e:G

EDITORIAL

In the collection of Russian studies entitled "The Soviet Chess Study", published in 1955, there was included a general article on study composition entitled "Chess Poetry". written by A. S. Gurvich. This deals at length with the difficult question of the aesthetic in chess studies. Gurvich rejects all that is mechanical. systematized or unnatural. quoting in particular the work of such as Kliatskin. Simkhovich and F. rolkov. Nos. 28, 48, 55 and 69 might be examples of the sort of study that Gurvich criticises. Such studies are normally heavy in material, with large numbers of pawns and pieces fixed in their final positions. The point of the study is usually a denouement showing a striking aspect of the positional draw, or the repetition of a certain manoeuvre, or something along these lines. Gurvich rejects them on two basic grounds. Firstly, they break "the first rule when creating something of aesthetic value, that of the strictest economy". Gurvich tries to prove, in the second and third chapters of the article, that any study idea can be expressed while keeping to this rule. (Adam Sobey's lecture adds support to this statement.) The second reason is that heavy and/or mechanical studies are not so much aethetically satisfying as just a form of sensationalism. Gurvich compares the first and second placed studies in the Second USSR Championship. 1947-8. The first, by Korolkov and Liburkin, shows a trebling of a defence mechanism involving a knight fork, which safeguards White's extra piece. The second. by Kasparian, is a very complex struggle in which White refutes a deep stalemate plot by a series of white king tempo moves. The first, he says. is superficial, the second is a masterpiece full of deep conceptions. (Admittedly. the latter has certainly stood the test of time better.)

In his collection of studies (1958). Korolkov replies that Gurvich makes a fetish of economy and that his compositions suffer as a result. Kasparian, who comes in for criticism as well as praise in "Chess Poetry", does not commit himself to either side; he says, in his "Selected Studies" (1959), that he values most of all „originality combined with economical form". Herbstman, however, is the main protagonist. In his book (1964) Gurvich comes in for heavy criticism; apart from pointing out a number of inconsistencies in Gurvich's own practice, Herbstman says that he deliberately chose bad heavyweight studies and good lightweight studies to prove the thesis that economy is more or less the absolute criterion. This is going a bit far, but this criticism does make some sense as one reads the first half in particular of Gurvich's article; unfortunately, Herbstman does not directly answer Gurvich's second point, on aesthetics. He and Korolkov agree. however, that originality of conception is perhaps the most important element in composition, and that allowances must be made in other respects. (On this point of originality, it is particularly interesting to read the two composers' accounts of their

development.) Korolkov points out that Kliatskin and Simkhovich were pioneers and introduced new ideas, and therefore their shortcomings, one assumes, should be condoned. In a recent article (Shakhmaty v SSSR, 10/65) Herbstman develops the argument by showing how the study art progresses and how better and more economical renderings of themes are being composed; at the same time, new ideas are constantly being introduced, and so the cycle goes on.

It is significant that the greatest composer here mentioned, Kasparian, takes the best of both worlds, and I think that he is right. The resplendent imaginativeness and originality of, for example, Korolkov's studies certainly are of value in themselves. But, further, many of these "mechanical" studies of his contain an aesthetic satisfaction, consisting in geometric design, or whatever, which goes beyond mere sensationalism, as Gurvich called it. On the other hand, it is hard to disagree with his demand for technical purity, which he shows to be attainable, as Herbstman does, by implication, in his Shakhmaty article, although both do so for somewhat different aims. In reply to Gurvich's aesthetic views, I think that it is wrong to apply absolute criteria to works of art. He cannot reject these "mechanical" studies out of hand on such a basis. Some of them certainly are bad; some are first-class. What this all means, is that each study should be judged on its own merit, and, most important, the depth of aesthetic satisfaction that it gives, because this is a natural reaction and not something developed from criteria or prejudices.

P.S.V.

Diagrams and Solutions

No. 121: B.V. Badaj. 1Sh5† Kxg4 2Sxe5†/i Kf5 3Sg7† Kxe5 4d4† Ke4 5Bc2† Kf3 6Bd1† Ke4/ii 7Bc2† Kd5 8Bb3† Kc6 9Ba4† Kd5 10Bb3† perp. ch.i) 2Sd4†? Kh3 3Se6 Qe8 4Sef4† ef 5Sxf4† Kg3 6Sh5† Qxh5 7Bxh5 h3 and Black wins. ii) 6..Kg3 7Sh5† Kh3 8Sf4† Kg3 9Sh5† perp. ch.

No. 122: J. Fritz. 1Sf6/i Kxg7 2Sd5† f6 3Bxf6† Kf7 4Bxe7 Be6 5Sb4 Kxe7 6Sc6† Kd6 7Sxa7 Kc5 8Ba4 Kb6 9Sb5 Ka5 10Sb2 Bd7 11Sc7 Bxa4 12Sc4 mate. i) 1Sf8? f6 2Bd6 Sd5† or 1Sb2? f6 2Sxf6 Kxg7 3Sd5† Kf7.
No. 123: J. Fritz. 1Rg1 c1Q 2Sh2† Qxg1/i 3S4f3† Kf4 4Sxg1 Kg3 5Sf1† Kg2 6Bxd3 Bf7 7Kg7/ii Be8 8Kf8 Bd7 9Ke7 Bc8 10Kd8 Bb7 11Kc7 Ba8 12Kb8/iii Bc6 13Se2 Kxf1 14Sd4† wins. i) 2..Kxh4 3Sf3† Kh3 4Bd7† if 3..Kh5 4Be8†. ii) 7Se2? Kxf1 8Kg7 Be8 9Kf8 Bg6 Black wins. iii) 12Se2? Kxf1 13Kb8 Bh1 (or g2 or f3) =

No. 124: E. Janosi. 1Rb4† Ke5 2Kc6 Sd6 3Sf2 Sxf5/i 4Sg4† Ke6 5Re4 mate. i) 3..Bd5† 4Kd7 Sxf5 5Sg4 mate, or 3..Be8† 4Kc5 and wins a piece (4..Bb5 5Sg4†).

No. 125: B. Breider. 1Bg8 Se4† 2Kh4 Bxf8 3Bxe6† de 4Bd4 c5 5a7 Bc6 6Bxg7/i Bd6 7Sb6 mate. Five B1 self-blocks. i) The mysterious 4Bd4 is now explained, 6..Bxg7 7Se7† and 8Sxc6 to promote the aP.

No. 126: P. Drumare and L. Loewenton. 1d8Q† Sxd8 2Qa3† Ke8 3Bxf8 Rxf8 4Bd7† Bxd7 5Sd5 Qxe5 6Qe7† Qxe7 7Sxc7 mate. Even if one thinks this study to be a hangover from the mid-19th century one must admit it is well done.
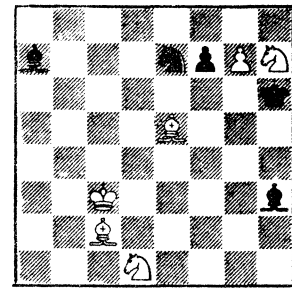
No. 127: J. Fritz. 1Ra4 Sc4 2Ke7/i Be1 3Rxc4 Bh4† 4Ke6 Bxe8 5Bc6 Sh2/ii 6Rc1† Kf2 7Rc2† Kg3 8Rg2† Kh3 9Rg8 Bh4 10Bg2 mate. i) To protect d8. 2Kf8? Sfe5 3Bb5 c6= and wBd8 is unguarded. ii) 5..Sg5† loses prosaically 6Kd7 Bf6 7Rf4 Sh7 8Be4 Be5 9Rg4† and 10Bxh7.
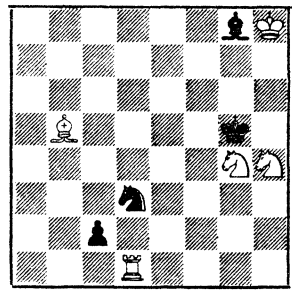
No. 121   B. V. Badaj
Tidskrift för Schack
8/1965
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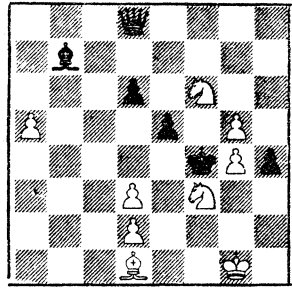
Draw   9
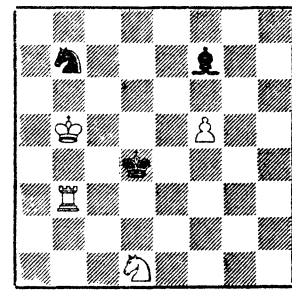
No. 122   Dr. J. Fritz
Tidskrift för Schack
8/1965
5

Win   6

No. 123   Dr. J. Fritz
Tidskrift för Schack
8/1965
4

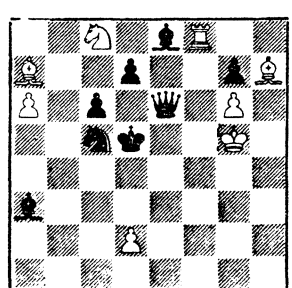Win   5

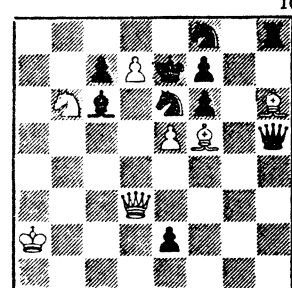No. 124   E. Janosi
3rd Place, 1st Theme, 1962-4
Friendship Match
3

Win   4

No. 125   B. Breider
4th Place, 1st Theme, 1962-4
Friendship Match
8

Win   8

No. 126   P. Drumare
L. Loewenton
5th Place, 1st Theme, 1962-4
Friendship Match
10

Win   7

No. 128: E. Janosi. 1Rd1/i Bd5† 2Kd4 Kd6 3Sxd5 c5† 4Ke4 Rc4† 5Kf5 Kxd5/ii 6Sb4 mate. i) Threatening 2Kb3 as well as 2Sb4†. 1Sb4†? Kb7 2Rb1 Rd2 = . ii) 5..Rd4 6Sc3 wins on material.

No. 129: K. Runquist. 1Rd1 Bh2/i 2Be7† Kg4/ii 3Rd4† Kf5 4g4† Sxg4 5Rf4† Bxf4 6e4 mate. i) To protect e5. ii) 2..Kg3 3Kxe5, or 2..Kh5 3Rh1 Sg4 4Bd6 Be4† 5Kxe4 Sf2† 6Kf3 Sxh1 7Bxh2 wins.

No. 130. A. G. Kopnin and V. A. Korolkov. I. 1Kh7/i Kc3 2e7 Rf7 3e8Q Bxe8 4Kg8 Re7 5Kf8 Rf7† 6Kg8 = . i) 1Kg8? Bb3. 1e7? Rh6† 2Kg8 Bb3† 3Se6 Rxe6 4Kf8 Ba4 wins.
II. 1e7/i Rh6† 2Kg8 Ba2† 3Se6 Rxe6 4Kf8 Rf6† 5Kg7 Rf7† 6Kh8 Rxe7 = . i) 1Kh7? Kc3† 2Kg8 Ba2.
III. 1Kg8/i Kd3/ii 2e7 Bf7† 3Kf8 Bb3† 4Ke8 Ba4† 5Kd8 Rd6† 6Kc8 Rc6† 7Kd8 = . i) 1e7? Ra6 2e8Q Bxe8 3Sxe8 Ra8. ii) 1..Rf4 2e7 Bf7† 3Kf8 Bb3† 4Ke8 Ba4† 5Kd8 Rd4† 6Kc8 Re4 7Kd8 = .
IV. 1Kg8 Kf4 2e7 Bf7† 3Kf8 Ke5 4e8Q† Bxe8† 5Kxe8 Kd6 6Sh5 Rf3 7Sg7 Rf2 8Sh5 Ke6 9Sg7† Kf6 10Kf8 Rf1 11Se8† Ke6† 12Kg8 Ke7 13Sg7 Rh1 and wins. The win in this final position is quite lengthy and difficult, although there is more than one way to force it. For a full analysis, see Chéron, Lehr- und Handbuch der Endspiele, Vol I, position No. 4, which is one of the most ancient in existence, from an Arabic manuscript dated 1257.
V. 1e7 Rxg7 2e8S Rg6† 3Kh7 and 4Sxf6 = . If 2..Rf7† 3Kg8.

No. 131: B. Breider and O. Kaila. 1Ic7 Bxc7 2bc Ra7 3Sd5/i Ra5 4Sb6/ii Rc5 5c8R Rc3 6Rc4 Rxb3 7ab wins. i) 3c8Q? Rc7 = . ii) 4c8Q? Rxd5 5Qc2 Rd4 6Qc1 Rd2 7Qb1 Rd4 = .
II. 1c7 Bd7 2c8B/i Bb5 3Sd5 Bc4 4Sxe3 Bxb3 5ab a2 6Sc2 wins. i) 2c8Q? Bxh3† = .

No. 132: F. Richter. I. 1Rb7† Kc8 2e3 Bxe3 3Rb8† Kxb8 4Sd7† Ka8 5Sxc5 Kb8 6a4 Ka8 7Ka5 Bxc5 = .
II. 1Rb7† Kc8 2Rb8† Kxb8 3Sd7† Ka8 4Sxc5 Kb8 5a4 Ka8 6a5 Kb8 = . This stalemate also occurs in I if B1 tempos with his B.

No. 133: A. Koranyi. I. 1e7† Ke8 2h8B Rxh8† 3ghQ a1Q 4Qb2 Qa8 5Qh8 Qa1 6Qb2 = .
II. 1e7† Ke8 2ghR a1Q = .

No. 134. S. Zlatic. I. 1Rf2† Ka3 2Rf1 Kb2 3Ra1 a4 4Sc5 a3 5Rf1 a1Q 6Rf2†/i Kb1 7Sa4 wins. i) 6Sa4†? Ka2 7Sc3† Qxc3†.
II. 1Rb8† Ka3 2Sb4 ab 3Kc2 a1S† 4Kb1 Sb3 5Ra8†.
III. 1Rf2† Kb1 2Sc5 a1Q† 3Kb3 a4† 4Sxa4 wins.
IV. 1Rb8† Kc1 2Sxc5 a1Q 3Sb3† wins.
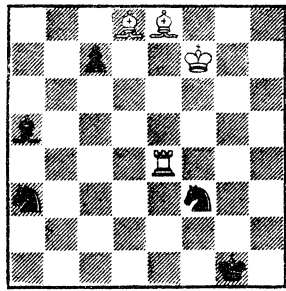V. 1Rf2† Ka3 2Rf1 Kb2 3Sxc5 a1Q 4Sd3† Ka2 5Sb4† Kb2 6Rf2† Kc1 7Sd3 or a2† Kb1 8Kb3 wins.

No. 135: E. Richter. I. 1Kc5† Rb2 2Kxb5 e6 3Bc3 e5 4Kxa4 e4 5Sc4.
II. 1Kd3† Rb2 2Kd2 e6 3Bc3 e5 4Kc1.
III. 1Kd3† Rb2 2Ke2 e6 3Bc3 e5 4Kd1 e4 5Sb5 Kb1 6Bh8 Ka1 7Bd4 Kb1 8Sc3† Ka1 8Sxa4 Kb1 10Bxb2 a1Q 11Bxa1 Kxa1 12Kxd2 (Sc3 also) 12..b2 13Sc3.
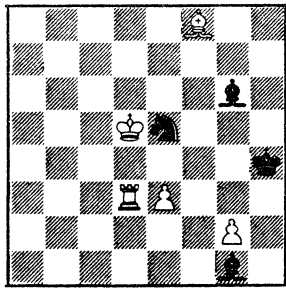IV. 1Kc4† Rb2 2Kb4 e6 3 Bc3 e5 4Kxa4 or Bxe5 = .

No. 136: V. Chekover. 1Bh6/i Kg6 2Sc7 Bxc7/ii 3Kxc7 c5 4Bf8 c4 5Ba3 c3 6Bc1 Kxg5/iii 7dc† wins, the wB having effected an ambush on h6 and c1 in the same line. i) So that if 1..Bxd2 2g6† wins. It also threatens g6 anyway, protecting d2 and winning on material, which explains B1's move. ii) 2..Bxd2 3Se6 Be3 (3..Bc3 4Sf4† and 5Sxd3) 4Sf8† Kf7 5g6† and 6Bxe3 wins. iii) 6..c2 7Kd6 Kxg5 and although W loses all his gP's, he wins d5, d3 and c2 and wPd2 wins easily.

5

Win   4

5

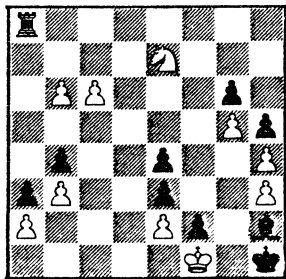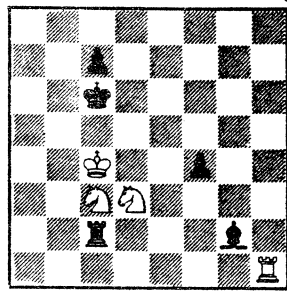Win   4

4

Win   5

3

I Draw   3
II a4 to b1: Draw
III a4 to g6: Draw
IV As III, and c2 to g3; can
   W draw?
V As IV, but switch f6 and
   g6

10

I Win   10
II Remove a8, add bBe8. Win

4
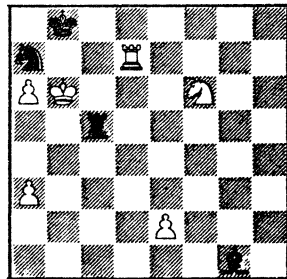
I Draw   6
II g1 to e3: Draw

65

No. 137: R. Trautner. 1Bh4† Kd7 2Bf6 c3 3Bg4† Kc7 4Sb5† Kb7 5Sxc3
a1Q 6Bf3† Ka6 7Be2† Kb7 8Ef3† Kb8 9Be5† Kc8 10Bg4† Kd8 11Bf6† Ke8
12Bh5† Kd7 13Bg4† Kc6 14Bf3† = . In addition to a well-disguised setting
of the ambush theme there is an unusually wide scope given to bK --
almost a K-domination. 7..Ka5? 8Bc7 mate is neatly balanced by
12..Kf8? 13Bh6† Ke7 14Sd5†. Die Schwalbe of 12/65 states that this
study is incorrect, but does not give details although another version is
diagrammed.

No. 138: H. Aloni and A. Luxenburg. 1Sg5 hg/i 2Rh8 Bf5 3Sf7 g3/ii
4h3 Bxh3/iii 5Sg5/iv Kg4/v 6Sxh3 Kxh3 7Kg5 mate. i) To stop 2Sf3†
Kg4 when 3Sg1 or 3Rxg6 or 3Rf8 all win. Note the latent W threat of
b5-b6-b7-b8. 1..Kxg4 2Rxg6 or 2Sxe6 win. ii)Bl's last two moves were
directed against Kxg6 and Kg7 respectively, both mate. It looks as if W
has no more threats and will not be able to draw against the gP's.
iii) Mate was again threatened. and 4..Kxh3 would only walk into
another, 5Kg5. iv) To fork on f3 after 5..g1Q. v) 5..Bg4 6Kxg6† Bh5†
7Rxh5† Kg4 8Sh3 wins.

No. 139: A. Koranyi. 1Rg1 Bb6 2Rh1 c1Q 3Sxd2† Kc2 4Rxc1† Kxc1
5Bh6 Bxd8 6Ke8 and bB is dominated.

No. 140: H. Källström. 1Bh3† Kg3 2c7 Ba6 3c8Q Bxc8 4Bxc8 Bg5†
5Ke4 Rc5 6Sh1† Kg2 7Bb7 Rb5 8Bc6 Rc5 9Bb7 Rb5 10Bc6 Rb6 11Ba8 Ra6
12Bb7 Ra7 13Bc6 Rc7 14Ba8 Rc8 15Bb7 Rb8 16Bc6 = .

No. 141: S. Zlatic. 1Bc6 cd 2Kd5 Se1 3Kxd6† Sg2 4Kd5 Se1 5Ke5† Sg2
6Ke4 Se1 7Kf4† Sg2† 8Kf3 Se1† 9Ke2† Sg2 10Rd1 a1Q 11Rxa1 d1Q†
12Kxd1 Bd4 13Rb1 Kg1 14Ke2† wins. The threat after 12Kxd1 is to
reach f1 when an eventual Rxg2 is inevitable.

No. 142: F. S. Bondarenko and A. P. Kuznetsov. 1e7/i g5† 2Kh3 Qh7†
3Sh5 Kd7 4Sf5 Qh8 5Bg1 Ke8 6Kh2 Kd7 7Kh1 Ke8 8Bh2 and wins by
Sg7. A nice unpin of the wS. i) 1ef? g5† 2Kh3 Qh7† 3Sh5 Qxf7.

No. 143: W. Proskurowski. 1Bb5/i Kh2 2Kd2 Kg1 3Be2/ii f2 4c4 Bh3
5c5 Bf1 6Bxf1 Kxf1 7c6 = . i) 1Kd2? Bd3. ii) 3c4? Bd3 or 3c3? f2 4Be2
Bh3 5c4 Bf1.

No. 144: J. van Reek. 1Bd3 Sd5 2Kb1 Sb4 3Bc4† Kh8 4Kc1 Sxa2†
5Kd2 Sb4 6Ke2 Sd3/i 7h7/ii Sb2 8Bg8 = . The bK cannot advance because
of the protected pawn on h7. i) For this reason 3..Kh8 and not 3..Kh7.
ii) Not 7Kf1? Sb2 8Ba2 Sd1 9Bb1 Sc3 and B1 wins.

No. 145: C. M. Bent. 1d7/i Bxe2†/ii 2Sxe2/iii Ra1† 3Sc1/iv Rxc1†
4Ke2 Rc2† 5Ke3/v Rc3† 6Ke4 Rc4† 7Ke5 Rc5† 8Ke6 Rc8 9dcR/vi wins.
i) Now B1 must try to get his R onto the d-file. ii) 1..Ra1† 2Kf2 Rd1
3Sd3 Bxd3 4d8Q. iii) 2Kxe2? Rd4. iv) 3Kf2? Rd1. v) 5Kd3? Rc6 and Rd6.
vi) 9dcQ? Stalemate.

No. 146: F. S. Bondarenko and A. P. Kuznetsov. 1Kd2 Rh1/i 2Rf4†/ii
Kg1 3Rf8/iii h6 4Rhf5 h5 5Rb8 h4 6Rb1 mate. i) 1..Kf2 2Rf4† Kg3 3Rg4†
Kf2 4Rf5 mate. ii) 2Rf5†? Kg1 3Rf6 h5 4Rhf4 h4 Rd6 cd 6cd c5 7d7 c4
8d8Q c3† 9Kc1 c2. iii) 3Rhf5? h5 4Rf8 h4 5Rb8 Stalemate.

No. 147: B. Soukup-Bardon. 1Kg6/i Kf4/ii 2Sc4/iii Kg3 3Se5 b3/iv
4Sc4 Kf4 5Se6† Ke4 6Sd2† Kd5 7Sf4† Kd4(c5) 8Sxb3 Ke4 8Sh3 Kf3
10Sg5 Kg4 11Sd4 Kf4 12Kh5 g6† 13Kh4 Ke5 14Sde6 wins. i) This com-
poser has made many studies of this type in which it is essential to
block the pawn on the right square e.g. 1Sc4? g6 2Kf6 Kf4=, or 1Se6?
g5=, or 1Sb3? g6 2Kf6 Kf4(g4) 3Sd4 Kf4(g4)=. ii) 1..Kg4(g2) 2Se6 Kf3
3Sc5 Ke3 4Sa6 Kd4 5Sxb4 wins. iii) 2Se6†? Ke5 3Sc5 Kd4 4Sa6 Kc3 =.
v) 3..Kg2 4Se4 Kf1 5Sd3 b3 6Sec5 Ke2 7Sc1† Kd2 8Sexb3 Kc3 9Sa5
Kb4 10Sab7 Kb5 11Se6 wins.

66

No. 133   A. Koranyi
4th Place, 2nd Theme, 1962-4
Friendship Match

I Draw 5
II g5 to h8: Draw

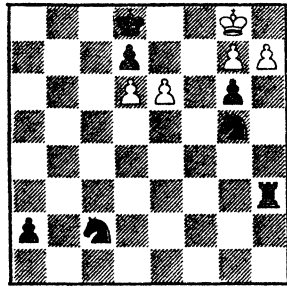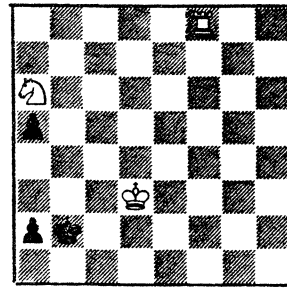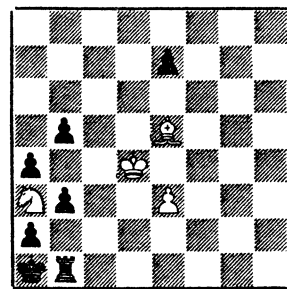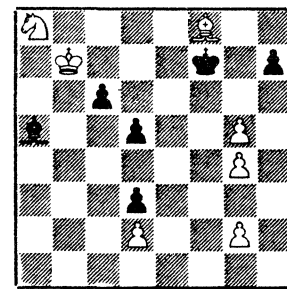No. 134   S. Zlatic
5th Place, 2nd Theme, 1962-4
Friendship Match

I Win
II d3 to d2: Win
III d3 to a4: Win
IV a5 to c5: Win
V a5 to c5 and d3 to c4: Win

No. 135   E. Richter
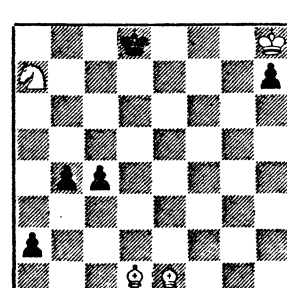6th Place, 2nd Theme, 1962-4
Friendship Match

I Win
II b5 to c2: Win
III b5 to d2: Win
IV b5 to e4: Draw

No. 136   V. Chekover
2nd Place, 3rd Theme, 1962-4
Friendship Match
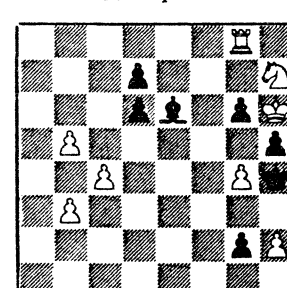

Win

No. 137   R. Trautner
3rd Place, 3rd Theme, 1962-4
Friendship Match

Draw

No. 138   H. Aloni
and A. Luxenburg
4th Place, 3rd Theme, 1962-4
Friendship Match

Win

No. 139   A. Koranyi
5th Place, 3rd Theme, 1962-4
Friendship Match

5

Win   5
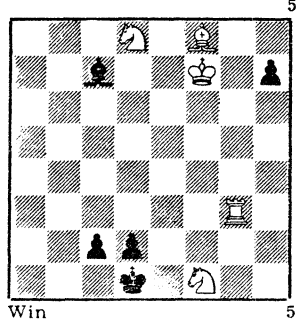
No. 140   H. Källström
6th Place, 3rd Theme, 1962-4
Friendship Match

4

Draw   4
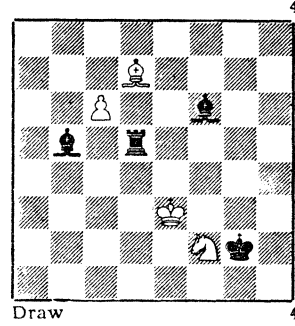
No. 141   S. Zlatic
7th Place, 3rd Theme, 1962-4
Friendship Match

10

Win   4
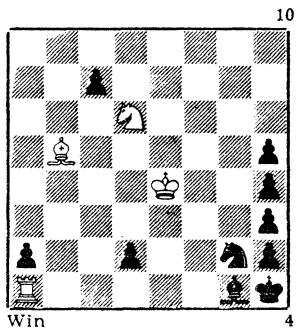
No. 142   F. S. Bondarenko
and A. P. Kuznetsov
Schakend Nederland
11/1965

6

Win   8
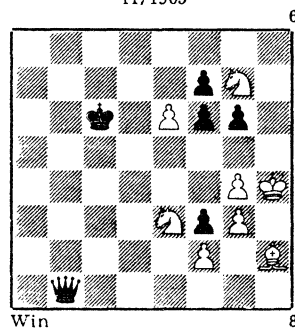
No. 143   W. Proskurowski
Schakend Nederland
11/1965

3

Draw   3
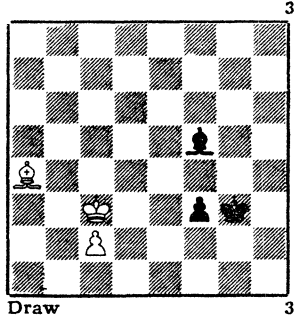
No. 144   J. van Reek
Schakend Nederland
11/1965

4

Draw   4
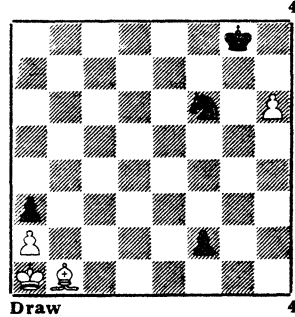
No. 148: H. M. Lommer.1Rg7 Rxg2/i 2Rxg2 Bxg2 3a8Q†/ii Bxa8 4Kg7 Rg3†
5Kf6/iii Rf3† 6Ke7 Re3† 7Kd8/iv Rd3† 8Kc7(8) Rc3† 9Kb8 Rb3†
10Kxa8/v Ra3† 11Kb7(8) Rb3† 12Kc7 Rc3† 13Kd7 Rd3†14Ke7 Re3†
15Kf7/vi Rf3† 16Kg6 Rg3† 17Kh5 Rh3† 18Kg5 Rg3† 19Kh4 wins.
i) 2Rg8? Rxh6 3Rxa8 Rgh2 =, or 2Kg8? Rxh6 =. ii) 3Kg7? Rg3† 4Kf6
Rf3† 4Kf6 Rf3† 5Ke7 Re3† or if 5Kg6 Rg3† 6Kh5 Rh3† 7Kg5 Rg3† 8Kh4
Rh3† etc. iii) 5Kf8? Rb3 6h8Q Rb8† 7Kg7 Rxh8 8Kxh8 Be4 =.
iv) 7Kd7? Bc6†. v) This is why the aP was sacrificed. vi) 15Kf6? Re8
16Kf7 Ra8 17Kg7 Ra7† =.

No 149: J. Vandiest. 1a6/i e2 2a7 e1Q 3a8Q† Ke7/ii 4Qa7†/iii Kd6/iv
5Qb6† Ke7/v 6Qc7† Kf8/vi 7Se5/vii Qf1†/viii 8Kg6/ix Qg1†/x 9Kh5/xi
Qd1†/xii 10Kh6/xiii Qd2†/xiv 11Kh7 Ke8/xv 12Qc8† Ke7/xvi 13Sc6†/
xvii Kf6/xviii 14Qf8† Ke6/xix 15Qe8† Kf5/xx 16Qg6† Kf4 17Qh6† Kg3
18Qxd2 h2 19Qd5 wins. i) 1Sxe3? h2. 1Sh2? e2. ii) 3..Kd7 4Se5† Kc7
(4..Ke7 5Qb7† mates) 5Qc6† (also 5Qa7†) and mates. 3..Kf7 4Se5†
Kg7 5Qb7† Kh8 6Sg6† (staircase Q-checks also) 6..Kg8 7Qc8† mates.
iii) 4Qb7†? Kf8 5Se5 (5Sf6 Qf2† =, or 5Qb8† Qe8 =) 5..Qf2† 6Ke6
Qa2† =. iv) 4..Kd8 5Qb8† as in main line. 4..Ke8 5Sf6† wins quickly.
4..Kf8 5Se5 Qb1† (5..Qf1† 6Kg6 transposes) 6Kf6 Qf1† 7Kg6 Qg2† (7..Qb1†
8Kh6 Qc1† 9Kh7 wins) 8Kh6 Qd2† 9Kh7 Ke8 10Qa8† Ke7 11Sc6† and
wins as in the main line. v) 5..Kd5 6Se3†. 5..Kd7 6Se5† mates.
vi) 6..Ke8 7Sf6† Kf8 8Qd8† Kf7 9Qg8† and 10Qe8†. vii) 7Sf6? Qf2† =.
7Kf6? Qa1† 8Kg6 Qb1† 9Kh6 Qd3 (Mr Vandiest gives 9..Qf5 but this
loses to 10Qg7† Ke8 11Sf6† Kd8 12Qf8† Kc7 13Se8†) 10Se5 (10Qg7† Ke8
11Sf6† Kd8 =) 10..Qe3† 11Kh7 Qe4† 12Sg6† Ke8 =. viii) 7..Qb1† 8Kg5
Qg1† 9Kh5 Qf2 10Sg6† Kg8 11Qd8† Kg7 12Qh8† Kf7 13Qf8† wins.
ix) 8Kg5? Kg8 9Qd8† Kg7 (9..Qf8 given by Mr Vandiest loses to 10Qe6†
11Qg6† and 12Sf7†) 10Qe7† Kg8 11Qe6† Kg7 and W cannot close the net;
if here 9Kh6 Qf8† 10Kg6 Qe8†. x) 8..Qb1† 9Kh6 wins, or 8..Qg2† 9Kh6
Qd2† as main line, or 8..Qa6† 9Kh7 Qe6 10Qd8† wins. xi) By no means
obvious. 9Kh7? Qg8† =, or 9Kh6? Qe3† 10Kh7 Qe4† 11Sg6† Ke8 12Kg7
(wQ checks also lead nowhere) 12..Qd4† 13Se5 (13Kh6 Qe3†, or 13Kg8
Qd5† 14Kh8 Qd4† =) 13..Qg1† 14Kh7 Qb1† 15Kh6 or Kh4 Qf5 =.
xii) 9..Qf2 10Sg6† soon wins bQ. xiii) 10Kg5 or Kg6 Qg1† and W must
return to main line. xiv) 10..Ke8 11Qc8† leads to several Q-wins,
11..Ke7 (11..Qd8 12Qc6† K- 13Sg6† Kf7 14Qc4† Kf6 15Qh4†) 12Sc6†
Kf6 (12..Kd6 13Qd8† wins, or 12..Kf7 13Qf5† with a quick mate)
13Qf8† Ke6 14Qe7† Kf5 15Qe5† Kg4 16Qh5†. xv) 11..Qd5 12Sg6†.
xvi) 12..Qd8 13Qc6† as in previous note. xvii) 13Sg6†? Kf6 14Qf8† Ke6
15Qe7† Kf5 16Qe5† Kg4 17Qe4† and Bl draws by either 17..Kg3 or
..Kg5. xviii) 13..Kf7 14Qg8† Kf6 15Qg6 mate. or 14Qf5†. xix) 14..Kg5
15Qh6†. xx) 15..Kf6 16Qg6 mate, though 16Qe5† also wins.

No. 150: J. Vandiest. 1a7/i d1Q 2a8Q† Kg7 3Qa7†/ii Kf8/iii 4Qc5†/iv
Kf7/v 5Se5†/vi Ke8/vii 6Qc6† Ke7/viii 7Qf6†/ix Ke8 8Qh8† Ke7 9Sc6†/x
Kf7/xi 10Qf6† Kg8 11Se7† and mates. i) 1Sf2? h2 2a7 h1Q 3Sxh1 d1Q
4a8Q† =. ii) 3Qb7†? Kf8 4Qb4† (or 4Qc8† Ke7 5Qc7† Qd7) only draws,
for instance 4..Kf7 5Se5† Ke6 6Qb6† Kxe5 7Qf6† Ke4 8Qe6† Kd3 =.
iii) 3..Kh8 4Qb8† Kg7 5Qc7† Kf8 (5..Kh8 6Qe5† and 6Sf6† wins)
6Qc5† wins as in the main line; 6Se5 as in the "twin" study 149 wins,
as Mr Vandiest says, against any Q-move, but not after 6..Ke8(ix).
iv) 4Qb8†? Ke7 5Qc7† Qd7 =. 4Se5? Qd2† 5Kg6 Qd6† 6Kf5 Ke8 7Qa4†
and both 7..Ke7 and ..Kf8 draw. v) 4..Kg7 5Qe7†, or 4..Kg8 5Sf6†
both lead to mate or win of bQ; 4..Ke8 5Sf6† Kd8 6Qb6† Kc8 7Qc6† Kd8
8Qa8† Ke7 or c7 9Sd5† Kd6 (9..Kd7 10Qb7†, or 9..Kf7 10Qb7† equally
lead to win of bQ or mate) 10Qd8† Kc5 (10..Kc6 or e6 leave W a choice
of Q-wins, while 10..Ke5 loses to 11Qf6† Ke4 12Sc3†) 11Qb6† Kc4

No. 145   C. M. Bent
Schakend Nederland
12/1965

4

Win   5
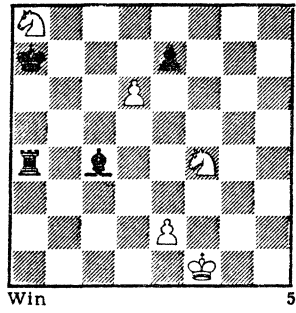
No. 146   F. S. Bondarenko
A. P. Kuznetsov
Schakend Nederland
12/1965

10

Win   9
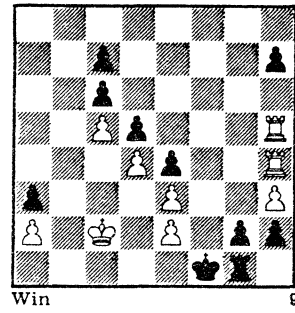
No. 147   B. Soukup-Bardon
Schakend Nederland
12/1965

3

Win   3
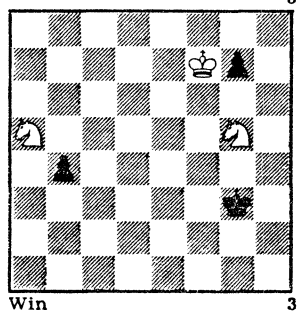
No. 148   H. M. Lommer
Schakend Nederland
1/1966

4

Win   6

No. 149   J. Vandiest
Original

3

Win   3

No. 150   J. Vandiest
Original

3

Win   3
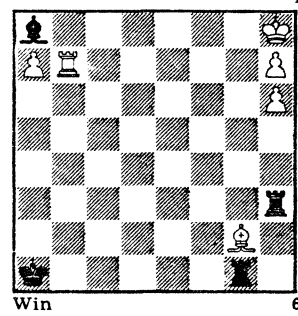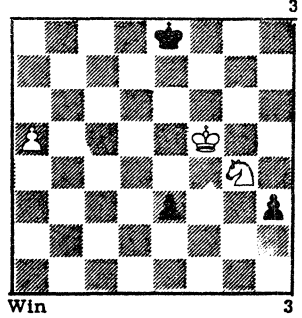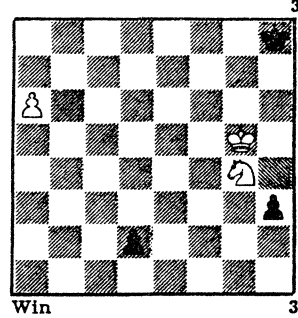
No. 153   B. Shuropov
3rd Pr. Bulletin Central Chess
Club USSR 1964
Award 6/65

5

Win   4

No. 154   V. Korolkov
1 Hon. Men.
FIDE IV Ty 1965

10

Win   4
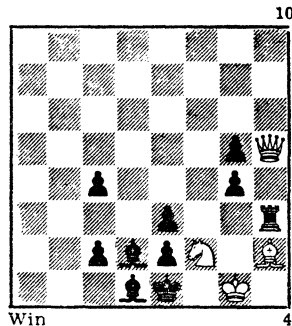
No. 155   V. Neidze
3 Hon. Men.
FIDE IV Ty 1965

8

Draw   8
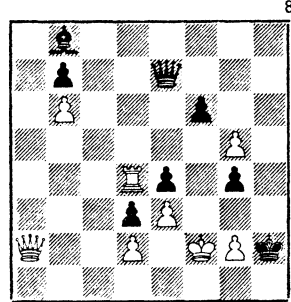
No. 156   V. A. Korolkov
4 Hon. Men.
FIDE IV Ty 1965

5

Win   4
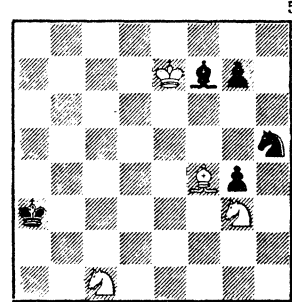
No. 157.   T. B. Gorgiev
1st Pr. 45th Anniversary of
Armenian Republic
Study Ty 1965

9

Win   4
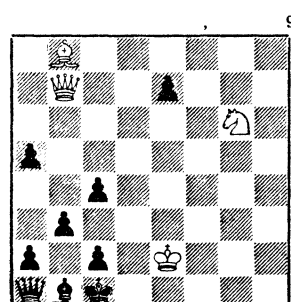
No. 158   A. Kopnin, V. A.
Korolkov and L. Loshinski
2-3rd Pr. 45th Anniversery
of Armenian Republic
Studi Ty 1965

5

Draw   6

71
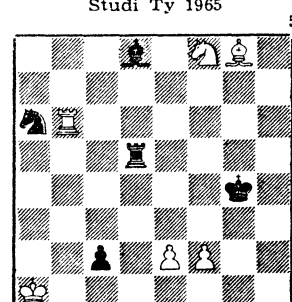
12Se3† echoing the last bracketed sub-variation. vi) 5Qc7†? can be met by 5..Ke6 (6Qc6† Qd6, or 6Qc8† Qd7, or 6Qe5† Kd7 7Sf6† Kc6 8Qe8† Kb7 =) or by 5..Kf8 6Se5 Ke8 (cf. note iii). vii) 5..Kg7 6Qe7† wins, or 5..Ke6 6Qc8† Ke7 (6..Kxe5 7Qe8† wins bQ next move) 7Sg6† Kf7 8Qf8† wins. viii) 6..Kd8 7Kf6 Qf1† (Sf7 mate is threatened) 8Ke6 wins, because bPh3 prevents ..Qh3†. 6..Kf8 7Sg6† wins quickly. ix) 7Qc7†? Ke8 8Qc8† Qd8† =. If here 8Kg6, threatening to win by 9Qc8† Qd8 10Qc6†, then 8..Qd5 draws, or 8..Qg1† 9Kf6 Qf2† 10Ke6 Qa2† =. x) The last temptation is 9Sg6†? Kd7 =. Mr Vandiest, the noted Belgian composer, specialises in Q + minor piece studies.

No. 151   N. Kralin
1st Pr. Bulletin Central Chess
        Club USSR 1964
        Award 6/65
                                    5

Draw   3

No. 152   I. Chuiko
2nd Pr. Bulletin Central Chess
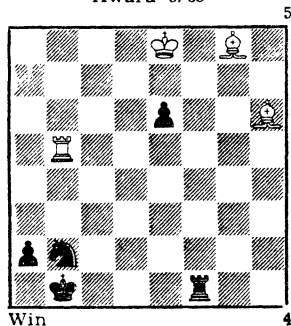   Club USSR 1964
        Award 6/65
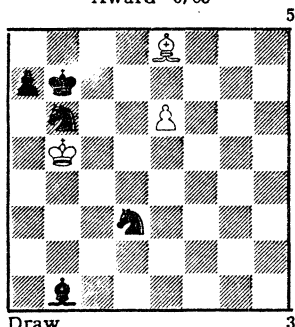   11
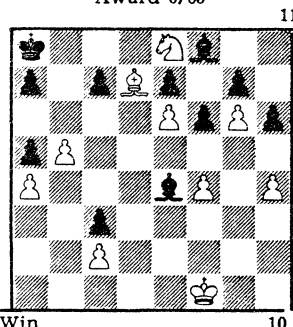
Win   10

No. 151: N. Kralin. 1Bc6†/i Kc7 2e7 Sc8/ii 3e8Q/iii Sd6† 4Ka6 Sxe8 5Bxe8 Kb8 6Bg6 Sb4† 7Ka5/iv Sc6† 8Kb5 Sd4† 9Kc5/v Se6†/vi 10Kd6 Ba2 11Bf7 a5 12Bxe6 Bxe6 13Kc5 =. i) 1e7? a6† 2Ka5 Sc4† 3Ka4 Bc2 mate. ii) 2..a6† 3Kxa6 Sb4† 4Kb5 Sxc6 5e8S† =, but not 5e8Q? Bd3† 6Kc5 Sd7† and Sf6†. iii) 3e8S†? simply loses on material, as the aP will cost a piece. iv) 7Kb5? Sa2. v) 9Kc4? Sf3. vi) 9..Sb3† 10Kb4 Sd2 11Kc3 and W is near the a1 corner to draw after 11..Bxg6 12Kxd2 or 11..Se4† 12Bxe4.

No. 152: I. Chuiko. 1Bc6† Bxc6 2bc Kb8 3Ke2 Kc8 4Kd3 Kd8 5Kc4 Kxc8 (5..a6 6Sxc7) 6Kb5 Kd8 7Ka6 Kc8 8Kxa7 Kd8 9Kb8 f5 10Kb7 h5 11Kb8 Ke8 12Ka7(8) Kd8 13Kb7 14-17Kxc3 Ka7 18Kc4 Kb6 19Kd5 Ka6 20c4 Kb6 21c5† Ka7 22-25 Kxf5xh5 26-32Kxa5 Kc8 33Ka6 Kb8 34f5 Ka8 35h5 Kb8 36h6 gh 37f6 wins.

No. 153: B. Shurupov. 1Bh7† Rf5 2Rxf5 ef 3Bxf5† Ka1 4Ke7 Sc4 5Bg7† Sb2 6Kf6 Sa4 7Ke6† Sb2 8Ke5 Sd1 9Kd5† Sb2 10Kd4 Sa4 11Kc4† Sb2† 12Kc3 Sa4† 13Kb3(c2)† Sb2 14Bxb2 mate. 1..Ka1 2Bg7 e5 3Rxe5 Rg1 4Bg6 Rc1 5Re4 Rd1 6Ke7 Rc1 7Rd4 Re1† 8Kd8 Rh1 9Rd3 Rc1 10Kd7 Re1 11Rc3 Rd1† 12Kc8 Re1 13Rc2 Rb1 14Kc7 Rg1 15Bxb2† Kb1 16Rg2 mate. This very fine echo-step-ladder study was not rated higher because of many duals in the second variation, although the winning method in this variation, depending on stalemate avoidance, is unique.

No. 154: V. A. Korolkov. 1Sd3† cd 2Qxh3 Bc1 3Qg3† Kd2 4Qe1† Kxe1 5Bc7 g3 6Kg2 g4 7Kg1 Bb2 8Ba5† Bc3 9Bxc3† d2 10Be5 c1Q 11Bxg3 mate.

No. 155: V. Neidze. 1Qg8 Bg3† 2Kf1 fg 3Rd6 Qxd6/i 4Qh7† Bh4 5Qc7 Bg3 6Qh7† Bh4 7Qc7 Qg3 8Qxg3† and now 8..Bxg3 W is stalemated, or 8..Kxg3 9Kg1 and B1 is stalemated. i) 3..Bxd6? 4Qh8† Kg3 5Kg1 wins.

72

No. 159   V. Yakovenko
2-3rd Pr. 45th Anniversery of
Armenian Republic
Study Ty 1965

5
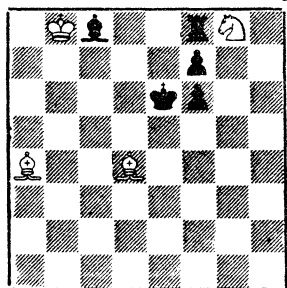
Draw   4

No. 160   A. C. Miller
Guardian
28 . x . 65

2
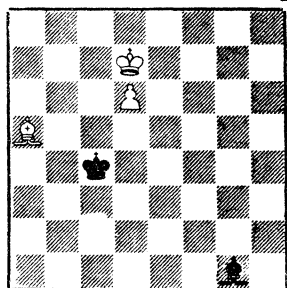
Win   3

No. 161   A. C. Miller
Guardian
16 . xii . 65

2
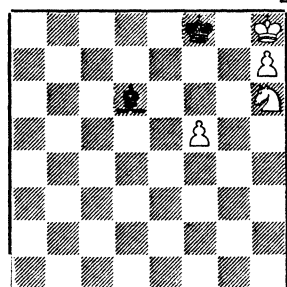
Draw   4

No. 162   G. M. Kasbaryan
1/2nd Pr. Vecherny
Leningrad 1965

6
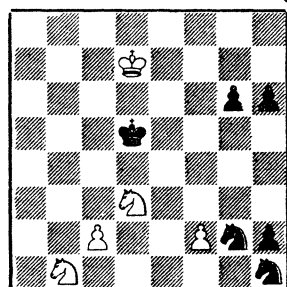
Draw   5

No. 163   G. A. Nadareishvili
1/2nd Pr. Vecherny
Leningrad 1965

4
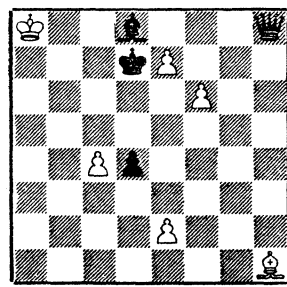
Draw   7

No. 164   E. Dobrescu
3rd Pr. Vecherny
Leningrad 1965

2
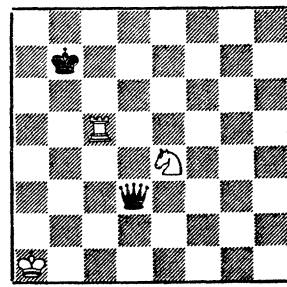
Draw   3

73

No. 165   Z. Kadrev
1 H. M. Vecherny
Leningrad 1965

4
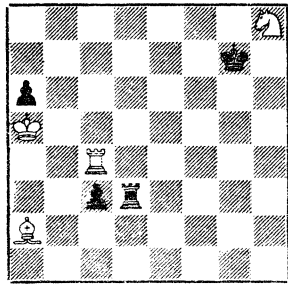
Win   4

No. 166   V. V. Yakimchik
2 H. M. Vecherny
Leningrad 1965
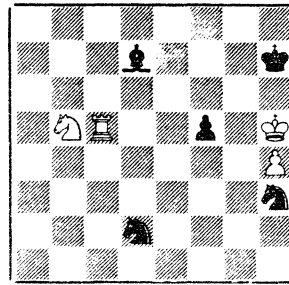
Draw   4

No. 167   A. G. Kopnin
3 H. M. Vecherny
Leningrad 1965

3
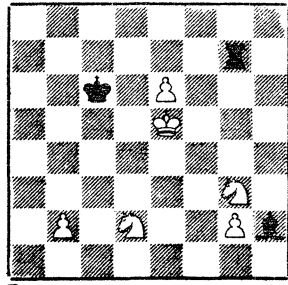
Draw   6

No. 168   A. P. Grin
4 H. M. Vecherny
Leningrad 1965

4

Draw   3

74
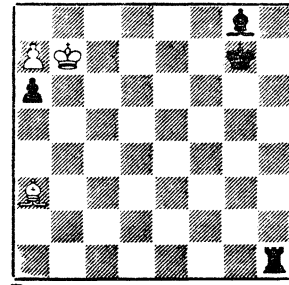
No. 156: V. A. Korolkov. 1Bd6† Kb2 2Sd3† Kc3 3Sxh5 Bxh5 4Sf4 g
5Se2† Kd3 6Sg3 Ke3 7Ke6 Kf3 8Kd5 Kg2 9Ke4 Kh3 10Ke3 Kh4 11Kf
g5/i 12Sf5† Kh3 13Bg3 Bf7 14Sd6 Bd5 15Sb5 Be6 16Sc3 Bc4 17Se4 am
mate. i) 11..Kg5 12Kg2 Kh6 13Bf8† Kg5 14Bg7 Kf4 15Bf6, or 13..Kh
14Kf2 Kg8 15-16Bg5 both lead to a long-drawn-out win, no doub
instructive and certainly useful to the study-solver, because W ca1
stalemate bK using wK and wB only, forcing ..g5; Sxh5.

No. 157: T. B. Gorgiev. 1Qh1† Kb2 2Be5† c3 3Qc1† Kxc1 4Bf4† Kb'
5Bc1† Kxc1 6Se5 Kb2 7Sc4† Kc1 8Ke1 e6 9Ke2 e5 10Sxe5 Kb2 11Sc4·
Kc1 12Ke1 a4 13Ke2 a3 14Se5 Kb2 15Sd3 mate.

No. 158: A. Kopnin, V. A. Korolkov and L. Loshinsky. 1Kb2 c1Q† 2Kxc'
Rc5† 3Kd1 Bxb6 4Sd7 Rc8 5Bc4 Rd8 6Kc1 Rc8 7Kd1 Rd8 8Kc1 = .

No. 159: V. Yakovenko. 1Bb3† Kd6 2Sxf6 Be6† 3Kb7 Bxb3 4Se4† Kd£
5Bg7 Rd8 6Kc7 Ra8 7Kb7 Ra5 8Kb6 Ra3 9Bb2 Ra8 10Kb7 Rd8 11Kc'
Rf8 12Bg7 = .

No. 160: A. C. Miller. 1Kc8/i Bf2 2d7 Bh4 3Bd8 Be1 4Be7/ii Ba5 5Bd£
Kd5 6Bc7 wins. i) 1Ke8? fails because bK controls b4 and c5, 1..Bf£
2d7 Bh4 3Bd8 Bg3 = since 4Bc7 is not possible and 4Ba5 or b6 do no1
lead tolead to Bb4 or Bc5 (3..Bf2? 4Bc7 Bh4 5Bd6 and 6Be7); 4Ba5 Bh£
5Bc7 Kd5 = .
Combining these points with the main line win produces an original
and instructive study. 1Kc6 or e6? Bf2 2Bd8 Be1 = , or 1Bd8? Kd5 = .
ii) Already with W's second move the position and its win are well-
known but the study deserves to be called original nevertheless.

No. 161: A. C. Miller 1f6/i Be5/ii 2Sg4/iii Bb2 3Se5 Bxe5 stalemate/iv.
i) 1Sg8? Be5† 2f6 Bd4; 1Sg4? Be7 2f6 Bd8. ii) 1..Bg3 2Sf5 (2Sg4? Bh4)
2..Be5 3Sg7 Bxf6 stalemate, a lovely little echo of the line 1..Be5; if
3..Kf7 4Sh5 or e8 draws. iii) 2Sg8? Bb2. iv) 3..Bb2 allows 4Sd7† or
4Sg6† to draw. Andrew Miller, 17 years old and a problem composer
primarily, betrays the problemist's interest in the half-pin theme.

No. 162: G. M. Kasparyan. 1Sd2 Sg3 2fg h1Q 3c4† Kd4 4Sf2 Qh5 5g4 = .

No. 163: G. A. Nadareishvili. 1Bc6† Kxc6 2Rg8 Qh1 3Rg1/i Qh8/ii 4Rg8
Qxg8 5f7 Qxf7 6edS† = . i) 3edQ? Qa1† 4Kb8 Qb2† wins. ii) 3..Qxg1
4e8Q† Kc7 5Qe5† Kd7 6Qb5† and if 6..Ke6 7Qd5† at least draws.

No. 164: E. Dobrescu. 1Rc4/i Kb6 2Rb4† Ka5 3Ra4† Kb5 4Kb2 Qe2†
5Kb3 Qd1† 6Kb2 Qe2† 7Kb3 = . i) 1Rb5†? Ka7 2Ra5† Kb6 3Ra4 Qd1†
wins, 1Sc3? Qf1† 2Sb1 Qa6† 3Kb2 Qb6† wins.

No. 165: Z. Kadrev. 1Sg6/i c2 2Rxc2 Kxg6 3Bb1 Ra3† 4Kb4 Ra1 5Rc1†
Kf6 6Re1 Kg7 7Rf1 Kh8 8Rg1 a5† 9Kb3 a4† 10Kb2 Ra3 11Rh1† wins.
i) So that 1..Kxg6 2Bb1, or 1..Rd5† 2Ka4 Kxg6 3Rc6†. Nevertheless,
1Sf7? is more tempting, but B1 draws, 1..Rd2 2Rg4† Kf8 3Bb3 c2 4Rc4
(4Rg1 Rd1 5Rxd1 cdQ 6Bxd1 Kxf7) 4..Rd5† 5Kxa6 (5Ka4 Rd4) 5..Rd3
6Rc8† Kg7 7Be6 Kf6 = , a difficult variation.

No. 166: V. V. Yakimchik. 1Re5/i Sf4† 2Kg5 Sg6 3Rxf5/ii Se4† 4Kg4
Kh6/iii 5Kf3 Bxf5 6Sd4 Sxh4† 7Kf4 Bh7 8Kg4 Sg2/iv 9Kf3 Ee1† 10Ke2
Sg2 11Kf3 = . i) 1Rc7? Sf4† 2Kg5 Se6† wins neatly, as 3Kxf5 Sxc7 is
check. ii) In addition to the wR. Se4† was threatened. iii) Threat 5..Se1,
which, if played at once, is met by 6Kf4 Bxf5 7Sd4 Bg6 8h5 = . iv) By
playing 7..Bh7 B1 has left g6 free for bSh4, but there is the beautiful
point 8..Sg6? 9Sf5 mate.

No. 167: A. G. Kopnin. 1e7 Kd7/i 2Se4 Bxg3† 3Kf6 Rg4 4Kf5 Rf4† 5Ke5
Rf3†/ii 6Kd4 Bf2† 7Ke5 Bg3†/iii 8Kd4 Rf4 9Ke5 Rg4† 10Kf5 = .
i) 1..Rxe7† 2Kf6 Re3 3Sfd1 = . ii) 5..Bh2 6Sf6† Kxe7 7Sd5†. This study
seems a combination of tight-rope act and jig-saw puzzle. iii) 7..Re3
8Kf4 (8Kd4? Re2) 8..Re2 (8..Bg1 9Sf6†) 9Kf3 Re3† 10Kf4 back on the
tight-rope.

No. 168: A. P. Grin. 1Bb2†/i Kh6 2Kc6 Rd1/ii 3Bd4 Bh7/iii 4Kd5 Re1 5Be3† Rxe3 6a8Q Be4† 7Kd4 =. Yet another variant of the idea discovered by Peckover (Position B in Adam Sobey's talk); see 109. i) 1Kc6? Eh7 2Bb2† Kf6 wins purely because f7 is a W square - see later variations. ii) 2..Rh5 3Be5 Bh7 4Kd5 Rh4 5Bf4† Rxf4 6a8Q Be4† 7Ke5 Bxa8 8Kxf4 and still draws. 2..Bh7 3Kd5 Re1 (3..Rd1† 4Bd4 Re1 5Be3†, or 3..Rh4 4Bc1† and 5Bf4) 4Bc1† Kh5 5Ee3 Rd1† 6Bd4 Bg8† 7Ke4 Re1† 8Be3 Bh7† 9Kf3 Rf1† 10Bf2. iii) 3..Rc1† 4Bc5, or 3..Rxd4 4a8Q Bd5† 5Kc5.

THE MODERN MINIATURE

Here is an abridged version of a lecture given before the Chess Endgame Study Circle at St. Bride's Institute on October 1st, 1965 by A. J. Sobey.

Mr Sobey started by defining his field. "Whilst it is arguable that in the endgame study, where the restriction on the duration of the struggle is not relevant, the shades of force are more clearly be graded as miniatures. I have, nonetheless, restricted the total force on the board to seven men.

"Even so, such a field of possible material would be very extensive and would certainly include a great deal that is almost 'book'. Some recent studies, particularly those of Mugnos, have sought to evaluate the strength of pieces in their struggle with pawn groups. This group of studies is of great value. but the didactic does not have a great appeal to me, and I have selected studies of a romantic setting. To be specific, the sub-field from which I have chosen the examples is restricted to not more than two pawns on the board. In every example there are at least two minor pieces present.

"All the examples presented are post-1950. Such a date does not necessarily guarantee modernity of composition and indeed a considerable number of positions of earlier vintage are very modern in spirit. This applies particularly to the works of Réti and Liburkin, whose compositions might easily be mistaken for contemporary work. Nor should it be presumed that every piece offered for publication today is modern for many are more suited to the annals of Tattersall.

"Whilst the group of examples which I present illustrates collectively most of the features of a modern miniature, it is as well to be alive to the main features. The construction will be open, for any restriction on the mobility of the pieces is anathema to the student. All the pieces will be active, particularly the kings. Whereas older compositions contain material present solely to redress the ultimate balance of power, such force used today would be rightly scorned. Plugs are very rarely used and if they are present, they are usually well disguised in the initial setting. The open airy spaciousness of a miniature imposes great demands on a composer who has not only to ensure that his idea is associated with a unique line of play and is free from duals but that the setting is pleasing and nowadays also natural.

Coupled with a near parity of force. the modern miniature will nearly always have a pleasing flow of play with a subtle but steady assertion of advantage (or, in a draw, its steady erosion). The brash and intensive in-fighting of a heavy weight is replaced by subtle persuasion and by the charm of subterfuge .. Pawn play is handled with great skill, and pawns are used with the utmost economy. They are generally far from advanced in the early play. As in all modern compositions. the intro-

76

duction is important and the grafting on of a front-end to a study is particularly difficult in the case of a miniature. Generally a composer will prefer to enter his theme at once rather than add material for the sake of a good lead-in."

There follows a selection from the 17 studies given as : examples. „A and B are based on the theme of reduction to insufficient material and both feature echo play. In the first, Flack has, in the initial setting, sufficient material to win, but is positionally at a great disadvantage. White, with a lone bishop, is able to reduce the material to the 'book' draw of an exchange. In this study the tries by the bishop are an integral part of the scheme. In B, we have a beautiful presentation of the idea of reduction to bishop only. By means of a sacrifice of his only piece, White is able to ensure that his doomed pawn will cost Black his rook.

A	3	B	3

Draw   2   Draw   3
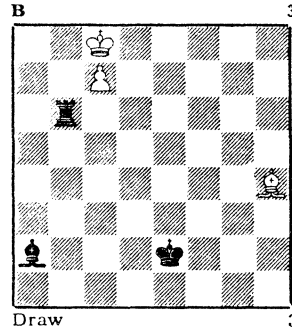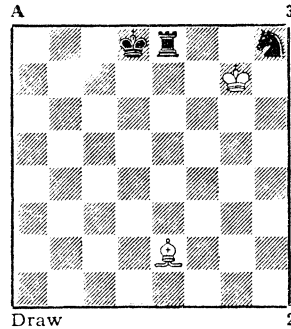
The whole concept is echoed on the fifth and sixth ranks and this study must surely rank as one of the finest transatlantic efforts this century. (Compare the study by V. A. Korolkov, 4th Prize, Shakhmaty v SSSR, 1964, No. 109 in EG. P.S.V.) "C shows the difficult theme of echoes in perpetual check. The position ultimately is symmetrical about the long diagonal. White has two knights en prise, but threatens to dominate the black queen. The last draw, D. shows perpetual attack as against the win of material. Here the concealed idea and harmonious lead-in play of the study are very characteristic of modern compositions. Black reacts vigorously to White's threat to queen a pawn, and by giving up a bishop, he threatens to win. By underpromotion White is able to bring about a position where he can attack endlessly the knight and rook. The side variation is also pleasing.

C	2	D	4

Draw   4   Draw   3
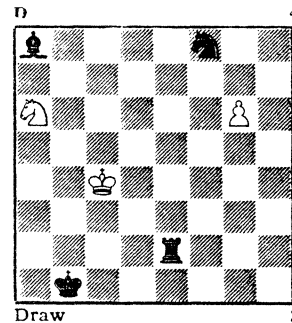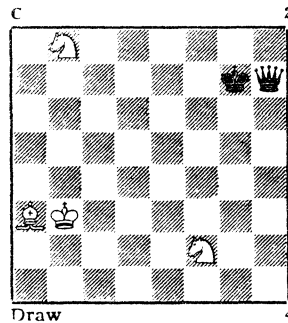
"In the first of the win studies, E. we have a magnificent sustained attack compounded of short threats against the two black minor pieces which are interspersed with attacks or threats to attack the black king. The entire manoeuvre takes 16 moves and is an outstanding tour de force.

"It is a great pleasure to present a fine miniature by our colleague, Michael Bent, which shows the eventual domination of a bishop by rook and king (F). The next position shows the win of material with insufficient initial majority to force the win. Here we have a black knight besieged by white king, bishop and knight. But a dangerous black pawn and a hostile king make the capture far from easy. A great deal of false trails have to be discarded before the winning line is reached.

E   3

Win   3

F   4

Win   3
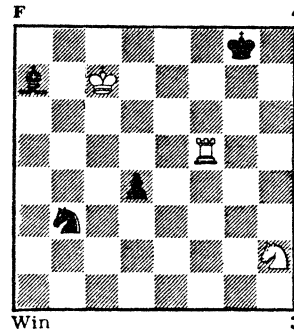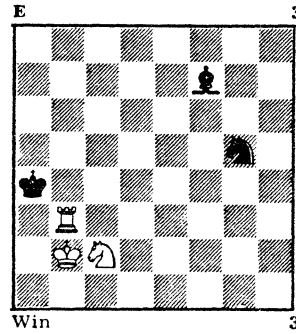
"Finally, an antistalemate win. H has some subtle sacrificial play by Black to build a stalemate nest which is only refuted by a striking king move that puts Black into zugzwang."

We are very grateful to Adam Sobey for the work he has done in presenting this lecture. Any member who would like to borrow the full text should contact the Gen. Editor.

Solutions:-

A. S. Isenegger. Schach-Echo 1955. 1st Prize. 1.Bb5 (i) Re5 2.Bd3 Rh5 (ii) 3.Bh7 Sf7 4.Bg6. (i) 1.Bh5? Be3 2.Bd1 Rh3. or 1.Bc4? Re4 2.Bg8 Rh4 3.Bh7 Sf7. or 1.Bd3? Ke7 2.Bc4 Rf8. (ii) 2 .. Re3 3.Bh7 (3.Bf5? Rf3) Re8 4.Bg8 Sg6 5.Bf7. Echo!

B: J. E. Peckover, Problem 1958-9, 1st Prize. 1.Kd8 Rd6ch 2.Ke7 Rc6 3.Kd7 Rh6 4.Bf6 Rxf6 (i) 5.P = Q Ee6ch 6.Ke7. (i) 4 .. Bb1 5.Ke6 Rh5 6.Bg5 Rxg5 7.P = Q Bf5ch 8.Kf6.

G   3

Win   3

H   3

Win   3
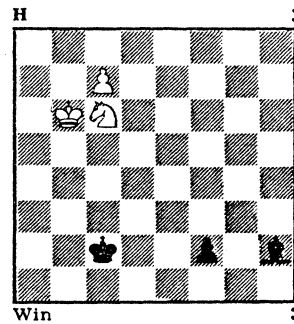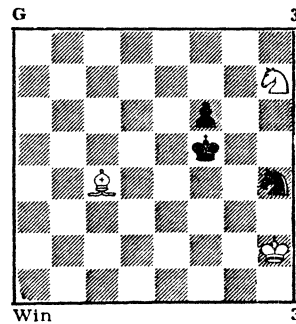
C: G. M. Kasparian, Shakhmatna Misl 1958. 1.Sd7 (i) Qg8ch 2.Kb4 Qa2
3.Sg4 (ii) Qd2ch 4.Kb3 Qd5ch 5.Kc2 Qf5ch 6.Kb3 Qe6ch 7.Kc2 Qf5ch 8.Kb3
Qxd7 9.Bb2ch Kf8 10.Ba3ch or 8 .. Qxg4 9.Bb2ch Kh6 10.Bc1ch. (i) 1.Sc6?
Qg8ch 2.Kb2 Qc4. or 1.Bb2ch? Kg6 2.Sc6 Qb7ch. 3.Sb4 Qf7ch 4.Kany
Qxf2. (ii) 2.Sd3? Qd2ch 4.Kc4 Qc2ch 5.Kd4 Qa4ch.

D: A. G. Kopnin, Czech Sports Committee 1953, 2nd Prize. 1.g7 Bd5ch
2.Kxd5 Sg6 3.P = S Re8 4.Sf6 Sf4ch 5.Kd4 Re6 6.Sd5 Sxd5 (i) 7.Sc5 Rd6
8.Ke5 Rd8 9.Se6 Rd7 10.Sc5. (i) 6 .. Se2ch 7.Kd3 Sc1ch 8.Kd2 Rxa6
9.Sc3ch Kb2 10.Sd1ch Kb1 11.Sc3ch.

E: A. G. Kopnin, New Statesman 1959, 1st Prize. 1.Rb4ch Ka5 2.Rf4 Be6
3.Rf6 Bd7 4.Rd6 Be6 5.Rc6 Ka4 6.Sd4 Bf7 7.Rf6 Be8 8.Rf8 Bd7 9.Rd8 Be6
10.Rb8 Bd7 11.Rb7 Bc8 12.Rc7 Ba6 13.Rc6 Bd3 14.Rc3 Bf1 15.Rc1 Bd3
16.Kc3.

F: C. M. Bent, FIDE 1958, 8th H. M. 1.Rb5 Sc52.Ra5 Se6ch 3.Kd6 Bb6
4.Rb5 Bc7ch 5.Kxe6 Bxh2 6.Rg5ch Kf8 7.Rh5 Bc7 8.Kd7 Bb6 9.Rb5 Ba7
10.Ra5 Bb6 11.Ra8ch Kf7 12.Kc6.

G: A. Akerblom, Platov Mem. Ty. 1961, 1st Prize. 1.Kg3 Kg6 2.Sf8ch
Kh5 3.Be2ch Kg5 4.Se6ch Kf5 5.Sf4 Ke4 6.Kg4 Ke3 7.Bd1 f5ch 8.Kg3
Ke4 9.Bh5.

H: Dr. E. Paoli, L'Echiquier de France 1957, 4th Prize. 1.Sd4ch (i) Kd1
2.P = Q Bc7ch (ii) 3.Qxc7 P = Q 4.Qc2ch Ke1 5.Ka5! (iii) Qf2 6.Qc1 mate.
(i) 1.P = Q? 2.Sd4ch Kd2 =. (ii) 2 .. P = Q 3.Qc2ch Ke1 4.Qc3ch
Kf2 5.Qf3ch. (iii) 5.Qc3ch? Kf2 6.Qf3ch Kg1 7.Se2ch Kh2 8.Qxf1 stale-
mate. This explains why black sacrificed his bishop-to free the square
h2.

<div align="right">P.S.V.</div>

SYMMETRY

The following is a summary of a talk by C. M. Bent given on 14.i.66 at
a meeting of The Chess Endgame Study Circle.

Mr Bent's previous lecture had been 24 years earlier, during World
War II, when his subject had been "gas". He was sure his present
audience (Dr H. Chan, D. E. Cohen, H. Fraenkel. J. R. Harman, A. J.
Roycroft, M. A. Searle, A. J. Sobey. D. H. R. Stallybrass, W. Veitch)
would find symmetry a more attractive topic.

It was his intention to present the study of symmetry as an aspect of
chess every bit as important to the composer when searching for a theme
as are his investigations into the elements of stalemate, Zugzwang,
under-promotion, the settingiup of a fortress, or a perpetual check and so
on.Few chess lovers can remain anattracted by the visually pleasing pat-
terns of symmethical positions. These fall mainly into two categories:
1. The artist's finale showing mate, stalemate or repetitive draw in a
symmetrical formation.
2. The demonstration of a win or draw by the forcing of a play speci-
fically to one side, and not the other, of an axis of symmetry.

In 2, basically such an asymmetrical move is played in order to obtain
more space for oneself or to deny it to the opposition. The way in which
composers create the vital distinction between right- and left-hand-
edness in an apparently even-balanced position is a highly skilled art
worthy of close study.

Symmetry does not occur in a natural state in chess, so in exceptionally
romantic forms some studies involving it are liable to have an artificial
appearance. This is perfectly acceptable provided that the end-product
is worthy. Many highly skilful, less spectacular forms, are to be found
where the symmetrical denouement is the last thing one would have
expected.

It appears that diagonal symmetry is more uncommon than symmetry about a vertical axis, and that symmetry about a horizontal axis is rarer than either. Composers wishing to explore this medium and striving for maximum effect will note that the human eye is more receptive to a pattern of pieces disposed symmetrically about a vertical axis than a horizontal one. presumably because of the placing of the eyes on either side of, rather than above and below (!), the nose.

The field for symmetry is as yet comparatively unexplored territory and offers rich opportunities for exploitation.

There follow 9 studies from among 20 presented by Mr. Bent (Diagrams on p. 82, 83, 84).

A: 1Kd6/i Kd4 2Kc6 Kc3 3Kd5 b3 4Ke4 b2 5Ba2 = . i) 1Kf6? Kf4 2Kg6 Kg3 3Kf5 h3 4Ke4 h2 wins.

B: 1Sd5 Sd7 2Kd6/i Kd8/ii 3Bd3 Kc8 4Se7†/iii Kd8 5Sc6† Kc8 6Ba6 mate. the point about 1Sd5 being that after 1Sf5? Sf7 2Kf6 Kf8 3Bf3 Ke8 4Sg7† Kf8 5Se6† Kg8. there is no check by wB. i) 2Bb5? Kd8 3Kd6 (3Bxd7 =) 3. .Sb6 4Sxb6 = (or 4Sf6 Sc8† =). ii) 2. .Sf8 3Bh5† Kd8 4Sf6 Kc8 5Ke7. iii) This position by Adamson is not in Chéron, presumably because of a technical defect. For instance, 4Ba6† also wins, 4 . . Kd8 5Bb5 Sf8 (5 . . Sb8 6Sb6) 6Sf4 Sh7 (6 . . Kc8 7Ke7 Sh7 8Se6) 7Se6† Kc8 8Ke7.

C: 1Sg1 Se6†/i 2Kh3 Sf4†/ii 3Kh2 Sg4†/iii 4Kh1 Sf7†/iv 5Kh2 e1S 6Sf3† Sxf3† 7Kg3 Ke3 = . i) 1 . . Sf4† 2Kh1 e1S 3Sf3† Sxf3 = . ii) 2 . . e1S 3Sf3†. iii) 3 . . e1S 4Sf3† Sxf3 5Kg3 = . iv) 4 . . e1S 5Sf3†.

D: 1Se8/i Kg6 2h5†/ii Rxh5 3f5† Rxf5 4g4 Re5 5Bf5† Rxf5 6Sg7 and mates. i) 1Sf5? Kg4 Threats are 2Sg7† and 2Bf5. ii) 2f5†? Rxf5 3h5† Kxh5.

E: 1Sg5 Sd6 2Sxf7† Sxf7 3Se6† Ke8/i 4Bg6 Bc1/ii 5Bd3 Sb8 6Bb5† Sd7 7Kd1/iiiB any 8Be2 = .

i) 3 . . Kd7 4Sg5† Ke8 5Bg6 = , but not 4Sc5†? Kc7 5Sxa6† Kb7 6Bd3 Se5 7Bb5 Kb6 wins.

ii) To stop wSg5. iii) W's moves 6 and 7 may be transposed.

F: I: 1g8R Kc1† 2Rg7 = . 1g8Q? Kc1† 2Qg7 Bb2 3Qxb2† ab 4Kg7 b1Q 5h8Q Qb2† 6Kh7 Bb1† 7Kg8 Qb8† 8Kg7 Qe5† 9Kg8 Qe8† 10Kg7 Qe7† 11Kg8 Ba2 mate.

II: 1g8Q Kc1† 2Qg7 Bb2 3Qxb2† etc., as in I until 10 . . Qe7† 11Kh6 = . The symmetry here is in the appearance of the diagram I, ignoring the differing pieces but taking account of colour only. There is also symmetry in that the try and solution of I are the solution and try of II.

G: 1Ke8 Be7 2Kf7 fe 3Kxe6 Ba3 4Kxe5 Bb2† 5Kf4 Sd4 6Sc2 Sxd2 7Bc6† Ka7 8Be4 Se1 9Kg3 Bf6 10Kf2 Bc3 = .

H: 1Sf3†/i Kc3 2e7 Sd7 3Sxd2 Sf5/ii 4Se4†/iii Kd4 5e8S Kxe4 6Bb1† Ke5 7Sg6† Ke6 8Ba2 mate.

i) 1e7? d1Q† wins. The material balance explains the rather difficult main line introduction. For instance, 2 . . d1Q 3efQ Qh1† 4Sh4 Qd1† 5Kh6 wins by extra force.

ii) 3 . . Kxd2 4Kg5. 3 . . Sf6† 4Kg6. iii) 4e8S? Kxd2 5Be6 Sf6† 6Sxf6 Sg7† = .

I: 1Ra4 Ke8 2Rh4 Re5† 3Kd2 Kd8 4Ra4 Rd5† 5Ke3 Ke8 6Rh4 Re5† 7Kd4 wins. 1Rh4? Kc8 = .

As far as we are aware the full Awards of the FIDE IV and 1962-64 Friendship Match tourneys which appear in E G No 4 a. 5 have not been previously published. We are indebted to Mr F. S. Bondarenko and Mr Al. Kuznetsov for the details of these awards and for many other studies in this issue. As with all such awards they remain provisional for a period of months until any faulty studies have been removed, though how this is possible if the awards have not been published is a mystery. We understand that the Friendship Match may be published in book form eventually, which would of course include problems.

Corrected Studies

No. 3: C. M. Bent (p. 20). The composer amends to the accompanying diagram. . 1e6† Kf8 2Ba3† Bb4 3Bxb4† ab 4e7† Qxe7 5Se6† Kf7 6Sg5† Kg7 7Se6† Kh8 8Ke5 Qf7 9Kf5 Qe7 10Ke5 = .

C. M. Bent   (correction) 5
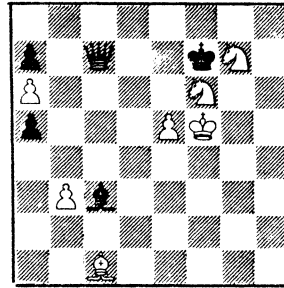
Draw   7

APOLOGY - ESPECIALLY TO OVERSEAS MEMBERS

We must apologise for E G No 3 having been so late. This was due to a combination of circumstances that will, we trust, not be repeated. It is our earnest hope that our printing problems have been permanently solved by printing in Holland, but readers will appreciate that control from London implies long lines of communication which may at times break down.

It is our aim that E G be despatched to you on 20.i, 20.iv. 20.vii, and 20ix. If your copy has not reached you by 1.iii, 1.vi, 1.ix, or 1.xii respectively, please write to the founder who will mail a further copy to you. We are already acutely aware of postal delays and difficulties to several countries and we therefore apologise in advance for all future delays, whether we are ourselves responsible or not.

When you receive your copy of E G please try to decipher the postmark before writing to tell us that it is late.

We trust that despite its lateness you enjoyed E G No 3 and considered it an improvement on E G Nos 1 and 2, both in quality and quantity. E G No 4 is, we are confident, better still.

A. J. R.

Bernard Levin on the Endgame

The "Daily Mail" is not a newspaper that often mentions chess, for chess is not news in the large circulation sense. But its controversial columnist, Bernard Levin, who is also well-known as a television personality, wrote an article on chess on the occasion of the opening of the 1965 Hastings Christmas Congress. An extract from his article is of interest:

> " I used to play chess a great deal studied chess theory assiduously; I became obsessed with the end-game, ... The end-game, to a complete amateur like myself, is the highest form of chess.
>
> The board is clear of all the useless lumber of the game's earlier stages; there is a marvellous lucidity and harmony in the play; above all. the risks are at their greatest - the smallest slip precipitates total ruin, with the enemy's passed pawns sweeping unstoppably on.
> .. What can the State know of the beauty of the chess-pieces arranged on the board, the invisible lines of possible play radiating in every direction, the perfect balance that the least breath will upset?"

I wrote to Mr Levin suggesting he might be interested in the CESC, but, as one might have expected. he is too out of practice and otherwise occupied.

A. J. R.

Report on the First Year of The Chess Endgame Study Circle

At the Inaugural Meeting of the CESC, held in London on 19.iii.65, certain decisions were (made see E G No 1). This report brings Members up-to-date.

The CESC is informal, without a constitution. "at least until there are 100 subscribing members". The figure of 100 was based on £1 p.a. subscription and an estimate of £25 per quarter running costs. 100 appeared to be the break-even point at which there was the possibility that the CESC might be in danger of making a profit. In the light of the experience of the first year that preliminary estimate can now be realistically reviewed. A detailled list of income and expenditure will be found at the end of this report, from which it will be readily noted that expenses, which still include some major estimates, are at £150 and that income, including donations, is at £140. Adjusting these figures by omitting both donations and Inaugural Meeting expenses gives the budget for 1966-67:

<div style="text-align:center">

Expenditure: £138.-

Income: £113.-

</div>

Position A   A. S. Selesniev
Finish of a study in
Deutsches Wochenblatt 1917

3

Draw   2
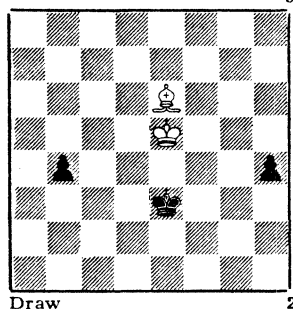
Position B   H. A. Adamson
(? Chess Amateur) 1924

2

Win   3
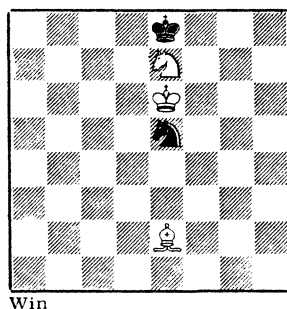
Of course, income (= subscriptions) should increase if Members see that it does, but it would benefit Members if expenditure had freedom to increase as well. E G Nos 3 and 4 are great improvements on 1 and 2. We can improve much further. For instance, I should like to use a more robust, and therefore more expensive, envelope, as many overseas Members complain that their copy is mutilated when they receive it. Many Members would like airmail service. If there is the material for expanding the contents I should like to feel free to do so. Lastly, and certainly leastly, Members would. I hope, agree that any subsidy I have given the CESC be recoverable.

For all the above reasons I suggest that the target figure of subscriptions be raised from 100 to 150 before a further report is issued. Advice from accountant or solicitor Members on the status of the CESC and its finances are invited.

Before passing onto a factual review of the first year I must put on record my gratitude for the co-operative work of Mike Bent. Hugh Blandford and Paul Valois; my thanks to correspondents, whether they have been enthusiastic or critical; and my debt to those who have given donations, which have in fact alone made the first year and the remarkable expansion of E G possible: G. Abrahams, S. R. Capsey, J. C. Cock,

**Position C A. O. Herbstman
and L. Kubbel**
Leningrad Chess S ection Ty
in honour of A. A. Troitzky,
1937

4
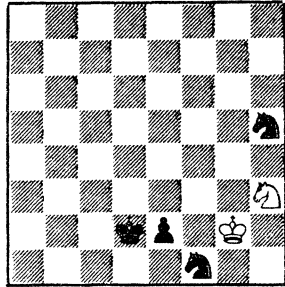
Draw   2

Position D G. M. Kasparyan
4th Prize, Shakhmaty v SSSR,
1935

6

Win   6
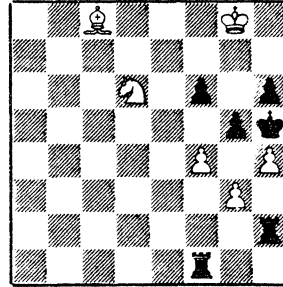
Position E A. O. Herbstman
2nd Prize, Shakhmaty v
SSS, 1956

6

Draw   4
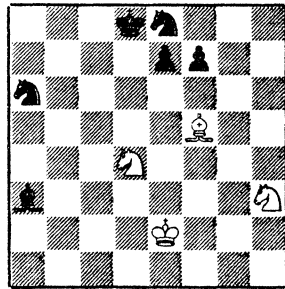
Position F   A. J. Roycroft
2nd   Prize,   Themes-64 1958

4
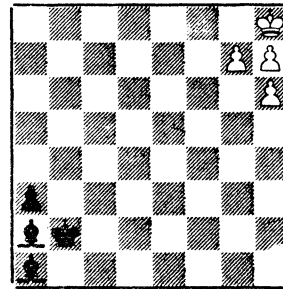
1: Draw   4
2: Remove h6, Draw

Position G   A. Sarichev
3rd   Prize,   Shakhmaty   v
SSSR, 1957

6

Draw   4
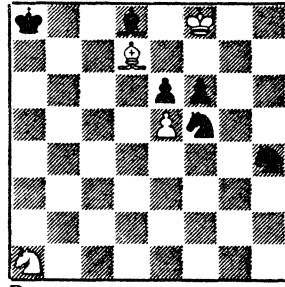
Position H   S. M. Kaminer
1st Prize, Shakhmaty v SSSR
1927

4

Win   5

83

S. N. Collings, Harry Evans (American Chess Quarterly), D. J. F. Ewing,
Dr J. Glaser, L. A. J. Glyde, F. Grimoldby (81 years old), N. Littlewood,
D. J. Morgan, C. J. Morse (Bank of England), J. Mundy, C. Sansom,
Dr E. T. O. Slater, W. Veitch. Dr P. C. Wason.

Activities

By the time this reaches Members, 3 meetings in addition to the Inaugu-
ral will have been held. 4 issues of E G will have appeared, and the
Joseph Jubilee Tourney will be concluded (but see p. 88).

Exchanges

Lists of magazines with which E G is being successfully exchanged have
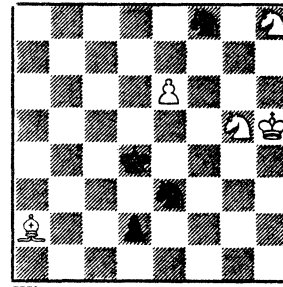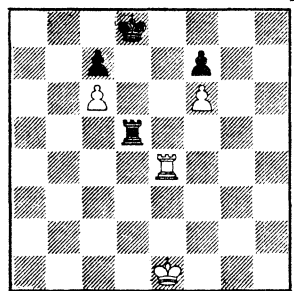been printed in E G. Significant omissions from these lists remain the
following (at the date of writing - 20.ii.66):

Position I   T. R. Dawson
Magyar Sakkvilag, 1923

4

Win   - 4

Ajedrez Argentino
British Chess Magazine
Canadian Chess Chat
Chess Life
Chess Review
Chess World
Europe-Echecs
FIDE Revue
Oesterreichische Schztg.
Revista Romana de Sah
Sahs
Schach
Schweizerische Arbeiter-Sch.
Shakhmatnaya Moskva
Shakhmaty v SSSR
Skak
Szachy
Themes-64
To Mat

Printing

The printing of E G has undergone many vicissitudes. The British Chess
Magazine quotation (see E G No 1)was initially accepted, but it involved
the founder in a great deal of work and worry. Briefly, the CESC had
to provide text in final fault-free typing laid out page for page exactly
as it reached Members. The diagrams were prepared separately. A
suitable IBM typewriter had to be found that produced type of suffi-
cient sharpness for photo-offset reproduction by the B.C.M. These
electric typewriters (with proportional spacing) are rare, even within
IBM. In fact, the founder located only two, and then he had to bribe a
typist to type from manuscript (in the case of the solutions) or his own
private typewriter (in the case of articles). No typist would be bribed
twice. Both typists, typing after hours, made many mistakes, inevitably
confusing b and 8, 2 and z, g and 9, 6 and b, h and B, s and S and 5, c
and C and e, 1 and 1 and i, the number of spaces to be left, and so on.
Practically everything had to be re-typed more than once, and on
several occasions the typist "could not do it this week". In adition, the
solutions, being the worst headache to the typist, just were not ready for
typing within a comfortable period of the printers deadline. These were
just some of the worries. So, when the offer came from a Dutch printer,
Drukkerij van Spijk of Venlo, to print E G at a comparable cost but to
include the typing (that is, all the CESC has to provide is unambiguous

typing, errors corrected in situ being quite acceptable), then naturally I accepted the offer.

Publicity

In addition to gratuitous reviews in various magazines, and several mentions by Heinrich Fraenkel in his weekly "New Statesman" chess column, we are arranging a distribution of a prospectus via "Chess Archives" which may achieve a world-wide circulation of up to 3,000. This is the only publicity expense we are contemplating. It is not reflected in the statement of income and expenditure.

Subscriptions

Basically, subscriptions are £1 for the U.K. and $3.00 elsewhere. The situation is slightly obscured by different methods of payment, some involving the CESC in bank collection charges, some involving correspondence, and some involving payment of commission to Agents (usually 25%). Also, E G No 1 is now totally unobtainable so that recent subscriptions have been reduced to 15 shillings for issues 2-4 only. These considerations combined with inevitable fluctuations in rates of exchange mean that it is not sufficient to equate the number of subscriptions to the total of pounds sterling in the Chess Account.

Statement of Expenditure and Income at 20.ii.66

** Note that the printer's bills for E G Nos 3 and 4 are estimates only, and that for the rest the period covers 14 months - for a budget estimate for 1966-67, beginning in vii.66, see the introductory paragraphs of this report. **

Expenditure:

		£.	s.	d.
I	Preparation for Inaugural Meeting			
	Envelopes; duplicating	2	3	0
	Postage on questionnaires (406 x 2½d)	4	4	7
	Correspondence, telephone, fares	4	0	0
	Hire of room 19.iii.65	2	5	0
II	E G and CESC meetings			
	Duplicating for enclosures to E G No 1	1	14	0
	Printing E G No 1	22	0	0
	Postages E G No 1 (140 x 2½d, 250 x 3d)	4	12	8
	Envelopes	3	11	4
	Typing E G No 1	1	10	0
	Printing E G No 2	22	0	0
	Postage E G No 2 (120 x 2½d, 200 x 3d)	3	15	0
	Typing E G No 2	3	10	0
	Printing and postage E G No 3 (estimate)	30	0	0
	Printing and postage E G No 4 (estimate)	30	0	0
	Hire of room 1.x.65		15	0
	Hire of room 14.i.66		15	0
	Hire of room 1.iv.66	2	5	0
III	Miscellaneous			
	Postage for general correspondence	8	10	2
	Registered and other packages	1	0	0
	Typing and carbon paper, chess diagrams	3	0	0
	Cheques, Bank charges, fares, etc.	1	10	0
	TOTAL	£153	0	9

Income:

	£	s.	d.
Subscriptions	111	5	0
Donations	28	12	0
TOTAL	£139	17	0

A. J. ROYCROFT
20.ii.66

Tourney annoucement: In memory of the well-known Swiss composer the Basle National-Zeitung and the Basle Chess Club announce the "Samuel Isenegger Memorial Study Tourney". Entries in any quantity to be sent in duplicate to

Schachredaktion der National-Zeitung
Basel
Switzerland

Closing date: 1.vi.66.   Judge: Dr H. Staudte
Prizes: 1st - 100 Swiss Francs. 3 other money prizes, and book prizes in addition.

Magazine news: the Yugoslav "Problem" is to reappear irregularly. This multi-lingual magazine is the result of the fabulous energy of Ing. Nenad Petrovic, who also does most of the work in preparing the FIDE Albums. "Problem" includes studies. The Swedish "Springaren" has disappeared but instead a Scandinavian magazine "Stella Polaris" run chiefly by Alexannder Hildebrand (Sweden) and Jan Mortensen (Denmark) will take its place.
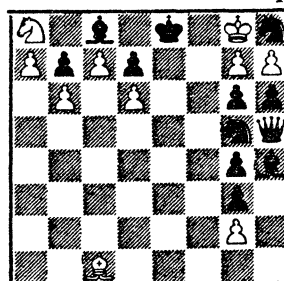
A MIGHT-HAVE-BEEN

No. 133 from the 1962-64 Friendship Match forcibly reminds me of an episode from the time Harold Lommer was still in London. It was Harold who first told me what promotion tasks had been done and what had not. In 1955, the year I met Harold, I got intrigued by the unsolved task "White to Play and Draw, with two variations, wP promoting in the first to R, and in the second to B". I had hardly composed anything prior to that time (even now my total is short of 20) but I really got stuck into that one. The steps in the composition are unrecorded, and maybe this is just as well. Suffice it to say that I discovered a very similar matrix to that used by Mr Koranyi in his 4th Place study. The result was the diagram, which was composed finally on 13.xii.55, but has not been published previously. I immediately sent it as a Christmas card to Harold, with the motto "There's Promotion in the Offing, but not with GHQ!" Harold's reacion was, "Fine. Unique. Now do it with the same pawn promoting."
This was decidedly deflating. But worse was to come. The very same evening I bust the study, which itself was the last of many versions. I was quite unable to rescue it, which is why it has remained unpublished.

A. J. Roycroft (unpublished)
12

Draw?   10

Solution. 1Bxg5/i Qxg5/ii 2ghR/iii Qe7 3de Kxe7 4Kg7 Bf6† 5Kg8 Kd6 6Kf7 Bxh8 7Ke8 Bf6 8h8Q Bxh8 9Kd8 Kc6 10Kxc8 Bf6 11Kb8 Be5 12Kc8 Bf6=. i)1ghR? Sf7 wins. 1ghQ? Se6 2Qg7 Sxg7 3h8Q Se6 4Qh7 Qf5 5Bxh6 Bg5 wins. ii)1..Sf7 2h8B (2h8Q? Sxg5 3Qxh6 Se4 4Qe3 Qe5 wins) 2..Sxd6 (2..Sxg5=) 3Kh7 Qxg5 (3..hg† 4Kg8=) 4g8Q† Ke7 5Qd8† Ke6 6Qg8† Kf5 (6..Ke7 7Qd8† or 6..Sf7 7Qxc8 Qe7 8Qg8) 7Qd5† at least draws. 1..Sf7 2h8B Bxg5 (2..hg is stalemate) 3Kh7 Be7 4g8Q† Bf8 5Bg7 Sg5† 6Kh8 Se6 7Bxf8 Sxf8 8Qf7† Kxf7=, and not, in this line, 4de? Sg5† 5Kg8 Se6 and wins. iii)2ghQ? Qf6 3Qg7 Qe6† 4Kh8 Bf6 wins. 2Kxh8? Qe5 3Kg8 Bf6 4h8Q

86

Bg7 5Qh7 Qe6† 6Kxg7 Qe5† 7Kxh6/iv Qxd6 8Kg5 Qe5† 9Kxg4 d5†
10Kf3 Qc3† 11Kf4 g5† 12Kxg5 Qc1† 13Kf6 Qf4† 14Kg7 Qf7† 15Kh6
Qxh7† 16Kxh7 d4 wins. iv)7Kg8 Qf6 8Qxh6 Qxd6 9Qg7 Qe6† 10Kh8 d5
11Qxg6† Kd7 12Qf7† Kd6 13Qg6 Ke5 14Qg5† Ke4 wins.

And yet the study is unsound. Black wins: 1Bxg5 Sf7 2h8B Se5 (a typical
accident. However hard the composer tries to impose his will on a
position there are bound to be side-effects which are outside his control,
making soundness often a matter of luck.) 3Kh7 hg† 4Kg8 Sf3 (this
explodes the whole idea) 5gf g2 6f4 g1Q 7fg Qxg5 8Kh7 Qd5 wins easily.
It was some consolation when, some months later. I successfully con-
quered the task with promotion of a single pawn to R or B in a study
to draw. André Chéron honoured this position in two ways. Firstly by
including it as an original in Vol III of his Lehr- und Handbuch der
Endspiele 1958, No 1857. Secondly by giving the same theme for a
tourney a couple of years later, for which only a single entry was
received from Danny Rosenfelder, Israel.

A. J. Roycroft

Corrections - Miscellaneous

The following additional information refers to studies in earlier num-
bers of EG:
No. 2, C. M. Bent, 1st. Hon. Ment. Ceskoslovensky Sach, 1964. The studies
given below were placed in the award of Shakhmaty v SSSR, 1964:
No. 28, T. B. Gorgiev, 3rd. Commend.
No. 31, A. G. Kopnin, 2nd. Prize.
No. 32, F. Bondarenko and Al. Kuznetsov, 4th. Hon. Ment.
No. 47, An. P. Kuznetsov, 3rd. Prize.
The two Kuznetsov brothers tend to cause confusion. Anatoly is the
problem and study editor of Shakhmaty v SSSR. Alexander, who also
lives in Moscow, is perhaps better known as a study composer (in
conjunction with Bondarenko), than his brother. Quite distinct from
these two is another distinguished Soviet study composer, Alexander
P. Kazantsev. Like Al. Kuznetsov, his output is small. but very good.
Thus, he has several times taken high places in Soviet Composing
Championships; Kasparian has dominated these Championship for the
past fifteen years, of course.
It should be noted by all readers intending to quote studies which we
have re-printed from other sources that tourney awards are nearly
always provisional. Due to the difficulty. the sheer difficulty, of studies,
the final award of a tourney has nearly always to be amended. It is
therefore usual to allow 3 months after an award to eliminate faults and
anticipations. Thereafter the award is considered final, even though it is
a notorious fact that this precaution is no guarantee of the absolute
correctness of all studies in the final award.
Final result Vecherny Kiev Ty 1965:
No. 54: G. M. Kasparyan - 1st Pr.
No. 56: V. A. Korolkov - 2nd Pr.
No. 57: G. N. Zachodyakin - 1 Hon. Men.
No. 60: G. Amiryan - 2 Hon. Men.
No. 61: V. Klyukin - 3 Hon. Men.
No. 62: A. G. Kopnin - 4 Hon. Men.
No change in the Commended studies.
(Above information supplied by F. S. Bondarenko.)
Final result J. C. A. Fischer Ty 1964
No. 80: V. A. Bron - 1st Pr.
No. 83: G. A. Schmulenson - 2nd Pr. (This is the composer's correct

name, the middle initial "A" in fact standing for Aronovich.)
No. 84: J. J. van den Ende - 3rd Pr.
No. 85: W. Proskurowski - Hon. Men.
No. 86: W. J. G. Mees - Hon. Men.
In addition, a study by R. Missiaen was also honourably mentioned, and specially mentioned were studies by John Selman, A. Trzesowski and W. O. Wassenaar.
Final result Tidskrift för Schack Ty 1964
No. 88: B. Soukup-Bardon - 1st Pr.
No. 89: A. Akerblom - 2nd Pr.
No. 90: S. Clausen - 3rd Pr.
No. 91: F. Hynz - 4th Pr.
No. 106: C. Jonsson - 5th Pr.
(Above information in TfS 10/65, and also drawn to our attention by A. Hildebrand and B. Soukup-Bardon.)
No. 87 was disqualified for anticipations, and Nos 55, 58, 59, 79, 81 and 82 for analytic faults. We do not always know the precise faults that are discovered in such cases, particularly with Russian studies, but Walter Veitch should be pleased that he has detected most of the flaws himself. Due to the late appearance of E G No 3, Walter's column "Walter Veitch Investigates" could not be prepared in time for E G No 4, but it will be included in E G No 5 and will contain more extended analysis of studies that have had to appear with restricted annotations.
Additions to the list of magazines exchanged with E G
Probleemblad was omitted from the list on p. 59.
Chess England   Chess in Action California, U.S.A.
We learn with pleasure that the Jugoslav "Problem", whose demise we reported on p. 27, is in fact to appear at irregular intervals. "Problem" will not accept subscriptions and each issue must be purchased separately. The latest number, identified mysteriously by the figures "95-98", is dated December 1965 and contains 6 original studies.

Tourney Announcement

The German problem magazine Die Schwalbe, which has a study column run by Dr. Staudte, has announced a Theme Tourney (No. 141), after publishing an article by E. Umnov on problems with White material of king queen and two rooks (no pawns).
Studies with this material will be eligible for the Tourney.
Umnov is the judge and entries should be sent to H. Mertes, 46, Dortmund-Kirchhorde, Am Dunberg, West Germany, by 1.vii.66.
Previous 'mixed' tourneys (for example, one held in the USSR in 1934) have shown that studies do not suffer by comparison with problems.


Joseph Jubilee Tourney

We regret that we are unable to publish the result of the first E G study tourney in this issue of E G. We understand that the judge, Harold Lommer, has been ill, and we have had no communication from him for 3 months. We understand, however, that his judgment was almost complete and we expect to have further news in E G No 5.

Questions raised by correspondents

Q: Why does E G use "S" for knight?

A: Some symbol had to be chosen as an alternative to the clumsy, space-consuming traditional English "Kt". "K" is of course out of the question as it is already used for king. The choice lay between "N" and

J. Moravec, Thèmes-64 1/59
4
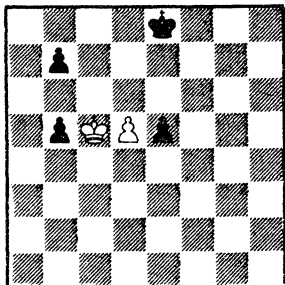
Draw   2
1de=, the only possible move to meet the stipulation, therefore the e.p. capture must be the solution. 1Kd6? Kd8 2Kxe5 Kd7 3Kd4 Kd6 4Ke4 b4 5Kd4 b5 6Ke4 Kc5 7Ke5 b3 8d6 Kc6 9Ke6 b2 10d7 b1Q 11dQ Qe4 + 12Kf6 Qh4+ wins (12Kf7 Qd5+ will force Q-exchange).

J. Moravec, Thèmes-64 1/59
4
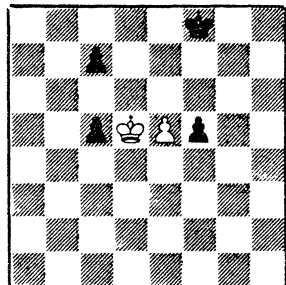
Draw   2
1Ke6=. This is the solution because it satisfies the stipulation without the necessity for an en passant capture. If the line of the previous solution is followed it will be found that B1 cannot win because the i-file to the right of the h-file does not exist on the 12th move. (Whether Q×cP in fact only draws this position is another matter. For the purposes of this question and answer we are prepared to agree with Moravec's verdict.)

"S". Both are used by players, and 'N' is also used in the FIDE Revue (which also uses "S" for Bishop, by the way, the reason for this being that the sibilant is the first sound of the Slav name for this piece). "S" is already used in the British Chess Problem Society's journal "The Problemist", however, and it was this fact that swayed us in the final choice. "S" stands for "Springer", the German name for the knight. An argument against the FIDE symbols is that fairy chess uses N for the "Nightrider", the piece that can make, in one move, any number of successive ordinary knight moves in a straight line. Also, in our attempt to make E G as international as possible, we think S will be widely accepted for knight. When we were at Piran (Yugoslavia) in 1958 for the first world congress of chess composers we found that German was by far the most generally useful language to converse in.

Q: What are the study conventions regarding castling and en passant?

A: Castling is allowed if it is legal according to the play from the given diagram. Apart from excluding castling entirely this is the only reasonable convention because it is never possible to prove that a R has not moved, unless a game score is provided. And if a game score is provided then the position is no longer composed, presumably. The illegality of castling is sometimes demonstrable. An en passant capture as a first move is allowed if it can be proved that the last move was such as to make the move legal. This is of course rare, but is just the sort of trick to watch out for in holiday competitions. J. Moravec, in a 1959

article in the French review Thèmes-64, defends the en passant capture as a device for creating twins. His examples are amusing.. and controversial.

Q: Why use small Roman numerals for the months?

A: In the interests of being both international and comprehensible. Figures are far more international than words. Therefore we use figures in place of the names of the months. We also use figures in preference to words generally, though we admit that we are not yet consistent in this. But why Roman? Because 8.9.65 would mean the eighth of September in England and the ninth of August in the USA. 8.ix.65 means the eighth of September everywhere. we hope. But why not, to be consistent, also use small Roman numerals for the month of issue of a magazine? Well, we could. We could write Shakhmaty v SSSR viii/65, and this would not be ambiguous, though it would waste space. But it implies that Shakhmaty is a monthly magazine. Shakhmaty **is** a monthly. But, unfortunately, other magazines are not. Some magazines have occasional combined issues, and Tidskrift för Schack has ten (sorry, 10!) issues a year. It therefore seems to us better to link the identification to the number of the issue rather than to its month.

J. Moravec, Thèmes-64 1/59

3
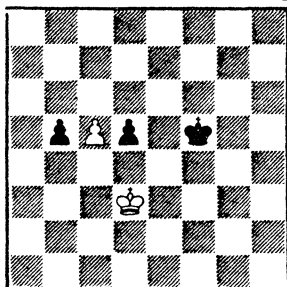
2

White to move. What result?
Solution: if Bl's last move
was - -
i)..b7-b5; 1cb and W wins
ii)..d7-d5; 1cd and =.
iii)..any; Bl wins. If 1Kc3.
Ke6.

Schach-Echo Thematic Tourney Announcement

In the 2nd January number of Schach-Echo (which is a twice-monthly magazine) the following tourney is announced: For unpublished studies in which in the critical position a black Bishop is blocked by 2 black Knights on squares adjacent to the bishop; in the starting position the knights must both be on other squares; win or draw studies in any number are allowed; send, by 31.viii.66, to Dr H. Staudte, 532 Bad Godesberg, Schubertstrasse 3, W. Germany. Corrections to entries are permitted up to 31.x.66. Jugde: A. Hildebrand, whose study that suggested the theme in in the diagram. There are 3 prizes: DM 40-, DM 25-, and DM 15-.

A. Hildebrand
Schach-Echo 24/65
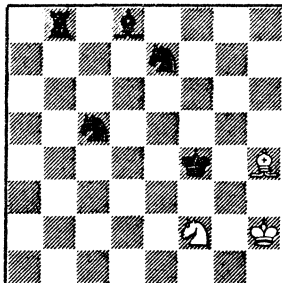
Draw

1Bg3+ Kf3 2Bxb8 Kxf2
3Ba7 Bc7+ 4Kh1 Bd6 5Bb8
Bxb8 stalemate.

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Annual subscription due each July (month vii): £1 (or $3.00), includes
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3. If you heard about E G through an agent in your country you may.
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Study Editor:
H. F. Blandford, 12 Clovelly Drive, Hillside, Southport, Lancashire.
England.

General Editor:
P. S. Valois. 14 High Oaks Road. Welwyn Garden City, Hertfordshire,
England.

To magazine and study editors: Please arrange to send the com-
plimentary copy of your magazine. marked "E G Exchange". to:
C. M. Bent, Black Latches, Inkpen Common, Newbury, Berkshire,
England.

Next Meeting:
Friday 1st July 1966, 6.30 p.m. at St. Bride's Institute, London EC4.
Talk: The Classification of Endgame Studies - J. R. Harman