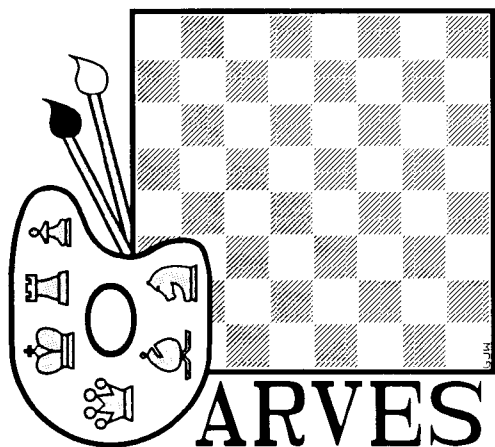


EBUR

Orgaan van de

ALEXANDER RUEB VERENIGING

voor Schaakeindspelstudie



Kwartaalschrift, 9e jaargang, nummer 2, juni 1997

Redactioneel

door Harold van der Heijden

Dit keer krijgt u pas echt waar voor uw geld. Het dikste nummer ooit! Nou is kwantiteit normaliter geen synoniem voor kwaliteit, maar voor *EBUR* gelden nu eenmaal andere wetten. Met medewerking van Gijs van Breukelen (cassette-recorder), mijn echtgenote Dorette (luister- en typwerk) en René Olthof (correcties) ben ik erin geslaagd om de complete voordracht die Yuri Averbach op de laatste ARVES-bijeenkomst hield, in dit nummer op te nemen.

Veel kopij, dat betekent dus wel veel werk voor uw redacteur. En dat kwam nou juist dit keer bijzonder slecht uit. Want ik ga zeer binnenkort m'n nieuwe huis te betrekken. Misschien ontvangt u zelfs dit nummer wat later dan gebruikelijk, vanwege mijn verhuizing. Noteert u nu meteen maar even mijn nieuwe adres (foreign readers: please note my new address):

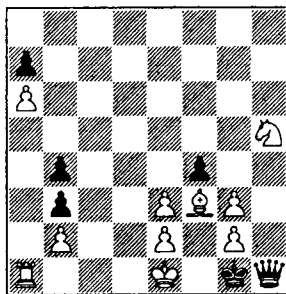
Michel de Klerkstraat 28, 7425 DG Deventer, The Netherlands, tel. 0570-657740

Recentelijk ontving ik een recensie-exemplaar van een nieuw boek van Robert Timmer, *Startling Castling!*. Het is de engelse, herziene, editie van zijn boek: *De Rochade, een veelzijdige schaakzet* (1994). Voor de vertaling tekende Arthur van de Oudewetering. De belangrijkste inhoudelijke wijzigingen t.o.v. de nederlandse versie bestaan ook volgens het voorwoord erin dat nieuwe voorbeelden zijn toegevoegd en analyses zijn gecontroleerd met een schaakprogramma (Fritz4). Zoals ik ook al in een uitgebreide bespreking

van *De Rochade* (*EBUR* 1995/2) constateerde is het verheugend dat eindspelstudies in een eigen hoofdstuk worden behandeld, maar er is helaas geen sprake van een systematische verhandeling. Op zich is dat begrijpelijk omdat de doelgroep niet het specialistische ARVES-achtige publiek is. Wel is verbazingwekkend dat de beroemde Kubbel-rochade-kwestie nog steeds ontbreekt! Maar goed, dan krijg ik toch weer gelegenheid een derde studie onder uw aandacht te brengen waarop een ongeplande rochade een smet werpt:

V.Eaton

British Chess Magazine 1953



Wit speelt en wint.

1.♔d2+ ♚f2 2.♙d1 fxe3+ 3.♙c1 ♖h2
4.♙b1 ♖h1 5.♙c1 ♖h2 6.♙a1 ♖h1
7.♙b1 ♖h2 8.♙g4 ♖xg2 9.♙f3 ♖h3
10.♙f4 ♖h6 11.♙d3+ ♙xg3 12.♙g1+
♙h2 13.♙g2+ ♙h3 14.♙g6! ♖f8
15.♙g4 ♙h2 16.♙f4 ♖f7 17.♙g2+
♙h1 18.♙g7+

U snapt het al: 1.0-0-0+! is wel zo simpel. Trouwens ook 4.♙f6! ♙xg3

5.♙e4+ ♙h4 6.g3+ ♙h3 7.♙h1 wint eenvoudiger.

Startling Castling! uitgegeven bij Batsford kost £ 15.99 en is zeker als u de nederlandse versie nog niet heeft een absolute aanrader.

Met bijzonder veel genoegen maak ik u erop attent dat *L'Italia Scacchistica* een internationaal thema-toernooi voor eindspelstudies organiseert om de tweehonderdste geboortedag van Ignazio Calvi (1797-1872) te herdenken. U weet wel, degene van de eerste lopen-torenpromotie in een eindspelstudie. Ik vertrouw erop veel ARVES-inzendingen te kunnen begroeten.

L'Italia Scacchistica to celebrate the bicentenary of the birth of Ignazio Calvi (1797-1872) pioneer composer in the field of underpromotion in the endgame study organizes the international composing tourney "Memorial Ignazio Calvi" on endgame studies showing underpromotion to Bishop or Rook: in a study to win or to draw, the play is crowned by one "real" underpromotion (or more) to Bishop or Rook. Judges: Harold van der Heijden & Alain Pallier. Closure date: 1997, November 30. Composers are free to submit more than one study. Please mail to *L'Italia Scacchistica*, Memorial Calvi Tournay, via Lamarmora 40, 20122 Milano, Italy. 3 prizes, 3 H.M., plates, books, subscription to the magazine.

Uw kopij voor het volgende nummer zie ik graag (in Deventer!) tegemoet vòòr 1 september 1997.

The history of the endgame study

by Yuri Averbakh

(Stigter: Welcome, in particular Yuri Averbakh, who has been busy writing books about endgame theory. Already more than 40 years ago he started. And he now is mainly writing about, and studying, chess history, but also likes to discuss endgame theory and endgame composition. He will now present a talk about Chatrang and modern endgame.)

Thank you,

Gentleman,
I started to be interested in endgame and endgame studies just about fifty years ago. It is a big amount of time, of course. And you know that I wrote a number of books about endgames. But when I started to be interested in history of chess I could have the possibility to become acquainted with Chatrang; with the eastern form of chess. And I discovered that already in 9th and 10th century the analyses of the best Chatrang players were just about on the same level like in modern chess. It means that they were real grandmasters of Chatrang, and it was just 1000 thousand years ago.

And because of this I started to look in their endgame positions, started to compare their ideas with ideas of modern chess. And it happened that many ideas

which were invented or found in our century or in 19th century were already used in Chatrang, a lot of time ago. And my intention is to show you some ideas of Chatrang. And I will compare Chatrang positions with modern chess positions.

But before I start I believe it's necessary to explain something about Chatrang. Because modern chess is much more dynamic. Dynamic, because of strong Queen; because of strong Bishop. Because a Queen at that time was a very weak piece. Queen moved like piece in checkers. Queen moved just one square on diagonal.

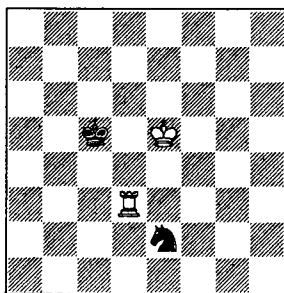
And Bishop also was not very strong. Bishop could play from let's say c1 to e3, [or] to a3, [and] then to c5. But Bishop had one quality: it could jump over the pieces, like a Knight. It means that if you have some piece here [d2], your piece or your opponent's, he could jump over it.

This is important. But he captured only this piece [on the destination square], and not like in checkers this one [on the square it jumped over]. And this is the main difference.

But also this game was rather slow. And in many positions it was impossible to checkmate. They had three ways of winning.

One is just as now checkmate. Second it was bare King. King could not be alone. If King is alone, game is lost. And third, stalemate was win for stronger side. This is also important to say.

And now I start with the oldest endgame study. It was made by Rabrab Khata'i. Rabrab Khata'i was living in middle Asia, in Turkistan. And he studied endgames of Rook against Knight. I want to show, because Rook and Knight in Chatrang were just the same like they are today.



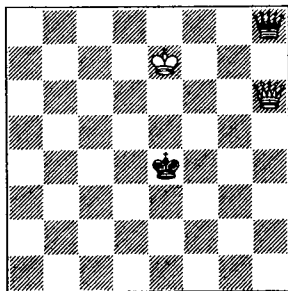
1) White to play and win.

This is a very simple position: White to play and win. The first move is easy to find. It is 1. Re3 . Knight can not go to this square [c1] because of check and Knight will be taken, cannot go to this square [c3]. Knight can be taken. There is only one: 1... Qg1 And now the aim of

White is to catch this Knight. But how? It is interesting that if you play 2.♔f4? than after 2...♔d4 this is a position of mutual zugzwang. Because if you play Rook here [2.♚e1], I give you check [2...♔h3] and you cannot catch my Knight. It means that in this position [after 1...♔g1], White should play 2.♔f5! The threat is clear. White intends to come to g4, and than after ♚e1, Knight will be caught. And after, practically you have no other choice, attack the Rook: [2...♔d4], and then after 3.♔f4! game is over.

Maybe this is the first position in which mutual zugzwang was shown. And if you know that the word 'Zugzwang' was introduced in chess by Max Lange, only in the end of 19th century. Maybe they didn't know the name of this thing, but they used it in this position.

And just to show how far their sense of beauty was developed. I'll show you two positions with two different solutions. Let's say one position with two different solutions, one is just analysis, and the second is a real piece of art.



2) White to play and win.

This was published by Al-'Adli, one of the best players of the 9th century. In court of Khalifs of Baghdad. And Al-'Adli also wrote a book about chess, but we don't know this book, it just disappeared. But we know a number of other manuscripts in which it is written that this position was of Al-'Adli. Because of it we can know how strong he was and we can see an example of his analysis.

You remember that the Queen only can go one square on the diagonal. The idea of this ending is try to catch black Queen. And in this case it will be bare King in the situation that White will win. And Al-'Adli gave his solution is such way. He played 1.♔e6 ♔f4 2.♔f6 ♔g4 3.♔g6 ♔h4. Now if you attack black Queen [4.♔h7], Black attacks white Queen [4...♔h5] and it is a draw.

White plays such way: 4.♚g5+ ♔g4 5.♚f6 ♔f4 and after 6.♔f7 there is nothing to do, because after let's say 6...♔f5 he plays 7.♚e7 ♔e5, he attacks: 8.♔g8 ♔e6 9.♚f8 game is over. A good piece of analysis.

But after fifty years there was another chess player in the court of Khalif of Baghdad. His name was As-Suli. Maybe he was the greatest player of Chatrang. It is not maybe, because I proved it, but it will be another story. And he was a really great man, because he was a prince. And as a prince he was taken to the court of Baghdad, when he was a young boy. There he was a poet, and he was historian. He wrote the history of the Abbyssis chaos. He collected verses of different poets of the islamic epoque. And he also [was] a great chess player. He was really a man of the Renaissance, may I say, but in 9th-10th century. He died in 946. But he was about eighty, he was old. This means that he was born in the 9th century.

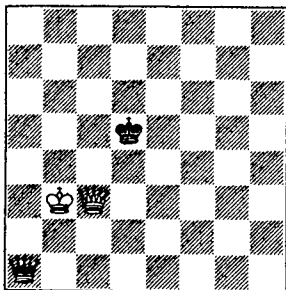
And now you will see how he played in this position. He found solution in 4 moves. And the solution is: He is trying to attack the black Queen immediately: 1.♔f8. In this case Black has only one move: 1...♔f5. If you attack [2.♔g8?], he attacks [2...♔g6]. Then he plays 2.♔f7 and Black is in zugzwang. He plays this move [2...♔g4]. Then he attacks next time [3.♔g8]. Black has only one move: 3...♔h5, and now after 4.♔h7 we have a very good example of zugzwang. This a a real endgame study! Very nice!

Yes, now I tell you some story. You know, when I was working with these positions of Cha-

trang, I discovered one position of As-Suli, accompanied by some words. It was said in these words, in some manuscript, as-Suli said: "Nobody knows how to solve this position. If someone will show you the solution of it, it means he took it from myself". And really there was no solution at all in the manuscript. It was written: "Solution is so difficult and so long that we cannot give you this solution". But we know that as-Suli was very proud of it. Then in a manuscript of 11th or 12th century, you could find a solution, but it was wrong. It was wrong.

I started to work on this solution. Not really because of as-Suli, but because in a book of Hooper and Whyld (by the way, Whyld is now my friend) they took this position, they said the first time published this position and give you the solution. And they gave wrong solution. The same which was published in Chatrang books of 12th century.

And I give you this position, and I will show you the solution without any explanation:



3) White to play and win.

You see it is just similar, the same pieces. Two Kings and two Queens. And now I will show you the solution without explanation:

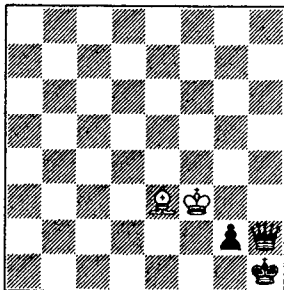
1.♖b4 Oh, I will like to show that if you play immediately 1.♕a2 and attack the Queen, in this case he will attack your Queen [1...♕c4] and you cannot escape. I you go this way [2.♗d2], I attack you [2...♗d3], and if you go this way [3.♙c1], I attack you [3...♙c2]. It means it is draw. To win it is nessecary to go just the opposite way. The solution is such: 1.♖b4 ♕d6 2.♕c4 ♕e6. By the way, it is [a case of] corresponding squares, which were developed in the end of the 19th century in our chess. But they played this; they knew this, since more than 1000 years ago. 3.♕d4 ♖f6 4.♕d5 ♖f7 5.♕e5 ♗g7 6.♕e6 ♗g8 7.♕f6 ♗h8. Until this position everything was ok, he could keep this corresponding squares. Now after this move [8.♗g6], to equalize, he should have one square more [h9]. But the board is too short. But since he has not such possibility he should play 8...♗g8. Then he plays this way [9.♗d2], Black plays this way [9...♗f8], then he plays this move [10.♙c1] and now both kings are going back: 10...♕e7 11.♕f5 ♕d6 12.♕e4 ♕c5 13.♕d3 ♕b4 14.♕c2 ♕a3 and after 15.♖b1 White is winning. If you can show me modern position of such a way, I have never seen it.

It is interesting that mr. Beasley, I was told that he is a member of

your association, he tried this solution on a computer, and he proved that I was right, but he found a number of some improvements. But anyway the solution was ok.

You know it's really a fantastic work of analysis. When you think about it was invented thousand years ago, it is remarkable.

Now I will show you some other positions just for you to understand how they developed some ideas. For instance the idea of King in a corner.



4) Black to play and draw.

You can make a Queen [1...g1♗], but then after 2.♕g5 you will lose one of your Queens and for instance let's say you play this move [2...♗g3]. I take [3.♗xg3]. Check [3...♗h2+]. King here [4.♕f2]. Check [4...♗g1+]. Now here [5.♕f3]. He tries to escape [5...♗h2] and after 6...♕e3 he is attacking Queen. He must play this move [6...♗h1]. I play 7.♗g3. Check [7...♗h2+] And after 8.♕f2 game is all over. He is losing his Queen.

It means then that he will not do this move [1...g1♚], but he will play this move [1...♜g1].

{For people who have just arrived it is not modern chess it's Chatrang in which Queen was a very weak piece it moved more like a piece in checkers and Bishop was moving from the third square only but it was not a long range piece}.

Black to play and draw. So if you play 1...g1♚ you are losing. But it is only one way: 1...♜g1 2.♔f3. And now it's a very interesting move. [2...♜f2+] Check! He gives up his Queen. What is idea? Because after 3.♔xf2 he plays 3...♔h2 and you cannot make zugzwang. Let's say he plays 4.♔f3. This is a very important that the King is now not in a corner [4...♔h3], and Black could survive. If you play Bishop here [5.♙g5] he play this move [5...g1♚]. Anyway now it's impossible to win.

{Mesman: Minor promotion was not allowed?}

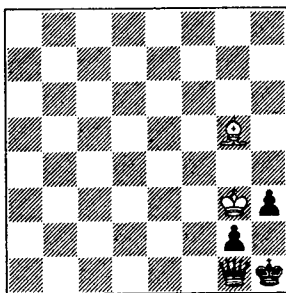
Sorry? No, no, no, only in Queen. You could promote only in Queen. Really Firzan was the name in the Iranian language for Vizir in Arabian.

In modern language, yes.

{Mesman: But you can promote as many as you like?}

Yes, as many as you like. Really it was a lot of local rules. In some regions it was possible to promote only when you lost your Queen. In that time there was no international organiza-

tion of course it was a lot of local rules.



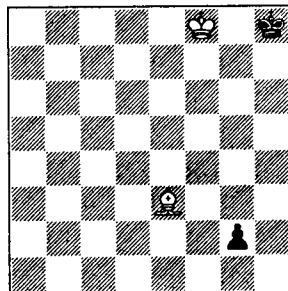
5) White plays and win.

What I wanted to show really here. That they analysed. They immediately started after Chatrang was invented, they immediately started to analyse some ending position, and they developed it step by step. You saw the first one, now I show you second one. With about the same pieces.

You see now you have two pawns. But it happened that because of second pawn the position is worse for Black. This is very interesting. Now White to play and White is winning.

1.♙e3 ♜h2+ check 2.♔f2 now check [2...♜g1+]. Bishop takes [3.♙xg1]. This is important to know that he could do it. He plays 3...♔h2. When you are acquainted with modern chess it can be unusual for you but rules are different. When I started to analyse I made many times the same mistakes. Sometimes I forgot that it is Chatrang, and not modern chess and then I see that something is wrong, but

then I discovered that I was wrong. 4.♙e3. Because of this pawn (h3), black King cannot go out from the corner. And because of it Black will lose. King here [4...♔h1]. 5.♔g3 g1♚ 6.♙g5 ♜h2+ 7.♔f2 ♜g1+ 8.♔f3 ♜h2 9.♙e3 ♜g1 10.♔g3 ♜h2+ now 11.♔f2 and game is over. You should give your Queen and game is over. You remember that stalemate is a win for White.



6) White plays and win.

And now the position which is connected with this position, but it looks on the first sight completely different.

White to play and win. You can see that it is connected with the position we analysed. Now I play 1.♔f7. My idea is I like to take your pawn. You should go [1...♔h7]. I go this way [2.♔f6]. He goes this way [2...♔h6]. Now if I go to this pawn when I will be here [♔f3], he will be here [♔h3]. It was in previous position [HvdH: dia 4, after move 4]. It is impossible to win. For to win here, it is necessary to change the order of moves. And because this square [g5] is

attacked by Bishop, he plays 3.♖e5. And after 3...♗h5 he plays 4.♕f5. This is also an idea which are used in our chess. To give order of moves. [4...♗h4] Now it's ok to play this move [5.♕f4]. This move [5...♗h3 6.♕f3]. It's only one move here [6...♗h2] and now I play 7.♕g4!. Now it is the same what we already analysed. If he plays this move [7...♗h1], I play King here [8.♕g3]. His pawn should queen [8...g1♚], I play King here [9.♕f3]. The same what we already analysed. This is clear development of ideas.

{Mesman: When you start the position, I think it is not possible, that the bishop cannot come on that place from c1. It is an incorrect position.} {HvdH: during the presentation the positions were shown 'upside-down'}.

It is a reverse position black is white and white is black. This is the point. I understand. Your remark is very clever but the real position is such [HvdH: shows position in correct order]. By the way this is a big difference between Eastern chess and Western chess, in that time, when chess was in Europe they started to make compositions but in many of them Bishop had an impossible place to take. But not in Eastern Chatrang. It never happened. It means that the composers of East were real players who knew everything about the game. Just opposite to the european composers.

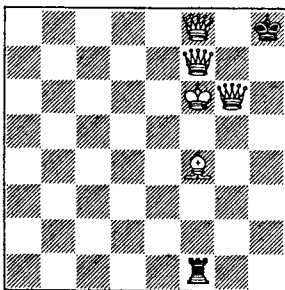
{Mesman: In my opinion, if you find these type of positions, that are not correct it's a proof that they are compositions.}

Well, just for a change I'll tell you that I believe that composition, problem, was born in Europe. Because a number of people for instance in monasteries and universities, they couldn't go to play openly with people. They were intellectuals, they were sitting in their rooms, alone, they had no practise of a game, but they could read arabian, they could see these positions, and they started to invent something, but they did not know some, let's say, peculiarity of the game. I believe because of it. And I believe that problems composition in Europe was born between people of, let's say, clerical occupation.

{Benak: I have a question: can Black win after there is no white pawn?}

Yes, this is the bare King rule.

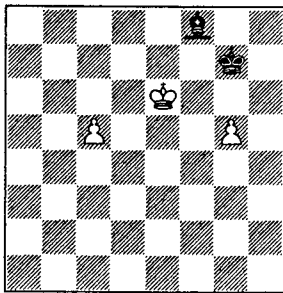
Now I would like to show you a position of corresponding squares.



7) Black to play, White win.

For to understand what were the rules. Black to play, White wins. Just to show you how they used this rule of bare King. Well of course 1...♖xf4+ takes. 2.♕g5 ♖f1 3.♗h6 now he threatens to give mate. He gives check [3...♖h1+ 4.♗h5]. Now he is defending [4...♖g1] and now White gives check [5.♗g7+]. Rook takes [5...♖xg7]. And after this move [6.♗hg6], Black [is] in Zugzwang. It will be or stalemate or bare King. This is typical Chatrang.

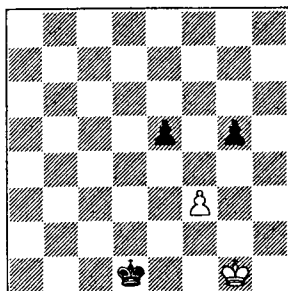
Now, what I am trying to show that over the ninth, tenth century, theory of Chatrang was highly elaborated. Maybe in modern chess we can say about it only in nineteenth century.



8) Black to play and draw.

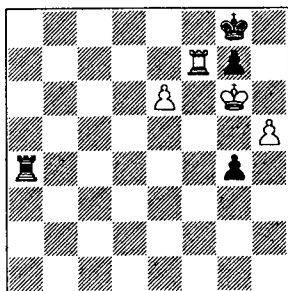
This is the position. Black to play and Black makes a draw. Solution: 1...♕g6, King is attacking this pawn. He is attacking Bishop [2.♖e7]. And now it is very interesting that here we can show it is typical position with corresponding squares [2...♕g7]. For instance I play this move [3.♕d7]. You have only one answer. 3...♗h7. If I

play 4.♔d8 here. You have only one move. 4...♔h8. And by the way, this position, this same idea was first time published by Neustadtl in 1890. It was such a position in modern chess.



9) White to play and draw.

You can find this position in many endgame books including my books. White makes a draw. Only one move saves the game, it's 1.♔h1. Just the same 1...♔d2 2.♔h2 ♔e2 3.♔g2.



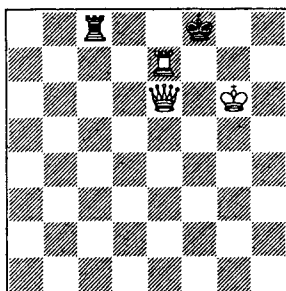
10) White to move.

I start with a real endgame of Botwinnik-Najdorf, Moscow 1956. Botwinnik won brilliantly and it was reason, that he produced very fine manoeuvre, but he never knew that this manoeuvre

was already known a thousand years ago.

In such position Botwinnik played 71.h6. Because it's a threat to checkmate in two moves he should take [71...gxf6]. Then he played 72.e7. It is a threat to give checkmate. He plays this move [72...f6]. He plays 73.f6. You have to play 73...f8. And he plays 74.f6. And Najdorf resigned.

And now I'll show you position from manuscript which was in a library of sultan of Turkey, Abdul-Achmed the first. It was copied in 840. This is the position:

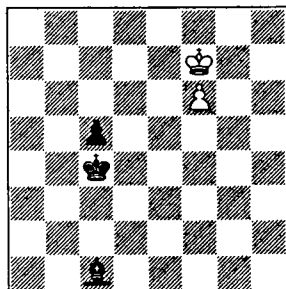


11) White to play and win.

Solution is such: 1.♔d7 Now let's say he plays this [1...f8]. 2.♔f6. Now you understand if he gives check [2...f6+] then 3.♔e6 and 4.♔c6 and the same. Black has only one move [2...d8]. Now he cannot play 3.♔e6 but he plays this move [3.f7!]. The threat is clear. He should go with king [3...g8]. 4.♔g7+ ♔f8 and now 5.♔e7. And now it will be just the same

manoeuvre which we have seen in the game of Botwinnik-Najdorf. After move of rook [5...f8], he plays 6.♔e6 ♔d8 7.♔c6 and now game is finished. It's funny you know, people told that Botwinnik found a very fine manoeuvre. But this manoeuvre was well known. Well known thousand years ago. Thousand!

Another example. It was an endgame of Selesniev.



12) White to play and draw.

I start with this position. White makes a draw. 1.♔g6. Now we have a threat: 2.f7. You must play 1...♔f4 and now I follow the Bishop 2.♔f5. He cannot escape. You go here [2...h6], I go here [3.♔g6]. You go here [3...f8], I go here [4.♔f7]. You go here [4...d6 5.♔e6 ♔f4 6.♔f5]. It has a name....?

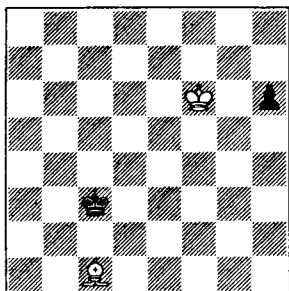
{Stigter: Merry-go-round}

Yes, let us say merry-go-round.

And now an example from a very long time ago.

I'm sorry, in order to simplify I only showed the final of the Selesniev. It was a bit complicated,

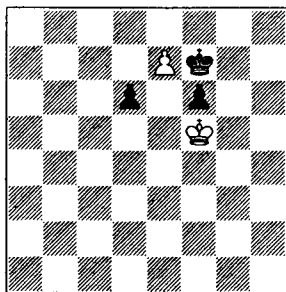
it had preliminary play, but the main position of this merry-go-round is the same.



13) White to play and draw.

What happened here? Black plays King here [1...♔c2]. The main idea is White is threatening to take this pawn. Black should attack Bishop. He play this move [2.♘e3]. This move [2...♙d3 3.♘c5 ♕c4]. And if you play this move [4.♙a3 ♕b3], we are moving in just the same merry-go-round [5.♘c1 ♕c2]. And if you play this move [4.♘e7]. I go this way [4...♙d5]. And if you attack pawn [5.♙g6], I attack your Bishop [5...♕e6]. And it is a draw. But this idea was already well known.

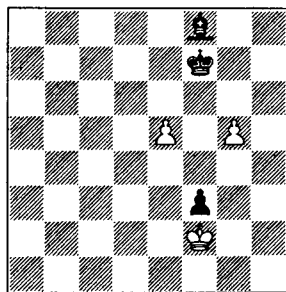
Another example it is from an endgame of Skuja in 1950. This is a curious position.



14) White to play and draw.

He plays Queen [1.e8♙+], and when he takes [1...♕xe8], he plays 2.♕e6. And then he takes which pawn, depend on which side you are going. Or this one or that one [2...♙d8 3.♕xd6; 2...♙f8 3.♕xf6]. And making a draw.

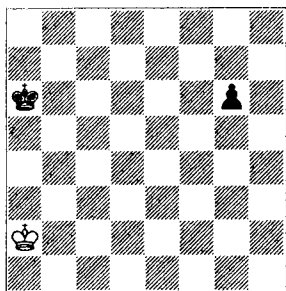
And now an example from Abu'L-Faht Ahmad, he was living in the 12th century. In Middle-Asia. In *A History of Chess*, we have one position of him. And it is written: Abu'L-Faht hindustani. But really in that time, for the Arabian world, everything east was in a region of India. But it was also Afghanistan, and part of Middle-Asia. For them all this region was India and that was why he got a name Abu'L-Faht hindustani, but really he was not hindustani he was a tadjjik, let's say an iranian tadjjik. Man of Middle-Asia. This is his position.



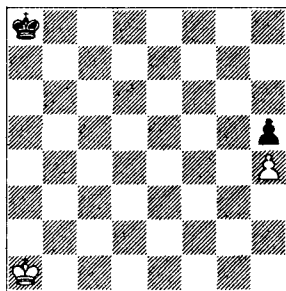
15) Black to play and win.

Black to play and makes a draws. Black plays here 1...♕e6. King takes here [2.♕xf3]. And now the same move, he does not take the pawn, but he plays 2...♙f5!. No I'm sorry, I'm mistaken, Black to win! I'm sorry, Black to win, this is the point. The main problem is if you go this way [3.♕e3], I take this pawn [3...♕xe5]. If you go this way [3.♕g3], I take your pawn [3...♕xg5]. If you are playing such move [3.g6], I take it [3...♕xe5]. You play 4.g7. I go [4...♘d6]. And after you queen, [5.g8♙] 5...♕f6 and 6...♕f7, I catch your Queen and the game is over. Bare King. But anyway, the manoeuvre is just the same. I don't take any of the two pawns.

And now a position of Mandler, well-known composer from Czechia who wrote a book about Richard Réti and about his endgames. And he was a composer himself: this is his endgame, pawn-endgame:



16) White to play and draw.



17) see text.

A very simple position. You know critical position will be here when black king here [f5], white King should be here [f3], black King will be here [g5], white King should be here [g3], but how to reach it?

Only one move. 1.♖b2 ♖b6 2.♙c2 ♙c6 3.♙d2 ♙d6 4.♙e2 ♙e6 5.♙f2 ♙f6 6.♙g2 and now it is clear that it's a draw. A very simple endgame. Not much to see.

And now example of Bolstovich, a very long story. This is the position which is in many manuscripts, arabian and iranian. Such position:

Contrary to our chess, if White can take black pawn, he will win, a case of bare King. Now it's also a question of corresponding squares. Both sides must manoeuvre very clear. If Black to play, it's only one move, which is making draw [HvdH: win]: 1...♙a7. And if it is White move, he wins only this move, 1.♙a2. It is the same moving. It's about the same.

Yes, now I believe I showed you some numbers of positions where you can see it's only a small number of examples, which I use to prove it, but I could show you much more. And maybe in August in Germany it will be [at] a celebration of Van der Linde one hundred years Anniversary. Maybe I'll give a lecture about the way of Van der Linde, because Van der Linde was one of the first who started systematically to analyse positions of Chatrang. He was one of the pioneers of development of Chatrang. I believe he deserves the merit he has as a chess historian.

Thank you. If have any questions, I like to answer. [applause]. You can ask anything: about endings, middle game.... Practically about anything!

{Gelpke: The bare King rule. In the study with the two pawns [dia 15], in which you don't take either one of them....}

It was win for Black, first I told it was draw, it was my mistake, but really it was a win for Black.

{Benak: Are there games left from a thousand years ago?}

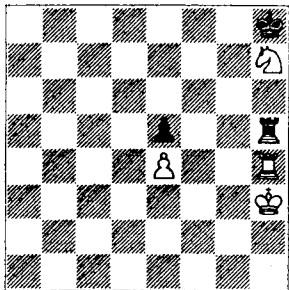
Yes, there are. But not very much games, because maybe they were too long and not so interesting. They left a lot of information about openings; Ta'bi'a. It's a rule in old manuscripts, the first part was about Ta'bi'a. They had about 12 different openings. Then they published a lot of positions of such type. Not only endings, but also majority of middle game positions in which it was forced checkmate. For instance they had a special position. They had a name: 'water wheels'. In some position for to checkmate it was necessary for white King twice to go around the table. Twice! Not one time, but twice! And I believe in our chess, at least in endgame study, we have a number of positions with only one round of King, but not with two!

But of course, play was more or less forced. But anyway, they had a special name: Mansuba's. But they were like combination of endgame and problem. This

is a difference between our endgames and their endgames.

{ Van der Heijden: Did the Arabs also recognize, let's say, themes? Did they mention it, or describe it? }

Yes, they understand it. It's clear, completely clear. You can see a lot of positions, for instance:



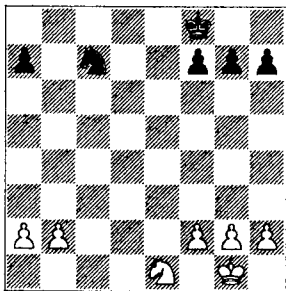
18) White to play and win.

You know, when you are looking in different manuscripts, you can see how they developed it step by step. Developed some theme. You can see how they complicated, you know. For instance this position of Al'Adli, after a position of Al'Suli, which was made maybe fifty years later. It's a big difference. It's much more complicated. The same pieces and a lot of analysis. This is a simple position.

After Black takes the Knight [1...Nhx7]. They did not take [2.Nhx7+?], because it's a draw. But after 2.♟g4!! game is over. {?: Why the game is over?} Because I will take your pawn. After I play this move [2.♟g4].

Now I have a threat to take [3.Nhx7+] and to attack your pawn. So you must take [2...Nhx4+], I take [3.♟hx4]. Then you go this way [3...♟g7], I go this way [4.♟g5] and your pawn is lost. It's bare King, you know. King and pawn is a winning position. This is a difference between Chatrang and modern chess.

{ Marcus: I have a question about modern chess. In one of your books, you have a knight ending like this: }



19) White to play and win.

{ Reuben Fine gives this kind of knight-ending; with 4 against 3 pawns as a win. And you have it in your book too. But I've read the analysis of two german players. And they say it's a draw. Have you seen this analysis, and do you agree? }

No, not yet. You know, may I say. In my books I have more than 3000 positions. Of course I did not analyse all 3000 positions very deeply. I analysed only what was interesting for myself or when it was necessary to check. But sometimes I

trusted the authors of this positions. And may I say that 10% is a minimum of mistake you can discover in any chess book. It means that I'm not a God; I cannot analyse without mistakes. I know a number of mistakes in my books, and when I publish next book I will try to improve of course. I'll just make a note what to do.

I just will tell you know about Botwinnik. Botwinnik had idea to make computer thinking like a human being is thinking. And opposite to the brute force program, in which they are trying to use speed of computers to analyse as many positions as possible. This is a main advantage of machine. It makes it much quicker than any chess player. And he published one year before he died the analysis of one complicated position. And then Berliner, the american Berliner, who is also doing such things, found it was mistake in his analysis. He said: 'But why should we be astonished? Because Botwinnik wanted to make a computer which is playing like a human being. For human being it is typical to make mistakes!. And he just proved it is true!'

Nobody, from beginner to the World Champion can escape [from] making mistakes. We all are humans.

You remember where it [dia 19] was published? { Well, it was in *Basic Chess Endings* by Reuben Fine } I know. { Oh yes, it was a book from Budde and Niko-

laizuk}. Aha, Budde and Niko-laizuk, I know. Ok, I check. It's possible [HvdH: in fact it is: Vladimir Budde & Jerzy Konikowski: *Moderne Endspieltechnik*, Hollfeld 1985; page 139]

{Mees: How does it come that only in the western chess we have compositions? And when we look at chinese chess or japanese chess, they have no compositions at all.}

Sorry, I am not an expert in chinese chess. But this man [?] is an expert in Shogi, japanese chess. And maybe he can answer. {?: there are many compositions!}. I believe that they should have, because if they tried to analyse some position, they could create some endgames and some problems.

{?: In your Amsterdam speech you told that you did find a manuscript. Can you tell us where and in what way?}. Really, I discovered three unknown manuscripts. And I published three of them in russian. Maybe it is better I will try to publish these manuscripts in german or in english too. One of them I found in Kazan. Kazan was old capital of Tartaria. And they have a library. The main problem with such a manuscript that is it not only about chess. Because in time of big troubles, they wanted to write everything in one volume. Because one time they were in big hurry, it was a difficult situation. It was Dzingis Khan, a lot of war. A lot of manuscripts was burned. Because of it, they put some differ-

ent, completely different articles in one volume. And I discovered a volume of thirteen different articles. For instance, it was an article of [Agadzian?] who was a very famous musician. Also something I can't remember about what. And inside it was a manuscript: Ethics of chess. Without diagrams. But it was a philosophical work. This author wanted to know what game of chess is. And he was trying to understand it from a philosophical point of view.

He immediately started to compare chess and backgammon, the game with dice. He said that chess and backgammon are games for everybody. But they represent different religious ways. Backgammon, with dice, it is game of determination and chance; a game of fate. And chess is a game of freedom of will. This is important, freedom of will. Because just in that time arabian world was acquainted with the work of great philosophers of Greece, like Aristoteles, like Plato. Their logic, former logic was developed. And they immediately started to use this new method to analyse many things, including game of chess. And this is I believe the first work in chess trying to understand chess from philosophical point of view.

That's one thing. Second, you know three times I visited India. And practically I went through India. I visited Delhi, Bombay, Hyderabad and Madras, Arisa, Cochin. It means I visited a lot of places. In Hyderabad they had a museum of Sa-

lar Jung. You know for islam of Hyderabad; he was like khalif in arabian time, because he was the religious leader of all muslims in India. And he an extremely rich man. And his prime minister was also a very rich man. And he was the great collector. Really it was three [generations]. It was Salar Jung the first, Salar Jung the second and Salar Jung the third. Now they have Salar Jung museum in Hyderabad [HvdH: Mir Yasaf Khan Salar Jung the 3rd, Prime Minister of Nizam founded the museum]. And you can find there the best collection of tin soldiers in the world, for instance. Some people went to Hyderabad just to look for the uniform and colors which the different soldiers had a long time ago. When they were trying to shoot some films, they needed to know what was the real uniform. But this man collected practically everything. Watches, sticks, umbrella's. And also he collected manuscripts and chess sets. About the chess sets I cannot say they are so original, but his numerous manuscripts, there are about 7000. In arabian, in iranian, and in some languages of India. I discovered small manuscript, completely unknown. I asked my friend in Hyderabad to copy it. And then when I got it I published it. And I discovered a very good saying from this manuscript which I used in my lecture in Amsterdam: 'I cannot understand a King who cannot play chess. How will he rule his kingdom?' I believe it is a very nice saying.

The third one I found in Leningrad. Because I was writing about my discoveries, I got a letter from Leningrad. We have there a very good library of oriental books. And a man from this library told me, you know, it was not necessary to go to India to look for unknown manuscript, we have one in Leningrad. I immediately went to Leningrad. It was not very big. Everything was mixed. It was the same style. It was also about 20 different articles in one manuscript. But one was about chess. The manuscript had the name: Sea of Reason,... Sea of Sense. It was what he said about chess. And he gave a number of positions in openings, a number of positions from endgames. And after I studied it, I found that this manuscript very close connected with a turkish manuscript which was made in 1503, I believe, in Constantinople. But anyway, these are the three manuscripts I discovered in my life, let's say.

{?: in arabian language?}

In arabian and in iranian too. Of course, I'm sorry, I am not able to speak iranian and arabian, but I have friends. One of them grandmaster [?], a very well-known man in our country. He died now. Who was expert in arabian language, who produced a russian-arabian dictionary. He was also interested in chess. By the way he played Aljechin many times ago. And he helped me to work on this manuscript. He translated it and I made commentary and I ana-

lysed positions. You understand it is possible to work. The same was with the iranian manuscript.

{?: You have been also in the dutch East Indies?}

Yes, I have been in Curacao. I was the chief of our delegation when we went to Curacao in 1962. My team was playing in candidates tournament. My team was Petrosjan, Keres, Geller, Kortchnoi, and Tal. But Tal was very ill, because just before Curacao he had a kidney operation, and a kidney was taken from him. It was clear that he cannot challenge. Really he became ill and should leave at the last part of the tournament, because of big pains in kidneys. But tournament was won by Petrosjan. And Fischer was main challenger. But he also started very bad. He lost first two games in the tournament. And he wanted to catch [up], but he could not succeed. And because in such situation, when Tal is in bad form, and Fischer is in bad form, main fight was between our people. Between Keres, Petrosjan and Geller. But then, I believe, that Keres should be the first. But he was oldest. And when you play two months, it was 28 games, I believe. In the end we was really tired from this competition. And what really happened with him. He was leading in this tournament. But in the last part of this tournament, he should play Benko. Benko was not on the top, was one of the out-siders in this fight. And before Keres won 7 games against him. The played

seven times and the score was 7-0. And it was really difficult position for Keres. Because in his mind he thought if he succeeded to win this game, he should be first. And he lost... It was tournament of Petrosjan. You know it was no real leader, not like Tal, or like Fischer, who could win game after game. And Petrosjan was playing very quiet and finally succeeded to win this tournament. And then on our way back we played a match against a dutch team here.

{?: You mentioned that in Chatrang they had openings, but in fact they had opening positions?}

They had about twelve openings. It was Ta'bi'a. You know in Chatrang, pieces are slowly moving. It was not a question of exact moves, like in our openings, like King-gambit, or something, when the play started on the 5th or 6th move. Really, their game started after fifteen, maybe twenty moves. Before they just made some, let's say, fortress. And they had different names for such positions. And they use now this name Ta'bi'a. It means that certain position of certain openings.

{?: In modern chess, you now see often that after 10th, or 15th move they find something new. Should we also not start with different opening positions to make it more interesting?}

You talk about modern chess? [yes]. Maybe, you know, now in chess we have a lot of knowl-

edge. I once received a letter from a man, he told me he is a second category player. He is playing every time counter-attack of Marshall. And on the 28th move he found some new move. And I was thinking: if he was a second category player, I believe it is not necessary to know so deep. More for grandmasters, for people who like to go to be a world champion, but not for player who just likes to enjoy chess. And by the way, it is a mistake of many authors of

chess books. They try to give as much information as possible in handbooks. But I have just opposite view. I believe for amateurs it is necessary to give a minimum of knowledge for to get a maximum of enjoyment. This is the right way to write a book.

[HvdH: and here the tape ends. Just one or two additional questions were asked. And Gijs van Breukelen came with a surprising finish. He showed his un-

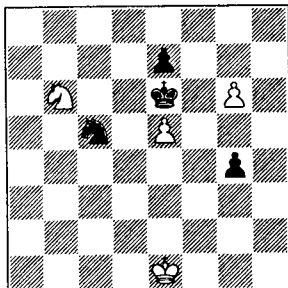
published rabid Rook study, in which the white King has to go around the board five times to accomplish the win, thereby referring to the discussion just before diagram 18. Maybe this position will be published in the next issue of *EBUR*.

Naturally, Jurgén Stigter complimented grandmaster Averbakh with his lecture, and gave him a few books on endgame studies that were recently published by ARVES.]

(Un)solved mysteries

door Harm Benak

J. Foltys & J. Genttner
Ceskoslovensky Sach, 1935



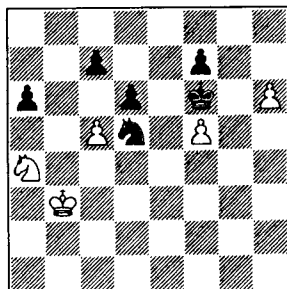
29) Wit speelt en wint.

De oplossing van deze studie is, op de eerste zet na, niet al te moeilijk. Ik geef de oplossing van Weger: 1.♔d7! ♚xd7 2.g7 ♜f7 3.e6+! ♜xe6 (3...♜xg7

4.exd7 wint) 4.g8♚ wint. Of 1.♔d7! ♚xd7 2.g7 ♚f6 3.exf6 ♜f7 4.fxe7 wint. Of 1.♔d7! ♚d3+ 2.♜f1 ♚xe5 3.♔xe5 ♜xe5 4.g7 wint. Of 1.♔d7! ♚e4 2.♔f8+ ♜xe5 3.g7 ♚f6 4.♔d7+ en wint ook.

Interessant is dat Alain Palier in de aantekeningen van Lamare een studie vondt, die hier zeer veel op lijkt, en door dezelfde componisten is gemaakt:

J. Foltys & J. Genttner
Ceskoslovensky Sach, 5/1933



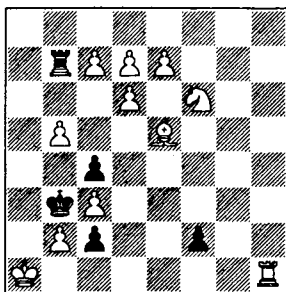
Wit speelt en wint.

1.♔b6! cxb6 2.cxd6! en een van de twee witte vrijpionnen loopt door. Een andere variant: 1.♔b6! ♚xb6 2.cxb6 cxb6 3.♜a3! en de witte koning stopt

in zijn eentje de drie zwarte vrijpionnen, bijv. 3...d5 4.♟b4 b5 5.♞c5! En tot slot de variant die ook in studie 29 voorkomt: 1.♞b6! ♞e7 2.h7 ♟g7 3.f6+! en wit wint.

Alain Palier heeft studie 30 in het archief van Lamare geprobeerd op te zoeken, maar daar bleek deze niet in voor te komen. Terecht, want Z. Weger toonde aan dat deze studie incorrect is!

H. Lommer
Courier de Leysin, 1933



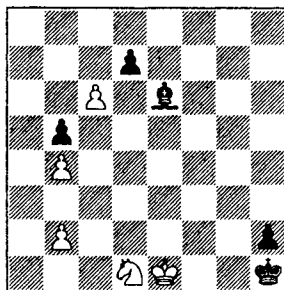
30) Wit speelt en wint.

Waar je in deze studie voor op moet passen, is dat zwart zichzelf niet pat gaat zetten, bijv. via 1.c8♞ ♞xb5 2.d8♞? ♞a5+! 3.♞xa5 f1♞+ 4.♞xf1 c1♞+ 5.♞xc1 pat. Met dit in het achterhoofd is het niet moeilijk om de volgende, prachtige, variant boven water te krijgen: 1.c8♞! ♞xb5 2.d8♞! ♞xe5 3.e8♞! en wint. Een prachtige drievoudige minorpromotie, en ik ga er vanuit dat de componist

dit dan ook voor ogen stond, maar helaas kloppen er een paar dingen niet. Om te beginnen hoeft wit geen 3.e8♞ te spelen, maar kan 3.e8♞ ook. Hij moet dan alleen na 3..f1♞+ 4.♞xf1 ♞e1+ wel 4.♞xe1 spelen, en na 3...♞a5+ 4.♞xa5 f1♞+ dus 5.♞e1! En wat gebeurt er na 1.b6? Dit lijkt mij een dual op te leveren, bijv. 1.b6 ♞xb6 2.c8♞ ♞b5 (2...♞b8 3.♞b7 ♞xb7 4.♞d4 en 1-0) 3.d8♞ ♞xe5 4.e8♞ en wit wint ook. Nog erger is dat de studie vrijwel direct weerlegt kan worden door 1.c8♞! want na 1...♞xb5 (1...♞a7+ 2.♞a6 wint) 2.♞xc4+ ♟xc4 3.d8♞ heeft zwart geen enkele patkans meer. Dat is dus erg jammer, maar de eerste variant is volgens mij mooi genoeg om er eens een reparatie-poging tegen aan te gooien. Wie probeert het?

Dan nu de twee nieuwe mysteries. Nr. 31 lijkt me niet al te moeilijk.

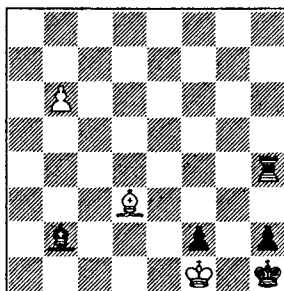
A. Perna
Casopis #349, 1923



31) Wit speelt en wint.

Nr. 32) lijkt me iets lastiger, maar moet te doen zijn.

J. Hasek
Casopis #347, 1923



32) Wit speelt en wint.

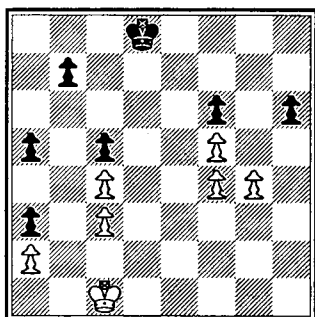
Veel succes bij het oplossen van deze studies, en vergeet niet de oplossing voor 1 september op te sturen naar:

Harm Benak
Rozemarijntuin 67
2353 PC Leiderdorp.

Blij met Bailemans

door Hans Buijs & Rolf Hendriks

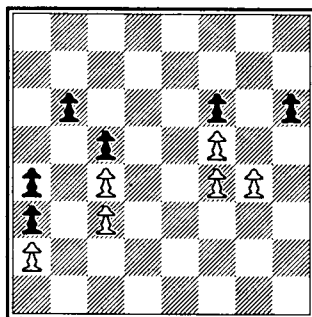
In zijn boek *De compositie van het eindspel* geeft Teun Bailemans een studie (zijn nr. 35), die is gebaseerd op een intrigerende studie van Zinar. De bewuste studie is voor onze trouwe lezers geen onbekende, want ze stond centraal in de artikelen van Bailemans en onszelf die in de afgelopen nummers van *EBUR* zijn verschenen. Bij het voorbereiden van onze bijdragen hebben we ook Bailemans' nr. 35 onderzocht, en daarbij een aantal interessante ontdekkingen gedaan. De stelling:



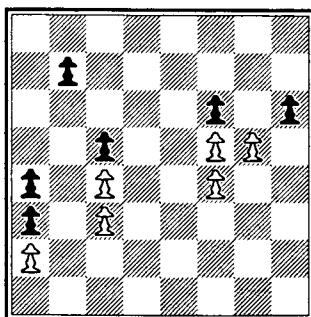
Zwart lijkt hier twee pionzetten over te hebben, maar schijn bedriegt. Bovendien moet zwart rekening houden met g5 hg5, fg5 fg5, waarna wit een vrijpion heeft. Kan wit vervolgen met ♖g4, dan moet zwart met ♜f6 zijn pion dekken. Hoe staat wit ervoor, als alle pionzetten op zijn? Aldus:

(zie diagram rechtsboven)

In deze stelling wint wit altijd, doordat zwart "geen verweer meer heeft tegen een witte koningsopmars naar h5 gevolgd door g5" (Bailemans). Na deze zetten moet de z♜ immers naar g7 of h7, om h6 te dekken. In het eerste geval speelt wit g6 en



veroverd h6, in het tweede geval wint gf6. Als de pion nog op b7 staat, wordt het wel remise, mits de z♜ naar g7 gaat. Ook deze stelling is een diagram waard:



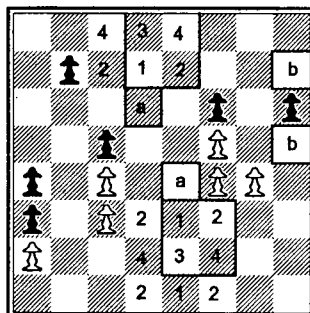
In de variant die Bailemans geeft om aan te tonen dat wit niet wint, laat hij enkele interessante opties buiten beschouwing. Als de koningen op g4 en h7 staan, kan wit een serieuze winstpoging wagen met 1.♖f3. Op een zet van de z♜ volgt 2.gh6 en 3.♞e4 met winst voor wit; evenmin verstandig is h5, want na 2.g6+ en 3.♞g3 is de val van h5 onvermijdelijk. Blijft over 1...hg5! 2.fg5 fg5 3.♞g4 ♜h6 4.f6 (Zwart heeft nog een tempo over, dus niet 4.♜g3

♙g7 5.♙f3 ♜f6 6.♙g4 b6) 4...♙g6 5.f7 ♜xf7 6.♙xg5 ♜e6! en na 7.♙g6 b6, 7.♙f4 ♜f6 of 7.♙g4 ♜f6 wint wit in elk geval niet.

Een even opmerkelijk moment doet zich voor met de koningen op h4 en g8; ook hier kan wit een gevaarlijke winstpoging ondernemen: 1.gh6 ♜h7 2.♜h5 b6 (anders 3.♙g6) 3.♙h4 ♜xh6 4.♙g4 ♙g7 5.♙f3 ♙f7 6.♙e4 ♙e7 7.♙d5 ♙d7 en de z♙ is op tijd, doordat d5 en d7 nu korresponderen, in plaats van e4 en d6. In de variant die Balemans geeft, wordt het terugdringen van de z♙ door in de positie w♙g4:z♙h6 niet aan zet te zijn, ten onrechte genegeerd. Bij hem krijgt zwart de kans om ♙f3 te beantwoorden met ♜h5, waarna de z♙ de witte f-pionnen kan aanvallen. In deze stelling korresponderen h5:g7 en g4:h7.

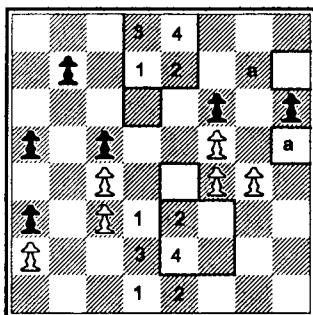
Als dit allemaal klopt (welke kritische lezer verbetert het witte spel?) kunnen we op zoek naar korresponderende velden in de stelling na a4. De zet b6 verliest dan bijna geruisloos, en kan daardoor geen invloed hebben. Als de w♙ op h5 komt, wordt h6 aangevallen. De z♙ zal dus moeten dekken. Met de z♙ op g7 speelt wit g5 en zwart verliest (zetdwang!). Dus blijft h7 over. Als de ♙ op e4 staat, moet de z♙ naar d6; c6 komt niet in aanmerking wegens ♙f3 ♙d7 en na de afruil op g5 volgt ♙g4 en ♙xg5. Dan grenst f3 aan e4, zodat f3 wel moet korresponderen met e7. De vraag is nu, of g3 korrespondeert met f8 en f7, of uitsluitend met f7. Als wit wint, moet dat komen door g5. Als zwart dan (met de koningen op g3 en f8) slaat op g5, verliest hij inderdaad. Na ♙g7! heeft wit echter niet beter dan de hierboven geschetste varianten, die hoogstens remise opleveren. De velden f8 en f7 zijn dus gelijkwaardig. In destudie van Zinar waren e2-f2 en d8-e8 gelijkwaardig. Dat geldt hier uiteraard niet: bij Zinar hoefde de z♙ niet verder dan g7, hier moet hij op h7 komen.

Dit resultaat kunnen we intekenen in de stelling van Balemans (na a4):

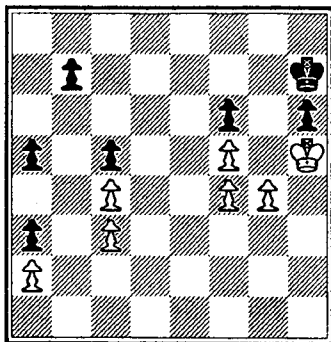


De tabel bevestigt de analyse. Het formuleren van de voorwaarden viel overigens niet mee. Dat probleem wordt nog groter, als we voorwaarden willen opstellen voor de stelling die aan a4 voorafgaat. De voorwaarde met betrekking tot h5:g7 geldt niet meer, want zwart kan zich eruit redden met a4. Als de w♙ dan probeert terug te gaan verliest hij onderweg de korrespondentie. Maar er komen ook nieuwe voorwaarden bij: w♙b3 wint, zodat zwart aan zet een tempo moet verliezen als de w♙ op c2 staat. In alle posities waarin wit aan zet volgens de eerste tabel wint met de w♙ op c2, komt dus .1 te staan. In de resterende posities waarin wit aan zet volgens de eerste tabel niet wint (0.), zetten we nu .0 (zwart aan zet verhindert dat wit wint door a4).

Om te laten zien wat voor wonderlijks er dan gebeurt, laten we de lijnen uit het vorige diagram staan, maar we vullen de cijfers in aan de hand van de zetdwangposities in de tweede tabel:



We zullen auteursoplossing en tabel eens naast elkaar leggen. De koningen staan op c1 en d8 (40). De eerste zet is uiteraard 1.♖d2 (03). Zwart probeert nu de w♖ naar een (aanstonds) korresponderend veld te lokken, 1...♙d7 (30), maar wit trapt er niet in, 2.♙d3 (02) ♙d6 (20) 3.♙c2! (11) a4 (10.0, overgang naar de eerste tabel). Dit was de eerste fase, het afdwingen van a4, net als in de stelling van Zinar. Wit moet nu zorgvuldig te werk gaan om de korrespondentie te veroveren: 4.♙d2 (89) ♙c7 (90) 5.♙d3 (08) ♙c6 (80) 6.♙e2 (57) ♙d6 (67, ♙d7 geeft 70) 7.♙f2 (45) ♙e7 (50) 8.♙f3 (04). Nu staat zwart voor een onaangename keuze: op ♙d7 is g5 het eenvoudigst, na ♙f7 volgt ♙e4, dus we houden het op 8...b6. Maar nu is zwart het reddende tempo kwijt: 9.♙g3 ♙f7 10.♙h4 ♙g7 11.♙h5 ♙h7 12.g5 ♙g7 13.g6 en wit wint. Aldus de oplossing van de auteur. Maar in deze studie schuilt een andere, die misschien nog wel meer recht doet aan de pionnenstructuur. De tabel schenkt ons een opmerkelijk lange variant met de koningen op h5 en h7 (!): Zwart aan zet maakt remise door a4, maar wit aan zet wint: 1.♙h4! ♙g7 (of ♙g8) 2.♙g3! ♙f7 (of ♙f8) 3.♙f3! ♙e7 4.♙e3! ♙d6 5.♙d2! ♙d7 6.♙d3! en ♙c2 zal volgen; in verband met het vervolg is de beste keus ♙d6, en dan 7.♙c2! a4 8.♙d2! ♙c7 9.♙d3! ♙c6 10.♙e2! ♙d7 11.♙e3! ♙d6 12.♙e4! en nu a) 12...♙c6 13.♙f3 (of g5) ♙d7 14.♙g3 ♙e7 15.♙h4 ♙f7 16.♙h5



♙g7 (we zijn weer thuis) 17.g5! (nu lukt het wel) 17...hg5 18.fg5 fg5 19.Kxg5 Kf7, en het meest in stijl is nu 20.f6 ♙f8 21.♙g6 ♙g8 22.f7+ ♙f8 23.♙f6 b5 24.cb5! (♙e6? bc4 wint ook, maar lastiger) 24...c4 25.♙e6, dan wel b) 12...b6 13.♙f3 ♙e7 14.♙g3 ♙f7 15.♙h4 ♙g8 16.♙h5 ♙g7 17.g5 ♙h7 18.gf6 enzovoort, dan wel c) 12...♙d7 13.♙d5 b6 14.♙e4 en de w♙ gaat weer winnend terug naar zijn vertrekpunt.

Het begin (de voorbereiding van ♙c2) is natuurlijk vooral interessant om wat er niet gebeurt: de w♙ moet naar de c-lijn en dan weer terug naar de d-lijn. Dat moet Z toch simpel kunnen verhinderen door de goede plaats op die d-lijn in te nemen? Toch is dat niet zo, want de w♙K gaat via f3 en d3: die velden grenzen aan e4, en op ♙e4 moet ♙d6 kunnen volgen. Zo raakt de z♙ op de zesde rij, waar hij verliest, terwijl de achtste rij hem had gered.

De eerste indruk was die van een grote overeenkomst met het voorbeeld van Zinar. Maar uiteindelijk blijkt alleen het uitlokken van a4 te zijn overgenomen, terwijl de studie is verrijkt met het uitlokken van b6, alles op grond van scherpe varianten. Met name de manier waarop een voortijdig g5 wordt afgestraft is instructief. Voeg daar de verandering van korrespondentie ten opzichte van Zinar, en de ongelooflijke nieuwe koningspositie aan toe, en u begrijpt waarom we blij zijn met deze Balemans!

w\z	c8	d8	e8	f8	g8	h8	c7	d7	e7	f7	g7	h7	c6	d6
h5	11	11	11	11	10	10	11	11	11	11	10	01	11	10
h4	22	22	22	20	00	40	22	22	22	20	00	20	22	22
e4	11	11	11	11	11	11	10	10	10	11	11	11	50	05
d3	20	20	20	20	22	22	08	70	07	20	22	22	80	60
e3	20	20	20	25	22	22	50	06	50	25	22	22	50	60
f3	24	20	20	20	22	22	44	40	04	20	22	22	44	40
g3	33	33	30	00	30	33	33	33	30	00	30	33	33	33
h3	33	33	30	00	00	40	33	33	30	00	00	40	33	33
c2	10. 0	00	90	00	30	33	90	00	80	00	30	33	10. 0	10. 0
d2	09	80	08	60	36	33	90	70	80	60	36	33	89	89
e2	50	07	70	67	36	33	50	70	50	67	36	33	57	67
f2	44	40	06	60	36	33	44	40	50	60	36	33	44	45
g2	44	47	70	00	30	33	44	47	50	00	30	33	44	45
h2	44	40	00	00	00	40	44	40	00	00	00	40	44	40
c1	10. 0	00	90	00	70	47	11. 0	00	11. 0	00	70	47	10. 0	10. 0
d1	10. 0	80	90	80	78	47	0.1 0	10. 0	0.1 0	80	78	47	80	80
e1	50	80	70	89	78	47	50	09	90	89	78	47	50	60
f1	58	80	70	80	78	47	58	80	08	80	78	47	58	60
g1	58	89	70	00	70	47	58	89	90	00	70	47	58	69
h1	58	80	00	00	00	40	58	80	00	00	00	40	58	60

Tabel bij Balemans nr. 35, na a4

Voorwaarden: w♔d5 wint, ook als de z♙ op d7 staat (b6 moet worden bewaard tot wit op de koningsvleugel aanvalt); w♙xh6 wint; als de w♔ op h5 staat, en de z♙ op g7, wint wit aan zet met g5.

w\z	c8	d8	e8	f8	g8	h8	c7	d7	e7	f7	g7	h7	c6	d6
h5	11	11	11	10	10	10	11	11	11	10	08	80	11	11
h4	22	22	20	00	70	47	22	22	20	00	70	47	22	22
e4	11	11	11	11	11	11	10	10	10	11	11	11	00	00
d3	20	20	20	22	22	22	20	02	20	22	22	22	20	20
e3	20	20	20	20	22	22	00	30	04	20	22	22	00	40
f3	20	20	20	25	22	22	40	00	50	25	22	22	40	00
g3	33	30	00	60	36	33	33	30	00	60	36	33	33	30
h3	33	30	00	00	70	47	33	30	00	00	70	47	33	30
c2	11	10	11	10	11	11	11	10	11	10	11	11	11	11
d2	20	03	20	33	23	22	20	30	20	33	23	22	23	23
e2	00	40	05	30	33	33	00	30	50	30	33	33	40	40
f2	40	00	60	00	30	33	40	00	50	60	30	33	40	00
g2	40	00	00	60	36	33	40	00	00	60	36	33	40	00
h2	40	00	00	00	70	47	40	00	00	00	70	47	40	00
c1	25	40	25	40	24	22	25	50	25	40	24	22	25	25
d1	20	40	20	44	24	22	20	04	20	44	24	22	20	20
e1	00	40	60	40	44	34	00	50	06	40	44	34	40	40
f1	00	00	60	00	40	44	00	00	70	00	40	44	00	00
g1	00	00	00	00	70	47	00	00	00	00	70	47	00	00
h1	00	00	00	00	70	47	00	00	00	00	70	47	00	00

Tabel bij Balemans nr. 35, voor a4

Voorwaarden: w♙d5 wint; w♙xh6 wint.

Extra: w♙b3 wint; als de w♙ op c2 staat, moet zwart aan zet a4 spelen; in alle posities waarin wit aan zet volgens de eerste tabel met ♖c2 wint, komt dus .1 te staan. In alle posities waarin wit aan zet in de eerste tabel niet wint (0.), krijgt zwart de markering .0 (met a4 als de zet die remise maakt).

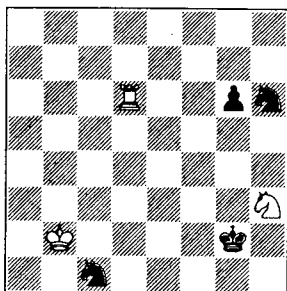
Van Reek's Chessmen

K. Husák and E. Vlasák, Czech Republic

Van Reek's *Chessmen in the Endgame Study* published in 1992 is a very interesting book with a nice selection of top ranked pieces. Nevertheless, such a "high society" cannot survive a closer look of an experienced analyst. Here are some of our discoveries.

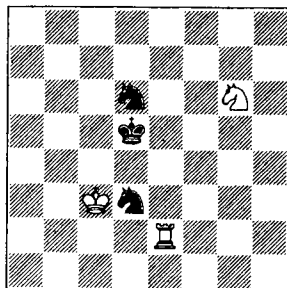
Bazlov, J

Nakhodinsky Rabochy 1972,
1st Prize



White wins

1. Qf4+ Kf3 2. Qxg6 Qf5 3. Bf6
 Qd3+ 4. Kc3 Ke4 5. Ne6+ Kd5
6. Ne8 Qd6 7. Ne2 Qc5 8. Qe7
mate.

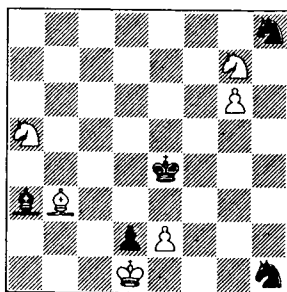


after 7. Ne2

But 7... Qc5 ? looks like suicide, why not 7... Qf2! ; for example 8. Qe7+ Kc5 9. Ne5+ Kb6 . Of course, according to Stiller the BxQ constellation wins probably regularly, but in that case the whole study ends in move 2.

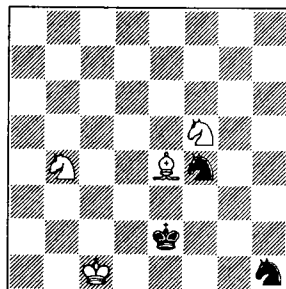
Bron, V

New Statesman 1964, 1st-2nd
Prize



White wins

1. Kc2+ Kd4! 2. Kxd2 Kb4+
3. Kc1 Qxg6 4. Qc6+ Ke3
5. Qxb4 Qf4 6. Qf5+ Kxe2
7. Ke4 Qf2? 8. Qg3+ Ke3
9. Qc2 mate.

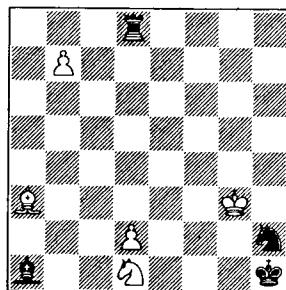


after 7. Ke4

But 7... Kf2! is draw, for example 8. Kxh1 Qg2!! 9. Qd3+ Kg1 10. Qg3 Kh2 .

Rusinek, J

Peckover Jubilee, 1977, 1st
Prize

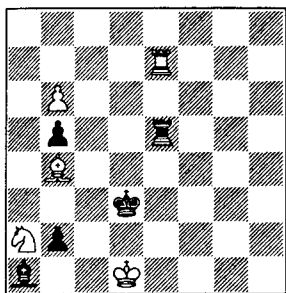


Draw

1. ♖f2+ ♗g1 2. ♖h3+ ♗f1 3. d4
 ♙xd4 4. ♙d6 ♙xd6 5. b8♖
 ♙e5+ 6. ♖f4 ♙g6+ 7. ♗h3 ♙h6+
 8. ♗g3 ♙xb8 =.

Cook 4. ♙c1! ♙e5+ (4... ♙b8
 5. ♗xh2) 5. ♙f4 ♙xf4+ 6. ♖xf4
 ♗g1 (6... ♙h8 7. ♖h3 ♖f3 8. b8♖
 ♙xb8 9. ♗xf3) 8. ♖h3+.

Nadareishvili, G
Avantgardi 1957, 1st Prize

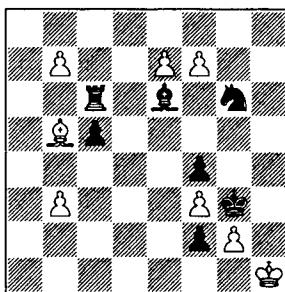


White wins

1. ♙d7+ ♗c4 2. ♙c7+ ♗b3
 3. ♙c3+ ♗xa2 4. ♙a3+ ♗b1
 5. b7 ♙e8 6. ♙a8 ♙xa8 7. bxa8♙
 ♗a2 8. ♙d5+ ♗b1 9. ♙a3 b4
 10. ♙b3 bxa3 11. ♖d2 a2
 12. ♙c2 mate.

And why not 2. ♗c2!, for exam-
 ple ♙e2+ 3. ♙d2 b1♖+ 4. ♗xb1
 ♙e5 5. b7?

Korolkov, V
Shakmaty v SSSR 1936

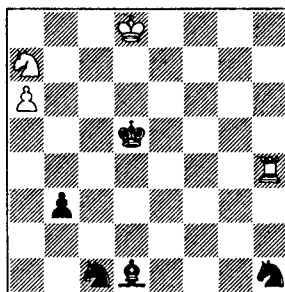


Draw

1. ♙f1 ♙c4 2. bxc4 ♖f8 3. exf8♙
 ♙b6 4. b8♖ ♙xb8 5. ♙h6 ♙h8
 6. f8♙ ♙h7 7. ♙fg7 draw.

But after 1... ♙d6! 2. e8♖ ♙d1
 3. ♖b5 ♙d5! 4. ♖xc5 ♙xc5
 5. f8♖ ♙h5 mate - Black wins.

Gulyaev, A
Shakmaty v SSSR 1947, 3rd
 Prize

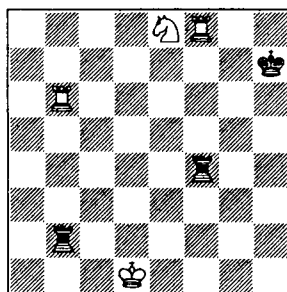


White wins

1. ♖c6 ♗xc6 2. a7 ♗b7 3. a8♖+
 ♗xa8 4. ♗c7 b2 5. ♙h3 ♖g3
 6. ♙xg3 b1♖ 7. ♗b6 ♙b3
 8. ♙h3+—

Dual 7. ♙g5, computer tested.

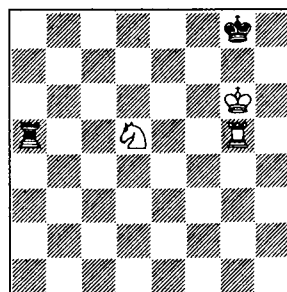
Petrov, D
Shakhmaty 1970, 1st Prize



White wins

1. ♖f6+ ♗g7 2. ♙g8+ ♗h6
 3. ♙h8+ ♗g7 4. ♙xb2 ♙d4+
 5. ♗c2 ♗xh8 6. ♗c3 ♙a4 7. ♙g2
 ♙a3+ 8. ♖d4 ♙a4+ 9. ♗e3 ♙a3+
 10. ♗e4 ♙a4+ 11. ♗f5 ♙a5+
 12. ♗g6 ♙a2 13. ♙g5 ♙a5
 14. ♖d5 ♗g8 15. ♙e5 ♗f8
 16. ♙f5+ ♗e8 17. ♖c7+ +.

The 'database compositions' from pre-computer era (or created today without computer) are mostly unsound. The best defence 14... ♙a7! needs still 18 moves to win.



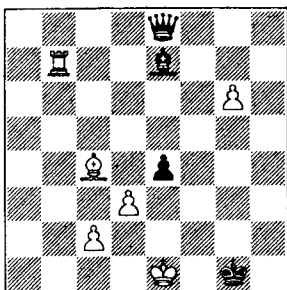
after 14.. ♗g8

In addition, there are duals, for example 15. ♙f5 ♙a6+ 16. ♖f6+

♖f8 17.♞e5 ♞a8 (17...♞e6
18.♞d5 ♞c6 19.♞d7 ♞c7
20.♞h7+) 18.♞d7+ ♖g8
19.♞e7 or even 15.♞e7+ ♖h8
16.♞f5.

Dorogov, Y

Tidskrift for Schack 1976, 1st
Prize



Draw

1.g7 exd3 2.g8♖+ ♞g5+
3.♖xe8 dxc2 4.♖e3+!! ♞xe3
5.♞g7+ ♖h2 6.♞h7+ ♖g3
7.♞g7+ ♖h4 8.♞h7+ ♖g5
9.♞g7+ ♖h6 10.♞h7+ ♖g5
11.♞g7+ ♖f4 12.♞f7+ ♖e5
13.♞f5+ ♖e4 14.♞d3+ ♖xd3
15.♞d5+ ♞d4 16.♞xd4+ ♖xd4
17.♖d2 =

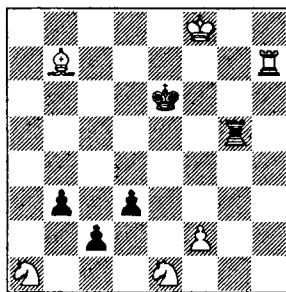
A better try for black seems to be 1...♞h4+!

A) 2.♖d2 e3+ 3.♖e2 ♖h5+
4.♖xe3 ♖e5+ 5.♖f3 ♖f5+
6.♖e3 ♞g5+ 7.♖d4 ♞f6+
8.♖e3 ♖f2+ 9.♖e4 ♖d4+
10.♖f3 ♞xg7 with Black
chances.

2.♖e2 exd3+ 3.♖xd3 ♖g6+
4.♖e3 ♞g5+ 5.♖d4 (5.♖e2
♖xc2+) 5...♞f6+
C) 2.♖d1 ♞g5 3.g8♖ (3.d4
♖a4 4.♞f7 ♖xc4) 3...♖h5+
4.♖e1 ♖h4+ 5.♖d1 ♖g4+
6.♖e1 ♖g3+ 7.♖d1 ♖f3+
8.♖e1 ♖f1 mate.

Van Reek, J

The Problemist 1988



White wins

Lezers schrijven

Z.Weger: 'Wat betreft *EBUR* 1/1997: De door F.Joseph voorgestelde correctie van Bondarenko's studie faalt m.i. op de dual 8.♖f1. In studie nr.28 van E.Holm (in *Unsolved Mysteries*) is 3.♞f8+ een dual. Studie nr.31 van A.P.Kuznetsov in *Pawn Promotion* heeft naar me voorkomt ook een dual:

4.♖a3! h1D 5.b8♞ ♞e5 6.fxe5
♖h6 7.d6, of 4...b2 5.b8♞
b1P+ 6.♖xa2 ♞xc3+ 7.♖b3; of

hier 6...♞d2 7.♞xd2 b4 8.♞c6+
♖a4 9.♞b2 a5 10.♞d4; 6...b4
7.♞c6+ ♖a4 8.♞xb1 a5 9.♞d4;
of 4...e5 5.d6 h1D 6.b8♞ ♞e7
7.dxe7 ♖h6 8.e8♖.

Jürgen Fleck: The Holm studies (*EBUR* i97 p.16) are still a mystery to me. #28 has a very ugly dual: (1.f7 ♞xf7 2.♞e7 ♞h7) 3.♞f8+! (ouch!), while #28a is only slightly better: The flashy 6.♞d8 is unnecessary, as the banal 6.♖xb2 wins easily.

1.♞c8+ ♖f6 2.♞exc2 bxc2
3.♞xc2 ♞c5 4.♞f5 dxc2 5.f4
♞c8+ 6.♞xc8 c1♖ 7.♞h6 mate.

According to author 1.♞xb3? is bad for 1...d2. But after 2.♞e7+ White wins, for example:

A) 2...♖d6 3.♞xd2 ♞g8+
4.♖xg8 c1♖ 5.♞e2 ♖c7 6.♞f3;
B) 2...♖f5 3.♞d4+ ♖g6 4.♞e4+
♖h5 5.♞h7+ ♖g4 6.♞f3+ ♖f4
7.♞d3 mate;
C) 2...♖f6 3.♞f7+ ♖e6 4.♞c8+
♖d5 5.♞d7+.

Probably 1...c1♖! 2.♞xc1 d2 can save this study.

Testing the correctness of endgame studies is sometimes a very difficult task. It is quite possible that we are wrong in some cases. Of course, if our contribution leads to a discussion, than its purpose is fulfilled.

The main problem for Black is, that there is no way to approach the b-pawn with his king: 6...♖h5 (6...g4 7.♞h4 followed by ♞g3, when Black is reduced to total passivity) 7.♞f6 ♖g4 (7...g4 8.♞e5 is similar to 6...g4) 8.♞d4 followed by 9.♞a7 with an easy win. (8.♖a3 is possible, too: 8...♖f4 9.♖a4 g4 10.♞d4 ♖g3 11.♖xa5 ♖h2 12.♖a6 g3 13.♞e5 ♖h3 14.♞e4).

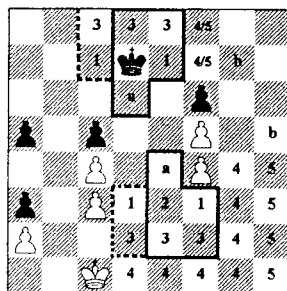
DE TOEGEVOEGDE VELDEN VOORBIJ (epiloog)

door Teun Balemans

In hun bijdrage in het vorige nummer van ons blad (maart '97) reageerden de theoretici Buijs en Hendriks op twee eerdere artikelen van mijn hand. Omdat ik het op een paar punten oneens ben met hun kritiek lijkt het me dienstig om enige kanttekeningen te plaatsen. Aan het slot van dit artikel ga ik in het kort in op de voors en tegens van de door Buijs en Hendriks gepropageerde Clark-tabellen.

I. In mijn eerste artikel (september '96) komt het volgende diagram voor.

Zinar 1983



Buijs en Hendriks vinden de door mij ingetekende cijfertjes misleidend. Ik citeer: "volgens de nummering in zijn diagram moet de zwarte koning, als de

witte koning op h1 staat, op f8 of f7 staan (zijn nr. 5). Maar wit aan zet komt ook niet verder als de zwarte koning op c8, d8, e8, g8, c7, d7, e7, g7, c6 of d6 staat." Dit is onjuist. Als de witte koning op h1 staat dan is het pleit voor zwart beslecht als zijn koning op c8, c7, e7, c6 of d6 resideert. De zaak zou natuurlijk anders liggen als de zwarte pion reeds naar a4 was gespeeld, maar dat is niet het geval. Ik vind de ingetekende viertjes en vijfjes uiteraard (!) niet misleidend. Indien de witte koning op h1 staat dan houdt zwart remise op de velden d7, f7, d8, e8, en f8. Indien men dit wil visualiseren dan kan men gebruik maken van een paginagroot diagram waarbij men de de remiserende tegenvelden intekent op veld h1. Indien men genoeg neemt met een kleiner diagram met minder informatie (zoals in het onderhavige geval) dan dient men er vanuit te gaan dat de lezer met een schakers oog kijkt en een onderscheid maakt tussen de belangrijke en onbelangrijke velden. Gegeven de positie van de koningen is veld h1 extreem onbelangrijk.

II. In het decembernummer heb ik mij beperkt tot een analyse van het karakter van de correspondentie. Het bleek dat zwart

een veld tekort komt voor een sluitend verdedigingssysteem. Streng geredeneert betekent dat dat zwart geen enkel veld heeft dat echt correspondeert. Dit rechtvaardigt de conclusie dat wit altijd wint als hij zwart niet in de gelegenheid stelt zijn enige troef, het tempo a5-a4, op een gunstig moment uit te spelen. Een winstplan heb ik niet aangegeven. Een proeve voor een winstplan zou er als volgt uit kunnen zien: 1. We stellen vast welke velden in deze studie van cruciaal belang zijn. Een analyse van de stelling waarin de pion van a5 naar a4 is gespeeld kan hier van pas komen. Mijn analyse in het decembernummer bracht aan het licht dat de velden e4 d3 e3 f3 d6 d7 en e7 in ieder geval voor deze kwalificatie in aanmerking komen. 2. Vervolgens kijken we of zwart een sluitend verdedigingssysteem heeft. Dat bleek niet het geval. 3. Vervolgens stellen we een tabel op waarin genoemde cruciale velden tegen elkaar worden afgezet. De centrale vraag luidt: hoeveel zetten duurt het voor de witte koning winnend naar c2 kan spelen. Het woordje winnend dient hier te worden beklemtoond. Wit kan natuurlijk altijd naar c2 lopen maar dat betekent niet automatisch dat hij dan ook wint. Indien

de zwarte koning zich op d6 bevindt, dan heeft wit meteen beet. Na het gedwongen zeje 1...a4 speelt hij 2.♖d2! ♖c7 3.♙d3. Indien de zwarte koning op e7 staat dan volgt 1.♖c2 a4 2.♙d3!. Als de koning echter op d7 staat dan vangt wit bot. Hetzelfde geldt overigens voor de velden d8 en e8, maar zover zijn we nog niet!

zie TABEL 1

zwart aan zet wit aan zet

	d6	d7	e7	d6	d7	e7
e4	=	10	10	9	0	0
d3	12	2	=	1	11	1
e3	12	=	6	5	3	11
f3	8	8	=	0	0	7

gedwongen. 1.♙d2 1.♖c2? a4 =, 1.♙d1? a4 = 1...♙e8 of 1...♙d8. Ook 1...♖c8 is overigens goed maar op alle andere zetten kan wit al winnend naar c2. 2.♙d3 Volgens de tabel is ook 2.♙e3 goed. Zoals later zal blijken is hier inderdaad sprake van een dual. 2...♙d7 na 2.♙e3 zou 2...♙e7 het aangewezen antwoord zijn. Volgens de tabel maakt dat voor lengte van de oplossing niet uit. De stelling die we thans op het bord hebben komt in de tabel voor. Na ten hoogste elf zetten speelt de witte koning winnend naar c2.

Uiteraard verdient het aanbeveling de tabel uit te breiden en de oplossing nogmaals tegen het licht te houden.

zie TABEL 2

De toevoeging van de extra velden speelt ons informatie in handen waar we nog niet over beschikten. Op de derde zet kan wit ook 3.♙e2 spelen. Na 3...♙d8 (of 3...♙e8) 4.♙f3 komen we terug in de hoofdvariant.

De heren Buijs en Hendriks komen in het maartnummer op de proppen met een variatie op de zogenaamde Clarke-tabel. Een Clarke-tabel is opgesteld volgens het principe van de database. In een database worden alle mogelijke stellingen herleid tot een aantal elementaire basisstellingen. In het pionneneindspel van Zinar zijn dat de stellingen waarin zwart niet meer kan verhinderen dat wit binnendringt in zijn stelling. Alle andere stellingen zijn gere-

De getallen staan voor halve zetten. Omdat ik de stellingen zowel met wit als met zwart behandel, bevordert dit, naar ik hoop, de begrijpelijkheid. Bij het opstellen van de tabel heb ik uiteraard eerst naar die stellingen gekeken die er het eenvoudigst uitzagen. Zo oogt de stelling w♖e4 z♙d6 met zwart aan zet zeer simpel. Zwart remiseert met a5 - a4. Ook een stelling als w♖e3 z♙d7 met wit aan zet is niet moeilijk. Wit speelt 1.♙d3 ♙d6 (of 1...♙e7 2.♙c2 a4 3.♙d3) 2.♙c2 a4 3.♙d2.

De vraag rijst of wij, op dit punt van analyse aangekomen, voldoende informatie hebben om de studie op te lossen. In de uitgangsstelling is de eerste zet

zwart aan zet

wit aan zet

	d6	d7	e7	d8	e8	d6	d7	e7	d8	e8
e4	=	10	10	0	0	9	0	0	0	0
d3	12	2	=	12	12	1	11	1	0	0
e3	12	=	6	12	12	5	3	11	0	0
f3	8	8	=	8	8	0	0	7	0	0
d2	4	14	14	=	=	1	3	1	13	13
e2	8	10	10	=	=	5	3	7	9	9
f2	10	10	10	=	=	9	9	7	9	9
d1	12	=	=	=	=	1	11	1	=	=
e1	12	=	=	=	=	5	11	11	=	=
f1	12	=	=	=	=	9	11	11	=	=

lateerd aan de basisstellingen. Het ordeningsprincipe daarbij is het aantal zetten dat wit bij maximale tegenstand nodig heeft om een basisstelling te bereiken. Als alle stellingen in schema zijn gebracht dan is men in staat om steeds de optimale winstgang te bepalen. Daarnaast zijn alle remisestellingen aan het licht gebracht. De Clarke-tabel is een arbeidsintensieve methode. In de klassieke pionneneindspelen zonder extra tempi is het nut van de tabel dan ook gering. Er zijn snellere methodes, methodes die

bovendien het grote voordeel hebben dat het schaken niet volledig in boekhouden ontaardt. Als de componist niet geheel zeker is van de juistheid van een studie kan hij de tabel gebruiken als extra toets. Er zijn echter slechts weinig studies die zo moeilijk zijn dat het de moeite zou lonen om een dergelijke toets aan te leggen. De studie van Zinar lijkt op eerste gezicht een perfect slachtoffer voor de Clarke-tabel. Het extra-tempo verleent de studie een ongewoon hoge moeilijkheidsgraad. Daarmee is echter

nog niet gezegd dat de methode een goed paradigma is voor andere pionneneindspelen waarin extra tempi een rol spelen! In het decembernummer heb ik nog een andere studie van Zinar opgevoerd. Ik ben zo vrijmoedig op te merken dat het geen zin heeft om hier een database-methode zonder bijbehorende computer op los te laten. Dit geldt ook voor de studie van Hooper in het zelfde decembernummer, als men althans de pretentie heeft de hele studie op te lossen.

The Rinck - Kubbel match - part 2

by Alain Pallier

Between 1918 and 1928, Rinck and Kubbel took part only in one common tournament. Rinck was very active, as usual (in the 1920-1927 period, he entered studies in 14 tourneys, winning 8 times first prize). In 1924, the

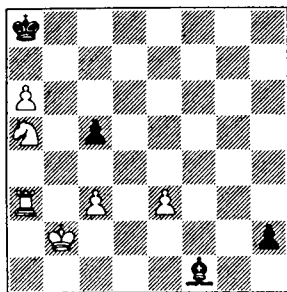
Ceske Slovo tourney, judged by L.Prokes, was a strong tourney in which the surprising first-prize winner was problemist K.Traxler (1866-1936). Rinck won the 'set prize' for studies

(4th prize, 4th hm and 3rd commendation¹), but no set prize.

More than seventy years later, the three Kubbel studies remain modern studies when the three Rinck have become dated.

- 1 The rewards are those given in the provisional award. After the elimination of a study by Troitzky (initially 5th Prize), promotions were apparently made: Rinck, in *1414*, indicated 1st hm instead of 2nd hm. But Kubbel, in *150*, his 1925 collection, credited his study with 4th hm, as it was in the provisional award. Kubbel was probably unaware of the change (special thanks to Timothy Whitworth for his help).

L.Kubbel
[=0131.32b2a8]
4th Prize *Ceske Slovo*

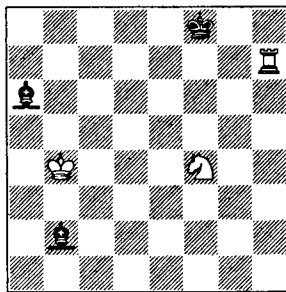


White to play and draw

1. ♖c4 ♗xc4! (1...h1 ♖ 2. ♖b6+ ♗a7 3. ♖c8+ =; 1...♗a7 2. ♖d6!) 2. ♖a1 ♖d5 3.e4! ♗xe4 4. ♗b3 ♗a7 (4...♖d5+ 5. ♗a4 for 6. ♗b5) 5. ♗c4 ♗b6 6.a7 h1D 7.a8♖! (7.a8♖+? ♗c6! 8. ♖xh1 ♖d5+! -+) 7...♗xa8 8. ♖b1+!! ♖xb1 stalemate.

For Rinck, 1924 is the year of ♖+minor pieces vs 2 minor pieces studies. In June 1924 only, no less than a dozen of 0161.00 studies were published by Rinck.

H.Rinck
[+0161.00b4f8]
2nd Prize *Ceske Slovo*



White to play and win

1. ♖a7 ♖f1 2. ♖a2 ♖h8 (2...♖f6 3. ♖f2 ♖e7+ 4. ♗b3 L(b5) a6 5. ♖d5+ ♗e8 6. ♖c7+; 2...♖g7 3. ♖f2 ♖a6! +-) 3. ♖a8+ ♗g7 4. ♖a1 +-.

In Bondarenko's book (*Razvitie Shakhmatnogo Etyuda*, Kiev 1982), 2...♖f6 is given as the main line, 2...♖h8 becoming a subline with a different white fourth move: 3. ♖a8+ ♗g7 4. ♖h5+: clearly a mistake. 2...♖g7 is also given: 3. ♖f2 ♖a6 4. ♖d5+ ♗g8 5. ♖e7+ ♗h7 6. ♖h2+ ♖h6 7. ♖f5+.

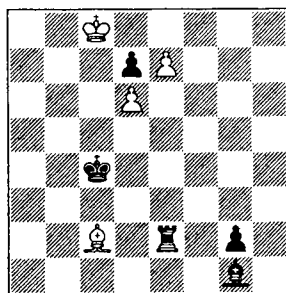
In *STES Journal*, issue 0, volume 0, Jan Rusinek chose this study as an example of the 'black correction' problem theme.

After 1. ♖a7 ♖f1 2. ♖a2 the threat is 3. ♖xb2 (a). The defence is a move of the Bishop on b2: an imprecise move (b), such as 2...♖f6 or 2...♖g7 allows a white battery (3. ♖f2) and an attack on the black Bishop on f1 (this is c). But after 2...♖h8(!), 3. ♖f2 doesn't work; 2...♖h8(!)

is the 'corrected' move by this piece defeating White's intended continuation (d). Now 3. ♖a8+!, the 'new effective White continuation using a weakness hidden in' 2...♖h8: this is the fifth phase (e) of the mechanism.

The second Kubbel is adorned by another nice stalemate with a lone King:

L.Kubbel
[♠0340.22c8c4]
4th hm *Ceske Slovo* 1924

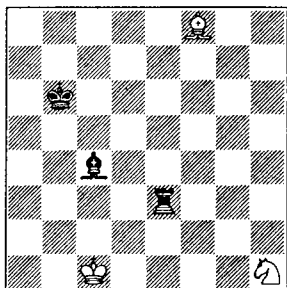


White to play and draw

1. ♖d1! ♖e1(3,5) 2. ♖f3 ♖h2 3. ♖xg2 ♖xd6 4.e8♖ ♖xe8+ 5. ♗xd7 ♖g8 (5...♖e2 6. ♖f1) 6. ♖d5+!! ♗xd5 stalemate.

The same year, some months earlier, Rinck obtained a first prize for a similar stalemate combination. Was Kubbel aware of this study?

H.Rinck [=0341.00c1b6]

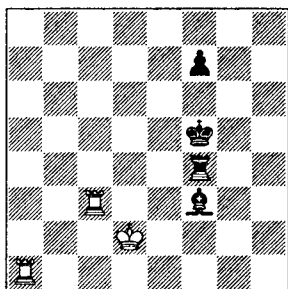
1st Prize *Basler Nachrichten*
11.04.1924

White to play and draw

1. ♖f2! ♜e1+ 2. ♖d2 ♜e2+
3. ♖c3 ♜xf2 4. ♖c5+!! ♖xc5
stalemate.

In the mid-twenties, Rinck composed many domination studies with two Rooks vs Rook and one minor piece:

H.Rinck
[+0530.01d2f5]
1st hm *Ceske Slovo* 1924

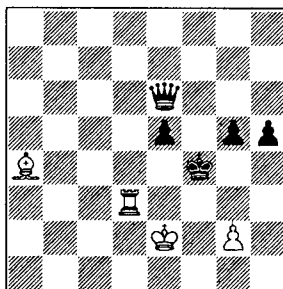


White to play and win

1. ♖e3 ♖g2 (1... ♖g4 2. ♜g1+ ♖f5 3. ♜c5+ +-; 1... ♖d5 2. ♜c5 ♜e4+ 3. ♖d3 ♜e5 4. ♖d4 ♖e6 5. ♜a6+) 2. ♜c5+ ♖g4 3. ♜g1 ♜f3+ 4. ♖e2 ♜g3 5. ♖f2 ♖h3 (5... ♖h4 6. ♜b4+ ♜g4 7. ♜xg4+ ♖xg4 8. ♖xh2) 6. ♜h5+ ♖g4 7. ♜h8 +-.
♖f5 (mate was again threatened) 4. ♜d4+! e4 5. ♜xe4 (battery no.2) 5... ♖xe4 6. g4+! hxg4 7. ♖g3!! (and not 7. Bxe4+ ♖xc4 8. ♖g3 ♖f5 9. ♖f2 ♖g4 10. ♖g2 g3 11. K3 g2! -+) 7... ♖xc2 stalemate.

I like a lot the third study by Kubbel: I think that the (relatively) lengthy sublines explain why this study was not placed higher in the award.

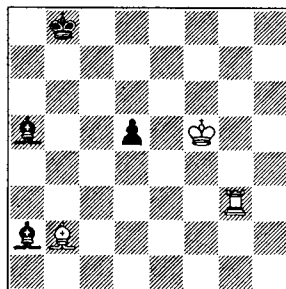
L.Kubbel [=3110.13e2f4]
3rd commendation *Ceske Slovo*



White to play and draw

1. g3+ ♖e4 (1... ♖g4 2. ♖d7 ♖xd7 3. ♜xd7 ♖xg3 4. ♖e3 h4 5. ♜e7 h3 6. ♜xe5 g4 7. ♜h5 h2 8. ♜h8 ♖g2 9. ♖f4 g3 10. ♖g4 ♖f2 11. ♜h3 =, or 4... ♖g4 5. ♖e4 h4 6. ♖xe5 h3 (6... ♖f3 7. ♖f5 =) 7. ♜h7 ♖g3 8. ♖f4 g4 9. ♜g7) 2. ♖c2! (battery no.1) 2... ♖g4+ (2... ♖c4 3. ♖d2 ♖b4+ 4. ♖e2 ♖c4 5. ♖d2 ♖xd3+ 6. ♖xd3+ ♖f3) 3. ♖f2!

H.Rinck [+0170.01f5b8]
2nd commendation *Ceske Slovo* 1924



White to play and win

1. ♖e5+ ♖b7 (1... ♖c7 2. ♜g8+ ♖b7 3. ♜g7; 1... ♖c8 2. ♜a3 ♖b1+ 3. ♖e6 ♖c7 4. ♜c3) 2. ♜a3 ♖b1+ 3. ♖e6 ♖b6 (3... ♖a6 4. ♖c3) 4. ♜b3 ♖a2 5. ♜b2 ♖c4 6. ♖d4 +-.
In the mid twenties, till the mid thirties, Kubbel was at his peak, now able to emulate Rinck. The 1928-1935 years will be a titanic struggle with many compositions.

In the mid twenties, till the mid thirties, Kubbel was at his peak, now able to emulate Rinck. The 1928-1935 years will be a titanic struggle with many compositions.

[to be continued].

Herhalingsoefeningen (5)

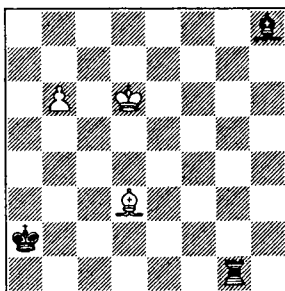
door Wouter Mees

Wij stappen zo langzamerhand van "herhalingsoefeningen" af, niet omdat het begrip verleden tijd zou zijn, maar omdat herhaling altijd gepaard gaat met verandering. "Thema en variaties" (titel van de memoires van de dirigent Bruno Walter) zou misschien een beter motto zijn. In de muziekwereld zijn variaties op een thema aan de orde van de dag. Op analoge wijze gaan bij de studies uit deze artikelenreeks herhaling en verandering hand in hand.

Maar voordat wij onze beschouwingen onder deze nieuwe titel voortzetten, lijkt het ons nuttig eens te bezien hoe een bepaald thema zelf kan evolueren.

Van Rueb is het begrip "VSS", de "Vergelijkende Studiën Studie" afkomstig. Het is bijzonder leerzaam om analoge studies met elkaar te vergelijken, te ontdekken op welke punten zij met elkaar overeenkomen, of van elkaar verschillen. De Feijter heeft op die manier tal van vergelijkingen gemaakt. Hieronder een VSS, van toepassing op ons onderwerp.

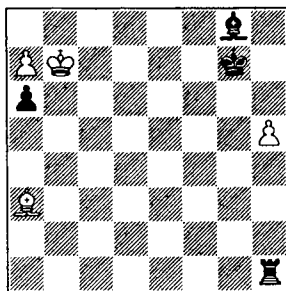
A.Wotawa
Schach-Magazin 1948



1) Wit aan zet maakt remise.

1.b7 ♖g5 / ♔e1 2.♙f5 / ♙e4
♜x♙ 3.b8♜ ♙e5+ 4.♜d5/♜e6
=.

A.P.Grin
4de e.v. *Vetsjernje Leningrad*
1965

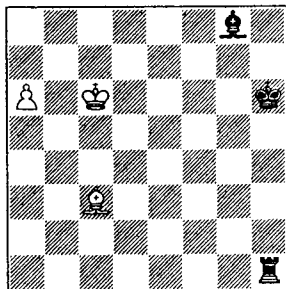


2) Wit aan zet maakt remise.

1.♙b2+ ♜h6 2.♜c6 ♜xh5 /
♜d1 3.♙e5 / ♙d4 ♜xe5 / ♜xd4
(A) 4.a8♜ ♙d5+ 5.♜d6 / ♜c5
=;

A 3...♙h7 4.♜d5 ♜h4 / ♜e1
5.♙f4 / ♙e3+ ♜xf4 / ♜xe3
6.a8♜ ♙e4+ 7.♜e5 / ♜d4 =.

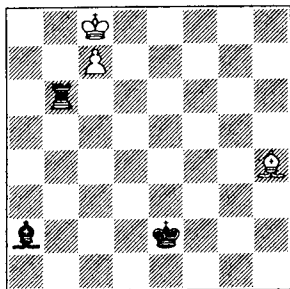
I.Vandecasteele
EG 43, nr.2 1976
(64 studies.. nr.10):



3) Wit aan zet maakt remise.

(er staat abusievelijk: en wint):
1.a7 ♜d1 / ♜h5 2.♙d4 / ♙e5
♜xd4 / ♜xe5 (A) 3.a8♜ ♙d5+
4.♜c5 / ♜d6 ♙xa8 5.♜xd4 /
♜xe5=;
A 2...♙h7 3.♜d5 ♜e1 / ♜h4
4.♙e3 / ♙f4+ ♜xe3 / ♜xe4
5.a8♜ ♙e4+ 6.♜d4 / ♜e5
♙xa8 7.♜xe3 / ♜xf4 =.

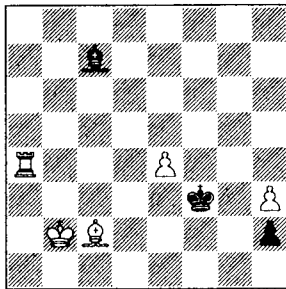
J.E.Peckover
1ste pr. *Problem* 1958/59



4) Wit aan zet maakt remise.

1. ♖d8 ♜d6+ 2. ♜e7 ♜c6 3. ♖d7
♜h6 4. ♜f6 ♜h1 5. ♜e6 ♜h5
6. ♜g5 ♜h8 7. ♜d8 ♜h5 8. ♜g5
=.

V.A.Koroljov
4e pr. *Sjachmaty w SSSR '64*



5) Wit aan zet wint.

1.e5 ♜xe5+ 2. ♜a2 ♜d4 3. ♜b3
♜c4 4. ♜a5 ♜c5 5. ♜a4 ♜d5
6. ♜a6 ♜b6 7. ♜xb6 h1♚

8. ♜c6+ ♜c5 9. ♜xh1 ♜xb6
10.h4.

Deze laatste studie was al eens
ten tonele gevoerd.

Gaarne uw commentaar.

ARVES-uitgaven

door Ton van Oosterhout

De volgende boeken en club-
bladen zijn nog leverbaar. Bij
bestelling van het boek *End-
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VES, Laren.

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