

## 12 Endeared Monsters by Harrie Grondijs

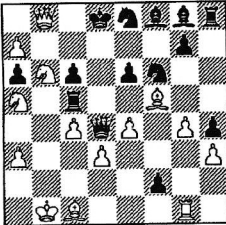
*What is experienced as repulsive and devious at first may turn out endeared and regular...., if only one gets to know it better.*

*I would love to study the Onion Monsters a little bit more, if only to find out how the layers must be glued together. Also the Collection of Square Monsters that escaped from the computer is begging for attention: (Such Monsters are Monsters not just because of the number of pieces but also because of the length of the solutions). However, a complete Book of Monsters would be a monstrous book.*

*Not wanting to push it too far myself (but readers are invited to send me their Monsters plus the article about them any time) we conclude this series of three articles with a selection of favourite 'endeared' Monsters.*

The Monster study as we know it, is probably a Russian Invention: but this may have been their inspiration.

### MONSTER THE TWENTYNINTH



Khodzhayev and Dyummel,  
Shakhmaty v SSSR, 1951, +,  
4788.76

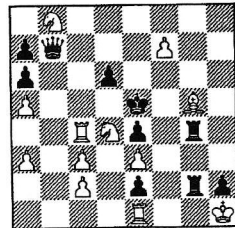
The Mother of all Scacchographics. A medieval phantasy in a correct setting uncovered by Drs. Khodzhayev and Dyummel, as published in SHAKHMATY V SSSR, in 1951). *White moves and wins, Alfils are on c1, f5, f8 and g8; Ferses on b8 and d4. The Alfils can go two squares diagonally only, and the Fers can make a single diagonal step.*

1. Nb7+ Ke7 2. Nc8+ Kf7 3. Nd8+ Kg6 4. Ne7+ Kg5 (4. ... Kh6 5. Nf7#) 5. Nf7+ Kf4

6. Ng6+ Kf3 7. Ng5+ Ke2 8. Nf4+ Kd2 9. Nf3+ Kc3 10. Ne2+ Kb3 11. Nfxd4+ Ka4 12. Nc3+ Ka5 13. Nb3+ Kb6 14. Na4+ Kb7 15. Nbx5+ Kc8 (15. ... Ka8 16. Nb6 #) 16. Nb6+ Kd8 17. Nb7+ Ke7 18. Nc8+ Kf7 19. Nd8+ Kg6 20. Ne7+ Kg5 21. Nf7+ Kf4 22. Ng6+ Kf3 23. Ng5+ Ke2 24. Nf4+ Kd2 25. Nf3+ Kc3 26. Ne2+ Kb3 27. Nfd4+ Ka4 28. Nc3+ Ka5 29. Nb3+ Kb6 30. Na4+ Kb7 31. Na5+ (possible now because the rook was captured on the previous round) Kc8 32. Nb6+ Kd8 33. Nxc6 #.

What is that? You are tired? You had enough?! We are only just getting started!

### MONSTER THE THIRTIEST

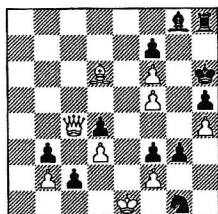


O. Pervakov and K.  
Sumbatyan, Shakhmaty v  
SSSR, 1990, +, 3812.66

1. Bf4! Kd5 2. Rc6 Rg1+ 3. Kxh2 R4g2+ 4. Kh3 Qd7+ 5. Nxd7 Rh2+! 6. Bxh2 Rg3+ 7. Kh4 Rg4+ 8. Kh5 Rg5+ 9. Kh6 Rg6+ 10. Kh7 Rg7+ 11. Kh8 Rh7+ 12. Kg8 Rg7+ 13. Kf8 Rxf7+ 14. Ke8 Re7+ 15. Kd8 Rxd7+ 16. Ke8 Rc7+! 17. Kb8 Rb7+ 18. Ka8! Rb8+ 19. Kxa7 Ra8+! 20. Kb6! Rb8+ 21. Kxa6 Ra8+ 22. Kb5 Rxa5+ 23. Kb4 Ra4+! 24. Kb3 Rb4+ 25. Ka2 Rb2+ 26. Ka1 Ra2+ 27. Kb1 Rb2+ 28. Kc1 Rb1+ 29. Kd2 Rd1+ 30. Kxe2 Rd2+! 31. Kf1 Rf2+ 32. Kg1 Rg2+ 33. Kh1 and wins.

In a study by Halberstadt (not a Monster) the black king is shown all four corners of the board. Here, in Monster the Thirtieth, the white king follows the trail back. A full analyses by the Dr. Frankenstein on duty himself you find in Oleg's article elsewhere in this issue of the STES JOURNAL.

### MONSTER THE THIRTYFIRST



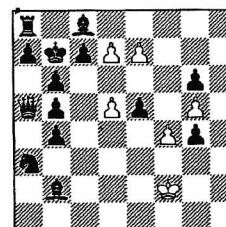
G. Kasparyan, Shakhmatny Listok, Mention, 1931, Black to move, White draws, 1343.67

As an example of the way an expert 'judges' Monster compositions I give a long quote from a book written by the Dutch super-expert John Selman in his booklet RECIPROCAL STALEMATES, published in JAN VAN REEK'S ARVES series: '...a composition of Kasparyan, which really is a 'tour de force': in one variation of the reciprocal stalemate a white Bishop is shut in, and in the other a black Rook and Bishop. The solution of [Monster the Thirtyfirst] is as follows:

1. ... Ne2 2. Qc8 c1Q+ 3. Qxc1+ Nxc1 4. Bf4+ Kh7 5. Bxc1 g2 6. Kd2 and now either: (A) 6. ... g1Q or R, White is stalemated, the white bishop being shut in the real 'Kling style'; or: (B) 6. ... g1B 7. Ke1 Bh2 8. Kf1 Be5 9. Bg5 Bd6 10. Kg1 Ba3 11. Bc1 Bf8 12. Kh2 Bh6 13. Bg5 Bxg5 14. hxg5 h4 15. Kh3 and Black is stalemated, the Rook on h8 and the bishop on g8 standing offside.

In Kasparyan's composition there is a lot of 'play', especially in Variation (B) from the ramifications on Black's 6th move. The manoeuvring of both Bishops in Variation (B) is certainly interesting and from a thematic point of view, [Monster the Thirtyfirst] is quite an achievement! And still as a chess study [Monster the Thirtyfirst] is not very satisfactory, at least to our opinion. The result of Kasparyan's work - and the construction of [Monster the Thirtyfirst] must have cost our Russian colleague a tremendous lot of time! - is not a real endgame study, or even chess study if we prefer the wider term, but a kind of hybrid between a study and a problem. In our small world of endgame composers things are so, that certain ideas and themes can be better left alone, i.e. left to the problemists. Luckily the self-criticism of Kasparyan is such that he is quite aware of the inherent disadvantage of compositions like [Monster the Thirtyfirst]. This follows, at least, from the remark made by the composer in his well-known mass-collection of studies: 'El autor no se deja arrastrar por ideas parecidas en desmedro de la configuración del final' or 'The composer let himself be carried away by similar ideas at the cost of the configuration of the endgame (K2500).' [in the Spanish statement 'no' is probably an error and should be left out. John Selman] (SELMAN, page 26). Apparently, Kasparyan has shun away from the Monster business; less than 10 out of near 500 of his studies that I checked are (technically speaking) Monsters.

### MONSTER THE THIRTYSECOND



V. Neihstadt, 64, 1979, =, 3363.58

If GrandMaster Kasparyan is Dr. Einstein, then Dr. V. Neistadt must be Dr. Frankenstein.

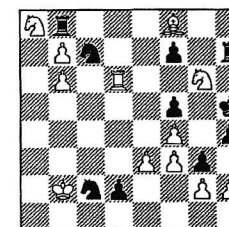
Pawns may promote to anything as long as it is not a queen, pieces are sucked into black holes (see Monster the Eleventh). It is as had all pieces been drawn out of a black hat and put on the board by the good Doctor's youngest son. Remember how angry Gurwich was with naughty Simkhovich and naughty Kliatskin? The confrontation with the Works of Neistadt and his Evil Companions would certainly have driven him around the bend. So, it is better to remain on friendly footing with Monsters. After all, if they tease, it is only meant to please. As in Monster the Thirtysecond.

1. d8N+ Ka6 2. e8N g3+ 3. Kxg3 exf4+ 4. Kh4 Be5 5. d6 Bxd6 6. Nxc7+ Bxc7 7. Ne6 Kb7 8. Nd8+ Kb8 9. Nc6+ Kb7 10. Nd8+ Ka6 11. Ne6 Qa4 12. Nc5+ Ka5 13. Nb3+ drawing.

In case you might be contemplating to create a Monster of your own then study it closely: it is a most convincingly constructed Work of Art. Please take notes if you want: 'White starts of with mating threats through underpromotion, it is not an unusual thing to do, underpromotions are the common case. If a pawn promotes to queen in a Neistadt production, then watch out, something is terribly wrong! As Black who has the overwhelming positional and/or material advantage fights

the immediate dangers, a stalemate position of White emerges, and in a glance we observe White and Black in the shape of two old ladies sitting by the fire on a cold winter's night, merrily knitting a brand-new stalemate net'. You have that? Good! Then, when the web is ready and carefully spread out over the board, the old ladies vanish away and again it is White and Black engaged in mortal combat. The white knight starts jumping about and all the queen can do is put her head in her hands, and that is that: perpetual check.'

### MONSTER THE THIRTYTHIRD

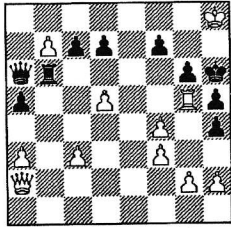


H. Grondijs, Die Schwalbe, 1994, +, 718.75, dedicated to M. Pfannkuche

1. bxc7 Rxb7+ 2. Kxc2 Rxc7+ 3. Nxc7 gxh2 4. Ne8 h1Q 5. Nf6+ Kxg6 6. Ne4+ Kh5 7. g4+ fxg4 8. fxg4+ Kxg4 9. Nf2+ Kf3 10. Nxb1 +-; if 7. ... hxg3 ep 8. Nxb3+ +-; not 5. g4+? fxg4 6. Nf6+ Kxg6 7. Ne4+ f6 8. Rxf6+ Kh5 9. fxg4+ Kxg4 10. Nf2+ Kf3 11. Nxb1 Ke2 12. Rd6 Rc7+ 13. Kb2 d1Q 14. Rxd1 Kxd1 15. Nf2+ Ke2 =; if 4. ... fxg6 5. Nf6 # and if 4. ... Rxh6 5. Ng7 #.

For my NeverEnding book I wanted to compose a study that would tell a story, the story of one of NeverEnding's knights: Lancelot rides and must meet with Adventures before he can mate the queen. If it is correct in its present form, I must thank Michael Pfannkuche who never tired from rejecting earlier versions as unsound!

## MONSTER THE THIRTYFOURTH

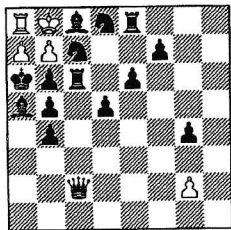


An. Kuznetsov and K. Sumbatyan, Original, 1995, +, 4400.87

I am proud to present an original Monster by one of Dr. Neihstadt's complices, versatile Dr. An.P. Kuznetsov, aided by a talented Sorcerer's Pupil. There is a certain resemblance with my own Monster in the construction of the right-hand bottom corner, but the theme is a completely different one.

1. Qd2 (with one eye on the king and another on d4) Rxb7 2. Rxb5+ Kxh5 (not to be recommended is 2. ... gxh5 3. f5 #) 3. g4+ Kh6 4. g5+ Kh5 5. Qg2 f5 6. h3 Rb8+ 7. Kg7 Rg8+ 8. Kxg8 Qc8+ 9. Kf7 d6 (reinforcement for the beleaguered square g4) 10. Ke7 a4 11. c4 c5 12. dxc6 ep Qc7+ 13. Ke6 Qc8+ 14. Kd5 Qg8+ 15. Kd4 Qd5+ 16. Kc3 Qa5+ 17. Kc2 and wins. Tremendous gravity pull from g4!

## MONSTER THE THIRTYFIFTH



D. Rosenfelder, FIDE Tourney, 1961, 1st Prize, =, 3766.37

1. g3 and now either:

A: The threat is 2. bxc8B+ (who needs queens anyway) Nb7 stalemate (bi-phoenix), or,

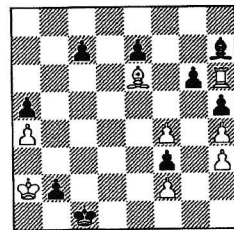
B: 1. ... Nxa8 2. bxa8R and stalemate (phoenix).

Monsters exist to create a metaphorical world in which brute men can offend black queen's to their hearts' desire! I doubt that Mrs. Shelley would agree with this conjecture.

Did you ever see a sillier black queen than that (if you can't resist touching it then let it swap places with the rook on e8)? Note that the constructive chunk involving the locked in bishop on a5 and pawn on b4 is an absolute *must*, only 3 black pieces have been captured, replacing those by a single black man on a5 leaves an illegal position.

Dr. Nicolai Kralin has created only 5 Monsters out of a total of 133 of his studies in my Database. But they are all beasts. The first one demonstrates the ultra-modern concept. In an ultra-modern study we recognize different thematic stages. Its form is often that of an Onion Monster in which we perceive the peeling off of layer after layer through tactical exchanges.

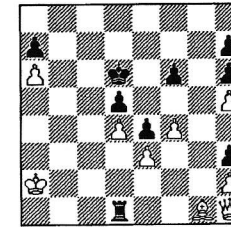
## MONSTER THE THIRTYSIXTH



N. Kralin, Shakhmaty v SSSR, 1966, =, 140.57

1. Bf5 Bg8+ 2. Ka3 gxf5 3. Rc6+ Bc4 4. Rxc4+ Kb1 5. Rxc7 Ka1 6. Rd7 b1Q 7. Rd1 e6 8. Rxb1+ Kxb1 9. Kb3 Kc1 10. Kc3 Kd1 11. Kd3 Ke1 12. Ke3 Kf1 13. Kxf3 Kg1 14. Kg3 Kh1 15. f3 (mutual Zugzwang, if White were to move now 16. Kf2 Kh2 and Black wins) Kg1 stalemate.

## MONSTER THE THIRTYSEVENTH



N. Kralin, Petrov Memorial Tourney, 1975, 4th Hon. Mention, +, 1310.67

With his Monster the Thirtieth Dr. Pervakov and Dr. Sumbatyan have kindly guided us along the 4 corners of the board. In this one Dr. Kralin lets the black king try two different corners of the board to see if it can provide a refuge for a lonely, haunted king.

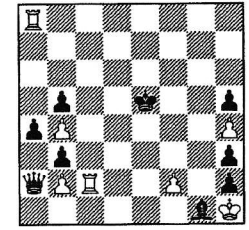
The interesting thing about this study besides the task element is the application of black strategy. White has a simple plan, to free his spare troops in the corner. This gives Black plenty of time to develop a counter plan. But the chap can think of nothing better than laying a trap: two different ones, but just traps anyway. The second variation ends in ultra-modern fashion requiring the subtle advance of the h-pawn.

1. f5 and A: 1. ... Kc7 2. Kb3 Kb8 3. Kc2 Ra1 4. Kd2 Ka8 5. Ke2 Ra2+ 6. Kf1 Rxh2 (trap number 1) 7. Qf3, thwarted by an intermediate move, exf3 8. Bxh2 f2 9. e4 and wins; or:

B: 1. ... Ke7 2. Kb3 Kf7 3. Kc2 Ra1 4. Kd2 Kg7 5. Ke2 Kh8 6. Kf2 Rd1 7. Kg3 Rf1 8. Kxh3 Rxc1 (trap number 2) 9. Qg2,

another intermediate queen move, Rxc2 10. Kxg2 (now the black king regrets having fled into the corner) Kg7 11. Kf2 Kf7 12. Ke2 Ke7 13. Kd2 Kd6 14. Kc3 Kc6 15. Kb4 Kb6 16. h3 Kc6 17. Ka5 Kc7 18. Kb5 Kd6 19. h4 wins!

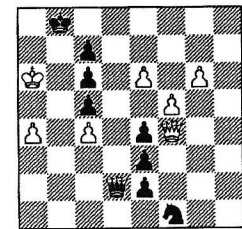
## MONSTER THE THIRTYEIGHTH



N. Kralin, Petrov Memorial Tourney, 1975, 4th Hon. Mention, =, 1310.67

In the last of this Three-in-One, Dr. Kralin uses a heavy construction to express a complex systematic manoeuvre. 1. Re2+ Kf6 2. Rf8+ Kg7 3. Rf3 Qb1 4. Re7+ Kg8 5. Re8+ Kg7 - the king turns around looking for a square where the queen can interpose the rook check - 6. Re7+ Kh6 7. Re6+ Qg6 8. Rc6 Kh7 (8. ... Qxc6? stalemate) 9. Rc7+ Qg7 10. Rb7 Kh8 11. Rb8+ Qg8 12. Ra8 Kh7 13. Ra7+ Qg7 14. Rb7 Kh6 15. Rb6+ Qg6 16. Rc6 etc. with a positional draw.

## MONSTER THE THIRTYNINTH



V. Korolkov and L. Mitrofanov, Revista Romana de Sah, 1957, 1st Prize, =, 4003.56

A Monstrosity! A Russian Invention as well!

1. Qe5 Qa5+ 2. Kxa5 Kb7 3. Qb2+ Ka7 4. Qb8+ Kxb8 5. Ka6 e1Q 6. g7 Qa5+ 7. Qa5+ 7. Kxa5 Kb7 8. g8Q e2 9. Qa8+ Kxa8 10. Ka6 e1Q 11. e7 Qa5+ 12. Kxa5 Kb7 13. e8Q Nd2 14. Qa8+ Kxa8 15. Ka6 Nxc4 16. f6 Ne5 17. f7 Nd7 18. f8Q+ Nxf8 19. a5 and stalemate.

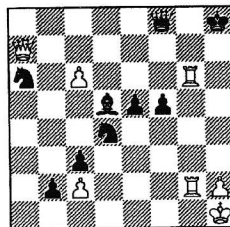
In the book DECEPTIVE SIMPLICITY (translated by J. Roycroft and edited by Jan van Reek) this contraption receives Dr. Nabokov's motto: 'The Starry Machine'. Maybe it was written down in defiance of Nabokov's dislike of '*...the mechanical Soviet problem of the so-called "task" type, which replaces artistic strategy by the ponderous working of themes to their utmost capacity* (in: SPEAK, MEMORY, pointed out by Grandmaster Hans Ree in an article on Nabokov and chess).'

Where was I? Oh yes: no less than seven queens are sacrificed on the altars a5 and b8, and ....

Monster the Thirtyninth is highly entertaining of course, and it is very instructive for pointing out the difference between systematic movements and sheer repetition. Also with considerable constructive skill the two Dr.'s hide the robotic madness of their Creation better than does Monster the Fifteenth.

The wish to baffle solvers must have driven Dr. Korolkov and Dr. Mitrofanov (who counts for only 3 Monsters from among 221 considered) forward in their obsession to add the extra repetition that would raise the total number of queen sacrifices from six to seven.

### MONSTER THE FOURTIETH



A.A. Troitzky, 1895, +, 3011.65

'High time to wrap it up and sign off'. I end with showing the difference with a little Monster concocted up by the Boss himself. 1. Rh6+ Qxh6 2. - 8. Qa7-a8-b7-c8-d7-e8-e7-xe5+ Kh7 9. - 16. Qxd4+ Kh7 17. - 21. Qxf5+ Kh8 22. -28. Qxc3+ Kh7 29. - 34. Qxb2+ (why capture in 1 if you can capture in 6?) Kh7 35. - 38. Qxd8 and wins.

Dr. Troitzky does not produce Mechanical Monsters.

He embodies the idea of Repetitioness. Then he throws a bolt of lightning at it.

**FORTY MONSTERS AT A  
GLANCE**

