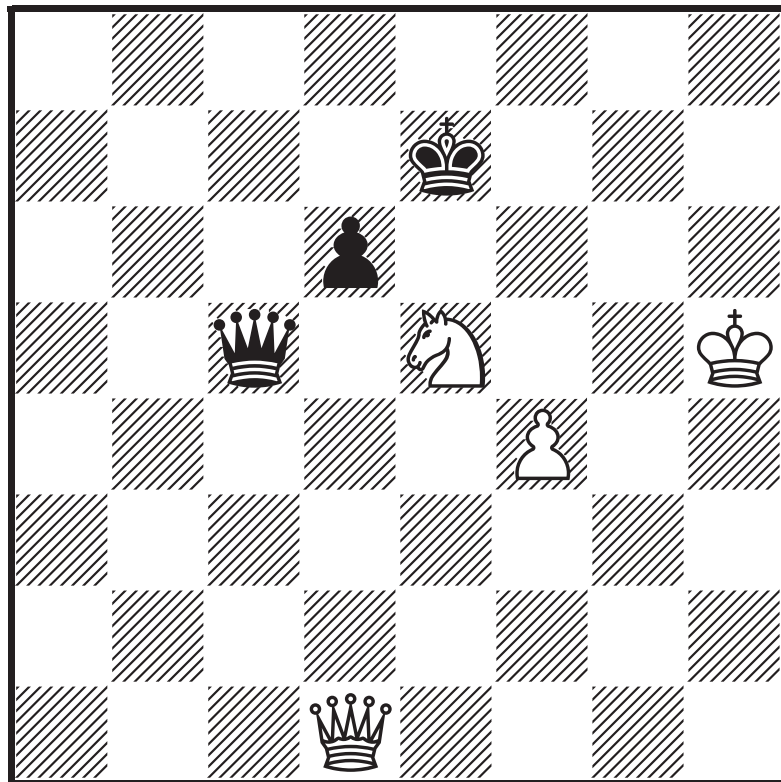


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**WHITE TO PLAY AND WIN**

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*diagram on the cover: see Supplement p. 236*

# Editorial

BY HAROLD VAN DER HEIJDEN

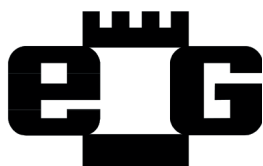
This issue of **EG** has no less than three obituaries (Belyavsky, Iriarte and Pospíšil). I regret to announce more bad news: our longstanding and greatly-valued ARVES-friend, Ton van Oosterhout (25ix1928 – 17v2018), has passed away and, just before the print deadline for this issue, two famous Belgian composers Ignace Vandecasteele (26x1926 – 31v2018) and Roger Missiaen (24iii1925 – 19vi2018) have also both passed away, both in their 90s. While we now express heartfelt condolences to the respective families, full obituaries will follow in **EG**<sub>214</sub>.

A problem that seems to be underestimated in endgame study composition is the black dual. I considered writing an article entitled “A black dual is a big deal” paraphrasing my article “A minor dual is not a big deal” in **EG**<sub>170</sub>. However, in my view, the point is quite easy to understand. In a logical study, we have a main line and one or more thematic tries. In the main line, all white moves must be unique (but minor duals – **EG**<sub>170</sub> article – do not spoil the study), and in the thematic tries all black moves must be unique (of course we could also have minor black duals which do not spoil the study). One should consider a thematic try as a study with reversed colours: all black moves must be unique. If Black has a second refutation of a thematic try, this spoils the thematic try. If a logical study has only a single thematic try, which is spoiled by a black dual, then it is an unsound logical study.

However, recently, Martin Minski drew my attention to the fact that there is an exception. If White has a plan that fails to two black defences A and B, and during play White successively has to eliminate these defences, the first thematic try might be refuted by either A or B, while the second thematic try is only refuted by B. As a judge I have disqualified one of his studies for an informal tourney because of the black duals. This, unfortunately, was not discovered during the confirmation time of the tourney.

In the recent WCCT<sub>10</sub> theme tourney (which had a logical theme) a couple of studies suffered from black duals, which in most cases should have resulted in the loss of one of the thematic tries. To my surprise both composers (including a composition GM!) and some of the judges considered the (black) dual claims to be wrong!

Apart from the highly appreciated – by many – columns of our editors, I am particularly excited about the piece AJR wrote about a well-known name of an otherwise totally unknown person in endgame study composition based on an old letter he found in his archive. Of course I am also proud to present the final award of the Jurgen Stigter-64 JT. The accompanying interview makes interesting reading, I think.



Composer Gallery

# The Endgame Study as a Fine Art.

## Albert Mikhailovich Belyavsky

### 24iii1934 – 1iv2018

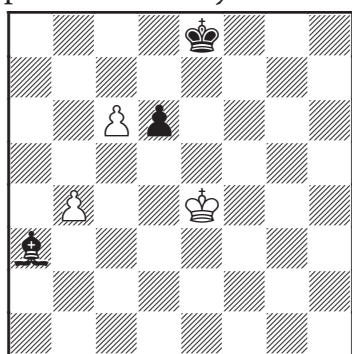
BY YOCHANAN AFEK

Albert Belyavsky, who passed away last April at the age of 84, was an artist at the chessboard and an artist by profession. As a child he was fond of painting, poetry and chess. His younger years however were devoted exclusively to painting. He studied assiduously in a school for children with artistic inclinations and later in Repin St. Petersburg Art Academy. To date the paintings of Albert Belyavsky may be found also online in various auctions.

<http://www.leningradschool.com/dec4ob.jpg>

Only in his mid-forties, after he established his position as a professional artist, Belyavsky returned to chess and to composing. He published his first studies in the late 1970s. In total he composed some 60 studies only, owing to his tireless striving for perfection. Sadly they also became victims of modern engines that mercilessly demolished a considerable proportion of his output. Here is one of his successful earlier attempts:

A.1 A. Belyavsky  
3rd prize *Shakhmaty v SSSR* 1980



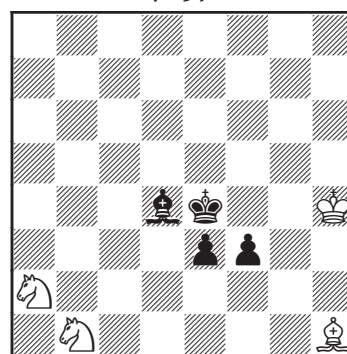
e4e8 0030.21 3/3 Draw

White, a piece behind, saves the day with the help of his passed pawns. **1.b5! Bc5 2.Kd5 Ke7 3.c7 Kd7 4.b6! Ba3** (4...Bxb6 is met by 5.c8Q+

Kxc8 6.Kxd6 draw) **5.Kc4** (5.Kd4? allows a vital tempo following 5...Bc1 6.Ke4 Bd2 7.Kd5 Bf4 8.Ke4 Bh2 9.Kd5 (Kf3 Bg1;) Bg3 10.Ke4 Bf2 11.Kd5 Bc5 and Black wins) **5...Kc8 6.Kd5!** The alternative 6.Kb5? fails to 6...Kb7 7.Kc4 Bc1 8.Kd5 Bf4 9.Ke6 Kc8 10.Ke7 d5 11.Ke6 d4 12.Kd5 d3 13.Kc6 Bxc7 winning. **6...Kb7 7.Ke6 Kc8 8.Kd5** Switchback **8...Kd7 9.Kc4 Bc1 10.Kb5 Be3 11.Ka6 Kc8** Self pinning **12.Ka7! d5 13.Ka8!** For unpinning **13...Bxb6** stalemate! (EG#04822).

Leonard Katsnelson, Albert's hometown friend, wrote that two figures had had a major impact on his composing career. The first one was the great Genrikh Kasparyan, one of the forefathers of the modern endgame study, with whom Belyavsky kept a lengthy and fruitful correspondence that inspired him to work even harder on his creations. The second happy encounter was with the highly gifted St. Petersburg composer Leopold Mitrofanov with whom he collaborated to create some 20 joint compositions. Here is their first co-production:

A2. L. Mitrofanov  
& A. Belyavsky  
64 1978

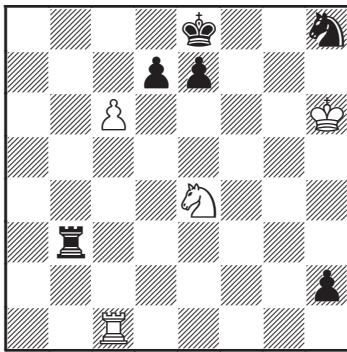


h4e4 0042.02 4/4 Win

**1.Sc1!** (1.Kg4? e2 2.Sd2+ Kd3 3.Sxf3 Bf2 4.Sc1+ Ke3 promoting next and draws) **1...Kf4** (1...Bb2 allows taking advantage of the pin by 2.Se2) **2.Sd3+ Ke4 3.Se1! Kf4 4.Bxf3 e2! 5.Kh3!** Bf2 (Or 5...Ke3 6.Kg2 Bf6 7.Bh5 Bh4 8.Sc2+ Kd3 9.Bg6+ Kc4 10.Sd2+ Kc3 11.Sf3 and Black's counterplay is successfully neutralized) **6.Sg2+! Kxf3 7.Sd2** mate. An attractive ideal stalemate following a pair of active selfblocks (EG#04062).

And another joint study of the duo:

A.3 A. Belyavsky  
& L. Mitrofanov  
3rd hon. mention *Shakhmatna Misl* 1980

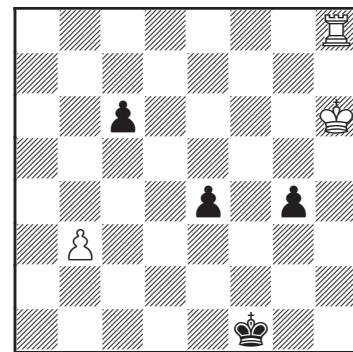


h6e8 o4o4.13 4/6 Win

**1.c7!** (The greedy 1.cxd7+? is refuted by 1...Kd8!) **1...h1Q+ 2.Rxh1 Rb6+ 3.Kg7! Rg6+!**

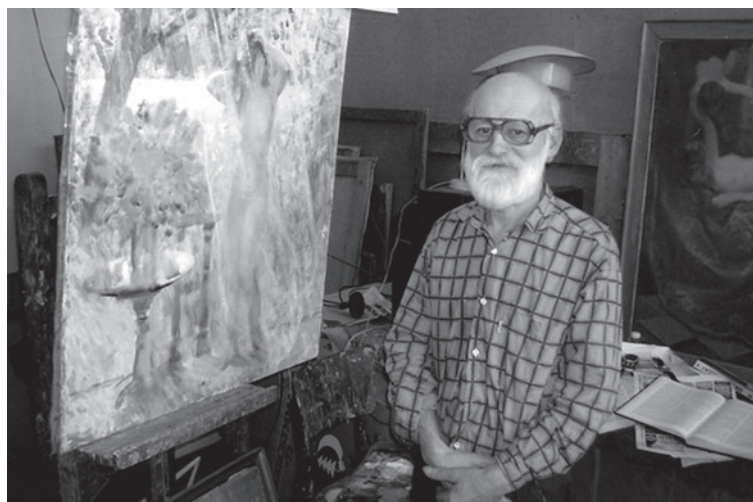
**4.Kxh8 Rc6 5.Sd6+!!** To open up another attacking line and decoy the black pawn. **5...exd6 6.Kg7!** Switchback to threaten mate on the open file. **6...Rxc7 7.Kf6!** and another unavoidable mate on the open rank. **7...Kd8 8.Rh8** mate. Two white pieces were sacrificed to create selfblocks (EG#6323).

A.4 A. Belyavsky  
4th honourable mention  
*Shakhmaty v SSSR* 1982



h6f1 o10o.13 3/4 Win

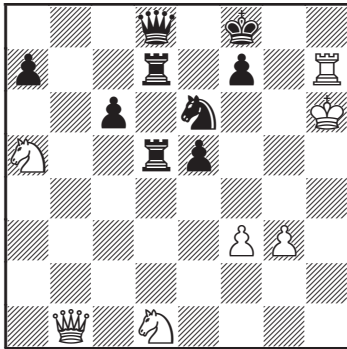
**1.Kg5** (1.Re8? g3 2.Rxe4 g2 3.Rf4+ Ke2 4.Rg4 Kf2 5.Kg5 g1Q 6.Rxg1 Kxg1 7.Kf4 Kf2) **1...e3 2.Kxg4 Kg2!** (2...e2 loses to 3.Kf3!) **3.Rh2+!!** This surprising and neat sacrificial deflection is the only way to win the pawn ending. **3...Kxh2 4.Kf3 Kg1 5.Ke2!** (Not 5.Kxe3? Kf1 6.Kd4 Ke2



draws) 5...Kg2 6.b4! The crucial tempo! 6... Kg1 7.Kxe3 Kf1 8.Kd4 Ke2 9.Kc5 Kd3 10.Kxc6 and the pawn finally promotes (EG#5667).

Belyavsky was barely active during the 1990s but returned in the new millennium to create what is arguably his best study – a true masterpiece that won an important event.

A.5 A. Belyavsky  
1st prize Korolkov MT 2008



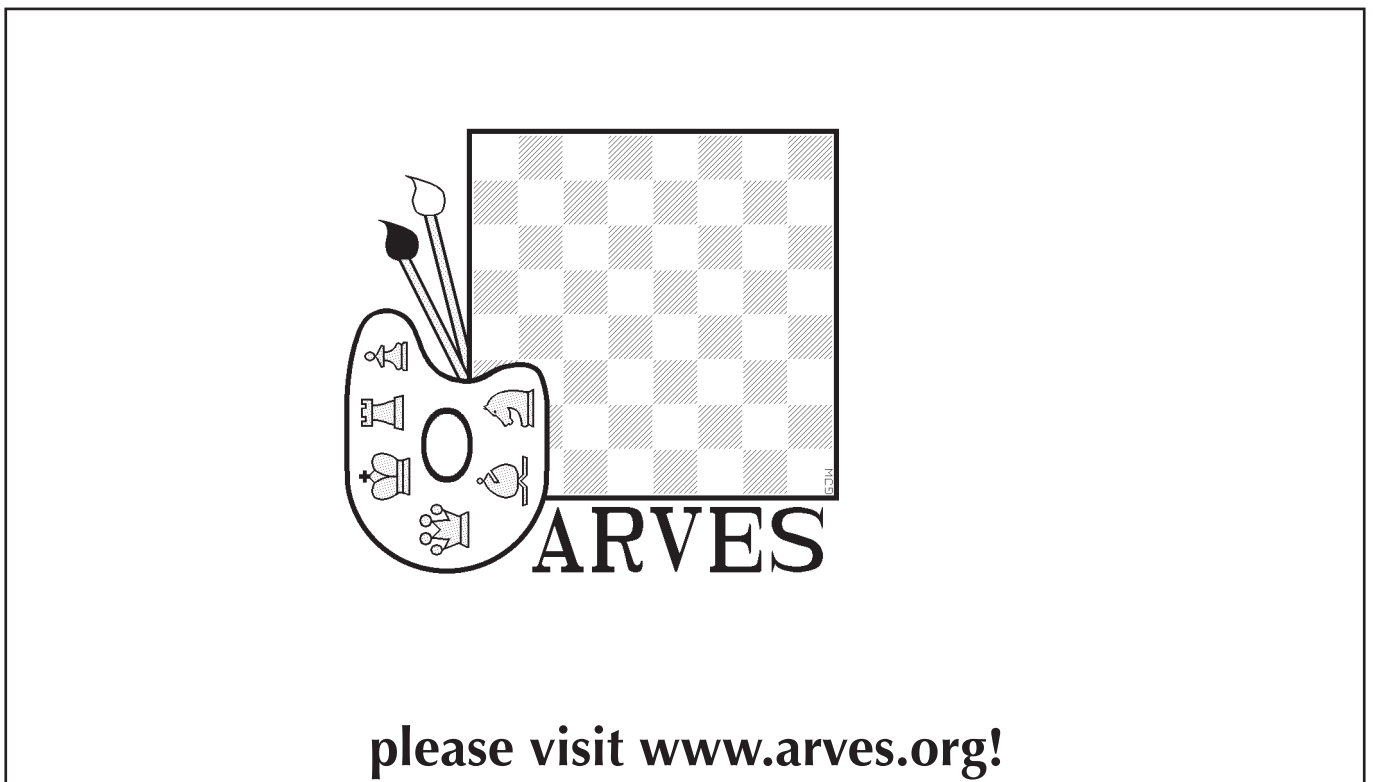
h6f8 4705.24 7/9 Win

The bK seems perfectly safe. Not for long!  
1.Rh8+ Ke7 2.Sxc6+ (After 2.Rxd8? Sxd8! both white knights are attacked.; Also bad is 2.Qb4+?

c5 3.Qh4+ Kd6 4.Sb7+ Kc7 5.Sxd8 Rxd8 6.Rxd8 Rxd8 7.Qf6 Rxd1 8.Qxf7+ Rd7 9.Qf6 Rd5 10.Qf7+ Kc6 11.g4 c4 12.g5 Rd7 and Black seems to hold) 2...Kf6 (2...Kd6 3.Sxd8 Sxd8 4.Se3) 3.Rg8!! (Not 3.Sxd8?? Rxd1 with a decisive double royal threat. 3.Rxd8? Sxd8 4.Se3 Sxc6 5.Qf5+ Ke7 6.Sxd5+ Rxd5 7.Kg7 Sd8 8.Qf6+ Ke8 and Black seems ok) 3...Qxg8 4.Qf5+!! One of the most stunning queen sacrifices ever composed! 4... Kxf5 5.Se7+!! Deflection to prevent the rooks from their mutual protection. 5...Rxe7 6.Se3+ Kf6 7.Sxd5+ Kf5 8.Sxe7+ Kf6 9.Sxg8+ Kf5 10.Se7+ Kf6 11.Sd5+ Kf5 12.g4 mate! An amazing forkiade! (EG#17020).

Online he is occasionally confused with over the board Ukrainian grandmaster Alexander Beliavsky. Three years ago, at the occasion of his 80th birthday a strong jubilee tourney was held with the jubilant acting as its judge. This lovely event was won by the Dutch composer and world class player Jan Timman.

(With thanks to Karen Sumbatyan for his kind assistance in translating).



# Obituary:

## Eduardo M. Iriarte (1934 – 312018)

### A remarkable composer has left us

BY JOSÉ A. COPIÉ

With great sadness we hereby announce the death of the chess composer Eduardo M. Iriarte, on January 3 of this year.

Iriarte was born on 1934 in Mendoza, Argentina; so he was 83 years old. He was font of art; painting and drawing, but he also devoted time to music. He undoubtedly concentrated on chess composition in the middle of the 1950s, as from then on we see his works published in *Ajedrez*, the magazine of the editorial Sopena Argentina. In its pages, publication space was allotted to the composers for their works and life stories. Later, Iriarte achieved international recognition when several of his compositions were published in specialized magazines of the old continent and, of course, in books and magazines in his country.

Iriarte often composed studies with limited material (miniatures) and even minimal where only kings and pawns appear. Many of those, which won distinctions in various contests, were of remarkably artistic quality and even of a technical nature but he also produced compositions in which heavy material is very important. These are works of great creativity and beauty.

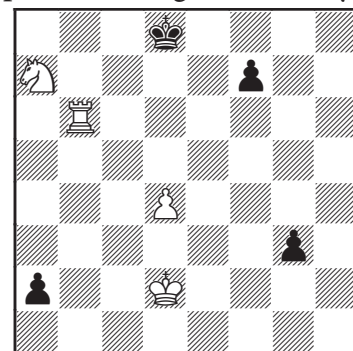
I think that his studies number around a hundred, maybe more because I understand that some of his studies were unpublished and in the judging process, and also unfinished ones.

A great composer has left us, an artist of the noble and millennial game; for that reason these humble words with which we of the study community, together with chess players and

friends in general, feel the pain caused by his death. Fortunately we have his beautiful productions, transcending through time, which will forever remind us of him.

The next study is of a very good level because the position appears to be advantageous to Black due to the two extremely advanced pawns threatening early promotion. However, with beautiful and subtle moves, it is White who wins.

I.1 Eduardo Iriarte  
2nd prize Hastings Centenary 1996



d2d8 0101.13 4/4 Win

**1.Rd6+!** (1.Rb8+? Kd7 2.Rb7+ Ke6 and Black wins. 1.Ra6? g2 2.Sc6+ Kc7 or 1.Sc6+? Kc7 2.Ra6 g2 draw) **1...Ke7** (1...Kc7 2.Rc6+ Kb7 3.Rc1; 1...Ke8 2.Sc6 threatens mate Kf8 3.Rd8+ Kg7 4.Ra8 g2 5.Se7 g1Q 6.Rg8+ wins) **2.Ra6 g2 3.Sc6+ Kf8!** (3...Kf6 4.Se5+ Kg7 5.Sf3; 3...Ke8 4.Ra8+ Kd7 5.Se5+ win) **4.Ra8+ Kg7 5.Se7! Kh7!** (5...Kf6 6.Sd5+ Ke6 7.Sf4+ wins) **6.Sd5! Kg7** (6...g1Q 7.Sf6+; 6...Kh6 7.Sf6) **7.Sf4! g1Q 8.Sh5+! Kh7** (Kh6; Rh8+) **9.Sf6+! Kh6 10.Rh8+ Kg7 11.Rg8+** wins.

# Obituary: Jaroslav Pospíšil (5v1934 - 8x2013)

BY EMIL VLASÁK & JAROSLAV POLÁŠEK

*While preparing the Czech Album of Chess Compositions 2010-14 we received some bad news: Jaroslav Pospíšil died 8x2013.*

The graduate historian (PhD) worked for some time in the Military History Institute of Prague. For political reasons, he left and earned his living as a tourist guide thanks to his language skills and his excellent knowledge of historical sites. Pospíšil was an elderly bachelor without relatives and, because of his strange behaviour, he gradually lost his friends in composition chess, too.

Under the primary influence of DEDRLE, MORAVEC and MANDLER, Pospíšil composed analytical studies, mostly pawn endings, and he kept this style throughout his life.

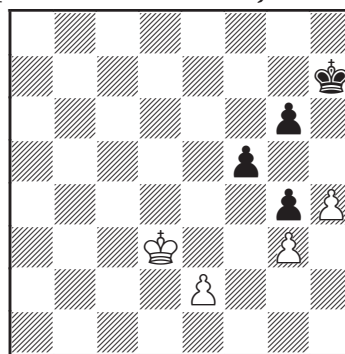
After the death of Fritz and V. Pachman in 1984, Pospíšil took over the organization of endgame study life in the Czech Republic. He led the study column in *Československý šach*, judged the large Fritz and Pachman MTs and organized meetings in Prague which

were often visited by Husák, Matouš, Macek, Polášek, Pavlovský, Vlasák and later also Luděk Pachman.

Together with Evžen Pavlovský he ran the website “Rakousko-Uherský šach” with endgame studies. In 2003 they organized the Pavlovský and Pospíšil 70 JT.

HHdbV contains more than 190 Pospíšil studies, but many of them are various corrected versions. He won 60 distinctions and had 5 studies in the *FIDE Album*.

P.1 Jaroslav Pospíšil  
1st prize *Československý šach* 1952



d3h7 0000.33 4/4 Win

1.e3! Not 1.Kd4? f4! 2.gxf4 Kh6 3.Ke3 Kh5 4.Kf2 Kxh4 5.e4 g3+ 6.Kg2 Kg4 7.e5 Kf5 8.Kxg3 g5 9.fxc5 Kxc5 draws, with:

— **Kg7 2.Kd4 (Kc4) Kf6 3.Kd5** (3.e4? fxe4 4.Kxe4 g5 5.h5 Ke6!), and now:

– **Kf7 4.Ke5 Ke7 5.e4 fxe4 6.Kxe4 Kf6 7.Kf4 Kg7 8.Kxg4 Kh6 9.Kf3! g5** (9...Kh5 10.Kf4 zugzwang) **10.Kg4 gxh4 11.Kxh4** wins, or:

– **Ke7 4.Ke5 Kf7 5.e4! g5! 6.hxc5! fxe4 7.Kxe4 Kg6 8.Kf4 Kh5! 9.g6! 9.Kf5? stalemate. 9...Kh6! 10.Kf5! Kg7 11.Kg5** wins, or:

— **Kh6 2.Kd4 (Kc4) Kh5 3.Kd5!** Not 3.Ke5? g5! 4.hxc5 Kxc5 zugzwang. **3...Kh6 4.Ke6 (Kd6) Kh5 5.Ke7!!** A nice move, bad is 5.Kf6

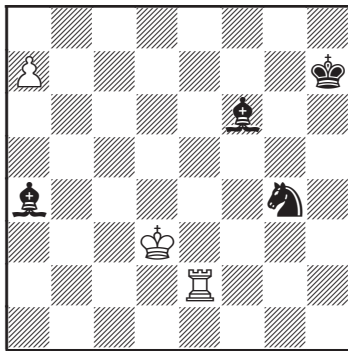




(Kf7)? f4! 6.exf4 g5 with stalemate. **5...Kh6**  
**6.Kf8** 6.Kf7 Kh7 7.Ke6 Kh6 8.Kf6 Kh5 9.Ke7!  
 loses time. **6...Kh5** 7.Kg8! 7.Kg7? f4! 7...Kh6  
**8.Kh8! Kh5** 9.Kh7! and now:

- f4 10.exf4 g5 11.f5! gxh4 12.f6 hxg3 13.f7  
 g2 14.f8Q g1Q 15.Qh6 mate, or:
- g5! The known stalemate again? No!!  
**10.hxg5** f4 11.gxf4! g3 12.g6 g2 13.g7 g1Q  
**14.g8Q** Escaping from the perpetual, perfectly  
 analysed in 1952! **14...Qb1+** 15.Kh8  
**Qa1+** 16.Qg7 Qa8+ 17.Kh7 Qe4+ 18.Kg8  
**Qa8+** 19.Qf8 Qg2+ 20.Kh8 Qb2+ 21.Qg7  
**Qb8+** 22.Kh7 Qb1+ 23.Kg8 Qb8+ 24.Qf8  
 wins.

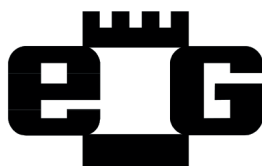
P.2 Jaroslav Pospíšil  
 special prize *Moderný šach* 2009



d3h7 0163.10 3/4 Win

For many years Pospíšil tried to synthesize positional draws. In 1955 he won a 1st prize (*Československý šach*) linking together Karstedt (BSxQ) and Lolli (BBxQ) draws. In the year 1967 he added the third draw (Lolli BxRP) winning the highest Prize in *Československý šach* again. Unfortunately both studies were killed by the EGTBs. The main reason was that the Lolli draw (Kg7 Bg6 Bf6 vs Q) cannot be horizontally shifted, as was believed at the time. Finally Pospíšil at an older age learned computers and found a sound form of his ideas.

**1.Rh2+**! The immediate 1.a8Q? Bb5+ 2.Kd2 Bxe2 3.Kxe2 Se5 leads to the Karstedt draw, alike 1.Re6? Bc6! 2.Rxc6 Se5+ 3.Ke4 Sxc6. **1...Sxh2** **2.a8Q Bb5+**! The key to the study is the line 2...Sg4 3.Qe4+! **3.Kc2!!** (3.Ke4? Sg4! and 4.Qe4+ is not possible. 3.Kd2? Be8!! with 4.Qxe8 Sf3+ Karstedt or 4.Qg2 Bg6 5.Qxh2+ Kg7 (Kg8) Lolli). **3...Kh6!** **4.Qf8+**! But not 4.Qh1? Be8! – Lolli. **4...Kg6!** **5.Qg8+ Kh6!** **6.Qe6! Kg7!** Black has cleverly passed through a mined area, what to do? **7.Qe4!** keeping the two key-squares e8 and f3 under control. Black has no good move here. **7...Sf3** **8.Qb7+!!** A last delicacy. **8...Kg6** **9.Qxf3** and Black is unable to assemble the true Lolli.



Tasks  
and themes

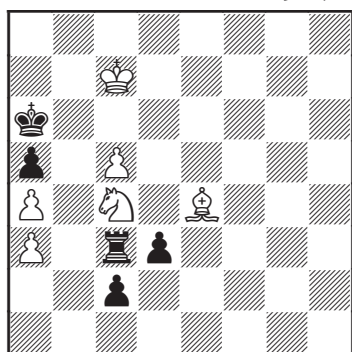
## Opinion: Compose, Chinese!

BY SIEGFRIED HORNECKER

With Ju Wenjun being the sixth female Chinese world champion now, it possibly gets difficult to talk but not to write. Did I say Zhu (Chen), Xu (Yuhua), Hou (Yifan), Ju (Wenjun) or (Xie) Jun? With some training or good perception the Chinese names can be correctly heard. And who is the real women champion? Is Vera Menchik stronger than Judit Polgár? Is Hou Yifan the strongest? We will never know, just as we won't know if Fischer would have defeated Karpov in 1975...

Jeffery Xiong is a young American OTB master of Chinese descent but another young man with the same family name is our star today. The young man, Ferdinand, is a German of Chinese descent and, being in the Bavarian youth training squad, Ferdinand showed his trainer Michael Prusikin his study idea to which he added the king march to a8 (information by Prusikin).

H.1 Ferdinand Xiong & Michael Prusikin  
commendation Minerva-50 JT 2012

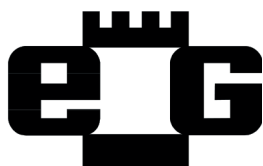


c7a6 0311.33 6/4 Win

**1.Kb8 Rb3+ 2.Sb6 Rxb6+ 3.Ka8** A play on the “unguarded guard” motif. The knight is guarded but White can't retake or a new queen arises soon. Now comes the “Gijs move”. **3... c1S! 4.Bc4 Rb4 5.axb4 axb4 6.c6 Kb6/i 7.Kb8 d2 8.c7/ii d1Q 9.c8Q Ka5/iii 10.Qd8+! Kxa4 11.Bc6+ and 12.Qxd1** wins.

- i) 6...d2 transposes
- ii) 8.Bf3? Se2 draws
- iii) Qxd5 10.Qc7+ Ka6 11.Qa7 mate

It seems to me that, while the Chinese women dominate OTB chess and the men have a stronghold there as well – prior to the Candidates 2018 I had hoped for Ding Liren to win, but “Dingblanca” only defended strongly and was unable to win advantageous positions – in the composition of chess studies this strong country is under-represented. While their “archenemy” Japan has *Problem Paradise* with endgame studies for “our” and the Japanese chess, to my knowledge China still lacks any such magazine. However, maybe it will be a reverse Soviet Union story: with Platov, Kubbel etc. they first were the masters of studies, and only afterwards with Botvinnik et al. in games...



History

## Early Soviet tournaments (1920s)

BY ALAIN PALLIER

In the mid 1930s, the development of chess wanted by the Soviet authorities facilitated the revelation of young talents in the field of composition. These new composers, who were born around 1910, needed columns for publication of their work and many formal and informal tournaments were set up.

If there was a handful of active composers in Russia before 1917 (and not the least: Troitzky, the Platov brothers, the Kubbel brothers and Zalkind), there was no real tradition of study tournaments (only 2 confidential tournaments, *Niva* in 1910 and 1911, and the *Shakhmatnoye Obozrenie* 1909-1910 tournament, run by a magazine that collapsed before the end of the judging process). In the early 1920s, the Soviet regime, which wanted to develop chess on a mass scale, encouraged the chess press with the creation of 3 magazines: *Shakhmatny Listok* (1922-1931 – it was followed by *Shakhmaty v SSSR*), *Shakhmaty* (1922-1929) and *64* that was created in 1924. These magazines began to set up study tournaments in 1924 and 1925. *Shakhmaty*, a monthly, was the first to adopt a half-year format in 1925, followed in 1927 by bi-monthly *Shakhmatny Listok* and *64* (for the latter, there was only first half-year tournament, from July). In 1927, 5 informal tournaments were organized and, in 1928, with the creation of *Zadachy y Etyudy* (1 annual informal tournament), there were 7 tournaments. The rhythm decreased from 1929 ('only' 5 informal tournaments) and in the thirties the principle of half-year tournaments was abandoned by the 2 remaining magazines, with some exceptions. The newspaper *Pravda* also set up tournaments for studies published in the newspaper (1927, 1928 and 1930).

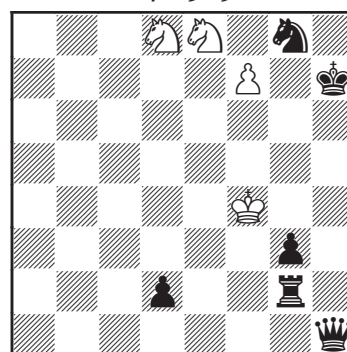
Add formal tournaments (in national or local newspapers or for anniversaries) and you have

a total of **37 tournaments** (26 formal and 11 informal) during the period 1924-1930. In the rest of the world, for the same 7 years, I counted only **24 tournaments** (I did not retain some national – and rather mysterious – Scandinavian tournaments and I also excluded the monthly *Neue Leipziger Zeitung* tournaments, mainly for problems, even if also open to studies).

Some names that appear in some early Soviet tournaments remain mysterious. For instance, my attention was drawn by the name V.I. Ivanova which appeared in 3 tournaments: the 1925 All-Union Chess Section Tournament, the 1925 *Shakhmatny Listok* tournament and the 64 tournament. In *Shakhmatny Listok*, her 3 entries (unpublished – it was a formal tournament) were unsuccessful but she had a commended study in the All Union tournament as in 64. In the latter, a formal one, the composers had to send their entries with mottoes and each was published without the name of their author. From the judge's report and the examination of the mottoes, I understand that V.I. Ivanova sent three studies (ABC 1, 2 and 3) but only one was published.

P.1 V.I. Ivanova  
commendation

64, 1925



f4h7 3305.12 4/6 Win

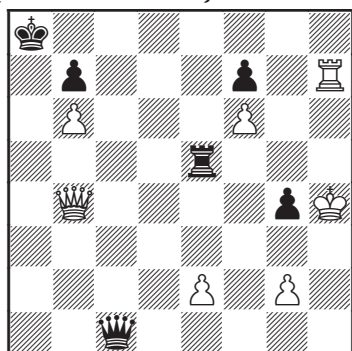
**1.f8S+ Kh6 2.Sf7+ Kh5 3.Sg7+ Kh4 4.Sg6+ Kh3 5.Sg5+ Kh2 6.Sf3+ Kh3 7.Kg5! d1Q 8.Sf4 mate.**

Not a masterpiece but the judge, Nikolai Grigoriev, praised the 7th move.

Who was V.I. Ivanova? Unfortunately, nobody seems to know. This woman from Det-skoye Selo, the 'Children Village' (near Petersburg, this small town, first known as Tsarkoye Selo, is named today Pushkin, in honour of the great poet who attended the local high-school) was active for only two years: 1925 and 1926. What happened to her?

For many composers whose names appear in the composition columns of *Shakhmatny Listok*, *Shakhmaty* or *64*, nothing is known, except the town where they were staying at the time. Their dates of birth or of death are generally unknown. Maybe we will never know anything more than the names S. Mar, D. Koldyazhny, S. Kholmakov, I. Erochin, G. Saltikov, A. Khanin, R. Kozakov or V. Ovchinnikov...

P. 2 Leonid P. Topcheev  
4th prize *Shakhmaty v SSSR* 1928/I



h4a8 4400.43 7/6 BTM, Win

**1...Qg5+ 2.Kg3 Qe3+ 3.Kh2 Rh5+! 4.Rxh5 Qf4+! 5.Kg1 Qc1+ 6.Qe1!!** The bQ is decoyed.  
**6...Qxe1+ 7.Kh2 g3+ 8.Kh3 Qh1+ 9.Kg4 Qh2**  
The h8 square is now protected but **10.e4!** wins.

There are some exceptions, for instance Sergei Pavlovich Filaretov (1898-1928), one of the most active composers in the Soviet Union, who lived in Pushkino and later in Saransk and, above all, Leonid Pavlovich Topcheev (1907-1928). This promising young composer from Saratov, admired by Leonid Kubbel, died prematurely when a student at Saratov University.

All three Soviet magazines published his obituary and his death was also reported abroad (there was, for instance, an obituary in *Die Schwalbe*). We know only approximately ten of his studies, composed from 1926 to 1928 (he also composed a few problems), and some of them show that Topcheev was really gifted.

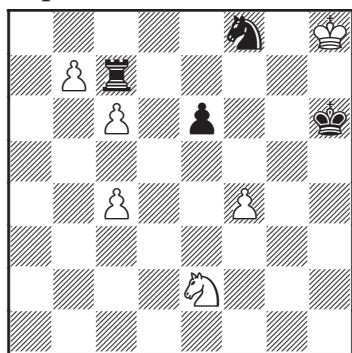
Another problem concerns the awards. For informal tourneys, they are generally fully available, but it is different for formal tourneys when they are known only from a secondary source. A typical case is the North Caucasian 1929 tourney (in Russian: *Severo-kavkazskoye kraevoye konkurs etyudov*). The North Caucasus Krai corresponded to a large area in Southern Russia with, from 1924 till 1934, Rostov-on-Don as its administrative centre. In January 1930, *Shakhmatny Listok* gave the results of this tourney (6 prizes and 5 HM), but Leonid Kubbel, in his column, reproduced only (shared) 1st-2nd prizes. I don't know where the award was originally published but, logically, it should be in Rostov-on-Don (for the *Molot* 1928 tourney, judged by 'local' A. Herbstman, we know that *Molot* was a local newspaper).

Several other studies from this award are known because they were reproduced in various other magazines or books. For instance, 3rd hm and 5-6th prize by Gorgiev can be found in his 1959 collection but there is a first discrepancy: according to *Shakhmatny Listok*, the 5th prize was composed by A. Bogomaz (1910-1975), but in his collection (and also in *Sovietsky Shakhmatny Etyud*), Gorgiev is given as its sole author. The other study sharing 5th-6th prize is said to be also a joint effort, by Korolkov and a certain Shevshenko but there is no composer with this name in HHdbV.

Another mysterious name in this award is Aleksey F. Soloviev, from Rostov-on-Don, who had several good results in 1928-1929, in problem tourneys (he composed at least twenty two-movers) and in study tourneys. Caputo, in his volume devoted to the Soviet Union, suggests that he was born in 1912, but with a question mark. He wrote an article for *Zadachy y Etyudy* no. 6 (1929) and Herbstman apparently knew him. After 1930, his name more or less

disappears but we find two problems published in 1933. He must have moved to Leningrad since he took part in the Moscow-Leningrad match for composers (he was on 3rd board in the 2-movers section for the Leningrad team).

P.3 A.F Soloviev  
1st-2nd prize North Caucasian 1929

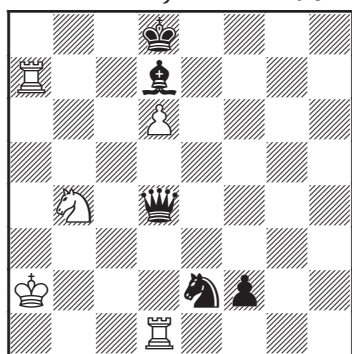


h8h6 o3o4.41 6/4 Win

1.f5 1.b8Q? Sg6+ 2.Kg8 Rg7 mate. 1...exf5 2.Sf4 Sd7 3.cxd7 Rxd7 3...Rxb7 4.d8R! Rh7+ 5.Kg8 and White wins. 4.b8R! 4.b8Q? Rd8+ 5.Qxd8 stalemate. 4...Rd4 5.Rb6+ Kg5 6.Se6+ Kg4 7.Sxd4 and White wins.

Another mystery is the presence in this award of two studies by I. Shyan (in Russian: И. Шиян). Who was he? His name does not look like a Russian name, and neither Bondarenko nor Caputto mention him in their books. HHdbV has only one study by this composer.

P.4 I. Shyan  
commendation  
*Shakhmatny Listok*, 1930



a2d8 3234.11 5/5 Draw

1.Ra8+ Bc8 2.Sc6+ Kd7 3.Sxd4 Sc3+ 4.Ka3! Sxd1 5.Ra7+ Kf8 5...Kxd6 6.Rf7 and White

draws. 6.Re7+ Kf8 7.d7 Bxd7 8.Re4! f1Q 9.Rf4+ Qxf4 10.Se6+ Bxe6 stalemate.

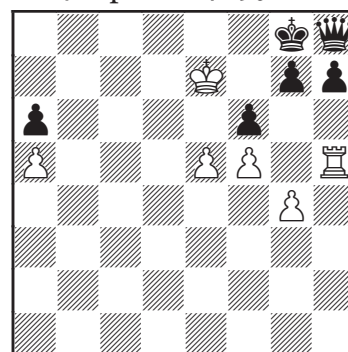
Of course, play is forced and two major pieces do not move before capture ...

'Forgotten' composers may just have ceased chess composing. For instance, Dmitri Makarovich Grechkin's dates are known (1910-1978) and Russian Wikipedia has a page about him but he left his mark as a (modest) player and as a trainer, not for his activity as a composer in 1930-1931 only.

Some years ago, Aleksandr Stavrietsky researched composer Yuri Merkin (active in the 1928-1931 years) and found some information about him in *Tambovskaya Pravda*. His article in *Shakhmatnaya Kompozitsiya* is followed by a postscript by Yaakov Vladimirov. In the English version of the article, 'The unknown Merkin', here are Vladimirov's words:

'It turns out, that sometime in the late 1970s or early 1980s, in the Central Chess Club where the Moscow composers met on Mondays, he [Y.V.] was approached by a short, thin, elderly man who introduced himself as Yury Merkin. He said that long ago he had been a study composer, and now wished to offer an original for one of the chess magazines. On publication, a defect was found, but it was corrected. After that, Merkin and Vladimirov often met in the Central Chess Club, exchanging friendly bows but then the meetings stopped.'

P.5 Y. Merkin  
4th prize 64 1931/I



e7g8 3100.44 6/6 Win

1.Rh6!! 1.g5? fxe5 2.Rh1 h5 3.Rd1 Kh7 4.Rd8 Qxd8+ 5.Kxd8 e4 6.f6 Kg6 7.Ke7 e3 8.f7 e2 9.f8Q e1Q+ and Black draws. 1...gxh6 1...fxe5 2.Rxa6

h5 3.Ra8+ and White wins. **2.exf6 h5!** 3.gxh5  
 3.g5? h4 4.f7+ Kg7 5.f6+ Kg6 6.f8Q Qxf8+ 7.Kxf8  
 h3 8.Kg8 h2 9.f7 h1Q 10.f8Q Qd5+ or 3.f7+? Kg7  
 4.f6+ Kg6 5.gxh5+ Kf5 6.f8Q Qxf8+ 7.Kxf8 Kxf6  
 and Black draws. **3...h6 4.f7+ Kh7!** **5.f8=S+!**  
 5.f8Q? Qe5+ and Black draws. **5...Kg8 5...Kg7**  
 6.f6+ Kg8 7.f7+ Kg7 8.Ne6+ Kh7 9.f8Q and  
 White wins. **6.f6** and White wins.

Maybe some answers to these questions  
 are in Russian public libraries and it would be  
 nice to see more articles like the one written by  
 A. Stavrietsky.

*Special thanks* to Aleksandr Stavrietsky.

### Sources

Zoilo Caputto: *el arte del estudio de ajedrez*,  
 vol 4, Union Sovietica, Buenos Aires 2000.

Filip S. Bondarenko: *Triumph sovietkoyo  
 shakhmatnoyo etyuda*, Kiev 1984.

A.Stavrietsky: 'Neizvestny Merkin',  
*Shakhmatnaya Kompozitsia* nno.30, 1999 (also  
 in *Quarterly Chess History* 11/2004 – translated  
 by P.S. Valois).

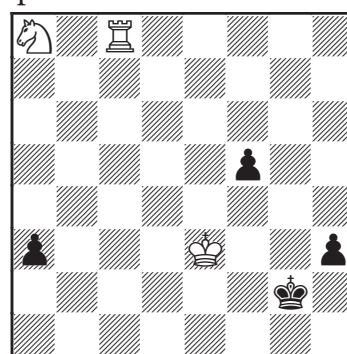
## Errata

BY HAROLD VAN DER HEIJDEN

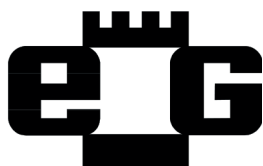
With apologies to the author and our read-  
 ers, we correct a diagram error in **EG212** by  
 reproducing the main line of the study. For de-  
 tails, see **EG212**, page 115.

Emil Melnichenko (New Zealand). 1.Sb6 h2  
 2.Sd5 h1Q 3.Sf4+ Kg1 4.Se2+ Kh2 5.Rh8+ Kg2  
 6.Rg8+ Kh2 7.Kf2 Qa1 8.Rg5 Qh8 9.Rg2+ and  
 wins.

No 21695 E. Melnichenko  
 prize *Phénix* 2000-2002



e3g2 0101.03 3/4 Win



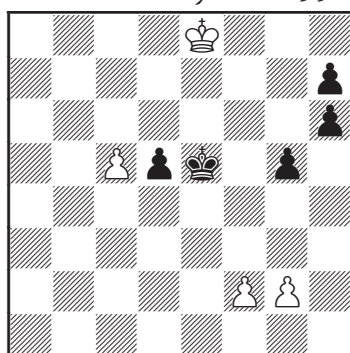
Quality Control

# Corrections and reconstructions of old EG studies

BY JAROSLAV POLÁŠEK

The recently deceased Jaroslav Pospíšil (you can find his obituary elsewhere in this issue) was already composing excellent pawn studies in his youth. Let us look at one of those, with an unexpected introduction.

P.1 Jaroslav Pospíšil  
Československý šach 1952



e8e5 0000.34 4/5

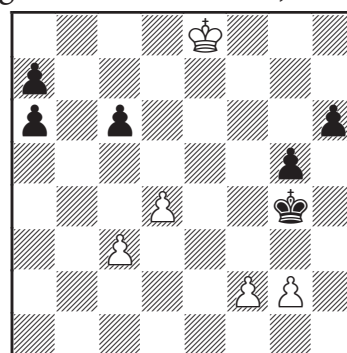
**1.f4+!** This forces Black to block square f4. It is wrong to play **1.Ke7?** immediately because of **1...d4 2.f4+ Kxf4** draws. **1...gxf4** After **1...Ke6 2.Kd8** White promotes with check. **2.Ke7 f3!** Black releases the f4 square for his king. After **2...d4 3.c6 d3 4.c7 d2 5.c8Q d1Q 6.Qe6 + Kd4 7.Qd6 +** Black loses the queen. **3.gxf3 d4 4.c6 d3 5.c7 d2 6.c8Q d1Q 7.Qb8+! Kf5 8.Qf8+ Kg5 8...Ke5 9.Qf6+ Kd5 10.Qd6+** winning the queen. **9.Qf6+ Kh5 10.Qf5+ Kh4 11.Qg4** mate.

Unfortunately, the finale of the study does not survive computer testing. On the 7th move the transition to the queen's ending wins as well: **7.Qe6+! Kf4 8.Qe4+ Kg3 9.Qe5+ Kf2 10.f4 (7.Qh8+!** wins, too).

I have repaired the study and added the second line. It was enough just to change the position of some black pawns and add a short introduction.

(P.2) **1.c4** After this obvious introduction, the solution branches:

P.2 Jaroslav Polášek  
Original – dedicated to J. Pospíšil



e8g4 0000.45 5/6

a) **1...Kf5 2.d5!** **2.Ke7?** is not sufficient, because of **2...Ke4!** And after **2.Kd7? a5!** Black promotes first (**2...Ke4?** would be a mistake because **3.Kxc6 Kxd4 4.c5 a5 5.Kd6! a4 6.c6 a3 7.c7 a2 8.c8Q a1Q 9.Qh8+** and the bQ is lost). **2...cxd5 3.c5 Ke5!** After **3...Ke6 4.Kd8!** White promotes with check.

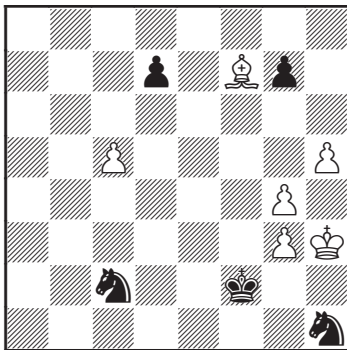
This is the starting position of Pospíšil's study with a small difference (Pospíšil had extra bPh7 and bPa6+bPa7 were missing). **4.f4+! gxf4 5.Ke7! d4 6.c6 f3 7.gxf3 d3 8.c7 d2 9.c8Q d1Q 10.Qb8+!** Here **10.Qe6+?!** is not enough anymore: **10...Kf4 11.Qe4+ Kg3 12.Qe5+ Kh3 13.f4 Qb3 14.f5 Qb7+ 15.Kf8 Qc8+ 16.Kg7 Qd7+ 17.Kxh6 Qd2+ 18.Kg6 Qd3! 19.Qh8+ Kg2 20.Qc8 a5** draws (without the apparently "useless" bPa7 White would now win per **Qa8+** and **Qxa5**). **10...Kf5 11.Qf8+ Kg5 11...Kg6 12.Qg8/Qf7+; 11...Ke5 12.Qf6+ Kd5 13.Qd6+. 12.Qf6+ 12.Qg7+? Kf4 13.Qf6+ Kg3 14.Qe5+ Kh3** draws (see **10.Qe6?!+)**. **12...Kh5 13.Qf5+ Kh4 14.Qg4** mate, or:

b) **1...Kf4** Now **2.d5?** is not good because after **2...cxd5 3.c5 d4** White promotes without check. Try **2.Ke7?! a5?! 3.d5 cxd5 4.cxd5 a4 5.d6 a3 6.d7 a2 7.d8Q a1Q 8.Qf8+ Kg4 (8...Ke4 9.Qf3+ Kd4 10.Qf6+)** **9.Qf3+ Kh4 10.Qh3** mate

refutes 2...Ke4! 3.d5 cxd5 4.c5 d4 5.c6 d3 6.c7 d2 7.c8Q d1Q 8.Qe6+ Kd3! with draw. **2.g4!** An unbelievable move! **2...a5** After 2...Ke4 3.d5 cxd5 (Ke5; Ke7) 4.c5 d4 5.c6 d3 6.c7 d2 7.c8Q d1Q 8.Qf5+ Kd4 9.Qd7+ Black loses the queen. **3.d5 cxd5** (Ke5; Ke7) **4.c5 d4 5.c6 d3 6.c7 d2 7.c8Q d1Q 8.Qf5** mate.

I thank Mário García for sending an interesting study inspired by the Austrian compositional giant Alois Wotawa.

P.3 Peter Krug & Mario Garcia  
Original – After Alois Wotawa 1952



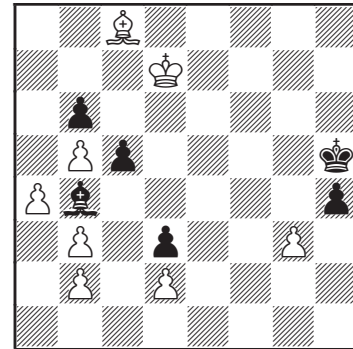
h3f2 0016.42 6/5 Win

**1.g5! Se3 (Sd4)** (1...Sxg3 2.h6 gxh6 3.gxh6 Se4 4.Bg6 Sf6 5.Bxc2 wins) **2.h6** (2.Be8? Sxg3 3.h6 Se2 4.hxg7 Sf4+ 5.Kh4 Sf5+ 6.Kg4 Sxg7 draws **2...gxh6 3.gxh6** Alois Wotawa started in a similar position (without pawns c5/d7 and g3) with the opposite colours leading to a draw. **3...Sf5 4.h7 Kg1!** Black threatens 5...Sf2 mate. **5.Kg4! Sh6+ 6.Kg5** (Try 6.Kh5?! Sxf7 7.Kg6 Sh8+ 8.Kg7 Sxg3 9.Kxh8 ends the same way as Wotawa's study 9...Sh5 10.Kg8 Sf6+ 11.Kg7 Sxh7 draws). **6...Sxf7+ 7.Kf6 Sh8 8.Ke7!** (8.Kg7? Sxg3 see 6.Kh5?) **8...Sg6+** After 8...Sf2 9.Kxd7 Sd3 10.c6 Se5+ 11.Ke6 (Ke7) Sxc6 12.Kf6 Sd8 13.g4 the black knights can't stop the white pawns: 13...Kf2 14.g5 Sdf7 15.g6 win. **9.Kxd7 9.Kf7? Sh8+ 10.Ke8! Sg6 11.Kxd7** loses time. **9...Sxg3** After 9...Sf8+ 10.Ke7 Sxh7 11.g4 Sf2 12.c6 Sxg4 13.c7 Sg5 14.c8Q Black is not able to consolidate his knights. **10.Ke8!** Premature would be 10.c6? Nf8+ 11.Kd8 Sxh7 12.c7 Sg5 13.c8Q Sf3 with a draw in a Q vs. SS ending because Black covers his knights with his king. **10...Se4 11.Kf7!** 11.c6? Sd6+! 12.Kd7 Sb5! draws. **11...Sh8+ 12.Kg7 (Kg8) Sxc5 13.Kxh8 Sd7 14.Kg7!**

wins. Note that White does not have this possibility in the try 6.Kh5?! because there bSd7 stands on h5.

Michal Konopka (coach of the Czech men's team) pointed out a dual in a great Salai study.

P.4 Ladislav Salai jr  
1st commendation  
World Cup FIDE 2015



d7h5 0040.67 8/6 Draw

**1.a5!** White releases the square a4 for future stalemate rescue – see note to 10.Ka4! **1...Bxa5 2.gxh4 Bxd2 3.Kc6 Ba5 4.Bf5 d2 5.Bc2 Kxh4 6.b4! cxb4 7.Kd5 Kg3 8.Kc4 Kf2 9.Kb3 Ke1 10.Ka4!** After 1.gxh4? this move would not be possible, as a white pawn would stand on a4. **10...d1Q** (10...b3 11.Bxb3 d1Q 12.Bxd1 Kxd1 13.b4 draws). **11.Bxd1 Kxd1 12.b3 Kd2** stalemate (EG#20515).

The author states that **4.b4** is a mistake because of 4...d2 5.bxa5 bxa5 6.b6 d1Q 7.b7 Qb3! 8.Kc7 Qg3+ and Black wins but that's wrong because White draws by **7.Kc7!** Qb3 8.Bd7 (the moves can be transposed) 8...Qxb2 9.b7 Qe5+ 10.Kc8 c4 11.b8Q Qxb8+ 12.Kxb8 c3 13.Ba4.

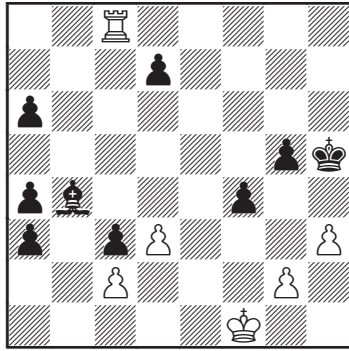
Fortunately after 4.b4 Black can play 4 ... cxb4 5.Bf5 d2 6.Bc2 Kxh4 with the transition to the main line, so it is "only" a minor defect – changing the order of moves 4.b4 and 4.Sf5.

(P.5) In 2012, together with Emil Vlasák, I found a refutation in another excellent Salai study. At that time we informed only the author. While preparing this article I managed to save the study by simply moving the wK (from h2 to f1). At first sight, the correction looks very simple, but it took a lot of time to analyse.

The idea of this remarkable study lies in the paradoxical introduction – White forces

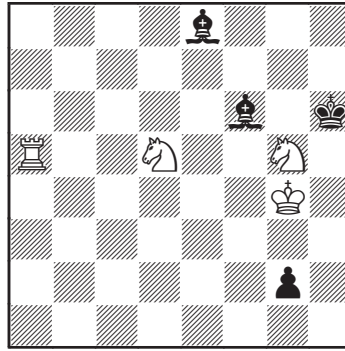


P.5 Ladislav Salai jr  
1st prize *Die Schwalbe* 2012  
correction J. Polásek, original



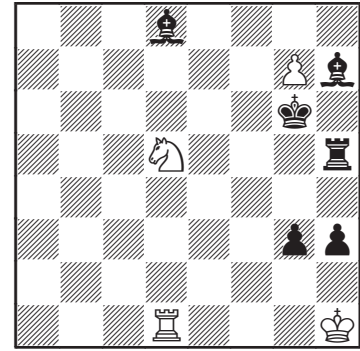
fh5 0130.47 6/9 Draw

P.6 Jaroslav Polásek  
Original  
After Vl. Pachman



g4h6 0162.01 4/4 Draw

P.7  
Vladimír Pachman  
*Práce* 1950



h1g6 0461.12 4/6 Draw?

the move bPa6-a5 – in the finale Black will be missing this tempo. **1.Rh8+ Kg6 2.Ra8!** After straightforward 2.Re8? a2 3.Re1 Ba3 4.Ra1 Bb2 5.Rxa2 a3 6.g4 (Kf2 Kh5;) fxg3 7.Kg2 Kh5 8.Kxg3 Black should have an extra tempo compared to the main line and after 8...a5 9.Kg2 Kh4 10.Kh2 g4 Black would win. **2...a5 3.Re8 a2 4.Re1 Ba3 5.Ra1 Bb2 6.Rxa2 a3 7.g4! 7.Kf2?** Kh5 8.g3 g4; 7.g3? g4! 7...fxg3 **8.Kg2** In the original study with wKh2, this move was more impressive because White had to avoid zugzwang 8.Kxg3? Kh5. **8...Kh6 9.Kf3 9.Kxg3?** Kh5 reciprocal zugzwang. **9...g2 10.Kxg2 Kh5 11.Kg3 a4 12.Kg2!** 12.Kh2? Kh4 13.Kg2 g4. **12...Kh4 13.Kh2 g4 14.hxg4 Kxg4 15.Kg2 Kf4 16.Kf2 d6 17.Ke2 Kg3 18.Ke3 Kg2 19.Ke2 d5 20.Ke1 Kf3 21.Kf1 Ke3 22.Ke1** Reciprocal zugzwang. Now in the try 2.Re8? White would be on the move and after 22.Kd1 Kf2 would have to weaken his position 23.d4 Kxd4 and Black would win. **22...d4 23.Kd1 Kf2 24.Rxa3 Bxa3** stalemate.

The refutation of the original version with bKh2 (EG#15151) is surprising **3...g4!** (4...g4! also):

a) 4.hxg4 a2 5.Re1 Ba3 6.Ra1 Bb2 7.Rxa2 a3 8.g3 f3 (in the repaired version 8.Kf2 Kg5 9.Kf3 draws);

b) 4.g3 a2 5.Re1 Ba3 6.Ra1 Bb2 7.Rxa2 a3 8.gxf4 Kf5 9.hxg4+ Kxg4 10.Kg2 Kxf4 and

compared to the main line Black has an extra tempo (bPa5-a4);

c) 4.Re1 a2 5.Ra1 g3+ 6.Kg1 Kf5 7.Rxa2 a3 8.Ra1 f3 9.gxf3 Kf4 10.Kg2 Ke3 with next 11...Kd2 and Black wins.

In the corrected version White draws without problems, e.g. 3...g4 4.hxg4 Kg5 5.Re1 Kxg4 6.Ra1 and Black can't strengthen his position.

(P.6) The last of today's studies, by Vladimír Pachman, is suitable for solving and ends with a stalemate motif.

It seems that the promotion of bPg2 is inevitable, e.g. 1.Sf3? Bh5+ 2.Kg3 Bxf3 3.Kh2! Be5+ 4.Kg1 Bd4+ or 1.Sxf6? g1Q+ 2.Kf4 Qc1+! 3.Kg4 Qe1. **1.Sh3! Bd7+ 2.Kg3 Bxh3 3.Kh2! Be5+** 3...Bd4 4.Ra6+ Kg5 5.Rg6+ Kxg6 6.Sf4+ Kf5 7.Sxh3 draws. **4.Sf4! Bxf4+ 5.Kxh3 g1Q 6.Rh5+ Kg6 7.Rg5+** and every capture leads to a stalemate.

(P.7) The original Pachman study was incorrect in several ways. **1.g8Q+ Bxg8 2.Sf4+ Kh6** Cook 2...Kg5 (Kf5)! 3.Sxh5 g2+ 4.Kh2 Bb6 5.Kxh3 g1Q 6.Rxg1 Bxg1 with the won ending BBxS. **3.Sxh5 Bd5+! 4.Rxd5 g2+ 5.Kh2 Bc7+ 6.Sf4** Cook 6.Sg3! Bxg3+ 7.Kg1 demolishes the study completely. **6...Bxf4+ 7.Kxh3** and as in S.6 **7...g1Q 8.Rh5+ Kg6 9.Rg5+** and stalemate.

All these studies with detailed analyses can be found at [www.sach.cz/download/eg213\\_jp.pgn](http://www.sach.cz/download/eg213_jp.pgn)

# M.A. Sutherland

BY JOHN ROYCROFT

In a letter to me dated “14.5.59” Harold Lommer wrote about his “1234” collaborator M A Sutherland and his own life. It was clearly from memory (his abbreviations are exactly reproduced):

He [Sutherland] was about 15 years older than myself and died some 5-6 years ago – see the obituary in the *British Chess Magazine*. [Brian] Reilly can tell you as he wrote to me at the time. He was in a fairly high position in the Admiralty. He died on board ship in the Red Sea. He was one of the most erudite men I ever knew and that is saying a lot. What he did not know about Music, Art, Literature and Philosophy would not be worth knowing. His God was Nietzsche. He wore a signet gold ring with the philosopher’s head engraved on agathe. He was never patient and did not suffer fools gladly. In arguments he was unbeatable and in epistemology and dialectics he was supreme. He was a fine player, but rather as a strategist than a tactician. It was his idea to compile a little book of say 150 to 250 endings, but after I wrote to Lunacharski (Minister of Education) and in a roundabout way got the bulk of the Russian endings here (these fabulous endings were unknown outside the U.S.S.R. at the time) the book grew and grew. We covered the 25 years after Tattersall.

As for me, there is little to tell. Born 1904 left England 1908, stayed in Paris 2 years, settled in Geneva, did college and part. univ. there plus two years in German Un. Children not allowed to “speak” English at home, only German, French at school and had to take up Spanish or Italian. It all worked very well, but my parents did not bargain for the fact, that not having spoken English in the forming years, 16 years later we spoke with a foreign accent. They never quite recovered from this. But we children could not undo the ravage of time. Came back to England 1926, composed my first ending and bought 7 copies of the “Evening Standard”. I was very proud!! But it was a terrible thing, I shudder to think about it. But I really composed only problems at the time, 2 movers and particularly self mates. I always liked pawn promotions and like Bettmann, Pauly, Hoeg, Kraemer I followed their example and stuck chiefly to my “first love”: promotions. I do not know how the little fame I have spread, but if I am remembered at all, I think that the 6R ending will be it. Somehow it caught the generally apathetic public. I do not know why. Hardest thing I ever did was K+P alternate prom. to Q or B. 9 months work. It nearly drove me mad. At that period, when I had the time, I could work 14 hours at a stretch. The 6R took 2 1/2 years.

# Solving Studies is Fun!

## ARVES Solving in Wijk aan Zee

BY YOCHAN AFEK

Solving endgame studies is a highly recommended method of making you a much more creative player by improving your endgame understanding, sharpening your tactical sense and calculating skills, equipping you with a whole arsenal of conventional as well as out of the box weapons. Yet first and foremost it is a great fun provided you face human and friendly challenges and keep your silicon monsters switched off for a change.

For the last 9 years a fine tradition has been maintained in the Dutch village of Wijk aan Zee on the last Saturday of the Tata Steel tournament. A solving contest for endgame studies, organized by ARVES, the International association that promotes this fine art worldwide, was hosted this year by Zeecroft Hotel.

Chess enthusiasts can thus combine an enjoyable solving session with visiting the penultimate round of the famous super tournament. If you like mate problems you may stay for Sunday too and take part in the Dutch branch of the International solving competition (ISC) held simultaneously in various places on the globe at the very same time with the very same problems (and a couple of studies too). The participants of the event this year could later in the afternoon attend the dramatic conclusion of the Tata Steel Masters, the live commentary as well as the tie break match between Carlsen and Giri.

Among the past and present participants in ARVES solving contests were former world champions such as Englishman John Nunn, Polish Piotr Murdzia and Russian Georgy Evseev, alongside the world study composing champion Russian Oleg Pervakov and the best regional solvers, Dutchman Dolf Wissmann and Belgian Eddy van Beers. A couple of Dutch novices at the time, such as David Klein

and Twan Burg (now well known grandmasters) even happened to surprise in their debut appearance and win the contest.

18 solvers, regulars alongside newcomers, were faced this year with 9 original studies sent in by world class composers and selected by the experienced arbiter of all past editions, Belgian Luc Palmans, to be solved in 3 hours. Each complete solution received 5 points. However since one of the studies was demolished by the participants the maximum that could be scored was reduced to 40 points. Prizes were subscriptions to **EG**, the only magazine exclusively dedicated to the art of the endgame. The main contributor of originals was, as usual, the famous Dutch grandmaster Jan Timman, who has in recent years become also the world's most prolific study composer. The solvers tried hard to crack as many entries as possible however it must be said that no one has been able so far to solve them all. The tournament was opened in a moment of silence in memory of the patriarch of the Dutch study, **Wouter Mees**, who had passed away two days prior to the solving, at the age of 96.

The favourite, Dutch GM **Twan Burg**, winner of the first event in 2009 as well as the last two events, lived up to expectations and by scoring 28 points (out of 40) added a fourth title to his impressive record. The Cinderella story of the event however was provided this time by the less known Dutch over the board player **Florian Jacobs**. Playing one of the top 10 player amateur groups in Wijk aan Zee, he was paired against your author in the eighth round on that solving Saturday. As I acted as the solving organizer and director I asked him kindly to play our game in advance and in return invited him to take part in the study solving. He hesitated since he had never before participated in such

an event but agreed to give it a debut try. To the surprise of all, mainly his own, he finished second with 25.5 points ahead of the best Belgian solver Eddy van Beers (solving GM and over the board IM) who ended up third with 23 points. Fourth was 2015 winner FM Wouter van Rijn with 20 points, ahead of IM Piet Peelen 19.5 and solving GM Dolf Wissmann on 19. The contest winner's wife, WGM Nargiz Umudova from Azerbaijan, fourth in her debut last year, shared this time eighth place on 17. The youngest participant, Maarten Hoeneveld (14), also had to play his eighth round game in the amateur group in De Moriaan. However as a true study enthusiast he first attended for almost half of the time of the solving contest and scored a 8 respectable points and only then went on to play and draw his over the board game.

This report was originally published on chessbase.com

### **Final standings:**

1. Burg, Twan	28
2. Jacobs, Florian	25,5
3. Van Beers, Eddy	23
4. van Rijn, Wouter	20
5. Peelen, Piet	19,5
6. Wissmann, Dolf	19
7. Van Herck, Marcel	17,5
7. Uitenbroek, Hans	17,5
9. van Briemen, Willem	17
9. Umudova, Nargiz	17
11. de Jong, Migchiel	14
12. Brouwer, Dennis	14
13. Reichardt, Robin	12
14. Hoeneveld, Maarten	8
15. Benak, Harm	8
16. van der Heijden, Harold	8
17. Reichardt, Gert	4
18. Stam, Bart	1

## **Review**

BY JOHN ROYCROFT

*Let me ask you, do you know...?* by the late Serbian master Nikola Karaklajic (d.16xii2008). 352 pages. 2018. ISBN 978-86-7297-091-3.

A hard cover Chess Informant publication in an edition size of a thousand. Format: 52 'Lessons', with many more studies – all annotated – than that. In English, with not too many

linguistic anomalies. A few obvious errors, such as 'Philidor ... 1803', when the French celebrity had been dead eight years, but these matter little in the context of the author's bubbling enthusiasm, which must have come across in his radio broadcasts to a Belgrade audience. In short, recommended for a wide readership.

# Interview with Jurgen Stigter

BY HAROLD VAN DER HEIJDEN

## General

¶ *Please tell us something about your background/life (born when/where, brothers/sisters, education, PhD, work, other hobbies, when/how did you learn chess).*

I was born in Amsterdam (Prinsengracht) on August 13th, 1953 and grew up in Amsterdam. I had one sister, no brothers. She died at 16 from a brain tumour.

With my father, I first played draughts (on a 10×10 board) but then I learned to play chess. The algebraic notation won me over (in draughts, the squares are indicated one-dimensionally<sup>1</sup> to 50, counting the rows as an uncoiled snake). I played games from the newspaper – I

still have cuttings from the Curacao 1962 candidates tournament. My father soon stopped playing chess with me, as I played too well for him (which was not the case in draughts). At family meetings, I often played with a cousin of my mother, who gave me Euwe-Den Hertog, vols. II–IV. The same work was used by a chess teacher who came to my Dalton school, but the level of teaching (and the other pupils) was very low. The best player after me I tricked with the same trick that he managed to use against the others (threat to give scholar's mate winning the exchange).

At the Vossius Gymnasium, I won the first class of the school competition, but I didn't study openings and didn't play much. Once



I became a student, I started to play chess seriously and soon made it to the first team of the Amsterdam University Chess Club which played in the national (KNSB) competition (in a low division).

At Amsterdam University I studied Logic and Foundations of Mathematics. As candidate assistant, I made good use of the library facilities and made a bibliography of Lasker's non-chess works, in particular on mathematics and philosophy. Also, I studied an old game invented at the start of the second millennium, Rithmomachia (Philosopher's Game, Zahlenspiel, Cijferspel, ...). It has three important characteristics of chess: it is played with different types of pieces (flat circular, triangular and square pieces with a number on it), a kinglike piece (pyramid of several simple pieces) and the aim to "mate" the king (but the win is more complex).<sup>(1)</sup>

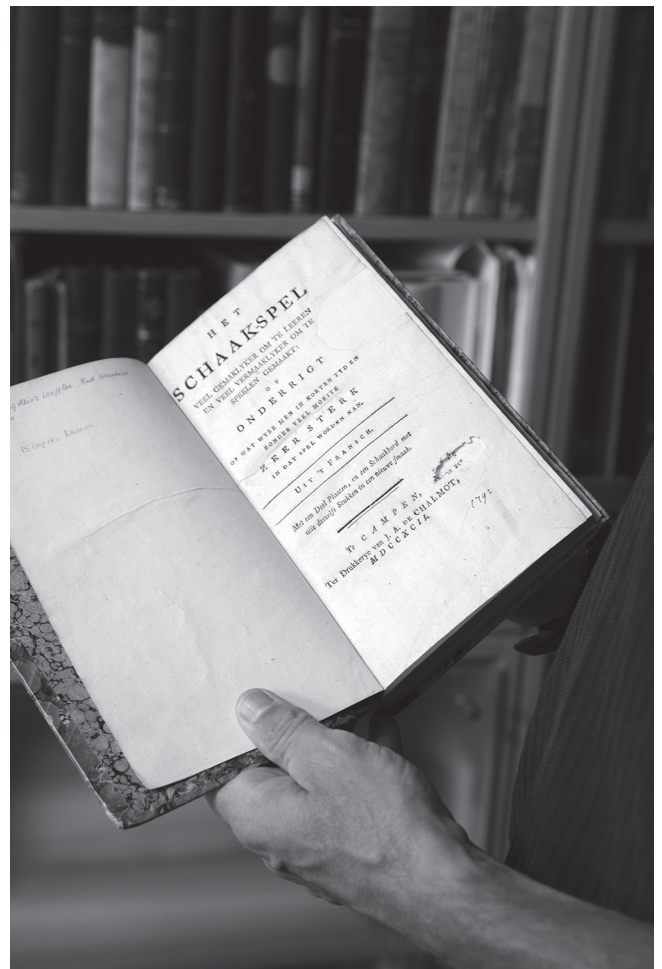
Around the time I had finished that bibliographical list, a thorough German book was published on the subject. In a way, the same happened when I wrote my master's thesis; another German wrote a book on the subject! [But I'm still interested and still collect relevant books on mathematics, moreover 20 years later new publications revived the subject].

After finishing my studies, I did a PION course to learn how to write (simple) software. Then I found a job in a (beyond) leading-edge company (DevTech) which aimed to build a realtime system for manufacturing airplanes! As a mathematician, I had a central position, as we used a representation system (actually just rows of o's and i's) which had beautiful mathematical properties (an algebra) which were totally useless for our application. However, this gave me a practical introduction to software

engineering. After Devtech became bankrupt, I went to the Technical University at Delft for a comparable, but more feasible project, a flexible assembly system. The project was a collaboration of different departments, with lots of PhD students (problem for the project: the new Doctors left after having defended their thesis). I did a PhD with the chair of Knowledge Based Systems (part of Technical Computer Science), on error management (*Error management or how a robot can beat Murphy's law*): monitor the production process and interact before things go wrong.

After my PhD, together with two friends I started a software company, Scutala, which is no longer active.

I've always listened to classical music on the radio and try to go to the opera once a week (except during summer). Apart from chess, I play (a lot of) field hockey, some soccer, tennis. In winter, I skate (marathons, tours on frozen canals as often as possible, unfortunately rarely), in summer I like to cycle in the mountains.



(1) At the end of 1990, I was asked to write an article on Rithmomachia; I wrote an article in about two weeks (as it needed to be ready quickly), but then had to wait nearly 17 years for its publication. As I had it written on an old MacIntosh (using obsolete software), it wasn't easy to make it readable for the proofs, but in the end they did a great job: see my contribution in Irving L. Finkel (ed.), *Ancient Board Games in Perspective. Papers from the 1990 British Museum colloquium, with additional contributions*. London: The British Museum Press, 2007. Pp. vi, 281. ISBN 978-0-714-11153-7.

## Chess book collecting

¶ *Your collection of books is world famous. When did you start to collect chess books? What was your first chess book?*

I started collecting in 1971 thanks to a class mate who gave me half of the books belonging to his grandfather who had died. The other half I obtained a few years later from another class mate with whom I played blindfold chess during the lessons.

My first (foreign) chess books included Mieses/Dufresne's *Kleines Lehrbuch des Schachspiels*, 8th edition from 1910, from which I learned to read the German Gothic alphabet and my first Fischer book: *Humor im Schach* (by Hieronymous Fischer, Potsdam 1904) on selfmates – so also my first chess composition book.

¶ *Although you seem to collect "all" chess books, are there areas in which you are particularly interested?*

I'm interested in (the foundations of) mathematics, where I hoped to find certainty. However, even in mathematics, there is no certainty. One can see it as an experimental science. I studied the (Popper-inspired) book by Imre Lakatos, *Proofs and Refutations*. This was (is) my inspiration for my studies (Master's Thesis, PhD). Also, one may call my way of playing chess experimental: I hoped to learn chess openings just by playing them, but noticed that (on my level of play) most of my opponents don't know much theory either – if I don't play the few (side)lines they know.

One of my particular interests is the endgame and the endgame study. In it, I hope to find certainty which isn't possible in earlier phases of the game. In my Devtech time, I had the idea of studying the (needed) complexity of Neural Networks for learning endgame databases, with the idea of being able to reduce the database to a recipe for such a network (with possibly a few exceptions added to make the knowledge perfect) and obtain a measure of the complexity of endgames.

¶ *How many books do you think you own?*

It is not easy to give a good answer to this. It depends on how you want to count: is 138 years of *British Chess Magazine* 138 vols., one item, or do you count loose issues?

Anyway, I've some 1300-1400 boxes in my new outlet. If you count these at an average of 30 per box, I've already 40 thousand. But these include duplicates (maybe 50%). At home, I have more than ten thousand books (mostly non-duplicates).

¶ *What is the most valuable book you possess? Which book excited you most when you managed to obtain it?*

One of the most beautiful and valuable books is a mathematics book from 1512 with a short section on rithmomachia (see above). It is the 2nd edition of Faber Stapulensis. A very special "real" chess book is the 1614 edition of Arthur Saul<sup>(2)</sup>. As its size is very small, most copies probably have been lost. Another rare and interesting book that I've acquired is Van Zuylen van Nijveelt 1792 in Dutch.

¶ *Which book is on your want list, and which you were unable to find for many years (it may be a very simple book/magazine). HH for instance, could not find issue 4 of both EG and the Dutch chess magazine Schaakbulletin for more than 20 years. Only very recently he found both!*

Not an important book, but I've on my want list the tournament book on Craigside 1898. As I've two copies of the 1897 tournament, I would like to exchange one copy for 1898.

But the holy grail is Vicente 1496, the only / last known copy disappeared in the time of Napoleon.

(2) In Wolfenbüttel, there is a manuscript of a translation into German made on behalf of August, Duke of Braunschweig, the author - using the pseudonym "Selenus" - of another general book on chess, with an appendix on Rithmomachia, mainly translated from Italian treatises (Tarsia 1584 and Barozzi 1584). The Duke knew Italian and Latin, but not English. His book *Das Schach- oder Königsspiel* is in large folio size, so couldn't get lost so easily.

☞ *What is your oldest chess book?*

My oldest chess book is an edition of Publi-  
cius, *Ars oratoria Ars epistolandi Supra scrip-*  
*sitiones epistolarum. Et ars memoratiua Jacobi*  
*publicij florentini.* (Augsburg, 1490). On the  
leaf a chess board is shown as an aid to memo-  
rization. However, my oldest general work on  
chess is the undated, fourth edition of Dami-  
ano (the first edition is from 1512). Also, I have  
the first edition of Vida, 1527.

☞ *What is your oldest Dutch chess book? Define  
“Dutch” book (printing in NL).*

The oldest book in Dutch is a moralization  
after Cessolis, *Boeck datmen hiet scaecspel*, Ter  
Goude, 1479. The oldest textbooks in Dutch  
(and which I do have) are Kersteman’s 1786  
translation of Philidor (1777) – from the Ger-  
man edition of Ewald (1779), not from the  
French – and the original, very rare textbook  
Van Zuylen van Nyevelt 1792 (mentioned  
earlier).

Many more books on chess have been print-  
ed in the Netherlands, mainly in French (and  
Latin). Also, early chess-related books have  
been printed in the part of the Netherlands  
that didn’t become a part of the Dutch Repub-  
lic. The first English chess book was printed in  
Bruges by Caxton, [c.1474]!

### **Ken Whyld Association**

☞ *The project to describe “all” books has finally  
started. How can people contribute?*

In 2002, I invited chess collectors and re-  
searchers to my house with a proposal to found  
an association for the bibliography and preser-  
vation of chess culture, to which we gave, in-  
spired by the Konigstein Gruppe” (see above),  
the provisional name “Amsterdam Group”.  
Among others, Ken Whyld, Yuri Averbach and  
Michael Negele attended this meeting ([HH: I  
also attended!]). With support from the (chess)  
auction house Klittich-Pfankuch (Braun-  
schweig), the official foundation occurred one  
year later. Since Ken Whyld regrettably died a

few months before, my proposition to name  
the association “Ken Whyld Association” was  
supported. One important idea I had present-  
ed in 2002 was to build together a complete  
chess bibliography, using what I now would  
call a Wikipedia-like method, however, with  
expert moderation.

The two main problems that we met in this  
ongoing project were:

1) We could find many catalogues of large  
collections (and several bibliographies of pub-  
lications in one language or on special sub-  
jects), but there are many different descrip-  
tions which might be of the same publication,  
but maybe not – and with inconsistencies.

2) The problem of getting members’ partic-  
ipation (partly a chicken-egg problem, how to  
get started without help from the members –  
how could members help without a start and  
having made clear how they can help?).

Only fairly recently, thanks to the work of  
Per Skjoldager from Denmark, the auction  
house Klittich-Klittich which donated its com-  
plete database from some 20 years of auction  
catalogues and the greatly improved techni-  
cal (internet) possibilities, there is a database,  
which is accessible with a password, contain-  
ing the auction title descriptions (with results  
of the auction) and the start of a bibliography  
of chess publications, to which members can  
(and ought to!) contribute, see [tobiblion.com](http://tobiblion.com).  
For membership of the Chess Literature & His-  
tory Society, formerly known as Ken Whyld  
Association, see [www.kwabc.org](http://www.kwabc.org).

### **Endgame studies**

☞ *You were president of ARVES from ... to ...?*

I became chairman in 1994 after a quarrel-  
some period around 1993. When the old board  
of ARVES had a big dispute with the proposed  
new board, in 1992-1993, and a short interim  
board, I became chairman as an outsider (only  
Ton van Oosterhout stayed on in the board). I  
remained chairman till 2011.



¶ *What is the most important contribution of ARVES to the endgame study world?*

The “historical” book – *A History of Endgame Study in the Netherlands and Flanders*, 1992 and the upkeeping of the publication of John Roycroft’s *EG*.

¶ *When/how did you become interested in endgame studies?*

As I have already said, I had hoped to find certainty in the chess endgame. As a teenager, I read the chess column in *Deventer Dagblad* by C.J. de Feijter, the Dutch endgame study composer. I won a solving prize and received the typescript “De Lasker-studie” by De Feijter. We received the *Deventer Dagblad*, because it was published in the home town of and by the publishing house Kluwer, which was founded by my great-grandfather.

¶ *Which is your favourite study? Composer?*

The Réti-manoeuvre and generally game-like positions, like the Lasker study. I very much like Afek’s studies: so nicely polished!

¶ *Generally, K&H’s 1851 book is considered the first book on endgame studies. Do you agree? Yes.*

¶ *What way do you see nowadays to popularize our art among the general chess public, especially youngsters?*

I would say by way of mouth – for the younger generation, by modern means like Facebook and what have you? –, and easy introductions such as ARVES published some years ago for distribution in chess clubs and tournaments. We need a new edition!?



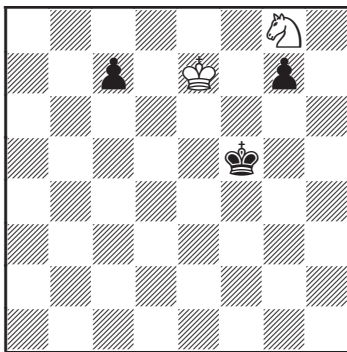
# Stigter-64 JT 2018

ARVES organized a formal endgame study tourney to commemorate the 64th birthday of its former president Jurgen Stigter (see also the interview), who sponsored the tourney.

Tourney director Luc Palmans received 40 studies. The judge was Yochanan Afek, who consulted HH for about half of the entries regarding soundness and anticipation. The judge considered the general standard as very high.

There were no changes in the provisional award, so it becomes final with this publication.

**No 21792** V. Tarasiuk  
1st/2nd prize



e7f5 0001.02 2/3 Draw

**No 21792** Vladislav Tarasiuk (Ukraine).  
1.Kf7/i g5 2.Se7+/ii Ke4 3.Kf6 g4 4.Sf5 Kf4/iii  
5.Sh4 c5/iv 6.Sg2+ Kf3 7.Sh4+/v Ke3 8.Ke5/vi  
c4 9.Sf5+ Kd3 10.Kf4 c3 11.Se3 Kd2 (g3; Kf3)  
12.Sc4+/vii Ke2/viii 13.Sa3 (Sa5) draws.

i) 1.Kd7? c5 2.Se7+ Ke4 3.Kd6 c4 4.Sd5 Kd4  
5.Sb4 g5 6.Sc2+ Kd3 7.Sb4+ Ke3 8.Ke5 g4 9.Sd5+  
Kf3 10.Kd4 g3 11.Se3 Kf2 12.Sg4+ Ke2 wins.

ii) 2.Sh6+? Ke4 3.Kf6 c5 4.Kxg5 c4, and: 5.Sg4  
c3 6.Sf2+ Kd4, or here: 5.Sf5 c3 6.Sd6+ Kd3 win.

iii) c5 5.Kg5 c4 6.Sd6+ Kd3 7.Sxc4 draws.

iv) g3 6.Sg2+ Kf3 7.Sh4+ Ke4 8.Kg5 c5 9.Kg4  
c4 10.Kxg3 c3 11.Sf3 c2 12.Sd2+ Kd3 13.Sb3 draws.

v) 7.Kf5? c4/ix 8.Sh4+ Ke3 9.Kxg4 c3 10.Sg2+  
Kd2 wins.

vi) 8.Sg2+? Kd2 9.Ke5 c4 10.Kd4 c3 wins.

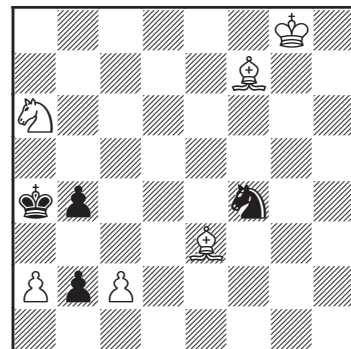
vii) 12.Sf1+? Ke2 13.Se3 g3 wins.

viii) Compare this with the position after 12..  
Ke2 in the thematic try.

ix) But not Kxg2? 8.Kxg4 Kf2 9.Kf4 draws.

“This stunning logical malyutka (a 5 man baby study) is based on the asymmetry of the chessboard. The solution, just like the logical try, is surprisingly accurate despite the length of the main line. A most remarkable discovery!”

**No 21793** V. Tarasiuk  
1st/2nd prize



g8a4 0024.22 6/4 Win

**No 21793** Vladislav Tarasiuk (Ukraine).  
1.Sc5+ Ka3 2.Sb3 b1Q 3.Bc1+ Kxa2/i 4.Sd2+/ii  
b3 (Ka1; Sxb1) 5.Bxb3+/iii Qxb3+ 6.Sxb3 (cxb3?  
Sd3;) Se2 7.Kh7/iv Kb1 8.c4 Kc2 9.c5 Sc3 (Kxb3;  
c6) 10.Sd4+ (c6? Sd5;) Kxc1 11.Se2+ (c6? Sd5;) Sxe2  
12.c6 Sf4 13.c7 wins.

i) Ka4 4.Be8 mate.

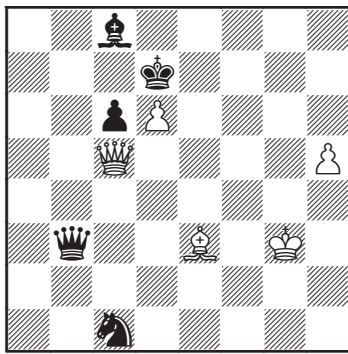
ii) 4.Sd4+? b3 5.Sxb3 Qxc2 6.Sd4+ Kb1 7.Sxc2  
Kxc1 draws.

iii) 5.Sxb1? Kxb1 6.cxb3 Kxc1 draws.

iv) Thematic try: 7.Kh8? Kb1 8.c4 Kc2 9.c5  
Sc3 10.Sd4+ Kxc1 11.Se2+ Sxe2 12.c6 Sf4 13.c7  
Sg6+ 14.Kg7 Se7 draws.

“Here is another splendid logical study highlighted by the king’s choice (move 7) to avoid a future knight *Zwischenschach*. The mutual struggle before and following the thematic junction is lively and eventful”.

No 21794 Y. Bazlov  
3rd prize



g3d7 4043.21 5/5 Win

**No 21794** Yuri Bazlov (Russia). 1.h6 Se2+/i 2.Kh4/ii Ke6/iii 3.h7/iv Qa4+/v 4.Kg5 Kf7 5.d7 Bxd7 6.Bd4/vi Sxd4/vii 7.Qf8+ Kxf8 8.Kf6 Qc4/viii 9.h8Q+ Qg8 10.Qh6+ Ke8 11.Qh5+ Kd8/ix 12.Qa5+ Kc8 13.Qa8+ Kc7 14.Qxg8 c5 15.Qd5 wins.

i) Qd3 2.h7 Qxh7 3.Qa7+, or Qg8+ 2.Qg5 Se2+ 3.Kg2 win.

ii) 2.Kh2? Qb2 3.h7 Sf4+ 4.Kg3 Se6 draws.

iii) Qa4+ 3.Kg5 Ke6 4.Qf5+ Kxd6 5.Qxc8, or Qb2 3.h7 Qh8 4.Qf5+ Kxd6 5.Bc5+ Kc7 6.Qf7+ Bd7 7.Qe7 Kc8 8.Qf8+ Qxf8 9.Bxf8 Sf4 10.Kg5 Se6+ 11.Kf6, or Qb1 3.Qe5 c5 4.Qe7+ Kc6 5.Qc7+ Kd5 6.Qxc5+ Ke4 7.h7 Qh1+ 8.Kg5 Qg2+ 9.Kf6 Qf3+ 10.Ke7 Qh3 11.Qc4+ Ke5 12.Qb5+ Ke4 13.Kd8 Be6 14.Qxe2 win.

iv) 3.Qg5? Qc4+ 4.Kh5 Qc2 5.Qe7+ Kd5 6.d7 Qf5+ 7.Qg5 Sg3+ 8.Kh4 Bxd7 9.h7 Ke4 10.Qxf5+ Sxf5+, or 3.d7? Bxd7 4.h7 Qa4+ 5.Kg5 Sg3 6.Qf8 Qa5+ 7.Bc5 Qd2+ 8.Kg4 Ke5+ draws.

v) Qb2 4.Qc4+ Kxd6 5.Qc5+ Ke6 6.Qxc6+ wins.

vi) 6.h8S+? Kg8 7.Sg6 Qb5 draws.

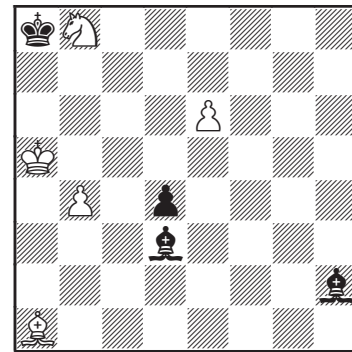
vii) Qxd4 7.Qxd4 Sxd4 8.h8Q, or Sg3 7.h8Q Se4+ 8.Kh6 Sxc5 9.Qf6+ Ke8 10.Bxc5 win.

viii) Be6 9.h8Q+ Bg8 10.Qg7+ Ke8 11.Qe7 mate.

ix) Kf8 12.Qc5+ Ke8 13.Qe7 mate.

“The climax of White’s daring and imaginative play is an amazing queen sacrifice followed by a “quiet” king move and a subsequent long range skewer”.

No 21795 G. Costeff  
4th prize



a5a8 0071.21 5/4 Win

**No 21795** Gady Costeff (USA/Israel). 1.Sa6/i Be5/ii 2.Kb6 Bc4/iii 3.e7 Bf7 4.Sc7+/iv Kb8 5.e8Q+ Bxe8 6.Sxe8 Bh8 7.b5/v d3 8.Bxh8 d2 9.Be5+ Kc8/vi 10.Kc6 d1Q 11.Sd6+ Kb8 (Kd8; Bf6 mate;) 12.b6, and

— Qa4+ 13.Sb5+ wins, or:

— Qc2+ 13.Sc4+ wins, or:

— Qf3+ 13.Se4+ wins.

i) 1.Sc6? Bc7+ 2.Ka4 Kb7 3.Sxd4 Bd8 draws.

ii) Bd6 2.Bxd4 Kb7 (Bxa6; Kxa6) 3.Sc5+ Bxc5 4.Bxc5, or Bc4 2.e7 Bf7 3.Bxd4 Kb7 4.b5 Bd6 5.Sc5+ Bxc5 6.Bxc5 win.

iii) Bg6 3.Sc7+ Kb8 4.Sd5 wins.

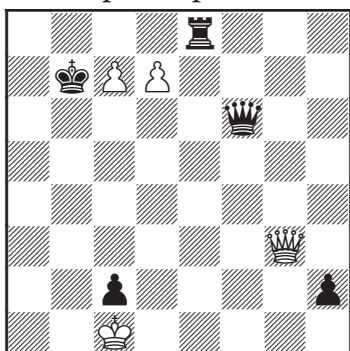
iv) 4.b5? Bd6 5.Sc7+ Kb8, and: 6.e8Q+ Bxe8 7.Sxe8 d3 8.Bc3 Bf4, or here: 6.Sd5 d3 7.Bc3 Kc8 8.Kc6 Bxd5+ 9.Kxd6 Bf7, or 4.Kc6? Be8+ 5.Kb6 Bf7 draws.

v) 7.Bb2? d3 8.Bc1 Bc3 9.b5 d2 10.Bxd2 Bxd2 draws.

vi) Ka8 10.Sc7+ Kb8 11.Sd5+ Ka8 12.Ka6 d1Q 13.Sb6 mate, avoiding 12.Sc3? d1Q 13.Sxd1 stalemate.

“In this elegant study especially eye-catching is the black dark squared bishop’s defensive manoeuvre to the upper corner duly “ignored” by his white counterpart. The latter, in return, nonchalantly sets a deadly battery to secure promotion”.

**No 21796 D. Gurgenidze**  
special prize



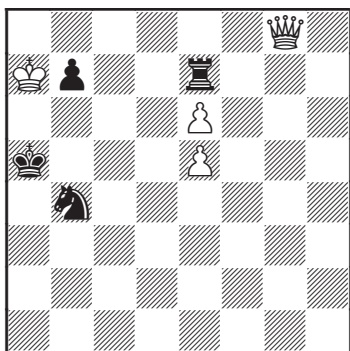
c1b7 4300.22 4/5 Win

**No 21796** David Gurgenidze (Georgia).  
1.Qg2+ Ka7 (Kxc7; dxe8S+) 2.dxe8Q Qg5+  
3.Qxg5 h1Q+ 4.Kxc2 Qc6+ 5.Kd2 Qxe8 6.Qd8  
Qb5 7.c8R/i wins.

i) 7.c8Q? Qe2+ 8.Kc1 Qb2+ 9.Kd1 Qe2+  
10.Kxe2 stalemate.

“The combination of mutual queen sacrifices  
and three different promotions deserves a spe-  
cial distinction”

**No 21797 S. Slumstrup Nielsen**  
1st honourable mention



a7a5 1303.21 4/4 Win

**No 21797** Steffen Slumstrup Nielsen (Den-  
mark). 1.Qd8+ b6+/i 2.Qd7/ii Sc6+ 3.Ka8/iii  
Rxd7 4.exd7 Sd8 (Kb5; e6) 5.Kb8 Se6/iv 6.Kc8  
(Kb7? Kb5;) b5/v 7.Kb7 b4 8.Kc6 b3/vi 9.Kd5/vii  
Sd8/x 10.e6 b2 11.e7 b1Q 12.exd8Q+ wins.

i) Kb5 2.Qd7+ Sc6+ 3.Kxb7 Rxd7+ 4.exd7  
Kc5 5.Kc8 (Kc7? Sd4;) Kd5 6.Kc7 wins.

ii) 2.Qxe7? Sc6+, or 2.Ka8? Rxe6 (Ra7) draw.

iii) 3.Kb7? Kb5 4.Kc8 Rxd7 5.exd7 Kc5 draws.

iv) Kb5 6.Kc8 (Kc7) Se6 7.d8Q wins.

v) Kb5 7.d8Q Sxd8 8.Kxd8 wins.

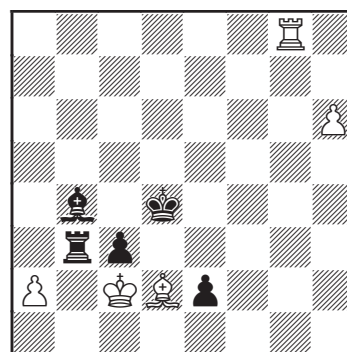
vi) Sd8+ 9.Kc7 Se6+ 10.Kd6 Sd8 11.e6 wins.

vii) 9.Kd6? Sd8 e.g. 10.e6 Sb7+ draws.

viii) b2 10.Kxe6 b1Q 11.d8Q+ wins.

“A fascinating struggle to secure promotion  
with subtle king moves is highlighted by the  
obstruction on b5. The similarity between the  
key and the final move in the main line is high-  
ly aesthetic”

**No 21798 J. Polášek & J. Míšek**  
2nd honourable mention



c2d4 0440.22 5/5 Win

**No 21798** Jaroslav Polášek & Jan Míšek  
(Czech Republic). 1.Rd8+/i Ke4/ii 2.Re8+ (Bc1?  
Be7;) Kf3 3.Re3+/iii Kf2 4.Rxe2+/iv Kxe2 5.Bc1  
Rb1/v 6.Kxb1/vi Kd1/vii 7.h7 c2+ 8.Kb2 Bd6  
9.h8B/viii wins.

i) 1.Be3+? Kd5 e.g. 2.Rg1 Rb2+ 3.Kd3 Rxa2  
4.h7 e1Q 5.Rxe1 Rh2 draws.

ii) Kc5 2.Be1 Rb2+ 3.Kd3 c2 4.Rc8+ Kd5 5.h7  
wins.

iii) 3.Bc1? Be7 4.Rxe7 Rb7 5.Re8 Rb8 6.Re7  
Rb7 7.Re6 Rb6 8.Re3+ (Re5 Rb5;) Kf2 9.Kxc3  
e1Q+ 10.Rxe1 Kxe1 draws.

iv) 4.Be1+? Kxe3 5.axb3 Bf8/ix 6.h7 Bg7 7.b4  
Kd4 8.Bxc3+ Kc4 9.Be1 Bh8/x 10.Kd2 Kxb4  
11.Kxe2+ Kc4 12.Ke3 Kd5 13.Kd3 Ke6 14.Bc3 Kf7  
15.Bxh8 Kg6 draws. If 4.Bc1? Rb2+ 5.Kd3 (Bxb2  
Kxc3;) Rxa2 6.h7 Ra8 draws.

v) Rb2+ 6.Bxb2 cxb2 7.h7 Bc3 8.a4 wins.

vi) 6.h7? Rxc1+ 7.Kxc1 Kd3 draws, 8.h8Q?  
Ba3+ 9.Kd1 c2+ wins.

vii) Kd3 7.h7 c2+ 8.Kb2 Bc3+ 9.Kb3 wins.

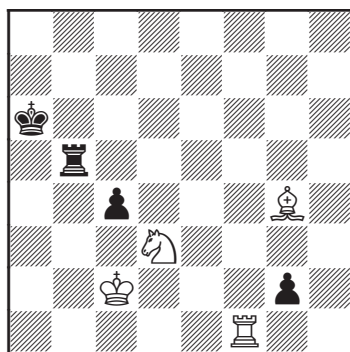
viii) 9.h8Q? Be5+ 10.Qxe5 stalemate. If  
9.Be3? Be5+ 10.Kb3 Bd4 11.Bf4 Be5 12.Bg5 Bf6  
13.Bh6 Bg7 draws.

ix) Bd6? 6.Kxc3 (Bxc3).

x) But not Bf6? 10.Kd2 Kxb4 11.Kxe2+ Kc4 12.Ke3 Kd5 13.Kd3 Ke6 14.Bc3 wins.

“Mutual rook sacrifices are followed by a bishop under-promotion to secure a win with a bishop pair of the same colour”.

**No 21799** S. Slumstrup Nielsen  
& M. Minski  
3rd honourable mention



c2a6 o411.02 4/4 Win

**No 21799** Steffen Slumstrup Nielsen (Denmark) & Martin Minski (Germany). 1.Ra1+ Ra5 2.Sc5+ Kb5 (Kb6; Sd7+) 3.Sa4/i Kb4/ii 4.Bd7 Rg5 5.Sc5, and:

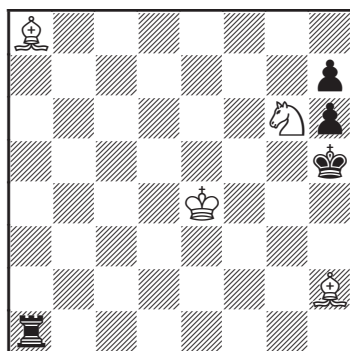
- g1Q 6.Sa6 mate, or:
- Rxc5 6.Ra4 mate, or:
- Kxc5 6.Ra5+ wins.

i) 3.Bd7+? Kb6 4.Sa4+ Kc7 draws.

ii) Rxa4 4.Bd7+, or Kc6 4.Bf3+ win.

“After the astounding switchback 5.Sc5!! Black faces an unpleasant choice between two mates and a deadly skewer”.

**No 21800** L. Topko  
1st commendation



e4h5 o321.02 4/4 Win

**No 21800** Leonid Topko (Ukraine). 1.Sf4+ Kh4/i 2.Bd5/ii Rh1 3.Sg2+ Kh3 4.Bd6/iii Kxg2 5.Kf4+ Kh2 6.Kg4+ (Kf3+) Kg1 7.Kg3 Rh5 8.Bc5+ Kf1 9.Bg2+ Ke1 10.Bb4+ Kd1 11.Bf3+ wins.

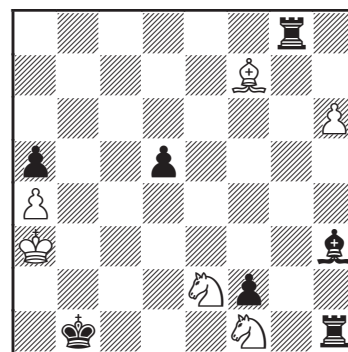
i) Kg4 2.Bc6 Re1+ 3.Kd4 h5 4.Sg2, or Kg5 2.Bd5 h5 3.Sg2 Ra3 4.Bd6 wins.

ii) 2.Bc6? (Bb7?) Rh1 3.Sg2+ Kh3 4.Be5 Kxg2 draws.

iii) 4.Be5? (Bc7?) Kxg2 5.Kf4+ Kh2 6.Kg4+ Kg1 draws.

“We see an elegant battle of minor pieces vs. a rook. The knight is given away in favour of effective battery play to obtain domination”.

**No 21801** D. Gurgenzidze  
& M. Minski  
2nd commendation



a3b1 o642.23 6/7 Draw

**No 21801** David Gurgenzidze (Georgia) & Martin Minski (Germany). 1.h7 (Bxg8? Bxf1;) Rf8 2.h8Q/i Rxh8 3.Bg6+ Bf5 4.Bxf5+ Ka1 5.Sd4 (Sc1? Rb8;) R8h3+ 6.Bxh3 Rxh3+ 7.Sb3+ Kb1 8.Se3, and:

- Rxe3 model pin stalemate, or:
- f1S 9.Sd2+ Kc1 10.Sb3+ Kb1 11.Sd2+ Sxd2 echo model pin stalemate.

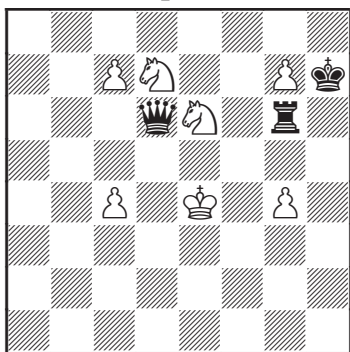
i) 2.Bg6+? Bf5 3.h8Q Rhxh8 wins.

“This shows eye catching echo model pin stalemates following a highly tense sacrificial introduction. In your judge’s study (EG#15131) such pins on the third rank are displayed, however there I preferred to show the second pin as a positional draw and this way save a couple of extra pawns and maintain an ‘ideal’ final position”.

## Gravura 2017

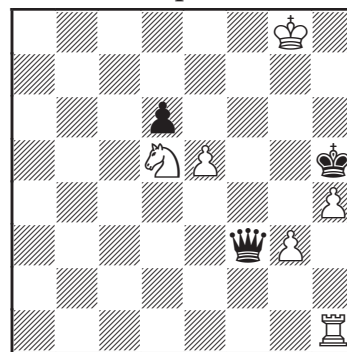
The study section of this multi-genre composition tourney attracted 26 studies by 18 composers but, curiously, the award doesn't mention the judge's name. The tourney was restricted to problems with 8-10 pieces (apparently called 'gravura').

No 21802 P. Arestov  
1st prize



e4h7 3302.40 7/3 Win

No 21803 A. Zhukov  
2nd prize



g8h5 3101.31 6/3 Draw

**No 21802** Pavel Arestov (Russia). 1.Sdf8+ Kh6 2.c8Q Rxc4+ 3.Kf5 Qd3+/i 4.Kxc4/ii Qxc4+ 5.Kg3/iii Qxc8 6.g8S+/iv Kh5 7.Sf4+/v Kg5 8.Sh7+/vi Kf5 9.Se7+ wins.

i) Rg1 4.Qd7 Rf1+ 5.Ke4 Re1+ 6.Kf3 Qa3+ 7.Kg4 Rg1+ 8.Kf5 Qf3+ 9.Ke5 Re1+ 10.Kd6 Rd1+ 11.Ke7 Rxd7+ 12.Sxd7 Qg4 13.c5 wins.

ii) 4.Kf6? Rxc7 5.Sxc7 Qd8+ 6.Qxd8 stalemate.

iii) 5.Qxc4? stalemate, or 5.Kh3? Qxc8 6.g8S+ Kh5 7.Sf6+ Kh6 8.Sg4+ Kh5 draws.

iv) 6.g8Q? Qc3+ 7.Kh2 Qc2+ 8.Kh1 Qc1+ draws.

v) 7.Sf6+? Kh6 8.Sg8+ Kh5 repeats.

vi) 8.S8e6+? Qxe6 draws.

“The theme of this study (and Leitmotif of the play) is Black playing for stalemate. There are good mutual queen sacrifices and an under-promotion. It is nice that both sides demonstrate ‘their play’, not giving in for ingenuity. The author corrected the study in the provisional award by adding the wPg4. The judge decided to preserve the study in the award”.

HH confirms that the study is unsound without wPg4: then 2...Rg1 draws.

**No 21803** Aleksandr Zhukov (Russia). 1.Sf6+ Kh6/i 2.Ra1/ii dxe5/iii 3.g4/iv Kg6/v 4.Ra6/vi Qb7/vii 5.Sd5+/viii Qxa6 6.Se7+ Kh6 7.Sf5+/ix Kg6 8.Se7+ Kf6 9.Sd5+ Kg6 (Ke6; Sc7+) 10.Se7+ draws.

i) Kg6 2.h5+ Kf5 3.Rb1 draws.

ii) 2.Rb1? Qxc3+ 3.Kf8 Qg7+ 4.Ke8 Qg6+, or 2.Rc1? dxe5 3.Kf7 Qb3+ win.

iii) Qxc3+ 3.Kf7 dxe5 4.Sg8+ Kh5 5.Sf6+ Kxh4 6.Rh1+, or Qb3+ 3.Kf8 dxe5 4.g4 Kg6 5.h5+ Kxf6 6.Ra6+ Kg5 7.Rg6+ Kf4 8.h6, or Qb7 3.Se8 Qe7 (dxe5; Rf1) 4.Ra8 Kg6 (Qxe5; Rd8) 5.h5+ Kh6 6.Rb8 dxe5 7.g4 e4 8.Rb6+ Kg5 9.Rg6+ Kf4 10.Sg7 e3 11.Se6+ draw.

iv) 3.Kf7? Qb3+ 4.Ke7 e4 5.Sxe4 Qb7+, or 3.Ra6? Qb7 draw.

v) Qb3+ 4.Kf8 Kg6 5.h5+ Kxf6 6.Ra6+, or Qb7 4.Se8 Kg6 5.h5+ draw.

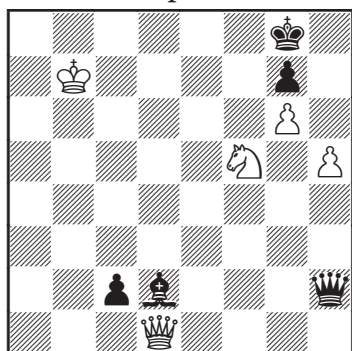
vi) 4.h5+? Kxf6 5.Ra6+ Ke7 6.Rg6 e4, or 4.g5? Qb3+ 5.Kh8 Qb7 6.h5+ Kxc5 win.

vii) Qxf6 5.h5+ Kg5 6.Rxf6 Kxf6 7.h6 and White wins.

viii) 5.h5+? Kh6 6.g5+ Kxc5 7.Rd6 Qe7 8.Rc6 Kf5 9.h6 Qb7 10.Sd5 Kg5 11.Rc5 Kxh6 12.Kf8 e4 wins.

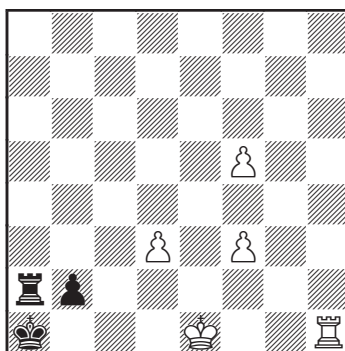
ix) 7.g5+? Kh5 8.g6 Qf6 wins.

**No 21804** S. Didukh  
3rd prize



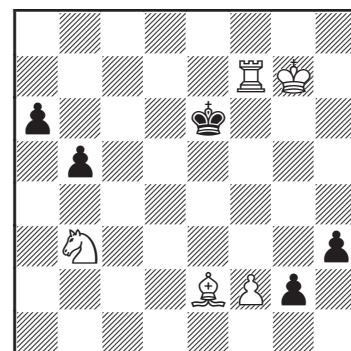
b7g8 4031.22 5/5 Win

**No 21805** P. Arestov  
1st honourable mention



e1a1 0400.31 5/3 Draw

**No 21806** S. Slumstrup  
Nielsen & M. Minski  
2nd honourable mention



g7e6 0111.14 5/5 Win

“This composer is famous for his queen endings and the finish of this study is based on the loss of the bQ when the bK tries to escape perpetual check. One cannot miss the good dynamics and the excellent form for a difficult idea”.

**No 21804** Sergiy Didukh (Ukraine). 1.Qf3 Kh8/i 2.h6 Bxh6/ii 3.Sxh6/iii Qc7+ 4.Kxc7 c1Q+ 5.Kd7 Qd2+ 6.Ke8 Qe1+ 7.Qe2/iv Qxe2+ 8.Kf8 gxh6/v 9.g7+ Kh7 10.g8Q mate.

i) Qe5 2.Sh6+ Bxh6 3.Qf7+, or Qf4 2.Qd5+ and quickly mate.

ii) Qe5 3.hxg7+ Kg8 4.Qb3+ and mate.

iii) 3.Sg3? Bf4, and: 4.Qxf4 Qg2+ 5.Se4 Qxg6 draws, or here: 4.Qc6 Qh7/vi 5.Qxc2 Qg8 6.Qh2+ Bh6 draws.

iv) 7.Kf7? Qa1, and: 8.Sg4 Qf1 9.Qxf1, or 8.Kf8 gxh6, or 8.Qe3 Qf6+ 9.Ke8 Qxg6+ 10.Sf7+ Kg8 draw.

v) Qf3+ 9.Sf7+ Qxf7+ 10.gxf7 wins.

vi) But not Qg2? 5.Qxg2 c1Q 6.Qh2+ Bh6 7.Qa2 Bf4 8.Qa8+ wins.

“The theme of this study is reciprocal queen sacrifices. At the same time the spectacular queen sacrifice (7.Qe2!!) was the ‘invention’ of Pogosyants (HHdbV#32875) but that study of the Moscow grandmaster was and remains unsound despite several attempts to correct it. Certainly, many a judge would award a ‘special’ distinction. But here the author has completely changed the introduction and this turned out to be quite energetic and in harmony with the famous ending! For the present judge this is

sufficient to consider this a new (i.e. original) composition”.

**No 21805** Pavel Arestov (Russia). 1.o-o b1Q 2.f6/i Qxf1+/ii 3.Kxf1 Ra6/iii 4.Kf2/iv Kb2 (Rxf6; Ke3) 5.Ke3 Kc3 6.Ke4/v Rxf6 7.f4 Re6+ 8.Kd5/vi Ra6 9.f5/vii Kxd3 10.Ke5 Ra5+ 11.Ke6 Ke4 12.f6 Ra6+ 13.Ke7 Ke5 14.f7 Ra7+ 15.Ke8 Ke6 16.f8S+ Kd6 17.Sg6 draws.

i) 2.Rxb1+? Kxb1 3.f6 Kc2 4.f7 Ra8 5.Kf2 Kxd3, or 2.d4? Qxf1+ 3.Kxf1 Kb2 4.Ke2 Kc3+ and Black wins.

ii) Ra6 3.Rxb1+ Kxb1 4.Kf2 draws.

iii) Kb2 4.Ke2 Kc3+ 5.Ke3 draws.

iv) 4.Ke2? Re6+ 5.Kf2 Kb2 6.f7 Rf6 7.Ke3 Rxf7 wins.

v) 6.Kf4? Rxf6+ 7.Ke4 Rf8 wins.

vi) 8.Kf5? Re1 9.Kg6 Rf1 10.f5 Kd4 11.f6 Ke5 wins.

vii) 9.Ke5? Ra5+ 10.Ke6 Kd4 11.f5 Ra6+ wins.

“In this study the following ideas are realised: castling, a systematic manoeuvre of a group of pieces, under-promotion. The starting position is light and natural”.

**No 21806** Steffen Slumstrup Nielsen (Denmark) & Martin Minski (Germany). 1.Bg4+ (Sd4+? Kd6;) Ke5/i 2.Rf5+/ii Ke4/iii 3.Rg5/iv h2/v 4.Rd5, and:

— g1Q 5.Rd4+ Ke5 6.f4 mate, or:

— Kf4/vi 5.Rd4+ Kg5 6.Sd2 h1Q 7.Sf3 mate.

i) Kd6 (Kd5; Bf3+) 2.Rd7+ Kc6 3.Rd1 h2 4.Bf3+ wins.

ii) 2.Re7+? Kf4 3.Sd2 Kxg4, or 2.f4+? Ke4 win.

iii) Kd6 3.Rf6+, and now: Ke5 4.Re6+ Kf4 5.Sd2 Kxg4 6.Rg6+ Kf4 7.Rf6+ Ke5 8.Sf3+ Ke4 9.Sg5+, or here: Kc7 4.Rf7+ Kd6 5.Rd7+ Kc6 6.Rd1 h2 7.Bf3+ wins.

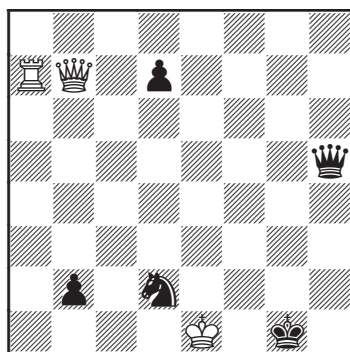
iv) Logical try: 3.Rd5? Kxd5 and Black wins, or 3.Sd2+? Kd3 draws.

v) g1Q 4.Bf5+, or Kf4 4.Bxh3 win.

vi) Kxd5 5.Bf3+ Kc4 6.Sa5+ Kb4 7.Sc6+ Kc5 8.Bxg2 wins.

“The beautiful point 4.Rd5!!, as well as the logical move 3.Rg5! to remove the protection of square g2, and two mating finishes are the pros of this co-authored study. The cons are the fairly short solution, the inactive wK and the ‘extra’ pawn pair a6-b5. The themes of mate and stalemate are very close to problem composition, so this study and the next one were especially considered by the judge – a problemist!”

**No 21807** S. Slumstrup Nielsen  
& M. Minski  
3rd honourable mention



e1g1 4103.02 3/5 Draw

**No 21807** Steffen Slumstrup Nielsen (Denmark) & Martin Minski (Germany). 1.Qb6+/i Kh1/ii 2.Ra5/iii b1Q+ 3.Qxb1 Qxa5 4.Qh7+ Kg2 5.Qg6+ (Qg7+? Kf3;) Kh3/iv 6.Qd3+/v Sf3++ 7.Ke2/vi Qb5 8.Kf2 (Qxb5? Sd4+;) Qxd3 stalemate.

i) 1.Qxb2? Sf3+ 2.Kd1 Qd5+ 3.Kc1 Qc5+ 4.Kb1 Qxa7, or 1.Kxd2? Qg5+ 2.Ke2 Qg4+ 3.Kd2 Qf4+ 4.Kc3 Qc1+ wins.

ii) Kg2 2.Qxb2 Qe5+ 3.Qxe5 Sf3+ 4.Ke2 draws.

iii) 2.Qxb2? Sf3+ 3.Kd1 (Kf2 Qh2+;) Qd5+ 4.Ke2 Sd4+ 5.Kd2/vii Sc6+ 6.Ke3 Qg5+ 7.Kf3

Se5+ 8.Ke4 Qg4+ 9.Kd5/viii Qe6+ 10.Kd4 (Ke4; Sc4+) Sc6+, or 2.Kxd2? Qg5+ 3.Kc3 Qc1+, or 2.Qb7+? Sf3+ 3.Kd1 Qf5 wins.

iv) Kf3 6.Qd3+ Kf4 7.Ke2, and: Se4 8.Qf3+ Kg5 9.Qxe4, or: Qa2 8.Qd6+ Kf5 9.Qxd7+ draw.

v) 6.Ke2? Qd5, or 6.Qh6+? Kg4 win.

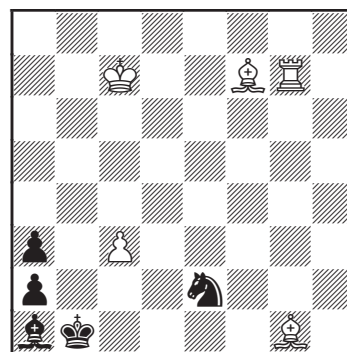
vi) 7.Kd1? Qe1+ 8.Kc2 Qf2+ 9.Kb3 (Kc3 Qc5+;) Qb6+, or 7.Kf2? Qd2+ wins.

vii) 5.Ke3 Qf3+ 6.Kxd4 Qf6+ wins.

viii) 9.Ke3 Sc4+, or 9.Kxe5 Qg7+ wins.

“The study has lively play by the pieces, the beautiful queen sacrifice 7...Qb5! and the replica response by White: 8.Kf2! These are definitely the pluses but the inactive bPd7 is, of course, a minus”.

**No 21808** V. Tarasiuk  
1st commendation



c7b1 0153.12 5/5 Win

**No 21808** Vladislav Tarasiuk (Ukraine). 1.Bg6+ Kb2 2.Be3/i Kb3/ii 3.Bf7+ Kxc3 4.Bxa2 Kd3 5.Re7 Sc3 6.Bb3/iii a2 7.Bh6/iv Sd5+/v 8.Bxd5 Be5+ (Bf6?; Re3+) 9.Rxe5 a1Q 10.Re3+ Kc2 11.Bb3+ Kd2 12.Ba4 Qh8 (Qf6; Re6+) 13.Rh3+ Ke2 14.Bb5+ Kd1 15.Rh1+ Kc2 16.Rh2+ Kb3/vi 17.Rh3+ Kb4 18.Bd2+ wins.

i) 2.Bf2? Kxc3 3.Rh7 Sc1 4.Rh3+ Kd2 5.Rxa3 Bb2 draws.

ii) Kxc3 3.Kb6 Bb2 4.Rc7+ Kb4 5.Bf7 a1Q 6.Rc4+ Kb3 7.Rc5+ Ka4 8.Ra5+ Kb4 9.Bd2+ Sc3 10.Rb5+ Ka4 11.Bb3 mate.

iii) 6.Bf7? a2 7.Bg6+ Kc4 8.Kc6 Bb2 9.Bf7+ Kd3 10.Bxa2 Sxa2 draws.

iv) Thematic try: 7.Bg5? Sd5+ 8.Bxd5 Be5+ 9.Rxe5 a1Q 10.Re3+ Kc2 11.Bb3+ Kd2 12.Ba4 Qg7+, or 7.Bf4? Bb2 8.Bxa2 Sxa2 draw.

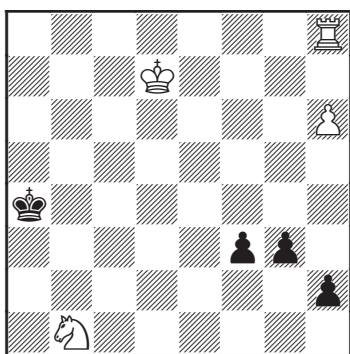
v) Bb2 8.Re3+ Kd4 9.Bxa2 Sxa2 10.Re2 wins.



vi) Kb1 17.Bd3+ Ka1 18.Rh1+ Kb2 19.Bc1+ wins.

“This is a large-scale study! However, the struggle of the white trio RBB against black’s B+S has already been shown by H. Rinck. A similar chase has been shown more recently by L. Kekely and M. Hlinka (EG#21293). There is another small note on the thematic try: I would rather play 7.Bh6! than 7.Bg5?”

**No 21809** P. Arestov  
2nd commendation



d7a4 0101.13 4/4 Draw

**No 21809** Pavel Arestov (Russia). 1.Ra8+/i Kb4/ii 2.h7/iii h1Q 3.h8Q Qxh8 4.Rxh8, and:

- f2 5.Rh4+ Kb3/iv 6.Rf4/v Kc2/vi 7.Sa3+ Kd3 8.Sc4/vii g2 9.Rxf2 g1Q 10.Se5+ Ke4/viii 11.Re2+ Kd5 12.Ke7 Qg5+/ix 13.Kf7 Qf5+/x 14.Kg7 Qf1 15.Sg6 Qxe2 16.Sf4+ draws, or:
- g2 5.Rh4+ Kc5/xi 6.Rc4+/xii Kb6 7.Rc6+ Kb7 8.Rc7+ Kb8 9.Rc8+ Ka7 10.Rc7+ Ka6 11.Rc6+ Ka5/xiii 12.Rc5+ Kb4 13.Rc4+ Kxc4 (Ka5; Rc5+) 14.Sd2+ Kd3 15.Sxf3 draws.

i) Thematic try: 1.h7? h1Q 2.Ra8+ Kb5 3.h8Q/xiv Qxh8 4.Rxh8 g2 5.Rh5+ Ka6 6.Sd2 g1Q 7.Sxf3 Qg4+ wins.

ii) Kb5 2.Sc3+, and: Kb6 3.Rb8+ Ka5 4.Rb5+ Ka6 5.Rh5, or here: Kc4 3.Ra4+ Kd3 4.Rh4 g2 5.h7 h1Q 6.h8Q Qxh4 7.Qxh4 g1Q draws.

iii) 2.Rb8+? Kc5 (Ka5) 3.Rc8+ Kd4 4.h7 h1Q 5.h8Q+ Qxh8 6.Rxh8 g2 (f2) wins.

iv) Kc5 6.Sd2 g2 7.Se4+ Kb5 8.Sxf2 draws.

v) 6.Sd2+? Kc2 7.Se4 f1Q 8.Sxg3 Qf7+ wins.

vi) g2 7.Sd2+ Kc2 8.Rxf2 g1Q 9.Se4+ Kd3 10.Sc5+ draws.

vii) 8.Rf3+? Ke2 9.Rxg3 f1Q wins.

viii) Kd4 11.Sf3+ Ke3 12.Sxg1 draws.

ix) Qf1 13.Re3 Qf4 14.Re2 Qf1 15.Re3 draws.

x) Qh5+ 14.Sg6 Qxe2 15.Sf4+ draws.

xi) Ka5 6.Sd2 g1Q 7.Sxf3 draws.

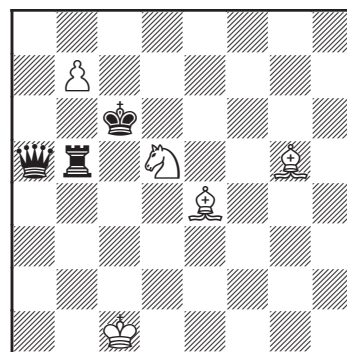
xii) 6.Sd2? g1Q 7.Sxf3 Qg6 8.Rc4+ Kb5 9.Se5 Qf6, or 6.Rh5+? Kd4 7.Sd2 f2 win.

xiii) Kb5 12.Sc3+ Ka5 13.Rg6 f2 14.Rxg2 draws.

xiv) 3.Sc3+ Kc4 4.h8Q Qxh8 5.Rxh8 g2 wins.

“This study has two interesting lines with the material KRS vs. Kpp which are dissimilar in nature. This lack of homogeneity in play would be an absolute minus in a problem but in the study genre no such strict rule exists. However, the presence of analogy would in this case have raised the study to a higher ranking, since then a coherent story would appear”.

**No 21810** L. Gonzalez  
3rd commendation



c1c6 3321.10 5/3 Win

**No 21810** Luis Miguel Gonzalez (Spain). 1.Sb6+ Kxb6/i 2.b8Q+ Kc5 3.Qe5+/ii Kc4 4.Bd3+ Kxd3 5.Qe3+ Kc4 6.Qe4+ Kb3/iii 7.Qc2+ Ka3 8.Be7+ Rb4 9.Bc5 Qb5/iv 10.Qb2+ Ka4 11.Qa2 mate.

i) Kc7 (Kc5; Be3+) 2.Bf4+ Re5 3.Bxe5+ Qxe5 4.b8Q+ Kxb8 5.Sd7+ Kc7 6.Sxe5 wins.

ii) 3.Be3+? Kc4, and 4.Qc8+ Rc5, or 4.Qg8+ Rd5.

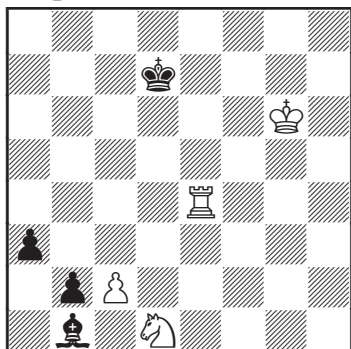
iii) Kc5 7.Be7+ Kb6 8.Bd8+ wins.

iv) Qa4 10.Qb2 mate.

“The zugzwang after 9.Bc5! (without a logical try, as the zugzwang is not reciprocal) is decorated with the sacrifice of the wB on the 4th move but the forced nature of the play precluded a higher ranking”.

**No 21811** M. Hlinka  
& O. Mihalco

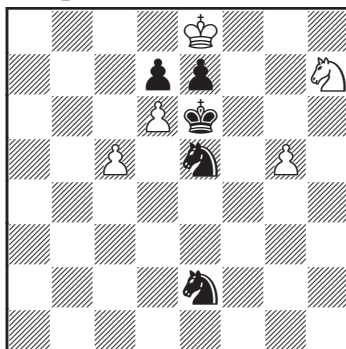
1st special commendation



g6d7 0131.12 4/4 Draw

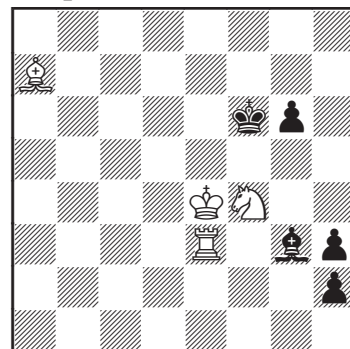
**No 21812** S. Slumstrup Nielsen  
& M. Minski

2nd special commendation



e8e6 0007.32 5/5 Win

**No 21813** A. Skripnik  
3rd special commendation



e4f6 0141.03 4/5 Win

**No 21811** Michal Hlinka & Otto Mihalco (Slovakia). 1.Rd4+ (Sxb2? Bxc2;) Ke6 2.Sxb2/i a2/ii 3.Re4+ (Ra4? Bxc2+;) Kd7/iii 4.Rd4+ Kc7 5.Rc4+ Kb8 6.Rb4+ Kc8 7.Rc4+ Kd8 8.Rd4+ Ke7 9.Re4+ Kf8 10.Rf4+ Ke8/iv 11.Re4+ Kd7 12.Rd4+ Ke6/v 13.Re4+, and:

— Kd5 14.Ra4 Bxc2+ 15.Sd3 Bxa4 (Bxd3+; Kg5) 16.Sb4+ draws, or:

— Kd6 14.Rd4+ (Sc4+? Kc5;), and now:

– Kc5 15.Ra4 Bxc2+ 16.Sd3+ draws, or:

– Ke5/vi 15.Ra4 Bxc2+ 16.Sd3+ draws.

i) 2.Re4+? Kd5 3.Sc3+ Kc5 4.Sa4+ (Sxb1 a2;) Kc6 5.Sxb2 Bxc2 wins.

ii) axb2 3.Rb4 Bxc2+ 4.Kg5 draws.

iii) Kd5 4.Ra4 Bxc2+ 5.Sd3 draws.

iv) Kg8 11.Rc4 Kf8 12.Rc8+ Ke7 13.Ra8, or Ke7 11.Rf7+ Kd6 12.Ra7 win.

v) Kc6 13.Ra4 Bxc2+ 14.Sd3 draws.

vi) Kc6 15.Ra4 Bxc2+ 16.Sd3 Bxa4 17.Sb4+ draws.

“A special commendation is awarded to this study for the play with a beautiful point!”

**No 21812** Steffen Slumstrup Nielsen (Denmark) & Martin Minski (Germany). 1.g6/i Sxg6 2.c6 Sd4/ii 3.cxd7 (c7? Sb5;) Sc6 4.Sf8+ Sxf8/iii 5.d8Q Sxd8 6.dxe7 wins.

i) 1.Sf8+? Kf5, or 1.dxe7? Sc3 2.Sf8+ Kf5 3.Kd8 Sc6+ 4.Kxd7 Sxe7 5.Kxe7 Kxg5 draw.

ii) Kxd6 3.cxd7, or dxc6 3.d7, or Ke5 3.c7 Kxd6 4.c8Q win.

iii) Kxd6 5.Sxg6 e5 6.Se7 Sxe7 7.d8Q+ wins.

“This special commendation is awarded for the colourful finish! This seems to be a find, not only for studies, but also for problems. The ranking could have been higher had the authors supplied a thematic try in which the final position would arise with a shift of the bK or one of the knights, which would lead to a draw. I do not ignore that the implementation of this thematic try is quite resistant but it is something to strive for...”

**No 21813** Anatoly Skripnik (Russia). 1.Sh5+ gxf5 2.Rf3+ Kg5 (Ke6; Rf1) 3.Rxg3+/i Kh4 4.Kf4 (Bf2? h1S;) h1Q 5.Bf2 Qh2/ii 6.Be1 Qxg3+ 7.Bxg3 mate.

i) 3.Rf1? Kg4 4.Rh1 Bc7 5.Bf2 Bf4 draws.

ii) Qc1+ 6.Re3 mate.

“This study has attributes of the popular style: sacrifice, counter-sacrifice, under-promotion, a fortress and an ideal mate at the end. The special distinction is awarded for this popular style”

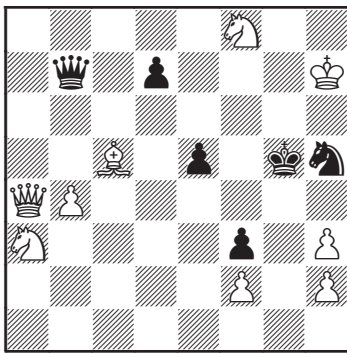
## E4-E5 2016

In this Romanian magazine, 30 studies were published in 2016. The informal tourney was judged by Árpád Ruzs (Hungary). He considered the level as being not too high.

In his award he makes an excellent point: “I really dislike it when someone inflates the solution with dualistic variations and tries. In a win study only variations with unique winning white moves and tries with unique black refutations should be part of the solution. The real solution should tell the story alone and for analytical variations we have the computer... Finally... Not all studies should be published! Or even better: not all studies should be even composed. Focus on your best ideas and dedicate them much more time. You will see a rise of quality in your work”.

One study in the preliminary award (1st hon. mention) was eliminated from the final award (dated 12iv2017), because the composer had sent the same ending, but mirrored (...) to another tourney.

**No 21814 A. Zhukov**  
1st prize



h7g5 4015.43 9/6 BTM, Win

**No 21814** Aleksandr Zhukov (Russia).  
1...d6+ 2.Sd7 Sf6+ (Qa4+; Kg8) 3.Kg7 Sxd7  
4.Be3+/i Kf5 5.Qc2+/ii e4 6.Qc7 Qxc7 7.Sb5/  
iii Qb6 8.Bxb6/iv Sxb6 9.Sxd6+ Kf4 10.Sxe4/v  
Kxe4 11.h4 Kd3 12.h5 Ke2 13.h6 Kxf2 14.h7 Kg2  
15.h8Q f2/vi 16.Qf8 f1Q 17.Qxf1+ Kxf1 {eg} 18.h4

i) 4.Qa7? Sxc5+ 5.Qxb7 Sxb7 draws.

ii) 5.Qb5? Sb6+ 6.Kh6 Qe7, or 5.Qb3? d5  
6.Qc2+ e4 draw.

iii) Domination.

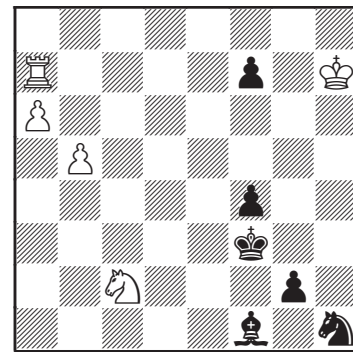
iv) 8.Sd4+? Ke5 9.Sxf3+ exf3 10.Bxb6 Sxb6  
draws.

v) Thematic try: 10.h4? e3 11.fxe3+ Ke5  
12.Sf7+ Kd5 13.e4+ Kd4 14.Sd6 f2 15.Sf5+ Kxe4  
16.Sg3+ Kf3 17.h5 Kg2 18.h6 Kxh2 19.Sf1+ Kg1  
20.h7 Kxf1 21.h8Q Kg2 (Kg1) draws.

vi) Now, in comparison with the final po-  
sition of the thematic try, White has an extra  
wPh2.

“In Rinck’s footsteps, we have a modern mas-  
ter of domination studies. Recently Aleksandr  
Zhukov has created several studies featuring  
surprising queen dominations. In this study,  
the magnificent queen sacrifice on the sixth  
move (6.Qc7!!) is followed by a queen do-  
mination. But that is not all! The study continues  
with a second phase: a logical study with the  
foresight theme!”

**No 21815 A. Skripnik & P. Arestov**  
2nd prize



h7f3 0134.23 5/6 Win

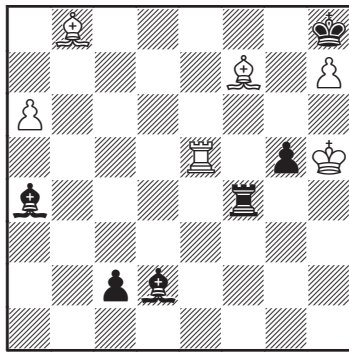
**No 21815** Anatoly Skripnik & Pavel Arestov  
(Russia). 1.Se1+ Kf2 2.Sxg2 f3 (Bxb5; Sxf4) 3.Rxf7  
Bd3+ 4.Kg8/i Kxg2/ii 5.a7 Be4 6.b6 f2 7.b7 Bxb7  
8.Rxb7 f1Q 9.a8Q Qf3 10.Kh8/iv zz, and:

— Sf2 11.Rg7+ wins, or:

— Sg3 11.Rb2+ wins.

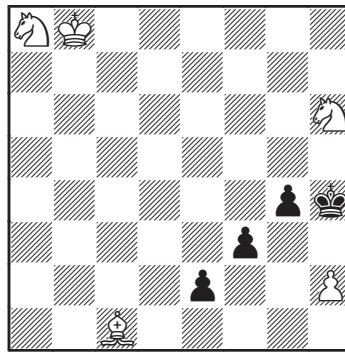
i) Thematic try: 4.Kh8? Kxg2 5.a7 Be4 6.b6 f2  
7.b7 Bxb7 8.Rxb7 f1Q 9.a8Q Qf3 zz 10.Kg8 Qd5+  
11.Kh8 Qf3, and: 12.Rb2+ Sf2, or here: 12.Rg7+  
Sg3. 4.Kg7? Kxg2 5.a7 Be4 6.b6 f2 7.b7 Bxb7

No 21816 S. Slumstrup  
Nielsen  
3rd prize



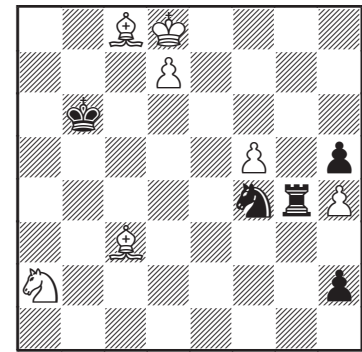
h5h8 o480.22 6/6 Draw

No 21817 V. Tarasiuk  
1st honourable mention



b8h4 0012.13 5/4 Draw

No 21818 S. Slumstrup  
Nielsen  
2nd honourable mention



d8b6 o324.32 7/5 Win

8.Rxb7 f1Q 9.a8Q Kg1 (Qf3?; Kh8) 10.Qa7+ Sf2/  
iv 11.Rb2 Qg2+ draws.

ii) Bxb5 5.a7 Bc6 6.Sh4 wins.

iii) Banny theme and Roman theme:  
10.Rg7+? Sg3, and 10.Rb2+ Sf2.

iv) But not Qf2? 11.Qa1+ Kg2 12.Rb2 wins.

“At the end of this study we find a problem-like position with the Banny & Roman Theme. The mutual zugzwang position has already occurred (with reversed colours) in a work by Skripnik (HHdbV#02030) but this is clearly a better achievement”.

**No 21816** Steffen Slumstrup Nielsen (Denmark). 1.Re7 (a7? c1Q; Re4 (Rf5; a7) 2.a7 (Rxe4? c1Q; Bc6 3.Rxe4 c1Q 4.Re8+ Bxe8 5.a8Q Bxf7+/i 6.Kh6 Qc6+/ii 7.Bd6+/iii Be8 (Qxa8; Be5 mate) 8.Qa1+/iv Bc3 9.Qxc3+ Qxc3 10.Be5+ Qxe5 stalemate.

i) Qd1+ 6.Kh6 g4+ 7.Kh5 Bxf7+ (g3+; Kh4) 8.Kh4 Kxh7 9.Qe4+ Kg8 10.Qxg4+ draws.

ii) Qh1+ (g4+; Bf4+) 7.Bh2+/v Qxa8 8.Be5 mate.

iii) 7.Qxc6? g4+ 8.Bf4 Bxf4 mate.

iv) 8.Qxc6? g4+ 9.Bf4 Bxf4 mate, or 8.Qxe8+? Qxe8 wins.

v) 7.Qxh1? g4+ 8.Bf4 Bxf4 mate.

“This study has lively play with mutual sacrifices, pins and unpins, checkmates and a stalemate final. The starting position has a perfect material equality and despite having many

pieces it still has enjoyable, human friendly play with good flow”.

**No 21817** Vladislav Tarasiuk (Russia). 1.Bf4/i e1Q 2.Bg3+ Qxg3+ 3.hxg3+ Kh3/ii 4.Sf5/iii f2 5.Se3 Kxg3 6.Sb6/iv Kf3 7.Sxg4/v Kxg4 8.Sc4 Kf3 9.Sd2+ Ke2 10.Se4 f1Q 11.Sg3+ draws.

i) 1.Bd2? f2, or 1.Sf5+? Kh3 win.

ii) Kxg3 4.Sxg4 Kxg4 5.Sb6 f2 6.Sc4 Kf3 7.Sd2+ Ke2 8.Se4 f1Q 9.Sg3+ draws.

iii) Thematic try: 4.Sxg4? Kxg4 5.Sb6 f2 6.Sc4 Kf3 7.Sd2+ Ke2 8.Se4 f1Q wins.

iv) 6.Sc7? Kf3 7.Sxg4 Kxg4 8.Sd5 Kf3 wins.

v) 7.Sf1? g3 8.Sc4 g2 wins.

“This is a logical study with Black trying to keep the g3 square blocked but finally White succeeds in unblocking it and can use it for a knight fork”.

**No 21818** Steffen Slumstrup Nielsen (Denmark). 1.Bd4+/i Kc6 2.Sb4+ Kd6 3.Ke8 Rg8+ 4.Kf7 Rd8 5.Be5+ Kxe5 6.Sc6+ Kxf5 7.Sxd8 h1Q 8.Se6/ii Qxh4/iii 9.Sg5 Se6/iv 10.d8Q Qxg5 11.Bxe6+ Kf4 12.Qd2+ wins.

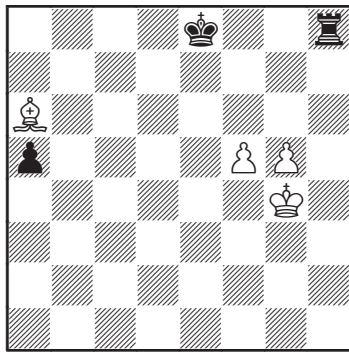
i) 1.Ke7? Rg8 2.Bd4+ Kc7 3.Be5+ Kb6 4.Bd4+ Kc7 positional draw.

ii) 8.Sb7? Qd5+ and Black wins.

iii) Sxe6 9.d8Q Qb7+ 10.Bd7 wins, avoiding 10.Bxb7? Sxd8 and Black wins. Qg2 (Qd5; d8Q) 9.Sg7+ Ke5 10.d8Q wins.

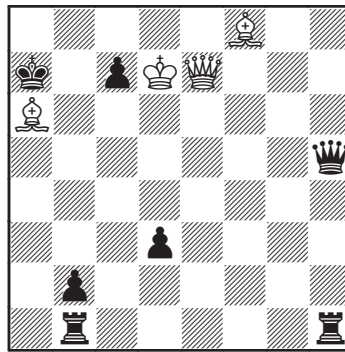
iv) Kxg5 10.d8Q+, or Qxg5 10.d8Q+ Se6 11.Bxe6+ Kf4 12.Qd2+ wins.

**No 21819** P. Krug  
1st commendation



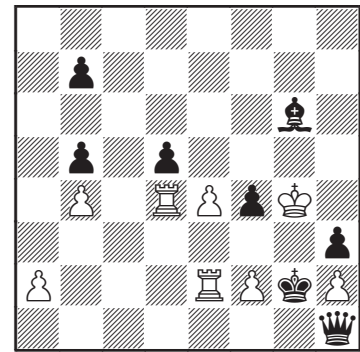
g4e8 o310.21 4/3 Win

**No 21820** M. Hlinka  
& E. Vlasák  
2nd commendation



d7a7 4620.03 4/7 Draw

**No 21821** P. Arestov  
& A. Skripnik  
3rd commendation



g4g2 3230.55 8/8 Draw

”We see two knight sacrifices in a row and a deadly pawn battery”.

**No 21819** Peter Krug (Austria). 1.f6/i Kf8/ii 2.g6/iii Rh1 3.Bb7 Rg1+ 4.Kh5 Rg3 5.Bd5/iv a4 6.Kh6 Rh3+ 7.Kg5 Rg3+ 8.Kh5 a3 9.Kh6 Rh3+ 10.Kg5 Rg3+ 11.Kh5 a2 12.Bxa2 Rg1 13.Bd5 Rg3 14.Kh6 Rh3+ 15.Kg5 Rg3+ 16.Kh5 Rh3+ 17.Kg4 wins.

i) 1.g6? o-o 2.Kg5 Kg7 draws.

ii) Kf7 2.Bc4+ Kg6 3.Bd3+ Kf7 4.Kf5 wins.

iii) 2.Bb7? Rh7 3.Be4 Rd7 4.g6 a4 5.Kh5 a3 6.Kh6 a2 7.g7+ Rxd7 8.fxd7+ Ke7 draws.

iv) It is very important not to let the bK into the corner which would allow a stalemate resource: 5.Kh6? Rh3+ 6.Kg5 Rg3+ 7.Kh5 Kg8 8.Bd5+ Kh8 The bK has reached the corner! 9.Kh6 Rh3+ 10.Kg5 Rg3+ 11.Kh5 a4 12.Kh6 Rh3+ 13.Kg5 Rg3+ 14.Kh5 a3 15.Kh6 Rh3+ 16.Kg5 Rg3+ 17.Kh5 a2 and draw because after taking the pawn the rook becomes rabid, e.g. 18.Bxa2 Rxd7 19.Kxd7 stalemate.

”By repeated manoeuvres White passes the ‘right’ to move to Black”.

**No 21820** Michal Hlinka (Slovakia) & Emil Vlasák (Czech Republic). 1.Kxc7/i Rbe1 2.Qd7 Qh7 3.Bg7 Qxg7 4.Qxg7 Rh7 (b1Q; Qd4+) 5.Qxh7 b1Q 6.Bxd3 Qb4 7.Kd7/ii zz Re5/iii 8.Kd8+/iv Ka8/v 9.Qh1+ Kb8 10.Qb1 draws.

i) White builds a dangerous king battery.

ii) 7.Kc6+? Re7 and Black wins.

iii) Kb7 8.Qg7 Nice moves along the battery line!

iv) The battery fires now. But not 8.Kc6+? Re7 and Black wins.

v) 8...Kb6 fails to 9.Qc7 mate.

”A king battery is formed on the first move but it fires only much later. In the meantime there are some nice moves along the battery line”.

**No 21821** Pavel Arestov & Anatoly Skripnik (Russia). 1.f3+ Kf1 2.Red2/i Bh5+ 3.Kxh5 Qxf3+ 4.Kg5/ii dxe4 5.Rd1+ Ke2 6.R4d2+ Ke3 7.Kh4 zz Qg2 8.Rxd2 hxd2 9.Kh3, and:

— Ke2 10.Rb1 Kf3 11.Rg1 e3 12.Rxd2 e2 13.Rg1 Kf2 14.Rb1/iii f3 15.Kg4 Ke3 16.Kg3 f2 17.Rb3+ Kd2 18.Rb2+ Ke3 19.Rb3+ positional draw, or:

— f3 10.Kg3 Ke2 11.Rb1 e3 12.Rb2+ Kd3 13.Rb1 Ke2 14.Rb2 positional draw

i) 2.Rdd2? Bh5+ 3.Kxh5 Qxf3+, or 2.Rd1+? Kxe2 3.Rxh1 dxe4 4.fxe4 Bxe4 5.Rc1 f3 win.

ii) 4.Kh4? dxe4 5.Rd1+ Ke2 (Kf2) 6.R4d2+ Ke3 zz 7.a3 b6 zz 8.Kg5 Qg2+ 9.Rxd2 hxd2 10.Kg4 Ke2 11.Ra1 e3 12.Kxf4 Kf2 13.Ra2+ e2 wins.

iii) 14.Rc1? f3 15.Kg4 Ke3 16.Kg3 f2 17.Rc3+ Kd2 wins.

”The king triangulation avoids a mutual zugzwang position with two rooks against a queen”.

# Springaren 2007-2008

David Gurgenzidze (Georgia) judged this biennial informal tourney of the Swedish composition magazine. In total 18 studies by 12 composers from 12 countries were published. The award appeared in *Springaren* no. 144 viz2007 without any mention of a confirmation time.

**No 21822** Richard Becker (USA). 1.f6/i a2 2.Kd6/ii Kb5 3.Rb8+ Kc4 4.Ra8 Kb5 5.Ra3/iii Kb4 6.Ra7 Kb5 7.Kc7 (Ke7? Ba4;) Kb4 8.Kd8 Kb5 9.Ra3 Kb4 10.Ra6 (Ra7) Kb5 11.Ra7 Ba4/iv 12.f7 a1Q 13.f8Q Qd4+ 14.Rd7 Qb6+ 15.Rc7 Qb8+ 16.Rc8 Qb6+ 17.Ke7 wins.

- i) 1.Kd6? Bd1, or 1.Ra8+? Kb4 2.f6 Bf7 draw.
- ii) 2.Ke7? Bd5, or 2.Ra8+? Kb5 3.Ke7 Ba4 4.f7 a1Q 5.f8Q Qe5+ draws.
- iii) 5.Ke7? (Kc7?) Ba4 draws.
- iv) Kb6 12.Ra3, or Kb4 12.Ke7 Ba4 13.f7 a1Q 14.f8Q Qe5+ 15.Kd8+ wins.

“That is an original way to gain a tempo”.

**No 21823** Jacques Tate (France). 1.Rd2 Qxd2 2.Sg6+ Kd6 3.Sb7+ Kc6 4.Se5+ Bxe5 (Kb6; Sc4+) 5.Sa5+ Qxa5/i stalemate.

- i) Kb6 (Kd6) 6.Sc4+, or Kc5 6.Sb3+ draws.

“We see beautiful knight moves”.

**No 21824** Ilham Aliev (Azerbaijan). 1.Re6+, and:

- Kh7 2.Rh6+ Kg8/i 3.Rh8+ Kf7 4.Rf8+ Ke7/ii 5.Bf6+ Kxf8 6.Bxg7+/iii Kxg7 7.Rxc4 wins, or:

- Kh5 2.Rh6+ Kg5/iv 3.Bf6+ Kxh6 4.Bxg7+/v Kxg7 5.Rxc4 wins.

- i) Kxh6 3.Bxg7+ Kxg7 4.Rxc4
- ii) Kxf8 5.Bxg7+ Kxg7 6.Rxc4, or Kg6 5.Rg1+ wins.
- iii) 6.Rxc4? Rd7 7.Rd4 Rh7 draws.
- iv) Kxh6 3.Bxg7+ Kxg7 4.Rxc4 wins.
- v) 4.Rxc4? Rd7 5.Rd4 h2 6.Rh4+ Kg6 draws. “A wR sacrifice is echoed”.

**No 21825** Nils Bakke (Norway). 1.e8S g1S+ 2.Kh2 f1S+ 3.Kxg1 f2+ 4.Kh1/i Sg3+ 5.Kh2 f1S+ 6.Kg1/ii Sc6/iii 7.Sc7+ Ka7 8.Sxb5+ Ka8 9.Sc7+ Ka7 10.Sb5+ perpetual check.

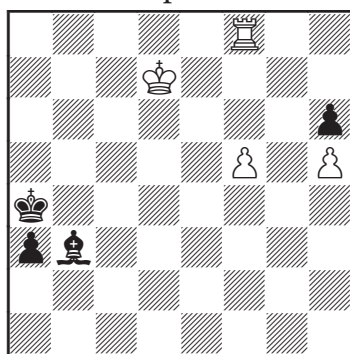
- i) 4.Kg2? Se3+ 5.Kxf2 Sd5.
- ii) 6.Kh3? g4+ 7.Kh4 Sf5+ 8.Kh5 Sg7+.
- iii) Se2+ 7.Kf2 Sc6 8.Sc7+ Ka7 9.Sxb5+ Ka8 10.Sc7+ draws.

“This study features four knight promotions”.

Correction of HHdbV#45691.

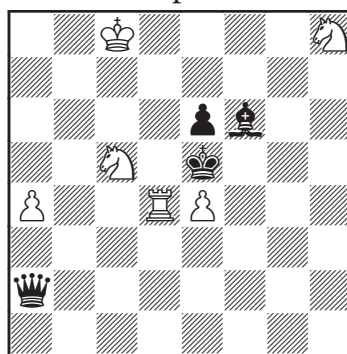
**No 21826** Andrzej Jasik (Poland). 1.b7/i Qd7+ 2.Kh6 Qxb7 3.Sxf4/ii Rh8+/iii 4.Bxh8 gxh2 5.g7+ Kg8 6.Bg6 h1Q+ 7.Sh5, and:

**No 21822** R. Becker  
1st prize



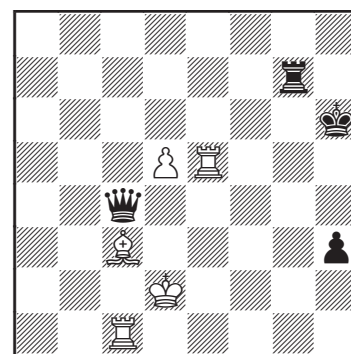
d7a4 0130.22 4/4 Win

**No 21823** J. Tate  
2nd prize



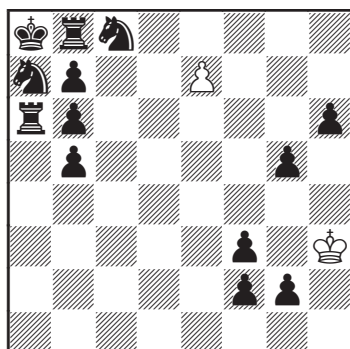
c8e5 3132.21 6/4 Draw

**No 21824** I. Aliev  
1st honourable mention



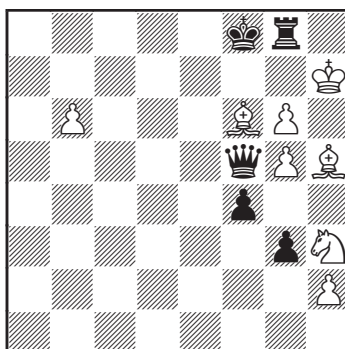
d2h6 3510.11 5/4 Win

No 21825 N. Bakke  
2nd honourable mention



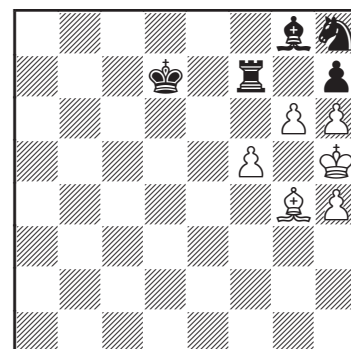
h3a8 o6o6.18 2/13 Draw

No 21826 A. Jasik  
3rd honourable mention



h7f8 3321.42 8/5 Draw

No 21827 E. Fomichev  
2nd commendation



h5d7 o343.41 6/5 Draw

— Qc6 7.Sh5 h1Q stalemate, or:

— Qbc6 stalemate.

i) 1.Sxf4? gxh2 2.b7 Qxf4 3.g7+ Rxc7+ 4.Bxc7+ Ke7 wins.

ii) 3.hxc3? fxg3 4.Sf4 Qe4 5.g7+ Rxc7+ 6.Bxc7+ Kg8 wins.

iii) gxh2 4.Se6+ Ke8 5.g7+ Kd7 6.Sc5+ Kc7 7.Be5+ Kb6 8.Sxb7 h1Q 9.Sd6 draws.

“White’s aggressive threat can be stopped only by a stalemate by two queens”.

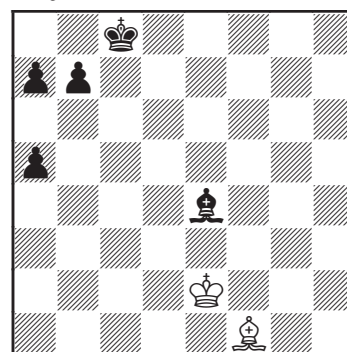
The 1st commendation was cooked by MG: G. Josten e3e6 o013.33 b1b4.e4g2h5a4e5f6 5/5 Draw: 1.Kf3 a3 2.Kg4 Kf7 3.Kf5 a2 4.Bxa2+ Sxa2 5.h6 Sb4 6.h7 Sc2 7.h8S+ Kg7 8.Ke6 Sd4+ 9.Ke7 f5 10.Sf7 Sc6+ 11.Ke8 fxe4 12.Sd6 e3 13.Sf5+ Kf6 14.Sxe3 draws. But: 1...Kf7 2.Kg4 and now: Sc6 3.Bc2 a3 4.Bb3+ Kg7 5.Be6 Sd4 6.Bd5 Sb5 7.Be6 Kh6 wins.

No 21827 Evgeny Fomichev (Russia). 1.g7 Rxc7 2.hxc7 (f6+? Rxc4;) Sf7 3.Bd1/1 Ke7 4.Bb3 Kf6 5.Bxf7 Bxf7+ 6.Kh6 Bg8 7.h5 Kf7 8.f6 Ke8/ ii 9.Kg5 Kf7 10.Kh6 Ke8 11.Kg5 Kf7 12.Kh6 Kxf6 stalemate.

i) Thematic try: 3.Be2? Sd6 4.Kg5 Ke7 5.Bh5 Se4+ 6.Kf4 Sf6 7.Kg5 Sxh5 8.Kxh5 Kf6 9.Kh6 Kxf5 10.h5 Ke6 11.Kg5 Ke7 (Ke5) wins.

ii) Kxf6 stalemate.

No 21828 A. Kruus  
3rd commendation



e2c8 o040.03 2/5 Draw

No 21828 Arvo Kruus (Estonia). 1.Ke3 Bg6/i 2.Ba6 a4/ii 3.Kd4/iii a3 4.Kc3/iv Bf7 5.Kc2/v Ba2 6.Kc3 Bf7 7.Kc2 draws.

i) Bd5 2.Kd4 Bf7 3.Ba6 a4 wins.

ii) bxa6 3.Kd4, or Kc7 3.Bxb7 Kxb7 4.Kd4 draw.

iii) 3.Bxb7+? Kxb7 4.Kd4 a3 5.Kc3 Bf7 6.Kc2 Ba2 7.Kc3 a5 wins.

iv) 4.Bxb7+? Kxb7 5.Kc3 Bf7 6.Kc2 Ba2 7.Kc3 a5

v) 5.Bxb7+? Kxb7 6.Kc2 Ba2 7.Kc3 a5 wins.

# Zadachy i Etyudi 2016

Martin Minski (Germany) judged this informal tourney. He considered 23 studies by 16 composers from 7 countries.

**No 21829** Aleksey Popov (Russia). 1.Bf6 exf6 2.Sg4 Kxg4 3.c7 Qf8 4.c8R/i Qg7 5.Rc6 Qb7 6.Sxf6 mate.

i) 4.c8Q? Qe8+ 5.Qxe8 stalemate, or 5.Qe6 Qa4+ draws.

“We see a bishop sacrifice, a knight sacrifice, a rook underpromotion (with stalemate try) and mate – this is without a doubt a remarkable tactical study and Aleksey Popov is a talented composer!”

**No 21830** Valery Kalashnikov (Russia). 1.Sf4+ Kh6 2.Rg6+ Kh7 3.Sf3/i b1Q 4.Sg5+ Kh8 5.Sf7+ Kh7 6.Rh6+ Kg8 7.Rh8+ Kg7 8.Sxe6+ Kg6 9.Rg8+ Kh5/ii 10.Rg5+ Kh4 11.Se5 Qb4+/iii 12.Kf6 Qe4 13.Sg6+ Qxg6+ 14.Rxg6 Sf2 15.Sd4/iv Sg4+ 16.Kf5 h2 17.Rxg4+ Kh3 18.Kf4 h1Q 19.Rg3+ Kh4 (Kh2; Sf3+) 20.Sf5+ Kh5 21.Rg5 mate.

i) Logical try: 3.Sgxh3? b1Q 4.Sg5+ Kh8 5.Sf7+ Kh7 6.Rh6+ Kg8 7.Rh8+ Kg7 8.Sxe6+ Kg6 9.Rg8+ Kh5 10.Rg5+ Kh4 draws.

ii) Kh7 10.Rg7 mate, or Kf5 10.Sd6+ wins.

iii) h2 12.Sf3+ Kh3 13.Sf4 mate.

iv) 15.Sg7? Sg4+ 16.Kf5 h2 17.Rxg4+ Kh3 18.Kf4 h1Q 19.Rg3+ Kh2 draws.

“For me, this was love at second sight. It is really paradoxical that the dangerous black pawn on h3 is left alive. In the solution after 11.Se5! it threatens suddenly mate thanks to the block of the square h3. It remains an exciting fight (until the last cartridge of Kalashnikov). The play is forced but there are also some quiet moves and almost no captures. A good logical study with high technical standard”

**No 21831** Pavel Arestov (Russia). 1.c4/i Bxc4/ii 2.b8Q Rg2+ 3.Kh1 Bd5 4.Qb3+/iii Bxb3 5.a8Q Rxh2+ 6.Kg1 Rc2/iv 7.Qf3 mate.

i) 1.b8Q? Rg2+ 2.Kh1 Rd2 3.Qc8+ Bd7 4.Kg1 Bxc8 5.a8Q Bg4 6.c4 Rd1+ 7.Kf2 Rd2+ 8.Ke3 Rxh2 draws.

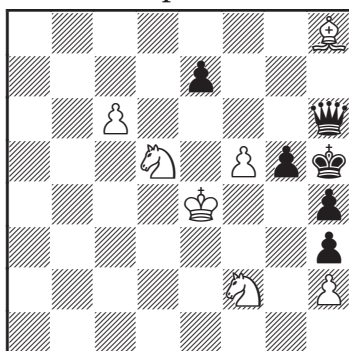
ii) Rg2+ 2.Kf1 Bxc4+ 3.Ke1 Re2+ 4.Kd1 wins.

iii) 4.a8Q? Ra2+ 5.Kg1 (Qxd5 Ra1+;) Rxa8 draws, or 4.Qc8+? Rg4 mate.

iv) Rg2+ 7.Qxg2 mate.

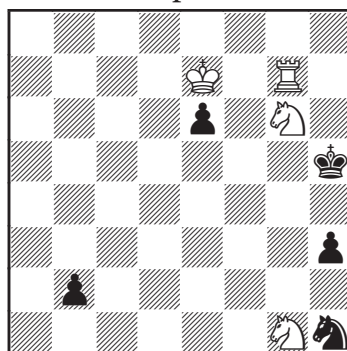
“The scheme is from Matouš 1974 (HHdbV#40894 and correction #40895), but this is a completely different study. It has a nice initial position with a struggle of pawns against pieces, in the spirit of David vs. Goliath. The surprising sacrifice 1.c4!!, in order to

**No 21829** A. Popov  
1st prize



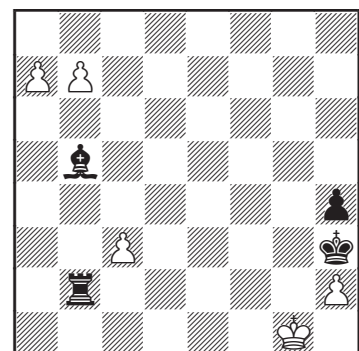
e4h5 3012.34 7/6 Win

**No 21830** V. Kalashnikov  
2nd prize



e7h5 0105.03 4/5 Win

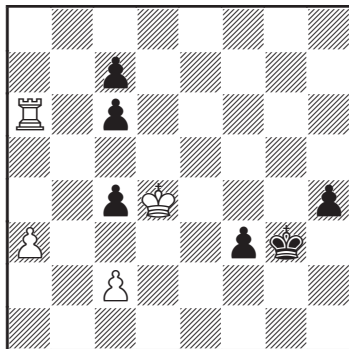
**No 21831** P. Arestov  
1st honourable mention



g1h3 0330.41 5/4 Win

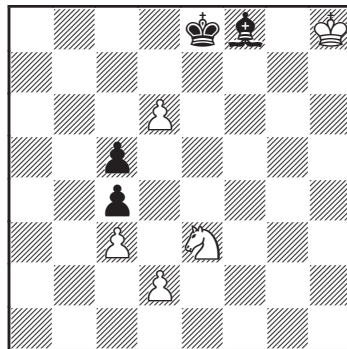


No 21832 V. Tarasiuk  
2nd honourable mention



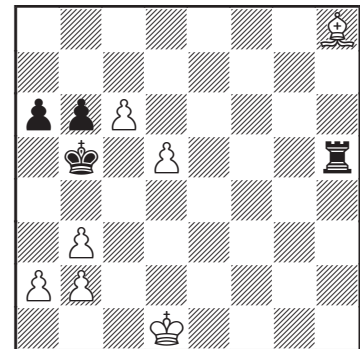
d4g3 0100.25 4/6 Win

No 21833 P. Arestov  
3rd honourable mention



h8e8 0031.32 5/4 Win

No 21834 A. Popov  
4th honourable mention



d1b5 0310.52 7/4 Win

open the 3rd rank, prepares the queen sacrifice 4.Qb3+! Finally, there is a mate by the second promoted queen. I like such short tactical studies. The author agrees that the introduction of the first version with too many captures was not necessary”.

No 21832 Vladislav Tarasiuk (Ukraine). 1.Ra8/i f2 (c5+; Ke3) 2.Rf8 Kg2 3.Ke3 f1Q 4.Rxf1 Kxf1 5.Kf3 Kg1 6.Kg4 Kg2 7.Kxh4 Kf3 8.a4 Ke4 9.a5 Kd5 10.a6 wins.

i) Thematic try: 1.Rxc6? f2 2.Rf6 Kg2 3.Ke3 f1Q 4.Rxf1 Kxf1 5.Kf3 Kg1 6.Kg4 Kg2 7.Kxh4 Kf3 8.a4 Ke4 9.a5 Kd5 10.a6 Kc6 draws. Thematic try: 1.Ra5? c5+ 2.Rxc5 f2 3.Rf5 Kg2 4.Ke3 f1Q 5.Rxf1 Kxf1 6.Kf3 Kg1 7.Kg4 Kg2 8.Kxh4 Kf3 9.a4 Ke4 draws.

“In comparison with the partial anticipation by Tarasiuk & Didukh 2014 (HHdbV#793), we have a spectacular key move in the corner 1.Ra8!! with two thematic tries. In the second thematic try 1.Ra5? I like the active refutation by Black 1...c5! This is a remarkable improvement of an old idea”.

No 21833 Pavel Arestov (Russia). 1.Sf5/i Kd7 2.Kg8 Bxd6 3.Sxd6 Kxd6 4.Kf8/ii zz Kd7 5.Kf7 zz Kd6 6.Kf6 zz Kd5 7.Ke7 Ke5 8.Kd7 Kd5 9.Kc7 wins.

i) Thematic try: 1.Sxc4? Kd7 2.Kg8 Bxd6 3.Sxd6 Kxd6 4.Kf7 Ke5 zz 5.Ke7 c4 zz 6.Kd7 Kd5 7.Kc7 Kc5 zz draws.

ii) Thematic try: 4.Kf7? Kd7 zz 5.Kf6 Kd6 6.Kf5 Kd5 zz draws.

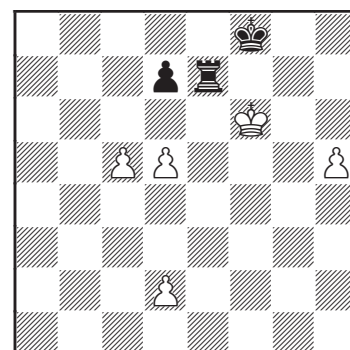
“We see another logical study with a refusal of capture on c4 in order to get a position with reciprocal zugzwang. The three captures on d6 are a technical weakness”.

No 21834 Aleksey Popov (Russia). 1.Bd4 Rxd5 2.c7 Rxd4+ 3.Kc2 Rd5 4.b4/i Kxb4 5.a3+ Kb5 6.b4 Rd4 7.Kb3 Rd3+ 8.Kb2 (Kc2? Rd4;) Rd2+ 9.Kc3 Rd1 10.a4+ wins.

i) 4.c8Q? Rc5+ 5.Qxc5+ Kxc5 draws.

“This is a surprising bishop sacrifice as the key move initiates an exciting struggle about the promotion of the c-pawn. The study ends with 10.a4+! because of the dual 10...Kxa4 11.Kc2/Kb2”.

No 21835 V. Katsnelson & L. Katsnelson  
1st commendation



f6f8 0300.41 5/3 Draw

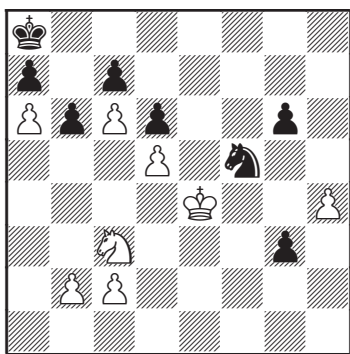
No 21835 Vladimir Katsnelson & Leonard Katsnelson (Russia). 1.h6 Rf7+ 2.Kg6 Kg8 3.d6 Rf4 4.h7+/i Kh8 5.d3 Rf8 6.d4 Rf4 7.d5 Rf1 (Rf8; c6) 8.c6 Rf2 9.c7/ii Rf8 10.Kh6 Ra8 11.Kg6 Rf8 12.Kh6 positional draw.

i) 4.d3? Rh4 5.Kf6 Kf8 6.Kg6 Rg4+ 7.Kf5 Rg3 8.h7 Kg7 9.h8Q+ Kxh8 10.Kf6 Rg7 wins.

ii) 9.cxd7? Rf8 zz 10.Kh6 Rd8 11.Kg6 Rxd7 12.Kf5 Rxd6 13.Ke5 Rd8 14.Ke6 Kg7 15.d6 Re8+ 16.Kd7 Kf7 wins.

“Natural play without captures leads to an original positional draw”.

**No 21836** I. Zamyatin † & A. Popov  
2nd commendation



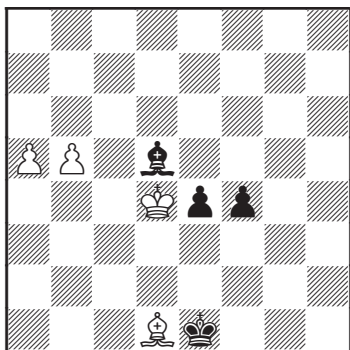
e4a8 0004.66 8/8 Win

**No 21836** I. Zamyatin & Aleksey Popov (Russia). 1.Kf3 Sxh4+ 2.Kxg3 Sf5+ 3.Kf4 Sd4 4.Sb5 Sxb5 5.c3 Kb8 6.Kg5 Kc8 7.Kxg6 Kd8 8.Kf7 Sd4/i 9.cxd4 Kc8 10.Ke8 b5 11.b3 (Ke7) b4 12.Ke7 (b3) Kb8 13.Ke6 (Kf6) Kc8 14.Kf5 wins.

i) Kc8 9.Ke8 Kb8 10.Kd7 (Kd8) wins.

“An army of pawns is needed for the funniest move 4.Sb5!”

**No 21837** A. Popov  
3rd commendation

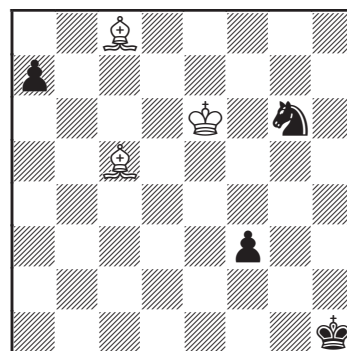


d4e1 0040.22 4/4 Win

**No 21837** Aleksey Popov (Russia). 1.Bg4 (Kxd5 f3;) f3 2.a6 f2 3.Bh3 Be6 4.Bg2 e3 5.Kxe3 Bd5 6.Bh3 Be6 7.a7 wins.

“I like initial positions with equal material. During the play we have a graceful dance of the bishops. The author agrees that the bad exchange on d4 in the first version was not necessary”.

**No 21838** V. Katsnelson  
4th commendation



e6h1 0023.02 3/4 Win

**No 21838** Vladimir Katsnelson (Russia). 1.Bb7/i Kg2 2.Kf5 Kg3 3.Bd6+ Kh3 4.Ba6 (Bxf3? Sh4+;) Kg2 5.Kg4 f2 6.Bb7+ Kg1 7.Bc5 Se5+ 8.Kg3 Sd3 9.Bd4/ii Kf1 10.Ba6 Ke1 11.Bxd3 f1Q 12.Bc3+ wins.

i) 1.Kf5? Se7+ 2.Bxe7 f2 3.Bb7+ Kh2 4.Bd6+ Kh3 5.Ba6 Kg2 6.Bb7+ Kh3 draws.

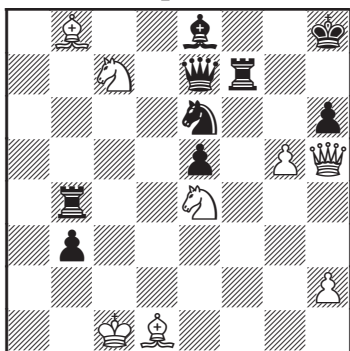
ii) 9.Bxa7? Kf1 10.Ba6 Ke1 draws.

“The moves of this nice miniature are very understandable but, on the other hand, not very surprising. The black pawn on a7 only prevents the minor dual 9.Bd4/Bb6. Could it have been omitted?”

# Babich-110 MT Olimpiev-80 MT 2017

Sergey Osintsev was the judge of this memorial tourney. He received 24 studies by 22 composers from 10 countries.

**No 21839** A. Stavrietsky  
1st prize



c1h8 4655.23 8/9 Draw

**No 21839** Aleksandr Stavrietsky (Russia).  
1.Sd5 (Qxh6+? Rh7;) Rc4+ 2.Kb1/i Rc1+ 3.Kb2/  
ii Rf2+ 4.Sxf2 Rb1+/iii 5.Kxb1 Qh7+ 6.g6/iv  
Bxg6+ 7.Bc2/v bxc2+/vi 8.Kc1 Bxh5 9.Bxe5+ Sg7  
10.Se7 Bg4 11.h4/vii h5 12.Bf4 Se8 13.Be5+ Sg7  
14.Bf4 Bd7 15.Bd2/viii Se6 16.Bc3+ Sg7 17.Bd2  
Ba4 18.Bf4 draws.

i) 2.Kb2? Rxe4, and: 3.Sxe7 Rf2+, or: 3.Qxh6+ Rh7 4.Sxe7 Rxh6 5.gxh6 Sd4 wins.

ii) 3.Kxc1? Qa3+ 4.Kd2 Qb2+ 5.Ke1 Rf1+ 6.Kxf1 Bxh5 wins.

iii) Bxh5 5.Sxe7 Rxd1 6.Bxe5+ Kh7 7.g6+ Bxg6 8.Sxd1 wins.

iv) 6.Kb2? Bxh5 7.Bxe5+ Sg7 8.Se7 hxc5 wins.

v) 7.Kb2? Bxh5 8.Bxe5+ Sg7 9.Se7 Bxd1 wins.

vi) Bxh5 8.Bxh7, or Bxc2+ 8.Kb2.

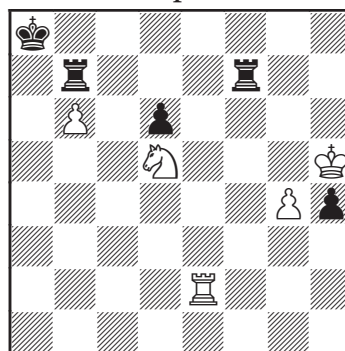
vii) 11.Bf4? Bh3 12.Bd2 h5 13.Sxh3 Qe4 (Qd3) wins.

viii) 15.Be3? Sf5 (Se6), or 15.Bg5? Se8 wins.

“We see a unique fortress position, which not even a computer believes in! Black’s helplessness is underlined by the queen not being devoid of moves and the useless bB doing nothing against the white pieces on the dark squares. The evident shortcomings in the realization of the plan are acceptable for a bright

result. Aleksandr does not cease to amaze us with his unusual studies!”

**No 21840** L. Gonzalez  
2nd prize



h5a8 0701.22 5/5 Win

**No 21840** Luis Miguel Gonzalez (Spain).  
1.Sc7+ Rbxc7 2.bxc7 Kb7 3.g5 Rh7+ 4.Kg6/i  
Rxc7 5.Kh6/ii Rc4 6.g6 Kc6 7.g7 Rg4 8.Re4/iii  
Rg3/iv 9.Re1/v, and:

— Kc5 10.Re8 h3 11.g8Q Rxc7 12.Rxc7 h2/vi  
13.Rg5+ d5 14.Rh5 Kd4 15.Kg5 Ke4 16.Kg4 d4  
17.Kg3 wins, or:

— Kd5 10.Kh7 Kd4 11.Re6 h3/vii 12.Rxd6+ Ke5  
(Ke3; Rf6) 13.Rh6 Kf5 (Kf4; Rf6+) 14.Rh4  
wins.

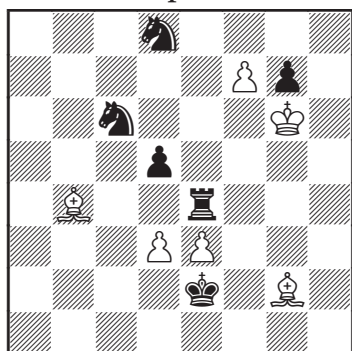
i) 4.Kg4? Kxc7 5.g6 Rd7 6.Kxh4 d5 7.Rg2  
Rd8 8.g7 Rg8 9.Kh5 Kd6 10.Rg5 Kc5 draws.

ii) 5.Kf6? Rc3 6.g6 Rf3+ 7.Ke6 Rg3 8.Kf7 Rf3+  
9.Kg8 Rg3 10.g7 Kc6 11.Kh7 Kc5 12.Re3 Rg2  
13.g8Q Rxc7 14.Kxc7 d5 draws.

iii) 8.Kh7? Kc5 9.g8Q Rxc7 10.Kxc7 d5 draw.  
8.Re1? h3 9.Kh7 Rh4+ 10.Kg6 Rg4+ 11.Kf7 Rf4+  
12.Ke6 Rg4 positional draw.

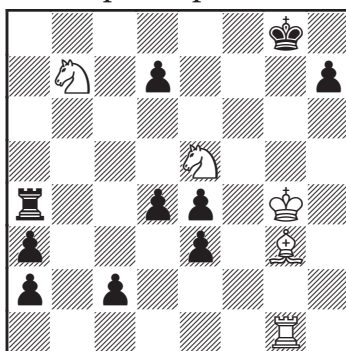
iv) What to do now? Black would gladly give his rook for the advanced pawn. Thematic try: 9.Kh7? Kc5 10.Re6 h3 draws. The transfer of the wR to the eight rank is refuted. Thematic try: 9.Re8? h3 10.g8Q Rxc7 11.Rxc7 h2 12.Rc8+ Kd5 13.Rc1 Ke4 14.Kg5 Kf3 draws. Also, taking

**No 21841** P. Arestov  
& D. Keith  
3rd prize



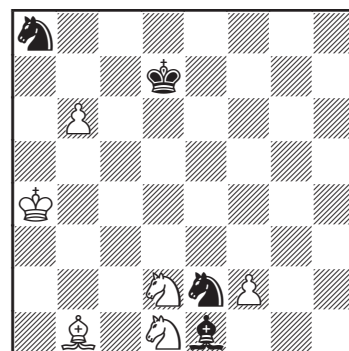
g6e2 o326.32 6/6 Win

**No 21842** A. Popov  
& V. Tarasiuk  
special prize



g4g8 o412.08 5/10 Win

**No 21843** S. Slumstrup  
Nielsen  
1st honourable mention



a4d7 o048.20 6/4 Win

the pawn does not help: 9.Rxh4? Kd5 10.Rh5+ Ke6 11.Kh7 Kf7 12.Rf5+ Ke6 13.Rf3 Rg2 (Rg4) 14.g8Q+ Rxg8 15.Kxg8 d5 16.Kg7 d4 17.Kg6 Ke5 18.Kg5 Ke4 draws.

v) In this ending, where every tempo is important, White plays a ‘wait-and-see’ move. Not 9.Re2? Kd5 10.Kh7 h3 11.g8Q+ Rxg8 12.Kxg8 Kc4 13.Kf7 d5 14.Ke6 d4 15.Ke5 d3 draws.

vi) The difference with the 9.Re8? line is the fact that the bK is at c5 instead of c6. This allows the wR to check on g5 and then play to h5.

vii) And in comparison with the 9.Kh7? line the bK is at d4 instead of c5. d5; Rg6.

“This is an excellent two-line logical study!”

**No 21841** Pavel Arestov (Russia) & Daniel Keith (France). 1.Bf1+/i Kxe3 2.Bc5+ d4 3.f8Q Se5+ 4.Kh7 Rh4+ 5.Kg8 Rh8+ 6.Kxh8 Sg6+ 7.Kxg7 Sxf8 8.Bxf8 (Kxf8; Se6+) Se6+ 9.Kf7 Sf4/ii 10.Kf6/iii Sxd3/iv 11.Bh6+/v Ke4 12.Bg2 mate.

i) 1.f8Q? Se5+ 2.Kh7 Rh4+ 3.Kg8 Sef7 4.Bxd5 Rh8+ 5.Kxg7 Rxf8, or 1.Bf3+? Kxe3 2.f8Q Se5+ 3.Kh7 Rh4+ 4.Kg8 Rh8+ 5.Kxh8 Sg6+ 6.Kxg7 Sxf8 draws.

ii) Sg5+ 10.Kg6 Sf3 11.Bh6+ Kf2 12.Bh3 wins.

iii) 10.Bh6? Kf2 11.Bxf4 Kxf1 12.Ke6 Ke2 draws.

iv) Kf2 11.Kf5 Kxf1 12.Kxf4 Ke2 13.Ke4 wins.

v) 11.Kf5? Sf2 12.Bh6+ Kf3 13.Bc1 d3 14.Ke5 Kg3 15.Kd4 Kh2 16.Be3 Kg3 17.Kd5 Sh3 18.Kd4 Sf2 19.Bg5 Kh2 20.Ke3 Kg1 draws.

“The study ends with an ideal mate in which all pieces have played a role”.

**No 21842** Aleksey Popov (Russia) & Vladislav Tarasiuk (Ukraine). 1.Bf4/i a1Q 2.Rxa1 a2 3.Kf5/ii c1Q 4.Rxc1 a1Q 5.Rc8+ Kg7 6.Sd6 Ra8/iii 7.Se8+ Kf8/iv 8.Bh6+ Ke7 9.Bg5+ (Sc6+? dxc6;) Kf8 10.Sxd7+ Kf7/v 11.Se5+ Kf8 12.Bh6+ Ke7 13.Sc6+ Kd7 14.Rc7+ Kxe8 15.Re7 mate.

i) 1.Kf5? a1Q 2.Rxa1 Rb4 3.Sd6 Rb1 4.Rxa3 Rf1+ 5.Bf4 h6 6.Ra8+ Kh7 draws.

ii) 3.Kh5? Ra8 4.Rg1+ Kf8 5.Sxd7+ Ke8 6.Rg7 c1Q 7.Sd6+ Kd8 8.Sb7+ Ke8 draws.

iii) Qh1 7.Se8+ Kg8 8.Sf6++ Kg7 9.Rg8 mate.

iv) Kg8 8.Sf6++ Kg7 9.Sh5 mate. If Kh8 8.Sf7+ Kg8 9.Sh6+ Kf8 10.Bd6 mate.

v) Kg8 11.Sef6++ Kg7 12.Sh5+ Kf7 13.Se5 mate.

“The judge fully agrees with this comment of the composers: ‘This study has well-coordinated play by all the white pieces, leading to 5 mates.’ The judge also agrees with the fact that ‘in the solution all white pieces participate’ but the number of model mates is not exactly five, composers!. This fact does not distract from the study’s merits”.

**No 21843** Steffen Slumstrup Nielsen (Denmark). 1.Sc4/i Sxb6+ 2.Sxb6+ Kc6 3.Sa8/ii Bxf2 4.Bd3 (Sxf2? Sc3+;) Sg3 (Sf4; Be4+) 5.Sxf2 Kb7 6.Sh1/iii Sxh1 7.Be4+ Ka7 8.Bxh1 wins.

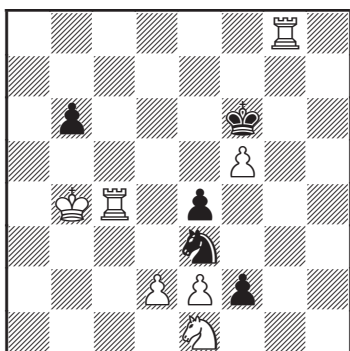
i) 1.b7? Sb6+ 2.Kb5 Kc7 draws.

ii) 3.Sc8? Bxf2 4.Bd3 Sf4 (Sc1) 5.Be4+ (Bb5+) Kc7 draws. 3.Sc4? Bxf2 4.Bd3 Sf4 (Sc1) 5.Be4+ Kc5 draws.

iii) 6.Se4? Sh5 7.Be2 Sf4 draws.

“This is very impressive and very elegant!”

**No 21844** S. Slumstrup Nielsen  
& M. Minski  
2nd honourable mention



b4f6 0204.33 7/5 Win

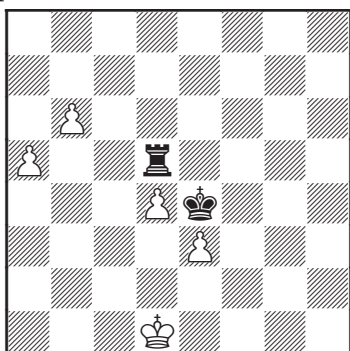
**No 21844** Steffen Slumstrup Nielsen (Denmark) & Martin Minski (Germany). 1.Rg6+ (Rc6+? Kf7;) Kxf5 (Kf7; Rc7+) 2.Sg2 Sd5+ (f1Q; Sxe3+) 3.Kb5/i f1Q 4.Sh4+ Kf4/ii 5.e3+ Ke5 6.d4+ exd3ep 7.Re4+ Kxe4 8.Re6 mate.

i) 3.Ka3? f1Q 4.Sh4+ Ke5 5.Rg5+ Kd6 6.Sf5+ Kd7 draws.

ii) Ke5 5.Rg5+ Kd6 6.Rc6+ Kd7 7.Rxd5+ wins.

“This study concludes with a model mate with two active self-blocks”.

**No 21845** V. Kalashnikov  
special honourable mention



d1e4 0300.40 5/2 Win

**No 21845** Valery Kalashnikov (Russia). 1.b7/i Rb5 2.a6 Kd3 3.Kc1/ii Kc3 4.d5/iii Rb4 5.e4/iv Rb6 6.d6 (a7? Rh6;) Rxa6 7.b8Q Ra1+ 8.Qb1 wins.

i) 1.a6? Kd3, and: 2.b7 Rh5 3.Ke1 Kxe3 4.Kf1 Kf3 5.Ke1 Ke3 6.Kd1 Kd3 7.Kc1 Kc3 8.Kb1 Rb5+, or here: 2.a7 Ra5 3.Ke1 Kxe3 4.Kf1 Kf3 5.Ke1 Ke3 6.Kd1 Kd3 7.Kc1 Kc3 draw.

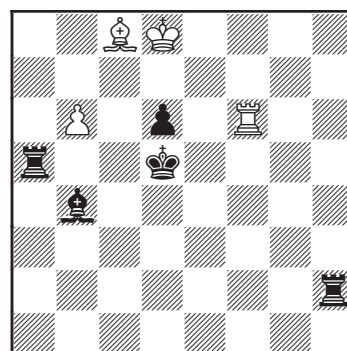
ii) 3.Ke1? Kxe3 4.Kf1 Kf3 5.Ke1 Ke3 6.Kd1 Kd3 7.Kc1 Kc3 8.d5 Rb4 9.a7 Rh4 draws.

iii) 4.a7? Rh5 5.Kb1 Rb5+ 6.Ka1 Ra5+ 7.Kb1 Rb5+ 8.Kc1 Rh5 9.Kd1 Kd3 10.Ke1 Kxe3 11.Kf1 Kf3 12.Kg1 Rg5+ 13.Kh1 Rh5+ 14.Kg1 Rg5+ 15.Kf1 Rh5 positional draw.

iv) 5.a7? Rh4 6.Kd1 Kd3 7.Ke1 Kxe3 8.Kf1 Kf3 9.Kg1 Rg4+ 10.Kh2 Rh4+ 11.Kg1 Rg4+ 12.Kf1 Rh4 draws.

“It is a pity that Black’s ingenuity in the tries is not rewarded with more enchantment in the rest of the play”.

**No 21846** M. Garcia  
& A. Jasik  
commendation



d8d5 0740.11 4/5 Draw

**No 21846** Mario Garcia (Argentina) & Andrzej Jasik (Poland). 1.b7 Rh8+/i 2.Kd7/ii Ra7 3.Rxd6+/iii, and:

— Bxd6 stalemate, or:

— Kc4 4.Rc6+ Kd4 5.Kc7 Rh7+ 6.Bd7/iv Kd5 7.Rf6/v Rh8/vi 8.Bc8 Bc5 9.Rf5+ draws.

i) Ra7 2.Ke8 Rh8+ 3.Rf8 draws.

ii) 2.Kc7? Ra7 3.Rf5+ Ke4 4.Rb5 Bc5 5.Be6 Rh7+ 6.Bd7 Kd5 wins.

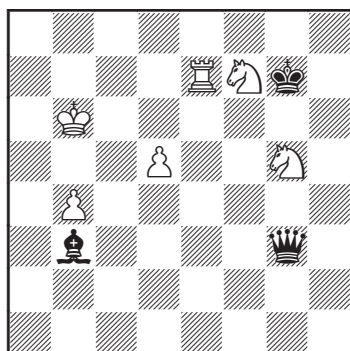
iii) 3.Rf5+? Ke4 4.Rb5 Bc5 5.Kc6 Ra6+ 6.Kd7 Rh7+ 7.Kd8 Ra7 8.Bd7 d5 wins.

iv) Try: 6.Kb6? Ra1 (Ra2) 7.b8Q Ba5+ 8.Kb5 Rh5+ 9.Ka6 Bd8+ 10.Kb7 Rb5+ 11.Rb6 Rxb6 mate.

v) 7.Rg6? Be7, and: 8.Be6+ Kc5 9.Kc8 Bd6 10.b8Q Rh8+ 11.Rg8 Rxb8+ 12.Bxb8 Bxb8 13.Kxb8 Kb6, or: 8.Kb6 Bc5+ 9.Kc7 Be3 10.Rd6+ Kc4 11.Rc6+ Kb4 12.Re6 Bg1 13.Kc8 Bh2 14.Bc6 Ra6 15.b8Q+ Bxb8 16.Kxb8 Kc5 domination, wins.

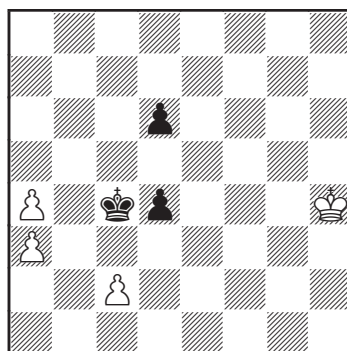
vi) Bc5 8.Rf5+ Kc4 9.Re5 Bd4 10.Re8 Kd5 11.Kc8 Rxb7 12.Kxb7 Rxd7+ 13.Kc8 draws.

**No 21847** M. Hlinka  
& L. Kekely  
commendation



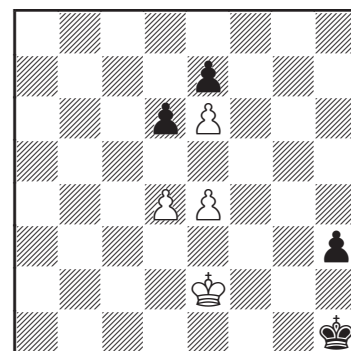
b6g7 3132.20 6/3 Win

**No 21848** M. Zinar  
commendation



h4c4 0000.32 4/3 Win

**No 21849** L. Katsnelson  
commendation



e2h1 0000.33 4/4 Win

“Black cannot strengthen his position which had to be proven!”

The presentation in the award (as above) is unsound. 7.Rg6 Be7 and now 8.Kb8 draws (HH). Further, after 7.Rf6 Rh8 8.Bc8 and now 8...Rh5 wins, e.g. 9.Bg4 Rg5 10.Bf3+ Ke5 11.Rh6 Rg8 12.Rh5+ Kf6 13.Rh6+ Kg5 14.Rh5+ Kg6 15.Rh2 Rf8 16.Be4+ Kg5 17.Rg2+ Kh4 18.Rh2+ Kg4 19.Rg2+ Kh3 20.Re2 Rf6 21.Re3+ Kg4 22.Rd3 Be1 23.Bc6 Ba5+ 24.Kd7 Rf8 25.Rb3 Bd2 26.Ke7 Rb8 et cetera (HH).

MG now proposes 6...Bc5 7.Rg6 Kd5 8.Rg5+ draws, as the main line. But there is another problem. The study is unsound : 4...Kd3 5.Kc7 Be1 6.Rd6+ Kc2 7.Rc6+ Kb1 8.Rb6+ Ka1 9.Rg6 Bf2 10.Bd7 Be3 11.Rg4 Kb2 12.Bc6 Kc3 13.Bd7 Rh7 14.Kc8 Rf7 15.Bc6 Bf4 16.Bd5 Rf8+ 17.Kd7 Ra4 18.Rh4 Rb4 19.Rg4 Rf6 and there's nothing against 20...Rd4 (+).

**No 21847** Michal Hlinka & L'ubos Kekely (Slovakia). 1.Sd6+/i Kg6 2.Re6+/ii Kh5/iii 3.Sge4 Qe3+ 4.Kc6 Bxd5+ 5.Kxd5 Qb3+ 6.Ke5 Qb2+ (Qxb4; Kf4) 7.Kf5 (Kf4? Qxb4;) Qxb4 8.Kf4 Qd4 9.Se8 Qh8 10.Sg7+ Kh4/vi 11.Sf5+ Kh3 12.Sg5+ Kg2 13.Re2+, and:

— Kg1 14.Sf3+ Kf1 15.Sg3 mate, or:

— Kf1 (Kh1) 14.Sg3+ Kg1 15.Sf3 mate.

i) 1.Se5+? Kg8 2.d6 Qg1+ 3.Kc6 Qxg5 4.Re8+ Kh7 5.d7 Ba4+ 6.b5 Qc1+ 7.Kb6 Qe3+ 8.Ka6 Bxb5+ 9.Kxb5 Qb3+ 10.Kc5 Qa3+ (Qe3+)

11.Kd5 Qb3+ 12.Kd6 Qb4+ 13.Ke6 Qb6+ 14.Kf7 Qf2+ draws.

ii) 2.Sge4? Qe1 3.Re6+ Kg7 4.Sf5+ Kf8 5.Kc5 Bxd5 6.Kxd5 Qxb4 draws.

iii) Kg7 3.Sf5+, or Kxg5 3.Se4+ wins.

iv) Qxg7 11.Sg3+ Kh4 12.Sf5+ wins.

MG cooks: 4.Ka6, and e.g. Qg1 (Qc1), 6.Sf6+ Kh4 7.b5, or Qe2+ 5.b2 Qa2 6.Kb6.

**No 21848** Mikhail Zinar (Ukraine). 1.Kg5/i Kc3/ii 2.a5 Kxc2 3.a6 d3 4.a7 d2 5.a8Q d1Q 6.Qa4+ Kc1 7.Qxd1+ Kxd1 8.a4 d5 9.a5/iii d4 10.a6 d3 11.a7 d2 12.a8Q wins.

i) 1.Kg4? Kc3 2.a5 Kxc2 3.a6 d3 4.a7 d2 5.a8Q d1Q+, or 1.Kg3? Kc5 2.Kf4 Kb6 3.Ke4 Ka5 4.Kxd4 Kxa4 5.Kd5 Kxa3 6.Kxd6 Kb4 draw.

ii) Kc5 2.Kf5 Kb6 3.Ke6 Ka5 4.Kxd6 wins.

iii) 9.Kf4? Kc2 10.Ke5 Kc3 Réti, draws.

**No 21849** Leonard Katsnelson (Russia). 1.Kf1/i h2/ii 2.Kf2 zz d5 3.Kf1 dxe4 4.d5 e3 5.d6 e2+ 6.Kxe2 Kg1 7.dxe7 h1Q 8.e8Q Qe4+ 9.Kd2 Qd4+ 10.Kc2 Qc4+ 11.Kb2 Qb4+ 12.Ka2 Qc4+ 13.Ka3 Qc3+ 14.Ka4 Qc4+ 15.Ka5 wins.

i) 1.Kf2? h2 zz 2.Kf1 d5 3.exd5 stalemate.

ii) Kh2 2.Kf2 d5 3.exd5 Kh1 4.d6 h2 5.Kf1 exd6 6.e7 d5 7.Ke2 Kg1 8.e8Q h1Q 9.Qe3+ wins.

“The wK manoeuvre, first horizontal and then vertical, leads to the reunification of the white forces. This is an economical systematic manoeuvre”.

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# Table of contents

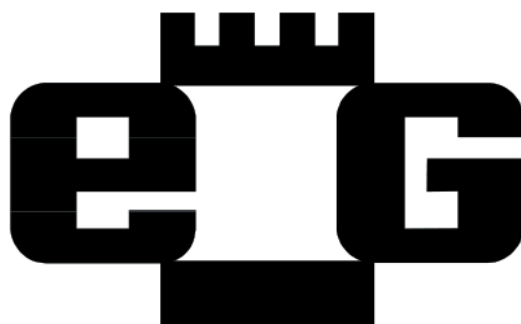
<i>Editorial</i> , by HAROLD VAN DER HEIJDEN. . . . .	155
<i>The Endgame Study as a Fine Art. Albert Mikhailovich Belyavsky. 24iii1934 – 1iv2018</i> , by YOCHANAN AFEK . . . . .	156
<i>Obituary: Eduardo M. Iriarte (1934 – 3i2018) A remarkable composer has left us</i> , by JOSÉ A. COPIÉ . . . . .	159
<i>Obituary: Jaroslav Pospíšil (5v1934 - 8x2013)</i> , by EMIL VLASÁK . . . . .	160
<i>Opinion: Compose, Chinese!</i> , by SIEGFRIED HORNECKER. . . . .	162
<i>Errata</i> . . . . .	166
<i>Early Soviet tourneys (1920s)</i> , by ALAIN PALLIER . . . . .	163
<i>Corrections and reconstructions of old EG studies</i> , by JAROSLAV POLÁŠEK . . . . .	167
<i>M.A. Sutherland</i> , by JOHN ROYCROFT . . . . .	170
<i>Solving Studies is Fun! ARVES Solving in Wijk aan Zee</i> , by YOCHANAN AFEK . . . . .	171
<i>Review</i> , by JOHN ROYCROFT . . . . .	172
<i>Interview with Jurgen Stigter</i> , by HAROLD VAN DER HEIJDEN . . . . .	173
<i>Awards</i>	
Stigter-64 JT 2018. . . . .	178
Gravura 2017 . . . . .	182
E4-E5 2016. . . . .	187
Springaren 2007-2008 . . . . .	190
Zadachy i Etyudi 2016 . . . . .	192
Babich-110 MT Olimpiev-80 MT 2017 . . . . .	195

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**No. 213 — Vol. XXIV — JULY 2018**  
**SUPPLEMENT**

*Awards*

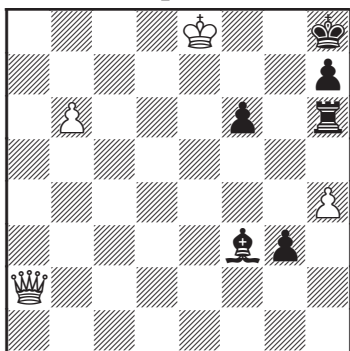
Badalov-55 MT 2017 . . . . .	202
10th WCCT 2016-2017 . . . . .	208
Československý šach 2015-2016 . . . . .	228
Moscow ty 2017 . . . . .	236
Pavlov-80 JT 2017. . . . .	240

## Badalov-55 MT 2017

For this formal tourney commemorating Samir Badalov (13iii1962 – 25viii2011), organized by the Azerbaijan Chess Committee, the Azerbaijan Chess Composition Commission and IM Ilgar and GM Bajarani, tourney director Elmar Abdullayev received 33 studies from 28 composers from 15 countries.

The judge, Muradkhan Muradov, considered the level to be high. The award was published on the commission's website with the confirmation time ending on 27x2017. The only change was a new version of the 3rd commendation.

**No 21850 I. Aliev**  
1st prize



e8h8 1330.23 4/6 Win

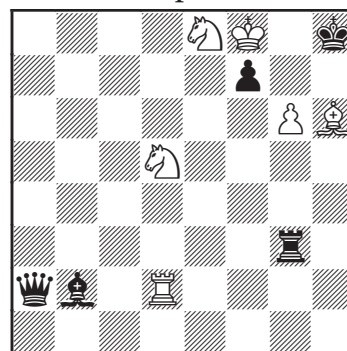
**No 21850** Ilham Aliev (Azerbaijan). 1.b7/i Bxb7 2.Kf8/ii Rg6 3.h5, and:

- g2 4.hxg6 g1Q 5.Qg8 mate, or:
- Rg5 4.Qe6 (Qf6) h6 5.Qxf6+ Kh7 6.Qe7+ (Qf7+) Kh8 7.Qe6/iii Kh7 8.Qd7+ Kh8 9.Qd4+ Kh7 10.Qd3+ Kh8 11.Qc3+/iv Kh7 12.Qc2+ Kh8 13.Qb2+ Kh7 14.Qxb7+ Kh8 15.Qb2+ Kh7 16.Qc2+ (Qb1+)/v Kh8 17.Qg6 Rxg6 18.hxg6, and:
  - 18.Qxh6 mate, or:
  - g2 19.g7+ wins, or:
- Rg7 4.h6 Rg6 5.Qf7 g2 6.Qg7+ Rxg7 7.hxg7 mate.
  - i) 1.Kf7? Rg6 2.Qd2 Rg7+ 3.Ke6 g2 4.Qd8+ Rg8 5.Qxf6+ Rg7, or 1.h5? g2 2.Qf2 Rxh5 3.Qxf3 g1Q 4.Qxh5 Qxb6 draws. 1.Kf8? Rg6 2.h5 Bxh5 3.b7 g2 and Black wins.
  - ii) 2.h5? g2 3.Qa1 Bf3 4.Ke7 Kg7 5.Qd4 Bxh5 6.Qd8 Kg6 draws.
  - iii) 7.Qd6? Rg8+ 8.Kf7 Rg7+ draws.
  - iv) 11.Qg6? Rxg6 12.hxg6 Bd5 and Black wins.

v) 16.Qg2? Rf5+ 17.Ke7 Rg5 draws.

“This features a queen sacrifice in both main lines. In one line the wQ first walks down the stairs to remove the bB. Q-sacs are chameleon echoes when we look at the positions of the wQ, bR and pawns. The minor duals at move 4 and 16 do not spoil the impression”.

**No 21851 M. Gromov & O. Pervakov**  
2nd prize



f8h8 3442.11 6/5 Win

**No 21851** Mikhail Gromov & Oleg Pervakov (Russia). 1.Bg5/i Rg2/ii 2.Rxg2 Bg7+ 3.Sxg7 Qxg2 4.Se8/iii, and:

- Qxg5 5.g7+ Kh7/iv 6.Sef6+/v Kh6 7.g8S+/vi Kg6 8.Sde7 mate, or:
- fxg6 5.Bf6+ Kh7 6.Bg7 g5/vii 7.Sef6+ Kg6 8.Se7 mate.
  - i) 1.Bf4? Qa3+ 2.Kxf7 Rf3 3.Rh2+ Rh3 4.Rxb2 Qxb2 5.g7+ Qxg7+ 6.Sxg7 Rf3 draws. 1.Se7? Rxg6, and here: 2.Rh2 Rg8+ 3.Sxg8 Ba3+, or 2.Bf4 Rg8+ 3.Sxg8 Ba3+ 4.Se7 Bxe7+ 5.Kxe7 Qa3+ draw.
  - ii) Qa3+ 2.Be7 Qf3 3.Sf4 Rg2 4.Rxg2 Qxf4 5.g7+ Bxg7+ 6.Rxg7 Qb8 7.Rxf7 Qd6 8.Rh7+, or

Qb3 2.Rh2+ Rh3 3.Rxb2 Qxb2 4.Bc1 Qe5 5.g7+ Qxg7+ 6.Sxg7 Rh1 7.Bf4 Rf1 8.Sf5 Kh7 9.Sh4 win.

iii) The symmetrical 4.Sh5? fails to fxc6 5.Bf6+ Kh7 6.Bg7 gxc5 and Black wins. 4.Se6? fxc6 5.Bf6+ Kh7 6.Sg5+ Kh6 7.Sf7+ Kh7 draws.

iv) Qxg7+ 6.Sxg7 with a Troitzky win.

v) 6.Sdf6+? Kh6 7.Se4 Qxg7+ 8.Sxg7 f5 with a Troitzky draw.

vi) 7.g8Q? Qxf6 8.Sxf6 stalemate.

vii) Qxd5 7.Sf6 mate.

“Mutual sacrifices lead to three mates, with stalemate avoidance and an active self-block”.

**No 21852** Valery Kirillov (Russia). 1.Rf4/i Sh6 (Rxe3; Rxf7) 2.Rd4 (Ra4? Rxe3;) Sf5/ii 3.Rd5 Rxe3 4.Sd4 Re7+ 5.Kg8 Re5 6.Sf3+ Kf6/iii 7.Sxe5 Se7+ 8.Kf8 Sxd5 9.Sd7+ Ke6 (Kf5; Bxd5) 10.Bh3 mate.

i) 1.Rh3? Kg4, or 1.Re4? Rxe4 2.Bxe4 Sh6 draws.

ii) Rxe3 (Sg4; e4) 3.Rd5+ Sf5 4.Sd4 see main line.

iii) Kh5 7.Sxe5 Se7+ 8.Kg7 (Kh7) Sxd5 9.Bf3+, and: Kh4 10.Sg6+ Kg5 11.Bxd5, or: Kg5 10.Sf7+ Kf5 11.Bxd5 win.

“This has nice play by all pieces. It is joyful that the bK, having to rescue its knight, runs into an ideal mate”.

**No 21853** Andrzej Jasik (Poland). 1.Qh2/i Sh4/ii 2.Qxh4 Be4+ (Rhx4; Re8 mate) 3.Rxe4 Rff8/iii 4.Rh6/iv Rxh6/v 5.Qxh6 Re8 6.Qe6/vi

dxe6/vii 7.Rd4+ Qd7 8.a7 Qxd4 9.a8Q+ Kd7 10.Qa4+ Kd6 11.exd4 wins.

i) 1.Rxf2? Sxe3, or 1.Qxf2? Sxf4.

ii) Rb2+ 2.Kxb2 Re8 3.Qxh1 Sxf4 4.exf4 c6 5.Qa1 Qb8 6.Qa5+ Qc7 7.Rg7, or Re8 2.Rxf2 Sxe3 3.Qxh1 c6 4.Qc1 win.

iii) Rf1+ 4.Kb2 Re8 5.Rf6 c3+ 6.Kb3 Rb1+ 7.Kc2 Qa8 8.Qh7 e5 9.Rf7 Qd5 10.Rxd7+ Qxd7 11.Qxd7+ Kxd7 12.Kxb1 wins.

iv) 4.Rf4? Re8 5.Rh6 Rxh6 6.Qxh6 d6.

v) Rhg8 5.Rxe7 Qa8 6.Qe4 Qxe4+ 7.Rxe4 c6 8.g6 Kc7 9.Re7 Ra8 10.g7 Rxa6 11.Kb2 Ra4 12.Kc3 wins.

vi) Thematic try: 6.Qc6? dxc6 7.Rd4+ Qd7 8.a7 Qxd4 9.a8Q+ Kd7 10.Qxe8+ Kxe8 11.exd4 Kf7 draws.

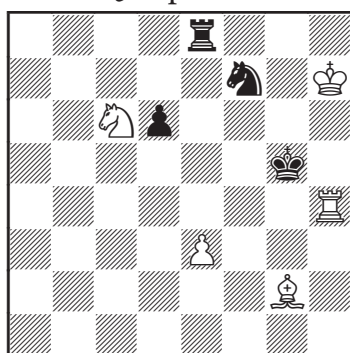
vii) d6 (c6) 7.Qxc4 wins.

“This is a romantic study with three queen sacrifices. The idea was used in a two-mover by the 5th World Champion, Max Euwe, in 1927: 2kr4/K1pp4/8/8/8/8/7Q/3R4: 1.Qd6!!.. The third sacrifice is very beautiful. Many technical pawns were required to implement the idea”.

**No 21854** Steffen Slumstrup Nielsen (Denmark), Arpad Rusz (Rumania) & Martin Minski (Germany). 1.Qe6+ Rf7 2.a7 h1Q/i 3.a8Q d4 4.Sd5 Qe2 5.Sf6+ (Qxe2? Qh3+;) Kh8 6.Se4 Qh3 7.Qxh3 Rf8+ 8.Kc7 Rxa8 9.Qe6/iii Qxh5/iv 10.Qf6+ Kg8 11.Qg7 mate.

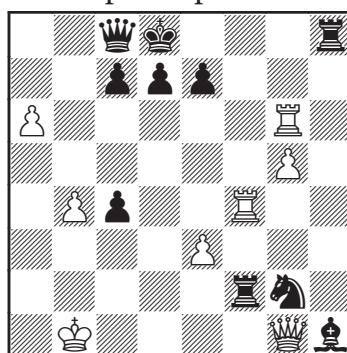
i) d4 3.Sd5 Qa4 4.Sf6+ Kf8 5.Qd6+ Re7 6.Sxh7+ Kg8 7.Qg6+ Kh8 8.Qf6+ Kg8 9.Qf8+

**No 21852** V. Kirillov  
3rd prize



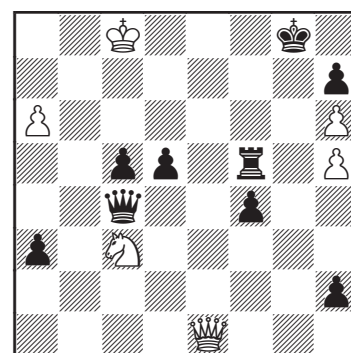
h7g5 0414.11 5/4 Win

**No 21853** A. Jasik  
special prize



b1d8 4833.44 8/10 Win

**No 21854** S. Slumstrup  
Nielsen, A. Rusz & M. Minski  
1st honourable mention



c8g8 4301.36 6/9 Win

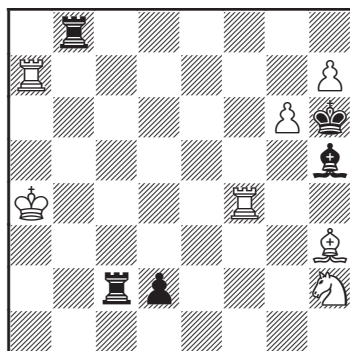
Kxh7 10.Qxe7+ Kxh6 11.Qf6+ (Qe6+) Kxh5 12.Qf5+ Kh4 13.Qxf4+ Kh3 14.Qf3+ Kh4 15.a8Q, or Qb4 3.a8Q c4 4.Qxf7+ Kxf7 5.Qxd5+ Kf6 6.Se4+ wins.

iii) 9.Qf5? Ra7+ 10.Kb8 Ra8+ 11.Kxa8 (Kc7 Ra7+;) Qa6+ 12.Kb8 Qb6+ draws.

iv) Ra7+ 10.Kb8 Ra8+ 11.Kxa8 wins.

“We see another romantic study with queen sacrifices and refusals to capture them. Unfortunately there are many technical pawns and it was probably impossible to implement the idea without them”.

**No 21855** S. Slumstrup Nielsen  
& M. Minski  
2nd honourable mention



a4h6 o841.21 7/5 Draw

**No 21855** Steffen Slumstrup Nielsen (Denmark) & Martin Minski (Germany). 1.h8Q+ (g7? Ra2 mate;) Rxh8 2.Rh7+ Rxh7 3.gxh7 Rc4+ 4.Ka3/i Kg7/ii 5.Rf8/iii Kxh7 (Ra4+; Kb2) 6.Rd8 d1Q 7.Rxd1 Bxd1/iv 8.Bd7/v Be2/vi 9.Bb5 Re4 10.Sg4 Kg6/vii 11.Sf2 (Bxe2? Rxe2;) draws.

i) 4.Ka5? Kxh7 5.Bg4 Rxf4, or 4.Rxc4? d1Q+ wins.

ii) Kxh7 5.Bg4, and: Rxf4 6.Bxh5 Rf2 7.Sf3 d1Q 8.Sg5+ Kh6 9.Bxd1, or: Bxg4 6.Rxc4 d1Q 7.Sxg4 Qd3+ 8.Kb4 draw.

iii) Thematic try: 5.h8Q+? Kxh8 6.Rf8+ Kg7 7.Rd8 d1Q 8.Rxd1 Bxd1 and the bK is at g7. If 5.Bg4? Rxf4 6.Bxh5 Rf2, or 5.Rf1? Rc3+ 6.Kb2 Rxh3 win.

iv) Compare with the thematic try: now the bK is at h7.

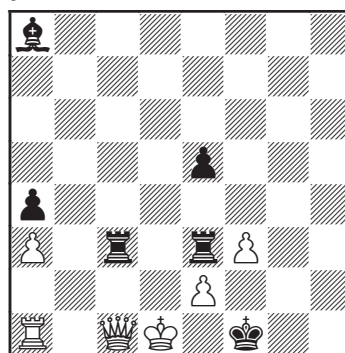
v) 8.Sf1? (Bf1? Rh4;) Rc3+ 9.Kb2 Rxh3 wins.

vi) Rd4 9.Bb5 Rd2 10.Sf1 draws.

vii) Rxc4 11.Bxe2, or Bxb5 11.Sf6+ Kg6 12.Sxe4, or Bxg4 11.Bd3 draw.

“The bK has to be manoeuvred to h7 so that the wS is able to escape (10...Bxb5 11.Sf6+ and 10...Rxc4 11.Bxe2)”.

**No 21856** O. Pervakov  
3rd honourable mention



d1f1 1730.32 6/6 Win

**No 21856** Oleg Pervakov (Russia). 1.Qd2/i Bxf3 (Kg2; Ra2) 2.exf3 Red3 (Rcd3; Kc2+) 3.Rb1/ii Rd4 (Rxd2+; Kxd2) 4.f4 Rc5 5.Rb4/iii Rxd2+ 6.Kxd2 Rd5+ 7.Ke3/iv exf4+ 8.Rxf4+ Ke1 9.Rxa4 Rh5 10.Re4/v Rh3+/vi 11.Kd4+ Kd2 12.a4 Kc2 13.Kc4/vi wins.

i) 1.Qb2? (Qb1? Rxe2;) Bxf3 2.exf3 Red3+ 3.Qd2 Rd4 4.f4 Rc5 5.f5 Rxd2+ 6.Kxd2+ Kf2 7.Kd3 Kf3 8.Rf1+ Kg2 9.Re1 Kf2 10.Rb1 Kf3 11.Rf1+ Kg2 draws. The K/R battery is not effective yet: 1.Qxc3? Rxc3 2.Kd2+ Kf2 3.Kxc3 Kxe2 4.Rb1 Bxf3 5.Rb4 e4 6.Kd4 Bg2 draws.

ii) Still, it is too early to fire the K/R battery: 3.Qxd3+? Rxd3+ 4.Kc2+ Ke2 draws.

iii) 5.f5? Rxd2+ 6.Kxd2+ Kf2 7.Kd3 Kf3 8.Rf1+ Kg2 9.Re1 Kf2 10.Rb1 Kf3 11.Rf1+ Kg2, or 5.fxe5? Rxd2+ 6.Kxd2+ Kf2 7.Rb4 Rd5+ 8.Kc3 Rxe5 9.Rxa4 Re3+ 10.Kb2 Re2+ 11.Kb3 Re3+ draw.

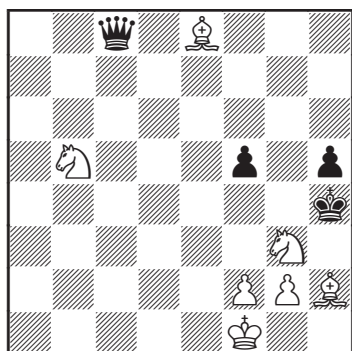
iv) 7.Kc3? Ke2 8.Re4+ Kf3 9.Rxe5 Rd8 10.f5 Kf4 11.Ra5 Kg5 12.Kc4 Re8 draws.

v) Creating a new K/R battery! 10.Kd3? Rh3+ 11.Kc2 Rh2+ 12.Kb3 Rh3+ draws.

vi) Kd1 11.Kd3 Rh3+ 12.Re3 wins.

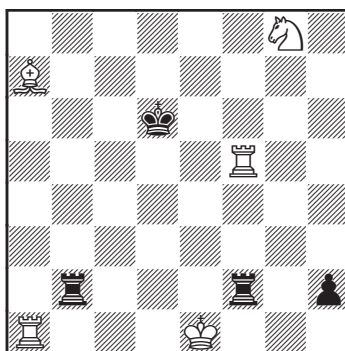
vi) 13.a5? Ra3 14.Re2+ Kb1 15.Re5 Ra4+ 16.Kc3 Ka2 17.Re2+ Ka3 18.Re1 Ka2 19.Re2+ Ka3, or 13.Kc5? Kb3 14.a5 Rh5+ 15.Kb6 Rh6+ 16.Kb7 Rh7+ 17.Kc6 Rh6+ 18.Kd7 Ra6 draws.

**No 21857** D. Gurgenidze  
& M. Minski  
4th honourable mention



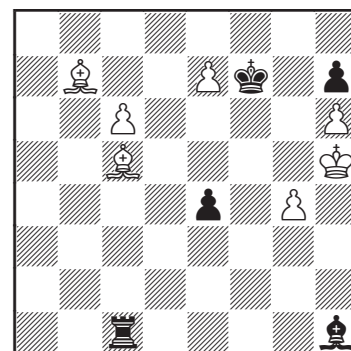
f1h4 3022.22 7/4 Win

**No 21858** L. Gonzalez  
1st commendation



e1d6 0811.01 5/4 Win

**No 21859** P. Arestov  
& D. Keith  
2nd commendation



h5f7 0350.42 7/5 Win

“On the first move of this logical study, the wQ must select the right square. Unlike as in the thematic try, the wR is then able to play on the b-file to win a tempo, after which White finally wins with the help of a battery. However, a lot of analysis is needed to prove soundness, which precludes a higher ranking and makes it less attractive to solvers”.

**No 21857** David Gurgenidze (Georgia) & Martin Minski (Germany). 1.Sc7/i f4/ii 2.Se4 Qxc7 3.Bxf4 Qc4+ (Qxf4; g3+) 4.Kg1 Qxe4 5.g3+ Kg4/iii 6.f3+, and:

— Qxf3 7.Bd7 mate, or:

— Kxf3 7.Bxh5 mate.

i) 1.Sd6? Qc1+, or 1.Se2? Qxe8, or 1.Kg1? Qxe8 draw.

ii) Qxc7 2.Sxf5+ Kg5 3.Bxc7 wins.

iii) Kh3 6.Bd7+ Qf5 7.Bxf5 mate.

“After a fascinating introduction with beautiful sacrifices, the study ends with two mates (model and ideal) with active self-blocks”.

This study is suspect: MG and HH analyse: 2.Se2 Qd8! (2...Qxc7 3.Bxf4 Qd8 4.g3+ Kg4 6.Bxh5+ wins 7EGTB) 3.Ke1 Qxc7 4.Bxf4 Qd8 5.g3+ Kg4 6.Bc6 Kh3 (6...h4 7.gxh4 Qxh4 is lost for Black) 7.Be4 Qe7 8.Sg1+ Kh2 9.Sf3+ Kg2 10.Sd2+ Kg1! 11.Be3 Qa3! and it does not seem to be possible to prove a win for White.

**No 21858** Luis Miguel Gonzalez (Spain). 1.o-o-o/i Rfd2 2.Rxd2+/ii Rxd2 3.Rf1 (Rh5?

Rg2;) Rg2 4.Sf6/iii Ke5 5.Sd7+/iv Ke4 6.Sc5+ Ke3 7.Se6+/v Ke2 8.Rd1/vi Kf3 9.Bb8/vii Kg4 10.Bc7 Ra2 11.Kb1 Re2 12.Sc5/viii Rg2/ix 13.Sd3 Rd2/x 14.Se5+ Kh3 15.Rh1 Kg2 16.Rxh2+ Kxh2 17.Sf3++ (Sc4+) wins.

i) 1.Ra6+? Kd7 2.Rh5 Rf5 3.Rh7+ Ke8 4.Rah6 Rf7 5.Rxh2 Rxh2 6.Rxh2 Rxa7 draws.

ii) 2.Bc5+? Ke6 3.Rf6+ Ke5 4.Rxd2 Rxd2 5.Rh6 Rg2 6.Bd6+ Kd4 draws.

iii) 4.Sh6? Ke5 5.Sf7+ Kd5 6.Rd1+ Ke6 7.Sd8+ Kf5 draws.

iv) 5.Se8? Ra2 6.Bb8+ Kd4 7.Rd1+ Kc4 8.Be5 Re2 9.Sd6+ Kb3 10.Bh8 Rc2+ 11.Kb1 Rd2 draws.

v) 7.Sb3+? Ke2 8.Sd2 Rg3 9.Rf2+ Ke1 10.Rxh2 Rc3+ 11.Kb2 Rc2+ 12.Kxc2 stalemate.

vi) 8.Rh1? Kf3 9.Sd4+ Kg4 10.Sc2 Kh3 11.Se1 Rg8 12.Kd2 Kg3 13.Bb6 Rg7 14.Bc5 Rg6 15.Rf1 Rf6 16.Rxf6 h1Q 17.Rg6+ Kf4 draws.

vii) 9.Sd4+? Kg4 10.Bb8 Kh3 11.Sf3 Rg8 12.Bxh2 Rf8 13.Rd3 Kg2 draws.

viii) 12.Sf4? Rd2 13.Rf1 Rd7 14.Be5 Rh7 15.Rh1 Kf3 16.Kc2 Re7 17.Sd3 Rxe5 18.Sxe5+ Kg2 draws.

ix) Kh3 13.Sb3, and: Rg2 14.Sc1 Rd2 15.Rh1 Rg2 16.Bf4 Rf2 17.Sd3 Rg2 18.Se1 Rf2 19.Bc7, or Kg2 14.Sc1 Rf2 15.Sd3 Rf1 16.Rxf1 Kxf1 17.Bxh2 win.

x) Rg1 14.Sf2+ Kf3 15.Bxh2 Rg2 16.Bg1 wins.

“After a castling introduction an interesting struggle starts. In the end, the white pieces completely destroy the defence with an attractive fork of the bR”.

**No 21859** Pavel Arestov (Russia) & Daniel Keith (France). 1.Ba3 Rc3/i 2.Bb4/ii Rc4 3.c7/iii Rxc7 4.Bd5+ Ke8 5.g5/iv Rxe7/v 6.Bc6+/vi Kd8 7.Bxe7+ Kxe7 8.g6 hxg6+ 9.Kg5/vii Kf8/viii 10.Bd5 (Kf6? Kg8;) e3 11.Kf6 (Bxh1? e2;) e2 12.h7 Bxd5 (e1Q; h8Q mate) 13.h8Q+ wins.

i) Rc2 2.Bc8 e3 3.Bd7 wins.

ii) Try: 2.c7? Rxc7 3.Bd5+ Ke8 4.g5 position X1 with wBa3 e3 (Rxe7?; Bc6+) 5.g6/ix hxg6+ 6.Kg5 Rxe7 7.Bxe7 Kxe7 8.Bc4 e2 9.Bxe2 Kf8 10.Bc4 Be4 11.Kf6 g5 draws.

iii) 3.Ba6? Rxc6 4.Bb5 e3 5.g5 Be4 draws.

iv) Position X with wBb4.

v) e3 6.Bxh1 e2 7.g6, or Bf3+ 6.Kh4 e3 7.g6 win.

vi) Try: 6.Bxe7? Kxe7 7.g6 hxg6+ 8.Kg5/x e3 9.h7/xi e2 10.h8Q e1Q position Y1 with wBd5.

vii) 9.Kxg6? e3 10.h7 Be4+ 11.Bxe4 e2 12.h8Q e1Q draws.

viii) e3 10.h7 e2 11.h8Q e1Q 12.Qf6 (Qe78) mate, position Y with wBc6.

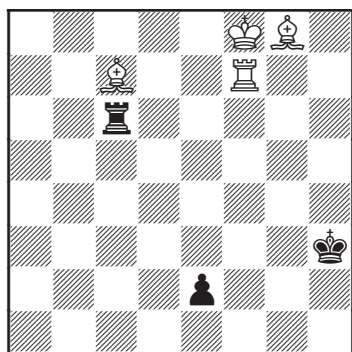
ix) 5.Bxh1 e2 6.Bb4 Rc4 draws.

x) 8.Kxg6 e3 9.h7 Be4+.

xi) 9.Bc4 e2 10.Bxe2 Kf8 11.Bc4 Be4 12.Kf6 g5 draws.

“Although the final phase of the play is not interesting, the introduction, especially the 6th move, attracts attention. The reason for not capturing the bR immediately becomes apparent only at the end. The tempo-free position change of the wB helps to deliver mate of the king”.

**No 21860** V. Kalashnikov & P. Arestov  
3rd commendation



f8h3 0420.01 4/3 Win

**No 21860** Valery Kalashnikov & Pavel Arestov (Russia). 1.Rh7+ Kg4 2.Rg7+ Kh3 3.Bg3/i Rc8+ 4.Ke7 Rc7+ 5.Bxc7 e1Q+ 6.Be6+ Kh4 7.Kf7 Qe4/ii 8.Bd8+ Kh5 9.Bg4+ Qxg4/iii 10.Rh7 mate.

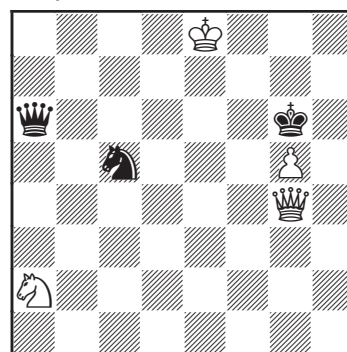
i) 3.Ba5? Rc8+ 4.Ke7 Rc1 5.Be6+ Kh2 draws.

ii) Qf2+ 8.Kg8 Qf6 9.Bg3+ Kh5 10.Bf7+ Kh6 11.Rh7+ Kg5 12.Bh4+ wins.

iii) Kh6 10.Bg5 mate.

“The struggle with the ‘dry’ material ends with the sacrifice of the bishop and interesting mates This is a new version of the study”.

**No 21861** R. Becker  
4th commendation



e8g6 4004.10 4/3 Draw

**No 21861** Richard Becker (USA). 1.Sb4/i Qd6 2.Sd3/ii Qxd3/iii 3.Ke7 (Qc8? Qd6; zz) Qd5 (Qa6; Qh3) 4.Qc8 Qe5+ 5.Kd8, and:

— Se6+ 6.Kd7/iv Qd5+ 7.Ke7/v Sd4 8.Qe8+ Kxg5 9.Kf8 Se6+ 10.Ke7 Sd4 11.Kf8 Sf5 12.Qe6 Qxe6 stalemate, or:

— Qd6+ 6.Ke8 zz Se6 7.Qc2+ Kg7 8.Qg6+ Kxg6 stalemate.

i) 1.Ke7? Qc6 2.Sb4 Qc7+ 3.Ke8 Qf7+ 4.Kd8 Se6+ 5.Kc8 Qc7 mate.

ii) 2.Qc8? Se6 3.Qc2+ Kg7, or 2.Qh3? Qb8+ 3.Ke7 Qc7+ win.

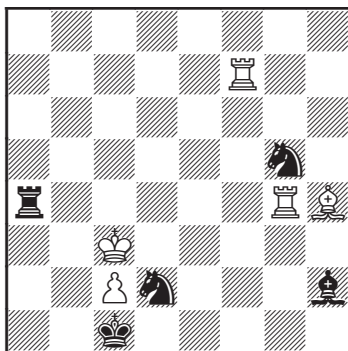
iii) Qb8+ 3.Ke7 Qc7+ 4.Ke8 Qf7+ 5.Kd8 Se6+ 6.Qxe6+ Qxe6 7.Sf4+ draws.

iv) 6.Ke7? Sd4+ 7.Kd7 Qe6+, and: 8.Kc7 Sb5+ 9.Kb8 Qe5+ 10.Ka8 Qa1+, or: 8.Kd8 Qd6+ 9.Ke8 Sc6 (Sf5) wins.

v) 7.Ke8? Sg7+ 8.Ke7 Sf5+ wins.

“Even though we see a mutual zugzwang and two stalemates, the play is boring, which is evident in the use of this classical material”.

**No 21862** V. Tarasiuk  
5th commendation



c3c1 0546.10 5/5 Win

**No 21862** Vladislav Tarasiuk (Ukraine).  
1.Rf1+/i Sxf1 2.Bxg5+/ii Bf4 (Kd1; Rxa4) 3.Rxf4/  
iii Rxf4 4.Bh6/v Kd1 5.Bxf4 Ke2 6.Kd4 Kf3 7.Ke5  
wins.

i) 1.Bxg5? Be5+ 2.Kd3 Rxc4 3.Bxd2+ Kb2  
draws.

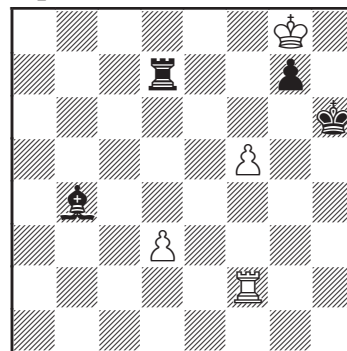
ii) 2.Rxa4? Be5+ 3.Kd3 Se6 4.Bf2 Sf4+ 5.Ke4  
Kxc2 draws.

iii) Try: 3.Bxf4+? Kb1 4.Kd3 Ka2 5.Rh4 Rb4  
6.c4 Kb3, and: 7.Bd6 Ra4 8.Rh8 Sd2 9.Rb8+ Ka2  
10.c5 Se4, or: 7.Bc1 Rb8 8.c5 Sg3 9.Rh6 Sf5 draw.

iv) Thematic try: 4.Bxf4+? Kd1, and: 5.Kd3  
Sd2 6.Bxd2 stalemate, or: 5.Kb3 Ke2 6.c4 Kf3  
7.c5 Kxf4 8.c6 Sd2+ 9.Kb4 Se4 10.c7 Sd6 draws.

“Even though the play after the first sacrifice is crude, the capture refusal on move 4 is very attractive”.

**No 21863** V. Lebedev  
special commendation



g8h6 0430.21 4/4 Draw

**No 21863** Vasily Lebedev (Russia). 1.Rh2+/i  
Kg5 2.Rg2+ Kf6 3.Rg6+ Kxf5 4.Rxc7 Rd8+  
5.Kh7 (Kf7? Rf8 mate;) Bc3 6.d4/ii Bxd4/iii  
7.Rg5+ Kxg5 stalemate.

i) 1.f6? g5, or 1.d4? Rd8+ 2.Kf7 Rf8+ 3.Ke6  
Rf6+ 4.Ke5 Bd6+ 5.Ke4 g5 win.

ii) 6.Rf7+? Bf6, or 6.Rc7? Rh8 mate.

iii) Rxd4 7.Rf7+, but not 7.Rg3? Rd7+ 8.Kg8  
Be5.

“It is not so easy to get rid of the wPd3. This is an interesting introduction to the known finish (Akobia 1994, HHdbV#09377)”.

## 10th WCCT 2016-2017

HH proposed a theme for the study section of the 10th WCCT and this was eventually selected: “A logical study with the foresight theme: in a win or a draw study, there is at least one logical try and in this try a critical position B occurs that is very similar to a critical position A in the solution, except for a small difference. Studies in which the critical positions are based on a reciprocal zugzwang (i.e. the difference is that position A has BTM and position B has WTM) are non-thematic. Further, studies that feature only the 7th WCCT theme as the foresight theme (passive removal of a white piece as a Vorplan and returning to the position and executing the main plan) are also non-thematic. Judges and composers are advised to let artistic content prevail over numbers (number of moves, multiple positions A/B, tasks)”.

The judging countries were Finland, Germany, Great Britain (AJR), Israel and The Netherlands (HH). Armenia was reserve.

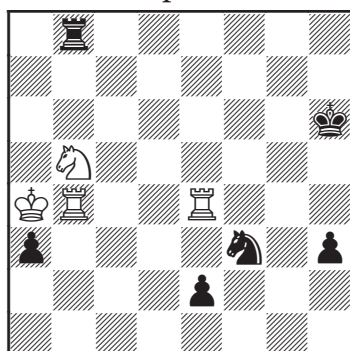
There were some studies where a thematic try was spoiled by a black dual. Curiously, some composers responded to the claims saying that black duals are not relevant in endgame studies. Even more curious was that other judging countries accepted this view and some of these unsound studies ended up in the award!

It seems that some moderation is needed for this type of judging. Although it will be difficult to arrange, it would be better if a central judge would compare the views of the judges, and in case of considerable differences (e.g. fully anticipated, or no anticipation; cooked or minor dual; thematic or non-thematic) would ask the judges to carefully consider these opposing views and vote for a decision. Then the study is eliminated or not. In the latter case all judges should award points as if the study is sound, only partly anticipated, and thematic.

The final award was dated December 2017 and was published on the website of the WFCC.

The winner of the 10th WCCT (in 8 sections) was Russia, with Ukraine taking 2nd place and Germany 3rd place. Further rankings: 4. Israel, 5. Belarus, 6. Serbia, 7. USA, 8. Slovakia, 9. Finland, 10. Macedonia (38 countries). Germany scored the largest number of points in the endgame study section, which attracted 73 studies (maximum three per country).

No 21864 M. Minski  
1st place



a4h6 0504.03 4/6 Draw

No 21864 Martin Minski (Germany).  
1.Re6+/i, and:

— Kh5 2.Rxe2 Ra8+ 3.Sa7/ii Rxa7+ 4.Kb3 a2  
5.Rxa2 Rxa2 6.Kxa2 h2 7.Rb1/iii Sg1 **A1/A3/A5** 8.Rb8 Kg4 (Kg6. Rh8) 9.Rg8+ (Rh8? Sh3)  
draws, and:

— Kg5 2.Rxe2 Ra8+ 3.Kb3/iv a2 4.Rxa2 Rxa2  
5.Kxa2 (Sd4? Rf2;) h2 6.Rb1 Sg1 7.Sd4 h1Q  
**A2/A4** 8.Rxg1+ Qxg1 9.Sf3+ draws, or:

— Kh7 2.Re7+/v Kh8 3.Rxe2 Ra8+ 4.Kb3 a2  
5.Rxa2 Rxa2 6.Sd4 Rf2/vi 7.Sxf3 Rxf3+ 8.Kc2  
**A6** draws.

i) Thematic try: 1.Rxe2? Ra8+/vii, and  
2.Kb3 a2 3.Rxa2 Rxa2 4.Kxa2 h2 5.Rb1 Sg1  
6.Sd4 h1Q **B2** wins, or 2.Sa7 Rxa7+ 3.Kb3 a2  
4.Rxa2 Rxa2 5.Kxa2 h2 6.Rb1 Sg1 **B1** 7.Rb8 Kg7  
(Kh7) 8.Rb7+ Kg6 9.Rb6+ Kg5 10.Rb5+ Kg4



11.Rb4+ Kg3 12.Rb3+ Kf2 13.Rb2+ Se2 14.Rb1 Sc3+ wins.

ii) Thematic try: 3.Kb3? a2 4.Rxa2 Rxa2 5.Kxa2 h2 6.Rb1 Sg1 **B3** 7.Sd4 h1Q **B4** wins.

iii) 7.Rb8? Kg4 8.Rh8 Sh4 wins.

iv) Thematic try: 3.Sa7? Rxa7+ 4.Kb3 a2 5.Rxa2 Rxa2 6.Kxa2 h2 7.Rb1 Sg1 **B5** wins.

v) Thematic try: 2.Rxe2? Ra8+ 3.Kb3 a2 4.Rxa2 Rxa2 5.Sd4 Rf2 6.Sxf3 Rxf3+ 7.Kc2 **B6** Kg6 draws.

vi) h2 7.Sxf3 h1Q 8.Rh4+ Qxh4 9.Sxh4 draws.

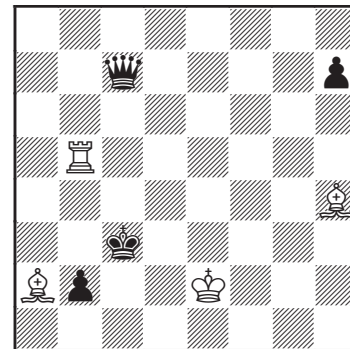
vii) Minor (black) dual: 1...a2 2.Rxa2 Ra8+ (move exchange).

“Splendid. Multiple thematic tries, with the play in each differentiated from the others by clever tactics; multiple echoes too. This is a fine study in any context but in this particular thematic tournament it is outstanding, displaying the theme to maximum advantage. Rook studies tend to have difficult, if not obscure, supporting variations that are not to everyone’s taste. However, one cannot but be impressed by the variety of play following the three moves of the bKh6 in reply to 1 Re6+”. (GBR).

“The basic known matrix has been elaborated with multiple ‘thematic’ tries. The important and interesting one shows knight annihilation by White to open a line for his rook”. (ISR).

“In total 6 positions A/B with minor differences. White has two main defences against the promotion of the h-pawn: either by playing Rb8 threatening Rh8+, which only works if the bK is on the h-file (A5/B5), but not too close to the 8th line (A1/B1) and if there is no wS on b5 (A3/B3). The other defence is playing Rxg1+ followed by a knight fork. This only works if bK is at g5 (A2/B2 and A4/B4). As a bonus there are positions A6/B6 where White only draws the rook ending if the bK now is as far off as possible. All this is accomplished by subtle checks (1.Re6+, 1...Kh7 2.Re7+), and a surprising sacrifice (3.Sa7!) in the 1...Kh5 main line, which turns out to be the thematic try in the 1...Kg5 main line. It takes some time to comprehend the study, but all lines are crystal clear. A thematic masterpiece”. (NED).

**No 21865 R. Becker**  
2nd place



e2c3 3120.02 4/4 Win

**No 21865** Richard Becker (USA). 1.Bf6+ Kc2 2.Be5/i Qe7/ii 3.Rxb2+/iii Kc1 4.Rb1+/iv Kc2 5.Rb5 Kc1 6.Rd5/v Kc2 7.Rd2+ Kc1 8.Rd1+ Kc2 9.Rd5 h5 10.Rb5/vi Kc1 11.Bb3 Qa3 12.Bd4 **A2** Qa6 13.Bc4 Qg6 14.Be3+ Kc2 15.Bb3+ Kc3 16.Bd2+ Kd4 17.Rd5+ Ke4 18.Bc2+ Kxd5 19.Bxg6 **A1** wins.

i) 2.Rxb2+? Kc1 3.Rb1+ Kc2 4.Rb4 Qh2+ draws.

ii) Qc8 3.Rxb2+ Kc1 4.Rb1+ Kc2 5.Rb4, or Qc6 3.Bb3+ Kc1 4.Rd5 Qxd5 5.Bf4+ win.

iii) 3.Bb3+? Kc1 4.Rd5 Qxe5+ 5.Rxe5 b1Q and Black wins.

iv) 4.Rb5? Qa3 5.Bb3 Qa6 6.Bc4 Qa3 7.Rd5 Qa4 8.Rc5 Qc2+ 9.Kf3 h5 10.Bd4 Kd2 11.Be3+ Ke1 12.Bb5 Qd1+ draws.

v) Thematic try: 6.Bb3? Qa3 7.Kd3 Qf8 8.Ke2 Qa3 9.Bf4+ Kb2 10.Be5+ Kc1 11.Bd4 Qa6 12.Bc4 Qg6 13.Be3+ Kc2 14.Bb3+ Kc3 15.Bd2+ Kd4 16.Rd5+ Ke4 17.Bc2+ Kxd5 18.Bxg6 **B1** hxg6 draws.

v) Thematic try: 10.Rd2+? Kc1 11.Rd1+ Kc2 12.Rd5 h4 13.Rb5 Kc1 14.Bb3 Qa3 15.Bd4 B2 h3 draws.

“Economical pendulum play, in which the black h-pawn is forced to move and to unguard the square g6”. (FIN).

“White must wait until the black pawn on h7 moves to h5 (A1/B1), but not to h4 (A2/B2). The play looks a little bit too mechanical and analytic”. (GER)

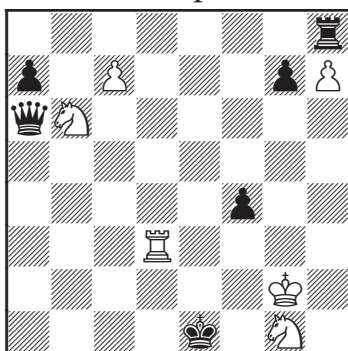
“This shows a complex zugzwang at move 9 and it seems to be reciprocal zz which is not

allowed by the Theme. We nonetheless allow this study, because there are some differences in the play between the solution line and the tries. The play is interesting and the way White controls the bQ particularly so. There is a non-human feel to it – the justification of many of the moves is only comprehensible with extensive analysis. After 3 Rxb2+, there are seven men on the board for the capture-less main line all the way to move 18. What White does is invoke a virtual zugzwang by engineering a mating net, so Black ‘succumbs’ by advancing the onlooker pawn on h7 that is standing idle in the wings. That most insignificant chessman, the h7-pawn, decides the outcome”. (GBR).

“White loses a move to force ...h5 which removes a future protection from the bQ. The RBB-Q domination is impressive and the economy is excellent”. (ISR).

“An interesting idea. For position A1/B1 White manoeuvres to force Black to put his h-pawn on an unfavourable square. This is echoed in A2/B2 with the difference that White should not perform this manoeuvre as Black then puts his h-pawn on a favourable square”. (NED).

**No 21866** M. Gromov & O. Pervakov  
3rd/4th place



g2e1 3402.23 6/6 Win

**No 21866** Mihail Gromov & Oleg Pervakov (Russia). 1.Sf3+/i Ke2 2.Rd2+ Ke3 3.Sd5+ Ke4 4.Se7/ii Ke3 5.c8Q Rxc8 6.h8Q **A1** Rxh8/iii 7.Sd5+ Ke4 8.Rd4+ Kf5 9.Rxf4+ Kg6/iv 10.Se7+ Kh7 11.Rh4+ Qh6 **A2** 12.Sg5 mate.

i) Thematic try: 1.c8Q? Rxc8 2.Sf3+ Ke2 3.Rd2+ Ke3 4.Sd5+/v Ke4 5.Rd4+ Kf5 6.Rxf4+

Kg6 7.Se7+ Kxh7 8.Rh4+ Qh6 **B2** 9.Sg5+/vi Kh8 10.Sf7+ Kh7 11.Rxh6+ (Sxh6? Rc2+;) gxh6 12.Sxc8 a5 13.Sb6 a4 14.Sxa4 Kg8 draws.

ii) Thematic try: 4.Rd4+? Kf5 5.Rxf4+ Ke6 **B3** draws.

iii) Qf1+ 7.Kxf1 Rxh8 8.Kg2 wins.

iv) Ke6 10.Sc7+ **A3** wins.

v) 4.h8Q? **B1** Qf1+ 5.Kxf1 Rxh8 6.Kg2 axb6 draws.

vi) 9.Rxh6+? Kxh6 10.Sxc8 a5 11.Sb6 a4 12.Sc4 a3 draws.

“Excellent tries and the main variation ends with a mate”. (FIN).

“A solid logical study: the bR has to move to h8 (instead of c8) in order to complete the nice pin model mate with selfblock on h8”. (GER).

“Exciting play, culminating in a mating finish and preceded by White sacrificing both his advanced pawns merely to clear the c7 square and then force Black to re-block the h8 square. The A3/B3 pair is not thematic, having two differences, but the A2/B2 pair is thematic and is also central to the study. Particularly appealing is the fact that White dispenses with the two pawns which seem to embody his winning chances”. (GBR).

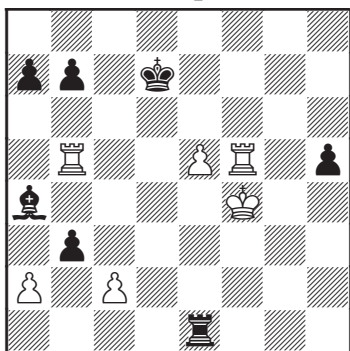
“White checks the bK all the way to a mate with two active selfblocks. The general economy is good but the thematic component is average and the black pieces hardly play which make it feel more like a direct mate than a study”. (ISR).

“Three critical positions with very different points: A2/B2 with the bRh8 as a selfblock in a mate, A3/B3 with a WPc7 blocking a square for a fork, and A3/B3 with the WS or e7 or b6. The crucial difference between A1 and B1 is shown after 6...Qf1+ 7.Kxf1 Rxh8 8.Kg2 (WSe7), while in the thematic try 4...Qf1+ 5.Kxf1 Rxh8 6.Kg2 (WSb6) Black plays 6...axb6. But there is a cook in the line 6...Qf1+: also 8.Sg6 or 8.Rf2 win. So one thematic position (A1/B1) is lost. Otherwise a very good study when we only consider A2/B2”. (NED).

**No 21867** Richard Becker (USA ). 1.Rd5+/i Ke7 2.axb3 Rf1+ (Bxb3; Rc5) 3.Ke4 Re1+ 4.Kd4

Rd1+ 5.Kc5/iii b6+ 6.Kc4 Bxb3+ 7.cxb3 Rc1+ 8.Kd4 Rd1+ 9.Ke4 Re1+ 10.Kf4 Rf1+ 11.Kg5 Rg1+ 12.Kh6 Ke6 13.Rg5 Rxc5 14.Kxc5 Kxd5 15.Kf6 h4 16.e6 h3 17.e7 h2 18.e8Q h1Q **A** 19.Qa8+ wins.

No 21867 R. Becker  
3rd/4th place



f4d7 0530.34 6/7 Win

i) 1.Rxb7+? Kc8 2.axb3 Rf1+ 3.Kg5 Rxf5+ 4.Kxf5 Bd7+ 5.Rxd7 Kxd7 6.Kf6 h4 7.Kf7 h3 8.e6+ Kc7 9.e7 h2 10.e8Q h1Q draws.

ii) Thematic try: 5.Kc4? Bxb3+ 6.cxb3 Rc1+ 7.Kd4 Rd1+ 8.Ke4 Re1+ 9.Kf4 Rf1+ 10.Kg5 Rg1+ 11.Kh6 Ke6 12.Rg5 Rxc5 13.Kxc5 Kxd5 14.Kf6 h4 15.e6 h3 16.e7 h2 17.e8Q h1Q **B** draws.

“A clear-cut solution and the try is beautifully shown”. (FIN).

“An amusing trip of the wK across the board in order to open the long diagonal. However the play is very forced”. (GER).

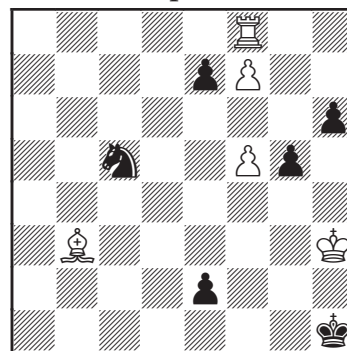
“A fine work throughout. 1 Rd5+ is unexpected, allowing the eventual king-fork of the two white rooks; the wK marches to the queenside just to force the apparently-irrelevant move ... b6+, and then marches all the way to the h-file. The reason for forcing the move ...b6+ is only revealed on the last move of the solution. That forcing Black to play b7-b6+ opens the a8-h1 diagonal. Long-range foresight sets up a long-range skewer. The claimed anticipation by Rossi is a marginal anticipation at most”. (GBR).

“Foresight to open a diagonal has been accomplished even in pawn studies (Rossi 1961). Here the foresight distance is extended at the

cost of three rooks, a bishop and two pawns”. (ISR).

“Excellent thematics. White forces Black to open the a8-h1 diagonal for a queen skewer 14 moves later. Further merits are: a long wK march from kingside to queenside and back, and a remarkable bK forking two rooks”. (NED).

No 21868 H. Waelzel  
5th place



h3h1 0113.24 5/6 Win

No 21868 Helmut Waelzel (Germany).  
1.Rd8 h5 2.Rd1+/i exd1Q 3.Bxd1 g4+ 4.Kh4 Sd7 5.Ba4/ii Sf8 6.Bc6+ Kh2 7.Kxh5 g3 8.Kh6 g2 (e5; Kh7) 9.Bxg2 Kxg2 10.Kg7 Sd7 11.f8Q Sxf8 12.Kxf8 e5 **A** 13.fxe6ep wins.

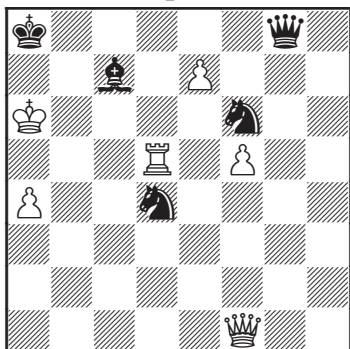
i) 2.f8Q? e1Q 3.Rd1 g4 mate.

ii) Thematic try: 5.Kxh5? g3 6.Ba4 Sf8 7.Kh6 g2 8.Bc6 e5 9.Kg7 (fxe6 Sxe6;) Sd7 10.f8Q Sxf8 11.Kxf8 Kh2 12.Bxg2 Kxg2 **B** 13.f6 e4 14.f7 e3 15.Kg8 e2 16.f8Q e1Q draws.

“Tightrope play strung between an otb Master Class and thematic artistry... somehow getting away with it! Only at move 9 do we enter tablebase territory”. (GBR).

“Excellent idea: the positions A and B are identical with the difference being whether en-passant capture is allowed. In general the play leaves a pleasant impression: a satisfactory introduction and a good thematic try with an important move order difference and natural ending”. (NED).

**No 21869** S. Slumstrup Nielsen  
6th place



a6a8 4136.30 6/5 Draw

**No 21869** Steffen Slumstrup Nielsen (Denmark). 1.Rd8+/i Bxd8 2.Qh1+/ii Sd5 3.Qg2 zz Kb8 4.exd8Q+ Qxd8 5.Qb2+ Kc7 6.Qxd4 Sb4+ 7.Qxb4 Qa8+ 8.Kb5 Qc6+ **A** 9.Ka5 draws.

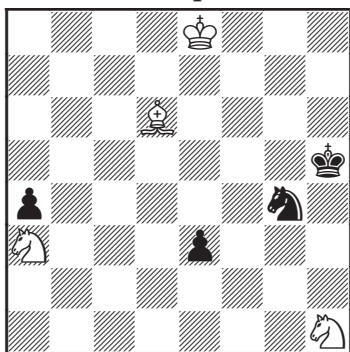
i) 1.Rxd4? Qc8+ 2.Kb5 Qb7+ 3.Kc4 Qa6+ wins.

ii) Thematic try: 2.Qg2+? Sd5 zz 3.a5/iii Kb8 4.exd8Q+ Qxd8 5.Qb2+ Kc7 6.Qxd4 Sb4+ 7.Qxb4 Qa8+ 8.Kb5 Qc6 **B** mate.

iii) 3.Qxg8 Sb4 mate.

“Fine choice 2.Qh1+! instead of 2.Qg2+? in order to avoid a classic mate with block on a5. Dynamic play and high economy”. (GER).

**No 21870** V. Tarasiuk  
& S.N. Tkachenko  
7th/8th place



e8h5 0015.02 4/4 BTM, Win

**No 21870** Vladislav Tarasiuk & Sergey N. Tkachenko (Ukraine). 1...Sf6+ 2.Kf7/i Se4 3.Sg3+ Sxg3 4.Bxg3 Kg4 5.Be1 Kf3 6.Sc2 Ke2 7.Ba5/ii Kd3 8.Sa3 Ke2 9.Bb6 Kf3/iii 10.Sc2 e2 11.Se1+ Ke4 12.Bc5 Kd5 **A1** 13.Be7 Ke4 14.Ke6 Ke3 15.Kd5 Kf2 16.Bh4+ Ke3 17.Kc4 wins.

i) Thematic try: 2.Ke7? Se4 3.Sg3+ Sxg3 4.Bxg3 Kg4 5.Be1 Kf3 6.Sc2 Ke2 7.Ba5 Kd3 8.Sa3 Ke2 9.Bb6 Kf3 10.Sc2 e2 11.Se1+ Ke4 12.Bc5 Kd5 **B1** 13.Bd6 Ke4 14.Ke6 Ke3 15.Kd5 Kf2 16.Bg3+ Kxg3 draws.

ii) Thematic try: 7.Bb4? Kd3 8.Sa3 Ke2 9.Bc5 Kd2/iv 10.Sc4+ Kd3 11.Sb2+ Kc2 12.Sxa4 e2 13.Bb4 Kb3/v **B2** draws.

iii) Kd2 10.Sc4+ Kd3 11.Sb2+ Kc2 12.Sxa4 e2 13.Ba5 Kd1 14.Sb2+ Kc2 15.Sc4 Kb3 **A2** 16.Se5 wins.

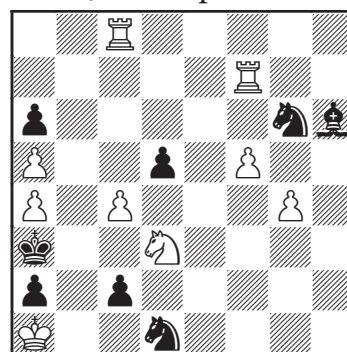
iv) Minor (black) dual: 9...Kd3 10.Ke6 Kd2 11.Sc4+ Kd3 12.Sb2+ (waste of time).

v) Minor (black) dual: 13...Kd1 14.Sb2+ Kc2 15.Sc4 Kb3 (waste of time).

“Profound foresight effect in A1/B1: thanks to the right choice of the king square there is an avoidance of block after 13(!) moves. The logical content in A2/B2 is not clear”. (GER).

“Distinct point A1/B1: the wK must leave square e7 unblocked for the wB. The other critical positions A2/B2 indicated are not-thematic because of duals (e.g. also 9.Se3 wins)”. (NED).

**No 21871** S. Slumstrup  
Nielsen  
7th/8th place



a1a3 0237.54 9/8 Draw

**No 21871** Steffen Slumstrup Nielsen (Denmark). 1.g5/i Bxg5 2.fxg6 Be3 3.Rf3 Bd4+ 4.Sb2+ Sc3 5.Sd3 Sxa4+ 6.Sb2+ Sc3 7.Sd3 Sd1+ 8.Sb2+ Se3 9.Rxe3+ Bxe3 10.cxd5 c1Q+ 11.Rxc1 Bxc1 12.Sc4+ Kb3 13.g7 Bg5 14.g8S Kxc4 15.Kxa2 Kxd5 16.Kb3/ii Kc5/iii 17.Ka4 Kc4 18.Se7 (Ka3? Kb5;) Bxe7 **A** - stalemate.

i) Thematic try: 1.fxg6? Be3 2.Rf3 Bd4+ 3.Sb2+ Sc3 4.Sd3 Sxa4+ 5.Sb2+ Sc3 6.Sd3 Sd1+

7.Sb2+ Se3 8.Rxe3+ Bxe3 9.cxd5 c1Q+ 10.Rxc1 Bxc1 11.Sc4+ Kb3 12.g7 Bg5 13.g8S Kxc4 14.Kxa2 Kxd5 15.Kb3 Kc5 16.Ka4 Kc4 17.Se7 (Ka3 Kb5;) Bxe7 **B** wins

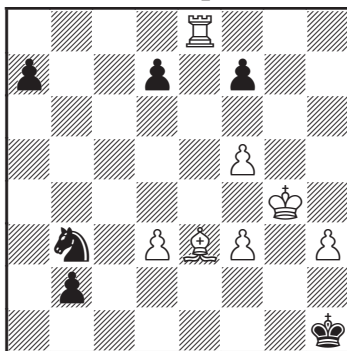
ii) 16.Ka3? Kc4 17.Ka4 Kc5 zz, wins.

iii) Ke6 17.Kc4 Kf7 18.Kc5 draws.

“A logical sacrifice of the wPg4 in order to create a stalemate no fewer than 17 moves later. Unfortunately there are too many captures; in particular 2.f5xSg6 is a real weakness”. (GER).

“A confusing initial position but necessary to set up the complex tactics that are the heart of this study. The foresight is long-distance. The stalemate finish rounds it off in good style. In the diagram, the wK is already stalemated, but this is an illusion, shattered as an artillery battery’s barrage is met by a counter-barrage, making nonsense of barbed wire. All hell is let loose. When the smoke of battle clears, the white king emerges into no-man’s-land until a surprise Armistice is declared”. (GBR).

No 21872 S. Didukh  
9th/10th place



g4h1 o113.44 7/6 Wi

**No 21872** Sergiy Didukh (Ukraine). 1.Bd2/i Sxd2 2.Re1+/ii Kg2 3.Rd1 b1Q 4.Rxb1 Sxb1 5.h4 Sc3/iii 6.h5 Sd5 7.Kg5 f6+ 8.Kg4 Se3+ 9.Kf4 **A2** Sd5+ 10.Ke4 Sc3+ 11.Kd4 Se2+ 12.Kc5/iv d6+ 13.Kc4 Sg3 (Sg1; f4) 14.h6 Sxf5 15.h7 **A3** wins.

i) Thematic try: 1.Bf2? Kg2 2.Re2 b1Q 3.Bg3+ Kf1 4.Re1+ Qxe1 5.Bxe1 Kxe1 6.h4 a5 7.h5 a4 8.h6 a3 9.h7 a2 10.h8Q a1Q 11.Qxa1+ **B1** Sxa1 draws.

ii) Thematic try: 2.Rb8? b1Q 3.Rxb1+ Sxb1 4.h4 Sc3 5.h5 Sd5 6.Kg5 f6+ 7.Kg4 Se3+ 8.Kf4 **B2** Sg2+ 9.Ke4 d5+ 10.Kd4 Sh4 draws.

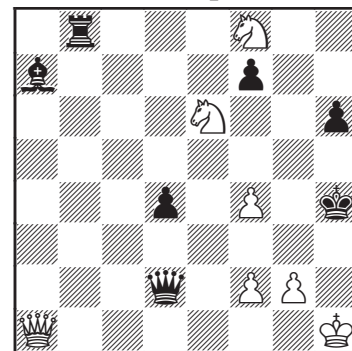
iii) a5 6.h5 a4 7.h6 a3 8.h7 a2 9.h8Q a1Q 10.Qxa1 **A1** wins.

iv) Thematic try: 12.Kc4? Sg3 13.h6 Sxf5 14.h7 **B3** Sd6+ 15.Kd5 Sf7 wins.

“Several thematic tries during the course of the whole solution. The best entry in this section”. (FIN).

“Two excellent thematics: the positions A2/B2 and A3/B3 echo the idea of a black piece obstructing the bS to check (on g2 or d6). In both instances the move choice (2.Re1+! 12.Kc5!) is not so obvious. As an extra the composer gave 1.Bf2? as a thematic try, but this rather distracts from his great idea”. (NED).

No 21873 S. Didukh  
9th/10th place



h1h4 4332.33 7/7 Win

**No 21873** Sergiy Didukh (Ukraine). 1.Qa3 Rb3 2.Qxb3 d3 3.Sc5/i Bxc5/ii 4.Sg6+ fxg6 5.Qe6 Qd1+ 6.Kh2 Qg4 7.g3+ Kh5 8.Qd5+ Qf5 9.Qf3+ Qg4 10.Qh1 g5 11.f3 Qc8/iii 12.f5 **A** g4 (Qxf5; g4+) 13.Kg2+ Kg5 14.Qh4+ Kxf5 15.Qxg4+ wins.

i) Thematic try: 3.Sd4? Bxd4 4.Sg6+ fxg6 5.Qe6 Qd1+ 6.Kh2 Qg4 7.g3+ Kh5 8.Qd5+ Qf5 9.Qf3+ Qg4 10.Qh1 g5 11.f3 Qc8 12.f5 **B** Qc2+ 13.Kh3 g4+ 14.fxg4+ Kg5 15.Qd5 Kf6 16.Qxd4+ Ke7 draws.

ii) Qxf2 4.Qxd3 Qxc5 5.Qh3 mate.

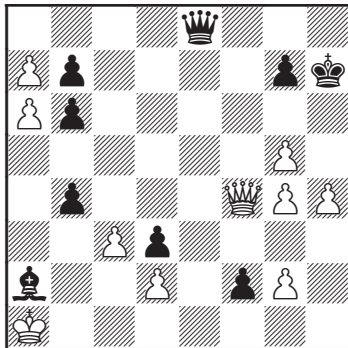
iii) Qe6 12.g4+ Kg6 13.f5+ wins.

“Foresight in closing the c-file. Active play and good technique”. (ISR).

“A very good introduction (1...Rb3!) with amazing difference between thematic try and solution: the bQd2 eventually ends up at c8, and the Bc5 is obstructing her file. Far foresight

effect. Many surprise moves (4.Sg6+ 10.Qh1 12.f5)". (NED).

**No 21874** G. Costeff  
11th place



a1h7 4030.86 10/9 Win

**No 21874** Gady Costeff (Israel). 1.g6+/i Kh8/ii 2.axb7/iii Bg8 3.a8R/iv Qe1+ 4.Kb2 bxc3+ 5.Kxc3 Qc1+ 6.Kd4 Qc4+ 7.Ke3 Qxf4+ 8.Kxf4 f1Q+ 9.Kg5 Qf6+ 10.Kh5 Qe5+ 11.g5 Qe2+ 12.g4 Qf3 13.b8R/v Qxa8/vi 14.Rxa8 b5 15.Rb8 b4 16.Rxb4 Ba2 17.Rd4 Bb3 18.Rxd3 Be6 19.Rd6 Bg8 20.d4 Ba2 21.d5 Bxd5 22.Rxd5 A wins.

i) 1.axb7? Qe1+ 2.Kxa2 f1Q 3.Qxf1 Qxd2+ 4.Kb3 Qxc3+ 5.Ka4 Qc6+ 6.Kxb4 Qc5+ 7.Kb3 Qc2+ perpetual check.

ii) Qxg6 (Kxg6) 2.a8Q wins.

iii) 2.a8Q? Qxa8 3.Kxa2 bxc3.

iv) Thematic try: 3.a8Q? Qe1+ 4.Kb2 bxc3+ 5.Kxc3 Qc1+ 6.Kd4 Qc4+ 7.Ke3 Qxf4+ 8.Kxf4 f1Q+ 9.Kg5 Qf6+ 10.Kh5 Qe5+ 11.g5 Qe2+ 12.g4 Qe5 (Qf3; b8R) 13.b8Q Qxb8 14.Qxb8 b5 15.Qxb5 Ba2 16.Qxd3 Bg8 17.Qd6 Bb3 18.d4 Ba2 19.d5 Bxd5 20.Qxd5 B stalemate.

v) 13.b8Q? Qxa8 14.Qxa8 b5 draws as in the thematic try.

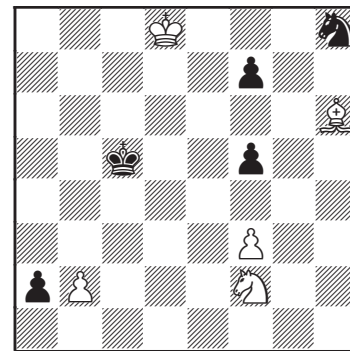
vi) Qd5 14.Rd8 Qb3 15.Rd4 b5 16.Rad8 Qa2 17.Rxd3 Qa5 18.Re8 b4 19.Rdd8 Qa2 20.d4 Qc4 21.d5 wins.

"3.a8R!! is very surprising with the nice echo 13.b8R!!. Unfortunately there is a partial anticipation by Costeff 2007". (GER).

"The anticipation is significant, but only for the final phase – the rest is original and excellent. This adds to the Costeff, by having two rook underpromotions and the thematic try. The foresight is impressively long: 19 moves.

Does the content atone for the diagram's 14 pawns? It does. The two promotions to rook ooze charm, before mentioning the white monarch's trek across the board to self-incarcerate on h5". (GBR).

**No 21875** A. Jasik  
12th place



d8c5 0014.23 5/5 Draw

**No 21875** Andrzej Jasik (Poland). 1.Bg7/i, and:

— Kd5 2.b3/ii f6 3.Bxf6 Sf7+ 4.Ke7 Se5 5.Bxe5 Kxe5 6.Sd3+ A1 Kd4 7.Sb4 draws.

— Kd6 2.b4/iii f6 3.Bxf6 Sf7+ 4.Kc8/iv Se5 5.f4 Sg4 6.Sxg4 fxg4 A2 7.Be5+ Kc6 8.b5+/v Kxb5 9.f5 g3 10.f6 g2 11.f7 draws.

i) 1.b4+? Kd5 2.Bg7 f6 3.Bxf6 Sf7+ 4.Ke7 Se5 5.Bxe5 Kxe5 6.Sd3+ B1 Kd5 wins.

ii) Thematic try: 2.b4? f6 3.Bxf6 Sf7+ 4.Ke7 Se5 5.Bxe5 Kxe5 6.Sd3+ Kd5/vi wins.

iii) Thematic try: 2.b3? f6 3.Bxf6 Sf7+ 4.Kc8 Se5 5.f4 Sg4 6.Sxg4 fxg4 B2 7.Be5+ Kc6

iv) 4.Ke8? Se5 5.f4 Sg4 6.Sxg4 fxg4 7.Be5+ Ke6 wins.

v) 8.f5? Kd5 9.f6 Kxe5 10.f7 a1Q 11.f8Q Qa8+ wins.

vi) Black duals: 7...Kd5 (Ke6) (Ke7). The point of the small difference is that White in the main line plays 8.b5+. Therefore, positions A2/B2 should have been indicated after 7...Kc6, and hence the black dual is relevant.

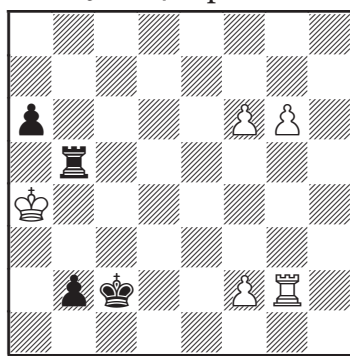
"A very interesting reciprocal exchange of b3/b4 in the try and the solution". (GER).

"Two thematic variations with reciprocal change of b3/b4 as the thematic try and solution". (ISR).

“Intended as a study with two exchanged TT and solutions. However, one of the thematic tries is unsound because of black duals and position A2/B2 drops out, despite the reply of the author. Otherwise, this would have scored much more points. Now we “only” have a *festina lente* study with the point that square b4 must not be obstructed”. (NED).

The author’s reply was: “The study is correct. The so-called ‘black dual’ in the thematic try does not have influence on White’s play”.

**No 21876** I. Bondar  
& M. Khramtsevich  
13th/14th place



a4c2 0400.32 5/4 Win

**No 21876** Ivan Bondar & Mikhail Khramtsevich (Belarus). 1.f3+/i Kc3 2.Rxb2 Rxb2 3.Ka5 Rb5+ 4.Kxa6 Rf5 5.f7 Kc4 6.g7 Rf6+ 7.Ka5 Rf5+ 8.Ka4 Rf6 9.Ka3 Kc3 10.Ka2 Ra6+ 11.Kb1 Rb6+ 12.Kc1 Ra6 13.Kd1 Kd3 14.Ke1 Ke3 15.Kf1 Kxf3 **A** 16.f8Q+ (f8R+) wins.

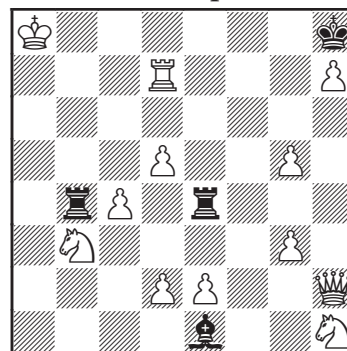
i) 1.f4+? Kc3 2.Rxb2 Rxb2 3.Ka5 Rb5+ 4.Kxa6 Rf5 5.f7 Kc4 6.g7 Rf6+ 7.Ka5 Rf5+ 8.Ka4 Rf6 9.Ka3 Kc3 10.Ka2 Ra6+ 11.Kb1 Rb6+ 12.Kc1 Ra6 13.Kd1 Kd3 14.Ke1 Ke3 15.Kf1 Kf3 **B** 16.Kg1 Rg6+ 17.Kh2 Rh6+ draws.

“The underlying mechanism (Moravec 1924) has been used many times including for various logical effects. Here the key 1.f3+ is used to avoid a future black hideaway (15...Kxf3?). In (Gurgenidze & Kalandadze 1997) 2.f5!! avoids a future obstruction. A very clean study”. (ISR).

“The solution should read 15...Kxf3 16.f8Q(R)+ wins. Then it is possible to correctly indicate the critical positions (after 15...Kxf3 in the main line or 15...Kf3 in the TT). Nice key move with far foresight”. (NED).

In the award the positions A/B are given after move 1. The correct presentation is used here.

**No 21877** B. Akhaladze  
& D. Gurgenidze  
13th/14th place



a8h8 1732.70 12/4 BTM, Win

**No 21877** Beka Akhaladze & David Gurgenidze (Georgia). 1...Re8+ 2.Ka7 Bf2+ 3.e3/i Bxe3+ 4.d4/ii Bxd4+ 5.c5/iii Bxc5+ 6.Sxc5 Ra8+ 7.Kxa8 Rb8+ 8.Ka7 Rb7+ 9.Ka6 Rb6+ 10.Ka5 Rb5+ 11.Ka4 Rb4+ 12.Ka3 Rb3+ **A1/A3** 13.Ka2 Ra3+ 14.Kb1 (Kb2) Rb3+ 15.Kc1 Rc3+ 16.Kd1 Rd3+ 17.Ke1 Re3+ 18.Kf1 Rf3+ 19.Kg2/iv Rxg3+/v 20.Kf1 Rf3+ 21.Sf2 Rxf2+ 22.Ke1 Re2+ 23.Kd1 Rd2+ 24.Kc1 Rc2+ 25.Kb1 Rc1+ 26.Ka2 Rc2+ 27.Ka3 Rc3+ 28.Sb3 Rxb3+ 29.Ka4 Rb4+ 30.Ka5 Rb5+ 31.Ka6 Rb6+ **A2/A4** 32.Ka7 Rb7+ 33.Ka8 Ra7+ 34.Kb8 Rb7+ 35.Kc8 Rc7+ 36.Kd8 Rc8+ 37.Ke7 wins.

i) Thematic try: 3.c5? Bxc5+ 4.Sxc5 Ra8+ 5.Kxa8 Rb8+ 6.Ka7 Rb7+ 7.Ka6 Rb6+ 8.Ka5 Rb5+ 9.Ka4 Rb4+ 10.Ka3 Rb3+ **B1** 11.Ka2 Rb2+/vi 12.Ka1 Rb1+ perpetual check.

ii) Thematic try: 4.dxe3? Ra8+ 5.Kxa8 Rb8+ 6.Ka7 Rb7+ 7.Ka6 Rb6+ 8.Ka5 Rb5+ 9.Ka4 Rb4+ 10.Ka3 Rxb3+ 11.Ka2 Ra3+ 12.Kb1 Rb3+ 13.Kc1 Rc3+ 14.Kd1 Rd3+ 15.Ke1 Rxe3+ 16.Kf1 Rf3+ 17.Kg2 Rxg3+ 18.Kf1 Rf3+ 19.Sf2 Rxf2+ 20.Ke1 Re2+ 21.Kd1 Rd2+ 22.Kc1 Rc2+ 23.Kb1 Rc1+ 24.Ka2 Rc2+ 25.Ka3 Rc3+ 26.Ka4 Rxc4+ 27.Ka5 Rc5+ 28.Ka6 Rc6+ **B2** 29.Ka7 Rc7+ 30.Ka8 Rc8+

iii) Thematic 5.Sxd4? Ra8+ 6.Kxa8 Rb8+ 7.Ka7 Rb7+ 8.Ka6 Rb6+ 9.Ka5 Rb5+ 10.Ka4 Rb4+ 11.Ka3 Rb3+ **B3** 12.Ka2 Rb2+ 13.Qxb2 stalemate.

iv) Thematic try: 19.Sf2? Rxf2+ 20.Ke1 Re2+ 21.Kd1 Rd2+ 22.Kc1 Rc2+ 23.Kb1 Rc1+ 24.Ka2 Rc2+ 25.Ka3 Rc3+ 26.Sb3 Rxb3+ 27.Ka4 Rb4+ 28.Ka5 Rb5+ 29.Ka6 Rb6+ **B4** 30.Ka7 Rb7+ 31.Ka8 Rb8+ perpetual check.

v) Rf2+ 20.Kh3 Rxh2+ 21.Kg4 Rh4+ 22.Kf5 Rf4+ 23.Ke6 Rf6+ 24.Ke7 wins.

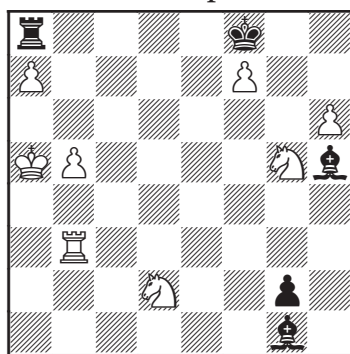
vi) Black dual: 11...Ra3+. Black does not need square b2 now.

“In this type of familiar anti-stalemate battle, Black is fed a meal of white pieces to arrange just the right refutation. An accurate specimen of the concept”. (ISR).

“Four different critical positions is quite an achievement. Good moves 3.e3! 4.d4! 19.Kg2! to open ranks and diagonals for the wQ. Also, the echoes 21.Sf2!! and 28.Sb3!! to get the bR on the second rank or on the b-file are excellent. It is a pity that the study starts with BTM. This also goes for the black dual in TT1 (also 11...Ra3+, so Black does not need square b2 now!)”. (NED).

Author’s reply: “That kind of dual in studies is generally not considered to be a flaw”.

**No 21878** M. Khramtsevich  
15th/16th place



a5f8 0462.41 8/5 Win

**No 21878** Mikhail Khramtsevich (Belarus). 1.b6/i Bxb6+ 2.Rxb6 Rxa7+ 3.Kb4/ii Rxf7 4.h7 Rxh7 5.Sxh7+ Kg8/iii 6.Sf3 Bxf3 7.Sg5 **A** Bg4/iv 8.Rg6+ Kh8 (Kf8; Sh7+) 9.Sf7+ Kh7 10.Rxg4 g1Q 11.Sg5+/v Kg6 12.Rxg1 wins.

i) 1.Rb1? Bxa7 2.b6 Bxf7 3.bxa7 Rxa7+ 4.Kb6 Re7 5.Sdf3 Bd5 6.Kc5 Bxf3 7.Sxf3 Kg8 8.Rb2 Kh7 draws.

ii) Thematic try: 3.Kb5? Rxf7 4.h7 Rxh7 5.Sxh7+ Kg8 6.Sf3 Bxf3 7.Sg5 **B** Bc6+ 8.Rxc6

g1Q 9.Rg6+ Kh8 10.Sf7+ Kh7 11.Rxg1 stalemate.

iii) Kg7 6.Rb7+ Kg8 7.Sf6+ wins.

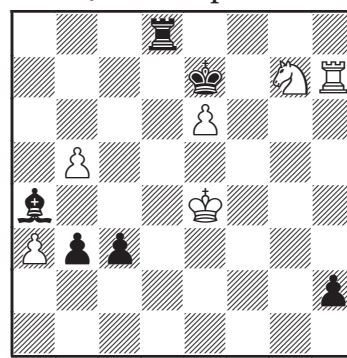
iv) g1Q 8.Rg6+ Kh8 (Kf8; Sh7+) 9.Sf7+ wins.

v) 11.Rxg1? stalemate.

“Interesting play, also in the refutation of the try 3.Kb5. The position of the rook on g4, instead of g6, is decisive”. (FIN).

“The introduction with three captures isn’t optimal. The thematic try with 7...Bc6+! and stalemate is better than the solution”. (GER).

**No 21879** P. Arestov  
15th/16th place



e4e7 0431.33 6/6 Draw

**No 21879** Pavel Arestov (Russia). 1.Ke5 Rd5+ 2.Kxd5 Kf6 3.e7 Bxb5 (Kxe7; Ke5) 4.a4/i Bxa4 5.e8Q Bxe8 6.Sxe8+ Kg6 7.Rxh2 b2/ii 8.Rg2+ Kh6 9.Rh2+ Kg5 10.Rg2+ Kf4 11.Rf2+ Ke3 (Kg3; Rc2) 12.Sf6 (Rc2? Kd3;) Kxf2/iii 13.Se4+ Ke3 14.Sxc3 Kd3 15.Sb1 Kc2 **A** 16.Sa3+ draws.

i) Thematic try: 4.e8Q? Bxe8 5.Sxe8+ Kg5 6.Rxh2 b2 7.Rg2+ Kf4 8.Rf2+ Ke3 (Kh3?; Rc2) 9.Sf6 (Rc2 Kd3;) Kxf2 10.Se4+ Ke3 11.Sxc3 Kd3 12.Sb1 Kc2 **B** wins.

ii) c2 8.Rg2+ Kh6 9.Rh2+ Kg5 10.Sd6 c1Q 11.Sc4 Qc2 12.Rd2 draws.

iii) b1Q 13.Sg4+ Kd3 14.Se5+ Ke3 15.Sg4+ perpetual check.

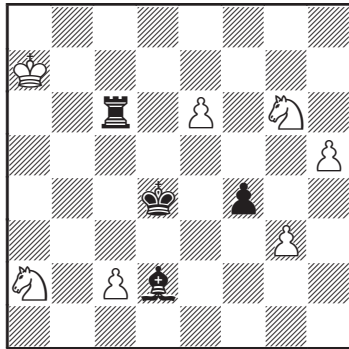
“4.a4!! is the great point in order to avoid a block on a3 no fewer than 11 moves later. Good play with mutual sacrifices”. (GER).

“4.a4! frees a3 for a future knight escape route”. (ISR).

**No 21880** Pavel Arestov (Russia). 1.e7 Rc7+/i 2.Ka8/ii Rxe7 3.Sxe7 f3 (fxg3; Sf5+) 4.h6/

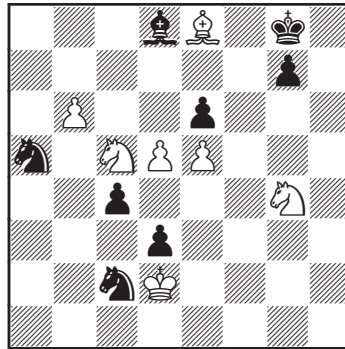


No 21880 P. Arestov  
17th/20th place



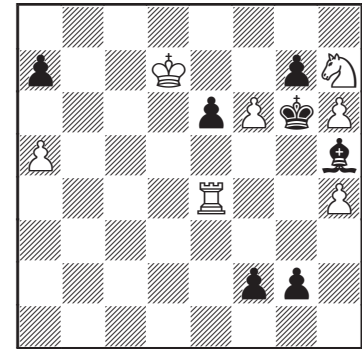
a7d4 o332.41 7/4 Win

No 21881 A. Jasik  
17th/20th place



d2g8 o048.34 7/8 Win

No 21882 A. Gasparyan  
17th/20th place



d7g6 o131.45 7/7 Draw

iii Bxh6/iv 5.Sf5+ Ke4 6.Sxh6 f2 7.Sc3+ Kf3 8.Sg4 Kxg4 (f1Q; Sh2+) 9.Sd1 f1S 10.c4 Sxg3 11.c5 A1 Sf5 12.c6 Se7 13.c7 A2 wins.

i) Rc8 2.Kb7 Re8 3.gxf4 Bxf4 4.Kc6 wins.

ii) Thematic try: 2.Kb8? Rxe7 3.Sxe7 f3 4.h6 Bxh6 5.Sf5+ Ke4 6.Sxh6 f2 7.Sc3+ Kf3 8.Sg4 Kxg4 9.Sd1 f1S 10.c4 Sxg3 11.c5 B1 Se4 12.c6 Sc5 13.c7 Sa6+ draws. Thematic try: 2.Kb6? Rxe7 3.Sxe7 f3 4.h6 Bxh6 5.Sf5+ Ke4 6.Sxh6 f2 7.Sc3+ Kf3 8.Sg4 Kxg4 9.Sd1 f1S 10.c4 Sxg3 11.c5 Sf5 12.c6 Se7 13.c7 B2 Sd5+ draws.

iii) 4.Sf5+? Ke4 5.h6 f2 draws.

iv) Bg5 5.Sc6+ Ke3 6.h7 Bf6 7.Sab4 f2 8.Sd5+ wins.

“2.Ka8!! is very surprising because the white king avoids checks by a still invisible bS no fewer than 11 moves later”. (GER).

“2.Ka8! is the star thematic move and the hideaway idea is known from other studies (Hoch-Dobrescu 6oJT, Afek Koranyi MT). The black underpromotion and its subsequent travels help the study significantly”. (ISR).

No 21881 Andrzej Jasik (Poland). 1.b7 Sx-b7/i 2.Sxb7 Bg5+/ii 3.Kc3/iii Bh4 4.d6/iv Be1+ 5.Kxc4 d2 6.Bh5, and:

— d1Q 7.Sf6+/v gxf6 8.Bxd1 A1 Se3+/vi 9.Kd3 Sxd1 10.d7 Bh4 11.d8Q+ wins, or:

— Sa3+ 7.Kc5 d1Q 8.Sh6+/vii gxf6 9.Bxd1 A2 Bf2+ 10.Kb4 wins.

i) Bg5+ 2.Kc3 Sxb7 3.Sxb7 wins.

ii) Bh4 3.d6 Be1+ 4.Kd1 wins.

iii) 3.Kd1? Sb4 4.d6 c3 wins.

iv) 4.dxe6? Be1+ 5.Kxc4 d2 6.Bh5 d1Q 7.Sf6+ gxf6 8.Bxd1 Sa3+ 9.Kb3 Sb5 draws.

v) Thematic try: 7.Sh6+? gxf6 8.Bxd1 B1 Se3+ 9.Kd3 Sxd1 10.d7 Bh4/viii draws.

vi) Sa3+ 9.Kb3 Sb5 10.d7 wins.

vii) Thematic try: 8.Sf6+? gxf6 9.Bxd1 B2 fxe5 10.d7 Bh4 draws.

viii) Black could play 10...Sb2+ 11.Kc2 Bh4, but that is only waste of time.

“An interesting setting with related tries and play in the main variation”. (FIN).

“Two fully thematic lines, with a reciprocal change of the Sf6/Sh6 moves between them. The thematic architecture is more interesting than the play”. (ISR).

“Nice exchanged TT and solution in two main lines. For a better understanding of the thematic

differences the positions A1/B1 should also have been marked after the move Bxd1”. (NED).

The composer marked A1/B1 after 10.d7.

No 21882 Aleksey Gasparyan (Armenia). 1.f7 Kxf7/i 2.Sg5+ Kg8 3.h7+ Kh8 4.Rc4/ii Be8+ 5.Kxe8 g1Q/iii 6.Rc8 Qxg5 7.hxg5 f1Q A 8.g6 Qa6 9.Rb8 Qd6 10.Rc8 Qa6 11.Rb8 positional draw.

i) f1Q 2.f8Q Kxh6 3.Qh8 draws.

ii) Thematic try: 4.Rb4? Be8+ 5.Kxe8 f1Q 6.Rb8 Qf4 7.Rc8 Qxg5 8.hxg5 g1Q B wins.

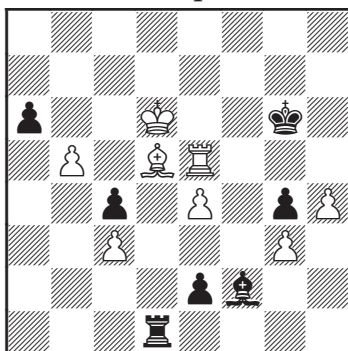
iii) f1Q 6.Rc8 Qa6 7.Rb8 draws.

“A good choice 4.Rc4! instead of 4.Rb4? It's interesting (and not a weakness) that the play

isn't the same between solution and try. Nice black sacrifices". (GER).

"Careful choice of square by the wR but there is little surprise". (ISR).

**No 21883** E. Klemanic & L. Salai jr.  
17/20th place



d6g6 o440.54 8/7 Draw

**No 21883** Emil Klemanic & Ladislav Salai jr. (Slovakia). 1.h5+/i Kh6/ii 2.Re6+ Kxh5 3.Re5+ Kg6 4.Re6+ Kg7 5.Re7+ Kf8 6.Rf7+ Kg8 7.Re7+ Kh8/iii 8.Re8+ Kg7 9.Re7+ Kf8 10.Rf7+ Ke8 11.Re7+ Kd8 12.Rd7+ Kc8 13.Rc7+ Kb8 14.Rb7+ Ka8 **A** 15.Kc7/iv Bxg3+ 16.e5 Bxe5+ 17.Kc8 Rxd5 18.Ra7+ Kxa7 19.b6+ Ka8/v 20.b7+ Ka7 21.b8Q+ Bxb8 model stalemate.

i) Thematic try: 1.Re6+? Kg7 2.Re7+ Kf8 3.Rf7+ Ke8 4.Re7+ Kd8 5.Rd7+ Kc8 6.Rc7+ Kb8 **B** 7.Rb7+ Ka8 8.Re7+ Rxd5+ 9.exd5 Bxg3+ 10.Kc6 e1Q 11.Rxe1 Bxe1 12.h5 g3 wins.

ii) Kf6 2.Re6+ Kf7 3.Re7++ Kf8 4.Rf7+ Ke8 5.Re7+ Kd8 6.Rd7+ Kc8 7.Rc7+ Kb8 8.Rb7+ Ka8 **A1** 9.Re7+ Rxd5+ 10.exd5 Bxg3+ 11.Kc6 e1Q 12.Rxe1 Bxe1 13.d6 Bxc3 14.d7 Bf6 15.h6 wins.

iii) Rxd5+ 8.exd5 Bxg3+ 9.Kc6 e1Q 10.Rxe1 Bxe1 11.bxa6 Bf2 12.d6 wins.

iv) 15.Re7+? Rxd5+ 16.exd5 Bxg3+ 17.Kc6 e1Q wins.

v) Kxb6 stalemate.

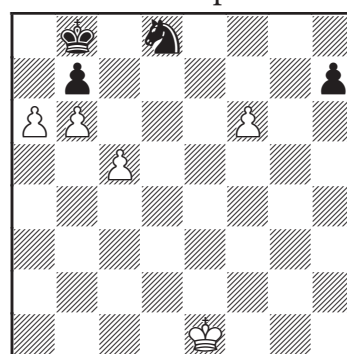
"A logical sacrifice of the wPh4 in order to create a classic stalemate 11 moves later. Unfortunately the play is very forced and the Wb5 doesn't move". (GER).

"The thematic motivation is well known – elimination of material for a stalemate much

later. White's first 14 moves are checks, and the few moves Black gets are with his pieces are completely forced". (ISR).

"Probably non-thematic: WCCT7-theme (Vorplan to remove passively a white piece; see announcement). Here wPh4 is removed both actively (1.h5+) and passively (2...Kxh5). Otherwise, the thematic try diverts from the main line; there is no critical position with BTM showing the critical difference". (NED).

**No 21884** J. Mikitovics  
21st/22nd place



e1b8 o003.42 5/4 Win

**No 21884** János Mikitovics (Hungary). 1.a7+ Ka8 2.Kf2 Se6/i 3.f7 h6 4.Kg2/ii h5 5.Kg3/iii h4+ **A1** 6.Kg4/iv h3 (Sf8; Kxh4) 7.Kg3 h2 8.Kxh2/v Sd8 9.f8S/vi Se6 10.c6 Sxf8 11.c7 **A2** wins.

i) Sf7 3.Kg3 h5 4.Kh4 Sd8 5.Kxh5 Se6 6.c6 wins.

ii) Thematic try: 4.Kg3? h5 5.Kh2 h4 **B1** 6.Kh1 Sf8 draws.

iii) 5.Kh2? h4 6.Kg1 Sf8 draws.

iv) Thematic try: 6.Kxh4? Sd8 7.f8S Se6 8.c6 Sxf8 9.c7 **B2** Sg6+ 10.Kg5 Se7 and Black wins.

v) 8.Kg2? Sd8 9.f8S Se6 10.c6 Sf4+ draws.

vi) 9.f8Q? stalemate.

"In comparison to the partial anticipation of Van Reek 1988 there are many other fine points". (GER).

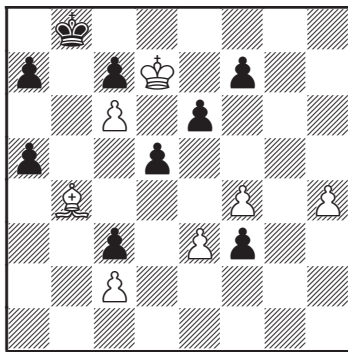
"An impressive work. It meets the theme requirements well; indeed there are a lot of positions in the sidelines which have the necessary small differences. Good finish, including an underpromotion, too. How the wK outmanoeuvres the bS (on e6, poised for both Sg5+

and Sd8) in cosmic open space is hypnotic. The anticipation in claims is minor”. (GBR).

“Only the introduction is new here but it is better than its predecessor (Van Reek 1988)” (ISR).

“An excellent study with accurate king moves, where the right move is the surprise move (4.Kg2! 6.Kg4! 7.Kg3!). The difference between A1/A2 is that the wK must be able to play to g4. This is organically linked to the A2/B2 critical positions where the wK has to be at distance to avoid a check. The (known) underpromotion is a welcome bonus”. (NED).

**No 21885** Z. Mihajloski & Z. Gavrilovski  
21st/22nd place



d7b8 0010.58 7/9 Win

**No 21885** Zlatko Mihajloski & Zoran Gavrilovski (Macedonia). 1.Bd6/i f2 2.Bxc7+ Ka8 3.Bd6/ii f1Q 4.c7 Qb5+ 5.Kd8 Qb6 6.Bc5 A Qxc5 7.c8Q+ Qxc8+ 8.Kxc8 a4 9.h5 a3 10.h6 a2 11.h7 a1Q 12.h8Q Qa5 13.Kd7+ Kb7 14.Qc8+ Kb6 15.Qc6 mate.

i) Thematic try: 1.Bxa5? f2 2.Bxc7+ Ka8 3.Bd6 f1Q 4.c7 Qb5+ 5.Kd8 Qb6/iii 6.Bc5 B1 Qa5 7.Bb4 Qb6 draws.

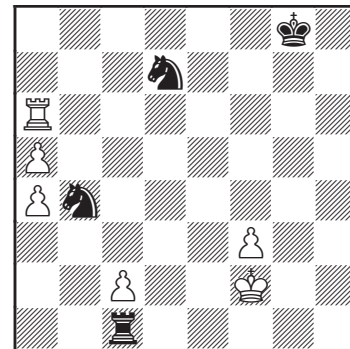
ii) Thematic try: 3.Be5? f1Q 4.c7 Qb5+ 5.Kd8 Qb6 6.Bd4 B2 Qd6+ and Black wins. 3.Bb8? f1Q 4.c7 Qb5+ 5.Kd8 Qb6 and Black wins.

iii) Qa5? 6.h5 Qb6 7.Bc5 Qa5 8.h6 Kb7 9.Bd6 Kc6 10.Ke7 Qa6 11.h7 Qc8 12.Be5 wins.

“Refusing to capture the bPa5 does not give Black the chance to pin the wPc7 in the later stage of the solution”. (FIN).

“Pa5 capture avoidance makes the diagonal d8-b6 too short for the bQ. Clear logic”. (ISR).

**No 21886** J. Timman  
23rd place



f2g8 0406.40 6/4 Draw

**No 21886** Jan Timman (the Netherlands). 1.Ra8+ Kh7 2.a6 Rxc2+ 3.Kg1/i Rc7/ii 4.a7 Sc6 5.Rh8+ Kxh8 6.a8Q+ Sdb8 7.a5 Ra7 8.Qxa7 Sxa7 9.a6 (f4? Sa6;) Sxa6 10.f4 Sc5 11.f5 Se4 12.f6 draws.

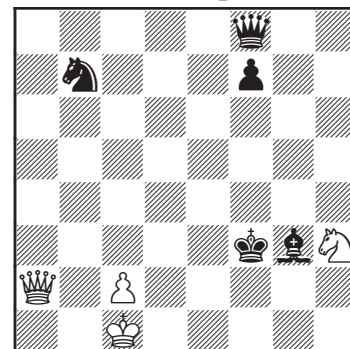
i) Thematic try: 3.Kg3? Rc7 4.a7 Sc6 5.Rh8+ Kxh8 6.a8Q+ Sdb8 7.a5 Ra7 8.Qxa7 Sxa7 9.a6 Sxa6 10.f4 Sc5 11.f5 Se4+ 12.Kf4 Sf6 13.Ke5 Kg7 wins, or 3.Kf1? Sb6 4.Rb8 S6d5 5.a7 Se3+ 6.Kg1 Rg2+ 7.Kh1 Sd3 8.Rb2 Rg8 9.Re2 Sf5 10.Rh2+ Sh6 wins.

ii) Se5 4.a7 Sxf3+ 5.Kf1 Sd3 6.Rh8+ Kg7 7.Rg8+ Kf7 8.Rf8+ draws.

“Surprising choice 3.Kg1!! instead of 3.Kg3? in order to avoid checks by a bS”. (GER).

“Black ‘mates’ the promoted wQ, providing a piquant moment and interesting play. The logic is well known, moving to the edge to avoid a future tempo winning knight check”. (ISR).

**No 21887** Sanz Cabrero  
24th/26th place



c1f3 4034.11 4/5 Draw

**No 21887** Rodrigo Manuel Sanz Cabrero (Spain). 1.Sg5+/i Kg4 2.Sxf7 Bf4+ 3.Kd1/ii Qb4 4.Qe6+/iii Kg3 5.Qe1+/iv Qxe1+ 6.Kxe1 Kg4 7.Ke2 Kf5 8.Kd3 Ke6 9.Ke4 Bc1 10.Se5 Sd6+ 11.Kd4 Bb2+ **A** 12.c3 draws.

i) 1.Qxf7+? Qxf7 2.Sg5+ Kg4 3.Sxf7 Kf5 wins.

ii) 3.Kb2? Qb4+ 4.Qb3 Qxb3+ 5.Kxb3 Kf5 wins.

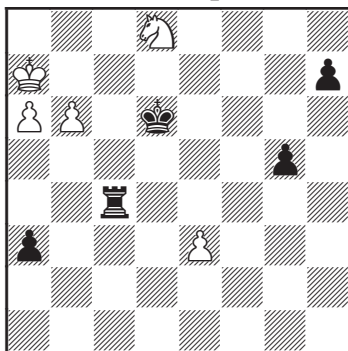
iii) 4.c3? Qxc3 5.Se5+ Kh3 6.Qe6+ Kh2 7.Qa2+ Kg1 8.Qg8+ Bg3 9.Sc4 Qb3+ wins.

iv) Thematic try: 5.Qb3+? Qxb3 6.cxb3 Kg4 7.Ke2 Kf5 8.Kd3 Ke6 9.Ke4 Bc1 10.Se5 Sd6+ 11.Kd4 Bb2+ **B** wins.

“The white pawn must remain on c2 (instead of b3) in order to have the in-between move c3. A solid logical study but no masterpiece”. (GER).

“Retaining the defensive resource c3 motivates the correct square for exchanging queens”. (ISR).

**No 21888** M. Miljanić  
24th/26th place



a7d6 o3o1.33 5/5 Draw

**No 21888** Mirko Miljanić (Serbia). 1.Sf7+ Kd5 2.e4+/i Rxe4 3.b7 Rb4 4.b8Q Rxb8 5.Kxb8 a2 6.a7 a1Q 7.a8Q+ Qxa8+ 8.Kxa8 g4 9.Sh6 g3 10.Sf5 g2 **A** 11.Se3+ draws.

i) Thematic try 2.b7? Rb4 3.b8Q/ii Rxb8 4.Kxb8 a2 5.a7 a1Q 6.a8Q+/iii Qxa8+ 7.Kxa8 g4 8.Sh6 g3 9.Sf5 g2 **B** wins.

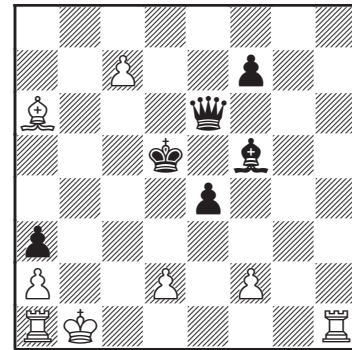
ii) 3.e4+ Kxe4 4.Sxg5+ Kf5 5.Sxh7 a2 6.b8Q Rxb8 7.Kxb8 a1Q wins.

iii) 6.e4+ Kxe4 7.a8Q+ Qxa8+ wins.

“White clears Pe3 so he can use the square g moves later. Good economy and technique”. (ISR).

“Active removal of wPe4. Good example of (very) far foresight theme”. (NED).

**No 21889** J. Polášek  
& E. Vlasák  
24th/26th place



b1d5 324o.43 8/6 Draw

**No 21889** Jaroslav Polášek & Emil Vlasák (Czech Republic). 1.Bc4+ (c8Q? Qb6+;) Kxc4 2.c8Q+ Qxc8 3.Rc1+ Kd4 4.Rxc8 e3+ 5.d3 (Kc1? exf2;) Kxd3/i 6.Kc1/ii e2 7.Re8/iii Be6 8.Rd8+ Kc3 9.Rd1 exd1Q+ 10.Kxd1 Bg4+ 11.f3/iv Bxf3+ 12.Kc1 Be4 13.Kd1 Bc2+ 14.Ke2 Kb2 **A** 15.Rf1 draws.

i) exf2 6.Rc4+ Ke3 7.Kc2 Bxd3+ 8.Kb3 (Kc3) Bxc4+ 9.Kxc4 Ke2 10.Kb3 (Kb4) f1Q 11.Rxf1 Kxf1 12.Kxa3 draws.

ii) Thematic try: 6.Rd8+? Kc3+ 7.Kc1 e2 8.Rd1 exd1Q+ 9.Kxd1 Bc2+ 10.Ke2 Kb2 **B** 11.Rg1 Kxa2 wins.

iii) 7.Rd8+? Kc3 8.Rd1 exd1Q+ 9.Kxd1 Bc2+ 10.Ke2 Kb2 **B** wins.

iv) Thematic try: 11.Kc1? Bf5 12.Kd1 Bc2+ 13.Ke2 Kb2 **B** wins.

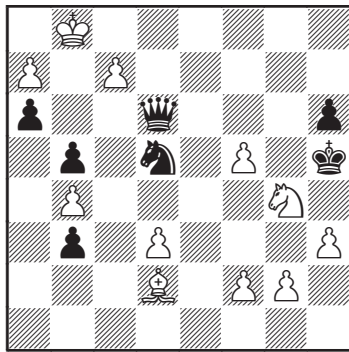
“Good introduction. Excellent move 11.f3!! White needs to get rid of the pawn so that the wR can attack bPf7. Of course the TT should run: 11.Rf1 (not 11.Rg1) 11...Kxa2”. (NED).

**No 21890** Harold van der Heijden & Jan Timman (the Netherlands). 1.Sf6+ Sxf6/i 2.a8Q Sd7+ 3.Kc8/ii Sb6+ 4.Kb7 Qxc7+/iii 5.Kxc7 Sxa8+ 6.Kb8/iv b2 7.Bc3 b1Q 8.Bf6, and:

— Qh1 **A** 9.g4 mate, or:

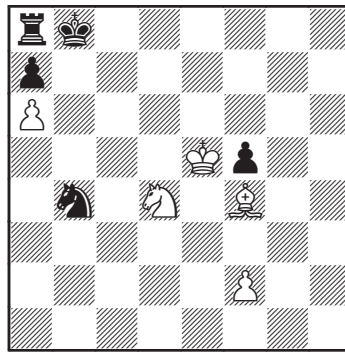
— Qxb4 9.Kb7/v Qf4 10.g4+/vi Qxg4 11.hxg4+ Kxg4 12.Bg7 Kg5 13.d4/vii Kxf5/viii 14.d5 h5 15.Kxa8/ix h4 16.Kb8/x h3 17.d6, and:

No 21890 H. van der Heijden  
& J. Timman  
27th/28th place



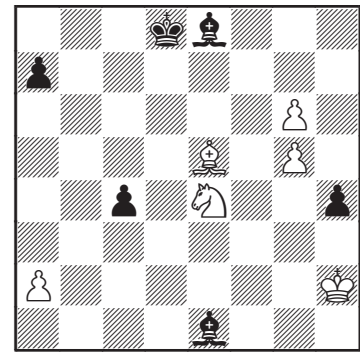
b8h5 3014.84 11/7 Win

No 21891 J. Polásek  
& Z. Zach  
27th/28th place



e5b8 0314.22 5/5 Win

No 21892 L. Gonzalez  
29th place



h2d8 0071.33 6/6 Win

- h2 18.d7 h1Q **A2** 19.d8Q Qh2+ 20.Kc8 (Kb7? Qg2+;) Qxf2 21.Qf6+ (Qf8+) wins, or:
- Ke6 18.Kc7 h2 19.d7 h1Q 20.d8Q Qh2+ 21.Kc8 Qxf2 22.Qd7 mate.
- i) Qxf6 2.a8Q Qb6+ 3.Qb7 Qxb7+ 4.Kxb7 wins.
- ii) 3.Kb7? Qd5+ 4.Ka7 Qd4+ 5.Kb7 Qd5+ draws.
- iii) Qd5+ 5.Kxb6 Qxa8 6.f4, and Qxg2 7.c8Q Qxd2 8.f6, or b2 7.Be1 Qxg2 8.c8Q Qg1+ 9.d4 Qxe1 10.f6 wins.
- iv) Thematic try: 6.Kb7? b2 7.Bc3 b1Q 8.Bf6 Qh1 **B1** and Black wins.
- v) 9.g4+? Qxg4 10.hxg4+ Kxg4 11.Bg7 Kxf5 (Kg5) draws.
- vi) 10.Bd8? Qg5 11.g4+ Kh4 12.Bxg5+ Kxg5 13.h4+ Kf6 and Black wins.
- vii) 13.Kxa8? h5 14.d4 h4 15.d5 h3 16.Be5 Kxf5 17.Bg3 b4 18.d6 Ke6 19.Kb8 Kd7 and Black wins.
- viii) h5 14.d5 Kxf5 15.Kxa8 h4 see main line.
- ix) 15.d6? Ke6 16.Kc6 Sb6 17.f4 h4 18.f5+ Kxf5 19.Kxb6 h3 20.d7 h2 21.d8Q h1Q 22.Qf6+ Kg4 draws.
- x) Thematic try: 16.Kb7? h3 17.d6 h2 18.d7 h1Q+ **B2** wins.

“Fine tries and a model mate by 22.Qd7 in the end of the second main variation”. (FIN).

“A lively study. The thematic point is simple, but, interestingly, White twice plays Kb8 instead of Kb7. A long battle with 11 captures”. (ISR).

**No 21891** Jaroslav Polásek & Zdenek Zach (Czech Republic). 1.Sc6+ Sxc6+/i 2.Kd6/ii Kc8/iii 3.Kxc6 **A1/A2** Kd8/iv 4.Bc7+ Ke7 5.Kb7 **A** Rg8/v 6.Kxa7 wins.

- i) Kc8 2.Sxb4 Rb8 3.Bd2 wins.
- ii) Thematic try: 2.Kd5+? Se5 3.Bxe5+ Kc8 4.Kc6 **B1** f4 5.Bxf4/vi **B2** Kd8 6.Bc7+ (Bg5+ Kc8;) Ke7 7.Kb7 **B** Rf8 draws.
- iii) Se5 3.Bxe5 Kc8 4.Ke7 wins.
- v) Kd7 6.Kxa8 Kxc7 7.Kxa7 f4 8.f3 wins.
- vi) 5.Bc7 f3 6.Kd6 Rb8 7.Bxb8 Kxb8 8.Kd7 Ka8 9.Ke6 Kb8 10.Kf5 Kc7 11.Kf4 Kb6 12.Kxf3 Kxa6 draws.

“A good introduction and clear logical content with refusal of capture the bPf5 in order to not open the f-line. The end is rather simple”. (GER).

“A short study motivated by the clearance avoidance 4...f4!” (ISR).

“A1/A2 is not a separate critical position. Of course the main line should run 5...Rf8 (instead of 5...Rg8) 6.Kxa7. Nice bP sacrifice in the thematic try to clear the f-file. Good key, and excellent 2.Kd6! and good counterplay by Black 2...Se5 in the TT”. (NED).

**No 21892** Luis Miguel Gonzalez (Spain). 1.g7/i Bf7 2.g6 Be6 3.Sg5 Bg8/ii 4.Sf7+ Ke7 5.Sh6 Bd5 6.g8Q/iii Bxg8 7.Sxg8+ Kf8 8.Sh6 (Sf6? Kg7;) Bg3+ 9.Bxg3 hxg3+ 10.Kg2/iv c3 11.g7+ Kxg7 12.Sf5+ Kf6 13.Sxg3 Ke5 14.Kf3/v **A** c2 15.Se2 c1Q 16.Sxc1 Kd4 17.Ke2 Kc3 18.Sd3 a5/vi 19.Ke3 a4 20.Ke4 Kc4 21.Sc1 Kc3 22.Kd5 a3 23.Kc5 Kb2 24.Kb4 Kxc1 25.Kxa3 wins.

i) 1.Bf6+? Kc7 2.g7 Bf7 3.Bd4 c3 4.Bxc3 Bxc3 5.Sxc3 Kd6 6.Kh3 Ke5 7.Kxh4 Kf5 8.a3 Kg6 draws.

ii) Bg3+ 4.Bxg3 hxg3+ 5.Kxg3 Bg8 6.Sf7+ Ke7 7.Sh6 Be6 8.g8Q Bxg8 9.Sxg8+ Kf8 10.Sf6 wins.

iii) 6.Bd4? Bd2 7.g8Q Bxg8 8.Sxg8+ Kf8 9.Sf6 c3 10.Sd7+ Kg8 11.Sc5 c2 12.Sd3 c1Q 13.Sxc1 Bxc1 draws.

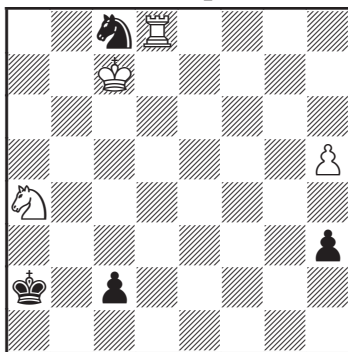
iv) Thematic try: 10.Kxg3? c3 11.g7+ Kxg7 12.Sf5+ Kf6 13.Se3 Ke5 14.Kf3 B Kd4 15.Ke2 c2 16.Sxc2+ Kc3 draws.

v) 14.Kf2? c2 15.Se2 Ke4 16.Sc1 Kd4 17.Ke2 Kc3 draws.

vi) Kc2 19.Ke3 Kc3 20.Ke4 Kc4 21.Sc1 Kc3 22.Kd5 wins.

“A good thematic try move (10.Kg2!!) instead of capturing the pawn. Unfortunately, the composer decided to select the longest winning sequence, instead of the right way to present a logical try. The solution should have run: 14.Kf3 Kd4 (as in the thematic try) 15.Ke2 c2 16.Kd2 c1Q+ (position A) 17.Kxc1 wins, and in the thematic try: 14.Kf3 Kd4 15.Ke2 c2 16.Kd2 c1Q+ (position B) 17.Kxc1 Kxe3 draws”. (NED).

No 21893 D. Gurgenzidze  
30th/31st place



c7a2 o1o4.12 4/4 Win

No 21893 David Gurgenzidze (Georgia).  
1.Rd2 Kb3 2.Sc5+ Kc3 3.Se4+ Kb3 4.Rxc2 Kxc2 5.Kd7/i h2 6.Sg3/ii A2 Kd1 7.h6 Se7 8.Kxe7 Ke1 9.h7 A1 Kf2 10.h8Q Kxg3 11.Qa8 wins.

i) Thematic try: 5.Kxc8? h2 6.Sg3 Kd1 7.h6 Ke1 8.h7 B1 Kf2 9.h8Q Kxg3 draws.

ii) Thematic try: 6.Sf2? B2 Se7/iii 7.Kxe7 Kd2 8.h6 Ke2 (Ke1) 9.Sh1 Kf3 (Kf1) 10.h7 Kg2 11.h8Q Kxh1 draws.

iii) Black dual: 6...Sb6+ 7.Ke6 Kd2 8.h6 Sd7.

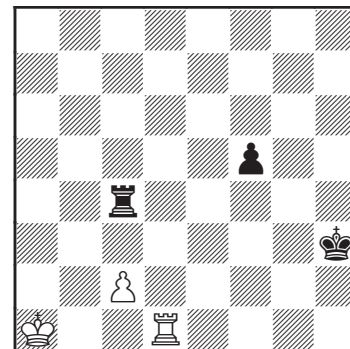
“This is a knight ending (with a pre-amble); the intro adds no value. 5.Kd7, however, is superb, fully worthy of a major tourney: it combines surprise, depth and paradox. The Foresight Theme is shown in good style – the obvious move 5.Kxc8? fails only because it blocks Qh8–a8 much later. There is also a black sacrifice – ...Se7 is not obvious and enhances the subtlety of an apparently simple position. The intro play with the wR eliminating the pawn on c2 balances the finale with the wQ dealing with the h2 pawn, the non-capture of the knight c8 subliminally and centrally binding the two. The comments in Claims are not relevant”. (GBR).

“5.Kd7!! Is a beautiful capture avoidance that also clears the critical 8th rank. (Yakovenko 1961) shows a similar idea but is not an anticipation”. (ISR).

“The critical positions A1/B1 are after 10...Kxg3 in the main line and 9...Kxg3 in the TT 5.Kxc8. The difference is that the 8th rank is blocked, which is accomplished by a refusal of capture. However, the yes/no blocking is anticipated (Yakovenko HHdbV#51511 – the try 3.Kg7?). The second TT has a black cook and is therefore unsound (despite the opinion of the author)”. (NED).

“Author: black duals shouldn't be considered, because it isn't necessary to have single move from Black”

No 21894 Y. Afek  
30th/31st place



a1h3 o4o0.11 3/3 Draw

No 21894 Yochanan Afek (Israel). 1.Kb2 f4 2.Kb3 Re4 3.Kc3 f3 4.Kd3 Re8 5.Rh1+ Kg2

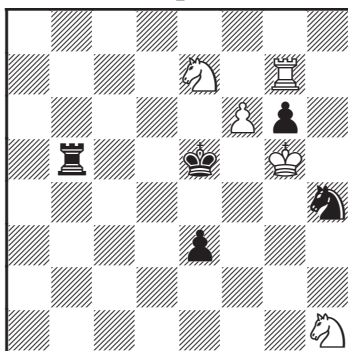
6.Rh6/i Rf8 7.Rg6+ Kh3/ii 8.Rh6+ Kg3 9.Rg6+ Kh3 10.Rh6+ Kg4 11.Rg6+ Kh4 12.Rh6+ Kg5 13.Rh1 Kf4 (f2; Ke2) 14.c4 Rd8+ 15.Kc3 draws.

i) Thematic try: 6.Rh7? Rf8 7.Rg7+ Kf1 8.Kd2 f2 9.c4 Rf4 10.c5 Rf5 11.c6 Rd5+ wins. Thematic try: 6.Rh5? Rf8 7.Rg5+ Kh3 8.Rh5+ Kg4 9.Rh1 f2 10.Ke2 Kg3 wins.

ii) Kf1 8.Kd2 (c4) f2 9.c4 Rf4 10.c5 Rf5 11.c6 draws.

“The composer fails to show the difference between the critical positions. The main line should run 13...f2 14.Ke2 and Black cannot play Kg3 as in TT2. The TT1 should continue: 12.Kc2 Rc5+ and White loses the c6-pawn”. (NED).

**No 21895** M. Miljanić  
32nd place



g5e5 0405.12 5/5 Win

**No 21895** Mirko Miljanić (Serbia). 1.Sg3/i Sf3+/ii 2.Kxg6 Ke6 3.Sg8 Rg5+ 4.Kh6/iii Rxg3 5.Rxg3 (Re7+ Kf5;) e2 6.f7 e1Q 7.f8Q Qxg3 8.Qc8+ Kd5/iv 9.Se7+ Ke4 10.Qc2+ Kf4 11.Sd5+ Kg4 12.Se3+ A Kf4 13.Sg2+ Kg4 14.Qc8 ideal mate.

i) 1.Sxg6+? Ke6+ 2.Kxh4 Kxf6 draws.

ii) e2 2.Sxe2 Ke6+ 3.Kxh4 Kxf6 4.Rh7 Rh5+ 5.Rxh5 wins.

iii) Thematic try: 4.Kh7? Rxg3 5.Rxg3 e2 6.f7 e1Q 7.f8Q Qxg3 8.Qc8+ Kd5 9.Se7+ Ke4 10.Qc2+ Kf4 11.Sd5+ Kg4 12.Se3+ B Kh5/v draws.

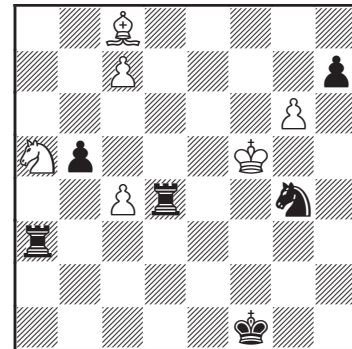
iv) Kf7 9.Qd7+ Kxg8 10.Qe8 mate.

v) Avoiding Kf4? 13.Sg2+ Kg4 14.Qc8+ Kh5 15.Qe8+ Kg4 16.Qe6+ Kh5 17.Qh6+ Kg4 18.Se3 model mate.

“The concluding 7 moves are anticipated (Pye 1981). The thematic choice is not surprising

and the introduction average at best, but there is a pretty additional model mate in a variation”. (ISR).

**No 21896** L. Kekely & M. Hlinka  
33rd/36th place



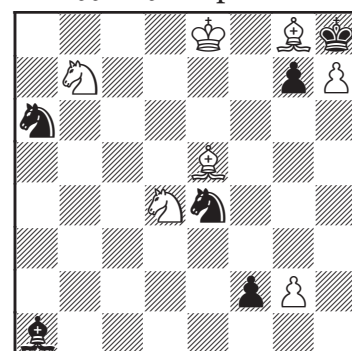
f5f1 0614.32 6/6 Win

**No 21896** L'ubos Kekely & Michal Hlinka (Slovakia). 1.gxh7 Rf3+ 2.Kg5 Sh6 3.Kxh6 Rh4+ 4.Kg7 Rxh7+ 5.Kxh7 Rf7+ 6.Kg8/i Rxc7 7.Bh3+ Ke2 8.cxb5 Ra7 9.Sc6 Rb7 10.Bc8 Rb6 11.Ba6 Kd3 A 12.Se5+ Kd4 13.Sd7 Rd6 14.Bc8 Kc4 15.b6 Kb5 16.b7 wins.

i) Thematic try: 6.Kg6? Rxc7 7.Bh3+ Ke2 8.cxb5 Ra7 9.Sc6 Rb7 10.Bc8 Rb6 11.Ba6 Kd3 B 12.Kf5 Kc4 13.Ke4 Kc5 draws.

“6.Kg8 avoids a 6th rank future pin. The many captures are a pity”.

**No 21897** A. Ruzs  
33rd/36th place



e8h8 0058.22 7/6 Win

**No 21897** Arpad Ruzs (Poland). 1.Sd8 Sc7+ 2.Kf8 f1Q+ 3.Sf7+ Qxf7+ 4.Kxf7 Sg5+ 5.Kg6 Sxh7 6.Bxh7 Bxd4 7.Bxd4 Se6 8.Ba1/i Sf8+/ii 9.Kf7 Sxh7 (Sg6; Bg8) 10.Bxg7 mate.

i) Thematic try: 8.Be5? Sf8+ 9.Kf7 Sg6 10.Bxg6 (Kxg6) stalemate. Thematic try: 8.Bc3?

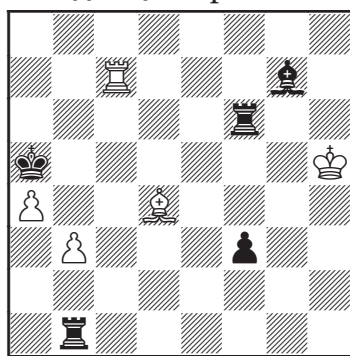
Sf4+ 9.Kg5 Sd5 10.Bb2 Kxh7 draws. Thematic try: 8.Bb2? Sf8+ 9.Kf7 Sg6 10.Bg8 Se5+ 11.Ke8/iii Sd3 12.Bd4 Kxg8 draws.

ii) Sf4+ 9.Kg5 Se6+ 10.Kf5 Sf8 11.Bg6 Sxg6 12.Kxg6 wins.

iii) 11.Bxe5 stalemate, or 11.Kf8 Sg6+ 12.Kf7 Se5+ draws.

“After a violent introduction, the critical position occurs after 7...Be6. Then 8.Ba1!! is an excellent move, as this is the only square where the WB is far enough to avoid it to be attacked by the bS. The composer does not indicate critical positions, and it is doubtful whether all tries are thematic”. (NED).

**No 21898** B. Buyannemekh  
33rd/36th place



h5a5 0740.21 5/5 Draw

**No 21898** B. Buyannemekh (Mongolia).  
1.Rc5+/i Kb4/ii 2.Rc4+ Ka3 3.Bxf6 Bxf6 4.Rf4 Rf1 5.Kg4 f2 6.Kf3 Bg5 7.Rd4 Bf6 (Be7; b4) 8.Rf4 Be5 9.Rc4/iii Kxb3 10.Rh4 Bc3 **A2** 11.Rh3 draws.

i) Thematic try: 1.Bxf6? Bxf6/iv 2.Rc5+ Kb4 3.Rc4+/v Kxb3 4.Rf4 Rf1 5.Kg4 (Rxf6 f2;) f2 6.Kf3 Bg5/x 7.Rd4 **B1** Kc3 (or Be7) wins.

ii) Ka6 2.Bxf6 f2 3.Rf5 draws.

iii) 9.Rh4? Bc3 **B2** wins.

iv) f2? 2.Rc5+ Kb4 3.Rc4+ Kxb3 4.Rf4 draws.

v) 3.Rf5 Rf1 4.Kg4 f2 5.Kf3 Bd4 wins.

vi) Be5? 7.Rh4 Bc3 **A1** 8.Rh3 draws.

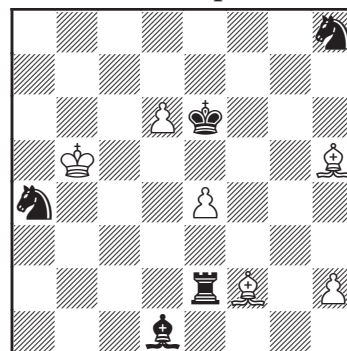
“The beginning of the try is rather crude, but the ingenious main variation compensates for this”. (FIN).

“Accurate and economical. The changes between A and B, black king’s square and the

existence or not of Pb3 are not so minimal and therefore the thematic effect is lessened”. (ISR).

“A2/B2 are not thematic: the only difference is a reciprocal zugzwang”. (NED).

**No 21899** J. Paavilainen  
33rd/36th place



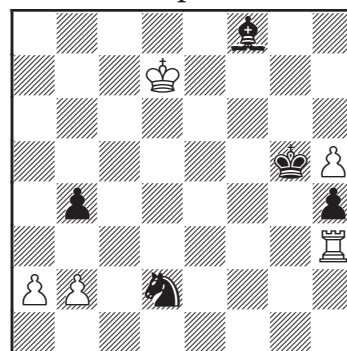
b5e6 0356.30 6/5 Draw

**No 21899** Jorma Paavilainen (Finland).  
1.Bg4+/i Kxd6 2.Bxe2 Sc3+ 3.Kc4 Sxe2 4.Kd3 Sf4+ **A** 5.Kd2 Bg4 6.Bg3 Ke5 7.Ke3 Sg6 8.h4 Bh5 9.Bh2 Bg4 10.Bg3 draws.

i) Thematic try: 1.Bxe2? Sc3+ 2.Kc4 Sxe2 3.Kd3 Sf4+ **B** wins.

“The composer does not show the point of the difference between TT and solution. Then the TT should continue 4.Kd2 B- 5.Bg3 and this is position B, while in the main line after 6.Bg3 we have position A with the BSf4 is pinned. The fact that Black has other winning moves by the BB in the TT is not very important. Good key (Vorplan, but not WCCT7). It is pity that there must be a pawn on d6”. (NED).

**No 21900** J. Mikitovics  
37th place



d7g5 0133.32 5/5 Draw



**No 21900** János Mikitovics (Hungary).  
 1.a4/i bxa3ep 2.bxa3 Kxh5 3.a4 Kg4 4.Rh1 h3  
 5.a5 Bc5 6.a6 Sb3 7.Kc7/ii Sa5 8.Rh2 Kg3 9.Rc2  
 h2 10.Rxc5/iii **A1** h1Q 11.Rxa5/iv **A2** draws.

i) Thematic try: 1.a3? Kxh5 2.Rd3 Se4 3.Kc6  
 bxa3 4.bxa3 Bc5 5.a4 Kg4 6.a5 Bf2 7.a6 h3 8.Rxh3  
 Kxh3 9.Kc7 Sc3 10.Kb7 Sb5 wins.

ii) Thematic try: 7.Kc8? Sa5 8.Rh2 Kg3 9.Rc2  
 h2 10.Rxc5 h1Q 11.Rxa5 **B2** Qa8+ wins.

iii) Thematic try: 10.Rc3+? Kg4 11.Rxc5 **B1**  
 Sb3 12.Rc4+ Kg5 13.Rc3 h1Q 14.Rxb3 Qa8 15.Ra3  
 Qa7+ wins.

iv) Thematic try: 11.Rg5+? Kf4 12.Rxa5 Qh7+  
 13.Kb6 Qg6+ draws.

HH: The author produced a multiply nested  
 variations dump. Of course we do not repro-  
 duce such nonsense in **EG**.

“Lots of variations, many ‘thematic’ tries. The  
 double pawn jump is much more natural than  
 a single jump so it has zero paradox”. (ISR).

“Line 1.a3? Is not a thematic try (no criti-  
 cal position). Two critical positions A/B with  
 wKc7/wKc8 and bKg4/bKg3”. (NED).

iii) Thematic try: 3.Rg2? Qh7+ 4.Kg1 Qh1+  
 5.Kxh1 Rxd7 6.Kg1 Rxd4 7.Sxd4 **B** Rb1 8.Sf3+  
 Kd1 9.Rxd2+ Kc1 draws.

iv) Qh7 4.Qc6 Qd3 5.Qf6 wins.

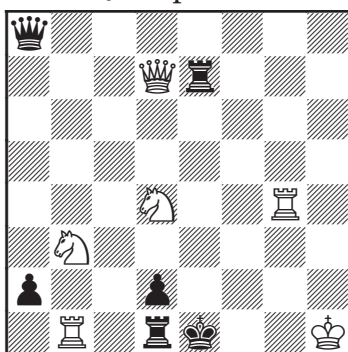
v) Rc1 6.Sf3+ Kd1 7.Rxd2 mate.

“Sadly, the anticipation in Claims is  
 near-complete, only the intro remains and the  
 antecedent is more economical”. (GBR).

“The finale is identical with (Gurgenidze  
 1991). However, the author added a paradoxi-  
 cal try where removing the bQ from the criti-  
 cal position, secures Black a draw”. (ISR).

“An excellent idea: in position A, Black has  
 an extra queen, but loses! Very good themat-  
 ic try with bQ sacrifice. Unfortunately, both  
 mates are anticipated (without a TT) and the  
 introduction is very poor (with wK in check).  
 Although the intro has an echo of the bQ sacri-  
 fice in the TT, this study would have got more  
 points if the solution started at move 3, if a bet-  
 ter intro is not possible”. (NED).

**No 21901** A. Manvelyan  
 & A. Gasparyan  
 38th place



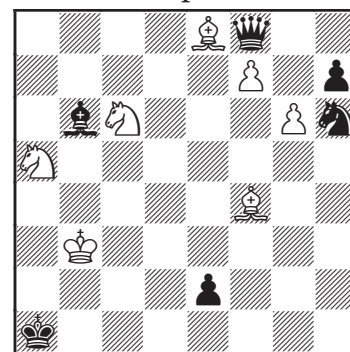
h1e1 4802.02 6/6 Win

**No 21901** Aleksandr Manvelyan & Aleksey  
 Gasparyan (Armenia). 1.Kh2/i Qh1+/ii 2.Kxh1  
 axb1Q 3.Kg1/iii Rxd7/iv 4.Rg2 Rxd4 5.Sxd4 **A**  
 Qd3/v 6.Re2+ Qxe2 7.Sc2 mate.

i) 1.Rg2? Qxg2+ 2.Kxg2 Rxd7 3.Sc2+ Ke2  
 draws.

ii) Rxd7 2.Rxd1+ Kxd1 3.Rg1 mate.

**No 21902** P. Perkonoja  
 & J. Paavilainen  
 39th place



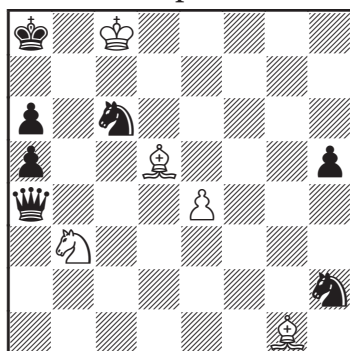
b3a1 3055.22 7/6 Draw

**No 21902** Pauli Perkonoja & Jarmo  
 Paavilainen (Finland). 1.g7 Qxg7 2.Be5+ Qxe5  
 3.Sxe5 Sxf7 4.Sd3/i Se5 5.Bh5 Sxd3 6.Bxe2 Sc1+  
 7.Kc2 Sxe2 **A** 8.Sb3+ Ka2 9.Sc1+ Sxc1 10.Kxc1  
 h5 11.Kd2 (Kd1) h4 12.Ke2 h3 13.Kf3 Bc7 14.Kf2  
 draws.

i) Thematic try: 4.Sf3? Se5 (Sg5) 5.Bb5 Sxf3  
 6.Bxe2 Sd4+ 7.Kc4 Sxe2 **B** wins.

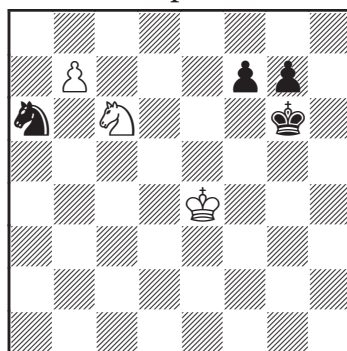
“The choice of the wS determines the place-  
 ment of the bS, which in turn, determines black’s

**No 21903** K. Sivić  
40th place



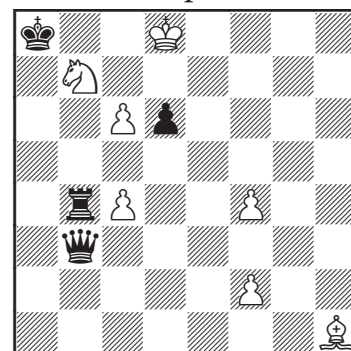
c8a8 3027.13 5/7 Win

**No 21904** M. Ragoseni  
41st place



e4g6 0004.12 3/4 Win

**No 21905** E. Dobrescu  
42nd place



d8a8 3311.41 7/4 Draw

Follow-up knight fork on c1/d4 which in turn determines wK's access to square c2. An interesting chain of logic. The static Sa5/Bb6 and the crude introduction are unfortunate". (ISR).

"The difference is somewhat disappointing: with wKc4 the bK escapes and there is no exchange of knights on c1". (NED).

**No 21903** Klemen Sivić (Slovenia). 1.Sd4/i Sf3 2.Bxc6+ Qxc6+ 3.Sxc6 **A** Sxg1 4.e5 Sf3 5.e6 Sh4 6.e7 Sf5 7.e8S Se7+ 8.Sxe7 wins/ii.

i) 1.Sxa5? Sf3 2.Bxc6+ Qxc6+ 3.Sxc6 **B** Sxg1 4.e5 Sf3/iii 5.e6 Sh4 6.e7 Sf5 7.e8S Se7+ 8.Sxe7 Ka7 draws.

ii) 9.Kc7 a5, but White also has 9.Sd5.

iii) or Se2 5.e6 Sg3 6.e7 Sf5.

"Capture avoidance to lock the queenside cage. The captures on c6 are jarring". (ISR).

"The critical positions A/B are wrongly indicated: after 8.Sxe7 when bPa6 is blocked or not. The real point is not shown in the solution: ... a6-a5 as there are duals. Otherwise: good key with refusal of capture". (NED).

**No 21904** Marcello Ragoseni (Italy). 1.Kd5/i f5 2.Se5+ Kf6 3.Sd7+ Ke7 4.Kc6 f4 5.Se5 f3 **A** 6.Sxf3 wins.

i) Thematic try: 1.Se5+? Kf6 2.Kd5 g5 3.Sd7+ Ke7 4.Kc6 g4 5.Se5 g3 **B** draws.

"Economical, but simple motivation and the solution is more natural than the try". (ISR).

**No 21905** Emilian Dobrescu (Rumania). 1.c7 Qh3 2.c8Q+ Qxc8+ 3.Kxc8 Rxc4+ 4.Kd7/i Rxf4 5.Sxd6+ Ka7 **A** 6.Se4 Rh4 7.Bg2 Rg4 8.Sg3 Rf4 9.Sh1/ii wins.

i) Thematic try: 4.Kd8? Rxf4 5.Sxd6+ Ka7/iii **Ba** 6.Se4 Rh4 7.Bf3 Rf4 8.Bg2 Rg4 9.Sg3 Rf4 10.Sh1 Kb6 (Rg4) draws.

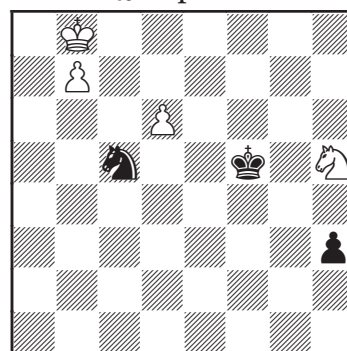
ii) 9.f3? Rf7+ 10.Ke6 Rg7 draws.

iii) Black thematic try: Kb8? **Bb** 6.Se4 Rh4 7.Bg2 Rg4 8.Sg3 Rf4 9.Sh1 Rg4 10.Bc6 Rd4+ 11.Ke7 Kc7 12.Ba8 Kb8 13.Bg2 wins.

"4.Kd7 is much more natural than the try 4.Kd8 and other than the economy, there is little to compensate for this". (ISR).

"The small difference is that with wKd7, White has 10.Bd5, which fails to 10...Rd4 in the thematic try. This difference is spoiled by the black dual 10...Rg4 (indicated by the composer himself)". (NED).

**No 21906** E. Iriarte †  
43rd place



b8f5 0004.21 4/3 Win

**No 21906** Eduardo Iriarte (Argentina). 1.d7 Sxd7+ 2.Kc8 Sb8 3.Kxb8 h2 4.Ka7/i A Kg4 5.Sf6+ Kh3 6.Se4 Kg2 7.b8Q h1Q 8.Qg3+ Kf1 9.Qf2 mate.

i) Thematic tries: 4.Kc7? **B** Kg4 5.Sf6+ Kh3 6.Se4 Kg2 7.b8Q h1Q 8.Qb2+ Kf3 draws, 4.Kc8? Kg4 5.Sf6+ Kh4 6.b8Q h1Q 7.Qf4+ Kh3. 4.Ka8? Kg4 5.Sf6+ Kh4 draws.

“No thematic try. The positions specified are not thematic: it requires at least a half move to the beginning of the variation”. (GER).

“Obstruction avoidance. Anticipated from move 4. (Iriarte 1999)” (ISR).

“The critical positions A/B are after 7...h1Q in the main line and in the thematic try 2.Ka7? The other moves are not thematic tries (no small difference)”. (NED).

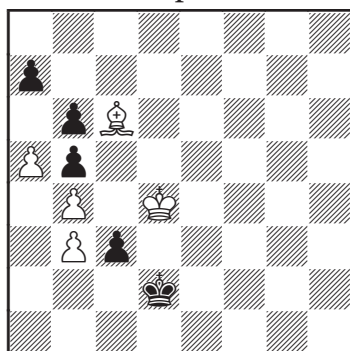
**No 21907** Bosko Miloskeski (Turkey). 1.Be4 c2 2.Bxc2 Kxc2 3.a6 (Kd5? bxa5;) Kxb3 4.Kd5 Kxb4 5.Kc6 Kc4 6.Kb7 b4 7.Kxa7 b3 8.Kb8/i b2 9.a7 b1Q 10.a8Q **A** draws.

i) Thematic try: 8.Kb7? b2 9.a7 b1Q 10.a8Q **B** Qe4+ (Qh1+) wins.

“Trivial ‘thematic’ try”. (ISR).

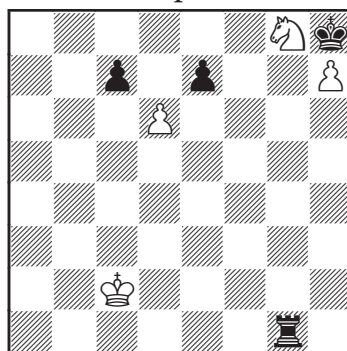
“Choice of right square for wK”. (NED).

**No 21907** B. Miloskeski  
44th place



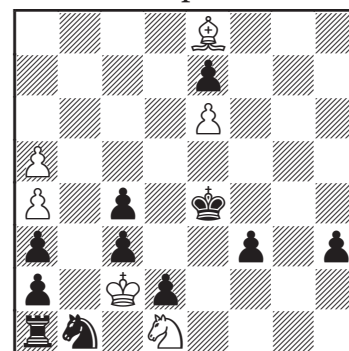
d4d2 0010.34 5/5 Draw

**No 21908** L. Ugren  
45th place



c2h8 0301.22 4/4 Win

**No 21909** A. Zidek  
& A. Kostka  
46th place



c2e4 0314.38 6/11 Win

**No 21908** Ljubomir Ugren (Slovenia). 1.dxc7/i Rg2+ 2.Kb3/ii Rg3+ 3.Kb4 **A1** Rg4+ 4.Kb5 Rg5+ 5.Kb6 Rg6+ 6.Kb7 **A2** Rg1 7.c8Q Rb1+ 8.Ka6 Ra1+ 9.Kb5 Rb1+ 10.Ka4 Ra1+ 11.Kb3 wins.

i) Thematic try: 1.d7? Rg2+ 2.Kc3 Rg3+ 3.Kc4 Rg4+ 4.Kc5 Rg5+ 5.Kc6 Rg6+ 6.Kxc7 **B2** Rd6 draws.

ii) 2.Kd3? Rg3+ 3.Kd4? **B1** e5+ and Black wins.

“A very well-known mechanism, which has been shown with multiple king file-walks instead of just the two in this study. This study is non-thematic, has a dual and is anticipated”. (GBR).

“Simplistic differentiation. The partial anticipation (Troitzky 1896) is much better”. (ISR).

“Nice idea with the required small difference (position B: Rd6!). It is unfortunate that the solution is the capture and the TT the quiet key instead of the other way around. After the key the play is anticipated”. (NED).

**No 21909** Alexander Zidek & Alexander Kostka (Austria). 1.Bc6+ Kf4 2.Bxf3 Kxf3 3.a6 h2 4.a7 h1Q 5.a8B+/i Ke2 6.Bxh1 **A** wins.

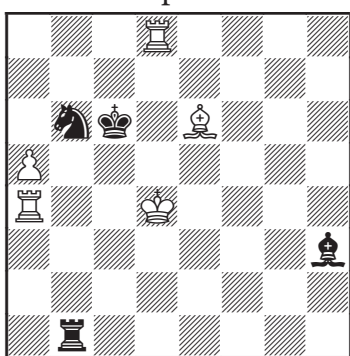
i) 5.a8Q+? Ke2 6.Qxh1 **B** stalemate.

# Československý šach 2015-2016

Oto Mihalco (Slovakia) judged the biennial tourney of the Czech magazine. No less than 80 studies were published the judge decided to split the award into win and draw sections. He considered the quality of the studies as mostly average.

## Win section

No 21910 J. Polášek  
1st prize



d4c6 0543.10 5/4 Win

**No 21910** Jaroslav Polášek (Czech Republic). 1.Bd5+/i Sxd5/ii 2.Rc4+ Kb7 3.Rxd5/iii Be6 4.a6+ Ka8/iv 5.Rd8+ Ka7 6.Rc7+ Kxa6 7.Rd6+/v Rb6 8.Rcc6 wins.

i) 1.axb6? Rd1+ 2.Ke5 Rxd8 3.Bxh3 Kxb6 draws.

ii) Kc7 2.axb6+ Kxd8 3.Kc5 wins.

iii) 3.Kxd5? Rd1+ 4.Rd4 Ra1 draws.

iv) Kxa6 5.Rc6+ Rb6 6.Rxb6+ Kxb6 7.Rd6+ wins.

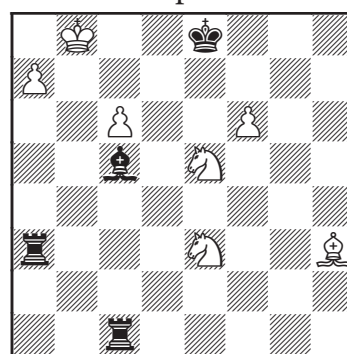
v) 7.Rc6+? Kb7 8.Rxe6 Rd1+ draws.

“In the initial position, White has a material advantage but all of his pieces are under attack so White has to act very quickly. The win can be achieved only with the help of the wB, the pawn and a coordinated approach by the white rooks. After a series of checks, we see a well-known conclusion but in this case it develops very naturally from the diagram position and is even a bit unexpected. Both in design as well as content this is a nice work”

**No 21911** Michal Hlinka & Ľubos Keke-ly (Slovakia). 1.Sf5/i Bxa7+/ii 2.Kc7 Rxc6+/

iii 3.Kxc6 Ra6+/iv 4.Kb7 Rb6+ 5.Ka8/v Rxf6 6.Kxa7 Kd8/vi 7.Kb7 Ke8/vii 8.Bg4 Kd8 9.Bh5 Rxf5/viii 10.Sc6+ Kd7 11.Bg4 Ke6 12.Sd4+ wins.

No 21911 M. Hlinka & Ľ. Kekely  
2nd prize



b8e8 0642.30 7/4 Win

i) 1.a8Q? Bd6+ 2.Kb7+ Rxa8 3.Bd7+ Kf8 4.Kxa8 Bxe5.

ii) Rxa7 2.Sg7+ Kd8 3.c7+ Rxc7 4.Se6+ Ke8 5.Sxc7+ Kf8 6.Se6+, or Rb1+ 2.Kc8 Rxa7 3.Sg7+ Kf8 4.Se6+ Kg8 5.Sxc5 Rb5 6.Be6+ Kh7 7.Sc7 Ra8+ 8.Kc7 win.

iii) Rxh3 3.Sd6+ Kf8 4.Sd7+ Kg8 5.f7+ wins.

iv) Rc3+ 4.Kd5 Bc5 5.f7+ Kd8 6.Sc6+ Kc7 7.Sfe7 wins.

v) 5.Kxa7? Rxf6 zz.

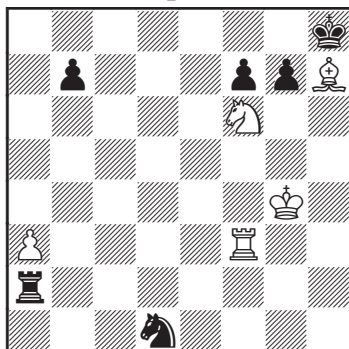
vi) Rf8 7.Sg7+ Ke7 8.Sg6+ wins.

vii) Rf8 8.Sd6 Ke7 9.Sg6+ wins.

viii) Rf8 10.Sd4 Ke7 11.Sg6+ wins.

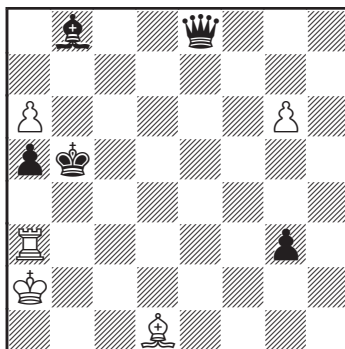
“Despite the almost ‘naked’ wK, which is under fire from several black pieces, White courageously survives the attack. At the cost of pawn sacrifices, Black is restricted in its movement space (the bR cannot escape from its position in the centre of the board), which will also become decisive in the final zugzwang. The reciprocal zugzwang, popular in recent years, is

No 21912 A. Jasik  
3rd prize



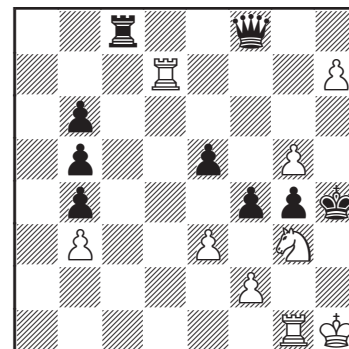
g4h8 0414.13 5/6 Win

No 21913 S. Nosek  
honourable mention



a2b5 3140.22 5/5 Win

No 21914 P. Krug & M. Garcia  
honourable mention



h1h4 3501.56 9/9 Win

achieved very non-violently and is enriched here by quiet moves by all the white pieces”.

**No 21912** Andrzej Jasik (Poland). 1.Bc2/i Sf2+ (gxf6; Bxd1) 2.Rxf2 gxf6 3.a4 b5/ii 4.Kf5 (axb5? Rb2;) Kg7/iii 5.Rg2+/iv Kf8 6.Kxf6 bxa4 7.Rh2 (Rd2? Ke8;) zz Ke8 (Kg8; Bh7+) 8.Rd2 zz Ra3 9.Bd1 (Be4? Rc3;) Ra1 10.Rd4 (Rd3? Ra2;) Ra2 11.Bxa4+ Kf8 12.Rd8 mate.

- i) 1.Bb1? Rg2+ 2.Kf5 gxf6 draws.
- ii) Kg7 4.Rg2 Kf8 5.Re2 wins.
- iii) Kg8 5.Kxf6 Kf8 6.axb5 wins.
- iv) 5.Rh2? Rb2 6.a5 Ra2 7.Rg2+ Kf8 draws.

“This is another fight for mutual zugzwang. We see a lively introduction with activity from both sides. Interestingly, the overlap of the motifs (mate threats and prevention, the struggle for the last white pawn) results in the mutual disadvantage of having to move and then to mate”.

**No 21913** Stanislav Nosek (Czech Republic). 1.a7/i Qe6+ 2.Rb3+ Qxb3+ 3.Kxb3 a4+ 4.Ka3/ii Bxa7 5.Be2+/iii Ka5 6.g7 g2 7.g8Q Bc5+ 8.Ka2 g1Q 9.Qd8+, and:

- Bb6 10.Qd2 mate, or:
- Kb4 10.Qd2 mate.
- i) 1.Ba4+? Kxa6 2.Bxe8 g2 3.Rg3 Bxg3 draws.
- ii) 4.Ka2? Bxa7 5.Be2+ Ka5 6.g7ý

**No 21914** Peter Krug (Austria) & Mario Garcia (Argentina). 1.g6/i fxc3 2.fxc3+ Kh3 3.h8Q+/ii Qxh8 4.Rd2 Rc2 5.Rxc2 Qa8+ 6.e4/iii Qa2 7.Rgc1/iv Qxb3 8.Rh2+ Kxc3 9.Rg1+/v Kf3 10.Rhg2 Kxe4 11.Rxc3+/vi Kf5 12.R4g3/vii Qd5+ 13.R1g2 Qc4 14.Rf2+ Ke6 15.g7 Qh4+ 16.Kg2 wins.

i) Try: 1.exf4? exf4 2.g6 fxc3 3.fxc3+ Kh3 4.h8Q+ Qxh8 5.Rd2 Rc2 6.Rxc2 Qb2 7.Rxb2 stalemate.

ii) Try: 3.Rd2? Qf3+ 4.Rdg2 e4 5.g7 Rh8 6.gxh8Q Qxc3+ 7.Rxc3 stalemate.

iii) 6.Rgc2? Qf3 7.g7 e4 8.g8Q Qxc3+ 9.Rxc3 stalemate.

iv) 7.Rxa2? stalemate.

v) 9.Rg2+? Kf4 10.Rf1+ Kg5 11.g7 Qg8 12.Rf5+ Kh4 13.Rg1 Qc4 14.Rf2 Qg8 15.Rfg2 Qxc3 16.Rh2+ Kg5 17.Rxc3+ Kxc3 18.Rg2+ Kf3 19.Rxc3 b3 20.Rd7 Ke2 21.Rd5 b4 draws.

vi) 11.Rg3? Qd5 12.Rxc3+ Kf5+ 13.R1g2 b3 14.Kh2 b2 draws.

vii) Try: 12.Kh2? Kf6 13.g7 Qc2+ 14.Kh3 Qh7+ 15.Kg3 Qd3+ 16.Kg2 Qc2+ 17.Kh3 Qh7+ 18.Rh4 Qf5+ draws.

“This is a study on the domination of the bQ by the white rooks. In a major battle (White has to avoid four mistakes), the precise play by the rooks decides. I am somewhat disappointed about the content, as a coherent idea is lacking”.

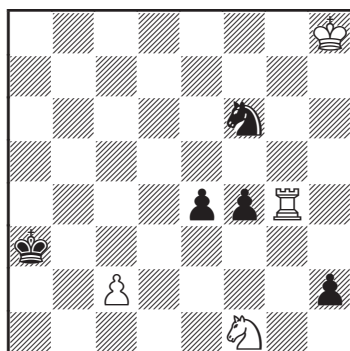
**No 21915** Vladislav Tarasiuk (Ukraine). 1.Rh4 Sg4/i 2.Sxh2 Sxh2 3.Rxf4/ii e3 4.Kh7/iii Kb2 5.c4 Kc2 6.c5 Kd3 7.c6/iv e2 8.c7 e1Q 9.c8Q Qe7+ 10.Kg6 Qd6+ 11.Rf6 Qg3+ 12.Kf7 Sf3 13.Qf5+ Ke3 14.Re6+ Kf2 15.Qc5+ Kf1 16.Qb5+ Kg1 17.Rg6 wins.

i) h1Q 2.Rxh1 e3 3.Sh2 Kb2 4.Kg7 wins.

ii) 3.Rxh2? e3 4.Kg7 Kb4 5.Rh4 Kc3 6.Rxf4 Kxc2 draws.

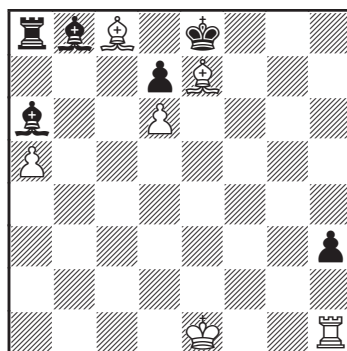
iii) 4.Kg8? Kb2 5.c4 Kc3 6.c5 Kd3 7.c6 e2 8.c7 e1Q 9.c8Q Qg3+ draws.

**No 21915** V. Tarasiuk  
honourable mention



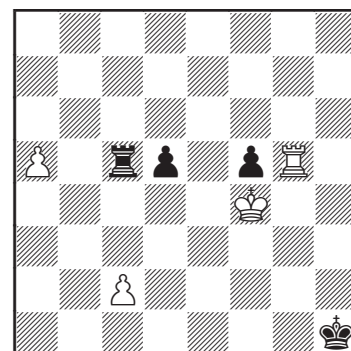
h8a3 0104.13 4/5 Win

**No 21916** I. Aliev  
honourable mention



e1e8 0480.22 6/6 Win

**No 21917** V. Tarasiuk  
& J. Polášek  
commendation



f4h1 0400.22 4/4 Win

iv) 7.Ra4? e2 8.Ra1 Sf3 9.c6 Sg5+ 10.Kg6 Se6 draws.

“The exact play (3.Rxf4! and 4.Kh7) culminates in an interesting battle of QR vs QS”.

**No 21916** Ilham Aliev (Azerbaijan). 1.Bb7/i Bxb7/ii 2.o-o/iii Bxd6/iv 3.Bxd6 o-o-o 4.Rc1+ Bc6 5.Rb1 h2+ (Rh8; Rb8 mate) 6.Kxh2/v Rh8+ 7.Kg3 (Kg1? Rh1+;) Bb7 8.a6 Bxa6 9.Rb8+ mate.

i) Try: 1.Rxh3? Bxd6 2.Bxd6 Rxc8 3.Rf3 Rc1+ 4.Kd2 Rf1 draws.

ii) Ra7 2.Bd5 and 3.Rxh3.

iii) Try: 2.Rf1? Bxd6 3.Bxd6 o-o-o.

iv) h2+ 3.Kxh2 Bxd6+ 4.Bxd6 see main line.

v) 6.Bxh2? d6, or 6.Kf2? Bb7 7.a6 h1Q.

“Refreshing the motifs of two-sides castling shown in older studies by Pogosyants and Jasik”.

**No 21917** Vladislav Tarasiuk (Ukraine) & Jaroslav Polášek (Czech Republic). 1.Ke3/i d4+/ ii 2.Kxd4/iii Rxa5 3.c3/iv Kh2 4.c4 Kh3 5.c5 f4 6.Ke4 Ra4+/v 7.Kf3 Rc4 8.Rh5 mate.

i) 1.a6? Rxc2, avoiding Ra5? 2.Rxf5 Rxa6 3.Rxd5. If 1.Rxf5? Rxa5 draws.

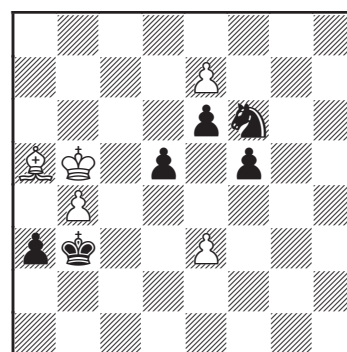
ii) Kh2 (Rxa5; Kf2) 2.Rxf5 Rxa5 3.Kd4 Ra2 4.c3 Rd2+ 5.Ke3 Rd1 6.Ke2 Rc1, or f4+ 2.Kf3 Rxc2 3.Rxd5 Rc4 4.Rd1+ Kh2 5.Ra1 wins.

iii) 2.Kd3? Rxa5 3.Kxd4 Ra2 4.c4 Rf2 5.Ke3 Rf1 draws.

iv) 3.c4? Kh2 4.c5 f4 5.Ke4 Ra4+ 6.Kf3 Rc4 7.Rf5 Kh1 8.Kf2 Rc2+ 9.Kf3 Rc4 draws.

v) Kh4 7.Kxf4 Ra4+ 8.Kf5 Ra5 9.Rg4+ Kh5 10.Rc4 wins.

**No 21918** J. Polášek & J. Míšek  
commendation



b5b3 0013.34 5/6 Win

**No 21918** Jaroslav Polášek & Jan Míšek (Czech Republic). 1.Bc7/i a2 2.Be5 d4 (Sg4; Ba1) 3.Bxd4/ii Sd5 4.e8Q Sc7+ 5.Kc6 Sxe8 6.b5 Sc7/ iii 7.Kxc7 Kc4 8.b6 f4 9.b7 fxe3 10.b8Q e2 11.Bc3 Kxc3/iv 12.Qh8+ e5 13.Qh1/v Kb2 14.Qb7+ Kc1 15.Qc6+ wins.

i) 1.Bb6? e5 2.Bc7 f4 3.exf4 exf4 4.Bxf4 a2 5.Be5 d4 6.Bxd4 Sd5 7.e8Q Sc7+ 8.Kc6 Sxe8 9.b5 Kc4 10.Ba1 Sc7 11.b6 Sa6 draws.

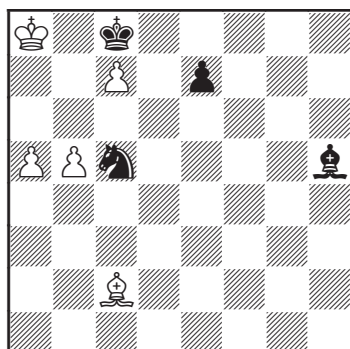
ii) 3.Bxf6? a1Q 4.e8Q Qa4+ and Black wins.

iii) Kc4 7.b6 f4 8.b7 fxe3 9.Be5 e2 10.b8Q e1Q 11.Qb5 mate.

iv) a1Q 12.Qb4+ Kd3 13.Bxa1, or e1Q 12.Qb4+ Kd3 13.Qd4+ Kc2 14.Bxe1 win.

v) 13.Qxe5+? Kc2 14.Qa1 e1Q 15.Qxe1 Kb2 draws.

**No 21919** A. Jasik  
commendation



a8c8 0043.31 5/4 Win

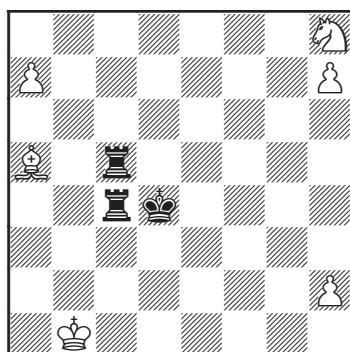
**No 21919** Andrzej Jasik (Poland). 1.b6 Bf3+/i 2.Ka7 Bb7 3.Bf5+/ii e6 4.Bb1 Ba6 5.Ba2 zz Kd7/iii 6.Kb8 Bc8 7.Bc4 Sa6+ 8.Bxa6 wins.

i) e6 2.Ka7 Be2 3.Bb3 Ba6 4.Ba2 zz Kd7 5.Kb8 wins.

ii) 3.Bb1? e6 4.Ba2 Ba6 zz, draws.

iii) Bd3 6.Bxe6+ Sxe6 7.b7+ Kxc7 8.b8Q+ wins.

**No 21920** L' Kekely  
commendation



b1d4 0611.30 6/3 Win

**No 21920** L'ubos Kekely (Slovakia). 1.a8Q/i Rb5+ 2.Bb4 (Ka2? Ra4 mate;) Rbxb4+/ii 3.Ka2/iii Ra4+ 4.Qxa4 Rxa4+ 5.Kb3 (Kb2? Rb4+;) Ra8 6.Sg6/iv Rb8+ 7.Kc2 Ke4 8.h8Q Rxh8 9.Sxh8 Kf5 10.Sf7 Kg4 11.Se5+ Kh3 12.Sf3 Kg2 13.h4 Kxf3 14.h5 wins.

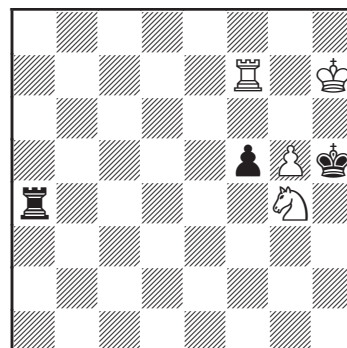
i) 1.Bb6? Rc1+ 2.Kb2 Rc2+ draws.

ii) Rcx4+ 3.Kc2 Rb2+ 4.Kd1 R5b3 5.Qd8+ Ke4 6.Qe7+ Kd4 7.Qf6+ Kd3 8.Qf5+ Kc3 9.Sg6 wins.

iii) 3.Ka1? Ra4+ 4.Qxa4 Rxa4+ 5.Kb2 Rb4+, and 6.Ka3 Rc4 or 6.Kc2 Rc4+.

iv) 6.Sf7? Kd5 7.h8Q Rxh8 8.Sxh8 Ke6 9.Sg6 Kf5 draws.

**No 21921** A. Avni  
commendation



h7h5 0401.11 4/3 Win

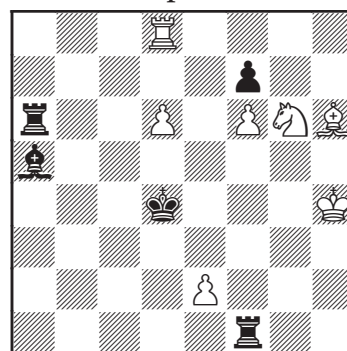
**No 21921** Amatzia Avni (Israel). 1.g6/i, and:  
— fxg4 2.g7 Ra8 (Ra6; Rf5+) 3.Rf8 Ra7 4.Rf6 (Kh8? Rxg7;) g3 5.Rg6 Kh4 6.Kh6 Rxg7 7.Rxg7 Kh3 8.Kg5 g2 9.Kf4 Kh2 10.Rh7+ Kg1 11.Kg3 wins, or:

— Kxg4 2.g7 Ra8 3.Rf8 Ra7 4.Kg6 (Kh8) Rxg7+ 5.Kxg7 f4 6.Kf6 f3 7.Ke5 wins.

i) 1.Rxf5? Ra7+ (Kxg4?; Rb5) 2.Kg8 Kxg4 draws.

**Draw section**

**No 21922** L' Kekely & M. Hlinka  
1st prize



h4d4 0741.31 7/5 Draw

**No 21922** L'ubos Kekely & Michal Hlinka (Slovakia). 1.Re8/i Rh1+/ii 2.Kg5 Bd2+/iii 3.e3+/iv Bxe3+ 4.Rxe3 Kxe3 5.d7 Rd1/v 6.Se5/vi Ra5 7.Kg4+/vii Ke4/viii 8.d8Q Rxd8 9.Sxf7 Rd4 10.Sg5+/ix Ke5+ 11.Kh5 Kxf6 12.Bg7+ Kxg7 stalemate.

i) 1.e3+? Kd5 2.e4+ Kd4 3.Re8 Rxd6 4.Sf4 Rd8 5.Se2+ Kd3 6.Sc1+ Kc4 7.Rxd8 Bxd8 8.Kg4 Bc7 9.Bg5 Rf2 zz 10.Be3 Rxf6 wins.

ii) Be1+ 2.Kh3 Rh1+ 3.Kg2 Rxh6 4.Se5 Rxd6 5.Sf3+ Kd5 6.Sxe1 Rhxf6 7.Re7 Rde6 8.Rd7+ Kc4 9.Rd2 Rd6 10.Rxd6 Rxd6 draws.

iii) Rg1+ 3.Kf5 Rxd6 4.Bf4 Bd2 5.Bxd2 Rxd6 6.Re4+ Kd5 7.Re5+ Kc4 8.Bg5, or Rxd6 3.e3+ Kd5 4.Re5+ Kc4 5.Rxa5 Rg1+ 6.Kf5 Rxd6 7.Bg7 draw.

iv) 3.Kf5? Rh5+ 4.Kg4 Rxh6 5.Se7 Ra4 6.Kg3 Be1+ 7.Kg2 Kc5 8.d7 Rg4+ 9.Kf3 Rd4 wins.

v) Rd6 6.Se5 Rd5 7.d8Q Rxd8 8.Sxf7 draws.

vi) 6.Kf5+? Ke2 7.Se5 Ra5 8.Ke4 Rxe5+ 9.Kxe5 Rxd7 wins.

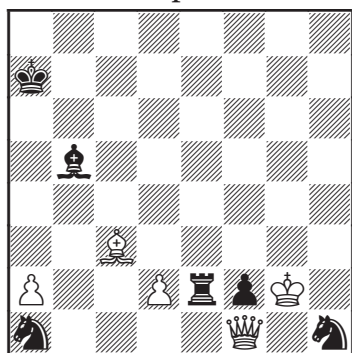
vii) 7.Kh4+? Kf2 8.Bf4 Rxe5 9.Bxe5 Rxd7, or 7.Kf5+? Ke2 8.Ke4 Rxe5+ win.

viii) Ke2 8.Sxf7 Rxd7 9.Sg5 Rd4+ 10.Kh5 Rf4 11.Kg6 Ra6 12.Bg7 draws.

ix) 10.Bf4? Raa4 11.Kg5 Rd1 12.Bh2 Rd2 13.Bc7 Rg2+ 14.Kh4 Kf5+ 15.Kh3 Rg6 wins.

“Recently, some judges have underestimated an ideal stalemate with pinning. In this case, the old motif is surrounded by colourful play, sacrifices, a battery, and especially all the pieces involved in the stalemate. I challenge those who oppose to make something similar”.

**No 21923** P. Krug  
2nd prize



g2a7 1346.21 5/6 Draw

**No 21923** Peter Krug (Austria). 1.Bd4+/i Ka6 2.Qc1/ii f1Q++/iii 3.Kxf1 Sc2 4.d3/iv Bxd3/v 5.Kg1 Re1+ 6.Qxe1 Sxe1 7.Bc3/vi Sf3+ 8.Kg2 Be2 9.a4/vii Kb6 10.Bb4 zz Sd4 11.Kxh1 draws.

i) 1.Bxa1? Bc6+ 2.Kh2 Re1 3.Bd4+ Kb7, or 1.d3? Bc6+ 2.Kh2 Bf3 win.

ii) 2.Qb1? f1Q++ 3.Kxf1 Sc2 4.Qxc2 Rxd2+ wins.

iii) Sc2 3.Bxf2 Rxf2+ 4.Kh3 Bd7+ 5.Kh4 Rf4+ 6.Kg5 Rg4+ 7.Kf6 draws.

iv) 4.Kg1? Re1+ 5.Qxe1 Sxe1 6.Kxh1 Bc6+ 7.Kg1 Sf3+ wins.

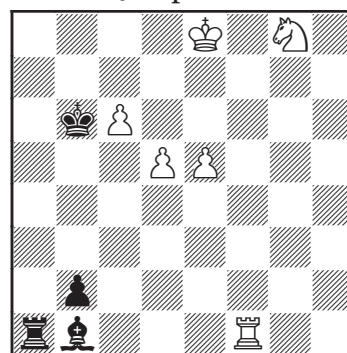
v) Sg3+ 5.Kg1 Re1+ 6.Qxe1 Sxe1 7.Bf2 draws.

vi) 7.Kxh1? Sf3 8.Bc3 Bf1 wins.

vii) 9.Bb4? Kb5 10.Bf8 Kb6 11.Be7 Kc6 12.a4 Kd5 13.a5 Ke4 14.Kxh1 Bf1 15.a6 Kf4 16.a7 Kg3 17.Bh4+ Kh3 18.a8Q Bg2 mate.

“Colourful and sharp play by both sides ends with an interesting zugzwang”.

**No 21924** S. Hornecker & M. Minski  
3rd prize



e8b6 0431.31 6/4 Draw

**No 21924** Siegfried Hornecker & Martin Minski (Germany). 1.c7 Kxc7/i 2.d6+ Kb7/ii 3.Rf7+/iii Kb6 4.d7 Ra8+ 5.d8Q+ Rxd8+ 6.Kxd8 Bd3 7.e6 b1Q 8.e7 Kc5 9.e8S/iv Qb8+ 10.Ke7 Bg6 11.Sgf6 Qb4/v 12.Rg7 Kc6+ 13.Kd8 (Ke6? Qe1+;) Qb8+ 14.Ke7 Qa7+ 15.Kf8 (Kd8? Bf7;) draws.

i) Bg6+ 2.Kd7 Rxf1 3.c8Q draws.

ii) Kb6 3.d7 Bg6+ 4.Ke7, or Kc6 3.Se7+ Kc5 4.d7 Bg6+ 5.Sxg6 Rxf1 6.d8Q draw.

iii) 3.d7? Bg6+ 4.Ke7 Rxf1 5.d8Q b1Q wins.

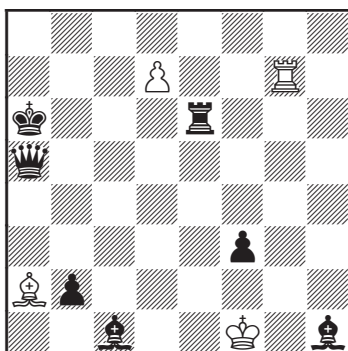
iv) 9.e8Q? Qb8+ 10.Ke7 (Kd7 Bb5+;) Qd6+ mate with two self-blocks.

v) Bxf7 12.Sd7+, or Qb7+ 12.Sd7+ Kc6 13.Rf6+ draws.

“The inconspicuous introduction and extra play by both sides leads to the strong 8... Kc5 but after 9.e8S! it is not good enough for Black”.



**No 21925** P. Arestov  
honourable mention



fia6 3470.12 4/7 Draw

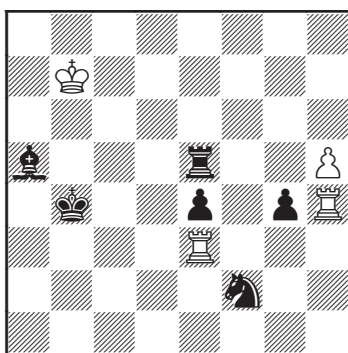
**No 21925** Pavel Arestov (Russia). 1.Bc4+ Qb5 2.Bxb5+ Kxb5 3.d8Q Bg2+ (b1Q; Rb7+) 4.Rxg2/i fxc2+ 5.Kg1/ii Be3+ (b1Q; Qd5+) 6.Kxg2 Rg6+ (b1Q; Qd5+) 7.Kf3 b1Q 8.Qd3+ Qxd3 stalemate.

i) 4.Kf2? Be3+ 5.Kg3 b1Q 6.Rb7+ Bb6 wins.

ii) 5.Kxg2? Rg6+ 6.Kf3 b1Q 7.Qb8+ Rb6 wins.

“This has a similar idea to that of the 1st prize but in this case after much more forced play and several exchanges”.

**No 21926** P. Arestov & A. Skripnik  
honourable mention



b7b4 0533.12 4/6 Draw

**No 21926** Pavel Arestov & Anatoly Skripnik (Russia). 1.h6 Re7+ 2.Kc6/i Kc4 3.h7 Rc7+/ii 4.Kd6 Rxh7 5.Rxh7 Bd2 6.Re2/iii e3 7.Rh2 (Rg7? Kd3;) g3/iv 8.Rg2 Kd3 9.Rxe3+ Bxe3 (Kxe3; Rxg3+) 10.Ke5 (Rxg3? Se4+;) Sh1/v 11.Kf5 Bf2 12.Kf4 Ke2 13.Ke4 Ke1 14.Kf4/vi Ke2/vii 15.Ke4 Ke1 16.Kf4 draws.

i) 2.Kc8? Kc4 3.h7 Re8+ 4.Kd7 Rh8 wins, or 2.Ka6? Sd3 3.h7 Sc5 mate.

ii) Rxh7 4.Rxh7 Bd2 5.Rg3 (Ra3) draws.

iii) 6.Ra3? (Rg3) Bb4+ wins.

iv) Kd3 8.Rexf2 exf2 9.Rxf2 draws.

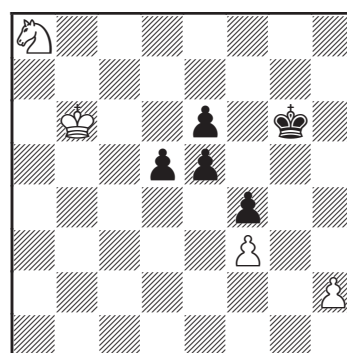
v) Se4 11.Kf5 Bf2 12.Kf4 draws.

vi) 14.Kf3? Kfizz.

vii) Kf1 15.Kf3 zz.

“Black has a considerable material advantage but it is unclear how to win this. It is not easy for the black pieces to keep an eye on the dangerous h-pawn. After a good introductory rook battle, the wR looks helpless but after the activation of the wK (11.Kf5) a positional draw is reached”.

**No 21927** M. Campioli  
honourable mention



b6g6 0001.24 4/5 Draw

**No 21927** Marco Campioli (Italy). 1.Sc7/i Kf6/ii 2.Kc5/iii e4 3.Kd4 (fxe4? f3;) e5+ 4.Kc3 d4+ 5.Kd2 exf3 6.Sb5/iv Ke6/v 7.h4 Kd5 8.h5 e4 9.Sxd4/vi Kxd4 10.h6 e3+ 11.Ke1 Kd3 12.h7 f2+ 13.Kf1 Kd2 14.h8Q e2+ 15.Kxf2 e1Q+ 16.Kg2/vii draws.

i) 1.Kc5? e4 2.Kd4 e5+ 3.Kc3 d4+ 4.Kd2 exf3 5.Sc7 e4 6.Se6 f2 7.Sxf4+ (Ke2 d3+;) Kf5 wins.

ii) d4 2.Kc5 d3 3.Sb5 e4 4.Kd4 d2 5.Sc3 e3 6.Kd3 draws.

iii) 2.Sb5? e4 3.Sc3 exf3 4.Sd1 e5 wins.

iv) 6.Se8+? Ke7 7.Sg7 f2 8.Ke2 d3+ 9.Kxf2 e4 10.Sh5 e3+ 11.Kf3 d2 wins.

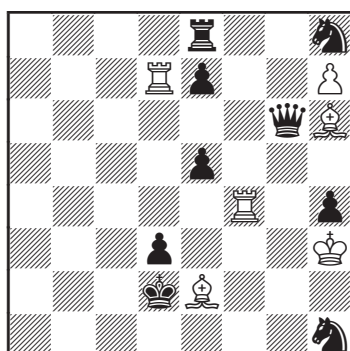
v) f2 7.Ke2 d3+ 8.Kxf2 e4 9.Ke1 e3 10.Sd4 Ke5 11.Sf3+ Ke4 12.Sg5+ draws.

vi) 9.h6? e3+ 10.Ke1 d3 11.h7 d2+ 12.Kd1 f2 13.Sc3+ Kc4 14.Ke2 f3+ wins.

vii) 16.Kf3? Qg3+ 17.Ke4 Qe3+ 18.Kd5 f3 wins.

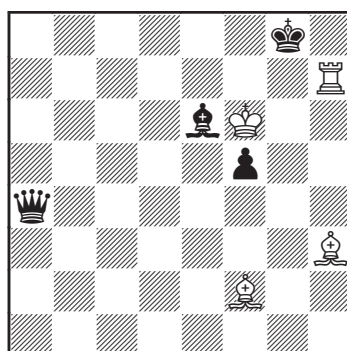
“The threatening black pawn avalanche requires precise play of the wK and the wS, that

**No 21928** P. Arestov  
& M. Hlinka  
commendation



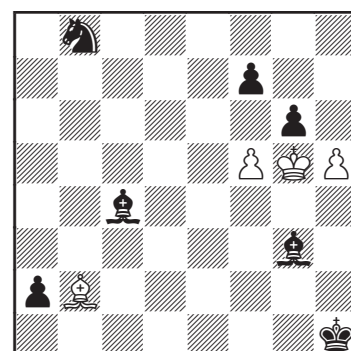
h3d2 3526.14 6/9 Draw

**No 21929** M. Hlinka  
& J. Polášek  
commendation



f6g8 3150.01 4/4 Draw

**No 21930** A.G. Kuznetsov  
& S. Sakharov 1958  
correction: J. Polášek  
commendation



g5h1 0073.23 4/7 Draw

is holding Black back for the time necessary to use a white excelsior, and consequently also has to sacrifice itself. An inconspicuous but nice study”.

**No 21928** Pavel Arestov (Russia) & Michal Hlinka (Slovakia). 1.Re4+ (Rf6+? Kxe2;) Ke1/i 2.Bxd3+/ii Qxe4 (Kxf2; Re2+) 3.Bd2+/iii Kd1/iv 4.Bxe4 Sf2+ 5.Kxh4 Sxe4 6.Bc3+/v Ke2 7.Bxe5 Sg6+ 8.Kh5 (Kh3? Sg5+;) Sxe5 9.Rxe7 Rxe7 10.h8Q Ke1 11.Qh6 Kd1 12.Kh4 draws.

i) Qxh6 2.Rxd3+ Kc2 3.Rc4+ Kb2 4.Rb4+ Ka2 5.Ra4+ Kb2 6.Rb4+ Kc2 7.Rc4+ draws.

ii) 2.Bd2+? Kf2, avoiding Kxd2? 3.Rxd3+ Kc2 4.Rc4+ Kb2 5.Rb4+ draw.

iii) 3.Bxe4? Sf2+ 4.Kxh4 Sxe4 wins.

iv) Kxd2 4.Bxe4+ Ke3 5.Bxh1 draws.

v) Thematic try: 6.Bf4+? Ke1 7.Bxe5 Sg6+ 8.Kh5 Sxe5 9.Rxe7 Rxe7 10.h8Q Ke2 zz 11.Qh6 Ra7 12.Kh4 Ra1 13.Qe6 Rh1+ 14.Qh3 Sf3+ (Sg6+) wins.

“The transformation of multiple batteries (altogether four times) pushes the bK onto a disadvantageous square, and after several sacrifices White draws with a zugzwang. This develops an old idea of Arestov and the judge allows it”.

**No 21929** Michal Hlinka (Slovakia) & Jaroslav Polášek (Czech Republic). 1.Rg7+ Kh8/i 2.Rg5/ii Qc6/iii 3.Bd4 Qd7 4.Bb2/iv Kh7/v

5.Bxf5+/vi Bxf5 6.Rh5+ Kg8 7.Rg5+ Kh8/vii 8.Rh5+ Bh7 9.Rg5 zz Qd2 10.Be5 Qd7 11.Bb2 zz Qe8 12.Rg3 Qb5 13.Rg2 Qd7 14.Rg5 zz, draws.

i) Kf8 2.Bc5+ Ke8 3.Re7+ Kd8 4.Bb6+ Kc8 5.Rxe6 draws.

ii) 2.Re7? Bc8 3.Rc7 Bd7 4.Kg5 Qd1 5.Be3 Qd6 6.Rxd7 Qxd7 7.Bxf5 Qa4, or 2.Rg6? Qd7 3.Bc5 Bg8 4.Rh6+ Bh7 5.Rxh7+ Qxh7 6.Bxf5 Qc7 win.

iii) Bb3 3.Rh5+ Kg8 4.Rg5+ Kf8 5.Rxf5 draws.

iv) 4.Bc3? Kh7 5.Rh5+ Kg8 6.Rg5+ Kf8 7.Bb4+ Ke8 8.Bxf5 Qd8+ wins.

v) Qf7+ 5.Ke5 Kh7 6.Bd4 Kh6 7.Be3 Qc7+ 8.Kxe6 f4 9.Bxf4 Qxf4 10.Re5 Kg7 11.Bf5 draws.

vi) 5.Rh5+? Kg8 6.Rg5+ Kf8 7.Ba3+ Ke8 8.Bxf5 Qd8+ 9.Kxe6 Qxg5 wins

vii) Kf8 8.Ba3+ Ke8 9.Rg8 mate.

“In order to control the strong bQ, White requires to create a battery. After the zugzwang, exact moves by the wR are necessary. Had there not been a partial predecessor (Umnov 2000), the ranking would have been higher. In this new version, the composers have brought more economical and more varied play”.

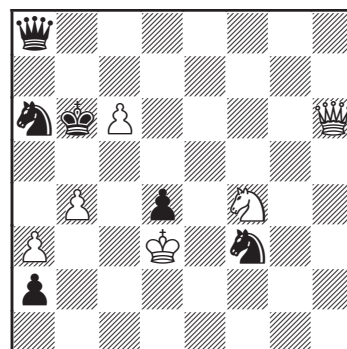
**No 21930** Jaroslav Polášek (Czech Republic). 1.h6 f6+ 2.Bxf6/i Bg8 3.fxg6 Sd7 4.h7 (Bb2? Be5;) Bh4+ 5.Kxh4 Sxf6 6.h8Q a1Q 7.Kg5+ Sh7+ 8.Kh6 Qxh8 9.g7 draws.

i) 2.Kxf6? Sd7+ 3.Kg7 Be5+ 4.Bxe5 Sxe5 5.h7 Sf7 wins.

“Another version of the well-known study by Kuznetsov & Sakharov”.

HH thinks that is not a good idea to award corrections of studies from other composers, however good the achievement is. When a Rembrandt painting with certain damage is beautifully restored, no restorer would claim it to be his painting. Perhaps, for endgame studies, a special commendation would have been appropriate. However, in this case, since it concerns one of my favourite studies, I allow myself to say that this version is by far inferior to the best correction so far (by Kuznetsov: HHd-bV#53895). One of the merits of the original setting is that Black (with bBa7) cannot play ...Sxf6, because of h8Q, a1Q, Kg3+, Bh7 and now Qa8+. Therefore the strong counterplay is ...Bf2+, Kg5, Bh4+, Kxh4, Sxf6 and square a8 will be covered by the bQ at a1. In the present version 4...Sxf6 is a nonsense move. The only disadvantage of the Kuznetsov correction is the fact that in the final position the “random” wPc4 slightly spoils the attractive picture.

No 21931 E. Vlasák  
commendation



d3b6 4007.32 6/6 Draw

**No 21931** Emil Vlasák (Czech Republic).  
1.Sd5+ Kb5 2.Qc1 Se5+ 3.Kxd4 Sxc6+ 4.Kc3 a1Q+ 5.Qxa1 Qh8+ 6.Kb3 Qxa1 7.a4+ Qxa4+ 8.Kb2 Sc5 9.Sc3+ Kc4 10.Sxa4 Sxa4+ 11.Kc2 Sd4+ 12.Kd2 draws.

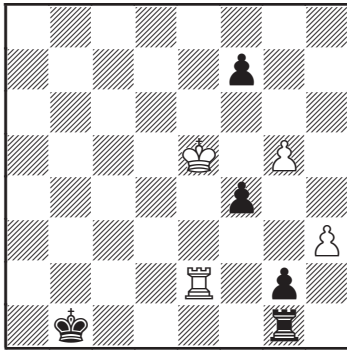
“This is another development of an interesting idea from the past (Pogosyants 1973). Vlasák very tastefully (although at the cost of extra material) extended the solution, and in particular, directed several pieces to arrive at their final position during play”.

HH: for more details, see EG205, p.205.

# Moscow ty 2017

Judge Sergey Osintsev considered 24 studies by 19 composers from 13 countries.

**No 21932 A. Ruzs**  
1st prize



e5b1 0400.23 4/5 Win

**No 21932** Arpad Ruzs (Rumania). 1.Ke4 Kc1/i 2.Kf3 Rh1 3.Kxg2/ii f3+ 4.Kxf3 Rxh3+/iii 5.Kg4/iv Kd1/v 6.Re6 (fxe6; Kxh3) Rh7/vii 7.Rh6 Rg7 8.Kf5 Ke2 9.Kf6 Rg8 10.Rh7/vi Rg6+/viii 11.Kf5 wins/ix.

i) Rh1 2.Rxg2 Rxh3 3.Kxf4 position A Rh1 4.Rf2 wins.

ii) 3.Rxg2? Rxh3+ 4.Kxf4 position A1 Kd1 (Rd3) draws.

iii) Kd1 5.Rf2 Rxh3+ 6.Ke4 (Kf4? Ke1;) Rh7 position B 7.Ke5 Ke1 8.Rf5 Ke2 9.Kf6 Ke3 10.Ra5 Kf4 11.Ra4+ Kf3 12.Ra7 Kg4 13.g6 wins.

iv) 5.Ke4? Rg3 6.Kf4 Rd3/x 7.Re7 position C Rd1 draws.

v) Rh7 6.Kf5 Kd1 7.Re5 Kd2 8.Kf6 Kd3 9.Re7 wins.

vi) Thematic try: 6.Re7? Rh7 7.Kf5 Rg7 8.Kf6 Rg6+ 9.Kf5 Rg7 position D1, draws. If 6.Rf2? (Kxh3? Kxe2;) Rh7 position B1 (no 7.Ke5) 7.Kf5 Ke1 8.Ra2 Rh3 9.Ra7 Rf3+ 10.Kg4 Rf2.

vii) 10.Rh5? Kf3 11.Kxf7 Kg4 draws.

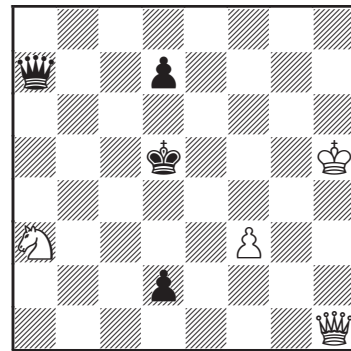
viii) Kf3 11.Rxf7 Kg4 12.g6 Kh5 13.Rh7+ wins.

ix) position D.

x) Ra3? Position C1 7.Re7 wins.

“Unlike the thematic try, the wR moved to the other side of the pawn f7, and there is no Rg7 defence. This is a magnificent find in a rook ending! In the solution and lines there repeatedly are positions with minimal differences which emphasizes the logic of choice for both sides”.

**No 21933 M. Minski**  
2nd prize



h5d5 4001.12 4/4 Win

**No 21933** Martin Minski (Germany). 1.f4+ Ke6/i 2.Qe4+ Kf6 3.Qe5+ Kf7 4.Qd5+ Ke7/ii 5.Sc4 d1Q+ 6.Qxd1 Qc5+ 7.Se5 d6 8.Qd4 Qa5 (Qxd4; Sc6+) 9.Qb4/iii Qxb4 10.Sc6+ wins.

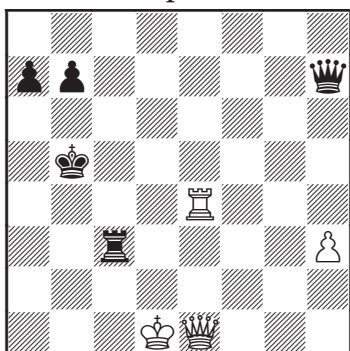
i) Kd4 2.Sb5+, but not 2.Qg1+? Ke4 3.Qxa7 d1Q+ 4.Kg5 Qd5+ draws.

ii) Ke8 5.Sc4 d1Q+ 6.Qxd1 Qc5+ 7.Se5 d6 8.Qa4+, or Kg7 5.Sc4 d1Q+ 6.Qxd1 Qc5+ 7.Se5 d6 8.Qg4+ win.

iii) 9.Qa7+? Qxa7 10.Sc6+ Ke6 (Kf6) 11.Sxa7 Kf5, or 9.Kg4? dxe5 10.Qxe5+ Qxe5 11.fxe5 Ke6 draws.

“This is an excellent study with two consecutive quiet queen sacrifices and forks in a simple position!”

**No 21934 A. Zhukov**  
3rd prize



d1b5 4400.12 4/5 Win

**No 21934** Aleksandr Zhukov (Russia).  
1.Kd2/i Qxh3/ii 2.Re5+/iii Kb6/iv 3.Qf2+/v Kc7  
4.Re7+/v Kb8 5.Qf4+ Ka8 6.Qf3 (Re3? Qxe3+;),  
and:

— Qxf3 7.Re8+ Rc8 8.Rxc8 mate, or:

— Rxf3 7.Re8+ Qc8 8.Rxc8 mate.

i) 1.Qf1+? Kc6 2.Qf6+ Kb5 3.Re5+ (Qe5+)  
Rc5 draws.

ii) Rc5 2.Qb1+ Kc6 3.Re6+, or Rb3 2.Qf1+  
Ka5 3.Qa1+, or Qh8 2.Re5+ win.

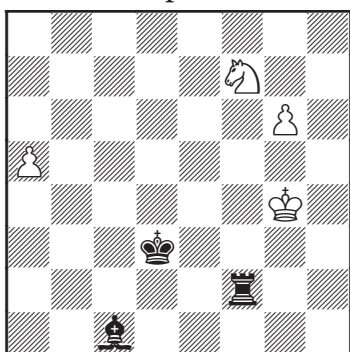
iii) 2.Qe2+? Kc6 3.Re6+ Kc5 4.Qe4 Rd3+, or  
2.Qb1+? Kc6 draw.

iv) Rc5 3.Qb1+ Kc6 4.Qe4+ Kb6 5.Qb4+, or  
Kc6 3.Qe4+ Kc7 4.Re7+ Kd6 5.Qe5+ wins.

v) 3.Qg1+? (Qb1+? Kc7;) Kc7 4.Qg7+ Kb8  
5.Re8+ Rc8 6.Qe5+ Ka8 wins.

vi) 4.Qf7+? Kb8 5.Re8+ Rc8 6.Qf4+ Ka8  
wins.

**No 21935 D. Keith**  
4th prize



g4d3 0331.20 4/3 Draw

**No 21935** Daniel Keith (France). 1.a6 Be3/i  
2.g7/ii, and:

— Rg2+ 3.Kf3 Rxc7 4.Se5+ Kd2 5.Sc4+ Kd3  
6.Se5+ (Sxe3? Rf7+;) Kd4 7.a7 (Sc6+? Kd5;) Rg8  
8.Sc6+ Kd3 9.Se5+ Kd2 10.Sc4+ Kd3  
11.Se5+ Kd4 12.Sc6+ Kd5 (Kc5; Sb8) 13.Se7+  
draws, or:

— Bd4 3.Kg3/iii Rf1 4.Se5+ Ke4 (Bxe5+; Kg2)  
5.a7 Rg1+/iv 6.Kh3 (Kh2? Bxa7;) Ra1 7.Kg2  
Kxe5 8.Kf3/v Rf1+ 9.Ke2 draws.

i) Ra2 2.Kf5, and: Bb2 3.Se5+ Bxe5 4.Kxe5  
Rxa6 5.Kf5 Kd4 6.g7, or here: Ra5+ 3.Se5+ Kd4  
4.g7 Rxe5+ 5.Kf6 (Kg6) draw.

ii) 2.Kg3? Rc2 3.Kg4 Ke4/vi 4.Sd6+ Ke5 wins.

iii) 3.a7? Ra2, or 3.Se5+? Bxe5 4.a7 Ra2 win.

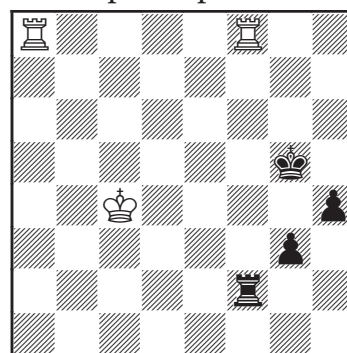
iv) Bxa7 6.Sg4 Rg1+ 7.Kh3 draws.

v) 8.Kh2? Bg1+ 9.Kg2 Bxa7 10.g8Q Rg1+  
wins.

vi) But not Bd4? 4.Sg5 Rg2+ 5.Kf5 Rf2+  
6.Kg4 Rf6 7.a7 Bxa7 8.Kh5 draws.

“This is a study without ‘special effects’, but  
the impression is most pleasant, thanks to the  
exact play of both sides including tries and an-  
alytical lines”.

**No 21936 P. Arestov**  
special prize



c4g5 0500.02 3/4 Win

**No 21936** Pavel Arestov (Russia). 1.Rg8+/i  
Kf4 2.Kd3 Kf3 3.Ra4 h3 4.Rag4 g2/ii 5.R4g6/iii,  
and:

— 5...Kf4 6.Rf8+ Ke5 7.Rxf2 h2 8.Rgf6 h1Q  
9.R2f5 mate, or:

— Rd2+ 6.Kxd2 h2 7.Kd3 Kf4 8.Kd4 Kf5 9.Rg5+  
Kf6 10.R8g6+ Kf7 11.Rg7+, and:

– Kf6 12.Ke4 h1Q 13.R5g6 mate, or:

– Ke8 12.Rg8+ Kf7/iv 13.Ke5 h1Q 14.R5g7  
mate

i) 1.Rxf2? gxf2 2.Rf8 h3 3.Rxf2 Kg4 4.Kd3 Kg3 5.Ke2 h2 draws.

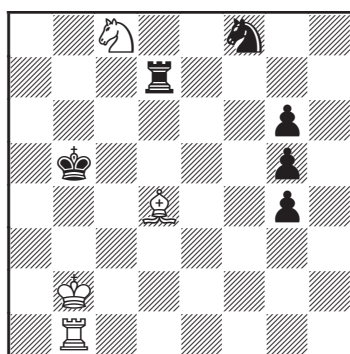
ii) Rg2 5.Rh4 h2 6.Rf8 mate.

iii) 5.R4g7? Kf4 6.Rf8+ Ke5 7.Rxf2 h2 draws.

iv) Kd7 13.Kd51 h1Q 14.R5g7 mate.

“This is a good technical achievement! In this miniature there are three echo mates on the 5th, 6th, and 7th ranks. The judge could only manage to find a number of studies with only two similar mates”.

**No 21937** M. Garcia, P. Krug  
& V. Tarasiuk  
1st honourable mention



b2b5 0414.03 4/6 Win

**No 21937** Mario Garcia (Argentina), Peter Krug (Austria) & Vladislav Tarasiuk (Ukraine). 1.Kc3+/i Kc6 2.Rb6+ Kc7/ii 3.Be5+ Kd8 (Kxc8; Rb8 mate) 4.Rb8 Rc7+/iii 5.Bxc7+ Kxc7 6.Ra8 g3/iv 7.Se7 g2 8.Ra1 Kd6 9.Sg8/v Se6 10.Rg1 Sf4 11.Kd2 Ke5 12.Ke3 wins.

i) Thematic try: 1.Kc2+? Kc6 2.Rb6+ Kc7 3.Be5+ Kd8 4.Rb8 Rc7+ 5.Bxc7+ Kxc7 6.Ra8 g3 7.Se7 g2 8.Ra1 Kd6 9.Sg8 Se6 10.Rg1 Sd4+ 11.Kd1 Sf5 12.Sf6/vi Ke5 13.Sg4+ Kf4 14.Rxg2 Sh4 15.Rg1 Sf3 draws.

ii) Kd5 3.Kd3 Se6 4.Rd6+ Rxd6 5.Se7 mate.

iii) Rd1 5.Sd6+ Ke7 6.Re8+ wins.

iv) Kb7 7.Ra5 (Ra3) Kxc8 8.Ra8+ wins.

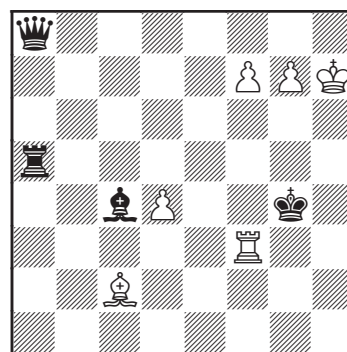
v) 9.Sc8+? Kc7 10.Sa7 Kb6 11.Kd2 g1Q 12.Rxg1 Kxa7 draws.

vi) 12.Ke2 Ke6 13.Rxg2 Kf7 draws.

“Everything here is beautiful, especially the play in the thematic try but, according to the rules of the genre, it must be the other way

around! The first move of the solution is more than obvious: the king moves towards the centre, takes away a square from the bK and protects the wB. The moves 1.Kc3! and 1.Kc2? should, as a minimum, look equivalent. In this sense, this logical study fails”.

**No 21938** Y. Afek & M. Minski  
2nd honourable mention



h7g4 3440.30 6/4 Win

**No 21938** Yochanan Afek (Israel/the Netherlands) & Martin Minski (Germany). 1.d5/i Bxd5/ii 2.f8Q Be4+ 3.Rf5 (Kh8? Rh5+;) Rxf5 4.g8Q+/iii Rg5+ 5.Qf5+ Kxf5 6.Qxa8 Bxc2 7.Qc8+ Kf6+ 8.Qxc2 wins.

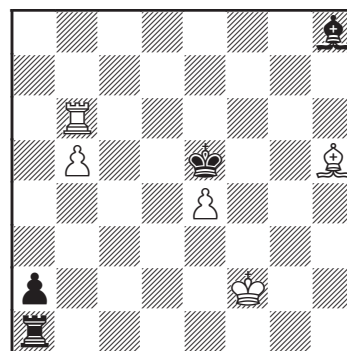
i) 1.g8Q+? Qxg8+ 2.fxg8Q+ Bxg8+ draws.

ii) Qxd5 2.g8Q+ Kxf3 3.f8Q+ wins

iii) 4.Qxa8? Rh5++ 5.Kg8 Bxa8 draws.

“It is a pity that this ends prosaically. The bQ and wB participate in the play only virtually”.

**No 21939** S. Slumstrup Nielsen  
3rd honourable mention

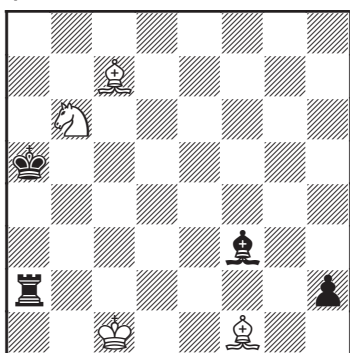


f2e5 0440.21 5/4 Draw

**No 21939** Steffen Slumstrup Nielsen (Denmark). 1.Ra6 Rh1 2.Bd1 (Rxa2? Rh2+;) Rh6 3.b6, and:

- Kd6 4.e5+/i Bxe5 5.b7+ Kc7 6.Ra8 Kxb7 7.Bf3+ Kb6 8.Rxa2 Rh2+ 9.Bg2 draws.
- Kf4 4.e5/ii Bxe5/iii 5.Ra4+ Kg5 6.b7 Rh2+ 7.Ke3 (Kf3) draws, or:
  - i) 4.b7+? Kc7 5.Ra8 Kxb7 6.Rxa2 Rh2+ wins.
  - ii) 4.b7? Be5 5.Ra8 Rh2+ 6.Ke1 Rb2 wins.
  - iii) Rh2+ 5.Kg1 Rb2 6.e6 draws.

**No 21940** M. Hlinka & L. Kekely  
4th honourable mention



c1a5 0351.01 4/4 Draw

**No 21940** Michal Hlinka, & L'ubos Kekely (Slovakia). 1.Sd5+/i Ka4 2.Sb6+ Kb4 3.Bd6+ (Bxh2? Rxh2;) Kc3 4.Be5+ Kb4 5.Bd6+ Ka5 6.Sc4+ Ka4 7.Sb6+ Kb3 8.Bc4+ Kc3 9.Be5+ Kb4 10.Bd6+/ii Ka5 11.Bxh2 Rxh2 12.Sd5 Ka4 13.Kb1/iii Ka3 14.Kc1 zz Ka4 15.Kb1 zz Rd2 16.Kc1 Rh2 17.Kb1 zz Rh5 18.Sc3+/iv Kb4 19.Be2 Bxe2 20.Sxe2 draws/v.

i) 1.Bxh2? Ra1+ 2.Kc2 Rxf1 3.Sc4+ Kb5 4.Sd2 Rf2 5.Bg1 Rg2, or 1.Sc4++? Kb4 2.Bxh2 Ra1+ win

ii) 10.Bxh2? Rxh2 11.Bd5 Bxd5 12.Sxd5+ Kc4 13.Se3+ Kd3, or 13.Sb6+ Kd3 14.Sa4 Rc2+ wins.

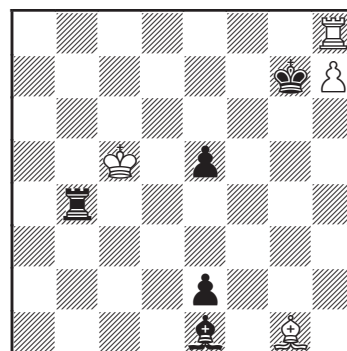
iii) 13.Sf6? Kb4 14.Bd5 Bxd5 15.Sxd5+ Kc4 16.Se3+ Kd3 wins.

iv) 18.Sf4? Rh4 19.Sd3 Ka3 20.Be6 Rd4 21.Bf5 Rd5 22.Bh7 Rh5 23.Bg8 Rh2 24.Kc1 Bc6 25.Bc4 (Kd1 Bb5;) Ba4 26.Kb1 Rd2 wins.

v) Rh2 21.Sc1 Rd2 22.Sa2+ Kb3 23.Sc1+ Ka3 24.Ka1 Rb2 25.Sd3 Rc2 26.Kb1 draws.

“The composers omitted a thematic try with the mutual zugzwang in favour of a long preliminary manoeuvre and multiple switch-back of pieces”.

**No 21941** S. Slumstrup Nielsen  
commendation



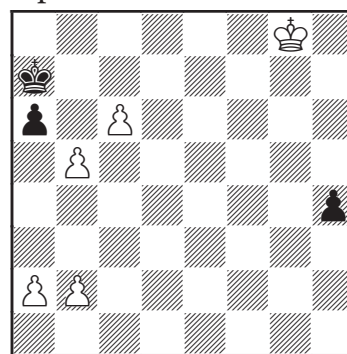
c5g7 0440.12 4/5 Draw

**No 21941** Steffen Slumstrup Nielsen (Denmark). 1.Re8 Rh4 2.h8Q+/i Rxh8 3.Rxe5 Rh5 4.Bd4 Bc3/ii 5.Bxc3 e1Q 6.Rg5++ (Bxe1? Rxe5+) Kf7 7.Bxe1 draws.

i) 2.Rxe5? Bb4+ 3.Kd5 e1Q wins.

ii) Bf2 5.Kc4, or Rxe5+ 5.Bxe5+ draw.

**No 21942** M. Zinar  
special commendation



g8a7 0000.42 5/3 Draw

**No 21942** Mikhail Zinar (Ukraine). 1.Kf7 Kb6/i 2.Ke6 Kc7 3.Kd5, and:

— axb5 4.Ke4 draws/ii.

— h3 4.b6+ Kxb6 5.Kd6 draws.

i) h3 2.Ke7 draws, avoiding 2.Ke6? h2 3.c7 h1Q 4.c8Q Qh3+ winning.

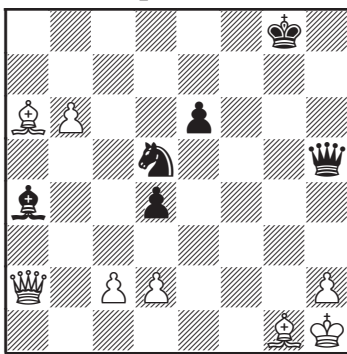
“In the famous Réti study, the wK was closer to the bP, hence here the task is even more difficult, but, nevertheless, the impossible is again possible! It is a pity that the price to realize this is high because of the passive observers on a2 and b2”.

# Pavlov-80 JT 2017

The (Romanian) award of this formal tourney (director: Dinu-Ioan Nicula) was published on the website of the Romanian chess federation without any mention whether it is final or not.

In total 23 studies participated. John Nunn (Great Britain) was judge and kindly provided his original English text for publication in EG. HH was consulted for anticipation checking of award candidates.

**No 21943** M. Minski  
& S. Slumstrup Nielsen  
prize



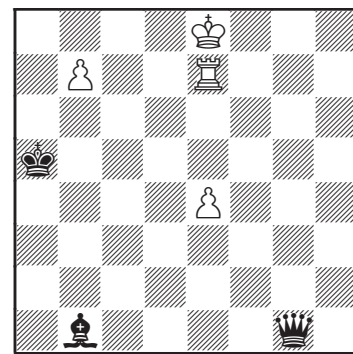
h1g8 4053.42 8/6 Win

**No 21943** Martin Minski (Germany) & Steffen Slumstrup Nielsen (Denmark). 1.Bf1 Sf4 (Bc6; Bg2) 2.Bg2 Qe2/i 3.Bb7/ii Qa6 4.Qd5 Sxd5 5.Bxa6 Bc6 6.Bb5/v Bb7 (Bxb5; b7) 7.Bxd4 Sc7+ 8.Kg1 Sxb5 9.Bc5 wins.

- i) Qh3 3.Qd5 exd5 4.Bxh3 Sxh3 5.b7 wins.
- ii) 3.Ba8? Qa6 4.Be4 Bc6 5.Qxa6 Bxe4 mate.
- v) 6.Bxd4? Sc7+ (Sb4+) draws.

“Clearly the best study in the tourney. A fierce tactical battle erupts from a natural, game-like position, with both sides attempting to sacrifice their queens. During the course of the struggle, the wB performs a Rundlauf a6-f1-g2-b7-a6. While this is a familiar theme in helpmates, it is unusual to see such a manoeuvre in a study. At the end, White’s dark-squared bishop, which had stood inactive for most of the solution, suddenly plays a major part by trapping the enemy knight. Thoroughly enjoyable?”

**No 21944** P. Arestov  
1st honourable mention



e8a5 3130.20 4/3 Win

**No 21944** Pavel Arestov (Russia). 1.Kd8/i Qb6+ 2.Kc8 Qc6+ 3.Kd8 Qb6+ 4.Kc8 Bxe4 5.Re5+ Ka6 6.b8S+/ii Ka7 7.Ra5+ Qxa5 8.Sc6+ Bxc6 stalemate.

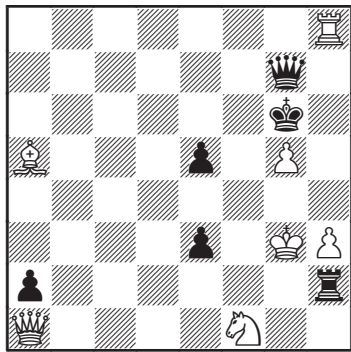
i) 1.Kd7? Qg4+ 2.Kd6 Qd1+ 3.Kc7 Qc1+ 4.Kd7 Qf4 5.Re8 Qd2+ 6.Kc7 Qc3+ (Qc2+) 7.Kd7 Qd4+ (Qd3+) 8.Kc8 Qc4+ 9.Kd7 Qb5+ 10.Kc7 Qb6+ 11.Kc8 Qc6+ wins.

ii) 6.b8Q? Bb7+ 7.Kd7 Bc6+ 8.Kc8 Bd7+ 9.Kxd7 Qxb8 wins.

“The structure of the final stalemate has been seen before (HHdbV#73615), but the introductory play plus underpromotion provides a very significant advance over the previous effort, which was actually no more than a sketch. The light setting results in unexpectedly intricate play, culminating in the sacrifice of White’s rook and knight to create an attractive stalemate. Miniature studies still have a special charm, even though they are now all tablebase positions”.

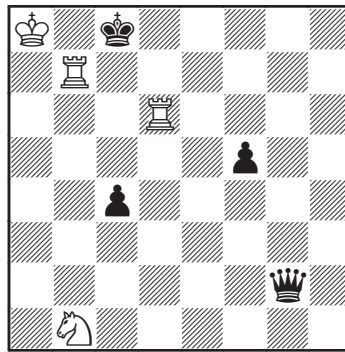


**No 21945** A. Avni  
2nd honourable mention



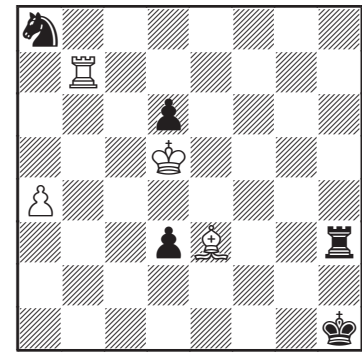
g3g6 4411.23 7/6 BTM, Win

**No 21946** L. Gonzalez  
3rd honourable mention



a8c8 3201.02 4/4 Win

**No 21947** M. Hlinka  
& L. Kekely  
1st commendation



d5h1 0413.12 4/5 Win

**No 21945** Amatzia Avni (Israel). 1...Rf2/i 2.Rh6+ Kxg5 3.Sxe3 Rf3+ 4.Kxf3/ii e4+ 5.Kxe4 Qxa1 6.Bd2 Qc1/iii 7.Bxc1 a1Q 8.Bd2, and:

— Qh1+ 7.Sg2 mate, or:

— Qb1+ 9.Sc2 mate, or:

— Qa4+ 9.Sc4 mate, or:

— Qa8+ 9.Sd5 mate.

i) Re2 2.Qd1 Qxh8 3.Bc3 Rf2 4.Qd3+ Kxg5 5.Qxe3+ Rf4 6.Bxe5 Qh4+ 7.Kg2 Kg6 8.Sg3, or Rh1 2.Qxa2 Qxh8 3.Qg2 Qf8 4.Qe4+ Qf5 5.Qxf5+ Kxf5 6.Kg2, or Qf7 2.Rg8+ Kh5 3.Qd1+ e2 4.Rh8+ win.

ii) 4.Kh2? Kxh6 5.Sg4+ Kh5 6.Qxa2 Rxh3+.

iii) Qe1 7.Bxe1 a1Q 8.Bd2, or Qe5+ 7.Kxe5 a1Q+ 8.Ke4.

“A typical modern study, in which a series of tactical exchanges and sacrifices sets up a striking finale. In four lines, the white knight blocks the exposed white king from Black’s queen checks, in each case mating at the same time. Studies of this type can be criticised because the introductory play has no real connection to the finale, but they are fun to solve and that can be justification enough”.

**No 21946** Luis Miguel Gonzalez (Spain). 1.Rb6/i Qa2+/ii 2.Ra7 Qg2+ 3.Rbb7 Qc6 4.Sc3/iii f4 5.Sa4 c3 6.Sb6+/ (Sxc3? f3;) Kd8 7.Ra1 (Ra4? c2;) c2 8.Rg1 Qe6 9.Rgg7/iv Qa2+ 10.Kb8 Qe6/v 11.Rgd7+ Ke8 12.Rdc7 Qd6/vi 13.Sc8/vii Qe5 14.Ka8 Qa1+ 15.Sa7 c1Q 16.Rb8 mate.

i) 1.Rd7? Qc6 2.Rg7 Qa6+ 3.Ra7 Qc6+ 4.Rgb7 f4 5.Sc3 f3 6.Sa4 f2 7.Sb6+ Kd8 8.Ra1 c3 draws.

ii) Qd5 2.Rb5 Qd3 3.Rc5+ Kd8 4.Kb8 Qd6+ 5.Rcc7 f4 6.Sc3 f3 7.Sb5 Qe5 8.Ka8 Qd5 9.Rh7 wins.

iii) 4.Sa3? c3 5.Sc2 f4 6.Sd4 Qe4 7.Sb5 Qc6 8.Sxc3 f3 9.Sa4 f2 10.Sb6+ Kd8 11.Ra1 Qf3 draws.

iv) 9.Rh1? Qa2+ 10.Kb8 Qb2 11.Re1 Qd4 12.Rd7+ Qxd7 13.Sxd7 Kxd7 draws.

v) c1Q 11.Rbd7+ Ke8 12.Rge7+ Kf8 13.Rh7 Qcd2 14.Rh8+ wins.

vi) f3 13.Rxc2 f2 14.Rxf2 Qd6+ 15.Ka8 Qa3+ 16.Ra7 Qd6 17.Re2+ Kf8 18.Rc2 wins.

vii) 13.Sc4? Qd8+ 14.Ka7 Qxc7 15.Rxc7 Kd8 draws. 13.Ka8? Qa3+ 14.Sa4 Kd8 15.Rd7+ Ke8 16.Rdc7 Kd8 positional draw.

“A long and complex study in which White struggles to unpin his rook to deliver mate on the back rank. The highlight is the manoeuvre of the rook from a7 to a1, g1 and g7, by which White reverses the arrangement of rooks along the seventh rank. However, the study lacks a central point and the end comes more or less by chance when White finally manages to use his knight to shield his king”.

**No 21947** Michal Hlinka & L’ubos Kekely (Slovakia). 1.Ke4/i d5+ 2.Kxd3 d4 3.Kxd4 Rh4+ 4.Kd3 Rxa4 5.Ke2 Rh4/ii 6.Kf1/iii \ Rh3/iv 7.Rb1 Rh2/v 8.Bf4 Sc7/vi 9.Bxh2 Kxh2 10.Kf2 Kh3 11.Kf3 Kh4 12.Re1 Kg5 13.Re7 wins.

i) 1.Kd4? Sb6 2.a5 Sc4 3.Kxc4 Rxe3 draws.

ii) Sb6 6.Kf3 Rh4 7.Rxb6, or Kg2 6.Rg7+ Kh3 7.Kf3 Sb6 8.Rg1 Kh2 9.Rg6 Rh4 10.Bxb6 win.

iii) 6.Kf3? Rh3+ 7.Kf2 Rh2+ 8.Kf1 Rh4 zz 9.Rg7 Kh2 10.Kf2 Sb6 11.Bxb6 Rf4+ draws. 6.Rg7? Sc7 7.Rxc7 Rg4 8.Kf1 Rg1+ 9.Kf2 Rg2+ 10.Kf3 Rg3+ 11.Kxg3 stalemate.

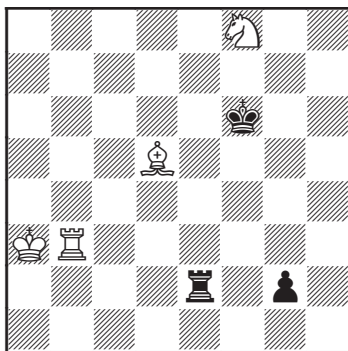
iv) Kh2 7.Kf2 Kh3 8.Kf3, or Rh5 (Rh8) 7.Bf4 Rh4 8.Bg3 win.

v) Rg3 8.Kf2+ Kh2 9.Bf4 wins.

vi) Ra2 9.Rb8 Ra1+ 10.Kf2 Ra2+ 11.Kf3 Ra3+ 12.Be3 wins.

“An economical presentation of a surprising reciprocal zugzwang, with the obligatory thematic try. At one time such a tablebase reciprocal zugzwang would have excited far more interest than it does today, since there have been so many compositions along broadly similar lines”.

**No 21948** V. Kalashnikov  
2nd commendation



a3f6 o411.01 4/3 Win

**No 21948** Valery Kalashnikov (Russia). 1.Rb1/i Rf2 2.Sd7+ Ke7 3.Sb8/ii Kd6 4.Ba8/iii Rf1 5.Rb6+ Kc7 6.Bxg2 Ra1+ 7.Kb2 Rg1 8.Rb7+ wins.

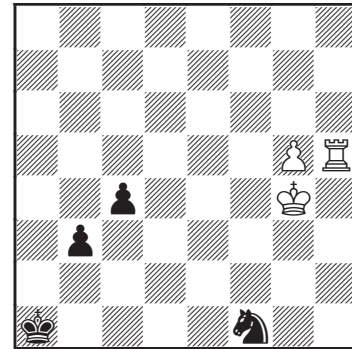
i) 1.Rg3? Re3+ 2.Rxe3 g1Q draws.

ii) 3.Sc5? Rf5, or 3.Se5? Kd6, or 3.Sb6? Rf1 draw.

iii) 4.Bc4? Ke5 5.Sc6+ Kf4, or 4.Be4? Re2 5.Rd1+ Ke5 6.Bb7 Kf4 draw.

“The curious moves of the wS and wB to the far corner of the board made me smile, as playing so far away from the enemy pawn is genuinely paradoxical. This is a slight but attractive miniature”.

**No 21949** D. Gurgenzidze & M. Minski  
3rd commendation



g4a1 o103.12 3/4 Win

**No 21949** David Gurgenzidze (Georgia) & Martin Minski (Germany). 1.g6 c3 2.g7/i c2 3.Rc5 b2 4.g8Q/ii Se3+/iii 5.Kf3 c1Q 6.Ra5+/iv Kb1 7.Qa2+ Kc2 8.Rc5+ Kd1/v 9.Rxc1+, and:

— bxc1Q 10.Qe2 mate, or:

— Kxc1 10.Kxe3 b1Q 11.Qd2 mate.

i) 2.Rh1? b2 3.Rxf1+ b1Q 4.Rxb1+ Kxb1, or 2.Ra5+? Kb2 draw.

ii) 4.Ra5+? Kb1 5.g8Q c1Q 6.Qa2+ Kc2 7.Rc5+ Kd1 draws.

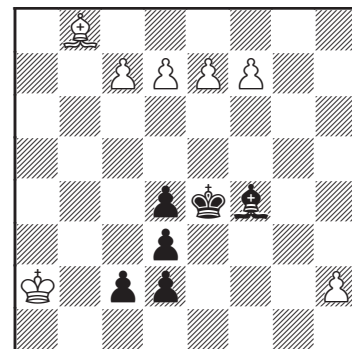
iii) c1Q 5.Qa8+ Kb1 6.Qe4+ Ka1 7.Ra5 mate.

iv) 6.Qa8+? Kb1 7.Qe4+ Sc2 draws.

v) Kd3 9.Qa3+ Kd4 10.Rxc1 bxc1Q 11.Qxc1 wins.

“A game-like position leads to a couple of echoed mates by the wQ. The problem is that the play is not especially exciting, with the enemy king being checked to destruction”.

**No 21950** M. Campioli  
special commendation



a2e4 o040.54 7/6 BTM, Draw

**No 21950** Marco Campioli (Italy). 1...c1S+/i 2.Kb2/ii d1Q 3.e8Q+ Kf3/iii 4.Qe6 Qc2+ 5.Ka1/iv Qc3+ 6.Kb1 Qb4+/v 7.Ka1 Sb3+ 8.Qxb3/vi Qxb3 9.f8Q/vii d2 10.Qxf4+ Kxf4 11.c8Q+ Ke3 12.Bf4+/viii Kxf4 13.Qf8+ (Qc7+? Kg4;) Ke4 14.Qe8+/ix Kf4 15.Qf8+ Ke3 16.Qh6+/x Ke2/xi 17.Qh5+ Kf1/xii 18.Qf5+/xiii Ke1/xiv 19.Qe4+/xv Qe3 20.Qh1+/xvi Ke2 21.Qg2+/xvii Kd3 22.Qg6+ Kc3 23.Qc6+ positional draw.

i) d1Q 2.e8Q+ Kf3 3.c8Q c1S+ 4.Qxc1 Qa4+ 5.Qa3 Qc2+ 6.Ka1, or c1Q 2.e8Q+ Kf3 3.c8Q d1Q 4.Qe4+ Kxe4 5.Qb7+ Ke3 6.Bxf4+ Kxf4 7.f8Q+ wins.

ii) 2.Ka3? Bd6+ 3.Ka4 d1Q+ 4.Ka5 Qd2+ 5.Ka6 Qa2+ 6.Kb7 Qd5+ 7.Kc8 Bxe7, or 2.Ka1? d1Q 3.e8Q+ Kf3 4.d8Q Se2+ 5.Ka2 Qc2+ 6.Ka3 Qc5+ 7.Kb3 d2, or 2.Kb1? d1Q 3.e8Q+ Kf3 4.d8Q Qb3+ win.

iii) Be5 4.Qxe5+ Kxe5 5.c8Q+ wins.

iv) 5.Ka3? Bd6+ 6.Qxd6 Qb3 mate.

v) Sb3 7.Qh3+ Kf2 8.Qh4+ Kg2 9.Qg4+ perpetual check.

vi) 8.Ka2? Qa4+ 9.Kb2 Bc1+, or 8.Kb1? (Kb2?) Sd2++ 9.Ka2 Qb1+ 10.Ka3 Bd6+ 11.Qxd6 Qb3 mate.

vii) 9.c8Q? d2 10.Qc6+ Kf2, or 9.d8Q? Qa3+ 10.Kb1 Qc1+ 11.Ka2 Qc4+ 12.Ka1 (Kb1) d2 wins.

viii) 12.Qe8+? Kf2 13.Bg3+ Kg1 wins.

ix) 14.Qa8+? Kd3 15.Qa6+ Kc2 16.Qc6+ Qc3+, or 14.Qe7+? Kd3 15.Qh7+ Kc3 16.Qh3+ Kb4 wins.

x) 16.Qe8+? Kf2 17.Qf8+ Kg1 18.Qg7+ Kh1 wins.

xi) Kd3 17.Qg6+ Kc3 18.Qc6+ Kd3 19.Qg6+ draws.

xii) Ke1 18.Qh4+ Kf1 19.Qf4+ draws.

xiii) 18.d8Q? d1Q+ 19.Qxd1+ Qxd1+ 20.Ka2 Qc2+ 21.Ka3 Qc3+ 22.Ka4 d3 23.Qf8+ Ke2 24.Qe7+ Kd1 wins.

xiv) Kg1 (Kg2) 19.Qg5+ Kh1 20.Qxd2 draws.

xv) 19.Qe5+? Qe3 20.Qh5 d1Q+ 21.Qxd1+ Kxd1 22.d8Q Kc2 23.Qc7+ Qc3+ wins.

xvi) 20.Qh4+? Kf1 21.Qf6+ Ke2 22.Qa6+ Ke1 wins.

xvii) 21.d8Q? Qa3+ 22.Kb1 Qb3+ 23.Ka1 d1Q+ 24.Qxd1+ Qxd1+ wins.

“One simply cannot compare a study such as this, with its grotesque initial position, to the other studies in the tourney. The numerous promotions make for some complex play, but with six pawns on the seventh rank in the diagram the promotions do not come as much of a surprise. Additionally, the heavy reliance on complex tablebase positions makes the study very hard to understand, so while it is an undoubted achievement to create a sound study of this type, the long and winding variations did not especially excite me”.

