

# Weltenfern

*A commented selection of some of my works  
containing 149 originals*

by Siegfried Hornecker

Dedicated to the memory of Dan Meinking and Milan Velimirović  
who both encouraged me to write a book!

*Weltenfern*: German for *other-worldly*, literally *distant from the world*, describing a person's attitude  
In the opinion of the author the perfect state of mind to compose chess problems.

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## Preface

When in late 2010 I showed an introduction to a (still work in slow progress) book I write, Dan Meinking asked where the studies are. This was a valid point, of course.

Unfortunately, work on the book is slow. Too slow, actually, as I received in 2012 the shocking message that Dan Meinking had passed away. It is my deepest regret that I was unable to show him any finished work.

I have decided to write about a small collection of my own studies, a chapter that was intended to be added to the abovementioned book. I am certain that he would have loved to read this chapter, so I dedicate it to his memory.

I came to chess composition at an early age during my childhood. With twelve years, my first studies were made, but it was not until I was seventeen that I decided to publish them. I remember writing to the helpful – also late, unfortunately – Europa-Rochade editor Manfred Seidel. He has published it but I made the mistake of, being inexperienced with everything, not giving the main line as it should have been. Instead I submitted a dualistic line that I thought to be more interesting and the correct main line only in a variation. The study will make the first number in this collection.

I befriended several German composers that helped me out when I “seriously” began composing later, but also learnt to admire the former ones, especially helpful also were books that awoke my interest with interesting endgames, foremost “Das 1x1 des Endspiels” by Dr. Hans-Hilmar Staudte & Milu Milescu.

In 2005 I think I learnt about the Schwalbe and soon enough became a member. President Hans Gruber immediately invited me to their annual meeting, and it had a very positive influence on me to get acquainted to, or at least meet, so many interesting people. In 2005 also, I published a correction of a famous Petrovic retro idea, but due to an editor error and me not giving the original problem it was published under my name alone, without the addition “after Petrovic”, so people at first thought I am yet another plagiarist. By this unfortunate mistake I started to understand how to correctly attribute versions of known problems and studies, and also to always give the predecessor. Thanks to the friendly reaction of the editor my reputation was reinstated, and I apologized to him and the solvers. Later I found my correction to still be incorrect, however.

I participated in several tourneys, and in early 2007 I found an interesting internet website *matplus.net*, created by Serbian composition master – now grandmaster – Milan “MiVel” Velimirovic. I beta tested the website, and for a while also participated in the solving there. Until the magazine ceased publication – today only the MatPlus Review is available, but back then there was a revived MatPlus with originals – I had published a lot of studies in MatPlus and spent a mostly nice time on the website thanks to the gorgeous people there, also deepening my understanding of chess composition.

While I also published a few problems from other genres, my main field always remained studies. Interestingly people seem to think studies are hard to compose, but I feel the other way. A good twomover might be okay to build for me but I would never reach the highest quality there. I have a theme in mind and that is constructed then. Studies are perfect for me since I can use as many moves as I want, or as the game of chess wants, to show a theme.

Yes, I admire people who can create such wonderful twomovers, and as much those who can create moremovers. The wondrous world of the other genres opens to me as a connoisseur but not as a composer, as much as I’m a stranger in a strange land, this feeling also applies to those unknown to me arts of composition.

It remained however a mystery to me where the ideas come from that I set up into compositions myself. How much do I compose myself? How much might I be guided by other beings or my subconscious?

At some days I just throw a position onto the (virtual) chess board and it works. Many of my studies were created like this. I had only a small role often in composing, as I only thought this piece should stand there and then let’s just analyze the position and see if there is some study-like content. More often than not there was.

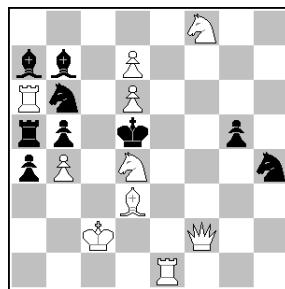
My famous Valladao study? The fourfold knight promotion? They were created like this. I had only a small role in them. Are they my unconscious ideas, or even works created by those who were there before us? That is left for the reader to decide, or to wonder with me... after all, chess itself is a world of wonder!

While I was writing this book, my dearest friend Milan Velimirović has passed away. I have known him since 2007 and was always glad to use his website [matplus.net](http://matplus.net) with the MatPlus Forum that for the first time in history brought composers from all around the world together to share their thoughts and communicate and discuss with each other. But also on this very essay, on every single page, the influence of Milan lives on, as it is his tool, offered as a service for MatPlus Review subscribers, that allows me to easily prepare diagrams.

But of course he was far more than only an editor, a pioneer and a programmer, he also was a grandmaster in solving and composing of chess composition, a genius and most importantly a good friend that can't be replaced. I would have loved him to read through these pages, smiling upon the note that his tool was used. I am sure in some place on another plane of existence he will do it!

While I write this text, the future of his website is uncertain. Some of his ambitious plans already were stopped, among them the preparation of an online encyclopedia, close to the wonderful book he published in 2012 as his masterpiece and – unfortunately – his final legacy.

I woe at the loss of him and my inability to attend his funeral. As his lifetime friend Marjan Kovačević reported, and to a lesser extent can be seen in his forum, many people have admired Milan. When Ljubomir Ljubojević noted that the motto “Gens una sumus” is much closer to problem chess than to over-the-board chess, the impact of Milan's work became apparent: The union of a broken world. In more than one way.



Milan Velimirović  
2<sup>nd</sup> WCCT 1980, 1<sup>st</sup> place  
Mate in 2

**1.Sde6?** (2.Qc5#)

1...Sc4/Sc8/Sxd7 2.Sc7# but 1...Sa8!

**1.Sf3?** (2.Qc5#)

1...Sc4 2.Be4#

1...Sc8/Sa8 2.Re5# but 1...Sxd7!

**1.Sf5?** (2.Qc5#)

1...Sc4/Sxd7/Sa8 2.Se7# but 1...Sc8!

**1.Se2!** (2.Qc5#)

1...Ke5 2.Qd4#

1...Sc4/Sc8/Sxd7/Sa8 2.Sc3#

(solution formatting taken from [chesscomposers.blogspot.de](http://chesscomposers.blogspot.de) by E. Huber and V. Crisan)

### A note to readers

The inclusion of studies, games or problems in this essay is not the one of a best works selection, it is rather an autobiographical one. In no way does the inclusion of anything mean an endorsement, unless otherwise noted.

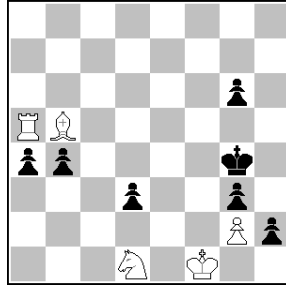
Whatever is included in this book either has appeared on the date specified, originally at that date with a correction later, or at least been given to my best knowledge. Any errors or suggestions should please be reported to the author.

Heidenheim, January/February 2013  
Siegfried Hornecker

## 20 ideas and themes

with annotations

### Chapter One: A first walk in the park



Siegfried Hornecker  
Rochade Europa, July 2003  
White wins

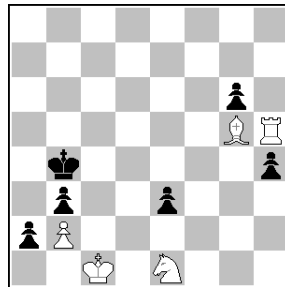
The late Manfred Seidel in July 2003 enabled me to publish a study in Rochade Europa, one of the two biggest German chess magazines. I can recall the excitement, the heart bumping as I watched the diagram, the endless joy of having a publication in such an important magazine, the deep smile on my face. Little did I know at that time that only a few years later I would have contacts all around the world to many wonderful people, including even world champions.

Unfortunately I have provided a bad solution to Manfred Seidel, as I was inexperienced I chose the most spectacular one instead of the point I had in mind.

**1.Sf2+ g:f2 2.K:f2! h1Q 3.Bd7+ Kf4 4.g3+ Ke4 5.Bc6+ Kd4 6.B:h1 wins**

Originally, because of my mistake, this was published with 2...d2 as the Black move but of course there are duals.

The position did not leave me alone for a while. Two reworks have been published. The better one is reproduced here, again under editor Manfred Seidel.



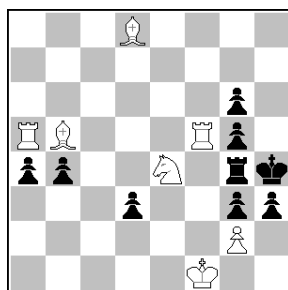
Siegfried Hornecker  
Problem-Forum, March 2005  
White wins

Do you know the solution, or do you fall for the try?

**1.Sc2+ b:c2 2.K:c2 g:h5**, or maybe **1.Sc2+ b:c2 2.Be7+ Kb3 3.Ra5 h3 4.Ra3+ Kc4 5.Rc3 Kb5!**. No, also not.  
But what then?

**1.Be7+! Ka4 2.Sc2 b:c2**, and now the rest is easy, right? **3.K:c2 a1Q 4.b3 mate**. Easy! I hear a doubt? Oh, of course, still **3...g:h5!** works, and even **3...a1S+** is a draw. So what?

**1.Be7+! Ka4 2.Sc2 b:c2 3.b3+! K:b3 4.Ra5 h3 5.Ra3+ Kc4 6.R:a2 e2 7.R:c2+ Kd3 8.Bb4! h2 9.Rc3+ and 10.Rh3 wins.**



Siegfried Hornecker

Original

Black to move, White wins

This version adds another main variation with a surprising rook domination, however at the cost of a massive position and a bad introduction. It was composed on 24 March 2004 but was not yet shown before. Since back then, half of the lifetime I had back then has passed again. I remember a lot of things from back then, but my great breakthrough – personally as well as artistically – still had to come.

I remember a nice 40 year old woman I spent some time with back then. In the almost two years I knew her I have created over 1,500 positions of which only a few are worth to be shown. The rest is either cooked, dualistic, without real play or otherwise too bad to be shown. Today I create far less but of a far higher quality.

It is difficult to say if she has influenced my composition. She has had some good but also bad influences on me, which are of a too private matter to be discussed openly. Maybe it was my lack of other things to do that led me to composing so much, or maybe it was the way her aura resonated with mine.

Let us get back to the actual composition. The first main variation leads to the position of my first published study.

**1.-h2 2.B:g5+ R:g5 3.Rf4+ Rg4 4.R:g4+ K:g4 5.Sf2+ g:f2 6.K:f2! h1Q 7.Bd7+ Kf4 8.g3+ Ke4 9.Bc6+ wins**

This alone would not suffice to create such a bad introduction. There is another deep main variation that however has a few move-order duals.

**1.-g:f5 2.g:h3 g2+**

Completely hopeless is 2.-R:e4 3.B:d3 Rd4 4.Ra6! K:h3 5.B:f5+ Kh2 6.Bc7 with an easy win.

**3.Kg1 R:e4 4.K:g2!**

Incredibly, White has time for this silent move. Black's best bet is to push the pawn on d3.

**4.-d2 5.B:a4 Re2+! 6.Kf3 d1Q 7.B:d1 Rd2**

A fork on both bishops! What can White do to win?

**8.Ra6! Kh5 9.Be2! g4+!**

Black also still has some powder left to shoot. If the pawns are exchanged, Black has a draw. So White must move his king.

**10.Ke3 R:d8 11.Kf4!**

With the deadly threat of 12.h:g4+ and mate to follow.

**11.-Rf8!**

An excellent defense! Now White must find the correct motif.

**12.Bc4!**

Just a loss of time is 12.Bd1 Rf7 13.Rd6 Rf8 14.Bb3, but there is unfortunately a dual: 12.Bd1 Rf7 13.Ba4! Rf8 14.Re6 Rh8 15.h4!! K:h4 16.Re1 also wins

**12.-Rh8 13.h:g4+ f:g4 14.Bf7+**

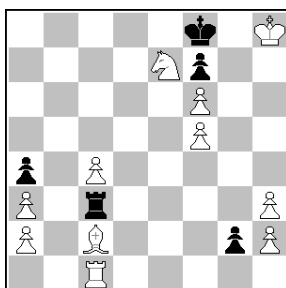
The last both White moves could also have been played in reverse order.

**14.-Kh5 15.Ra1! Rf8 16.Rh1 mate**

If Black wants to escape the mate, he loses his rook.

## Chapter Two: Schachstrategie

The title of this mini chapter is a pun as a translation of the word “chess strategy” and also describing that it was a strategic study that appeared in the major German magazine *Schach*.



Siegfried Hornecker

Schach 12/2003, correction: Schach 08/2004

White wins

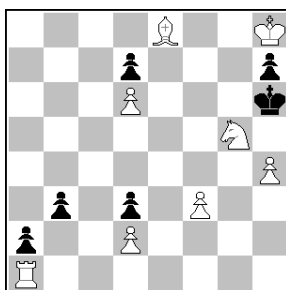
The correction added a white pawn on a2 to make a complicated sideline working. This surely is one of my worst correct studies and it righteously was denied any distinction. Maybe it should have started from move 7, even though there would have been almost no content then.

**1.h4! Rh3 2.Sg6+ f:g6 3.Kh7 R:h4+ 4.K:g6 Rg4+! 5.Kh5 R:c4! 6.Rg1 R:c2 7.Kg6 Kg8 8.h4 Rc7 9.Kg5 Rc2 10.h5 R:a2 11.h6 Rc2 12.Kg6 Rc7 13.f7+! R:f7 14.Kg5! Rc7 15.R:g2 wins**

The length might deceive the reader: There is not much to this study, the play is dull and forced, but there is a small point at the end. I sent a lot of studies to Schach and Udo Degener published all of them, sadly most were bad and not worth to be reproduced here. I think three are alright and deserve a mention here in own chapters.

There was something good to the study, although it is nothing you will find in any database. With this study, a long friendship started with German master solver – that is to be taken literally as he won the championship of the German Democrat Republic in the late 1980s – Klaus Rubin, who has become an outstanding study expert.

In a personal letter he had sent me an impressive problem he created, which I will reproduce here.



Klaus Rubin

17<sup>th</sup> support tourney (Förderungsturnier), Schach 04/1989, 1<sup>st</sup> prize

Mate in 5

Klaus Rubin writes in the letter:

(quote, my translation and formatting)

1<sup>st</sup> try: **1.Rh1 mate??** – for the rook mate on the h file Ph4 is in the way.

2<sup>nd</sup> try: **1.Bh5? K:h5 2.K:h7 K:h4 3.Rh1+ Kg3, Kg5!** or even **1.-b2** – the black king is not in zugzwang.

Solution: **1.Se4!** (threatens 2.Sf5 with 3.Sg4, Sg8 mate or 2.Sg3 with 3.Sf5 mate)

**1.-b2 2.Rb1 a1B! 3.Bh5!** (3.Sf6, Sg3?? – stalemate) **3.-K:h5 4.K:h7 K:h4 5.Rh1 mate**

**2.-a1Q? 3.Sf6 Qa2/Qa4 4.Sg4/Sg8 mate, 2.-a:b1Q? 3.Sg3 any 4.Sf5 mate**

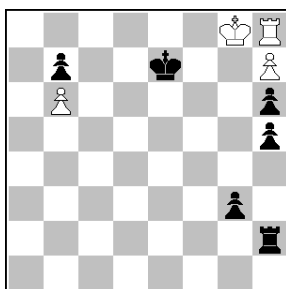
The black self stalemate defense 2-a1B! is used by White for the zugzwang guiding of the black king with removal of the obstructive white Ph4.

(end of quote)



### Chapter Three: An anticipated study

The following study always raises an eyebrow when it is shown around: “Isn’t White stalemated in the diagram?” No, he is not, as the black pawns don’t mysteriously walk backwards. This is an interesting psychological effect that yet has to be intensively researched.

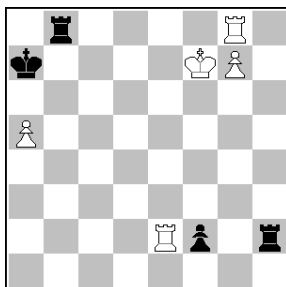


Siegfried Hornecker  
Schach 01/2005  
Draw

**1.Kg7 g2 2.Re8+ Kd7 3.Rd8+ K:d8 4.h8Q+ Kd7 5.Qh7!! g1Q+ 6.Kh8+ Ke6 7.Qg6+ Q:g6 stalemate**

There are two other reasons to raise an eyebrow, however. First, in the absolute incompetence I had back then I wrote that the Ph5 is necessary to prevent 3.Kf7 from drawing. Yes, I included the pawn for the right reasons. What I didn’t do was checking if the Ph6 could be removed, and indeed it can. Ph6 is absolutely useless for the study, even worse: it is a material flaw.

The second reason is even more severe.



Velimir Kalandadze  
Hastings Tourney, EG 1995, 6<sup>th</sup> honorable mention  
Draw

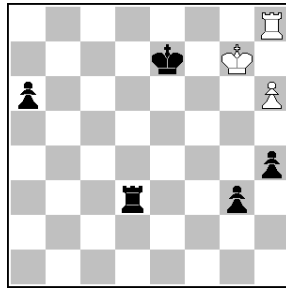
**1.Re7+ Rb7 2.R:b7+ K:b7 3.a6+! Ka7 4.Ra8+ K:a8 5.g8Q+ Ka7 6.Qg7!! f1Q+ 7.Kg8+ K:a6 8.Qf6+ Q:f6 stalemate**

Not only does Kalandadze’s study anticipate mine, she also is clearly superior with no unnecessary material in the final position. The experienced hand of a Georgian master shows. Experience since we have no unnecessary force, Georgian since we have the favorite material of Georgian composers: Only kings, rooks and pawns.

Master since the study is very nicely built, even though the play is very forced.

An inexperienced reader will wonder what the issue is. Well, there are several basic principles of our art, and one of them is originality. Of course it is impossible to always achieve an absolute originality, as many stalemate or checkmate positions appearing in many studies will easily prove, but there must always be a sufficient originality to make a study different from any other. In my composition this originality is fully missing. Not only is the play identical with Kalandadze’s study, the first move of mine excluded, but also the position is very close. It does not matter much that the stalemate is slightly different.

When a study is anticipated, there are only two possibilities for the author. Either he accepts the anticipation or he adds a sufficiently new element to the study. I decided for the latter which does not make a good, but at least an original study. It should however be added “after Kalandadze” due to the similarities.



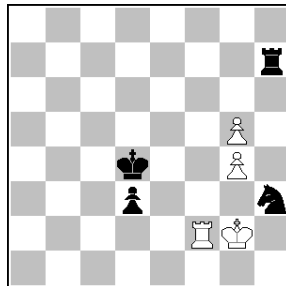
Siegfried Hornecker  
after Velimir Kalandadze  
Problem-Forum 42, June 2010  
Draw

**1.h7 g2 2.Re8+ K:e8 3.h8Q+ Kd7 4.Qh7! g1Q+ 5.Kh8+ Kc8 6.Qf5+! Kc7 7.Qf7+ Kc6 8.Qg6+ Q:g6 stalemate, or: 6.-Rd7! 7.Qc2+! Rc7 8.Qf5+ Kb8 9.Qb5+ a:b5 stalemate, or: 9.-Rb7 10.Qe8+ Ka7 11.Qa8+ K:a8 stalemate**

To speak so for understanding reasons, although of course the stalemates are both older: Here the Kalandadze stalemate is alongside my stalemate. Originality exists, although not very much.

The connection of several checkmates or stalemates remained a theme I showed sometimes, although not often.

The following study is quite nice, showing an echo. And even more important, it is original, although the stalemates themselves are surely known.



Siegfried Hornecker  
The Problemist 2011, 5<sup>th</sup> honorable mention  
Draw

What a difference we will see here to the study above! The young inexperienced composer has turned into an experienced one, even if quality is gained at the cost of quantity. In my opinion this study is of high quality, but not of outstandingly high one. So the judge's decision is fully appropriate.

The solution starts with **1.g6**, a move born out of the necessity to save the pawn. Of course it is not desirable to play 1.Rf8? S:g5 or 1.Rf5? d2. The tension transforms already since the black rook is as overloaded as the white one. How can Black react?

**1.-Rh4!**

Planning to sacrifice the knight, Black wants to transform into an easily won rook endgame. White seems lost, but has an interesting resource at his hand:

**2.Rf8 R:g4+ 3.Kf3!!**

There would be a beautiful refutation of 2.Rf7, if not for 2.-Sg5 also winning for Black. Since it is instructive, although not of any use from the artistical viewpoint, it still is reproduced here for the reader to replay. It would go 2.Rf7? R:g4+ 3.Kf3! Rg1! 4.Rd7+ Kc3 5.g7 d2 6.Rc7+ Kd3 7.Rd7+ Kc2 8.Rc7+ Kd1 9.Ra7 Ke1 10.Re7+ Kf1 11.Rd7 Sg5+! 12.Ke3 Se4!! 13.K:e4 Ke2 winning. In the text however, g8 is protected by the rook, so Black would have to take the pawn on g7 upon which it is stalemate like in the following variation.

**3.-R:g6 4.Rd8+ Kc3 5.R:d3+ K:d3 stalemate**

But that is not all, Black has another variation:

**3.-Rf4+! 4.R:f4 S:f4 5.g7 d2 6.g8Q d1Q+ 7.Kg3! Qg1+ 8.Kh3 Q:g8 stalemate**

Refusing to capture the queen immediately results in another stalemate, however with a "waste of time dual":

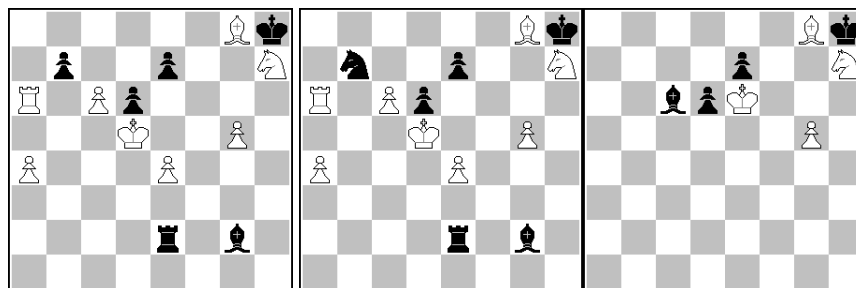
**8.-Qh2+ 9.Kg4 (or Kg5 already) Qg2+ 10.Kh4 Qh3+ 11.Kg5 Qg3+ 12.Kh6 Q:g8 stalemate**

The first two stalemates are echos of each other. The third is a nice addition.

## Chapter Four: Sleepless nights, or how pain was turned into beauty

A good idea should shine for itself, and if it has an introduction it must be always appropriate, avoiding the unnecessary use of material.

This is something I did not know when I created the following study.



Siegfried Hornecker

Schach 07/2005

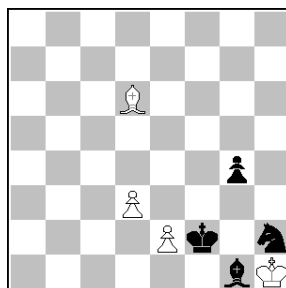
White wins

left: original publication – middle: correction (Schach 08/2005) – right: correction (Original)

**1.Ra8 R:e4 2.b:c7 R:a4+ 3.Ke6 R:a8 4.b:a8Q B:a8** is the start of the original publication – cooked immediately by Klaus Rubin – and the correction in Schach 08/2005. A slaughter of material has happened. What would be much better is to start the study with an economical position like presented to the right. The solution would remain the same (starting from the right diagram):

**1.Kf7! Be4! 2.Kf8 d5 3.Sf6! e:f6 4.g:f6 d4 5.Ke7 Bg6 6.Bc4 Kh7 7.Bd3 B:d3 8.f7 wins**

There are some questions: Why would White not simply lose a piece here by 1.-Bd5+? Well, this is explained in the following version which is in my opinion even superior to the best correction of the above study.



Siegfried Hornecker

Original

Draw

Wait, why is this a draw? Didn't we just learn that the position after Be4 – or in this diagram Be5 – is lost? Well, White here has another move at his disposal.

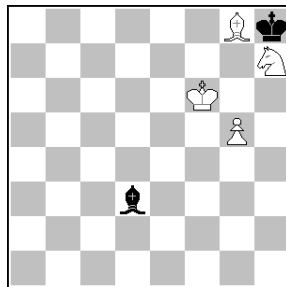
It is not **1.B:h2? B:h2 2.K:h2 g3+**. “Ah, then it is winning the bishop with **1.Bc5+**. So the study above is in fact incorrect.” – Wait, not so fast! The study above is correct! **1.-Kf1 2.B:g1 g3** leads to a very evil position. Black threatens to move the knight 3.-Sg4 and play 4.-g2 mate afterwards. So White must take and a nice checkmate occurs: **3.B:h2 g2 mate**. So, what then?

The solution is very interesting.

**1.Bc7!!**, since the bishop must block the diagonal b6-d8, as we will see later. **1.-Kf1 2.d4 Sf3! 3.e:f3 g:f3 4.d5 Ke2**. Of course not **5.Bg3??** now, leading into the try or the previous study. **5.-Bc5 6.Kh2 Bd6 7.B:d6 f2 wins**. Better is **5.d6 f2 6.d7 f1Q 7.d8Q**, and although the battery looks absolutely deadly, the bishop on c7 protects all important fields. The standard manoeuvre **7.-Bg3+ 8.Kh2 Qg1+ 9.Kh3 Qg3+??** would not result in mate but in loss after **10.B:g3!**

The king can be hunted a bit but that will also have no success, as after **7.-Bb6+ 8.Kh2 Qf2+ 9.Kh3 Qf3+ 10.Kh4** White is safe. Not even the bishop on c7 can be conquered. So all that remains is a **draw**.

The interesting checkmate in the corner was shown already shown in the 19<sup>th</sup> century, but in the actual form, i.e. with this introduction, no earlier than 1979 by probably the most productive composer of at least the 20<sup>th</sup> century.



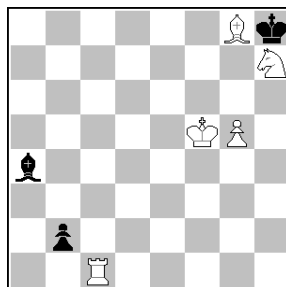
Ernest Pogosyants  
Vecherni Tashkent 1979  
White wins

A lot can be told about Pogosyants' composing style. Can you be one of the highest regarding composers of all time with such basic studies? Yes, if there are many of those! And Pogosyants also made a lot of more complicated studies, of course. He had to, actually, but that is a sad story.

It was the time when the Soviet Union still existed and the KGB committed horrible crimes against its people. One of those people was Pogosyants, a communistic idealist. He made the mistake of criticizing KGB chief Alexander Shelepin, and in return was entered into a psychiatric "hospital". We can only speculate that criticizing the KGB counted as a sign of insanity for the secret service. After all, no sane person would bite the hand that feeds him.

After the medical treatment Pogosyants was an insomniac, but this time literally, as he was unable to sleep. His misfortune led him to create over 6500 compositions and 4000 literary works like poems, mainly in the sleepless nights. No, there is not a zero too many.

His above study was only one of them, and by far not his most spectacular. However, more often than not even the short studies were pointed, and this is no exception: **1.Kf7! Bc4+! 2.Kf8 B:g8 3.g6! B:h7 4.g7 mate**



Yuri Makletsov  
Vecherni Leningrad 1983, 3<sup>rd</sup>/4<sup>th</sup> honorable mention  
White wins

The solution looks strangely familiar.

**1.Re1 Bc2+ 2.Kf6 b1Q 3.R:b1 B:b1 4.Kf7! Ba2+ 5.Kf8 B:g8 6.g6 B:h7 7.g7 mate**

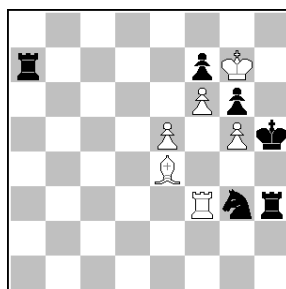
Why did this get a distinction then? It looks clear that neither the author, who is a well-known Russian composer, nor the judge had any knowledge of the Pogosyants study. Indeed, it is a pain to get hold of problems and studies in newspapers and much more so in the pre-internet era, or even then up to a certain point where it was overflowed with informations.

Does this study have any existence right on its own now or only as version of Pogosyants' study? I think after the previous explanations the reader will himself be able to answer in how far the introductory play has an own value and if the key 1.Re1 is enough to warrant the sufficient originality.

For me the answer is that it is only a version.

## Chapter Five: Knightmares

As I approached the audience in Germany already, I decided to also send studies abroad, since there did not seem to be enough German magazines for my then high output. In not much time I had publications in many different countries.



Siegfried Hornecker  
Probleemblad January/February 2005  
Draw

This study remained one of my favorites due to its beautiful position after the seventh move. As Ward Stoffelen wrote at the publication: "Actief en nauwkeurig ingrijpen is geboden."

**1.e6! Sf5+! 2.Kg8 R:f3 3.e:f7! Sh6+! 4.g:h6 R:f6 5.h7 Ra:f7!**

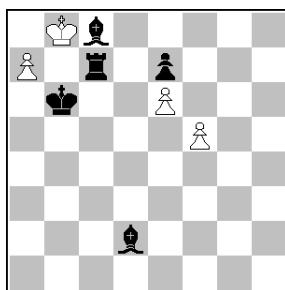
What now? The obvious line 6.h8Q+? Kg5 ends with Black winning easily. Better is the beautiful continuation:

**6.B:g6+! K:g6 7.h8S+!**

with a picturesque position. The play could go on like this:

**7.-Kf5 8.S:f7 Ke6 9.Sd8+ Kd7 10.Sf7 Ke6 11.Sd8+ Kd7 12.Sf7 Rf6 13.Kg7 drawing easily.**

As already the Bible says: *There is nothing new under the sun*. But I think I have still created one of the more beautiful renditions of this promotion, although the play before and after it is not too good. There is a previous study that has excellent afterplay.



Alexey Sochniev  
Solidarity tourney 1983, commendation  
Draw

**1.a8S+ Kc6 2.S:c7 Bb7**

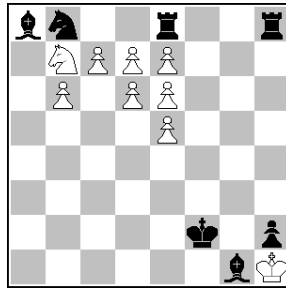
Black plays for checkmate. There is no way to flee, as 3.K:a7? Kc7 leads to mate and also the idea 3.Sd5? K:d5! (even 3.-Bg5 wins) etc. results in a lost endgame. So White needs to push his pawns.

**3.f6 Bf4 4.f:e7 Kb6 5.e8S!**

As it is, now Black can only wait for the mechanism to conclude, but the end is easy to see.

**5.-Be5 6.e7 Bf4 7.Sd6 B:d6 8.e8S Be5 9.Sd6 B:d6 stalemate**

With this, we are already delving into the mysterious, not to say marvelous, world of multiple knight promotions. A world that has a lot of records that are done and some that are still to be done. The knight promotion composer Richard Becker from the United States has proven to your author that an infinite number of knight promotions is possible in a draw study on an infinitely big chessboard. But what the maximum number of knight promotions is, a young Ukrain prodigy has together with the super master of pawn studies tried to find, at least if not like in the famous study/problem of Shinkman/Chéron every move is a check. In that case, it would be after all possible to compose an eight-fold knight promotion.



Mikhail Zinar & Sergiy Didukh  
EG 2009, 1<sup>st</sup> prize  
Draw

At the end of the day, all the White pawns will be gone and an ideal stalemate be reached. Unfortunately, “only” six of the seven pawns will promote.

**1.d8S! R:d8**

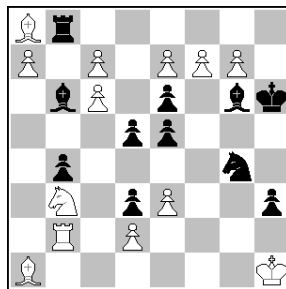
“Fritz”, of course not master Jindřich but the computer program of the same name, shows already that Black will win in no more than 12 moves. So the study is cooked? No, the program can’t evaluate knight promotions correctly in advance!

**2.e:d8S! R:d8 3.c:d8S Sc6 4.e7 S:d8 5.e:d8S Kg3 6.e6 B:b6 7.e7 B:d8 8.e:d8S Kh3 9.d7 Kg3 10.Sc6 B:b7 11.d8S Ba8 12.Sb7 B:b7 stalemate**

Of course checkmating the other way will not work, so *11.-Ba6 12.Se6 Bf1 13.Sf4* also is a draw.

The study almost has something hypnotical, but it would be wrong to assume one can afford to fall into hypnosis when playing through a study of Zinar.

Milomir Babić also had shown a sixfold knight promotion earlier, but all promotions were with check. Still a nice idea.



Milomir Babić  
STES World Championship 1997, 2<sup>nd</sup> prize  
White wins

This setting is the world record for a study that has non-check play, by the right of being earlier than the abovementioned cooperative work. The composer, in fact, was very delighted to show it to the writer of these lines and a solving grandmaster upon their meeting in Belgrade 2013. Babić added the information there that until now nobody, including grandmasters of playing or solving chess, has been able to solve it – now this includes me, even though I had added it to this essay already a few weeks earlier...

STES is apparently a Dutch organisation that predated EBUR? The study however is very interesting.

**1.g8S+ R:g8 2.f:g8S+ Kg5 3.Sf6! K:f6 4.e8S+! Ke7 5.c8S+! K:e8 6.Sd6+ Ke7 7.c7 K:d6 8.c8S+ Kc7 9.B:d5 e:d5 10.a8S+! K:c8 11.S:b6+ Kb7 and finally 12.Sc5+ K:b6 13.R:b4+ K:c5 14.R:g4 wins**

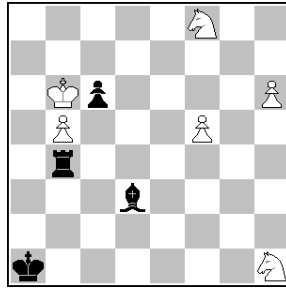
There are many “better” moves that computers might show in this study, but as I tested them, luckily the author also had seen them and created variations for it, only the intended solution works. Unfortunately some sidelines are really complicated, just one example:

*2.f8Q+? Kh5! 3.Sc5 B:c5 4.R:b4 B:b4 5.B:e5 B:d2! 6.e8Q R:f8 7.Q:f8 B:e3! etc, but also 7.-Be4+ would draw.*

We shall return to knight promotions in chapters ten and 14.

## Chapter Six: Saavedra

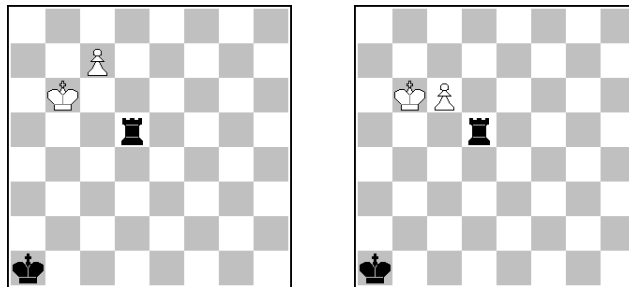
While in the appendix the unbelievable story of how the famous Saavedra study came into existence is reproduced, it could not have been that I was thinking of improving it with two (easy) Roman sacrifices, one of them already shown before by master Karstedt, who showed a different but similar second knight sacrifice before. Gerhard Josten, a chess composer from Köln who organized some wonderful German books later, worked out a nice foreplay of several moves and when I found a silent key to it, we decided to publish it.



Siegfried Hornecker & Gerhard Josten  
The Problemist, May 2005, 5<sup>th</sup> commendation  
White wins

**1.h7 Rh4 2.f6 B:h7 3.b:c6 Be4! 4.c7! Bf5! 5.Sg3 Rh6! 6.S:f5 R:f6+ 7.Se6 R:e6+ 8.Sd6 R:d6+ 9.Kb5 Rd5+ 10.Kb4 Rd4+ 11.Kb3/Kc3 Rd3+/Rd1 12.Kc2! Rd4!! 13.c8R!! Ra4 14.Kb3! wins**

Of course the famous ending is taken from the Saavedra study, a study that originally appeared as a draw study until the Spanish reverend Francisco Saavedra discovered the incredible winning move...



G.E. Barbier & Fernando Saavedra  
Weekly Citizen, 4 May 1895 and 18 May 1895  
(Right: Modification, Bohemia 30 March 1902)  
Left: Black to move, White draws. - Right: Draw

A lot has been written about the Saavedra study, and with the help of literature by each John Selman, Harrie Grondijs, Tim Krabbé there is the story of it in the appendix of this essay.

After the key **1.c7**, a splendid thematic addition, the original position has been reached, published first by Barbier with the stipulation “Black to move and draw”, but later found to be won for White by Saavedra.

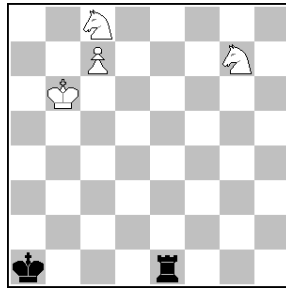
**1.-Rd6+ 2.Kb5 Rd5+ 3.Kb4 Rd4+ 4.Kb3/Kc3 Rd3+/Rd1 5.Kc2**

There is the minor dual in the fourth move of the study, that however is not an issue. In very rare cases minor duals are even accepted in the first move. Anyway, Black now seems to be lost, but has a neat trick up his sleeve.

**5.-Rd4!! 6.c8Q Rc4+ 7.Q:c4 stalemate**

This was the solution that was intended by Barbier, but Saavedra, a Spanish reverend who worked in Ireland, became immortal to chess by submitting a single move, completely refuting Barbier’s study but at the same time even improving it since the way to win that he found was most beautiful.

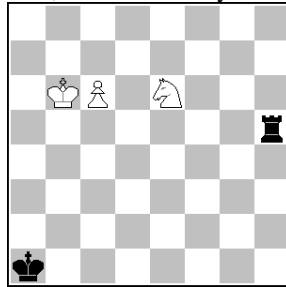
After **5.-Rd4!!** he played the unbelievable **6.c8R!!** and for one moment in the middle of the battle silence lies over the field. The material is equal, and all that there is for Black to do is to neutralize the threat of checkmate on the a-file. Alas, he is unable to do so: **6.-Ra4 7.Kb3!** creates an echoing checkmate threat that Black easily can parry, but since his rook is attacked at the same time, he loses his final nonroyal piece. **White wins!**



Max Karstedt  
Deutsche Schachblätter, 1941  
White wins

After **1.Se6! R:e6+ 2.Sd6!** the position from the study of Josten and me and after **2.-R:d6+** of Barbier and by extension Saavedra is reached. **3.Kb5 Rd5+ 4.Kb4 Rd4+ 5.Kb3/Kc3 Rd3+/Rd1 6.Kc2 Rd4!! 7.c8R!! Ra4 8.Kb3! wins**

Three decades earlier, Karstedt already had averted the theme.



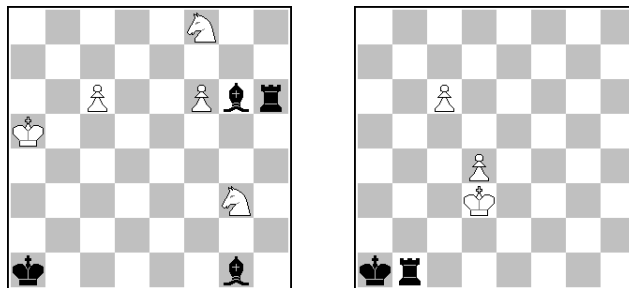
Max Karstedt  
Deutsches Wochenschach, 1 January 1911  
White wins

After **1.c7** it seems the Saavedra position must come up, but the similar play never features it. Instead we see a nice systematic movement, one called “elevator” by the Russian chess teacher Mark Dvoretsky.

**1.c7 Rh8 2.Sd8 Rh6+ 3.Kb5 Rh5+ 4.Kb4 Rh4+ 5.Kb3/Kc3 Rh3+/Rh1 6.Kc2/Kd2 Rh2+ 7.Kd3 Rh3+ 8.Kd4 Rh4+ 9.Kd5 Rh5+ 10.Kd6 Rh6+ 11.Ke7 Rh7+ 12.Sf7 wins**

Of course with the rook on the g-file the position would be a draw. For example with Rg4 instead Rh5, 1.c7 Rg8 2.Sd8 etc. fails simply to 12.-Rg8.

Of course I also created a few more variations of the theme. Two interesting ones close this chapter.



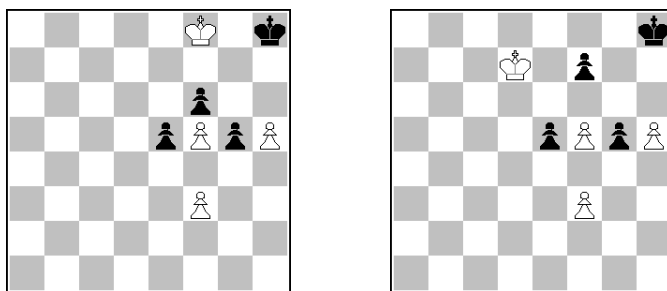
Siegfried Hornecker  
Left: Original, after Hornecker & Josten – Right: MatPlus Autumn 2009, after Barbier & Saavedra  
White wins

Left: **1.c7 Bb6+! 2.K:b6 Bf5! 3.S:f5! R:f6+ 4.Se6 R:e6+ 5.Sd6 R:d6+ 6.Kb5 etc. wins**  
Right: **1.Kc4 Rc1+ 2.Kb5 Rb1+ 3.Ka5! Rc1 4.d5 Rc5+ 5.Kb4 R:d5 6.c7 etc. wins**



## Chapter Seven: Volpert, Zatulovskaya and an incredible pawn endgame

In the Georgian tourney NONA that honored former over-the-board women's world champion Nona Gaprindashvili I have received a high distinction for a pawn endgame that was in some way similar but not identical to one I had published a year before by the late Manfred Seidel in Europa Rochade.



Siegfried Hornecker

**Left:** NONA JT 2005, 8<sup>th</sup> honorable mention

**Right:** Europa Rochade 06/2004 (anticipated by Bondarevsky 1961)

White wins

In the NONA 2005 study, there is only a tricky way to win.

**1.Ke7! Kg7 2.Ke6!** brings Black into zugzwang so he can choose between pest and cholera:

**2.-e4 3.f:e4 g4 4.e5 g3 5.e:f6+ Kh7 6.f7 g2 7.f8Q wins**

So it seems more logical to go for the other promotion.

**2.-g4 3.f:g4 e4 4.g5 e3 5.h6+! Kh7 6.g6+! K:h6 7.Kf7 e2 8.g7 e1Q 9.g8Q wins** since Pf6 will fall soon.

More straightforward is the study from Europa Rochade 2004.

**1.f6! Kg8**

“Alright, now everything is clear. White plays 2.Ke7 and wins by the same motif.” No, dear chess friend, it is not that easy! Black has a devilish trap at his disposal, as we will see later.

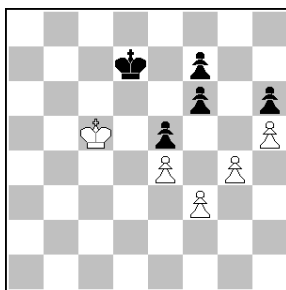
**2.Ke8!!** leaves Black the same choice.

**2.-e4 3.f:e4 g4 4.e5 g3 5.e6 g2 6.e:f7+ Kh7 7.f8Q wins**

**2.-g4 3.f:g4 e4 4.g5 e3 5.g6 e2 6.g:f7+ Kh7 7.f8Q e1Q 8.Qe7+ wins**

With the king on e7 it would be a draw in this line.

So where did I get the inspiration for those studies? Well, there was an interesting endgame that is not widely known in the chess world. It was published in *Shakhmaty v SSSR* February 1962 by Igor Bondarevsky and partially reprinted in *Das 1x1 des Endspiels* by Hans-Hilmar Staudte and Milu Milescu. Unfortunately I was unable to trace the full score of the game. The following analyses are based on those by Bondarevsky. I have only added a textual description that might or might not be identical to what Bondarevsky gave and very few own analysis.



Larisa Ilinichna Volpert – Tatiana Yakovlevna Zatulovskaya

USSR Team Championship 1960 (?)

Black to move

While surely being one of the most remarkable endgames of all time, this was almost never reprinted. The play continued:

**41.-Ke7**

Black has to face one nasty threat in the position: White wants to create a passed pawn on the h-file or exchange her g-pawn for the black e-pawn to easily win, so **41.-Kc7 42.Kd5 Kd7 43.g5! f:g5 44.K:e5 Ke7 45.Kf5 Ke8**

46.Kf6 Kf8 47.e5 Kg8 48.Ke7 Kg7 49.e6 illustrates that danger. Not better is 41.-Ke6 42.Kc6 Ke7 43.Kc7 Ke8 (or 43.-Ke6 44.Kd8 winning easily) 44.Kd6 Kf8 (44.-Kd8 45.g5! wins) 45.Kd7 Kg8 46.Ke8! Kg7 47.Ke7 with deadly zugzwang.

#### 42.Kd5 Kf8

Having two world-class players here, their moves must look totally like beginner moves, and yet they are the best ones. Now after 43.g5 h:g5 the passed pawn can be stopped by the king although precise play is necessary. For example after 44.Kd6 the easiest draw is 44.-f5 45.K:e5 f:e4!, and now for example 46.f:e4 f6+ 47.K:f6 g4 48.h6 Kg8 49.e5 g3 50.e6 g2 51.e7 g1Q 52.e8Q+ Kh7 53.Qe4+ Kg8/Kh8 with an easy draw. Foreshadowing what we will know later, and what Bondarevsky did not show yet, also after 43.g5 h:g5 44.Kd6 the idea 44.-Kg7 45.Ke7 f5! 46.e:f5 Kg8!! is possible. He however gives another interesting line: 43.g5 h:g5 44.h6? Kg8 45.Kd6 Kh7 46.Ke7 f5! 47.e:f5 and now Black wins only with 47.-e4! 48.f:e4 g4 and either 49.K:f7 g3 50.f6 g2 51.Ke8 g1Q 52.f7 Qg6 – compare this to the actual continuation of the game! – or 49.e5 g3 50.e6 f:e6 51.f6 g2 52.f7 g1Q 53.f8Q Qc5+ winning.

#### 43.Kc6! Kg7!

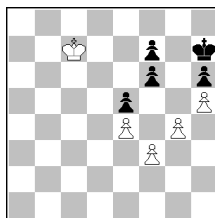
Do not forget that there are two world level players in this endgame! As was already established 43.-Ke7 44.Kc7 loses, but why not 43.Kd6 then anyway? Well, after 43.-Ke8 we would have a position of mutual zugzwang.

Now White to move has no choice but to play 44.Kd5 again, and after 44.-Kf8 play 45.Kc6 anyway. On the other hand, after 43.Kc6 Ke8? 44.Kd6 the position is reached with Black to move, so White wins easily, as seen above. 43.-Kg8 would also lead to the game continuation.

#### 44.Kc7 Kh7

Both players think that the position with the kings on d6 and g8 also is one of mutual zugzwang, but it is not:

44.-Kg8 45.Kd6 Kh7 (or 45.-Kh8) 46.Kd7 Kh8 47.Kd8 Kh7 48.Ke8 Kg8 49.Ke7 Kg7 is drawn. Possibly Zatulovskaya was afraid of 50.g5 here, but that motif will also happen in the game, so there was no reason to avoid the position.



Position after 44.-Kh7

#### 45.Kd7 Kh8!

The correct defense, as pointed out above.

#### 46.g5!

The only way to play for a win is to sacrifice this pawn sooner or later. A plethora of wrong moves opens for Black, for example 46.-Kg7? loses to either capture: 47.g:h6+ K:h6 48.Ke7 Kg7 and not only Bondarevsky's 49.h6+ but also 49.Ke8 Kg8 50.h6 wins easily. 47.g:f6+ K:f6 leaves White with two ways to win. Bondarevsky analyses 48.Kd6 Kg5 49.K:e5 K:h5 50.Kf6 with an easy win, but also 48.Ke8 is enough, although clearly inferior since White would need to go into a queen ending. If White would now have the king on d8, that would be the only winning move but when given a choice, no sane person would want to force himself through 48.Ke8 Kg5 49.K:f7 K:h5 50.Kf6 Kh4 51.K:e5 Kg3 52.f4 h5 53.f5 h4 54.f6 h3 55.f7 h2 56.f8Q h1Q with a hard win that easily can take several more hours.

Interesting, and sadly anticipating my Europa Rochade study, is 46.-f5? 47.e:f5 h:g5 48.f6! Kg8 49.Ke8 and winning as in the study. Also 47.g:h6 f:e4 48.f:e4 Kh7 49.Kd6 K:h6 50.Ke7! (but not 50.K:e5? K:h5 51.Kf5 Kh4 52.Kf6 Kg4 53.e5 Kf4) 50.-f5 51.e:f5 e4 52.f6 e3 53.f7 e2 54.f8Q+ or 50.-K:h5 51.K:f7 Kg5 52.Ke6 Kf4 53.Kd5 with mutual zugzwang wins here. Also very subtle and study-like is instead 49.Kd8?! f6 50.Kd7!! f5 51.e:f5 e4 52.f6 e3 53.f7 e2 54.f8Q e1Q 55.Qg7 mate, reminding me of a famous Sarychev study that in itself is based on a Réti study. See below! It becomes clear why 49.Ke7? is a draw: In the end Black would give a check!

Zatulovskaya saw through this, or had a good intuition, and played the correct defense.

46.-f:g5? 47.Kd6 of course would be outright bad. As Bondarevsky points out, the position here would have been drawn with the king on d8, since 47.Kd7 would lead nowhere.

#### 46.-h:g5! 47.Ke7

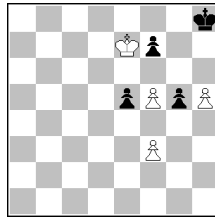
Importantly, 47.Ke8 is not winning here either. Black has three drawing moves at her disposal, the thematic line would begin with 47.-Kg7 48.Ke7 f5! 49.e:f5 Kg8!! and a draw would follow. After 48.h6+ K:h6 49.K:f7 g4!

White would even lose.

After the text move, only one move works since 47.Ke7 Kg7? is refuted by 48.h6+! K:h6 49.K:f6 Kh5 50.K:f7!! f5 g4+ 51.f:g4+ K:g4 52.Ke6 Kf4 53.Kd5 winning by mutual zugzwang.

The play continued with the only drawing move:

47.-f5! 48.e:f5



Position after 48.e:f5

Here the book by Staudte and Milesescu takes up the game, not illustrating the extremely interesting tactics that lead to the curious position. Black, seemingly playing horrible moves by going into the corner and letting White penetrate, defended really masterful so far, but now in one move takes itself from the fruits of her defense.

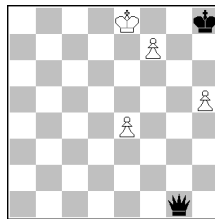
48.-e4?

No, even simple pawn endgames are far from easy to play, and a world class player must have the right to make a mistake, but it would have been a guaranteed reprint if she would have found the correct continuation that ended in a stalemate. So what remained after looking at the position not deeply enough is an endgame that probably was lost anyway, not interesting enough to reprint it.

Yes, gentleman, it is interesting enough! It is in fact possibly the most interesting not composed pawn endgame, and if anyone could have come up with this full endgame a very high prize would have been sure.

As it is, however, the natural move loses.

49.f:e4 g4 50.K:f7! g3 51.f6 g2 52.Ke8 g1Q 53.f7



Position after 53.f7

An incredible position! Black has queened earlier, he has a full move with his queen at his disposal, and White has only three pawns of which only one is a real threat. And yet Black loses! Look no further! This is an excellent demonstration of the endless possibilities of chess. The pawns stand perfectly to shield the king, while the forces of Black are powerful but uncoordinated. “The pawn is the very essence of chess”, the great musician

Philidor once remarked, but maybe not even he would have believed that such an endgame could occur!

Unfortunately, as I was unable to receive a full game score, I don’t know how or if the game continued. I only know that White won.

So the other pawn would have saved Black?

Not quite: 48.-g4? 49.f:g4 e4 50.K:f7 e3 51.g5 e2 52.g6 with mate to follow.

But then Black was lost anyway. Or maybe not? No, in a position that screams for action, Black not only *can* but *must* afford to lose one tempo.

48.-Kg8!!

Of course now 49.h6 is met by 49.-e4! 50.f:e4 g4 51.e5 g3 52.e6 f:e6 53.f6 g2 54.f7+ Kh7 55.f8Q g1Q draw since White has no checkmate. But not 49.-g4? 50.f:e4 e4 51.g5 e3 52.g6 f:g6 53.f:g6 e2 54.h7+ Kg7 55.h8Q+ K:h8 56.Kf7 e1Q 57.g7+ Kh7 58.g8Q+ Kh6 59.Qg6 mate.

Quod erat demonstrandum!

But wait! Is there not a catch? The move 49.f6 seems to be winning: 49.-e4? 50.f:e4 g4 51.e5 g3 52.e6 g2 53.e:f7+ Kh7 54.f8Q g1Q, and now most easily 55.Qf7+ Kh8 56.Qe8+ Kh7 57.Qg6+ wins.

“So the position was lost anyway.”

Not so fast! We did not look at the other possibility. Bondarevsky has cooked something up.

49.-g4!! 50.f:g4 e4 51.g5 e3 52.g6 e2 53.g:f7+ Kh7 54.f8Q e1Q+ and Black also has a queen.

“But wait: After 55.Kf7 everything is over, or not?”

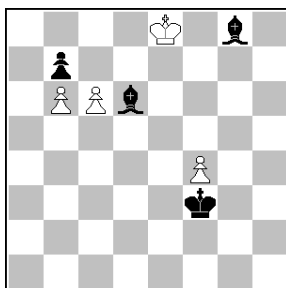
Yes, it is!

55.-Qe6+!!

Black has found his last refuge! After wandering over half of the board, making a calm silent move in the heat and tension of the battle, White had nothing better than to gain an endgame where Black can draw by only the slightest of all margins. A very beautiful analysis that does not need to hide behind the game!

56.K:e6 stalemate

As a supplementation, the two studies mentioned in the analysis are also reproduced here.



Alexander Sarychev & Kirill Sarychev  
Shakhmatny Listok, 25 December 1928, commendation  
Draw

The monozygotic twin brothers enriched the chess world with many studies but Kirill seems to have lost interest already in 1930. Being born in 1909, Kirill died in 1950 and Alexander in 1986. This study more often than not is reprinted in a version of unknown origin that starts after the third move of the original publication. The introductory play is very dull and forced anyway.

**1.Kd7 B:f4 2.c7 B:c7 3.b:c7 Bh7!**

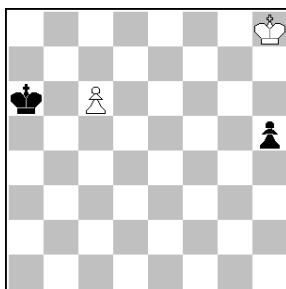
There however we have a small point, one I think is worth to be shown, although obvious. Black defends against the promotion threat by retreating his bishop. The white king can not control f5 since Black is too close. The incredible solution consists of two timewasting moves that however increase the position.

**4.Kc8!! b5 5.Kd7!! b4**

Using his two moves to do essentially nothing, White forced Black to play his pawn. 5.-Bf5+ 6.Kd6! would transpose to the main line.

**6.Kd6! Bf5 7.Ke5 Kg4 8.Kd4 draws** since by geometrical magic the pawn is caught.

The same trick was shown by Richard Réti in 1921.



Richard Réti  
Deutsch-Österreichische Tageszeitung, 11 September 1921  
White wins

Hopefully the earliest source of the study has been found, since there was much controversy about its first appearance. First it was thought that it had appeared in 1922, then a source in 1921 was found and yet again an earlier one in 1921. Will there be another one or is this the last, i.e. first?

The solution is beautiful. White seems completely lost, but can use a geometrical maneuver to catch the Black pawn.

**1.Kg7 h4 2.Kf6 Kb6 3.Ke5 h3 4.Kd6 h2 5.c7 Kb7 6.Kd7 draws**

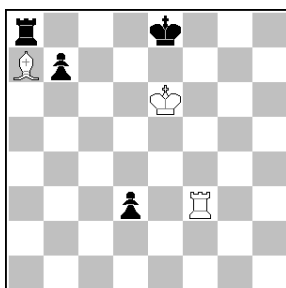
Alternatively Black could push his own pawn but then White plays 2.-h3 3.Ke6 or 3.Ke6, ensuring his pawn promotes at the same time as the opposing one.

This study is often reprinted, and the archetype of this geometrical maneuver, in fact the maneuver is known as Réti maneuver because of this study.

As for fascinating pawn endgames, we will return to them later, but then composed. For the next chapter, however, we will look at another kind of geometrical maneuver.

## Chapter Eight: My home is my castle, but I can't castle

Being a big fan of curiosities I got Tim Krabbé's book "Schach-Kuriositäten", which was published in Germany in two volumes. One of the examples there was a famous study by Moravec.

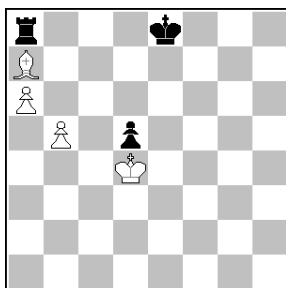


Josef Moravec  
Duvtip, 29 April 1931  
White wins

The solution is short and impressive:

**1.Rh3? O-O-O!, but 1.Bb8! d2 2.Bd6 O-O-O 3.Rc3 mate**, with the sideline **1.-R:b8 2.Rh3! wins**

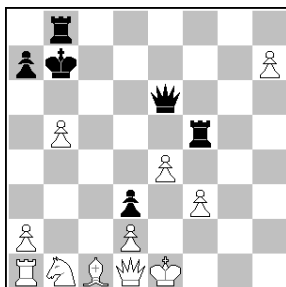
A few studies with that theme exist, but with rare exceptions always with the bishop as thematic piece. I will only quote one more example here – sadly, a nice Breider study with the knight as thematic piece is incorrect and a Heiskanen study with a Black rook also, see the end of this chapter – and then a very interesting antiform.



F. Isachsen  
Dagbladet, 4 August 1970, prize  
White wins

**1.b6? O-O-O!, 1.Bb8! R:b8 2.a7 Ra8 3.b6 wins**

To me this study is a nice variation, but should in view of Moravec's work not have received a prize. Most probably both Isachsen and the judge were unaware of the earlier study.



Gady Costeff  
7<sup>th</sup> WCCT 2001-2004, 3<sup>rd</sup> place  
White wins

The great composer shows the antiform here by having the thematic move only allowing the castling. This is done by passively sacrificing a piece. Of further interest is the homebase position. The required theme for the 7<sup>th</sup> WCCT was that the same position is repeated with a White piece missing. This is a rare example of the piece being sacrificed passively, a theme often shown by Gurgendze.

It is still important to prevent Black from playing Rb8, as 4.Bb2? Rb8! ends in checkmate.

Of course, Black goes for stalemate: 5.R:b1 Rf1+ draws. But there is a nasty surprise...

The position after the third move of White is reinstated, only now the Sb1 is missing. This leads to a new possibility for White: He can castle!

The study does not show our anti-castling theme but rather a nice depiction of the WCCT 7 theme. As stated previously that theme requires the position to be repeated with one or more White pieces missing.

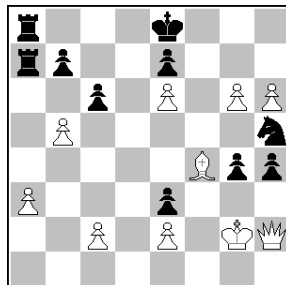
The threat is to promote the pawn. Black has to sacrifice his Rf2 to allow the Rh8 to escape with check; the latter escape is known as Prokeš maneuver, after a famous study by the Czech composer Ladislav Prokeš.

Black, as mentioned above, tries to sacrifice his rook. The obvious continuation is 2.K:g2? R:h2+ 3.K:h2 B:f7 4.g:f7 K:f7 5.S:d7 b3 6.Se5+ K:g7 7.Sc4 b:a2! and Black wins. So White must prevent Black from taking on a2, which is ingeniously done by removing his Pa2. Of course, no cheating happens, rather...

By this nice trick, the Pa2 has disappeared, so now White can take the rook.

Now 19.-b:a2 is impossible – the pawn is gone!

We will return to the WCCT 7 theme on another point, for now this should only serve as an explanation of the theme. The theme of this chapter still is a different one.



This is my first successful attempt at the theme, together with the Schwalbe studies editor Michael Roxlau. I also wrote an article in the magazine about the theme later where I confused the words task and theme, and probably also made a lot of other errors. In the study shown here, unfortunately the at first intended end of the study does

not work uniquely, and we found no way to make it work, so it was published in the version above. The high distinction surely was a surprise to us later.

**1.-h3+ 2.Kh1 R:a3 3.B:e3!**

3.B:e5? leads to an endgame where White is a bishop up but can't win: 3.-Ra1+ 4.Qg1 R:g1+ 5.K:g1 c:b5 6.h7 O-O-O! 7.g7 S:g7 8.B:g7 Kc7 9.h8Q R:h8 10.B:h8 Kd6 11.Kh2 K:e6 and Black draws. The text is better.

**3.-R:e3**

Of course, 3.-Ra1+ 4.Bg1! is hopeless. But after the text White seems to be completely lost. The threat is 4.-Ra1+, and 4.h7 O-O-O! does not help. Unfortunately, making this not a pure example of the theme, after 4.g7 not only 4.-O-O-O! but also 4.-Ra1+ also wins.

**4.Qb8+!! R:b8**

The Black castling is prevented, but White needs to stay accurate: 5.h7? Sg3+! 6.Kh2 Sf1+ 7.Kh1 Sg3+ with perpetual check.

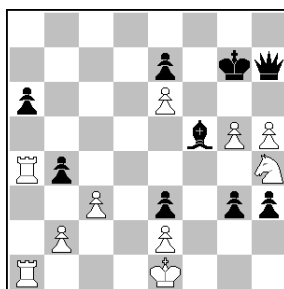
**5.g7! Sg3+ 6.Kh2 Sf1+ 7.Kg1!**

The difference! If 5.h7, then now 7.-h2+ 8.Kg2/Kh1 Rh3 wins, but here the White pawn simply could promote.

**7.-Kd8 8.b6! R:e6 9.g8Q+ Kd7 10.Q:b8 g3 11.Qc7+! wins**

If not 11.-Ke8 12.h7 also would win, then the refutation of the variation that is the main idea in the follow-up study would be the only solution, making the study a rounded work!

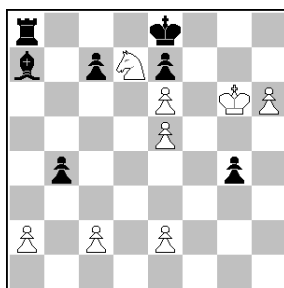
11.-Ke8 12.Qc8+ Kf7 13.Q:e6+ K:e6 14.h7 h2+ 15.Kh1 Sd2 16.h8Q Se4 and positional draw is just prevented by 17.Qh3+ Kd6 18.Kg2 e5 19.Qh6+ Kd5 20.c4+ Kd4 21.Qh4 Ke3 22.c5! and White wins slowly but steadily.



Siegfried Hornecker & Michael Roxlau  
EG, April 2005 (correction: EG, October 2005)  
Draw

The difference is that the Black pawn on c7 is missing, the solution is the same, whereas the originally published version had another move that prove incorrect I even prefer this form as it more closely resembles the other study:

**1.h6+ Kh8 2.R:a6 B:e6 3.R:e6 Qb1+! 4.R:b1 g2 5.Sg6+ Kh8 6.Sf8+ (or 6.Kd1) Kg8 7.Kd1! b3! 8.R:e3 g1Q+ 9.Kd2 Q:b1 10.g6! Qc2+ 11.Ke1 Qc1+ 12.Kf2 Q:e3+ 13.K:e3 h2 14.h7+ Kh8 15.Sd7! h1Q 16.Se5 with positional draw**



Siegfried Hornecker  
Shahmat 2005, 2<sup>nd</sup> honorable mention (Israel Ring Tourney)  
White wins

The Israel Ring Tourney is a competition held by all magazines in Israel, currently and already as of 2005 those were only the specialized magazine Variantim and the general chess magazine Shahmat.

The theme of this study again is the same: 1.h7? O-O-O!, therefore:

**1.Sb8!**

What a poor study it would be if Black would need to take on b8, and then White just plays 2.h7 and wins! No, Black of course has counterplay!

**1.-Bd4! 2.Sc6**

White has left b8, but of course Black can't castle now since the White knight protects d8. Insufficient is 2.-B:e5?! 3.S:e5 since Black will lose his rook for the White pawn and his own pawn is no threat.

**2.-Ra3!**

After the obvious 3.S:d4? Rh3 4.h7 g3 5.Kg7 g2 6.Sf3 Rg3+ 7.Kh6 Rh3+ a perpetual check is reached. But how to prevent it? White must clear the field e2, an idea that I have used in a few other studies as well, as we will see later.

**3.e3!! R:e3**

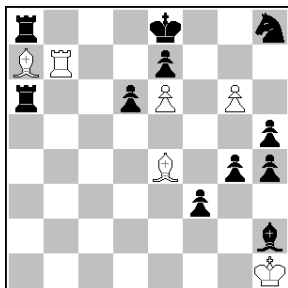
Unfortunately, the following three White moves can be interchanged – a testimony of the difficulties I had at creating this study.

**4.h7 Rh3 5.S:d4 g3 6.Kg7 g2**

And now the sacrifice comes to fruition!

**7.Se2! g1Q+ 8.S:g1 Rg3+ 9.Kh6 wins**

After showing the theme – more or less successful – with queen and knight, it was only natural that I'd also try to create studies where a rook would take the role. The following rook study appeared earlier than the other and therefore is given first.



Siegfried Hornecker  
Variantim, March 2006  
White wins

Unfortunately, in this study there are no highlights, it is more of a demonstration of the theme than a real study. Surely the lowlight of this chapter.

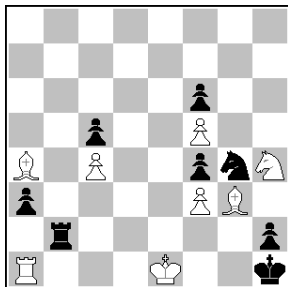
After 1.g7? O-O-O Black has a draw, but with 1.-Ra1+ 2.Rb1 R:b1+ 3.B:b1 O-O-O he also can win. So White needs to sacrifice his rook.

**1.Rb8+! R:b8 2.g7 Ra1+**

What now? White is checkmated? No, he can guide the Black rook to a worse square and win!

**3.Bg1! R:g1+ 4.K:h2 Rg2+ 5.Kh1 Kd8 6.g:h8Q+ Kc7 7.Qc3+ wins**

Editor Hillel Aloni gave the line 7.-Kb6 8.Qb4+ Kc7 9.Qa5+ Kc8 10.Qc3+ Kd8 11.Qc6, demonstrating how lost Black is.



Siegfried Hornecker  
Problem Paradise, July-September 2007  
Black to move, White wins

The play again is very forced, but because of the pointed play I regard this still a good study.

**1.-Sf2! 2.B:f2 Rb1+!**

The point is clear: 2.-a2 3.O-O-O mate!

**3.R:b1 a2 4.Rc1 a1Q**



Of course, 4.Ra1? would have been stalemate, but the same also goes for 5.R:a1?, but does White have any other move?

**5.Be3!!**

An accidental rendition of the WCCT 8 theme: A White piece is attacked and White puts another piece under attack! In this case the thematic pieces are Ba4 and Be3. White wants to leave the dangerous diagonal with his bishop, so for example 5.-Qb2 6.B:f4 wins easily. But not the tempting 6.Bc6? f:e3 7.f4+ Kg1 8.Sf3+ Kg2 9.Rc2+ Q:c2 10.Sd4+ with an easy win, since 9.-Kg3! would refute this line. The best idea for Black is to sacrifice the queen, but White builds a trap nonetheless.

**5.-Q:c1+ 6.B:c1 Kg1 7.B:f4 h1Q 8.Bg3!**

Now the White bishop has fulfilled his rundlauf, i.e. he traveled from square X to square X on a route, instead of just forth and back. A simple rundlauf example commonly found in games is triangulation of kings.

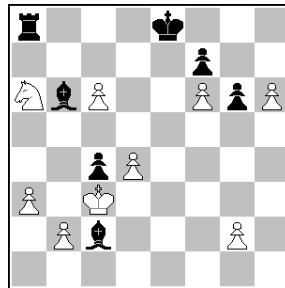
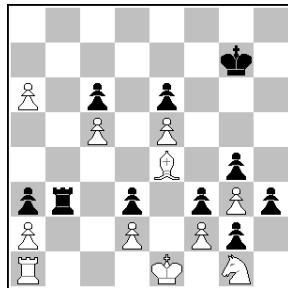
**8.-Qh3 9.Bf2+ Kh1 10.Bc6**

Black is in zugzwang!

**10.-Qh2 11.f4+ wins**

Karlheinz Bachmann had helped me analyzing an earlier version of this study, but in this version the outcome is very clear and does not depend on the play of three pieces against the queen. The other version however would have had a slightly better introduction.

I had sent all study versions to Problem Paradise, and editor Hiroshi Manabe chose this one with the better ending for publication. With my knowledge today, I also prefer this rendition.



**Left:** Reino Heiskanen, Tidskrift för Schack 1967; Black to move, White wins

**Right:** Bruno Breider, Petrov MT 1975, Bulletin Central Chess Club, 9<sup>th</sup> commendation; White wins

The both studies have in common that they are incorrect. In the first case, the Heiskanen study offers White a much faster way to win. In the second case, Breider's study does not work since Black can defend himself successfully.

**Left:**

**1.a7 Rb1+! (1.-h2 2.O-O-O! wins) 2.R:b1 h2 3.Rb7+ Kh6 4.Rh7+ Kg5 5.S:f3+! g:f3 6.Rg7+ Kh6 7.Rg6+ Kh7**

So far, so good. But now the solution breaks apart. Heiskanen wants to win with:

**8.R:e6+ Kg7 9.Re7+ Kh6 10.Rh7+ Kg5 11.Rg7+ Kh6 12.Rg6+ Kh7 13.R:c6+ Kg7 14.Rc7+ Kh6 15.Rh7+ Kg5 16.Rh5+! Kg4 17.B:f3+ K:f3 18.a8Q+ wins**

However, there is another easy solution, one that destroys the intention.

**8.Rg5+! Kh6 9.Rh5+ K:h5 10.B:f3+ and 11.B:g2 wins**

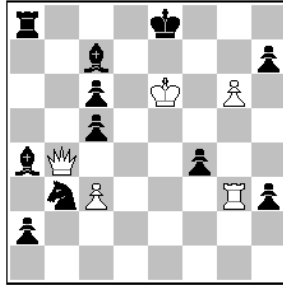
I think this should not be hard to correct, at least in a way that makes the unintended solution the only one. The author's play would be much harder to keep.

**Right:**

The intended solution goes **1.Sb8! Ra5 2.g4 g5 3.K:c2 B:d4 4.c7 Rc5 5.Sa6 Rc6 6.Sb4 R:c7 7.h7 B:f6 8.Sd5 Rc8 9.S:f6+ Ke7 10.Sg8+ wins**

The study is defect and I was unable to correct it for numerous reasons. Pauli Perkonioja found **1.-Bb3!** with a surprise checkmate threat that allows Black to get his rook to the h-file: **1.-Bb3! 2.d5 Ra4 3.h7 Ba5+ 4.Kd4 c3+ and 5.-Rh4**, but there is more defect. From the intended solution: **2.-Bb3!**, **2.-B:d4+!** both destroy it. I found no easy correction, the simple Pa3->a2 does not work: **1.-Bb3! 2.a:b3 Ra1 etc.** The best I came up with is Pa3->a2 and +wPh2, which should make the study correct but the position looks unnatural. At least the solution works as intended now.

However, until now we saw a single sacrifice on b8. What about two of them? Ridiculous? Impossible?  
Let the study who claims to have achieved it be put on trial!



Darko Hlebec  
Harold van der Heijden 50 JT, special prize  
White wins

There is no trial after 1.g:h7? since Black still can castle queenside. So this must be prevented.

**1.Qb8+! B:b8 2.g:h7!** seems to make a short verdict against the Black king! By what trick can Black possibly save himself from the devastating promotion? The defense actually could object to 2.g7? since 2.-Kd8 leaves Black with enough material.

- Defense: "Objection! The same goes for 2.g:h7 Kd8 3.h8Q+ Kc7 4.Rg7+ Kb6."

- Judge: "Objection overruled! 3.Rg7 easily wins here!"

- Defense: "If the court might permit:

**2.-Sd4+! 3.c:d4 Bb3+ 4.R:b3 Be5!**, and White seems lost! Ladies and gentlemen, we have it there, the study is busted since Black prevents the pawn from being promoted and no magic in this world... wait, what is the prosecutor doing? I call shenanigans! The lightning never strikes twice on the same field! It... just... can't... be..."

**5.Rb8+!!**

- Defense: "NOOOOOOOOOOO!"

A moment of silence.

The lightning struck twice in the night.

- Defense: "But it is not won! Hahaha! It is not won! Actually, it IS won, but for Black! Look at it!

**5.-R:b8 6.d:e5 Kd8! 7.h8Q+ Kc7 8.Qg7+ Kb6 9.Qg1 h2!** and even though White has his queen, the Black forces are too strong. Why are my moves not printed in bold anymore? Your honor? Prosecution? What is happening?"

- Prosecutor: "Tsk tsk tsk, don't jump to conclusions. White can promote to a queen, and actually he must do so, but not yet! Look at this!"

**7.Kd6!! Kc8 8.K:c6**

- Defense: "I knew it! I saw it, but now Black has **8.-Rb6+ 9.K:b6 a1Q** with draw. There is no checkmate! You fools! See how the moves are still printed in bold! I am correct!"

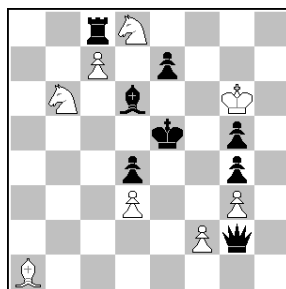
It is a pity that the defense attorney has left the room a moment ago to burst in laughing at its seeming success, not noticing that its words "with draw" were not bold. In fact, one is left to wonder what might happen when he comes back to see **10.h8Q+ Kd7 11.e6+ K:e6 12.Q:a1 and White wins!**

So is the study correct? Without any doubt, it is! We have put it on trial, examined the evidence against it, and there it is. So let us put our final verdict!

**1.Qb8+! B:b8 2.g:h7 Sd4+! 3.c:d4 Bb3+ 4.R:b3 Be5! 5.Rb8+!! R:b8 6.d:e5 Kd8! 7.Kd6! Kc8 8.K:c6 Rb6+ 9.K:b6 a1Q 10.h8Q+ Kd7 11.e6+ K:e6 12.Q:a1 and White wins!**

The study is impossible? No, as we have seen, it is indeed possible! More than that, it has a good artistical content and a nicely designed ending with its discovery of the long diagonal, culminating in the capture of the newly promoted queen. Surely one or another coinnosseur will demand an en passant capture to have a Valladao theme, but in my view the study is already of a high value.

## Intermezzo: Orthodox problems



Siegfried Hornecker & Martin Hoffmann  
Schweizerische Schachzeitung 06/2005, 4<sup>th</sup> honorable mention  
Mate in 9

I also delved every now and then into the the realm of orthodox or even heterodox problems, a few of the latter will be shown later.

One of the themes that fascinated me is the knight wheel, and in this form, after some help of Martin Hoffmann (the same Martin Hoffmann who worked on the Babson theme, unrelated to the other Babson specialist Peter Hoffmann), the problem above was created. I am very satisfied that we have received a high distinction for it.

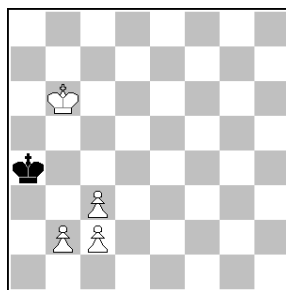
White would want to deliver checkmate by 1.f4+, but this is impossible. Another idea is to deliver checkmate with the knight by somehow making the Pd4 disappear. For example: 1.Sc6+ Ke6 2.S:d4+ Ke5 3.Sf5+ Ke6 4.Sg7 mate, or 3.Sf3+ Ke6 4.S:g5 mate. The dual in the try play is one of the big weaknesses of this problem, unfortunately. With the knowledge I have today, I would consider adding a bPb3 and bPf5 to make the try play unique and remove all set checks (I published this version on matplus.net on 8 March 2013).

So in the version, it works perfectly:

**1.Sc6+? Ke6? 2.S:d4+ Ke5 3.Sf3+ Ke6 4.S:g5 mate, but 1.-Q:c6!**

**1.f4+? g:f3? 2.Sc6+ Ke6 3.S:d4+ Ke5 4.Sf3+ Ke6 5.Sg5 mate, but 1.-g:f4!**

**1.Sf7+ Ke6 2.S:g5+ Ke5 3.Sf7+ Ke6 4.Sd8+ Ke5 5.f4+ g:f3 6.Sc6+ Ke6 7.S:d4+ Ke5 8.Sf3+ Ke6 9.Sg5 mate**  
The sideline 4.-R:d8 5.c:d8Q is annoying but I was unable to avoid it, as after the removal of Rc8 and Pc7 White could play 3.f4+ or 4.f4+ etc. If he does it here, he loses a crucial tempo: 3.f4+? g:f3 4.Sf7+ Ke6 5.Sd8+ R:d8!, and now 6.c:d8S+ leads to mate in the tenth move while 6.c:d8Q Q:g3+ will even lose.



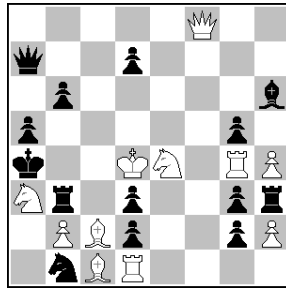
Siegfried Hornecker  
MatPlus 27, Autumn 2007  
Mate in 11

MatPlus was a magazine that Milan Velimirović had created and revived in 2007. From its beginning, at least of the resurrection, it had a very high quality. Milan's dream was to eventually be able to live from the income he makes with it. Unfortunately not only that dream was shattered but also he died in 2013, at a time when he had had to stop publishing originals and wanted to concentrate on MatPlus Review with high-quality articles. The world has lost a lot by his demise.

The problem above is one I published in that magazine, a nice pawn endgame directmate with the solution:

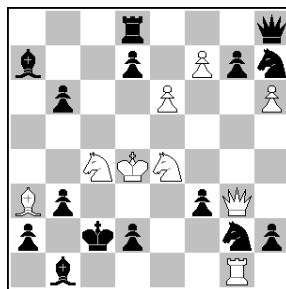
**1.Kc6! Ka5 2.b3 Ka6 3.b4 Ka7 4.Kc7 Ka6 5.c4 Ka7 6.b5 Ka8 7.c3 Ka7 8.b6+ Ka6 9.b7 Ka5 10.b8Q Ka4 11.Qb4 mate**

Sadly Pc2->a2 does not work since 1.Kc5 is another solution then. The play would be more pointed and the position more natural if it would work...



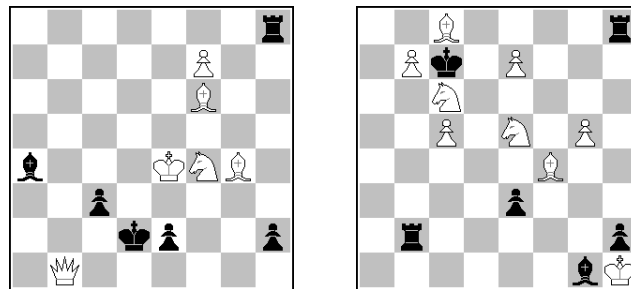
Siegfried Hornecker  
MatPlus 27, Autumn 2007  
Mate in 2

In the same issue as the previous problem, this one also appeared. The setting is far from elegant – I found a much better setting later – but it works: **1.Ke3!** and Black can give six kinds of checks that are all replied with a discovered checkmate. This inspired Hauke Reddmann to an own version.



Hauke Reddmann  
after Siegfried Hornecker  
MatPlus 28, Winter 2007  
Mate in 2

The key is nice, and it is interesting that **1.Qg6? Sf8** does not work while **1.Qc7!** does.

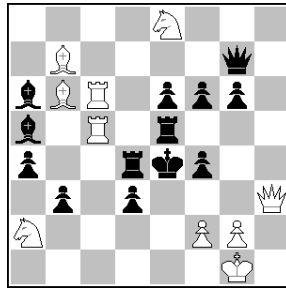


Siegfried Hornecker  
MatPlus.net, 18 September 2010  
Mate in 2

MatPlus.net is the website that belonged to the MatPlus magazine. As of writing this, its future is highly unclear, but there is a plethora of treasures of discussion that would be a huge blow to lose. Among them, in a thread named “Best #2 cross-check problems” I posted those both, although I would not consider them to be particularly good problems. They are interesting to see, however. I wrongly had assumed the position to the right would have been published in the MatPlus magazine, but I confused it with another nice twomover I will show afterwards.

**Left:** The solution comes immediately after seeing the previous attempts:  
**1.Bg5!**, now with a complete knight wheel.

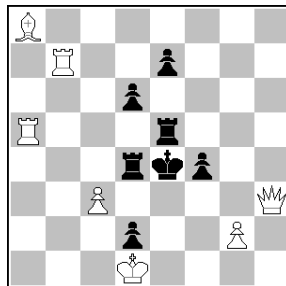
**Right:** The same theme in an interesting rework, but it still has flaws.  
**1.Sa7!**, again with a complete knight wheel. However the idea probably is anticipated.



Siegfried Hornecker  
MatPlus 36, Winter 2009  
Mate in 2

I had an interesting twomover idea and tried to enrich it. After it did not work the way I intended it first (wBe4, Rf3, R~, bKh1, Rh2, Rg1, 1.Rg2!) I put the matrix from the corner into the center of the board. Seeing that there were interesting other effects stemming from it, I tried to maximize the number of sidelines. The result of my work is the twomover presented here, one that – as was found later – is partially anticipated but still has an existence right, according to Paz Einat.

**1.Rd5!** leads to many variations in which Black is checkmated. The threat is **2.R:d4 mate**, and the variations go:  
**1.-K:d5/Rd:d5/Rc4/Rb4/Re:d5/Re5~/e:d5/Qd7 2.Rc5/f3/Q:d3/Sc3/R:e6/Qf3/Sd6/S:f6 mate**

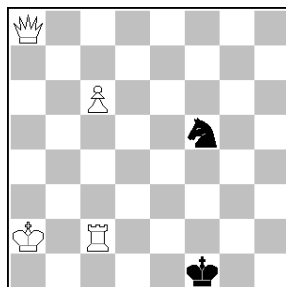


Hrvoje (Vojko) Bartolović  
Šahovski glasnik 1988  
Mate in 2

**1.Rd5!**

The matrix is the same, but I think my twomover is still interesting.

My other orthodox problems are usually either not worth to be published or they have been shown to be anticipated after – or prior to – publication. Let me close this intermezzo therefore with a simple but elegant example of the four corners theme.

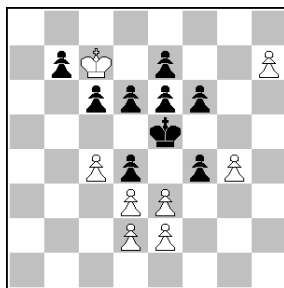


Siegfried Hornecker  
chessproblem.net, 10 November 2012  
Mate in 2

The website chessproblem.net has a forum, hosted by the famous philosopher Alexander George who also (although rarely) creates chess compositions.

**1.Kb2? Se3!, 1.c7? Sg3!; 1.Qh8! Se3/Sg3 2.Qh1/Qa1 mate**

I believe that my best orthodox composition was a moreover with a brilliant idea, together with the Belgian composer Gilles Regniers.



Siegfried Hornecker & Gilles Regniers  
chessproblem.net, 12/13 February 2009  
Mate in 5

The play goes:

**1.h8Q d:e3 2.Qa8! d5 3.Qa1+ d4 4.Qh1 f5 5.Qh8 mate**  
with the sideline 2.-Kd4 3.Qa7+! and mate in the fifth move on the long diagonal.

Not:

**2.Qh1? Kd4! 3.Qa1+ Kc5 4.Qb2 b5!**

The composition was reprinted already as original(!) in July 2009 in the Belgian magazine Horizon, in an article dedicated to the four corner theme. For some strange reason it also was reprinted in Vratnica-64, where it received the 1<sup>st</sup> commendation in the informal tourney 2008-2009 for moremovers.

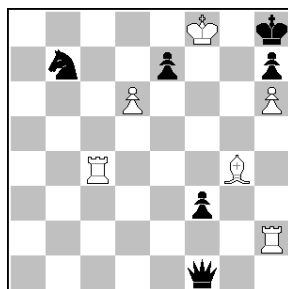
Strange!

More orthodox problems are found in chapter 12, there for historical reasons.

## Chapter Nine: Cooperation

It is not rare for a chess composer to have an interesting idea but to need more input from other people, particularly if there are technical details one is not sure about or – in the world of studies particularly – if a good introduction is needed. Often those other people can offer a significant improvement, important enough that one must speak of a cooperative work. There are some composers who even worked together whenever they could, so it is rare to have one of the composers as the sole author.

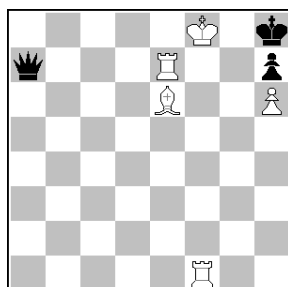
I mostly composed alone up to a certain point when I decided to see quality above quantity. Of course, some studies of good quality still can be done alone, but many times there is an idea – maybe just two or three moves – and no good play leading to it, or no way for me to display it correctly.



Siegfried Hornecker, Martin Minski & Iuri Akobia  
Konstantin K. Sukharev MT 2005, 4<sup>th</sup> prize  
White wins

**1.d:e7 Sd6 2.e8Q S:e8 3.Rc8, and:  
3.-Sd6 4.Rd8 Qe1 5.Rd2!! Q:d2 6.Ke7+ wins.  
3.-Qe1! 4.Kf7 f2 5.Bh3 f1Q+ 6.B:f1 Q:f1+ 7.K:e8 Qf5 8.Kd8 Kg8 9.Rf2!! Q:f2 10.Ke7+ Qf8+ 11.R:f8 mate**

I made an interesting follow-up study that however never was published, so this is the first time. I sent it to MatPlus for Spring 2012, but then MatPlus didn't take originals anymore.



Siegfried Hornecker  
Original  
White wins

**1.Re8 Qd7! 2.Bf5! Qe6! 3.Bg6! Qd7 4.Rd1!! Qa7**

Now the big flaw comes, which is why I will not bother sending it to any tourney again and instead publish it here.

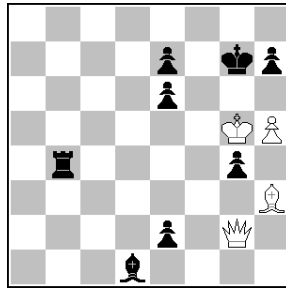
**5.Bb1 or 5.Bc2 or 5.Be4 or 5.Bf5 or 5.Bh5**

Yes, there are five different moves that make no difference to the future play.

**5.-Qd7 6.Rd6! Qe6 7.Bg6!! Qf7+ 8.K:f7 mate**

The stalemate avoidance is maximized here at the cost of the uniqueness of the fifth move.

We have already seen a few cooperative studies with the anti castling theme. The following one has a small backstory. The Georgian master Vasha Neidze has had published a study that I found to be incorrect because of a hidden rook promotion, instead of his queen promotion. I have thought the variations after the promotion to be interesting enough for an own study. I received permission of Neidze to publish that version in the Schwalbe, and it received a special prize there. Funnily at no moment did I have direct contact to my co-author, Iuri Akobia always functioned as an intermediate and because of the different languages also translator.

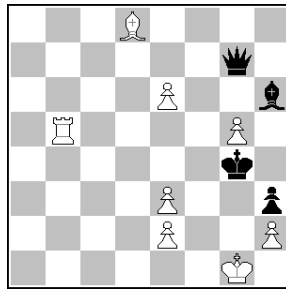


Vasha Neidze  
Karseladze MT 1970  
Draw

The solution is flawed, so let us quickly go over it.

**1.h6+ Kg8 2.B:g4 Rb5+ 3.Kf4 Rb4+ 4.Kg5 R:g4+ 5.K:g4 e1Q+ 6.Kh3+ Kf7 7.Qf2+ Q:f2 stalemate**

This works fine, as long as nobody wants to play **2.-e1R**, **4.Ke5** or **4.-e1R**. A very interesting variation is: **1.Qg3 Re4 2.Qe1 h6+ 3.Kh4 g:h3+ 4.K:h3** where the computer found the manoeuvre **Re4-e5-f5-f1**, refuting my earlier claim that this would be drawn.



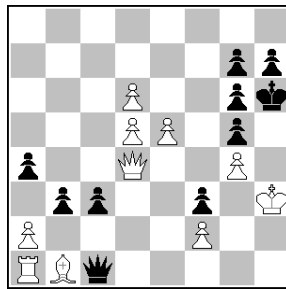
Vasha Neidze & Siegfried Hornecker  
Die Schwalbe 2005, special prize  
White wins

The position is, apart from the color exchange, practically the same and so the win is in the refutation of the earlier study. It was published wrongly with my name first in the Schwalbe.

**1.e7 B:g5 2.e8R!! Be7! 3.R:e7 Qa1+ 4.Kf2 Qf6+ 5.Ke1 Q:e7  
Sooner or later Black must take on e7, but White has a sting.  
6.Rg5+! wins**

Of course the main appeal of the study lies in the try play now.

The following two studies are recent examples of my cooperations.



Siegfried Hornecker & Arpad Rusz  
Magyar Sakkvilag, May 2011, 1<sup>st</sup> prize  
White wins

The study with Rusz is based on an interesting old combination with Ionchev or rather by Nadareishvili. In the book of Tim Krabbé there was a reprint of the incorrect Ionchev study of the Roycroft JT (reproduced below).



We have added a few more components to the battle.

**1.Bc2! Q:a1 2.Bd1! c2! 3.Q:a1 b2!**

The thematic position is reached. How can White avoid losing a big chunk of material?

**4.d7! c1Q!!**

The Black counterplay aims for stalemate. The materially strongest move 4.-b:a1Q would lead to a checkmate after 5.d8S!; now after the knight promotion Black has (4.-c1Q) 5.d8S? Qc7! with the counterplay just succeeding: 6.Qb1 Q:d8 7.B:f3 Qc7! 8.Qh1 b1Q 9.Q:b1 a3 10.Qh1 Qc1! 11.Q:c1 stalemate.

**5.Qb1!!**

Has White won now? 5.-Q:b1 6.d8S Qf5 7.g:f5 b1Q 8.Sf7+ Kh5 9.B:f3+ and mate next move looks convincing.

**5.-a3!**

The battle is far from over! With no other convenient moves at hand, White must promote now.

**6.d8S! Qf4**

Black threatens stalemate, but White is just in time to bring his queen to h1, threatening another checkmate.

**7.Qe4! Qf8 8.Qe1 b1Q 9.Qh1 Q:d1**

It is interesting to note that 10.Q:d1 Qf4 11.Qh1 Qh2+ leads to stalemate, while after 10.Qh2 Qg1 11.Q:g1 Qf4 12.Qg3, or 12.Sf7+ Q:f7 13.Qh2 there is no stalemate.

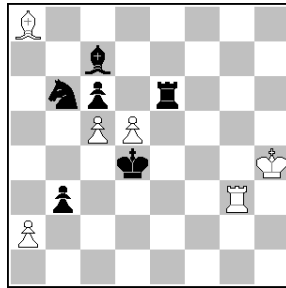
**10.Qh2 Qf4 11.Sf7+ Q:f7 12.Kg3 mate**

It is only fitting that the small sidestep of the White king ends the study.

But wait! Can that checkmate not be reached in another way?

**1.Be4 b2 2.Rb1 c2 3.B:c2 Q:c2 4.Q:b2 a3 5.Rh1! Qc1 6.Rh2 Qf4 7.d7! a:b2 8.d8S b1Q 9.Sf7+ Q:f7 10.Kg3 mate**

Of course not! **5.-Q:f2! 6.Q:f2 stalemate**

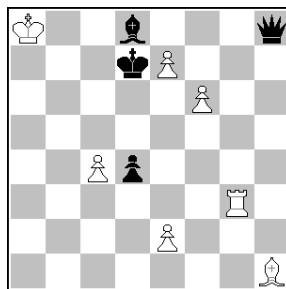


I. Ionchev

Roycroft JT 1978

White wins (incorrect)

The idea is beautiful: **1.Rg4+ Re4 2.R:e4+ K:e4 3.c:b6 Bd8+ 4.Kg4 b:a2 5.d:c6 a1Q 6.c7+ Q:a8 7.b7! draws**, but unfortunately **1.-K:d5!** completely spoils the idea, while **1.-K:c5!** or **1.-Kc3!** also lead to a slow but steady win for Black.



Gia Nadareishvili

Vecherny Leningrad 1965, 1<sup>st</sup>/2<sup>nd</sup> prize

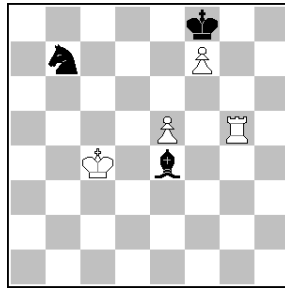
Draw

The Nadareishvili study is very famous:

**1.Bc6+ K:c6 2.Rg8! Qh1 3.Rg1 Qh8 4.Rg8 Q:g8 5.f7 Q:f7 6.e:d8S+! Kc6 7.S:f7 draws.**

Unusually, at the end Black just has an unique way to draw:

**7.-K:c5 8.Se5+ Kd5!, and Black is just in time, for example after 9.Sd3 Ke4 10.Kb7 Ke3 11.Sc1 Kd2 12.Kc6 K:c1 and Black can take the Pe2.**



Branko Kuzmanovic

Politiken 1957 (maybe an error in my source, more likely is Politika 1957)

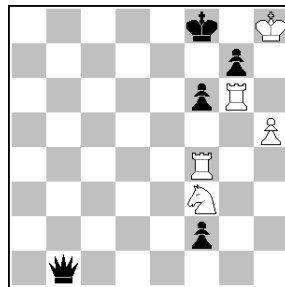
White wins

**1.Kd4 Bh7 2.e6 Sd8 3.Rg8+! B:g8 4.e7+ wins**

Possibly the great-grandfather of the idea, but because of the choice of pieces – bishop and knight – the play needs to be concluded with a check.

I have made a lot of good cooperation experiences with the German composer Martin Minski. Whenever I have an idea he turns it into an interesting study.

The following one is a typical and recent example.



Siegfried Hornecker & Martin Minski

EG, January 2011, 3<sup>rd</sup> honorable mention

White wins

After **1.Sh2!** the idea is to bring the knight to f1. If White can conquer the pawn on f2, he also easily wins. But why not **1.Sd2?** then? Because the Ph5 is vulnerable! **1.-Qd3 2.Sf1??Qd5! and Black wins**, several other White moves lead to a draw. So:

**1.Sh2! Qg1!**

The obvious reply would be to attack the pawn anyway, however White would win by a small margin: **1.-Qd1 2.h6 Qh5 3.Kh7 Q:h2 4.R:f2! Q:f2 5.h:g7+ wins**. If Black refuses to capture the rook, White wins slowly after **5.R:g7**.

**2.Sf1!! Q:f1 3.h6! g:h6 4.Re4!**

All of a sudden there is a checkmate threat! But is it enough to give up knight, pawn and the f-file for it?

**4.-Qa1 5.Rg8+ Kf7 6.Rg7+ Kg8**

with perpetual check. Oh, wait, White wants to win. Then new mate threats are necessary.

**7.Rc4! Qa6 8.Rb4!**, and:

**8.-Qc8 9.Rb1! Qe6 10.Rb8+**, or

**8.-Qd6 9.Rbb7! Qe6 10.Rb8+**

In both cases the same position is reached, play continues forced:

**10.-Qe8 11.Rg8+ Kf7 12.Rb7+! Qe7 13.Rg7+ Ke6 14.Rg:e7+ wins**

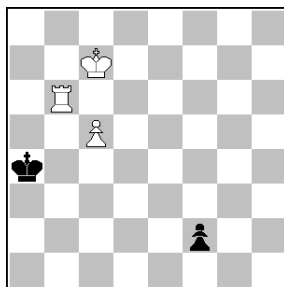
It is sad that at the ending the more beautiful **13.-Kf8? 14.Rb:e7 f1Q 15.Rgf7** mate is not the only winning way, which would have made a crowning end to the study.

In this case I had the idea of the nice systematic manoeuver at the end, while Martin Minski provided the lively and interesting play leading up to it.

As Martin Minski informed me after I had already selected the study for this essay, it also was reprinted in the book “Schachkompositionen” (in German) by the authors Michael Kastner and Hugo Ehn.

## Chapter Ten: Flourish, Knightingale

It is of course no argument that the official term for studies is “endgame studies”, but only very few studies could actually classify as probable endgames. In 2006 and 2007, a few were published of me.



Siegfried Hornecker  
Kalandadze JT 2007 (thematic section), 6<sup>th</sup> prize  
Black to move, White draws

The thematic tourney required only kings, pawns and rooks in the initial position. By using a trick that I later would often apply for pawn endgames the study fit in there: Black was to make the first move.

White threatens to stop the pawn, so the first move is clear.

**1.-f1Q**

A no-brainer! Of course White also has no choice than to push his pawn. Interestingly, after the Black reaction the game splits into three main variations then.

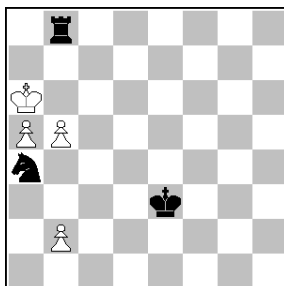
**2.c6 Qf7+ 3.Kd8! Qf8+ 4.Kc7**, and:

**a) 4.-Qe7+ 5.Kb8! Ka5 6.c7 K:b6 7.c8S+! draws**

**b) 4.-Qf7+ 5.Kd8 Qd5+ 6.Kc7/Kc8 Ka5 7.Kb7 Qf7+ 8.c7 Qd5+ 9.Rc6 Qb5+ 10.Ka7 Q:c6 11.c8Q Q:c8 stalemate**

**c) 4.-Qg7+ 5.Kb8 Ka5 6.Rb7 Qf8+ 7.Ka7!! Qc5+ 8.Kb8 Q:c6 9.Ra7+ Kb6 10.Ra6+ K:a6 stalemate**

Unfortunately the third variation was found by Martin Minski only after the award had already been published. I had seen the other two, but this one is a big improvement that most probably could have granted an even higher placement.



Siegfried Hornecker  
Europa Rochade 03/2007, 4<sup>th</sup> honorable mention  
Draw

This study is in my opinion one of my more interesting early works with regards to Black play.

**1.b6 Sc5+ 2.Kb5! Kd4 3.b4 Sa4!!**

The strategical win after 2.Ka7? would be easy to see – Black plays 2.-Sd7 and just brings his king closer until he can take both b-pawns, the second one with the knight to prevent stalemate – but this move is a real point! The natural move is 3.-Sd7, but there is no Black win: 4.Kc6 Se5+ 5.Kc7 Rh8 6.b7 Rh7+ 7.Kc8 Sc6 8.b5 Sa7+ 9.Kb8 S:b5 10.Ka8 Sc7+ 11.Ka7 Sd5 12.Ka8, and the Pa5 prevents Black from winning.

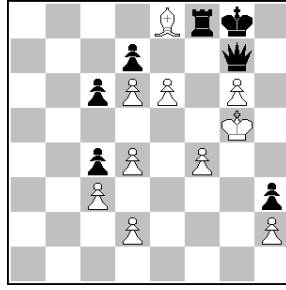
**4.K:a4 Kc4**

White is strategically in dire straits. He needs to turn the tide with a double pawn sacrifice.

**5.a6! R:b6 6.b5 Rb8!**

Not 6.-R:b5 7.a7 Rb1 8.Ka5 with an easy draw. However now the rest is also forced and already known from other studies...

**7.a7 Ra8 8.b6 Kc5 9.Ka5 Kc6 10.Ka6 Rh8 11.b7 Rh4 12.b8S+ (12.-Kc7!) draws**



Siegfried Hornecker  
Zlatko Mihajlovski 60 JT 2006, 2<sup>nd</sup> honorable mention  
White wins

When the French musician Philidor mentioned that the pawn is the soul of chess, it was a metaphor to make us aware of the importance of the pawn structure and the irreversibility of every decision we make with pawns. It was probably not a position like this he would have had in mind where a few pawns render the almighty queen helpless.

I have seen too many things to not believe in miracles on and off the chessboard. But in this case I can still recall myself jubilating wildly for minutes when the position worked. If anyone would have heard me they would have either thought I had the orgasm of my life or I have gone completely insane.

Both would not have been too far-fetched: In some way this study contains both.

I thought it to be my best study so far, and when I saw the award I was a bit disappointed that it did not receive a prize.

**1.Bf7+**

The obvious move, but already here the play splits. The shorter main variation is to immediately take the bishop.

**1.-R:f7 2.e:f7+ Kf8 3.f5 Qh8 4.f6 c5 5.g7+ wins**

The first domination of the queen. Better is:

**1.-Kh8 2.e7**

Black can take the bishop now.

**2.-R:f7 3.e8Q+ Rf8 4.Qe7! Q:e7+ 5.d:e7 Re8 6.Kf6 wins**

This time the rook is helpless against the pawns. A pity that the final position leads to zugzwang but not a mutual one.

**2.-Rg8 3.B:g8 Q:g8 4.f5**

The pawns are ready to defeat the queen, but Black has an idea.

**4.-c5! 5.d:c7**

Now there are two possibilities again. Easier is:

**5.-Qc8 6.Kh6! Qg8 7.c6! d:c6 8.f6 Qe6 9.f7 wins**

Of course not 6.c6? d:c6 7.Kh6 c5! 8.f6 Qe6 and Black won a crucial tempo. But Black can play on stalemate also in another not so obvious way.

**5.-Kg7!!**

A deeply paradox move, justified by stalemate. Why allow the White pawn to advance with check? Because winning the two tempi loses half a point! 6.f6+? Kh8 7.f7 Q:g6+ 8.K:g6 stalemate.

**6.c6! Qd5!**

If Black can't have a stalemate, he goes for perpetual check. But now a surprise awaits.

**7.e8S+!**

This possibility was only brought into the position by the Black defence. But what does it matter? Has White now not failed since his advanced pawn is gone and the others should be easy to hold?

**7.-Kf8 8.c:d7 Q:d2+!**

The sensible defense! Strategically lost is 8.-Qa8, for example 9.Kf6 Qd8+ 10.Ke6 Qa8 11.Sc7 Qe4+ 12.Kf6 Qh4+ 13.Ke5 Qe1+ 14.Kd5 Q:d2+ 15.Kc6 Qg2+ 16.Sd5 Qg5 17.f6 and Pd7 promotes.

**9.Kh5 Qe2+**

Does Black have a perpetual check?

**10.Kh6 Qd2+ 11.Kh7 Qg5**

Now 12.Se6+ would be nice. But the knight stands on the wrong square.

**12.g7+ Kf7**

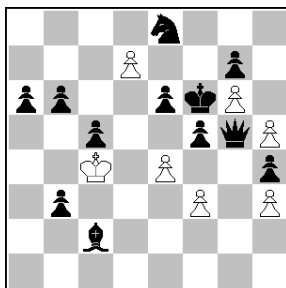
And now the end is easy. 13.g8Q+ Q:g8+ 14.Kh6 Qh8+ 15.Kg5 gets White a queen... and draws! 15.-Q:c3! 16.d8Q Qe3+ 17.Kh5 Qf3+ 18.Kh6 Qf4+ 19.Qg5 Q:g5+ 20.K:g5 c3! 21.d7 Ke7 22.f6+ K:d7 23.f7 c2 24.f8Q c1Q+ and Black can capture h2. Unfortunately the actual solution is much more obvious...

**13.d8S+! Q:d8 14.g8Q mate**

A loss of time is 14.Sf6 Q:f6 15.g8Q mate.

Of course, today I would not regard the other variations as main variations anymore and possibly just start the study with the fourth move.

Luckily, knight promotions are a nearly inexhaustable source of studies. So much that they mostly appear when you least expect them. The following study has several flaws, for example Qg5 could be replaced by a rook.



Siegfried Hornecker  
Iuri Akobia 70 JT 2007, commendation  
White wins

**1.d8Q+ Ke5 2.Q:g5**

A horrible introduction, led by the will to have White with only king and pawns.

**2.-Sd6+**

The strongest move! The alternatives are weaker, for example 2.-b5+ 3.Kc3 b4+ 4.Kd2 Sd6 5.f4+ K:e4 6.Qg2+ K:f4 7.Qh2+ Kg5 8.Q:d6 Be4 9.Kc1 wins.

**3.Kc3 Sb5+ 4.Kd2 c4**

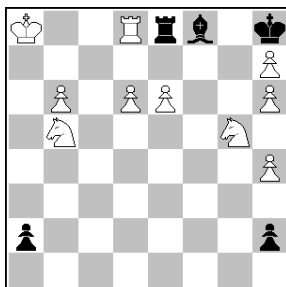
A good decision would also be 4.-Sd4, which is hard to refute. The – probably dualistic – variation runs 5.Qd8 Kf4 6.Kc1 K:f3 7.h6 Se2+ 8.Kd2 c4 9.Q:b6 c3+ 10.Ke1 Sf4 11.h:g7 Sd3+ 12.Kf1 b2 13.g8Q b1Q+ 14.Q:b1 B:b1 15.Qd8 f:e4 16.g7 c2 17.Qf6+ Ke3 18.Qg5+ Kd4 19.g8Q and White should win.

The rest of the study is pretty much forced.

**5.h6 c3+ 6.Ke3 b2 7.Qf4+! Kf6 8.Q:h4+! K:g7 9.h7 b1Q 10.h8S mate**

There we have the knight promotion!

Probably the culmination of all absurdity was the study that even by the judge was attributed to be a grotesque.



Siegfried Hornecker  
Problem-Forum, December 2005, 1<sup>st</sup> honorable mention  
White wins

Because of a bug in the Fritz engine it is a pain to check this study with a computer. In advance, it does not seem to see moves that capture a checking piece and underpromote to knight.

**1.e7! R:d8+ 2.e:d8S!**

Black faces a tough situation. There is a mate threatening on f7, but he could easily protect that at the cost of a queen – leaving White with a winning advantage.

**2.-h1Q+ 3.Kb8 B:d6+**

Black sacrifices his bishop in order to reach a stalemate.

**4.S:d6 Qa8+ 5.Kc7! wins**

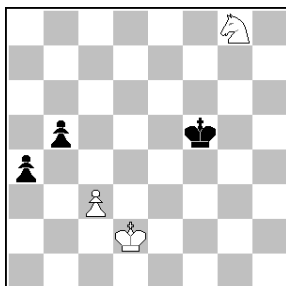
With another knight attacking f7 after Black sacrificed his bishop, White will checkmate.

An interesting point is that while it happens on completely different fields, Black can enforce White to capture only queen or bishop, but not both. So he always is left with dead – or rather undead – material.

We will have a look at knight promotions in pawn endgames later. For a variation of this study see the originals.

## Chapter Eleven: Endgames

Of course, by the official definition studies are called “endgame studies”, but how many of them do actually resemble actual endgames? There is a significant number of studies with a lot of material that emphasises on the artistic content rather than on the endgame probability. The following studies however look like they could have been played just yesterday.



Siegfried Hornecker  
Magyar Sakkvilag 12/2006  
White wins

White is a knight up, and the win should not be too hard. The solution still is instructive, but not very artistic.

**1.Se7+ Ke6 2.Sc6 Kd5 3.Sb4+ Kc4**

It was important to block b4, but it is unclear how White can continue.

**4.Kc2 Kc5 5.Kd3 Kb6 6.Kd4 Ka5**

Sure, White can activate his king, but what has he achieved? 7.Kc5? a3 allows Black to intrude. If White moves his knight, he must return it sooner or later anyway, or just draw with 7.Sc2? a3 8.S:a3 b4. And bringing the king back achieves nothing as well. However, there is a hidden solution...

**7.Ke4!!**

The Réti manoeuvre works here in combination with zugzwang! White waits for the Black reply and accordingly moves his king to d3 or d5!

**7.-Kb6!**

Of course 7.-a3 8.Kd3 Ka4 9.Kc2 sees a devastating zugzwang.

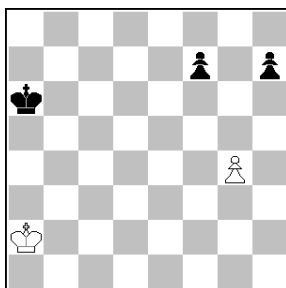
**8.Kd5 Ka5 9.Kd4!**

White has finished his triangulation! The rest is easy. 9.-Kb6 10.Sc2 Ka5 11.Kc5 would have won a crucial tempo, and intruding now also will not work.

**9.-a3 10.Kd3 Ka4 11.Kc2 a2 12.S:a2 wins**

It is of note that 12.Kb2? a1Q+ 13.K:a1 Kb3 14.Sa2 Kc2 leads to a draw by an interesting zugzwang.

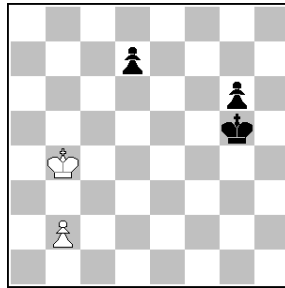
As can be easily guessed, many of the basic endgame studies I published were pawn endgames. I like to show a few of them here.



Siegfried Hornecker  
Buletin Problemistic, 1<sup>st</sup> semester 2005  
Draw

The main point of this otherwise uninteresting study was to show two en passant captures. The solution is dictated by the fight for opposition.

**1.Kb2! Kb6 2.Kc2 Kc6 3.Kd2 Kd6 4.Ke2 Ke6 5.Kf3! Ke5 6.Ke3 Kf6 7.Kf4 Kg6 8.g5! f5 9.g:f6! draws, or 8.-h5 9.g:h6! K:h6 10.Kf5 Kg7 11.Kg5! draws.**



Siegfried Hornecker  
Die Schwalbe, February 2006  
Draw

The obvious move is **1.Kc5**, so it must be correct? Of course... not!

**1.Kc5? Kf6!! 2.Kd6 g5 3.b4 g4 4.b5 g3 5.b6 g2 6.b7 g1Q 7.b8Q Qg3+.**

But what else could White play? Maybe he must go to the g pawn?

**1.Kc5 Kf6 2.Kd5 Ke7 3.Ke5 d6+! 4.Kf4 Ke6 5.Kg5 Ke5 (but also 5.-d5 wins) 6.b4 Kd4 7.K:g6 Kc4 8.Kf6 K:b4**

**9.Ke6 Kc5** loses just by one tempo. Is ignoring an option?

**1.Kc5 Kf6 2.b4 Ke7 3.b5 g5! 4.b6 Kd8** and Black holds the pawn, or **3.Kb6 g4 4.Ka6 g3 5.b6 g2 6.b7 g1Q 7.b8Q Qa1+** and Black exchanges queens. Can White support his pawn by going to the a-file maybe?

**1.Ka5? d5 2.b4 d4 3.b5 d3 4.b6 d2 5.b7 d1Q 6.b8Q Qa1+ 7.Kb6 Qb1+** and Black again can exchange the queens and win easily. But what else is there?

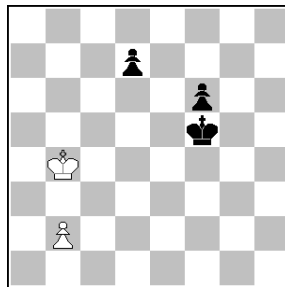
**1.Ka4!!**

Now everything is clear! White needs to do a complicated Réti manoeuvre to prevent him from losing a tempo on the b-file, support his pawn and stop the Black d-pawn. The only field for this is a4 with the options Ka4-a7 and Ka4-d1.

**1.-Kf6 2.b4! Ke7 3.Ka5 Kd8 4.Ka6 Kc7 5.Ka7 Kc6 6.Ka6** draws as both sides can not escape from the repetition without losing.

**1.-d5 2.b4 d4 3.Kb3! Kf4 4.Kc2! Ke3 5.Kd1! g5 6.b5 g4 7.b6 g3 8.b7 g2 9.b8Q g1Q+ 10.Kc2 d3+ 11.Kb2! draws**

Unfortunately, there is a complicated sideline **3.b5? d3 4.Kb3 Kf4 5.b6 Ke3! 6.b7 d2 7.b8Q d1Q+** and Black has a won endgame.



Siegfried Hornecker  
Die Schwalbe, February 2006  
Draw

The study looks very similar to the previous one, and indeed was published in the same issue of the magazine of the German chess composition society "Die Schwalbe". This time **1.Ka4?** makes no sense as Black is too close with his king. Unfortunately the Black pawn also is too close now, so the solution now works without any pitfalls.

**1.Kc5! Ke6 2.b4 f5 3.b5 Ke7**

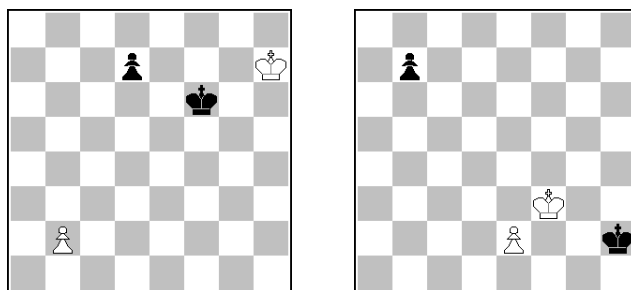
But what now? Well, remember the variations in the previous study and the answer is easy!

**4.Kd5! d6**

Of course everything else also is not enough for a win, for example **4.-Kd8 5.Ke5** and White is in time to capture the f-pawn while holding the d-pawn.

**5.Kc6! f4 6.b6 f3 7.b7 f2 8.b8Q (8.-f1Q) draws**

After 5.-Kd8, White has enough time to cross the b-file: **6.Kb6 f4 7.Ka7 f3 8.b6 f2 9.b7 f1Q 10.b8Q+** with check so Black can not exchange the queens.



Siegfried Hornecker  
chessproblem.net, 7 December 2009

**Left:** Draw

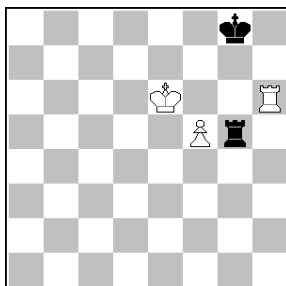
**Right:** Black to move, White wins

This is another pair of pawn endgames, easy to solve nonetheless. The mined fields are f4 and h5 (left) respective f5 and h5.

**Left:** 1.Kh6! d5 2.Kh5! Kf5 3.Kh4! Kf4 4.b4 d4 5.b5 d3 6.b6 d2 7.b7 d1Q 8.b8Q+ draws thanks to the check.

**Right:** 1.-Kh3 2.e4 Kh4 3.Kf4 Kh5 4.Kf5 Kh6 5.Kf6 b5 6.e5 b4 7.e6 b3 8.e7 b2 9.e8Q b1Q 10.Qe3+! wins

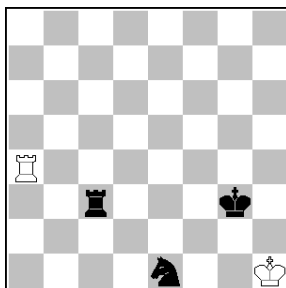
Of course, not only with my favorite material I have created simple endgames, but also with the Georgian favorite material of kings, rooks and pawns.



Siegfried Hornecker  
matplus.net, 6 August 2010  
White wins

This is one of the game-like studies I created that appeared online. The solution is interesting and actually based upon the ending of a blitz game I had lost in the chess club. The winning manoeuvre was new to me.

**1.f6 Rg1 2.f7+ Kg7 3.Rh7+! K:h7 4.f8Q wins**



Siegfried Hornecker  
Gurgenidze 55 JT (baby section) 2008, honorable mention  
Draw

It is a fine question to raise in how far a position still is endgame-like, and when it becomes artificial. In the Gurgenidze 55 JT there was a section for “malyutka” (“baby”) studies that could have at most five pieces. The other section consisted of miniatures that could have six or seven pieces. Almost all the compositions there were, of course, endgame-like.



The study I show here was my highest placed one, the winning study by Martin Minski is reproduced below also since Martin Minski is especially knowledgeable about the theme of asymmetry he shows there. In 2013 he finished as co-author an excellent book about asymmetry in chess composition, aptly named “ASymmetrie”.

As for my study, the theme is stalemate with a try. Unfortunately the line that leads to stalemate is not the one where the try fails.

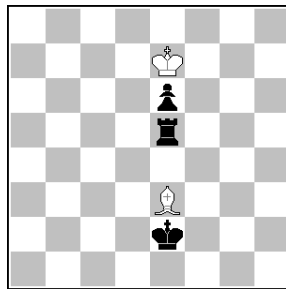
**1.Ra8? Rc1?** works just like in the solution. However, after **1.Ra8? Re3!! 2.Rg8+ Kf2 3.Kh2 Sf3+ 4.Kh3 Sg1+! 5.Kh4 Rh3+ 6.Kg5 Rg3+ Black wins** since the White king is too far away from his rook.

The correct defense, for this hidden reason, is **1.Ra7!!** and after 1.-Re3 the same variation as above could be played, only White draws – his king is close enough to the rook to protect it. The main variation is: **1.-Rc1! 2.Rg7+ Kf2 3.Kh2 Sf3+ 4.Kh3 Rh1+ 5.Kg4 Rg1+.** Now the rook is lost anyway? So would **1.Ra6?** have been better? No, of course not! **6.Kh3! Sg5+ 7.Kh4! Sf3+ 8.Kh3 R:g7 stalemate.** A last trick: 7.Kh2? Rg4 is plainly lost for White.

For all the reasons above **1.Ra6?** also should work? No, there are no less than three ways for Black to win, for example: 1.Ra6? Re3 2.Rg6+ Kf2 3.Kh2 Sf3+ 4.Kh3 Se5+! Whoops! Similarly, after 1.-Rc1 works 5.-Se5+. New is 1.-Sd3, for example 2.Rg6+ Kf3! 3.Rf4+ Sf4 4.Kh2 Rc2+ 5.Kg1 Kg3, and the difference is obvious.

After 6.Rg6+ the rook is lost: 6.-S:g6.

Of course, 1.Ra5? Sf3 would be totally hopeless as well. 2.Rc5 Re3! brings up a roman motif, at least, but there are already other first moves for Black.



Martin Minski  
Gurgenidze 55 JT (baby section) 2008, 1<sup>st</sup> prize  
Draw

Martin Minski is an excellent example of how a composer can come back better after a pause, although of course this is not to be intended as a hint for anyone to take a composing pause. I believe that in the case of Martin Minski the new possibilities that opened up between 1999 and 2004, including the internet, i.e. usage of e-mail to discuss study ideas, brought the talent that always was in him to the surface.

There are many fields Martin Minski is interested in, as I'm writing this just a nice article on the Black Indian in studies appeared, showing the unorthodox themes he pursues. Another unorthodox theme he is interested in is asymmetry. The study above is based on that theme: in a symmetrically looking position, the solution is asymmetrical.

**1.Bf4!? Re4! 2.Bh2 Kd3 3.Kd6 Rh4 4.Be5 Rh6 5.Bg7 Rg6 and Black wins** shows the issue White has: He has not enough room for his bishop! The correct solution runs:

**1.Bd4! Re4! 2.Bb2 Kf3 3.Kf6 Rb4 4.Ba3!**

In the try, 4.Bi3 could have saved the day...

**4.-Rb6 5.Ke5 Kg4! 6.Be7!**

“Wow, a patzer! 6.Bd6 is an easy draw since 7.K:e6 is to follow!” – Not so fast! 6.-R:d6 7.K:d6 Kf5 ruins the party!

**6.-Ra6 7.Bd8!**

White has achieved an optimal defense. Black would like to get his king to the back of his pawn, after which the win is trivial. However, White stays ready to block the Black king. Now 7.-Kh5 8.Kf6! leads nowhere, but nothing else suffices as well, so Black can try to force White to a perfect defense..

**7.-Kh5 8.Kf6! Rc6 9.Be7 Ra6 10.Bd8 Kg4 11.Ke5! Rc6 12.Be7 Ra6 13.Bd8 positional draw.**

White must remain careful to the end: After 11.Bc7? Rc6 12.Bb8 Rb6 13.Bc7 Ra6 14.Bb8 Rc6! he is in deadly zugzwang and Black can reach d5 or the seventh row with his king, depending on who goes to e5. 15.Bh2 brings the Black rook to e2, also with an easy win: 15.-Kf3! 16.Ke5 Rc2 17.Bg1 Re2+! and Black wins.

## **Chapter Twelve: MatPlus**

I saw a thematic tourney of MatPlus that included my favorite material – kings and pawns – and I decided to send a study in. Little did I know at that time that this would lead to an online and telephone friendship with its editor, the great Serbian master Milan Velimirović. In his newly re-founded magazine MatPlus, the very first issue held the results of that tourney. In his words (*italic notes from here in this chapter all by Milan, taken from MatPlus issue 25, see literature*):

*The theme required any orthodox-moving type of chess problems with only kings and pawns on the board featuring any kind of line effect(s).*

The prizes, honorable mentions and commendations were given based on the strength of the theme, with no difference in the honorable mentions or commendations.

*It was not easy to decide about the order of ranked problems of very different types. My primary (but not only) criteria was the intensity of theme. Perhaps some (or many) of you would not agree, but I think that in such kind of a tourney the award is bound to reflect the individual taste of the judge. I decided to omit ordering of Honorable Mentions and Commendations, since each attempt to do it ended in an infinite loop: X is better than Y, Y is better than Z, but Z is better than – X!!?.*

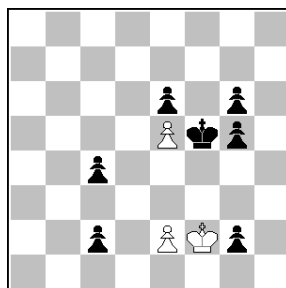
One issue we will come back to in my study was the difficulty of testing.

*Finally, I did computer testing for most of the entries, but for few I had to relay on the “C+” notes by the authors themselves.*

Of course, Milan had a lot of knowledge also off the board:

*I knew the names of all authors, but that did not influence my decision.*

The first prize went to a one-phased (!) helpmate fourmover by the Mongolian author Lkhundevin Togookhuu. Dieter Müller took the second and Eric Huber took the third prize. Afterwards the honorable mentions followed.



Lkhundevin Togookhuu  
1<sup>st</sup> thematic tourney of MatPlus, 1<sup>st</sup> prize  
h#4

*Despite some impurities certainly thematically the strongest composition. A two-purpose closing of fourth rank is dominant line effect, but there is also anti-critical move by black bishop and temporary closing of WPe2 line, the direct usage of its subsequent opening is paradoxically impossible because of lack of tempo move.*

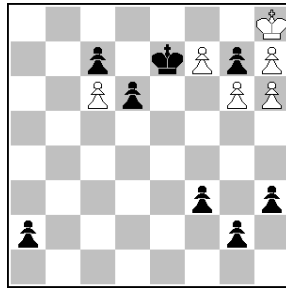
Readers new to helpmates should please note that in a helpmate the Black moves are written first. Both sides cooperate to get Black checkmated in the specified number of moves.

**1.g1R Ke3 2.c1B+ Kd4 3.Bf4 e3! 4.Rg4 e4 mate**

Since the full award is still available online as of writing this (again, see the literature at the end of this essay), the interested reader can see the other fine compositions of the theme there. Let us concentrate on my study instead.

*The only endgame of the tourney based on pins and pin avoidances.*

In fact, the only endgame in the whole tourney.



Siegfried Hornecker

1<sup>st</sup> thematic tourney of MatPlus, honorable mention  
Black to move, White draws

Basically, the thematic try play should run like this:

**1.-f2! 2.f8Q+? K:f8 3.h:g7+ Ke7 4.g8Q a1Q+ 5.g7 f1R! wins** but unfortunately the idea seems busted:  
5.-Qf6 6.Qf8+ Ke6 7.Q:f6+ K:f6 8.g8Q f1Q 9.Qg3! Qf5! 10.Qg7+ Ke6 11.Kg8 Qf1!! 12.h8Q g1Q 13.Q:h3+ Q:h3 14.Q:g1 Kd5 also should win for Black.

The solution itself is sound but loses a lot of value if the try does not require an underpromotion.

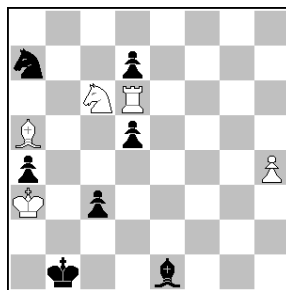
**1.-f2! 2.h:g7! f1Q 3.g8Q a1Q+ 4.g7 Q:f7 5.Q:f7+ K:f7 stalemate**

The study would probably have needed to be downranked to a commendation, or not being included at all. I remember having created it just for that tourney, on 16 October 2006 as my personal database says.

The award came out in early 2007 and probably after reading it I joined the MatPlus website. I tested it and reported a few bugs, one of which never was fixed.

I participated in the solving, and gave my comments to studies and – rarely – (other) problems. On the very first issue, I already wrote a lot, thinking only the relevant parts would be printed. I was wrong as Milan printed the full comment to one study that I wrote. It was not even anything special, but the author told me later the story of how Milan came to him in the Belgrade Chess Club and said: “That German guy wrote half a page about your study!”

It was a crowning moment for me to hear this when I visited Belgrade in 2013.



Darko Hlebec

MatPlus, issue 25 (Spring 2007), honorable mention  
Win

I had found the first few moves of the solution when solving it.

**1.Sd4 Sb5+! 2.S:b5 c2 3.Sc3+ B:c3 4.Rb6+ Bb4+! 5.R:b4+ Ka1**

Here I went wrong with the obvious move 6.Rc4?, but the actual solution is more spectacular.

**6.Rb1+!!**

One issue is that 6.-c:b1S+ still looked drawn – with my improved strength today I would easily see it as won – and the other is that I simply did not look at such a ridiculous move. The main variation goes:

**6.-K:b1 7.Bd2 c1Q+ 8.B:c1 K:c1**

Both sides promote at the same time, but there is one small issue for Black.

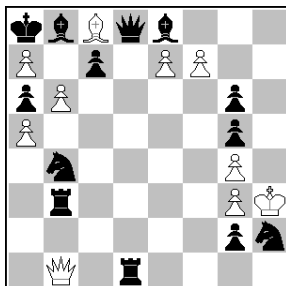
**9.h5 d4 10.h6 d3 11.h7 d2 12.h8Q d1Q**

Whoever has the move can mate immediately. It is White to move...

**13.Qb2 mate**

Much could be written about Darko. His style used to be very brutal but sometimes, as in an exceptional case reproduced below, it was justified by the theme.

The Azerbaijan composer Ilham Aliev – not to be confused with the unrelated president of the country – was judge in the MatPlus 2008 endgames tourney. He, who also is a passionate lover of kings and pawns material and the Réti manoeuvre, awarded the special prize to Darko's combination of AUW and Hurtig theme.



Darko Hlebec  
MatPlus, issue 31 (Autumn 2008), special prize  
Draw

**1.Bb7+ K:b7 2.e:d8S+ R:d8 3.f:e8Q R:e8 4.Q:b3 g1R!**

White seems completely lost. After all, he has too few material while Black just threatens checkmate on h8. The natural continuation is 5.K:h2? Rge1 6.a:b8Q+ K:b8 7.b:c7+ K:c7 8.Q:b4 R8e2+ 9.Kh3 Rh1 mate, or in this variation 8.Kh3 Sc6! and Black wins slowly by material. But there is one shot White still has!

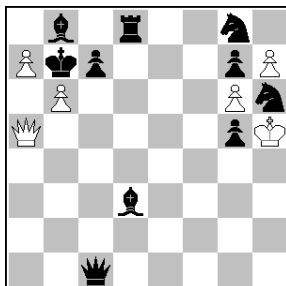
**5.Qf3+!! S:f3**

So what now? 6.a8Q+ Kc8! 7.Q:b8+ K:b8 8.b:c7+ Ka7! 9.c8Q Rh1+! is still won for Black.

**6.a8B+!! Kc8 7.b7+! and White is stalemated**

A study with high tension, but also a lot of captures and an anticipated finale.

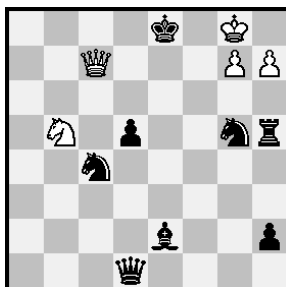
There are only four endgame studies known of A. Hurtig, but one of them became immortal.



A. Hurtig  
Schackvärlden 1943, 2<sup>nd</sup> prize  
Draw

This study is probably difficult to solve – unless you have seen Darko's study above.

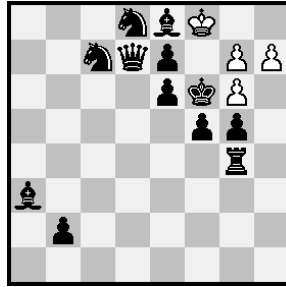
**1.a8B+!! Kc8 2.b7+ Kd7 3.Qd5+ Ke7 4.Qe5+ Kf8 5.Q:g7+! K:g7 6.h8B+!! Kf8 7.g7+ and it is done!**



W. Greenwood  
Bradford Observer Budget, 28 December 1927  
Draw

Of course, it can be criticized that I call this the Hurtig theme, as it was shown before already, most prominently by Abram Gurvich. However, Hurtig took it to the extreme. This is the earliest example of a bishop promotion in the corner for self-stalemate that I could find.

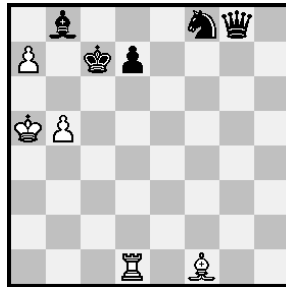
**1.h8B! h1Q 2.Sd6+ S:d6 3.Qe7+ K:e7 stalemate**



Gerald Frank Anderson  
L'Eco degli Scacchi 1917, 2<sup>nd</sup> honorable mention  
Draw

**1.h8B Ke5 2.g8R+! Kd5 3.g7 b1Q stalemate**

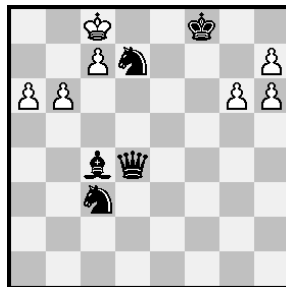
The constructive difficulties are obvious, and much later Rusinek has shown the theme in what probably is its Letztform as will be seen below.



Abram Gurvich  
Trud 1928 (thematic tourney), 2<sup>nd</sup> prize  
Draw

Gurvich shows the check on b7 for the first time in this probably most famous rendition of the theme after Hurtig. However, except for the idea of the check on b7 regardless of Black capturing on a8 or going to c8 there is not much of an improvement over earlier studies in my opinion. Still Gurvich's game-like position is worth noting

**1.b6+ Kb7 2.Bc4!! Q:c4 3.R:d7+! S:d7 4.a8B+! Kc8 5.b7+ Kd8 stalemate or 4.-K:a8 5.b7+ K:b7 stalemate**



Jan Rusinek  
New Statesman (and Nation) 1971, 1<sup>st</sup> prize  
Modification: Jan Rusinek, "64", 27 July 1978  
Draw

The Polish master here shows, seven years after the first publication of the study, by a modification of the position an Allumwandlung.

**1.h8Q+! Q:h8 2.g7+ Q:g7 3.h:g7+ Ke7**

The position of the original publication is reached now.

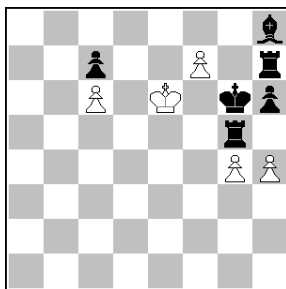
**4.a7 Ba6+ 5.b7 Se4! 6.g8S+! Ke8 7.Sf6+! Se:f6 8.a8B!**

Of course not 8.a8Q? Sd5 9.Q:a6 Se7 mate!

**8.-Se5 9.Kb8 Sc6+ 10.Kc8 Bf1!**

A very evil tricky move. The natural 11.b8Q? loses to 11.-Ba6+ 12.Qb7 Se4! 13.Q:a6 Sd6 mate. Just by an inch loses 11.b8S? Se7+ 12.Kb7 Bg2+. But what else is there?

**11.b8R!! Ba6+ 12.Rb7 Se4** “and mate next move.” Only there is no next move. **Stalemate!**



Siegfried Hornecker

chessproblem.net, 8 April 2011

Draw

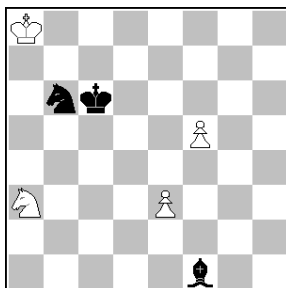
My own attempts at the self-stalemate never were very frugal and I think I never managed a self-incarceration. This is so far the only one study I had published with the double-stalemate theme, but of course other authors had similar studies much earlier.

**1.h5+, and:**

**1.-R:h5 2.g:h5+ Kg7 3.Ke7 stalemate**

**1.-Kg7 2.f8Q+ K:f8 stalemate**

In the same issue of MatPlus as Darko's special prize study one study of me appeared where the solution was improved by János Mikitovics.



Siegfried Hornecker (solution with János Mikitovics)

MatPlus, issue 31 (Autumn 2008), 5<sup>th</sup> honorable mention

Draw

My intention was that White who doesn't stand bad materially has to sacrifice everything to just reach a stalemate. János Mikitovics found an underpromotion line after publication, so before the solutions were printed I was able to adjust them accordingly.

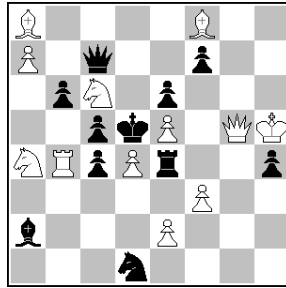
**1.Kb8 Bd3 2.e4!, and:**

**2.-Kc5 3.f6 Sd7+ 4.Kc8! S:f6 5.e5 Sd5 6.e6 Kc6! 7.Kd8 Kd6 8.e7 S:e7 9.Sb5+ B:b5 stalemate**

The Hungarian master found the following variation:

**2.-B:e4(!) 3.f6 Bf5! 4.f7! Sd7+ 5.Kc8 Se5+ 6.Kb8 Bd3(!) 7.f8S! draws**

My love and admiration for MatPlus lied much in the hard work of its editor and administrator, Milan Velimirović. Being an avid composer of all genres but especially twomovers and threemovers, it was only fitting that he won the very first twomover tourney of the revived MatPlus, not only by an inch but by a mile.



Milan Velimirović  
after Hugo Knuppert  
MatPlus, issue 27 (Autumn 2007), 1<sup>st</sup> prize  
Mate in 2

Set play:

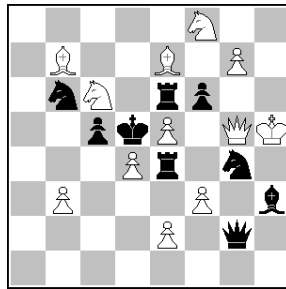
**1.-R:e5/Q:e5 2.e4/S:b6 mate**  
**1.-Q:c6/R:d4 2.Qd8/Se7 mate**

Real play:

**1.Qd2!**  
**1.-Q:e5+/R:e5+ 2.S:e5/d:e5 mate**  
**1.-Q:c6/R:d4 2.S:b6/e4 mate**

*[A]n ideal Rukhlis in ideal construction.* (Judge Peter Gvozdják)

The Knuppert problem, however good it already was, only got with Milan its Letztform.



Hugo Knuppert  
Skakbladet 1997-1999, 1<sup>st</sup> prize  
Mate in 2

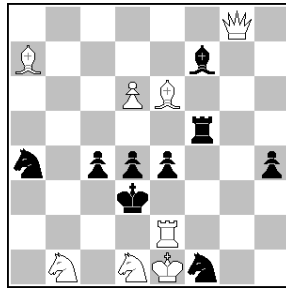
Set play:

**1.-R6:e5/R4:e5 2.g8Q(B)/e4 mate**  
**1.-R:d4/c:d4 2.Sb4/Sb4 mate**

Real play:

**1.Qd2!**  
**1.-R6:e5+/R4:e5+ 2.S:e5/d:e5 mate**  
**1.-R:d4/c:d4 2.e4/Qa5 mate**

At first, the revived MatPlus was a great success, making the magazine and its editor very much beloved around the world. Milan's greatest achievement without any doubt was to unite a broken chess problemists world, and also to give a voice that is heard to them. He himself considered in a private mail two of his friends – Dragan Stojnic and Marjan Kovačević – a greater achievement than his grandmaster title. Here shows one note of Milan: Titles, that in his opinion come naturally with a high enough output over a long enough period, didn't mean much to him but friends did. His teacher in composing was Miroslav Stošić who unfortunately died young.



Miroslav Stošić  
1<sup>st</sup> WCCT 1972-1975, 2<sup>nd</sup> place  
Mate in 2

This example of the talent of the young Stošić is a fine twomover that subverts the cyclic themes. In all three phases – two tries and one solution – the same defenses work but are met with the same mates.

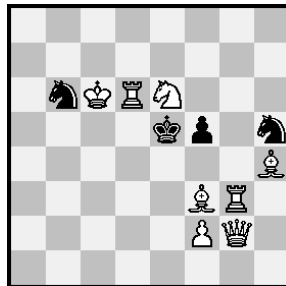
1.X?/Y?/Z! a 2.A mate  
1.-b 2.B mate  
1.-c 2.C mate

The tries and the solution are:

**1.Qa8/Qc8/Qg1 (threatens 2.Q:e4/Q:c4/Q:d4)**  
**1.- Rd5 2.Sf2 mate**  
**1.-Sc5 2.Sb2 mate**  
**1.-Se3 2.Rd2 mate**

**1.Qa8? Rf4!**  
**1.Qc8? B:e6!**  
**1.Qg1!**

Let us look at a composition each by his both friends, first Dragan Stojnic.



Dragan Stojnic  
Belikin 65 JT 2002, 1<sup>st</sup> prize  
Mate in 2

**1.Sf8? threatens 2.Sg6 mate**  
**1.-Kf4/f4/Sf4 2.Sg6/Rg5/Bf6 mate, but 1.-Sd5!**

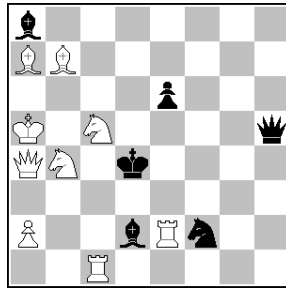
**1.Bd5? threatens 2.Re3 mate**  
**1.-S:d5/f4/Sf6 2.Q:d5/Qe4/f4 mate, but 1.-Sc4!**

**1.Rg6! zugzwang**  
**1.-Sb~ 2.Rd5 mate**  
**1.-f4 2.Qg5 mate**  
**1.-Sh~ 2.Bf6 mate**

A fine Bristol clearance problem.

Now a composition by Marjan Kovačević.





Marjan Kovačević  
Serbian Championship 2003-2006, 1<sup>st</sup> place  
Mate in 2

This problem is very famous but it is still worth to be reprinted once more. The key is phantastic, even though it is an unpin.

**1.Kb5! (threatens 2.Rc4 mate)**

**1.-Q:c5+ 2.B:c5 mate**

**1.-Qe8+ 2.Sd7 mate**

**1.-Q:e2+ 2.Scd3 mate**

**1.-Qd5 2.Sc6 mate**

**1.-Se4 2.R:e4 mate**

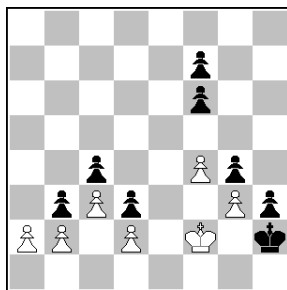
**1.-B:c1 2.Sd5 mate**

**1.-Bc3 2.Sc2 mate**

**1.-Be3 2.Sbd3 mate**

I knew Milan only via internet, unfortunately it never quite worked out to meet him personally, also because of the big distance.

I had a total of around 30 compositions on MatPlus, either in the magazine, the related MatPlus Review or on the website. When troubles kicked it, it became clear that the magazine could not be sustained forever. It came to a total of 40 issues (counting from when it first started in 1994, i.e. 16 issues starting from 2006), and two more in the format of the former MatPlus Review, the subscriber only magazine with high quality articles.



Siegfried Hornecker

**Left:** MatPlus 37-38 (Spring-Summer 2010)

Mate in 15

**Middle:** Original

Mate in 8, two solutions

**Right:** Original

Mate in 8, three solutions

**Left:** 1.a4 f5 2.a5 f6 3.a6 Kh1 4.a7 Kh2 5.a8R! Kh1 6.Ra4 Kh2 7.R:c4 Kh1 8.Ra4 Kh2 9.c4 Kh1 10.c5 Kh2 11.c6 Kh1 12.c7 Kh2 13.c8Q Kh1 14.Qc1+ Kh2 15.Qg1 mate

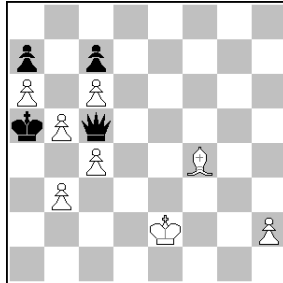
In the diagram in the middle, the solution above is split into two different solutions. The diagram to the right has no additional value except now the a-pawn makes all possible key moves.

**Middle:** I. 1.a4 f5 2.a5 f6 3.a6 Kh1 4.a7 Kh2 5.a8R Kh1 6.Re8 Kh2 7.Re3 Kh1 8.R:h3 mate

II. 1.a3 f5 2.a4 f6 3.a5 Kh1 4.a6 Kh2 5.a7 Kh1 6.a8Q+ Kh2 7.Qg8 Kh1 8.Qg1 mate

**Right: I. 1.a4 f5 2.a5 f6 3.a6 Kh1 4.a7 Kh2 5.a8R Kh1 6.Re8 Kh2 7.Re3 Kh1 8.R:h3 mate**  
**II. 1.a3 f5 2.a4 f6 3.a5 Kh1 4.a6 Kh2 5.a7 Kh1 6.a8Q+ Kh2 7.Qg8 Kh1 8.Qg1 mate**  
**III. 1.a:b3 f5 2.b:c4 f6 3.c5 Kh1 4.c6 Kh2 5.c7 Kh1 6.c8Q Kh2 7.Q:f5 Kh1 8.Q:h3 mate**

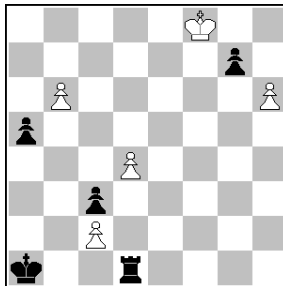
It was a very beautiful time while it lasted, but eventually MatPlus stopped taking originals. The last regular issue concluded the year 2010.



Siegfried Hornecker  
 MatPlus, issue 35 (Autumn 2009), 6<sup>th</sup> honorable mention  
 White wins

**1.Bd2+ Kb6 2.Be3 Ka5! 3.b4+! Q:b4 4.Bd2 Kb6! 5.c5+! Q:c5 6.Be3 wins**

The following study was my very last original in the regular magazine.



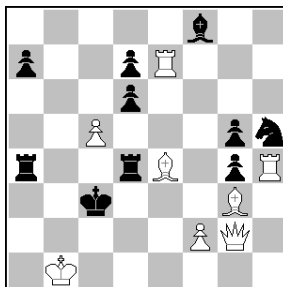
Siegfried Hornecker  
 MatPlus, issue 39-40 (Autumn/Winter 2010)  
 White wins

The thematic wrong try leaves White with the king on g8, and the solution on h8. The difference?  
**1.h:g7? R:d4 2.Ke7 Re4+ 3.Kf7 Rf4+ 4.Kg6 Rd4!! 5.b7 Rd3 6.Kh7 a4 7.g8Q R:g8 8.K:g8 a3 9.b8Q a2 draws**

Well, in the actual solution the newborn queen can use the unvacated field g8 to win.

**1.h7! R:d4 2.h8Q Rd8+ 3.K:g7 R:h8 4.K:h8 a4 5.b7 a3 6.b8Q a2 7.Qg8!! Kb2 8.Qb3+ wins**

It is only fitting that the final endgame study of MatPlus was not only by a close friend of Milan but also the biggest talent Serbia has seen in recent years.



Darko Hlebec  
 MatPlus, issue 39-40 (Autumn/Winter 2010)  
 White wins

Yes, it is Darko Hlebec again, and this time he has baked an incredible checkmate with four active selfblocks!

**1.Be5! d:e5 2.Rh3+ g:h3 3.Q:h3+ Kc4 4.R:d7 Sf4 5.R:d4+ e:d4 6.Qd7!! Rb4+ 7.Kc2 B:c5 8.Qd5+!! S:d5 9.Bd3 mate**

The future of MatPlus at that point was yet to be another firework in the negative sense. MatPlus Review and MatPlus were bundled into one magazine that saw two more issues, including many awards. In 2012 Milan together with Kari Valtonen created in an unimaginable amount of work one of the biggest masterpieces of problem chess literature, one that will be cited for decades: The “Encyclopedia of Chess Problems”.

It was probably Milan’s Magnum Opus, one that he wanted to make available online as well when he got the database he had collected the material in into a form suitable for online publication. I assume there would also have been legal questions arising with the publisher of the Encyclopedia, the “Chess Informant” director Josip Ašik.

In 2012 Milan became ill. For the people around him it was obvious at the end of the year. On the morning of 25 February 2013, Milan Velimirović died. MatPlus lost its editor, Serbia lost its greatest composer, chess problems lost their greatest enthusiast. Five and a half years of MatPlus had changed chess composition. Sixty years of Milan had changed the world.

Many of his friends expressed their sadness in a dedicated thread on the MatPlus forum. Milan’s achievements were recalled by many, including a touching commemoration a few days later.

It was his great friend Marjan Kovačević who wrote a touching report about the commemoration that is reproduced in full below with Marjan’s permission.

*(37) Posted by Marjan Kovačević [Friday, Mar 1, 2013 02:04]*

*Yesterday, the big Hall of the Serbian Chess Federation seemed too small for the coming chess players, problemists, colleagues, collaborators...*

*The commemoration was opened by the president of the SCF Miodrag Vukotić. Incidentally, the SCF was the first employer of the teenage Milan, and the last institution to give him the recognition he deserved long ago. Aca Miličević, the long time president of the Chess Club Belgrade, recalled young Milan from 60-es, playing youth boards for this big club. It is the same club where Milan spent his last Monday evenings with problemists.*

*Then, we heard the story of how Milan got his first job as a programmer, in 1974, and what amazing achievements he had there. Nebojša Bakić, his chief in ZTP Beograd at that time, told us about the 100% result Milan had on the IBM test, the result that has never been matched.*

*Josip Ašik, the director of the Chess Informant, explained his huge surprise when seeing the first parts of the “Encyclopedia of Chess Problems” – it was the moment he radically changed his idea about problem chess. Grandmaster Ljubomir Ljubojević showed his appreciation for the solidarity and the friendship in the world of problem chess (“much closer to the FIDE motto ‘Gens una sumus’ than in the OTB chess”). He talked how he had shared with Milan the dreams and the illusions of 60-es, and described how demanding Milan had been, first to himself and then to others.*

*Talking about my teacher and rival since 1970, I read the names of all of you who had sent your notes to this Forum, or to the e-mail addresses of Serbian problemists during the last two days. Some of the notes were too touching to succeed reading them out loud.*

*Thank you all! You gave chess players and organizers at least a hint of the greatness of our Milan, and the problem chess as a whole.*

*There were several OTB grandmasters present, including Aleksandar Matanović and Boško Abramović. There were guests from far away, and Slovenia wasn’t too far away for our friends Janko Furman, Marko Klasinc and his wife Vika to come.*

*The commemoration was lead by Borislav Gadjanski, the president of the Serbian Problem Chess Society. Some hours later, he addressed his last words to Milan in the chapel of the Novo Bežanijsko Cemetery. Beside the grave, Milan’s personal friends Dina and Dušan said the farewell words to their unique, ever-smiling friend. There were all Serbian problem chess grandmasters present, except one. He was probably smiling somewhere behind, or above us. As Ljubo Ljubojević guessed, Milan’s words would be: “Keep talking, I know which way you go!”*

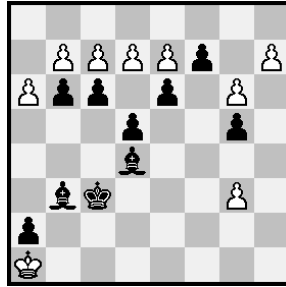
I never had the luck to personally meet Milan, and indeed I regret it. We had always thought we can meet at a good opportunity – some problemist meeting somewhere – later. Now that “later” has expired.

In addition to Marjan's words, there is not much for me to say. I think, however, that the greatest achievement Milan got was not only his grandmaster title. It is not only his encyclopedia. It is not even only the huge amount of brilliant problems he composed.

With the MatPlus forum, Milan has united a broken world. If the spirit of "Gens Una Sumus" exists anywhere in the chess world, then it is there, initiated by the greatest philanthropist I ever knew.

## Chapter 13: Problem Paradise and NONA

I created quite a few interesting studies based on the one or other trick. Two more funny ones – one from that magazine was already seen at the anti castling theme – appeared in Problem Paradise.



Siegfried Hornecker  
Problem Paradise, April to June 2007  
White wins

The solution is straightforward, showing two promotions to queen and two promotions to knight. Unfortunately the wPa6, still being there from an earlier version, can be removed completely from the diagram without any issues.

**1.h8Q!**

One of the points that took me a bit was to ensure that a bishop promotion is not enough. Here it would fail because of 1.h8B? f6! 2.B:f6 B:f6 3.e8S Be5/Bd4 and mate to follow.

**1.-B:h8 2.b8Q!**

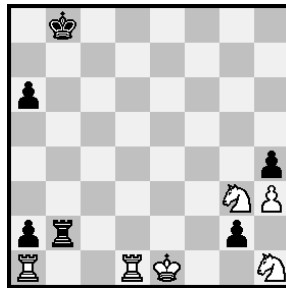
With his armada of pawns on the seventh rank, White must be careful to promote the correct one. Not enough is for example 2.c8Q? Bd4 3.Q:c6+ K~+ with a deadly cross-check or 2.c8Q? Bd4 3.Qh8 B:h8 4.b8Q Bd4 5.Q:b6 c5!! 6.Q:c5+ B:c5 7.d8Q Bd4 8.Qb6 B:b6 9.e8Q Bd4 10.Qa4 B:a4 11.K:a2 and while the immediate mate threat is gone, so are White's pawns.

**2.-Bd4 3.Q:b6 B:b6**

What now? The bishop wants to go back to d4. There is however something to save White.

**4.d8S! Bd4 5.S:c6 Bg7 6.e8S! wins**

The second knight promotion ends the struggle as the long diagonal is controlled by White now.



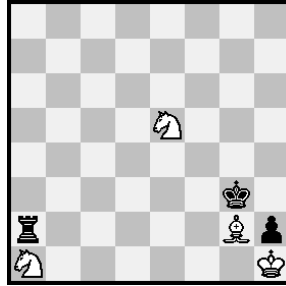
Siegfried Hornecker  
Problem Paradise, April to June 2008  
Draw

Don't let the long solution hold you back from replaying the study, it is not difficult at all.

**1.Rd8+ Kc7 2.Rd7+ Kc8 3.Rd8+ Kc7 4.Rd7+ Kc6 5.Rd6+ Kb5 6.Rd5+ Kc4 7.Rd4+ Kb3 8.Rd3+ Ka4 9.Rd4+ Ka3 10.Rd3+ Kb4 11.Rd4+ Kb5 12.Rd5+ Kc4 13.Rd4+ K:d4 14.O-O-O+! Kc3 15.Se4+ Kb3 16.Sd2+ Ka3 17.Sc4+ Kb3 18.Sd2+ R:d2 19.K:d2 Kb2 20.Sf2 a1Q 21.Sd3+ Ka2 22.Sb4+ Kb2 23.Sd3+ draws**

Certainly not a very interesting or artistic study, but it can be fun to see how Black can never escape the perpetual check, no matter how he tries.

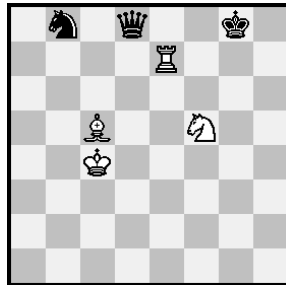
The following study has a similarity but was not as laid out.



Siegfried Hornecker  
Original  
Draw

**1.Sb3 R:g2 2.Sf3 K:f3 3.Sd2+ Kf2 4.Se4+ Kf1 5.Sd2+ Kf2 6.Se4+ Kf3 7.Sd2+ Kg3 8.Se4+ draws**

I very much loved the Georgian tourney NONA, of which we have only seen a pawn endgame earlier. I had a few studies there, some are interesting enough to be reprinted here.



Siegfried Hornecker  
NONA JT 2006, special honorable mention  
White wins

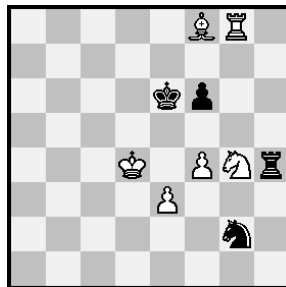
This “aristocrat”, so the term for a composition without pawns (originally the term was applied to compositions with all 16 original pieces but no pawns, but now is applied to any composition without pawns), shows the capture of the Black queen on an almost empty board.

**1.Sh6+ Kf8 2.Rh7+! Ke8 3.Sf5!!**

The three Black pieces are in their original position and the four White pieces dominate the board. Three main variations show that surprisingly the struggle is lost for Black.

**3.-Qf6 4.Sd6+ Kd8 5.Bb6 mate**

**3.-Qd1 4.Sd6+ Kf8 5.Se4+ Ke8 6.Sf6+ Kd8 7.Bb6+ Kc8 8.Rc7+ Kd8 9.Rd7+ Kc8 10.R:d1 wins**  
**3.-Qa5 4.Sd6+ Kf8! 5.Se4+! (5.Sb7+? Kg8 is drawn) 5.-Ke8 6.Sf6+ Kd8 7.Bb6+! Q:b6 8.Rh8+ Kc7 9.Sd5+ Kb7 10.S:b6 K:b6 11.R:b8+ wins**



Siegfried Hornecker  
NONA JT 2008, commendation  
Black to move, White wins

This study is nothing special, but not too bad either.

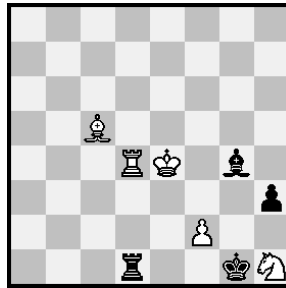
**1.-Kf7 2.Rg7+!**

The main point of the study lies in the try play. White can not play 2.S:f6? because of the devilish 2.-S:f4 3.e:f4 R:f4+ 4.Ke5 Rf5+! 5.K:f5 with a midboard stalemate. Interesting is also 3.Ke5 Sd3+ 4.Kf5 Ra4! with a draw.

The solution itself is not spectacular.

**2.-K:f8 3.Rg6 f5! 4.Sh6 S:f4 5.Rg8+! Ke7 6.S:f5+ Kf7 7.S:h4 Se2+ 8.Kd3 K:g8 9.K:e2 wins**

The NONA tourneys were organised by the Georgian Commission of Chess Composition, or short GCCC. Members of that Commission include many famous names such as Iuri Akobia and Vasha Neidze. From time to time other Georgian tourneys are organised as well, either by the GCCC or by jubilarians. Such a case was also when Vasha Neidze celebrated his 70<sup>th</sup> birthday.

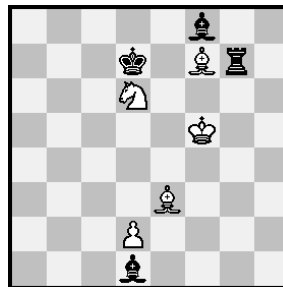
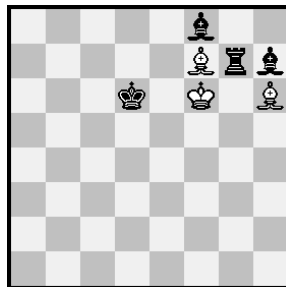


Siegfried Hornecker  
Neidze 70 JT 2007, 1<sup>st</sup>-2<sup>nd</sup> honorable mention  
White wins

The study shows a more sharp than interesting struggle against stalemate, finally ending with checkmate.

**1.f3! B:f3+! 2.K:f3 R:d4 3.Sg3 Kh2 4.Sf1+ Kg1 5.Sd2! h2! 6.B:d4+ Kh1 7.Be5 Kg1 8.Kg3 h1Q 9.Bd4 mate**

Unfortunately the 7<sup>th</sup> move is not unique, there are many minor duals.



Siegfried Hornecker (right: & Arpad Ruzs)  
Left: Neidze 70 JT 2007, 5<sup>th</sup>-7<sup>th</sup> commendation Right: Version: MatPlus.net, 8 July 2007  
Draw

**Left: 1.Be8! Rg8 2.Bf4+ Kc5 3.Be3+ Kb4 4.Bd2+ Ka3 5.Bc1+ Ka2 6.Bf7+ Kb1 7.B:g8 draws**  
Not: 1.B:g7? Be7 mate

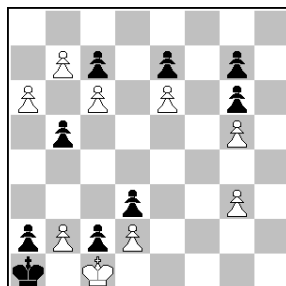
**Right: 1.Bh6 Bc2+ 2.d3!! B:d3+ 3.Kf6 K:d6 4.Be8! Rg8 5.Bf4+ Kc5 6.Be3+ Kb4 7.Bd2+ Ka3 8.Bc1+ Ka2 9.Bf7+ Kb1 10.B:g8 draws**

Not: 2.Kf6? K:d6 3.B:g7 Be7 mate; or 2.Kf6? K:d6 3.Be8 Rg8 4.Bf4+ Kc5 5.Be3+ Kb4; or 4.B:g7? Be7 mate

The improvement by Arpad Ruzs, including a thematic try (2.Kf6?), is enough to make him a full co-author for the diagram to the right.

## Chapter 14: Knight Rush

Without knowing that Dolgov had already shown four knight promotions in a pawn endgame, I started my research in this field. Seeing that I liked pawn endgames as well as knight promotions it was just a logical idea to put both together. Of course the Zinar studies were known to me but somehow I had forgot he did research in that field, although in a very different matrix.



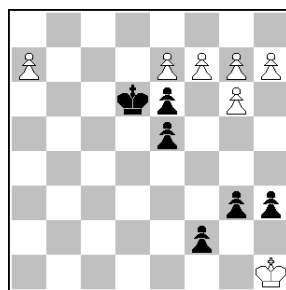
Mikhail Zinar  
Bulletin Central Chess Club USSR 1983  
White wins

**1.a7 b4 2.a8S b3 3.Sb6 c:b6 4.c7 b5 5.c8S b4 6.Sd6 e:d6 7.e7 d5 8.e8S d4 9.Sf6 g:f6 10.b8S! f:g5 11.Sa6 g4 12.Sc5 g5 13.Sb3 mate**

Let me assure you that 1.b8Q would not win indeed. However, I. Mihoci found the dual 4.b8Q b5 5.Qd6 b4 6.c7 e:d6 7.c8Q d5 8.e7 d4 9.Qf5 g:f5 10.e8S! (Zinar only looked at 10.e8Q in his annotations) 10.-f4 11.g:f4 g6 12.f5 g:f5 13.Sd6 f4 14.Sf5 f3 15.S:d4 f2 16.S:b3 mate, other routes from e8 to b3 would also work. This dual was first published in the hhdv, the fourth published version of the study database of Harold van der Heijden.

Zinar holds a lot of records in pawn endgames, and for every great idea in the pawn endgame there is a high chance that Grigoriev or Zinar has shown it. This is one of the records they don't hold. Grigoriev analysed the theoretical pawn endgames while Zinar analysed the artistic ones, including lots of promotions to minor pieces. It is no miracle that Zinar is regarded the biggest modern master of pawn endgames.

However, among the disciples of the pawn endgame, other names are heard today. Might it be a rather simple but nice idea by Oleg Pervakov, or another take on the Réti manoeuvre by Ilham Aliev. Apart from this, a race for the most knight promotions in the pawn endgame started by me and was taken up by Richard Becker. Only later I found the following study.



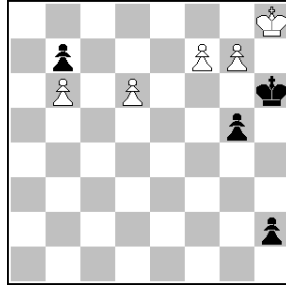
Valery Dolgov  
Shakhmaty v SSSR 1985 (thematic tourney), special honorable mention  
White wins

**1.e8S+ Kd7 2.f8S+ Ke7 3.g8S+ K:f8 4.g7+ Kf7 5.h8S+ K:g8 6.Sf6+ K:g7 7.Sh5+ wins**

I arrived at the same idea at some point but was not able to make more than two knight promotions work.

The study that started the race between Richard Becker and me was the following one.





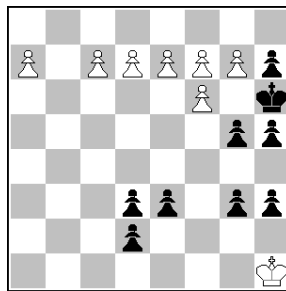
Siegfried Hornecker  
Europa Rochade 01/2009, prize  
Black to move, White wins

**1.-h1Q 2.f8S Qa1 3.Se6 Kg6 4.d7 Kf7 5.d8S+ Ke7 6.Kh7 Kf6 7.g8S+! wins**

Judge Martin Minski liked the economic position.

I composed this study in mid-2008 and sent it to the Zinar JT where it got not into the award, possibly it was looked at one or two of the studies with almost identical positions and concluded that all are bad. Or it just did not arrive for one or the other reason.

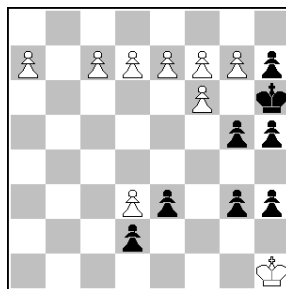
In November 2008, I reached Dolgov's idea without knowing his study but did not get it to work:



Siegfried Hornecker  
Original (composed 5 November 2008), refuted  
White wins

The intended solution: **1.g8S+! Kg6 2.f8S+ Kf5 3.Sh6+ Kf4 4.Se6+ Ke5 5.Sf7+ K:f6 6.e8S+ K:e6 7.d8S+ Ke7 8.c8S+ K:e8 9.Sd6+ Kf8 10.Se6+ Ke7 11.Sf5+ K:e6 12.S:e3 wins**

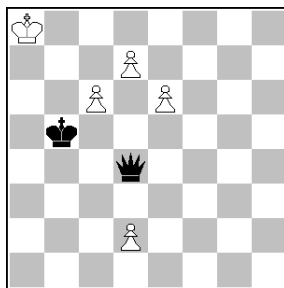
This would have shown five knight promotions, to my knowledge the absolute record on the 8x8 board for a pawn endgame. However, 8.-Kf8! wins easily, Black does unfortunately not need to take on e8. My best correction after a long search was the following one.



Siegfried Hornecker  
Original (composed 18 June 2010)  
White wins

**1.g8S+ Kf6 2.f8S+ Kf5 3.Sh6+ Kf4 4.Se6+ Ke5 5.d4+! K:f6 6.Sg8+ Kf5 7.Sg7+ Kf4 8.S:h5+ Kg4 9.Sh6+ Kh5 10.Sf5+ Kg4 11.S:e3+ wins**

Replacing bPd3 by wPd3 makes two promotions work. You can imagine the surprise later when I saw Dolgov's study with four promotions in the matrix I never got to work, and even a lot more economical at his.

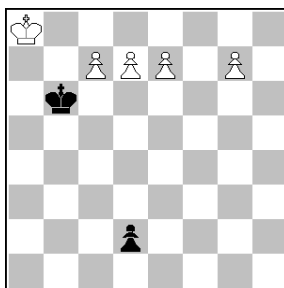


Richard Becker  
chessstar.com, April 2010, special prize  
Draw

While this study is not a pawn endgame, it is important to show it here as we will see soon. Richard Becker's solution goes:

**1.e7! Qa1+ 2.Kb8 Qe5+ 3.c7 Kc6 4.d8S+! Kb6 5.e8S! Q:e8 6.c8S+! Kc5 7.d4+ Kd5 8.Kc7 K:d4 9.Sb7 Qf7+ 10.Kc6 Qe6+ 11.Kc7 Kd5 12.Sb6+ Kd4 13.Sc8 Qd4+ 14.Kd7 Qb5+ 15.Kc7 Kd5 16.Sb6+ Kd4 17.Sc8 Qc4+ 18.Kd7 Qd5+ 19.Kc7 Qf7+ 20.Kc6 Qe8+ 21.Kc7 Kd5 22.Sb6+ draws**

Without knowing the study, I arrived at the same position several months later. The study above appeared in April 2010 while mine was composed on 6 August 2010.

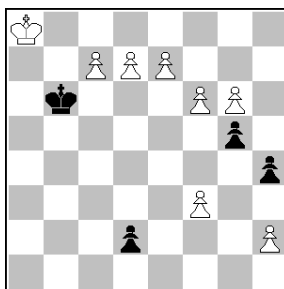


Siegfried Hornecker  
Problem-Forum, December 2010, special commendation  
Black to move, White draws

**1.-d1Q 2.c8S+! Ka6 3.d8S! Qd5+ 4.Kb8 Qe5+ 5.Sd6! Q:d6+ 6.Kc8 Kb6 7.e8S! draws**

It is surely interesting to look at the differences but also similarities between both studies. At first I did not even want to publish this study after learning about Becker's work but Martin Minski convinced me.

The decision to publish the following study was much easier in the Problem-Forum, as can be seen below the following one, but first the jubilee tourney for my 25<sup>th</sup> birthday was held anonymously.



Richard Becker  
Siegfried Hornecker 25 JT, section 2, 3<sup>rd</sup> prize  
Black to move, White draws

This study takes my solution and extends it greatly. In view of the predecessor I rated it down a lot, which today I feel was too much. Today I would award it a special prize, if I could judge again, for the reasons we see below. I very much appreciate Richard's lovely gesture that he sent it to my birthday tourney.

**1.-d1Q 2.c8S+ Ka6 3.d8S! Q:f3+ 4.Kb8 Qf4+ 5.Sd6! Q:d6+ 6.Kc8 Kb6 7.e8S!**

So far the study is identical to my study above, but now the novelty kicks in.

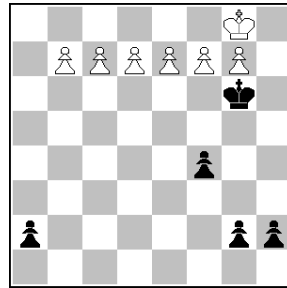
**7.-Qd3! 8.f7! Qf5+ 9.Se6 Q:e6+ 10.Kd8 Kc6 11.f8S!**

There is the fourth promotion. The rest just proves there is a draw.

**11.-Qa2 12.Ke7 Qa3+ 13.Kf7 Qa7+ 14.Kf6 Qf2+ 15.Ke7 Qc5+ 16.Kf7 Qd5+ 17.Ke7 g4 18.g7 g3 19.h:g3 h:g3 20.Sf6 draws**

How would the readers judge?

As I already said, my next knight promotion study was easily sent to the Problem-Forum.

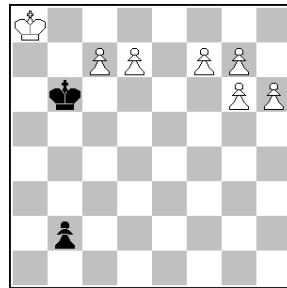


Siegfried Hornecker  
Problem-Forum, December 2011  
Black to move, White draws

**1.-a1Q 2.e8S Qa2 3.d8S h1Q 4.c8S! Qa3! 5.f8S+! draws**

Four knight promotions in a light setting, with the highest economy of moves.

The material economy record is held by Richard Becker with a matrix that could go on forever on an infinite board, as he says (which would also set the record for the most knight promotions, i.e. infinite).

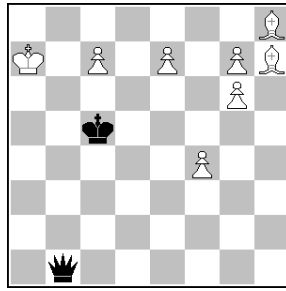


Richard Becker  
chessstar.com 2011, special prize  
Black to move, White draws

**1.-b1Q 2.c8S+! Ka6 3.d8S! Qe4+ 4.Kb8 Qe5+ 5.Sd6! Q:d6+ 6.Kc8 Kb6 7.Se6! Q:e6+ 8.Kd8 Kc6 9.f8S! Qf6+ 10.Ke8 Kd6 11.g8S! draws**

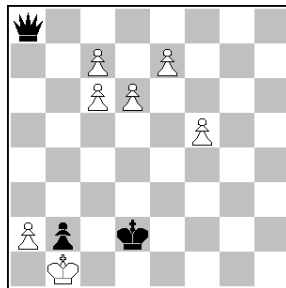
Brillant!

In an e-mail, Richard Becker mentioned three studies by Gia Nadareishvili that were his inspiration for this record.



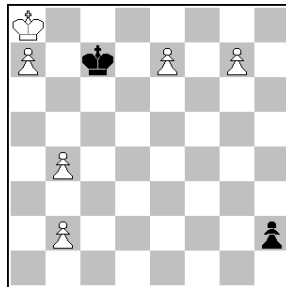
Gia Nadareishvili  
Leninska Smena 1966, 2<sup>nd</sup> prize  
Black to move, White draws

**1.-Qb6+ 2.Ka8 Qc6+ 3.Kb8 Kb6 4.c8S+ Ka6 5.Sd6! Q:d6+ 6.Kc8 Kb6 7.e8S! Qe6+ 8.Kd8 Kc6 9.Sf6! Q:f6+ 10.Ke8 Kd6 11.g8S! draws**



Gia Nadareishvili  
Themes 64, 1964, 1<sup>st</sup>/2<sup>nd</sup> prize  
Draw

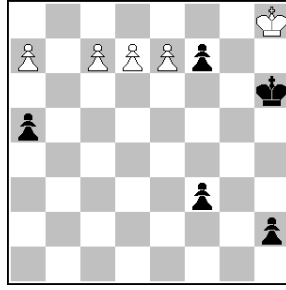
After **1.d7 Q:a2+! 2.K:a2** a pawn endgame is reached.  
**2.-Kc2 3.Ka3 b1Q 4.Ka4 Kc3 5.Ka5 Kc4 6.Ka6 Kc5 7.Ka7 Qb6+ 8.Ka8 Qa6+ 9.Kb8 Kb6 10.c8S+ K:c6 11.d8S+ (11.-Kd7 12.Sb7 Qc6 13.Sbd6) draws**



Gia Nadareishvili  
Kommunist 1969  
(correction: Vitaly Kovalenko, Shakhmatnaya kompozitsiya 67, 8 November 2005)  
White wins

**1.e8S+ Kc8 2.Sd6+ Kc7 3.Sb5+ Kb6 4.Kb8 h1Q 5.a8S+! K:b5 6.g8Q wins**

While the race has been quiet afterwards, the following study by Luis Miguel Gonzalez deserves to be mentioned in this chapter with a new idea for three knight promotions.



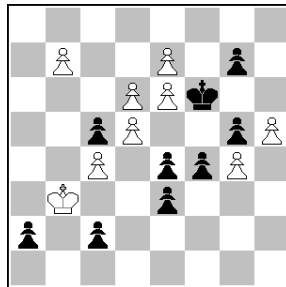
Luis Miguel Gonzalez  
Tata Steel Chess 75 AT 2013, special commendation  
Black to move, White draws

As judge Yochanan Afek remarks: “This one [study] surely shatters the complexity record.”  
The line below is as given by the author himself.

**1.-h1Q 2.e8S! Kg6+ 3.Kg8 Qh7+ 4.Kf8 f5! 5.d8S! Qh6+ 6.Ke7 Qe3+ 7.Kd6 Qd3+ 8.Ke6 Qe4+ 9.Kd7 Qd4+ 10.Ke6 Qe3+ 11.Kd6 f2 12.a8Q f1Q 13.Kd7! Qfd3+ 14.Sd6 Kf6! 15.c8S!! f4 16.Q:a5 Qh3+ 17.Kc7 Qc3+ 18.Q:c3 Q:c3+ 19.Sc6 Qd3 20.Sb6 Qh7+ 21.Sd7+ Ke6 22.Sd4+ Kd5 23.S6b5! draws.**  
One possible variation: 23.-Kc4 24.Kd6 Qg6+ 25.Ke7 Qg5+ 26.Ke6 Qd5+ 27.Ke7 Kd3 28.Sf6 Qe5+ 29.Se6 Q:b5 30.S:f4+ Kd4 31.Se6+ with a draw.

There are numerous complicated sidelines in this study, but it seems to be correct.

As for my birthday tournament, there have been three sections. As we saw, Richard Becker took the third prize in section 2, which was kings and pawns studies. The third section dealt with kings and pawns problems. The following problem by an unfortunately recently deceased Serbian composer shows four knight promotions, but the Black ones are unconnected to the White ones.

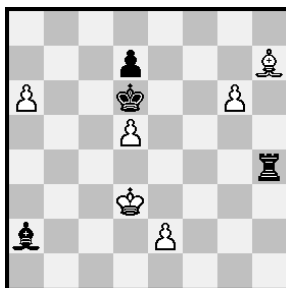


Dragoslav Marjanović  
Siegfried Hornecker 25 JT, section 3, 4<sup>th</sup> commendation  
Mate in 5

**1.b8S! c1S+ 2.Kc2 a1S+ 3.Kb1 g6 4.e8S+ Ke5 5.Sc6 mate**

## Chapter 15: An idea of symmetry and an Indian mystery

It was one of those moments lying in my bed when shortly before falling asleep I caught a simple geometrical idea. Half a year and welcome improvements from my co-author later, a perfect form was reached.



Siegfried Hornecker & Martin Minski  
Schach, August 2010, prize  
Draw

**1.e4 Bb1+ 2.Kd2!!**

This is the only place for the king, and it will create a perfect symmetry later.

**2.-B:e4 3.a7 B:d5 4.g7 Ra4**

Isn't White lost now?

**5.Be4!!**

No! This fantastic resource, a problem-like move secures the draw.

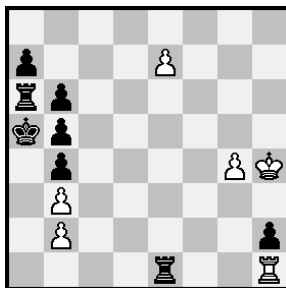
**5.-Rd4+! 6.Bd3 Rg4 7.Bc4!!**

The symmetrical application! Black has nothing better than to repeat the position.

**7.-Rd4+ 8.Bd3 draws**

The preemptive Nowotny 1.e4 is the icing on the cake, a wonderful introduction that Martin Minski has found. The study is one of the best where I've ever took part in the creation and probably the best that is not about pawn endgames or castling.

One of my most interesting impressions a classical themed study has made arose from a question after reading Tim Krabbé's book "Schach-Kuriositäten". The following study was quoted there.



David Gurgendz & Velimir Kalandadze  
Shakhmaty v SSSR 1975, 2<sup>nd</sup> prize  
White wins

The solution is simple. After **1.e8S! Rg1!** White only needs to play **2.g4-g3!** to win. Alas, the move seems a bit illegal.

Not if you prepare it accordingly!

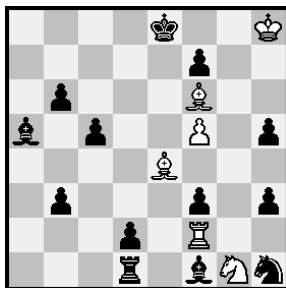
**2.Kh5 Rf1 3.g5 Rg1 4.Kh6 Rf1 5.g6 Rg1 6.Kh7 Rf1 7.g7 Rg1 8.Kh8 Rf1 9.g8Q(R) Rg1 10.Qg7 Rf1 11.Kh7 Rg1 12.Qg6 Rf1 13.Kh6 Rg1 14.Qg5 Rf1 15.Kh5 Rg1 16.Qg4 Rf1 17.Kh4 Rg1**

Do you see what happened? Magically, the pawn transformed into... a pawn that moves backwards.

**18.Qg3!! Rf1 19.Sd6! Rf4+ 20.Kh3 Rh4+ 21.Kg2 wins**

There are some minor duals that don't matter much, for example 19.Sc7 Rf4+ 20.Kh3 Rf1 21.Sd5 also wins since the queen can checkmate on b4 soon.

But why did the study only receive the second prize? This remained a mystery to me until I saw the first prize, the following masterpiece.



Jan Rusinek  
Shakhmaty v SSSR 1975, 1<sup>st</sup> prize  
Draw

**1.Bc6+ Kf8 2.R:f3 Re1**

The important field pairs in this study are d3/e3, e1/a2, d1/g2. The first pair needs a Nowotny, others Grimshaws.

**3.Se2! R:e2! 4.Rd3 d1Q! 5.R:d1 Rd2**

The Grimshaw fields are d2 and e2, as will be seen. The first Grimshaw occurs here.

**6.Re1 Be2 7.Rg1**

It is easy to see that 7.-Rg2 would be an easy win now, but Be2 blocks the rook's path, therefore the second Grimshaw is used here.

**7.-Bg4 8.Re1 Re2 9.Rd1 Bd2 10.Ra1**

Now 10.-Ra2 would win if Bd2 would not block the path.

**10.-Ba5 11.Rd1 Rd2 12.Re1 Be2 13.Rg1 draws**

Perpetual Grimshaw! A masterpiece of the highest class, just like the second prize. It can't have been easy for the judge to place one study better than the other. In other tourneys both would have been clear winners.

Of course such mechanisms are very rare in actual games. The following position, according to an internet source, was created (probably by the players) after a five minutes blitz game Koskinen – Kasanen, Helsinki 1967. A wonderful coincidence enables me to present it here: Martin Egle showed the position to me, just when I already sought it for a few weeks and as I was writing this very chapter.



Koskinen & Kasanen (?)  
after a blitz game Koskinen – Kasanen, Helsinki 1967, source unknown  
Black to move and mate in 4

**1.-Q:b4+!! 2.B:b4 Rd2!!!**

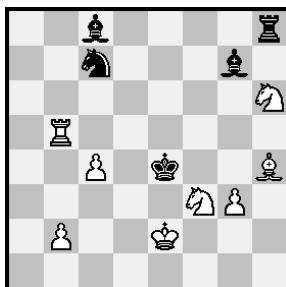
One of the most beautiful moves that is rarely reprinted. No less than five pieces can take the rook that makes a silent move after the queen has sacrificed itself.

**3.Q:d2 Sc2+ 4.Q:c2 a:b4 mate**

In the final position, White is a queen, a rook, three minor pieces and a pawn up. Unfortunately he is also checkmated.

Of course, there are cases where a player can't checkmate at all. A funny one occurred in New York 1971 where Tony Deutsch in a lost position decided to let his opponent not checkmate – by playing the checkmating move himself instead – the one that mated his own king! Unfortunately I don't know what source I got that story from when I first retold it.

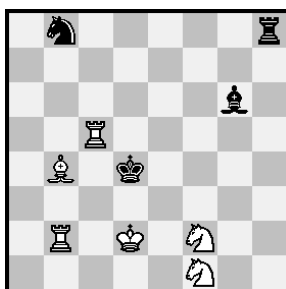
As it is widely known, the Nowotny theme occurs when two differently moving line pieces (for example, rook and bishop) are obstructed on an intersection by a piece of the opponent. The following problem is the earliest rendition.



Anton Nowotny  
Illustrirte Zeitung, January 1854  
Mate in 3

**1.Rf5! Rf8! 2.Bf6! R:f6/B:f6 3.Re5/Rf4 mate**

This is the first problem with the Nowotny theme. A few months later a problem was published by Nowotny that shows a perfect rendition of the theme, including one specialty that got mostly lost later.



Anton Nowotny  
Illustrirte Zeitung, 27 April 1854  
Mate in 4

**1.Sg3! Re8 2.Rbc2! B:c2 3.Sfe4!! R:e4/B:e4 4.Sf5/Se2 mate**

What is the specialty of the problem, then, with the exception of it being a pawnless rendition? Well, let us have a look at the position after 3.Sfe4. The threat is not 4.Sf5 mate nor 4.Se2 mate (both fail to 4.-K:e4), it is simply 4.Bc3 mate. In fact, the Nowotny theme does not require the both closed lines to be used for a threat. They can as well be only used after the capture and it still is a Nowotny. By making the sacrificed piece being protected by the one that eventually gives checkmate and the capturing piece an obstructing piece, this effect is shown here. In fact, it is completely irrelevant for the threat that the lines are closed. The idea 3.Sge4? indeed also makes the same threat. However, both captures would be enough to stop the mate next move, showing that the relevance of choosing the right knight lies in the post-capture play alone, not in the threat.

The readers loved the problem. Portius a forgotten problem theoretician and the editor of the Leipziger Illustrirte Zeitung, wrote: “Diese von allen Schachfreunden, die sie lösten, bewunderte Aufgabe, die so leicht sich überblicken läßt, ohne daß man ihre Tiefen ahnt, wurde von Einigen den besten Indischen Problemen an die Seite gestellt!”

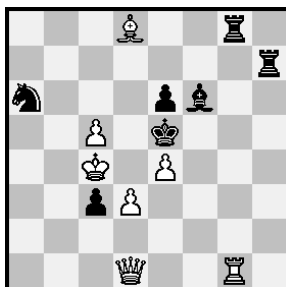
My translation:

“This problem that was admired by all chess friends that solved it, that is so easy to have a view onto without having a notion of its depth, was put by some people on the side of the best Indian problems!”

The source sometimes is given as “Leipziger Illustrirte Zeitung”, but the correct source is the “Illustrirte Zeitung” in Leipzig. This might be explained by the word “illustrirt” becoming “illustriert” later in the German language, and the city name being misinterpreted as part of the title.



While Nowotny's theme shows the intersection of two different pieces being blocked, the Plachutta theme, named after its inventor also, shows the intersection of similar pieces being blocked. The following diagram shows the ur-example.



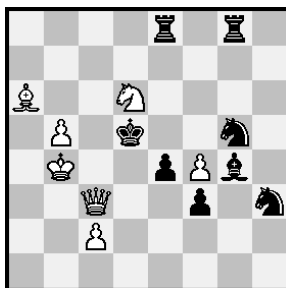
Josef Plachutta

Illustrierte Zeitung (Leipzig), 28 August 1858  
Mate in 4

**1.Qf3 S:c5 2.Rg7!! Rg:g7/Rh:g7 3.Bc7+/Qg3+ R:c7/R:g3 4.Qg3/Bc7 mate**

The unthematic variation 2.-Kd6 3.e5+ and 4.Bc7 mate is nice as well.

We have also talked about the Grimshaw theme earlier. Essentially the Grimshaw theme uses the same intersection as the Nowotny theme but without the sacrifice, i.e. the defender (or more rarely the attacker) obstructs his piece without a sacrifice, as seen in Rusinek's study. It will come as no surprise that this theme is also named after its inventor. Unfortunately, the ur-example has one big issue as we will see, making it in my opinion no real rendition of the theme.

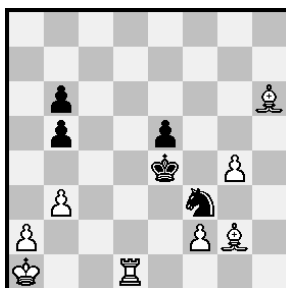


Walter Grimshaw

Illustrated London News 1850  
Mate in 5

**1.Bc8! B:c8 2.Qf6 Re6 3.Qd4+ K:d4 4.Sf5+ Kd5 5.c4 mate**

Unfortunately not only the variation 2.-Be6 3.Qe5 mate is much shorter, there are also other variations that lead to a mate in 5 after 2.-Be6. It is with only little doubt that Grimshaw – who committed suicide on 27 December 1890 – must have known the Indian problem (see next diagram), as he uses a critical move as the key.



Shagird

The Chess Player's Chronicle, February 1845  
Mate in 4

Shagird apparently was the pseudonyme of reverend Henry Augustus Loveday who worked in India, although a last doubt still remains due to Loveday writing the problem was shown to him by an Indian spiritual teacher. There was a lot of speculation about the problem, especially why the author did not make a mate in 3 with only one correct solution. As it is the move Bc1 and a waiting move can be made in any order before playing Rd2.

One correct solution only is:

**1.Kb2 b4 2.Bc1 b5 3.Rd2! Kf4 4.Rd4 mate**

The problem would have been correct already without the pawns on a2 and b6. Why were those included?

Patrik Roth offers an interesting view in the Europa Rochade of July 2013. I am unable to share his views, but they offer an interesting explanation based on duality. According to him, Loveday became a pupil of Buddhism (indeed, "Shagird" is Indian for "pupil"). It is interesting to follow the deep thoughts of Roth.

He concludes: "Ich bin der Ansicht, dass dieses Problem ein weiser indischer dem Buddhismus zugewandter Geistlicher verfasst hat, der dem Schachspiel als Ganzes in seiner langen Entwicklungsgeschichte eine ehrende Würdigung zuteil werden lassen wollte."

My translation:

"In my view this problem was created by a wise Indian spiritual that turned to Buddhism, who wanted to give the game of chess as a whole, in its long history of development, a honoring laudatio."

Such a laudatio might be warmly welcome but the form of the laudatio is not compatible with the more modern understanding of chess composition, of course. The problem, however, has a special place in history as it was the one that sparked everything that was to follow. Without this amazing discovery of intersection points many problems could not have happened, and chess composition might have taken a different road. In the worst case, it might have been discovered much later but could have delayed composition by decades, leading to several masterpieces never existing.

Kohtz & Kockelkorn in 1903 published their masterpiece "Das Indische Problem", Walther Freiherr von Holzhausen proclaimed logic and purity of aim in 1928 in his "Logik und Zweckreinheit im neudeutschen Schachproblem". Another 80 years later, the problem lost nothing of its interest. Many people contributed theoretically and practically to the development of chess composition, based on a problem that not only was incorrect by modern standards but that also was a mystery.

Many mysteries surround chess, this and the Saavedra study might be the most famous ones in composition.

But nothing of this was even thought about when Martin and I created our study. We aimed for the beautiful positional draw and were surprised ourselves when the judge mentioned a "preemptive Nowotny". In a certain way, our own composition held a mystery for us...

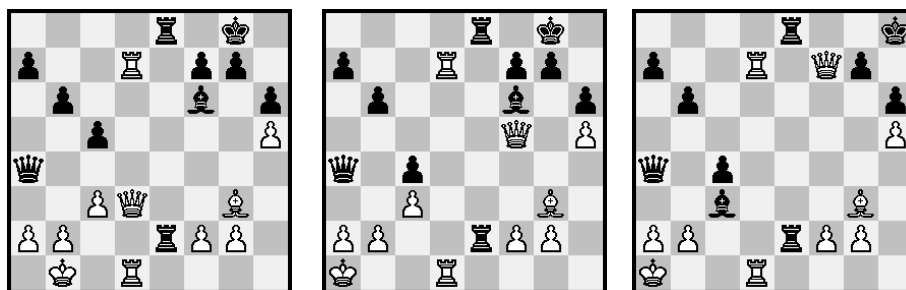
## Information: Logic and purity of aim (economy of aim)

In the previous chapter I talked about logic and purity of aim. What do these two abstract terms mean? The two terms are fundamental in the logical school of chess composition, the „Neudeutsche Schule“. I will try to explain the terms but it is impossible to give a complete guide to the ideas of the logical school, as it would require hundreds of pages. Several excellent books exist, but they are mainly in German. You will find a few in the literature that is used for this chapter.

First of all, we need to define a focal point. A focal point in its easiest form is a point that captures our attention. It might be a square but also a row or diagonal. If you have a camera or rifle, the focal point is a point of interest that a crosshair can be put onto. You can zoom in to this point, focus on it. One of these interesting points can be an intersection of several pieces.

After the Indian Problem (see previous chapter) had appeared, the importance of the “Durchschnittpunkt” or, as it is called now, “Schnittpunkt” was seen. The term, to be translated with intersection or even interference point, describes the point where two or more lines meet. In a normal game of chess, if you play 1.e2-e4, you can already see such a point on e2: The lines of queen and bishop cross here. So if you play 2.Bf1-e2 or 2.Qd1-e2, the other piece is unable to move over that point. If you play 2.Sg1-e2, both pieces can't move out and therefore also not defend any fields further down their lines, i.e. d3-a6 and f3-h5 are not protected by the both pieces anymore.

The use of this obvious discovery as a means to prevent stalemate in a chess composition on itself might not have been brilliant by itself. However, there is also a critical move: In the Indian problem the bishop moves over the intersection that afterwards is blocked. Let us take an example from the game: Imagine you play 1.e2-e4, 2.Qd1-f3 and now 3.Sg1-e2. Suddenly your queen can't move back or protect d1. Or do you want an example from an actual game?



Tony Miles – Craig Pritchett  
London 1982

Left: White to move – Middle: Variation after 32.Qf5 – Right: Position after 33.-Kh8

In the position to the left, White is lost. How did he manage to win the game in four moves? Well, it happened like this: **31.Ka1 c4 32.Qd5 B:c3? 33.Q:f7+ Kh8? 34.Be5!! and Black resigned.**

Let us analyse these moves. In the lost position, White sets a trap with **31.Ka1**, expecting the reply **31.-c4**. As can be easily seen, the immediate **31.-B:c3!** would have won instead. White can't take on c3 with the pawn since it is checkmate, and **32.Q:c3 Q:d7!** wins an exchange for Black while the attack still is strong. White chose **32.Qd5** when **32.-Qc2!** would have easily won. The difference is easily visible after **33.Rb1 B:c3! 34.Be5! B:e5 35.Q:f7+ Kh7!** and White has no useful move. If Miles saw **32.-Qc2**, he might have chosen the better move **32.Qf5** (see diagram in the middle). This will be interesting for the problem theory, but **32.-b5!** would still win for Black here. The best move was **32.Qb1**, when **32.-b5** or **32.-B:c3** would put White in dire straits. After **32.-B:c3 33.b:c3 Qa3! 34.Be5! R2:e5 35.Qb2** Black has a much better endgame whether he exchanges queens or keeps the tension with **35.-Qa4**. In fact, **35.-Q:b2+ 36.K:b2 R:h5** should be won but it won't be as easy. Instead after **32.Qd5** Black immediately played **32.-B:c3**, now falling into the trap White has set. **33.Q:f7+ Kh8** was played in the belief that the position is won. Instead, **33.-Kh7** would probably have secured the draw by **34.Be5! Q:d7! 35.Q:d7 B:e5**. But not, of course, **34.-B:e5? 35.Qg6+!**. Inefficient also is **34.Qg6+ Kg8 35.Be5? Q:d7!** and now Black wins. After the weak **33.-Kh8 34.Be5** a Nowotny interference occurred: The Bc3 and Re2 are blocked and only one of them can regain its power extending over e5. Either Re2 takes and protects the rook on e8, or Bc3 takes and protects g7. Unthematic is **Re8:e5**, allowing a third option that however still fails to the bishop not protecting g7.

The position is rich for problem theory, as I said. Indeed it can be used to explain the terms of logic and purity of aim. The latter one however is better called economy of aim.

After **31.Ka1** Black can immediately win with 31.-B:c3, as we saw. This would be the main plan in a logical problem. A problem is called logical when it consists of a main plan, a safety plan (also called foreplan), and a thematic refutation of the immediate main plan. The economy of aim dictates that every thematic try should be refuted by the minimum number of obstacles that is necessary, which usually is one (there are however exceptions and those are why economy of aim is a better term than purity of aim). In the game Black probably assumed the following idea.

Main plan: 31.-B:c3  
Obstacle: 32.Q:c3  
Safety plan: 31.-c4, forcing the queen away from c3

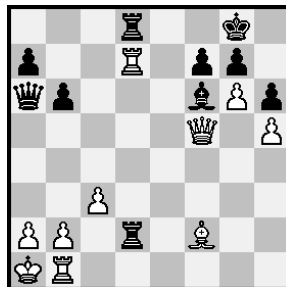
However, in reality the refutation did not exist as 32.Q:c3 Q:d7! simply wins. After **31.Ka1 c4** White saw the following:

Main plan: 32.Qd5 ~ 33.Q:f7+ Kh8 34.Q:g7 mate or 34.Q:e8+  
Obstacle 1: 34.-B:g7, 34.-R:e8  
Safety plan 1: Blocking the bishop's or rook's access to g7 or e8 with 34.Be5  
Obstacle 2: 34.-R2:e5! as the bishop still protects g7  
Safety plan 2: Luring the bishop over e5 first

This is exactly what happened in the game by Black making mistakes: **32.Qd5 B:c3?** finished the first safety plan. Note that in a problem this would be forced but in the game was simply played by mistake. Now White carried out his plan: **33.Q:f7+ Kh8??**. Here we have an interesting moment. The second safety plan can be carried out now. **34.Be5!! and Black gave up** as the White threats are too strong and the bishop also protects b2.

Two more things are interesting from a problem chess aspect on this position: First, Black could have played 33.-Kh7 when 34.Be5 would have drawn. After 34.Qg6+ Kg8 35.Be5? however White would have introduced another obstacle for himself by the queen not protecting d7 anymore. Black could win with 35.-Q:d7, using another piece for the defense.

The other interesting thing is what would have been if White played 32.Qf5. The diagram in the middle would have arrived, which is identical to the actual play except that the queen is now on f5 instead of d5. The bishop now blocks the immediate access to f7, thus White has introduced another obstacle for himself. However, Black when playing B:c3 now allows the access again to f7. Is this a violation against the economy of aim? To give an answer to this, we will have to look at other moves by the bishop. We will find that all of them are an inappropriate response to the self-obstacle, as they will remove the obstacle. If the bishop move is forced, therefor forcing it in this way is not a violation since White builds the self-obstacle first. However, if White already would have had the plan of taking on g7 with the queen already standing on f5 and he played another move to force the bishop move, the violation could be that Black simultaneously removes two obstacles, i.e. the bishop blocking access to f7 and the bishop being on the "wrong" side of e5.



Example

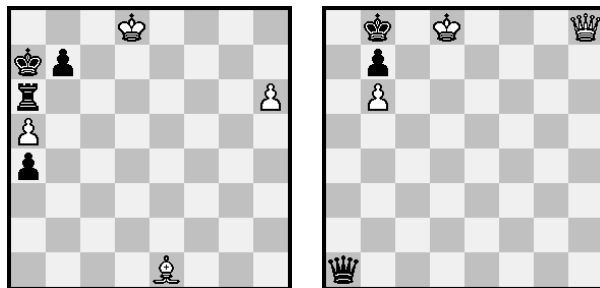
Let us please not talk about the actual best moves for Black in this position but assume this from a problem theoretical view. If Black needs to move his bishop and captures on c3, he removes two obstacles at once for White: The bishop moves over the critical square, the intersection d4. Also it makes room for the queen to reach f7 over f6. In this case, the purity of aim is in my opinion not given since Black has the alternative 1.-Be5, removing only one obstacle but keeping the other. It is easy to see that 1.-Be5 2.Q:f7+ Kh8 3.Bd4 R:d4 is a

better defense. After 1.-B:c3? 2.Q:f7+ Kh8 3.Bd4! it is a mate in the 8<sup>th</sup> move (without the revenge checks much faster even), while in the other variation it takes longer.

So the possibility of an alternative move destroys the economy of aim? No, this would be wrong! The economy of aim is destroyed when a possibility is enforced that has n+1 obstacles removed while n obstacles are created.

In the example above it is of course preferable if first Be5 and then B:c3 is enforced somehow. Let us assume White's last move was the first of his plan. If the last move was 1.Qd5-f5, then 1.-B:c3 is not destroying the economy of aim since White in the same plan built the obstacle that was taken away, keeping the obstacles removed by this plan at n+1. However, if the last move was for example 1.Bg1-f2 and this enforces 1.-B:c3, then the economy of aim is not given as Black takes away n+2 obstacles.

Let us look at the end of a famous study.



David Joseph

Sunday Express, 27 December 1921

White wins

Left: Initial position – Right: Position after 5.-a1Q

**1.Bf2+ Kb8 2.Bb6 R:b6! 3.a:b6 a3 4.h7 a2 5.h8Q a1Q**

The position to the right is a good one to repeat the basics of a logical problem. White wants to play 6.Q:a1 but it is stalemate. So White wants to play 6.Qe8 Qa4 7.Qe5+ Ka8 8.Qh8 Qa1 9.Q:a1+ but this fails currently to 6.-Qg7. With the safety plan **6.Qg8! Qa2** and now the main plan **7.Qe8 Qa4 8.Qe5+ Ka8 9.Qh8 (Qa1 10.Q:a1+) and wins**. Black has the alternative plan 7.-Qf7 that fails to 8.Q:f7. In problem terms, if the defense in the main plan, safety plan and try play (here: 6.Qe8 Qg7) are made by the same piece, a “Roman” theme occurs. This is the case here with the moves 6.Qe8 Qg7 (try play), 6.Qg8 Qa2 (safety plan) and 7.Qe8 Qa4 (main plan). Here the economy of aim is not violated and furthermore the moves from 6.Qg8 to 9.Qh8 all form one unity. There are, if you look exactly, two different safety plans.

Main plan: 6.Q:a1

Obstacle 1: Stalemate

Safety plan 1: 6.Qe8 Qa4 7.Qe5+ Ka8 8.Qh8 (Qa1 9.Q:a1+)

Obstacle to safety plan 1: 6.-Qg7

Safety plan for safety plan 1: 6.Qg8 (Qa2 7.Qe8)

Solution: [6.Qg8 Qa2] [7.Qe8 Qa4 8.Qe5+ Ka8 9.Qh8 Qa1] [10.Q:a1+]

The different plans are put into hard brackets: Safety plan 1; safety plan for safety plan 1; base plan

The move 6.-Qg7 of course is no obstacle to the main plan, as the queen would already be gone. However, it is an obstacle to the safety plan. The plan that is executed in the end is called base plan. In our case it is identical to the main plan, occurring after the two safety plans. However, it also is possible that the main plan changes in the course of a study or problem.

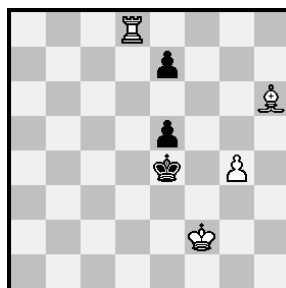
If there are multiple obstacles to a plan, it is important when they occur. If multiple obstacles occur immediately, they should be removed by different plans. If however a single plan removes all obstacles, there is no economy of aim.

As Grasemann noted in slightly different words, a problem belonging to the logical school, i.e. having logic and economy of aim, does not make it a good problem automatically. On the other hand, the opposite also holds true:

A problem that is not in the logical school does not need to be bad.

Schools express something that is true about the problem. Not more, not less, and by far not if their quality is good.

As a small theoretical test, let us look at the Indian problem again, but in a modified version.



“Shagird”

The Chess Player’s Chronicle, February 1845 (Version: Johann Berger, 1927)  
Mate in 3

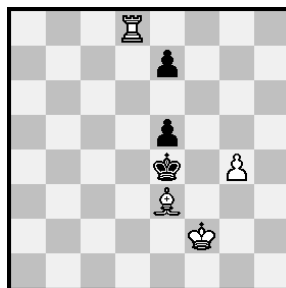
**1.Bc1! e6 2.Rd2 Kf4 3.Rd4 mate**

Is this a logical problem, and if so, does it have economy of aim? Does it belong to the Neudeutsche Schule, the New German School, or, as it often is called, Logical School?

If we assume it is a logical problem, we can arrive at the conclusion that 2.Rd2 is the main plan, and Johann Berger indeed did this. But what would be the sense of this move? No, this move alone does nothing for the checkmate. It does not prepare the checkmate, it just does absolutely nothing to make the position better for White. In fact, he could carry out that plan immediately: 1.Rd2 e6. What now?

Obviously the plan must be a different one, so only 3.Rd4 mate can be the main plan. At the moment 1.Rd4+ fails to both 1.-K:d4 and 1.-e:d4. White plays **1.Bc1! e6 2.Rd2!** as a unity of thought, i.e. a single plan. This puts the Black king on f4 by zugzwang, preventing mechanically 3.-K:d4. After **2.-Kf4 3.Rd4 mate** the move 3.-e:d4 is prevented by the king being attacked by Bc1. This is an important point as one can argue that the two different reasons for the inabilities to capture create an economy of aim. However, this is a wrong view, as not the reasons but the actual obstacles are counted. The fact is that the safety plan **1.Bc1 e6 2.Rd2 Kf4** does not remove one but two obstacles: Both 3.-e:d4 and 3.-K:d4 are impossible, for different reasons but by a single plan. So the economy of aim is not given in this problem.

Compare to the following version!



Shagird

The Chess Player’s Chronicle, February 1845  
(Version: Johann Berger 1927, modified by Siegfried Hornecker 2013)  
Mate in 3

Now the main plan 1.Rd4+ only fails to 1.-e:d4. The safety plan **1.Bc1! e6 2.Rd2! Kf4** first creates the new obstacle of 1.-K:d4 that however is removed in its course. Indeed the plan as a whole removes exactly one obstacle now, and that is 1.-e:d4. Neither before nor after the plan the move K:d4 works. **3.Rd4 mate** works here.

In this version in my opinion the economy of aim is kept. There are two obstacles that can be classified as shown below.

Main plan: Fails to obstacle 1

Safety plan: Removes obstacle 1, adds obstacle 2 and removes obstacle 2

Base plan: Works

It is of note that while the notation is identical, the base plan has a slightly modified mate compared to the main plan here. This is a small but important modification: The rook move gives a double check instead of a single check now to a king that is on another square. For all practical reasons the both versions of the plan are identical however, as the safety plan's intention causes this modification and not a change of the main plan.

A small glossary is added below that of course can in no way be complete. It is only intended to make it easier to follow the terms used here. These definitions might not be true outside the New German School.

**Anticritical move:** Move over a critical square in the “wrong” direction. Example for the Indian problem's critical square d2: Bc1-h6

**Base plan:** Plan that is executed after all safety plans. It can be an unmodified or modified main plan.

**Critical move:** Move over a critical square.

**Critical square:** Focal square, usually an intersection point that a piece moves over. The attributes of the position change according to which side the piece is on. Example for the Indian problem's critical square d2: Bh6-c1

**Economy of aim:** A plan is said to have economy of aim when it removes exactly one obstacle.

**Focal point:** Any point of interest. The term is to my knowledge not an official term of chess composition.

**Indian theme:** A piece moves over a critical square, then its line is blocked by another piece, for example to enable a king to walk over or onto that line. The piece for that moves onto the intersection.

**Indian problem:** The first problem with the Indian theme.

**Intersection:** A square where several move lines of pieces meet and one line can be cut off. In a game's base position, possible intersections are for example e2 and d2.

**Logic:** See “Logical problem”

**Logical problem:** A problem that has at least a main plan, safety plan and base plan. A logical problem only belongs to the New German school if it has economy of aim.

**Logical School:** An imprecise name for the New German School.

**Main plan:** The plan that White wants to execute but in a problem fails to at least one obstacle.

**New German School:** School based on logic and economy of aim.

**Obstacle:** A defense, piece or other that is in the way of the unmodified or modified main plan.

**Pericritical move:** Move of a move sequence around a critical square. Example for the Indian problem's critical square d2: Bh6-f8-a3-c1

**Purity of aim:** See “Economy of aim”.

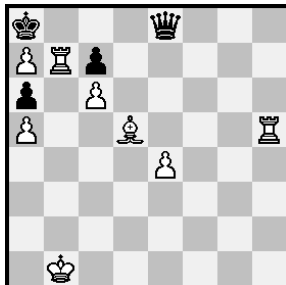
**Safety plan:** A plan that intends to enable the main plan.

**School:** A direction of chess composition.

In the German language, there are partially different terms than what I used here, for example there often is no distinction between the main plan and base plan, but I feel that it is easier to understand like this. They have another term for what I call main plan here. This should be kept in mind if you read German books on the topic.

## Chapter 16: Make the piece go away

An interesting theme was demanded at the seventh World Chess Composition Tourney, whereas the same position had to be reached as before but with one piece of White having disappeared in the meantime. The winner was Pál Benno, not to be confused with Pál Benkő. I found a Hungarian player with that name who was born in 1949.



Pál Benno  
7<sup>th</sup> WCCT 2001-2004, 1<sup>st</sup> place  
White wins

Marco Campioli later found that wRh5 can be replaced by wSh5 but even with this minor flaw the study deserves to be the winner, showing the theme in extremely natural form multiple times.

**1.Rb8+ K:a7 2.Rb7+ Ka8**

The first rendition: wPa7 has disappeared.

**3.R:c7! Q:h5 4.Rc8+ Ka7 5.Ra8+ K:a8**

This time, Rc7 has disappeared, compared to the position after the third move.

**6.c7+ Ka7 7.c8Q Q:d5! 8.Qc7+!!**

It is a wonderful fact of this study that 8.Qb8+ does not win, but that also now 8.-Qb7+ is no working defense.

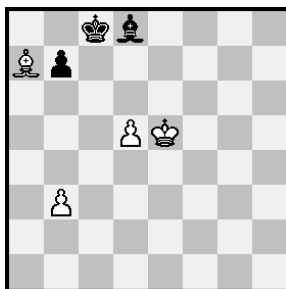
**8.-Ka8 9.Qa7+! K:a7**

The white queen has disappeared!

**10.e:d5 wins**

White is just in time to win, as can be seen by comparing this to the try 8.Qb8+?. Everything works perfectly together in this study.

Of course, a success like this happens once in a lifetime, but this does not mean that the other studies of this relatively unknown composer would be bad. Indeed, some are very interesting, and indeed I found two more that I want to show, several more can be seen in hhdv but those two might be the most interesting for readers, although both are long.

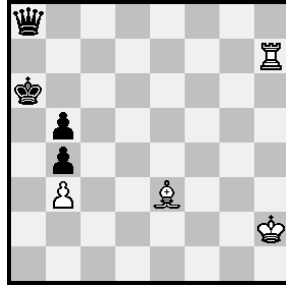


Pál Benno  
Magyar Sakkélet 2000, 2<sup>nd</sup> prize  
White wins

It is said that the practical player always is at the disadvantage of not knowing if a position is won. But even if he'd know, could he really win this?

**1.Kd6! Bc7+ 2.Ke7 b6! 3.b4! Bd8+ 4.Ke8 Bc7 5.b5! Kb7 6.Ke7!! Bg3 7.d6 Bf4 8.d7 Bg5+ 9.Ke8 Kc7 10.Bb8+! wins**





Pál Benno  
Magyar Sakkvilág 2006, 1<sup>st</sup> prize  
White wins

It is easy to see that White has an easy draw... but more?

**1.Bd4! Qb8+ 2.Kh1 Qa8 3.Kg1 Qg8+ 4.Rg7 Qb8 5.Kg2! Qa8+ 6.Kf2 Qb8 7.Ke3 Qe8+ 8.Kd3 Qb8 9.Rg6+!**

White demonstrates an important manoeuvre now that allows him to gain, or rather lose, a crucial tempo.

**9.-Ka5 10.Rg1 Ka6 11.Rg7!**

Of course also 10.Rg2 works, a minor dual. Now Black is in zugzwang and must move his queen to a8.

**11.-Qa8 12.Rf7! Qb8 13.Kc2**

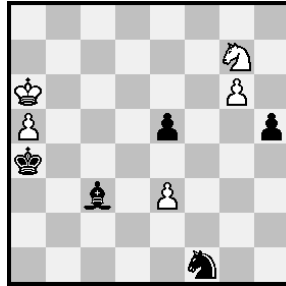
With the bishop ready to intervene on f2, White can bring his king to the second rank.

**13.-Qa8 14.Kb2 Qg2+ 15.Bf2! Qa8**

Now all White has to do is capture the queen or checkmate. It is interesting how he manages to do this.

**16.Rh7! Qb8 17.Bd4! Qa8 18.Ka1 Qb8 19.Rh6+ Ka5 20.Rh8 Qb7 21.Rh2 Ka6 22.Ra2 mate**

Returning to the theme of this chapter, we have already seen Costeff's third place from the 7<sup>th</sup> WCCT in the eighth chapter. The Serbian composer Mirko Miljanić won the 4<sup>th</sup> place with the following game-like study.

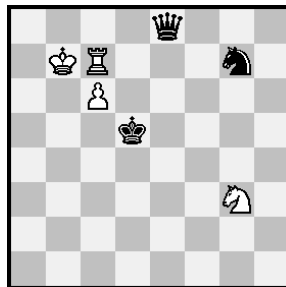


Mirko Miljanić  
7<sup>th</sup> WCCT 2001-2004, 4<sup>th</sup> place  
correction: Daniel Keith, MatPlus Autumn 2007  
White wins

Daniel Keith added the black pawn on h5 to prevent a dual.

**1.Se6! e4 2.Kb6!! B:a5+ 3.Ka6 Bc3 4.Sd4 B:d4 5.e:d4 e3 6.g7 e2 7.g8Q e1Q 8.Qa2+ Kb4 9.Qa5+! wins**

Nicely done and easy to understand. Of course, I also created a few studies with that theme, the following one was recently awarded.



Siegfried Hornecker & Martin Minski  
Mario Guido Garcia 65 JT 2013, 3<sup>rd</sup> honorable mention in section 1  
Draw

Again Martin Minski is my co-author here, he introduced the first sacrifice.

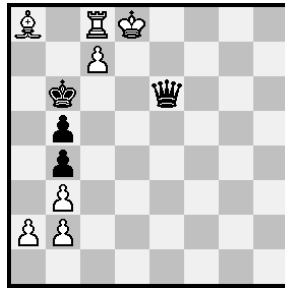
**1.Sh5!! S:h5 2.Rd7+ Ke6 3.Rd5!!**

An astonishing sacrifice that would also have come after 2.-Kc5. Black has nothing better than to take.

**3.-K:c5 4.d7 Qe7 5.Ka8! Q:c7 stalemate**

As in Benno's study, the rook was sacrificed so the pawn could move. It is of note that the combination from the second move would also correctly play out without the knight on h5, but then only if Black plays Kc5, not after Ke6 which would have many duals. So Martin's idea is a most welcome one that highly improves the study by making my sacrifice idea silent. Why not 5.Kb8, by the way? Because then 5.-Kc6!! 6.c8Q+ Kb6 wins!

The following study shows this disappearance theme twice and adds three different promotions to it.



Siegfried Hornecker  
Iuri Akobia 70 JT 2007, 7<sup>th</sup> special prize  
White wins

**1.Rb8+ Ka7 2.Rb7+ K:a8 3.Rb8+ Ka7 4.Ra8+ K:a8 5.c8Q+ Q:c8+ 6.K:c8 wins**

This variation shows two renditions of the theme. From move 1 to 3 the Ba8 and from move 2 to 4 the Rb7 disappears. But there is more.

**1.-Ka5 2.R:b5+! K:b5 3.c8Q! Qg8+ 4.Kc7 Qg3+ 5.Kb7 Qf3+ 6.Kb8 Qg3+ 7.Qc7 Qg8+ 8.Kb7 Qg2+ 9.Kc8! Q:a8+ 10.Qb8+ Q:b8+ 11.K:b8 wins**

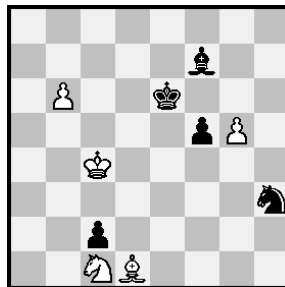
This also shows a sacrifice, but not the 7<sup>th</sup> WCCT theme. Now for the two minor promotions.

**1.-Ka7 2.Rb7+ Ka6 3.c8S!! Qg8+ 4.Kc7 Qg3+ 5.Sd6 Qg7+ 6.Kb8 Qf8+ 7.Sc8 Qf4+ 8.Rc7 wins**

**1.-Ka7 2.Rb7+ K:a8 3.Rb8+ Ka7 4.Ra8+ Kb6 5.Ra6+! K:a6 6.c8B+!! Ka5 7.B:e6 wins**

A queen in the final variation would have stalemated. Also we see a (delayed) phoenix promotion here. This is one of my favorites, especially to show to audiences.

Martin showed the theme as part of a realistic endgame study. The first move of White is obvious, but then...



Martin Minski  
Jindřich Fritz 100 MT 2012, commendation  
White wins

**1.Bh5! Bg8 2.Bf7+!! B:f7**

The diagram position is reached without the bishop on d1. But why was the sacrifice necessary? Well, it won a crucial tempo, as will be seen.

**3.g6!**

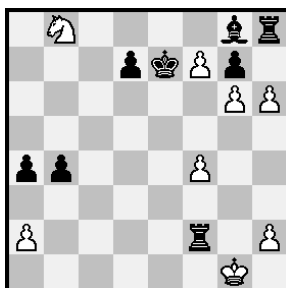
This little culprit will decide the game!

**3.-Bg8 4.Kb5! Kd7 5.Ka6! Bd5 6.g7**

I remember watching the lessons by Joshua Waitzkin on the computer chess game ChessMaster 9000: "Passed pawns must push!" A phrase that also applies here!

**6.-Ke7 7.g8Q! B:g8 8.b7 wins**

The following study is quoted many times in books, but it is indeed a great rendition of this theme.

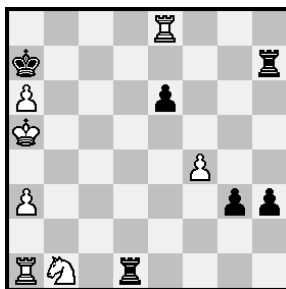


David Gurgenzidze  
Shakhmaty (Riga) 1974, 1<sup>st</sup> prize  
White wins

**1.h:g7 Rg2+** leaves White with the question why not to take the rook immediately. Well, let us look at the solution first!  
**1.h:g7 Rg2+ 2.Kf1 Rf2+ 3.Ke1 Re2+ 4.Kd1 Rd2+ 5.Kc1 Rc2+ 6.Kb1 Rb2+ 7.Ka1 R:a2+ 8.Kb1 Rb2+ 9.Kc1 Rc2+ 10.Kd1 Rd2+ 11.Ke1 Re2+ 12.Kf1 Rf2+ 13.Kg1 Rg2+ 14.K:g2! R:h2+ 15.K:h2 B:f7 16.g:f7 K:f7 17.S:d7 b3 18.Se5+ K:g7 19.Sc4 19.-b2 20.Sa3! wins**

Now the sense of the manoeuvre is clear: If Black could play 19.-b:a2 now, he would easily win. Unfortunately that is not possible thanks to White's manoeuvre, forcing Black to play 7.-R:a2+.

Very similar to this are logical studies where a pawn disappears, in fact, beyond showing the 7<sup>th</sup> WCCT theme, the study above is already one of these. The following ones do not show that theme but are logical sacrifice studies to free a square.

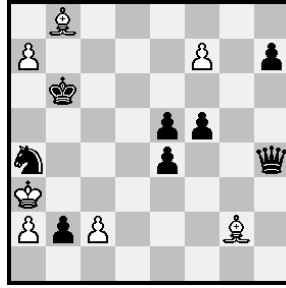


David Gurgenzidze  
Iuri Akobia 60 JT 1997, 1<sup>st</sup> prize  
Draw

This is one of the deepest studies in terms of length with this theme.

**1.Sc3! Rh5+ 2.f5!!**  
 What is the sense of this move? We will see it quite a bit later.  
**2.-R:f5+ 3.Sb5+ R:b5+ 4.K:b5 R:a1 5.Re7+ Kb8 6.a7+ Ka8 7.Ka6!**  
 Another pawn that must disappear, as we will see!  
**7.-R:a3+ 8.Kb6 Rb3+ 9.Ka6 Rb8! 10.a:b8~ K:b8 11.Kb6 Kc8 12.Kc6 Kd8 13.Kd6 g2! 14.Ra7 Kc8 15.Kc6 Kb8 16.Ra1!**  
 Now the sense of 7.Ka6 becomes clear.  
**16.-h2 17.Rb1+ Kc8 18.Ra1 Kd8 19.Kd6 Ke8 20.K:e6 Kf8 21.Kf6 Kg8 22.Ra8+ Kh7 23.Ra7+ Kh6 24.Ra8 Kh5 25.Kf5 Kh4 26.Kf4!**  
 And only now it becomes clear why the pawn on f4 had to be sacrificed. If the pawn was still there, White would be lost. Without the pawn, the king can go to f4.  
**26.-Kh5 27.Kf5 draws**

It should be clear that I could not stand away from this theme. Martin and Mario contributed with improvements, Mario after the publication by adding the pawn on h7, removing unclear sidelines.



Siegfried Hornecker, Martin Minski & Mario Guido Garcia  
Tolush 100 MT 2012, 1<sup>st</sup> honorable mention; Version/Correction: EG 191, January 2013  
White wins

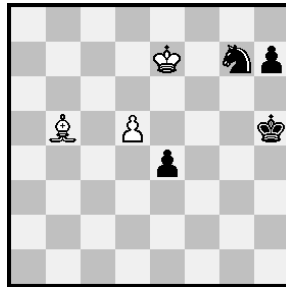
**1.f8Q b1S+! 2.K:a4 e3+ 3.c4!!**

What is this pawn sacrificed for? Well, it is sacrificed to allow a not yet existing knight to fork the Black king and a not yet existing queen later.

**3.-Q:c4+ 4.Qb4+ Q:b4+ 5.K:b4 e2 6.a8S+ Ka6 7.Sc7+ Kb6 8.Sd5+ Ka6 9.Kc5!! e1Q 10.Sb4+ Ka5 11.Bc7+ Ka4 12.Bc6+ Ka3 13.Sc2+ Kb2 14.S:e1 wins**

In a practical game, Black might instead head for 8.-Kb7, having still a theoretical loss but White might make a mistake in a game.

Please compare the mechanism to the following famous Pogosyants study! Again, my subconscious might be to blame, but our study still feels original, especially with the silent move.

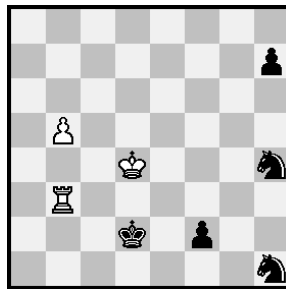


Ernest Pogosyants  
Shakhmatnaya Moskva, 7 March 1964, 1<sup>st</sup> prize  
White wins

**1.Kf6 Kh6 2.d6 Se8+! 3.B:e8 e3 4.d7 e2 5.d8S!, and:  
5.-e1Q 6.Sf7+ Kh5 7.Se5+ Kh4 8.Sf3+ wins  
5.-e1S 6.Sc6! Sg2 7.Se7 Se3 8.Sg8 mate**

In the latter variation, however, also 7.Se5 Se3 8.Bf7 wins.

Logical studies took a raise in the 2000s, a final example shall conclude this chapter. Can you see why 2.Ra2?

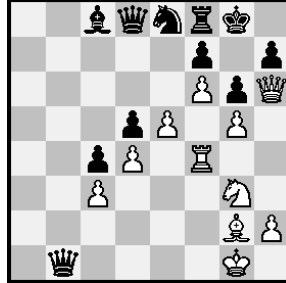


Sergiy Didukh  
Shakhmatnaya Poezia, 10 December 2008, 1<sup>st</sup> prize  
Draw

**1.Rb2+ Kc1 2.Ra2!! Kb1 3.R:f2 S:f2 4.Ke3 Sh3 5.b6 Sf5+ 6.Kf3! Sd6 7.Kg4 Sf2+ 8.Kh5 Sfe4 9.Kh6 Sf6 10.Kg7 Sde8+ 11.Kh6 Sd6 12.Kg7 h5 13.K:f6 h4 14.Ke5 h3 15.K:d6 h2 16.b7 h1Q 17.b8Q+! (check) draws**

## **Chapter 17: Failure of the attack and the romantic chess as we knew it**

Being a rather unusual chapter for this book, we will see a few actual games in this chapter as well, starting with an interesting one that very recently happened. In India in November 2013 the greatest player of all time (in cricket) resigned, while the other greatest player of all time (in chess, according to Elo rating) became world champion.



**Viswanathan Anand – Magnus Carlsen  
World Chess Championship 2013, 9<sup>th</sup> game, position after 27.-b1Q+  
Chennai (Madras), 21 November 2013**

The game has reached its climax. What had happened?

Anand, one of the few players who like their first name to be used (Viswanathan is a patronym, similar to the Russian otchestvo), had lost game 5 and 6, having a match situation of 3:5 points against Carlsen in a best of 12 match with possible tie-break. If Anand could win this game, he could make one of the biggest comebacks in chess history, retaining his world champion title once more.

**1.d4 Sf6 2.c4 e6 3.Sc3 Bb4 4.f3 d5 5.a3 B:c3+ 6.b:c3 c5 7.c:d5 e:d5 8.e3 c4 9.Se2 Sc6 10.g4 O-O 11.Bg2 Sa5 12.O-O Sb3 13.Ra2 b5 14.Sg3 a5 15.g5 Se8 16.e4 S:c1 17.Q:c1 Ra6 18.e5 Sc7 19.f4 b4 20.a:b4 a:b4 21.R:a6 S:a6 22.f5 b3 23.Qf4 Sc7 24.f6 g6 25.Qh4 Se8 26.Qh6! b2!**

One of the most exciting World Chess Championship games of at least the modern age has reached its climax in this and the next move. Anand could get a good play with 27.Se2 that however would only be enough for a draw if Carlsen doesn't crack to the pressure, for example 27.Se2 Be6 28.Sf4 Qa5 29.S:e6 f:e6 30.Bh3 Qb6 31.Rb1 Rf7 32.Qh4 Ra7 33.Qf2 Rb7 34.Bg4 Kf8 35.Qh4 Ra7 36.Qh6+ Kg8 37.Qh3! Sc7 38.f7+ K:f7 39.Q:h7+ Kf8 40.Bh5!! Ke8!! 41.B:g6+ Kd8 42.h4 Ra1 43.Qg8+ Kd7 44.Qf7+ Kc6 45.Qf3 Qb3 46.Kg2 Qa2 47.Qd1 Sb5 48.Qg4! R:b1 49.Q:e6+ Kc7 50.Qe7+ Kb6 51.Qd8+ Sc7 52.Qd6+ Kb7 53.Qb4+ with a perpetual check.

Back to the actual game:

**27.Rf4!! b1Q+**

The diagrammed position is reached. White would need to play 28.Bf1, then the forced variation is 28.-Qd1 29.Rh4 Qh5, and:

- 30.R:h5? g:h5 31.S:h5 Qa5! 32.Sg7 Q:c3 33.S:e8 Q:d4+ 34.Kh1 Qe4+ 35.Kg1 Qg6! and Black wins  
- 30.S:h5! g:h5 31.R:h5 Bf5 32.g6!! B:g6 33.Rg5 and White can put pressure on Black, although it probably is drawn, most interestingly after 33.-Qa5 34.Rg3 Qa3 35.h4 Kh8 36.h5 Bf5 37.Bg2 Be6 38.Rg7 Qa1+ 39.Kh2 Qb1 40.Rg6 Rg8! 41.R:g8+ K:g8 42.Qg5+ Kh8 43.Qh6 Kg8 and perpetual repetition.

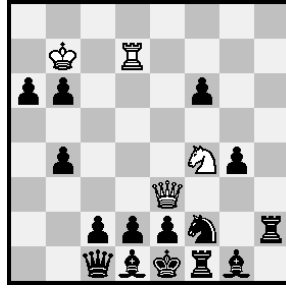
**28.Sf1??**

An unbelievable oversight, and as Anand told in the press conference, he had looked at another variation (28.Bf1 Qd1 29.Se2 Qd3 30.Rh4 Qe3+ 31.Kh1 Qe4+ and Black wins) and not seen the win with 29.-Qe1 there, and as the reader can figure out obviously also not the problem move 29.-Bh3 30.Q:h3 Qb6 31.Qh6 (31.Rh4 sees the rook in front of the queen now, a so-called Loyd-Turton) 31.-Qbb1 and Black should win.

**28.-Qe1 and White resigned**

Practically with this the world championship was over, the last game at the following day saw Carlsen making pressure and even missing a win that would have led to a devastating 7:3 result for Carlsen. Anyway, the Norwegian superstar became the 16<sup>th</sup> world champion.

The Loyd-Turton manoeuvre we saw in the last variation is a very interesting one, and can of course also be used by the attacker in a game – just think about the standard manoeuvre Bd3-b1 and Qd1-c2, after Black castled kingside. The following directmate is a very beautiful rendition of this theme, deservedly being reprinted many times.



Stefan Schneider  
Austria vs. Switzerland 1977, 1<sup>st</sup> prize  
Mate in 5

White wants to checkmate on e2, but 1.Re7 does not really threaten anything, and 1.Qe8 takes too much time since the Black queen could move.

**1.Ka8!!** (threatens 2.Rh7, 3.R:h2, 4.Sg2 mate) **1.-Rh8+ 2.Qe8!! Rh2! 3.Re7!** with **4.R:e2+ B:e2 5.Q:e2 mate**  
Of course, if the Black knight moves White simply plays Sd3 mate.

Of course, there are a few interesting examples from my own games as well where a mating attack failed.

### Siegfried Hornecker – Philipp Fischer Landesliga, 27 January 2002

The following game was played when I was not even 16 years old. It shows the advanced level but also the deficits I had back then.

**1.e4 c5 2.Sf3 Sc6 3.d4 c:d4 4.S:d4 g6 5.Sc3 Bg7 6.Be3 Sf6 7.Bc4 O-O 8.O-O d6**

While in the game, I hoped for 8.-Qa5 9.Bb3 Sg4 10.Q:g4 S:d4 11.Qh4 Bf6 12.Q:f6!! and White probably has a big advantage (the position was reached famously in Neshmetdinov – Chernikov, Rostov 1962, with different moves [8.Bb3 Sg4 9.Q:g4 S:d4 10.Q:g4 Qa5 11.O-O Bf6 12.Q:f6] and White won after 12.-Se2+ 13.S:e2 e:f6 14.Sc3 Re8 15.Sd5 Re6 16.Bd4 Kg7 17.Rad1 d6 18.Rd3 Bd7 19.Rf3 Bb5 20.Bc3 Qd8 21.S:f6 Be2 22.S:h7+ Kg8 23.Rh3 Re5 24.f4 B:f1 25.K:f1 Rc8 26.Bd4 b5 27.Sg5 Rc7, and now Neshmetdinov could have crowned his game with 28.B:e5 d:e5 29.B:f7+ R:f7 30.Rh8+ K:h8 31.S:f7+ and 32.S:d8. He must have lost his nerves for a moment and played 28.B:f7+ R:f7 29.Rh8+ K:h8 30.S:f7+ Kh7 31.S:d8 R:e4. Of course, White still has a decisive advantage. After 32.Sc6 R:f4+ 33.Ke2 Black already gave up.) but of course it is the question if back then I could have found the correct continuations... or even now. Knowledge of that predecessor would not have hindered me from blundering, I suppose. My opponent either knew the theory or just played otherwise for different reasons.

**9.h3 a6 10.a4 Sa5 11.Ba2 Bd7 12.b4 Sc6 13.S:c6 B:c6 14.Re1??**

This move aims to brilliantly sacrifice a pawn and exchange and win in the mating attack. As will be seen, this won't work. The normal 14.Qd3 would have led to good play for White.

**14.-S:e4 15.S:e4 B:e4 16.a5? Bf5?**

Black already could have taken on a1.

**17.g4? B:a1!**

Now Black takes his opportunity.

**18.Q:a1 B:c2 19.Bh6 e5**

And it became clear that 20.R:e5 Qf6! loses. I make up another plan that however also won't work.

**20.Qc1 Rc8 21.Bg5 Qc7 22.Bf6**

How can Black prevent the mate now?

**22.-Qc3! 23.Re3 Qd4 24.Rd3 B:d3**

Of course I saw the Black reply to my next move, but it was too late to do anything else.

**25.Qh6 Rc1+! 26.Q:c1 Qf4 27.Q:f4 e:f4 28.Be7 Re8 29.B:d6 g5 30.Bc5 Re1+ 31.Kg2 Be4+ 32.f3 Re2+ and White gave up**

Lacking the training, I stagnated somewhere at a strong club player, never making it to a really good OTB player, although the potential surely would have been there. Instead I made it to a really good studies composer. Well, to a better than mediocre one, at least. The following game for example was turned into a study easily. It was played at the Württemberg championship candidate tourney, the second highest I ever got in OTB. One year

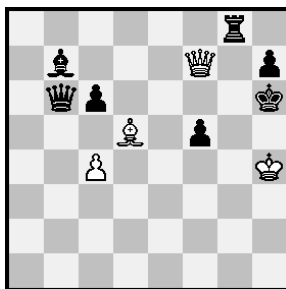
later I played the masters tourney, where it actually was about the title, but with my declining health was unable to get a good score.

**Andreas Meschke – Siegfried Hornecker**  
**Württemberg championship 2011, 27 August 2011**

The following game was made into a study:

**1.e4 e5 2.Sf3 Sc6 3.Lc4 Sf6 4.d3 h6 5.Lb3 Lc5 6.c3 d5 7.De2 0-0 8.Sbd2 Sh5 9.Sf1 dxe4 10.dxe4 Kh8 11.Sg5 Sf4 12.Lxf4 exf4 13.Sxf7+ Txf7 14.Lxf7 Se5 15.Td1 Dg5 16.Td5 f3 17.gxf3 Dc1+ 18.Td1 Df4 19.Td8+ Kh7 20.Lg8+ Kg6 21.Sd2 Lg4 22.Txa8 Sxf3+ 23. Sxf3 Lxf3 24.Tg1+ Kh5 25.Dc2 Lxf2+ 26.Kf1 Lb6 27.Lf7+ Dxf7 28.Db3 Lg2+ 29.Kxg2 Df2+ 30.Kh3 Qf3+ 31.Rg3 Qf1+ 32.Rg2 Qf3+ 33.Rg3 Qf1+ with a draw.**

There would be a lot to comment to this game as well, White missed a clear win and Black missed a few wins. The “easy” 28.-Qf4 would have been a win, and indeed I felt like I should be able to win easily in the 28<sup>th</sup> move, but I didn’t find the correct way. After having played 28.-Bg2+, it occurred to me that the easy mate I had seen won’t work because of 31.Rg3. Caught by that I saw of course the correct continuation but not the full way to the checkmate. It was a bit too risky then with the time trouble and I went for the easy draw.



Siegfried Hornecker  
chessproblem.net, 26 July 2012  
White wins

This study also makes a correct problem with the stipulation “Mate in 18”. White will have to take advantage of his initiative, giving check all the time.

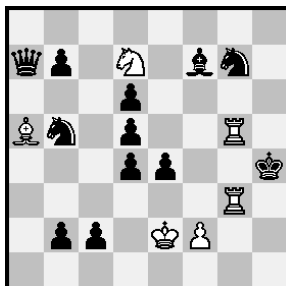
The main plan 1.Qf6+ Rg6 2.Qf8+ Rg7 3.Qf4+ Kg6 4.Qg5 mate fails due to the pawn on f5.

**1.Qh5+ Kg7 2.Qg5+ Kf8 3.Qf6+! Ke8 4.Bf7+ Kd7 5.Qe6+ Kc7 6.Qe5+ Kd7 7.Be6+ Ke7 8.B:f5+! Kf7 9.Qe6+ Kf8 10.Qd6+ Ke8 11.Bd7+ Kf7 12.Be6+! Kf6 13.Bd5+ Kg7 14.Qe7+ Kh6**

After this sequence we have almost reached the starting position again without the pawn on f5, so now the main plan works.

**15.Qf6+ Rg6 16.Qf8+ Rg7 17.Qf4+ Kg6 18.Qg5 mate**

On the contrary, the following study shows a failure of the attack in a more spectacular way. Or does it show a failure of the defense? That might be up to the reader to decide.



Siegfried Hornecker  
Problem-Forum, June 2012  
White wins

Black seems to have a strong attack, but White also has in this mansubesque study.

**1.R5g4+ Kh5 2.Sf6+ Kh6 3.Bd2+!**

An important zwischenzug, or otherwise the Black attack would go through later.

**3.-e3 4.Sg8+! Kh7**

The alternative is 4.-B:g8 5.Rg6+, and either 5.-Kh7 6.R:g7+ Kh8 7.R:g8+ Kh7 8.R8g5 or 8.R3g7+ Kh6 9.Rg2 Kh7 10.R8g4 with mate, or 5.-Kh5 6.R3g5+ Kh4 7.f4! Bf7 8.Be1+ Kh4 9.Rg3+ Kh2 10.Rg2+ Kh1 11.Rg1+ Kh2 12.R6g2+ Kh3 13.Rg3+ Kh2 14.R1g2+ Kh1 15.Kf1! with mate.

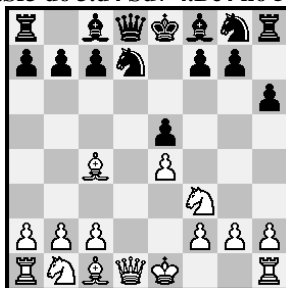
**5.R:g7+ Kh8 6.Sf6! Bh5+ 7.Kf1 c1Q+ 8.B:c1 b:c1Q+ 9.Kg2 Bf3+! 10.K:f3 Qh1+ 11.Kf4 Qh6+ 12.Kf5 Q:g7 13.Rh3+ Qh6 14.R:h6+ Kg7 15.Rh7+ Kf8 16.Kg6! b6 17.Rh8+ Ke7 18.Re8 mate**

Maybe the time for such studies is over since over a hundred years. So this should not be seen as a fallback into barbarian times but rather as an homage to the roots of chess composition, to the mansuba of the Arabian masters, but also to the romantic chess of the pre-modern eras.

Alas, the romantic chess itself is not dead at all, it just is seen more rarely. Three famous games shall be a witness of this and conclude this chapter.

**Evgeny Vasjukov – Boris Lebedev  
Moscow 1960**

**1.e4 e5 2.Sf3 d6 3.d4 Sd7 4.Bc4 h6 5.d:e5 d:e5**



**6.B:f7+! K:f7 7.S:e5+ Ke6 8.Sc3!! K:e5 9.Qh5+**

Interesting is 9.Qd5+ Kf6 10.Qf5+ Ke7 11.Sd5+ Kd6 (11.-Ke8 12.Qg6 mate!) 12.Bf4+ Kc6 13.S:c7, but apparently Black can hold on a thinnest line after 13.-Bb4+ 14.Ke2 Sc5 15.Qd5+ Q:d5 16.e:d5+ Kd7 17.S:a8 Sf6, etc., although after 18.c3 S:d5 19.Rad1 Kc6 20.R:d5 Black should avoid 20.-K:d5 21.c:b4 Se6 22.Sc7+ S:c7 23.B:c7 in favor of 20.-Bg4+ 21.f3 Se6 22.Rd4! Bc5!! and Black holds.

**9.-g5 10.B:g5 h:g5 11.f4+! Ke6 12.f5+?! Ke7 13.Sd5+ Kd6 14.Q:h8 Sgf6**



It is debatable at what point the rook should have been taken, but after 11.-Ke6 at least this defense idea could not work in view of 12.Q:h8 Sgf6? 13.f:g5. The diagrammed position seems slightly worse.

In any case, a new phase of the fight is about to begin here.

**15.O-O-O! Kc6! 16.Rhe1!?**

This seems to objectively lose the game. 16.Qh3 would have been strong instead, as Black wouldn't want to take on e4 then (16.-S:e4 17.b4! with a strong attack). After the text move, 16.Rhe1 S:d5!! 17.e:d5+ Kb5! paradoxically Black should be almost better even with his king exposed, fitting with the "failure" theme. White indeed would need to settle for the draw 18.a4+! Ka6 19.Qc3 b6 20.Qc6 Sb8 21.Qb5+! Kb7 22.Qc6+! Ka6!, etc.

**16.-b6 17.Sb4+ B:b4??**

Black should cling for the material: 17.-Kb7 18.e5 Qe7! 19.Sd3 Sg4 gives White compensation, but not more.

**18.Q:d8 Bb7!**

Black thinks he can equalize the position with this trick. Maybe he even sees a win after 19.Q:a8 B:a8 20.e5 B:e1 21.R:e1 Sg4 22.e6 Sdf6 23.h3 Sf2 24.Rf1 S2e4. What he probably doesn't see is the combination of White.

**19.R:d7!!**

Simple and elegant.

**19.-S:d7**



Of course also 19.-R:d8 20.R:d8 B:e1 gives no hopes, as White objectively has a won endgame, one variation is 21.e5 Sg4 22.e6! Sf6 23.c3 and White will slowly but steadily win.

**20.Q:g5 B:e1 21.Qe3!**

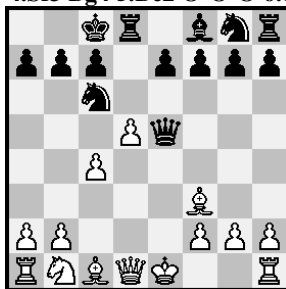
White won. The rest of the game is not of interest for us and given only for the sake of completeness.

**21.-Bh4 22.Qh6+ Bf6 23.e5! Rf8 24.e:f6 R:f6 25.Qf4 Bc8 26.g4 Sc5 27.b4 Sb7 28.Qe4+ Kd7 29.Qd4+ Rd6 30.Qg7+ Kc6 31.f6 Sd8 32.f7 S:f7 33.Q:f7 Be6 34.Qe8+ Kd5 35.Qa8+ Ke5 36.Q:a7 Rc6 37.Qa4 Rc4 38.Qb5+ Kf4 39.g5 c6 40.Q:b6 and Black gave up.**

The next game shows a triumph of the attack in one of the most famous games of modern history. Much was written about that game, so I don't want to add analyses and instead have the reader rather enjoy that game.

**Ralf Runau – Schmidt  
Federal Republic of Germany 1972**

**1.e4 Sc6 2.d4 d5 3.e:d5 Q:d5 4.Sf3 Bg4 5.Be2 O-O-O 6.c4 Qh5 7.d5 B:f3 8.B:f3 Qe5+**



**9.Be3!! Q:b2? 10.O-O Q:a1? 11.d:c6 R:d1 12.c:b7+ Kb8 13.R:d1 c6 14.B:c6 Kc7 15.Rd7+ K:c6**

Now the spectacular finish!

**16.b8S mate**

Not as short is the following game where also, as in the previous game, no original comments will be made. Played in the fourth round of the Hoogovens tourney, it went around the world as “Pearl of Wijk”, “Kasparov’s Immortal”, and similar names. But indeed it is brilliant!

**Garry Kasparov – Veselin Topalov  
Wijk aan Zee, 20 January 1999**

**1.e4 d6 2.d4 Sf6 3.Sc3 g6 4.Be3 Bg7 5.Qd2 c6 6.f3 b5 7.Sge2 Sbd7 8.Bh6 B:h6 9.Q:h6 Bb7 10.a3 e5 11.O-O-O Qe7 12.Kb1 a6 13.Sc1 O-O-O 14.Sb3 e:d4 15.R:d4 c5 16.Rd1 Sb6 17.g3 Kb8 18.Sa5 Ba8 19.Bh3 d5 20.Qf4+ Ka7 21.Rhe1 d4**



The time for a tough decision has arisen. What plan should White choose for the future game? The knight obviously can't go to d5, as after 22.Sd5 Sb:d5 23.e:d5 Qd6 it will sooner or later lose a pawn. So only a2 or e2 remain as fields.

**22.Sd5!!**

Still!

**22.-Sb:d5 23.e:d5 Qd6 24.R:d4!!**

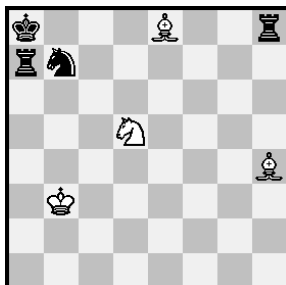
This sets up one of the greatest combinations in modern history. Just watch and enjoy!

**24.-e:d4 25.Re7+! Kb6 26.Q:d4+ K:a5 27.b4+ Ka4 28.Qc3 Q:d5 29.Ra7 Bb7 30.R:b7 Qc4 31.Q:f6 K:a3 32.Q:a6+ Kb4 33.c3+! K:c3 34.Qa1+ Kd2 35.Qb2+ Kd1 36.Bf1!! Rd2 37.Rd7! R:d7 38.B:c4 b:c4 39.Q:h8 Rd3 40.Qa8 c3 41.Qa4+ Ke1 42.f4 f5 43.Kc1 Rd2 44.Qa7 and Black gave up**

Of course, there are many more beautiful games among my favorites. But let's not drift too far away from composition...

## Chapter 18: Positional draw (what is it anyway?)

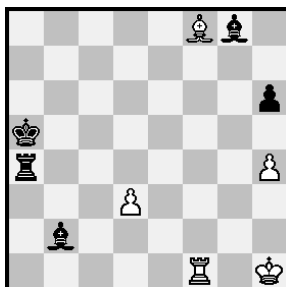
Of course one of the more easy to appreciate themes in chess is positional draw, which can come in many flavors. Be it a perpetual repetition of moves or a fortress, especially a non-classic one. When a single bishop can hold against two rooks without ever being able to capture one unless he wants to lose, as in the following little study, the term that is used to describe the situation is positional draw, as it is not a fortress in the tight sense, Black after all could sacrifice a rook to advance but he couldn't win.



Abram Gurvich  
Shakhmaty 1927, 3<sup>rd</sup> prize  
Draw

**1.Sb6+ Kb8 2.Bg3+ Sd6 3.B:d6+ Kb7 4.Bd7! K:b6 5.Be5 Rh4 6.Bg3 Rd4 7.Bf2 R:d7 8.Kc3 Kc5 9.Be3 (9.Bg1) with positional draw**

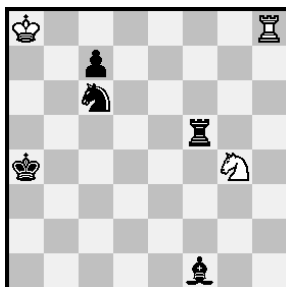
I think positional draw is an interesting theme, but none I can do much new at. One of Germany's greatest studies with positional draw was made by a composer who had started his composing career only a bit earlier. He is not to be confused with and to my knowledge not related to Ferenc Fleck.



Jürgen Fleck  
Schach 12/1994, 1<sup>st</sup> prize  
Draw

**1.Rf5+! Kb6 2.Rh5 Bc1 3.B:h6 Bf7 4.Rf5 Be6 5.Be3+! B:e3 6.Re5 R:h4+ 7.Kg2 Rh2+! 8.Kg3! Rh3+ 9.Kg2 Bc8 10.Re8 Bd7 11.Re7 Bf5 12.Rd5 Rh2+ 13.Kg3 Rh3+ 14.Kg2 Bg4 15.Re4 Bc8 16.Re8 draws**

In this example, the bishop was unable to avoid the attacks from the rook. The same applies to the next example by the same composer.



Jürgen Fleck  
Schach 01/1995, 1<sup>st</sup> prize  
Draw

It is a rare event for a composer to win two consecutive biannual informal tournaments, but winning those with studies in two consecutive issues of the same magazine probably is an unique achievement. The studies do deserve it, however.

**1.Kb7!**

A fine point: 1.Se3? Rb5! 2.S:f1 Ka5 3.Sd2 Ka6 4.Se4 Ra5, or 4.Sc4 Rb7 is not securing the draw.

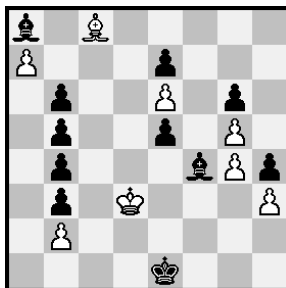
**1.-Rf7 2.K:c6 Bg2+ 3.Kc5 Rf5+ 4.Kc4/Kd4 Rf4+ 5.Kc5! R:g4 6.Rh4! Re4 7.Rg4! Bf3 8.Rf4**

It shouldn't be forgotten that a serious dual would devalue the study. 8.Rg7 is none, however: 8.-Re5+ 9.Kd4 Rd5+ 10.Ke3 c5 11.K:f3 c4 leads to an endgame where Black wins easily.

**8.-Bh1 9.Rh4 Bg2 10.Rg4 draws**

Positional draw here came in the flavor of a forced repetition of moves, and as we saw before it also can come in the flavor of a material overweight that can't be transformed into a win. In fact the term "positional draw" probably can mean any draw, up to a stalemate, but in the tighter sense it seems to mean a kind of fortress or any position where a material advantage won't win but can't be reduced either.

In this sense, maybe domination is the opposite of positional draw? Or is there a certain family relationship? Yes, I admit, I have no clue, as the above studies show a partial domination in that the bishop can't escape the attack, although it never is caught.



Georgy Afanasiev & Evgeny Dvizov

EG 1971

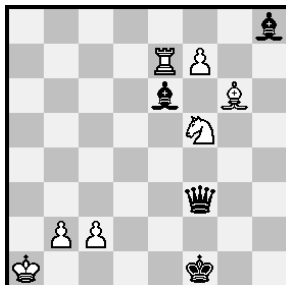
Draw

**1.Bb7! B:b7 2.a8Q e4+ 3.Kd4 Be3+ 4.Ke5 Bd4+ 5.Kf4 Be5+ 6.Ke3 Bf4+ 7.Kd4 draws**

This is without a doubt a draw, but does it qualify as a positional draw? It is a perpetual stalemate, for all I know, but is this a subgroup of positional draw?

Probably 90 out of 100 study composers shake their head at this chapter, but if the definition of positional draw is too wide, it loses all sense in my opinion. If it is (too?) tight, then I didn't see the definition.

What about the following orgasm?



Evgeny Nikolaevich Somov-Nasimovich

64, 1939 (modification: Alexey Belenky, Shakhmaty v SSSR 02/1962)

Draw

Unfortunately, the original version of Somov-Nasimovich's study is incorrect, so this modification and an (unpublished?) correction by Mario Guido Garcia who also proved the incorrectness of the original publication are the only two known correct versions.

Evgeny Somov, as he was known, was born in 1910 and died in 1942 of unknown causes. His works showed great originality, and actually some were in an own distinct style. This one is probably the most unusual of his works, but unfortunately also one of the last publications. The fascination of the original publication only partially is preserved.

**1.Se3+! Q:e3 2.f8Q+ Kg1**

Black threatens checkmate everywhere, but there is a single move that will draw.

**3.c3! Qe1+ 4.Bb1 Q:c3!**

What now?

**5.Rg7+!! B:g7 6.Qf1+!! K:f1 7.Bd3+!!!**

Sacrificing all his material, White brought a position that could end in a beautiful three diagonals stalemate after 7.-Q:d3. But Black has another arrow to shoot.

**7.-Ke1 8.b:c3 Kd2!**

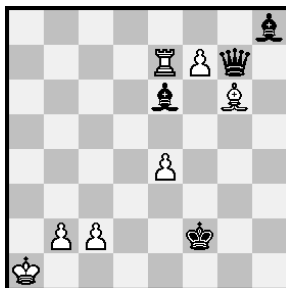
The bishop is attacked and there is the threat of 9.-Kc1 and 10.-B:c3 mate. What can White do against this echo of the Saavedra idea?

**9.Bc2! Kc1**

Of course taking the bishop is another stalemate, but what now?

**10.Bb3! B:b3 stalemate**

Finally White got rid of his bishop! An extraordinary masterpiece of the highest level!



Evgeny Nikolaevich Somov-Nasimovich

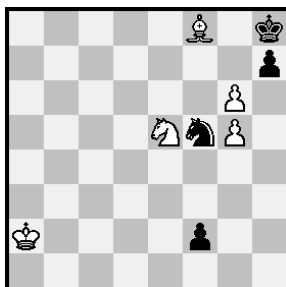
64, 1939

Draw (incorrect)

This is the original version of the study, dubbed by Paul Tröger as possibly the best stalemate study of the whole problem literature. The intended solution starts with the move **1.e5!!** that is far from desperation as is seen in the main variation **1.-Q:e5! 2.f8Q+ Kg1, etc..** However, the study is incorrect:

**1.-Bd5! 2.Re8 Ke2 3.b3 B:f7 4.B:f7**, and while now the both moves **4.-Qg3** and **4.-Kd2** allow White to reach a fortress that can however be broken as the endgame tablebases prove, Mario Guido Garcia provided the simple **4.-Qg5!**, attacking both e5 and c1 while also protecting d8 so White can't build the fortress Pb3-Bc4-Rd3/Rd5 as his rook has no viable route.

So this probably was rather a stalemate study than positional draw. But does the next study show a fortress or positional draw? Or is a fortress a subpoint of positional draw, as it would suggest?



Gleb Zakhodyakin

Shakhmatny Listok 1930, 1<sup>st</sup> prize

Draw

This study from the “chess papers” (so the translation) is very famous.

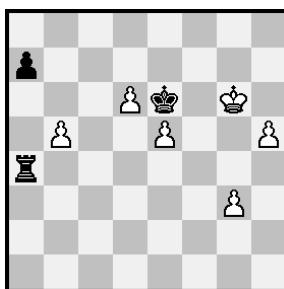
**1.g7+ S:g7 2.Sf7+ Kg8 3.Bc5!! f1Q 4.Sh6+ Kh8 5.Bd6!!** (and 6.Be5) **with positional draw**

In the end, it is of my considered opinion that there is no use to argue about words and their definitions. What matters is that the final product, the study (or in other cases problem) is of an excellent quality. It is fully irrelevant if Zakhodyakin would see this as a fortress or as a positional draw, or even both. The study in itself is brilliant, and that is what counts. No matter how many extrinsic factors are added, without the right intrinsic properties a study won't be worth being reproduced, unless there are other valid reasons.

A broad mass will enjoy the study above not because of a definition, but because it seems impossible for White to draw and the idea behind it is really neat and unexpected.

To stay with our comparison of pleasure that we gave at the study of Somov-Nasimovich: I know of no single person that enjoys red wine because it is called tasty, healthy or whatever. Those might be positive side effects – in fact, your author does not like the taste of wine – but rather I know of people that enjoy red wine to actually feel that taste, to actually enjoy the feeling it gives instead of discussing about it. It would be tempting to say that sexuality works in a similar way, but – and this will be the subject of a separate essay – there are many more factors to that, including hidden parameters. In the end the comparison of Somov-Nasimovich's study to an orgasm can hold true, if we imply an orgasm as something to feel, an explosion of emotions, as opposed to a product of behavior of neuronal networks, as would be implied on a purely materialistic view.

More on this however in a separate essay. Let us concentrate on chess again, and close this chapter with a study of your author that also includes positional draw.



Siegfried Hornecker  
Problemist of Ukrain, issue 03(29)/2011  
Draw

**1.h6 Rg4+ 2.Kh5 R:g3 3.h7**

Black has no purposeful move and must wait, so White has to show action.

**3.-Rg1 4.Kh6 Kf7 5.h8S+ Ke6 6.Sg6**

The dangers for White are far from over. Black wants to capture on b5 and simply create an unstoppable passed pawn. White has to play against this, but needs to be precise.

**6.-Rb1 7.Sf8+ Kf7 8.d7 Rd1 9.Sh7/Sg6**

A dual minor that was not avoidable. The rest is dual-free.

**9.-Ke6 10.Sf8+ Ke7 11.Kg7 Rg1+ 12.Kh7!**

The only field! Not possible is 12.Kh6? Rg8! 13.d8Q+ K:d8 14.Se6+ Kc8 15.Sd4 Kc7! 16.e6 Kd6 17.Sc6 a6! and Black wins.

**12.-Rf1 13.Se6!**

Again a difficult decision had to be made. The other way to give up the pawn will lose: 13.d8Q+? K:d8 14.Se6+ Ke7 15.Sd4 Kf7 16.Kh6 Rb1 17.Kg5 Rb4 18.e6+ Kf8 19.Sf5 R:b5 20.Kf6 Rb6 and Black wins, or here 18.Sc6 R:b5 19.S:a7 R:e5+ 20.Kf4 Rc5! and the knight is caught.

**13.-K:d7 14.Sd4 Rd1 15.Sc6 Ra1 16.Sd4**

Black is unable to make any progress. If he does so, the best he can get is a drawn endgame.

**16.-Ra4 17.Sc6**

This looks like an ideal position for Black. He can try both 17.-Kc7 and 17.-Ke6 to win. Both however is not enough to win since the white king can intervene, for example 17.-Kc7 18.e6 Kd6 19.e7 Re4 20.Kg6! with a draw.

**17.-Ra2 18.Sd4 Rd2 19.Sc6 Ra2 20.Sd4 Ra4 21.Sc6 a5**

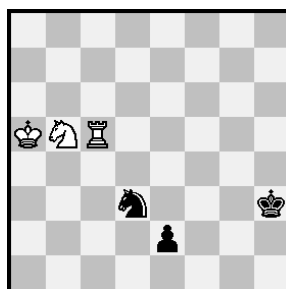
A last trick. Now White must sacrifice his pawn to draw.

**22.e6+! K:e6 23.b6 draws**

Positional draw by repetition, or a transformation into a simple drawn endgame.

## Chapter 19: Battle for the promotion

As we approach our penultimate chapter, we'll have a look at a phenomenon that led to some of the more beautiful classical studies: The battle for pawn promotion. Let us start with a simple example by a great Russian master.

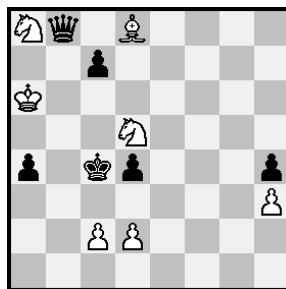


Andrey Selivanov  
Bron MT 1992, Problemist Pribuzhja, 2<sup>nd</sup> commendation  
Draw

**1.Rh5+ Kg2 2.Rg5+ Kf2 3.Rf5+ Ke3 4.Rf3+ Kd2 5.Rf2! S:f2 6.Sd4! e1Q 7.Sf3+ draws**

As should be obvious, the battle for the promotion can be led by both sides. In this example, White as the antagonist managed to defuse the promotion by having the Black king block the diagonal e1-a5 on d2.

In the optimal case for White, the promotion is met with the ultimate punishment, such as in the following famous study.



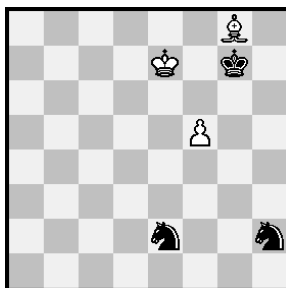
Leonid Kubbel  
Shakhmaty v SSSR 04/1935, special prize  
White wins

**1.Sab6+ c:b6 2.S:b6+, and:  
2.-Q:b6+ 3.K:b6! a3 4.Kc6 a2 5.Ba5 a1Q 6.d3 mate  
2.-Kc5 3.Sd7+ Kd5 4.S:b8 a3 5.Sc6!! K:c6 6.Bf6 Kd5 7.d3 a2 8.c4+ Kc5 9.Kb7 a1Q 10.Be7 mate**

More often than not, an earlier version of this study is presented in reprints (Shakhmatny Listok, 16 September 1922): wKa6 Bh4 Sb8 – bKd5 Pa3 d4. However, the above version is superior artistically due to the second main variation that also ends in checkmate.

The obvious question, as to why someone would reproduce the older version, is easily replied to: Those books are aimed at players, at people without a deep understanding of composition, that would surely be turned away by the more unrealistic setting, by the trade of the former's elegance for the (diagrammed) latter's second main variation. After all, in studies that are shown to players, it makes sense to have a condensed battle that can easily be followed while at the same time giving them a feeling of having seen something beautiful, not to say special.

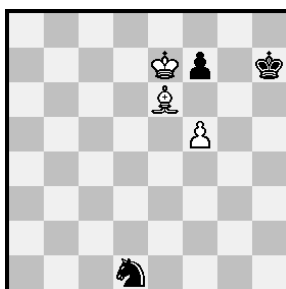
The rare case where two main variations and an elegant setting exist of course is even better.



Vitali Halberstadt (after Sergey Filaretov)  
Magyar Sakkvilág, January/February 1938, 3<sup>rd</sup> prize  
White wins

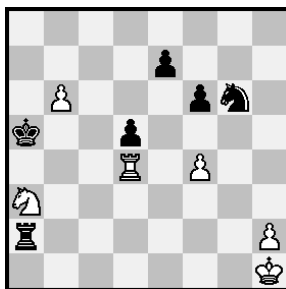
**1.f6+ Kh8 2.Bd5, and:  
2.-Sf4 3.Be4 Sg4 4.f7 Sg6+! 5.B:g6 Sh6 6.f8B! wins  
2.-Sd4 3.Be4 Sg4 4.f7 Sf5+! 5.B:f5 Sh6 6.f8R+! wins**

There are only around 28 known studies of Filaretov, all except one from between 1922 and 1927. There is no biographical data available to me, but with the high quality of his ideas it is unfortunately more probable than not that he died around 1926 or had another severe event that made it impossible for him to continue composing. Following is the study that Halberstadt referenced, afterwards I'll show another unrelated study by the talented composer. In accordance with the chapter theme, it is another fight for the promotion.



Sergey Filaretov  
Shakhmatny Listok, 28 February 1925  
White wins

**1.f6! Sf2! 2.B:f7 Sg4 3.Bg6+ Kh8 4.f7 Sh6 5.f8B! wins**



Sergey Filaretov  
Shakhmaty v SSSR 04/1926, 1<sup>st</sup> prize  
White wins

**1.b7 Rb2 2.Sb5! Sh4!**

Also of note is the “unguarded guard”, as Tim Krabbé calls it, after 2.-Rb1+ 3.Rd1!

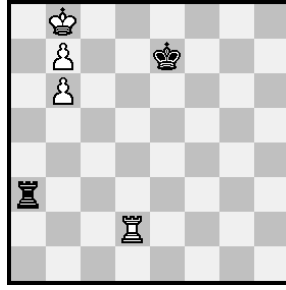
**3.Rd1 Sf3**

Black threatens checkmate, what now?

**4.Ra1+ Kb4 5.Rb1! R:b1+ 6.Kg2 Rg1+ 7.K:f3 Rg8 8.Sa7!**

The threat of 9.Sc8 must be parried, but...

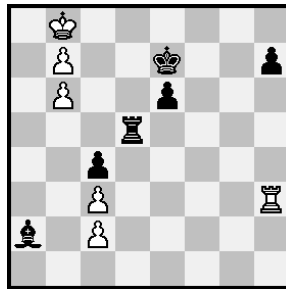
**8.-Rb8 9.Sc6+ wins**



Oldřich Duras  
Sachové Listy 1902 (modification)  
White wins

**1.Rd6!, and:  
1.-Rc3 2.Rc6! R:c6 3.Ka7 wins  
1.-K:d6 2.Kc8 Rc3+ 3.Kd8 wins**

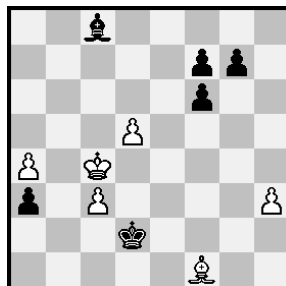
It is interesting how a logical element was added to this study's idea.



Viktor Kondratev & Alexey Kopnin  
USSR vs. Rest of the World thematic tourney 1988, 13<sup>th</sup> place  
White wins

**1.R:h7+? Kd8 2.Rh1 Ra5 3.Rd1+ Ke7 4.Rd6 Rc5 5.Rc6 Rd5 6.R:e6+ K:e6 7.Kc8 Rc5+ 8.Kd8 Rd5+ 9.Ke8 Rh5  
draws  
1.Rh1! Ra5 2.Ra1 Kd7 3.Rd1+ Ke7 4.Rd6 Rc5 5.Rc6 Rd5 6.R:e6+ K:e6 7.Kc8/Kc7 Rc5+ 8.Kd8 Rd5+  
9.Ke8 Rg5 10.Kf8 Rf5+ 11.Kg8 Rg5+ 12.Kh8 wins**

As we have seen, there are many ways in which a battle for promotion can end: Mate, stalemate, unavoidable promotion, minor promotion, capture of the pawn, domination. It also can be accompanied by sacrifices in front of the pawn.

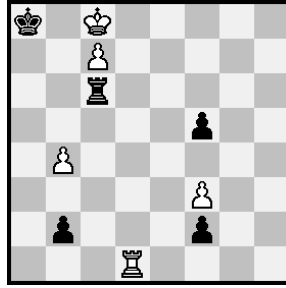


Axel Ornstein (after Constantin Raina)  
Humor Tourney, EBU Autumn 2005  
White wins

**1.Kb3 a2 2.Kb2 a1Q+ 3.K:a1 K:c3 4.Ba6!! B:h3 5.Bf1! Bc8 6.Bh3! Bb7 7.d6 Bc6 8.Bd7!! wins**  
The original Raina study (Rumanian championship 1948, 1<sup>st</sup> commendation) was very incorrect.

How about a systematic manoeuvre?



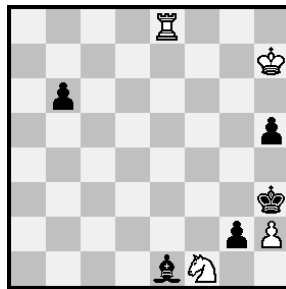


Leopold Mitrofanov & Alexey(?) Kotov  
Joseph Peckover JT 1976, eg 48, July 1976, 2<sup>nd</sup> honorable mention  
White wins

I was unable to determine who was Mitrofanov's co-author, but since OTB grandmaster Alexander Kotov didn't often compose it most probably was the prolific composer Alexey Kotov

**1.b5 f1Q! 2.R:f1 Rc1 3.b6 b1Q 4.R:c1 f4! 5.Rc2! Qb2! 6.Rc3 Qb3 7.Rc4 Qb4 8.Rc5 Qb5 9.b7+! Q:b7+ 10.Kd8 Qb6 11.Kd7 Q:c5 12.c8Q+ Q:c8+ 13.K:c8 wins**

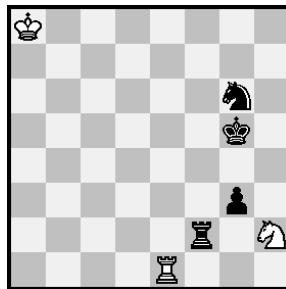
What is also cute: If the queen can promote but then by a trick is forked like in the following studies of Anufriev and Waelzel.



Vyacheslav Anufriev  
Shakhmaty (Riga) 1975  
Draw (dualistic)

**1.Re3+ Kh4 2.Re4+ Kg5 3.R:e1! g1Q 4.Sd2 Qg4 5.Rg1 Q:g1 6.Sf3+ Kf4 7.S:g1 Ke3 8.Sh3 b5 9.Sg5 b4 10.Sf7 b3 11.Sd6 Kf2 12.Sc4 h4 13.Kg6 Kg2 14.Kf5 K:h2 15.Ke4 h3 16.Kd3 b2 17.Kc2 Kg1 18.Se5 draws**

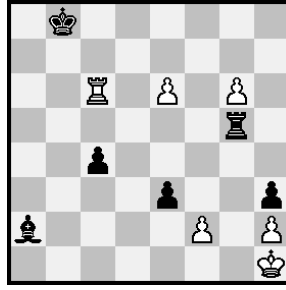
Not only 12.Se4+ also draws but as was shortly found after publication 2.Sd2! already is an easy draw.



Helmut Waelzel  
Schach 08/1999, 2<sup>nd</sup> prize  
Draw

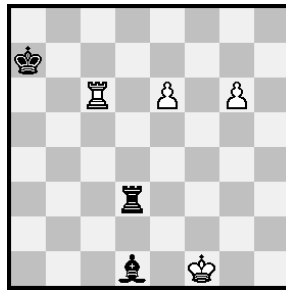
**1.Sf1 Rf8+ 2.Kb7 Rf7+ 3.Ka6 Re7 4.R:e7 g2 5.Re1 g1Q 6.Sd2! Qg2 7.Rg1 Q:g1 8.Sf3+ draws**

Of course it is also possible to enrich the battle for promotion with problem themes.



Jindřich Fritz  
Lidova Demokracie 1950, 1<sup>st</sup> prize  
White wins

**1.e7 Re5 2.g7 c3 3.Re6! Bd5+ 4.f3 B:f3+ 5.Kg1 Rg5+ 6.Kf1 Bh5 7.Rg6! wins**



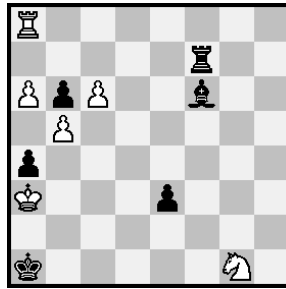
Pál Benkő  
Magyar Sakkélet 12/1977, 1<sup>st</sup> prize  
White wins

**1.g7? Rg3 2.e7 Bh5 3.Rg6! R:g6 4.e8Q Rf6+, and 5.Ke1 B:e8 6.g8Q Bd7! draws, or 5.Kg1 B:e8 6.g8Q Rg6+ draws**

**1.e7! Re3 2.g7 Bb3 3.Rc7+!!**

Not 3.Re6? R:e6! (3.-B:e6? 4.Kf2! wins) 4.g8Q Bc4+! draws by oine tempo  
**3.-Ka6 4.Kf2 Re4 5.Rc6+ Ka5 6.Re6! R:e6 7.g8Q Rf6+ 8.Kg1! B:g8 9.e8Q wins**

We close the chapter with an own study of your author.



Siegfried Hornecker & Martin Minski  
Variantim 60, August 2013  
White wins

**1.Rg8! Bg7 2.Se2 Re7 3.Sc3! e2 4.S:e2 Re3+ 5.Sc3! B:c3 6.Rg1+ Be1+ 7.K:a4 Kb2 8.Rg2+ Kc3 9.c7 Re8**  
After the long introduction that put the two black pieces on the correct fields, the point is a fork.

**10.Re2!**

Losing the bishop will lose eventually, especially since even 10.-Rc8 11.R:e1 R:c7 12.Rc1+ is impossible, although here other moves also win. Black has no choice.

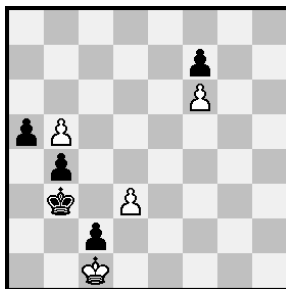
**10.-R:e2 11.c8Q+ wins**

## Chapter 20: Book Ends

*Old friends, old friends / sat on their park bench like bookends*

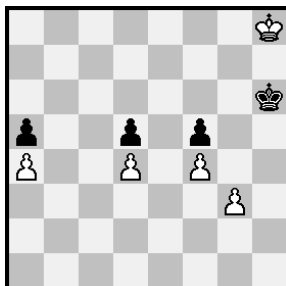
- Paul Simon, "Old Friends"

Allow me this pun, so just as to take the metaphorical meaning of bookends as well as the statement that this book ends with this chapter, not including the appendix. There are a few more pawn endgames to be presented that hopefully will be to the delight of the reader.



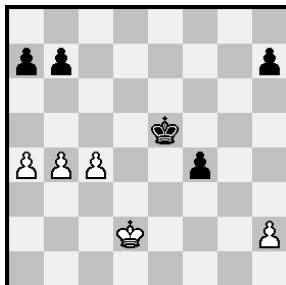
Siegfried Hornecker  
Variantim, August 2012  
White wins

**1.b6 a4 2.b7 a3 3.b8R! Kc3! 4.Rc8+ Kb3 5.d4! Ka2 6.R:c2+ Ka1 7.Kd2! b3 8.Rc1+ Ka2 9.d5 b2 10.d6 b:c1Q+ 11.K:c1 Ka1 12.d7 a2 13.Kd2! wins (or 12.Kd2 a2 13.d7 wins)**



Siegfried Hornecker (after Iuri Akobia)  
EG, January 2012  
White wins

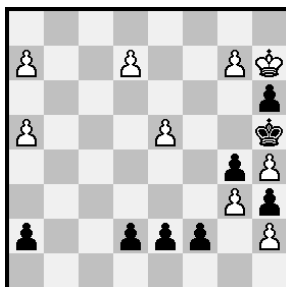
**1.Kg8 Kg6 2.Kf8 Kf6 3.Ke8 Ke6 4.Kd8 Kd6 5.Kc8 Kc6 6.Kb8 Kb6 7.Ka8 Ka6 8.g4 f:g4 9.f5 g3 10.f6 g2 11.f7 g1Q 12.f8Q Q:d4 13.Qb8 Qb6 14.Qc8+ Qb7+ 15.Q:b7 mate (or 13.Qd6+ Qb6 14.Qd7 d4 15.Qc8+ Qb7+ 16.Q:b7 mate)**



Siegfried Hornecker (after Walter Bähr)  
EG, January 2013  
Draw

**1.Kd3 f3 2.a5! f2 3.Ke2 Kd4 4.a6! b:a6! 5.c5 Kd5 6.K:f2 a5 7.b:a5 K:c5 8.Ke3 Kb4 9.Kd4 K:a5 10.Kc5 Ka4 11.Kc4 h5 12.h4 Ka5 13.Kc5 a6 14.Kc4 Kb6 15.Kb4 Kc6 16.Ka5 Kd5 17.K:a6 Ke4 18.Kb5 Kf4 19.Kc4 Kg4 20.Kd3 K:h4 21.Ke2 Kg3 22.Kf1 Kh2 23.Kf2 draws**

As the reader will already have figured out, the old friends are your author and pawn studies. The following one is my probably most complex pawn study until now. With a total of 17 pieces the position is not very elegant, but the content should make up for it. It also shall be a worthy closure for this book.



Siegfried Hornecker  
EG, January 2012  
Black to move, White wins

**1.-d1Q 2.a8Q Q:d7 3.Qe4 Qf7 4.e6 f1Q**

The first of many queen sacrifices in this study, here a passive one.

**5.e:f7 Qb1 6.f8Q**

Or 6.Kh8 first. Another passive queen sacrifice.

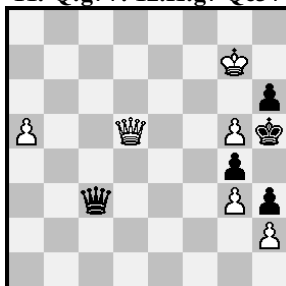
**6.-Q:e4+ 7.Kh8 a1Q 8.Qf7+**

To prevent mate, Black will be forced to sacrifice a queen on g5.

**8.-Qg6 9.Qd5+ Qg5 10.h:g5 e1Q 11.Kh7**

Another queen sacrifice – the fourth – is incoming!

**11.-Q:g7+! 12.K:g7 Qc3+**



A crucial moment has arisen: Where should the king go?

**13.Kf8!! h:g5!**

Black has a plan, instead of giving checks that eventually wouldn't be enough to secure the draw!

**14.Qf7+ Kh6 15.Qe6+ Kh5 16.Qe8+ Kh6 17.Kf7!**

The elegant move by the king decides, but Black can carry out his plan.

**17.-Qf3+ 18.Kg8 Qf6! 19.Qf8+ Kh5!**

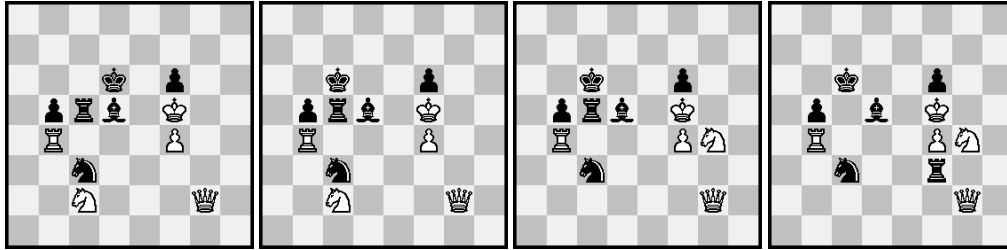
The fifth and final queen sacrifice! After 20.Q:f6 Black is stalemated, but...

**20.Qf7+! wins**

After so many pawn studies with minor promotion this is one with promotions to only queens that however still might leave an impression to the replayer. At least this is what I hope!

## Dessert: Heterodox problems

There are some compositions where I used heterodox stipulations. These range from helpmates to fairy chess, but only few of them are good enough to be published. The average player might find this chapter either not interesting or even confusing, but for those who have some knowledge about chess compositions it hopefully is interesting.



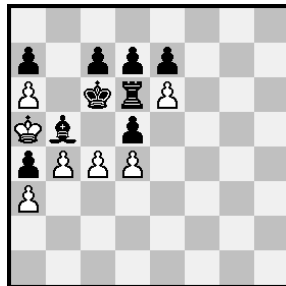
Siegfried Hornecker  
Europa Rochade 01/2005 (modification)  
Helpmate in 2

This helpmate in 2 was published with five positions originally, but the fifth (from the fourth: +Sc3->e2) does not fit to the problem, so only the first four positions are reprinted here, each is a helpmate in 2.

In a helpmate, Black begins and helps White so White can checkmate Black. The Black moves are written first in the notation.

Left: **1.Bc6+ Qd5+ 2.K:d5 Rd4 mate**  
 Middle left: **1.Kb6 Qg7 2.Ka5 Qa7 mate**  
 Middle right: **1.Bf3+ Se5+ 2.Kd5 Qd2 mate**  
 Right: **1.Kc5 Qd2 2.Bc6 Qd4 mate**

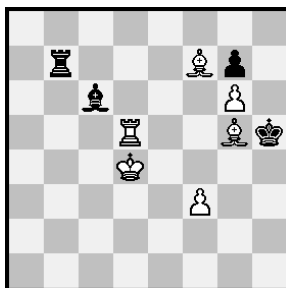
As a first attempt at helpmates, this was not bad. There are however a few more impressive helpmates that better show the style I also use in studies.



Siegfried Hornecker & Guy Sobrecases  
Suomen Tehtävänäikat (2008?)  
a) Helpmate in 2; b) Helpmate in 2.5

a) **1.B:a6 c5 2.Bb7 b5 mate**  
 b) **1.B:c4 e:d7 2.K:d7 K:a4 3.R:a6 mate**

Here the helpmate convention of White mating is not working because Black has no previous move in the diagram, so in all cases Black must begin. To reach a helpmate in 2.5 moves therefore White must be checkmated in the end. This is a retro idea that the French composer Guy Sobrecases, who is an avid fan of the music of Simon & Garfunkel, and I, who also is, both liked.



Abdelaziz Onkoud & Siegfried Hornecker  
Chess Leopolis, 11 July 2009  
Helpmate in 2, two solutions

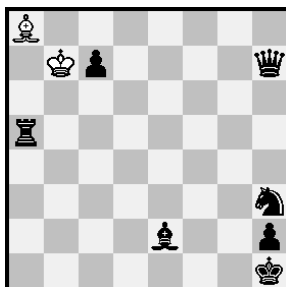
It is very common for helpmates to have multiple intended solutions that are almost always thematically related.

In the position where I didn't contribute much, if anything, the both solutions consist of a selfblock and checkmate both by the same type of piece, as well as a previous opening of a line.

**1.Be8 Be6 2.B:g6 Bg4 mate**  
**1.Rb5 Rd8 2.R:g5 Rh8 mate**

The mates themselves are barely interesting in helpmates, instead the solution is the most important part. This is not always the case for studies.

The solution of the following helpmate has an interesting theme: Each kind of piece is captured since it wouldn't be able to hide in a way to not interfere with the White bishop. It is a humorous idea I had and Rolf Wiehagen found a very beautiful form.

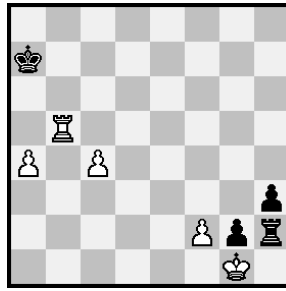


Siegfried Hornecker & Rolf Wiehagen  
Orbit, May 2011  
Helpmate in 5

**1.c6+! K:c6 2.Rd5! K:d5 3.Qe4+! K:e4 4.Bf3+! K:f3 5.Sf2! K:f2 mate**

Allcapture, or however one would call it. At the same time a huge number of similar problems appeared in Orbit and Die Schwalbe, but to my knowledge they showed different themes than allcapture (one showed an Indian by having the White bishop move to the corner first).

Wolfgang Erben is a huge fan of the following two problems, the first one will be the last helpmate with orthodox rules.

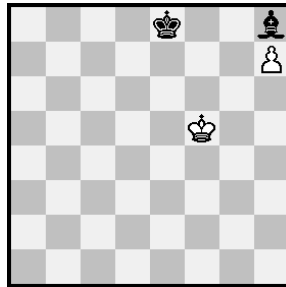


Siegfried Hornecker  
MatPlus issue 31, Autumn 2008  
a) Selfmate in 4  
b) Helpmate in 4

In a selfmate, White forces Black to checkmate him while Black wants to avoid this. The solution is not difficult, but the helpmate solution is a bit tricky. In the selfmate White is written first while in the helpmate Black is written first, this is hopefully not too confusing.

- a) **1.c5 K~ 2.c6 Ka7 3.c7 K~ 4.c8S! Rh1 mate**  
b) **1.Ka8 K:h2! 2.g1R c5 3.Rg8 c6 4.Rb8 Ra5 mate**

The repetition of the pawn moving to c6 is a flaw, but the symbiosis of helpmate of selfmate is rare enough that even this scheme is probably original.



Siegfried Hornecker  
MatPlus issue 31, Autumn 2008  
Helpmate in 2  
Kölner Kontaktschach (KöKo), FIDE laws of 1993

Kölner Kontaktschach (KöKo) requires a piece to always end its move next to another piece, capturing is only legal if another piece next to the destination square remains.

By the stipulation that previous FIDE laws are used, the problem disqualified itself probably from any award, but the idea behind it was so interesting that I didn't want to have it unpublished. In fact, it is probably the only problem to abuse a certain rule that existed back then.

#### Section 5.1.b

Castling is a move of the king and either rook, counting as a single move of the king and executed as follows: the king is transferred from its original square two squares toward either rook on the same rank; then that rook is transferred over the king to the square the king has just crossed.

Today this reads (2014 draft):

#### Section 3.8.b

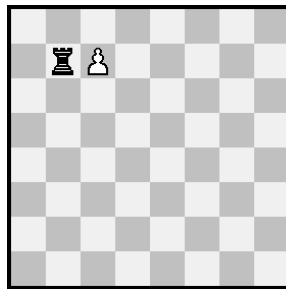
by 'castling'. This is a move of the king and either rook of the same colour along the player's first rank, counting as a single move of the king and executed as follows: the king is transferred from its original square two squares towards the rook on its original square, then that rook is transferred to the square the king has just crossed.

If you don't see the difference, let us check the solution.

**1.Bf6! Kg6 2.Bg7! h8R! 3.O-O!! Kh7 mate**

There is the difference! The change that was made between 1993 and 2008 was that the rook must be of the same color, something that never ever would have mattered in a practical game with orthodox rules, but for KöKo it does matter! It was, in fact, possible to castle with an opponent's rook that has just been promoted! There is a Deus Ex Machina in the position. As was said later, the computer finding no solution means that there is most probably only the intended solution. Pandora's box here should have opened when it still was legal – a shame!

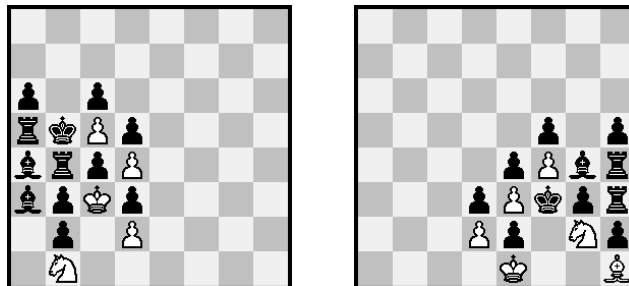
There are two more problems I want to show. One is a helpmate with two fairy conditions: Republican Chess and Japanese pieces (or rather one of them) These piece move normally except they can only move forward and promote on the eighth rank to standard pieces. Republican Chess means that in any position the opponent's king can be added if it ends the game. The opponent can reply to this by adding his opponent's king if that ends the game differently (I hope this is correct, maybe it only works like this for checkmate).



Siegfried Hornecker (after Karol Mlynka)  
MatPlus issue 37-38, Spring/Summer 2010  
Helpmate in exactly 2 moves (1.1.1.1 + 1.1.2.1) with set play  
Republican Chess  
Japanese Chess

Set play: **1.-c8Q 2..JRh7 Qf8 [bKh8] mate**  
Solution: **1.JRb2 c8Q 2.JRa2 Qc1 [bKa1] mate**  
**1.JRb1R c8Q 2.Rg1 Qh3 [bKh1] mate**  
**1.JRb1R c8Q 2.Rb8 Qa6 [bKa8] mate**

The final example is from a theme Bernd Schwarzkopf explored. It was to find a position where the next move would give checkmate, meaning Black has no legal move (he however must have had a legal previous move) and White has only one legal move. I showed this for the difficult move S:B and S:R with mate.



Siegfried Hornecker  
Die Schwalbe, August 2008  
The only move gives checkmate  
Left: S:B; right: S:R

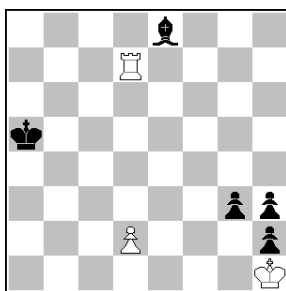
Left: **1.S:a3 mate**  
Right: **1.S:h4 mate**

Constructions with 17 pieces each (left 5+12 and right 6+11)



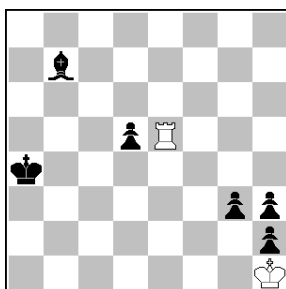
## Appendix: The simple things in life

I created a lot of studies with very simple ideas. On the chess forum website chessproblem.net I have created a thread with such studies, but there are many many more in my private database. A selection of them will be shown here, mainly originals.



Siegfried Hornecker  
Original (composed 14 June 2006)  
Draw

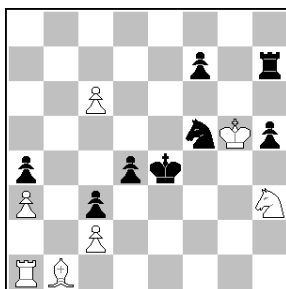
**1.Rd5+ Kb4 2.d4! Bc6 stalemate**



Siegfried Hornecker  
Original (composed 5 August 2013)  
Draw

**1.Re4+! d4 stalemate**

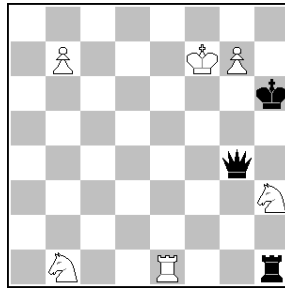
Not: **1.Re7? Bc6 2.Re4+ Kb5 3.Rb4+ Kc5 4.Rb5+ Kd6 5.R:d5+ B:d5 mate**



Siegfried Hornecker  
Original (composed 8 September 2004, dualistic)  
White wins

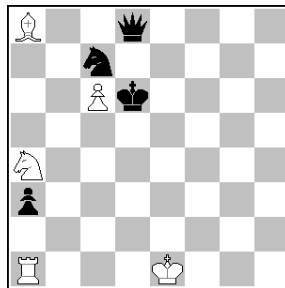
**1.Sf2+ Ke5 2.Sd3+ Ke4 3.Sc5+ Ke5 4.Sd7+ Ke4 5.Sf6+ Ke5 6.S:h7 wins**

But Mario Guido Garcia proves that **3.Ba2** is also won.



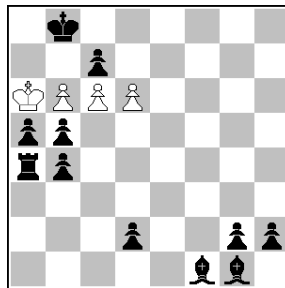
Siegfried Hornecker  
Original (composed 26 October 2004)  
White wins

**1.g8S+! Q:g8+ 2.K:g8 R:e1 3.b8R! wins**



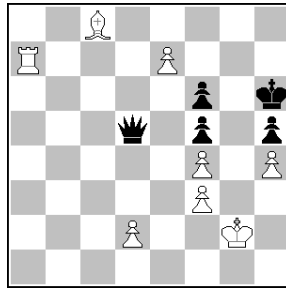
Siegfried Hornecker  
Original (composed 7 November 2004)  
White wins

**1.O-O-O+ Sd5 2.R:d5+ K:d5 3.c7+ Q:a8 4.Sb6+ Kd6 5.S:a8 a2 6.Kb2 wins**



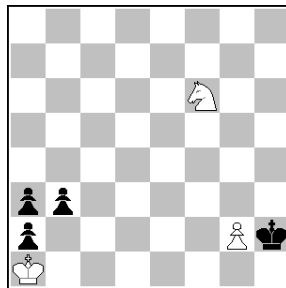
Siegfried Hornecker  
Original (composed 14 November 2004)  
Draw

**1.d7 d1R! 2.b7! Rd3 3.d8Q+ R:d8 stalemate**  
Not: *2.d8Q+? R:d8 3.b7 Rd3! and Black wins*



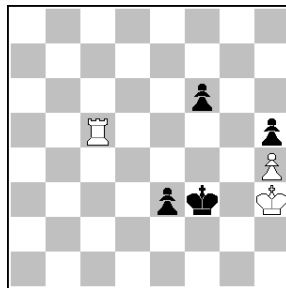
Siegfried Hornecker  
Original (composed 20 November 2004)  
White wins

**1.e8R! Qg8+! 2.Kh3 Q:e8 3.B:f5 Qf7 4.Rd7! wins**



Siegfried Hornecker  
Original (composed 1 January 2005)  
White wins

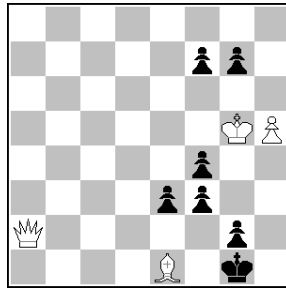
**1.g4 Kg3 2.g5 Kh4 3.g6 Kg5 4.g7 Kh6 5.g8Q b2+ 6.K:a2 b1Q+ 7.K:b1 a2+ 8.Q:a2! wins**



Siegfried Hornecker  
Original (composed 20 February 2005)  
Black to move, White draws

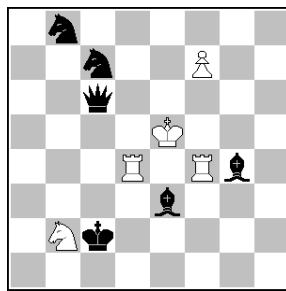
**1.-e2 2.Rc3+! Kf2 3.Rc6! f5 4.Rf6! e1Q 5.R:f5+ Kg1 6.Rg5+ Kh1 7.Rg1+ K:g1 stalemate**

Not: *3.Rc1? f5! wins*



Siegfried Hornecker  
Original (composed 5 April 2005)  
White wins

Not: *1.K:f4? f2 2.B:f2+ e:f2 3.Kg3? f1Q 4.Qd2 Kh1 and Black wins*  
But: *1.h6! g:h6+ 2.K:f4 f2 3.B:f2+ e:f2 4.Kg3! f1Q 5.Qd2! h5 6.Qd4+ Kh1 7.Qh4+ Kg1 8.Qh2 mate*

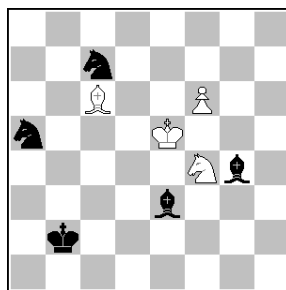


Siegfried Hornecker  
Original (composed 14 April 2005)  
Draw

This position is rather complicated, but the solution is simple and unfortunately very forced.

**1.Rc4+ K:b2 2.R:c6 S:c6+ 3.Ke4 B:f4 4.f8Q Se6 5.Qb4+! S:b4 stalemate**

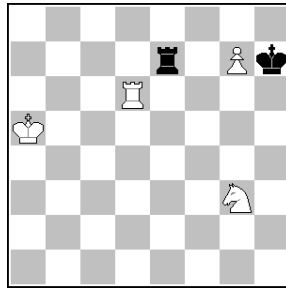
A still violent version of this:



Siegfried Hornecker  
Original (composed 14 April 2005)  
Draw

**1.f7! S:c6+ 2.Ke4 B:f4 3.f8Q Se6 4.Qb4+! S:b4 stalemate**

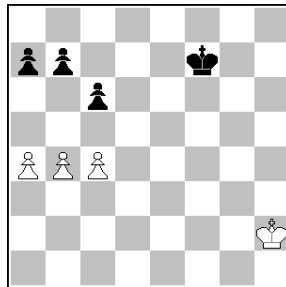
This version is more simple, fitting the chapter's theme.



Siegfried Hornecker  
Original (composed 15 April 2005)  
White wins

**1.Rh6+! K:h6 2.g8Q wins**

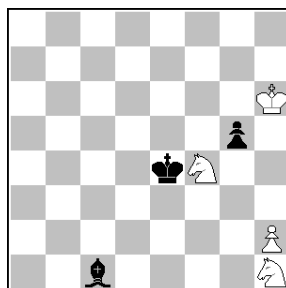
Very simple, but one needs to find that move! And no, there is no perpetual check for Black. A sideline: 1.-Kg8 2.Sh5!, but of course not 1.Sh5? Re5+



Siegfried Hornecker  
sh-kunstschach.de 2005  
Draw

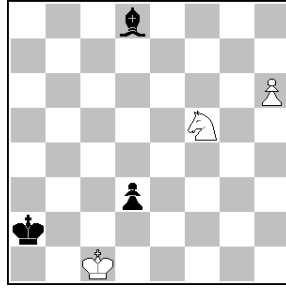
**1.Kg3 a5! 2.b5 Ke6 3.Kf4 Kd6 4.b6!! Kc5 5.Ke5 K:b6 6.Kd6 draws**

This was first published on my (now discontinued) website.



Siegfried Hornecker  
Original (composed 7 May 2005)  
White wins

**1.Sh3 g4+ 2.Sg5+ B:g5+ 3.K:g5 Kf3 4.Sg3 Kg2 5.Sf1 K:f1 6.K:g4 wins**

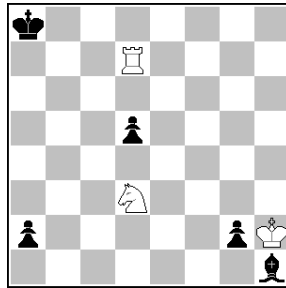


Siegfried Hornecker  
Viktor Kaljagin 55 JT 2008, honorable mention  
White wins

The Russian composer who also died early was judging his birthday tourney, giving a honorable mention for this simple endgame:

**1.h7 Bg5+ 2.Kd1 Bf6 3.Kd2 Kb3 4.K:d3 Kb4 5.Sd6! Bg7! 6.Sb7!! Kb5 7.Sd8 Kc5 8.Se6+ wins**

While g7 is the only field where the bishop can not be attacked with a win of tempo, White can set up a fork to still win the tempo or bishop. The technical win would be 7.-Ba1 8.Ke4 Kc5 9.Sf7 Bg7 10.Kf5 Kd6 11.Kg6 Bd4 12.Sd8 and 13.Kf7.



Siegfried Hornecker  
Original (composed 14 May 2005)  
Draw

In this study, Black gets rid of the Pd5 seemingly to his advantage, in reality just exchanging solution and try.

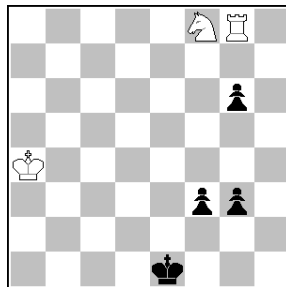
**1.Rd8+ Ka7 2.Rd7+ Kb8 3.Rd8+ Ka7 (3.-Kc7? 4.Ra8 wins) 4.Rd7+ Kb6 5.Rd6+ Kb5 6.R:d5+!**

Thematic Wrong Try: 6.Ra6? K:a6 7.Sb4+ Kb5 8.S:a2 Kc4 9.Sc1 d4 and Black wins

**6.-Kb6 7.Rd6+ Ka7 8.Ra6+!**

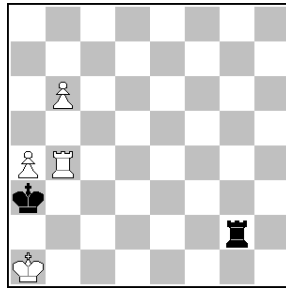
Thematic Wrong Try: 8.Rd7+? Kb8 9.Rd8+ Kc7 10.Ra8 g1Q+ 11.K:g8 B:a8 and Black wins

**8.-K:a6 9.Sb4+ draws**



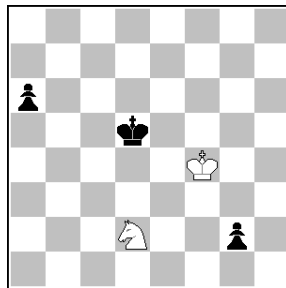
Siegfried Hornecker  
Original (composed 15 May 2005)  
Draw

**1.S:g6 f2 2.Rf8 g2 3.R:f2! g1Q 4.Sf4!! Kd1 5.Sd3 Qg3 6.Sb2+! Kc1 7.Kb4 Qe3 8.Kc4! Q:f2 9.Sd3+ draws**



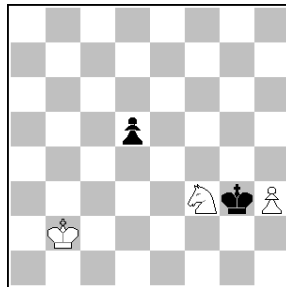
Siegfried Hornecker  
Original (composed 3 June 2005)  
White wins

**1.b7 Rg1+ 2.Rb1 Rg2 3.Rb3+! K:b3 4.b8Q+ wins**



Siegfried Hornecker  
Original (composed 3 August 2005)  
Draw

**1.Sf3 Kc4 2.Ke3! Kc3 3.Sg1! a5 4.Se2+ Kb2 5.Kf2 a4 6.Sf4! a3 7.Sd3+ Kc2 8.Sb4+ Kb3 9.Sd3 a2 10.Sc1+ draws**



Siegfried Hornecker  
Original (composed 2 September 2005)  
White wins

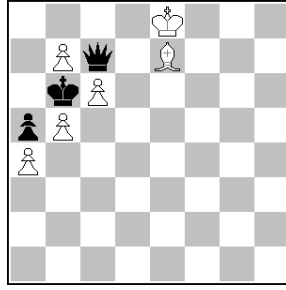
The main appeal of this work lies in the try play. **1.h4?** and **1.Sg1!** (which is the full solution) both seem to win, but:

**1.Sg1! wins**

**1.h4? K:f3? 2.h5 d4 3.h6 d3 4.h7 d2 5.h8Q d1Q 6.Qh5+ wins**

**1.h4? d4? 2.h5 K:f3 transposes**

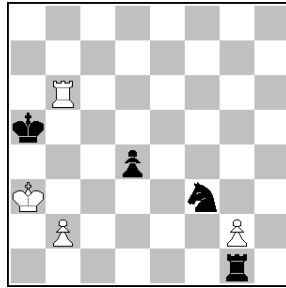
**1.h4? Kg4!!** wins one important tempo, for example **2.Ka3 d4! draws**, or **2.Kc2 K:f3! 3.h5 Ke2 4.h6 d4 5.h7 d3+ 6.Kc3 d2 7.h8Q d1Q 8.Qh5+ Ke1 9.Qh1+ Ke2 draws**



Siegfried Hornecker  
Original (composed 4 September 2005)  
White wins

This is just one of the earlier versions of my 6<sup>th</sup> honorable mention in MatPlus (see chapter 12).

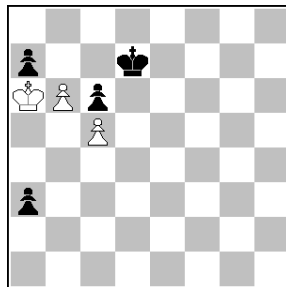
**1.Bd8 Ka7 2.b6+! Ka6 3.b:c7 wins**  
**2.B:c7? stalemate; 3.B:c7? stalemate**



Siegfried Hornecker  
Original (composed 11 September 2005)  
Draw

**1.Rd6 R:g2 2.b4+ Kb5 3.R:d4 S:d4 stalemate**

Lengthy analysis supports that 1.-Kb5 2.g:f3 Kc4 is a draw, but of interest is only the variation 1.Rd6 Se1 2.Kb3! with a draw (2.-Rd1?) showing a line closure. The play itself is dull, but I found no way to improve it.

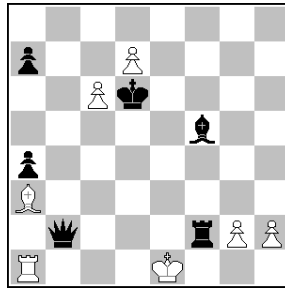


Siegfried Hornecker  
Original (composed 16 November 2005)  
Draw

**1.b:a7? a2 2.a8Q a1Q+ 3.Kb6 Qb2+ 4.Ka6 Qb5+ 5.Ka7 Kc7 6.Q:c6+ K:c6! wins**  
**1.b7 a2 2.b8Q a1Q+ 3.Kb7 Qb2+ 4.K:a7 Qa3+ 5.Kb7 Qb4+ 6.Ka8! draws**

Double stalemate avoidance in the try. The actual play is not as good.

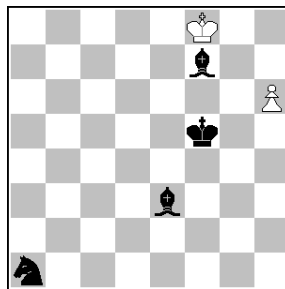




Siegfried Hornecker  
matplus.net, 13 November 2010  
a) Last three single moves?  
b) Black to move, White wins

a) **1.b5:c6 e.p.+ c7-c5 2.b4-b5+**  
b) **1.-Kc7 2.B:b2 R:b2 3.d8Q+ K:d8 4.O-O-O+ Kc7 5.K:b2 wins**

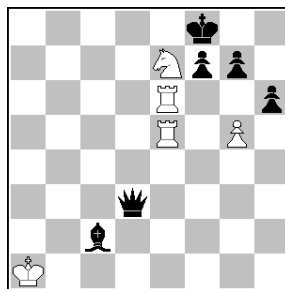
Valladão task. The queen promotion is necessary, for example 3.d8R? R:g2! draws.



Siegfried Hornecker  
Original (composed 19 August 2013)  
Draw

Actually I created the original idea on 24 December 2005 but saved a pawn by a better key (an earlier version lacked the knight on a1, so that pawn was necessary).

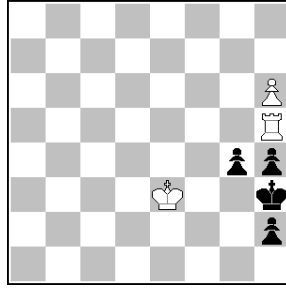
**1.h7, and:**  
**1.-Ke6 2.h8Q Bc5+ 3.Kg7 Bd4+ 4.Kf8 B:h8 stalemate**  
**1.-Kg6 2.h8S+ Kf6 3.S:f7 Bc5+ 4.Ke8! draws**



Siegfried Hornecker  
Neue Osnabrücker Zeitung, late 2009  
White wins

**1.Sg6+ Kg8 2.Re8+ Kh7 3.Sf8+ Kg8 4.Se6+ Kh7 5.g6+! f:g6 6.Sf8+ Kg8 7.Sd7+ Kh7 8.Sf6+ g:f6 9.R5e7 mate**

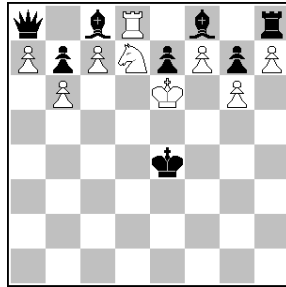
Mansuba-like play.



Siegfried Hornecker  
Original (composed 19 January 2006)  
White wins

**1.h7 h1Q 2.R:h4+ K:h4 3.h8R+! Kg3 4.R:h1 wins**

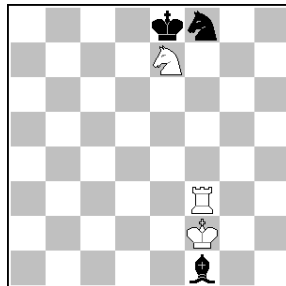
Phoenix promotion. Of course not 1.R:h4+? K:h4 2.h7 Kg3! drawing.



Siegfried Hornecker  
Original (composed 11 February 2006)  
Draw

**1.Re8 Kd4 2.Rd8 Ke4 3.Re8 draws**

This might not be very artistic, but it is fun.

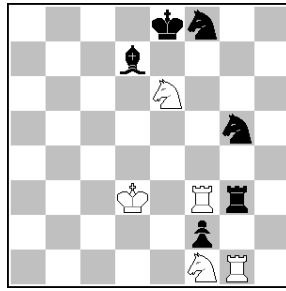


Siegfried Hornecker  
Original (composed 5 May 2006)  
White wins

The solution is simple but I never found a satisfying introduction.

**1.Sf5! Ba6 2.Ra3 Bc8 3.Sd6+ Kd7 4.S:c8 K:c8 5.Ra8+ Kd7 6.R:f8 wins**

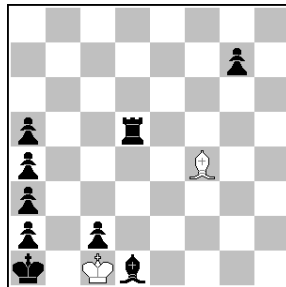
Domination of the Black bishop



Siegfried Hornecker  
Original (composed 3 September 2004)  
White wins

This is just one bad introduction for this finish.

**1.Sg7+ Ke7 2.Rg:g3 S:f3 3.R:f3 Bb5+ 4.Ke3 B:f1 5.Sf5+! Ke8 6.K:f2 Ba6 7.Ra3 Bc8 8.Sd6+ Kd7 9.S:c8 K:c8 10.Ra8+ Kd7 11.R:f8 wins**

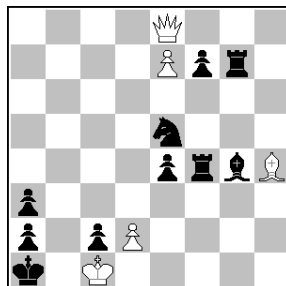


Siegfried Hornecker  
after Genrikh Kasparian  
Original (composed 8 May 2006)  
Draw

**1.Bh6!, and:  
1.-g:h6 stalemate  
1.-Rd7 2.Bf4! Re7 3.Bd2! Rb7 4.Bc3+ Rb2 5.B:g7 draws**

After 3.-Rc7 White can draw by either 4.Be3 Rc4 5.Bd4+ R:d4 stalemate or 4.Bf4 Rc5 5.Be3, etc

The inspiration to this is a very famous Kasparian study.



Genrikh Kasparian  
Arthur John Roycroft JT 1978, 1<sup>st</sup> prize  
Draw

Originally given the fifth prize, this study after the preliminary period received the first prize since the four “better” studies were found unsound, including the Ionchev study shown in chapter 9 that originally had received the second prize.

Genrikh Kasparyan (or Genrich Gasparyan as the German transcription would be) was Armenia's most famous and prolific composer, over 600 of his studies are in the database of Harold van der Heijden. His son Sergey also creates studies.

One thing I always found fascinating about Kasparyan is his relatively low percentage of incorrect works, even though he lived in the pre-computer era (even today, computers often fail to grasp subtleties that lead to incorrectnesses).

**1.Qb5! Sd3+ 2.Q:d3 e:d3 3.e8Q Be6 4.Q:e6! Rg5!!**

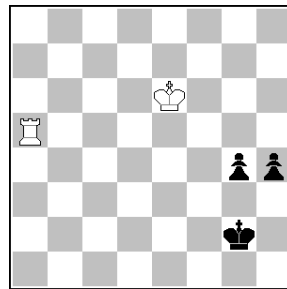
A brilliant move. Black shows that it won't be that easy for White to reach the stalemate.

**5.Bf2!, and:**

**5.-Rg1+ 6.Be1 Rb4 7.Q:a2+ K:a2 stalemate**

**5.-Rb5 6.Bd4+ Rb2 7.Qf6 R:f6 8.B:f6 stalemate**

Of course my study is far inferior, but I like my key.



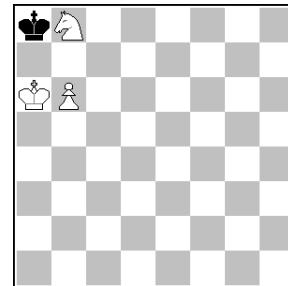
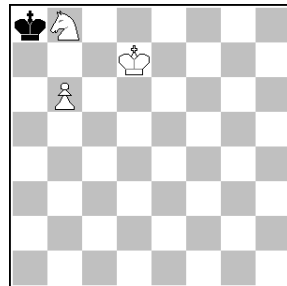
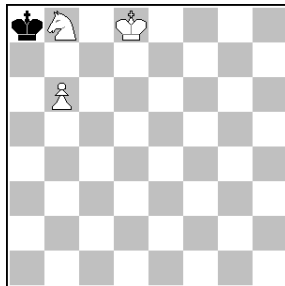
Siegfried Hornecker  
Original (composed 23 May 2006)  
White wins

A simple endgame, right? What could ever go wrong? Well, one HAS to find 3.Rh5.

**1.Kf5, and:**

**1.-h3 2.K:g4 h2 3.Ra2+ Kg1 4.Kg3 h1Q 5.Ra1 mate**

**1.-g3 2.Kg4 Kh1! 3.Rh5! g2 4.R:h4+ wins**



Siegfried Hornecker  
Original (composed 31 May 2006)  
White wins

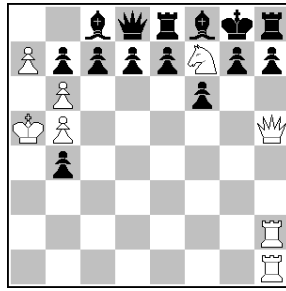
This nice triplet has a small twist.

**Left: 1.Sd7! wins, but not 1.Kc7? stalemate**

**Middle: 1.Kc6! K:b8 2.b7 Ka7 3.Kc7 wins, but not 1.Kc7? stalemate**

**Right:** Well, what could be the solution? Think about it for a bit, then look below.

In fact, the position to the right is a reciprocal zugzwang. White to move could only draw, but Black to move would lose. So how in all of Earth can White win then? Well, he has an incredible trick up his sleeve. White can prove by retrograde analysis that he can not have moved last, so Black is to move in that reciprocal zugzwang position! Now the solution is easy: **1.-K:b8 2.b7 Kc7 3.Ka7 wins**



Siegfried Hornecker

Original (composed 2 June 2006)

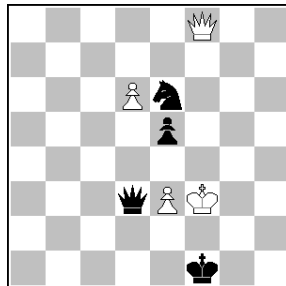
White to move and force checkmate as soon as possible

By looking at the position, one will assume that White can start an attack by playing 1.Sf7-h6+, but in reality the Black rook on e8 never could have got there. So in fact the position must be turned 180 degrees first.

After turning the position, 1.Sc2-a3 would give checkmate if the king was not in check. So what to do? The apparent solution would be to move the king to h5 or g5 and deliver mate next move. But this is wrong since White can force checkmate sooner... on himself!

**1.Kh4-h3! g2-g1~ mate!**

A joke problem? Maybe.



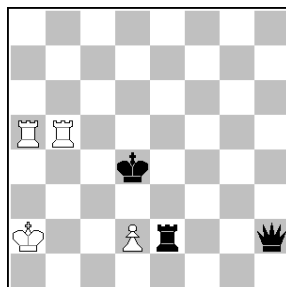
Siegfried Hornecker

Original (composed 5 June 2006)

Draw

**1.Qf6! Q:d6 2.Ke4+ Ke2 3.Q:e6! Q:e6 stalemate**

Simple but with a nice final position.

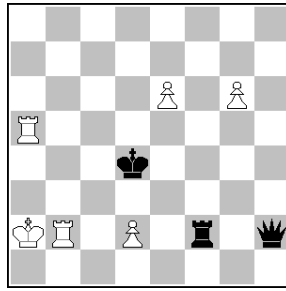


Siegfried Hornecker

Original (composed 15 June 2006)

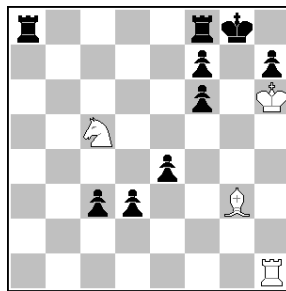
Draw

**1.Rb4+ Kd3 2.Ra3+ Kc2 3.Rb2+ Kd1 4.Rb1+ K:d2 5.Rb2+ Kc1 6.Rc3+ Kd1 7.Rd3+ Ke1 8.Re3! R:e3 9.R:h2 draws**



Siegfried Hornecker  
Original (composed 16 June 2006)  
White wins (cooked)

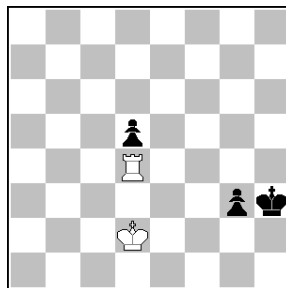
After **1.e7 Re2!** the same mechanism as in the previous study could be used, but since Black never needs to take on d2 it would only end in a draw. However, because of the beautiful position after **2.Rb4+ Kd3 3.Ra3+ Kc2 4.Rb2+ Kc1? 5.Rc3+ Kd1 6.Kb1!** one could fall for this. Of course **4.-Kd1** draws. The intended solution was **2.Ra8!!** and now **2.-Qe5 3.Rd8+ Kc4 4.Rc2+ Kb4 5.e8Q Q:e8 6.R:e8 R:e8 7.d3!! Rg8 8.Rc4+ Kb5 9.Rg4** was supposed to win, but of course also other seventh moves are right, even **7.d4** wins. The main variation would have gone **2.-R:e7 3.Rd8+!** and Black can't avoid losing the queen, for example after **3.-Ke5 4.d4+ Ke4 5.R:h2** wins. The whole study however is cooked: **2.-Qg1! 3.g7 R:e7 4.g8Q Ra7+! 5.R:a7 Q:g8+ or 3.Rd8+ Kc4 4.Rc2+ Kb5 5.Rb8+ Ka5 6.e8Q R:e8 7.R:e8 Q:g6** with a draw.



Siegfried Hornecker  
Original (composed 17 June 2006, dualistic)  
White wins

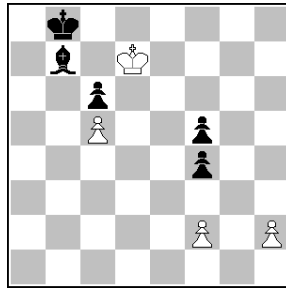
This is more for the practical player, as it is not really artistic.

**1.Rg1! Rfd8** (1.-Rfc8 2.Be5+ Kf8 3.Bd6+ Ke8 4.Rg8 mate) **2.Bd6+ Kh8 3.Be7 Rd6 4.B:d6 Re8 5.Sd7 Re6 6.Be7! R:e7 7.S:f6** wins, e.g. **7.-Re8 8.Rg7 c2 9.R:h7** mate  
But Mario Guide Garcia proves that **5.Ra1** is also won.



Siegfried Hornecker  
Original (composed 24 June 2006)  
Black to move, White draws

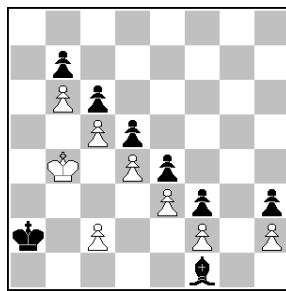
**1.-g2 2.Rd3+ Kh4** (2.-Kh2 3.R:d5! g1Q 4.Rh5+ Kg3 5.Rg5+ draws) **3.Rd4+ Kh5 4.R:d5+ Kh6 5.Rd6+ Kh7 6.Rd7+ Kg8 7.Rd8+ Kf7 8.Rd7+ Kf6 9.Rd6+ Kf5 10.Rd5+ Kf4 11.Rd4+ Kf3 12.Rd3+ Kf2 13.Rd8! (or 13.Rd5!, Rd6!, Rd7!) 13.-g1Q 14.Rf8+ Kg3 15.Rg8+ draws**  
Echo theme



Siegfried Hornecker  
Original (composed 29 June 2006)  
White wins

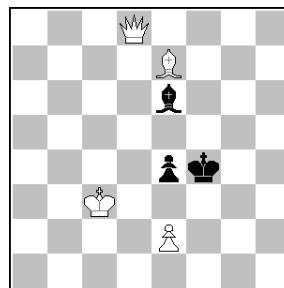
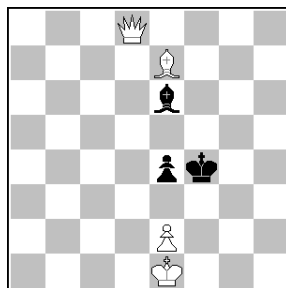
**1.f3!! Ba6 2.h4 Be2 3.h5 B:f3 4.h6 wins**

2.-Bc4 is hopeless, but White also must be careful since 1.h4? f3 2.h5 f4 3.h6 Bc8+ and 4.-Bf5 would be a draw.



Siegfried Hornecker  
Original (composed 19 July 2006)  
Draw

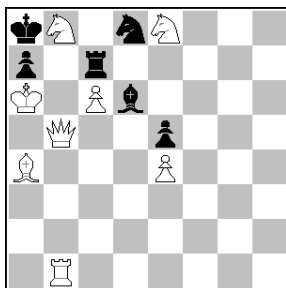
There are several strategems that White must take care about, for example zugzwang but also the possibility to create a passed pawn. The correct move is **1.c4!**, forcing Black to take immediately with the bishop, thereby completing the fortress: **1.-B:c4 2.Kc3 Kb1 3.Kd2 draws**



Siegfried Hornecker  
Original (composed 15 September 2006)  
Mate in 5

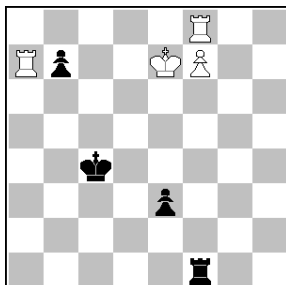
**Left: 1.Qh8! e3 2.Qh5! Bf5 3.Bf6 Kg3 4.Be5+ Kg2 5.Qh2 mate**  
**Right: 1.Bh4! Ke5! 2.Qd4+! Kf4 3.Qg7! Ke3 4.Qg2 Kf4 5.Qg5 mate**

Bristol and Schwalbe-like moves of the queen in the right problem, while the left one is of inferior quality.



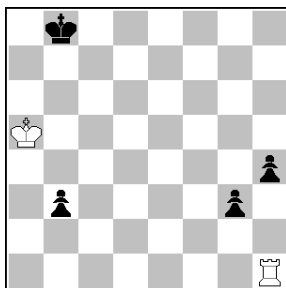
Siegfried Hornecker  
Original (composed 18 September 2006)  
Mate in 3

**1.Sd7!, and:**  
**1.-R:c6+ 2.Q:c6+! S:c6 3.B:c6 mate**  
**1.-Rc8 2.Qb7+! S:b7 3.c:b7 mate**  
**1.-R:d7 2.c:d7! with zugzwang**



Siegfried Hornecker  
Original (composed 26 September 2006)  
Black to move, White wins

**1.-e2 2.Rc8+! Kb5! 3.R:b7+ Ka6 4.Rb1!! R:b1 5.Ra8+ Kb7 6.Rb8+ K:b8 7.f8Q+ wins**

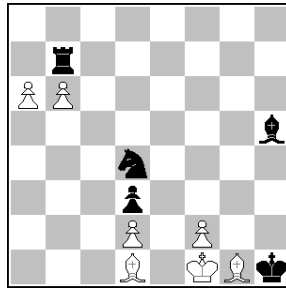


Siegfried Hornecker  
Original (composed 7 October 2006)  
Draw

**1.R:h4 g2 2.Rg4 b2 3.Ka6! Kc7 4.Rc4+ Kb8 5.Rg4! b1Q 6.Rb4+ Q:b4 stalemate**

The position after 5.Rg4, or for that reason after 3.Ka6, is one of mutual zugzwang, but the study lacks a thematic try.



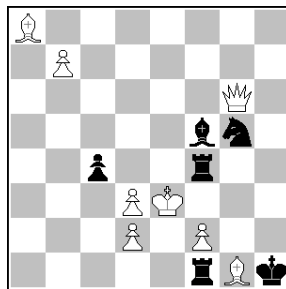


Siegfried Hornecker  
Original (composed 18 October 2006, dualistic)  
White wins

**1.a7! R:a7 2.b:a7 Bf3! 3.B:f3+ S:f3 4.Bh2!! S:h2+ 5.Ke1 Sf3+ 6.Kd1 wins**

But Mario Guido Garcia proves that **1.a:b7** is also won.

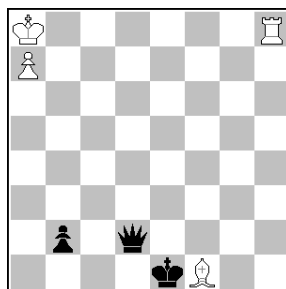
The highlight is the position before 4.Bh2, of course 4.a8Q? would be stalemate, but why not 4.a8R? Of course Black has a mechanism at his favor: 4.-S:d2+ 5.Ke1 Sf3+! 6.Kf1 Sd2+ 7.Ke1 Sf3+ 8.Kd1 K:g1 draws.



Siegfried Hornecker  
Original (composed 18 October 2006)  
Black to move, White wins

After the horrible introduction **1.-Rf3+ 2.Ke2 B:d3+ 3.Q:d3 c:d3+ 4.K:f1 Se4!** the critical position is reached.  
The only winning move is **5.b8R! S:d2+ 6.Ke1 wins.**

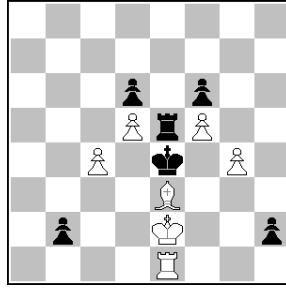
Why not 5.b8Q? Because of 5.-R:f2+ 6.B:f2 stalemate, or 6.Ke1 Rf1+ 7.K:f1 stalemate.



Siegfried Hornecker  
Original (composed 20 October 2006)  
Draw

This is a nice small combination that however is supported by many boring variations.

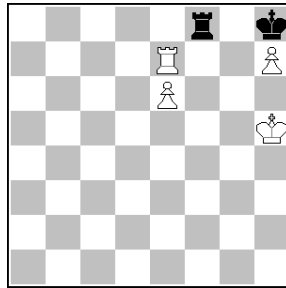
**1.Bd3! Q:d3 2.Rh1+ Kd2 3.Rh2+ Kc3 4.R:b2! Kc4 5.Rb3!! Q:b3 stalemate**



Siegfried Hornecker  
Original (composed 30 October 2006)  
Draw

This ASymmetry theme study has of course only one solution. Not **1.Rf1? Re8 2.Rf4+ Ke5 3.Rf1 Ra8 etc. and Black wins** but rather:

**1.Rd1! Re8 2.Rd4+ Ke5 3.Rd1 Ke4**  
Of course 3.-Ra8 4.Bd4+ is useless for Black.  
**4.Rd4+ Ke5 5.Rd1 draws**

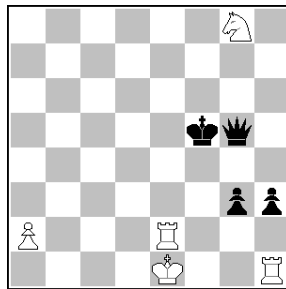


Siegfried Hornecker  
Original (composed 1 November 2006)  
White wins

This is very simple.

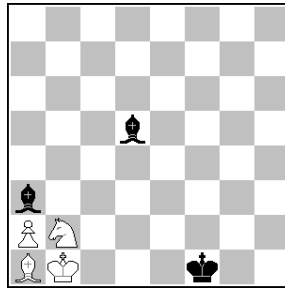
**1.Rf7! R:f7 2.e:f7 K:h7 3.f8R! wins**

Phoenix theme



Siegfried Hornecker  
Original (composed 6 November 2006)  
White wins

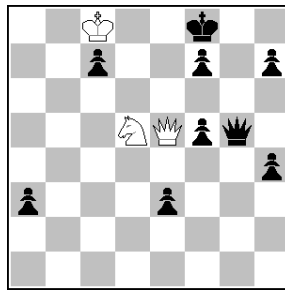
**1.O-O+! Kg6 2.Se7+ Kh7 3.Rf7+ Kh8 4.Sg6+ Kg8 5.Rf8+ Kg7 6.Re7+ Kh6 7.Rh8+ K:g6 8.Rg8+ wins**



Siegfried Hornecker  
Original (composed 6 November 2006)  
Black to move, White draws

It can't get much easier than this, but the stalemate is interesting.

**1.-Be4+ 2.Kc1 Ke2 stalemate**

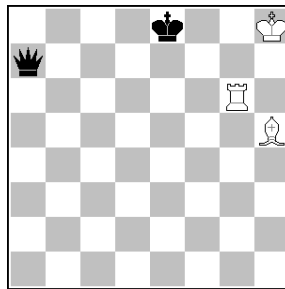


Siegfried Hornecker  
Original (composed 8 November 2006)  
White wins

Maybe some pawns could be saved, but back then my optimization skills were not as high.

**1.Sf6 Qh6 2.K:c7! a2 3.Qd6+ Kg7 4.Se8+ Kh8 5.Q:h6 a1Q 6.Sf6+ and mate next move**

Simple, but still interesting.

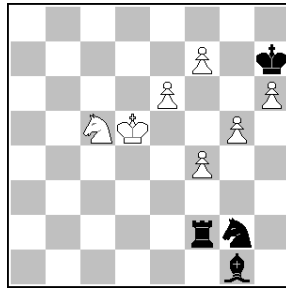


Siegfried Hornecker  
Original (composed 11 November 2006)  
White wins

Of course, this could also go as a small joke, it barely deserves the name "study".

**1.Ra6+ Kf8 2.Rf6+ Ke7 3.Rf7+ Kd8 4.R:a7 wins**

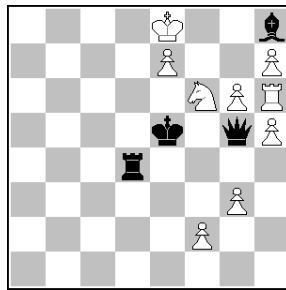
At least a shade of dual avoidance.



Siegfried Hornecker  
Original (composed 15 November 2006)  
Black to move, White draws

**1.-S:f4+ 2.Kc6! S:e6 3.S:e6 R:f7 4.g6+! K:g6 5.h7! K:h7 6.Sg5+ draws, or 5.-R:h7 6.Sf8+ draws**

The position after 5.h7 deserves attention, the introduction is horrible.



Siegfried Hornecker  
Original (composed 18 November 2006)  
White wins

**1.f4+ R:f4! 2.g:f4+**

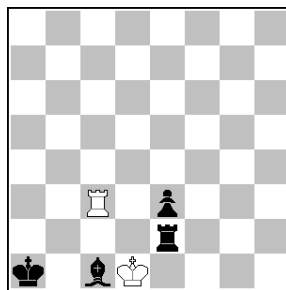
No matter how Black takes on f4, 3.g7 will decide. So what can he hope for?

**2.-K:f6!!**

Does he blunder away the queen? No! 3.f:g5+ Kg7!! would be a horrible mistake for White!

**3.g7+! K:g7 4.Rg6+ Q:g6 5.h:g6 wins**

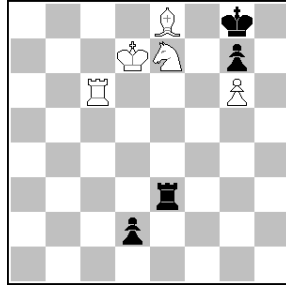
Nice stalemate trick, but too forced play



Siegfried Hornecker  
Original (composed 20 November 2006)  
Black to move, White draws

**1.-Kb2 2.R:e3! R:e3 stalemate**

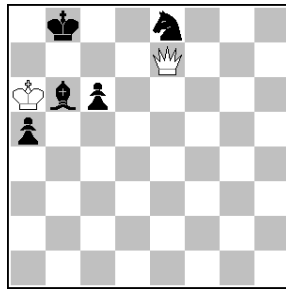
A cheap trick.



Siegfried Hornecker  
Original (composed 28 November 2006)  
Black to move, White wins

Two main variations:  
**1.-Kf8 2.Rf6+ g:f6 3.g7+ K:g7 4.Sf5+ Kh8 5.S:e3 wins**  
**1.-Kh8 2.Rc8! Rc3 3.Sc6 d1Q+ 4.Kc7 Qg4 5.Bd7 mate**

Interesting? It reminds of a helpmate, at least.

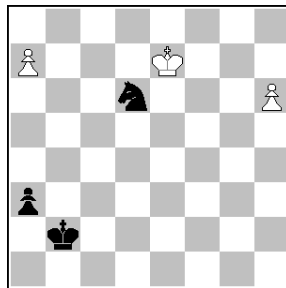


Siegfried Hornecker  
Original (composed 1 December 2006)  
Black to move, White draws

**1.-Sc7+ 2.Q:c7+ B:c7 stalemate, or 2.-K:c7 stalemate**

Not: **2.K:b6? Sd5+ 3.K:c6 S:e7+ 4.Kb5 Sc6! wins**

Umnov theme in the try.



Siegfried Hornecker  
Original (composed 14 January 2007)  
Black to move, White wins

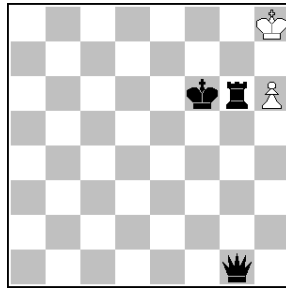
**1.-Sc8+**

There is no gain in capturing the other pawn since thanks to the excess knight Black can't get a draw.

**2.Ke6! S:a7 3.h7 Sb5!!**

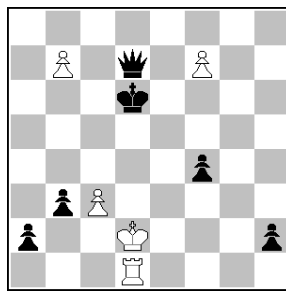
The climax of the study. The ingenious defense is successful after the natural 4.h8Q+? Sc3 5.Qb8+ Kc1 6.Qb3 a2 7.Q:c3+ Kb1 and Black got rid of his knight.

**4.Kd5!! a2 5.h8Q+ Sc3+ 6.Kc4 a1Q 7.Q:c3+ Ka2 8.Qb3 mate** (7.-Kb1 8.Qd3+! leads to a win as well.)



Siegfried Hornecker  
Original (composed 15 January 2007)  
Draw

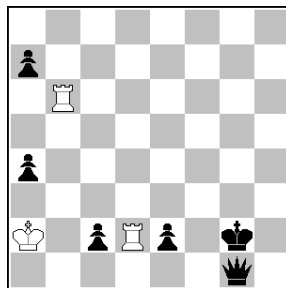
The simple solution is **1.h7 Rg8+ 2.h:g8Q Qh2+ 3.Qh7 Qb8+ 4.Qg8 draws**, but it is interesting that KQR to move can't win against KP.



Siegfried Hornecker  
Original (composed 18 January 2007)  
White wins

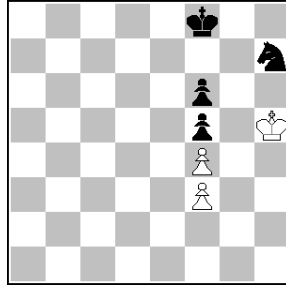
A simple study with an echo knight promotion:

**1.Kd2+ and:**  
**1.-Kc6 2.b8S+! wins**  
**1.-Ke6 2.f8S+! wins**



Siegfried Hornecker  
Original (composed 29 January 2007)  
Draw

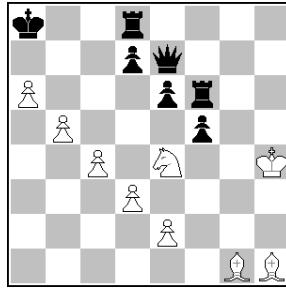
**1.Rg6+ Kf1 2.R:g1+ K:g1**  
What pawn to take?  
**3.R:c2! e1Q 4.Rc1 Q:c1 stalemate**  
But not 3.R:e2? c1S+! and Black wins



Siegfried Hornecker  
Original (composed 1 February 2007)  
Draw

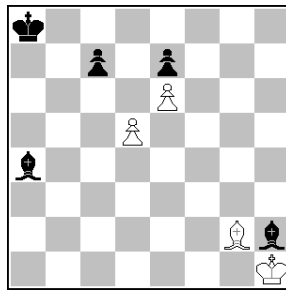
**1.Kg6? Kg8! zz**  
**1.Kh6! Kg8 2.Kg6 zz Kh8 3.Kf7 draws**

Mutual zugzwang



Siegfried Hornecker  
Original (composed 25 January 2007)  
White wins

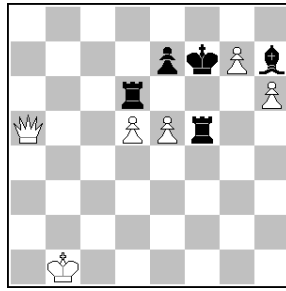
**1.Sd6+! Kb8 2.a7+ Kc7 3.b6+ K:d6 4.c5+ Ke5 5.d4+ Kf4 6.e3 mate**



Siegfried Hornecker  
Original (composed 13 February 2007)  
White wins

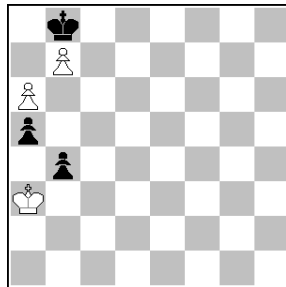
**1.d6+! and:**  
**1.-c6 2.d:e7! wins**  
**1.-Ka7 2.d7! wins**

Dual avoidance



Siegfried Hornecker  
Original (composed 9 April 2007, dualistic)  
Draw

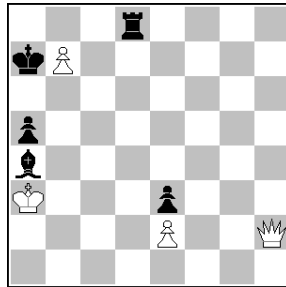
**1.e6+ R:e6! 2.d:e6+ Kg8**  
Where should the queen go to?  
**3.Qd2! Rf2+ 4.Ka1 R:d2 stalemate**  
But Mario Guido Garcia proves that **1.Qa8!?** also draws.



Siegfried Hornecker  
Original (composed 7 May 2007)  
White wins

**1.Ka4? Ka7 2.Kb3 Kb8 zz**  
**1.Kb3! zz Ka7 2.Ka4 Kb8 3.K:a5! b3 4.Kb6 b2 5.a7 mate**

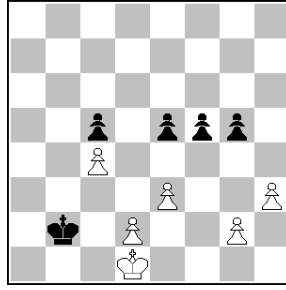
Mutual zugzwang



Siegfried Hornecker  
Original (composed 7 May 2007)  
Black to move, White wins

**1.-Be8! 2.b8Q+! R:b8 3.Qc7+ Ka8** puts Black into zugzwang:  
**4.Ka2!! a4 5.Ka1!! a3 6.Ka2 Rb2+ 7.K:a3 Rb8 8.Ka2 Ba4 9.Qa5+ Kb7**  
White has to remain vigilant: **10.Q:a4? Ra8!** and Black laughs.  
**10.Qb4+! wins**





Siegfried Hornecker  
Original (composed 8 May 2007)  
Black to move, White wins

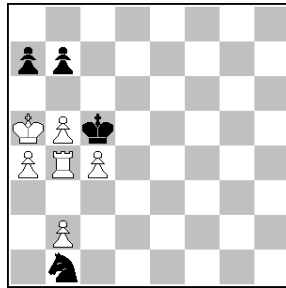
**1.-Kb3 2.e4! f4! 3.d4!**

Accurate and aggressive play is asked for!

**3.-K:c4 4.d5 Kb5**

White has a passed pawn but it takes accurate play to win!

**5.Kd2 (or 5.Kc1 c4 6.Kc2!, but not 6.Kb2? Kb6! zz) c4 6.Kc2! Kb6 7.Kb2! zz Kb5 8.Ka3 Ka5 9.d6! Kb6 10.Kb4 Kc6 11.K:c4 K:d6 12.Kb5 wins**

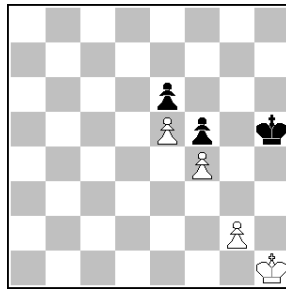


Siegfried Hornecker  
Original (composed 23 May 2007)  
Black to move, White draws

**1.-Sd2!**

After 1.-b6+? 2.Ka6 K:b4 3.K:a7 only 3.-Sd2! would draw.

**2.b3 zz Se4 3.b6 a6 4.Rb5+ a:b5 5.c:b5! Sd2 6.b4+ Kc4 stalemate**



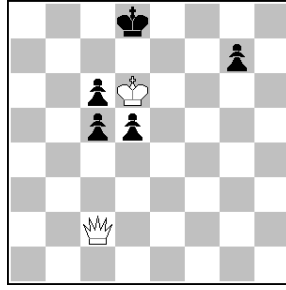
Siegfried Hornecker  
Original (composed 23 May 2007)  
White wins

Not: **1.g3? Kg6 2.Kg2 Kf7 3.Kf3 Kf8!! 4.g4 f:g4+ 5.K:g4 Kg8!**

But: **1.Kh2!! Kg4 2.g3 Kf3 3.Kh3 Ke4 4.Kg2 Ke3 5.Kg1!! Kf3 6.Kh2 Ke3 7.Kg2 Ke4 8.Kf2 wins**

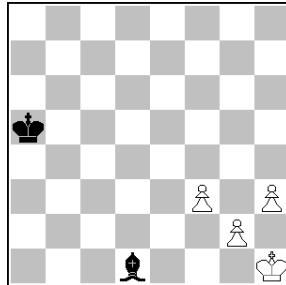
Back rank moves of the kings





Siegfried Hornecker  
Original (composed 5 July 2007 / 15 September 2013)  
Remove any pawn, then #2

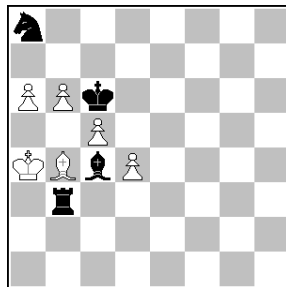
**Remove Pc6: 1.Qa4!**  
**Remove Pc5: 1.Q:c6!**  
**Remove Pd5: 1.Qa2!**  
**Remove Pg7: 1.Qh7!**



Siegfried Hornecker  
Original (composed 15 July 2007)  
White wins

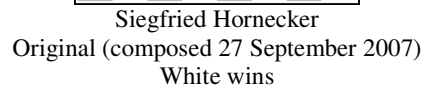
Hold your breath for a long solution that will be given here without further comments. The originals file that should come with this book contains the further analyses.

**1.Kh2 Kb5 2.Kg3 Kc5 3.Kf4 (or 3.Kg4) Kd6 4.Kf5! Be2! 5.h4! Ke7 6.Kg6 Bf1! 7.g3! Kf8 8.f4 Bh3 9.f5! Kg8 10.h5! Bg4 11.h6! Be2 12.h7+ Kh8 13.f6! Bd3+ 14.Kf7 Bg6+ 15.Ke7! K:h7 16.f7 B:f7 17.K:f7 Kh6 18.Kf6 Kh5 19.Kf5 Kh6 20.g4 Kg7 21.Kg5 Kh7 22.Kf6 Kh6 23.g5+ Kh7 24.Kf7 Kh8 25.Kg6! Kg8 26.Kh6! Kh8 27.g6 Kg8 28.g7 Kf7 29.Kh7 wins**



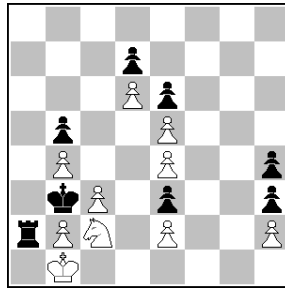
Siegfried Hornecker  
Original (composed 24 August 2007)  
White wins

**1.b7! R:b4+ 2.K:b4 Sc7 3.d5+!! B:d5 4.b8S mate**



A chessboard diagram showing a king's move. The king is moved from e1 to f1. The squares e1 and f1 are highlighted in light gray. The king is shown in its original position on e1 and its new position on f1. The rest of the board is in its standard alternating light and dark squares.

- 124 -

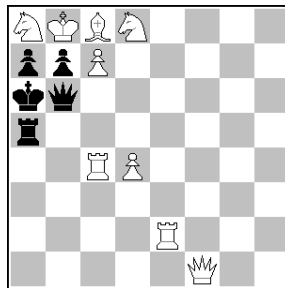


Siegfried Hornecker

Original (composed 27 November 2007, dualistic)

White wins

**1.Sd4+ Kc4 2.Sc6! Kb3! 3.Sa5+ Ka4 4.c4! wins**  
But Mario Guido Garcia found also a win after **2.S:b5!?**

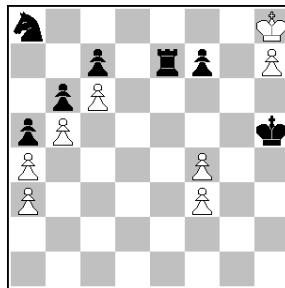


Siegfried Hornecker

Original (composed 4 December 2007)

Mate in 2

**1.Ra2!**



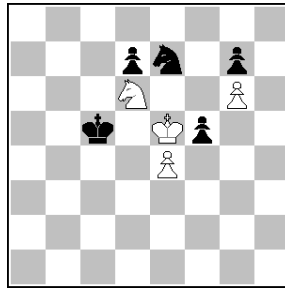
Siegfried Hornecker

Original (composed 12 December 2007)

White wins

**1.Kg8 f5! 2.h8Q+ Kg6 3.Qe5! (3.Kf8? Re8+ 4.K:e8 stalemate) 3.-R:e5 4.f:e5 f4 5.Kf8 Kf5 6.Kf7 K:e5 7.Kg6 Ke6 8.Kg5 Ke5 9.Kg4 Ke6 10.K:f4 Kf6 11.Ke4/Kg4 Ke6/Kg6 12.f4 Kf6 13.f5 Kf7 14.Ke5/Kg5 Ke7/Kg7 15.f6+ Kf7 16.Kf5 Kf8 17.Ke6 Ke8 18.f7+ Kf8 19.Kd7! wins (19.Kf6? stalemate)**

Stalemate avoidance

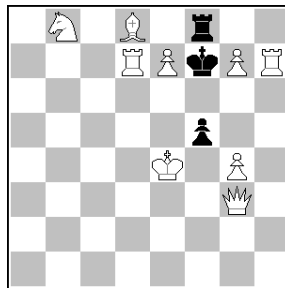


Siegfried Hornecker  
Original (composed 20 December 2007)  
Draw

This study is unique in that the solution is short but the tries can be difficult.

**1.Se8! draws**

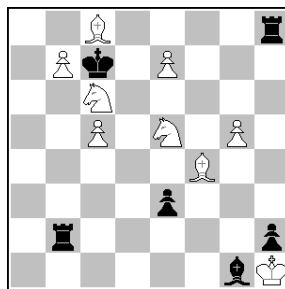
For a full list of tries, please see the attached originals file, the ones that must be mentioned here are **1.e:f5? Sc6+ 2.Kf4 K:d6 3.f6 g:f6 4.g7 Se7 and Black wins** and **1.S:f5? S:g6 mate**.



Siegfried Hornecker  
Original (composed 7 January 2008)  
Mate in 2

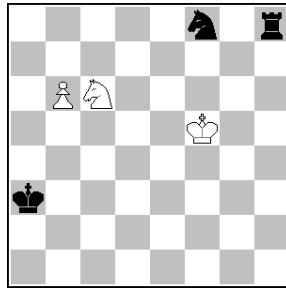
**1.f:g5, and:**  
**1.-R:d8 2.e:d8Q mate**  
**1.-Rh8 2.g:h8Q mate**  
**1.-Re8 2.g8S mate**  
**1.-Kg8 2.g:f8S mate**  
**1.-Rg8 2.Qg6 mate**

Promotion in knight and queen, each twice, but with a horrible key



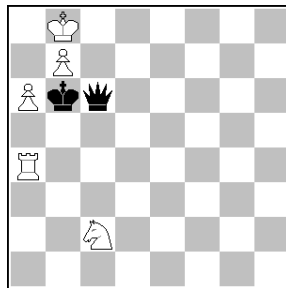
Siegfried Hornecker  
Original (composed 7 January 2008)  
Mate in 2

**1.Sa7! with a complete knight wheel of Se5**



Siegfried Hornecker  
Original (composed 31 January 2008)  
Draw

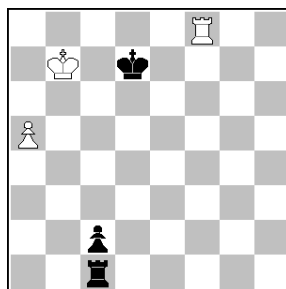
**1.b7 Sd7 2.Kg6 Ka4 3.Kg7 Re8 4.Kf7 Rh8 5.Kg7 draws**



Siegfried Hornecker  
Original (composed 26 March 2008)  
White wins

**1.Ka8! Q:a4 2.Sb4 Q:b4 3.b8R+! K:a6 4.R:b4 wins**

Phoenix underpromotion



Siegfried Hornecker  
Original (composed 31 March 2008)  
Draw

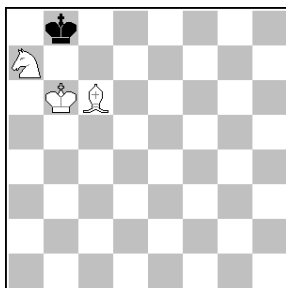
White is in dire straits and must play accurately:

**1.Rf7+! Kd6 2.Rf6+! Ke7**

Or 2.-Kd5 3.Rf5+! Kd4 4.Kc6! Rh1! 5.Rd5+! Ke4 6.Rc5 c1Q 7.R:c1 R:c1+ 8.Kb6/Kb7 etc., for example 8.Kb6 Kd5 9.a6 Rb1+ 10.Kc7! Kc5 11.a7 Rh1 12.a8Q Rh7+ 13.Kb8/Kc8 Rh8+ dtaws

**3.Rc6 Rb1+ 4.Ka8! c1Q 5.R:c1 R:c1 6.a6 Kd7 7.a7 Kc6 8.Kb8 Rb1+ 9.Kc8! Ra1 10.Kb8 Kb6 11.a8Q! R:a8+ 12.K:a8 draws**

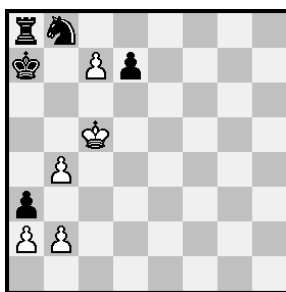
Not better are, of course, 7.-Rb1 stalemate or 7.-Kc7 stalemate.



Siegfried Hornecker  
Original (composed 19 April 2008)  
Mate in 4

**1.Bb5! Ka8 2.Ba6 Kb8 3.Sc6+ Ka8 4.Bb7 mate**

Pat apparent, i.e. apparent stalemate in the diagram position



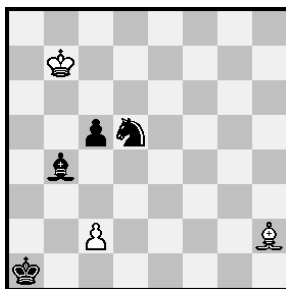
Siegfried Hornecker  
Original (composed 6 May 2008, 9 October 2013)  
Draw

The original setting had a white pawn more on a6 that served no purpose so I removed it while preparing this book.

**1.c8S+ Ka6 2.b5+ Kb7 3.Sd6+ Kc7 4.b3 Ra5**

Some long supportive variations show that 4.-Sc6 or 4.-Kd8 is also drawn.

**5.Se8+ Kb7 6.Sd6+ Ka8 7.Kb6 Ra7 8.b4 Ra4 9.Kc5 Ka7 10.b6+ Ka8 11.Kb5 draws**

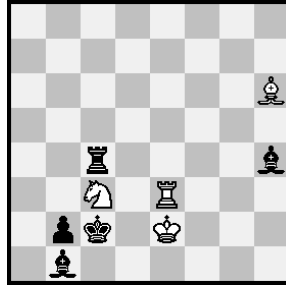


Siegfried Hornecker  
Original (composed 31 May 2008)  
Draw

**1.Bg1 c4 2.Kc6 Sc3 3.Bc5 Sa2! 4.c3! draws**

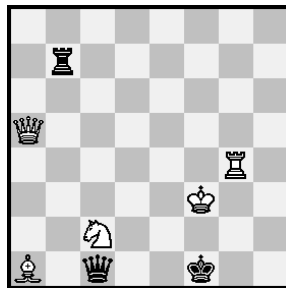
Another scheme that never made it into a full-fledged study, showing the Umnov theme.





Siegfried Hornecker  
Original (composed 3 June 2008)  
White wins

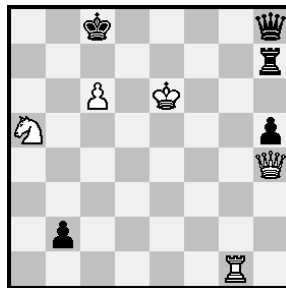
After **1.Sb5!** the threats are overwhelming, the main variation goes **1.-Be7 2.Rc3+! R:c3 3.Sd4 mate**



Siegfried Hornecker  
Original (composed 20 June 2008)  
Black to move, White wins

**1.-Rf7+! 2.Bf6! R:f6+ 3.Kg3 Rf3+! 4.K:f3 Qa3+! 5.Qc3!! Q:c3+ 6.Se3+ Ke1 7.Rg1+ Kd2 8.Rd1 mate**

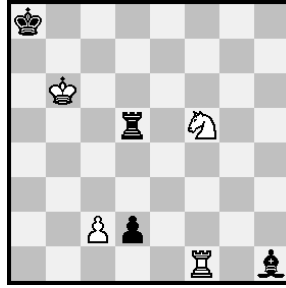
This idea goes back to a nice Kasparian study, that in fact was my inspiration. As it turned out the same finale was coincidentally used by my countrymen for their world champion study.



Martin Minski & Gunter Sonntag  
8<sup>th</sup> WCCT, 2006-2008, 1<sup>st</sup> place  
White wins

**1.Sc4! b1Q 2.R:b1 Rh6+ 3.Kd5 Qg8+ 4.Kc5 R:c6+! 5.K:c6** with two variations:  
- **5.-Qg6+ 6.Qf6! Q:f6+ 7.Sd6+ Kd8 8.Rb8+ Ke7 9.Re8 mate**  
- **5.-Qe6+ 6.Kc5 Qf5+ 7.Se5! Q:e5+ 8.Kc4 Qe2+ 9.Kb4 Qd2+ 10.Ka3 Qd3+ 11.Rb3 wins**

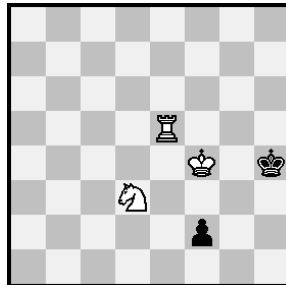
The theme (essentially, but a bit inaccurately) was that Black attacks a piece and White sacrifices another piece on that move. This is here done by the unguarded guard theme.



Genrikh Kasparian  
Zvezda 1955  
White wins

**1.Sd4! Bf3! 2.R:f3 Rd6+ 3.Kc7 Rd7+ 4.K:d7 d1Q 5.Kc7 Qc1 6.Rf8+ Ka7 7.c4!! Q:c4+ 8.Sc6+ Ka6 9.Ra8+ Kb5 10.Ra5 mate**

The final itself is a bit older, however.



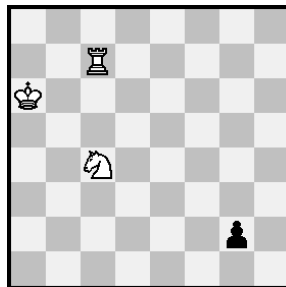
Wilhelm Maßmann  
Neue Leipziger Zeitung 1936, 1<sup>st</sup> prize  
Mate in 4

**1.Se1!**

Of course not *1.S:f2? stalemate*, for that reason the problem also makes a correct win study.

**1.-f1Q+ 2.Sf3+ Kh3 3.Rh5+ Kg2 4.Rh2 mate**

The reader will find the other variations easily, those are not relevant for this checkmate pattern.



Siegfried Hornecker  
Original (composed 21 June 2008)

Add the Black king. How many possibilities lead to a correct (i.e. dual-free) helpmate?

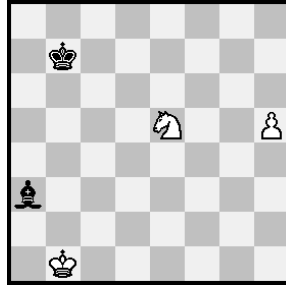
**11 possibilities, of which 9 are legal: a7 and b7 are illegal (h#1 each by 1.Ka8 Rc8 mate), legal are:**

**- h#0.5 a8 (1.-Rc8 mate)**

**- h#1 b8 (1.Ka8 Rc8 mate)**

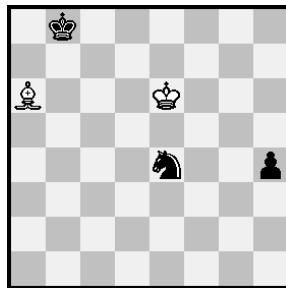
**- h#1.5 h1 (1.-Se3 2.g1R Rh7 mate)**

**- h#2 f8 (1.g1R Sd6 2.Rg8 Rf7 mate), h5 (1.g1R Se5 2.Rg5 Rh7 mate), h3 (1.g1R Se3 2.Rg3 Rh7 mate), a1 (1.g1R Rc5 2.Rb1 Ra5 mate), a2 (1.g1R Rb7 2.Ra1 Rb2 mate), g1 (1.Kh1 Se3 2.g1R Rh7 mate)**



Siegfried Hornecker  
Original (composed 16 February 2006)  
White wins

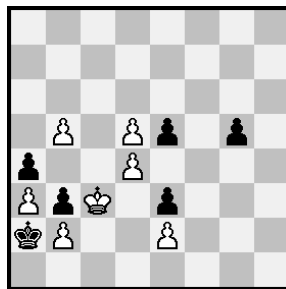
**1.Sd7!! Bb4 2.Kc2 Kc6 3.h6 K:d7 4.h7 wins**



Siegfried Hornecker  
Original (composed 24 June 2008)  
Black to move, White draws

**1.-Sd2! 2.Kd7! h3 3.Bb5 Sf3 4.Bf1! h2 5.Bg2 draws**

A short but interesting battle of the minor pieces.



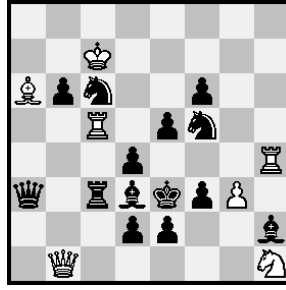
Siegfried Hornecker & Sergiy Didukh  
Original (composed 21 August 2008)  
Black to move, White wins

The study immediately splits into two main variations:

**- 1.-e4 2.b6 g4 3.b7 g3 4.b8B! wins**  
**- 1.-g4 2.Kd3 e:d4 3.K:d4 g3 4.K:e3 g2 5.Kf2 K:b2 6.b6 K:a3 7.b7 b2 8.b8R! wins**

Stalemate avoidance by minor promotion, not a new theme but the two variations give originality.

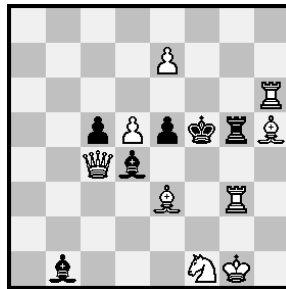
The following study rather is a grotesque and in no way to be taken as a serious study, except for its unique solution.



Siegfried Hornecker  
Original (composed 28 September 2008)  
White wins

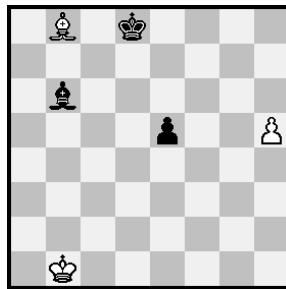
**1.Q:d3+! R:d3 2.Re4+! K:e4 3.Sf2+ Ke3 4.Sg4+ Ke4 5.S:f6+ Ke3 6.Sg4+ Ke4 7.R:e5+ S:e5 8.Bb7+ Sc6  
9.B:c6 mate**

Also a correct Mate in 9. In any case not good enough for a separate publication and only shown here as a demonstration of how not to compose anymore.



Siegfried Hornecker  
Original (composed 17 October 2008)  
Mate in 2

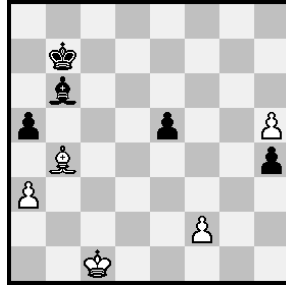
**1.e8S! R:g3+/Rg6/B:e3+/e4/Ke4 2.S:g3/B:g6/S:e3/R:g5/Sd6 mate**



Anatole Mouterde  
Sydsvenska Dagbladet Snällposten 1913, 4<sup>th</sup> prize  
Version: Paul Heuäcker 1930 & Siegfried Hornecker 2008  
White wins

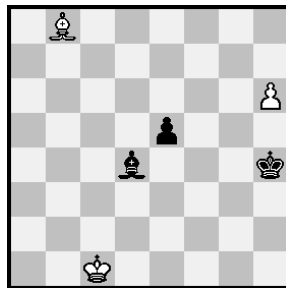
**1.h6! Bd4 2.Ba7! Bc3 3.Kc2 Ba1 4.Bd4!! B:d4 5.Kd3 Ba1 6.Ke4 wins**

The original is not well known, the rework by Heuäcker is more famous.



Anatole Mouterde  
Sydsvenska Dagbladet Snällposten 1913, 4<sup>th</sup> prize  
White wins

**1.h6 Bd4 2.Bc5! Ba1 3.Kb1 Bc3 4.Kc2 Ba1 5.Bd4!! B:d4 6.Kd3 Ba1 7.Ke4 wins**

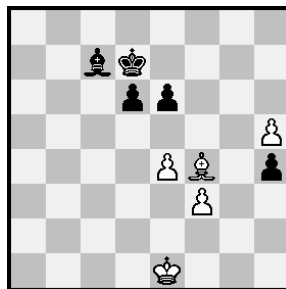


Paul Heuäcker  
Neue Freie Presse 1930  
White wins

It is easy to see that this study should rather be named a version of Mouterde's study. It is to assume that Heuäcker did not know about the French work.

**1.Ba7! Ba1 2.Kb1 Bc3 3.Kc2 Ba1 4.Bd4!! B:d4 5.Kd3 Ba1 6.Ke4 wins**

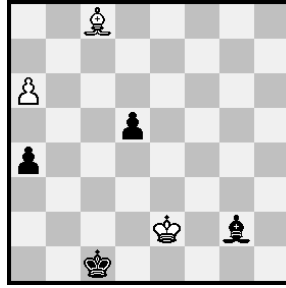
A very nice rework was done by Tyavlovsky, it anticipates a Benkö study.



Vitaly Tyavlovsky  
Shakhmaty v SSSR 1959  
White wins

**1.h6 Ba5+ 2.Kd1! Bc3 3.e5! d:e5 4.Kc2 Ba1 5.Kb1 Bc3 6.Bd2 Bd4 7.Be3 Bc3 8.Kc2 Ba1 9.Bd4!! B:d4 10.Kd3 Ba1 11.Ke4 wins**

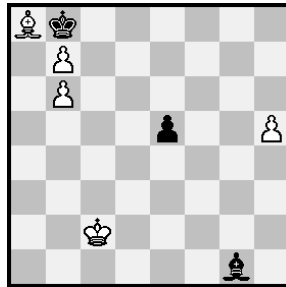
Compare!



Pal Benkö  
Magyar Sakkélet, November 1985, 1<sup>st</sup> prize  
White wins

**1.Kf2 Bh1 2.Kg1 Bf3 3.Bg4 Be4 4.Bf5 Bf3 5.Kf2 Bh1 6.Be4!! B:e4 7.Ke3 Bh1 8.Kd4 wins**

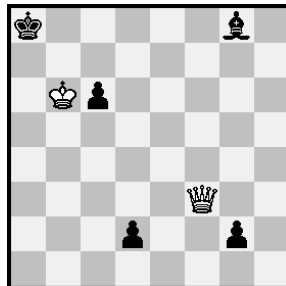
Benkö's study was part of a twin. Still a 1<sup>st</sup> prize shows neither composer nor judge knew the predecessor.



František Richter  
Ceskoslovensky Sach, August 1961  
White wins

**1.h6 Bd4 2.Kd3 Bb2 3.Ke4 Ba3! 4.h7 Bf8 5.h8S! wins**

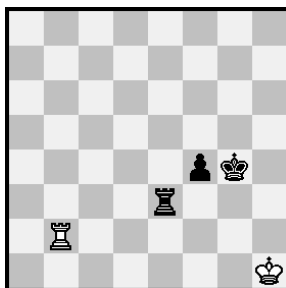
Richter is not to be confused with the German Frank Richter. This study closes our examination of that theme.



Siegfried Hornecker  
Original (composed 24 November 2008)  
Black to move, White draws

**1.-g1Q+ 2.K:c6 Bd5+! 3.Q:d5 d1Q 4.Qa2+! Kb8 5.Qb2+! Kc8 6.Qh8+ Qd8 7.Qh2+ Kb8 8.Qb2+ Qgb6+ 9.Q:b6+ Q:b6+ 10.K:b6 draws**

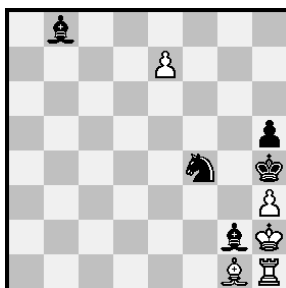
Not difficult, White just needs to find the correct checks.



Siegfried Hornecker  
Original (composed 29 November 2008)  
Black to move, White draws

**1.-f3! 2.Kg1! Kg3 3.Rg2+! f:g2 stalemate**

Almost a help-stalemate!

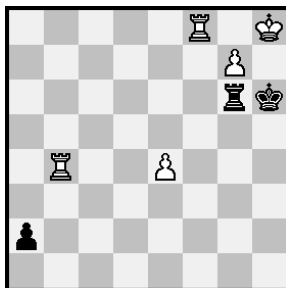


Siegfried Hornecker  
Original (composed 2 December 2008)  
Black to move, White wins

**1.-Bc6 2.Bf2+ Kg5 3.Rg1+ Kf6 4.Rg8 Bd6! 5.Bh4+!**

Not enough is 5.e8S+? Kf7 6.S:d6+ K:g8 with a draw or 5.e8Q? Se2+ 6.Bg3 B:g3+ 7.R:g3 B:e8 with a draw.

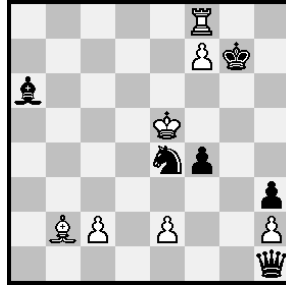
**5.-Kf7 6.Rf8+ Kg7 7.Rd8! Bc7! 8.e8S+! B:e8 9.R:e8 wins**



Siegfried Hornecker  
Original (composed 24 December 2008)  
Black to move, White draws

**1.-a1Q 2.e5! Q:e5 3.Rh4+ Kg5 4.Rh7 R:g7! 5.R:g7+ Kh6 6.Rff7 Qe8+ 7.Rg8 Q:f7 8.Rg6+ K:g6 stalemate**

This was originally composed for a tourney that required only kings, rooks and pawns in the starting position.



Siegfried Hornecker  
Original (composed 31 January 2009)  
White wins

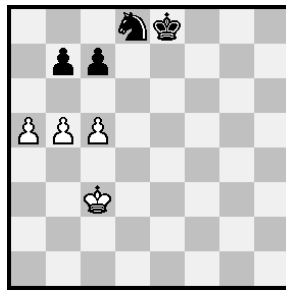
The variations are complicated, they can be seen in the supplemental file with the originals.

**1.Ke6+! Kh7 2.Rh8+ Kg6 3.Rg8+ Kh5 4.f8Q Bc4+ 5.Kf5 B:g8 6.Qe8+!!**

The Black king must go to h4, so White has a check later! The thematic wrong try goes: 6.Q:g8? Sd6+ 7.Ke5 Qe4+ 8.K:d6 Qb4+ 9.Kc6 Qa4+ 10.Kc5 Q:c2+ 11.Qc4 Q:b2 12.Q:f4 Q:e2 with a drawn endgame.

**6.-Kh4 7.Q:g8 Sd6+ 8.Ke5 Qe4+ 9.K:d6 Qb4+ 10.Kc6! Qa4+ 11.Kc5 Q:c2+ 12.Qc4 Q:b2 13.Q:f4+! wins**

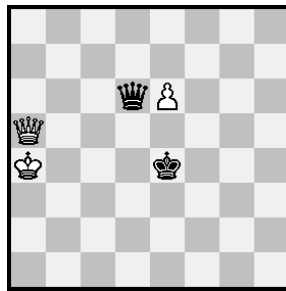
Black has no time now to capture since he is in check! Vive la petite difference!



Siegfried Hornecker  
Original (composed 3 February 2009)  
White wins

**1.c6! Ke7 2.Kc2!! Kd6 3.c:b7 S:b7 4.a6 wins**

Not difficult, but I like the move 2.Kc2, the other seven king moves are only drawn.

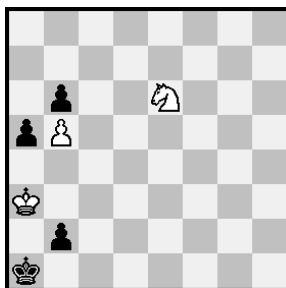


Siegfried Hornecker  
Original (composed 8 February 2009)  
White wins

**1.Qb4+ Ke5 2.e7! Qd7+ 3.Qb5+ Ke6 4.e8Q+ (4.e8R+) wins**

Systematic manoeuvre.



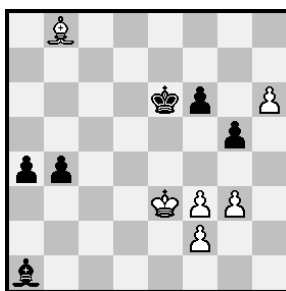


Siegfried Hornecker  
Original (composed 17 July 2009)  
Draw

Since 2009, I compose fewer studies but try to get a higher quality. Therefore only few are of a good enough quality for this book that were not published yet. This may explain why there are five months between the previous study and this one.

**1.Sd4! Kb1! 2.Kb3 a4+ 3.Ka3 Kc1 4.Se2+ Kc2 5.Sd4+ Kd3 6.K:b2 K:d4 7.Ka3 Kc4 8.K:a4 Kc5 9.Ka3! K:b5 10.Kb3 draws**

Do the different variations after the promotions in the first Black move make it a Black AUW?

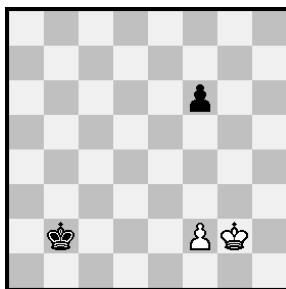


Siegfried Hornecker  
Original (composed 20 July 2009)  
White wins

**1.h7 f5 2.f4 a3 3.Be5 g:f4+ 4.g:f4 B:e5 5.g:f5 a2 6.h8Q a1Q 7.Qf6+ Kd5 8.Qd6+ Kc4 9.Qc6+ Kb3 10.Qd5+ Kc2 11.Qd3+ Kb2 12.Qd4+ Kb1 13.Q:a1+ K:a1 14.e6 b3 15.e7 b2 16.e8Q b1Q 17.Qa4+ Kb2 18.Qb4+ (18.Qb5+) 18.-Kc2 19.Q:b1+ K:b1 20.Kf4 Kc2**

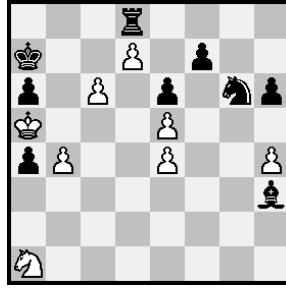
It might be worth noting the win if the Black pawn would still be on f6 (wKf4 Pf2 – bKc2 Pf6): 21.Ke4! Kd2 22.f4 Ke2 23.f5 Kf2 24.Kd5 Kg3 25.Ke6 wins. See the following, probably anticipated, study.

**21.K:f5 wins**



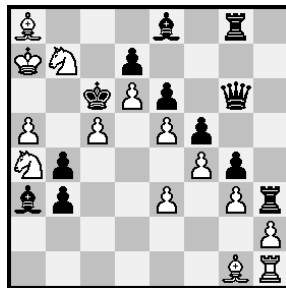
Siegfried Hornecker  
Original (composed 21 October 2013)  
White wins

**1.Kf3! Kc3 2.Ke4! Kd2 3.f4 Ke2 4.f5 wins, or 2.-Kc4 3.f4 Kc5 4.Kf5 wins**



Siegfried Hornecker  
Original (composed 14 September 2009)  
White wins

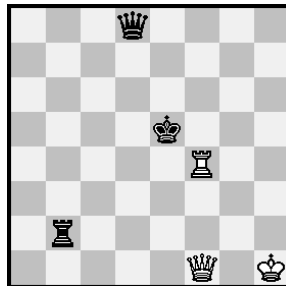
**1.c7 Se7! 2.c:d8S! Bf1 3.S:f7 Bb5 4.d8S! wins**



Siegfried Hornecker  
Original (composed 7 October 2009)  
White wins

**1.Ka6 Kd5 2.Kb5 Ke4 3.Kc4 Kf3 4.Kd3 Kg2 5.Ke2 K:h1 6.Kf1 R:g3 7.h:g3 Qh5 8.Sd8 mate**

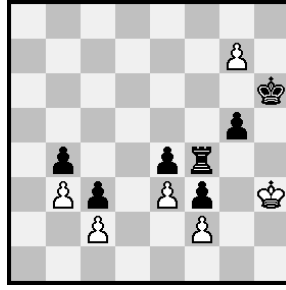
This is an idea that took me several years to show. Some subtleties:  
The bPb3 is only necessary in a side variation: 4.-R:h2!? 5.Sd8+ K:g3 6.B:h2+ Kf2, and now only 7.Rd1! wins.  
The diagram position would be also won with bRh3 on h8, but the variation 5.-Kh3 has many ways to win.



Siegfried Hornecker  
Original (composed 2 February 2010)  
White wins

**1.Rf5+ Ke6 2.Qh3! Qa8+ 3.Rd5+ Ke7 4.Qe3+ Kf8 5.Qf3+ wins**

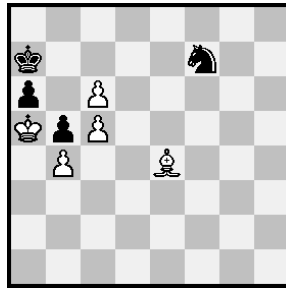
It is easy to see that with bRa2 the position would be a draw. Unprotected pieces are Black's downfall.



Siegfried Hornecker  
Original (composed 28 April 2010)  
White wins

**1.g8Q Rh4+ 2.Kg3 Rg4+ 3.Kh2 Rh4+ 4.Kg1 Rg4+ 5.Kf1 wins**

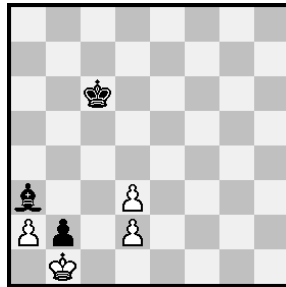
After 5.-Rh4 White will give a check to remove the stalemate position of Black, then bring his king back to g3.



Siegfried Hornecker  
Original (composed 21 May 2010)  
White wins

**1.c7 Sd6! 2.Bd5! Sc8 3.Be6 wins**

The position after 2.Bd5 is mutual zugzwang, sadly there is no try. The side variation 1.-Se5 2.c8S+! adds to the value.



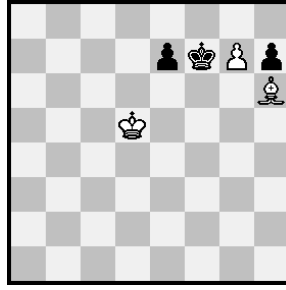
Siegfried Hornecker  
Original (composed 30 June 2010)  
Draw

**1.d4, and:**

**1.-Kd6!? 2.d5! draws, but not 2.d3? Kd5!zz 3.Kc2 K:d4zz 4.Kb1 Kc3 5.d4 Kd3 6.d5 Kc3 7.d6 B:d6 and Black wins**

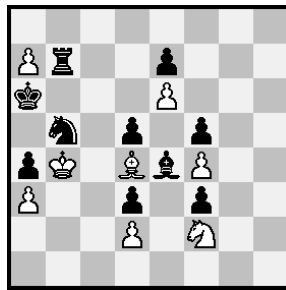
**1.-Kd5 2.d3zz K:d4 3.Kc2zz Kc3 4.d4 K:d4 5.Kb1 Kc3 stalemate**

Mutual zugzwang, based on a famous Troitzky study.



Alexey Troitzky  
Novoje Wremja 9 February 1895  
White wins

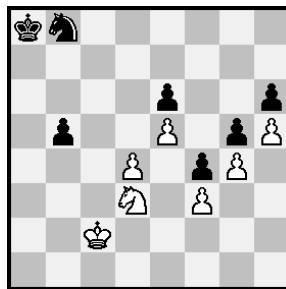
**1.g8Q+ K:g8 2.Ke6 Kh8 3.Kf7 e5 4.Bg7 mate**



Siegfried Hornecker  
Original (composed 27 October 2010)  
White wins

**1.a8R+! Sa7+ 2.K:a4 Rc7 3.Kb3 Rb7+ 4.Ka2 Rb6! 5.a4! Kb7 6.R:a7+ K:a7 7.a5 wins**

White can exchange pieces on e4 before playing a4-a5, a minor dual in the last move.



Siegfried Hornecker  
Original (composed 31 October 2010)  
Black to move, White wins

**1.-Sc6**

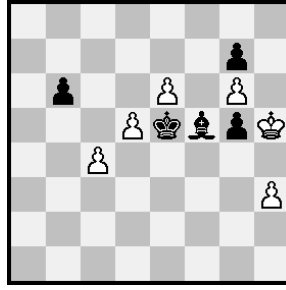
Black can not ignore White's threat: 1.-Sd7 2.S:f4! g:f4 3.g5 h:g5 4.d5! e:d5 5.e6 and White wins, e.g. 5.-Sf6 6.e7 g4 7.h6 g3 8.h7 g2 9.h8Q+ wins

**2.Kc3 Kb8**

No better is 2.-Ka7 3.Sc5 Sd8 4.d5! e:d5 5.Kd4! Sc6+ 6.K:d5 Kb6 7.Se4 b4 8.Kd6 Kb5 9.e6 Sa7 10.S:g5 h:g5 11.h6 b3 12.h7 Sc8+ 13.Kc7 b2 14.h8Q b1Q 15.Q:c8 and White wins.

**3.Sc5 Sd8 4.d5! Kc8! 5.Kd4! b4 6.d:e6 wins**

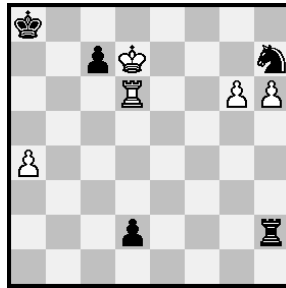
After 6.-Sc6+, White has two ways to win. 7.Ke4 Se7 8.Sb3 Kd8 9.Sd4 Ke8 10.Kd3, first getting the Pb4 and then easily winning, or 7.Kd5 Se7+ 8.Kd6 Kd8 9.Sb3 Ke8 10.Sd4 Kd8 11.Kc5 with the same idea.



Siegfried Hornecker  
Original (composed 3 November 2010)  
Draw

**1.e7 Bd7 2.K:g5 Kd6 3.h4 K:e7 4.h5 Kf8 5.h6 g:h6+ 6.K:h6 Bf5 7.g7+ Kf7(!) 8.Kg5 Bd3 9.Kh6! Kg8 10.d6 draws**

Black won't be able to avoid losing his last pawn, after 10.-Bf5 there are many ways to draw, the one that keeps the following moves unique is 11.c5 b:c5 12.Kg5 Bd7 (12.-Be6 13.Kf6!) 13.Kf4 K:g7 14.Ke5 Bc6 15.d7 Bd7 16.Kd5 with a draw.



Siegfried Hornecker  
Original (composed 5 November 2010)  
White wins

**1.K:c7!** (not 1.g:h7? R:h6! with a draw) **1.-Ka7 2.Rd5!!**

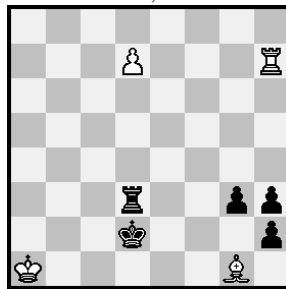
A brilliant move, as 2.g:h7? leads to the previously published study below: 2.-R:h6 3.R:h6 d1Q 4.h8Q Qc1+ 5.Rc6 Qf4+ 6.Rd6 Qc4+ 7.Kd8 Qc7+! 8.K:c7 stalemate

**2.-Ka6 3.g7!**

Of course not 3.R:d2? R:d2 4.g:h7 Rc2+ 5.Kb8 Rb2+ 6.Ka8 Rd2! 7.h8Q Rd8+ 8.Q:d8 stalemate. 7.h8R Rd6! also is a draw.

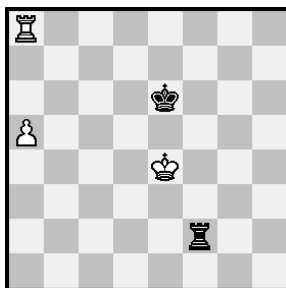
**3.-Sf6 4.R:d2! R:d2 5.h7 Se8+ 6.Kc6!** (6.Kc8? S:g7 7.h8Q Se6 draws) **6.-S:g7 7.h8Q wins**

The following study was published earlier, the above one is an improvement over it:



Siegfried Hornecker  
Springaren 2006, 2<sup>nd</sup> commendation  
Draw

**1.B:h2 Kc2! 2.Ka2 g:h2 3.R:h3! R:h3 4.d8Q h1Q 5.Qc8+ Rc3 6.Qf5+ Rd3 7.Qc5+ Kd2 8.Qf2+! Kd1 9.Qc2+ K:c2 stalemate**



Siegfried Hornecker (after André Chéron)  
Original (composed 11 November 2010)  
White wins

**1.a6! Rf7 2.Kd4!**

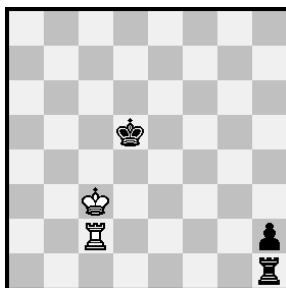
Bad would be 2.a7? Kf6!! 3.Kd5 Kf5 4.Kc5 Kf4! 5.Kb6 Rf6+ 6.Kb7 Rf7+ with a draw.

**2.-Kd6**

Not enough is also 2.-Kf5, for example 3.Kc5 Rf6 4.Kb5 Kf4 5.Re8 Rf7 6.Kb6 Rf6+ 7.Kb7 Rf7+ 8.Kb8 Rf6 9.a7 Rb6+ 10.Kc7 and White wins.

**3.a7 Rd7 4.Kc4 Rc7+ 5.Kb5 Rb7+ 6.Ka6 wins**

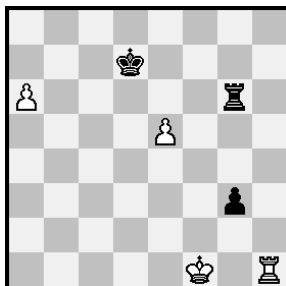
This was based on the following study.



André Chéron  
Une Tour et une Pion contre une Tour 1923  
Draw

**1.Rd2+ Ke5 2.Rc2!! Ke4 3.Kc4 Ke3 4.Kc3! Kf3 5.Kc4 Kf4 6.Kc5! Kg3 7.Rc3+ Kf2 8.Rc2+ Kf3 9.Kc4! Kg3 10.Rc3+ Kf2 11.Rc2+ Ke3 12.Kc3 draws**

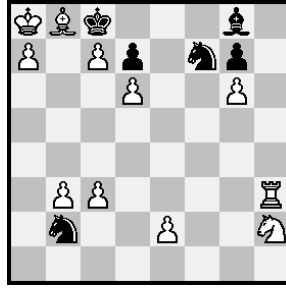
Interestingly enough, in the same year a Platov study appeared that is refuted by this. Probably the Platov study was first but was the refutation known before Chéron?



Vasily Platov  
Shakhmaty, January - February 1923  
White wins (refuted)

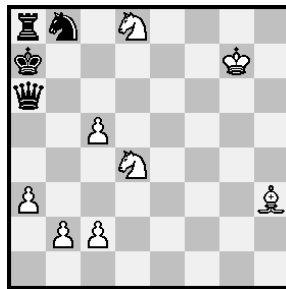
**1.Rh7+ Ke6 2.Rh8 Rg7 3.Ra8 K:e5 4.a7 Rf7+ 5.Kg1! Kf5** (5.-Re7 6.Kg2 Ke4 7.K:g3 Ke3 8.Kh3! Ke4 9.Kg2 Ke3 10.Kf1 Ke4 11.Kf2 Ke5 12.Kf3 Ke6 13.Kf4 “wins”. But also here 13.-Rf7+! 14.Ke4 Kf6!! works.) **6.Kh1!! Kf4 7.Kg2 Kf5 8.K:g3 Kf6 9.Kf4 Ke6+ 10.Ke4 Kf6 11.Kd5 “wins”. Of course not, as 11.-Kf5! is a draw.**

Platov’s correction: Add wPa2 and bPa3. Now we have a nicely working zugzwang study as intended.



Siegfried Hornecker  
Original (composed 20 February 2011)  
Black to move, White wins

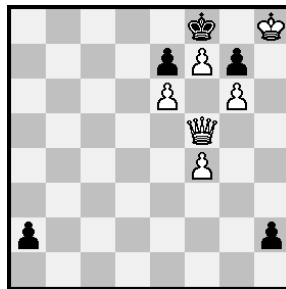
**1.-Sh6 2.e4!**  
2.Rh5? B:b3 3.Re5 Bd5+! 4.R:d5 Sc4 5.Rb5 Sg4 6.S:g4 Sb6+ 7.R:b6 stalemate is not what White strives for.  
**2.-Be6! 3.Rf3**  
Again, 3.Rh5? Sg8 4.Rb5 Sa4! 5.b:a4 Sf6 6.Sf3 Bd5+ 7.e:d5 S:d5 8.Se5 Sb6+ 9.R:b6 is stalemate.  
**3.-Sf5 4.c4 S:c4 5.b:c4 B:c4 6.Rh3 Sh4 7.Sg4! Bb5 8.Se5 S:g6! 9.Rb3 Ba4 10.Rb4!**  
A last trick: 10.Ra3? Bc2! 11.Sd3 Se5 12.Sc5 Sc4 13.Ra6 g5 14.Rc6 g4 15.e5 S:e5 16.Se4 B:e4 and now White is stalemated.  
**10.-S:e5 11.R:a4 wins**



Siegfried Hornecker  
Original (composed 25 March 2011)  
White wins

**1.b3! wins**

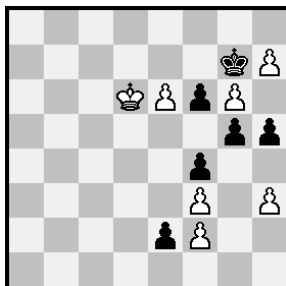
Sometimes chess can be so easy!



Siegfried Hornecker  
Original (composed 29 March 2011)  
White wins

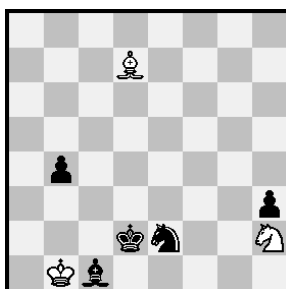
White has to avoid the stalemate here.

**1.Qd5 h1Q+ 2.Q:h1 a1Q 3.Qh7 Qh1 4.f5 Qh4**  
Or 4.-Q:h7+ 5.g:h7! with zugzwang: 5.-g5 6.f6 g4 7.f:e7+ and White wins  
**5.f6 Q:f6 (5.-Q:h7+ 6.K:h7! wins) 6.Qg8 mate**



Siegfried Hornecker  
Original (composed 10 June 2011)  
Draw

**1.Ke7 e1Q 2.h8Q+ K:h8 3.Kf7 Q:e6+! 4.K:e6 Kg7 5.Kf5 h4 6.Kg4 K:g6 stalemate**



Siegfried Hornecker  
Original (composed 22 July 2011)  
Draw

**1.Sf1+! Kc1 2.Bg4 Bf4 3.B:h3 Ke1**

3.-Sd4 should be a draw, but the tablebase only can tell if there is some hidden way to win. It would be a good practical chance, since Black keeps his pawn alive but I see not enough potential to win that endgame, especially since the bishops are of opposite colors. The text move wins a piece instead, but is eventually only enough for a draw.

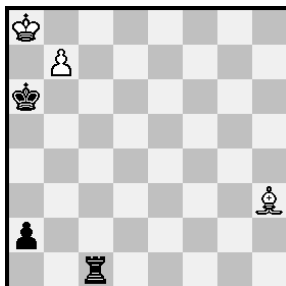
**4.Kc2! Sg1 5.Bg2 Kf2**

What now?

**6.Sd2 K:g2 7.Sc4!**

Black can't avoid losing his pawn.

**7.-Sf3 8.Kb3 Sd2+ 9.K:b4 draws**

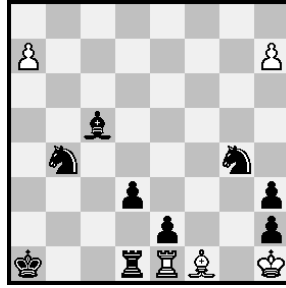


Siegfried Hornecker  
Original (composed 9 August 2011)  
White wins

**1.b8Q a1Q 2.Bd7! Rc8! 3.B:c8+! Ka5 4.Qa7+ Kb4 5.Q:a1 wins**

Too simple!





Siegfried Hornecker  
Original (composed 9 August 2011)  
Draw

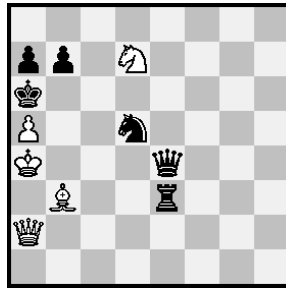
**1.h8Q+! Kb1 2.Qa1+ K:a1 3.a8Q+ Kb2 4.R:e2+! d2!**

So far everything was easy, with 2.R:d1+? failing due to 2...e:d1S! with an easy win. But what now?

**5.Qh8+!**

Not 5.Qf3? Sd3 6.Q:g4 R:f1+ 7.K:h2 Bd6+ 8.K:h3 Sf4+ 9.Kh4 S:e2 10.Q:e2 Rf4+ 11.Kg5 Kc1 12.Qe3 Rc4 and Black wins.

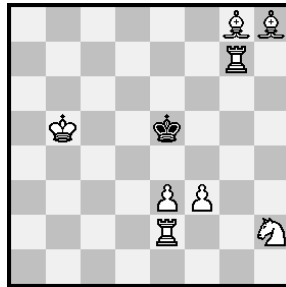
**5...Kb1 6.Q:h3 Se3 7.R:d2! R:d2 8.Be2 R:e2 9.Qf1+ S:f1 stalemate**



Siegfried Hornecker  
Original (composed 11 August 2011)  
White wins

**1.Bc4+ b5+ 2.a:b6 e.p.+ Kb7 3.Sc5+ K:b6 4.S:e4 S:b6+ 5.Kb4 R:e4 6.Qg2! Sd5+ 7.Kb3 wins**

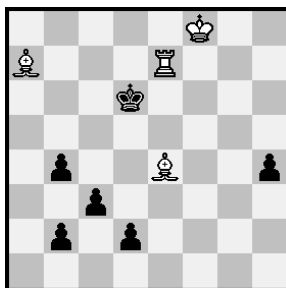
Unfortunately for Black, the half-pin prevents 7...R:c4 8.K:c4 Se3+



Siegfried Hornecker  
Original (composed 31 August 2011 & 6 November 2013)  
Mate in 2

**1.e4! Kd6/Kf6/Kd4/Kf4 2.e5/Sg4/Rd7/Rg4 mate**

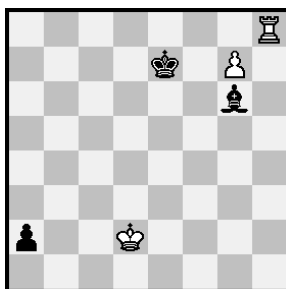
Star flight.



Siegfried Hornecker  
Original (composed 13 December 2011)  
White wins

**1.Bb8+ Kc5 2.Rd7 b3 3.Bf4 c2**  
Or 3.-d1Q 4.R:d1 c2 5.Rb1! and White wins.  
**4.Be3+ Kb5 5.Rb7+ Ka5 6.B:d2 Ka6 7.B:c2! wins**

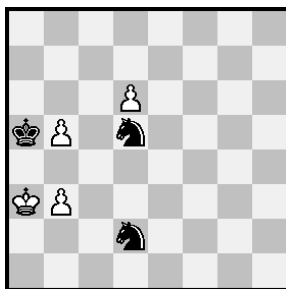
An interesting battle of three pieces against four pawns. Unfortunately the Ph4 was necessary to make the variation 3.-d1Q unique.



Siegfried Hornecker  
Original (composed 26 January 2012)  
White wins

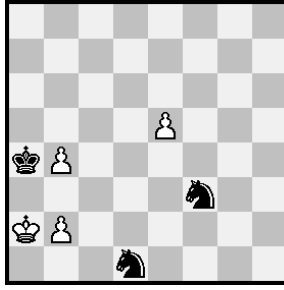
**1.g8Q a1Q 2.Qd8+ Ke6 3.Qb6+ Kf7 4.Qb7+ Ke6 5.Qc6+ Ke7 6.Qc5+! Kd7 7.Qd5+ Ke7 8.Rb8!! wins**

The following two studies show a small but important difference between their respective positions.



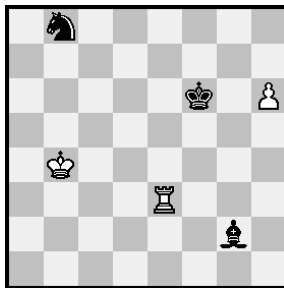
Siegfried Hornecker  
Original (composed 21 February 2012)  
White wins

**1.d7 Sc4+! 2.Ka2! Sc3+ 3.Ka1 Sb6 4.d8Q wins**  
But not 2.b:c4? Sb6! 3.d8R S:c4+ 4.Kb3 Sb6! with a draw.



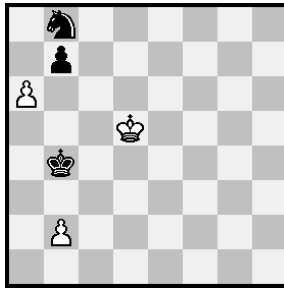
Siegfried Hornecker  
Original (composed 26 February 2012)  
White wins

**1.e6 Sd4 2.e7 Sc3+! 3.b:c3 Sb5 4.c4!! Sc7 5.b5 wins**



Siegfried Hornecker  
Original (composed 16 May 2012)  
White wins

**1.Re6+! Kf7 2.Re7+! Kg8 3.Rg7+ Kh8 4.R:g2 wins**



Siegfried Hornecker  
Original (composed 8 January 2013)  
White wins

**1.a7 Sd7 2.Kd6 Sb6 3.Kc7 Kb5! 4.K:b7 Ka5 5.b3! Kb5 6.b4zz wins**

Of course not 5.b4+? Kb5zz with a draw.

As can be seen, in 2012 my output got even smaller, and the trend continued in 2013. What is to be blamed?  
Private matters, of course. More on this might be published at some point in a separate essay.

This is it. I hope you enjoyed some of it.

## Epilogue

A busy year that saw many bad events has reached its conclusion. As I'm finishing this book, I feel exhausted, but I also feel that the book gives a nearly exhaustive insight into my compositions.

I feel a few words are necessary as to why I publish this book for free. I am no friend of making intellectual property available only to people who can pay for it. What is the right of the rich man to prevent the poor man from reading? Is it to force him into the illegality, into the necessity to pirate the work he wants to enjoy? Is it greed or the inability to retire from a method of publishing that was the only one in the past but is not necessary anymore? Is it the want to be paid for hard work, is it the belief to reach a wider audience with a printed edition?

This shall not be an issue as everyone should be able these days to print themselves a book if they so desire, or even to order it on demand. It is my strong belief that information must be available for free, and other methods of generating income for authors should be found. Yours Truly will be glad to receive donations or gifts but I am far from charging people to just be able to read. What is my right to say that the poor ones shall have nothing of this book, that those who can barely live shall not be allowed to read this? Wouldn't this go against the spirit of art itself?

No, this book shall be a christmas present, a reminiscence to the great tradition of A.C. White without, of course, having the opportunities that were open to him, and possibly also without reaching the quality of his publications.

Nevertheless, the fundamental message I want to send is that every man shall work to the best of his abilities for society, but this does not mean that he shall require a payment for his services. If everyone stops believing in a moneterial system that assigns an imaginary worth to a bunch of paper and metal, if everyone starts to believe that the worth of giving as well as receiving from those who want to give is the spirit to live by, that it is more important to make people happy than to accumulate wealth that in the end will not be worth anything to the spirit realm, then this world can be a better place. All hunger could be stopped immediately if it only was the will of people, instead of finding more joy in a bunch of numbers. This especially goes to our governments that are just unwilling to help!

No matter who you are: If you are black or white, yellow, even green as was told in an English tale, far or near, man or woman. Before our responsibilities we all shall be siblings!

Let us not celebrate our achievements, but strife for more, until we have reached a society of justice, where there shall be no more hunger or thirst, no pain and no illness, and where freedom prevails over fear! There shall be no more crime and the meek shall inherit the Earth! There shall be nothing to kill or die for, just a brotherhood of mankind, as John Lennon once sang!

I hope to contribute my small bit to this dream by giving you this book for free. I still require you to respect my wishes, such as to not change its content.

Wishing you all the best!  
Siegfried Hornecker, 23 December 2013

## **Thanks**

Thanks for encouraging me to write a book go to the now deceased masters Dan Meinking and Milan Velimirović. Milan was one of the very few people to understand me, and he is dearly missed!

Thanks for further encouragement go to all Serbian problemists as well as Steven B. Dowd who also tremendously helped by proofreading a few things.

Thanks for help with the book go (in alphabetical order) to Richard Becker, Martin Egle, Mario Guido Garcia, Luis Miguel Gonzalez, Harold van der Heijden, Martin Minski, Klaus Rubin. Hopefully I didn't forget anyone. If so, I offer my apologies!

Special thanks go to the It-Is, or God as you will call it.

## Author index

With the exception of myself, the following list gives an index of authors, genre and the page they appear on. An italic and understroke marks a co-authorship with me and/or another composer, in games it marks a game against me. The name is only given if a composition is mentioned in diagram, not for an appearance of the author's name in text. All compositions are endgames unless otherwise noted. The numbers are page numbers.

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\* Viswanathan is the patronym, Anand is the calling name

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The lighter diagrams were created with an online tool by Milan Velimirović on matplus.net which was available to subscribers only but not available anymore after the subscriber status ended for everyone in early October 2013.

The darker diagrams were created with an online tool by Otto Janko on janko.at but since it would take too much time and hurt me I leave the diagrams from matplus.net in.

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