

SCHOOLS AND STYLES IN THE MODERN STUDY

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A thorough analysis of studies with the same material can lead one to some interesting and instructive conclusions about the modern study.

Such an approach is in principle not new. For a long time the material balance of forces defined the whole content of studies and was even referred to as the theme. Traditionally the great majority of collections of studies and even now the basic method of classification reflect the material used. In what follows an attempt is made to prove the inadequacy of such an approach and to show that studies with the same combination of material may unfold the whole panorama of study themes, variety of styles and schools.

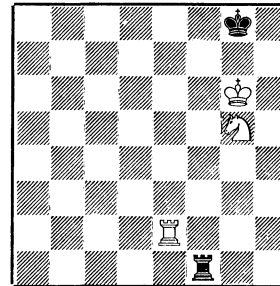
As an example I have chosen R+S v R, with or without P's (groups 0301.. and 0302.. in the Guy-Blandford system). This is a random choice. I think that any combination of material would give the same result.

In assigning a study to its material group, one must always go by the diagram position. The well-known study by D. Petrov (EG30, p. 399, position A), belongs to group 0801.00 but the basic idea appears in a position from group 0301.00 reached after the exchange of a pair of R's in the introductory play.

The reverse of this happens too, when the diagram's position belongs to the group under consideration, but the main play takes place after several introductory moves which alter the material situation.

Finally I should say that studies where B1 is the stronger side (group 0302..) as well as those with material advantage to W (group 0301 ..) are to be examined.

U1. L. Centurini 1887



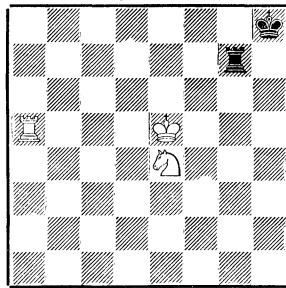
Win 3+2
 1. Re3 Rf2 2. Re1 Rf4 3. Ra1 Rf2 4. Se4 Rg2† 5. Kf6 Kh8 6. Ra3 Rg1 7. Ra2 Rg4 8. Sg5 Rf4† 9. Kg6 Kg8 10. Se6 Rg4† 11. Kf6 Kh8 12. Kf7 Rh4 13. Kg6 Rg4† 14. Sg5 wins.

When there are no P's, R+S v R is generally a draw. A win for the stronger side is only possible in certain exceptional situations such as U1. This is not a study but a didactic example, as the manoeuvre which leads to victory lacks precision and subtleties.

In U2 we see in effect the same analytical method of winning, but the unique line of play, the moments of domination and the echoed mating finishes make it a study.

U3 comes from the study already mentioned by D. Petrov, after five introductory moves. The winning analytical manoeuvre,

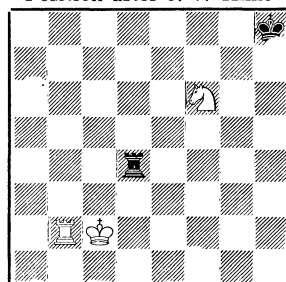
U2. N. Kopayev
Shakhmaty v SSSR, 1945



Win 3+2
1. Kf6 Rg1 2. Ra2 Rg4 3. Sg5
Rf4+ 4. Kg6 Kg8 5. Se6 Rg4+ 6.
Kf6 Kh8 7. Ra8+ Rg8 8. Sf8
R any 9. Sg6+ mates. i) 4. ...
Rf8 5. Sf7+ Kg8 6. Sh6+ Kh8
7. Rh2 R any 8. Sf7+ mates.

similar to that in the previous study, is repeated in two absolutely symmetrical variations, forming an exact echo. I cannot understand why J. R. Harman makes no reference to this in his note on the study (EG30, p. 401).

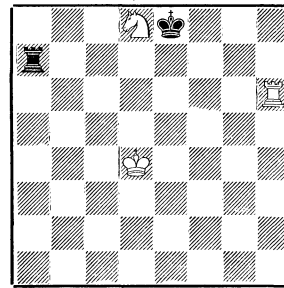
U3. D. Petrov
1st Prize,
Shakhmaty v SSSR, 1970
Position after 5. ... Kxh8



Win 3+2
6. Kc3 Ra4/i 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.
i) 6. ... Rd1 7. Rb7 Rcl+ 8.
Kd4 Rd1+ 9. Kc5 Rcl+ 10. Kd5
Rd1+ 11. Ke6 etc.

In U4. W three times avoids Bl's stalemate traps and forces bK to trek from e8 to a3 - this is already a classic example of the modern artistic study. Adding just a single P the stronger

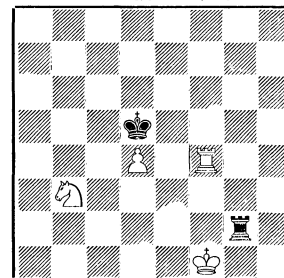
U4. L. Topcheyev
64, 1927



Win 3+2
1. Rh8+ Kd7 2. Rh7+ Kd6 3.
Sf7+ Kc7 4. Se5+ i Kb6 5.
Sc4+ Ka6 6. Rh6+ Kb5/ii 7.
Rb6+ Ka4 8. Kc3 Rb7 9. Sb2+
wins. i) 4. Sd6+? Kd8 5.
Rxa7 stalemate. ii) 6. ... Kb7
7. Sd6+ Kb8 8. Rh8+ Kc7 9.
Sb5+ wins.

side (groups 0301.10 and 0302.01) radically alters the evaluation of the position, as a rule making it a win. To produce a study from such a situation, the weaker side is given counterchances, which either make W's win substantially more difficult (in positions of the type 0301.10), or, when W is the weaker side (group 0302.01) allow him to achieve the draw or even win.

U5. V. Chekhover
Bulletin of Stockholm
tournament, 1948
Position after 2. Rxf4

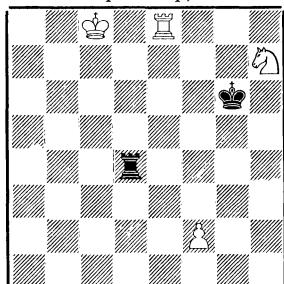


Win 4+2
2. ... Rb2 3. Rf5+ Kc4 4. Rc5+
Kd3 5. Rb5 Kc4 6. Rb8/i Rh2
7. Rb7 Rh3 8. Kg2/ii Rd3 9.
Rb8 Re3 10. Sa1 Rc3 11. Rd8
Kd3 12. Kf3 Ra3 13. Sc2 Kxc2+
14. Ke4 wins. i) Also possible
are 6. Rb6 and Rb7.
ii) 8. Ke2? Rg3 9. Kd2 Rf3
10. Rb8 Rh3 11. Kc1 Kc3 12.
Kb1 Rh6 draws.

In U5, deriving from an initial 0303.20 position after the opening moves 1. Ke1-f1 Se2xPf4 2. Rh4xf4, there is a lengthy manoeuvring struggle for wPd4, leading eventually to a theoretically won position. The composer himself, in his collected studies, calls this an analytical study.

In U7, Bl succeeds in winning wP (d5) again, but in doing so bR blocks a square for bK and W mates. The play is simple in comparison with U6 and the whole points lies in the picturesque mate.

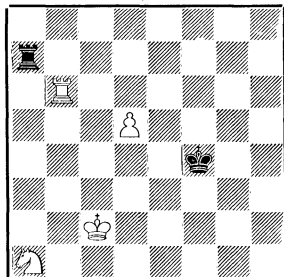
U6. A. Gurvich
9th Place, 3rd USSR
Championship, 1952



Win 4+2
1. Sf3† Kf7 2. Se6 Rd2/i 3. Rd8 Rc2† 4. Kd7 Rd2† 5. Ke6 Rc2† 6. Kd5 Rd2† 7. Kc4 Rb2 8. Kc3 Ra2 9. Kb3 Re2 10. Rf8† Ke7 11. Sf4 Rxf2 12. Sg6† wins. i) 2. ... Ra4 3. Kd7 Ra7† 4. Se7 Ra2 5. Re7† Kf6/ f8 6. Sd5/e6† wins.

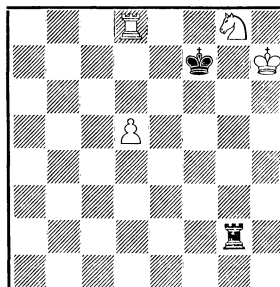
In contrast to this, the fight over wPf2 in U6 is rich in combinations and ends with the luring of bR to e2, then sacrificing wP and winning bR by a discovered attack.

U7. G. Kasparyan
Trud, 1960



Win 4+2
1. Sb3 Ke5 2. d6 Kd5 3. Kd3 Rd7 4. Sd4 Kc5 5. Rc6† Kd5 6. Ra6 Rxd6/i 7. Ra5 mate. i) 6. ... Kc5 7. Ke4 Rxd6 8. Sb3(e6)† wins.

U8. V. Bron
1st Prize, Szachy, 1963
Position after 3. d8R

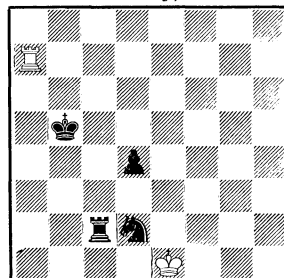


Win 4+2
3. ... Rh2†/i 4. Sh6† Ke7 5. Ra8 Kd6 6. Ra5 Rh5 7. Ra6† Kxd5/ii 8. Ra5† wins. i) 3. ... Rg7† 4. Kh6 wins (4. Kh8? Rh7† draws). ii) 7. ... Kc5 8. d6 Rd5 9. Sf7 wins.

In the last two studies wP played a passive role and at the end disappeared from the board. In U5, however, wP stayed on, to play an important role in the final theoretically won position.

U8 arises in V. Bron's miniature (wKh7, Sh6, Ps d5, d6, g2.; bKf6, Re2. Win) after the moves 1. Sg8† Kf7 2. d7 Rxd6 3. d8R (3. d8Q? leads to stalemate after 3. ... Rh2†

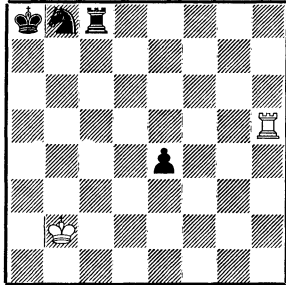
U9. A. Troitsky
Shakhmaty, 1923



Draw 2+4
1. Kd1 d3 2. Rd7 Kc4 3. Rc7† Kb3 4. Rxc2 dc† 5. Ke1 S any stalemate.

4. Sh6† Rxh6†). Here, after Bl wins wPd5, Wh picks up bR by a skewer. The study is interesting as a whole in that it synthesizes two separate parts, both of interest - the minor promotion and the win of bR.

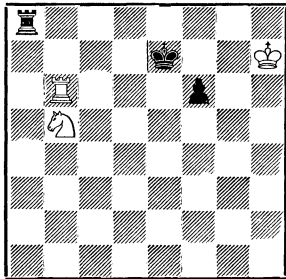
U10. I. Krikheli
The Problemist, 1969



Draw 2+4
1. Ra5†/i Kb7 2. Re5 Rc4 3. Kb3 Rd4 4. Kc3 Ra4 5. Kb3 Rd4 6. Kc3 Sc6 7. Re6 Rd3† 8. Kc4 Re3 9. Kd5 Sb4† 10. Kd4/c4 Sc2 11. Kd5 draws.
i) 1. Re5? Rc4 2. Kb3 Rd4 3. Kc3 Sc6 4. Re8† Ka7 5. Re6 Kb7 6. Re7† Kb6 7. Re6 Kb5 8. Rxc6 Rd3† wins.

Now a pair of examples with the reverse material, where Bl is the stronger side. In U9, W achieves a curious stalemate and U10 ends in a positional draw with a perpetual attack on a piece tied to the defence of bP.

U11. A. Gurvich
Shakhmatnaya Moskva, 1962



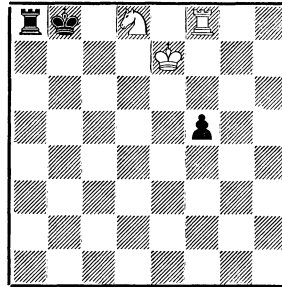
Win 3+3
1. Rb7† Kd8/i 2. Sa7 Ke8 3. Kg8 Rd8 4. Sc6 and 5. Re7 mate. i) 1. ... Kf8 2. Sd6 and 3. Rf7 mate.

When one adds a P to the weaker side, to the R (ie, group 0301.01),

the result is not affected, but the play becomes deeper. What difference can such a P make? Let us look at some examples.

The role of the bPf6 in U11 is obvious; it is put on to achieve the main aim, that of mating the bK, who without it would escape via f6. Paradoxically the material strengthening of Bl's position is fatal. The bP here plays a negative role in relation to its own side - it obstructs its own men.

U12. A. Mandler
Wiener Abendblatt, 1927



Win 3+3
1. Kd7 Ra7†/i 2. Kd6 Rh7/ii 3. Sc6† Kb7 4. Rb8† Ka6 5. Kc5 Rb7 6. Ra8† and 7. Rxa7 mate. i) 1. ... f4 2. Kd6 Kc8 3. Se6† Kb7 4. Sc5† Ka7 5. Rf7† Kb6 (5. ... Kb8 6. Rb7† Kc8 7. Rc7† wins) 6. Rb7† Ka5 7. Kd5 Rh8 8. Kc4 Rb8 9. Sb3† and 10. Rxb8 wins. ii) 2. ... Ra6† 3. Sc6† and 4. Rb8 mate.

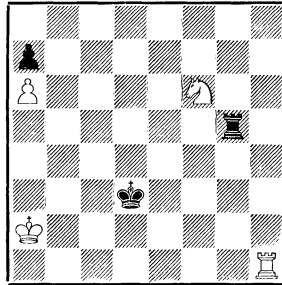
In the same way bPf5 in U12 spoils things in both variations by preventing a check by bR. But in addition bP has a technical role; its move allows the inclusion of two thematic variations in one study.

The examples already shown give some idea of the variety of study ideas which can be presented with the same material and also of the varied significance and role of P's, although so far we have only seen them in ones.

In the studies that follow, where each side has a P (groups 0301.11 and 0302.11) it is again the P belonging to the stronger side that is the centre of attention, the struggle for which forms the con-

tent of the study. The weaker side's P fulfils purely auxiliary functions and only rarely has any real significance.

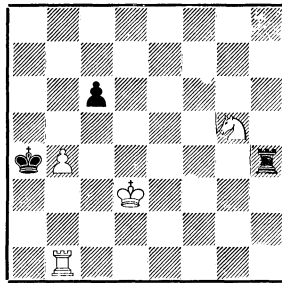
U13. A. and K. Sarychev
6th Prize, Shakhmatny
Listok, 1929



Win 4+3
1. Kb3 Rb5† 2. Ka4 Rb6 3. Sd5/i Rxa6† 4. Kb5 Rd6 5. Kc5 Rd8 6. Rd1† Kc2/e2 7. Se3/c3† and 8. Rxd8 wins.
i) 3. Ka5? Rxf6 4. Rh7 Kc4 5. Rxa7 Rf5† 6. Ka4 Kc5 draws.

In U13, B1 succeeds in winning the wPa6, but after the capture there arises a position of domination where bR is lost by fork, skewer or by discovered attack. The bPa7 is put on so that bR cannot move to squares beyond W's control.

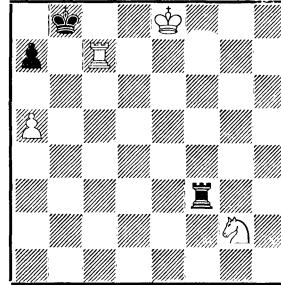
U14. An. Kuznetsov
and B. Sakharov
3rd Prize, 2nd FIDE Ty., 1959



Win 4+3
1. Se4 Ka3/i 2. Sd2/ii Rxb4 3. Sc4† Ka4 4. Ra1† Kb3/b5 5. Ra3/a5 mate. i) 1. .. Rg4 2. Kc3/iii Rxe4 3. b5 Re8 4. b6 Ka5 5. b7 Rb8 6. Kc4/d4 Ka6 7. Kc5 Rxb7 8. Ra1 mate. ii) 2. Kc3? Rh3† 3. Kc4 Rh4 4. Re1 Rf4 5. Re2 Rh4 6. Kc5 Rh5† 7. Kc4 Rh4 8. Re1 Rf4 9. Kc3 Rf3† 10. Kc4 Rf4 draws. iii) 2. Sc3†? Ka3 3. Sd5 Ka2 4. Sc3† Ka3 draw.

There are two variations in U14. In the main line, bR rook captures wPb4, but square-blocks and so W mates with wR on a3 and a5. In the second variation, by sacrificing wS W, gets wPb4 moving and gives another two wR mates. The content of the study is enriched by two tries in which B1 manages to reach a positional draw.

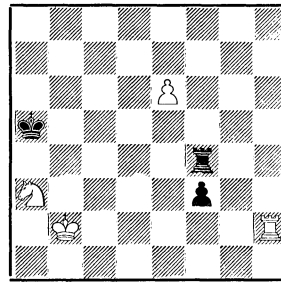
U15. E. Pogosjants
H.M., Tidskrift för Schack,
1965



Win 4+3
1. Rc5 Kb7 2. Sh4 Ra3 3. Sf5 Ka6 4. Sd6 Rxa5/i 5. Rc6 mate i) 4. .. Re3† 5. Kd8/ii Re5 6. Rc6† Kxa5 7. Sc4† wins. ii) 5. Kd7? Re7† 6. Kc8/d8 Re8/d7† draws

In U15, the capture of the wPa5 also leads to mate, but here wK takes no part, and there is square-blocking by bR and bP. If bR refuses to capture wP, aiming to draw by stalemate with a desperado bR, W can win bR by a fork.

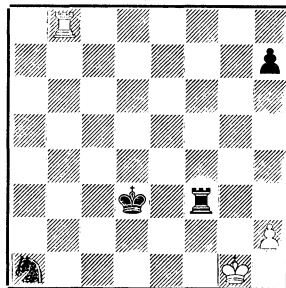
U16. V. and M. Platov
Bohemia, 1909



Win 4+3
1. e7 Re4 2. Sc4† Kb4 3. Se5 Rxe5 4. Rh4† Kc5 5. Rh5 wins.

U16 is concerned with the struggle for squares and lines. A wS sacrifice frees the fourth rank and lures bR into a pin so as to distract it from controlling the promotion square. Here too bP plays a negative role, preventing bR from checking.

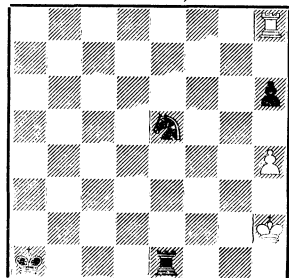
U17. L. Kubbel
5th Prize, Ceskoslovensky
Sach, 1934



Draw 3+4
1. Rb7 h6/i 2. Rb6 h5 3. Rb5 h4 4. Rb4/ii h3 5. Rb1 Sc2 6. Rb3† Ke2 7. Rxf3 Kxf3 8. Kh1/f1 draws. i) 1. ... Rh3 2. Rb1 draws. ii) 4. Kg2? Rf4 5. Kh3 Sc2 6. Rh5 Se3 7. Rxh4 Rf3 mate.

So far we have only seen the pawn of the weaker side in a negative role. But by changing colours we can see the stronger side's P in a similar light. After the exchange of R's in U17, there

U18. J. Fritz
Revue FIDE, 1965



Draw 3+4
1. Kg2 Sf7 2. Rh7 Re7 3. Kg3 Kb2 4. Kg4/i Se5† 5. Kh5 Rxh7 stalemate. i) 4. Kf4? Kc3 5. Kf5(g4 Sd6(†) 6. Kg6 Re6† 7. Kh5 Sf5 8. Rf7 Sg3† 9. Kg4 Rg6† and 10. ... h5 wins.

is a rare final draw position where the extra bS is powerless to do anything, as bP prevents the approach of his own K.

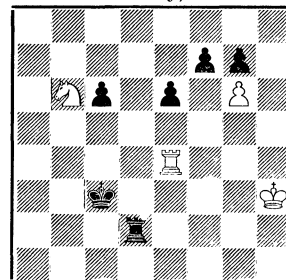
In U18, the struggle for bPh6 leads to the loss of wR, but wK finds a stalemate haven. The self-blocking wPh4 performs a rescue act for the weaker side.

Another stalemate position, this time without P's but with the help of bK appears in Kasparyan's study (EG29, p. 367, position 2). This study is interesting in that wP plays a purely technical role, having been left out in the first version of the study (position 1) and only being included later to eliminate a dual.

In these brief comments I have particularly noted the role of P's, as I consider that the way in which they are used is a significant differential between schools of study composition. I think that this aspect has as yet received insufficient attention.

Leaving aside purely technical P's, added specially to eliminate some defect, P's may either take an active part in the play, or, without moving, affect play by, say, being the object of attack, or, finally, act as a barrier to the freedom of manoeuvre of their own or their opponent's pieces. We have already seen P's in such a negative role, when they blocked squares or lines. P's are very often used in

U19. A. Troitzky
Shakhmaty, 1924

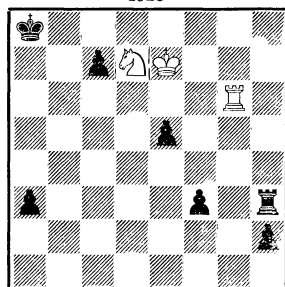


Win 4+6
1. Sa4†/i Kb3/d3 2. Sc5† Kc3 3. Re2 Rxe2 4. gf Rf2 5. Se4† wins. i) 1. gf? Rf2 2. Sa4† Kd3 3. Sc5† Kc3 draws.

this role in showing more complex ideas.

U19 is interesting for its neat logic. 1. gf cannot be played immediately as wR occupies e4. W must first free this square by sacrificing wR and only then can capture bPf7.

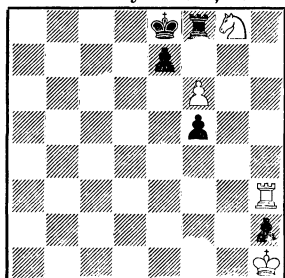
U20. L. Kubbel
4th Prize, Bakinsky Rabochy,
1928



Draw 3+7
1. Kd8 h1Q/i 2. Ra6† Kb7 3. Sc5† Kb8 4. Sd7† draws.
i) 1. ... c6 2. Rg4 h1Q 3. Ra4† Kb7 4. Rb4† Ka6 5. Sb8† Ka5/a7 6. Sxc6† draws. Or 1. ... Rh7 2. Kc8 c6 3. Rg4 Rxd7 4. Ra4† Ra7 5. Rb4 Ra5 6. Kc7 h1Q 7. Rb8† draws.

Although El is a piece down in U20, his threatening P's leave no doubt about the result. W can only save himself by perpetual check, which wS gives twice and wR once.

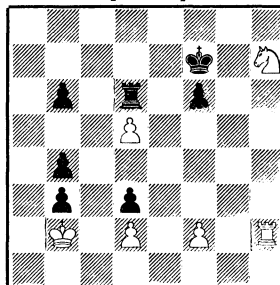
U21. L. Kubbel
Shakhmatny Listok, 1921



Win 4+5
1. Rh7 ef 2. Re7† Kd8 3. Ra7 Ke8/i 4. Sh6 Kd8/ii 5. Sf7† Ke8 6. Sh8 f4 7. Ra8† Ke7 8. Sg6† wins. i) 3. ... Re8 4. Ra8† Kd7 5. Sf6† wins. ii) 4. ... f4 5. Sf5 Rg8 6. Ra8† Kf7 7. Sh6† wins.

U21 repeats three times the same manoeuvre to win bR; a check on the back rank and following wS fork; each time bR moves a square to the right, to be won on e8, f8 and g8.

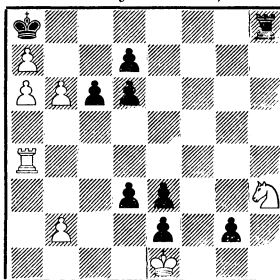
U22. V. Korolkov
and M. Liburkin
1st Place, 2nd USSR
Championship 1948



Win 6+7
1. Rh6 Kg7 2. Sg5. 1st Position: (2. ... Kxh6 3. Sf7† or 2. ... fg 3. Rxd6) 2. ... Rxd5 3. Rh7† Kg6 4. Se4 f5 5. Rh5. 2nd Position: (5. ... Kxh5 6. Sf6† or 5. ... fe 6. Rxd5) 5. ... Rd4 6. Sg3 f4 7. Rh4 Kg5 8. f3. 3rd Position: (8. ... Kxh4 9. Sf5† or 8. ... fg 9. Rxd4).

The threefold repetition of the winning position, each time a rank lower, is shown in U22. The echoed repetition of play which

U23. B. Didrikhson
2nd H.M.,
Shakhmaty v SSSR, 1935

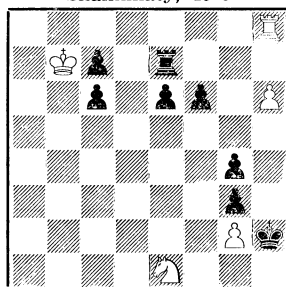


Win 7+9
1. Rg4 Rf8 2. Sf4 Rh8 3. Sh5 Rf8 4. Sf6 Rh8 5. Sh7 d5 6. Rxc2 d4 7. Rg7 Re8 8. Rxd7 Rg8 9. Sg5 Rh8/i 10. Sh3 Rf8 11. Sf4 Rh8 12. Sh5 Rf8/g8 13. Sg3 wins. i) 9. ... Rf8 10. Sf3 Rh8 11. Sh4 Rg8 12. Sg6 wins.

is the basic idea of these two studies is a purely geometric feature, introduced to enrich the content.

U23 shows a systematic sequence of wS moves which block bR; the point is the number of times it occurs, the creation of a record. To achieve this, both K's have to be incarcerated and put under threat of mate on the move.

U24. M. Klyatskin
Shakhmaty, 1925



Win 5+8
1. Kc8 f5 2. Kd8 Rf7 3. Ke8
Rf6 4. Ke7 Rg6 5. Kf7 Rg5 6.
Kf6 Rh5 7. Kg6 Rh4 8. Kg5
wins.

Finally there is U24 with its staircase movement of bR by similarly deployed wK.

In these last studies there is no longer any point in counting the number of P's; indeed a number of men act in unaccustomed passive roles, not showing their potential in any way.

In setting such ideas, the choice of material is not restricted and to a considerable degree a matter of chance. Here such studies differ radically from the first ones we saw, where the chosen material defined the whole content.

An opinion exists, that there are no distinct schools, as there are in problem composition; there are only the analytical and the artistic approaches. The examples that we have seen, and they could have been extended, clearly show that this is not so, that even the artistic study is not monolithic, but that it contains schools that vary quite considerably.

The possibility of different schools lies in the very nature of the study, in the variety of its content, the variety of aims of play, the means by which they are achieved and the material used. The study is like a part of a game, full of real chess ideas, showing the properties of different pieces, ending when a particular final position or a decisive balance of forces is reached.

The appearance of such schools becomes a reality when, of all the varied components of a study, one stands out as the most important and the rest are relegated to the role of incidental or auxiliary.

In one school, the centre of gravity is the expression of ideas particular to studies, such as mate, stalemate, positional draw, minor promotion, discovered attack and so on. The work of Troitzky, Kubbel and their followers exemplify this tendency. One may find in the work of S. M. Kaminer too a fundamental investigation of these themes. Of the studies I have shown, U7 and U15, for example, belong to this school.

Another school aims to develop in study form the ideas of chess play - for space, time, material. The struggle for space, for example, can be broken down further into the struggle for squares and lines, for a bridge-head against the opponent and so on. Herbstman, who made a considerable contribution to study theory, frequently underlined the closeness between the game, the study, the problem and composition in general from the point of view of chess ideas. Studies constructed on these lines are, for example, U16, U19.

The third school sees the aim of the study as the fullest display of struggle between varied forces, showing combinations and characteristics peculiar to one piece or another. This school starts from a fixed material relationship in forming study ideas. The ideologist of this school in the early period was V. Platov; later it was

strongly preached by Gurvich. U4 and U6 are characteristic of the school.

There is a school which works on geometrical motifs of various types - systematic movements, echoes and the like. One of its earliest proponents was one of the founders of the Bohemian problem school, M. Havel. A more extreme and thorough development of the principles of this school occurs in the work of Korolkov and others. Examples - U22 and U24.

Finally, perhaps one should distinguish those studies where there is a logical synthesis of two ideas from different schools. Maybe the future lies in this direction. U3 and U8 give some idea of this.

Apart from schools, one must also distinguish styles. This is not the same thing. A school is a concept relating to the content of a study, to the characteristics of the author's idea. Style determines the means by which the idea is realised, the form it takes. A school will include masters who compose in different styles, such as Platov and Rinck. No doubt one can show that studies of different schools can be composed in the same style (for example, in miniature style?).

The questions raised cannot, of course, be resolved in one article. This was not my intention. But I wanted to draw attention to them. Perhaps we needn't concern ourselves with these matters? No, I think we must. The lack of an agreed opinion on the classification of studies (each collection has its own, some none) is the result of an attempt to create a single, universal classification for the whole variety of study themes. This is impossible. With problems, no-one would try make a common classification for the Bohemian and strategical schools, so different are their themes, rising as they do from different principles of composition. One can no more do so in studies.

Perhaps classification isn't in general necessary? The point of view exists: that any classification will tell you as little about the content of a study as the name of the opening does about the whole content of a game. I think that this is wrong too. A well thought out, theoretically based classification of studies by schools will permit us to evaluate and understand better what has been achieved and will enable new thematic riches to be uncovered and the paths of further work to be defined.

Tourney Announcement

NEW STATESMAN formal tourney, international. Closing date: 31.x.75. Judges: D. Hooper and A. J. Sobey. 6 Prizes, and 6 Hon. Mentions, from £ 12.00 down to £ 3.00 (also, if the quality is sufficient, 6 Commendeds). No restrictions on entries, except, of course, that they must be unpublished. Address: NEW STATESMAN ENDGAME STUDY TOURNEY (1975), Great Turnstile, London WC1V 7HJ, England.

Correction!

Edmund Peckover elaborates the story on p. 111 of EG36 by telling me that there were 17 flights of stairs to climb, and there was a heat-wave. So I greatly undervalued his achievement. On the other hand, I exaggerated his height. He is 6 ft. 1³/₄ inches tall. (AJR)

NEWCOMERS' CORNER

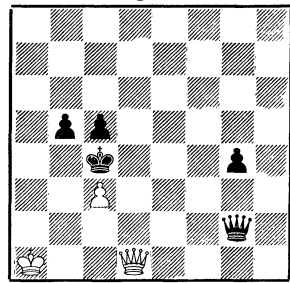
'NC6'

by J. D. Beasley

This column is normally written several months ahead of publication, so that I have only recently read of the death of C.H.O'D. Alexander. As a tribute, let me depart from my normal brief and quote the finish of one of his games.

The practical difficulty of Q+P endings, unless the K of the stronger side is safe from checks, is that at every stage it is necessary to ensure that there is no attack leading to perpetual check or material gain, so that to win such an ending is a test of courage and stamina as well as of technique. Bronstein, whose first English tournament this was, was at this time near his peak and had drawn a match for the World Championship two years before, but Alexander's win in this game enabled him to share the overall first prize with him. As a delicate compliment to his hosts, Bronstein opened with the Staunton gambit (1. d4 5f 2. e4), but it is a gesture he may have come to regret, for Bl held the pawn, gained the initiative, and after 36 moves had come down to a Q+P ending with a second pawn up but an unsafe K. After 72 moves he had a passed pawn, and when our curtain rises (NC6.1) the end is assured;

NC6.1 D. I. Bronstein vs.
C. H. O'D. Alexander
Hastings, 1953-4



White to play his 101st move

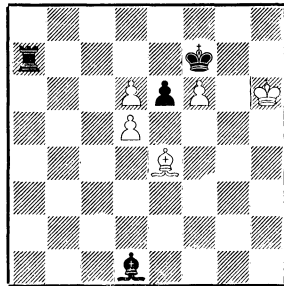
but there is still enough cut and thrust left to give us something to talk about. My acknowledgements to original annotation by H. Golombek (B.C.M., iii.54).

Play continued: **101. Qc2** (since .. Qxc2 will be stalemate) **Qf1**† (one cannot play an ending like this move by move but must work out tactical and strategical plans - here bK will migrate to the bottom right, to meet some checks with Q-interpositions on the second rank, while bQ defends bPb5 now and can move to defend the others if necessary) **102. Kb2** (so far from being safe, bK is now under a temporary threat of mate) **Kd5** **103. Qd2**† (if Qb3† then .. Ke5 and bPg4 can soon advance) **Ke4** **104. Qg5** (if Qc2† then .. Ke3) **Qf5** (defending c5 and g4 as predicted) **105. Qh4** (if Qe7† then .. Kf3) **106. Qb7**† Kf2 and will ultimately win) **Kf3** **106. Qh1**† **Ke2** **107. Qg2**† (better than Qh2†, which allows .. Qf2) **108. Qe5**† Kf1† and .. g3) **Ke1** (now Qg1† can be met by .. Qf1 since either 109. Qxg4 Qe2† or 109. Qxc4 Qf2† will give Bl a winning P ending - one reason why an advantage of two pawns is normally enough in a Q+P ending is that the stronger side can usually afford to sacrifice one P to exchange Qs) **108. c4!** (cutting across this last variation, since now there is a draw after either 108. .. bc) **109. Qg1**† Qf1 **110. Qxg4** Qe2† **111. Qxe2**† Kxe2 **112. Kc3** or **108. .. b4** **109. Qg1**† Qf1 **110. Qxc5** Qf2† **111. Qxf2**† Kxf2 **112. c5** etc.) **b4** **109. Qg1**† **Ke2** **110. Qg2**† **Ke3** **111. Kb3** (if Qg3† then .. Kd4 and either **112. Qg1**† Kxc4 **113. Qc1**† Kb5 or **112. Qh4** Kxc4 and .. Kb5 to unpin if necessary) **Qd3**† **112. Ka4** **Qxc4** (now bK has a potential haven on b2, with .. Qc3 to parry the diagonal check and .. Qc2† to defeat the rank check; if W tries to spoil the latter by a preliminary

Ka5 then .. b3 creates more threats) 113. Qg3† Kd2 114. Qf2† Kc3 115. Qe3† Kb2 116. Qe5† Qc3 (haven now reached) 117. Qg5 g3 118. Qg4 g2! 119. Qg5 Qc1 (now if Qg7† then .. Kb1) 120. Qxc5 ('More in jest than earnest', says Golombek, though I suspect that W has had this last gesture in mind for eight or nine moves) Qc2†! and W resigned.

(I never met Alexander, and almost my only contacts with him resulted from attempts to contribute compositions to his 'Sunday Times' column. Neither was successful, but they produced the best rejection letters I have ever received: courteous, fair, friendly, helpful and encouraging. There are worse reasons for remembering a man.)

No. 2214 A. S. Kakovin and A. T. Motor Original

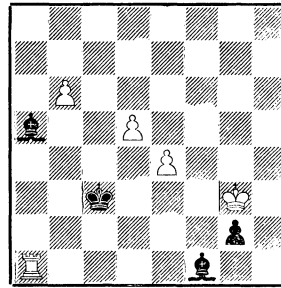


Draw 5+4
 No. 2214: A. S. Kakovin and A. T. Motor. 1. d7 Rxd7/i 2. de† Kxe6 3. Bf5† Kxf5 4. f7 Rd8 5. Kg7 Rd7 6. Kh6 Rd6† 7. Kg7 draw.
 1) 1. .. Ra8 2. de†.

The Russian partnership of A. S. Kakovin and A. T. Motor recently sent a set of fairly light originals to EG, and perhaps a couple of them will make acceptable fare after the lengthy Q fight. The solving of No. 2214 (draw) depends on spotting three moves at once, and is possibly not too easy in consequence. Play 1. d7! Rxd7 (if .. Ra8 then simply de† and Bxa8) 2. de† Kxe6 3. Bf5† Kxf5 4. f7 and the point of the preparations is now clear, for 4. .. Rxf7 will be

stalemate. B1 can try other moves, for example 4. .. Rd8 5. Kg7 Rd7 6. Kh6 or 4. .. Rd6† 5. Kg7 Rd7 6. Kh6, but none makes any progress and he must settle for either repetition or stalemate.

No. 2215 A. S. Kakovin and A. T. Motor Original



Draw 5+4
 No. 2215: A. S. Kakovin and A. T. Motor. 1. Kh2 Bxb6 2. Ra3† Kb2 3. Rg3 Bc7 4. d6 Bxd6 5. e5 Bxe5 6. Kg1 Bd4† 7. Kh2 Be5 8. Kg1 draw.

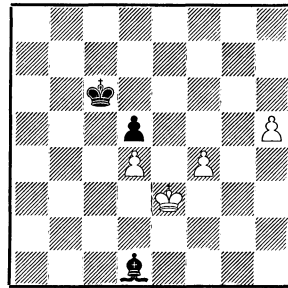
No. 2215 (draw) unravels more systematically, and should be within the scope of even a modest solver. 1. Kh2 is almost automatic, and after 1. .. Bxb6 we must bring up wR to help by 2. Ra3† Kb2 3. Rg3. The obvious counter to this is to pin it - 3. .. Bc7 - and now an experienced solver will immediately suspect those apparently purposeless wPs. Quite right: 4. d6 Bxd6 5. e5 Bxe5 and now 6. Kg1! defends wR indirectly since its capture will be stalemate. As before, B1 can wriggle abit: 6. .. Bd4†; but after 7. Kh2 he has nothing better than the restoration of the pin by 7. .. Be5, and must again settle for stalemate or repetition.

Note by JDR.

Further correction to NC4: In NC4.1, I claim that the position after 7. d5 would still be reciprocal zugzwang with bBe7 instead of bP. Not so, points out WV: 7. .. Bxg5 8. Kxd6 h5 9. Ke5 h4 10. Ke4 h3 11. Kf3 Bh4 and B1 wins by zugzwang. No wonder I couldn't find it in Kasparyan's '2500'.

DIAGRAMS AND SOLUTIONS

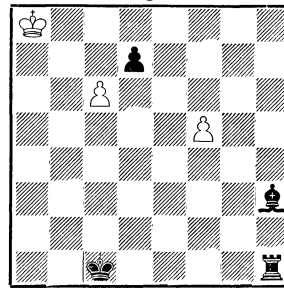
No. 2216 A. S. Kakovin
and A. T. Motor
Original



Draw 4+3

No. 2216: A. S. Kakovin and A. T. Motor. 1. h6/i Bc2 2. f5/ii Bxf5 3. Kf4 Bh7 4. Ke5 Be4 5. Ke6 Bh7 6. Ke5 Bg8 7. Kf6 draw. i) 1. f5? Bxh5 2. Kf4 Kd6 3. Kg5 Be8 4. Kf6 Bd7 5. Kg6 Ke7. ii) 2. Kf3? Bf5. JRH: My nearest is Shmulenson (1967), No. 1193 in EG22.

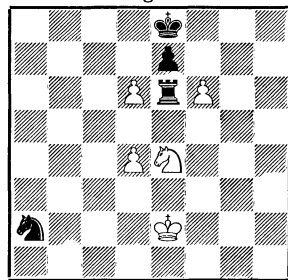
No. 2218 A. S. Kakovin
and A. T. Motor
Original



Draw 3+4

No. 2218: A. S. Kakovin and A. T. Motor. 1. c7 Bg2† 2. Kb8 Rh8† 3. c8Q† Rxc8† 4. Kxc8 d5/i 5. f6 Bh3† 6. Kd8 Be6 7. Ke7 Bg8 8. Kf8 Be6 9. Ke7 draw. i) 4. . . d6 5. Kc7 d5 6. f6. JRH: Cf Gunst (1953), p. 20 of Fritz' Sachova Studie, and Somov-Nasimovich (1927), No. 211 in '1234'.

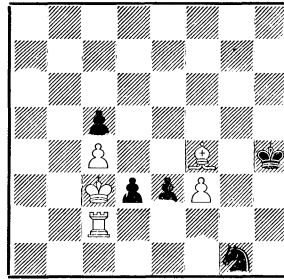
No. 2217 A. S. Kakovin
and A. T. Motor
Original



Draw 5+4

No. 2217: A. S. Kakovin and A. T. Motor. 1. f7†/i Kxf7 2. d7 Rxe4† 3. Kd3 Sb4† 4. Kxe4 Sc6 5. d5 Sd8 6. Kf5 Kg7 7. Kg5 Kh7 8. Kh5 Kg7 9. Kg5 Sb7 10. Kf5 draw. i) 1. d7†? Kxd7 2. f7 Rxe4† 3. Kf3 Re1 4. Kf2 Re6 5. f8S†/ii Kd6. ii) 5. f8Q Rf6† 6. Qxf6 ef.

No. 2219 A. S. Kakovin
and A. T. Motor
Original

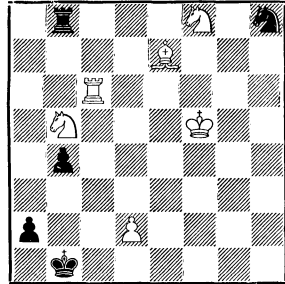


Black to Move,
White Draws 5+5

No. 2219: A. S. Kakovin and A. T. Motor. 1. . . d2 2. Rxd2 e2 3. Rxe2 Sxe2† 4. Kd3 Sxf4† 5. Ke4 Kg3/i 6. Ke3 Se6 7. Ke4 Sf7/ii 8. Ke3 draw. i) 5. . . Kg5 6. Ke5 Sd3† 7. Ke4/iii Sf4/iv 8. Ke5. ii) 7. . . Sd4 8. f4 Kg4 9. Kd5 Sb3 10. Ke5. iii) 7. Kd5? Kf4. iv) 7. . . Sb4 8. Ke5.

No. 2220 Al. P. Kuznetsov
(xii.72)

1st Prize,
Italia Scacchistica, 1972
Award: viii.73



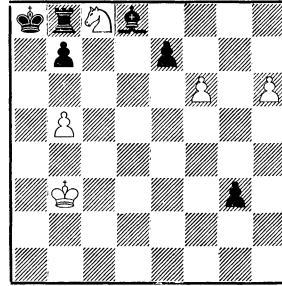
Draw 6+5

No. 2220: Al. P. Kuznetsow. Judge: M. Camorani. 1. Sa3†/i ba 2. Bxa3 Rxf8† 3. Ke6/ii Rf6† 4. Kxf6 a1Q† 5. Rc3 Ka2/iii 6. Bc1 Kb1/iv 7. Ba3 draws, but not 7. Kg7? Qa8 8. Ba3 Qd8 9. Bc1 Qd4† retrieving bSh8 and winning. i) 1. Bf6? Rxb5† 2. Ke4 Sf7 3. Ra6 b3 wins. ii) 3. Ke4? Re8† wins. Or 3. Kg4? Rg8† wins. iii) 5. . . Sf7 6. Kxf7 Qa2† 7. Kf6 Qd5 8. Bc1. iv) 6. . . Sg6 7. Kxg6 Qb1† 8. Kg4 Qe4 9. Kf6 draw.

This is, apart from the 4 captures in the introductory play, a good setting for a well known idea, which the composer should have acknowledged to Herbstman (1936), No. 53 in his 1964 collection, corrected by Chéron (1965, No. 2082 in IV); Hall (1941), quoted in Problem, 1969; and Kuznetsov himself (1972), No. 1902 in EG. All in all, surely not a good choice for a 1st Prize? (AJR, anticipations located by JRH.)

No. 2221 B. G. Olimpiev
(ix.72)

2nd Prize,
Italia Scacchistica, 1972

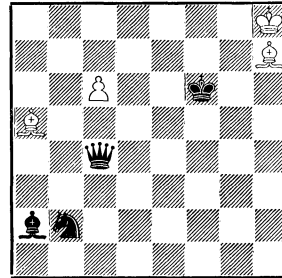


Draw 5+6

No. 2221: B. G. Olimpiev. 1. h7 g2 2. fe/i Bxe7/ii 3. h8Q g1Q 4. Qa1† Qxa1 5. Sb6† Ka7 6. Sc8† draws, either by perpetual or, after 6. . . Rxc8 7. b6†, by stalemate. i) 2. h8Q? g1Q 3. fe Qd1† 4. K-Rxc8 wins. ii) 2. . . g1Q 3. edQ Qb1† 4. Ka3 Qc1† 5. Kb3 Rxc8 6. h8Q draws.

No. 2222 S. Belokon
(iv.72)

3rd Prize,
Italia Scacchistica, 1972

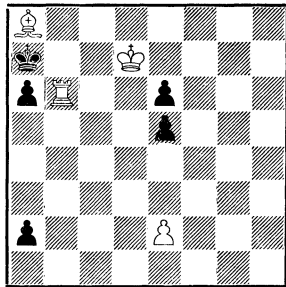


Draw 4+4

No. 2222: S. Belokon. 1. Bd8† Ke5 2. Bc7† Kd4 3. Bb6† Kc3 4. Ba5† Kb3 5. Bg8 Qxg8† 6. Kxg8 Ka4† 7. Kf8 Kxa5 8. c7 Be6 9. Ke7 Bh3 10. Kd8.

No. 2223 Al. P. Kuznetsov
(viii.72)

1 H.M.,
Italia Scacchistica, 1972
correction (ii.73)

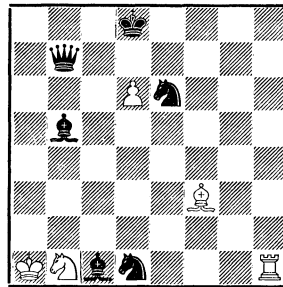


Win 4+5

No. 2223: Al. P. Kuznetsov. 1. Rb4 a1Q 2. Bc6 a5 3. Rb7† Ka6 4. Kc7 a4 5. Rb6† Ka5 6. Kb7 a3 7. Rb5† Ka4 8. Rb1†. Without bPe6, s originally published, 1. Bd5 is a cook.

No. 2225 C. M. Bent
(xi.72)

3 H.M.,
Italia Scacchistica, 1972

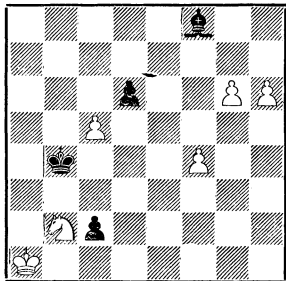


Draw 5+6

No. 2225: C. M. Bent. 1. Rh8† Kd7 2. Rh7† Kxd6 3. Rxb7 Bb2† 4. Ka2 Bc4† 5. Rb3 Bxb3† 6. Kxb3 Sd4† 7. Ka2 Sxf3 8. Sd2 Se5 9. Se4† Kd5 10. Sf2 and draws.

No. 2224 B. G. Olimpiev
(i.72)

2 H.M.,
Italia Scacchistica, 1972

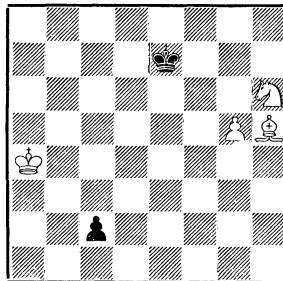


Win 6+4

No. 2224: B. G. Olimpiev. 1. Sd3†/i Ka3/ii 2. g7 Be7 3. g8S Bf8 4. cd/iii Kb3 5. Sc1† Ka3 6. Se2 Bxd6 (Kb3; Sd4†) 7. h7 Bc5 8. h8B wins/iv.
i) 1. g7? c1Q† 2. Ka2 Kc3 3. Sa4† Kc2 4. g8Q Qb1† 5. Ka3 Qc1† draw.
1. Ka2? Fxh6 2. cd Kb5 3. d7 c1Q 4. d8Q Qxf4 draw. ii) 1. . . Kc3 2. Sc1 Bxh6 3. c6 wins. iii) 4. c6? d5 5. c7 Ec5 wins. iv) 8. h8Q? Bd4† 9. Qxd4 c1Q† 10. Sxc1 stalemate.

No. 2226 S. Belokon
(vii.72)

1 Comm.,
Italia Scacchistica, 1972

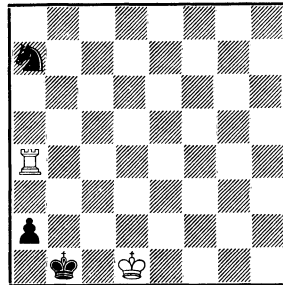


Draw 4+2

No. 2226: S. Belokon. 1. Sf5†/i Kf8/ii 2. g6 c1Q 3. g7† Kg8 4. Bg6/iii Qb2 .5 Ka5 Qb3 6. Ka6 Qb4 7. Ka7 Qb5 8. Bf7† draws, but not 8. Ka8? Qb6 and bK emerges.
i) 1. g6? Kf6 2. Sf5 c1Q 3. g7 Qc4† covers g8 and wins. ii) 1. . . Kd8 (d7) 2. g6 c1Q 3. g7 Qc4† is given as a draw only, without further comment. If true, it's good! There is a lot of play. With wBg6 then Bh7 is a threat. B1 defends with

bQg8. But then bK cannot take on g6 because of Se7†. And if bQ is remote, ... Kxg6; g8Q†, Qxg8; Se7† still draws. So, draw? (AJR)
 iii) 4. Bg4? Kh7 5. Bh3 Qg5 6. Kb4 Qh5 wins.
 JRH: Cf. Van den Ende (1965) No. 84 in EG3.

No. 2227 **B. G. Olimpiev**
 (xii.72)
 2 Comm.,
 Italia Scacchistica, 1972

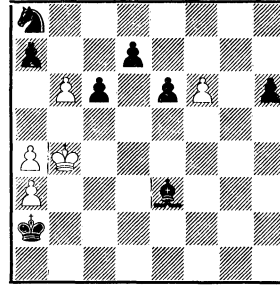


Win 2+3

No. 2227: B. G. Olimpiev. 1. Rb4† Ka1 2. Kc2/i Sc6 3. Re4/ii Sd4†/iii 4. Kc3 Sf3/iv 5. Rb4 Sg1/v 6. Rb2 Sf3 7. Rf2 wins. i) 2. Kc1? Sb5 3. Rh4 Sa3 4. Rh1 Sb1 5. Rg1 Sa3 6. Rg8 Sc2 draws. ii) 3. Rh4? Sd4† 4. Kc3 Se2† 5. Kb3 Kb1 draws. iii) 3. ... Sb4† 4. Kb3 Sd3 5. Rd4 (two exclamation marks given) wins. iv) 4. ... Sc2 would lose to 5. Rh4 Sa3 6. Kb3 Sb1 7. Rh2, and 4. ... Sb5† 5. Kb3 wins at once. v) 5. ... Sd2 not given, but presumably 6. Rh4 Sb1† 7. Kc2 Sd2 (Sa3†; Kb3, Sb1; Rh2) 8. Rh2 Sf1 9. Re2 Sd2 10. Kc3 Sb1† 11. Kb3. (AJR)

JRH: Cf G. Kale (1924) Chess Amateur; wKf4, Rg4; bKh1, Sb4, Ph2. 1. Kg3 Sc2 2. Rc4 Kg1 3. Rxc2 h1S† 4. Kb3. And Speckmann, (1943); XLVI(a) in Meisterwerke (1964).

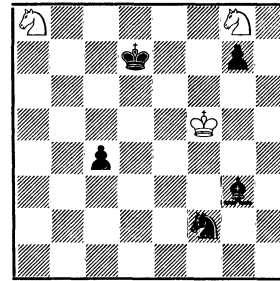
No. 2228 **C. Ceria**
 (viii.72)
 3 Comm.,
 Italia Scacchistica, 1972



Draw 5+8

No. 2228: C. Ceria. 1. b7 Sc7 2. f7 Sa6† 3. Ka5 Sb8 4. Kb4 Bc1 5. f8Q Bxa3† 6. Ka5 Bxf8 stalemate.

No. 2229 **A. Feoktistov**
 (iv.72)
 4 Comm.,
 Italia Scacchistica, 1972

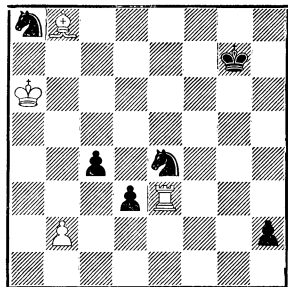


Draw 3+5

No. 2229: A. Feoktistov. 1. Sb6† Ke8 2. Sxc4 Kf7 3. Sh6†/i gh 4. Sd6† Kg7 5. Se4 Sxe4 6. Kxe4. i) 3. Sf6? gf 4. Sd6† Kf8 wins, but not here, nor in main line, 4. ... Bxd6 stalemate.

No. 2230 Em. Dobrescu

(ii.73)
1st Prize,
Italia Scacchistica, 1973
Award: vii.74



Draw 4+6

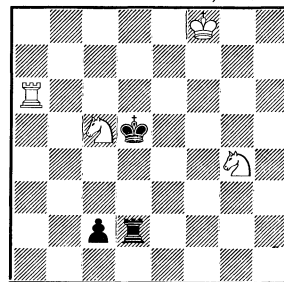
No. 2230: Em. Dobrescu. Judge: A. J. Roycroft. "A tense positional draw with much play on both sides, leaving a powerful impression on the solver." 1. Re1/i d2/ii 2. Rf1/iii Sc5† 3. Kb5/iv Sd3 4. Exh2/v Se1 5. Be5† Kg8 6. Rg1†/vi Kf7/vii 7. Rf1† Kg6/viii 8. Rf6† (Rg1†? Kf5) 8. ... Kh5 9. Rf5†/ix Kg4 10. Rf4† Kh5/x 11. Rf5†/xi Kg6 12. Rf6† Kh7 13. Rf7†/xii Kg8 14. Rd7 Sd3 15. Rg7† Kf8 16. Rg1 Se1/xiii 17. Rf1† Kg8 18. Rg1†, positional draw.

i) 1. Bxh2? d2 2. Rxe4 d1Q/xiv 3. Be5/xv Kg6 4. Re3 (Rd4 Qa4† and ... Qb5†) 4. ... Qa4† 5. Kb7 Qb5† 6. Kxa8 Qa6† and 7. ... Qb6† winning. ii) 1. ... Sc5† 2. Kb5 d2 3. Rd1 Se4 4. Exh2 c3 5. Rg1† K- 6. bc. iii) 2. Rd(h)1? Sf2 3. Rx2h(d)1Q 4. Rxf2 Qc6(a4)† 5. Ka(b)7 Qc(b)5± 2. Ra(b)1? Sc5† 3. Ka7 Sd3 4. Bxh2 (Rd(f)1,Sf2(e1)) 4. ... Sc1 5. Bf4 d1Q 6. Bxc1 Qd8 and 7. ... Sb6 (c7). 2. Be5†? Kg6 3. Rf1 c3 4. bc (Bxc3, Sxc3; bc, Sc7† and ... Sd5) 4. ... Sc5† 5. Ka7 Sd3 6. Bxh2 Se1 7. Eg3 d1Q 8. Rxe1 Qa4† 9. Kb7 Qb3† 10. Kxa8 Qxc3 11. Re6† Kf7 wins. iv) 3. Ka5? Sd3 4. Bxh2 Se1 5. Be5† Kg6 6. Rf6† Kh5 7. Rf5† Kg4 8. Rf4† Kh3 9. Rd4 Sd3. 3. Ka7? Sd3 4. Bxh2 Se1 5. Bg3 d1Q 6. Bxe1 (Rxe1, Qa4†; Kb7, Qb3† and ... Qxg3) 6. ... Qg4 7. Bc3† Kg8 8. Ba5 Qd4† 9. Ka6 c3. v) 4. Bg3? c3 5. bc Se1 6. Bxe1 d1Q. vi) 6. Bc3? d1Q 7. R(B)xe1 Qd5† and

8. ... Sc7. vii) 6. ... Kh7 7. Rg7† Kh6 8. Bf4† Kxg7 9. Bxd2. viii) 7. ... Ke6 8. Bc3 d1Q 9. Rxe1†. ix) 9. Rh6? Kg5 10. Rd6 Sd3. x) 10. ... Kg5 11. Rd4 Sd3 12. Bf4† Sxf4 13. Rxd2. 10. ... Kh3 11. Rd4 Sd3 12. Kxc4 d1Q 13. Rxd3†. xi) 11. Rd4? Sd3 12. Kxc4 d1Q 13. Rxd3 Sb6† 14. Kd4 (Kc3, Qc1†; and ... Qxb2) 14. ... Qa4† 15. Ke3 (Kc3, Qa5†) 15. ... Sc4†. xii) 13. Rd6? Sd3 14. Rd7† Kg6 15. Rg7† Kf5. xiii) 16. ... Sxe5 17. Rd1 Sc7† 18. Kc5 Sd3† (... S(e)6;Kd5) 19. Kxc4 Sxb2† 20. Kc3 Sxd1† 21. Kxd2 draws. xiv) Threatening 3. ... Qa4† 4. Kb7 Qb5† and ... Qc6†, and also 3. ... Qa1† and 4. ... Qxb2† and so on. xv) 3. Re7† Kf8 4. Rh7 Qa1† 5. Kb7 Qxb2† 6. Kxa8 Qa1† and 7. ... Qb(h)1† wins.

No. 2231 D. Gurgenzidze

(i.73)
2nd Prize,
Italia Scacchistica, 1973

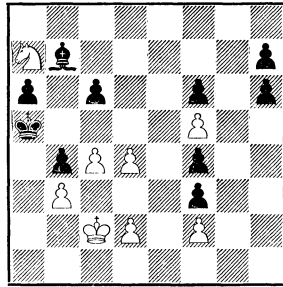


Win 4+3

No. 2231: D. Gurgenzidze. 1. Sb3 Rd3/i 2. Ra5† Kd6 3. Sc1 Rd1 4. Ral Kd5 5. Se3† Kd4 6. Sxc2† Kc3 7. Sa3/ii Kb2/iii 8. Ra2† Kxe1 9. Re2 mate. i) 1. ... Re2 2. Ra4 Re1 3. Rd4† Ke6 4. Rc4 wins. ii) 7. Se3? Rd8† 8. Ke7 Rd4 (for ... Re4† or ... Kb2). iii) 7. ... Rf1† 8. Ke7 Kb2 9. Ra2† Kc3 10. Re2†. "In this first-rate mating miniature the black pawn acts as a magnet, drawing all the men towards the bottom left-hand corner."

No. 2232 A. Bogomaz
(x.73)

3rd Prize,
Italia Scacchistica, 1973



Draw 8+10

No. 2032: A. Bogomaz. "Although the K-side P's provide strong clues to the idea, nevertheless the development is admirably contrived."

1. c5 h5 2. Kd3/i h4 3. d5/ii cd 4. Kd4 h3 5. d3 h2 6. Sc6† Kb5/iii 7. Sa7† draw. i) 2. d5? cd 3. Kd3 d4 4. Kxd4 h4 wins. ii) 3. Ke4? h3 4. Kxf3 h6 5. d3 h5 6. d5 cd 7. d4 h4 8. c5 Kb6 wins.

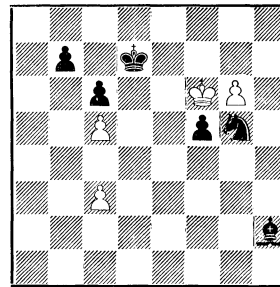
Note by AJR: In ix.74 I judged the 1972-3 **Thèmes-64** informal tourney and to my consternation found this identical study, by the same composer, published in "x-xii.73". Moreover, in the notes kindly supplied by Bruno Fargette there was the flaw 3. Kc4 h3 4. d5 cd† 5. Kd4 (ie, a dual), since 4... h2 does not (on the face of it) win after 5. Sxc6† Bxc6 6. dc h1Q 7. c7 - or does it? Quite a complex conjunction of facts and near-facts to consider so what did I, judge of both tourneys and editor of **EG** (that is, under severe time constraints) do?

Answer: Leave the **Italia Scacchistica** award uncommented (after all, it was sound enough, was it not?); omit from (**Thèmes-64** award; and write this note (on 15.ix.74)! What would you have done?

iii) 6... Bxc6 is stalemate, the central idea adumbrated by the f-file.

No. 2233 A. S. Kakovin
and A. T. Motor
(xi.73)

1 Hon. Men.,
Italia Scacchistica, 1973



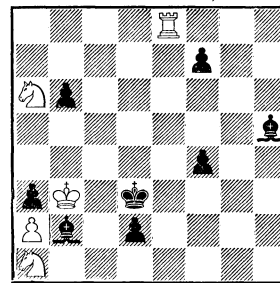
Draw 4+6

No. 2233: A. S. Kakovin and A. T. Motor. "Once the introduction is past, the remaining 8 pieces contribute to a positional draw that would not have disgraced Reti."

1. g7 Be5† 2. Kxe5 Sf7† 3. Kxf5 Sh6† 4. Kg6 Sg8 5. Kf7 Se7 6. c4/i Kd8 7. Ke6 Ke8 8. Kf6 Kd7 9. Kf7 Sf5 10. g8S draw. i) 6. Kf6? Ke8 7. Ke6 Sg8 8. c4 Sh6 9. Kf6 Kd7 10. Kg6 Sg8 11. Kf7 Se7 wins.

No. 2234 B. G. Olympiev
(vi.73)

2 Hon. Men.,
Italia Scacchistica, 1973



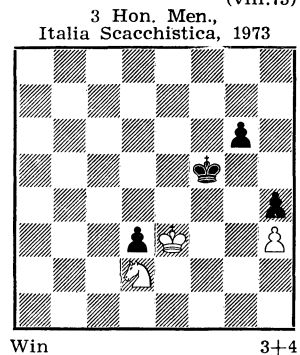
Draw 5+8

No. 2234: B. G. Olympiev. "A high proportion of inactive men unfortunately detract from the originality of the stalemate." 1. Sb4†/i Kd4 2. bSc2†/ii Kc5/iii 3. Rc8†/iv Kb5 4. Rd8 d1Q/v 5. Rxd1 Bxd1 stalemate.

i) 1. Rd8†? Ke2 2. Re8† Kf2 wins.

ii) 2. Rd8†? Ke3 3. bSc2† Ke2 wins. 2. aSc2†? Kc5 3. Sd3† Kc6 4. Sf2 d1Q 5. Sxd1 Bxd1 6. Rd8 Bxc2† 7. Kxc2 Be5 retains the 3P compensation for the exchange and wins. iii) 2. .. Kd3 3. Sb4†, repeating. iv) 3. Rd8? d1Q 4. Rxd1 Bxd1 5. Ka4 Bxa1. v) 4. .. Bxa1? 5. Rxd2 Bb2 6. Rd5† and 7. Rxh5.

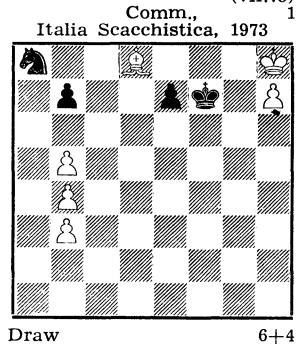
No. 2235 K. Kabiev (viii.73)



No. 2235: K. Kabiev. "It hardly seems likely that the only way to win is to allow the black dP, blocked and capturable in the diagram, to queen!"

1. Sc4/i g5 2. Kf3 Ke6/ii 3. Kg4 Kf6 4. Sd2 Kg6 5. Se4 Kh6 6. Kf5 Kh5 7. Sf6† Kh6 8. Sg4† Kh5 9. Kf6 d2 10. Kg7 d1Q 11. Sf6 mate. i) 1. Kf3? Ke5 2. Kg4 Kd4 3. Kxh4 Ke3 4. Sb3 Kf4, draw. ii) 2. .. g4† 3. hg† Kg5 4. Sd2 h3 5. Kg3 wins.

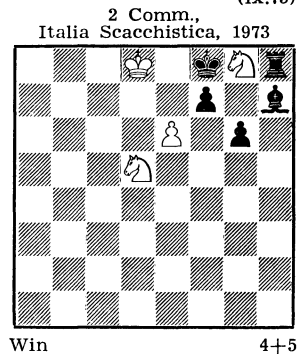
No. 2236 E. Wester (vii.73)



No. 2236; E. Wester. "The simplicity is to be admired, not despised."

1. Ba5/i e5 2. b6 e4 3. b5 e3 4. b4 e2, and stalemate. i) 1. Bxe7? Sb6 (b6? Bd8) 2. Bd6 (else .. Sd7) 2. .. Sd7 3. b6 Sxb6 4. b5 (B-, Sd7; Bd6, b5) 4. .. Sd7 5. b6 Sxb6 6. b4/ii Sd7 7. b5 b6 wins. ii) 6. B-Sd7 7. Bd6 b6 8. b4 b5.

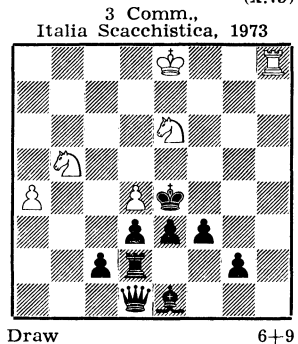
No. 2237 S. G. Belokon (ix.73)



No. 2237: S. G. Belokon. "There is not a great deal to be discovered by the solver, but what there is retains its charm."

1. e7† Kxg8 (Kg7: e8S†) 2. e8S Kf8 3. dSf6 (Sb6? f5) 3. .. g5 4. Sd7† Kg8 5. Ke7 and 6. dSf6 mate.

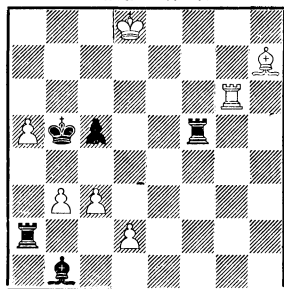
No. 2238 C. M. Bent (x.73)



No. 2238: C. M. Bent. "It takes only a moment to set the metronome, but one can watch it, fascinated, for hours!"
 1. Sd6†/i Kd5 2. Kd7 f2 3. Ra8 Re2 4. Rh8 Rd2 5. Ra8, draw.
 i) 1. Rh5? f2 2. Sc3† Kf3 3. Rh3† Kg4 wins.

and 9. Rxb1. vii) Again, capturing wPc3 only draws. viii) 10. Rb7†? Ka6 wins. There were nearly 90 entries, and I should know, since I rendered them all anonymous!(AJR). Judges: D. V. Hooper, A. J. Sobey and H. Staudte. "A rook down throughout, W weaves a subtle web to secure an astonishing positional draw."

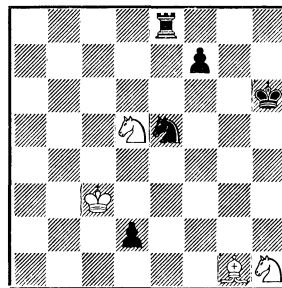
No. 2239 A. V. Sarychev
 (No. 35)
 1st Prize,
 New Statesman, 1973
 Award: 27.ix.74



Draw 7+5

No. 2239: A. V. Sarychev. 1. Rd6/i Rf1/ii 2. Bxb1 Rxb1. Into the mousetrap 3. Rb6† Kxa5 4. Rb8/iii aRb2/iv 5. Kc7/v Rxb3 6. Ra8† Kb5 7. d3 c4/vi 8. d4 R3b2/vii 9. Ra7 Rb3 10. Ra8 positional draw a rook down/viii. i) 1. Rb6†? Kxa5 2. Bxf5 Kxb6 3. Bxb1 Rxd2† 4. Ke7 Rb2 5. Eg6 Rxb3 6. c4 Ka5 7. Kd6 Kb4 8. Ke5 Rc3. 1. Rb6? Kxa5 2. Rd6 Rf1 3. Rd7 Rb2, or 3. d3 Ra3. 1. Rg2? Rf1 2. Bg8 Rd1 3. Bc4† Kc6 4. b4 dRxd2† 5. Rxd2 Rxd2† 6. Kc8 cb 7. cb Bd3. ii) 1. . . Rf8† 2. Ke7 Rf1 3. Bg8 Rel† 4. Kd8 c4 5. Fxc4† Kc5 6. Rd5† Kc6 7. b4 Rb2 (Ra1? Rb5) 8. b5† Kb7 9. Rd7† Kb8 10. Bd5 Rxb5 11. a6, or in this 10. . . Ee4 11. Rb7† Ka8 12. Re7†. iii) 4. Kc7? Ra3 5. Rb8 bRxb3 wins. iv) 4. . . Rxd2† 5. Kc7 c4 6. Ra8† Kb5 7. b4 draws. 4. . . R1b2? 5. Kc7 c4 6. Kc6 wins. v) For perpetual check wRa8-b8-a8. 5. Ra8†? Kb6. vi) 7. . . Rxc3 8. Rb8†

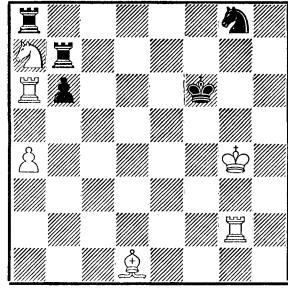
No. 2240 J. Rusinek
 (No. 75)
 2nd Prize,
 New Statesman, 1973
 Award: 27.ix.74



Draw 4+5

No. 2240: J. Rusinek. 1. Be3/i Kg7/ii 2. Bxd2/iii Rc8† 3. Kb3/iv Rd8 4. Sg3 Rxd5 5. Sh5† Kh8 6. Bc3 Rb5† 7. Ka4 Rc5 8. Kb4 Rc4† 9. Kb3 Re4 10. Kc2/v Re2† 11. Kd1 Re3 12. Kd2 Rd3† 13. Kc2 Rd5 14. Kb3/vi draws. i) 1. Se3? Rc8† 2. Kb3 Rc1 wins. 1. Sf2? Sf3. 1. Kxd2? Rd8. ii) 1. . . Kh7(g6, h5) 2. Bxd2 Rc8† 3. Kb3 Rd8 4. Sf6 (f4)† draw. iii) 2. Sf2? Rd8 3. Kd4 Sg4 4. Sd1 Sf6. iv) 3. Kb4? Rc4† 4. K- Rd4 wins. v) 10. Sf6? Re3 11. Sd5 Re2 12. Sf4 Re4 12. Sh5 Re3 wins. vi) 14. Sf6? Rc5 15. Se4 Rc7 8. K- Re7 wins. "Supreme technical skill is displayed in the manoeuvre built about the long diagonal. W's force comes to unexpected life in this elegant composition."

No. 2241 J. Fritz
(No. 30)
3rd Prize,
New Statesman, 1973
Award: 27.ix.74



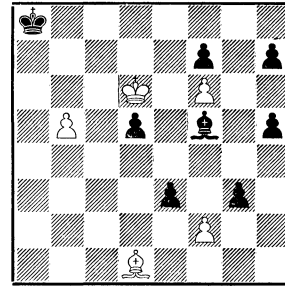
Win 6+5

No. 2241: J. Fritz. 1. Bf3 bRxa7/i 2. Rxb6†/ii Kf7/iii 3. Bd5†/iv Kf8/v 4. Bxa8/vi Rxa4† 5. Be4/vii Rxe4† 6. Kf3/viii Re8/ix 7. bRg6 Se7/x 8. Rf6 mate. i) 1. .. Sh6† 2. Kf4 bRxa7 3. Rxb6† K- 4. Bxa8 Rxa4 5. Be4. 1. .. aRxa7 2. Bxb7 Rxb7 3. a5. 1. .. Rg7† 2. Kf4 gRxa7/xi 3. Rxb6† K- 4. Bxa8 Rxa4† 5. Be4. ii) 2. Bxa8? Rxa6. iii) 2. .. Ke5 3. Re2† Kd4 4. Bxa8 Rxa4 5. Bf3. 2. .. Ke7 3. Re2† K- 4. Bxa8 Rxa4† 5. Be4. 2. .. Kg7 3. Kf5† K- 4. Bxa8. iv) 3. Bxa8? Rxa4† 4. Be4 Rxe4† 5. Kf3 Re7. v) 3. .. Ke7(e8) 4. Re2† K- 5. Bxa8 Rxa4† 6. Be4. 3. .. Kg7 4. Bxa8 Rxa4† 5. Kf3†. vi) 4. Rf2†? Kg7 5. Bxa8 Rxa4† 6. Kf5 Sh6† 7. Kg5 Ra5† 8. K- Rxa8, or 6. Be4 Rxe4† 7. Kf5 Re7. vii) 5. Kf3? Rxa8 6. bRg6 Se7. viii) 6. Kf5? Re8 7. bRg6 Se7†. ix) 6. .. R- 7. Rb8†. x) 7. .. Kf7 8. Rg7†. xi) 2. .. aRxa7 3. Rxb6† Kf7 4. Bd5† Ke8 5. Rb8†.

“bK is cleverly driven to the edge of the board for a thunderclap finish.”

No. 2242: J. R. Ibran (Spain). 1. Kc7 Be4/i 2. Bc2 Bf3/ii 3. fe Be2/iii 4. b6 Ba6 5. Bd1 h4/iv 6. Ef3 Bb7 7. Bg2/v h5 8. Bh3 d4 9. Bc8 Bf3 10. ed h3/vi 11. d5/vii Bxd5 12. Be6 Bb7/viii 13. Bxf7

No. 2242 J. R. Ibran
(No. 70)
4th Prize,
New Statesman, 1973
Award: 4.x.74

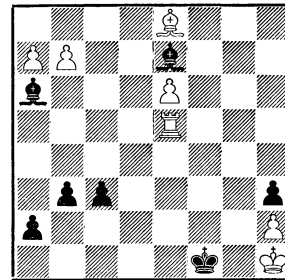


Win 5+8

h2/ix 14. Bd5 h1Q/x 15. Bxh1 Bxh1 16. f7. i) 1. .. ef 2. b6. 1. .. d4 2. Bf3†. ii) 2. .. ef 3. b6, but not 3. Bxe4? f1Q. iii) 3. .. g2 4. b6 d4 5. e4. iv) 5. .. g2 6. Bf3 Bb7 7. Bxg2 and 8. Bh3 wins. v) 7. Bg4? g2 8. Bc8 Bc6. vi) 10. .. g2 11. b7† Bxb7 12. Bxb7† and 13. Bxg2. vii) 11. Bxh3? g2. viii) 12. .. fe 13. f7. ix) 13. .. g2 14. Bd5 Bxd5 15. f7. x) 14. .. Bxd5 15. f7 wins.

“A sustained series of threats against bK explodes on move 12 with a surprising new threat that provides a brilliant finale.”

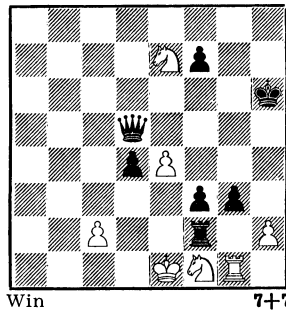
No. 2243 P. Olin
(No. 41)
5th Prize,
New Statesman, 1973
Award: 4.x.74



Draw 7+7

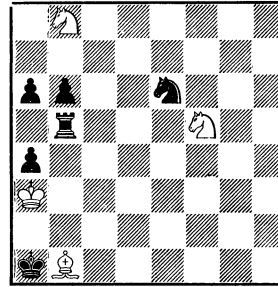
No. 2243: P. Olin (Finland). 1. a8Q/i a1Q 2. Qxa6†/ii Qxa6 3. Bb5† Qxb5/iii 4. Rxb5 c2 5. b8Q c1Q 6. Qf4†/iv Qxf4 7. Rf5 Bg5 (d6)/v 8. Rxf4† Bxf4 9. e7 b2 10. e8Q b1Q 11. Qb5† Qxb5 stalemate. i) 1. b8Q? a1Q 2. Qb6 Bb7† 3. Qxb7 Kf2†. ii) 2. Qa7? Bxb7† or 2. .. Bc5. iii) 3. .. Kf2 4. Bxa6 b2 5. Re2† Kf3 6. Re1. iv) 6. Qb6? Ke2† 7. Qg1 Qc6† wins. v) 7. .. Qxf5 stalemate. 7. .. b2 8. Rxf4† Ke2 9. Rf1. "An orgy of Q-sacrifices which are superbly controlled, in this highly geometrical composition."

No. 2244 J. Krikkheli (No. 79)
6th Prize,
New Statesman, 1973
Award: 4.x.74



No. 2244: J. Krikkheli. 1. Sg8†/i Kh7 2. Sf6† Kh8 (Kh6;ed) 3. Sxd5/ii Rg2 4. Rh1 Re2† 5. Kd1 Re1† 6. Kxe1 f2† 7. Ke2 g2 8. Kxf2/iii ghQ 9. Sf6. "Reciprocal Zugzwang." 9. .. Kg7 10. Sh5† and 11. Sg3. i) 1: Sxd5? Rg2 .. 7. Sf6 Kg6(g5). 1. ed? Rg2 2. Rh1 Re2 3. Kd1 g2/iv 4. Rg1 Rxe7 5. Sg3 d3 6. cd/v Ra7 7. Ke1 Ra2 8. Se4 f5 9. Sd2 Rxd2. ii) 3. ed? Rg2 3. Rh1 Re2 5. Kd1 Re1 6. Ke1 f2 7. Ke2 g2 8. d6 ghQ 9. d7 Qa8 10. Sg3 Qa6. iii) 8. Sf6? g1Q 9. Kf3 Qg6 (Qxh1? Kxf2†) 10. Sg4/vi f5 11. ef Qc6†, or in this 11. Sxf2 fe† 12. Se4 Qf5. iv) 3. .. Re1? 4. Ke1 f2† 5. Ke2 g2 6. Sf5† and 7. S5g3. v) 6. d6 dc† 7. Kd2 Re1. vi) 10. Sd5 Qg1 11. Sf6 Qg6 12. e5 Qg1. "Very precise play leads to a finale with an unusual zugzwang."

No. 2245 W. Naef (No. 55)
1 H.M.,
New Statesman, 1973
Award: 11.x.74



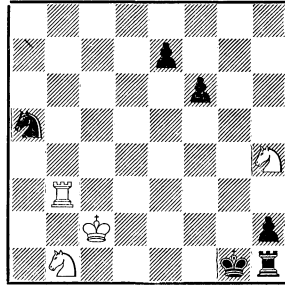
Draw 4+6

No. 2245: W. Naef (Switzerland). 1. Ba2/i Sc5/ii 2. Bc4/iii Rb3†/iv 3. Bxb3 ab 4. Sxa6/v b2/vi 5. Sxc5 bc 6. Se3 b1Q/vii 7. Sc2† Qxc2 stalemate. i) 1. Bc2? Against .. Rb3† mate in 2 threat. 1. .. Rb2 2. Bxa4/viii Sc5 3. Bd1 a5 and 4. .. Ra2 mate, or here 3. Sxa6 Ra2† 4. .. Rxa4†. ii) 1. .. Rxf5 2. Bxe6 Re5 3. Sxa6 Rxe6 4. Kxa4 Kb2/ix 5. Kb5 Kc3 6. Sc7 Rd6 7. Sa8. iii) 2. Sd4? Rb2 3. Bg8 b5 4. Sc6 a5 wins. iv) 2. .. Rb2 3. Sxa6 Sxa6 4. Bxa6 b5 5. Sd4. v) 4. Sd4? b2 5. Sc2† Kb1 6. Sb4 a5 7. S8c6 ab 8. Sxb4 b5, or here 6. Sd4 Se6 7. bSc6 b5 8. Kb3 a5 9. Ka3 b4† 10. Kb3 Sc5† 11. Kc4 Ka2. 4. Sd7? b2 5. Sxc5 bc 6. Se3 a5 7. Sc2† Kb1 8. Se1 c4 wins. vi) 4. .. Sxa6 5. Kxb3. vii) 6. .. c4 7. Sc2† Kb1 8. Sb4 c3 9. Kb3 draw. viii) 2. Bd1 a5 3. Kxa4 Sc5† and .. Ra2 mate, or 2. Sxa6 Rxc2 3. Kxa4 Rb2 4. Sd6 Sc5†. ix) 4. .. Re5 5. Kb4 Kb2 6. Sc7 Kc2 7. Sa8 b5 8. Sc7 draw.

"Very well constructed. The initial position gives no clue to the finale, achieved with maximum economy."

No. 2246 J. Fritz
(No. 31)

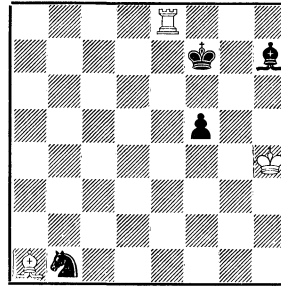
2 H.M.,
New Statesman, 1973
Award: 11.x.74



Win 4+6

No. 2247 E. Janosi
(No. 68)

3 H.M.,
New Statesman, 1973
Award: 11.x.74



Win 3+4

No. 2246: J. Fritz. 1. Rf3/i Sc6/ii 2. Rf4/iii Sd4†/iv 3. Kd3 e5 4. Rxf6 Sf3 5. Rxf3 e4† 6. Ke3 ef 7. Sd2 f2 8. dSf3† Kf1 9. Kd2 Rg1 10. Sxh2 mate. i) 1. Rg3†? Kf2 2. Rf3† (Rg2†, Ke3); 2. .. Ke1 3. Sc3 Rg1. 1. Kd2? Sxb3† 2. Ke1 Sc5 4. bS-Sd3†. ii) 1. .. Sc4 2. Sc3 Se3† 3. Kd3 and 4. Se2 mate. iii) 2. Kc3? Se5 3. Rf4(f5) Sg6 4. Sxg6 Kg2. 2. Kd2? Sd4 3. Rf4 Se6 4. Rf3(f5) Sd4. iv) 2. .. e5 3. Rxf6 e4/v 4. Kd2 Sd4/vi 5. Ke3 Sc2†/vii 6. Kxe4 Sd4 7. Sc3 Sf5/viii 8. Sxf5 K- 9. Se3† Kh3 (Ke1;Kd3) 10. Se2 Kh4 11. Kf5 Rf1† (Kh5;Sg3† and Kf4) 12. Sxf1 h1Q 13. Rh6 mate. v) 3. .. Sd4† 4. Kd3 Sf3 5. Rxf3 as main line. vi) 4. .. e3† 5. Ke1. 4. .. Se5 5. Ke2 Sf3 6. Rg6†. vii) 5. .. Sf3 6. Rxf3 is main line, 5. .. Sf5† 6. Sxf5 Kg2/ix 7. Rg6† Kf1 8. Sg3† Kg2 9. Sxh1† Kxh1 10. Kf2 e3† 11. Kg3 Kgl 12. Rc6. viii) 7. .. Sf3 8. Kxf3 Kf1 9. Rd6. ix) 6. .. Kf1 7. Sg3† Kg- 8. Sxh1 Kxh1 9. Kf2 wins.

“Although the mate is not new, the introduction is excellent, with eP controlling the stage.”

No. 2247: E. Janosi. 1. Rb8 Sd2/i 2. Kh5/ii Bg8/iii 3. Kh6 f4 4. Bc3 (Bg7? f3); 4. .. Se4/iv 5. Bg7/v f3 6. Rf8† Ke6 7. Rxc8 f2 8. Rf8 Kd5 9. Rf3 wins. i) 1. .. Sa3 2. Rb7†/vi Kg6 3. Rg7† Kh6 4. Rg3. 1. .. f4 2. Rb7† wins. ii) But here, 2. Rb7†? refuted by 2. .. Kg6 3. Rg7† Kh6 4. Rg2 Sf3†, and 2. Kg5? by 2. .. f4 3. Rb7† Ke6 4. Rxh7 f3 5. Bd4 f2. iii) 2. .. Bg6† 3. Kh6. 2. .. Ke6 3. Rh8. 2. .. f4 3. Rb7†. iv) 4. .. Sc4 . Bb4/vii f3 6. Rf8† Ke6 7. Kg7 Kd5 8. Kxc8, but not in this 7. Rxc8? f2 8. Rf8 Se3 draw. v) 5. Bb4? (cf. (iv) above) 5. .. f3 6. Rf8† Ke6 7. Rxc8 f2 8. Re8† Kd5 9. Rf8 Kc4 10. Rf4 Kd3 draw, or in this 7. Kg7 f2 8. Kxc8 Sf6†. vi) 2. Kh5? (cf. main line) 2. .. Sc2 3. Bc3 Fg8 4. Kh6 f4 5. Bg7 f3 6. Rf8† Ke7 7. Rxc8 f2 8. Rf8 Se3 draw. vii) Here 5. Bg7? is met by 5. .. f3 6. Rf8† Ke6 7. Rxc8 f2 8. Rf8 Se3.

“A miniature with such neat counterpoint in the variations that we forgive the rather tame finish.”

FIDE COMPOSITIONS COMMITTEE MEETING AT WIESBADEN,

28.ix.74 - 4.x.74

Among the eminent attendees whom I had the pleasure of meeting (by the way, I'm not a member of the Committee, just an observer) were Dr Grzeban (Poland), Alexander Hildebrand (Sweden); Virgil Nestorescu (Romania). Subject to "Big" FIDE ratification, Harold Lommer gets his long-awaited Master of Composition title, since although the FIDE Albums in which he figures largely have not yet been published, they are ready for printing and the contents known, and the Committee agreed to consider this one case on the spot. To the general surprise, not to say consternation, no Grandmaster title was awarded to any composer: the voting narrowly failed. By dint of extraordinary exertions on the part of the Finnish organisers, the WCCT judging is continuing apace, though how many undemolished studies will remain (of the 39 entries for **D1** and 37 for **D2**) when the final ranking is drawn up is a worrying thought. It looks already certain that the WCCT will be won by the USSR. No judge titles for studies were awarded. The selection procedure for the 1968-70 Album was simplified, as not all judges seemed to have been aware of what was required, but for future albums the procedure remains to be considered again. No new Album was announced, since 3 have yet to appear (1914-44 Vol III; 1965-67; 1968-70). Various proposals concerning revising the award of Master and Grandmaster titles were presented, and the "percentage" conflict (relating primarily to the % of unorthodox problems to be included in Albums) was more than adumbrated - luckily, studies are only on the fringe of this controversy. Papers and de-

monstrations of computer chess were on hand (I gave a talk on Dr Tan's Edinburgh University work on a knowledge-based program for chess endgames) and a Sub-Committee to run with computer chess in the compositions context was formed (it includes myself). New to me was the work of Dr Th. Strohlein (Munich, 1970) investigating by computer certain winning positions in 4-man pawnless endgames (RvB; RvS; QvR). He also showed that mating with a Q can take 10 moves (ie, 9 is not the maximum, as is sometimes stated): wKa1, wQb2, bKe6. Notable and memorable were, among many other aspects: the hospitality of the German Chess Federation and the provincial government of Hesse; the 50th Anniversary celebrations of **Die Schwalbe**; the presence of Dr Max Euwe, World Champion 1935-7 and now President of FIDE, on the final day; and the enormous labours of the organisers, especially Mr Jensch, the oud-going President, and his wife. In 1975 the Committee meets in the USSR, in either Moscow or Tiflis.

AJR

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THE CHESS ENDGAME STUDY CIRCLE

Next meeting: Friday 3rd January, 1975, at 6.15 p.m. At: 101 Wigmore Street (IBM building, behind Selfridge's in Oxford Street).

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