

EDITORIAL

AN APPEAL FOR MONEY

Due to failures to renew subscriptions* I shall have to pay for the printing and mailing of EG40 out of my own pocket - £140. There is therefore a financial crisis. What is to be done? I hope that the following 4 actions will suffice.

1. There will NOT be any increase in the subscription rates, at least until Vol. IV, which will begin with EG49, scheduled for vii.77.
2. The number of pages in EG will remain restricted to 24 (except where the generosity of the Rueb Foundation will pay for a "Rueb Supplement") until the financial crisis is resolved.
3. Both The British Chess Federation (who cannot themselves assist) and a Member of Parliament (to whom John Beasley wrote) have suggested that the possible source of state assistance in Britain is The Arts Council. At the iv.75 meeting of the CESC we shall consider this, but our current feeling is that this is not promising.
- *4. This appeal: **I call on those Members of The Chess Endgame Study Circle (ie, EG-subscribers) who can afford a few £ £ (pounds sterling, dollars, Swiss francs, anything) to make donations. There are, to my knowledge, at least 10 such members, and there are probably more.**

Let me reiterate the achievement of EG: it is unique in the history of chess in concerning itself exclusively with endgame studies; there is not even anything comparable in the other fields of chess composition - there is no periodical that publishes the world's best 2-movers, for example; an enthusiast who wished to keep abreast of events in the endgame study world without subscribing to EG would have to spend at least £50 a year on subscriptions, and would in addition have to be a fair linguist and have an even greater fund of patience and time than perusal of EG requires, in fact several times as much.

A. J. ROYCRÖFT
International Judge of
Endgame Studies (FIDE)

London, 16.iii.75

* In detail: as at 16.v.75 a group renewal via CHESS DIGEST (Dallas, Texas, USA) involving 50 subs at 50 % discount, and some 20 further individual USA subscriptions, have failed to materialise. The current cost of printing a 24-page issue is £102, and of mailing it is £35 (that is, in total, the equivalent of 68 full subscriptions). As of to-day, EG-renewals to EG37-40 number 174. Above 24 pages, such as the 16 extra making up the 40-page EG 37, has to be paid for pro rata on the printing; postage on that issue was £46.

(The "triangular exchange" idea - see EG34, p. 27 - was clever, but in the event less than a fistful of such arrangements have proved successful, due to communications difficulties, both linguistic and

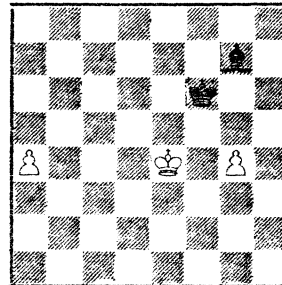
postal. So, unless there is a totally unprecedented offer from an official East European source, the largest potential for subscribers - I would guess at 500, including the USSR - will remain inaccessible).

**A COMPUTER PROGRAM FOR THE ENDING wP v bB
(4 men on the board)**

Dr Tan* has written a computer program that plays the endgame P (1 only) against B (1 only) very well. It uses, as a sub-program, previously written routines for the ending K + P v K. This news is scarcely likely to impress readers of EG. But the achievement could (only could) be significant if it transpires that the techniques used have wider application.

Great attention has been given to transforming into programmable form (for the first and last time?) those spatial relationships which are instantly recognizable by the human eye and which are not mentioned in the books on the endgame. Examples would be the intersection of the file the P stands on with the diagonals through the B; the possibility of a pin; the existence of 3 men on the same diagonal; the existence of a blockade square (ie, B can occupy this square ahead of the P); the existence or non-existence of a reserve (second) blockade square, and hence the identification of "cover" squares via which such reserve squares can be attained. From such information the program can in any situation set a value to reflect the current relationship of B and P. This value might be 0 if the P is blocked, a reserve square being available; or 1 if the P is blocked without any reserve square; or 2 if B and P are on a diagonal but there is no blockade square on the board, and so on. Dr Tan acknowledges that all the relations of B and P were derived from T1, the only position with this material (after B1's move 3) that can be called an

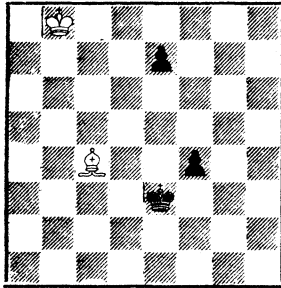
T 1 H. Ottes
Boy's Own Paper, 1892



Win 3+2
1. a5 Bf8 2. Kd5/i Bh6 3. g5†
Bxg5/ii 4. Ke4/iii Bh4 5.
Kf3/iv wins.
i) 2. Kd4? Bb4 3. a6 Be1 4.
Ke3 Ba5 5. a7 Bb6†.
ii) 3. ... Kxg5 4. a6 and 5.
a7. After the disappearance
of one wP we now have the
material of the Tan program.
iii) 4. Kd4? Bd2 draw.
iv) 5. Ke3? Be1.

endgame study, and he also used studies for compiling typical stratagems, such as the B-sacrifice in T2. Dr Tan was able, furthermore, to apply what he calls 'perturbations' to studies in order to discover their crucial elements. Finally, Dr Tan asked me for examples of special positions, to test his program. I supplied him with 8, the first 4 of which it "solved":
i) wKf5, wPc7; bKe7, bBe8 (c8Q, Bd7† draw). ii) wKh1, wPa6; bKf3, bBe2 (a7, K-; a8Q, Bf3† draw). iii) wKa5, wPd7; bKa7, bFc8 (d8Q wins). iv) wKh4, wPf7; bKh6, bBg8 (f8Q† wins). It failed on the other 4. v) wKa6, wPc6; bKa8, bBa7; (c7, Bb8 draw). vi) wKh8, wPh6; bKf6, bBe5 (h7??Kf7 mate). vii) wKg6, wPh6; bKe6, bBg8 (Kg7, Bh7;

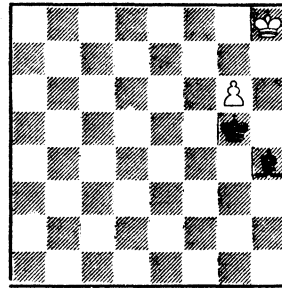
T 2 N.D. Grigoriev, 1927



Draw 2+3
 1. Be6/i f3 2. Kc7 f2 3. Bh3/ii Kf3/iii 4. Kc6 e5 5. Kd5 e4 6. Kd4 e3 7. Kd3 e2 8. Bg4† Kxg4 9. Kxe2 Kg3 10. Kf1 Kf3 stalemate.
 i) 1. Kc7? e5 2. Kd6 Kd4/iv 3. Be6/v e4 4. Bg4 f3 5. Ke6 f2 6. Bh3 e3 7. Bf1 Kc3 8. Ke5 Kd2 wins.
 ii) 3. Bc4? e5 4. Kd6 e4 5. Ke5 Kf3 and e3.
 iii) 3. . . e5 4. Kd6 Kd4 5. Ke6 e4 6. Kf5 e3 7. Bf1 Kc3 8. Kf4 Kd2 9. Kf3.
 iv) 2. . . e4? 3. Ke5 f3 4. 3f1 f2 5. Bg2.
 v) 3. Ba6 e4 4. Ke6 f3 5. Kf5 e3.

Xxh7, Kf7 draw). viii) T3. Stalemate had not been programmed. However, the program had been

T 3 A. J. Roycroft
 Die Schwalbe, iv.75



Win 2+2
 The point is in the try 1. g7? Kh6 2. g8Q Bf6† 3. Qg7† Bxg7† draw. This has to be seen before one looks at other moves. Only 1. Kh7 wins.

deliberately written so that all new ideas and positions could be readily incorporated. This has been done for the 8 positions. I hope to report on further developments, with Dr Tan's assistance.

AJR

*Dr. Soei T. Tan, Department of Machine Intelligence, Artificial Intelligence Unit University of Edinburgh, Hope Park Square, Meadow Lane, Edinburgh 8, Scotland. The department is under the leadership of Prof. D. Michie.

REVIEW: 1357 END-GAME STUDIES, by Harold Lommer (Pitman, £6.00). Three months after his 70th birthday (in xi.74, and celebrated internationally by articles in **Problemas**, **Schach-Echo** and **Thèmes-64**), the long-awaited sequel to '1234' has appeared. This landmark celebrates the period 1935 to 1973 and includes the 'golden' Soviet era of the 20 years following World War II. It has to be, and is, a superb anthology, living up to all, or very nearly all, one's expectations. Here and there one suspects that the publisher has ignored the author's wishes (12 diagrams to a page as against 6 in '1234', diagram sequencing being columnar rather than across the page) but the great thing is that it has appeared, and who but Harold Lommer could and would have had the energy

for a second great compilation? The publisher's claim that the 10-page classification allows each position to be found "instantly" is questionable, as I have still to get the hang of it, but then the Guy-Blandford system also takes some getting used to (though once familiar, its retrieval power really is "instant"). Reluctantly I must comment on the price, having suffered myself from the buyer-deterrent of a publisher-imposed ransom. Irresistibly I am taken back to that afternoon late in the War when, as a schoolboy, I went up to London, purchased '1234' at Bumpus' book shop (now departed) for 12 shillings and 6 pence, and discovered a lifelong interest. What schoolboy is going to purchase '1357'?

AJR

At Harold Lommer's explicit request here is a list of errors already noted (by HML and AJR) in '1357'. Diagrams: 88 should be =, not +. 113 and Index, 'Pretenders' should be 'Candidates'. 645 Prokeš has lost his diacritic, and 648 Speckmann his final 'n'. 919 square colour e8. 1132 6Blmen, says '7'. 1169 not 'Russian', but 'Soviet'. 1285 square colour e3. 1328 is an ending from a local Valencia composer. His ending is cooked but can be saved by adding bSd8, gi-

ving Bl 6 men. 1332 Schakend'. Solutions: 627 first move omits '1'. 1063 last move should be 4. Kxc5. 1250 4th line should read: 5. Kd5, and the 5th line: 7. Kf5. 1304 10th line should start with: Qxc5. Index of sources: Bulletin of Central Chess Club is identical with Bulletin of Central Chess Club USSR. Bulletin of .. Russian .. should read 'Soviet' or 'USSR'. IV 'Command' should read 'Team'. Vsesoyuzno' probably best translated 'All-Union'.

THE RUEB SUPPLEMENT - No. 5

The Trustees of the Rueb Foundation (including Dr. Euwe, who personally gave his consent) have generously agreed to subsidise the publication in EG of the following paper presented to the Chess End-game Study Circle on 3.i.1975.

The paper has been kindly criticised by Mr. W. J. G. Mees, and his suggestion and comments gratefully incorporated. One of his comments has been added as an appendix under his own name.

A REVIEW OF END-GAME

STUDIES EMBODYING A NOVOTNY/PLACHUTTA

There are now about 17,000 end-game studies in my indexed collection. The most frequent theme (or some may prefer the term manoeuvre) is a form of what is known in the problem art as Novotny or the related Plachutta. The earliest study I have exemplifying this theme is No. 1. The theme may be defined as follows: two wP's are separated by at least one file, each on the seventh rank and about to promote; Bl controls one promoting square along a diagonal, and controls the other promoting square along a file (or another diagonal); a W man occupies the square of intersection of the file and the diagonal (or of the two diagonals) to enable one of the two wP's to promote. I have nearly 120 studies employing this theme. 45 composers are represented. T. Kok leads with 29 studies, A. Troitzky is second with 19, H. Rinck is third with 13, and A. Herbstman is fourth with

4. There are less than 20 draws, the earliest being dated 1929. It is manifestly impossible to reproduce such a large number in a Thematic Aggregation, and it is the object of this review to give a reasonably comprehensive indication of the way this theme has been developed and used. This it is hoped will be of interest and assistance to all study enthusiasts, and possibly suggest to composers (if only by elimination) further lines of advance. In attempting to sort these studies into smaller useful groups, not much is to be gained by specifying the nature of the two Bl pieces involved and the nature of the W man on the square of intersection, for the significance of the nature of these three men is often small. As will be apparent the play falls naturally into two phases:
(a) the fore-play leading up to the Novotny position

and (b) the after-play. and these terms will be used in this review

The early developments consisted in ringing the changes on the three men involved. Thus, in 1907 Rinck replaced the wB of No. 1 by first a wR and then by a wS; and in 1910 Sackmann replaced the bR by bQ. It is evident that these developments are of minor importance, and were to be expected.

However the intersection of two bBs on like-coloured diagonals with a W man occupying the square of intersection occurs but twice: T. Dawson Chess Amateur, 1922, and Voellmy, in the same year, which is selected as No. 2. This is the Plachutta form.

A. Troitzky entered the field in 1908, using the theme as one line with alternative lines at B1's choice, No. 3. Is this using the theme as threat? Other examples are C. Behting *Dunazetung*, 1908; H. Rinck, B.C.M. 1915, and J. Terho, *Helsingen Sanomat*, 1925.

M. Karstedt No. 4 first expressed the theme in terms of bQ and bB diagonals. This form inevitably results in an over-loaded bQ or bB, as it vainly attempts to guard both promoting squares. A. Soloviev developed this form by contriving to use a wP as the intersecting man. Since this form must require Black to have a Q and a B, the after-play (whether for a win or a draw) should contrive that W has the initiative. In fact, all eight studies using this form provide that W promotes to Q with check; the two referred to above quickly result in wQ spear-checking bQ. Five others effect immediate mate, and one effects immediate stalemate.

No. 5 (Troitzky) illustrates the mate, and No. 6 is the immediate stalemate. H. Rinck and T. Kok are the other composers involved. Mr. Mees points out that No. 5 is a hybrid of both Novotny and Plachutta.

Using bQ for its file control instead of its diagonal control was

first devised by Troitzky (No. 7) in 1934, and E. Pogosjants (EG22, 1156) in 1970 repeated the use. In passing, No. 7 is the only example of two bQ's being thwarted.

It will be noticed that No. 5 contrives to produce two Plachutta's in series (moves 4 and 8). This was the first of seven other plural intersections. J. Fritz (No. 8) is the next earliest, and it has some resemblance to a famous Kasparyan study (EG 19, K.17) of 1959. Mr. Mees remarks that according to the late Paul Farago in *FIDE-Revue*, 1963-I the solution fails on 1. . . Rh5† 2. Kg1 Re5 3. g7 Bc4 4. Re6 Rg5† 5. Kh2 Bb5; or 3. Kxf1 Rxe7 4. Ra6† Kb7 5. Rxa3 Rg7; or 3. Re6 Bb5 4. Rxe5 a2 5. e8Q Bxe8 6. Ra5† Kb7 7. f3 Bxg6 8. Rxa2 Bd3 9. Ra4 Kc6 10. Rxf4 Kd5=. Farago gives the very following, very interesting, correction; replace Pg6 by a wPh6, and add bPg7 and bPh7; then we get 1. e7 Rh5† 2. Kg1 Re5 3. Re6 Bb5 4. Rxe5 a2 5. Rxb5 a1Q† 6. Kh2 and 7. e8Q cannot be prevented. Mr. Mees adds that he is not quite persuaded by Farago's analysis, and that Mr. Spinhoven suggests 10. Rd4 instead of 10. Rxf4 in the third variation given above.

Klinkov and Kuznetsov, 1965 (EG9, 367) is a draw in which Black threatens mate to counteract the Novotny; L. Iskra 1970 (EG27, 1509) is also a draw after two Novotnys by developing a fortress position. Sindler, 1953 No. 9 is not strictly within the definition given above, but is of some interest; L. Zoltan (No. 10) shows a record three Novotnys in series for a win, reminiscent of No. 8. Salkind, No. 11, has the double Novotny first on the rank and then on the file.

The geometry of the Novotny position often produces two squares of intersection, one on the file and one on the rank, as shown in No. 11. This was first used by Rinck (No. 12), and necessarily requires wR to pin bR. L. Prokes 1937, No.

404 in his 1951 collection also used this variant.

Four studies incorporate under-promotion to S, all with check. In Umnov No. 13, it is required to avoid stalemate; while in Kosjuro (Trud, 1928) it is needed to provide the inter-secting W piece. Bron, No. 14 uses it to frustrate the after-play of bB+ and RxQ, and in 1965 he employed it to avoid mate, No. 14.

Only two studies employ under-promotion to R (to avoid stalemate). The earlier is T. Kok 1938 (No. 15) and the later is by Blandford (B.C.M., 1948).

I have only one study requiring under-promotion to B, No. 16, Kaiev, and this might almost be regarded as fortuitous, since the first promotion to Q results in its loss after bR+ revealing bB attack on wQ, and it is the second promotion that must be to a R.

Ten studies terminate in a stalemated wK, including No. 6 above. They require B1 to use a check by bR or bB to disclose an attack on the wQ by bB or bR, respectively. The earliest is Birnov, 1928, No. 17. He produced another version in 1929 (No. 1019 in Kasparyan's 2500), and Herbstman No. 18 evolved a neat position in the same year. The remaining six are all by Kok (one of which is cooked) and are all of later date. I select No. 19 as representative.

A situation where Novotny occurs with colours reversed appears to have been first developed by Gorgiev in 1958, No. 20. A simple B1 Novotny was shown by Neustadt 1966 (EG 8, 311), and Pogosjants in 1965 contrived both B1 and W Novotnys to end in perpetual check, EG 5, 214.

Considerable ingenuity has been shown in the fore-play, and Nos. 21, 22 have been selected with some difficulty. M. Gohn EG9, 238/22 is worth mentioning as it is identical with C. Raina, 1956 on page 30 of P. Farago's *Idei Noi in Sahul Artistic*.

The possibility in the after-play

of a check by bR or bB to disclose an attack by the bB or bR on the newly promoted wQ must always be considered. No. 23 illustrates this. The fore-play is sometimes designed to frustrate or avoid this as in Nos. 24, 25, 26, and 27. Again these examples are selected with difficulty.

Only one study has the after-play concerned with avoiding stalemate, No. 28.

No. 29 stands alone in requiring the after-play to avoid a 'fortess' draw.

This review, which is as comprehensive as I can make it within the space and time available, illustrates the difficulty of defining a theme as compared with a manoeuvre. What began in the year 1906 as an undoubted theme is used in No. 30 as an introductory manoeuvre. But only by grouping together all studies using this theme/manoeuvre does this become evident.

What further development can occur in the future depends on the genius of composers, but the fact that in the course of nearly 70 years, so many composers have been attracted to the theme suggests that it is peculiarly magnetic, and there seems every reason to hope and expect that further beauties and subtleties will be devised for our delight in the future.

J. R. HARMAN

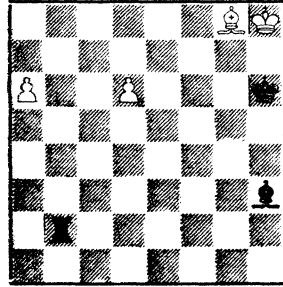
APPENDIX.

Mr. W. J. G. Mees adds that about No. 20 and No. 28 he has to tell a Saavedra-like story! Originally, No. 28 was published in the magazine of the Royal Dutch Chess Federation (TKNSB) 1958, with the author's solution: 1. Se3 etc. . . 11. Ke3 Bxb8 12. Kxf2 Ba7 13. f8B and wins(?). But then a humble solver, Mr. C. Preuyt from Scheveningen found the refutation 13. . . Eb6! 14. Bd6 Ba5 15. Ke3 Kb5. So Mr. Gorgiev changed colours and published No. 20 in TKNSB, 1958. But again Mr. Preuyt interfered, and cooked No. 20 by 12. . . f2 13. Bxf2 Kxc7, thus proving that

the original position was correct though with a different solution. Dilemma for the judge of the year's tourney! The study was disqualified but then reappeared

in 1959, under the names of Mr. Gorgiev and Mr. Preuyt, with the correct solution, to win the first prize.

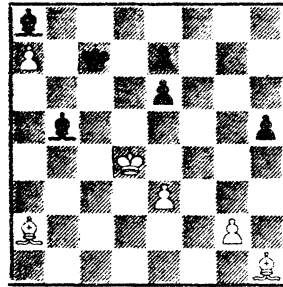
No. 1 H. Rinck
D.S.Z. 1906



Win 4+3

1. a7 Bg2 2. d7 Rd2 3. Bd5.

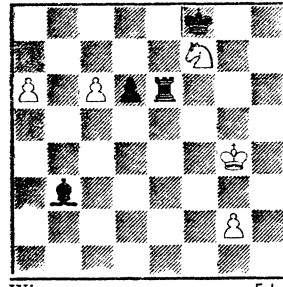
No. 2 Voellmy
Basler Nachrichten 1922



Win 6+6

1. g4 Bxh1 2. gh Be8 3. h6 Bg6 4. Bb1 Bxb1 5. e4. Mr. Mees points out that wB at h1 is illegal.

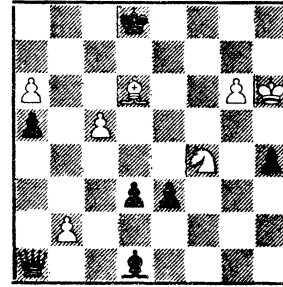
No. 3 A. Troitzky
D.S.Z. 1908



Win 5+4

1. c7 Re4† 2. Kf5 Rc4 3. a7 Rc5† 4. Kf6 Bd5 5. Sd8 Rxc7 6. Se6† Fxe6 7. a8Q† Bc8 8. g4 d5 9. g5.

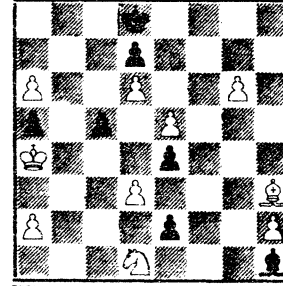
No. 4 M. Karstedt
Deu. Woch. 1913



Win 7+7

1. g7 Bb3 2. a7 Qh1 3. Sd5, or 1. ... Qa2 2. a7 Bf3 3. Sd5.

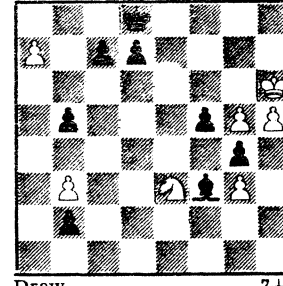
No. 5 A. Troitzky
Magyar Sakkvilag 1935



Win 10+7

1. Sc3 e1Q 2. g7 Qg1 3. a7 ed 4. Bg2 Qd4† 5. Kb5 Qb4† 6. Ka6 Qc4† 7. Kb6 Bxg2 8. Sd5.

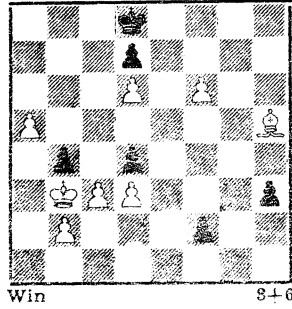
No. 6 L. Nyeviczkey
Helsinki Olimpiad 1952



Draw 7+8

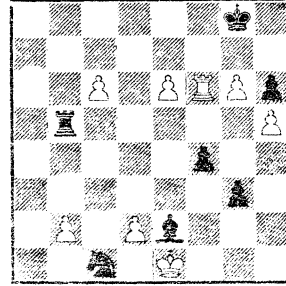
1. g6 b1Q 2. g7 Qxb3 3. Sd5 Qxd5 4. g8Q† Qxg8 5. a8Q† Bxa8 or 3. ... Bxd5 4. a8Q† Bxa8 5. g8Q† Qxg8—

No. 7 1934 A. Troitzky



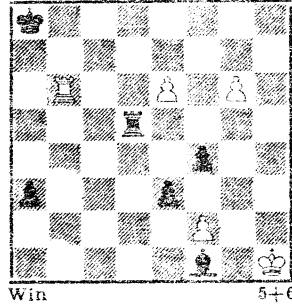
Win 8+6
1. a6 h2 2. a7 h1Q 3. f7 f1Q 4. Bf3.

No. 10 L. Zoltan
Magyar Sakkelet 1958



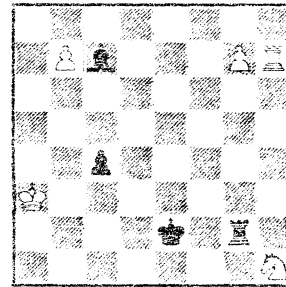
Win 8+7
1. e7 Rc5 2. e7 Bb5 3. Rc6 Re5† 4. Kd1 Re2† 5. Kxc1 Bg4 6. Re6 Rc5† 7. Kb1 Bf5† 8. d3 Bxd3† 9. Ka2 Bb5 10. Re6.

No. 8 J. Fritz
Cesko. Saeh, 1951



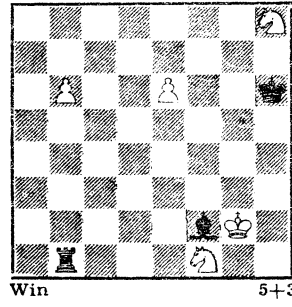
Win 5+6
1. e7 Re5 2. g7 Bc4 3. Re6 Bd5† 4. f3 Bxf3† 5. Kg1 Rg5† 6. Kf1 Bh5 7. Rg6.

No. 11 Salkind
Shakhmaty, 1925



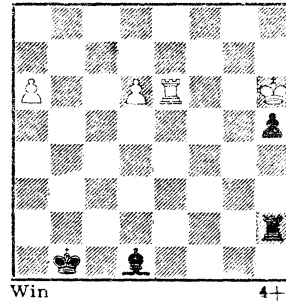
Win 5+4
1. Ka4 Be5 2. Rh2 Bxh2 3. Sg3.

No. 9 1953 Sindler



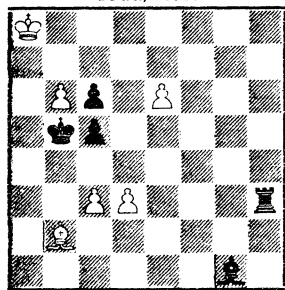
Win 5+3
1. e7 Re1 2. Se3 RxS 3. b7 Bg3 4. Sf7† Kg7 5. Se5 Rxe5 6. Kxg3.

No. 12 H. Riack
B.C.M., 1915



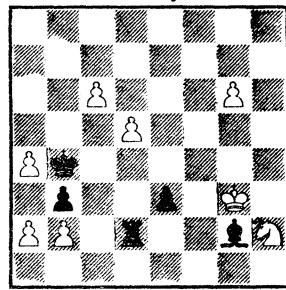
Win 4+4
1. a7 Bf3 2. Re1† Kc2 3. d7 Rd2 4. Re2.

No. 13 Trud, 1928 Umnov



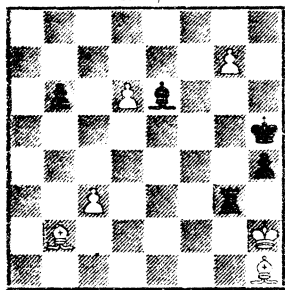
Win 6+5
 1. b7 Eh2 2. c4† Ka6 3. e7 Re3 4. Be5 Rxe5 5. b8S† Ka5 6. Sxc6† and 7. Sxe5. If 5. b8Q? then 5... Rxe7 6. Qxh2 Re8† 7. Qb8 Rd8 8. Qxd8=.

No. 16 Shakhmaty 1939 Kaley



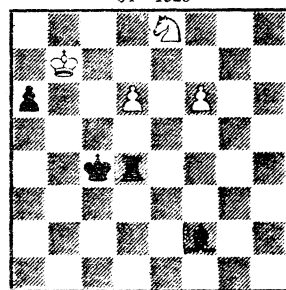
Win 8+5
 1. a3† Kxa4 2. c7 e2 3. Kf2 Bh3 4. g7 e1Q 5. Kxe1 Rg2 6. Sg4 Rxg4 7. c8Q Rg1† 8. Kf2 Rg2† 9. Kf3 Bxc8 10. Kxg2 Bb7 11. g8B.

No. 14 1945/6 V. Bron



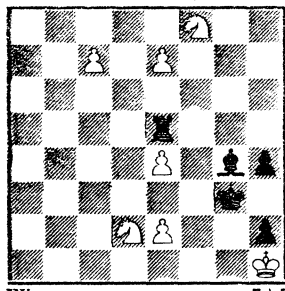
Win 6+5
 1. c4 Bxc4 2. d7 Rd3 3. Bf3† Kh6 4. Bd5 Rd2† 5. Kg1 Rxd5 6. g8S† Kg5 7. Bc1† Kf5 8. Se7† Ke6 9. Sxd5 Kxd7 10. Sxb6† .. and 11. Sxc4.

No. 17 '64' 1929 Birnov



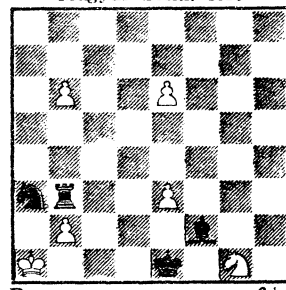
Draw 3+4
 1. f7 Rf4 2. d7 Bh4 3. Sf6 Rxf6 4. d8Q Rxf7 5. Kxa6 Bxd8=.

No. 15 T. Kok Collection 1938



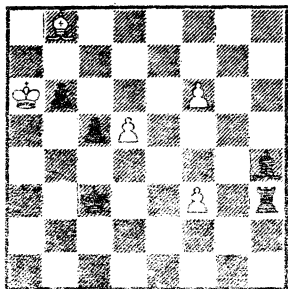
Win 7+5
 1. Sf1† Kh3 2. Se6 RxS 3. c8R Bxe2 4. Sxh2 Bf3† 5. Sxf3 Rxe7 6. e5.

No. 18 A. Herbstman Magyar Sakk. 1929



Draw 6+4
 1. Sf3† Kd1 2. e7 Rxe3 3. b7 Bg3 4. Se5 Bxe5 5. e8Q Bxb2 6. Ka2 Rxe8 7. b8Q Rxb8=.

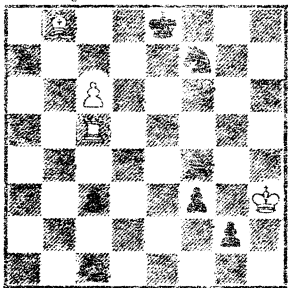
No. 19 T. Kok
Collection 1938



Draw 5+5

1. Be5† Kb4 2. d6 Rxf3 3. d7 Rd3
4. f7 Ra3† 5. Kb7 Rf3 6. Bf6 Rxf6
7. d8Q Rxf7 8. Ka6 Exd8 draw
Alas, 8. ... Ra7† wins, as Mr. Mees
remarks.

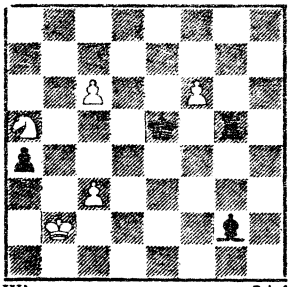
No. 20 T. R. Gorgiev
Tijd. K.N.S.B. 1938



Draw 4+8

1. e7 Sd6 2. c8Q† Sxc8 3. Rxc8†
Kd7 4. Rc7† Ka8 5. Rg7 Sd3 6.
Exa7 c2 7. Bb6† Ke8 8. Rc7 Sc5
9. Rxc5 g1Q 10. Rc8† Kd7 11. Rc7†
Kd6 12. Bxg1 Kxc7 13. Bh2 c1Q
14. Bxf4 Qxf4 draw. 13. ... c1B
14. Bg1 Be3 15. Kg4. See appendix

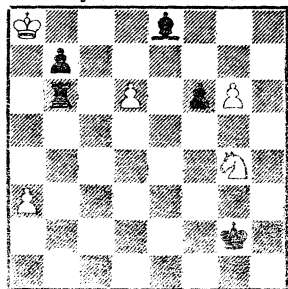
No. 21 A. Troitzky
Bohemia 1908



Win 5+4

1. f7 Rf5 2. c7 Rf2† 3. Ka3 Bh3 4.
Sc4† ... 5. Se3(d6)† ... 6. Sf5.

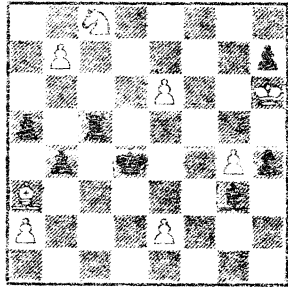
No. 22 T. Kok
Tijd. KNSB 1933



Win 5+6

1. g7 Bf7 2. Sh6 Ba2 3. Sf5 Ra6†
4. Kb8 Rxa3 5. d7 Rd3 6. Se3† Kf3
7. Sd5.

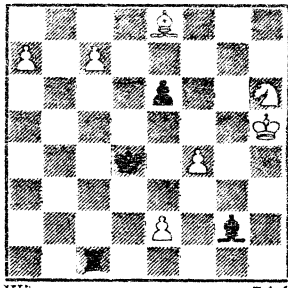
No. 23 A. Troitzky
Riga Tag. 1909



Win 8+7

1. Sd6 Exd6 2. e7 Bf4† 3. g5 Rc6†
4. Kh5 Re6 5. e3† Rxe3 6. Bb2† Kd5
7. Be5 Rxe5 8. b8Q Rxc5† 9. Kxh4
Exb8 10. Kxg5. Or 3. ... Rxc5 4.
Bb2† Ke4 5. Kxh7 Rh5† 6. Kg8
Rg5† 7. Kf7 Rf5† 8. Ke6.

No. 24 T. Kok
Nieuwe Rotterdam Courant 1935

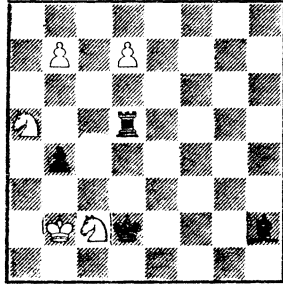


Win 7+4

1. e3† Kxe3 2. Bc6 Rxc6 3. Sf5† ef
4. a8Q Bf3† 5. Kg5 Rxe7 6. Qa3†.
Or 2. ... Bxc6 3. Sg4†... 4. c8Q.

The first move is designed to frustrate black's subsequent battery.

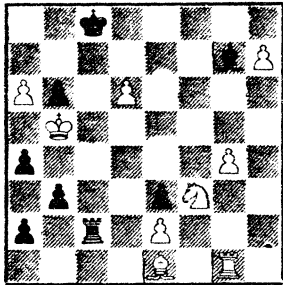
No. 25 Maasbode 1933 T. Kok



Win 5+4

1. Sc4† Ke2 2. Sd6 Bxd6 3. Sd4† Rxd4 4. d8Q Rd2† 5. Kb3 Rd3† 6. Ka4. Move 3 Sd4† frustrates the black battery.

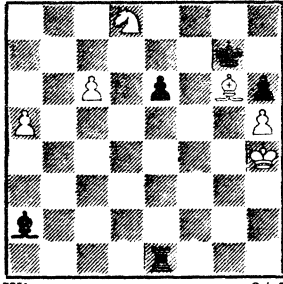
No. 26 A. P. Kutsnetsov Szach 1965



Win 9+8

1. a7 Kb7 2. a8Q† Kxa8 3. d7 Rc5† 4. Ka6 Rd5 5. Bc3 Bxc3 6. Rd1 Rxd1 7. Sd4.

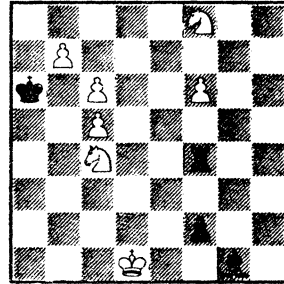
No. 27 T. Kok Tijd. KNSB 1937



Win 6+5

1. a6 Bd5 2. a7 Ral 3. c7 Rcl 4. Be4 Bxe4 5. Sc6.

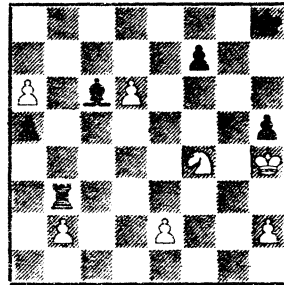
No. 28 T. B. Gorgiev Tijd. KNSB 1959



Win 7+4

1. Se3 f1Q† 2. Sxf1 Rxf1† 3. Ke2 Rf2† 4. Ke1 Rb2 5. Se6 Bf2† 6. Kd1 Bg3 7. f7 Rf2 8. Sf4 Rxf4 9. b8Q Rf1† 10. Ke2 Rf2† 11. Ke3 Bxb8 12. c7 Bxc1 13. Kxf2. See appendix.

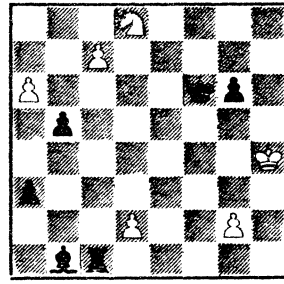
No. 29 1939 J. Terho



Win 7+6

1. a7 Rb4 2. e3 Rxb2 3. e4 Bxe4 4. d7 Rxh2 5. Kg3 Rd2 6. Sd5 Bxd5 7. d8Q† Kh7 8. Kf4 Rf2† 9. Ke5 Re2† 10. Kd4.

No. 30 T. Kok Le Temps 1934

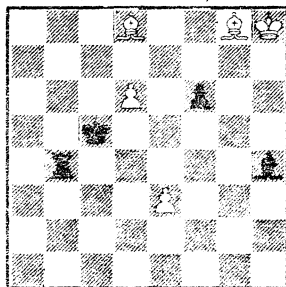


Win 6+6

1. a7 Be4 2. Sc6 Rh1† 3. Kg4 Rh8 4. Sd8 a2 5. a8Q Bxa8 6. c8Q Rh4† 7. Kxh4 a1Q 8. Qe6† Kg7 9. Kg5 Qb1 10. Qd7† Kg8 11. d3 Qc1† 12. Kxg6.

DIAGRAMS AND SOLUTIONS

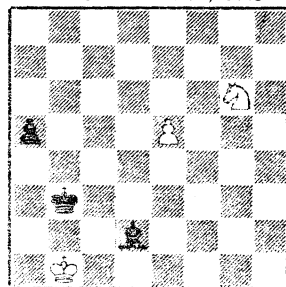
No. 2289 **M. Sindelar**
1st Commend, Czechoslovak
Chess Federation, 1973



Win 5+4

No. 2289: M. Sindelar. 1. d7 Kd6
2. Ba5 Rb8 3. d8Q† Rxd8 4. Bxd8
Bf2 5. e4 Bd4 6. Kh7 Ke5 7. Bd5
f5 8. Bc7† Kf6 9. e5† Bxe5 10. Bd8
mate.
JRH: Kasparian (1966) showed a
similar mate in No. 366 in EG9.

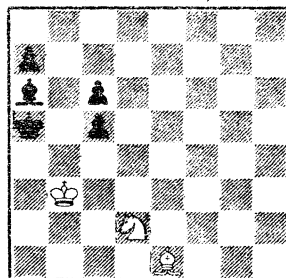
No. 2291 **B. G. Olimpiev**
3rd Commend, Czechoslovak
Chess Federation, 1973



Draw 3+3

No. 2291: B. G. Olimpiev. 1. e3
a4 2. Sf4 a3 3. Se2 a2† 4. Ka1 Ka3
5. e7 Bg5 6. e8S draw.
JRH: Interesting to compare with
Pogosjants (1968), No. 1168 in
EG22.

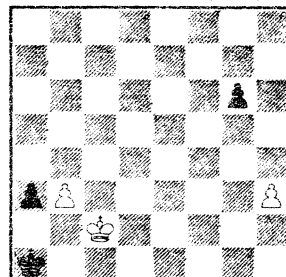
No. 2290 **V. S. Kovalenko**
2nd Commend, Czechoslovak
Chess Federation, 1973



Win 3+5

No. 2290: V. S. Kovalenko. 1. Sc4†
Kb5 2. Bh4 Bb7 3. Sd6† Kb6 4.
Bd8† Ka6 5. Kc4 Ba8 6. Bc7 Bb7
7. Se4 Bc8 8. Sxc5 mate.
JRH: Only the mate is known, cf.
Aizenstadt (1931), No. 721 in
'2500'.

No. 2292 **E. Pogosjants**
4th Commend, Czechoslovak
Chess Federation, 1973

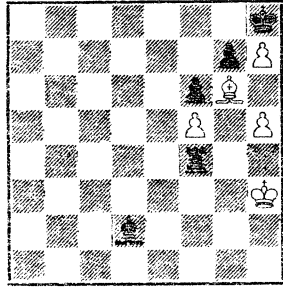


Win 3+3

No. 2292: E. Pogosjants. 1. h4
Ka2/i 2. b4 g5 3. b5 gh 4. b6 h3
5. b7 h2 6. b8Q h1Q 7. Qb3† Ka1
8. Qxa3 mate. i) 1. ..g5 2. h5 g4
3. h6 g3 4. h7 g2 5. h8B† Ka2 6.
Bd4 wins.
JRH: It is astonishing that this
is not wholly anticipated. There
are only such studies as R. Pritz
(1926), No. 35 in '636', and Dupré
(1878), on p. 44 of Rueb's Bron-
nen I.

No. 2293

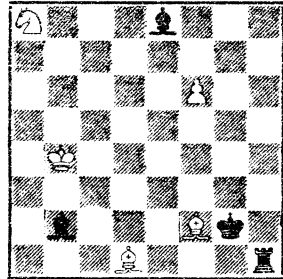
P. Madsen - B. Qulsy
Danish Corresp. Champion-
ship, 1974
Position after Black's 62nd
move in variation after draw
agreed



White to Play 5+5

No. 2293. Taken from Nordisk
Postsjakk Blad, 4/74. What is the
verdict? Swedish study specialist
Allan Werle found a win for B1
by stalemating wK. 63. Kg3 Be3
64. Kh3/i Rf2 65. Kg3 Bd4 66. Kg4
Be5 67. Kh3 Bd6 68. Kg4 Rf1 69.
Kh3 Rg1 70. Kh4 Rg3.
i) 64. Kg2 Rf2† 65. Kg3/ii Bd4 66.
Kg4 Be5.
ii) 65. Kg1 Bd4 66. Kh1 Rd2.

No. 2294 A. V. Sarychev (xl.71)
1st. Prize, Ceskoslovensky
Sach, 1971
Award: xi. 74



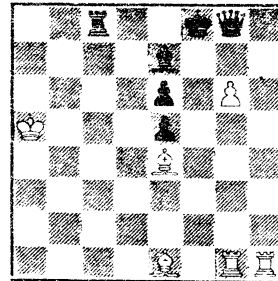
Draw 5+4

No. 2294: A. V. Sarychev. Judge:
J. Fritz. 1. f7/i Bxf7 2. Bb3 Bxb3
3. Kxb3 Bf6/ii 4. Bb6/iii Rh8/iv 5.
Sc7 Rb8 6. Kc4 Rxb6 7. Sd5 Ra6
8. Kb5 Rd6 9. Kc5 Be5 10. Se3†
Kf3 11. Sc4 Re6 12. Kd5 draw.
i) 1. Bb3? Kxf2 2. f7/v Rh4† 3. Ka5
Bc3† 4. Kb6/vi Bd4† 5. Ka5/vii
Rh5† 6. Ka6 Rh6† 7. Ka5 Bc3 mate.

1. Ba4? Bxa4 2. f7 Bg7 3. Bc5 Bc6
4. Sc7 Rf1, or if here 3. Kxa4 Kxf2
4. Sc7 Rh4† and 5. Rf4. 1. Sc7? Bf7
2. Bb3 Kxf2 3. Bxf7 Rh7 wins.
ii) 3. ... Rh8 4. Kxb2 Kxf2 5. Sc7
Rb8† 6. Ka3 Ke2 7. Ka4 draw. 3.
... Kxf2 4. Kxb2 Rh7 (Rh8;Sc7) 5.
Kc3 Rb7 6. Kd4 draws. 3. ... Be5
(g7) 4. Bc5 draw.
iii) 4. Bc5? Bd8 5. Kb2 (Kc4, Rb1)
5. ... Rh5 6. Bd6 Rb5† 7. Kc3 Ra5
8. Sc7 Bxc7 9. Bxc7 Rc5†.
iv) 4. ... Ra1 5. Sc7 Rb1† 6. Kc4
Rxb6 7. Sd5 surprisingly trans-
poses into the main line.
v) 2. Sc7 Rh4† 3. Ka5 Bd7 4. f7
Ba3 5. Se8 Rf4 wins.
vi) 4. Ka6 Rh6† 5. Kb7 Bxf7 6.
Bxf7 Rh7.

vii) 5. Kc7 Bxf7 6. Bxf7 Rh7.
Judge: Dr J. Fritz. One wonders
why this award was so long in
appearing.
The 1st Prize is a very fine com-
position, with complex supporting
lines, by a veteran composer.
JRH: A very similar conclusion
is by Kovalov (1951), No. 112 in
Studies of the Ukraine.

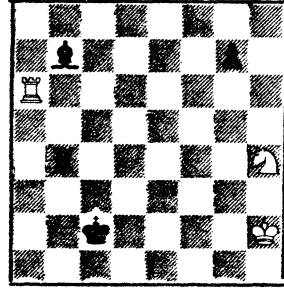
No. 2295 V. S. Kovalenko
(vi. 71)
2nd. Prize, Ceskoslovensky
Sach, 1971



Win 6+6

No. 2295: V. S. Kovalenko. 1. g7†
Qxg7 2. Rxg7 Bd8† 3. Rc7 Bxc7†
4. Ka6 Rb8 5. Rh8† Ke7 6. Bh4†
Kd7/i 7. Rxb8 Bxb8 8. Kb7 Bd6 9.
Ec6 mate.
i) 6. ... Kd6 7. Rxb8 Bxb8 8. Kb7
Ec7 9. Be1 Bd8 10. Bb4† Kd7 11.
Bc6 mate, and yet 2 more mates
can be seen, after 9. ... Kd7 10.
Sc6† Kd8 11. Bh4 mate, or in this
10. ... Kd6 11. Bb4 mate.

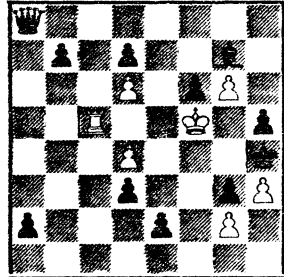
No. 2296 V. N. Dolgov
(v. 71)
3rd Prize Ceskoslovensky
Sach, 1971



Draw 3+4

No. 2296: V. N. Dolgov. 1. Ra2†/i Kb1/ii 2. Ra5 Rxh4† 3. Kg3 Rb4 4. Rg5 Rb3† 5. Kh4 Rb4† 6. Kg3/iii Rb2 7. Kf4 Rf2† 8. Ke5 Rf7/iv 9. Ke6 Rc7 10. Kd6 Rf7 11. Ke6 draw.
i) 1. Rg6? Rxh4† 2. Kg3 Rh1 3. Kf4 Rf1† 4. Ke5 Rf7 5. Ke6 Rc7 6. Kd6 Rc6† wins.
ii) 1. . . Kb3 2. Ra5 Rxh4† 3. Kg3 Kb4 4. Ra7.
iii) 6. Kh4? Bf3† 7. Kg6 Rb7 8. Kh7 Be4† 9. K-g6 wins.
iv) 8. . . Re2† 9. Kd6 Rg2 10. Rb5† Rb2 11. Rg5 draw.

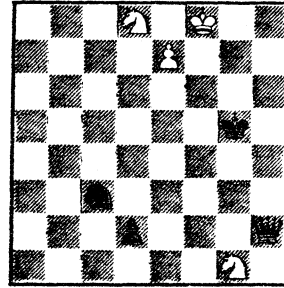
No. 2297 S. Pivovar
(iii. 71)
Special Prize, Ceskoslovensky
Sach, 1971



Draw 7+11

No. 2297: S. Pivovar. 1. d5 b5 2. Rxb5 e1B 3. Rc5 Qxd5† 4. Rxd5 Ec3 5. Rc5 Bd4 6. Rc4 a1B 7. Rc1 d2 8. Rd1 aPc3 9. Rf1 Bf2 10. Rd1 Be1 11. Rb1 Bb2 12. Rd1 Bc1 13. Kf4 f5 14. Kxf5 Be5 15. g7 Bxg7 16. Kf4 Be5† 17. Kf5 Bxd6 18. Kg6 and 19. Kf5 draw.

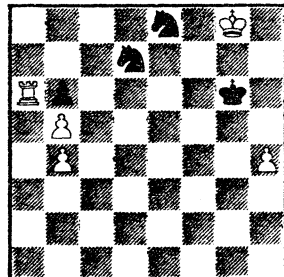
No. 2298 A. S. Kakovin
(viii. 71)
1 H. M., Ceskoslovensky
Sach, 1971



Draw 4+4

No. 2298: A. S. Kakovin 1. Sf3†/i Kf6 2. Sxh2 d1Q 3. Sf7 (e8Q? Qd6†) 3. . . Qg1 4. Sg4 Qxg4 5. e8S† Ke6 6. Sc7† draw.
i) 1. e8Q? Qh8† and 2. . . Qxe8 wins.

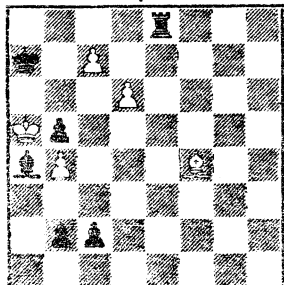
No. 2299 F. S. Bondarenko
and Al. P. Kuznetsov
(i. 71)
2 H. M., Ceskoslovensky
Sach, 1971



Win 5+4

No. 2299: F. S. Bondarenko and Al. P. Kuznetsov. 1. h5† Kxh5 2. Kf7 Sc7/i 3. Ke7 Sb8 4. Ra8 Sxa8 5. Kd8 Kg5 6. Kc8 wins.
i) 2. . . eSf6 3. Ke6 Kg6 4. Ra8 Kg7 5. Rd8 Sf8† 6. Rxf8 wins, but given as a dual is 3. Ra1 (a2) Kg5 4. Rf1 Se5† 5. Ke6 eSd7 6. Rg1† Kf4 7. Rd1.

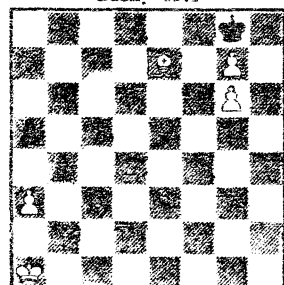
No. 2300 — G. A. Nadareishvili
(I. 71)
3 H. M., Ceskoslovensky
Sach, 1971



Draw 5+6

No. 2300: G. A. Nadareishvili. 1. d7 c1S 2. Bxc1 bcS 3. c8S† Kb7 4. Sd6† Ka7 5. Sc8† Rxc8 6. dcS† Kb7 7. Sd6† Kc6 8. Sxb5 Bxb5 stalemate.

No. 2301 F. J. Prokop
(vii. 71)
1 Commend., Ceskoslovensky
Sach, 1971

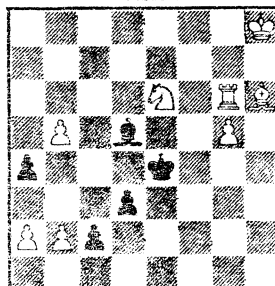


Win 5+3

No. 2301: F. J. Prokop. 1. Bf6 ba/i 2. Kb1 a2† 3. Kc2 a1Q 4. Bxa1 a4 5. Kd3 a3 6. Ke4 a2 7. Ke5 Kxg7 8. Kf5 wins.
i) 1. ... b3 2. Kb1 a4/ii 3. Ba1 b2 4. Kxb2 Kxg7 5. Kc3 Kxg6 6. Kb4 Kf7 7. Kxa4 Ke7 8. Kb5 wins.
ii) 2. ... b2 3. Kxb2 a4 4. Bh4(g5) Kxg7 5. Ke3 Kxg6 6. Kb4 Kf7 7. Kxa4 Ke6 8. Kb5.

No doubt this attractive composition would have been placed higher had there not been a number of anticipations. JRH finds 9 related studies (3 by Prokop) the earliest being Prokes (1924), on p. 164 of his *Kniha* . .

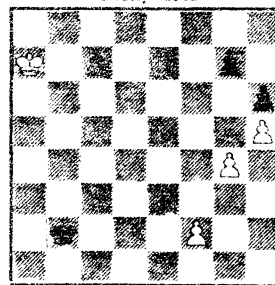
No. 2302 Alois Fort
(iv. 71 and xii. 71)
2 Commend., Ceskoslovensky
Sach, 1971
Version



Win 8+5

No. 2302: A. Fort. 1. Sc5† Kd4 2. Sxd3 Kxd3 3. Rc6 Bxc6 4. g6 Bcb5 5. g7 Bc4 6. g8Q Bxg8 7. Kxg8 c1Q 8. Bxc1 Kc2 9. Kf7 Kxc1 10. b4 Kb2 11. b5 Kxa2 12. b6 a3 13. b7 Ka1 14. Ke6 a2 15. Kd5 Kb2 16. b8Q† wins in standard manner, after allowing B1 to promote.

No. 2303 J. Valtera
(iii. 71)
3 Commend., Ceskoslovensky
Sach, 1971

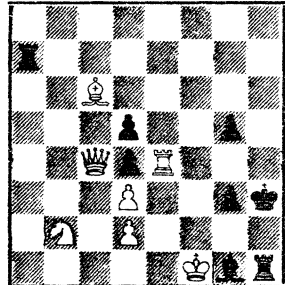


Draw 4+4

No. 2303: J. Valtera. 1. f4 Kc3/i 2. g5 Kd4 3. f5 Ke5 4. f6 Ke6 (gf? gh) 5. fg Kf7 6. g6† (gh? c5) 6. ... Kxg7 7. Ka6 c5 8. Kb5 draw only.
i) 1. ... c5 2. g5 c4 3. gh gh 4. f5 draws.

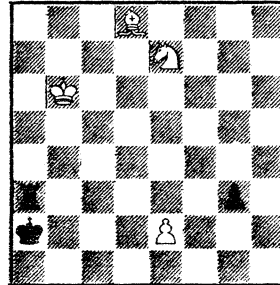
JRH: Cf. Salvioni (1887), p. 25 of IX of his work on the endgame.

No. 2304 K. Kabiev
(ix. 73)
1st. Prize, Schakend
Nederland, 1973
Award: x. 74



Draw 7+8

No. 2305 A. Kaufmann
and J. Kopelovich
(i. 74)
2nd Prize, Schakend
Nederland, 1973



Draw 4+3

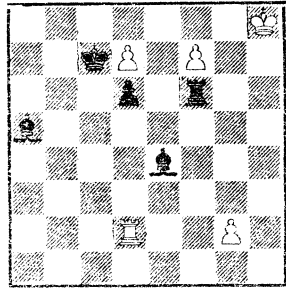
No. 2304: K. Kabiev. A meticulous award (helped, of course, by Mr Harman) in this annual informal event of the Royal Dutch Chess Federation, by Spanish composer Eugenio Onate. 8 studies that were analytically flawed precede the award proper, the analysis being given.

1. Rh4†/i gh/ii 2. Qxd5/iii Bh2†/iv 3. Qxh1 Ra1† 4. Sd1 Rxd1† 5. Ke2 Rxh1 6. Bd7† Kg2 7. Bc6† Kg1 8. Bg2 h3/v 9. Kf3 hg 10. Ke2 and it is **B1** who stands stalemated!
i) To show that W is under threat, try 1. Bxd5? Be3† 2. Ke2 Rh2† 3. Ke1 Ra1† 4. Sd1 Bxd2†. Or 1. Bd7†? Rxd7 2. Qc8 Bf2† 3. Ke2 Re1† 4. Kf3 de† 5. de g4† 6. Kf4 Rf7† wins (7. Kg5 Rxe4, or 7. Ke5 g2).
ii) 1. . . Kxh4? 2. Qxd5 wins (2. . . Ra1† 3. Sd1 Rxd1† 4. Ke2 Bf2 (h2) 5. Qe4†).
iii) 2. Bxd5? Ra1† 3. Sd1 Rxd1† 4. Ke2 Re1† 5. Kxe1 Bf2† 6. Ke2 Re1† 7. Kf3 g2 8. Qc8† Kh2 9. Qc7† Bg3.
iv) 2. . . Ra1†? 3. Sd1 Rxd1† 4. Ke2 Be3 5. Qg2† Kg4 6. Bd7† looks as if it ought to mate quickly, though neither John Beasley nor myself are quite satisfied. (AJR)

v) 8. . . Kg2 is stalemate of w, so the theme is reciprocal stalemate.

No. 2305: A. Kaufmann and J. Kopelovich (Israel). 1. Bc7/i Rb3† 2. Ka6/ii g2 3. Bh2 Rb1/iii 4. Sf5/iv Rh1 5. Bg1 Rxcg1 6. Sh4 Kb2/v 7. Kb6/vi Kbl/vii 8. Kb5/viii Kc2/ix 9. Kc6 Kbl 10. Kb5, or 9. . . Kd1 10. e4.
i) 1. Kb7(b5)? g2 2. Bb6 Rb3 wins. 1. Kc6? g2 2. Bb6 Ra6.
ii) Choice of square is crucial, as we shall see on move 7.
iii) 3. . . Rh3 4. Bg1 Rh1 5. Sf5 Rxcg1 6. Sh4 transposes.
iv) 4. Sg6? Rh1 5. Bg1 Rh6 6. Kb5 Rxcg6 7. Kc5 Re6 8. e3 Rf6 9. e4 Rf1 10. Bd4 Re1 11. Kd5 Rd1 wins.
v) 6. . . Kb3 is met by 7. Kb5.
vi) If (see (ii)) wK were on a5 then B1 would have won by 6. . . Ka3 with the opposition, when eventually wK is forced off the file to allow a winning bR check.
vii) 7. . . Kc3 8. Kc5 and of course not 8. . . Kd2 9. Sf3†. 7. . . Kc2 8. Kc6 Kd1 9. e4 Ke2 10. Sxcg2 Rxcg2 11. e5.
viii) 8. Kb7? Kc1 9. Kc7 Kd1 10. e4 Re1 wins.
ix) 8. . . Kc1 9. Kc5, but not 9. Kc4? Re1 10. Sxcg2 Rxe2.

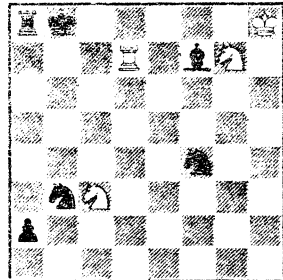
No. 2306 A. T. Motor
(ix, 73)
3rd Prize, Schakend
Nederland, 1973



Draw 5+5

No. 2306: A. T. Motor. 1. d8Q†/i
Kxd8 2. Rxd6† Ke7 3. Rxf6 Kf8 4.
g4/ii Be3 5. g5 Ed4 6. g6 Bxf6†
(Bxg6 stalemate) 7. Kh7 Bd4 8.
Kh6 Be3† 9. Kh7 Bf4 10. Kh8
draw.
i) 1. Rxd6? Rxd6 2. f8Q Be3†.
ii) 4. Rf3? Bb6.

No. 2307 C. M. Bent
(ix, 73)
4th Prize, Schakend
Nederland, 1973

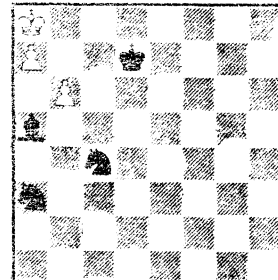


Draw 4+6

No. 2307: C. M. Bent. 1. Rd8†/i
Kb7 2. Rxa8 Kxa8 3. Sxa2 Sd5/ii
4. Kh7 Kb7 5. Kh6/iii Ke6 6. Sf5
Kc5 7. Sg3 Kd4/iv 8. Se2† Kc4 9.
Kg5/v Be6 10. Kh4/vi Kd3 11.
S(either)c1† draws (there is a
draw by 11. Kg3 as well as either
S-move, after 10. .. Bf5).
i) 1. Sxa2? Sg6† and 2. .. Sf8†.
ii) With the threat to win the be-
leaguered wS by bBf7-g6-b1.
iii) The judge supplies: 5. Sf5?
Kb6/vii 6. Kg7 Be6 7. Se7 Sxe7 8.

Kf6 Se5 9. Kxe7 Bxa2, or in this
7. Sd6 Kc5 8. Se4† Kd4 9. Sg5 Bf5.
iv) 7. .. Kc4 8. Se2 Ee6 8. Kg5 Bf7
10. Kh6/viii Bg8 11. Kg6 (Kg7?
Be6) 11. .. Be6 12. Kg5 Bh3 13.
aSc1/ix Sxc1 14. Sxc1 Bf1 15. Kg4
draw.
v) 9. aSc1? Sxc1 10. Sxc1 Sc3 11.
Kg5 Kd4 12. Kf4 Bd5 13. Kg3 Ke3
wins.
vi) 10. Sf4? Sxf4 11. Kxf4 Bg8 12.
Ke3 Bh7 and .. Bb1 10. Kg6? Bg4
11. aSc1 Sxc1 12. Sxc1 Kc3.
vii) 5. .. Ke6? 6. Kg7 Be6 7. Sc1
Sxc1 8. Sd4†.
5. .. Bh5? 6. Sg3 Bd1 7. Se4 and
8. aSc3.
viii) 10. aSc1? Sxc1 11. Sxc1 Sc3
12. Kf4 Kd4 13. Kf3 Be4 14. Kf2
Ke4 15. Ke1 Ke3 16. Sd3 Kxd3.
ix) 13. Sf4? Sxf4 14. Kxf4 Bg2 15.
Ke3 Bf1 and 16. Bd3.

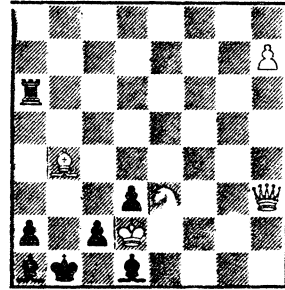
No. 2308 J. Rusinek
(v, 73)
1 H. M., Schakend
Nederland, 1973



Draw 3+4

No. 2308: J. Rusinek. 1. b7 Sb6†
2. Kb8 Sb5/i 3. a8B/ii Sd4 4. Ka7
Sc6† 5. Ka6 Sc4 6. b8Q(S+) Sxb8†
7. Kb5 draw.
i) 2. .. Bd2 3. a8S/iii Sd5 4. Sb6†/
iv Sxb6 5. Ka7 Sc8† 6. Ka8 Sb6†
7. Ka7.
ii) 3. a8Q? Bd2 wins, but not 3. ..
Bb4(e1) 4. Qa3 Sxa3 5. Ka7 draw,
and not 3. .. Ec3 4. Qa1.
3. a8S? Sd5 4. Sb6† Bxb6 wins.
iii) 3. a8B? Sd5 4. Ka7 Be3† 5.
Ka6 Sb4† 6. Ka5 Sc6†.
iv) 4. Ka7? Be3† 5. Ka6 Bf4 6. Ka7
Sb5† 7. Ka6 Sd4 8. Ka7 Sc6†.

No. 2309 O. Komai
(i. 74)
2 H. M., Schakend
Nederland, 1973

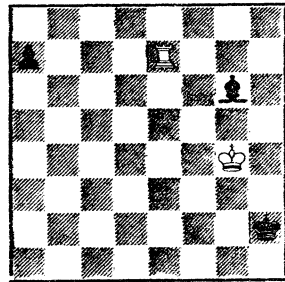


Win 5+6

No. 2309: C. Komai. EG-readers will recognise yet another Israeli composer. 1. Sxc2 dc 2. Qb3†/i Bb2 3. Qxb2† Kxb2 4. h8Q† Kb1 5. Qa1† Kxa1 6. Kc1 Rc6 7. Bf8 Rg6 (Rc7;Bd6) 8. Bc5 Rg4 9. Ba3 wins, but not 9. Bd6? Rg5 10. Be7 Rf5 11. Bb4 Rf3 12. Bd6 Re3 draw. This Q-sac is found in Selesniev (No. 19 in his "100 Endspielstudien").

i) But not 2. Qd3? Bb2 and W has no continuation.

No. 2310 R. Missiaen
(x. 73)
3 H. M., Schakend
Nederland, 1973



Win 2+3

No. 2310: R. Missiaen. 1. Re6 Bd3/i 2. Kf3 Fc4/ii 3. Re3 Kg1 4. Re1† Kh2 5. Kf2 Kh3 6. Re3† and 7. Re4(†) wins.
i) 1. ... Bf7 2. Re2† Kg1 3. Kg3 Kf1

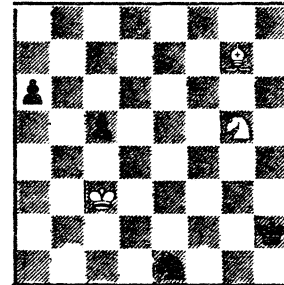
4. Rf2†. but not 2. Rf6? Bg8 3. Rf2† Kg1 4. Kg3 a5 5. Rf8 Bb3 6. Rb8 a4 7. Rf8 Bd1 8. Rd8 Bb3 draw.

ii) 2. ... Bb5 3. Rg6 a5 4. Rg3 Bd3/iii 5. Kf2 Bb1 6. Rb3 Be4 7. Re3 Eb1 8. Re1 Ba2 9. Re2 Bb1 10. Kf3† Kh3 11. Re1 wins.

2. ... Bf5 3. Rh6† Kg1 4. Kg3 Bd3 5. Rd6 Be2 6. Rc6.

iii) 4. ... a4 5. Kf2 Bd7 6. Rg7 Bf5 7. Rg5 Bd7 8. Rh5† Bh3 9. Rh4 a3 10. Ra4 Bd7 11. Rxa3 wins.

No. 2311 V. A. Bron
(i. 74)
1 Commend., Schakend
Nederland, 1973



Win 3+4

No. 2311: V. A. Bron: This is a version of a study by the same composer that appeared in S-N in vii-viii.73, which was faulty.

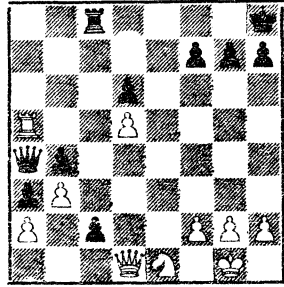
1. Kd2 Sg2 2. Pe5† Kg1 3. Bg3 Kf1/i 4. Se4 c4 5. Sc3/ii a5 6. Sa4 Kg1 7. Ke2 c3 8. Sxc3 Kh1 9. Kf2 a4 10. Sd1 a3 11. Kf1 wins. The solution notes that after 11. ... a2 12. Be5 will also win, as well as 12. Sf2 mate.

i) 3. ... a5 4. Sf3†/iii Kf1 5. Se5 a4 6. Sc4 Kg1 7. Ke2 Kh1 8. Kf2 a3 9. Sxa3 c4 10. Sb5(b1) c3 11. Sxc3 Sf4 12. Sd1 Sd5 13. Be5 Sf4 14. Kf1 Sd3 15. Bg3 and 16. Sf2 mate.

ii) But not 5. Sc5? c3† draw.

iii) 4. Ke2? c4 stops W winning, but not 4. ... a4? 5. Sf3† Kh1 6. Kd3 c4† 7. Ke4 a3 8. Bd6 a2 9. Be5.

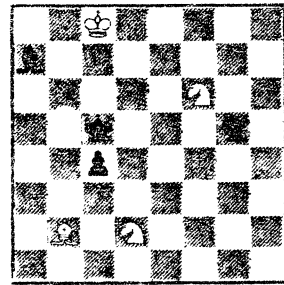
No. 2312 J. Hoch
(i. 74)
2nd Commend., Schakend
Nederland, 1973



Win 10+10

No. 2312: J. Hoch. Israel again!
1. Qxc2 Re8 (Rxc2; Rxa4) 2. Qc8 Qd7 3. Qc1/i Qc7 4. Ra8, finally meeting all the threats to W's advantage, just when it was looking Bl's way, with his threats to a5 and c1, and e1 also under attack.
i) 3. Qa8? h6 4. Ra7 Qb5 5. Rb7 Qe2 wins.

No. 2313 C. M. Bent
(x. 73)
3rd Commend., Schakend



4+4

..White to move, what result?
I: diagram
II: wSf6 to c3

No. 2313: C. M. Bent.
I: 1. Kb7: Now, if 1. .. Bb6 2. Sd7† Kb5 3. Sxb6 c3 4. Fxc3 Se4 5. Sxe4 is stalemate. Can W do better? Well, 1. .. Bb6 2. dSe4† Sxe4 3. Sxe4† Kb5 4. Sd6† Kc5 5. Ba3† Kd4 6. Kxb6 wins, and if in this 4. .. Kb4 5. Kxb6 c3(Kb3) 6. Bc1 wins. But Bl can improve on move 1: 1. .. c3 2. Bxc3 Bb6 3.

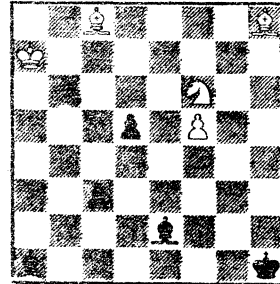
Sd7† Kb5 4. Sxb6 Se4 with the first stalemate. I'm not sure if this really counts as a study, because of the unorthodox stipulation, but it demonstrates the close affinity between solving and composing. (AJR).

II: Now W does win! 1. Kb7 Bb6 2. cSe4†/i Sxe4 3. Sxe4† Kb5 4. Sd6† (Sc3†? Ka5) 4. .. Kc5/ii 5. Ba3† Kd4 6. Kxb6 wins.

i) 2. Sa4†? Kb5 3. Sxb6 c3 4. Bxc3 Se4 5. Sxe4 stalemate.

ii) 4. .. Kb4 5. Kxb6 c3(Kb3) 6. Ecl wins.

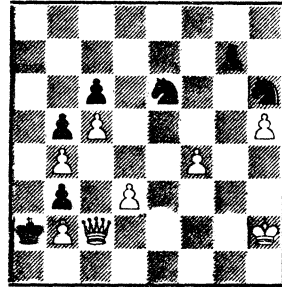
No. 2314 J. Krikheli
1st Prize, United States Chess
Federation
Tourney, 1972-3
Award: Chess Life & Review,
vii. 74



Draw 5+5

No. 2314: J. Krikheli. Judge was Walter Korn, U.S.A. The tourney was informal, and entries were those published in the USCF monthly Chess Life & Review. The Harman index was used for anticipation and comparison purpose. A drawback of this tourney appears to have been that not only were the composers' full analyses not published, they were not in all cases made available to the judge .. 1. Se4 de 2. Bb7 Bf3/i 3. f6 c2 4. f7 Bxh8 5. Bxe4 Exe4 6. f8Q Bd4† 7. Kb8 Pe5†/ii 8. Ka7 Bd4†/iii 9. Kb8 draw by repetition.
i) 2. .. c2 3. Bxe4† and 4. Bxc2.
ii) 7. .. c1Q 8. Qf3† and stalemate.
iii) 8. .. c1Q 9. Qh6† and stalemate again.

No. 2315 A. L. Bor
2nd Prize, U.S.C.F., 1972-3



Win 8+7

No. 2315: A. L. Bor. "If bS's place on d4 and f5, W is blocked out, as bK can move bKa1/a2/b1. wQ can stop this by wQc1, but this allows bS to shuttle. W's prolonged manoeuvres to break this is the study's theme, moves 2 and 19 being the keys."

1. Qc3 Sf5 2. d4/i eSxd4 3. Kg2 Se2 4. Qd2 eSd4 5. Kf2 Kbl 6. Qc3 Ka2 7. Ke1 Kbl 8. Kd2 Ka2 9. Qc1/ii Sh6 10. Kd3 hSf5 11. Qd2 Sf3 12. Qf2 S3d4 13. Kc3/iii Kbl 14. Qe1† Ka2 15. Qe8 Kbl 16. Qa8 Se2† 17. Kd3/iv eSd4 18. Qa3 fSe3 19. Qxb3/v Sxb3 20. Kxe3 Kxb2 21. f5 Kc3 22. f6 Sd4 23. fg Sf5† 24. Kf2/vi wins.

i) "Vacating d3 for wK later."

ii) Against 9. Kd3? Sc2 is given.

iii) "Releasing wQ."

iv) 17. Kxb3? fSd4† draw.

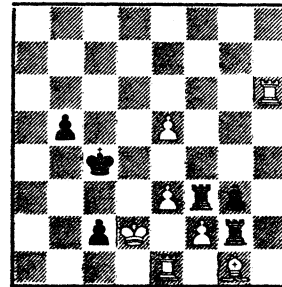
v) 19. Kxd4? Sc2† 20. Kc3 Sxa3 21. f5 Sc4 draw.

vi) Other moves draw, or even lose. 24. Kf4? Sxg7 25. h6 Se6† 26. Kf5 Sf8 27. Kf6 Sh7†.

Or 24. Ke2? Sxg7 25. h6 Se6 26. h7 Sf4† 27. Kf3 Sg6 28. Kg4 Kxb4 29. Kg5 Sh8 30. Kf6 Kxc5 31. Kg7 b4 32. Kxh8 b3 33. Kg7 b2 34. h8Q b1Q.

No. 2316: B. Petrenj. After 2 Soviet composers comes a surprise, a Yugoslav. This study is obscure, in our opinion, according to the printed solution. We should like to have had a state-

No. 2316 B. Petrenj
3rd Prize, U.S.C.F., 1972-3



Draw 7+6

ment of what B1 is threatening in the diagram, for example. (AJR) 1. Rf1/i gRxf2†/ii 2. Bxf2 g2 3. Rc6†/iii Kd5 4. Rd6† Kxe5 5. Bg3† Rxg3 6. dRf6 c1Q† 7. Kxcl/iv g1Q 8. Rf2, winning bQ and drawing.

Unquestionably a fine curtain.

i) 1. Kxc2? gf 2. Bxf2 fRxf2† 3. Kbl Rb2† 4. Ka1 Ra2† 5. Kbl gRb2† 6. Kc1 Kb3 and wins.

1. Rh4†? Kb3 2. Kcl gf 3. Bxf2 gRxf2 4. e4 b4 5. e6 Kc3 6. Rh8 Rf1 7. Rh1 b3 is the only other line given.

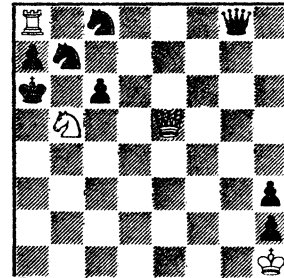
ii) 1. ... gf 2. Eh2.

1. ... Rxb1 2. Rxb1 Rxf2† 3. Kcl g2 4. Rg6.

iii) 3. Rg1? Rxf2† 4. Kcl Rf1†.

iv) 7. Rxcl? Kxf6 8. Rg1 Kg5 9. Kd3 Kg4 10. Ke2 Kh3 11. Kf2 Kh3 11. Kf2 Kh2, when the threat of ... Rf3† wins.

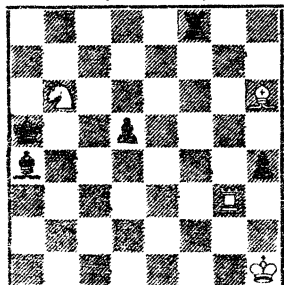
No. 2317 R. Kujoth
4th Prize, U.S.C.F., 1972-3



Draw 4+8

No. 2317: R. Kujoth. "A study by an expert U.S. practical player who has produced some smashing miniature games that have been known around the world."
 1. Rxa7† Sxa7 2. Sc7† Kb6 3. Sa8† Qxa8 4. Qb8 Qxb8 stalemate.

No. 2318 J. Rusinek
 5th Prize, U.S.C.F., 1972-3



Win 4+5

No. 2318: J. Rusinek. 1. Ra3 Rf1† 2. Kg2 Rf6 3. Be3 Rg6† 4. Kh1/i Kb5/ii 5. Sxa4 d4/iii 6. Bxd4/iv Rg4 7. Sc3† Kb4 8. Ra4† Kb3 9. Kh2/v Rf4 10. Sd5 Rg4 11. Rb4† retaining the 2 piece advantage and winning.

i) The point comes on the 9th move.

ii) 4. ... Rg4 5. Sxd5 and 6. Bd2 wins.

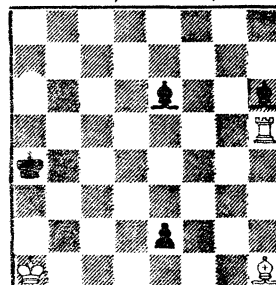
iii) A decoy to set up a skewer along the rank.

iv) 6. Bc1? Rc6 7. Bb2 d3 "eventually levels".

v) Had wK played to h2 on move 4, the play would now have been 9. Kh1 h3 10. Kh2 Rh4 11. Kg1 Rg4† 12. Kh1 Rf4, since now 13. Sd5 fails to 13. ... Rf1†.

No. 2319: E. L. Pogosjants.
 1. Bc6† Kb3 2. Rb5† Ka3 3. Ra5† Kb4 4. Rb5† Kc4 5. Re5 Bg7 6. Bb5† Kb3 7. Bxe2 Ef5/i 8. Bd1† Ka3 9. Bc2 Bxc2 stalemate.
 i) 7. ... Kc2 8. Bd1† with two variations, both nice: 8. ... Kxd1 9. Kb1 Bxe5 stalemate, and 8. ... Kc1 9. Bb3 mirroring the main line idea. A lovely thing! (AJR)

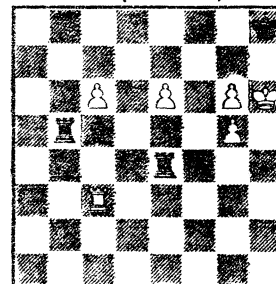
No. 2319 E. L. Pogosjants
 (vii. 73)
 Hon. Men., U.S.C.F., 1972-3



Draw 3+4

The judges' commentary reads "A study with added nuances to the familiar positional draws" .. what positional draws, one wants to ask?

No. 2320 V. Kalandadze
 2 Commend. U.S.C.F., 1972-3



Draw 6+4

No. 2320: V. Kalandadze. "Elegantly forced play at the beginning. Later, capture of wR allows stalemate, while neither bR can leave the first rank."

1. g7† Kg8 2. c7 Rxe6† 3. g6 Re8/i 4. c8Q Rxc8/ii 5. Rxc5 bRb8 6. Rb5 Rd8 7. Rd5 bRc8 8. Rc5 Re8 9. Re5 Ra8 10. Ra5 and so on.

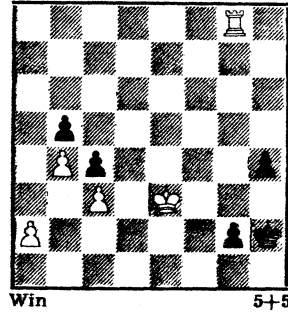
i) 3. ... Rc6 4. Rxc5 follows.

ii) 4. ... Be3† 5. Rxe3 Rxc8 6. Re8† Rxe8 stalemate.

JRH: Cf., by the same composer, No. 2288 in EG.

For the 1st Commend, see Spotlight in connection with No. 2181.

No. 2321 K. Regan
Special Prize, U.S.C.F., 1972-3



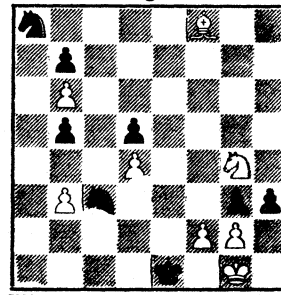
Win 5+5

No. 2321: K. Regan. "A positional model by a teenage composer which stands on its own; the special prize is not merely a consolation."

1. Kf2 h3 2. a4/i ba 3. b5 a3 4. b6 a2 5. b7 a1Q 6. Rxc2 Kh1 7. Rh2 Kxh2 8. b8Q and steps down the ladder, checking all the time, to mate on move 19 with capture of bPh3.

i) 2. Rg3? g1Q 3. Rxc1 is stalemate.

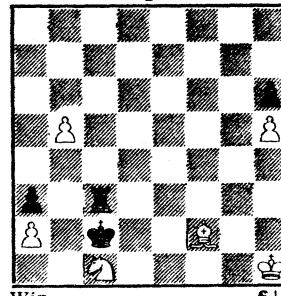
No. 2323 F. S. Bondarenko
and Al. P. Kuznetsov
Original



Win 8+8

No. 2323: F. S. Bondarenko and Al. P. Kuznetsov. 1. Bb4 h2 2. Kh1 gf 3. Bxc3 Ke2 4. Sxf2 Kxf2 5. Ba5 Kg3 6. b4 wins.

No. 2324 Al. P. Kuznetsov
and V. I. Neishtadt
Original

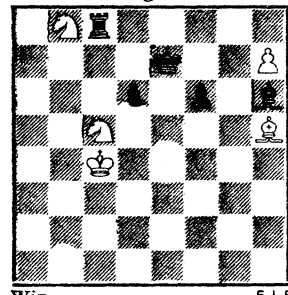


Win 6+4

No. 2324: Al. P. Kuznetsov and V. I. Neishtadt. 1. b6 Rh3 2. Kg2 Rxh5 3. Se2 Kb2 4. Bd4 Kxa2 5. Bf6 wins.

i) 1. ... Kd2 2. Be1 Kxe1 3. b7 Kf1 4. b8Q Rh3 5. Qh2 Rh4 6. Sb3.

No. 2322 V. Bunka
Original



Win 5+5

No. 2322: V. Bunka (Czechoslovakia). 1. h8Q/i Rxh8/ii 2. Sc6 Kf8 3. Se6 Kg8 4. Se7 Kh7 5. Sg6 mate.

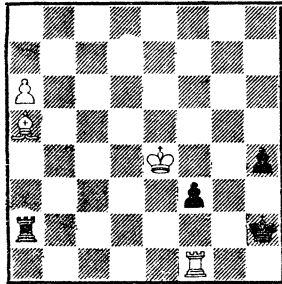
i) 1. Sc6? Rxc6 2. h8Q Rxc5 3. Kd4 Rxh5 4. Qh7 Ke6 5. Qg8 Kf5(e7) draw.

ii) 1. ... Rxc5 2. Kd4 Rxh5 3. Qh7 Kf8 4. Sd7 Ke8 5. Sxf6 wins, or here. 3. ... Ke8 4. Qg6.

No. 2325: Al. P. Kuznetsov. 1. Rf2 Rxf2 2. a7 Re2 3. Kxf3 Re8 4. Ec7 Kh3 5. Bb8 Rxb8 6. abR wins.

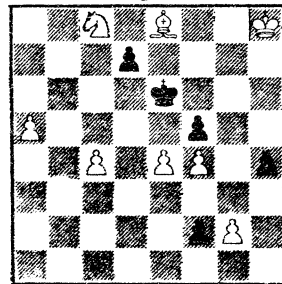
JHR: Nearest is Fontana 1948 No. 2320 in Kasparians '2500'.

No. 2325 Al. P. Kuznetsov
Original



Win 4+4

No. 2326 F. S. Bondarenko
and Al. P. Kuznetsov
Original



Win 8+5

No. 2326: F. S. Bondarenko and Al. P. Kuznetsov. 1. Kg7 fe/i 2. Ef7† Kf5 3. Se7† Kg4 4. Bh5† Kxh5 5. Sf5 f1Q 6. g4† wins.
i) 1. ... d6 2. ef† Kxf5 3. Bg6† Kxf4 4. Bd3.

SPOTLIGHT FOR EG 40

No. 2291 and no. 2292 were discussed in NC7, but alas were squeezed out of EG39. This was caused by the need to replace the original No. 2250, and the replacement was too space-consuming, taking over the critical last page of the issue. Fut is at least original to have the solutions without the diagrams!

Reviews

1. FIDE ALBUM 1914-1944, Volume 3. This long-awaited volume contains the studies and the fairy compositions for the period. The 1914-1928 selection was by Gorgiev, Kaila and Mandil (director: Eondarenko), the 1929-1944 selection by Lommer, Kazantsev and Mitrofanov (director: Korolkov). Out of 500 "entries" for the first period, 200 were chosen, and out of 937 for the second only 237 were chosen. There is no preface to explain this disparity. The solutions are as exiguous as we have come to expect from the FIDE ALBUM series, but we do appreciate the difficulties that its production suffers from. As regards contents there is major duplication with '1234' and '1357'. Price £ 3.50*.

2. DAR CAISSY („The Gift of Caissa"), by Alexander Kazantsev (in Russian). This book consists largely of stories by the eminent science fiction writer to illustrate his studies. Although there are „only" 29 studies in all, they are each and every one of a high standard and many will be new, even to the knowledgeable. Price £ 0.35*.

* Obtainable by writing to G. W. Chandler, 46 Worcester Road, Sutton SM2 6QB.

3. FINALURI COMPLEXE IN SAH, by Mihai Radulescu (Romania, 1972). Deeply annotated over-the-board endgames by World Champions from Steinitz to Tal. 345 diagrams. 206 pages. The handful of studies is incidental. (This book is not available).

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Printed by: Drukkerij van Spijk - Postbox 210 - Venlo - Holland