

April, 1981

LET BYGONES NEVER BE BYGONES!

by J. Vandiest

That a composer often comes up with a setting he later most firmly disapproves of (usually after the darned thing has been printed already and is circulating 'successfully'), is an experience so common to all the endgame slaves involved that it makes any comment superfluous.

Even the finest masters (Troitzky, Kubbel, Réti, Liburkin) have seen more than one of their babies 'replaced' by more satisfying creatures. When not 'cooked' in an often surprisingly simple way, the original ones were prone, so it appears, to all kinds of improvements the composer, it is felt, **should** have noticed from the start.

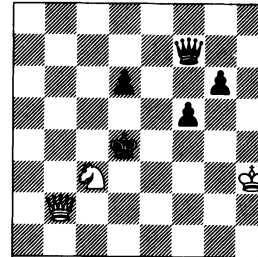
The late André Chéron p.e. had developed a most merciless eye for the thematical impurities and the architectural shortcomings of many a work by the 'big guys', and even the superbly skilled Rinck several times fell prey to unholy endeavour coming in from Switzerland.

(Irritating as the fact remains, it should be noticed that Chéron was very seldom 'cooked' or improved upon himself. In contrast to this, I would hate summing up the times I was).

So it comes as a relief to the composer bent under acquired professional guilt to see that flaws of the most varied nature keep cropping up from the most 'watertight' quarters, i.e. from studies having enjoyed an enviable reputation of solidity and craftsmanship over many years. Once

more, then, I felt less ashamed of my personal sins when casually 'revisiting' a much admired study of the Dutch composer A. Wijnans:

VI. A. Wijnans
Tijdschrift van de KNSB, 1938

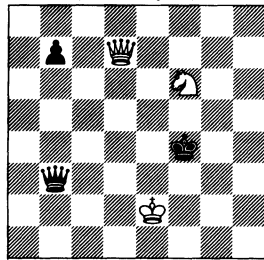


VI

1. Sd5 + Ke4 2. Qe2 + Kd4 3. Qe3 + Kc4 4. Qc3 + Kb5 5. Qb3 + Kc5 6. Qb6 + Kc4 7. Qb4 + Kd3 8. Qc3 + Ke2 9. Qc2 + Ke1 10. Sf4 Qh7 + 11. Kg3, followed by 12. Qc1 mate. So it says, not only in the 'Tijdschrift' itself, but also in Rueb's 'Bronnen van de schaakstudie' (vol. IV, p. 55).

And so it is, by all means. But alas (or should I rejoice wickedly?), further analysis brings two facts into the open: 1) that exactly the same kind of winning manoeuvre can materialize out of a position bereft of **two** black pawns - mere duds, and 2) that this 'expurgated' setting makes for a richer kind of **finale**, obviously not thought of by the composer. Hoping, then, not to shock my sins in function by committing a new one, the purist in me would settle for this Wijnans 'new look':

V2 (after A. Wijnans) J. Vandiest



Win 3+3

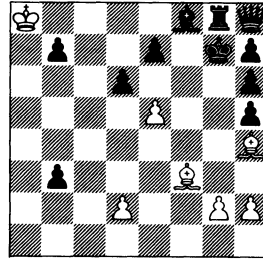
V2

1. Sd5+ /i Ke5/ii 2. Qg7+ Ke4 3. Qg4+ Ke5 4. Qf4+ Ke6 5. Qf6+ Kd7 6. Qf7+ /iii Kd6 7. Qc7+ Ke6 8. Qe7+ Kf5 9. Qf6+ Kg4 10. Qg6+ Kh4/iv 11. Se3 Qb5+ /v 12. Kf2 Qg5/vi 13. Qh7+ Qh5 14. Qe4+ Kg5 15. Qf5+ Kh4/vii 16. Sg2 mate.
- i) 1. Qg4+? Ke5 2. Sd7+ Kd6 =
- ii) 1. ..., Kg 2. Qg7+, text.
- iii) 6. Qe7+? Kc6 7. Qc7+ Kb5 8. Qb6+ Ka4 9. Qa7+ Kb5 10. Qxb7+ Kc4 11. Qc6+ Kd4 =, or 11. Se3+ Kc3 =.
- iv) 10. ..., Kh3 11. Sf4+ Kh4 12. Qh5+ Kg3 13. Qg5+ mates.
- v) 11. ..., Qb2+ 12. Kf3.
- vi) 12. ..., Qb2+ 12. Kf3.
- vii) 15. ..., Kh6 16. Sg4+ wins.

Wijnans' study was highly praised when reprinted in other chess magazines ('Deutsche Schachzeitung', 'L'Italia Scacchistica'), but there is an endgame by another Dutch composer, Th.C.L. Kok, which contributed very much indeed to make its author a celebrity. Every composer, nowadays, is familiar with that dazzling position securing a white draw against an overwhelming black majority, the pieces of which, though, are so ludicrously jammed that the initial position can best be described as an orgy of selfblocks. But what nobody seems to have noticed, is that this kind of setting, exploiting precisely the same black helplessness, can

advocate a white **win** if some minor adjustments are made 'out of town':

V3 (after Th.C.L. Kok) J. Vandiest



Win 7+11

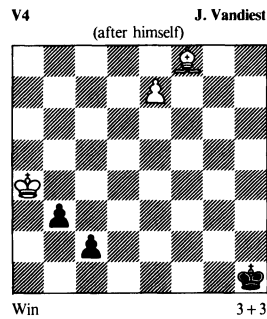
V3

1. e6 d5 2. Be2/i b2 3. Bd3 b1Q/ii 4. Bxb1 d4 5. h3/iii b5 6. Kb7 b4 7. Kc6 b3 8. Kd5 d3 9. Kc4/iv b2 10. Kxd3 Kg6 11. Ke3+ Kg7 12. d3 Kg6 13. d4+ Kg7 14. Kd3 Kg6 15. Kc3+ Kg7 16. Kc2 Kg6 17. Kxb2+ Kg7 18. Kc2 Kg6 19. Kc3+ Kg7 20. Kd3 Kg6 21. Ke3+ Kg7 22. Ke4 Kg6 23. Kd5+ Kg7 24. g4 hxg4 25. hxg4 h5 26. g5 h6 27. g6 Qh7 28. gxh7 Rh8 29. Kc6 Rxh7 30. Bxh7 Kxh7 31. Kd7 Kg7/v 32. d5/vi Kh7 33. Bxe7/vii Bxe7 34. Kxe7 h4 35. Kf7 h3 36. e7 h2 37. e8Q h1Q 38. Qg8 mate.
- i) 2. Bxd5? b2 3. Ba2 b1Q 4. Bxb1 b5 5. Kb7 b4 6. Kc6 b3 7. Kd5 b2 8. d3 Kg6 9. d4+ Kg7 =, W not having been able to play h2-h3; 2. Bd1? d4 3. Bxb3 d3 4. Bc4 b5 5. Bxb5 Kg6 6. Bxd3+ Kg7 =. Bl now is steering towards stalemate by getting rid of his Ps.
- ii) Or 3. ..., d4 4. h3.
- iii) Preparing for a most gratifying Excelsior. Not 5. Kxb7? d3.
- iv) 9. Bxd3? b2 10. Ke4 Kg6 11. Ke3+ Kg7 =.
- v) 31. ..., Bg7 32. d5 Bf8 33. Bxe7, etc.; 31. ..., Kg8 (g6, h8) loses a tempo (e8Q **with check**).
- vi) 32. Bxe7? Bxe7 33. Kxe7 h4 34. Kd7 h3 35. e7 h2 36. e8Q h1Q =.
- vii) Achieving at last 'material equality'.

After this romantic outburst à la **Kok**, back to scrambled eggs. A miniature of mine, first issued in 'Volksgazet' (1950), managed to find its way to the 'Bulletin Ouvrier des Echecs' and to 'Schweitzer Arbeiter Schach', its position being: wKa4, Ba7, e7/bKh2, b3, c2. The solution ran: 1. Be3 b2 2. e8Q c1Q 3. Qh5 + Kg2 4. Qg4+, without anybody (and least of all the composer!) ever having criticized Bl's third move. It was not until last Easter that this ancient egg of mine suddenly forced itself upon my attention as being not merely 'cooked', but thoroughly crushed. For after 3. ..., Kg3 4. Qg5 + Kh3! 5. Qf5 + Kg3 6. Qf4 + Kh3! 7. Bxc1 b1Q, the win is gone, f5 not being available to wQ!

Now it is easy, of course, to place bK on h1 from the start, but that would introduce the dual 3. Qh5 + Kg2 4. Qg4+, etc., or 3. Qe4 + Kh2 4. Qh4 + Kg2 5. Qg4+.

Having shifted around the pieces for a while, now watch me dismissing my soundest instincts by stating that the following setting is the correct one:



V4

1. Bh6/i b2 2. e8Q c1Q/ii 3. Qe4 + /iii Kh2 4. Bf4 + Kg1 5. Be3 + Kh2/iv 6. Qh4 + Kg2 7. Qg4 + Kf1/v 8. Qg1 + /vi Ke2 9. Bxc1 b1Q 10. Qg2 + Ke1 11. Bd2 + Kd1 12. Qf1 + Kc2 13. Qf5 + Kb2 14. Bc3 + Kc1 15. Qf4 + Kc2(d1) 16. Qd2 mate.

i) 1. e8Q? c1Q 2. Qe4 + Kg1 =, or 2. Qh5 + Kg2 3. Qg4 + Kf2 =, bQ preventing Bc5+.

ii) 2. ..., b1Q 3. Qe4 + Kh2 4. Bf4 + Kg1 (4. ..., Kh3 5. Qf3 + mates) 5. Be3 + Kh2 6. Qh4 + Kg2 7. Qg4 + Kf1 8. Qf3 + Ke1 9. Qf2 + Kd1 10. Qd2 mate.

iii) 3. Qh5 +? Kg2 4. Qg4 + Kf2 =, or 4. Qe2 + Kg3 =. In diagram, wB was on f8, and not on h4 (other possibility), to allow for the try 1. e8Q? c1Q 2. Qh5+.

iv) 5. ..., Kf1 6. Bxc1 bxc1Q 7. Qh1+.

v) 7. ..., Kh2 8. Bf4 + Kh1 9. Qh3 + Kg1 10. Be3+.

vi) 8. Qf4+? Kg2 9. Bxc1 b1Q 10. Qg4 + Kf2 =; . 8. Qh3+? Ke2 9. Bxc1 bxc1Q =; . 8. Qf3+? Ke1 9. Qf2+ (9. Bxc1 bxc1Q =, or 9. Bf2 + Kd2 10. Qe3 + Kd1 =) Kd1 10. Qf1 + Kc2 11. Qf5 + Kd1 12. Qd3 + Ke1 =.

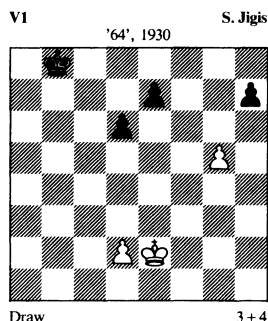
So while prophets and philosophers alike may be of a gloomy nature, and even artists may indulge every now and then in a fit of pessimism, endgame composers have in common with scientists that their outlook on things (and then especially **their** things!) has to be fundamentally optimistic, if they want any achievement at all. For it seldom happens indeed that a study, sternly 'cooked' by somebody, proves itself hopelessly unfit for another and more gratifying dish: in most cases, swapping **chefs** takes care of the matter. And even if the 'corrected' setting exhibits some new flaws, chances are that in **this** instance, anyhow, it will be seen that two wrongs most definitely **can** make a right!

JIGISSAW PUZZLE

by J. Vandiest

To the Soviet composer S. Jigis (or 'Zhigis' - what's in a phonetical transcription?), study enthusiasts owe more than one fine achievement in the field of pawn endings.

Especially in 1930, a miniature of his, making use of this kind of material, proved quite an eyecatcher, so it seems, in '64':



VI

1. Kf3 Kc7 2. Kg4! Kd7 3. Kf5! Ke8 4. Ke6 Kf8 5. d3! Ke8 6. d4 Kf8 7. d5 Ke8 8. g6! hxg6. Stalemate.

Better late than never, perhaps, but at any rate my own eyes had to wait until the beginning of the sixties before they got hold of this endgame.

A negative reward was then bestowed on this late discovery, for much to my astonishment I soon spotted not only a 'cook', but a real 'maître d'hôtel': the very **idea** of the study, expressed by the move 5. d3!, was ruined by its allegedly 'refuted' rival 5. d4, which proved to do the job as well, be it in a wholly different way. A bit reluctantly, I reported this saddening fact to the editor of '64', but received no answer. A second try, made a few months later, left me no better off, so I finally gave up.

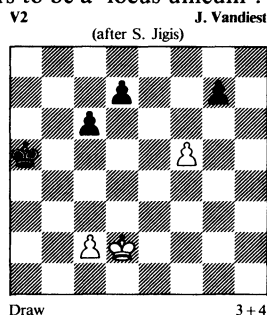
Now in 1980 (!), the French master François Chevaldonnet made exactly the same discovery in one of the excellent papers he uses to devote to the endgame in 'Europe Echecs'. Examining (and duly admiring) the idea of 'the Jigis' in No. 257 of that review ('Un thème des finales: la défense par le pat'), he writes (translation mine): 'In our opinion, though, this study loses some of its beauty when considering that 5. d4 equally seems to secure the draw. For after 5. d4 Ke8 6. d5 Kf8 7. Kd7 Kf7, White is **not** in zugzwang'. (8. Kc6! Ke8 9. Kc7).

A most amiable understatement, one must admit!

But lo!, 'bis repetita placent' - be it also, sometimes, in an unforeseen way. Reexamining the setting with a weary eye, I was suddenly struck by the fact that composer and critics alike (including, a generation ago, myself) had failed to understand the position. For if the whole of it is moved one file to the left, the 'cook' vanishes, the former bPh7 becoming, in that event, a Pg7!

At the same time, the introductory play can be enhanced by another variation, not provided for by the original, if the bK moves towards his goal from b5 (a5 in the revised setting) instead of b8 (a8).

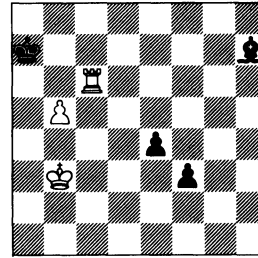
Finally, then, we reach a position which, if the whole of the possible content is to be kept on the board, appears to be a 'locus unicum':



V2

1. Ke3 Kb6/i 2. Kf4/ii Kc7 3. Ke5/iii Kd8/iv 4. Kd6 Ke8 5. c3/v Kd8 6. c4 Ke8 7. c5 Kd8 8. f6 gxf6. Stalemate.
 i) 1. ..., Kb4 2. Kf4 Kc3 3. Kg5 Kxc2 4. Kg6 d5 (4. ..., c5? 5. Kxg7 c4 6. f6 c3 7. f7 K- 8. f8Q wins) 5. Kxg7 d4 6. f6 d3 7. f7 d2 8. f8Q d1Q 9. Qc5 + K- 10. Qxc6 =.
 ii) 2. Kd4? d6 wins.
 iii) 3. Kg5? Kd6 4. Kg6 Ke5 wins.
 iv) 3. ..., Kb6 4. f6 gxf6 + 5. Kxf6 = ; 3. ..., d5 (d6+)? 4. Ke6 wins.
 v) Not now 5. c4? Kd8 6. c5 Ke8 7. Kc7 Ke7 8. Kb6 d6! 9. Kxc6 dxc5 10. Kxc5 Kf6 11. Kd4 Kxf5 wins.

No. 4235 E. Asaba
 Commended, Jubilee Tourney of Soviet Armenia, 1980



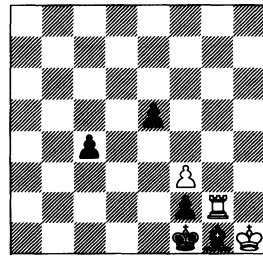
Win 3+4

No. 4235: E. Asaba. 1. Rf6 Bg8 + 2. Kb4 Bd5 3. Kc5 Bb7 4. Rf4 Ba8 5. Rf8 Bb7 6. Rd8 e3 7. b6+ Ka6 8. Rd3 Be4 9. Rxe3 f2 10. Ra3+ Kb7 11. Ra7+ Kb8 12. Rf7.

DIAGRAMS

AND SOLUTIONS

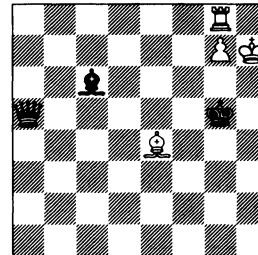
No. 4234 G. Amiryman
 6th Hon. Men., Jubilee Tourney of Soviet Armenia, 1980



Draw 3+5

No. 4234: G. Amiryman. 1. Rg5 e4 2. Re5 Ke2/i 3. Rxe4+ Kxf3 4. Rxc4 f1Q/ii 5. Rf4+ Kxf4 stalemate.
 i) 2. ..., Bh2 3. Kxh2 Ke2 4. Rxe4+ Kxf3 5. Rxc4 f1Q 6. Rf4+ Kxf4 stalemate.
 ii) 4. ..., f1R 5. Rcl Rxc1 stalemate.

No. 4236 G.N. Zakhodyakin
 Commended, Jubilee Tourney of Soviet Armenia, 1980

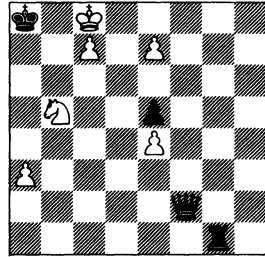


Draw 4+3

No. 4236: G.N. Zakhodyakin. 1. Ra8 Bxe4+ 2. Kh8 Qc3 3. Ra3 Qf6 4. Ra6 Qd4 5. Ra4 Qc3 6. Ra3 Qb2 7. Ra2 Qe5 8. Ra5 drawn.

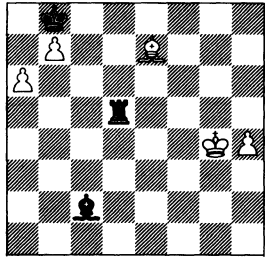
No. 4237: V. Kondratyev. 1. e8Q Rg8 2. Qxg8 Qf8+ 3. Kd7 Qxg8 4. Sd6 Qg4+ 5. Kc6 Qc8 6. a4 Qa6+ 7. Kd7 Qxa4+ 8. Kd8 Qa5 9. Sc4.

No. 4237 V. Kondratyev
Commended, Jubilee Tourney of
Soviet Armenia, 1980



Win 6+4

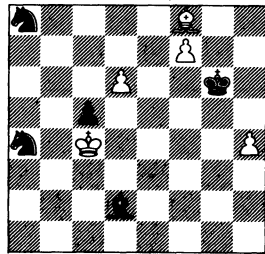
No. 4238 A. Mamedov
Commended, Jubilee Tourney of
Soviet Armenia, 1980



Draw 5+3

No. 4238: A. Mamedov. 1. Bg5 Bd1 + 2. Kg3 Rd3 + 3. Kf2 Rf3 + 4. Kg2 Be2 5. Be7 Rd3 6. Kf2 Bh5 7. Bg5 Rf3 + 8. Kg2.

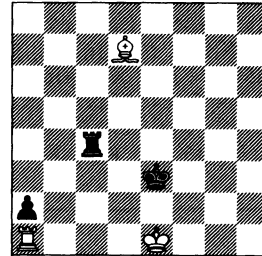
No. 4239 R. Richter
Commended, Jubilee Tourney of
Soviet Armenia, 1980



Draw 5+5

No. 4239: Rolf Richter (East Germany). 1. d7 S8b6 + 2. Kd3 Sxd7 3. Bxc5 Bh6 4. f8S + Sxf8 5. Be3 Bg7 6. Bd4 Bh6 7. Be3 Sb2 + 8. Ke4 Bxe3 9. h5 + Kh6 10. Kxe3.

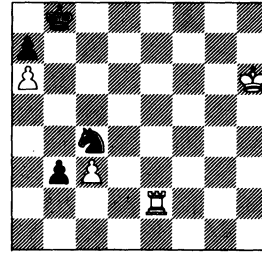
No. 4240 A. Urusov
Commended, Jubilee Tourney of
Soviet Armenia, 1980



Black to Move, White Draws 3+3

No. 4240: A. Urusov. 1. ..., Rh4/i 2. Bc6/ii Rb4 3. Be4 Rb2 4. Bd3. Reciprocal zugzwang. 4. ..., Kxd3 5. 0-0-0 + Kc3 6. Rd3 + Kxd3 7. Kxb2.
i) 1. ..., Rb4 2. Bf5 and 2. ..., Rh4 3. Be4, or 2. ..., Rb2 3. Rxa2.
ii) 2. Bb5? Rb4 3. Bd3 Rb2.

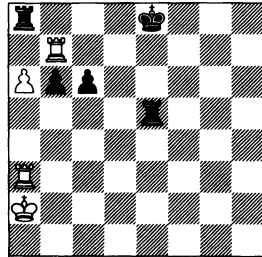
No. 4241 V. Yakhontov
Commended, Jubilee Tourney of
Soviet Armenia, 1980



Win 4+4

No. 4241: V. Yakhontov. 1. Re8 + Kc7 2. Re4 b2 3. Rxc4 + Kb8 4. Rb4 + Ka8 5. Rf4 b1Q 6. Rf8 + Qb8 7. Kg7 Qxf8 + 8. Kxf8 Kb8 9. Ke7 Kc7 10. c4 Kb6 11. Kd6 Kxa6 12. c5.

No. 4242 L.I. Katsnelson
1st Prize, 10th Thematic Tourney of
Shakhmaty v SSSR (iv. 79)
Award: vii 80

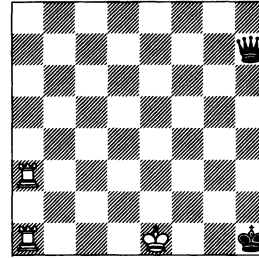


Win 4+5

No. 4242: L.I. Katsnelson. 59 studies (a record for this event) were entered for this 'castling' theme composing tourney, judged by V. Razumenko.
1. a7/i Re2+ /ii 2. Kb1 Re1+ 3. Kc2 Re2+ 4. Kd1/iii 0-0-0+ 5. Rd7 Kxd7 (Rxd7+; Kxe2) 6. Rd3+ /iv Kc7 7. Rxd8.
i) 1. Rh7? 0-0-0 2. a7 Re2+ 3. Kb3 Rd3+.
ii) 1. ..., Rd8 2. Rxb6, or 1. ..., Kf8 2. Rf3+ Kg8 3. fRf7 eRe8 4. fRe7 eRd8 5. Rxb6.
iii) 4. Kd3? 0-0-0+, so what is W to do?
iv) This explains 4. Kd1!, allowing the check on the file.

No. 4243: V. Kondratyev. 1. ..., d1Q+ 2. Kxd1 0-0-0+ 3. Rd7 (as in No. 4242!) Kxd7 4. a8Q Rxa8 5. Sf4/i Rh8 6. Sg6 Rxh7 7. Sf8+ and 8. Sxh7.
i) 5. Sf6+? Ke6 6. Sg8 Be2+ 7. Kxe2 Ra2+ 8. Kf3 Rh2 9. Kf4 Rxh7 10. Kg5 Rg7+.

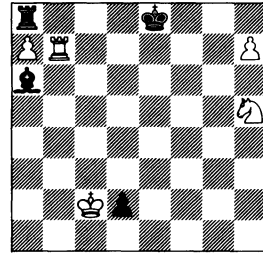
No. 4244 A. Kuryatnikov
3rd Prize, Shakhmaty v SSSR Thematic
Tourney, 1979



Win 3+2

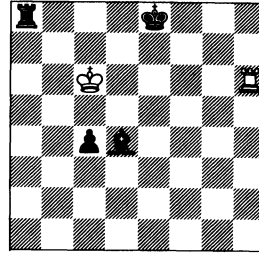
No. 4244: A. Kuryatnikov. 1. 0-0-0+ Kg2 2. Rd2+ Kf1 3. Ra1 Ke1 4. Rg2 (Rc2? Qb7;) 4. ..., Kf1 5. Rc2 Qb7 6. Rb1 Qg7 7. Kd2+ Kf2 8. Kd3+ Kf3 9. Rf1+ and 10. Rg1+.
JRH: Cf. Olmutsky (1967), EG12. 549. And Prokes (1942), No. 556 in his collection. Then there is Horwitz and Kling, a position to be found in **Chess Amateur** (1925), basically the same as Olmutsky.

No. 4243 V. Kondratyev
2nd Prize, Shakhmaty v SSSR Thematic
Tourney, 1979



Black to Move, Draw 5+4

No. 4245 Y. Makedtov
1 H.M., Shakhmaty v SSSR Thematic
Tourney, 1979

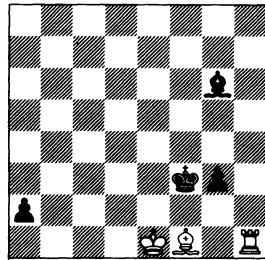


Draw 2+4

No. 4245: Y Makletsov. 1. Kd5 Bg7
2. Rh7 c3 3. Rxg7 0-0-0+ 4. Kc6 c2
5. Rg1 Rd1 6. Rg8+ Rd8 7. Rg1.

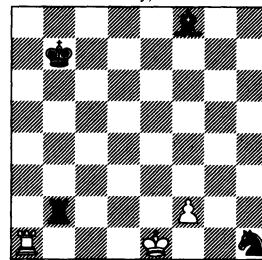
i) 1. ..., Ke6 2. dRe1+ Kd5 3. Rd1+
Ke4 4. dRe1+ Kd3 5. Rd1+ Ke2
6. dRe1, perpetual check.

No. 4246 V. Samilo
2 H.M., Shakhmaty v SSSR Thematic
Tourney, 1979



Draw 3+4

No. 4248 V. Kondratyev
Commended, Shakhmaty v SSSR Thematic
Tourney, 1979



Draw 3+4

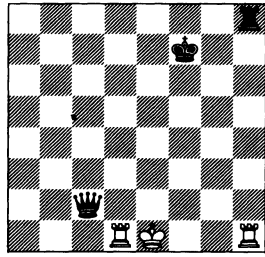
No. 4246: V. Samilo. 1. Be2+ Kg2/i
2. Bf3+ Kxf3 3. 0-0+ Kg4 4. Ra1
Bb1 5. Kg2 Kh4 6. Kg1 Kh3 7. Kh1
Be4+ 8. Kg1 Bb1 9. Kh1 g2+ 10.
Kg1 Kg3 stalemate.

No. 4248: V. Kondratyev. 1. 0-0-0
Sxf2 2. Rd8 Ba3 3. Rb8+ Kc6 4.
Rxb2 Sd3+ 5. Kc2 Sxb2 6. Kb3.

i) 1. ..., Ke3 2. 0-0 Bb1 3. Rf3+ and
4. Ra3.

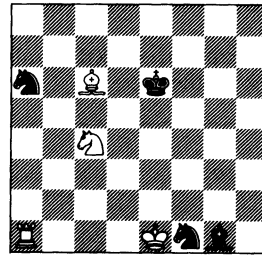
JRH: Confinement of wR known
from Nadareishvili, No. 65 in his
1965 collection.

No. 4247 D. Gurgenzidze
3 H.M., Shakhmaty v SSSR Thematic
Tourney, 1979



Draw 3+3

No. 4249 E. Kolesnikov
Commended, Shakhmaty v SSSR Thematic
Tourney, 1979

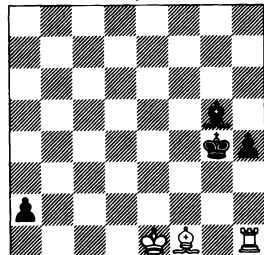


Black to Move, White Wins 4+4

No. 4247: D. Gurgenzidze. 1. 0-0+
Kg7/i 2. Rd7+ Kg6 3. Rd6+ Kg5
4. Rd5+ Kg4 5. Rd4+ Kg3 6. Rd3+
Qxd3 7. Rf3+.

No. 4249: E. Kolesnikov. 1. ..., Se3
2. Sxe3, with 2 lines:
2. ..., Sb8 3. Bd5+ Ke5 4. Sc2 Kxd5
5. 0-0-0+.
2. ..., Sb4 3. Bd7+ Ke7 4. Sf5+
Kxd7 5. 0-0-0+ Ke6 6. Sg7+ Kf7
7. Rxg1.

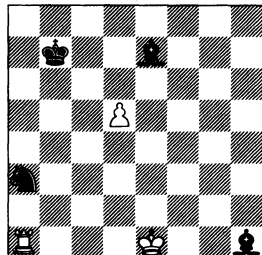
No. 4250 D. Kaseko
 Commended, Shakhmaty v SSSR Thematic
 Tourney, 1979



Win 3+4

No. 4250: D. Kaseko. 1. Be2 + Kg3
 2. 0-0 Be3 + 3. Kh1 Bd4 4. Rf3 +
 Kg4 5. Ra3 + and 6. Rxa2.

No. 4251 S. Migunov
 Commended, Shakhmaty v SSSR Thematic
 Tourney, 1979

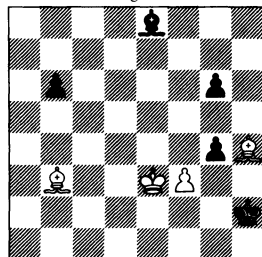


Draw 3+4

No. 4251: S. Migunov. 1. d6 Bxd6 2.
 0-0-0 Bf4 + 3. Kb2 Sc4 + 4. Kc3 Bf3
 5. Rd4 Sb6 6. Rxf4 Sd5 + 7. Kd4(d3)
 Sxf4 8. Ke3.

There were also retrograde analysis
 entries, 2 of which figured in a
 special section of the award. Both
 involved the use of castling to
 "prove" the validity of previous
 play.

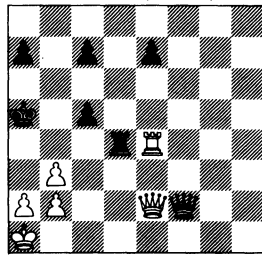
No. 4252 Original M. Matous



Win 4+5

No. 4252: Mario Matous (Prague).
 1. Kf2 g5 2. Bg3 + Kh3 3. Be6/i Bh5
 4. Bc4/ii gf 5. Bb5/iii with 5. ..., Kg4
 6. Bd7 mate, or 5. ..., g4(Bg4) 6. Bf1
 mate, or 5. ..., Bf7(g6) 6. Bd7 + g4
 7. Bb5.
 i) 3. Bc4? gf 4. Be6 + g4 5. Bc4 Bb5,
 for if 6. Bxb5 it is stalemate.
 ii) 4. Bd5? gf 5. Bc4 b5. 4. Bd6? b5
 5. Bd7 Kh4 6. Bg3 + Kh3 7. Bxb5 gf
 8. Ba6 Be8 9. Bc8 + g4 10. Ba6 Bb5.
 iii) 5. Be6 + ? Bg4 6. Bc4 Bd7.

No. 4253 P. Racolta and E. Janosi
 (x-xii.78)
 1st Prize, Buletin Problemistic, 1978
 Award: 1980 ("i-xii.79")

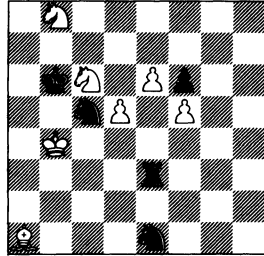


Win 6+7

No. 4253: P. Racolta and E. Janosi
 (Romania). 1. b4 + Kb6/i 2. bc + /ii
 Kb7/iii 3. c6 + (Qb5 + ? Kc8); 3. ...,
 Ka8 4. Rg4 Rd8 5. Rg8 Qd4 6. Qg4
 Qd2 7. Qc8 + Rxc8 8. Rxc8 mate.
 i) 1. ..., cb 2. Re5 + Kb6 3. Qb5
 mate.

1. ..., Ka4 2. Qa6+ (b3+? Ka3; Qa6+, Kxb4;) 2. ..., Kxb4 3. a3+ Kb3 4. Qb5+ Kc2 5. Re2+, or 4. ..., Rb4 5. Qd3+ Ka4 6. ab wins.
 ii) 2. Re6+? Kb7 3. Qb5+ Kc8 draws (4. Re8+? Rd8).
 iii) 2. ..., Kc6 3. Qa6+ Kd7 4. Qe6+ Kd8 5. Qg8+ Kd7 6. Qg4+ and 7. Rxd4. If, in this, 3. ..., Kd5 4. Qe6+ Kxc5 5. Re5+ Kb4 6. Qb3 mate.

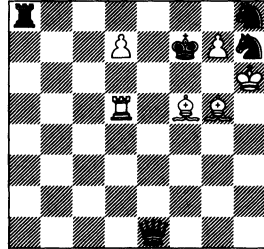
No. 4254 V. Pachman
 (x-xii.78)
 2nd Prize, Buletin Problemistic, 1978



Win 7+5

No. 4254: V. Pachman. 1. Sd7+ Sxd7 2. Bd4+ /i Kc7 3. Bxe3 Sc2+ 4. Kb5/ii Sxe3 5. d6+ /iii Kxd6 6. e7, and if 6. ..., Sd5 7. e8S+.
 i) 2. ed? Sc2+ 3. Kc4 Sa3+ 4. Kd4 Sc2+.
 ii) 4. Ka4? Sxe3 5. e7 Sb6+ 6. Kb5 Kd7.
 iii) 5. e7? Sxf5 6. c8Q Sd6+ draws.

No. 4255 D. Gurgenzidze
 and E.L. Pogoyants
 (iv-vi.78)
 3rd Prize, Buletin Problemistic, 1978

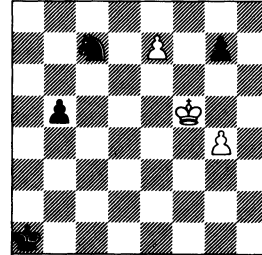


Draw 6+5

No. 4255: D. Gurgenzidze and E.L. Pogoyants. 1. d8S+ /i Rxd8 2. ghS+ Rxh8 3. Rd7+ Kg8 4. Rg7+ Kf8 5. Be7+ Qxe7/ii 6. Rxe7 Sf6+ (Kxe7; Kg7) 7. Rh7 Sxh7 8. Kg6 (Bxh7? Kf7;) 8. ..., Kg8 9. Be6+ Kf8 10. Bf5 draw.
 i) 1. ghS+? Rxh8 2. d8S+ Kf8 3. Se6+ Kg8 4. Rd8+ Sf8+ wins.
 ii) 5. ..., Ke8 6. Bg6+ Kd7 7. Bb4+.

We do not give the 1st H.M. (by V. Gerasimov) because JRH points out that it is EG60. 3977! As JRH comments, "some explanation seems necessary!"

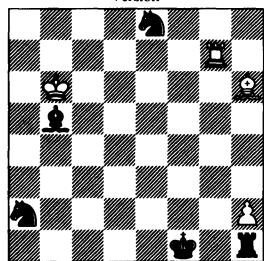
No. 4256 V. Gerasimov
 (x-xii.78)
 1H.M., Buletin Problemistic, 1978



Draw 3+4

No. 4256: V. Gerasimov. 1. Ke5 b4/i 2. Kd6 Se8+ 3. Kd7 Sf6+ 4. Ke6 b3 5. g5, and now 2 variations:
 I: 5. ..., b2 6. gf b1Q 7. Kf7/ii Qh7 8. e8Q/iii Qh5+ 9. Kxg7 Qxe8 10. f7 draws.
 II: 5. ..., Se8 6. Kd7 b2 7. Kxe8 b1Q 8. Kf7(f8) Qf5+ 9. Kg8.
 i) 1. ..., g6 2. Kd6 Se8+ 3. Kc5 Kb2 4. Kxb5 Kc3 5. Kc5 Kd3 6. Kd5 Ke3 7. Ke5 Kf3 8. Ke6 Kxg4 9. Kf7.
 ii) 7. fg? Qg6+ wins. 7. f7? Qg6+ 7. e8Q? Qe1+ 8. Kf7 Qxe8+.
 iii) 8. fg? Qf5+ 9. Kg8 Qg6 10. Kh8 Qh5+ 11. Kg8 Qe8+, or if 9. Ke8 Qe6 10. Kd8 Qe5+ and 11. ..., Qg8+.

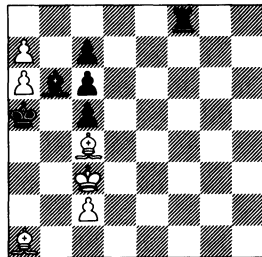
No. 4257 Em. Dobrescu
(x-xii.78)
2 H.M., Buletin Problemistic, 1978
Version



Draw 4+5

No. 4257: Em. Dobrescu. 1. Ra7 Bc4
2. Kc5 Bg8 3. Ra8/i Bf7 4. Ra7 Bb3
5. Ra3 Be6 6. Re3.
i) 3. Rf3 +? Ke2(g2) 4. Rf8 Bf6 5.
Rxf6 Rxh2 6. Rd6.

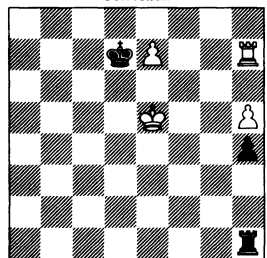
No. 4259 F.S. Bondarenko
(vii-ix.78)
1 Commend, Buletin Problemistic, 1978



Win 6+6

No. 4259: F.S. Bondarenko. 1. a8Q
Rxa8 2. Kb3 Ba7 3. Bc3+ Kb6 4.
Ka4 Bb8 5. Ba5+ Ka7 6. Be6 Kxa6/i
7. Bc8+ Ka7 8. Kb3 c4+ 9. Kxc4 c5
10. Kxc5 c6 11. Bb6 mate.
i) 6. ..., c4 7. Bxc4 c5 8. Bd5 c6 9.
Bxc6 Bf4 10. Bxa8.

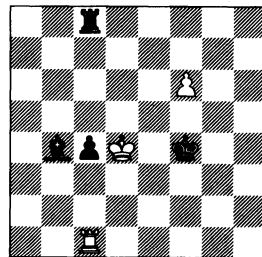
No. 4258 V. Nestorescu
(x-xii.78)
3 H.M., Buletin Problemistic, 1978
Correction



Win 4+3

No. 4258: V. Nestorescu. 1. Kf4 Rg1
2. h6 h3/i 3. Rh8/ii Kxe7 4. h7 h2
5. Re8+ Kd7 6. Rd8+/iii Kc7 7.
Rc8+ Kb7 8. Rb8+ Ka7 9. Ra8+
and 10. h8Q.
i) 2. ..., Rg8 3. Rg7 Rh8 4. h7.
ii) 3. e8Q+? Kxe8 4. Rh8+ Kf7 5.
h7 Rf1+ and 6. ..., Kg7.
iii) 6. h8Q? h1Q 7. Rd8+ Kc7 8.
Rc8+ Kb7 9. Rb8+ Ka7.

No. 4260 V. Nestorescu
(iv-vi.78)
2 Commend, Buletin Problemistic, 1978

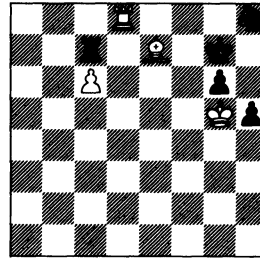


Draw 3+4

No. 4260: V. Nestorescu. 1. f7/i c3/ii
2. Kd3/iii Kg5/iv 3. Kc2/v Kg6/vi
4. Kb3 Rb8/vii 5. Rf1/viii Ba5+ 6.
Ka4/ix Bb4 7. Kb3 Ba5+/x 8. Ka4
Bb4 9. Kb3 draw.
i) 1. Rxc4? Rd8 mate. 1. Rf1+? Kg5
and 2. Re1 c3, or 2. f7 Bf8.
ii) 1. ..., Rd8+ 2. Kxc4 draws.
iii) 2. f8Q+? Bxf8 3. Rxc3 Bg7+.
iv) 2. ..., Kf5 3. f8Q+ Rxf8 4. Rf1+
and 5. Rxf8. 2. ..., Ke5 3. Rb1
Ba3/xi 4. Re1+ Kd5 5. Re8 Rc7 6.
Kc2 and 7. f8Q.

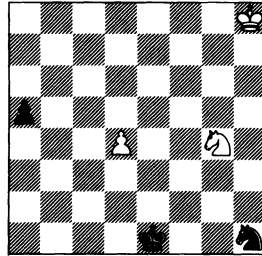
v) 3. Rg1 +? Kf6 4. Rg8 Bf8 5. Kc2 Kxf7. 3. Re1? Kg6 4. Re8 Rc7 5. f8Q Bxf8 6. Rxf8 c2. 3. Rf1? Be7 wins.
vi) 3. ..., Bf8 4. Re1/xii Bg7 5. Re8.
vii) 4. ..., Ba5 5. Ka4 Ra8 6. f8Q.
viii) 5. f8Q? Bxf8 6. Kxc3 Rc8+ 7. Kb(d)2 Ba3(h6) + wins.
ix) 6. Kc2? Kg7 7. Rf5 (Ra1, Bb4;) 7. ..., Bb4 8. Rf4 Kf8.
x) 7. ..., Kg7 8. f8Q + Rxf8 9. Rg1 + and 10. Kxb4.
xi) 3. ..., Be7 4. Rc1 Bh4 5. Rb1. 3. ..., c2 4. Rc1 Rc3 + 5. Kd2.
xii) 4. Rg1 +? Kh6 5. Rg8 Kh7 6. Rg3 Bg7 7. Rf3 Rf8.

No. 4262 V. Yakhontov
(x-xii.78)
4 Commend, Buletin Problemistic, 1978
Correction



Win 4+5

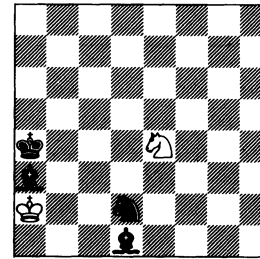
No. 4261 E. Ianosi
(x-xii.78)
3 Commend, Buletin Problemistic, 1978



Win 3+3

No. 4261: E. Ianosi. 1. d5 Sg3/i 2. d6 Sf5/ii 3. d7 Sd6 4. Se5 Sb7 5. Sd3 + Kd2 6. Sc5 Sd8 7. Kg7 Kc3 8. Kf6/iii Kc4 9. Ke7 Sc6 + 10. Kd6 Kb5/iv 11. Se6 Kb6 12. Sd4 Sd8 13. Ke7 Sb7 14. Sf5 a4 15. Sd6.
i) 1. ..., a4 2. d6 a3 3. Se3.
ii) 2. ..., Se4 3. d7 Sg5 4. Sd3 as in the main line.
iii) 8. Kf8? Sc6 9. Sa6 a4 10. Sb8 Sd8 11. Ke7 a3.
iv) 10. ..., Sd8 11. Kc7 Sf7 12. Se4 and 13. Sd6 +.

No. 4263 E.L. Pogoyants
(x-xii.78)
Special Mention, Buletin Problemistic,
1978



Draw 2+4

No. 4263: E.L. Pogoyants. 1. Sc3 +/i Kb4 2. Sd5 +/ii Kc4 3. Se3 + Kb4 4. Sd5 + Kc5 5. Sc3/iii Kb4 6. Sd5 + Ka4 7. Sc3 + Kb4 8. Sd5 +, positional draw.
i) 1. Sxd2? Bc1 2. Sc4/iv Bb3 + 3. Kb1 Bg5(h6) 4. Sb2 Kb4 5. Sd3 + Kc3 6. Sb2/v Bc2 + 7. Ka1 Bh6(f4) 8. Ka2 Bc1.
ii) 2. Sxd1? Se4 3. Kb1/vi Kb3 and B1 wins.
iii) 5. Se3? Bb3 + 6. Kxa3 Kd4 7. Sf5 + Kc3 8. Sd6 Sb1 mate.
iv) 2. Sb1 Bb3 + 3. Ra1 Kb4 wins. 2. Se4 Kb4 3. Kb1 Be3 4. Kb2 Bg4 5. Sg3(d6) Bf4 6. Se4 Bf5 7. Sf2 Kc4 8. Sd1/vii Kd3 9. Ka3 Kc2 10. Sb2 Bc1 wins.
v) 6. Sc5 Bc2 + 7. Ka2 Be3 8. Sb7 Kb4 9. Kb2 Be4 10. Sd8 Bd5.

No. 4262: V. Yakhontov (USSR). 1. Bf6 + Kf7 2. Rd7 + Rxd7 3. cd Ke6 4. d8S + Kd7 5. Kh6 Ke8 6. Kg7.

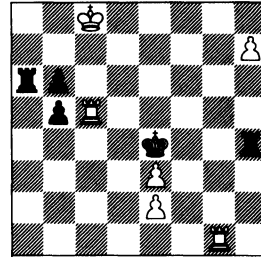
vi) 3. Se3 Sc3 + 4. Ka1 Kb3. 3. Sb2 Sc3 + 4. Ka1 Kb3.

vii) 8. Ka2 Kc3 9. Sd1 + Kc2 10. Sb2 Be6 + 11. Ka1 Bg5.

A study by F. Amelung (1896) lies behind the noncapture of bB by wS at move 2. wKg6, wBh6, wSf6; bKh8, bSd4. B1 to Move, W wins. 1. ..., Sf5 2. Bf8 Sh4 + 3. Kf7 Sf5 4. Se4 Kh7 5. Sg5 + Kh8 6. Bc5 Sd6 (h6) + 7. Kf8 Sf5 8. Bb6 Sg7 9. Ba5. Or 1. ..., Se6 2. Sd5 Kg8 3. Se7 + Kh8 4. Be3 Sf8 + 5. Kh6 Se6 6. Bf2 Sg7 7. Be1.

Theory is interested in the GBR class 0023 analysis. (AJR)

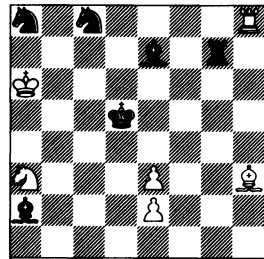
No. 4265 R. Dadunashvili (ix.79)
2nd Prize, L'Italia Scacchistica, 1979



Win 6+5

No. 4265: R. Dadunashvili. 1. Rg4 + Rxf4 2. Re5 + Kxe5 3. h8Q + Kf5 4. Qh5 + Rg5 5. e4 + Kf6 6. Qh6 + Rg6 7. e5 + Kf7 8. Qh7 + Rg7 9. e6 + Kf8 10. Qh8 + Rg8 11. Qf6 + Ke8 12. Qf7(d8) mate.

No. 4264 Em. Dobrescu (x.79)
1st Prize, L'Italia Scacchistica, 1979
Award: vii.80



Draw 6+6

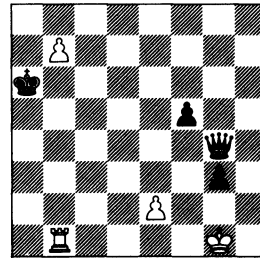
No. 4264: Em. Dobrescu. Judge: Mario Camorani. JRH vetted for anticipations. 1. Sb5/i cSb6/ii 2. Rh5 + Kc6 3. Sd4 + Kc7 4. Be6 Bb1 5. Sb5 + Kc6 6. Sd4 + Kd6 7. Bf5. Echo! 7. ..., Ba2/iii 8. Sb5 + Kc6 9. Sd4 + Kc7 10. Be6, positional draw. "Clear and elegant."

i) 1. Rxc8? Bxa3 2. Rxa8 Bc4 + 3. Ka5 Bc5 4. Bc8 Rg1.

ii) 1. ..., Rg6 + 2. Kb7 Rb6 + 3. Kxa8 Rxb5 4. Rh5 +.

iii) 7. ..., Rg1 8. Sb5 + with a perpetual.

No. 4266 M. Matous (xi.79)
3rd Prize, L'Italia Scacchistica, 1979



Draw 4+4

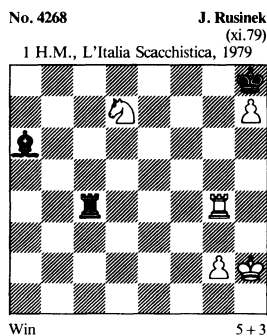
No. 4266: M. Matous (Czechoslovakia). 1. e3/i Qe2/ii 2. b8S + Ka7 3. Sc6 + Ka6 4. Sb8 + Ka5 5. Sc6 + draws.

i) 1. b8S +? Ka5 2. Sc6 + Ka4 3. Rb4 + Qxb4 4. Sxb4 Kxb4 5. Kg2 f4 6. Kf3 Kc3 7. e3 g2 wins.

ii) 1. ..., Qf3 2. Rb6 + Ka5 3. Rb5 + Ka4 4. Rb4 +. 1. ..., Qe4 2. Rb6 + Ka5 3. Rb3. 1. ..., Qh4 2. Rb2 g2 3. b8S +.



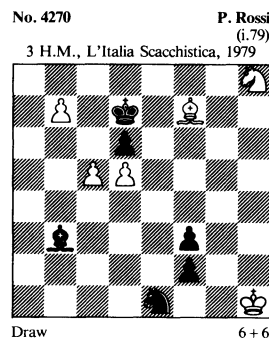
No. 4267: V. Nestorescu. 1. Sd3 Bxd3 2. Rc6 Bxe4/i 3. Rf6+ Kg4 4. Re6 Kh3 5. Rh6+ Kg4 6. Re6 Kf3 7. Rf6+.
i) 2. ..., Bd2 3. Rf6+ Kg3 4. Rg6+ Kh3 5. Rxc2 Be3+ 6. Kh1 Bxe4 stalemate.



No. 4268: J. Rusinek. 1. Rg6 Rh4+ 2. Kg1 Bd3 3. Rg8+ Kxh7 4. Sf6+ Kh6 5. g4 Bg6 6. Kg2 Kg5 7. Kg3 Rh6 8. Se4 mate, or 7. ..., Rh1 8. Se4+ Kh6 9. g5+ Kh7 10. Sf6 mate.

No. 4269: P. Angelini. 1. Sxe4 fe 2. Kc5 Ka6 3. Kc6 Ka7 4. Rb3 a2 5. Ra3+ Kb8 6. Rb3+ Kc8 7. Rh3 Kd8 8. Kd6 Ke8 9. Ke6 Kf8 10. Kf6 Kg8 11. Rg3+ Kh7 12. Rh3+ draw.

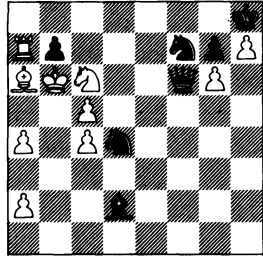
Hugh Blandford recalls a famous over-the-board ending, Keres vs. Eliskases (1938), to be found in **Basic Chess Endings** (No. 291).



No. 4270: P. Rossi. 1. Be8+ Kc7 2. cd+ Kxb7 3. Bb5 Bd1/i 4. Bf1 Be2/ii 5. d7 Kc7 6. Bh3 f1Q 7. Bxf1 Bxf1 8. Sf7 Kxd7 9. Se5+ Kd6/iii 10. Sxf3 Sxf3 stalemate.
i) 3. ..., Bc2 4. Bf1 Bd3 5. d7 Bxf1 6. d8Q Bg2+ 7. Kh2 f1Q 8. Qd7+ with perpetual check.
ii) 4. ..., Sd3 5. d7 Kc7 6. d6+ Kxd7 7. Bxd3 Be2 8. Bf5+ Kxd6 9. Bh3.
iii) 9. ..., Ke8 10. Kg1 Be2 11. Kf2.

No. 4271 F.S. Bondarenko
(x.79)

4 H.M., L'Italia Scacchistica, 1979

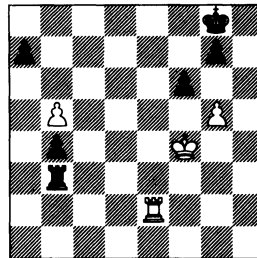


Win 10+7

No. 4271: F.S. Bondarenko. 1. Ra8+ Sd8 2. Rxd8+ Qxd8 3. Sxd8 Ba5+ 4. Kxa5 Sc6+ 5. Sxc6 b6+/i 6. Kb5 bc 7. Sd4 cd 8. c5 wins. i) 5. ..., bc 6. Bb5 cb 7. c6. 5. ..., ba 6. Kb6 a5 7. Sb4 ab 8. c6. 5. ..., b5 6. Sd8.

No. 4273 B. Yaacobi
(vii-viii.79)

2 Commend, L'Italia Scacchistica, 1979

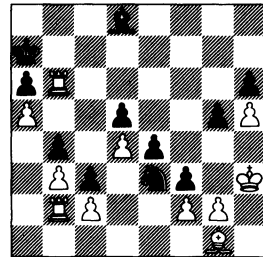


Draw 4+6

No. 4273: B. Yaacobi (Israel). 1. g6 Kf8 2. Re4 Rb1 3. Kf5 b3 4. Ke6 b2 5. b6 Ra1 6. Rh4 Kg8 7. Rc4 is one line, but B1 can diverge with 3. ..., Rg1, when the main line goes 4. Rxb4 Rg5+ 5. Ke6 Rxc6 6. Rc4 Kg8 7. Rc8+ Kh7 8. Rc7 Rg5 9. Rb7 Kh6 10. Kd6 Rg1 11. Rxa7 g5 12. b6 g4 13. b7 Rb1 14. Kc7 g3 15. Ra1 Rxb7+ 16. Kxb7 f5 17. Kc6 and wK arrives in time to neutralise bPs.

No. 4272 E. Melnichenko
(ix.79)

1 Commend, L'Italia Scacchistica, 1979



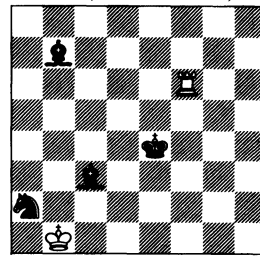
Win 11+11

No. 4272: E. Melnichenko. 1. Rb1/i g4+ 2. Kh2 Bc7+ 3. g3 Sf1+ 4. Rxf1 Bxb6 5. ab+ Kxb6 6. Ra1 Kb5 7. Ra4 a5 8. Kh1 Kb6 9. Bh2 Kb5 10. Kgl Kb6 11. Kf1 Kb5 12. Ke1 Kb6 13. Kd1 Kb5 14. Ra1 Kb6 15. Bg1/ii Kb5 16. Kc1 Kb6 17. Kb1 Kb5 18. Bh2 Kb6 19. Ka2 Kc6 20. Rh1 Kd6 21. Bg1 Ke6 22. Rh4 Kf5 23. Kb1 Kg5 24. Ka1 Kf5 25. Ka2 Kg5 26. Rh1 Kf5 27. Bh2 Ke6 28. Ra1 Kd6 29. Kb1 wins.

i) 1. Ra2? fails to 1. ..., g4+ 2. Kh2 Bc7+ 3. g3 Sf1+ 4. Kh1 Bxb6. ii) 15. Kc1? e3 16. Kb1(d1) e2 drawn.

No. 4274 E. Pogosyants
(i.79)

3 Commend, L'Italia Scacchistica, 1979

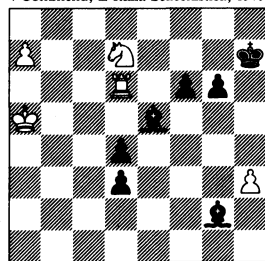


Draw 2+4

No. 4274: E.L. Pogosyants. 1. Rb6/i Bd5 2. Rb3 Kd3 3. Kxa2 Kc2 4. Ka3 Bxb3 stalemate. i) 1. Re6+? Kd4 2. Rd6+ Kc5 3. Rd7 Bc6 4. Rc7 Sb4.

No. 4275 L. Mattei
(iii.79)

4 Commend, L'Italia Scacchistica, 1979



Draw 5 + 7

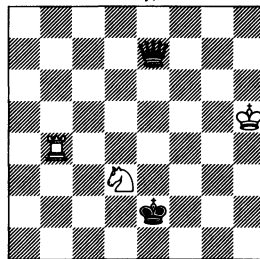
No. 4275: L. Mattei. 1. Sxf6 + Bxf6
2. Rxf6 d2 3. Rf7 + Kh6 4. Rf1
Bxf1 5. a8Q d1Q 6. Qh8 + Kg5 7.
Qe5 + Kh4 8. Qxd4 + Qxd4 stale-
mate.

Rf3 +) 13. Rd2 Qa1 + 14. Ke2 Qa6 +
15. Kf2 Qf6 + 16. Ke2 Qf3 + 17. Ke1
Qg3 + (Kxe3; Rd3 +) 18. Kf1 Qf4 +
19. Rf2, positional draw.

JRH: Cf. Akerblom (1959), No. 1922
in Chéron (IV).

No. 4277 S.P. Rummyantsev

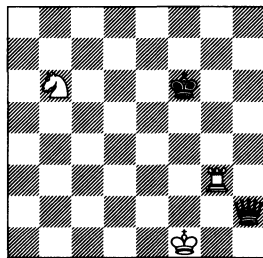
2nd Prize, Revista Romana de Sah
Formal Ty, 1979



Draw 3 + 2

No., 4276 Em. Dobrescu

1st Prize, Revista Romana de Sah
Thematic Formal Tourney, 1979
Award: v.80



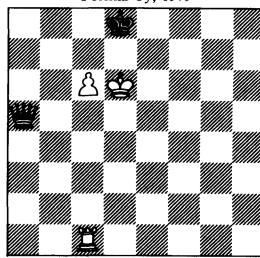
Draw 3 + 2

No. 4276: Em. Dobrescu. This
tourney, Judged by Paul Joitsa of
Romania, was for originals with 5
men, called 'superminiatures' in this
event, also 'baby' studies. It was
formal, hence distinct from the
annual tourney for originals pu-
blished in the pages of the monthly
magazine. Entries, from 65 com-
posers from 7 countries, totalled 129.
1. Rf3 + Ke5 2. Sc4 + Kd4 3. Se3
Ke4 4. Rf2 Qh1 + 5. Ke2 Qh5 + 6.
Kd2 Qa5 + 7. Ke2 Qa2 + 8. Ke1
(Kf1? Qa6 +;) 8. ..., Qa5 + 9. Ke2
Qa6 + 10. Kd2 Qd3 + 11. Ke1 Qc3 +
(Kxe3; Rf3 +) 12. Kd1 Qd4 + (Kxe3;

No. 4277: S.P. Rummyantsev. 1. Sf4 +
Kf3/i 2. Rc4 Kg3 (Qf7 +; Sg6 or ...,
Qh7 +; Kg5 Qg8 +; Sg6) 3. Rd4
Qg7/ii 4. Ra4 Qe5 + 5. Kh6 Qe3 6.
Kh7 (Rd4? Kg4); 6. ..., Qe8 7. Rd4
Qf7 + 8. Kh6 Qf6 + 9. Kh5 Qg7 10.
Ra4 Qd7 11. Rd4 Qf5 + 12. Kh6
Qf6 + 13. Kh5 Kf3 14. Rc4 draw.
i) 1. ..., Kf1 2. Rb1 + Kf2 3. Sg6
draw.
ii) 3. ..., Qe5 + 4. Kg6, or 3. ..., Qe5
4. Kh6.

No. 4278 V. Nestorescu

3rd Prize, Revista Romana de Sah
Formal Ty, 1979

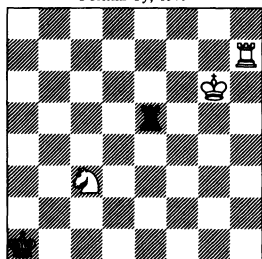


Draw 3 + 2

No. 4278: V. Nestorescu. 1. c7 + Kc8
 2. Rc5/i Qd2 + /ii 3. Kc6 Qd7 + /iii
 4. Kb6 Qa4 5. Rb5 Qd4 + 6. Rc5
 Qb4 + 7. Ka6/iv Qb3 8. Ka5 draw,
 or 7. ..., Qxc5 stalemate.
 i) 2. Rc4? Qb5 3. Rc5 Qd7 + 4. Ke5
 Qd3 5. Rc6 Qb5 + 6. Kd6 Qf5 7. Rc5
 Qe4 8. Rc6 Qd4 + 9. Ke6 Qd7 + .
 ii) 2. ..., Qa6 + 3. Kd5 Qd3 + 4. Ke5
 draw, but not 4. Kc6? Qb3 5. Kd6
 Qf3 6. Ke6 Qd1 7. Ke5 Qd3.
 iii) 3. ..., Qd3 4. Kb6 Qb3 + 5. Ka5
 draw.
 iv) 7. Kc6? Qb7 + 8. Kd6 Qe4.
 JRH: Cf. Prokop (1925), No. 1462 in
 Chéron III.

i) 2. Bd7? d2 3. Bg4 Kd4 and 4. ...,
 Ke3 and 5. ..., Se2.
 ii) 4. ..., Kc5 5. Kg5 Kd4 6. Kf4
 Sd5 + 7. Kg3.
 iii) 5. Kg5? Kd3. 5. Kh4? Kd4 6. Kg3
 Ke3.
 iv) 6. Bf5? Se4 7. Bg4 Sf6 + .
 v) 7. Ba4? Se3 8. Bb5 + Sc4 9. Ba4
 Sb2.
 vi) 9. Kh4? Sc3 10. Bh5 Se2 11.
 Bg6 + Kc3.

No. 4279 V. Kos
 4th Prize, Revista Romana de Sah
 Formal Ty, 1979



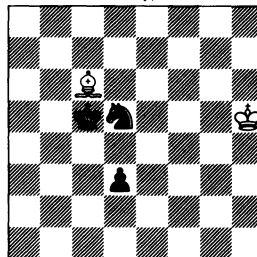
Win 3+2

No. 4279: V. Kos. 1. Kf6, with 2
 lines: 1. ..., Re1 2. Rh2 Re6 + 3. Kf5
 Re5 + 4. Kf4 Rf5 + 5. Ke4/i Rf4 +
 6. Kd3 Rf3 + 7. Kc4 Rf4 + 8. Kb5
 Rf5 + 9. Kb4 Rf4 + 10. Ka3.
 And 1. ..., Ra5 2. Rb7, with a sym-
 metrical line of play culminating in
 10. Kc1.
 i) 5. Ke3? Rf3 + 6. Kd2 Rd3 + 7. Kc2
 Rh3 8. Rd2 Rd3.

JRH: As old as Centurini, No. 432 in
 Chéron I. Cf. EG30, p. 399.

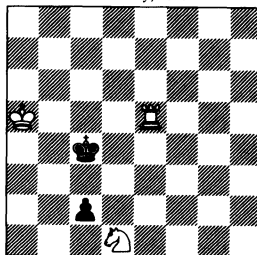
No. 4280: Em. Dobrescu. 1 Ba4 Sc3
 2. Bb3/i Kb4 3. Be6 d2 4. Bg4 Kc4/ii
 5. Be6 + /iii Kd3 6. Bb3/iv Sd5 7.
 Bd1/v Se3 8. Bf3 Sd5 9. Bd1/vi Sc3
 10. Bb3 draw.

No. 4280 Em. Dobrescu
 5th Prize, Revista Romana de Sah
 Formal Ty, 1979



Draw 2+3

No. 4281 E.L. Pogosyants
 1 H.M., Revista Romana de Sah
 Formal Ty, 1979



Win 3+2

No. 4281: E.L. Pogosyants. 1.
 Re4 + /i Kd3/ii 2. Sf2 + Kd2/iii 3.
 Rd4 + Kc3 4. Rd3 + Kb2 5. Sd1 + Ka1
 6. Ra3 + Kb1 7. Sc3 + Kb2 8. Kb4 c1Q
 9. Ra2 mate.
 i) 1. Sb2 + ? Kd4 2. Re1 Kc3 draws.
 However, not given is the simple win
 by 1. Re1 Kd3 (c1Q; Se3 +) 2. Se3
 Kd2 3. Sxc2 (AJR).

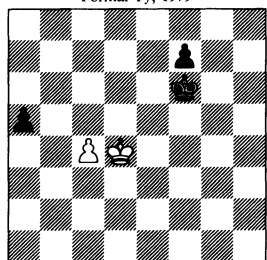
ii) 1. ..., Kc5 2. Re8 cdQ 3. Rc8 + and 4. Rd8 + and 5. Rxd1.
 iii) 2. ..., Kc3 3. Re3 + Kd2 4. Rd3 + Ke2 5. Rc3 Kd2 6. Se4 + Kd1 7. Rd3 + Ke1 8. Rh3.
 JRH: The mate is far from new. Perhaps the nearest is Gurgendidze (1975), EG48. 2973.

No. 4283: V.A. Evreinov. 1. Kc5 Ke5 2. Kxb4 Kd4 3. Kb3/i Kd3 4. Ka2 f6 (Kc4; Kb1) 5. b4 Kc4 6. b5 Kxb5 7. Kb3 draw.

i) 3. Ka5? f5 4. b4 f4 5. b5 Kc5 6. b6 Kc6 7. Ka6 f3 8. b7 f2 9. b8Q f1Q + 10. Ka7 Qa1 mate.

JRH: The final manoeuvre is a well known tactic, as in Evreinov (1977), EG54. 3466.

No. 4282 R. Mehl
 2 H.M., Revista Romana de Sah
 Formal Ty, 1979



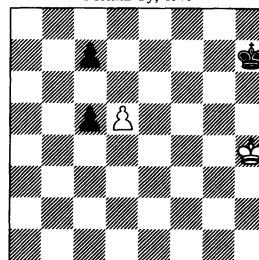
Draw 2+3

No. 4282: R. Mehl. The composer is from East Germany. 1. Kc5/i Ke7 2. Kb5/ii f5 3. Kb6 a4 4. c5 a3 5. c6 a2 6. c7 a1Q 7. c8Q Qb2+ 8. Ka5 Qe5 + 9. Kb4 f4 10. Qb7 + Ke6 11. Qc8 + Kf6 12. Qg4 Ke7 13. Kc4 Qe4 + 14. Kc5.

i) 1. Kd5? Ke7 2. Kc6 a4.

ii) 2. Kb6? a4 3. c5 a3 4. c6 a2 5. c7 a1Q 6. c8Q Qb2+ 7. Ka5 Qd2 + 8. Kb6 Qd8 +.

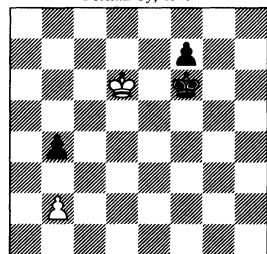
No. 4284 M.A. Zinar
 4 H.M., Revista Romana de Sah
 Formal Ty, 1979



Draw 2+3

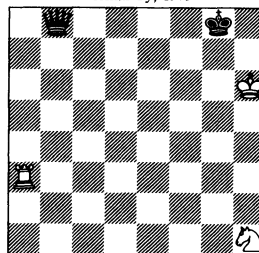
No. 4284: M.A. Zinar. 1. Kg3 Kh6 2. Kg4 Kg7 3. Kf3 Kg6 4. Kf4 Kf7 5. Ke3 Kf6 6. Ke4 Ke7 7. Kd3 Kd7 8. Kc3.

No. 4283 V.A. Evreinov
 3 H.M., Revista Romana de Sah
 Formal Ty, 1979



Draw 2+3

No. 4285 Em. Dobrescu
 5 H.M., Revista Romana de Sah
 Formal Ty, 1979



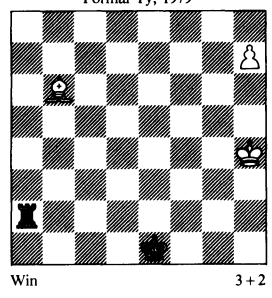
Draw 3+2

No. 4285: Em. Dobrescu. 1. Rg3 +/i Kh8/ii 2. Rh3 Qc8 3. Rh4 Qg8 4. Kh5 Qg2 5. Kh6 Qg1/iii 6. Kh5 Kh7 7.

Rh3 Qg6 + 8. Kh4 Kh6 9. Rh2 Qg5 + 10. Kh3.
 i) 1. Rh3? Qe5 2. Rh4 Qf6 + 3. Kh5 Qf5 + 4. Kh6 Kf7.
 ii) 1. ..., Kf8 2. Rf3+ Ke7 3. Sg3 draw.
 iii) 5. ..., Kg8 6. Sg3 Qxg3 7. Rg4 + Qxg4 stalemate.

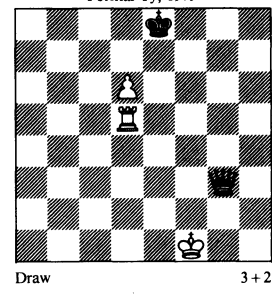
No. 4287: B.G. Olympiev. 1. Rc3 +/i Kd7 2. Rd3+ Ke7 3. Re2+ Kf8 4. Rf3 +/ii Kg8 5. Re8+ Kg7 6. Re7 + Kg8 7. Rb3 (Rc3? Qf8;) 7. ..., Kf8 8. Rc7 wins, but not 8. Rd7? Ke8.
 i) 1. Rc2 +? Kd6 and W will not win.
 ii) 4. Rd8 +? Kf7 5. Rd7 Ke8.

No. 4286 B.N. Sidorov
 1 Comm., Revista Romana de Sah
 Formal Ty, 1979



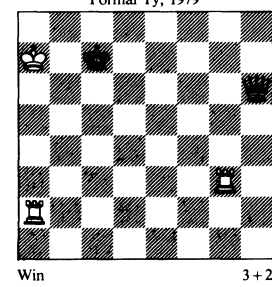
No. 4286: B.N. Sidorov. 1. Ba5 + Kf1 2. Kg3/i Rg2 +/ii 3. Kh3 Kg1 (Rg1; Bc7) 4. Bc7/iii Kh1 5. Kh4 Rg8 6. hg (B or S) wins.
 i) 2. Kh3? Kg1 3. Bc7 Ra8.
 ii) 2. ..., Ra3 + 3. Kh2 Ra2 + 4. Kh1.
 iii) 4. Bb6 +? Kh1 5. Bc7 Rh2 + 6. Bxh2 stalemate.

No. 4288 V. Nestorescu
 3 Comm., Revista Romana de Sah
 Formal Ty, 1979

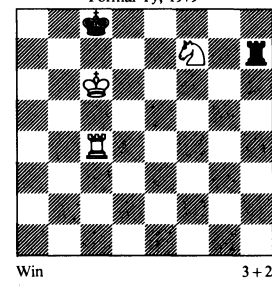


No. 4288: V. Nestorescu. 1. d7 +/i Kd8 2. Rd2 (Rd1? Qe3;) 2. ..., Qe3 3. Rd1 Qf3 + 4. Ke1 Qg3 + 5. Ke2 Qe5 + 6. Kf2 Qe4 7. Rd2 draw.
 i) 1. Rd2? Qf3 + 2. Ke1 Kd7 3. Rd1 Qe3 + 4. Kf1 Kc8 5. d7 + Kd8 wins.

No. 4287 B.G. Olympiev
 2 Comm., Revista Romana de Sah
 Formal Ty, 1979



No. 4289 E.L. Pogogyants
 4 Comm., Revista Romana de Sah
 Formal Ty, 1979

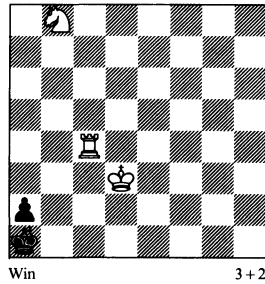


No. 4289: E.L. Pogogyants. 1. Kb6 + Kb8 2. Sd8 Rh6 + 3. Sc6 Kc8 4. Rd4 Rd6 5. Re4 Rh6/i 6. Re7 Rh7 7. Sa7 + wins.

i) 5. ..., Kd7 6. Re7 and 7. Rc7.
 JRH: Cf. Rinck (1950), No. 1032 in
 '2545'.

Kxh6 4. h8Q+ and 5. Qg8+ wins.
 i) 1. Qa5+? Kg6, and if now 2. h8Q
 Qc6+ 3. Kd8 Qd5+, while if 2. h8R
 Qe4+ 3. Kf8 Qf4+ 4. Ke7 Qe5+.

No. 4290 V.I. Kalandadze
 5 Comm., Revista Romana de Sah
 Formal Ty, 1979



No. 4290: V.I. Kalandadze. 1. Sa6/i
 Kb2 2. Rb4+ Ka3/ii 3. Kc4 a1Q 4.
 Rb3+ Ka2/iii 5. Sb4 mate.

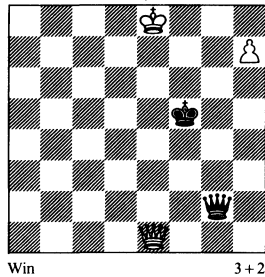
i) 1. Sc6? Kb2 2. Rb4+ Ka3.

ii) 2. ..., Ka1 3. Rh4 Kb2 4. Rh2+
 Kb1 5. Kc3 wins.

iii) 4. ..., Ka4 5. Sc5+ Ka5 6. Rb5
 mate.

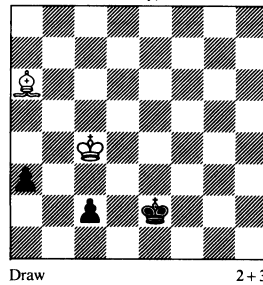
JRH: The win with bQ in corner and
 bK alongside is so well known! Cf.
 Berger (1890), No. 770 in T1000.

No. 4291 G.N. Zakhodyakin
 Commended, Revista Romana de Sah
 Formal Ty, 1979



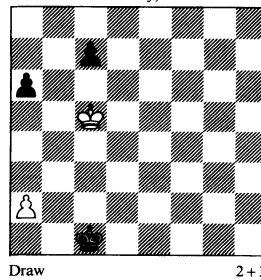
No. 4291: G.N. Zakhodyakin. 1.
 Qb1+ /i Kg5 2. Qc1+ Kg6 3. Qh6+

No. 4292 B.N. Sidorov
 Commended, Revista Romana de Sah
 Formal Ty, 1979



No. 4292: B.N. Sidorov. 1. Kc3+
 Kd1 2. Be2+ Kc1 3. Bc4 Kb1 4.
 Ba2+ draw.

No. 4293 A. Ornstein
 Commended, Revista Romana de Sah
 Formal Ty, 1979

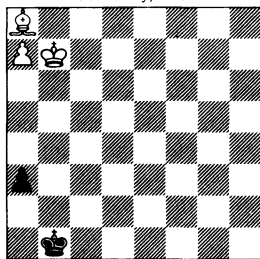


No. 4293: A. Ornstein (Sweden). 1.
 Kb4/i Kb2/ii 2. a3 Ka2 3. a4 Kb2 4.
 a5 Ka2 5. Ka4 c5 stalemate.

i) 1. a3? Kb1 2. a4 Kb2 3. Kb4 Ka2
 4. a5 Kb2 wins.

ii) 1. ..., Kc2 2. a4 Kd3 3. Ka5. 1. ...,
 Kd2 2. Kc4 Kc2 3. a3.

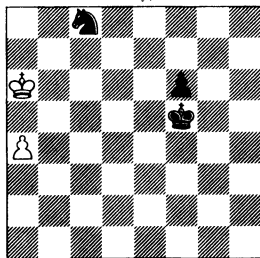
No. 4294 V.I. Kalandadze
Commended, Revista Romana de Sah
Formal Ty, 1979



Win 3+2

No. 4294: V.I. Kalandadze. 1. Kb6 a2 2. Be4+ Kb2 3. a8Q a1Q 4. Qh8+ Ka2 5. Bd5+ Kb1 6. Qh1+ Kb2 7. Qh2+ Kc1 8. Qg1+ Kb2 9. Qd4+ Kb1 10. Qd1+ Kb2 11. Qd2+ Ka3 12. Ka5.

No. 4295 A.P. Kuznetsov and
A.T. Motor
Special Prize, Revista Romana de Sah
Formal Ty, 1979



Draw: I: diagram 2+3
II: bk17

No. 4295: A.P. Kuznetsov and A.T. Motor.

I: 1. Kb7 Sd6+ 2. Kc6 Sc4 3. Kc5/i Sa5 4. Kb5 Sb7 5. Kb6/ii Sd6 6. Kc6 draw.

i) 3. Kb5? Se3 4. a5 Sd5 5. Kc6 Ke5 6. Kc5 Ke6.

ii) 5. Kc6? Sd8+ 6. Kc7 Ke6.

II: 1. Kb7 Sd6+ 2. Kc6 Sc4 3. Kb5/iii Se3 4. a5 Sd5 5. Kc6/iv Ke6 6. Kc5 Sc7/v 7. Kc6 Sa6 8. Kb6 Sb4 9. Kb5 Sd5 10. Kc5 draw.

iii) 3. Kc5? Sa5 4. Kb5 f5.

iv) 5. Kc5? Ke6 6. a6 Sc7 7. a7 Kd7 8. Kd4 Kc6.

v) 6. ..., f5 7. a6 Sc7 8. a7 Kd7 9. a8Q Sxa8 10. Kd5.

FIDE ALBUM 1977-1979

Selection Tourney for Published Studies.

Study composers wishing to have their best published work considered for the next FIDE Album, and therefore potentially towards the compilation of "points" in the awarding of FIDE titles of Master and Grandmaster of Composition, should carefully follow the following rules. Departure from the rules may entail rejection of entries.

- Five (5) copies of each entry are required.
- Diagrams must be clearly stamped on diagram sheets measuring not less than 100 x 140 mm and not more than 155 x 210 mm.
- To be provided:
 - full name and address
 - place of original publication
 - award and dedication, if any
 - stipulation and full solution.
- Write on one side of the paper only. If overflow sheets are required, give the composer's name, and repeat the positions of the kings.
- Closing date for **receipt** of entries: 30.vi.81.
- Address:

FIDE Album Tourney 1977-1979
Section Director for Studies
FIDE Grandmaster Dr. Jindrich Fritz
Fetrovska 39
160 00 PRAHA (Prague) 6
CZECHOSLOVAKIA

The three judges:

"A" - Vazha Neidze (USSR)

"B" - Virgil Nestorescu (Romania)

"C" - Alexander Hildebrand (Sweden)

For a description of the selection process, see EG58, p. 237.

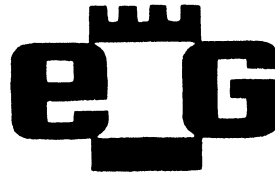
Grandmaster of Chess Composition, by Y. Vladimirov, R. Kofman and E. Umnov, Moscow, 1980. In Russian. Hard cover, 304 pages. This collection of 438 compositions of the late, great **Lev Loshinsky**, includes 8 studies, all of them jointly composed. There is much biographical, photographic and annotatory material.

Chess Training, by Nigel Povah (Faber, London, 1981). This book for young players includes several studies by Troitzky and Mattison, among others. The "Lucena position" myth is yet again perpetrated, if not perpetuated.

In the World of Chess Composition, by V. Archakov. (Volgograd, 1980, 192 pages, in Russian). In this mixed problems-and-studies contemporary anthology the composers all come from, or have associations with, the Volgograd (Stalingrad) region. Importantly, 37 studies of the late Z.M. Birnov are included. Naturally, there is duplication with FIDE Album and "650" material. On the other hand, the new, or relatively unknown, names are many: M. Dudakov, A. Chebatarev, P. Gaidukov, F. Galenko, V. Filimonikhin, P. Makarov, V. MaksaeV, V. Moiseyev, E. Petrav, V. Turoverov, O. Zadonsky.

(AJR)

Het Eindspel Koning + 2 Paarden tegen Koning + Pion, by Christiaan M. Bijl, Leidschendam (Netherlands), 1980. In Dutch. 85 pages. Brought together in a single volume is (nearly) everything published about the GBR class **0002.01**. It is attractively laid out, and with great care in every respect. One marvels yet again at the spell cast by the chess endgame, such that someone like Mr. Bijl willingly devotes time and resource to the assembly and publication of this specialised material. Yet such ventures are pre-requisites for the development of our knowledge of endgame classes, for how otherwise can one hope to know whether any "discovery" is really a discovery? Consider, for instance, the GBR class **0410** (R + B vs. R). How, short of placing everything known into a computer data base (and organising it and testing it and purging it of inferior moves) can one be sure of "adding" anything worthwhile, until some selfless person "does a van Bijl" for it?



Tourney announcement

Czechoslovak Chess Federation (UV CSTV) formal tourney. Maximum: 3 entries per composer. Closing date: 9.v.81. Judge: D. Gurgnidze. Address: Josef Volf, Na vysinach 6, 460 05 Liberec 5, Czechoslovakia.

From Grandmaster Yuri L. Averbakh,
author and editor of reference works
and articles on the whole field of the
endgame.

When I learned of the death of André Chéron I was much saddened. A distinguished theoretician of the endgame has departed this life, a pioneering investigator, one who contributed enormously to the development of contemporary chess theory.

Chéron was one of the first to conduct systematic, genuinely scientific and methodical exploration of the endgame. His first work was published in the early 1920's, and his last in the early 1970's. For half a century Chéron really widened our horizons across the whole gamut of endgames, but especially prized is his work on rook and pawn against rook. His labours over many years culminated in the four volumes of his authoritative "handbook" on the endgame, published in German. This work is required for anyone seriously interested in the theory of the endgame. To my lasting regret I never succeeded in making Chéron's personal acquaintance.

In the course of my own investigations into the endgame I frequently used as my points of departure the analyses of the distinguished French composer, although, to be frank, I treated all my sources equally critically. Time and again I found that I could improve on his analyses, and sometimes I refuted them. Chéron too missed no opportunity to be critical of my own work. He in his turn succeeded in improving on, and in refuting, my analyses. But the winner in this

controversy-by-correspondence over a quarter of a century was neither he nor I - it was chess theory.

I should like to remark that both of us strove towards one goal, namely the creation of a methodical and consistent theory of the chess endgame, but our methods were different. Chéron approached analysis as the chess composer does, endeavouring to establish a unique solution, ferreting out the shortest route, trying to find the flaw in analyses of other investigators. In consequence his analyses are often overburdened with a multiplicity of variations, making his books hard to use, and indeed having a deterrent effect on the reader.

In contrast I, as a practical player and teacher, have always looked for the **method** in the first place, sought out what was typical in the material, to get at the characteristic way to handle that particular endgame (whatever it was), and always strove to keep analytical variations to the minimum.

In his youth Chéron had success in practical play, winning the French championship several times, although afterwards he confined himself to studies and the investigation of the endgame (and problems. AJR). Beyond doubt this experience had sharpened his analytical skills. One can see the effect not only in his theoretical work and in his own studies, but also in the hundreds of studies by other composers which he demolished - and corrected.

Moscow
February, 1981

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