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EG reaches the 10000th study in this issue. As it happens this number 10000 is from the hand of the man who started this magazine and still is of inestimable value for the production of EG: John Roycroft. We in Holland wish to congratulate John with this 10000th study in EG and we hope to go on publishing EG until we run out of numbers.

[EvdG]

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Spotlight
by J.Fleck

EG 112

No. 9341, N.Manella. The author corrects his study as follows: e2e7 0713.86 d3b1d4a7e8.a2b3b4b6c7f5g4g7b5b7c2e4f6f7 11/10+, the solution runs 1.c8S+ Kd7 2.Rxd4+ Kxc8 3.g8S (but not 3.g8Q Re1+ 4.Kf2 Rf1+ 5.Kxf1 c1Q+ 6.Ke2 Qe3+ draw) Re1+ 4.Kxe1 c1Q+ 5.Ke2 Qb2+ (5.... Sd6 6.Rxd6 Qe3+ 7.Kd1 wins) 6.Rd2 Qe5 7.Bb8 and wins.

EG 114

No. 9620, H.Aloni. As David Blundell points out, the final move of my analysis in EG 116 should read 11.Se7+ (instead of 11.Sd7) and white wins (11.... c6 12.Bxc6+ Kb8 13.Kb6).

No. 9631, L.Mitrofanov/V.Samilo. This looks like a diagram error. The black rooks should be on h5 and h6. (David Blundell)

No. 9652, V.Kovalenko. No win. Harold van der Heijden points out 1.... Kh7 2.f7 g1Q, when 3.f8Q Qxg3+ or 3.d7 Qd4 4.f8Q Qxg4+ lead to stalemate. 3.f8R is no real winning try, but can be answered in style by 3.... Qd4 4.b6 Qg7 5.Re8 Qh6+ 6.gxh6 g5+.

EG 115

p. 543, M.Liburkin. Black is supposed to win after 3.... Rf8 4.Kxe4 Kg7. This line is frequently quoted (e.g. by Kofman in his collection of Liburkin's and Kaminer's studies), but without supporting analysis! I must admit, that I cannot see the point of this. 5.Kd5 seems to draw, e.g. 5.... Kf7 (what else? 5.... Rc8 6.Kd6 or 5.... Ra8 6.Kc6) 6.Kc6 Rg8 7.Kb6 (but not 7.Kb7 Rg1, or 7.Rh1 Rg1 8.a8Q a1Q) Ke7 8.a8Q Rxa8 9.a7 Rg8 10.Rh1 Kd7 11.Rd1+ (not 11.Kb7 Rg1 12.a8Q Rb1+) Ke7 12.Rh1 with a draw.

Can anyone please supply details about this alleged demolition?

p. 547, H.Mattison. The soundness of this study is questionable: after 2.... Kxf7 3.a8Q Rxb5 there is no clear win for white (V.Vlasenko in Shakhmaty v SSSR iv1986). Whitworth gives the similar line 1.... Kh7 2.Sg5+ Kg6 3.a7 Rxb5 4.a8Q Rxb5.

Vlasenko suggests the following correction: dlh8 0331.30 e6g7h6.a6b5d2 5/3+, 1.Sf7+ Kg8 2.a7 and so on.

No. 9670, M.Vukcevic. The solution should surely read 4.e6 Bf6 (instead of the given 4.... Sd4) 5.Bxf6 Sf4 6.Bd8+ (6.e7 Sd5 draws) Ka6 7.e7 Sd5 8.e8R and wins, but all this is known from Troitzky, 500 Endspielstudien 1924, a8a5 0043.10 h4h8e2.e5 3/3+.

No. 9683, L.Prokes. The correction suggested in the notes allows 2.Se5 Bg2 3.Sg6 and wins.

Moreover 2.Sf6 wins irrespective of the position of the white king.

No. 9689, V.Chekhover. The final position is clearly lost for black. Black should repeat moves with 4.... Kc6. Unfortunately this does not leave much thematic content.

No. 9690, G.Nadareishvili. AJR suggested 1.Kxe6, but black wins after 1.... Qe1+ 2.Kf6 (else ... Qxb1) Qc3+ and 3.... Qxh8. More accurate is 1.Sg6+ Ke8 first and only now 2.Kxe6 Qxb1 3.Se5 with a standard draw (database-checked!).

No. 9692, V.Halberstadt. The study is sound (database-checked!), but some minor corrections must be made. The solution should run 1.Bd2+ Ke5 2.Bc3+ Kf4 3.Qe3+ Kf5 4.Qe5+ Kg4(Kg6) 5.Qe6+ and so on. After the given 1.... Ke4 there is the dual 2.Qe6+ Kd4 3.Be3+ Kc3 4.Qc6+ Kb3 5.Qb5+ Kc3 6.Bf4 Kc2 7.Qa4+ and mate in a few moves. For a more detailed analysis cf. Nunn's 'Secrets of Pawnless Endings'.

No. 9702, A.Tatev. 1.Ke2 is a dual, but please note the try 1.Sf1 Kg2 2.Ke2 Bb6 3.Ke1 Ba5+ 4.Ke2 Bd2 and black wins.

No. 9709, M.Hudjakova. As it happened I stumbled upon a note in Shakhmaty v SSSR i1963, where the Central Commission for Chess Composition disqualified the author for repeated plagiarism. In addition the plagiarist has chosen an unsound study: In his book 'Secrets of Chess Training' Dvoretzky gives the difficult drawing line 3.... Se3 4.f6 Bd5+ 5.Ke5 hSf5 6.Se6 (6.Bd2 Bg8 draw) Sh6 7.g8Q Sxg8 8.f7 Se7 9.Kf6 Sg4+ 10.Kxe7 Se5.

No. 9711, J.Peckover. Black wins by 1.... Kd6 2.Se6 Kxd5 3.Sc7+ (or 3.Sg5 Sf4+ 4.Kg3 Sxg2 5.Kxg2 Rg8) Kc6 4.Sa6 Sf4+ 5.Kg3 Sd5 6.Sf4 Rg8+ 7.Kf3 Rf8.

No. 9715, O.Weinberger. 5.Kc4 is an easier win.

No. 9726, V.Bron. 1.... Rb1 wins for black: 2.Sxd2 Rb5+ 3.Ka6 Re5+ and ... Rxe6 or 2.Sd4 Sc4+ 3.Ka6 Sd6+ 4.Ka5 Sb7 mate, while 2.Re8+ Ka7 3.Re7+ Kb8 4.Re8+ Kc7 only delays the end.

No. 9736, L.Kekely. Black wins: 5.... Qxd7 6.e8Q Qxe8 7.Sxe8 d3.

No. 9741, O.Carlsson. There is a dual win: 1.Se3+ Kb5 2.Bc6+ Kxa6 and now 3.Sc2 Qxd6+ 4.Sb4+.

No. 9746, A. and S.Manyakhin. The line 5.Rh7 Se6 6.Kd5 Sc7+ 7.Kc6 is given as a draw, but white wins easily, as the black pieces are hopelessly tied down:
i. 7.... Se8 8.Sc3 Kb8 (8.... Ka6 9.Sb5 Ka5 10.Sc7 Sxc7 11.Rxg7 Se6 12.Rg4 Sd8+ 13.Kc7 Se6+ 14.Kd6 Sd8 15.Rg8 wins) 9.Sd5 Bd4 (9.... Kc8 10.Rh3 Bd4 11.Rh4 amounts to

the same) 10.Rh4 Bg7 11.Rb4+ Kc8 12.Ra4 Kb8 13.Sb6 Sc7 14.Sd7+ Kc8 15.Ra7 and wins

ii. 7.... Be5 8.Sd2 Ka6 (8.... Kb8 9.Sc4 Bf4 10.Sb6 Bg3 11.Sd7+ Ka7 12.Rh3 wins) 9.Sc4 Bf4 10.Rf7 Se6 (10.... Bg3 11.Rf3 wins) 11.Rf6 and wins

No. 9747, M.Gogberashvili. Black wins by 3.... Qxf7 4.Bxe4 Sxe4. The forthcoming attack on the white king will quickly win the pawn e2, when black has a decisive material advantage and a continuous attack. I cannot find a defence against the threats 5.... Kg2 and 5.... Bc4 followed by ... Qf2+ (or vice versa), for instance 5.Qd4 Kg2 or 5.Rb7 Qf2+ 6.Kd1 Bc4 and the pawn e2 cannot be saved (7.Qe1 Bxe2+ 8.Qxe2 Sc3+).

No. 9763, D.Pikhurov. There is a dual win: 5.Rd2+ Kc1 6.Rc2+ Kb1 7.Rb2+ Kc1 8.gRc2+ Kd1 9.Rb1+ Kxc2 10.Rxh1 Kxd3 11.Rd1+ and white wins after either 11.... Kc2 12.Rd8 c4 13.Ke4 c3 14.Ke3 Kb2 15.Rc8 or 11.... Ke3 12.Rc1 Kd4 13.Kf4 c4 14.Rd1+ Kc3 15.Ke3 Kc2 16.Rd8.

No. 9766, F.Vrabec. No solution: the final position of note iii) is only a draw. Some preliminary considerations are necessary. According to endgame theory the position e4g6 1300.12 a8f3.g3g4h5 = is drawn. Black will leave his rook at f3 and keep his king in the zone g7-h7-h6-g6. In order to break this fortress white must try to create zugzwang by immobilizing the black king (Qe8/Kh6, Qg8/Kh6 or Qh8/Kg6). This temporarily dislodges the rook from his safe spot f3. However, a little analysis shows, that he will always find another convenient square on the f-file (preferably f6). Therefore white cannot win. Starting with a pawn on h6 doesn't make much difference. With the black king on g6 there is always the threat ... h5 with transposition to the position above, while doing nothing at all (i.e. playing Kg6-g5-h5-g6 forever, of course without permitting Qh4 with check) is also a reliable defensive idea. White must adopt a similar plan as above, but in the position Qg7/Kh5 black is saved by stalemate tricks, while after Qe8/Kg5 he can simply play ... h5, followed by ... Kg6 or ... Kh6 as soon as possible.

No we are ready for the actual study: black draws by 5.... Rf6 (threatening perpetual check on the 6th rank, so white must release the stalemate) 6.Re7 (6.Rxg4 Rd6 7.Rg7 Rc6+ draw, 6.Rg5+ Kxg5 7.d8Q draw) Rd6 7.Re5+ (7.Kc3 Kg5 8.Kc4 Kf6 9.Rh7 Kg6 10.Kc5 Rd3 11.Re7 Kf6 draw) Kg6 8.Re6+ Rxe6 9.d8Q Rf6 draw.

No. 9790, A.Milokumov. No win after 1.... Rd7. The position after 2.Rxd7 Bxd7 3.Be4 or 3.Bd5 is

somewhat uncomfortable for black, but not more than that.

No. 9791, D.Gurgenidze. I cannot find a draw after 1.... Sd4 2.Rxd4+ Kb5 and now both 3.Rb7+ Ka6 and 3.Rxc8 Rd1 seem to win for black.

EG 116

p. 597, D.Gurgenidze/Boris. In the line 7.... Kf6 8.Qg6+ Ke7 there is a quicker win: 9.Qg7+ Ke6 10.Qd7+ Kf6 11.Qf7+ Kg5 12.Qg6+ and mate next move.

No. 9800, V.Kolpakov. There is a simple dual win: 1.Qc8+ Kf7 2.Rf5+ Ke7 3.Re5+ mates in a few moves, e.g. 3.... Kd6 4.Qe6+ Kc7 5.Rc5+ Kb7 6.Qc8+ Ka7 7.Ra5+ Kbt 8.Ra6+ Kb5 9.Qc6+ Kb4 10.Rb6+ and so on.

No. 9804, V.Pankov. The database hits upon 7.Kg8, which wins on the spot.

No. 9815, V.Novikov. White even wins: 1.c7 Kb7 2.Sc6 b2 (2.... Kxc7 3.Sd4 b2 4.Sb5+ amounts to the same) 3.Se7 Kxc7 4.Sd5+ Kc6 5.Sc3 Kxc5 6.Sa4+. This was pointed out by reader Karl Schönberger in Schach Report iv1995.

No. 9828, R.Tavariani. After 2.... Kf3 (for ... Bf2) black wins easily, as white can never advance his a-pawn.

No. 9829, I.Akobia. 2.... Sb3 wins for black: 3.Bxb3 Rg3+ or 3.b7 Bxf2+.

No. 9830, V.Halberstadt. No duals (database-checked!).

No. 9843, T.Gorgiev, V.Rudenko. There is a straightforward dual win: 3.Rd8+ Kc7 4.Rd7+ Kc8 5.Bxb7+ Rxb7 6.Rc1+ Kb8 7.Rxb7+ Kxb7 8.Rxg1

No. 9845, A.Kakovin. 1.... Sc4 wins for black. This explains the omission of the first move.

No. 9857, A.Bor. Instead of the hasty 2.... Rh4+ black has an instant perpetual check: 2.... Qa2+ 3.Kh3 (3.Kh1 Rh4+ 4.gxh4 Qd5+ 5.Qxd5 stalemate, while 3.Sd2 Rh4+ 4.gxh4 Qxd2+ leads to the draw of note ii) Qe6+ 4.Kg2 Qe4+ (but not 4.... Qa2+ 5.Sd2 Qxd2+ 6.Kh3 Rh4+ 7.Kxh4 and wins) 5.Kh2 Qc2+ 6.Kh3 (6.Sd2 Rh4+) Qc8+ 7.Kg2 Qa8+ 8.Kh2 Qa2+ and we are back where we started.

No. 9858, A.Kuindzhi, L.Mitrofanov. A very difficult line is missing: 3.... b2 4.Kh2 (threatening perpetual check) Kf3 5.Bd2 (dito) Rx2+ 6.Kxh3 b1Q 7.Se5+ (7.a8Q Rh2+ 8.Kxh2 Qa2+ and mate in a few moves) Kf4 8.a8Q Kxe5 9.Qh8+ with perpetual check or win of the rook d2.

This is the main line of Kuindzhi's demolition of the famous prize winner by Mitrofanov (cf. EG 25, p. 256, or "64" 1970, No. 36).

No. 9885, B.Buyannemekh. There is a dual: 4.a4 (for Ra3 mate) Ka2 5.Rb2+.

No. 9887, I.Akobia. There are several wins for black: 4.... Sc4 5.Rb2+ Kc1 6.Rc2+ Kd1 7.Rxc4 Ke2 or 1.... d2 2.Kb5 Sxb2 3.Kxa5 Sd3 4.Rxd3 b3 5.Kb4 b2 6.Rc3+ Kd1 7.Rb3 Ke1.

No. 9909, A. and L.Katsnelson. No solution: 2.... Rc8 3.Kd4 Kg7 4.Kc3 Kg6 gives black a winning ending, e.g. 5.Rf1 (the king cannot be cut off along the 4th rank: 5.Rh4 Kf5 6.Rd4 Kg5 7.Re4 Rd8 8.Re1 Kf4 wins) Kg5 6.Rf3 Kg4 7.Rf2 Kg3 8.Rd2 (8.Rf1 Kg2 9.Rf4 Rd8 wins) Kf3 9.Rh2 Rd8 10.Kd2 Re8 and wins.

No. 9921, J.Vandiest. Note iii) is faulty: 3.... Qa1+ 4.Kf5 Qf6+ 5.Kg4 Qg5+ 6.Kf3 Sd4+ 7.Kf2 Qf4+ 8.Kg2 Qg4+ 9.Kh1 Sf3 wins for black, as white quickly runs out of checks: 10.Qb3+ Kg7 11.Qb2+ Kh7 12.Qb7+ Kh6. Better is 4.Kd5 Qa2+ 5.Kc6 (but not 5.Ke5 Qa5+) Qc4+ with transposition to the actual solution.

**An Enquiry into Excellence
in Study Composition
by Robert Pye**

1. We have today a tourney judging system, tacitly approved by the PCCC, which is all too frequently capricious and eccentric. Accountability and transparency are seldom evident, and genuine objectivity almost unknown. Universal standards and criteria are practically non-existent. As a result, tourney awards are frequently nothing more than an expression of the judge's personal preferences. Not even the FIDE Album series is immune from serious criticisms of this kind. This can only serve to damage the art of study composition and perpetuate the negative factors which have had an undue influence to date on the pursuit and evaluation of quality in this field.
2. Some attempts have been made in the past to introduce a more rigorous framework for evaluating studies -- see for example the article by V Neidze and M Botvinnik (the former world champion) in EG41 (1975) and G Kasparyan's response in EG43 (1976). These attempts were unsuccessful, largely, I believe, because they were clumsy and ill-formed. The response by G Kasparyan was, however, unduly dismissive, failing to give adequate consideration to the need for far greater accountability and transparency in study evaluation (see footnote). The day has long passed when

we can trust to the inscrutable wisdom of enigmatic authorities when compiling tourney awards, many of whom are self-appointed and lacking an in-depth familiarity with the literature. Judges, acting alone, without any framework of objectivity to guide them and to make explicit their assumptions, are all too fallible, biased and unreliable. The literature of the past few decades, including the FIDE Album series, bears disturbing testimony to this.

--ooOoo--

3. What should count as a good study, and who should decide? Presumably the composers themselves should have the greatest say in how we ought to define a good study. If so, one would expect a clear consensus to have emerged, perhaps after a lengthy debate in which all points of view had been thoroughly explored. But this hasn't been the case. No such consensus exists. Composers have always composed as they saw fit, with little or no explicit universal regard to aesthetic criteria or standards of excellence.
4. To my mind this is a most serious deficiency and one which the community of composers the world over should earnestly endeavour to address. Some may argue that tourneys, formal and informal, are a well established means of determining excellence in the art of study composition and that no explicit debate is required. I completely disagree. For the most part, tourney judges work, perhaps unwittingly, on the assumption that the debate has already taken place and that a consensus has already emerged -- which is simply untrue.
5. Against what criteria do tourney judges evaluate excellence and aesthetic merit if not by reference to their personal values and expectations? A consensus is not a purely individual evaluation, however generous or informed, but a proven product of universal experience.

Footnote: The term *transparency* denotes the extent to which the steps or activities involved in a process are clear to an outside observer.

6. In short, we need an agreed set of criteria by which composed studies may be evaluated and the principles and precepts of quality composition determined. To my mind, the essential and sole criteria are as follows:
1. Originality of ideas (*freshness, novelty*);
 2. Thematic content (*motif*);
 3. Naturalness of expression (*credibility*);
 4. Economy of means (*simplicity*);
 5. Mobility of forces (*activity*);
 6. Size of play domain (*spaciousness*);
 7. Self-evidence of play (*clarity*);
 8. Counterplay (*conflict*).
- This paper assumes that a study falling to be evaluated possesses a key defining characteristic of a valid composition, namely, soundness. Soundness is therefore not listed as a criterion.
7. All eight criteria, in my view, should feature prominently in the evaluation of any quality composition. Is this not already the case, you may ask? I think not. For some time we have seen two schools of composition vying for pre-eminence, the romantic and the analytic. The latter frequently disregards, even flaunts, one of the eight essential criteria, namely, self-evidence, with the result that their work is often muddled or obscure. They also strive after thematic content which is often only meaningful to problemists. The romantic school, however, which seems to have fewer adherents with each passing year, often neglects economy of means and naturalness of expression.
8. The criteria are not intended to function as quantitative factors which may be aggregated to produce an "objective" tourney result. Rather, by drawing one's attention to each essential facet of a composition, whereby it constitutes an artistic whole, they compel one to appraise it in the broadest manner possible. Only by recognising a study's contribution to the totality of chessboard phenomena, with due reference to historical, theoretical and subjective factors, can one evolve a universal perspective.
9. The artistic merit of a composition cannot be divorced from subjective or historical considerations but, as composers, we should be capable of defining an ideal of excellence, a set of principles which inform all quality composition and optimise the conditions necessary for full creative expression. Despite worthy attempts to tackle this issue in the past, we still lack such an ideal.
10. We could, of course, elect to ignore the criteria altogether and allow composers to publish what they will, without any attempt to award prizes or assign similar indicators of excellence. Why not let time decide? Why not rely on future generations to filter out the dross and conclude, perhaps by accident, which studies were, in fact, the quality compositions of today?
11. That approach is wasteful in that it assumes, worldwide, a surfeit of good composers, that is, persons possessing the necessary technical skills and artistic sensibility, an assumption which we know to be untrue. It also assumes the existence of a large audience for published work to provide composers with feedback on their creative output, but this too is untrue. By default, tourney judges are setting the standards by which composers are expected to produce quality compositions. The result? Confusion, a proliferation of work with vaguely defined aesthetic objectives and a mass of tourney awards of doubtful value, if not conspicuous bias.
12. Good compositions are still being composed, granted, but in my view there are far fewer than ought to be the case. What is worse, truly original ideas are being mauled to death by composers who are impatient to publish poorly finished, ungainly, or ill-defined work.
13. Only by the universal acceptance of a proven set of criteria of excellence can composers produce the best possible compositions. In my view, such criteria would result in fewer published compositions, greater refinement, and a marked increase in the extent to which study composition is achieving its ul-

timate objective, namely, the expression in their purest form of the totality of chessboard phenomena. Only then can we claim to have defined a truly objective measure of excellence in study composition.

--ooOoo--

It may be helpful to consider some questions at this point:

14. *At whom precisely is this thesis addressed?* This paper is directed mainly at experienced study composers and tourney judges who, it is hoped, are committed to the promotion of objective standards in study composition. At present, this branch of chess art compares unfavourably with the level of critique and rigour applying in the domain of problem composition. In my view, this lack of rigour and critique reduces the creativity of experienced composers and impedes the development of new talent. Inconsistent, even eccentric, tourney awards and judging standards do not inspire a young composer with much confidence in the genre.
15. *Is this approach designed to restrict the number or type of studies being composed or published at present?* No. The purpose of this approach is to allow the existing level of productivity to be directed into more creative channels. In practice this is likely to result in a reduced but more refined published output from experienced composers.
16. *Are the eight categories mutually exclusive?* The criteria are not categories as such but a set of perspectives from which a study may be appraised. Taken collectively, they provide a complete basis for assessing the excellence of any composition. Like eight peaks in a range of mountains, they provide partially overlapping perspectives. Each of the eight viewing points or peaks have much in common, while possessing distinctive characteristics of their own. To that extent none of the criteria could be applied in complete isolation from the other seven.
17. *Are the eight criteria hierarchically ordered and, if so, are some necessarily subordinate to others?* I would consider each of the eight criteria to have exclusive elements not adequately addressed in any of the other seven. To that extent they are not hierarchical. However, sub-divisions of each may conceivably exhibit hierarchical characteristics in relation to one another. Questions regarding whether certain criteria were more important, and how precisely their relative importance should be determined, are ones which would require careful examination. For example, I would regard the criteria of originality and economy as being pre-eminent within the framework as a whole but their ultimate outcome in any instance would be an intimate function of the other six. *Only empirical verification over a period years would serve to establish the optimum balance of the eight within the framework.*
18. *How definitive is the thesis as outlined?* The thesis is designed to stimulate a serious debate which, hopefully, would culminate in a consensus amongst the main body of experienced composers. To that extent the thesis is more exploratory than prescriptive. If no consensus emerges, or if it is shown that a project of this kind can never be conclusive, we will nonetheless have made progress in our endeavour to establish study composition on a more consistent, scientific and aesthetic footing.
19. *Is there a possibility that a mistaken framework could emerge which would be harmful to the genre of study composition?* If we are too precipitate, yes. However, a reasoned debate over a period of years should permit a mature and workable philosophy of excellence to emerge. It would seem far preferable to initiate the debate than to persist in the highly ingenuous belief that the basis for excellence in study composition is already self-evident.
20. *Is it possible to be more precise as to the benefits which may be derived from the universal acceptance of criteria of excellence?* I believe so. By establishing a universally acceptable framework of excellence, study composition should benefit in the following ways:

- (a) far greater consistency, objectivity and transparency in tourney awards;
- (b) a more aesthetically successful elaboration and synthesis of ideas;
- (c) better study construction;
- (d) a more rigorous and universal terminology for debating excellence and aesthetic objectives;
- (e) clearer and more universally acceptable relationships between theory, invention, precedent, and technique;
- (f) greater progress in study classification;
- (g) a more sophisticated and precise notation and set of conventions for expressing solutions;
- (h) a more consistent approach to, and understanding of, thematic motifs (including versions, variations, echoes, tries, tasks, and theoretical critique);
- (i) a more satisfactory determination of the role and potential of computer-generated analysis and construction, as well as the optimum structure of electronic databases.

It may also result in study composition proving more attractive to both novice composers and composers in other genres. Furthermore, I believe a framework of the kind envisaged would form a useful contribution to the evolution of cognitive art in general.

21. *How would the thesis affect individual or collective composing styles?* Style, as a product of technique and sensibility, should not be hampered by a framework of excellence. On the contrary, by providing a more ordered and directed environment for study composition, it should encourage new styles to emerge and more distinctive approaches to develop.
22. *Despite the assertion that a mechanical evaluation algorithm is not intended, surely such an algorithm would nonetheless be a possible end product?* Yes, in time it would. A more ordered framework for the development of the art of study composition should promote the

emergence of scientific principles which may prove amenable to the creation of a number of worthwhile algorithms. Such algorithms would be considerably more complex than any seen to date and would possess a range of parameters reflecting the relative weights ascribed to each criterion. Presumably, different schools would advocate different algorithms. Indeed, schools of the future, and even individual composers, may elect to define themselves by reference to a specific, preferred algorithm. Again, this could be a valuable contribution to cognitive art in general.

23. *Assuming one found the thesis broadly acceptable, what steps should now be taken by the global community of composers?* In my opinion, the issue should be debated as widely as possible among the global community of composers, judges and enthusiasts in this field. Only in this way can all views be heard and a broad consensus secured. It should then be possible to define an operating framework for universal use by judges on a voluntary trial basis. This process could entail bench-mark tests against several, already well regarded, tourney awards. As experience is gained and refinements developed, it should prove possible, after a period of 5-10 years to formalise the framework.
24. *Finally, what are the immediate issues in the proposed debate?* I believe the key issues may be crystallised as follows:
- A: Does the art of study composition require the agreement of a set of objective evaluation criteria?
 - B: If so, are the eight proposed criteria exhaustive?
 - C: Are the eight proposed criteria essential?
 - D: Are all classes of study amenable in principle to objective and artistic evaluation using a framework based on the eight proposed criteria?
 - E: How precisely should each of the eight proposed criteria be sub-divided into a complete and realistic set of characteristics or factors from which general

guidance principles may be derived for composers and judges?

- F: What organisational arrangements are now necessary to expedite this matter (e.g. the formation of an international committee under the auspices of FIDE)?

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In xii92 the following article was submitted to the French magazine *DIAGRAMMES*, where it appeared in French translation two years later (*DIAGRAMMES* 111, x-xii94). Cases 19, 20 and 21 have been added, and a few minor alterations made.

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Towards a TYPOLOGY of DUALS in STUDIES

In this article an attempt is made to list situations (in the solution to a study) that might be called duals. Terms proposed, where they do not already exist, are for the most part tentative. No doubt readers, like ourselves, would welcome a comprehensive set of terms recommended (never imposed!) by the FIDE PCCC Sub-Committee for Studies. While awaiting this a neutral terminology may serve - for example 'a type 5 dual', as in the list below.

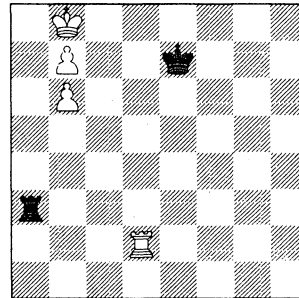
To remind ourselves of the topic's importance we permit ourselves three observations. First, although a dual invariably harms the variation in which it occurs, such harm must be set against the value of the content of that study as a whole, by applying a judge's sense of proportion. (See Réti example.) Second, no dual is automatically fatal: it is harmful only in comparison with a similar study that is dual-free. Third, if the dual is present in a line that exists purely to demonstrate soundness, this should be distinguished from a dual in a line of artistic or thematic importance. Recommendations from FIDE are, we suggest, a pre-requisite for the accepted *evaluation* of duals, a subject that will not be easy to settle. Which

duals to condone, and when, will long, maybe forever, remain matters of opinion or taste.

For the present purpose a dual is defined as any alternative move by *White* that meets the requirements of soundness. In principle some of the following type descriptions may apply also to moves by Black refuting tries by White (see Heuäcker below), but such 'black refutation duals' will not be pursued here.

Types of dual

1. Alternative square(s) by a line piece (bishop, rook, queen). This may be a waiting move or a move to transfer the piece to another line. Term: 'line piece dual'
 2. Alternative by a knight. A knight may have more than one valid route between two squares. Term: 'normal knight dual'
 3. Triangulation (or similar) alternatives with the aim to transfer the move to the opponent. Term: 'single man triangulation dual'
 4. Manoeuvres similar to 1,2 and 3, but involving more than one white man. Term: 'complex triangulation dual'
 5. A move or moves that change nothing. Term: 'irrelevant dual'
- O.Duras, 1902 (end of a study)



b8e7 0400.20 WTM Win.

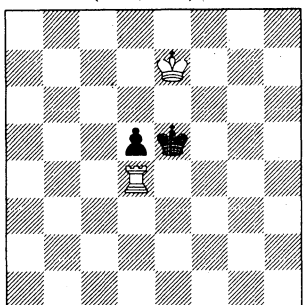
1.Rd6! After 1...Kxd6 2.Kc8, the white king has d8 available. But instead of 1.Rd6, White can temporise with his rook on the d-file because Black is unable to mount any counterplay - both sides temporise.

6. Alternative move order. Term: 'inversion dual'. (Caution! 'Transposition' arises from a move by Black and is not a dual.)
7. Manoeuvres such as staircase checks (with or without pinning) by a queen, which may allow of alternatives at one or more than one moment. Reversibility of the sequence is included. Term: 'manoeuvre dual'
8. Alternative (white) promotion piece where the reply is in each case a capture on the promotion square. Term: 'promotion dual'

9. Alternative checks leading (sooner or later) to the same position. This is especially common with checks by a white queen (on file or diagonal, occasionally on the rank) with the aim to capture a black man. Term: 'checking dual'

10. Special case of an alternative on the first move. Term: 'first move dual'.

R.Réti (1922, 1928)



e7e5 0100.01 Win.

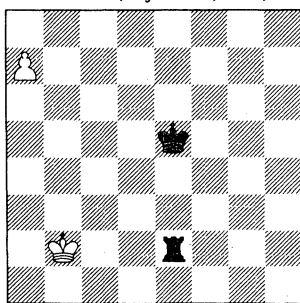
Either 1.Rd3, or 1.Rd2, solves, because 1...d4 2.Rd1 Kd5 3.Kd7, leaves Black in zugzwang, whereas 1.Rd1? d4 2.Kd7 Kd5, draws.

11. Alternative 'desperado' sacrifice-for-stalemate square(s). Term: 'desperado dual'

12. Alternative refutations of black defences. Refuting a black move can be difficult, but nevertheless more than one such refutation may be present. Term: 'justificatory dual'

13. 'Simple' waste of time alternatives. These occur when an alternative white move (or moves) is possible (ie retaining the stipulated true result against best play) but merely prolongs the solution with no other effect. The effect of such a move is minor, reversible, and has to be reversed by the following move(s) since otherwise the stipulation could not be fulfilled. A convenient indicator is the question mark placed between parentheses: "(?)". Term: 'pseudo-dual'

H.Weenink, Tijdschrift, 1917, end of study



b2e5 0300.10 WTM Win.

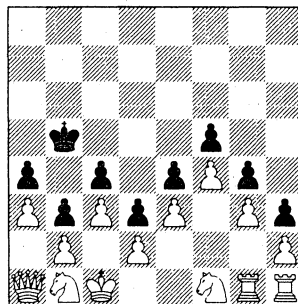
1.Kb3 Re3+ 2.Kb4 Re4+ 3.Kb5 wins. The move 1.Ka3 is a 'pseudo-dual'. After the reply 1...Re1 2.Ka2(b2) Re2+, White must play 3.Kb3, in order to win - sooner or later the move and position are unavoidable. W has wasted time without prejudicing the win.

14. 'Complex' waste of time. It is quite possible that what is technically a waste of time can conceal a deep try. Term: 'complex waste of time'

15. End of the main line. See Heuäcker example. Term: 'post-solution justificatory dual'

16. Alternatives where the plan, the target position, is unique. Term: 'reorganisation dual'

P.A.Lamford, *Chess in America*, 1981

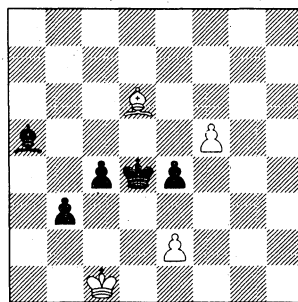


c1b5 1202.88 Win.

1.Kd1 Kb6 2.Ke1 Kb5 3.Rg2 Kb6 (hg:Rg1) 4.Re2 Kb5 5.Kf2 Kb6 6.Re1 Kb5 7.Rg1 Kb6 8.Rg2 Kb5 9.Rc1 Kb6 10.Ke1 Kb5 11.Re2 Kb6 12.Kd1 Kb5 13.Re1 (see 17...a1Q) Kb6 14.Rc2 Kb5 15.Kc1 Kb6. The 'target position', to reach which White can waste infinite time since Black has no threats - though White must still avoid committing blunders. 16.Qa2!! ba 17.b4! a1Q 18.Rb2 Kb5 19.Rd1 Ka6 20.b5+ Kb6 21.Re1 (Rb4? Qa2;) Ka7 22.b6+ Kb7 23.Rd1, and wins.

17. Thematic dual, white moves. This case overlaps with 'cook'. Commonly a thematic dual is discovered in an already published study. See note (iv) in Marwitz example. Term: 'thematic dual'

J.H.Marwitz, *De Schaakwereld*, 1942



c1d4 0040.23 Win.

1.f6 Bd8 2.f7!/i Bg5+ 3.Kb2 Bh6 4.Be7!/ii Ke5/iii 5.f8Q Bxf8 6.Bxf8 Kf4 7.Bh6+/iv Kg3 8.Bc1!! (e3? Kf2;) Kf2 9.e3 Ke1 10.Kc3 Ke2 11.Kd4 Kd1 12.Bb2 Kc2 13.Bc3 b2 14.Bxb2 Kxb2 15.Kxc4 :wins.

i) The obvious 2.Be7? Bc7 3.f7 Bf4+, and Bh6, draws as the white pawn on e2 is too vulnerable.

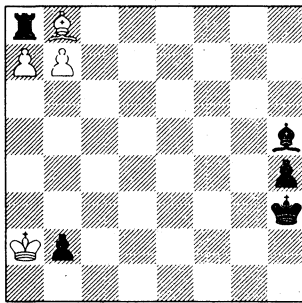
ii) A waiting move, and unexpected. In fact the position is one of true, or reciprocal, zugzwang. Black is compelled to weaken his threat to the e2 pawn: the king is deflected.

iii) Ke3 5.Bg5+, or Bg7 5.Bf6+! A great echo, and just incidental.

iv) It was later discovered that 7.Bc5, also wins, ie a *dual*: Kg3 8.Kc3 Kg2 9.Bd4 e3 10.Kxc4. Since this alternative renders the main line move 8.Bc1!! unnecessary, the flaw is serious, though much remains to be admired.

18. Thematic dual - black moves. Where this is a white move we may be dealing with a second solution or 'cook'. However, it can also apply to black alternatives. General term: 'black dual refutation of thematic white move'. The actual type of dual should be stated.

P.Heuäcker, 1960



a2h3 0340.22 Win.

Only 1.baS! wins, Kg2 2.Sb6 Bf3 3.Kxb2 h3 4.Kc3 h2 5.Bxh2 Kxh2 6.Kd4 Bb7 7.Kc5 Kg3 8.Kd6 Kf4 9.Kc7 Bh1 10.Sc8 Ke5 11.Sd6 wins. This series of moves contains alternatives (7.Ke5, is an example) but these do not count as artistic duals, because (a) the main point of the solution is already over, and (b) the win is well known. The moves above are supplied to remove doubt as to the win.

Not 1.baR? Bf3 (also b1Q+; first).

Not 1.BaB? Bf3 (also b1Q+; first) 2.Bxf3 b1Q+ 3.Kxb1 stalemate.

Not 1.baQ? b1Q+ 2.Kxb1 Bg6+ 3.K- Be4 4.Qxe4 stalemate.

Since the failing underpromotions are thematic (central to the idea) it is a flaw that two of their

refutations contain 'black move inversion duals'.

19. More than one mating move.

Term: 'checkmate dual'

20. Alternative white moves (in a win or draw study) identified by a database of the 'total information' type, especially the 5-man or 6-man (pawnless) databases generated by algorithms due to the Americans Ken Thomson and Lewis Stiller. Each such alternative will have an associated 'depth to conversion' number which may be less than, equal to, or more than, the solution length envisaged by the composer. Term: 'database dual'

21. Given two (often, but not always, very similar) alternative black moves, one may allow a subsequent white dual, the other not. Term: 'black-dependent dual'.

A.J.Roycroft

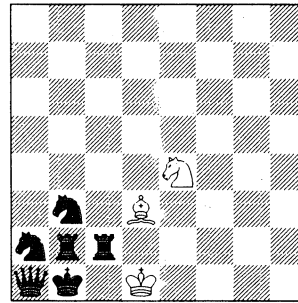
London

THE PAWNLESS TRÉBUCHET CHALLENGE

(see EG116) - Report No.1

Two contributions. Our good Belgian player-solver friend Marcel van Herck proposes:

No 9923 M. van Herck

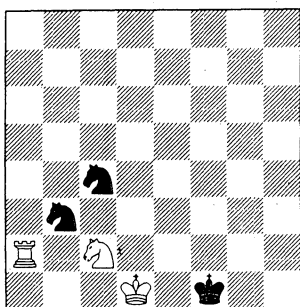


d1b1 3617.00 -/-.

Very neat! Congratulations, Marcel!

The other dates from 1992, when Noam Elkies and Lewis Stiller were examining info from their computer generation of pawnless 6-man databases. Noam says there were thousands of reciprocal zugzwangs with this material, and this one (one of the 100 printed out) happens to be of the whoever-moves-loses type:

C



d1f1 0107.00 -/.

In contrast to Van Herck's position the demonstration of the BTM loss is a headache - cured easily by dissolving a tablet of wBb1, when crystal clarity is restored. (No need to add more wood by wRa1.)

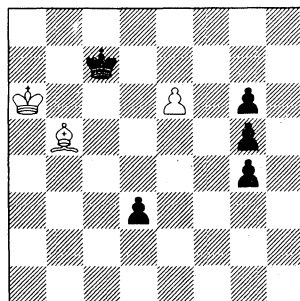
The next target should be a position with a total of no more than two knights!

DIAGRAMMES (France) 1992-93

This informal tourney was judged by Jan Rusinek. 19 studies were published.

"...No.2588 by Lewandowski, which would have received the Prize, was discarded" (see solution). "This is a great pity because without this study the level of the tourney was weak."

No 9924 Julien Vandiest (Belgium) and Guy Bacqué (France) (i-iii93)
IHM Diagrammes 1992-93



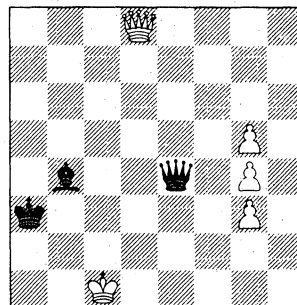
a6c7 0010.14 Win

No 9924 J.Vandiest and G.Bacqué 1.e7 d2 2.e8Q d1Q 3.Qe7+ Kc8 4.Qb7+ (Qe5? g3;) Kd8 5.Qb8+ Ke7 6.Qe5+ Kf8/i 7.Qf6+ Kg8 8.Bc4+ Kh7 9.Qf7(Qe7)+ Kh6 10.Qf8+ Kh7 (NB bPg4!) 11.Qg8+ Kh6 12.Qh8 mate.

i) Kd8 7.Kb6 Qg1+ 8.Kb7 Qg2+ 9.Kb8 wins.
"This and the next are practically twins. I have

decided to give them joint 1st honourable mention. Their levels are in my view equal. In each, W and B1 have to play precisely so as to avoid deep traps. But some supporting analyses are tough, which I deem a minor defect."

No 9925 Julien Vandiest and Guy Bacqué (iv-vi93)
IHM Diagrammes 1992 - 1993



cl a3 4030.30 Draw

No 9925 J.Vandiest and G.Bacqué 1.g6/i Bc5/ii 2.Kd1/iii Kb3/iv 3.Qg8+/v Kb2 4.Qg7+/vi Bd4/vii 5.Qf8/viii Qxg4+ 6.Kd2 draw, not 6.Ke1? Kc2 wins.

i) This avoids the mate of the previous study. 1.Qd1? Qe3+ 2.Kb1 Bd2 3.g6 Qd3+. 1.Qd7? Qe1+ 2.Kc2 Qe2+ 3.Kc1 Bc5 4.Qd2 Be3. 1.Q else? Qe1+ 2.Kc2 Qd2+. 1.Kd1? Kb3 2.Qg8+ Kb2 3.Qg7(Qh8)+ Kb1.

ii) Threat is now 2...Be3+ 3.Kd1 Qf3+ 4.Ke1 (Kc2; Qe2+) Qf2+ 5.Kd1 Qf1+ 6.Kc2 Qc1+ 7.Kd3 Qd2+.

iii) 2.Qa5+? Kb3 3.Qb5+ Bb4. 2.Qf6? Qe1+ 3.Kc2 Qe2+ 4.Kc3 Bb4+ 5.Kd4 Qb2+. 2.else? Be3+ 3.Kd1 Qd3+. 2.Kd2? Be3+ 3.Kc3 Qb4+ 4.Kd3 Qd2+.

iv) For 3...Qf3+. If 2...Kb2 3.Qf6+ Bd4 4.Qf5 draw.

v) 3.Qf6? Qd3+ 4.Ke1 Qxg3+ 5.Kd1(Kf1) Qg1+ 6.Kd2(Ke2) Qg2+ 7.Kd1 Qxg4+ (square f5!) 8.Kd2 (Ke1, Kc2;) Qg2+ 9.Kd1 Qd5+ 10.Ke1(Ke2) Qe4+, and 11.Kd1 Qd3+ 12.Ke1 Kc2, or 11.Kf1 Kc2 12.g7 Qh1+ wins.

vi) 4.Qf7? Qxg4+ 5.Ke1/ix Qxg3+ 6.Kf1 Qg1+ 7.Ke2 Qg2+ 8.Kd1 Qc2+ 9.Ke1 Qe4+ (forBb4;) 10.Kf1 Kc3 11.g7 (Qf6+, Kc2;) Qh1+ 12.Ke2 Qg2+ 13.Ke1 Bb4 wins.

4.Qh8+? Kb1 (for Bb4;); 5.Qf6 Qd3+ (Bb4? Qf5) 6.Ke1 Qxg3+ 7.Kd1(Kf1) Qg1+ 8.Kd2(Ke2) Qg2+ 9.Kd1 Qxg4+ 10.Kd2 (Ke1, Kc2;) Qg2+ 11.Kd1 Qd5+ 12.Ke1(Ke2) Kc2 wins.

vii) Kb1 5.Qf7, covers the d5 square and eyes the

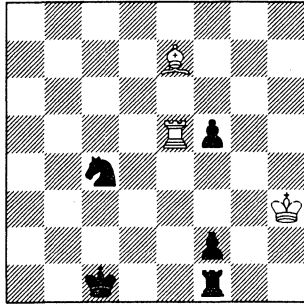
square a2 for checking purposes.

viii) Checks can now be given from b4 or b8.

5.Qf7? Qc2+ 6.Ke1 Qg2 for 7...Bc3.

ix) 5.Kd2 Qe4 6.Qf6(Qg7)+ Bd4 wins, otherwise 6...Bb4.

No 9926 Leonid Topko (Ukraine) (i-iii93)
1Comm. Diagrammes 1992-1993



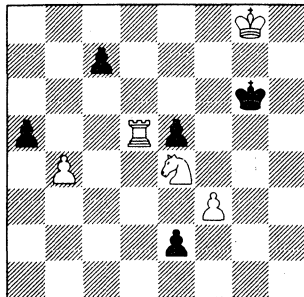
h3c1 0413.02 Draw

Mo 9926 L.Topko 1.Kg2/i Re1 2.Rxf5 f1Q+

3.Rxf1 Se3+ 4.Kf2 Rxf1+ 5.Ke2 Rg1 6.Bc5 draw.

i) 1.Rxf5? Se3 2.Bg5 Kd2, and if 3.Bxe3+ Kxe3 4.Rf8 Rh1+ 5.Kg2 Rg1+ wins, or if 3.Rf3 Rh1+ 4.Kg3 f1S+ wins.

No 9927 Jacques Tate (Marcenat, France)
(vii-ix92)
2Comm. Diagrammes 1992-1993



g8g6 0101.24 Win

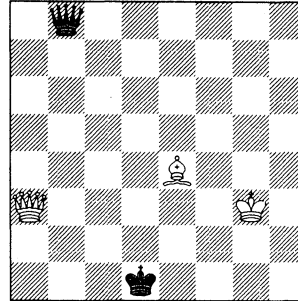
No 9927 J.Tate 1.Rc5/i e1Q 2.Rc6+ Kh5 3.Kh7/ii Qe3 4.Sg3+ Kg5 (Kh4;Sf5+) 5.Rg6+ Kf4 6.Sh5+ Kf5 (Kxf3;Rg3+) 7.Sg7+ Kf4 8.Rf6+ Kg5 (Kg3;Sf5+) 9.Rf5+ Kh4 10.Rh5+ Kg3 11.Sf5+ and 12.Sxe3 wins.

i) 1.Rxe5+? e1Q 2.Re6+ Kf5 3.Rf6+ Ke5. bPe5 suits W because it obstructs bK. If here 2.bxa5 Qe3 3.Rg5+ Kh6 4.Rf5 Qa7. Or if 2.f4 Qxb4 3.f5+ Kh6 4.Re6+ Kh5 5.Sg3+ Kg4(Kg5) 6.Rg6+

Kh4 7.f6 Qb8+ 8.Kh7 (Kg7;Qb3) Qb3 9.Se4 (Sf5+;Kh5); a4 10.Sg5 a3 11.f7 Qb4 12.Sf3+ Kh3 13.Kg8 (Kg7,a2); a2 14.Rg1 (Ra6,Qg4+;) Qb3 (also Qc4;), but not Qg4+? 15.Sg5+ Kh4 16.Rh1+ wins.

ii) g7 is reserved for wS. 3.Kg7? Qe3 4.Sg3+ Kg5 5.Rg6+ Kf4 6.Sh5+ Kf5 7.Sg3+ Kf4 8.Sh5+.

No 9928 Guy Bacqué (after A.P.Manyakhin)
(x-xii92)
SpPr Diagrammes 1992-1993



g3d1 4010.00 Win

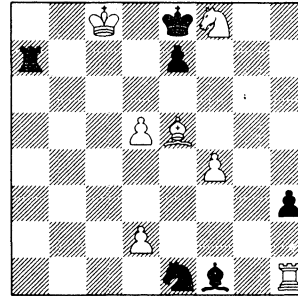
No 9928 G.Bacqué 1.Kf3/i Qc7/ii 2.Qb3+/iii Kc1 3.Qb1+ Kd2 4.Qb2+ Kd1 5.Qe2+ Kc1 6.Qe1+ Kb2 7.Qb4+ Kc1 (Ka2;Bd5+) 8.Bf5 Kd1(Qc6+;Kf2) 9.Qb1+ Kd2 10.Qb2+ Kd1 11.Bg4 mates.

i) 1.Kf2? Qb2+ stalemate. 1.Kg2? Qf4 draw.

ii) Qb5 2.Qa1+ Kd2 3.Qd4+ Kc1(Kel) Qc3+ wins. Or Qc8 2.Qb3+ Kc1 3.Qb1+ Kd2 4.Qb2+ Kd1 5.Qe2 Kc1 6.Qe1+ Kb2 7.Qb4+ Kc1 8.Kf2 wins.

iii) 2.Qa1+? Qc1 3.Qd4+ Qd2 4.Bd3 Qc3 5.Qxc3 stalemate.

No 9929 Guy Bacqué (after Marc Lavaud)
(vii-ix92)
Sp HM Diagrammes 1992-1993



c8e8 0444.32 BTM Draw

No 9929 G.Bacqué 1...Ba6+/i 2.Kb8 Rb7+ 3.Ka8/ii Bc4 4.Rxh3/iii Bxd5 5.Rh8 Kf7 6.f5/iv Rd7+ (Sd3;Se6) 7.Kb8 Rd8+ 8.Kc7 Rxf8 9.Rh7+ Ke8 [cf. EG100.7868 with the added bPd7/wPd2] 10.Bd6/v exd6 (Bf7;Rh4) 11.Kxd6/vi Bf7 12.Rh4 Sc2 13.Re4+ Kd8 14.Ra4 Bd5 15.Kxd5 draw.

i) Bg2 2.Rxe1 Bxd5 (h2;d6) 3.Sh7 h2 4.f5 h1Q 5.Rxh1 Bxh1 6.f6 draw. In the original Lavaud 3.Sg6 (cf. EG102.1 p927) was proposed in the equivalent line, but here David Blundell analyses: 3.Sg6 h2 4.f5 h1Q 5.Rxh1 Bxh1 6.f6 exf6 7.Bxf6 Ra6, and wins a piece.

ii) 3.Kc8? Sc2 (for Rb1+;) 4.Rh2 Sb4 5.Rxh3 Sxd5.

iii) 4.Kxb7? Bxd5+ 5.Kb6 Bxh1 6.Sh7 Be4 7.f5 Sf3. Or 4.Rxe1? Bxd5 5.Re2 Kd8 6.Bd4 Kc8 7.Re5 h2. Or 4.d6? Bd5 5.Rxe1 (Rxh3,Rb3+;) exd6/vii 6.Re2 h2 7.Rxh2 dxe5 8.Re2 e4 9.Se6 Rb6+ 10.Ka7 Rxe6 11.Re3 Bc4 (or Rc6). Or 4.Se6? Bxd5 5.Rxh3 Rb3+ 6.Ka7 Bxe6 7.Rxb3 Bxb3.

iv) 6.Sh7? Sd3 7.Bc3/viii Sxf4 8.Sg5+/ix Kg6 9.Sh3 e5 10.Bxe5 Sxh3 11.d4 Sf2 12.Rc8 Sd3 13.Bg3 Kf5 14.Be5 Rh7+ 15.Kb8 Sxe5 16.dxe5 Rb7+ 17.Ka8 Kxe5 wins.

v) 10.f6? exf6 11.Kd6 fxe5 12.Re7+ Kd8 13.Rxe5 Sd3 14.Rf5 Rf7 15.Kxd5 Rxf5+ wins. This is the Lavaud's original main line, very artistic.

vi) For 12.Kxd5, or 12.Re7+.

vii) h2? 6.f5, and Kxf8 7.Bxh2 Rb1+ 8.Ka7 Rxe1 9.d7 draw, or Rb1+ 7.Ka7 Rxe1 8.d7+ Kd8 9.Bc3 Ra1+ 10.Bxa1 draws.

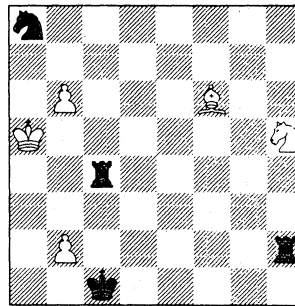
viii) 7.Sg5+ Kg6 8.Sh3 e6 9.Bc3 Bc6 10.Rc8 Bg2 11.Rh8 Bd5 12.Rc8 Rh7+ wins.

ix) 8.Sf6 Bf3 9.Sh7 Rb5+ 10.Ka7 Sg6 11.Rb8 Rh5. Or 8.Rf8+ Kg6 9.Sf6 exf6 10.Rxf6+ Kh7 11.Ra6 Se6 12.Ba5 Sd4.

The Lavaud original was EG100.7868 (Bent JT award, 4th Prize: see EG102.1 pp927-8). In DIAGRAMMES (i-iii92) Bacqué's demolition thereof and also of the author's rescue attempt ("add bPu7"), emerges here with wPd2, the identical position with reversed colours (and stipulation now 'draw' instead of 'win'). How far Marc Lavaud was consulted is unclear.

This raises questions, not only of the proper treatment by judges and composers (including demolition-solver-composers) of the repair of an honoured (whether rightly honoured or not is irrelevant) composition, but also of the whole etiquette of corrections by persons other than the original composer. A matter, we think, for inclusion in a future guidelines document from the PCCC Studies Sub-Committee - if that volatile volunteer body survives!

No 9930 A.Lewandowski (Poland) (i-iii92)



a5c1 0614.20 Draw

No 9930 A.Lewandowski 1.Bg5+ (b7? Rxh5+;) Kxb2/i 2.b7 Rc5+/ii 3.Kb4/iii Rxc5 4.b8Q Rh4+ 5.Sf4 Sb6 6.Qe5+ Rxe5 stalemate.

i) Kb1 2.b7, and Rc5+ 3.Kb4 Sc7 4.Kxc5 Rxh5 5.Kb6, or Sc7 3.b8Q Rxh5 4.Qd8 Rc5+ 5.Kb6 hRxg5 6.b4 Rg6+ 7.Kb7 draw.

But judge Rusinek observes: "1...Kc2 2.b7 Sc7 3.b8Q Rxh5, when GBR class 1603 wins for Black", David Blundell proposing the continuation: 4.Qg8 Rc5+ 5.Kb4 hRxg5 6.Qb3+ Kd2 7.Qf3 Rb5+ 8.Kc4 gRc5+ 9.Kd4 Se6+ and mates..

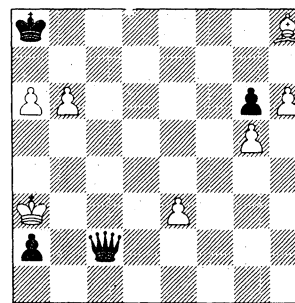
ii) Kc3 3.Bf6+ Kd3 4.Sf4+ Rxf4 5.b8Q Rf5+ 6.Kb4 Rf4+ 7.Kb5 Rh5+ 8.Be5 draw.

iii) 3.Ka6? Sc7+ 4.Ka7 Ra5+ 5.Kb6 Rxc5 6.Kxc7 (Sf6,Rc2+;) Rb5 7.Sf6 Rh6 8.Sd7 Rh7 wins.

===== **Goodwill Games tourney, St Petersburg, 1994** This formal international (but poorly publicised) tourney was judged by L.Katsnelson (St Petersburg). About 50 studies were entered, 17 in the provisional award.

No 9931 A.Sochniev (St Petersburg)

=1st-2nd Prizes Goodwill Games tourney 1994



a3a8 3010.52 Win

No 9931 A.Sochniev 1.b7+ Ka7 2.Bd4+ Kxa6 3.b8Q Qa4+ 4.Kxa4 a1Q+ 5.Kb3 (Bxa1?) Qa4+ 6.Kb2/i Qb4+ 7.Ka1/ii Qa4+ 8.Kb1 Qd1+ 9.Kb2

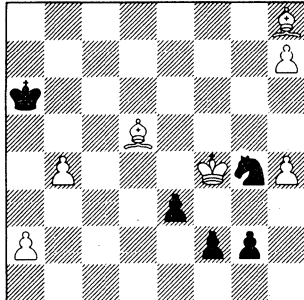
Qd2+ 10.Ka1 Qa5+ 11.Kb1 Qb4+ 12.Bb2 Qxb8 13.h7 Qb3 14.h8Q Qd3+ 15.Ka2 Qc4+ 16.Ka3 Qc5+ 17.Kb3 Qxe3+ 18.Qc3 Qxg5 19.Qc8+, winning bQ.

i) 6.Kc3? Qb4+ 7.Kd3 Qxb8.

ii) 7.Ka2? Qxb8 8.h7 Qh2+.

"On a backdrop of mutual Q-sacrifices wK, like a virtuoso soccer forward, bests bQ on the a1-a2-b1-b2 patch."

No 9932 S.Zakharov (St Petersburg)
=1st-2nd Prizes Goodwill Games tourney 1994



f4a6 0023.43 Draw

No 9932 S.Zakharov 1.b5+ Kxb5 2.a4+/i, with:

Ka6 3.Bc4+ Kb7 4.Bd5+ Kc7(Kc8?) 5.Bxg2 e2 6.Bb2 f1Q+ 7.Bxf1 efQ+ 8.Kg5 Sh6 9.Be5+ Kd7 10.Kxh6 Qc1+ 11.Kg7 Qg1+ 12.Kf7 Qf2 13.Bf6 drawn, or

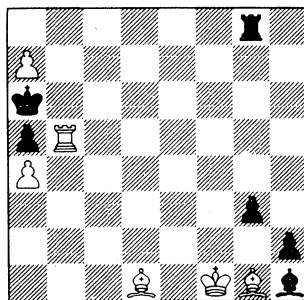
Kxa4 3.Bc6+ Kb3 4.Bd5+ Kc2 5.Be4+ Kd1 6.Bxg2 e2 7.Ba1/ii f1Q+ 8.Bxf1 efQ+ 9.Kxg4 Qc4+ 10.Kh5 Qb5+ 11.Kh6 Qa6+ 12.Kg7(Kg8?) drawn.

i) 2.Bxg2? e2 3.Bb2 f1Q+ 4.Bxf1 efQ+ 5.Kg5 Se5 wins.

ii) Possible now that bK blocks the rank.

"A deep study with two variations linked by paradoxical wB manoeuvres on the a1 and b2 squares in response to bK's opposition-type play."

No 9933 D.Ioffe (Kazan)
3rd Prize Goodwill Games tourney 1994



f1a6 0450.23 Win

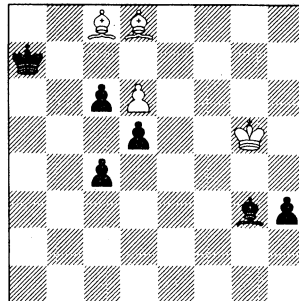
No 9933 D.Ioffe 1.Rb8 Rxb8 2.abB/i Bf3 3.Bxf3 g2+ 4.Kf2/ii h1Q 5.bBh2 wins.

i) 2.abQ? g2+ 3.Kf2 hgQ+ 4.Kxg1 stalemate. Or 2.abR? Bg2+ 3.Kxg2 h1Q+ 4.Kxh1 g2+ 5.Kxg2 stalemate.

ii) 4.Bxg2? h1Q 5.bBh2 Qxg2+ 6.Kxg2 draw.

"It is a real surprise that a 5-move combinational fever is accompanied by sacrifices and stalemates and a promotion to bishop and economical imprisonment of the promoted bQ, all backed up by strong tries."

No 9934 L.Veretennikov (Ekaterinburg)
4th Prize Goodwill Games tourney 1994



g5a7 0050.14 Win

No 9934 L.Veretennikov 1.d7 Bh4+/i 2.Kxh4 h2 3.Bb6+ Kxb6 4.d8Q Kb5 5.Ba6+ Ka4 6.Bb5+ Kb3/ii 7.Ba4+ Ka2 8.Bb3+ Kb1/iii 9.Ba2+ Kc2 10.Bb1+ Kd1 11.Be4 wins.

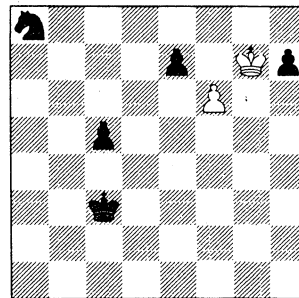
i) h2 2.Bb6+ Kxb6 3.d8Q+ wins. Or Kb8 2.Be7 Bc7 3.Bd6 wins.

ii) cb 7.Qa8+ and 8.Qxd5 wins.

iii) cb 9.Qa5+ Kb1 10.Qe1+ Ka2 11.Qe2+ wins.

"An interesting systematic movement with wB offers and refusals follows an unconstrained introduction."

No 9935 L.Mitrofanov and Yu.Roslov (St Petersburg)
5th Prize Goodwill Games tourney 1994



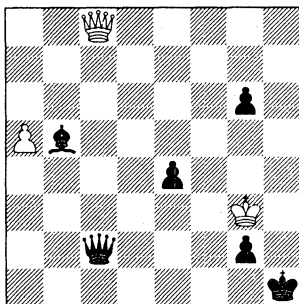
g7c3 0003.13 Draw

No 9935 L.Mitrofanov and Yu. Roslov 1.f7 Sc7 2.Kf8 Se6+ (Sd5;Ke8) 3.Kxe7 Sf4 4.Kd6 Sg6 5.Kxc5 h5/i 6.Kd5 Kd3 7.Ke6 h4 8.Kf5 Sf8 9.Kg4 draw.

i) Se5 6.f8S draw. Or Kd3 6.Kd5 Ke3 7.Ke6 Kf4 8.Kf6 draw.

"An impressive chase after three hares, the three bP's, is crowned with success thanks to a well-planned march by bK."

No 9936 V.Razumenko (St Petersburg) 6th Prize Goodwill Games tourney 1994



g3h1 4030.13 Win

No 9936 V.Razumenko 1.Qh8+ Kg1 2.Qa1+ Bf1 3.Qd4+ Qf2+ (else mate) 4.Qxf2+ Kh1 5.a6 e3/i 6.a7/ii ef 7.a8Q wins.

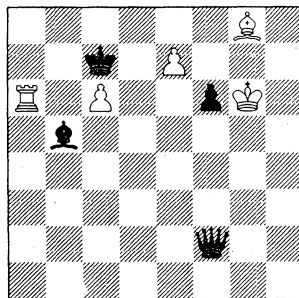
i) g1Q+ 6.Qxg1+ Kxg1 7.a7 wins.

ii) 6.Qxe3? g1Q 7.Qxg1+ Kxg1 8.a7 Bg2 draw.

"Both sides sacrifice a queen making use of bK's cornered location, a virtuoso elaboration by the composer."

No 9937 A.I.Kotov (Priozersk) and G.Kasparyan (Erevan)

Special Prize Goodwill Games tourney 1994



g6c7 3140.21 Win

No 9937 A.I.Kotov and G.Kasparyan 1.e8S+ Kd8/i 2.c7+ Ke7 3.Re6+ Kd7 4.Rd6+ Ke7 5.c8S+ Kf8/ii 6.Rxf6+ Qxf6 7.Sxf6 Bc4 8.Sd7+ (Bxc4?) Kxg8 9.Se7+ Kh8 10.Se5 Bd3+ 11.Kh6 (Sxd3?)

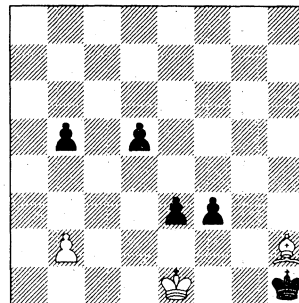
and mate with the next move.

i) Kb8 2.c7+ Kb7 3.Bd5+ Kxa6 4.c8Q+ Ka5 5.Qc3+ Ka6 6.Sc7+ Kb6 7.Sa8+ wins.

ii) Kxe8 6.Bf7+ Kf8 7.Rd8 mates.

"The honour is for a mate with two S-promotions, in an economical setting and with quiet moves by W."

No 9938 A.Chernenko (Stavropol province) 1stHon.Mention Goodwill Games tourney 1994



e1h1 0010.14 Draw

No 9938 A.Chernenko 1.Bf4 d4 2.Kf1 b4/i 3.b3 f2 4.Bg3 d3 5.Bxf2 d2 6.Be1 d1R 7.Ke2 Rd4 8.Kxe3 Rg4 9.Kf3 Rd4 10.Ke3 draw.

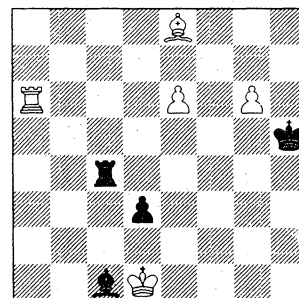
"Curious play is used in this amalgam of underpromotion and positional draw."

i) f2 3.b4. However, David Blundell, observing that he recalls having vetted this study in a different award, summarily dismisses it here with 2...e2+ 3.Kf2 e1Q+ 4.Kxe1 Kg2, when B1 wins.

Chernenko brazenly repeats his entry that was eliminated from the II Galitzky MT (Saratov), where it was provisionally honoured.

No 9939 V.Katsnelson (St Petersburg)

2ndHon.Mention Goodwill Games tourney 1994

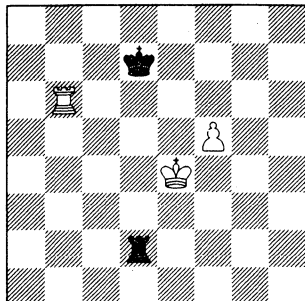


d1h5 0440.21 BTM Draw

No 9939 V.Katsnelson 1...Be3 2.g7+ Kh6 (Kh4;Ra4) 3.e7+ Kxg7 4.Rg6+/i Kh8/ii 5.Rc6 Rb4 6.Rb6 Rg4 (Rxb6;Bb5) 7.Rg6 Rc4 8.Rc6

Rb4 9.Rb6 Rg4 10.Rg6, with:
 Rc4 11.Rc6 Rh4 12.Rh6+, and Bc6 to follow, or
 Rb4 11.Rb6 Rf4 12.Rh6+ Kg7 13.Rg6+ Kh7
 14.Rg1 Rc4 15.Bg6+ draw.
 i) 4.Rc6? Rb4 5.Rg6+ Kh7.
 ii) Kh7 5.Rc6 Rb4 6.Bg6+.
 "A firework sacrifice of wR is combined with
 positional draw in 2 variations."

No 9940 G.Amiryan (Armenia)
 =3rd-4th HM Goodwill Games tourney 1994

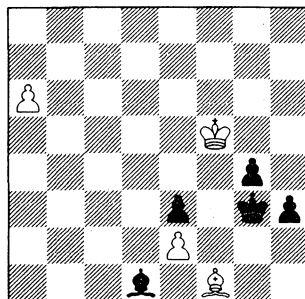


e4d7 0400.10 Win

No 9940 G.Amiryan 1.Ke5 Ke7 2.Rb7+ Kf8
 3.Ke6 Ra2/i 4.Rb8+ Kg7 5.f6+ Kg6 6.Rg8+ Kh7
 7.f7 Re2+ 8.Kd5 Rf2 9.f8R wins, not 9.f8Q?
 Rd2+ draws.

i) Kg8 4.Rb8+ Kh7 5.f6 Re2+ 6.Kf7 wins.
 "A malyutka with an underpromotion must have
 significance for endgame theory."

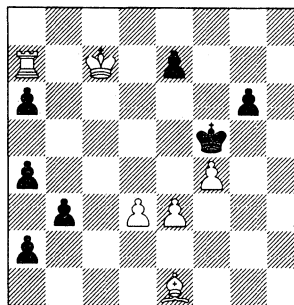
No 9941 A.Chernenko
 =3rd-4th HM Goodwill Games tourney 1994



f5g3 0040.23 Win

No 9941 A.Chernenko 1.a7 Bc2+ 2.Ke5 Be4
 3.Kxe4 h2 4.Bg2 Kxg2 5.Kxe3/i h8Q 6.a8B+ Kh2
 7.Bxh1 Kxh1 8.Kf4 Kg2 9.Kxg4 Kf2 10.e4 wins.
 i) 5.a8Q? h1Q 6.Kxe3+ Kg3 7.Qxh1 stalemate.
 "Another underpromotion study, and the play is
 not bad."

No 9942 V.Prigunov (Kazan)
 5th Hon.Mention Goodwill Games tourney 1994



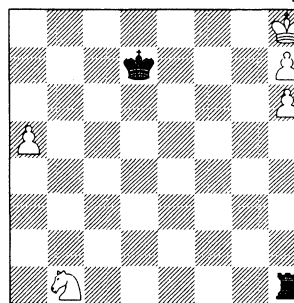
c7f5 0110.36 Win

No 9942 V.Prigunov 1.Bc3 a3 2.Rb7 b2 3.Rxb2
 a1Q 4.e4+ Kxf4 5.Rf2+ Ke3 6.Bxa1 Kxf2 7.d4
 g5 8.d5 g4 9.e5 g3 10.d6 ed 11.e6 g2 12.e7, with:
 a2 13.e8Q g1Q 14.Bd4+ Kf1 15.Qf7+ Ke1
 16.Bxg1 a1Q 17.Qf2+ Kd1 18.Qf1+ and 19.Qxa1
 wins, or

Kg3 13.Bd4 a2 14.e8Q a1Q 15.Qg6+ Kh2
 16.Qh5+ Kg3 17.Qg5+ Kh2 18.Qh4 mate.

"Full of play in both lines."

No 9943 Ya.Khatyanov (Sverdlovsk region)
 1st Comm. Goodwill Games tourney 1994

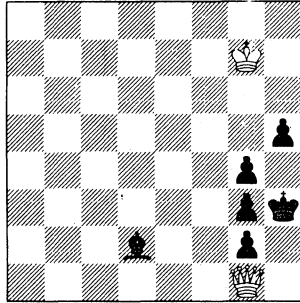


h8d7 0301.30 Win

No 9943 Ya.Khatyanov 1.a6 Kc7 2.a7 Kb7
 3.a8Q+ Kxa8 4.Kg7 Rg1+ 5.Kf7(Kf6/Kf8) Rf1+
 6.Ke7 Re1+ 7.Kd7 Rd1+ 8.Kc7 Rc1+ 9.Sc3
 Rxc3+ 10.Kd7 Rd3+ 11.Ke7 Re3+ 12.Kf7 Rf3+
 13.Kg6 Rg3+ 14.Kh5 Rh3+ 15.Kg5 Rg3+
 16.Kf4(Kh4) wins.

"Roman decoy theme."

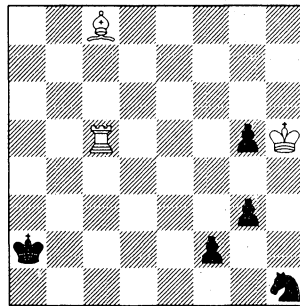
No 9944 V.Kozhakin (Magadan) and
V.Kovalenko (Maritime province)
2nd Comm. Goodwill Games touney 1994



g7h3 1030.04 Win

No 9944 V.Kozhakin and V.Kovalenko 1.Kf8
Bb4+ 2.Ke8 Be1 3.Qxe1 Kh2 4.Qe2 Kh3 5.Qd1
Kh2 6.Qc2 Kg1 7.Qf5 Kh2 8.Qh7+ Kg1 9.Qf7
Kh2 10.Qh5+ Kg1 11.Qxg5 wins.

No 9945 A.P.Grin (Moscow)
=3rd-5th Comm. Goodwill Games touney 1994

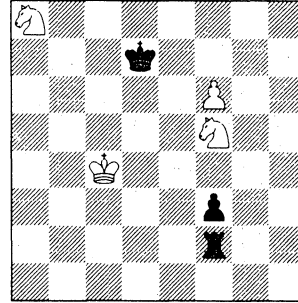


h5a2 0113.03 Win

No 9945 A.P.Grin 1.Bh3 g2 2.Bxg2 f1Q 3.Bxf1
Sg3+ 4.Kg6 Sxf1 5.Rc2+, with:
Kb3 6.Rf2 Se3 7.Rf3 wins, or
Kb1 6.Re2 Sg3 7.Re3 Sf1 8.Re1+ wins.

In a most curious misprint Grin's study was sup-
plied in the award reversed 180 degrees, without
altering the colours: a4h7 0113.03 f4f1a8.b4b6c7
3/5+.

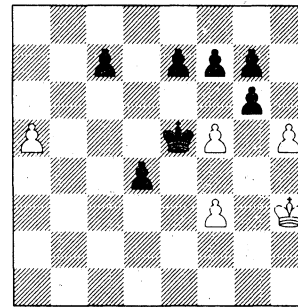
No 9946 L.Mitrofanov and I.Shulman
(St Petersburg)
=3rd-5th Comm. Goodwill Games touney 1994



c4d7 0302.11 Win

No 9946 L.Mitrofanov and I.Shulman 1.f7 Rc2+
2.Kd5 Rd2+ 3.Ke5 Re2+ 4.Kf6 Re8 (Re6+;Kg7)
5.Sb6+ Kd8 6.Sg7 Rh8 7.Se6 mate.

No 9947 V.Kalyagin (Ekaterinburg)
=3rd-5th Comm. Goodwill Games touney 1994



h3e5 0000.46 Win

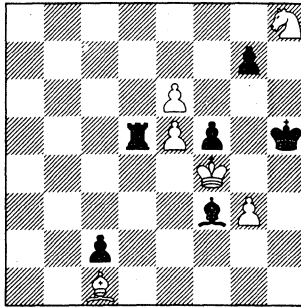
No 9947 V.Kalyagin 1.f6 ef 2.h6, with:
gh 3.a6 d3 4.a7 d2 5.a8Q d1Q 6.Qe8+ Kf4
7.Qe4+ Kg5 8.Qg4 mate, or
d3 3.h7 d2 4.h8Q d1Q 5.Qe8+ Kf4 6.Qe4+ Kg5
7.Qg4+ Kh6 8.Qh5 mate.

Kutna Hora - 60.

This formal international touney was celebrating
60 years of the chess club of the town near
Prague. The touney was judged by Vladislav
Bunka. The award was published in Sachova
Skladba 45 xii94 pp910-912.

35 entries from 15 composers, 8 in the
provisional award. Confirmation period: "...jejíž
definitivní výsledek přinášíma." The text of the
award also in Czech...

No 9948 Mario Matouš
1st Prize Kutna Hora 60

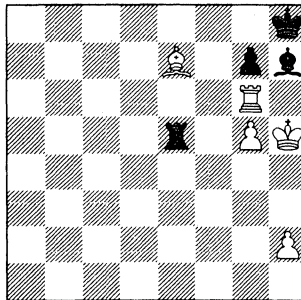


f4h5 0341.33 Win

No 9948 M.Matouš 1.e7 g5+ 2.Kxf5 Bg4+ 3.Ke4/i Bf3+ 4.Kxf3 g4+ 5.Kf4 Rxe5 6.Sg6 Re6 7.Kf5, with:

Rxe7 8.Sf4+ Kh6 9.Sd5+ Kh5 10.Sf6 mate, or Rxc6 8.e8S Rg8 9.Sf6 mate, or Rf6+ 8.Ke5 Rxc6 9.e8R (e8S? Ra6;) Rg8 10.Re6 wins, for instance Rh8 11.Kd4 Rd8+ 12.Kc3 Rd3+ 13.Kxc2 Rc3+ 14.Kd1 Rd3+ 15.Bd2. i) 3.Kf6? Bd7 4.Sf7 Rd1 5.Bxc5 Kg4 draw.

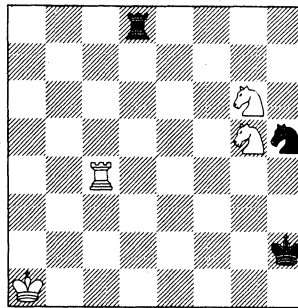
No 9949 K.Husák and E.Vlasák
2nd Prize Kutna Hora 60



h5h8 0440.21 Win

No 9949 K.Husák and E.Vlasák 1.Rxc7 Re2 2.Bf6 Rxc2+ 3.Kg4 Bf5+ 4.Kf4 Rf2+ 5.Ke3 Rh2 6.Be5 Rh3+ 7.Kf4 wins, Rh4+ 8.Kxf5 Rf4+ 9.Bxf4.

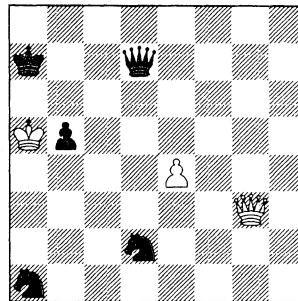
No 9950 Mario Matouš
3rd Prize Kutna Hora 60



a1h2 0405.00 Win

No 9950 M.Matouš 1.Rh4+ Kg3 2.Se4+ (Rxc5? Kg4;) Kf3 3.Se5+ Ke3 4.Sc4+ Kd3 5.Sc5+/i Kc3 6.Sa4+ Kb3 7.Sa5+ Ka3 8.Sb2 wins, Sf4 9.Sc4 and 10.Rxf4, but not 8.Sc3? Sf4 9.Sb1+ (Rxf4,Rd1+;) Ka4 10.Sc6 Rf8 draw. i) 5.Sb2+? Ke2 6.Sc4+ wastes time.

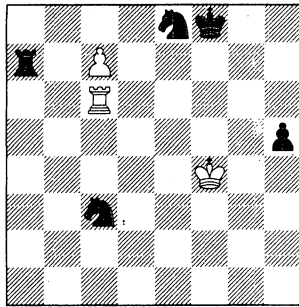
No 9951 G.Slepyan (Belarus)
1stHM Kutna Hora 60



a5a7 4006.11 Draw

No 9951 G.Slepyan 1.Qg1+ Ka8 2.Qg8+ Kb7 3.Qd5+, with: Qxd5 4.exd5 Sc4+ 5.Kxb5 Sd6+ 6.Kb4 Sc2+ 7.Kc5 Kc7 stalemate, or Kc7 4.Qc5+ Qc6 5.Qe7+ Kc8 6.Qf8+ Kb7 7.Qe7+ Qc7+ 8.Qxc7+ Kxc7 9.Kxb5 aSb3 10.e5 Sd4+ 11.Kc5 Se6+ 12.Kd5 Kd7 stalemate.

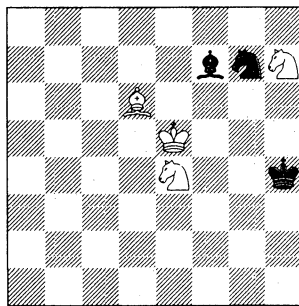
No 9952 M.Hlinka (Slovakia)
2ndHM Kutna Hora 60



f4f8 0406.11 Win

No 9952 M.Hlinka 1.c8Q Sd5+ 2.Kg5/i Se7 3.Bf6 Kg7 4.Qc3 (Qxe8? Ra5+;) Sxf6 5.Qxf6+ Kh7 6.Qh6+/ii Kg8 7.Qb6 Ra3 8.Qd6 Re3 9.Kf6 wins.
i) 2.Ke5? Ra5 3.Qd8 Se7+.
ii) 6.Qb6? Ra4 7.Kxh5 Kg7 8.Qb2+ Kf8 9.Qb8+ Kg7 draw.

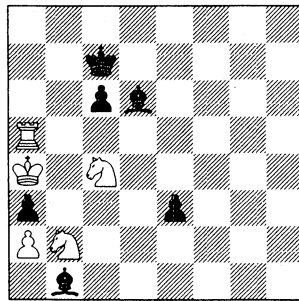
No 9953 L.Topko (Ukraine)
1stCommendation Kutna Hora 60



e5h4 0045.00 Win

No 9953 L.Topko 1.Be7+ (Kf6? Se8;) Kh5 2.Kf6 Sf5 3.Kxf5 Bg6+ 4.Ke6 Bxh7 5.Sf6+ Kh6 6.Bf8+ Kg6 7.Ke7 wins.

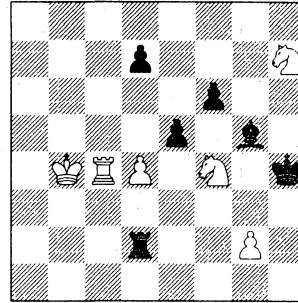
No 9954 K.Krejčí (Czech.)
2ndCommendation Kutna Hora 60



a4c7 0162.13 Draw

No 9954 K.Krejčí 1.Sxe3 Bc2+ 2.Sxc2 axb2 3.Sa3 Bxa3 4.Rb5 cxb5+ 5.Kxa3 b1B 6.Kb4 Kc6 7.a4 draw.

No 9955 V.Kos (Brno)
3rdCommendation Kutna Hora 60



b4h4 0432.23 Win

No 9955 V.Kos 1.dxe5 fxe5 2.Sg6+ Kh5 3.Sxg5, with
Rxxg2 4.Sf3 Rxxg6 5.Rh4 mate, or
d5 4.Rc8 Rxxg2 5.Sxe5 Rxxg5 6.Rh8 mate.

Die Schwalbe, 1990-92

This formal tourney was judged by IGM Jonathan Mestel. "The average quality of the 35 studies was high, although none was clearly outstanding. The two prize-winners combine appropriate levels of originality, elegance and difficulty, but the rest of the award was much harder to distinguish, my opinions changing from day to day. Although I have not ranked them explicitly, the commendations are presented in roughly diminishing order of merit. I attempted to solve every composition myself, in order to assess the degree of surprise and wealth of side-play which I consider important factors in a study's overall worth. As a result, I may have been over-impressed by those ideas I took longest to find. I also confess to a slight preference for game-like positions.

"I found very few, and no serious, errors in the editor's solutions and analysis, which was a great help in appreciating those points which eluded me when solving.

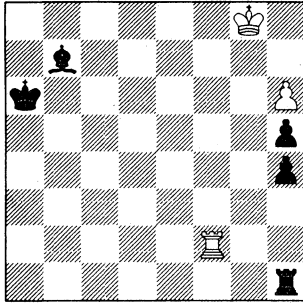
.....
...The effectiveness of the underpromotion in 7913 is surprising, though similar things have been seen before. It is a pity that wBgl is also promoted! The perpetual check in 7477 requires continual accuracy, but nothing of particular interest. The zugzwang in 7675 is amusing, but it is easy to solve and heavy-handed. Likewise the reciprocal stalemate in 7735 requires a slightly

cumbersome setting, as usual with that theme. The simple elegance of 7403 is appealing, but the idea is not new. The play in 7734 and 7674 is of some interest, but each has construction flaws. A number of the studies display influence from problems, for example the twinning in 7274 (The 2HM by Randviir). To my mind, 7609 is clearly a mate in 6 rather than a study. In conclusion, I would like to express my thanks for being asked to judge this impressive tourney, and apologise for the time it took me to decide on the award.

Jonathan Mestel, 18viii1994"

No 9956 Gerd Rinder (Germany)

1st Prize Die Schwalbe 1990-1992



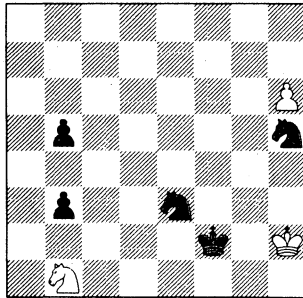
g8a6 0430.12 Win

No 9956 G.Rinder 1.Rf6+ Ka7 2.h7 Bd5+ 3.Kg7 Rg1+ 4.Kh6 Rg8 5.Rd6 Ba2 6.Rd2 Bb3 7.Rd3 Bc4 8.Rd4 Be6 9.Rd7+ wins.

"The need to drive bK to a7 is subtle, leading to a domination duel. At first I thought there was another kind of dual (!) with 5.Rf5, but then I saw Be6 6.Re5 Re8. There are other variations not given which seem to work, for example 2...Rg1+ 3.Kf8 Rd1 4.Re6 h3 5.h8Q h2 6.Qb2 Rd8+ 7.Kg7 h1Q 8.Qb6+ Kb8 9.Qxd8+ Bc8 10.Rb6+ Ka7 11.Qd4. It is a long diagonal on which to run out of squares."

No 9957 Juri Randviir (Estonia)

2nd Prize Die Schwalbe 1990-1992



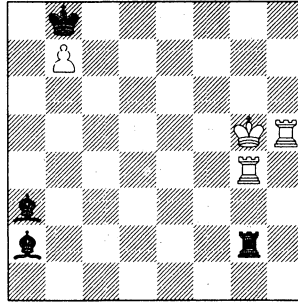
h2f2 0007.12 Draw

No 9957 J.Randviir 1.h7 Sg4+ 2.Kh3 Se5 3.h8Q Sf4+ 4.Kh2 Sf3+ 5.Kh1 Se2 6.Qb2 b4 7.Sa3 bxa3 8.Qa2 drawn!

"An original end position. I found this hard to solve as the black play is easy to miss. It is tempting (but vain) for Bl to seek a win on the queenside after 1.h7 Sf1+ 2.Kh3 Sf4+ 3.Kg4 Sg6 4.Kf5 Sh8 5.Ke4! The W zugzwang and unique subsequent drawing line are surprising and original. It is a pity that wSb1 plays a passive role - otherwise this might have achieved first prize."

No 9958 A.Konstantinow

1st Hon.Mention Die Schwalbe 1990-1992



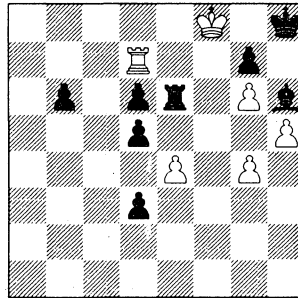
g5b8 0560.10 BTM Draw

No 9958 A.Konstantinow 1...Bc1+ 2.Kf5 Bb1+ 3.Re4 Rf2+ 4.Ke5 Bb2+ 5.Rd4 Re2+ 6.Kd5 Ba2+ 7.Rc4 Rc2 8.Rh4 Ba3 9.Rh8+ Kxb7 10.Rc8 draw.

"The main interest of this study is how in response to a double attack on the pinned wR W must switch between the two defences (Rh4, and Rh8+) according to which squares on the h-file happen to be guarded at each stage of the systematic manoeuvre (3...Re2 4.Rh4?, or 5...Rd2 6.Rh8+?, or 8.Rh4?). A technical achievement, difficult to compose, but not interesting enough for a prize. Bl moving first is a mild flaw."

No 9959 Juri Randviir

2nd Hon.Mention Die Schwalbe 1990-1992



f8h8 0430.45 Win

No 9959 Juri Randviir I: diagram

II: remove bPd3,d5; add wPd3 bPe3

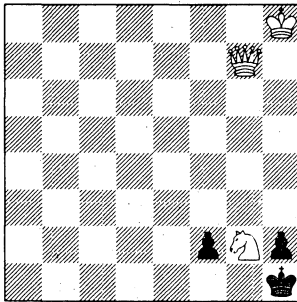
I: 1.Kf7 Rf6+ 2.Ke7 Bg5 3.Rd8+ Rf8+ 4.Kxf8 Bxd8 5.e5 Bg5 6.e6 d2 7.h6 Bf6 8.g5 wins.

II: 1.e5 dxe5 2.Kf7 Rf6+ 3.Ke7 Bg5 4.Rd8+ Rf8 5.Kxf8 Bxd8 6.h6 Be7+ 7.Kf7 Bf6 8.g5 wins.

"A tricky position, although slightly ugly. The use of twinning, albeit in a somewhat impure form, to illustrate the tries is interesting and uncommon. Indeed, the main interest is in the failure of the tries: the forced draw in 'I' after 1.e5? d2 2.Kf7 Bg5 3.Rb7 Bd8! 4.Rd7, is a surprise. The R-swap-ping mechanism is original but the P's vs. B play is not special. Almost deserving of a prize."

No 9960 Gregor Werner (Germany)

3rd Hon.Mention Die Schwalbe 1990-1992



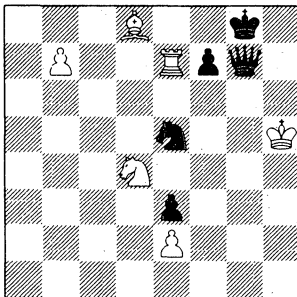
h8h1 1001.02 Win

No 9960 Gregor Werner 1.Sh4 f1Q 2.Qb7+ Kg1 3.Qa7+ Qf2 4.Qa1+ Qf1 5.Qd4+ Qf2 6.Qd1+ Qf1 7.Qg4+ Kf2 8.Qf3+ Kg1 9.Qg3+ Kh1 10.Qg7 wins.

"An elegant miniature with a precise, long, tempo-losing manoeuvre. The actual 4001.00 play is more interesting than the expected staircase, but still not entirely new." AJR understands that Brian Stephenson was not consulted for the location of anticipations.

No 9961 Benjamin Yaacobi (Israel)

4th Hon.Mention Die Schwalbe 1990-1992



h5g8 3114.22 Draw

No 9961 Benjamin Yaacobi 1.Re8+ Kh7 2.Rh8+ Kxh8 3.Bf6 Qxf6 4.b8Q+ Kg7 5.Qd6 Qf4 6.Qf8+ Kh7 7.Qg7+ Kxg7 8.Se6+ wins.

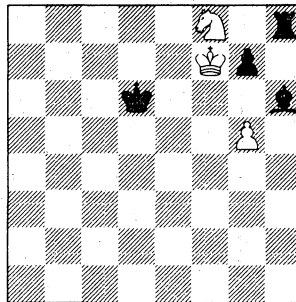
"A game-like position. Indeed, I suspect this study was inspired by a game. The position after 5.Qd6! is very reminiscent of the game Tal-Keres, beautifully analysed in the book *The Art of the Middle Game* by Keres and Kotov."

g4g7 4004.33 d5f1d4d3.a3g3h2f7g5h6 6/6, BTM.

"Keres played 1...Sf2+, and eventually won, avoiding the trap 1...h5+ 2.Kxg5 (Kxh5,Sf4+;) Qf6+ 3.Kxh5 Se5 4.Qd6!, when W wins!. The study embellishes this idea with a sharp introduction and a stalemate finish."

No 9962 S.Shaigorowski (Bulgaria)

Commendation Die Schwalbe 1990-1992

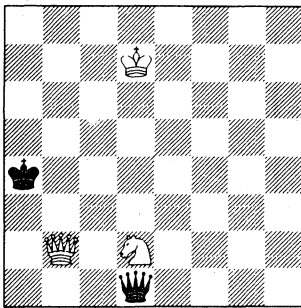


f7d6 0331.11 Draw

No 9962 S.Shaigorowski 1.Sh7 Ke5 2.Kg6 Ke6 3.gxh6 gxh6 4.Sf6 draw.

"A nice miniature, whose main variation, 1...Rxh7 2.g6 Rh8 stalemate, is very short. The play is interesting, especially as B1 has the try 4...Rc8(Rb8/Ra8), not given in the solution. Now 5.Sh5? Rc6! 6.Kxh6 Kf5+ 7.Kh7 Kg5, leads to a won 0301 position. The only move to draw is 5.Sh7! Unfortunately, there is a dual refutation of the main try 1.gxh6? gxh6! 2.Sg6 Rb8! (h5!) as the blockade with wSh4 and wKg6 can be broken by bringing bK round behind wR on the a-file, W being helpless. As much of the worth of the study is in the side-play I regard this as a flaw. Similarly, 1.Se6? Ke5! wins as well as 1...Re8!"

No 9963 John Nunn (Britain)
Commendation Die Schwalbe 1990-1992



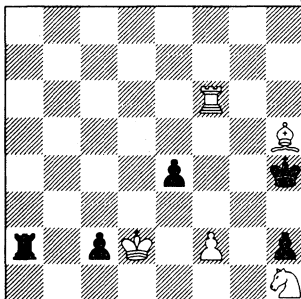
d7a4 4001.00 Win

No 9963 John Nunn 1.Kd8 Ka5 2.Kc7 Qg4
3.Sb3+ Kb4 4.Sd4+ Kc4 5.Qb3+ wins.

"The stalemate defence after 1.Kc7? Qg4!
2.Qb3+, and the failure of 1.Kd6? Qg1! 2.Qb3+
Ka5 3.Sc4+ Ka6 4.Qa4+ Kb7, are subtle. The
availability of 5.Sd6+, in this latter line after
1.Kd8 (zugzwang?) is hard to foresee. Never-
theless, not quite enough play for a higher
placing. I do not wish to discuss 'database com-
position' here!"

AJR: I hold the view that studies extracted from
'Thompson' databases should not compete in
tournaments against human composers. To maintain,
on the ground that it is difficult to draw the line,
that no line should be drawn, is to invoke a false
and cowardly principle: as in real life, lines are
always having to be drawn, and where this has to
be done it should be done by the exercise of good
judgement.

No 9964 Harrie Grondijs (Holland)
Commendation Die Schwalbe 1990-1992



d2h4 0411.13 Win

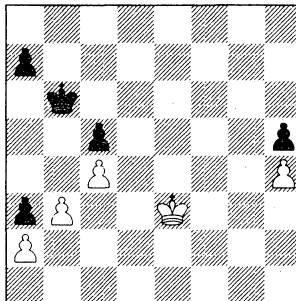
No 9964 Harrie Grondijs 1.Rh6 Kg5 2.Rh8 Ra1
3.Kxc2 Rxh1 4.Be2 Re1 5.Rxh2 Rxe2+ 6.Kd1
draw.

"The clean main line to the pleasing trapping of

bR has the down-side of little side-play. The
failure of 2.Rh7, vital for soundness, is not so
very interesting, as obviously wR is better placed
further away from bK."

David Blundell: The line referred to goes 2.Rh7?
Ra1 3.Kxc2 Rxh1 4.Be2 Kg6 5.R- Re1 6.Rxh2
Rxe2+ 7.Kd1 Ra2(Rb2), as f2-f4, is no longer a
check.

No 9965 Gunter Jahn
Commendation Die Schwalbe 1990-1992



e3b6 0000.44 Win

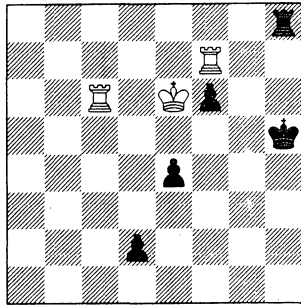
No 9965 Gunter Jahn 1.Kf4 Ka5 2.Ke4 Ka6
3.Kd5 Kb6 4.Kd6 a6 5.Kd5 Ka5 6.Ke4 Kb4
7.Kd3 a5 8.Kc2 a4 9.bxa4 Kxa4 (Kxc4;Kd2)
10.Kc3 Ka5 11.Kb3 Kb6 12.Kxa3 Ka6 13.Kb2
Ka5 14.Kb3 Kb6 15.Kc3 Ka5 16.Kd2 winw.

"It is hard to be original with P-endings, but this
subtle composition blends several known ideas
and theoretical positions, and I was tempted to
place it higher in the award. I wonder whether
starting with the kings on e4 and a5 would be an
improvement. Does W then have to begin with
1.Ke3!?"

David Blundell: Now this is my kind of study! W
wants to execute the plan Kd3-c3-Pb4, and
Kb3-xa3 is winning. Now Bl cannot prevent
b3-b4 with a7-a5 since W's plan of picking up
bPh5 has to be met by bKa5-b4-c3. Bl must
therefore prevent b2-b4 by meeting wKc3 with
bKa5. If W tries to execute his plan immediately
with 1.Kd3, Bl plays, not Ka5? 2.Kc3, but Ka6!
2.Kc2 Kb6 3.Kd2 Ka6, and W is wasting time. So
before executing the plan W induces a7-a6, as
thereafter bK can no longer hover around a5.

JM is correct in his assumption that W must play
1.Ke3, in the setting with wKe4, bKa5. But here
if W tries to execute the above plan immediately
with 1.Kd3, Bl has the two possible replies: bKb6
or bKa6. Hence the composer's choice of setting.

No 9966 Andrzej Lewandowski (Poland)
Commended Die Schwalbe 1990-1992



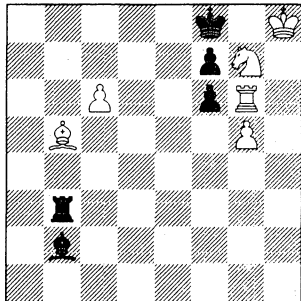
e6h5 0500.03 Win

No 9966 Andrzej Lewandowski 1.Rd7 e3 2.Kf5 e2 3.Rc8 Rh6 4.Rxd2 e1Q 5.Rh2+ Qh4 6.cRc2 wins.

"Simple and elegant. Not quite enough play for a higher placing."

No 9967 Michal Hlinka and Karel Husak (Slovakia)

Commendation Die Schwalbe 1990-1992

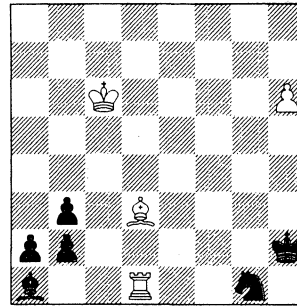


h8f8 0441.22 Win

No 9967 Michal Hlinka and Karel Husak 1.c7 Rc3 2.Rxf6 Rxc7 3.Se6+ Ke7 4.Sxc7 Bxf6+ 5.gxf6+ Kf8 6.Se6+ fxe6 7.Be8 wins.

"An amusing finale, but disappointingly little play for the slightly cluttered position."

No 9968 J.Randviir
Commendation Die Schwalbe 1990-1992



c6h2 0143.13 Win

No 9968 J.Randviir 1.Rb1 a b1Q 2.Bxb1 Sf3 3.h7 Se5+ 4.Kc7 Sg6 5.Kd8 Kg3 6.Ke8 Kg4 7.Kf7 Kg5 8.Kg7 wins.

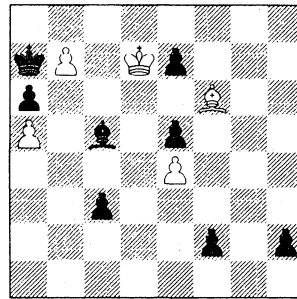
"This study and 7341 investigate the relative worth of paralysed blockaders. It is no surprise that wB is more use than wR in supporting promotion of wPh7, but 4.Kc7 is a nice move."

1st Donetsk Region tourney

This informal tourney, reserved for composers in the region, was organised by the newspaper "Makeevsky rabochy" (?1983) and judged by V.Fyodorov. The provisional award appeared in Makeevka Rabochy, 9vi84. 23 studies from 12 composers in the Donetsk region were entered, 7 in award.

No 9969 Yu.Kuruoglu (Makeevka)

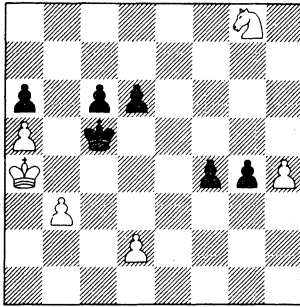
1st Pr 1st Donetsk Region tourney



d7a7 0040.36 Win

No 9969 Yu.Kuruoglu 1.Kc8 Bd6 2.Bg5 f1S 3.Bh4 h1S 4.Bxe7 c2 5.Bxd6 c1Q+ 6.Bc7 Qxc7+ 7.Kxc7 and 8.b8Q mate.

No 9970 G.Gotsdiner (Makeevka)
2nd Pr 1st Donetsk Region tourney

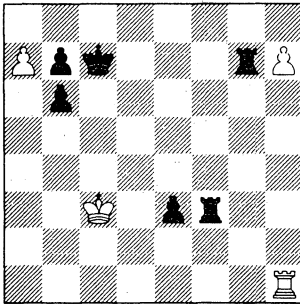


a4c5 0001.45 Win

No 9970 G.Gotsdiner 1.Sf6 g3 2.Sh5 g2 3.Sxf4,
with:

g1Q 4.b4+ Kc4 5.d3+ Kc3 6.Se2+ Kxd3 7.Sxg1,
or g1S 4.h5 Sf3 5.h6 Sg5 6.Se6+ Sxe6 7.h7 wins.

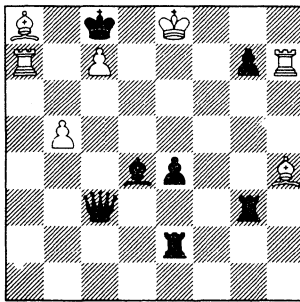
No 9971 V.Gorbunov (Yasinovataya)
3rd Pr 1st Donetsk Region tourney



c3c7 0700.23 BTM Draw

No 9971 V.Gorbunov 1...e2+ 2.Kd2 Rf1 3.a8S+
Kd7 4.Sxb6+ Ke7 5.Sc8+ Kf7 6.Sd6+ Kg6
7.h8S+ Kg5 8.hSf7+ gRxf7 9.Sxf7+ Kg4 10.Sh6+
Kg3 11.Sf5+ Kg2 12.Rxf1 exf1Q 13.Se3+ Kf2
14.Sxf1 Kxf1 15.Kc3 draw.

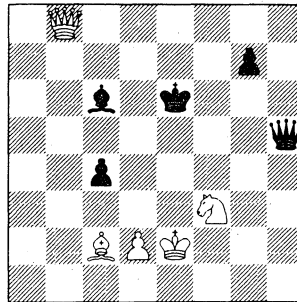
No 9972 Yu.Kuruoglu
1stHM 1st Donetsk Region tourney



e8c8 3850.22 Draw

No 9972 Yu.Kuruoglu 1.b6 Bxb6 2.Bb7+ Kxc7
3.Bxg3+ Qxg3 4.Rxg7+ Qxg7 5.Bxe4+ Bxa7
stalemate.

No 9973 V.Zabolotny (Donetsk)
2nd HM 1st Donetsk Region tourney

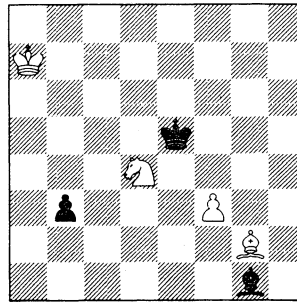


e2e6 4041.12 Win

No 9973 V.Zabolotny 1.Bf5+ Kxf5 2.Qc8+ Kf4
3.Qxc6 Qf7 4.Qe4+ Kg3/i 5.Qg4+ Kxg4 6.Se5+
wins.

i) David Blundell: "Unsound - 4...Kxe4 5.Sg5+
Kd4 6.Sxf7 c3 7.d3 c2 8.Ke2 c1Q+ draw."

No 9974 A.Ugnivenko (Dobropolye)
1st Comm 1st Donetsk Region tourney

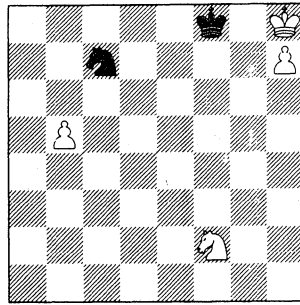


a7e5 0041.11 Draw

No 9974 A.Ugnivenko 1.f4+ Kxd4 2.Bh3 Ke4+
3.Ka8 b2 4.Be6 b1Q 5.Bf5+ Kxf5 stalemate.

No 9975 Yu.Kuruoglu 1.b6 Sa6 2.Sd.; Sb8 3.Se5
Sa6 4.Sd7+ Kf7 5.b7 wins.

No 9975 Yu.Kuruoglu
2nd Comm 1st Donetsk Region tourney

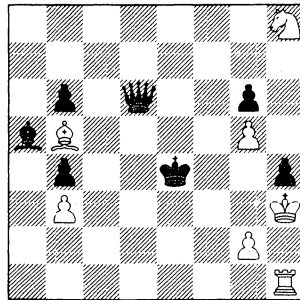


h8f8 0004.20 Win

2nd Donetsk region tourney

Like the first, this informal tourney was reserved for composers in the regio and organised by newspaper "Makeevsky rabochy" (?1985). Judge was V.Fyodorov. The provisional award appeared in "Makeevsky rabochy" 6vi86. 17 studies from 12 composers entered, 10 published.

No 9976 Yu.Kuruoglu (Makeevka)
1st Pr 2nd Donetsk Region tourney

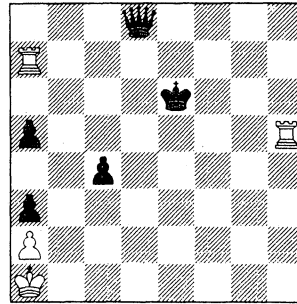


h3e4 3141.34 Draw

No 9976 Yu.Kuruoglu 1.Re1+ Kf5 2.Rf1+ Ke4
3.Re1+ Kf4 4.Re5 Kxe5 5.Sf7+ Ke6 6.Sxd6 Kxd6
7.Kxh4 draw.

No 9977 Kh.Animitsa and A.Kakovin 1.Ra6+ Kf7
2.Rh7+ Kg8 3.Ra8 Qxa8 4.Rb7 Qa6 5.Rb6 Qa7
6.Rb8+ Kf7 7.Rb7+ Qxb7 stalemate.

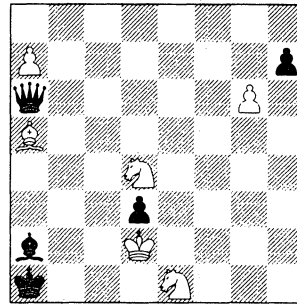
No 9977 Kh.Animitsa (Kremnevka) and
A.Kakovin (Bryanka)
2nd Pr 2nd Donetsk Region tourney



a1e6 3200.13 Draw

No 9978 V.Gorbunov and A.Shvichenko
(Yasinovataya)

3rd Pr 2nd Donetsk Region tourney



d2a1 3042.22 Win

No 9978 V.Gorbunov and A.Shvichenko 1.dSc2+
dxc2/i 2.Kc1 Bb1 3.gxh7 Qh6+ 4.Bd2 Qf8
5.h8Q+/ii Qxh8 6.Bc3+ Qxc3 7.a8Q+ Ba2 8.Qh8
(Sxc2+? Qxc2+;) Qxh8 9.Sxc2 mate.

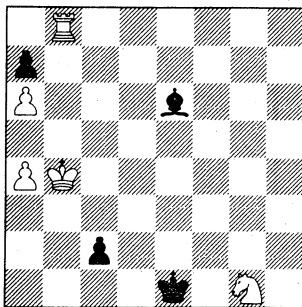
i) Kb2 2.Sxd3+ Kb1 3.Sa3+ Ka1 4.Bc3 mate. Or
Kb1 2.Sa3+ Kb2 3.Sxd3+ Kxa3 4.Bb4+ Ka4
5.Sc5+ and 6.Sxa6 wins.

ii) 5.Bc3+? Ka2 6.h8Q Qa3+ 7.Bb2 Qe3+.

No 9979 G.Gotsdiner 1.Sf3+ Kf2 2.Se1 Kxe1
3.Ka5 Kd1/i 4.Rb2 c1Q 5.Rb1 Qxb1 stalemate.

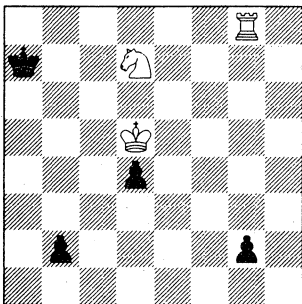
i) Demolished by Bc4! 4.Rb2 Kd1 5.Rxc2 Kxc2
6.Kb4 Bxa6 7.Kc5 Kb3 8.a5 Kc3, B1 wins, see
No.69 in Averbakh (Moscow 1980) - per
Shvichenko and Gorbunov.

No 9979 G.Gotsdiner (Makeevka)
1stHM 2nd Donetsk Region tourney



b4e1 0131.22 Draw

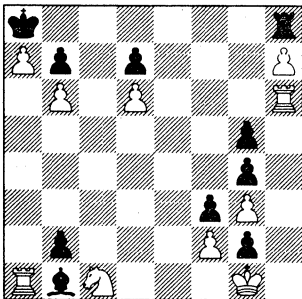
No 9980 V.Petrochenko (Makeevka)
2ndHM 2nd Donetsk Region tourney



d5a7 0101.03 Win

No 9980 V.Petrochenko 1.Se5 d3 2.Rg7+ Ka6
3.Sxd3 b1Q 4.Sc5+ Ka5 5.Ra7+ Kb4 6.Rb7+
wins.

No 9981 V.Stetsenko (Makeevka)
3rdHM 2nd Donetsk Region tourney



g1a8 0531.67 Win

No 9981 V.Stetsenko 1.Sb3 bxa1Q 2.Sxa1 Bxh7
3.Sc2 Bg8 4.Rh2 Rxb2 5.Kxh2 Bc4 6.Se3/i Be6
7.Kg1/ii Bd5 8.Sxg4 Be6 9.Sf6 Bf7 10.Kh2 g4
11.Kg1 Bd5 12.Se8 and 13.Sc7 mate.

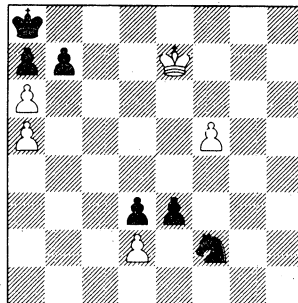
Note that bBb1 is obtrusive, but at least there is a
missing eighth bP to account for it!

Duals - per Shvichenko and Gorbunov:

i) 6.Sa3 Bd3 7.Kg1 Bc4 8.Sb1 Ba2 9.Sc3 Bc4
10.Kh2, and 12.Sc7 mate.

ii) 7.Sd1 Bb3 8.Sc3 Bc4 9.Kg1, and 11.Sc7 mate.

No 9982 D.Grenadir (Avdeevka)
4thHM 2nd Donetsk Region tourney

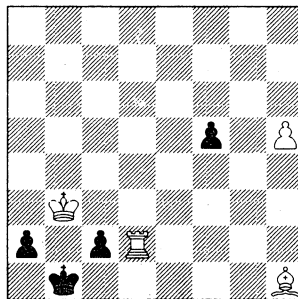


e7a8 0003.44 Win

No 9982 D.Grenadir 1.f6 e2 2.f7 e1Q+ 3.Kd7
Qe5 4.f8Q+ Qb8 5.axb7+ Kxb7 6.Qf3+/i Ka6
7.Qf6+, and Kxa5 8.Qa1+ Kb6 9.Qb2+, or Kb7
8.a6+ Ka8 9.Qc6+ wins.

i) But 6.a6+ also - per Shvichenko and Gorbunov.

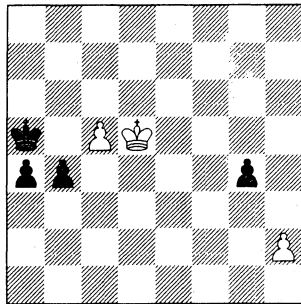
No 9983 V.Scherbina (Donetsk)
5thHM 2nd Donetsk Region tourney



b3b1 0110.13 Win

No 9983 V.Scherbina 1.Be4 fxe4 2.Rxc2 a1Q
3.Rh2 Kc1 4.Rh1+ wins.

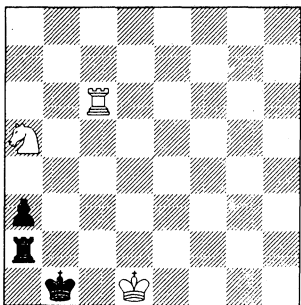
No 9984 I.Pasichnik (Makevka)
1st Comm 2nd Donetsk Region tourney



d5a5 0000.23 Win

No 9984 I.Pasichnik 1.c6 g3 2.hxg3 b3 3.c7 b2
4.c8R b1Q/i 5.Ra8+ Kb4 6.Rb8 Ka3 7.Rxb1 wins.
i) But 4...a3 draws - per Shvichenko and Gorbunov:
5.Kc4 a2, or 5.Kc5 Ka6 6.Kc6 Ka7, or 5.Ra8+ Kb6 6.Kc4 a2.

No 9985 A.Nikitin (Donetsk)
2nd Comm 2nd Donetsk Region tourney



d1b1 0401.01 Win

No 9985 A.Nikitin 1.Rc1+ Kb2 2.Kd2/i Ra1
3.Rxa1 Kxa1 4.Kc2 Ka2 5.Sc6/ii Ka1 6.Sd4 Ka2
7.Se2 Ka1 8.Sc1 a2 9.Sb3 mate.

i) But 2.Rc2+ 3.Rxa2 Kxa2 4.Kc1 Ka1 5.Kc2
Ka2 - per Shvichenko and Gorbunov.

ii) Two more buts: 5.Sb7, 6.Sc5, 7.Sd3, 8.Sc1.
And 5.Sc4, similarly.

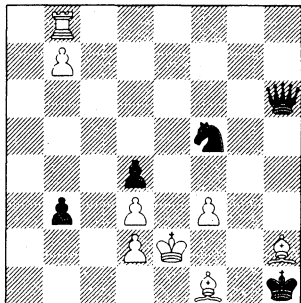
David Blundell far prefers the study awarded 3rd
prize to the one placed at the top.

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ISRAEL RING TOURNEY, 1991

This informal tourney was judged by Virgil
Nestorescu (Romania). The provisional award
appeared in VARIANTIM No.19, iii95. 26 studies
were published. No explanation of the long delay
is offered, but the 2-er award in the same issue is
for the same year and with a different judge.

No 9986 N.Manella and H.Aloni
(283 in *Variantim*)
1st prize Israel 'Ring' 1991



e2h1 3123.42 Win

No 9986 N.Manella and H.Aloni 1.Bf4/i Sg3+
2.Bxg3 b2 3.Rh8/iii Qxh8 4.Kf2 Qh2+ 5.Bxh2
b1Q 6.b8R (b8Q? Qxf1+;) Qxb8 7.Bg3 wins, not
7.Bxb8 stalemate?, nor 7.Bg1? Qg8.

i) 1.Be5? b2, and now 2.Bg2+ Kgl 3.Rg8 b1Q, or
2.Rc8 b1Q 3.b8Q Sg3+ 4.Bxg3 Qh2+ 5.Bxh2
Qxf1+ draw.

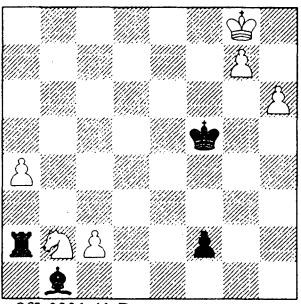
ii) Qxf4 2.Rh8+ Kgl 3.b8Q Sg3+ 4.Ke1 Qxf3
5.Qf8 wins. Or Qe6+ 2.Kf2 Sh4 3.Bg2+ wins. Or
Qg7 2.Re8 Qxb7 3.Kf2 wins. Or b2 2.Bxh6
b1Q/iv 3.Rh8 Sg3+ (Kgl;Rg8+) 4.Kf2 Qxf1+
5.Kxg3 Qe1+ 6.Kf4 Qh4+ 7.Kf5 Qh5+ 8.Kf6
Qh4+ 9.Kg6 wins.

iii) 3.Kf2? Qxd2+ wins for Black. Or 3.Be5? b1Q
4.Rh8 Qxh8 5.Bxh8 Qxb7 6.Bxd4 Qd7.

iv) Sg3+ 3.Kf2 b1Q 4.Rh8 transposes. Or Sxh6
3.Rh8 b1Q 4.Kf2 wins.

"A nice, hidden winning combination. The
sacrifice of wR and a further promoted rook W
outwits strong B1 stalemate counterplay. Without
doubt the best study. illustrating the tourney's
high level."

No 9987 Yochanan Afek (609 in *Shahmat*)
2nd prize Israel 'Ring' 1991



g8f5 0331.41 Draw

No 9987 Yochanan Afek 1.Sd1/i f1Q/ii 2.Se3+ Kg6 3.Sxf1 Rxa4 4.Kh8 Ba2 5.c4/iii Bxc4 6.h7 Bg8 7.hxg8S/iv Rh4+ 8.Sh6 Rxh6+ 9.Kg8 Rh3, and now not 10.Kf8? Rf3+ 11.Ke7 Kxg7 12.Sd2 Re3+ winning, but 10.Sd2, draw.

i) 1.Sc4? Rxa4 2.Kh8/v Ra8+ 3.g8Q Rxc8+ 4.Kxg8 Ba2 5.Kg7Bxc4 6.h7 f1Q 7.h8Q Qg1+ 8.Kf8 Qc5+ 9.Kg7 Qe7+. Nor 1.h7? f1Q 2.h8Q Rxb2 3.Qh5+ Ke4 wins. Nor 1.Kh7? Rxb2 2.g8Q Rb7+ 3.Kh8 f1Q 4.Qf8+/vi Kg6 5.Qe8+ Rf7 6.Qe4+ Qf5 7.Qg2+ Kxh6 8.Qh2+ Qh5 wins. Nor 1.Kh8? f1Q 2.g8Q Qf4 3.Qf7+ Kg5 4.Qxf4 Kxf4 5.Kg7/vii Bxc2 6.Sc4 Rxa4 7.Sd6 Ra7+ 8.Sf7 Bd3 9.Kg8 (Kf6,Ra6+;) Bg6 10.Kg7 Kf5 wins.

ii) Kg6 2.Sxf2 Rxa4 3.Kh8 Ba2 4.h7, is the main line. If Rxa4 2.Kh8 Ba2 3.h7 Rh4 4.Sxf2 Kg6 5.g8Q+ Bxg8 6.Kxg8 Rxh7 7.Sd3 draw.

iii) 5.h7? Rh4 (Bg8; main line) 6.g8Q+ Bxg8 7.Kxg8 Rxh7 8.Sg3 Re7 9.Kf8 Re3 10.Sh1 Rh3 wins.

iv) 7.hxg8Q? Rh4+ 8.Qh7+ Rxh7+ 9.Kg8 Rxc7+ 10.Kh8 Rf7 wins.

v) 2.h7 f1Q 3.Se3+ Kg6 4.h8S+ Kf6 5.Sxf1 Bxc2.

vi) 4.Qd5+ Kg6 5.Qg8+ Kxh6 6.Qe6+ Kg5 7.Qg8+ Kh4 8.Qd8+ Kh3 9.Qc8+ Kh2 10.Qxb7 Qf8+ 11.Kh7 Bxc2+ wins.

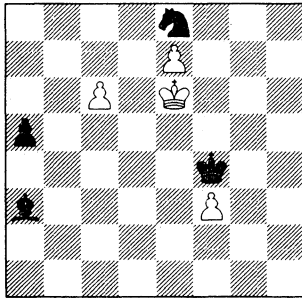
vii) 5.Sd3+ Kg5 6.h7 Rxc2 7.Se5 Rc7.

"A difficult solution where the the moves 5.c4!! and 6...Bg8, followed by the promotion to wS on g8 are the 'study attraction'."

No 9988 Yuri Randviir (Estonia)

(251 in *Variantim*)

3rd prize Israel 'Ring' 1991



e6f4 0033.31 Draw

No 9988 Yuri Randviir 1.Kd7 Bxe7/i 2.Kxe7 Sc7 3.Kd6 Sa6/ii 4.c7 (Kd5? Sb4+;) Sxc7 5.Kc5 Ke5 (Kxf3;Kc4) 6.f4+ Ke6 7.f5+ Ke7 8.f6+ Kxf6 9.Kc4 draw.

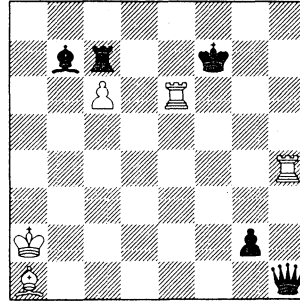
i) Sc7 2.Kxc7 Bxe7 3.Kd7 wins. Or Sf6+ 2.Ke6 Bxe7 3.c7 wins.

ii) Sa8 4.Kc5 draws. Or Sb5+ 4.Kc5 Sa7 5.c7 Kxf3 6.Kb6 draw.

"After a quite clear introductory play we arrive at an interesting position, where wPf3's advance draws bK away from the critical square c4. It seems to me that the solution can be improved by 8...Kd7 9.f7, rather than 8...Kxf6 9.Kc4, given by the author."

No 9989 Yehuda Hoch (Israel) (210 in *Variantim*)

1st hon. mention Israel 'Ring' 1991



a2f7 3540.11 Draw

No 9989 Yehuda Hoch 1.Rf6+ Ke8/i 2.Re6+/ii Kf8/iii 3.Rf6+ (Rf4+? Rf7;) Rf7 4.cxb7 Qxa1+ 5.Kxa1 g1Q+ 6.Kb2 Qg2+/iv 7.Kc1 Qxb7 8.Rh7 Qc7+ 9.Kb1/v Qb7+ 10.Kc1/vi Qc8+ 11.Kb2(Kb1) Qb8+ 12.Kc2(Kc1) Qc7+ 13.Kb1 draw.

i) Ke7? 2.Re4 and mates. Kg8 2.Rg6, is the main line.

ii) 2.Re4+? Re7 3.cxb7 Qxa1+ 4.Kxa1 g1Q+ 5.Kb2 Qh2+.

iii) Re7 3.cxb7 Qxa1+ 4.Kxa1 g1Q+ 5.Kb2 Qg2+ 6.Kc1 Qxb7 7.Rh8 Kf7 8.Rxe7+ draw.

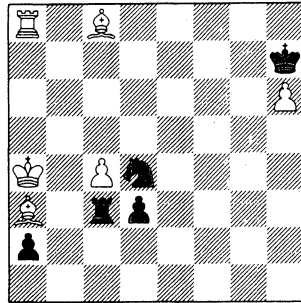
iv) Qa7 7.Rh8+ Kg7 8.Rxf7+ Kxh8 9.Rf8+ and 10.b8Q.

v) 9.Kb2? Qe5 wins. 9.Kd2(Kd1)? Qd8+ wins.

vi) 10.Ka2? Qa8+ 11.Kb1(Kb2) Qe4(g2)+ wins.

"Exact W play persists until 10...Qc8+, when the dual (11.Kd1 or 11.Kd2) somewhat damages the general good impression."

No 9990 A.Gasparyan (Armenia)
(249 in *Variantim*)
2nd hon. mention Israel 'Ring' 1991



a4h7 0423.22 Draw

No 9990 A.Gasparyan 1.Bb2/i Rxc4+/ii 2.Ka3 Rxc8 3.Ra7+/iii Kxh6 4.Bxd4/iv d2 5.Bg7+/v Kg6 6.Rd7 Ra8+ 7.Kb3/vi Ra7 8.Rxd2/vii Kxg7 9.Rxa2 draw.

i) 1.Ra7+? Kxh6 2.Bb2 d2 3.Bg4 Rg3/viii 4.Bd1/ix Rg1 5.Bxd4/x Rxd1 6.Rd7 a1Q+ 7.Bxa1 Rxa1+ 8.Kb5 d1Q wins.

ii) d2 2.Bg4 Rg3 3.Bd1 Rg1 4.Bxd4 Rxd1 5.Rd8 R- 6.Bg7 draw.

iii) 3.Rxc8? d2 4.Rc7+ Kxh6 5.Rc1 a1Q+ 6.Rxa1 Sc2+ 7.Ka2 Sxa1 8.Bc1 dxc1R wins.

iv) 4.Rd7? Rc4 5.Kxa2 Ra4+ 6.Kb1 d2 wins. Or 4.Ra4? Sc2+ 5.Kxa2 d2 6.Rh4+ Kg5 7.Rh1 Se1 wins.

v) 5.Rd7? Ra8+ 6.Kb4 Ra4+, and Rxd4 wins.

vi) 7.Kb4? Ra7 8.Rxd2 Kxg7 wins.

vii) 8.Rxa7? d1Q+ 9.Kxa2 Qd5+, and Qxc5 wins.

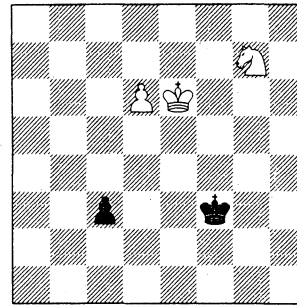
viii) Rxc4+? 4.Ka3 Sb5+ 5.Kb3 Rxc4 6.Ra6+ and 7.Kc2, drawing.

ix) 4.Bh5 Kxh5 5.Rh7+ Kg4 6.Rh1 Se2, and Sc3+ wins. Or 4.Be2 Sxe2 5.Rd7 Sc3+ wins.

x) 5.Rd7? Rxd1 6.Rxd4 a1Q+ 7.Bxa1 Rxa1+ 8.Kb5 d1Q 9.Rxd1 Rxd1 10.c5 Kg6 wins. Or 5.Ra6+ Kg5 6.Kb4 Rxd1 7.Kc3 Sf3 8.Rd6 a1Q wins.

"A war-like study. Black's play seems of greater value than the way that White draws."

No 9991 I.Porath (Israel) (284 in *Variantim*)
1st commendation Israel 'Ring' 1991



e6f3 0001.11 Win

No 9991 I.Porath 1.Sf5 Ke4 2.d7/i c2 3.d8Q c1Q 4.Qd5+ Kf4 5.Qe5+/ii Kf3 6.Qg3+/iii Ke4/iv 7.Sd6+ Kd4 8.Sb5+ Ke4 9.Sc3+ Kd4 10.Se2+ wins.

i) 2.Se3? Kxe3 3.d7 c2 4.d8Q Ke2 draw. Or 2.Sg3+? Kf3 3.Sf1 Kf2 draws.

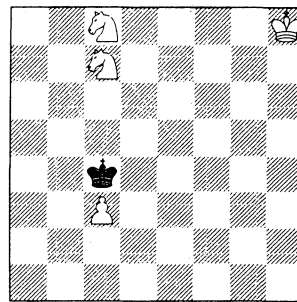
ii) 5.Qd4+? Kf3 6.Qd3+ Kf2 draw. Or 5.Qd6+? Ke4 6.Qe5+ Kd3 draws.

iii) 6.Sd4+? Kg4 7.Qf5+ Kh4 8.Qe4+ Kh5 9.Qf3+ Kg5 10.Qg3+ Kh5 11.Qh3+ Kg6 draw.

iv) Ke2 7.Sd4+ Kf1 8.Qf3+ wins.

"A miniature in which the way to win is not evident. There is a danger of anticipation."

No 9992 A.Rabinovich (Israel) (619 in *Shahmat*)
2nd commendation Israel 'Ring' 1991



h8c4 0002.10 Win

No 9992 A.Rabinovich 1.Sd5/i Kxd5 2.Sb6+ Kc5 3.Sa4+ Kc4 4.Kg7 Kb3 5.Kf6 Kxa4 6.Ke5 Kb3 7.Kd4 wins.

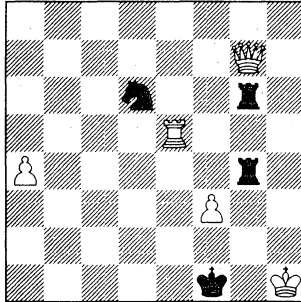
i) 1.Sb5? Kxb5 2.Sd6+ Kc5 3.Se4+ Kc4 4.Kg7 Kd3 draw.

"A simple solution based on the opposition, but the amusing refutation of the symmetrical try 1.Sb5? is memorable."

DOBRESCU-60 JT

This international tourney was judged by Emilian Dobrescu. The provisional award appeared in Buletin Problemistic No.61 (i-vi94). 23 studies of composers from 13 countries entered 13 in the provisional award. In the judge's view "the quality was remarkable, reflecting tendencies manifested in the contemporary evolution of chess" [?] The final award appeared in Buletin Problemistic 62 (vii-xiii1994). Changes from provisional: 4th prize eliminated.

No 9993 Yehuda Hoch (Israel)
1stPr Dobrescu 60 JT

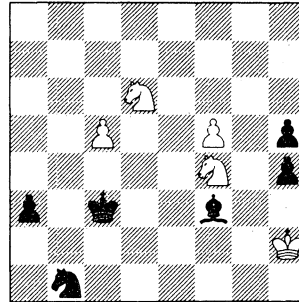


h1f1 1703.20 Win

No 9993 Yehuda Hoch 1.Re1+ Kxe1 2.Qe5+/i Kf1/ii 3.fxg4 Rh6+ 4.Qh5/iii Se4 5.Kh2 (Qxh6? Sf2+) Sf6 6.Qh3+ (Qxh6? Sxg4+) Kf2/iv 7.Qxh6 Sxg4+ 8.Kh1/v Sxh6 9.a5 wins.
i) 2.Qe7+? Kf2 wins. 2.Qc3(Qa1)+? Kf2 3.Qa2(Qb2)+ Kxf3 draws.
ii) Kf2 3.fxg4 Rh6+ 4.Qh5 Rxh5+ 5.gxh5 Ke3 6.a5 Ke4 7.a6 Sc8(Sb5) 8.h6 wins.
iii) 4.Qh2? Se4/vi 5.Qxh6 Sf2+ 6.Kh2 Sxg4+ 7.Kh1 Sf2+ 8.Kh2 Sg4+ 9.Kh3/vii Sxh6 10.a5 Sf7 11.a6 Sg5+ 12.Kg4 Se6 13.a7 Sc7 14.Kf3/viii Kg1/ix 15.Ke3 Kg2(Kh2), 'gaining a rank' to draw.
iv) Rxh3+ 7.Kxh3 Kf2 8.g5 Se8 9.a5 Kf3 10.a6 Kf4 11.a7 Sc7 12.g6 wins.
v) 8.Kh3? Sxh6 9.a5 Sf7 10.a6 Sf5+ 11.Kg4 Se6 12.a7 Sc7 13.Kf4 Sa8 14.Ke4 Kg3 and draws, bK reaching c7.
vi) Rxh2+ 5.Kxh2 Kf2 6.a5 Kf3 7.a6 Sc8 8.g5 Ke4 9.g6 Kf5 10.g7 Se7 11.a7 wins.
vii) 9.Kg3 Sxh6 10.a5 Sf5+ and 11...Sd6 12.a6 Sb5 draws.
viii) 14.Kf5 Kf2 15.Kf6 Kf3 16.Ke7 Ke4 17.Kd7 Sa8 18.Kc6 Ke5 19.Kb7 Kd6 20.Kxa8 Kc7 drawn,
ix) Ke1? 15.Ke3 Kf1 16.Kd3 Kf2 17.Kc4 Ke3 18.Kc5 Ke4 19.Kc6 Sa8 20.Kb7 wins, Bl's move 8 having failed to 'gain a rank'.

"In my opinion we are in the presence of a study that ranks with the best of recent years. The thematic trap has great value in itself (especially 4...Se4!! and 14...Kg1!), and is countered by a subtle white manoeuvre (5.Qh2 and 6.Qh3), obliging bK to take up residence on f2, a square avoided on move 2. A modern work of great complexity, with profound motivation on both sides. Sincere congratulations."

No 9994 Anatoly Kuznetsov, Oleg Pervakov and Karen Sumbatyan (all Moscow)
=2nd/3rdPr Dobrescu 60 JT



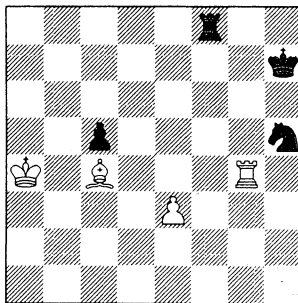
h2c3 0035.23 Win

No 9994 Anatoly Kuznetsov, Oleg Pervakov and Karen Sumbatyan 1.Sb5+ Kb4/i 2.Sxa3 Sd2 3.f6 Ba8/ii 4.Sc2+ Kxc5 5.Se6+ Kd6 6.f7 Sf3+ 7.Kh3 Sg5+ 8.Sxg5 Ke7 9.Se3/iii Kf8 10.Kxh4/iv Bh1/v 11.Kg3/vi h4+/vii 12.Kf4 Bc6 13.Ke5(Kf5) Be8 14.feQ+ Kxe8 15.Sh3 wins.
i) The square d2 is needed by bS for the counterplay, to reach f3 after vacation by bB. If Ke4(Kc2) 2.Sxa3+ Sxa3 3.f6 wins. Or Kb3 2.Sxa3 Sd2 3.Sb5 Kc4 4.f6 Bc6 5.Sd4 Kxd4 6.Se6+ Ke5 7.f7 Sf3+ 8.Kh3 wins.
ii) Be4 4.Sc2+ Kxc5 (Kc3;Sd4) 5.Se6+ Kd6 6.f7 Sf3+ 7.Kh3 Sg5+ 8.Sxg5 Bf5+ 9.Kxh4 Ke7 10.Sd4 Bg6 11.Sc6+ Kf8 12.Se5 Bf5 13.Kg3 and 14.Kf4 wins.
Or Bb7 4.Sc2+ Kxc5 5.Se6+ Kd6 6.f7 Sf3+ 7.Kh3 Sg5+ 8.Sxg5, and Ke7 9.Se6 Kxf7 10.Sd8+, or Bc8+ 9.Kxh4 Ke7 10.Sd4 Kf8 11.dSf3 and 12.Se5.
Or Bc6 4.Sc2+ Kc3 5.Sd4 Be8 6.c6 Sc4 7.c7 Sb6 (Sd6;Sb5+) 8.Sd5+ wins.
iii) 9.Sb4? Kf8, and 10.Sd3 Bd5 11.Se5 Kg7 draws, or 10.Kxh4 Kg7 11.Kxh5 Be4 draws.
iv) 10.Kh2? h3 11.Kxh3 h4 12.Kg4 Be4 13.Sxe4 h3 draws.
v) Bb7(Bc6) 11.Se6+ Kxf7 12.Sd8+. Or Kg7(Ke7) 11.Sf5+ Kf8 12.Sd6(Sh6) wins.
vi) Note 11.Kxh5? Be4 12.Kh6 Bd5 13.Sxd5 stalemate.

vii) W threatens a winning attack on bK, so B! must act. If Be4 12.Sxe4 h4+ 13.Kh2! Kxf7 14.Sg5+ and 15.Sh3, with a win from the theory books.

"This study too has shows organic unity of solution and content (traps, sub-variations, complementary analyses). The Troitzky finale is the pretext for a spectacular domination."

No 9995 Virgil Nestorescu (Romania)
=2nd/3rdPr Dobrescu 60 JT



a4h7 0413.11 Win

No 9995 Virgil Nestorescu 1.Bd3+ Kh6 (Kh8;Rh4) 2.Rg6+ Kh7 3.Kb3/i Rf7/ii 4.Kc3/iii c4 5.Be4z Rg7 (Rf8;Kxc4) 6.Re6+ Kg8 7.Bg6 wins.

i) 3.Kb5? Rf7 4.Kxc5/iv Rg7, and 5.Rc6+ Kg8 6.Bg6 Re7, or 5.Re6+ Kg8 6.Bg6 Rc7+ 7.Kb6 Sg7 drawn. A key line.

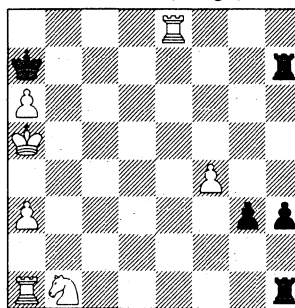
ii) c4+ 4.Kxc4 Rf7 5.Kd4, and Rg7 6.Rd6+ Kg8 7.Bg6, or Rf8 6.Kc5 Rf7 7.Kb6 Rf8 8.Kc7 Rf7+ (Rg8;Rg5+) 9.Kd8 Rf8+ 10.Ke7 wins.

iii) 4.Kc2? c4 5.Be4 Rf2+ 6.Kc3 Rf7 puts W in zugzwang, for if 7.Kd4 (Kxc4,Rg7;) c3 8.Bc2 Rg7 9.Rd6+ Kg8 10.Bg6 Rc7 drawn, another key line.

iv) If 4.Kc6 Ra7 draws. Or if 4.Kc4 Sg7 5.Rf6 Kg8 draws. Or if 4.Kb6 c4 5.Be4 c3 6.Ka6 Kh8 7.Rh6+ Kg7 8.Rxh5 Rf6+ 9.Kb5 Re6 10.Rh4 c2 draws.

"The solution is to be understood only as a whole, taking into account that zugzwang is a danger for White as well as for Black. Finally it is a series of wK moves that decides. The construction is impeccable."

No 9996 David Gurgenzidze and Velimir Kalandadze (Georgia)



a5a7 0801.32 Draw

No 9996 D. Gurgenzidze and V. Kalandadze 1.Sc3 Rh5+ 2.f5/i Rxf5+ 3.Sb5+ Rxb5+ 4.Kxb5 Rxa1 5.Re7+ Kb8 6.a7+ Ka8 7.Ka6/ii Rxa3+ 8.Kb6 Rb3+ 9.Ka6 Rb8 10.axb8Q+ Kxb8 11.Kb6 Kc8 12.Kc6 Kd8 13.Kd6 g2 14.Ra7/iii Kc8 15.Kc6 Kb8 16.Ra1 h2 17.Rb1+ Kc8 18.Ra1 Kd8 19.Kd6 Ke8 20.Ke6 Kf8 21.Kf6 Kg8 22.Ra8+ Kh7 23.Ra7+ Kh6 24.Ra8 Kh5 25.Kf5 Kh4 26.Kf4, a very familiar positional draw.

i) 2.Re5? Rxe5 3.fxe5 Rxa1 4.Sb5+ Ka8 5.Kb6 Rxa3 6.Sxa3 g2 and B! wins.

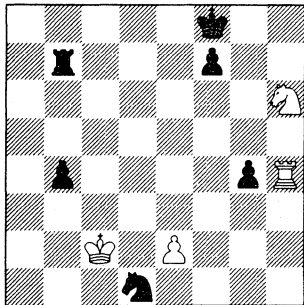
Provisionally awarded 4th prize, this was eliminated for the cook identified by N.Micu: 2.Sb5+ Rxb5+ 3.Kxb5 Rxa1 4.Re7+ Kb8 5.Re8+ Kc7 6.a7 Rxa3 7.Re3! drawn.

ii) 7.Kb6? Rb1+ 8.Ka6 Rb8 9.axb8Q Kxb8 10.Kb6 Kc8 11.Kc6 Kd8 12.Kd6 g2 13.Ra7 Kc8 14.Kc6 Kb8 wins.

David Blundell explains: "By playing 7.Ka6, instead of 7.Kb6, W forces B! to capture wPa3, thus allowing 16.Ra7-a1 subsequently. A far-sighted P-sacrifice, but not as far-sighted as 2.f5, vacating f4 for 26.Kf4!"

iii) David Blundell again: "Surely W has 14.Re1 h2 15.Ra1, transposing? There's also the time-wasting non-dual 16.Rb7+ Ka8 17.Rb1 h2 18.Ra1+ Kb8. These are eliminated by playing 13...h2, first, forcing 14.Re1, and g2 15.Ra1 Kc8 16.Kc6 Kb8, and we are back in the main line. Ah! No! After 13...h2, W draws with 14.Rh7 Ke8 15.Ke6 Kf8 16.Kf6 Kg8 17.Rh5 (Rh4,Rh3) g2 18.Rg5+ Kf8 19.Ra5 - so the main line is correct and 14.Re1 is a transposition dual. A remarkable study."

No 9997 Eduardo Iriarte and Alberto Foguelman
(Argentina)
4thPr Dobrescu 60 JT



c2f8 0404.13 Win

No 9997 Eduardo Iriarte and Alberto Foguelman
1.Sf5/i Se3+ 2.Sxe3 Rb5/ii 3.Sxg4/iii b3+/iv
4.Kb1/v Rb4 (Rd5;Sf2) 5.Kb2z, with:

Re4 6.Rh8+ Kg7 (Ke7;Re8+) 7.Rg8+ Kxg8
8.Sf6+, or
f5(f6) 6.Se5 Rxh4 7.Sg6+, or
Kg7(Ke7) 6.Se3 Rxh4 7.Sf5+, or
Rd4 6.Kxb3, or
Rf4 6.Kxb3 f6 7.Kc3 Re4 8.Kd3 f5 9.Rh8+ Kg7
10.Rg8+ Kxg8 11.Sf6+ Kf7 12.Sxe4 fxe4+
13.Kxe4 Ke6 14.e3 wins.

i) 1.Kxd1? Kg7, and if 2.Sxg4/vi b3 3.Kc1 Rb4
4.Se3 Rxh4 5.Sf5+ Kf6 6.Sxh4 Ke5 7.Sf3+ Kf4
8.Sd2 b2+ drawn, or 2.Sf5+ Kg6 3.e4 b3 4.Rxg4+
Kh5 5.Rh4+ Kg5 6.Kc1 b2+ 7.Kb1 Rb4 draws.

ii) b3+ 3.Kb1 Rd7 (Rb5;Sxg4) 4.Sf5 Rd1+ 5.Kb2
Ke8 6.Kxb3 Re1 7.e3 g3 8.Rg4 wins.

iii) 3.Rxg4? b3+ 4.Kb2 Re5 5.Rg3 f5 6.Rf3 Ke8
7.Kxb3 f4 draws.

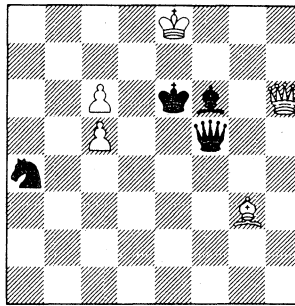
iv) f5 4.Rh5 b3+ 5.Kb2 Ke7 6.Se3 Re5 7.Sxf5+
Kf6 8.Sg3 Re3 9.Rf5+ and 10.Rf3 wins.

v) David Blundell: "4.Kb2? Rb4, is the central
zugzwang WTM. The point is that after the
plausible 5.e3, B1 draws the resulting GBR class
0001.12 ending after f5 6.Se5 Rxh4 7.Sg6+ Kf7
8.Sxh4 Ke6 (Kf6? Sf3), and 9.Sf3 Kd5 10.Sd2 f4
11.e4+ (exf4,Ke6;) Kd4 12.Kxb3 f3, or 9.Kxb3
Ke5 10.Sg2 Ke4 11.Kc4 Kf3 12.Kd4 Kxg2 draw.

vi) 2.e4 Kg6. Or 2.Sf5+ Kg6 3.e4 b3 4.Rxg4+
Kh5 5.Rh4+ Kg5 6.Kc1 b2+ 7.Kb1 Rb4 is a clear
draw.

"Once more an elegant case of reciprocal
zugzwang, finished off with a fine display of
S-forks."

No 9998 Paul Joitsa (Romania)
Special Pr Dobrescu 60 JT



e8e6 4043.20 Win

No 9998 Paul Joitsa 1.c7 (Qe3+? Kd5;) Sb6/i
2.cxb6/ii Qb5+ 3.Kf8 Qc5+ 4.Kg8 Qd5/iii
5.Qd2/iv Qa8+/v 6.Qd8/vi Bxd8 7.b7 Qxb7/vii
8.cxd8S+ wins.

i) Qxc5 2.Qh3+ Kd5 3.Qf5+ wins. If Kd5
2.Qd2+, and Bd4 3.Qa2+ Kxc5 4.Qc2+ wins, or
Kc4 3.Qd7 Qe4+ 4.Kf8 Sxc5 5.c8Q wins.

ii) If 2.Qe3+? Kd5 3.cxb6 Qg6+ 4.Kd7 Qf5+
draws. Or if 2.Bh4? Kd5, and 3.Bxf6 Qd7+ 4.Kf8
Qxc7 draws, or 3.Qd2+ Bd4 4.cxb6 Qh5+ 5.Kd7
(Kf8,Qh8+;) Qg4+ draws.

iii) Qc4 5.Qf4 Qd5 6.Qd6+ wins.

iv) 5.c8Q+? Ke7 6.Kh7 Qf7+. Or if 5.Qg6? Qa8+
and mate. Or 5.Qe3+? Kf5+ 6.Kf8 Qa8+ 7.Kf7
Qd5+ 8.Ke8 Qc6+ 9.Kf8 Qa8+ 10.Qe8 Qa3+
11.Kf7 Qb3+ draws.

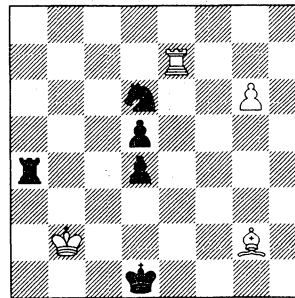
v) Qxd2 6.c8Q+ Ke7+ 7.Qc5+ Ke6 (Kd7;Kf7)
8.b7 Qd8+ 9.Qf8 wins. Or Qc4(Qb3) 6.Qd6+
Kf5+ 7.Kf8 Kg6 8.Qd7 wins.

vi) 6.Kh7? Qh8+ 7.Kg6 Qe8+ draws.

vii) Qa2 8.cxd8Q Kf5+ 9.Kf8 wins. Or Qa4
8.c8Q+ Ke7 9.b8Q wins. Or Qa5 8.c8Q+ Kf8
9.Bh4+ Kg6 10.Qe6+ wins.

"I consider this to be the best interpretation of a
theme addressed already by Nadareishvili and
Benko."

No 9999 Michal Hlinka (Czech Republic)
1HonMen Dobrescu 60 JT



b2d1 0413.12 Win

No 9999 Michal Hlinka 1.g7/i Rb4+/ii 2.Ka2/iii Ra4+ 3.Kb3 Ra8 4.Bxd5/iv Rb8+ 5.Ka2 Sf5/v 6.Rb7 Ra8+ 7.Kb1 Sxg7/vi 8.Bf3+ Kd2 (Ke1;Re7+) 9.Rb2+ and 10.Bxa8, when W wins.

i) 1.Bf3+? Kd2 2.Re2+ Kd3 3.g7 Ra8 4.Rg2 Sc4+ 5.Kb3 Sd2+ and Sxf3 draws.

ii) Ra8, and not 2.Bf3+? Kd2 3.Bxd5 Sf5 draws, but 2.Bxd5 Sf5 3.Bf3+ Kd2 4.Re2+ Kd3 5.Bxa8 wins.

iii) 2.Ka3? Rb8 3.Bxd5 Sf5 4.Rb7 Ra8+ 5.Kb2 Sxg7 6.Bf3+ Kd2, when Rb2+ has been ruled out.

iv) 4.Bf3+? Kd2 5.Re2+ (Bxd5,Sf5;) Kd3 6.Rg2 Se4 7.g8Q Rxg8 8.Rxg8 Sd2+ draws.

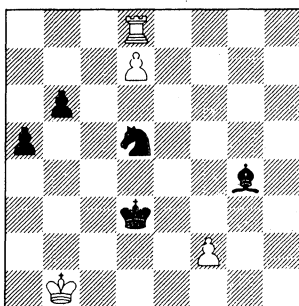
v) d3 6.g8Q Rxg8 7.Bxg8 d2 8.Bb3+ Kc1 9.Rc7+ wins.

vi) d3 8.Rb5, for 9.Bb3+ and 10.Rxf5 winning.

"The apparently neutral move 2.Ka2! creates a strong impression, the effect being decisive for the success of the future R+B battery."

No 10000 John Roycroft (England)

2HM Dobrescu 60 JT



b1d3 0133.22 Draw

No 10000 John Roycroft 1.f3/i Bf5 2.Rf8 Bxd7 3.Rd8 with:

Be6 4.Rd6 Bf7 5.Rd7 Bg8 6.Rd8 Bh7 7.Rd7 (Rxd5+? Kc4+;) Bg6 8.Rd6 Bf7 9.Rd7 draws, or Sf6 4.Rb8/ii b5 5.Rb6 Se8 6.Rb7 Bc6 7.Rb6 Bd7/iii 8.Rb7 draws, or

Bc6 4.Rd6 Bb7 5.Rd7 Ba8 6.Rd8 drawn.

i) Thematic try: 1.Rg8? Bxd7 2.Rd8 Sf6 3.Rb8 b5 4.Rb6 Se4 wins, contrasting with the e4 square being covered after 1.f3!

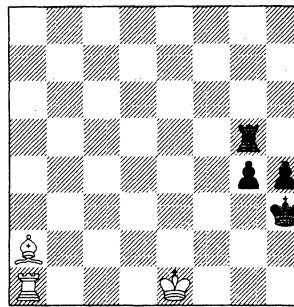
ii) 4.Rf8? Se8 5.Rf7 Bc6 and B1 wins.

iii) Bxf3 8.Rxb5 a4 9.Rb4 Bd1 10.Kb2 Sd6 11.Ka3 Sc4+ 12.Rxc4 drawn.

"....after the fine introductory move 1.f3!, bB is harried to a draw by wR on 4 different diagonals: a8-d5, e6-g8, f5-h7 and b5-e8."

No 10001 Attila Koranyi (Hungary)

3HM Dobrescu 60 JT



e1h3 0410.02 Draw

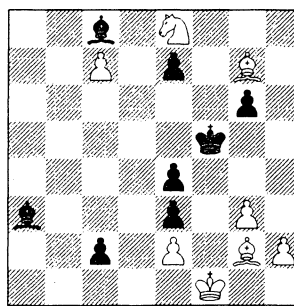
No 10001 Attila Koranyi 1.Bb1 g3 2.Be4 Re5 3.Ra4 Kh2 4.Ra2+ Kg1 5.Rg2+ Kh1 6.Kf1/i Rxe4 7.Rg1+ Kh2 8.Rh1+ Kxh1 stalemate.

i) 6.Re2+? Rxe4 7.Rxe4 h3 8.Re3 Kg2? 9.Re2+ Kf3 10.Kf1 h2 11.Rf2+ gxf2 stalemate is fine, but 8...Kh2 scuppers.

"The analytical and artistic elements unite in harmony."

No 10002 Alexandr Stavrietsky (Russia)

1Comm Dobrescu 60 JT



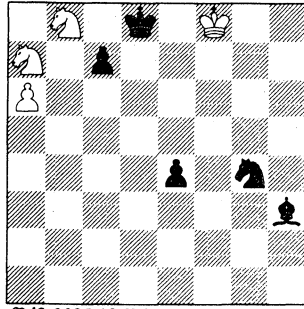
f1f5 0081.45 Draw

No 10002 Alexandr Stavrietsky 1.Bh3+ Kg5 2.Bxc8 c1Q+ 3.Kg2 Bd6/i 4.h4+ Kh5 5.Bh3 Bxc7 6.Sf6+ exf6 7.g4+ Kxh4 8.Bxf6+ g5 9.Bxg5+ Kxg5 stalemate.

i) Qe1 4.h4+ Kh5 5.Bg4+. Or Qc4 4.h4+ Kh5 5.Kh3, when W wins.

"A stalemate constructed in the modern manner with wB blockaded."

No 10003 Pekka Massinen (Finland)
2Comm Dobrescu 60 JT



f8d8 0035.12 Win

No 10003 Pekka Massinen 1.aSc6+/i Kc8 2.Sd7 Se5/ii 3.Se7+Kd8 4.Sxe5/iii Bc8/iv 5.S7c6 mate.

i) 1.Sb5? Kc8 2.Sc6 Sf6 3.a7 Kb7 4.Sxc7 Sd7+ 5.Ke7 Sb6 draws.

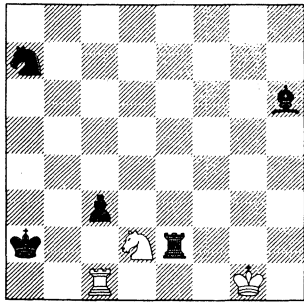
ii) Kxd7 3.a7. Or e3 3.Ke7 Bg2 4.Sa7 mate. Or Sf6 3.Se7+ Kd8 4.Sxf6 Bc8 5.Sc6 mate.

iii) 4.Sc5? Sc4 5.Sd5 Be6 6.Sxe6 Kc8 7.Sc5 Kb8 drawn.

iv) e3 3.a7 Bg2 6.(.)Sc6+ wins.

"The move-pair 2.Sd7 Se5 creates a good impression."

No 10004 Jean Roche (France)
3Comm Dobrescu 60 JT



g1a2 0434.01 Draw

No 10004 Jean Roche 1.Rc2+ Ka3 2.Sb1+ Kb3 3.Rxc3+/i Kb2 4.Rh3 Bg7 5.Rd3/ii Kxb1 6.Rd7 Bf6 7.Rb7+, with:

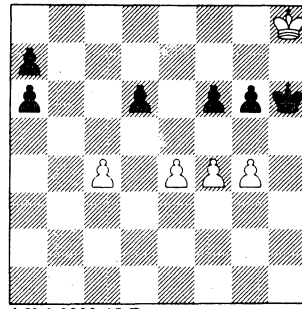
Rb2 8.Rxa7 Bd4+ 9.Kh1 Bxa7 stalemate, or Kc1 8.Rxa7 Bd4+ 9.Kf1 Rf2+ 10.Ke1 Bxa7 stalemate.

i) 3.Rxe2? c2 4.Rxc2 Kxc2 5.Sa3+ Kb3 and B1 wins.

ii) 5.Sa3? Re4 6.Rg3 Bc3 and B1 wins. The move 5.Rd3, counters bB's desire for the d4 square.

"Natural play leads to two stalemate positions."

No 10005 Ion Murarasu (Romania)
4Comm Dobrescu 60 JT



h8h6 0000.45 Draw

No 10005 Ion Murarasu 1.g5+/i fxg5 2.e5/ii dxe5/iii 3.f5/iv gxf5 4.c5, with:

g4 5.c6 g3 6.c7 g2 7.c8Q g1Q 8.Qf8+ Kh5 9.Qh6+ Kxh6 stalemate, or

f4 5.c6 f3 6.c7 f2 7.c8Q f1Q 8.Qe6+ Kh5 9.Qf7+ Qxf7 stalemate, or

e4 5.c6 e3 6.c7 e2 7.c8Q e1Q 8.Qe6+ Qxe6 stalemate.

i) 1.e5? fxe5 2.fxe5 dxe5 3.c5 e4 ... 6.c8Q e1Q wins. Or 1.c5? dxc5 2.e5 fxe5 3.fxe5 c4 ... 6.e8Q c1Q wins.

ii) 2.f5? gxf5 3.e5 f4 wins.

iii) gxf4? 3.exd6 f3 4.d7 f2 5.d8Q f1Q 6.Qh4 mate.

iv) 3.fxe5? g4 ... 6.e8Q g1Q wins. Similarly if 3.c5? gxf4 wins.

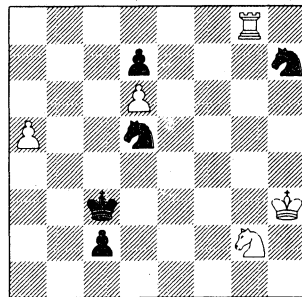
"The only P-study, with two stalemates well differentiated."

Schakend Nederland 1986

This informal tourney was judged by Jan van Reek and Adam Sobey. 29 correct studies were by 12 composers from 8 countries. Provisional award published in Schakend Nederland 88-3.

No 10006 A.Sohniev

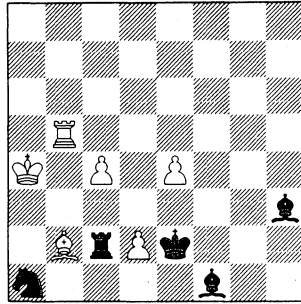
1 Pr Schakend Nederland 1986



h3b3 0107.22 Draw

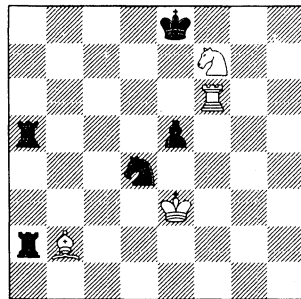
No 10006 A.Sochniev 1.Rb8\i Sb6\ii 2.Rxb6 Ka3\iii 3.Rc6 dxc6 4.d7 Sg5 5.Kh2 Sf7 6.a6 c1Q 7.d8Q Sxd8 8.a7 Qh6+ 9.Kg1 Qc1+ 10.Kh2 draw
 i) 1.Rc8? Sc3 2.Rxc3 Kxc3 3.Sf4 Kd2
 ii) 1... K- 2.Rc8
 iii) 2... Ka2 3.Rb2 Kxb2 4.Se1 Sf6 5.a6 Sd5 6.a7 Sb6 7.Kg1 c1S 8.Kf5 draw
 "Exciting play in a open position leads to a positional draw. The beautiful side-variation is a bonus."

No 10007 J.Rusinek
 2Pr Schakend Nederland 1986



a4e2 0473.30 Draw
 No 10007 J.Rusinek 1.Ka3 Bf8 2.Ka2 Rxc4 3.Bxa1\i Ra4 4.Kb1 Kd1 5.Rb3 Bc4 6.Rc3 Ba2 7.Kb2 Bg7 8.e5 Bxe5 9.d4 Bxd4 stalemate
 i) 3.Kxa1 Ra4 4.Kb1 Kd1 5.Rd5 Bc4 6.Rd8 Ba2 7.Ka1 Bb3
 "A beautiful pinned stalemate in the great stile of the master."

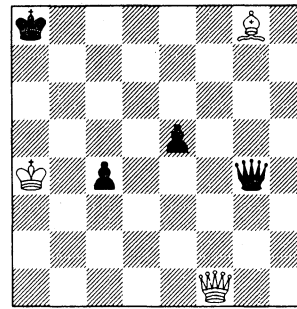
No 10008 J.Marwitz
 3Pr Schakend Nederland 1986



e3e8 0714.01 Draw
 No 10008 J.Marwitz 1.Sxe5\i Sc2 2.Kd2\ii Rxb2 3.Sc4 Rd5 4.Kc3 Rb4 5.Rc6 Rd4 6.Sa3 Sa1 7.Sc4 Kd7 8.Se5 Ke7 9.Sd3 Ra4 10.Sb2 Rab4 11.Sd3

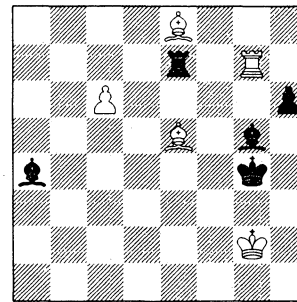
Ra4 12.Sb2 draw
 i) 1.Bxd4 exd4 2.Kxd4 Ke7 3.Rf1 Rh5 4.Se5 Ra4
 ii) 2.Kf2 Sb4 3.Re6 Kf8 4.Sd7 Kf7 5.Re2 Rxb2
 "A natural introduction leads to sharp play, in which white being a rook down, forces a positional draw."

No 10009 J.Vandiest
 4Pr Schakend Nederland 1986



b4a8 4010.02 Win
 No 10009 J.Vandiest 1.Bd5 Kb8 2.Qf7 Qc8 3.Kb5 c3 4.Qe7 Qc7 5.Qe8 Qc8 6.Qxe5 Qc7 7.Qe8 Qc8 8.Qe7 Qc7 9.Qf8 Qc8 10.Qb4 c2\i 11.Ka5 Kc7 12.Qb6 Kd7 13.Be6 Ke7 14.Qb4 Ke8 15.Qb5 Ke7 16.Qg5 Kxe6 17.Qg4
 i) 10... Qd7 11.Kb6 Kc8 12.Qc5 Kd8 13.Qf8 Qe8 14.Qd6 Qd7 15.Qb8 Qc8 16.Qe5 Qd7 17.Be6 c2 18.Bxd7 c1Q 19.Qe8

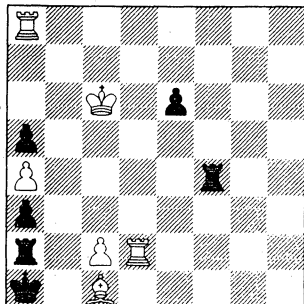
No 10010 M.Matous
 1HM Schakend Nederland 1986



g2g4 0480.11 Win
 No 10010 M.Matous 1.Bd7 Kh4\i 2.Bg3 Kh5 3.Kh3 Rxc7 4.Be8 Rg6 5.c7 Bc2\ii 6.c8B Bc1 7.Bh4 Bd1 8.Bf5 Bg4 9.Bxc4 mate
 i) 1... Kh5 2.Kh3 Rxc7 3.Be8 Rg6 4.c7 Bc2 5.c8B Bf4 6.Bf6
 ii) 5... Bxe8 6.c8Q Rg8 7.Qf5 Rh8 8.Be5 Rg8

9.Bd4

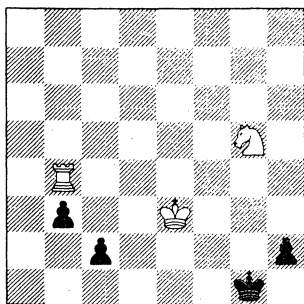
No 10011 L.Katsnelson
2HM Schakend Nederland 1986



c6a1 0810.23 Win

No 10011 L.Katsnelson 1.Rd1*vi* Rc4 2.Kb5 Rb4
3.Kxa5 Rxa4 4.Kxa4 axb2 5.Kb3 b1Q 6.Bb2 mate
i) 1.b3 Rf1 2.Rxa2 Kxa2 3.Bh6 Kxb3 4.Rxa5 a2
5.Bg7 Kb4

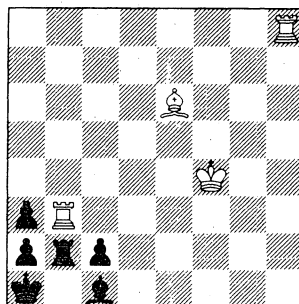
No 10012 Y.Hoch
3HM Schakend Nederland 1986



e3g1 0101.03 Win

No 10012 Y.Hoch 1.Sf3 Kf1*vi* 2.Sxh2 Ke1 3.Sf3
Kd1 4.Rd4 Kc1 5.Sd2 b2 6.Rg4 b1Q*vii* 7.Sc4 Qb3
8.Ke2 Kb1 9.Sd2
i) 1... Kh1 2.Kd2 Kg2 3.Sxh2
ii) 6... b1S 7.Sc4 Sc3 8.Rg1 Sd1 9.Ke2 Kb1
10.Sa3 Kb2 11.Sxc2

No 10013 G.Amirjan, D.J.Brink and J.van Reek
(Correction)
4HM Schakend Nederland 1986

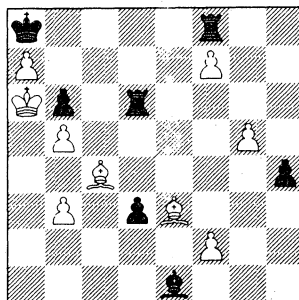


g4a1 0540.03 Draw

No 10013 G.Amirjan, D.J.Brink and J.van Reek
1.Rc8 Kb1 2.Bf5 Rxb3*vi* 3.Rxc2 Rb4 4.Rc4*vii*
Kb2 5.Rxb4 Kc3 6.Rc4 Kxc4 7.Be6
i) 2... a1Q 3.Rxc2 Ka2 4.Be6 Kb1 5.Bf5
ii) 4.Kh5 Rf4 5.Bh7 Rf7 6.Bd3 Rd7 7.Be4 Rd4
8.Bg6 Bb2

In the original by Amirjan alone (f7a1 0540.13
b3h6b2d5c1.a4a3a2c2) 3... Rf3 4.Kg8 Rf4 5.Bh7
Rh4 6.Bd3 Rh8 7.Kxh8 a1Q was possible. 2...
a1Q was the intended main variation of the
original.

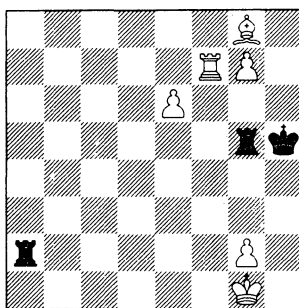
No 10014 N.Cortlever
1Com Schakend Nederland 1986



a6a8 0650.63 Win

No 10014 N.Cortlever 1.g6 Bc3 2.Bd4*vi* Bxd4
3.Bxd3 Re6 4.Bc4 Rd6 5.Be2 Rf6 6.g7 R6xf7
7.gxf8Q Rxf8 8.Bc4 Rf5 9.Be6 Rxb5 10.b4 Rg5
11.Bd7 Rg6 12.b5 Rf6 13.f4 Bc5 14.Bh3 Rg6
15.Bf5
i) 2.Bc5 d2 3.Be2 d1Q 4.Bxd1 Rxd1 5.Bxf8 h3
6.Be7 Bg7 7.Bf6 Bf8

No 10015 F. Morena Ramos
2Com Schakend Nederland 1986



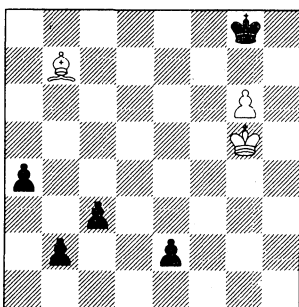
g1h5 0710.30 Win

No 10015 F. Morena Ramos 1.e7 Raxg2! 2.Kf1 Rg1 3.Kf2! R1g2 4.Kf3 R5g3 5.Kf4 Rg4 6.Ke3 Rg1 7.Rf2 Re1 8.Re2 Re4 9.Kxe4 Rxe2 10.Kd3 Rxe7 11.Bf7 Rxf7 12.g8Q

i) 1... Re2 2.Bh7

ii) 3.Ke2 Rd5 4.Kf2 R5e1

No 10016 S. Kasparjan
3Com Schakend Nederland 1986

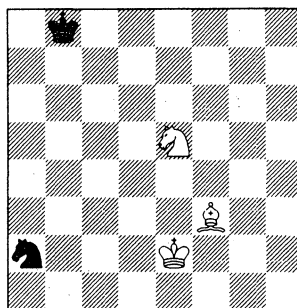


g5g8 0010.14 Win

No 10016 S. Kasparjan 1.Kf6 e1Q! 2.Bd5 Kf8 3.g7 Ke8 4.g8Q Kd7 5.Be6 Kc7 6.Qc8 Kb6 7.Qd8 Kc6 8.Qd5 Kc7 9.Qd7 Kb6 10.Qd4 Kc6 11.Bd5 Kb5 12.Bc4 Kc6 13.Qd5 Kc7 14.Qa5 Kc6 15.Bb5 Kd5 16.Be2 Ke4 17.Qe5 mate

i) 1... b1Q 2.Bd5 Kf8 3.g7 Ke8 4.g8Q Kd7 5.Be6 Kc7 6.Qc8 Kd6 7.Qd7 Kc5 8.Qc7 Kd4 9.Qe5 Kd3 10.Bf5

No 10017 R. Missiaen (Correction)
4Com Schakend Nederland 1986



e2b8 0014.00 Win

No 10017 R. Missiaen 1.Kd3 Kc7! 2.Kc4 Sc1 3.Sg4 Kd6 4.Bd1 Ke6 5.Sf2 Ke5 6.Kc3 Kf4 7.Kd2 Sa2 8.Sd3 Ke4 9.Bb3

i) 1... Sb4 2.Kc4 Sa6 3.Kb5 Sc7! 4.Kb6 Sa8 5.Kc6 Sc7 6.Bg4 Se8 7.Kb6 Sd6 8.Sc6 Ka8 9.Bf3 Sc4 10.Kc7 Sb6 11.Se7 Ka7 12.Be2 Sa8 13.Kc6 Kb8 14.Bf1 Sc7 15.Bh3 Sa6 16.Kb6 Sc7 17.Sc6 Ka8 18.Sb4 Kb8 19.Kc6 Sa8 20.Sa6 Ka7 21.Bf1 Sb6 22.Sc5 and wins according to Berger/Amelung

ii) 3... Ka7 4.Sc6 Kb7 5.Se7 Ka7 6.Bg4 Sc7 7.Kc6 Sa6 8.Sc8 Kb8 9.Kb6 Sb4 10.Se7 Sd3 11.Sc6 Ka8 12.Bf3

The original was d3b8 0014.00 d1e5b4. and allowed 1.Kc4 Sa6 2.Kb5 Sc7 3.Kc6 Se8 4.Bg4 Sf6 5.Bf5 Sh5! and apparently no win was found.

Review

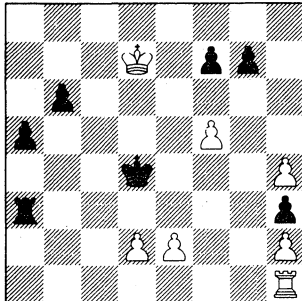
A snare for the black king; by V. Neishtadt and K. Sukharev, Barnaul, 1994, paperback, in Russian ('Lovushka dlya chernovo korolya'), 168 pages, 363 diagrams, also illustrations. ISBN 5-88198-009-3. Over 120 of these compositions of all sorts, mainly by Siberian composers, are studies. Many are taken from awards which have not appeared in the pages of EG. We still hope to trace the complete awards, when you will have them - here!

EG 115 and 116 errata:

- EG 115, K7, page 547: Wp b5 instead of b7
- EG 115, K11, page 549: WS a2 instead of b2
- EG 116, 9889: Wp f3 instead of g3 and Bp a4 extra
- EG 116, 9807: the same study was in EG 115 as 9738 (reported by Harold van der Heijden)
- EG 116, 9911: almost the same study (black

rook h2 on d2) was in EG 109 as 8898 (Van der Heijden)
 EG 116, 9858: according to Van der Heijden the name A.Kuindzi should be A.Quincy
 EG 116, 9851, 9852 and 9853 the diagrams were completely wrong. The correct diagrams are:

No 9851 A.Herbstman and L.Katsnelson (Leningrad)
 1stCommendation PROBLEM 1969-71

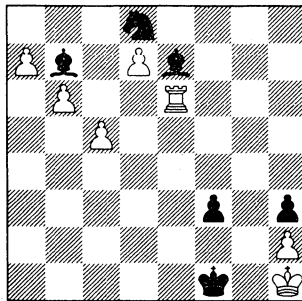


d7d4 0400.55 Win

No 9851 A.Herbstman and L.Katsnelson 1.f6/i gx f6 2.h5 Ra4 3.Ra1/ii Ra4/iii 4.h6/iv Kc5/v 5.Rc1+ Kd5 (Kb5;Rb1) 6.d4 Rxd4 7.Rd1 Rxd1 8.h7 wins. "Sacrifices by wR - 5 of them!"
 i) 1.Rg1? Ke5. 1.Ke7? Ke5 2.Rf1 f6 3.Kf7 Ra4.
 ii) 3.h6? Kc5 4.Rc1+ Kb5 draw.
 iii) Rc4 4.h6 Kc5 5.Rc1 wins.
 iv) 4.Ra3? Kc5 5.Rxh3 Rg4 6.h6 Rg8 7.h7 Rh8 8.Ke7 a4 draw.
 v) Ke5 5.e4 Rxe4 6.Re1 wins.

In PROBLEM "157-160" Korolkov draws attention to the 1st Prize in Lelo 1956, by Herbstman and Korolkov: c 8 d 4 0 4 0 0 . 4 4 b2a4.d2e2h4h5a5b7c6f6 6/6+. 1.Ra2.

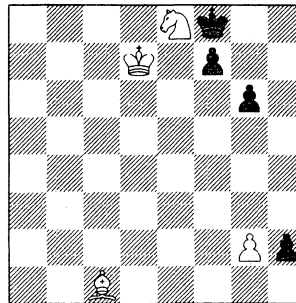
No 9852 A.Hildebrand (Uppsala)
 2ndCommendation PROBLEM 1969-71



h1f1 0163.52 Draw

No 9852 A.Hildebrand 1.c6 Sxc6 2.Rxe7/i f2 (Sxe7;a8Q) 3.a8Q Bxa8 4.d8Q Sxd8+ 5.b7 Sxb7 6.Re4/ii S- stalemate.
 i) 2.a8Q? Bxa8 3.d8Q Bxd8 4.b7 Bxb7 5.Rxc6 Ke1 6.Re6+ Kd2 wins.
 ii) Dual: 6.Re1+, with stalemate. This (in the main line) would normally justify elimination.

No 9853 Georgi Hadzi-Vaskov
 3rdCommendation PROBLEM 1969-71



I: d7f8 0011.13 Draw

II: d7f8 0011.13 Draw

No 9853 G.Hadzi-Vaskov

I: 1.Bh6+ Kg8 2.Sf6+ Kh8 3.g4 h1Q (g5;Bg7+) 4.g5 draws.

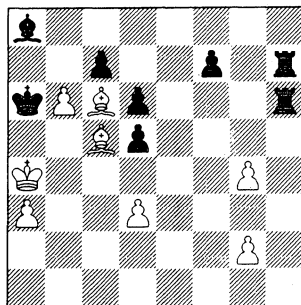
II: 1.Bh6+ Kg8 2.Sf6+ Kh8 3.Bg7+ Kxg7 4.Sh5+ Kg6 5.Sxg3 Kg5 6.Kd6 'draws' - but won't White win?

=====

Nico Cortlever, 15vi1915 - 5iv1995

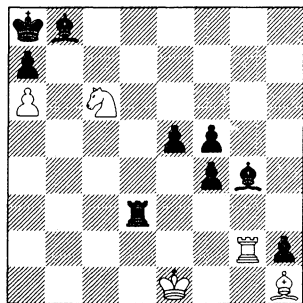
According to the Van der Heijden database, Cortlever never entered a study to a tourney outside the Netherlands. In fact most of the 77 studies registered in this database were not in any tourney at all, and often in magazines/columns where you would not expect to find an endgame-study at all. Cortlever had a personal view on what makes a study a good study. He wanted his studies to be difficult to solve. "A surprising point, you simply have to find because everything else obviously fails, does not charm me. I gladly accept a lot of difficult tries, if those tries make the real solution harder to believe." Many of his studies are complex positions with much material. We refer to Schakend Nederland 95-4 pp 17-18 and EBUR 7-2 pp 2-7 for more details. A few studies of Cortlever:

Nico Cortlever
De Schaakwereld 1940



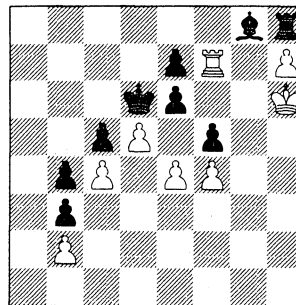
a4a6 0650.54 Draw
 1.b7 Rb8*i* 2.Bg1*ii* Rh1 3.Bd4*iii* R1h4*iv*
 4.g3 Rxc4 5.b8S+ Rxb8 6.Bb5+ Kb7 7.Ba6+ Kc6
 8.Bb5+ Rxb5 stalemate
 i) 1... Bxb7 2.Bb5 mate
 ii) 2.Bd4 Rg6 3.bxa8Q Rxa8 4.Bxa8 Rxc4
 iii) 3.Be3 d4 4.Bxd4 R1h4 5.bxa8Q Rxa8
 6.Bxa8 Rxc4 7.Be4 d5
 iv) 3... Rf1 4.g3 Rf3 5.bxa8Q Rxa8 6.Bxa8 Rxc3
 7.Bf2 Rxc4 8.Kb3

Nico Cortlever
De Schaakwereld 1939



e1a8 0451.15 Draw
 1.Rxc4*i* Re3+*ii* 2.Kf2 fxc4 3.Sxe5 f3 4.Sxf3*iii*
 Rxf3+*iv* 5.Kg2
 i) 1.Rb2 Bc7 2.Rb7 Rd1+ 3.Kf2 Bb6+ 4.Kg2
 Rg1+ 5.Kxh2 Rxh1+ 6.Kxh1 Bf3+
 ii) 1... fxc4 2.Sxe5+
 iii) 4.Kxe3 Bxe5
 iv) 4... Bf4 5.Sxh2+ Kb8 6.Sxc4

Nico Cortlever
1Pr Schakend Nederland 1976



h6d6 0430.66 Draw
 1.e5+*i* Kd7 2.dxe6+ Kxe6 3.Kg7 Rxc7+*ii* 4.Kf8
 Bxf7*iii* stalemate
 i) 1.Rg7 Rxc7+ 2.Rxc7 Bxc7 3.e5+ Kc7 4.dxe6
 Bg8 or
 1.Kg7 Rxc7+ 2.Kxc8 Rxf7 3.dxe6 Rg7+
 4.Kxc7 fxe4
 ii) 3... Bxf7 4.Kxh8 Bg6 5.Kg7 Bxc7 6.Kxh7 Kf7
 7.Kh6 e6 8.Kh5 Kg7 9.Kg5 Kf7 10.Kh6
 iii) 4... Kd7 5.Rxc7 Bxc4 6.Rxc7+ Kc6 7.Rf7
 Bd5 8.Rxf5 c4 9.Rg5 c3 10.f5 cxb2 11.Rg1 Be4
 12.e6 Bxf5 13.e7 Bd7 14.Rd1 b1Q 15.Rxb1 Kc5
 16.Rxb3

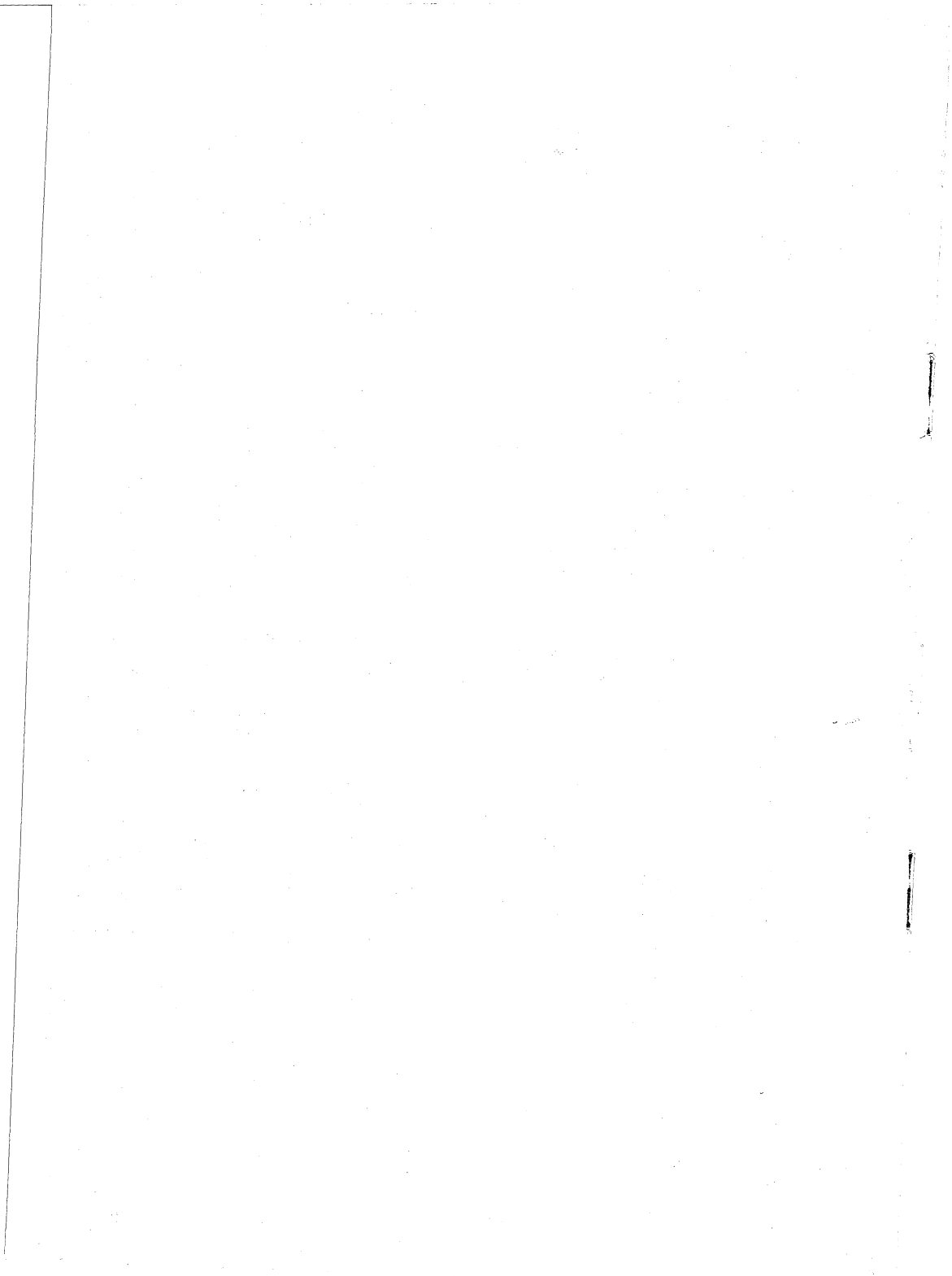
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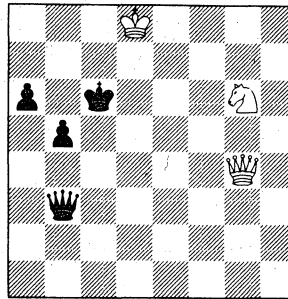
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Circumstances decreed that the chess world knew of many of Troitzky's compositions only after the themes and ideas they revealed had been realised by other composers. [Herbstman has in mind the relative obscurity of the St Petersburg chess columns of 1895-99 and Troitzky's enforced abandoning of, and separation from, chess until 1905, rather than the subsequent disruption of WW-1, the 1917 Revolution, and their prolonged aftermath. To make sense of the publication of Troitzky studies in the years 1897-1899 we may reasonably assume that the composer either had already submitted, or continued to submit, his already composed studies (to Chigorin, presumably) for publication. Tr.] It is asserted that H.Rinck and the Platov brothers developed battles between the pieces [Herbstman's words are clear, his intended meaning is not. Rinck specialised in pawnless play but only two such early Platov studies are in Whitworth's 1994 book. H6 and H7 may indicate his meaning. Tr.], that domination is the inprescriptible due of Rinck, that Simkhovich discovered the positional draw, and Herbstman incarceration. In point of fact all these themes and more were discovered and realised by Troitzky: the above-mentioned composers either deepened them or systematised them. The chronological priority of Troitzky with respect to a group of themes was established by Vasily Platov in his article on Troitzky which appeared in *Zadachy i Etyudy* No.1 (1927); and the reader is at liberty to pursue for himself this research angle by comparing the studies of the present collection [of Troitzky's studies] with the anthologies of other composers. The point we make here is not that this or that study by Troitzky was published earlier than the analogous study by another composer - this is easily checked by comparing publication dates - but that the *priority of idea* in practically every region of study creativity belongs to Troitzky. Whether we take the struggle of pieces, domination, systematic ideas, checkmate, stalemate, underpromotion, problem themes, positional draw, incarceration, pinning, or synthesis of ideas - we find all of these, underlined by a pervasive breadth of scope, realised in Troitzky's multi-faceted work. The struggle of assorted force of approximately equal value (as a rule the side that achieves the stipulation is materially somewhat weaker, albeit there is the familiar positional compensation in having the first move) is convincingly and comprehensively illustrated in the next five studies.

H4: Bohemia, 1910

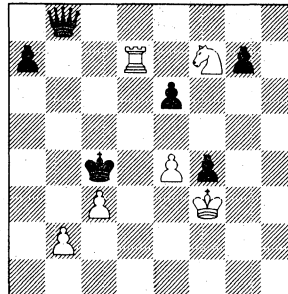


d8c6 4001.02

Win

1.Se5+ Kd6! 2.Sd3! Qf7 3.Qd4+ Qd5 4.Qf6+ Qe6 5.Qg7! Qf5! 6.Sf4! Kc5 7.Qc3+ K- 8.Qc7 mate.

H5: *Deutsche Schachzeitung*, 1911

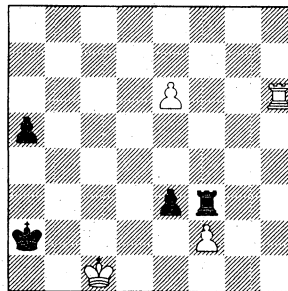


f3c4 3101.34

Win

1.Rb7! Qg8! 2.Se5+ Kc5 3.Rb8! Qh7 4.b4+ Kd6 5.Rh8 Qxh8 6.Sf7+ wins.

H6: *Deutsche Schachzeitung*, 1910.

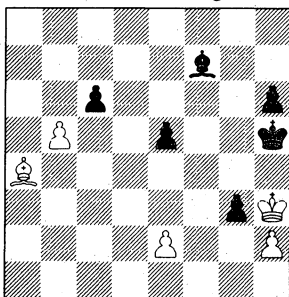


c1a2 0400.22

Win

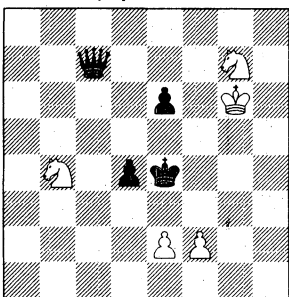
1.e7 exf2 2.Rh2 Re3 3.Rxf2+ Ka1! 4.Rf3! Re1+ 5.Kc2 Re2+ 6.Kb3 Rb2+ 7.Kc3 Re2 8.Rf1+ Ka2 9.Rf2 wins.

H7: *Deutsche Schachzeitung*, 1909.



h3h5 0040.34 Win
1.b6 g2! 2.Kxg2 Bd5+ 3.e4! Bxe4+ 4.Kg3 c5
5.h4 Kg6 6.Bc2 wins.

H8: *Trudovaya pravda*, 1925.

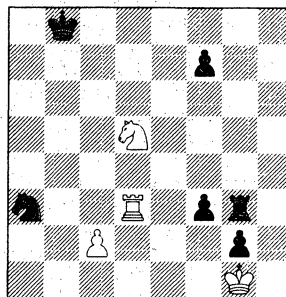


g6e4 3002.22 Win
1.Se8! Qh2 (or any) 2.Sf6+ Ke5 3.Sg4+ (or Sd7+,
Sd3+, Sc6+, as necessary).

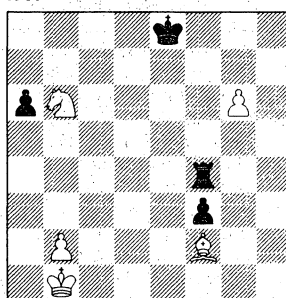
H4 is a miniature showing a tense struggle with queens. Quiet white queen moves, repeated sacrifice of the white knight, mating threats - at first on the file, then on the diagonal - all is out of the ordinary for material balance of this kind! H5 shows a threefold rook sacrifice abetted by three knight forks. Unique intermediate moves force Black's king onto a vulnerable square where the knight takes profit. H6 and H7 are lively piece struggles, in the first case with rooks and pawns, in the second with bishops and pawns. H8 handles two knights against the queen: White wins the opposing queen after offering her no fewer than 23 (!) squares to choose from. Troitzky shows in this study, and in earlier studies, the domination theme that Rinck showed with less conviction - cf. H9 [Only the year is given by Herbstman, not other source details, which weakens his case. Tr.] and H10 [But Rinck shows in H10 the full 14-square domination as against Troitzky's 13, the latter requiring one more chessman and a shorter solution. Tr.]. Yet

Rinck's study was published 15 years later! Troitzky applied himself generously to so-called systematic ideas. Katzenellenbogen covered this aspect of Troitzky's work in his article in *Zadachy i etudy* No.8, therefore I shall quote just two examples, H11 and H12.

H9: 1896.

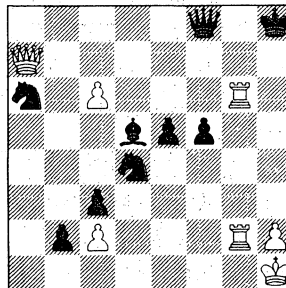


g1b8 0404.13 Draw
1.Rb3+! Kc8 2.Rxf3 Rxf3 3.Kxg2 draws.
H10: H.Rinck, *Sydsvenska Dagbladet Snällposten*, 1911



b1e8 0311.22 Win
1.Sd5 Rc4 2.g7 Kf7 3.g8Q+ Kxg8 4.b3 wins.

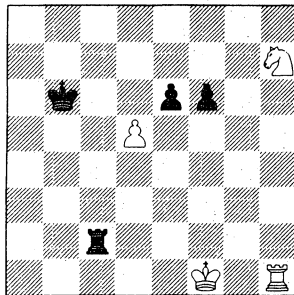
H11: *Deutsche Schachzeitung*, 1908.



h1h8 4236.34 Win
1.Rh6+ Qxh6 2-8.Qa8-b7-c8-d7-e8-e7xe5+
9-16.Qe7-e8-d7-c8-b7-a8-a7xd4+

17-21. Qa7-a8-b7-c8:f5+
22-28. Qc8-b7-a8-a7-d4-d3xc3+ 29-34. Qxb2+
35-38. Qxd5 wins.

H12: Bohemia, 1912.



f1b6 0401.12

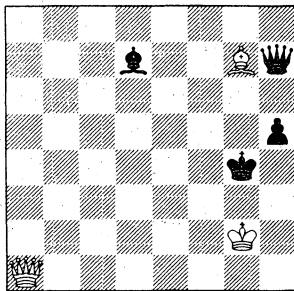
Win
1.dxe6 Rc1+ 2.Kf2 Rxh1 3.e7 Rh2+ 4.Kf3 Rh3+
5.Kf4 Rh4+ 6.Kf5 Rh5+ 7.Kxf6 Rh6+ 8.Kf5
Rh5+ 9.Kf4 Rh4+ 10.Kf3 Rh3+ 11.Ke2 Rh2+
12.Kd3 Rh3+ 13.Kd4 Rh4+ 14.Kd5 Rh5+ 15.Kd6
Rh6+ 16.Sf6!! Rxf6+ 17.Kd5 Rf5+ 18.Kd4 Rf4+
19.Ke3 Rf1 20.Ke2 wins.

In H11 after a series of checks White can capture the black pawn on e5, after which the queen returns by the same path to a7, all of which merely removes Black's defence of his knight on d4. Then the queen undertakes a whole system of movements to mop up the black pawns on f5, c3, b2, and on move 38 to deprive Black of his last chance, the bishop on d5. In H12 the white king ascends or descends the board four times on parallel files.

Troitzky brilliantly illuminates the theme of checkmate. What could be more paradoxical or economical than checkmate with a minor piece, in violation of chess theory guidelines? H13 and H14 show us mate with a lone bishop and a lone knight, and in this book the reader will even find an anticipation of L.Kubbel's brilliant sacrifices of the queen - leading to mate with a lone bishop or knight.

[The positions are No.96 and:

Chess Amateur, 1916. No.35 in '360'.



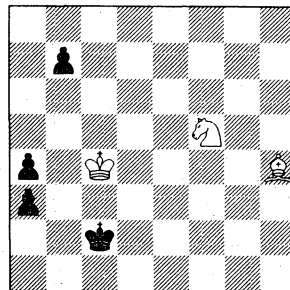
g2g4 4040.01

Win.]

Chess theory is a set of conventions. Its specific application to the game and to composition stems from these conventions. Of course objective truth has a conventional character for chess composition, since it consists of the reflection of principles and idea-rich moments peculiar to practical play, which is by its very nature conventional. The most conventional of all conventions is - stalemate, whose essence is a draw in the presence of overwhelming superiority of the opponent! Stalemate is a rare occurrence over-the-board. Perhaps this is why stalemates are relatively rare in Troitzky's oeuvre. But even here he has something to teach the composers of today.

H3 illustrates the type of stalemate study prevalent before Troitzky. His very first studies draw a sharp boundary line with the productions of his predecessors. In H15 and H16 (this one by the German composer P.Heuäcker) the stalemate arises from promotion of a black pawn propelled forward by pressure from the white king. H16 was published 32 years after H15. When we compare them, Troitzky's shows three stalemate positions and Black has a choice of defences, while Heuäcker's is shorter and the solution has a more forcing character with only one variation, so no more than a pallid allusion to the superb play that unfolds in H15. Another example of our comparative technique contrasts H17 with H18 by the German composer G.Bernhardt, separated from each other by 26 years. H18 seems blunted and anaemic, lacking in the interesting introductory play with lively activity by the black knight that we find in H17. We could adduce further examples, but to do so would not further the purpose of the present essay.

H13: 1897

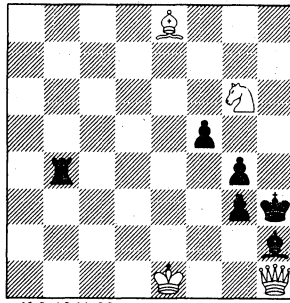


c4c2 0011.03

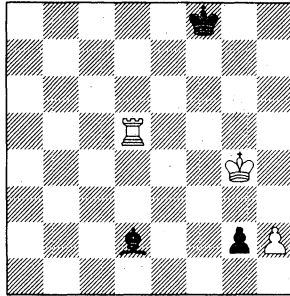
Win

1.Sd4+ Kb1 2.Sb5 a2 3.Sa3+ Kb2 4.Bf6+ Kxa3
5.Ba1! b5+ 6.Kc3 b4+ 7.Kc4 b3 8.Kc3 b2 9.Bxb2
mate.

H14: 1897

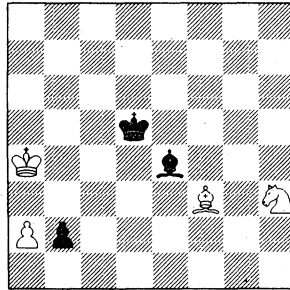


e1h3 1341.03 Win
 1.Bc6! Rb1+ 2.Ke2 Rxh1 3.Bg2+!! Kxg2 4.Sf4+ Kg1 5.Ke1 g2 6.Se2 mate.
 H15: 1895



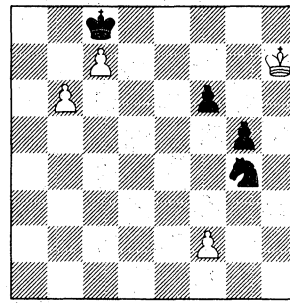
g4f8 0130.11 Draw
 1.Rf5+ Ke7 2.Re5+ Kf6 3.Re1! Bxe1 4.Kh3, and g1Q stalemate, or g1S 5.Kg2 Se2 6.Kf1 draw. If 1...Kg7 2.Kh3! g1Q 3.Rg5+ Qxg5 (Bxg5;) stalemate.

H16: P.Heuäcker, 1927



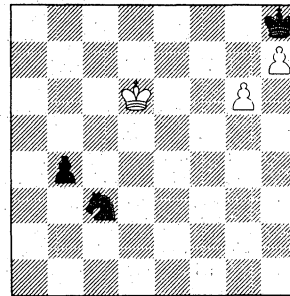
a4d5 0041.11 Draw
 1.Sf2 Bxf3 2.Sd1 Bxd1+ 3.Ka3 g1Q (g1R;) stalemate.

H17: 1896



h7c8 0003.32 Draw
 1.f3! Se5 2.Kg7 Sxf3 3.Kxf6 g4 4.Kf5 g3 5.Kg4 g2 6.Kh3 g1Q(g1R) 7.b7+ Kx- 8.b8Q+ Kxb8 stalemate.

H18: G.Bernhardt, 1922

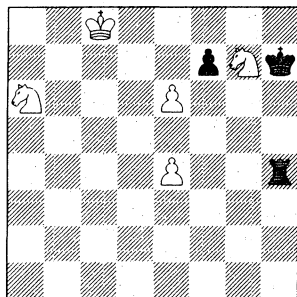


d6h8 0003.21 Draw
 1.Kc5 b3 2.Kb4 b2 3.Ka3 b1Q(b1R) 4.g7+ Kx-, and stalemate.

The themes so far examined are those that I would provisionally call classic, qualitatively set against themes that we may call romantic. In my article "The evolution of the study" ("64", No.19 of 1928) I made the observation that with classicism in the study it is the material that largely determines the idea, serving as an end in itself, with the alignment of material in balance, while in the romantic sub-genre it is the idea that determines the choice of material, the alignment in the latter lacking stability. The idea with the classic is canonical, with the romantic it is unfettered. I have since laid stress on the tendency in both classicism and romanticism to develop having regard to realism, by which is to be understood the reflection and expression in artistic form of the principles and prominent creative incidents of the game as played over-the-board. It should be pointed out that these qualitatively distinct styles of creativity in the study are solidly represented in the work of Troitzky.

Themes that stand on the border between the classic and romantic, now and then breaching the code of stability of force that characterises the classical tradition, are: promotion, the passive sacrifice, and refusal of material. The embodiment of these themes is yet again outstanding in the case of Troitzky.

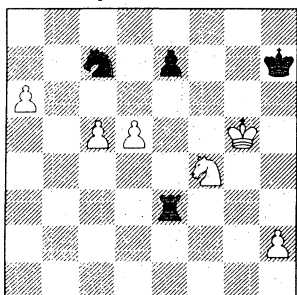
H19: 500 Endspielstudien, 1924



c8h7 0302.21
 1.Sf5 Rxe4 2.exf7, and Re7! 3.f8R!, or Re6!
 3.f8S+, winning.

Win

H20: 28 Rïjen, 1925



g5h7 0304.41
 1.d6, and
 Sxa6 2.d7 Rg3+ 3.hxg3 Sxc5 4.d8S!, or
 exd6 2.cxd6 Sxa6 3.d7 Rg3+ 4.hxg3 Sc5 5.d8B
 wins.

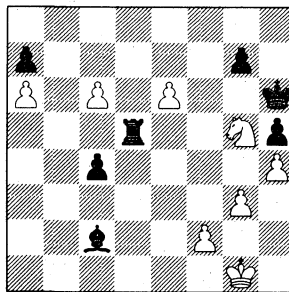
Win

H19 and H20 will speak to us about this with the unrivalled eloquence of chess poetry. Let us pause for a moment on H20. What is the motivation of the promotion to knight? It is that after 4...Se4+ 5.Kh4 Sxg3 6.Kxg3, White remains with two knights and Black with a pawn. (We shall have occasion later to deal with this research field of our composer.) Promotion of the self-same white pawn to bishop is ruled out by that self-same black pawn: Black would play 4...e5, and after the white knight has moved, Se6+ would follow, drawing. When Black in the second variation liquidates his pawn, so as to forestall White win-

ning an endgame with his two knights, he simultaneously gives up his prospective attack on the white knight on f4, and then White is able to promote to bishop after all, since he is left with two minor pieces and a pawn against a minor piece. H20 is a stroke of genius in its depth and succinctness and lightness of implementation!

We can now turn to Troitzky's work with problem themes. Here too Troitzky's pre-eminence is plain. In articles placed in *Magyar Sakkvilág* in 1929, and in the review *Zadachy i etyudy* No.7 I did no more than systematise and supplement what Troitzky himself had done years before. The most subtle of problem manoeuvres such as the 'roman' decoy, Turton doubling, the pericritical Herlin-Loyd movement [Paul Valois: I do not think that Loyd links with the Herlin manoeuvre], cutting-point (German: Schnittpunkt), focal point (German: Brennpunkt) and repeated square revisiting - all of these feature with the utmost clarity in Troitzky's work. From the large number of studies with problem themes I have chosen four. H21 and H22 show the cutting point theme and sacrifice on the point of intersection of two differently moving black pieces. In H21 we see for the first time in a study two cutting-points (which both A.Gulaev and myself achieved only 20 years later), and in 1934 in *Shakhmaty v SSSR* there appeared a study with a triple cutting-point. H22 is a surprising example of the cutting-point employing not two white pawns, which is customary, but one, putting the specific characteristics of the pawn to good use, namely movement on the file and capture on the diagonal.

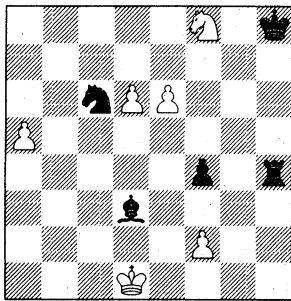
H21: *Bohemia*, 1908.



g1h6 0331.64
 1.Sf7+, and Kh7 2.e7 Rd1+ 3.Kh2 Re1 4.Sg5+ Kg6 5.c7 Bf5 6.Se6, or Kg6 2.c7 Rc5 3.Se5+ Kf5 4.e7 Ba4 5.Sc6 wins.

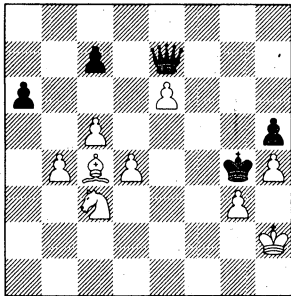
Win

H22: Shakhmatny listok, 1926.



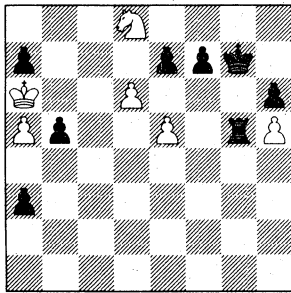
d1h8 0334.41 Win
1.d7 f3! 2.d8Q Sxd8 3.e7 Rd4 4.Kc1 Bb5 5.Sd7 wins.

H23: Pravda, 1928.



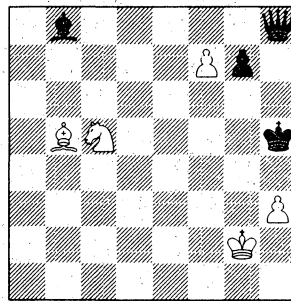
h2g4 3011.63 Win
1.Be2+ Kf5 2.Sd5 Qxe6 3.Bd3+ Kg4 4.Be4! Qh6!
5.Sf4! Qf6(Qg7/Qh8;) 6.Sd3 Qxd4 7.c6
(zugzwang) a5! 8.b5! a4 9.b6 Qxb6 10.Se5 mate.

H24: Shakhmatny listok, 1928.



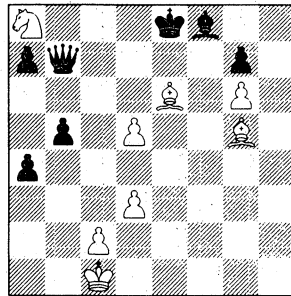
a6g7 0301.46 Draw
1.Se6+ fxe6 2.d7 a2 3.d8Q a1Q 4.Qxe7+ Kh8
5.Qf8+ Kh7 6.Qf7+ Rg7 7.Qf1 Qxf1 stalemate, or
Qa2(Qb2) 8.Qb1+! Qxb1 stalemate, or
Qa3(Qc3/Qd4;) 8.Qd3+ Qxd3 stalemate, or Qxe5
8.Qf5+ and stalemate.

H25: 1895



g2h5 3041.21 Draw
1.Sd7 Bd6 2.f8Q Bxf8 3.Se5 Qg8 4.Bc4 Qh7
5.Bd3 Qh6 6.Be2+ Kh4 7.Sf3+ draws.

H26: F.Simkhovich, 1927



c1e8 3051.44 Draw
1.Bf7+ Kd7 2.Be6+ Kd6 3.Bf4+ Kc5 4.Be3+ Kb4
5.Bd2+ Ka3 6.Kb1! Qxa8 7.Ka1, positional draw,
for any move of bQ or bB leads to perpetual
check, while White always has the waiting king
moves Kb1-a1-b1 at his disposal.

H23 illustrates the focal point idea, combining it with zugzwang. L.Kubbel sums up H24: "The problem theme of focal points is transferred in a masterly manner into a stalemate study and shown in three variations."

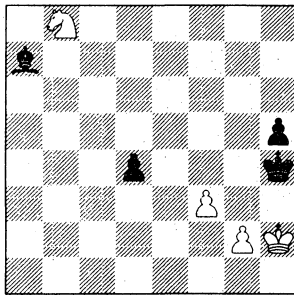
F.Simkhovich systematised and sharpened the creative attention of composers with the idea of the positional draw, a highly romantic idea. That is his due, beyond any doubt. But for the filigree positional draw, multifaceted and comprehensive, earlier than any other, we must look again to Troitzky. The isolated king, the cornered queen, cyclic attack, varied forms of perpetual check, all of these are manifest in a series of brilliant Troitzky compositions created at the very start of his activity and continuing up to the present time. Let us compare the locking-in of the black queen, or if the latter slips out, of the black king, the theme of Troitzky's H25, with Simkhovich's H26,

showing precisely the same theme.

Let our composer speak for himself: "After 3.Se5 the black queen is restricted to two squares only, g8 and h7. If she tries for freedom via h6 then this restricts the black king to two squares, g6 and h5. If White mistakenly meets the move Qg8 (or Qh7) with Be2+, instead of Bc4 (or Bd3), then Black wins, because the black king slips out via h6 or g5. Here we see the germ of the idea shown by Simkhovich in his study honoured in *Pravda*. This study is very much to my liking - I think it is simply superb. Material, position, play, idea - they all impress. ... Simkhovich has succeeded in cultivating a luxuriant fruit from a seedling (my position) that maybe he was not fully aware of. The square e8, which in his study could give the black queen her escape hatch, were it not blocked, corresponds to the square h6 in my study. A specific queen move in both studies (Qe8 or Qh6) is the most interesting move, determining the perpetual check to the black king. The white king manoeuvre Kb1-a1-b1-a1 in his study corresponds to the bishop moves Bc4-d3-c4-d3 in mine, though their nature differs somewhat, and H26 is more subtle. It is interesting to note that the material is in each case practically the same: Simkhovich skilfully added a knight as a sacrificial decoy of the black queen to an unfavourable square, after which two minor pieces oppose the queen, as in my study. Of course, we should not descend to counting pawns - they reflect the depth of the conception."

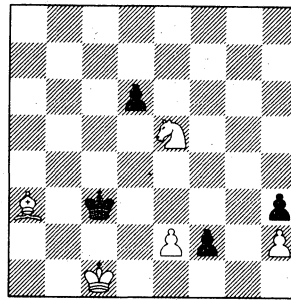
This deconstruction of a study shows that Troitzky is not only a study poet of the highest order, a real creator of studies, but also a profound theoretician.

H27: *Tidskrift för Schack*, 1910.



h2h4 0031.22 Draw
1.Sc6 d3 2.Sxa7 d2 3.Sb5 d1Q 4.Sc3 Qd6+ 5.Kh1 and 6.Se4, draw.

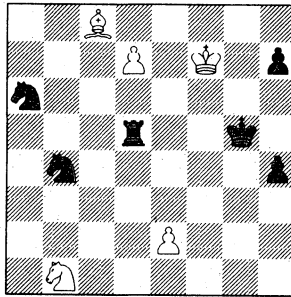
H28: *Zadachy i etyudy*, 1928



c1c3 0011.23 Draw
1.Bb4+ Kb3! 2.Sf3 f1Q+ 3.Be1 Qg2 4.Bg3, drawn.

[David Blundell: Probably unsound - bQ is freed by dP's advance. In No.309 in '1234' bPd6 is omitted and bPf3 added. The solution is the same apart from 2.Sxf3.]

H29: *L'Échiquier*, 1927.



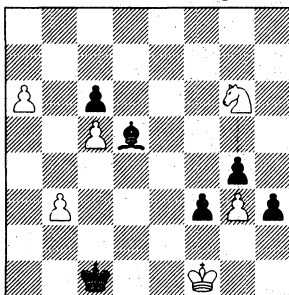
f7g5 0317.22 Draw
1.Sc3 Rd4 2.e3 Rd3! 3.Se4+ Kh6! 4.Sf2, and Rd2(Rd6) 5.Se4! Rd5 6.Sf6 Rd3 7.Sg4+ Kg5 8.Sf2 Rd5 9.Se4+ Kh6 10.Sf6, or Rd5 5.Sg4+ Kg5 6.Sf6 Rd3(Rd1) 7.Se4+ drawn.

Our next three examples are positional draws. In H27, thanks to his use of tempo-gaining moves, White succeeds in locking the black king in and thereby reducing the black queen's power to nil. H28 is one of Troitzky's more recent pieces. It spurred the tourney judge to a burst of lyricism on the occasion of placing it highly: "This study shows the positional draw theme. The construction is light and refined. One senses the master's fist. This is after we are convinced that the black queen really is in hock - we don't want to believe it, there is so much space on the board. There has to be a way out, but, my goodness, there is not." H29 is a perpetual motion study, a movement that goes on for ever, an attack that never stops. The idea is geometrical, with the knight marking out

an elongated rhombus, periodically revisiting the same square. With a combined attack on black rook and king the knight in one variation describes the rhombus from right to left, in another from left to right, and it could even be now to the right, now to the left, in which case the periodicity is 4, 6, 8 or 10 moves, depending on how Black plays. The checks to the black king serve as jumping-off platforms for the tireless harrying of the black rook.

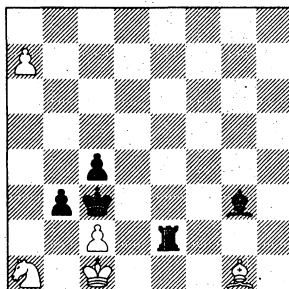
Sub-dividing the incarceration theme for the use of the school of young soviet composers as a creative exercise, was my doing. But the honour of elaborating this highly interesting idea that is excellently suited to accompany other study ideas (such as pinning, and lengthy king journeys) fell to Troitzky and to him alone. The incarceration of a bishop, incarceration of a bishop by underpromotion, incarceration in conjunction with black counterplay based on a pin, all of these can be found chez Troitzky long before the positions by myself, by Gurvich, by Korolkov and many another composer. Two illustrations only must suffice, though dozens are on tap. In every case we find something new, unexpected and valuable in both the aesthetic and practical senses. Two further studies show the same theme, namely the blocking in of a knight on a corner square.

H30: *Deutsche Schachzeitung*, 1912.



f1c1 0031.44 Draw
 1.Se5 h2 2.Sd3+ Kd2! 3.Sf2 Bxb3 4.Sh1! Bc4+
 5.Kf2 Bxa6 stalemate.

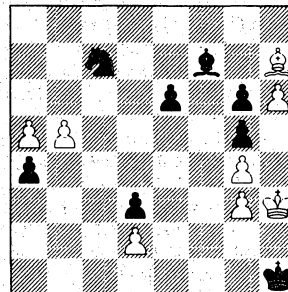
H31: A.O.Herbstman, 1928



c1c3 0341.22 Draw
 1.Bd4+! Kxd4 2.a8Q Re1+ 3.Kb2 c3+ 4.Kxb3
 Rb1+ 5.Ka2 Rb2+ 6.Ka3 Bd6+ 7.Ka4 Ra2+
 8.Kb3! Rxa8 stalemate.

The knight speeds merrily to its quiet sepulchre in H30, while in H31 it doesn't move at all. Forcing play is absent from the solution to H30, while H31 is packed with necessity, White effectively doing nothing but react to the black hammer-blows. It is true that H31 has a lighter, more economical, construction than H30, and the play is longer, but in the light of the aforementioned defects it is far from satisfactory to place H31 on the same level as H30, which was composed 16 years earlier. The most stringent critique must give preference to H30.

H32: *Shakhmaty*, 1924.



h3h1 0043.65 Draw

H32 shows incarceration by underpromotion to bishop. 1.Bg8 Bxg8 2.h7 Bxh7. By decoying the black bishop from f7 to h7 White defers the black mating threat from three to four moves - e6-e5, followed by Bg8-d5-g2. This allows the white pawn time to promote: 3.b6 Sa6 4.b7 Sb8! Otherwise White achieves stalemate simply by the further advance and sacrifice of his pawns. 5.a6 Bg8 6.a7 e5 7.a8B!!, and the black knight cannot move because of b7-b8Q. The promoted bishop is incarcerated! (In another study published in *Deutsche Schachzeitung* in *1908 Black achieves just such an incarceration.)

*Note. Herbstman chooses not to give the position, which is this:

A.A.Troitzky (Vilna)

Deutsche Schachzeitung (vil1908)

dedicated to F.Amelung in Riga

h8f8 0040.54 a8d1.a6b6e6f7h6a3b2e7h7 7/6.

The irregular stipulation reads: "White to move - can either side win?"

Solution: 1.Be4 (for a7) Bc2/i 2.Bxc2 a2/ii

3.Bb1/iii a1B, and now that White dare not move his bishop (because of promotion with discovered check), neither side can win!

i) a2? 2.Bb1, followed by 3.b7 and 4.b8Q+.

ii) An attempt to win. If b1Q 3.Bxb1 a2 4.Bxa2 stalemate.

iii) 3.b7? b1Q. Or 3.a7? a1Q. Black's reply is his only move.

 In introducing the present article I laid emphasis on the claim that Troitzky established a link between the game and the study *at the level of ideas*. The studies we have seen demonstrate the expression in artistic form of the general principles that underlie the game of chess and its tactics: the struggle for space, for time, for material; domination, rejection of material on offer, breakthrough, sacrifice and suchlike. But the highest expression of this link at the level of ideas is to be seen in the remarkable investigation of the struggle of king and two knights against king and pawn, on which Troitzky laboured many years. [The reader can roughly quantify 'many' for himself by careful reading of Troitzky's 'autobiography', scheduled for EG's next issue. Tr.]

As every master knows, it is a paradox of chess that two knights are unable to checkmate the 'bare' king if the defence, by convention black, plays correctly, since the mating move must be preceded by a position of stalemate. A few examples of positions where the black side loses because he has a pawn are to be found in the older chess treatises: the pawn's presence gives Black a move so that the stalemate is inoperative. In the latter half of the 18th century Taruffi and Chapais gave some specific examples of this possibility: in the *Schachzeitung* of 1862-63, and in the fourth edition of the *Handbuch*, Von der Lasa reproduced three such positions taken from manuscript sources in his sumptuous library. In the 19th century Bledow, Mendheim, Bolton, Kling and Horwitz, Guretzky-Cornitz, H.F.L.Meyer, P.K.Plotitsyn and others widened the scope of ideas applying to this most interesting of endgames, but they drew no further, more specific conclusions. It was left to Troitzky in his articles published from 1906 to 1910 in the *Deutsche Schachzeitung* to unveil to the chess world the principles underlying the struggle of two knights against pawn (or selected pawns). He defined precisely on which squares a single pawn must be held for the win to be unconditional; he established a group of exceptions, and he set down the pawn's positions for a loss or a draw depending on certain precise circumstances; and he demonstrated techniques for halting pawns and

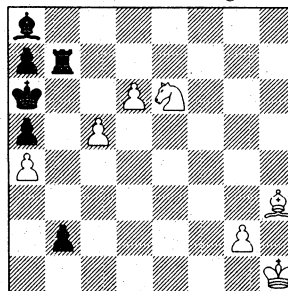
gradually confining the black king, so as to drive the latter into a mating net by application of the dynamic interacting potential of the white men.

In Troitzky's own words: "Wherever the black king may be White wins without exception only in the cases where a black pawn is blocked on a4, b6, c5, d4, e4, f5, g6, h4 or higher up the board - 26 cases in all. (The rook's pawn case was absorbed into this number only after Troitzky had pin-pointed the winning combination involving the sacrifice of a knight.) And for the following pairs of pawns: h3 and f4 (a3 and c4), e5 and f4 (d5 and c4), f6 and g5 (c6 and b5), h6 and g5 (a6 and b5), c4 and d2 (f4 and e2) - 38 cases in all. In addition cases could occur where a chance middle-game exchanging combination gives rise to an exceptional losing position with the pawn on any square at all, or even with several pawns. From the foregoing it follows that this endgame is not as abstruse or arcane as was thought - one should not run away from it."

Troitzky was not content with these specific research results: he used them for artistic ends as well, creating a series of noteworthy studies based on the two knights against pawn struggle. The reader will find in the present work a great number of studies that in one way or another link with this struggle: in some it is the central idea, in others it relates to a variation, or to a try, or to black counterplay, and so on.

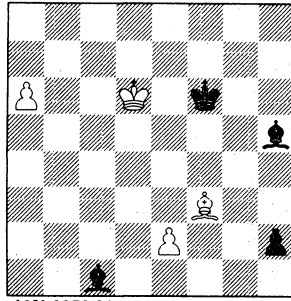
This survey of Troitzky's work, modest as it has been, would be incomplete without taking account of the remarkable ability of our composer not only to discover the essential core and beauty of this or that single chess idea, but to combine several of them together into one unified product.

H33: *Deutsche Schachzeitung*, 1914.



h1a6 0341.43 Win
 1.Sc7+ Rxc7 2.dxc7 b1R+!! 3.Kh2 Rb7! 4.c8R!!
 Rb4 5.Rxa8 Kb7 6.Rc8 Rxa4 7.Bd7 R- 8.c6 wins.

H34: 1917



d6f6 0070.21

Draw

1.a7 Bf4+ 2.Kd7! Bg4+ 3.Kd8! Bxf3 4.exf3 h1Q 5.a8Q Qh8+ 6.Kd7 Qxa8 stalemate. But not 3.Kc6? Bxf3 4.exf3 h1B!! wins, nor 3.Ke8? Bxf3 4.exf3 h1R!! wins.

In H33 we see a rook promotion in black counterplay aiming at subsequent incarceration of a bishop with paralyzing pin of the promoted rook - a trap which White overtrumps by himself choosing to promote to a rook. In H34 White attains stalemate by extremely subtle play that skirts round two otherwise winning underpromotions of a black pawn to bishop and rook. The theme of two underpromotions in black play is combined with the 'mirror' stalemate theme.

Even this swift survey of the treasure-house of ideas enables us to look at the excellence of the structure of chess poetry erected by Troitzky in pursuit of his chosen activity. We should underline that the full flowering of his talent is taking place in the era following the October Revolution. That is why we are entitled to recognise Troitzky as the teacher and moral inspiration of Soviet study composers.

3.

It remains for us to consider the theory of the chess study worked out by Troitzky and published by him already in 1910. [The late John Selman tracked down the *Niva* article, secured a translation, and it appeared in *EG11* in 1968.] We shall take a series of extracts from his article, practically forgotten today, "The fundamental principles of the art of composing chess studies".

"A chess study is a chess position on the chessboard that could have occurred in a game where one side, white by convention, offers to conclude the game either by winning or by forcing a draw.

"A study may arise in either of two ways: from a practical game, or by an effort of creativity. In the latter case the author should make the position not only possible in general, but such that it

might have arisen through normal moves in a game.

"However varied study themes may be, their combinations can still be placed in one of two categories: 1) middle-game combinations, and 2) endgame combinations.

"As with all artistic endeavour the study can be considered from the standpoint of form and of content.

"The content of a study, considered as an artistic product, is the resolution of an advantage present in the position or in having the move. [But not an advantage in material. AH.]"

Thus far Troitzky on the study's essence and origin. His opinion runs counter to the standpoint adopted by certain influential West European masters.

In his introduction to the collection of Rinck's studies Johann Berger wrote: "The straightforward relationship of the study to the practical ending is that the study brilliantly illustrates and demonstrates *important exceptions* to a general rule. (The italics are mine. AH) These exceptions may sometimes cross boundaries that could never happen in the practical game."

H.Rinck, for example, who is one of the world's leading composers, defines the essence of the study in the same way.

And J.Mieses writes: "Studies essentially represent significant additions to theory's endgame chapter, demonstrating exceptions to general rules."

Two things stand out from such definitions: the first is the connection of the study only with the endgame phase of chess, and the second is the 'exception' relationship of the study to the bases of chess, namely chess theory.

Troitzky's ground rules laid down 24 years ago stress the study's link not only to the endgame but to the middlegame phase, a link whose strength is corroborated by the whole story of the development of the study and which today, now that we have the very specific themes such as positional draw, incarceration and pinning, and more themes from problemdom, has received such a dazzling impulse to creativity. This is our first point. Our second is that Troitzky asserts that the study is not at all about exceptions to general rules of chess theory. Such an attitude is very superficial, being based merely on the relative strengths of the competing forces, something that applies only to primitive endgames and takes into account only, for example, cases such as king and queen against king, or king and rook against king, but not applying to involved positions where evaluation must consider not just the material *strength* but also the *situation*, chiefly the

situation with respect to time, to space and to the material elements with their mutual supports and interactions. In a study White is the weaker side (if White is the stronger then, according to Troitzky, the study ceases to be artistic), so that when White wins or draws it is not because he demonstrates an exception to the rules but because, being inferior in material, he is superior in time and in space, his pieces working together in a coordinated and harmonious way. In a study it is indeed the stronger side that makes out, but the strength is transmuted: it relates to the quantity and quality of the pieces, and is expressed in other components characteristic of chess as a game.

[AJR: For what it is worth, my considered view is that Black's moves in a study are determined by applying (a sophisticated interpretation of) current endgame theory, which White nevertheless outwits: one can call the resultant entity either 'an exception to the rules' or 'the realisation of something deeper than material'. Troitzky, with Herbstman's assistance, has contributed a priceless analytic appreciation of that 'something deeper', but the alleged conflict is, I suggest, largely artificial.]

Troitzky dwells at length on *technique* in composing studies.

"A study acquires value as a work of art from the complexity and richness of its idea. What is most attractive about chess as a game is the element of *contest*. It is this that has to be given expression by allowing the defeated side a range of defensive devices in the course of the solution. The black pieces must not be too cramped: their positioning must give rise to *many variations*, and play should not be too short."

In his description of the embryology of the study, Troitzky refers to broadening, deepening and artistic execution - at the level of ideas.

"If variations are not inherent in the theme they can be introduced as consequences of manipulating the theme to complicate it and thereby enhance its significance. Even the simplest of moves such as for example a knight check with attack on the queen, becomes interesting if it arises in many variations.

"The deepening of an *idea* occurs with the unearthing of that position out of which the position develops that was chosen for the theme in the first place. The introductory moves of the solution, leading from the first position to the second, may be called preparatory. The deepening of *themes* is greater the more links there are between the play that follows and the preparatory play; and also the greater the freedom of the

struggle, in other words the greater the number of variations that arise. Therefore moves of a brutally forcing nature, such as a series of sacrifices whose refusal is out of the question, should be as few as possible. If a move threatens something then the threat should be weak, in the sense that it ought to be distant rather than immediate. Quiet moves of the preparative waiting (ie, *zugzwang*) or pure waiting (tempo move) types are excellent. The exchange of the weakest piece for the strongest must be judged inartistic and therefore inadmissible. The least objectionable capture is of a very weak pawn or the exchange of the strongest piece for the weakest (ie, a sacrifice)." These two last precepts apply to the first move or to the introductory moves. Most recently Troitzky has added the following statement: "I sanction the addition of extra material (to provide scope for combinations and sacrifices) in my own studies practically only in the case of two knights against pawn(s) and specifically on the grounds of the fact that White in some way or another has to have the advantage of *two whole pieces*."

Troitzky places extraordinary value on artistic presentation, which "at all stages demands the observance of the principles of economy, both of means and of force. Not a single man should be present that does not play some part in the solution. Sometimes this part can be entirely passive. For instance, at most one black piece can be present to prevent a second solution. In this case the additional black force must be the minimum necessary to ensure the desired outcome. In general, in pursuit of any aim the composer should not add any new man to the board until he has convinced himself that a rearrangement of the existing pieces, or the replacement of one or more, will not do the trick. The newly introduced man must be no stronger than the duties required of it. This relates as much to black force as it does to white.

"Purity of stalemate, mate and other positions will follow as consequences of observing these requirements."

Later, while establishing the principle of 'the exclusivity of a theme', [This phrase - УСТОЙЧИВОСТЬ ПРИНЦИПА НЕПЛОЩАДНОСТИ ТЕМЫ - is not explained. Tr.] Troitzky added the following to the above precepts: "As regards the strict adherence to these rules, I will confine myself to the view that minor deviations are sometimes unavoidable. There are themes which cannot be implemented otherwise, and some of these are of considerable interest."

Thus established by Troitzky, the theory of the