SPOTLIGHT

directed by Walter Veitch

EG18, No. 926: F. S. Bondarenko & Al. P. Kuznetsov. By adding a bPe3 and removing wPh4 Mr. Kuznetsov corrects the position. The solution remains the same.

EG24, No. 1295: E. L. Pogosjants. The study is incorrect after all. On p. 337 I "confessed" that after my 3. .. Sg6 4. a8S would save White, but R. Fontana (Zurich) proves the Bl win by 4. .. Kf7(6) 5. Sc7 Se7† 6. Kb8 Sc6† 7. Kc8 Sa7† 8. Kb8 Sb5 9. Sd8† Kf6 10. Se6 Ke7. The earlier composition by V. Vlasenko (No. 1346) correctly combines the draw by underpromotion to B and S respectively, a fine achievement.

EG25, No. 1344: P. Babich.

Correction
(wK moved from f8 to e8)

Win   4

An enquiry from Robert Pye, a young amateur of studies in Greystones, Eire, elicited that after 5. .. Bd6† 6. Ke8 Bl draws the original position by 6. .. Kb5 7. Ra1 (7. Kd7 Be5) Ba3 8. Kd7 Kc4 9. Bb6 (9. Rd1 Bb2 10. Bb6 d4) d4 etc. A happy remedy however is to move bK to e8 (Diagram) when the solution becomes: 1. Bd4† Kb3 2. Rc3† Kb4 3. a7 Re6† 4. Kd8 (The only square. 4. Kf8 allows the above draw, while if 4. Kd(f)7 then the later 7. Rxa7 with check draws) Ra6 5. Rc6 Ra4 6. Rc1 Be5 7. Ra1 Rxa7 (The point of 5. Rc6 is now clear, the threat was Rxa5 with check. Had bR still been at a6 then 7. .. Bxd4 8. Rxa6 Bxa7 9. Rxa7 d4 would draw.) 8. Rb1† Kc4 9. Bxa7. Now 9. .. d4 and, Robert Pye's point, the bP is still a force to be reckoned with (e.g. 10. Kd7? Kc3 11. Ke6 Kc2 12. R- d3 =), but he clinches the win with the following line: 10. Bb6 Kc3 (10. .. d3 11. Be3 Kc3 12. Rc1† K- 13. Bd2) 11. Ba5† Kc2 12. Rg1 Bf4 (12. .. d3 13. Rg2† transposes) 13. Rg4 Be5 (13. .. Be3 14. Bb6) 14. Kd7 d3 15. Rg2† Kb3 16. Rd2 Kc4 (16. .. Bc3 17. Rxd3) 17. Rd1 Bc3 18. Rc1 d2 19. Rxc3† Kd4 20. Rc6 wins.

EG26, p. 279, F14: wP at a6 should be bP.

No. 1392: N. Plaksin. This composition lost its first prize apparently because of anticipation (see p. 337), but the study is in fact incorrect. Stanley Collings of Wellingborough demonstrates that the last pawn move (namely .. h2-h1S) could have occurred a mere 9 moves from the diagram. In his "game" bPh7 is not captured; Wh plays gP to g6 and, after .. fxg6, plays fP to f7, then Qf6. Then after .. gxf6, wBh6 g5,

all the major pieces are fed to the eight rank via h6-g6-g8. Then whP advances to h5, captures bSg6, whereafter bhP recreates bS at h1. Diagram 1392 can be reached this way in no more than 77 moves.

No. 1397: A. Hildebrand. Instead of 8. Ke5, easier is 8. Ke6. If 8. .. Kxg7 9. Kd5 as in Note (v), while against the alternative 8. .. c4 9. bc and the pawn romps home.

No. 1402: F. S. Bondarenko & Al. P. Kuznetsov. Note (iv), which busts the study, should read: Not given is 3. .. Rh5, winning by .. Rd5 and .. Rd8.

No. 1406: W. Proskurowski. Note (i) gives 2. Kxe3? Ke7 3. Bxb3 Rh8 4. Bg8 Kf8, but Wh could draw this. The composer advises that instead Bl wins by 3. .. Ef2†, for after 4. Kxe4 (4. Kf4 Bd4) Kf6, threatening Rd4 mate, 5. e3 g5 6. Bg8 Kg7.

No. 1407: G. Sonntag. In Note (i) after 1. .. Sf6 Bl can play 6. .. g5 7. h1Q† Ke7 with a fortress position which seems a comfortable draw. An extra wP at a3 could be the cure.

No. 1413: C. Jonsson. A win, but for Black. 1. .. Rb8 (not .. Bxb7) 2. h6 Rxb7 3. h7 Rb1 4. h8Q Rg1† 5. Kh2† Kf7. Given by A. Broomhead (Tonbridge) and, per W. Proskurowski, also in Stella Polaris.

No. 1415: E. Thiele. The easy win is 4. Bxa8, but 4. Kxc3 as given is also just sufficient, i.e. 4. .. Ra7 5. Bxa7† Kxa7 6. Kc4 Kb6 7. Kd5 a4 8. Bxa6!

No. 1418: E. M. Hassberg. A dual win, despite Note (i), is 1. d4 a1Q 2. f4 (not Rd2) Qa8 3. Rf1 Qa4 4. Kf2† Qd1 5. Rxd1 Kxd1 6. e4 Kc1 7. e5 Ra1 8. Rxb2 Kxb2 9. e6 Ra7 10. d5 Re7 11. f5 etc.

No. 1420: W. Proskurowski. Despite Note (i) 1. axb8Q† Kxb8 2. Kxb5 Ka7 3. Ka5 e5 also draws, i.e. by 4. fxe6 fxe6 5. Kb5 e5 6. Ka5 (to go and capture bP on e5 would be fatal) e4 7. Kb4 Kxa6 8. Kc4 e3 9. Kd3 Kb5 10. Kxe3 Kxc5 11. Kd3 Kxc6 12. Kc4 =. The composer agrees.

EG27 has its average amount of addled analysis (e.g. No. 1488: T. B. Gorgiev. Where in Note iv is the mate?), but I shall confine myself to a task of redemption:-

No. 1466: V. V. Yakimchik. 2. .. Kxh5 is not met by 3. Re8 e1Q 4. Rxe1 Bxe1 5. Ke6 as suggested, for 5. .. Bc3 (b4) would draw. The nice line instead is 3. Bg3 Bf4† 4. Kc5! Bxg3 5. Re8. Now if 5. .. e1Q 6. Rxe1 Bxe1 7. f7 and wK prevents .. Bb4. Yakimchik often has these subtle touches.

EG28, No. 1519a: P. Farago. The Bl win is clear cut, a mate in 6: 5. .. Qh1† 6. Kg8 Qd5† 7. Kf8 (7. Kh8 Se7) Qf5† etc.
E. Allan (Edinburgh), W. Proskurowski (Täby) and O. Weinberger (New York) kindly took the trouble to advise this.

No. 1469: V. A. Asmolov. From Dresden Mr. Hans Vetter, problem and study editor of the East German magazine "Schach", advises that some of his solvers showed that, despite Note (i), 1. Kxf5 also wins. After 1. .. c3 2. Kg6 (not Be4) c2 3. Se7 c1Q 4. Kh6 and 5. Sg6† etc.

No. 1563: J. Sevcik. A mate in 5. 2. Sc3† 3. Rd1 4. Sb5.

EG29, No. 1590: J. Vandiest. After 8. Qxf6† the position in essence in like No. 684 in Tattersall and can also be won as proposed by Horwitz, and vice versa. Moreover, despite Note (i), another dual win is 1. Qd5†

Kh8 2. Qc6 f5 because of 3. Qd7 Qg8 4. Qd4† Qg7 5. Qd8† Qg8 6. Qh4 Qg7 7. Kg5† Kg8 8. Qc4† Kh8 (.. Kf8 soon loses bQ) 9. Qc8† Qg8 10. Qc7 (threatening Kh6) Qg7 11. Qh2† Kg8 12. Qa2† Kh8 and Wh mates in 3.

No. 1614: A. Sadykov. Black wins by 1. .. Ra8† 2. Kc7 Ra7† 3. K-Rxh7.

EG29, diagram 5. AJR apologises to DVH for supplying wrong information. The position is from Gligoric-Smyslov, IBM Amsterdam tournament, 1971.

From a review....

(In **The Listener** of 27.vii.72 a review by Francis Wyndham of Vladimir Nabokov's recent book POEMS AND PROBLEMS was published. The review is strangely relevant in places to **EG,** and it contains a number of illuminating phrases. Acknowledgment to **The Listener.**)

VN appears to have been a member of the Duma in 'Leningrad' in 1917, but to have been in exile from his native Russia since the Revolution. He translates his own poems. The 18 problems were composed between 1932 and 1970. FW: 'A nostalgic poem, written in Berlin in 1927, describes a dream in which the exiled writer imagines he is being executed in his native Russia ... The last 4 lines struck me as expressing both a sense of guilt and a longing for death. But no sooner had I read them than a stern footnote reproved me: "Freudians have found a 'death wish', and Marxists, no less grotesquely, 'the expiation of feudal guilt'. I can assure both groups that the exclamation in this stanza is wholly rhetorical, a trick of style, a deliberately-planted surprise, not unlike under-promotion in a chess problem." I then felt rather a fool: I had been taken in by a deliberate trick, it seems, fallen into a trap and made the wrong move. This is all too familiar a feeling for the amateur chessplayer, but rare, I should have thought, for the reader of poetry.' The review continues: '...Nabokov refuses to apologise for including chess problems in a collection of poems. They "demand from the composer the same virtues that characterise all worth-while art: originality, invention, conciseness, harmony, complexity and splendid insincerity. The composing of these ivory-and-ebony riddles (elsewhere in the review FW coins the phrase 'flawless and hermetic artefact') is a comparatively rare gift and an extravagantly sterile occupation; but then all art is inutile, and divinely so, if compared to a number of more popular human endeavours.' The reviewer (FW) took the book to Reykjavik, where his attempts to solve the problems helped to pass the time waiting for Fischer and Spassky to begin their match. He had hoped to discern in their composition 'those magic qualities which distinguish Nabokov's literary style: beauty, daring, perversity, panache, a sudden exquisite simplicity.' But he found in them only a consistently baffling ingenuity. Turning to the chess masters present, he found (hardly surprisingly) that they could not be bothered to help, professing boredom and dismissing them as 'artificial conceits bearing no relation to any actual position in a real game: these experts were more concerned with a live battle between two individuals. I had heard that VN ... refused to attent and write about the World Championship. Presumably he, in his turn, was bored by the element of competition involved, and perhaps repelled by the inevitable impurity attendant on the introduction of human personality into an abstract science or art. As Spassky's expression of

affronted dignity and stoic disapproval increasingly reminded me of a priggish prefect at a minor English public school, while Fischer's antics more and more resembled those of Jerry Lewis in **The Nutty Professor,** I began to see Nabokov's point. What had become of the cerebral beauty and sinister symbolism supposedly attached to this "queen of games"?' But FW 'never saw his point entirely'. VN claims that problems are the poetry of chess, but 'one expert at Reykjavik firmly disagreed: "It's the endgame that's the poetry of chess", he said.' My (AJR) comment is personal: it is gratifying to find independent confirmation of the analysis of the nature of chess, chess composition, and the distinction between problems and studies, TEST TUBE CHESS (especially the chapter on the 'apologist'): the confirmation is admittedly an amalgam of Nabokov, Wyndham and the anonymous chess master at Reykjavik, but to me it is strong and clear. None of those three, poet, critic or chess master, would have difficulty in comprehending the title TEST TUBE CHESS, which has puzzled numerous reviewers.   AJR

For another review of 'TTC', readers may like to have the following, from CHESS, July 1972.

David Hooper reviews

Studies are captioned 'White wins' or 'White draws' whereas orthodox problems are captioned 'White mates in X moves'. The difference is significant; study enthusiasts form a group apart from problemists. This book is the first and only really complete guide to the world of studies. Problems are rarely mentioned, but the pages are full of references to the game, the theory of which is common ground alike for players and study-folk. The book is well made, and proofs well read; I found no notation errors.
Why 'Test Tube Chess'? The author implies that study enthusiasts examine everything with scientific precision; for in the endgame, given sufficient analysis, it should be possible to make definitive statements: 'White wins', or 'White draws', but never 'White has the better chances'. The book is divided into twelve chapters, in which the endgame study is looked at from twelve different points of view: that of the solver, the player, the composer and so on. However, nothing is written merely for the specialist, and all is equally readable for the initiate or the expert. The author's enthusiasm, his fund of allusion and anecdote, the discursive comment, and glimpses of chess history, make an interesting book for either bedside or more serious study.
More than 300 studies with solutions alongside are sprinkled through the pages. You do not have to solve them unless you want to, you are free to enjoy their beauty. Unlike the game there is little sense of struggle in a study; it may be difficult to solve, but that is not its secret; it may instruct - if so this is incidental. The study has many a supposed raison d'être and the author, indeed, advances several. Such justification seems to me to be unnecessary. When I unravel the depth of a fine study, or better still see what others have unravelled for me, I do not want to be told it's good for me, that it will teach me something; the art is there to be enjoyed, all the more, perhaps, for its being quite useless. Said one of the world's greatest composers, advising me as to how I should judge a competition for studies, 'First choose those which warm the heart'. And this book indeed makes anyone happy whose heart can be warmed by the beauty of chess. The brilliant

combinative play in studies far surpasses that which is ever likely to happen in a game: they are the poetry of chess.

A study must be sound - there should be no alternative ways for White to win (or to draw); it must be economical - there should be no superfluous material, and ideally every piece should play its part; and a study must surprise us - herein lies its greatest art. The diagram shows a classic example from the book, by Liburkin (1931), a natural-looking position from which surprising combinations spring. Two variations follow 1. Sc1.
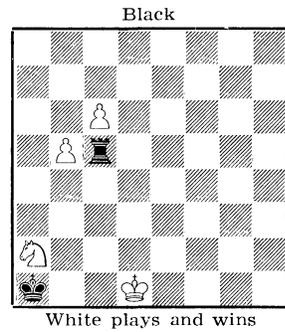
Black

White plays and wins

1. ... Rxb5 2. c7 Rd5† 3. Sd3! Rxd3† 4. Kc2 Rd4 5. c8R! Ra4 6. Kb3 wins, and not here 5. c8Q? Rc4†.

1. ... Rd5† 2. Kc2 Rc5† 3. Kd3 Rxb5 4. c7 Rb8 5. cbB! and not 5. cbQ or R? stalemate.

We are surprised at the under promotions, that these can be achieved (forced, if White is to win) with so few pieces on the board; and surprised that White can even sacrifice some of his scanty material (3. Sd3!); above all we are surprised that anything of the sort can happen at all.

There is a useful glossary. The author traces the verb 'to cook' (in connection with problems and studies) to Kling and Horwitz, in 1851, remarking that the origin of the usage is obscure. Not so, for it was current slang at the time, and the O.E.D. gives the meaning: to ruin, spoil, 'do for'. But Roycroft has well and truly beaten the lexicographers as to date, for they quote the Field chess column of 1889!

Review "100 Studies", Tbilisi, 1972. This is a collection of studies by composers from the Georgian Republic. The compilation is made by the young and already prolific composer Velimir Yosifovich Kalandadze, represented by 57 studies. The other names are Krikheli, Kvezereli, Nadareishvili, Neidze, Tavariani, Tabidze, Makhatadze, D. Gurgenidze, Sereda and Dadunashvili, 3 of whose 4 studies in the book we are reproducing in **EG** Nos. 1683-5. The book has 128 pages and is entirely in the Georgian language, making it very difficult (impossible for this reviewer) to decipher the sources.   AJR

E G - Volume III
With **EG33** will begin our third volume. That is, page numbers will re-commence from 1, but issue numbers and diagram numbers will continue serially. Also, will subscribers please take this warning that the **subscription rate will increase.** Full details in **EG31.** Many correspondents want an index, even several indexes: we shall do the best we can, but an elaborate index is not possible.

WORLD CHESS COMPOSITIONS TOURNEMENT (WCCT)
Organisational details of this team event (see **EG29,** p. 368) have been published in Schach-Echo 19/72 in both German and English. Countries must appoint team leaders (in Britain this will be done by The British Chess Problem Society). 2 compositions on each theme are allowed by each team. Algebraic notation. In each theme section the first 30 classified compositions will be awarded points from 30 down

to 1 (points will be divided equally among compositions classified as equal). The overall winner is the team with the highest total (all sections accumulated). The 3 best composers in each theme section will be awarded a certificate, as will the 3 leading teams overall. The themes are still not announced. There will be at least 10 months between the date of announcement and the closing date of the WCCT.

FOR SALE
A few copies (first come, first served, and very sorry that I cannot maintain any 'wants lists' - but do send your wants to Mr A. G. Sharp, 23 Wimborne Drive, Pinner, Middlesex HA5 INH), of the following may be purchased from AJR.
Sovjetsky Shakhmatny Etyud, Moscow, 1955. The '650' classic. **£ 2.25. Izbrannye Etyudy,** by Nadareishvili, Tbilisi 1970. In Russian. 230 studies, of which over 100 by the author, the remainder mainly by Georgian Republic composers. Hard cover, with photograph of autor. **£ 1.75. Etyudy,** by Kasparyan. 269 studies by the only study Grandmaster. **£ 0.75.** **All-Union Championships for Chess Composition,** Moscow 1956. Problems and studies in U.S.S.R. events. A very rare paperback. Cver 435 diagrams. **£ 2.00.** **Problempalette,** Vienna 1972, by Chlubna and Wenda. 300 problems (no studies) by Austrian composers. Only 600 copies printed, hence the high price: **£ 1,75.**
All prices include postage.

Diagrams for composers and analysts - and editors!
Mr D. Pletts, Vanbrugh Printing Services, 38 Calvert Road, London SE10, can provide diagrams with plenty of space at the top (for identification and source) and bottom (about $3^{1}/_{2}$ inches for solution). Diagrams themselves are pale green, the best colour for clarity. As used by AJR!

THE RUEB SUPPLEMENT - No. 2 (pages 398 to 403)

JUDGING STUDIES
by J. R. Harman

In judging studies there are three factors: -
- soundness
- novelty
- merit

The first two are in principle objective and capable of being decided without intervention of personal or individual opinion, for example with the aid of a computer. The third factor (which includes ingenuity, obviousness, economy, evaluation of the novelty, etc.) is subjective, and its exercise calls forth the qualities expected of a good judge.
To test for soundness needs a very powerful analytic faculty, particularly in positions which look both natural and level. The log of **EG** shows clearly the fallibility of composers (and judges, and solvers) in the face of the paramount requirement of soundness. Few parties can be satisfied with this aspect, especially as the more serious, or formal, tourney usually has the drawback of minimal testing, while the less serious informal type, though having the advantage of solvers, suffers as a rule from a lower standard of entries.
However, we are going to consider mainly novelty here. To test for novelty the judge must have either a prodigious memory or a massive

collection of previous studies appropriately indexed or arranged for retrieval. Memory is notoriously unreliable, at the best of times. As one ages, moreover, it is common experience that memory for recent events is not as retentive as for earlier. Judges tending to be older rather than younger, the danger of a poor award cannot be ignored. And reliance on memory can prejudice an award in opposite ways: a judge may be quite sure that he has seen a similar composition before, be unable to identify the recollection, but still be so sure of himself that he will **under**value what he is being asked to judge; on the other hand a judge may feel quite certain of originality and commit the error of **over**estimation.

Thematic Aggregation
(A-D)
2
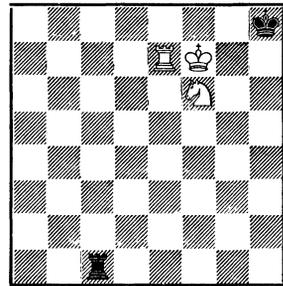
3
White Wins, Black to Move
.. Rc7; or .. Re1.

A. **D. Petrov**
Shakhmaty 1970
3
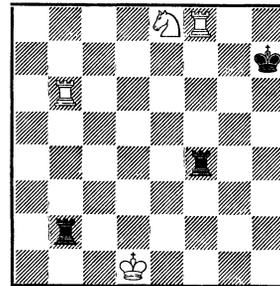
Win   4
1. Sf6† Kg7 2. Rg8† Kh6 3. Rh8† Kg7 4. RxR Rd4† 5. Kc2 KxR 6. Kc3 Ra4 7. Rg2 Ra3† 8. Kd4 Ra4† 9. Ke3 Ra3† 10. Ke4 Ra4† 11. Kf5 Ra5† 12. Kg6 Ra2 13. Rg5 Ra5 14. Sd5 Kg8 15. Re5 Kf8 16. Rf5† wins.

B. **G. Reichhelm**
D.S.Z. 1901
2
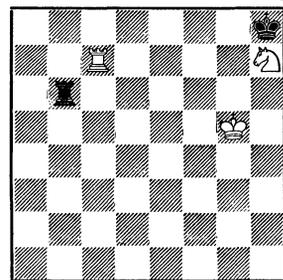
Win   3
1. Kf5 Rh6 2. Sf6 Rh1 3. Ke6 Re1† 4. Kf7 Rc1 5. Re7 wins, as in A.

C. **J. Hasek**
Cesko Sach 1929
2
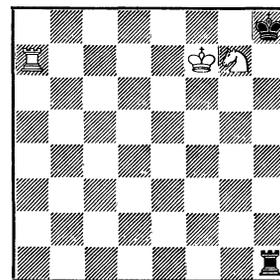
Win   3
1. Sh5 Rf1† 2. Sf6 Ra1 3. Re7 Re1 4. Se4 Kh7 5. Re6 Rf1† 6. Sf6† Kh6 7. Re5 Rf5 8. Re4 Rf1 9. Rg4 wins, though clearly 5. Re5 as in A and B is quicker - we have a dual here.

399

The possession of a massive collection well arranged, grouped and indexed is a luxury which it is unlikely that any judge has had time to assemble. It has taken me some 7 years to assemble 10,000 studies and to group and index them for reasonably ready reference; had I

D. **A. Schamis**
Shakhmaty 1956

3

THEMATIC AGGREGATION
(E - G)

1
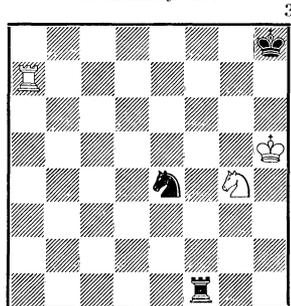
Win 3
1. Kg6 Sf6 2. SxS Rg1† 3. Kf5 Rf1† 4. Ke6 Re1† 5. Kf7 Ra1 6. Re7 Ra7 7. Sd7 Kh7 8. Sf8† Kh8 9. Sg6† wins. Again the same as before, but showing the alternative opposition by bR (6. .. Ra7 instead of 6. .. Re1). Both lines are, of course, part of both studies.

3
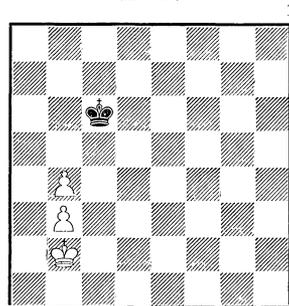
E. **L. Zoltan**
Magyar Sakkélet 1970

1

F. **V. Kovalenko**
Problem 1967

2

Win 3
1. b4 Kd6 2. Ke2 Kc7 3. Kd3 Kb7 4. Kd4 Kb6 5. Kc4 Kb7 6. Kc5 Kc7 7. b6† Kb7 8. Kb5 Kb8 9. Ka6 Ka8 10. b7† Kb8 11. b5 wins, or 10. b5 first. The position after 6. .. Kc7 is in fact 17b in Fine's 'Basic Chess Endings' (1941), as Walter Veitch points out, and is part of K and P endgame theory. Indeed, with wP's as in diagram, wKc1 and bKe5, we have a 1935 didactic position by Grigoriev, who is also responsible for a number of interesting examples of wins with doubled pawns against a single pawn. AJR

Win 4
1. Kd2 Sa2 2. c3 Kc8 3. Kc2 Kb7 4. Kb2 Sb4 5. PxS KxP 6. Kc2 Kc6 7. Kd3 Kb5 8. Kc3 Kc6 9. Kc4 Kb6 10. b5 Ka5 11. b6 KxP 12. Kb4 wins. This is different, because of the position after 10. .. Ka5, the sacrifice 11. b6 being the only way to win. AJR

400

been a composer or a solver, I should not have had the time. Even so, 10,000 is by no means comprehensive, the indexing is necessarily limited, and human error will intervene. Eut despite these disabilities, it is an advance on memory, as the notifications in **EG** demonstrate. For if unsound studies are eliminated, and if prior art is known, the judge may confidently exercise his subjective assessment of merit. Ideally he should be relieved of the chores of testing for soundness and finding the prior art.

The practice of judges in making comments on their awards is useful and illuminating; but how much more valuable it would be if judges would indicate more specifically the true merit of the composition.

For example, **A** is a recent prize-winner. Comparison with **B, C** and **D** shows that after move 10 the winning process is known exactly from these prior compositions; it could even be argued that the preceding 4 moves added little, if anything, to the demonstrations of G. Reichhelm, J. Hasek and A. Schamis (at intervals of 28 and 27 years). Thus the merit of D. Petrov must lie within the first 5 moves, and the decision would have been so much more interesting had it included these considerations.

Again, **E** was recently honoured. Now, even if we overlook the basic simplicity of the play and its presence in the standard treatises, we find clearly superior forerunners (there is an a-file stalemate added after 10. . . Ka5) in the **F** and **G** pair. It would have been interesting to have the judge's views on the merit of **E** in the light of **F** and **G**.

H is another prize-winner. Eut I, **J, K, L, M, N, O** and **P** all terminate similarly; in **O** after move 3 at the earliest, and move 4 at the latest, the winning combination has been used in composition since (at least) 1896 and at various times and by various composers 7 or more times. One could argue that in a field as well tilled as this, any composition differing from the considerable prior art shows much ingenuity in avoiding what is known. But this can be clear to the judge only if he knows the extent of that prior art, and what degree of merit should be accorded to a perhaps minor extension under these circumstances is a genuine challenge to a judge. How much clearer the award would be if the judges had explicitly discussed these considerations.

| G. | V. Kovalenko and **E. Dvizov** Problem 1967 | **THEMATIC AGGREGATION** (H-Q) |
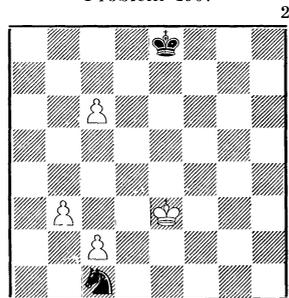
Win   4
1. Kd2 Sa2 2. c3 Kd8 3. Kc2 Kc7 4. Kb2 Sb4 5. PxS KxP 6. Kc2 Kb6 7. Kd3 Kb5 8. Kc3 wins (F).

1. Bd5† QxB 2. Se7† wins.

401
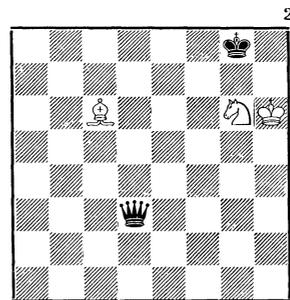
H.   **V. Asmolov**
Ajedrez 1971
4
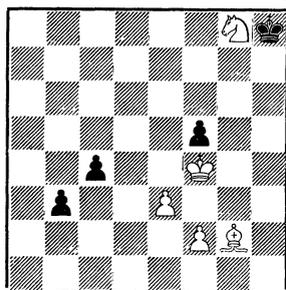
win   5
1. Kg5 b2 2. Se7 b1Q 3. Kh6
Qb6† 4. Bc6 Qc5 5. Sg6† Kg8
6. Bd5† QxB 7. Se7† wins.

I.   **A. Troitzky**
Novoye Vremya, 1896
4
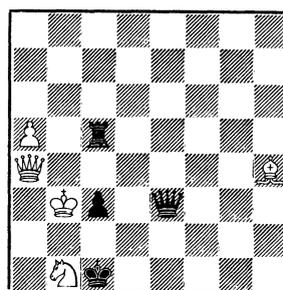
Win   5
1. Qa3† Kd1 2. QxR QxQ 3.
SxP† Kc1 4. Bg3! Q∽ 5.
Bf4(†) wins.

J.   **H. Rinck**
D.S.Z. 1902
4
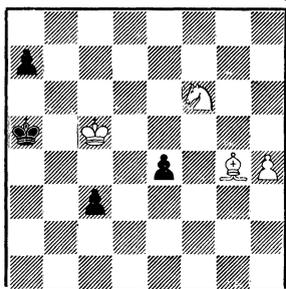
Win   4
1. Sd5 c2 2. Se3 c1Q† 3. Sc4†
Ka4 4. Bd1† QxB 5. Sb2†
wins.

K.   **H. Rinck**
Chess Amateur 1915
3
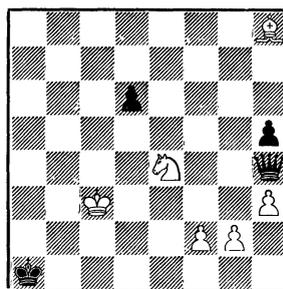
Win   6
1. Kb3† Kb1 2. Sc3† Kc1 3.
Bd4 Kd2 4. Bf6 Qf4 5. Bg5
QxB 6. Se4† wins.

L.   **A. Troitzky**
Collection 1924
4
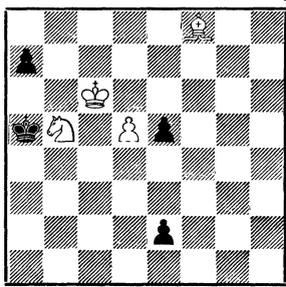
Win   4
1. Sd6 e1Q 2. Sb7† K any 3.
Sc5† Ka5 4. Bh6 any 5.
Bd2(†) QxB 6. Sb3† wins.
1. .. Ka4 2. Se4 e1Q 3. Sc5†
Ka5 4. Bh6, transposes.

M.   **A. Troitzky**
Collection 1924
5
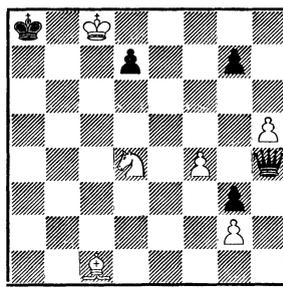
Win   6
1. Sb5 Qe7 2. Sc7† Ka7 3. Ba3
Qe3 4. Bb2 QxP 5. Bd4† QxB
6. Sb5† wins.

N. **A. Troitzky**
Collection, 1924

6
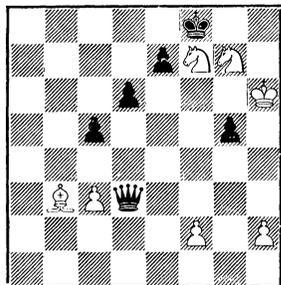
Win 7
1. Se5 PxS 2. Se6† Kc8 3.
Kg7 Qe4 4. Bd5 Qa4 5. f3
Qd7 6. Bc4 Q any 7. Bb5(†)
wins.

O. **S. Grodzenski**
Schach 1965

4
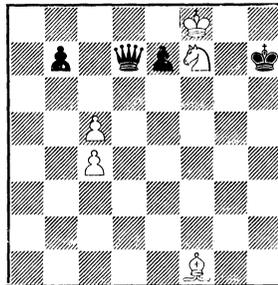
Win 5
1. Bh3 e6 2. BxP Qd3 3. Bd5
b5 4. Be4† QxB 5. Sg5† Kg6
6. SxQ PxP 7. c6 wins.

P. **A. Sarychev**
Molodezh Gruzii 1970

6
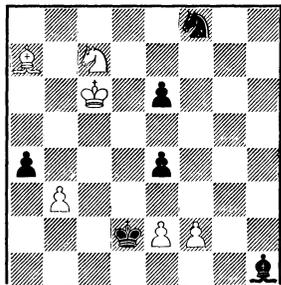
Win 6
1. Be3† Kc3 2. PxP Kb4 3.
Bc5† KxP 4. BxS e3† 5. f3
BxP† 6. PxB e2 7. Sa6 e1Q
8. Sc5† Ka5 9. Bh6 Qb4 10.
Bd2 wins.

Q. **Horwitz** and **Kling**
Culled from Chess
Amateur 1913

3
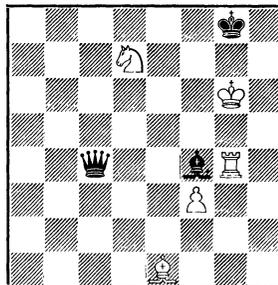
Win 5
1. Sf6† Kf8 2. RxB QxR 3.
Bf2 wins.
This study was one of a se-
ries entitled "Chess Studies
Revised". This series does
not seem to have been pu-
blished in book form.

COMMENTS ON RICHARD HARMAN'S ARTICLE

by a judge (AJR).

No one, I think, can take issue with the statement of the problem of judging, nor with any of the comments. The examples, however, do not entirely support the argument, and it is interesting to enquire why and to endeavour to draw constructive conclusions.

A impresses a judge because every line is echoed, following 6. .. Ra4 or 6. .. Rd1. If the **echo** is anticipated, the composition is worthless, unless the judge feels that improvements in the setting, attractive introductory manoeuvres, or the act of combining different ideas suffice as considerations for salvage (though even in this case one might maintain that the study, worth publishing, should not be competition material). The echo has then to be identified ('objective novelty') and then evaluated ('subjective assessment'). To identify implies a perfectly designed system and a perfect implementation of it and a perfect use of it. A big implication. It also implies that the composer should expressly state his idea, or theme, so that both objective search and subjective assessment may proceed with efficiency and freedom from error, especially that most insidious error, omission. Therefore, all tourney announcements, all entries to those tourneys, and all solutions submitted for scrutiny to search or judgement, ought to include an (absolute) requirement that the idea, or claim for originality, should be stated. A natural corollary is that there should be a further classification of tourneys: those where these standards do apply, and those where they do not. Perhaps 'advanced' and 'beginners' would serve? We are here addressing, of course, only the advanced tourney.

We can easily appreciate that the assessment of **A,** now shown to depend on the degree of originality of the echo, is highly subjective. How to obtain some uniformity of judging in such cases is what judges should be debating. But the debate is rendered possible only by identification of what is in fact objectively novel in the composition: as this can be achieved solely by method and labour, the case for a classification system is conclusive.

A to **D** show the dangers of too great reliance on submitted (printed) solutions (perhaps only a single line given) and on a static system (the echo feature not indexed). **E, F** and **G** are, I think, complete and self-contained, a model of the effectiveness of the system where the study being researched falls into the ready-made slots of the classification method. **H** to **P** underline the dangers again. Consider the position of **H** after Black's move 3 (the introduction to which has the highly commendable feature of non-capture by either side). The charm of W's 4th hinges on the tactical features that prevent 4. Sg6†? (Qxg6†), while allowing the actual self-pinning (that is, in reply to a check) and non-checking move 4. Bc6 to win. These features involve an unpinning threat (5. Sg6†), and cP that is to promote in one line and fail to promote in the other, all in addition to the trite B-checks/S-fork that in fact terminates the main line and must be considered 'common knowledge'. Therefore we need a statement by the composer of his intention, an account of the prior art by the researcher, who only now knows exactly what to look for, and an evaluation by the judge of his claim. Without these three elements there is neither real objectivity nor chance of a good award.
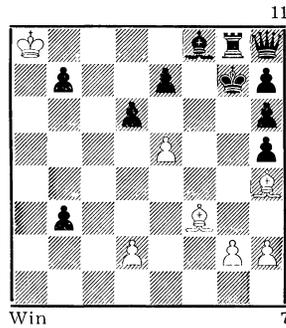
DIAGRAMS AND SOLUTIONS

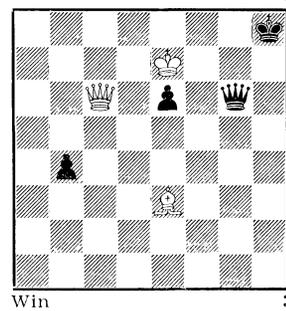**No. 1634**   **J. Vandiest**
Schweizer Arbeiter
Schach, 1950

4

Win   4
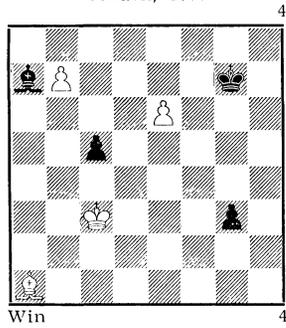
No. 1635   **J. Vandiest**
Volksgazet, 1950

3

Win   3
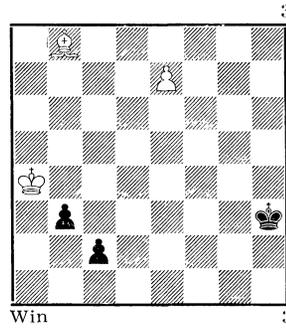
No. 1636   **J. Vandiest**
La Nation Belge, 1951

11

Win   7

No. 1637   **J. Vandiest**
1st prize, Bulletin
ouvrier des échecs, 1952

4

Win   3

No. 1634: J. Vandiest.　1. Kc4†/i Kg6 2. Be5 g2 3. Bh2 Kf6 4. Kd5 c4 5. Bg1 Bb8 6. Bd4† Ke7 7. Bc5† Kd8 (e8)/ii 8. Kxc4 Ke8 (d8) 9. Kd3 Kd8 (e8) 10. Ke2 g1Q 11. Bxg1 Ke7 12. Kd3 Kxe6 13. Kc4 Kd7 14. Kb5 Kc7 15. Ka6 Kd7 16. Kb6 Ke7/iii 17. Kc6 Kd8 18. Bb6† Ke7 19. Bc7 Ba7 20. Kb5 Kd7 21. Ka6 and wins. i) 1. Kd3†? Kf8 2. Ke2 Ke7 3. Kf3 Kxe6 4. Kxg3 Kd7 and draws.　ii) 7. .. Kf6 8. e7 Kf7 9. Kxc4 g1Q 10. Bxg1 Kxe7 11. Bf2 and wins.　iii) 16. .. Bc7† 17. Ka7 followed by Ka8, Ba7 and Bb8.

No. 1635: J. Vandiest.　1. Bf4/i b2 2. e8Q c1Q/ii 3. Qh5† Kg2 4. Qe2† Kg1 5. Qh2† Kf1 6. Bxc1 b1Q 7. Qh1† Ke2 8. Qg2† Ke1 9. Bd2† Kd1 10. Qf1† Kc2 11. Qf5† Kb2 12. Bc3† Kc1/iii 13. Qf4† Kc2/Kd1 14. Qd2 mate.　i) 1. e8Q? c1Q 2. Qh5† Kg2 3. Qg4† Kf1 4. Qf3† Kg1 5. Ba7† Kh2 6. Bb8† Kg1 and W is making no progress.　ii) 2. .. b1Q 3. Qh5† Kg2 4. Qe2† Kg1 5. Be3† Kh1 6. Qh5† Kg2 7. Qg4† Kf1 8. Qf3† Ke1 9. Qf2† Kd1 10. Qd2 mate.　iii) 12. .. Ka2 13. Qd5† and mates.

No. 1638   J. Vandiest
La Nation Belge, 1952

Win
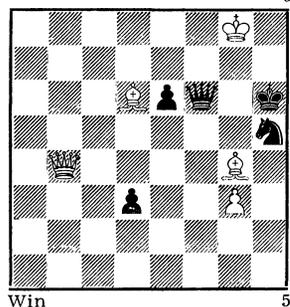
No. 1639   J. Vandiest
La Nation Belge, 1954

Win
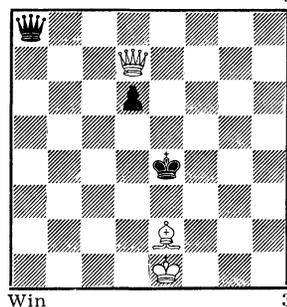
No. 1636: J. Vandiest. 1. e6 d5 2. Be2 b2 3. Bd3 b1Q 4. Bxb1 d4 5. h3 b5 6. Kb7 d3 7. Kc6 b4 8. Kd5 b3 9. Kc4 Kg6 10. Bxd3† Kg7 11. Bb1 b2 12. d3 Kg6 13. d4† Kg7 14. Kd3 Kg6 15. Kd2 (c3)† Kg7 16. Kc2 Kg6 17. Kxb2† Kg7 18. Kc2 Kg6 19. Kd2 (c3)† Kg7 20. Kd3 Kg6 21. Ke3† Kg7 22. Ke4 Kg6 23. Kd5† Kg7 24. g4 hg 25. hg h5 26. g5 h6 27. g6 Qh7 28. gh Rh8/i 29. Kc6 Rxh7 30. Bxh7 Kxh7 31. Kd7 Bg7 32. d5 Bf8 33. Exe7 Bxe7 34. Kxe7 h4 35. Kf7 and wins.   i) 28. .. Kh8 29. hgQ† (Excelsior!) and wins.
JRH: An interesting comparison is Kok, Schaakwereld, 1938 (qrb5/pk1p4/p2Pp3/p3Pp2/B4P2/1P6/5pK1/6B1); 1. Kxf2 Kb6 2. Ke2† Kb7 3. Ke3 Kb6 4. Kd3† Kb7 5. Kd4 Kb6 6. Kc4† Kb7 7. b4 ab 8. Bd1 a5 9. Kb5 a6† 10. Ka4 any 11. Bf3 mate.

No. 1637: J. Vandiest. 1. Ed4† Kh7 2. Qh1† Qh6 3. Qe4† Qg6 4. Qh4† Qh6 5. Qg3 b3/i 6. Qe5 b2 7. Qh8† Kg6 8. Qf6† Kh5 9. Qf3† Kg6 10. Qf7† Kg5 11. Be3† Kg4 12. Bxh6 b1Q 13. Qf4† Kh3 14. Qf3† Kh2/ii 15. Bf4† Kg1 16. Qg3† Kf1 17. Qh3† Kf2 18. Qh2† Kf3 19. Qg3† Ke2 20. Qg2† and mates or wins bQ.   i) 5. .. Qg6 6. Qh2† Qh6 7. Qe5 etc., or 5. .. e5 6. Qxe5 Qh4† 7. Kf7.   ii) 14. .. Kh4 15. Bg7 Qb4† 16. Kf7 Qg4 17. Bf6† Kh5 18. Qh1†.

No. 1638: J. Vandiest. 1. Pf8†/i Kg6/iii 2. Qe4† Kg5 3. Bh6† Qxh6/iv 4. Qe3† Kg6/v 5. Bxh5† Qxh5/vi 6. Qxe6† Kg5 7. Kg7 d2 8. Qe5† Kg4 9. Qe2† Kg5 10. Qxd2† Kg4/vii 11. Qe2† Kg5 12. Qe3 and mates or wins bQ.   i) 1. Bf4†? Sxf4 2. Qxf4† Qxf4 3. gf Kg6 4. Exe6†/ii d2 5. Eg4 d1Q 6. Bxd1 Kf5 and draws.   ii) 4. Kf8 Kf6 5. Ke8 e5 and draws. iii) 1. .. Kg5 2. Be7, or 1. .. Sg7 2. Qf4† Qxf4 3. gf and wins.
iv) 3. .. Kxh6 4. Qh7† and mates.   v) 4. .. Sf4 5. Qxf4† Kg6 6. Qe4† Kg5 7. Qe3† Kg6 8. Qxe6† and mates.   vi) 5. .. Kxh5 6. g4† Kg6 7. Qxe6† Kg5 8. Qe3† Kg6 9. Qxd3† Kg5 10. Qe3† Kg6 11. Qe7 echoing the main line.   vii) 10. .. Kf5 11. Qf4† Ke6 12. Qh6† and wins.
AJR: Compare V. A. Bron, 3rd/4th Prize, Kubbel Memorial Tourney, 1945-6 (6K1/8/4p2q/6ks/4p1B1/6P1/4Q3/8).

No. 1639: J. Vandiest. 1. Qe6† Kf4/i 2. Qf6† Kg3 3. Qxd6† Kg2 4. Qg6† Kh2 (h1) 5. Qh6† Kg1 6. Qe3† Kh2 7. Qf4† Kg2 8. Bf1† Kg1 9. Qg5† Kh2 10. Qe5† Kh1 11. Qh5† Kg1 12. Qg6† Kh2 13. Qd6† Kg1 14. Qb6† Kh2 15. Qc7† Kh1 16. Qh7† Kg1 17. Qg7† Kh2 (h1) 18. Kf2 Qa2† 19. Be2 and wins.   i) 1. .. Kd4 2. Qf6† Kc5 3. Qf2† Kb4 4. Qd4† Kb3 5. Bc4† Kc2 and W soon mates.
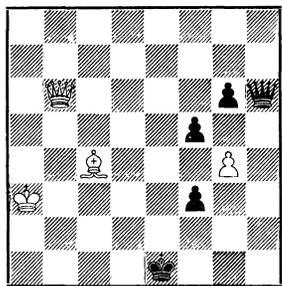
406

Win　　4
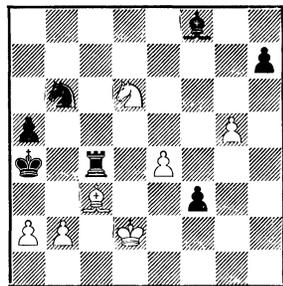
Win　　7
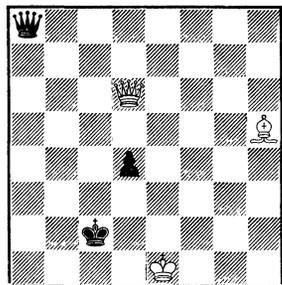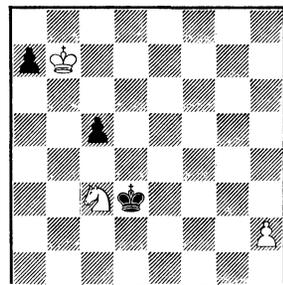
Win　　3

Win　　3

No. 1640: J. Vandiest.　　1. Qg1† Kd2 2. Qd4† Ke1 3. g5 Qxg5 4. Kb3 (this wins also against 3. .. Qf8†) f4/i 5. Qa1† Kf2 6. Qf1† Ke3/iv 7. Qe1† Kd4 8. Qc3† Ke4 9. Qd3† Ke5 10. Qd5† Kf6 11. Qd8† Kf5 12. Be6† and wins.　　i) 4. .. Qg3 5. Qe3† Kd1 6. Bd5/ii Qb8†/iii 7. Ka2 Qh2† 8. Ka1 Qh8† 9. Kb1 Qb8† 10. Bb3† Qxb3† 11. Qxb3† Ke2 12. Kc2 f2 13. Qd3† Ke1 14. Qd1 mate.　　ii) 6. Ka2 (b2)? Qh2† 7. Ka1 Qc2 8. Bb3 Qxb3 9. Qxb3† Ke2 and draws.　　iii) 6. .. f2 7. Qxg3 f1Q 8. Bf3† Kd2 9. Qf4† Kd3 10. Be4† and wins.　　iv) 6. .. Kg3 7. Qg1† Kh4 8. Qh2† Kg4 9. Be6†.

No. 1641: J. Vandiest.　　1. b3† Ka3 2. Sxc4† Sxc4† 3. bc Bb4 4. Bxb4† ab 5. g6 hg 6. e5 Kxa2 7. e6 f2 8. Ke2 b3 9. e7 b2 10. e8Q f1Q†/i 11. Kxf1 b1Q† 12. Qe1 Qb3 (b7, b8)/ii 13. Qa5† K-- 14. Qb5(†) Qxb5 15. cb and wins.　　i) 10. .. b1Q 11. Qa4† Kb2 12. Qb4† and wins.　　ii) 12. .. Q else 13. Qe2 (f2) (†) and wins.

No. 1642: J. Vandiest.　　1. Bd1† Kd3/i 2. Be2† Kc2/ii 3. Qc5† Kb1 4. Bd3† Ka2 5. Bc4† Kb1 6. Qb4† Ka1 7. Kf2 d3 (Qa7)/iii 8. Qe1† Kb2 9. Qd2† Kb1 10. B(x)d3† Ka1 11. Qc1† Ka2 12. Bc4 mate.
i) 1. .. Kc3 2. Qc5† Kd3 3. Qc2† Ke3 4. Qd2† Ke4 5. Qg2†.
ii) 2. .. Ke3 3. Qe5† Qe4 4. Qg3 and mates.　　iii) If bQ leaves a-file then 8. Qa3† Kb1 9. Bd3† wins. ·

407

Draw   2   Draw   2
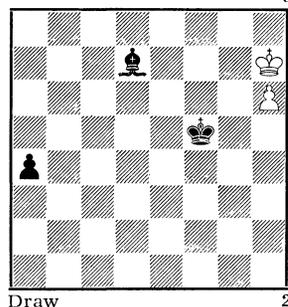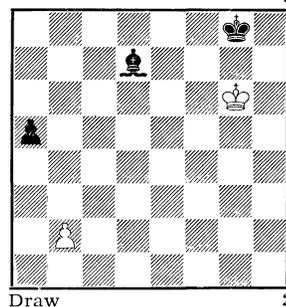
No. 1643: J. Vandiest.   1. Sb1/i c4/ii 2. Kc6 c3 3. Sxc3/iv Kxc3 4. Kd5/v a5 5. h4 a4 6. h5 a3 7. h6 a2 8. h7 Kb2 9. h8Q† Kb1 10. Qh1† and the rest is 'book'.   i) The composer claims 'only move' presumably because in (ii) wS has to reach f1 to protect hP.   ii) 1. .. a5 2. Kc6 a4 3. Kxc5 a3 4. Sxa3 Ke.. 5. Sc4 Kf.. 6. Sd2 Kg.. 7. Sf1 wins, or 1. .. Ke3 2. Kc6 Kf4/iii 3. Kxc5 Kg4 4. Sd2 Kh3 5. Sf1 wins.   iii) 2. .. c4 3. Kd5 c3 4. Sxc3 Kf3 5. Se2 Kg4 6. Sg1 wins.   iv) 3. Sa3? Ke4 draw.   v) 4. Kc5? Kd3 5. Kd5 Ke3 6. Ke5 a5 draw.

No. 1644: J. Vandiest.   This is a variant of EG, No. 1124, with the difference that the defending side (after queening) no longer has a pawn at b3; which is sufficient to convert a loss into a draw. 1. Kg7 a3 2. h7 a2 3. h8Q a1Q† 4. Kh7 Qh1† 5. Kg7 Qg1† 6. Kf7 Be6† 7. Ke8 Bf7† 8. Kd7 Qa7† 9. Kc6 Be8† 10. Kd5 Qa8† 11. Kc5 Qa5† 12. Kc4 Qa2†/i 13. Kc5 Qc2† 14. Kb6 Qc6† 15. Ka7 Qc7† 16. Ka6 Qc6† 17. Ka7 Qc5† 18. Kb8 Qd6† 19. Ka7 Qc5† 20. Kb8 Qb6† 21. Kc8 Qc6† 22. Kb8 Qb6† 23. Kc8 Qa6† 24. Kb8/ii Qb6† 25. Kc8 and Bl can make no progress.
i) 12. .. Bb5† 13. Kb3 Qa4† 14. Kb2 and draws.   ii) But not 24. Kd8? Qa8† 25. Kc7 Qa7† 26. Kd6 Qb6† 27. Ke7 Qe6† and mates.

No. 1645: J. Vandiest.   1. Kg5/i a4 2. Kf4 Kf7 3. Ke3 Ke6 4. Kd2 Bc6 5. Kc2 Be4† 6. Kc3 Bd5 7. Kc2 Ba2 8. b3 a3 9. Kc3 Bb1/iii 10. b4 Ba2 11. b5 Bd5 12. Kc2 Ba2 13. Kc3 and draws.   i) 1. Kf6? Ba4 2. Ke5 Bb3 3. Kd4 Kf7 4. Kc3 a4 5. Kd2 Ke6 6. Kc3 Ba2 7. Kc2 Kd5 8. Kc3/ii Bb3 9. Kd3 Kc5 10. Kd2 Kc4 11. Kc1 Ba2 12. Kc2 Kb4 13. Kd2 Bb1 14. Kc1 Bf5 and wins. Cr 1. b3? Be6 2. Kf6 Bxb3 3. Ke5 a4 4. Kd4 a3 5. Kc3 Ba4 (d1) wins.   ii) 8. b3 a3 9. Kc3 Kc5 and wins.   iii) Otherwise 10. Kb4 draws.
JRH asks: What has this over Holzhausen, 1910, No. 138 in '1234'? AJR suggests: Quite a lot, though some of it is known; the temptation 1. Kf6? and the play with wP in the main line seem to be the chief plus points.

No. 1646: G. M. Kasparyan.   1. Kc4/i Kd2/ii 2. Kd4 e3 3. Ba5† Ke2 4. Ke4/iii Sd7 5. Bd8/iv Sf7/v 6. Be7/vi Kd2 7. Bb4† Ke2 8. Be7 Kf2 9. Bh4† Ke2 10. Be7 and the position is a draw. The Judge, F. S. Bondarenko, writes "This outstanding study leads from an airy setting to a positional draw via fine play. The final twist, with its symmetrical pendulum, sparkles. A study that stays in the memory". The tourney, informal, had 36 originals. The notes are from the composer's recent
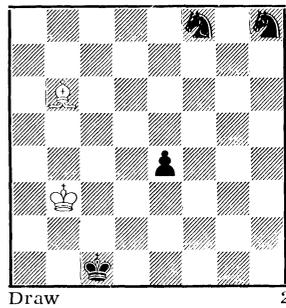
Draw   2

Win   6
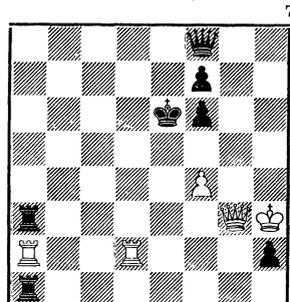
Draw   4

Draw   2
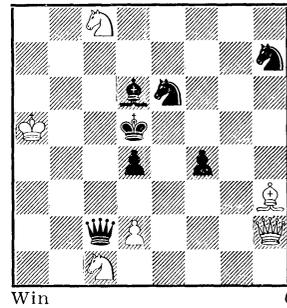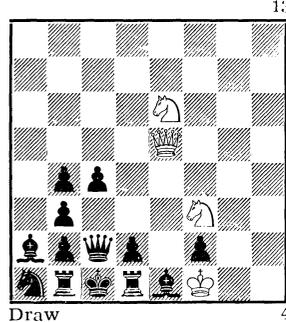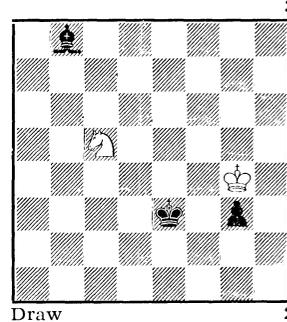
book.   i) 1. Kc3? Se6 2. Kc4 Sf7 3. Kd5 Seg5 with a book win.
ii) 1. . . Sf7 2. Kd5 suffices.   iii) Threatening 5. Bb6.   iv) New threat
is 6. Bg5.   5. Ee3? Sc5† 6. Kd5 Kd3. Or 5. Ec7? Sg6 6. Ed8 (Bd2, Kd2)
6. . . Kf2. Cr 5. Bb4? Sg6 (Sf7? Be7) 6. Bd6 Sge5 7. Be7 Sf3.
v) 5. . . Sc5† 6. Kd5 Sf7 7. Eb6 draw.   vi) This completes a symme-
trical position of reciprocal zugzwang.

No. 1647: V. S. Kovalenko.   1. Qh1† Kc5 2. Ed3† Qxd3 3. Qc1† Kd5
4. Sb6† Ke5 5. Sd7† Kd5/i 6. Qc4† Qxc4/ii 7. Bg2† f3 8. Bxf3 mate.
i) 5. . . Ke4 6. Qc6 mate.   ii) 6. . . Kxc4 7. Bxe6 mate.   "This young
and talented composer offers a broad brush study with lively play
and surprise sacrifices. There are pure mates in mid-board. If it were
not for the passive bSh7 the study would have been placed even
higher."

No. 1648: T. B. Gorgiev.   1. Sf4 Qd3† 2. Sxd3† cd 3. Qc3† bc 4. Se5 Kc2
5. Sc4 Kc1 6. Se5 and draws. "After beautiful sacrifices the surviving
wS holds out against a 5-piece superiority, hampered though that ma-
jority is.   An imaginative example of the 'paradoxical-romantic'
school"

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7

Draw   5

5

Win   5

3

Win   3

3

Win   5

No. 1649: E. Cnate.   1. Kh3 Kf3 2. Se6 g2 3. Sg5† Kf2 4. Kh4 Ba7
5. Sh3† Kf3 6. Sg5† Ke2 7. Sh3 Bf2† 8. Kg4 Ke3 9. Sg1 and draws.
"Theoretical addition to play with S v. B + P. Fine moves by wK give
this work by the Spanish composer the stamp of quality."
JRH: Butler (1889), No. 224 in Fine's **Basic Chess Endings**.

No. 1650: A. S. Kakovin and Al. P. Kuznetsov.   1. f5† Kxf5 2. Rf2† Ke6
3. Rfe2† Kd7 4. Red2† Kc8 5. Rdc2† Kb7 6. Rcb2† Ka8 7. Qf3† Ka7
8. Qe3† Ka6 9. Qd3† Ka7/i 10. Qe3† with perpetual check.
i) 9. ... Ka5 10. Rb5† Ka6 11. Rb3† Ka7 12. Qd7† and mates. "Pity that
there is no introduction to the original and fresh flavour of the short
steps by wR and wQ on the 2nd and 3rd ranks."

No. 1651: E. Hufendiek.   1.e7 Sc4† 2. Kb4 Re2 3. a7 Kd4 4. Sf3† Kd3
5. Se5† Sxe5/i 6. e8Q Sc6† 7. Qxc6 bc 8. a8Q and wins.   i) 5. ... Rxe5
6. a8Q Rxe7 7. Qd8† and wins.
"The German composer's investigations into line-combinations in stu-
dies have produced here a clear Novotny with many tries."

410

No. 1654   L. F. Topko
Commended,
Schach-Echo, 1969-70
Award vii.71

3
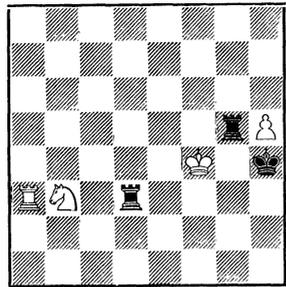
Draw   4

No. 1655   A. Mandler (†)
Commended,
Schach-Echo, 1969-70
Award vii.71

5
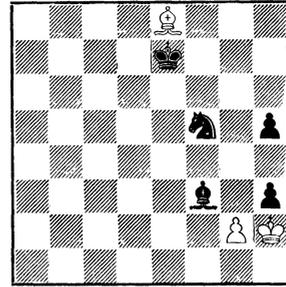
Draw   3
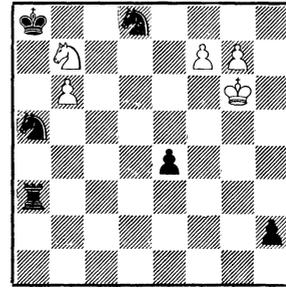
No. 1656   G. V. Afanasiev
and   E. I. Dvizov   (xii.71)
1st Prize,
Chess Life & Review, 1970-71
Award iii.72

7
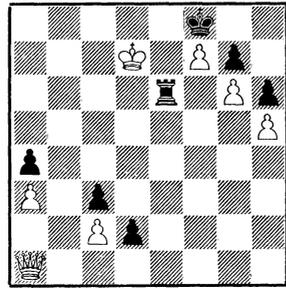
Win   7

No. 1657   G. M. Kasparyan
(vii.71)
2nd Prize,
Chess Life & Review, 1970-71
Award iii.72

6

Draw   5

No. 1652: K. Junker: 1. Sa5 a1Q 2. Qe4† Ka2 3. Qa4† Kb1 4. Qd1† Kb2 5. Sc4† Ka2 6. Qc2† and mates.   "Based on the try 1. Sc5?"
JRH: For the mating process see Mugnos (1943), No. 14 in **Mis Mejores Finales;** also Teodoru and Niewiadomski (1966), EG14 No. 720.

No. 1653: L. Pachman.   We are not aware of an earlier study by the Czech Grandmaster, whose brother V. Pachman is a FIDE Master of Chess Composition.   1. Kf5 Sh3 2. Se5 Ra7 3. g6 Kxh6 4. Sf7† Kh5 5. g7 Ra8 6. Sd8 and wins.   "A difficult and beautiful study, with temptations and reminiscent of the end phase of a game."

No. 1654: L. F. Topko.   1. h6 Rh5 2. Ra1 Rxb3 3. Rh1† Rh3 4. Rg1 Ra3 5. Rh1† Rh3 6. Rg1 Rxh6/i 7. Rg4† with perpetual check.
i) 6. .. Rh2 7. Rg4† similarly.   "Echo perpetual checks - an original idea!"   JRH: Cf. Sonntag (1967) in **Schach:** wKe2; wRc3, h6; wPe3, h5. bKh2, bRa4, h4; bPd4, g7. 5 + 5 =.   1. Rc2 gh 2. Kf3† Kh3 3. Rc1 Ra2 4. Rh1† Rh2 5. Rg1 and so on.

No. 1655: A. Mandler.   1. Bg6 Sh4 2. Bxh5 Bxh5 3. Kxh3 Sg6 4. g4 Sf4† 5. Kg3 Se2† 6. Kf3 Sd4† 7. Ke4 and draws.

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No. 1658   C. M. Bent
(vii.70)
1 H.M.,
Chess Life & Review, 1970-71
Award iii.72
5
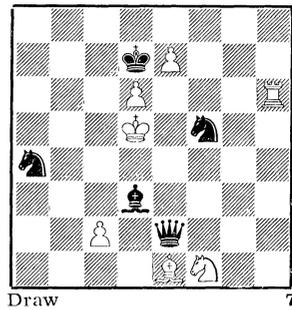
No. 1659   N. Polin
(i.71)
2 H.M.,
Chess Life & Review, 1970-71
Award iii.72
3

Draw   7   Draw   4
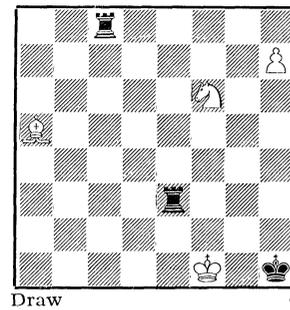
No. 1656: G. V. Afanasiev and E. I. Dvizov. 'With wQ hemmed in, bK too, Bl threatens to promote to win - or at least make sure of a stalemate. W's 1st move boldly attacks this notion and Bl's refutation of any other varied tries is important for the evaluation. In turn 1. .. Rd6† and 2. .. d1Q† open the vista of a perpetual draw as an ingenious defence. The ensuing tempo-play, the one-step-two-step of bQ, the byplay in various side variations, and the semi-circular ma-noeuvre of wK to break the deadlock - all this makes the study worthy of a leading award.' The 2 Judges: Robert Brieger and Walter Korn.
1. Qh1/i Rd6† 2. Kxd6 d1Q† 3. Qd5 Qd4/ii 4. Kc6/iii Qe4/iv 5. Kc5 Qe5/v 6. Kc4 Qe6/vi 7. Kd4 wins/vii.   i) 1. Kxe6? d1Q 2. Qxc3 Qe1† 3. Qe5 Qe4 4. c3 Qc6† 5. Kf5 Qe4†. 1. Qa2? d1Q† 2. Kxe6 Qd6† 3. Kf5 Qe6†. 1. Kc7? Re1 2. Qxc3 d1Q. 1. Qb1 (f1, g1)? Rd6† 2. Kxd6 d1Q†. 1. Qd1? Re1.   ii) 3. .. Qd2 4. Kc6.   iii) 4. Ke6? Qf6† 5. Kd7 Qe6†. iv) 4. .. Qf6† 5. Kb5 Qe5 6. Qc5†.   v) 5. .. Qe7† 6. Kb5 Qb7† 7. Kc4. vi) 6. .. Qe4† 7. Qd4.   vii) For example 7. .. Qd7 8. Kc5 Qc7† 9. Kb4 Qb7† 10. Kc4 Qa6† 11. Kxc3.

No. 1657: G. M. Kasparyan. 'As usual, Kasparyan's sovereignty never fails to shine through when he presents yet another variant of his perpetual motions.' 1. f8Q/i Rg3†/ii 2. Kf5 Rf3† 3. Kxe4 Rxf8 4. gfQ h1Q† 5. Qf3 Qh4† 6. Qf4 Qh7† 7. Qf5 Qxb7†/iii 8. Qd5 dSc6 9. Qg8† Sb8† 10. Qd5 aSc6 11. Qa2† and the repetitive bind continues ad infinitum, either by 11. .. Sa6 12. Qg8†, or 11. .. Sa5(a7)† 12. Qd5.
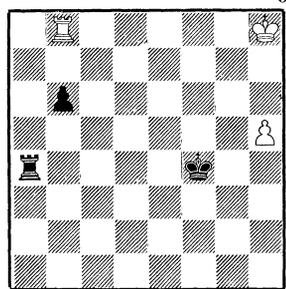i) 1. g8Q? Rg3† 2. Kf- Rf3† and 3. .. h1Q wins.   ii) 1. .. h1Q? 2. Qxd8† Kxb7 3. Qe7† and 4. Qxa3.   iii) 7. .. Qe7† 8. Qe5 Qb4† 9. Qd4 Qb1† 10. Qd3 Qe1† 11. Qe3. We must never leave Bl the chance to play SxS. 3rd Prize was given to E. Pogosjants, but JRH points out that the position and solution are identical with No. 1613.

No. 1658: C. M. Bent. 'A startling position which looks overloaded, with a heavy-handed introduction to an almost overworked "Bent" theme. Yet, we liked the basic idea of a continuous annihilation to-wards a model stalemate - really unforeseen at the beginning, and quite a contrast.'
1. e8Q† Kxe8 2. Re6† Qxe6† 3. Kxe6 Sd4† 4. Kd5 Sxc2 5. d7† Kxd7 6. Sh2 Sb6† 7. Kc5 Sa4† 8. Kd5 Sxe1 9. Sf3 Sxf3 stalemate, or 9. .. aS† 10. Kd4.

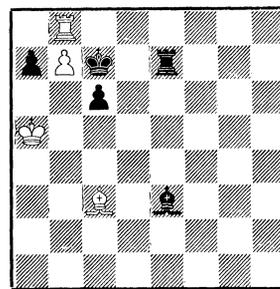No. 1660   R. Naranja
                    (iv.71)
              3 H.M.,
      Chess Life & Review, 1970-71
           Award iii.72
                                3

No. 1661   A. Motor
                   (iii.71)
   1 Comm.,
      Chess Life & Review, 1970-71
           Award iii.72
                                5

Win   3   Draw   4

No. 1659: N. Polin. 'A simple, natural ending,but the opening move is subtle, forcing bR out of action and blunting its numerous threats. After 3. .. Re6; W is in Zugzwang and his mating threat is thwarted, but he contrives to save the day against seemingly overwhelming odds.'
1. h8Q† Rxh8 2. Sg4 Re7 3. Bb4 Re6 4. Bd2 Rf8† 5. Sf2† Kh2 6. Bf4† Rxf4 stalemate.

No. 1660: R. Naranja. The composer is from the Philippines - (the country is not mentioned in Bondarenko's 1968 'Gallery' book). 'A didactic endgame study, not easy to solve. The R-manoeuvres are not just "book". and the opposition of R's is quite original.'
1. h6 Kg5 2. h7 Kh6 3. Re8 Rg4 4. Re6† Kh5 5. Rf6 b5 6. Rf4 Rg3 7. Rf3 Rg6 8. Rf1 and the threat of exchanging R's wins. There are no notes in the source, but one assumes that theory is happy about wQ winning against R + P in the lines where Bl accepts the wR sacrifice. The nearest examples in Chéron are his Vol III, Nos. 1437/8, one of them a draw.

No. 1661: A. Motor. 'The threat is stronger than the execution! 3. Bg3 retains the pin, whereas the immediate Bxc7† would lose. Bl dare not prevent the stalemate by the advance 4. .. c5; for then 5. Bxc7† and 6. Kxa7, when wK gains access to the queening square and wins.'
1. Ka6 Kxb8 2. Be5† Rc7 3. Bg3 Bf2 4. Bh2 Bb6 5. Bxc7† Kxc7 6. b8Q† Kxb8 stalemate.

No. 1662: V. A. Korolkov. '... at first sight looks like one of the worn-out "chimney" themes but which soon assumes the composer's special flair, with an underpromotion leading to a stalemate. There is dynamic action on both wings, and Bl's P's, having become superfluous, are duly annihilated.'
1. f8Q† Rxf8 2. Qe8† Kb7 3. Qc8†/i Kb6 4. Qxf8 eSf3† 5. Bxf3 Sxf3† 6. Qxf3 ef 7. d8S/ii and draws by W stalemating Bl.
i) 3. d8S†? Ka8 wins.   ii) 7. d8Q? Kb7 8. Qd1 Rb6 9. Qc2 Ka6 10. Qe4 Rb8 11. Qxc6† Rb6 12. Qe4 h2† 13. Kxh2 Rh6†, a quite extraordinary line.

413

2 Comm.,
Chess Life & Review, 1970-71
Award iii.72
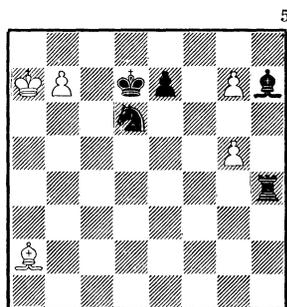
13
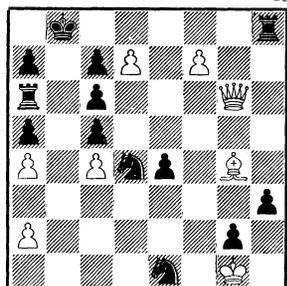
Draw   8

No. 1663   B. Jones
(viii.71)

3 Comm.,
Chess Life & Review, 1970-71
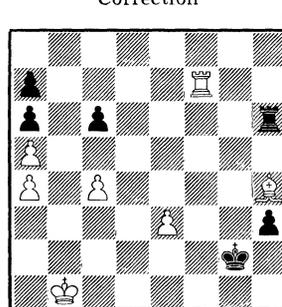Award iii.72

6
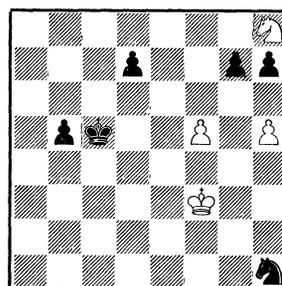
Draw   4

No. 1664   G. A. Nadareishvili
(vii.69)

1st Prize,
Italia Scacchistica, 1969
Award x.71

5

Win   5

No. 1665   E. Dobrescu
and V. Nestorescu
(xii.69 and ii.72)
2nd Prize,
Italia Scacchistica, 1969
Correction

6

Win   7

No. 1663: B. Jones. This position was the best U.S. entry. 'Each side has a S, but Bl's 4P's would normally win easily. The wS gets into action and holds the distant bP is very clever.'
1. h6/i gh 2. Sg6 Kd6 3. Sf4 Ke5 4. Kg2 Kxf5 5. Sd5 Ke5 6. Sc3 b4 7. Sa2 b3 8. Sc1 b2 9. Sd3†.   i) No notes given, but the immediate 1. Sg6 is also possible, with a straight inversion dual, 1. .. Kd6 2. h6 gh.

No. 1664: G. A. Nadareishvili. 1. g6/i Bg8/ii 2. Bxg8 Rb4/iii 3. b8S†/iv Rxb8 4. Kxb8 Se8 5. Be6† Kd8 6. g8B/v wins/vi.   i) 1. b8Q? Ra4† 2. Kb6 Rb4† 3. Ka7 Rxb8 4. Kxb8 e6.   1. g8Q? Bxg8 2. Bxg8 Rb4.
ii) 1. .. Rb4 2. b8Q Ra4† 3. Kb6 Rb4† 4. Ka5 Rxb8 5. gh.   iii) 2. .. Ra4† 3. Kb8.   iv) 3. b8Q? Ra4† 4. Kb6 Rb4† 5. Ka7 Ra4†.   3. Bd5? Kc7.
v) The stalemate avoiding alternative only draws: 6. g8S? 7. Bg4/vii e6 8. Sf6 Ke7 9. Se4 Sf5 10. Kc7 Sh4 11. Bh5 Sf5 12. Kc6 Sd4† 13. Kc5 Sf5 (composer's analysis).   vi) 6. .. Sg7 7. Bgf7 Sh5 8. Kb7 Sg7

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No. 1666   Al. P. Kuznetsov
(v.69)
3rd Prize,
Italia Scacchistica, 1969
3
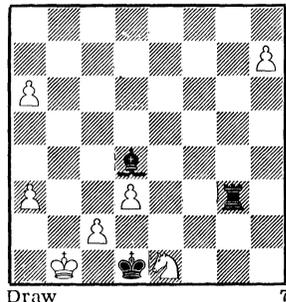
No. 1667   V. Neidze
(iv.69)
1 Hon. Men.,
Italia Scacchistica, 1969
6

Draw   7   Draw   5
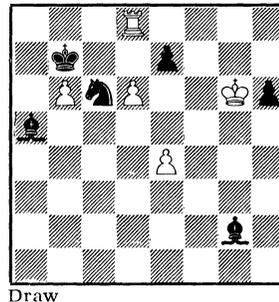
(.. Sf6; g7) 9. Kb6 Sh5 10. Kc6 Sg7 11. Bg4 e5/viii 12. Kd6 e4 13. Be2 Sf5† (.. e3; Bg4) 14. Ke5 Sg7(h6) 15. Kf6.   Or 6. .. Sf6 7. Sgf7 Sh5 8. Kb7 Sg7 9. Kb6.   vii) 7. Bf7 Kd7 8. Bh6 e5.   viii) 11. .. e6 12. Kd6 e5 13. Bf3.

This is a corrrection of a study by the same composer published in Italia Scacchistica in 1968. It is No. 85 in the composer's 1970 collection, as pointed out by Peter Kings.

No. 1665: E. Dobrescu and V. Nestorescu.   1. Rg7† Kf3 2. Rg3† Kf2 3. Rxh3† Kg2 4. Rg3† Kf2 5. Rg4† Kf3 6. Rf4† Kxe3 7. Bg5 Rg6/i 8. Rg4† Kf3 9. Rg1 Kf2 10. Be3† wins.   i) 7. .. Rh5 8. Rf5† Ke4 9. Rc5 Kd4 10. Be3† wins.

No. 1666: Al. P. Kuznetsov.   1. c3/i Bxc3 2. a7 Rg5 3. Sc2 Rb5† 4. Sb4 Ra5 5. d4 Bxd4 6. Sc6 Rb5† 7. Sb4 Ra5 8. Sc6, this horse really being worth a kingdom!   i) 1. a7? Rg5 2. c3 Rb5† 3. Ka2 Bxc3 4. a8Q Rb2† 5. Ka1 Rb8†.

No. 1667: V. Neidze.   1. Rd7†/i Kc8 2. Rc7† Kd8 3. Rxc6 Bxe4† 4. Kf7 Bxc6 5. b7 Be8†/ii 6. Ke6 Bd7†/iii 7. Kf7 Be8† drawn.   i) 1. de? Sxe7† 2. Kxh6 Sc6 wins.   ii) Bl would like to play .. Bc7, but this would lose here to 6. de†.   iii) Again 6. .. Bc7 would be wrong, this time because of mate in 1.