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**April 2006**

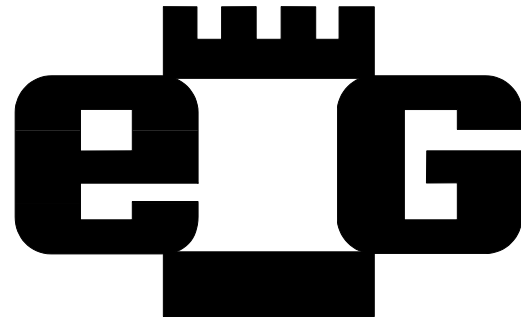
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**Marc Bourzutschky  
with his son Alex**



**Yakov Konoval**

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# Originals (12)

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GADY COSTEFF

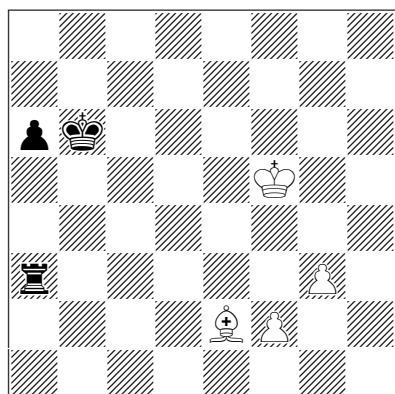
Judge for 2006-2007: IGM Jonathan Mestel

Email: costeff@yahoo.com Post: 178 Andover St., San Francisco, CA 94110, U.S.A

I am forgoing my normally entertaining prose in favour of some wonderful studies.

Martin Minski (b. 1970) is a teacher of French and Mathematics. He composed his first study in 1993 but lately has taken on composing in earnest with about 25 studies to date.

**No 15861 M. Minski**



f5/b6 0310.21 4/3 draw

**No 15861** Martin Minski (Germany). 1.g4 (1.Bxa6 Rxa6) Ra2/i 2.Bxa6 Ra5+/ii 3.Kg6 Rxa6 4.g5 Kc7+ 5.Kh7 Ra3/iii 6.f3!!/iv Ra4 7.f4!! (echo!) Rxf4 8.g6 Rh4+ 9.Kg8 Kd7 10.g7 Ke7 stalemate

i) 1...a5 2.f4 a4 3.g5 Rg3 4.Bc4.

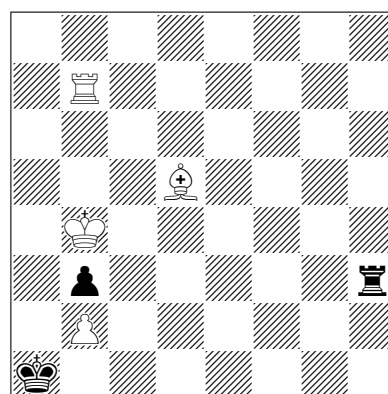
ii) 2...Rxa6 3.g5 Kc7 4.g6 Kd7 5.g7 Ra8 6.Kf6.

iii) The rook must be above the f-pawn in order to win. 5...Ra1 6.g6 Rh1+ 7.Kg8 Kd7 8.Kf7 and the f-pawn shields the white king from a winning check.

iv) White must rid himself of the pawn. 6.g6? Rh3+ 7.Kg8 Kd7 8.g7 Ke7 wins.

In Richard's latest study the white bishop and rook pretend to execute an Indian maneuver, which on further inspection turns out to be strictly American.

**No 15862 R. Becker**



b4/a1 0410.11 4/3 win

**No 15862** Richard Becker (USA). 1.Ka3 Rh2 2.Bg8!/i Rxb2 3.Rf7! zz Rb1/ii 4.Bh7 Rh1 5.Kxb3 Rh3+ 6.Kc2 Rh2+ 7.Kc3 Rf2 8.Rd7 (fastest) 8...Rf3+ 9.Bd3 Rf2 10.Re7 wins.

i) 2.Bxb3? Rxb2 3.Rh7 Ra2+ 4.Bxa2 stalemate;

2.Rxb3? Rxb2 3.Rh3 Ra2+ 4.Kb3 Rb2+ 5.Kc3 Rc2+ 6.Kxc2 stalemate;

2.Be4? Rxb2 3.Rh7 Ra2+ 4.Kxb3 Rb2+ 5.Kc3 Rb3+ 6.Kc2 Rb2+ 7.Kc1 Rb1+ 8.Bxb1 stalemate;

2.Bc6? Rxb2 3.Rd7 /iii Rb1 4.Be4 Re1 5.Kxb3 Re3+ 6.Bd3 Re7 7.Rd5 Re5 8.Rd4 Re4 =

Despite its looks, this is not the famous Indian maneuver as the purpose of white's next move is not to obstruct the bishop's diagonal.

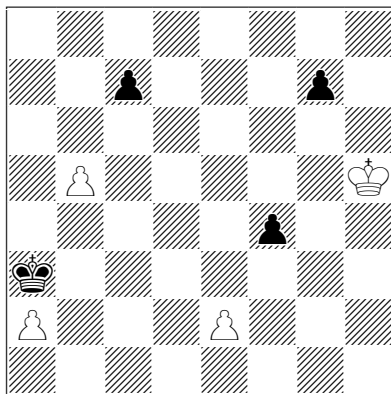
ii) 3...Ra2+ 4.Kxb3 Rb2+ 5.Kc3 Rb7 6.Rf4 (fastest) 6...Rc7+ 7.Bc4 Rb7 8.Rf5 +-.

iii) 3.Re7 Rb1 4.Be4 Rb2 5.Bb7 Rb1 6.Be4 Rb2 7.Bh7 Ra2+ =.

Bill Jones (b. 1940) is a retired software engineer from Palo Alto, California, who recently returned to composition after more than three-decades. Bill's study shows an impres-

sive mirroring between try and solution as well as an element first shown by Grigoriev.

**No 15863** C. B. Jones



h5/a3 0000.33 4/4 win

**No 15863** C. Bill Jones (USA). 1.Kg4/i Kxa2/ii 2.Kxf4 Kb3 3.e4 Kc4 4.e5 Kxb5/iii 5.e6 Kc6 6.Ke5! zz wins

i) 1.Kg5? f3! 2.exf3 Kb4 3.f4 Kxb5=; 1.Kg6? Kb4 2.Kxg7? (2.Kf5=) 2...Kxb5 3.Kf6 c5 4.Ke5 c4 5.Kxf4 (5.Kd4 Kb4; 5.Ke4!/? Ka4!) 5...c3 6.Ke3 Kc4!-+ zz a full reflection of the main-line!

ii) 1...Ka4 2.Kxf4 Kxb5 and now we get a famous Grigoriev maneuver 3.e4 c5 4.e5 Kc6 / iv 5.a4 g5+ 6.Ke3 c4 7.a5 g4 8.e6 g3 9.e7 Kd7 10.a6 g2 11.Kf2 c3 12.a7 c2 13.e8Q+ Kxe8 14.a8Q+.

iii) 4...Kc5 5.Kg5! (5.Kf5? Kd5! zz 6.e6 Kd6-+) 5...Kd5 /v 6.Kf5! zz 6...Kc5 (6...g5 7.Kf6+-) 7.Ke6 g5 8.Kf5+-; 4...Kd5 5.Kf5!+- zz, transposes into 4..Kc5.

iv) 4...c4 5.e6 Kc6 6.a4 g5+ 7.Ke3 c3 8.a5 g4 9.e7 Kd7 10.a6 c2 11.Kd2 g3 12.a7 g2 13.e8Q.

v) 5...Kxb5 6.e6 Kc6 7.Kg6!

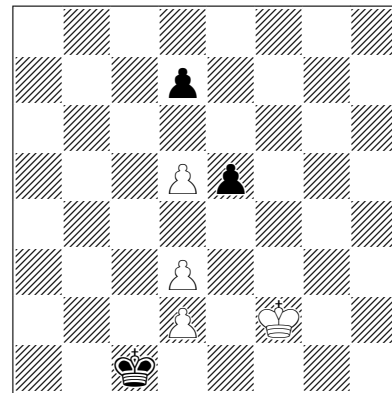
Robert Brieger is still going strong as an octogenarian. Lately zugzwangs have been on his mind.

**No 15864** Robert Brieger (USA). 1.Ke2!/i d6 2.Ke3/ii zz Kd1/iii 3.d4! exd4+ 4.Kd3! zz Ke1 5.Ke4! Kxd2/iv 6.Kxd4 zz Kc2 7.Kc4! wins.

i) 1.Kf3? Kxd2 2.Ke4 Kc3! 3.d6 Kb4! 4.Kf5 Kb5! 5.Kf6 Kb6! 6.Kxe5 Kc5!

ii) 2.Ke1? Kb2 3.Kf2 Kb1 4.Kf3 Kb2! 5.Ke3 Kc1! zz 6.d4 /v exd4+ 7.Kd3 Kd1! zz 8.Kc4 Ke2! zz 9.Kxd4 Kxd2 zz 10.Ke4 Kc3.

**No 15864** R. Brieger



f2/c1 0000.32 4/3 win

iii) 2...Kc2 3.d4 /vi exd4+ 4.Ke4 zz (4.Kxd4? Kxd2!= zz) 4...d3 (4...Kxd2 5.Kxd4+- zz) 5.Ke3+- zz.

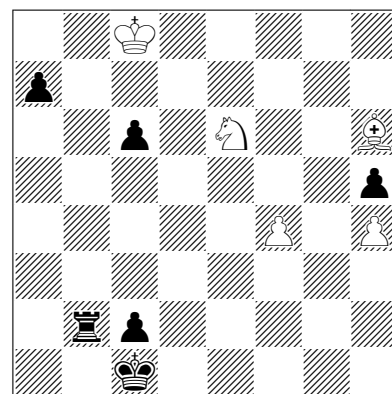
iv) 5...Ke2 6.d3!+- Kf2 7.Kxd4 Kf3 8.Kc4 Ke3 9.Kb5 Kd4 10.Kc6 Ke5 11.d4 wins.

v) 6.Ke4 Kc2! zz 7.d4 exd4 zz 8.Kxd4 Kxd2.

vi) 3.Ke4 Kd1 4.d4 exd4 5.d3 wins.

Gerhard's latest study harks back a full century to a time when horses ruled.

**No 15865** G. Josten



c8/c1 0311.24 5/6 win

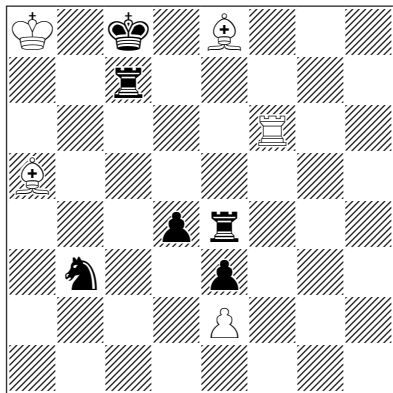
**No 15865** Gerhard Josten (Germany). 1.f5+ Kd1 2.f6 c1Q/i 3.Bxc1 Kxc1 (3...Rf2 4.Bf4+-) 4.Sf4 Rb5 5.Se2+ Kd2 (5...Kb2 6.Sd4) 6.Sd4 Rb1 (6...Rd5 7.f7) 7.Sf3+ Ke2 8.f7 wins.

i) 2...Rb5 3.Sd4 Rb2 4.Sxc2 Rxc2 5.Be3 Ke2 6.f7 Kxe3 7.f8Q.

A glimpse at Emil's web site ([http://web.quick.cz/EV\\_COMP/evestud.htm](http://web.quick.cz/EV_COMP/evestud.htm)) will convince anybody he is a busy man. Fortu-

nately, he sometimes gets around to composing studies. His latest follows in the footsteps of his great countryman.

**No 15866** E. Vlasák (After R. Réti)



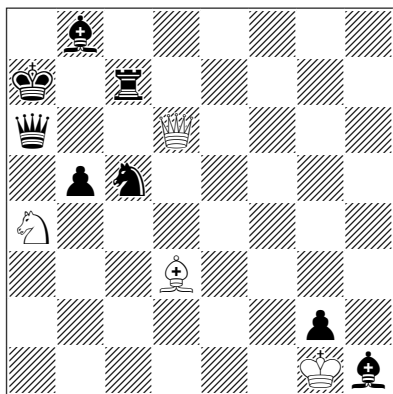
a8/c8 0721.12 5/6 win

**No 15866** Emil Vlasák (Czech Republic).  
 1.Bb5 Ra7+ /i 2.Kxa7 Sxa5 3.Kb6 Sb7 4.Ba6 d3 (4...Re7 5.Rf8+) 5.Bxb7+ Kd7 (5...Kd8 6.Rd6+) 6.Bxe4 dxe2 7.Bf5+ Kd8 8.Rd6+ Ke7 9.Re6+ Kd8 10.Bd3 e1Q 11.Bb5 wins.

i) 1...Rf7 2.Ba6+ Kd7 3.Rxf7+ Ke8 4.Rf5.

In Dr. Van Tets' study, white faces a devilish choice.

**No 15867** A. Van Tets



g1/a7 4374.11 5/7 win

**No 15867** Dr. Albert Van Tets (Republic of South Africa). 1.b6+ (1.bxa6 Sxa4) 1...Ka8/i 2.Bxa6 Sxa6 3.bxc7/ii Ba7+ 4.Sc5!/iii Bxc5+ 5.Qxc5 Sxc7 6.Qb6! zz wins.

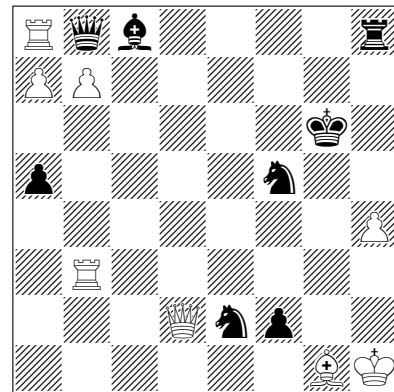
i) 1...Kb7 2.Sxc5+ Rxc5 3.Bxa6+ Kxa6 4.Qxc5 Kb7 5.Qb5.

ii) 3.Qd5+ Rb7 4.Qa5 Bd6 5.Qxa6+ Kb8.

iii) The thematic try is: 4.Sb6+ Bxb6+ 5.Qxb6 Sxc7! and White is in zz.

Our final study is sensational. Mutual bishop promotions, triple-pin stalemate avoidance, two pairs of *blind* bishops, a stunning rook sacrifice and a positional draw straight out of a science-fiction book. It is remarkable enough to conceive of this, but to implement it in orthodox fashion is astounding.

**No 15868** G. Slepian



h1/g6 4546.32 8/8 Win

**No 15868** Gregory Slepian (Belarus).  
 1.Qg5+/i Kf7 2.axb8B!/ii Rxh4+ 3.Bbh2 Sfg3+ 4.Qxg3/iii Sxg3+ 5.Rxg3 Bxb7+ 6.Rg2 f1B!! 7.Bf2! Bfxg2+ 8.Kg1 Ra4 9.Rxa5!/iv Rxa5 10.Bhg3 and now the rook is kept out of the f1–h3–h1 triangle by the white bishops. For example: 10...Rh5 11.Bh4 Kg6 12.Be1 Kf5 13.Bef2 Kg4 14.Be1 Kf3 15.Bef2 Rb5 16.Be1 Rb1 17.Bhg3 Rb2 18.Bef2 Rc2 19.Bh4 Rc1+ 20.Be1 positional draw

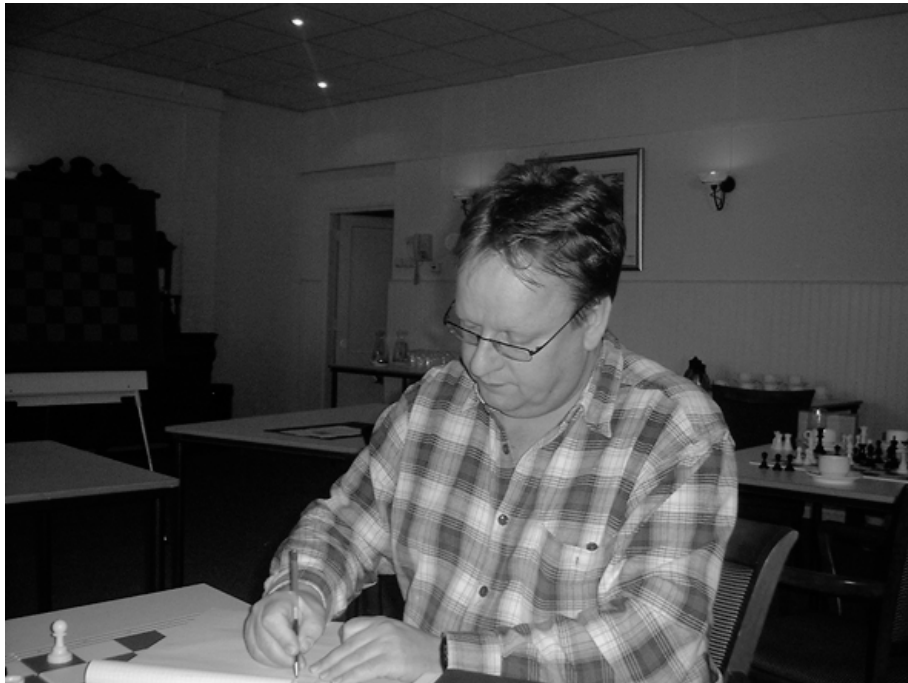
i) 1.Rb6+ Kh7 2.Bxf2 Bxb7+ 3.Rxb7+ Qxb7+ 4.Kh2 Rxa8

ii) 2.axb8Q Rxh4+ 3.Qh2 Sfg3+ 4.Qg3 Sxg3+ 5.Rxg3 (5.Kg2 f1Q+ 6.Kxg3 Rg4#) 5...Bxb7+ 6.Rg2 f1Q 7.Rag8 Rxh2+ 8.Kxh2 Bxg2

iii) 4.Rxg3 Bxb7+ 5.Rg2 fxc1Q#

iv) 7.Rag8 Bfxg2+ 8.Rxg2 Rg4

v) 9.Ra7 Ra1+ 10.Be1 Rxe1+ 11.Kf2 Ra1

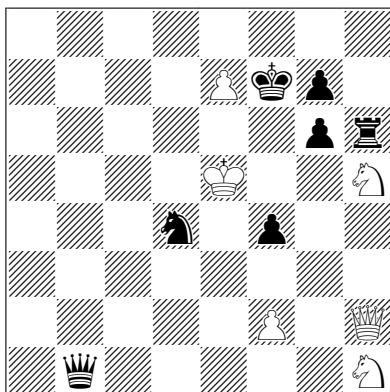


Harold van der Heijden  
(Nunspeet 2006)

## Szachista 1997-2002

The award of this informal international tourney was published: *Rozmaitoci szachowe* no.20, 9ix2005 [diags 750-761]. The tourney was judged by Jan Rusinek. There were 37 published entries. The monthly magazine *Szachista* breathed its last with 7/2002, trailing a backlog of awards in all genres. Problemist Waldemar Tura has come to the rescue, eventually catching up. The magazine *Rozmaitoci szachowe* is a composition miscellany (indeed, that word is in the title), generally without study content. It has appeared irregularly since 1996.

**No 15869** E.Fomichev  
& M.Hlinka  
1st/2nd prize



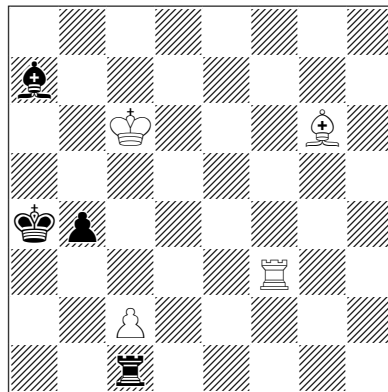
e5f7 4305.23 6/7 Draw

**No 15869** Evgeny Fomichev (Russia) & Michal Hlinka (Slovakia). 1.e8Q+ Kxe8 2.Sxg7+ Ke7 3.Qxh6 Sc6+ 4.Kd5 Qb5+ 5.Ke4 Qc4+ 6.Kf3 Se5+ 7.Kg2 Qc6+ 8.Kg1 Qc1+ 9.Kg2 f3+ 10.Kg3 Qg1+ 11.Kf4 Qc1+ 12.Kg3, and Qg1+ 13.Kf4

draw, or Qxh6 13.Sf5+ gxf5 stalemate.

“Sharp play with precise moves from both sides ending in a model stalemate with an incarcerated knight.”

**No 15870** A.Jasik  
1st/2nd prize

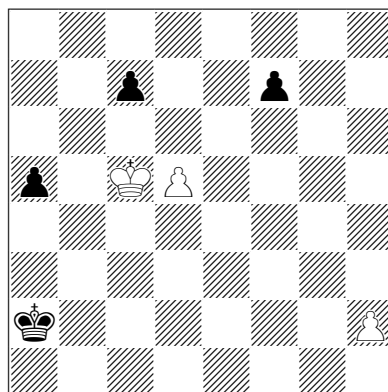


c6a4 0440.11 4/4 Win

**No 15870** Andrzej Jasik (Poland). 1.Kb7 Bc5 2.Be8+ Ka5 3.Rf6 b3 4.c3 Rxc3 5.Ra6+ Kb4 6.Ra4 mate.

“A study in the classical style. The main attraction is the final mate in the middle of the board involving three active blockades.”

**No 15871** E.Pallasz  
3rd/4th prize



c5a2 0000.23 3/4 Win

**No 15871** Edward Pallasz (Poland). 1.h4 a4 2.h5/i a3

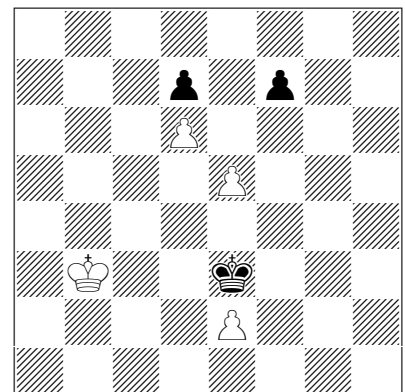
3.d6/ii cxd6+ 4.Kb4 Kb2 5.h6 a2 6.h7 a1Q 7.h8Q+ Ka2 8.Qa8+ Kb2 9.Qg2+ wins.

i) 2.d6? cxd6+ 3.Kb4 f5 draws.

ii) 3.Kb4? Kb2 4.d6 a2 draws. The main line move clears the a8-h1 diagonal for later use.

For judge's comment, see next.

**No 15872** W.Proskurowski  
3rd/4th prize



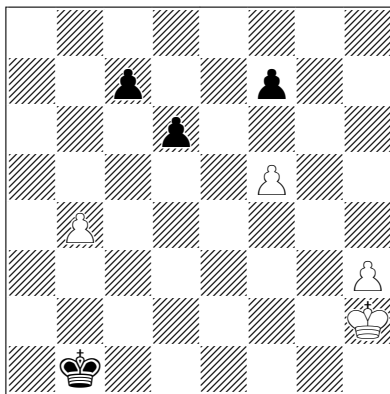
b3e3 0000.32 4/3 Win

**No 15872** Wlady Proskurowski (USA). 1.e6? fxe6 2.Kc4 Kxe2 draw. So: 1.Kc4 Ke4 2.e6/i fxe6 3.Kc5 Ke5 4.e3 Kf5 5.Kb6 e5 6.Kc7 Ke6 7.e4 wins.

i) 2.Kc5? Kxe5 3.Kb6 Ke6.

“Both studies accomplish very similar ideas. A seemingly simple pawn ending conceals a hidden surprise. White must surrender a pawn both to open the a8-h1 diagonal for a future queen and to prevent BK's access to e5. This has to be done at a strictly defined point (in the solution).”

**No 15873** E.Pallasz  
1st honourable mention



h2b1 0000.33 4/4 Win

**No 15873** Edward Pallasz (Poland). 1.Kg3 Kc2 2.Kf4 Kb3/i 3.Ke4 Kc4/ii 4.h4 d5+ 5.Kf3 d4/iii 6.Ke2 Kd5 7.h5 Ke5 8.h6 Kf6 9.Kd3 wins.

i) d5 3.Ke5 c6 4.Kd4 Kb3 5.h4 Kxb4 6.h5 c5+ 7.Kd3/iv Kb3 8.h6 c4+ 9.Ke2 c3 10.h7 c2 11.Kd2 Kb2 12.h8Q+ wins.

ii) Kxb4 4.h4 c5 5.h5 c4 6.h6 c3 7.Kd3 Kb3 8.h7 c2 9.Kd2 Kb2 10.h8Q+.

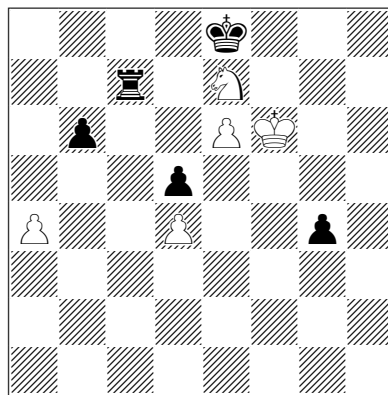
iii) Kb3 6.h5 d4 7.Ke4 Kc4 8.h6 d3 9.Ke3 Kc3 10.h7 d2 11.h8Q+ wins.

iv) A dual in this variation: 7.Ke3 Kc3 8.h6 d4+ 9.Kf2 d3 10.h7 d2 11.h8Q+.

“Likewise a pawn ending with surprisingly rich play – in several variations white forces the black king on to the h8-a1 diagonal in order to queen with check. The play has a somewhat analytical character – it lacks ideological punch such as the pawn

sacrifice contained in the 3rd.-4th. prize winners.”

**No 15874** M.Campioli  
2nd-4th honourable mention

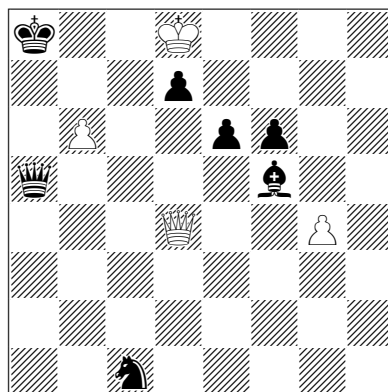


f6e8 0301.33 5/5 Draw

**No 15874** Marco Campioli (Italy). 1.Sf5 Ra7 2.Sd6+ Kd8 3.Sf7+ Kc7 4.Se5 Kd6 5.Sf7+ Kc7 6.Se5 g3 7.e7 Ra8 8.Ke6 g2 9.Sf3 Rh8 10.Sg1 Rh6+ 11.Kf7 Rh7+ 12.Ke6 Rh8 13.Sf3 draw.

“A battle between a knight and a rook, ending up in a positional draw.”

**No 15875** A.Jasik  
2nd-4th honourable mention



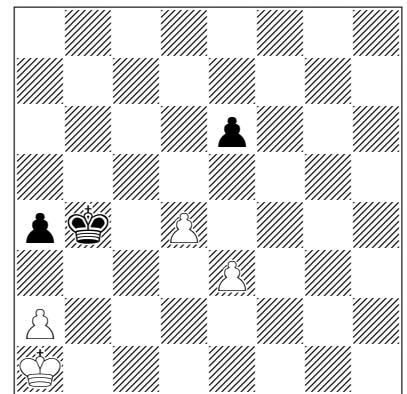
d8a8 4033.23 4/7 Win

**No 15875** Andrzej Jasik (Poland). 1.Kc7 Sb3 2.Qa4 Bd3

3.g5 fxg5 4.Qa3 d6 5.Qa4 Bb5 6.Qxb3 Ba6 7.Qf3+ Qd5 8.Qf8+ wins.

“A queen sacrifice and an original domination.”

**No 15876** E.Pallasz  
2nd-4th honourable mention



a1b4 0000.32 4/3 Win

**No 15876** Edward Pallasz (Poland). 1.Kb2 Kc4 2.Kc2 Kb4 3.Kd2/i Ka3/ii 4.e4 Kxa2 5.d5/iii exd5 6.e5/iv a3 7.e6 Kb1 8.d7 a2 9.e8Q a1Q 10.Qg6+ Ka2 11.Qa6+ Kb1 12.Qd3+ Ka2 13.Qxd5+ Kb1 14.Qd3+ Ka2 15.Qc4+ wins.

i) 3.a3+? Kxa3 4.Kc3 Ka2 5.e4 a3 6.Kc2 Ka1 7.d5 a2 8.d6 e5 draw.

ii) Kc4 4.a3 Kb3 5.e4 Kxa3 6.d5 exd5 7.exd5 Kb2 8.d6 wins.

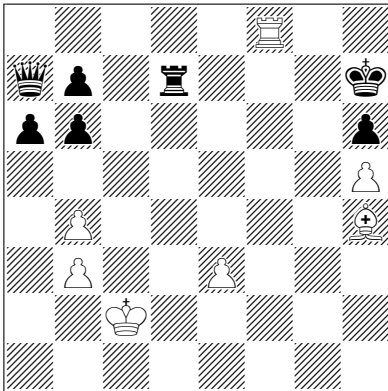
iii) 5.Kc2? a3 6.d5 exd5 7.e5 d4 8.e6 d3+ 9.Kd2 Kb1 10.e7 a2 11.e8Q a1Q draw.

iv) 6.exd5? a3 7.d6 Kb3 8.d7 a2 9.d8Q a1Q draw.

“An interesting pawn ending terminating in a known queen ending.”



**No 15877** A.Jasik  
commendation

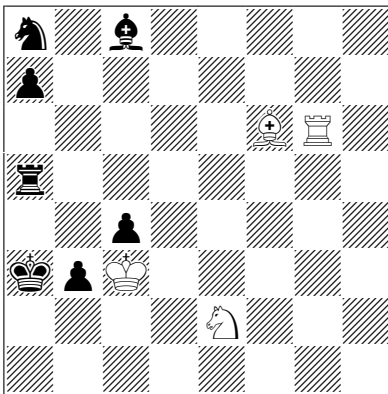


c2h7 3410.44 7/7 Win

**No 15877** Andrzej Jasik (Poland). 1.Bf6 Rc7+ 2.Kb2 Rg7 3.Bd4 a5 4.b5 a4 5.b4 a3+ 6.Kb3 a2 7.Ba1 Rg8 8.Rf7+ Rg7 9.Rxg7+ Kh8 10.Rxb7+ Kg8 11.Rxa7 wins.

“Domination of bQ.”

**No 15878** A.Jasik  
commendation

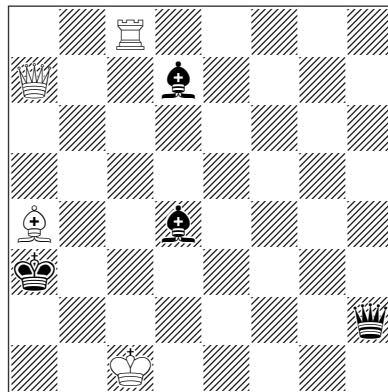


c3a3 0444.03 4/7 Draw

**No 15878** Andrzej Jasik (Poland). 1.Be7+ Ka4 2.Kxc4 Ba6+ 3.Rxa6 Rxa6 4.Sc3+ Ka5 5.Bd8+ Sb6+ 6.Kxb3 stalemate.

“A theme that is difficult to achieve – black stalemate.”

**No 15879** P.Rossi  
commendation



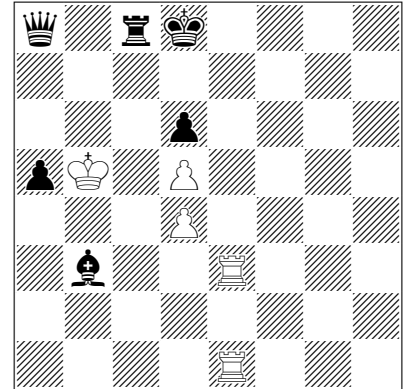
c1a3 4170.00 4/4 Win

**No 15879** Pietro Rossi (Italy). 1.Rc3+ Bxc3 2.Bc6+ Kb4 3.Qb6+ Kc4 4.Qb5+ Kd4 5.Qd5+ Kd3 6.Qf3+ Kd4 7.Qe4+ Kc5 8.Qd5+ Kb6 9.Qb5+ Kc7 10.Qb7+ Kd6 11.Qxd7+/i Kc5 12.Qd5+ Kb6 13.Qb5+ Kc7 14.Qb7+ Kd6 15.Qb8+ wins.

i) AJR: There are now 6 men in a pawnless endgame.

“Very forcing play (nothing but checks) leading to win of the queen.”

**No 15880** E.Zimmer  
commendation



b5d8 3530.22 5/6 Draw

**No 15880** Eligiusz Zimmer (Poland). 1.Re8+ Kc7 2.R1e7+ Kb8 3.Rxc8+ Kxc8 4.Re8+ Kb7 5.Re7+ Kb8 6.Kb6 Ba4 7.Re8+ Bxe8 stalemate.

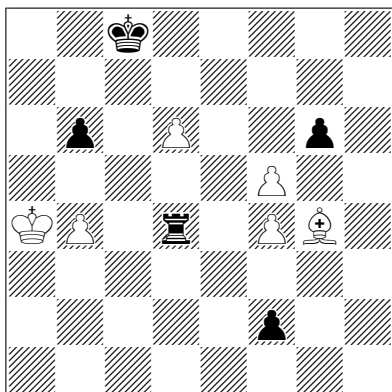
“A nice stalemate study.”

## Benko-75JT (2005)

Tourney director Peter Gyarmati received 78 entries and took care of anticipation and correctness checking. The judges were Pal Benko and Andrew Kalotay. "We discarded approximately 25 problems that seem to have been inspired by database search. Nevertheless we kept two of this type, because we found that the introductory play enriched them."

The preliminary award was published in both Hungarian and English on the web-site of *Magyar Sakkvilág* in December 2004 and in the magazine (no.2 2005), with a 6 month confirmation time. There were several eliminations (including a study by Afek that originally won 2nd prize) due to anticipations and duals (no.9 2005).

### No 15881 I.Akobia & D.Gurgenidze 1st prize



a4c8 0310.43 6/5 Draw

**No 15881** Iuri Akobia & David Gurgenidze (Georgia). 1.fxg6+ Kb7 2.Bf3+/i Ka7 3.Be2/ii Rxd6 4.f5 Rd2 5.Bb5/iii Rd5 6.g7/iv Rxb5 7.g8Q f1Q 8.Qc8 Qxf5/v

9.Qc7+ Ka6 10.Qc4 Qd7 11.Qf1/vi Qc6 12.Qd3 Qd5 13.Qe2 Kb7 14.Qe7+/vii Ka6 15.Qe2 Qh5 16.Qd3 Qg5 17.Qc4 Qf5 18.Qd3 Qe5/viii 19.Qf1 Qd5 20.Qe2 Kb7 21.Qe7+ Ka6/ix 22.Qe2 draw.

i) 2.Bh3? Rxd6 3.f5 b5+ 4.Kxb5 Rd5+ 5.Kc4 Rxf5 6.Kd4 Rf3 7.Bg2 Kc8 8.Bf1 Rg3 9.Ke4 Rxc6 wins. Thematic try: 2.Be2? Rd1 3.Bb5/x Rxd6 4.f5 Rd5 5.g7 Rxb5 6.g8Q f1Q 7.Qh7+/xi Ka6 8.Qh8 Qd1+ 9.Ka3 Rd5 wins.

ii) 3.Bg2? Rxd6 4.f5 b5+ 5.Ka5 Ra6+ 6.Kxb5 Rf6.

iii) 5.Bf1? Rd1 6.Be2 Rg1, 5.Bc4? Rd4 6.Bf1 (Be2;Rg4) Rd1 7.Be2 Rg1 8.Kb3 Rg5 9.Kc2 Rxf5, or here 7.g7 Rxf1 8.g8Q Ra1+.

iv) 6.f6? Rxb5 7.g7 Rg5, or 6.Be2? Rxf5 win.

v) Rxf5 9.Qc7+ Ka6 10.Qc8+ Ka7 11.Qc7+, or Qd3 9.Qc7+ Ka6 10.Qc8+.

vi) 11.Qd3? Qc6 (Qxd3? stalemate) 12.Qe2 Qd5, 11.Qe2? Qd5.

vii) 14.Qxb5? Qa2 mate.

viii) Qxd3 stalemate.

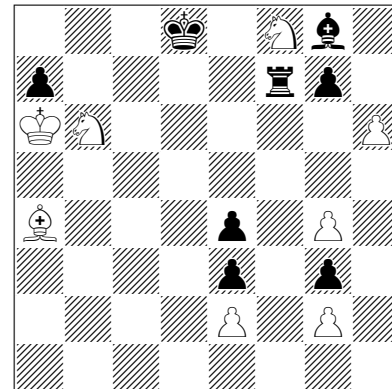
ix) Kc6 22.Qe8+ Kd6 23.Qe2 draws.

x) 3.Bf3+ Kb8 4.Be2 f1Q 5.Bxf1 Rxf1 wins.

xi) 7.Qg7+ Ka6 8.Qc3 Qd1+, or 7.Qf7+ Ka6 win.

"After a R/B duel, a surprising position arises where White can survive in spite of being a rook down, but even here precise defence is required. The crude initial move is a pity."

### No 15882 B.Jones & R.Brieger 2nd prize



a6d8 0342.45 8/8 Win

**No 15882** Bill Jones & Robert Brieger (USA). 1.Se6+ Ke7 2.Sc8+ Kxe6 3.Bb3+ Kf6 4.g5+ Kg6 5.Bxf7+/i Kxf7/ii 6.g6+ Kxc6 7.Se7+ Kh7/iii 8.Sxc8 Kxc8/iv 9.h7+/v Kxh7/vi 10.Kxa7 Kg6/vii 11.Ka6/viii Kg5 12.Ka5 Kg6/ix 13.Kb4/x Kh5 14.Kb5 Kh4 15.Kc6 Kg5 16.Kc5 Kg6 17.Kd4 Kf5 18.Kd5/xi and wins/xii.

i) 5.hxc7? Rxc7 6.Bxc8 Rc7 7.Sxa7 Rc2, and Black wins.

ii) Bxf7 6.Se7+ Kh7 7.g6+ Bxc6 8.Sxc6 Kxc6 9.h7 Kxh7 10.Kxa7, transposes into the main line.

iii) Kg5 8.hxc7 Bc4+ 9.Kxa7 Kf6 10.g8Q Bxc8 11.Sxc8+ Kf7 12.Kb6 wins.

iv) gxc6 9.Sf6+ Kg6 10.Sxe4 Kf5 11.Sxc3+ Kf4 12.Sf1 wins.

v) 9.hxc7? Kf7 10.Kxa7 Kxc7. Black gains the opposition and will deny White access to the key squares e4, e5 and e6.

vi) Kh8 10.Kxa7 Kxh7 11.Kb7. White controls the

opposition and wins as in the main line.

vii) g6 11.Kb6 Kh6 12.Kc6, or g5 11.Kb6 Kh6 12.Kc5.

viii) White takes the opposition.

ix) Kg4 13.Kb6 Kf4 14.Kc6 Kg4 15.Kd6 Kf5 16.Kd5, transposes into the main line.

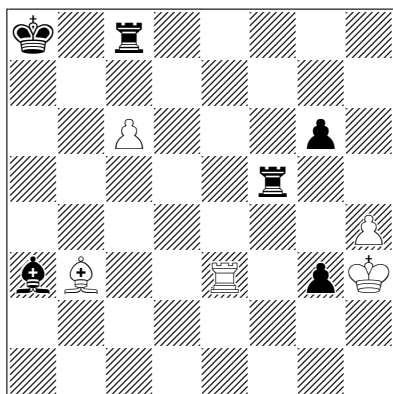
x) White uses the opposition to gain access to the key squares e4 or e6.

xi) The last reciprocal zugzwang. White wins only because it's Black's move.

xii) g6 19.Kc5 Kg5 20.Kc6 Kg4 21.Kd6 Kf5 22.Kd5 g5 23.Kc5 Ke5 24.Kc4 Ke6 25.Kd4 Kf5 26.Kd5 g4 27.Kc4 Kg5 28.Kc5 Kg6 29.Kd4 Kf5 30.Kd5 Kf4 31.Ke6.

“Following an overly complicated introductory play and exchanges (wBa4 is a promoted piece) a delicate pawn ending with mutual zugzwang arises, where the mobile g-pawn actually handicaps the oppositions.”

**No 15883** O.Pervakov & S.N.Tkachenko  
3rd prize



h3a8 0740.22 5/6 Draw

**No 15883** Oleg Pervakov (Russia) & Sergei N. Tkachenko (Ukraine). 1.Be6

Bc5/i 2.Rxg3/ii Rxc6/iii 3.Rxg6 Rf3+ (Re5;Bd5) 4.Kg4 (Kg2?;Rf2+) Rf1 5.Bd5 Rg1+ 6.Bg2 Rxg2+ 7.Kh5 Rg(c)xc6 stalemate.

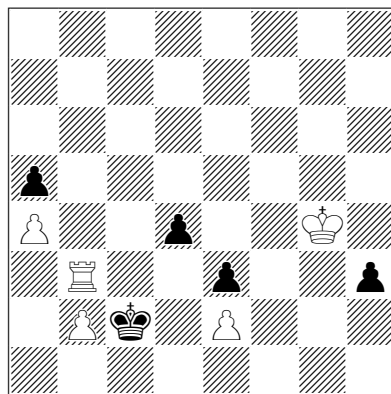
i) Bc1 2.Rc3 Bd2 3.Rc2 Rf2 4.Bxc8 Rh2+ 5.Kxg3 Bf4+ 6.Kxf4 Rxc2 7.Bd7, or Bb2 3.Rc4 Re8 4.c7.

ii) 2.Bxc8? Bxe3 3.Bxf5 gxf5 4.Kxg3 Kb8 5.Kf3 Bb6, or 2.Bxf5? gxf5 3.Rxg3 Rxc6 4.Rf3 Rf6 win.

iii) Rc7 3.Bxf5 gxf5 4.Rf3 Rf7 5.c7 Kb7 6.c8Q+ Kxc8 7.Rc3 Rc7 8.Rf3 Rf7 9.Rc3 positional draw.

“This clean and economical work includes a positional draw along with an unusual way to arrive at stalemate.”

**No 15884** N.Ryabinin  
4th prize



g4c2 0100.34 5/5 Win

**No 15884** Nikolai Ryabinin (Russia). 1.Rb7/i d3/ii 2.exd3 e2/iii 3.Re7 Kxd3 4.Kg3/iv h2 5.Kxh2 Kd2 6.b4 axb4 7.a5 b3/v 8.a6 b2 9.a7 b1Q 10.a8Q wins/vi.

i) 1.Ra3? d3 2.Rc3+ Kd2 3.Rxd3+ Kxe2 4.Rd5 h2 5.Rh5 Kd1 6.Rxh2 e2 7.Rh1+ e1Q 8.Rxe1+ Kxe1 9.Kf3 Kd2 10.Ke4 Kc2 11.Kd4 Kb3, or 1.Rb5(b6,b8)? d3 2.exd3 e2 3.Re5 Kxd3 4.Kg3

h2 5.Kxh2 Kd2 6.b4 axb4 7.a5 b3 8.a6 b2 9.a7 b1Q 10.a8Q Qh7+.

ii) Kd2? 2.Kf3, or h2 2.Rh7 d3 3.exd3 e2 4.Rxh2 Kxd3 5.Rh1 wins.

iii) h2 3.Rh7, or Kxd3 3.Kf3 e2(h2) 4.Rd7+.

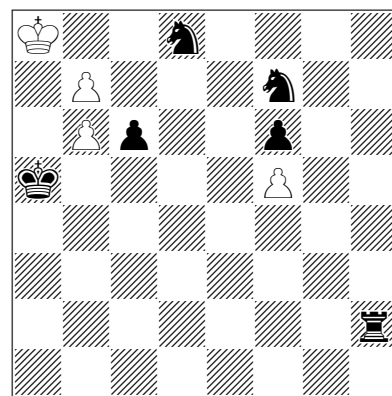
iv) 4.Kxh3? Kd2 5.b4 axb4 6.a5 b3 7.a6 b2 8.a7 b1Q, 4.Kf3? h2.

v) e1Q 8.Rxe1 Kxe1 9.a6 b3 10.a7 b2 11.a8Q wins.

vi) e.g. Qd3 11.Qa5+ Kd1 12.Qb4, or Qb5 11.Qa2+ Kd1 12.Qa1+ Kd2 13.Qd4+ Ke1 14.Re5 Qb3 15.Qg1+ Kd2 16.Qg5+ Ke1 17.Rc5 wins.

“Not spectacular, but starting from a practical, game-like position it features several deep moves that require foresight.”

**No 15885** S.Didukh  
1st honourable mention



a8a5 0306.32 4/6 Draw

**No 15885** Sergei Didukh (Ukraine). 1.b8Q Rh8 2.Qa7+/i Kb5 3.b7/ii Sxb7+ 4.Kxb7 Sd8+/iii 5.Kc7/iv Rh7+ 6.Kd6 Sb7+/v 7.Ke6 Sc5+ 8.Kd6 Se4+/vi 9.Ke6 Sg5+/vii 10.Kd6 Sf7+/viii 11.Ke6 (Ke7?; Sh6+) Sd8+ 12.Kd6 draw.

i) 2.Ka7? c5 3.Qc8 Sd6 4.Qa6+ Kb4, or 3.Qg3 Sc6+ 4.Kb7 Sfe5 wins.

ii) 3.Qa3? Kxb6 4.Qb4+ Kc7 5.Qe7+ Kc8 6.Qxf6 Re8.

iii) Sd6+ 5.Kc7 Rh7+ 6.Kd8 Rxa7 stalemate.

iv) 5.Kc8? Se6+ 6.Kd7 Rh7+ 7.Ke8 Rxa7.

v) Rxa7 stalemate.

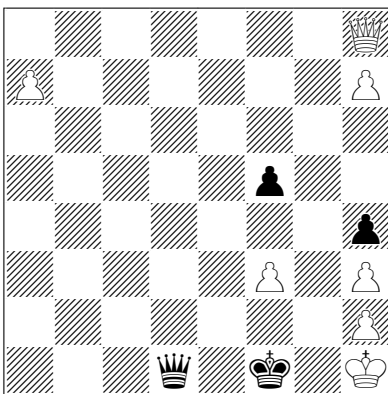
vi) Rxa7 stalemate, or Rd7+ 9.Qxd7 Sxd7 10.Kxd7 c5 11.Ke6 c4 12.Kxf6 c3 13.Kg7 c2 14.f6 c1Q 15.f7 draw.

vii) Rxa7 stalemate.

viii) Rxa7 stalemate.

“Stalemate sequence creation, including a complete knight wheel.”

**No 15886** R.Martsvashvili & V.Kalandadze  
2nd honourable mention



h1f1 4000.52 7/4 Draw

**No 15886** Ruzvelt Martsvashvili & Velimir Kalandadze (Georgia). 1.Qa1 Qxa1 2.h8Q Qd1 3.Qa1 Qxa1 4.a8Q Qb1/i 5.Qb7 Qc1/ii 6.Qc6 Qd1/iii 7.Qd5, and:

– Qxd5 stalemate, or

– Qe2 8.f4 Qe4+ 9.Qxe4 fxe4 10.f5 e3 11.f6 e2 12.f7 e1Q 13.f8Q+ draws.

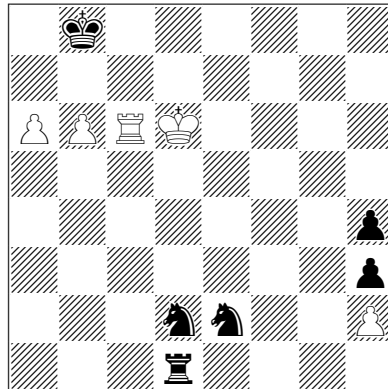
i) Qxa8 stalemate.

ii) Qxb7 stalemate.

iii) Qxc6 stalemate.

“An orgy of queen sacrifices, but the position seems familiar.”

**No 15887** N.Kralin & H.van der Heijden  
3rd honourable mention



d6b8 0406.32 5/6 Win

**No 15887** Nikolai Kralin (Russia) & Harold van der Heijden (Netherlands). 1.a7+ Kb7 2.a8Q+ Kxa8 3.Kc7 Rb1 4.Rc5/i Sc4 5.Rxc4 Sc3 6.Rxc3 Rb3 7.Rxh3/ii Rc3+ 8.Rxc3, and it's not a stalemate now. White wins.

i) Thematic try: 4.Rc2? Sc3 5.Rxc3 Sc4 6.Rxc4 Rb4 7.Rxh4 Rc4+ 8.Rxc4 stalemate, or here 6.Rc1 Rxc1 7.b7+ Ka7 8.b8Q+ Ka6 9.Qc8+ Kb5 10.Qxh3 Sa5+ 11.Kd6 Rc4.

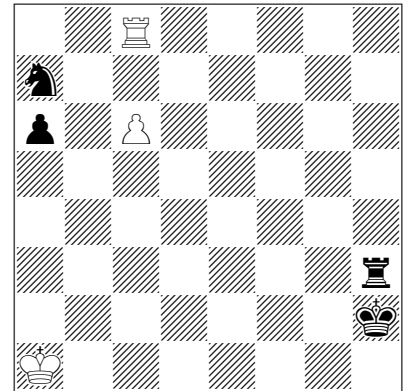
ii) 7.Rc2? Rc3+ 8.Rxc3 stalemate. 7.Rc4? Rb4 8.Rc5 Rb5 9.Rc3 Rc5+ stalemate.

“The thematic try deserves attention, but it is based on familiar motifs. In essence it's a mate in 10.”

**No 15888** Richard Becker (USA). 1.Rb8/i Rh6/ii 2.c7 Rc6 3.Rb7 Sc8 (Sb5;Rb6) 4.Kb2/iii Kg3/iv 5.Kb3/v Rc1 6.Kb2 Rc6 7.Kb3 Kf4 8.Ka4 (Kb4? Rb6(Rd6);) Ke5/viii 9.Rb8 Rxc7 (Sd6;Ra8) 10.Ka5 (Ra8?;Sb6+) Kd6 11.Ra8/ix Rc5+ 12.Kb4/x Rc6 13.Ka5 Rc2 14.Kb4 (Rxa6+;Kc5) Rc4+ 15.Ka5/xi

Rc1 16.Kxa6/xii ZZ Rc2/xiii 17.Kb5 Rb2+ 18.Kc4 Sb6+ 19.Kc3 draws.

**No 15888** R.Becker  
4th honourable mention



a1h2 0403.11 3/4 Draw

i) 1.Ra8? Rh7, 1.Rc7? Sb5.

ii) Sb5 2.Rb6 Sc7 3.Rb7 Rh7 4.Ka2(b2), or Rc3 2.Ra8 Ra3+ 3.Kb2 Sb5 4.Rb8.

iii) 4.Ka2? Se7 5.Ra7 Sd5 6.c8Q Rxc8 7.Rxa6 Sb4+ wins.

iv) Sb6 5.Ra7 a5 6.Kb3 Rc5 7.Ra6(b7).

v) 5.Ka3? Sd6 6.Ra7 Sb5+, or 5.Rb8? Rxc7 6.Ra8 Rc6, or 5.Rb3+? Kf4 6.Rc3 Rb6+ 7.Ka3 Ke5 win.

viii) Sb6+ 9.Rxb6, or Sd6 9.Ra7 Ke5/xiv 10.Ra8 Kd5 11.Kb4 ZZ, or Kd4 11.c8Q Sxc8 12.Ka5 Kc5 13.Rxa6 Sb6 14.Ra7.

ix) 11.Kxa6? Ra7+ 12.Kb5 Kc7 wins.

x) 12.Kxa6? ZZ Rc1 13.Kb5 Rb1+ wins.

xi) 15.Kxc4? Sb6+ 16.Kb4 Sxa8 17.Ka5 Sc7.

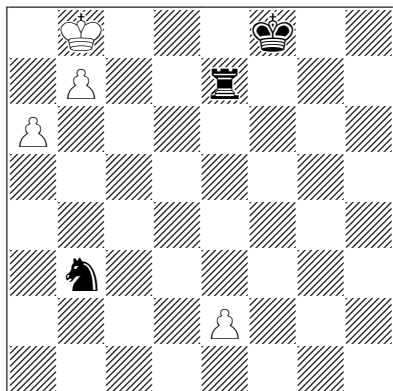
xii) 16.Kb4? Rb1+ 17.Kc3 Ra1 18.Kb2 Sb6 19.Rb8 Sd7.

xiii) Kd5 17.Rb8, or Kd7 17.Kb5 Rb1+ 18.Kc5.

xiv) Se4 10.Ka5 Sc5 11.c8Q Rxc8 12.Kb6 Ke5 13.Rh7

“Fine foreplay which neatly corresponds with the database position.”

**No 15889** P.Bennó  
commendation



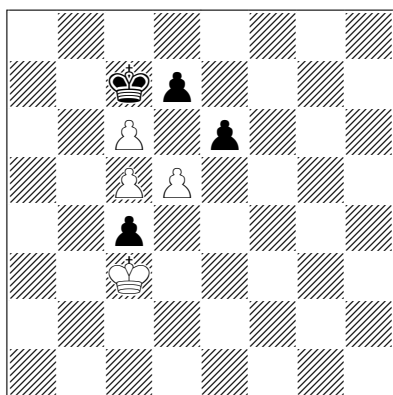
b8f8 0303.30 4/3 Win

**No 15889** Pal Bennó (Hungary). 1.Ka8 Sa5 2.b8Q+ Re8 3.Qxe8+ Kxe8 4.Kb8 Kd8 5.e3 Kd7 6.e4 Kd6 7.e5+ Kd7 8.e6+ Kd8 9.e7+ Kd7 10.e8Q+ Kxe8 11.Kc7 Sc6 12.Kxc6 wins.

i) 3.e4? Sc6 4.Qxe8+ Kxe8 5.Kb7 Kd7.

ii) 4.Ka7? Kd7 5.Kb6 Sc6 6.e3 Se7 7.Kb7 Sc8 8.Kb8 Sb6 9.a7 Kc6 10.e4 Sd7+ 11.Kc8 Sb6+ draws.

**No 15890** V.Bunka  
commendation



c3c7 0000.33 4/4 Win

**No 15890** Vladislav Bunka (Czech Republic). 1.cxd7/i exd5 2.c6 Kd8 3.Kd4 Ke7/ii 4.Kc5 c3 5.Kb6 c2 6.Kc7 c1Q 7.d8Q+ Ke6 8.Qd6 (e8)+ Kf7

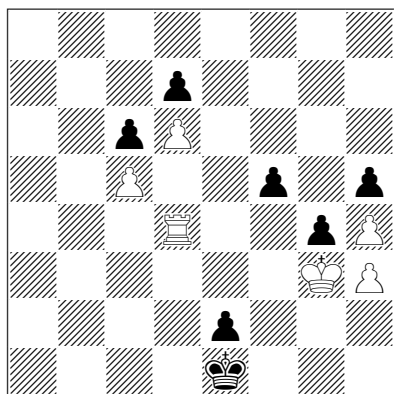
9.Qxd5+ (Kd7) Ke7 10.Qe4 (d6,e5)+ Kf7 11.Kc8 Qa3 12.c7 Qa6+ 13.Kb8 Qb5+ 14.Qb7 Qe5 15.Qb4 Kg7 16.Kb7 Qd5+ 17.Ka7 Qa2+ 18.Kb8 Qh2 19.Qd4+ Kh7 20.Qf6 Qg3 21.Kc8 Qa3 22.Qe5 Qd3 23.Qe6 Qa3 24.Qe4+ Kh6 25.Kd7 Qa7 26.Qb4 Kh5 27.Kd8 wins.

i) 1.Kxc4? exd5+ 2.Kxd5 Kc8/iii 3.Kd6 Kd8 4.c7+ (cxd7 stalemate) Kc8 5.c6 dxc6 6.Kxc6 stalemate.

ii) Kc7 4.Kxd5 c3 5.Ke6 c2 6.Ke7 c1Q 7.d8Q+ Kxc6 8.Qc8+ wins.

iii) But not dxc6+? 3.Ke6, or Kd8? 3.Kd6.

**No 15891** J.Csengeri  
commendation



g3e1 0100.46 6/7 Draw

**No 15891** József Csengeri (Serbia and Montenegro). 1.Kg2/i gxh3+ 2.Kxh3, and:

– Kf2 3.Rf4+ Ke3 4.Rxf5 Kd4 5.Rf4+ Kd5 6.Rf5+ Kd4 (Ke6;Rf8) 7.Rf4+ Kd3 8.Rf3+ Kd2 9.Rf2 Kd1 10.Rg2/ii e1Q 11.Rg1 Qxg1 stalemate, or:

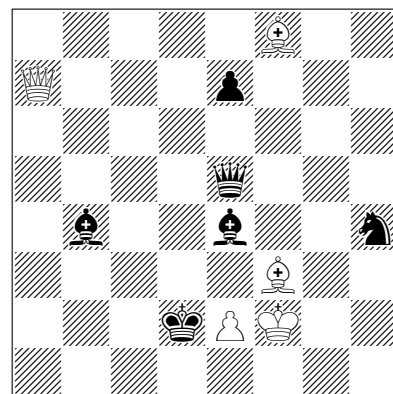
– Kf1 3.Rf4+ Kg1 4.Rxf5 e1Q 5.Rg5+ Kf2/iii 6.Rf5+ Kg1 7.Rg5+ Kf1 8.Rg1+/v (Rf5+?; Qf2) Kxg1 stalemate.

i) 1.Ra4? Kf1 (Kd2?; Ra2+), or 1.hxg4? Kf1 (fxg4?; Kg2) 2.Rf4+ Kg1

ii) 10.Kg2? e1Q 11.Rf1 Qxf1+ 12.Kxf1 Kd2, or 10.Rxe2? Kxe2.

iii) Kh1 6.Rg1+ K(Q)xg1 stalemate.

**No 15892** G.Slepian  
commendation



f2d2 4083.11 5/6 Win

**No 15892** Grigor Slepian (Belarus). 1.Bh6+ Kd1/i 2.Qd7+/ii Bd6/iii 3.Qa4+ Bc2 4.Qxh4/iv Bc5+/v 5.Qd4+/vi Bxd4+/vii 6.e3+ Kd2 (Kc1;exd4+) 7.exd4+ Kc3 8.dxe5 wins.

i) Kc3 2.Qa1+; Kc2 2.Qa4+ Kb2 3.Qxb4+ Ka2 4.Bxe4 Qf6+ 5.Ke1 Qxh6 6.Bd5+ Ka1 7.Qa3+ Kb1 8.Be4 mate.

ii) 2.Qa4+? Bc2 3.Qxb4 Sxf3 draws.

iii) Qd6(Qd5) 3.Qa4+ Bc2 4.Qa1+ Bb1 5.Qxb1 mate.

iv) threatens 5.e4 mate and 5.Qh1 mate.

v) Qc5+ 5.Be3, or Bb3 5.Qh1+ Kc2 6.Qc1 mate, or Qh2+ 5.Qxh2 Bxh2 6.e4 mate.

vi) 5.Kf1? Qc3, or 5.e3+? Kc1, but not Kd2? 6.Qd4+.

vii) Bd3 6.e3+ (exd3+? Kc2;) Kc2 7.Qxe5, or Qxd4+ 6.e3+ Kd2(Kc1) 7.exd4+ Kc3 8.dxc5 wins.

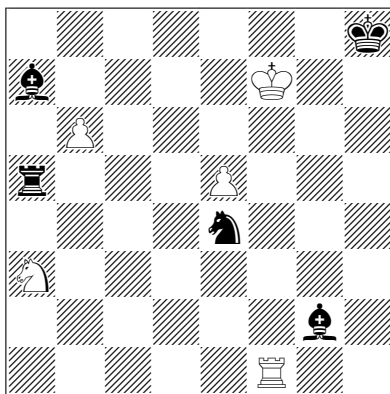
## Československý Šach 2002-2003

26 studies participated in the two-year tourney of the Czech magazine. Lubos Kekely judged the tourney and considered the level average. The judge used Botvinnik & Neidze's method of judging (and refers to *Šachova skladba* no. 21, xi/1988) with 11 criteria – economy, naturalness of position, length of solution, difficulty, originality, counter-play and “tout ensemble”. Harold van der Heijden was consulted for anticipation checking.

The provisional award appeared in *Československý Šach* iv/2005 with a confirmation time until vi/2005. One study was eliminated from the award because of anticipation. The final award appeared in *Československý Šach* ix/2005.

Emil Vlasák kindly provided a translation of the Czech award.

### No 15893 M.Matouš & J.Polášek prize



f7h8 0464.20 5/5 Draw

No 15893 Mario Matouš & Jaroslav Polášek (Czech Re-

public). 1.Rf4 Sg5+ 2.Kg6 Sh7/i 3.Sc4 Ra6/ii 4.e6/iii Bxb6 5.Sd6 Kg8 6.e7 Bc6 7.Kh6/iv Be3/v 8.e8Q+ Bxe8 stalemate.

i) Se6 3.Rh4+ Kg8 4.Sc4.

ii) Also not Bxb6 4.Rh4 Kg8 5.Kf5 Bf1 6.Sxb6 Bd3+ 7.Kf4 Sf8 8.Ke3 draw.

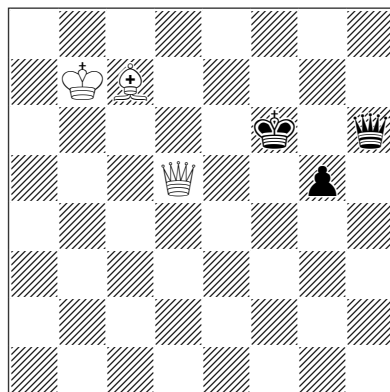
iii) Weaker is 4.Sd6? Rxb6 5.Rf7 Be4+ 6.Kh5 Rxd6 7.exd6 Bd4 8.d7 Bf6 9.Kh6 Bg5+ 10.Kh5 Bd8 wins.

iv) 7.Rg4? Be3 8.Kf5+ Bg5 9.e8Q+ Bxe8 10.Sxe8 Kf7 11.Re4 Ra5+ 12.Kg4 Be7 wins, or 7.e8Q+? Bxe8+ 8.Sxe8 Be3+ 9.Sf6+ Kh8 10.Rf5 Bd4.

v) Be8 8.Rg4+ Kh8 9.Sf7+ Bxf7 10.e8Q+ Bxe8 11.Rg8+ Kxg8 stalemate.

“A model stalemate with a double pin is very rare. The only prize in the tourney is for the construction – all pieces (except bK) move. At move four the march of the wP begins, and ends with a sacrifice on the promotion square.”

### No 15894 M.Matouš 1st honourable mention



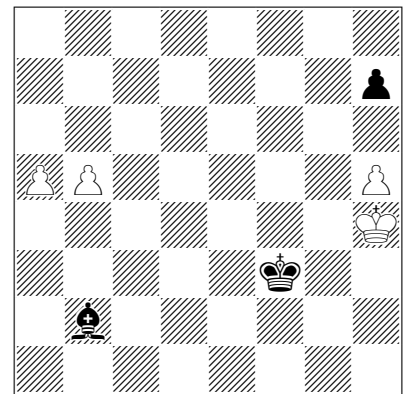
b7f6 4010.01 3/3 Win

No 15894 Mario Matouš (Czech Republic). 1.Qc6+ Kg7 2.Be5+ Kh7 3.Qd7+ Kg6 4.Qe6+ Kh5 5.Qf5 Kh4 6.Qf3 Qh7+ 7.Ka6 Qg6+ 8.Ka5/i g4 9.Bf6+ Kh5 10.Qh1 mate with an active block of two squares.

i) threatens 9.Bg3+ Kh3 10.Bf2 mate.

“An interesting 6-man endgame. After a series of checks we see a pair of quiet queen moves. Then White has to find a secure place for his monarch. And finally there is a mate coup. Very understandable and a clearly constructed idea.”

### No 15895 J.Polášek 2nd honourable mention



h4f3 0030.31 4/3 Win

No 15895 Jaroslav Polášek (Prague, Czech Republic). 1.Kg5/i Ke4/ii 2.Kh6/iii Kd5 3.Kxh7 Kc5/iv 4.a6 Kb6 5.Kg6 Bd4 6.Kf5 Be3 (Kxb5;Ke4) 7.Ke5 Bg5 8.Ke6 Bf4 9.Kf6 Be3 10.Kf5 ZZ Kxb5/v 11.Ke4 wins.

i) 1.b6? Bf6+ 2.Kh3 Bd4.

ii) Bc1+ 2.Kf5 Bd2 3.a6 Be3 4.Ke5.

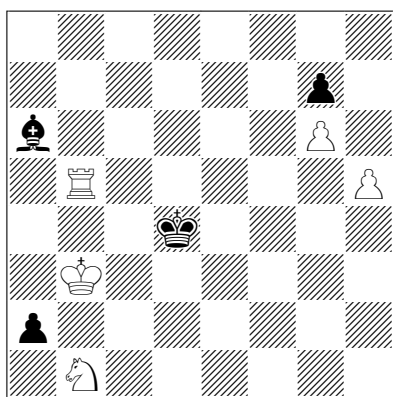
iii) 2.b6? Bd4 3.Kh6 Kd5  
4.b7 Ba7 5.Kxh7 Kc6 6.a6  
Kb6 draws.

iv) Bc3 4.a6 Bd4 5.Kg6 Kc4  
6.b6.

v) Bh6 11.Kg6 Be3 12.h6  
Kxb5 13.h7.

“After the necessary win of a pawn we are facing an unusual five-move tempo manoeuvre of the wK, in a miniature.”

**No 15896** V.Kondratev  
3rd honourable mention



b3d4 0131.22 5/4 Win

**No 15896** Vladimir Kondratev (Russia). 1.Sa3 (Rb4+?; Kc5) a1Q 2.Sc2+ Kd3 3.Rd5+ Ke4 4.Sxa1 Kxd5 5.h6 gxh6 6.g7 Bc4+ 7.Kb4 Kd4 8.Sc2+ Kd3 9.Se1+ Kd4 10.Sf3+ Kd3 11.Se5+ wins.

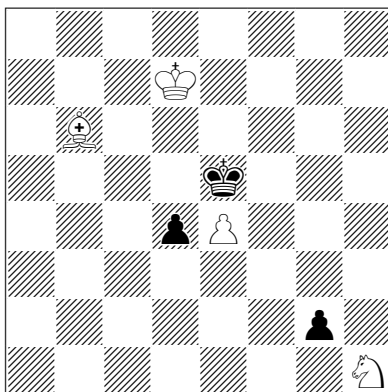
“A rich action study – first a win of a promoted queen, then a spiritual circle manoeuvre of the knight using a positional advantage. A very clear worked-out idea.”

**No 15897** Stanislav Nosek (Dacice, Czech Republic). 1.Sg3/i, and:

– g1Q 2.Ke7 Qc1 (Kf4;Se2+) 3.Bxd4+ Kxd4 4.Se2+ draw, or:

– d3 2.Be3 g1Q/ii 3.Bxg1 d2 4.Se2 d1Q+ 5.Bd4+ Kxe4 6.Sc3+ draw.

**No 15897** S.Nosek  
special honourable mention



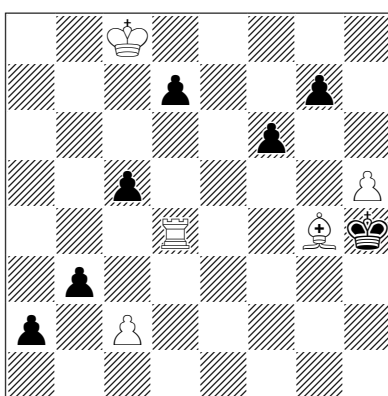
d7e5 0011.12 4/3 Draw

i) 1.Bc7+? Kf6 2.e5+ Kg6 3.Sg3 g1Q 4.e6 d3 5.e7 Qd4+; 1.Bxd4+? Kxd4 2.Sg3 Ke3.

ii) Kf6 3.Sh5+ Kf7 4.e5, or d2 3.Bxd2 g1Q 4.Bc3+ Kf4 5.Se2+.

“The idea is partly anticipated by Klyukin (1967), but in this miniature form I found some fresh nuances in the author’s mate threats combined with BSP vs. Q drawing forks. The position compensates for the material disparity.”

**No 15898** M.Hlinka  
1st commendation



c8h4 0110.26 5/7 Draw

**No 15898** Michal Hlinka (Kosice, Czech Republic). 1.Ra4 b2 2.Be6+ c4 3.h6/i gxh6/ii 4.Rxc4+ Kh5/iii 5.Rc5+/iv d5 6.Rxd5+ Kg6 7.Bf5+ Kg5/v 8.Be6+ Kg6/vi 9.Bf5+ Kg5 10.Be6+ positional draw.

i) 3.Rxc4+? Kxh5 4.Rc5+ d5 5.Rxd5+ g5.

ii) a1Q 4.h7 Qxa4 5.h8Q+ Kg3 6.Qxg7+ Kf2 7.Qxf6+ Ke3 8.Qg5+ Kd4 9.Qf6+ draws.

iii) Kg5 5.Rc5+ or 5.Rg4+.

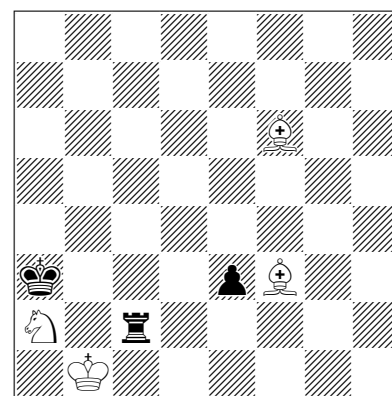
iv) 5.Bf7+? Kg5 6.Rc5+ d5 7.Rxd5+ Kf4 8.Rd4+ Ke5 9.Bxa2 Kxd4.

v) Kf7 8.Rd7+ Ke8 9.Rd8+ Ke7 10.Rd7+.

vi) Kf4 9.Rf5+ Ke4 10.Bxa2 draws, e.g. Kxf5 11.c4 Ke5 12.c5 b1Q 13.Bxb1 Kd5 14.Kd7 Kxc5 15.Ke6.

“A traditional Hlinka-touch saves the Slovak part in the tourney. The position is a little unusual, but excellent counter-play with a typical solver-point (3.h6!) end with a highly memorable perpetual.”

**No 15899** J.Polášek  
2nd commendation



b1a3 0321.01 4/3 BTM, Win

**No 15899** Jaroslav Polášek (Prague, Czech Republic). 1...e2 2.Be7+ (Kxc2?; e1S+) Kb3/i 3.Bd5+ Ka4 4.Bb4/ii Rxa2 5.Be1 Ra3 6.Kb2 Rh3 7.Bc6+ mate.

i) Ka4 3.Bxe2 Rxe2 4.Sc3+.

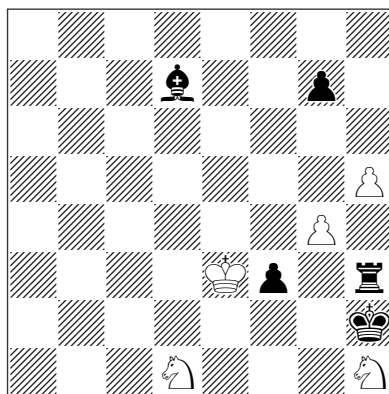
ii) 4.Bh4? Rd2 5.Bf3 Rd1+ 6.Kb2 Ka5 7.Bxe2 Rd2+, but not e1Q? 7.Bxd1+ Qxd1 8.Sc3+.

“White has more wood, but the counter-play is strong. After the fine moves 4.Bb4 and 5.Be1, the upper hand suddenly switches. Domination in an economical setting.”

**No 15900** Iuri Akobia (Georgia). 1.Sdf2/i Rh4/ii 2.Kxf3 Bxg4+/iii 3.Sxg4+ Kxh1 4.h6 gxh6 5.Kg3 Rh5 6.Sf6 Rh2 7.Sg4 Rh5 8.Sf6 1st positional draw, Rf5 9.Sg4 Rh5 10.Sf6 Rg5+ 11.Kh4

Rg6/iv 12.Sg4 Kg2 13.Kh5 Rg5+ 14.Kh4 Rg6 15.Kh5 2nd positional draw.

**No 15900** I.Akobia  
special commendation



e3h2 0332.22 5/5 Draw

i) 1.Shf2? Rg3 2.Kf4/v Kg2 3.Sc3/vi Kxf2 4.Se4+ Kg2 5.Sxg3 f2 6.g5 Bc8 7.h6/vii gxh6 8.g6 (gxh6;Bf5) Be6.

ii) Bxg4 2.Sxg4+ Kg2 (Kxh1; Sf2+) 3.Shf2 Rxh5 4.Kf4 g6/x 5.Sd3 Rf5+ (Rh4;Sf2) 6.Ke4

Kg3 7.Sgf2 Ra5 8.Ke3 Ra3 9.Se4+ Kg2 10.Kd2.

iii) Bc6+ 3.Kf4 Bxh1 4.Sxh1 Kxh1 5.Kg5, or g6 3.hxg6 Rh8 4.g7 Rg8 5.Sg3 Rxg7 6.Sfe4

iv) Kh2 12.Sg4+, or Rf5 12.Sg4.

v) 2.g5 Rxg5 3.Kxf3 Rf5+ 4.Ke4 Rxh5 5.Se3 Kg3 6.Sd3 Bc6+ 7.Kd4 Kf3.

vi) 3.g5 Ba4 4.Se4 Rh3 5.Se3+ Kg1 6.Sd2 Bc6 7.h6 gxh6 8.g6 Rh5.

vii) 7.g6 Be6 8.h6 gxh6.

x) Rh8 (g5;Kf5) 5.Se4 Rf8+ 6.Kg5 Kg1 7.Sgf2 Kf1 8.Kg4 Ke2 9.Kg3.

“Position versus material gain. This idea of the well-known author isn’t very new.”



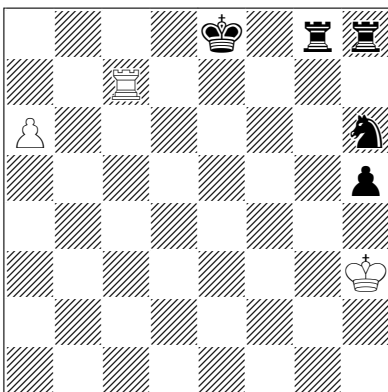
## The Problemist 1990-1992

The endgame study editor of *The Problemist*, Yochanan Afek, discovered recently that the 1990-1992 had never been judged. He took care of this “historical injustice” and urged judges of all genres to avoid unacceptable delays. In total 54 studies participated. Harold van der Heijden was consulted for soundness and anticipation check of a selected number of candidates. He demolished no less than 15 studies, including a number of serious candidates for prizes. There were some anticipations and also a case of plagiarism.

The judge considered the level quite high, with two studies standing out.

The provisional award appeared in *The Problemist* of iv/2005 with a three month confirmation time. During the confirmation time two further studies were eliminated because of cooks.

**No 15901** † B.Gusev  
& O.Pervakov  
1/2nd prize



h3e8 0703.11 3/5 Win

**No 15901** † Boris Gusev & Oleg Pervakov (Russia). 1.a7 Rg3+ 2.Kxg3 h4+/i 3.Kxh4

Sf5++/ii 4.Kg4/iii O-O 5.Rb7 Se3+ 6.Kh5/iv Sd5 7.Kg5 ZZ Sf4 8.Kg4(h4)/v Sd5 9.Kg3 wins.

i) O-O 3.Rb7 h4+ 4.Kxh4 Rf4+ 5.Kg5 wins.

ii) O-O 4.Rb7 Rf4+ 5.Kg5 wins.

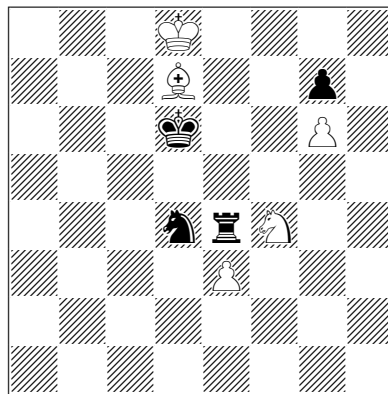
iii) 4.Kg5? O-O 5.Rb7 Sd4 6.Rb8 Se6+ 7.Kh5 Sc7 8.Kg4 Sa8 draws.

iv) 6.Kg5? Sd5 ZZ 7.Rb8 Sc7.

v) 8.Rb8? Se6+.

“A highly original and economical version of reciprocal zugzwang on a clear board.”

**No 15902** † J.Randviir  
1/2nd prize



d8d6 0314.21 5/4 Draw

**No 15902** † Jüri Randviir (Finland). 1.Sh5/i Rh4/ii 2.Sxg7/iii Se6+ 3.Bxe6/iv Rh8+ 4.Bg8/v Rxg8+ 5.Se8+ Ke6 6.e4 Rh8 7.g7 Rg8 8.e5 Kf7 9.Kd7 Rxe8 10.e6+ Rxe6 11.g8Q+ Kxg8 12.Kxe6

i) 1.exd4? Rxf4 2.Ke8 Rf6 wins.

ii) Re7 2.exd4 Rxd7+ 3.Ke8 draws.

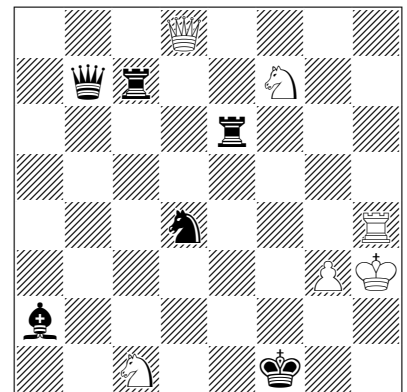
iii) 2.exd4? Rxh5 3.Ke8 Rg5 wins.

iv) Thematic try: 3.Sxe6? Rh8+ 4.Be8 Kxe6 5.g7 Rg8 6.e4 Kd6 7.e5+ Ke6 wins.

v) Thematic try: 4.Se8+? Kxe6 5.e4 Rg8 6.e5 Rh8 7.g7 Rg8 wins.

“A fabulous tactical razor-sharp struggle highlighted by a pair of marvellous sacrifices: 2...Se6+!! and in addition, 4.Bg8!!, as well as a pair of thematic tries 3.Sxe6? and 4.Se8+? where a single tempo makes the whole difference.”

**No 15903** A.Lewandowski  
3rd prize



h3f1 4735.10 6/6 Draw

**No 15903** Andrzej Lewandowski (Poland). 1.Rf4+/i Ke1/ii 2.Qxd4/iii Qh1+/iv 3.Kg4 Rg6+/v 4.Sg5/vi Be6+ 5.Rf5 Rc4 6.Sd3+ Kd2 7.Sf4+ Rxd4 stalemate!

i) 1.Rxd4? Qh1+ 2.Kg4 Re4+ 3.Rxe4 Qxe4+ 4.Kg5 Qd5+.

ii) Sf3 2.Qd1+ Kf2 3.Qd2+.

iii) 2.Sd3+? Ke2 3.Qxd4 Qh1+ 4.Kg4 Rg6+ 5.Sg5 Be6+ 6.Rf5 Qf3+.

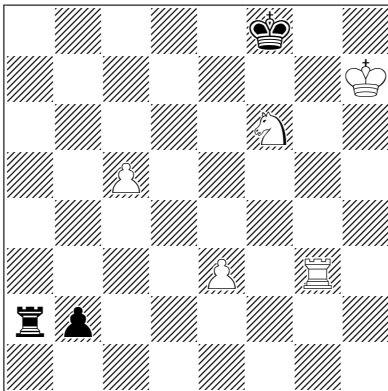
iv) Rd7 3.Qc3+ Rd2 4.Sd3+ Ke2 5.Rf2+.

v) Rxf7 4.Qf2+ Kd1 5.Rd4+ Kxc1 6.Qd2+ Kb1 7.Rb4+.

vi) 4.Kf5? Rxf7+ 5.Kxg6 Qh7+ 6.Kg5 Qg8+.

“It is the big time for the heavy guns. Once the smoke fades away over the battlefield, a magnificent triple pinning stalemate stuns the onlooker.”

**No 15904** J.van Reek  
4th prize, correction



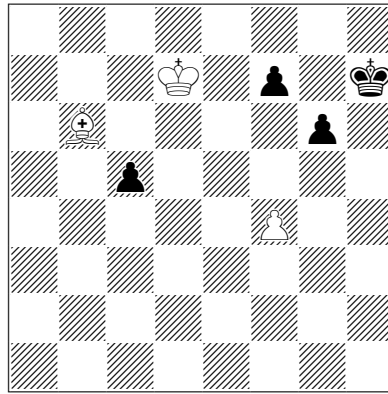
h7f8 0401.21 5/3 Draw

**No 15904** Jan van Reek (Netherlands). 1.Sd7+ Ke7 2.Rg7+ Kd8 3.Rg8+ Kxd7 4.Rb8 Kc6 5.Kg6 Kxc5 6.Kf5 Kc4 7.Ke4 Ra4 8.Rxb2 Kc3+ 9.Kd5 Kxb2 10.e4 Kc3 11.e5 Ra5+ 12.Kd6 Kd4 13.e6 Ra6+ 14.Kd7 Kd5 15.e7 Ra7+ 16.Kd8 Kd6 17.e8S+ draw.

“An excellent ultra-modern study comprising a couple of different episodes along a single line of play. Each phase does not innovate much yet the entire mosaic does.”

**No 15905** Timur Khamitov. 1...f5/i 2.Bd8/ii c4 3.Ke6 c3 4.Bb6 g5 5.fxg5 f4 6.Bc7 f3 7.Kf7 f2 8.Bf4 mating.

**No 15905** T.Khamitov  
1st honourable mention



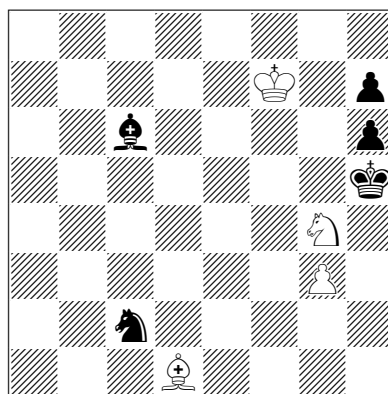
d7h7 0010.13 3/4 BTM, Win

i) g5 2.f5 c4 3.Ba5 g4 4.Be1 Kh6 5.Kd6 f6 6.Kd5 Kg5 7.Ke4 Kh6 8.Kf4 Kh5 9.Bd2 Kh4 10.Bc3 Kh3 11.Be1, or here Kh5 7.Ke4 Kg5 8.Bd2+ Kh4 9.Kf4 Kh3 10.Be1.

ii) 2.Bxc5? g5 3.fxg5 f4; 2.Ke6? g5 3.fxg5 Kg6; 2.Bc7? Kh6.

“Well-orchestrated manoeuvring against the passed pawns, employing a fine switchback, creates a mate net around the black king.”

**No 15906** J.Beasley  
2nd honourable mention



f7h5 0044.12 4/5 Win

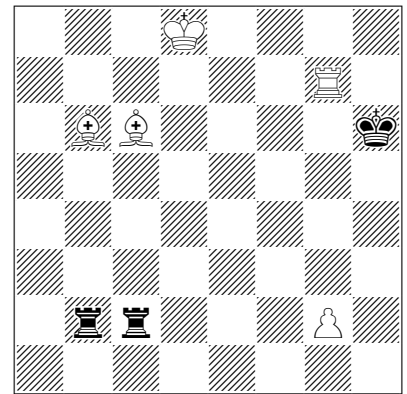
**No 15906** John Beasley (Great Britain). 1.Kf6 Bf3 2.Bxf3 Sd4 3.Bd1 Se2/i 4.Sxh6/ii Kxh6 5.g4 and 6.g5 mate.

i) Sf3 4.Kf5 Sd4+ 5.Ke5 Sc6+ 6.Kf6, but not 4.Bxf3? stalemate.

ii) 4.Bxe2? stalemate.

“The direct white battery against black king is the focus of extensive anti-stalemate activity; however, the long-awaited mate is surprisingly achieved by its eventual indirect operation.”

**No 15907** † G.Kasparyan  
1st commendation



d8h6 0720.10 5/3 Win

**No 15907** Ghenrikh Kasparyan (Armenia). 1.Rb7 Rxd7 2.Be3+, and:

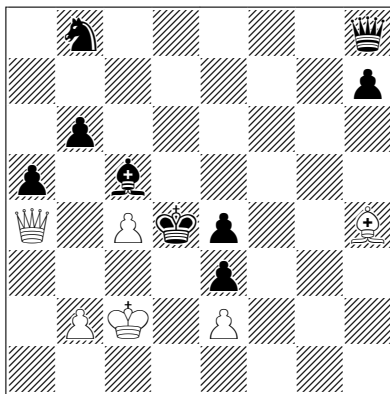
– Kg6 3.Be4+ Kh5 4.Rh7+ Kg4 5.Rg7+ Kh3 6.Bf5+ Kh2 7.Rh7+ Kg3 8.Rh3 mate, or:

– Kh5 3.Rh7+ Kg4/i 4.Rg7+ Kh3 5.Bd7+ K- 6.Rh7+ Kg3 7.Rh3 mate.

i) Kg6 4.Be4+ Kf6 5.Bd4+.

“A pawn sacrifice on the first move turns into a self-block in a model mate.”

**No 15908** D.Blundell  
2nd commendation



c2d4 4043.35 6/9 Win

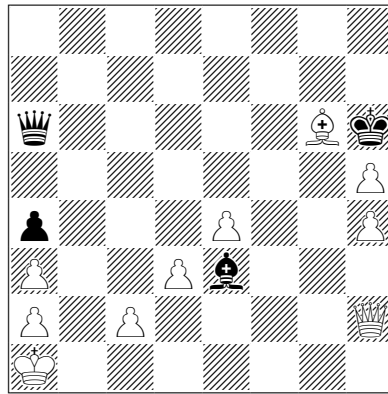
**No 15908** David Blundell (Great Britain). 1.Be1/i Ke5/ii 2.Bc3+ Bd4 3.Bxd4+ Kxd4 4.Qa1, and now:

- Kxc4 5.b3+,
  - Kc5 5.b4+,
  - Qg8 5.b4+ Kxc4 6.Qa2+,
  - Qf8 5.b3+ Kc5 6.Qa3+,
  - Qe8 5.b3+ Kc5 6.Qa3+ Kc6 7.Qa4+,
  - Qd8 5.Qd1+,
  - Qc8 5.b4+ Kxc4 6.Qc3+.
- i) 1.Qa1? Ke5 and 2...Bd4; 1.b4? Kxc4; 1.Bg3? Qf8 2.b3 Qf1.
- ii) Bb4 2.Qb5 Qd8(e5,g8) 3.Bc3+ Bxc3 4.bxc3+.

“Following the ‘hyper-modern’ 4.Qa1!! the white queen surprisingly dominates her counterpart from the corner.

An expansion of Dawson's idea using the necessary, though inactive, extras.”

**No 15909** T.Wakashima  
3rd commendation



a1h6 4040.71 10/4 Win

**No 15909** Tadashi Wakashima (Japan). 1.Qe5/i Bd4+ 2.Qxd4 Qf6 3.Qb2/ii Qf1+ 4.Qb1 Qf6+ 5.e5 Qxe5+ 6.d4 Qxd4+/iii 7.c3 Qxc3+ 8.Qb2 Qe1+ 9.Bb1 Qe5 10.Be4 Qxe4 11.Qh8+ wins.

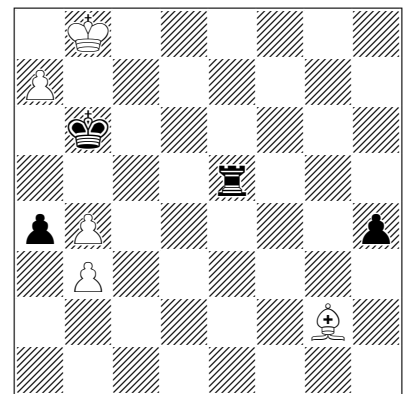
- i) 1.e5? Qa5; 1.c3? Qxd3 2.Kb2/iv Bd2 3.Qe5 Bxc3+ 4.Qxc3 Qb1+ 5.Kxb1; 1.Qc7? Qf6+ 2.e5 Qf1+ 3.Kb2 Qc1+ 4.Kc3 Qd2+; 1.Qb8? Qf6+ 2.e5 Qf1+ 3.Kb2 Bd4+ 4.c3 Qe2+.
- ii) 3.Qxf6? stalemate, 3.c3? Qf1+ 4.Kb2 Qb1+ 5.Kxb1 stalemate.

iii) Qe3 7.Kb2 Qxd4+ 8.c3 wins.

iv) 2.Qb2 Qd1+ 3.Qb1 Qd2 4.e5 Qxc3+ 5.Qb2 Qe1+ 6.Bb1 Qxh4, or 2.e5 Qxc3+ 3.Qb2 Qe1+ 4.Bb1 Qxh4.

“Anti-stalemate sacrificial play along two neighbouring diagonals. Entertaining!”

**No 15910** V.Kovalenko  
4th commendation



b8b6 0310.32 5/4 Win

**No 15910** Vitaly Kovalenko (Russia). 1.Bc6/i Rh5 2.Be8 Rh8/ii 3.a8S+ Ka6 4.Sc7+ Kb6 5.Sd5+ Ka6 6.b5+ Ka5 7.b4 mate.

i) 1.Bh3? Re8+ 2.Bc8 Rxc8+ and Black wins.

ii) Re5 3.Bd7, but not 3.a8S+? Ka6 4.Sc7+ Kb6 5.bxa4 Rxe8+ 6.Sxe8 h3 7.a5+ Kb5.

“Play for mate.”

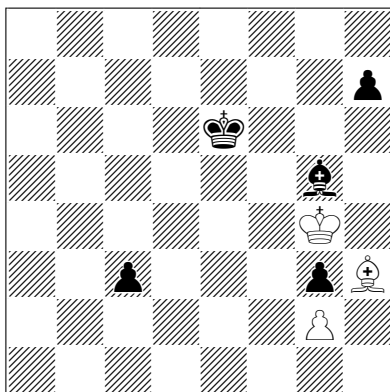
## Die Schwalbe 2001-2002

21 authors from 11 countries participated with 27 studies in the two-year tourney of *Die Schwalbe*. Judge Jürgen Fleck considered the general level of the correct studies heterogeneous, with a considerable level for the first 6 studies, of which the first prize winner stood out, and a poor level for the remaining studies. The award was published in *Die Schwalbe* no.212 iv/2005 without mentioning a confirmation period.

The 1st prize was won by Gady Costeff (Israel/USA). See EG149.13560.

“The outstanding study of the tourney because of its bold theme: positional draw by pendular mutual eternal Bristols diagonal and vertical all over the board.”

**No 15911** W.Bruch  
& D.Papack  
2nd prize



g4e6 0040.13 3/5 Draw

**No 15911** Wieland Bruch & Daniel Papack (Germany). 1.Kh5+/i Ke5 2.Bf5 h6/ii 3.Kg4/iii Be3/iv 4.Bh7/v Bf2 5.Kf3/vi h5/vii 6.Bg6/viii ZZ Kd4 7.Ke2 (Bf5?;Kc4) Be3

(h4;Bf5) 8.Kd1/ix h4 (Ke5;Bxh5) 9.Bf5 draws.

i) 1.Kxg5+? Ke5 2.Bf5 h6+ 3.Kg6 h5 4.Kg5 h4 5.Kg4 h3 wins.

ii) Kxf5 stalemate.

iii) 3.Bh7? Kf4 4.Bb1 Ke3 5.Kg4 Bf4 6.Bh7 Bc7 7.Bg6 h5+ 8.Kxh5 Kd2 9.Kg4 c2 wins.

iv) Bf4 4.Bg6 h5+ 5.Kxh5 Kd4 6.Kg4.

v) 4.Bd3? Kd4 5.Bc2 Bf2 6.Kf3 Kc4 7.Ke2 Kb4 8.Kd1 Be3 9.Ke2 Bf4 10.Kd3 h5, or 4.Bg6? Bf2 5.Kf3 h5 6.Bh7/x Kd4 (h4?;Kg4) 7.Ke2 Be3/xi 8.Kf3/xii h4 9.Kg4 (Bf5;Ke5) Bg5 10.Kf3 Kc4 11.Ke2 Kb3, or 4.Bc2? Bf2 5.Kf3 Kd4 6.Ke2 Kc4 7.Kd1 Be3, or 4.Bb1? Bf2 5.Kf3 Kd4 6.Ke2 Kc4 7.Bc2/xiii Kb4 8.Kd1 Be3

vii) Kd4 6.Ke2 h5 (Kc4;Bg8+) 7.Bf5 Be3 8.Kd1.vi) 5.Bg6? Kd4 6.Kf3 Kc4/xiv 7.Ke2 Kb3 8.Kd1 Kb2, or 5.Kh5? Kf4 6.Kxh6 Ke3 7.Kg5 Kd2 8.Kf4 c2 9.Bxc2 Kxc2 10.Kf3 Kd2.

viii) 6.Bb1? Kd4 7.Ke2 Kc4 8.Kd1 Kb3 9.Kc1 Be3+ 10.Kd1 h4; 6.Bc2? h4 7.Kg4 Kd4 8.Kf3/xv Kc4 9.Kg4 Kb4; 6.Bd3? Kd4 7.Ke2 Be3 8.Bf5 Ke5 9.Bd3 Kf4; 6.Ke2? h4 7.Kf3 Kd4 8.Bf5 Kc4.

ix) 8.Kf3? h4 9.Kg4 Bg5.

x) 6.Bb1 Kd4 7.Ke2 Kc4 8.Kd1 Kb3 9.Kc1 Be3+.

xi) Kc4? 8.Bg8+; h4? 8.Bf5.

xii) 8.Kd1 Ke5 9.Ke2 Kf4.

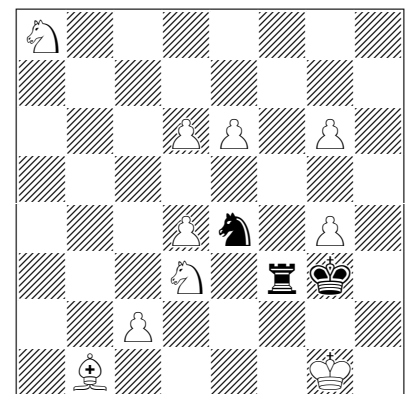
xiii) 7.Ba2+ Kb4 8.Kd3 Ka3 9.Bb1 Kb2 10.Bc2 h5.

xiv) Not h5? 7.Ke2 h4 8.Bf5.

xv) 8.Kxh4 Ke3 9.Kg4 Kd2 10.Bf5 c2.

”A complex mutual zugzwang (after 6.Bxg6) in a light construction. The expression of the theme is of rather an analytical nature, but the very good fresh introduction with the point 1.Kh5+! (not 1.Kxg5+?) and 2.Bf5! gives the study the necessary lightness and charm. It is also very surprising that 4.Bh7! is the only move. Grand economy, no captures!”

**No 15912** M.Roxlau  
3rd prize



g1g3 0315.60 10/3 Draw

**No 15912** Michael Roxlau (Germany). 1.Se1/i Rf2/ii 2.Sd3 Rf6 (Rf3;Se1) 3.Sc5/iii Sd2 4.Se4+ Sxe4 5.c3/iv Sd2 6.Bf5 Rf8 7.Sb6 Rh8 8.Be4 Rh2 (Sxe4;g7) 9.Sc4 Sxc4 10.Kf1/v Sd2+ 11.Ke1 Sxe4 12.g7/vi Sxc3/vii 13.e7/viii Re2+ 14.Kf1 Rh2 (Rd2?; e8Q) 15.Ke1 (Kg1?; Rd2) Re2+ 16.Kf1 Rf2+ 17.Ke1 positional draw.

i) 1.Se5? Re3 2.Sd3 Sd2 3.Ba2 Rf3 and mate.

ii) Re3 2.Sg2 Re2 3.Kf1.

iii) 3.Sc1? Sd2 4.Se2+ Kh3  
5.Kh1 Rf1+ 6.Sg1+ Kg3.

iv) 5.c4? Sd2 6.Bf5 Rf8  
7.Sb6 Rh8 8.Be4 Rh2.

v) 10.g7? Re2 11.Kf1 Rxe4  
12.g8Q Sd2+ 13.Kg1 Re1  
mate.

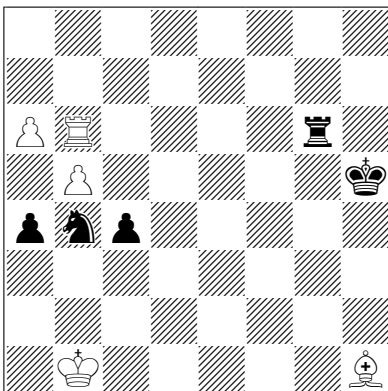
vi) 12.e7? Kf3 13.Kd1  
Sxc3+ 14.Kc1 Ke3 15.e8Q+  
Kd3 and mate, or 12.Kd1?  
Sxc3+ 13.Kc1 Rh8 14.e7 Sd5  
wins.

vii) Kf3 13.Kd1 Sxc3+  
14.Kc1 Ke3 15.g8Q wins.

viii) 13.g8Q? Re2+ 14.Kf1  
Rd2 and mate.

“Long dynamic play in the best style of the composer. White has to sacrifice all his pieces to escape from the remarkably persistent mate danger. It’s also pleasing to see play from both sides – always a big plus. 5.c3! is a nice point!”

**No 15913 E.Gamsjäger**  
1st honourable mention



b1h5 0413.22 5/5 BTM, Draw

**No 15913 Elisabeth Gamsjäger** (Austria). 1...Rg1+ (Rxb6;a7) 2.Kb2 Rg3/i 3.Kc1 a3/ii 4.a7 c3 5.Rd6 c2 6.Rd5+/iii Kh6 7.Rc5(Kd2)/v Rg1+ 8.Kd2 Rd1+ 9.Ke2 Rd8 10.Bd5 Sxd5 11.Rxc2 Ra8 12.b6 Sxb6 13.Rc6+ Kg5 14.Rxb6 Rxa7 15.Rb1 a2 16.Ra1 draws.

i) Rxh1 3.Rb8 a3+ 4.Kxa3  
Rb1 5.a7 Sc2+ 6.Ka2 Rb3  
7.a8Q.

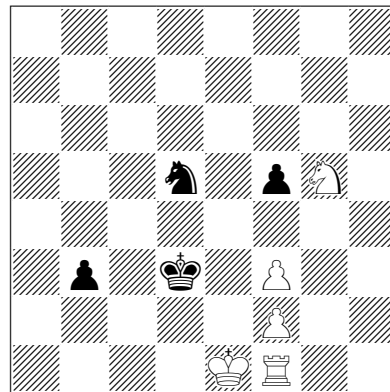
ii) c3 4.Rd6 c2 5.Rd5+ Kh6  
6.Rc5 Rg1+ 7.Kb2.

iii) 6.Kd2? Rg1 7.Rd5+  
Sxd5 8.Kxc2 Sb6.

v) 7.a8Q? Rg1+ wins.

“A thriller in which both sides deliver a long dramatic razorsharp fight. Many quiet moves, all pieces take part, good economy and few captures, two piece sacrifices at d5. But, despite these positive things I missed a clear theme, a binding motif, or a clearcut final ‘pointe’. The moves-order dual at move 7 did not influence the placing of the study.”

**No 15914 P.Gyarmati**  
2nd honourable mention



e1d3 0104.22 5/4 Draw

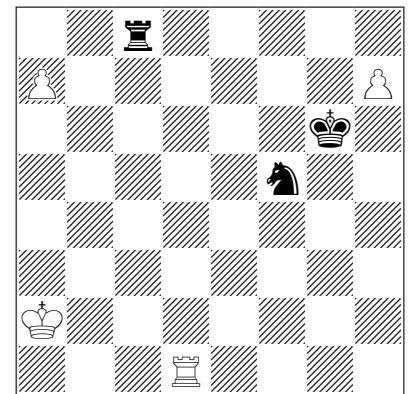
**No 15914 Péter Gyarmati** (Hungary). 1.Se6/i b2 2.Sc5+ Kc2 3.Ke2 Sc3+ 4.Ke3 f4+/ii 5.Kxf4 Se2+ 6.Ke3 Sc1 7.Rd1 b1Q (Kxd1;Sa4) 8.Rd2+ Kc3 9.Sa4+ Kc4 10.Rd4+ Kb3 11.Sc5+ Kc2 12.Rd2+ positional draw.

i) 1.Sf7? b2 2.Se5+ Kc2 3.Ke2 Sc3+ 4.Ke3 Sd1+, wins, but not f4+? 5.Kxf4 Se2+ 6.Ke3 Sc1 7.Sc4.

ii) Sd1+ 5.Rxd1 Kxd1 6.Sa4.

“From the slightly cramped initial position quickly natural and dynamic play develops, in which White has to allow promotion of the opponent’s b-pawn, but is able to knit an airy perpetual check net on the open board. I especially liked the activity of all pieces, also 7.Rd1! is a nice point. With a more lively initial position this study would have been placed higher.”

**No 15915 W.Bruch**  
3rd honourable mention



a2g6 0403.20 4/3 Win

**No 15915 Wieland Bruch** (Germany). 1.Rh1/i Rh8/ii 2.Rh3/iii, and:

– Se7 3.Rb3/iv Ra8 4.Kb2 Kxh7 5.Rb7 Kg6 6.Rxe7 Kf6 7.Rh7 (Rb7?; Ke6) wins/v, or:

– Sd6 3.Rg3+/vi Kf7/vii 4.Rg8 Rxc8 5.hxg8Q+ Kxc8 6.a8Q+ wins, or:

– Sh6 3.Rb3 Ra8 4.h8Q Rxh8 5.Rb8 wins.

i) 1.Rb1? Ra8 (Kxh7?; Rb8) 2.h8Q Rxh8 3.Rb8 Rh2+ 4.Ka3 Rh1 5.Kb2 Rh2+ 6.Kb3 Rh3+ 7.Kb4 Rh4+ 8.Ka5 Rh1, or 1.Rd7? Ra8 2.Rb7 Sd6/viii 3.h8Q Rxh8 4.Rb8 Rh2+ 5.Kb3 Rh3+ 6.Kb4 Rh4+ 7.Kc5 Ra4 or here 7.Ra5 Rh1.

ii) Sh6 2.Rb1 Ra8 3.h8Q Rxh8 4.Rb8 wins.

iii) 2.Ka1? Se7 3.Rb1 Ra8 4.Kb2 Kxh7, or 2.Rh2? Se7 3.Rb2 Ra8 4.Kb1 Kxh7 5.Rb7 Kg6 6.Rxe7 Kf6 draw.

iv) 3.Rg3+? Kf7 (Kf6?; Kg8) 4.Rb3 Ra8 5.Rb8 Rxa7+ 6.Kb3 Sg6 or here 4.Rg8 Sxg8 5.a8Q Rxh7.

v) e.g. Ke6 8.Kb3 Kd6 9.Kb4 Kc6 10.Ka5 Rd8 11.Ka6 Re8 12.Rh1 Rf8 13.Rb1 Kc5 14.Rb8.

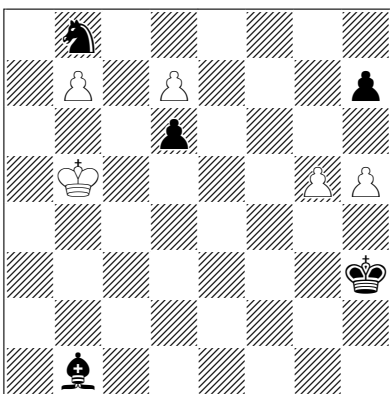
vi) 3.Rb3? Ra8 4.Kb1 Kxh7, or here 4.h8Q Rxh8 5.Rb8 Rh2+.

vii) Kxh7 4.Rh3+ Kg7 5.Rxh8 wins.

viii) But not Sg7? 3.h8Q Rxh8 4.Rb8 Rh2+ 5.Kb3 Rh3+ 6.Kb4 Rh4+ 7.Kb5 Rh5+ 8.Kb6 wins, or Sd4? 3.Kb2(Kb1) Sc6 4.Rb8 wins.

“An interesting miniature full of tries, that invites the solver. In many lines the position of the white king is a problem, the solution Rd1-h1-h3-b3 followed by Kb2 is pretty and unexpected.”

**No 15916** H.van der Heijden  
1st commendation



b5h3 0033.42 5/5 BTM, Draw

**No 15916** Harold van der Heijden (Netherlands).  
1...Bd3+/i 2.Kb6 Sxd7+ 3.Kc6/ii Be4+ (Sb8+;Kd6) 4.Kxd7/iii Bxb7 5.Kxd6/iv Ba6/v 6.Ke5 (g6?; h6) Kg4 (Bd3;Kf6) 7.g6 h6 8.Kd4/vi Bc8 9.Ke5 Bf5 (Ba6;Kd4) 10.Kf6 Bd3 (Kxh5?; Kxf5) 11.g7 Bh7 12.g8Q+ Bxg8 13.Kg6 Bf7+ 14.Kxh6 draws.

i) Sxd7 2.Kc6 Sb8+ (Be4+;Kxd7) 3.Kxd6 Kg4 4.g6 h6 5.Kc7 Sa6+ 6.Kb6 Sb8 7.Kc7 positional draw.

ii) 3.Kc7? Sc5 and 4.b8Q Sa6+, or 4.b8S Se6+ 5.Kxd6 Sxg5 wins, or 4.g6 hxg6 5.hxg6 Bxg6 6.b8S d5.

iii) 4.Kxd6? Bxb7 5.Kxd7 Be4 6.Ke6 Kg4 wins.

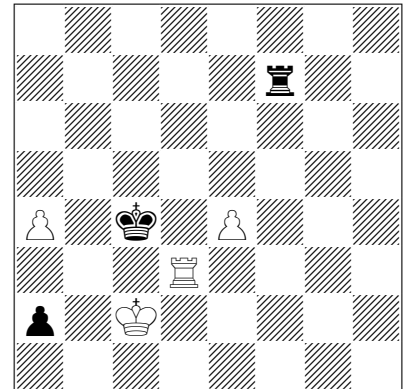
iv) 5.g6? h6 6.Kxd6 Ba6 7.Ke5 Bc4 8.g7 Kg4 9.Kf6 Kxh5, or here 7.Kd5 Bd3 8.Kd4 Bb1 wins.

v) Be4 6.Ke5 Bc2 7.Kf6 Kg4 8.g6 h6 9.g7 Bh7 10.g8Q+ Bxg8 11.Kg6 Bf7+ 12.Kxh6 wins.

vi) 8.Kd5? Bd3, or 8.g7? Bc4.

“Subtle white play in an ending with a piece down. By 8.Kd4! and 9.Ke5! the wK battles for important squares with the bB for important squares. Finally the bB has to play to the exposed square f5, which gives White an important tempo for the final point. A more sparkling introduction would have benefitted the study.”

**No 15917** Z.Maricic & M.Roxlau  
2nd commendation



c2c4 0400.21 4/3 Draw

**No 15917** Zlatko Maricic & Michael Roxlau (Germany).  
1.Rc3+/i Kb4 2.Rb3+ Kxa4 3.Rb8 Rf2+ (a1Q;Ra8+) 4.Kd3 Rf3+/ii 5.Kc4 Rc3+ 6.Kd5/iii Ra3 7.Kc4 Rc3+ 8.Kd5 Rd3+ 9.Kc5/iv Ka3 10.Ra8+ (e5?; Rd4) Kb2 11.Rxa2+ draws.

i) 1.Ra3? Rf2+ 2.Kc1 Kb4 wins.

ii) Ka3 5.Ra8+ Kb2 6.Rxa2+ Kxa2 7.Kc4 draws.

iii) 6.Kxc3? a1Q+, or 6.Kd4? Rc8.

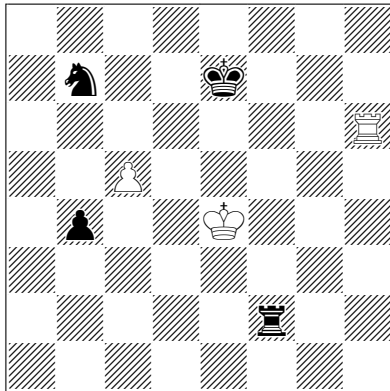
iv) 9.Kc4? Rd4+ 10.Kxd4 a1Q+ wins.

“A lively Rook ending in which White escapes from treathening dangers by precise play.”

## Šachova Skladba 2001-2002

Andrei Selivanov (Russia) judged 14 studies. The award was published in *Šachova Skladba* no. 88, vii/2005.

**No 15918** S.Osintsev  
1st prize



e4e7 0403.11 3/4 Draw

**No 15918** Sergei Osintsev (Russia). 1.Ke3/i Rf6/ii 2.Rh7+/iii Rf7 3.Rxf7+ Kxf7 4.c6 (Kd4? Sxc5;) Sd6 5.Kd3 (Kd4? Ke6;) Ke6 6.Kd4 ZZ Ke7 7.Kd3 Ke6/iv 8.Kd4 positional draw.

i) 1.Kd3? Sa5 2.Ra6 Ra2 3.Rb6 b3 4.Kc3 Ra4 5.Kd3 Kd7 6.Rd6+ Kc7 7.Rb6 Sb7 8.Rb5 Sa5; 1.Kd5? Sa5 2.Rb6 Rd2+ 3.Ke4 b3 4.Rb5 b2; 1.Rb6? Sxc5+ 2.Kd4 Sa4 3.Rb5 Kd6 4.Ke3 Rb2 5.Kd3 Sc5+ 6.Kc4 b3 7.Rb6+ Kc7 8.Rb5 Rc2+; 1.Rh5? b3; 1.Rh7+? Rf7 2.Rxf7+ Kxf7 3.c6 Sc5+.

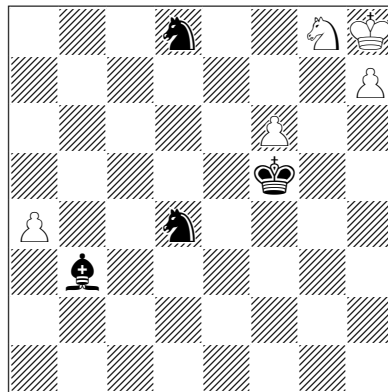
ii) Rf7 2.Rb6; Rb2 2.Rh7+.

iii) Thematic try: 2.Rxf6? Kxf6 3.c6 Sd6 4.Kd4 ZZ Ke6 5.Kd3 Kd5 6.c7 Kc5 wins, or here 4.Kd3 Ke5 5.Kc2 Kd5.

iv) Kd8 8.Kc2 Kc7 9.Kb3.

“Nice miniature with tries and beautiful black moves, theme play.”

**No 15919** M.Campioli  
2nd prize



h8f5 0037.30 5/4 Draw

**No 15919** Marco Campioli (Italy). 1.f7/i Sxf7+/ii 2.Kg7 Kg5 3.Se7/iii Sh6/iv 4.Kf8/v Sf7 5.Kg7/vi Sh6 6.Kf8 Se6+ 7.Ke8 Sg7+ 8.Kf8/vii Se6+ 9.Ke8/viii Bxa4+ 10.Sc6 Bxc6+ 11.Ke7 Sf4 12.h8Q/viii Sg6+ 13.Kd6 Sxh8 14.Kxc6 draw.

i) 1.Kg7? S4e6+ 2.Kh6 Sf7+ 3.Kh5 Sf4+ 4.Kh4 Bxa4 wins; 1.Se7+? Kxf6; 1.Sh6+? Kxf6; 1.a5? Kg6.

ii) Bxf7 2.Kg7 S4e6+ 3.Kh6.

iii) 3.Sh6? Sxh6 4.h8Q Se6+ 5.Kh7 Bc2 mate, or 3.h8Q? Sf5+ 4.Kh7 Sxh8 5.Kxh8 Bxa4.

iv) Ba2(c4) 4.a5.

v) 4.a5? Se6+ 5.Kh8 Kf6 6.Sg8+ Kg6 7.Se7+ Kf7 wins, or 4.h8Q? Se6+ 5.Kh7 Bc2+ 6.Sg6 Bxg6 mate.

vi) 5.Kg8? Kf6 6.a5 Se5+ 7.Kf8 Se6+; 5.a5? Kf6 6.a6 Se6+ 7.Kg8 Sh6+.

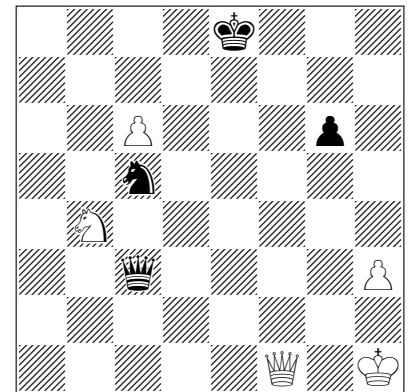
vii) 8.Kd7? Bxa4+ 9.Sc6 Sf7.

viii) bK escapes from the black pieces.

viii) 12.Kd6? Be4 13.h8Q Sf7+ wins.

“Against Black’s clear superiority White uses the complex opposition.”

**No 15920** K.Husak  
1st honourable mention



h1e8 4004.21 5/4 Win

**No 15920** Karel Husak (Czech Republic). 1.c7/i Se6/ii 2.Sd5/iii Qc6 3.Qb5/iv Qxb5 4.c8Q+ Kf7 (Sd8;Sc7+) 5.Qxe6+ Kxe6/v 6.Sc7+ Kf5 7.Sxb5 and wins/vi.

i) 1.Sd5? Qe5 2.Qf3 Se6 3.Qd3 g5 4.Qg6+ Kf8 5.Qf6+ Qxf6 6.Sxf6 Ke7 7.Se4 Kd8; 1.Qe2+? Kf7 2.Kg2 Se6 3.Qf3+ Qxf3+ 4.Kxf3 Ke7 5.h4 Kd6 6.Ke4 Sg7 7.Kf4 Se6+ 8.Kg4 Sd4 9.Kg5 Sf3+.

ii) Sd7 2.Sd5 Qc5 3.Qe2+ Kf7 4.Qe7+ Qxe7 5.Sxe7 Sb6 6.c8Q Sxc8 7.Sxc8, or Kd7 2.Qf7+ Kc8 3.Qg8+ Kxc7 4.Sd5+, or Se4 2.Sd5 Sg3+/vii 3.Kg2 Sxf1 4.Sxc3 Kd7 5.Kxf1.

iii) 2.Qb5+? Kf8 3.Qb8+ Kf7 4.c8Q Qe1+ 5.Kg2 Qe2+ 6.Kg3 Qe3+ 7.Kg4 Qe4+ 8.Kg3 Qe3+.

iv) 3.Qf3? Qc1+ 4.Kg2 Sxc7 5.Qe4+ Kd8 6.Qe7+ Kc8 7.Sxc7 Qxc7, or 3.Qg2? Qc1+ 4.Kh2 Kd7 5.Qe2 Sxc7

6.Qe7+ Kc8 7.Qf8+ Kb7  
8.Qb4+ Kc6.

v) Kg7 6.Qe7+ Kh6 7.Qf8+ Kh5 8.Sf6+ Kh4 9.Qh6+ Kg3 10.Qe3+ Kh4 11.Qf4+ Kxh3 12.Qh2 mate, or Kf8 6.Qe7+ Kg8 7.Sf6+ Kh8 8.Qh7 mate.

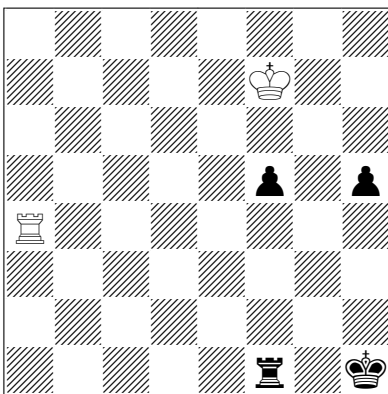
vi) Kf4 8.Kg2 g5 9.Sd4 Ke4 10.Kg3 Kxd4 11.Kg4 Ke5 12.Kxg5 Ke6 13.Kg6 Ke7 14.Kg7, or g4 10.h4 g3 11.Kh3 g2 12.Kxg2 Kg4 13.Sf3.

vii) Sf2+ 3.Qxf2 Qxh3+ 4.Kg1 Qg4+ 5.Kf1 Qh3+ 6.Ke2 Qg4+ 7.Kd2 Qh3 8.c8Q+ Qxc8 9.Qe3+ Kf7 (Kd7;Sb6+) 10.Qe7+ Kg8 11.Sf6+ Kh8 12.Qh7+, or Qc5 3.Qe2, but not 3.Qb5+? Qxb5 4.c8Q+ Kf7 5.Qc7+ Ke6 6.Sf4+ Kf5.

“White solitary hope is his passed pawn.”

### No 15921 I.Akobia

2nd honourable mention



f7h1 0400.02 2/4 Draw

No 15921 Iuri Akobia (Georgia). 1.Kg6/i, and:

– h4 2.Rxh4+ Kg2/ii 3.Kh5 (Kg5?; Kg3) Kg3/iii 4.Kg5 Rf2/iv 5.Rh8 f4/v 6.Rh4/vi f3 7.Rg4+ Kh3/vii 8.Rh4+ Kg2 9.Rg4+ (Kf4?; Ra2) Kf1 10.Kf4 Ke2 11.Rg3 Rf1 12.Rh3 Rf2/viii 13.Rg3 draws, or:

– f4/ix 2.Kxh5 f3/x 3.Kg4 Kg2 (Kg1;Kg3) 4.Ra3 f2 5.Rg3+ Kh2 6.Rh3+ Kg1 7.Rg3+ draws.

i) 1.Kf6? f4 2.Ra5 f3 wins.

ii) Kg1 3.Kg5 Kg2 4.Rf4 draws.

iii) Kf3 4.Ra4 Kg3 (f4;Ra3+) 5.Ra3+ Rf3 6.Ra6, or Rf2 4.Ra4 f4 (Kg3;Ra3+) 5.Kg4, or Rf3 4.Kg5 Kg3 5.Rh7 Rf2 (Rf1;Rg7) 6.Rg7 Rf1 7.Kf6+ Kf4 8.Ra7, or here f4 7.Kf5+ Kf3 8.Ra7.

iv) Rf3 5.Rh6 Rf2 6.Rg6 f4 7.Kf5+ Kf3 8.Rc6.

v) Rf3 6.Rh7 Kf2 (f4;Rh4) 7.Ra7, or Rf4 6.Rh3+ draw.

vi) 6.Kf5? Ra2 7.Rh7 f3, or here 7.Rg8+ Kf3 8.Rb8 Ra5+; 6.Rg8? Ra2 7.Kf5+ Kf3, or 6.Ra8? f3 7.Kf5 Rb2.

vii) Kh2 8.Kf4 Rf1 9.Rg6 f2 10.Rh6+ Kg1 11.Rg6+.

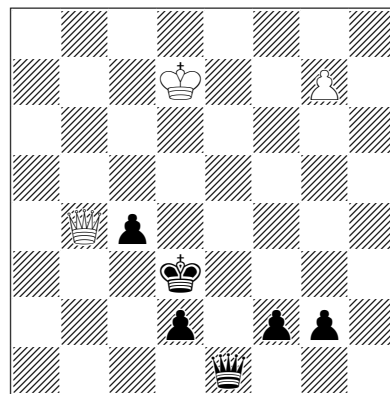
viii) f2 13.Re3+ Kd2 14.Rf3.

ix) Kh2 2.Kxh5 Kg3 3.Ra3+ Rf3 4.Ra6 Re3 5.Rg6+ Kf3 6.Kg5 f4 7.Rf6 Re5+ 8.Kh4; Kg2 2.Kxh5 Kg3 3.Ra3+.

x) Kg2 3.Kg4 f3 4.Ra3 Rf2 5.Rc3, or Kh2 3.Kg4.

### No 15922 G.Josten

1st commendation



d7d3 4000.14 3/6 Win

No 15922 Gerhard Josten (Germany). 1.g8Q d1Q/i

2.Qbxc4+/ii Ke3+/iii 3.Kc8 f1S/iv 4.Qc5+/v Qd4/vi 5.Qb3+/vii Kf2/viii 6.Qxd4+/ix Qe3/x 7.Qbxe3+ Sxe3 8.Qf4+ Ke2 9.Qg3 wins.

i) Qc1 2.Qd6+ Ke2 3.Qg4+ Kf1 4.Qd5 g1Q 5.Qh3+ Ke1 6.Qe4+ Kd1 7.Qhf3 mate, or Qe4 2.Qb1+ Ke3 3.Qg3+ Ke2 4.Qxe4+ Kd1 5.Qc3 f1Q 6.Qcc2 mate, or here Kc3 3.Qxe4 d1Q+ 4.Ke7 Qd3 5.Qg7+ Kc2 6.Qgxc2 Qxe4+ 7.Qxe4+ Kd1 8.Qf3+ Ke1 9.Qe3+ wins.

ii) 2.Qd5+? Kc2 3.Qxc4+ Kb2; 2.Qgxc4+? Ke3+.

iii) Kd2 3.Qgd5+ Ke3 4.Qe4 mate.

iv) f1Q 4.Qg5+ Kf2 5.Qcc5+ Kf3 6.Qgf5+ Kg3 7.Qc7+; g1Q 4.Qge6+ Kf3 5.Qf5+ Kg2 6.Qg5+ Kf3 7.Qcf4+ Ke2 8.Qb5+ Qd3 9.Qe4+ Kf1 10.Qbxd3+ Qe2 11.Qdxe2+ mate.

v) 4.Qge6+? Kf2 5.Qh4+ Kg1 6.Qhxe1 Qxe1 7.Qxe1 Kh1; 4.Qxg2? Sg3, or 4.Qf8? Qg3; 4.Qgf7? Qd6.

vi) Kf3 5.Qf5+ Ke3 6.Qgg5+ Kd4 7.Qc5+ Kd3 8.Qgf5+ Ke2 9.Qe4+ Se3 10.Qexe3+ Kf1 11.Qg1+ Ke2 12.Qce3 mate.

vii) 5.Qe8+? (Qe6+?; Kd3) Kd3 6.Qeb5+ Ke4 7.Qe7+ Kf3 8.Qf5+ Kg3 9.Qxe1+ Kh2 10.Qh5+ Kg1.

viii) Ke4 6.Qc6+ Ke5 7.Qbe6+ Kf4 8.Qf7+ Ke3 9.Qcf3+ Kd2 10.Qa2+ Kc1 11.Qfa3+ Kd1 12.Q3b3+ Kc1 13.Qac2 mate. Ke2 6.Qxd4 Qc1+ 7.Kd7 (Kb7;Qe3) Qe3 8.Qbb2+ Sd2 9.Qb5+ Kf2 10.Qf5+ Ke2 11.Qfg4+ Qf3 12.Qe6+ Kd1 13.Qa4+ Sb3

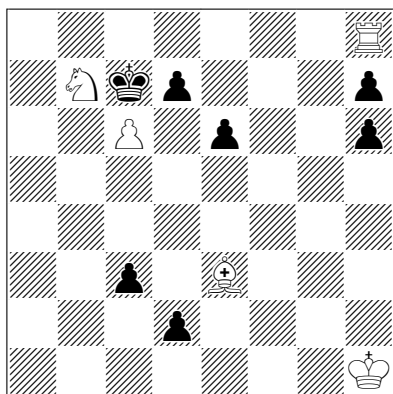


14.Qaxb3+ Qxb3 15.Qxb3+ wins.

ix) 6.Qb2+? Kf3 7.Qbxd4 Qe8+ 8.Qd8 Qxd8+.

x) Se3 7.Qf4+ Kg1 8.Qbxe3+ Qxe3 9.Qxe3+ wins.

**No 15923** E.Kudelich  
2nd commendation



h1c7 0111.16 5/7 Win

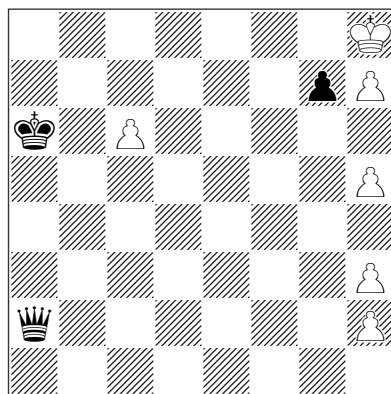
**No 15923** Eduard Kudelich (Russia). 1.Rc8+ Kxc8 2.Sd6+ Kd8/i 3.c7+ Ke7

4.c8S+/ii Kf8 (Kf6;Se4+) 5.Bxh6+ Kg8 6.Se7+ Kh8 7.Sf7 mate.

i) Kb8 3.c7+ Kxc7 4.Sb5+ and 5.Sxc3.

ii) 4.c8Q? d1Q+ 5.Kg2 Qd5+ 6.Kg1 Kxd6 draws.

**No 15924** J.Pospisil  
sp. commendation



h8a6 3000.51 6/3 Draw

**No 15924** Jaroslav Pospišil (Czech Republic). 1.h6/i Qxh2/ii 2.h4/iii gxh6/iv

3.Kg8 Qxh4 4.h8Q Qd8+ 5.Kh7 Qxh8+ 6.Kxh8 h5 7.Kg7 h4 8.Kf6 h3 9.Ke5 draw.

i) 1.Kxg7? Qb2+ 2.Kg8 Qb3+ 3.Kg7 Qc3+ 4.Kg8 Qc4+ 5.Kg7 Qd4+ 6.Kg8 Qd5+ 7.Kg7 Qg5+ 8.Kf8 Qxh5 9.Kg7 Qg5+ 10.Kf7 Qh6 11.Kg8 Qg6+ 12.Kh8 Qf7 13.c7 Qf8 mate; 1.c7? Kb7 2.h6 Qa8+ 3.Kxg7 Qa1+ wins.

ii) Qe6 2.h4 Qxh6 3.Kg8; gxh6 2.Kg7; Qf7 2.hxg7.

iii) 2.Kg8? Qb8+ 3.Kxg7 Qe5+ 4.Kg8 Qg5+; 2.hxg7? Qe5 3.c7 Kb7 4.Kg8 Qe8 mate; 2.c7? Qxc7 3.h4 gxh6 4.Kg8 Qd8+ 5.Kg7 Qxh4 6.h8Q Qd4+, or here 4.h5 Qe5+ 5.Kg8 Qxh5 6.h8Q Qe8+ wins.

iv) Qe5 3.Kg8; g5 3.Kg7.

## Tidskrift för Schack 2004

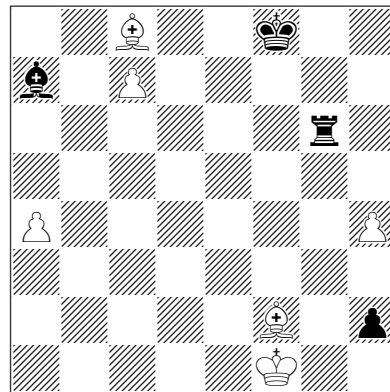
Unfortunately the long-lived column with original end-game studies of the *TfS* ceased publication, an unfortunate fate that some other general chess magazines also encountered (e.g. the Dutch *Schakend Nederland* after a general restyling to *Schaakmagazine*). Despite this, a formal tourney was established which attracted 14 entries. John Roycroft judged the tourney after consulting Harold van der Heijden for soundness and anticipation checking.

The award appeared in *TfS* no. 3, 2005. Curiously, there's no mention of a confirmation time, also not in the original English text of AJR that he provided for EG!

The 1st prize winner inadvertently appeared in print in a Ukrain yearbook (*Letopis 2003*), but this should not have happened because WCSC compositions are not for public distribution. "The eventual second prize winner not only has two anticipations for the six-move finale (after 16...Bxe4+), but those very moves must surely have been 'mined' from the relevant 6-man 'oracle' database publicly available on the Internet."

**No 15925** Anders Gillberg (Sweden). 1.Bc5+/i Bxc5 2.Bb7 Rf6+/ii 3.Kg2 Rg6+ 4.Kh3 h1Q+ 5.Bxh1 Rg3+ 6.Kh2 Bd6 7.c8Q+ Ke7 8.Qb7+ Kf8 9.Qa8+ Ke7 10.Qa7+ Kf8 11.Bb7 wins.

**No 15925** A.Gillberg  
1st prize



f1f8 0350.31 6/4 Win

i) White blocks the c-file. 1.Bb7? Rg1+ 2.Ke2 Rc1 and the pawn falls.

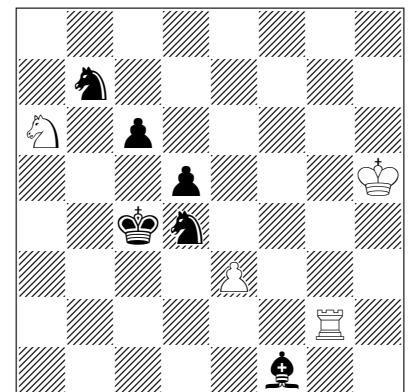
ii) Or h1Q+ 3.Bxh1 Rf6+ 4.Bf3 Rxf3+ 5.Kg2 Rf2+ (Rg3+;Kh2) 6.Kh3 Rf3+ 7.Kg4 Rf4+ 8.Kg3.

"Economical, clear and practically capture-free tactics across the whole 8x8 board support a glorious main line right up to the unexpected climactic 11th move, when the function of the spectator quiet wPa4 leaps out at us. The sacrificial key is a shock. Best feature of all is the harmony between Black's battery- and bishop-check based defences and the anti-battery square-unblock (h1!!) curtain (Bb7!!). Luscious."

**No 15926** Richard Becker (USA). 1.Rf2/i Be2+/ii 2.Kg5/iii Sd6/iv 3.Kf4 Se4 4.Rh2 (Rg2?; Bf1) Se6+ 5.Ke5 (Kf5? Sd8) Bg4 6.Rg2/v Bh3/vi 7.Rc2+/vii Kb5/viii 8.Rb2+/ix Kxa6/x 9.Rb6+ Ka7/xi 10.Rb7+/xii Ka8 11.Rb8+ Ka7 12.Rb7+ Ka6 13.Rb6+ Ka5 14.Rxc6 S4c5/

xiii 15.Kxd5/xiv Bg2+ (Kb5;Rd6) 16.e4 Bxe4+ 17.Kd6 Sb7+ 18.Kd7 Sec5+ 19.Kc7 Sa6+ 20.Kc8 Bf5+/xv 21.Kxb7 Be4 22.Ka7 Bxc6 stalemate/xvi.

**No 15926** R.Becker  
2nd prize



h5c4 0137.12 4/6 Draw

i) 1.Rg6? (Rg4?; Be2) Be2+ 2.Kg5/xvii Sc5 3.Sb8 Sf3+ 4.Kf4 (Kh6;Se5) Sd3+ 5.Kg3 c5, or 1.Rg7? Be2+ 2.Kg6 Bd3+ 3.Kh5/xviii Sc5 4.Sb8/xix Sde6 5.Rg2 (Rg8;Se4) Sd8.

ii) Bd3 2.exd4 Kxd4 3.Sc7 Ke5/xx 4.Rf7 Sc5/xxi 5.Kg4 Be2+ 6.Kg3 Se4+ 7.Kg2 Kd6/xxii 8.Se8+ Ke6 9.Rf8 Ke5 10.Sc7 Kd6 11.Se8+ Ke7 12.Rh8 c5 13.Sg7 Bg4 14.Sh5 c4 15.Sg3 Sf6 16.Kf2 d4 17.Ke1.

iii) 2.Kh4? Kd3 3.exd4 Ke3 4.Rxe2+ Kxe2 wins.

iv) Sf3+ 3.Kf4; Se6+ 3.Kf6; or Kc3 3.Sb8 Sd6 4.Kf4 S6b5 5.exd4.

v) 6.Rc2+? Kb5 7.Rb2+ Kxa6 8.Rb6+ Ka5 9.Rxc6 S4g5 10.Kxd5 Bf3+ 11.Kd6 Sf7+, or 6.Rh4? Sf2 7.Rh2 Sd1 8.Rc2+ (Kd6;Sxe3) Kb5 9.Sb8 c5.

vi) Bf3 7.Rc2+ Kb5 8.Kxe6 Kxa6 9.Rxc6+.

vii) 7.Rg1? S6g5 8.Rc1+ Sc3 9.Kd6 Kb5; 7.Rh2? S6g5 8.Rc2+ Sc3 9.Kd6 Bf5 10.Rg2 Sf7+ 11.Kxc6 d4, or here 10.Rc1 Kb5 11.Ke5 Bc8.

viii) Sc3 8.Sb8 c5 9.Sd7 d4 (Kd3;Rh2) 10.exd4 cxd4 11.Rd2 Sb5 12.Sb6+ Kc3 (Kc5;Sa4+) 13.Rh2.

ix) 8.Sb8? S6c5 9.Rb2+ Kc4 10.Rc2+ Kd3 11.Rh2 Sd7+.

x) Ka4 9.Rb6 Sd8 10.Sc7.

xi) Kxb6 ideal stalemate no. 1.

xii) 10.Rxc6? Kb7 11.Kxd5 (Rc2;Sc7) Sf6+ 12.Kd6 Se8+.

xiii) S4g5 15.Rc2, or Kb5 15.Rc2.

xiv) 15.Rd6? Sc7 16.Rc6 S7a6 17.Kxd5 Bg2+ 18.Kd6 Sb7+.

xv) Bxc6 ideal stalemate no. 2.

xvi) ideal stalemate no. 3.

xvii) 2.Kh4 Sf5+ 3.Kg5 Sbd6.

xviii) 3.Kf6 Sd6 4.Ke5 S4b5 5.Rg1 Se4 6.Sb8 c5 7.Sd7 Sec3 8.Sb6+ Kb3 9.Sxd5 Sxd5 10.Kxd5 c4 wins, or here 5.Sb8 Kc5 6.Sd7+ Kb4 7.Sb8 Sc4+ 8.Ke6 Sa5 wins.

xix) 4.Sxc5 Kxc5 5.exd4+ Kxd4 6.Kg4 Be4 and wins.

xx) c5 4.Rb2 Sd6 5.Se6+ Kc4 6.Kg5.

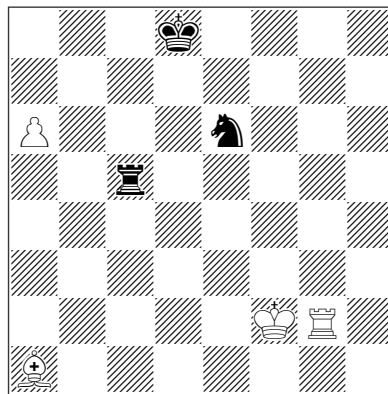
xxi) d4 5.Kg4 c5 6.Se8 Sa5 7.Re7+ Kd5 8.Kf4.

xxii) d4 8.Re7+ Kf4 9.Se6+ Ke3 10.Sg5 Bd3 11.Se6, or c5 8.Rd7 Sc3 9.Kf2 d4 10.Re7+ Kd6 11.Rh7 d3 12.Ke3 c4

13.Kd2 Sb1+ 14.Ke3 c3 15.Sb5+.

“A very different study. Until two unarguable antecedents by Richard Becker (Oregon, USA) were spotted this was marked down for first prize. See also the report above for the computer angle. However, the addition of a midboard stalemate formed by the mazy introductory play worthy of an Alekhine or a Kasparov, promoted it back up, and almost to the top.”

**No 15927** Y.Afek  
& H.van der Heijden  
1st honourable mention



f2d8 0413.10 4/3 Win

**No 15927** Yochanan Afek (Israel/Netherlands) & Harold van der Heijden (Netherlands). 1.a7/i Rf5+/ii 2.Kg1/iii Sc7 3.Rg8+ Kd7 (Ke7;Rc8) 4.Rg7+/iv Kd6 5.Rxc7 Ra5 6.Be5+ Kxe5 7.Rc5+ Rxc5 8.a8Q wins.

i) The move order is important: 1.Rg8+? Kd7 2.a7 Rc2+ 3.Ke3 Sc7 4.Rg7+ Kd6 5.Rxc7 Ra2, or 4.Be5 Ra2 5.Rg7+ Ke6 6.Rxc7 Kxe5.

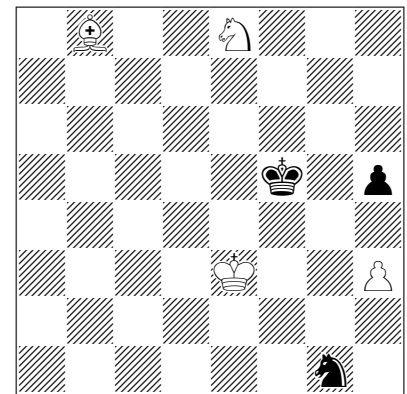
ii) Rc2+ 2.Kf3 Ra2 3.Rxa2, or Sc7 2.Rg8+ Kd7 3.Rg7+ Kd6 4.Rxc7.

iii) Thematic try: 2.Ke3? Sc7 3.Rg8+ Kd7 4.Rg7+ Kd6 5.Rxc7 Ra5 6.Be5+ Rxe5+ with check.

iv) 4.Bc3? Kc6 5.Rc8 Kb7 6.Rxc7+ Ka8 7.Bd4 Rf1+ 8.Kxf1 stalemate.

“This miniature has strong appeal, both at the practical and artistic level. Everything moves and interacts, and there is a thematic try resolved by the main line, whose finale is explosive. Only the h-file is unused.”

**No 15928** A.Ornstein  
2nd honourable mention



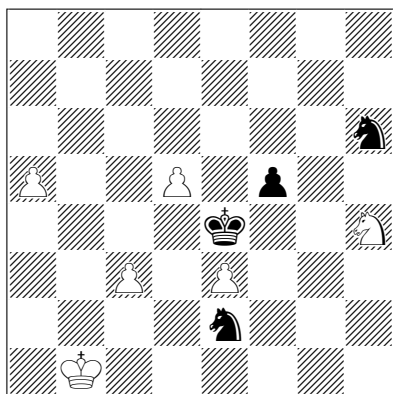
e3f5 0014.11 4/3 Win.

**No 15928** Axel Ornstein (Sweden). 1.Sd6+/i Kg5 2.Sf7+ Kh4 (Kf6;h4) 3.Kf2 Sxh3+ 4.Kg2 Sg5 5.Bg3+ Kg4 6.Sh6 mate.

i) 1.h4? Kg4 2.Kf2 Sh3+ 3.Kg2 Kxh4 4.Sf6 Sf4+ 5.Bxf4 stalemate.

“Kubbel rides again! Problemists talk of ‘Letztform’ for the perfect setting of an idea, and this is what we see here. True, the mate pattern is known (Neidze did one, Vinichenko did another) but this seems to be the first miniature setting, and the sole capture in the main line is of wPh3.”

**No 15929** O.Bergstad  
3rd honourable mention



b1e4 0007.31 6/4 Win

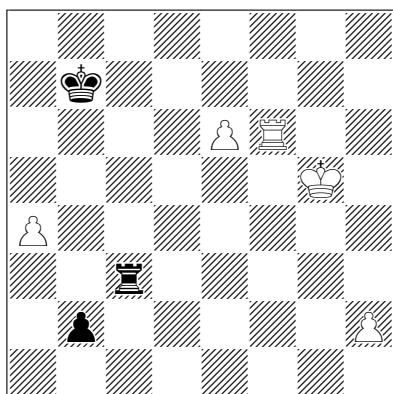
**No 15929** Odd Bergstad (Sweden). 1.c4 Sc3+ 2.Ka1/i Sxd5 3.cxd5 Kxd5 4.Sxf5 Sg4/ii 5.e4+ Kc5 6.Sd4 Se5 7.Sb3+ Kc4 8.a6 Sd7 (Sc6;Sa5+) 9.e5 Kd5 10.e6 Kxe6 11.Sc5+ Sxc5 12.a7 wins.

i) 2.Kb2? Sxd5 3.cxd5 Kxd5 4.Kb3 Kc6 5.Kb4 Kb7 6.Kb5 Ka7 7.a6 Kb8; 2.Kc1? Sxd5 3.cxd5 Kxd5 4.Sxf5 Sg4 5.e4+ Kc5 6.Sd4 Sf2.

ii) Sxf5 5.e4+ Kxe4 6.a6.

“Thematically linked tactics throughout, a refreshingly rare feature.”

**No 15930** A.Ornstein  
1st commendation

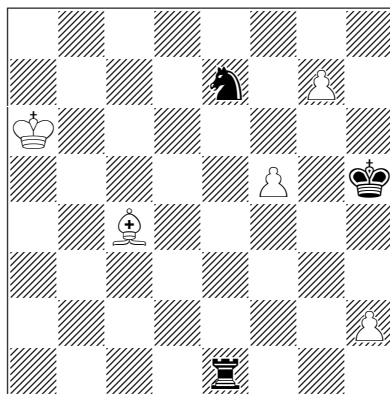


g5b7 0400.31 5/3 Draw

**No 15930** Axel Ornstein (Sweden). 1.Rf7+ Ka6 2.Rf1 Rc1 3.Rf6 Rc5+ 4.Kh6 Rc6 5.Rf1 Rc1 6.Rf6 Re1 7.e7+ Kb7 8.Rf7 Kb6 (Kc6;Rf1) 9.a5+ Ka6 10.Rf6+ Kxa5 11.Rf8 Re6+ 12.Kg5 Rxe7 13.Rf1 Rg7+ 14.Kh6 Rg4 15.Kh5 draws.

”An ‘ordinary’ rook ending? No! It’s hard to believe that the only path to draw for White, who is faced with the imminent promotion of bPb2, is to play wR no fewer than nine times to and fro (actually, up and down) on the f-file, out of a total of 15 moves in the main line solution.”

**No 15931** A.Gillberg  
& A.Ornstein  
2nd commendation



a6h5 0313.30 5/3 Win

**No 15931** Anders Gillberg & Axel Ornstein (Sweden). 1.f6 Kg6 2.g8Q+ Sxg8 3.f7 Ra1+ 4.Kb7 Rb1+ 5.Kc7 Rb8 6.Kxb8 Sf6 7.f8S+/i Kg5 8.Se6+/ii Kh4 9.Sd4 Kh3 10.Sf3 Kg2 11.Be2 wins/iii.

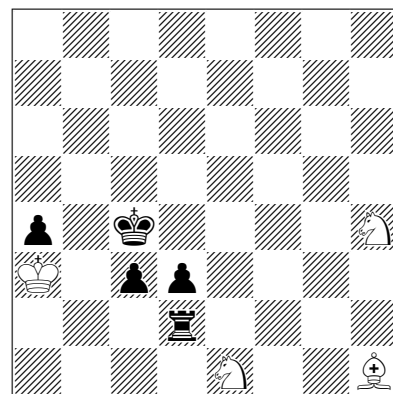
i) 7.f8Q? Sd7+, or 7.Kc7? Kg7.

ii) Not 8.Be6? Sg4 9.h3 Se5 10.Bc8 Sg6 11.Se6+ Kh4 12.Sd4 (Kc7;Se7) Sf4.

iii) e.g. Kf2 12.Bd1.

“Nothing spectacular, but the whole board is used, and paradoxically one does blink at least twice at the artistic anti-climax of 11.Be2 Kf2 12.Bd1.”

**No 15932** M.van Essen  
3rd commendation



a3c4 0312.03 4/5 Draw

**No 15932** Martin van Essen (Netherlands). 1.Sg6/i Ra2+/ii 2.Kxa2 d2 3.Sc2 d1Q 4.Se3+ Kd4 5.Sxd1 c2 6.Sc3 Kxc3 7.Sf4 Kd2 8.Sd3 Kxd3 9.Be4+ Kxe4 10.Kb2 Kd3 11.Kc1 a3(Kc3) stalemate.

i) 1.Sf5? Rd1 2.Se3+ Kd4 3.Sxd1 c2 4.Sf3+ Kc5, or 1.Be4? c2 2.Sxd3 Rxd3+ 3.Kb2 a3+ 4.Kxc2 Rd2+ 5.Kb1 a2+ 6.Ka1 Kb3 7.Bf3 Ka3, or 1.Shg2? Rxg2 2.Sxd3 Kxd3 3.Bxg2 Ke3 all win.

ii) Re2 2.Sxd3, or c2 2.Se5+ Kc3 3.S5xd3, or Kb5 2.Sxd3 Rxd3 3.Bc6+.

“No matter that the finale is ancient, you can’t sacrifice more pieces than you start with!”

# 7-man pawnless GBR class 4041

JOHN ROYCROFT

Confronted, thanks to our eager-beaver friends Marc Bourzutschky and Yakov Konoval ('B&K'), with over 300 guaranteed best moves in a 7-man pawnless endgame with no literature and no access to the database, we might be tempted to gawp and to abandon any attempt at understanding. This would be a mistake. A start can be made, in two ways. Firstly, with a series of observations based on experience gained with other (mainly) pawnless \*C\* endgames, even if with fewer pieces. Secondly, with analysis (tactics) wherever we can, and hopefully germane questions where we cannot analyse.

## I. – Observations

Although we have only: a single line of play (at least making it digestible!); no list of *recizugs*; no explicit examples of the penalty of sub-optimal play; and no 'only optimal move' indicators, we do know in every case when there is a unique white winning move, and what that move is.

Therefore, whenever we ask a difficult question we know that a definitive answer is hidden in the oracle. That's what 'oracle' means. We can't extract the answer(s) today, but some Trojan will, tomorrow. All such answers will not be fallible grandmaster pronouncements, but infallible *ex cathedra elektronica*.

Although the metric here is not DTM, so that the occasional move-choice may be suspect, discrepancy is evident only (even if spectacularly) with Black's move 330. We break the \*C\* solution short at that point and continue solely to give practice in mating with bishop and knight!

A tentative conjecture is that unbroken series of three or more '!' (unique winning moves) indicate critical moments when choice of an inferior move by White brings a significant penalty (in increased depth of solution). These moments may correspond to 'pinch effects'

observable in the frequency table (which we do not have for this endgame) listing the numbers of winning positions at each depth.

Should two such series of unbroken '!' be linked by a loss-of-time move (or even more than one) by White (a move whose only effect is to lose two moves), then the combined sequence qualifies as effectively 'unbroken'.

The move-numbers of (at least three) unbroken '!' series are: 2-5 12-14 36-38 40-45 171-173 198-201 206-209. We note that there are no linking loss-of-time cases.

Our conjecture is that such a series shows the breaking of a particular grip that the defender has on the position. If, as with the breaking of the Kling & Horwitz defensive position in the GBR class 0023, we come to understand the process, then we have made significant progress. The '!' series forces us to ask what that grip consists of.

Answering one such question will help us understand what is going on in the ending as a whole and will enable us to improve our performance in a key test: *putting into correct depth sequence a 'random' set of positions taken from different stages of an optimal solution*.

Using different sets of positions (there will be no shortage!), repetition of the above 'sequencing' test will measure progress in an individual's (unaided, naturally!) understanding.

We also observe in the play a fair number of instances of (non-!) checking sequences with similar 'improvement' effects.

Here's about the most useful hint I know in squinting at these \*C\* lines: look for square-obstruction and line-obstruction effects. Because it is the king that must in most cases respond to a check, a checking sequence often ends when the king has been 'forced' to a particular square that prevents a check from the other queen. Such effects may shed more light than direct controlling of certain squares.

Another aspect arises from maximality with queens around: there will be threats made by the defender, including mate threats, which only just fail. One failure is enough. So don't be concerned when the defender adopts a strong central position.

We may be in unknown territory, but even the fuzziest of landmarks could be significant.

There will always be an introductory phase in max-length play. One of our first tasks is to identify when this ends and when more strategic, more deeply motivated, play sets in.

Remember that no easy conclusions as to a 'general' result can be drawn from max-length play. It may not be immediately obvious what the characteristics of the starting position are but they will by definition be extreme, that is, exceptional. Indeed, again by definition, they will be exceptionally exceptional.

The weaker side will occupy the centre more than once. Strong though this is, it will have a weak point, if only we can view the play in this light.

Especially with a queen we shall see repeated checking series that will conclude only when the checked king is angled onto a particular square, when the queen (probably) can land on an 'improved' square.

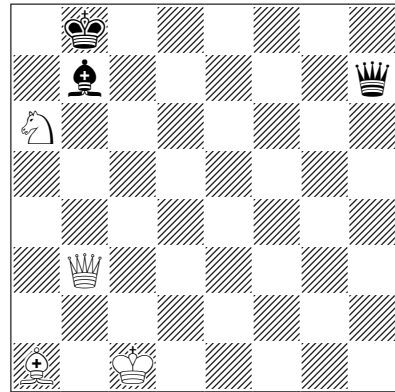
Since play is optimal on both sides we never see a short-term threat actually executed.

Programs intended for otb play, such as Fritz, have next to no relevance, except for identifying quick wins of material.

If and when the whole database becomes queryable we can set up solid, fortress-like, 'everything defended' positions and by using the 'depthchart' technique see if we can break them down (if it is the weaker side) or see if there is any defensible configuration (if it is the superior side).

The main line is pure \*C\*. '!', omitted if the move is forced, signifies the only move to win. Every note is by AJR, with no computer use whatsoever. Where a move is italicised this denotes a diagram, and has no other significance, though there may be a note.

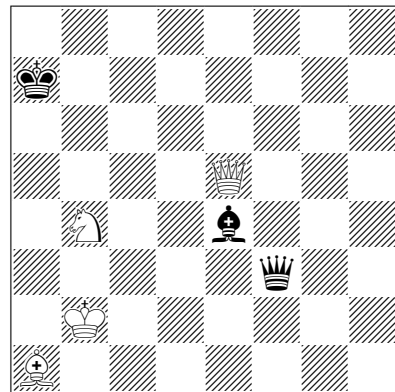
\*C\* The hetero-bishop case:



c1b8 4041.00 4/3 BTM, Win

1...Ka8 2.Sb4!/i Qh1+ 3.Kb2! Qg1 4.Qa4+!/ii Qa7 5.Qe8+! Qb8 6.Qe1/iii Bf3 7.Kb1! Qf4/iv 8.Qe8+! Qb8 9.Qe7 Qf4 10.Qd8+ Qb8 11.Qd2 Be4+ 12.Kc1! Qg3 13.Qd4!/v Qf4+ 14.Kb2! Qf3/vi 15.Qd8+ Kb7 16.Qe7+! Ka8 17.Qe8+ Ka7 18.Qe5

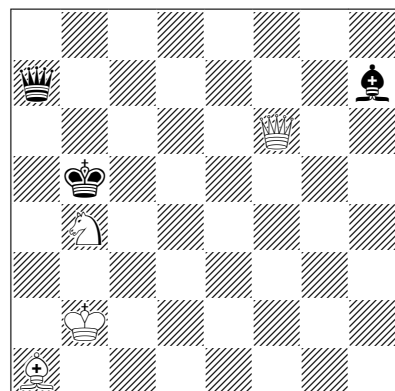
\*C\* position after White's 18.Qe5 – BTM



b2a7 4041.00 e5f3a1e4b4 4/3

Kb6/vii 19.Ka2! Qf7+ 20.Ka3 Qa7+ 21.Kb2 Bh7/viii 22.Qf6+! Kb5

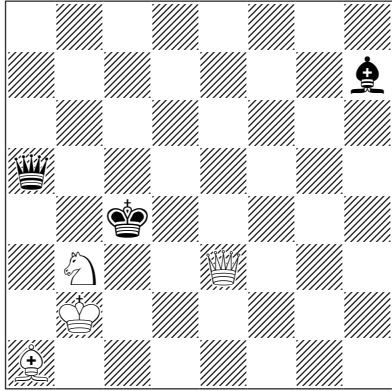
\*C\* position after Black's 22...Kb5 – WTM



b2b5 4041.00 f6a7a1h7b4 4/3

23.Sd5!/ix Ka5 24.Qc3+ Kb5 25.Sc7+ Kb6  
 26.Se6/x Qa5 27.Qe3+! Kb5 28.Sd4+ Kc4  
 29.Sb3!/xi

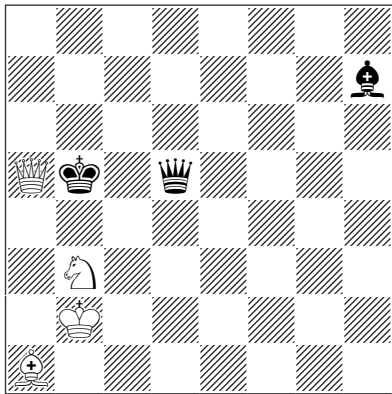
\*C\* position after White's 29.Sb3! BTM



b2c4 4041.00 e3a5a1h7b3 4/3

Qd5 30.Qc3+ Kb5 31.Qa5+!

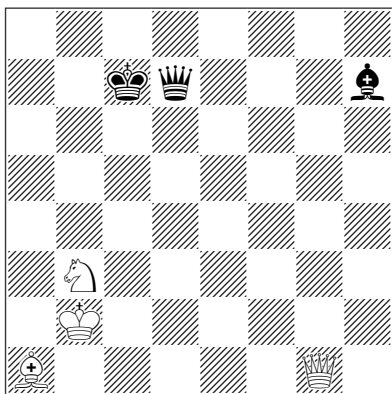
\*C\* position after White's 31.Qa5+! – BTM



b2b5 4041.00 a5d5a1h7b3 4/3

Kc6/xii 32.Qa8+! Kd6 33.Qf8+ Kc7  
 34.Qg7+ Qd7 35.Qg1/xiii

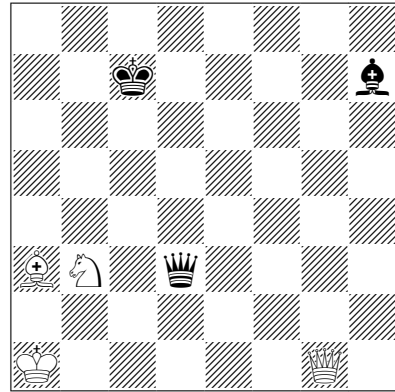
\*C\* position after White's 35.Qg1 – BTM



b2c7 4041.00 g1d7a1h7b3 4/3

Qe7/xiv 36.Ka2! Qe2+ 37.Bb2!/xv Qa6+  
 38.Ba3! Qe2+ 39.Ka1 Qd3/xvi

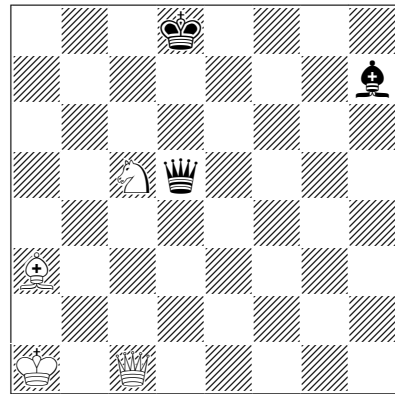
\*C\* position after Black's 39...Qd3 – WTM



a1c7 4041.00 g1d3a3h7b3 4/3

40.Qc1+! Kd8 41.Sc5!/xvii Qd5

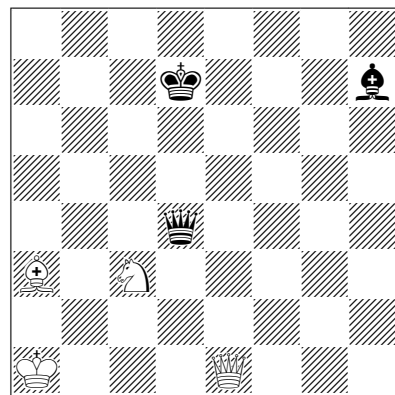
\*C\* position after Black's 41...Qd5 – WTM



a1d8 4041.00 c1d5a3h7c5 4/3

42.Sa4! Qd4+ 43.Sc3!/xviii Kd7/xix 44.Qe1!

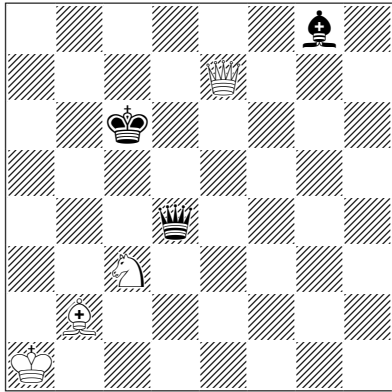
\*C\* position after White's 44.Qe1! – BTM



a1d7 4041.00 e1d4a3h7c3 4/3

Bg8/xx 45.Qe7+! Kc6 46.Bb2/xxi

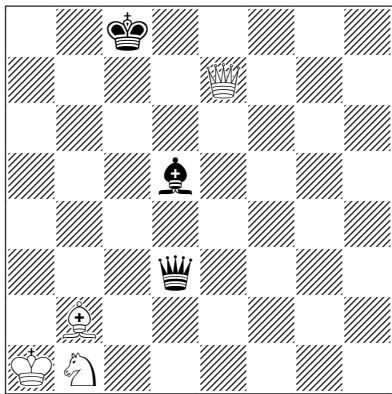
\*C\* position after White's 46.Bb2 – BTM



a1c6 4041.00 e7d4b2g8c3 4/3

Bc4/xxii 47.Sb1!/xxiii Qd6 48.Qe4+ Qd5  
49.Qe8+! Qd7 50.Qe1 Qd3 51.Qh1+ Bd5  
52.Qh6+! Kd7 53.Qg7+! Kc6 54.Qf6+ Kb7  
55.Qe7+ Kc6

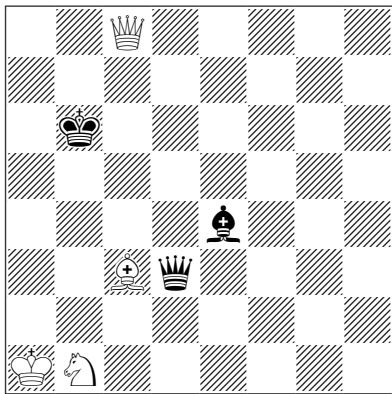
\*C\* position after Black's 55...Kc6 -- WTM



a1c8 4041.00 e7d3b2d5b1 4/3

56.Bc3 Be4 57.Qe6+ Kc5 58.Qc8+ Kb6

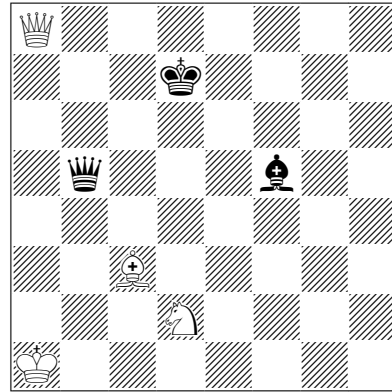
\*C\* position after Black's 58...Kb6 – WTM



a1b6 4041.00 c8d3c3e4b1 4/3

59.Sd2/xxiv Bf5 60.Qb8+! Kc6 61.Qa8+!  
Kc5 62.Qa7+ Kc6 63.Qa4+ Qb5 64.Qa8+ Kd7

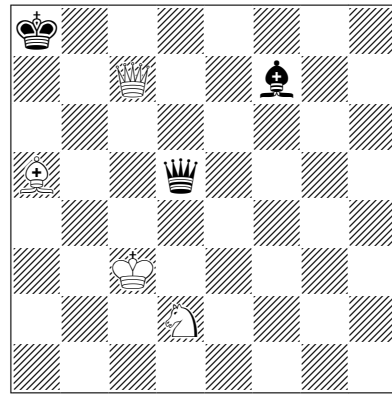
\*C\* position after Black's 64...Kd7 – WTM



a1d7 4041.00 a8b5c3f5d2 4/3

65.Qf3/xxv Qa4+ 66.Kb2 Qc2+ 67.Ka3! Be6  
68.Qb7+! Ke8 69.Qa8+ Kf7 70.Qf3+ Ke8  
71.Qe3 Qa2+ 72.Kb4 Qd5/xxvi 73.Be5! Qc6  
74.Bd4 Kd7 75.Bc5! Qd5 76.Kc3! Qa2 77.Qe4  
Qa5+ 78.Bb4! Qd5 79.Qh7+ Bf7 80.Qg7 Qa2  
81.Qd4+ Qd5 82.Qa7+ Kc8 83.Qa6+ Kc7  
84.Ba5+ Kb8 85.Qb6+ Ka8 86.Qc7/xxvii

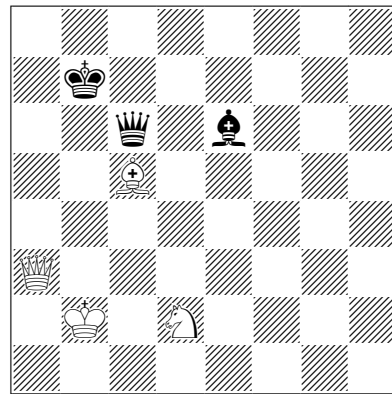
\*C\* position after White's 86.Qc7 – BTM



c3a8 4041.00 c7d5a5f7d2 4/3

Qb7 87.Qc5 Bd5 88.Qf8+ Qb8 89.Qf5 Qd6  
90.Bb4 Qc6+ 91.Kb2 Be6 92.Qa5+ Kb7 93.Bc5  
Qa6 94.Qc3 Qc6 95.Qb4+ Ka6 96.Qa3+ Kb7

\*C\* position after Black's 96...Kb7 – WTM



b2b7 4041.00 a3c6c5e6d2 4/3



97.Bg1/xxviii Kc7 98.Qe7+ Qd7 99.Qb4 Qd5 100.Kc1 Qc6+.

## II. – Annotations

i) 2.Be5? Qh6+. 2.Sc5? Qh6+ 3.Kb1 Be4+ (nice!) 4.Ka2 Qd2+ 5.Ka3 Qc1+.

ii) 4.Ka2(?) Qa7+.

iii) 6.Qa4+(?) loses time. 6.Qe1 is the typical end to an ‘improving’ sequence of checks. By ‘improving’ we mean that the location of wQ is improved, either at the expense of a retreating interposition by bQ, or exposing bK as a future target. See e.g. 11.Qd2, 18.Qe5, 35.Qg1. There are other instances.

iv) Threat: 8...Qe4+.

v) If 13.Bd4, to cover g1, then presumably 13...Qb3.

vi) 14...Qf3 preserves the latent option of Qe2+;

vii) 18...Kb6. A useful waiting move, clearing a path for bQ to check on a7.

viii) 21...Bh7. bB is protected here, and bQ still paralyses wK, for if 22.Kc1? Qc7+.

ix) 23.Sd5! Unprotected. What daring! Note that wS covers c7 and bK blocks the b-file.

x) 26.Se6. Again to an unprotected square! So we give it our own ‘!’. But bK still obstructs bQ.

xi) 29.Sb3! The checking sequence 30-34 is based on the unprotected state of bBh7.

xii) 31...Kc4 does not lose bB to 32.Qc7+ Kc4, but bQ to 32.Sd2+ and wK discovering check!

xiii) 35.Qg1. bQ is prevented from checking on the diagonal, but White is weak on the light squares. However, provided there is no perpetual check or forced exchange this is OK.

xiv) 35...Qe7. What about 35...Qd3 - ? Maybe: 36.Qa7+ Kc8 37.Qa8+ Kc7 38.Qa5+ and 39.Ka2.

xv) 37.Bb2! At last, the first move of wB. This marks the end of the introduction.

xvi) 39...Qd3. Strong. But like Achilles’ armour, it has one flaw.

xvii) 41.Sc5! If 41...Qd4+ 42.Bb2, and there is no reaching a7 for another check.

xviii) 43.Sc3! A springboard fortress! wS is ready to pounce (attack) and to prevent (defend) mate on b1. Perhaps this is the real end of the introduction. Question: can White ‘always’ reach such a (winning) position?

xix) 43...Kd7. One surmises that wQg5+ was a threat.

xx) 44...Bg8. What has ‘forced’ this passive-looking move?

xxi) 46.Bb2 is miraculously feasible because after bB has providentially quit h7 there is no mate after 46...Qg1+ 47.Sb1.

xxii) Why 46...Bc4, blocking the rank for bQ? Why not 46...Bd5 -? Because then 47.Qe8+ wins bB, or (after 47...Kc5) bQ by 48.Sa4+. This and the immediately preceding play have a stunning beauty. Study-like indeed.

xxiii) 47.Sb1! EG’s readers are surely well placed and well motivated to supply their own comments!

xxiv) 59.Sd2. We are on a knife-edge. If Black carries out his threat to exchange queens he loses his bishop.

xxv) 65.Qf3. White’s position looks none too robust. His three pieces, though active, are committed, while wK is exposed.

xxvi) 72...Qd5 73.Be5! Is this a critical moment in the struggle for control of the centre? Who knows? Does the concept of ‘control of the centre’ even have a useful application in endgames such as the present one?

xxvii) 86.Qc7. As so often, the white men are all on dark, and the black men are all on light squares. We do not know if this fact has useful significance.

xxviii) 97.Bg1. We have been in deep strategic manoeuvring mode for some time now. Speaking for myself, I’m out of my depth. Who would like to take over?

Here’s the remainder of the moves:

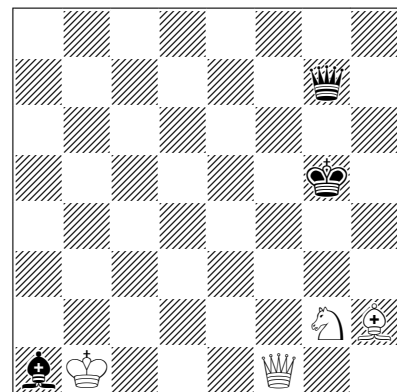
\*C\*

101.Kd1! Kd7 102.Qd4+ Qd5 103.Qa7+ Kc8 104.Qa4 Qe5 105.Bb6 Qh5+ 106.Kc1 Qe5 107.Bf2 Bd5 108.Qa6+ Kd8 109.Qa3 Kd7 110.Qd3 Qc7+ 111.Kd1 Qd6 112.Bg3 Qc6 113.Qd4 Ke6 114.Bf4 Kf7 115.Be5 Ke6

116.Bh8 Ke7 117.Qb4+ Ke8 118.Be5 Qb7  
 119.Qc5 Qc6 120.Qa3 Qh6 121.Bc3 Qc6  
 122.Qa5 Kd7 123.Kc1 Be6 124.Qe5 Qh1+  
 125.Kc2 Qd5 126.Qg7+ Bf7 127.Qg3 Qd6  
 128.Qe3 Bd5 129.Kd1 Qe6 130.Qd4 Kc8  
 131.Qh8+ Qg8 132.Qf6 Qg4+ 133.Kc1 Qe6  
 134.Qf8+ Kb7 135.Sf1 Qe4 136.Qc5 Qc4  
 137.Qe7+! Qc7 138.Qb4+ Qb6 139.Qf8 Qg1  
 140.Qe7+ Kc6 141.Qf6+ Kd7 142.Kc2 Qg2+  
 143.Sd2 Be6 144.Qh6 Qd5 145.Kd1 Qc5  
 146.Qg7+ Ke8 147.Kc2 Qf5+ 148.Kc1 Qc5  
 149.Qg6+ Kd7 150.Qd3+ Qd6 151.Qe4 Qa3+  
 152.Kc2! Qa2+ 153.Kd1 Qd5 154.Qe3 Qd6  
 155.Qa7+ Qc7 156.Qd4+ Qd6 157.Qg7+ Qe7  
 158.Qg1 Kc8 159.Qg6 Qd6 160.Qg7 Qf4  
 161.Kc1 Qe3 162.Qf6 Kd7 163.Bb4 Kc8  
 164.Kc2 Kb7 165.Bc3 Bd5 166.Be5 Qc5+  
 167.Kd1 Kc8 168.Qf5+ Kd8 169.Sf1 Qg1  
 170.Bf6+ Kc7 171.Kd2! Qg2+ 172.Ke3! Bc6  
 173.Sd2! Qg3+ 174.Ke2 Qh2+ 175.Kd1 Qh1+  
 176.Kc2 Qd5 177.Qf4+ Kc8 178.Bd4 Qe6  
 179.Kd1 Bd5 180.Be5 Qb6 181.Qf5+ Qe6  
 182.Qg5 Qg8 183.Qf4 Qg1+ 184.Ke2 Qg2+  
 185.Kd3 Qg6+ 186.Kd4 Bf7 187.Se4 Qg1+  
 188.Kd3 Qd1+ 189.Ke3 Qe1+ 190.Kf3 Qf1+  
 191.Sf2! Qc4 192.Qf6 Qe6 193.Qh8+! Qe8  
 194.Qg7 Qd8 195.Ke2! Qe7 196.Qh8+ Qe8  
 197.Qh3+ Qe6 198.Qe3! Qb3 199.Qc5+! Kb7  
 200.Qe7+! Ka6 201.Kd2! Bg6 202.Qc5 Qb6  
 203.Qc4+! Qb5 204.Qc8+ Qb7 205.Qc3  
 Qd5+ 206.Ke3! Kb5 207.Qb2+! Kc6 208.Kf4!  
 Qc4+ 209.Kg3! Bc2 210.Kh2 Kd7 211.Qb7+  
 Ke6 212.Bg3! Bf5 213.Qg7! Qc8 214.Bh4  
 Qb8+ 215.Kg1 Qe5 216.Qe7+ Kd5 217.Qf7+  
 Kc6 218.Qb3 Qd4 219.Bg3 Bd7 220.Qb1 Be6  
 221.Qg6 Kd7 222.Qh7+ Kc6 223.Qc7+ Kb5  
 224.Qb7+! Qb6 225.Qe4 Bb3 226.Bf4 Qc6  
 227.Qh7 Qf3 228.Qd7+! Qc6 229.Qg7 Qc5  
 230.Kg2 Be6 231.Qb2+ Kc6 232.Qe2 Bf5  
 233.Qe8+ Kb7 234.Kg3 Qc3+ 235.Kh2! Qf6  
 236.Qb8+ Kc6 237.Qc7+ Kd5 238.Kg1!  
 Qg6+ 239.Bg3! Qf6 240.Qc1 Qd4 241.Qh6  
 Bd7 242.Qa6 Bc6 243.Qe2 Kc5 244.Be5 Qc4  
 245.Sd3+! Kb5 246.Qb2+! Ka4 247.Sf4 Qb3  
 248.Qd4+ Qb4 249.Qa1+ Qa3 250.Qe1 Qf3  
 251.Kh2! Bb7 252.Qd2 Kb5 253.Bf6 Ka6  
 254.Be7 Bc6 255.Bc5 Kb7 256.Qb2+ Kc8  
 257.Qf6 Kb7 258.Qe7+ Kc8 259.Qd6 Kb7  
 260.Bd4 Ka6 261.Qc7 Kb5 262.Qb6+ Kc4

263.Be3 Kc3 264.Qd4+ Kb3 265.Qd3+ Ka4  
 266.Qc4+ Ka5 267.Bc5 Qe4 268.Qc3+ Kb5  
 269.Bd6 Qc4 270.Qe3 Bd7 271.Qd2 Bc6  
 272.Kh3 Ka6 273.Be5 Bb5 274.Bd4 Qf7  
 275.Kg3 Qg8+ 276.Kf3 Qb3+ 277.Be3 Kb7  
 278.Kf2 Kc8 279.Qd6 Qa2+ 280.Kf3 Qc4  
 281.Qf8+ Kb7 282.Kg3 Qc7 283.Qh8 Qe7  
 284.Qd4 Qg5+ 285.Kf3 Qf5 286.Qb6+ Kc8  
 287.Bd4 Qd7 288.Kg3 Qc6 289.Qa7 Qb7  
 290.Qc5+ Qc6 291.Qf5+ Qd7 292.Qe5 Qe8  
 293.Se6 Qg6+ 294.Kf3 Qd3+ 295.Kf4 Qd2+  
 296.Kg3! Qd3+ 297.Be3 Qg6+ 298.Sg5 Qe8  
 299.Qd4 Qd7 300.Qb4 Qd5 301.Bf4 Bc6  
 302.Qf8+ Kd7 303.Qg7+ Ke8 304.Qc7 Qg2+  
 305.Kh4 Qh1+ 306.Bh2 Qd5 307.Kh5 Bd7  
 308.Bd6 Qh1+ 309.Kg6 Qc6 310.Qb8+! Bc8  
 311.Qb4! Qd5 312.Qb6 Qf5+ 313.Kh5! Qg4+  
 314.Kh6 Qh4+ 315.Kg6! Qc4 316.Kf6 Qf1+  
 317.Kg7! Qf5 318.Qe3+! Kd7 319.Sf7 Kc6  
 320.Qc1+ Kb5 321.Se5 Be6 322.Qc6+ Ka5  
 323.Qa8+ Kb6 324.Qb8+ Ka6 325.Bc7 Qg5+  
 326.Sg6! Qe3 327.Qa8+ Kb5 328.Qe8+ Ka6  
 329.Kf6 Qc3+ 330.Be5! and wins. [The \*C\*  
 ‘game theoretic value’ non-DTM line sup-  
 plied finishes: Qd4 (sic!) 331.Qxe6+ (sic!)  
 Qb6 332.Qxb6+ Kxb6 333.Bd4+ Kc7  
 334.Ke6 Kc8 335.Sf8 Kd8 336.Kd6 Kc8  
 337.Sd7 Kb7 338.Sb6 Kb8 339.Kc6 Ka7  
 340.Be5 Ka6 341.Bb8 Ka5 342.Sd5 Ka4  
 343.Be5 Ka5 344.Bd4 Ka6 345.Sc7+ Ka5  
 346.Bc3+ Ka4 347.Kc5 Kb3 348.Sd5 Ka3  
 349.Kc4 Ka4 350.Bd2 Ka3 351.Bb4+ Kb2  
 352.Se3 Ka2 353.Kc3 Kb1 354.Ba3 Ka2  
 355.Sc4 Kb1 356.Kb3 Ka1 357.Bb2+ Kb1  
 358.Sd2 mate.]

\*C\* The equivalent monochrome bishops case – ‘only’ 253 moves:



1.Qc1+! Kg6 2.Sf4+! Kh7 3.Qc2+! Kh6  
 4.Qe2! Qe5 5.Qa6+! Kh7 6.Qd3+ Kg7  
 7.Qg3+ Kh7 8.Qh3+ Kg8 9.Qb3+ Kh7  
 10.Qf7+ Qg7 11.Qh5+ Kg8 12.Qe8+ Kh7  
 13.Qe4+ Kh6 14.Sd3 Qa7 15.Bf4+! Kg7  
 16.Qg2+! Kh8 17.Qh3+ Kg8 18.Qc8+ Kg7  
 19.Qg4+! Kf8 20.Qf5+ Kg8 21.Qd5+ Kh8  
 22.Sc5 Bg7 23.Kc2 Bh6 24.Bg3 Qa3 25.Qe5+  
 Kg8 26.Qe6+ Kh7 27.Qf7+ Bg7 28.Qf5+ Kg8  
 29.Qe6+ Kh7 30.Qe4+ Kh8 31.Qh4+ Kg8  
 32.Qc4+ Kh8 33.Se4 Qf8 34.Qd5 Qg8 35.Qc6  
 Qf7 36.Bf2 Be5 37.Qh6+! Qh7 38.Qf8+! Qg8  
 39.Qf5 Qc4+ 40.Kd2! Bb2 41.Bc5! Kg8  
 42.Sd6 Qc3+ 43.Kd1! Qb3+ 44.Ke2 Bg7  
 45.Kf1 Qa2 46.Qg6 Qa1+ 47.Kg2! Qb2+  
 48.Bf2! Qf6 49.Qe8+! Bf8 50.Se4! Qf7  
 51.Qa8! Qg6+ 52.Kf1! Qf5 53.Qe8! Qf7  
 54.Qb5 Be7 55.Sg3! Bf6 56.Qd3! Kf8  
 57.Qa3+! Ke8 58.Qa6! Bd8 59.Qe2+! Qe7  
 60.Se4 Qe6 61.Qh5+! Kf8 62.Sc5! Qc4+  
 63.Kg1! Be7 64.Qf5+! Ke8 65.Qd7+ Kf8  
 66.Se6+ Kf7 67.Sd8+! Kf8 68.Be3 Qg8+  
 69.Kf2 Bh4+ 70.Kf1! Qc4+ 71.Kg1! Qg8+  
 72.Kh1 Qg6 73.Se6+! Kg8 74.Qd5 Be7  
 75.Bf4 Bf6 76.Kh2 Kh8 77.Kh3 Qg8 78.Bd6  
 Qg6 79.Bg3 Qh7+ 80.Kg4 Qg6+ 81.Kf3 Qb1  
 82.Qh5+ Qh7 83.Qb5 Qh1+ 84.Kf2 Qh7  
 85.Qb8+ Qg8 86.Qd6! Qc8 87.Bf4 Qc2+  
 88.Kf3 Qg6 89.Qd5 Qb1 90.Kg2 Qc2+  
 91.Bd2 Qh7 92.Bb4 Qg8+ 93.Kf3 Qh7  
 94.Ke3 Qc2 95.Bd6 Qc1+ 96.Kf2 Qb1 97.Ke2  
 Qc2+ 98.Kf3 Qh7 99.Ke3 Qh3+ 100.Ke2 Qh7  
 101.Kd2 Qb1 102.Ba3 Qg6 103.Bc5 Qh7  
 104.Qa8+ Qg8 105.Qh1+ Qh7 106.Qd5 Qb1  
 107.Sf4 Ba1 108.Be3 Qb2+ 109.Kd3 Qc3+  
 110.Ke2 Qb2+ 111.Bd2 Qd4 112.Qc6 Qg7  
 113.Kd1 Bd4 114.Qh1+ Qh7 115.Qd5 Qa7  
 116.Qd8+ Kh7 117.Qh4+! Kg8 118.Qg4+  
 Bg7 119.Se6! Qa1+ 120.Ke2 Qe5+ 121.Be3  
 Qb5+ 122.Kf3 Qc6+ 123.Kg3 Qc3 124.Kg2  
 Qb2+ 125.Bf2 Qb7+ 126.Kh3 Qb3+ 127.Bg3  
 Qb7 128.Qa4 Qe7 129.Qc6 Kf7 130.Sf4! Kg8  
 131.Kg2 Qe5 132.Qc4+ Kh7 133.Qf7 Qb2+

134.Kh3 Qf6 135.Qd5 Qe5 136.Qd3+ Kg8  
 137.Qc4+ Kh7 138.Kg4 Qd4 139.Qc2+ Kh8  
 140.Qc8+ Kh7 141.Qf5+ Kg8 142.Qe6+ Kh7  
 143.Kh3 Qe5 144.Qg6+ Kh8 145.Se6 Qf6  
 146.Qe4 Qh6+ 147.Kg2 Qd2+ 148.Bf2 Qh6  
 149.Sf4 Qg5+ 150.Bg3 Bf6 151.Sd5 Qd2+  
 152.Kh3 Qh6+ 153.Kg4 Qg7+ 154.Kf3! Qh6  
 155.Ke2 Bg5 156.Sc7 Qh5+ 157.Kf2 Qf7+  
 158.Kg2 Qa2+ 159.Bf2 Qg8 160.Kf1 Bf6  
 161.Se8 Qg5 162.Sd6! Qc1+ 163.Kg2 Qg5+  
 164.Bg3 Qd2+ 165.Kh3 Qh6+ 166.Kg4 Qg7+  
 167.Kf3 Qh7 168.Qe6 Qd3+ 169.Kf4 Qg6  
 170.Qc8+ Kh7 171.Qb7+! Kh8 172.Qh1+  
 Kg8 173.Qd5+ Kh7 174.Kf3 Bg7 175.Bf2 Bf6  
 176.Be3 Bg7 177.Sf7 Bf6 178.Sh6 Bh4  
 179.Bf4 Bf6 180.Sf5 Bg5 181.Bg3 Bf6  
 182.Qe4 Qf7 183.Kg2 Qa2+ 184.Bf2 Qf7  
 185.Kf1 Bb2 186.Kg1 Qg6+ 187.Bg3 Bg7  
 188.Kg2 Bf8 189.Kf3 Qf7 190.Bf4 Kg8  
 191.Bd2 Qh5+ 192.Kf2 Qh2+ 193.Ke1! Bg7  
 194.Bb4 Kh8 195.Bd6 Qg1+ 196.Ke2! Qg5  
 197.Kf2 Qf6 198.Kf3 Qg5 199.Bf4 Qh5+  
 200.Kg3 Qg6+ 201.Kf2 Qg4 202.Sh6 Qd7  
 203.Sf5 Qa7+ 204.Kg2 Qa2+ 205.Kg3 Qb3+  
 206.Be3 Qf7 207.Bg5 Bf8 208.Bf4 Kg8  
 209.Bd2 Qg6+ 210.Kh4 Qf6+ 211.Bg5 Qf7  
 212.Be3 Qf6+ 213.Kh5 Kf7 214.Sd4 Be7  
 215.Qd5+ Ke8 216.Se6 Qf7+ 217.Kg4 Qg8+  
 218.Kh3 Qh7+ 219.Kg2! Qg6+ 220.Kf1  
 Qb1+ 221.Ke2 Qg6 222.Sd4 Qg4+ 223.Sf3  
 Qg2+ 224.Bf2! Qg4 225.Bd4 Bd8 226.Qc6+  
 Kf7 227.Qc4+ Ke8 228.Qd5 Ke7 229.Kd2  
 Bc7 230.Bc5+! Ke8 231.Sd4 Qf4+ 232.Kd3  
 Qf1+ 233.Kc2 Qf2+ 234.Kb3 Qe3+ 235.Ka4  
 Qe5 236.Qc6+ Kf7 237.Qd7+ Kf6 238.Kb4  
 Kg6 239.Kb5 Kh5 240.Qf7+ Kg4 241.Qg6+  
 Kh3 242.Qd3+ Kg4 243.Qd1+ Kh3 244.Qf3+  
 Kh2 245.Qg4 Qe8+ 246.Kc4 Qf7+ 247.Kc3  
 Qf6 248.Kb3 Bg3 249.Sf3+ Kg2 250.Sg5 Qh8  
 251.Qe2+ Kh1 252.Qf1+ Kh2 253.Sf3 mate.  
 In this case it is by chance that the line finishes  
 in checkmate without a capture.

## Reviews

***Van Perlo's Endgame Tactics*, sub-titled 'A comprehensive Guide to the Sunny Side of Chess Endgames'. New in Chess, 2006. 480 pages, 1105 diagrams. ISBN-10: 90-5691-168-6, ISBN-13: 978-90-5691-168-6.**

Sadly we read that Van Perlo suffered a stroke preventing him from personally completing his book. We wish him well. Not all our strictures can be laid at the author's door.

The book's purpose is to improve the reader's endgame play by means of 'real life' examples. There is nothing wrong with the positions selected or the analyses, checked as they have been by *Fritz8*. Perhaps they can even be enjoyed for their own sake. But they are spoiled, and seriously so, by the commentary. The commentary rings false on every page. No reader will be attracted by Van Perlo's reactions or observations, and when they are rendered, as they are, in false English idiom, the irritation (at least to the native English reader) is incalculable and irretrievable. I shall not even give any examples.

On the front cover we read: *Tired of studying endgames that NEVER come up in real life? Here's help!* This jab at studies is contradicted

time and again by examples described as beautiful or astonishing or even 'study-like'. Only two actual studies seem to be included. Apart from 'the' the most frequently occurring word is 'Resigned'. In other words Van Perlo has selected actual game conclusions, as if endgame tactics are to be found nowhere else.

Rook endings have long held mystery and puzzlement for this reviewer. So much so that he has for years planned to compile a book, probably quite a small book, devoted exclusively to R-ending tactics. The aim would be the personal one of extending my mental arsenal of motifs until they became second nature. They would then deepen and speed up my understanding, even my solving, of complex R-studies. Does Van Perlo's book help towards this goal? No it doesn't. So maybe the 'good news' is that if I do write my book it won't duplicate the Dutchman's.

AJR

***1000 shedevrov shakhmatnoi kompozitsii* ('1000 masterpieces of chess composition'), ed. Yakov Vladimirov. Moscow, vi2005. 543 pages. In Russian. Hardback. Thematic and author indexes. Edition size: 4000. There are two ISBNs: 517 031 5759, and 5271 11 9211.**

This completes the series edited by Vladimirov, following on from *1000 chess problems* (2002), *1000 chess studies* (2003) and *1000 chess puzzles* (2004). The 300 studies in the present selection are intended to be masterpieces rather than the 'popular' content of the earlier volumes, which do not duplicate. With four adequately sourced diagrams facing four

solutions when the tome is opened there is precious little room for supporting analysis, but instead there is historical comment interspersed in the chronological presentation. No fewer than 14 of Visokosov's pieces are here, and there are studies dated as recently as 2004.

[Thanks to Paul Valois.]

***Malyutki dlya vsekh* ('Malyutkas for everyone'), by David Gurgenzidze. Tbilisi 2005. 60 pages. In Russian. ISBN 99940-0-483-2.**

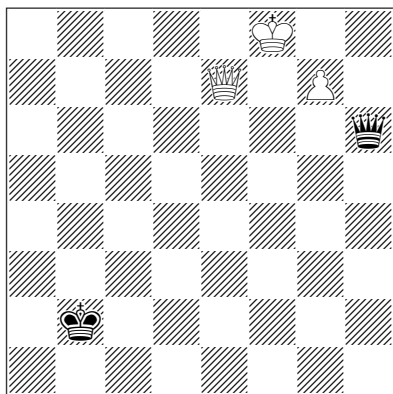
Assorted force in conflict is presented via 'simple' positions in ten (short) chapters. Every one of the 100 diagrams – we count 36 marked 'first publication', and all 100 by DAG himself, with just a fistful of 'joints' –

sports exactly five chessmen. A very attractive little volume, especially for the reader-enthusiast with some Russian. The edition size is unstated.

# Some studies from Alexandre

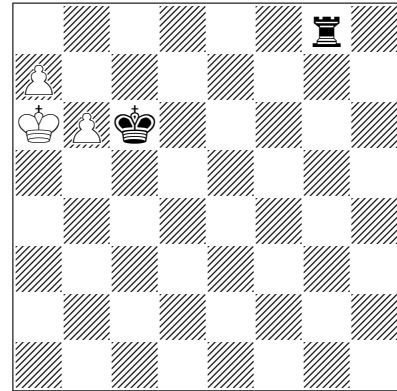
JOHN BEASLEY<sup>1</sup>

Aaron Alexandre's *Collection des plus beaux problèmes d'échecs* of 1846 is one of the standard early chess collections. It was produced when he was in his late seventies and is notoriously thick with error, but most of the errors were identified and corrected in a paper *Der gereinigte Alexander* by Oskar Korschelt which appeared in *Deutsche Schachblätter* in 1913, and this paper was included in the reprint of Alexandre produced by Olms in 1979. The result provides a convenient if somewhat untidy source for a large amount of early material. It is primarily a collection of problems, but I was recently going through it for other purposes and noticed that it contained several studies and study-like positions which might be of interest.



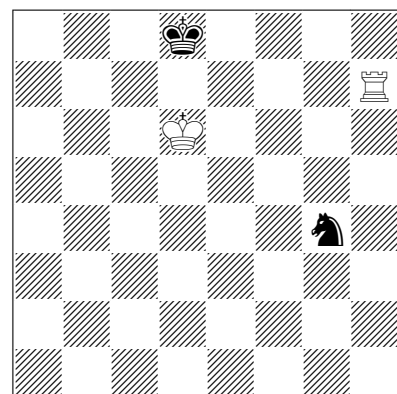
1 – win

Several positions which have become part of basic endgame theory are here, but Alexandre normally gives just a single line of play, perfectly adequate for the conventional problem of his day but sufficient for only the shortest and simplest of endgame positions. **1** is one such. The computer has found many ways to win, but I don't think any of them improves on the elegant and effective 1.Qe5+ K~ 2.Kf7 Qh7 3.Qg5 and 4.Qg6. This is given by Lewis, in his *Chess Problems* of 1827, as by himself, though I doubt if it was completely new even then.



2 – draw

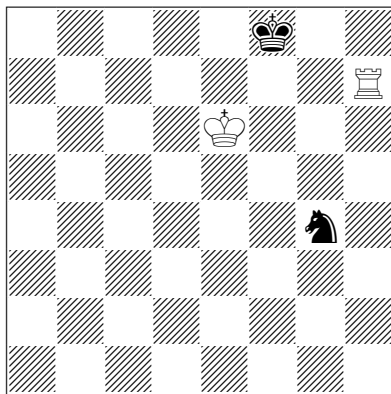
**2** is also very simple. Korschelt attributes this to Cozio, in his 1766 book *Il giuoco degli scacchi*. 1.b7 Rg2 2.b8S+, and after 2...Kc7 Alexandre gilds the lily and continues 3.a8N+ (which does indeed draw, but so does 3.a8Q, and so for that matter does every move apart from 3.Sd7). If I read Korschelt correctly, Cozio actually gave a Black win by 1.b7 Rb1 2.Ka5 Ra1+ 3.Kb4 Kxb7 etc, which would make sense only if the rules at the time still allowed promotion only to queen (see the note with 18 later on); but I haven't seen the original source, and the position appears to be in neither John Roycroft's book *Test Tube Chess* nor his article on Cozio in EG 33.



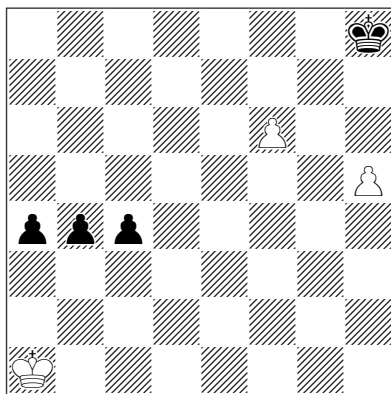
3 – BTM, White to win

1. The following article was taken from special number 45 of *British Endgame Study News*, and converted to EG style with John Beasley's permission.

Korschelt attributes **3** to Ponziani, whom we shall meet again. Alexandre gives 1...Ke8 2.Ke6 Kf8 (see **3a**) 3.Rh4 Se3 4.Re4 Sc2 5.Kd5 Kf7 6.Kc4 Kf6 7.Re2 Sa3+ 8.Kb4 Sb1 9.Rb2; 3.Rh3 is crisper (I don't know which Ponziani gave), but versions of Alexandre's line continue to work even if Black plays differently at moves 1 and 2. Positions equivalent to **3a** have occurred in master play, and on at least one occasion the move Rh3 was found over the board (by Jan Christensen in 1979).



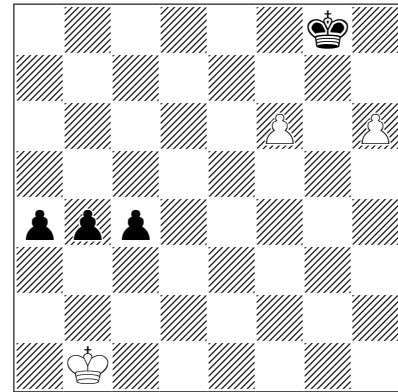
**3a** – after 2...Kf8



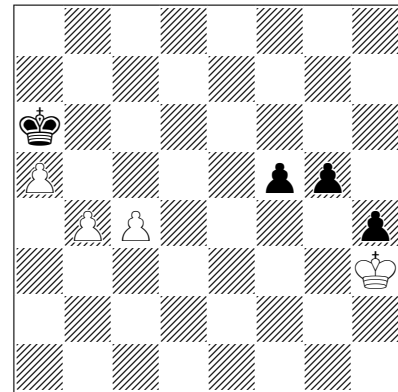
**4** – win

Very popular at the time was the ending of king against three united passed pawns. **4** sets the scene. This is in Lewis's *Chess Problems* as by Ponziani, but according to Korschelt it is not to be found in Ponziani's published works and its true author is unknown. Play starts 1.h6 Kg8 2.Kb1 (see **4a**) and both sides are in zugzwang, but it is Black who has to move. Lewis spells it out: 2...a3 (if 2...b3 then 3.Kb2, taking all the pawns or forcing the black king to move) 3.Ka2 c3 4.Kb3 Kf8 5.h7 and White wins. The configuration on the left in **4a**, with the king poised ready to put itself in front of

whichever pawn advances, is a standard objective for the king in this ending.



**4a** – after 2.Kb1

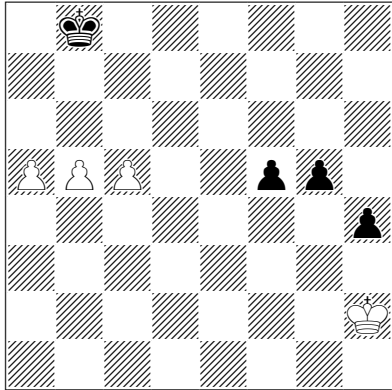


**5** – win

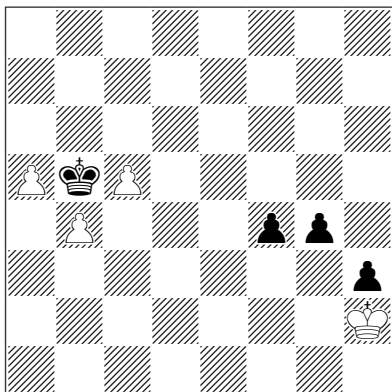
Alexandre gives the more complicated **5** as by "Cochrane", and Korschelt gives its source as *Le Palamède* 1836. I guessed at first that this might be the John Cochrane who had spent some time in Paris and had played against de la Bourdonnais in 1821 (see the *Oxford Companion*, 1992 edition, pages 83-4), but by 1836 he had been some years resident in India; situation unclear. Antisymmetrical king-and-pawn position of this kind are often reciprocal zugzwang, but this is a win for the side to move.

The given first move is the natural 1.c5 though I think White can also start with 1.Kh2, and the natural reply is 1...Kb5. If instead 1...Kb7 then 2.b5 Kb8 (pawn moves don't help, and if say 2...Ka7 then 3.c6 Kb8 4.a6 and Black will soon be overwhelmed) 3.Kh2 (see **5a**) g4 (3...f4 is no better, and if 3...Kb7 then 4.b6) 4.Kg2 f4 (4...h3+ 5.Kg3) 5.Kg1 f3 (5...g3 6.Kg2) 6.Kf2 and Black's king will soon have to move. Now 2.Kh2 g4

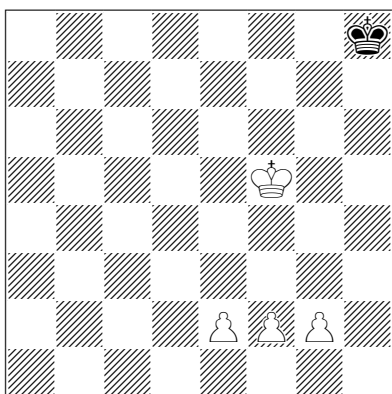
3.Kg2 f4 4.Kg1 h3 5.Kh2 gives **5b**, and Alexandre gives up on the king's wing and plays 5...Ka6 6.c6 Ka7 7.b5 Ka8 (if 7...Kb8 then 8.a6 would win even without the b-pawn) 8.c7 Kb7 9.b6 Kc8 10.a6.



**5a** – 1...Kb7, after 3.Kh2



**5b** – main line, after 5.Kh2



**6** – win without promoting

**6** by William Bone, is a little different from our normal fare, but it has several points of interest. It appeared in Walker's *A New Treatise on Chess* of 1841 and Alexandre presents it as "mate in 22", but what is of interest here is proving that White can win at all. I haven't

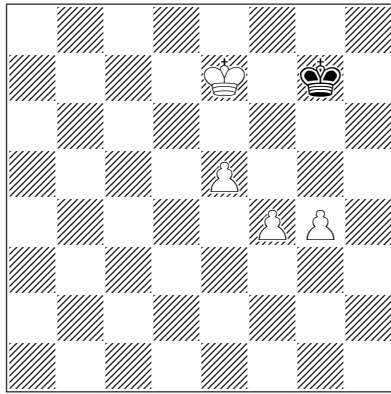
seen the original source, and am relying on Alexandre and on my own analysis.

Play starts 1.Kf6 and the best reply is 1...Kg8, forcing 2.Ke7 and gaining space for 2...Kg7. White fences him in by 3.g4 and 4.f4 (or the other way round), and Black does best to come back to g7 (if he goes to the h-file, 5.Kf7 will win more quickly). Now 5.e3 loses a move, and 5...Kg6 6.e4 Kg7 7.e5 gives 6a with Black to play.

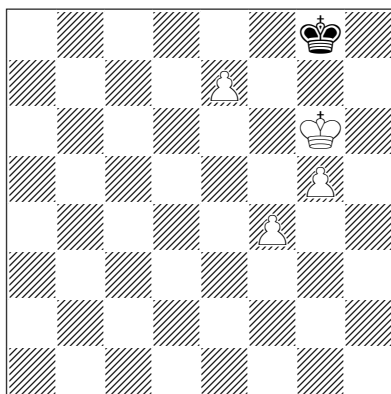
The line given by Alexandre is 7...Kg6 (we'll look at 7...Kg8 in the next paragraph), and 8.Kf8 forces him to the h-file. The move that holds out longest is 8...Kh7, leading to 9.Kf7 Kh6 10.e6 Kh7 11.g5 Kh8 12.Kg6 Kg8 13.e7 (see 6b) Kh8 14.Kh6 Kg8 15.g6 Kh8 16-17.f6 Kh8 (nearly there, but White must triangulate) 18-20.Kh6 Kg8 21.f7+ and 22.g7 mate. If 8...Kh6 then White can play 9.Kf7 Kh7 10.g5 Kh8 11-12.e7 Kh8 13.Kg6 and he won't need to triangulate. In the line 8...Kh7, White can advance his pawns to e7/f5 or e6/f6 before playing Kg6; in the line 8...Kh6, he can play to e6/f5 instead of e7/f4, but if he unwisely advances to e7/f6 he will end up at 6c and he will have no good move.

There remains 7...Kg8 from **6a**, when White will have to advance his pawn to f6 in order to control g7. So play 8.f5 Kg7 9.g5 Kg8 10.f6, and Black must retreat to the h-file. Suppose 10...Kh7; 11.Kf7 (else 11...Kg6) Kh8 12.e6 (12.Kg6 Kg8 and White cannot cover f8) Kh7 13.e7 Kh8 14.Kg6 Kg8 and we are back at **6c**. Hmm... Cancel 10.f6 and substitute 10.e6 Kg7 11.Ke8! Kg8 12.f6, with 12...Kh7 13.Kf7 or 12...Kh8 13.Kf8 Kh7 14.Kf7, and now the parity is right and everything will work. But White has to lose the necessary tempo before his pawn reaches f6; he cannot do so afterwards.

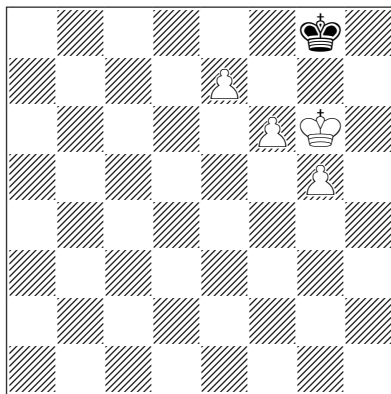
All this is assuming "mate in 22", though if my counting is correct the mate after 7...Kg8 and 12...Kh8 does not occur until move 23. If the objective is merely to win, White doesn't need to reach **6a** with Black to play; he can simply play his king to e7 and his pawns to e6/f5/g5, tempo with Ke8 if necessary, and play f6 etc.



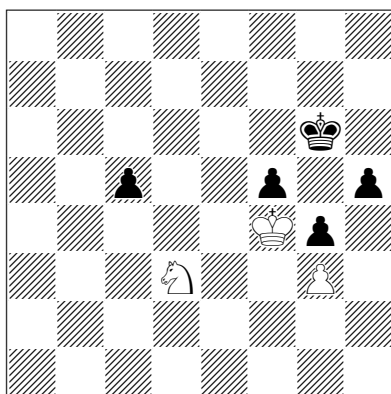
6a – after 7.e5



6b – 7...Kg6, after 13.e7



6c – a position to avoid



7 – win

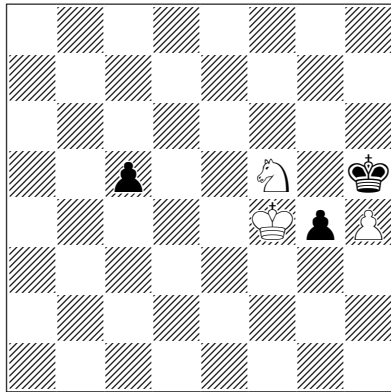
7 (Ponziani, in the 1782 edition of his book *Il giuoco incomparabile degli scacchi*) is an ending which turns out to have unexpected depths. I show the position in the form given by Alexandre, but for the solution I am using an English transcription, apparently made by E.E.Cunnington, which appeared many years ago in an English chess magazine and was copied for the BCPS by Ken Whyld.

The obvious 1.Sxc5 is soon seen not to work (1...h4 2.gxh4 Kh5 3.Kg3 f4+), hence 1.Se5+, and Cunnington gives precedence to 1...Kh6. The capture 2.Kxf5 appears to be met by 2...h4 (if 3.Sxg4+ Kh5 4.Sf6+ Kh6 5.gxh4 then 5...c4 diverts the black knight and White's pawn will go), and the winning line is 2.Sf7+ Kg6 3.Sd6. Now 3...h4 can be met by 4.gxh4 Kh5 5.Sxf5, see 7a, with a "just in time" win which Cunnington spells out down to the mates: 5...c4 6.Kg3 c3 7.Sd4 Kh6 8.Kxg4 Kg6 9.h5+ Kh6 10.Kh4 Kh7 11.Kg5 Kg7 12.h6+ Kh7 13.Kh5 and either 13...Kh8 14.Kg6 Kg8 15.h7+ Kh8 16-18.Sf7 or 13...Kg8 14.Kg6 Kh8 15-16.Sd6 c1Q 17.Sf7+ Kg8 18.h7+ Kf8 19.h8Q+ Ke7 20.Qd8+ Ke6 21.Qd6. Cunnington's main line is 3...Kh6, when 4.Sxf5+ Kg6 5.Sh4+ wins in some comfort; if instead 3...c4 then 4.Sxf5 c3 5.Sh4+ Kf6 6.Ke3 and the king will look after the c-pawn (see 7b), but of course not 4.Sxc4 h4 etc. It remains to consider 1...Kf6, but this is now very easy; White plays 2.Sc4 Kg6 3.Se3, and again his knight is commanding f5.

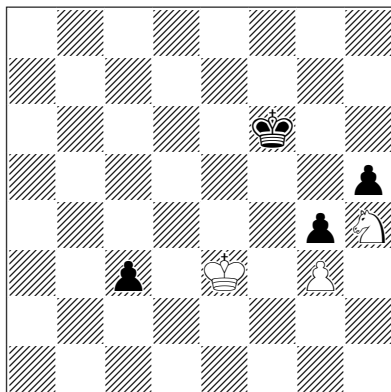
All this seemed straightforward and convincing, but when I put the position on the computer I found that after 1.Se5+ Kh6 2.Kxf5 the "drawn" line 2...h4 3.Sxg4+ Kh5 4.Sf6+ Kh6 was nothing of the kind: 5.g4! (see 7c) h3 (nothing else is better) 6.g5+ Kg7 7.Sh5+ Kf7 (other moves allow the white king to advance) 8.g6+ Ke7 (ditto) 9.Kg5 h2 (...c4 at once is no better) 10.Sg3 c4 11.g7 Kf7 12.Kh6 Kg8 (else 13 Kh7 etc) 13.Kg6 and again White will just mate in time. The capture 2.Kxf5 does indeed fail, but the way to refute it is to advance the c-pawn to draw the white knight from the scene of action (say 2...c4 3.Kf4 c3 4.Sd3 c2) and then to play the black king to and fro between g6 and h6. White cannot now move his



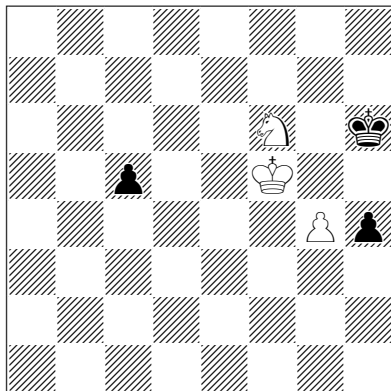
king without allowing ...h4 etc, while his knight is tied to the defence of c1. It seems to me that this line adds quite a lot to the study, but there is nothing in the material I have seen to indicate whether or not Ponziani was aware of it.



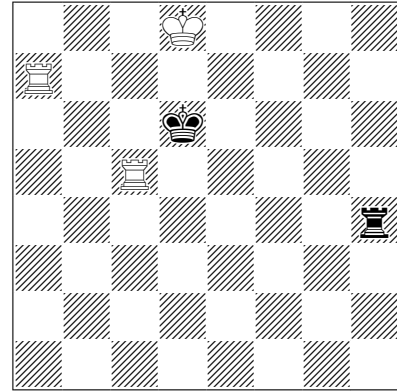
7a – 3...h4, after 5.Sxf5



7b – 3...c4, after 6.Ke3

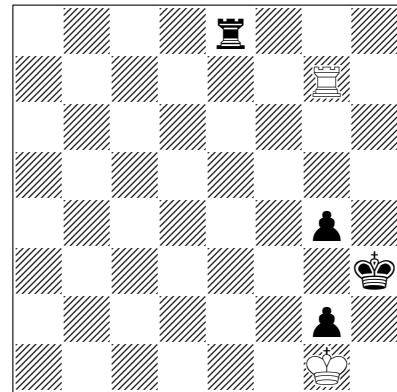


7c – 2.Kxf5 h4, after 5.g4



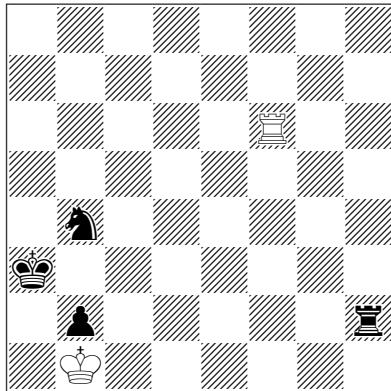
8 – win

Several of the ancient classics are here, of course. Alexandre gives **8** as by Stamma, but its first appearance seems to have been in Bertin's *The Noble Game of Chess* of 1735. The spectacular solution 1.Rh5 Rxf5 2.Ra6+ and 3.Ra5+ may now be now seen at a glance, but that is merely the effect of familiarity and we can imagine the impact it must have had when it first appeared.

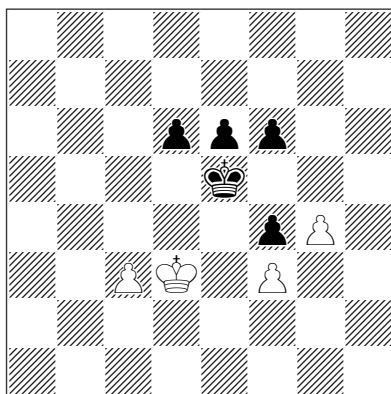


9 – draw

Salvio's **9**, from his *Trattato* of 1604, is another simple but famous rook opposition study: 1.Rh7+ Kg3 2.Re7 Rf8 3.Rf7 etc. Ponziani's **10** is at first sight similar and does indeed start 1.Ra6+ Kb3, but now the rook opposition move 2.Rh6 is defeated by 2...Sd5 and White must play 2.Ra3+ with a perpetual offer to the king instead. Cunnington's transcription of Ponziani gives a second solution, 1.Rf3+ etc, but this can be cut out by starting with the white rook on b6.

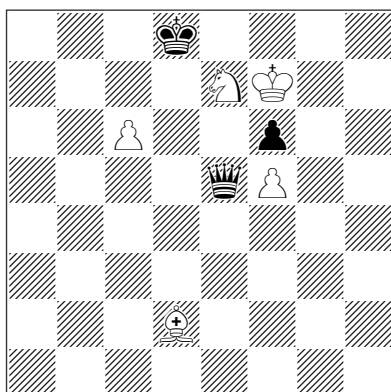


10 – draw



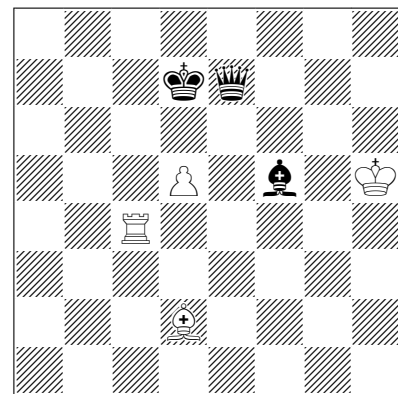
11 – win

William Bone (1810-1874) was a leading British composer of the period. We have already met him as the author of 6, and he did other neat things as well. **11** is from Walker’s *New Treatise* of 1841. It’s a problem as much as a study and is often presented as “mate in four”, but if White doesn’t mate while he can he certainly won’t win and he will have to play a little carefully even to draw. So let’s exploit Black’s badly placed king: 1.Kc4 d5+ (1...f5 2.g5 etc) 2.Kc5 f5 3.g5 d4 4.cxd4.

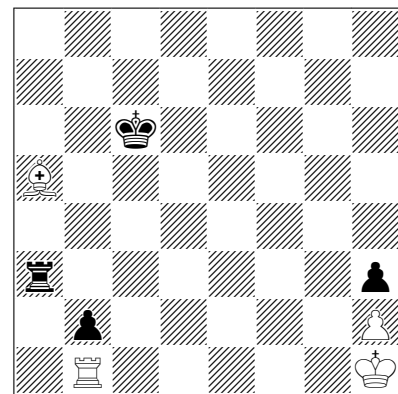


12 – win

The pawn on c6 prevents an immediate fork in **12** (*Le Palamède* 1836), but 1.c7+ gets it out of the way and leads to a neat pair of pin-fork echoes: 1...Qxc7 2.Ba5 Qxa5 3.Sc6+ and 1...Kxc7 2.Bf4 Qxf4 3.Sd5+. **13** (*Chess Player’s Chronicle* 1843) is similar in spirit if quite different in outcome: 1.Rc7+ Kxc7 2.d6+ Qxd6 (2...Kxd6 3.Bb4+) 3.Bf4 Qxf4 stalemate.

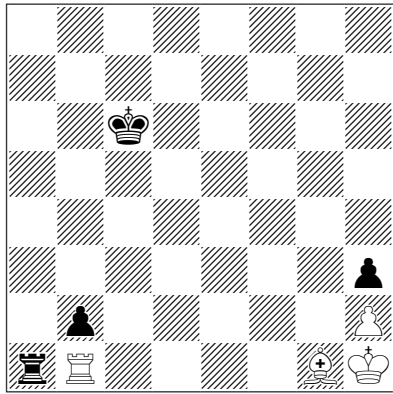


13 – draw

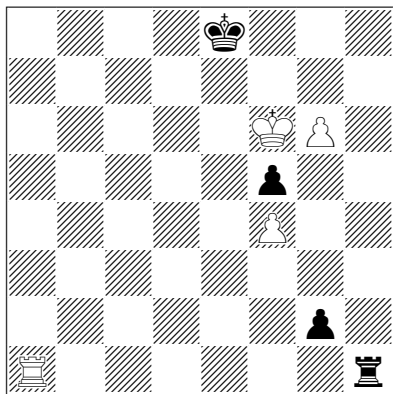


14 – draw

The intensive exploitation of stalemate as a way of saving an apparently lost game did not occur until the 20th century, and its surprise value was perhaps greater in earlier years. If I have read Korschelt aright, **14** is by Ercole del Rio, from his book *Sopra il giuoco degli scacchi* of 1750, and in the original setting the black rook was on d3 with an opening move ...Ra3 by Black. The threat of ...Ra1 is fierce, but White plays 1.Bb6 ready to meet 1...Ra1 by 2.Bg1 (see 14a), and what can Black do?

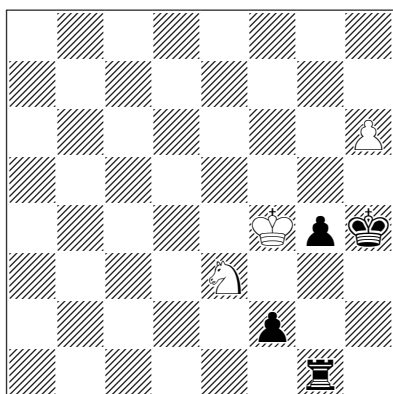


14a – after 2.Bg1



15 – win

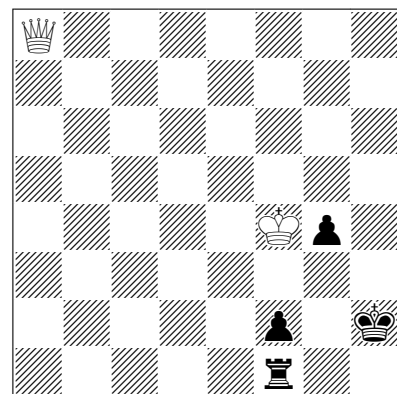
15 is by Stamma, from his *Essai sur le jeu des échecs* of 1737. 1.g7 g1Q 2.g8Q+ Qxg8 3.Ra8+ Kd7 4.Rxg8 Rf1 is only drawn (5.Kxf5 Ke7 etc), and the move to win is 1.Rg1. The rest is easy enough: 1...Rxg1 2.g7 R~ 3.g8Q+ etc, or 1...Kf8 2.Rxg2 with Kxf5 soon to follow (but not 2.g7+ Kg8 3.Rxg2, when Black draws by 3...Rh2 with a perpetual opposition on the h-file).



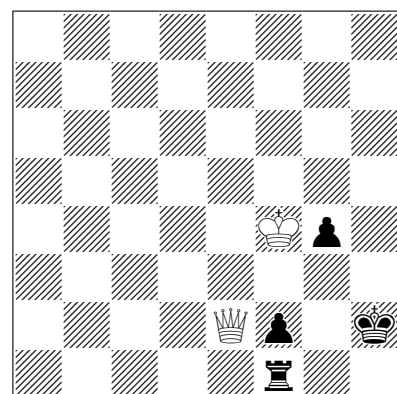
16 – win

16 is by Ponziani, but it comes from his first edition of 1769 and Cunnington only transcribed the positions in the second. The first move is obviously 1.Sf1 and Alexandre continues with 2.h7 and 3.h8Q+, but this leaves White with K+Q against K+R+2P and the pawns are well advanced. Is the resulting position genuinely won?

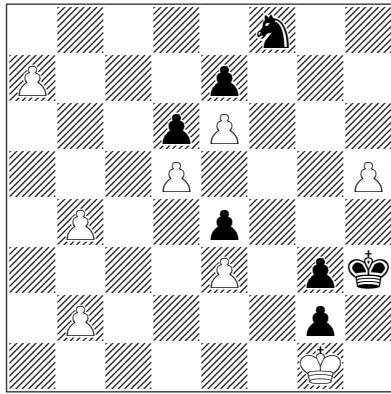
The computer says Yes, but only just. Suppose 1.Sf1 Rxh1 2.h7 Kh3 3.h8Q+ Kg2; then White must check by 4.Qa8+ if Black is not to extract his rook, and 4...Kh2 gives 16a. Now comes 5.Qa7 (only move to win) Kg2 6.Qb7+ (only) Kh2 7.Qh7+ (only) Kg2 8.Qe4+ (only) Kh2, and not until now does White have a choice. Simplest is 9.Qe2, giving 16b, with possible continuation 9...Rg1 10.Qxf2+ and the rest is book, but even as “book” it isn’t particularly easy (10...Rg2 11.Qh4+ Kg1 12.Qe1+ Kh2 13.Qa1 Rg3 14.Qh8+ Kg2 15.Qh7 and if 15...Kf2 then 16.Qh4).



16a – after 4...Kh2

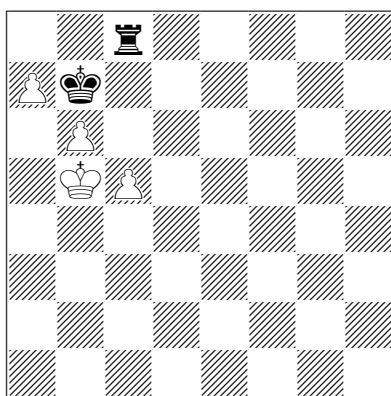


16b – after 9.Qe2



17 – win

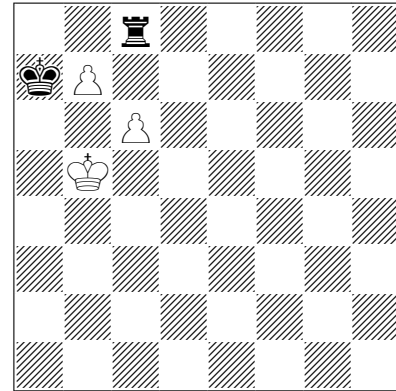
According to Harold van der Heijden's *Pawn promotion to Bishop and Rook in the Chess Endgame Study*, **17** (I. Calvi, *Le Palamède* 1836), although sadly clumsy, was the pioneer rook promotion study. Black threatens mate in three on f3, and if 1.a8Q then 1...Sh7 2.Qg8 Sg5 3.Qxg5 and it's stalemate. Hence 1.a8R and now the capture on g5 will be safe. Salvio's **18** (from *Il Puttino*, 1634) is very much more natural, although the promotion is not uniquely determined. 1.c6+ Ka8 (1...Rxc6 2.a8Q+ etc) 2.b7+ Kxa7 gives 18a, and in Salvio's day only queen promotions were allowed and so he gave the position as drawn; by 1846, promotion to bishop or knight gave a win. Salvio presented this as having been reached in play, and for once I can believe it.



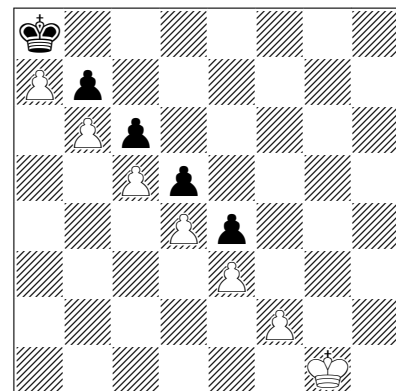
18 – win

**19** appeared in the *Chess Player's Chronicle* in 1843 as by "MM. L. and K.", and Korschelt, who must have spotted something that I have missed, refines this to Lipmann and Kieseritzky. It is striking rather than difficult, but a little care is needed. 1.f3/f4 exf3 2.Kf1 f2 3.e4 dxe4 4.Kxf2 e3+ 5.Ke1 e2 6.d5 cxd5

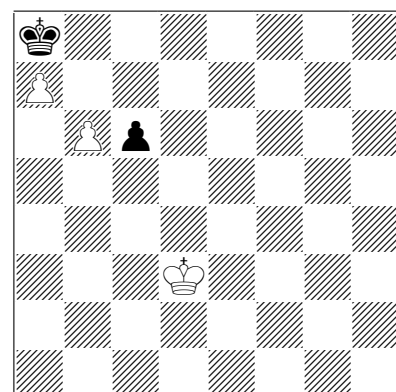
7.Kxe2 d4 8.Kd2 d3 9.c6 bxc6 10.Kxd3 (see 19a) and the black king is at last freed, but of course White cannot capture on c6 without giving stalemate. Alexandre and the *Chronicle* both stop here, but we might as well spell it out: 10...Kb7 11.Kc4 Ka8 12.Kc5 Kb7 13.Kd6 and if 13...Ka8 then 14.Kc7 etc.



18a – after 2...Kxa7



19 – win



19a – after 10.Kxd3

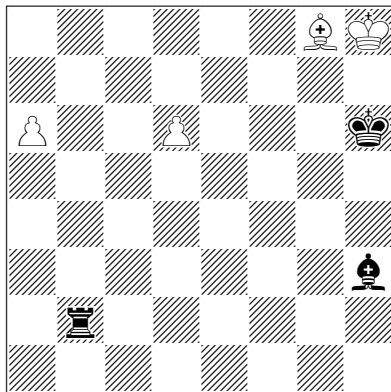
For once, Harold van der Heijden's *Endgame study database* has played only a minor role, and my main debts are to the BCPS Library, which gave me access to most of the items cited (many of them originally supplied to the BCPS by Ken Whyld), and to Colin Russ.

# Jurassic Park

ED VAN DE GEVEL<sup>1</sup>

Interference sacrifices may fancifully be called dinosaurs among endgame study themes. The oldest example I have (*G1*) is rather a dinosaur tooth than a full-blooded dinosaur, though maybe this does no more than illustrate the inadequacy of my collection.

**G1** H.Rinck  
*Deutsche Schachzeitung* 1906



h8h6 0340.20 4/3+

*G1*: 1.a7 Bg2 2.d7 Rd2 3.Bd5 wins.

If problem enthusiasts point to earlier and more beautiful problems with this theme, I may agree, but I am too much of an o-t-b type to accept the additional, un-gamelike, stipulation of mate in n moves.

A real tyrannosaurus rex is Marwitz' *G2* in which White assembles no fewer than five interference sacrifices.

*G2* 1.Ka5 d2/i 2.Bf3 d1Q/ii 3.Bxd1 Rh2/iii 4.fxe7 Re1 5.Be2 wins.

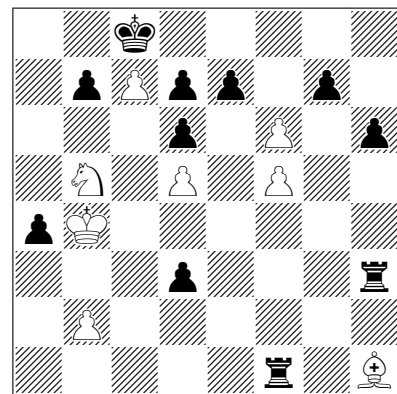
i) Rh2 2.fxg7 Rg1 3.Bg2 wins, or Rh4 2.fxe7 Re1 3.Be4 wins.

ii) hRxf3 3.f7 Rxf5 4.Kb6 and 5.Sa7 mate or fRxf3 3.Kb6 Rb3 4.f7 and 5.f8Q mate.

iii) Rh4 4.fxg7 Rg1 5.Bg4 wins.

Whenever wB is captured, lines as in (ii) occur.

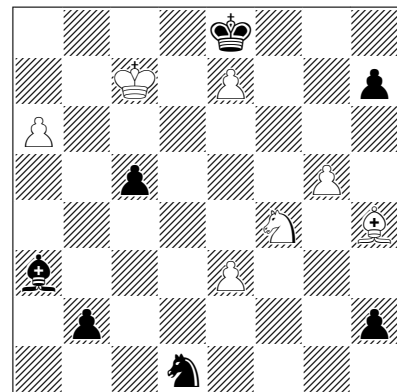
**G2** J.Marwitz  
4th honourable mention  
*Československý Šach*, 1961



b4c8 0611.58 8/11 +

Due to its non-voracious nature *G3* may be considered 'thematically' as a brontosaurus.

**G3** E.Dobrescu  
special prize *Magyar Sakkélet* 1982



c7e8 0044.44 7/7=

*G3* 1.g6 b1Q 2.g7 Qa2 3.a7 h1Q 4.Sd5 Qhh2+ 5.Sf4 Qh1 6.Sd5 aQh2+ 7.Sf4 Q2g1 8.Sg2 hQh2+ 9.Sf4 hQh1 10.Sg2 gQh2+ 11.Sf4 Qa2 12.Sd5. We have seen all of Black's attempts, so it is a draw.

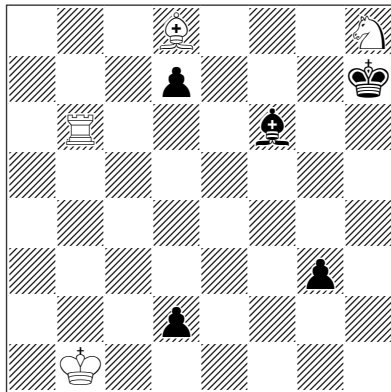
What happens when wS is captured should be clear.

Still, all these studies take *advantage* of the interference. As philosopher-footballer Johan Cruijff pointed out, "Every advantage has its

1. The original version of this article appeared in Dutch in *EBUR* in 1993. The author treats the interference theme as a prehistoric paleontological phenomenon....

disadvantage and every disadvantage its advantage”, I wondered what the disadvantage of an interference sacrifice might be. You could say I was trying to breed a dinosaur egg. Well, what disadvantages might an interference sacrifice incur? For one thing, capture with check foils the sacrifice, depriving the checked king of squares. So isn't that a nice idea for a perpetual check? Creating such a study turned out to be harder than I expected. My first version (*G4*) was considered too diminutive for publication.

**G4** E.van de Gevel  
*EBUR* 1993

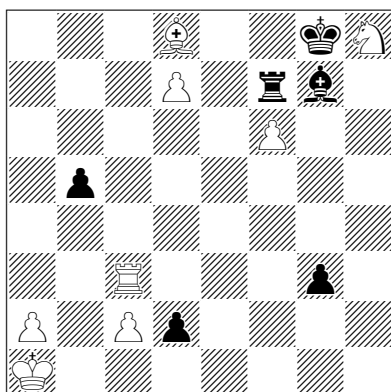


b1h7 0141.03 4/5=

*G4* 1.Rd6 g2 2.Bb6 Bd4 3.Rxd7+ draws, as Black's only try to escape the perpetual fails: 3... Kh6 4.Rd6+ Kg5 5.Rd5+ Kf6 6.Bxd4+ Ke6 7.Bg1 Kxd5 8.Kc2 is probably even a win for White.

The next version (*G5*) had more substance, but unfortunately the dinosaur turned out to be sick.

**G5** E.van de Gevel  
*EBUR* 1993



a1g8 0441.43 8/6=

*G5* 1.Rd3 g2/i 2.Bb6 Bxf6+ 3.Kb1/ii Rxd7 4.Rxd7 Bd4 5.Rd8+, draws as again Black's evasion attempt fails: 5... Kh7 6.Rd7+ Kh6 7.Rd6+ Kg5 8.Rd5+ Kf6 9.Bxd4+ Ke6 10.Bg1/iii Kxd5 11.c4+ bxc4 12.Kc2, and at least a draw.

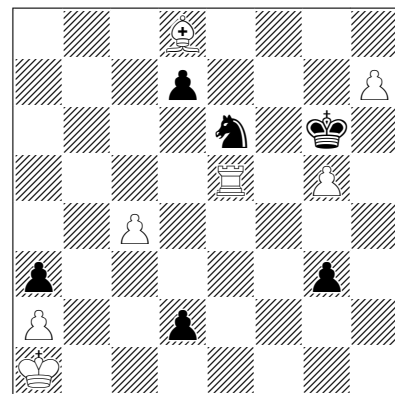
i) Rxf6 2.Bxf6 Bxf6+ 3.Kb1 g2 3.d8Q Bxd8 4.Rxd8+ Kg7 5.Rxd2 g1Q 6.Kb2 Qg7 7.Kb1 draws.

ii) 3.c3? was intended as a try. Now after Rxd7 4.Rxd7 Bd4 5.Rd8+, Black can escape the perpetual: 5... Kh7 6.Rd7+ Kh6 7.Rd6+ Kg5 8.Rd5+ Kf6 9.Bxd4 Ke6 10.Bg1 Kxd5 11.c4+ bxc4, as White does not have the move Kc2 available, but see (iii).

iii) Here (and also in the try 3.c3?) after 10.Re5 White probably has sufficient material for the queen. This is maybe not so bad in an example line, but unfortunately the try is now promoted to a dual, so this study is incorrect.

Back in the workshop dinosaur *G6* was constructed.

**G6** E.van de Gevel  
*EBUR* 1993



a1g6 0113.44 7/6=

*G6* 1.Rd5 g2 2.Bb6 Sd4 3.h8S+ Kh5 4.g6+ Kh6 5.Sf7+ Kxg6 6.Sh8+ Kh7 7.Rxd7+ draws.

But I suppose this one is once again too minuscule to be considered a real dinosaur.

Anyway it is time to leave study composing to the real endgame study composers. Who knows, maybe with a little imagination the dinosaur will take the avian evolution route to fly like a bird.

# GBR-index to EG164

0000.21 : B19a	0332.22 : 15900
0000.23 : 15871, B4, B4a	0340.20 : G1
0000.30 : B0, B6, B6a, B6b, B6c	0342.45 : 15882
0000.32 : 15864, 15872, 15876	0350.31 : 15925
0000.33 : 15863, 15873, 15890, B5, B5a, B5b	0400.02 : 15921, B9
0000.34 : B11	0400.21 : 15917
0000.64 : B19	0400.22 : B15
0001.12 : B7a, B7c	0400.31 : 15930
0001.13 : B7b	0401.21 : 15904
0001.14 : B7	0403.11 : 15888, 15918
0003.76 : B17	0403.20 : 15915
0007.31 : 15929	0406.32 : 15887
0010.13 : 15905	0410.11 : 15862
0011.12 : 15897	0410.12 : B14, B14a
0014.11 : 15928	0413.10 : 15927
0030.31 : 15895	0413.22 : 15913
0033.42 : 15916	0440.11 : 15870
0037.30 : 15919	0441.43 : G5
0040.13 : 15911	0444.03 : 15878
0044.12 : 15906	0464.20 : 15893
0044.44 : G3	0500.00 : B8
0100.34 : 15884	0611.58 : G2
0100.46 : 15891	0703.11 : 15901
0103.00 : B3, B3a	0720.10 : 15907
0103.01 : B10	0721.12 : 15866
0104.22 : 15914	0740.22 : 15883
0110.26 : 15898	1300.02 : B16a, B16b
0111.16 : 15923	3000.51 : 15924
0113.44 : G6	3011.21 : B12
0131.22 : 15896	3140.10 : B13
0137.12 : 15926	3410.44 : 15877
0141.03 : G4	3530.22 : 15880
0300.20 : B2, B18a	4000.10 : B1
0300.30 : B18	4000.14 : 15922
0301.12 : B16	4000.52 : 15886
0301.33 : 15874	4004.21 : 15920
0303.30 : 15889	4010.01 : 15894
0306.32 : 15885	4033.23 : 15875
0310.21 : 15861	4040.71 : 15909
0310.32 : 15910	4041.00 : *c*
0310.43 : 15881	4043.35 : 15908
0311.24 : 15865	4083.11 : 15892
0312.03 : 15932	4170.00 : 15879
0313.30 : 15931	4305.23 : 15869
0314.21 : 15902	4374.11 : 15867
0315.60 : 15912	4546.32 : 15868
0321.01 : 15899	4735.10 : 15903

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