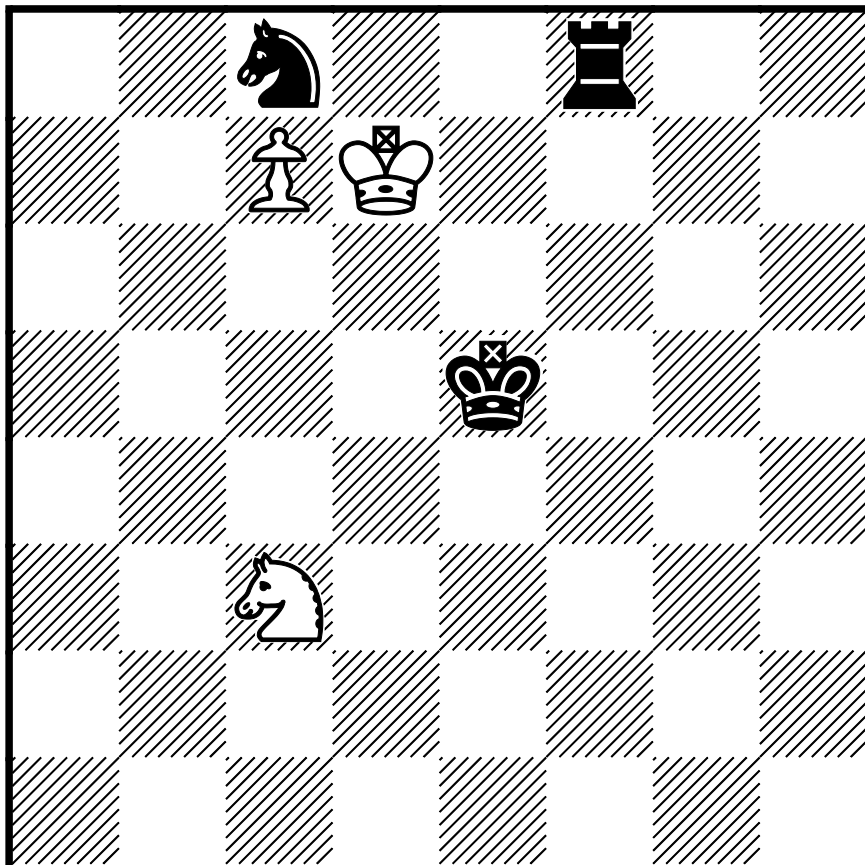


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**No. 189 – Vol. XVIII – July 2012**

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***White to play and draw***

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# Editorial

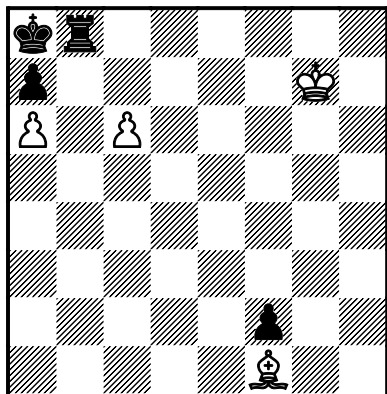
## HAROLD VAN DER HEIJDEN

There are quite a few matters to correct in this editorial. It is very unfortunate that, in the obituary for Ion Murārasu in **EG188**, his date of death was given as 31xii2011. An attentive reader informed me that this should be 31xii2010.

Martin Minski wrote to me about the award of *Magyar Sakkvilág* 2010 of which he has been the judge. He had also noticed the dual in Tóth's study (**EG188**, supplement, page 161). Therefore he had slightly changed the main line in his award, and this was overlooked while editing the award for **EG**. With apologies to the composer and judge we rehabilitate this study with a diagram and solution. Normally such corrections should appear in Spotlight, but because of the fact that I think that this is the first time we have to do this, I put this in my editorial:

S. Tóth

1st comm. *Magyar Sakkvilág* 2010



g7a8 0310.22 4/4 Win

1.c7 Rg8+ 2.Kf6 Rg6+ 3.Ke5 Re6+ 4.Kd4 Rd6+ 5.Ke3 Re6+ 6.Kd2 Rd6+ 7.Bd3 f1S+ 8.Ke1, and now immediately **Rc6 9.Be4** wins.

Then about my 50JT: in the Introduction of the award brochure I wrote that a Mr. Morelli

had plagiarized a study by Zakharov. Fulvio Morelli (Italy) wrote me several e-mails stating that he did not know Zakharov's study, i.e. that this is a case of accidental re-composition (my wording). Of course such a claim cannot be proven, but during the years I have encountered cases in which I was 100% convinced that it was true. For instance two (!) studies of GM Emilian Dobrescu in an article in **EG123**, and a study by endgame study column editor John Beasley in *Diagrammes* 1994 (and not to forget one or two of my studies that had very similar forerunners). A well-known GM and a well-known editor have nothing to gain from plagiarism. But for a "new name" such cases almost always turn out to be cases of deliberate plagiarism. After the award of my JT was published, another tourney director informed me that Mr. Morelli had also sent him a study that was 100% anticipated. Without telling him that fact, I asked Mr. Morelli about his composition history and he explained in detail where/when he had sent his studies (and also mentioned his second 100% anticipation), and also forwarded the notes (intermediate positions, schemes) that he took during composition, as well as some computer screen shots. That material and our correspondence convinced me that Fulvio Morelli is no plagiarist. Recently he acquired my database and wrote to me that he was embarrassed to see Zakharov's study. In conclusion: Mr. Morelli had a false start as an endgame study composer, but I am certain that he will be more careful in the future. Good luck!

Originals editor Ed van de Gevel asks me to underline his request for new originals for **EG**.

# Originals (37)

**EDITOR : ED VAN DE GEVEL**

email submissions are preferred  
Judge 2012-2013: Oleg Pervakov

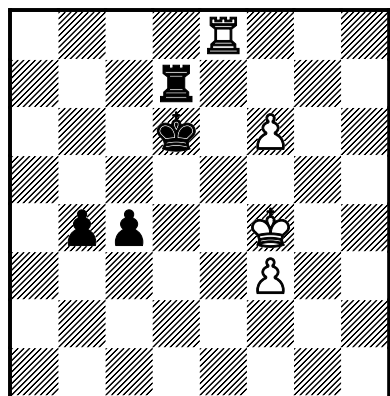
Our readers might have been wondering who the judge would be for our 2012-2013 tourney. The January 2012 column repeated who is the judge for the 2010-2011 tourney and the April 2012 column said “To be announced”. I am very happy to announce that GM Oleg Pervakov from Russia has agreed to judge our 2012-2013 tourney.

I do not know whether the uncertainty about the judge influenced the number of studies I received for this column. The fact is that there are only two studies this time – although, because one study is a twin some might count it as three. Both works are joined compositions, but because one composer contributed to both works we end up with three composers as well.

In the first study Mario Garcia and Iuri Akobia show a rook ending in which Black has some dangerous passed pawns. That White manages to queen one of his own pawns in the end saves the day.

## No 18379

M.G. Garcia & I. Akobia



f4d6 0400.22 4/4 Draw

**No 18379** Mario Guido Garcia (Argentina) and Iuri Akobia (Georgia). 1.Ke4/i c3 2.Kd3 (Rc8? Ke6;) Kc7+/ii 3.Kc2 Rd2+ 4.Kb3 Rb2+

5.Ka4 c2 6.Rc8+/iii Kxc8 7.f7 c1Q 8.f8Q+ Kb7 9.Qg7+ Kb6 10.Qd4+ draws.

i) 1.Ke3? is the thematic try: Rf7/iv 2.Kd4 c3 3.Kd3 Rxf6 4.Kc4 Rf8 5.Re1 Rf4+ 6.Kb3 Rh4 wins, or 1.Rc8? c3 2.Kf5 Kd5 3.f4 Kd4 wins.

ii) Kc6+ 3.Kc2 Rd2+ 4.Kb3 draws.

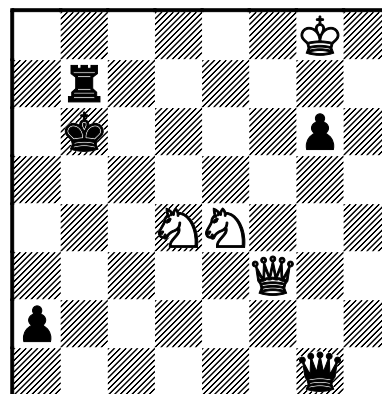
iii) 6.f7 c1Q 7.Rc8+ Kxc8 8.f8Q+ is only a transposition.

iv) But not c3? 2.Kd3 Kc7+ 3.Kc2 which transposes to the main line.

For the second study Mario Garcia and Janos Mikitovics joined forces. To make it a full circle: the study is dedicated to Iuri Akobia for his 75th birthday last May. A solver should study both the Troitsky SS vs pawn ending and the QS vs Q endgame before having a go at this A version of the twin. In the B version White should not only win a lot of material, but he should do this in a way that he stops the a-pawn as well.

## No 18380

Mario Guido Garcia and Janos Mikitovics dedicated to Iuri Akobia for this 75th birthday



g8b6 4302.02 4/5 Win

I: diagram, II: bKd5

**No 18380** Mario Guido Garcia (Argentina) and Janos Mikitovics Akobia (Hungary).

I: 1.Qb3+ (Qf6+? Ka7;) Kc7 2.Qf7+/i Kb6 3. Qe6+ (Qf6+? Ka7;) Ka7 4.Qxa2+/ii Kb8

5.Qd5/iii Rc7/iv 6.Qb5+/v Ka7/vi 7.Qa5+/vii Kb8 (Kb7; Sd6+) 8.Qb4+/viii Ka8/ix 9.Qf8+/x Ka7 (Kb7; Sd6+) 10.Sb5+ Kb6 11.Sxc7 Kxc7 12.Qd6+ Kc8 (Kb7; Sc5+) 13.Qc6+ Kb8 (Kd8; Sc5) 14.Sd6/xi Qb1 15.Qe8+/xii Kc7 16.Sb5+ Kb6 17.Qd8+/xiii Kxb5/xiv 18.Qb8+ wins.

II: 1.Sg3+/xix Kc5/xx 2.Qc6+ (Qa3+? Kb6;) Kxd4/xxi 3.Se2+ Ke3 (Kd3; Qa6+) 4.Qc5+ wins.

i) Try 1: 2.Qc4+? Kb8 3.Sc6+ Kc7 (Kc8?; Qe6+) 4.Sa5+ Kb8 positional draw, or, try 2: 2.Qc2+? Kb8 draws.

ii) Try 3 is a study within a study: 4.Sc6+? Ka6/xv 5.Se5+ Ka7 6.Qxa2+ Kb8 7.Qd5 Qb6/xvi 8.Sc5 (Sc6+ Ka8;) Qb5/xvii 9.Sc6+ Kc7 10.Se6+ Kb6 11.Qd8+ Ka6 12.Qd6 Qb3 13.Sd4+ Rb6 14.Qd8 Rb8 15.Sxb3 Rxd8+ draws.

iii) 5.Qd2? Rb6 draws, but not Rb1? 6.Sc6+ Kc7 7.Qd6+ wins, or 5.Sc6+? Kc7 (Kc8?; Qe6+) draws.

iv) Rb6 6.Qd8+ Ka7 7.Qc7+ Ka6 8.Sc5+ wins.

v) 6.Qd8+? Rc8 7.Sc6+ Kb7 8.Sd6+ Kxc6 draws.

vi) Rb7 7.Qe5+ wins, but not 7.Qc5? Qh2 8.Sc6+ Kc7 9.Sa5+ Kb8 10.Sxb7 Qc7 draws.

vii) 7.Qa4+? Kb6 8.Qb4+ Ka6 9.Qa3+ Kb6 10.Qd6+ Kb7 draws.

viii) 8.Qb6+? Ka8 9.Sd6 Qc1 10.Se6 Rc8+ 11.Kf7 Qc6 draws.

ix) Ka7 9.Sb5+/xviii Kb6 10.Sxc7+ Kxc7 11.Qd6+ transposes to the main line after move 12.

x) 9.Qa4+ Kb8 10.Qb4+ is just a loss of time.

xi) 14.Sc5? Qb1 15.Sd7+ Ka7 16.Qc7+ Qb7 17.Qa5+ Qa6 18.Qc7+ Qb7 19.Qc5+ Ka6 20.Qa3+ Kb5 21.Qb3+ Kc6 22.Se5+ Kc7 draws.

xii) Thematic try: 15.Qc8+? Ka7 16.Qd7+ Ka6 17.Qc6+ Qb6 18.Qa4+ Qa5 19.Qc4+

Kb6 20.Sc8+ Kb7 21.Sd6+ Kb6 positional draw.

xiii) Thematic try: 17.Qb8+? Ka5 18.Qc7+ Kb4 draws.

xiv) Ka6 18.Qa8+ (Sc7+ Kb7;) Kb6 19.Qa7+ wins.

xv) But not Kb6 5.Se5+ Kc7 6.Qd6+ Kc8 7.Sc5 Qh1 8.Qf8+ Kc7 9.Se6+ Kb6 10.Qf2+ wins.

xvi) But not Rb6? 8.Sc5 Qb1 9.Sc4 wins.

xvii) Not Ka8? 9.Sed7 Qb5 10.Kh7 Qb1 11.Se6 wins.

xviii) Not 9.Sd6? Qc1 10.Qa5+ Kb8 11.Qb6+ Ka8 12.Se6 Rc8+ 13.Kf7 Qc6 draws.

xix) 1.Sc3+? is a thematic try Kc4/xxii 2.Qd5+ Kxc3 3.Se2+ Kb2 4.Qe5+ Kb1 5.Qe4+ Kb2 6.Qxb7+ Kc2 7.Qe4+ Kd2 8.Sxg1 a1Q 9.Sf3+ Kc1 10.Qc4+ Kb2 11.Qd4+ Ka2 12.Qa4+ Kb2 13.Qd4+ Ka2 is a positional draw, 1.Sf6+? is another thematic try: Kxd4/xxiii 2.Qd5+ Kc3 (Ke3?; Qc5+) draws.

xx) Kd6 2.Qc6+ Ke7 3.Qxb7+ wins, while here 3.Qc5+? is a thematic try Kd7 4.Se4 Rb8+ 5.Kg7 Rb7 6.Sf6+ Kd8+ 7.Kg8/xxiv Qe1 8.Qd6+ Kc8 9.Se6 Ra7 10.Qc6+ Kb8 draws. And finally: Kxd4 2.Se2+ Kc4 3.Qc3+ wins, but in this not 3.Qe4+? Kb3 4.Qd3+ Kb2 5.Qd2+ Ka3 6.Qa5+ Kb2 7.Qe5+ Kb1 8.Qe4+ Kb2 9.Qxb7+ Kc2 10.Qe4+ Kd2 11.Sxg1 a1Q 12.Sf3+ Kc1 13.Qc4+ Kb2 14.Qd4+ Ka2 15.Qa4+ Kb2 16.Qd4+ Ka2 positional draw.

xxi) Kb4 3.Qxb7+ wins, but not the thematic try: 3.Qd6+? Ka5 draws, where Kc4? 4.Qa6+ Kxd4 5.Se2+ wins.

xxii) Kxd4? 2.Se2+ Kc4 3.Qc3+ wins.

xxiii) Kc4? 2.Qd5+ Kd3 3.Sf3+ wins.

xxiv) 7.Kf8 Qe1 8.Qd5+ Kc8 9.Qc6+ Kb8 draws.

HH comments: this is a puzzle rather than a study. Multiple misuse of the term “thematic try” as even a stubborn replayer of all sublines (not recommended) fails to find any endgame study theme at all! Also multiply nested lines like xxi) do not make us happy.

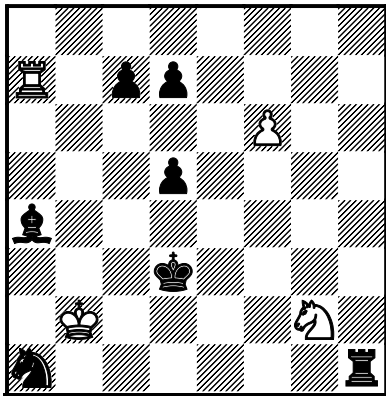
# Spotlight (33)

EDITOR : JARL ULRICHSEN

Contributors: Richard Becker (USA), Daniel Keith (France) and Timothy Whitworth (England).

The Spotlight column in *EG188* was savaged by gremlins. Richard Becker had sent me two corrections. The diagram of the first correction is missing. We make a new attempt:

**S.1.** I. Akobia & R. Becker  
1st prize *Shakhmatna Misl* 2005 (corr.)

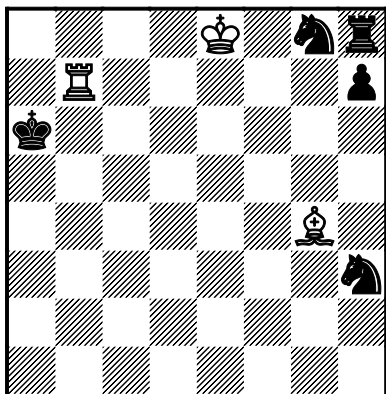


b2d3 0434.13 4/7 Win

After **1.Sf4+ Kd2 2.f7 Rh8 3.Sg6 Rb8+ 4.Kxa1** we are in the solution; cf. *EG188* **S.16** p. 107.

A duplicate of the original diagram replaced the correction of the second study. It should have looked like this:

**S.2.** I. Akobia & R. Becker  
2nd comm. *Zadachy i Etiudy* 2006 (corr.)



e8a6 0416.01 3/5 Draw

**1.Kf7 Sf6 2.Rb4 Sxg4 3.Kg7 Rc8 4.Ra4+ Kb5 5.Rxg4 Rc7+ 6.Kh8 Kb6 7.Kg8** etc. draws as in the solution; cf. *EG180* no. 17202.

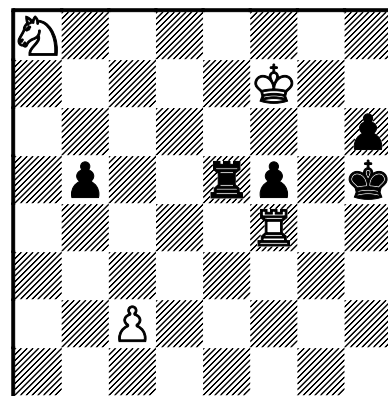
Under diagrams **S.14** and **S.15** read *Draw* for *Win*.

On p. 108 I quoted and misprinted an email sent me by Timothy Whitworth. Timothy did not write: "It would let us expect something like Yochanan Afek's No 17933 ...", but: "It would lead us to expect something like Yochanan Afek's No 17933 ... Translated into Norwegian my version sounds OK, but I understand that it sounds strange to English ears.

In *EG188* Supplement P. 195 the diagrams and the solutions of no. 18374 and no. 18375 have been mixed up.

I add another correction. Richard informs me that Jean-Marc Ricci has cooked his study no. 18258 in *EG188* Supplement P. 159. This is the crucial line: **1.Rxf5+ Kg4 2.Rxd5 h5 3.Rg5+ Kh4 4.Rg6 Rb4 5.Rg2 Rc4 6.Ke7 Kh3 7.Rd2 h4 8.Sb6 Re4+ 9.Kd6**, and White wins. Here is the correction:

**S.3.** R. Becker  
2nd prize *Magyar Sakkvilág* 2010



f7h5 0401.13 4/5 Win

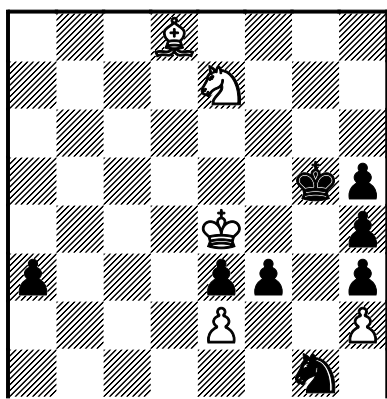
**1.Kf6 Re2 2.c3**. For the rest of the solution cf. no. 18258. The only difference is that White will now capture a black pawn on b4, not on d4 as in the original version.

In *EG185* p. 206–207 I discussed an endgame study by L. Kubbel that for some time had been regarded as incorrect, and published a version by Timothy Whitworth. I also presented a refutation of the supposed refutation and recommended Timothy’s version, as it does not need to be supported by lengthy sidelines.

Richard Becker now informs me that Siegfried Hornecker posted Kubbel’s study on *ChessProblem.net* in 2008 and asked for corrected versions. One person suggested adding a black pawn at h6. Richard posted a correction that was favourably received by Siegfried.

**S.4. L. Kubbel**

*Rigaer Tageblatt* 23x1911  
version by R. Becker



e4g5 0014.26 5/8 Draw

1.Sc6+ Kg6 2.Se5+ Kg7 3.Sxf3 a2 4.Bc7 Sxf3 5.Kxf3 Kf6 6.Bb6 etc.

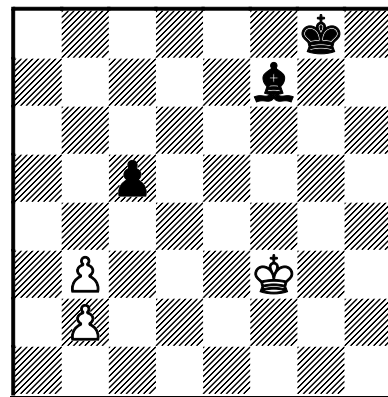
Richard thinks that his version is better than Timothy’s version: “All the analytical difficulties are removed, a neat introduction is added, and the Bishop moves to c7 without capturing a pawn”. I see one drawback: The sequence Bc7-Bb6-Ba5 has been split up although it was obviously meant to be a chain of moves.

Many composers restrict themselves to correcting their own failed studies, while others also try to save the works of other composers. Daniel Keith belongs to the latter category, and in *EG188* we showed five of his nice corrections. In this issue I bring another example:

**1.b4 cxb4 2.Ke3** (or 2.Ke4) **Kg7 3.Kd4 Kf6 4.Kc5**. Now Black must play 4...b3, and

**S.5. M. Lewitt**

*Deutsche Schachblätter* 1909

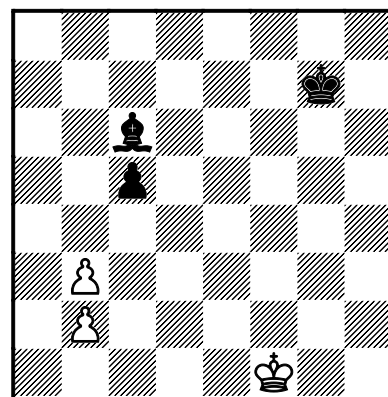


f3g8 0030.21 3/3 Draw

wK returns to c1 with a theoretical draw; cf. HHdbIV no. 5422. Spotlight’s editor spotted the rather simple cook 4.b3 Bxb3 5.Kc5. Daniel points out that the intended solution is unique if we put wK on f2 and bK on g7. After 1.b4 cxb4 2.Ke3 Kf6 3.Kd4 Ke7 White must play 4.Kc5 as 4.b3? is met by 4...Kd6. If 1...c4 then 2.Ke3 Kf6 3.Kd4 4.Kc5 draws. Daniel has also sent me a version of this idea:

**S.6. M. Lewitt**

*Deutsche Schachblätter* 1909  
version D. Keith



f1g7 0030.21 3/3 Draw

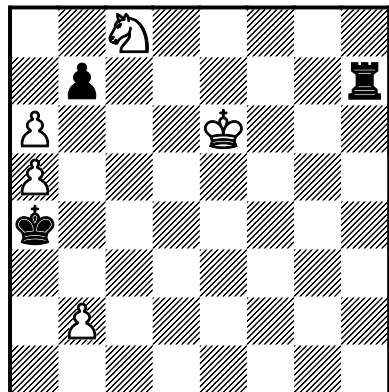
**1.Ke2 Kf6 2.Kd3 Bd5 3.b4 cxb4 4.Kd4 Ke6 5.Kc5**. If 3...c4+ then White draws after 4.Kd4 Ke6 5.Kc5.

Endgame tablebases allow us to find the outcome of any position with six men or less in some seconds. I thought that all relevant positions in HHdbIV had been checked whenever we come down to six men. This is a mistake. Browsing through Harold’s database some time ago I found many positions in

which a database inquiry would signal cooks or duals.

Here are some examples:

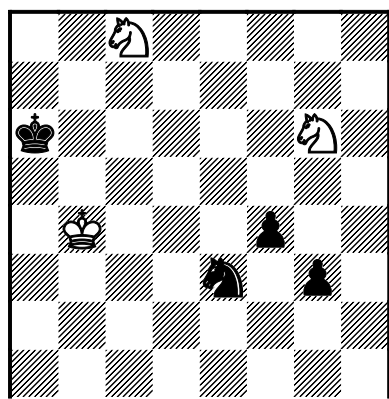
S.7. J. Fritz  
*Obrana Lidu 1950*



e6a4 0301.31 5/3 Win

**1.a7 Rh6+ 2.Kd5 Ra6 3.Sb6+ Kxa5 4.Kc5 Rxa7 5.b3 Ra6 6.b4 mate**; cf. HHdbIV no. 24632. But **6.Sc4** also mates! The position after 5.b3 also appears in a work by E. Pogosyants (*Shakhmaty v SSSR 1980*); cf. HHdbIV no. 48630. And surprisingly even this composer overlooks the alternative and rather trivial mate. An example of plagiarism?

S.8. J. Fritz  
*Szachy 1974*



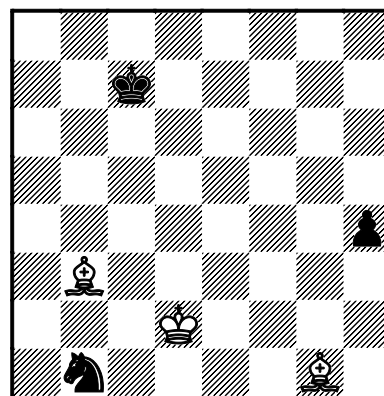
b4a6 0005.02 3/4 Draw

The solution starts with **1.Sh4** and we are told that 1.Sxf4 is met by 1...Sd5+ 2.Sxd5 g2, and Black is supposed to win. But EGTB informs us that 3.Kc4, 3.Sc6, 3.Sd6 and 3.Sce7 draw.

Here are two fragments:

The wK is in check and this position arises after **3...Sxb1+**. The rest of the solution runs **4.Kc2 Sa3+ 5.Kb2 Sb5 6.Ba4 Sd6** (Kc6;

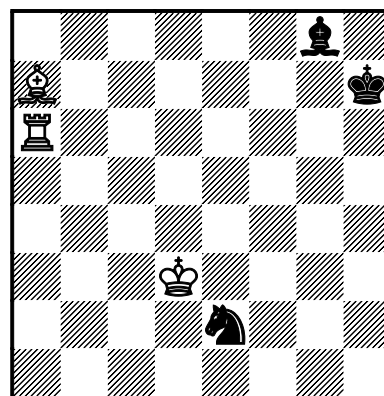
S.9. J. Fritz  
*Tijdschrift v.d. KNSB 1951*



After 3...Sxb1+

Kb3) **7.Bh2**; cf. HHdbIV no. 25596. With 2Bs vs. S any king move wins except the illegal move 4.Kc3.

S.10. J. Fritz  
*Magyar Sakkélet 1962*



After 5...Sxe2

This position arises after **5...Sxe2**. The composition ends with a nice mate: **6.Be3 Sg3 7.Bf4 Sf5 8.Ke4 Sg7 9.Rh6 mate**; cf. HHdbIV no. 32607. After 5...Sxe2 however the endgame KRB vs. KBS with bishops of opposite colours is won in many ways. The only way White can avoid winning is by putting his rook *en prise* or by playing 6.Bd4 or 6.Bg1.

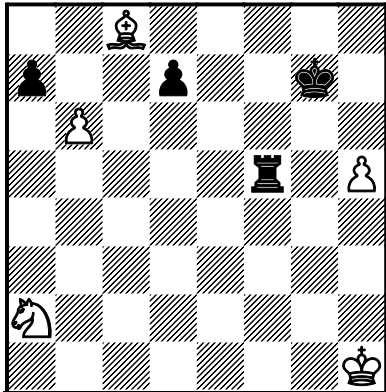
There are many other examples and cook hunters should not be afraid to search for cooks even in positions with few men on the board.

We move on to the section for rehabilitation, and Richard Becker is our first guest.

1.h6+ Kxh6 2.b7 Rf1+ 3.Kg2 Rb1 4.Sc3/i Rb2+ 5.Kf3 Kg7 6.Sa4 Rb3+ 7.Ke4 Kf7



**S.11. R. Becker**  
1st prize *Magyar Sakkvilág* 2004  
after Gunst 1922, Troitzky 1895.



h1g7 0311.22 5/4 Win

8.Sc5/ii Rb4+ 9.Kd5 Ke7 10.Sa6 Rb1 11.b8Q Rxb8 12.Sxb8 Kd8 13.Bb7/iv Kc7 14.Ba6 Kxb8 15.Kd6 Ka8 16.Kc7 d5 17.Bb7 mate.

i) 4.Kf3? Kg7 5.Sc3 Rb4 6.Ke3 Kf7 7.Sd5 Rb3+, and: 8.Kd4 Ke8 9.Kc4 Rb1 10.Sc3 Rb6 11.Sa4 Rb1 12.Sc3 Rb6 13.Sd5 Rb1 14.Sb4 a5, or 8.Kd2 a5 9.Kc2 a4 10.Sc3 Ke6 11.Sxa4 Rb5 12.Kd3 Kd6 13.Kc4 Rb1 14.Sc3 Rb6 15.Sa4 Rb1 16.Sc3 Rb6 17.Sd5 Rb1 18.Sb4 Kc7 draw.

ii) 8.Kd5? Ke8, and 9.Sc5 Rb6 10.Sxd7 Rxb7, or 9.Kc4 Rb1 10.Sc3 Rb6 draws.

iii) Rb5+ 11.Kc4 Rb1 12.b8Q Rxb8 13.Sxb8 Kd8 14.Ba6 Kc7 15.Kd5 transposes.

iv) 13.Ba6? Kc7 zz 14.Kc5 d6+ draws.

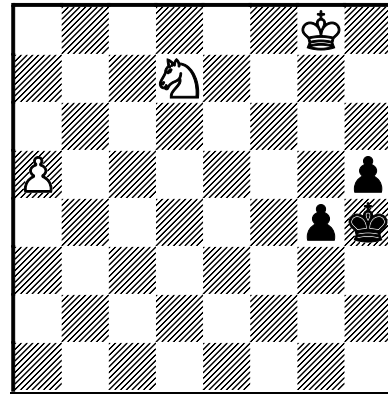
In *EG188* Supplement p. 156 our excellent cook hunter Mario García claims that Richard's 1st prize winner in *Magyar Sakkvilág* 2004 is incorrect. Mario gives the line 2...Rb5 3.Sc3 Rb4 4.Se4 a5 5.Sc5 d5 6.Be6 a4 7.Bxd5 a3 8.Kg2 Kg5 9.Kf3 Kf5 10.Ke3 Rb6. Richard thinks that 6.Bd7 instead of 6.Be6 gives White a fairly simple win. I agree. The threat is 7.Bc6 followed by 8.Sa6 or 8.Sd7. I do not see how Black can defend against this. I hope that this analysis is waterproof as I regard this endgame study as one of the best in recent years.

I would however like to pose a question to our readers: **1.h6+ Kxh6** takes the bK one move further away from the critical square d8. Is this worth a pawn or would it be better to remove wPh5 and put bK on h6 in the "dia-

gram position"? The black rook could perhaps be on f4 to prevent 1...Rb5.

Sometimes it is easy to believe that an apparent transposition of moves leads to one and the same result. This struck me when I looked at a very fine endgame study by my compatriot Olaf Barda.

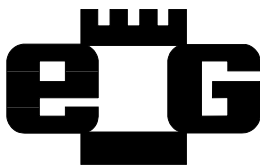
**S.12. O. Barda**  
2nd prize *Schackvärlden* 1939



g8h4 0001.12 3/3 Win

**1.Se5 g3 2.Sf3+ Kg4 3.Se1 h4 4.a6 h3 5.a7 g2 6.Sf3 Kxf3 7.a8Q+** wins (Black can try 6...g1Q 7.Sxg1 h2, but then 8.Sh3 wins). This position is HHdbIV no. 18774. Mario is credited with two cooks, viz. 1.a6 g3 2.Se5 g2 3.Sf3+ Kg3 4.a7 Kxf3 5.a8Q+, and 3.a6 that leads to the same finish. At first glance it is difficult to see the difference between the solution and the supposed cook. The point is that in the solution the black pawn is on h3 and in the supposed cook it is on h5, and this changes the outcome. I add a possible and natural continuation: 7...Kg3 8.Qb8+ Kh3 9.Qb6 h4. Now Black threatens to stalemate himself by promoting Pg2. (Kh2 is also a threat.) If White prevents this by playing 10.Qg1 Black has the resource 10...Kg3 11.Kg7 h3 12.Kg6 h2. The wK comes one move too late. The study is correct!

I have not seen the analyses in *Schackvärlden*, but I am convinced that Barda was aware of this possibility because he was a very strong player. He won the Norwegian championship six times, was an o.t.b. IM and held the GM title in correspondence chess. We now understand why he deliberately put the wK at g8.



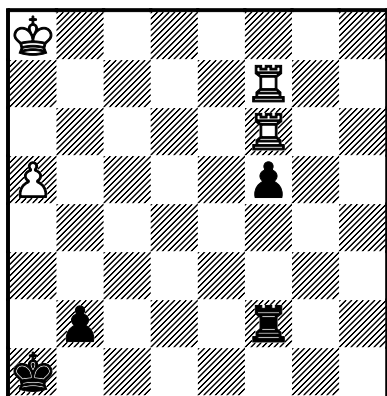
# More logical gems

## Prizewinners explained

YOCHANAN AFEK

Logical tries have become a hot compositional topic in recent years and personally I am always thrilled (and even a bit envious) by a new and original effort of a logical nature. It takes a long sequence of moves in the thematic try to find out that the stipulated goal cannot be achieved since a minor detail is still missing somewhere along the route or even at its very end. The solution just slightly differs from the try, introducing a tiny element which in fact makes the entire difference to be discovered only after making again the long and winding way up to the happy end. In the past it was mainly the Russian maestro Nikolay Rya-binin who has practically built up a brilliant career with his logical masterpieces. The last decade however has witnessed quite a few capable followers:

**A.1.** I. Akobia & S. Didukh  
1st prize *Ural Problemist* 2010



a8a1 0500.12 4/4 Win

Which of the white Rooks would efficiently stop the advanced Black pawn?

Let us try: 1.Rb7!? b1Q 2.Rxb1+ Kxb1 3.a6 f4 4.a7 f3 a surprising reciprocal zugzwang position with WTM: 5.Rf7 Kc1! (Kc2; Kb7) 6.Rc7+ Rc2 7.Kb8 Rxc7 8.a8Q

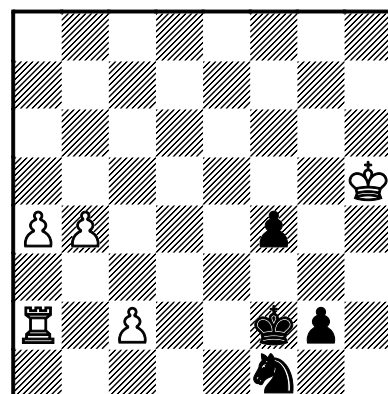
Rf7! 9.Qa1+ Kd2 10.Qa2+ Ke1 11.Qxf7 f2 and it is a well-known theoretical draw.

Will the alternative prove better?

**1.Rb6! b1Q** (1...f4 2.Rfb7 f3 3.a6 Re2 4.a7 f2 5.Ra6+ Kb1 6.Rf7 Kc2 7.Rb6 b1Q 8.Rc7+ wins) **2.Rxb1+ Kxb1 3.a6 f4 4.a7 (Ka7? f3;) 4...f3 5.Rf6!!** we have reached the same position, however it is BTM now! (Not 5.Rf5? Kc1 6.Rc5+ Rc2 7.Kb7 Rxc5 8.a8Q Kd2 (Kd1) or 5.Rb7+? Rb2) **5...Kc1 6.Rc6+ Rc2** (6...Kd1 7.Rc3+; 6...Kd2 7.Kb7 win) **7.Kb7 Rxc6 8.a8Q Rf6** (curiously, a third rook appears on f6! 8...f2 9.Qf8! Rc2 10.Qf3; 8...Rc2 9.Qa1+ Kd2 10.Qd4+ Ke2 11.Qe4+; 8...Kd1 9.Qa2! Rf6 10.Qf2 win) the slight yet crucial difference: following **9.Qa1+! Kd2 10. Qxf6** wins. Black is just one tempo away of the try's final drawing position!

For his 80th birthday, the French composer Marcel Doré announces a study tourney (see elsewhere in this issue) where one of the sections requires a strong 'logical' thematic try. Here is one of the examples:

**A.2.** A. Sochnev  
2nd prize *Problemist Ukraini* 2009



h5f2 0103.32 5/4 Draw

In view of the immediate promotion threat a discovered check along the second rank is urgently called for. However the natural double pawn move would prove hasty and premature: 1.c4+? Kf3 2.Rxg2 Kxg2 3.b5 Sg3+ 4.Kg6 Sf5 5.a5 f3 6.b6 Se7+ 7.Kg7 f2 8.b7 Sc6 9.a6 f1Q 10.b8Q Sxb8 11.a7 Qa1+! This last decisive check could be avoided if White foresaw it in advance and restrained the key pawn already on move one: **1.c3+! Kf3 2.Rxg2 Kxg2 3.b5!** (3.a5? Se3 4.b5 Sc4) **3...Sg3+ 4.Kg6 Sf5!** (4...Se4 5.a5 Sd6 6.b6 f3 7.a6) **5.a5!** (5.b6? Se7+ 6.Kg7 Sc6 7.b7 f3 8.a5 Sb8!) **5...f3 6.b6! Se7+ 7.Kg7! f2 8.b7 Sc6 9.a6 f1Q 10.b8Q!** (10.a7? Se5! 11.a8Q Qf7+) **10...Sxb8 11.a7.** The game went along the same path as the try but the closure of the

long diagonal in advance has eventually enabled white's narrow escape!

This new anniversary tourney might provide you with the incentive to give the logical study a decent try. Although it's far from easy to make it work, the good news is that the range of themes and motives involved is in fact unlimited as the point is in the logical process and almost any synthesis of ideas, even the simplest and most basic ones, might serve as the trigger to the logical process. I strongly feel that it allows a wide field of action but furthermore would pave the way to the hearts of over the board players who are after all the potential consumers of our beloved art.

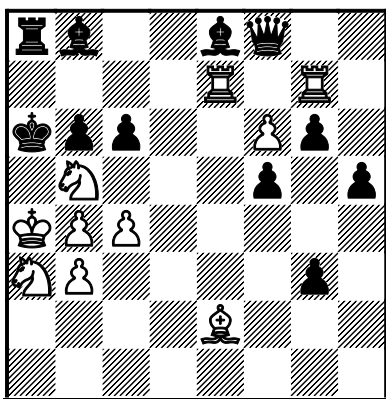
## An unknown Lasker study

MARCO CAMPIOLI

See EG188, page 110.

Emanuel Lasker

Womanhood, October 1902



a4a6 3572.46 10/11

1.Sa7/i b5+/ii 2.cxb5+ cxb5+ 3.Bxb5+ Bxb5+ 4.S3xb5 Qxf6/iii 5.Sc8/iv Qc6/v

6.Rxg6/vi Qxg6 7.Sbd6 Qg4 8.Sc4, e.g. g2/vii 9.b5 mate.

i) 1.Rb7? Qxg7 2.Rxg7 g2 wins. 1.Bf1? Qxf6 2.Rh7 g2 3.Bxg2 cxb5+ 4.cxb5+ Bxb5+ 5.Sxb5 Qa1+ 6.Sa3 b5 mate.

ii) Qxe7 2.Rxe7 b5+ 3.cxb5+, and Kb6 4.Sc4 mate, or 3...cxb5+ 4.Bxb5+ Bxb5+ 5.N3xb5 g2 6.f7 wins.

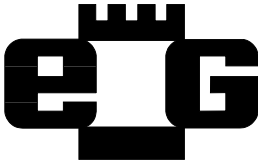
iii) Qxe7 5.Rxe7 Kb6 (g2; f7) 6.Re6+ Kb7 7.f7 wins.

iv) 5.Rgf7? Qxe7 6.Rxe7 Bxa7 7.Sc7+ Kb7.

v) Qxg7 6.Rxg7 g2 7.Sbd6 g1Q 8.b5 mate.

vi) 6.Re6? Qxe6 7.Sbd6 Qd5 8.b5+ Qxb5+ 9.Sxb5 Be5 10.Rxg6+ Kb7+.

vii) Qe2 9.b5 mate, but not 9.Rxe2? Kb7+.



*History*

## A.O. Herbstman (10iv1900 - 22v1982)

**ALAIN PALLIER**

*Thirty years ago, Alexander Herbstman died in Stockholm. Of course, we know him as a great composer of studies but he was much more. This article aims at showing this multifaceted man, sometimes described as a 'modern Shiva'.*

Alexander Osipovich Herbstman<sup>(1)</sup> was born in Rostov-on-Don, a large town in Southern Russia (1076 km south-east of Moscow), mostly on the right bank of the Don River, only 32 km from the Sea of Azov. The town was first a simple custom house, then a fortress was built in 1771. It quickly became a busy port, on the intersection of trade routes. In 1900, Rostov had around 110,000 inhabitants (today 1,100,000), among which were many Armenians, who had their own quarter, a lot of Cossacks and a community of 12,000 Jews.

Herbstman's life is relatively well known: he wrote several autobiographical articles, mostly related to chess. Information about his professional career, can be found in books or websites on Rostov<sup>(2)</sup> or a book – also in Russian and available on the internet – about the Jews in the Rostov region: *Evrei na donsko zemle*, by Mihail Gontmakher. It contains numerous short biographies of notable people from Rostov. However, this book seems not to be fully reliable as it contains some mistakes.

Herbstman grew up in a wealthy Jewish community: Iosif (Osip) Israelevich, his father, was a doctor who had studied at Kharkov University before specialising in venerology in Vienna. There was an intellectual atmosphere at home: a brother of Iosif's wife corresponded with the writer Anton Chekhov. The family was especially fond of poetry.

In his article 'Memories of famous composers', written for EG65, Herbstman writes that, in his childhood, he spent 'a long time' in Switzerland, near Lucerne in a small village on the shore of Lake Lucerne (Vierwaldstättersee in German). He doesn't give any explanation in his article for this long stay abroad. Was it for medical reasons? Rostov-on-Don, like Odessa, was known as a source of endemic cholera, with some epidemic outbreaks. Or was it for security reasons? The beginning of the XXth century was marked by a wave of anti-jewish pogroms in many cities of the Russian Empire, especially in the 1903-1906 years. In October 1905, 150 Jews lost their lives in Rostov: Cossack units took part in the

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(1) His name in Latin characters is generally spelled Herbstman, with only one final n, as in the Cyrillic. But in several Soviet publications such as *64, Shakhmaty* or *Shakhmatny Listok*, quite strangely, his name was transcribed as Herbstmann (and sometimes also Gerbstmann), like also in Hungarian (*Magyar Sakkvilag*) or in Spanish. Caputto (in *El arte del Estudio*, vol 4, p. 98) indicates that Herbstman is the spelling chosen by the composer himself for his grave in Stockholm. A picture of his grave confirms this (see *Zadachy y Etyudy* no. 20, 2000, p. 9). For the patronymic, I have retained the 'classical' Osipovich, as in most of the Russian or Soviet sources. But, in both articles of *Zadachy y Etyudy* devoted to Herbstman for the 100th anniversary of his birth, or in the 1990 *Entsiklopedicheskiy slovar* (encyclopedia dictionary), we find A.I., for Aleksandr Iosifovich. When Herbstman once had to renew his passport, inattentive officials wrongly changed Osipovich into Iosifovich...

(2) For instance, see [www.rostov50.ru](http://www.rostov50.ru) a website (in Russian) devoted to personalities from this town (more precisely, the relevant page is: [http://www.rostov50.ru/1950\\_gerbstman.html](http://www.rostov50.ru/1950_gerbstman.html)).

pogrom. Some years later, the parents of IGM Savielly Tartakower (1887-1956) were killed in Rostov, the town where the Polish-French grandmaster was born (his parents, Austrian citizens, coming from Poland, had settled in Rostov in the 80's). I am inclined to favour a second hypothesis that Iosif Herbstman sent his son far from Rostov in 1918 in order to save him from the rage of violence during the Civil War. He was afraid that Alexander could be enrolled in the *Dobrovolshevskaya armiya* (Volunteer Army), an anti-bolshevik army. In November 1917, after an uprising of the Volunteer Army, Rostov-on-Don had been taken by the Whites led by General Denikin. Civil War had begun very early in the Don region when Kaledin, a Cossack General, had refused to recognize the new Bolshevik rule. The Whites held Rostov until spring 1918 and the whole region remained unsafe. Iosif Herbstman chose Georgia's capital, Tiflis (today Tbilisi) where he settled temporarily with his son; in March 1919, his wife and Nina, Alexander's sister, joined them. They all stayed in Georgia, then an independent country, until October 1919. The poet Ossip Mandelstam, who also spent two years in Georgia (1920-1921) described the country as a 'new Switzerland', a 'neutral piece of land from innocent from birth'...

There is no doubt that poetry was Herbstman's first great passion. In his obituary in *Tidskrift för Schack* (that was condensed and translated by John Roycroft in EG71), Alexander Hildebrand recalls that he and Herbstman 'spent many evenings together discussing... literature... And he had personal memories of Mayakovsky, Yesenin, Mandelshtam, Balmont, Brussov and others of Russian Parnassus'. (Hildebrand's spelling of some of these names is personal). This was not boastfulness. When he was still a teenager, Herbstman had the opportunity to meet some of the greatest names of Russian poetry.

His interest in poetry was precocious: in 1916, he sent his first poems to Valery Bryusov (1873-1924), a Symbolist, one the major poets of the pre-revolutionary period; one year

later, at only 17, he published his first collection of poems, *Otvleski moliniy* (*Flashes of Lightning*). When he was in Tbilisi, Alexander got in touch with notable local poets, organized in a Guild of Poets. He also contributed, with his sister Nina, to the 'Tbilissi Poet workshop'. A second collection of his poems appeared in 1925 (*Volchy Vorota* – the literal translation sounds strangely: *Door of Wolf*). His sister, Nina Osipovna (1904-1990) also had the fire of poetry in her blood. Just as her brother, she published two collections of poems but under the pseudonym of Nina Gratchianska, first *Seif Serdtsa* (*A Safe of the Hearts*) in 1922 and, three years later, *Na Stremenakh* (*In the Stirrups*). I didn't find any judgment about the quality of Alexander's poems but Nina's modest output, at least in quantity, was enough to deserve an entry in the *Dictionary of Russian women writers* (M. Ledkovskaia-Astman, C. Rosenthal, M. Fleming Zirin, Greenwood, 1994). Russian critic Boris Gusman, in his book *One-Hundred Poets* (1923), selected her for his list of poets he portrayed. Her 1922 book is still on sale in the catalogue of some Russian antiquarian bookshops.

The whole Herbstman family idolized poets, not only poets from the past but also living poets. Their house, located in *Nikolskaya ulitsa*, that became, after 1917, *Socialisticheskaia ulitsa* – was a literary salon and Iosif was a Maecenas. Rostov-on-Don, on the road to the Caucasus, was from time to time visited by poets from Moscow or Petersburg: for instance, Balmont in 1917, Yesenin in 1920, Mandelstam in 1922. These visits were great events for the Herbstmans. It is with Yesenin that their intense relationship with poetry took a personal turn.

Sergei Alexandrovich Yesenin (1895-1925) occupies a peculiar place in the rich constellation of Russian poets: today he remains one of the most popular poets in his country, even if Soviet critics have been less enthusiastic about him. His self destructive life (he committed suicide in 1925, even if some doubts remain about the actual causes of his tragic

death) earned him the nickname of *hooligan poet*. He had begun his career as a ‘peasant folk poet’, promoted by the symbolist Alexander Blok, and in 1919 he was one of the founder of the Imaginist movement, who wanted to compete with Mayakovsky’s Futurism. According to Varlam Shalamov in his *Tales of the Kolyma*, Yesenin was the only poet recognized and canonized by the underworld.

It is quite impossible to imagine today the intellectual effervescence of these post-revolutionary years. *Symbolism* (Bryusov, Biely, Blok), *Imaginism* (Yesenin, Marienhof), *Futurism* (Mayakovsky, Khlebnikov), *Acmeism* (Gorodetsky, Mandelstam, Akhmatova): all these movements succeeded one another or coexisted, sometimes as rivals, in two decades. There was also a small group especially active in Rostov in 1920; the *Nichevoki* (Nothingists) who claimed an affinity with Western Dadaists. The new regime tried to win intellectuals over, even those who were not communists. In 1920, Anatoly Lunacharsky, who was in charge of the *Narkompros* (*Narodnyi Komissariat Prosvescheniya*, the People’s Commissariat for Education or in other terms, Commissariat for Enlightenment) sent Yesenin and his close friend Anatoly Marienhof to give a series of lectures in South Russia and Caucasus. During the journey they travelled and lived in a special train.

Yesenin was a drunkard and a compulsive womanizer. During his short life, he married no less than four times and had countless affairs. In Rostov, he immediately felt in love with the young poetess Nina (she was only 16), Herbstman’s sister. He offered her a copy of his second collection of poems, *Goluben*, with a special dedication on the front page: ‘I console myself, thinking that, before, I was as young as is Nina Ossipovna’. He literally laid siege to Herbstman’s house and came every day to see her, 45 days in a row. She also met him in the wagon where he was living... In July, Yesenin left Rostov and resumed his journey to the Caucasus. Two years later, he came back to the South but spent just one day

in Rostov: it is known (from a letter he wrote to Marienhof) that he met again the young woman, in a dramatic atmosphere.

Nina’s relationship with Yesenin remained a highlight of her life: she wrote about him, just after his suicide in Leningrad (December 1925). Nina found it hard to recover from that blow. Like her brother, but probably for different reasons, she no longer published poems. She married, left Rostov and came back in her native town, where she worked as a librarian.



Picture reproduced from A. Kazantsev;  
R. Kofman & M. Liburkin (Moscow 1955):  
Sovietsky Shakhmatny Etyud, p. 207.

Herbstman’s reaction to this is not known. He had begun to study medicine in Rostov in the early twenties, but the power of attraction of literature was stronger. From 1922 to 1925, he attended a three year course in Moscow at the *Higher Institute of Literary Arts*, a new institution for young writers. The institute had been created in 1921. Its first director was Valery Bryusov, the poet Herbstman had selected in 1916 to send his first poems to. It seems that Herbstman, after his Muscovite stay, gave up any personal literary ambitions (he no longer published books of poetry). Af-

ter 1925, intellectual life in the USSR became different, the stirrings of revolution were over, and after Mayakovsky's suicide in 1930 there were no more great 'romantic' poets. Daring in poetry was no longer possible under Stalin's rule. Worst, most of the poets he (and his sister) had personally known were dead or in exile far from the Soviet Union. Chess poetry was less dangerous. Maybe Herbstman had simply discovered that he was more gifted of chess composition than for poetry. But he never fully gave up poetry since, in his academic career, he had the opportunity to keep in touch with great writers.

Herbstman said that he had discovered chess composition in 1923 during his stay in Moscow. He composed his first studies in 1924 and published them from 1925. But there is a lesser known aspect of his passion for chess. For his first book about chess, Herbstman chose a very original subject: chess and psychoanalysis. In 1925, 5 years before his first book about studies, he published *Психоанализ шахматной игры (Опыт толкования)* (in English: *Psychoanalysis of chess (an attempt at interpretation)*).

Psychoanalysis was a new thing in USSR. In the first years that followed the Russian Revolution, several key party leaders, not only Trotsky, were well disposed towards Freudism. A Russian Psychoanalysis society was officially created, with the support of the Narkompros. An orphanage opened on the grounds of its head office, the *Detski Dom*, that was something unique in Europe. It was run by Vera Schmidt (1889-1937). Her assistant was Sabina Spielrein (1885-1942), from Rostov-on-Don (a recent movie, *A dangerous method*, by David Cronenberg, brought to light this brilliant personality of the psychoanalytic movement). We don't know whether Herbstman personally knew Sabina Spielrein. She had left Rostov-on-Don in 1904 for treat-

ment in a Zürich mental hospital. In 1911 she graduated and defended her dissertation about schizophrenia and returned to USSR in 1923. She was back in Rostov in 1924, where she worked in a psychoanalytic children nursery and taught at the Rostov university. One can imagine that the Herbstman and Spielrein families knew each other. Was he introduced to psychoanalysis by her, in 1923 or 1924, in Moscow? Anyway, Herbstman must have quickly assimilated the psychoanalytical theory in order to write his book.

Alexander Morozevich, in an interview (for the *Kingpin* magazine) once said that Herbstman's book was among the five most important chess books he ever read. Herbstman's book is rarely quoted, probably because it has not been translated and therefore is hardly known abroad (it would be very interesting to learn whether Morozevich's opinion is shared by other Russian chessplayers). I quote below an appreciation about Herbstman's work by Norman Reider (*Chess, Oedipus, and the Mater Dolorosa*) taken from the *International Journal of Psychoanalysis* (40, 1959, pp. 320-333). Reider, a member of the San Francisco Psychoanalysis Institute, also a chief of service at San Francisco hospital, had not been able to read the Russian text, but had been personally informed by W. Hoffer, a member of the Vienna Psychoanalytical society.

'The classical psychoanalytic paper on chess is the study by Jones<sup>(1)</sup> on the famous American prodigy of 100 years ago, Paul Morphy. Jones developed the thesis that chess is a game of father-murder, which became the pattern for most psychoanalytic studies on the subject. *Yet the same theme was advanced by an earlier writer, Alexander Herbstman, whose work, published in Moscow in 1925, could not have influenced the psychoanalytic literature* [I underline]. Herbstman, a physician<sup>(2)</sup>, and a chess problemist, made a sys-

(1) This refers to the study that was written by a key figure of the psychoanalytical movement, Ernest Jones, "The problem of Paul Morphy. A contribution to the psycho-analysis of chess", *International Journal of Psycho-Analysis*, vol. 12, n° 1, 1931.

(2) Herbstman is presented as a 'physician', probably because he had begun to study medicine in the early 20's.

tematic study of the form and content of chess. He paid tribute to Freud, Sachs, Ferenczi, Rank, Jung, Richlin, Abraham, and Jones for elucidating the unconscious. He began his essay by considering the preoccupation of the game with royal figures, especially the king and queen, and quoted Freud as follows: “In dreams the parents assume a royal or imperial form as a couple. You find a parallel to this in stories. ‘There lived once a king and a queen’ when obviously the account is about the father and mother.” He then developed the thesis that the whole play of the game is an elaboration in numerous varieties and derivatives of the oedipal situation. To him the game consists primarily of the king, queen, and pawn, with the other pieces being displaced images of king or queen. Herbstman also discussed the concept of ambivalence as represented in chess, analysed some dreams of chess, and attempted to explain certain early legends of chess, on the basis of the oedipal conflict.’

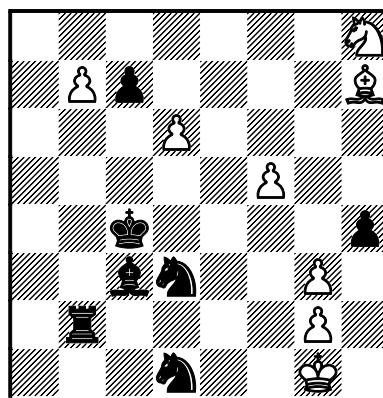
It would be interesting to know how Herbstman’s book, written by an unknown author in the field of chess, was received in the Soviet chess world. Anyway caution was required, because the wind was changing. The same year, in 1925, the Narkompros closed the Children’s Home. A campaign was launched against Freudism (that was defined as a ‘reactionary and idealistic trend in the service of imperialism’) and was replaced by a new ‘science’, Pedology, the study of the character, growth, and development of children, a kind of combination of pedagogy and psychology. The problem was that pedology was no longer, as psychoanalysis had been, a means of emancipation of man, but an attempt to build a docile and uniform character (‘the mass construction of new Soviet man’). One of the leaders of this new discipline was Aaron Borisovich Zalkind. This name sounds familiar to chess composition amateurs. Zalkind (1888-1936) was none other than the brother of Lazar Borisovich Zalkind (1886-1945), the famous composer of chess studies and problems. Aaron Zalkind was famous for his ‘twelve commandments’, a set of restrictive

rules of conduct among which we find this one: ‘sexual abstinence is essential until marriage and sexual selection should occur in accordance with class and revolutionary proletarian selection’. Another one is piquant: ‘Society class, in the interests of revolutionary expediency, has a right to intervene with the sexual life of its members’...

After 1930, with Stalin’s grip on every sector of intellectual life in Soviet Union, even pedology became dangerous. Zalkind was accused of ‘menshevizing and idealistic eclecticism’ (at the same time, his brother Lazar, an economist by profession, was arrested and accused of plotting against the regime in association with ‘pro-Mensheviks’ and sent to Gulag). In 1932, Herbstman had to write a collective letter addressed to A. Zalkind, condemning his views. Zalkind was not sent to a camp like his brother, but he was removed as director of his institute. In 1936, he died from a heart attack in the street, just after learning that pedology had definitively been liquidated as a field of scientific research.

**P.1. A.O. Herbstman**

1st prize equal *Magyar Sakkvilag* 1927,  
version 1928

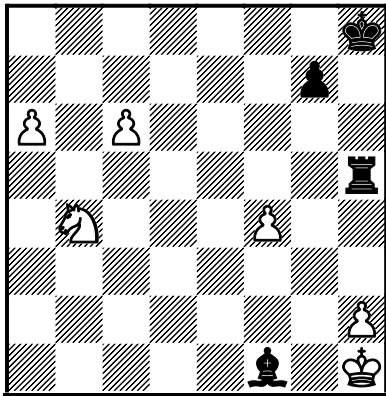


g1c4 0347.52 8/7 Draw

**1.Bg8+! Kc5 2.dxc7 Bd4+ 3.Kh2!** (3.Kf1? Se3+ 4.Kg1 Sd5+; 3.Kh1? S1f2+ 4.Kh2 fxg3+ 5.Kxg3 Be5+ wins) **3...hxc3+ 4.Kh3 S1f2+ 5.Kh4 Bf6+ 6.Kh5 Sf4+ 7.Kh6 Sg4+ 8.Kh7 8...Rxb7 9.Sf7 Rxc7** stalemate with a Bishop incarcerated and a pinned Knight.



**P.2.** A.O. Herbstman  
*Shakhmatny Listok* 1928

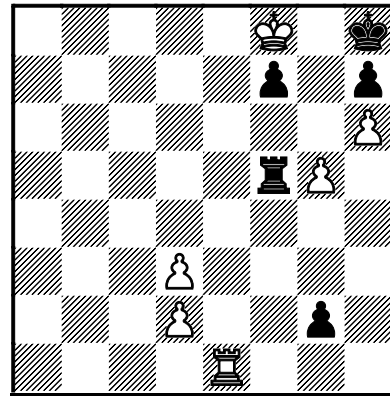


h1h8 0331.41 6/4 Win

**1.c7 Bh3 2.f5!** (Novotny no.1; 2.a7 ? Ra5 Black wins) **2...Bxf5 3.a7 Be4+ 4.Kg1 Rg5+!**  
**5.Kf2!** (5.Kf1? Rf5+ 6.K- Rf8 Black wins)  
**5...Rc5** (now 5...Rf5+ 6.Ke3 Rf8 7.Kxe4 wins) **6.Sc6!** (Novotny no.2) **6...Bxc6 (Rxc6)**  
**7.c8Q (a8Q)+** wins.

**1.Re8 Re5! 2.Ra8!** (2.Rxe5? g1Q 3.Re8 Qa7; 2.Rb8? Rb5 3.Ra8 Rb7) **2...Ra5!**

**P.3.** A.O. Herbstman  
1st prize *Shakhmaty v SSSR* 1936



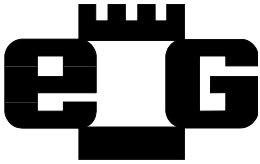
f8h8 0400.43 6/5 Win

**3.Rxa5 g1Q 4.Ra8 Qg2 5.Rb8 Qg3 6.Rc8 Qg4 7.Rd8 Qxg5** (7...Qe6 8.d4 Qf6 9.Re8! wins) **8.Re8 Qf6** (8...Qg8+ 9.Ke7 Qxe8+ 10.Kxe8 f5 11.d4 f4 12.d5 f3 13.d6 f2 14.d7 f1Q 15.d8Q Qf8+ 16.Kd7! wins) **9.d4** wins.

*(to be continued)*

### Tata Steel Endgame Study Solving 2013

Yochanan Afek informs us that the organizing committee of the Tata Steel grandmaster tournament wants another Endgame Study Solving event during the 2013 GM tournament (11i2013 – 27i2013). More details will be published in **EG190**.



In EG 185, 186 and 188 you can find detailed reports about the pioneering tablebase project of Marc Bourzutschky and Yakov Konoval. They have generated a lot of 7-man tablebases and even several 8 man tablebases. That is very nice, but a big problem remains unsolved. Each 7-man table requires huge storage capacity and the authors do not want to establish internet access – not even on a commercial basis – for composers and judges. Therefore Marc Bourzutschky currently is the only person on earth that is able to examine positions and that hardly is an optimal situation. Two interesting alternatives will be discussed below.

## FinalGen in the Action

*FinalGen* is a new computer program written by Pedro Pérez Moreno. It is able to generate its own tablebase for certain positions with 7 or more pieces. FinalGen always starts from scratch so it doesn't need any supporting tablebases.

A major limitation of FinalGen is that it can **only manage endgames with up to one minor or one major piece per side**. This rule also applies during the generation following a promotion, if the promoted piece is not immediately captured. In such cases the result is incomplete.

Of course FinalGen needs a lot of time and disc space, but it is really useful even in 12-man positions with blocked pawns. Pawn endings are an ideal target.

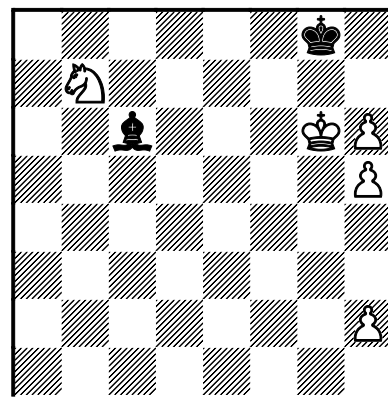
Eiko Bleicher's software Freezer should be mentioned in this context. This commercially available software is able to generate 7-man tablebases for special blocked positions. It

was never covered in my EG computer columns because of its use was extremely limited.

FinalGen has an excellent website [1] with free download of the program, a nice manual and good examples. Therefore I provide here several examples from my own testing, illustrating some advantages, handicaps and limits of this interesting software on my state-of-the-art, but not excellent hardware i5 750 (2.67 GHz) with 4G RAM.

V.1. Emil Vlasák

*Studie pod lupou 1995*



g6g8 0031.30 5/2 Win

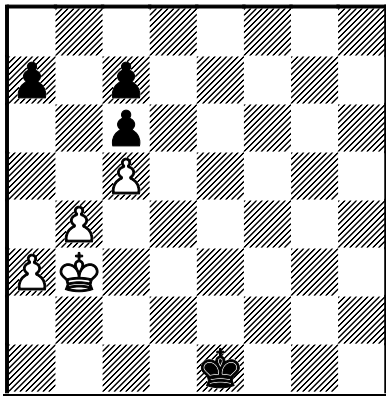
V.1. This study has 7 pieces including 3 pawns, which surely is not an easy problem for the Nalimov concept but such special pawn structures make things very simple for FinalGen. It needs only 4 minutes and 7 Gb of disc space to find a full solution with 5 mutual zugzwangs: **1.Sd6! Bd5** the threat was h7 and Sf7. **2.h7+ Kh8 3.Kh6!** zz1 **Ba2 4.Se4!** with:

- **Bb3 5.Sg5 Bd5! 6.h3!!** zz2, or:
- **Bc4 7.Sf3 Bd3 8.Se5 Bxh7 9.Sg6+ Kg8 10.h4** zz3, or:
- **Bb1 5.Sg5 Bg6! 6.h3!!** zz4 **Be8 7.Sf3 Bg6 8.Se5 Be8 9.h4** zz5.

This is surely a nice result, but not a sensation alone. Any top chess engine with 2 Gb of hash tables is able to find the solution in seconds, and Houdini even quickly announces mate in 22. But we should be aware that FinalGen fully tests this study while Houdini, for example, happens to indicate 1.Sc5 as second best line with an 2.50 evaluation, which might be a dual that requires further testing.

### V.2. Emil Vlasák

3rd comm. *Československý šach* 1974



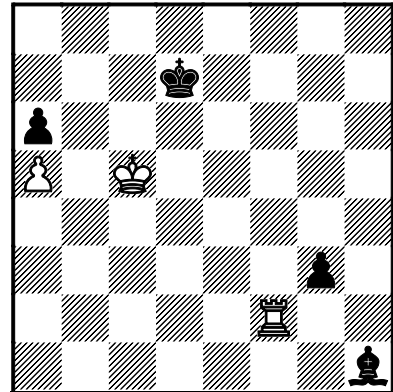
b3e1 0000.33 4/4 Win

**V.2.** Blocked pawns generally are the most important time/disk space reduction factor for FinalGen. This 8-man position is solved in only 4 minutes using only 400 Mb of disk space. **1.Kc4 a6! 2.Kb3!!** A surprising switchback in a pawn study! **2...Kd2 3.Ka4 Kc3 4.Ka5 Kb2! 4...Kb3?!** would allow a dual – **5.a4/ 5.Kxa6. 5.Kxa6! Kxa3 6.b5 cxb5 7.Kxb5 Kb3 8.c6.**

I have chosen this example to illustrate a frequent FinalGen problem. Sometimes the program is unable to evaluate certain lines. Besides 1.Kc4 (“White wins in 13”) FinalGen gives 1.Ka4 with the hardly useful comment “White doesn’t lose”. Tracing the “doesn’t lose”- moves I got the line 1...Kd2 2.Ka5 Kc3 3.Ka6 Kb3 4.Kxa7 Kxa3 and here, surprisingly, after the strange move 5.b5?! the comment is: “evaluation is not available”. Houdini here immediately indicates a clear draw with 5.Kb7. A similar situation arises after 2.Kd4 Kd2 3.Ke5.

**V.3.** The main reason to publish this study in the year 2000 was to “legalize” a peculiar Moravec starting position: **1.Rf7+ Ke6**

**V.3.** Jaroslav Polášek and Emil Vlasák after two Moravec studies from 1937 *Moravec under the Microscope* 2000



c5d7 0130.12 3/4 Win

**2.Rg7! g2.** FinalGen needs only 8 minutes and 9 Gb for generation of the tablebase, but again it is not able to evaluate the line **1.Rf6!?** Be4 **2.Rxa6 g2 3.Ra7+ Ke6 4.Rg7 Ke5**, mentioning only “White doesn’t lose”. But again, Houdini helps to check this side line.

The Moravec scheme after the text move is rather complicated. To fully understand it, you’ll have to read the brochure “Moravec under the Microscope” or the original Moravec source. Here I only provide the most important conclusions: (1) If Black sacrifices the g2 pawn to free his bishop, he will lose the resulting ending. So the best defence is to keep the constellation Pg2+Bh1. (2) It is not enough for White to simply capture the a6 pawn; positions like Kf2, Ra6, Pa5 – Kb4, Bh1, Pg2 are surprisingly positional draws. (3) White cannot allow the bK to access, say c4 or b4; there it cannot be out-manoeuvred.

**3.Kd4** Originally commented with an exclamation mark, but FinalGen indicates the loss of time possibility **3.Kc4** with a two move longer win. **3...Kf6 4.Rg8!** Other moves lose time, or even forfeit the win: **4.Rg4?** Kf5 5.Rg8 Kf4, **4.Rg3** Ke6 5.Ke3? Kd5. **4...Kf7! 5.Rg4!!** 5.Rg3? Ke6 is already known to us. **5...Ke6 6.Rg3!** The goal of White’s manoeuvre. Black is in zugzwang and has to allow Ke3. **6...Kf5** Or **6...Kd6** 7.Rg5 Kc6 8.Rc5+ Kb7 9.Rc1 winning as in Moravec study, for example 9...Kb8 10.Kc5 Kc7 11.Rg1! Kb7 12.Kd6 Kc7 13.Kc6!. **7.Ke3 Ke5 8.Rg5+!**

Preventing Kd5. **8...Kf6!** This moment was the main reason for our reconstruction: **8...Ke6?!** would lead directly to the Moravec study. After 9.Kf2 Kd6! White unfortunately has two winning plans: (1) The original author's solution with a horizontal ornamental tempo play 10.Kg1 Kc6 11.Kh2 Kd6 12.Kh3 Ke6 13.Kh4 Kf6 14.Kh5 Ke6 15.Kg6 Ke7 16.Kh7 Kf6 17.Kh6 Ke6 18.Kg7! Ke7 19.Rg6 Ke8 20.Kh8 Kf7 21.Kh7 Ke7 22.Kg8 Ke8 23.Rg7. (2) A simple transfer of the rook to the first rank 10.Ke2 Ke6 11.Ke3 BTM! 11...Kf6 12.Rg8 Ke5 13.Kf2 Kd4 14.Rc8 Kd3 15.Kg1.

The text move seems to allow only the second plan **9.Rg8 Kf7** 9...Ke5 10.Kf2 Kd4 11.Rc8 Kd3 12.Kg1. **10.Rg3!** And White transfers his rook to the first rank again. **10...Ke6 11.Kf2 Kd5 12.Rc3 Kd4 13.Rc1 Kd3** 13...Kd5 14.Ke3 Kd6 15.Kd4. **14.Kg1!**

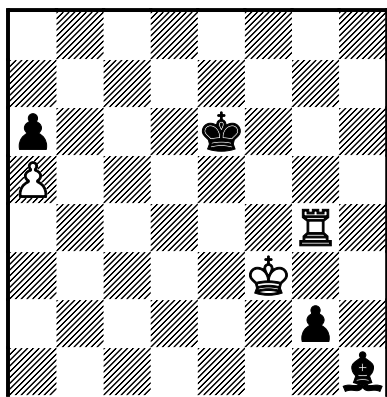
Unfortunately, FinalGen demolishes our vision finding an additional "horizontal" plan:

**9.Kf4 Ke6 10.Rg4! Kf6 11.Rg3 Ke6 12.Rg5 Kd6 13.Rg4! Ke6 14.Kg5! Ke5 15.Kg6 Kd6 16.Kf5 Kd5 17.Kf6 Kc6 18.Ke5 Kd7 19.Rg5 Kc6 20.Ke6 Kc7 21.Rc5+ Kb7 22.Rc1.**

It seems that the two winning plans are an almost organic feature of Moravec's scheme.

Here is a correction.

V.4. Jaroslav Polášek and Emil Vlasák  
after Moravec  
correction, original

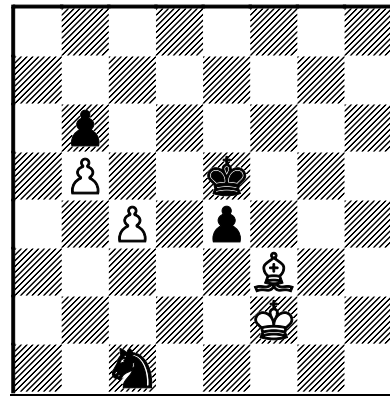


f3e6 0130.12 3/4 Win

V.4. **1.Kf4!** FinalGen is unable to evaluate 1.Ke3?, but after 1...Kd5 2.Kd3 Kc5 3.Kc3

Kb5 4.Rg5+ (Kd4 Kb4;) 4...Ka4 5.Kc4 Ka3 White has no way to win. **1...Kd5!** Heading towards the safe zone. After 1...Kf6 White has several plans to win: by a human's cut-off 2.Rg5, a computer's quickest 2.Rg3 or even 2.Ke3 according to Moravec. **2.Kf5! Kd6 3.Kf6** Other moves only lose time. **3...Kd5 4.Kf7! Ke5 5.Kg6! Kd5 6.Kf6! Kc5 7.Ke6! Kb5 8.Kd6! Kxa5 9.Kc5** wins.

V.5. A. Mikeska and E. Vlasák  
commendation *Československý šach* 1985



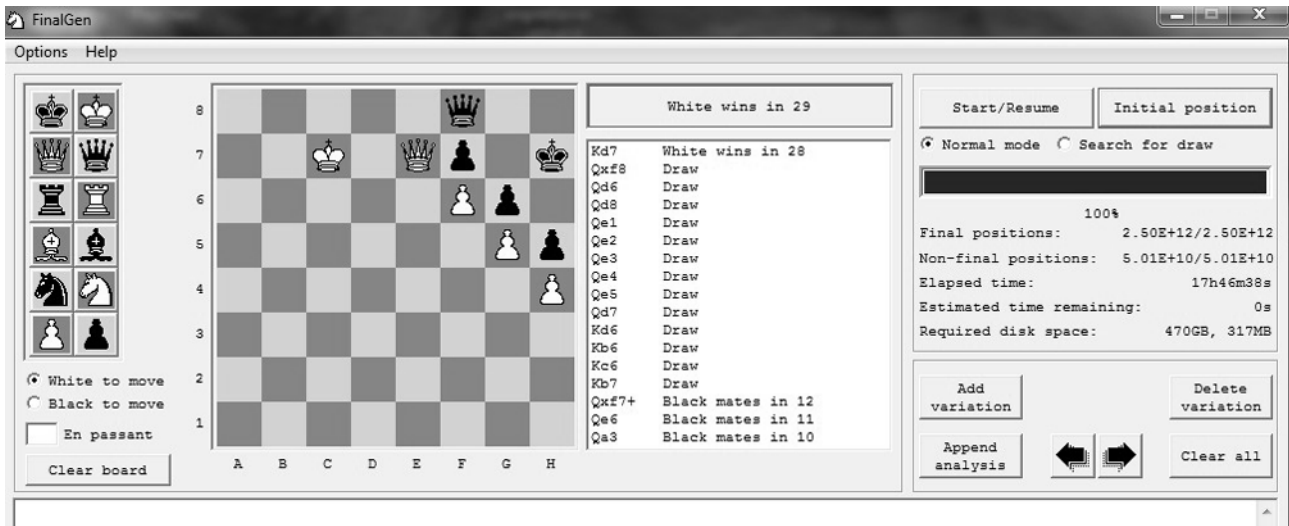
f2e5 0013.22 4/4 Draw

V.5. FinalGen has a special feature "Search for draw" which speeds-up testing studies for drawing lines. Although V5) is a fairly complicated 8-man ending, with this feature FinalGen requires only 20 minutes and 6 Giga-Bytes to test it. The authors' solution runs **1.c5! Sd3+ 2.Ke3 Sxc5 3.Bh1!! Kf5 4.Bg2 Ke5 5.Bh1! Kd5 6.Bg2** zugzwang **6...Kc4 7.Bf1+** draw.

It was very surprising for me that **3.Bg2 Kd5 4.Bh1 Kc4 5.Bg2 Kxb5** is also a Nalimov EGTB confirmed draw. We could hardly suspect something like that in the year 1985!

Finally I give an example exploring the boundaries of FinalGen on current hardware. Dolan's 10-man with blocked pawns needs 18 hours and 470 Gb hard disk space.

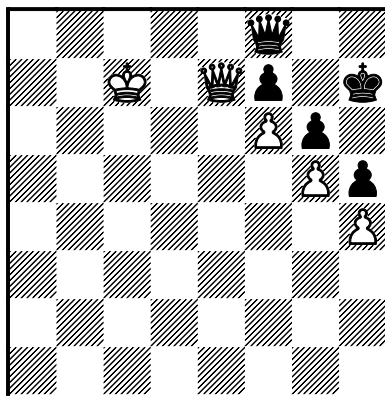
V.6. At a first look Black can hold the position by always playing Qf8-g8-f8 with an eventual stalemate after Qxf8. FinalGen finds the nice author's triangulating manoeuvre **1.Kd7 Qg8 2.Qd6 Qf8 3.Qd5** Attacking f7. But FinalGen indicates 3.Qd4 as a small organic dual. **3...Kg8 4.Qe5!** The key move wins in 25. Other moves Qe3, Qe4 are only



FinalGen – after solving the Dolan study

**V.6. J. Dolan**

*Literary Digest* 21xi1903



c7h7 4000.33c7h7 5/5 Win

losses of time. **4...Kh8** (Qb8; Qe8+) **5.Qe7 Kh7 6.Qd6!** Now it is BTM! **6...Qa8 7.Ke7!**

wins. The rest is not easy, but is more of a technical nature. Dolan’s line runs **7...Qb8 8.Qc6(?)** The quickest is **8.Qd7! Qc8 9.Qd8 Qb7+ 10.Kf8 Kh8 11.Qd6! 8...Qa8! 9.Qc7 Qb8(?) 9...Kg8!** is a little longer. **10.Qd6! Qb3 11.Qd7 Qc4 12.Kf8 Kh8! 13.Qxf7 Qc5+ 14.Qe7 Qc8+ 15.Qe8 Qd7! 15...Qc7!** is the toughest defence. **16.Qe5! Qc7! 17.Qe6 Qd8+ 18.Kf7 Kh7 19.Qe4! Qd7+ 20.Qe7 Qc8 21.Qa7! Qa8 22.Qd7! Qc8 23.Ke6+ wins.**

That’s all for now about FinalGen. Originally I had more plans, but there is another breath-taking message – from Russia.

**Lomonosov tablebases**

**Introduction**

Lomonosov tablebases (the official project full name is M. V. Lomonosov Moscow State University Chess Endgame Tables, official abbreviation MVL-tables) is a very new promising project of a Russian scientific team using supercomputers. The project started in April 2012 (!).

**Team**

The team consists of principal developer **Vladimir Makhnychev**, project director **Victor Zakharov**, and PR-manager Dadi Jonsson. In

the team are also several scientific consultants and supercomputer specialists like Anatoly Gulyaev, Vladimir Voevodin and others.

**Results and plans**

All 5-man and 6-man MVL-tables were quickly created as an introductory test.

The first “big” **RPP-RP** MVL-table was created in April, obviously together with a lot of supporting tables like QRP-QR, RBN-RB, RBP-RB, RBP-RN, RBP-RP, RBP-RR, RNP-RB, RNP-RN, RNP-RP, RNP-RR, RPP-RB, RPP-RN, RPP-RP, RPP-RR, RRN-RR, RRP-

RB, RRP-RN, RRP-RP, RRP-RR [2]. It requires about 10 Terabytes (Tb) of disk space.

Another big table **BPP-BP** was planned for May.

Technically it would be possible to generate all relevant 7-man tables in 2012, perhaps 2013.

The cooperation with the company ChessOK (formerly Convecta) should enable public access to (several?) 7-man tables.

### Hardware

Two supercomputers are used:

(1) **IBM Blue Gene/P** (BG/P). BG/P contains 8192 cores (RISC, 32 bit), every core is supplied with 0.5 Gb RAM [3]. Full BG/P power is rarely available; usually about 2048 cores can be used. Most 7-man tables can be computed with 1 Tb RAM but some endings can take up to 2 Tb of memory. There happen to be some problems with disc drive subsystems, but these probably will be solved soon.

(2) Moscow State University “**Lomonosov**” (T-Platforms, T-Blade2) [4] contains more than 40000 cores (XEON, 64 bit, 2.89GHz), every core is supplied with 1.5 Gb RAM. At present nobody is able to use the full Lomonosov system; apparently using more than 2048 cores per task is problematic. The system has 3 Tb of RAM - more than sufficient for any 7 man ending, and it is at least 3 times faster than the BG/P (8192 cores). Lomonosov disk subsystem is highly advanced.

### Generation speed

All 5-man tables were calculated in 1 hour 20 minutes.

The table bellow gives as example speeds for generating the 6-man KQRKQB table ( $10.5 \cdot 10^9$  positions).

Cores	IBM Blue Gene/P	Lomonosov
512	3555 sec	374 sec
1024	2043 sec	214 sec
2048	1227 sec	140 sec
4096	946 sec	N/A

### Storage

The MVL tablebase format is very well compressed. The total size of all relevant 6-man tables is 702 Gb against 1147 Gb for Nalimov tables (ratio 1.63). The additional (5+1)-tables occupy 42 Gb.

The required disk space is huge, e.g. KQRP-KQR (promotion to queen only) 410 Gb, and KQQR-KQR 120 Gb.

KRPP-KRP (9.7 Tb) will be available on the new ChessOk (formerly Convecta) server.

In total there are 525 (4+3)-endings. So no less than 70 Tb is needed to store them.

### ChessOK

As a first approach the ChessOK company [5] will offer the RPP-RP database online on their server. A special version of Aquarium software is planned, too.

The main problem is obviously the disk storage system. The minimal price to store all 7-man tables is estimated to be \$10,000. This is not much in terms of the real cost of generation. But it is uncertain whether ChessOK will provide this money as it is difficult to get a return on this investment. Perhaps paid access is a solution.

### Links

[1] <http://www.mtu-media.com/finalgen> FinalGen – download, manual, examples

[2] [http://rybkaforum.net/cgi-bin/rybkaforum/topic\\_show.pl?pid=413852](http://rybkaforum.net/cgi-bin/rybkaforum/topic_show.pl?pid=413852) MVL-bases: Rybka Forum, examples.

[3] <http://hpc.cmc.msu.ru/> IBM Blue/G on MSU.

[4] [http://www.t-platforms.com/images/pdf/blade2\\_products/Lomonosov%20Overview%20.pdf](http://www.t-platforms.com/images/pdf/blade2_products/Lomonosov%20Overview%20.pdf) T-Platforms on Lomnosov.

[5] <http://chessok.com> ChessOK company.

# Obituary

## † John MacCarthy (1927-2011)

The last participating survivor of a famous 1973 public debate in London's Royal Institution chaired by Sir George Porter died in October 2011. The subject of the debate was the future development of electronic robots as the way ahead for research into artificial intelligence. The speaker, Sir James Lighthill, was responsible for a report published in the beginning of 1973, the main thesis of which was that, due to the 'combinatorial explosion', such research was based on a mirage. The 'general purpose robot' was a mirage. Ranged against him were Donald Michie, Richard Gregory and John MacCarthy. The whole debate lasting 80 minutes was recorded and is still available as the *1973-BBC-Lighthill-controversy.mov* file of 161MB. The confrontation grips. To the best of my knowledge no equivalent debate has taken place since.

In the debate chess played a significant part. True, it was otb chess, a few years ahead

of Thomas Ströhlein's groundbreaking work with the 4-man ending R vs. S, the precursor of today's EGTBs. The 'evaluation function', indispensable in 1973 to chessplaying programs, has been replaced for up to seven chessmen by the iron certainty of implemented algorithms.

Professor MacCarthy, long-serving professor of California's Stanford University, has many achievements to his name, but the one that comes to mind in a chess connection is the phrase 'chess is the drosophila of artificial intelligence'. He publicised the phrase but was not its inventor. It was, so it transpires, originally an off-the-cuff observation of the Russian mathematician Alexander Kronrod. It was not, originally, in a published paper. Professor MacCarthy did, however, first introduce the term 'artificial intelligence'.

AJR

## Snippet

The formidable German monthly *Rochade Europa* seems to have abandoned tourneys for

original studies, as no judge for the genre has been announced for 2012.

# “New” German endgame studies discovered

HAROLD VAN DER HEIJDEN

Hundreds, perhaps thousands of newspapers have been digitized and are now fully accessible through the internet. The late Ken Whyld, who compiled the “bible” *Chess Columns – A List* (2002) would have been delighted with such facilities. His list consists of all chess columns in newspapers that he knew, or that were referenced in other sources. I wonder if anyone got hold of Whyld’s database (probably in Microsoft Access format) and maintains it, because I have quite a number of additions or corrections that I would be happy to forward.

Two decades ago I participated in a search for the oldest publication of chess activity in ’s-Hertogenbosch, for a historical booklet about the chess club HMC Den Bosch (of which I have been a member since 1974). I remember that I physically browsed through many newspaper year runs between 1800 and 1930 in a local archive and was shocked to see the sometimes horrible conditions of the newspapers. Our team managed about one or two year runs per person each evening. We visited the archive weekly for about six months or so....

Later, when I moved to Deventer, I was delighted to learn that a local library had an almost complete run of the newspaper *Deventer Dagblad*. My famous countryman Cor de Feijter was the editor of a long running chess column in this newspaper, with many original endgame studies. Again I undertook to go to the library every week for more than a year to check all chess columns, until I was told that they were digitizing the newspaper to make it available though the internet. This is more than 10 years ago now, but very recently I found out that this newspaper had finally become accessible: <http://www.sabinfo.nl/deventerdagblad/>. Unfortunately, as is the case

for many newspapers, only pre-second-World-War year runs are available (which I had already checked manually in the library ...). Just in case (...) I re-checked all the chess columns on-line again, as I could only take notes in the library (photocopying was not allowed; one could order pictures at 20 € or so per piece).

The convenience of checking old newspapers’ chess columns for endgames studies on one’s home computer is very dependent on the interface software, as well as some features of the chess column. In general, a thorough check means that one does not want to rely on queries by text (based on OCR – Optical Character Recognition), but simply wants to read every chess column, which usually appeared weekly. I like the interfaces that allow one to click on a calendar and then display all the newspaper’s pages of that issue as thumbnails. Any thumbnail with an easily recognizable chess diagram is then clicked to enlarge it so it becomes possible to read the chess column. Unfortunately, in practice, such an ideal situation is rare and often sudden changes in the chess column occur (frequency, day of the week). Luckily, many pre-war newspapers’ chess columns had chess compositions with numbered diagrams, allowing the researcher to be certain that he found all of them.

During the years I have checked hundreds of year runs of those newspapers that had at least one original endgame study according to my database. Of course I hope to find “new” originals, but such cases are exceedingly rare. I estimate that perhaps one study per 5 year runs (say 250 chess columns) is my average...

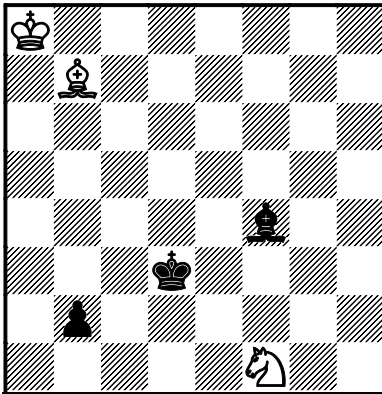
Recently I checked the Berlin newspaper *Vossische Zeitung* of which currently the years 1918-1934 are on-line accessible at <http://ze-fys.staatsbibliothek-berlin.de/>. I knew this



source as I had some studies of the German composer W. Leick, that appeared there, in my database. So far I have checked 1918-1930 and found a relative high number of original

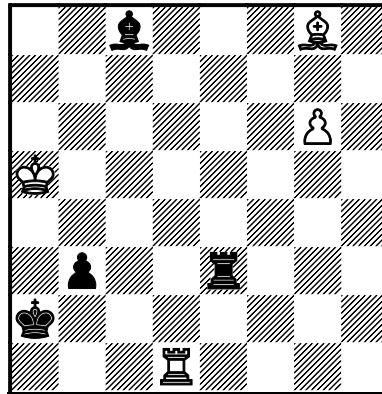
studies (31) of which about half were new to me. Here are some nice examples of the “new” originals:

**No 18381** W. Leick  
*Vossische Zeitung* 25xii1920



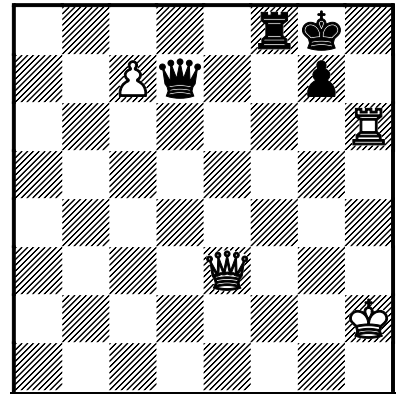
a8d3 0041.01 3/3 Draw

**No 18382** W. Leick  
*Vossische Zeitung* 17ix1922



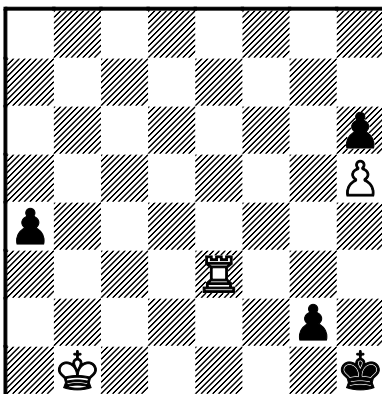
a5a2 0440.11 4/4 Win

**No 18383** J. Berger  
*Vossische Zeitung* 1x1922



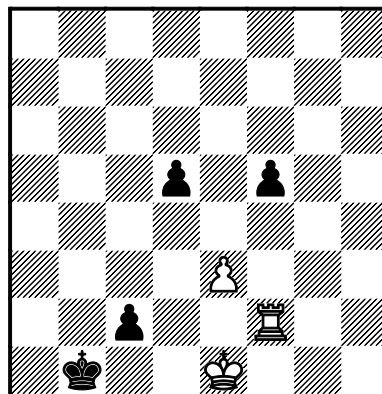
h2g8 4400.11 4/4 Win

**No 18384** W. Leick  
*Vossische Zeitung* 7iii1926



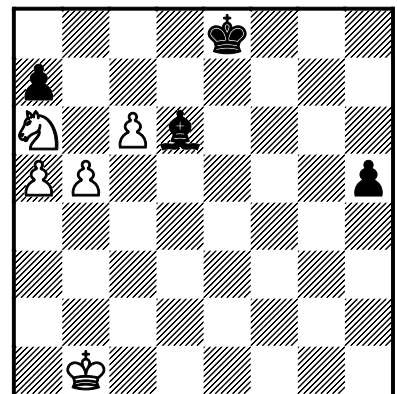
b1h1 0100.13 3/4 Draw

**No 18385** W. Leick  
*Vossische Zeitung* 30v1926



e1b1 0100.13 3/4 Draw

**No 18386** M. Karstedt  
*Vossische Zeitung* 4xii1927



b1e8 0031.13 3/2 Win

**No 18381** 1.Bc8 Ke4 2.Se3! Bxe3 3.Be6 b1Q 4.Bf5+ Kxf5 stalemate.

**No 18382** 1.g7 Rg3 2.Bxb3+ Kxb3 3.Rd3+ Rxd3 4.g8Q+ Kb2, and now the thematic try is: 5.Qxc8? Ra3+ 6.Kb4 Rb3+ 7.Ka4 (Kc4) Ra3 (Rc3)+ draws. Therefore: 5.Qh8+ Ka2 6.Qxc8 wins, as Ra3+ 7.Kb4 Rb3+ 8.Kc4 and Rc3+ is no longer a good move.

**No 18383** 1.Qb3+ Qf7/i 2.Rh3/ii, and:

- Qxb3 3.Rxb3 wins, or:
- Rc8/iii 3.Rh8+ Kxh8 4.Qxf7 wins.
- i) Rf7 2.Qb8+ Rf8 3.Qxf8+ Kxf8 4.c8Q+ Qxc8 5.Rh8+ Ke7 6.Rxc8 wins.

ii) 2.Rb6? Rc8 3.Rb8 Qxb3 draws.

iii) g6 e.g. 3.Qxf7+ Kxf7 4.Rf3+ wins.

**No 18384** 1.Rh3+ Kg1 2.Rc3 Kh2 3.Rc2 Kh1 4.Ka2 (Rc1+? g1R;) g1Q (g1R; Rc6) 5.Rc1, and Qxc1 stalemate, or: Kh2 6.Rxg1 Kxg1 7.Ka3 draws.

**No 18385** 1.Rf1!/i c1Q+ 2.Kf2 Kc2 3.Rxc1+ Kxc1 4.Kg1/ii, and:

- Kc2 5.Kg2 Kd3 6.Kf3 Kd2 7.Kf2 Kc3 8.Kg3!/iii, or:
- f4 5.Kf2/iv Kc2 6.exf4 d4 7.f5 d3 8.f6 d2 9.f7 d1Q 10.f8Q draws.

i) Nice key move! The obvious 1.Rxc2? fails to Kxc2 2.Ke2, and e.g. Kc3 3.Kf3 Kd3 4.Kf2 Kd2 5.Kf3 Ke1 6.Kg3 Ke2 7.Kf4 Kf2 8.Kxf5 Kxe3 9.Ke5 d4 wins. And also 1.Rd2? c1Q+ 2.Rd1 Kc2 3.Rxc1+ Kxc1 and Black has the opposition.

ii) Not 4.Ke1? Kc2 5.Ke2, and e.g. Kc3 6.Kf3 Kd3 wins. Now White has the opposition.

iii) And Black cannot make progress, e.g. Kc4 9.Kf4 Kd3 10.Kf3 draws.

iv) 5.exf4? d4 6.f5 d3 7.f6 d2 8.f7 d1Q+ and promotes with check.

**No 18386 1.b6 axb6 2.Sc7+!** with:

– **Bxc7 3.a6 Bb8 4.c7! Bxc7 5.a7** wins, or:

– **Kd8 3.a6 Kxc7 4.a7** wins.

## Tata Steel 75 AT

The organizing committee of the Tata Steel Chess Tournament announces an international composition tourney for endgames studies. No set theme.

Five money prizes are available:

1st prize – 750 EUR

2nd prize – 500 EUR

3rd prize – 250 EUR

4th prize – 150 EUR

5th prize – 100 EUR

Book prizes are available for other awarded entries.

The award will be published in January 2013 during the 75th edition of the Tata Steel Chess tournament and will be sent to all participants.

Judge: Yochanan Afek

Entries – not more than three per composer – should be send to the tourney director, preferably by e-mail. However, one should provide a postal address (entries without it will be neglected).

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heijdenh@concepts.nl

Closing date: 1xi2012

# Doré 80 JT

For his 80th birthday, French composer Marcel Doré announces a study tourney.

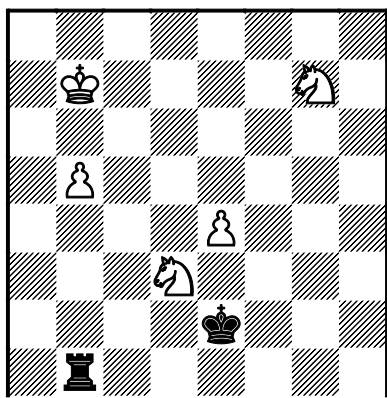
The tourney has two sections:

Section A: theme free, but with not more than 12 pieces in the starting position.

Section B: the entries (win or draw studies) must feature a strong 'logical' thematic try in which after a number of moves (foresight effect), a position is reached similar to the one in the main line of the solution, with just a 'small difference'.

## Examples (section B):

J. Mikitovics & J. Polášek  
Prize Šachová skladba  
2007-2008

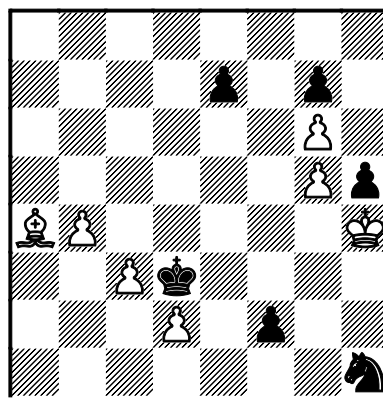


b7e2 0302.20 5/2 Win

**1.Sb2! Rxb2 2.b6 Kd3 3.e5 Rg2 4.Ka8 Ra2+ 5.Kb8 Kd4 6.e6 Re2 7.Kc7 Kd5 8.Sh5 Rc2+ 9.Kd7 Rd2 10.Sf6+ Ke5 11.Ke7 Rb2 12.Kf7 Rxb6 13.Sd7+ wins.**

*Thematic try:* 1.b6? Kxd3 2.e5 Rg1 3.Ka8 Ra1+ 4.Kb8 Kd4 5.e6 Re1 6.Kc7 Kd5 draws (the difference: 7.Sh5 Kxe6! and 8.Sf4+ doesn't win the bR that stands on e1 instead of e2).

S. Didukh  
1st/2nd prize *Problemist Ukraini*  
2005-2008



h4d3 0013.54 7/6 Draw

**1.Bd7! e6 2.Bb5+ Kxd2 3.Bf1 Ke1 4.Bh3 f1Q 5.Bxf1 Kxf1 6.b5 Kg2 7.b6 Sg3 8.b7 Sf5+ 9.Kxh5 Kh3 10.b8Q Sg3+ 11.Qxg3+ Kxg3 12 .c4 Kf4 13.c5 Ke5 14.Kg4 Kd5 15.Kf4 e5+ 16.Kf5 draws.**

*Thematic try:* 1.Bb5+? Kxd2 2.Bf1 Ke1 3.Bh3 f1Q 4.Bxf1 Kxf1 5.b5 Kg2 6.b6 Sg3 7.b7 Sf5+ 8.Kxh5 Kh3 9.b8Q Sg3+ 10.Qxg3+ Kxg3 11.c4 Kf4 12.c5 Kf5 (the difference: with 1...e6 played, this move is not possible in the main line) 13.Kh4 Ke6 14.Kg4 Ke5 15.Kf3 Kd5 16.Kf4 e6 wins.

For another example, see also Yochanan Afek's article (p. 206).

Entries (not more than 3 per author in each section) are to be sent before 28ii2013 to the director: Jean-Marc Ricci, 7, rue du Wighaeusel, F-67100 Strasbourg, France. Email: jmrw@free.fr

Judge: Alain Pallier.

In each section, three money prizes will be awarded: 150 € for 1st prize, 100 € for 2nd prize and 50 € for 3rd prize.

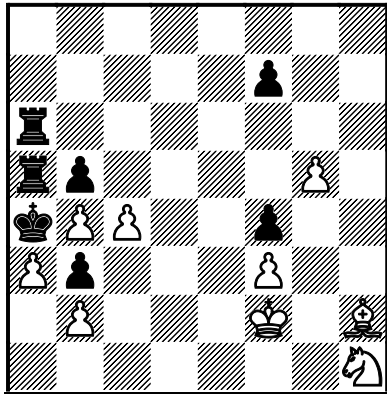
The award will be sent to all participants in August 2013.

# Victory 65 AT 2010

This is the second tourney to commemorate the end of WWII (for the Victory 50 AT in 1995 see *EG121*). Oleg Pervakov (Russia) was judge. The award was published in *Shakhmatnaya Kompozitsia* no.98 7xii2010.

Translation from Russian to English by HH.

**No 18387 S. Didukh**  
1st prize



f2a4 0611.64 9/7 Win

**No 18387** Sergiy Didukh (Ukraine). 1.c5/i Rh6 2.gxh6 Ra6 3.c6/ii Rxc6 4.Bxf4 Rxh6/iii 5.Bxh6 f5 6.Be3 f4 7.Kg2 fxe3 8.Sg3 e2 9.Se4 e1Q 10.Sc5 mate.

i) Picking up the rook is not a good idea: 1.bxa5? bxc4 2.Bxf4 c3 3.Be5 cxb2 4.Bxb2 Rxa5 5.f4 Rc5 6.Ke3 Rc2 7.Bf6 b2 8.Bxb2 Rxb2 9.Sf2 Now Black has well-coordinated the tasks: the bK goes back, and the bR takes care of the a-pawn: Kb5 10.Sd3 Rb3 11.Ke4 Rxa3 12.Se5 Ra7 13.Kd5 Ra4 14.f5 Rf4 draws.

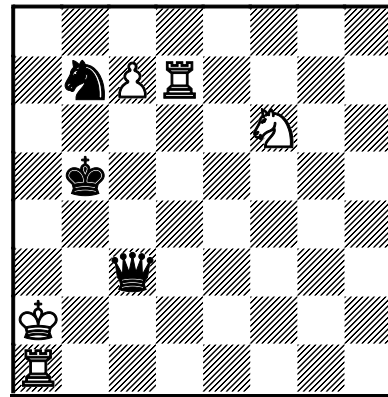
ii) Thematic try: 3.Bxf4? Rxh6 4.Bxh6 f5 5.Be3 f4 6.Kg2 fxe3 7.Sg3 e2 and now 8.Se4 does not work because the square c5 is blocked.

iii) f5 5.h7 Rc2+ 6.Ke3 Rh2 7.Sf2 Rxh7 8.Sd3 Re7+ 9.Be5 Rxe5+ 10.Kd4 f4 11.Sc5+ Rxc5 12.bxc5 wins.

“A witty story. On the first move a wP inappropriately occupies a square that must be accessible to the wS later on but it manages to sacrifice itself in time. A good logical study”.

**No 18388** Iuri Akobia (Georgia). 1.Rb1+/i Ka6 2.Sd5/ii Qa5+ 3.Kb3 Sc5+ 4.Kc4 Qa2+ 5.Kxc5 Qf2+ 6.Se3/iii Qxe3+ 7.Rd4 Qe5+

**No 18388 I. Akobia**  
2nd prize



a2b5 3204.10 5/3 Win

8.Kc6 Qe6+ 9.Rd6 Qc4+ 10.Kd7+ Ka7 11.c8S+ wins.

i) Thematic try: 1.Rd5+? Sc5 2.Rb1+ Ka4/iv 3.Rb8 Qc2+ 4.Rb2 Qc4+ draws. Thematic try: 1.Se4? Qc2+ 2.Ka3 Sa5 3.Rd5+ Ka6 4.Sc5+ Kb6 5.c8S+ Kc6 6.Se7+ Kb6 7.Rad1 Qc3+ 8.Ka2 Qc2+ (Qc4+) draws.

ii) 2.Rb6+? Ka7 3.Rb3 Qc2+ 4.Ka1 Qc1+ 5.Ka2 Qc2+ draws.

iii) 6.Kc6? Qc2+ 7.Kd6 Qh2+ 8.Ke6 Qh3+ 9.Kd6 Qh2+ 10.Kc6 Qc2+ draws.

iv) Avoiding Ka5? 3.c8R Qc2+ 4.Rb2 Qc4+ 5.Kb1 Qf1+ 6.Kc2 Qe2+ 7.Kc1 Qe1+ 8.Rd1 Sd3+ 9.Kc2 Qe2+ 10.Rd2 wins.

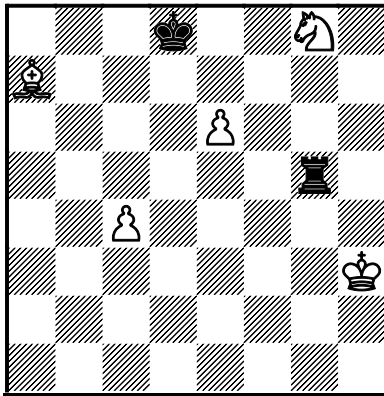
“Two underpromotions (one in a thematic try) and the point 6.Se3! in a fairly lightweight construction are undeniable advantages of this study”.

**No 18389** János Mikitovics (Hungary).

I: 1.Bb6+ Ke8 2.Sf6+ Ke7 3.Kh4 Re5 4.Sd5+ Kxe6 5.Se3 Kd7 6.Kg3 Re6 7.Bd4 Re4 8.Ba7 Kc6 9.Kf3 Re7 10.Bd4 Rd7 11.Ke4 wins.

II: 1.Bf2 Re5 2.Bh4+ Ke8 3.e7 Re3+ 4.Sg3 Rc3 5.Bf6 Rf3 6.Bg5 Rc3 7.Kh2 Rc2+ 8.Kh1 Rxc4 9.Sf5 Re4 10.Sd6+ wins.

**No 18389** J. Mikitovics  
3rd prize

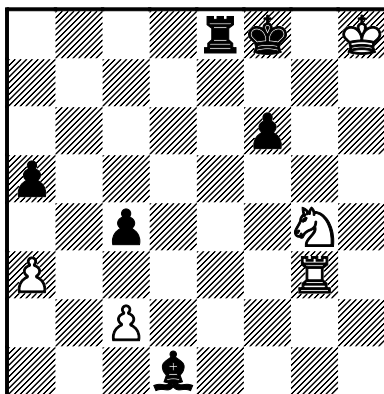


h3d8 0311.20 5/2 Win

I: diagram; II: wSh1 instead of wSg8

HH observes that this study circulates on the internet as 3rd prize, but is absent in the award in SK.

**No 18390** I. Akobia & R. Becker  
1st honourable mention



h8f8 0431.23 5/6 Draw

**No 18390** Iuri Akobia (Georgia) & Richard Becker (USA). 1.Se3/i, and:

– Kf7+ 2.Kh7 Rxe3 3.Rxe3 Bxc2+ 4.Kh6 Bg6 5.a4 Bc2 6.Re2 (Re1) Bb3 7.Re3 z Bc2 8.Re2 (Re1) Bd3 9.Re3 Bg6 10.Rb3 cxb3 stalemate, or:

– Rxe3 2.Rxe3 Bxc2 3.a4 Bxa4 4.Ra3 Bc2 5.Ra2/ii Be4 6.Ra4 Bd3 7.Rxa5 zz Kf7/iii 8.Re5 zz Kg6/iv 9.Rc5 Kf7 10.Re5 Kg6 11.Rc5 f5 12.Rxc4 Bxc4 stalemate.

i) Capturing the pawn is not a good idea: 1.Sxf6? Re2 2.Sd7+ Kf7 3.Rg7+ Ke6 4.Sf8+ Kf5 5.Ra7 c3 6.Rxa5+ Re5 7.Ra7 Bxc2 8.Rc7 Re3 wins.

ii) 5.Rxa5? Bd3 z 6.Re5 Kf7 zz.

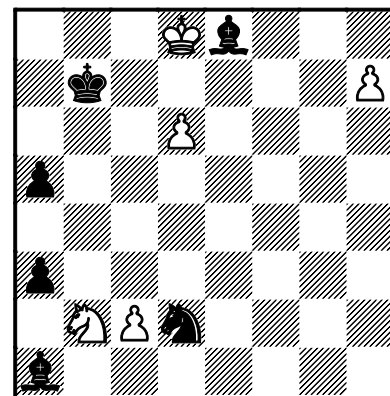
iii) c3 8.Rc5 c2 9.Rxc2 Bxc2 stalemate.

iv) fxe5 stalemate, or f5 9.Rxf5+ Bxf5 stalemate.

“A study with a curious 6 man reciprocal zugzwang position based on a stalemate idea”.

The 2nd honourable mention was cooked by MG: G. Popov, c2e7 3012.32 c7b2f6h7. a2c3d5a4b5 7/4 Win: 1.d6+ Qxd6 2.Ba3 Qxa3 3.Sd5+ Kd6 4.Sb4 Kc5 5.Sf6 Kc4 6.Sfd5 Kc5 7.Se3 wins. However: 5... Qxb4 6.cxb4+ Kxb4 7.Kb2 Kc4 8.Ka3 Kc3 9.Se4+ Kc4 10.Sd6+ Kc5 11.Sc8 Kc4 12.Sb6+ Kc5 draws.

**No 18391** A. Pallier  
3rd honourable mention



d8b7 0064.32 5/6 Draw

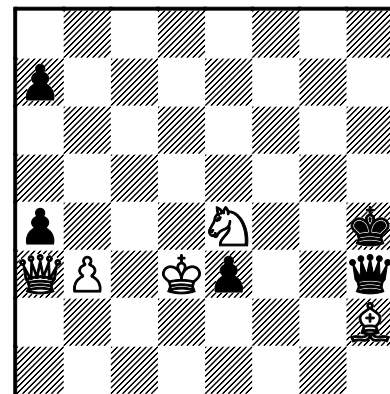
**No 18391** Alain Pallier (France). 1.h8Q axb2 2.Qh7+ Bf7 3.Qh1+/i Ka7 4.Ke7/v Be8 5.Qd5/vi b1Q 6.Qxa5+/vii Kb7 7.Kxe8 Qe1+ 8.Kd7 draws/ii.

i) 3.Qxf7+? Ka6 4.d7 b1Q 5.Qe6+ Ka7 6.Ke8 Qb5 7.Kf7 Qh5+ 8.Qg6 Qf3+ 9.Ke7 Qe3+ 10.Kf7 Qf2+ 11.Ke7 Qh4+ wins.

ii) e.g. Qf1 9.Qb4+ Ka6 10.Qa4+ Kb6 11.Qb4+ Qb5+ 12.Qxb5+ Kxb5 13.Ke8.

HH: another study that fails to appear in the SK award.

**No 18392** V. Aberman & S.N. Tkachenko  
special honourable mention



d3h4 4011.13 5/5 BTM, Win

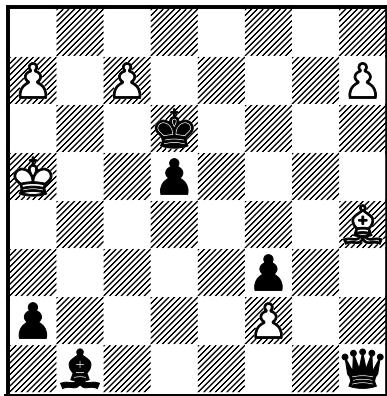
**No 18392** Victor Aberman (USA) & Sergey N. Tkachenko (Ukraine). 1...e2+ 2.Kd2/i e1Q+ 3.Kxe1 Qe3+ 4.Kf1/ii Qxe4 5.Qxa4/iv Qxa4 6.bxa4 Kh3 7.Kg1 a5 8.Kh1 Kg4 9.Kg2 Kf5 10.Kf3 Ke6 11.Ke4 Kd7 12.Kd5 Kc8 13.Kc6 wins.

i) 2.Bg3+? Qxg3+ 3.Sxg3 e1Q 4.Sf5+ Kg5 5.Sd4 Qg3+ 6.Kd2 axb3 draws.

ii) 4.Kd1? Qxe4 5.Qxa4 Qxa4 6.bxa4 Kh3 draws, e.g. 7.Bb8 Kg4 8.Ke2 Kf5 9.Kd3 Ke6 10.Kc4 Kd7 11.Kb5 Kc8.

“A good, logical study developed from ideas by Iriarte and Kralin”.

**No 18393** A. Zhukov  
1st commendation



a5d6 3040.43 6/6 Draw

**No 18393** Aleksandr Zhukov (Ukraine). 1.h8Q/i a1Q+ 2.Qxa1 Qe1+ 3.Ka6 Bd3+ 4.Kb7 Qb4+ 5.Ka8 d4 6.Qa6+/ii Bxa6 7.c8Q Bxc8 8.Be7+ Kc7 9.Bd6+ Kb6 10.Bxb4 Bf5 11.Kb8/iii Be4 12.Bd2 (Be1) Kc5 13.Kc7 Ba8 14.Kb8 Be4 15.Kc7 positional draw.

i) 1.c8S+? Kc7 2.a8S+ Kc6 3.Se7+ Kb7 wins.

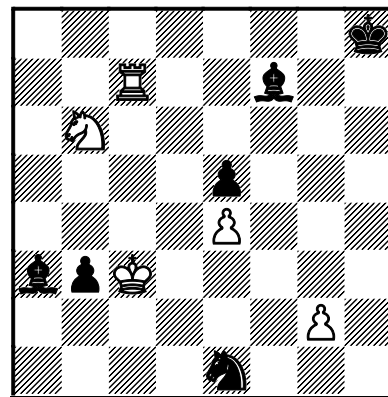
ii) 6.c8S+? Ke6 7.Qa2+ Bc4 8.Qxc4+ Qxc4 9.Kb7 Qd5+ 10.Kb8 d3 wins.

iii) 11.Bd6? Be4+ 12.Kb8 d3 13.Bb4 Kb5 14.Be1 Kc4 15.Kc7 Kb3 16.Kd6 Kc2 wins.

“A pointed study with reciprocal queen sacrifices”.

**No 18394** Iuri Akobia (Georgia) & János Mikitovics (Hungary). 1.Sd5/i b2 2.Rb7 Bxd5 3.exd5 e4 4.d6 Bxd6 5.Kxb2 e3 6.Kc1 Sxg2 7.Kd1 Sf4 8.Ke1 zz Kg8 9.Rb3 Bc5 10.Rb7 Kh8 11.Kf1/ii zz Kg8 12.Ke1 Bd6 13.Rb3

**No 18394** I. Akobia & J. Mikitovics  
2nd commendation



c3h8 0164.23 5/6 Draw

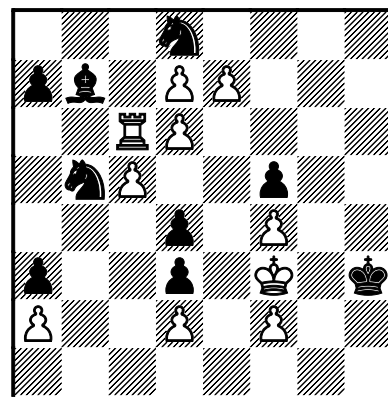
Bc5 14.Rb7 Kf8 15.Rb5 Bd6 16.Rb3 positional draw.

i) Otherwise the b-pawn is unstoppable. 1.Rb7? Bb4+ 2.Kb2 Sd3+, or 1.Sc4? Bxc4 2.Rxc4 b2, or 1.Sa4? Kg7 2.Ra7 Sxg2 3.Ra5 Be7 4.Sc5 Bxc5 5.Rxc5 Kf6.

ii) 11.Kd1? Bf8 12.Ke1 Bd6 13.Rb3 Bc5 14.Rb5 Be7 15.Re5 Sd3+ wins.

“A not very interesting reciprocal zugzwang with a transition to a positional draw in 6 man material”.

**No 18395** M. Zinar  
special commendation



f3h3 0136.85 10/9 Draw

**No 18395** Mikhail Zinar (Ukraine). 1.exd8S Ba8 2.Sb7 Bxb7 3.d8S Ba8 4.d7 Sd6/i 5.cxd6/ii Kh2 6.Sb7 Bxb7 7.d8S Ba8 8.d7 Kh3 9.Sb7 Bxb7 10.d8S Ba8 11.Sb7 Bxb7 stalemate.

i) a5 5.Sb7 Bxb7 6.d8S Ba8 7.Sb7 Bxb7 stalemate.

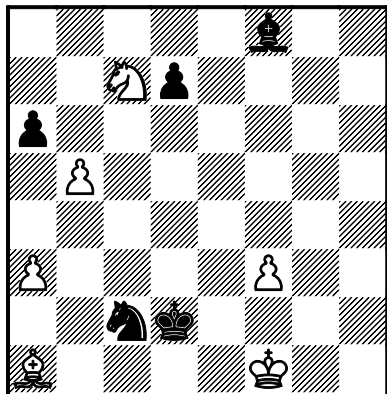
ii) 5.Sb7? Bxb7 6.d8S Sc4 7.Sxb7 Sxd2 mate.

“The famous ‘Marie’ underpromotion and knight sacrifices – here 4 times, some sort of task”.

# Uralski Problemist 2008

Oleg Pervakov judged the annual tourney of *Uralski Problemist*. The award was published in *Uralski Problemist* no. 64, 28xii2010.

**No 18396** M. Kovacević  
1st prize



f1d2 0044.32 6/5 Win

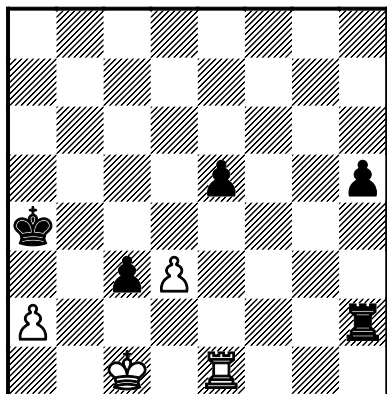
**No 18396** Marjan Kovacević (Serbia). 1.b6/i Bc5 2.b7 Ba7 3.Bh8/ii Se3+ 4.Kg1 Sd5+ 5.Bd4 Bxd4+ 6.Kh1 Ba7 7.Sxd5 wins.

i) 1.bxa6? Bc5 2.Bb2 Se3+ 3.Kf2 Sd5+.

ii) 3.Bf6? Se3+ 4.Kg1 Sg4+ 5.Bd4 Bxd4+ 6.Kh1 Sf2+ 7.Kg2 Ba7.

“Marjan’s studies are rare but neat! A short but very bright duel with the WCCT8 theme. It is surprising that this study did not end up among the 24 best studies. Not enough ‘thematic power’? But there are pure study moments – beautiful play of two pieces to the corner of the board, very nice geometry. Mr. WCCT8 judge: you were wrong.....”.

**No 18397** I. Akobia  
2nd prize



c1a4 0400.23 4/5 Draw

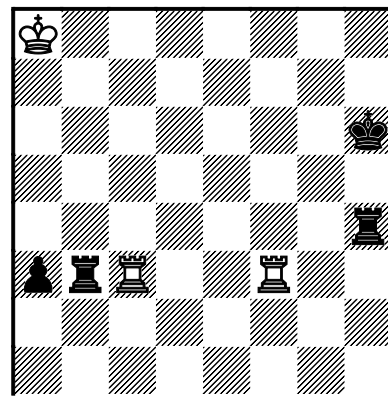
**No 18397** Iuri Akobia (Georgia). 1.Re4+/i Ka3 2.Rc4 Kxa2 3.Rxc3 h4 4.d4 exd4 5.Rf3/ii h3 6.Rd3 zz Rh1+ 7.Kc2 h2 8.Rd2 Rb1 9.Kd3+ Rb2 10.Rd1 Rb3+ 11.Kxd4 Rh3 12.Rh1 draws.

i) 1.Rxe5? h4 2.Re4+ Kb5 3.Re5+ Kc6 4.Rh5 h3 5.a4 Rh1+ 6.Kc2 h2 wins.

ii) Thematic try: 5.Rd3? h3 zz 6.Rf3 Rh1+ 7.Kc2 h2 8.Rh3 Rb1 9.Rxh2 Rb2+ wins.

“A very natural starting position, economical, but with ‘drop of blood’ play, and an interesting. albeit 6 man, reciprocal zugzwang are the most impressive features of this study”.

**No 18398** V. Kondratev  
1st honourable mention



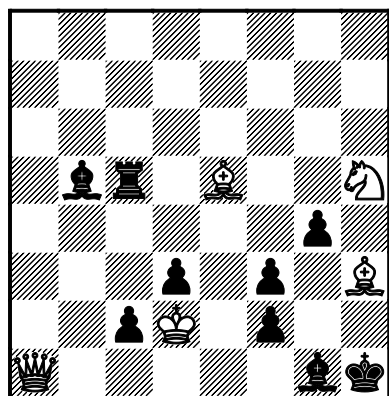
a8h6 0800.01 3/4 Win

**No 18398** Vladimir Kondratev (Russia). 1.Rc6+ Kg5 2.Rc5+ Kg6 3.Rxb3 Ra4+ 4.Kb8 a2 5.Rb6+ Kf7 6.Rc7+ Ke8 7.Rbb7 Ra8+ 8.Kxa8 a1Q+ 9.Ra7 (Kb8 Qe5;) Qh1+ 10.Kb8 Qh2 11.Ra8 Kd8 12.Kb7 mate.

“A pleasant miniature. Had the bR not been captured on its initial square, this study would have been among the prizes”.

**No 18399** Pavel Arestov (Russia). 1.Sg3+/i Kh2 2.Sf5+ Kh1 3.Bxg4 c1Q+ 4.Qxc1 f1S+ 5.Qxf1 Rc2+ 6.Kd1 Rc1+ 7.Kxc1 d2+ 8.Kd1/ii Bxf1 9.Sg3+ Kg2 10.Sxf1 Kxf1 11.Bh3+ Kf2 12.Bf4 zz Bh2 13.Bxh2 wins.

**No 18399** P. Arestov  
2nd honourable mention



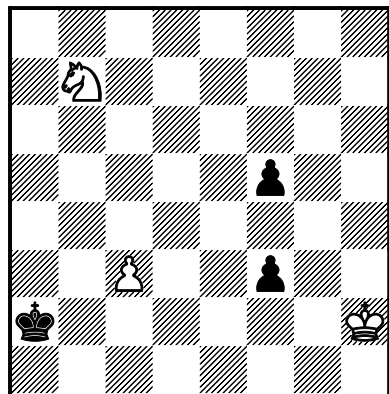
d2h1 1381.05 5/9 Win

i) 1.Bxg4? c1Q+ 2.Qxc1 Rc2+ 3.Qxc2 f1S+ 4.Kc1 Be3+ 5.Kb2 Bd4+ 6.Bxd4 dxc2.

ii) 8.Kxd2? Bxf1 9.Sg3+ Kg2 10.Sxf1 Kxf1 11.Bh3+ Kf2 12.Bd6 Bh2 13.Bxh2 stalemate!

“A sharp, I would even say ‘bloody’ study with a foreplan and surprising zugzwang at the end”.

**No 18400** D. Gurgenzidze  
3rd honourable mention



h2a2 0001.12 3/3 Win

**No 18400** David Gurgenzidze (Georgia). 1.c4 Kb3 2.c5 Kc4 3.c6 Kd3 4.Sc5+ Ke2 5.Sd3 Kxd3 6.c7 f2 7.c8Q f1Q 8.Qa6+ wins.

“Not difficult, but very technical”.

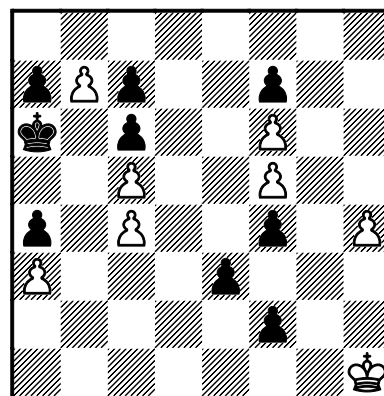
**No 18401** Mikhail Zinar (Ukraine). 1.b8S+/i Kb7 2.Kg2 f3+ 3.Kf1 Kxb8 4.h5, and:

– Kc8 5.h6 Kd7 6.h7 a5 7.h8B wins, or:

– Kb7 5.h6 Ka6 6.h7 Ka5 7.h8S a6 8.Sg6 wins.

i) 1.Kg2? f3+ 2.Kf1 Kxb7 3.h5 Ka6 4.h6 Ka5 5.h7 a6 6.h8Q e2+ 7.Kxf2 e1Q+ 8.Kxe1 f2+ 9.Kxf2 stalemate.

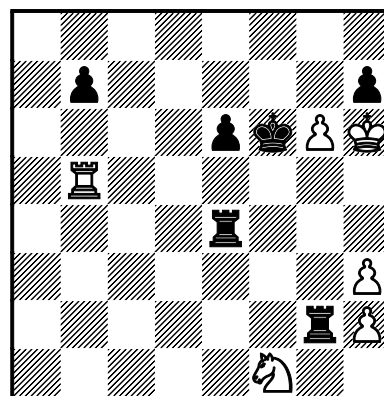
**No 18401** M. Zinar  
special honourable mention



h1a6 0000.78 8/9 Win

“The modern King of the pawn ending continues to search for new mechanisms associated with multiple promotions of pawns”.

**No 18402** I. Akobia  
1st commendation



h6f6 0701.33 6/6 Draw

**No 18402** Iuri Akobia (Georgia). 1.Sg3 Rh4+ 2.Sh5+ Rxh5+ 3.Kxh5 hxg6+ 4.Kh4, and:

– g5+ 5.Rxg5 Rxg5 stalemate, or:

– e5 5.Rb6+ Kf5 6.Rf6+ Ke4 (Kxf6 stalemate) 7.Rf4+ Kd5 (exf4 stalemate) 8.Rd4+ Ke6 (Kxd4 stalemate) 9.Rd6+ Kf5 (Kxd6 stalemate) 10.Rf6+ Ke4 11.Rf4+ positional draw.

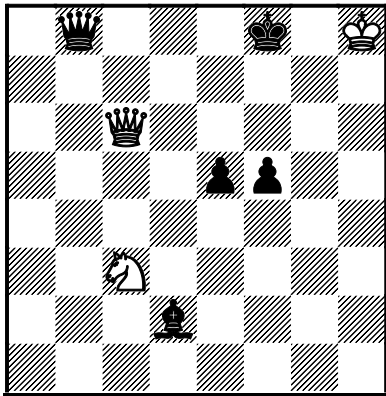
“The idea is not new but has been realized pretty cleanly with the nice extra of another stalemate”.

**No 18403** Borislav Ilincic (Serbia). 1.Qd7, and:

– Qb2 2.Sd5 e4+ 3.Kh7 Qe5 4.Qd8+ Qe8 5.Qd6+ Kf7 6.Qf6 mate, or:



**No 18403** B. Ilincic  
2nd commendation



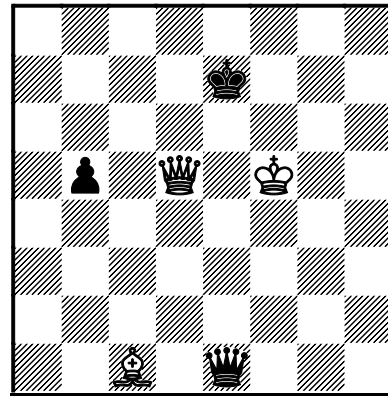
h8f8 4031.02 3/5 Win

– Bh6 2.Sd5 Qe8 3.Qxf5+ Qf7 4.Qc8+ Qe8  
5.Qc7 e4 6.Qg3 Qe6 7.Qf2+ Qf7 8.Qc5+  
Ke8 9.Qc8 mate.

“Accurate mate attacks by White with pendulum queen moves”.

HH observes that this study was published in 2007, not 2008!

**No 18404** J. Vandiest †  
3rd commendation



f5e7 4010.01 3/3 Win

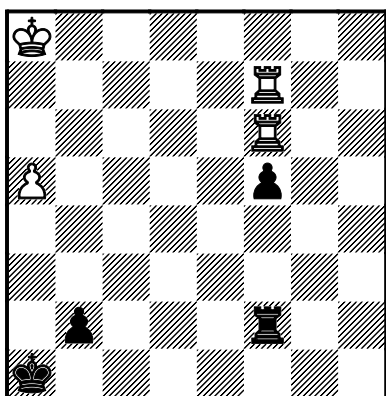
**No 18404** Julien Vandiest (Belgium).  
1.Bg5+ Kf8 2.Kg6 Qe8+ 3.Kh6 Qe1 4.Qd8+  
Kf7 5.Qd7+ Kf8 6.Qd5 b4 7.Qd8+ Kf7  
8.Qd7+ Kf8 9.Qd5 b3 10.Bf4 Ke8 11.Kg6  
Qb1+ 12.Kg7 Qa1+ 13.Kg8 Qf6 14.Qb5+  
Kd8 15.Bg5 wins.

“Correction of the composer’s study in *Chess in Israel* 1999 and other versions”.

## Uralski Problemist 2010

Sergey Osintsev (Russia) judged the annual informal tourney of the Ural magazine. 19 studies by 15 composers from 6 countries participated.

**No 18405** I. Akobia & S. Didukh  
1st prize



a8a1 0500.12 4/4 Win

**No 18405** Iuri Akobia (Georgia) & Sergiy Didukh (Ukraine). 1.Rb6/i b1Q 2.Rxb1+  
Kxb1 3.a6 f4 4.a7 f3 5.Rf6 zz Kc1 6.Rc6+  
Rc2 7.Kb7 Rxc6 8.a8Q Rf6 9.Qa1+ Kd2  
10.Qxf6 wins.

i) Thematic try: 1.Rb7? b1Q 2.Rxb1+ Kxb1  
3.a6 f4 4.a7 f3 zz 5.Rf7 Kc1 6.Rc7+ Rc2  
7.Kb8 Rxc7 8.a8Q Rf7 9.Qa1+ Kd2 10.Qa2+  
Ke1 11.Qxf7 f2 draws.

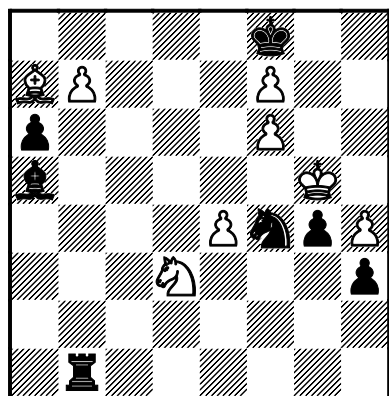
ii) 5.Rf5? Kc1 6.Rc5+ Rc2 7.Kb7 Rxc5  
8.a8Q Kd2 (Kd1) draws.

“The fact that the rook falls victim to the wQ is the result of the choice on the first move! An elegant solution of a logical problem”.

**No 18406** D. Antonini & Daniel Keith (France). 1.Se5 Sd3 2.Bb6 Bd2+ 3.Kf5 Rxb6  
4.Sd7+ Kxf7 5.Sxb6 Bf4 6.Sd7 Bc7 7.e5 Sf4  
8.Kxf4 Ke8 9.Kxg4 Kxd7/i 10.Kxh3 Bxe5  
11.Kg4 Ke6 12.Kg5 Bxf6+ 13.Kg6 Be5 14.h5  
Ke7 15.h6 Kg8 16.h7 wins.

i) h2 10.e6 h1Q 11.f7+ Ke7 12.f8Q+ Kxe6  
13.Sc5+ Kd5 14.Qf7+ Kc6 15.b8S+ Bxb8  
16.Qb7+ wins.

**No 18406** D. Antonini & D. Keith  
2nd prize

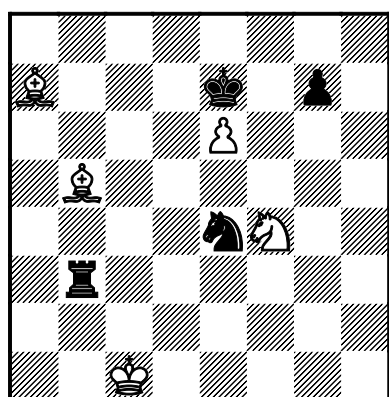


g5f8 0344.53 8/7 Win

“A lively fight by both sides, a pure chess study without a distinct theme but with clear, understandable motivation of moves which are often lacking in studies based on databases”.

HH observes that this is a slightly amended version of a study that appeared in *Problemist Ukraini 2010* (HHdbIV#76098).

**No 18407** I. Akobia  
3rd prize



c1e7 0324.11 5/4 Win

**No 18407** Iuri Akobia (Georgia). 1.Sg6+ Kf6 2.e7 Sd6 3.e8Q Sxe8 4.Bxe8 Rb4 5.Kd1/i Rg4 6.Sf8 Ke7 7.Bh5 Rg5/ii 8.Sg6+ Kf7 9.Sf4+ wins.

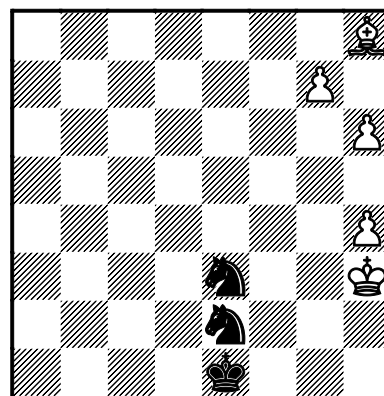
i) Thematic try: 5.Kd2? Rg4 6.Sf8 Ke7 7.Bh5 Rg2+ draws.

ii) Now Rg1+ is not possible.

“Again, a good struggle by both sides. A great, incomprehensible move to the edge: 5.Kd1!”.

**No 18408** Alain Pallier (France). 1...Sg1+ 2.Kh2/i Sg4+ 3.Kxg1 Sxh6 4.Kg2 Ke2 5.Kg3 Ke3 6.g8Q Sxg8 7.Bb2 Ke4 8.Kg4 Kd5 9.Kf5 Se7+ 10.Kf6 Sg8+ 11.Kf7 Sh6+ 12.Kg6

**No 18408** A. Pallier  
honourable mention

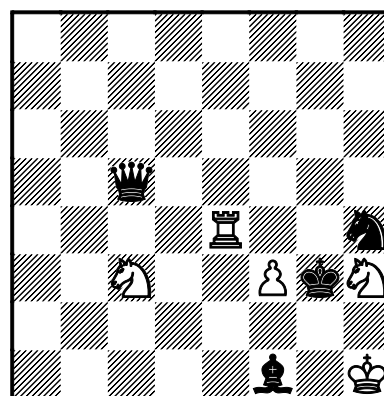


h3e1 0016.30 5/3 BTM, Win

i) 2.Kg3? Sf5+ 3.Kg2 Sxh6 4.Kxg1 Ke2 5.Kg2 Ke3 6.Kg3 Ke4 7.g8Q Sxg8 8.Kg4 Sh6+ draws.

ii) 7.Bg7? Ke4 8.Kg4 Se7 9.Bf6 Sf5 10.h5 Sh6+ 11.Kg5 Sg8 12.Kg6 Kf4 13.Kg7 Kg4 draws.

**No 18409** L. Topko  
honourable mention



h1g3 3135.10 5/4 Draw

**No 18409** Leonid Topko (Ukraine). 1.Rg4+ Kxf3/i 2.Rg3+ Kxg3 3.Se4+ Kxh3 4.Sf2+ Kg3 5.Se4+ Kh3 6.Sf2+ Qxf2 stalemate.

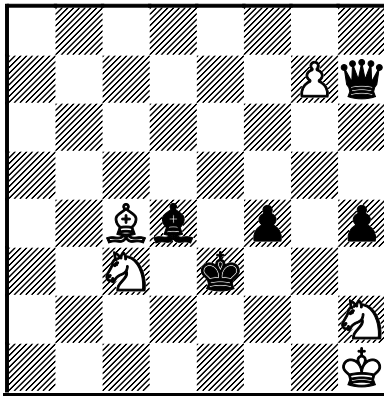
i) After 1...Kxh3 not 2.Rg3+? Kxg3 3.Se4+ Kh3 4.Sf2+ Qxf2 because it is not stalemate, but 2.Se4 Sxf3 3.Sxc5 Kxg4 4.Se4 Kh3 5.Sf2+ Kg3 6.Se4+ draws.

“A good study with nice nuances”.

**No 18410** Leonid Topko (Ukraine). 1.Sg4+ Kf3 2.g8Q Qxg8 3.Be2+ Kg3 4.Se4+ Kh3 5.Sgf2+ Bxf2 6.Sxf2+ Kg3 7.Se4+ Kh3 8.Bf1+ Kg4 9.Sf6+ wins.

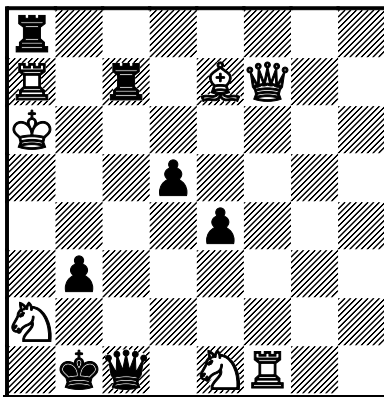
“Still getting the distant bQ”.

**No 18410** L. Topko  
honourable mention



h1e3 3042.12 5/5 Win

**No 18411** D. Hlebec  
special honourable mention



a6b1 4812.03 7/7 Win

**No 18411** Darko Hlebec (Serbia). 1.Sc3+/i Qxc3 2.Sc2+ Ka2 3.Ra1+ Qxa1 4.Rxa8 bxc2 5.Kb5+ Kb1 6.Rxa1+ Kxa1 7.Bf6+ Kb1 8.Qxd5 Rc5+ 9.Qxc5 c1Q 10.Qb4+ Kc2 11.Qxe4+ Kd1 12.Qf3+ Kc2 13.Kc4 Qh6 14.Qd3+ Kc1 15.Kb3 Qd2 16.Bg5 Qxg5 17.Qc2+

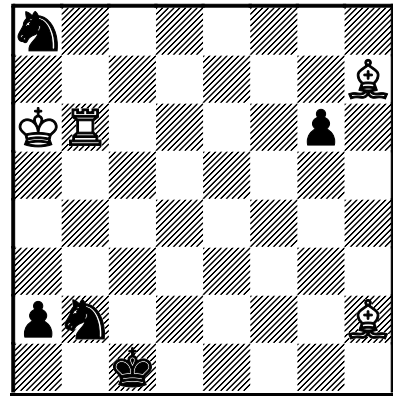
i) 1.Sxc1? Raxa7+ 2.Kb5 Rab7+ 3.Ka4 Ra7+ 4.Kxb3 Rab7+ 5.Bb4 Rxf7 6.Rg1 Rxb4+ 7.Kxb4 Kxc1 draws.

ii) 5.Kb6+? Kb1 6.Rxa1+ Kxa1 7.Bf6+ Kb1 8.Qxd5 Rc6+ 9.Qxc6 c1Q 10.Qxe4+ Qc2 draws.

**No 18412** Gamlet Amiryan (Armenia). 1.Rc6+ Kd1 2.Rd6+ Ke2 3.Re6+ Kf1 4.Rf6+ Kg2 5.Rxg6+ Kxh2 6.Rh6+ Kg2 7.Rg6+ Kf1 8.Rf6+ Ke2 9.Re6+ Kd2 10.Rd6+ Kc1 11.Rc6+ Kd2 12.Rd6+ Kc3 13.Rc6+ Sc4 14.Rxc4+ Kxc4 15.Bg8+ draws.

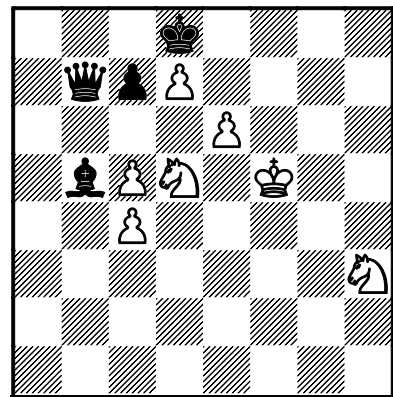
**No 18413** Sergey I. Tkachenko (Ukraine). 1.Sg5 Bxd7 2.Sf7+ Ke8 3.exd7+ Kxd7 4.c6+ Kxc6 5.Sd8+ Kc5 6.Sxb7+ Kxc4 7.Ke5 c5 8.Ke4 Kb3 9.Sa5+ Ka4 10.Sc4 wins.

**No 18412** G. Amiryan  
commendation



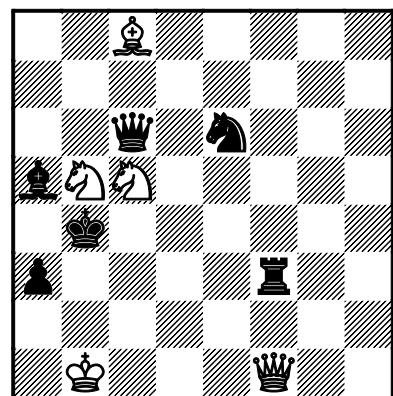
a6c1 0126.02 4/5 Draw

**No 18413** S.I. Tkachenko  
commendation



f5d8 3032.41 7/4 Win

**No 18414** V. Neishtadt  
special commendation



b1b4 4345.01 5/6 Draw

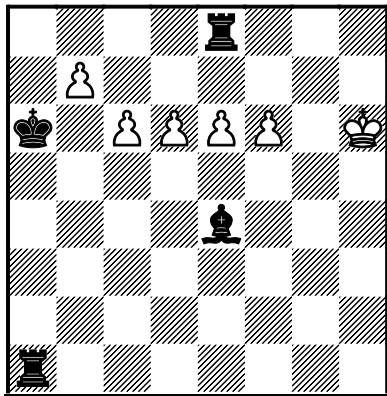
**No 18414** Vladimir Neishtadt (Russia). 1.Sa6+ Ka4 2.Qd1+ Rb3+ 3.Qxb3+ Kxb3 4.Bxe6+ Ka4 5.Sc3+ Bxc3/i 6.Bd7 Kb3 7.Be6+ Ka4 8.Bd7 draws.

i) Qxc3 6.Bd7+ Kb3 7.Be6+ Ka4 8.Bd7+ perpetual check.

# AN&YB 2011

The Maroc web site Fès Echecs organized a formal endgame study tourney. The tourney director Youness Ben Jelloun (Maroc) received 16 studies. Judge Siegfried Hornecker (Germany) explains in the award that he evaluates “EGTB-studies” like other studies, and that his judging criteria were: flow, depth, geometry, paradox and clarity. He considered the level as surprisingly (!) good.

**No 18415** R. Becker  
prize



h6a6 0630.50 6/4 Draw

**No 18415** Richard Becker (USA). 1.f7 Rxe6+/i 2.Kg7 Rg1+ 3.Kf8 Rh1/ii 4.d7 Bxc6 5.b8S+ Kb5 6.Sxc6 Kxc6 7.d8S+ Kd7 8.Sxe6 Kxe6 9.Ke8 Ra1 10.f8S+ draws.

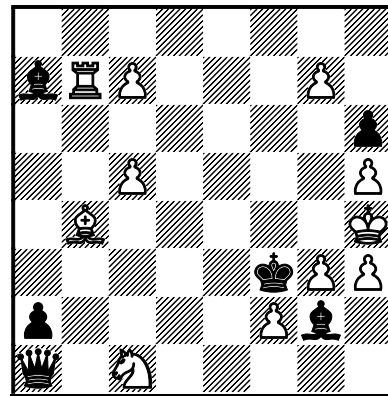
i) Rh1+ 2.Kg5 Rg1+ 3.Kf4 Rxe6 4.b8Q Rf1+ 5.Ke3 Bg6+ 6.Kd2 Rf2+ 7.Kc3 Re3+ 8.Kd4 Re4+ 9.Kd5 Rd2+ 10.Kc5 Re5+ 11.Kc4 Rc2+ 12.Kd4 Re4+ 13.Kd5 Rd2+ 14.Kc5 Re5+ 15.Kc4 Bxf7+ 16.Kc3 draws.

ii) Rh6 4.b8Q Rh8+ 5.Ke7 Rxb8 6.c7 draws.

“The initial position, while having an unusual material balance, looks very natural. The position after the fourth move has a certain geometrical charm and, of course, while the play might not be overly deep it has great flow and geometry mixed with paradox and humour. The initial position would suggest to you that the white pawns, on their way to queening, actually would be knighting. There also is a hidden symmetry in that the pawn which made the first move actually makes the last one. Yes, three knight promotions can be shown more economically, but the overall impression including all factors still makes this an outstanding study, if only for the synthesis of a

nice construction, good flow, nice position after the fourth move and the good humour it shows. Klaus Rubin calls this an ‘effectful firework’, being as impressed as I am”.

**No 18416** A. Pallier  
special honourable mention



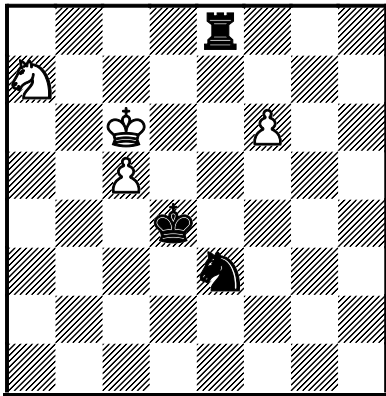
h4f3 3171.72 11/6 Win

**No 18416** Alain Pallier (France). 1.Bc3 Qxc3 2.Rb3 Qxb3 3.Sxb3 a1Q 4.Sxa1 Bxc5 5.c8S Bd4 6.g8S Bxa1 7.Sd6 Bd4 8.Sf7 Bxf2 9.Se5+ wins.

“There are of course many predecessors with similar motifs and for this reason I don’t think this study can directly compete with other studies. The economical setup – after the bad introduction play – with the thematic try of 5.g8S – deserve a high ranking. However, in view of there being many similar studies as well as the motionless Bg2 no prize can be awarded. Since I think it deserves more than a commendation I hope to have found the ‘golden middle’ by awarding a special honourable mention”.

**No 18417** János Mikitovics (Hungary). 1.Sb5+/i Ke5 2.Kd7 Rf8 3.c6 Sd5 4.c7 Sb6+ 5.Kc6 Sc8 6.Kd7 Sb6+ 7.Kc6 Sc8 8.Kd7 Kxf6 9.Sc3 Ke5 10.Sd5 Kxd5 stalemate.

**No 18417** J. Mikitovics  
1st honourable mention

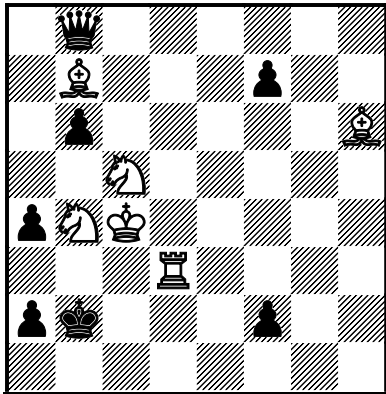


c6d4 0304.20 4/3 Draw

i) 1.Kd7? Rf8 2.Sb5+ Kc4 3.Ke7 Ra8 4.Sc7 Ra7 5.Kd8 Sd5 6.f7 Sxc7 7.f8Q Se6+ draws.

“A nice construction of a mid-board stalemate. Unfortunately, the final stalemate is known from M. Halski, *Canadian Chess Chat* 1982 (HHdbIV#50312). Klaus Rubin adds that 10.Sd5!! is a fantastic move”.

**No 18418** M. Campioli  
2nd honourable mention



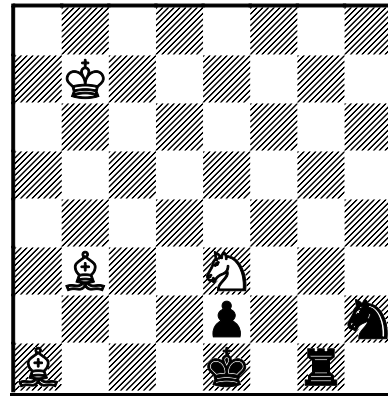
c4b2 3122.05 6/7 BTM, Draw

**No 18418** Marco Campioli (Italy). 1...b5+ 2.Kxb5 f1Q 3.Bg7+ f6 4.Bxf6+ Qxf6? 5.Sxa4+ Kc1 6.Sxa2+ Kb1 7.S2c3+ Kc2 8.Rd2+ Kxd2 9.Se4+ Ke3 10.Sxf6 Qxb7+ 11.Sb6 Kd4 12.Sd7 Qc7 13.Ka6 Qc6 14.Sb8 Qc7 15.S8d7 draws.

“The study has a nice flow, but black’s play is too forced and there is no real surprise in the study. The ending luckily is humanly understandable. This would probably make a nice study for solving. It is still quite a bit away from a prize, for example it would need a good ending. After my first impression I want-

ed to award a commendation here but a re-evaluation of the flow in connection with the construction that has no useless pieces made it possible to give this much higher ranking instead”.

**No 18419** I. Akobia & J. Mikitovics  
3rd/4th honourable mention



b7e1 0324.01 4/4 Draw

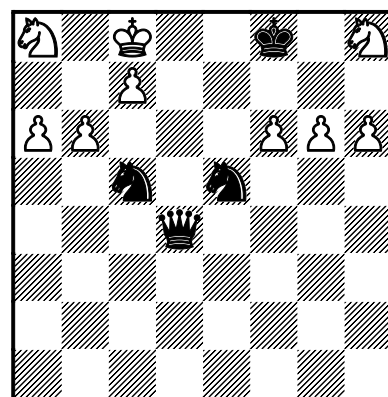
**No 18419** Iuri Akobia (Georgia) & János Mikitovics (Hungary). 1.Bc3+ Kf2 2.Sc2 Rb1 3.Sd4 Sf3 4.Ka6/i Sxd4/ii 5.Bxd4+ Kg3 6.Be5+ Kh4 7.Bf6+ Kg3 8.Be5+ Kf3 9.Bd5+ Ke3 10.Bg3 Rg1 11.Bh4 Rg4 12.Be1 Rg1 13.Bh4 positional draw.

i) Thematic try: 2.Sf5? Rc1.

ii) Thematic try: 4.Ka7? Ra1+.

“A good synthesis of two well known motifs. The introduction features two thematic tries that your judge, however, found difficult to see”.

**No 18420** M. Campioli  
3rd/4th honourable mention



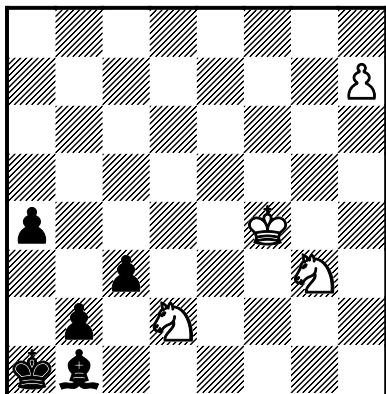
c8f8 3008.60 9/4 Draw

**No 18420** Marco Campioli (Italy). 1.g7+ Kg8 2.f7+ Sxf7 3.h7+ Kxg7 4.Sxf7 Kxf7 5.Kb8 Sxa6+ 6.Ka7 Sxc7 7.Sxc7 Kg6 8.h8Q

Qxh8 9.b7 Qd4+ 10.Ka8 Qa4+ 11.Kb8 Qa5  
12.Kc8 Qf5+ 13.Kd8 Qf8+ 14.Kd7 Qb8  
15.Kc6 draws.

“It looks so simple that it should be well-known, but I did not find a single predecessor of the final position. The introduction is poor, but the positional draw and the interesting finish after move 8 guaranteed a high ranking”.

**No 18421** G. Josten  
special commendation



f4a1 0032.13 4/5 Win

**No 18421** Gerhard Josten (Germany).  
1.Sb3+/i axb3 2.h8Q c2 3.Se2 Ba2 4.Ke3 Kb1  
5.Qh7 Ka1 6.Qg7 Kb1 7.Qg6 Ka1 8.Qf6 Kb1  
9.Qf5 Ka1 10.Qe5 Kb1 11.Qe4 Ka1 12.Qd4  
Kb1 13.Qd3 Ka1 14.Qc3 Kb1 15.Kd2 c1Q+  
16.Sxc1 bxc1Q+ 17.Qxc1+ wins.

i) 1.h8Q? cxd2 2.Qh1 Ka2 3.Se2 Bd3  
4.Sc3+ Kb3 5.Sb1 Bxb1 6.Qxb1 a3 draws.

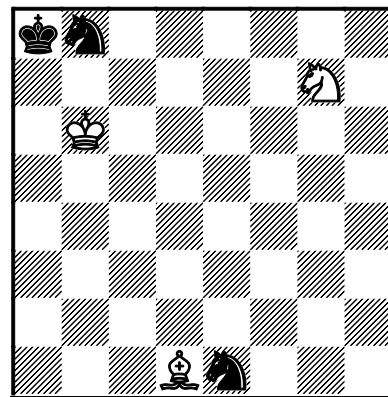
“A well-known staircase manoeuvre in a new setting. Klaus Rubin would have awarded an honourable mention, but for me there is not enough content to justify that”.

**No 18422** Christian Poisson (France). 1.Bg4  
Sd3/i 2.Se8 Sc6 3.Sc7+ Kb8 4.Sa6+ Ka8  
5.Bf3 Se5 6.Bd5 Sd7+ 7.Kxc6 Ka7 8.Sb4  
Sb8+ 9.Kb5 Sd7 10.Be6 Se5 11.Kc5 Kb7  
12.Kd6 Sf3 13.Bd5+

i) Sc6 2.Kxc6 Sg2 3.Sf5 Sf4 4.Se7 Ka7  
5.Bc8 Sd3 6.Sg6 Sb4+ 7.Kc5 Sa6+ 8.Kb5  
Sc7+ 9.Kc6 wins.

“Surprisingly the zugzwang to win the first black knight is original. The commendation, however, would not have been given without

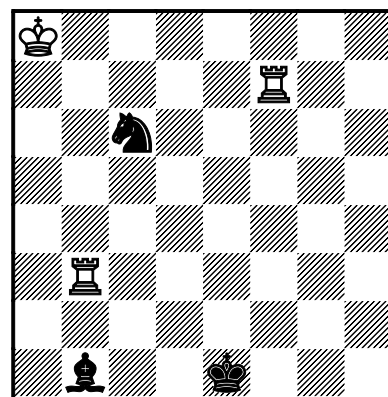
**No 18422** C. Poisson  
1st commendation



b6a8 0017.00 3/3 Win

the final fork. Of course, after 12...Sg6 the knight survives a few more moves but it is humanly understandable that it also would be captured because it lacks any space to flee. My helper Klaus Rubin calls this study impressive and interesting”.

**No 18423** C. Poisson  
2nd commendation



a8e1 0233.00 3/3 BTM, Win

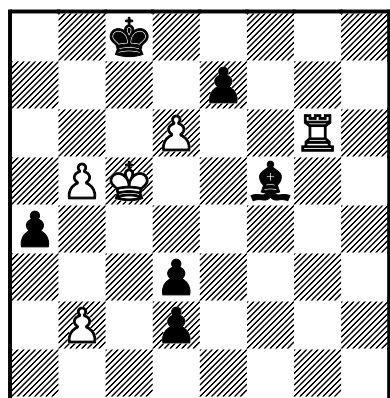
**No 18423** Christian Poisson (France).  
1...Ba2 2.Re3+ Kd2 3.Rff3 Bd5 4.Rd3+ Ke2  
5.Rfe3+ Kf2 6.Rc3 Sd4+ 7.Kb8 Sb5 8.Rcd3  
Bc4 9.Rf3+ Ke2 10.Rde3+ wins.

“A triple switchback. Personally I don’t like this kind of study in the style of Henri Rinck’s analyses. However, the play is fine and the geometry is acceptable. My helper Klaus Rubin doesn’t like the study at all since, as he says, the key is bad, the switchbacks are unavoidable and the study has an open end”.

# Československý Šach 2009-2010

The judge, Stanislav Nosek (Czech Republic), considered 39 studies from 19 composers from 9 countries. The provisional award was published in *Československý Šach* ii2011, and the final award, unchanged despite a protest, in *Československý Šach* vi2011.

**No 18424** J. Polašek & M. Hlinka  
1st prize



c5c8 0130.34 5/6 Draw

**No 18424** Jaroslav Polášek (Czech Republic) & Michal Hlinka (Slovakia). 1.Rg8+ Kd7 2.dxe7 Bg6 3.e8Q+ Bxe8 4.Rg7+/i Kc8 5.Rg1 Bh5 6.Kd4 (Kc4) d1Q 7.Rxd1 Bxd1 8.Kxd3 Kb7 9.Kd4/ii Kb6 10.Kc4 Bc2 11.Kc3 Bd1 12.Kc4 zz Ka5 13.Kc5 Be2 14.b6 Bf3 15.b7 Bxb7 16.Kc4 Bd5+ 17.Kxd5 Kb4 18.Kc6 Kb3 19.Kb5 draws.

i) 4.Rg1? Bh5 5.Kd4 d1Q 6.Rxd1 Bxd1 7.Kxd3 Bb3 8.Kc3 Kc7 9.Kb4 Kb6 zz.

ii) 9.Kc4? Kb6 zz 10.Kb4 Bb3 zz 11.Ka3 Ka5, or 9.Kc3? Bb3 10.Kb4 Kb6 zz.

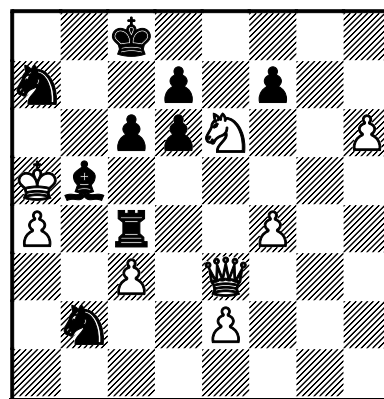
“The study is dedicated to Marco Campioli. A memorable study for zugzwang lovers, but also for all chess-players.”

**No 18425** Alain Pallier (France). 1.Sc5 Rxc5 2.Qxc5 dxc5 3.Kb6 Sxa4+ 4.Kxa7 Kc7 5.c4/i Bxc4 6.h7 Sb6 7.h8Q Sc8+ 8.Ka8 Ba6 9.Qb2 draws.

i) Thematic try: 5.h7? Sb6 6.h8Q Sc8+ 7.Ka8 Ba6 wins.

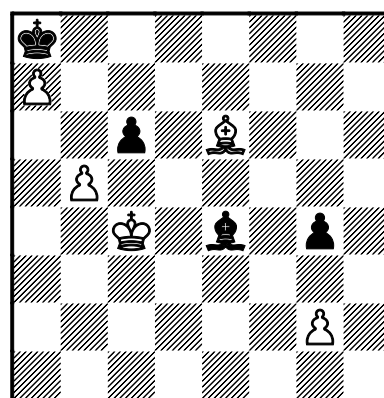
“A magical study! White first sacrifices the queen then a pawn sac opens the diagonal, giving the king a refuge in the corner. A lot of material and passive pieces fit in a romantic context of this solvers’ attractive study”.

**No 18425** A. Pallier  
2nd prize



a5c8 1337.54 8/9 Draw

**No 18426** L'. Kekely, L. Salai,  
M. Vyparina & J. Hlas  
3rd prize



c4a8 0040.32 5/4 Win

**No 18426** L'uboš Kekely (Slovakia), Ladislav Salai, Matej Vyparina & Ján Hlas (Slovakia). 1.b6 g3 2.Bh3 c5 3.Kb5/i Bb7/ii 4.Kxc5 Bc8 5.Kc6/iii Bb7+ 6.Kd6/iv Bc6 7.Kc5/v Bb7 8.Kd4 Bc6 9.Ke3 wins.

i) 3.Kxc5? Kb7 4.Kd4 Bc6 draws.

ii) Kb7 4.Kxc5 Ka8 5.Kd4 wins.

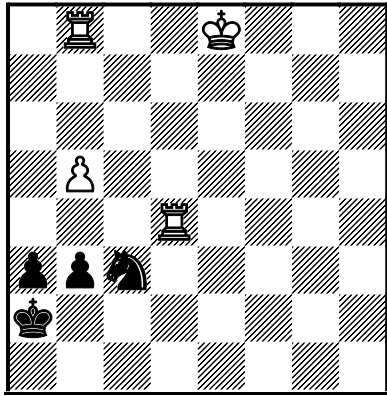
iii) 5.Bxc8? stalemate.

iv) 6.Kc7? Be4 7.Bg4 Bxg2 8.Bd7 Bb7 9.Bc6 Bxc6 10.Kxc6 g2 11.b7+ Kxa7 12.Kc7 g1Q 13.b8Q+ Ka6 and square b6 is guarded.

v) 7.Kxc6? stalemate.

“The authors achieve a maximum from a simple same-colour bishop ending. A nice study for o.t.b. players!”.

**No 18427** E. Vlasák  
4th/5th prize



e8a2 0203.12 4/4 Win

**No 18427** Emil Vlasák (Czech Republic).  
1.b6 b2 2.Rb4 Sd5 3.Rxb2+/i Kxb2/ii 4.b7  
Sc7+ 5.Ke7/iii a2 6.Ra8 Sxa8 7.b8Q+ Sb6  
8.Qe5+ Kb3 9.Qe3+ Kb2 10.Qd4+ Kb3  
11.Kd6 Sc4+ 12.Kc5 Sa3 13.Qb4+ Kc2  
14.Qxa3 wins.

i) 3.Rb5? Sxb6 4.R5xb6 b1Q 5.Rxb1 stalemate.

ii) axb2 4.Ra8+ Kb3 5.b7 Sc7+ 6.Kd7 Sxa8  
7.b8Q+ Kc2 8.Qh2+ Kb3 9.Qg3+ Ka2  
10.Qg8+ wins.

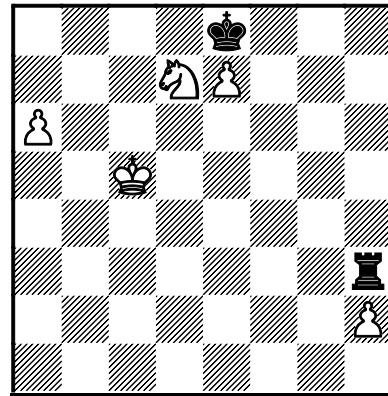
iii) 5.Kd7? a2 6.Ra8 Sxa8 7.b8Q+ Sb6+  
8.Qxb6+ Kc2 draws, or 5.Kf7? a2 6.Ra8 Sxa8  
7.b8Q+ Sb6 (easiest way to draw) 8.Qe5+  
Kb3 9.Qe3+ Kb2 10.Qd4+ Kb3. Compare this  
with the main line; the wK cannot reach d6.  
11.Ke6 Sc4 12.Kd5 Sa3 draws.

“White’s win seems to be optically questionable in the setting. The king is moving in real-time and the chessboard is not curved space but for all that he reaches in time. Einstein would like this study, too”.

**No 18428** Michal Hlinka (Slovakia). 1.Sf6+/i  
Kxe7 2.Sd5+ Kd7 3.a7 Rh8 4.Kb6 Ke6  
5.Sb4 Kf5 6.Sc6 Re8 7.Sb8 Re6+ 8.Kc7 Re7+  
9.Sd7 Re8 10.Kb7 Kg5 11.a8Q Rxa8 12.Kxa8  
Kh4 13.Se5 Kh3 14.Sf3 wins.

i) 1.Sb8? Rxh2 2.Sc6 Ra2 3.Kb6 Rb2+  
4.Kc7 Ra2 draws.

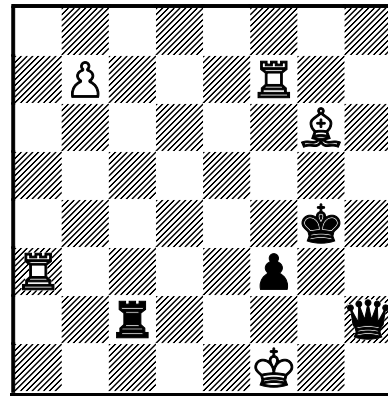
**No 18428** M. Hlinka  
4th/5th prize



c5e8 0301.30 5/2 Win

“A beautiful positional miniature! The knight controls the whole board being 8 times on the correct square”.

**No 18429** D. Keith  
special prize



f1g4 3510.11 5/4 Draw

**No 18429** Daniel Keith (France). 1.Bh5+  
Qxh5 2.Rg7+, and:

– Kh4 3.Ra4+ Kh3 4.Rg3+/i Kxg3 5.b8Q+  
Kh3 6.Rd4 Qh6 7.Qd6 Qxd6 8.Rxd6 Kg3  
9.Rg6 draws, or:

– Kh3 3.Rh7/ii Qxh7 4.b8Q Rc1+ 5.Kf2  
Qc2+ 6.Kxf3 Rf1+ 7.Ke3 Qc1+ 8.Ke2+  
draws.

i) 4.b8Q? Rc1+ 5.Kf2 Qc5+ 6.Kxf3 Qf5+  
7.Ke2 Rc2+ 8.Ke3 Rc3+ wins.

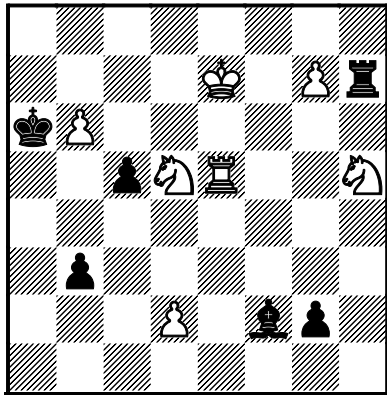
ii) 3.Rg3+? Kh2 4.b8Q Rc1+ 5.Kf2 Qc5+  
6.Re3 Qc2+ 7.Kxf3 Qf5+ wins.

“An ode to white rooks. Both lines (with the passive and the active queen) create a harmonious entirety with excellent mastering of the heavy pieces but the first line is a copy from



Keith's study from Olympic tournament Dresden 2008".

**No 18430** L'. Kekely  
1st honourable mention



e7a6 0432.33 7/6 Draw

**No 18430** L'uboš Kekely (Slovakia). 1.Rg5 g1Q 2.Rxg1 Bxg1 3.Kd6/i Rxg7 4.Sxg7 Bd4 5.Se6 b2 6.Sc3 Bxc3 7.Sxc5+ Ka5 8.dxc3 b1Q 9.b7 Qb6+ 10.Kd5 Qd8+ 11.Kc6 Qb6+ 12.Kd5 Qc7 13.c4 positional draw.

i) 3.Kd8? Bd4 4.g8Q Rh8 5.Qxh8 Bxh8 6.Kc8 b2 7.b7 b1Q 8.b8S+ Ka5 9.Sc6+ Kb5 10.Sce7 Qd3 11.Shf4 Qxd2, or 3.Ke8? Rxg7 4.Sxg7 b2 5.Sc3 Bd4 6.Sb1 Bxg7 win.

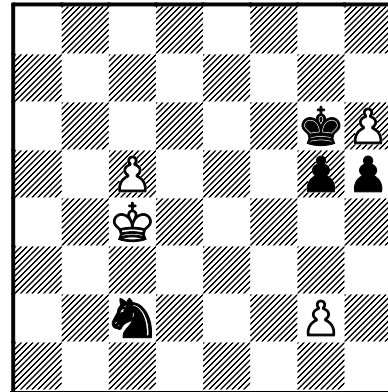
“A positional draw – knight forks on a6 and d7 paralyze the black king. The impressive defence 6.Sc3!! leads to a surprising and entertaining positional draw. The black monarch cannot make any step (else he will fall) and the queen halfway hobbled – like in a hospital. Such a successful study should start with 1.Kd6! saving some material”.

This is a version of a 1988 study (HHdbIV #56798).

**No 18431** Jaroslav Polášek, Michal Hlinka (Slovakia) & Marco Campioli (Italy). 1.c6 Se3+ 2.Kd4 Sf5+ 3.Ke5 Se7 4.Kd6 Sc8+ 5.Kc7 Sa7 6.Kb6 Sc8+ 7.Kc7 Se7 8.Kd6 Sxc6 9.Kxc6 Kxh6 10.Kd5/i Kg6 11.Ke6/ii h4 12.Ke5 Kh5 13.Kf5 g4 14.Ke4/iii Kg5 15.Ke3 g3 16.Kf3 Kf5/iv 17.Ke2 Kg4 18.Kf1 h3 19.Kg1 h2+ 20.Kh1 and stalemate.

i) 10.Kd6? h4 11.Ke5 Kg6 zz 12.Ke4 Kf6 13.Ke3 Ke5 14.Kf3 Kf5 15.Ke3 Kg4 16.Kf2 h3 wins.

**No 18431** J. Polášek, M. Hlinka  
& M. Campioli  
2nd honourable mention



c4g6 0003.32 4/4 Draw

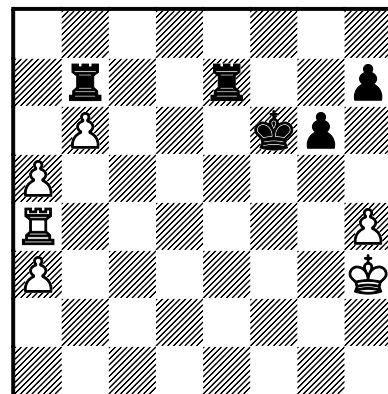
ii) 11.Ke5? h4 zz, or 11.Ke4? Kf6 12.Kf3 Ke5 13.Ke3 Kf5 14.Kf3 h4 zz, win.

iii) 14.Kf4? g3 zz 15.Kf3 Kg5 16.Ke2 h3 17.gxh3 Kh4 18.Kf1 Kxh3 19.Kg1 g2 wins.

iv) Kh5 17.Kf4 zz.

“A successful enhancement of the unsound study J. Pospíšil, *Čs. šach* 1957 (HHdbIV #29081). After the precise key the study culminates with a text-book move 10.Kd5!! and after the echo move 11.Ke6! we have a position from the original study. It is regrettable that the original author did not participate in this correction; so I cannot evaluate the study as a whole”.

**No 18432** I. Aliev & R. Allayov  
3rd honourable mention



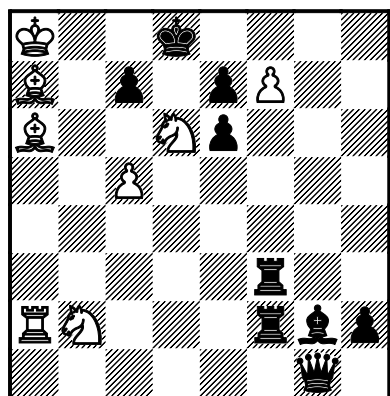
h3f6 0700.42 6/5 Draw

**No 18432** Ilham Aliev & R. Allayov (Azerbaijan). 1.a6 Rxb6 2.a7 Rb3+ 3.Kg4 h5+ 4.Kf4 Rxa7 5.Rxa7 Rh3 6.Ra6+ Kg7 7.Ra4/i Kf6 8.Ra6+ Kg7 9.Ra4 Rxh4+ 10.Kg5 Rxa4 stalemate.

i) 7.Kg5? Rg3+ 8.Kf4 Rg4+ 9.Ke5 Rxb4  
10.a4 Rh1 11.Kf4 Rf1+ 12.Kg3 Rg1+ 13.Kh2  
Rc1 wins.

“A very nice amusing rook! The idea of J. Vladimirov (HHdbIV#43825) is finally demonstrated in a sound manner and at the first attempt. J. Polášek (Čs. šach 11/2010) was not successful, maybe he outraged Caissa with his sentence ‘don’t trust computers blindly’”.

**No 18433** I. Akobia & M. Hlinka  
4th honourable mention



a8d8 3752.24 8/9 Draw

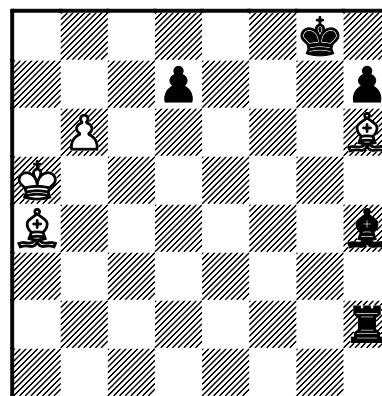
**No 18433** Iuri Akobia (Georgia) & Michal Hlinka (Slovakia). 1.Sb7+ Kd7 2.c6+ Kxc6 3.Sa5+ Kd7 4.Bb5+ Kc8 5.Ba6+ Kd7 6.Bb5+ c6 7.Bxc6+ Kc8 8.Bb7+ Kc7 9.Bb8+ Kb6 10.Ba7+/i Kc7 11.Bb8+ Kd7 12.Bc6+ Kd8 13.Sb7+ Kc8 14.Sa4 Rxa2 15.f8Q+ Rxf8 16.Bd7+ Kxd7 stalemate.

i) 10.Sc6? Qe1 11.Ra6+ Kb5 12.Bxb2 Rb3 13.Sd4+ Kb4 14.Rb6+ Kc5 15.Rxb3 Bxb7+ 16.Kb8 Kxd4 17.Bg3 Qe2 18.Bxf2+ Qxf2 wins.

“Mastering such a difficult theme (three pin stalemate) needs a lot of material and constructional compromises. All pieces moved in this study creating an impressive aesthetic finish. A successful correction of an older Akobia study (HHdbIV#47261) from the year 1979!”.

**No 18434** Jaroslav Polášek (Czech Republic). 1.Bb3+ d5 2.Bxd5+ Kh8 3.Bf4 Bg3 4.Bxg3 Rh5 5.b7 Rxd5+ 6.Kb6 Rd8 7.Be5+/i Kg8 8.Bc7 Rf8 9.Kc6 Kf7 10.Kd7 Kg6 11.Bd8 Rf7+ 12.Be7 wins.

**No 18434** J. Polášek  
5th honourable mention

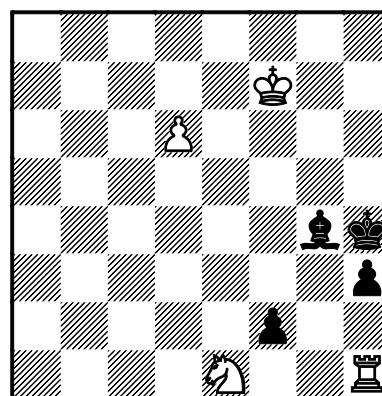


a5g8 0350.12 4/5 Win

i) 7.Bc7? Rf8 8.Kc6 h5 9.Kd7 Rg8 10.Bd8 Rg7+ draws.

“The active black defence 1...d5! is refuted by the tricky check. A likeable well constructed idea with the destructive pawn h7!”.

**No 18435** J. Mikitovics  
special honourable mention



f7h4 0131.12 4/4 Win

**No 18435** János Mikitovics (Hungary). 1.Sd3/i Kg3 2.Kf6 (Kg6)/ii Kg2 3.Sxf2 Kxf2 4.Kg5 Bd7 5.Kh4 Kg2 6.Rc1 Ba4 7.Ra1 h2 8.Ra2+ Kg1 9.Kg3 h1S+ 10.Kf4 wins.

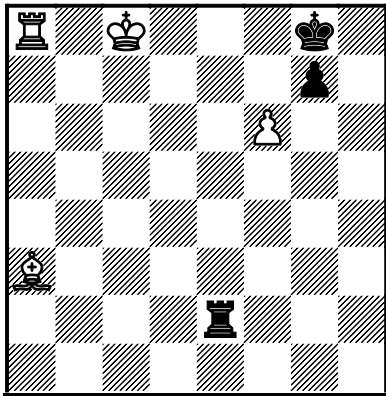
i) 1.Sg2+? Kg3 2.Se3 Bc8 3.Rf1 h2 4.Rh1 Bd7 5.Ke7 Bc6 6.d7 Bxb1 7.d8Q Be4 draws.

ii) 2.Rf1? Bf5 3.Sxf2 Kg2 4.Rc1 Kxf2 5.Kf6 Bd7 draws.

“A good key, surprising side-lines on both sides and a fine finish! A highly tactical study, but with strong computer taste!”.

**No 18436** Michal Hlinka (Slovakia) & Emil Vlasák (Czech Republic). 1.Kd7+ Kf7 2.Rf8+ Kg6 3.f7 Kf6 4.Bb4 Re3 5.Bc5 Rb3 6.Bd4+

**No 18436** M. Hlinka & E. Vlasák  
commendation

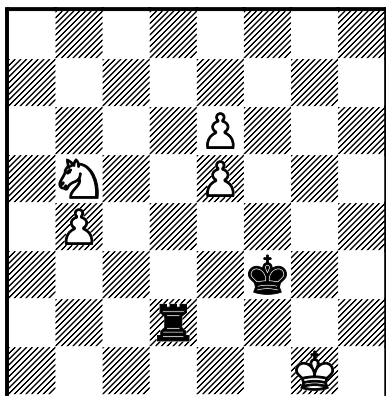


c8g8 0410.11 4/3 Win

Kg6 7.Ke6 Rb7 8.Bc5 Rc7 9.Be7 Rc1 10.Bd6 Re1+ 11.Be5 Rf1 12.Bxg7 Re1+ 13.Be5 wins.

“An exemplary domination of the bR in a pure construction! The delicate finish 9.Be7!, forcing an awkward rook return, increases the value”.

**No 18437** L'. Kekely & M. Minski  
commendation



g1f3 0301.30 5/2 Win

**No 18437** L'uboš Kekely (Slovakia) & Martin Minski (Germany). 1.e7 Rg2+ 2.Kh1 Rg8 3.Sc7/i Rh8+ 4.Kg1 Rg8+ 5.Kf1 Rh8 6.Ke1 Ke3 7.Kd1 Kd3 8.Kc1 Kc3 9.Sd5+ Kd4 10.Sf6 Kc3/ii 11.Kd1 Kd3 12.Ke1 Ke3 13.Kf1 Kf3 14.Kg1 Kf4 15.e6 Kf5 16.e8Q Rxe8 17.Sxe8 Kxe6 18.Sc7+ wins.

i) 3.Sd6? Rh8+ 4.Kg1 Rg8+ 5.Kf1 Rh8 6.Ke1 Ke3 7.Sf5+ Kf4 8.Sg7 Kxe5 9.e8Q+ Rxe8 10.Sxe8 Kd5 draws.

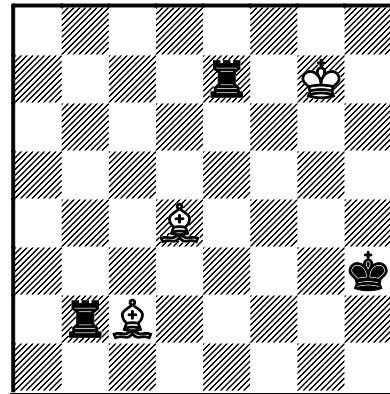
ii) Kxe5 11.e8Q+ Rxe8 12.Sxe8 Kd4 13.Kb2 Kc4 14.Ka3 wins.

“The knight’s manoeuvre Sc7-d5-f6 – keeping control of g8 – seems to be logical. But for

a correct timing the king had to travel – with a two-way ticket – as far away as to square c1. A nice agile miniature with an exact finale!”.

This is a correction of a 2009 study by Kekely (HHdbIV#75512).

**No 18438** J. Polášek  
commendation



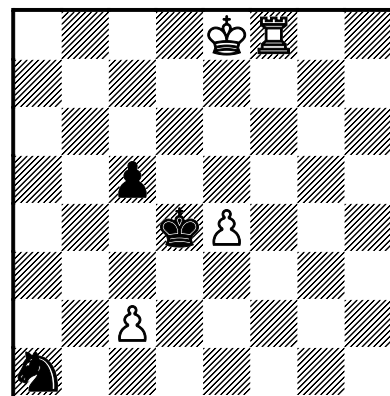
g7h3 0620.00 3/3 Draw

**No 18438** Jaroslav Polášek (Czech Republic). 1.Kf6 Rbb7 2.Bf5+ Kh4 3.Bc8 Rbc7 4.Be6 Kh5 5.Be5/i Rb7 6.Bd5 Rbd7 7.Be6 Ra7 8.Bb8 Rab7 9.Bd5 Rbd7 10.Be6 positional draw.

i) 5.Bb6? Rxe6+ 6.Kxe6 Rc6+ wins.

“This treatment of theme ‘bishops resist rooks’ appeals to the eye. Although Black has found the strong 2...Kh4! he cannot release his rooks. In the setting the wK has to be in check otherwise some extra pieces would be necessary”.

**No 18439** J. Pospíšil  
commendation



e8d4 0103.21 4/3 Win

**No 18439** Jaroslav Pospíšil (Czech Republic). 1.c4 Sc2/i 2.Kd7 Sa3 3.Ra8 Sxc4 4.Ra4

Kxe4/ii 5.Rxc4+ Kd5 6.Rc2 (Rc1) c4 7.Rc1 Kc5 8.Kc7 wins.

i) Kxc4 2.Rf7 Kd4 3.Re7 Sb3 4.e5 c4 5.e6 wins.

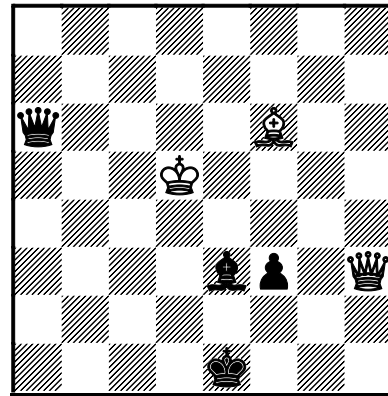
ii) Kc3 5.Kc6 Sb2 6.e5 Sxa4 7.e6 Kb2 8.e7 c4 9.e8Q c3 10.Qe5 wins.

“Full marks to the author of this introduction to a famous Réti study. A nice idea with a dynamic play in a miniature design”.

**No 18440** Jaroslav Pospíšil (Czech Republic). 1.Ke4 Qc4+ 2.Kxe3 f2 3.Qh4 Qe2+ 4.Kf4 Kd1 5.Kg3 f1Q 6.Qa4+ Qc2 7.Qa1+ Ke2i 8.Qe5+ Kd1 9.Qa1+ wins.

“The quiet moves of the wK are some compensation for killing a passive piece at the start. Inspired play based on the control of dark squares, unfortunately without any move

**No 18440** J. Pospíšil  
special commendation



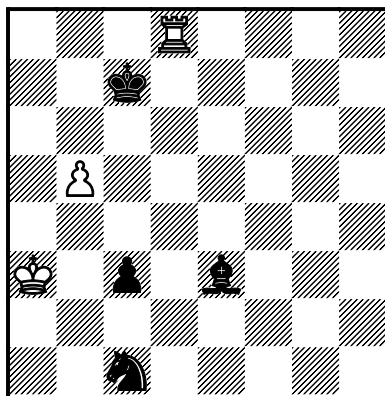
d5e1 4040.01 3/4 Draw

by the white key bishop. The author surely examined other possibilities for introductory play but probably did not find a satisfactory setting”.

## Zhuk 55 JT 2010

Vladimir Bartosh (Belarus) judged the V. Zhuk 55 JT. The award was published in the Belarus newspaper *Zarya* (Brest). Unfortunately, the award looks like a print of a PGN-file without any explanation, and hundreds of nested sublimes without any explanation. We refuse to reproduce such a mess in *EG*.

**No 18441** M. Garcia & I. Akobia  
1st prize



a3c7 0133.11 3/4 Draw

**No 18441** Mario Garcia (Argentina) & Iuri Akobia (Georgia). 1.Rd1 Bd2 2.Rh1/i Kb6 3.Ka4 Se2/ii 4.Kb3 Sd4+ 5.Kc4 Sf3 6.Kd3 Kxb5 7.Rh8 Se1+ 8.Ke2 Kc4 9.Rd8 draws.

i) 2.Rf1? Kb6 3.Ka4 Se2 4.Kb3 Kc5 5.Rf5+ Kd6 6.Rf1 Kd5 7.Rf5+ Ke4 8.Rc5 Sd4+

9.Ka2 c2 10.Kb2 Kd3 11.b6 Bc1+ 12.Kxc1 Sb3+ 13.Kb2 Sxc5 wins.

ii) Sd3 4.Kb3 Se1 5.Rf1 Kxb5 6.Rg1 Ka5 7.Rf1 Kb6 8.Rf6+ Kb5 9.Re6 Sf3 10.Re4 draws.

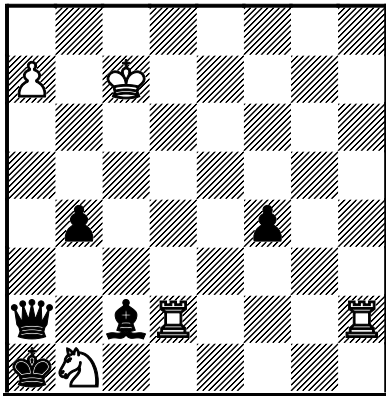
“A sweeping movement of the wR ‘puts a finger around’ the light black pieces. Precise geometrical manoeuvres of the rook with fine play by both sides make a great aesthetic experience”.

**No 18442** Iuri Akobia (Georgia). 1.Sa3 Qxa3 2.Kb8 b3 3.a8Q Qxa8+ 4.Kxa8 b2 5.Rde2 b1Q 6.Rxc2 f3 7.Rhf2 Qe1 8.Ra2+ Kb1 9.Rfb2+ Kc1 10.Ra1+ wins.

“Great find”.

No less than 4 studies by János Mikitovics (Hungary) figured in the award. Unfortunately, two of them were also submitted to another tourney. The third prize won a first HM in the

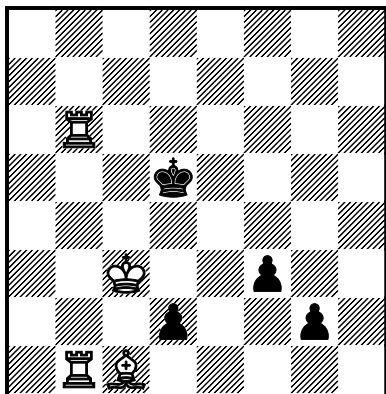
**No 18442 I. Akobia**  
2nd prize



c7a1 3231.12 5/5 Win

AN&YB (also 2010) tourney, and the second HM won a first HM in the 2009-2010 informal tourney of *Problem-Forum*. We omit these studies here.

**No 18443 J. Mikitovics**  
4th prize



c3d5 0230.03 4/4 BTM, Win

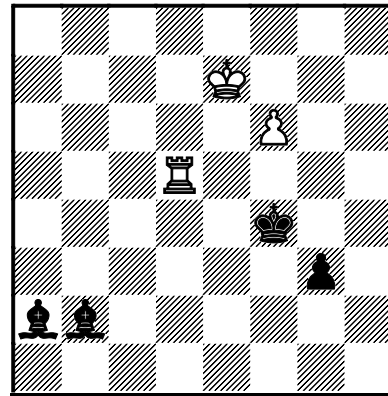
**No 18443** János Mikitovics (Hungary).  
1...d1S+ 2.Kd3 Sf2+ 3.Kc2 g1Q 4.Rd6+ Ke4  
5.Rb4+ Ke5 6.Bf4+ Kf5 7.Rd5+ Ke6 8.Re5+  
Kf6 9.Rb6+ Kf7 10.Rf5+ Ke8 11.Re6+ Kd7  
12.Rd6+ Ke7 13.Re5+ Kf7 14.Bg5 Sg4  
15.Re7+ Kf8 16.Rd8 mate.

“The promoted knight and queen cannot save the bK from the linear mate”.

A special prize was awarded to a theoretical ending in the form of a twin. We present the second position (which is the first position but with wKc7 instead of wKe7) with reversed colours.

**No 18444** János Mikitovics (Hungary).  
1.Rd2 Ba3+ 2.Ke8 Bb1 3.f7 Bg6 4.Rd4+ Kf3  
5.Rd5 Kg4 6.Rd4+ Kf3 7.Rd5 Be4 8.Ra5

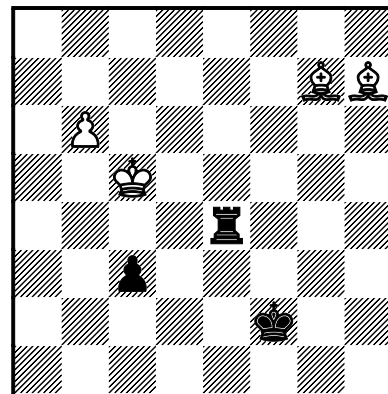
**No 18444 J. Mikitovics**  
special prize



e7f4 0160.11 3/4 Draw

Bc6+ 9.Kd8 Bf8 10.Rf5+ Kg4 11.Rf6 Be4  
12.Ke8 Bc5 13.Re6 Kf4 14.Rf6+ Kg5 15.Re6  
Kf4 16.Rf6+ Ke3 17.Kd7 Bf8 18.Ke8 Bc5  
19.Kd7 g2 20.Rd6 draws.

**No 18445 J. Mikitovics**  
special prize



c5f2 0320.11 4/3 BTM, Win

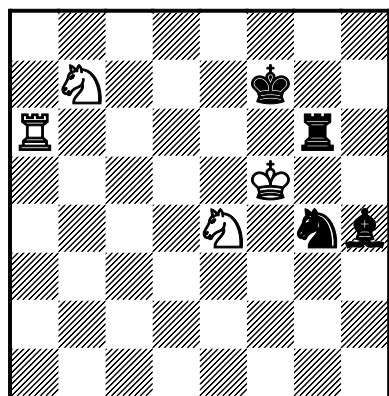
**No 18445** János Mikitovics (Hungary).  
1...Re7 2.Bd4+ Ke2 3.Bg6 Kd2 4.Bf6 c2  
5.Bg5+ Ke2 6.Bf4 Re5+ 7.Kd6 Rb5 8.Kc6  
Rb4 9.Bg5 Kd1 10.Bh5+ Ke1 11.b7 Rb1  
12.Bc1 wins.

“A twin-study that is instructive for o.t.b. players. ... Obviously not suited for solving competitions”.

**No 18446** Richard Becker (USA). 1.Sbd6+  
Kg7 2.Ra7+ Kh6 3.Kf4 Sf6/i 4.Sf5+ Kh5  
5.Sxf6+ Rxf6 6.Rh7+ Kg6 7.Rg7+ Kh5 8.Rg8  
Rf7 9.Rh8+ Kg6 10.Rh6 mate.

i) Be1 4.Sf5+ Kh5 5.Ra3 Sf2 6.Sxf2 Bd2+  
7.Ke5 Rb6 8.Rh3+ Kg6 9.Se7+ Kg7 10.Se4  
Rb5+ 11.Sd5 Bc1 12.Ke6 Ra5 13.Rg3+ wins.

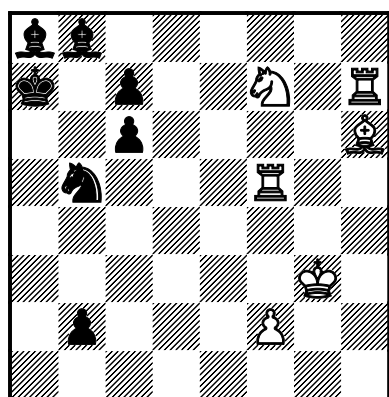
**No 18446** R. Becker  
1st honourable mention



f5f7 0435.00 4/4 Win

“A good third move and a model mate in the centre of the board are the merits of this study but the shortcomings are that after 3...Be1 a Nalimov database is needed to understand the moves”.

**No 18447** I. Bondar  
1st commendation

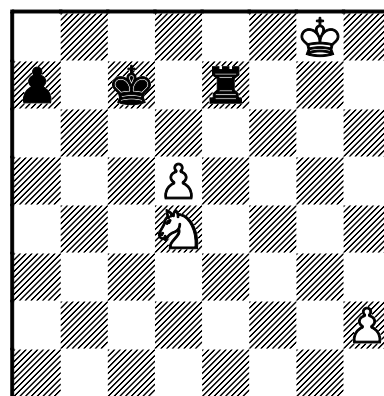


g3a7 0274.13 6/7 Win

**No 18447** Ivan Bondar (Belarus). 1.Be3+ c5 2.Rxc5 b1Q 3.Rc1+ c5+ 4.Sd6+ Qxh7 5.Bxc5+ Ka6 6.Ra1+ Sa3 7.Rxa3 mate.

HH: The composer called this the Chernobyl problem and gives a highly inappropriate humorous/heroic description of the nuclear disaster that caused the death and serious illness of so many people, in connection with the moves of the study. What bad taste!

**No 18448** S. Davidiuk  
2nd commendation



g8c7 0301.21 4/3 Draw

**No 18448** Stepan Davidiuk (Belarus). 1.d6+ Kxd6 2.Sf5+ Ke6 3.Sxe7 Kxe7 4.h4 Kf6 5.h5 Kg5 6.Kg7 Kxh5 7.Kf6 a5 8.Ke5 draws.

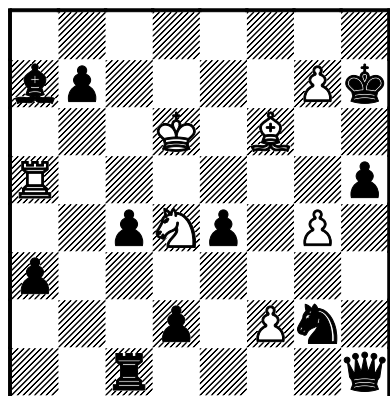
“A variation on the Réti manoeuvre. Maybe it already exists”.

The third commendation is another example of the bad practice of some composers to send their studies to multiple tourneys. Unlike Mikitovics, Pietro Rossi (Italy) seems to be an incorrigible recidivist. *Ubi fumus, ibi ignis*. The third commendation also won a 1st/2nd HM in the informal tourney of *Seven Chess Notes* 2008.

# Die Schwalbe 2009-2010

Hans Gruber (Germany) was judge and considered most of the 31 entries of the informal tourney of good quality. The award appeared in *Die Schwalbe* no. 251 x2011.

**No 18449** W. Bruch, M. Minski  
& G. Sonntag  
1st prize



d6h7 3444.36 7/11 Win

**No 18449** Wieland Bruch, Martin Minski & Gunter Sonntag (Germany). 1.Ke6 Qh2 2.Sc6/i bxc6/ii 3.f4/iii exf3ep/iv 4.g8Q+ Kxg8 5.Rg5+ Kh7 6.Rg7+ Kh8 7.Rxa7+ Kg8 8.Ra8+ Kh7 9.Rh8+ Kg6 10.Rg8+ Kh7 11.Rg7+ Kh8 12.Rc7+ Kg8 13.Rc8+ Kh7 14.Kf7 Qc7+ 15.Rxc7 d1Q/x 16.Ke6+ Kg8 17.Rc8+ Kh7 18.Rh8+ Kg6 19.gxh5 mate.

i) Main plan: 2.g8Q+? Kxg8 3.Rg5+ Kh7 4.Rg7+ Kh8 5.Rc7+ Kg8 6.Rc8+ Kh7 7.Rh8+ Kg6 8.gxh5+, however: 8...Qxh5. So first the bQ has to be deviated from h5. First *Vorplan*: insertion of 7.Kf7!? However: 7...Qb8. Second *Vorplan*: removal of bBb8. Immediate capture is too slow (2.Rxa7 Qb8); the bBb8 has to be captured with check. Third *Vorplan*: removal of bPb7: 5.Rxb7+ Kg8 6.Rg7+, but 6...Kf8 draws. Conclusion: the escape of the bK has to be prevented by 2.Sc6.

ii) The threat is: 3.g8Q+ Kxg8 4.Rg5+ Kh7 5.Rg7+ Kh8 6.Rf7+ Kg8 7.Se7 mate.

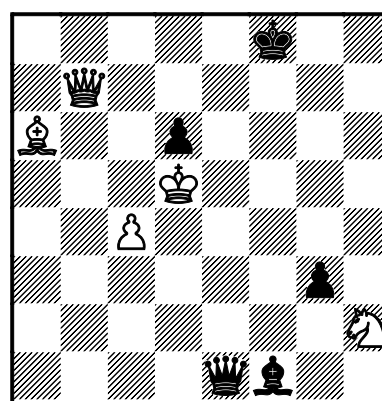
iii) But now the previously poor defence Qc7+ works: 3.g8Q+? Kxg8 4.Rg5+ Kh7 5.Rg7+ Kh8 6.Rxa7+ Kg8 7.Ra8+ Kh7 8.Rh8+ Kg6 9.Rg8+ Kh7 10.Rg7+ Kh8 11.Rc7+ Kg8 12.Rc8+ Kh7 13.Kf7 and:

13...Qc7+ 14.Rxc7 d1Q 15.Ke6+ Kg8 16.Rc8+ Kh7 17.Rh8+ Kg6 18.gxh5+ and now the new bQ covers h5: 18...Qxh5. This explains 3.f4: Fourth *Vorplan*: blocking of diagonal d1-h5.

iv) And now the main plan follows.

“An experimental work, but brilliant! The lines are clear, the structure is nested but understandable and the innovative power is enormous. Wieland Bruch thinks that it should still be proven if the endgame study can benefit from the moreover, but in my opinion the question is not *if*, but *how*, and *by whom*? Oleg Pervakov has already composed multiple spectacular *Neudeutsche* endgame studies. The present study sets standards and makes it not easy for possible successors, but that is also the case for the contemporary moreover (By the way, I doubt whether the two introductory moves contribute to the overall impression of the study)”.

**No 18450** E. Eilazyan  
2nd prize



d5f8 4041.12 5/5 Win

**No 18450** Eduard Eilazyan (Ukraine). 1.Qc8+/i Qe8 2.Sf3/ii Bg2 3.Qf5+/iii Qf7+ 4.Qxf7+ Kxf7 5.Ke4 d5+ 6.cxd5 Ke7 7.Bc8 Kd6 8.Be6 Bh1 9.Kf4 Bg2 10.Kxg3 Bh1 11.Kf4 Bg2 12.Ke4 Bh1 13.Bg4 Bg2 14.Kd4 Bh1 15.Sh4 Bxd5 16.Sf5+ Ke6 (Kc6) 17.Se3+ (Se7+) wins.

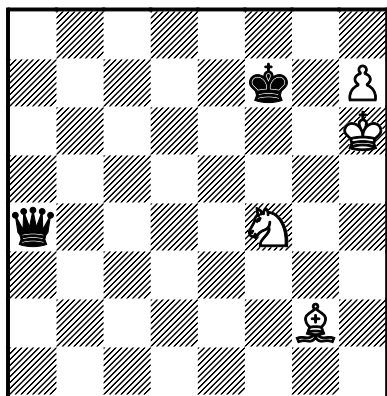
i) 1.Sf3? Bg2 2.Qc8+ Ke7 3.Qc7+ Kf8 4.Qxd6+ Kg7 5.Qd7+ Kf6, or 1.Qb8+? Kf7 2.Qc7+ Qe7 3.Qxe7+ Kxe7 4.Sf3 Bg2 5.Ke4 d5+ 6.cxd5 Kd6 draw.

ii) 2.Qf5+? Kg7 3.Qg5+ Qg6 4.Qxg6+ Kxg6 5.Sf3 Kf5.

iii) 3.Qxe8+? Kxe8 4.Ke4 d5+ 5.cxd5 Kd7 6.Bc4 Kd6 draws.

“A wonderfully developed position with optical illusions either ending in a positional draw, or in an apparently equivalent ingenious win position. This is what the endgame study editor rightly says: *a real database jewel*. The critical positions develop via well determined play from a tense material constellation”.

**No 18451** S-H. Loßin  
3rd prize



h6f7 3011.10 4/2 Win

**No 18451** Sven-Hendrik Loßin (Germany). 1.Bd5+/i Ke7 2.Sg6+ Kd6 3.Bf7/ii Qa7 4.Kg7 Qa1+ 5.Kf8 Qa8+ 6.Be8 Qf3+ 7.Kg7 Qc3+ 8.Kg8 Qb3+ 9.Bf7 Qb8+ 10.Kg7 Qb2+ 11.Kf8 Qb8+ 12.Be8 wins.

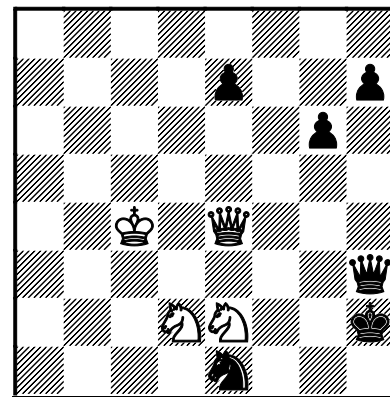
i) 1.Sg6? Qd4 2.h8Q Qe3+ 3.Kh7 Qh3+ 4.Bxh3 stalemate.

ii) After 3.Bg8? the wB is later unable to protect the wK from check.

“A fantastic cat and mouse play with the bQ, that swings elegantly across the whole board, only to be subdued at last to a logical deviation from a8 to b8, that can be determined as neudeutsch. The try with a stalemate out of the blue is more than a remarkable addition”.

**No 18452** Peter Krug (Germany). 1.Kb4/i Sd3+ 2.Ka3 Sf2+/ii 3.Sf3+ Kg2 4.Sf4+ Kg3 5.Qe3 Sg4 6.Qc1 Qh6 7.Sg5 Qxg5 8.Se2+

**No 18452** P. Krug  
1st honourable mention



c4h2 4005.03 4/6 Win

Kh4 9.Qh1+ Sh2 10.Qxh2+ Kg4 11.Qg3+, and:

– Kh5 12.Sf4+ Kh6 13.Qh2+ (Qh3+) Kg7 14.Se6+ wins, or:

– Kf5 12.Sd4+ Kf6 13.Qf2+ Ke5 (Kg7) 14.Sf3+ (Se6+) wins.

i) 1.Qe5+? Kh1 2.Sg3+ Kg2 3.Qxe1 Qc8+ with perpetual check, e.g. 4.Kd4 Qd7+ 5.Ke3 Qa7+ 6.Kf4 Qc7+ 7.Ke4 Qc6+. With a better position of the wK a perpetual check would not be possible. The key move solves that problem like once Alexander the Great the Gordian Knot.

ii) Now the bS does not cover square f3 anymore. Se5+ 3.Kb2 Sd3+ 4.Ka1 Sf2 5.Qe5+ Kh1 6.Qd5+.

“A brilliant but logical quiet key and a suicidal looking cracker at the second move remarkably stringently introduce two echoes with knight forks. One of the lines is somewhat devalued by a minor dual, but anyway is the least impressive with the K-move at the board’s edge”.

**No 18453** János Mikitovics (Hungary).

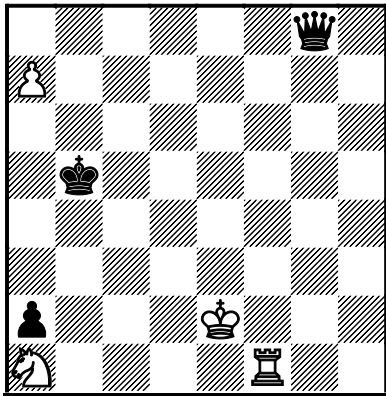
I: 1.Rf7/i Kb4 2.Rb7+ Kc4 3.Rc7+ Kb4 4.Rb7+ Kc3 5.Rb3+ Kc4 6.Rg3 Qe6+ 7.Kd1 (Kd2), and:

– Qd7+ 8.Kc2 Qxa7 9.Rc3+ Kb4 10.Kb2/ii Qg7 11.Sc2+ Ka4 12.Sa1 Qh8 13.Sc2 Qe5 14.Sa1 Kb4 15.Sc2+ Ka4 16.Sa1, positional draw, or:

– Qd6+ 8.Kc1 Qf4+ 9.Kb2 Qd2+ 10.Ka3 Qa5+ 11.Kb2 Qd2+ 12.Ka3 positional draw.



**No 18453** J. Mikitovics  
2nd honourable mention



e2b5 3101.11 4/3 Draw

I: Diagram, II: wKe2 to e3

II: 1.Rf5+/iii Kc4 2.Kf2 Qd8 3.Rf4+ Kb5  
4.Rf5+ Kc6 5.Rf7 Kb5 6.Rf5+ Kb4 7.Rf4+  
Ka3 8.Sc2+ Kb3 9.Sa1+ Kb2 10.Ra4 Qf8+  
11.Kg3 Qa8 12.Sc2 Kxc2 13.Rxa2+ Kb3  
14.Ra6 draws.

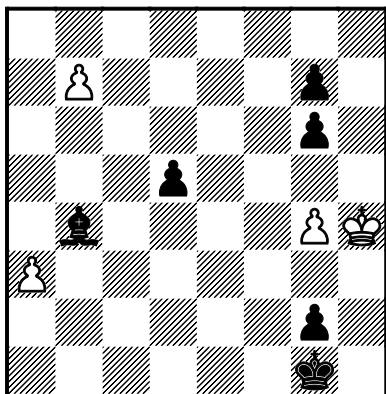
i) 1.Rf5+? Kb4 2.Sc2+ Kb3 3.Sa1+ Kb2  
4.Ra5 Qa8 5.Sc2 Kxc2 6.Rxa2+ Kb3 7.Ra6  
Qe4+ That is not possible in the win!

ii) 10.Rb3+? Ka4 11.Kb2 Qf2+

iii) 1.Rf7? Kb4 2.Rb7+ Kc3 3.Rb3+ Kc4 and  
now the 4.Rg3 of the twin is not possible.

“This great, inconspicuous twin picture has,  
with a mutual exchange of solution and try,  
sufficient value on its own. Then it is regrettable  
that the solutions are very different and not  
very impressive. The arsenal of tactics is large  
(positional draw, fortress, knight sac) but because  
of the difference and the abundance of analyses  
it leads to a rather lesser artistic impression”.

**No 18454** V. Bartosh & M. Minski  
1st commendation



h4g1 0030.34 4/6 Win

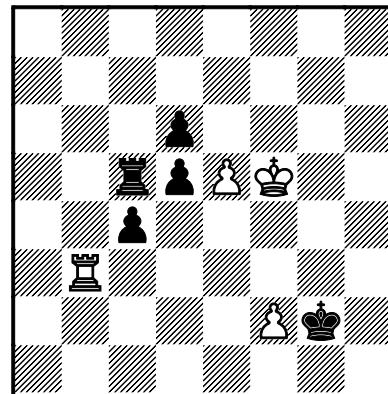
**No 18454** Vladimir Bartosh (Belarus) &  
Martin Minski (Germany). 1.b8Q Kh1 2.Qe5  
Be7+ 3.Kh3 g1S+ 4.Kg3 Bh4+ 5.Kf4 Bg5+  
6.Kxg5 Sf3+ 7.Kf4 Sxe5 8.Kxe5 wins.

i) 6.Qxg5? Sh3+ 7.Ke5 Sxg5 8.Kxd5 Sh3  
9.a4 Sf4+ 10.Kd6 Sd3 11.a5 Sb4.

“A crystal clear solution, in which White  
and Black are initially engaged in a battle  
against/for a black promotion, and later give  
all in a battle for/against knight forks”.

A correction of a 2008 study that was allowed  
to participate in the 2009-2010 tourney.

**No 18455** I. Akobia & J. Mikitovics  
2nd commendation



f5g2 0400.23 4/5 Draw

**No 18455** Iuri Akobia (Georgia) & János  
Mikitovics (Hungary). 1.Rg3+/i Kxf2 2.exd6  
d4+ 3.Ke4 Rc8 4.Ra3 d3 5.Ra2+ Ke1 6.d7  
Rd8 7.Ke3 Kd1 8.Ra1+ Kc2 9.Ra2+ Kb3  
10.Ra7 Kc3 11.Ra3+ Kb4 12.Ra7 Kc5  
13.Kd2/ii Kc6 14.Ra4 Kb5 15.Ra7 draws.

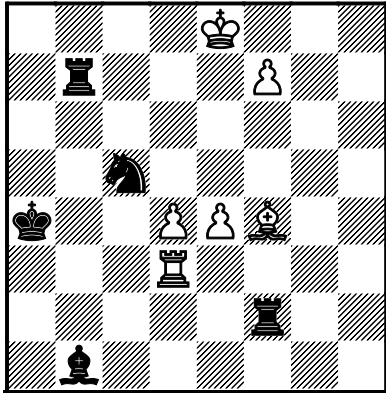
i) 1.Rb2? c3 2.Rc2 Kf3 3.exd6 d4+.

ii) 13.Rc7+? Kd5 14.Rb7 Ke6/ix 15.Rb4  
Rxd7 16.Rxc4 d2.

“A perfectly constructed study with elegant  
play, managed without disturbing lines. But at  
the end the question is raised what the solution  
actually showed you. The perfect treatment of  
a difficult ending in which both sides must be  
active to accomplish their ambitions, ending  
in a positional draw?! Chess magazines would  
be full of admiration if an o.t.b. plays, even if  
it were Anand, would have found this cascade  
of best moves at the chessboard. But how does  
one describe this as a artistic chess product? I  
can think of nothing better than labelling it

with ‘Georgian style material’. That is praise, since it means: complexity, elegance and clarity”.

**No 18456** A. Pallier  
3rd commendation



e8a4 0743.30 6/5 Draw

**No 18456** Alain Pallier (France). 1.Ra3+/i Kxa3 2.f8Q Rb8+ 3.Bxb8 Rxf8+ 4.Kxf8 Sd7+ 5.Ke7 Sxb8 6.e5, and:

- Sc6+ 7.Kf6 Sxd4 8.e6 Bc2 9.e7 Ba4 10.Kf7 Sf5 11.e8S draws, or:
- Kb4 7.e6 Bf5 8.Kd6 Kb5 9.e7 Bg6 10.Kc7 Sc6 11.Kd7 draws, or:
- Bg6 7.e6 Kb4 8.Kd8 Sc6+ 9.Kd7 Sxd4 10.e7 Bf5+ 11.Kd6 Bg6 12.Kd7 Bf5+ 13.Kd6 Sb5+ 14.Kc6 draws.

i) 1.f8Q? leads to a mate attack: Bxd3 2.Qxc5 Rxf4 3.Kd8 Rff7 4.Kc8 Ra7 5.Kb8 Rfb7+ 6.Kc8 Ba6.

“A well-considered introduction and a nice knight promotion entangled with lines in which White has to do his very best to survive the endings PP vs. B and S, or P vs. B and S”.

The 4th commendation was dualistic: S. Hornecker & G. Josten, c8d6 0701.63 h8a1 a7h7.b3b5e6f4g5g6b4f5g7 9/6 Draw: 1.Rf8 Rc7+ 2.Kb8 Raa7 3.Rd8+ Kxe6 4.Sf8+ Ke7 5.Rd5 Rcb7+ 6.Kc8 Rc7+ 7.Kb8 Kxf8 8.b6, and: Rcb7+ 9.Kc8 Rxb6 10.Rd8+ Ke7 11.Rd7+ Rxd7 stalemate, or: Rab7+ 9.Ka8 Rxb6 10.Rd8+ Ke7 11.Rd7+ Rxd7 stalemate.

MG cooks: 1...Ra8+ 2.Kb7 Rxf8 3.Nxf8 Ra3 4.b6 Rxb3 5.Ka6 Ra3+ 6.Kb5 Ra8 7.Sd7 b3 8.Se5 Kxe6 9.Sd3 Kd5 10.b7 Re8 11.Kb6 Ke4 12.Sc5+ Kxf4 13.Ka7 Kxg5 14.Sxb3 Kxg6 15.b8Q Rxb8 16.Kxb8 Kf6, or here: 5.Sd7 Re3 6.Se5 b3 7.Sc4+ Kxe6 8.Ka6 b2 9.Sxb2 Kd5 10.Kb7 Rb3 11.Sa4 Kd6 12.Kc8 Re3 13.Kb7 Ra3 14.Sb2 Rc3 15.Sa4 Rc4 16.Sb2 Rd4 wins.

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