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Supplement

***EXPLORING THE WATERSHED
BETWEEN MORE-MOVER AND STUDY***

BY

WIELAND BRUCH

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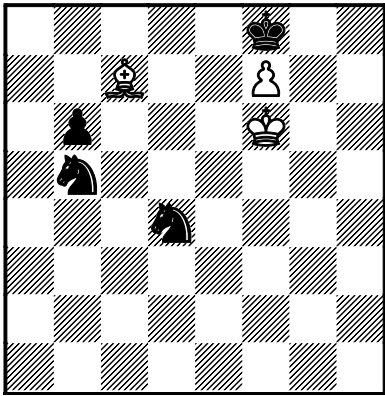
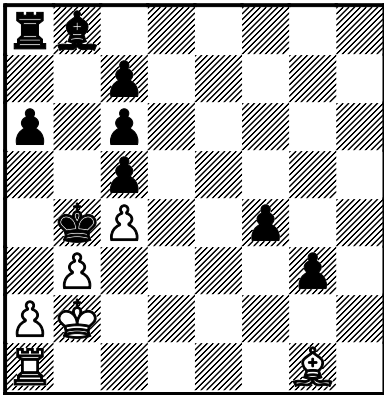
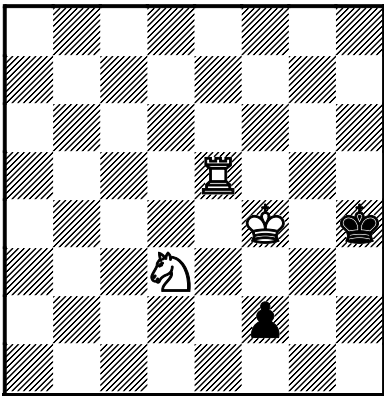
WIELAND BRUCH

*How infinite is the empire of forms;
how much remains to be exploited for centuries to come!*
Robert Schumann, 1854

There are many different ways of looking at the relationship between the study and the chess problem. Specialists hold that studies and problems – including more-movers, the sub-genre lying closest to the study – are fundamentally distinct, that they are practically incompatible, or at best serenely tolerate one another. My view, at least as regards study and more-mover, the pair we shall devote our attention to, is that there is a closer connection than appears at first sight. To me the plain fact is significant that throughout chess composition's history we find top-class composers who have come to terms with both sub-genres without favouring one over the other. We need name only such outstanding masters of the past and present as J. Kling, J. Berger, L.I. Kubbel, V. Bron, E. Zepler, A. Chéron, V. Pachman, I. Krikheli and J. Rusinek.

The reader is invited to take part in a modest preliminary 'self-test'. The three diagrams A, B and C show either a WTM study to win, or a more-mover. The examples have been deliberately selected to be simple, calling for no electronic adjunct. Please take the plunge after a first glance at the diagram. You can change your mind afterwards, when you have looked at the composers' own categories. So: can you, or can you not, at the drop of a hat distinguish between more-mover and study? The necessary details, including sources, will be found at this paper's conclusion.

The following reflections centre on the nail-biting question, how far the common features and relationships (covering both form and content) between orthodox more-mover and study – despite their genre-dependent differences – can be demonstrated. We shall cover the extent to which wealth of ideas of the one genre carry over into the other and bear fruit. Above all, prospects for the future will not be ignored. For this purpose it seems to me useful to run over, at least indicatively, the most important lines of development starting from the earliest days of chess composition and taking the tale up to the present. That is why we now delve into history.

A	B	C
Win? Or mate in n?	Win? Or mate in n?	Win? Or mate in n?
		
f6f8 0016.11 3/4	b2b4 0440.36 6/9	f4h4 0101.01 3/2

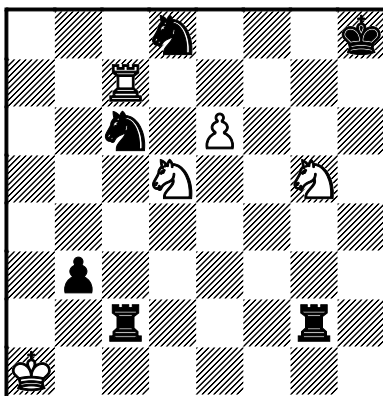
**I. – Common Roots and Developments
from the 9th/10th Centuries to the Start of the 20th Century**

We know that chess composition is as old as chess itself. Already in the oldest arabic manuscripts that have come down to us we find the mansuba from the 9th/10th century, allowing us to conclude without hesitation that here we are dealing with purposely constructed composed positions even if spectacularly based on counterfeit game endings. Apart from the then customary stipulation ‘White (or Black) moves and wins’ such compositions betray for the most part no features of genuine endgame studies as understood today. On the other hand they can certainly be seen as the earliest fore-runners of the modern chess problem. Thus in **B.1** there is the culminating four-knights model checkmate, necessarily reached after consecutive checks forced by impending instant mate to the white king: **1.Rh7+! Kg8 2.Sf6+ Kf8 3.e7+ Sxe7 4.Rf7+ Sxf7 5.Se6 mate**.

B.2 is a modernised version of a notable early miniature updated with bishops replacing the original fers-pair on a6 and c5, and correct only as a four-mover though the original stipulation was ‘White to move and win’ (1): **1.Rb8+ Ka7 2.Ra8+! Kxa8 3.Fb7+ Ka7 4.Fb6 mate**. Since at the time the fers was limited in movement to one square in each diagonal direction the sacrifice of the rook, by far the most powerful piece, must have made a deep impression. The version B.2 here preserves the essentials: **1.Rb8+! Ka7 2.Ra8+ Kxa8 3.Bb7+ Ka7 4.Bb6 mate**.

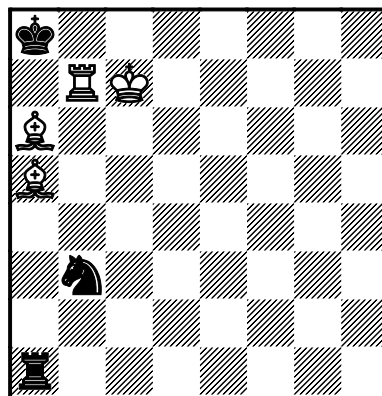
Leaping ahead a good thousand years allows us an interesting comparison with the relatively recent **B.3** due to the great Russian studies specialist: **1.Ra8+! Kb6 2.Ra6+ Kxa6 3.c8S! (zugzwang) S~ 4.Sc5 mate**. Wherein, precisely, lies the advance? The theme of elimination of harmful white force by diversionary sacrifice is thus over a thousand years old and was already set simply as a miniature. However, technique and form are refined to the nth degree: with just six chessmen and an unconstrained bK we see above all the quiet third move with underpromotion to knight, and zugzwang – the artistic stamp of perfection.

B.1 Arabian
ca. 900



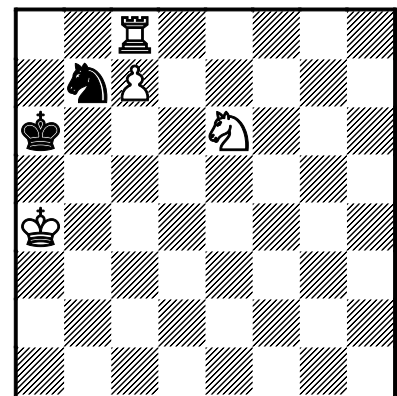
a1h8 0708.11 5/6 Win

B.2 al-Adli
ca. 840 (version)



c7a8 0423.00 4/3 4#

B.3 Ernest Pogosyants
special prize 64 1973



a4a6 0104.10 4/2 4#

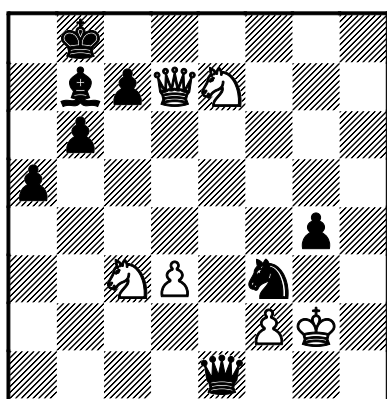
Now back to the Middle Ages, during which significant advances in chess composition are barely perceptible. Europe’s contributions were limited to endless repetitions and inflections of the old arabian mansubat, and to their degeneration into opportunities for wagers. For the game the world had to wait for the regeneration brought about by the transformation of the two short-haul pieces into the long-striding queen and bishop of today, and the emergence of the modern rules governing play. This revolution took place at the end of the 15th century and was decisive. Unsuspected combinative possibilities opened up, as it were at one bound, to make the pastime consider-

(1) From M. VELIMIROVIĆ and M. KOVAČEVIĆ'S *2345 Chess Problems*, Belgrade, 1997.

ably more enjoyable and more attractive. But it was a long, long time before this potential spilled over into the composing arena. It is true that the state interpreter Philip Stamma, of Syrian extraction but latterly (in the first half of the 18th century) residing in Paris and London, cleverly adapted the enormous new powers of the pieces. However, what he published in Paris in 1737 was still recognisably in the style of the old arabian mansuba. The whole construction of **B.4**, for example, hangs on presenting White with no choice but violence in face of the dire menace to his own king. This is achieved by uninterrupted checking to bring about checkmate to the other side. We do nevertheless see the potential of the queen, now the most powerful piece, impressively demonstrated: **1.Qd8+ Ka7 2.Sb5+ Ka6 3.Sxc7+ Ka7 4.Sc8+ Bxc8 5.Sb5+ Kb7 6.Qc7+ Ka6 7.Qxc8+ Kxb5 8.Qc4 mate.**

B.4 Philip Stamma

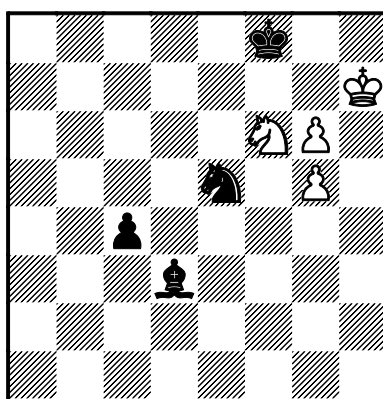
Traité sur le jeu des Échecs
1737



g2b8 4035.24 6/8 Win

B.5 Philip Stamma

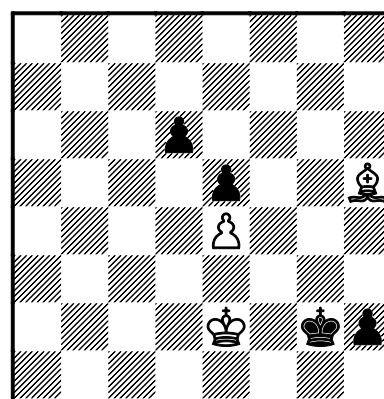
Traité sur le jeu des Échecs
1737



h7f8 0034.21 4/4 Draw

B.6 Ercole del Rio

Sopra il giuoco degli Scacchi
1750



e2g2 0010.13 3/4 Win

This win position by the most famous of the old-time creators betrays in retrospect how far the 900-year development of the chess problem had and had not come in that time. Stamma's mansub- at were received with acclamation as unsurpassable masterpieces. Not even in their dreams could those contemporary commentators have imagined the stormy development of the next century!(2)

But what about the study during the same period? From our vantage-point we can say 'no better at all!'. Naturally, here and there we find an economical position with endgame characteristics and a pretty conclusion. The earliest endings with material such as rook versus knight and the famous knight-mate in the corner against king and pawn crop up already in the 12th and 13th centuries and are endlessly elaborated. But here we restrict our focus to the genuine endgame study despite the fact that the frontier with the didactic endgame, as A. Chéron was later to define it(3), has never been easy to establish. Two examples will reflect the climate prevalent at the time of Stamma. The stalemate study **B.5** is little more than a very successful epigram: **1.Sd7+ Sxd7 2.Kh8 Bxg6 stalemate. B.6** is a concoction of greater depth by the significant Italian Ercole del Rio (1718-1802). After: **1.Bf3+ Kg1**, we have a position seen, with a rook sacrifice in the earlier(4) Polerio, and with a bishop in the later Stamma. A sacrifice in the corner inveigles Black into zugzwang: **2.Bh1!**

(2) A century on, no less a figure than B. Horwitz opined in 1848: After the expansion that has overtaken the problem world in recent years it is no light task to come up with new ideas. For since the achievements of the unrivalled master Stamma in so many ingenious directions reached the summit, only Mendheim, d'Orville, Anderssen, Kling and Kuiper, and a number of other puzzle kings, practically everything has been exploited. [!] (Bernhard HORWITZ, *Schachzeitung*, 1848).

(3) André CHÉRON, *Lehr- und Handbuch der Endspiele*, 2nd edition, Berlin 1960, vol. 1, p. 11.

(4) G. Cesare Polerio (ca.1590): wKd2 bKb2 wRc1 wPh4 bPa2g6h5. Win. d2b2 0100.23 3/4+. 1.Ra1! Kxa1 2.Kc2 g5 3.hxg5 h4 4.g6 h3 5.g7 h2 6.g8Q h1Q 7.Qg7 mate.

Kxh1 3.Kf1 (Kf2?) d5 4.exd5 e4 5.d6 e3 6.d7 e2+ 7.Kxe2 Kg1 8.d8Q h1Q, and now the Q vs. Q manoeuvre: **9.Qd4+ Kh2 10.Qh4+ Kg2 11.Qg4+ Kh2 12.Kf2**, when White wins.

With the appearance of G. Lolli's collection in his 1763 treatise and D. Ponziani's in 1769 the chess problem at last takes on its formal shape, acquiring the stipulation in general use today calling for the shortest "checkmate in n moves". In this way the separation of problem and study – and even more of problem and game – was for all practical purposes externally a *fait accompli*. As far as concerns the study, formally nothing had changed, whereas the importance of this step for the problem can hardly be over-estimated, despite the fact that it would be some while yet before leading composers understood how to take advantage of the progressively broadening horizon of technical possibilities. The road ahead for the development of the problem as an artistic genre in its own right, now freed completely from the limitations of the game, had in any case been levelled. Only so could the discovery loom, the discovery of the gold mine that would empower the coming generations of composers to unlock such an inexhaustible wealth of problem ideas. For although the wheel of history continued to turn, it did so with excruciating slowness. "The few examples from around the year 1800 show a noticeable decline in problem composition" (Josef Breuer)(5). Instead of striving after genuinely new ideas set in appropriately artistic forms, even leading composers like the German Julius Mendheim and the Austrian Josef Dollinger took delight in pursuit of the *Stamma mansuba* tradition, or of teasing conditional problems bearing stipulations such as "mate with a pawn in 7 moves without capturing".

Very gradually, however, signs appeared pointing to imminent change. A new star shone in the compositional chess firmament with Peter August d'Orville (1804-1864, of German extraction). He recognised the beauty of the checkmate and preached that gospel in his problems, composed with the sparsest material and the hand of an artist. His miniature **B.7** is embellished by two magnet sacrifices and a fine ideal checkmate: **1.Sh5! h6 2.Se7 Kh7 3.Sg6 Kxg6 4.Bg8 Kxh5 5.Bf7 mate**.

Then, bringing a breath of fresh air, came the problems of Adolf Anderssen of Breslau (1818-1879), who later got the better of Staunton and the cream of world chess in the London tournament of 1851 to become accepted as the strongest player of his time. In the historically valuable **B.8** the mere fact of the win for White loses significance, and along with it the obligation as far as possible to resemble a position from a game. Instead the author has the radical boldness to do something else, namely to place centre stage the idea, the thought behind the problem! **1.Bh5! Kxh5 2.Kg7 h6 3.Kf6! (zugzwang) Kh4 4.Kg6 mate**. This two-move combination with voluntary interference to a white line piece to lift a stalemate for a subsequent mate by discovery was later christened the Anderssen mate. The possibility cannot be ruled out that this problem gave the decisive impulse to the "Indian problem"(6). It was Josef Breuer who later showed how close Anderssen came to composing the 'complete' Indian, with this trifling modification: move *wBb8*, *e8* to *wBb4*, *h5*, whereupon the critical move *1.Bd8(Be7)* introduces the Anderssen interference(7).

The famous 'Indian Problem' of February 1845 by Henry A. Loveday (1815-1848) need not be cited here – the study **B.22** will show an example of the Indian theme. The importance of this event as a milestone in the development of the chess problem is well known and has been emphasised many times. With the discovery of the critical move the gate was thrown open to the 'golden age of discoveries', as Herbert Grasmann(8) has called it. In fact the next two decades or so saw the classic cutting-point combinations fall like ripe fruit from the trees: the pericritical form of the Indian – the Herlin – appeared a bare month after the Indian Problem (in 1845), and there followed

(5) J. BREUER, *Beispiele zur Ideengeschichte des Schachproblems*, Düsseldorf, 1982.

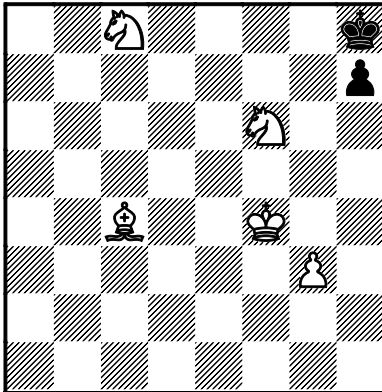
(6) J. KOHTZ and C. KOCKELKORN, *Das Indische Problem*, Potsdam, 1903, p. 32.

(7) J. BREUER, *Beispiele zur Ideengeschichte des Schachproblems*, Düsseldorf, 1982.

(8) H.GRASEMANN, *Eines Reverends Einfall, der Geschichte machte*, Berlin, 1981.

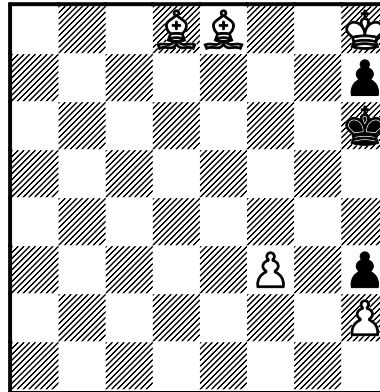
the Kling combination (1849), the Grimshaw (1850), the Nowotny (1854), the Turton and Loyd-Turton (1856), the Plachutta and Loyd's Line Clearance (1858), the Cheney-Loyd and Seeberger (1860), Healey's Bristol Clearance (1861) and Loyd's Sacrificial Clearance (1868), to name just the most important.

B.7 P. August d'Orville
Le Palamède
1837



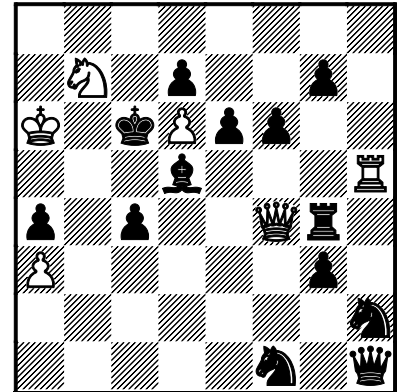
f4h8 0012.11 5/2 5#

B.8 Adolf Anderssen
Aufgaben für Schachspieler
1842



h8h6 0020.22 5/3 4#

B.9 August von Cywinski
Deutsche Schachzeitung
1865

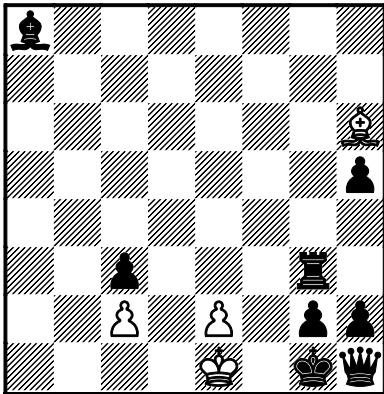


a6c6 4437.27 6/13 5#

It was the Austrian August von Cywinski de Puchala (1829-1905) who was decades ahead of his time with a few, too few, but altogether deeply constructed, logical more-movers published between 1857 and 1865. They anticipated in astounding fashion the New German School (Neudeutsche Schule), that was not to be formed for many a year. Carrying out the main plan (Hauptplan) of **B.9** with 1.Rh8? fails to 1...Be4! (2.Rc8+ Kd5 3.Rc5+ Kd4!), but not to 1...Bf3(Bg2)?, because wQ covers the d4 square. The fore-plan (Vorplan) 1.Qd4? Rxd4! would, after 2.Rh8, allow 2...Bg2(Bf3) 3.Rc8+ Kd5 4.Rc5+ Ke4!, seeing that the Q-sacrifice would lose control of the e4 square. A different fore-plan is in order: **1.Qe4!!** (for 2.Qb1). **1...Qf3! 2.Qd4! Rxd4**, and only now: **3.Rh8 Be4 4.Rc8+ Kd5 5.Rc5 mate**. (Note also: 1...Qg1 2.Qb1 Qc5 3.Qb4! Qxb4 4.axb4 and 5.b5 mate. 1...Sd2 2.Qe3. 1...c3 2.Rxd5.) The prevention of a successful black B/K-clearance by a forced black Q/B-anti-clearance to guarantee a decoy causing a distant self-block is in my opinion for that period a singularly complex and quite sensational concept! The masterly construction is not merely worthy of close attention, but, quite incidentally, could painlessly bear the wider stipulation 'White to play and win'. In other words this memorable problem is formally at one and the same time problem, mansuba and study, ie a more-mover type that is to be seen more and more up to our own time: we shall encounter further examples.

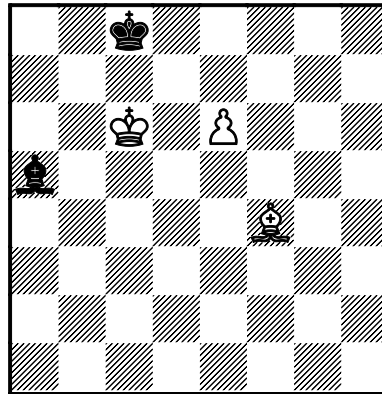
I have chosen Samuel Loyd's (1841-1911) much later five-mover **B.10** as an illustration because on the one hand it takes the spirit of these years of discovery a stage further and on the other in spite of the clearly realised problem theme it conceals a certain charm as a win study: what should White's winning plan be? 1.Bf4 comes to mind, attacking bRg3 that controls the mating square e3. Black, however, resists playing 1...Rh3, because of 2.Bd6(Bc7/Bb8)! He plays instead 1...h4!, after which all of White's mating efforts can be thwarted: 2.Be5/Bd6/Bc7/Bb8? Rg4/Rg5/Rg6/Rg7! No better for White is 1.Bf8? Rg5! So: **1.Bc1!**, but why? So as to be ready to meet **1...h4** with **2.Bf4**, placing Black in zugzwang! The sequel **2...Bb7/Bc6/Bd5/Be4 3.Bb8/Bc7/Bd6/Be5!** and so on demonstrates that the anticipatory interferences of bR by bB have to be brought about by a waiting move. It is wonderful to watch the cunning wB out-thinking on his own the combined efforts of the bR/bB duo. Again we have a mature work of construction that would do great credit to any leading composer of our own day.

B.10 Sam Loyd
Chess Monthly (USA)
1886



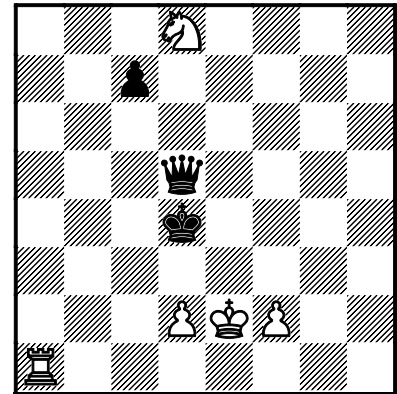
e1g1 3340.24 4/8 5#

B.11 Luigi Centurini
version: Otto Dehler
Le Palamède 1847



c6c8 0040.10 3/2 Win

B.12 Joseph Kling
& Bernhard Horwitz
Chess studies 1851



e2d4 3101.21 5/3 Win

The second half of the 19th century also witnessed something in the studies field, but nothing as significant as the Indian was for problems. It goes without saying that the Indian Problem did have some influence on the development of studies. Theorists such as the Italian Luigi C. Centurini (1820-1900) came up with study-like constellations to illustrate specific force and prominent motifs. **B.11** is a good example with its neat, carefully selected underpromotion and branching into try and solution(9): **1.e7! Bd8!**, and now not **2.e8S? Bh4!** (Be7? 3.Bc7 Bf8 4.Sf6 Ba3 5.Sd5 Bc5 6.Kxc5; Ba5? 3.Sd6+ Kd8 4.Bg5 mate), but the superior: **2.e8B! Ba5 3.Bd7+ Kd8 4.Bg5 mate**, or **2...Bf6 3.Bc7 B~ 4.Bd7 mate**.

The Germans Joseph Kling (1811-1876) and Bernhard Horwitz (1807-1885) were the pathfinders of the modern endgame study with the publication in London in 1851 of “Chess studies and endgames”, a collection of their own analytical work that set new standards. **B.12** demonstrates the power of forking knights and the high-class coordination possible with rook, knight and pawn: **1.Ra4+! Ke5 2.Ra5! c5** (Qxa5; Sc6+) **3.Rxc5 Qxc5 4.d4+ Kxd4** (Qxd4; Sc6+) **5.Se6+**, winning.

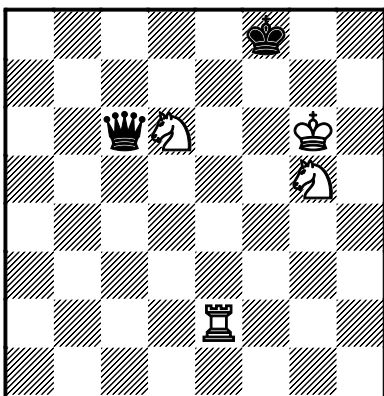
The next decades were a time for re-orientation in the problem world characterised by the emergence of schools of composition. In the English-speaking countries there was increasing concentration on the two-mover, developing unsuspected complexities, while in German-speaking lands the tendency ran to broadly laid out three- and more-movers rich in variation play. The chief exponents of the latter: Ph. Klett, J. Kohtz and C. Kockelkorn, C. Bayer and J. Berger. A split from the Old German school was the Bohemian school cultivating and attaching individual importance to model and echo mates. This school suddenly blossomed with J. Dobrusky, J. Pospíšil and K. Traxler. The ‘Old German’ Johann Berger (1845-1933), who proclaimed his own successful system of rules or “Kunstgesetze” as dogmas for chess composition, was a thoroughly progressive influence for studies in the Kling & Horwitz sense of taking an independent direction for the genre. Berger’s aristocratic **B.13** in no way denies his status as the trained problem composer but in its combination of the charming force of RSS vs. Q with the effective motifs of ambush set-up, cross-check, self-block and ideal mate, is a refreshingly formulated case nevertheless of a genuine artistic study: **1.Sh7+! Kg8 2.Rh2 Qxd6+ 3.Sf6+ Kf8 4.Rh8+ Ke7 5.Re8 mate**.

(9) The original setting with wBh2 was insoluble: 2.e8B? Ba5! The correction stems – incidentally without awareness of the Centurini study! – from Otto Dehler, *Leipziger Tageblatt*, 1921.

Round about the turn of the 20th century development in both problem and study accelerated. It was then that Aleksei A. Troitzky (1866-1942), the acknowledged founder of the artistic study, came on the scene. Even his earliest works contrast, by their sharply delineated ideas, with the predominantly analytical studies of the exiting century. Just as we have seen in the problem, what shows through is the artistic emphasis on harmony and maximal economy of material.

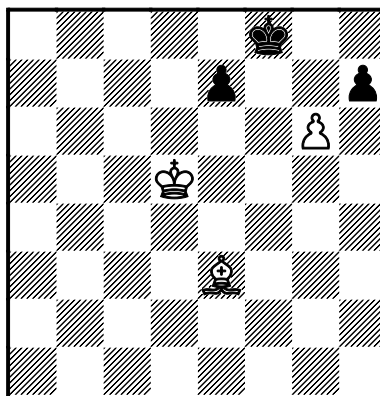
B.14, one of Troitzky's earliest, is a prime example of the type: **1.Bh6+! Kg8 2.g7 Kf7 3.g8Q+! Kxg8 4.Ke6zz Kh8 5.Kf7 e5 6.Bg7 mate**. There is also the not-to-be-overlooked variation: **2...e6+ 3.Kd6 (Ke5? Kf7!zz) Kf7 4.Ke5zz Kg8 5.Kf6 wins**, or **2...e5 3.Ke6!**, and not **3.Kxe5? Kf7** drawn.

B.13 Johann Berger
International Chess Magazine
1888



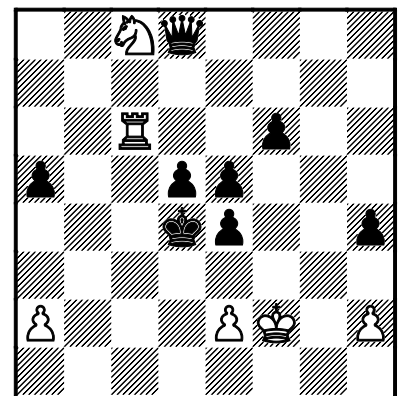
g6f8 3102.00 4/2 Win

B.14 Aleksei A. Troitzky
Novoye vremya
1897



d5f8 0010.12 3/3 Win

B.15 Henri Rinck
Deutsche Schachzeitung
1902



f2d4 3101.36 6/8 Draw

A second great exponent of the trend was the dominant Frenchman Henri Rinck (1870-1952), soon to develop into one of the world's most important study composers. In **B.15** by dint of reciprocal zugzwang White forces the more powerfully armed opponent to bail out – in two variations – into stalemate. An unusual drawing strategy – and a refined one! **1.Sd6! e3+ 2.Kf3 e4+ 3.Kf4 Qb8!**, and now, not **4.h3? a4! 5.a3 f5!zz**, but: **4.a4!** and **f5 5.h3!zz Qc7 6.Rxc7 stalemate**, or **h3 5.Kf5zz Qc8+ 6.Rxc8 stalemate**.

The year 1904 saw the first published study by L.I. Kubbel (1891-1942), just a year after when, as an 11-year-old, he appeared on the scene with his first two-mover. The massive life's work of this universal genius ran to almost 2,800 compositions in every genre. The miniature **B.16** by the 12-year-old is already something more than an exercise of talent(10): **1.e7! Kxe7 (Bd7; Kf8) 2.Kg7 Bf5 (g5; Kg6) 3.h4 (Kh6? Kf6;) Be4 4.Kh6 Kf6 5.h5! g5 stalemate!**

It was also in 1903 that the Neudeutsche Problemschule (New German problem school, which we shall hear more about), was born. It took a couple of cleverly contrived and enthusiastic pieces of writing by A. Gehlert(11) and, shortly afterwards, by J. Kohtz & C. Kockelkorn(12) to clear away both Berger's stultifying 'artistic laws' and the 'Old German' style. This allowed free rein to a whole host of talented young composers, and not only in the German speaking lands, to wax lyrical for new ideals, whose watchword was 'logic': "Compose logically, you problem composers! Impose your will on the chess problem!"(13). The coat of arms of the new school bore the device

(10) The epigrammatic original was shorter: wKh7 bKd7 bBf4 wPh3 bPg5. h7d7 0030.11 2/3 =. 1.Kg6 Ke6 2.Kh5 Kf5 3.h4 g4 stalemate.

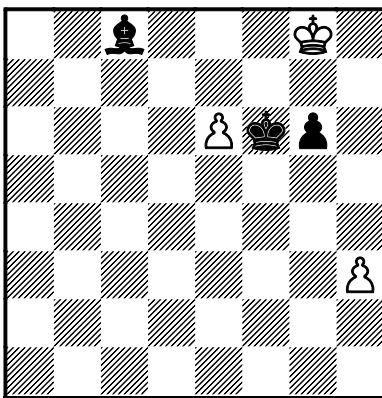
(11) A. GEHLERT, *Über das Wesen des Schachproblems*, Berlin, 1903.

(12) J. KOHTZ and C. KOCKELKORN, *Das Indische Problem*, Potsdam, 1903.

(13) H. GRASEMANN, *Eines Reverends Einfall, der Geschichte machte*, Berlin, 1981.

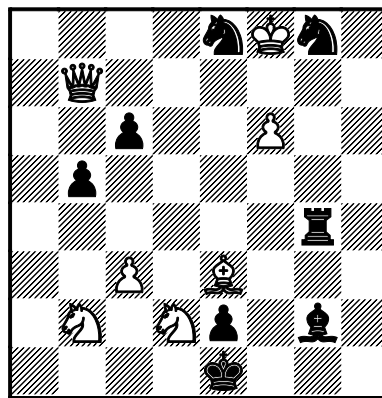
of the swallow (Eine Schwalbe) over the diagram of **B.17**, a 4-mover which made Johannes Kohtz (1843-1918) and Carl Kockelkorn (1843-1914) celebrated. The new school had decisively turned its back on the old. The problem shows the first realisation of a Grimshaw without sacrifice and with preceding critical decoy of bR and bB. The try-play 1.Qh7? (for 2.Qb1 mate) is defeated effectively only by 1...Re4! (Be4? Qh2), and the try 1.Qa7? Ra4! 2.Qh7 Re4! leads to the realisation that first of all bB must be decoyed over the crossing-point e4. To the solution: **1.Qf7!** with the two threats 2.Qa2! and 2.Sd3+ Kd1 3.Qb3 mate. **1...Bd5.** 1...Rc4? is met by 2.Qg6! for mate by 3.Qg3 or 3.Qb1. **2.Qa7!** Here 2.Qh7? fails only to 2...Be4!, and not to 2...Re4? because of 3.Qh1 mate. **2...Ra4,** and only now **3.Qh7** (for Qb1 mate) climaxing in **3...Re4 4.Qh1 mate,** and **3...Be4 4.Qh4 mate.**

B.16 Leonid I. Kubbel
St Petersburg Zeitung 1904
version 1924



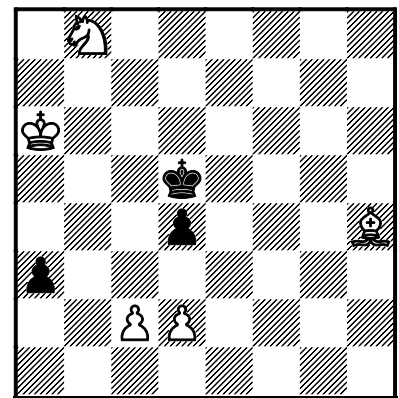
g8f6 0030.21 3/3 Draw

B.17 J. Kohtz & C. Kockelkorn
*Festschrift des Akademischen
Schachklubs München* 1911



f8e1 1348.23 7/8 4#

B.18 Leonid I. Kubbel
Shakhmatny listok
1922



a6d5 0011.22 5/3 Win

II. – Mating Studies and Studies with More-Mover Themes

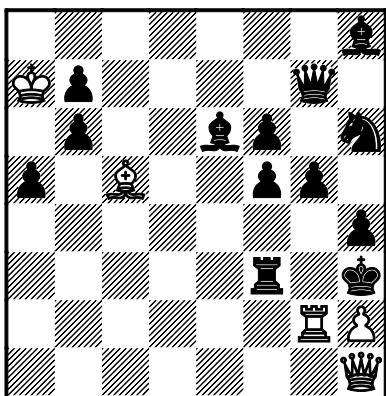
As studies specialists well know, quite different techniques are called for in composing a mating study compared to composing a more-mover. It can be a consolation that the thematic main line with the crowning checkmate need not be the longest variation. Other lines, irrelevant to the idea, need lead only to a more or less clear win in which checkmate may be in the far distance. Such a situation in a more-mover leads to instant rejection: there is no solution. Naturally a good mating study will not use this study-specific circumstance as a mere trick so as to acquire the attribute of soundness “more or less”, but will, for example, enhance the checkmate with surprise value. Might one go so far as to suggest that White did not even intend the checkmate?! The surprise element can be enormous precisely because checkmate is not explicit in the stipulation.

B.18 is a classic example of this type: **1.Sc6! Kxc6 2.Bf6 Kd5 3.d3! a2 4.c4+ Kc5** (dxc3; Bxc3) **5.Kb7!! a1Q** (Kb4; Bxd4) **6.Be7 mate!** In no way is the study’s value diminished that this totally unexpected model mate is threatened by 5.Kb7! In the problem sense 5...a1Q?? is a senseless continuation, as it ignores the threat. In a study on the other hand such a “bonus checkmate” is totally acceptable, and indeed is held aloft as the fully valid final chord of the main line, even though Black could annul the mate and offer lengthier resistance.

As composer of both problems and studies L. Kubbel had a pronounced feeling for which of the two genres was the better to express a given idea. For instance had the 7-mover **B.19** been given the tempting form of a study to win, the concrete mate in 7 stipulation with its hint of an excelsior by wPh2 would have been avoided. **1.Rg1!** For 2.Qxf3 mate or 2.Qg2 mate. **1...Rg3 2.hxg3+ Kg4 3.gxh4+ Kh5 3...Kf4 4.Bd6+ Ke3 5.Rg3+ Kd4 6.Qd1+ Kc4 7.Qd3 mate. 4.hxg5+ Kg6 5.gxh6+**

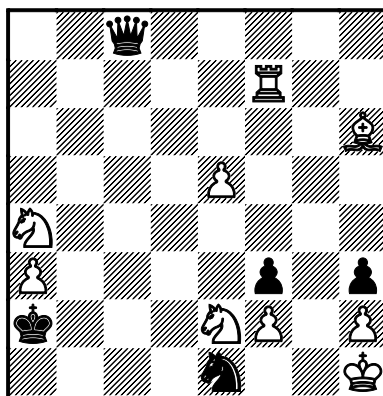
Kh7 5...Kf7 6.Qh5+! Kg8 7.h7 mate 6.hxg7+ Kg8 7.gxh8S mate! This exquisite underpromotion model mate, alongside the pair of model mates in the variations, lends the problem a fastidious ‘Bohemian’ quality. Since the two side-variations are both valid as to length at seven moves each, and are dual-free, as they ought to be, the chosen more-mover genre is technically on solid ground. At the same time – and this is surely decisive – the whole is executed with artistic conviction.

B.19 Leonid I. Kubbel
2nd prize *Shakhmaty v SSSR*
1939



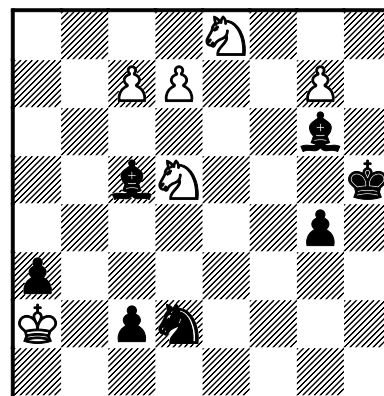
a7h3 4473.17 5/13 7#

B.20 David Przepiórka
4th commendation
Československý Šach 1934



h1a2 3115.42 9/5 Win

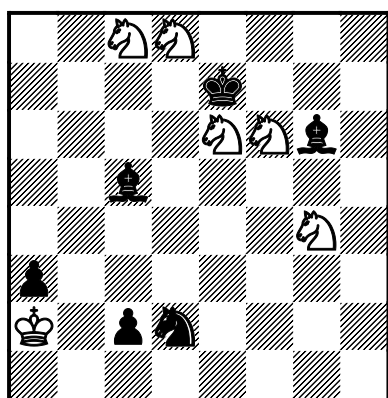
B.21 Vladimir A. Korolkov
1st/2nd prize 64
1937



a2h5 0065.33 6/7 Win

Only under the most remarkable of circumstances does **B.20**, the work of the Polish master D. Przepiórka (1880-1942), lead to a checkmate – or perhaps one should speak of a ‘helpmate’?! **1.eSc3+! Ka1! 1...Kb3 2.Rb7+; 1...Kxa3 2.Bc1+ Kb4 3.Sd5+ Kb3 4.Rb7+! Qxb7 5.Sc5+. 2.Rd7!! Qxd7 3.Bc1 Sd3 4.Bb2+! Sxb2 5.Sc5 Qf7 6.e6.** And now it is up to Black, facing his fate, to choose between beauty: **6...Qg8 7.Sb3 mate**, and poverty: **6...Qxe6 7.Sxe6**. For a strong try there is: **2.Rg7? Qa6 3.Rg1 Qf1! 4.Rxf1 stalemate**, while the alternative **4.Bc1?** may look clever, but it ends in tragedy after: **4...Qg2+! 5.Rxg2 fxg2+ 6.Kg1 Sf3 mate**.

checkmate position **B.21**



Some of the mating studies of the now and then controversial Russian Vladimir A. Korolkov (1907-1987) bear a striking resemblance to problems. Knowing that Korolkov also composed splendid helpmates sheds an interesting light on the model 5-knights mate of **B.21**: **1.Sf4+! Kh6 2.g8S+ (g8Q? c1S+;) Kh7 3.gSf6+ Kh6 (Kh8; Sg6 mate) 4.Sxg4+ Kh7 5.eSf6+ Kg7 6.Se6+ Kf7 7.d8S+ Ke7 8.c8S mate**. Even the resolution of the technical requirement of a strong black threat is acceptable. As is normal in such studies the longer alternatives are of no interest, as happens in the event of Black choosing a ‘stronger’ line such as **1...Kh4 2.d8Q+**. Such lines doubtless rule out the choice of a problem version.

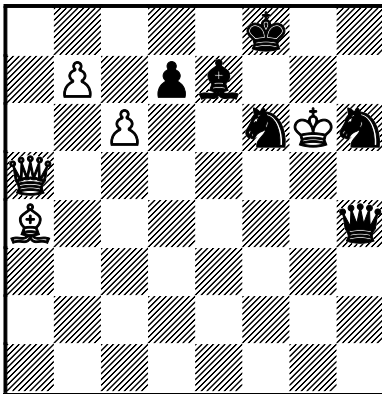
In the case of **B.22**, a recent prize-winner, the study form is not entirely inherent, but is determined technically. **1.Qa8+! Se8 2.Qxe8+ Kxe8 3.b8Q+ Bd8 4.Qe5+ Qe7 (Be7; cxd7+) 5.Qh8+ Sg8 (Qf8; cxd7+) 6.Qxg8+ Qf8 7.Qe6+ dxe6**. If **7...Qe7 8.cxd7+ Kf8 9.Qf5+** leads to mate on move 13. **8.c7+ Ke7 9.c8S mate**. I think that even as a sound mate-in-9 this more or less forced checking sequence without depth of thought would not have succeeded in a modern more-mover tourney. Of course, other criteria apply, at least partially, to the evaluation of studies. Clearly the beyond question attractive ideal mate with three so-called ‘active

self-blocks' (14) earned the study its high placing, and despite the necessity of continuous checks the choice does have to be made between 1.b8Q+? and 1.Qa8+!, the explanation being that the second queen must be able to land on e5! (15)

Our examples B.18, B.20, B.21 and B.22 show that the culminating checkmate in a study can come about in a great variety of ways: the sudden threat of checkmate can put paid to a promotion (B.18) or bring about decisive loss of material (B.20); then there is the mate as White's only chance, his sole strategy implemented with the finest of tactical points or a solid storm of sacrifices one after another (B.22). In the problem on the other hand the checkmate can in itself hardly be a surprise, in the light of the precise stipulation, so the chief interest has to lie in the 'How?', e.g. the way to the mate (B.19) or in the overcoming of obstacles (B.9).

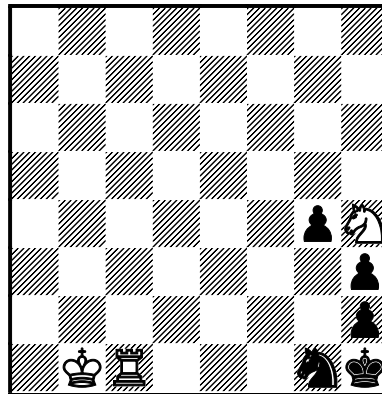
Despite this state of affairs the emphasis in the trio of studies B.23-B.25 is rather on specific thematic combinations than on the checkmates themselves: the mate hangs on the success of the combination. This type of study is relatively close to the problem.

B.22 Andrzej Jasik
2nd prize Solidarity
1998-2000



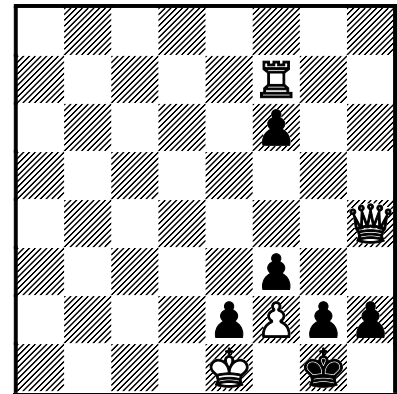
g6f8 4046.21 5/6 Win

B.23 Janis Behting
Latvian tourney
1927



b1h1 0104.03 3/5 Win

B.24 Niels Høeg
*Akademische Monatshefte
für Schach* 1912



e1g1 1100.15 4/6 Win

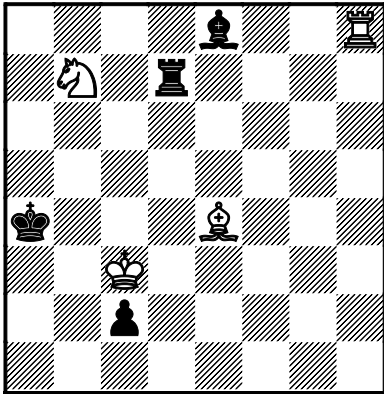
In **B.23** White prepares the Indian with a rook that stands critical (in the Indian sense of favourable therefore) by making an anti-critical move to prevent escape by bK via f2/f3: **1.Rf1!zz g3 2.Sf5 Kg2** (g2? Sg3 mate) **3.Se3+ Kh1**, and now back with the critical move **4.Rc1! g2 5.Sd1 S-6.Sf2 mate**. So here we really have a 6-mover in the handsome garb of a study! Janis Behting (1856-1946) was, like his younger brother Carl, a composer equally experienced in problems and studies. On the other hand the excellent Danish problemist Niels Høeg (1876-1951) directed his talent only exceptionally towards the study. As exponent and a major theorist of the neudeutsch school he still found an original motivation for a Loyd-Turton, that was clearly to be formulated only in the less stringent form of a study to win. In **B.24** White has to double his pieces on the h-file, but the hasty 1.Rh7? is paradoxically a loss of tempo: 1...h1Q 2.Qe4 f5! 3.Qe7 (Qg6??) f4!

(14) An established but, to my mind, unnecessary concept: it should go without saying that, as in problems, black men ought to arrive on the blocking squares, for otherwise they are not self-blocks at all! In other words every self-block is active. Along with this any 'inactive' self-block is no more than a static, unmoved mass.

(15) My doubt about the originality and artistic quality of this study was confirmed at the last moment. Compare B.22 with G. Kasparian's 1st prize, *TJS*, 1961, no. 653 in the *1959-61 FIDE Album*: wKa8 bKc8 wRc2 bRb6 wBe8 bBh8 wPb5, e7 bPc6, d7. a8c8 0440.22 5/5 Win. 1.Bg6? Rb8+ 2.Ka7 Bd4+ 3.b6 Rxb6 4.e8Q+ Kc7 5.Ra2? Rb2+! So: 1.Bf7! Rb8+ 2.Ka7 Bd4+ 3.b6! Bxb6. 3...Rxb6 4.e8Q++ Kc7 5.Ra2. 4.Ka6 Bd8 5.Rxc6+! dxc6 6.Be6+ Kc7 7.e8S mate. The extraordinary choice between 1.Bg6? and 1.Bf7! marks this out as a masterpiece. (This is no. 37,161 in the HvdH CD, where the study by Pogosyants is 17,802.)

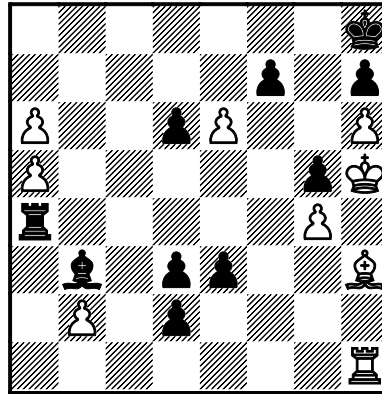
4.Qg7 Qxh7 stalemate! Hence the improvement: **1.Qh8!**(16) **h1Q** (Kh1; Rg7) **2.Rh7 f5** **3.Qg7 f4**, when White just manages to lift the impending stalemate (4...Qxh7) by playing: **4.Rxh1+ Kxh1** **5.Qh6+**, winning.

B.25 J. Rusinek &
P. Ruszczynski 4th prize
Schakend Nederland 1979



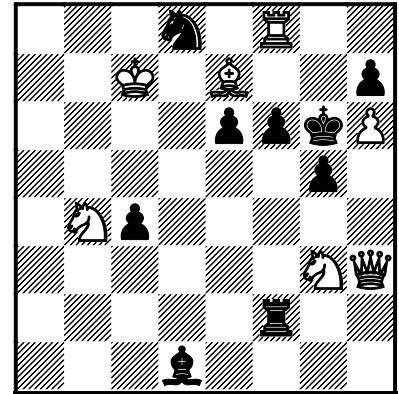
c3a4 0441.01 4/4 Win

B.26 Henri Rinck
1st prize *Le Temps TT*
1931



h5h8 0440.67 9/10 Win

B.27 Siegfried Brehmer
1st prize *Schach*
1951/I



c7g6 1445.15 7/9 4#

B.25 is a jointly composed modern Polish study in which the Grimshaw ‘problem theme’ is worked up into a study-specific setting as effectively as could be: a natural open setting combined with a healthy dose of necessary supporting analysis (where there are deviations from the main line) guarantee charm irrespective of whether or not the concluding Grimshaw zugzwang is seen as the thematic climax. **1.Kxc2? Rc7+!** **1.Kb2! c1Q+** **2.Kxc1 Rc7+**. If **2...Re7** **3.Rxe8 Rxe8** **4.Bc6+**. **3.Bc2+! Kb4**. If **3...Ka3** **4.Rxe8 Rxb7** **5.Re3+ Ka2** **6.Rc3**, with a theoretically winning position. **4.Rh4+ Kc3**. If **4...Ka3** **5.Sd6 Bd7** **6.Kb1 Ra7** **7.Rf4 Bc6** **8.Sc4+ Kb4** **9.Se5+ Kc5** **10.Rc4+! Kd5** **11.Sxc6** wins. **5.Sd6 Bd7** **6.Rf4!** with: **Rc6** **7.Sb5** mate, or **Bc6** **7.Rc4** mate(17). If **6...Rc5** **7.Se4+**.

The study Grimshaw in **B.25** occurs at the end, inside a single variation, the instant checkmates making it basically ‘unplayable’ persuading Black to go along with the alternative **6...Rc5** and the associated S-fork. In **B.26** H. Rinck in masterly fashion presents a different kind of Grimshaw: in each of two parallel variations a defender is critically deflected by a sacrifice, whereupon interference by the other is brought about. **1.e7? Re4** **2.a7 Bd5-**, leaves the black R/B pair inviolate, so: **1.a7!**, with: **Rxa5** **2.Ra1! Rxa1** **3.e7 Ba4** **4.a8Q+**, or **Bd5** **2.Bg2! Bxg2** **3.e7 Re4** **4.a8Q** mate.

At this point I hope the reader will excuse another short excursion into more-mover-land to underline how close this particular study is to the problem. If in **B.26** it is the critically decoyed defender that will be interfered with, so in **B.27**, a famous 4-mover, it is the opposite, in that the interfering pieces are deflected. So it was that S. Brehmer (1917-1996) achieved the much admired first doubling of the complete peri-decoy opening up into a mutual R/B Grimshaw: by playing **1.Qh1?** (**2.Qe4+ Kxh6** **3.Rg8** and **4.Bf8** mate) **Rf3** **2.Qh5** mate, or **Bf3** **2.Rxf6** mate, we could have an immediate Grimshaw, but Black parries this all too forthright try by answering **1...e5!** Therefore we must start with a provocation to deliver two checks: **1.Kd7!** – for **2.Rg8+ Kf7** **3.Rg7** mate –

(16) The cook in the HvdH CD does not hold water: **1.Qxf6? h1Q** **2.Qxf3 Kh2+** **3.Kxe2**, and now, not **3...g1S+?** but **3...Qb1!!**, for example: **4.Qg3+ Kh1** **5.Qh3+ Kg1** **6.Rd7 Qe1+** **7.Kf3 Qe2+** **8.Kg3 Qxf2**, with a draw.

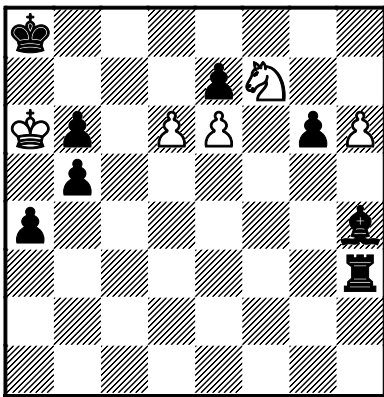
(17) Unfortunately **6.Kb1! Ra7** **7.Rc4+ Kd2** **8.Rd4+ Kc3** **9.Rh4 Rc7** **10.Kc1**, also leads to a win, which in my opinion cannot be looked on as just a waste of time. True, the position after **10.Kc1** is identical with the position after **5...Bd7**, but this time it is BTM! So it can be understood as a valid alternative win. It is possible to eliminate this minor irritation by initially placing **wRh8** on **f8**, so that (after **4.Rf4+** and so on) there is **6.Kb1? Ra7** **7.Rc4+ Kd2** **8.Rd4+ Kc3** **9.Rh4 Rc7** **10.Kc1** – or **7.Rh4 Rc7** **8.Kc1**. This makes the line a valid loss of time ‘dual’ because White can reach the same position immediately by playing **6.Rh4!**

Rd2+ 2.Sd3! Rxd3+ 3.Kc8 Rf3 4.Qh5 mate, the alternative being: **1...Ba4+ 2.Sc6! Bxc6+ 3.Kc7 Bf3 4.Rxf6 mate**.

If Rinck's original B.26 lacks practically every typical component of a study and can therefore be regarded rather as a problem in study's clothing, his **B.28** is a full-blooded study, but with related thematicity. True, there is just a single thematic line but in compensation there is a typical study battle between wS and a pair of black pieces: 1.h7? Bf6 2.d7 Rd3, is a win for Black. So: **1.d7! Rd3 2.Se5 Rd1**. If Rd6 3.Sg4 Be1 4.Sf6 Bc3 5.Se4 wins. **3.Sg4**. This threatens 4.h7 Bf6 5.Sxf6. **3...Be3**. An 'anti-roman': 4.h7? Bc3! **4.Sf2! Bxf2**. If Rd5 5.Se4, and bB is hors de combat. **5.h7 Bd4 6.d8Q mate**. Keeping bR busy, wS is first brought closer and then sacrificed in the cause of nullifying the anti-roman efforts of bB, instead bringing about an 'interference roman'.

B.28 Henri Rinck

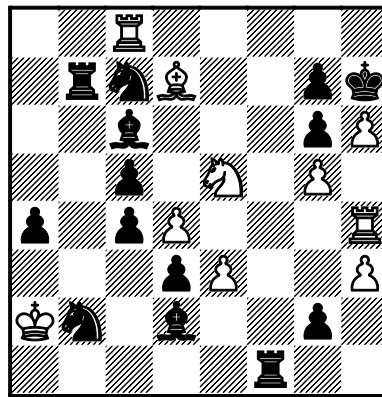
4th prize *Journal de Genève*
1932



a6a8 0331.35 5/8 Win

B.29 Milan Vukceвич

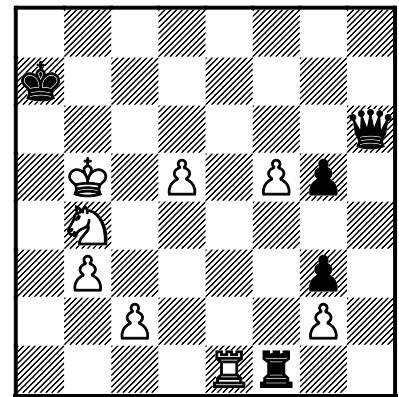
2nd prize *StrateGems*
1998



a2h7 0877.57 10/14 Draw

B.30 Wieland Bruch

1st prize *Problem-Forum*
2000-2002 (version)



b5a7 3401.52 8/5 Win

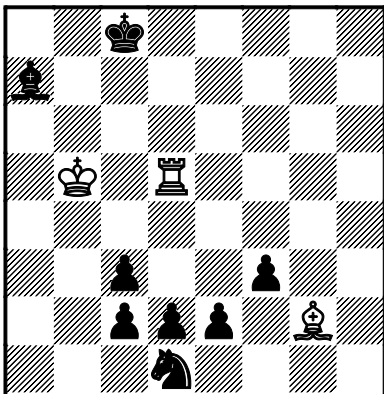
The ever-popular Nowotny has also for many a decade been accepted as a feature of the study. Why should the presentation of such an inexhaustible motif be the exclusive preserve of the problem? Masters such as F. Sackmann and H. Rinck hankered after its expression in the study, just as G. Kasparian did later, e.g. in his 1st prize in *Shakhmaty v SSSR* 1959, a 'perpetual Nowotny' draw, whereby a positional draw is brought about by persistent renewal of Nowotny interferences on two different cutting-points. See no. 718 in the *FIDE Album 1959-1961* where Kasparian had to splice in heavy analytical supporting lines, blurring the thematic impact shown in Vukceвич's **B.29**: here there is no room for doubt, for, as in a problem, both sides fight for their lives. In the course of this struggle for survival a slice of Black's material preponderance must be sacrificed so that what remains is entirely occupied in warding off the perpetual Nowotny double-threat: 1.hxg7+? Kxg7 2.cRh8, loses out to strong black counter-play: Ra1+! 3.Kxa1 g1Q+ 4.Ka2 Qb1+ 5.Kxb1 Sd1+ 6.Ka1 Bc3+ 7.Ka2 Rb2+ 8.Ka1 Rb8+ 9.Ka2 Rxh8. So: **1.Rh8+! Kxh8 2.h7** (for Sg6 mate) **Be4 3.Bf5!** (for S-mates) **Ra1+ 4.Kxa1 g1Q+ 5.Ka2 Qb1+! 6.Kxb1 Sd1+ 7.Ka1! Bc3+ 8.Ka2 Rb2+ 9.Ka1! Rb6+ 10.Ka2 Bd5 11.Be6!** (for S-mates again) **Rb2+ 12.Ka1 Rf2+ 13.Kb1 Be4 14.Bf5! draw**.

B.30 was one of my first studies. Like the preceding examples it shows classic line- and cutting-point motifs. 1.Sc6+? Qxc6+! 2.Kxc6 Rxe1 3.d6 Re2! 4.d7 Rxc2+ 5.Kb5 Rd2 is drawn. So: **1.Re7+ Ka8 2.Sc6** – for Ra7 mate, and not 2.Re8+? Kb7 3.Re7+ Kc8! – **Ra1 3.Kb6** (for Re8 mate) **Qf8 4.f6** (for f7) **g4! 5.Rc7!** – not 5.f7? Ra6+! and now 6.Kb5? Rxc6 7.Re8+ Rc8 wins, while 6.Kxa6 Qc8+ 7.Kb5 Qa6+ 8.Kxa6 is at least stalemate! But now the strong 6.f7 threat forces a black regrouping – **5...Qe8 6.f7 Qe3+ 7.Kb5 Rf1**. In this position bQ protects a7 and bR protects f8. It looks as if this switch of function has saved Black. But 7...Ra1-f1 has created an anti-Bristol

to rule out the g1-e1 line for bQ. White must take advantage of this at once, before Black can free the first rank by playing e.g. 8...Rf5. So we arrive at: **8.Re7! Qg1** – where else? – **9.Re1!** This pins bR and takes advantage of the passive bR/bQ interference (9...Qxe1??), forcing Black into a Holzhausen: **9...Qf2**. The sole alternative is 9...Kb7, refuted by precise white play that is hardly interesting: 10.Sa5+! Ka7 11.Re7+ Kb8 12.c4! Rf6 13.Sc6+ Kc8 14.d6. **10.Re8+!** Forcing bK back to the 7th rank, and better than 10.Re7? Qg1! **10...Kb7 11.Re7+ Ka8** (Kc8; d6) **12.f8Q+**. Alas, 12.d6! works also, if White doesn't mind spending the time. **12...Qxf8 13.Ra7 mate**. There is also the side-line: 6...Ra6+!? 7.Kb5. Not 7.Kxa6? Qe2+ 8.c4 Qxc4+ 9.bxc4 stalemate. 7...Rb6+ 8.Kxb6 Qe3+ 9.Sd4! Qxd4+ 10.Kc6. Not 10.Ka6? Qf6+! 11.Kb5 Kb8! 12.Rd7 Kc8 13.Ra7 Kb8 draw. 10...Qc3+ 11.Kb5! Qxc7 12.f8Q+ wins, avoiding 11.Kd7? Qg7! 12.Ke8 Qe5+ 13.Re7 Qb8+ 14.Kd7 Qa7+, with perpetual check.

B.31 Alois Johandl

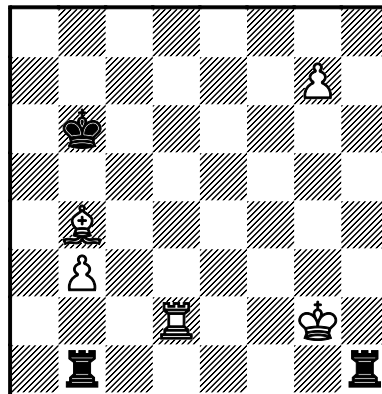
3rd hon. ment. Nardone MT
Sinfonie Scacchistiche 1975



b5c8 0143.05 3/8 Draw

B.32 Alois Wotawa

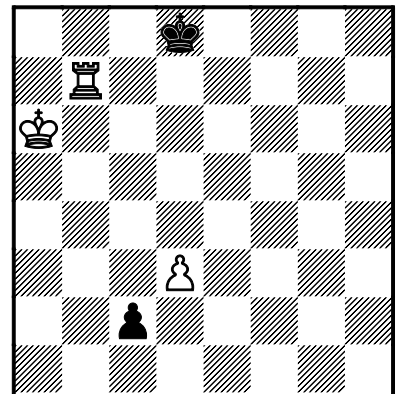
Deutsche Schachzeitung
1954



g2b6 0710.20 5/3 Win

B.33 Leonid I. Kubbel

Bakinsky Rabochy
1927



a6d8 0100.11 3/2 Draw

The unconventional study **B.31** by the great Austrian composer of more-movers Alois Johandl (1931-2004) is aptly characterised in *Problem-Palette II* (18) as a kind of cross between study and logical more-mover. **1.Bh3+ Kc7 2.Rd7+ Kb8 3.Rd8+ Kb7 4.Rd7+ Ka8** (otherwise perpetual check) **5.Ka6! Bb8 6.Bg4!** Not the hasty 6.Be6? Se3! nor 6.Bf5? e1Q! **6...e1S 7.Bf5 Sf2 8.Be6 d1Q 9.Bd5+ Qxd5 10.Ra7+ Bxa7 stalemate**. This is a 'Dresden' stalemate because after exclusion of the good Se3 defence Black has only the poorer defence 8...d1Q facilitating stalemate. This has to be ensured by a further fore-plan with Holst-underpromotion. Is this a logical study? Certainly there is logic, but a study? Surely it is rather a logical more-mover whose theme calls, quite exceptionally, for a 'draw' stipulation?! One concedes that it is a cross between the two genres, whose peculiarity of presentation consists (in contrast to the trusted convention of the neudeutsch more-mover) in the fact that the logical separation of the course of the solution occurs not already at the outset but with the sixth move. Moves 1-5 clearly have the character of a rectification and form no more than an introduction, something that is nothing out of the ordinary when seen through study eyes. To my way of thinking precisely the separation of the solution into introduction and logically branching main part is entirely convincing and ahead of its time.

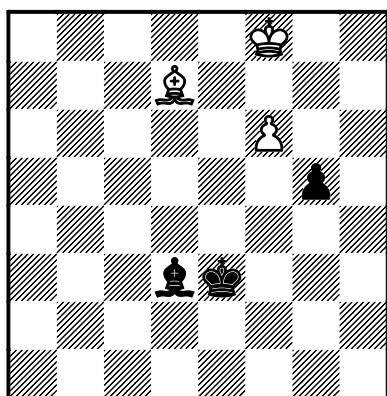
A whole generation before Johandl the 'logical study' had already been cultivated by his worthy compatriot Alois Wotawa (1896-1970), who developed it in a direction that in no way compromised the artistic achievements of Troitzky and Kubbel but rather sought to amalgamate them convincingly with the principles advocated by the neudeutsch school. Thus it was that Wotawa

(18) F. CHLUBNA and K.WENDA, *Problem-Palette II*, self-publication by Dr.K.Wenda, Vienna, 1991.

developed a type of study that did not attract a numerous following and on that very account could be a fruitful field for the future. **B.32** is a fine example of what Wotawa could do – it is in a *FIDE Album*. The well-hidden main plan 1.Rb2? is defeated by a bR check on g1. So how is Black to be persuaded to capture wRb2? Of course! Only by the wRb2 move being check! With this in mind the obstructing white b3b4 mass has first to be vaporised. We have here no introductory foreplay but rather instant target-hungry fore-plans that with ‘purity of aim’ force the elimination of the obstacles: 1.Kf3? Rh3+ and 2.Kg4 Rh7 or 2.Kg2 hRh1! So: **1.Kg3**. For 2.g8Q bRg1+ 3.Rg2! winning. **1...Rxb3+ 2.Kg2 bRb1 3.Ba5+! Ka6**. Or Kxa5 4.Ra2+ Kb5 5.Rb2+. **4.Bb6! Kxb6**. We now have the diagram position without wBb4 and wPb3, so the main plan can go ahead: **5.Rb2+! Rxb2+ 6.Kxh1 Rb1+ 7.Kg2 Rb2+ 8.Kf3 Rb3+ 9.Kf4 Rb4+ 10.Kf5 Rb5+ 11.Kf6 wins**. There are no move-order duals: 1.Ba5+? Kxa5 2.Ra2+ Kb6 3.Kg3 Rxb3+ 4.Kg2 bRh3! draws.

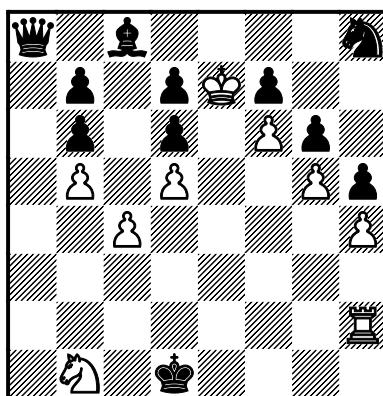
Isolated precursors of this study type were only to be expected. Kubbel’s morsel **B.33** has an unusual logical structure: realising that after: **1.Rb8+ Kd7 2.Rb7+**, the attempt to win by 2...Kc8?, ruling out later R-checks, is clearly scuppered by 3.Rb4! c1Q? 4.Rc4+!, Black decides to get rid of the nuisance wPd3 by allowing White to drive his king onto that very square: **2...Kd6! 3.Rb6+ Kd5 4.Rb5+ Kd4 5.Rb4+ Kxd3**, and now back again: **6.Rb3+ Kd4 (Kd2; Rb2) 7.Rb4+ Kd5 8.Rb5+ Kd6 9.Rb6+ Kd7 10.Rb7+ Kc8!?** – after which White could well strike his colours if Black had not, by the very act of consuming the mobile wPd3 gratuitously put in place a ‘substitute’ defence, namely: **11.Rb5! c1Q 12.Rc5+ Qxc5 stalemate**. The black ‘try-play’ move 2...Kc8? offers White the ‘good’ defence (3.Rb4!) and the ‘bad’ defence (3.Rb5?). After Black’s fore-plan has devalued his good defence down to an inferior one White is forcibly (after 10...Kc8!?) left with both defences in an unsatisfactory state, but is able to employ a previously poor defence now re-valued to an effective one, something that did not enter Black’s calculations. White is really not fighting for a draw, for that is already assured: 2...Kc8 3.Rb4! In this case it is the black side that invokes a logical combination, only finally to come to grief.

B.34 Werner Issler
3rd prize *New Statesman*
1970



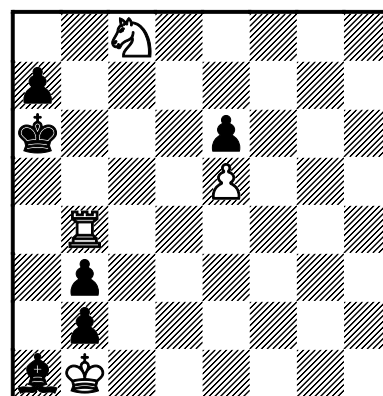
f8e3 0040.11 3/3 Win

B.35 Stephan Eisert
& Hans Peter Rehm
Schach-Echo 1978



e7d1 3134.67 9/11 Win

B.36 Aleksandr P. Kuznetsov
9th place III USSR
Championship 1952



b1a6 0131.14 4/6 8#

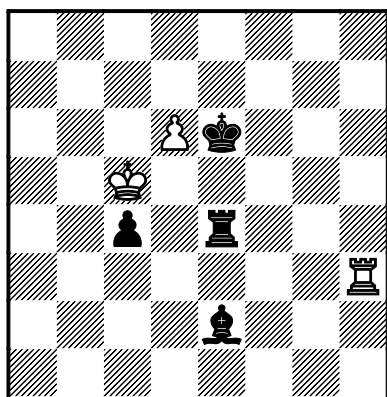
The fantastically economical **B.34** by the Swiss two-mover specialist Dr W. Issler (b. 1933) can be subsumed under the same heading of ‘logical study’. (Sad to say, this composer has ventured all too rarely into the study genre.) There are many tries to be investigated before we get to the root of understanding the position: 1.Kg7? Bc4! 1.Be6? g4 2.Bxg4 Kf4 3.Bh5 Bc4. If 1.Bg4?, then not Kf4? 2.Be6! Bg6 3.Kg7 Bh5 4.Bf7, but 1...Kd4! 2.Be6 g4! 3.Bxg4 Ke5. All are draws. But there is a genuine try with: 1.Ke7? Bg6 2.Be8 g4 3.Bxg6 g3! drawing, seeing that 4.Be4?? Kxe4! makes no sense. The one-move fore-plan is **1.Kf7!** For 2.Be6 and 3.Kg7. **1...Be2!** bB has been decoyed

onto the d1-h5 diagonal. If 1...Kd4 2.Be6 g4 3.Bxg4 Ke5 4.Be6 Be2 5.Kg7 Bh5 6.Bf7 Be2 7.Bg8 Bh5 8.Bh7 wins, or 1...Kf4 2.Ke7 Bg6 3.Be8 g4 4.Bxg6 wins. Now the main plan gets into its stride: **2.Ke7!** But not 2.Be6? Bh5+ 3.Kg7 Ke4 4.Bf7 Bxf7 draw. **2...Bh5 3.Be8 g4.** Nothing now prevents the main plan succeeding, because White has the capture **4.Bxh5 g3** available to him (cf. the above analogous try line 3.Kxg6 g3!) and now the sacrifice **5.Bf3! Kxf3**, contrasting with the failing 4.Be4?? Kxe4! in the try-play. There follows: **6.f7 g2 7.f8Q+**, when light is shed on the whole scene: a roman decoy of bB whose real aim is the transfer of wB for access to a more advantageous square for self-sacrifice. Astounding depth!

The idiosyncratic setting of **B.35** conceals typical study motifs such as Q-incarceration, play for stalemate and stalemate avoidance, but the focus of interest is a prolonged systematic expulsion (wS against bK) manoeuvre based on zugzwang with the aim of immobilising the monarch in a corner, thereby luring bQ out into the open. 1.Sc3+? Kc1! 2.Ra2 Qb8 3.Kd8 Qc7+! 4.Kxc7 stalemate, and not 4.Ke7? Qxc4 winning. **1.Ra2! Qb8** (Qxa2; Sc3+) **2.Kd8 Kc1 3.Sd2 Kd1 4.Sb3 Ke1 5.Sc1 Kd1 6.Se2 Ke1 7.Sc3 Kf1 8.Sd1 Ke1 9.Sf2 Kf1 10.Sd3 Kg1 11.Se1 Kf1 12.Sg2 Kg1 13.Se3 Kh1 14.Sf1 Kg1 15.Sh2 Kh1 16.Sf3** (for Sh2 mate) **Qc7+ 17.Ke7!** (Ke8? Qb8+;) **Qd8+ 18.Kxd6 Qf8+ 19.Kc7** (Ke5? Qd6+;) **Qd6+ 20.Kxc8 Qf4** (Qc7+; Kxc7) **21.Rh2+ Qxh2 22.Sxh2** wins.

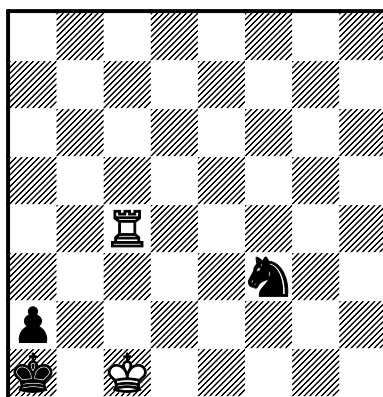
The 8-mover **B.36** uses the same spiralling S-mechanism, but in shorter form for direct mate: **1.Rb8! Ka5 2.Sxa7 Ka6 3.Sb5 Ka5 4.Sc7 Ka4 5.Sa6 Ka5 6.Sb4 Ka4 7.Sc6 Ka3 8.Ra8** mate.

B.37 Wieland Bruch
3rd prize *Problem-Forum*
2003-2004



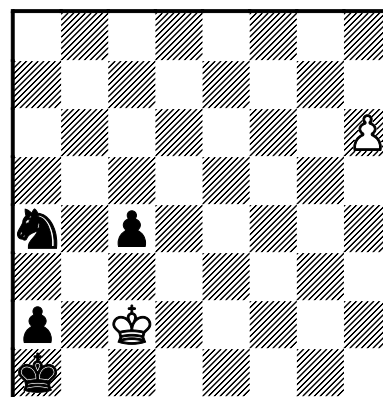
c5e6 0430.11 3/4 Draw

B.38 Stephan Eisert
& Hans Peter Rehm
Deutsche Schachblätter 1984



c1a1 0103.01 2/3 11#

B.39 Gustav Ch. Reichhelm
Wiener Schachzeitung
1887



c2a1 0003.12 2/4 Win (10#)

The miniature **B.37** from my own workshop attempts the fashionable pendulum mechanism in a specific drawing application. White has to go after bPc4, but by itself the immediate 1.Rc3? has no real threat, leaving Black an easy win by 1...Bd3! or 1...Kd7! The decisive tempo-gain is achieved by a threefold oscillation of wK between c6 and c5: **1.Kc6!** This has two threats – 2.d7 Rd4 3.Re3+, and 2.Rh6+ Ke5 3.d7. **1...Bd1 2.Kc5!** Now the threat is 3.Rh6+ Kd7 4.Rh7+ Kd8 5.Rh8+ Re8 6.Rxe8+, but still not 2.Rc3? Ba4+! 3.Kc5 Bb3 4.Kc6 Re5! 5.d7 Ke7. **2...Bb3.** For 2...Bg4, see later. If 2...Ba4 3.Rh6+ Kd7 4.Rh7+ Kd8 5.Rh3 Bb3 5.Kc6 Re5 7.Rh8+ Re8 8.Rh3. **3.Kc6!** Threatening 4.Rh6+ Ke5 5.Rh5+ Kd4 6.Ra5! Re6 7.Kc7 drawing. **3...Ba4+ 4.Kc5.** Threatening 5.Rh6+ Kd7 6.Rh7+ Kd8 7.Rh3! Bb3 8.Kc6 Re5 9.Rh8+ Re8 10.Rh3 draw. **4...Bb3.** Or 4...Kd7 5.Ra3 Bb3 6.Ra7+ and a quick draw. **5.Kc6.** Again threatening 6.Rh6+ Ke5 7.Rh5+. **5...Bd1.** Protecting h5. **6.Kc5 Bg4!** Black might as well try this, as at least it avoids threefold repetition by 6...Bb3 or by 6...Be2 7.Kc6 Bd1. **7.Rc3!** The threat of 8.Rxc4 is now clear. **7...Be2.** What we have now is the starting position again, but with wRc3 (not wRh3) and WTM! **8.Kc6!** Threat: 9.d7 Rd4

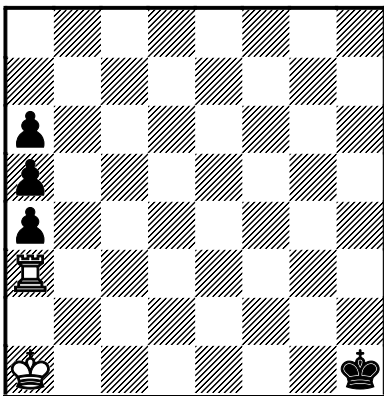
10.Re3+. **8...Bd3**. By this move Black bars wR from the e-file – but also bars the d-file from his own rook! **9.Rc1**. Threat: 10.d7 Rd4 11.Re1+. **9...Re5 10.d7**. Nevertheless! **10...Ke7**. Or 10...Be4+ 11.Kb6 Kxd7 12.Rxc4. **11.Re1!! Be4+**. Or 11...Rxe1 12.Kc7. **12.Kc7 Rc5+ 13.Kb6 Re5 14.Kc7**. But not 14.Rc1? Re6+ (Bd3? Re1!) 15.Kc7 Rc6+ wins. **14...Rc5+ 15.Kb6 Rc6+ 16.Kb7 Kxd7 17.Rxe4 c3 18.Rd4+ draw**.

I hope that these few examples illustrate the decades-long influence exerted by the more-mover on the study. Of no less interest is the influence in the opposite direction – from the study to the more-mover – which we shall trace in the third part of our essay.

III. – The More-mover in Debt to the Study

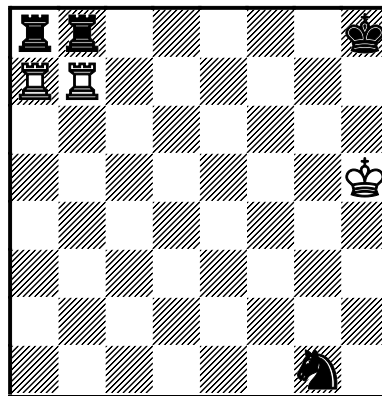
B.38 with its endgame-like setting and inherent risk of a draw betrays a close connection with the study, not least for its analytical content. No more than a draw results from: 1.Rg4? Sd4! (Se1!) and 2.Re4 Sc2! or 2.Rg1? Se2+! So: **1.Rf4! Sd2!** (Sd4; Rf1) **2.Kc2 Sf3 3.Re4 Sd4+ 4.Kc3 Sf3 5.Rb4! Sd2!** Or 5...Sg1 6.Rb2! Sf3 7.Rf2. **6.Rh4! Sb1+ 7.Kc2 Sd2 8.Rd4 Sb1 9.Kb3 Sa3 10.Rd2zz** and **Kb1 11.Rd1**, or **S~ 11.Rd1**, or **Sb1 11.Rxa2 mate**. An extraordinarily fine fight up to move 6, after which the play is known from the earlier study B.39. Up to move 6 it is also correct as a study to win, but after that it is no easy matter to distinguish between loss-of-time duals and value-reducing duals. For that reason the exact ‘mate in 11’ stipulation is doubtless the right choice – and a friendly service to the solver into the bargain. Reichhelm’s **B.39** too is unsound as a ‘study’, though it would be pleasing as a ‘mate in 10’. **1.h7! Sc3 2.h8R! Sb1 3.Rh1!** Aha! 3.Rh3 and 3.Ra8 yield mate on move 11. **3...c3 4.Rh4!** If for example 4.Rh5? Sa3+! 5.Kxc3 Sb5+ 6.Kb3 Sd4+! draws. **4...Sd2**. Or 4...Sa3+ 5.Kxc3 Sb5+ 6.Kb3 Sd4+? 7.Rxd4. **5.Kxc3 Sb1+ 6.Kc2 Sd2 7.Rd4 Sb1 8.Kb3 Sa3**. Or 8...Sc3 9.Kxc3 Kb1 10.Rd1 mate. **9.Rd2zz and mate next**.

B.40 Werner Speckmann
(after *Civis Bononiae* MS)
Aachener Nachrichten 1960



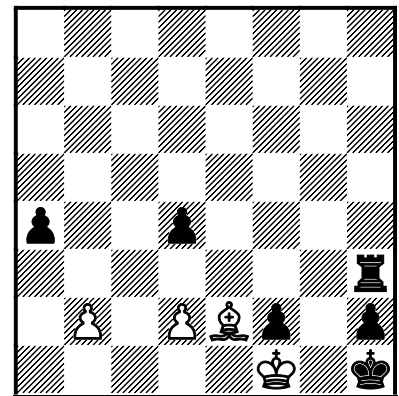
a1h1 0100.03 2/4 11#

B.41 Werner Speckmann
2nd prize *Sakkélet*
1986



h5h8 0803.00 3/4 9#

B.42 Jan Mostert
1st prize *The Problemist*
2002



f1h1 0301.24 4/6 12#

Dr Werner Speckmann (1913-2001) was not only one of Germany’s leading problem composers of the last century but he earned great credit for himself in the study community by furthering the study’s popularity by translating and publishing important pieces of Russian study literature(19). With **B.40** he took a noteworthy conditional problem of the Middle Ages and updated it into an acceptable modern form. Cf. *Civis Bononiae*, ca. 1300: wKh1 wRf1 bKh8 ‘mate in 12 or fewer, wR to move only once’, in which the solution: 1.Kh2! corresponds to B40’s: **1.Kb1! Kh2! 2.Kb2!**

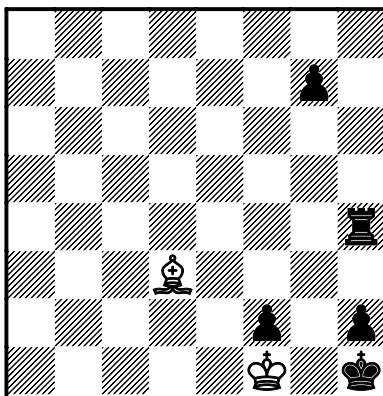
(19) A.S. GURVICH and W. SPECKMANN, *Meisterwerke der Endspielkunst*, Berlin, 1964; E.I. UMN OV (translation by W. Speckmann), *Schachkompositionen – ein Vergleich zwischen Problem, Studie und Partie*, Kempten, 1961.

Kh1 3.Kc3! Kg2 4.Kc2 Kg1 5.Kd3 Kf2(Kh2) 6.Kd2 Kf1 (Kg1; Ke1) 7.Ke3 Kg2 8.Ke2 Kg1 9.Kf3 Kh2 10.Kf2 Kh1 11.Rh3 mate. If **2...Kg1 3.Kc1 Kg2 4.Kc2 Kh1 5.Kd1 Kh2 6.Kd2 Kg1 7.Ke1 Kg2 8.Ke2**. The distant opposition, a fundamental endgame theme – in a problem!

If the charming idea of B.40 was to express an explicit study motif in problem clothing, then **B.41**, also by Speckmann, is really a study in disguise. **1.Kg6? Rg8+! 2.Kh6 Rxa7 draw.** So: **1.Kh6!** Threat: **2.Rh7+ Kg8 3.aRg7+ Kf8 4.Rh8 mate. 1...Kg8 2.Kg6.** Threat: **3.Rg7+ Kh8 4.Rh7+ Kg8 5.aRg7+ Kf8 6.Rh8 mate.** Not **2.Rg7+? Kf8! 3.aRf7+ Ke8**, and if **4.Kh7 Ra3(Rb3)! 5.Kg8 Rf3**, or **4.Re7+ Kd8 5.Rd7+ Kc8 6.Rc7+ Kd8! 2...Kf8 3.Kf6!** Not **3.Rf7+? Ke8 4.aRe7+ Kd8 5.Kg7? Rb2!! 6.Kf8 Re2!** draw, noting, in this, **5...Ra2? 6.Kf8! Re2 7.Rd7+ Kc8 8.Rc7+ Kd8 9.fRd7 mate.** However there is a mate by move 13 by: **5.Rd7+! Kc8 6.Rc7+ Kd8 7.fRd7+ Ke8 8.Re7+ Kf8 9.Rf7+ Kg8 10.Rg7+ Kh8 11.Rh7+ Kg8 12.cRg7+ Kf8 13.Rh8 mate. 3...Ke8 4.Re7+ Kf8 5.Rf7+ (eRb7? Ke8!) Kg8. 5...Ke8? 6.aRe7+ Kd8 7.Rf8 mate. 6.Rg7+ Kh8 7.Rh7+ Kg8 8.aRg7+ Kf8 9.Rh8 mate.** A K/K deflection duel with echoed tries (**2.Rg7+?** and **3.Rf7+?**) making it a superb and typical example of a Speckmann miniature, rightly selected for *FIDE Album* inclusion with a high score. It remains a pity that as a study it is ruled out because of a single dual win occurring in the **3.Rf7+?** thematic try – of all places.

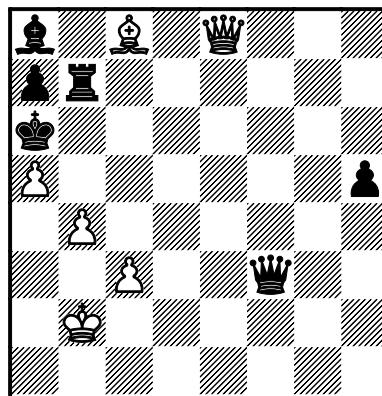
B.42 is another example of an admirable duel (bishop versus rook based on reciprocal zugzwang) sadly failing as a study because of a mere detail. **1.Bg4? Rg3! draw.** Both **1.Bc4? Rh5 2.Ba6 Rh7 3.Bb5** and **1.Ba6? Rh7 2.Bb5** lose time. **1.Bb5! Rh6 2.Be8.** Threat: **3.Bf7. 2...Rf6 3.Bh5.** Threat: **4.Bg4. 3...Rf4 4.Be2!!** Not **4.Bd1? d3!zz. 4...d3. 4...a3 5.bxa3. 5.Bd1!zz Rf8 6.Bg4 a3 7.Bd7!** At this point **7.bxa3?!** would be a ‘win dual’ mating on move 14. **7...Rf6 8.Bc8 (bxa3? Rg6!) Rb6 9.Bf5 Rb4 10.Bh3 Rg4 11.Bxg4 axb2 12.Bf3 mate.**

B.43 Franz Sackmann
Münchener Zeitung
1916



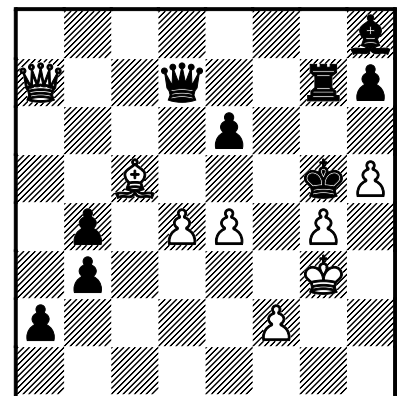
f1h1 0310.03 2/5 6#

B.44 Jan Rusinek
1st prize *Die Schwalbe*
1984



b2a6 4340.32 6/6 8#

B.45 Jan Rusinek
1st prize *Tidskrift för Schack*
1974



g3g5 4340.55 8/9 Win

Comparison with the classic bishop-minimal **B.43** by the significant German composer of problems and studies Franz Sackmann (1888-1927) is interesting: **1.Be2? Rf4! 2.Bb5 Rf6! draw.** Or **1.Ba6? Rb4!** Better: **1.Bb5! Rh6 2.Be2.** Not **2.Bc4(?) Rd6 3.Be2 Rf6**, loss of time. Now, either:
– **2...Rf6 3.Bg4!zz Rf4 (g5; Bh3) 4.Bh3 Rg4 5.Bxg4 g6 6.Bf3 mate**, or
– **2...Rh3 3.Bc4! (Ba6? Rb3!) Rh5 4.Ba6 Rb5 5.Bxb5 g5 6.Bc6 mate.**

This shows a doubling of the ‘Schlagrömer’ (capture roman) theme(20).

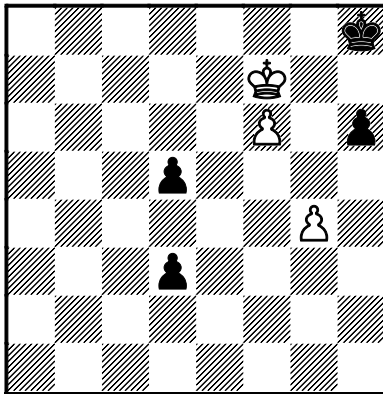
The Polish composition grandmaster Jan Rusinek (b. 1950) is a regular commuter between the two genres. He also shines elsewhere, as can be seen from, for instance, his book *100 Chess Com-*

(20) A mirrored diagram circulates in the literature. I have failed to ascertain which is the ‘authorised version’.

positions(21), which is highly recommended. **B.44** was originally conceived as a study, but proved to have duals. **1.c4!** Threat: 2.Qb5 mate. **1...Qf2+** If 1...Qf2+ 2.Ka3, leads to mate on move 7. Now wK aims for a4, but has to proceed with circumspection. **2.Ka2!!** Not 2.Kb3? Qf3+ 3.Qe3!? Qd1+ (Qxe3+; Ka4) 4.Kb2 Qd6! but a win is still possible with 5.Qc3. And not 2.Ka3?? Qa1+! **2...Qf2+** **3.Ka3!** **Qf3+** **4.Qe3!** Mitrofanov spreads his arms in greeting! 4.Ka4? Qd1+ wins. **4...Qf6!** A surprise riposte! If 4...Qxe3+ 5.Ka4. **5.Qh6!** Everything is allowed if wK is to reach a4. Not 4.Ka4? Qa1+ with perpetual check. **5...Qxh6** **6.Ka4** **Qc6+** **7.b5+** **Qxb5** **8.cxb5** **model mate.** A refreshingly original more-mover and a brilliant demonstration that study ideas and study technique are transferable – always provided the hand of the master is there to carry it through!

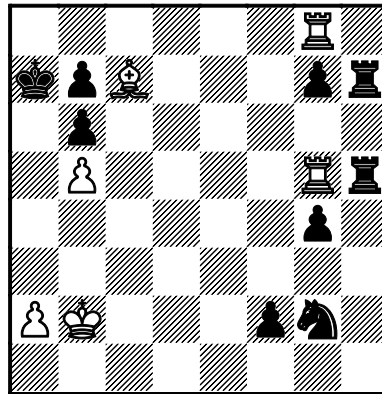
The related scheme that we see in the earlier win study **B.45** works with similar neat points, this time in a more fluid position: **1.f4+!** **Kh6** **2.Bf8!** **a1Q!** (Qxa7; Kh4) **3.Qxa1** **Qc8!** (for Qxf8;) **4.Qa6!** **Qc3+** (Qxf8; Qxe6+) **5.Qd3!!** (Kh4? Qe1+!) **Qc8** (Qxd3+; Kh4) **6.Qc4!** **Qxf8** **7.Qxe6+** **Rg6** **8.g5+** **Kg7** **9.h6+** **Rxh6** **10.gxh6** **mate.**

B.46 Attila Korányi
2nd prize V. Bron MT
1986



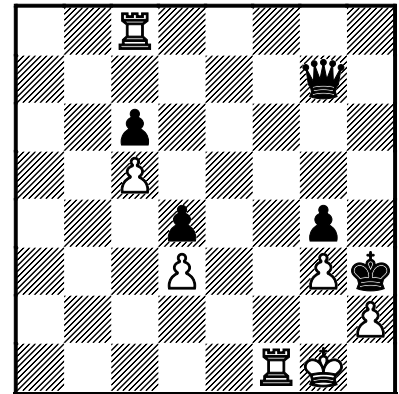
f7h8 0000.23 3/4 15#

B.47 Avenir Popandopulo
4th honourable mention
Shakhmaty v SSSR 1978



b2a7 0813.25 6/9 11#

B.48 Jan Mostert
4th prize *The Problemist*
2004



g1h3 3200.43 7/5 12#

B.46, our next example, overtly resembles a study – and in fact is one! **1.g5!** A deflection sacrifice, for if 1.Ke7? d2! 2.f7 d1Q 3.f8Q+ Kh7, it would be too late for 4.g5? because of 4...Qe2+, drawing. **1...hgx5** **2.Ke7** **d2** **3.f7** **d1Q** **4.f8Q+** **Kh7** **5.Qf5+** **Kh6.** Or 5...Kg7 6.Qf6+ Kh7 7.Kf8. **6.Kf7!** **Qh5+** **7.Kf6** **d4!** **8.Qe4.** Not 8.Qd3(?) Qe8 9.Qh3+ Qh5 10.Qf5 d3 11.Qxd3, which loses time. **8...d3** **9.Qxd3** **Qe8** **10.Qh3+** **Qh5** **11.Qf5** (Qd3? Qe8!) **g4** **12.Qf4+** **Kh7** **13.Qc7+** (Qe4+? Kh6!) **13...Qf7+** (13...Kh6 14.Qg7 mate) **14.Qxf7+** **Kh6** **15.Qg6** **mate.** In this case I personally would prefer a study stipulation so as to incorporate the more attractive conclusion 13...Kh6 14.Qg7 mate.

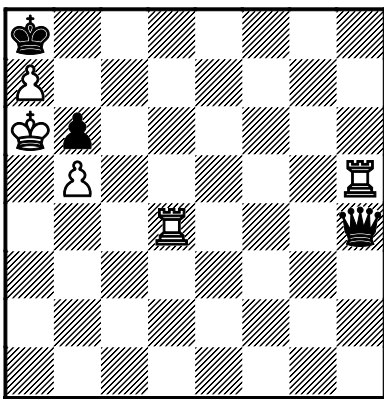
The airily set **B.47** by the Russian more-mover specialist Avenir Popandopulo (1920-1988) allows just one winning plan, namely 1.Rg6? for 2.Bxb6 mate, but there is 1...Rxb5+! lying in wait. So bRh5 has to be decoyed, which must be done step by step, here and there rubber-stamped by further fore-plans with a diversionary pendulum manoeuvre having the goal of line-closure. **1.Bb8+!** **Ka8** **2.Be5+** **Ka7** **3.Rxg4** **Rh4** **4.Bb8+** **Ka8** **5.Bf4+** **Ka7** **6.Rg3** **Rh3** **7.Bb8+** **Ka8** **8.Bc7+** **Ka7** **9.Rg6** **Rb3+** **10.axb3** and **11.Bxb6** **mate.**

Grandmaster V. Chepizhny, who awarded 4th prize to Dutchman Jan Mostert's **B.48**, commented: "More an endgame position than a problem." Remarkably, there is a very similar 12-mover by the Mongolian composer S. Chimedtseren: move c5/c6 to c4/c5, move c8/f1 to d5/e1, place bQh6

(21) Jan RUSINEK, *Sto Kompozycji Szachowych*, Podkowa Lena, 1991.

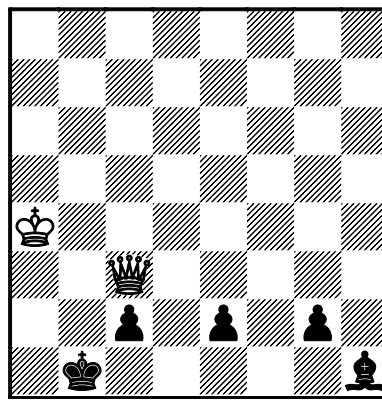
and wKh1 – then mirror everything left-for-right and solve: 1.Kb1! Alas, this is quite unsound (soluble in 10, for example). We have not finished with the improbabilities, for this incorrect problem was selected for *FIDE Album* inclusion (1968-1970, no. 433), and is no. 32,948 on the van der Heijden CD as a study (but with a partially different solution). Had the happy B.48 been a corrected version of its antecedent the customary attribution ‘S. Chimedtseren (version J. Mostert)’ would have been obligatory. But maybe everything is no more than a huge coincidence. In any case B.48’s solution shows masterly precision after one has disentangled the main line kernel from the thicket of variations: **1.Rf7! Qh6 2.Re8 Qc1+ 3.Rf1 Qh6 4.fRe1 Qf6 5.R1e6 Qf8 6.Rg6 Qg7 7.Rc8 Qh7**. Or 7...Qf6 8.gRg8, 7...Qf8 8.cRxc6. **8.Rg5 Qh6 9.Re8 Qh7 10.eRe5 Qh6 11.Rh5+ Qxh5 12.Rxh5 mate**.

B.49 Vitaly Halberstadt
1st prize DEDRLE MT (TT)
1959



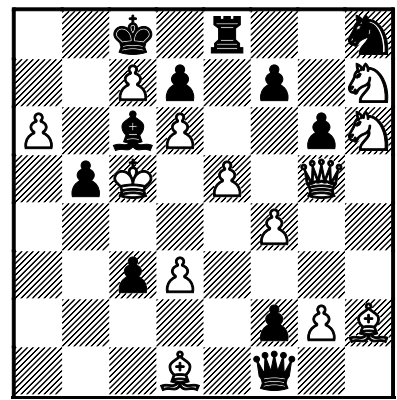
a6a8 3200.21 5/3 Win

B.50 Gia Nadareishvili
64
1974



a4b1 1030.03 2/5 14#

B.51 Klaus Trautmann
& Wieland Bruch
1st prize *Schach* 2005



c5c8 4355.76 13/11 18#

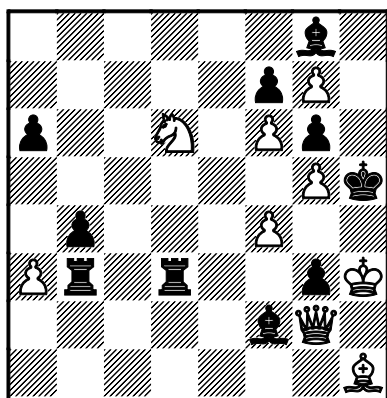
There are both study and more-mover precedents for this (study) struggle between the ‘Siegfried’ bQ and wRR. Chief among them, it seems to me, is the highly economical **B.49** by the great French problem and study master V. Halberstadt (1903-1967): 1.Rc4? Qh3!; 1.Rg4? Qd8! **1.Rc5! Qh8 2.cRc4! Qf8 3.Rd6! Qg8 4.Rf6 Qh8 5.Rc3 Qg8 6.Rf7 Qh8 7.Rb7 wins**.

To judge from position **B.50** and the accompanying name one would expect a study stipulation. But exceptionally for the late Georgian GM (1921-1991) the narrower mate stipulation was chosen, so as misleadingly to suggest a triple echo-like repetition of the elimination of a promoted knight: **1.Kb3! c1S+! 2.Ka3 Sd3 3.Qxd3+ Kc1**. And now the same again. **4.Kb3! e1S! 5.Qe3+ Kd1 6.Kc3 Sf3 7.Qxf3+ Ke1**. And now for the third time? **8.Kd3 g1S**. No! Because if now 9.Qg3+? Kf1 10.Ke3 Sh3 11.Qxh3+ Kg1 12.Qg3+ Bg2 13.Ke2 Kh1 14.Kf2 Bf1 15.Qg1 mate. No, instead we see an abbreviation: **9.Qxh1! Kf2 10.Ke4! Sh3**. Or 10...Sf3 11.Qxf3 Kg1 12.Qe2 for mate on move 14. **11.Qh2+ Ke1 12.Ke3 Kf1 13.Qg3 S- 14.Qf2 mate**.

Quite a different relationship to the study is seen in the long-mover **B.51**, composed with my Frankfurt-on-Oder chess friend Klaus Trautmann (b. 1935) and suggested by a game-ending. The first thing he did was close up the ‘zip-fastener’ – as the encapsulating mechanism was christened – in the frame of a smooth-functioning 11-mover. It occurred to me that it was more effective to open the zip first! And so we arrived at a joint effort of 14 moves whose solution started with the fifth move of B.51. OK, that was an improvement, but I still felt it was too mechanical and not asking enough of the solver. Then I had the idea to precede the play with a proper introduction that – as would be evident in the context of a study – would to some extent disguise the main idea. As a result the solver has first of all to realise that White has winning chances only if he can activate wBd1 on the f3-b7 diagonal, which cannot be done with bBc6 in the way. This explains the decoy

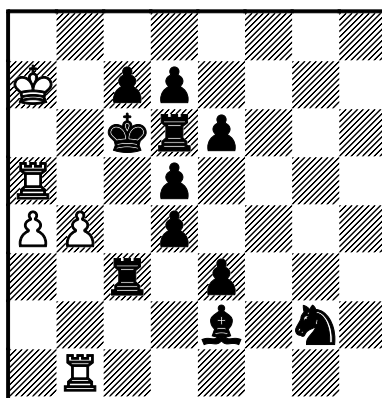
wQ-sacrifice on d7. At once 1.Qe7? is naturally met by 1...Rxe7!, and the fore-plan try 1.Sf8? Qxd3! (Rxf8? Qe7) is far too slow. So, **1.Sg8!** with the threat 2.Qd8+ Rxd8 3.Se7 mate. **1...Rxc8 2.Sf8!** (Qe7? c2!) **Rxf8 3.Qe7** (for Qxf8 mate) **Rg8**, and now **4.Qxd7+! Bxd7**. If 4...Kxd7 5.Bg4+ f5 6.exf6+ Ke8 7.c8Q+ Kf7 8.Qe6+ Kf8 9.Qe7 mate. **5.Bf3** (for Bb7 mate) **Bh3!** This clearance gives bK maximum space compared with the alternative moves of bB. Now the zip-fastener is ever so slowly opened up: **6.Bb7+ Kd7**. bK must journey to the bitter end if mate is to be deferred as long as possible. **7.Bc6+ Ke6** (Kc8; Kb6) **8.Bd5+ Kf5 9.Be4+ Kg4**. And now the zip shuts, which takes a bit longer as bB must still accompany the systematic movement towards d7: **10.Bf3+ Kf5**. Or 10...Kh4 11.g3 mate, bB blocking, in other words the move to h3 was not far enough! **11.g4+ Bxg4 12.Be4+ Ke6 13.f5+ Bxf5 14.Bd5+ Kd7 15.e6+ Bxe6 16.Bc6+ Kc8 17.d7+ Bxd7 18.Bb7 mate**. This was a fine first effort for my collaborator – shortly before his 70th birthday! And for me it was a drawn-out and tricky tight-rope walk between study and more-mover.

B.52 Hans Peter Rehm
2nd-4th prize *The Problemist*
1990



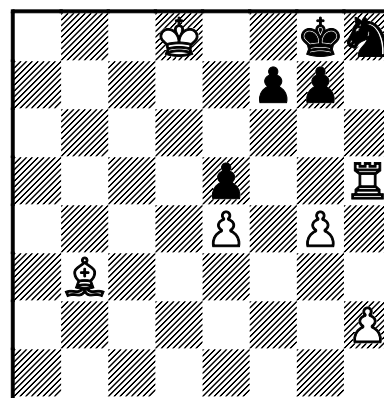
h3h5 1671.55 9/10 7#

B.53 Hans Peter Rehm
2nd prize *Schach-Aktiv*
1987



a7c6 0833.26 5/11 7#

B.54 Alois Wotawa
Österreichische Schachzeitung
1952



d8g8 0113.33 6/5 6#

Hans Peter Rehm (b. 1942), Germany's first composition grandmaster, breaks new ground with B.52 and B.53, which show the struggle of a single white piece against a pair of black, with study-like procedures. **B.52** has three thematic variations, ending in each case with material gain by an S-fork: **1.Sc4!zz a5 2.a4 bRc3 3.Sb2! Re3 4.Sd1! Ra3 5.Sxe3 Rxe3 6.Qf3+ Rxf3 7.Bxf3 mate. 2...dRc3 3.Sd2! Ra3 4.Sb1! 1...bxa3 2.Sd2! bRc3 3.Se4! Rb3 4.Sc5!** Sideline: **1...Bh7 2.g8Q Bxg8 3.Sd6! Re3 4.Se8**.

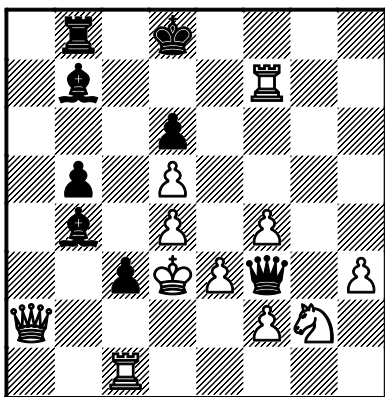
In **B.53** a domination technique of wR versus bR/bB exploits a Nowotny with gain of tempo: 1.Rd1? threatening 2.Rxd4 and 3.Rc4+ is too slow, failing to 1...e5! **1.Rb3!** (for 2.Rxc3+) **Rc1!** (Rc2? Rb2!) **2.Rb2 Bd3!** (Bf1; Rb1) **3.Rb1 Rc2! 4.Rd1! Be2!** At this point 4...e5 is met by 5.Rxd3. **5.Rxd4 e5 6.Rc4+**, with **6...Rxc4 7.Ra6 mate** or **6...Bxc4 7.Rc5 mate**. This would make a decent study if one could disregard just one subtlety: for a study the reversal 1.Rb2? Bf1 2.Rb3 Rc2 3.Rb1 and Bd3 4.Rd1 or Be2 4.Rb2 would be a cook, for the rebuttal 3...Se1 does no more than delay the mate for one move. A sparkling idea and a dream of a construction!

The author of **B.54** called it a 'spoilt' study. What we have is a more-mover puzzle in a logical wrapping: the try-play 1.Ke8? fails to 1...g6(g5)! For that reason we have: **1.Ke7!**, provoking checks, seeing that 1...g6 is now met by 2.Rh3! g5 (Kg7; g5!) 3.Kf6 Sg6 4.Bxf7 Kf8 5.Rd3 and 6.Rd8 mate, or 1...g5 2.Kf6. The more interesting main line runs: **1...Sg6+ 2.Ke8 Sh8 3.g5! g6 4.Rh7!zz Kxh7 5.Kf8zz f6(f5) 6.Bg8 mate**. wK must be directed through a dose of diversionary decoy logic by bS to the e8 square, so as to create a temporary S/P block on g6. The hemming-in 3.g5! g6 gives rise to the complement, a forced P/S block, which with R-sacrifice leads to a pretty

zugzwang finale with a two-fold black self-block model mate. The reciprocal S/P block on g6 is of exceptional originality.

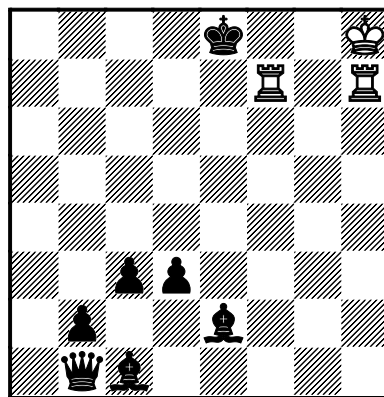
GM Pervakov is another study composer who is not averse to the occasional foray into more-mover-land, as **B.55** illustrates. The breath of the study in this 10-mover lends it particular interest. There is a short introduction: **1.Qa7!** (for 2.Qxb8+) **Kc8 2.Qb6** (for Qc7 mate), and now Black can repeatedly offer bQ to tempt wK to tread the h1-a8 long diagonal, so as to annihilate wQ after ...Bxd5+! and ...Rxb6: **2...Qe4+!** **3.Ke2** (Kxe4? Bxd5+;) **Qf3+ 4.Kf1! Qxg2+ 5.Ke2 Qf3+ 6.Kd3 Qe4+**. It begins to look as if Black is going to succeed with his defensive and delaying strategy. But suddenly White takes the bait: **7.Kxe4! Bxd5+ 8.Kxd5 Rxb6**. And now? **9.Rg1!** and **10.Rg8 mate**. Black has been well and truly deceived ...

B.55 Oleg Pervakov
3rd prize Uralskie skazy festival
2000



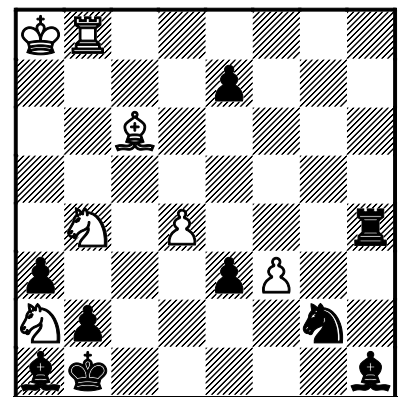
d3d8 4561.63 11/8 10#

B.56 William A. Shinkman
& Otto Würzburg
Pittsburgh Gazette Times 1918



h8e8 3260.03 3/7 16#

B.57 Hans Lepuschütz
1st prize *Schach-Magazine*
1947



a8b1 0475.24 7/9 5#

IV. – More-mover = Study

At this point I should like to embark on a deliberately personal analysis, based on my selection of more-movers from the almost limitless quantity of material available. I shall be concerned with more-movers that could also be sound studies. In many such cases this fact of twin soundness is most probably based on a ‘safety’ desideratum guiding the construction, rather as the masters of the old arab mansubat practised, admittedly on a lower level. So we may well view the problems in this section as ‘modern’ mansubat, but if I do so it is with no derogatory intent. In most instances we start from the assumption that the composers were not consciously striving for an additional sound study ‘win’ stipulation. Whether in the particular case this ‘twin’ soundness is to be seen as a plus, actually adding to the composition’s value, must in any case depend on the subjective viewpoint of the observer, but I shall now and then express my own opinion on the matter.

In addition to the positions included in this section, the B.1 mansuba, the study B.23 and the problems B.9, B.10, B.43, B.46 and B.47 also belong here.

The reasons for including a composition – more usually a more-mover than a study – in this “More-mover = Study” section are several (22). The following categories can be distinguished, not always clearly:

I. The false more-mover = study (sub-types Ia-Ie)

(22) The term More-mover = Study is naturally controversial: either it is a more-mover or it is a study, and in the last resort only the composer decides! In the context of this paper the present author nonetheless finds the concept both necessary and useful.

- Ia From its character it is a more-mover with no claim to being a study, but the customs prevailing at the time of composition called for a ‘win’ stipulation(23).
- Ib Unequivocally a more-mover but by virtue of construction technicalities (whether deliberate or not) can be presented as a sound win study(24); internally however has no claim to belong to the study genre. Examples: B.9, B.10, B.43, B.57, B.58, B.62.
- Ic The opposite case, where a win study is (whether intentionally or not) a correct more-mover. Example: B.23.
- Id By its character one subjectively thinks the position is a study, but the composer consciously chose the more-mover form. Examples: B.46, B.60 (?), B.61 (?), B.63, B.87.
- Ie Judging from form and content the position is a more-mover, but for whatever reason (for example to disguise the solution’s length) is published as a study. Example: B.88.

II. The true more-mover = study, which in my opinion has the following requisite characteristics

- consciously striven for twin soundness as a pre-condition
- respect for the recognised artistic principles of problem composition (in particular economy of force, time and space), thereby assuring identity as a more-mover
- the incorporation of one or more study elements (e.g. motifs, mechanisms or material balance typical of the study), so that the study identity is more than merely formal. Examples: B.56, B.64-B.68, B.73-B.75, B.87.

The future surely lies with type II. Compositions of this type are for the most part hard to evaluate. In the first place there is the question: which is it more – more-mover or study? And for composers: which stipulation should apply for publication? With this in mind – until there are tourneys for this category – it remains to be decided whether this or that position belongs in a more-mover tourney or a study tourney. It is not up to me to make a recommendation in the matter, nor will I risk a prediction. However, we can examine some more examples of false and true ‘more-movers = studies’, and as we do so I may drop some purely personal clarifications.

B.56: with wR on g7 instead of h7 there would be mate in 2 by 1.Rb7, but the immediate 1.hRg7? falls short to 1...Bg5! In this simple position an astonishingly complex staging process aimed at bK is needed to bring about the desired minimal improvement: 1.Rb7? Bf4! **1.Re7+! Kd8 2.Rd7+ Kc8 3.Rc7+ Kb8 4.Rb7+ Ka8 5.Ra7+ Kb8 6.hRb7+ Kc8 7.Rf7!** Not 7.Rg7? Qa2. Nor 7.Re7(?) Kb8! 8.eRb7+ Kc8 9.Rf7 loses time. 7...Kb8 **8.aRd7!** (aRe7? Bg4!) **Kc8 9.dRe7 Kd8 10.Rb7! Kc8 11.fRc7+ Kd8 12.Rg7! Kc8 13.bRe7.** Not 13.bRc7+(?) Kb8 14.cRd7 Kc8 15.dRe7 Kd8 16.eRf7 Ke8 17.Rb7 loses time. **13...Kd8 14.eRf7 Ke8 15.Rb7!** and **Bf4 16.Rg8 mate**, or **Bh6 16.Rb8 mate**.

That the foregoing is, apart from time-loss duals, the only way to win seems to me to be a big plus. Leaving that aside the mating stipulation suits the form and content better: I should be surprised if an authorised study version were in print(25). The probability is, though, that the composers consciously placed the black force so that there would be just a single way to win. So, type II, presumably deliberate.

B.57 is different, in that there is no indication that the composer had the slightest intention to make a study, so that the twin soundness is the merest accident. I cite this problem for a particular reason: it is on the cards that not a few solvers, faced with such a composition, would feel the surprise effect of the key all the more with a ‘win’ stipulation, simply because non-disclosure of the

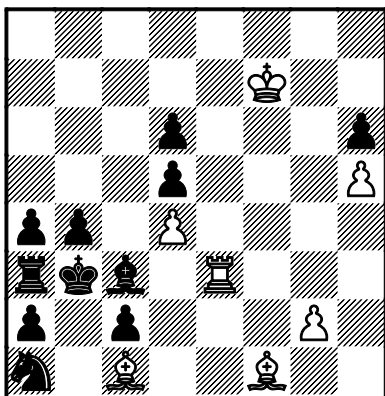
(23) It is well known that many such mansuba positions were flawed by cooks or duals in the ‘win’ sense.

(24) The van der Heijden III DB-CD includes a surprisingly large number of positions published as more-movers in the literature. Among them are our examples: B.10, B.43, B.56, B.89 as well as the unsound setting of B73.

(25) In the HvdH-DB this is given as a study to win.

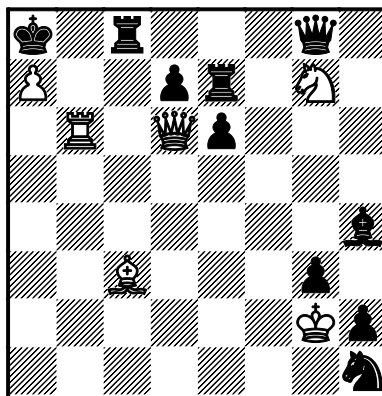
solution's length contributes to the difficulty. Knowing the relatively short length of five moves lends a strong sense of urgency to the task in hand, soon leading the solver to discard the try: 1.Ba4? (for 2.Bc2 mate) Se1! 2.Sd5 Bxf3, after which the need of a good plan to avoid the deadly pin on the diagonal emerges. And he will realise that 1.Ka7? e2 (for instance) is too slow, and is saved the sweat of demonstrating if, and if so, how, White could then win. In due course he will question the presence of wRb8 and find no purpose for it. After that a little experience of problems will lead him to the key: **1.Rh8!!** Threat: 2.Rxh4. **1...Rxh8+ 2.Ka7! Rh4**. By this time, if not before, it will become clear to him what the composition is all about. **3.Ba4 Se1 4.Sd5 Bxf3 (or Kxa2) 5.dSc3 mate**. What we have here is the Lepuschütz Theme, one of the most effective themes in problemdom: An immediately playable white move is effective only after a provoked check by Black. True, the position belongs to category Ib, but an alternative stipulation of 'win' has its own appeal.

B.58 Herbert Grasemann
1st prize *Deutsche Schachzeitung* 1962



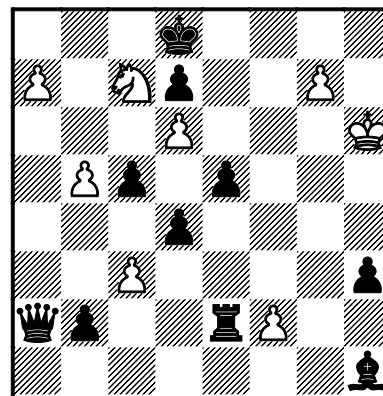
f7b3 0453.37 7/11 16#

B.59 A. Kraemer &
H. Grasemann 1st hon. ment.
Deutsche Schachzeitung 1957



g2a8 4744.14 6/10 7#

B.60 Jan Rusinek
1st prize *Bulletin OZSC*
1986



h6d8 3331.66 8/10 7#

Let us try the same experiment with the grandiose **B.58**. This 16-mover already poses such extraordinary challenges to the solver that re-setting the stipulation to 'win' would be too much of a good thing. In all fairness to the efforts required of the good-natured solver the distance-horizon of mate ought to be retained. On the contrary, what would have been good for the solver in the case of B.56 would be cruel in B.58, where the solution hangs on a chain of logical thought that could hardly be deeper or set more sharply. We slightly abbreviate the commentary taken from the book on Grasemann(26).

“Thought no. 1 1.Ke6? for 2.Kxd5 and 3.Bc4 mate. But this is stalemate.

Thought no. 2 1.Rh3? for 2.g3 3.g4+ 4.g5. But this too is stalemate. Or 1.Rd3? Kc4 2.Rd1+ Kb3 3.Rh1?? (for 4.Rh3) fails because of the presence of wBf1.

Thought no. 3 1.Bd3? Be1 2.Be2+ Bc3, but 1...Bd2!

Thought no. 4 wR belongs on a light square on the third rank!

We arrive at a crystal clear and superb solution sequence if we order these ‘thoughts’ correctly: **1.Rd3! Kc4 2.Rd2+ Kb3 3.Rf2 Be1 4.Rf3+ Bc3** {this is no.4} **5.Bd3 Be1 6.Be2+ Bc3** {no.3} **7.Rd3 Kc4 8.Rd1+ Kb3 9.Rh1 Be1 10.Rh3+ Bc3 11.g3 Be1 12.g4+ Bc3 13.g5 hxg5** {no.2} **14.Ke6 g4 15.Kxd5 gxh3 16.Bc4 mate**. If we adopt neudeutsch terminology and switch ‘thought’

(26) W. DITTMANN, A. GEISTER, D. KUTZBORSKI, *Logische Phantasien – Herbert Grasemann und seine Schachaufgaben*, Berlin; New York, 1986.

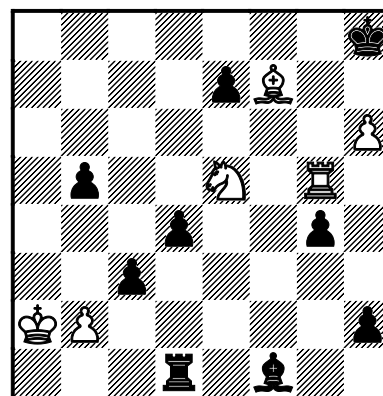
to ‘plan’ we see in B.58 a wonderful logically motivated series of plans.” So this is a representative of type Ib too, where a ‘win’ stipulation would be quite misplaced.

Two of the greats of their time, Ado Kraemer (1898-1972) and Herbert Grasmann (1917-1983) combine in **B.59** to produce a little miracle. The try: 1.Rb8+? Rxb8 2.axb8Q(R)+ Qxb8 3.Qa6+ Qa7! would do no more than draw by perpetual check and leads to the realisation that the doubled 8th rank defenders should change places. The peri-critical decoy: 1.Bd4? Rc2+ 2.Bf2 Rxf2+ 3.Kh3 Rf8! has a point, but before that works bQ must first be critically deflected across the f8 cutting-point. So: **1.Se8!** For wRb8+ or wQb8+. **1...Qxe8!** Or 1...cRxe8 2.Qc7. Or 1...eRxe8 2.Rb8+ followed by 4.Qa6 mate. **2.Bd4!** For 3.Rb8+ and 6.Qxa7 mate. **2...Rc2+ 3.Bf2! Rxf2+ 4.Kh3 Rf8**, and only now: **5.Rb8+ Qxb8 6.axb8Q(R)+ Rxb8 7.Qxa6 mate**. Again a case of Ib, the powerful presentation underscored by its soundness as a study and its relatively game-like setting.

J. Rusinek’s unconventional 7-mover **B.60** is, it seems to me, an example of the rare Id case. I should dearly like to know how easy it was for the esteemed composer to choose the more-mover stipulation. The Plachutta-try 1.Sd5? functions only fifty per cent: 1...Qxd5? 2.a8Q+!, but there is 1...Bxd5! So bQ must be tempted off the a-file. **1.c4!** For 2.g8Q mate. **1...Qxc4 2.Sd5!** However, this gives Black the chance to avoid the hundred per cent Plachutta {Qxd5 3.a8Q+, Bxd5 3.g8Q+} by transferring bQ to g1 to cover the g8 square. **2...Qc1+ 3.Se3!** Not at once 3.Kh5? Bf3+! **3...Qg1.** Or 3...Qxe3 4.fxe3 Rg2 5.a8Q mate. But now wS is poised to pursue his cutting-point mission: **4.Sg2!** An exceptional (‘einwendig’) half-Plachutta, again threatening promotion mates. **4...Qc1+.** Or 4...Qxg2 5.a8Q+ Qxa8 6.g8Q mate. **5.Kh5!** Not 5.Se3?? Qg1! draw. **5...Qg5+ 6.Kxg5 Bxg2 7.g8Q mate.** Not to beat about the bush I like this problem very much but I should like it even more as a study! To my mind this is chiefly because I can’t resist accepting the thematically correct, but only six moves long, continuation: **4.Sg2! Qxg2 5.a8Q+ Qxa8 6.g8Q mate**, as the main line; while the play after 4...Qc1+ 5.Kh5, logically linked admittedly with 2...Qc1+ 3.Kh5?, unavoidably ends somewhat insipidly.

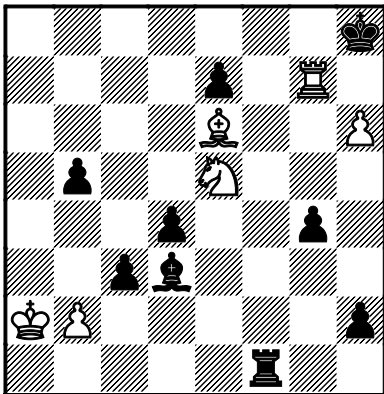
More-mover or study? The question arises starkly with Rusinek’s **B.61**, again a superb effort. We already saw in B.29 consecutive Nowotnys as quasi-defensive motifs to draw, whereas in the present case there is no answer to Black’s second Nowotny. **1.Bf5!** For 2.Sf7 mate or 2.Sg6 mate. **1...Bc4+ 2.Ka3 Ra1+ 3.Kb4 Ra4+ 4.Kc5 Ra6 5.Be6.** Renewing the threats. **5...Rc6+ 6.Kb4**, and **6...Rxe6 7.Sf7 mate**, or **6...Bxe6 7.Sg6 mate**. Exceptionally for a more-mover the solution includes two zwischenschachs (3...Ra4+ and 5...Rc6+) as mere ‘spite checks’ that bring Black no advantage and do no more than delay checkmate. The main line is essentially not seven, but only five, moves long. That is why I see this as type Id of the more-mover = study category, rather a study yielding the longest line as main variation. Admittedly a short introduction would look well here in the study form, especially if the f5 cutting-point were disguised in the diagram – something that would enchant. I crave the composer’s indulgence by attempting (purely for purposes of this paper!) an unauthorised extension. B61a is offered for discussion: **1.Rg7!** For 2.Sg6 mate. There would be no more than a draw by 1.Rg8+? Kh7 2.Rg7+ Kxh6 3.Rg6+ Kh5 4.Rxg4+ Kh6 5.Rg6+ Kh5 6.Rg2+ Kh4 7.Sg6+ Kh3! 8.Sf4+ Kh4 9.Sg6+ Kh3, Black in this having to steer clear of 7...Kh5? 8.Sxe7+ Kh4 9.Sf5+ Kh3 10.Rg3 mate. **1...Bd3 2.Be6!** Not 2.Bd5? Rf1! 3.? **2...Rf1 3.Bf5 Bc4+ 4.Ka3 Ra1+ 5.Kb4 Ra4+ 6.Kc5 Ra6 7.Be6 Rc6+ 8.Kb4**, with: **Rxe6 9.Sf7 mate**, or **Bxe6 9.Sg6 mate**.

B.61a Jan Rusinek
(version W. Bruch)
1st prize *Mat* 1987



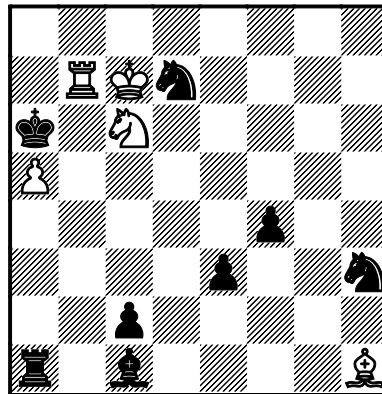
a2h8 0441.26 6/9 Win

B.61 Jan Rusinek
1st prize *Mat*
1987



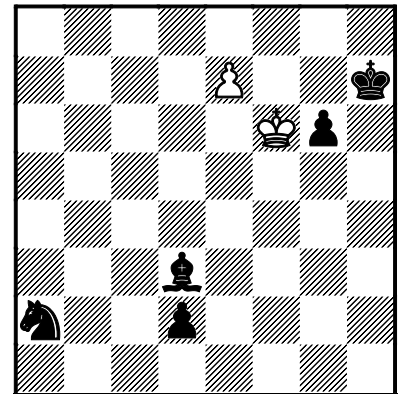
a2h8 0441.26 6/9 7#

B.62 Peter Sickinger & Manfred
Zucker 2nd place match Saxony
vs. Switzerland 1992



c7a6 0447.13 5/8 8#

B.63 Boško Milošeski
& Zlatko Mihajloski
1st prize *Mat* 1982



f6h7 0033.12 2/5 24#

B.62 is a fore-plan problem through and through, crystal clear in its logical structure and of first class construction. So it's type Ib, but also as a win study it could have a certain charm. The main plan: 1.Bd5? Ra4 2.Bc4+ Rxc4 3.Ra7+ Kb5! fails because of the presence of wPa5, whose elimination by knight-pendulum: 1.Sb4+? Kxa5 2.Sc6+ Ka6, would not work if Black counters 2...Ka4! 3.Rb4+ Ka3! Setting up a distant self-block on a3 by 1.Be4? Ra3, is tempting, but Black draws safely with 1...Sf2! So a third fore-plan is needed: **1.Bf3!** For 2.Be2 mate. **1...Sg1**, and then the second fore-plan: **2.Be4 Ra3**, and now the first: **3.Sb4+ Kxa5 4.Sc6+ Ka6**. If 4...Ka4 5.Rb4 mate. After this nothing stands in the way of the main plan: **5.Bd5 Ra4 6.Bc4+ Rxc4 7.Ra7+ Kb5 8.Ra5 model mate**.

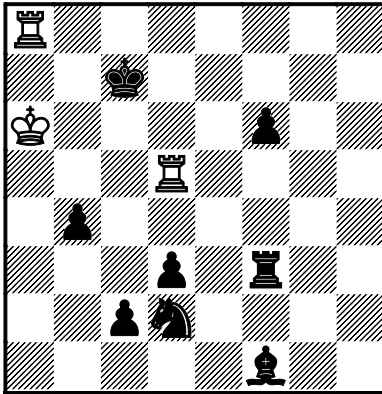
Did the authors of the study-like – and hence type Id – more-mover **B.63**, which was a forerunner to our B46, choose their stipulation because of possible loss-of-time duals (e.g. 10.Qh2+ Kg8 11.Qb8+) in the study form, when the problem form bypassed all doubt? Be that as it may, we have to respect the authors' choice: **1.e8Q! d1Q 2.Qe7+ Kh6 3.Qe3+ Kh7 4.Qh3+ Kg8 5.Qc8+ Kh7 6.Qc7+ Kh6 7.Qf4+ Kh7 8.Qh2+ Kg8 9.Qxa2+ Kh8 10.Qa8+ Kh7 11.Qa7+ Kh6 12.Qe3+ Kh7 13.Qh3+ Kg8 14.Qc8+ Kh7 15.Qd7+ Kh6 16.Qh3+ Qh5 17.Qe3+ g5 18.Qxd3 Qe8 19.Qh3+ Qh5 20.Qf5 g4 21.Qf4+ Kh7 22.Qc7+ Qf7+(?)**. A more attractive main line appears to be: **22...Kh6 23.Qg7 mate. 23.Qxf7+ Kh6 24.Qg6 mate**.

Our next five examples B.64-B.68 qualify as full-blooded more-mover = study types. The versatile Georgian composer I. Krikheli (1931-1988) turned his hand to more-movers as often as to studies. It is possible that he had in mind the no-man's-land between the two genres when he created B.64 and B.65, in which the more-mover element nevertheless takes precedence. In **B.64**, even without the mating stipulation Black's great superiority in material tells us that winning hopes rest on 1.dRd8? for 2.Rc8 mate. But White loses after 1...Bh3! So this defence must first be eliminated: **1.Ra7+ Kc8**. Or 1...Kc6 2.dRd7 for 3.aRc7 mate. **2.Rh5! Rh3**. Now back, with gain of tempo: **3.Rc5+ Kd8 4.Rd5+ Kc8**. Or 4...Ke8 5.Rb5. **5.Ra8+ Kc7 6.dRd8! Kc6 7.aRc8 mate**.

B.65 is another game-like, natural position. On the face of it White will have trouble drawing, but by going about his business in a systematic way he even succeeds in winning. Not the immediate 1.Bf5? for 2.Rh7 mate, because of 1...Rb7! or 1...Rh8! Nor 1.Bf2? Ra3! After 1.Be1? c3? interferes with bR, but there is 1...Rd8! There is clearly no time for 1.Rd7?? so it is best to harry bK while keeping the opposition busy: **1.Bg3! Kg5 2.Rg7+ Kh6 3.Rd7! Kg5 4.Bh4+!** Not at once 4.Be1? f5! wins. **4...Kh6!** Or 4...Kf4 5.Re7, 4...Kxh4 5.Rg7! The first part-aim, the closing of the d8-d2 line, has now been accomplished. **5.Be1! c3 6.Bg3!!** White no longer wins after the precipitate 6.Bf2? Re8! **6...Kg5 7.Rg7+ Kh6 8.Re7! Kg5 9.Bh4!** Not 9.Bf2? f5! wins. **9...Kh6 10.Bf2!**,

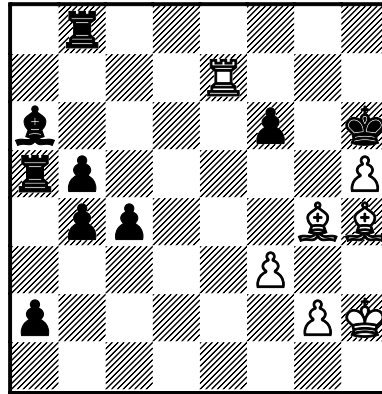
and Black has nothing better than: **10...Rg8 11.Be3+ Rg5**, with **12.Bf5** and **13.Rh7** mate to follow.

B.64 Iosif Krikheli
1st prize *Northwest Chess*
1979



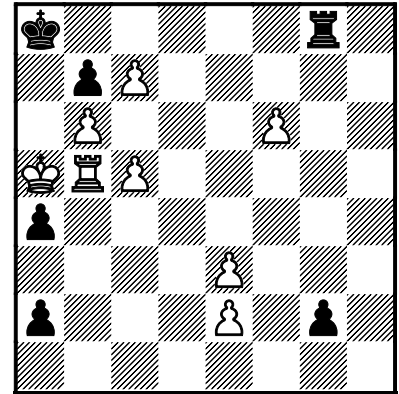
a6c7 0533.04 3/8 7#

B.65 Iosif Krikheli
1st prize *Schach-Echo*
1977



h2h6 0750.35 7/9 13#

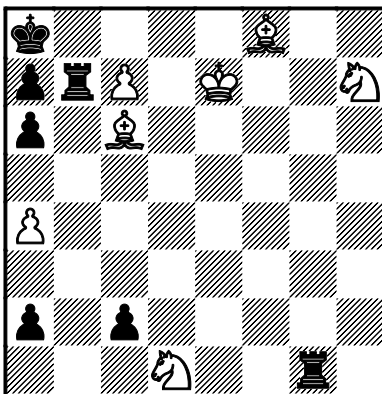
B.66 Avenir Popandopulo
1st honourable mention
Shakmatnaya Moskva 1962



a5a8 0400.64 8/6 8#

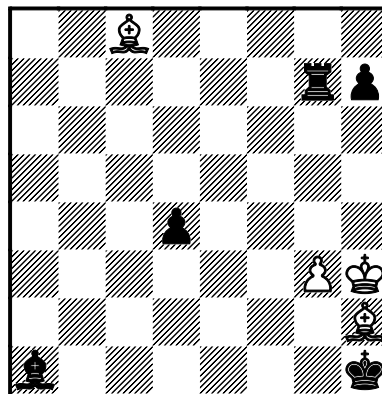
The ‘rook endgame’ **B.66** has a lost feel about it, so White commits to the desperate: **1.Kb4!** for **2.Ra5** mate, and not **1.f7? g1Q!** **1...Rg4+ 2.e4! Rxe4+ 3.Ka5 Re8 4.f7 Rh8**, when White has taken a small step in the right direction. **5.Kb4! Rh4+ 6.e4! Rxe4+ 7.Ka5 Re8 8.fxe8Q** mate. A complete peri-decoy of bR – doubled!

B.67 Avenir Popandopulo
commendation 64
1977



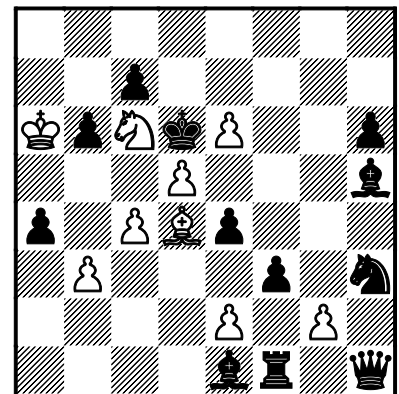
e7a8 0622.24 7/7 16#

B.68 Martin Hoffmann
3rd prize *Schweizerische*
Schachzeitung 1987



h3h1 0350.12 4/5 12#

B.69 Dieter Kutzborski
1st prize *Schach-Report*
1994



a6d6 3374.66 9/12 13#

Naturally there are some attractive more-movers = studies in which there is no neudeutsch logical element. Popandopulo’s **B.67** is one such. It may be that the unconventional semi-study-like flow of the solution led to differing evaluations. The modest tourney honour and low placing in the XIV Soviet Championship 1977/78 contrast with the *FIDE Album* inclusion (for 1977-79). The work may be hard to solve, but it is not hard to understand: **1.Ke8!** For **2.c8Q** mate. **1...Re1+ 2.Se3! Rxe3+ 3.Kd8 Rd3+ 4.Kc8 Rb3 5.Bb4! Rxb4 6.Kd8 Rd4+ 7.Ke8 Re4+ 8.Kf8!** Not **8.Bxe4? c1Q. 8...Rf4+ 9.Kg8 Rg4+ 10.Sg5! Rxd5+ 11.Kf8 Rf5+ 12.Ke8 Re5+ 13.Kd8 Rd5+ 14.Kc8 Rb5 15.axb5** and **16.Bxb7** mate. In the ‘win’ sense one has to allow the dual **14.Bxd5** with checkmate on move 17, but this can be dealt with by, for instance, adding **bBb1**.

Now for the grand **B.68** with its wB/bR duel. 1.Ba6? at once, threatening 2.Bf1, gives Black the chance of a drawing double sacrifice: 1...d3!! (but not 1...Rf7? 2.Bd3 Re7 3.Bf1) 2.Bxd3 Rxd3+! 3.Bxd3 (or 3.Kxd3 Be5+) 3...Kg1 with a draw. Before wB can deliver mate on f3 it has first to move to all the vacant squares on the c8-h3 and a6-f1 diagonals! **1.Bf5!** Not 1.Bg4?? Rxd4, nor 1.Be6? Rg5! **1...Re7 2.Bg4 Re3** (Rf7; Be6!) **3.Bd7 Rc3 4.Be6! Rc5 5.Bg4 Rc3 6.Be2!** The threat is now 7.Ba6 Rc7 8.Bd3 Re7 9.Bf1 Re2 10.Bxe2. **6...Ra3!** If 6...Rb3 7.Bc4! Or if 6...Re3 7.Bf1! **7.Bb5!** Not 7.Bf1? Ra2! **7...Rc3 8.Ba6! Rc7.** Or 8...Rb3 9.Bc4. **9.Bd3 Re7 10.Bf1 Re2 11.Bxe2 and 12.Bf3 mate.** Even though this gripping effort was not published as a study, I nonetheless maintain that it is an advantage that the 1.Ba6? try is solidly met by the drawing process rather than by preparation of a mate after move 12, which would serve as a refutation in a more-mover. Comparing with B.42 the latter may feel a touch closer to a study but it would not be a correct one.

The memorable **B.69** fulfills the formal requirements for a study to win, but could hardly pass for one. A wB is again the hero, taking up the cudgels with two black pieces (bQh1 and bBe1) and operating exclusively on the long diagonal. The fore-plan complex is concerned with getting rid of wPpe2g2, suggesting the try: 1.Bg7? for 2.Bf8 mate, but refuted by 1...fxe2 or 1...fxg2! while the immediate 1.Kb5? for 2.Be5 mate, fails to 1...Qh2! 2.g3 Qxd3 3.Bf5 Qg5!, avoiding 2...Bxd3? 3.Bf6! Bh4 4.Bc3! So: **1.Bf6!** for 2.Be7 mate. **1...Bh4 2.Be5+ Kc5 3.Bd4+ Kd6 4.Kb5!** For 5.Be5 mate. **4...Qh2!** Or 4...Bg3 5.Bf6! **5.g3! Bxd3.** Or 5...Qxd3 6.Bc3! **6.Bf6 Bh4 7.Bc3!** Not 7.Bb2? Ra1 8.Bc3 Be1 9.Bf6 Bh4 10.Bc3 Be1 draw. **7...Be1 8.Bb2 Bf2.** Or 8...Bb4 9.Bf6! **9.e3! Bxe3.** Or 9...Ra1 10.Bg7 Qf4 11.exf4! **10.Bf6!** Not 10.Bg7? Qf4! **10...Bg5 11.Bg7! Qf4.** A Holzhausen interference. **12.Bc3 Qd2 13.Be5 mate** – the curtain ringing down on a virtuoso performance by wB, having tip-toed to the ten stepping-stones f6-e5-d4-f6-c3-b2-f6-g7-c3-e5.

V. – Comparisons

In this section I intend to place problems and studies alongside one another in five groups, based on a common theme or specific mechanism, so as to facilitate interesting comparisons.

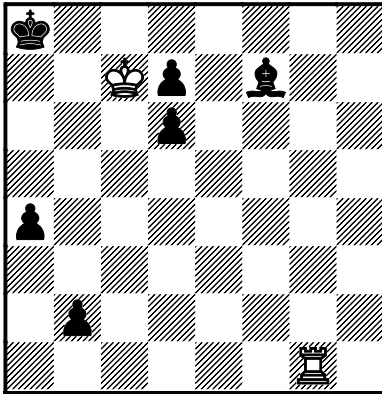
The first group comprises the three R-minimals B.70-B.72, all of them correct in the more-mover = study sense. Despite quite distinct strategies there is in common a transference of the mating threat as a result of changes in the flight-square brought about by moves of wK. In **B.70** this occurs three times: 1.Rg5? d5! 2.Rg4 d4 3.Rg5? d5!. So: **1.Rg4!** For 2.Rxa4 mate. **1...Bb3 2.Rg5 d5 3.Kb6!** For 4.Rg8 mate. **3...d4 4.Kc7!** For 5.Ra5 mate. **4...d5 5.Kb6!** and **6.Rg8 mate.** To start with there is a temporary, then a permanent, interference of bB, critically diverted by a king-pendulum.

Assorted logical elements such as Holst-underpromotion, Dresden-effect and manipulation (‘Beugung’) are slotted into the **B.71** miniature. 1.Kg6? can be met in three ways: 1...g1Q+, 1...Sc7, and 1...Be5! Therefore **1.Re3!** first of all, threatening 2.Rh3 mate. **1...g1S,** and now: **2.Kg6.** For 3.Re8 mate. **2...Sc7 3.Rb3!** (Rd3? Se6!) **Sa6 4.Rd3! Bc7 5.Re3 Be5 6.Rxe5** – in a study this would be the end, but a problem calls for a neat conclusion: **6...Sc7 7.Kf7 and 8.Rh5 mate.**

B.72 made it into the *FIDE Album*, but I still harbour doubts whether the stipulation ‘mate in 11’ might not have been more suitable. In any case one misses the surprising moves expected in a study. Did the composer feel that the carnage of three black pieces was too clumsy for a problem? If so, is it any more acceptable in a study? 1.Kc7?? is too slow, lacking a clear threat. 1.Rd4? Sf7! So: **1.Re4!** Threat 2.Re8 mate. **1...Bf7 2.Rd4 Bd5 3.Rxd5 Sf7 4.Kc7!** For 5.Ra5 mate. **5...b6**

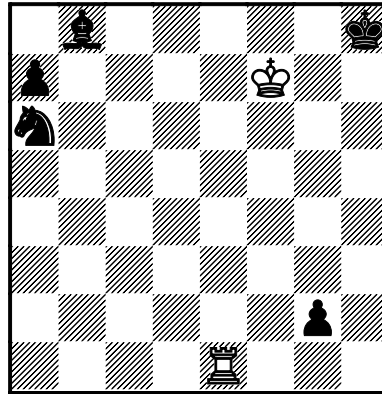
5.Rd4! Not 5.Rd3? e2 6.Rxh3 e1Q wins. **5...b5 6.Rd3 e2.** If 6...b4 7.Rd5. **7.Rxh3 f3. 7...b4 8.Rxh5. 8.Rxf3 b4 9.Rf5 Se5 10.Rxe5 e1Q 11.Ra5 mate.**

B.70 Erich Zepler
& Hans Ott
Die Schwalbe 1962



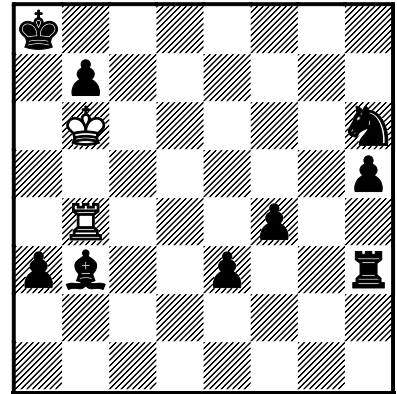
c7a8 0130.04 2/6 6#

B.71 Viktor Chepizhny
2nd honourable mention
October 70 AT 1987



f7h8 0133.02 2/5 8#

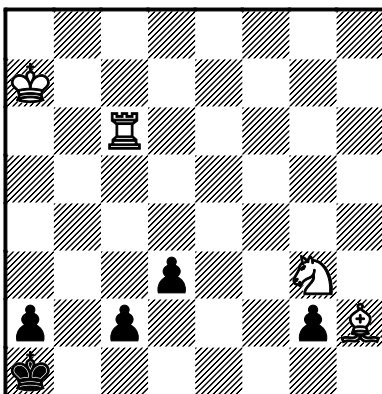
B.72 Bo Lindgren
64
1976 (V)



b6a8 0433.05 2/9 Win

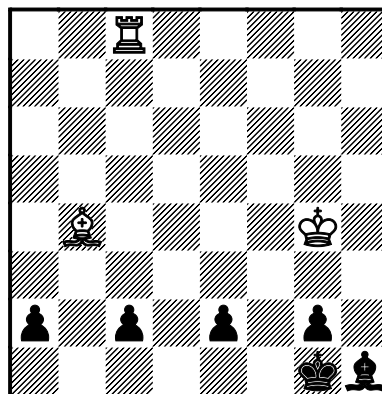
My second grouping of five – B.73-B.77 – starts with Zakhodyakin's study, which may well be the earliest example of a long chase of bK by wR+wB. **1.Se2!** Not 1.Se4? Kb1! **1...dxe2 2.Be5+ Kb1 3.Rb6+ Kc1 4.Bf4+ Kd1 5.Rd6+ Ke1 6.Bg3+ Kf1 7.Rf6+ Kg1 8.Bf2+ Kf1.** If 8...Kh2 9.Rh6 mate. **9.Bc5+! Ke1 10.Bb4+ Kd1 11.Rd6+ Kc1 12.Ba3+ Kb1 13.Rb6+ Ka1 14.Be7!** Not 14.Bc5? c1Q! 15.Bd4+ Qb2 16.Rxb2 g1Q. **14...c1Q 15.Bf6+ Qb2 16.Rxb2 g1Q+ 17.Rb6+ Qd4 18.Bxd4 mate.** The introductory S-sacrifice sets the R/B mechanism in motion. Prepared by the wonderful quiet move 14.Be7! the finale is brilliant. At the same time it is a clear 'mate in 18', so **B.73** counts towards the category of type II.

B.73 Gleb Zakhodyakin
3rd prize *Shakhmatny listok*
1931 (version)



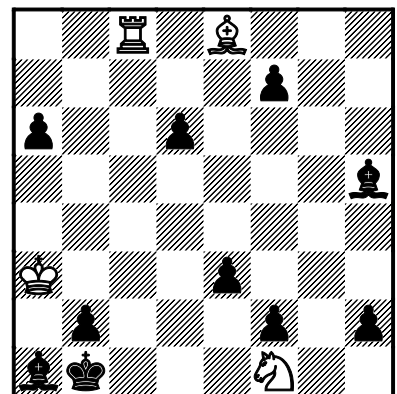
a7a1 0111.04 4/5 Win

B.74 Zinovy Birnov
Shakhmaty
1939



g4g1 0140.04 3/6 Win

B.75 Alois Johandl
2nd prize *Problemlblad*
133rd TT 1975 (version)



a3b1 0171.07 4/10 15#

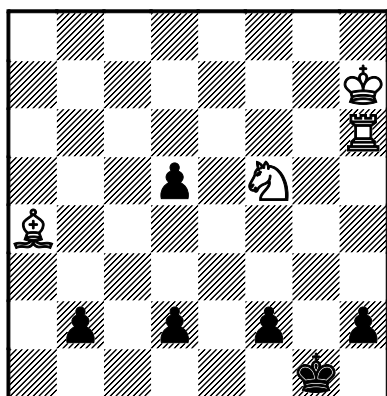
Birnov's later version of the same type, **B.74**, may be of limited originality but aesthetically it has its points. Doing without wS, having the four bPP already set on the rank, the shorter solution and the different conclusion – taken together these factors justify its existence as a neat study in its own right, while being also a 'mate in 14': **1.Bc5+ Kf1 2.Rf8+ Ke1 3.Bb4+ Kd1 4.Rd8+ Kc1 5.Ba3+ Kb1 6.Rb8+ Ka1 7.Bb2+.** Not 7.Bc5? c1Q! 8.Bd4+ Qb2 9.Rxb2? g1Q+! **7...Kb1 8.Be5+.** It takes two moves more to play 8.Bd4+ or 8.Bf6+ or 8.Bg7+. **8...Kc1 9.Bf4+ Kd1 10.Rd8+ Ke1 11.Bg3+ Kf1 12.Rf8+ Kg1 13.Kh3! e1Q 14.Bh2 mate.**

B.75 competed in a more-mover tourney with the set theme of long king-marches. No doubt in ignorance of study fore-runners Johandl used the Zakhodyakin S-sacrifice (but on a differently situated square) and the Birnov finale (but without the quiet move immediately preceding mate) to create a genuine ‘type II’. Original nuances are the aggressive 1...Bg4 targeting the wR/wB battery, though this can be used as a capture-decoy, and the try-play: 2.Bb3? Bxc8/Be6! There is not even a win by the imprecise: 1.Bd7? Bg6! 2.Ba4 Bf5! 3.Bb3?? Bxc8!. So: **1.Ba4!** Threat: 2.Bb3 and 3.Ba2 mate. **1...Bg4 2.Sd2+ exd2 3.Bc2+ Kc1 4.Bf5+ Kd1 5.Bxg4+ Ke1 6.Re8+ Kf1 7.Bh3+ Kg1 8.Rg8+ Kh1 9.Bg2+ Kg1 10.Bd5+ Kf1 11.Bc4+ Ke1 12.Re8+ Kd1 13.Bb3+ Kc1 14.Rc8+ Kb1 15.Ba2 mate(27).**

B.76 Pál Benkő

EG 1998

in memoriam Attila Korányi

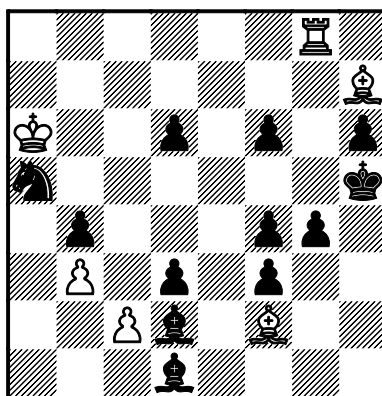


h7g1 0111.05 4/6 Win

B.77 Dieter Kutzborski

1st prize *Schach-Aktiv*

2003

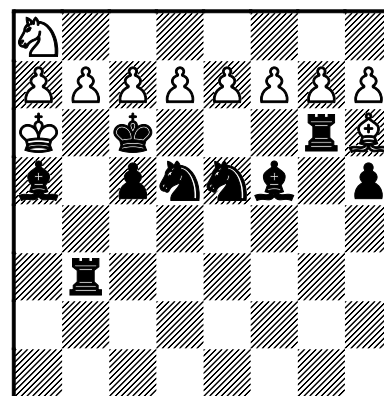


a6h5 0183.28 6/12 15#

B.78 William A. Shinkman

Deutsche Schachzeitung 1908

(correction by A.Chéron)



a6c6 0677.82 11/9 8#

In Benkő’s memorable expansion **B.76** bK must journey from h1 to b1 and back after **1.Rg6+ Kh1** – and then there’s a repeat, while Zakhodyakin’s exact position (after 3.Rb6+) is reached after: **2.Sg3+ Kg1** (or Kg2;) **3.Sf1+! Kxf1 4.Bb5+ Ke1 5.Re6+ Kd1 6.Ba4+ Kc1 7.Rc6+ Kb1 8.Bc2+ Kc1 9.Bf5+ Kd1 10.Bg4+ Ke1 11.Re6+ Kf1 12.Bh3+ Kg1 13.Rg6+ Kh1 14.Bg2+ Kg1 15.Bxf5+**. White now pauses to find his second wind, continuing with: **15...Kf1 16.Bc4+ Ke1 17.Re6+ Kd1 18.Bb3+ Kc1 19.Rc6+ Kb1 20.Bc2+ Kc1 21.Bf5+ Kd1 22.Bg4+ Ke1 23.Re6+ Kf1 24.Bh3+ Kg1 25.Rg6+ Kh1 26.Bd7! f1Q 27.Bc6+ Qg2 28.Rxg2 b1Q+ 29.Rg6+ Qe4 30.Bxe4 mate.**

If bK ‘chooses’ to go in the ‘right’ direction already on the first move – **1...Kf1?** – then the checkmate is earlier, on move 13: **2.Bb5+ Ke1 3.Re6+ Kd1 4.Ba4+ Kc1 5.Rc6+ Kb1 6.Bc2+ Kc1 7.Be4+ Kd1 8.Bf3+ Ke1 9.Re6+ Kf1 10.Se3+ Ke1 11.Sc4+ Kf1 12.Sxd2+ Kg1 13.Rg6 mate.** Even if this were a correct mate in 30, which may well be the case, nevertheless the labeling here as a study is only to be welcomed, all the more because of the clearly won variation, unrewarding as it is: **2.Sg3+ Kg2?! 3.Sf1+ Kf3? 4.Sxh2+.**

Did these four variations feel just a tad too mechanical for you? Well, take a moment to look at our fifth and last example, one that conceals a surprise or two. Dieter Kutzborski (b. 1947) doubtless ranks among the greatest composers of more-movers of our time. Like almost no other he understands how to render old ideas and mechanisms in delightful new garb. In **B.77** that old favourite the R/B mechanism is just a means to an end, which we can expound like this: the main plan **1.Bf5? g3 2.Bg4+ Kh4 3.Bd4** (for Bxf6) **g2 4.Bf2 mate** is not good enough against **3...Bc3!** White must somehow push through c2-c4, bxc3; . And this is how it’s done: **1.Bg6+! Kg5 2.Be8+**

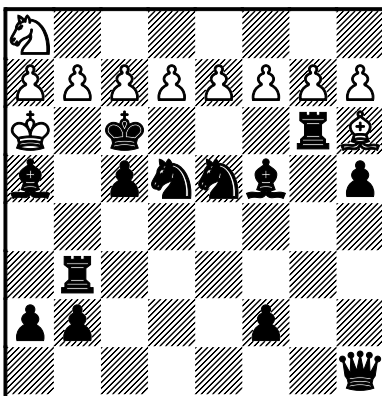
(27) To eliminate the destructive dual 2.Rc3 with ‘mate in 9’ I have inserted bPd6 after failing to trace an author’s correction. 2.Rc3? is now met by 2...Be6! 3.Bc6 d5! 4.Ba4 d4 5.Rc5 h1Q draw.

Kf5 3.Bd7+ Ke5 4.Re8+ Kd5. Still not 4.c4+? on account of Sxc4!; when White has got nowhere. **5.Be6+! Ke5 (Kc6?? Rc8 mate) 6.Bc8+! Kd5.** Now Black has no answer. **7.c4+! bxc3.** The alternatives are 7...Sxc4 8.Bb7 mate, or 7...Kc6 8.Be6! d5 9.c5 and 10.Rc8 mate. And now quick march back again: **8.Be6+ Ke5.** Care must still be exercised here: 9.Bc4+!? Kf5 10.Bxd3+ Kg5 11.Rg8+ Kh5 12.Bf5? meets a shocking awakening with 12...Be2+! – bPd3 must not be carelessly captured. So, only: **9.Bg8+! Kf5 10.Bh7+ Kg5 11.Rg8+ Kh5,** giving the starting position again, but with the P/B block on c3. **12.Bf5 g3 13.Bg4+ Kh4 14.Bd4 g2 15.Bf2 mate.**

B.78 and **B.79** make a dubious pair. The American genius W.A. Shinkman (1847-1933) was the first to achieve the task of 8-fold S-promotion: **1.b8S+! Rxb8 2.axb8S+ Kd6 3.c8S+ Ke6 4.d8S+ Bxd8 5.exd8S+ Kf6 6.g8S+ Rxc8 7.hxc8S+ Kg6 8.f8S mate.** The first published position suffered from a transposition dual on moves 7 and 8. A. Chéron usefully corrected this with trivial modifications. What it was that then moved a man of Chéron’s calibre to include B.79 in the second volume of his *Lehr- und Handbuch der Endspiele* (2nd edition, Berlin 1964) with the identical solution eludes me. Forgetting that the piece features no endgame characteristics even in the initial stages and also that in such cases etiquette prescribes the attribution “W.A. Shinkman (version by A. Chéron)” his, Chéron’s, own commentary betrays something of his motivation: “Eight successive underpromotions to knight, the first time in a study and an absolute record that is unbeatable. The previous world record for an endgame was five underpromotions to knight, held by Korolkov (1957).”

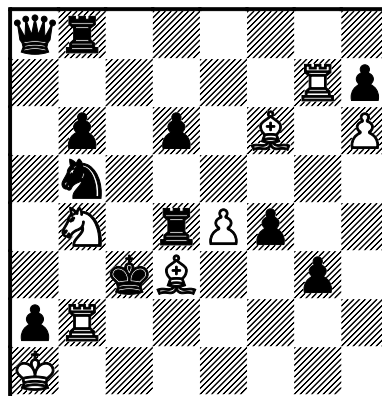
To my way of thinking B.79 is in no way a study but simply a problem – and with four unnecessary men to boot! We would do better justice to the great Chéron by overlooking this off-putting world record attempt and remembering rather his truly important and lasting contributions as endgame theorist and composer of problems and studies(28).

B.79 André Chéron
Journal de Genève
1964



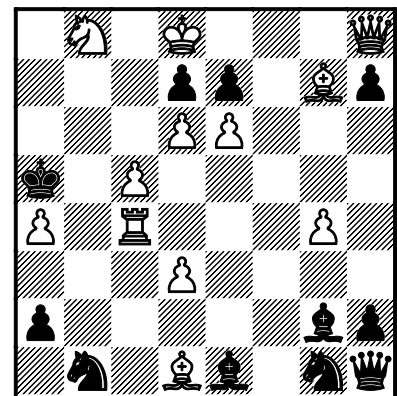
a6c6 3677.85 11/13 Win

B.80 Ado Kraemer
solving contest, Bad Pymont
1951 (version)



a1c3 3824.26 8/11 4#

B.81 Norman A. Macleod
& Colin P. Sydenham
1st prize *Thèmes-64* 1982



d8a5 4187.65 12/11 6#

Our next trio B.80-B.82 show ambitious variations on the Healey Clearance (also known as a ‘Bristol’). Kraemer’s **B.80** was not the first but remains one of the best constructed renderings of the clearance as a black defence followed by forced anti-Bristol. After 1.Bf1? Threat: 2.Ra7. 1...Rh8!, puts White in zugzwang. 2.Be2? g2! and Black’s clearance has succeeded, which is not

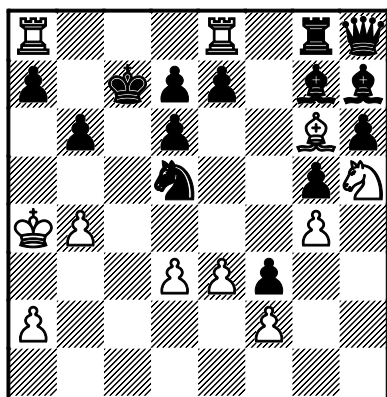
(28) In connection with B.78 and B.79 Colin Russ draws attention to André CHÉRON’s *Le Joueur d’Échecs au Pays des Merveilles*, where both positions are given, the former, the Chéron correction, as ‘mate in 8’ with source *Journal de Genève*, 4 February 1964, and the latter as a study. The implication is that Chéron judged it necessary to add the four extra chessmen so as to eliminate serious study defects (cooks and duals) by promotions to queen. [Herr Bruch considers this comment to be superfluous. Translator’s note.]

the case after: **1.Be2!!** Threat: 2.Ra7 Qxa7 3.Sd5 mate. **1...Rh8!? 2.Bf1!** This is zugzwang – not 2.Ra7? Qg8! **2...Rb8** (or Rc8...g8;) **3.Ra7**. Threat: 4.Sxa2 mate. **3...Qxa7 4.Sd5 mate**. If 1...g2 2.Bxb5 Rc8 3.gRxg2. We can see that the correct choice of key-move is determined by Black's defensive manoeuvre.

Black clearance opposed to white clearance, neutralised by a hidden fore-plan, a fantastic theme, helped the technically superb **B.81** to both a tourney first prize and *FIDE Album* selection. 1.Ba1? Ba8!! 2.Qb2 Qb7! 3.? So: **1.g5!** For 2.Kxe7 and 3.Qd8 mate. **1...Bd2 2.Ba1 Ba8! 3.Qb2 Qb7 4.Qxd2+! Sxd2 5.Bc3+ Qb4 6.Bxb4 mate**.

B.82 Gady Costeff

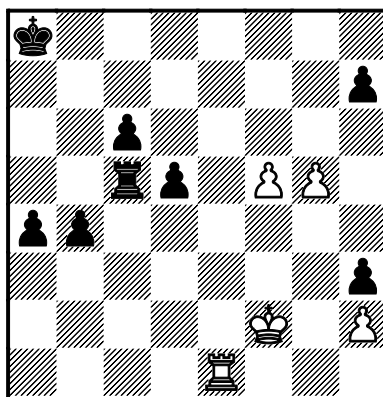
1st prize *Die Schwalbe* 2001-2002 dedicated to Jan Rusinek



a4c7 3574.68 11/14 Draw

B.83 Erich Zepler

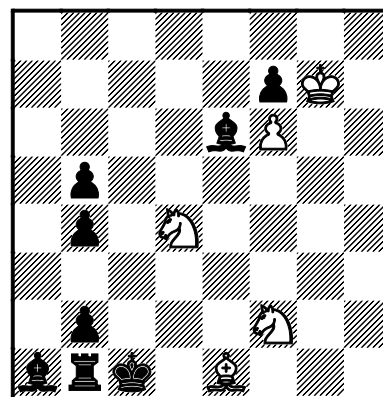
1st prize *Ostrauer Morgenzeitung* 1928 (version)



f2a8 0400.36 5/8 Draw

B.84 Hans Lepuschütz

2nd honourable mention *Schach* 1966



g7c1 0372.14 5/8 5#

Gady Costeff's **B.82** is one of the most remarkable studies of recent years, surely well known to all lovers of studies. It was not just the as it were doubling of the content of B.81, because we now have both Black and White performing a clearance, repeated in the opposite direction, and superimposed we see realised a totally new idea: positional draw through continual clearances by both sides! A shortened solution(29): **1.aRc8+ Kb7 2.Rb8+ Kc6 3.b5+ Kc5 4.bRc8+ Sc7 5.Rxc7+ Kd5 6.Bf7+ e6 7.Bxg8 Bxg8**. Thus ends the forcing introduction. **8.eRc8!** Threat: 9.Rxd7. **8...Ba1!** Threat: 9...Qb2! **9.Rc1!** And not the direct protection of b2 by 9.Rc2? because of 9...Qh7! **9...Qb2 10.R8c2!** Not 10.R1c2? Qb1! **10...Qh8**. Or 10...Qe5 11.d4 Bxd4 12.Rd2. **11.Rc8! Bg7**. Putting the finishing touch to the second black clearance and amounting to an anti-Bristol of bQ! Which is something we hadn't already mentioned. **12.R1c7! Ba1**. At this point '12...Qb2!' would be the winning move if the way were clear. **13.Rc1! Qb2 14.R8c2! Qh8 15.Rc8! Bg7 16.R1c7! draw**. No question, we are in the presence of great originality, even ceding a certain spiritual brotherhood with some earlier pieces, such as Vukceovich's B.29. In any event we can possibly see in this pair the emergence of a study type of the future.

The last four examples are devoted to the inventor of the Kling combination (named after its inventor) that stands in contrast to all other classic cutting-point themes of the post-Indian era by being expressed in study form(30). This is hardly surprising – it more or less turns the Indian theme on its head: with the latter the critical move and self-interference move occur to lift stalemate, while with the Kling it is the creation of stalemate that is the combination's purpose. It was a long time before Kling's brilliant idea was realised in a fully artistic study. Perhaps **B.83** by Erich

(29) A full solution and analysis can be found at *EGI49*, July 2003, pp. 57-58.

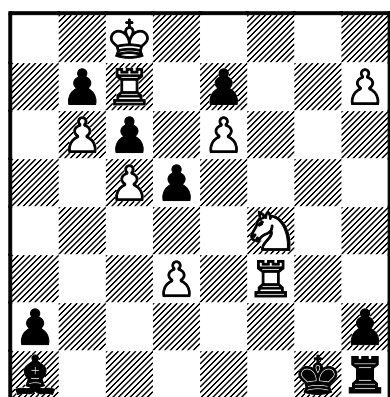
(30) Joseph Kling, *The Chess Euclid*, 1849: wKd2 bKd4 wQb4 bQf6 wRd1 bRa1,b1 wBc4 bSb6,e5 wPf3,g2 bPb2,e6,f4,g3,g5. d2d4 4716.25 7/11 draw. 1.Bf1+! bSc4+ 2.Ke2+ Rxd1 3.Qc3(Qc4/Qc5)+ KxQ stalemate. Cooked by 1.Ke2+ Rxd1 2.Qxb6+.

Zepler (1898-1980) is the best of all Kling-studies: 1.f6? d4! wins. **1.g6! hxg6 2.f6 d4 3.Rh1!! Rf5+**. Or 3...Rh5 4.f7 Rh8 5.Re1! Kb7 6.Re8 Rh5 7.Rb8+! **4.Kg1! Kb7 5.f7 a3 6.f8Q Rxf8 stalemate**. As reported by Ado Kraemer the judge, who was Richard Réti, remarked “When I saw the solution’s third move I thought at first it had to be a wrong transcription!” (31) The side-variation 1...d4! is also exciting: against it Zepler intended 2.g7 Rxf5+ 3.Kg1 Rg5+ 4.Kh1 Rxg7 5.Re8+, but there is an astonishing refutation: 5...Kb7 6.Rb8+ Kc7 7.Rc8+ (Rb7+, Kd6;) Kd7!! 8.Rc7+ (Rd8+, Ke7;) Ke8 9.Rc8+ Ke7! (But not 9...Kf7? 10.Rxc6!! draw, because bRg7 is blocked! 10.Re8+. Or 10.Rc7+ Kf6! 11.Rxc6+ Kg5 12.Rc5+ Kg4 wins.) 10...Kf6! (Kf7? Rc8!) 11.Re6+ Kg5 12.Re5+ Kh6 13.Rh5+ Kg6 14.Rh6+ Kg5 15.Rh5+ Kf6 16.Rf5+ (Rh6+? Rg6!) Ke7 17.Re5+ Kd7 18.Rd5+ Kc7! winning.

After I had confirmed that: 2.Re8+? Kb7! 3.Rb8+ Kc7 4.g7 Rxf5+ 5.Kg1 Rg5+ 6.Kh1 Rxg7 7.Rc8+ Kd7! was no better for White I pursued a forlorn hope computer move, a move that I had passed over without serious examination, but which now appears to rescue this amazing study in a manner that is quite sensational. **1.g6 d4 2.Re5!! Rxe5**. The logical basis underlying this capture is the following: after Zepler’s 2.g7?, as indeed after 2.Re8+, White fails to get rid of his rook ballast, but now Black must take, ensuring the draw. **3.g7! Rxf5+ 4.Kg1! Rg5+ 5.Kh1 Kb7**. Or 5...Rc5 6.g8Q+ Ka7 7.Kg1! **6.g8Q Rc5**. Or 6...Rd5 7.Qf8, Or 6...Rb5 7.Qg7+. **7.Kg1!** Not 7.Qxh7+? Kb6 8.Qxh3 Rc1+ 9.Kg2 Rc2+ 10.Kf1 b3!. There is now a quick draw, for example: 7...a3 8.Qb3 Rc1+ 9.Kf2 c5 10.Ke2 h6 11.Qf7+ Kb6 12.Qf8.

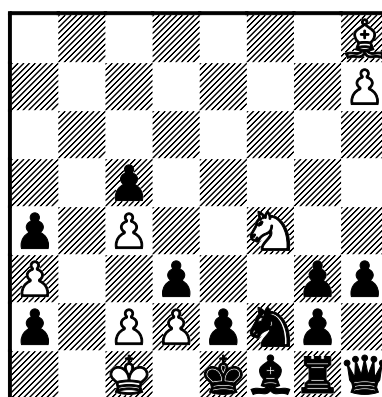
Problempalette II comments on **B.84**: “...up to today this has to be the most elegant presentation of a Kling combination (voluntary self-incarceration) used as ‘Seeberger’ (induced incarceration). **1.Kh6!** threatens 2.-4.Kg5-Kf4-Ke3 and 5.Bd2 mate. This is why Black takes flight into stalemate: **1...Ba2! 2.Kg5 b3**. The moment has come for White to take charge of the make-over: **3.Sd3+! Kd1 4.Bb4!** and with wB sitting in prison zugzwang rules: **4...Rc1 5.Sf2 mate**.” No study example of this theme (‘Umdeutungs-Kombination’) is known to me.

B.85 P.A. Orlimont
& Walther von Holzhausen
Deutsches Wochenschach 1921



c8g1 0531.56 9/9 6#

B.86 Friedrich Ziak
Schach-Aktiv
1987



c1e1 3344.58 8/13 Draw

In **B.85**, a six-mover, wRc7 would like to play to g8 via c8. The best attempt seems to be 1.Kd7?, protecting wK from possible checks by a soon-to-promote black aP. 1...Bh8! 2.Rc8 a1Q 3.Rg8+ Qg7 4.d4! Qxg8 5.hxg8Q+ Bg7 6.Qxg7 mate fills the bill, but Black has another arrow in his quiver: 2...a1B!! 3.Rg8+ aBg7!, and now 4.d4? falls flat on its face due to Kling-clearance induced stalemate, while no neutral waiting move is to be had. For example, 4.Kc7? d4 5.Ra8 Be5+!

(31) A. KRAEMER and E. ZEPLER, *Im Banne des Schachproblems*, Berlin, 1951, p. 92.

Awareness of this fiendish defence leads White to improve on his first move: **1.Kxb7!** The aim is not, say, to enable wPb6 to promote but to facilitate a harmless waiting move after: **1...Bh8! 2.Rc8 a1B! 3.Rg8+ aBg7** – namely, **4.Kxc6! zugzwang**. By this twist the self-imprisonment of bSh8 is transmuted into a Seeberger: **4...d4 5.Ra8! gB~ 6.Ra1 mate**. Summing up, the Kling-obstruction 3...aBg7 is at the same time a critical move across the cutting-point d4. We should not overlook the supporting line: **1...Bg7 2.Rc8 a1Q 3.Rg8 Qd4 4.h8Q Qf2 5.Qxg7+ Kf1 6.Qa1 mate**. The witty amalgamation of clearance, underpromotion, Kling and Seeberger with an additional critical and obstructing move shows extraordinary powers of invention and constructional skill on the part of both the famous composers. It demonstrates that what was originally a study theme – the drawing white Kling stalemate – metamorphosed in the problem sphere into a black defensive idea with new combinative possibilities.

But in the study too this hoary theme did not stand still, as our last example, the relatively recent **B.86**, will demonstrate. From B85 are derived clearances of all types, underpromotion and the first Kling combination. But then Black must look on helplessly as White constructs a second Kling just in time to frustrate Black's freeing manoeuvre: **1.Ba1! Qh2 2.h8B!! Rh1 3.hBb2 g1Q 4.c3**. Not 4.Sg2+? Bxg2 5.c3 Bd5! winning. **4...Bg2 5.Sxg2+ Kf1 6.Se3+ Ke1 7.Sg2+ gQxg2 stalemate**. Highly original – and very amusing!

VI. – Answers to the A-B-C test

B.87. This six-mover with its fine tempo-duel of wB versus bSS could just as well be a study.

1.Bf4!/i Sf5 2.Bc1/ii bSd6 3.Ba3 b5 4.Bb4 Se7 5.Bxd6 b4 6.Bxe7 mate.

i) For 2.Bh6 mate. Note that as a six-mover: 1.Bg3? fails to any of: 1...Sf5/Se2/Se6! The composer gives as the main try: 1.Bxb6? Sd6 2.Bc5 eSf5 3.Ba3 Se7! Not 4.Bxd6 stalemate? Therefore bPb6 cannot be removed. Only in a study a further try deserves attention: 1.Bg3? Sf5!/iii 2.Be1 bSd6 3.Bb4 b5, when White has lost the tempo-duel.

ii) 2.Bd2? bSd6 3.Bb4 b5 4.Bc5 b4 5.Bxb4 Se7 6.Bxd6 stalemate.

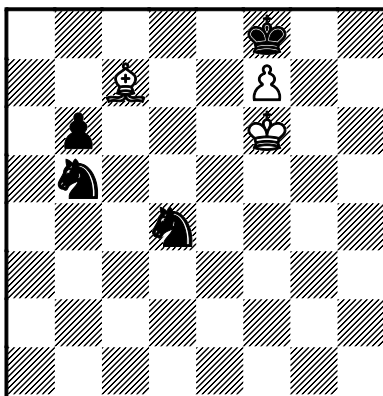
iii) Se2 2.Be5!! (Bh2/Bb8? eSc3!) eSc3/iv 3.Kg6! Sd5 4.Bg7+ Ke7 5.f8Q+ wins. Or Sf3 2.Bf4. Or Se6 2.Kxe6!

iv) 2...eSd4 3.Bf4! Sf5 4.Bc1, as main line.

B.87 (=A)

Werner Kuntsche

2nd place match Saxony vs.
Westphalia 1958

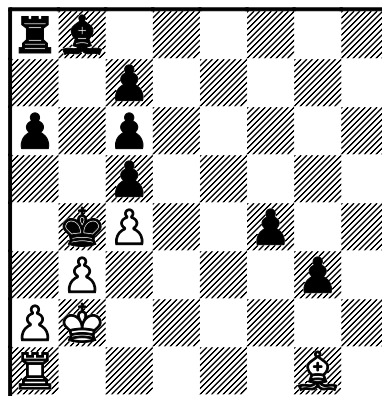


f6f8 0016.11 3/4 6#

B.88 (=B)

Alois Wotawa

Deutsche Schachzeitung
1959

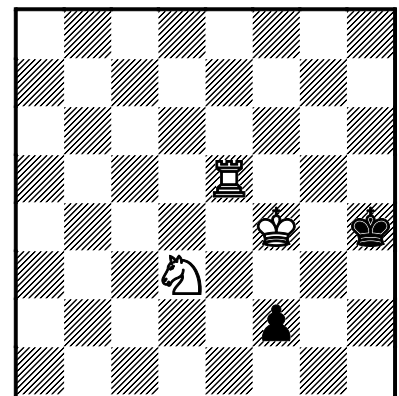


b2b4 0440.36 6/9 Win

B.89 (=C)

Wilhelm Massmann

1st prize *Neue Leipziger*
Zeitung 1936



f4h4 0101.01 3/2 4#

The author of the undemanding puzzle **B.88** himself says the stipulation might also read “White moves and mates in five. Offered as a problem it would be easier to solve. We include this piece in our collection as a straightforward example showing the overlap between study and problem.”(32) So this study is unmasked as a member of our type Ie. **1.a4!** Threat 2.a5 and 3.Ra4 mate. Not 1.a3+? Ka5 2.Bxc5 Ba7! wins. **1...a5! 2.Rc1! Ba7 3.Bd4!** For 4.Bc3 mate. **3...cxd4 4.c5 Bxc5 5.Rc4 mate.**

B.89 is one of the best-known 5-man miniatures, that one hopes you didn’t immediately recognise. 1.Sxf2? stalemate. **1.Se1!** with:

- **f1Q+ 2.Sf3+ Kh3/i 3.Rh5+ Kg2 4.Rh2 mate**, or
- **fxe1Q 2.Rxe1 Kh3/ii 3.Re2 Kh4 4.Rh2 mate**, or
- **f1S 2.Sf3+ Kh3 3.Rg5** (or Re2, a dual) **S~ 4.Rg3 mate.**
 - i) Qxf3+ 3.Kxf3 Kh3 4.Rh5 mate.
 - ii) Kh5 3.Re6 Kh4 4.Rh6 mate.

Although the problem character of B.89 is not in question the piece is found twice (both times mirrored) in the HvdH-DBIII anthology, which also includes several versions embellished by an introduction.

The future will tell us if the composing trends of the study-like more-mover and the study enriched by the more-mover will develop. Perhaps the fusion form more-mover=study will become a genre in its own right. Everything is possible, granted only the open-mindedness and creativity of composers. The concern of this essay has been to draw attention in my own way to the manifold potential of the overlapping domain formed by the twin genres. If my offering has made even a small contribution to closing the now and then perceptible gulf of understanding between ‘problemist’ and ‘study buff’ then that will be for me a more than adequate recompense.

*
* *

In conclusion I should like heartily to thank John Roycroft for the stimulus and invitation, for the translation, and not least for his enormous patience! Especial thanks too to Martin Minski (Berlin) for helpful critical commentary and valuable pointers. Indirect, but no less heartfelt, thanks to Harold van der Heijden whose indispensable studies database has served me well(33).

Frankfurt-on-Oder
June 2007

(32) Alois WOTAWA, *Auf Spurensuche mit Schachfiguren*, Berlin, 1965.

(33) The translator thanks the author for his forbearance, and both Colin Russ and John Rice for their invaluable technical advice and assistance.

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** version of a composition by another author

italics denote (with or without 'n' for note) an undiagrammed composition

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