

THEMES, THEMES

by International Grandmaster of Chess Composition G. M. Kasparyan
(translation from the Russian by Paul Valois)

The First WCCT (1972-5) attracted many leading composers and aroused considerable competitive interest. I repeat — **competitive** interest. From the creative viewpoint such events bring little that is productive or progressive. This is my personal opinion.

Consider the study themes **D1** and **D2**. It seems to me that theme tournaments in general significantly reduce composers' creative opportunities, placing them in the narrow confines of a set theme, which makes it very difficult to compose outstanding work. This seems to be truer for study than for problem composition.

Theme **D1**, set by H. M. Lommer, stipulated "Withdrawal of one or more W pieces from bK". This theme cannot constitute the real content of a study. It is abstract. The withdrawal of W pieces from bK of itself signifies nothing. In practically all studies W pieces are either moving closer to, or farther away from, bK. To be frank, we composers paid no attention to this factor, simply ignoring it. When Soviet composers began working on the **D1** theme, I said jokingly "Why not take a ruler and measure the length of the withdrawal move? And how will the length of the withdrawal move affect the quality of the study?" Of course, this was in jest. But there is something in it. Naturally, in the final account the value of a study will depend not on the degree of W piece withdrawal, but on more important factors — originality of idea, good exploitation of material, unexpected manoeuvres, beauty of finale and other factors. The element of withdrawal moves is just a formal requirement. I think that the theme will find few exponents.

Theme **D2**, set by GM Y. Averbakh, stipulated: "2 W pieces which during the solution form a battery against bK (or another B1 piece), subsequently form a second battery, in which the roles of the thematic pieces are reversed". This theme is more concrete than **D1**. But here too one feels the restriction of creative possibilities. When I set about composing a study on the **D2** theme I came to understand the following full well. Quite a few studies with batteries like that existed. The majority of these studies concluded with the win of a B1 piece. I realised that to use these well known and standard devices would give no chance of success. The thought came to me to use the batteries to achieve a positional draw. Thus arose **D233** (ie, the anonymous 33rd serial number identifying Kasparyan's **D2** entry to the judge, viz. No. 2829 in EG47). It is worth adding that the late IGMCC L. I. Loshinsky said, after seeing my study, "This study could be used for theme **D1** as well — after all, wR and wB withdraw from bK, and approach again". This comment of Loshinsky's reinforces the point that a formal examination of the study shows that the theme **D1** does appear in it whereas of course the real theme is positional draw involving batteries.

To be honest, I derived no real satisfaction from composing **D223**. Why? Because the artificiality of the set theme restricted the imaginative possibilities, put barriers in the way of interpretation.

Two set themes, both intended to inspire new and interesting compositions (leaving aside the competitive aspect). Eut, was that aim achieved? I think that the tournament produced little from the creative point of view. The competitors had to expend a great deal of time and energy but little of genuine value resulted. And another point. There is a multitude of study themes, and one can artificially devise new ones. But is it necessary to place such narrow restrictions on composers in such tourneys? It is much more pleasant for the composer to compose as he wishes, without limitations. The ordinary type of tourney, where all contestants can compose without conditions or restrictions, or the need to improvise, is much better. Even team tourneys can be conducted without set themes. It's simply done: each team nominates its representatives, numbered 1, 2, 3 and so on (for 2-ers, 3-ers, more-movers, studies and so on). Cr there can be 2 representatives per category. I think that in this way the standard of composition will be improved. And surely this is the basic aim of all tourneys.

Footnote by AJR: We must thank IGCC Kasparyan for his illuminating comments. They are, as he says, his personal views — surely no one else in the world could derive “no real satisfaction” from No. 2829! We must all agree, though, that it is tragic when the dedicated work of FIDE volunteers (in this case, several years of effort by mainly Finnish enthusiasts) and composers throughout the world produces anything less than a completely successful WCCT. Where we may beg to differ from IGCC Kasparyan is on the question of ‘set theme’ or ‘no set theme’. Lesser study composers are, I believe, encouraged to compete by set themes. I remain unconvinced for that studies there is **necessarily** a link between set themes and a low standard of creativity. And the judging process **ought** to be more straightforward when a theme is imposed. But a pre-requisite must be more general agreement on ‘themes’ and their relationship to other components or aspects of studies. Only then will theme tourneys produce the required standards of composing and judging. To arrive at general agreement there must be debate — untrammelled international debate. IGCC Kasparyan’s use of the words ‘abstract’ and ‘formal’ and ‘artificial’ provides a starting point for this debate. Who will continue it?

Tourney Announcements

1. Problemas, the Spanish magazine for chess composition, announces a formal tourney under the patronage of the Spanish Chess Federation to celebrate (a) 40 years of the Spanish Chess Problem Association, (b) 75th birthday of its current President, Antonio F. Arguelles. The section for studies will be judged by H. M. Lommer. Closing date: 31. iii. 77. Send to the tourney director: Francisco Armengol, Calle de Sicilia 198, 4º, 2a, Barcelona 13, Spain.

Note: send **2** diagrams, one of them **without** the composer’s name, and the solution on a separate sheet. Prizes of 1,000 pesetas, 400 and 250. All participants will receive the award booklet which will be published in due course.

2. To celebrate 100 years of the German Chess Federation: send original win or draw studies to — Dr John Niemann, Habichweg 6, D6100 Darmstadt, West Germany. Closing date: 31.iii.77. Judge: Dr Hans-Hilmar Staudte. Single copy, with full solution required. Mark

envelope: "Composition Tourney of DSB". The award will be published in **Die Schwalbe**. There will be 3 money prizes, H.M. (books) and Commendeds.

New Statesman Assiac's column No. 1400 (24.ix.76) was his last. Assiac, or Heinrich Fraenkel, is as hale and hearty as ever, but has been replaced as columnist by Grandmaster Tony Miles. We shall have more to tell about this in EG47.

RECENT PUBLICATIONS

Bishop v. Knight Endings, by Y. Averbakh (Batsford, £ 4.50). The English version, in 165 pages, of the section of the original Russian work. The E. German version was originally dated 1963, and no example carries a date later than 1956, so the claim of 'updated' is open to doubt. An excellent book, of course.

World Chess Compositions Tournament of the FIDE (1972-5). 104 pages, giving all the positions and results. Published by Suomen Tehtäväniekat, the Finnish Problem Association. The studies will appear as Nos. 2820-2847 in **EG**. The booklet is not a lavish production, but is very adequate.

VII. prebor CSSR v kompozicnom sachu (1966-8), 38 pages. 1973. 20 studies.

VIII. prebor CSSR v kompozicnom sachu (1969-71), 40 pages. 1974. 6+12 = 18 studies.

I. Album Ceskoslovenskych Sachovych Skladeb (1972-3), 60 pages. 61 studies.

These 3 slim booklets appear by the efforts of Bedrich Formanek and other Czech and Slovak enthusiasts. They cover the composing championships, and an Album, for Czech compositions in the years concerned.

Describing Pawn Structures. This 1975 draft report by S. T. Tan is scheduled to appear in **Advances**

in Computer Chess 1, Edinburgh University Press. There are 22 pages. Although not easy to follow, this is an exciting, and entirely new, attempt to define P-relationships with a view to the selection (by computer program) of promising strategies. Unfortunately, I understand that funds for further chess research are not available in Edinburgh. Dr Tan is now teaching in Libya, and has not been replaced in the Machine Intelligence Research Unit at Edinburgh.

(But see p. 399).

King and Rook against King, by Donald Michie, 1976, from the same source as the Tan report, and also to appear in **Advances in Computer Chess**. 41 pages. The history of 'mechanising' this endgame is reviewed, and Professor Michie's optimising algorithm is set out. In both papers the computer language employed is POP-2. Considerable attention is given to the interesting larger problem of KR checkmating on an infinite single-corner board, a poser first set by Jenő Ban.

Teoria de los Finales: Alfiles y Peones, by R. Toran, 1959. Not recent, but I have only just seen a copy! Small pocket size. 104 same-colour B endings, almost all pre-**Basic Chess Endings** (1941). There is no bibliography or acknowledgement list. Nevertheless, a useful book.

Sakkoppgaver og Studier av André Fossum, 1975. There are 11 studies by this (Norwegian) composer in this book. A. Fossum was born in 1899. AJR

Editor's Items

There is a full-page article in **SHAKHMATY v SSSR** (vii. 76) on the story, origin, principles and future, of **EG**. It is a slightly abbreviated and edited version of a contribution I was asked to make. At the published edition-size of **SHAKHMATY** (58,000) this implies a literal circulation of three

times the total copies of **EG** printed in its life so far! The article is the first in an intermittent series on magazines devoted to chess composition, of which the USSR has none.

The vii. 76 issue of **GAMES & PUZZLES** features an AJR article, an exposition of a prize-winning Grigoriev P-ending.

I have also recently recorded a 90-minute cassette tape for the **AUDIOCHESS** series promoted by M. J. Basman (£ 2.70 post free from 7 Billockby Close, Chessington, Surrey KT9 2ED). One side presents 10 studies; the other is devoted to the elements of P-endings.

There is no recent news of Walter Veitch, whose column **SPOTLIGHT** adds so much value to **EG**. There are several items awaiting **SPOTLIGHT** attention, so we hope that Walter will re-emerge soon.

We learn that the hitherto irregularly appearing Yugoslav magazine **PROBLEM** will be published quarterly in future.

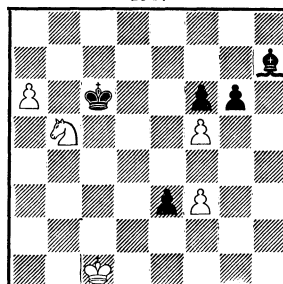
AJR

Obituary Vladimir Vukovic (26. viii.98 — 17.xi.75), Yugoslav player, writer, interested in all aspects

of chess, has died. Harold Lommer and I met him at Piran in 1958.

AJR

V. Vukovic
1st Prize, Sahovski Vjesnik,
1947



1. Sc3 gf 2. Sd5 f4 3. Kd1 Bb1 4. Ke2 Bh7 5. Ke1 Bb1 6. Kd1 Bh7 7. Kc1 e2 8. Kd2 Bb1 9. Kxe2 Bh7 10. Ke1 Bb1 11. Kd1 Bh7 12. Kc1 and bB is well and truly dominated.

Footnote to Segenreich (p. 367): the variation in initial (sometimes given as S. and sometimes as Y.) is misleading. There was only one Romano-Israeli chess personality of this name. 'Y' for Yeshayahu arose from a Hebrew prefix to his original name.

Reviews International Congress of Chess Composers, Tbilisi 1975 (in Russian, Tbilisi, 1976, 64 pages). A superb record of the XVIII meeting of the FIDE Commission. Included are: a summary of decisions taken; selected compositions by the participants; all the honoured compositions in the 'lightning' tourney, the principal entries for which came from the Soviet composers, who met separately. Finally there are 22 pages of photographs, in which your editor is prominent!

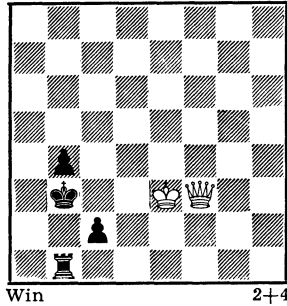
Selected Chess Studies, by G. A. Nadareishvili (in Russian, Moscow, 1976). 125 of the author's

studies are presented in 7 groups, followed by an appendix of 57 positions illustrating the struggle of one or two pieces against the Q. This appendix is a very useful summary of theory and its known exceptions.

XIX MEETING of FIDE COMMISSION in Ribe, Denmark. The heart-warming hospitality of the Danish Chess Federation and the members of the Ribe Chess Club made this meeting memorable. It was great, too, to meet old friends, and one new one: Johanan Kopelovitch (Israel). But I find little else to report on the studies front.
AJR

DIAGRAMS AND SOLUTIONS

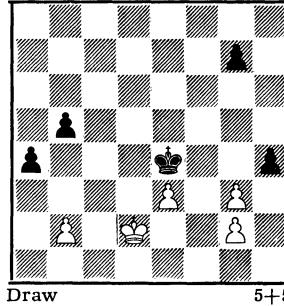
No. 2728 **Em. Dobrescu**
(1968)
1 Commend. *Revista de Sah*,
1968-70



Win 2+4

No. 2728: Em. Dobrescu. 1. Kd2† Ka2 2. Qa8† Kb2 3. Qh8† Kb3 4. Qg8† Kb2 5. Qg7† Kb3 6. Qf7† Kb2 7. Qf6† Kb3 8. Qe6† Kb2 9. Qe5† Kb3 10. Qd5† Kb2 11. Qd4† Kb3 12. Qd3† Ka2 13. Kxc2 wins. The 3rd H.M. was awarded to E. Dobrescu. However, it was given on p. 236 of EG9, but dated 1967, though also from **Revista de Sah**.

No. 2730 **F. Niessl**
(1969)
3 Commend. *Revista de Sah*,
1968-70

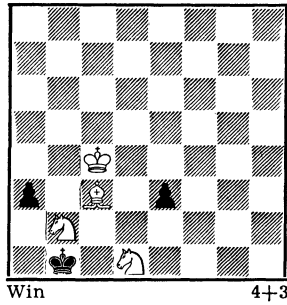


Draw 5+5

No. 2730: F. Niessl. 1. gh b4 2. h5 a3 3. ba ba 4. Kc3 Kxe3 5. Kb3 Kf4 6. Kxa3 Kg3 7. Kb3 Kxg2 8. Kc3 Kg3 9. Kd3 Kg4 10. h6 gh 11. Ke2 Kg3 12. Kf1 Kh2 13. Kf2 draw.

JRH: earliest for this theme is Horwitz, No. 91 in „T1000”.

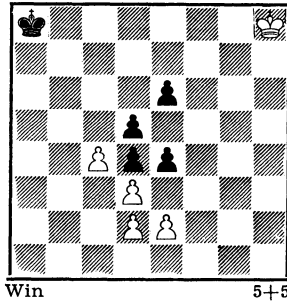
No. 2729 **F. S. Bondarenko**
and **Al. P. Kuznetsov**
(1968)
2 Commend. *Revista de Sah*,
1968-70



Win 4+3

No. 2729: F. S. Bondarenko and Al. P. Kuznetsov. 1. Kb3/i a2 2. Sc4 a1Q 3. Bxa1 Kxa1 4. Sc3 e2 5. Se3 e1S 6. Ka3 wins. i) 1. Sd3? e2 (a2?; Bb2) 2. S1f2 a2 3. Se1 a1Q 4. Bxa1 Kxa1 5. Kb3 Kb1 6. Sfd3 Ka1 7. Sc2† Kb1 8. Sa3† Ka1 9. Sb4 e1S draw.

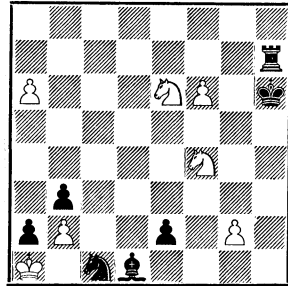
No. 2731 **E. Rusesescu**
(1970)
4 Commend. *Revista de Sah*,
1968-70



Win 5+5

No. 2731: E. Rusesescu. 1. cd ed3 /i 2. ed ed 3. Kg8 Ka7 4. Kg7 Ka6 5. Kg6 Ka5 6. Kf7 Kb5 7. Ke7 Kc6 8. Ke6 Kc5 9. Kd7 wins. i) 1. .. ed5 2. de de 3. Kg7 Kb7 4. Kf6 Kc6 5. Ke5 e3 6. d3 Kc5 7. Ke4 wins.

No. 2732 V. A. Korolkov
1st Prize,
Bulletin of Central Chess
Club of USSR, 1974
Award: ix. 75

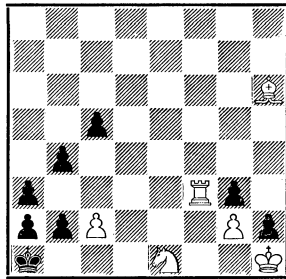


Draw 7+7

No. 2732: V. A. Korolkov. Only 14 undemolished studies remained for E. Pogosjants to judge in this annual informal tourney. „Promotion to bS is answered by 2 promotions to wS, one of them via 'excelsior'.” 1. g4 Rh8 2. g5† Kh7 3. g6† Kh6 4. g7 Rc8/i. 5. f7 e1S 6. g8S† Rxc8 7. fgS† Kh7 8. Sf6† Kh6 9. Sg8† Kh7 10. Sf6†. i) 4. ... Rg8 5. f7 e1S 6. fgS† Kh7 7. Sf6† Kh6 8. g8S mate.

No. 2733 A. P. Kuznetsov
and Neishtadt
x.(i 74)

2nd Prize,
Bulletin of Central Chess
Club of USSR, 1974

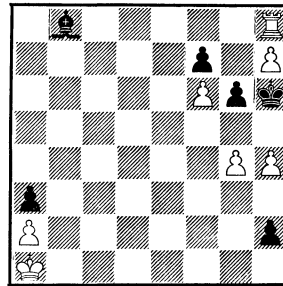


Draw 6+8

No. 2733: A. P. Kuznetsov and V. Neishtadt. „A fresh romantic find, with the good and bad points of the genre”. 1. Rd3 c4 2. Rd1† b1Q 3. Bg7† c3 4. Bxc3† bc 5. Rc1 Kb2 6. Sd3† Ka1 7. Se1 draw.

No. 2734 G. Nadareishvili
(xi. 74)

3rd Prize,
Bulletin of Central Chess
Club of USSR, 1974

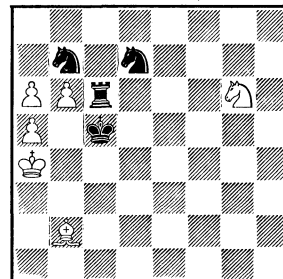


Draw 7+6

No. 2734: G. A. Nadareishvili. 1. g5†/i Kh5 2. Rxb8 h1Q† 3. Rb1 Qa8 4. h8Q†/ii Qxh8 5. Rb8 Qh7 6. Rb4 Qg8 (h8) 7. Rb8 Qh7 8. Rb4 draw. i) 1. Rxb8? h1Q† 2. Rb1 Qa8 3. h8Q† Qxh8 4. g5† Kh7. ii) 4. Rb4? Qh8 5. Kb1 Qc8 6. h8Q† Qxh8 7. Ka1 Qd8.

No. 2735 N. Krallin
(vi. 74)

4th Prize,
Bulletin of Central Chess
Club of USSR, 1974



Win 6+4

No. 2735: N. Krallin. 1. Ba3† Kc4/i 2. Se5† Sxe5 3. a7 Rc8 4. a6 Sc5† 5. Bxc5 Sd7 6. b7 Rc6 7. b8S/ii Sxb8 8. abS Kxc5 9. a7 Ra6† 10. Sxa6 Kb6 11. a8R wins.

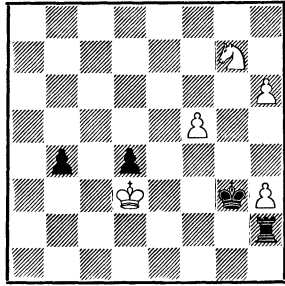
i) 1. ... Kd4 2. Se7 Sxa5 3. Sxc6† Sxc6 4. Kb5.

ii) 7. a8Q? Sxc5† 8. Ka5 Sb3† 9. Ka4 Sc5† 10. Ka3 Rxa6† 11. Kb2 Rb6† 12. Kc2 Rxb7 draw.

JRH: Apparently Herbstman was the first to realise this R-promotion (1928), No. 65 in his collection. See also Bent (1966), No. 563 in EG12.

No. 2736 D. Gurgenzidze
and V. Kalandadze
(vii. 74)

5th Prize,
Bulletin of Central Chess
Club of USSR, 1974

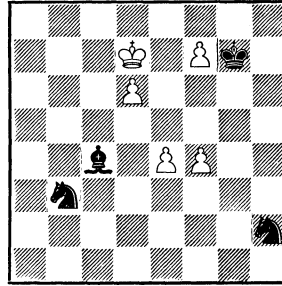


Win 5+4

No. 2736. D. Gurgenzidze and V. Kalandadze. 1. ♔h5† Kf2 2. Sf4 b3 3. h7 b2 4. Kc2 d3† 5. Sxd3 Kg1 6. Sf2 Rxf2† 7. Kb1 Rf1† 8. Kxb2 Rf2† 9. Kc1 Rf1† 10. Kd2 Rf2† 11. Ke3 Rh2 12. h8R.

No. 2738 A. S. Kakovin
and A. T. Motor
(i. 74)

2 H. M.,
Bulletin of Central Chess
Club of USSR, 1974

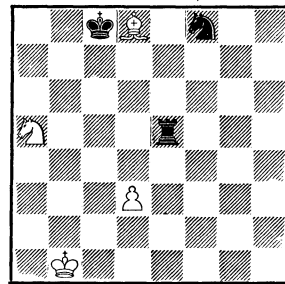


Draw 5+4

No. 2738: A. S. Kakovin and A. T. Motor. 1. Ke7 Bxf7 2. d7 Sa5 3. Kd8/i Sb7† 4. Kc8 Be6 5. f5 Bxd7 6. Kxd7. i) 3. Kd6? Sb7† 4. Kc7 Sc5.

No. 2737 V. N. Dolgov
(iv. 74)

1 H. M.,
Bulletin of Central Chess
Club of USSR, 1974

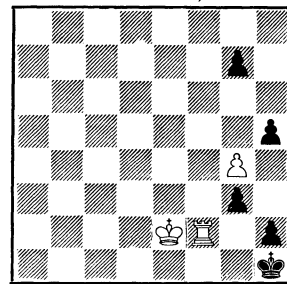


Draw 4+3

No. 2737: V. N. Dolgov. 1. Kc1 Rc5†/i 2. Kd2 Sd7 3. Sb3 Rb5 4. Sd4 Rd5 5. Se6 Rd6/ii. 6. Sg5 Rg6 7. Ee7 Rg7 8. Bd8 Rg8 9. Be7 Rg7 10. Bd8, positional draw. i) 1. ... Sd7 2. Sc4 Re1† 3. Kd2. ii) A second positional draw occurs after 5. ... Re5 6. Sg5 Re8 7. Ba5 Re5 8. Bd8 Re8 9. Ba5.

No. 2739 V. V. Yakimchik
(xi. 74)

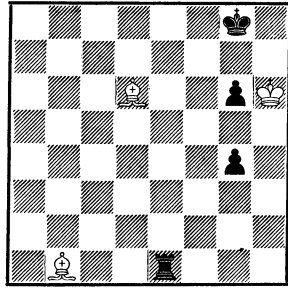
1 Comm.,
Bulletin of Central Chess
Club of USSR, 1974



Draw 3+5

No. 2739: V. Yakimchik. The printed solution is not to hand, but it presumably runs: 1. Kf1 h4 2. Rg2 g5 3. Re2 h3 4. Re1 g2† 5. Kf2† with effectively two variations: 5. ... g1R 6. Rf1 Rxf1† 7. Kxf1 and B1 is stalemated, or 5. ... g1Q† 6. Kf3 Qxe1 and W is stalemated.

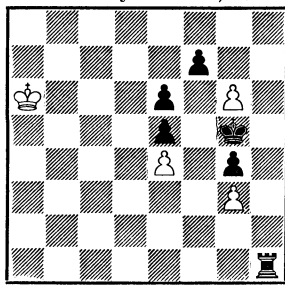
No. 2740 V. N. Dolgov
(ii 74)
2 Comm.,
Bulletin of Central Chess
Club of USSR, 1974



Win 3+4

No. 2740: V. N. Dolgov. 1. Ba2† Kh8 2. Bc5/i Rd1 3. Bb4 Rc1 4. Ba3 Rc2 5. Bb3 Rd2 6. Bb4 Rd3 7. Bc4 Re3 8. Kxg6/ii Rf3 9. Bd6 Re3 10. Bf8.
i) 2. Ba3? Re2 3. Bb3 g3 4. Bb4 Re3 5. Ec4 g2.
ii) 8. Bc5? Re4 9. Bd5 Rf4 10. Bd6 Rf5 11. Be6 g3 12. Bxg3 Rh5† 13. Kxg6 Rh6† 14. Kxh6 stalemate.

No. 2741 N. Kralin
(xii. 73)
1 Comm.,
Shakhmaty v SSSR, 1973

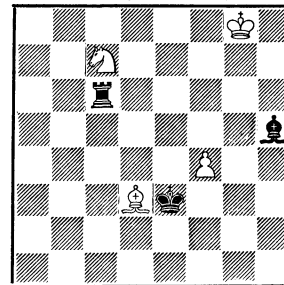


Win 4+6

No. 2741: N. Kralin. 1. g7 Ra1† 2. Kb7 Rb1† 3. Kc7 Rc1† 4. Kd7 Rd1† 5. Ke7 and now play splits: 5. ... Rd8 6. Kxd8 Kf6 7. g8B/i wins/ii, or 5. ... Rd7† 6. Kxd7 Kf6 7. g8S†/iii Kg5 8. Kd6 wins/iv.
i) 7. g8Q? is stalemate.
ii) 7. ... Kg7 8. Bxf7 Kxf7 9. Kd7 with the opposition.

iii) 7. g8B? Kg7 8. Bxf7 Kxf7 and it is W who is in Zugzwang.
iv) 8. ... f5 9. Kxe5 f4 10. gf† Kh4 11. f5 ef 12. Kxf5 g3 13. Se7 g2 14. Sg6† Kg3 15. Sf4 g1S 16. e5 Sf3 17. Se2 and 18. e6.
For the higher-placed studies, see Nos. 2667-2676.

No. 2742 A. Belenky
(i. 73)
2 Comm.,
Shakhmaty v SSSR, 1973

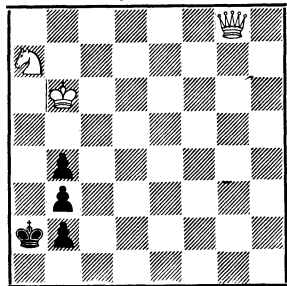


Draw 4+3

No. 2742: A. Belenky. 1. Sd5† Kd4 2. Se7 Re6 3. Bg6 Bxg6 4. f5 with two lines:
4. ... Rxe7 5. fg Ke5 6. g7 Kf6 Kh8 Rxg7 stalemate.
4. ... Bh7† 5. Kh8 Rxe7 6. f6 and 6. ... Ra7 7. f7 is a draw (7. ... Rxf7 stalemate), as is 6. ... Re6 7. f7.
The study is a correction by the composer of one published in 1945.
JRH. Both stalemates are known, eg Cozio (1766), EG33, p. 4; and Belenky (1945), No. 773 in '2500', but their development from the initial position seems unanticipated.

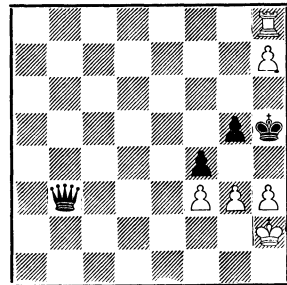
No. 2743: B. Brekhov. 1. Qg2 Ka1 2. Qg7 Ka2 3. Sc6 b1Q 4. Sxb4† Ka3 5. Sd3 (for Qa7 mate) 5. ... Qxd3 6. Qa1† Kb4 7. Qa5† Kc4 JRH: A known mate (eg Katsnelson (1971), No. 1597 in EG29, but the introduction seems new.

No. 2743 B. Brekhov
(v. 73)
3 Comm.,
Shakhmaty v SSSR, 1973



Win 3+4

No. 2744 A. Kuryatnikov
(viii 73)
4 Comm.,
Shakhmaty v SSSR, 1973

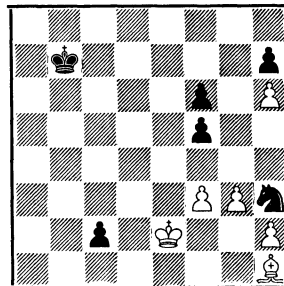


Draw 6+4

No. 2744: A. Kuryatnikov. 1. Rc8 Qb2† 2. Kh1/i Qb1† 3. Kg2 Qxh7 4. g4† Kh4/ii 5. Rc6 Qh8 6. Rb6. To keep control, as needed, of c2 and b2 6. ... Qg7 7. Kh2 Qh8 8. Kg2 Qh7 9. Rc6. Positional draw.
i) 2. Kg1? Qd4† 3. Kg2 Qd2† 4. Kf1 Qd3† 5. Kg2 Qe2† 6. Kg1 Qe1† 7. Kg2 Qxg3† followed by 8. ... Qxh3† and 9. ... Qxc8.
ii) 4. ... Kg6 5. Rc6† and 6. Rc7†.

No. 2745: N. Kralin. Judge: A. Belenky. Of 56 studies (46 authors), 19 were faulty.
1. f4†/i Kb6 2. Kd2 Sf2 3. Ba8 Ka7 4. Bg2/ii Sd3 5. Kxc2 Se1† 6. Kd2 (d1) Sg2 7. Ke2 Kb6 8. Kf2 and now 8. ... Sxf4 9. gf leads to the

No. 2745 N. Kralin
(iv. 74)
=1/2 Pr.,
Shakhmaty v SSSR, 1974
Award: x. 75



Draw 6+6

successful self-stalemate of (i), while there is a fine echo in 8. ... Sh4 9. gh Kc5 10. Kg3 Kd4 11. h5 Ke3 12. h3 Ke4 13. Kh4 Kxf4 stalemate.

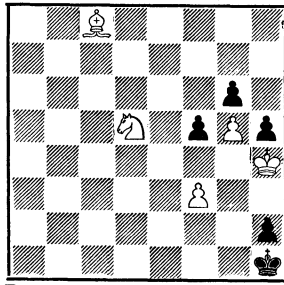
i) 1. Kd2? Sf2 2. Bg2 Sd3 3. f4†/iii Kb6 4. Kxc2 Se1† 5. Kd2 Sxg2 6. Ke2 Kc5 7. Kf2 Sxf4 8. gf Kd4, and now W plays for self-stalemate, 9. Kg3 Ke3 10. Kh4 Kxf4 11. Kh5, but lacks a tempo, 11. ... Ke3 12. h4 f4. The main line demonstrates how a tempo is won.

ii) 4. Bc6(d5)? Sd3, or 4. Bf3(g2)? Sd3, with forks on b4 and e1 respectively.

iii) 3. Kxc2 Se1† 4. Kd2 Sxg2 5. Ke2 f4 wins.

JRH traces 7 previous examples of selfimprisoning of wK, but none with an echo.

No. 2746 N. Kralin
(iv. 74)
=1/2 Pr.,
Shakhmaty v SSSR, 1974



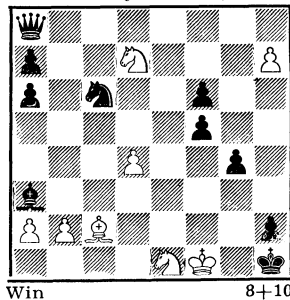
Draw 5+5

No. 2746: N. Kralin. 1. Sf4 Kg1 2. Se2†/i Kg2 3. Sg3 f4 4. Bh3†/ii Kf2 5. Sh1† Kg1 6. Sf2 Kxf2 7. Fg2 Kg1 (1st stalemate if ...Kxg2) 8. Bh3 h1B (else, if ...h1Q; second stalemate) 9. Bg2 Kh2 10. Bf1 (h3) Bxf3 11. Bg2 Bd1/iii 12. Bf3 Bc2 13. Be4 Bd1 14. Bf3/iv Ba4 15. Bc6 Kg1 16. Bxa4 f3 17. Kg3 f2 18. Bb5 f1Q 19. Bxf1 Kxf1 20. Kf3 Ke1 21. Ke3 Kd1 22. Kd3 Kc1 23. Ke3 Kb1 24. Kd3 Ka1 25. Ke3 a2 26. Ke2 Ka3 27. Ke3 Ka4 28. Ke4 Ka5 29. Ke5 Ka6 30. Ke4 Kb6 31. Kd4 Kc6 32. Ke4 Kb7 33. Kd5 Ka8 34. Ke4 Kb8 35. Kd4 a8 36. Ke4 Ka7 37. Ke5.

i) 2 Sh3†? Kf1 3. Ba6† Ke1.
 ii) 4. Bb7? Kg1 5. Kh3 fg 6. f4 h4 7. f5 h1Q† 8. Bxh1 Kxh1 9. fg g2 10. g7 g1Q 11. g8Q Qg3 mate.
 iii) 11. ... Be2 12. Bf3 Bf1 13. Be4 Kg1 14. Bxg6 f3 15. Bf7 f2 16. Bd3 Bc2 17. g7.
 iv) 14. Bxg6? f3 15. Be4 f2 16. Bd3 Pc2 and 17. ... Bg6.

The judge draws attention to the several phases of the solutions to the equal prize-winners, suggesting that this is a possible way studies may develop in the future. JRH: For final phase, cf. Nyevelt (1972), p. 32 of Rueb (B: I). The 2nd phase is known, cf. Pogosjants (1963), No. 885 in FIDE Album, and Fischer (1928), No. 1665 in '2500'. The introductory phase seems new. Knowledge of the prior art enhances this study.

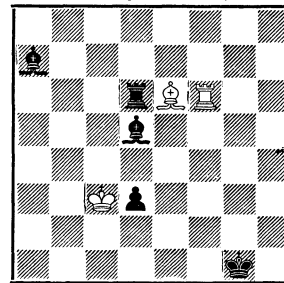
No. 2747 S. Zlatic
(xi. 74)
=3/4 Pr.,
Shakhmaty v SSSR, 1974



No. 2747: S. Zlatic. 1. Sd3 g3 2. Sf2† gf 3. h8Q Qxh8/i 4. Bxf5 Qh4 (Qe8; Se5) 5. Sxf6/ii Be7/iii. 6. Se4 Sxd4/iv 7. Bg4/v Bc5 8. b4 Bb6 9. a3 a5 10. ba Bc5 11. a6 Bb6 12. a4 Ec5 13. a5 and now after the exciting tempo-play bB must move off the a7-g1 diagonal, when W carries out his longstanding threat 14. Sxf2† Qxf2† 15. Kxf2 after which there is no defence against Bg4-h3-g2 mate.

)i 3. ... Sd8 4. Qh3 Qc6. 5. Sc5 Bxc5 6. Bd1. 3. ... Bf8 4. Be4† fe 5. Qh3.
 ii) Threatens 6. Be4† Qxe4 7. Sxe4 and mate.
 iii) Now 6. Be4†? Qxe4 7. Sxe4 Bh4.
 iv) Now the threat was 8. Sg3† Qxg3 9. Be4†.
 v) For 8. Sxf2† Qxf2† 9. Kxf2 and mate with wB.

No. 2748 Y. Bazlov
(ii. 74)
=3/4 Pr.,
Shakhmaty v SSSR, 1974

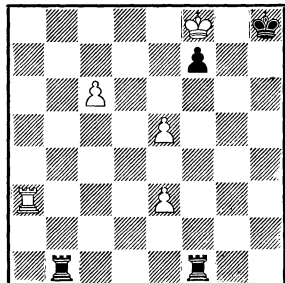


No. 2748: Y. Bazlov. 1. Rg6† Kf2 (Kf1; Bh3†) 2. Bf5/i d2 3. Kxd2 f6† 4. Kc3 Rc6† 5. Kb4 Rc4† (Rb6†; Ka5) 6. Kb5 Bxf5 7. Ra6/ii Rc7 8. Rf6 Rc5† 9. Ka6 Bb8 10. Kb6 Rd5 11. Kc6 Ra5 12. Kb6 Re5 13. Kb7 Rb5† 14. Kc6 Ra5 15. Kb6, positional draw.

i) 2. Bf7? Rd8 3. Rf6† Ke3.
 ii) 7. Rg7? Bd4 8. Rf7 Rc5†.
 As the judge says, „very beautiful”.
 JRH: Cf. Bazlov (1971) in **Chess Life and Review**. wKe7, wRg1,

wSf4, wPa6; bKf2, bRh4, bBc6, bBh6. 1. Rg6 Be4 2. Sd3† Bxd3 3. a7 Bf8† 4. Kd7 Bf5†. 5. Kc7 Rc4† 6. Kb6 Pc5† 7. Kb5 Bxa7 8. Ra6 Rc7 9. Rf6.

No. 2749 S. Belokon
(vii 74)
1 H. M.,
Shakhmaty v SSSR, 1974



Draw 5+4

No.2749: S. Belokon. 1. c7 fRc1/i 2. e4/ii Kh7 3. Rh3† Kg6 4. Rg3† Kh5 5. Rg1 Ra1 6. Rd1/iii Kg5 (Ra8†; Rd8) 7. Kg7 f5 8. c8Q Rxc8 (Ra7†; Qd7) 9. Rxa1 Rc7† 10. Kf8 fe 11. Rf1 draw.

i) 1. ... bRc1 2. Ra1 Kh7 3. Ke8 Kg6 4. Rxc1 Rxc1 5. Kd7.

ii) 2. Ra7? Rb5 3. Kxf7 Rxe5 4. Ra8† Kh7 5. c8Q Rf1† wins.

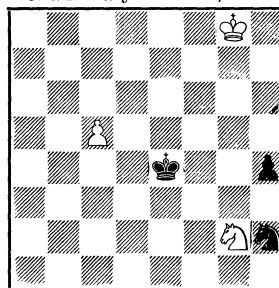
iii) 6. Rh1†? Kg5 7. Kg7 f5 8. c8Q Ra7†.

This study was published in an article of examples of 2R's v 1R. JRH: cf. Prokes (1940) Nos. 410 and 411 of his collection; Wotawa (1941), No. 33 in his book; Marwitz (1966), No. 209 in EG5.

No. 2750: O. Mazur. 1. c6 h3 2. Sh4/i Sg4 3. c7/ii Sf6† 4. Kh8/iii h2 5. c8Q h1Q 6. Qb7† Sd5 7. Qh7† and bK is forced to allow wS to check, winning bQ.

i) 2. Se1? has the same basic idea, but wK would be in check when hP queens.

No. 2750 O. Mazur
(i. 74)
2 H. M.,
Shakhmaty v SSSR, 1974



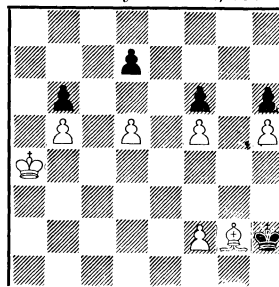
Win 3+3

ii) 3. Sf3? Kxf3 4. c7 Sf6† 5. Kf7 h2 6. c8Q h1Q 7. Qa8† Se4.

iii) 4. Kf7? h2 5. Sf5 Kf4.

No. 2751 V. Vlasenko
(v. 74)

3 H. M.,
Shakhmaty v SSSR, 1974



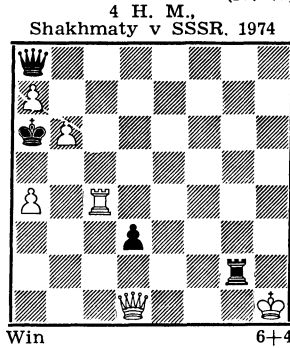
Win 7+5

No.2751: V. Vlasenko. 1. Bf3/i d6/ ii 2. Bd1 Kg2 3. f3 Kf2 4. Kb3 Ke1 5. Kc2 wins, for example 5. ... Kf2 6. Kd2 Kf1 7. Be2† Kf2 T. Kd1 Kg1 9. Ke1 Kg2 10. Bd1 Kg1 11. Ke2 Kg2 12. Bb3 Kg1 13. Bc2 Kg2 14. Bd1 Kg1 15. Ke1 Kg2 16. Be2 Kg1 17. Bf1 Kh1 18. Kf2 Kh2 19. Pd3 Kh1 20. Be2 Kh2 21. Bf1 Kh1 22. Bg2† Kh2 23. Kf1 Kg3 24. Kg1 Kf4 25. Kf2 Ke5 26. Ke3 and bK is forced to destroy the P-barrier himself, after which the win on material is simple.

i) 1. Be4? d6 2. Kb3 Kg1 3. f3 Kf2 4. Kc2 Ke3 5. Kd1 Kd4 6. Kd2 Kc4

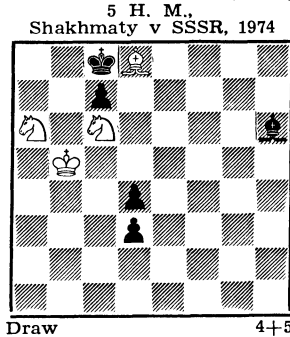
7. Bb1 Kb3 8. Kc1 Kc3 and there is no win.
 ii) Clearly B1 must prevent W's d5-d6.
 JRH: cf. Khortov (1971), No 2026 in **EG**.

No. 2752 E. Belikov
 (iv. 74)



No. 2752: E. Belikov. 1. b7 Qxb7 2. a8Q† Qxa8 3. Qxd3. Now there are 2 batteries on the board. 3. ... Rg3† 4. Rc6† Ka7 5. Qd4† Kb8 6. Qd8† Ka7 7. Qb6 mate, or 3. ... Rd2† 4. Rc6 Ka7 5. Qe3† Kb8 6. Qe5† Ka7 7. Qa5† Kb8 8. Qc7 mate.

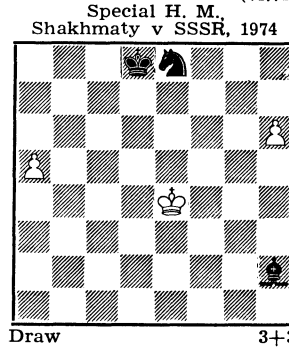
No. 2753 Y. Makletsov
 (iii 74)



No. 2753: Y. Makletsov. 1. Bg5/i Bxg5 2. Sa7† Kd8/ii 3. Sc6† Ke8 4. Sxc7† Kf8 5. Se6† Kg8 6. Sxd4 d2 7. Sf3 (Sxg5? Kf8) 7. ... d1Q 8. fSxg5 (this explains the first move) and it is a positional draw with blockade of bK.

i) Unfortunately cooked by 1. Sxc7 d2 2. Sd5 Kd7 (avoiding the threatened S-perpetual) 3. Sf6† Ke6 4. Sxd4† Kf7 5. Sg4 d1Q 6. Sxh6† Ke8 7. Bb6 is a draw.
 ii) 2. ... Kb7 3. Sc5† Kxa7 4. Sxd3 Kb7 5. Kc4 Bf6 6. Sc5† and 7. Sd3.

No. 2754 A. Tulyev
 (vi.74)



No. 2754: A. Tulyev. 1. a6 Kc7/i 2. Kf5/ii Sd6†/iii 3. Ke6 Se4 4. Kf5 Sg3† 5. Kf4 (e5) Se2(†) 6. Ke4 Sc3† 7. Kd4 Sb5† 8. Kd5 Sd6/iv 9. Ke6 draw.

i) 1. ... Bb8 2. a7 Bxa7 3. Ke5 Bc5/v 4. h7 Ba3 5. Ke6 Bb2 6. Kf7 Kd7 7. Kf8 draw.

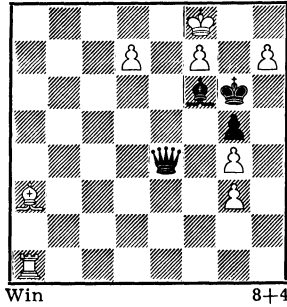
ii) 2. a7? Kb7 3. a8Q† Kxa8 4. Kf5 Sd6† 5. Ke6 Se4 6. Kf5 Sg3† 7. Kf4 Se2† 8. Ke4 Sc3† 9. Kd4 Sb5† 10. Kd5 Sc7† (this square is free in this line) 11. Ke4 (Kc6, Kb8;) 11. ... Se6 and 12. ... Sf8.

iii) 2. ... Bg1 3. h7 Bd4 4. Ke6 Sd6 5. a7.

iv) 8. ... Bg1 9. h7 Bd4 10. Kc4 Kb6 11. a7.

v) 3. ... Ke7 4. h7 Sd6 5. h8S.

No. 2755 V. Kozirev
(vi. 74)
1 Comm.,
Shakhmaty v SSSR, 1974

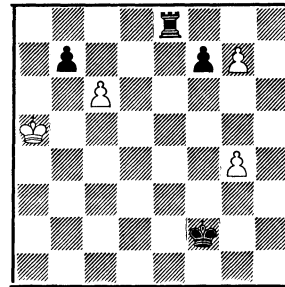


Win 8+4

No. 2755: V. Kozirev. 1. Kg8/i Qc4
2. h8S† Bxh8 3. Rf1 Qxf1 4. f8S†
Kh6 5. d8S Bb2 6. Pe7 wins.
i) But not 1. d8Q? Kxh7 2. Rh1†
Qxh1 3. Qxf6 Qa8†.

Sf4† Kh6 3. Rh3† Kg7 4. Rf3 Qxf3
5. Sh5†. (There is an echo by 2.
... Kg7 3. Rg3 Qxg3 4. Sh4†.

No. 2757 I. Kovalenko
(xii. 74)
3 Comm.,
Shakhmaty v SSSR, 1974

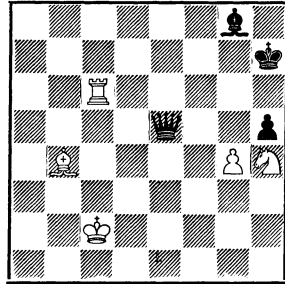


Win 4+4

No. 2757: I. Kovalenko. 1. c7/i f6
2. Kb6 Rg8 3. Kc5/ii b5 4. Kd5(d6)
/iii b4 5. Ke6 b3 6. Kf7 Rc8 7. g8Q
Rxc8 8. Kxc8 b2 9. c8Q b1Q 10.
Qf5† wins.

i) First non-capture. 1. cb? f6 2.
Kb6 Rg8 3. Kc6 Kf3 4. Kd6 Kxc4
5. Ke6 Rb8 6. Kd6 Rg8.
ii) Second non-capture.
iii) Third non-capture.

No. 2756 V. Neishtadt
(i. 74)
2 Comm.,
Shakhmaty v SSSR, 1974



Draw 5+4

No. 2756: V. Neishtadt. 1. Rh6†
Kxh6 2. g5† Qxg5/i 3. Bd2 Bh7†/ii
4. Kd1 Be4 5. Be3/iii Qxe3 6. Sf5†
draw.

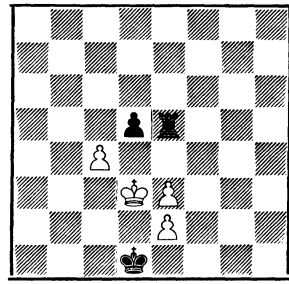
i) 2. ... Kh7 3. g6† Kh6 4. Bd2†
and 5. Bc3†.

ii) 3. ... Bd5 4. Sf5† Kg6 5. Bxc5
Kxc5 6. Se3 h4 7. Kd2 Pc4 8. Ke1
h3 9. Sf1 Kg4 10. Kf2.

iii) But not 5. Bxc5? Kxc5.

JRH: Stalemate known. Perhaps
closest (it starts with the same
material) is Ling (1912): wKf1,
wRf3, wBe8, wSd3; bKg6, bQg5,
bBe6, bPf7, h7. 1. Bxf7† Bxf7 2.

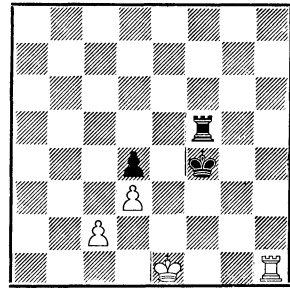
No. 2758 E. Asaba
(vii. 74)
4 Comm.,
Shakhmaty v SSSR, 1974



Draw 4+3

No. 2758: E. Asaba. 1. c5 Re4. To
stop Kd4. 2. 6c Rc4 3. e4 Rxe4 4.
c7 Rc4 5. e4 Rxc7 6. ed draw.

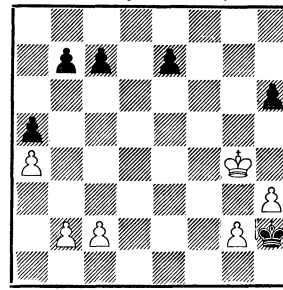
No. 2759 E. Pogosjants
(i. 74)
5 Comm.,
Shakhmaty v SSSR, 1974



Win 4+3

No. 2759: E. Pogosjants. 1. 0-0†/i Ke5 2. Rxf5† Kxf5 3. Kf1 Kf6 4. Kf2 and B1 is in Zugzwang. If now 4. ... Ke6 5. Kg3 Kf5 6. Kf3 Ke5 7. Kg4, or 4. ... Kg6 5. Ke2 Kf6 6. Kd2 Ke5 7. Kc1.
i) Castling to avoid stalemate! 1. Rf1†? Ke3 2. Rxf5 is the try.

No. 2761 A. Kuryatnikov
(vii. 74)
Special Comm.,
Shakhmaty v SSSR, 1974

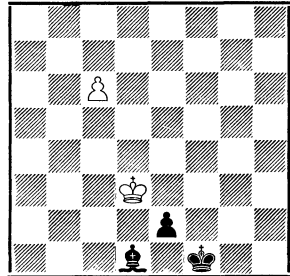


Win 6+6

No. 2761: A. Kuryatnikov. Based on the 3rd Match Game between Korchnoi and Petrosian. 1. Kf3 e5 2. h4 e4† 3. Kxe4 Kg3 4. h5 Kg4 5. g3 Kxh5 6. Kf5 c6 7. c4 (against b5;) 7. ... c5 8. b3 b6 9. g4 Kh4 10. Kf4 Kh3 and now „according to Korchnoi” 11. g5 hg 12. Kxg5 Kg3 13. Kf5 Kf3 14. Ke5 Ke3 15. Kd5 Kd3 16. Kc6 Kc3 17. Kxb6 Kxb3 18. Kb5.

A battle of the Zugzwangs.
JRH: Can be regarded as a development of Grigoriev (1938), No. 464 in '636'.

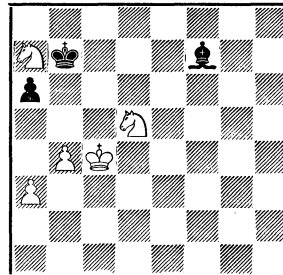
No. 2760 N. Kralin
(i. 74)
6. Comm.,
Shakhmaty v SSSR, 1974



Draw 2+3

No. 2760: N. Kralin. 1. c7 e1S† 2. Kc4 (d4) Bg4 3. Kb5 (c5) Sd3 (†) 4. Kb6 Se5 5. Kb7 Sc4 6. c8S draws.
Some „academic duals” in the moves of wK hardly spoil this ultra-lightweight.

No. 2762 A. Gschwend
Prize,
Schach-Echo, 1973-4
Award: i. 76



Win 5+3

No. 2762: A. Gschwend, from Austria. The judge was Dr. Hans-Hilmar Staudte of Bonn-Bad Godesberg. „...W pieces must be deployed ... with strategic depth ...”. There were 28 studies to be

considered for this (informal) tourney.

The composer describes himself as a 'dyed-in-the-wool' fairy chess enthusiast. 1. Sb5/i ab† 2. Kc5 Be8 /ii 3. Sc3 Ka6 4. Se4 Bg6/iii 5. Sf6 (for Sd5-c7†) 5. ... Bd3 6. Kc6/iv Bg6 7. Sd5 Be8† 8. Kd6 Kb7 (Bf7; Kc5) 9. Sf6 Bg6/v 10. Kc5 Bd3 11. Sd5 (Zugzwang) 11. ... Bf1/vi 12. Sc3 Ka6 13. Kc6 Bg2†/vii 14. Sd5 Bf3 15. Kc5 Kb7 16. Sc3 wins bPb5.

i) 1. Kc5? Kxa7 2. Kc6 Be8† 3. Kc7 a5 draws, or in this, 2. Se7 Kb7 (but not 2. ... Be8? 3. Sc8† Kb8 4. Sd6).

ii) Now bPb5 can be attacked twice and defended twice. bB can protect from the top of the board or from the bottom. W can direct this defence. If wS can cover e8 and d7. with wK covering c6, then bB must defend from below (see 3. Sc3, 4. Se4, and 5. Sf6). By 6. Kc6 (with Sc7† as threat) bB is forced to the top. B1 needs two moves to transfer between top and bottom. By inducing bB to play to f1, the two-move transfer to e8 becomes impossible. The first two decoys of bB to e8 allow the tempo win with 8. Kd6. After the third decoy of bB to e8 a Zugzwang (11. Sd5) is in force, since bKa6 (a7) allows wSc7, and bBc4 (e2) allows wSc3. Thus 11. ... Bf1 is forced, and after 12. Sc3 Ka6 we find bB unable to reach e8 again in two moves.

iii) 4. ... Bh5 5. Sf6 Be2 6. Sd5 Kb7 7. Sc3.

iv) For 7. Sd5 Be4 8. Kc5 Bd3 9. Sc7†.

v) 9. ... Bc6 10. Kc5 (Zugzwang) 10. ... Kc7 11. Sd5† Kb7 12. Sc3.

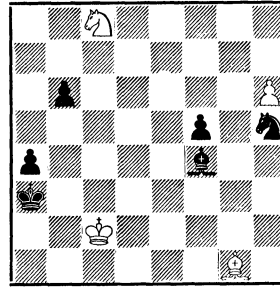
9. ... Bf7 10. Kc5 Pc4 11. a4 Bd3 (Ka6; Se8 (d5)) 12. ab.

vi) 11. ... Bc4 12. Sc3 Ka6 13. a4 Bb3 (against Sxb5) 14. ab† wins. Supporting analysis of this line and note (v), supplied by the composer, is not yet published.

vii) This is the best bB can manage, since there is no i4 square.

No. 2763 E. Hufendiek (vi. 73)

1 H. M., Schach-Echo, 1973-4



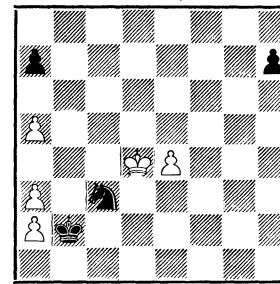
No. 2763: A. Hufendiek. 1. h7 Be5 2. Sa7/i Bh8 3. Bd4 (Sc6? Sf4) Sf6 4. Sc6 Sxh7 5. Bxh8 followed by Bb2† and Sb4 mate.

i) 2. Se7? Bh8 3. Bxb6 Sf4, and ... Sf4 is also the reply to 3. Bh2 or 3. Sc6. 2. Sxb6? Kb4 2. Bxb6? Bh8 3. Bc5† Ka2 4. S- Sf4, while if in this 4. Bd6 Sf6 5. Be5 Ka3. 2. Be3? Kb4.

The point about a7 for wS is that in crucial lines it checks on c6 (after ... Kb4;) or b5 (after ... Bxd4), thus forcing the main line.

No. 2764 Al. P. Kuznetsov and A. T. Motor (viii. 73)

2 H.M., Schach-Echo, 1973-4



No. 2764: Al. P. Kuznetsov and A. T. Motor. 1. e5 Sb5†/i 2. Kc5 Sc7/ii 3. Kd6 Se8†/iii 4. Ke7 Sg7 5. Kf6 Sh5† 6. Kg5 Sg3 7. Kf4 Se2† 8. Ke3 Sc3 9. Kd4 Se2† 10. Ke3 Sg3 11. Kf4 Sh5† 12. Kg5 Sg7 13.

Kf6/iv Se8† 14. Ke7 Sc7 1'. Kd6/v Sb5† 16. Kc5 draw.
 i) 1. ... h5 2. a4 Se2†/vi 3. Ke3 Sg3 4. Kf4 h4 5. Kg4 Kxa2 6. Kxh4.
 ii) 2. ... a6 3. a4.
 iii) 3. Kc6? Se6 4. a6 h5 5. Kb7 h4 6. Kxa7 h3 7. Kb8 h2 8. a7 Sc7 9. Kxc7 h1Q.
 iv) 13. Kh6? Se6 14. Kxh7 Kc3 15. Kg6 Kd4 16. Kf6 Kd5 17. Ke7 Kxe5 18. Kd7 Kd5 19. a6 Sd4 20. Kc7 Kc5 21. Kb7 Kd6 22. a4 Kd7 23. a5 Kd8 24. a4 Kd7 25. Kb8 Sc6† 26. Kb7 Se7 27. Kb8 Kc6 28. Ka8 Kc7 29. Kxa7 Kc8 30. Ka8 Kc8 31. a7 Sb4 32. a6 Sd5 33. a5 Sc7.
 v) 15. Kd7? Sd5 16. Kc6 Se7† 17. Kb7 h5.
 vi) 2. ... h4 3. e6 h3 4. e7 h2 5. e8Q h1Q 6. Qb8† Kc2 7. Qb3†.
 JRH: Nearest is Gorgiev (1971) No. 1894 in EG33.

No. 2766 W. Issler (iv. 73)
 4 H.M., Schach-Echo, 1973-4

Win 3+4

i) Threatening 2. Ke7. 1. Kc7? Be6 /iii 2. Ba6 c4 3. Bxc4 Bh3 4. Ba6 a4 5. Bc8 a3 draw.
 ii) 1. ... Bh5 2. Kc7 Bg4 3. Bd7 Bh5 4. Be6 Be8 5. Bf7 Bb5 6. Bd5 wins, a notable echo.
 iii) In order to meet 2. Bd7 with 2. ... Bf7 and wB does not have g4 available (cf. main line).
 JRH: This is the sort of study that defeats my system, since it seems to be pure "book".

No. 2765 G. Murkisch (viii. 73)
 3 H.M., Schach-Echo, 1973-4

Draw 4+10

No. 2765: G. Murkisch. 1. Kf7/i b2 2. Bh6 gh 3. Bd3 cd/ii 4. Sf8 with 5. Sg6†.
 i) 1. Bh6? Kh7 2. Bxg7 Kg6 1. Bd3? cd.
 ii) 3. ... b1Q 4. Bxb1 Sxb1 5. Sf8.

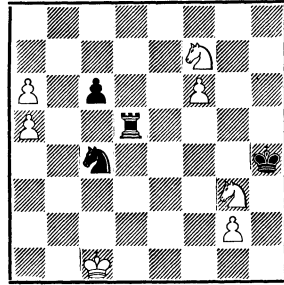
No. 2766: W. Issler. 1. Kd7/i Kf6/ii 2. Kc7 Be6 3. Bd7 Bf7 4. Bg4 Be8 5. Bh5 Bb5 6. Bf3.
 The judge draws attention to the same composer's No. 1303 as an anticipation.

No. 2767 E. Hufendiek (vii. 74)
 Commended, Schach-Echo, 1973-4

Win 5+7

No. 2767: E. Hufendiek. 1. f7 Bg7/i 2. Bb2/ii Bf8 3. Ba3 Bxa3 4. Sd4† Ka5 5. dc Kb4 6. f8Q† Kxc4 7. Qxf4† wins.
 i) 1. ... Bb4 2. Sd4† Ka5 3. dc and 4. Sc6†.
 ii) 2. Sd4†? Kc5 3. Se6† Kd6 4. Sxg7 Ke7.

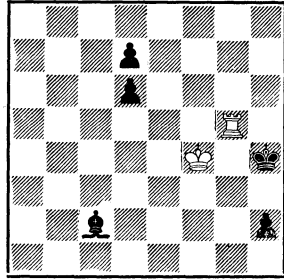
No. 2768 E. Hufendiek
(ix. 74)
Commended,
Schach-Echo, 1973-4



Win 7+4

No. 2768: E. Hufendiek, 1. Sf5†/i Rxf5/ii 2. Se5 and B1 cannot stop both wP's. If 2. ... Rxe5 3. f7 Rf5 4. a7 Rxf7 5. a8Q, or 2. ... Sxe5 3. a7 Rxf6 4. a8Q, or 2. ... Rxf6 3. a7 Rf8 4. Sg6† and 5. Sxf8.
i) "... the worthwhile content of double wS-offer occurs too early in the solution and without finesse — it should be a climax, not an introduction".
ii) 1. ... Kh5 2. g4† Kg6 3. Se7†, or in this, 2. ... Kxg4 3. Se3† 4. a7 Rxa5 5. Sh6† Kg5 6. f7.

No. 2769 G. Lauer
(x. 73)
Commended,
Schach-Echo, 1973-4

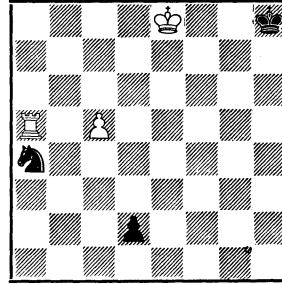


Draw 2+5

No. 2769: G. Lauer, 1. Rg4†/i Kh5 2. Rg3/ii Bf5 3. Rg8 Kh6/iii 4. Kxf5 Kh7 5. Rg4 h1Q/iv 6. Rh4† Qxh4 stalemate.
i) But not 1. Rg8? Bd1 wins.
ii) 2. Rg8 ?Kh6 3. Rg3 Bf5 wins, but 2. Rg3 will lead to the first

stalemate after 2. ... h1Q(R) 3. Rh3†.
iii) 3. ... Bh7 4. Rg3 repeats.
iv) 5. ... h1R 6. Kf6 draws.
JRH: The Patovs (1910) set up the stalemate in No. 1391 in '2500'.
AJR: The other Commend (Junker) is not given, being fully anticipated by Bron (1961), No. 119 in his 1969 book.

No. 2770 A. C. Miller
Original



Draw 3+3

No. 2770: A. C. Miller, 1. Rxa4/i d1Q 2. Rh4†/ii Kg7 3. c6/iii Qd6/iv 4. Rc4 Qc7/v 5. Rc1 (c2)/vi Kf6 6. Rf1† Ke6 7. Re1† Kd6 8. Rd1† Kc5 9. Rc1† Kb4 10. Rb1† Ka3 11. Rc1/vii Kb3 12. Rc5/viii Kb4 13. Rc1 (c2) Kb5 14. Rb1†/ix Ka6 15. Ra1† Kb6 16. Rb1† Ka7 17. Rb7† draw/x.
i) 1. c6? d1Q 2. c7 Sb6, or here 2. Rxa4 Qxa4 3. Kd7 Kg7 4. Kd6 Kf6 5. c7 Qe8 wins, or 2. Kxf7 Qf3†.
ii) 2. Ra5 Qe1† 3. Kd7 Qxa5 4. c6 Qd5† 5. Kc7 Kg7. 2. Ra7? Qd5 3. Rc7/xi Kg8 4. Ke7/xii Kg7 5. Rc8 Kg6 6. Rc7/xiii Kf5 7. Rc8 Ke5 8. Rc7 Qe6† 9. Kd8 (Kf8, Kf6;) 9. ... Kd5 10. Rc8 Qf7 11. Rc7 Qf8† 12. Kd7 Qb8 13. Rc8 (Rc6, Qb5;) or c6, Qf8; Rc8, Qf7†) 13. ... Qb5† 14. Ke7 (Kd8, Ke6; Rc7, Qb8† transposes) 14. ... Qb7† 15. Kd8 Ke6 16. Rc7 Qa8† 17. Rc8 Qd5† wins.
iii) 3. Rc4? Qe2†. 3. Ke7? Qe1†. 3. Rh2? Qd5 4. Rc2 Qe4†. 3. Rh3? Qd5 4. Rg3† Kf6 5. Rc3 Qe5†. 3. Rf4? Qe2† 4. Kd7 Qd2†. 3. Re4? Qd5 4. Re7† Kf6 5. Rc7 Ke6.
iv) 3. ... Qc2 4. Kd7 is a positional

draw, and if 3. ... Qe1† 4. Kd7 Qxh4 5. c7. So bK looks for the action.

v) 4. ... Qe6† 5. Kd8 Qxc4 6. c7.
vi) 5. Rc5? Kf6. 5. Rc3? Kf6 6. Rf3† Ke6 7. Re3† Kd5 8. Rd3† Kc4, or 8. Rc3 Qe5† 9. Kd7 Qxc3 10. c7 Qg7†.

vii) 11. Ra1†? Kb2 12. Ra6 Kb3.

viii) 12. Rb1†? Kc2.

ix) 14. Rc—? Qe5† wins wR by a fork, eg 14. Rc2 Qe5† 15. Kd8 Qh8† 16. Kc7 Qh7† 17. Kb8 Qxc2 18. c7 Kb6 19. c8Q Qh2† 20. Ka8 Qa2† 21. Kb8 Qa7 mate.

x) 17. Rcl? Qe5† 18. Kd7 Qd4† 19. Kc8 Qg4† 20. Kd8 Qg5†, or 20. Kc7 Qf4†. 17. Ra1†? Kb8 18. Rb1† Kc8 19. Rcl Qe5† and 20. ... Qf4†.

xi) 3. Ra5 Qc6† 4. Kd8 (to avoid ... Qc7†) 4. ... Kg8 wins by Zugzwang.

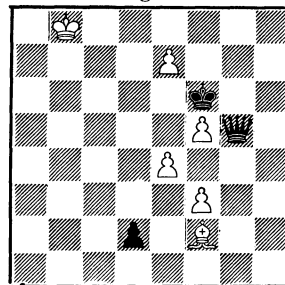
xii) 4. c6 Qd6 5. Rc8 Kg7 and 6. ... Kf6.

xiii) 6. c6 Kf5 7. Rc8 Qe6† 8. Kd8 Qd6† 9. Ke8 Kf6, showing that wP must stay on c5 to cover d6.

the 1959 Russian collection of his studies; Vorobyev (1930) and F. Richter (1953), on pp. 49/50 of 'Fritz'.

No. 2771 seems superior to these in economy, though Troitzky adds a bP to the domination. (AJR)

No. 2772 E. I. Dvizov
Original

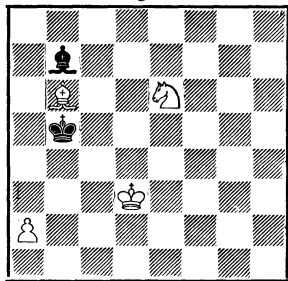


Win 6+3

No. 2772: E. I. Dvizov. 1. e8Q d1Q 2. Bd4† Qxd4 3. Qf8† Ke5 4. Qh8† Qf6 5. Qh2 mate.

JRH: No anticipation in my collection.

No. 2771 E. Vladimirov
Original



Win 4+2

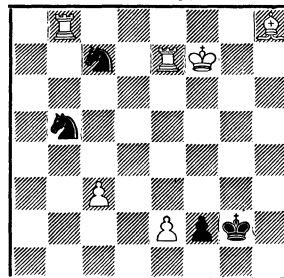
No. 2771: E. Vladimirov. 1. Be3/i Bd5 2. Sd4†/ii Kb4 3. Bd2† Ka4 (Ka3; Sb5†) 4. Se2 Bxa2 (or Ka3) 5. Sc3† Ka3 6. Bcl† Kb3 7. Kd2 wins.

i) 1. Bd8? Bd5 2. Sc7† Kc6 3. a4 Bg2

ii) 2. Sc7†? Kc6 3. Sa6 Kb5.

JRH indicates complete anticipation of the final domination; Herbstman (1927), No. 419 in '1234'; Troitzky (1929), No. 54 in

No. 2773 N. Kralin
1st Prize,
II Rubinstein
Memorial Tourney (1972)
Award: Szachy, ix. 74

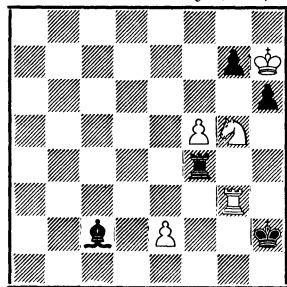


Win 6+4

No. 2773: N. Kralin. Judge: A. Hildebrand. There were 129 entries by 60 composers from 11 countries for this formal Polish tourney. 1. Rg8† Kh1 2. Kg6 f1Q 3. Rh7† Kg2 4. Kh5† Kh3 5. Kg5† Kg2 6. Kh4† Kh1 7. Kg3† Kg1 8.

Bd4†. Freeing the square h8 without loss of tempo. 8. ... Sxd4 9. Kh4† Kh2 10. Kg5† Kg3 11. Kh6† Kh4 12. Kg7† Kg5 13. Kh8† and now bK must move to f-file, when W will win bQ (and win). The judge draws attention to Rinck (La Stratégie, 1917), and to Grzeban (Szachy, 1972) as partial anticipations but the use of wBh8 is entirely new.

No. 2774 H. Stenicka
2nd Prize,
II Rubinstein
Memorial Tourney (1972)

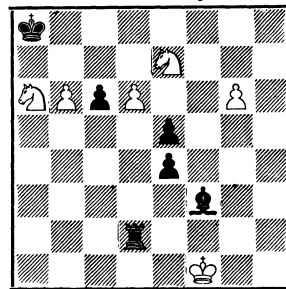


Draw 5+5

No. 2774. H. Stenicka (Austria).
1. Rh3† Kg2 2. Se6 Bxf5†/i 3. Kxg7 Rg4† 4. Sg5 Rxc5†/ii 5. Kxh6 Rg6† 6. Kh5 Kxh3 7. e4 Kg3. Or 7. ... Bxe4, stalemate. 8. ef Ra6 9. Kg5 Kf3 10. f6 Ke4 11. f7 draw. A draw with a lone wP on the second rank against bR and bB — unbelievable!
i) 2. ... Rxf5 3. e4 Bxe4 4. Re3 Re5† 5. Rxe4 Rxe4 6. Sxg7 Rh4 7. Sf5 draws.
ii) 4. ... hg 5. Rh5 Kg3 6. Kf6 Kf4 7. e3†.

No. 2775: E. Dobrescu. 1. g7 Rd1† 2. Kf2 Rd2† 3. Kg1 Rd1† 4. Kh2 Rh1† 5. Kg3 Rg1† 6. Kf2 Rxc7 7. d7 Rg2† 8. Kf1 Rd2 9. Sd5 Rd1†

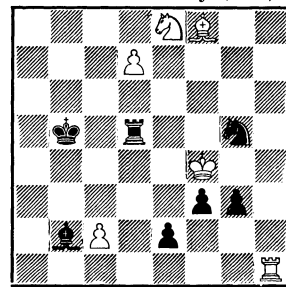
No. 2775 E. Dobrescu
3rd Prize,
II Rubinstein
Memorial Tourney (1972)



Win 5+6

10. Kf2 Rd2† 11. Kg1 Rd1† 12. Kh2 Rh1† 13. Kg3 Rg1† 14. Kf2 Rg8 15. aSc7† Kb7 16. Se8 Rg2† 17. Kf1 e3 18. Sd6† Ka6 19. Sxe3 Rg8 20. Se8 and wins.

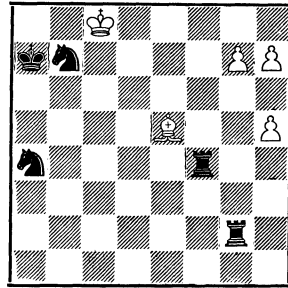
No. 2776 A. Maksimovskikh
and P. Perkonaja
4th Prize,
II Rubinstein
Memorial Tourney (1972)



Draw 6+7

No. 2776. A. Maksimovskikh and P. Perkonaja 1. Sc7† Kc6 2. Sxd5 g2 3. d8Q Se6† 4. Kg3 Be5† 5. Kf2 Pd4† 6. Se3 ghS† 7. Kxf3 f1S† 8. Ke2 Sxd8 9. Sf5 Bf2 10. Be7 Se6 11. Bh4 Sf4† 12. Kf1 Bxh4 13. Sxh4 Sxc2. Now begins a fascinating systematic manoeuvre ensuring that wK captures one bS, drawing. 14. Sg6 Sg3† 15. Kf2 fSh5 16. Sf4 Se4† 17. Kf3 hSf6 18. Sh5 Sg5† 19. Kf4 fSh7 20. Sf6 Se6† 21. Ke5 hSf8 22. Sh7, draw.

No. 2777 E. Pogosjants
5th Prize,
II Rubinstein
Memorial Tourney (1972)

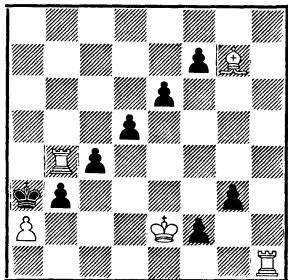


Win 5+5

No. 2777: E. Pogosjants. 1. Bb8† Ka8 2. g8Q fRg4 3. Qb3 Rg8† 4. Qxg8 Rxg8† 5. hgS. The nice point now appears that Q-promotion leads to a draw by perpetual check or stalemate (if wQ takes when bS checks on d5). 5. ... Sb6† 6. Kc7 Sd5† 7. Kc6 Sb4† 8. Kb5 Kxb8 9. Kxb4 Sd8 10. h6 Sf7 11. h7 Kc7 12. Kc5 Kd7 13. Kd5 Ke8 14. Sh6 Sh8 15. Ke6 Kf8 16. Kf6 Ke8 17. Kg7 Ke7 18. Sg4, with two lines amounting to the same thing: 18. ... Sf7 19. Se5 Sh8 20. Sg6†, or 18. ... Ke6 (e8) 19. Se5 Ke7 20. Sg6†, winning.

JRH: Final phase known from Chéron (1945), No. 1000 in Chéron II.

No. 2778 J. Fritz
1st Prize,
Gazeta Czestochowska, 1974
Award: 2. xii. 75



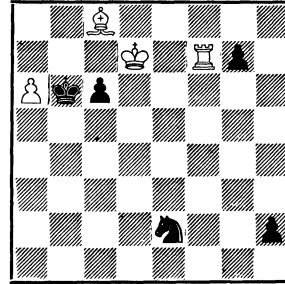
Black to Move, 5+8
White Wins

No. 2778: J. Fritz, 1. ... g2/i 2. Ra4† Kxa4 3. ab† Kb5 4. bc† Kc6 5. cd† Kd7 6. de† Ke7 (K8; Rh8†) 7. Bf8† Ke8 (Kd8; Rd1†) 8. ef† Kxf7 9. Rh7† Kg8 10. Rg7† Kxf8 11. Rxc2 wins.

i) 1. ... ba 2. Rb8, or even 2. Rh3, both of which are powerful threats.

Judge: S. Limbach, the columnist of this Polish newspaper.

No. 2779 P. Perkonaja
2nd Prize,
Gazeta Czestochowska, 1974



Win 4+5

No. 2779: P. Perkonaja. 1. Rf1/i Sg1/ii 2. Rb1† Ka7 3. Rb7† Ka8 4. Kc7 h1Q 5. Kb6/iii c5/iv 6. Re7 Qh6† 7. Re6 wins, wR stopping any check on e3.

i) 1. a7? Kxa7 2. Kxc6† Kb8 3. Rf1 Sg3 draw.

ii) 1. ... Sg3 2. Rb1† Ka7 3. Rb7† Ka8 4. Kc7 h1Q 5. Rb8† Ka7 6. Bb7, and bS prevents a check on the h2-b8 diagonal!

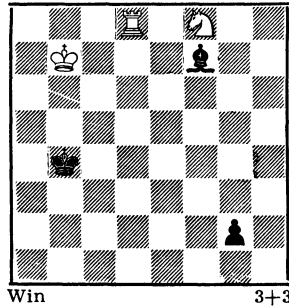
iii) 5. Rb8†? Ka7 6. Ra8† Kxa8 7. Kb6 c5 Note bSg1 echo-blocking bQ check.

iv) 5. ... S- 6. Ra7† Kb8 7. Ra8† Kxa8 8. Bb7† Kb8 9. a7 mate.

The 5 Hon. Mentions and 8 Commendeds were identified in the award merely by their original serial diagram numbers, with one number omitted...

JRH found no anticipations for these two.

No. 2780 O. J. Carlsson
and J. Mugnos
(ix-vi. 74)
Thèmes-64, iv-vi. 74



No. 2780: O. J. Carlsson and J. Mugnos. 1. Rd1/i Bc4 2. Rg1 Kc3/ii 3. Sg6 Bd5† 4. Kc7 Kd3 (d2) 5. Sf4†/iii Ke3 6. Sh3 Kf3 7. Rc1/iv Kg3 8. Sg1/v Kf2 9. Kd6 Ec4 10. Ke5 Bf1 11. Sh3† Kg3 12. Rc3† Kh2 13. Kf4 g1Q 14. Sxg1 Kxg1 15. Kg3 with a standard win.

i) 1. Rd4†? Kc3 2. Rg4 Bd5† 3. Kc7 Kd3 4. Sh7 Ke3 5. Sg5 Bf3 (Kf2? Sh3†) 6. Rg3 Kf4 7. Rxf3† Kg4 draw, or in this, 4. Sg6 Ke3 5. Kd6 Bf3 6. Rg5 Kf2 7. Sf4 g1S draw.

ii) 2. ... Bd5† 3. Kc7 Kc3 4. Kd6 Kd4 5. Re1 Bc4 6. Sg6 Bf1 7. Sh4 Kd3 8. Sf3 Be2 9. Sg1 Bg4 10. Ke7 Kd2 11. Re5. 2. ... Kc5 3. Kc7 Bd5 4. Sg6 Kd4 5. Re1 Kd3 6. Sf4† Kd2 7. Ra1 Ke3 8. Sxd5†.

iii) 5. Kd6? Ke3 6. Ra1 Pe4 7. Ra3† Bd3.

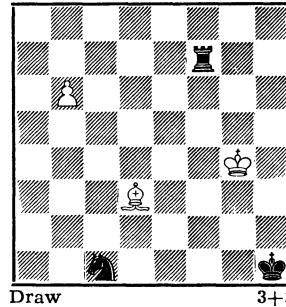
iv) 7. Ra1? Kg3 8. Ra3† Kh2 9. Sf4 Be6. 7. Rd1? Be6 8. Rd3† Ke2 9. Sf4† Kf2 10. Rd2† Ke3.

v) 8. Rc3†? Kh2 9. Kd6 Bb7 10. Sf4 g1S draw.

No. 2781: J. Mugnos and O. J. Carlsson. The 8 honoured studies are all that remain of the 17 originals, after solvers and judge, P. Perkonoja, had finished. "Interesting struggle between advanced wP, protected by wB, and bR†bS. The artistic value lies in the 2 paths traced by wK, f5 - e6 - d6 - c6 in the main line, and g5 - f6 - e7 - d8 after 2. ... Se2. There is a

plus in pretty traps like 2. Be4†?, but a minus in the tame conclusion". 1. b7/i Rf8 2. Bf5 Rb8 3. Pe4†/ii Kg1 4. Kf5/iii Sb3 5. Ke6/iv Sc5† 6. Kd6 Sa6 7. Kc6/v Rh8/vi 8. Kb6 Sb8 9. Kc7 Kf2 10. Bf5 Ke3 11. Bc8 Sa6† 12. Kb6 Rh6† 13. Ka7 draw.

No. 2781 J. Mugnos
and O. J. Carlsson
(iii. 74)
1st Prize,
Thèmes-64, 1974
Award: i-iii. 76



i) 1. Be4†? Kg1 2. b7 Rf8 3. Bf5 Rb8 4. Bc8 (e4) Sb3.

ii) 3. Kf4? Kg1 4. Be4 (Bc8, Sd3;) 4. ... Sb3 5. Ke5 Rd8 6. Ke6 Sc5† 7. Ke7 Rd7† 8. Ke8 Rg7 9. Kf8 Rc7 and 10. ... Sxb7. 3. Bc8? Sd3 (b3) 4. Kf5 Sc5.

iii) 4. Kf4? Sb3 5. Ke5 Rd8 (Sc5? Kd6) 6. Bf5 (Ke6, Sc5†;) 6. ... Sc5 7. Bc8 Sa6 8. Ke6 Sb8 9. Ke7 Rd2 or Sc6†.

iv) Put not 5. Ke5? Rd8.

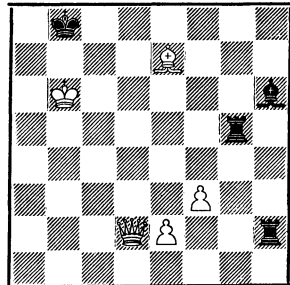
v) 7. Bd3? Rd8† 8. Kc6 Rxd3 9. Kb6 Ra3.

vi) Or 7. ... Rf8 8. Kb6 Rf6† 9. Ka7 Sc5 10. Bd3 (b8Q? Ra6 mate) 10. ... Rf7 11. Ba6 Rf6 12. Bc4 draw.

No. 2782: D. Gurgenidze. "Compared with the previous study, the play is more trenchant. The dangerous B1 battery fires 3 times, but W is on the alert to make sacrifices until wK reaches shelter on c2". 1. ... Rb5† (Rg6†; Bd6†) 2. Kxb5 Rh5†/i 3. Bg5 Rxc5†/ii 4. Ka4 (Kb4? Rb5†) 4. ... Rg4† 5. f4

Rxf4†/iii 6. Kb3 Rf3† 7. e3 Rxe3†/
iv 8. Kc2 wins/v.

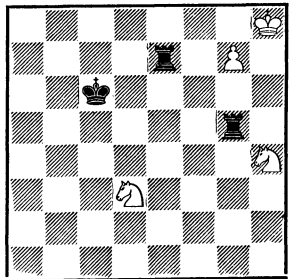
No. 2782 D. Gurgenzidze
2nd Prize,
Thèmes-64, 1974



Black to Move 5+4
White Wins

- i) 2. ... Bxd2 3. Bd6† and 4. Bxh2.
ii) 3. ... Bxg5 4. Qd6† and 5. Qg6.
iii) 5. ... Bxf4 6. Qd8† and 7. Qd7†.
iv) 7. ... Bxe3 8. Qd6† Ka7 9. Qc7†
and 10. Qc6†.
v) For instance, 8. ... Kc8 9. Qd6
Re2† 10. Kb3 Ed2 11. Qa6†, or 8.
... Rh3 (e6) 9. Qd8† and 10. Qd7†,
or 8. ... Bg5 9. Qd6† Ka8 10. Qc6†
Kb8 11. Qb5†.

No. 2783 J. Roche
(xii. 74)
Thèmes-64, 1974
1 H.M.,



Draw 4+3

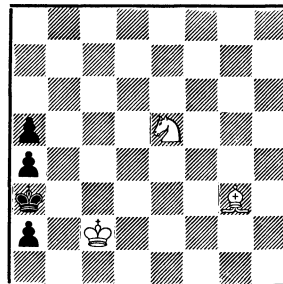
No. 2783: J. Roche. "Amusing,
though the solution is brief. A
'draughts' theme, W sacrificing 3S
(!) for stalemate." 1. Sg6 Rxc6/i

2. g8S Re8 3. Se5† Rxe5 4. Se7†
Rxe7 stalemate.

i) 1. ... Rh5† 2. Kg8 Ra7 3. Se7†
Rxe7 4. Kf8. 1. ... Ra7 2. dSf4 Rg1
3. Kg8 Rb1 4. Se7†.

No. 2784 G. N. Zakhodyakin
(ix. 74)

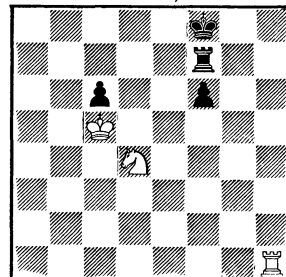
2 H.M.,
Thèmes-64, 1974
To the memory of
V. Halberstadt



Win 3+4

No. 2784: G. N. Zakhodyakin. "A
pretty conceit, B1 promoting to S
to avoid mate, but then W can
capture it." 1. Sc4† Kb4 2. Sa3
a1S†/i 3. Kb2 Sb3 4. Bd6† Sc5 5.
Ka2 wins, but not 5. Bf8 (e7)?
stalemate.
i) 2. ... a1Q, or 2. ... Kxa3 3. Bd6
is mate.

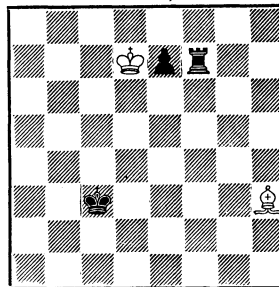
No. 2785 B. G. Olymplev
(iii. 74)
3 H.M.,
Thèmes-64, 1974



Win 3+4

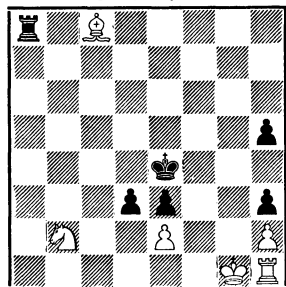
No. 2785: B. G. Olympiev. "Pretty mating combination, even if its originality is in question." 1. Sf5 Rd7/i 2. Rh8† Kf7 3. Rh7† Ke8 4. Sd6† Kd8 5. Rh8† Ke7 (c7) 6. Re8 (c8) mate.
 i) 1. ... Ke8 2. Sd6†, or 1. ... Kg8 2. Sh6†.
 JRH: Cf. Kuznetsov and Sakharov (1959), U14 in EG38.

No. 2787 G. Nadareishvili
 (xii. 74)
 Commended,
 Thèmes-64, 1974



Draw 2+3

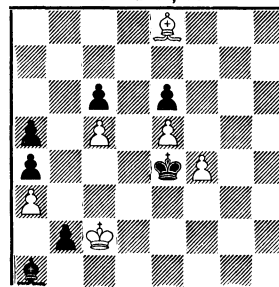
No. 2786 H. Gill
 Commended,
 Thèmes-64, 1974



Draw 6+6

No. 2786: H. Gill. The composer is French. "Stalemate with pinned wB and blocked wR. A pity that the introduction is not the best possible. In particular wR's initial square is pitiable." 1. Bb7†/i Kd4 2. Bxa8 de 3. Sd3 Kxd3 4. Bg2 e1Q†/ii 5. Bf1† K- stalemate.
 i) 1. ed†? Kd4 2. Bxh3 Ra1† 3. Bf1 e2 4. Kf2 e1Q, or in this, 3. Kg2 Rxh1 4. Kf3 Rxh2 1. Bxh3? de 2. Kg2 Rg8†.
 ii) 4. ... e1R† 5. Bf1† e2 6. Kf2. 4. ... hg 5. Kxg2 Kd2 6. Kf3.

No. 2788 J. Mugnos
 (ix. 74)
 Commended,
 Thèmes-64, 1974



Win 6+7

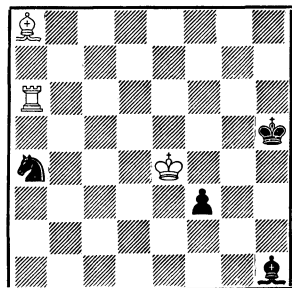
No. 2788: J. Mugnos. "Interesting duel between wB and bR. Placing would have been higher had the author not already handled the theme -- see *L'Italia Scacchistica* 1st Prize, 1954." 1. Kb1/i Kd4/ii 2. Bd7/iii Ke5 3. Bc8 Ke4 4. Bb7 Kd4 (d5) 5. Ba6 Ke4/iv 6. Bb5 Kd4 7. Bxa4 Kd5 8. Bd1 Ke4 9. Pf3† Kd4 10. Be2 Ke4 11. Kb5 Kd4 (d5) 12. Ba6 Ke4 13. Bb7 Kd5/v 14. Bc8 Ke4 15. Bd7 Kd5 16. a4 and wins (Zugzwang), for example 16. ... Kxc5 17. Bxe6, or 16. ... Ke4 (d4) 17. Bxc6†.
 i) Bxc6†? Kd4 2. Kb1 (Bd7, Kxc5; Bxe6, b1Q†) 2. ... Kxc5 3. Bb7 Kd4 4. Bg2 Kc5 5. Bf3 Kd4 6. Bb7 Kc5 7. Bc8 Kd5 8. Bd7 Ke4.
 ii) 1. ... Kd5 2. Bd7 wins, (reciprocal) Zugzwang.

No. 2787: G. Nadareishvili. "A theoretical novelty in the ending wB vs. bRbP." 1. Ke8/i Rh7 (Rf3; Be6) 2. Bf5 Rh5 3. Be6 Rh7 4. Bf5 Rh5/ii 5. Be6.
 i) 1. Ke6? Rg7 2. Bf5 Rg5 3. Be4 Rd4. 1. Be6? Rg7 2. Ke8 Kd4 3. Kf8 Ke5.
 ii) 4. ... Rg7 5. Kf8 Rg5 6. Be6.

iii) And not 2. Bxc6? Kxc5.
 iv) 5. ... Kxc5 6. Bc4 Kxc4 7. f5.
 5. ... Kd5 6. Bf1 (d3) Ke4 7. Bb5.
 v) 13. ... Kd4 14. Bc8 Kd5 15. Bd7
 a4 16. Bc3 Ke4 17. Eb7 Kd5 18. Ba6
 Kd4 19. Bb5 Kd5 20. Bxa4.
 JRH: Cf. Mugnos, in FIDE (1957).
 I cannot trace the 1954 study.

No. 2789 V. Yakimchik
 (ix. 74)

1st Prize,
 64, 1974
 Award: ii. 76



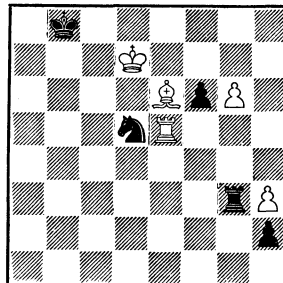
Win 3+4

No. 2789: V. Yakimchik. The judge, L. A. Mitrofanov, comments on the richness of idea, combination and manoeuvre of the 27 entries.
 1. Kf4/i Sc5/ii 2. Ra1 Bg2 3. Ra5 Kh4/iii 4. Rxc5 f2 5. Bxg2 f1Q† 6. Bf3 for 7. Rh5 mate.
 i) 1. Ke3? f2 2. Kxf2 Sc5 3. Ra5 Bxa8.
 ii) 1. ... f2 2. Bxh1 f1Q† 3. Bf3† Qxf3† 4. Kxf3 and bS will be lost.
 iii) A defence which becomes apparent only on W's non-capturing 6th move.

No. 2790: S. Belokon. wR is en prise. 1. Re1 Rg1 2. g7 Rxc7† 3. Kd6 Rg1/i 4. Re2 h1Q 5. Bxd5 Qxh3/ii 6. Rb2† Ka7 7. Ra2† Kb6 8. Rb2† Ka5 9. Ra2† Kb4 10. Rb2† Kc3 11. Rb3†.
 i) 3. ... Sf4 4. Bg4 f5 5. Bxf5 Rg1 6. Re8† Ka7 7. Be4 Sg2 8. Kc5 Rcl† 9. Kb5 Rb1† 10. Ka5.

No. 2790 S. Belokon
 (ix. 74)

2nd Prize,
 64, 1974
 correction

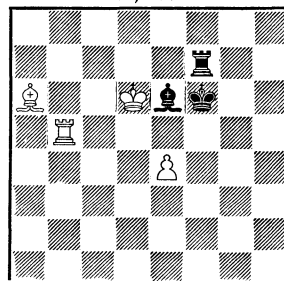


Draw 5+5

ii) Echo variation: 5. ... Rd1 6. Re8† Ka7 7. Ra8† Kb6 8. Rb8† Ka5 9. Ra8† Kb4 10. Rb8† Kc3 11. Rc8†, and if 11. ... Kd2 12. Bxh1.

No. 2791 F. S. Aitov
 (iii. 74)

3rd Prize,
 64, 1974

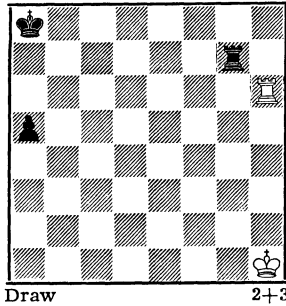


Win 4+3

No. 2791: F. Aitov. 1. e5† Kf5 2. Bc8 Bxc8 3. e6† Kg6 4. Rg6† Kf6 5. Rf5† Kxf5 6. ef wins.

No. 2792: G. A. Nadareishvili. 1. Rh5 a4/i 2. Rh8† Kb7 3. Rh4 a3 4. Rh3/ii a2 5. Ra3 draw.
 i) 1. ... Ra7 2. Kg2 a4 3. Rh1 a3 4. Ra1 a2 5. Kf2 Kb7 6. Ke2 Kb6 7. Kd2 Kd5 8. Kc2 Kb4 9. Kb2.
 ii) 4. Ra4? Rg3 5. Kh2 Rb3 6. Kf2 Kb5.

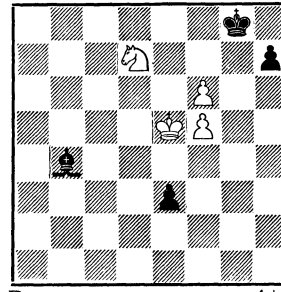
No. 2792 G. A. Nadareishvili
1 H.M.,
64, 1974



Draw 2+3

JRH: Combines the ideas of Chéron (1944) I (No. 273) and Przepiorcka (1926), No. 898 in '1234'.

No. 2794 V. Anufriev
3 H.M.,
(i. 74)
64, 1974

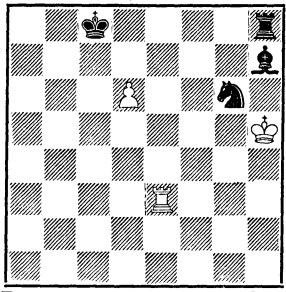


Draw 4+4

perpetual check or 6. ... Bxh6 stalemate.

i) 1. ... Kxf7 2. Kf4 and 3. Se5. 1. ... Kg7 2. f6† Kh6 3. Kd4 e2 4. Sc5 and bB is blocked off from f8.

No. 2793 N. Kralin
2 H.M.,
64, 1974
(v. 74)

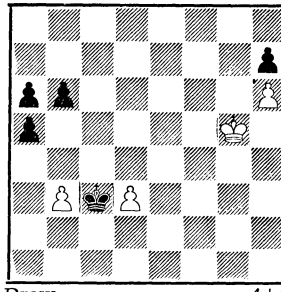


Draw 3+4

No. 2793: N. Kralin. 1. Kh6 Sf8 2. Kg7 Rg8† 3. Kf7 Sg6 4. Rh3 Sh8†/i 5. Ke7 Rg7† 6. Ke8 Bg6† 7. Kf8 Rf7† 8. Kg8.
i) Stalemate is the result of 4. ... Se5† 5. Kf6 Sg4† 6. Kf7 Se5† 7. Kf6 Sd7† 8. Kf7 Rf8† 9. Ke7 Bf5 10. Rc3† Kb8 11. Rb3† Ka8 12. Ra3† Kb7 13. Ra7† Kxa7.

No. 2794: V. Anufriev. 1. f7† Kh8/i 2. Kf6 e2 3. Se5 e1Q 4. f8Q† Bxf8 5. Sf7† Kg8 6. Sh6† and either

No. 2795 L. Iskra
4 H.M.,
64, 1974
(ii. 74)



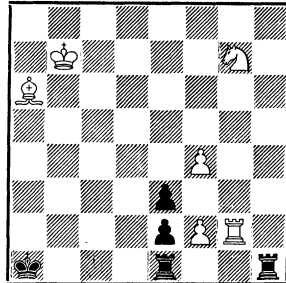
Draw 4+5

No. 2795: L. Iskra. 1. d4/i Kxd4/ii 2. Kf6 Kd5 3. Kg7 Ke6 4. Kxh7 Kf7 5. b4/iii a4 6. b5 a3 7. ba a2 8. a7 a1Q 9. a8Q Qxa8 stalemate.
i) 1. Kf6? Kxb3 2. Kg7 a4.
ii) 1. ... Kxb3 2. d5 a4 3. d6 a3 4. d7 a2 5. d8Q a1Q 6. Qxb6† Kc2 7. Qc7† and 8. Qxh7.
iii) 5. Kh8? Kg6 6. h7 Kf7 7. b4 a4 8. b5 a3 9. ba a2 10. a7 a1Q mate.

JRH: Cf. Gommers (1966), No. 727 in EG14.

No. 2796 V. Spiridonov
(i. 74)

5 H.M.,
64, 1974

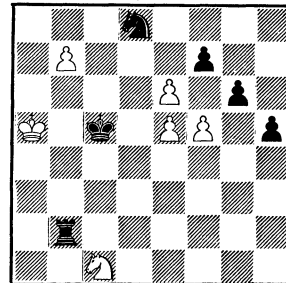


Draw 6+5

No. 2796: V. Spiridonov. 1. Ka8 hRg1 2. Rxg1 ef 3. Rh1 Rxl 4. Be2 Rh8† 5. Kb7 Rh7 6. Kc6 Rxc7 7. Kd5 Rf7 8. Ke4.

No. 2798 A. Studenetsky
(vii. 74)

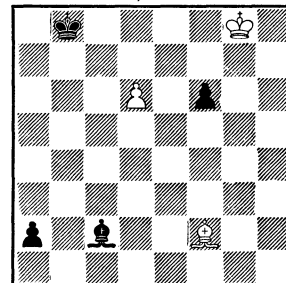
2 Comm.,
64, 1974



Win 6+6

No. 2799 A. G. Kopnin
(iii. 74)

3 Comm.,
64, 1974

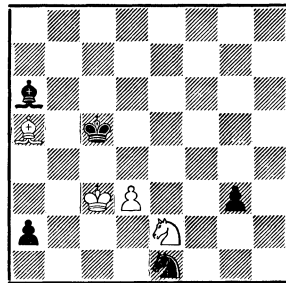


Draw 3+4

No. 2799: A. G. Kopnin. 1. d7 Kc7 2. Bh4 a1Q 3. d8Q† Kxd8 4. Bxf6† Qxf6 stalemate, and if 2. ... a1B 3. Kf7 Kxd7 4. Bxf6.

No. 2797 V. Israelov
(xi. 74)

1 Comm.,
64, 1974



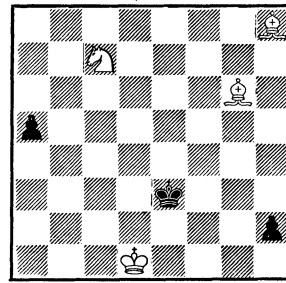
Draw 4+5

No. 2797: V. Israelov. 1. Kb2 Sxd3† 2. Kxa2 Sc1† 3. Sxc1 Bc4† 4. Ka1 g2 5. Be1 g1Q 6. Bf2† Qxf2 7. Sd3† Bxd3 stalemate.
RH: Cf. Nos. 787 (Kubbel, 1922) and 788 in '2500'.

No. 2798: A. Studenetsky. 1. Sd3† Kc6 2. Sb4† Rxb4 3. Kxb4 Kxb7 4. ef Sxf7 5. e6 Sd8 6. e7 Sc6† 7. Ka3 Sxe7 8. f6 Kc7 9. f7.
RH: Similar promotion in Gunst, No. 16 in '111'.

No. 2800 A. Maksimovskikh
(viii. 74)

4 Comm.,
64, 1974



Win 4+3

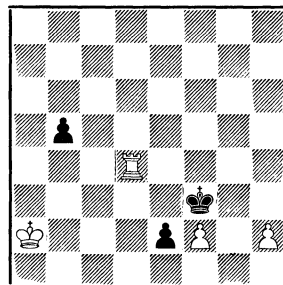
No. 2800: A. Maksimovskikh. From an article about a well-known Troitzky mate. 1. Sd5† Kf3 2. Bh5† Ke4/i 3. Sc3† Ke3 4. Bd4† Kxd4 5. Se2† Ke3 6. Sg3 Kf2 7. Sh1 Kg2 8. Ke2/ii Kxh1 9. Kf1 (f2) a4 10. Bf3 mate.

i) 2. ... Kg2 3. Ke3† Kf2 4. Sg4†. 2. ... Kf2 3. Bd4† Kg2 4. Se3†. But now B1 is prepared for 3. Sf6†? Kf4 4. Sd5† Ke4 5. Sc3† Ke3 6. Sd5† Ke4.

ii) 8. Ke1? a4 9. Ke2 a3.

JRH: Well known mate, see Kaila (1934), No. 34 in '111'.

No. 2801 E. Asaba
(x. 74)
5 Comm.,
64, 1974



Win 4+3

No. 2801: E. Asaba. 1. Rd3† Kxf2 2. Rd2 Kf3 3. Rxe2/i Kxe2 4. h4 Kd3/ii 5. h5 Kc2 6. Ka3/iii Kc3 7. h6 b4† 8. Ka4 b3 9. h7 b2 10. h8Q†.

i) 3. Rd3†? Kf4 4. Rd4† Kf5 5. Rd5† Ke6.

ii) 'Réti' manoeuvre, combined with...

iii) 'Duras' (and others) decoy manoeuvre, luring bK into check when hP promotes.

JRH: Variant on well trodden path, such as Kuryatnikov (1972), No. 2079 in EG36.

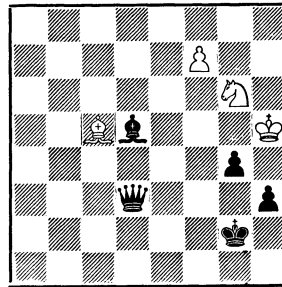
No. 2802: A. P. Kazantsev. 1. f8Q Qd2/i 2. Sh4† Kh2 3. Qf1 Bg2 4. Sf3† gf/ii 5. Qg1† Kg3 6. Qf2† Qxf2 7. Bd6 mate.

No. 2802 A. P. Kazantsev
(iv. 74)

Special Prize,

64, 1974

Dedicated to the memory of
B. A. Sakharov



Win 4+5

i) 1. ... Qc2 2. Sh4† Kh2 3. Qf4† g3 4. Bd6 Qh7† 5. Kg5 Qg7† 6. Sg6 Qc3 7. Qf2† wins.

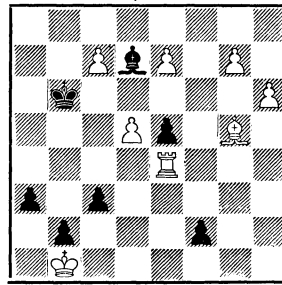
ii) 4. ... Kg3 5. Sxd2 Bxf1 6. Sxf1† Kf3 7. Kh4 Kg2 8. Se3†.

The special prizes were awarded for reworkings and developments of known ideas.

No. 2803 A. Zlatanov
(ix. 74)

Special Prize,

64, 1974

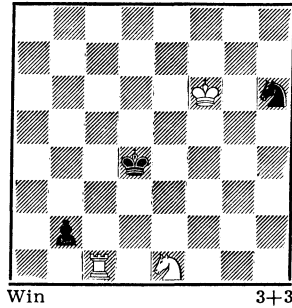


Win 8+7

No. 2803: A. Zlatanov (Bulgaria). 1. Be3† Ka5 2. Bxf2 Bf5 3. Bb6† Kxb6 4. c8S† Kc5 5. Sd6 Kxd6 6. e8S† Ke7 7. d6†/i Kf7 8. g8Q† Kxg8 9. Sf6† Kf7 10. d7 Be6 11. d8S† and 12. Sxe6.

i) 7. g8S†? Kxe8 8. Sf6† Kf7 9. h7 Kg7 10. d6 Be6 11. Rg4† Kf7 12. h8S† Kxf6 13. Rg6† Kf5 14. Rxe6 Kxe6 draw.

No. 2804 Y. V. Bazlov
=1/2 Prize,
New Statesman, 1975
Award: 3.ix.76

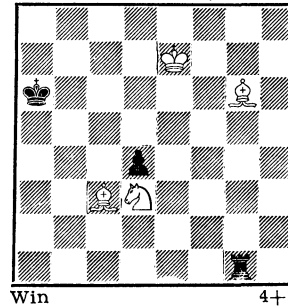


Win 3+3

No. 2804: Y. V. Bazlov (USSR).
1. Sf3†/i Ke4/ii 2. Rc3 Sg4†/iii 3. Ke6/iv b1S 4. Rb3 Kf4/v 5. Sg1 Sd2 6. Rd3 Se4/vi 7. Sh3 mate.
i) 1. Rb1? Kc3 2. Ke6 Sg4 3. Kd5 Se3† 4. Ke4 Sc4 draw.
ii) 1. ... Ke3 2. Rc3† Kf2 3. Sd2 Ke2 4. Sb1. 1. ... Kd3 2. Se5† Kd2 3. Rg1 Sg8† 4. Ke6 Kc3 5. Rg3† Kc2 6. Sc4.
iii) 2. ... b1S 3. Sg5† Kd4 4. Rg3 Sc3 (Sd2; Rg1) 5. Sf3† Kd5 6. Sd2 wins, for example: 6. ... Kd4 7. Sb3† Kc4 8. Sa5† Kb4 (d4) 9. Sc6† Kc4 10. Se5† Kb4 11. Rg6 Sd5 12. Kg5 Sf5 13. Sc6†, or in this a winning alternative is 11. Rd3 Sg8† 12. Kf7 Sh6 13. Kg6 Sg8 14. Sc6† Kc4 15. Rd8 Kc5 16. Rxg8 Kxc6 17. Rc8†. If 3. ... Kf4, then 4. Rc4† Kg3 5. Se4† Kf3 6. Kg6 Sg4 7. Rb4 Sa3 8. Sg5† Kg3 9. Rb3†.
iv) 3. Kg5† b1S 4. Rb3 Se3 draw.
v) 4. ... Sf2 5. Sg5† Kf4 6. Rf3† Kxg5 7. Rxf2 Kg4 8. Ke5 Sc3 9. Rd2.
vi) 6. ... Sb1 7. Rd4† Kg5 8. Sf3† Kh5 9. Rd3 and 10. Rb3, while if 7. ... Kg3 8. Rd1 Sc3 9. Rd3† Kg2 10. Rxc3 Kxg1 11. Rg3†.
“The judges agreed unanimously that these 2 entries (Nos. 2804 and 2805) stood ahead of the field. Both are miniatures with inspired ideas and faultless construction. No. 2804 ends with an ideal mate not previously shown. In No. 2805 one variation echoes another about the axis of a long diagonal; the

play, ranging across the board, shows a remarkable ‘double-fork’ defence of the minor pieces.”

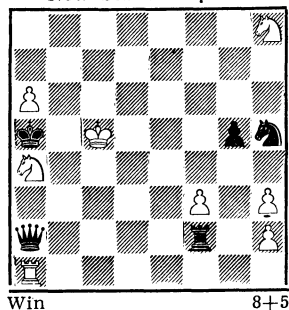
No. 2805 Y. V. Bazlov
=1/2 Prize,
New Statesman, 1975



Win 4+3

No. 2805: R. V. Bazlov (USSR).
1. Sb4† Ka5 (Kb5; Bd3†) 2. Sc6† Ka4/i 3. Bc2† Kb5 4. Sxd4†/ii Kc4 5. Bb2/and now:
5. ... Rg7† 6. Kd6 Rb7 7. Ba1 Ra7 8. Bb3†/iv Kd3 9. Sc2 Rb7 10. Se1† Ke2 11. Sf3/v Ra7/vi 12. Sg1†.
5. ... Rg2 6. Ba1 Rg1 7. Sb3 Rg2 8. Sa5† Kb5 9. Sc6 (Sb3? Kc4) 9. ... Rg1 10. Sa7†.
i) 2. ... Kb5 3. Sxd4† Kc4 4. Bf7† Kxc3 5. Se2†.
ii) 4. Sa7†? Kc4 (c5) 5. B- Rg7†. 4. Bxd4? Rc1 5. Be3 Rxc2 6. Sd4† Kc4 7. Sxc2 Kd3.
iii) 5. Bf5? Rg7† and 6. ... Kxc3. 5. Se2† Rg2.
iv) 8. Sb3? Ra3 9. Sd2 Kb4 10. B-Ra2.
v) 11. Sc2? Kd3 12. Ba4 Ra7 13. Bb3 Rb7 14. Sd4 Ra7 15. Bb2 Rb7 16. Bc2† Kc4 17. Ba1 Ra7 18. Bb3† Kd3 19. Sc2 Rb7 20. Se1† Ke2.
vi) 11. ... Kxf3 12. Bd5†. 11. ... Rxb3 12. Sd4†.
Note: The above analysis is, of course, the composer's. David Hooper suggests an alternative presentation of the echo, by diverging after an extra move of the main line, namely 5. Bb2 Rg2 6. Ba1 and now 6. ... Rg1 or 6. ... Rg7†.

Nr. 2806 H. Osadnik
3rd Prize,
New Statesman, 1975

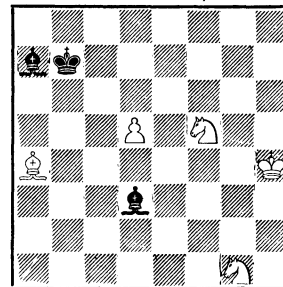


Win 8+5

No. 2806: H. Osadnik (Poland).
1. a7 Rc2† 2. Sc3 Rxc3† 3. Kc6/i Rd3† 4. Ke7 Re3† 5. Kf8 Rxf3† 6. Ke7 Re3† 7. Kd8/ii Rd3† 8. Kc7 Rc3† 9. Kd6 Rd3† 10. Kc5 Rc3† 11. Kd4 Rc4† 12. Ke3/iii Rc3† 13. Ke4 Rc4†/iv 14. Kf3 g4† 15. Ke3/v Rc3† 16. Ke4 Rc4† 17. Kf5/vi Sg7†/vii 18. Kg5 Re5† 19. Kh4/viii Sf5† 20. Kxg4 Sh6† 21. Kf3 Rc3† 22. Ke4 Rc4† 23. Kd5 Rd4† 24. Ke5 Rd5† 25. Ke6 Re5† 26. Kd7 Rd5† 27. Kc6 Qxa1 28. a8Q† Kb4 29. Qxa1 wins.
i) 3. Kd4? Rc4† 4. Ke3 Rc3† 5. Ke4 Rc4† 6. Kf5 Rc5† 7. Kg4 Sf6† 8. Kg3 Sh5†.
ii) 7. Kd6? Re6† 8. Kc5 Re5† 9. Kd6 Re6† 10. Kd7 Qxa1.
iii) 12. Kd3? Sf4† 13. Ke3 Sg2† 14. Kf3 Sh4† 15. Kg3 Sf5†, 12. Kd5? Sf6† 13. Kd6 Rd4† 14. Ke5 Sd7† or ... Rd5†.
iv) 13. ... Sf6† 14. Kf5 Rc5† 15. Kg6.
v) 15. hg? Rc3† 16. Ke4 Rc4† 17. Kf5 Rc5† 18. Kg6 Sf4† 19. Kh7 Pc7† 20. Kh6 Rc6† and 21 ... Qxa1.
vi) 17. Kd5? Rd4† 18. Ke5 Rd5† 19. Ke6 (Ke4, Re5†) 19. ... Sg7† 20. Ke7 Sf5†.
vii) 17. ... Rc5† 18. Kxg4 Sf6† 19. Kf3 Rc3† 20. Kf4 Rc4† 21. Kf5 Rc5† 22. Kg6.
viii) 19. Kxg4? Rc4† 20. Kf3 Rc3† 21. Ke4 Rc4† 22. Kd5 Rd4† 23. Ke5 Rd5† 24. Ke4 Rd4† 25. Ke3 Sf5† 26. Kf3 Sh4† 27. Kg3 Sf5†.
“A duel between bR and wK. wK moves on a charted course preparing flight-squares for future use,

and escaping the checks after 25 moves. A fine composing achievement.”

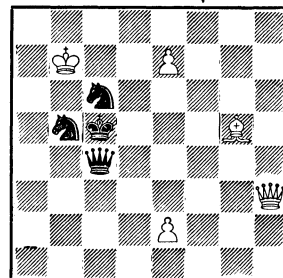
No. 2807 S. A. da Silva
4th Prize,
New Statesman, 1975



Win 5+3

No. 2807: S. A. da Silva (Brazil).
1. Sd6† Kc7 2. Se8† Kd8 3. Sh3 Bc4 4. Sf4/i Bb8/ii 5. d6 Bf7 6. Bb5 Bxe8 7. Se6† Kc8 8. d7† Bxd7 9. Ba6 mate.
i) 4. d6? Be6 5. Sc7 (g7) Bd7.
ii) 4. ... Be3 5. Sd6 B (c4) - 6. Se6† Ke7 7. Sf5†.
„An original and charming model mate. A study destined for the anthologists.”

No. 2808 G. M. Kasparyan
5th Prize,
New Statesman, 1975



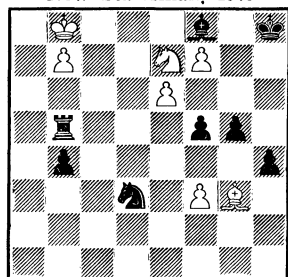
Win 5+4

No. 2808: G. M. Kasparyan. 1. Qe3†/i Kb4/ii 2. Qd2† Kc5/iii 3. Be3† cSd4 4. Bxd4† Sxd4 5. Qg5†/iv Kd6/v 6. e8S†/vi Kd7/vii 7. Sf6† Ke7/viii 8. Sd5†/ix Ke6/x 9. Qe7† Kxd5 (Kf5; Se3†) 10. e4 mate.

i) 1. Qf5+? Kb4 2. Qb1+ Kc5 3. Be3+ cSd4 =. 1. Be3+? Kb4 2. Bd2+ Ka4 draw.
 ii) 1. ... cSd4 2. Qe5+ Qd5+ (Kb4; e8Q) 3. Qxd5+ Kxd5 4. e4+ Kc4 5. Bf4. 1. ... bSd4 2. Qe5+ Kb4 3. Bd2+ K- 4. e8Q. 1. ... Qd4 2. Qc1+, but not 2. Qxd4+? cSxd4 3. Bf4 Sf5.
 iii) 2. ... Ka4 3. e8Q. 2. ... Kb3 3. e8Q Sa5+ 4. Qb6. 2. ... Qc3 3. Qxc3+ Kxc3 4. Kxc6.
 iv) 5. Qa5+? Qb5+ 6. Qxb5+ Sxb5 7. Kc8 Sd6+ 8. Kd7 Kd5 9. e3 Se4 draw. 5. e8Q? Qd5+ 6. Kb8 Qd6+ 7. Kc8 Qa6+ 8. Kd8 Qd6+ 9. Qd7 Sc6+ 10. Ke8 Qb8+ 11. Kf7 Se5+.
 v) 5. ... Kb4 6. e8Q.
 vi) 6. e8Q? Qb4+ 7. Kc8 Qc4+ 8. Kb8 Qb4+.
 vii) 6. ... Ke6 7. Qg8+.
 viii) 7. ... Kd8 8. Sd5+ K- 9. Qe7 mate. 7. ... Kd6 8. Se4+ Kd7 9. Qg7+ Kd8 10. Qf8+.
 ix) 8. Qg7+? Kd6/xi 9. Se4+ Kd5 10. Qf7+ Se6. 8. Se4+? Kf8.
 x) 8. ... Kf7 9. Qf6+ Kg8 10. Se7+ Kh7 11. Qg6+ Kh8 12. Qh6 mate.
 xi) 8. ... Qf7? 9. Sd5+ Ke6+ 10. Sc7+ Ke7 11. Qxd4.

"An ideal mate against bK in the centre. bQ only stands and waits, although she serves in the variations."

No. 2809 S. T. Sahasrabudhe
6th Prize,
New Statesman, 1975



No. 2809: S. T. Sahasrabudhe (India). 1. Sg6+/i Kg7 2. Sxf8 Rxb7+ /ii 3. Kxb7 (K-? Rxf7;) 3. ... Sc5+ 4. Kc6/iii Sxe6/iv 5. Sxe6+ Kxf7 6. Sxg5+ Kg6 7. Bxh4 b3 8. f4 b2 9. Sf3 b1Q 10. Se5+ Kg7 (h7) (Kh5 (h7); Bg5 (+) =) 11. Kd7 draw/

xiii, but not 11. Bg5? Qd1 wins/xiv.

i) 1. Bd6? Kg7 2. Kc8/v Rxb7/vi 3. Kxb7 Kf6/vii 4. Sxf5 Kxe6/viii 5. Bxf8 Kxf7 wins.

ii) 2. ... Sc5 3. Be5+/ix Kh6 4. Kc8/x Rxb7 5. Bc7 Kg7 6. e7 Rxc7+ (Kxf7; Kd8) 7. Kxc7/xi Kxf7 8. Kd8 Sb7+ 9. Kd7 Sc5+ 10. Kd8 Sb7+ 11. Kd7 draw.

iii) 4. Kc7 (c8)? loses to 4. ... hg. iv) 4. ... hg 5. Kxc5 Kxf8/xii 6. Kd6 g2 7. Kd7 g1Q 8. e7+ Kxf7 9. e8Q+ draws by perpetual check.

v) 2. Sc8 Rxb7+ 3. Kxb7 Bxd6 4. Sxd6 Sc5+ and 5. ... Sxe6.

vi) 2. ... Kf6? Sd5+. 2. ... b3 (Sf4)? 3. Sxf5+ Kf6 4. e7 Bxe7 5. Bxe7+ Kxf7 6. Sd6+. 2. ... h3? 3. Sxf5+ draws.

vii) 3. ... Sf4? 4. Sxf5+ Kf6 5. Bxf8 draws.

viii) 4. ... Bxd6? 5. Sxd6 Ke7 6. Kc8 Sc5.

ix) 3. Bd6? Sxb7 4. Kc7 Sxd6 5. Kxd6 Kxf8.

x) Interchangeable with 5. Ec7, but if after the latter 5. ... Kg7 5.

Be5+ Kh6 6. Bc7 Kg7 7. Be5+ draws. 4. Bd6 (Sd7)? Rxb7+ 5. Kc8 Sxe6 6. Kxb7 Sxf8 7. Bxf8+ Kg6 8. Bb3 Kxf7. 4. Bd4? Rxb7+ 5. Kc8 Sxe6 6. Kxb7 Sxf8.

xi) 7. Kd8 also draws, 7. ... Sb7+ 8. Kxc7 Kxf7 9. Kd7 Sc5+ 10. Kd8 Sb7+ 11. Kd7.

xii) 5. ... g2 6. Sd7 g1Q+ 7. Kd6 Q+ 8. Ke7 wins.

xiii) 11. ... Qb7+ 12. Ke6, after which B1 cannot corner wK, and bK cannot 'escape' from his own fortress/prison.

xiv) David Hooper elucidates "after 11. Bg5? W loses by zugzwang: 11. ... Qd1 12. Kc5 Kf8 13. Kc6 Ke8 14. Kc5 Qd2 15. Kc6 Qd4 16. Kb5 Qc3 17. Kb6 Qc8 18. Kb5 Qc7 19. Kb4 Qb6+ 20. Kc4 Qa5 21. Kd4 Qb5 22. Kc3 Qa4 23. Kb2 Qb4+ 24. Kc2 Qa3 25. Kd2 Qb3 26. Ke2 Qc3 27. Kf2 Qd2+ 28. Kf3 Qe1 29. Kg2 Qe3 30. Kh2 Qf2+ 31. Kh3 Qg1, and if 32. Sg6 Kd7 escapes from the fortress/prison.

"B1 queens a P but, incredibly, W has time to build a fortress of

Index to book titles frequently abbreviated in EG by the number of studies the work contains, or otherwise

- '111' 111 Suomalaista Lopputehtävää, by A. Dunder and A. Hinds, Finland, 1948
 '123' 123 Suomalaista Lopputehtävää, by B. Breider, A. Dunder and O. Kaila, Helsinki, 1972
 '123a' Toiset 123 suomalaista lopputehtävää, a supplement to Suomen Shakki, 1971
 '269' Etyudy, by G. M. Kasparyan, Moscow, 1972
 '293' Shakhmatny Etyud v Gruzii, by G. Nadareishvili, Tbilisi, 1975
 '500' 500 Endspielstudien, by A. Troitzky, Berlin, 1924
 '555' 555 Etyudov Miniatur, by G. M. Kasparyan, Erevan, 1975
 '623' Kniha Sachovyeh Studii, by L. Prokes, Prague, 1951
 '636' Etyud v Peshechnom Okonchani, by F. S. Bondarenko, Moscow, 1973
 '650' Sovyetsky Shakhmatny Etyud, by A. P. Kazantsev and others, Moscow, 1955
 '1234' 1234 Modern End-Game Studies, by M. A. Sutherland and H. M. Lommer, London, 1938; revised by H. M. Lommer, New York, 1968
 '1357' 1357 End Game Studies, by H. M. Lommer, London, 1975
 '1414' 1414 Fins de Partie, by H. Rinck, Barcelona, 1952
 '2500' 2,500 Finales, by G. M. Kasparyan, Buenos Aires, 1963
 '2545' Shakhmatnye Etyudy: Dominatsia, 2 vols., by G. M. Kasparyan, Erevan, 1972 and 1974
 'T1000' A Thousand End-Games, 2 vols., by C. E. C. Tattersall, Leeds, 1910-11
 'Chéron' Lehr- und Handbuch der Endspiele, 4 vols., by A. Chéron, Berlin, 1960, 1964, 1969, 1970
 'FIDE' Series of FIDE Albums published in Zagreb, in principle every three years: 1956-8 (in 1961); 1945-55 (in 1964); 1959-61 (in 1966); 1962-4 (in 1968); 1914-44 (Vol. III) (in 1975); 1965-7 (in 1976)
 'Fritz' Sachova Studie, by J. Fritz, Prague 1954
 'Gallery' Gallereya Shakhmatnykh Etyudistov, by F. S. Bondarenko, Moscow, 1968 (this could be known also as '508')
 'Rueb (B)' Bronnen van de Schaakstudie, 5 vols., by A. Rueb, 's-Gravenhage, 1949-55
 'Rueb (S)' de Schaakstudie, 5 vols., by A. Rueb, 's-Gravenhage, 1949-55
 'TTC' Test Tube Chess, by A. J. Roycroft, London, 1972

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