

**S P O T L I G H T**

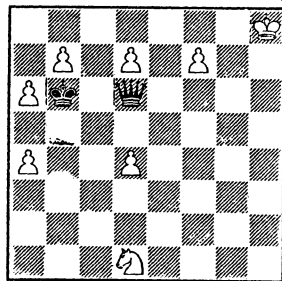
directed by W. Veitch and W. D. Ellison

EG 4, No. 167: A. C. Kopnin. There is a dual draw by 1. Kf6 Rxc3 2. Sf3, when neither 2. ...Rxc2 3. e7 Kd7 4. Kf7 Re2 5. e8Q† Rxe8 6. Sxh2 Re4 7. Kg6 nor the more subtle 2. ...Rg4 3. Kf7 (not 3. Sxh2 Rxc2) Rf4† (3. ...Bd6 4. Se5† or 3. ...Kd6 4. Sxh2) 4. Kg7 Bg3 5. Se5† Kd6 6. e7 Kxe7 7. Sg6† enables Black to win. Fortunately this attractive study can be corrected by moving the wSd2 to f2.

P. 89: J. Moravec: In the line given 5. ...b3 also wins. Correct therefore is 3. Ke4 Kd6 4. Kd4, forcing 4. ...c6 when Black has lost his tempo move. In this way the draw is achieved from the second diagram.

EG 8, No. 329: V. Kalandadze. The original study (as diagrammed but

No. 329a V. Kalandadze  
3rd Pr. Drosha Ty. 1966  
Amended by WDE



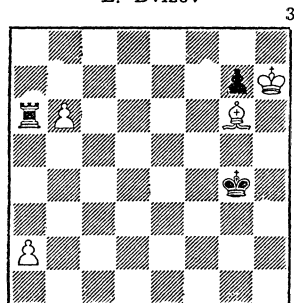
Win 8  
1. Kg8 Qg6†/i 2. Kf8 Qd6†/ii  
3. Ke8 Qe6† 4. Kd8 Qf6† 5.  
Kc8 Qc6† 6. Kb8 Kxa6 7.  
d8S Qd7 8. f8R Qd6† 9. Ka8  
Qxf8 10. b8Q Qxd8 11.  
Se(e)3 wins. i) 1. ... Qg3†  
2. Kf8 Ke6 3. d8R (3. d8Q?  
Qg7† 4. Ke7 Qxf7† 5. Kxf7  
stalemate; nor 3. Ke8? Qe1†  
4. Se3 Qxe3† 5. Kd8 Qf4=)  
Qa3† 4. Ke8 wins. ii) 2.  
... Kc6 3. d8R (3. d8Q? Qh6†  
4. Ke7 Qe6† 5. Kxe6 stale-  
mate) Qh6† 4. Ke7 Qh4† 5.  
Ke8 Qe4† 6. Kf8 wins.

with wPc2 instead of wSd1) can be drawn by Black in two ways. (a) 1. Kg8 Qg3† 2. Kf8 Kc6 when 3. d8Q Qg7† 4. Ke7 Qxf7† forces stalemate, while other moves allow perpetual check, e.g. 3. Ke8 (3. d8R Qa3† etc.) Qe1† 4. Kd8 Qa5†. In "Stella Polaris" P. Perkonaja mentions an attempted correction by the addition of a bPa5, presumably intended to prevent Qa5, but points out that in the main line Black now wins by 6. ...Qc7† 7. Ka8 Kxa6 8. b8S† Kb6 as 9. a5† is no longer possible. Moreover a bPa5 does nothing about a second Black draw which is (b) 1. Kg8 Qg6† 2. Kf8 Kc6, coolly allowing two wPs to promote, e.g. 3. b8Q Qh6† 4. Ke7 Qe6†! 5. Kxe6 stalemate, or 3. d8R Qh6† 4. Ke7 Qg5† 5. Ke8 Qe3†. Adding the last wP at f2 would prevent (a) completely and enable the win in (b) by 3. d8R, but better still seems the diagrammed version in which (a) and (b) are both overcome by the underpromotion 3. d8R.

EG12, p. 327: C. M. Bent. Mr R. Fontana (Zürich) points out that the idea of D and E is already shown in the 1943 Prokes study quoted as Position W on p. 164 of EG7.

EG 14, No. 646: G. V. Afanasiev & E. I. Dvizov. By the setting shown here Mr. Vandecasteele improves on the authors' amended version (see EG 17, p. 16), extending the solution by two moves.

No. 646a I. Vandecasteele  
After G. Afanasiev &  
E. Dvizov



Win

Solution: 1. b7 Rb6 2. Be4 Kf4 3. Bg2/i Ke5 4. a4 Kd6 5. a5 Kc7 6. axb6† Kb8 7. Kg8 g5 8. Kf7 g4 9. Ke6 g3 10. Kd5 Kxb7 11. Kc5† wins. i) 3. Bh1? Rb1=.

No. 652: V. Doskenov. Per Mr. Aloni this study has an exact anticipation in D. Nikolaev's 2nd prize winner in the "KFS" Tourney 1955 (FIDE Album 1945-55, No. 1563).

EG 16, No. 844: A. P. Kuznetsov. White will always win while bK can be confined to the 22 squares made up of the 8th and 7th ranks, e6, f6-4, g6 and h5. Therefore there are many dual possibilities, in particular 1. Qc7 which is even a slightly quicker win, e.g. 1. .. Rh5 2. Qe5† Kf7 3. Qd6 Rh4 4. Qd7† Kf6 (4. .. Kf8 5. Qe6 Kg7 6. Qe7† Kg8 7. Qf6 Kh7 8. Qf7†) 5. Qe8 Kf5 6. Qe7 Kg6 7. Qf8 Kh7 8. Qf7† Kh8 9. Qg6 h5 10. Qxg5 winning. Relatively a much better setting is wQ at d4, bK at e6, when 1. Qc5 is the only move to win.

No. 847: F. S. Bondarenko & A. P. Kuznetsov. A quicker win than 4. Qd7 is 4. Qd5. The threats are 5. Qb3 mate and 5. Qxc6, and after 4. .. R6c3(c7†) 5. Kb6 and the further threat of Qxa5 mate is decisive.

EG 17, No. 861: A. Bondarev. 1. Bh6†, given in Note (i), is not a serious possibility as it is instantly refuted by 1. .. Kg6 (2. Rd6† Rf6).

No. 863: V. Yakimchik. An equally interesting line is 2. .. c4 3. Bh8 c3 4. Ke7 c2 5. Bb2 c1Q 6. Bxc1 Kg7 7. Bb2† (7. Kd6? Kg6 8. Ke5 b5 =) Kg6 8. Bf6 b5 9. Kd6 b4 10. Ke5 b3 11. Kf4 and wins. Very neat.

No. 867: E. Pogosjants. In the main line correct is 5. .. Ke6. 5. .. Ke7 instead, which was also given in the official solution, allows an immediate draw by 6. Kg5.

No. 870: Bo Lindgren. No draw. 4. .. Kxe4 is not forced. Instead B1 can quietly prepare a win with 4. .. c5 5. d3 Sa8 6. Sc2 (6. Kh6 c4 wins) Sc7 7. a4 a5 8. Sa1 Kd4 9. Kf6 Kc3 10. Kxf7 (10. Ke7 Kb2 11. Kd7 Sa8 12. Kc6 Kxa1 13. Kb7 Kb1! wins) Kb2 11. e5 Kxa1 12. e6 Kb2! 13. e7 a1Q. The point of having S at c7 is now clear, if 14. e8Q Qf1† 15. Kg6 Qg2† wins and if 14. a8Q Qf1† 15. Kg6 Qg1† etc. also wins easily; bQ ultimately controls e8, then Sxa8.

P. 21 - C: P. Joita. Certainly 5. g7, allowing 8. Qa3 is best. But 5. a7 Bxa7 6. g7 Bf2 7. g8Q also wins. E.g. 7. .. Kd3 8. Qd5† Kc3 9. Qe4 Kb3 10. Qd3† Kb4 11. Qc2 Kb5 12. Qc3 Kb6 13. Qc4 Kb7 14. Qe6 Kc7 15. Qg6 Kd7 16. Qf6 and bK is driven to a8. Moves by bB at any stage

lose rapidly. In our view, wherever bK is on move 7, White (to move) will always win; any proof to the contrary would be of much interest. Incidentally, a bS at e2 (supported by bK) instead of bBf2 would succeed in drawing. There are a few studies featuring this idea.

No. 911: V. Kalandadze. No win is apparent after 1. .. Kc5 (instead of 1. .. Ke5) 2. Sc6 Sce8 3. R- Bc7.

No. 912: V. Kovalenko. Two moves quicker is 11. Bc4 e5 12. Bd3 Kc8 13. Ba6† Kc7 14. Bb7 e4 etc.

No. 916: L. Shilkov. As 2S+B against R is not a book win 2. Rxe3 is a dual draw.

No. 917: A. Botokanov. W. Proskurowski's move .. Re3, which prevents the win, can also be played on move 1. Also noted by Mr J. E. Peckover.

No. 918: V. Dolgov & B. Sidorov. AJR's suggestion to march wK to h7 does not win. E.g. 6. Kh3 Ke1 7. Rg3 Kf1 8. Kh4 Kf2 9. Rg5 Ke2 10. Kh5 Kd2 11. Rg3 Rxc7 12. Rxc7 Kxc3 13. Rxc7 Kd3=. There remains the less serious transpositional dual pointed out by W. Proskurowski.

#### DIAGRAMS and SOLUTIONS

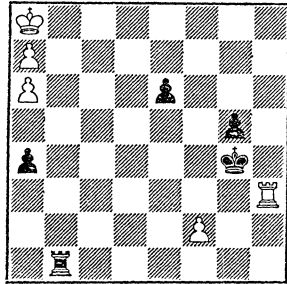
No. 919: V. A. Bron. 1. Ra3 Kf5/i 2. Ra1/ii Rb2/iii 3. Rxa4 Ke5 4. Ra2/iv Rxa2 5. Kb7 Rb2† 6. Kc7 Rc2† 7. Kd7 Rd2† 8. Ke7(e8) wins/v. i) To create a barrier against wK later. ii) bR is driven to the rank of wPf2; the point appears in (v). iii) 2. .. Rxa1 would give wK a haven on a5. 2. .. Rb3 3. Rxa4 Ke5 4. Ra3 Rxa3 5. Kb7 Rb3† 6. Kc7 Rc2† 7. Kb6 Rb3† 8. Ka5 Ra3† 9. Kb5 Rb3† 10. Ka4 wins, this time because bR is too close. iv) Having taken bPa4, necessary to make progress, a tempo must be gained, as 4. Rc4? for Rc7-b7, is met by 4. .. Kd6. v) bR cannot reach h-file, being on 2nd rank.

No. 920: V. Dolgov and B. Sidorov. 1. Kc7 Kc5 2. Kd7 Kd5 3. Ke7 Ke5 4. Kf7 Rf6† 5. Ke8 Rg6 6. Ke7 Re6† 7. Kd7 Rd6† 8. Kc7 Re6 9. Rd8 Re7† 10. Rd7 Re8 11. Kb7 Ke6/i 12. Kc6 Rc8† 13. Rc7 Rd8 14. Kc5 Kf6 15. Rd7 Rc8† 16. Kd5 wins, as fP falls. i) W. Proskurowski suggests that B1 draws with 11. .. Kf6 12. Kc6 Kg6 13. K- Kh7.

No. 921: E. Asaba. 1. Kb1/i Rg5 2. Rf2 Re3 3. Rf7 Rd5/ii 4. Rg1/iii Rg5 5. fRf1 eRg3 6. Rxc3† Rxc3 7. Rf3† Rxf3 8. g8Q wins, as 8. .. Rf1† 9. Ka2 cb† is met by 10. Qxb3†. i) 1. g8Q? Rxc3 2. Rxc3 cb† 3. cb Kc2. White proceeds instead with mating threats. ii) B1 defends with perpetual check plans. 3. .. Rg2 4. Rc7 Re4 5. Rxc4† Rxc4 6. Rd3 mate. iii) W. Proskurowski finds another win with 4. dRf1 Rg5 5. Rc7, and 5. .. Kd2 6. Rf2† Ke1 7. Rf8, or 5. .. Kd4 6. Rf4† Ke5 7. Rc5†, or 5. .. R- 6. Rd1.

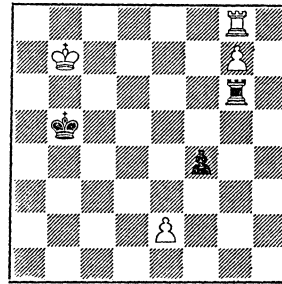
No. 922: W. Proskurowski. 1. Re7 Rb6 2. c7 Kb7/i 3. e5 Rc6 4. e6 Rxc7 5. Rf7 Kc8 6. Kb5/ii Rc1 7. Rf8† Kc7 8. e7 wins. i) 2. ..Rb7 3. Re8† Kxc7 4. Re7† K- 5. Rxb7 Kxb7 6. Kb5 wins. ii) 6. e7? Rc4† 7. K- Re4 8. Rf8† Kd7=.

No. 919 V. A. Bron  
1 H.M., Rubinstein  
Memorial Tourney 1967-8 -  
Rook and Pawns Section  
Award in Szachy iv.69 5



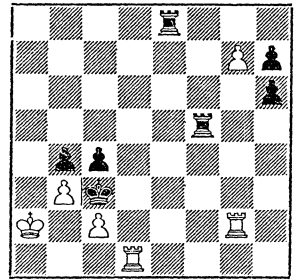
Win 5

No. 920 V. Dolgov  
and B. Sidorov  
2 H.M., Rubinstein  
Memorial Tourney 1967-8 -  
Rook and Pawns Section  
Award in Szachy iv.69 3



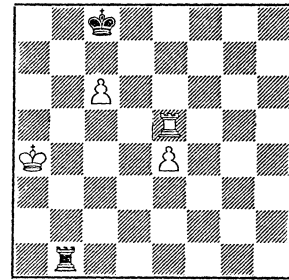
Win 4

No. 921 E. Asaba  
3 H.M., Rubinstein  
Memorial Tourney 1967-8 -  
Rook and Pawns Section  
Award in Szachy iv.69 7



Win 6

No. 922 W. Proskurowski  
4 H.M., Rubinstein  
Memorial Tourney 1967-8 -  
Rook and Pawns Section  
Award in Szachy iv.69 2



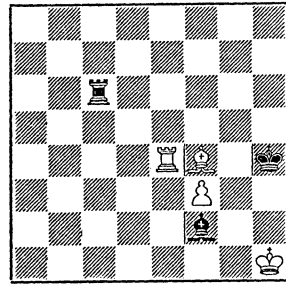
Win 4

No. 923: J. Pospisil. 1. Kg2 Bb6 2. Re7 Rc5 3. Rh7† Rh5 4. Rb7 Rb5 5. Bd2 Kh5 6. Be3 Rb2† 7. Kg3 Bd4 8. Rh7† wins. A most entertaining and rich study, and largely self-explanatory. The Zugzwang position at the 5th move is a fine climax. Note that 2. Re8 would not do in view of 7. ..Bc7†. The results of this tourney were published in Ceskoslovensky Sach, vii 1968. Judge: Dr. Jindrich Fritz. (P.S. Valois).  
No. 924: Kalandadze, Tavariani. 1. h8Q† Qxh8 2. Kf5† Kh7 3. Rh6† Kxh6 4. g5† Kh7 5. g6† Kg8 6. Bc5 Qh6 7. Be3 Qh8 8. Ke6 Kf8 9. Kd7 Qg8 10. Bc5 mate. A clever correction of the study disqualified in the Rustaveli Tourney (No. 387 in EG10). (PSV).

It is an important question whether a corrected study should be allowed to compete on equal terms with completely original entries in a tourney. Opinions differ. (AJR)

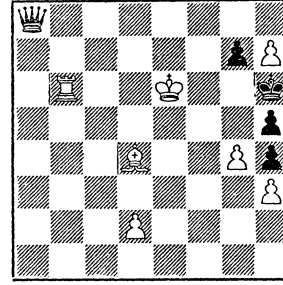
No. 925: V. A. Bron. 1. g8Q† Kxg8 2. Sxf7 Bxf7 3. g6 Be6 4. Bh3 Re5† 5. Kd3 Re1/i 6. Kd2 and positional draw by perpetual attack of wK on bR. i) If 5... Bf5† 6. Kc4 Ra5 7. Kb4 with a similar draw. This very attractive echo may well be original, although the general idea is well-known. (PSV) JRH: Gorgiev, (1935) No. 969 in "1234"; Gurvich (1931), Rueb S, vol V, p. 38; and others.

No. 923 J. Pospisil  
1st Prize, Prokes  
Memorial, 1967-8



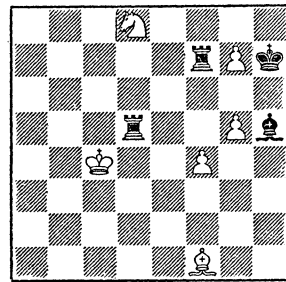
Win 4

No. 924 V. Kalandadze,  
R. Tavariani  
2nd Prize, Prokes  
Memorial, 1967-8



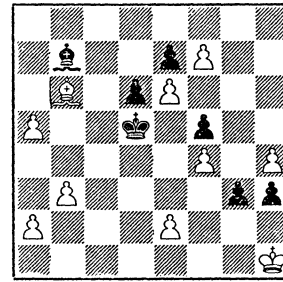
Win 7

No. 925 V. A. Bron  
3rd Prize, Prokes  
Memorial, 1967-8



Draw 6

No. 926 F. S. Bondarenko,  
Al. P. Kuznetsov  
Ceskoslovensky Sach, ii/1968



Draw 10

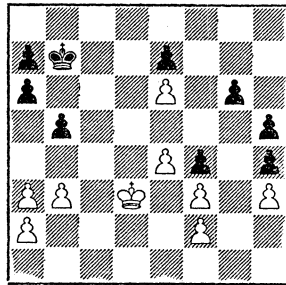
No. 926: Bondarenko, Kuznetsov. 1. a6/i Bc6 2. f8S Ba8 3. a4 Ke4 4. Sg6 Kd5 5. Sf8 Kc6 6. Sd7 positional draw as the bK cannot move off the diagonal. An original and amusing idea. i) Attacking the battery, as W is threatened with mate. If .. Bxa6, then 2. Bg1 and 3. Bh2 saves W. and .. Ea8 allows 2. f8Q.

JRH: 1 H.M. (Koranyi) is anticipated by Halumbirek (1911), Rueb's "Bronnen", Vol V, p. 39. 2. H.M. (Bent) is anticipated by Kasparian (1960), No. 671 in 1959-61 FIDE Album.

No. 927: Hadac, Machal. 1. e5 g5 2. Ke4 g4 3. fg hg 4. hg h3 5. Kf3 Kc6 6. g5 Kd5 7. g6 Kxe6 8. b4 a5 9. a4 ba 10. ba a3 11. a6 and W wins the Zugzwang battle. Having not one, but both kings trapped against rook pawns like this seems novel; heavy pawn-only studies are a rarity nowadays. (PSV)

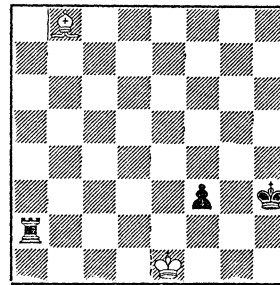
No. 928: Benkő. 1. Kf1 f2 2. Ec7/i Rb2 3. Bd6 Rc2 4. Be5 Rd2 5. Bf4 Re2 6. Bb8/ii Re8 7. Bg3=/iii. i) 2. Be5? Ra5 3. Bd6 Rf5 wins or 2. Bd6? Ra6 3. Bc5 Kg3 4. Bxf2† Kf3 B1 wins. ii) 6. Kxe2? Kg2 or 6. Bd6? Rb2 7. Be5 Rb5 8. Bd4 Kg3 or 6. Bc7? Ra2 7. Bg3 Kg4 8. Bxf2 Kf3 B1 wins. iii) 7. Ba7? Kg3 8. Bxf2† Kf3 wins. After 7. Bg3 Kg4 8. Kxf2=. II. 1. Bd6 Rd2 2. Bf4 Rg2† 3. Kf1 f2 4. Ke2=, 4. ..Kg4 5. Bc7 f1Q† 6. Kxf1 Kf3 7. Ke1.

No. 927 V. Hadac,  
Dr. V. Machal  
3rd H.M., Prokes  
Memorial, 1967-8 9



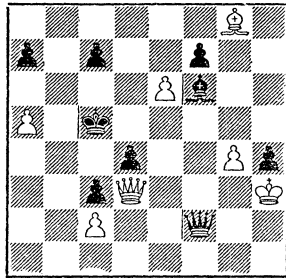
Win 9

No. 928 P. Benkő  
2nd Prize,  
Magyar Sakkelet 1967  
Award 2.x.68 3



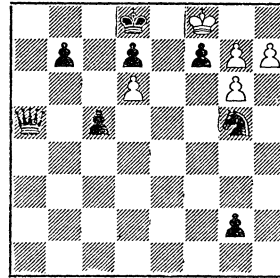
Draw 2  
I: Diagram  
II: wKe1 to g1; bRa2 to b2

No. 929 V. Neidze &  
V. Kalandadze  
3rd Prize,  
Magyar Sakkelet 1967  
Award 2.x.68 9



7

No. 930 Janos Koch  
1 Hon. Men,  
Magyar Sakkelet 1967  
Award 2.x.68 8



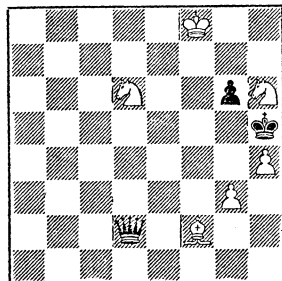
Draw 5

No. 929: Neidze & Kalandadze. 1. ef Bh8/i 2. Qc4† Kd6 3. Qd5† Ke7 4. Qe6† Kf8 5. Qe8† Kg7 6. Qe5† Kg(h)6 7. Qh5† Kg7 8. Qg5† Kf8 9. Qc5(d8)† Kg7 10. f8Q† Qxf8 11. Qg5 mate. i) 1. ..Bd8 2. f8Q† Qxf8 3. Qc4† Kd6 4. Qd5† Ke7 5. Qe6 mate. 1. ..Be7 2. Qc4† Kd6 3. Qd5† Kxd5 4. f8Q†. 1. ..Be(g)5 2. f8Q† Qxf8 3. Qc4† Kd6 4. Qb4†. 1. ..Bg7 2. Qc4† Kd6 3. Qd5† Ke7 4. Qe6† Kf8 (4. ..Kxe6 5. f8Q†) 5. Qe8 mate.

No. 930: Koch. 1. g8R/i Qa1 2. h8B g1Q 3. g7 and B1 must concede the draw by stalemate. i) 1. g8Q? Qa1 2. h8Q g1Q 3. Qgg7 Qgd4 B1 wins. 2 H.M. (Lazar) was No. 525 in EG12.

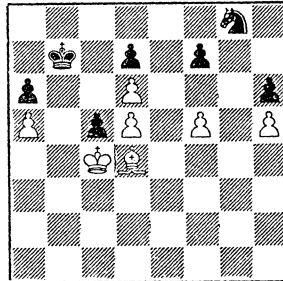
No. 931: Sonntag. 1. g4† Kxh6 2. Be3† Qxe3 3. Kg8 Qe8†/i 4. Sxe8 g5 5. Kf7 gh 6. Kf6 h3 7. Sd6 (g7) h2 8. Sf5† wins. i) the threat was 4. Sf7 mate. If 3. .. g5 4. Sf5† Kg6 5. h5† and 6. Sxe3 wins.

No. 931 G. Sonntag  
3 Hon. Men,  
Magyar Sakkelet 1967  
Award 2.x.68 3



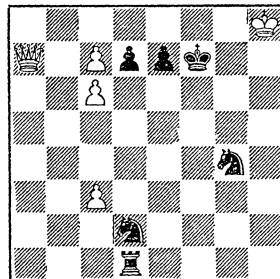
Win 6

No. 932 D. Djaja  
4 Hon. Men,  
Magyar Sakkelet 1967  
Award 2.x.68 7



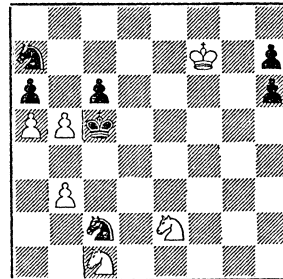
Win 7

No. 933 C. M. Bent  
Mention,  
Magyar Sakkelet 1967  
Award 2.x.68 6



Draw 5

No. 934 C. M. Bent  
Mention,  
Magyar Sakkelet 1967  
Award 2.x.68 7



Win 6

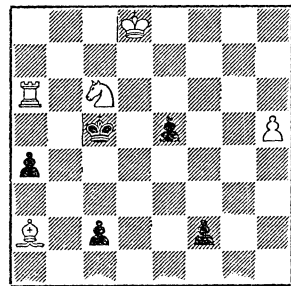
No. 932: Djaja. 1. Bh8/i f6/ii 2. Kxc5 Ka7 3. Bg7/iii Kb7 4. Bf8 Ka7 5. Be7 Kb7 6. Bd8 Ka7 7. Bc7 Kb7 8. Bb8 wins. i) 1. Kxc5? f6=. 1. Bg7? f6=. ii) Else W plays f6, Kxc5-d4-e5-f5 and Bh8-g7xh6. iii) 3. Kd4? Kb7 4. Bxf6 Sxf6 5. Ke5 Sg4†.

No. 933: Bent. 1. Qa2† e6 2. Qc2 Rh1† 3. Qh7† Rxh7† 4. Kxh7 Se4 5. cd/i Sef6† 6. Kh8 Se5 7. d8S† Kg6 8. c8S Kh6 9. Se7=. i) 5. c8Q? Sef6† 6. Kh8 Se5 wins.

No. 934: Bent. 1. b6 Sc8/i 2. Ke6 Sxb6 3. Sd3† Kb5 4. Sc3† Kxa5 5. b4† Sxb4 6. Se5 h5 7. Kf5 h6 8. Ke4 h4 9. Kf3 wins. When his pawn moves are exhausted B1 is mated. i) 1. ... Sb5 2. Ke6 Sd6 3. Sd3† wins. The last Mention (A. Kalinin) was very similar to No. 740 (Kriheli) in EG15.

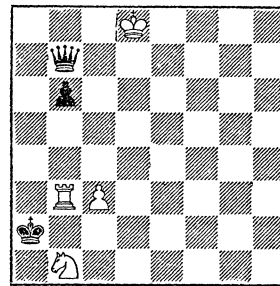
No. 935: C. M. Bent. 1. Kc7 f1Q 2. Ra5† Qb5 3. Rxb5† Kxb5 4. Sxe5 c1Q†/i 5. Bc4† Ka5 6. Sc6 mate. i) 4. ... Kb4 5. Sd3† Kc3 6. Bc4 Kxc4 7. Sc1 Kc3 8. h6 Kb2 9. Se2 wins.

No. 935 C. M. Bent  
New Statesman 9.v.69 5



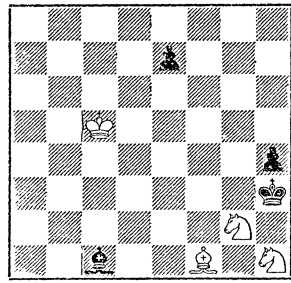
Win 5

No. 936 E. Dobrescu  
1st Prize, Revista de Sah  
1965 Award. 3



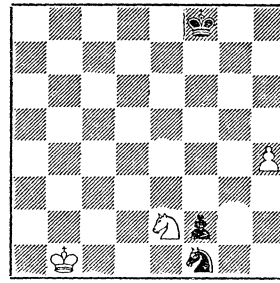
Draw 4

No. 937 P. Joita  
2nd Prize, Revista de Sah  
1965 Award. 4



Win 4

No. 938 P. Joita  
3rd Prize, Revista de Sah  
1965 Award. 3



Draw 3

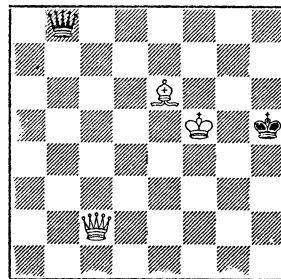
No. 936: E. Dobrescu. 1. Rb5 Qc6 2. c4 Qxc4 3. Rxb6 Qc5 4. Rb7/i Qc6/ii 5. Rb5 Ka1 6. Rb8 Ka2 7. Rb5=. i) And not 4. Rb5? Qc6 5. Rb8 Ka1 nor 4. Rb8? Qd6† 5. Kc8 Qc6† 6. Kd8 Ka1 when the Zugzwang boot is on the other foot. Cf. No. 234 EG7 by same composer, in which a very similar matrix was used. ii) 4. ... Ka1 5. Kd7. JRH: see also No. 164 in EG4 (likewise Dobrescu).



No. 937: P. Joita. 1. Se1†/i Kh2 2. Sf3† Kxh1 3. Kd5 Bf4 4. Ke6 Bd6 5. Bh3 Ba3/ii 6. Ke5/iii and now: (a) 6. ...Bd6† 7. Kd5 Bc7/iv 8. Ke6 Bd6 9. Bf1 Ba3 10. Kf5 Bd6 11. Kg4 e5 12. Kh3 e4 13. Bg2 mate. (b) 6. ...Bb2† 7. Kf4!/v e5† 8. Ke3 Bd4† 9. Ke2 e4 10. Sxd4 wins. i) There are some very close tries. e.g. (a) 1. Sf2? Kh2 2. Sd3 Kg1 3. Sxc1 Kxf1 4. Sxh4 e5 5. Sf5 Kf2 and bP reaches e3 with standard draw. (b) 1. Kd5 Kh2 2. Sxh4 Kg1 3. Bh3 Kh2. ii) 5. ...Bc5 6. Ke5 Bf2 7. Kf5 Bg3 8. Ke6 Bd6 9. Bf1. iii) With this move W threatens both 7. Bf1 (...Bb2† 8. Ke6) and 7. Kf4 (...Bc1† 8. Ke4). The 2 lines given above serve to separate these threats in neat fashion. iv) 7. ...Ba3 8. Kd4 Bc1 8. Ke4. v) 7. Ke4? Bc1 8. Kf5 Bb2 9. Kf4 the same. JRH: for the mate - Studenetzky, No. 252 in Kasparian's "2500", and Ratner, No. 417 in '1234'.

No. 938: P. Joita. There are 2 manoeuvres at B1's disposal: (a) S-d2-e4 and (b) S-e3-f5, around which the study is built. In the case of (b) bK will try to avoid squares g7, f6 & h6, while W on his part will answer B's Kg7/f6 by Ka3-b4. Solution: 1. Ka2 Kf7 2. Kb2 Kf6/i 3. Ka3/ii Kf5/iii 4. h5 Kf6/iv 5. Kb4 Kg7/v 6. Kb5 Kh7 7. Kb6/vi Se3/vii 8. Sg3 Sf5 9. Sf1 Kh6 10. Kc6/c5 Kxh5 11. Kd5 Kh4 12. Ke5 Kg5 13. Sh2 Sg3 14. Kd4 Kf4 15. Kd3 Se4 16. Ke2 Kg3 17. Sf3 Kg2 18. Se1†=./viii. i) 2. ...Se3 3. Sg3 Sf5 4. Sf1 Kg6 5. Kc2 reaching f2 just in time. ii) Taking advantage of bK position. Premature is 3. h5? Kg5 4. Sf4 Kxf4 5. h6 Sd2 6. h7 f1Q 7. h8Q Qb1† 8. Kc3 Qa1† winning the Q. iii) 3. ...Se3 4. Sg3 Kg6 5. h5†. iv) ...Kg5 5. Sf4, but not 5. Kb4? Sd2 6. Sg3 Kh6 wins. v) ...Sd2 6. Sg3 Kg5 7. Kc5= (not 7. Kc3? Kg4). vi) And not 7. Kc6? Kh6 Zugzwang 8. Kb5 Sd2 9. Sg3 Se4 10. Sf1 Kxh5 wins. vii) ...Kh6 8. Kc6 Sd2 9. Sg3 Se4 10. Sf1 Kxh5 11. Kd5=. viii) A splendid example of sustained opposition. The composer, it will be noted, also figured prominently in the 1964 Award. (See EG7, Nos. 248 & 252)

No. 939 E. Dobrescu  
1 Hon. Men. Revista de Sah  
1965 Award.



Win

3

No. 939: E. Dobrescu. 1. Qe2†/i Kh6 2. Qe3† Kh7 3. Qe4/ii Qd8/iii 4. Qh1† Kg7 5. Qg2† Kf8 6. Qg8† Ke7 7. Qg5† Ke8 8. Qg6† Ke7 9. Qf6† Ke8 10. Qf7 mate. i) A near try is 1. Qc5, met only by 1. ...Qd8. ii) Setting up a strong Q/K battery typical of this type of ending. 3. Qh3†? Kg7 4. Qg4† Kf8 5. Qg8† Ke7 6. Qxb8 gives stalemate.



## S. KOZŁOWSKI

by A. J. ROYCROFT

Shaya Kozlowski  
1910 - 1943

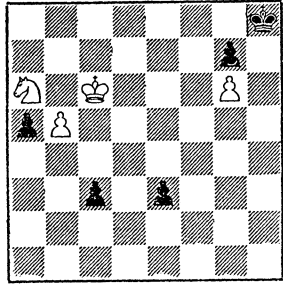
All the known studies by Kozlowski are given here. That this material has been collected at all is entirely due to the laborious research undertaken by W. Proskurowski, from whose articles in *Szachy* for the 3 months v.68, vi.68 and vii.68 all the present positions are taken.

We know very little about Kozlowski. He was a Polish Jew born in 1910 who was murdered in the Lodz ghetto in the middle of the Second World War. Mr Proskurowski writes to me that the only authority for maintaining that his first name was Shaya is the recollection of a Mr Wroblewski, who knew Kozlowski, and whom Mr Proskurowski recently met.

His first study appeared in "Glos Poranny" (Morning Voice) in Lodz (which, incidentally, is pronounced approximately "woodge") on 15.iii.31, and his second a week later. This latter has a light construction with a mating net built by wB and wS opposed by bQ, and it has a quiet final move. His best known study (K6) first appeared in *Swiat Szachowy* in 1931 also, with the witty theme of eliminating an unwanted piece shown in miniature form.

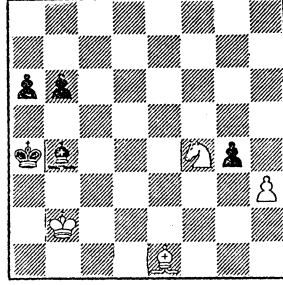
31 years ago, in xii.38, a book entitled "Ksiega Jubileuszowa Lodzkiego Towarzystwa Zwolennikow gry Szachowej" (Jubilee Book of the Lodz Chess Circle) appeared. It contained 12 of Kozlowski's best studies, including 5 originals. One, with a battery theme, would have been eminently suited to the 1964 Team ("Friendship") Match 3rd Theme. Until recently only these 12 studies of his were known. After hours of research in the National Library in Warsaw, involving the perusal of 1,000's of pages, Mr Proskurowski succeeded in unearthing 9 more. Actually, if 2 very closely related positions (K20 and K21) are considered distinct, then the total is 22. The compositions are given here in their chronological order of first publication.

K1  
"Glos Poranny", 15.iii.31



Win 4  
1. Sb4 ab 2. b6 c2 3. b7 c1Q†  
4. Kb6 Qc4 5. b8Q† Qg8 6.  
Qh2† wins.

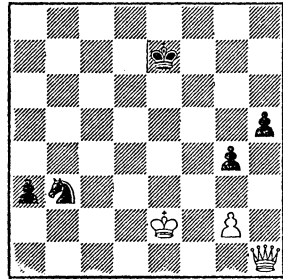
K2  
"Glos Poranny", 22.iii.31



4  
1. Bxb4 gh/i 2. Be7 h2 3. Se2  
h1Q 4. Sc3† Ka5 5. Kb3 and  
mates or wins bQ, since  
wBe7 controls h4.  
i) 1. . . Kxb4 2. h4 wins.

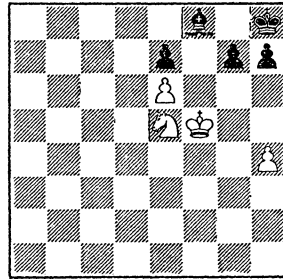
7 + 8 Win  
K3: // 8 | q1k5 | 1pP4p |  
pP1K3p | P1PB4 | 6pP | 6P1 /  
8 //  
"Glos Poranny", 12.iv.31.  
1. Bxb6† Qxb6 2. c5 Qb8 3.  
b6† Kc8 4. Ke4 h4 5. Kf5 h5  
6. Ke4 Kd8 7. c7† Qxc7 8. bc†  
Kxc7 9. Kd5.  
JRH: Kliatskin, No. 1128 in  
"1234".

K4  
"Glos Poranny", 12.iv.31



Win 3  
1. Qe1/i a2 2. Kf1† Kd7 3.  
Qd1† K- 4. Qc(e)2† wins  
i) W could easily lose. 1.  
Kd1? a2 2. Qe1† Kd7. 1. Qb1?  
a2, or 1. Qxh5 a2, only draws.

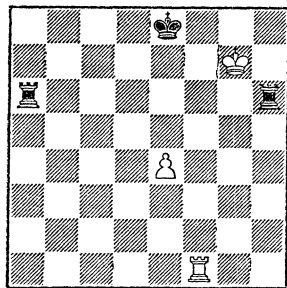
K5  
"Glos Poranny", 7.vi.31



Win 4  
1. Sg6† hgt/i 2. Kxg6 Kg8 3.  
h5 Kh8 4. Kf7 g5 5. Kxf8 g4  
6. Kxe7 g3 7. Kf7 g2 8. e7 g1Q  
9. e8Q† Kh7 10. Qe4† Kh8 11.  
Qe5† Kh7 12. Qf5† Kh8 13.  
Qf6† Kh7 14. Qg6† Qxg6† 15.  
hgt and wins. i) 1. . . Kg8  
2. h5 hgt 3. Kxg6 wins. The  
initial position of the B1 men  
suggests a conditional com-  
posing tourney in which all  
the men of one side (either  
W or B1) must be on their  
original squares.

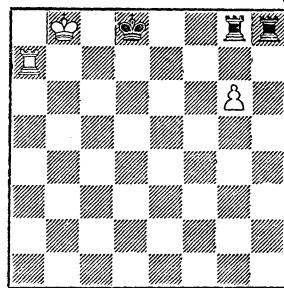
K6: see EG15, p. 464. The study was published in vi.31.

K7  
Swiat Szachowy, vi.31 3



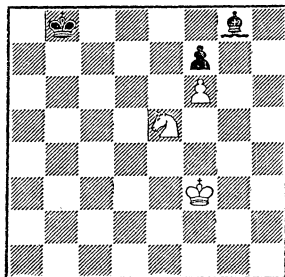
Draw 3  
1. Rf8† Kd7 2. Rf7† Ke6 3. Rf5, positional draw.

K8  
"Glos Poranny", 19.vii.31 3



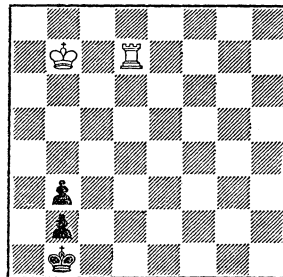
Draw 3  
1. Rc7 Re8/i 2 g7 Rhg8 3. Rf7 Re7 4. Rf3† Re8 5. Rf7 with a very pleasing positional draw.  
i) 1. ... Ke8 2. Kb7 (or a7 or a8).

K9  
"Glos Poranny", 19.vii.31 3



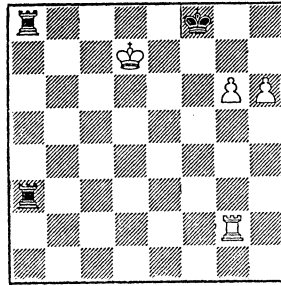
Win 3  
1. Sd7† Kc7 2. Sf8 Kd3/i 3. Kf4 Ke8 4. Kg5 Kxf8 5. Kh6 and wins because B1 has bB, whereas without bBg8 B1 would draw! i) 2. ... Kd6 3. Kg4/ii Kd5 4. Kh5 Ke5 5. Kg5 Ke4 6. Kh6 Kf5 7. Kg7 and 8. Sd7. 2. ... Kc8 3. Kf4 Kd8 4. Kg5 Ke8 5. Kh5 wins.  
ii) 3. Kf4? Kd5=.

K10  
Swiat Szachowy, ix/x.31 3



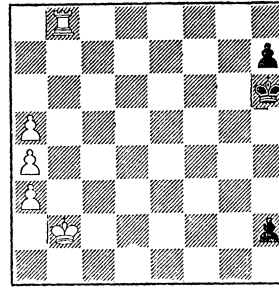
Draw 2  
1. Kc8= 1. Kb8? Kc2 2. Rc7† Kd3 3. Rd7† Kc4 4. Rc7† Kd5 5. Rd7† Kc5, and now 6. Rc7† Kd6 wins, or 6. Rd1 Kc4 7. Rb1 Kc3 wins.

K11  
"Glos Poranny", 17.i.32



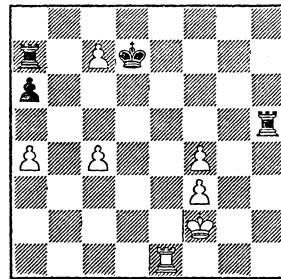
Draw 4  
1. g7† Kg8/i 2. h7† Kxh7 3. g8Q† R×g8 4. Rh2† Kg6 5. Rg2† Kf7 6. Rf2† and draws.

K12  
Swiat Szachowy, iv/v.32



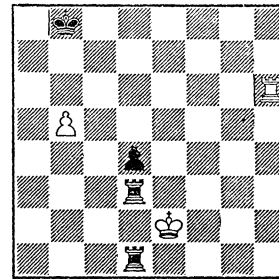
Draw 5  
1. Rb6†/i Kg5 2. Rb5† Kg4 3. Rb4† Kg3 4. Rb3† Kg2 5. Ka2/ii h1Q 6. Rb1 and after bQ moves up the h-file, W gives perpetual check up and down the b-file with wR.  
i) 1. a6? h1Q 2. a7 Qg2† 3. Kb3 Qd5† wins.  
ii) 5. Ka1? would finally allow bK to meet the forthcoming checks by heading for b3.  
Compare G. Zakhodyakin, 1947: // R7 / 7p / 7p / 8 / P7 / P1k5 / K6p / 8 // 4 / 4  
Draw. 1. Rc8† Kd2 2. Rd8† Ke2 3. Re8† Kf2 4. Rf8† Kg2 5. Rb8 h1Q 6. Rb1 Qh5 7. Rb2†=.

K 13  
Swiat Szachowy, iv/v.32



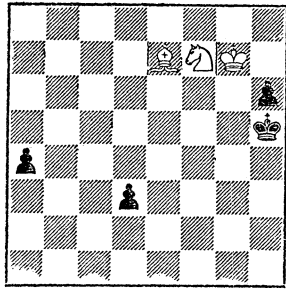
Draw 7  
1. Re7† Kc8 2. Re8† Kxc7 3. Re7† Kb6 4. c5† Rxc5 5. a5† Rxa5 6. Re6† Kc5 7. Re5† Kb4 8. Re4† draw by perpetual check.

K14  
Swiat Szachowy, ix.32



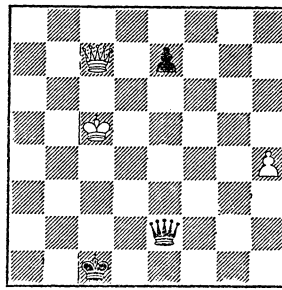
Draw 3  
1. Rb6† Kc7 2. Rc6† Kb7/i 3. Rc2 Ka7 4. Ra2†/ii Kb7 5. Rc2 Kb6 6. Rb2= i) 2. ... Kd7 3. Rc2 Kd6 4. b6 Ke5 5. b7 Rb3 6. Kxd1. ii) 4. Rb2? Kb6 wins

K15  
Swiat Szachowy, x/xi.32



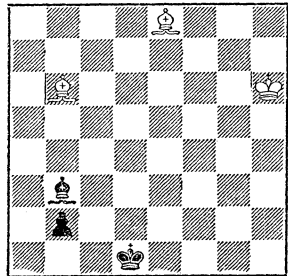
Draw 3  
1. Sd6 d2 2. Se4 d1Q 3. Sf6† with 3. . . Kg5 4. Sd5† and 3. . . Kh4 4. Se4† and B1 must allow the draw by perpetual check.  
JRH: itself anticipating Nadareishvili (1964), No. 73 in N's 1965 book. Kivi ('34), on p. 243 of the same book, has more play, but Chekhover (1949), on the next page, is very similar.

K16  
Swiat Szachowy, i.33



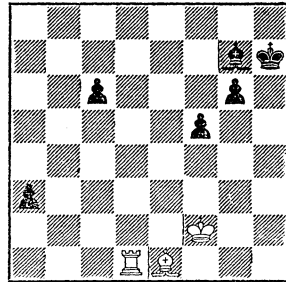
Win 3  
1. Qf4† Kd1 2. Qc4 Qh2 3. Qa4† Ke1 4. Qa1† Kf2 5. Qb2† Kg3 6. Qxh2† wins. W's move 2 is remarkable, a bQ-domination on an almost open board.

K17  
"Ksiega Jubileuszowa", 1938



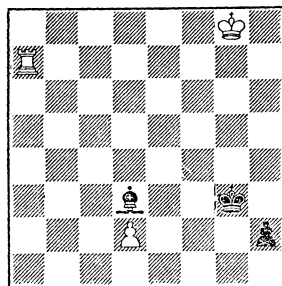
Draw 3  
1. Bh5† Kd2 2. Ba5† Kc1 3. Bb4 b1Q 4. Ba3† and draw, either by perpetual check or win of bQ. One of the most natural settings of this theme.  
JRH: see Sehwers (1922), Rueb's "Bronnen" V, p. 37; and Platov (1905), No. 1032 in "1234".

K18  
"Ksiega Jubileuszowa", 1938



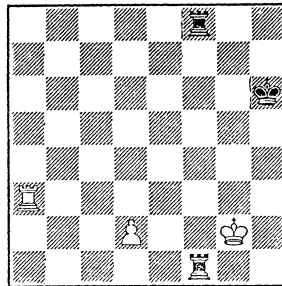
Win 3  
1. Rd7/i Kh6/ii 2. Kf3/iii a2 3. Rd2 Bb2/iv 4. Rh2† Kg7 5. Rxb2 a1Q 6. Bc3† K- 7. R† and 8. Bxa1 wins.  
i) 1. Rd2? Bb2 and B1 wins.  
ii) 1. . . Kg3 2. Rd3† and 3. Ra8, as the counter . . Bd4† covers a7 but not a8.  
iii) 2. Bd2†? g5 3. Bxg5† Kg6 is given as a B1 win, but now that W has captured a P 4. Rxg7† Kxg7 5. Bc1 a2 6. Bb2† seems an easy draw. With 2 united bP's on f and g-files B1 would win as his K would be free to roam, the bP's being self-supporting. (AJR) iv) 3. . . a1Q 4. Rh2† Kg5 5. Bh4† and mate by discovery, a particularly attractive echo of the main line discovery by the other W piece onto bQ.

K19  
"Ksiega Jubileuszowa", 1938



Draw  
1. Ra1 Kg2 2. Kh8 Bf1 3. Ra7 h1 Q† 4. Rh7 Qg1 5. Rg7† and 6. Rxg1.

K20  
"Ksiega Jubileuszowa", 1938

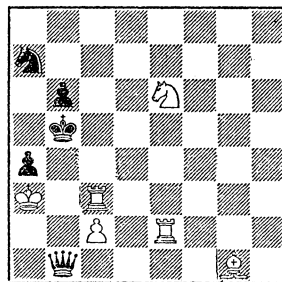


Draw  
1. Rh3† Kg5 2. Rg3† Kf4 3. Re3, positional draw.

K21: // 1k3r2 / 8 / 8 / 8 / 8 / R7 / R3K3 / 5r2 // 3 + 3  
Win. "Ksiega Jubileuszowa", 1938

1. Rb2† Kc7 2. Rc3† Kd6 3. Rd2† Ke5 4. Re3† Kf4 5. Rdd3 Kg4 6. Rg3† Kh4 7. Rh3† Kg4 8. Rdg3† wins, or 5. . . Rh1 6. Rf3† Ke4 7. Rde3† Kd4 8. Rxf8 Rh2† 9. Rf2 wins, though there is a dual here by 9. Kf3 Rh3† 10. Kf4. (AJR) JRH: Rinck (1921, Nationalzeitung).

K22  
"Ksiega Jubileuszowa", 1938



Win  
1. Sc7†/i Ka5 2. Bxb6† Kxb6 3. Sd5† Ka5/ii 4. Rc5† Sb5† 5. Rxb5† Qxb5 6. Re5/iii Qc5† 7. Sb4 Qxe5 8. Sc6† wins.  
i) Although W has material advantage, B1 is threatening .. Qa1 mate, .. Qb4† and .. Qxg1. ii) 3. . . Kb7 4. Rc7†, or 3. . . Ka6 4. Re6†, or 3. . . Kb5 4. Rb3†. iii) A deadly battery quietly set up. If now 6. . . Qb8 7. Sc7† Kb6 8. Rb5† Kxc7 9. Rxb8 Kxb8 10. Kxa4 and W wins.

## TOWARDS PERFECTION

by C. M. Bent

(Edited version of talks to The Chess Endgame Study Circle  
on 11.iv.69 and 4.vii.69)

Which composer having submitted a study to an editor has never had it returned with a polite note pointing out a flaw in its construction? Which composer has not eliminated this fault, only to have his revised version rejected again? This is perhaps not too surprising when you consider the improbability of the composer combining the skill of the analytical expert with his own creative talent. The composer may be up against an insuperable difficulty inherent in his task. Indeed a third and all subsequent attempts may fail. It is no good his saying, "I'll eat my hat if this latest version isn't all right now." This is as bad for the digestion as it is for one's wardrobe.

Pertinacity is of course essential, but it is not with the perfecting of single studies that these notes are concerned. Rather is it the search for the best setting to express any particular idea.

Have you ever seen, in any form whatever, absolute perfection? I am fond of asking my friends this question of what, in their experience, has been the most perfect artefact they have ever seen. It leads to good discussion. What is perfection? If it is the ultimate in excellence then two things can be equally perfect, but one thing can not be more perfect than another. And when seen, how is it to be recognized for what it is? Is it in fact attainable at all, or does it remain, like a perfect vacuum, always out of reach? Olympic records are forever being beaten. Human ingenuity being what it is, will not what is best today be bettered tomorrow?

Take chess. I believe that when a study is concerned with the statement of a theme, regardless of the weight of its content, we are entitled to use the term perfection if the elements in its constitution are flawlessly pure and economical. There will be many prize-winning, complex, original, exciting and memorable studies but these are not necessarily the qualities of perfection. The studies most of us have in mind as being perfect will be miniatures, for the exquisiteness which perfection demands is more susceptible to blemish the larger the scale of the work. It would be invidious to quote my own choice of perfect studies the finding of which, like prime numbers, tends to become rarer, so that the composer today is fortunate ever to reach this magic moment of truth. For him the aim must be for what is as good as possible. It is with the writer's striving towards this more modest goal that this article is concerned.

We all get better at what we do as time goes on. Harold Lommer once told me how on his original enthusiastic burst into composing he proudly showed his first twenty or so studies to a recognized expert of the day. The expert said he should go and burn the lot and start again. Out of the first hundred studies I composed myself, precisely seventeen were free from blemish or anticipation and fit to publish. The rest must be regarded as exercises in development. But the percentage has risen so that now three quarters of all finished work



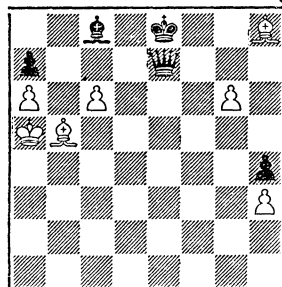
is acceptable. Many of my unpublished studies are those which, although at the time of composition I considered satisfactory, have subsequently been superseded by better versions. One thing is now abundantly clear to me. If practice does not always make perfect, it certainly makes for improvement. Indeed, if a theme is sufficiently responsive to treatment it is most unlikely that a composer will extract the best result at his first attempt. The intensive attention given to his subject by Norman Littlewood in the 1966 Schach-Echo theme tourney bears this out. The culminating study in Littlewood's trail of awards was a well merited first prize winner.

In the sequences which follow I have chosen studies of my own which I hope will illustrate the gradual development and improvement of themes which have claimed my recent attention.

A motif which for me possesses a mesmeric fascination is the pendulum, a purely defensive device used for securing a draw either by a moving piece passively marking time, as in a clock, or by setting up sharp mating threats at the extremities of its swing.

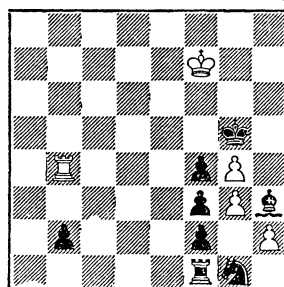
### Series A.

A1 C. M. Bent  
Tidskrift för Schack, xi.63  
5



Draw 7  
1. c7† Kf8 2. g7† Kg8 3. Bc4†  
Qe6 4. Bb3 Bd7 5. c8=Q†/i  
Bxc8 6. Bc4 Bd7 7. Bb3=.  
i) 5. Bc4? Qxc4 6. c8=Q†  
Qxc8 wins.

A2 C. M. Bent  
Original  
8

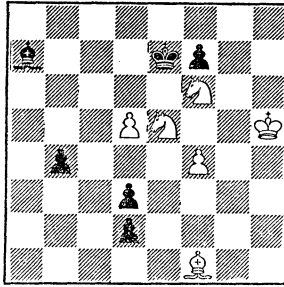


Draw 5  
1. Rb5† Kxg4 2. Kf6 f×g/i  
3. Rb4† Kh5 4. h×g Bg4 5.  
Rb3 B∞ 6. Rb4 Bg4 7.  
Rb8=.  
i) 2. .. Bg2? 3. Rg5† Kh3 4.  
Rh5† Kg4 5. Rh4 mate.

In A1 the swing of the pendulum is as short as can be, White's safety depending on stalemate. In A2 the swing is increased and the protagonists are of unlike motion.

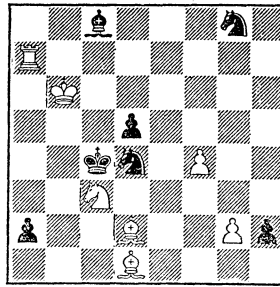
In another talk I referred to an infamous study which had been cooked on the first move and cooked, what's more, from a draw to a win! A3 is it, now happily presented in a sound form. It will be noted that in studies, no less than with clocks, control of the length of pendulum sweep is of vital importance. A4 is embellished by two secondary excursions which take place between the S and K, the total effect being heightened where two Bishops, symbols of swinging Britain, act together in a form of harmonious opposition.

A3 C. M. Bent  
Tidskrift för Schack, iv.67  
6



Draw 6  
1. d6† Kxf6/i 2. Bh3/ii d1= Q†/iii 3. Kh6 Qa4 4. Bc8/iv Qd1 5. Bh3/v Qa4 6. Bc8=  
i) 1. ... Ke6 2. Bh3†=  
1. ... Kxd6 2. Sc4†=  
1. ... K∞ W wins.  
ii) 2. Kh6? Ke6 3. Bh3† f5 wins.  
iii) 2. ... Bd4 3. Bg4=  
iv) 4. Sd7†? Qxd7 5. Bxd7 b3 wins.  
4. Bd7? Qxd7 5. Sxd7† Ke6 wins.  
v) 5. Sg4†? Qxg4 6. Bxg4 b3 wins.

A4 C. M. Bent  
Tidskrift för Schack v.68  
7

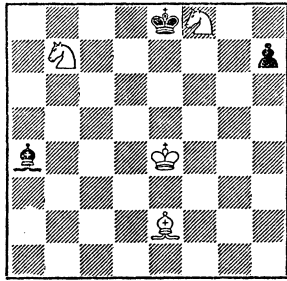


Draw 7  
1. Ra4† Kd3 2. Rxd4† Kxd4 3. Be2 Bd7/i 4. Ba6 Bg4/ii 5. Bf1 Bd7 6. Ba6 h1=S 7. Sxa2=  
1) 3. ... Ba6 4. Bxa6.  
3. ... ∞ 4. Sb5† Ke4 5. Sd6† Kd4 6. Sb5† draws.  
ii) 4. ... Bb5 5. Bxb5.  
4. ... a1=Q; h1=Q; or B∞ 5. Se2† Ke4 6. Sg3† Kd4 7. Se2† draws.

The foregoing studies were composed in the same sequence as they are presented. In the next two series this was not the case. Series B and C constitute an intensive survey of two themes from which it is not to be expected that the best rendering will necessarily be the last composition, so the products on completion have been assembled into roughly ascending order of magnitude.

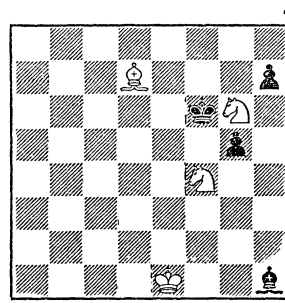
Series B.

B1 Original C. M. Bent  
3



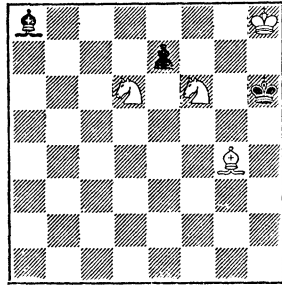
Win 4  
1. Se6 Bc6† 2. Ke5 Bxb7 3. Kd6 Be4/i 4. Bb5† Kf7 5. Sg5† wins.  
i) 3. ... Kf7 4. Sd8† wins.

B2



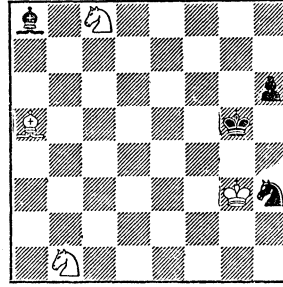
Win 4  
1. Sh5† Kxg6 2. Be8† Kh6 3. Sg3 B∞ 4. Sf5 mate.

B3 Original C. M. Bent 3



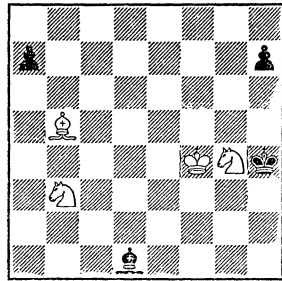
Win 4  
 1. Sf7†/i Kg6 2. Se8/ii Kxf7/iii 3. Bh5† Kf8 4. Sc7 wins.  
 i) 1. S∞†? Kg5=.  
 ii) 2. Sd5? Bxd5=.  
 iii) 2. .. Bc6 3. Se5† Kg5 4. Sg7(Sc7) Kf4 5. Sxc6 Kxg4 6. Se6 wins.

B4 Original C. M. Bent 4



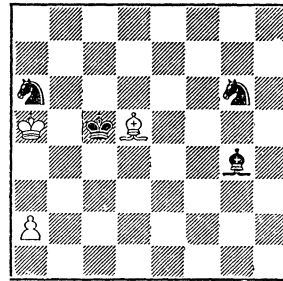
Win 4  
 1. Bd8†/i Kh5/ii 2. Kxh3 Be4 3. Sc3 Bf5† 4. Kg3 Bxc3 5. Sd5 wins.  
 i) Not Kxh3 at once because bK must be forced to a White square.  
 Not 1. Bb6? Kf6 and 2. Kxh3 still fails to Be4, so bS escapes to g5.  
 ii) Otherwise W is saved later by 3. Sc7†.

B5 Original C. M. Bent 4



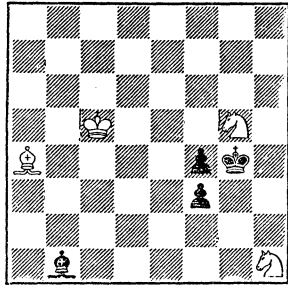
Win 4  
 1. Se5/i Exb3 2. Sf3† Kh5/ii 3. Be8†/iii Kh6 4. Sd4 wins.  
 i) 1. Sh2? Kh3=.  
 ii) 2. .. Kh3 3. Bf1 mate.  
 iii) 3. Sd4? Bf7=.

B6 Original C. M. Bent 4



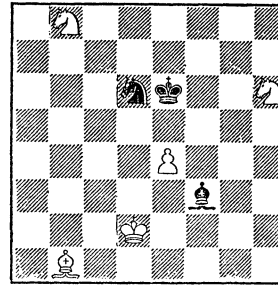
Draw 3  
 I. diagram  
 II. g6 = Black Pawn  
 I: 1. Be4/i Sb4(8) 2. Bxg6 Se6† 3. Ka4/ii Bd1†/iii 4. Ka3 Se5 5. Bd3 Kd4/iv 6. Bf1(a6) Kc3 7. Bb5/v Bc2 8. Be2= (e.g. 8. .. Sd7 9. Bd1 Bxd1 stalemate).  
 i) 1. Bf7? Se5 wins.  
 ii) 3. Ka6? Bc8 mate.  
 iii) 3. .. Se5 4. Bc2=.  
 iv) 5. .. Sxd3 stalemate.  
 v) To answer Sf3 with Ba4.  
 II: 1. Bf7/i Sb4(b8) 2. Bxg6.  
 i) 1. Be4? Bf5 2. Bxf5 gxf5 3. Kxa6 f4 wins.

B7 C. M. Bent  
Original



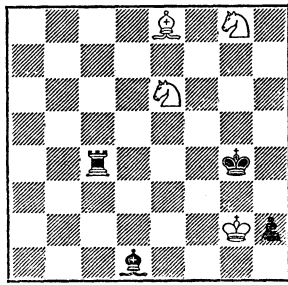
Win 4  
 1. Se4/i Bxe4 2. Sf2+ii Kf5  
 3. Bd7+ Ke5 4. Sg4 mate.  
 i) 1. Se6? Kh3 2. Sxf4+ Kh2  
 3. Sf2 Kg3 4. Sd3 Bxd3 5.  
 Sxd3 f2=, or 4. Sh3 Bf5=.  
 1. Se6(f7)? Kh3 2. Sf2+ Kg2  
 3. Sd1, g4 f2=.  
 ii) This answers other  
 Black first moves

B8 C. M. Bent  
Original



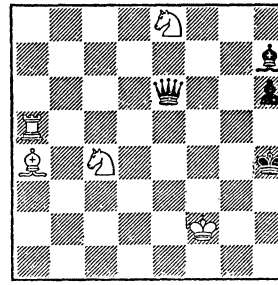
Win 5  
 1. Ba2+/i Kf6/ii 2. e5+/iii  
 Kxe5 3. Ke3 Bd5+iv 4. Sd7+  
 Ke6 5. Se5+ Ke5 6. Sd3+ Ke6  
 7. Sf4+ wins.  
 i) 1. Ke3? Bxe4=.  
 ii) 1. . . Ke7 2. e5 wins.  
 1. . . Ke5 2. Ke3 wins.  
 iii) 2. Sd7+? Ke7=.  
 iv) The only way to save  
 bB and avoid mate.

B9 C. M. Bent  
Original



Win 4  
 1. Sh6+ Kh4 2. Sf5+ Kg4 3.  
 Se3+ Kh4 4. Sxc4 h1=Q+ 5.  
 Kxh1 Bf3+ 6. Kh2 Bd5 7.  
 Sd4 Bxc4 8. Sf3+ Kg4 9. Se5+  
 ~ 10. Sxc4 wins.

B10 C. M. Bent  
Original



Win 5  
 1. Rh5+ Kxh5/i 2. Sg7+  
 Kg6/ii 3. Sxe6 Bg8 4. Sf4+/iii  
 Kg5/iv 5. Sh3+ Kh4/v 6. Sg1  
 Bxc4 7. Sf3+ Kh5 8. Be8+  
 Kg4 9. Se5+ ~ 10. Sxc4 wins.  
 i) 1. . . Kg4 2. Bd7 Qxd7 3.  
 Sf6+ wins.  
 ii) 2. . . Kh4 3. Sxe6 Bg8 4.  
 Bd7 wins.  
 iii) 4. Bd7? Kf6=.  
 iv) 4. . . Kf5 5. Sg2 Bxc4 6.  
 Se3+ wins.  
 v) 5. . . Kg4 6. Bd7+ wins.

This series was provoked by the tantalizing possibilities which were soon revealed in a simple idea. The theme is this. To produce a situation wherein Black has a B against White's B and two S's, one of which he must lose; in spite of this White must win. The survey is by

no means exhaustive but will perhaps be revealing for the variety of ways in which a mechanism can be made to function. Surely the composer need never fear a dearth of workable material!

In the very simple B1 White wins by means of a well known mating threat which, with its enormous potentialities, is a useful resource in every composer's repertoire. B2 achieves a model mate without the help of the K. B3 contains the essence of the whole thing in miniature and some variety is brought in at move 2. B4 is best appreciated when it is seen why the S capture fails on the first move and why the Black K must move to the edge of the board. Cf all the studies in this series this is the only one where the B's are of different colour.

In B5 a decision about the S's must be taken immediately. The reason for the P's will be apparent on reaching its companion piece B6 where it is possible to show how White can extricate himself from the situation in which Black has so far always succumbed. One of the S's is lost in the try-play of the brief B7 as well as in the actual solution. B8 shows a variation on the theme induced after Black's desperate resource at his third move. The Black B again does his best in the closely related B9 and B10 but, as has by now been abundantly demonstrated, his hard-earned capture of a piece inevitably leads to defeat in the end.

The general pattern in the foregoing group has led me to the creation of studies of a full scale nature more suitable for competition, but for obvious reasons these cannot be shown now. This must just remain the story of their evolution.

We now come to the main theme of this series. Here my preliminary exploration soon showed that I was entering a potentially rich field, but I had no idea of the breadth of the subsequent development which was to arise from this particular investigation.

Before inviting you to compare and relate the studies which form this group it is first necessary to state the characteristic they have in common. It is this: they all end in a mid-board stalemate by a Black force consisting of B,S,S, following a last man defence by a single White S. I asked John Harman whether his record contained any other examples of work in this very narrow band of the composing spectrum and to my surprise, for I felt there must be some, he offered no exact parallels.

It has always been my view that material for endgame composition is far from being exhausted. The following group of studies based on a single motif is here presented as an expression of this belief. If it is true to say that a lot can be extracted from within these narrow confines then surely a belief in the richness of the broader potential is justified.

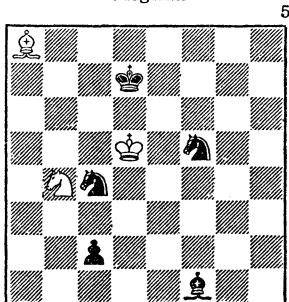
Our concern, then, is for White K and S to fashion a stalemate in the middle of the board against B,S,S. It is obvious that wide originality within these confines is not to be expected, yet there is scope for introductory play of a not uninteresting nature. Having once begun I was led irresistibly to explore the approaches to this goal from all the avenues which kept beckoning me on. A thorough investigation became compulsive.

Basic patterns are discernible in the stalemates where, with eight flight squares to be covered, the Black K must always guard three squares and the minor pieces the other five squares between them. The desirable pure stalemate is of course the hardest form to achieve. In the examples cited it will be seen that the Bishop is generally to be found on squares of opposite colour to the Kings. White Pawns, where they occur, are never used to block the White King's field and have

only been included to make the positions sound. Their presence, however, does militate against the probability of any drawing study ending in a stalemate if the solver does not already know, as the reader does, that this is going to happen. The reader is asked to remember his advantage and to consider whether he would have found the right solution entirely on his own.

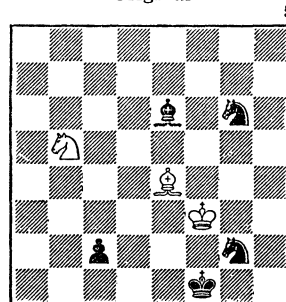
Clearly there is more than one way of doing a thing. In competitive tourneys some degree of anticipation might be present in comparing any two of these studies, but in a non-competitive situation it does seem wasteful to discard a particular end position once used, never to return to it again from a different direction. Is the end so much more important than the means? In this instance the terminus remains recognizably the same, but it is surely no bad thing to be able to approach it along different lines and to enjoy a change of scenery en route.

C1 Original C. M. Bent



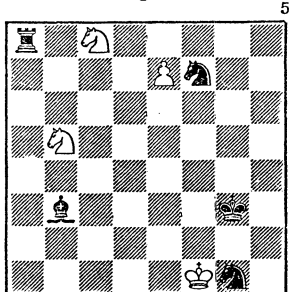
Draw 3  
 1. Bc6†/i Kc7 2. Sxc2 Se7†  
 3. Kc5 Sxc6 4. Se3 Sxe3  
 stalemate.  
 i) 1. Sxc2? Sb6† 2. Ke5 Sxa8  
 3. Kxf5 Bd3† wins.

C2 Original C. M. Bent



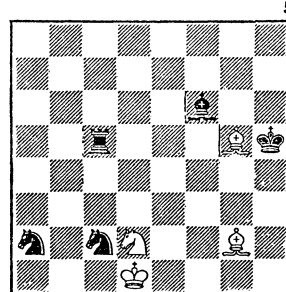
Draw 3  
 1. Bd3† Kg1 2. Bxc2 Se1† 3.  
 Kg3 Sxc2 4. Sd4 Sxd4 stale-  
 mate.

C3 Original C. M. Bent



Draw 4  
 1. e8Q Ra1† 2. Qe1† Rxe1†  
 3. Kxe1 Sf3† 4. Ke2 Bc4† 5.  
 Ke3 Bxb5 6. Sd6 Sxd6 stale-  
 mate.

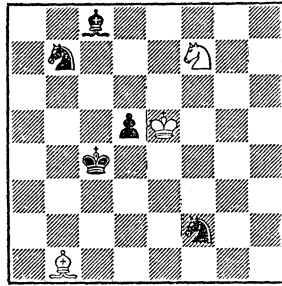
C4 Original C. M. Bent



Draw 4  
 1. Bf3†/i Kxg5/ii 2. Se4† Kf4  
 3. Sxc5 Se3† 4. Ke2 Sc3† 5.  
 Kd3/iii Kxf3 6. Se4 Sxe4=.  
 i) 1. Bxf6? Se3† wins.  
 ii) 1. . . Kg6 2. Bxf6=.  
 iii) 5. Kf2? Bh4† wins.

C5 C. M. Bent  
Schakend Nederland, x.68

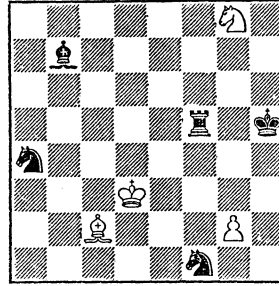
5



Draw 3  
1. Ba2† Kc5 2. Bxd5 Sg4† 3. Ke4 Sf6† 4. Ke5 Sxd5 5. Sd6 Sxd6 stalemate.

C6 C. M. Bent  
Original

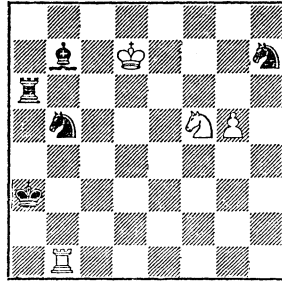
5



Draw 4  
1. g4†/i Kxg4 2. Sh6† Kf4 3. Sxf5 Be4† 4. Kd4/ii Bxc2 5. Se3 Sxc3 stalemate.  
i) 1. Bxa4? Bxg2 wins.  
ii) 4. Ke2? Bxc2 5. Sd4 Sg3† wins.

C7 C. M. Bent  
Original

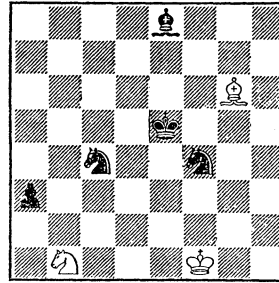
5



Draw 4  
1. Ra1†/i Kb4 2. Rxa6 Bxa6 3. g6 Sf8† 4. Kc6 Sxg6 5. Kb6 Bc8 6. Se7 Sxe7 stalemate.  
i) 1. Rxb5? Bc6† 2. Ke7 Bxb5 wins.

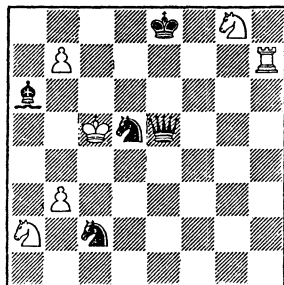
C8 C. M. Bent  
Tidskrift för Schack, ii.69

5



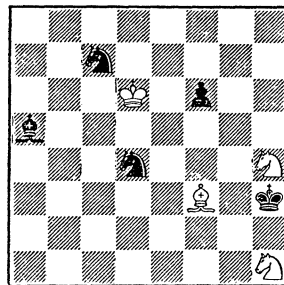
Draw 3  
1. Sxa3 Se3†/i 2. Kf2 Sg4†/ii 3. Kg3 Bxg6/iii White must now be careful. See note (iv) 4. Se4† Kf5 5. Sd6† Kg5 6. Se4† Bxe4 stalemate.  
i) 1. ... Sd2† 2. Ke1 Sf3† 3. Kf2 Bxg6 4. Kxf3 Bd3 5. Ke3=.  
ii) 2. ... Sd1† 3. Ke1=.  
iii) 3. ... Sxg6 4. Kxg4  
iv) Not 4. Kxg4? Bd3 5. Kf3 Sd5 6. Kf2 Kd4 7. Ke1 Kc3 8. Kd1 Kb3,2 9. Kd2 Sb4 10. Sc2 Bxc2 wins.  
At this point in the development, the reader may care to refer to No. 898 in EG17.

C9 C. M. Bent  
Shahmat, i.69



5  
Draw 6  
1. b8=Q†/i Qxb8 2. Sf6†  
Sxf6/ii 3. Rh8† Ke7 4. Rxb8  
Sd7† 5. Kc6 Sxb8† 6. Kc7  
Sd7 7. Sb4 Sxb4 stalemate/  
iii.  
i) 1. Rh5? Qc7† wins.  
ii) 2. ...K∞ 3. Rh8†.  
iii) 7. ...Sc5 8. Sxc2=.

C10 C. M. Bent  
Italia Scacchistica, xi.68



4  
Draw 4  
1. Sg6/i Sxf3 2. Sf2† Kg3/ii  
3. Se4† Kg4 4. Sxf6† Kf5 5.  
Se7† Kxf6 6. Sc6 Bb6 7. Se5  
(threat 8. Sd7†) Sxe5=.  
i) 1. Kc5? dSe6† 2. K∞ Kxh4  
wins.  
1. Sf5? Sxf5† wins.  
ii) 2. ...K∞ 3. Sg4(†) f5 4.  
Se3† K∞ Sxf5=.

The author wishes to thank Walter Veitch for the painstaking checking of all the material from which this edited version has been drawn.

#### RECENT ARTICLES in MAGAZINES

**Mundo del Ajedrez** (Argentina and Uruguay), iii.69. 'El Final Practico, El Tecnico y El Artistico', 10 pages. By Dr Julio C. Infantozzi.

**Mundo del Ajedrez**, xii.68. 'La Clavada en Cruz (The Cross-Pin)', 4 pages. By W. H. Cozens.

**Chess Review**, column by Walter Korn, 'The Finishing Touch'. 'Anticipations versus Improvements', iii.68. 'The Elite of Artistry', ix.68. 'The Full Cycle of a Big Wheel', xii.68 (story of an example of contested soundness and other matters). 'The King on Edge', ii.69. 'New Statesmen of End-Game Study', iii.69. 'Combinational and Positional Studies', iv.69. 'The Rook and the Pawnbroker', vi.69.

**Sinfonie Scacchistiche** (Italy), vii-ix.69. 'Como Comporre Uno Studio', by E. Paoli. ('How to Compose a Study').

**Ajedrez Artistico** (Argentina). 'Aporte a la Teoria', x-xi.68 (K + P v K + P). 'Finales Tablas; dos Caballos contra T y C', xii.68, by Ing. Oscar J. Carlsson (2S's v R + S).

**British Chess Magazine**, viii.69, 'A Note on the Word "Study"', by A. J. Roycroft. And x.69.



**Italia Scacchistica**, vii.69. 'Un finale poco esplorato: Donna e Cavallo contro Donna' ('A little explored ending, Q+S v Q'), by Giorgio Porreca.

**Europe Echecs**, vii.69. '2F et 2C contre 2F et C' ('2B's+2S's v 2B's+S'), by F. S. Bondarenko.

**Shakhmaty v SSSR**. This monthly magazine has been devoting more space recently to articles of endgame or endgame study interest. There are too many to list usefully.

**Tourney announcement**. To celebrate the centenary of Lenin's birth, a tourney with 5 prizes, + Hon. Men's and Commendeds is announced from the USSR republic of Georgia. Entries in duplicate with full solution by 1.xii.69 to: "Molodezh Gruzii", ul. Lenina 14, TBILISI, USSR. Envelopes to be marked "JUBILEE-100". There is also a special prize for a study showing the struggle of wB + wS against black pawns. Judges: V. Kalandadze and L. Mitrofanov.

Correction to EG17, p. 23, review of **Soviet Chess**, by R. G. Wade. From the 8th line, the text should have read:  
"The American reviewer found it dull, attributing this to the description 'compiled', rather than 'written' or even 'edited', which precedes the author's name on the cover. My reaction to 'compiled' is that here is an author being both modest and accurate, since he did not himself..."

**Review. Selected Studies and Problems**, by V. Bron, Moscow 1969 (in Russian). This collection of 160 studies and 90 problems fills the last gap in the series of editions covering the great contemporary Soviet study composers which began some 12 years ago. Depth, difficulty and nuance, together with an extraordinary mastery of the rook, typify Bron's work, which is also very free from unsoundness. It does not attract from its immediate sparkle, but rather from a long-lasting glow (a turn of phrase which suggests that the language of wine fanciers can be used in studies). His style seems inconsistent with using the queen, for that piece appears in only 13% of the 160 study diagrams. The present book is a most worthy and valuable collection, and it is a pity that the quality of paper is again poor and the cover so flimsy, whereas these important features were excellent in the recent **Gallery of Study Composers** by Bondarenko. The size of the edition does not seem a relevant factor in this, for it is 30,000 for the Bron and 35,000 for the **Gallery**.

#### EG19

At the printer's request, EG19 will appear in ii.70 rather than i.70. Other issues are due to appear at the normal times, but the first issue in each calendar year will in future be in February.

## PAWN MATES

A talk by S. R. Capsey to The Chess Endgame Study Circle on 3.x.69

This talk was originally triggered off by a game ending, played in 1966 at Hastings (diagram I). In this position, which was probably drawn with correct play, my opponent's initial move allowed me to pull off a pawn mate, much to the amusement of some spectators. A few weeks later, I noticed ending number 1 in Tattersall (diagram II) which, after my game ending, was easy to solve. The most interesting part of this ending is the waiting moves. Unfortunately Tattersall gives neither author nor date for this ending. The game ending and the study from Tattersall were used in a short article in the Barnet chess club magazine.

Later I collected a number of other endings which included the pawn mate, many of them with the valuable assistance of Mr. J. R. Harman. The earliest of these would appear to have been a composition by R. Braun (1841), (diagram III). This, I think, was almost certainly inspired by a game ending, like many early end game studies. Other endings and occasionally problems using pawns only exist in which the same idea occurred.

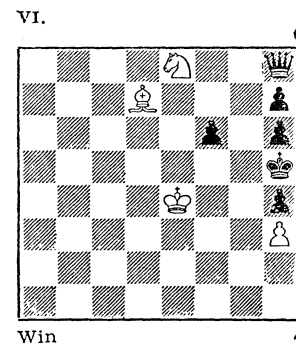
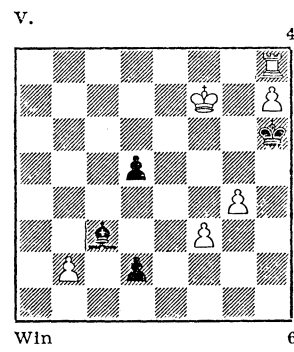
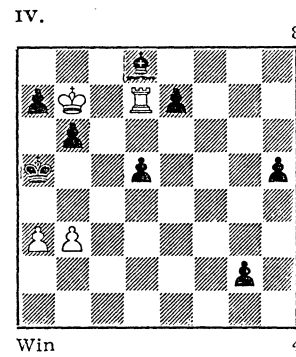
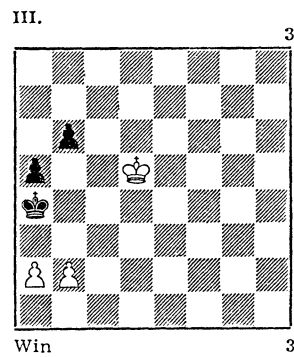
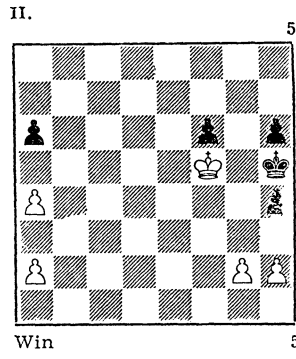
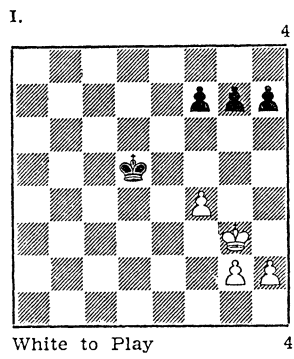
Later developments led to the addition of pieces, and the earliest of these I have is by Grandmaster Duras, (diagram IV). Here the same sideboard pawn mate is repeated with the black king on a5 and a6. Next we have an ending by Kazantzev (diagram V). Note that both of the last two endings include a rook sacrifice adjacent to the black king as a preliminary to the mate. This addition of pieces reaches a pinnacle with the next position (diagram VI): here we have left the game proper well behind.

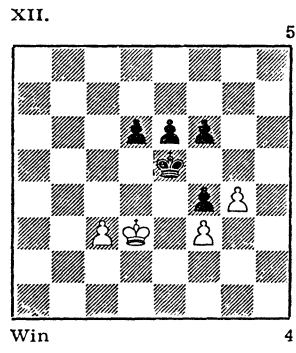
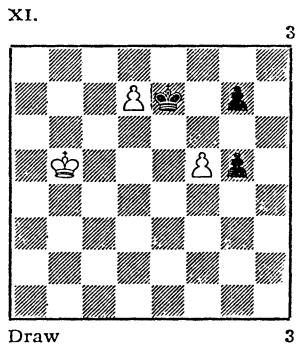
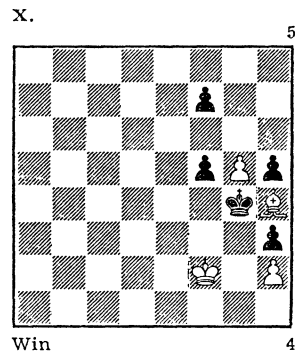
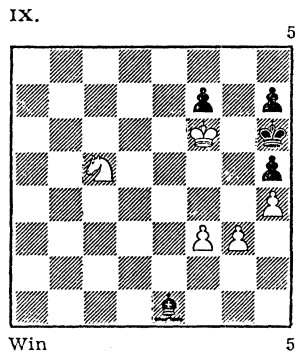
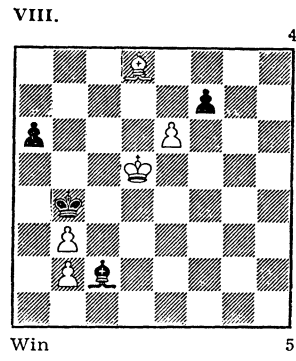
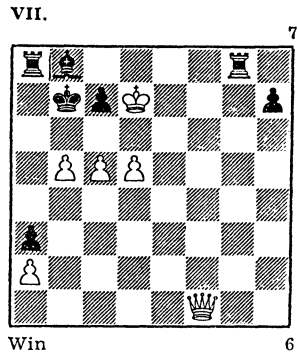
Now another ending with pieces, which I think is about the best of the bunch! This (diagram VII) is once again by a Master, N. Cortlever, and has as an embellishment the king's trek, His Majesty just making it!

Jumping a dozen years we come to two endings (diagrams VIII and IX) by L. Prokes, referred to by John Roycroft (see EG7) as the "player's composer". Here although the pawn mate occurs with the king self-blocked, the basic theme has wandered far from the Braun ending of 1841.

Last in my selection of "pawn mates" endings we have one by R. Skuia (diagram X). The actual mate at the end is once again rather similar to the original pawn mate from the 1841 position.

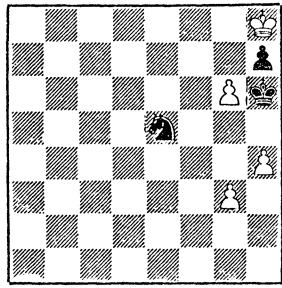
After I had assembled the material for this talk, I saw Gerald Abrahams' talk as reported in EG recently, and I feel I should quote a game ending (EG-15, p.448) and an ending (diagram XI), and in the game Tchigorin lost through not finding the resource on which the ending was based. The stalemate in the ending does resemble the pawn mates which have featured in some of my selections. XII to XVIII are additional material.





XIII.

3

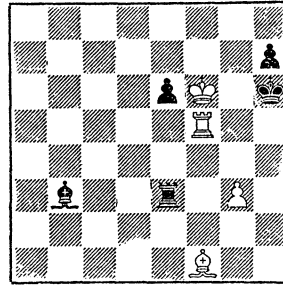


Win

4

XIV.

5

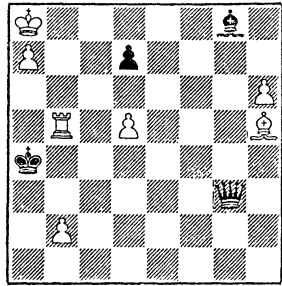


Win

4

XV.

4

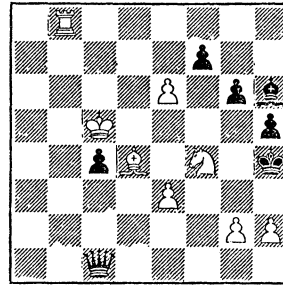


Win

7

XVI.

7

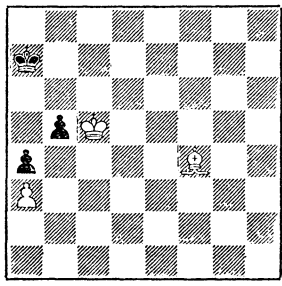


Win

8

XVII.

3

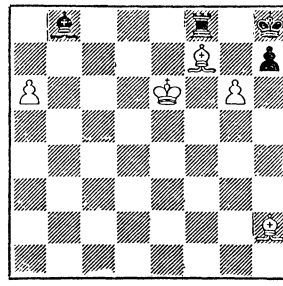


Win

3

XVIII.

4



Win

5

**I:** Game ending Vrej Baghonian v. S. R. Capsey, 1966. 30. Kg4 (better Kf3) Ke4 31. g3 h6 32. h4 h5† 33. Kxh5? Kf5 34. g4† Kxf4 35. g5 Kf5 and White resigned.

**II:** No. 1 in Tattersall. 1. a5 h3 2. g4† Kh4 3. a3 h5 4. g5 fg 5. a4 g4 6. Kf4 g3 7. hg mate. No composer's name is given. Probably it was Tattersall himself. (AJR)

**III:** R. Braun, 1841 (No. 471 in Kasparian's '2,500'). 1. Kc4 b5† 2. Kc3(c5) b4† 3. Kc4 b3 4. ab mate.

**IV:** O. Duras, 1926. 1. Kc6 a6/i 2. Rxd5† b5 3. Rd4 g1Q 4. Ra4† ba 5. b4 mate. i) 1 ... Ka6 2. b4 b5 3. a4 ba 4. Rxd5 g1Q 5. Ra5† Bxa5 6. b5 mate.

**V:** A. P. Kazantsev, 1930. Rg8 d1Q 2. f4 Qd4 3. h8Q† Qxh8 4. Rg6† Kh7 5. g5 Bg7 6. Rh6† Bxh6 7. g6 mate.

**VI:** S. Gruber, 1932. 1. Kf5 Qf8 2. Sg7† Qxg7 3. Be8† Qg6† 4. Bxg6† hg† 5. Kxf6 g5 6. Kf5 g4 7. hg mate.

**VII:** N. Cortlever, 1936. 1. Qf6 Rg6 2. Qc6† Rxc6 3. dc† Ka7 4. Ke6 h5 5. Kd5 h4 6. Kc4 h3 7. Kb4 h2 8. Ka5 h1Q 9. b6† cb† 10. cb mate.

**VIII:** L. Prokes, 1948. 1. Ba5† Kxa5 2. e7 Bxb3† 3. Kc5 Ba4 4. b4 mate.

**IX:** L. Prokes, 1950. 1. Se4 Bxg3 2. Sg5 Bxh4 3. f4 Bxg5† 4. fg mate.

**X:** R. Skuja, 1956. 1. Ke3 Kxh4 2. g6 f4† 3. Kf3 fg 4. Kxf4 g5† 5. Kf5 g5† 6. Kf4 g3 7. hg mate.

**XI:** A. Selesniev. Kc6 Kd8 2. Kd5 Kxd7 3. Ke4 Kd6 4. Kf3 Ke5 5. Kg4 Ke4 6. Kh5 Kxf5 stalemate.

**XII:** W. Bone, 1841. 1. Kc4 f5 2. g5 d5† 3. Kc5 d4 4. cd mate. One of those positions with the same solution, whether it is a 'win' or 'mate in n'.

**XIII:** M. S. Liburkin, 1934. 1. g7 Sf7† 2. Kg8 Sd8 3. Kf8 Se6† 4. Kf7 Sxg7 5. g4 Sh5 6. g5 mate.

**XIV:** L. Kubbel, 1936. 1. Rf2 Bd1 2. Rh2† Bh5 3. Be2 Rxe2 4. g4 Rxh2 5. g5 mate. 4. ..Rf2† also loses.

**XV:** A. P. Kazantsev, 1953. 1. Rb7 Qe5 2. Bd1† Ka5 3. b4† Ka6 4. Be2† Qxe2 5. Kb8 Qe5† 6. Kc8 Qe8† 7. Kc7 Bxd5 8. a8Q† Qxa8 9. Rb6† Ka7 10. b5 Bb7 11. Ra6† Bxa6 12. b6 mate. The composer worked for 15 years on this theme before this wonderful version was produced. (AJR).

**XVI:** A. P. Kazantsev, 1964. 1. e7 Qa3† 2. Rb4 Qa7† 3. Kxc4 Qxe7 4. Sxg6† fg 5. Bf6† Qxf6 6. Kd5† Kg5 7. h4† Kf5 8. g4† hg 9. Rf4† Bxf4 10. e4 mate. There is still controversy over the soundness of this glorious composition. The question is whether White also wins after 4. Sd5 Qd6 5. Bf6† Kg4 6. Kb3† Kf5 7. e4† Ke6 8. Rb7 Bf8 9. Sc7† Kxf6 10. Se8† Ke6 11. Sxd6 Bxd6 12. Rb6. (AJR) The diagram is the version with bPg6, stopping the cook 1. Rg8.

**XVII:** B. Horwitz, 1885. 1. Kc6 Ka6 2. Bb8 Ka5 3. Bc7† Ka6 4. Bb6 b4 5. ab a3 6. b5 mate. This is the anticipation of No. 577, and one of its cooks (or duals). This latter position, with its neat bishop offer, is relevant here (EG13, see also EG14 p. 417 and EG15, p. 468). (AJR)

**XVIII:** M. D. Pasternack, The Guardian, 3.x.1969. 1. a7 Bxh2 2. Be8 Rxe8† 3. Kf7 Rg8 4. a8Q Rxa8 5. g7 mate. (AJR)

**The 2nd Team Composing Match.** For the 1st match see EG16, p. 515, where it was called 'Friendship Match'. A preliminary and unofficial report from the Dutch organisers shows the USSR again the winners, by a short head from Finland. This is a remarkable achievement by a small country and indicates that level of composing skill is more in proportion to popularity than population. This is emphasised by the placings of Israel (5th), Greece (6th) and Cyprus (15th). England is a disappointing 11th. We have no positions yet and do not know the placings in the studies section. There was at one time a rumour that the studies theme (one only, and compulsorily limited to retrograde analysis) was so unsatisfactory that it would be discarded. One hopes this is not so, but also one hopes that the blunder will not be repeated.

AJR

#### **FIDE Standing Subcommittee for Composition**

Also called 'The Permanent Subcommission', this hardworking group had its 13th annual meeting in ix.69, this time at Varna, Bulgaria. By unanimous decision the following were recommended for the title of 'FIDE Master of Chess Composition': T. B. Gorgiev (USSR), G. Nadareishvili (USSR), P. Perkonjoja (Finland) and E. Pogosjants (USSR). These recommendations await rubber-stamping by the 'big' FIDE. As far as is known, no other decisions of interest to endgame studies were taken.

AJR

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Next Meeting: 16.i.70, at 101 Wigmore St., London W1 (behind Sel-  
fridge's). 6.15 p.m. Talk: "Some lesser known Kasparyan studies" -  
A. J. Roycroft.

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