

THE CODEX FOR CHESS COMPOSITIONS

Spotlight and Comments by Walter Veitch.

Since writing the piece on the Friendship Match retroanalytical studies I have been shown the 1958 Piran Codex, and the slightly condensed extracts which follow bear on the main issue involved.

First in the Codex come "General Principles" which inter alia state that chess compositions divide into two main groups: Problems and Studies. Problems are of two kinds: orthodox, based on the rules of the game, and heterodox or fairy chess problems which are only partly so based. The rules of the game are defined in Note 2 as those approved by FIDE Congresses 13-15 (1952-6).

Then come (A) Rules for Chess Problems, subdivided into:

- I. Orthodox Mating Problems,
- II. Heterodox Problems or Fairy Chess Problems.

Section I ends with what is called a supplement to the rules on castling, en passant captures and the 50-move draw rule, reading:

- Art. 3: Castling is always admissible if its inadmissibility cannot be proved (14). (The notes appear below).
- Art. 4: An en passant capture as key move is admissible only if it can be proved conclusively that the pawn to be captured moved last and by two squares (15).
- Art. 15: If a solution needs more than 50 moves without a capture, pawn move, or castling being involved, then the position is not considered drawn (16, 17). If retroanalysis and the solution prove that both sides have played 50 moves as above or more, then the position is automatically considered drawn.

Explanatory Notes 14 - 17 read:

(14) K and R must be on their original squares. From the assumption that K and R have not yet moved, so that castling may still be admissible, no retroanalytic conclusions may be drawn; it is instead necessary also actually to castle. If Wh and Bl castling are mutually exclusive he may castle whose move it is. (Example: Dr. N. Hoeg, 2654 Schwalbe 1933).

(15) Legalisation may also occur only in the course of the solution. (Archetype: W. Frangen, "Problem" III 1957, p. 52).

(16) This modifies Art. 12, alinea 4, of the FIDE rules which state that a game is drawn if the player to move demonstrates that 50 moves at least have occurred without capture or a pawn move.

(17) A supplementary convention exists that an unidentical position is created also by castling. (Archetype: T. R. Dawson, 1426 The Problemist, 1934).

Next come (B) Rules for Studies. Here Art. 5 reads: The stipulation (i.e. White to win or draw) must be fulfilled in all variations which accord with the rules of the game... Castling during the solution is admissible if its inadmissibility cannot be proved. An en passant capture as key is admissible only if it can be proved that the pawn to be captured moved last and by two squares. (Note by WV: The

final “and” both here and in I(4) has been added by me. Per the German wording of the Codex it is only necessary to prove that the last move by the pawn involved was a double step, regardless of when it was played! One can visualise particular problemists charging to take advantage of this loop-hole!) So far the Codex. One could now argue loud and long over the ingenuity or inanity of, essentially, Notes 14 and 15 above, but I prefer to confine myself to two questions:

1. In the Friendship Match, by what right were rules and interpretations of the Orthodox Mating Problem Section of the Codex applied to studies?
2. Furthermore, by what right were studies subjected to rules etc. which are only partly based on the rules of the game - for never in the game is there for instance such a thing as retroactive legalisation - and which therefore according to the General Principles of the Codex itself belong to Fairy Chess? (Orthodox problemists might well ask the same question, but it is not for me to fight their battle for independence from the fairy brigade which has obviously taken over their territory).

An attempt at justification will most likely start by arguing that the problem rules apply to studies “by inference”, but against this I have no hesitation in using the same dogmatic answer as has been used to force the Codex “logic” on reluctant composers and solvers, i.e: The Codex as it stands is in force and binding! The misapplication of the problem rules to studies in the Friendship Match will, I am sure, come to rank as probably the worst perversion of the rules in the history of chess! A questionnaire to obtain the reaction of reputable chess players would no doubt confirm this, provided they can stop themselves laughing long enough to give a serious answer! Again, if more is needed, Section B of the Codex refers to variations in studies having to accord with the rules of the game, not with those of problems. By the strangest coincidence I was in a cafe recently just as at the next table two chess players, whom I shall call White and Black, were looking at No. 1394 in EG26 by N. Petrovic. This was their conversation:

Wh: “Yes, I see! As my K and R are on their original squares I am regarded as being able to castle. So the last move must have been .. g7-g5 to give me g6xf7 as my previous move. Clever! So now I play 1. f5xg6 e.p. winning, as g7 is inevitable.”

Bl: “Not so fast, old boy! I play 1. .. Bc5. Now you must play 2. e3 to stop 2. .. Bf2†. Why? So as not to be stopped from castling, of course. Look, don’t argue! This is what the composer says and he won 2nd Prize after all.”

Wh: “But I don’t understand.”

Bl: “Well, you see, according to the Codex rules you may draw no retroanalytical conclusions from the fact that you are in a position to castle.”

Wh: “Good God! And your 1. .. Bc5 which makes sense only if I can castle (for why else stop me?), can one not draw any retro-analytical conclusion from that?”

Bl: “Actually, the Codex does not touch on that. But I think you’re just being difficult. Anyhow, after 2. e3 fxe3 you now castle, legalising your initial en passant capture ..”

Wh: “Stop! Why can I castle now?”

Bl: “Dammit! Why not? K and R are on their original squares.”

Wh: "I see. Let's go back. Because K and R were on their original squares I could play 1. f5xg6 e.p., the legality of the capture depending on my right to castle and therefore affirming my right. But you did not believe me and asked for further proof."

Bl: "That's right, old boy. You might be cheating."

Wh: "Then you played a move to stop me castling although you don't believe I can."

Bl: "That's just an inference, old boy."

Wh: "And now, again because K and R are on their original squares, I play 3. 0-0, affirming my right to castle, and you do believe me. Why?"

Bl: "But you've actually castled, old boy."

Wh: "Yes, but I still might be cheating. Where's the difference?"

Bl: "Frankly, now you put it that way, I don't quite know. But in a recent article Dr. Dumic calls this a logical whole."

Wh: "I'd rather call it logic with a hole!"

Bl: "You mustn't be rude, old boy. Dr. Dumic says that 5 committees of in all 40 members slaved tirelessly over the Codex at Piran for a whole week, sometimes until 2 o'clock in the morning."

Wh: "H'm! I see. You know, I've often wanted to try some of that Slivovitz. Good stuff, I believe."

Bl: "Yes, there's a wine called Plavac, too, which has a reputation. There's a good little wine shop just round the corner. Shall we..."

Wh: "Good idea! Let's go! I certainly don't want to see any more studies such as this."

And off they went, while I sat on, thinking. And I must say that at 2 o'clock in the afternoon over a cup of coffee in London things somehow did not seem the same as once they did at Piran.

SPOTLIGHT

Directed by Walter Veitch

EG27, p. 306-7; After the high comedy of the misapplication of the Piran Problem Codex to retroanalytical studies, we are now presented as an encore with the "Appendix - Point 12" which, no doubt in a completely innocent attempt at codification, threatens to bring to artistic chess the age of permissiveness!

Relative to "the composer's right to his work" it is recommended in (a) that a position be marked, say, "2 solutions" if it is reprinted after a "related and perfectly good" dual solution has been found. My first reaction is that such a position should not be reprinted at all: "A study is pointless if there is an alternative to the composer's solution" (Troitzky, see EG 11, p. 296); "La belle combinaison retourne au néant" (Chéron, EG 3, p. 39). Secondly, the expedient of adding "2 solutions" etc., while workable perhaps in the case of problems, is totally impracticable for studies because of the indefinite length and number of the possible variations. Take as just one instance No. 1513 (I. Kovalenko) where EG27 already gives two solutions. But in the first 5. Bf3 also wins, and in the second also 7. Rxh1. So "4 solutions"?

Or shorten the second line by a move and ask for 3 only? Clearly, it will not do.

Worse follows in (b) of the "Appendix" for cases where the intended solution fails, but somebody else discovers a line which does succeed. The recommendation here is that the original composer, i.e. the chap who has shown himself to be totally blind to the needs of the situation, be invariably quoted in connection with the position (even if modified), though it is conceded that the person who understood what it was all about "deserves some credit"! It is nice to know that the Rev. Saavedra did not completely waste his time, but the real "work" now is apparently the haphazard placement of the pieces and secondary only is the analysis of the position, especially the correct analysis! To take a parallel from chemistry, penicillin was known before Alexander Fleming discovered its effect on bacteria; has he perhaps been given too much credit for discovering this bit of incidental intelligence?!

The worst aspect of (b) however is that it constitutes a direct invitation to poor quality work, hence my reference to permissiveness. It would grant composers immortality, see (d), for the rushed, half-baked and even botched presentation of any new idea, which would obviously be grossly unfair on conscientious composers who may have been working on the same idea for years in order to give it a complete and correct artistic form. It is the latter achievement which deserves the credit. Ideas, if one does not have to make them work, are easy; plenty of people have invented the perpetuum mobile! An illustrative example can again be found in EG27. I do not know whether No. 1507 (F. S. Bondarenko) lays claim to anything very special with its three fortress positions, but the first line with bQ at g2 is a fortress only in so far as it is a dungeon for the bQ! White wins simply by 12. Sxd5. In the third line (Note viii) 9. Rg1 wins at least bPe4 and this fortress too turns out to be a castle in the air. The sound line (Note vii) can also be shortened but is relatively best. So No. 1507 wholly fails as a "3 fortress" position, yet if this is a new and legitimate thematic idea (which seems doubtful) the Appendix would bestow credit everlastingly on its composer.

Turning to (c), the recommendation made there certainly does justice to the study in the formal tourney. But presumably it is intended as a corollary, though curiously nothing is said on this crucial point, that in future the other study is to be held to be anticipated, and this would in no way do justice to the latter. Crass injustice could indeed arise if the formal tourney study proved faulty whereas the second study proved sound (e.g. identical but one column to the left); then, per (b) of the Appendix, the former study would still have to be credited with the idea which would be quite unfair. Since on the facts such studies are quasi-contemporary, can they not be treated as such? To do otherwise, to me, would be to ignore the rights for the sake of the rules.

A further point. Just as for ideas in chess compositions, so it is for rules on the composer's right to his work: formulation is not enough, practical application also is essential. And I wonder what hope there is of that, certainly in the field of studies, having regard to the near total lack of knowledge one often finds of what has been done before. EG27 again provides a striking example in No. 1491 by L. Zoltan which was given a Hon. Mention in 1970 although J.R.H. quotes some 1967 anticipations by Kovalenko and Dvizov. But this play is much much older. It is for instance No. 17(b) in Fine and, I believe, the actual position of which Philidor said in 1728: "Mon Dieu! Not that

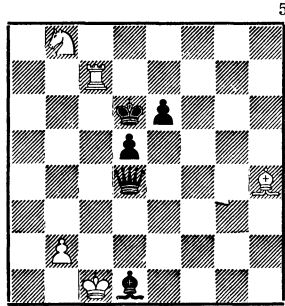
old thing again!" This was, of course, the grandpappy of the great Philidor who at the time was only two!

Seriously though, it is surely now rather the time to restate firmly and squarely that chess composition is a logical **discipline** in which only the best is good enough, and that composers before achieving a right to their work must see first that their work is right.

The business of both the Codex and the Appendix also points this moral: Beware of rules concocted by composers for general application to artistic chess. The likelihood is that they were formulated with mating problems mainly in mind. Any new rules should be carefully tested also in relation to studies and even the game, and if this test produces absurdities the proposals should be very severely re-examined, for the chances then are that they belong either to the field of fairy chess or into the waste-paper basket.

Finally, two contributed Spotlight items, for which we are duly grateful.

No. 1300 V. A. Bron
Dedicated to A. J. Roycroft
Correction



Draw

5

EG24, No. 1300: V. A. Bron. The composer by the revised setting here eliminates the dual pointed out on p. 245. Solution: 1. Bg3†/i e5 2. Bxe5† Qxe5 3.Rd7† Kf4 4.Rc7† Kb5 5.Rc5† Ka4 6.Ra5† Kb3 7. Ra3† Kc4 8. Rc3† Kb5 9. Rc5† etc.=

i) 1. Rd7†? Kc5 2. Rc7† Kb6 3. Bd8 Qg1 etc. wins.

EG27, No. 1431: Al. P. Kuznetsov. Mysteriously "a joker-pupil, Noa" wrote from Finland, but as the place of posting was Turku it was not too difficult to find an anagrammatic Pauli Perkonoja hiding behind that "joke apron". He advised relative to Note (i) on p. 309 that Mr. Kuznetsov thought to eliminate P.P.'s

solution of 1. Rf4† by starting with wR on e6, but the unexpected outcome was that P.P. instead proved this version to have no solution by finally eliminating 1. Rb6† as a win! His fine analysis which follows appeared in TfS 5/71: 1. Rb6†?/i Kc4/ii 2. Rg6 g2 3. Rg4† Kd5! (Not 3. . . Kb5 which would transpose to the intended solution). Now if 4. a3 Ke5 5. a4 Kf5 6. Rg8 Kf4 7. a5 Ke3 8. a6 Kf2 and Wh must draw by Rf8†. So 4. a4 instead, for now 4. . . Ke5? 5. a5 Kf5 6. Rg8 Kf4 7. a6 Ke3 8. a7 Kf2 9. a8Q g1Q† 10. Rxc1 Bxa8 11. Rg4 Ke3 12. Rc4 Kd2 13. Rd4† K- 14. Rd3 wins. But B1 plays 4. . . Kc5!, producing either 5. g5 Kb5 6. Rg5† Ka4 7.a6 Ka3 8. a7 g1Q† 9. Rxc1 Bd5 10. a8Q† Bxa8=; or 5. Ka2 g1Q 6. Rxc1 Bd5† 7. Kb1 (7. Ka3 Kb6=) Kb4 8. Rg3 Bc4 9. Rg4 Ka3 10. Rxc4 stalemate and if here 9. a5 Bb5 10. Rh3 Bc4=.

i) 1. Re3? g2 2. Rg3 Ka4 3. a3 Ka5=. ii) This move leads to the intricate variation given. A simpler defence, also given by P.P., would be 1. . . Ka4 2. Ra6† Kb4 3. a3† Kc5! 4. Rg6 g2 5. Rg4 Kb5= as Wh is in Zugzwang.

DR A. MANDLER †

Imre König, now in Santa Monica (California) writes: With the passing of Dr A. Mandler, one of the great figures of the 1920's is no longer with us. He belonged to the generation of Réti and the Viennese school when Vienna was the centre of chess. He was very intimate with Richard Réti, whose position as endgame composer is, perhaps wrongly, overshadowed by his over-the-board mastery and writing skill. I knew him as well as anyone could, though by nature he was unassuming. His closest friends were Réti and Feigl, whom he considered the greatest problemist alive at the time. He and his brother used to come to the Café Central, the focus of chess, where beside himself Tartakower, Spielmann, Kmoch, Vukovic and myself were frequenters. I think he was a genius in both the practical endgame and in studies. When I showed him one of my o-t-b endings he made a study out of it and gave me half the credit. It is indeed sad to hear of Dr Mandler's passing. I had not heard his name for many years. One hopes at least that he was left unmolested during the difficult years of World War. II.

(Mr König was born in 1901 in (Austro-)Hungary, became Yugoslav when the map of Europe was re-drawn after World War I, and came to England in 1938. He represented England in the Anglo-Soviet Radio Match of 1946, his opponent being Smyslov. Nos 415 and 530 in '1234' are both jointly attributed to König and Mandler, 1924. We shall give a selection of Dr Mandler's favourite studies in EG, this being possible because he listed them but not in order, in correspondence with Harold Lommer shortly before he died. AJR)

COINCIDENCE

by G. M. Kasparyan

In 1957 I published study No. 1. Its solution is: 1. Kd3 e2 2. Ke3 Sh3 3. Kf3 Rf2† 4. Ke3 Rg2 5. Kf3 Rh2 6. Re1 Kg5 7. Rxe2 Sg1† 8. Kg3 Rxe2 stalemate.

But early in 1965 I was informed of a defect in the study - a dual by 6. Kg3 Rf2 7. Ra6† Kg5 8. Re6 Kf5 9. Re8 draws. I immediately corrected the study and published the version in the same newspaper, "Sovetskaya Rossiya" (See Diagram 2). This is what was printed in the newspaper:

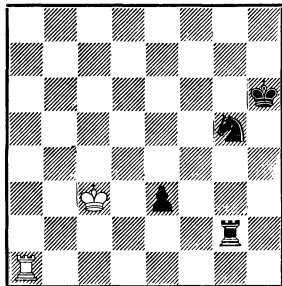
"In 1957 we published a study by G. Kasparyan (Erevan), dedicated to grandmasters M. Botvinnik and V. Smyslov. Here is the position (Diagram 1). Since then the study has been reprinted a number of times in various journals and solved by thousands of chesslovers. But only quite recently was G. Kasparyan informed that the study contains a dual. What is it? Think and find it for yourself. At the same time the author asks to correct the study and offers his new version as follows (Diagram 2)."

Study No. 2. is solved thus: 1. Kd4 e2 2. Ke3 Rg2 3. Kf3 Rf2† 4. Ke3 (4. Kg3? Rf1 and Black wins) Rg2 5. Kf3 Rh2 6. Re1 (6. Kg3? Rf2 7. Ra6† Kf5 8. Ra5† Ke4 9. Ra4† Kd3 10. Ra3† Kc2 and Black wins) Kxg5 7. Rxe2 Sg1† 8. Kg3 Rxe2 stalemate.

It seemed that that was the end of the matter. But, seven years later, at the beginning of 1972, I had the pleasure of acquainting myself with

Volume 4 of A. Chéron's remarkable work "Lehr und Handbuch der

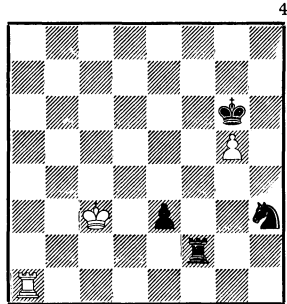
1. **G. M. Kasparyan**
Sovetskaya Rossiya, 1957



Draw 2

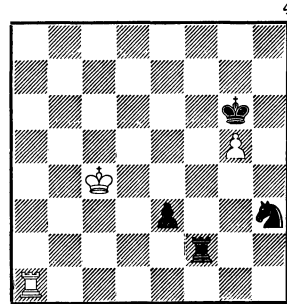
Endspiele", published in 1970. Here on page 304 he gives a correction of my study No. 1, published by him on 20th April 1965, completely identical with my own. Thus Chéron and I almost at the identical time corrected my study in exactly the same way (the only difference being in the position of the White king, which is of no significance). This curious incident once more confirms how real are the possibilities of coincidence of authors working on the same study idea, particularly in simple positions. As far as priority in the correction of my study is concerned, I think that it still belongs to me.

2. **G. M. Kasparyan**
Sovetskaya Rossiya,
14.iii.65
(Correction of No. 1)



Draw 3

3. **A. Chéron's correction,**
Journal de Genève,
20.iv.65



Draw 3

AN EXCURSION INTO THE LAST CENTURY

by G. M. Kasparyan

Walker's win position (Diagram 1) is well known to endgame theory. The position has considerable significance as being important for theory and at the same time of value for practical play. It is also interesting that in Walker's position the placing of the kings does not affect the result and that White wins wherever the kings stand. This shows how solidly White, with his great advantage, is placed.

But would it not be possible to strengthen Black's position a little so as to alter play? Yes, it is! After analysis, I concluded that the addition of a Black pawn on e6 calls for subtleties before White can win. Thus arose Diagram 2, which could be of theoretical significance as well as being a study.

White has the opportunity of transposing into play as given by Walker, but Black tries to use the strength of his pawns to avoid this.

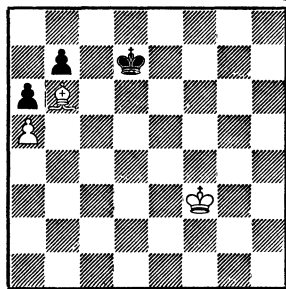
1. Bf6 (1. Ke3? e5! 2. Bf6 b6 3. ab Kc6 4. Bd8 a5 and Black draws, being a tempo ahead, as the a and e pawns hold up the White king). Now Black has a choice of two variations.

I. 1. . . Kc5 (threatening 2. . . b5 draws. Weak would be 1. . . b5

2. ab Kc6 3. Bd4 wins easily. Or 1. .. e5 2. Bg5! Kc6 3. Be3 wins.)
 2. Bd8 (in turn threatening 3. Bb6† transposing into Walker's position)
 2. .. b6 3. ab Kc6 4. Ke3! a5 (Or 4. .. e5 5. Ke4 a5 6. Kxe5 wins)
 5. Kd4! a4 (5. .. e5† 6. Kxe5) 6. Kc4 e5 7. Kb4 e4 8. Kxa4 e3 9. Ka5
 e2 10. Bh4 wins.

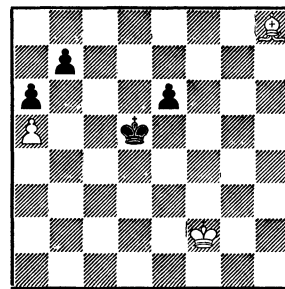
II. 1. .. Kc6 (Doesn't waste time, but then the bishop gets on the
 better square d4) 2. Bd4 Kb5 3. Bb6 (Now we have Walker's position,
 except with a pawn on e6) 3. .. Kc6 4. Ke3 Kd6 5. Kd4 (The shortest
 route) Kc6 (If .. Kd7, then 6. Kc5 and White's task is simpler) 6. Ke5
 Kd7 7. Kf6 Kd6 8. Kf7! (White tries to provoke the advance of the e
 pawn, which would weaken it. Black does not move it yet, as after
 8. .. e5 follows 9. Kf6 etc.) 8. .. Kd7 9. Kf8! Kd6 10. Ke8! e5 (At last
 Black moves the pawn. Also possible was 10. .. Kc6, but then 11. Ke7
 Kd5 12. Kd7! e5 13. Kc7! Kc4! 14. Kd6! (But not 14. Kxb7? Kb5 draws)
 e4 15. Ke5 Kd3 16. Kf4 wins) 11. Kf7 e4 12. Kf6 e3 13. Bxe3 b6 14. ab
 a5 15. Bc5†! Kc6 16. Ke5 a4 17. Kd4 a3 18. Kc3 a2 19. Kb2 and wins.

1. George Walker
1841



Win 3
 1. Ke4 Ke6 2. Kd4 Kd6 3.
 Kc4 Kc6 4. Bc5 Kc7 5. Kd5
 Kb8 6. Kd6 Kc8 7. Bb6 Kb8
 8. Kd7 Ka8 9. Bc7 (9. Bc5
 Kb8 10. Bd4 b5 11. ab also
 wins) b5 10. ab Kb7 11. Kd6
 and wins.

2. G. M. Kasparyan
Original



Win 3

The White king shows great energy, managing to stop first one pawn,
 then the other.

The XV Meeting of the FIDE Compositions Commission met at Pula,
 Yugoslavia, from 15.ix to 22.ix, with G. Jensch (West Germany) as
 President in the Chair. The Grandmaster title, new to composition,
 was awarded to G. M. Kasparyan. P. Perkonjoja becomes a FIDE judge.
 The official announcement of the First World Chess Compositions
 Tournament is now imminent, with Finland as organising country.
 There will be two endgame themes set. Details will be in EG30. Bul-
 garia may hold an international solving contest. Various matters con-
 cerning the FIDE Albums were agreed. Committees and Working
 Groups were formed to revise the Piran Codex (suggestions welcome!),
 maintain statistics from the Albums for the awarding of the Master
 title, and classify Album compositions by theme. I agreed to work on
 the latter group for the studies. Personalities present with particular
 interests in studies: Francois Fargette, Dr G. Grzeban, Alexander Hil-
 debrand, AJR. The USSR was not represented.

THE ZUGZWANG AND THE SQUEEZE

by David Hooper

(A talk to The Chess Endgame Study Circle on 7.vii.72)

L'Europe Echecs, reviewing by book **A Pocket Guide to Chess Endgames**, commented '... nous regrettons que l'auteur ait cru devoir définir le zugzwang par le désavantage d'avoir le trait pour chacun des 2 joueurs. Il donne le nom de "squeeze" quand un seul joueur a ce désavantage. Une distinction qui risque que de prêter à confusion.' Well! Well! I thought my method made things **clearer**. This reviewer took the trouble to examine the book carefully, and he alone raised quite justifiably, a controversial matter. Zugzwang should be defined, and who better fitted for the task than **EG** readers?

Both Rinck (**L'Echiquier**, 1934) and Halberstadt (**Curiosités Tactiques des Finales D'Echecs**, Paris, 1954) have made their own definitions. Rinck defines five types. (1) Blocus Reciproque (whoever has the move loses a full point), (2) Blocus Absolu (Whoever has the move loses half a point), and three types in which having the move does not affect the result of the game: (3) Blocus Menace (threat with temporary defence), (4) Blocus Attente (there are plenty of waiting moves), and (5) mixtures of 3 and 4.

Halberstadt defines two groups: (1) Reciprocal zugzwang (whoever has the move loses a half point or a full point), and (2) zugzwang (having the move is not decisive; W has no threats, but Bl loses because he has to move). Halberstadt marks the former ZZ, and the latter Z. A continuation from position 1 shows how he would mark W's moves: 1. Kd5z Kc8 2. Kd4z Kd8 3. Kc4z Kc8 4. Kd5z and now 4... Kc7 5. Kc5 or 4... Kd8 5. Kd6z Kc8 6. c7zz, and wins.

All the ten positions after Bl's or W's first five moves are won for W whether or not he has the move. The positions after each of W's first five moves are nevertheless zugzwangs according to Halberstadt; for if Bl could always answer W's Kc5 by Kc7, and W's Kd6 by Kd8 (which he cannot do because he is under the necessity of having to move, in accordance with the rules of the game), then W could not win. In these positions W (but not Bl) can 'lose' time, and his triangulation manoeuvre is often called 'losing a move'.

After W's 6th move, however, having or not having the move is decisive, for if W had to move the position would be drawn: he can no longer lose a move. Halberstadt calls this a reciprocal zugzwang because for W, as well as for Bl, having to move is unfavourable; indeed, decisively unfavourable.

Both Rinck and Halberstadt evolved these definitions the better to illustrate the construction of their studies. In practical play, with which the rest of the article is concerned, quite different considerations apply.

From now on I shall use my own terms. Halberstadt's zugzwang I shall call a squeeze; Halberstadt's reciprocal zugzwang I shall call, simply, a zugzwang. I reserve the word zugzwang for those positions in which having the move would be decisively unfavourable for either player. Zugzwangs are the only true 'anti-time' positions, a class quite apart from most other positions in which to gain time is an advantage, and from squeezes in which time can be 'lost'. Thus all chess positions are divided into three specific groups according to their time-characteristics.

One fundamental reason why I advocate the dissimilar terms zugzwang and squeeze is that they are so different in kind, i.e. in their time-

characteristics. Indeed, their supposed similarities (that W has no direct threats, and that B1 loses because he must move) are of far less importance to the practical player than their several differences. For instance, one is decisive and the other is not, and one could hardly have a greater difference than this.

If a study composer discovers a zugzwang he will hide it behind introductory play. This adds to the artistry, and the solver must discover a position in which, contrary to normal expectation, W does not want to have the move. Just because zugzwangs are so unlike the generality of positions so they are hard to discover; and it is doubtful whether even expert players would discover over the board such simple zugzwangs as, for instance, the opposition in the endgame K + P v.K. The endgame theorist therefore wants to show rather than to hide zugzwangs, so that the student shall not be ignorant of those special positions in which to have the move may cost him half a point or even a full point. A player might overlook a squeeze without necessarily compromising his position, but it is essential for him to know and to recognize zugzwangs, for they decisively affect his score.

For such reasons I wanted to show all zugzwangs in my book, an innovation which will, I hope, become normal in all such textbooks in the future.

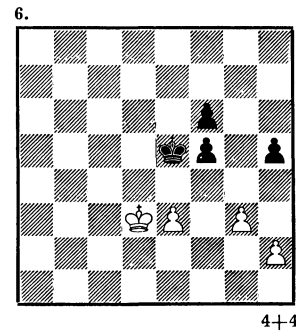
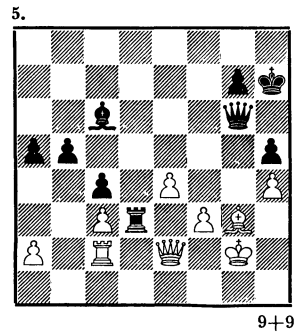
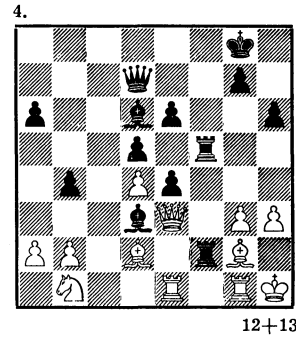
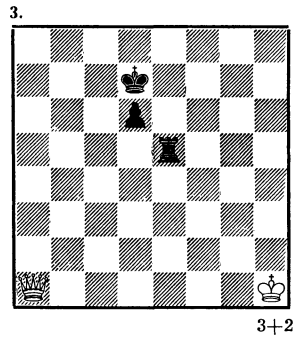
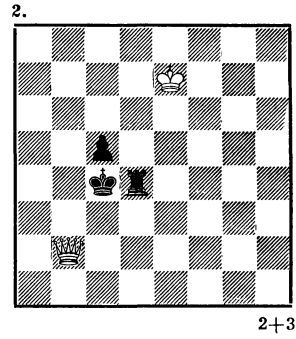
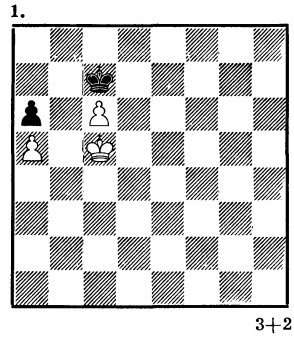
Why not also mark squeezes? Because they are less important, there are too many of them, and the use of the term is often not meaningful. In the ending K + R v. K, supposing W can mate in 12 moves, then about 8 of these moves will be squeezes, but we think of a cordon rather than a series of squeezes. And in the position of diagram 1 we think in terms of a triangulation manoeuvre. Such positions could, of course, be described in terms of squeezes if one cared to abandon the conventional terms.

Position 2 is a squeeze. B1 to play must lift the barrier on the d-file (either by blocking it with his K or moving the R away), thus permitting wK to approach the pawn; If B1 did not have to move at all except in answer to a check, W could not win. Guretzky-Cornitz thought that this position was a zugzwang. Chéron proved that W to play can win, although he cannot force this particular position so that it would be B1's turn to play.

Thus a position thought to be a zugzwang turns out to be a squeeze. This kind of information is of great importance to the practical player, and this is a good example of the need for differentiated terms.

Zugzwangs are clearly defined, although it may in some cases take a considerable analysis to determine whether a position is, in fact, a zugzwang. Squeezes are less easily defined. Whether this lack of definition is real or merely apparent is difficult to say. It is not a matter for analysis. Position 3 is won for W who gains the P in about twenty moves. Endings of this type can be won only by squeezes. From time to time W may threaten a fork, or give check, but most of the time he will be proceeding via a series of squeezes, and each time B1 will have to give ground because he has to move, and on these occasions W will have no direct threats. Should we regard the diagram position as a squeeze? W can make no direct threats, unless we suppose that he has a direct threat to set up a squeeze which itself contains no direct threat! One might compare the position after W's 2nd move from position 1, another example of a 'squeeze at a distance'. Readers may have their own views, and they may, perhaps, come up with a more precise definition of (and better name for?) a squeeze.

Finally we note yet one more difference. The zugzwang may be used



either by the attacker as a winning manoeuvre, or by the defender as a drawing manoeuvre - see position 6. It appears, however, that the squeeze can be only a winning manoeuvre, and cannot be used by the defender seeking a draw.

Annotators of games use the word zugzwang very loosely. Position 4 is from the famous so-called zugzwang game Sämisch - Nimzowitsch, Copenhagen, 1923. Fine writes, 'W is in zugzwang - there is no direct threat but any move he makes loses'. The position is clearly not a zugzwang, for B1 has many waiting moves; and it is not even a squeeze, for B1 has a threat: he can win the opposing Q by R5f3. Also in two

other so-called zugzwang games, Nimzowitsch - Capablanca, New York, 1927, and Alekhine - Nimzowitsch, San Remo, 1930, direct threats were available. Clearly annotators would benefit by having precise definitions.

A middlegame zugzwang has never, to my knowledge, occurred in play; and I doubt whether one ever will.

Position 5 occurred in the game Gligoric - Keene, Berlin, 1971. Bl had just sealed the move .. Kh7, and the annotator writes, 'In effect this places W in zugzwang'. It is certainly not a zugzwang in my sense of the word. There appear to be some threats (1. . . Qf6 2. Be1 Qf4 3. Bd2 Qh4), and, if so, the position is not a squeeze. Nevertheless it does seem possible that a squeeze **could**, on a rare occasion, occur in the middle-game. For practical purposes, however, we may say that the zugzwang (certainly) and the squeeze (most probably) occur only in the endgame.

The game Flohr - Capablanca, Moscow, 1935, may truly be called a zugzwang game; position 6 is a zugzwang which Capablanca had foreseen many moves before. Had it been Bl's move here (and Capablanca took good care that it wasn't) he would have lost. The game ended 50. Ke2 Ke4 (zugzwang) 51. h3 Kd5 52. Kf3 Ke5 (zugzwang) and a draw was agreed; if 53. h4 Kd5 54. Kf4 Ke6 (zugzwang). A record? Not many games can have ended with four zugzwangs.

To summarize; squeezes are often irrelevant, never decisive, hard to define, and only in a few cases is fore-knowledge of them required; zugzwangs are always relevant, always decisive, well defined, and foreknowledge of them is always desirable. Surely these two types of position are so different that they should have different names?

Obituary C n 12.v.72 Prof. L. S. Penrose, composer of No. 383 in 1234. Father of 3 sons and a daughter, all of academic distinction, Jonathan being in addition ten times British Chess Champion.

TOURNEY ANNOUNCEMENT - "ASSIAC JUBILEE TOURNEY OF EG

With great pleasure we announce the "Assiac" Jubilee Tourney for original endgame studies. This is **EG's** Jubilee Tourney No. 3, the previous two being in honour of David Joseph and Harold Lommer. "Assiac" is the pseudonym of Heinrich ("Heinz") Fraenkel, the chess editor of the "New Statesman", whose chess column has appeared regularly since 1949. Directly and indirectly, Assiac has done more for the popularity of the endgame study in Great Britain than any other journalist, composer or author in the last 20 years. He will be 75 this year.

ASSIAC JUBILEE TOURNEY of EG: 1. Unpublished endgame studies, wins or draws, in unlimited numbers, to be sent to AJR by 30.xi.72. 2. Complete solution must be supplied, with all supporting variations and comments, as appropriate. 3. Twin studies are **not** allowed. 4. There will be at least 3 prizes of **rare** endgame books, including Kling and Horwitz's **CHESS STUDIES** (1851 original edition), and Tattersall's **A THOUSAND END-GAMES** (2 vols., 1910-11), 5. Judge: Assiac, with the assistance of members of The Chess Endgame Study Circle. 6. The judging will be anonymous, i.e. the tourney is **formal**. 7. Mark envelopes and entries "ASSIAC JUBILEE". **AJR**

Tourney Announcements

1. "Komunisti", Ul. Lenina 14, Tbilisi, USSR. By: 15.xi.72. Mark "Soyuz-50". Judges: M. Botvinnik and V. Neidze.
2. **II Rubinstein Memorial**. To: E. Iwanow, Ul. Kilinskiego 57 m.53, Czestochowa, Poland. By: 31.iii.73. Judge: A. Hildebrand.
3. Too late for composers are the following: Suomen Shakki (1.x.72): Dniepropetrovsk 'Spartak' (1.vii.72); 'Burevestnik', Tbilisi (ix.72); Skopje o-t-b Olympics Tourney (10.ix.72). Apologies to all composers!
4. Apparently for USSR composers in Siberia and the Far East only: 'Vercherny Novosibirsk', 630099, Novosibirsk 99, Ul. Sovjetskaya 6, USSR. By: 30.xii.72.
5. See p. 372.
6. FIDE Album Tourney, for already published compositions for the years 1968-70, entry closing date was 31.viii.72. . . .
7. Informal international, of CHESS LIFE & REVIEW. To: Pal Benko, P.O. Box 313, Gracie Station, New York, NY 10028, USA. 2 copies, on diagrams, with full analysis. Judges not yet known. "If a composer does not hear about his composition within two years, or if it is not published within that time, the ownership of the composition reverts to the composer, as specified in FIDE regulations." By: 31.xii.72.

Review

TEST TUBE CHESS, by A. J. Roycroft. Subtitle: A Comprehensive Introduction to the Chess Endgame Study. 370 pages. Over 450 diagrams. Foreword by Dr Jonathan Penrose. Published by Faber and Faber, London, 1972.

On p. 342 of this book the question is posed: Is Chess an Art or a Science? Botvinnik replies: Chess is a Sport. This answer puts Botvinnik into the family of Mrs Goldberg. "Mrs Goldberg, will you help us, please? Cohen says a tomato is a fruit: Levy says it's a vegetable. How is it by you?"

"By me, gentlemen, a tomato is an extra."

By me on the other hand the question is honestly soluble. The game of Chess is Science, albeit an inexact Science in the category of Engineering or Clinical Medicine. The test is in the control. Are we dealing objectively with the material on which we are working, or are we allowing the mind to make subjective constructions out of the material? How free is the mind? The criterion is not a psychological one. The high degree of creativity called for on the high levels of Science is conjured also on the peak of Art. The same man - for example Leonardo - can be creative Scientist and creative Artist both. Yet there is a difference between the activity of Leonardo doing anatomical sketches and of Leonardo painting the Mona Lisa or The Last Supper. In Science Leonardo tried brilliantly to invent an aeroplane and failed. He never failed in painting or sculpture. In the scientific context he had to cope with the intransigent difficulties of the material. In Art he was relatively uninhibited. The guests at The Last Supper are anatomically well-drawn, but the picture is not an exercise in anatomy. For the grouping, for the clothing, for the faces and the expressions, Leonardo used his free fancy.

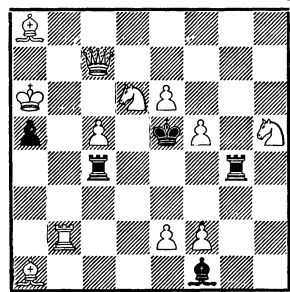
If Shakespeare's Perdita had been a good Chess player or had seen a Chess problem, she would not have accepted Polixenes' oversimplifi-

cation of Art to Nature. One cannot be content to say that "Chess is made better by no means, but Chess makes those means". In Chess ideas are waiting to be seen. But in the game the idea is a function of the board, a movement in a matrix of lines of play. Your own novelty is nothing more than the discovery of a possibility among other possibilities and some impossibilities. You cannot force an idea into the matrix. If you say "I want to finish this game with a mirror model mate", you are straining after an effect. You are being unscientific. Like Leonardo you will probably fail to take off. You would be better employed composing problems - works of Art.

The problem, as I have maintained since my **Chess Amateur** days, is a true form of Art. The control is a joint control, by your own aesthetic purposes and by the material in which you are working. You can even distort the material, as in Fairy Chess, claiming that only the accidental discovery of the printing press prevented the game from evolving new features.

The solver has a scientific task. He must achieve a specific result, but the composer aims at other values, aims at beauty. The solution is objective Chess, but it contains appealing effects, patterns, themes, echoes, surprises.

G. Guidelli and A. Mari
(not recent:
G.G died in 1924)



Mate in 2

I am dealing with this topic at some length because I think that it is one of the overriding speculative problems in the mind of the author of this very readable, very informative, book. He does not work out an explicit theory, but he fills the pages with interesting observations and analogies, not always well planned but always interesting. If I may adapt his own delightful epigram, he avoids the esoteric like the bubonic. To revert to the dominant theme, Diagram 265, a composition by Sam Loyd, is an excellent example of an effect achieved. A white queen's knight's pawn, blocked by three pieces, succeeds in arriving at the seventh rank and eventually mates a

king at h1 by promoting itself with a capture at a8. That is a fascinating tour de force. Let me also mention a composition that I have recently seen (not in the book), a two-mover by Guidelli and Mari. The key is Pe4 and scientific in the sense that it has the objective purpose of enabling mate. By overprotecting f5, it frees the knight at d6. But look at what the composers have achieved. The key allows Black to give discovered check, and the discoveries are foiled very prettily. If 1. . . Rc5 2. Rb5, covering the check, discovering a check and pinning the rook which would otherwise be able to intervene. This movement is echoed - if 1. . . R(c4)e4 2. Re2, again guarding, pinning, discovering. These and other features illustrate the forms of surprise and pattern which constitute a thing of beauty.

However, Roycroft's task is not to describe the problem as such, but to give an aesthetic and scientific account of that special entity which is called The Study. Here is the tomato. Is it a slice of the game, and so a piece of Science? Or is it an aesthetic composition? Can it be both? The author makes a valiant effort to solve this problem in Semantics.

The book is full of relevant examples. And relevant history. Take

Diagram 85, by Ercole del Rio. This is a mate in 3; pretty in the sense that it involves "surprise" for those whose technique and ideas leave lacunae for surprise. Surprise is also a value in practical Chess, in the sense that ideas being revealed by an opponent come as a surprise to the uninspired protagonist. But one does not aim at it unless one wishes to incur the criticism that one should play the board not the man. In the problem surprise is inherent in the concept of the problematic. In the study surprise is a value because the composer is setting out to teach something to those to whom the solution will be a revelation. But that surprise is accidental.

Perhaps one difference between the Chess problem and the Chess Study can be stated this way: that in the problem, the composer puts a higher value on aesthetic effects, including surprise, than the composer of the study. In the study the solution as solution is more important than the solution as an aesthetic presentation. In this book there are many studies by Réti, Grigoriev, Troitzky and others, which are at once important lessons in the Science of Chess and fine aesthetic achievements. There are also valuable examples in the stages in composition.

In order to study the Semantic problem, discriminating the didactic and the epicurean, the reader is well advised to buy this excellent book. It is valuable, incidentally, because from it the reader can learn a great deal about the history of Chess. Some very old studies are here, and some very new. Most of them are what I would call genuine studies, didactic. A few I would classify as problems. But most of the genuine studies are things of beauty.

The book is very well produced. As a collection of studies it is a "must" for the Chess bookshelf. Here are studies to show the evolution of the game in a space-time including mediaeval Iberia and modern Siberia. Here also is education in such matters as winning with two knights against a pawn, not to mention many other practical difficulties and technical essentials.

Do not call it dear. It works out at about 1p per diagram. But in my economic system most of the diagrams are worth much more than 1p. (I do not include 428, because if that were soluble we should all give up Chess.)

The majority, I have made clear, are instructive. Also very many are beautiful as well. While studying the anatomy of the model, you are appreciating the attraction of La Gioconda.

As to the written text, I do not eulogise, but I do not denigrate. John Roycroft has made valiant efforts to describe the mental processes involved in solving and, incidentally, in composing. But he has adopted a method of making a series of aperçus rather than that of consecutive argument.

Also, being computer-minded (and he tells us much about computers), he is concerned to reduce, if he can, the mental processes that he studies to logical inference made easier by training. But I think he would be the first to admit that the nature of Chess has thwarted this effort. In point is Diagram 4 where logical purpose adequately explains some of the moves; but the complete solution involves the conception of a prettiness, a surprising little sacrifice, of which the logic can only be stated after the idea has been apprehended. The consequent failure to reduce Chess to computer material enhances, to my mind, rather than reduces, the value of the book.

Other values include notes on classification, and interesting quotations from relatively unknown texts. There are helpful definitions of tech-

nical terms. But above all the value is in the splendid collection of examples of all aspects of the Endgame. For the rest, if you want to know the reason for the title you must either buy the book or ask the author.

GERALD ABRAHAMS

The U.K. shop price is £ 4.50. Available from British Chess Magazine, 9 Market Street, St Leonards-on-Sea, Sussex, or from CHESS, Sutton Coldfield, or, on sending £ 4.75 (for the postage is indeed £ 0.25) to AJR. TEST TUBE CHESS will be published in the U.S.A. by Stackpole Books of Harrisburg, Pennsylvania, at a shop price of \$ 16.95.

Review 123 SUOMALAISTA LOPPUETEHTÄVÄÄ, by Bruno Breider, Aarne Dunder and Osmo Kaila. This beautifully produced book covers the period 1946-71 and is a sequel to Dunder and Hinds, "111" which appeared in 1948. Both books deal with Finnish composers exclusively. "123", as we intend to call this source, contains the proverbial wealth of studies and much data of interest and value, though disguised for the majority of readers by the Finnish language. To this reviewer the eye-opener was the quality of the compositions of Juhani Armas KOPPELOMAKI. Elsewhere in EG we will reproduce examples of Koppelomäki's studies in "123". The book is wholly to be recommended. **AJR**

Review ETYUDY, by G. M. Kasparyan. This collection of 269 Kasparyan studies brings up to date the selection available previously only in his 1959 book "Selected Studies and Games" (in Russian). The content is as superb as the price low - and the paper and binding poor. Further comment is superfluous. There is an introduction by Korolkov, and a postscript, which we reproduce in a translation by Paul Valois, by the author.

"Having proffered this book, containing the majority of my studies, to the reader's scrutiny, I would like to outline my creative development, which has spread over more than four decades.

Inevitably, it has not been easy. It has progressed unequally, in stops and starts. In the 30's I, like many study-composers, was a romantic (admittedly, not for long), before going over completely to realism. Realism in study composition has since been the basis of my work, and I hold to it to this day. The combination of completed form with an interesting new idea - that is the ideal I strive for.

Talking about my composing principles, I would like to point out that in the majority of my studies I have tried to subjugate material to the idea. This follows naturally, if one succeeds in finding the maximum possibilities offered in development and expression of an idea.

Ideas can be expressed with varying material. The composer must try to find the most rational balance of forces, allowing play to develop with maximum economy of material. The principle of economy of material is one of the most important a composer must bear in mind.

The other important principle is novelty and progress. Each new work must be different from that before it, must in some way be original, interesting, progressive. Also, the basic idea of a study must stand out clearly.

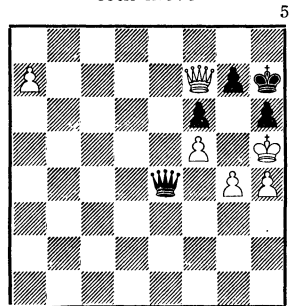
The reader will have seen in this book studies of different style, scale, significance and of course, quality. I have not aimed to include only my best studies.

Together with studies on the grand scale I also value brief, witty compositions. Solving one of these little studies can give just as great

pleasure as going through the solutions of more substantial studies. I must admit, though, that I have composed few of these short studies. I have always leant towards studies which have depth and complexity, but in simple positions. Well, as to which studies are better, which succeed and which do not, that is not for me to judge...."

From SCHACH-ECHO, iv.72, we learn of a strictly organised national solving competition in Bulgaria, following FIDE rules. 17 compositions were to be solved in 7 sessions on 2 days. Dr Ivan Ignatiev was timed at 136.5 minutes and 100 %, the next placed being 50 minutes behind. 2 studies were included, for which the best time was 38 minutes. The other sections and best times were 3x2-er: 3.5 min; 2x3er: 15 min; 3x helpmate (in 2, 3, 4): 7 min; 2x more-movers: 23 min; 2x game position: 12 min; 3x selmate: 23 min. There were 15 competitors.

A. Reshko v. O. Kaminsky
45th Leningrad
Championship, 1972
Position after White's
58th move



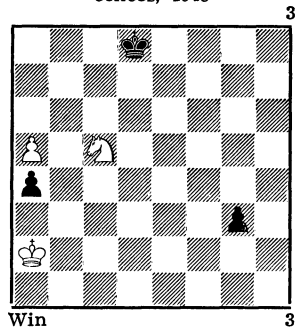
Black to Play

The play shows the first authenticated example of a forced B-promotion to win in serious over-the-board play. It is taken from 64 (4-10.ii.72). Play continued: 58. . . Qc6 59. Qe7 Qd5? (Qa8!) 60. Qe8 (Qf8? g6 mate!) 60. . . Qb7 61. a8B (61. a8Q? Qf7) 61. . . Qb3 62. Qd7 Qg8 63. Bd5 and soon won.

Review 'Dizionario Enciclopedico degli Scacchi', by Adriano Chicco and Giorgio Porreca, 1st edition, xi.71, U. Mursia, Milan. 580 pages and 234 additional illustrations. The importance of Italy in the development of chess from the 16th to 19th Centuries, and the fact that Dr Chicco is an eminent problemist and chess researcher, guarantee that this impressive and beautifully produced work contains a fund of accurate information relevant to the endgame. There are hundreds of items evidencing laborious sifting of sources. Rewarding entries for **EG**-readers will be found among the selection that follows: Alexandre (Rabbi), Amateurs (late 18th Century French players), Amelung, Berger, Boi, Bonus Socius, Calvi, Centurini, Ceron, Civis Bononiae, Concorso (tourney), Cozio, Del Rio, Finale, Holst, Lamare, Lolli, Lucena, Partito, Polerio, Ponziani, Saavedra, Salvio, Salvioli, Shastree, Stamma, Studio (study), Szen, Taruffi, Walker, Villeneuve-Esclapon, Zugzwang, Zuylen. Very few studies are actually included. Bent, **EG**, Lommer and Roycroft have entries. The generally curious on chess facts and derivations will be surprised at the authoritative accounts of, for example, Een-Oni, Biblioteche (libraries), Circole (clubs), Fegatello, Pratt, Rubriche (columns), Tamerlano, Tolstoy, Tomlinson, Vida, Wallis (date of his undated '777 Miniatures in 3' is 1908), Weiss. A superb work. AJR

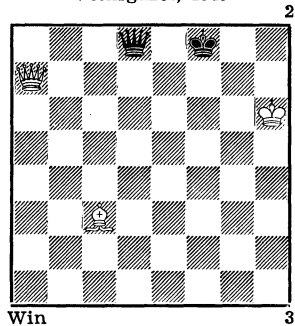
DIAGRAMS AND SOLUTIONS

No. 1582 **J. Vandiest**
Bulletin ouvrier des
échecs, 1948



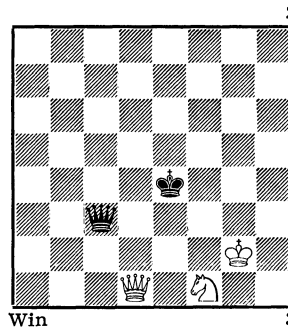
Win

No. 1584 **J. Vandiest**
Volksgazet, 1949



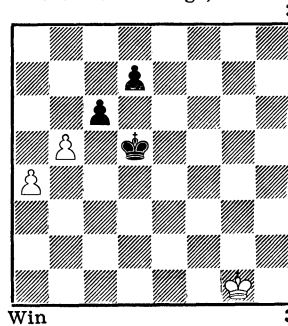
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No. 1583 **J. Vandiest**
Volksgazet, 1948



Win

No. 1585 **J. Vandiest**
La Nation Belge, 1950



Win

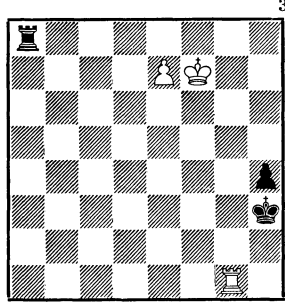
Nos. 1582-90 illustrate the style of the Belgian composer, J. Vandiest, who is also a great supporter of **EG**.

No. 1582: J. Vandiest. 1. a6 g2 2. a7 g1Q 3. a8Q† Kc7/i 4. Qa7† Kc6 5. Qd7† Kb6 6. Qb7† Ka5 7. Qa7† Kb5 8. Qxa4† Kb6 9. Qa6† Kc7 10. Qa7† Kc6 11. Qd7† Kb6 12. Qb7† Ka5 13. Sb3† Ka4 14. Qe4† Kb5 15. Sd4† Ka5 16. Qd5† Kb6 17. Qc6† Ka7 18. Sb5† Kb8 19. Qc7† Ka8 20. Qc8 mate. i) 3. .. Ke7 4. Qa7† Ke8 5. Qd7† Kf8 6. Se6† Kg8 7. Qd8† Kf7/Kh7 8. Sg5† Kg6 9. Qe8† Kh6 10. Qh8† Kg6 11. Qh7† Kf6 12. Qf7† and wins bQ.

No. 1583: J. Vandiest. 1. Sg3† Ke5/i 2. Qh5† Ke6 3. Qe8† Kd5 4. Qg8† and wins bQ next move. i) 1. .. Kf4 2. Se2†, or 1. .. Ke3 2. Qf3† and 3. Se2† or Se4†.

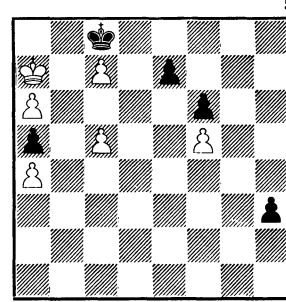
No. 1584: J. Vandiest. 1. Bb4† Ke8 2. Qa4† Kf7/i 3. Qb3† Kf6 4. Qf3† Ke5 5. Bc3† Ke6 6. Qg4† Kd6 7. Qd1† Ke7/c7 8. Bf6†/a5† wins. i) 2. .. Qd7 3. Qa8† Qd8/ii 4. Qc6† Qd7 5. Qe4† Kd8 6. Ba5† Kc8 7. Qa8 mate. ii) 3. .. Kf7 4. Qf3† and wins.

No. 1586 J. Vandiest
Sachové Umeni, 1951



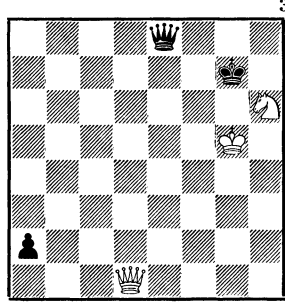
Win 3

No. 1587 J. Vandiest
La Nation Belge, 1951



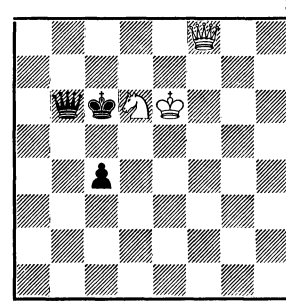
Win 6

No. 1588 J. Vandiest
La Nation Belge, 1951



Win 3

No. 1589 J. Vandiest
La Nation Belge, 1954



Win 3

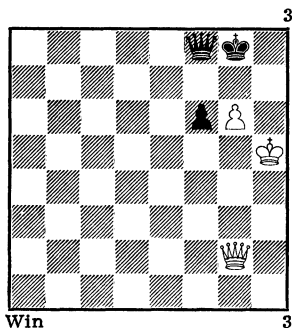
No. 1585: J. Vandiest. 1. b6 Kd6 2. a5 c5 3. a6 Kc6 4. b7/i Kc7 5. Kf2 d5/ii 6. Ke3 Kb8 7. Kd2 Kc7 8. Kc3 Kb8 9. Kc2 Kc7 10. Kb3 Kb8 11. Ka4 c4 12. Kb5 Kc7 13. Kb4 Kb8 14. Kc3 Kc7 15. Kd4 Kb8 16. Kxd5 c3 17. Kc6 c2 18. Kb6 c1Q 19. a7 mate. i) 4. a7? Kb7 draw. ii) 5. . . d6 6. Ke3 c4 7. Ke4 d5† 8. Kd4 Kb8 9. Kxd5 wins, or 5. . . Kb8 6. Ke3 Kc7 7. Kd3 Kb8 8. Kc3 Kc7 9. Kc4 d6 10. Kd5 Kb8 11. Kc6 wins. JRH: Cf. Horwitz (Chess Monthly, 1879-80), p. 69 of Rueb's Bronnen, Vol 5.

No. 1586: J. Vandiest. 1. Rg8 Ra7 2. Kf6 Ra6† 3. Kg5 Ra5† 4. Kg6 Ra6† 5. Kh5 Ra5† 6. Rg5 Ra8 7. Re5 Rh8†/i 8. Kg5 Kg3/ii 9. e8Q (Rxe8 10. Rxe8 h3 11. Re3† Kg2 12. Kg4 h2 13. Re2† Kg1 14. Kg3 h1S† 15. Kf3) wins. i) 7. . . Re8 8. Re3† K-- 9. Kxh4 wins. ii) 8. . . Rg8† 9. Kf4 wins.

No. 1587: J. Vandiest. 1. Kb6 h2 2. a7 h1Q 3. a8Q† Qxa8 4. c6 Qa7† 5. Kxa7 Kxc7 6. Ka6 Kxc6 7. Kxa5 e5 8. fe (e.p.) Kd6 9. Kb5 Kxe6 10. Kc6 f5 11. a5 f4 12. a6 f3 13. a7 f2 14. a8Q f1Q 15. Qe8† and wins bQ next move.

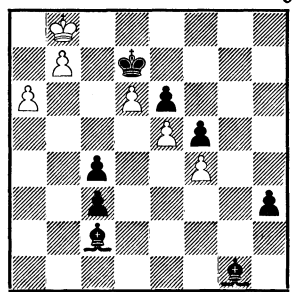
No. 1588: J. Vandiest. 1. Sf5† Kf8 2. Qd6† Kg8 3. Qd5† Kf8 4. Qc5† Kg8 5. Qc4† Kf8 6. Qb4† Kg8 7. Qb3† Kf8 8. Qa3† Kg8 9. Qxa2† Kf8 10. Qa3† Kg8 11. Qb3† Kf8 12. Qb4† Kg8 13. Qc4† Kf8 14. Qc5† Kg8 15. Qd5† Kf8 16. Qd6† Kg8 17. Se7† Kf8 18. Sd5† Kg7 19. Qh6† Kf7 20. Qf6† Kg8 21. Se7† Kh7 22. Qh6 mate.

No. 1590 J. Vandiest
Volksgazet, 1956



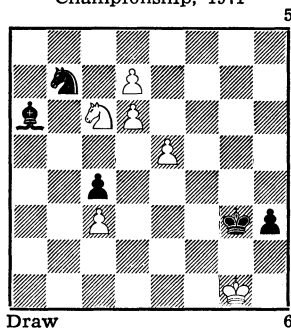
Win

No. 1592 R. Tavariani
2nd Place (Board 1),
VII USSR Team
Championship, 1971



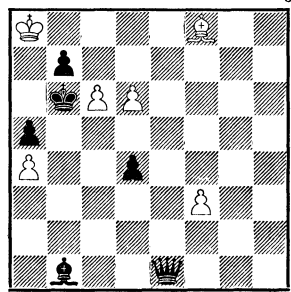
Draw

No. 1591 G. A. Shmulenson
1st Place (Board 1),
VII USSR Team
Championship, 1971



Draw

No. 1593 V. A. Bron
3rd Place (Board 1)
VII USSR Team
Championship, 1971



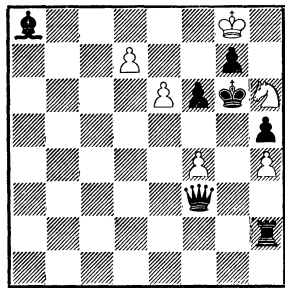
Draw

No. 1589: J. Vandiest. 1. Qc8† Qc7 2. Qa6† Qb6 3. Qxc4† Qc5 4. Qa6† Qb6 5. Qc8† Qc7 6. Qe8† Kc5 7. Qb5† Kd4 8. Qe5† Kd3 9. Qe4† Kd2 10. Sc4† Kc3 11. Qe3† Kc2 12. Qd2† Kb3 13. Qb2† Ka4 14. Qa3† Kb5 15. Sd6† Kc6 16. Qc3† Kb6 17. Qb4† Ka6 18. Qb5† Ka7 19. Kd5 Qh7/i 20. Qa5† Kb8 21. Qb6† Ka8 22. Qa6† Kb8 23. Qc8† Ka7 24. Sb5† Kb6 25. Qc5† Ka6 26. Sc7† Kb7 27. Qc6† Kc8 28. Sa6†/ii Kd8 29. Qa8† and wins. i) For 19. .. Qg7 see note (ii). ii) After 19. .. Qg7 W can play Se8†/Se6† here.

No. 1590: J. Vandiest. 1. Qa2†/i Kh8 2. Qa7 Qg7/ii 3. Qb8† Qg8 4. Qb7 Qg7/iii 5. Qc8† Qg8 6. Qd7 Qg7 7. Qd8† Qg8 8. Qxf6† Qg7 9. Kg5 Kg8/iv 10. Qd8† Qf8 11. Qd5† Kh8 12. Qh1† and mates. i) 1. Qd5†? Kh8 2. Qc6 f5 and W's ultimate Kg5 no longer gives Zugzwang. ii) 2. .. Qg8 3. Kh6 Qf8† 4. g7† wins. iii) 4. .. f5 5. Kh6 wins. iv) 9. .. Qxf6 10. Kxf6 wins.

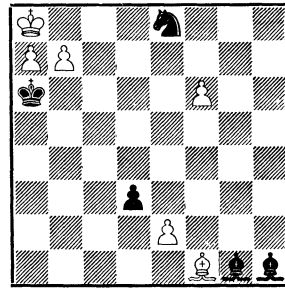
No. 1591: G. A. Shmulenson. The judge of this 'board' was V. Neidze. 1. e6 Sd8/i 2. e7/ii h2† 3. Kh1 Bb7 4. edS Ba8 5. Sb7 Bxb7 6. d8S Ba8 7. d7 Kh3 8. Sb7 Bxb7 9. d8S Ba8 10. Sb7 Bxb7 stalemate. i) 1. .. Bb5 2. Se5 h2† 3. Kh1 Ba4 4. e7 Bc2 5. Sd3 Ba4 6. Se5 draw. ii) After

No. 1594 V. Yakimchik
4th Place (Board 1),
VII USSR Team
Championship, 1971



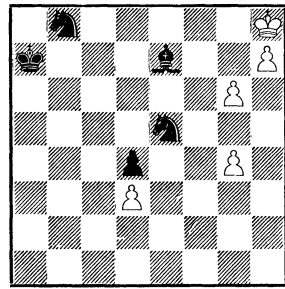
Draw 6

No. 1595 I. Kulis
5th Place (Board 1),
VII USSR Team
Championship, 1971



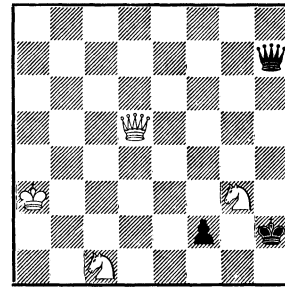
Draw 6

No. 1596 V. Klyukin
6th Place (Board 1),
VII USSR Team
Championship, 1971



Draw 5

No. 1597 L. I. Katsnelson
1st Place (Board 2),
VII USSR Team
Championship, 1971



Win 4

2. Sxd8? Bb5 3. e7 Bxd7 W is lost. JRH: Cf. Pogosjants (1968), No. 1168 in EG22. Also Kasparyan (1939), No. 1736 in his '2500'. From the examples it is clear that the theme imposed was 'at least 1 underpromotion in a study to draw'. All involve pins.

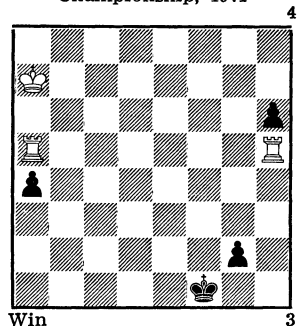
No. 1592: R. Tavariani. 1. a7 h2 2. a8B Ba7† 3. Kxa7 h1Q 4. b8S† Ke8 5. Bc6† Kd8 6. Bxh1 Ea4 7. Ec6 c2 8. Bxa4 c1Q 9. Sc6† Kc8 10. Se7† with perpetual. B1 would even be in danger with 9. .. Ke8 10. Sd4† Kf7 11. d7 Ke7 12. Sxe6.

No. 1593: V. A. Bron. 1. d7 Qh4 2. cb Ka6 3. Bc5 Be4 4. fe Qxe4 5. d8S d3 6. Be3 Qd5 7. Bg5 d2 8. Bxd2 Qxd8† 9. b8S† Kb6 10. Be3† Kc7 11. Bb6† Kxb6 stalemate.

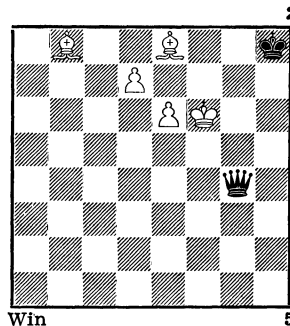
No. 1594: V. Yakimchik. 1. f5† Kxh6 2. d8S Qb7 3. Sf7† Qxf7† 4. ef Ra2 5. f8B Bd5†/i 6. Kh8 Ra8 stalemate, this line clearly winning against promotion to wQ. i) 5. .. Ra7 6. Kh8 Rf7 7. Bxg7† Rxg7 stalemate.

JRH: Cf. the same composer's No. 1650 in Kasparyan's '2500' (1955).

No. 1598 G. Afanasiev
and E. Dvizov
2nd Place (Board 2),
VII USSR Team
Championship, 1971



No. 1599 V. Kalandadze
3rd Place (Board 2),
VII USSR Team
Championship, 1971



No. 1595: I. Kulis. 1. e4 Bxe4 2. Bxd3† Exd3 3. f7 Be4 4. feS/i Bxb7† 5. Kb8 Bh2†/ii 6. Sc7† Kb6 7. a8S† draw. i) 4. Kb8? Bxa7† 5. Kc8 Sd6†. ii) 5. .. Bxa7† 6. Kc7 is a theoretical draw (even if in the B's favour!).

JRH: Cf. No. 1603, by Voit (1966).

No. 1596: V. Klyukin. 1. g7 Sf7† 2. Kg8 Sg5/i 3. h8B/ii Bf6 4. Kf8 Se6† 5. Kf7 Bxg7 draw. i) 2. .. Sh6† 3. Kh8 Bf6 4. g5 Bxg5 5. g8R! Bf6† 6. Rg7† Sd7 stalemate, this last move clearly winning for B! if wQg7 instead of wR. ii) 3. h8Q? Sd7 4. Qh6 Sf6† 5. Qxf6 Bxf6 and wins.

No. 1597: L. I. Katsnelson. 1. Sf1† Kg1 2. Se2† Kxf1 3. Sf4! Qa7†/i 4. Kb3 Qb8†/ii 5. Kc2 Qxf4 6. Qh1† Ke2 7. Qd1† Ke3 8. Qd3 mate. i) 3. .. Ke1 4. Qe5† Kd2 5. Qe2† Kc3 6. Qb2† Kc4 7. Qb4 mate. ii) 4. .. Qb6† 5. Kc2 Qc7† 6. Kd1 and mates in a few. The judge of this 'board' was V. A. Evreinov. The studies have in common that they are miniatures (maximum 7 men) and that they are wins. JRH: "The first in my collection with Q/+2S v Q!"

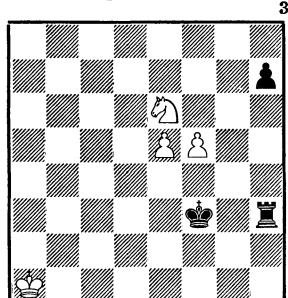
No. 1598: G. Afanasiev and E. Dvizov. 1. Raf5†/i Ke1 2. Rc5 g1Q 3. Rh1 Qxh1 4 Rcl† and 5. Rxh1 wins. i) 1. Rhf5†? Ke1 2. Rae5† Kd1 3. Rg5 hg 4. Rxg5 Kc2 and draws.

No. 1599: V. Kalandadze. 1. d8Q/i Qh4† 2. Kg6 Qxd8 3. Be5† Kg8 4. Bf7† Kf8 5. Bg7† Ke7 6. Bf6† Kf8 7. e7† Qxe7 8. Bg7 mate. i) 1. Be5? Kh7 2. Bf7 (to prevent a perpetual, which would occur after Ke7, Qh4†) 2. .. Qg5† 3. Kxg5 stalemate. JRH: Kasparyan showed the mate (1958), No. 547 in FIDE Album.

No. 1600: G. Afanasiev and E. Dvizov. I: 1. f6 Ke4 2. f7/i Rh1† 3. Kb2 Rf1 4. Sf4 Rxf4 5. e6 wins. i) 2. Sg5†? Kxe5 3. f7 Rh1† and 4. .. Rf1. II: 1. f6 Ra7†/ii 2. Kb2 Rb7† 3. Ka3 Ra7† 4. Kb4 Rb7† 5. Ka5 Ke4 6. Sc7 Kxe5 7. f7 Rb8 8. Se8 wins. ii) 1. .. Rf7 2. Sd8 wins, or 1. .. Rxe6 2. f7.

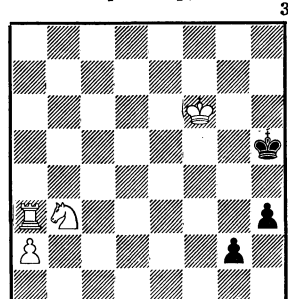
5th Place went to V. Kamensky for a simple wB sacrifice on a1 to bK, with bPa2, the latter coming admittedly from a3, but JRH identifies 18th Century precedents in Stamma and del Rio, with many later.

No. 1600 G. Afanasiev
and E. Dvizov
4th Place (Board 2)
VII USSR Team
Championship, 1971



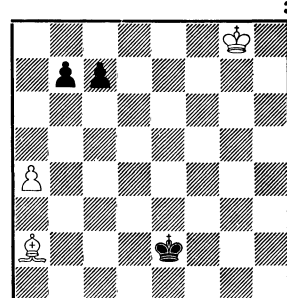
Win 4
I: Diagram
II: bRh3 to e7

No. 1602 V. Kirillov
7th Place (Board 2),
VII USSR Team
Championship, 1971



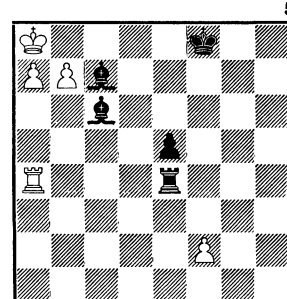
Win 4

No. 1601 A. L. Bor
6th Place (Board 2),
VII USSR Team
Championship, 1971



Win 3

No. 1603 O. Voit
Schach-Echo, 1966



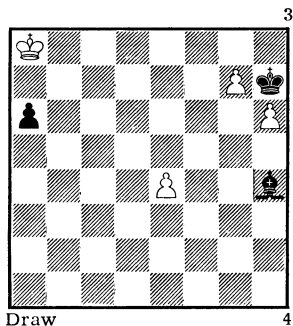
Draw 5

No. 1601: A. L. Bor. 1. Bd5 c6 2. Be4! Ke3 3. Bxc6 bc 4. a5 c5 5. a6 c4 6. a7 c3 7. a8Q c2 8. Qg2! c1Q 9. Qg5† wins. The moves 2 and 8 of W are the stuff of classics. Of course one needs to know the basics of Q v. cP on 7th. (AJR) JRH: Unfortunately the final idea was shown in 1960 by Prokop: wKh5, wBa5, wPa4; bKf2, bBa3, bPd6: 1. Bb6† Bc5/i 2. a5 Ke3 3. Bxc5† dc 4. a6 c4 5. a7 etc. i) 1. . . Ke2 2. a5 Bc5 3. Kg4 Kd2 4. Bxc5 dc 5. a6 c4 6. a7 c3 7. a8Q c2 8. Qa2 Kd1 9. Kf3.

No. 1602: V. Kirillov. 1. Sd4 Kg4/i 2. Rxh3 Kxh3/ii 3. Se2 Kg4 4. Ke5 Kf3 5. Sg1† Kf2 6. Sh3† Kg3 7. Sf4 f1S 8. a4 Sf3† 9. Kd5 and wins (with the proverbial care). i) 1. . . h2 2. Rh3† Kg4 3. Rxh2 g1Q 4. Rh4† wins. ii) Again, 2. . . g1Q 3. Rh4† wins.

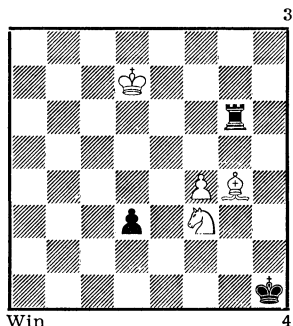
No. 1603: O. Voit. 1. Rxe4 Bxe4 2. f4 Ke7 3. fe Kd8 4. e6 Bf4 5. e7† Kc7 6. e8S† Kb6 7. Sd6 Bd5 8. Sc4† Ka6 9. Sa5 Be4 10. Sc6 Bd6 11. Sa5 draw.

No. 1604 Al. P. Kuznetsov
Original



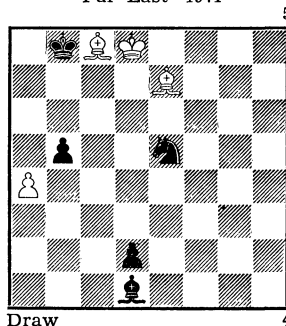
Draw

No. 1606 Y. V. Bazlov
2nd Place,
Match: Moldavia v. USSR
'Far East' 1971



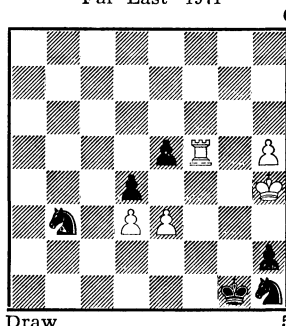
Win

No. 1605 V. S. Kovalenko
1st Place,
Match: Moldavia v. USSR
'Far East' 1971



Draw

No. 1607 M. G. Bordenyuk
and A. F. Ivanov
3rd Place,
Match: Moldavia v. USSR
'Far East' 1971



Draw

No. 1604: Al. P. Kuznetsov. 1. Kb7 a5 2. Kc6 a4 3. Kd5 (Kd6? Bg5) 3. . . a3 4. Ke6 Kg8 5. Kf5 Kh7 (. . . Kf7? e5) 6. Ke6. Combining the Reti idea with a pendulum draw.

No. 1605: V. S. Kovalenko (Vladivostok). The judge: M. N. Klinkov (Zaporozhe). The award was published in 'Sovetskaya Moldavia', 25.ix.71, and in 'Problemist Dalnevo Vostoka', ix.71, of Kishinev and Nakhodka respectively.

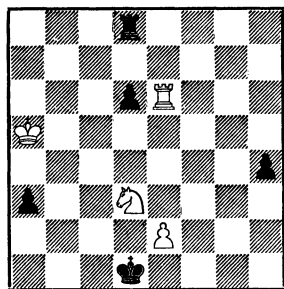
1. Bd6† Ka8 2. Bb4 Sc6† 3. Kc7 Sxb4 4. Bb7† Ka7 5. ab Sa6† 6. Bxa6 Bf3 7. Bc8 d1Q 8. b6† Ka8 9. Bb7† Bxb7 stalemate.

JRH: The stalemate is seen in Selesniev (1915), No. 14 in his collection, and (1919) No. 420 in Kasparyan's '2,500'. Also, K18 by Kasparyan (1963) in EG19.

No. 1606: Y. V. Bazlov (Vladivostok). 1. Be6 Rg7† 2. Kc8 Kg2 3. Se1† Kf2 4. Sxd3† Ke3 5. f5 Kxd3 6. f6 Ra7 7. Kb8 Ra1 8. Bf5† Kd4 9. f7 wins.

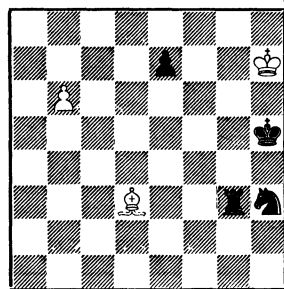
JRH: Play after move 5 is essentially known, cf. Troitzky (1924), No. 351 in his '360'.

No. 1608 N. Kralin
1st Prize,
Shakhmaty (Riga), 1968-70



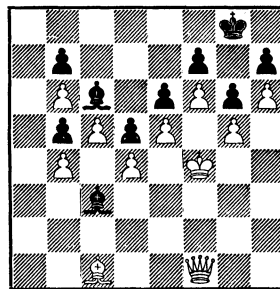
Draw 4

No. 1610 E. L. Pogosjants
and V. V. Yakimchik
3rd Prize,
Shakhmaty (Riga), 1968-70



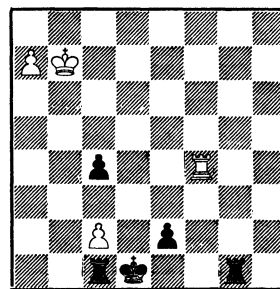
Draw 3

No. 1609 J. Hasek
2nd Prize,
Shakhmaty (Riga), 1968-70



Win 11

No. 1611 L. Katsnelson
and L. Mitrofanov
1st Prize, 64, 1970
Award, i.72



Draw 4

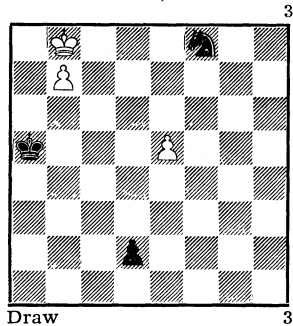
No. 1607: M. G. Bordenyuk and A. F. Ivanov. 1. Rg5† Kf1 2. Kh3 Sd2 3. e3† Sf3 4. Rxf3† Kg1 5. e4 Sf2† 6. Rxf2 h1Q† 7. Kg3 Qxh5 8. Rf1† Kxf1 stalemate.

No. 1608: N. Kralin. Judge was A. S. Kakovin. 1. Sb4 Ra8† 2. Kb5 Rb8† 3. Ka4 Rxb4† 4. Kxb4 a2 5. Rg6 Kc1 6. Rg1† Kb2 7. Rg2 a1Q/i 8. e3† Kc1 9. Rg1† Kb2 10. Rg2† with perpetual check (for if 10... Kb1? 11. Kb3 wins). i) 7... h3 8. Rh2/ii a1Q 9. e4† Kc1 10. Rh1† Kb2 11. Rh2† with perpetual check. ii) 8. Rf2? a1Q 9. e4† Kb1 10. Kb3 Qa6 wins.

No. 1609: J. Hasek. Experienced solvers will at once associate the Czech composer with the stalemate idea, defensive in this case, of placing bK on d7. 1. Ba3 Bb2 2. Qd3/i Bc1† 3. Kf3 Bb2 4. Ke2 Bc1 5. Kd1 Bb2 6. Kc2 Bc1 7. Kxc1 Kf8 8. Qxb5 Bxb5 9. c6 Bxc6 10. b5† wins. i) 2. Bxb2? Kf8 3. Qa1 Ke8 4. Qa8† Kd7 draw.

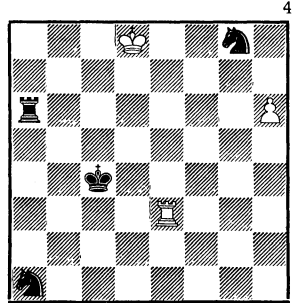
No. 1610: E. L. Pogosjants and V. V. Yakimchik. 1. b7 Sg5† 2. Kg8/i Se6† 3. Bg6† Rxc6† 4. Kh8 Rh6† 5. Kg8 Rf6 6. b8Q Rf8† 7. Kh7 Sg5† 8. Kg7 Rxb8 stalemate. i) 2. Kh8? Rxd3 3. b8Q Rd8† 4. Kg7 Se6† 5. Kh7 Sf8† wins.

No. 1612 G. Nadareishvili
2nd Prize, 64, 1970
Award, 1.72



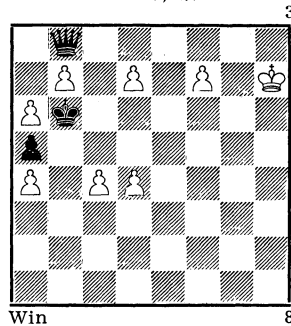
Draw 3

No. 1614 A. Sadykov
4th Prize, 64, 1970
Award, 1.72



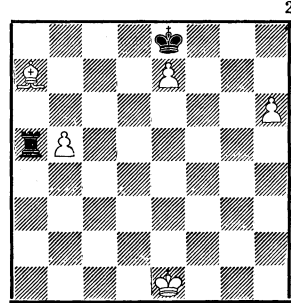
Draw 3

No. 1613 V. Kalandadze
3rd Prize, 64, 1970
Award, 1.72



Win 8

No. 1615 V. Evreinov
5th Prize, 64, 1970
Award, 1.72



Win 5

No. 1611: L. Katsnelson and L. Mitrofanov. Judge: A. P. Kazantsev.
1. Rd4†/i Kxc2 2. a8Q Rg7† 3. Kb6 Rb1† 4. Kc6 e1Q 5. Qa2† Rb2 6.
Rxc4† Kd3 7. Rd4† Kxd4 8. Qd5† Kc3 9. Qe5† Kd2 10. Qxb2† and draws.
i) 1. a8Q? Rb1† 2. Kc7 e1Q 3. Rd4† Kc1 4. Qa3† Rb2 5. Qa1† Kxc2
6. Rxc4† Kd3 and wins.

No. 1612: G. Nadareishvili. 1. Ka8 Sd7 2. e6 d1Q 3. ed Qxd7/i 4. b8Q
Ka6 5. Qd6† Qxd6 stalemate. i) 3. .. Ka6 4. b8S† Kb6/ii 5. d8Q† Qxd8
stalemate. ii) 4. .. Kb5 5. Kb7 and draws.

JRH: Only the stalemate is known, e.g. L. Kubbel (1922), No. 32 in
Ban's "Tactics" (original Hungarian edition).

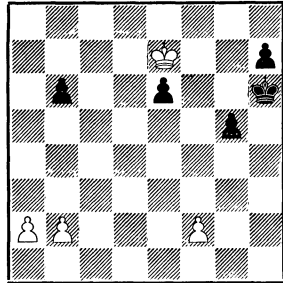
No. 1613: V. Kalandadze. 1. Kg7/i Qg3† 2. Kf8 Qd6† 3. Ke8 Qe6†
4. Kd8 Qf6† 5. Kc8 Qc6† 6. Kb8 Kxa6 7. d8S Qd7 8. f8R Qd6† 9. Ka8
Qxf8 10. b8S† and wins. i) 1. c5†? Ka7 2. Kg7 Qg3† 3. Kf8 Qg5 4. Ke8
Qe3† 5. Kd8 Qf4 and draws.

AJR: Looks like a version! JRH: Yes, see Kalandadze (1969) EG18
p. 33.

No. 1614: A. Sadykov. 1. h7 Sf6/i 2. h8Q Ra8† 3. Ke7 Sd5† 4. Kd6
Rxb8 5. Re4† Kd3 6. Ra4 Rd8† 7. Ke5 Sb3 8. Rd4† Sxd4 stalemate.

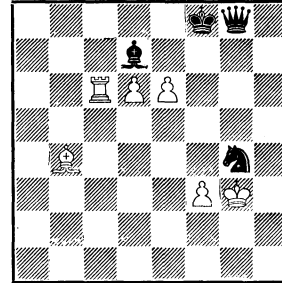
i) 1. .. Sh6 2. Re4† Kd5 3. Rd4† Ke6 4. Re4† Kf5 5. Re5† Kg6 6. h8S†
Kg7 7. Re8 Ra8† 8. Kd7 and draws.

No. 1616 A. Alekseev
1 Hon. Men., 64, 1970
Award, i.72 5



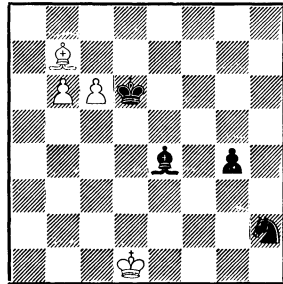
Win 4

No. 1617 A. Sadykov
2 Hon. Men., 64, 1970
Award, i.72 4



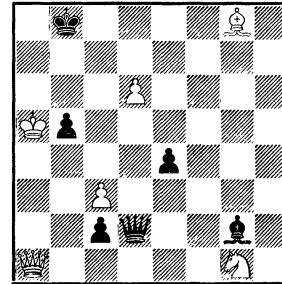
Draw 6

No. 1618 E. Pogosjants
3 Hon. Men., 64, 1970
Award, i.72 4



Draw 4

No. 1619 Y. Dorogov
4 Hon. Men., 64, 1970
Award, i.72 6



Win 6

JRH: Version of No. 1187 in EG22, which itself was honoured with 5 H.M. in '64' in 1968.

No. 1615: V. Evreinov. 1. h7 Ra1† 2. Kd2 Rh1 3. b6 Rh2† 4. Kd3 Rh3† 5. Kc4 Rh4† 6. Kb5 Rh5† 7. Ka6 Rh6 8. Bb8 Kxe7 9. Be5/i Rxh7 10. b7 Rh3 11. Bd6† and wins. i) 9. Bd6†? Kxd6 10. b7 Kc5† 11. Ka5 Rh1 12. Ka4 Kc4 13. Ka3 Kc3 14. Ka2 Rh2† 15. Kb1 Rh1† and draws.
JRH: Cf. Havasi (1923), No. 830 in '1234'.

No. 1616: A. Alekseev. 1. Kf6 Kh5 2. a4 e5 3. Kxe5 Kg4 4. b4 h5 5. a5 ba 6. ba h4 7. a6 h3 8. a7 h2 9. a8B and wins.

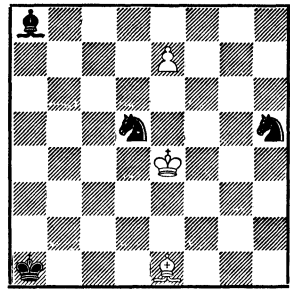
No. 1617: A. Sadykov. 1. Rc8† Bxc8 2. d7† Kg7 3. Bf8† Qxf8 4. e7 Qxf3† 5. Kxf3 Se5† 6. Ke4 Sxd7 7. e8S† and draws.

No. 1618: E. Pogosjants. 1. Ba8 Bxc6 2. b7 Bf3† 3. Ke1 Kc7 4. Kf2 Kb8/i 5. Kg1 g3 stalemate. i) 4. . . Bd1 5. Kg3 Sf1† 6. Kf2 Sd2 7. Ke1 Kb8 8. Kxd2 g3 9. Ke1 and draws.

No. 1619: Y. Dorogov. 1. Se2 Qxe2 2. Qg1 e3 3. Qh2 c1Q 4. d7†/i Kb7 5. Bd5† Bxd5 6. Qb8† Kxb8 7. Kb6 Qg4 8. d8Q† Qc8 9. Qd6† Ka8 10. Qxd5† Kb8 11. Qe5† Ka8 12. Qe4† Kb8 13. Qf4† Ka8 14. Qf3† Kb8 15. Qg3† Ka8 16. Qg2† Kb8 17. Qh2† Ka8 18. Qa2† Kb8 19. Qa7 mate. i) 4. Kb6? Bh3 5. Qe5 Qh5 6. Qxh5 Qa3 and draws.

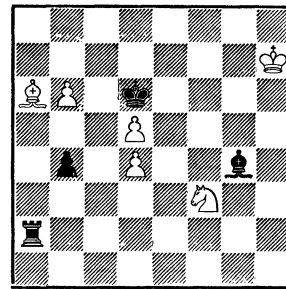
JRH: Seems to be a unique example of a win with 1Q against 2Q's.

No. 1620 G. Zakhodyakin
5 Hon. Men., 64, 1970
Award, i.72



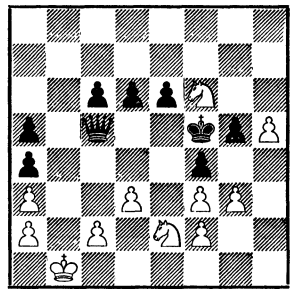
Draw 3

No. 1621 I. Krieheli
Commended, 64, 1970
Award, i.72



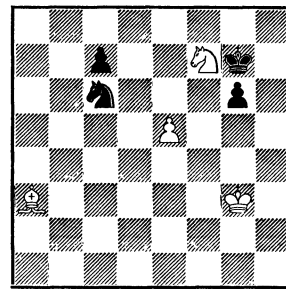
Draw 6

No. 1622 Y. Dorogov
and Al. Kuznetsov
Commended, 64, 1970
Award, i.72



Draw 11

No. 1623 A. Sekov
Commended, 64, 1970
Award, i.72



Win 4

No. 1620: G. Zakhodyakin. 1. e8S Sc7† 2. Kf5 Sxe8 3. Bc3† Ka2 4. Be5 Shg7†/i 5. Kg6 Se6 6. Kf7 S6c7 7. Ke7 Bc6 8. Bxc7 Sxc7 9. Kd6 and draws. i) 4. . . Kb3 5. Kg6 Bf3 6. Kf7 Bc6 7. Kg6 (compare the second theme in the sixth U.S.S.R. Team Championship, 1968-9, EG 1448 to 1456).

No. 1621: I. Krieheli. 1. b7 Kc7 2. d6† Kb8 3. Bc4 Ra7 4. Bd5 b3/i 5. d7 Bxd7 6. Bxb3 Rxb7 7. Bg8 Bc6† 8. Kh8 Bxf3 9. Bd5 Bxd5 stalemate. i) 4. . . Bc8 5. d7 Bxd7 6. Se5 Ba4 7. Bc6 Rxb7 8. Bxb7 Kxb7 9. Kg6 Bb5 10. d5 and draws.

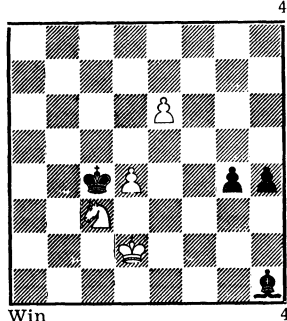
JRH: Stalemate known from, e.g. Prokes (1948), No. 237 in his 'Kniha'.

No. 1622: Y. Dorogov and Al. Kuznetsov. 1. Sd7 Qb5† 2. Kc1 e5 3. c4 Qb7 4. Sd4† ed 5. g4† Ke6 6. Sc5† dc 7. Kc2 and now W has a fortress: say 7. . . Qb8 8. Kc1 Qe5 9. Kd1 Kf6 10. Kd2 Qb8 11. Kc1.

No. 1623: A. Sekov. 1. e6 Kf6 2. Sd8 Sd4 3. e7/i Sf5† 4. Kg4 Sxe7 5. Bb2 mate. i) 3. Bb2? c5 4. Kf4 g5† 5. Ke4 Ke7 6. Ke5 Kxd8 draws.

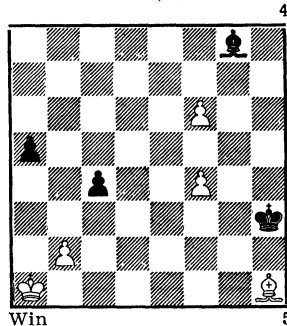
No. 1624: A. Sokolov. 1. d5 Bxd5 2. Sxd5 h3 3. e7 h2 4. e8Q h1Q 5. Qa4† Kc5 6. Qb4† Kc6 7. Qb6† Kd7 8. Qc7† Ke6 9. Qe7† Kf5 10. Qf6† Ke4 11. Sc3 mate.

No. 1624 A. Sokolov
Commended, 64, 1970
Award, i.72



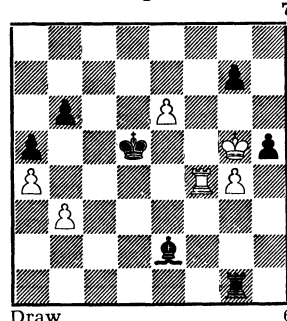
Win

No. 1625 R. Tavariani
Commended, 64, 1970
Award, i.72



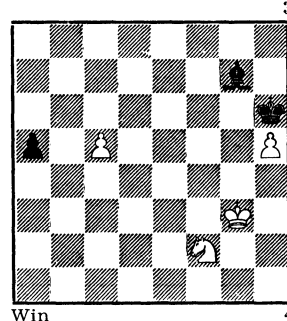
Win

No. 1626 M. N. Klinkov
Original



Draw

No. 1627 J. Vandiest
La Nation Belge, 1951



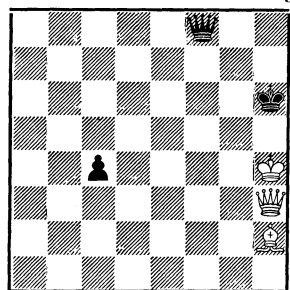
Win

No. 1625: R. Tavariani. 1. Bc6 Bf7 2. Bd7† Kh4 3. Kb1 Kh5 4. Bf5 Kh4 5. Bh7 Kg4 6. f5 Kg5 7. Bg6 Bxg6 8. fg Kxg6 9. Kc2 Kxf6 10. Kc3 and wins.

No. 1626: M. N. Klinkov. 1. e7 Bxg4 2. Rf1 Rg2 3. Rf2 Rg3 4. Kf4 Rg1 5. Rd2†/i Kc5 6. Rc2†/ii Kb4 7. Re1/iii Rg2 8. Rc2, positional draw, for 8. .. g5† is now met by 9. Kxg5. i) 5. e8Q? g5† wins wQ in a couple of moves. ii) Promotion is still met by .. g5†, which is also the reply to the otherwise enticing 6. Rd1? iii) 7. Rc8? g5†, followed by .. Bxc8.

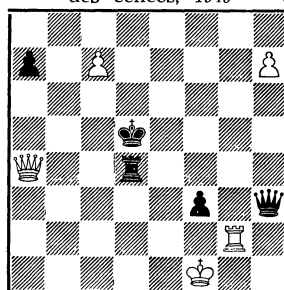
No. 1627: J. Vandiest. 1. Sg4† Kg5/i 2. h6 Bxh6 3. Sxh6 a4 4. c6 a3 5. c7 a2 6. Sf7† Kg6/ii 7. Se5† Kf6/iii 8. c8Q a1Q 9. Qf8† Ke6 10. Qf7† Kd6 11. Qd7† Kc5 12. Qc6† Kd4/iv 13. Kf4 Qa2/vi 14. Sf3† Kd3 15. Se1† Kd4/vii 16. Sc2† Kd3 17. Sb4† and wins. i) 1. .. Kxh5 2. c6 Bf8 3. Sf6† Kg6 4. Se8, or 1. .. Kh7 2. c6 Bf8 3. Sf6† K-- 4. Se8. ii) 6. .. Kf6 7. c8Q a1Q 8. Qh8†, or 6. .. Kh5 7. c8Q a1Q 8. Qf5 mate. iii) 7. .. Kg5 8. c8Q a1Q 9. Qg8† Kf6 10. Qf7† Kg5 11. Qg6 mate, or 7. .. Kh6 (h5) 8. c8Q a1Q 9. Qh8† Kg5 10. Sf3†, or 7. .. Kg7 (h7) 8. c8Q a1Q 9. Qd7† and soon mates or wins bQ. iv) 12. .. Kb4 13. Sd3† Kb3/v 14. Qd5† Kc2 15. Sb4† Kb2 16. Qd4† Kb1 17. Qd1† Kb2 18. Sd3† Ka2 19. Qa4† Kb1 20. Qb3† and mates. v) 13. .. Ka5 14. Qa8†. vi) 13. .. Qc3

No. 1628 J. Vandiest
Volksgazet, 1948



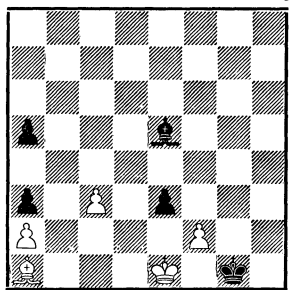
Win 3

No. 1629 J. Vandiest
Bulletin ouvrier
des échecs, 1949



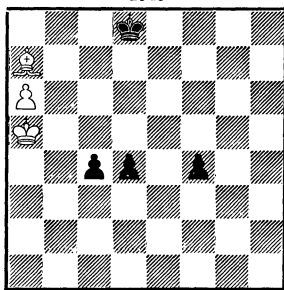
Win 5

No. 1630 J. Vandiest
Caissa (Weidenau), 1949



Win 5

No. 1631 J. Vandiest
Schweizer Arbeiter Schach,
1949



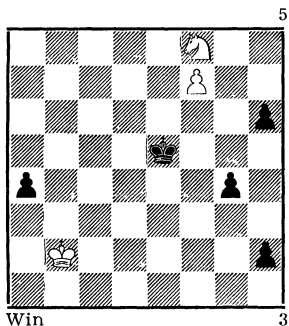
Win 3

14. Qd6 mate, or 13. .. Qf1† 14. Sf3† Kd3 15. Qb5†. vii) 15. .. Kd2 (e2) 16. Qg2†. Composer indicates 4 enfilades (skewer checks) in (ii), (v), (vi) and (vii).

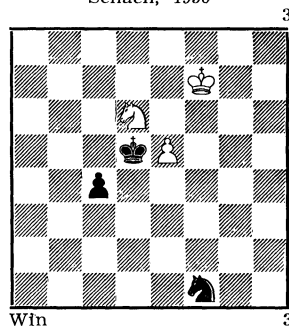
No. 1628: J. Vandiest. 1. Kg4† Kg7/i 2. Be5† Kf7/iii 3. Qf3† Kg8 4. Qd5† Qf7/iv 5. Qd8† Qf8/v 6. Qg5† Kf7 7. Qf6† Ke8 8. Qc6† Kf7 9. Kf5 Kg8†/vi 10. Bf6 Qf7/vii 11. Qa8† Qf8 12. Qg2† and mates.
i) 1. .. Kg6 2. Qh5† Kf6/ii 3. Qf5† Kg7 4. Be5†. ii) 2. .. Kg7 3. Be5† Kg8 4. Qg6†. iii) 2. .. Kg8 3. Qh8† Kf7 4. Qf6† transposes into the main line at move 7. iv) 4. .. Kh7 5. Qe4† Kh6 6. Qh1†. v) 5. .. Kh7 6. Qh8†. vi) The threat was 10. Qe6 mate. If 9. .. Ke7† 10. Bf6†, or 9. .. Qe8 10. Qf6†, or 9. .. Qg8 10. Qd7†, or 9. .. Qe7 10. Qg6† Kf8 11. Bd6, or 9. .. Qa3 (b4) 10. Qe6† Kf8 11. Bd6†, or 9. .. Qd8 10. Qe6† Kf8 11. Bd8† Kg7 12. Qg6† Kh8 13. Be5†. vii) 10. .. Kh7 11. Qb7† Kg8 12. Qg2†, or 10. .. Qh6 (a3, b4) 11. Qe8† Qf8 12. Qg6†, or 10. .. Qb8 11. Qg2† Kf8 12. Qg7†.

No. 1629: J. Vandiest. 1. Qc6† Kxc6/i 2. c8Q† Qxc8 3. Rc2† Kb5 4. Rxc8 Rh4 5. h8Q Rxh8 6. Rxh8 a5 7. Kf2/ii a4 8. Kxf3 a3 9. Ke3 Kb4 10. Ra8 Kb3 11. Kd2 Kb2 12. Rb8† Ka2 13. Kc2 Ka1 14. Rd8 Ka2 15. Rd3 Ka1 16. Rxa3 mate. i) 1. .. Ke5 2. h8Q† Qxh8 3. Rg5† Kf4 4. Qc1† Ke4 5. Rg4† Kd5 6. Rxd4† Qxd4 7. Qg5† Kd6 8. Qd8† and wins. ii) 7. Rh3? Kb4 8. Rxf3 a4 9. Ke2 a3 10. Kd2 a2 11. Rf1 Kb3 12. Kd3 Kb2 13. Rf2† Kb3 and holds the draw.

No. 1632 J. Vandiest
Volksgazet, 1949



No. 1633 J. Vandiest
Schweizer Arbeiter
Schach, 1950



No. 1630: J. Vandiest. 1. f3 Kg2 2. Ke2 Kg3 3. Kxe3 a4 4. Ke4 Bg7 5. f4 Kg4 6. c4 Bxa1 7. c5 Bc3/i 8. c6 Ba5 9. f5 Kg5 10. Ke5 Bc7† 11. Ke6 Bd8 12. f6 Kg6 13. f7 Kg7 14. Kd7 Ba5 15. Ke8 Bb4 16. c7 and wins. i) 7. .. Bf6 8. c6 Bd8 9. f5 Kg5 10. Ke5 Kh6 11. f6 Kh7 12. Ke6 Kg8 13. Kd7 Ba5 14. Ke8 Bb4 15. c7.

No. 1631: J. Vandiest. 1. Bb8/i d3/ii 8. Bxf4 Kc8 3. Kb6 d2 4. a7 d1Q 5. a8Q† Kd7 6. Qc6† Ke7 7. Bg5† Kf7 (f8) 8. Qf6† Kg8 9. Qe6† Kg7 10. Bf6† Kg6(h6) 11. Be7† Kg7 12. Qf6† Kh7 13. Qf5† Kg7 14. Bf6† Kf7 (f8) 15. Be5† Ke7 16. Qf6† Ke8 17. Qg6† Ke7 18. Bf6† Ke6 (d6) 19. Bh4† Kd5/vi 20. Qf5† Kd6 21. Qf6† Kd5 22. Qd8† and wins. i) 1. Bxd4? Kc8 2. Be5 c3 3. Bxf4 c2 4. Kb6 c1Q 5. Bxc1 Kb8 and draws. ii) 1. .. c3 2. Bxf4 Kc8 3. Kb6 c2 4. a7 wins, or 1. .. f3 2. a7/iii f2 3. a8Q f1Q 4. Bf4† Ke7 5. Qe4† Kd8 6. Qd5† Ke7 7. Qe5† Kf7 8. Qf5† Ke8 9. Qe6† Kd8 10. Bd6 Qa1† 11. Kb5 Qb1† 12. Bb4 d3/iv 13. Kc6 Qh1† 14. Kb6 Qh7 15. Ka6/v Qd7 16. Ba5† Kc8 17. Qg8† and mates. iii) 2. Bg3? Kc8 3. Kb6 f2 4. a7 f1Q draw. iv) 12. .. Kc7 13. Qd6† Kb7 14. Qd7† Kb8 15. Ka6 Qg6† 16. Bd6†. v) 15. Ba5? Qe7. vi) 19. .. Ke5 20. Bg3† and 21. Qd6†.

No. 1632: J. Vandiest. 1. Sg6† Kd4/i 2. f8Q h1Q 3. Qb4† Ke3 4. Qc5† Kd2 5. Qc3† Ke2 6. Sf4† Kf2 7. Qc5† Kg3 8. Se2† Kh2 9. Qd6† Kg2 10. Qc6† Kh2 11. Qxh6† Kg2 12. Qc6† Kh2 13. Qc7† Kg2 14. Qb7† Kh2 15. Qb8† Kg2 16. Qa8† Kh2 17. Qh8† Kg2 18. Sf4† Kg1 19. Qd4† Kh2 20. Qf2† and mates. i) 1. .. Ke6 2. f8Q h1Q 3. Qe7† Kf5 4. Sh4† Kf4 5. Qd6† Kg5 6. Qg6† Kf4 7. Qxh6† Kg3 8. Sf5† Kg2 9. Qc6† Kg1 10. Qc1† Kh2 11. Qf4† Kg1 12. Qd4† Kg2 13. Se3† Kf2 14. Qd2† Kg3 15. Qd6† Kf2 16. Sxg4† Kg2 17. Qd5† Kg1 18. Qd4† Kg2 19. Qe4† Kg1 20. Qe1† Kg2 21. Se3† Kh2 22. Qh4† Kg1 23. Qg3† and mates.

It is worth notice that the two lines end in echo mating manoeuvres (wSe2 in main line, wSg4 in (i), with appropriate wQ checks). AJR

No. 1633: J. Vandiest. 1. e6/i c3 2. e7/ii c2 3. e8Q c1Q 4. Qe6† Kd4 5. Sb5† Kd3 6. Qd5† Ke2/iv 7. Sd4† Ke1 8. Qe4† Se3 9. Qh1† Sf1 10. Qh4† Sg3 11. Qxg3† and soon wins. i) 1. Sxc4? Se3 2. e6 Sxc4 3. e7 Sd6† draw. ii) 2. Sb5? c2 3. Sc3† Kc4 4. Se2 Kd3 5. e7/iii Kxe2 6. e8Q† Se3 draw. iii) Cr 5. Sc1† Kd2 6. Sb3† Kc3 7. Sc1 Kd2 draw. iv) 6. .. Kc2 7. Sd4† Kb1 8. Qf5† Ka2 9. Qe6† Kb1 10. Qg6† Ka2 11. Qa6† Qa3 12. Qc4† Kb1 (b2) 13. Qc2† Ka1 14. Sb3† wins.

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