

### 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.

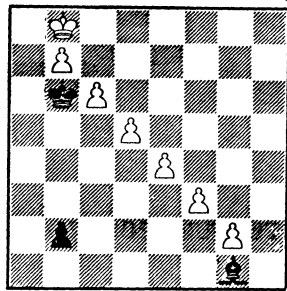
This question was debated once in the Soviet press, in connection with the appearance of studies which breached the principle of economy. The latter won the day, and it always will win, for economy is a law of nature and it defines the value of creation, both in the laboratory of nature and in that of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

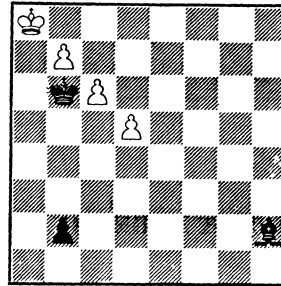
All these thoughts troubled my mind when I began to compose "grotesques". I will give an example which I have used before. 1 by Kraemer and Holzhausen is very ingenious but at the same time raises a smile. Surely such a position could hardly occur in a game? The same idea had been expressed some years 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



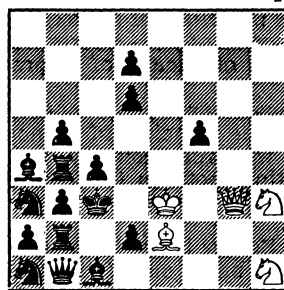
Draw 7  
1. Ka8 Bh2 2. g3 Bxg3 3. f4  
Bxf4 4. e5 Bxe5 5. d6 Bxd6  
6. b8Q† Bxb8 7. c7 draws.

2. H. Rubesamen  
1913



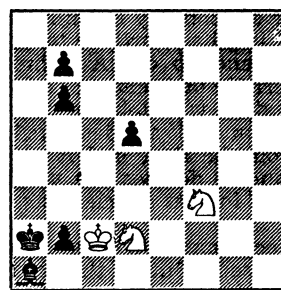
Draw 4  
1. d6 Bxd6 2. b8Q† Bxb8 3. c7  
draws.

3. T. B. Gorgiev  
1966



Win 5  
1. Qg7† Kc2 2. Bd1† Kxd1 3.  
Sf2† 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  
1966



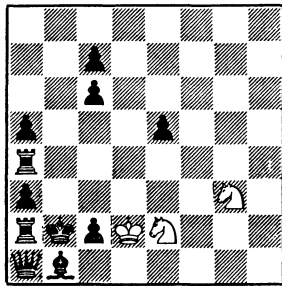
Win 3  
1. Sb1 b5 2. Sd4 b4 3. Sb5 b3†  
4. Kd2 d4 5. S5a3 b5 6. Kd3  
b4 7. Kxd4 ba 8. Sc3 mate.

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.

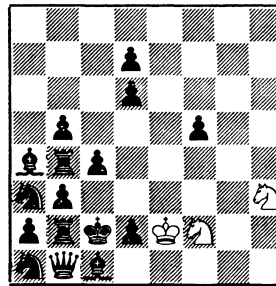
The composition of grotesque studies is much more difficult than that of ordinary studies. 3 is one by me on these lines. It is interesting how I arrived at it. First I composed the interesting 4, which was an ordinary

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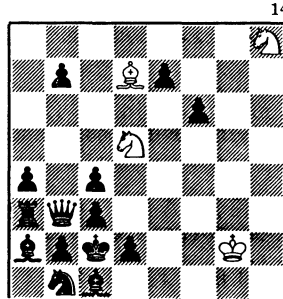
Win 3  
1. Sc1 c5 2. Se4 c4 3. Sc5 c3†  
4. Ke2 e4 5. S5b3 c5 6. Ke3  
c4 7. Kxe4 cb 8. Sd3 mate.

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Win 3  
Solution 1. Sd1 and as number 3.

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Sent for publication in  
"Tidskrift för Schack"



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 B1 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 B1 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. Rxc2 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 Rxc8 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. Be3 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. Kbl 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 biased against his studies. The following details are published with the approval of the Studies Director, Harold Lommer.

FIDE ALBUM 1965/67 \* ENDINGS \* FINAL SELECTION

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

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Joint compositions	14
3-fold „	<u>2</u>
	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		<u>111</u>

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	<u>111</u>		

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.

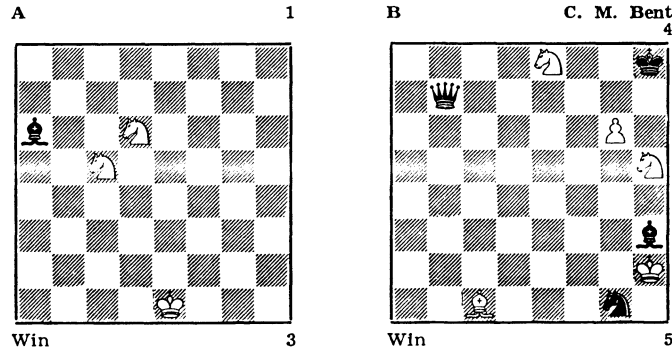
As our experience increases we can all admire the technical skill in the work of others, but my own speculations on the reasons for this and that would not be so convincing as the notes I have made during their actual composition, on the studies I am now presenting. In the ordinary course of events one 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.



#### Diagrams A & B.

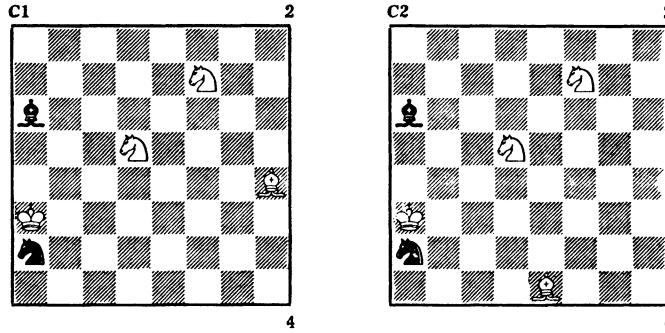
One may be pleased with a particular production and think it cannot be bettered, yet it is not a bad thing to try. I'm not saying that in this case it is, but a second attempt may well be an improvement. Position A is what led to study B which is quoted, in its main line only, so that a comparison can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



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.

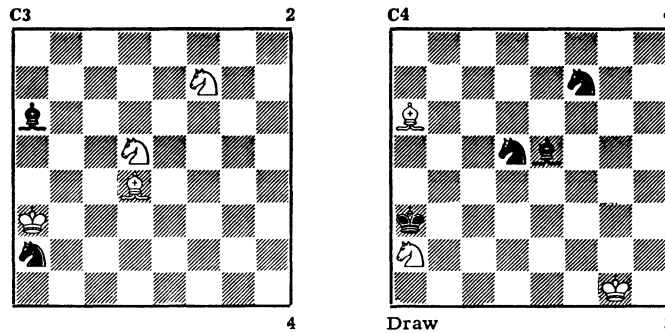


Diagram C3.

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.

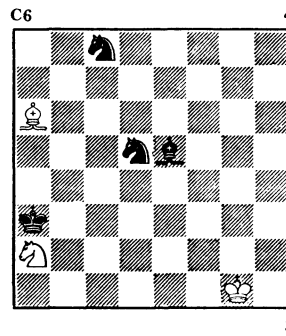
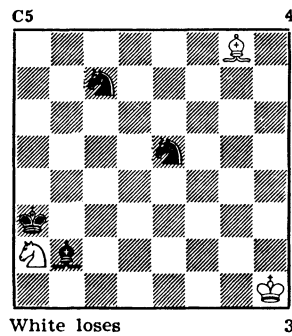


Diagram C5.

This position can be reached after 1. . . Bd4† 2. Kh1 Sc7 3. Bc4 Se5 (d6) 4. Bg8 Bb2. Now a bS can always cut off the wB from the wS at b3 winning. So a remedy must be found for this.

Diagram C6.

Move the bS from f7 to an en prise position at c8. Now 1. . . . .Bd4† 2. Kh1 Sc7 3. Bxc8. At this stage perhaps there is an interruption after which the composer goes to bed thinking all is well and only the introductory play need be found.

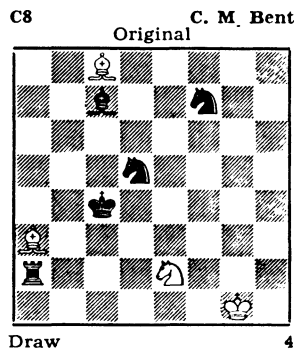
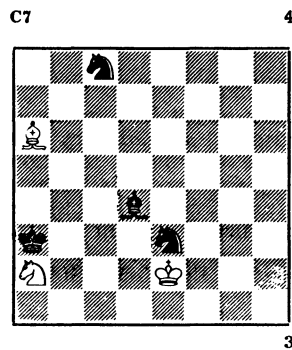


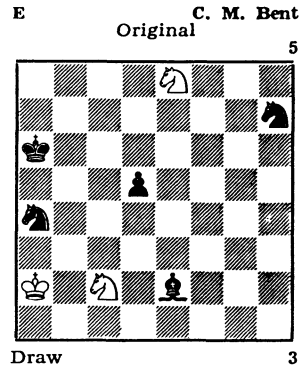
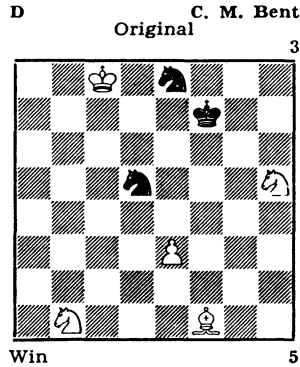
Diagram C7.

Fortunately next day the fallacy is spotted. 1. . . Bd4† and there is no need to go to h1. White has no problems. 2. Kf1 Se3† 3. Ke2 and Black cannot capture the S. So how is this dealt with? Referring back to diagram C4 the situation can be remedied by removing the bB from the long diagonal where it can do the damage on b2. Simply start it off standing on d6, c7 or b8 or along the diagonals passing through those squares. Here we note that if it occupies the square d6 itself we are able to cut out the unwanted black variation 1. . . . .Sd6 which does not force 2. Kh1 but merely serves to illuminate the solver's path. This option for the B is best retained to accommodate White's opening moves which must now be found.

Diagram C8.

It is relatively easy finding the introductory play. It cannot be done without adding extra force, however, and in order to avoid some complications which arise if the bB is put on the same diagonal as the wB at a3, it will not be put on d6 as conjectured, but on the next best square c7 instead. So the full solution to the study becomes:

1. Ba6† Kb3 2. Sc1† Kxa3 3. Sxa2 Bb6†/i 4. Kh1/ii Sd6 5. Sc1 Be3 6. Sd3/iii Sc7 7. Se1 Bf2 8. Sc2† Kb3 (2) 9. Bd3 draws.
- (i) 3. .... Sd6 4. Sc1 Bb6† 5. K to white square draws.
- (ii) 2. Kf1 (g2)? Se3† 3. K any Kxa2 wins.
2. Kh2? play as per main line when 7. ....Bf4† wins.
- (iii) 6. Se2? Sb4 wins.



Studies D and E.

Before continuing with the text the reader might like to try his skill at solving D without looking at the solution. I should very much like to know what the composer has little chance of gauging, just how many solvers fall at the hurdles he deliberately sets in their path; hurdles which may be the whole reason for his study. The reader has now been warned, of course, and is less likely to miss the point of this brief little study whose solution follows.

1. e4 Sd6† 2. Kb8!/i Sxe4 (now or never) 3. Bc4 Ke6 4. Sf4† Ke5 5. Sxd5 wins.
  - (i) If 2. Kd7 (8)? Sxe4 3. Bc4 Kf8 4. Bxd5 Sc3 5. Sxc3 stalemate. Did you do it right first time? Did you spend some time wondering whether at move 2. the wK should go to d7 or d8? Or did you only see that the wK should have gone to b8 afterwards? At any rate you will now have no difficulty solving E. Or will you? White must capture something in order to draw. The only obstacle the composer can provide, and this is all part of his technique, is the choice of which S forks the pawn. The solution to E is:
  1. Sb4†/i Ka5 (he needs to protect his S) 2. Sxd5 Bc4† 3. Ka3 Bxd5 4. Sf6 Sxf6 stalemate.
  - (i) 1. Sd4? Bc4† wins. 1. Se3? d4 wins.
- It is worth noting in E the placing of Black's S on a4 towards which his K must be driven for the stalemate, while in D White's hS must be kept away so as not to require protecting. I consider, too, that technically the K unpin (D) by virtue of being quieter is preferable to the K move out of check (E).

Studies F.

We have just seen what be done by a S attacking simultaneously a B and S which cannot defend one another. Continuing in this vein let us see what happens when a S attacks two other S's simultaneously. Let us try to construct another study.

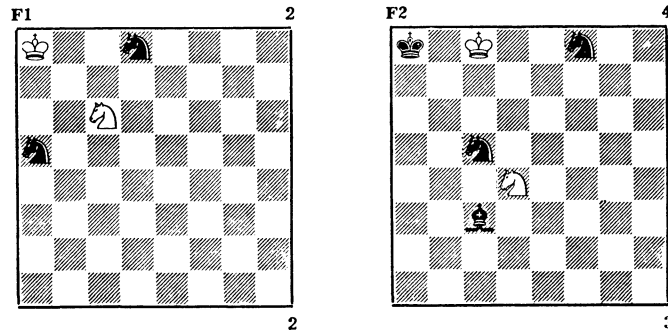
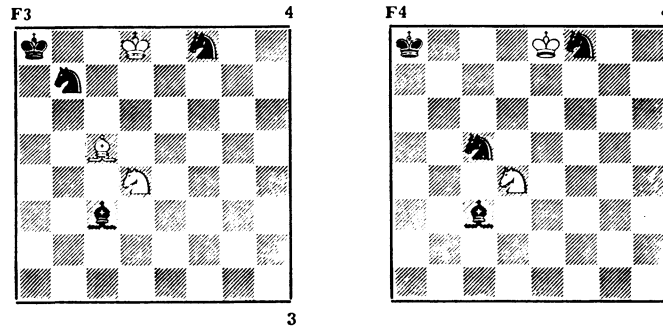


Diagram F1.

If there was a black-squared bB on the board White, with the solitary S can embarrass Black by playing Sc6, because if either of the S's captures it is stalemate. But Black has a resource in Sb7, winning. The idea lends itself to a draw, though.

Diagram F2.

Now 1. Se6 S (either) d7 2. Sc7+ forces Ka7 and providing the bB is en prise to the wS at b5 White will achieve his object. The bB cannot be on a3 because of .....Sa6 winning. So c3 is its only place.



Diagrams F3 and F4.

In this position we can force the good move 1. Kc8 provided that the wS, which must be at one remove from e6, is en prise to the bB. If the wK attacks f8 then 1. ....Sxc5 2. Se2 (b5) Bg7 3. Kf7 Bh6 wins.



Diagram H.

This is quoted here because it belongs to the group. Solution: 1. Sf4. This gives Black no option. White is now threatening 2. Kg7 so as to remove Black's fS, releasing his own to d7. So 1. ....Bb5 preventing the wS escaping and providing for 2. Kg7 with 2. ....Se8† winning. So what can White do? Consider for a while. He plays 2. Sa6! Bxa6 3. Se6! Yes, we are at it again, but the stalemate is not immediately apparent. If 3. ....Sxe6 4. the pawn advances until eliminated. Stalemate. So to stop 4. Sc7† Black must play 3. ....Sb5 4. Sc5 Bc8 5. b7† draws.

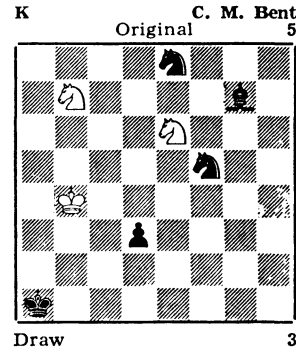
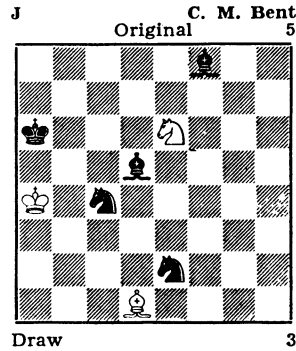


Diagram J.

This series is nearly finished, and ends where it began, with a S threatening two S's, but this time with no threat of a B fork. To draw in this way the bS's must be prevented from linking up. Position J is more an exercise than a study and took only about five minutes to compose. This kind of thing would make good practice for the student composer.

Solution: 1. Sc7† Kb7 2. Sxd5 Sb2† 3. Ka5 Sxd1 4. Sc3 S (either) xc3 stalemate.

Diagram K.

A little study in which every piece plays a part. Ideally composers would like all the pieces on the board to be active. Up to the time of writing, solvers who have been shown this study have all made the wrong choice of key move. They had not been through this series though. This wrong choice pleased me very much because that is exactly what I hoped they would do. I am unlikely ever to know, but would dearly like to, whether a significant majority of readers is influenced by a certain factor intended to mislead them.

Solution: 1. eSc5 d2 2. Sb3† Kb2 3. Sxd2 Bc3† 4. Ka4 Bxd2 5. Sd6 (threat 6. Sc4†) S (either) xd6 stalemate.

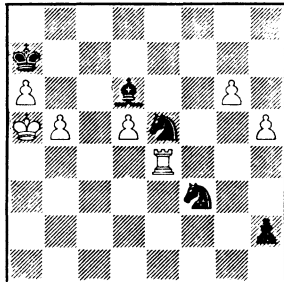
My object — and this must come under the heading of technique — was deception. By starting the bB on g7 I hoped to give the impression that it would be better for White to retain his guard of g7 and f8 and therefore to make the key move with the other S.

But by now you are probably all too skilful.

## "SPOTLIGHT"

(Addition)

EG9, No. 383: L. Mitrofanov. AJR has supplied the details of Master A. Kuindshy's spectacular Black draw in this study (see diagram).



Intended win:  
 1. b6† Ka8 2. Re1 Sxe1 3. g7 h1Q 4. g8Q† Bb8 5. a7 Sc6† 6. dxc6 Qxh5† 7. Qg5! Qxg5† 8. Ka6 Bxa7 9. c7 wins.

Or B: 4. Kxb6 Sxe1 5. g7 h1Q 6. g8Q† Bb8 7. Qg7 (No better 7. Qf7 Qg1† 8. Kc6 Qa7 9. Qb7† Qxb7 10. axb7† Ka7 11. d6 Sf3 12. h6 Bxd6 13. Kxd6 Kxb7 14. h7 Sg5 15. h8Q Sf7†=; or similarly 7. Qc8 Qg1† 8. Kc5 Qg7 etc.) 7. . . Qg1†! 8. Qxg1 Ba7† with four possibilities: a) 9. Kc7 Bxg1 10. d6 Sf3 11. d7 Ka7=; b) 9. Kc6 Bxg1 10. d6 Sf3 11. d7 Se5†=; c) 9. Ka5 Bxg1 10. d6 Bh2 11. d7 Bc7† 12. Kb5 Sf3 13. h6 Sg5=, or if here 10. h6 Sf3 11. h7 Bd4 12. d6 Sg5 13. d7 Sf7=; d) 9. Kb5 Bxg1 10. d6 Sf3 11. d7 Sd4† 12. Kc4 Sc6! (12. . . Se6? 13. h6 wins) 13. h6 Se5† 14. Kd5 Sxd7=.

EG23.

No. 1242: T. B. Gorgiev. The composer has had to amend the position to Wh: Kh2, Ba4, Bb4, Pg2 - Bl: Ke2, Rb2, Ph3. Solution: 1. Ec3 Ra2 2. Bb3 Ra3 3. Bc4† etc. as before. The idea of showing a systematic bR march from a1-a8 has unfortunately had to be modified, as the Finnish composer H. Lilja showed that in the original position Black can draw after 1. Bb2 Ra2 2. Bc3† by 2. . . Kf1 3. Bd3† Kf2 4. Bb1 Re2!, e.g. 5. g3 Kf3† 6. Kxh3 Re6 7. Bd2 Rf8 8. Bg5 Re1=, or 5. g4 Kf1† 6. Kh1 Rg2 7. Bf5 Kf2 8. Bf6 Kg(f)3=. (From TfS 2/71 & 4/71).

(EG24) No. 1302: V. Kalandadze. The dual win pointed out by R. Brieger can be eliminated by substituting a wSh1 for wPf2. I. Vandecasteele, who gives this elegant correction, comments that it even serves to extend the solution, otherwise unaltered, by 12. . . Bel† 13. Sf2.

No. 1304: A. H. Branton. R. Frieiger finds a dual win, despite Note (iii), in 2. Kd4 Rb8 and now (instead of 3. Kc5) 3. d6† Kf7(d7) 4. Kc5 Rc8† 5. Kd5 Rc2 6. e6† Kf6 (6. . . Ke8 7. f6 Rxc2 8. f7† Kf8 9. b7 Rb2 10. d7) 7. d7 Rd2† 8. Kc4 Ke7 9. b7 Rb2 10. f6† Kd8 11. f7. Footnote by AJR: The composer agrees, saying that in 20 years of composing this is the first time one of his studies has been found to be incorrect. He suggests a correction by simply placing wK on b3. He then gives: 1. b6 Rg5 2. d6 (for 3. b7) 2. . . Kd7 3. Kc4 Rxf5 4. b7 Rf4† 5. Kc5 Rf8 6. Kd5 Rb8 7. e6† Kd8 8. Kc6 g3 9. e7† Ke8 10. Kc7 wins, with the intended main line unaltered.



No. 1320: M. N. Klinkov. No win. 5. . . Ra5 at least draws.

No. 1325: V. Nestorescu. The final suggestion that 16. Ba3† also draws is wrong for 16. . . Kd2 17. Bb4† Kd3 and B1 wins.

No. 1327: C. M. Bent. 3. Bxe3 also wins.

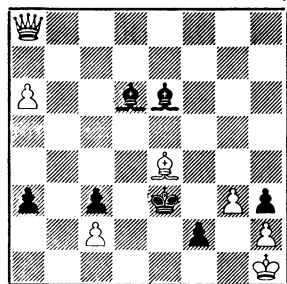
No. 1328: H. Aloni. A dual win is 7. Rf1. After 7. . . a1Q 8. f7 the only alternative to 8. . . Qa3 9. f8Q† etc. is 8. . . Qxd4, but 9. f8Q† Kxh5 10. Qf3† Kxh4(h6) 11. Rxb1 wins.

No. 1330: J. Lazar. This is a mate-in-7 problem but not a study as another simple win is to capture on a7 with wS. E.g.: 1. Bg1 g5 2. Sf2 g4 3. Se4 g3 4. Kc6 and Sd6-b5-a7-b5 leads to mate on move 10.

No. 1331: P. Rossi. The full play has not been shown. 1. Kg1 Kh5 (or 1. . . Rh6 as was given) 2. c7 h6 3. c8S g6 4. Sb6 axb6 5. a7 b5 (or 5. . . bxa5 6. a8Q etc. as was given) 6. a8S (not Q) and mate in 4.

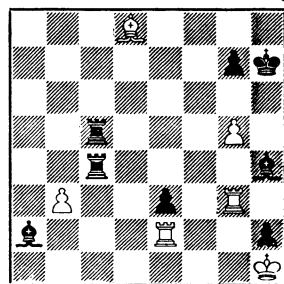
### DIAGRAMS AND SOLUTIONS

No. 1332 G. M. Kasparian  
1st Prize, Lenin Centenary  
Award in "64", vii.70



Win 7

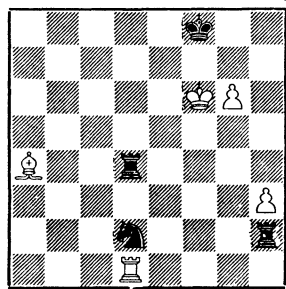
No. 1333 A. G. Kopnin  
2nd Prize, Lenin Centenary  
Award in "64", vii.70



Draw 6

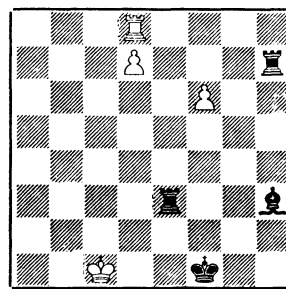
No. 1332: G. M. Kasparian. 1. Bd3 a2/i 2. Qa7†/ii Kf3 3. Qb7† Ke3 4. Qb6† Kf3 5. Qa5 a1Q† 6. Qxa1 Bd5 7. Qa5 Bc5 8. Qd8/iii Bd6 9. Qg5 Be5 10. Bf1 Ke4 11. Qd8/iv Bd6 12. Qa5/v Ba8 13. Bg2† Kd4 14. Qb6†vi Kc4 15. Bxa8/vii f1Q† 16. Qg1 (and wins). i) 1. . . Kd2 2. Qf3 a2 3. Qxf2† Kc1 4. Be4. ii) 2. Qe4†? Kd2 3. Qe2† Kc1 and B1 keeps a bishop ahead. iii) 8. Qxc5? Kg4† 9. Qxd5 f1Q† draw. iv) W's 10th stopped 10. . . f1Q†, but it is not easy yet: 11. Bg2†? Kd4 12. Qh4† Ke3 13. Qg5† Kd4. v) 12. Qxd6? Ke3† 13. Qxd5 stalemate. Now, 12. . . Bc5 13. Qxc5 wins. vi) 14. Qa4†? Kc5 15. Qa5† Kc4 draw. vii) 15. Qxf2? Bxg2† 16. Qxg2 hg† 17. Kxg2 Bc5 draws (GMK). Judge: V. A. Bron.  
JRH: "No anticipation."

No. 1334 V. Kalandadze  
3rd Prize, Lenin Centenary  
Award in "64", vii.70



Draw

No. 1335 L. A. Mitrofanov  
4th Prize, Lenin Centenary  
Award in "64", vii.70



Draw

**No. 1333:** A. G. Kopnin. 1. g6†/i Kh6 2. Rh3 Bxb3 3. Bxh4/ii Rh5 4. Rxe3/iii Rcxh4 5. Rxb3 Rxh3 6. Rg3 R5h4 7. Rg4 Kh5 8. Rg3 Kh6 9. Rg4 Rh5 10. Rg3 R3h4 11. Rg4 Rh3 12. Rg3 draw! i) 1. Rh3? Bxb3 2. g6† Kxg6 3. Bxh4 Rf4. ii) 3. Rxh4†? Rxh4 4. Bxh4 Bc4 5. Rxe3 Rh5 6. Rh3 Bd5† 7. Kxh2 Be6. iii) 4. Rexh2? Rg4 5. Bg3 Bd5† 6. Kg1 Rxh3 7. Rxh3† Kxg6 8. Kf1 e2† 9. Kf2 e1Q† 10. Kxe1 Bg2.  
JRH: "No anticipation."

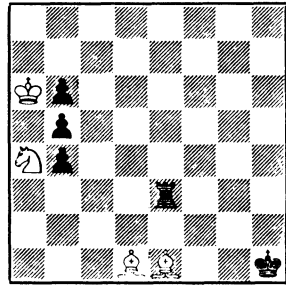
**No. 1334:** V. Kalandadze. 1. g7†/i Kg8 2. Rxd2 Rhxd2 3. Bb3† Rd5 4. Kg6 R2d3 5. Ba2 Rg3† 6. Kf6 Rg5 7. h4 Rh5 8. Kg6 Re5 9. Kf6 Kh7 10. Bb1† Kg8 11. Ba2 Rf5† 12. Kg6 Rh5 13. Bb3/ii Re5 14. Kf6 Kh7 15. Bc2† Kg8 16. Bb3. i) 1. Rxd2? Rf4† 2. Kg5 Rxd2 3. Kxf4 Rd4† ii) 13. Bc4? would not allow a check on d3.  
JRH: Hit by Lommer, 1927, No. 714 in '1234', but bK try to h7 is a saving grace.

**No. 1335:** L. A. Mitrofanov. 1. Re8/i Rc3† 2. Kd2 Bxd7 3. f7 Rxf7 4. Re1† Kf2 5. Re2† Kf3 6. Rel and either wins a bR or draws by perpetual check, at B1's choice. i) 1. f7? Re1† 2. Kd2 Rxf7 3. Re8 Rxd7†.  
JRH: "No anticipation."

**No. 1336:** T. B. Gorgiev. 1. Bf2 Rd3 2. Be2/i Rd2 3. Bf3† Kh2 4. Be3/ii Rd3 5. Bf4† Kh3/iii 6. Be4 Rd4 7. Bf5† Kh4 8. Be5 Rd5 9. Bf6† Kh5 10. Be6 Rd6 11. Bf7† Kh6 12. Be5/iv Rd7 13. Be8 Re7 14. Bf4† Kg7 15. Bxb5, saving all W's pieces and winning by the 'book'. i) 2. Sb2? Rd2 3. Bf3† Kh2 4. Sd1 Rxf2 5. Sxf2 Kg3. ii) 4. Be1? Rd3 5. Be2 Re3. iii) 5. ... Kg1 6. Be4 Rd4 7. Be3†. iv) 12. Be7? Rd7 13. Bf8† Kh7 14. Be8 Rd8 draws. Other examples of this type of manouvre indicated by JRH: Gorgiev, No. 1242 in EG23 (1968); EG13 No. 638 (1967); with Rudenko, 3rd Pr., 7th USSR Champ., 1965.  
"Is there anything left if this element is subtracted?" (JRH).

**No. 1337:** G. N. Zakhodyakin. At first glance W is not badly off, but how is he to save a piece? 1. Kh4 Ra2 2. Be1 Re2 3. Ba4 Rxe1 4. Bb3 Re5 5. d4 Rf5 6. Kg4 Rf4† 7. Kg5 Rxd4 8. Kf5 Rd3 9. Bc4 Rd4 10. Bb3 draw.  
JRH: "For the drawing process, see Gulayev, (1938). No. 111 is his collection.

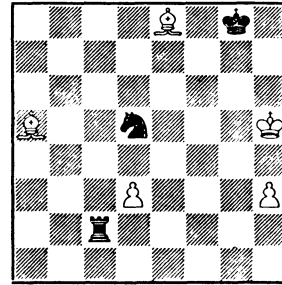
No. 1336 T. B. Gorgiev  
5th Prize, Lenin Centenary  
Award in "64", vii.70



Win

5

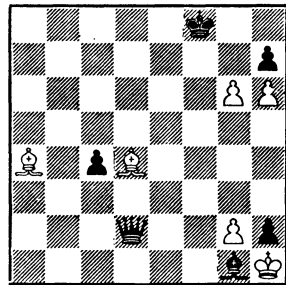
No. 1337 G. N. Zakhodyakin  
1 Hon. Men., Lenin Centenary  
Award in "64", vii.70



Draw

3

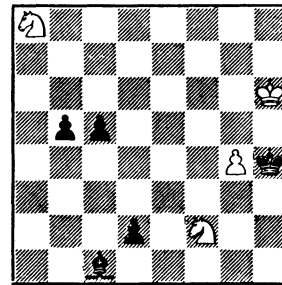
No. 1338 G. Nadareishvili  
2 Hon. Men., Lenin Centenary  
Award in "64", vii.70



Draw

6

No. 1339 E. Lamoss  
3 Hon. Men., Lenin Centenary  
Award in "64", vii.70



Draw

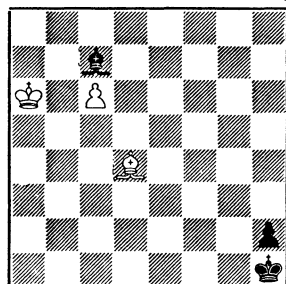
5

**No. 1338:** G. Nadareishvili. 1. g7† Kf7 2. Be8† Kg8 3. Bc6 Qa5 4. Bc5 Qd8 5. Bd6 Qg5 6. Be5 Qd2 7. Bd4 Qg5. 8. Be5 Qd8 9. Bd6 Qa5 10. Bc5 Qd2 11. Bd4. If B1 takes wB, the other wB checks, when ... Qxd5 pins wPg2, with stalemate. A fine study, but the First Prize, with the same idea of bQ dancing round 2 wB's, is in a different class (AJR).  
JRH: "No anticipation."

**No. 1339:** E. Lamoss. 1. g5 c4 2. Sc7 c3 3. Sxb5 d1Q/i 4. Sxd1 c2 5. Sf2 Bxg5† 6. Kg6 c1Q 7. Sd4 Kg3 8. Se2†. i) 3. ... c2 4. Sd4 (for Sf5 mate) 4. ... Kg3 5. Se4† and 6. Sxd2.  
JRH: "Quite new."

**No. 1340:** G. N. Zakhodyakin. 1 Kb7 Kg2 2. Kxc7 h1Q 3. Kb8 Qb1† 4. Bb2 Qxb2† 5. Kc8 Qh8† 6. Kb7 Qb2† 7. Kc8, and although cP is only on the 6th rank, it's a draw against bQ!  
JRH: "Troitzky, No. 122 (1908) in the Korolkov and Chekhover collection, is nearest."

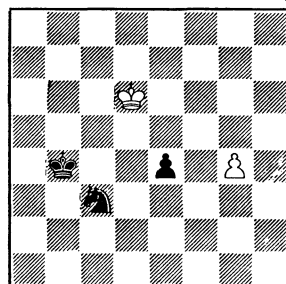
No. 1340 G. N. Zakhodyakin  
4 Hon. Men., Lenin Centenary  
Award in "64", vii.70



Draw

3

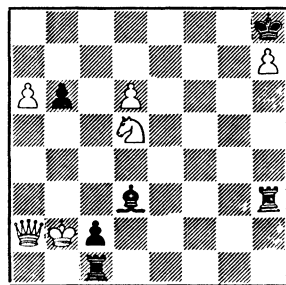
No. 1341 L. A. Mitrofanov  
5 Hon. Men., Lenin Centenary  
Award in "64", vii.70



Draw

2

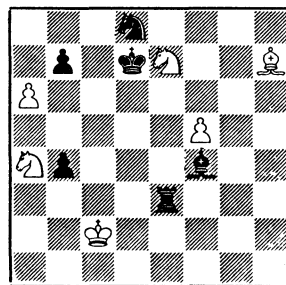
No. 1342 T. B. Gorgiev  
1 Commend, Lenin Centenary  
Award in "64", vii.70



Win

6

No. 1343 I. Chuiko  
2 Commend, Lenin Centenary  
Award in "64", vii.70



Win

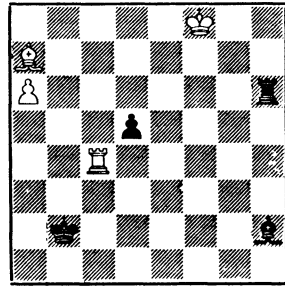
6

Nr. 1341: L. A. Mitrofanov. 1. g5 Sb5† 2. Kd5 e3 3. g6 Sc7† 4. Kd4 e2  
5. g7 Se6† 6. Kd3 e1Q 7. g8Q Sc5† 8. Kc2 Qe2† 9. Kbl Qd1† 10. Ka2 Qc2†  
11. Kal Sb3† 12. Qxb3† and stalemate.  
JRH: "No anticipation."

No. 1342: T. B. Gorgiev. 1. Sc3 Rb1† 2. Sxb1 cbQ† 3. Qxb1 Rh2† 4. Kc1  
Bxb1 5. d7 Rh1† 6. Kd2 Rh2† 7. Ke3 Rh3† 8. Kf4 Rh4† 9. Ke5 Rh5†  
10. Kd4 Rh4† 11. Kc3 Rh3† 12. Kb2 Rd3 13. a7 and wins, as bR has been  
forced to prevent the defence ... Be4.  
JRH: "Nearest is Kok (1935), No. 39 in Rueb's 'Bronnen...', Vol. 5."

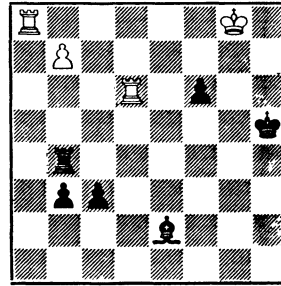
No. 1343: I. Chuiko. 1. a7 b3† 2. Kbl Be5 3. Sb6† Ke8 4. Bg6† Kf8 5. Sd7†  
Kxe7 6. Sxe5 Re1† 7. Kb2 Re2† 8. Kxb3 Re3† 9. Kb4 Re4† 10. Kb5 Rxe5†  
11. Kb6 Ra5 12. Kxa5 Sc6† 13. Kb6 Sxa7 14. Kxa7 b5 15. Kb6 b4 16. Kc5  
b3 17. Kd4 b2 18. Ke5 b1Q 19. f6† and 20. Bxb1 wins. Exciting!  
JRH: "The play leading to the denouement is hectic, but the final point  
is shown more finely by Prokes (1939), No. 46 in his 'Kniha...'"

No. 1344 P. Babich  
3 Commend, Lenin Centenary  
Award in "64", vii.70



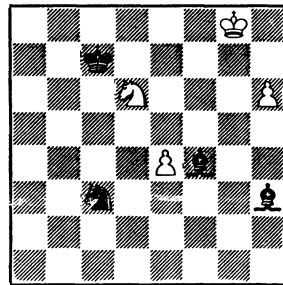
Win 4

No. 1345 L. A. Mitrofanov  
4 Commend, Lenin Centenary  
Award in "64", vii.70



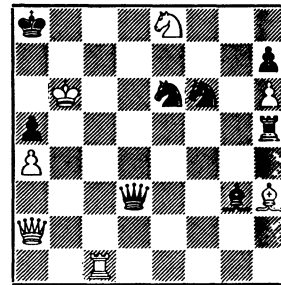
Draw 4

No. 1346 V. Vlasenko  
1st Pr.,  
J. Behting Memorial Ty,  
Shakhmaty (Riga) 1968



Draw 4

No. 1347 An. G. Kuznetsov  
and B. A. Sakharov  
2-3 Pr.,  
J. Behting Memorial Ty,  
Shakhmaty (Riga) 1968



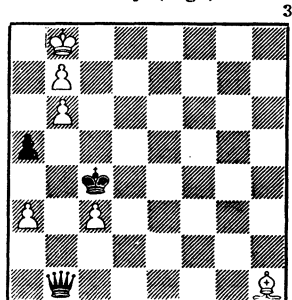
Draw 7

No. 1344: P. Babich. 1. Bd4† Kb3 2. Rc3† Kb4 3. a7 Ra6 4. Rc6 Ra4 5. Rc1 Bd6† 6. Ke8(g8) Be5 7. Ra1 Rxa7 8. Rb1† and 9. Bxa7.  
JRH: "No anticipation."

No. 1345: L. A. Mitrofanov. 1. b8Q Rxb8† 2. Rxb8 Bc4† 3. Kg7 c2 4. Rh8† Kg5 5. Rh1 b2 6. Rxf6 c1Q 7. Rg1† Kh5 8. Rh1† Kg5 9. Rg1† draw!  
JRH: "No anticipation."

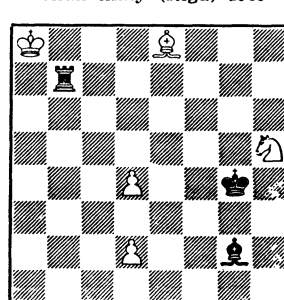
No. 1346: V. Vlasenko. 1. Se8† Kd8 2. h7 Be6† 3. Kf8 Bh6†/i 4. Sg7 Sxe4 5. h8B/ii and the only moves to release stalemate also release the bind. Draw. i) 3. ... Be5 4. Sf6 Bxf6 5. e5 Bxe5 6. h8Q Bxh8 stalemate. ii) 5. h8Q? leads to mate in 2 by bS. Judge: G. Nadareishvili. The tourney was announced in 1968. I do not know when the award was published. (AJR).

No. 1348 E. Belikov  
4th Pr.,  
J. Behting Memorial Ty,  
Shakhmaty (Riga) 1968



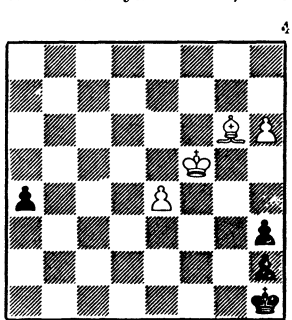
Win 6

No. 1349 V. Yakimchik  
5th Pr.,  
J. Behting Memorial Ty,  
Shakhmaty (Riga) 1968



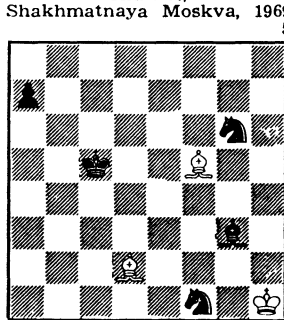
Draw 5

No. 1350 E. L. Pogosjants  
1st Pr.,  
Shakhmatnaya Moskva, 1969



Win 4

No. 1351 E. L. Pogosjants  
and V. V. Yakimchik  
2nd Pr.,  
Shakhmatnaya Moskva, 1969



Draw 3

No. 1347: An. G. Kuznetsov and B. A. Sakharov. 1. Rc8† Bb8 2. Bg2† Sd5† 3. Qxd5†/i Qxd5/ii 4. Bh1/iii Rg5 5. Bg2 Rf5 6. Bf3 Re5 7. Be4 Rh5 8. Bh1 draw, as 8. ... Rxh1 9. Sc7† Sxc7 10. Rxb8† Kxb8 stalemate. i) 3. Bxd5? Qxd5 4. Qg2 Rg5 5. Qf3 Rf5 6. Qe4 Re5 7. Qb3 Re4 wins. ii) 3. . . Rxd5 4. Bxd5† Qxd5 5. Sc7† as end of main line. iii) The idea is to draw by keeping the wB in opposition to bR, so that the latter cannot interpose as in (i) by bRe4 (or similarly on f and g-files. For the shared prize, see No. 1123 in EG21).

JRH: "Cf. No. 595 in FIDE Album 1956/8."

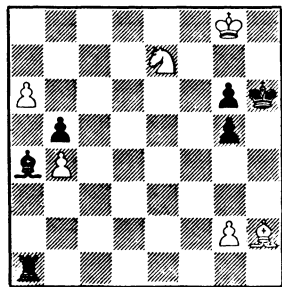
AJR: It is believed that earlier versions were unsound.

No. 1348: E. Belikov. 1. Ka7 Qh7 2. Be4 Qe7 3. Bf3/i Qf7 4. Bd5† Kxd5 5. Ka8 Qf1 6. c4† Qxc4 7. Ka7 wins, as there is no longer a pin on the rank. i) 3. Bg2? Kxc3 4. Ka8 Qe2 5. b8Q Qa6† with perpetual, this finish also occurring if W plays 7. b8Q? in the main line.

JRH: "No anticipation."

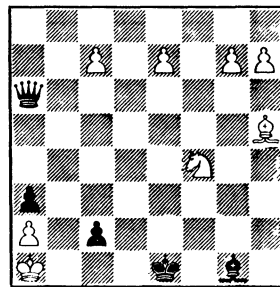
No. 1349: V. Yakimchik. 1. Bc6 Bxc6 2. d5 Kxh5 3. d4 Rb6† 4. Ka7 Rb7† 5. Ka8 Rc7† 6. Kb8 Rb7† 7. Ka8. No one can fail to like this! (AJR).

No. 1352 L. I. Katsnelson  
3rd Pr.,  
Shakhmatnaya Moskva, 1969  
6



Draw 6

No. 1353 G. A. Nadareishvili  
Special Prize,  
Shakhmatnaya Moskva, 1969  
5



Win 8

No. 1350: E. L. Pogosjants. 1. Bh5 Kg2 2. Kf4 h1Q 3. Bf3† Kh2 4. Bxh1 a3 5. h7 a2 6. h8B Kxh1 7. Kg3 h2 8. Ba1/i Kg1 9. Bd4† Kh1 10. Kh3 a1Q 11. Bxa1 Kg1 12. Bd4† Kh1 13. Be5 wins. i) 8. Kh3? is not the same! 8. . . Kg1 9. Bd4† Kh1 10. e5 a1Q 11. Bxa1 Kg1 12. Bd4† Kh1 draws, wPe5 blocking wB's best square. Judge: An. G. Kuznetsov.  
JRH: "No anticipation."

No. 1351: E. L. Pogosjants and V. V. Yakimchik. 1. Bc1/i Sf4/ii 2. Bh3 Sxh3 3. Be3† Kb5 4. Bxa7 Ka6 5. Bd4/iii Sf4 6. Bf2 Bh2 7. Bg1 Bg3 8. Bf2 Bxf2 stalemate. i) 1. Bh6? Bf4 saves the material plus. ii) 1. . . Bf4 2. Ba3† Kb6 3. Bxg6. iii) 5. Bc5? Sg5 6. Kg2 (this has been W's latent threat) 6. . . Se4 and 7. . . Sfd2.  
JRH: "No anticipation."

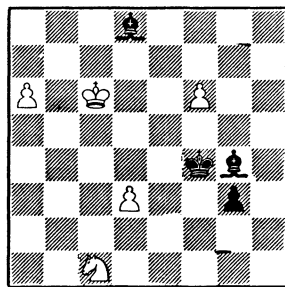
No. 1352: L. I. Katsnelson. 1. g4 Bb3† 2. Kh8 Rd1/i 3. Sg8†/ii Bxg8 4. a7 Rd8 5. a8Q/iii Rxa8 6. Bb8 Ra6 7. Be5 Ra7 8. Bg7† Rxc7 stalemate. i) 2. . . Rxa6 3. Sg8† Bxg8 4. Be5 Ra7 5. Bg7† ii) 3. Bc7? Rd7 4. a7 Rxe7. iii) 5. Bc7? Ra8 6. Bb8 Rxa7 7. Be5 Rh7† 8. Kxc8 Rd7 9. Bf6 Rc7 wins.  
JRH: "See Kubbel (1909), No. 1347 in Kasparyan's '2,500'."

No. 1353: G. A. Nadareishvili. 1. e8Q† Kd2/i 2. Qd8†/ii Kc1 3. Se2†/iii Qxe2. 4. Qg5† Be3 5. Bxe2/iv Bxg5 6. g8S Be3 7. h8B/v Bd2 8. c8R avoiding 8. c8Q? Bc3† and stalemate, wins. i) 1. . . Kf2 2. Sh3† Kf1 3. Be2†. ii) 2. Qd7†? Kc1 3. Se2† Qxe2 4. Bxe2 Bd4† draw. iii) 3. Sd3†? Qxd3 4. Qg5† Be3. iv) 5. g8Q? Qe1. v) 7. h8Q? Bd4†. The idea of the promotions is not new (Liburkin 1933 and others) but the added play makes it very lively. (AJR).

JRH: "Badly hit by Korolkov (1929), No. 1221 in '1234'.55  
AJR: But the present study has fewer men.

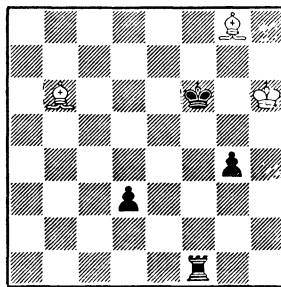
No. 1354: V. N. Dolgov and Al. P. Kuznetsov. 1. f7 Be7 2. a7 Bf3† 3. Kd7 Ba3 4. Se2† Kg4 5. Sd4 Ba8 6. Sb5 Bf8 7. Sc7 Bf3 8. Se6 Ba3 9. Sd4 Ba8 10. Sb5. I should have placed this higher. (AJR).  
The other Hon. Men's were by E. Belikov and G. Nadareishvili.  
JRH: "No anticipation."

No. 1354 V. N. Dolgov  
and Al. P. Kuznetsov  
Hon. Men.,  
Shakhmatnaya Moskva, 1969



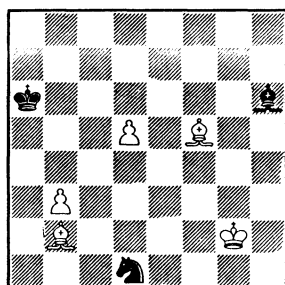
Draw 5

No. 1355 V. N. Dolgov  
1st Pr.,  
Bulletin of Central Chess  
Club of USSR, 1969



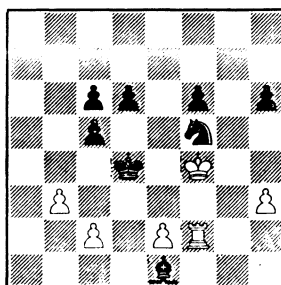
Draw 3

No. 1356 V. S. Kovalenko  
2nd Pr.,  
Bulletin of Central Chess  
Club of USSR, 1969



Win 5

No. 1357 A. S. Kakovin  
and Al. P. Kuznetsov  
3rd Prize,  
Bulletin of Central Chess  
Club of USSR, 1969



Win 6

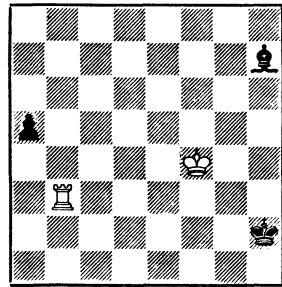
No. 1355: V. N. Dolgov. 1. Bd8† Ke5 2. Kg5 g3 3. Bc7† Kd4 4. Bxg3 d2  
5. Bb3 Kc3 6. Ba4 Kb4 7. Bc2 Rg1 8. Kg4 Rcl 9. Bd6† Kc3 10. Ba4 Ra1  
11. Be5† Kb4 12. Bc2 Rcl 13. Bd6† draws, the check ensuring that the  
other wB always has a square available (a4 or c2) to keep d1 covered.  
Judge: E. L. Pogosjants.  
JRH: "No anticipation."

No. 1356: V. S. Kovalenko. 1. Bd3† Ka5 2. Be5 Se2† 3. Kf3 Sxd5 4. Bc4.  
Very sudden. If bS saves itself by playing to b4 or b6 there is mate.  
If 4. ... Se7 5. Bc7† and 6. Bd6†.  
JRH: "No anticipation."

No. 1357: A. S. Kakovin and Al. P. Kuznetsov. 1. Rf3 Se3 2. Rxe3 Bd2  
3. c3† Kd5 4. Kg4/i f5† 5. Kf4 Bcl 6. h4 h5 7. Kg5 Bd2 8. Kf6(g6) Bxe3  
9. Kxf5 c4 10. b4 c5 11. b5 and mates! i) Very nice indeed. 4. . . Bxe3  
5. Kf5 and mates. This happens in the end anyway.  
Other Hon. Mens: L. I. Katsnelson and V. S. Kovalenko.  
JRH: "No anticipation."

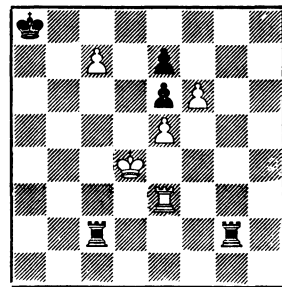


No. 1358 R. Missiaen  
(vi.69)  
1st Prize, K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



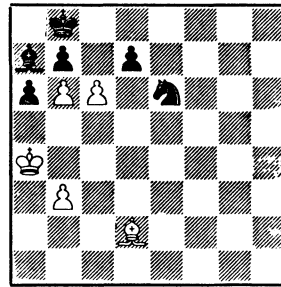
Win 2

No. 1360 H. H. Grondijs  
(i.70)  
3rd Prize, K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



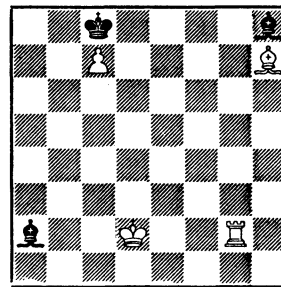
Win 5

No. 1359 G. J. van Breukelen  
(vi.69)  
2nd Prize, K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



Win 5

No. 1361 R. Missiaen  
(x.69)  
1 Hon. Men., K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



Win 4

No. 1358: R. Missiaen. 'K.N.S.B.' is the Royal Netherlands Chess Federation. The tourney was informal, all entries being published in Schakend Nederland during 1969 (in this case there was some overflow into 1970 months). 35 studies by 13 composers were entered, 7 being found incorrect. Judges: B. Soukup-Eardon (Prague) and F. A. Spinhoven (Haarlem, Netherlands).

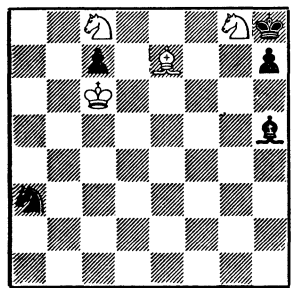
1. Kf3/i Bg8 2. Rd3 Bc4 3. Rc3 Bd5† 4. Kf2 Ba2 5. Rc2 Bb1 6. Rb2 Be4 7. Re2 Bb1 8. Kf3† Kh3 9. Rel wins. i) 1. Rb2†? Kh3 2. Rb6 Bc2 3. Rd6 a4 draws.

JRH: "No anticipation."

No. 1359: G. J. van Breukelen. 1. Bf4† Ka8 2. c7 Sxc7 3. Bxc7/i Bb8 4. Ka3/ii a5 5. Kb2 d6 6. Kc2 d5 7. Kc3 a4 8. b4 wins, but not 8. ba? because of wB of wrong colour after ... Ba7 and if W does not capture, B1 will, having first rid himself of dP. i) 3. bc? b5† and 4. ... Kb7. ii) 4. b4? Bxc7 5. bc b5† as in (i), but no good either is 4. Kb4? d5, for 5. Kc5 a5 6. Kxd5 a4 7. ba Ba7, or here 5. Ka5 d4 6. Kb4 a5† 7. Ka3 (Kc4? Bxc7 again) a4. Similarly the try 4. Ka5? fails to ... d5.

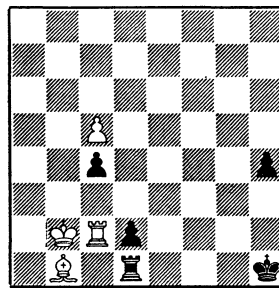
JRH: "No anticipation."

**No. 1362** I. Vandecasteele  
(i.70)  
2 Hon. Men., K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



Win 4

**No. 1363** W. D. Ellison  
(x.69)  
3 Hon Men., K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



Win 4

**No. 1360:** H. H. Grondijs. 1. f7 Rgf2 2. Re2 Rf4† 3. Ke3 Rcc4 4. Rc2 Rce4† 5. Kd2 Rd4† 6. Kc1 Rf1† 7. Kb2 Rb4† 8. Ka2/i Rb8 9. c8Q wins. i) 8. Ka3? Rb8 9. c8Q Ral† wins for Black.  
JRH: "Cf. Joitsa (1956), No. 24 on p. 238 of EG9."

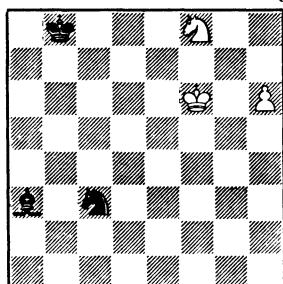
**No. 1361:** R. Missiaen. 1. Kc1 Bb3 2. Rg3 Bc4 3. Rg4 Bd5 4. Rg5 Be4/i 5. Kd2 Bb2 6. Rc5 Be6 7. Bd3 and the threat of 8. Ba6 mate forces 7. ... Kb7 8. Rb5† and 9. Rxb2. i) Continuing the stepping by 4. ... Be6 allows 5. Rg6 Bf7 6. Rc6.  
JRH: "No anticipation."

**No. 1362:** I. Vandecasteele. 1. Sh6 Be8† 2. Kxc7 Sb5† 3. Kd8 Kg7 4. Sf5† Kg6 5. Sh4† Kf7 6. Sf3 h6 7. Bb4 h5 8. Be7 and wins a piece after hP is taken.  
JRH: "No anticipation."

**No. 1363:** W. D. Ellison. 1. c6 Rxb1† 2. Kxb1 c3 3. Rcl†/i dcQ† 4. Kxc1 h3 5. c7 h2 6.c8Q c2 7. Kd2 Kg1 8. Qc5† Kf1 9. Ke3 h1Q 10. Qf5† Kg2 11. Qxc2† and wins (by the method tracing back to Polerio before 1600 - - an eventual check on g4, ... Kh2; and Kf2 wins). i) The cheek of it is that B1 was threatening 3. . . d1Q† 4. Rcl c2† 5. Kb2 Kg2!  
JRH: "No anticipation."

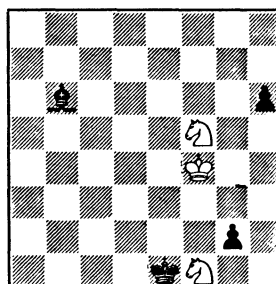
**No. 1364:** C. J. de Feijter. 1. h7/i Bb2 2. Kf5 Se4 3. Kxe4 Kc8 4. Kd5 Bg7 5. Ke6 Kd8 6. Kf7 Bh8 7. Kg8 Ke8 8. Se6 Ke7 9. Sg7 Kf6 10. Kxh8 and wins. i) 1. Sd7†? Kc7 2. Se5 Bb2 3. h7 Se4† 4. Kf5 Bxe5 5. Kxe5 Sg5.  
JRH: "A known final position, but a new approach."

No. 1364 C. J. de Feijter  
(iii/iv.70)  
4 Hon. Men., K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



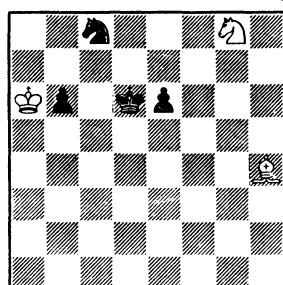
Win 3

No. 1365 G. J. van Breukelen  
1 Commend, K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



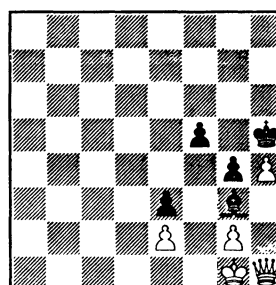
Draw 3

No. 1366 I. Vandecasteele  
(ii.70)  
2 Commend, K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



Win 3

No. 1367 F. S. Bondarenko  
and Al. P. Kuznetsov  
3 Commend, K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



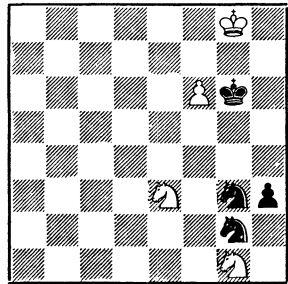
Win 5

No. 1365: G. J. van Breukelen. 1. Sd2 Kxd2 2. Sh4 Be3† 3. Kf5 g1Q  
4. Sf3† Kd1 5. Sxg1 Bxg1 6. Kf4 Ke2 7. Kg4 Kf1 8. Kg3 draws!  
JRH: "No anticipation."

No. 1366: I. Vandecasteele. 1. Kb7 Kd7 2. Sf6† Kd8 3. Bg3 Ke7 4. Se4  
Kd8 5. Bc7† Kd7 6. Be5 Kd8 7. Sf6 b5 8. Bc7† Ke7 9. Se4 Kd7 10 Sc5†  
and 11. Kxc8 wins.  
JRH: "No anticipation."

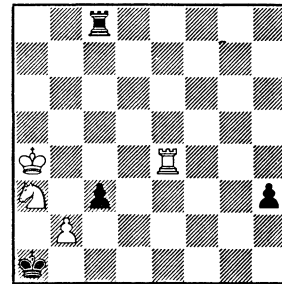
No. 1367: F. S. Bondarenko and Al. P. Kuznetsov. 1. Kf1 f4 2. Qg1 Bf2  
3. Qh2 Bg3 4. Qh1 Kg6 5. h5† Kh6 6. Qg1 Bf2 7. Qh2 Bg3 8. Qh1 Kg7  
9. h6† Kh7 10. Qh5 wins.  
JRH: "Really! See No. 336 in EG9, by the same composers (1966)."

No. 1368 H. H. Grondijs  
(iv.69)  
4 Commend. K.N.S.B., 1969  
Award Schakend Nederland  
ix.70



Win

No. 1369 V. Nestorescu  
1-3 Pr., Shakhmatna Misl,  
1966-67



Win

**No. 1368:** H. H. Grondijs. 1. f7 Sf5/i 2. Sxf5 h2 3. f8Q hgQ 4. Sg3/ii Kg5 5. Qg7† Kh4 6. Sf5† Kh5 7. Kh7 Qb6 8. Qg3 Qb1 9. Qg6 mate. i) 1. ... h2 2. Sh3 h1Q 3. f8Q Qxh3 4. Qg7† and 5. Qh7†. Or here 2. ... Sxe3 3. f8Q h1Q 4. Qf7† Kh6 5. Qh7† Kg4 6. Sf2†. ii) Threatening not only mate in 1 by Qg7, but mate in 2 by Qf5†.

The xi.70 issue of Schakend Nederland raises doubt about the correctness of this study because of 1. f7 h2 2. Sh3 Sf5 and no win is apparent after 3. Sxf5 h1Q 4. f8Q Qxh3 5. Qg7† Kh5. Possible is 4. Sd7† Kh5 5. Sf2 Qg1 (best) 6. f8Q Sh4† 7. Kh7 Qb1† (not 7. ... Qg5?). Comment from the composer is awaited.

JRH: "No anticipation."

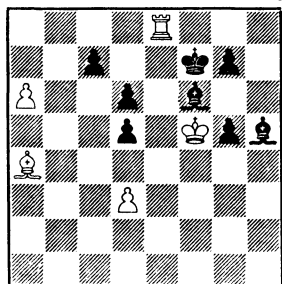
**No. 1369:** V. Nestorescu. 1. Kb3 cb 2. Re1† Rc1 3. Sc2† Kb1 4. Re2 Rd1/i 5. Sb4 Rf1 6. Rxb2† Kc1 7. Sa2† Kd1 8. Sc3† and mate next. i) 4. ... Rg1 5. Se3 Ka16.Rxb2 Rg3 7. Re2 Rg1 8. Ra2† Kb1 9. Rb2† Kc1 10. Rc2† Kb1 11. Sd5 Rg2 12. Sc3† Ka1 13. Rc1 mate. The other variation is 4. ... h2 5. Sa3† Ka1 6. Rxb2 Rc3† 7. Kxc3 h1Q 8. Sc2 mate. The judge in this Bulgarian magazine tourney was Petko A. Petkov. It must be one of the longest delayed awards ever. For the studies that shared the first three prizes, see No. 527 and No. 528 in EG12. 1 Hon. Men. was No. 454 in EG10. JRH: "No anticipation, to one's surprise!"

**No. 1370:** F. S. Bondarenko and Al. P. Kuznetsov. 1. Rf8†/i Kxf8 2. a7 Bd8 3. Bd1/ii g6† 4. Ke6 Bxd1 5. Kd7 Ba4† 6. Kxd8 Bc6 7. Kxc7 Ba8 8. Kb8 Bc6 9. Kc7 draw. i) 1. Rg8? g6† 2. Rxg6 Bxg6† 3. Kg4 Bd4 wins. ii) 3. a8Q? g6† 4. Ke6 Bg4† 5. Kxd5 Bf3† wins.

Judge was again P. A. Petkov. Only one other position is available, the next. Other honoured composers were A. Kakovin, E. Dobrescu, A. Zlatanov, L. Mitrofanov.

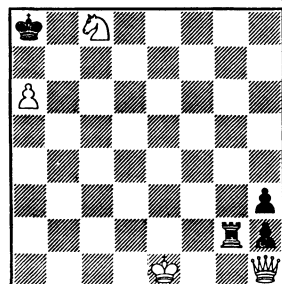
JRH: "Nearest of three examples is Gunst (1953), No. 20 in Fritz' 'Sachova Studie' but earliest is Somov-Nasimovich (1927), No. 211 in '1234'.

No. 1370 F. S. Bondarenko  
and Al. P. Kuznetsov  
Prize, Shakhmatna Misl,  
1968-69



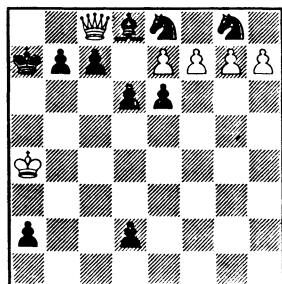
Draw 5

No. 1372 F. S. Bondarenko  
1 Hon. Men.,  
Erevan Chess Club  
Tourney, 1947



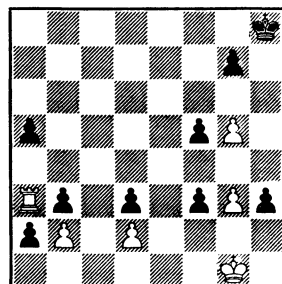
Win 4

No. 1371 Al. P. Kuznetsov  
Comm., Shakhmatna Misl,  
1968-69



Win 6

No. 1373 F. S. Bondarenko  
2 Hon. Men.,  
Uzbek Chess Section, 1947



Win 6

No. 1371: Al. P. Kuznetsov. 1. Qa8† Kxa8 2. edQ† Ka7 3. Qa8† Kxa8 4. feQ† Ka7 5. Qa8† Kxa8 6. hgQ† Ka7 7. Qa8† Kxa8 8. g8Q† Ka7 9. Qg1† b6 10. Ka3 wins.

JRH: "No anticipation."

The versatile and eminent composer, author and judge Filipp S. Bondarenko has sent us a selection of 20 of his studies, which we now have pleasure in presenting.

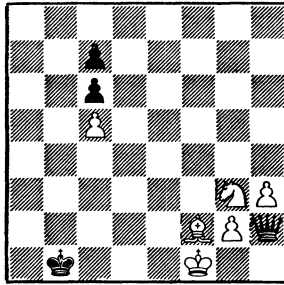
No. 1372: F. S. Bondarenko. 1. a7/i Kb7 2. Kd1 Ka8 3. Kc1 Kb7 4. Kb1 Ka8 5. Ka1 Kb7 6. Qb1† wins. i) 1. Kd1? Kb8 2. a7† Kb7 3. Kc1 Ka8 draws, as B1 has shuffled onto the right foot, and the eventual Qb1 by W fails because it is not check. See No. 261 in EG8 for an extension of this idea, by J. Selman in 1966.

JRH: "The only anticipation of these 20 in my collection is in respect of No. 1380."

No. 1373: F. S. Bondarenko. 1. g6 Kg8 2. Rxa5 Kf8 3. Rxf5† Kg8 4. Ra5 Kf8 5. Ra4/i Ke7 6. Re4† Kf6 7. Re1 Kg5 8. Kf2 wins. i) 5. Ra6? Ke7. 5. g4? Ke7 6. Re5† Kf6.

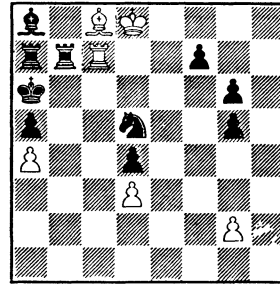
The next study sent in by Mr. Bondarenko has already appeared in EG10, on p. 286.

No. 1374 F. S. Bondarenko  
Suomen Shakki, 1947 4



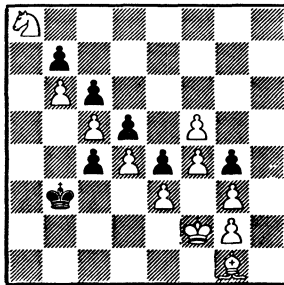
Win 6

No. 1375 F. S. Bondarenko  
2 Hon. Men.,  
Sah (Rumania) 1948 10



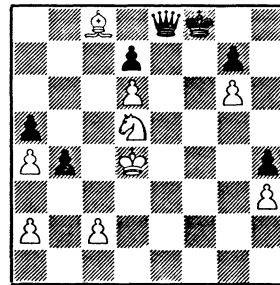
Win 6

No. 1376 F. S. Bondarenko  
Shakmaty v SSSR, 1948 7



Win 11

No. 1377 F. S. Bondarenko  
1st Pr.,  
Ukrainian Chess Section, 1952 7



Win 9

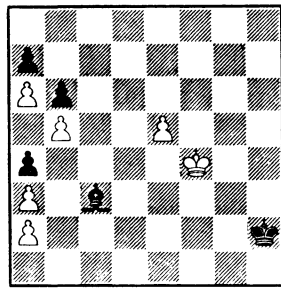
No. 1374: F. S. Bondarenko. 1. Be1 Kc2 2. Kf2 Kb3 3. Ba5 Kc4 4. Bxc7 Kb5/i 5. Bd6 Kb4 6. Sf1 Qh1 7. Bh2 Kxc5 8. Bg1 Kb5 9. Sg3 wins.  
i) 4. ... Kxc5 5. Se4† Kd4 6. Bxh2.

No. 1375: F. S. Bondarenko. 1. Rc6† Sb6 2. Rf6 g4 3. Ke8 g3 4. Kf8 g5 5. Kg7 g4 6. Rc6 f6† 7. Kg6 f5 8. Kf6 f4 9. Ke6 f3 10. Kd6 fg 11. Kc5 g1Q 12. Rxb6 mate.

No. 1376: F. S. Bondarenko. 1. Bh2 c3 2. Kg1 c2 3. Kh1 c1Q+ 4. Bg1 Qe1 5. Kh2 Kc2 6. f6 Kd1 7. f7 Ke2 8. f8S Kf1 9. Sg6 Qe2 10. Sh4 Qa2 11. Sc7 wins, B1 having no more threats.

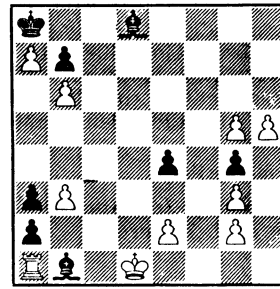
No. 1377: F. S. Bondarenko. 1. Se7 Qd8 2. Kc5 Ke8 3. Kb5 Kf8 4. Ka6 Ke8 5. Ka7 Kf8 6. Bb7 Ke8 7. Bd5 Kf8 8. Bf7 b3 9. Bxb3 wins.  
A wP may not capture on the last move because of stalemate when bQ has sacrificed herself.

No. 1378 F. S. Bondarenko  
1 Hon. Men.,  
Sahs (Riga), 1959



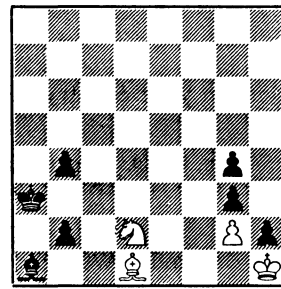
Win 6

No. 1379 F. S. Bondarenko  
Schach-Echo, 1959



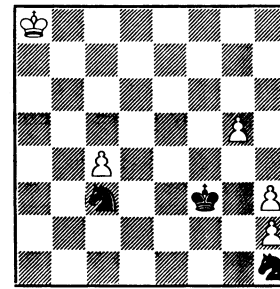
Win 10

No. 1380 F. S. Bondarenko  
1st Pr.,  
Gazeta Czenstochowska 1960



Win 4

No. 1381 F. S. Bondarenko  
Hon. Men.,  
Alma-Ata Pravda 1960



Win 5

**No. 1378:** F. S. Bondarenko 1. Kf5 Bxe5/i 2. Ke6/ii Kg3 3. Kd7 Kf4 4. Kc8/iii Ke4 5. Kb7 Kd5 6. Kxa7 wins. i) 1. ... Bb2 2. e6 Bxa3 3. Ke5 Kg3 4. Kd5 Kf4 5. Kc6 Ke5 6. Kb7 Kd6 7. e7 wins. Or 1. ... Be1 2. Ke4 Kg3 3. e6 wins, but not 2. Ke6? Kg3 3. Kd7 Kf4 4. e6 Bh4 draw. ii) 2. Kxe5? Kg3 3. Kd6 Kf4 4. Kc7 Ke5 and the draw is clear. iii) 4. Kc6? Bb8 5. Kb7 Ke5 6. Kxb8 Kd6 7. Kxa7 Kc7 draws, Keeping wK bottled up.

**No. 1379:** F. S. Bondarenko. 1. g6 Bf6 2. h6 e3 3. g7 Bh7 4. Rxa2 Bb2 5. Ke1 Bg8 6. Kf1 Bh7 7. Kgl Bg8 8. Kh1 Bh7 9. Kh2 Bg8 10. Kg1 Bh7 11. Kf1 Bg8 12. Ke1 Bh7 13. Kd1 Bg8 14. Rxb2 ab 15. Kc2 wins.

**No. 1380:** F. S. Bondarenko. 1. Sb1† Ka2 2. Bc2 b3 3. Sc3† Ka3 4. Bb1 Kb4 5. Se2 Kc4 6. Sxg3 Kc3 7. Sf1 g3 8. Sxg3 Kd2 9. Se4† Kc1 10. Sc3 Kd2 11. Sb5 Kc1 12. Sa3 wins.

JRH: "Troitzky (1900), p. 15 of Rueb's 'Schaakstudie', Vol. 3."

**No. 1381:** F. S. Bondarenko. 1. g6/i Se4 2. c5/ii Sf2 3. c6 Sf6 4. c7 Sd5 5. g7 wins, but not 5. c8Q? Sb6† 6. Kb7 Sxc8 7. Kxc8 Se4 draw. i) 1. c5? Sd5 2. g6 Sf2 3. g7 Sf6 4. c6 Se4 5. c7 Sd6. ii) 2. g7? Sf6 3. c5 Sf2 4. c6 Se4 draw.

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