**EG**

Contents:

We wish to draw the attention of the readers to the review of "Secrets of Minor-Piece Endings". In this review you will find a correction of the mutual zugzwang list of the ending two knights against pawn (supplement of EG118). Furthermore we do intend to have the provisional award of the Hastings Centenary (1895 - 1995) Tourney in EG*120*.
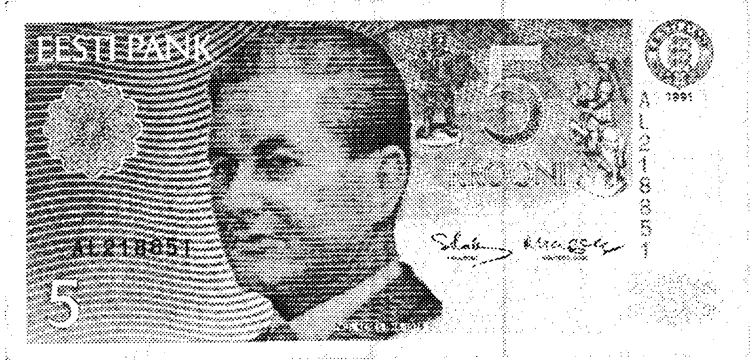
Spotlight - by Jurgen Fleck

## EG 79

**No 5491, A.Koranyi.** A note by AJR: „Attila Koranyi has informed me that his EG 79.5491 was disqualified in the Chess Life tourney because of the flaw noted; the study was corrected and succeeded in the subsequent CL tourney - see EG87.6340. This ought to have been made clear in the 1984-85 Chess Life award, so I do not accept much responsibility for this."

## EG 113

**No. 9439, V.Neidze.** After 1.f7 1 suggested 1.... Bh3 2.f8Q Bd7+ 3.Kc7 f1Q with the possible continuation 4.Qc5 d2 5.bxa6+ Qb5 6.Qa3+ Qa4 7.a7 Bc6, but Mr Neidze refutes my analysis by 8.Qc5+ Qb5 9.Qc3+ Qb4 (9.... Ka6 10.Qa3+ Qa5 11.Kxc6) 10.Kxc6 Qxc3+ 11.bxc3 Ka4 12.a8Q+ Kb3 13.Kb5 and White wins.

## EG 116

**No. 9828, R.Tavariani.** In 'Study Mosaic 4' this study was quoted with a black bishop on a5. Unfortunately the award did not only fail to give notes but also amputated the solution of this beautiful study, which should read as follows:
1.Sf6/i Re7/ii 2.Kb5, with:
2.... Re5+ 3.Sd5 Rxd5+ 4.Kc6 Rd8 5.a7
2.... Be1 3.Sd5 Rh7 4.Sc7/iii Rxc7 5.Kb6
2.... Bd8 3.Se4+ Ke1 4.Sd6 Rc7 5.Sc8/iv Rxc8 6.a7 Bh4 7.Ka6(b6) Bf2 8.Kb7
i)1.Kb5? Bc3
ii)1.... Rf7 2.Se4+ Ke3 3.Sd6
iii)4.Kb6? Kf3 and 5.... Bf2
iv)5.Sb7 Bh4 6.a7 Rc8 7.Sd6 Ra8 8.Sc8 is a time-wasting dual

## EG 118

**H6, p.680, A.Troitzky.** No solution: 5.... Ka2 draws (I.Bondarevsky, Shakhmaty v SSSR viii1955), but this defect was probably already known before. The following study looks like a correction: F.Bethge, Aachener Nachrichten 1949, c1a2 0400.12 f1a3.e6a7f3 3/4 +, 1.Rf2+ Ka1 2.e7 Re3 (2.... Rc3+ 3.Kd2 Rc8 4.Rxf3 Re8 5.Ra3+ Kb2 6.Rxa7) 3.Rxf3 Re1+ 4.Kc2 Ka2 (4.... Re2+ is Troitzky's main line) 5.Rf7 a5 (5.... Re2+ 6.Kd1 Re6 7.Rf2+ Ka3 8.Re2; 5.... Ka3 6.Kd2 Re6 7.Rf3+ Kb4 8.Re3) 6.Kd3 Kb3 (6.... Kb1 7.Rf1) 7.Kd2 Re6 8.Rf3+ Kc4 9.Re3 and wins.

**H7, p.681, A.Troitzky.** Badly unsound. There are several alternative wins:
- 1.bxc6 gxh2 2.Kxh2 and White wins by transferring his bishop to h3, eg. 2.... Be6 (2.... Kg4 3.c7 Be6 4.Bc6 is similar) 3.c7 Kg5 4.Bc6 Bc8 (4.... Kf4 5.Bg2) 5.Bg2 Kh4 6.e3 h5 7.Bf1 and Black has run out of moves
- 3.Kf2 c5 4.Ke3 c4 (else Ba4-c2-e4, eg. 4.... Kg4 5.Bc2 Bb7 6.Be4 Ba6 7.Kf2 Kh3 8.Kg1)

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c4 5.Be8+ Kg4 6.Bf7 Bb7 7.Bxc4 Kh3 8.Bd3 Kxh2 9.Be4 and wins
- the inversion 3.Kg3 c5 4.h4 Kg6 5.e4 is possible, too: 5.... Bb7 (5.... Bxe4 6.Bc2 is the solution) 6.Bb3 and 7.Bd5
- 5.Bd1+ Kg5 6.Bf3 and wins, this is particularly obvious

**H20, p.684, A.Troitzky.** No solution: 1.... Re5+ 2.Kh4 (2.Kg4 cxd6 3.exd6 Se8) exd6 3.cxd6 Re4 and now both 4.dxc7 Rxf4+ 5.Kg5 Rf8 and 4.Kg3 Sxa6 5.d7 Rd4 6.Se6 Rxd7 lead to a draw (V.Chekhover). Moreover there is a bad dual in the second line: 1.... exd6 2.cxd6 Sxa6 3.d7 Rg3+ 4.hxg3 Sc5, and now 5.Sh5 Sxd7 6.Sf6+ wins, too.

Shakhmaty v SSSR announced two competitions in order to repair this study (i1963 / ix1964 and i1988 / x1988), but all entries were unsound. N.Kralin eventually suggested the following setting: h5h7 0304.52 e5f4c7.a6c5d5g3g5e7g4 + 7/5, 1.d6 and now 1..... Sxa6 2.d7 Rxg5+ 3.Kxg5 Sxc5 4.d8S and 1.... exd6 2.cxd6 Sxa6 3.d7 Rxg5+ 4.Kxg5 Sc5 5.d8B, but he added that "... this study's hour is still to come.".

**H34, p.689, A.Troitzky.** A small blemish: As Marco Campioli (Italy) points out the thematic underpromotion 3.Kc6? Bxf3+ 4.exf3 h1B is not necessary, because 4.... h1Q 5.a8Q Qxf3+ 6.Kd7 Qh3+ 7.Kc6 (7.Kd8 Qh8+ 8.Kd7 Qh7+ leads to the same position) Qh1+ 8.Kd7 Qh7+ 9.Kc6 Qe4+ 10.Kd7 Qe6+ 11.Kd8 Qe7+ 12.Kc8 Qc7 mate wins as well. This threefold stalemate avoidance has been expressed before in study form, cf. E.Pogosjanz, Shakhmaty v SSSR vii1983.

**No. 10025, A.Motor.** In the GBR class 4000.10 the f-pawn offers excellent winning chances when the defending king is far off. Therefore after 3.... Kb2 White needs no immediate tactical idea as every sensible move (4.Qd5, 4.Qe4) wins. According to the database even 4.Qf8 is good enough, although it takes monstrous 90 moves. The line 1.a8Q+ Qxa8 2.Qb3+ Ka1 3.Qxd1+ wins for White, too.

Please note: The well known rule in the GBR class 4000.10 that the defending king should head for the most distant corner is only valid for g- and h-pawns.

**No. 10030, V.Kondratev, A.Kopnin.** No solution: 3.... Rh8 4.Bh7 Kf4 (threatening to pick up the vital d-pawn by ... Rd8) 5.Bg6 Rd8 6.Be8 Ke3 and Black wins.

**No. 10034, A.Dolgov, A.Maksimovskikh.** There is no win after 2.... Bg7, threatening ... Bf6. 3.Rd2+ (3.Rh5+ Ke4 4.Rh1 Kf5 achieves nothing) Kc4, and now 4.Rd8 Bb2 5.Bd6 Be5 6.Ba3 Bb2

7.Rc8+ Kb3 with a pendulum draw or 4.Rc2+ Kb3 5.Rc6 Bd4+ (5.... Rxc6 6.e8Q Bd4+ 7.Kb7 Rb6+ 8.Kc7 Kxa3 is also possible) 6.Kb7 Re4 draw.

**No. 10038, N.Danilyuk.** There is a dual win: 3.e4+ Kg6 4.f5+ Kf7 (4.... Kh6 makes no difference) 5.Bf1 Sc2+ 6.Kd3 dxe4+ (so far we follow line i) 7.fxe4 g2 8.Bxg2 Se1+ 9.Ke2 Sxg2 10.Se6 and there is no defence against 11.Kf2 Sh4 12.Kg3 which picks up the knight and wins.

**No. 10039, S.Mukhin.** No solution: After 1.Rb6+ Ka2 2.Kb4 Rh3 3.Rd6 Rb3+ 4.Ka4 Black wins by 4.... Sc6 5.Rd2+ (5.Rxe6 Rb4 mate, 5.Rxc6 Bd7) Kb1 with a decisive attack:

- 6.Sf5 Rb4+ 7.Ka3 Rb8
- 6.Rd6 Kb2 7.Rd2+ Kc3 8.Re2 (8.Rd6 Rb4+ 9.Ka3 Rb6) Rb4+ 9.Ka3 Bc4
- 6.Re2 Bc4 7.Re4 Rb4+ 8.Ka3 Kc2
- 6.Rf2 Rb4+ 7.Ka3 Bc4 8.Sf5 Rb8
- 6.Rg2 Rb4+ 7.Ka3 Rh4 8.Rb2+ (8.Rg6 Sd4) Ka1 9.Rb6 Rh3+ 10.Ka4 Rxh6 11.Rxc6 Bd7
- 6.Rh2 Rb4+ 7.Ka3 Rb5 8.Rh4 Ra5+ 9.Ra4 Rh5 10.Ra6 Rh3+ 11.Ka4 Rh4+ 12.Ka3 Sd4

**No. 10040, L.Topko.** 1.Rc2 also wins: 1.... Rd5 2.Be4+ Kg1 3.Bh2+ Kf1 4.Bg2+ Ke1 5.Bg3+ and mate, 1.... Re4 2.Bxe4+ Bxe4 3.Rh2+, 1.... Be4 2.Rh2+ Kg1 3.Bxd4+ Kxh4 4.Bxe4.

Moreover the finale is faulty, as 8.Rh6 leads to a difficult database win: 8.... Rxh2 9.Kf3 Kg1 10.Rg6+ Kh1 11.Bf5 Rg2 12.Rc6 Ra2 13.Rh6+ Kg1 14.Rg6+ Kh2 15.Be4 Ra7 16.Bd5 Ra3+ 17.Kf4 and we have reached diagram 284 in Nunn's 'Secrets of Pawnless Endings' (rotated). Play continues with ...Rg3.

**No. 10051, J.Timman, J.van Reek.** No solution: 2.... Bg6 3.Kxa2 Sd3 4.Bc6+ Ke7 draw.

**No. 10058, V.Vinichenko.** No solution, 4.... Bd7 wins for Black: 5.Re7 Kg3 6.Bh3 (6.Bc4 Kf4 7.Bxa2 Bxe5+ 8.Kb1 Bf5 wins) Bb5 (but not 6.... Bxh3 7.Re6, the text threatens ... Bc4 followed by ... Rc1+) 7.Bf1 Bxf1 8.Rg7+ (8.Re6 Bc4) Kf4 9.Rg4+ Kxe5.

**No. 10060, G.Amiryan.** 1.Kxb2 leads to a win on material after 1.... f1Q 2.Sd2+ Kxe3 3.Sxf1+ Kxd3 4.Kb3 Kd4 5.Sh2 Sf6 6.e7 Kc5 7.Sg4 Se8 8.Se3 followed by Sd5.

**No. 10062, S.Abramenko.** No solution, Black wins by 2.... Sc7 3.Ke7 Sb5 4.Kd7 (4.Sg1 Ke4 wins, while 4.Sf2 f3 5.Kd7 eventually transposes to the main line) Sd4 5.Kd6 Sxb3 6.Kd5 f3 7.Sf2 (7.Kc4 Sd2+ 8.Kxc5 Ke5 and Black wins in a position of reciprocal zugzwang) Kf4 (Black does not walk into the trap 7.... Sd2 8.Kxc5 Se4+ 9.Kd4 Sxf2 10.Ke3 draw) 8.Kc4 Sd2+ 9.Kd3 Se4 10.Sxe4 (10.Sh3+ Ke5) c4+ 11.Kd4 c3 12.Kd3 c2 13.Kxc2 Kxe4 14.Kd2 Kf4. A tough analysis in

spite of the simplicity of the position!

**No. 10063, A.Kazantsev.** 2.hRe3 is a simple win on material. White is two rooks up!

**No. 10070, V.Lovtsov.** Black wins by 7.... Rb4 (threatening ... Bd8), and now:

- 8.Be7 Rb8 9.Bh4 (9.Kc6 Kc4) Ka4 10.Kc6 Rb6+ 11.Kc5 Rb1 12.Kc6 (12.d8Q Rc1+ 13.Kd6 Rd1+) Rc1+ 13.Kd6 Kb5 and wins.
- 8.Kc6 Rd4 9.Be7 Kc4 10.Bg5 Rd5 11.Bf6 Rc5+ (the decisive manoeuvre) 12.Kd6 Rf5 13.Bh4 (13.d8Q Rd5+) Rd5+ 14.Kc6 Kd4 and the king breakes through to e6.
- 8.Kd5 Rc4 9.Be7 Rc1 with similar play.

**No. 10087, H.Enserink.** There is a dual win: 8.Kc8 a3 (8.... Kg7 9.Qc7+) 9.Kd7 a2 10.Qxe6+ Kg7 11.Qa6 wins.

**No. 10096, I.Vandecasteele, R.Missiaen.** The database mercilessly points out that 1.Sxe7 and 2.Sxe7 both win.

I find the GBR class 0014 hard to understand. Here is a sample line of optimal play (an exclamation mark denotes a strictly unique move). Contrary to one's expectations White wins not by mating the cornered black king but by isolating and finally capturing the knight: 1.Sxe7 Sd3 2.Be3 Sf4 3.Kb5 Sh5 4.Kc6 Sg3 5.Bf4 Se2 6.Be5 Ka7 7.Kd5 Kb7 8.Sf5! Kc8 9.Sd6+! Kd7 10.Sb7! Ke7 11.Ke4! Kf7 12.Kf5! Sg1 13.Bf6! Ke8 14.Sc5 Kf7 15.Se4 Sf3 16.Sd6+! Kf8 17.Ke4! Sg1 18.Ke3 Sh3 19.Kf3! Sg1+ 20.Kf2 Sh3+ 21.Kg3 Sg1 22.Bb2 Se2+ 23.Kf3! Sg1+ 24.Kg4 Se2 25.Se4 Ke7 26.Sg5 Sg1 27.Kg3 Se2+ 28.Kf3 Sg1+ 29.Kf2.

**No. 10098, R.Timmer.** There is some evidence that the GBR class 0441 with opposite coloured bishops should be considered as won (cf. EG 81.5741, 86.6205, 113.9556). Therefore White must not hang on to his pawn, eg. 2.Sd3 Rh8 (2.... Ra8 3.Bb3) 3.h3 g4 4.Rg1 and wins.

**No. 10100, G.Kasparyan.** It seems to me that this study is sound. The alleged demolition 1.... Bd5 fails to 2.Bd3+ Ke6 3.Bxg5 (3.e4 Bxe4 only draws) Sxg5 4.Kh4 Se4 (4.... Sf3+ 5.Kh5, 4.... Sf7 5.e4, 4.... Be4 5.Kxg5 all win for White) 5.Bxe4 Bxe4 6.Kg5 Bc2 (6.... Bf3 7.f7 Ke7 8.Kg6) 7.Sf2 and White wins.

**p.716, A.Troitzky.** This time some good news from Troitzky! There is no need for a repair-job as this study is perfectly sound. The solution should read 1.Qa8+ (1.Qe4 Sg4+ 2.Kg1 h3 and Black wins) Kh7 2.Qe4 Sg4+ and now 3.Kg2 h3+ (3.... Bd5 4.Kg1 Bxe4 stalemate) 4.Kxh3 Se3+ (4.... Sf2+ 5.Kh4 Sxe4 stalemate) 5.Kh2 e1Q 6.Qxg6+ Kxg6 stalemate. This was pointed out independently be Marco Campioli and Paul Byway.

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AJR adds: „How could we have had so little faith in Troitzky?! The lines have the clarity of genius."

V.Neidze has kindly provided the following definitive award in the Chavchavadze-150 (1989) event.

*Prizes:* 1st G.Nadareishvili - EG 99.7735, 2nd Matous - 7737, 3rd An.Kuznetzov and Pervakov - 7738, 4th Gurgenidze, Mitrofanov and Razumenko - 7739, 5th Bazlov - 7740, 6th Akobiya and Pandzhakidze - 7743

*Prizes for miniatures (ex aequo):* Vlasenko - 7745, Gurgenidze - 7746, Kalandadze - 7747, Kozyrev - 7748, Krikheli - 7749

*Honourable mentions:* 1st Gurgenidze - 7754, 2nd Kvezereli - 7755, 3rd Vlasenko - 7756, 4th Israelov - 7757, 5th Bazlov - 7759, 6th Dolgov and Mitrofanov - 7761, 7th Davranian 7762, 8th Matous - 7763

*Commendations:* 1st Bondar - 7765, 2nd Grin and Kralin - 7766, 3rd Anufriev - 7767, 4th Israelov and Garayazli - 7768, 5th Mitrofanov - 7770, 6th Hildebrand - 7771, 7th Malyshev and Toropov - 7774, 8th Kichigin - 7775, 9th Gillberg - 7776, 10th Abramov - 7777, 11th Oleinik - 7778

*Special prizes (ex aequo):* Gurgenidze - 7780, Dolgov - 7781, Vandiest - 7782, Kralin - 7783, Tavariani - 7784

*Special honourable mentions:* 1st Sochniev - 7751 (sic!), 2nd Kalandadze - 7744 (sic!), 3rd Zinchuk - EG 100.7787, 4th Kralin - 7788, 5th Kaseko - 7789

*Special Commendations (ex aequo):* Dvizov and Frigin - 7790, Kozyrev - 7791, Kralin -7792, Pandzhakidze - 7794

*Special prizes for malyutkas:* 1st Gurgenidze - 7796, 2nd Dolgov - 7797, 3rd Dobrescu - 7798

*Special honourable mentions for malyutkas (ex aequo):* Gillberg - 7799, Gurgenidze - 7800, Vlasenko - 7801

*Special commendation for malyutka:* Gurgenidze - 7802

Eliminated:

7736 (Sochniev) 6.... Ke6. No solution.

7742 (Belyavsky and Mitrofanov) see EG 92.6798. Autoplagiarism.

7750 (Sochniev and Mitrofanov) 5.... Kg6. No solution.

7752 (Motor) 5.Kxa7 Kc6 6.Kb8 Kd7 7.Kb7 draw. Dual.

7753 (Foguelman) 3.... Qd2 4.Kf1 Qd1+ 5.Kf2 Qd4+ 6.Ke1 Qa1+ draw. No solution.

7758 (Topko) 3.... Bh4 4.Se6(Sb7) Bg6+ and 5.... Bxh7 draw. No solution.

7760 (Paoli) 6.Qa7+ Kb2 7.Qxd4+ Kb1 8.Qxa1+ Kxa1 9.d4 h5 10.d5 wins. Dual.

7769 (Oleinik) 6.Sc7 b4 7.Sa6 b3 8.Sc5 draw. Dual.

7772 (Makhatadze) 1.... Bf5 2.a6 Be4 3.Se2+ Kd2 4.Sg3 Bd5 draw. No solution.

7773 (Pogosyants) 1.Sd7 Sd6+ 2.Kg6 Sxe8 3.Sf6+ Sxf6 4.Kxf6 win. Dual.

7779 (Sidorov) 4.Qxg4. Dual.

7785 (Sochniev) see EG 83.5980. Anticipation.

7786 (Richter) see Schach 5/1985. Autoplagiarism.

7793 (Motor) see EG 89.6520. Autoplagiarism.

7795 (Pogosyants) 3.Sh6 Kg7 4.Rg8+ wins. Dual. The above received by AJR in manuscript from, and signed by, V.Neidze, viii95. It seems that the detail has not previously been published.

Note by JF: The elimination of 7741 and 7764 is not explained.

From Nikolai Griva (Dniepropetrovsk) I have the definitive award in the *Bondarenko MT.* Signed by the judge: Vladimir Samilo (Kharkov), 21v95. At literally the last moment Bezgodkov's study fell by the wayside: 6.Kc5 Sxf4 7.Sd5 Sxe6 8.Kb6 and 9.Sc7. (Note by JF: Is this identical with EG 114.9651, where the judge is one of the joint composers ?)

=1/2 Pr Kalandadze a8h7 0074.30
=1/2 Pr A. & S. Manyakhin c8d6 4010.02
3 Pr Gurgenidze g6a8 0413.12
4/5 Pr Iriarte f3c7 0140.01
4/5 Pr Ulrichsen d7b3 0040.32
1 HM Gurgenidze f1g3 4332.01
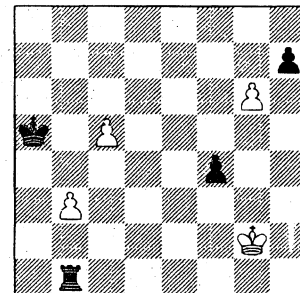2 HM V.Gorbunov g2a5 0300.32 (see below)
1 Comm Kalandadze h3e3 0010.11
2 Comm Foguelman e1h8 4004.12
3 Comm Grin h8f8 0332.10
SpComm Pietro Rossi g6d5 0120.04 (see below)
No 10103 V.Gorbunov
2nd honourable mention Bondarenko MT



g2a5 0300.32 4/4                              Draw

No 10103 V. Gorbunov 1.g7/i f3+ 2.Kf2 Rb2+ 3.Kxf3 Rxb3+ 4.Kf4 Rb8 5.Kg5 Rg8 6.Kh6 Rxg7 7.Kxg7 h5 8.Kf6 h4 9.Ke7/ii h3 10.c6 h2 11.c7 h1Q 12.c8Q draw.
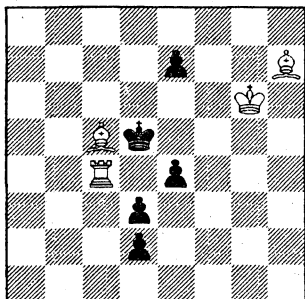
i) 1.gxh7? f3+ 2.Kh2 f2 3.h8Q f1Q 4.Qa8+ Kb4,
and 5.Qa4+ Kc3 6.Qa5+ Kc2 7.Qa2+ Rb2 wins,
or 5.Qb7+ Ka3 6.Qa7+ Kb2 7.Qg7+ Kc2 8.Qg6+
Qd3 wins.

ii) 9.Ke6? h3 10.c6 h2 11.c7 h1Q 12.c8Q Qh3+
wins.

Rainer Staudte (Chemnitz) comments: No
explanation is offered for this study not being
included in the original award.

**No 10104 Pietro Rossi**
Special commendation Bondarenko MT



g6d5 0120.04 4/5                                    Win

No 10104 P. Rossi 1.Bg8+ e6/i 2.Bxe6+ Kxe6
3.Rxe4+ Kd7/ii 4.Rd4+ Ke8 5.Be7 (5.Rxd3?
d1Q;) d1Q 6.Bg5 wins.

i) Ke5 2.Rxe4+ Kxe4 3.Bb3, and Kf3 4.Bd1+
Kg2 5Be3, or d1Q 4.Bxd1 d2 5.Be2.

ii) We now have the classic Reti (1928) study.
What is added is the sacrificial alternative: 1.... e6
2.Bxe6+ or 1.... Ke5 2.Rxe4+.

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In this issue of **EG** we conclude the translation of
the three prefaces to Troitzky's 1934 book,
namely on pp.3-5 and pp.6-12 of the Russian
1934 collection of his studies. The latter was
included in drastically abbreviated form in the
1937 English version translated by A.D.Pritzson.
For ease of reference we reproduce, with the
briefest of solutions, all the studies that Troitzky
refers to only by numbers.

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**Introduction**

The present collection, to consist of two volumes,
comprises around 750 studies composed by
myself in the periods 1895-1900, 1906-1917, and
after 1923.

My views on the art of the study, and my as-
similation of the rule-basis for composing studies,
were set out in an article included in a sup-
plement to *Niva* in 1910, and subsequently in the
introduction to my collection *500 Endspielstudien*
published in Germany in 1925. They have not

changed up to the present day. Inasmuch as they
have become generally known, and are set down
in adequate detail in A.O.Herbstman's article
(p.13), it seems unnecessary to dwell on them
here. I shall limit myself to a few observations on
putting the principles into practice.

Practice has shown that blindly following set rules
regarding the form of the study, such as avoiding
duals, strictly unique order of [white Tr.] moves,
and the like, can cause greater harm to a study
than ignoring the said rules.

For example, in the pursuit of absolute precision
one may infringe the principle of economy or
render the position implausible, and so on.

No.312 from '500' will serve as an example.
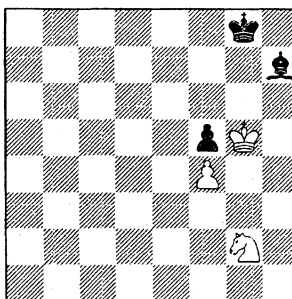


g5g8 0031.11 3/3+.

After 1.Kh6 Kh8 2.Sh4 Kg8 3.Sf3 Kh8 4.Se5
Kg8, there is a dual 5.Sc6 or 5.Sd7 Kh8, followed
as appropriate by 6.Se7 or 6.Sf8. This straightfor-
ward dual can be eliminated by the addition of
two white pawns on b5 and c6, two black pawns
on b6 and c7, and a black knight on a8. By rejec-
ting some such correction I may have provoked
the censure of formalists, but in my view no harm
has been done to the study. As an illustration, in
quoting this study in his text-book (on p.142 of
the Russian edition), Em.Lasker, far from blaming
the duals, finds that "the zugzwang idea is
presented with great beauty".

If black counter-play wrings from White indif-
ferent (purposeless) moves, or moves that worsen
the position, there is no need of concern that such
moves need be unique. For example, in reply to
the black rook check [3...Re4+] in No.278 the
white king on e2 can play to any square on the
f-file. The move 2...Rf1, in No.297 can be met by
either 3.Kb2 or 3.Ka2. In No.263 [see H12], after
9.Kf4 Rf4+, the white king can transfer to the
d-file in three different ways: f4-f3-e2-d3,
f4-e3-d2-d3, or f4-e3-e2-d3. This is "chess as it
is".

We find the same attitude to similar deviations

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from general rules in Réti. And long before that, in 1912 Berger commented on the duals in one of Rinck's studies, "Das ist Schach, wie es ist". (Everything here that relates to deviations I apply in the first instance to 'positional' studies, studies where the positions are obtained by analysis.)

It can happen that a deviation is organically integrated with the idea itself, in which case there is no possibility of avoiding it, and it should not be considered a defect. In No.127, for instance, the white king can travel the 9-point periphery either to the right or to the left, and this should be counted as one solution, not as two. In another of my studies, a draw, a white knight constantly attacking a black knight may have a choice of two squares to do so, and this is no defect.

Now a few words about solutions.

On occasion the dénouement of the author's solution can be deferred by inserting other [white Tr.] moves. For example in No.25 after 4.Qe4 Qd6, any number of checks may be given to the black king before making the black queen return (5.Qe3+ Qg3 6.Qe4, for example) to set up the author's decisive Qf1+ (with the black king on h3), but this would be later, not on move 7.

Such moves would be useful for the player of the white side in practical play if he were in serious time trouble. They could be skilfully used a score of times (avoiding threefold repetition) deliberately to gain time on the clock. But in the solution to a study they are superfluous, aimless moves that are literally nothing but a waste of time (Rinck's 'temps perdu'), in other words they constitute bad white play and are therefore inadmissible. Plain as the matter is, there are 'critics' for whom such clarification is necessary.

It is common for a combination of some kind to be a study's theme. The initial moves that carry out this combination are in a different category of validity from those that follow. The subsequent moves are not subject to any [artistic or formal - Tr.] limitations, so it is enough for the author to indicate only the best of the possible continuations. As an example, take No.54 after move 6.

A more-move problem may be close to a [win Tr.] study provided the position is plausible. Some problems of O.T.Blathy, and No.129 in the Platov Brothers' collection, are of this kind. [Troitzky errs, if trivially: the 1927 M.Platov study in question, No.180 in Whitworth's book, does not solve as 'Mate in 9' because of a possible interposition by Black on move 4, forcing exchanges and a lengthy endgame. Another trivium: Rinck's earliest study (by publication date in '1414': 1899) carries a 'mate in 12' bracketed stipulation. Tr.]

There are not a few studies in this collection that are significant for endgame theory. Examples are Nos.142, 143 and 316, which shed light on the ending two knights against pawn at the stage when the pawn has not yet been blocked and Black has drawing chances. The theory of this endgame will be found in the concluding part of the present work. There are also Nos.133, 135, 136, 150, 172, 304, 307, 317, and others that set out the conditions for a win in the two knights against pawn ending where the pawn has reached b2, f2, c3, e3, h3, b4 and b5.

Studies without publication date appear here as originals; where there is a date only they appeared first in one of M.I.Chigorin's columns.

All the studies in 500 *Endspielstudien* have been reviewed and faults corrected. (The introduction to that collection drew attention to the fact that the preparation had been both hurried and from memory, because all my manuscripts had been destroyed in a fire.) But all still carry the original publication source, since the corrections have not been published before.

As regards the arrangement of the studies readers' attention is drawn to an experiment to classify on a new principle, a compromise, situated more or less half-way between classification by theme and establishing a thematic link with the practical game. The work was done basically by the problem composer L.I.Loshinsky with the help of A.O.Herbstman, to both of whom I extend my gratitude for their cooperation.

Difficulties arose in the course of the work on the new classification. Not being confident that these would be fully overcome I rejected the first attempt and so I have arranged the studies in this collection according to the most widely accepted principle, namely by material.

Most of the studies are supplied with commentaries aimed at chessplayers of average strength. I extend my gratitude also to the author of the commentaries, the study composer R.N.Aleksandrov.

A.A.Troitzky

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## Not an autobiography

I was born in 1866. [Rinck was born in 1870. Tr.] My secondary education was at the Riga Realschule, where I had my first encounter with chess and draughts. But there was no special reason for me to engage in either game, neither of which was widely played. It was only in the town's German quarter, which lived isolated from the Russian quarter, that there was the circle in which the Behting brothers, Amelung, and, much

later, Nimzovich, received their chess upbringing. But, despite living practically alongside this circle, I had no idea of what was happening there. From childhood I engaged in every conceivable kind of mental sport. I remember how I and my two brothers used to lie on our beds vying with each other in thinking up and solving charades and riddles, and in composing impromptus to set rhythms. We turned out a handwritten school journal "The little flame" (Стожёк) with a puzzle section, for which I supplied the material consisting of posers, rebuses and the like, modelled on those in the magazines "Niva" (Нива) and "The Pictorial Review" (Кнеоппкное обозрение). Following on from these first steps in the school magazine I tried sending puzzles to these two publications, with some success.

Mind games develop both the fantasy and the capacity for logical thought. They also teach how to concentrate the attention in a particular direction. It is only by reference to my preoccupation with mental gymnastics that I am able to find an explanation for the inventiveness that developed in me at school and which showed, for example, in things such as searching for grammatical examples. [Since Aleksey's brothers, who were exposed to the same stimuli at home and at school, were not heard of subsequently, there was probably a hereditary factor at work. Has anyone, anywhere, researched Troitzky's family background? Tr.]

My enthusiasm for chess began when I went to Peterburg [ie, St.Petersburg] as a student at the Forest Institute - and started going to the café *Dominique*. [Pritzson, from Troitzky's: Доминик Tr.] That was when I was conscientiously working through Dufresne's textbook (not then in Russian translation), an exercise that stirred an interest in combinations. My style of play was highly adventurous, and it succeeded only when my casual opponents embarked on like tactics. But I quickly moved over to the genuine chess club, where I became acquainted with the principles of the positional school. My style toned down, and there was progress to report. I forget the year, but I played in a handicap tournament, in which M.I.Chigorin also competed. At that time players in my category received knight odds from him. I passed this examination with flying colours, coming second immediately behind Chigorin, and taking 1½ points out of two off him. This secured my promotion to the top category. More important for me was that I came to the notice of Chigorin and Schiffers. My coolly formal relationship with

them suddenly became friendly and straightforward, and as a result I felt bolder and more enterprising. Shortly afterwards I demonstrated my invention - a board for four-handed chess. It was a regular octagon with 128 cells, with chessmen placed at four sides. The behaviour of the pieces differed somewhat from the normal. For example, a knight in the centre of the board, where the cells, eight of them meeting in the centre, each had a rhomboid shape, would have a choice of twelve moves instead of eight; and a bishop in the centre, instead of having two lines to play along, had three. Chigorin showed interest and devoted two evenings to mastering the rules of this complex game. In the end he and I, just the pair of us, played a game, each of us handling our own side and that of a partner. There was great interest. But 'foursome chess' did not become popular for the very good reason that normal chess offers even now sufficient scope for creativity, so that there is no justification for reform of any kind.

Chigorin also reacted favourably to another little idea of mine: to add four squares to the normal chessboard, one each behind the starting squares of the kings and queens (d0, e0, d9 and e9). This would allow two knights to checkmate a lone king as in the diagram.
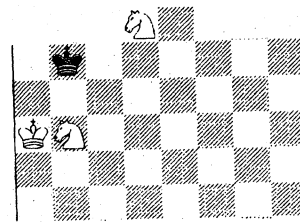


a6b8 0002.00 b6d9 3/1.

These personal recollections are important because of the role they played in shaping my subsequent chess activity. My self-esteem was distinctly flattered by Chigorin's attention and by that of other prominent members of the Chess Club. I remember giving similar presentations to Schiffers and Polner, accounted the strongest players in Peterburg after Chigorin. It began to dawn on me that they were genuinely interested, and that something was expected of me. This made me work at and sharpen my imagination. And when in 1895, after some of my studies had already appeared in print, the editor-publisher of the "Chess Journal" (Шахматный журнал)

approached me to ask for a contribution, I set about composing studies with a markedly revitalised enthusiasm.

Now that I have the opportunity to sum up my activity over many years I have to acknowledge that the enthusiastic reception that greeted my entry onto the composing stage had a negative effect. The absence of solid criticism of my studies' good and bad points led to a certain superficiality of execution, even to carelessness.

If there was a valuable contribution I could make at that time it arose chiefly from my inventive and original ideas that provided themes for studies.

Where did these ideas come from? It is important to remember that I was at that time in the greatest ignorance of chess literature. The sole books in my 'library' were Dufresne and Berger, both of them in German, and if I borrowed anything at all, it was from them alone, but for the rest it was all my own doing.

My first study was a minor alteration in a position that I had in an off-hand game against Schiffers. I drew by perpetual check in this position:
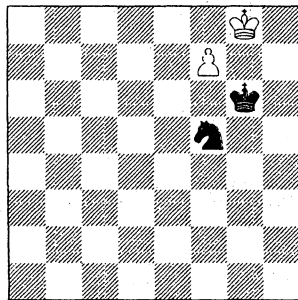


g8g6 0003.10 2/2=.

1.f8Q Sh6+, and so on. The study was a win:
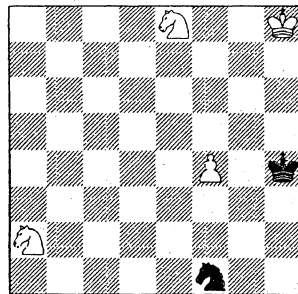


h8h4 0005.10 4/2+.

In the solution White promotes his pawn to a knight. More or less at the same time No.220 in this collection was published - on the self-same theme and quite dreamt-up.

Both studies started a debate on whether three knights could 'always' win against one. The debate stimulated interest in studies, and was resolved in my favour.

But in general the game offered little material for studies. Reading Berger's *Theorie und Praxis der Endspiele* led to a few studies, such as No.78, in which the typical and familiar mate that follows a pawn promoting to queen is transferred to an upper corner, where as unpromoted queen it serves its purpose just as well; the 'spectator' knights disappear in the course of play and the mate is exactly as it might have occurred in an over-the-board queen against pawn endgame. (Permitting 'spectators' of this mate by adding pawns enabled Rinck to refine this theme. In his study the queen is lured into the corner in the course of play. It created a great impression.) In this:
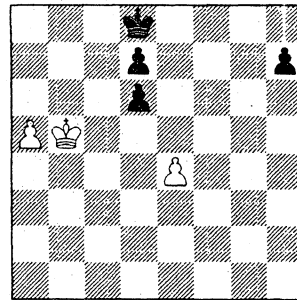


b5d8 0000.23 3/4=.

- the well known stalemate with the bishop's pawn is transferred to a centre pawn: 1.Kb6 Kc8 2.a6 Kb8 3.a7 Ka8 4.Kc7 h5 5.Kxd6 h4 6.Kxd7 h3 7.e5 etc. And here:
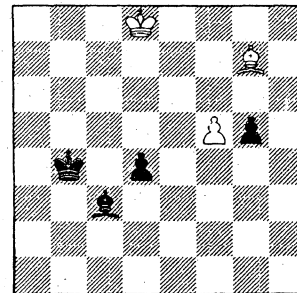


d8b4 0040.12 3/4,

- after a struggle in which both sides sacrifice we reach the drawing position of H.F.L.Meyer quoted by Berger: 1.Bh6 d3! 2.Bxg5 Bf6+ 3.Bxf6 d2

4.Bc3+ Kxc3 5.f6 d1Q+ 6.Ke7.

But imagination remained the arsenal of my ideas. It accounts for the diversity of themes in that period. Of course there was not yet any kind of method in their expression.

During 1895 and 1896, the two years that I was in Peterburg, I composed up to 50 studies on assorted themes. The greater part dealt with the win of a piece, usually the queen, to attain which end White sacrificed a piece. The 'domination' theme arose first with bishop and knight against bishop:
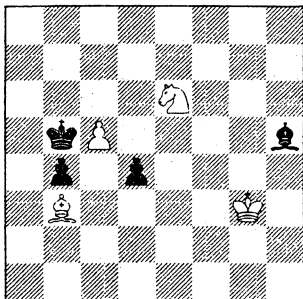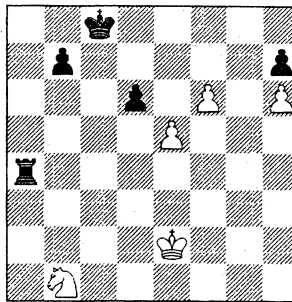
g3b5 0041.12 4/4+.

The bishop is lost after 1.c6 Kxc6 2.Sf4. In *H9* there is the 'Turmkreuz' (rook's cross) theme: after 3.Kxg2, the rook has no move (partial domination). No.295 is an improved version. Mate with a single minor piece is seen best in No.124 [or H14] and in:
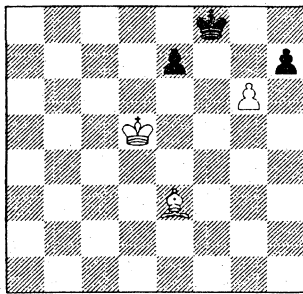
d5f8 0010.12 3/3+.

1.Bh6+ Kg8 2.g7 Kf7 3.g8Q+ etc.

In:

e2c8 0301.33 5/5+.

1.Sc3 Ra5 2.f7 Rxe5+ 3.Se4 etc., the theme is the displacement of a checking piece. Later this theme was taken up and variously developed by the Platov brothers - so much so that it is often called the 'Platov' theme. In:
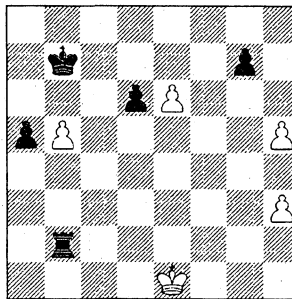
e1b7 0300.43 5/5+.

1.h6 gxh6 2.e7 etc., the white king undertakes a long journey, pursued by checks from the black rook. In No.270 there is a deflection of a rook on the file with subsequent obstruction. Then there is the 'Novotny' without pawns - a two-mover in study form.

Also in this period I composed studies on the themes of positional draw, perpetual attack, perpetual mating threat, stalemate in conjunction with a long king journey, and stalemate with two pieces pinned. Two stalemates are shown in a trio of studies. The best [*H15*] was dedicated to Steinitz, and how well I recall the Grand Old Man's animation when I showed it to him at the time of the match tourney of Steinitz, Lasker, Pillsbury and Chigorin. Steinitz drew attention to that very theme, namely the three positions of stalemate. Incidentally I should like to point out that in the *Chessplayer's Dictionary* (Словарь шахматиста) we find the invention of the theme of a pair of stalemates attributed to Sehwers in the year 1905.

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In 1897 I moved from Peterburg into the back-woods of Smolensk province in the capacity of assistant to the chief forester. [Pritzson: 'Assistant Forester'] My chess productivity immediately plummeted. From 1897 to 1899 I published 36 studies in all, but then, having assumed the responsibilities of forester, I had no free time and for the next two years I published three studies (Nos.4, 96 and 171) in all in the "Chess Journal", after which chess was simply dropped.

Living in the back of beyond I would probably not have come back to studies even when leisure time became available, had it not been for a chance meeting in 1905.

The student son of the mounted forest warden [Pritzson: 'ranger'] came on a visit during his holidays. He happened to be a chessplayer. He brought chess books with him, and through our acquaintance I learned of the composing activity of the Platov brothers, Rinck, and Sehwers. The composing art had made significant advances. My earlier interest in composing was reawakened and I felt the urge to return to it. Looking over my earlier output I directed my serious attention to its defects. My work had been simply without a plan. My study compositions had been nothing more than haphazard and trivial dabblings in assorted themes - I did not stay long with any of them. The majority of the compositions by the above composers restricted themselves to one and the same theme: win of a piece, domination, stalemate. In Sehwers' case indeed there was nothing else. But in particular Rinck's amazing achievements convinced me that I had discarded these themes far too soon and without justification. From that moment I contributed to the development of these themes and in consequence of competition I managed to set some records. (See Nos.25, 148, 227, 274.)

From that time I derived special satisfaction from working continuously on one theme so as to discover all the hidden possibilities. More than any other composer Rinck was on the same researching path, increasing on an impressive scale the number of studies on the theme of win of a piece and domination.

Recently one has heard expressions of regret that Rinck has turned away from combinations and instead is cultivating purely 'mechanical' studies. Such lamentations portend the start of a movement among us in favour of a closer relationship of the study to the problem - in short, the introduction of problem ideas into the study. In connection with these utterances I should like to say the following. One can only welcome the endeavour to enrich the study with ideas from a

new source, such as the problem. But at the same time one must categorically condemn attempts to restrict or limit the use of an old source of ideas, which up to now has been the practical game, because historically speaking the study emerged from the practical endgame. To divert the study from the game - that suggestion is misplaced. The so-called mechanical studies of Rinck are studies with play that is purely positional. As Maizelis rightly observes (in the introduction to the Russian translation of Berger) "to object to such studies is to attack the bases that are the study's very foundations."

The "mechanical" style is to be criticised only if the composition has no other justification. As an example:
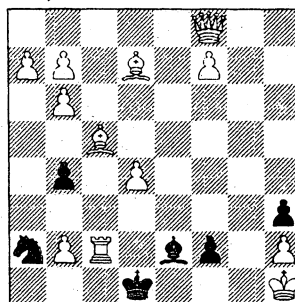


h1d1 1153.73 12/6+.

The introductory play: 1.Rd2+ Kc1 2.Rd1+ Kxd1 3.Ba4+ b3 4.Bxb3 Ke1 5.Bb4+ Sc3 6.Bxc3+ Kf1 7.Bc4 Bxc4 8.Qc5 Bd3 9.Qb5 Bxb5 10.b8S etc., (aptly castigated by Gurvich as a 'dog-fight'), in no way arouses aesthetic response. If in spite of this the study succeeded with a high placing in a tourney, then this is due solely to its originality and novelty of theme - a quality that without argument entitles it to first-rank significance. No.242 in the present selection is an attempt at a more presentable setting of this theme, which was surpassed shortly afterwards by Liburkin.

In 1906 I contributed to the *Deutsche Schachzeitung* with work on the endgame two knights against pawn.

I had been interested before in this - at that time mysterious - endgame, and lacked only the impulse to plumb its depths with the necessary diligence. The impulse came with the judges' statement in the *Rigaer Tageblatt* tourney of 1905, where an M.Platov study [No.172 in Whitworth's *The Platov Brothers*] entered was alleged to have a second solution, one leading to a well known position of Guretzky-Cornitz. But the judges' imputation of a second solution was false. The reader familiar with my analytical work will

of course understand that the judges' assertion could be appealed by the composer as being without foundation. [For further detail the reader is referred to the book's appendix treatise. Tr.]

The judges turned out to be prophets. In 1909 the necessary combinations (the work of myself) for correctly solving both the Guretzky-Cornitz position (previously without solution) and the M.Platov study were published.

The second break in my composing activity began in 1917 and lasted until 1923.

In 1923 I once again united with our chess movement and re-established contact, first with our chess magazines, and subsequently with those abroad. My reappearance came as a surprise there where an unconfirmed rumour had spread that I had perished in the Revolution.

In 1924 the publisher Bernhard Kagan published 500 of my studies, with the text in German.

The present collection will consist of about 750 studies, of which about 590 are wins, and the remaining 160 draws.

Technical considerations require the separation of the work into two volumes. The first includes studies with the major pieces, while minor piece studies and all draws will be in the second.

When I began my activity the artistic chess study was in a rudimentary state of development, and was poorly understood. Much has changed in the 40 years that have passed since then. The October Revolution opened up the broad road for the development of the art of chess; chess has become an important component of the cultural structure, and has entered into the life of the workers. By the same token study composing is part of the work of chess organisation and attracts no less attention from it than the practical game. My 35 years' activity in the field of study composition met with special recognition by the government when in 1929 I was awarded the title of Honoured Art Activist. I am delighted to see how the art of chess composition in the USSR surpasses that of West European capitalist countries and that the achievements of young Soviet composers in this field far exceed my conjectures. I shall be deeply satisfied if the present work serves the further development of the art of chess composition in the country that is building socialism.

Studies quoted from the 1934 volume:

"No.4" b1e7 4030.10 3/3+ *Shakhmatny zhurnal*, 1901.
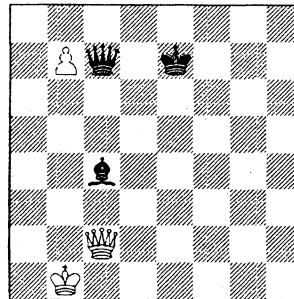


1.Qh7+ Bf7! 2.Qh4+ Ke6! 3.Qh3+ Kd5! 4.Qb3+ Kc6! 5.b8S+! Kd6 6.Qg3+ wins.

"No.25" h5g1 4010.02 3/4+ *Tidskrift för Schack*, 1917.
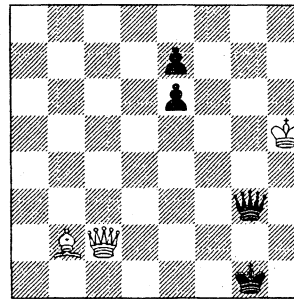


1.Bd4+ Kf1 2.Qd1+ Kg2! 3.Qe2+ Kh3! 4.Qe4, zugzwang.

"No.54" b4e5 4043.33 6/7+ *500 Endspielstudien*.
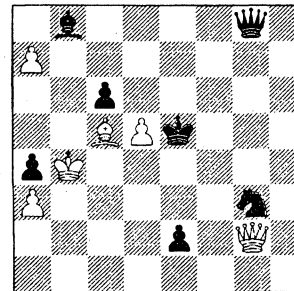


1.Qxg3+ Qxg3 2.axb8B+! Kxd5 3.Bxg3 Ke6! 4.Ka5! Kd7 5.Kb6! (Ka6? e1Q;) Kc8 6.Ka7 etc.
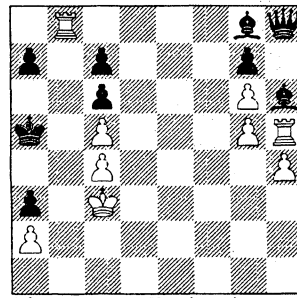
"No.78" c5e5 4004.00 3/3+.
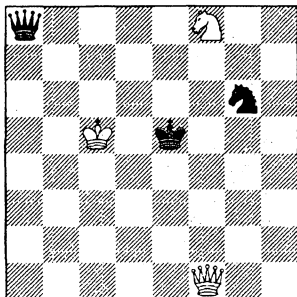


1.Sd7+ Ke6 2.Qh3+ K- 3.Qh7+ Ke6! 4.Qxg6+
Kxd7 5.Qf7+ Kc8 6.Qe8+ Kb7 7.Qd7+ Kb8
8.Kb6 wins.

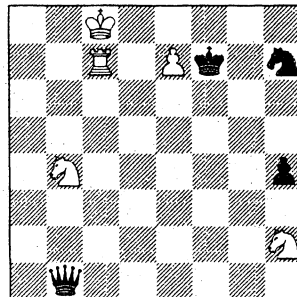"No.96" g3f5 4004.12 4/5+. *Shakhmatny zhurnal*,
1901.
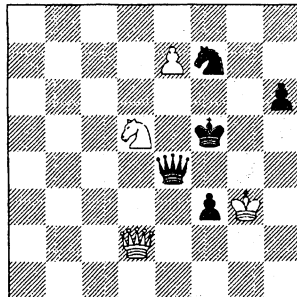


1.e8Q Qxe8 2.Qf4+ Kg6 3.Qg4+ Sg5 4.Qh5+
Kxh5 5.Sf4 mate.

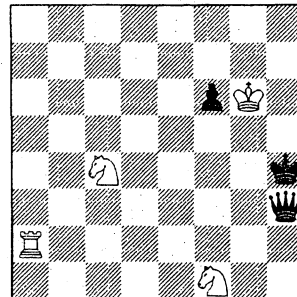"No.127" c3a5 3260.65 9/9+ *Magyar Sakkvilàg*,
1931.



Theme: w K  losing  a  move.
1-9.Kc3-c2-d1-e1-f2-g3-f4-e5-d4-c3.
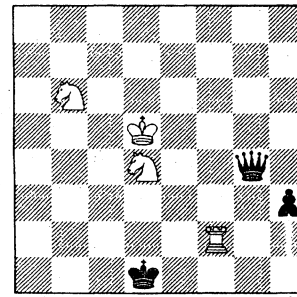
"No.133" c8f7 3105.11 5/4+ *L'Échiquier*, 1927.



1.Kd8 Qd1+! 2.Rd7 Qxd7+! 3.Kxd7 Sf8+! 4.efQ+
Kxf8 5.Sd3!!, with Kf7 6.Sf2!, or Kg7 6.Sf4!, or
h3 6.Se5.

"No.135" g6h4 3102.01 4/3+ *Shakhmatny Listok*,
1925.



1.cSe3! Qh1! 2.Rg2! Qxg2+ 3.Sxg2+ Kh3 4.Se1!
f5 5.Kh5(Kg5) and Black will be mated on move
15.

"No.136" d5d1 3102.01 4/3+. *Magyar Sakkvilàg*,
1930.



1.Rf1+ Kd2 2.Sc4+ Kc3 3.Rc1+ Kb4 4.Rb1+ Ka4
5.Ra1+ Kb4 6.Sc6+ Kc3 7.Ra3+ Kc2 8.Se3+ Kb2
9.Sxg4 Kxa3 10.Sh2 etc.

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"No.142" c7f8 3102.02 4/4+.
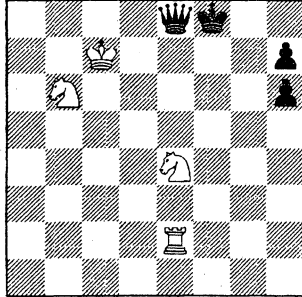
1.Sd7+ Kg7! 2.Rg2+ Kh8 3.Sd6! Qe6! 4.Kc6 h5!
5.Se5 h6! 6.Sg6+ Kg8! 7.Sf4+ Qg4 8.Rxg4+ hxg4
9.Sh5 etc.

"No.143" c7e8 0132.05 4/6+.
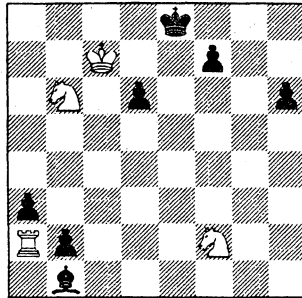
1.Rxa3 Be4! 2.Re3! b1Q 3.Rxe4+ Kf8! 4.Sd7+
Kg7 5.Rg4+ Qg6! 6.Rxg6+ fxg6! 7.Kxd6 etc.

"No.148" f2f4 3012.02 4/4+. *500 Endspielstudien*
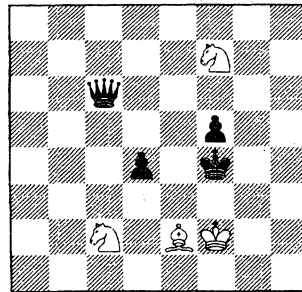
1.Sb4 etc.

"No.150" g7d6 3012.12 5/4+.
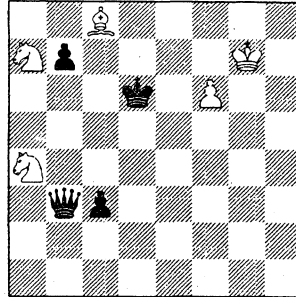
1.f7 Qxf7+! 2.Kxf7 c2 3.Sb5+ Kc6 4.Sd4+ Kc7
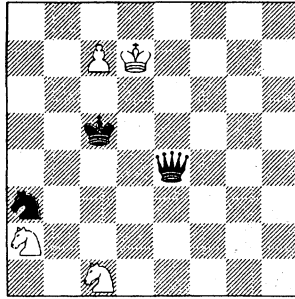5.Sxc2 Kxc8 6.Sb4! b5! 7.Sc5! Kd8 8.Kf8 etc.

"No.171" a2a7 3101.23 5/5+. 1901.
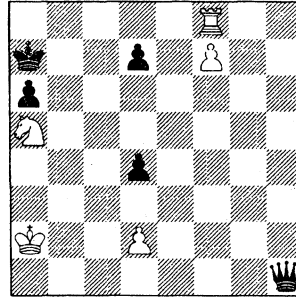
1.Rb8 Qd5+ 2.Kb2! Qxf7 3.Rb7+ Ka8 4.Sc6! etc.

"No.172" g4g8 3401.22 5/5+. *Bohemia*, 1907.
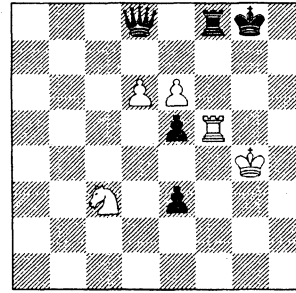
1.e7 Qxd6! 2.Rxf8+ Kg7! 3.e8S+ Kxf8 4.Sxd6
e2! 5.Sxe2 e4! 6.Kg5 Kg8 7.Sf5 e3! 8.Kf6 Kf8
9.Sg7, and mates on move 27.

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"No.220" d7c5 3005.10 4/3+.

1.Sb3+ Kb6! 2.c8S+! Kb5 3.Sd6+ Ka4 4.Sc5+ Ka5 5.cSxe4, after which Black will be mated at the latest on move 14.

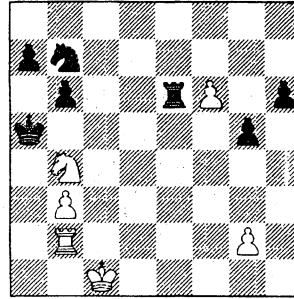"No.227" a3e5 3002.53 8/5+. *Eskilstuna Kuriren,* 1917.
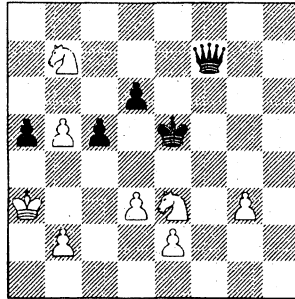
1.Sg4+ etc. The black queen is dominated twice: once over 23 squares and once over 19.
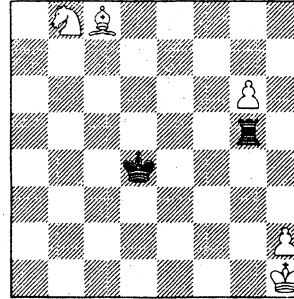
"No.242" h1e3 0450.75 11/7+.
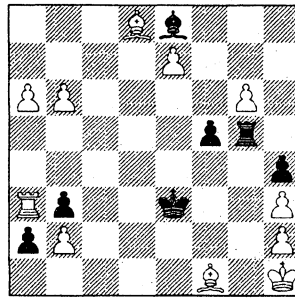
1.Bg2 Rxg2! 2.Kxg2 f4! 3.b7 f3+ 4.Kh1! f2! 5.Bb6+ Ke2 6.Bxf2 Kxf2 7.b8S Bxg6 8.e8R Bxe8 9.a7 Bg6! 10.a8B wins.
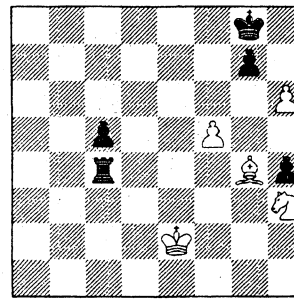
"No.270" c1a5 0404.34 6/7. 1896.

1.f7 Rf6 2.Rf2! Rxf2 3.Sc6+ Kb5 4.Sd4+ and 5.Sf3.

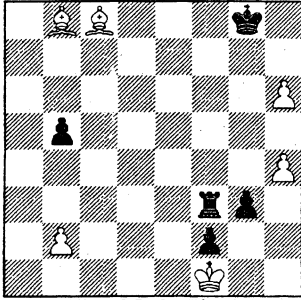"No.274" h1d4 0311.20 5/2+. *Deutsche Schachzeitung,* 1913.

1.Sc6+! Ke3!! 2.h4! Rxg6! 3.Se7 Rg3 4.Sf5+ wins.

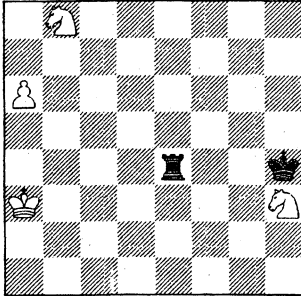"No.278" e2g8 0311.23 5/5+. *Deutsche Schachzeitung,* 1913.

1.f6! Rxg4! 2.h7+ Kxh7 3.f7 Re4+! 4.Kf3 Re6! 5.f8S+! K- 6.Sxe6 wins.
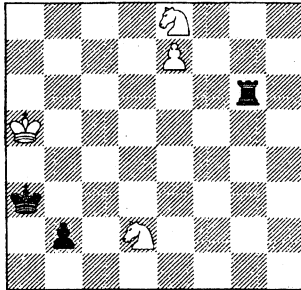
"No.295" f1g8 0320.33 6/5+.

1.Be6+ Kh8! 2.Be5+ Kh7 3.Bxg3 Rxg3 4.Kxf2 etc.

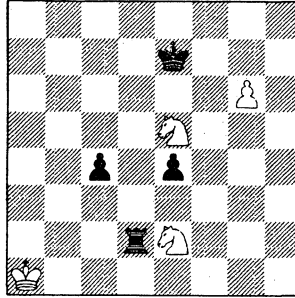"No.297" a3h4 0302.10 4/2+. *Pravda*, 1926.

1.Sf4 Rxf4! 2.a7 Rf1 3.Kb2 Rf2+ ... Rf7+ 9.Sd7 wins. If Re3+ 2.Kb4 Re4+3.Kb5 Re5+ 4.Kb6 Re4! 5.a7 Rb4+ 6.Ka5 Rb1 7.Sa6 Ra1+ 8.Kb6(Kb5) wins.
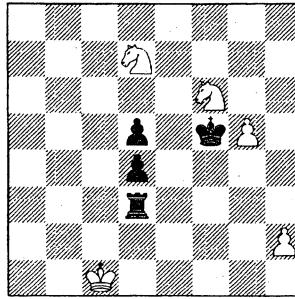
"No.304" a5a3 0302.11 4/3+.

1.Sc7! Rg8 2.Sb5+! Ka2 3.Sc3+ Ka3 4.cSb1+ Ka2 5.Kb4!! Ka1 6.Kc5 etc.
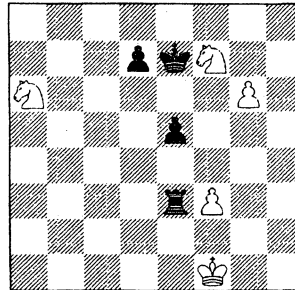
"No.307" a1e7 0302.12 4/4 "Mate in 85".

1.g7 Rd8! 2.Sc6+ Kf7 3.Sxd8+ Kxg7 4.Sc3 e3! 5.Se6+ Kf6 6.Sd4 Ke5! 7.Sc2!! Kf4 8.Kb2 Kf3! 9.Kc1 Kf2! 10.Kd1 e2+ 11.Kd2! (Sxe2? c3;) Kf1 12.Sxe2 c3+ 13.Ke3! Kg2 14.Kf4 Kh3! 15.Kg5! etc. The black king will be checkmated on the h1 square.

"No.316" c1f5 0302.22 5/4+. *Shakhmatny listok*, 1924.

1.g6! Rc3+ 2.Kb2! with:
Kxg6 3.Sxd5, domination, or
Rh3 3.g7 Rxh2+ 4.Kc1 (Kb3? Rh3+;) Rg2 5.g8Q wins.

"No.317" f1e7 0302.22 5/4+. *L'Échiquier*, 1927.

1.Sh6 Rxf3+ 2.Ke2! Rh3! 3.g7 Rxh6! 4.g8S+ Ke6 5.Sxh6 d5! 6.Kd3(Ke3) etc.
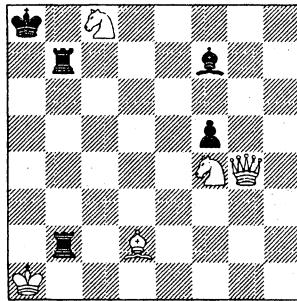
750

## Československý Šach, 1993-94

This informal tourney was judged by columnist Michal Hlinka.

20 studies by 16 composers entered.

No 10105 Oleg Pervakov (Russia)
1stPr Československý Šach, 1993-94



a1a8 1642.01 5/5                          Draw

No 10105 Oleg Pervakov 1.Sb6+ R7xb6/i 2.Qf3+ Kb8 3.Sd5 Rb1+ 4.Ka2 R1b5 5.Qg3+ f4 (Ka8;Qa3+) 6.Qxf4+ Ka8 7.Bb4 Rxb4/ii 8.Qc4 Rb7 (Rxc4;Sxb6+) 9.Qc8+ Ka7 10.Qc5+/iii R7b6 11.Ka1 Bxd5 12.Qa5+ Ra6 13.Qxa6+ Kxa6 stalemate.

i) R2xb6 2.Qxf5 Ra6+ 3.Ba5.

ii) Bxd5+ 8.Ka3 Ra6+ 9.Kb2 Ra4 10.Kc3 draw.

iii) 10.Ka3? R4b5 11.Sb4 Ra5+ 12.Kb2 Rxb4+ 13.Kc3 Rc4+ wins.

The award draws attention to L.Kubbel (1921) b5a8 4431.12 5/6+.

No 10106 Mario Matouš (Prague)
=2nd/3rdPr Československý Šach, 1993-94
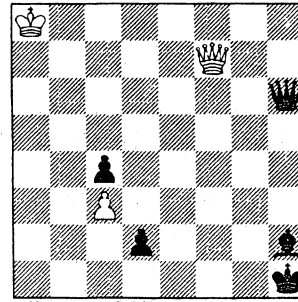


a8h1 4030.12 3/5                          Draw

No 10106 Mario Matouš 1.Qb7+ Kg1 2.Qb6+ (Qg7+? Bg3;) Kg2 3.Qxh6 d1Q 4.Qc6+ Qf3 5.Ka7 (Kb7? Kf2;) Bg1+/i 6.Kb8 Ba7+ 7.Kc7 Bb8+ 8.Kb6 draw, Qxc6+ 9.Kxc6 10.Kd5 and 11.Kxc4.

i) Bb8+ 6.Kb6 Ba7+ 7.Kb5 draw.

No 10107 Ladislav Salai, jr. (Slovakia)
=2nd/3rdPr Československý Šach, 1993-94
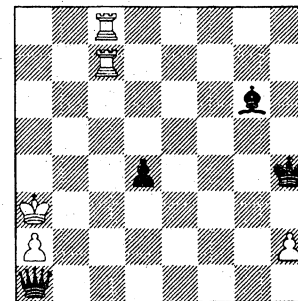


a3h4 3230.21 5/4                          Win

No 10107 Ladislav Salai, jr. 1.Rc1 Bb1 2.R8c2 d3 3.Rb2 d2 4.Rg1 (cRxb1? d1Q;) Kh3 5.Rh1 Kh4 (Kg4;h4) 6.h3 Kg5 7.h4+ Kh5 8.Rb5+ Kh6 9.Rb6+ Kh5 10.Rb2 Kg6 11.h5+ Kh6 12.Rb6+ Kh7 13.Rb7+ Kh6 14.Rb2 wins, because of 20.Rb8+.

No 10108 Karel Husák (Prague)
SpPr Československý Šach, 1993-94

g2f4 0200.03 3/4                    Win

No 10108 Karel Husák 1.Rf3+/i with:
Ke4 2.fRxe3+/ii Kd4 3.eRd3+ Kc4 4.aRc3+ Kb4
5.Rc8 b1Q 6.Rd4+ Ka5 7.Ra8+ Kb6 8.Rb8+ Kc5
9.Rxb1 wins, or
    Kg5 2.Rf1 b1Q 3.Rxb1 e2 4.Rb5+ Kf6/iii
5.Ra6+ Ke7 6.Rb7+ Kd8 7.Ra8+ mate.
i) 1.Ra4+? Kf5 2.Rf3+ Kg5 3.Rf1 e2 draws.
ii) 2.Rf1? e2.   Or 2.aRxe3+? Kd4 3.Rd3+ Kc4
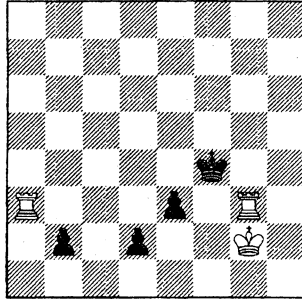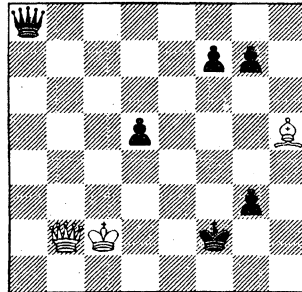4.Rc3+ Kb4 5.Rb3+ Ka4 6.fRd3 d1Q draw.
iii) Kf4 5.Ra4+ Ke3 6.Rb3 mate.

No 10109 A. and S.Manyakhin (Russia)
1HM Československý Šach, 1993-94

c2f2 4010.04 3/6                    Win

No 10109 A. and S.Manyakhin 1.Kb1+ Ke3
2.Qe5+ Kd3/i 3.Be2+ Kd2 4.Bb5 Qa3 5.Qd4+
Ke1 6.Qg1+ Kd2 7.Qg2+ Kc3 8.Qxg3+/i Kb4
9.Qd6+ Kb3 10.Qxd5+ Kc3 11.Qd3+ Kb4
12.Qd6+ Kb3 13.Bc4+ Ka4 14.Qd7+ Kb4
15.Qe7+ Ka4 16.Bb5+ Kb3 17.Qxf7+ Kb4
18.Qe7+ Kb3 19.Qe6+ Kc3 20.Qc4+ Kd2
21.Qe2+ Kc3 22.Qd3+ Kb4 23.Qd6+ Kb3 24.Qd2
g5 25.Qd3+ Kb4 26.Qd6+ Kb3 27.Qd2 g4
28.Qd3+ Kb4 29.Qd6+ Kb3 30.Qd2 g3 31.Qd3+
Kb4 32.Qd6+ Kb3 33.Qxg3+ Kb4 34.Qd6+ Kb3
35.Qd2 and 36.Qb2 mate.
i) Black pawns must be eliminated before the
zugzwang (not reci-zug) can be finally brought

about, with 35.Qd2.

No 10110 M. Matouš
2HM Československý Šach, 1993-94
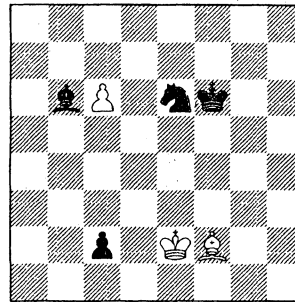
e2f6 0043.11 3/4                    Draw

No 10110 M. Matouš 1.Bh4+ Kf5/i 2.Kd2 Sd4
3.Bf2 Ba5+ 4.Kc1 Ke4 5.c7/ii Bxc7/iii 6.Bxd4
Kd3 7.Be5/iv Bd8 8.Bf6 Bb6 9.Bd4 Ba5 10.Bc3,
positional draw (or stalemate).
i) Ke5 2.Kd2 Sd4 3.c7 (Bf2) Ba5+ 4.Kc1 Bxc7
5.Bf2. The text move allows the move bBf4+.
ii) 5.Bxd4? Kd3 6.Be3 Bb4 7.Kb2 Bd2, when Bl
wins.
iii) Kd3 6.c8Q Se2+ 7.Kb2 Bc3+ 8.Kb3 c1Q
9.Qa6+ Kd2 10.Qh6+ draw.
iv) 7.Be3? Bd6 8.Kb2 Bb4 9.Bc1 Bd2 wins.
The award draws attention to 'Vening' (1918)
a1e1 0040.02 2/4=. This is actually Weenink.
David Blundell: No.1535 in the Encyclopedia of
Chess Endings (1993).

No 10111 David Gurgenidze (Georgia)
Comm Československý Šach, 1993-94
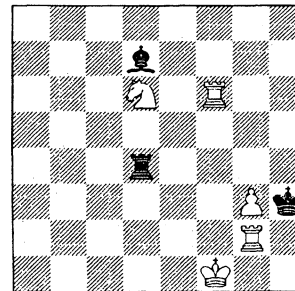
f1h3 0531.10 5/3                    BTM Win

No 10111 David Gurgenidze 1...Rd1+ 2.Ke2
Bg4+ 3.Kf2 Rd2+ 4.Ke3 Rxg2 5.Rh6+ Bh5
6.Rxh5+ Kxg3 (Kg4;Rh4+) 7.Se4+ Kg4 8.Rg5+
Kh3 9.Sf2+ Kh2 10.Rh5+ Kg1 11.Rh1 mate.

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**No 10112 M.Matouš**
SpHM Československý Šach, 1993-94



e1c8 0416.10 4/4           Draw

No 10112 M.Matouš 1.b7+ Kb8 2.Ra6 Sf3+
3.Kf1 Re1+ 4.Kg2 gSh2 5.Ra8+ Kxb7 6.Rg8
Rg1+ 7.Kh3, and

Rxg8 8.Bxf3+ Sxf3 stalemate,
Rxh1 8.Rg1 Sxg1+ 9.Kg2 draw.
The award draws attention to Herbstman (1934).

**No 10113 Jaroslav Pospíšil (Prague)**
SpComm Československý Šach, 1993-94



f8c8 0310.01 2/3           Draw

No 10113 Jaroslav Pospíšil 1.Ke7 e5 2.Kd6/i
Rg3/ii 3.Be2 Kb7/iii 4.Bc4/iv Rg5/v 5.Bd5+ Kb6
6.Be4 Kb5 7.Kd5 Kb4 8.Bd3 Kc3 9.Ba6/vi Kd2
10.Ke4 Rg6/vii 11.Bc8 Rg8 12.Be6 Rg5 13.Bf5
draw.
i) 2.Ke6? Kc7 3.Kd5 Ra3 for Ra5+. Or 2.Bg4+?
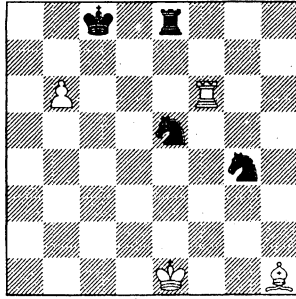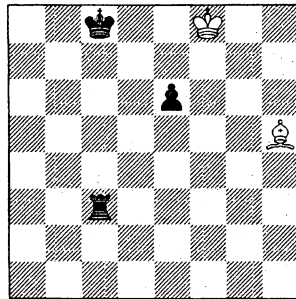Kc7 3.Ke6 Rc4 4.Be2 Re4 5.Bf3 Rf4 6.Bd1 Rd4,
and 7.Bh5 Ra4 8.Be2 e4 9.Ke5 Ra2, or 7.Be2 e4
8.Ke5 Rd2, for 9...e3, winning.
ii) Kb7 3.Bf7/viii Re3 4.Bg6 Kb6/ix 5.Kd5 Rg3
6.Bf5 Re3 7.Be4. Or Kd8 3.Bg6 Re3 4.Bf5 Ke8
5.Ke6, for example, Kf8 6.Kf6 Re1 7.Bg6 e4
8.Ke5 e3 9.Bd3 Ke7 10.Ke4 Ke6 11.Bc4+ Kd6
12.Kd4 Kc6 13.Bd5+ Kb5 14.Bf3 Kb4 15.Kd3
and 16.Be2. Or e4 3.Kd5 e3 4.Kd4 Ra3 5.Be2
for 6.Bd3. Finally, Rc4 3.Bf7 and a draw.
iii) Kd8 4.Bc4/x e4/xi 5.Ke5 Rg4/xii 6.Kf5 Rh4
7.Kg5 Rh7 8.Kf4 Re7 9.Ke3 and 10.Bd5 draw.

iv) 4.Bb5? Rg6+ 5.Kd5 Kc7 6.Bd3 Rg5 7.Ke6
Kc6 8.Kf6 Rh5 9.Bg6 Rh6 wins. But 4.Bf1 Rg1
5.Bc4 Rg5, transposes into the main line.
v) Re3 5.Bd5+ Kb6 6.Bg2 Rg3 7.Be4 Rg5 8.Bd3
- the main line.
vi) 9.Bf1? Kd2 10.Ke4 Rg1 and Re1+, when Bl
wins.
vii) Kc3 11.Kd5 draw. Or Ke1 11.Bc8 and
12.Bf5.
viii) Not 3.Bg4? e4 4.Ke5 Rc4 5.Be6 Rc6 6.Bd5
e3 7.Bf3 Kc7. Nor 3.Be2 e4 4.Ke5 Rc2 5.Bd1 e3
wins.
ix) Re1 5.Kd5 Rg1 6.Bf5 Re1 7.Be4 draws.
x) Rg4? 5.Be6, when Rg5 6.Bd5 Ke8 7.Ke6 (for
Bd5-e4-f5), or Re4 6.Bd5 Re1 7.Bg2 e4 8.Ke5 e3
9.Bf3 Ke7 10.Ke4 Kf6 11.Kf4 Kg6 12.Bg4.
xi) 4.Bf1? Rf3 5.Bc4 Rf4 6.Bd5 e4 7.Ke5 e3
wins.
xii) e3 6.Kf4 Rh3 7.Be2 and 8.Bf3 draw.

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**No 10114 Luboš Kekely (Žilina)**
1st Prize MAT-PAT 1992-93
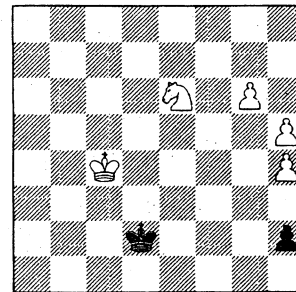


c4d2 0001.31 5/2           Win
No 10114 Luboš Kekely 1.g7 h1Q 2.g8Q Qxh4+/i

3.Sd4 Qxh5 4.Qe6 Kd1/ii 5.Kb4 Kd2/iii 6.Qe4
Kd1 7.Qc2+ Ke1 8.Qg2 Kd1 9.Qe4 Kd2 10.Sf3+
Kc1/iv 11.Qe3+ Kb2 12.Sd2 Kc2 13.Sc4 Qh2
14.Qc3+ Kd1 (Kb1;Sd2+) 15.Qa1+ wins.

i) Qc6+ 3.Sc5. Or Qc1+ 3.Kd5 Qh1+ 4.Kd6
Qh2+ 5.Kd7 Qxh4 6.Qg5+. Or Qe4+ 3.Sd4 Qxh4
4.Qg2+ Ke3 5.Qf3+ Kd2 6.Qe2+. Or Qf1+
3.Kd5 Qf3+ 4.Ke5 Qe3+ 5.Kf6 Qf3+ 6.Kg6 Qg4+
7.Sg5 Qxh4 8.Sf3+ wins.

ii) Kc1 5.Qe1+ Qd1 6.Sb3+ Kc2 7.Qc3+ Kb1
8.Qa1+ Kc2 9.Sd4+ Kd2 10.Qc3 mate. Or Qd1
5.Qh6+ Ke1 6.Qh4+ Kd2 7.Qf2+ Kc1 8.Kc3
wins.

iii) Kc1 6.Qe1+ Qd1 7.Sb3+. Or Qh2 6.Qg4+
Kc1 7.Sb3+.

iv) Kd1 11.Qd3+ Kc1 12.Qc3+ Kb1 13.Sd2+ Ka2
14.Qc2+ wins.

The judge values quiet moves in the ending Q+S
vs. Q.

John Beasley: "the composer's work stands up
pretty well against database omniscience. 9.Sf3
wins as well as 9.Qe4. 11.Qc4+ as well as
11.Qe3+. And 12.Qd4+ is a dual."

**No 10115** Mario Matouš (Prague)
2nd Prize MAT-PAT 1992-93



a1a3 0440.01 3/4                          Win
**No 10115** Mario Matouš 1.Rb1 Rg7 (Re8;Bg5)
2.Be1/i Rg4 3.Bc3/ii Re4/iii 4.Bg7 Re8 5.Bd4
Rc8 6.Bf6 Re8 (Rc7;Bb2+) 7.Bg5 wins.

i) 2.Bf6? Bf5 draw. 2.Bf2? Rc7 3.Bg3 Rc6
4.Bh4 Rc7 5.Bd8(Bf6) Bf5 draw.

ii) 3.Bd2? Rc4 4.Bg5 Rc7 5.Rb6 Bg2 6.Bf4 Rc6
7.Rb7 Rc5 8.Rb8 Rc6 9.Bg5 Rc7 10.Bh6 Rb7
draw.

iii) Bg2 4.Bf6 Re4 5.Bg5 wins.

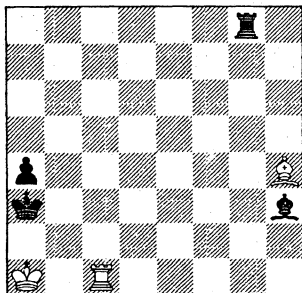"wB and bR have an unforgettable duel. The
winning method is an experience not to be
missed."

**No 10116** Michal Hlinka and L.Salai jr.
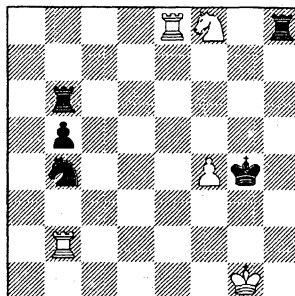


g1g4 0804.11 5/5                          Win
**No 10116** Michal Hlinka and L.Salai jr.1.Rg2+/i
Kf5/ii 2.Rg5+ Kxf4 3.Rg6, with:
  Rh6 4.eRe6 Rh8 5.gRf6+ Kg5 6.Rxb6 Sd5
7.Rg6+ Kh5 8.Rxb5/iii Rxf8 9.Rd6 wins, or
  Rb7 4.Se6+ Kf5 5.Rg5+ Kf6 6.Rxh8 Kxe6
7.Rh6+ Kf7 8.Rh7+/iii Kf6 9.Rxb7 Kxg5
10.Rxb5+ wins.

i) 1.Rxb4? bRh6 2.Kf2 Rh2+ 3.Ke1 Ra2 draw.
ii) Kf3 2.Rf2+ Kg3 3.Re3+ Kg4 4.Re5 Rg8
5.Rg2+ Kxf4 6.Rxg8 Kxe5 7.Sd7+ wins.
iii) Provisionally awarded 3rd prize. David Blun-
dell points to: the dual 8.Rg2 Rxf8 9.Rxb5 Rf5
10 Rb8, avoided by 7.Kf5; and, in the second
line, the dual 8.Rg4.

**No 10117** Ladislav Salai jr. (Žilina)
1st Honourable Mention MAT-PAT 1992-93
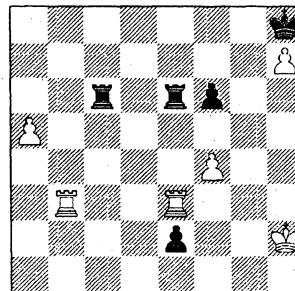


h2h8 0800.32 6/5                          Draw
**No 10117** Ladislav Salai jr. 1.a6/i Rxa6 2.Ra3
aRb6 3.aRb3 bRc6 4.bRc3 cRd6 5.cRd3 Ra6
6.Ra3 f5 7.Kg2 e1Q 8.Rxe1 Rg6+ 9.Rg3 Ra2+
10.Kh1 Rxg3 11.Re8+ Kxh7 12.Rh8+ Kg7
13.Rg8+ Kxg8 stalemate.

i) 1.bRc3? f5/ii 2.Kg2 e1Q 3.Rxe1 Rg6+ 4.Rg3
Rc2+ 5.Kh3 (Kf3,Rc3+;) Rh6 mate. Or 1.Rb8+?
Kxh7 2.Re8 Rc2 3.Kg1 Rc1+ 4.Kf2 e1Q+ 5.Rxe1
cRxe1 wins.
ii) Ra6? 2.Rc8+ Kxh7 3.Re8 draws.

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"The rooks are magnetically attracted to one another. In an apparently hopeless position, W uses his move in hand to escape with the aid of stalemate." The Hungarian judge's original text refers to 'wolf sight'.

**No 10118** M.Hlinka (Košice) and E.Klemanič (Spišska Nová Ves)
2ndHM MAT-PAT 1992-93
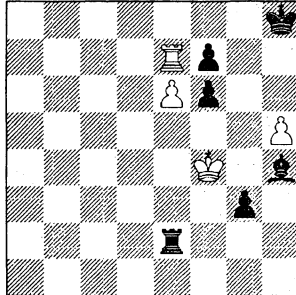


f4h8 0430.23 4/6        **Win**

**No 10118** M.Hlinka and E.Klemanič 1.Re8+/i Kg7/ii 2.h6+ Kg6 3.Rg8+ Kh7 4.exf7 Bg5+ 5.Rxg5 fxg5+ 6.Kxg3 Re3+ 7.Kg4 Re4+ 8.Kxg5 Re8 9.fxe8S wins.
i) 1.exf7? Rf2+ 2.Kg4 Kg7 3.h6+ Kf8 4.h7 f5+ drawn.
ii) Kh7 2.exf7 Rf2+ 3.Kg4 g2 4.Rh8+ wins.
"Very well determined play leads to an underpromotion."

**No 10119** A.Stavrietsky (Russia)
3rdHM MAT-PAT 1992-93
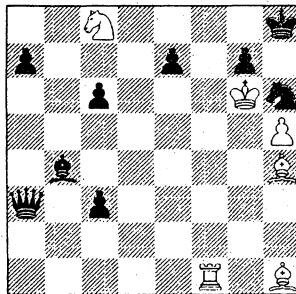


g6h8 3154.15 6/9        **Win**

**No 10119** A.Stavrietsky 1.Rf8+ Sg8 2.h6 gxh6 3.Bd5 cxd5 4.Bf6+ exf6 5.Se7 Bxe7 6.Rf7 and 7.Rh7 mate.
The obtrusive bBb4 is not mentioned by the judge.
"W imprisons bS on g8 by a series of sacrifices, and then takes advantage of its immobility to set up a mating attack."

**No 10120** V.Kovalenko (Russia)
4thHM MAT-PAT 1992-93
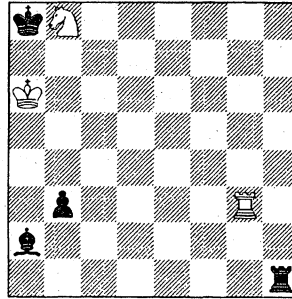


a6a8 0431.01 3/4        **Draw**

**No 10120** V.Kovalenko 1.Sd7/i b2/ii 2.Sb6+ Kb8 3.Rc3 Bc4+/iii 4.Rxc4 Ra1+ 5.Sa4, with:
b1Q 6.Rb4+ Qxb4 stalemate, or
Rxa4+ 6.Rxa4 b1Q 7.Rb4+ Qxb4 stalemate.
i) 1.Rg8? b2 2.Rd8 Bc4+ wins. Or 1.Sc6? b2 2.Rg7 Bc4+.
ii) Rh6+ 2.Sb6+ Kb8 3.Rg7 Rxb6+ 4.Kxb6 b2 5.Rg1 draw.
iii) Be6 4.Sd7+ Bxd7 5.Rb3+ Kc7 6.Rb7+ Kc6 7.Rb6+ draw. Or Rc1 4.Sd7+ Ka8 5.Sb6+ Kb8 6.Sd7+ draw.
"A lovely stalemate combination."

**No 10121** A.Lewandowski (Poland)
Commendation MAT-PAT 1992-93
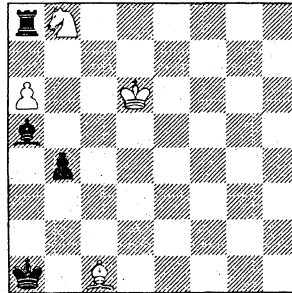


d6a1 0341.11 4/4        **Draw**

**No 10121** A.Lewandowski 1.Bd2/i Rxb8 2.Bxb4, with:
Bxb4+ 3.Kc6 Ba5 4.a7 Rb6+ 5.Kc7, or
Ra8 3.Kc6 Rxa6+ 4.Kb5, or
Bb6 3.Bc5, or
Rxb4 3.a7 Ra4 4.Kc6, drawing every time.
i) 1.Sc6? Rxa6 2.Kc5 Rxc6+ 3.Kxc6 b3 wins. Or 1.Sd7? Rxa6+ 2.Kc5 Ra7 wins. Or 1.Kc6? Rxb8 2.a7 Ra8 3.Be3 b3 4.Bd4+ Kb1 5.Kb7 Re8 6.a8Q Rxa8 7.Kxa8 Kc2 wins.

**No 10122** L.Kolpakov and S.Abramenko (Russia)
Comm. MAT-PAT 1992-93
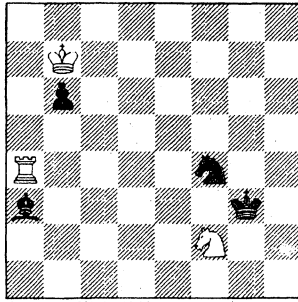
b7g3 0134.01 3/4             Win

**No 10122** L.Kolpakov and S.Abramenko 1.Sd3
Bd6 2.Rd4 Bc7 3.Rd7 Se6 4.Re7 Sf4 5.Rxc7
Sxd3 6.Rc3 wins.

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**Pravda (Bratislava) 1992-93**
This informal tourney was judged by Ladislav
Packa (Galanta).
Text: "10 studies by 4 composers were submitted.
Several well known composers did not participate,
so that M.Hlinka lacked competition."
Actual publication dates of provisional and final
awards not known.

**No 10123** Michal Hlinka (Košice)
prize Pravda (Bratislava) 1992-93
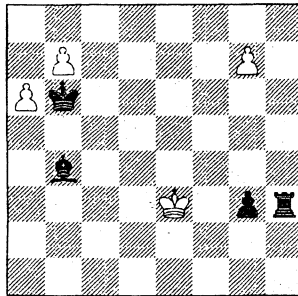
e3b6 0330.31 4/4          BTM Draw

**No 10123** Michal Hlinka 1...g2+ 2.Kf2 (Ke2?
Re3+;) g1Q+ 3.Kxg1 Rg3+ 4.Kh2 Bd6 5.b8Q+
Bxb8 6.a7 Kxa7 7.Kh1 Rh3+ 8.Kg2/i Rg3+
9.Kh1, positional draw.
i) 8.Kg1? Bh2+ 9.Kg2 Rg3+ wins.

**No 10124** M.Hlinka
honourable mention Pravda (Bratislava) 1992-93
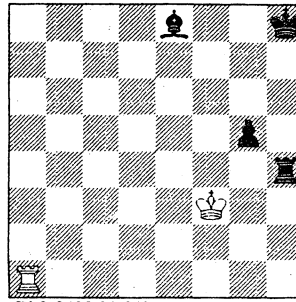
f3h8 0430.01 2/4          Draw

**No 10124** M.Hlinka 1.Ra5/i Bh5+/ii 2.Kg3 Rg4+
3.Kh3 Kg7 4.Ra7+/iii Kf6 5.Ra6+ Ke5 6.Ra5+
Kd6 7.Ra6+/iv Kc5 8.Ra5+ Kb4 9.Re5(Rf5)/v
Rg1 10.Kh2 Rg4 11.Kh3, positional draw.
i) 1.Ra8? Rf4+ 2.Kg3 Rf8 3.Ra5 Rg8 4.Kg4
Bd7+ wins.
ii) Bc6+ 2.Kg3 Rh5 3.Kg4 Bf3+ 4.Kg3 (Kxf3?
g4+;) Bd1 5.Rd5 Bb3 6.Kg4 draw.
iii) 4.Rb5? Rh4+ 5.Kg3 Kh6 wins.
iv) 7.Rb5? Rg1 8.Kh2 Be8 9.Rb8 Re1 wins. Or
7.Rf5? Rg1 8.Kh2 Ke6? 9.Ra5 Rg4 10.Kh3 Rh4+
11.Kg3 Kf6 12.Ra6+ Kg7 13.Ra7+ Bf7 wins.
v) 9.Rd5? Rg1 10.Kh2 Bf3 wins.

**No 10125** Štefan Todek (Banska Bystrica)
commendation Pravda (Bratislava) 1992-93
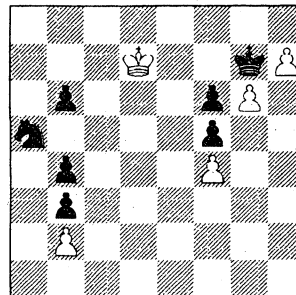
d7g7 0003.45 5/7          Win

**No 10125** Štefan Todek 1.Kd6 Sb7+ 2.Ke6
Sd8+/i 3.Kd7 Sb7 4.Ke8 Sd6+ 5.Ke7 Sc8+ 6.Ke6
b5 7.Kd7 Sb6+ 8.Kd6 Sc8+(Sc4+) 9.Ke6 Kh8/ii
10.Kf7 Sd6+ 11.Kf8 wins.12.13.14.15.
i) Sc5+ 3.Ke7 b5 4.h8Q+ Kxh8 5.Kf7 Se6 6.Kxe6
Kg7 7.Kxf5 wins.
ii) S- 10.h8Q+ Kxh8 11.Kf7 wins.

**No 10126** Luboš Kekely (Žilina)
comm. Pravda (Bratislava) 1992-93
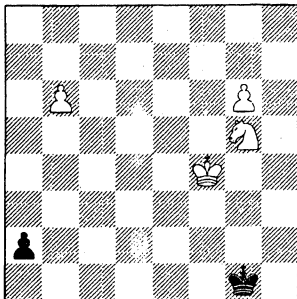


f4g1 0001.21 4/2          Win

**No 10126** Luboš Kekely 1.b7/i a1Q 2.b8Q
Qf6+/ii 3.Kg4 Qxg6 4.Qf8 Qb6/iii 5.Sh3+ Kh2
6.Qf4+ Kg2 7.Qf3+ Kh2 8.Qe2+ Kh1 9.Sf4 Qg1+
10.Kf3 Qg7/iv 11.Qe1+ Qg1/v 12.Qe4 Qg5/vi
13.Kf2+ Kh2 14.Qh7+ wins.

i) 1.g7? a1Q 2.g8Q Qf6+ 3.Kg3 Qd6+ 4.Kh3
Qh6+ 5.Kg3 Qd6+ 6.Kf3 Qf6+ 7.Ke4 Qxb6
8.Sf3+ Kf1 9.Qc4+ Kg2 draw. Or 1.Sh3+? Kf1
2.b7 a1Q 3.b8Q Qf6+ 4.Ke3 Qe6+ 5.Kd4 Qxg6
6.Qf8+ Ke1 draw.

ii) Qc1+ 3.Kg4 Qc4+ 4.Qf4+. Or Qd4+ 3.Kg3
Qf2+ (Qe3+;Sf3+) 4.Kh3, and Qg2+ 5.Kh4 Qh1+
6.Sh3+, or Qf1+ 5.Kg4 Qg2+ 6.Qg3 wins. Or
Qa4+ 3.Kg3. Or Qf1+ 3.Sf3+.

iii) Qa6 5.Sh3+ Kh1 6.Qf3+. Or Qc6 5.Sh3+
Kh2 6.Qf4+. Or Qd3 5.Sh3+ Kh1 6.Sf2+. Or
Qc2 5.Sh3+ Kh2 6.Qf4+ Kg2 7.Qf3+ Kh2
8.Qg3+ Kh1 9.Qg1 mate, not 9.Sf2+? Qxf2. Or
Qb1 5.Sh3+ Kh2 6.Qf2+ Kh1 7.Qf3+ Kh2
8.Qg3+ Kh1 9.Sf2 mate.

iv) Qh2 11.Qe4 Qg1 12.Ke2+ Kh2 13.Qh7+ Kg3
14.Qg6+ Kh4 15.Qh5+ Kg3 16.Qg5+ Kh2 17.Qh4
mate.

v) Kh2 12.Qh4+ Kg1 13.Se2+ wins.

vi) Qg7 13.Sg6. Or Qf1+ 13.Kg3+. Or Qh2
13.Kg4+.

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**Shahmatna Misal, 1993-1994**

**No 10127** Georgi Popov (Sofia)
1st prize Shahmatna Misal, 1993-1994
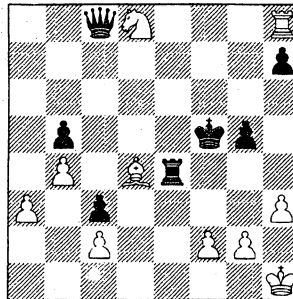


h1f5 3411.64 10/7          Win

**No 10127** Georgi Popov 1.Rf8+ Kg6 2.Rf6+ Kh5
3.Sf7 Re6 4.g4+ Kh4 5.Kh2, with:
  h5 6.Sd6 Rxd6 7.Rxd6 Qf8 8.Rf6 Qh8 9.Be5
hxg4 10.Kg1 Kh5 11.hxg4+ Kh4 12.f3 Kh3
13.Re6 Qh4 14.Bd6 Qh8 15.Kh1 Qh4 16.Re2
Qh8 17.Rh2 mate, or
  Qc7+ 6.Be5 Qxe5+ 7.Sxe5 Rxf6 8.Kg2 Rf4 9.a4
bxa4 10.b5 a3 11.b6 a2 12.b7 a1Q 13.b8Q Qa6
14.Sf3+ Rxf3 15.Qg3+ Rxg3 16.fxg3 mate.

**No 10128** Emilian Dobrescu (Bucharest)
2nd prize Shahmatna Misal, 1993-1994
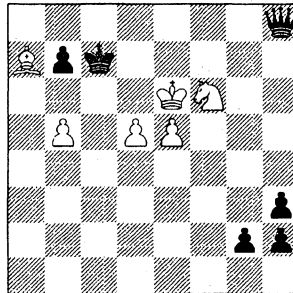


e6c7 3011.34 6/6          Draw

**No 10128** Emilian Dobrescu 1.d6+ Kd8 2.Bb6+
Kc8 3.d7+ Kb8 4.Se8 Qg8+ 5.Kd6 Qg6+ 6.Sf6
Qd3+ 7.Sd5 Qh3+ 8.Ke6 Qf8 9.Bc7+ Ka7
10.Bb6+ Ka8 11.Sc7+ Kb8 12.Se8 draw.

**No 10129** Alain Pallier (France)
3rd prize Shahmatna Misal, 1993-1994
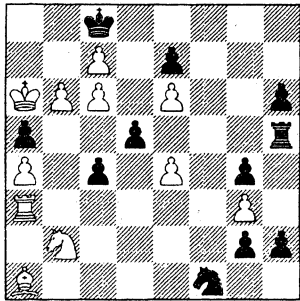


a6c8 0414.78 11/11          Draw

**No 10129** Alain Pallier 1.Sxc4/i dxc4 2.Be5 Rxe5
3.Ra2 g1Q 4.Rf2 Qxf2 5.b7+ Kxc7 6.b8Q+ Kxb8
7.c7+ and stalemate.

i) 1.b7+? Kxc7 2.Ka7 g1Q+ 3.Ka8 Qb6 wins.

**No 10130** Angel Zlatanov (Bulgaria)
Special prize Shahmatna Misal, 1993-1994
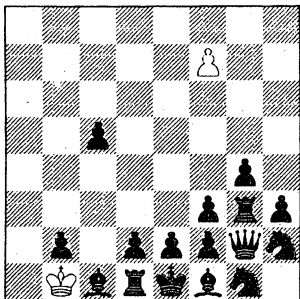


b1e1 3666.18 2/16          Draw

**No 10130** Angel Zlatanov 1.f8S! Qh1 2.Se6,
with:

Bg2 3.Sxc5 Kf1 4.Se4 Ke1 5.Sc5 draw, or
c4 3.Sd4 Bg2 4.Sc2+ Kf1 5.Se3+ draw.

**No 10131** Leonid Topko (Ukraine)
Hon. mention Shahmatna Misal, 1993-1994
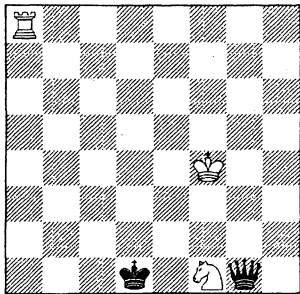


f4d1 3101.00 3/2          Win

**No 10131** Leonid Topko 1.Ra1+ Ke2 2.Sg3+ Kf2
3.Se4+ Kg2 4.Ra2+ Kf1 5.Sd2+ and 6.Sf3+ wins.

**No 10132** Ivan Videnov (Sofia)
Commendation Shahmatna Misal, 1993-1994
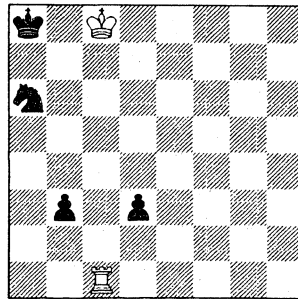


c8a8 0103.02 2/4          Draw

**No 10132** Ivan Videnov 1.Ra1 Ka7 2.Ra3 b2
3.Rb3 d2 4.Rxb2 d1Q 5.Rb7+ Ka8 6.Ra7+ Kxa7
stalemate.

**No 10133** Aleksandr Grin (Moscow)
Commendation Shahmatna Misal, 1993-1994
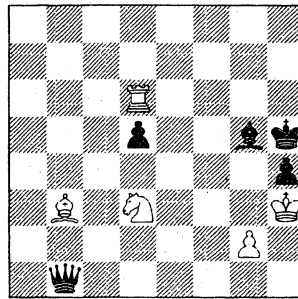


h3h5 3141.12 5/5          Draw

**No 10133** Aleksandr Grin 1.g4+ hxg3 2.Bd1+
Qxd1 3.Sf4+ Bxf4 4.Rxd5+ Qxd5 stalemate.

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**Alexander Rueb Foundation Chess Study
Tourney 1984-1990**

This informal formal tourney, also known as
"Rueb Stichting, 1984" was sponsored by The
Alexander Rueb Foundation and Lex Jongsma,
with a significant prize fund.

Judge was Lex Jongsma, assisted by Jan van Reek
("with the right to select studies for publication in
the award") in 1989 through the involvement of
ARVES.

Original announcement in Schakend Nederland,
1984.

Two categories: "A" (open to all), and "B" 'for
chess developing countries', freely interpreted to

mean countries without a FIDE Grandmaster national.

Provisional award published in the 5th book of ARVES, 1990 a green covered, 26-page booklet (ISBN 90-72939-05-0) in the English language

Category 'A': 76 studies from 50 composers in Belgium, Czechoslovakia, East Germany, Hungary, India, Israel, Norway, USA, USSR, Yugoslavia.

Category 'B': 11 studies from 7 composers in India, Ireland, Italy, Jamaica, New Zealand.

For the fullest available story of this tourney, its award, and entries, the reader must refer to the booklet's introduction. The studies reproduced here were included in the award booklet but the only one honoured has already been seen: EG105.8439. However, since it is normal practice for unhonoured studies sent for a formal tourney to be returned, it would be surprising if, due to the passage of time and the exasperation of composers, one or more of the 19 studies that follow have not already appeared elsewhere. As van Reek says in EG105, not a fortunate tourney from any standpoint. We owe it to ARVES and van Reek that we have this booklet at all. It is just bad luck that the one honoured study was unsound! Let's hope that Paul Byway's correction is watertight.

The happiest aspect may be that the award booklet concludes with the original German text of two articles by Bretislav Soukup-Bardon (unsourced in the booklet, but clearly from the now long defunct FIDE Revue). The first is an obituary notice (of Rueb) and the second is an extensive and enthusiastic review of Rueb's 10-part magnum opus. Soukup-Bardon lived in Prague, where the FIDE Revue was published.

Definitive award:

The 'A' award was announced in the booklet as definitive - EG105.8439. No prize was awarded in category 'B' and only two appear in the booklet. An entry from India was mislaid (the address also) and could not be assessed. The reader is referred to the booklet.

g3h1 4433.20 5/5                Draw

No 10134 David Gurgenidze 1.Rb8 (Qd5+? Re4;) Rxh3+/i 2.Kxh3 Sg5+ 3.Kg3 Se4+ 4.Kh3 Sxf2+ 5.Kg3 Qg4+ 6.Kxf2 Bd4+ 7.Ke1 Qe4+ 8.Kd2 (Kd1? Qd3+;) Qe3+ 9.Kc2 Qc3+ 10.Kb1 Qd3+ 11.Ka2 Qc2+ 12.Ka3 Bc5+ 13.Rb4 Qc3+ 14.Ka2 Qc2+/ii 15.Ka3 Bxd6 stalemate.
i) Be5+ 2.Qxe5 Qa3+ 3.Qe3.
ii) Bxd6 15.Rb1+ Kg2 16.Rb2+ Kf1 17.Rb1+ Ke2 18.Rb2+ Kd1 19.Rb1+ Kc2 20.Rc1+ Kxc1 stalemate.

g4h8 0410.23 5/5                Win

No 10135 Noam Elkies 1.Kh5 bxa2 (Rxe6;Ra8+) 2.e7/i a1Q (Kg8;Bd5+) 3.f7 Kg7 4.fxe8Q Qf6/ii 5.Qg8+ Kxg8 6.Bd5+ wins, for Kh8 7.e8Q(e8R)+, or Kg7 7.e8S+, or Qf7+ 7.Kh6 wins.
i) 2.f7? Rf8 3.e7 Kg7 4.e8Q a1Q draws at least.
ii) Black's threats are strong. If 5.Qf8+, or 5.Qc6, White is safe but no longer wins.

**No 10136** N.Elkies
Rueb Stichting 1984, Category A
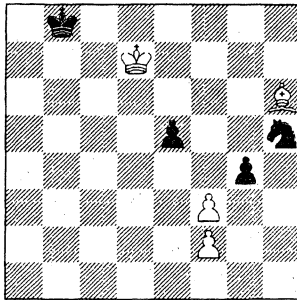


d7b8 0013.22 4/4        **Win**

**No 10136** N.Elkies 1.Bg7/i gxf3/ii 2.Bxe5+ Kb7
3.Kd6/iii Kb6 4.Kd5 Kb5 5.Ke4 Kc4 6.Bd4z
(ba1/Bb2/Bh8,Sg3+;), and, for example, Kb5
7.Kxf3 Kc4 8.Kg4 Kxd4 9.Kxh5 Ke4 10.Kg4
wins.
i) Not 1.fxg4? Sf6+ and Sxg4. Nor 1.Ke6? gxf3
2.Kxe5 Sg3 for Sh1. 1,Bf8? g3 2.Bd6+ Kb7
3.fxg3 Sxg3 4.Bxe5 Se2, as bK occupies f7 if wK
dislodges bS.
ii) Sxg7 2.fxg4.    Kb7 2.fxg4. So Black
counter-attacks.
iii) 3.Ke6? Kc6 4.Kf5 Kd5z, for 5.Bh2 Sg7, or
5.Bh8 Sg3+. If here W tries 4.Kf7 Kd5 5.Bh2
Ke4 6.Kg6 Sf4+, and bN escapes. The main line
move intends the manoeuvre Kd6-d5-e4-xf3-g4. A
black attempt to counter this with Kb8(Kc8);, is
met by 4.Ke7, 5.Kf7, 6.Bh2, and 7.Kg6. So bK
goes for wP.

**No 10137** Rolf Richter (East Germany)
Rueb Stichting 1984, Category A
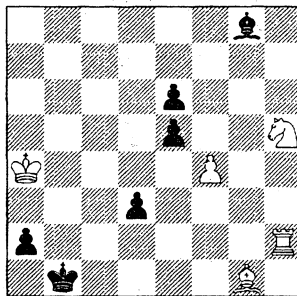


a4b1 0141.14 5/6        **Win**

**No 10137** Rolf Richter I: diagram
II: add bPf6, draw
I: 1.Ba7/i d2/ii 2.Rxd2 a1Q+/iii 3.Kb3 Kc1 4.Be3
exf4 5.Sxf4 e5+ 6.Sd5 Bxd5+ 7.Rxd5+ Kb1
8.Rd1 mate.

i) 1.Kb3? exf4 and 2.Rxa2 e5+, or 2.Sxf4 e5+
3.Kb4 a1Q, or 2.Rb2+ Kc1 3.Kxa2 e5+
4.Ka1(Ka3) d2, or 2.Sf6 Bf7 3.Se4 e5+ 4.Kb4
a1Q 5.Sc3+ kc1.
ii) exf4 2.Bd4. If a1Q+ 2.Kb3 Kc1 3.Rh1+ Kd2
4.Rxa1. If e4 2.Sf6 Bf7 3.Bd4, and e3 4.Rh1+
Kc2 5.Bxe3, or e5 4.fxe5 e3 5.Rh1+ Kc2 6.Bxe3.
iii) Bh7 3.Kb3 Bc2+ 4.Rxc2 a1S+ 5.Kc3 Sxc2
6.fxe5.
II: 1.Ba7 d2 2.Rxd2 Bh7 3.Kb3 Bc2+ 4.Rxc2
a1S+ 5.Kc3 Sxc2 6.fxe5 fxe5 draw.

**No 10138** Aleksandr Zinchuk (Kiev)
Rueb Stichting 1984, Category A
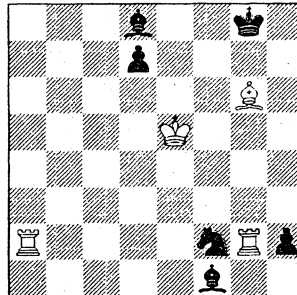


e5g8 0273.02 4/6        **Win**

**No 10138** Aleksandr Zinchuk 1.Bf7+/i Kf8/ii
2.rRxf2/iii Bc7+ 3.Kd4 Bb6+ 4.Kc3 Bxf2 5.Rxf2
h1S 6.Rf4 Ke7 7.Bd5/iv Sg3 8.Rf3 Kd6 9.Ba8/v
Bg2 10.Rd3+ wins.
i) 1.Bh7+? Kh8 2.Rxh2 Sg4+ draw.
ii) Kh7 2.Rxh2+ Sh3 3.Rh1 wins.
iii) 2.aRxf2? Bc7+ 3.Kd4 Bb6+ 4.Kc3 Bxg2
draw.
iv) 7.Rxf1? Sg3 8.Rf3 Se4+ 9.Kd4 Sg5 draw.
v) 9.Bb7? Kc7 10.Bd5 Bg2 draw.

**No 10139** Nikolay Kralin (Moscow)
Rueb Stichting 1984, Category A
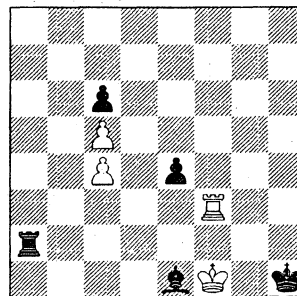


f1h1 0430.22 4/5        **Draw**
**No 10139** Nikolay Kralin 1.Rc3/i Bh4 2.Rh3+

Rh2 3.Rg3 Rf2+ 4.Kxf2 Kh2 5.Ke3 Kxg3
6.Kxe4Be7 7.Ke5(Kf5) Bxc5 8.Ke6 Bg1 9.c5
Bxc5 10.Kd7 draw.
i) 1.Re3? Bb4 2.Rxe4 Ra1+ 3.Kf2 Bxc5+ 4.Kf3
Ra3+ 5.Ke2 Bg1 wins.

## No 10140 N.Kralin
Rueb Stichting 1984, Category A
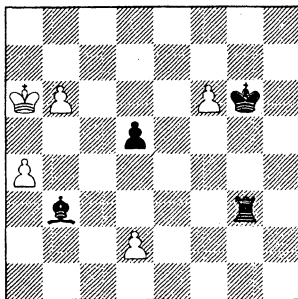


a6g6 0330.41 5/4                                    Draw
No 10140 N.Kralin1.b7 Bc4+ 2.Ka5 (Ka7? Ra3;)
Rb3 3.f7 Kxf7 4.d4 Ba6 5.Kxa6 Ke6 6.a5/i Kd7
7.Ka7 Kc7 8.a6 Rb6 9.b8Q+ Rxb8 stalemate.
i) 6.Ka7? Ra3 7.b8Q Rxa4+ 8.Kb6 Rb4+ 9.Kc7
Rxb8 10.Kxb8 Kf5 and bKe4.

## No 10141 Gijs van Breukelen (Netherlands)
Rueb Stichting 1984, Category A
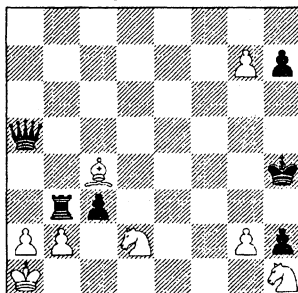


a1h4 3312.43 8/6                                    Win
No 10141 Gijs van Breukelen 1.g3+/i Kh5 2.g4+
Kh6/ii 3.g8Q cxb2+ 4.Kb1 Qxa2+ 5.Kxa2 b1Q+
6.Sxb1 Rb2+/iii 7.Ka3 Rb3+ 8.Ka4 Rb4+ 9.Ka5
Rb5+ 10.Ka6 Rb6+ 11.Ka7 Rb7+ 12.Ka8 Ra7+
13.Kb8 Rb7+ 14.Kc8 Rc7+ 15.Kd8 Rd7+ 16.Ke8
Re7+ 17.Kf8 Re8+ 18.Kf7 Re7+ 19.Kf6 Re6+
20.Kf5 Re5+ 21.Kf4 Re4+ 22.Kg3(Kf3) Re3+
23.Kg2 (Kxh2? Re2+;) Rg3+/iv 24.Kf2(Kf1)
Rf3+ 25.Ke2(Ke1) (Sf2?) Re3+ 26.Kd2(Kd1)
(Be2?) Rd3+ 27.Kc2(Kc1) (Sd2?) Rc3+ 28.Kb2
Rb3+ 29.Ka1 Rxb1+, and now moves 31.-48.
repeat moves 7.-24 . Now 49.Ke1 Re3+ 50.Be2

Rxe2+ 51.Kd1 Rd2+ 52.Kc1 Rc2+ 53.Kb1 Rb2+
54.Ka1 Rb1+ 55.Ka2 Ra1+ 56.Kb2 Rb1+ 57.Kc3
Rc1+ 58.Kd4 Rd1+ 59.Ke5 Re1+ 60.Kf4 Rf1+/v
61.Sf2 Rxf2+ 62.Ke3 Rf3+ 63.Ke2 Rh3+/vi
64.Qf7/vii Kg5 65.Qf5+ Kh4 66.Kf2 h1S+
67.Kg2 Rg3+ 68.Kxh1 wins. The desperado bR
theme - sequentially doubled!
i) 1.g8Q? cxb2+ 2.Kb1 Qf5+.    1.Bxb3? cxb2+
2.Kb1 Qxd2.    1.Sxb3? c2.    1.Sf3+? Kh5
2.Bxb3 Qc5 3.bxc3 Qg1+ 4.Kb2 Qxg2+ 5.Ka3
Qxg7 6.Sxh2 Qxc3.
ii) Now White controls the f5 square.    Kh4
3.Sf3+ Kxg4 4.g8Q+ Kxf3 5.Qg3+ Ke4 6.Qd3+
wins.
iii) After Ra3+ 7.Kb2 Rb3+ 8.Ka1, it turns out
that the black resistance is shortened by 21
moves.
iv) Re2+ 24.Sf2 h1Q= 25.Kxh1 Re1+ 26.Kg2,
and reaches the c5 square.
v) Re4+ 61.Kf3 Re3+ 62.Kg2 Re2+ 63.Sf2
h1Q+/viii 64.Kxh1 Re1+ 65.Kg2 Rg1+ 66.Kf3
Rg3+ .67.Ke4 Re3+ 68.Kd5(Kd4) Rd3+
69.Kc5(Kc4) Rc3+ 70.Kb4 wins.
vi) We read: "There is a technical win after
Ra3(Rb3) 64.Qf7 Ra6 65.Qh5+ Kg7 66.Kf3(Kf2)
Ra2+ 67.Kg3 Rb2 68.g5 Rc2 69.Qh6+ Kg8
70.Qe6+ Kg7 71.Qe7+ Kg8 72.Qb7 Rb2 73.Qd5+
Kg7 74.Kg4 Rb4+ 75.Kh5 Rb2 76.Qa8 Rd2
77.Qb7+ Kg8 78.Kh6 Rd6+ 79.g6 Rxg6+ 80.Kh5
Kf8 81.Qb8+ Kg7 82.Qc7+ Kg8 83.Qxh2 Kg7
84.Qc7+ Kg8 85.Qe7 Kh8 86.Qf8+ Rg8 87.Qf6+
Rg7 88.Kh6 mates. If Rf5 64.Qe6+ Kg7 65.Qe7+
Rf7 66.Qh4 Ra7 67.Kf3 wins.
vii) 64.g5+? Kh5 65.Qxh7+ Kg4 66.Qe4+ Kxg5
67.Qg2+ Kh4 68.Qh1 Kg4 69.Kf2 Kh4 70.Kg2
Rg3+, and White is making no progress.
viii) Rxf2+ 64.Kxf2 h1Q 65.g5+ Kh5 66.Qxh7+
wins.

## No 10142 Aleksandr Stavrietsky (USSR)
Rueb Stichting 1984, Category A
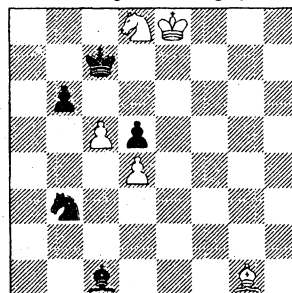


e8c7 0044.22 5/5                                    Win
No 10142 Aleksandr Stavrietsky 1.Bh2+ Kc8

2.cxb6 Sa5 3.b7+ Sxb7 4.Sc6 Sa5 (Sd8;Se7+)
5.Sxa5 Bf4 6.Bg1 Bh2 7.Be3 Bf4 8.Sc4 wins.


**No 10143** Eduard Asaba (Moscow)
Rueb Stichting 1984, Category A
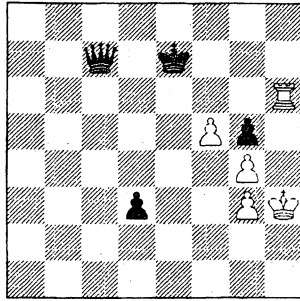


h3e7 3100.32 5/4                          Draw

**No 10143** Eduard Asaba 1.f6+/i, with:
Ke8 2.Rh8+ Kd7 3.Rh7+/ii Ke6 4.Rxc7 d2
5.Re7+ (f7? d1Q;) Kd6 6.Re8 Kd7 7.f7 d1Q
8.Rd8+ Kxd8 9.f8Q+ draw, or
Ke6 2.f7+ Ke7 3.Rh8 Kxf7 4.Rh7+ Ke6 5.Rxc7+
d2 6.Rc6+ Ke5 7.Rc5+ Ke4 8.Rc4+ Ke3 9.Rc3+
Ke4 10.Rc4+ Ke5 11.Rc5+ Ke6 12.Rc6+ Kd7
13.Rc2 d1Q 14.Rd2+ Qxd2 stalemate.
i) 1.Rh7+? Kd6 2.Rxc7 Kxc7 3.f6 Kd7 4.f7 Ke7
wins.
ii) 3.f7? Qb7 4.Rd8+ Ke6 draw.


**No 10144** Jean Jacobs (Belgium)
Rueb Stichting 1984, Category A
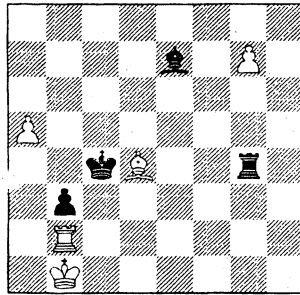


b1c4 0440.21 5/4                          Win
**No 10144** Jean Jacobs 1.Rf2/i Rg1+/ii 2.Rf1
Rxf1+ 3.Kb2 Rg1/iii 4.Bxg1 Bf6+ 5.Kb1Bxg7
6.a6 wins.
i) 1.a6? Kxd4 2.Rxb3 Rg1+ 3.Kc2 Bc5 draw. Or
1.Re2? Kxd4 2.Rxe7 Rg1+ 3.Kb2 Kc4 4.a6 Rg2+
5.Kc1 Rg1+ 6.Kd2 b2 7.Rb7 Rxg7 draw. Or
1.Rd2? Bc5 2.Bf6 Rg1+ 3.Kb2 Be3 4.Rd1 Rg2+
5.Kb1 Bh6 6.a6 Bxg7 7.Rd4+ Kc5 8.a7 Bxf6
9.a8Q Rg1+ 10.Kb2 Bxd4+ draw.

ii) Rg3(Rg6) 2.a6 Kxd4 3.a7, and Kc3 4.Rf1 Rg2
5.a8Q Rb2+ 6.Ka1 wins, or Ba3 4.Rf1 Rg2 5.a8Q
Rb2+ 6.Kc1 wins.   If Kxd4 2.Rf4+ Rxf4 3.g8Q
wins.  Or Kb4(Kb5) 2.Rf8 Rxg7 3.Rb8+.  Or Kd5
2.a6 Kc6 3.a7 Kb7 4.Rf8 wins.  Ba3(Bb4) 2.Rf4
Rxf4 3.g8Q+.  Or Bc5 2.Rf4 Rg2 3.Bf6+ Kd3
4.a6 and Ba3 5.Rf3+ Kc4 6.Rf1, or Ba7 5.Rf3+
Kc4 6.Rc3+.  If Bd6 2.a6 Kxd4 3.a7 Ba3 4.Rf1
w.ns.
iii) Rf8 4.gxf8Q Bxf8 5.a6 wins.  Or Bf6 4.Bxf6
Rg1 5.a6 wins.


**No 10145** Leonard and Vladimir Katsnelson
(Leningrad)
Rueb Stichting 1984, Category A
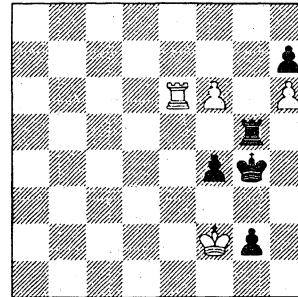


f2g4 0400.23 4/5                          Draw
**No 10145** Leonard and Vladimir Katsnelson 1.f7
(Kxg2? Kf5+;) Kh3 2.Kg1 Ra5/i 3.Re1 Ra8 4.f8Q
Rxf8 5.Re2 Rg8 (f3;Rxg2) 6.Rf2 Ra8 (Rg4;Rxf4)
7.Ra2/ii Rg8/iii 8.Rf2 Rb8 9.Rb2 Rg8 10.Rf2 Rc8
11.Rc2 Rg8 12.Rf2 Rd8 13.Rd2 Rg8 14.Rf2 Re8
15.Re2 Re3 16.Rxe3 fxe3 stalemate.
i) Rf5 3.Re2 f3 4.Rxg2 draw.
ii) 7.Rf3+? Kg4 8.Kxg2 Ra2+ 9.Rf2 f3+ 10.Kg1
Ra6 wins.
iii) Rb8(Rc8/Rd8) allows 8.Ra3+ as well as Rb2
(etc.).
**No 10146** Iosif Krikheli (Georgia)
Rueb Stichting 1984, Category A
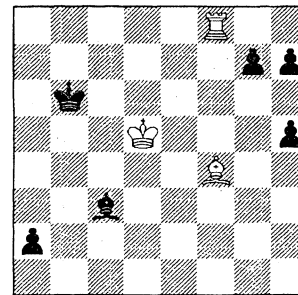


d5b6 0140.04 3/6                          Draw

No 10146 Iosif Krikheli 1.Be3+ Kc7/i 2.Rf7+
Kd8/ii 3.Bg5+ Ke8 4.Re7+ Kf8 5.Ra7 a1Q
6.Rxa1 Bxa1 7.Bh6 h4 8.Ke4/iii h3 9.Kf3 Be5
10.Kf2 Bh2 11.Kf3 Be5 12.Kf2 draw.
i) Kb5 2.Rb8+ Ka4 3.Ra8+ Kb3 4.Bd4 draw.
ii) Kc8? 2.Kc6 Kd8 3.Bc5, and W *wins*.
iii) 8.Bxg7+? Kxg7 9.Ke4 h3 10.Kf3 Be5 11.Kf2
Bh2 12.Kf3 h5 wins.

No 10147 Attila Korànyi (Budapest)
Rueb Stichting 1984, Category A
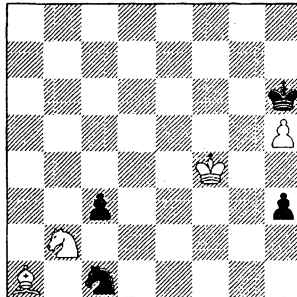


f4h6 0014.12 4/4                       Draw
No 10147 Attila Korànyi 1.Kg3 c2 (Se2+;Kh2)
2.Kh2/i Kxh5/ii 3.Kxh3 Kg5 4.Kg2/iii Se2 5.Sd3
Sf4+ 6.Kf3 Sxd3 7.Bd4 Se5+ 8.Ke2 Sc4 9.Bb2
Sxb2 10.Kd2 drawn.
i) 2.Kxh3? Se2 3.Sd3 Sf4+ wins.
ii) Kg5 3.Sc4 Sd3 4.Bd4 draw.
iii) 4.Kh2? Kh4.   4.Sc4? Sd3 5.Bd4 Sf4+ wins.

No 10148 Iuri Akobia (Georgia)
Rueb Stichting 1984, Category A
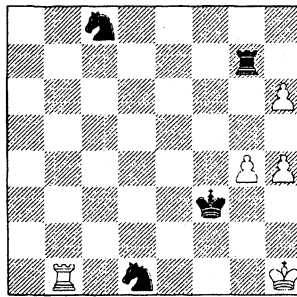


h1f3 0406.30 5/1                     BTM, Draw
No 10148 Iuri Akobia 1...Sf2+/i 2.Kg1 Rxg4+
(Sh3+;Kh2) 3.Kf1 Se4/ii 4.Rb3+/iii Kf4 5.h7
Rxh4 6.Rb8 eSd6 7.Rb4+ Sc4 8.Rb8, positional
draw.
i) 1...Rd7 2.h7 Sf2+ 3.Kg1 Sh3+ 4.Kh2 draw.
ii) Rxh4 4.Rb3+. Or Sd3 4.Rb3 Ke4(Ke3) 5.h7
Rxh4 6.Rb8 draw.

iii) 4.h7? Sd2+ 5.Ke1 Sxb1 6.h8Q Rg1 mate.

No 10149 Yu.Bazlov (USSR)
Rueb Stichting 1984, Category A
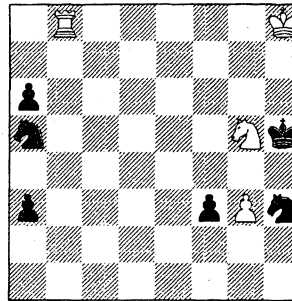


h8h5 0107.13 4/6                      Draw
No 10149 Yu.Bazlov 1.Sxf3 a2 2.g4+ Kg6/i
3.Rb6+ Kf7 4.Sg5+ Sxg5 5.Rb2 a1R 6.Rb1 Ra3
7.Rb3 Sc6 8.Rxa3 Se7 9.Rxa6 draw.
i) Kxg4 3.Rb4+ Kxf3 4.Ra4 draw.
According to the booklet the composer's name is
"J.V.Gaglov".

No 10150 Vazha Neidze (Georgia)
Rueb Stichting 1984, Category A
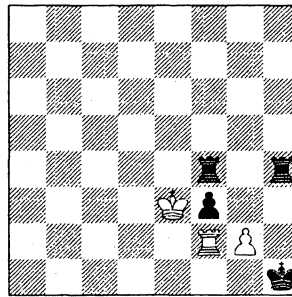


e3h1 0700.11 3/4                      Draw
No 10150 Vazha Neidze 1.g3 Re4+ 2.Kxf3 Rg4
3.Rf1+ Kh2 4.Rf2+ Kg1 5.Rf1+/i Kh2 6.Rf2+
Kh3 7.Rf1 Kh2 8.Rf2+ draw.
i) 5.Rg2+? Kh1 6.Rg1+ Kh2 7.Rg2+ Kh3 8.Rg1
eRf4+ wins.

763

**No 10151** Ernest Pogosyants (Moscow)
correction by Jan van Reek (Netherlands)
Rueb Stichting 1984, Category A
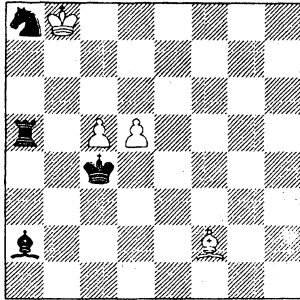


b8c4 0343.20 4/4        Draw

**No 10151** Ernest Pogosyants and Jan van Reek
1.d6 Rb5+ 2.Ka7/i Kb4/ii 3.d7 Bd5 4.c6 Bxc6
5.d8Q Rb7+ 6.Kxa8 Rd7+ 7.Kb8 Rxd8+ 8.Kc7
Rf8 (Rd2;Be1) 9.Bc5+ Kxc5 stalemate.

i) 2.Kxa8? Kb4 3.d7 Bd5+. Or 2.Kc8? Kd5 3.d7
Kc6 4.d8Q Be6+ wins.

ii) Kc3 3.d7 Bd5 4.c6 Bxc6 5.d8Q Rb7+ 6.Kxa8
Rd7+ 7.Kb8 Rxd8+ 8.Kc7 Rd2 9.Be1 draw. Or
Bb1 4.d7 Be4 5.d8Q Rb7+ 6.Ka6 Sc7+ 7.Ka5
Rb5+ 8.Ka4 Bc2+ 9.Ka3 Rb3+ 10.Ka2 Bb1+
11.Ka1 wins.

**Category B**
**No 10152** Emil Melnichenko (New Zealand)
Rueb Stichting 1984, Category B
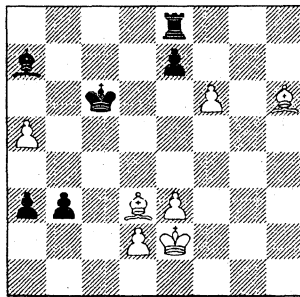


e2c6 0350.43 7/6        Win

**No 10152** Emil Melnichenko 1.f7 Rb8 2.f8Q
Rxf8 3.Bxf8 Bd4 4.exd4 a2 5.Bg7 e5 6.Bxe5 Kd5
7.Bc4+ Ke4 8.Be6 a1Q 9.d3 mate.

**No 10153** Manfredo Gaggiotini (Italy)
Rueb Stichting 1984, Category B
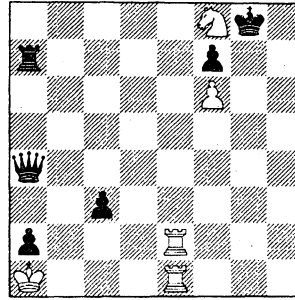


a1g8 3501.13 5/6        Win

**No 10153** Manfredo Gaggiotini 1.Sd7/i Rxd7/ii
2.Rg1+ Kf8 3.Re8+ (eRg2? Rd1+;) Kxf8 4.Rg8
mate.

i) 1.Rh1? Qc6. 1,Rh2? Qd4.    1.Re8? Qxe8
2.Rxe8 c2 3.Rc8 Ra8.

ii) Kh7 2.Rg1 Qf4 3.Re8 wins. Or Qxd7 2.Rg1+
Kf8 3.eRg2 wins. Or Qg4 2.Rh2 Ra8 3.eRh1
wins. Or Qh4 2.Rg1+ Kh7 3.Re8 Qh6 4.Sf8+
Kh8 5.Sg6+ Kh7 6.Rh8 mate.

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**Schakend Nederland, 1994**

This informal tourney was judged by endgame
editor Jan van Reek. Provisional award published
in Schakend Nederland iii95. Text: "The level
was again high." 25 studies competed.

Remarks: 2390 (Ornstein) p36 of SN xii94 gives
"WK oplossen 1992". Does this mean that it was
set for the WCSC in 1992? If so, what is it doing
here as an *original* competing two years later, *and
being honoured*?! Now all may be in order (ie
submitted to SN by the composer, if allowed by
WCSC rules), but the facts (and the WCSC rules,
if any, to cover the point) need to be verified. If
the WCSC rules are not explicit, then we should
be told.

**No 10154** Boris Gusev and Karen Sumbatyan
1.f7+ Kf8 2.Bb4+ c5 3.Bxc5+ Kxf7 4.Sd6+ Ke6
5.Sxe4 Kd5 6.Bg1/i Sf3 7.Sg5 Sxg1 8.Kd1/ii Kc4
9.Kd2zz g6 10.Ke3 Kxc3 11.Kf2 Kd3 12.Kxg1
Ke3 13.Sh3 Kf3 14.Kh2 Kg4 15.Kg2 Kh4 16.Sf2
wins.

i) 6.Sg5? Kxc5 7.Se6+ Kd5 8.Sxg7 Ke4 9.Sh5
Kf5 10.c4 Sf3 11.Kc2 Kg4 12.Kc3 Kxh5 13.c5
Sh4 and Black holds the draw.

ii) 8.Kd2? Kc4 9.Ke3 Kxc3 10.Kf2 Kd3 11.Kxg1
Ke3 12.Sh3 Kf3 13.Kh2 g6 draw.

**No 10154** Boris Gusev and Karen Sumbatyan (Moscow)

1st prize Schakend Nederland, 1994
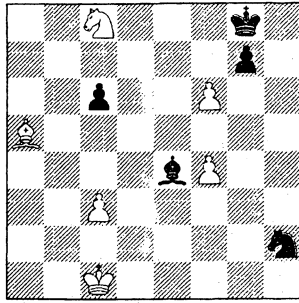


c1g8 0044.32 6/5                              Win

**No 10155** Michal Hlinka (Kosice)

2nd prize Schakend Nederland, 1994
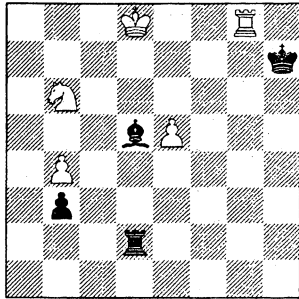


d8h7 0431.21 5/4                              Draw

**No 10155** Michal Hlinka 1.Rg1 Be4+ 2.Ke8 b2
3.Sc4 Rg2/i 4.Rh1 Kg8 5.Sd6 Rc2/ii 6.Sxe4 Rc1
7.Rh4 b1Q 8.Sf6+ Kg7 9.Rg4+ Kh6 10.Sg8+
Kh5(Kh7) 11.Sf6+, with perpetual check.

i) 2.Kc7? would have allowed 3...Rc2, and 2.Ke7?
would have allowed 5...Rg7.

ii) b1Q 6.Rxb1 Bxb1 7.b5 draws. Or Bg6 6.Kd7
Rc2 7.Rb1 Rc7+? (loses) 8.Kxc7 Bxb1 9.Sc4.


**No 10156** Leonid Topko 1.Sd4 Re4/i 2.Kd5
Rxf4 3.Ke5 Re4+ 4.Kd5 Bh7 (Rf4;Ke5) 5.d7/ii
Kc7 6.Se6+ Kxd7 7.Sc5+ draw/iii.

i) Be6+ 2.Kd3 Re1 3.Kd2 Re4 4.Kd3 Bd5 5.d7
Kc7 6.Sb5+ Kxd7 7.Sc3 draw.

ii) 5.Se6? Re1 6.d7 Rd1+ 7.Kc6 Be4+ wins.

iii) 7.Sf8+? Ke7 8.Sxh7 Rg4 9.Ke5 Rg7 10.Sf6
Rg5+ wins.


**No 10156** Leonid Topko (Ukraine)

3rd prize Schakend Nederland, 1994
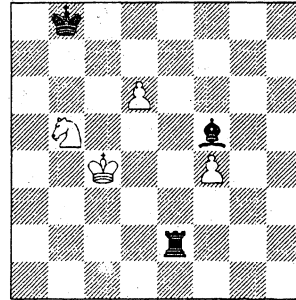


c4b8 0331.20 4/3                              Draw

**No 10157** Franjo Vrabec (Sweden)

4th prize Schakend Nederland, 1994
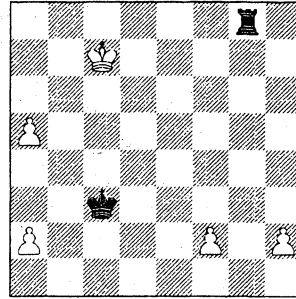


c7c3 0300.40 5/2                              Draw

**No 10157** Franjo Vrabec 1.Kb6/i Kb4 2.a3+ Ka4
3.a6 Rg6+ 4.Kb7 Ka5 5.a7 Rg7+ 6.Kb8 Kb6
7.a8S+ Kc6 8.h4/ii Rb7+ 9.Kc8 Rf7/iii 10.Kb8
Rxf2 11.h5/iv Rf7/v 12.h6 Rb7+ 13.Kc8 Rh7
14.Kb8 Rxh6 15.Ka7 Rh7+ 16.Ka6 draws. A
study of the analytical type.

i) 1.a6? Kb4 2.a7 Ka5 3.Kb7 Rg7+ 4.Kb8 Kb6
5.a8S+ Kc6 6.h4 Rb7+ 7.Kc8 Ra7 8.Kb8 Rxa2
9.Sc7 Re2 wins.

ii) 8.a4? Rb7 9.Kc8 Ra7 10.Kb8 Rxa4 wins. Or
8.f4? Rb7+ 9.Kc8 Rf7 10.Kb8 Rxf4 wins.

iii) Ra7 10.Kb8 Rxa3 11.Sc7 draw. Or Rh7
10.Kb8 Rxh4 11.Ka7 Ra4+ 12.Kb8 Rxa3 13.Sc7.
wPf2 prevents Black winning by bRe3.

iv) 11.a4? Rf7 12.a5 Rb7+ 13.Kc8 Ra7 14.Sb6
Rxa5 15.Sd7 Ra8+ 16.Sb8+ Kb6 17.h5 Ka7 wins.

v) Rb2+ 12.Kc8 Rg2 13.Kb8 Ra2 14.h6 Rxa3
15.Sc7 Re3 16.h7 draw.

**No 10158** G.Kasparyan (Armenia)
1st HM Schakend Nederland, 1994
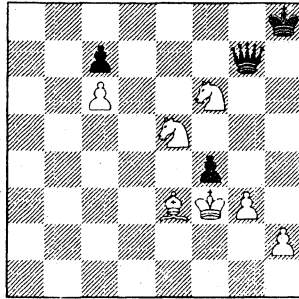


f3h8 3012.32 7/4      **Win**

**No 10158**   G.Kasparyan 1.Bd4 fxg3 2.Kg2/i gxh2+ 3.Kh1 Qxf6 4.Sg6+/ii Kg7 5.Bxf6+ Kxf6 6.Sf8 Ke7 7.Sd7 Kd6 8.Sb8 wins.
i) 2.eSg4? gxh2 3.Sxh2 Qg6 draw.
ii) 4.Sf7+? Kg7 5.Bxf6+ Kxf7 6.Be5 Ke6 7.Bxc7 Kd5 draw.   Or 4.Sf3? Kg7 5.Kxh2 Qxd4 6.Sxd4 Kf6 7.Kg3 Ke5 8.Sb5 Kd5 9.Sa7 Kc5 10.Kf4 Kb6 11.Ke5 Kxa7 12.Ke6 Ka6 draw.

**No 10159** Ignace Vandecasteele (Belgium)
2nd HM Schakend Nederland, 1994
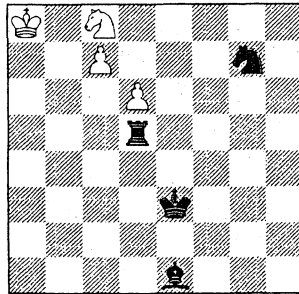


a8e3 0334.20 4/4      **BTM, Draw**

**No 10159** Ignace Vandecasteele 1...Se8 2.Sb6/i Ra5+ 3.Kb8 Sxd6 4.c8Q Sxc6 5.Sc4+ Kd4 6.Sxa5 Se7 7.Sb7 Bg3+ 8.Ka7 Bc7 9.Ka6, with:
  Sc6 10.Kb5 Kd5 11.Ka4 Kc4 12.Sd6+ Bxd6 stalemate, or
  Kc4 10.Sa5+ Kb4 11.Sc6+ Sxc6 12.Kb7 draw.
i) 2.Kb8? Rb5+ 3.Ka7 Rc5 4.Kb6 Kd4 5.d7 Ba5+ wins.

**No 10160** Paul Byway (England) (correction of EG105.8439)
Special HM Schakend Nederland, 1994
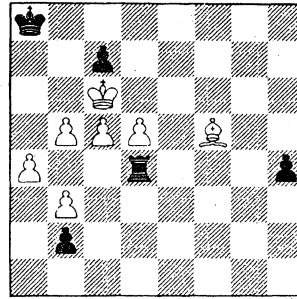


c6a8 0310.53 7/5      **Win**

**No 10160** Paul Byway 1.d6/i cxd6/ii 2.Kc7 (cxd6? h3(Kb8);) Rd5/iii 3.Be4/iv b1Q/v 4.b6/vi Qxb3 (Qxe4;b7+) 5.a5 dxc5 6.Bf3 h3 7.a6 h2 8.Bxd5+ Qxd5 9.b7+ wins.
i) 1.Kxc7? Rxd5 2.Be4 b1Q, with:
  3.Bxd5+ Ka7 4.b6+ Ka6 5.Bc4+ Ka5 6.b7 Qh7+ 7.Kb8 h3 8.b4+ (Ka8;h2) Kxb4 9.c6 h2 10.c7 h1Q 11.c8Q Qxb7, or
  3.b6 Qxb3 4.Bf3 h3 5.a5 h2 6.a6 h1Q, or
  3.Bxb1 Rxc5+ 4.Kb6 Rc3 5.Be4+ Kb8 6.Bd5 Rd3 7.Bc6 Rxb3 8.a5 Ra3 draw.
ii) b1Q 2.Bxb1 cxd6 3.Kc7, and:
  Rb4 4.b6 d5 Rxb3;Be4+) 5.Bf5, or
  Rf4(Rg4) 4.cxd6, or
  Rd2(Rd1) 4.b6, or
  Ka7 4.b6+ Ka6 5.b7 Rb4 6.Bd3_ K- 7.Bb5 wins.
iii) Rg4 3.Bxg4 b1Q 4.b6 Qxb3 (Qe4(Qh1);Bc8) 5.Bd7 Qd5(Qf3) 6.Bc6+ Qxc6 7.Kxc6 h3 (Kb8;cxd6) 8.Kc6 h2 9.b7+ wins.
iv) 3.c6? Rxf5 4.b6 Rf7+ 5.Kc8 Rf8+. Or 3.b6? Rxc5+ 4.Kxd6 Rxf5.
v) Ka7 4.b6+ Ka6 5.c6 Rg5 6.Bd3+ Ka5 7.b7 Rg8 8.b8Q Rxb8 9.Kxb8 h3 10.c7 h2 11.c8Q h1Q 12.Qc3+ Kb6 13.Qc7 mate.
vi) 4.Bxb1? Rxc5+ 5.Kxd6 Rc3 6.Be4+ Ka7 7.Bd5 Kb6 8.b4 Rd3 (for Rxd5;) wins.

**No 10161** I.Vandecasteele and Julien Vandiest
1.Qa1+ Kd2 2.Qe1+ Kd3 3.Qg3+ Kd2 4.Qf4+ Kd1 5.Qd4+ Qd2 6.Qa4+ Qc2 7.Qb5, with:
  a6 8.Qd7+ Qd2 9.Qa4+ Qc2 10.Qa1+ Kd2 11.Qa5+ Ke3 12.Qb6+ Ke4 13.Qe6+ Kd3 14.Qd6+ Ke3 15.Qd4+ Kf3 16.Qf4 mate, or
  Qh7 8.Qd5+ Kc2 9.Qa2+ Kd1 10.Sc3+ Kc1 11.Qa1+ Kd2 12.Qe1+ Kc2 13.Qb1+ and 15.Qxh7 wins.

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No 10161 I.Vandecasteele and Julien Vandiest (Belgium)
1st commendation Schakend Nederland, 1994
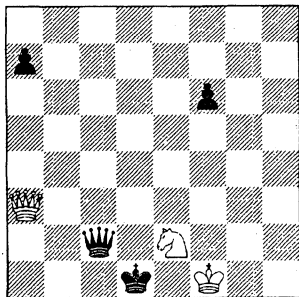


f1d1 4001.02 3/4        Win

No 10162 Axel Ornstein (Sweden)
2nd commendation Schakend Nederland, 1994
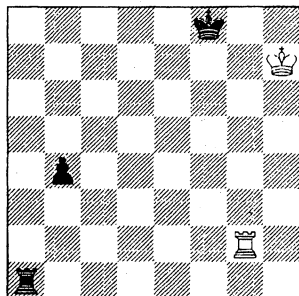


h7f8 0400.01 2/3        Draw

No 10162 Axel Ornstein 1.Kg6 (Rb2? Kf7;) Ke7
2.Rb2 Ra4 3.Kf5 Kd6 4.Ke4 Kc5 5.Kd3 Ra1
6.Rd2/i Kb5 7.Kc2 Ra2+ 8.Kb3 Rxd2 stalemate.
i) 6.Rc2+? Kb5 7.Rc8 Ra2 8.Rc2 b3 wins.

No 10163 Aleksandr Stavrietsky (Russia)
Special commendation Schakend Nederland, 1994
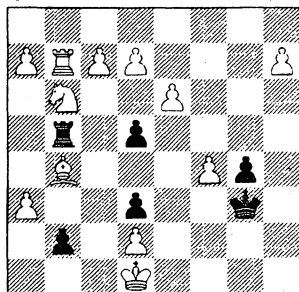


d1g3 0411.84 12/6        Win
No 10163 Aleksandr Stavrietsky 1.c8Q b1Q+

2.Qc1 Qb3+ 3.Ke1 d4 4.d8S Rh5 5.h8R/i Rxh8
6.Rh7 Rxh7 7.a8B wins.
i) 5.h8Q? Qxe6+ 6.Sxe6 Rh1+ 7.Qxh1 stalemate.

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*Reviews*
**Study Mosaic - 5** (Tbilisi, 1995, 32 pages). There are four components in the latest in this informative and always enjoyable series. David Gurgenidze contributes a memorial piece on the late Viktor Sereda, with 25 studies, and follows with a selection (29 studies) showing variety in positional draws - both are in Russian; Iuri Akobia then continues (from *SM-4*) his own classification of positional draw themes - in English, and winds up the issue with an award ("Druzhba-200", 1983) that already appeared in EG*80*. This re-publication allows a comparion with EG's ten years ago. We regret to have to take issue with *SM-5* on two points. First, the date of a formal tourney must be the closing date, so as to establish priority for purposes of anticipation: *SM-5* gives '1984', when the correct date is 1983. Second, *SM-5* does not explicitly state that the award is the definitive version. This leads to a contradiction in the case of the study to be found as No.5611 in EG*80*, by A.Belyavsky. *SM-5* rightly omits Belyavsky from the list of winners, but then includes the diagram and solution and '4th prize' honour among the diagrams. Reference to EG*80*.5611 shows not only that this study was eliminated but supplies the analytical demolition that was the cause. Our good friend Iuri Akobia was awarded the title of International Judge at FIDE's session at Turku, and must feel that the eyes of the world are on him!

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**FIDE ALBUM 1986-1988** (568 pages, hard cover, published by EDITIONS feenschach - phénix, Aachen 1995).
Weighing nearly one kilogramme, this glorious volume in the traditional sky-blue is almost too good. It looks good, it feels good, and the impression not only persists on closer inspection, but is reinforced. As a bonus to the 1114 diagrams with their unprecedentedly detailed solutions there is a profusion of historico-statistical, definition, and classifying thematic matter. Kjell Widlert, speaker of the PCCC's FIDE Album subcommission, points out in his introduction that "To produce a book like this required literally thousands of unpaid hours of work by judges, directors, and editors." The editors are Denis Blondel and bernd ellinghoven, while the judges are named and each of their awarded points recorded for every selection throughout. Section D comprises 145 studies from 798 submitted, 18.17%. A thesis devoted to

a comparison of the relative contributions made to chess (as game, as science, as art) by (a) professionals, and (b) amateurs, would, one cannot help thinking, make salutary reading for the Professional Chess Association!

The volume is almost exclusively in French and German: the absence of Cyrillic is good news for some, not so good for others such as Sergei Zakharov, who appears also as S.Sacharov, running the risk of failing to qualify for a FIDE title unless his points are combined! Not surprisingly, voices were raised at Turku for the return of English.

Subject to availability, this Album (and many another title) may be purchased from the British Chess Problem Society: Bob McWilliam, "Amizome", Moor Lane, Brighstone, Isle of Wight, England PO30 4DL. [The price will be about £33, postage included.]

Readers in CIS-land (also known as SNG or FSU) will be encouraged by the news that, through the diplomatic intervention of PCCC President Formánek, provisional agreement was reached at Turku to allow Russia to produce a Russian-language version of future Albums. If and when this happens citizens of the country that is still the source of more composing talent than any other country will be able to purchase the FIDE Album at a price that more, if not all, can afford. In 1995 state workers in the Georgian Republic receive a monthly salary of three US dollars, paid in roubles. The current Album costs at least $40.

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*Secrets of Minor-Piece Endings*, by John Nunn, Batsford, 1995. 288 pages, 382 diagrams.

The November 1995 *British Chess Magazine* summarises the bare contents of Nunn's new book, and whets the appetite, but hardly reviews it. Here we embark on an extended discussion.

Amends are made for the absence of an index in the two previous Nunn database volumes (on RPR and pawnless 5-man endings) by the inclusion this time of a single consolidated index to all three - regrettably omitting non-diagrammed positions. Proof-reading, the spelling of names, and other house-keeping aspects are of a good standard - Nunn again did his own computer type-setting. A bibliography is still missed, despite frequent mentions in the text of Averbakh in particular (but nowhere of Hooper).

Echoing, perhaps, the five phases of the two bishops against knight ending, our discussion is in five parts.

1. The bulk (up to p.264) of this long-awaited and much-needed volume covers the four materially distinct species of 5-man ending defined as 'minor piece and pawn against minor piece'. The book's systematic pattern is, as expected, that a section deals with each significant case of the 24 distinct pawn positions determined by files *a* to *d* and ranks 7 to 2 (not all of the ranks are always significant), per species.

To the database all positions are alike. Not so to humans. Intensive and methodical human consultation of databases via the ChessBase interface has enabled the British IGM to plug the many 'difficulty gaps' left in, for instance, the relevant sections of *Basic Chess Endings* (Fine). Thus much new ground is broken, especially where the (white) pawn is in the lower half of the board. The resulting opus is of inestimable, and historic, value.

Aiming at the player, the author laces instruction (supported by around 40,000 plies, nearly all guaranteed to be impeccable) with copious auxiliary matter: statistical, entertaining, or extraordinary. Frequency tables (captionless, which will puzzle the browser) of reciprocal zugzwangs supply most of the statistics, and while this reviewer is fascinated by the figures, will players react in the same way? (Are there even as many as 20 study composers or endgame analysts in the UK?) Studies supply most of the entertainment (the exposition of a famous Zakhodyakin on p.230 is the best to be found anywhere), but nearly always as 'ends of studies'. This may be inevitable, but drastic amputations do sadden studies enthusiasts. We hope, but cannot be sure, that players will linger and ponder on the examples Nunn gives of the extraordinary: deep, deep zugzwangs, long series of unique moves, contrasts in winning depth when White to move needs many more moves than when Black is to play. When such a position is derived from a database it is contrary to commonsense, and to common practice, to caption it 'Original', a word (when used on its own) that custom reserves for a position wholly composed by a human.

At least once the author strays outside his formidable competences. On p.226 we read "Curiously enough, Krivenko was given a special 'Junior Award' ... in ... 1978 ... even though the position after six moves is exactly that of Kling and Horwitz, which had been proved a win over 125 years earlier!" The adjacent 'Kling & Horwitz' diagram 321 is given the date 1851 (and the word 'version'), but that source is spurious. With Ken Whyld's help we locate: *Chess Player's Chronicle*, 3rd issue, 1856, p.95, 'from a game played in the M'Donnell Chess Club in London'. Neither Kling nor Horwitz is mentioned.

It is only to be expected that studies invoking

'old' endgame theory that is now shown to be flawed are themselves often flawed - and in this book we encounter numerous examples. The overall effect on composers may be summarised in one word - bewilderment. It is simply bewilderment at the complexities of the 'new' theory. Brought on by the blinding (and blind) certainty of the database, the bewilderment will, we hope, not be permanent, but the fear is that it will take longer than most of our remaining al-lotted spans to digest even a fraction of the plies nestling between these black and yellow covers. Even the more modest aim - to answer the question whether this remarkable book is a reasonable substitute for the database itself for composers needing to know a specific result - may be too taxing. We suspect that the answer is 'no' - through no fault of the book - but that both database and book are needed, complementing one another. This is not good news for the talented who want to get it right but are pover-ty-stricken.

2. The final 17 pages of text not only cover the pawnless two bishops against knight ending but weave in a wider discussion - indeed, Nunn gives the latter priority. Here we try to separate the two, taking the ending first.

It is not clear whether with more space allowed him Nunn would have dealt with two bishops against knight in greater detail. Certainly his com-pact treatment could hardly be bettered within the actual space taken. How effective the treatment is as a learning tool would be best judged by students desiring to know how to win it and star-ting from scratch, but how many such students are there, and how to find one? Nunn's vocabulary and terminology are friendly, never becoming more technical than 'pseudo-K&H', and if 'moderate distance' (as guidance for bishop placement) sounds vague, it acquires useful meaning from the contexts in which it is used, and is a constructive broadening of what in EG we called 'squinting'.

The 1851 Kling and Horwitz position remains central, though on reading Nunn's historical ac-count one may be forgiven for thinking that those brilliant seminal authors claimed the position to be a fortress. They did not - they were silent on the point. Nunn is very fair to our own contribution, even if mention might have been made of the listing (with suggested namings) of certain patterns in the EG93 article, followed by associated prominent and commented move se-quences. Our 'box' and 'advancing box' concept finds its Nunn equivalent in 'mirroring' and its implications.

Nunn warns the player controlling the bishops against allowing a knight access to a square of the 'f3' type. The reason this is so awkward is that it has potential for setting up a K&H in two ways: via h4 or e1. He devotes little attention to our 'phase 2' - positions deeper than a K&H. Hence we find no help for the problem that still worries us, namely, how to determine which side of a K&H any given position is - i.e., is it phase 2 or is it phase 4? Instead Nunn analyses, first, a pseudo-K&H (Roycroft, 1986), and second, the original K&H (pages 277-280, a remarkable compression) up to the point where the pseudo-K&H is reached. That this is convincing is a tribute both to the author and to the ChessBase interface (which we have ourselves never yet used for this ending). We admire the result but are left with one puzzle: Nunn makes the important claim that it is possible to simplify (skirting round 'complex finesses') the winning process by playing occasional (exactly at what points is unclear) sub-optimal moves for White; whereas our conclusion had been that at some point (or points) in any long solution White would have to play a series of strictly optimal moves to over-come an optimal defence. The puzzle is in the arithmetic: a win in 45 optimal moves from the K&H, 25 Nunn moves from the K&H to the 'first position', and 18 Nunn moves from that to the end. The leeway for white sub-optimals is not apparent - if Black is playing optimally.

If the baffling 'complex finesses which serve only to reduce the length of the win slightly' [p.271] turn out not to be avoidable, then it will be possible to invert the argument and to maintain that these 'frills' are not frills but concealments of crucial patterns that make the difference between win and draw. They would then be seen as essential com-ponents of a winning strategy. If, on the other hand, making a relatively early phase 4 sub-optimal white move (or moves) really does have the effect claimed, we should like to know where this must occur. One is also tempted to wonder if it is possible for the defender to play a similar sub-optimal gambit! (See below: 'random sub-optimal' defence.)

Master play is influenced by the ideas that are current. As a corollary, master play is influenced by the absence of a crucial concept. This can be seen if we examine the choice of moves by both sides in game scores when deep examples of this endgame have occurred: what we invariably see are *consecutive compensating errors.* (Example: Pinter vs. Bronstein, Budapest, 1978.) It was the absence of at least one such concept (maybe among Nunn's 'frills') that led us in 1969 (in

writing *Test Tube Chess*) to prefer 'Kb5' rather than 'Kb4' (see p.267 in Nunn).

3.

All must agree with Nunn that understanding this (or any other) knotty ending is the real spur. It was exciting to meet the half-page column of moves on p.269 definitively confirming the conjecture upon which, early in 1985 at the Turing Institute, we had based our moderately successful strategy (and subsequent paper *Expert against Oracle*). The conjecture was that 'convergence' was at work, that the number of essential variations in these databases is extraordinarily few. [cf. EG*93* p.427 'we hazard a guess at 20 partial sequences'.] The enormously simplified parallel is the tiny number of optimal patterns in the universal children's game of noughts-and-crosses: just three, despite there being (as seriously calculated and presented in several authoritative artificial intelligence books that take noughts-and-crosses as an illustration) many thousands of possible *games*! With the help of the ChessBase interface (fully acknowledged in the introduction) Nunn with great ingenuity shows how by an effort of memory anyone can defeat optimal defence from a Kling & Horwitz position. Mind you, a tongue-in-cheek comment on the criticism of learning set moves by rote might be that this has for generations been a worldwide vice - in the chess openings domain, where 'encyclopedic knowledge' is commonly a mark of envy, not censure! Seriously, though, our strong suspicion is that the by-rote approach will either not apply, or will apply less spectacularly, to other tough 5-man endings, when we know enough about *them*.

Nunn addresses several artificial intelligence (AI) issues. From p.269: "... the human spends some time working with the database, and then the human is given a test to see if he or she has 'understood' the ending .... some tests of this type nave been performed..." The only tests we know of took place in 1985 and subsequently, at the Turing Institute (which no longer survives in the same form) in Glasgow under the supervision of Donald Michie, the Institute's then Chief Scientist. For accuracy's sake we feel we must make clear that in the very first such test we had been allowed (and had had) no access to the database, though we were given a dozen full-length solutions (on paper) of the kind published in EG*74*. The wider aim of the tests forming part of the experiment was not specific to chess: Donald Michie hoped to produce a 'before' and 'after' statistical comparison relevant to the idea that knowledge represented in computers might be used to guide humans. With prior database access that AI aim would have lost all point. We can sigh with relief that the two bishops against knight endgame is not what the AI gurus hoped it would be.

As an aside, we hold the minority view that these 'total information' databases display 'machine intelligence'. The argument is that if you or I could play the moves that the machine does we would be deemed to show intelligence. The fact that consulting a database involves no more than looking up the answer is, we maintain, misleading: all the 'intelligence' went into the intense computing effort needed to generate the database, which merely *stores* the intelligence. The future's task is to devise means to persuade databases to release more of their 'secrets', to shed digestible light on what we find 'difficult'. Difficulty is itself difficult: with the BBN ending no mistake (barring an outright blunder) is terminal, whereas in RBR many a mistake is irreparable. Now, which of the two situations provides the greater difficulty? How may one compare the two sorts of difficulty? How many other kinds of difficulty are there? Make way for the psychologists....

Nunn revives the sound suggestion that random sub-optimal defence poses the human handler of the bishops side a fiercer test of understanding. In EG*83* I put it this way: the defence (curiously, apart from 'head for the K&H position', advice for the defender is incredibly scarce) should 'avoid the lines given in these articles!' An excellent, if traumatic, way to use the database to learn this ending is repeatedly to take the defending knight side against the bishops, watch the depth counter, and spend as much time as necessary discovering why so many of one's moves are inferior. This has one great advantage over taking the bishops' side: sessions with the computer are guaranteed to terminate!

Nunn [p.268] expresses surprise that progress on understanding this ending has been rather slow. In our view the explanation is that those with money have not been interested, and those interested lacked money, time, skill, or connections. But we stick to our credo: these 'constraint combinatoric' databases have a fantastic future, and chess is just the start.

4.

The endgame bishop and knight against knight was billed in the second volume for full coverage in the third. In the introduction to the third we learn of its omission 'for its almost non-existent practical value', but it's included after all (to entertain or astonish, presumably) in the shape of a great Pogosyants study and one of the deepest

database abstracts imaginable. Presumably this ending is under a non-practical heading. (EG readers, if few others, will be aware of the 922 positions of reciprocal zugzwang.) The endgame two knights against pawn is also omitted, for the excellent reason that Troitzky, as near the beginning of the century as we are now close to its end, did it so well on his own.

The author tells us that he has spent 18 months communing with databases (in a sort of purdah, one imagines) for his three books, and has now chosen to bow out. If the reason is exhaustion we can sympathise. This leaves queen and pawn against queen as the major untreated domain ('too difficult'), along with a lesser one on which John and this reviewer differ: bishop and knight against pawn. In the main this is trivial, but difficult enough in its extreme cases to make its investigation not only of interest (is there any deep position where a pawn on its starting square can draw?) but of practical utility, not to mention its value to composers. The stage is vacant.

5. Miscellaneous

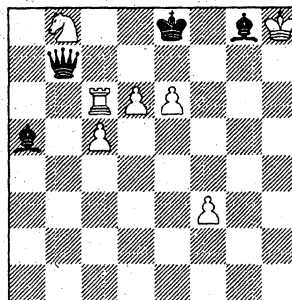5.1 The book's last diagram pictures the one reciprocal zugzwang in the GBR class 0023.
*C*
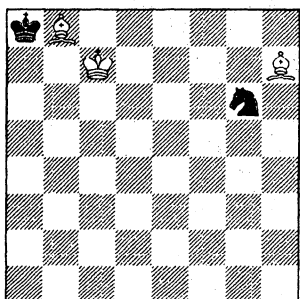


c7a8 0023.00 3/2.

1.Bg8 (Kc8,Se7+;) Se7 2.Bc4 Sc6 3.Bd5 stalemate.

This can be compared with our entry for the Bent Jubilee Tourney (1989). (See EG*100*.7878 and EG*102*.*1*)

A.J.Roycroft, 1989
(correction by D.Blundell)



h8e8 3161.40 7/4                              Draw

1.Rc8+ Qxc8 2.d7+ Qxd7 3.exd7+ Kf7 4.d8S+ Bxd8 5.Sd7 Bc7 6.c6 (f4?) Bf4 7.c7 Bxc7 8.f4 Bxf4 9.Sf6 Be5 stalemate.

5.2

*C* Here is as good a place as any to publish an important correction. A list of the reciprocal zugzwangs in the 5-man ending two knights against pawn was published with EG*118*. John Nunn kindly phoned me to point out that six of them (*C* Nos. 2173, 2174, 2176, 2439, 2440 and 2441 in the EG*118* supplement) are mates in 1 with White to move. It follows that the figure of 3124 in Nunn's book is the correct one, and 3130 in EG*118* is incorrect. Programmer Lars Rasmussen apologises for the error, which was due to incomplete, but unavoidable, hand-checking made necessary by limitations of hard disk space on his personal computer.

5.3

Arising out of the allusion to Krivenko in '1' above, the result of EG*57*.3860 (the Krivenko study) was indeed wrong - at the proper moment, Kb4,Ba5+!; wins. This should have been spotted by the judge (not to mention the composer), but was not. (As some excuse for the judge, the number of entries for that tourney was, and remains today, a world record.) Nunn himself, who helpfully commented (within the confirmation period) on other studies in the same award, failed to comment on this one. If one disregards the unremarked flaw, then, taking into consideration the twin factors of a decent six-move introduction to a tidy conclusion (whether known or not), and encouragement to a fledgling Ukrainian backwoods composer, most, if not all, judges would consider inclusion somewhere in an award to be justified.

5.4 THE RAREST MOVE

With the same batch of post that brought a copy of *Secrets of Minor-Piece Endings* there was a

letter from a total stranger living in Bristol. In the book a section deals with underpromotion: naturally enough, the examples are all from composed studies. Now the rarest move in over-the-board chess is a valid promotion to bishop - valid in the sense that the other three promotion choices lead to a result worse for the player making the choice. Where the letter comes in is that it reported an actual example of valid promotion to bishop that had taken place in competitive play locally just a few days earlier. The writer of the letter had been on the receiving end of the underpromotion. The position at underpromotion is notably different from the examples in the book, so it is of interest not just for its rarity - owners of the book may well pencil the new position in the margin. Since rare over-the-board occurrences soon become objects of suspicion we scotch this unsavoury possibility by authenticating the incident here and now. We publish not only the names of the players but the whole game - at least up to the promotion on Black's move 63. It is not necessarily in the games of grandmasters that the most interesting positions occur. So, EG readers, keep your eyes peeled!

Played in Round 2 of the Hanham (Bristol) Congress 'Premier' on 4th November, 1995
White: S.R.Boniface
Black: D.C.Pugh

1.e4 e5 2.Sf3 d6 3.Bc4 Be7 4.c3 Sf6 5.Sg5 0-0
6.Qb3 Qe8 7.0-0 Sc6 8.Sa3 a6 9.Sxf7 Rxf7
10.Bxf7+ Qxf7 11.Qxf7+ Kxf7 12.d3 Sh5 13.f4
exf4 14.Bxf4 Sxf4 15.Rxf4+ Kg8 16.d4 Bg5
17.Rf3 Bg4 18.Rg3 h5 19.Rf1 Rf8
20.Rxf8+ Kxf8 21.h3 Bf4 22.hxg4 Bxg3 23.gxh5
Kf7 24.Sc2 Bf4 25.Se1 Kf6 26.Kf2 Bh6
27.Kf3 Sa5 28.Sd3 Sc4 29.Kg4 Ke6 30.Kh4 Sd2
31.e5 Se4 32.exd6 cxd6 33.g4 Bg5+ 34.Kh3 Kd5
35.Kg2 Kc4 36.Se1 Bc1 37.Sf3 Bxb2 38.g5 Bxc3
39.h6 gxh6 40.gxh6 Sf6 41.Sg5 Kxd4 42.h7 Sxh7
43.Sxh7 b5 44.Kf3 Kd3 45.Sg5 d5 46.Se6 a5
47.Sc7 Kc4 48.Ke2 Be5 49.Se6 Kc3 50.Sc5 Bd6
51.Sb7 Bc7 52.Sc5 Bb6 53.Sd3 b4 54.Sf4 Kb2
55.Sxd5 Bd8 56.Kd3 Kxa2 57.Kc4 Ka3 58.Se3 b3
59.Sd1 Bf6 60.Kb5 a4 61.Se3 Ka2 62.Kxa4.

S.R. Boniface - D.C. Pugh, Bristol 1995
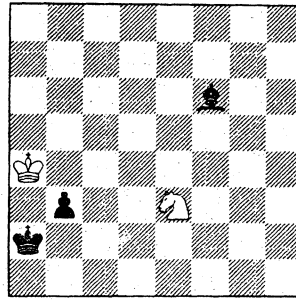


a4a2 0031.01                                    BTM.

62...b2 63.Sd1 b1B!!, the only good move, because choosing a queen or a rook allows 64.Sc3+ Bxc3 stalemate, while choosing a knight has no winning future whatsoever. With two bishops against knight, however, Black has a theoretical win. The game was eventually drawn on move 92 when after a blunder by Black White succeeded in exchanging his knight. Black was "in severe time trouble at time control (move 42)". Mr Boniface reports that the game attracted a crowd of animated spectator-witnesses from move 60 onwards.

At rush-hour in the St Petersburg metro in July 1992 this thought struck: we cannot all be Mitrofanovs or Kasparyans, but any one of us might become a Saavedra. On the spot Leopold Mitrofanov insisted on witnessing the thought in my notebook. Mr D.C.Pugh is hereby elected the second member of the most exclusive of clubs!

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For a number of years an honour known as the President's Award has been made annually by the *British Chess Federation* to (up to three) individuals whose work over a period has made significant contributions to chess. The recipient is usually a Briton who has worked selflessly and successfully as organiser or publiciser or teacher-trainer for one or more aspects of over-the-board chess. The 1995 awards were made to: George Goodwin, for the success, and remarkable growth, of Congresses in Islington since the mid-1970s; Con Power, Secretary of the Hastings International Congress since 1981, and its Director since 1983; and John Roycroft.

The citation reads:

"In 1965 John, while in full-time employment with IBM(UK), founded *The Chess Endgame Study Circle* and **EG**, its quarterly international magazine uniquely devoted to all aspects of the composed chess endgame study. John has devoted significant time and personal resource to fostering the growth and prestige of this publication. Others have ably and willingly assisted from time to time, but John has been everything from prime mover to dogsbody. Study No.10,000, one of John's own all too rare studies, has just appeared in the pages of **EG** No.117. As early as July 1976 Шахматы в СССР devoted a full factual page to **EG**, and the July 1995 issue of the Spanish *Ocho x Ocho* had three pages celebrating **EG**'s thirty years. So **EG** is better known abroad than in Britain. John is still chief editor, but since retirement has passed the financial responsibilities over to the small Dutch organisation *ARVES*.

"In 1972 Faber & Faber published *Test Tube Chess*, revised as *The Chess Endgame Study* by Dover in 1981, a book widely regarded as the best introduction to the subject. John has braodcast on BBC radio, run columns in both major British magazines, and at his own expense actively participated in many meetings of FIDE's Permanent Commission for Chess Composition ("PCCC). The first time was in 1958, and he currently heads the PCCC's sub-committee for studies. As long ago as 1959 he received the FIDE title of judge for chess composition.

"John is deeply interested in the implications and uses of computer-generated 5-man and 6-man endgame databases. Computer endgame discoveries are reported in **EG**, often before anywhere else. He has contributed to the *Journal of the International Computer Chess Association.* and his paper *Man against Oracle* can be read in the volume *Machine Intelligence 11*. It is an unpublicised fact that John is so far the only person in the world successfully to have confronted the two bishops against knight database (longest win: 65 moves): others who have tried include a practising British Grandmaster.

"Singing the praises of the 'extended GBR code' is another of John's enthusiasms. He is its co-inventor. This is a freely available, simple and highly efficient method of representing any chess position in a manner equally acceptable to humans and computers. It solves the problem of compiling compact indexes to chess positions, and is independent of language - another indicator of John's internationalism."

## EG Subscription

EG is produced by the Dutch Association for Endgame Study ('Alexander Rueb Vereniging voor SchaakEindspelstudie') ARVES. Subscription to EG is not tied to membership of ARVES. The annual subscription of EG is NLG 35 (Dutch guilders), free of bank charges, or alternatively NLG 55.

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The intention is to produce 4 issues per year. If organizational problems make the production of 4 issues in one year impossible, the subscription fees are considered as payment for 4 issues.