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STUDY ECONOMY AND "GROTESQUE" POSITIONS

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(Translation by P. S. Valois.)

Study composers, even more than problemists, are well aware of the principle of economy in composition. This principle, of course, is nothing new and is a basic artistic tenet for all aspects of art - literature, music, sculpture and so on. A definite economy of means of expression is characteristic of great works of art.

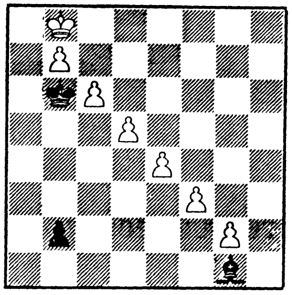
This question was debated once in the Soviet press, in connection with the appearance of studies which breached the principle of economy. The latter won the day, and it always will win, for economy is a law of nature and it defines the value of creation, both in the laboratory of nature and in that of scientists, artists, writers, sculptors, composers and others.

What is economy in a chess composition? Surely it lies in the quantity of material used? But in that case we would be in our rights to demand from musicians short songs instead of symphonies full of deep thoughts and from writers little stories or even micro-stories but on no account short stories, novels or Heaven forbid! works in great series. We would be obliged to complain that nature, instead of creating the elephant, should have created thousands of little animals.

Of course this is nonsense! Economy manifests itself in one way alone - in the creation of a well thought out and interesting work using for this only the most essential material. No unnecessary words, sounds, movements, pieces not needed to express the idea. The ability to do this in itself shows an author's mastery and talent. The famous Russian writer, master of the short story A. P. Chekhov expressed this thought in the following words: "If at the beginning of a story there's a rifle hanging on the wall, then later on it ought to go off."

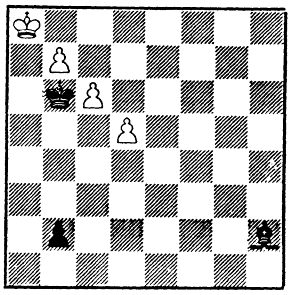
All these thoughts troubled my mind when I began to compose "grotesques". I will give an example which I have used before. 1 by Kraemer and Holzhausen is very ingenious but at the same time raises a smile. Surely such a position could hardly occur in a game? The same idea had been expressed some years earlier in 2 by Rubesamen, with less material and a more natural position. This, also a very good study, appears more serious and less ingenious and therefore does not cause a smile.

1. **A. Kraemer and Baron von Holzhausen**
1930
3



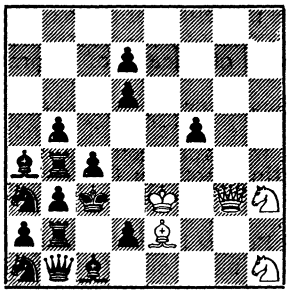
Draw 7
1. Ka8 Bh2 2. g3 Bxg3 3. f4 Bxf4 4. e5 Bxe5 5. d6 Bxd6 6. b8Q† Bxb8 7. c7 draws.

2 **H. Rubesamen**
1913
3



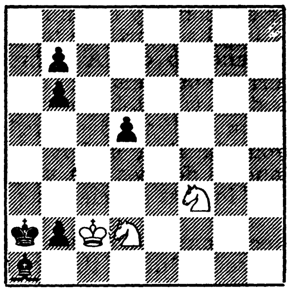
Draw 4
1. d6 Bxd6 2. b8Q† Bxb8 3. c7 draws.

3 **T. B. Gorgiev**
1966
16



Win 5
1. Qg7† Kc2 2. Bd1† Kxd1 3. S1f2† Kc2 4. Qc3† Kxc3 5. Sd1† Kc2 6. Ke2 d5 7. Sf4 d4 8. Sd5 d3† 9. Kf2 f4 10. S5c3 d5 11. Kf3 d4 12. Kxf4 dc 13. Se3 mate.

4 **T. B. Gorgiev**
6



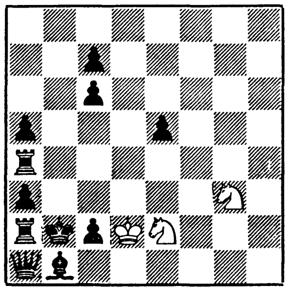
Win 3
1. Sb1 b5 2. Sd4 b4 3. Sb5 b3† 4. Kd2 d4 5. S5a3 b5 6. Kd3 b4 7. Kxd4 ba 8. Sc3 mate.

Examination of these two studies allows one to say that despite having the same finale but with differing quantities of material, both fully observe the principle of economy, but that in the second the study is given a serious nature whereas in the first the comic side is emphasized. This would not have been possible without giving it the character of a grotesque.

I have often re-read and laughed heartily at Mark Twain's story "How I edited a village newspaper" for the author gave it that character without breaking the basic principle of artistic creation, economy.

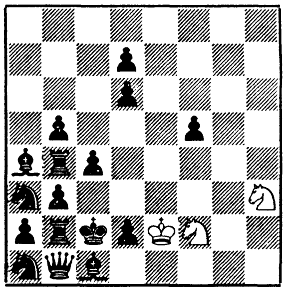
The composition of grotesque studies is much more difficult than that of ordinary studies. **3** is one by me on these lines. It is interesting how I arrived at it. First I composed the interesting **4**, which was an ordinary

5 **T. B. Gorgiev**
11



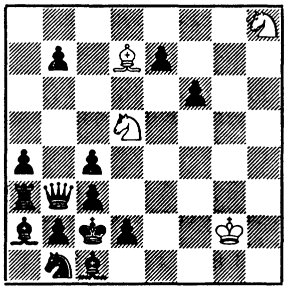
Win 3
1. Sc1 c5 2. Se4 c4 3. Sc5 c3† 4. Ke2 e4 5. S5b3 c5 6. Ke3 c4 7. Kxe4 cb 8. Sd3 mate.

6 **T. B. Gorgiev**
16



Win 3
Solution 1. Sd1 and as number 3.

7 **T. B. Gorgiev**
Sent for publication in "Tidskrift för Schack"
14



Win 4
1. Bf5† Kd1 2. Kf1 Qb6 3. Sxb6 e6 4. Sd5 ed 5. Sf7 d4 6. Sh6 d3 7. Bg4† Kc2 8. Bd1† Kxd1 9. Sf5 Kc2 10. Sd4† Kd1 11. Kf2 f5 12. Sxf5 Kc2 13. Sd4† Kd1 14. Kf1 b6 15. Kf2 b5 16. Kf1 b4 17. Kf2 Rb3 (Bb3, b3) 18. Sf5 Kc2 19. Se3 mate.

study. Then I converted it into **5**. The idea in this form began to raise a smile, but the position contains nothing superfluous. Having made **6** from it, I started laughing myself: a real grotesque in the style of Mark Twain's story.

Here I stopped (I'd run out of Black pieces, anyway) and finished work on **3**, which again fully observes the principle of economy: all pieces are necessary, and without them there would not be such an amusing study. In conclusion I give a study (**7**) which is due to be published in "Tidskrift för Schack", and want to point out that some judges still consider grotesques not to be fully artistic works. This is wrong. Good grotesques are composed with great difficulty and should be considered on the level of ordinary studies, as in all other forms of art.

SPOTLIGHT

directed by WALTER VEITCH

EG 23, No. 1223: T. Amirov & V. Kovalenko. No win. Better than 3. .. Bb8 is 3. .. Kd6, for if 4. Rxa7 Kc7 draws, whereas if 4. Kd8 Sa5 5. Rxa7 (5. b8Q† Bxb8 =) Sc6† 6. Ke8 Kc7 draws.

No. 1228: L. A. Mitrofanov. As printed in EG there are two dual wins, either 2. Qf8† Kd7 3. Qxc8† Kxc8 4. Kf6 etc., or 1. Qg5 etc. Therefore bPd4 should be at f4 instead. Now after 1. Qa3 Qc8 (1. . . Qb7 2. Qd6) 2. Qa4† (2. Qd6? Qg4† draws) if 2. . . Ke7 3. Qxf4 wins, e.g. 3. . . Qb7 4. c8Q Qxc8 5. Qf6† Kd7 6. Qf5† Kc7 7. Qxc8 Kxc8 8. Kf6 etc.

EG 24, No. 1281: A. P. Kazantsev. No win is apparent after 5. .. fxg5 6. Bc4 g4, but I may be missing something.

No. 1284: L. A. Mitrofanov. No win. 2. .. Kg4 (not .. Kf3) and if 3. Kxa6 Re8 4. K- Rxe2 =. If 3. Kc7 Re8 4. b8Q Rxb8 5. Kxb8 a5 =.

No. 1289: F. S. Bondarenko & A. P. Kuznetsov. Note (i) is a dual draw. After 3. .. Sh7 4. d8Q† (not hxg7) Kxd8 5. hg Sf5† 6. Ke5 Sxg7 7. Bd3 Sf8 8. Bxg6 Sxg6 9. Kf6 =. If 3. .. Sf5† 4. Kd3 Sxh6 (4. .. Sh7 5. Bg8 =) 5. gxf6† gf 6. Be6 f5 7. Ke3 =.

No. 1290: S. Pivovar. Quicker than 10. Kb8 is 10. Rd2 Ka1 11. Rc2 Qb2† 12. Kc6 Qb1 13. Kc7 (or Rh2) winning.

No. 1291: D. Godes. AJR's comment in Note (ii) is wrong, the draw is forced by 8. . . b2 9. Sc2† Kb3.

No. 1295: E. L. Pogosjants. Black wins. Not 3. .. Ke8 but 3. .. Sg6 4. a8B (4. a8Q Ke8) Bh2 5. e5 Sxe5 6. Kc7 (6. Kb8 Sc6† 7. Kc8 Sa7 mate) Sd7† 7. Kc6 Bf1 wins. If 8. Kd5 Sb6†; if 8. Sc5 Bg2†.

No. 1297: L. F. Topko. Again Black wins. 3. .. Kf5† (not .. Kf7†) 4. Ka5 Sc7 5. Rc1 (what else?) Ra6† 6. Kb4 Rb6† and both Ss are saved.

No. 1298: V. S. Kovalenko. In Note (i) why should Bl win at all? After 5. Kg5 Kg7 6. Sh5† K- 7. Sf4 White has the ideal defensive set-up.

No. 1300: V. A. Bron. A dual draw is 6. Rb5† Kc4 7. Rc5† Kd3 8. Rc3†. Now 8. .. Qxc3 9. bxc3 Kxc3 10. Sc6 draws, while if 8. .. Ke2(4) 9. Sc6 draws as bB is lost and wS can even sacrifice itself for bP as wR at f3 draws against bQ. Relatively best for Bl seems 8. .. Ke4 9. Sc6 Qh2 10. Rxc2 Qg1† but I see no win.

No. 1312: E. Dobrescu & V. Nestorescu. A good point not mentioned in the notes is that 4. Kg6? would fail, for after 10. Rfe6 there would follow 10. .. Rf8 11. R6e2 g2 12. Rxg2 h1Q 13. Rxh1 Rf6† 14. Kg(h)5 Rg(h)6†=.

No. 1313: E. L. Pogosjants. Black wins. 1. .. Ra8 (not .. Ba5) 2. c7/i Bd3† 3. Kh6 (3. Kh8 Bg3) Bd2† 4. Kxh5 Rxg8 5. Sc3 Bf5 6. d8Q Bg4† 7. Kh4 Be1 mate. i) 2. Bf7 Bd3† 3. Kh6 Rh8† 4. Kg5 Bd2† 5. Kg4 Sg7 6. Sf4 Bf5† 7. Kg3 Be1† 8. Kf3 Bxd7 9. cxd7 Rd8 wins. Or if 2. Be6 then as before till 6. .. Sxe6 7. Sxe6 Ba5 8. c7 Bxc7 9. Sxc7 Rd8 wins.

No. 1314: Al. P. Kuznetsov & A. Motor. A dual is 2. Be2 for if 2. .. Kd7 3. c8Q† Bxc8 4. Kb1 draws, e.g. 4. .. Ke6 5. Kc2 Kxf6 6. Bh5 Be6 7. Kxd2 Bxa2 8. Bxf7.

No. 1318: L. Kopac. A dual win is 2. Sc3 Rxa4 3. Sxa4 Sxf2 (Kb5) 4. Sc5† Kb5 5. a6 Se4 6. a7 f2 7. a8Q wins.

FIDE ALBUM 1965/67

Each FIDE Album consists of selections made by FIDE judges of compositions (problems and studies) submitted by composers and published during the relevant years. 665 studies were submitted in this case, and a ceiling of 111 selections was imposed by the space available in the final volume due to appear, probably next year, in Yugoslavia. All studies were sent by the Director (H. M. Lommer) to Judge "A" (Dr Grzeban, Poland) and also to Judge "B" (A. J. Roycroft, England), who made independent selections of about 140 each. These selections were sent to the Director who, according to the rules for this "competition", chose automatically for the Album those studies selected by both Judges 'A' **and** 'B'. Judge 'C' (W. Korn, U.S.A.) was then called in to select from the remainder to make up the permitted total. Apart from the imposed limit, which takes no account of the overall standard of entries, the system is sound: reliance on one judge is eliminated, and no composer can know whether a particular entry was or was not selected by a particular judge - this is a clear advantage, for it would be unfortunate if a composer could form the impression that a certain judge was biassed against his studies. The following details are published with the approval of the Studies Director, Harold Lommer.

BELGIUM :	Vandecasteele	2	 2
CZECHOSLOVAKIA :	Kopac	1	
	Dr Mandler	2	
	Soukup-Bardon	1	 4
ENGLAND :	Bent	3	
	Roycroft	1	 4
FINLAND :	Breider & Kaila	1	
	Heiskanen	1	
	Kaila	1	
	Kivi	1	
	Perkonoja	4	 8
WEST GERMANY :	Rinder	1	 1
HUNGARY :	Koranyi	1	
	Zoltan	1	 2
POLAND :	Dr. Grzeban & Hildebrand (Sweden)	1	
	Proskurowski	1	 2
RUMANIA :	Dobrescu	1	
	Joita & Nestorescu	1	
	Nestorescu	2	 4
SPAIN :	Onate	1	
	Lommer	5	 6
SWEDEN :	Hildebrand, Koroljkov (USSR) & Loshinsky (USSR)	1	 1
USA :	Benko	1	
	Branton	2	
	Korn	1	
	Peckover	1	 5
USSR :	Bondarenko & A. P. Kuznetsov	1	
	Bron	6	
	Dolgov	1	
	Amiran	1	
	Gorgiev	4	13
		c/o	52

Joint compositions	14
3-fold „	2
	16

USSR :	(Continued) carried over:		52
	Gorgiev & Rudenko	1	
	Grin	1	
	Kalandadze	2	
	Kasparyan	10	
	Katsnelson	1	
	Kazantsev	1	
	Klinkov	1	
	Koroljkov & Kopnin	1	
	Kopnin & Koroljkov	1	
	Efimov & Kopnin	1	
	Kopnin, Koroljkov & Loschinsky	1	
	Koroljkov	3	
	Koroljkov & Peckover (USA)	1	
	Katsnelson & Koroljkov	1	
	Koroljkov & Chekhover	1	
	Kovalenko	1	
	Kriheli	1	
	Al. **P.** Kuznetsov	1	
	Dr. Nadareishwili	6	
	Neidze	4	
	Pogosjants	3	
	Herbstman & Pogosjants	1	
	An. **G.** Kuznetsov & Pogosjants	1	
	Sarychev	2	
	Shilkov	1	
	Tiawlovsky	2	
	Vlasenko	1	
	Yakimchik	5	
	An. **G.** Kuznetsov & Sakharov	2	
	An. **G.** Kuznetsov & Kralin	1	59
		TOTAL	111

BELGIUM	2	1.8 %	8-10th
CZECHOSL.	4	3.6 %	5-7th
ENGLAND	4	3.6 %	5-7th
FINLAND	8	7.2 %	2nd
W. GERMANY	1	0.9 %	11-12th
HUNGARY	2	1.8 %	8-10th
POLAND	2	1.8 %	8-10th
RUMANIA	4	3.6 %	5-7th
SPAIN	6	5.4 %	3rd
SWEDEN	1	0.9 %	11-12th
USA	5	4.5 %	4th
USSR	72	64.9 %	Ist
Total	111		

H. M. LOMMER
New York, 18.v.71

WORKSHOP

by C. M. Bent

(Talk to The Chess Endgame Study Circle on 15.i.71)

When giving a talk to the Circle what generally happens is that when a suitable amount of material in the required category has accumulated I offer to present it under a suitable title. In the present instance, though, I have not done my usual volunteering. In fact I have been paid the compliment of being asked — which was very nice of him — by our founder who is nothing if not an honest man; so when he asked if I would give a talk on "Technique", saying that this was an aspect of composing which he lacked, I attributed this to his modesty. But he assured me that he could do with some lessons on this subject.

My immediate reaction was to demur. Trying to describe in hard terms of black and white the processes of technique seemed at first too difficult ever to be expressed coherently by someone like myself. It seemed too, and still does, hard to separate technique from style. As well as this, as I would not presume to present a catalogue of points of technique from the works of other composers, that it would necessitate self-examination amounting to unwholesome introspection. This view I have changed, though. Since becoming involved in this subject I have perforce examined my own studies in a fresh light and believe the exercise has done me good. Since I am about to become involved in revealing my own thought processes I ask to be forgiven this self-preoccupation, but what follows can only be expressed from my own point of view.

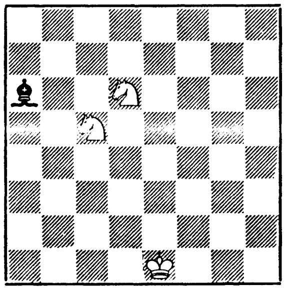
As our experience increases we can all admire the technical skill in the work of others, but my own speculations on the reasons for this and that would not be so convincing as the notes I have made during their actual composition, on the studies I am now presenting. In the ordinary course of events one is far too busy, and it would be a great hindrance besides, to make notes of ones trains of thought the ramifications of which often defy the memory. Similarly the rationale of all but the most recently composed studies has long been forgotten beyond recall. But now, to comply as best I can with this request I have seen to it that composition and recording go hand in hand. I have bared my thoughts and placed my all too fallible mental processes on view for all to see. Mistakes there may be, though I hope nothing serious has eduded me. If any faulty thinking is exposed it may reveal the complexity the composer has to face.

That oversights should occur in a finished article is scarcely to be wondered at. It is so easy to proceed secure in the knowledge that some fringe variation early in the play is safely accounted for, only to find near the end that another side-line needs adjustment. By moving a pawn one square this can be corrected without affecting the main line, yet after publication someone points out a flaw. Without realizing it at the time, or having any reason to think it would, the composer's small pawn adjustment will have upset the balance of nothing else except the earlier fringe variation. It is generally the mind, probably through overloading, which fails to detect the microscopic mistake and perversely the eye which, focusing on smaller things, fails to see the whale of a mistake. These things do happen. To err is human. I claim to be very human indeed.

Having said all this I must now confess that I am not going to deal exclusively with the matter of technique at all. I think that if the subject was to be treated in a clinical way it would make rather unappetizing fare. So what I propose to do is to present a related series of studies with a common thread of continuity and from among these to scrutinize a few in detail to see how this composer, at any rate, sets about his work. Certainly I hope some crumbs of technique will emerge and the vicissitudes of the composing process be revealed.

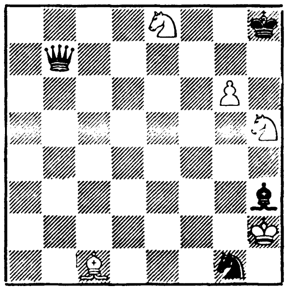
No particular significance is claimed for the main group of these studies which at that time I happened just to have started, but they will be useful demonstration models. This, then is an account of the day by day routine of trying to make a study work. It contains the blemishes, the muddled thinking, the belated discoveries, the flashes of insight and if there are any moments of luck, the eventual emergence of the end product — an event seldom achieved without aspiration, exasperation, inspiration and perspiration.

A 1



Win 3

B C. M. Bent 4



Win 5

Diagrams A & B.

One may be pleased with a particular production and think it cannot be bettered, yet it is not a bad thing to try. I'm not saying that in this case it is, but a second attempt may well be an improvement. Position A is what led to study B which is quoted, in its main line only, so that a comparison can be made with what follows.

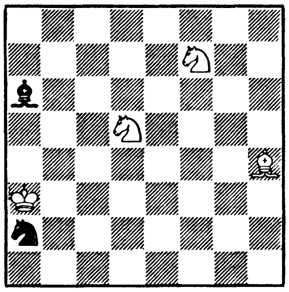
The solution to B is 1. g7† Qxg7 2. eSxg7 Se2 3. Bb2 Bc8 and now which piece is White going to win? 4. Sf5† Kh7 5. Sf6†Kh8 6. Se4† Kh7 7. fSd6 Ba6 8. Sc5 wins.

White has to choose the right S to capture the Q, and getting the bS to block his own B is an improvement on having the wK complete the domination. Lately in fact I have been experimenting with getting the wK actually to have to move away from the scene of action.

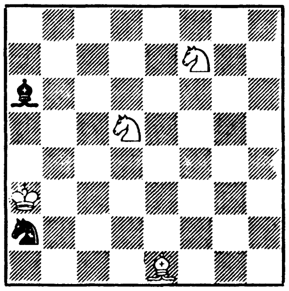
Diagram C1.

This is the extension. No bK is present yet. A win for White is envisaged as follows. 1. Sd6 preventing bB defending b2 and forcing 1. ......Sc1. Now 2. Bg5 and if 2. ......Se2 3. Sb4 wins and if 2. ......Sd3 3. Sc7 Sc5 4. Kb4 Sb7 5. dSb5 Bxb5 6. Sxb5. But even if the bK is placed as remotely as possible on h1 Black still draws! 6. ......Kg2

C1



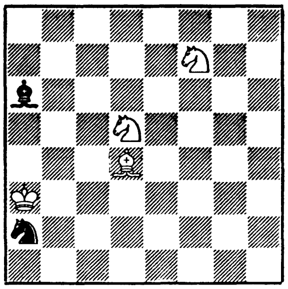
C2



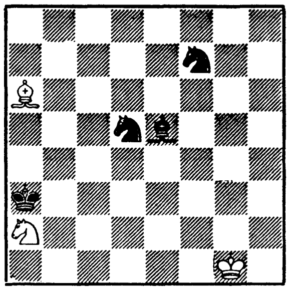
7. Be7 Kf3 8. Sc7 Ke4 9. Kb5 Ke5 draws. This is potential material for another study, but meanwhile can this second line escape of Black's be prevented?

Diagram C2.
Second attempt. 1. Sd6 Sc1 2. Bd2 Sd3 3. Sc7 Sc5. Now White intends 4. Bb4 which, after 4. ......Sb7 allows 5. Sxa6 because d6 is guarded. But 4. ......Sd3 and White cannot maintain control of both c5 and d6.

C3



C4



Draw

Diagram C3.
The only way out of this difficulty, then, is for the wB to start on the a7-g1 diagonal. 1. Sd6 Sc1 2. Be3 Sd3 3. Sc7 and Black is denied 3. ......Sc5. But wait. The crafty Black has another resource. 3. ......Se1 threatens Sc2† and Black escapes again. In fact he is doing far too well. All right, then. Let us alter the colour of the pieces and change the study into a draw.

Diagram C4.
So far we have not used the wK. Can it do anything useful? Yes it can. Put the wK on g1 and on the principle of giving Black the greatest possible mobility start the bB on e5. Black now force the good move I mentioned earlier of K away from the action. 1. ......Bd4† 2. Kh1.
Not 2. Kf1 or Kg2? because of 2. ......Se3† and 3. ......Kxb2 wins. And not 2. Kh2? which later allows Black a relieving check by the B at e5. Alas! There is a refutation. See next diagram.