

No. 178 – Vol. XV – October 2009

John Roycroft Special



EG is produced by the Dutch-Flemish Association for Endgame Study
(‘Alexander Rueb Vereniging voor schaakEindspelStudie’) ARVES

<http://www.arves.org>

Editor in chief

Harold van der Heijden

Michel de Klerkstraat 28, 7425 DG Deventer, The Netherlands
e-mail : heijdenh@concepts.nl

Editors

John Roycroft

17 New Way Road, London, England NW9 6PL
e-mail : roycroft@btinternet.com

Spotlight : *Jarl Henning Ulrichsen*

Sildr apeveien 6C, N-7048 Trondheim, Norway
e-mail : jarl.henning.ulrichsen@hf.ntnu.no

Originals : *Ed van de Gevel*

Binnen de Veste 36, 3811 PH Amersfoort, The Netherlands
e-mail : gevel145@planet.nl

Computer news : *Emil Vlas ak*

e-mail : evcomp@quick.cz

Prize winners explained : *Yochanan Afek*

e-mail : afek26@zonnet.nl

Themes and tasks : *Oleg Pervakov*

e-mail : Oper60@inbox.ru

Lay-out : *Luc Palmans*

e-mail : palmans.luc@skynet.be

printed (& distributed) by -be-   aix-la-chapelle
e-mail: be.fee@t-online.de

PRELIMINARY

JOHN ROYCROFT

The invitation to celebrate my 80th birthday with an ARVES event in Amsterdam came out of the blue from ARVES President and world-renowned chess book collector Jurgen Stigter. Delighted, honoured, indeed overwhelmed, naturally I accepted. The technical date was 25th July 2009, but Jurgen told me that ‘everyone goes away in July’, so we settled on Saturday 13th June, in the Euwe Centre. And that is where and when we came together.

Encouraged to invite specific close chess friends, I did so with great selectivity, hoping not to cause offence to anyone left out and choosing colleagues ready to offer an original lecture. Paul Valois, John Beasley, Brian Stephenson, Rainer Staudte and Harrie Grondijs accepted, to my great delight. I hope that Jurgen Stigter’s many reproductions of the covers of rare books can be used as artistic page fillers in **EG**.

It was good to see and lunch with Marcel Van Herck and Ed van de Gevel. The, to me, totally unexpected guest was the otb tournament arbiter legend, *éminence grise* (OK, he’s a sizeable gentleman and was wearing a grey suit) Geurt Gijssen. Yochanan Afek arrived hotfoot from playing in a tournament in Luxembourg, but could not make the Saturday.

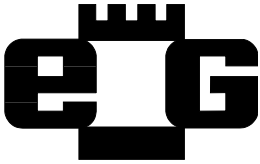
The three British papers are reproduced here, with Rainer’s to come later and Harrie’s represented by a review of his limited edition monograph.

If, like me, you are used to living on one or two floors, it came as a mild surprise when enjoying Jurgen’s hospitality to find myself time and again cautiously mounting and descending three none-too-short flights of very steep stairs. Seemingly an architectural waste of space this design enables citizens of Amsterdam to escape the worst of a Netherlands flood merely by going upstairs while still remaining on their own property. Good thinking!

On the Tuesday following the Saturday I took advantage of Jurgen having secured circle tickets for a fabulous production of Bizet’s *Carmen* by the prestigious Netherlands Opera in their impressive theatre.

As the Eurostar express from Brussels approached St Pancras International terminal right on time, the head of a family was overheard saying briskly to his little group, “Come along, now, get your things together. This is our stop.” “No”, said his six-year-old lad, “It’s *everyone’s* stop.”

A weekend to remember, for ever.



ARVES DAY

AT THE EUWE CENTRE, AMSTERDAM, ON SATURDAY 13TH JUNE 2009

JOHN ROYCROFT

Presentations were made by:

Harrie Grondijs, Rainer Staudte, Jurgen Stigter, Paul Valois, and by John Beasley and Brian Stephenson *in absentia*.

Harrie is represented here by a review of his new monograph centred on the 'Nalimov' tablebases. Rainer's ground-breaking research into the life of Friedrich Amelung is 'work in progress' which it is hoped will be published in due course. Jurgen's chosen topic encompassed his book classification system and collector comments, eg regarding prices. Paul Valois reminisced over EG's early days and the contribution made by ASSIAC's column in the *New Statesman*. John prepared his 'impresario' paper ahead of time and provided multiple print-outs. Brian's paper dissected the dilemma of selecting studies for solving contests. Both promises made on page 7 of Vol.XI of EG have now been fulfilled.

John Beasley, composer, author, editor, founder of *British Endgame Study News* in 1996 (often accompanied by a 'special', of which no.60 is the most recent), experienced organiser of solving contests, columnist (*diagrammes*, *BCM*), CESC stalwart, musician, mathematician, retailer of anecdotes, British Chess Problem Society librarian, close friend and near-enough neighbour, link to the world of problems.

Harrie Grondijs, maverick composer, author of the unexpected and sometimes virtual-

ly incomprehensible (he is proud of it!), pundit, omnivore, joker, and other things surely yet to emerge.

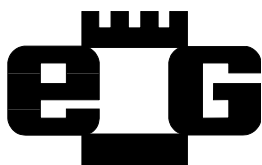
Rainer Staudte, composer, supremely conscientious researcher, tireless correspondent, regular WCCC attender, host during my short stay in Chemnitz ('Karl Marx Stadt') in 1988.

Brian Stephenson, inheritor of the Richard Harman card-index classification hoard, solving contest organiser extraordinary, computer specialist, facilitator of a number of CESC meetings in Central London, columnist, convivial companion.

Jurgen Stigter, one of the world's great collectors of chess books, generous provider of hospitality, President of ARVES, cyclist, connoisseur of music and opera, ever approachable and open for advice given quietly but firmly.

Paul Valois, co-founder of EG, Russian language specialist (ie interpreter and translator) relied on on many occasions, secretary to John Rice when PCCC President, indefatigable worker behind the scenes at tasks others shun, studies selector for *The Problemist*, researcher of newspaper chess columns (including Russian ones), regular WCCC attender, and the most reliable of acquaintances.

Presentations were pieces of original work by personal friends, to whom I express my profound appreciation, respect and gratitude.



GREETINGS AND TRIBUTES

JOHN ROYCROFT

Greetings

Harold van der Heijden and his wife sent a nice card. There were mentions in *The Problemist* and *Die Schwalbe*. E-mail greetings came from: **Gennady Chumakov, Hew Dundas, David Gurgenzidze, Sergei N. Tkachenko**. And see review of Dvoretzky book for **Yochanan Afek's** gift (which came with a calorie-packed, exotic selection of Belgian chocolates...).

Tributes came from

Uri Avner (Israel), composer, author, judge, President of the FIDE PCCC, possibly to be renamed International Chess Composi-

tion Union (ICCU), following a pronouncement by 'big' FIDE.

Amatzia Avni (Israel), composer, judge, author and journalist (Baron Munchausen tales).

Gady Costeff (Israel/USA), composer, judge, contributor to **EG** Vol.XI, sometime *Spotlight* editor, regular WCCC attender.

Rudolf Larin (Novosibirsk, Russia), conveyer of formal congratulatory greetings from the regional chess composition body.

Karen Sumbatian (Russia, Armenia), composer, judge, versatile linguist, studies activist, friend-in-need-and-deed.

Tributes

From Uri Avner

Dear John Roycroft,

May I congratulate you on your forthcoming 80th birthday?

In Hebrew they say "80th anniversary for heroism," and certainly you have proven it through your relentless fight to preserve the heritage of the composed chess study.

Your famous book *Test Tube Chess* clarifies every aspect of the field as well as contributing to the philosophy of the chess study.

The world of chess composition owes you a great debt for your long-lasting contribution!

Wishing you many years to come of fruitful activity in our field as well as in your private life,

Uri Avner

President of the world organization for chess composition

Ramat Gan, June 9th 2009

From Amatzia Avni

June 2009

Dear John,

I've known you for three decades, I think. Although we met in person just a few times (I recall twice in Israel, once in London's "Chess & Bridge" and once in Wageningen congress), we exchanged many letters and emails, which makes me feel that I know you quite well.

I'm sure that people always think of you in connection with **EG**. This is a problem for a person who does something very significant –

people tend to ignore his other accomplishments.

So, realizing that you are bound to be placed in history as the **EG** founder – it is indeed difficult to imagine where were we (studies-wise) without this groundbreaking magazine – I’d like to raise a toast to your prominent characteristics.

I think that you are very highly skilled with words. Years of watching the late Raaphy Peritz taught me that this is not a trivial quality. Whenever you express yourself in writing, you are always direct, precise and to the point. One may disagree with you but one can never say that your intentions are vague.

You are a superb journalist. Your essays about Porterfield Rynd, Bakaev (‘Believe it or not’ in **EG**–Vol.XI, p. 149) and Bent’s 6.Ka1!!!, to draw examples just from recent years, are classics. A master story-teller, you combine deep research with sharp and succinct conclusions. If there is ever an anthology of essays on composition, these are a must, in my view.

You speak up your mind, whether people like it or not, even if you have nothing to gain from it (and frequently something to lose). I bet this had cost you some strained relationships over the years, but I reckon that it is worth it. You usually liked my books and articles, but when you thought otherwise you didn’t hesitate to say so; I appreciate it.

You are a model of persistency. Your magazine faced enormous obstacles: financial, lack of subscribers, print problems, difficulty of obtaining Eastern awards and more; somehow you overcame them all. You are also consistent and firm in your views regarding various studies-issues.

Finally, you are a good composer. You may reasonably entertain the thought that a hundred years from now (if the world still exists), some boy from Japan or a girl from Greece will look at, for example your Kg5/Kf2, 1957, or Kc5/Kb2, 1965 (hopefully intact under computer’s examination) and say “Gee, this is cute!”.

In short, it is a pleasure to know you and to greet you on your 80th anniversary. May you have a long and healthy future!

Cheers,
Amatzia

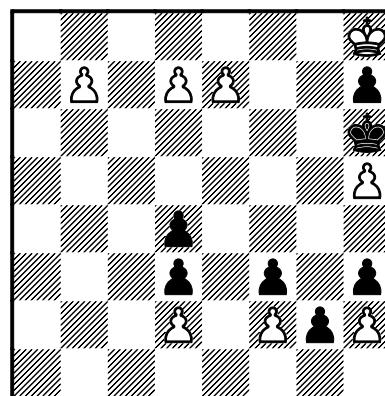
From Gady Costeff

Sometime in the 1980’s, I got word of **EG**. I sent in my dues and received my first issue. In a flash I was introduced to the latest work by the greatest Eastern European composers, translated classic articles and awards of tournaments I did not know existed. I immediately sent money for the first 80 or so issues so I’d have a complete set.

This was a formative experience. A vast number of studies and opinions were now available for me to learn from, an invaluable resource beyond my occasional meeting of a fellow Israeli composer. Over the years I was fortunate to meet many of the names above the diagrams in **EG** and experience their friendship.

John, many thanks for enriching my life so much.

No 16982 Gady Costeff
“Dedicated to John Roycroft”



h8h6 0000.76 BTM, Win

No 16982 1...g1Q! 2.e8S! Qg5 3.b8B!/i Qf5/ii 4.Bd6/iii Qf7/iv 5.d8R! wins/v, not 5.d8Q? Qg7+ 6.Sxg7 stalemate.

i) 3.b8Q? Qe5+ 4.Qxe5 stalemate.

ii) Qe7 4.Bf4+ Kxh5 5.Bd6 Qg5 6.Bc7.

iii) 4.Kg8? Qd5+ 5.Kf8 Qf5+ 6.Ke7 Qe4+ 7.Kd8 Qa8 8.Kc8 Qa6+ 9.Kc7 Qa5+.

iv) Qg5 5.Bf8+ Kxh5 6.Sg7+ Kg6 7.Se6 Qf6+ 8.Bg7 Qxe6 9.d8Q wins.

v) for example Kxh5 6.Sg7+ Kg6 7.Be5 Qb3 8.Rd6+ Kf7 9.Kxh7.

The first single variation Allumwandlung in a pawn study.

Gady

[AJR has taken the liberty of EGifying the presentation of Gady's dedication study. Gady has never come to terms with either 'S' for knight or the /i i) system! Am I pardoned, Gady?]

from Karen Sumbatian

Dear John,

My heart-felt congratulations on your jubilee and my best wishes for good health and long years of serving our endgame study muse!

When it comes to your credits in this field you know about them not less than myself, and in case you've forgotten something, I'm sure colleagues there in Holland will remind you of them many times over.

I'd like just to share with you a small detail that has had an All-Union importance to us Soviet endgame composers.

Not one and not two leading Soviet figures told me confidentially that after your paying them visits at the editorial office or their homes, 'people' dropped in on them who were curious to know what had been the topics of your discussions. Those leading figures had no dealings with computer technology, so one may draw the conclusion that the object of the state security interest was – just those endgames. So it's a shame that your visits to us were so few and far between, for the result has been a lessening in the perception of the endgame here ...

Well, on the other hand, what else can Russia be so proud of?

Rockets we build and the Enisei river we dam

While in ballet we lead, leaving behind Uncle Sam

[AJR paraphrases Vladimir Vysotsky.]

Anatoly Kuznetsov always – and with good reason – substituted 'endgames' for 'rockets'. Today they build dams across rivers wider than the Siberian Enisei, and as for rockets – well, Iran has learned how to make them, and as to ballet, Russia is no longer in the vanguard. Now I'll try and explain why Russian *studies* stay ahead of all the others.

Can you imagine, dear John, that a congratulatory letter arrives from Buckingham Palace to a WW2 veteran on the occasion of the anniversary of Victory Day in the anti-fascist war – but six months after he has passed away? Just such a letter came on May 9th from President Medvedev's administration (complete with his signature) addressed to my father who passed away on 1st December last. And if such paradoxical anomalies can occur among the élite of Russian society can you imagine what takes place in the lower echelons? Endgames are based on paradoxical anomalies too, so that might well be the reason why Russia is the best nutrient for endgames...

We are looking forward to a new "Russia - the Rest of the World" match! This time the fight will be tougher, as you will have on your side Ukraine and Georgia. However, I know a Russian ("Rossiianin") who can, if properly worked on and prodded, make short work of the Rest of the World, and Russia into the bargain. OK, I can foresee your reply – the work on the results of the first match took half a lifetime. However, if not you, who will be the first one to give the stone a push?

Yours sincerely,

Karen Sumbatian

[Assistance with translation from Russian acknowledged to Efim Maidanik.]



Артуру Джону Ройкрофту в связи с 80-летием

Дорогой Джон!

Мы, друзья и соратники Константина Константиновича Сухарева, организаторы и участники V Международного фестиваля «Сибирь шахматная», посвящённого его памяти и проходящего в эти дни в Новосибирске, **сердечно поздравляем Вас:**

выдающегося организатора этюдистов всего мира, основателя и в течение многих лет главного редактора ежеквартального журнала «EG», полностью посвящённого шахматным этюдам и их составителям, многолетнего друга Константина Константиновича и нашей страны, – **со знаменательным юбилеем.**

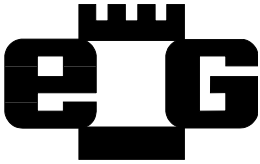
Вы автор многочисленных публикаций, и Ваши шахматные статьи и книги хорошо известны не только этюдистам. Ваш полемический задор давно известен нам, он особенно ярко проявился в теме «Компьютер и шахматы» в связи с появлением электронных баз эндшпилей. Ваши инициативы в комиссиях по этюдам, судейству и Кодексу «бывшей» РССС неизменно привлекают внимание. По своей неутомимости и хорошей шахматной ненасытности Вы прекрасно дополняете своего старого друга.

Желаем Вам здоровья и счастья! Такой же энергии и увлечённости, как в далёкой молодости! Пусть Ваш замечательный журнал «EndGame» приносит всё больше интересных этюдов и новостей в дома шахматистов и продолжает объединять нас в одну большую шахматную семью! **Gens una sumus!**

Поздравление единогласно утверждено участниками фестиваля «Сибирь шахматная – 2009» на его открытии 18 июля 2009 года. На заседании присутствовали руководители молодёжной и спортивной жизни города Новосибирска (Баловцев Г.В., Шварцкопф В.А.) и Новосибирской области (Веселов А.М.), представители шахматной общественности.



(For more information: see page 320)



ON BEING A CHESS ENDGAME IMPRESARIO

JOHN BEASLEY

In *Test Tube Chess*, John Roycroft identified the impresario as one of the twelve principal denizens of the study world, and although he has composed many original studies over the years I am sure this is the role in which he primarily sees himself. I too would say exactly the same. This little paper will therefore talk about some aspects of the impresario's task as I see them, and (to reward those who have stayed awake) will then present a few of the studies which I have had the pleasure of publishing as originals.

This will be largely a collection of isolated topics, so let us start with the most fundamental question of all: what are you trying to do?

I think the answer is simple: your primary objective should be to entertain people who have paid good money to receive the publication for which you are writing. You are not there to provide a vanity platform for composers (unless you are editing originals in a composition magazine); *you are there to entertain the paying customer.*

As to how you judge what will entertain them, I suggest that the answer is again very simple: *print what you yourself enjoy.* If your readers turn out not to like something and say so, you can always explain why you like it yourself, and perhaps they will then see virtues in it that they have overlooked. If you say that you didn't like it but you thought they would, they will look at you as if you were mad. There are of course circumstances in which this rule cannot be followed (the feature "Recently published British originals" in my magazine *British Endgame Study News* has a duty to be eclectic, and very occasionally I reprint something which I might not have ac-

cepted as an editor of originals myself), but in general you should allow yourself to be guided by your own personal tastes. If your tastes are significantly different from those of your readers, the column should be in other hands.

A consequence is that *you should not blindly reproduce tournament prizewinners.* If you happen to like the leading studies in a particular tourney, splendid, but in general modern study tournaments seem to encourage the production of lengthy and complicated heavyweights, where the artificiality of the means far outweighs any pleasure given by the achievement. I am afraid that very little of what appears in the tourney awards so scrupulously reproduced by *EG* finds its way into my column in the *British Chess Magazine*; quite simply, I don't think it is of a nature that will entertain the mainstream chess enthusiasts who are my paying customers.

How far can an editor legitimately alter or expand the composer's presentation?

An editor in any walk of life must be as faithful as possible to the original source, and if he thinks it necessary to deviate from it (other than by making routine changes to conform to his own publication's house style) he must say so. However, the true "original source" is the composer's manuscript, and only rarely do we have this; the best we usually have is the original *printed* source, and this may have been savagely truncated for reasons of space. As a composer, I have suffered from the editorial omission of sidelines which I considered important; as an editor, I have no doubt perpetrated similar injustices. Furthermore, apart from the space and layout constraints within which an editor must work,

there are two very genuine problems: (a) as anyone who has edited originals knows, the amount of supporting analysis submitted by composers varies wildly, and (b) a level of treatment which is appropriate to readers at one level of expertise may be quite inappropriate to readers at another. Some composers analyse every sideline to a depth well beyond the point at which the game has become a clear book win or draw, and even if there were space to print it all (which usually there isn't) respect for one's readers would preclude doing so; others give just a bare main line, with no analysis at all. In each case, the editor has to take a view, and to try to print such analysis as in his opinion will clarify the study without boring his readers with minutiae; and sometimes he gets it wrong.

And what about errors in secondary sources? A few years ago, I devoted a special number of *British Endgame Study News* to British work of the later nineteenth century, and I included what I thought was Crosskill's analysis of $K + R + B \text{ v } K + R$. I took this from the *Oxford Companion to Chess*, which I naturally assumed authoritative. However, Timothy Whitworth, who checks everything (when we were writing *Endgame Magic*, he went several times to the library in Den Haag to ensure that what we printed was verified from original sources wherever possible) found the magazine containing Crosskill's original analysis in the University Library in Cambridge, and pointed out that at one place, where I had indicated that Crosskill's move was slightly inferior to the move now shown by the computer to be optimal, Crosskill had in fact given the computer's optimal move; the transcription in the *Oxford Companion* was incorrect. It turned out that Berger had reproduced Crosskill's analysis with what he thought was an improvement but wasn't, that Chéron had improved on Berger but remained inferior to Crosskill's original, and that the *Companion* had understandably treated Chéron's as the last word on the subject. I put this particular record straight in a subsequent special number of *BESN*, giving transcriptions

of the analyses of both Zytogorski and Crosskill from the original printed sources, but no doubt other such distortions still lurk in the literature.

The best possible source is of course the composer's own definitive collection of his work, refined and polished at leisure, but even this may sometimes be defective. Those who have *Depth and Beauty*, my translation into English of Artur Mandler's book *Studie*, will notice an attractive line which I note editorially at the end of study 3.47. I cannot believe that Mandler did not work out this line himself, but it is neither in *Studie* nor in his earlier book on rook and pawn studies. I can only assume that he overlooked it when writing out the rook and pawn book, and failed to notice the omission when copying the study across into *Studie*.

One editorial change which I always make is to replace in-line treatment of repetitions by trees with blind alleys. Suppose that in a draw study, Black has two moves, A and B, and the answer to move A is to manoeuvre back to the same position. The solution to such a study is often presented as a single main line without variations, Black playing move A, White getting back to the same position, Black then playing move B, and so on, and sometimes there isn't even a note to move A saying that the position after move B will occur later in the main line. As a reader, I heartily dislike this, particularly when there isn't a note, because I automatically assume that the answers to moves other than A must be straightforward and then spend a lot of time trying to find the answer to B, not realising that it will be given later on. I always present such a study with just move B in the main line, move A being dealt with by a note indicating the repetition, and if it is argued that this is artificially shortening the main line, I would reply that the in-line treatment artificially lengthens it.

When I first became an editor of original compositions, I made three rules: compositions in honour of or dedicated to political figures would not be accepted, compositions dedicated to myself would not be accepted,

and names would appear without academic or other titles however honorific and well-deserved these might be. On this last point, I thought it appropriate to write to my three most eminent titled contributors to say what I was doing, and two of them immediately wrote back to say "Quite right". In chess as in other walks of life, the man who really deserves a title never needs to use it, because his name carries sufficient lustre on its own.

Do you present a study as something to be solved, or do you explain it as you go?

When presenting a study to a live audience, I normally set it up on a board and invite the audience to find the answer. In print, it depends. With a live audience, you can head them off before they waste too much time going down a wrong track. In print, you cannot do this, and I quickly decided that a study could fairly be set for solution only if *Black's* moves in the main line were fairly obvious. When I was presenting original studies in the composition magazine *Diagrammes*, I was fortunate in that I also had a column for quotations and commentary, so I could choose; if a study seemed suitable for solving, I presented it thus, and if not I gave it with commentary. In the *British Chess Magazine*, I normally expound with commentary, but I routinely end the page with at least one study saying "Answer next time" and recapitulate it next issue with a fresh diagram.

To what extent should an editor print his own work?

I think it depends. When we were writing *Endgame Magic*, Timothy Whitworth and I decided that we would normally choose the British example if there was one among several roughly equal candidates, but that we would not include anything by ourselves. As an editor of originals, I will use my own work to fill gaps, but not when I am already receiving good material of the same kind from contributors and am having to turn some of it down or tell it to wait. When I was editing originals for *Diagrammes*, I also had an unofficial rule that my own compositions did not take part in the biennial tourneys (except in the case of joint

compositions where my contribution was secondary). I am far from alone in doing this - Ronald Turnbull had a similar rule when he was editing the problem column in *Variant Chess*, and I have no doubt that there have been many others - and I am sure it is a good rule. It never looks good to see an editor picking up prizes in his own column.

As an editor of originals, I make a point of telling a composer within at most a month (it is usually much less) whether his composition has been accepted, and for which issue of the magazine it is scheduled. If this is more than six months away, I consider that he is entitled to withdraw it from me and to seek quicker publication elsewhere. Composers spend time and effort on their work, and they are entitled to be told its fate without unreasonable delay. I am not doing them a favour by printing their work, they are doing me a favour by offering it.

As a matter of principle, I try to avoid jargon. When presenting a couple of pages of crossing-point sacrifice studies in *British Endgame Study News*, I called them just that: "Rook and bishop crossing-point sacrifices". Why use the problemists' jargon term "Novotny interference"? Even if I can remember the jargon myself (which in most cases I can't), not all my readers will know it, so I shall have to explain it, and this will take up far more space than would be saved by its use.

Have I ever had to deal with a deliberate plagiarist? There is a law of libel and deliberate plagiarism can never be proved unless somebody actually sees the copying in progress, so I must answer somewhat circumspectly.

I have had suspicions on three occasions. The first occurred when I was editing the *BCM* problem column. I received two offerings from a gentleman who was widely regarded as a plagiarist, so I contacted somebody who knew that particular branch of the problem literature better than I did, and back came the answer: one of them was identical to a former prizewinner, give or take the minor cosmetic changes which plagiarists

nearly always make. So I put both his offerings in the bin, and didn't even bother to write back to him.

The second case, also when I was editing the *BCM* problem column, concerned a gentleman then still unknown. He had already sent me a contribution which, after some suggested improvements to the construction, I had accepted, and then for some reason he sent me a couple of endgame studies. These immediately rang bells, and I soon tracked them down. What he had apparently done was to take existing compositions and put a move or two on the front, and since the additions were fairly crude the whole gave the impression of being the work of a promising beginner, in need of a little advice but well worth encouraging. I then looked back at the problem I had accepted, and realised that exactly the same thing seemed to have happened there; my suggested improvements had in fact merely removed his accretions, and recovered the position from which he had started. I therefore wrote to him to say that so-and-so was rather like such-and-such, that so-and-so was rather like such-and-such, that work so similar to existing compositions could not be published in the *BCM*, and please would he not send me further contributions. He didn't.

The third case, when I was the study columnist of *Diagrammes*, ended rather differently. I received two contributions from a gentleman who had been accused of plagiarism in print, and although they weren't great I thought that one of them was publishable. Knowing of the previous accusation, I checked in Harold van der Heijden's "Endgame study database 2000", failed to find anything close, and published. Some years later, he was accused of a second plagiarism similar to the first, so for my own satisfaction I checked again, this time using the sophisticated program CQL to search Harold's "Endgame study database III", and still I did not find. The two accusations, taken together, do not make good reading, but what he sent to me seems to have been genuine.

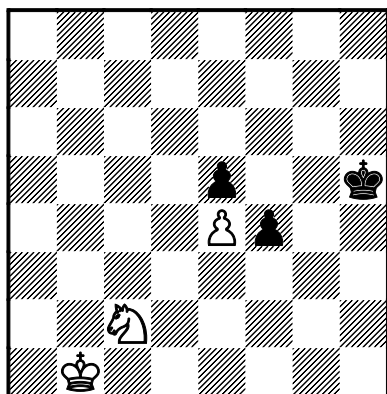
Finally, and perhaps most importantly or all, what about printing the work of new composers? To what extent, if any, should an editor relax his normal criteria when offered the work of a newcomer?

Editors differ widely in their answer to this. Some print almost anything, others insist on their normal standards. I am perhaps closer to the latter. Soundness, yes. Point and shape, certainly (and this is almost more important than soundness, because an unsound study can perhaps be rescued, whereas if a study has neither shape nor point there is no reason to waste time on it). But originality? A problem columnist has to be prepared to print totally anticipated two-movers by beginners, otherwise they will never get into print at all. In the study field, I think we can still insist on at least some small element of originality, even if only in a minor respect (there will be an example later on). But in the last resort, it all comes down to the basic question: even though this is a first study by a hitherto unknown composer, will it entertain the paying customer? If it will, in it goes, and another chess player has the pleasure of seeing his name in print above something which he can show to his friends.

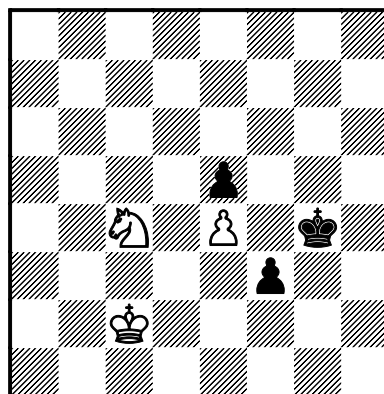
Enough of the waffle. Let's have a look at some studies.

David Blundell's **1** (1 Pr *Diagrammes* 1995) is perhaps the finest original study that I have had the pleasure of publishing as an editor. People have been known to take one look at it and to say that the first move must be Sa1, else the position would not have been set. Can they possibly be right?

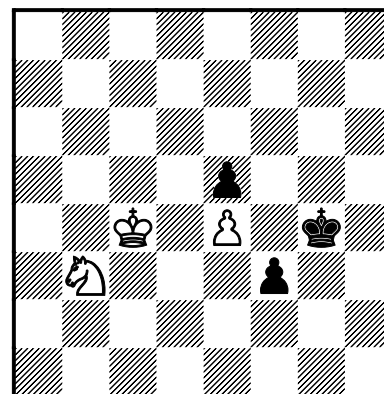
In the composer's own words, slightly edited: "The only satisfactory plan is to manoeuvre the knight to d2. The route via a3 and c4 fails: 1.Sa3? f3 2.Sc4 Kg5! (but not 2...Kg4? 3.Kc2z Kg3 4.Kc3z Kg4 5.Sxe5+ Kf4 6.Kd4 f2 7.Sd3+ and wins) 3.Kc2 (if 3.Sd2 then 3...Kf4 4.Kc2 Ke3 draws easily) Kg4z (see **1a**) 4.Kc3 (or 4.Sd2 Kf4 5.Kd3 f2z) Kg3/Kg5z with a draw: Sd2 still fails, and on c4 the knight prevents the further advance of its king. There is a set of corresponding squares, c3-g3/g5, c2-g4, b2-h4, and 'z' indicates reciprocal



1 - win



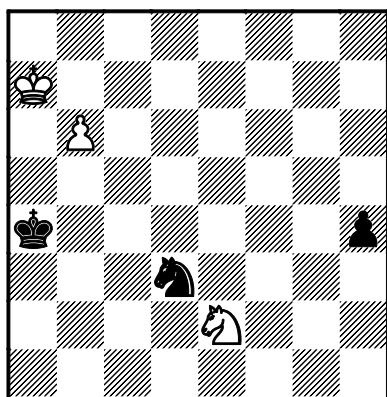
1a - 1.Sa3, 3...Kg4



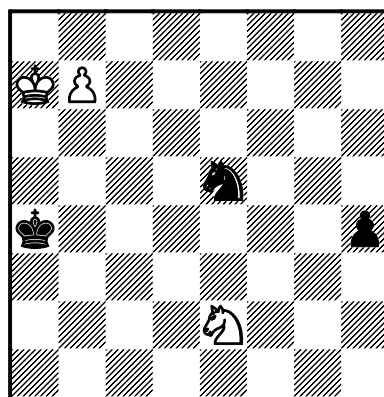
1b - main line, 5.Kc4

zugzwang. Other plans fail, e.g. 1.Kc1? f3 2.Kd2 f2 3.Ke2 Kg4 4.Se3+ Kf4 5.Kd3 Kg3! 6.Sf1+ Kf3z 7.Sd2+ Kf4z 8.Ke2 f1Q+! 9.Kxf1 Ke3.” Hence the answer is indeed **1.Sa1!!** followed for example by **1...f3 2.Sb3 Kg4 3.Kc2 Kg3 4.Kc3 Kg4 5.Kc4 (see 1b) Kg3 6.Kd5 Kf4 7.Sd2 f2 8.Sf1.**

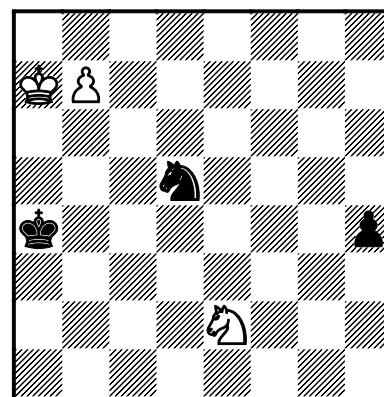
A study like this could now be found by telling a computer to search the relevant database for positions in which the only winning move is a non-capturing knight move into a corner, but in the 1990s it represented the culmination of a great deal of meticulous analysis.



2 - win



2a - after 1...Se5



2b - after 5.Ka7

Paul Michelet's **2** (3 HM *Diagrammes* 2001) illustrates an aspect of composition that is becoming increasingly important: that of taking an already fine study and making it even better. **1.b7** forces 1...Sb4/Se5 ready to meet 2.b8Q by a fork on c6, but 1...Sb4 can be met by 2.Sd4 whereas **1...Se5** threatens 2...Sd7 shutting in the White king (see **2a**). So the king must set out on his travels: **2.Kb8!** (if 2.Kb6 then 2...Sd7+ 3.Kc7 Sc5 4.b8Q Sa6+) **Sc6+** (now 2...Sd7+ can be met by 3.Kc8 Sb6+ 4.Kd8/Kc7) **3.Kc7** (if 3.Kc8 then 3...h3 etc) **Sb4** (aiming for a6 instead) **4.Kb6 Sd5+**

5.Ka7!! (5.Ka6 Sb4+ 6.Ka7 Sc6+) and he has gone right round his pawn and is back where he started (see **2b**). But his round trip has decoyed the Black knight from e5 to d5, leaving only **5...Sb4/Se7** by which to threaten another fork on c6, and in each case **6.Sd4** clinches matters. In 1938, Vitaly Halberstadt, using a White pawn and a Black knight, made the king go round from a7 via b8 to b6. Paul, adding no more than a White knight and a Black pawn, made him complete the circuit.

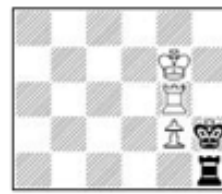
3, by Gordon Davies, may serve to illustrate the always pleasant task of presenting a

cornerwise): (a) both men within the central 10x10 square d4-m13; (b) king on d3-m3, rook on rank 4; (c) king on f2-k2, rook on rank 3. If Black can reach such a position, he draws unless White can take the rook for nothing within three moves. However, it is one thing to classify certain positions as drawn, it is quite another to hold the draw in practice. All these positions are won for White on a 15x15 board, and if White plays a line which wins on the 15x15 Black will need to use one of the extra squares in order to survive.

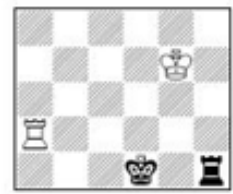
It may be added that a very small board cramps the queen, and again the ending may not be “always won”. There are nine positions of reciprocal zugzwang on a 4x4 board (*British Endgame Study News*, September 2004), and there is one on a 3x3. As far as square boards are concerned, this “always won” ending is in truth a general win only on boards from 5x5 to 15x15 inclusive.

From the very large to the very small. Last year, some studies by Artur Mandler caused Noam Elkies to reflect that if we reduced the board to 5x6, there appeared to be a unique position of reciprocal zugzwang in the nor-

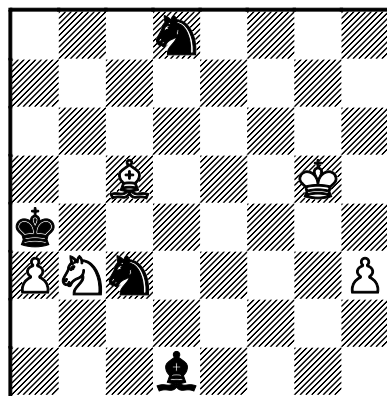
mally drawn ending of K + R v K + R. He subsequently exploited it in the elegant little 5. White cannot usefully hold on to his pawn (1.Kd3 Rd1+ 2.Kc2 Kxe3 3.Kxd1 is only drawn, just as it would be on the 8x8), but after say 1.Ra3 Black must take the pawn at once else 2.e3 will win. So try 1.Ra3, going all the way: no, 1...Kxe2 2.Ra2+ Kd1, and we have 5a with White to move. Try 1.Rb3: yes, 1...Kxe2 2.Rb2+ Kd1 (2...Ke1 3.Ke3) 3.Ra2, and this time it is Black to move. So why not 1.Rc3, intending 1...Kxe2 2.Rc2+ Kd1 3.Ra2 and the same? Because now Black can play 2...Ke1, since after 3.Ke3 Kd1 White has no check on the bottom rank. These appeared in the March 2009 issue of *British Endgame Study News*.



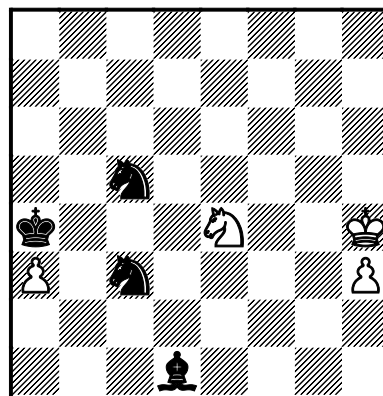
5 - win



5a - reciprocal zugzwang



6 - draw



6a - after 3...Se4

For my final example, let us return to the 8x8 board and to *Diagrammes*. I was lucky in receiving a steady stream of contributions from Mike Bent, who was archetypally a composer of studies which were good to solve, and when reprinting 6 (1 HM *Diagrammes* 2000) in *British Endgame Study News* I put it on the front page as a “try this

before looking inside” item. If White rescues his knight he will leave his bishop undefended, but this is the only way to save the game and 1.Sd2 is the move to choose. Black duly plays 1...Se6+, but White carefully replies 2.Kh4! and after 2...Sxc5 he continues with 3.Se4! (see 6a). Now either capture will give stalemate, and everything else loses material.

“Voici une position typiquement benticienne” was a solver’s comment.

A later judge in *Diagrammes* awarded a “Special Prize” to the totality of Mike’s studies in the two relevant years, on the grounds that although none of them was individually outstanding, as a set they represented an

achievement which deserved recognition. Although it was an unusual award for a judge to make, I was wholeheartedly in favour. They had entertained people who had paid good money to receive the magazine, and this is what chess composition is all about.

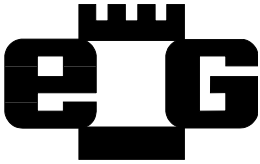


From left to right: Geurt Gijsen, Rainer Staudte, John Roycroft (with sk80board), Harrie Grondijs, Jurgen Stigter and Ed van de Gevel.

(See page 312)

The elaborate greeting is sent to me by Rudolf Larin from Novosibirsk (Siberia) on behalf of ‘friends of the late Konstantin Konstantinovich Sukharev’ and is in typical effusive traditional-official Russian style that is strange to us Westerners, but so familiar to Russians, and is totally untranslatable (even if the words can be translated literally, the style and effect cannot, evocative as they are of the whole Russian/Soviet past). **EG**’s readers should be given the chance to experience such a style, whether or not they can fully appreciate it – it will be at the very least a topic of dinner-table or pub talk! And **EG**’s Russian (plus other ‘over there’) readers will have their own (varying) reactions.

The visual at the foot says “International Day of Chess” and is part and parcel of the whole. The italics paragraph preceding the visual records the ‘unanimous approval’ (of the congratulatory greeting) by the participants of a festival of Siberian Chess at its opening on 18th July 2009. [Of course no one would vote ‘against’!] It is, in other words, unique!



SELECTING AND MARKING STUDIES FOR SOLVING

BRIAN STEPHENSON

This paper scratches the surface of a subject of some controversy. There are several other matters that need to be sorted out apart from those described here, but I have decided in this paper to concentrate on those I consider to be the most important.

The paper is in four sections. Section 1 discusses the current WCSC rules regarding the selection of endgame studies. Section 2 contains advice and guidance in following those rules. Section 3 discusses the WCSC rule for the marking of studies and how it should be interpreted in practice. Finally, section 4 contains recommendations to amend and add to the WCSC rules.

Section 1

A solving director, when setting out to select studies for a solving tourney (and this paper will concentrate on the WCSC), will probably start by looking at the WCSC rules for guidance. He will find there three rules and a recommendation appropriate to studies to assist him. Those rules are:

6.1 The problems to be solved should be originals, or, alternatively, little known published problems.

6.2 The selected problems should show a clear theme and a good level of quality and difficulty. It is recommended that in every round, the three problems should represent different styles.

6.3 ... retro problems are not allowed. The positions should be legal. All problems should have only one solution ... The problems should be computer tested as far as possible.

Recommendation: Studies with just one line and a clear conclusion are preferable.

Rules 6.1, 6.2 and 6.3 apply to problems as well as studies and so the comments about them in this and the following section are not directed only at studies. The difficulty with these rules and recommendations, except 6.3, is that they involve matters of opinion. What may be a little-known study to the director may perhaps be well-known to several of the solvers, and therefore easy points. Some themes (formal ones for instance, like patterns) may not be at all clear to some. Quality is notoriously subjective. Difficulty depends on the strength and experience of the solver. What may be a clear conclusion to a strong player or solver can be a mystery to a weaker player or solver.

A director would be pleased with his selection if he has succeeded in persuading a majority of the solvers that he has adhered to the rules and recommendations referred to in the previous paragraph: if he has also managed to select three studies with three different styles then, apart from any issues mentioned later in sections 3 and 4, he has made a decent start.

Section 2

Of course, originals, as long as they accord with the other rules, are better than non-originals: unless there has been a breach of confidentiality, none of the solvers should know them, and so all should have a fair chance. However, suitable originals can be difficult to obtain, so a director may be forced to select previously published material. To ensure that material selected is little known, I would advise that prize-winners are not used, and neither should compositions that have been quoted in well-known anthologies, especially

FIDE Albums. Unfortunately, material that is little known is frequently little-tested and so is more prone to unsoundness, so a director should expect to reject plenty of material before he/she finds something sound and otherwise suitable. I find it normal to spend more time on the study round of a WCSC than all the other rounds put together.

Computer testing is mandatory. Not even strong solvers/players (if you can find one who isn't taking part in the tourney) can be expected to find all flaws. A modern computer, with up-to-date software, used intelligently, and with attention paid to endgame tablebases, can normally be trusted, though the tester needs to be aware of any areas which the software is not able to assess correctly.

The recommendation about studies with just one line is fine as far as it goes, but that line must also be recognisable by the majority of the solvers as the main line. As far as possible refutations of non-mainline black moves should be short (even if hard to see) and the main line should follow Black's best play, though it is admitted that the term 'best play' can be difficult to define.

A director may be forgiven for concluding, after he has rejected studies that are too well-known, prize-winning, unsound or unclear, that there are not too many left to choose from.

Selection 3

Rule 8(d) of the WCSC rules, which describes what is required of the solver, says "*In endgames: all moves up to an obvious win or draw.*" This is the only rule that the director and the solvers have to guide them and, given that an obvious win or draw can be unobvious for some solvers and directors, it is absolutely no help whatsoever!

Different directors have approached this lack of guidance in their own ways. What follows is merely my way of doing things and doesn't carry any official weight.

Composers spend little time ensuring that supporting variations are dual-free. To save

the director much time in testing them for soundness, to forestall protests about duals in them and to avoid having to list all the duals in the model solution, I always announce that I shall be giving points for the composer's intended main line only. This was not my original idea – I borrowed it from John Beasley, director of the WCSC in 1994. For several years now I have printed the following guidance on the study round sheets at the Winton Capital British Chess Solving Championship:

*"Points will only be given for the composer's intended main line, which may split, from move 2 onwards, into more than a single line, depending on Black's replies. This intention comprises the only line(s) that the composer has ensured will be sound (i.e. dual free) and it is possible that it does not follow Black's strongest move(s). Give all moves in that line leading to a win (draw) while White's winning (drawing) move is unique, even down to a mate (stalemate) where it is the only way to win (draw). This may involve moves that some may consider trivially easy, but just pretend you are facing an opponent who has to be shown! **If you are not sure what the composer's intention is, then give all lines that you see.** Assuming that the study is sound, if a Black defence allows White more than one move that wins (draws) then it is either not the composer's intention or you have come to the end of the intention. None of the above should be taken as implying that lines that are not the composer's intention will contain duals!"*

A mouthful, of course, but I have had few protests in the study round of that competition in recent years.

Some solvers get angry at being asked to give moves that they consider trivial, for instance sequences leading to what to them is a simple mate or stalemate. Solving can't be all about tearing your hair out trying to decide what move comes next! Sometimes the trivial is inevitably present and the current marking rules for problems dictate that it has to be given. We can help dispel any doubts and stop any protests in the study round by employing

a similar rule, such as the instructions as I quote above, for studies.

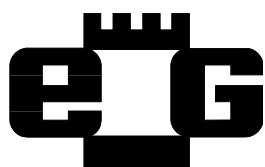
In the last few years, following requests from solvers, I have only given marks for sequences of moves ending in a white move. As far as I understand it, this seems to be because that is how we mark problems and the solvers want consistency. To be honest, I don't really agree. I have two reasons: (1) studies are not problems and we shouldn't necessarily mark them the same way (even bearing in mind what I have written in the previous paragraph!) (2) seeing good Black moves can be as difficult as seeing good White moves and the solver should be rewarded in a similar way. Having said all that, I am prepared to accept and follow such a rule if it is made official.

Section 4

To my mind a solving director's job should be all about following the rules and only using discretion when something happens that falls outside the rules. This is why I have consistently argued for the title 'director' rather than 'judge'. When each director uses his discretion differently, solvers are in the difficult position of not knowing what is expected of

them and they understandably complain of a lack of consistency. I know that I have changed my opinions over the years and probably other directors have too, so solvers sometimes don't get consistent treatment even when they think they know what a particular director wants. All of this causes protests and appeals, which would not happen if we had some clear marking rules. Even if some solvers disagreed with some rules, at least they would know what was expected of them. I know that protests are allowed for in the rules, but they take up valuable time, delay results and cause bad feeling. The aim should be to avoid them whenever possible. The best way of doing this is to rigidly follow a set of clear rules. There should be only two reasons for a protest: (1) when a solver believes that the director hasn't followed the rules and (2) for new situations not so far covered in the rules.

I believe that we could make a good beginning by adding to the rules the guidance I have quoted in Section 3 above. This alone won't stop all the trouble of course and we should be prepared to add further to the rules as situations occur. Eventually, additions to the rules will become rare.



EARLY DAYS OF EG, AND THE NEW STATESMAN

PAUL VALOIS

I first met John Roycroft on March 19th 1965 in the chess room at the St Bride's Institute, London. This was the occasion when the Chess Endgame Study Circle (CESC) was founded and the decision to publish AJR's brainchild, the magazine **EG**, was taken. Eleven people were present, six of them no longer with us (Mike Bent, Hugh Blandford, George Fisher, Don Stallybrass, Walter Veitch and Bob Wade). Five are still hale and hearty, Barry Barnes and Adam Sobey (both earlier this year at the BCPS Harrogate weekend), John Taylor (still competing in the British Solving Championship), AJR and myself. I was named General Editor, and indeed I edited the first two issues of **EG**; if they strike you as a bit threadbare, that is why! From issue 3 onwards, John quite rightly took over the editorship and found a new publisher, Drukkerij van Spijk (the start of the Dutch connection). I continued to contribute for a while, especially with translations from Russian, but "General Editor" was not really correct after issue 2. But other people were coming in to help, notably Walter Veitch with his column "Walter Veitch Investigates" from issue 3 onwards, starting a tradition of checking the soundness and originality of studies published in **EG** which is very much alive today. The first issue of **EG** appeared in July 1965, in which its first diagram was the AJR original which graces the wrapper of *Test Tube Chess*, and also the back of a jersey knitted long ago and worn once more by AJR on June 13th at the Max Euwe Centrum. The stated aim of **EG** was to reproduce the finest recent original studies, though this soon changed to the publication of recent study awards, still a major feature of **EG**. **EG** became known for its up-to-date re-

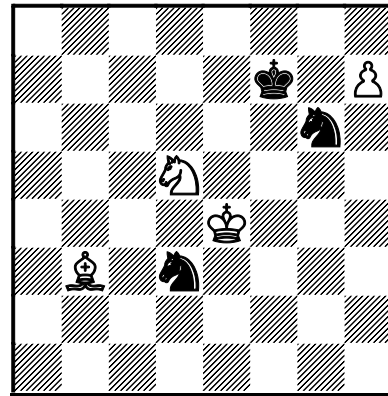
viewing of study and endgame books (a task which AJR is still carrying out 40 years later), and for its attention to the computer side. AJR was the first to report on the work of Ken Thompson, and also the first to publish lists of reciprocal zugzwangs. By January 1966 there were 110 subscribers. There never seemed to be enough subscribers for financial viability, yet John kept the magazine going. A great scoop for him was the article "The technique of study composition" by Kasparyan, which appeared in issue 6 (October 1966); Kasparyan's method of showing the various positions through which his studies travelled before reaching final form was repeated in his book *Tainy etyudista* (1984). John also started an extensive scheme of exchanges, which, particularly in the case of the former Soviet Union, allowed John to receive many magazines and study awards and to build up a network of contacts in that country (fortified by numerous visits in person). Another purpose of the CESC was to hold meetings; the first of them, in October 1965, at St Bride's featured a lecture by Adam Sobey on "The modern miniature". Subsequently, the meetings moved to John's workplace at IBM in central London. After his retirement, the quarterly meetings transferred to John's house in north London (food provided by his wife Betty), and since the start of 2009 they have moved back to Central London, at Pushkin House (very appropriately for such a Russophile as John!).

I found out about the **EG**-foundation meeting from a notice in the *New Statesman*, whose remarkable chess column, which contributed so much to the UK study scene, was conducted between 1949 and 1976 by "Assiac". This was Heinrich Fraenkel (1897-1986),

a German Jew. In the 1920s, he became a film correspondent and screen writer in Berlin, including 2 years spent in Hollywood. He left Germany upon the Reichstag fire in 1933, eventually settling in Britain. After the war, he became well-known for his biographies (with Roger Manvell) of Goebbels, Goering, Himmler and Hess. He was a very cultured man and I remember him in the 1960s and 1970s as always being very dapper with a bow-tie. In 1949, his friendship with *New Statesman* editor Kingsley Martin led to him starting a chess column on May 7th, 1949. This lasted until 24th September 1976, when Assiac was unceremoniously dropped as columnist in favour of GM Tony Miles. Some amends were made when a later columnist, George Botterill, got the magazine to announce an Assiac Memorial Tourney in 1987, the award appearing between December 1988 and February 1989. Chess ceased in the *New Statesman* in 2000. Assiac was a natural journalist, and he would write about recent tournaments, new books (frequently from Germany), game or study topics that caught his fancy. There were some problems in the column, but Assiac concentrated on studies (saying that there were plenty of other sources that featured problems). Each issue would have a game position plus 2 studies to be solved, with chess book tokens for the winners (AJR was one of several solvers who won regularly). The first formal tourney for studies was in 1950-51, and subsequently Assiac got into the habit of announcing a new study tourney every time the serial number of his column reached a century mark. Originals which appeared in the column itself were never involved in any tourney.

In the third tourney, AJR won 3rd prize with the study VI. In this aesthetically pleasing position (all units on white squares), White wins by: **1.Sf4+ Kg7 2.Sxg6 Sc5+ 3.Kd5 Kxh7 4.Bc2**. Now bS is in trouble, for if **4...Sd7 5.Sf8+** wins. The main line is **4...Sb7 5.Se5+,Se7+** (an organic dual) **Kg7 6.Sc6** (trapping bS, but also stopping wK from

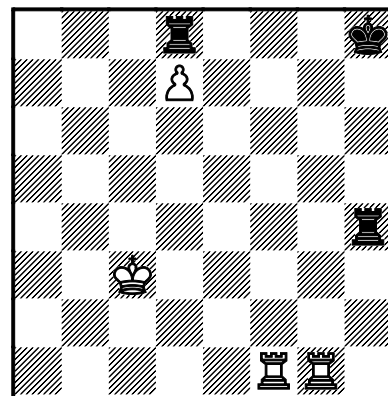
V1. John Roycroft
3rd prize *New Statesman* 1954



e4f7 0017.10 Win

getting at it) **Kf7 7.Ba4** (preventing bK from helping bS by **7...Ke8**, because of **8.Sa5+**, another discovered check) **Kf8 8.Bb5 Kf7 9.Ba6 Kf8 10.Bxa6** wins. The other line of the solution is **4...Sa6 5.Kd6 Sb4 6.Bb1 Kg7 7.Se5 Kf8 8.Sd7+ Ke8 9.Sc5 Kd8 10.Bf5 Ke8 11.Se6 Kf7 12.Bb1 Kf6 13.Sc7** and now wK can capture bS. AJR was joint judge for the *New Statesman* tourneys from 1965 onwards.

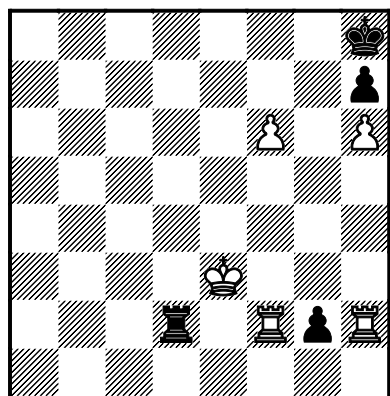
V2. A. Herberg
New Statesman 2vii1955



c3h8 0800.10 Win

A nice feature of this tourney was that after the 2nd prizewinner, a double-rook study by Herberg, was cooked by *New Statesman* readers, the German composer dedicated study 2 to them, challenging the *New Statesman* "Kraftlöser", as he called them, to cook it. **1.Rf7** (threatening **2.Rgf1** and **3.Rf8+**) **Rd4 2.Rh1+ Kg8 3.Rhh7 Rh4 4.Rhg7+ Kh8 5.Rg5** (threatening **6.Rgf5** and **7.Rf8+**) **Rd4 6.Rf8+ Rxf8 7.Kxd4 Rd8 8.Rd5** wins.

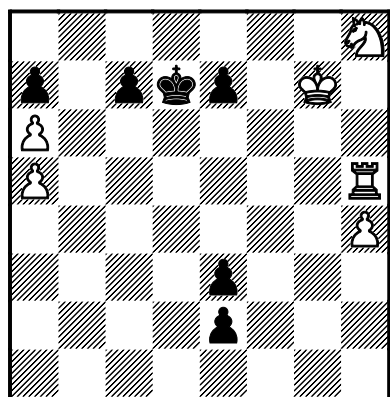
V3. Don H.R. Stallybrass
New Statesman 8ix1961



e3h8 0500.22 Win

Most of the originals appeared when Assiac had a “Readers Own” column, featuring games, positions and compositions sent in by readers. Most of the studies were light but satisfying affairs, such as V3, where wK avoids the desperado rook after: **1.Rhxg2 Rd3+ 2.Kf4 Rd4+ 3.Kg5 Rd5+ 4.Kh4 Rh5+ 5.Kg4 Rh4+ 6.Kf5 Rf4+ 7.Kg5**. Assiac’s column undoubtedly stimulated a generation of British study composers such as AJR himself, Eric Allan, C.J. Morse (before the task twomover claimed him), Danny Cohen, Don Stallybrass, J.R. Harman, Adam Sobey, Timothy Whitworth and others. Someone who was a good supporter of the column was Harold Lommer, who acted many times as tourney judge.

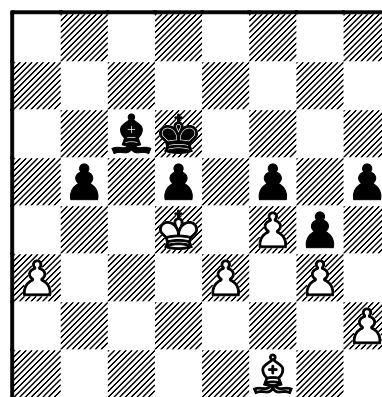
V4. H.M. Lommer
New Statesman 15v1954



g7d7 0101.35 Win

V4 is very pleasant: **1.Rd5+ Ke6 2.Sg6 Kxd5 3.Sf4+ Ke4 4.Sxe2 Kf3 5.Sc3 Kg4 6.Kg6** (a Réti-like feint) **Kxh4 7.Kf5** and White wins. If 1...Kc6 2.Sg6 and as per the solution. Or 1...Kc8 2.Sf7 c6 3.Rc5 e1Q 4.Rxc6+ Kd7 5.Se5+ Kd8 6.Sf7+ perpetual check. And if 1...Ke8 2.Sf7 e6 3.Rd8+ Ke7 4.Se5 Kxd8 5.Sd3,Sf3 wins. This sub-text of 4 mates by wR and wS after bK diagonal flights was later developed by Lommer (see *Test Tube Chess*, diagram 151).

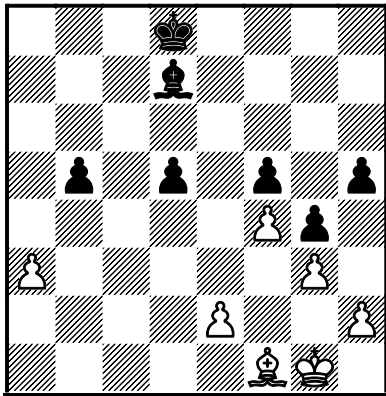
V5. J.N. Baxter
 2nd prize *New Statesman* 1961



d4d6 0040.55 Win

One more incident in the *New Statesman* deserves to be mentioned. In 1961, judges Harold Lommer and André Chéron gave 2nd prize to the Tasmanian composer Dr J.N. Baxter for V5. Black has weak pawns at b5,d5 and f5 which bB must defend, and White will eventually win by exchanging off a3 and b5, and getting his bishop to e8. There are conjugate squares here, and ...Bd7 by Black loses immediately to Bd3. White starts: **1.h4** (but not 1.h3? Bd7 draws) **Be8** (1...gxh3 e.p. would open up bPh5 for attack as well) **2.Be2 Bc6 3.Bd1 Bd7 4.Bb3** (4.Bc2? Be6! draws) **Be6 5.Bc2** (5.a4? is premature, for after 5...bxa4 6.Bxa4 Bf7 and wB cannot get to e8) **Bc8 6.a4 bxa4 7.Bxa4 Be6 8.Be8 Bg8 9.Bxh5** wins. Further comments on this study are made by John Beasley in *British Endgame Study News*.

V6. André Chéron
New Statesman 10xi1961



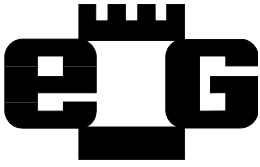
g1d8 0040.55 Win

Chéron said that he studied this “conjugate squares” position for 4 months before the

award appeared, and for a further 6 months after it, producing *V6*, which cleverly extends Baxter’s work. Chéron called it “the most profound study that I have composed”. wK must clearly get to d4 first, so we start with: **1.Kf2 Kc6 2.Ke3 Kd6 3.Kd4 Bc6**. Now 4.e3? will not win against 4...Be8! and White must gain a tempo by means of **4.h3 Be8 5.Bg2 Bc6 6.h4** (6.e3? Bb7!) **Ba8 7.Bf1** (threatening 8.e4 and forcing Black’s next) Bc6 8.e3 Be8, and now we have the same position as in Baxter after 1.h4 Be8. White wins as before by **9.Be2 Bc6 10.Bd1 Bd7 11.Bb3 Be6 12.Bc2 Bc8 13.a4 bxa4 14.Bxa4 Be6 15.Be8**. A remarkable extension of Baxter’s position!



From left to right: Rainer Staudte, Geurt Gijsen, John Roycroft, Harrie Grondijs and Ed van de Gevel.



BENT (MT AWARD) STRAIGHTENED

JOHN ROYCROFT

cf. EG173 July 2008 (the definitive award following publication of the provisional award in The Problemist in July 2007)

The studies in this award did not let **EG** readers down, but the text, alas, did. It was a sad failure to ‘get it right first time’, a magazine’s duty to subscribers.

Firstly, the year ‘2007’ was in error, because the closing date for entries was 30vi2006. Secondly, the now included photo of Mike Bent in mid-air volleying at the net, taken at the Woolton Hill club, where he more than once won the singles championship, was inexplicably omitted. It was one of two favourite photos chosen by Mike’s widow Viola. Our third point is the omission, also tardily made good here, of the comments by the tourney’s only FIDE judge on the (finally) honoured entries. Number four: the word ‘stubborn’ is used with no supporting evidence, an innuendo directed at – whom? Fifthly, and lastly, the present writer is stated to have withdrawn ‘when most of the work had been done’, implying a dereliction of duty on his part. In fact the opposite was the case, as the facts show.

Detail is crucial. A major principle, part of any experienced judge’s armoury, is highly relevant. It is that before a ranking can be made *all* eliminations for anticipation and unsoundness must be established. A friendly meeting of the three judges (David Friedgood, Timothy Whitworth and AJR) took place on Saturday 28th October 2006 for this purpose, enjoying Timothy’s hospitality at his house in Cambridge.

Meanwhile the October 2006 *EG166* had appeared with ‘50 word’ statements by ‘the

three Johns’ Beasley, Nunn and Roycroft. These set out their (distinct) standpoints on the live ‘big topic’, namely the judging of ‘database’ studies. Naturally I expected my fellow judges to take cognisance, especially as neither of my good friends had at that time made comparable public statements of their own.

At Cambridge eliminations were agreed with little difficulty, leaving two cases unresolved, of which one was controversial. The strongest analyst of us being David Friedgood, he undertook to settle the soundness poser ‘before Christmas’. Fully expecting this to happen I gained time by preparing my judge’s comments on all likely candidates for honours (a normal practice in any case), never doubting that my co-judges would use the time to the same effect. In this way the desirable simultaneous publication of the provisional award in January 2007 in both *The Problemist* (it was a tourney of the BCPS) and **EG** would be eminently feasible.

So what happened next? Nothing, despite e-mails to and fro. Weeks, indeed months, passed. Christmas and New Year too.

It was not until early April 2007 that the analytical knot was unravelled – the entry was sound. The moment that that was established, *and not before*, it became possible to exchange final rankings. I did so at once, in accordance, where appropriate, with my *EG166* judging principles. Only then did it emerge, to my great surprise, that Timothy and David both dissented. Within 48 hours I had withdrawn from judging.

AJR’s comments (but only on studies in the final award) made before publication of the

provisional award, and irrespective of ranking.

EG173

16474 *Attractive positional draw with reciprocal zugzwangs.*

16475 *Letztform!*

16476 *When compared with the content the economy of material leaves something to be desired.*

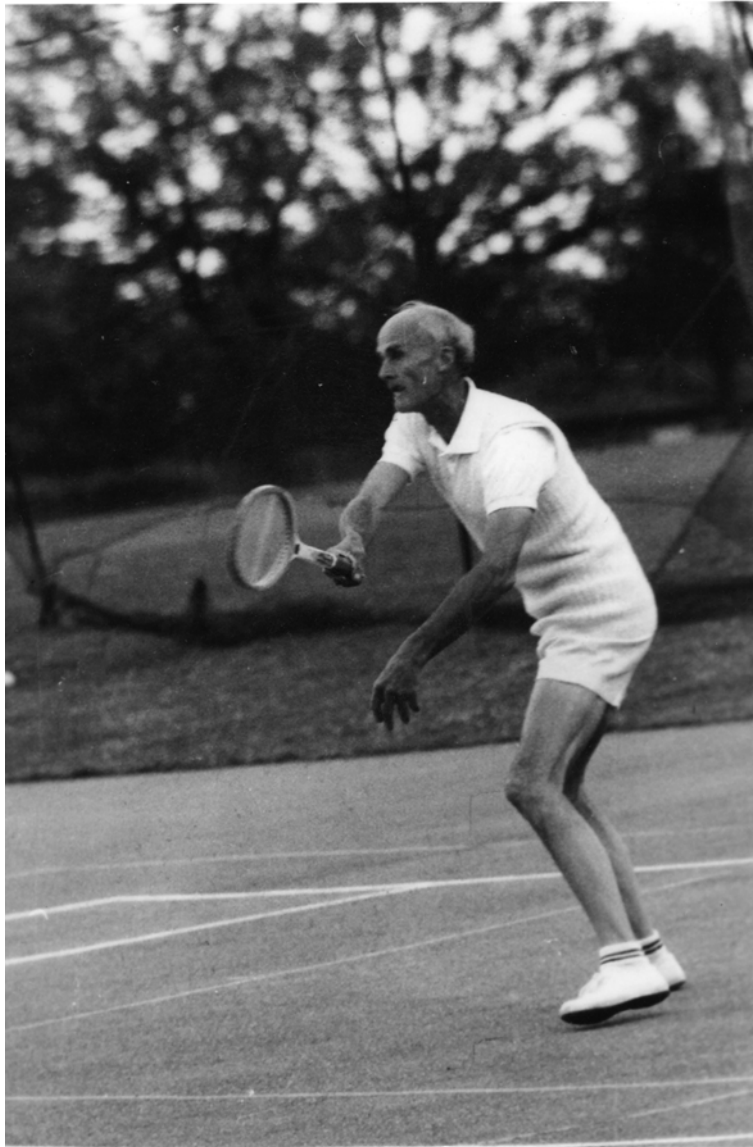
16477 *Prolonged tactical-practical, with wK already in check.*

16478 *'5.Qxh6' raises an eyebrow, if not both.*

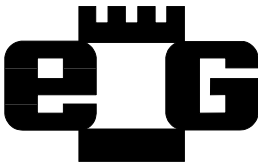
16479 (not selected)

16480 *The disguised introduction is an improvement on the partial anticipation.*

16481 *Wide variety of play and counter-play in a game-like setting.*



C.M. Bent



C GBR CLASS 0023 – A WIN. WHAT ABOUT 0061.10?

JOHN ROYCROFT

Two bishops win against a knight. Suppose we add a pawn alongside the knight, what then?

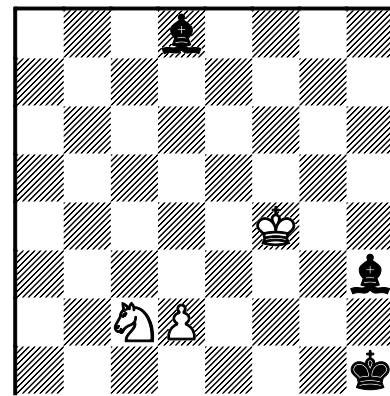
If the pawn can promote safely that will win, so we shall disregard such cases. But the pawn can be a serious handicap, tying the knight, which values its mobility, down to the defence. *Unless there is a fortress, such positions are lost*, for bishops in general can lose a move, while a knight cannot. In addition, the king of the bishops, since it cannot be permanently incarcerated, will always threaten to approach the pawn.

Therefore, barring rare exceptions and the pawn exercising threats to advance, a fortress requires the edge of the board to be an ally, so as to provide defensible breathing space.

The best pawn for such a fortress will surely be a bishop's pawn on the third rank, one feels. But before we look more closely at the bishop's pawn let's examine a relatively advantageous position for White, with a centre pawn on, say d2. Surely there won't be a draw?

[All the moves in our examples are selected using the user-friendly online k4it Eiko Bleicher 'Nalimov' site, its 'take back' option being, we believe, due to a suggestion we made to Eiko. As usual, '*' denotes a unique for the purpose, and whenever there is just one alternative, and that move is made next, we parenthesise it. Move numbers are omitted as being a distraction, since depth (the distance metric is to mate, not to conversion) is so much more important. To assist in following the play we group moves (paired plies) at no more than five to a line.]

R1 *C*



f4h1 0061.10 WTM

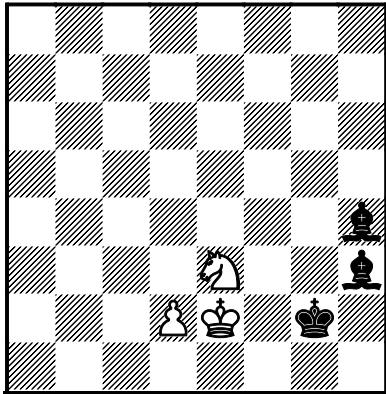
With wK and wS centralised Black faces difficulties, not because of a fortress or a prison, but because of the pawn's ability to advance, each time with greater potential and facing Black with a hard choice of whether to move his king or a bishop.

d4, Kg2 {99}; d5, *Bc7+; Ke4, *Kg3;
Se3, Kh4 (Bd8); d6, *Bd8; Sd5, *Kg5;
Ke5, *Bg4; Se7, Bd7 (Bb6); Kd5, *Bb6;
Sc6, *Kf6; Sb8, *Ba4; Sa6, Bg1;
Sc5, *Bb5; Se6, Kf7; Sg5+, Ke8;
Sf3, Bf2; Se5, Bg3; Ke6, *Kd8;
Kd5, Ba4; Sd3, Bd1; Sc5, Be2;
Sb7+, Kc8 [Ke8? *Kc6]; Sc5, Bh2; Ke6, Bg1;
Sb3 Bg4+; Ke7, Bf2; wins.

From this we see that White can make a nuisance of himself, once his pawn is sufficiently advanced: by 'marking time' very much as he does in the 5-man pawnless version; by threatening in turn one or other of Black's men; and in the final phase by 'confining' bK to his home rank – with the pawn's assistance. But Black has tempo-resources to overcome these obstacles, despite being unable to drive wK out of the centre. But it is

small surprise to learn that if Black starts off just one whit worse then d2-d4 will draw.

R2 *C*

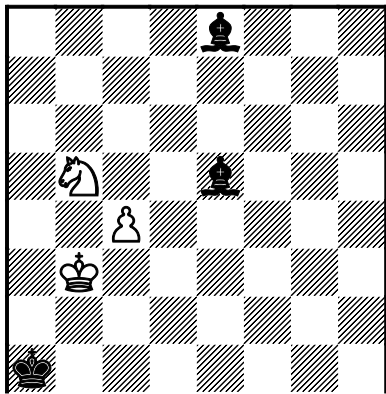


e2g2 0061.10 BTM

Kg3 {80}; or Kh2 {94};. But Kg1? or Kh1? both draw to *d2-d4.

Now for the cP.

R3 *C*



b3a1 0061.10

WTM draws, BTM wins

BTM:

*Bg3 {101}; Sc3, *Bf2; Se4, *Be3; Sf6, *Bc6; Sd5, Bc5/Bf2;

– and Black has made progress. White is almost paralysed and bK soon gets a piece of the action. The pawn, which is no threat, will be lost. Choosing Bc5; (instead of Bf2;) we might continue:

Sb4, *Bg2; Sd3, *Be7; Sf4, Bc6; Sd5, Bf8; Sc3, Bf3; Kc2, Bh5; Kb3, Bf7; Sd5, Kb1 {89};

WTM (sample line):

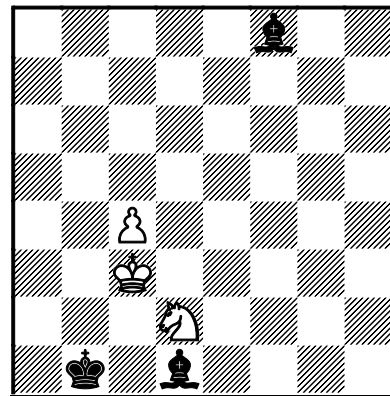
Sc3, Bd4; *Sa4, Bc6; Sc3, Bf2; *Sa4, Kb1; *c5, Be1; Sb6, Bb5;

Sa4, Kc1; Sb6, Ba5; Sc4, Be1; Sd6, Bc6; Sc8, Kd2; Sa7, Bf3; *c6, Bg3; Kc4, Bb8; *Kb5, Bxa7; *Ka6, Bf2; *c7, Bg4; *Kb7, Bf3+; *Ka6, draw.

The pawn, we infer, must be pushed before Black can activate his monarch. Obvious, really, as the pawn is White's only major card. There must be many similar draws based on an advanced pawn.

Let's see if there is a draw with wPc4.

R4 *C*



c3b1 0061.10 BTM

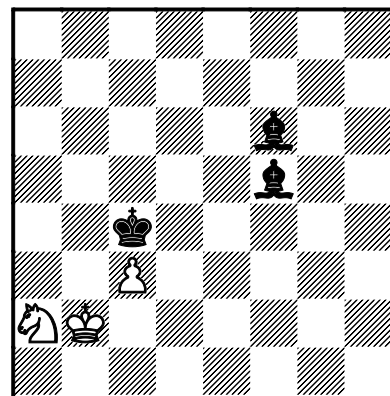
Ka1? *c5 draws.

Kc1? *Se4 draws: Bf3; *Sg5, Bg2; *Se6, Be7; and now c5, and Sf4, both draw.

But *Ka2 {79}; wins, because bK gets into play.

So, now we consider our money-on conjecture for a fortress, ie wPc3.

R5 *C*



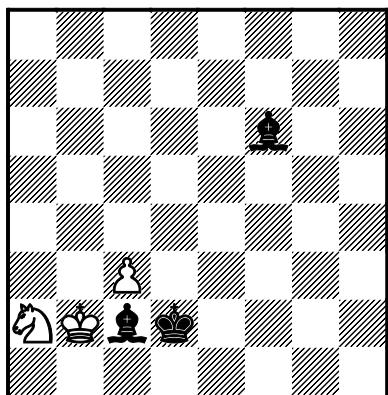
b2c4 0061.10 WTM

WTM has *Ka3, and if BTM plays Be7; then this allows a S-move, for either b4 or c1

is safe, when wS is ready to return. Simple!
Yes, it's a fortress.

Can Black's position be improved?

R6 *C*

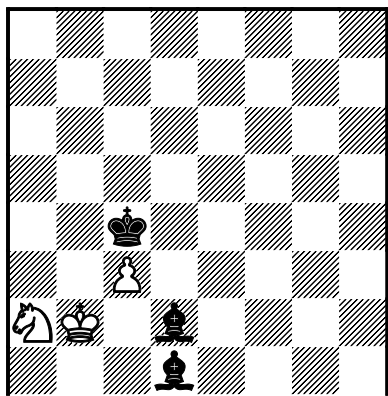


b2d2 0061.10 WTM

But there s still no zugzwang. WTM Ka1, or Ka3, suffice, as the 'well-placed' bBc2 actually blocks the square bK hankers after, but if the light bishop is on any other aggressive square then either b3 or b1 is made safe for wK.

Or:

R7 *C*

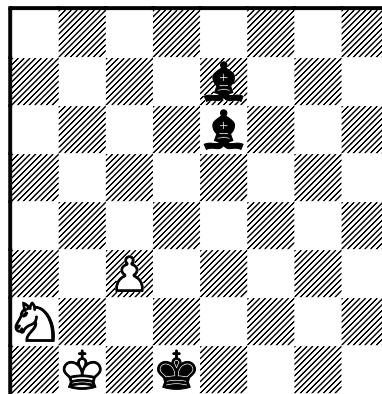


b2c4 0061.10 WTM

WTM *Ka3 is perfectly safe, and it is the same if the light bishop is on a4..

The only win seems to be:

R8 *C*

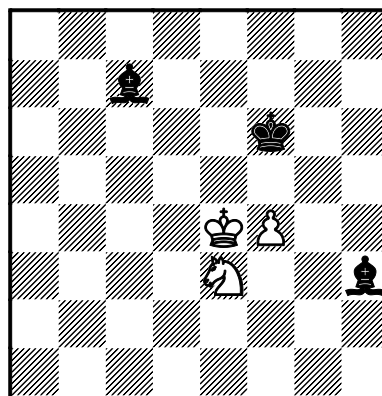


b1d1 0061.10 BTM

Here *Ba3; wins. But this set-up can never be forced. WTM always has either Kb2, or Sb4, to draw.

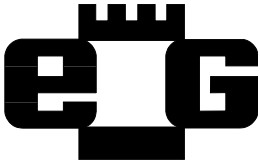
And an odd position?

R9 *C*



e4f6 0061.10 BTM

A fork is threatened, so either bK or his dark bishop must shift. But then *f5, follows, after which the light bishop is movebound – surprisingly, the blockade of the bishop cannot be lifted, provided White deploys his king to prevent bK from reaching, especially, g3 when BTM *Bf4; wins (though WTM may have *f6, as a saver). That position (with bBf4) is not even a zugzwang because BTM has *Bg5;. But with the dark bishop not initially vulnerable to an immediate fork (say on b8) Black wins, by playing his light bishop to c8, to d7 or to e6.



The word ‘charm’ is a favourite of mine when drafting an award. I’m always on the look-out for this quality. When I find charm in a study, I mark it up.¹

But what is charm? Is it as elusive and circular as the standard dictionary definition suggests?

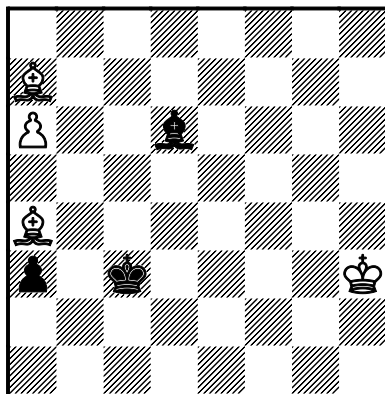
As far as studies are concerned I have an answer, one that combines the two senses of what a definition is as recognised by Aristotle, namely: listing the *attributes*; and listing the *components*, which in classical formal logic is called ‘extension’.

Here goes.

Charm in a study is: *the cumulative effect of two or more distinct features, each one simple in itself, integrated into the whole without loss of economy.*

A study without charm may be impressive in many respects but will not persist in the memory for as long as a study with charm. Heaviness loses out to lightness.

C.M. Bent²

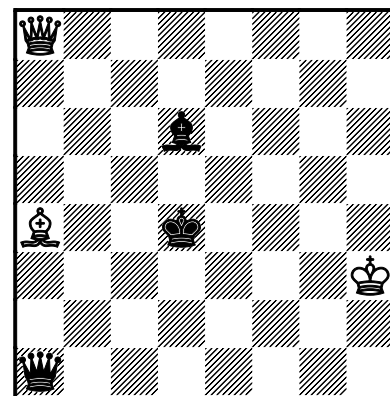


h3c3 0050.11 Win

An ideal example is to hand. It was found among some 70 diagrams in the papers of the late Mike Bent. All were clipped together with a covering scrap reading *PROBABLY NOT GOOD ENOUGH*.

1.Bd4+ Kxd4 2.a7 a2 3.a8Q a1Q 4.Qa7+!! (Qh8+?) and bQ is lost next move.

position after 3...a1Q



h3d4 4040.00 3/3

The following features contribute to the study’s charm:

1. A natural position.
2. A miniature.
3. Following the sacrificial key bK has complete mid-board freedom of movement: eight flights replace five.
4. If White plays 2.Bb3? to stop the black aP, the opponent mirrors the manoeuvre with his own bishop.
5. The temptation 4.Qh8+? is met by 4...Bf6.
6. The foregoing defence Bf6; is obviated by the minimalist change of line for wQ after 4.Qa7+!! The space-devouring power of the

1. First published in John Beasley’s *British Endgame Study News* in ix.2008.

2. Mike’s manuscript has wKg2. The correction to h3 is due to John Beasley.

queen is effective here only with this insignificant move.

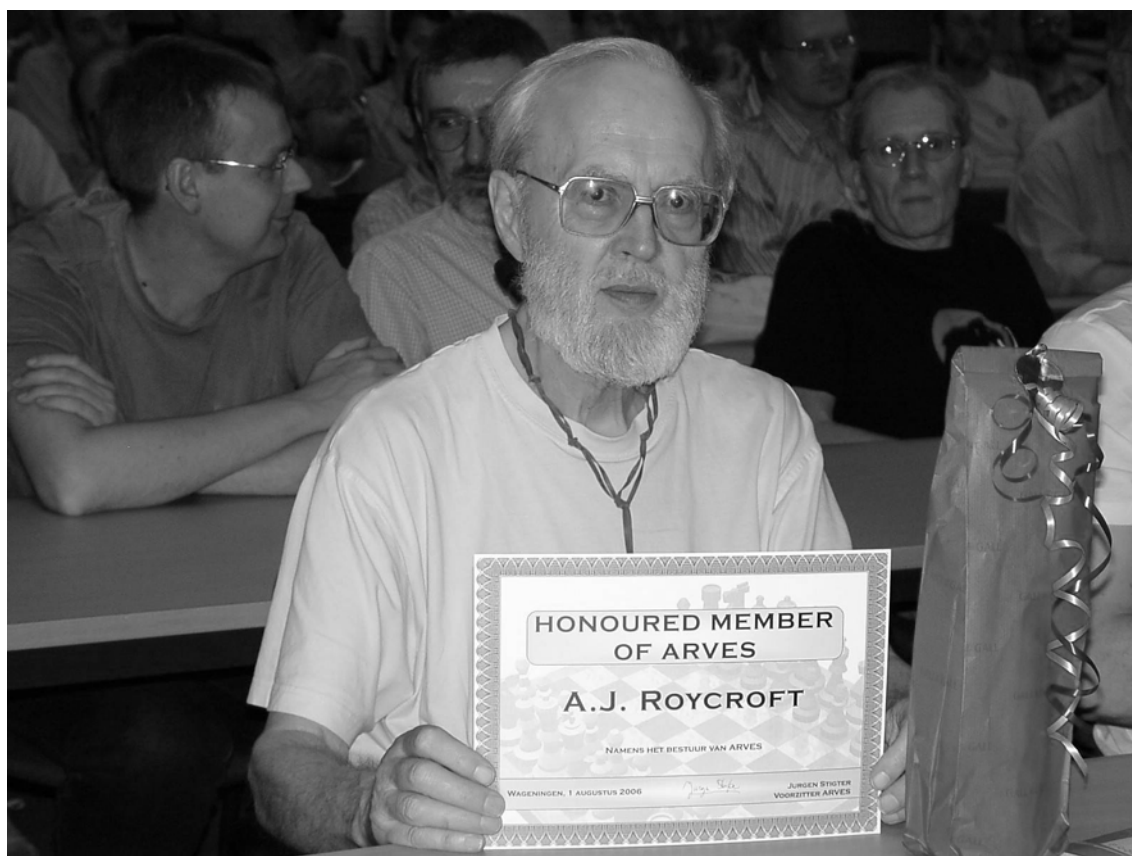
7. After 4.Qa7+!! bK may move to any of two dark, or four light, squares. The dark alternatives are met by 5.Qg7+, when interference by bB is invalidated, and the light alternatives allow a bishop check (with duals) followed by wQa7xbQa1. The shorter diagonal (from g7 to a1) works while the longer (h8-a1) failed.

8. The 'interference' 4...Bc5 is a 'thematic' bonus. There is a diagonal echo in that the c5-

d4 black piece-pair relationship also crops up on d6-e5 in a deliciously compact transfer of blocking.

9. bB's contributions permeate every line of play, with perfect economy of force.

10. wK does not participate but remains seated in the h3 'Royal Box' loggia. Through opera glasses he serenely and approvingly observes the coronation of his consort and her arrival on the discreet square a7



REVIEWS

Editor:
JOHN ROYCROFT

***Studien für Praktiker*, Mark Dvoretzky and Oleg Pervakov. 2009. 256 pages. ISBN 978-3-933365-14-9. Hard cover. In German (from the Russian).**

There is no GBR code diagram retrieval facility, and exact sources are omitted – the authors chose not to repeat Van der Heijden database data – from this genuinely rich assembly of nearly 200 fine studies (and a few game extracts) targeting players rather than studies enthusiasts. Not being an active player I cannot tell if the aim succeeds – only sales will tell this – but the chapter grouping certainly helps. However, there is no doubt at all that any studies enthusiast will gain much pleasure from this volume, which is the latest in the Jusupow series.

The award of the Dvoretzky jubilee tourney run for the celebrated trainer occupies over 30 pages and is the sole joint contribution, with commentary smoothly alternating. Following that are two Pervakov ‘thematic’ selections, then 100 pages from Dvoretzky paying homage to Austrian composer Alois Wotawa with 35 solving ‘exercises’ and then inviting player-readers to pair off to take sides ‘over-the-board’ in tackling complex, double-edged studies. The last section is Pervakov’s, with a personal selection of stimulating themes and, finally, studies by world champions and leading players.

Presentation and commentary are first class. Stipulations are replaced by emoticon ‘smileys’, black blobs signal BTM, and the plentiful diagrams, usually several to each study, ‘framed’ on all four sides by diminutive a-h and 1-8 edgings, are unnumbered. The reader-friendly effect of this is a reduction of diagram clutter – all one needs is some knowledge of the German language.

This new title was a great present to me from Yochanan Afek, who could not attend the Euwe Centre event, but arrived in Amsterdam later.

***Within Nalimov’s Enclosure*, Harrie Gron-dijs. 2009. 24 pages. Edition size: 35 (5 handbound). No ISBN. “Nalimov instrument: www.k4it.de .”**

Harrie’s presentation at the Euwe Centre was the climax, the Usain Bolt of the day. He was unstoppable, and since he confesses himself incapable of producing a summary, the onus is on me to give some account of what those few of us who were there experienced, and of which this small book of microscopic edition size seems to be the only evidence.

Harrie extrapolates today’s 6-man Nalimov databases to the ultimate 32. His metaphor is a garden with limitless black and white flowers, which are not chess positions but which *represent* chess positions, each one unique. The garden is complete. Exiguous paths (moves) link certain flowers, and each flower is labelled with its Nalimov truth value. At the far end of the garden is an enclosure where every flower has one of three truth labels: mate, stalemate or “un-winnable”.

Harrie does not stop there. He launchess us towards a meta-chess galaxy. In his own words, “We can play games of a secondary order, games with the shape of the solutions [a trail ending in the certified ‘Won Zone’], their representation, the way the positions connect. The Enclosure of Nalimov is not a normal garden: it is a graveyard: all games have been played for all to see and play *with*.”

Harrie proceeds to demonstrate his thesis with an example – an extrapolation of his own on the David Joseph theme, accompanied by a sort of graph, which we reproduce.

SNIPPETS

Editor:
JOHN ROYCROFT

1. – What connects chess nymph CAISSA and the relationship between the diameter and circumference of a circle, or π ? Answer: William Jones. But not the same William Jones. Known as ‘Oriental’ Jones (1746-1794) from his familiarity with eastern languages the author of the famous chess poem was the son of a mathematician of the same name (1675-1749) who ought to be better known. The page

Palmariorum Matheseos. 243

$$= \frac{1}{d^2} + \frac{3^2}{4d^2}, \&c. A = C + \frac{C^2}{6d^2} + \frac{3C^2}{4d^2}, \&c. \text{ (by 24)}$$

$$\text{Th. } C + \frac{C^2}{6d^2} + \dots = \pi C + \frac{C^2}{6d^2} + \dots = A$$

$$\text{Th. } C = \frac{2\pi}{1} + \frac{1-n^2}{2 \times 3d^2} c^2 + \frac{9-n^2}{4 \times 5d^2} c^2 \beta + \frac{25-n^2}{6 \times 7d^2} c^2 \gamma, \&c.$$

$$38. \text{Dec. } t = \left(\frac{75}{5}\right)^{\frac{75}{5}} = (\text{if } a \text{ be } 30^{\circ}) \frac{1}{\sqrt{3}}$$

And $6x$ or $6x \frac{1}{\sqrt{3}} = \frac{1}{\sqrt{3}} t^2 + \dots$, $\&c. = \frac{1}{2} \text{Periphery } (x)$

But $6x \frac{1}{\sqrt{3}} = \frac{\sqrt{36}}{\sqrt{3}} = \sqrt{12} = 2\sqrt{3}$, and $t^2 = \frac{1}{3}$; Let

$$a = 2\sqrt{3}, \beta = \frac{1}{3}, \gamma = \frac{1}{3}, \delta = \frac{1}{3}, \&c.$$

Then $a - \frac{1}{3} \beta + \frac{1}{3} \gamma - \frac{1}{3} \delta + \frac{1}{3} \epsilon, \&c. = \frac{1}{2} \pi$, or

$$a - \frac{1}{3} \frac{36}{9} + \frac{1}{3} \frac{6}{9} - \frac{1}{3} \frac{36}{9} + \frac{1}{3} \frac{6}{9} - \frac{1}{3} \frac{36}{9} + \frac{1}{3} \frac{6}{9}, \&c.$$

Therof. *See* (Radius is to $\frac{1}{2}$ Periphery, or) Diameter is to the Periphery, as 1,000, &c. to 3,141592653, 38979323 84, 6264338327, 9502884197, 16725995751, 0482097492, 4592307816, 406266289, 9892302432, 4342717007, 9 +, True to above a 100 Places; as Computed by the Accurate and Ready Pen of the Truly Ingenious Mr. John Wallis: Purely as an Instance of the Vast Advantage *Arithmetical Calculations* receive from the Modern Analysis, in a Subject that has bin of so Engaging a Nature, as to have employ'd the Minds of the most Eminent Mathematicians, in all Ages, to the Consideration of it. For as the exact Proportion between the Diameter and the Circumference can never be express'd in Numbers; so the Improvements of these Enquiries, the more plainly appear'd, by how much the more Exact and Ready, they render'd the Way to find a Proportion the nearest possible: But the Method of Series (as improv'd by Mr. Newton, and Mr. Halley) performs this with great Facility, when compar'd with the intricate and Prolix Ways of Archimedes, Vieta, Van Ceulen, Stevius, Wallis, Leibnizius, &c. Tho' some of them were said to have (in this Case) set Bounds to Human Improvements, and to have left

112

reproduced here is from *Palmariorum Matheseos* which he published in 1706 and shows the very first use of the Greek letter with its modern meaning. This was a year before the

birth of the genius Swiss mathematician Leonhard Euler whose name is commonly associated with this claim of first usage.

2. – Vladimir Nabokov (1899-1977) is well known to chessplayers as the Russian born, but later naturalised American, author of the novel *The Defence* (Эашита Лужина), the tragedy of a grandmaster who commits suicide. The book contains a single reference to the endgame, where an incomplete position with five white pieces is mentioned, but no black ones. But Nabokov also became seriously hooked on composing chess problems. There seems to be no record of him composing a study, but that he was familiar with them is abundantly clear from his autobiography *Speak, Memory*. In the course of Chapter 14 he describes in some detail the pleasures of composing and lists the features of national schools – finishing off with praise of the Russian school of endgame studies.

3. – Issue 2/2009 of the Ukrainian composition magazine *Problemist Ukrainy* devotes no fewer than eight of its 84 pages to AJR's 80th. My English autobiographical text, five photos (the earliest shows me at nine years of age) and five studies have all been retained. Translation into Russian (chiefly by Sergei Didukh, but also Sergei N. Tkachenko) is bravely tackled. OK, there were cross-cultural pitfalls, e.g. ‘dormitory’, ‘Charing Cross’, ‘Foyles’, ‘public school’ and ‘Bank of England’. [“общежитие“, “Charring Cross”, “Foyle”, “государственного” and “одном из банков”, are wholly excused.] But “дурацким жуком” for the V1 (Vergeltungswaffe Eins) ‘doodle-bug’ isn't bad at all! My gratitude and admiration are unbounded.

FAREWELL!

JOHN ROYCROFT

The magazine's founder and long-serving chief editor has decided to take the wise advice of whoever it was who said 'quit while you're ahead'. The sporting scene is littered with heroes who tried to 'make a come-back' and didn't make it, with the spectacular – and always fleeting – exception. That mistake, at least, will be avoided.

But I'm already suffering withdrawal symptoms. I wonder who will take over the mantles of obtaining and preparing awards from Russia, Ukraine, Belarus and the Caucasus, and of reviewing books. I'll get over it, and may occasionally offer something – the more unpredictable the better, to keep you on your toes! – to the supremely computer-competent specialists already in place.

I thank everyone – not so few no longer with us – for their support and encouragement over the years, including umpteen correspondents in FSU-land. Readers may not know that ARVES has generously maintained my decades-old 'tradition' of sending **EG** at no charge to up to 45 addressees 'over there'. The purpose was long-term reciprocity in the form of awards, information, and magazine exchanges – and the unexpected. It has been a roller-coaster ride but enormously rewarding.

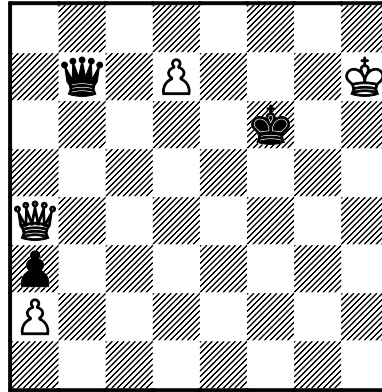
Maybe I'll still be around when **EG** overcomes the hurdles of going 100% on-line. I wish the best of good fortune to you all and especially to my successors in maintaining the highest standards of **EG**, summed up in the ideal of 'getting it right first time'.

14ix2009

STUDY OF THE YEAR 2008

The Study of the Year award for 2008 has been granted by the PCCC (Permanent Commission for Chess Composition) to the following study.

Velimir Kalandadze
1st Special Prize Nona JT, 2008



White to play and win

1. Qf4+ Ke6 (Ke7) 2. Qf7+ Kxf7 3. d8=S+ Kf6+ 4. Sxb7 Ke5
5. Kg6 Kd4 6. Kf5 Kc3 7. Ke4 Kb2 8. Kd3 Kxa2 9. Kc2 Ka1
10. Sc5 Ka2 11. Sd3 Ka1 12. Sc1 a2 13. Sb3#

Studies sub-committee
Rio de Janeiro, 2009
John Roycroft, acting speaker

Table of contents

<i>Preliminary</i> , by John Roycroft.	307
<i>ARVES day at the Euwe Centre, Amsterdam, on Saturday 13th June 2009</i> , by John Roycroft	308
<i>Greetings and tributes</i> , by John Roycroft	309
<i>On being a chess endgame impresario</i> , by John Beasley	313
<i>Selecting and marking studies for solving</i> , by Brian Stephenson	321
<i>Early days of EG, and the New Statesman</i> , by Paul Valois	324
<i>Bent (MT award) straightened</i> , by John Roycroft.	328
<i>*C* GBR class 0023 – a win. What about 0061.10?</i> , by John Roycroft.	330
<i>Charm</i> , by John Roycroft.	333
<i>Reviews</i> , by John Roycroft.	335
<i>Snippets</i> , by John Roycroft	337
<i>Farewell!</i> by John Roycroft.	338

ISSN-0012-7671

Copyright ARVES

Reprinting of (parts of) this magazine is only permitted
for non-commercial purposes and with acknowledgement.