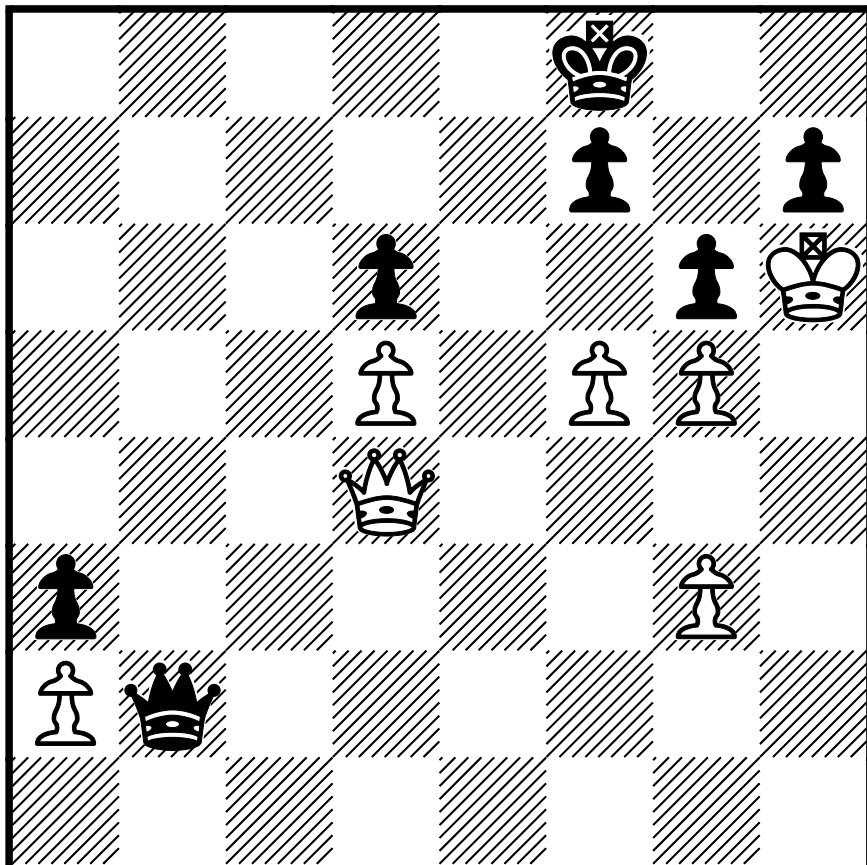


No. 183 – Vol. XVII – January 2011



White to play and draw

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Editorial

HAROLD VAN DER HEIJDEN

The advent of digitization of newspapers is enormously stimulating for the collector of (historical) endgame studies. In recent years, hundreds, if not thousands of newspapers have become freely accessible on the internet. I spent many hours browsing through old chess columns hoping to find new studies. Generally speaking, the profit is meagre – in most cases, after completing a couple of decennial year runs of a newspaper with a weekly chess column, the result is only a handful of new studies and, at best, numerous publication details (dates, etc) of studies that are already present in my database. One of the most interesting new links I came across lately is <http://kramerus.nkp.cz>, a site that has many Czech newspapers on-line, including *Bohemia*. Apart from the famous 1906 tourney (Berger's award was published on 25xii1906 and 27xii1906), perhaps for the first time the (Lasker?) version of the famous Saavedra study was published (i.e. Kb6, c6; Ka1, Rd5; the original had wpc7 with BTM) in this newspaper. This was reported to me in 2008 by the famous chess researcher Richard Forster. Indeed on 30iii1902 (page 25) the position appears as study 26. It might well be that the position had been published earlier... So far I have checked most of the year runs with chess columns available and found quite a few new studies (e.g. by Duras). There are several other interesting newspapers like *Narodni Listy* (here I also found new studies) with numerous original endgame studies.

Recently I received the last issue of *British Endgame Study News* (BESN). John Beasley

privately issued this magazine from 1996 on. On behalf of all readers I can say that I always was excited when the postman delivered the latest issue of BESN. For me it had priority over other endgame study columns. Many thanks, John, for all the interesting material and your views.

GM Jan Timman allowed me to reproduce an interesting article he published in *New in Chess Magazine* in EG. We discussed this during the occasion of the release of the new edition of my database. On my website (www.hhdbiv.nl) there are links (multimedia page) to my presentation as well as some interesting videos.

In this issue we have a short article from/about Neishtadt. Coincidentally, *British Chess Magazine's* new editor Steve Giddins sent me a link to an interesting Russian website:

http://www.chesspro.ru/_events/2010/neishtadt.html.

Unfortunately I haven't received any report from the October PCCC meeting in Crete for publication in EG. The most important news is that the name of our society is now World Federation of Chess Composition (WFCC). Who cares? Anyway, the name FIDE Album has been retained. A new president was elected (the Greek Harry Fougias). Numerous titles were awarded. For details, please have a look at the PCCC's website: <http://www.sci.fi/~stniekat/pccc/>

I finish off with wishing you, on behalf of EG's editorial team, a very chessy New Year.

Originals (31)

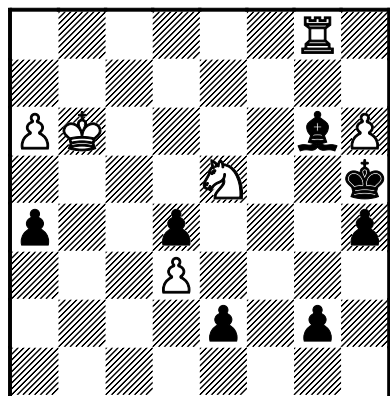
EDITOR : ED VAN DE GEVEL

“email submissions are preferred.”
Judge 2010-2011: Jarl Ulrichsen

A number of composers entered multiple studies for this column, but since there are two joint compositions we still have six studies by five composers ...

We start with EG's tester Mario Guido García who joined forces with Alberto Rodríguez to stop some dangerous pawns ...

No 17391 A. Rodríguez & M.G. García



b6h5 0131.35 Win

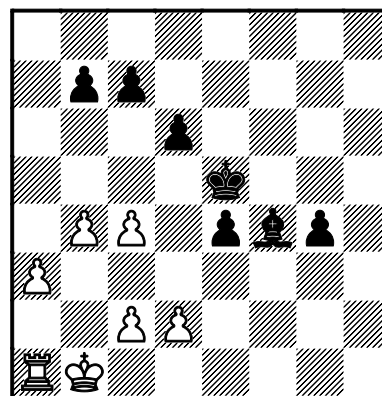
No 17391 Alberto Rodríguez and Mario Guido García (Argentina). 1.h7 Bxh7 2.Rxg2 e1Q 3.Rg5+ Kxg5 (Kh6; Sf7 mate) 4.Sf3+ Kg4/i 5.Sxe1 Bg8 6.Kc5 h3 7.Sf3 Kxf3 8.a7 wins.

i) Kf4 5.Sxe1 h3 6.a7 Be4 7.dxe4 h2 8.a8Q h1Q 9.Qf8+ Ke3 10.Sc2+ Kd2 11.Qf2+ Kc3 12.Qxd4+ Kxc2 13.Qxa4+ wins, or here Kd3 11.Sb4+ Ke3 12.e5.

Jochen Vieweger this time starts a few moves before his favourite (a pawn ending) is reached. Still, the main ingredient of the study is what happens after the stage is reached where only the kings and pawns are on the board...

No 17392 Jochen Vieweger (Germany). 1.Kc1 g3 2.Kd1 g2 3.Ke2 Bh2 4.Kf2 g1Q+ 5.Rxg1 Bxg1+ 6.Kxg1 Kd4 7.c5 dxc5 8.bxc5 e3 9.dxe3+ Kxe3 10.c6 b5/i 11.Kg2 Kd2

No 17392 J. Vieweger



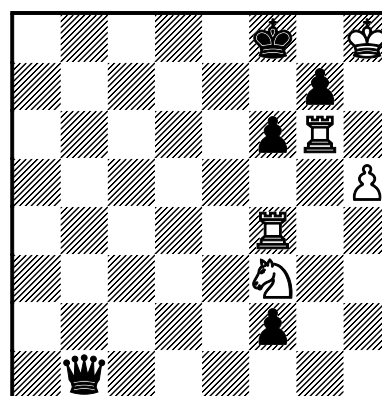
b1e5 0130.55 Draw

12.Kf3 Kxc2 13.Ke4 Kb3 14.Kd5 (Ke5? Kc4;) Kxa3 15.Ke6 draws.

i) bxc6 11.a4 Kd4 12.a5 Kc5 13.c4 even wins for White.

Our third study is another joint composition, by Siegfried Hornecker and Martin Minski. In essence it is a battle between two rooks and a queen (or two).

No 17393 S. Hornecker & M. Minski



h8f8 3201.13 Win

No 17393 Siegfried Hornecker and Martin Minski (Germany). 1.Sh2/i Qg1/ii 2.Sf1 (Rh4? Kf7;) Qxf1 3.h6 gxh6 4.Re4 Qa1 5.Rg8+ Kf7 6.Rg7+ Kf8 7.Rc4/iii Qa6 8.Rb4/iv Qd6/v 9.Rbb7 Qe6 10.Rb8+ Qe8 11.Rg8+

Kf7 12.Rb7+ (Rbxe8? f1Q;) Qe7 13.Rg7+ Ke6 14.Rgxe7+ (Rbxe7+? Kf5;) and wins.

i) 1.Sd2? Qd3 2.Sf1 Qd5 and Black even wins.

ii) Qd1 2.h6 Qh5 3.Kh7 Qxh2 4.Rxf2 Qxf2 5.hxg7+ wins, or Qb8 2.Rxf6+ Ke7+ 3.Kxg7 Qxh2 4.Rf7+ Ke8/vi 5.Re6+ Kd8 6.Kf8 f1Q 7.Re8 mate.

iii) 7.Rb4? is the thematic try: Qe5 8.Rbb7 f5 and Black wins. The same goes for 7.Ree7 f5.

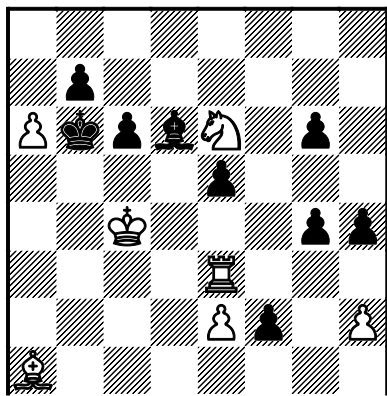
iv) 8.Rcc7? Qe6 9.Rb7 f1Q and Black wins.

v) Qc8 9.Rb1 Qe6 10.Rb8+ transposes to the mainline.

vi) Kd8 5.h6 Qe5+ 6.Kh7 wins.

Back to Mario with another avalanche of pawns to be stopped, although may be this is not so good as a metaphor since this avalanche is Black instead of White ...

No 17394 M.G. García



c4b6 0141.37 Win

No 17394 Mario Guido García (Argentina).
1.Rb3+ Kxa6/i 2.Sc5+ Bxc5 3.Kxc5 b5/ii 4.Kxc6 Ka5 5.Bc3+ Ka4 6.Rb4+ Ka3 7.Rb1 g3 8.hxg3 hxg3 9.Be1 Ka2 10.Bxf2 Kxb1 11.Bxg3 e4/iii 12.Kd5 Kc2 13.Kxe4 Kd2 14.Kf3 wins.

i) Ka7 2.Rxb7+ Kxa6 3.Rb1 g3 4.Bxe5 g2/iv 5.Ra1+ Kb7 6.Bxd6 g1Q 7.Sc5+, and Kc8 8.Ra8 mate, or Kb6 8.Ra6 mate.

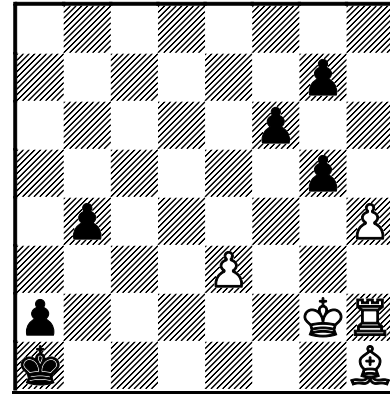
ii) b6+ 4.Rxb6+ Ka7 5.Rb1 wins.

iii) Kc2 12.Bxe5 Kd2 13.e4 Ke3 14.Kd5 wins.

iv) Bxe5 5.Sc5+ Ka7 6.hxg3 hxg3 7.Sd3 Bc7 8.e4 Bb6 9.Sf4 g5 10.Sg2 wins.

In Jochen Vieweger's second study we will return to a pawn ending soon enough, but first White has to untangle his pieces on the king's side.

No 17395 J. Vieweger



g2a1 0110.25 Win

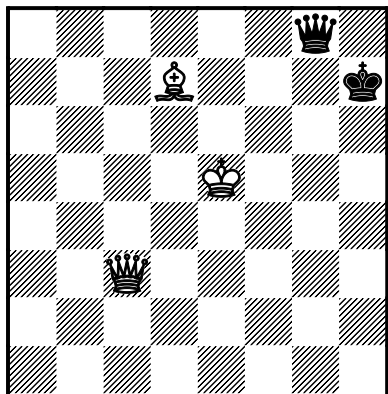
No 17395 Jochen Vieweger (Germany).
1.hxg5 b3 2.Kg3 b2 3.Bd5 b1Q 4.Rxa2+ Qxa2 5.Bxa2 Kxa2 6.e4/i Kb3 7.e5 fxe5 8.Kf3 Kc4 9.Ke4 wins.

i) 6.Kf4 Kb3 7.e4 Kc4 8.e5/ii Kd5 9.exf6 Ke6 10.fxg7 Kf7 draws, or here 8.g6 Kc5 9.e5 f5 10.Kxf5 Kd5 draw.

As a last study, a small study by Siegfried Hornecker. He wrote to me that he could not find any anticipations in the new HHdbIV, but our tester mentioned that he did find a few predecessors in HHdbIII: Salai (15700), Vandiest (24011) and Mann (61400 and 61403). So I checked HHdbIV to see whether this difference is due to a wider definition of anticipation or a better way of searching by Mario. To my surprise I found that the studies have been renumbered between HHdbIII and HHdbIV. I then did a CQL search on the final position and I only found a partial match with a study by Wortel (HHdbIV#20575). Due to the extra Black material in the Wortel, White has to make a lot of additional moves in that study from what is the final position in Siegfried's study, so I do not think it counts as an anticipation. But fortunately I can leave it to our judge to give a final judgement on this issue ...

(HH: Salai HHdbIV#55240, Vandiest HHdbIV#45891, Mann HHdbIV#06374 and 06372).

No 17396 S. Hornecker



e5h7 4010.00 Win

No 17396 Siegfried Hornecker (Germany).
1.Bf5+ Kg7 2.Kd6+ Kh6 3.Qh3+ Kg7
4.Qg4+/i Kf8 5.Qh4 Qg7 6.Be6 wins.

i) 4.Qg3+ Kf8 5.Qh4 is a minor dual.

Finally I also received a new chapter by Ignace Vandecasteele in the saga of the four rooks in the corner. Unfortunately Mario detected a nasty dual, where White can run up the board instead of down. Mario also suggested a solution by adding two Black pawns to block this route for the White king, but that would ruin the miniature form, so likely Ignace will come up with something else. No doubt this will be continued in one of the next editions of this column ...

Spotlight (27)

EDITOR : JARL ULRICHSEN

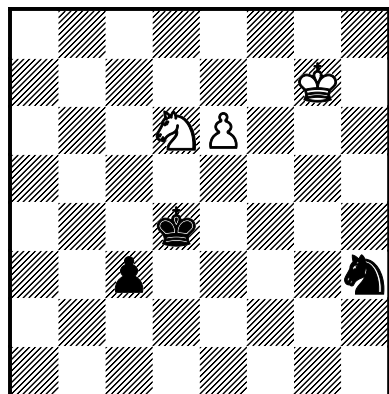
Contributors: Amatzia Avni (Israel), Marco Campioli (Italy), Gady Costeff (USA) and Daniel Keith (France).

This time Spotlight is a mixture of different themes based on contributions from our readers and my own experience.

EG180 and EG181 brought two interesting articles by Harold van der Heijden, Eiko Bleicher and Guy Haworth on endgame table testing of studies. The articles deal with failed draw studies (EG180) and faulty win studies (EG181). About 3,000 endgames were tested. Here is a typical example not mentioned in the article but found in HHdbIV:

U.1. F. Sackmann

Kagans Neueste Schachnachrichten 1921



g7d4 0004.11 3/3 Win

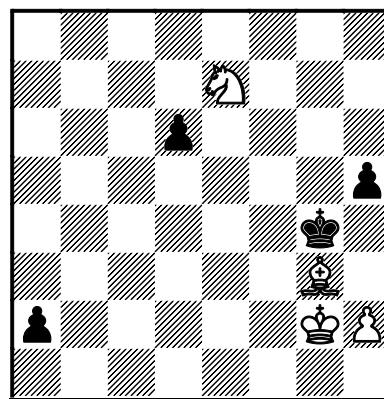
1.Sb5+ Kd5 2.e7 c2 3.Sc3+ Kd6 4.e8Q c1Q 5.Qd8+ Kc6 6.Qc8+ Kb6 7.Sd5+. Haworth and Bleicher (31x2009) found the cook **3...Kc4 4.Se2 Sf4 5.e8Q Sxe2 6.Qxe2+ Kb3 7.Qd2 Kb2** with a theoretical draw. The line **4.Sa2 Kb3 5.Sc1+ Kb2 6.Sd3+ Kc3 6.e8Q Kxd3** is also drawn.

Daniel Keith regularly sends me corrections. In this case he proposes a very simple remedy. He moves bSh3 to h2. This eliminates the possibility of 4...Sf4 but leaves the idea intact as Black is forced to play 3...Kd6.

Here is another example of Daniel's efforts.

U.2. A. Troitzky

Source unknown 14iv1913



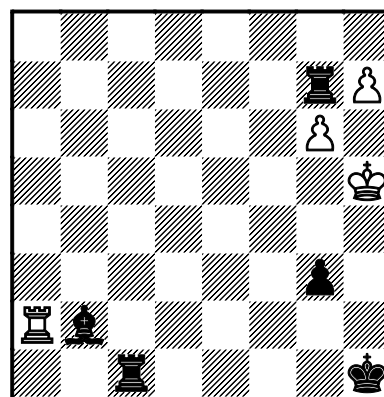
g2g4 0011.13 4/4 Win

1.h3+ Kg5 2.Be1 a1Q 3.Bd2+ Kf6 4.Bc3+ Qxc3 5.Sd5+, with an easy win.

The eminent Russian composer Nikolai Kralin claims that Black draws after **2...Kf6 3.Sg8+ Kg7 4.Bc3+ Kxg8 5.Kg3 Kf7 6.Kh4 Kg6**. To me this line seems dubious. I do not see why White should play 6.Kh4. 6.Kf4 looks more natural, and I assume that Black will be outmanoeuvred quickly; e.g. **6...Ke6 7.Ke4 d5+ 8.Kf4 Kd6 9.Bd4**, and the win is a matter of time. Anyway, Daniel proposes to put wPh2 on f2. After **1.f3+** the line proposed by Kralin is refuted by **5.f4** followed by **6.f5** and Black's king is shut out.

U.3. M. Campioli, E. Minerva

3rd prize *EBUR* 2003



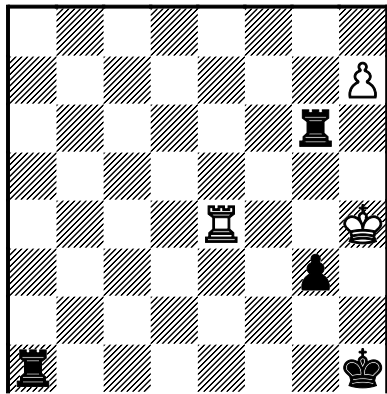
h5h1 0730.21 4/5 Win

In EG Vol. XI no. 15132 we reproduced a prize winner by an Italian duo. (U.3.)

1.h8Q Rxc6 2.Rxb2 Rcc6 3.Rb1+ Kh2 4.Qb2+ g2 5.Qe5+ Rg3 6.Rb4 g1Q 7.Rh4+ Rg2 8.Qe4+ Rf3 9.Rg4+ Kh2 10.Rxc1 wins.

Marco Campioli draws attention to the similarity of this endgame and the following work; cf. EG182 no. 17372.

U.4. E. Minerva
5th prize *Magyar Sakkvilág* 2007



h4h1 0700.11 3/4 Win

1.h8Q g2 2.Kh5 g1Q 3.Rh4+ Kg2 4.Qb2+ Qf2 5.Rh2+ Kxh2 6.Qxf2+ Rg2 7.Qh4+ Kg1 8.Qd4+.

The positions are obviously related. Both endgame studies start with the same move, viz. a queen promotion on h8. A corresponding Black promotion also occurs on the same square, viz. g1. The material is more or less the same, some chess men occupy the same squares and the play takes place on the king side. I assume that Minerva found this idea by investigating the joint work. But then the question arises: Is the play the same? My conclusion is simple: The play is not the same and the finale is quite different. The resemblance between these compositions is in my opinion superficial. I regard this as an original an independent endgame study.

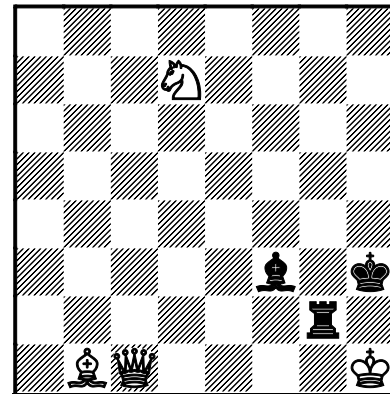
This reminds me of a similar situation in which I myself played an active role. First take a look at the following position: (U.5.)

1.Qf1 Kg3 2.Qe1+ Kh3 3.Se5 Rh2+ 4.Kg1 Rh1+ 5.Kf2 Rxe1 6.Bf5+ Kh4 (Bg4; Bxc4+) 7.Sxf3+.

U.5. A. Åkerblom

4th commendation

Nordisk Postsjakkblad 1978



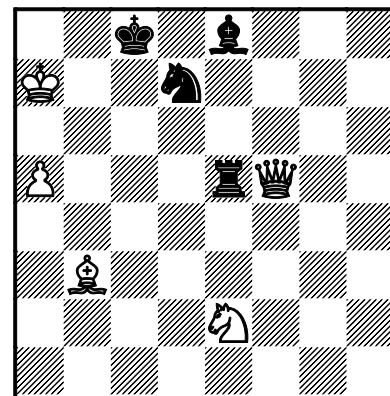
h1h3 1341.00 4/2 Win

And then compare it to this position:

U.6. Jarl H. Ulrichsen

3rd/4th Hon. mention

Tidskrift för Schack 1994



a7c8 1344.10 5/4 Win

1.Qc2+ Rc5 2.Qa2 Rc7+ 3.Ka8 Sb6+ 4.axb6 Bc6+ 5.b7 Rxb7 6.Qa6 Kc7 7.Qa5+ Kc8 8.Sd4 Rb8+ 9.Ka7 Ra8+ 10.Kb6 Rxa5 11.Sxc6, and if Black saves his rook then 12.Be6 mates.

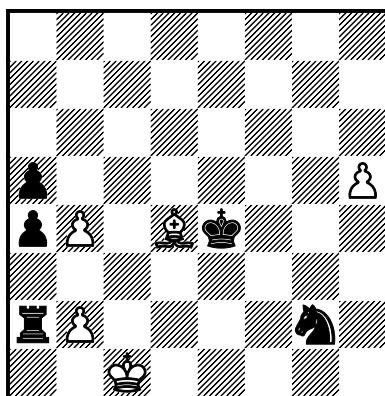
Originally I sent this endgame study to a tourney in honour of E. Dobrescu when he celebrated his 60th birthday in 1994. The jubilar himself acted as judge. My contribution did not make it into the award so I published it in *Tidskrift för Schack*. I assume that Dobrescu discarded my oeuvre because he regarded it as an improvement of Åkerblom's endgame study. Dobrescu knew it because he had taken part in the tourney organized by *Nordisk Postsjakkblad* and had received 3rd prize and 2nd Hon. mention.

I freely admit that my work was inspired by Åkerblom's position. It would be easy to mention the same kind of similar aspects as I mentioned above concerning Campioli/Minerva and Minerva. Of course Åkerblom's work is a sketch and even if I had only added an introduction it would have been a merit that in my opinion should have deserved some kind of distinction. In my work all men move into their positions during play in a dynamic way. But this is not all. There is an important difference that Dobrescu failed to observe. He probably thought that I had simply turned the board. But if our readers turn the board in Åkerblom's endgame study and compare it to my setting they will find that bK is not on a6 where it should be, but on c8. This leads to a different finale.

I do understand that it would have been better to have informed the tourney director about the partial anticipation and point out the differences. When my work was published in *Tidskrift för Schack* Alexander Hildebrand, who ran the relevant column, was of course well aware of Åkerblom's composition, and the judge Pauli Perkonja found it sufficiently independent to be included in the award. And I would like to add: a little research would disclose that many of the most celebrated composers often refine ideas that they have seen somewhere without informing anyone about it.

U.7. L. and. V. Katsnelson

3rd Hon. mention Nestorescu 80 JT



c1e4 0313.32 Draw

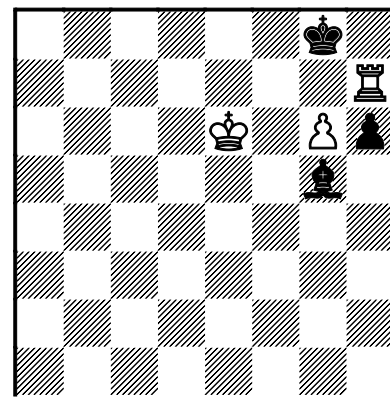
Iuri Akobia's excellent Web site (<http://akobia.geoweb.ge/>) contains a wealth of inter-

esting material. Recently Akobia reproduced the award of the Nestorescu 80 JT. Amatzia Avni informs us about one of the participating endgame studies.

1.Kb1 axb4 2.h6 Sf4 3.h7 Sg6 4.h8Q Sxh8 5.Bxh8 b3 6.Bc3 Kd3 7.Bb4 a3 8.bxa3 b2 9.a4 Rxa4 10.Bc3 Kxd3 stalemate.

Originally the Katsnelsons sent this endgame study to the Tel Aviv 100 tourney. Amatzia was tourney director and recognized the idea: as a strong player, he had seen the finale before in a game played by Alexander Khalifman and Peter Leko in Budapest 2000. This was the position in that game after Black's 55th move.

U.8. A. Khalifman – P. Leko
Budapest 2000



White to play

The game continued: **56.g7! h5! 57.Rxh5 Bf6 58.Rh3 Bxg7** (draw in 72 moves).

Amatzia informed the judge Gady Costeff that the contribution seemed to be based on a practical game. The endgame study did not make it into the award. I was curious to know if the fact that it was based on a practical game had influenced Gady's judgment. I sent him an email and asked him. This is the essence of his answer: Gady does think that the composers should have mentioned the game, but this was not decisive for his decision. He regards the move 7...a3 as interesting (and actually as an original feature compared to the game – my comment), but he does not find the composers' setting satisfactory. It would have been far better to retain the miniature form that arises after the introduction which is rather indifferent and add some natural moves to the game

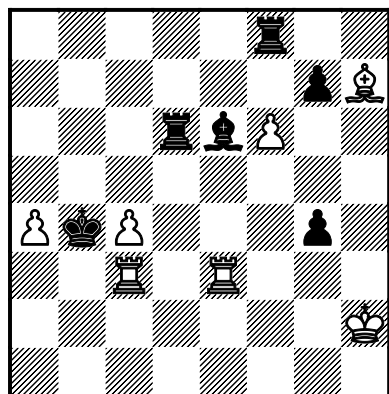
score (which actually differs from the play in the endgame study – my comment).

We do learn an important lesson from this. Amatzia points out that it is probably not enough to have access only to Van der Heijden's database. Harold's database is of course an indispensable tool for judges, but to discover previous works nowadays one has to be familiar with other databases as well. We should however not jump too quickly to conclusions when we meet positions that we have seen in practical games. There are actually many possible explanations to be considered. The composer may have found the idea by himself or he may have seen the game but forgotten the source. It is not forbidden to refine ideas found in games or in compositions, but we should make aware of the origin. I did not do that in the example mentioned above, but in the example mentioned in *EG181* p. 152 I was more sensitive to the problem.

I assume that positions that arise in practical games often inspire composers. I once had to deal with the same problem. I acted as judge in *Tidskrift för Schack* 1995 and the following composition was entered.

U.9. B. Gusev & K. Sumbatyan

3rd Hon. mention *Tidskrift för Schack* 1995



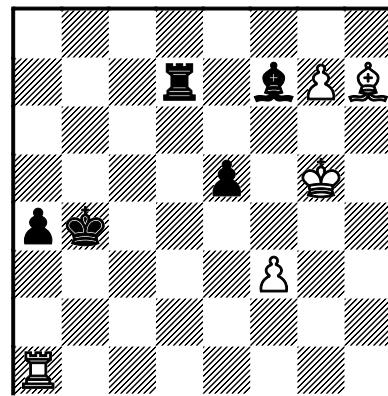
h2b4 0840.32 7/6 Win

1.Rb3+ Kxa4 2.fxg7 Rd2+ 3.Kg3 Rf3+ 4.Rxf3 gxf3 5.Rxf3 Rd7 6.Rf7 Bxf7 7.Bg6 Bxc4 8.Be8 Kb4 9.Bxd7 wins, e.g. Kc5 10.Kf4 Kd6 11.Ba4 Ke7 12.Kg5. The main point here is that I had seen the idea before and I still remembered where I could find it.

The German chess player and author Kurt Richter wrote many fine books. One of them,

Kurzgeschichten um Schachfiguren, is a collection of strange positions and surprising moves. The following position comes from a correspondence game played in 1936 by Boekdrukker versus Lewander. I know nothing about them and their first names are not mentioned in the book. But Boekdrukker sounds Dutch to me so perhaps our Dutch readers can tell us more about the players?

U.10. Boekdrukker – Lewander
cr 1936



White to play

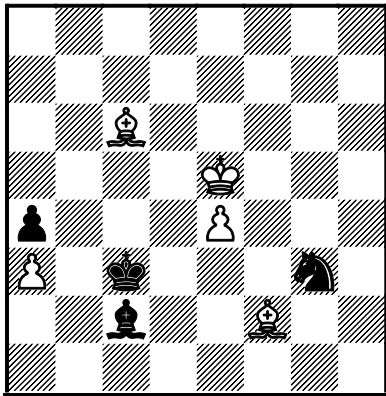
The game continued **1.Rxa4+ Kxa4 2.Bg6**, and Black resigned. If Black's bishop moves then White plays 3.Be8.

If we compare the game and the composition there are obvious similarities, but also differences. 7.Rf7 is a beautiful finesse without any counterpart in the game. I assumed (and still assume) that the composers were inspired by the game and this had an impact on my judgment. I found it impossible to include the work among the prize winners, but I thought that it deserved some kind of distinction.

Does it pay to look at endgame studies for tournament players? My answer is of course positive. I would like to illustrate this with a recent example from the annual match "Youth versus Experience" played in Amsterdam some months ago. After White's 78th move the following position occurred in the game L. van Wely (White) against D. Howell (Black). **(U.11)**

This looks like an easy win for White. He is a pawn up and he has got two bishops. Grandmaster Rainer Polzin writes in his comments in the German magazine *Schach* x2010 p. 9

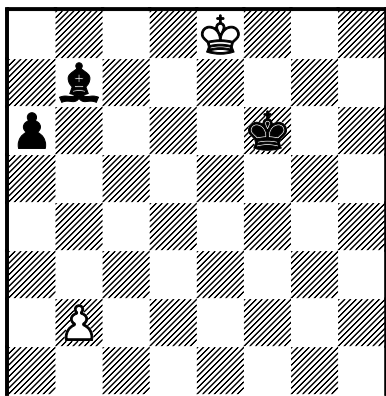
U.11. Van Wely – Howell
Amsterdam 2010



Black to play

that he regarded the position as hopeless for Black. But Howell found a most ingenious escape. The game continued **78...Sxe4 79.Bxe4 Lxe4 80.Kxe4 Kb3 81.Bc5 Kc4 82.Le3 Kb3 83.Lc1 Kc4**, and it is a draw. White can make no progress. He must either give up his last pawn or allow the black king to reach a safe harbour on a8. The grandmaster tells us that the draw came as a big surprise to him. To me it was not at all surprising. I had seen the same draw years ago in the following endgame study composed by myself.

U.12. Jarl H. Ulrichsen
1st Hon. mention *Springaren* 1997



e8f6 0010.11 2/3 Draw

We quickly observe that Black has a rook pawn and bishop of the wrong colour. So the white king should head for a1. After **1.Kd7** Black has two alternatives. **1...a5** is met by **2.b3!** The threat was 2...a4 followed by 3...Bf3, 4...Bd1 and 5...Bb3 with a well known theoretical win. **2...Bd5 3.Kd6 Bxb3 4.Kc5 Ke5 5.Kb5 a4 6.Kb4 Kd4 7.Ka3 Kc3**, and White is suddenly stalemated. The other

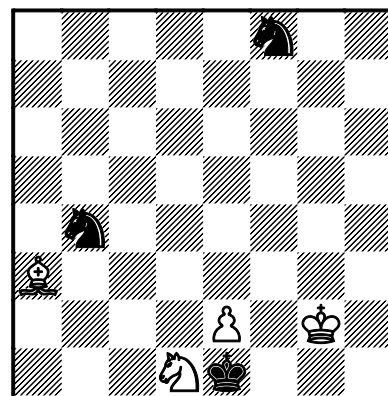
option shows the same draw as in the game Wely–Howell: **1...Bd5! 2.b3!** (Kd6? Bb3;) **Ke5 3.Kc7 Bxb3 4.Kb6 Bc4 5.Kc5 Be6 6.Kb6!** (Kb4? Kd4;) **Bc8 7.Kc5**, and White draws.

There is one difference between my version of the idea and the game. In the latter there is an extra black pawn on a4 but I did not need that pawn to show the idea. Composers look for the ideal setting of an idea and try to avoid superfluous material.

Finally I would like to mention a very interesting article by Amatzia in *Chess Monthly*. This is a British magazine, which has got about 5000 subscribers.

Amatzia’s article “A Question of Authorship” appeared in v2010. It deals with composition of endgame studies and the use of chess programs and databases. “Here, the question of the author’s identity, the owner of the idea, is very important” (p. 30). I think that Amatzia’s approach to this hotly debated question is balanced. He denies that copying a line from a computer’s screen can be described as composing, because the act of creation, using one’s brain and imagination is not involved (p. 31). On the other hand he does accept the use of computers and databases as tools that facilitate the composer’s task. And he does not exclude compositions that theoretically could be mined from a database as the following examples quoted on p. 32 illustrates.

U.13. E. Iriarte
Variantim 2009



g2e1 0017.10 4/3 Win

”To achieve victory, White must win a piece and still keep his pawn.” **1.Sc3 Sd3!**

2.Bxf8! Black's point is that 2.exd3? is met by 2...Se6 threatening both 3...Kd2 and 3...Sf4+. If White tries to avoid this line by playing 3.Bc1 then 3...Sf4+ 4.Bxf4 is stalemate. **2...Sf4+ 3.Kf3 Se6! 4.Ba3.** The only safe square. This switchback is quite unusual in endgame studies. **4...Sd4+ 5.Ke3 Sc2+ 6.Kd3 Sxa3 7.e4** (or e3). bS is dominated and cannot prevent the promotion of wP.

After White's second move there are only six men on the board, but it is obvious that the composition "reflects the human mind, with its emphasis on subtlety and 'point'". An endgame study is not a series of difficult moves. It has artistic contents and shows some theme, idea or point, and if this is missing then we are not dealing with a composition, but a more or less interesting position. Iriarte's miniature meets the required criterion in a beautiful way.

Keeping on the Romantic Side

VLADIMIR NEISHTADT

I was born on 28xi1950, 60 years ago, in Chernigovka village in the Novosibirsk region. When I was in 5th grade, I came across the book *Selected studies* by T. Gorgiev and immediately fell in love with chess composition. My first study was published in the all-USSR newspaper *Pionerskaya Pravda* in 1964, when I was a 6th grade student.



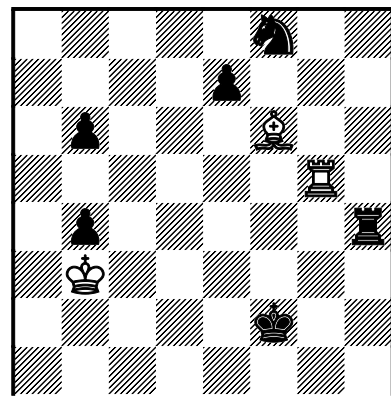
*Vladimir I. Neishtadt jr.
Journalist, writer and composer of chess studies.
Married, has one daughter.*

I am the author of more than 200 chess studies and 100 of them have won awards at various competitions. I am a strong supporter of the romantic style in studies composition and my favourite composer is V. Korolkov.

I have published a number of books on chess and chess composition, including the book on A. Selezniev *Prince Myshkin of the Chess Kingdom* (in co-authorship with V. Pak).

N.1. V. Neishtadt

1st prize *Dneprovskaya Pravda* 1968



b3f2 0413.03 3/6 Win

1.Rf5+ Rf4 2.Rxf4+, and:

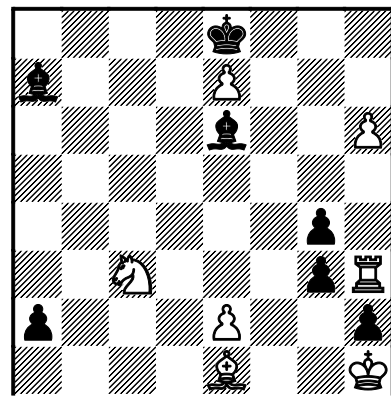
– Kg3 3.Be5 Sg6 4.Re4 Kf3 5.Re1 Kf2
6.Bg3+ Kxg3 7.Rg1+ wins, or:

– Ke3 3.Bg5 Se6 4.Rg4 Kf3 5.Rg1 Kf2
6.Be3+ Kxe3 7.Re1+ wins.

(EG#356)

N.2. V. Neishtadt

3rd Place USSR Championship 1972



h1e8 0171.34 7/7 Draw

1.h7 Bd5+ 2.e4 Bxe4+ 3.Sxe4 g2+ 4.Kxg2
gxh3+ 5.Kh1 (5.Kxh2? a1Q 6.Bc3 Bb8+)

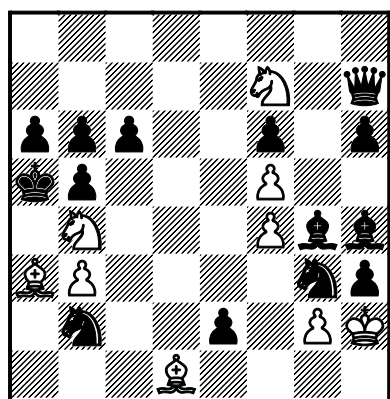
5...a1Q 6.h8Q+ Qxh8 7.Bc3 Domination,
and:

- Qg8(Qh7,Qh5) 8.Sf6+, or:
- Qh6 8.Sf6+ Kxe7 9.Sg8+, or:
- Qh4 8.Sd6+ Kxe7 9.Sf5+, or:
- Bd4 8.Bxd4 Qxd4 9.Sd6+ Qxd6 stalemate!



Al. P Kuznetsov. My teacher.

No 17397 V. Neishtadt
Original



h2a5 9/14 Draw

1...Sf1+ 2.Kh1 hxg2+ 3.Kg1 Bf2+ 4.Kxf2
Sd3+ 5.Sxd3 exd1S+ (Phoenix!) 6.Kg1 c5
7.Bb4+ cxb4 8.Sd8, and:

- Qc7 9.Sb7+ Qxb7 10.Sc5+ bxc5 stalemate,
or:
- Bf3 9.Sc6+ Bxc6 10.Sxb4 (Echo!) draws,
e.g. 10...Kxb4 stalemate, or 10...B-
11.Sc6+ Bxc6 12.b4+ and stalemate, or
10...Qc7 11.Sxc6+ Qxc6 12.b4+ and stale-
mate.



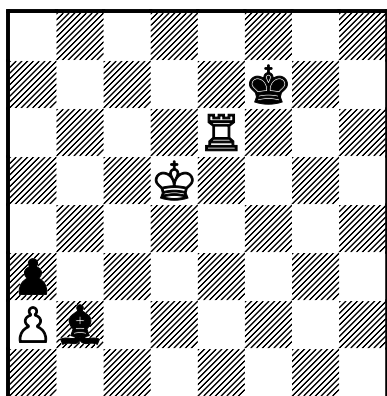
*Vladimir I. Neishtadt (1898-1959),
writer and chess composer. His father
and my grandfather are brothers.*

Rook and pawn versus bishop and pawn revisited⁽¹⁾

JAN TIMMAN

I have noticed that many top players use *Dvoretsky's Endgame Manual* as a work of reference, and it is true that it is a good handbook, more exhaustive than Keres' *Practical Endgames*. Recently, however, I found a striking error in the book. Dvoretsky refers to my game against Velimirovic from Rio de Janeiro 1979. After White's 68th move the following endgame had arisen:

T.1. Timman – Velimirovic
Rio de Janeiro 1979



Black to move

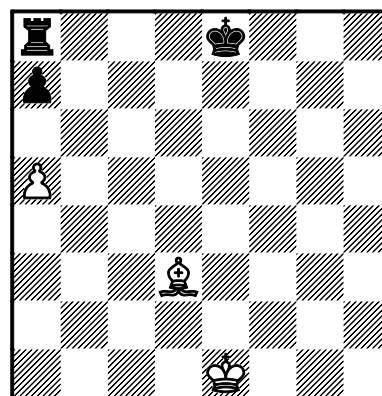
Dvoretsky makes the following general observation about this endgame: 'It was proven that White should win. However the probability of its occurrence in a practical game is rather low, while the proof itself is quite complicated, so we have decided to omit it.'

It is not true that this endgame is always winning. In 1981 I published a long article in *Schaakbulletin* 166 in which I used a diagram to indicate where the safe zones for the black king were. Later, these conclusions were completely confirmed by the database. I also indicated that Velimirovic made the decisive error in the diagrammed position by playing **68...Kf8?** (most sources erroneously give 68...Kg7), allowing White to take his king to

g5, so that its black counterpart will inevitably be cut off on the back rank. All this can be found in my book *Studies and Games*.

As an interesting illustration I will give you the following mini-study:

T.2. J. Timman
New in Chess Magazine 2010



e1e8 0310.11 3/3 Draw

1.Be4 It is important to ensure that the bishop will be able to go to square b7 before advancing the pawn. If the bishop covers the pawn from the f1–a6 diagonal, the position will always be lost. **1...Rb8** 1...0–0–0 would have been an ideal move, but unfortunately this is impossible. The position shows that Black's last move must have been a king or rook move. **2.Kd2!** Certainly not 2.a6? in view of 2...Rb2 and the white king is cut off. Now 2...Rb2 3.Kc3 Ra2 runs into 4.Kb4. **2...Kd7** **3.a6** Now this is possible. **3...Rb6** **4.Bb7** And White is safe.

Dvoretsky is not the only person who thinks that this endgame is always won. Spinhoven and Bondarenko are of the same opinion in their book *De strijd tussen loper en toren* (the battle between bishop and rook). This misunderstanding has probably been fostered by the Swiss endgame theoretician

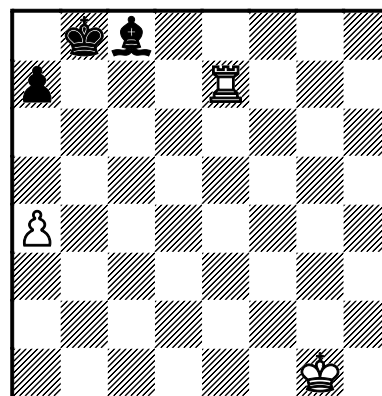
(1) Re-printed with permission, from *New in Chess Magazine* no 6, 2010.

Chéron, who had investigated the endgame extensively in the 1960s. He gave a plethora of variations, always with the conclusion that White would win, while emphasizing that there are certain key positions that White must strive for. Chéron never explicitly states that the endgame is winning as such, but a brief study of his work suggests that it is, and he probably thought so himself. It wasn't until after a very deep study of the endgame that I discovered that those key positions cannot always be realized. Remarkably enough, the endgame only occurred in my game against Velimirovic. Of the position with a white pawn on a3 against a black one on a4 and a white pawn on a4 against a black one on a5 new practical examples are found each year. Equally remarkably, most of the theoretical investigations into endgames of R + p vs. B + p without any passed pawns concentrate on positions with rook pawns not separated by a square. The position only becomes really interesting with one or more squares between the pawns. Sometimes the moves and conclusions of the database are difficult to understand, but closer analysis usually showed me what exactly was going on. In the conclusions of my investigations I will restrict myself to positions that can be explained in an acceptable and logical manner, with special focus on the crucial manoeuvres that lead to technical positions – which are the most important for endgame theory. The generally lengthy technical process then unfolds gradually. As this contains few surprises, I will ignore it.

I will start with positions with two rook pawns. **(T.3.)**

As a rule, the position is winning with the black king cut off on the back rank, regardless of the position of the white king. In the diagrammed position, however, White must watch out. After 1.Kf2? a5! 2.Ke3 Bb7! it's a draw. There is no remedy against the threat of 3...Bc6. 2...Bg4 won't do in view of 3.Kd2!, and the black bishop is dominated. White wins by playing **1.a5** before deploying the white king.

T.3. J. Timman
New in Chess Magazine 2010

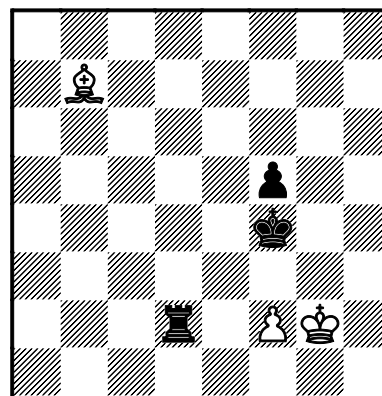


g1b8 0130.11 3/3 Win

Even with the black king not cut off White can win if he succeeds in taking his king to c5, after which Black cannot prevent his king from being cut off. The position is a draw, however, if Black has the king's bishop, since this will enable him to build a fortress by putting his bishop on the g1-a7 diagonal and advancing his pawn to a6.

There are two famous practical examples in which the pawns are separated.

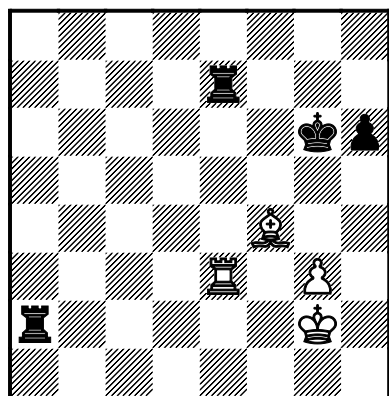
T.4. Gligoric – Polugaevsky
 Amsterdam 1970



Although Black eventually managed to win, this position is a theoretical draw. This would be different with the black pawn on f7 instead of f5, when Black would have the winning plan of taking his king to e1 via the queenside. White's counterplay then would be to attack the black f-pawn. On f7, however, it is just too far away.

(T.5.) White played **53.Kf3?** here, and now Black could have reached a winning position with 53...Txe3+ 54.Bxe3 h5, as Evans indi-

T.5. Reshevsky – Fischer
Los Angeles 1961

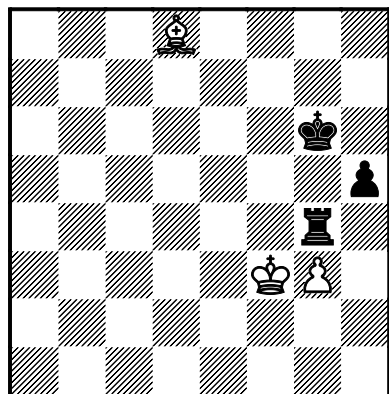


White to play

cated in *Chess Life*, since White will be unable to stop the black king from reaching the crucial g4-square.

How important it is to secure square h3 for the white king is clear to see in the following position:

T.6. J. Timman
New in Chess Magazine 2010

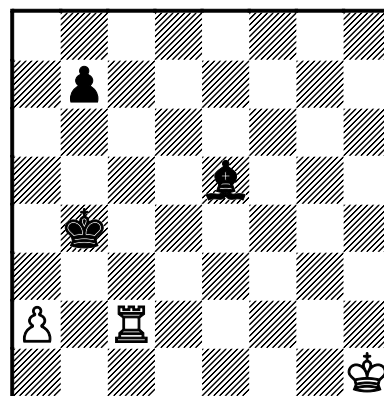


f3g6 0310.11 3/3 Draw

1.Kg2! On its way to h3. **1...Kf5 2.Kh3 Rc4 3.Be7!** The only square for the bishop, as we'll see. **3...Rc1 4.Bf8!** The point of the previous move. The bishop is forced to hide itself; otherwise Black would give check on h1 and then attack the white bishop. **4...Rb1 5.Bg7(Bh6)** and Black won't make any progress.

In the example Reshevsky-Fischer, the position would also have been winning if the black pawn had been on its starting square. Sometimes it's even winning if the king of the attacking player is far away.

T.7. J. Timman
New in Chess Magazine 2010



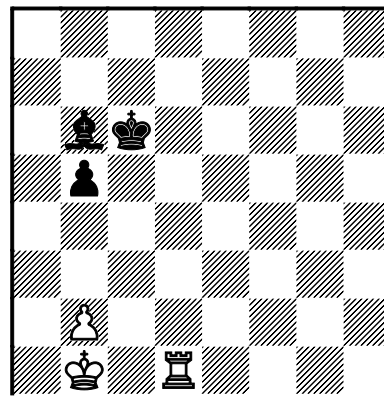
h1b4 0130.11 3/3 Win

Black is threatening to draw immediately by playing 1...Ka3, followed by 2...Bb2. **1.Re2! Bd4 2.Rd2 Bc3 3.Rd3** White has brought the situation under control. Now he has all the time in the world to take his king closer. The quickest route is via the fourth rank, since its eventual destination is c8. The win will take another 65 moves.

Remarkably enough, the diagram position with the king on h7 (instead of h1) would be a draw. In that case Black can save himself with 3...b5! 4.Kg6 Ka3! 5.Txc3+ Kxa2, and the white king is not in time to reach square e2 to restrict its black counterpart's freedom of movement. With the king on h5, however, the position would be winning by the narrowest of margins.

In the following position White has only one winning move.

T.8. J. Timman
New in Chess Magazine 2010



b1c6 0130.11 3/3 Win

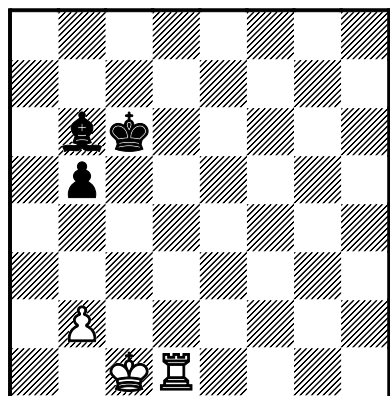
1.Rc1+! The main point is that Black can no longer take his bishop to c5. **1...Kb7** Now White has two entirely different winning plans:

A) **2.Rf1 Ka6 3.Rf6 Ka5 4.b4+! Ka6 5.Kc2 Kb7 6.Kd3**, and now it becomes clear why **2.Rh1** was insufficient for the win, since in that case, Black would be able to activate his bishop with **6...Bf2**. White must always make sure to continue to dominate the enemy bishop. After **6...Kc7 7.Ke4 Kb7 8.Kd5 Bg1 9.Rg6 Bf2 10.Rg7+ Kb6 11.Rg2 Be3 12.Ke4!** the black bishop is forced to leave the g1-a7 diagonal, after which the win is simple.

B) **2.Kc2 Bc5**, and now White will have to be careful: after **3.Kd3 Kb6! 4.Ke4 Be7! 5.Rf1 Ka5!** Black would throw up an efficient defensive line. Winning is **3.Rf1! Kb6 4.Rc3!**, and the black bishop is dominated again. The white king is threatening to penetrate via d4. If Black has a queen's bishop, he can build an effective defensive line by keeping his b6 pawn and his bishop on the long h1-a8 diagonal, from which they cannot be driven away through domination. With the white king on c1 (instead of b1) in the diagrammed position White would have no win, since he doesn't have the crucial rook check. But Black would have to play very accurately to hold his ground.

T.9. J. Timman

New in Chess Magazine 2010



c1c6 0130.11 3/3 Win

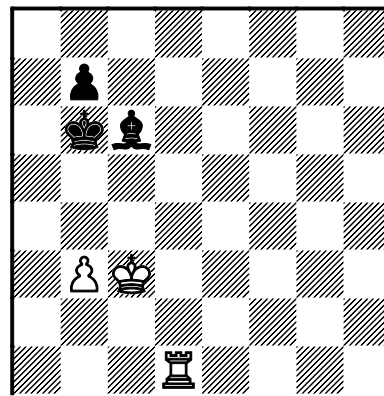
The main line goes as follows: **1.Kc2 Bc5! 2.Kd3 Bf8! 3.Rg1** Keeping the bishop from g7.

3...Kc5 4.Rg6 Kb4 And White will make no progress. All Black's moves were the only moves with which to maintain the balance.

Sometimes White is able to win because of chance circumstances.

T.10. J. Timman

New in Chess Magazine 2010



c3b6 0130.11 3/3 Win

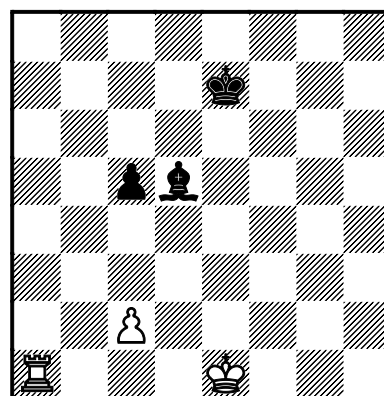
1.Kb4! Kc7 2.Ka5! b6+ 3.Ka6 And the white king has penetrated decisively.

If both players have a c-pawn, there are more winning positions. White usually wins, for example, if the pawns are on their starting squares and Black has a king's bishop.

The following position is a curious one.

T.11. J. Timman

New in Chess Magazine 2010



e1e7 0130.11 3/3 Win

The solution is: **1.0-0-0!** Black's problem is that his king remains cut off. His winning plan involves taking the king to a4. A possible continuation is: **1...Ke6 2.Kb2 Ke5 3.Ka3 Bc6 4.Kb3 Bb5 5.Kc3**, followed by **6.Rb1**. The bishop cannot stay on the f1-a6 diagonal, which means that the white king will penetrate. An important consideration is that the

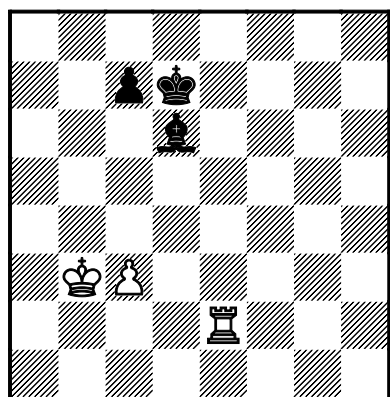
king has square c3: with the white pawn on c3 (instead of c2) the diagrammed position would be drawn.

White cannot win with 1.Rd1?, because after 1...Ke6 2.Rd2 Bf3! his own king would also be cut off. 3.Rd8 is no good, as this is met by 3...Bd5, and the trap is sprung behind the white rook.

Here, too, it is very important that the white pawn was still on its starting square, but the endgame contains an interesting paradox: generally speaking it is advisable to keep the pawn back, but once it is on the third rank, it is often better to advance it as far as possible. This can be seen in the following position.

T.12. J. Timman

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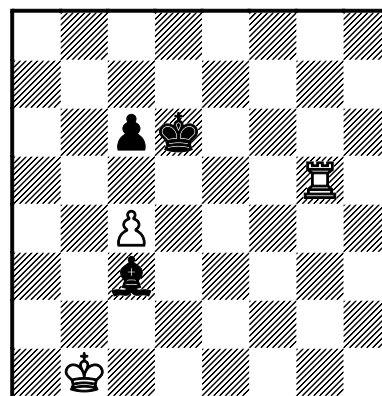
b3d7 0130.11 3/3 Win

1.Kc4 c6 2.Kd4 Centralization. **2...Kc7** 2...Ba3 would have been met by 3.Ra2!. But not 3.c4? in view of 3...Kd6, and Black has the situation under control. **3.c4!** The only way to make progress. **3...Kb6 4.Rb2+ Kc7 5.c5** And this position is winning, because the black bishop's movements are restricted. Only if the bishop can be taken to the g1-d4 diagonal does a position arise which, in certain circumstances, may be drawn. **(T.13)**

1.c5+ Kc7 2.Kc2 Bd4! 3.Kd3 Bf2 4.Rf5 Bg1! 5.Kc4 Threatening 6.Kb4 and 7.Kb5. **5...Be3** or **5...Kb7** And White can make no progress. With the pawns moved one square to the left, there are even fewer winning chances. The pawn structure prevents White from penetrating with the king via the queenside.

T.13. J. Timman

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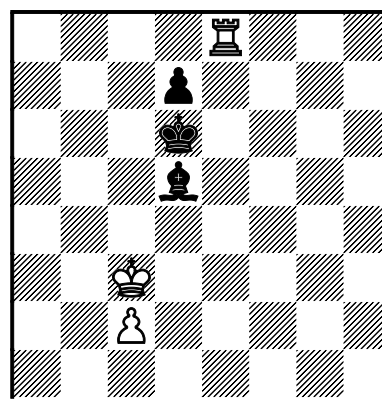


b1d6 0130.11 3/3 White cannot win

The following position is also interesting.

T.14. J. Timman

New in Chess Magazine 2010



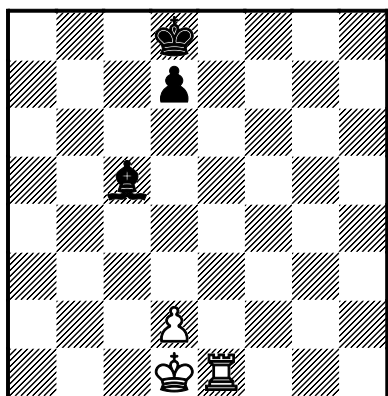
c3d6 0130.11 3/3 Win

1.Kd4 Centralization. **1...Bb7** The most tenacious defence. The obvious move now is 2.Rh8, intending. Eventually the black king will be forced back, and then White will have to play accurately: if the black king goes to e7, White takes his king to c5; if Black withdraws the king to c7, White penetrates via e5.

(T.15) Black is threatening to build an impregnable defensive line with 1...Kc7, followed by 2...d5. **1.Re4!** The same principle as in the previous position. White takes the rook to the c-file in order to upset the coordination in the enemy camp. **1...Kc7 2.Rc4! Kd6 3.Kc2** The only way. After 3.Ke2? Kd5 4.Kd3 Kc6! the white d-pawn would be blocked, giving Black time to play 5...d5. **3...Kd5 4.Kc3!** And White has the situation under control. From this point on it will take another 67 moves to the mate.

T.15. J. Timman

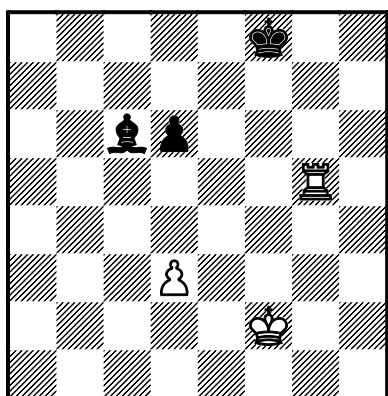
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d1d8 0130.11 3/3 Win

T.16. J. Timman

New in Chess Magazine 2010



f2f8 0130.11 3/3 Win

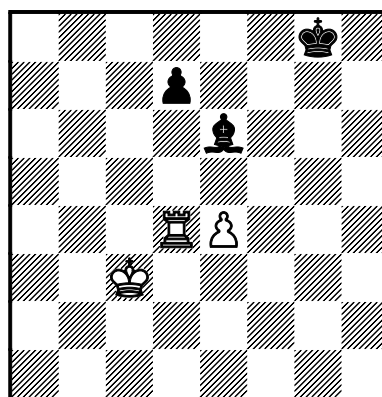
With the pawn on d2 White would have an easy win. Now he will have to advance the pawn again. **1.d4! Kf7 2.d5!** And now White will play up his king. If White starts with 1.Ke3?, Black can draw with very accurate play: **1.Ke3? Ke7 2.Kd4 Bf3!** The only move. Black wants to take his king to d7, after which

he can make his sortie via c6 and e6. **3.Kc4 Kd7 4.Rg3** After 4.Kb5 Ke6! 5.Kb6 Be2! Black will just be able to save himself. **4...Bh1!** Unlikely. Black has to keep his bishop on the long diagonal at all cost. **5.Kb5 Ke6!** Threatening to take the king to the fifth rank. **6.Rg5 Bf3** And the drawn position of the comment to White's fourth move has arisen again.

I will finish with an example of lighter calibre.

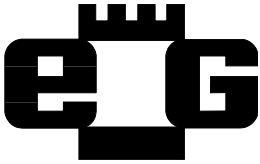
T.17. J. Timman

New in Chess Magazine 2010



c3g8 0130.11 3/3 Win

In light of the above it is not difficult to find White's moves. **1.Rd6! Kf7 2.Kd4 Kf6 3.Rb6** (3.Ra6) and Black is in zugzwang. After **3...Ke7 4.Ke5** Black will be forced back to the back rank, after which the play could continue as follows: **4...Bf7 5.Rh6 Be6 6.Rh7+ Bf7 7.Rg7 d6+ 8.Kf5 Ke8 9.Kf6 Bc4 10.Rc7 Bb3 11.Rc3** followed by **12.Rd3** and wins.



Prizewinners explained

The Corus chess tournament in Wijk aan Zee (the Netherlands) is probably the world's most famous event which will celebrate its 73rd edition next month. In recent years this mega festival has added a couple of composition contests to its program. The daily two-mover challenge attracts hundreds of entries and a special composing tourney commemorated the 70th edition of the event some three years ago. Last year the first studies solving day was successfully held, introducing a surprising victory by the young Dutchman Twan Burg ahead of an impressive field of leading solvers. The nine studies that were presented to the participants were originals and most have been published subsequently in *The Problemist* to take part in its strong biennial composing tourney. Two of them even won the top honours and we are glad to show them here.

In the introduction to his highly instructive award, the judge GM John Nunn counts three important factors in addition to the well-known criteria of contents, economy and originality.

1. Comprehensibility. Unfortunately, the influence of the computer has caused an undesirable trend towards incomprehensible studies; I can't see the point of a study in which the moves in the main line of the solution are impossible for a human to understand.

2. Focus. A study should make its point with the minimum of extraneous detail, and therefore complex and distracting sidelines are a minus. Moreover, a series of accurate moves doesn't necessarily make a good study if the study lacks a clear point.

Game-Like Positions

YOCHANAN AFEK

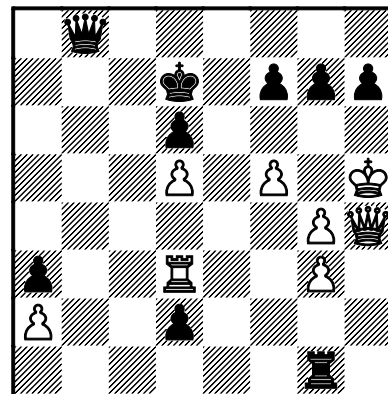
3. 'Solver pleasure'. A subjective factor perhaps, but so are many of the other criteria applied to studies. In a way it includes the first two factors, but goes beyond them; for example, a study which rises to a satisfying climax is better than one which tails off limply".

These words should be carefully read and adopted by all those composers who sometimes tend to forget that our business is a fine art and as such should be first and foremost accessible to human beings in an attempt to evoke their emotions. What kind of art is it when even the composer is losing his way under piles of incomprehensible lengthy variations (often computer output) and can hardly explain the essence of his own creation even to... himself?

Based on these guidelines Nunn has granted the two first prizes to players' friendly settings:

A.1. Gady Costeff

1st prize *The Problemist* 2008-2009



h5d7 4400.56 8/8 Draw

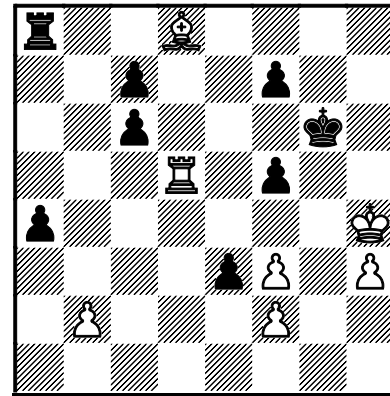
In fact both prize-winners need little commentary as the moves speak for themselves, clearly and loudly.

1.g5 (1.Rxd2? Qe8 2.f6 g5 3.Kxg5 Qg8+ 4.Kf4 Rf1+ 5.Ke3 Qe8+ 6.Kd3 Rf3+) **1...d1Q+** **2.Rxd1 g6+!** **3.Kh6** (3.fxg6? hxg6+ 4.Kg4 Rxd1) **3...Rxd1** **4.Qa4+ Ke7** **5.Qxd1 Kf8!** **6.Qd4!** (6.fxg6 hxg6) **6...Qb2** **7.Qh8+!! Qxh8** **8.f6! Ke8** **9.g4 Qf8+** **10.Kxh7** and the stalemate is amazingly unavoidable but at the price of the extra queen!

“A practically ideal study with plenty of solver appeal. With the exception of wKh5, the position is quite game-like. After some introductory play, White sacrifices his queen to reach an original position in which he draws despite being a queen down and having only pawns left. There are no sidelines at all and the study makes its point with absolute clarity. The only real flaw is that once White has found the queen sacrifice he cannot go wrong, as all his moves are forced.”

1.Rd1 a3! **2.bxa3 Ra4+** **3.f4!!** The meaning of this sacrifice will be apparent only after the eighth move (3.Kg3? Rd4! 4.Rg1 Rxd8 5.fxe3 Ra8) **3...Rxf4+** **4.Kg3 Rd4!** **5.Rxd4 e2** **6.Rd6+!** **Kh7 (Kh5)** (cxd6; Bb6) **7.Rh6+!** **Kxh6** (Kg8; Bf6) **8.Bg5+!** **Kxg5** Or else 9.Bd2. **9.f4+** That’s it! On the third move the way was paved. **9...Kh5** **10.Kf2** to conclude

A.2. Jan Timman
2nd prize *The Problemist* 2008-09



h4g6 0410.46 7/8 Win

the heroic battle against Black’s promotion. A titanic battle over the dark squares.

[HH: on my website www.hhdbiv.com/multimedia you can find a link to a Dutch spoken video presentation of this study by GM Jan Timman on YouTube].

“A game-like position leads to some spectacular play in which all three pieces are sacrificed. The preliminary 3.f4! is a delightful finesse clearing the way for the second f-pawn to advance later”.

These two studies and their like would certainly help to deepen the linkage between the realm of otb chess and the world of chess composition.

Tata Steel Chess and Studies Day

The second international **Tata Steel Chess and Studies Day** will be held on Saturday, January 29th 2011 in De Moriaan in Wijk aan Zee (Netherlands) as part of the Tata Steel (formerly Corus) chess tournament and in collaboration with ARVES.

Current world champion solver GM **John Nunn** (England) and former world champion solver (currently deputy champion) GM **Piotr Murdzia** (Poland) have already confirmed their participation.

Chief arbiter: Luc Palmans (Belgium).

Schedule:

- 10.00–10.45: Informal meeting and registration
- 10.45: Official opening
- 11.00–14.00: International Open Solving Competition of original studies with a prize fund of 750 Euros and book prizes. Special prizes will be awarded to the best newcomers and youth solvers.
- 14.00–17.00: Watching live the penultimate round of the world's most famous chess tournaments with GM commentary.
- 17.30: Prize giving and presentation of the solutions.

Entry fee:

15 euros; juniors (u-20): 10 euros; GMs and IMs: free.

Winners of 2009 competition:

1.IM Twan Burg 2.GM John Nunn 3.GM Eddy van Beers

For further details and registration (in advance as the number of participants is limited!) please write to the organizer **Yochanan Afek** afek26@gmail.com before January 25th 2011. Join an enjoyable chess and chess composition weekend with the special atmosphere of the great Wijk aan Zee festival and help us to create a successful event!

ARVES Memorial Tourneys

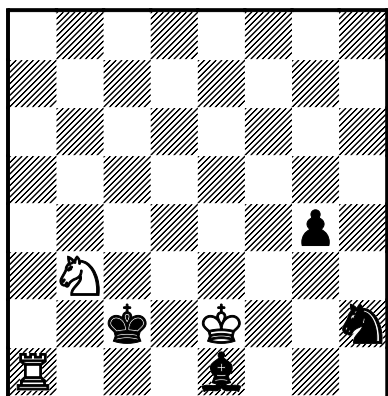
ARVES announces two centenary theme composing tourneys to commemorate the 100th anniversary in 2010 of two fine composers who passed away prematurely: **Mark Liburkin** (1910-1953) from Moscow (Russia) and **Shaya Kozłowski** (1910- 1943) from Łodz (Poland).

Mark Liburkin 100 Theme Tourney

Theme: Win or draw study displaying a systematic manoeuvre.

Judge: Yochanan Afek

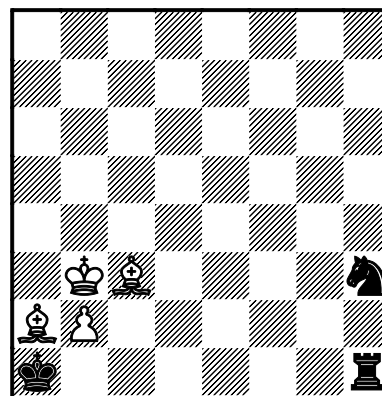
A1) M. Liburkin
4th prize *Shakhmaty v SSSR* 1938



e2c2 0134.01 3/4 Win

1.Sd4+ Kc3 2.Sb5+ Kc4 3.Sd6+ Kc5 4.Sb7+ Kc6 5.Sd8+ Kc7 6.Se6+ Kd7 7.Sf8+ Ke7 8.Sg6+ Kf7 9.Sh8+ Kg7 10.Rxe1 Kxh8 11.Rh1 g3 12.Ke3 Kg7 13.Kf4 g2 14.Rg1 Sf1 15.Rxg2+ Kh6 16.Rf2 wins.

A2) M. Liburkin
64 1940



b3a1 0323.10 4/3 Win

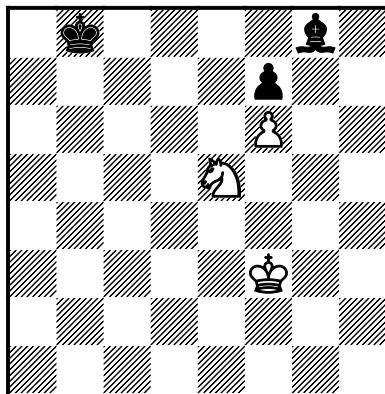
1.Ka3 Rcl 2.Bd4 (2.Be5? Rc5 3.Bc3 Rxc3+) Rd1 3.Be5 Re1 4.Bf6 Rf1 5.Bg7 Rg1 6.Bh8 Rg3+ 7.b3+ wins.

Shaya Kozłowski 100 Theme Tourney

Theme: A paradoxical action of a piece eventually simplifying into a winning or drawn pawn ending.

Judge: Harold van der Heijden

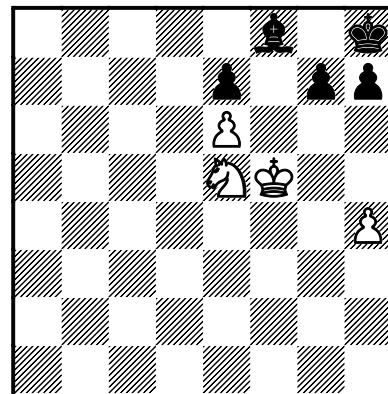
A3) S. Kozłowski
Glos Poranny 1931



f3b8 0031.11 3/3 Win

1.Sd7+ Kc7 2.Sf8 Kd8 (Kd6 3.Kg4 Kd5
4.Kh5 Ke5 5.Kg5 Ke4 6.Kh6 Kf5 7.Kg7 Kg5
8.Sd7) 3.Kf4 (Kg4) Ke8 4.Kg5 Kxf8 5.Kh6
wins.

A4) S. Kozłowski
Glos Poranny 1931



f5h8 0031.23 4/5 Win

1.Sg6+ hxg6+ 2.Kxg6 Kg8 3.h5 Kh8 4.Kf7
g5 5.Kxf8 g4 6.Kxe7 g3 7.Kf7 g2 8.e7 g1Q
9.e8Q+ Kh7 10.Qe4+ Kh8 11.Qe5+ Kh7
12.Qf5+ Kh8 13.Qf6+ Kh7 14.Qg6+ Qxg6+
15.hxg6+ wins.

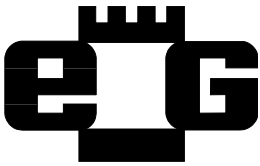
Total prize-fund: 600 Euros.

In both tourneys three money-prizes will be awarded: 150 €, 100 €, and 50 €. In addition there are book prizes.

Entries should be sent before July 31st 2011 to the tourney director:

René Olthof
Achter 't Schaapshoofd 7
5211 MC 's-Hertogenbosch
The Netherlands
E-mail: raja@newinchess.com

The awards will be published in **EG** around the second half of 2011.



On October 2nd, at a small official ceremony at the Max Euwe Centre in Amsterdam, the 4th edition of Harold van der Heijden's database was released. It is expected to be frequently quoted so the author himself has chosen a short name HHdbIV. I was asked to give a very general one/two-sentence testimonial about the relevance of the HHdb's.

So in the promotion leaflet and on the website <http://www.hhdv.nl/> – in the good company of GM Artur Jusupov, GM John Nunn and John Roycroft – you can find this quote by me:

Harold's database today is a must for end-game study composers and judges; ignoring it is like having to rediscover America again and again, in this way wasting both your time and reputation. 8000+ new, references to the EG magazine and to anticipators, exact dates – again it represents a lot of invested effort.

Certainly it was not only a complimentary phrase to an old friend, but rather an unaffected recognition of his life-work. Maybe the following table can act as better proof.

<i>Year</i>	<i>Version</i>	<i>Number of studies</i>
1991	1	23,358
1994	private	35,000
2000	2	58,801
2005	3	67,691
2010	4	76,132

Harold has an ambitious job with a recently obtained doctor's degree and also a family with two sons. It is hard to understand how he could manage all that; in particular the start of the HH database must have been very difficult. Let us count: entering ten studies hourly

is a very good performance and even the first version meant many years of hard daily work.

The situation today has changed a little; most studies and judgements surely come in computer format and it is "only" necessary to edit them. But Harold still works hard, now with the accent on massive improvements to the database.

1. What is new in the 4th edition?

The new version can be recognised at first glance by two changes.

- The crypto-abbreviations of sources are gone; computers can easily work with full names of tournaments, books and magazines. This is very pleasant for every user.
- The GBR code, traditionally placed in free black-player-field, is now closed in round parenthesis; the old square brackets interfered somewhat with the PGN database format.
- The problem with several co-authors, known from version III is also history.

1.1. Comments before the first move

The most important improvements are centralized in the comment before the first move. You find here a lot of new information; about sources, about secondary publications, about anticipations, about cooks and also about a cook discoverer. Special codes used here are similar to older versions of the HH database, and are covered in a separate frame of this article.

One of the most important new features is cross-referencing to **EG**; by the way, for this

reason it was necessary to edit more than 17,000 studies.

1.2. The solution structure improvement

Chess database formats were originally designed for o.t.b. games and understandably they lack special features for endgame studies. Hence Harold developed several special add-ins as keywords closed in <> brackets.

- The move starting a thematic sub-line is commented as <main> allowing easily recognizing thematic and technical lines.

- The keyword <eg> ("for instance") indicates the thematic play ends and the rest is a technical proof line.
- And finally the information about cooks is extended this way: keywords <cook> and <minor dual> are used and completed by initials of an inventor.

For example the leading comment gives @2: Vlasak=E Ceskoslovensky Sach/11 2000 and this information is supplied in the solution with the comment <cook EV>.

And finally the keyword <or> is used for “micro-duals”.

Special codes in HHdbIV	
<p>@1: second solution (at move 1). @2: cook; extra solution after move 1. @3: incorrect; White is unable to fulfil the stipulation (in a win study Black draws or wins; in a draw study White loses). @4: “super-cook” White can even win in a study with a draw stipulation. (@1) or (@2): minor duals. @1?, @2?, @3?, @4?: suspicious, or claim without analysis. (c): correction; i.e. original study was incorrect. (m): modification; i.e. original study was correct, the improvement has another motivation. (v): version (perhaps a correction or a modification). (s): corrected solution (without changing the position).</p>	<p>(ea): too many composers’ names to fit. All names given as text before the first move. (tw): twin study (also triplicates, quadruplicates, etc). (pl): plagiarism or accidental re-composition (it does happen!). Although there is no doubt in many a case, all studies in the database are only considered “suspect”. (ph): posthumously published. (te): theoretical ending (i.e. probably not an endgame study). (cr): colours reversed (the original stipulation was, for instance: Black to play and win). (ce): computer ending (EGTB-derived ending). (tt): theme tourney.</p>

1.3. Publication dates

The HH collection used in the past several chess database formats – NICBase, ChessBase CBF, ChessBase CBH and finally the most flexible PGN. For details about formats see the computer column in EG 174. The old CBF format, developed in the diskette era, needing every byte and that is why it cannot save dates before the year 1792. This way some information about very old compositions was lost. Harold

recovered it and HHdbIV now knows for example the position “Al Adli” composed sometimes in the year 800.

If known, the publication date was stored.

1.4. Current studies improved

The whole database was – piece after piece – compared with the big “paper” collection of František Macek (+2003 Prague, see EG149). Harold gives details about it:

The crosscheck against Macek's database resulted in 1761 new studies. His collection contained exactly 44.921 cards (i.e. 3.92% new for me). Macek claimed to have well over 50.000, but there were many duplicate cards. He had them organized by year, and also made a few other mistakes.

Ten thousand endgames were improved, adding sub-lines from printed sources, for example from the huge Rinck book *1414 Fins de Partie* (1950).

1.5. HHdbIV and EGTBs

The database was confronted with EGTBs. All studies with sub-7-man positions in the mainline were half-automatically tested. Eiko Bleicher and Guy Haworth helped with this difficult task. A lot of cooks were discovered this way and also some misprints in diagrams or solutions. For details see the extensive article in *EG180* and *181*.

2. My wishes for the version V

2.1. Composers' lexicon

Comparable o.t.b. projects (like ChessBase) also have a players' lexicon. It would be great to have something like it about composers as a HHdbV supplement. The number of studies or honours could easily be extracted directly from HHdb, but to collect photos and basic biographical dates requires a lot of extra work.

2.2. Go online

Using Harold's database in my praxis as composer or judge, I frequently encounter errors in analysis or less frequently in sources. Jaroslav Polášek in the text below gives some particular examples. What can be done?

Naturally Harold or Spotlight could be informed, but it takes a lot of time to share it with the whole study community. Something

like a web application for registered users would be surely a correct way forwards. Maybe a common discussion forum could be a good starting approach.

3. How to get and use it?

HHdbIV is delivered as a download in the open format PGN.

I remember the first private version. A large post sending was necessary; while opening it I prayed in spirit that all diskettes would be readable. Today the download of 12.6M only takes seconds.

All commercial chess programs understand PGN, for example the Fritz family and ChessBase (from the ChessBase company), or Aquarium and ChessAssistant (from the ChessOK company).

You can also use the special pair CQL/VisualCQL for free. For details see *EG176* and *178*.

Unfortunately, the HHdbIV by itself is not for free, but with regard to invested work 50 EUR certainly is not an extreme demand.

4. Some problems with HHdbIV

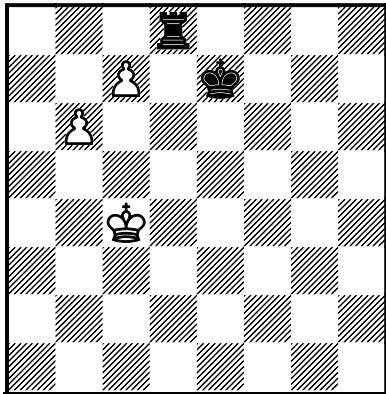
Jaroslav Polášek is an excellent analyst with a great composition technique. He prefers a perfect form to originality and therefore he likes to improve various ideas and studies. A lot of compositions "Polášek after XY" have been published.

Jaroslav tested HHdbIV from his specific viewpoint and found several general problems. What follows a slightly revised English version of his text from Československý šach 11/2010. Of course, it was not a standalone negative review, but only an annex to my Czech article.

The HHdb is very impressive and the study community got used to trust it – maybe too much. Jaroslav describes typical cases where it can lead to a problem.

4.1. Wrong contribution to an author
damages his reputation

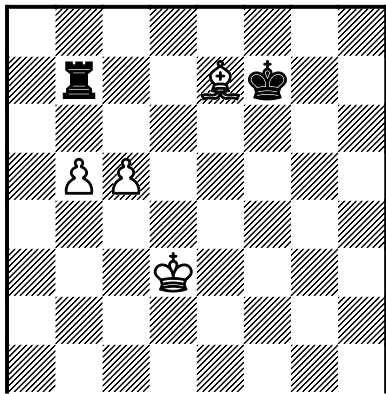
V.1. Jaroslav Polášek??
source unknown 1988



c4e7 0300.20 win

The “study” V.1. with a solution **1.Kc5 Rc8 2.b7 Kd7 3.Kb6** is multiply unsound. It is hard to believe that o.t.b. IM Jaroslav Polášek could miss primitive cooks like **1.cxd8Q+ +-** or **2.Kc6+-** or **2...Rc7+ =**.

V.2. Jaroslav Polášek
Prboj 1988



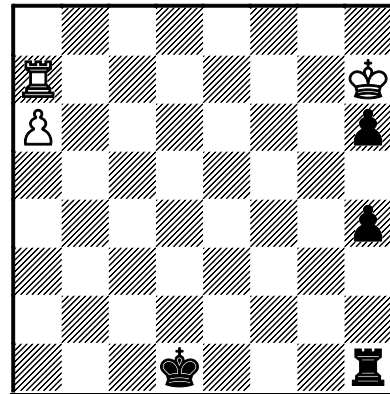
d3f7 0310.20 win

Actually, Jaroslav never published such a position. The problem probably lies in the corruption of Polášek's sound study V.2. with the solution **1.c6 Rd7+! 1...Rc7 2.Bd6 Rc8 3.Bc5 Ke6 4.b6 Rxc6 5.b7. 2.Kc4 Kxe7 3.b6!**

The solution of V.3. **1.Rg7 Kc2 2.Rg2+ Kb3 3.Ra2** is refuted by **1...Ke2 2.Rg2+ Kf3 3.Ra2 Re1 4.a7 Re8 5.a8Q+ Rxa8 6.Rxa8 h3**. Not too difficult to be left out by one of the strongest player of his era, doesn't it?

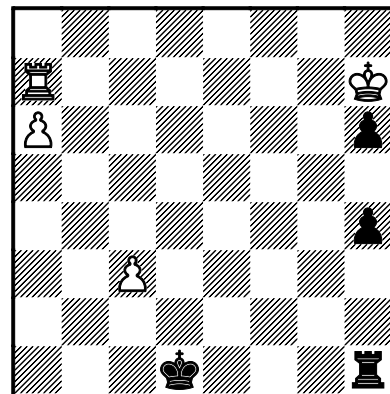
This case was discussed in detail in the Réti MT, *Československý šach* 11/2009, page 305,

V.3. Richard Réti??
Les Bases de la Combinasion??



h7d10400.12 win

V.4. Henri Rinck
1st Pr. Budapest Ty, 1911



h7d1 0400.22 win

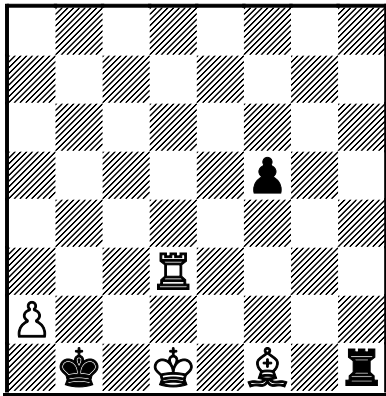
Akobia after Réti. It seems that Réti never published this study and the position is a corrupted Rinck. In V.4. all works well **1.Rg7! Kc2 2.Rg2+ Kb3! 3.Ra2! Kxa2 4.a7** and also **1...Re1 2.Rg1! Rxg1 3.a7**.

My advice would be to check other sources before dishonouring an author for incredible chess blindness, in particular the cases with “unknown source” or “unknown year” deserve more care.

4.2. Controversial headers data in
expanded ideas

The Fritz' evergreen V.5. is solved by **1.a3!! Rxf1+ 2.Ke2 Rf4 3.Rb3+ Ka2 4.Rb4** and unfortunately also **1.Rf3! Kxa2 2.Kc2 Rh2+ 3.Kc3**. Pal Benko (*Chess Life & Review* 3/1985) is given as a cook inventor and the same time also as the author of a simple cor-

V.5. Jindřich Fritz
Práce 1953



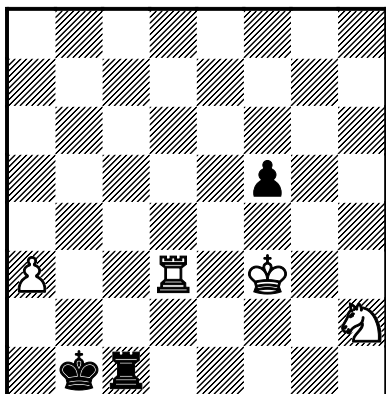
d1b1 0410.11 win

rection with the replacement of the bishop with a knight.

Jaroslav Polášek discovered that this correction is also unclear because of 1...Kb2 with very difficult side-lines and published a more sensible correction moving the whole complex wK+wR+bB+bP one column to the right.

HHdbIV knows both corrections and gives them with the header Fritz, mentioning Benko or Polášek in the note before the first move. It seems to be right.

V.6. Polášek after Fritz
Šachová skladba #07072 2004



f3b1 0401.11 win

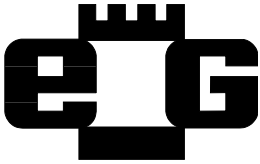
The study V.6. has the solution **1.Sf1!! Rxf1+ 2.Ke2 Rf4 3.Rb3+ Ka2 4.Rb4**. This version surely is more original; Fritz' paradoxical move 1.a3! is replaced with the puzzling sacrifice 1.Sf1! That is why V6 was published as "Polášek after Fritz". But HHdbIV continues to give the header Fritz. A lot of similar cases can be found in HHdbIV. The threshold between a simple correction and a creative working-out is often very narrow and subjective. That is why HHdbIV should not replace the role of judges and should strictly use headers given by original sources and authors.

An advice for readers. If you need to find all studies by one composer, you will also have to search for his name in the comments. Unfortunately, with ChessBase software (even with the brand new ChessBase 11) this does not work with PGN format; for this task you have to convert HHdbIV into the CBH format.

4.3. The unlucky Cyrillic

Back to V5. Pal Benko is not the oldest source. Both the cook and the correction (S/B replacing) had already been published in Kasparyan's book *Sila peski (The power of a pawn)*, Yerevan 1980, diagram 1280). Unfortunately, Kasparyan only noted it as a comment and if you do not know Russian well, you have no chance to extract this information. However Kasparyan's corrections could also be found in the book *Leonid Kubbel* (Moscow 1984, page 348, diagram 549b) with the header "J. Fritz, Kasparyan's redaction".

As to Cyrillic, I can finish the article with optimistic message. Harold has been taking Russian courses for 7 years and he is now able to understand such comments.



History

A.P. Kazantsev (1906-2002)

ALAIN PALLIER

Among the great names of Russian (or Soviet) chess composition, Aleksandr Petrovich Kazantsev is in a class of his own. To be convinced about this, read again his obituary written by John Roycroft in EG147 (i2003). Today, a lot is known about Kazantsev's life, because he was a semi-public and popular personality of Soviet literature. Our Russian speaking readers will read with interest his numerous interviews (see <http://akazantsev.ru>: no less than 25 from 1981 till 2002).

A.P. Kazantsev was born on 9ii1906 in Siberia, in Akmolinsk (later Tselinograd, today Astana, Kazakhstan). He received a technical education and first was a stenographer. In 1930, he graduated from the Tomsk Technological Institute as a mechanical engineer. Then he was appointed head engineer at the Beloretsky Metallurgical Plant in the Ural, before moving and being promoted to Moscow in a Soviet Research Institute for electromechanics.

In 1939, he stayed for some weeks in the USA. He led the Soviet delegation that had to set up the Soviet pavilion in the New York World's Fair. He came back to the USSR just before the outbreak of WWII. In 1941, when Hitler declared war on the USSR, he was a simple soldier but his imaginative brain made him a careful man and he rejoined a defence complex becoming chief engineer.

Ten years before, his idea of an electric gun that could allow intercontinental firing had been supported by two influential Bolsheviks,

G. Ordzhonikidze and M. Tukhachevsky⁽¹⁾. With Andronik Iosifyan, called the father of satellites and missiles in the USSR, he invented small electric self propelled wire-controlled tanks ('tankettes-torpedos') supposed to jump out from the front gates of buildings and blow up German tanks. Kazantsev left the army in 1945 holding the rank of colonel and, from then, gave all his energies to his new career as a writer. At the same time, he settled in Peredelkino, 20 km south-west of Moscow, a dacha complex, sometimes called a 'colony' (other have said 'ghetto') for writers protected by the Soviet regime. Today, more bankers than writers live there ...

Kazantsev came to literature by the end of the thirties when he won a contest for the best screenplay with *Arenida*, written with Iosif Shapiro, the director of the Leningrad House of Scientists. The movie was never shot but the script was reworked as a novel and became his first book, *Burning Island* (*Пылающий остров*). It was published in 1939-1940 in the periodical *Pionerskaya Pravda*. After WWII, his short story *Взрыв*, (1946; in English: *The Blast*), brought him fame in the USSR and also abroad. As a Siberian, since his childhood, Kazantsev has been familiar with the mystery of the Tunguska explosion that occurred on 30vi1908. In an isolated region of Siberia (Krasnoiarsk krai), a powerful explosion devastated a large forest area: 60 million trees burnt. It is estimated that the blast was 1,000 times more powerful than the atomic bomb dropped on Hiroshima. Ka-

(1) Ordzhonikidze, who allegedly died from a heart attack in February 1937, was commissar of Soviet heavy industry; Tukhachevsky, Marshal of the Soviet Union from 1935, was one of the most prominent victims of the great purge and was executed vi1937.

zantsev was unsatisfied with the classical explanations that were given (meteoroid, comet) and, after seeing the effect of the first atomic explosions in Japan, he imagined that a nuclear-powered Martian spaceship trying to land on the earth in order to steal water from Lake Baikal had blown up in mid-air. That fiction by Kazantsev was sometimes taken seriously. In 1963 he developed his idea into a book, a work of non-fiction. This theory has received dozens, if not hundreds of treatments over the last sixty years⁽¹⁾. For that, Kazantsev is considered the father of Russian ufology. He considered that mythologies recounted in a distorted form the visits on earth of extra-terrestrials beings. That controversial theory of *paleocontacts* was popularized in the 50's and in the 60's in the West, Kazantsev was no less than one of its pioneers. With *The Blast*, Kazantsev had made his mark.

During the sixties, he – and other writers of the same generation – became a little bit old-fashioned and overshadowed by new rising talents like the Strugatsky brothers, but the Brehznev years brought him his popularity back. Kazantsev wrote at least 25 novels, many short stories but, as for his study output, it is sometimes difficult to count them. Some of his books cannot be easily classified, since they sometimes mix fiction with a scientific approach (Kazantsev's credo was: «No science without fiction»). The writer never was far from the engineer: in one of his novels, Kazantsev is said to have anticipated the *Lunokhod moonwalker*, the first remote-controlled robot to land on the moon in 1970. In the last twenty years of his life, he also wrote historical novels.

With the passing of time, what is his exact place in Soviet science fiction? For Jacques Bergier, who introduced him in France, he was the 'Russian Van Vogt'. Other have a more severe opinion on his work: Pierre Versins, the author of a monumental *Encyclopédie de l'utopie, des voyages extraordinaires et de la science-fiction*, wrote that 'Kazantsev, like A. E. Van Vogt, has a so muddled spirit that one has difficulty making sense of what he writes ...' The same confesses that 'some amateurs find this awkwardness genial'.

When preparing this article, I have read one of Kazantsev's novels translated in French (his books were widely disseminated since they were translated in no less than 25 languages, although only a few of these novels, three or four, have been translated). This novel is *Phaéna, l'effondrement d'un monde*⁽²⁾. Of course, it is difficult to judge the qualities of an author from a single book, moreover poorly translated, but I have not found the inventiveness I was expecting from him. On the contrary, I found stereotyped situations and characters without profundity. The plot was easily foreseeable⁽³⁾ and the style was rather flat. Of course, the pacifist message of the book cannot be contested but that is not sufficient for a good book. A French critic once said that this book was 'teenage literature' and I am afraid that I have to agree with him. At the same time, I read another Russian novel, *Roadside Picnic (Пикник на обочине, 1971)* by the Strugatsky brothers and there I found many other qualities. The problem is that APK himself declared that his trilogy was his favourite among his works ... It would be inter-

(1) On Wikipedia, a notice about a Tunguska event in popular culture (http://en.wikipedia.org/wiki/Tunguska_event_in_popular_culture) lists the many occurrences of the event in literature, movies, cartoons etc. At the beginning of XXIst century the Tunguska event remains a source of inspiration: see Vladimir Sorokin's *Trilogy* (2002-2005): *Ice*, *Bro's Way* and *23000*, three fascinating novels by a great Russian author.

(2) In English: *The Destruction of Phaena*. The English translation can be found on http://lib.ru/RUFANT/KAZANCEW/kazantsev_faety-engl.txt. It is part of a trilogy (in Russian, *Фэты, The Faetians*, 1972-74).

(3) Wikipedia presents this book as follows: «*Phaetae* is based on the popular hypothesis of Phaeton, a planet that some believe has existed on the site of modern asteroid belt. According to the novel, Phaeton was inhabited by the developed civilisation of the *phaetae* race, who survived the destruction of their planet and brought some of their culture to the prehistorical people of Earth ».

esting to know the opinion of Russian readers who are familiar with his novels in Russian.

It seems that he had no problems with the Soviet regime: his writings were in accordance with the Soviet line. He was a member of the *Molodaya Gvardia* school, the publishing house that belonged to the Central Committee of the Soviet Young Communist League, the Komsomol. Until the end of his life he was a fervent communist. In a 2000 interview, his comments about Gorbachev left little doubts about his politic opinions. The critic Roman Arbitman, in an article about Soviet science fiction written for the *Ural Pathfinder* magazine, wrote that Kazantsev took an active part in the campaign against Boris Pasternak, his Peredelkino neighbour.



Anyway, Kazantsev was a popular writer and in 1981 he was awarded the first *Aelita Prize*, for ‘life achievement’ (he shared it with the Strugatsky brothers, who got it for a novel). What can be drawn from his interviews is

that he had a long and rich life: he had been married three times and had five children. In 1979-80 he wrote a first autobiography (*the Dotted Line of Memories*, in Russian: *Пунктир воспоминаний*) that was published in 1981 and twenty years later a biographical novel (*Фантасм, Phantast*), with his son Nikita. In the first one (the second one I have not seen) curiously only a little space has been devoted to chess composition. Kazantsev mentions his chess activity in chapter 9: there are only two paragraphs about this topic, that follow a paragraph devoted to another facet of this multi-talented man (Kazantsev was also a composer of music, he wrote libretti for operas and composed ballades and a piano concerto that were performed by the Bolshoi orchestra).

The only problem is that Kazantsev, one of the most admired study composers, is also one of the most demolished composers. No less than two thirds of his studies are incorrect; even worse, in some cases there are several flaws – a dual, a cook and a bust in a single composition, as already shown by Stephen Rothwell (*EBUR* ix2006).

Kazantsev’s fame comes from the extraordinary climax of some of his masterpieces, picture mates with a single white man (bishop, pawn) mating a black king as a victim of self-blocks, incredible stalemate pictures with immured and pinned men, or for his ability in using knights, often promoted ones. O. Pervakov and N. Kralin explain in their tribute to Kazantsev (*ZyE* v2003) that the composer had only a little time to devote to chess composition because of his professional work to which he was devoting all his energy. Some figures help to understand what is unique with Kazantsev: two thirds of his output is made up of versions and/or corrections. One quickly gets lost in the maze of these compositions and I am not sure that Kazantsev himself could find his way in it! If we except one or two masterpieces whose initial version was the right one, all the others proved incorrect and had to be reworked, sometimes 5 or 6 times, even 8 or 10 times. Take his more famous masterpieces

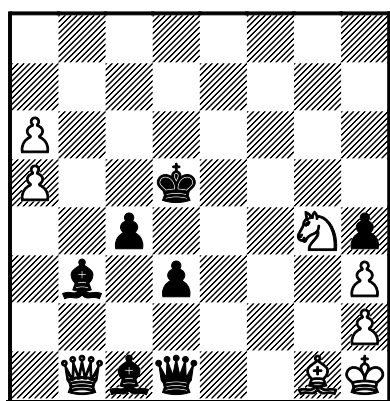
and you will count a total of 67 versions/corrections.

The story that follows is symptomatic. Since years, I was puzzled by two studies reproduced in EG90, p 302. We read that a Kazantsev study that was ‘top ranked’ (1/2nd prize shared) in the provisional award of the Zolotoie Runo (Golden Fleece) 1986 tourney had been disqualified ‘because of publication elsewhere during the judging period’.

I asked AJR if could give me more details: he answered that an article in *Shakhmaty v SSSR* xii1986 written by Yuri Averbakh had reproduced no. 6602a, without mentioning the source. Apparently the Georgian judges discovered that 6602 was a version of 6602a and therefore could not be considered as an original entry. No. 6602a was in fact a well-known ... 1954 study! And the comment that follows the solution in EG90 (“The composer had worked on this for over a quarter of century”) was more or less the same as the comment that followed the 1954 study the Soviet anthology (*Sovietsky shakhmatny etyud*), published in 1955 and, for the chapter about Kazantsev, written by the composer himself!

Let’s begin with about no. 6602a :

P.1. A.P. Kazantsev
4th prize *SVTVS* 1954



h1d5 4071.43 8/7 Draw

1.Kg2 (1.Se3+? Bxe3 2.Qxd1 Bxd1 3.Bxe3 Bf3+ 4.Kg1 c3 5.a7 Kc4 6.Kf2 d2 7.Bxd2 cxd2 8.a8Q Bxa8 9.Ke2 Ke3 wins) **1...Qd2+** **2.Bf2 Kc6** **3.a7 Kb7** **4.a6+ Ka8** **5.Qa1 Bb2** **6.Qh1 Qd1** **7.Bg1 Qe2+** **8.Sf2** draw (e.g. 8...d2 stalemate) – White doesn’t fear 8...Qe1 since if 9.Kf3 d2 10.Kf4+ and White wins.

Of course, a fantastic study with an original stalemate picture that cannot be forgotten but such studies are especially difficult to compose and several cooks have been reported:

1...Kc6! wins for Black. But after 2.Se5+ Kc7, White has 3.a7! (and not, as given, 3.Sxc4 Qe2+ 4.Bf2 Qe4+! 5.Kg1 Qxc4 and Black wins) 3...Kb7 4.Bf2 Bg5 5.Qxd1 Bxd1 6.Sxc4 d2 7.Sxd2 Bxd2 8.Bxh4 draws, or 4...Qc2 5.Qa1 Be3 6.Sg4 Bxf2 7.Qg7+ Ka8 8.Sxf2 Ba4! (8...d2?? 9.a6 wins) 9.Qc7! and White draws.

6...Qc1! found by Zoilo Caputto, but this line had already been analyzed in the 1955 Soviet anthology (*Sovietsky shakhmatny etyud*), with the answer 7.Be1! (and not Caputto’s move 7.Bg1) with a draw: 7...Kxa7 8.Kf1 Qf4+ 9.Bf2+ Kxa6 10.Qc6+ Ka5 11.Se3! c3 12.Qc5+ Ka4 13.Qa7+ Kb5 14.Qb7+ Ka5 15.Qa7+ Kb4 16.Qe7+ or 11...Qxh2 12.Sxc4+ Bxc4 13.Qc5+.

A third cook (64 v1998) had been proposed by Kazantsev himself: *7...Qe1!* 8.Kf3 Bc1 9.Sf2 Bd1+ 10.Kg2 c3! winning (there is even a quicker win : 10...Be2! followed by mate) but here *9.Se3!* clearly a better move that saves White. What is the difference? After 9...Kxa7 (9...Bd1+? is no longer effective: 10.Kf4+ and White mates) 10.Kg4! (10.Ke4? or 10.Kf4? Kxa6 wins) 10...Kxa6 (Qe2+; Kxh4) 11.Qa8+ Kb5 12.Qe8+ drawing by perpetual check because here, with wSe3 instead of wSf2, 12...Kb4?!, losing the queen, is not possible.

So, did the 1954 study eventually become correct? Alas not, since the indefatigable cook-hunter Mario García has recently found an organic **dual**: 5.Se3! Qa5 6.Qxc1 d2 7.Qb1 Qg5+ 8.Kf1 Qxe3 9.Bxe3 d1Q 10.Qd1 Bxd1 stalemate.

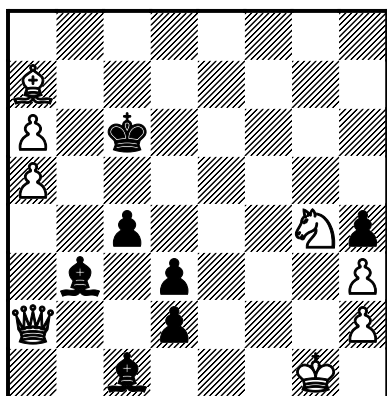
But that is not all: in *Československý Šach* i1955 the study was shown to be incorrect, even for a semi-false reason: 3.Se5+! Kc7 4.a7 Qg5+ 5.Kf1 d2 6.Qh7+ Kd6 7.Sf7+. 4...Qg5+? is a weak move (White even wins after that blunder) but after the better 4...Kb7 White draws: 5.Sxc4 Qc2 6.a6+ Ka8 7.Sb6+ Kxa7 8.Sc4+. It is a second **dual**. The study,

with two other works (by Mugnos and Bondarenko & Kakovin) was eliminated from the final award. Nevertheless, it was selected for instance in Kasparyan's anthology, *Zamechatelniye Etyudy* (Erevan, 1982) where it is no. 636, as it was reproduced in ... Kazantsev's book *Dar Kaissa* (1st edition, 1975), and, as we have seen it, in *Shakhmaty v SSSR* xii1986.

In 1998, the 1954 study was quoted in 64 with a different solution (it is diagram n° 2 in a short story written by Kazantsev): 1...Kc6 was chosen as the main line (no more mention of 1...Qd2+): 2.a7 Kb7 3.a6+ Ka8 4.Qa1 Qd2+ 5.Bf2 Bb2 6.Qh1 Qd1 7.Bg1 Qe2+ 8.Sf2 and, miraculously, thanks to a different order of moves by Black, the 1954 study has been saved ... Really? Alas not, after 1.Kg2 Kc6, White has the following **second solution**: 2.Se5+ Kc7 3.Bb6+! (and again not 3.Sxc4? Qe2+ 4.Bf2 Qe4+ 5.Kg1 Qxc4 wins) 3...Kc8 4.a7 Kb7 5.Bf2 Qc2! 6.Qa1! Be3 (6...c3? 7.a6+ Ka8 8.Qa5! Be3 9.Qd8+ Kxa7 10.Sc6+ Kxa6 11.Sb4+ and 12.Sxc2 wins) 7.Sg4 Bxf2 8.Qg7+ Ka8 9.Sxf2 and White draws.

I suppose that no. 6602 was intended as a correction for 6602a:

P.2. A.P. Kazantsev
Zolotoie Runo Ty 1986-87



g1c6 1071.44 8/7 Draw

1.Qa1 d1Q+ 2.Kg2 Qd2+ 3.Bf2 Bb2 4.a7 Kb7 5.a6+ Ka8 6.Qh1 Qd1 7.Bg1 Qe2+ 8.Sf2 and stalemate.

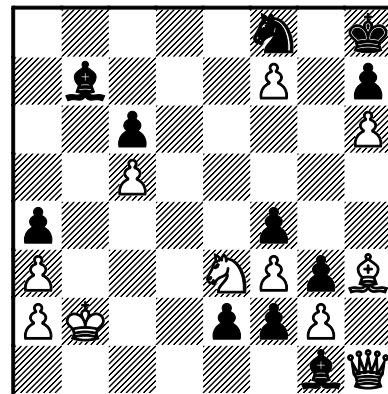
But it is not very difficult to see that, this time, 2...Qe2+! (Mario García) is better: after 3.Bf2 (3.Sf2 Bb2 4.Qf1 and, e.g. 4...Kb5

5.Bc5 Kxc5 6.Qxe2 fxe2 7.a7 e1Q+ or 4...Qxf1+ 5.Kxf1 Kb5 and Black wins) 3...Qe4+! (the difference) 4.Kg1 d2 5.Se3 Qg6+ wins, or 5.Qf6+ Kb5 6.Qg5+ Ka4 7.Se3 c3 wins.

There is also another **cook**: even after 2...Qd2+ 3.Bf2 Black still wins: 3...c3! 4.Se3 (a7 Bd5+;) 4...Ba2 5.a7 Kb7 6.a6+ Ka8 7.Kg1 Ba3 followed by 8...Bc5.

As indicated in the comments of the 1986 study (no. 6602 in EG90), the study was a 'redaktsia' (version) of an earlier effort by Kazantsev, but in fact in 1954 it was already a 'redaktsia' of Kazantsev's first ambitious study, with the same original stalemate picture that was rewarded by a 5th prize in the 1929-1930 Troitzky JT (the diagram was published in *Zadachy y Etyudy* vii1929 and solution in *Zadachy y Etyudy* viii1930).

P.3. A.P. Kazantsev
5th prize Troitzky JT 1929-30



b2h8 1074.77 11/11 Draw

1.Bf5! Bh2 (1...e1Q 2.Qh4 Qe2+ 3.Bc2 Qb5+ 4.Bb3; 1...f1Q 2.Qh4 Qa1+ 3.Kxa1 e1Q+ 4.Kb2) **2.Qa1 e1Q 3.Bb1 Qd2+ 4.Sc2 f1Q** stalemate.

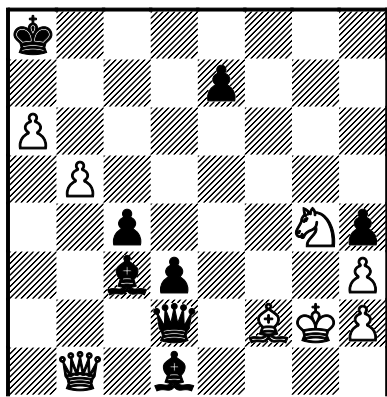
The setting is heavy and can be improved: there is no doubt that that was Kazantsev's intention in 1954. He also wanted to add more play. However nobody seems to have noticed the **second solution** shown by Mario García: the wQ is too strong and White can simply play 2.Qb1! e1Q 3.Qd3! Qxe3 4.Qd6! after which Black must take perpetual, e.g. 4...Qe2+ 5.Kc3 Qe1+ 6.Kc2 Qe2+ 7.Kc3. Mario García also found an easy correction: add a bpc7 and square d6 is no longer availa-

ble for the white Queen. As in the 1954 piece, **P3** was reproduced several times (for instance, in 1994, in the Neishtadt/Sukharev book about chess composition in Siberia or in 2003, in the already mentioned *Zadachy y Etyudy* tribute written by N. Kralin and O. Pervakov).

All three other versions of **P3** published by APK in 64 ii1934 were incorrect (two have a second solution, the third has no solution) as was another one by R. Aleksandrov (*Shakhmaty v SSSR* 1932) ...

The story didn't finish in 1986. Twelve years later, Kazantsev wrote a 'novella' (the word is used in Russian but means 'short story' and not 'novella' in its meaning in English), a 3-page text in the spirit of *Dar Kaissi*, with four diagrams. No. 1 is:

P.4. A.P. Kazantsev
64, 1998



g2a8 4071.44 8/8 Draw

1.b6 Bb3 2.Qh1 Qd1 3.Bg1 Qe2+ 4.Sf2 d2 5.b7+ Kb8 6.a7+ Kxb7 7.a8Q+ Kc7 8.Qc6+ Kd8 9.Qd7+ Kxd7 stalemate.

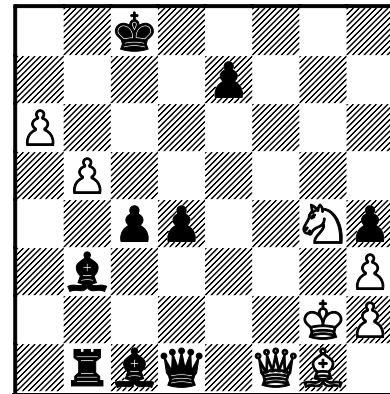
But 1.Se3! or 2.Se3! draw as shown by M. García. And there are also duals after 7...Kc7.

In the same novella, we find another study (**P.5.**):

1.Qf5+ Kb8 2.Qxb1 d3 3.Qa1 Qe2+ 4.Bf2 Bb2 5.Qh1 Qd1 6.Bg1 Qe2+ 7.Sf2 dxe2 8.a7+ Kc7 9.a8Q d1Q 10.Qc6+ Kd8 11.Qc8+ Kxc8 stalemate.

Again, the same comedy of errors: first 1...Kb8 is not a good move: 2.Qd5! wins, e.g. 2...Kc7 3.a7 Qe2+ 4.Kh1 Ra1 5.Se5. Better

P.5. A.P. Kazantsev



g2c8 4371.44 8/9 Draw?

(the question mark is by Kazantsev)

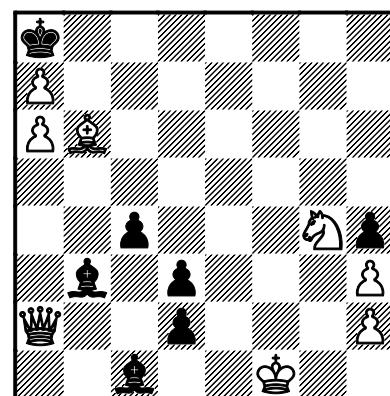
are 1...e6 and 1...Kd8 after which White has just to give checks with a likely draw. Therefore 2.Qxb1? is weak since 2...Bc2! wins for Black. None of these alternative moves have been analyzed in the 64 article.

[HH: the final position is not even a stalemate: wpb6!].

So what? Does it mean that the study was cursed and that no correct version was possible?

Fortunately, not. Kazantsev himself failed to make it correct, but Nikolai Kralin and Oleg Pervakov succeeded:

P.6. A.P. Kazantsev
correction by N. Kralin & O. Pervakov
Zadachy y Etyudy 2003



f1a8 1071.43 8/7 Draw

1.Qa1 d1Q 2.Kg2 Qd2+ 3.Bf2 Bb2 4.Qh1 Qd1 5.Bg1 Qe2+ 6.Sf2 c3 stalemate.

A "true masterpiece" as they wrote ... We all agree, of course. But this leaves a strange impression. Stephen Rothwell, in his *EBUR* article, rightly entitled *Phantast* (a German

word that can be translated by ‘utopian’ or ‘dreamer’) has shown similar unsuccessful efforts for other studies. That doesn’t in any way detract from our admiration for his amazing conceptions *à la* Kazantsev, but it reminds us that, as everybody and maybe more than other great composers, Aleksandr Petrovich Kazantsev was fallible. Quite obviously, he was not the best of analysts. As a writer, Kazantsev could content himself with inventing objects or situations, he did not have to carry them out; as a study composer, he had also to take on their technical realization.

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- A.P. KAZANTSEV, *Pas de science sans fiction (No science without fiction)*, Unesco Courier, xi1984 (with contributions by Isaac Asimov, Ray Bradbury etc.).

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- <http://akazantsev.ru/main.html> (The website that collects Kazantsev’s novels, short stories, interviews, any photographs also)
- <http://russkayafantastika.hautetfort.com/archive/2010/05/08/alexandre-kazantsev.html> (A website specialized in Russian (Soviet) science fiction literature, in French)

6. Special thanks

to Mario Guido García, Harold van der Heijden, Iuri Akobia, and John Roycroft.

Reviews

EDITOR : JOHN ROYCROFT

Gino DI FELICE, *Chess Periodicals – An Annotated International Bibliography, 1836-2008*, McFarland, 2010.

349 pages. ISBN 978-0-7864-4643-8.

This an ultra-scholarly work. Any collector, would-be collector, or researcher wondering how to catalogue the intractable range of chess published material should read Di Felice's introduction, where he will find much of his thinking done for him. Some 70 sources are listed, ranging from the British Library to 'Chinese University of Hong Kong on-line catalog'. In many, many cases an entry includes a precise 'availability' reference within a names library.

The volume's organisation is crucial. 2861 entries take the bulk of the space, up to p. 238. Entry 867 is **EG**, accorded a generous 18 lines. Next comes 'Miscellaneous Publications', including year books, handbooks, albums, almanacs, lists, constitutions, rule books, and more, taking us up to the final entry, which is numbered 3163. That is by no means all. An index of periodicals by country (change of name covered, for example, by 'Czech Rep./Czechoslovakia' and 'Slovakia (and see Czech)') provides just the cross-reference information the thirsty researcher needs. The finishing touch is a General Index of Periodicals, with digital titles (for example, 0-0 and 64-) preceding *A5CD*, which is a Chilean publication. Here's a question: How many publications entitled *En Passant* can you pin down, off the top of your head? Di Felice lists 25.

As to omissions, the two Belarus items do not include the composition magazine *Албіно*. There is no Cyrillic for the 'Russia (Soviet Union)' entries.

Dušan B. DRAJIĆ, *An Overview of Yugoslavian Chess Literature (An Annotated Bibliography) I – Period 1886-1952*, 2010.

300 copies. ISBN 978-86-7466-387-5. Pages 3-47 in English, pages 49-105 in Serbian.

While dwarfed by the McFarland work, Drajić guides us through a world notoriously murky to outsiders. As a sample of the content the entry for Nenad Petrović's creation *PROBLEM* (1951-1981, despite the book title's time limitation) occupies four informative pages, combining bibliographic and (selective) chess content.

An aching void is filled.

Tibor KÁROLYI and Nick APLIN, *Genius in the Background*, 2009.

384 pages. ISBN 978-1906552-37-4.

Name a book aimed at the club player that gives more than a passing mention of studies. Well? If you couldn't, you can now. The Hungarian and Singaporean authors decided to write about influential and significant persons in the chess world who never reach the headlines. Wielding a bold guillotine they confine themselves to just eleven. Eye-opening they devote Chapter 2, all 43 pages of it, to Yochanan Afek, and Chapter 11, 39 pages this time, to Oleg Pervakov. Bravo!

Zinar's return celebration 2007

The judge Sergey N. Tkachenko writes: "In 1986 I judged a pawns-only tourney commemorating 90 years since the birth of N.D. Grigoriev. On that occasion I came to the conclusion that in its purest sense the pawns study had come to the end of the road. Maybe some corrections, dressing up, tidying, and then, having marked the spot with an imposing cross, we should turn our attention to studies with pieces on the board as well as pawns. But receipt of the tourney's material left me shattered! It was not just the volume – 130 from 55 composers – but the standard. It would happen that while scrutinising one and the same study composers saw things differently from myself! In the broad search for themes they found new and unusual beauty. On contemplating this richness of ideas I became convinced that it was premature to bury the pawn study. As a result I rechristened that earlier tourney 'The pawn study has no limits'.

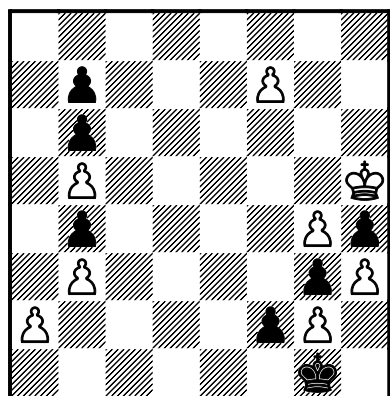
"Twenty years pass. And I find myself repeating the exercise, this time, thanks to editorial generosity, dedicated to my return from the grave. And once again I was convinced that the outcome would be a fiasco. The thing is that before judging anything I had proposed making a selection of pawn studies published since the year 2000, 40 of which could be seen in the Van der Heijden collection: ten good ones by Kovalenko and two or three by others... the remainder a matter for weeping and wailing. I couldn't help thinking of the upcoming judging chore in such terms as 'Requiem for the pawn study' and 'The patient is more dead than alive'. And what happened? Once more I was covered in embarrassment. Wonderful studies were received, both from youngsters and from old hands. There were discoveries in 19th century thematic territory! The point was driven home: the pawn (and not only the pawn) study might be exhausted for the individual composer, but the pawn study itself was inexhaustible! So perforce I christened this tourney 'The pawn study has no limits - 2!'.

"As a rule a film re-make, or a sequel, is inferior to the original. But the opposite can also happen, with the epigone outstripping their predecessors. That is precisely what has taken place here. I say 'Thank you!' to the organisers and to the participants, for giving me this supremely pleasurable judging opportunity.

"I received 109 studies by 32 authors from 15 countries. Defects were few, an outcome no doubt accounted for by the computer. Analytical studies, though, were ruled out – complexity does not equate to beauty. For instance, one entry of 15 moves was accompanied by over 400 moves of supporting analysis. To each his taste, but that is not a study. The same fate was meted out to what were really queen studies, even if some of them would have done well in a 'normal' tourney. Products of that sort are only nominally 'pawn studies' because the main play is when the queens are present, the pawn-play element being restricted to an introduction."

The provisional award appeared in *Uralsky Problemist* 3/2008, and the definitive award in issue 1/2009.

No 17398 D. Gurgenidze
1st/2nd prize



h5g1 0000.76 8/7 Win

No 17398 David Gurgenidze (Georgia).
1.f8Q? Kh2 2.g5 f1Q 3.Qxf1 stalemate. 1.f8R
f1Q 2.Rxf1+ Kxf1 3.g5/i Kxg2 4.g6 Kxh3
5.g7 g2 6.g8R (g8Q? g1Q;) Kh2 7.Kxh4 g1Q
8.Rxg1 Kxg1/ii 9.Kg5 Kf2 10.Kf6 Ke3
11.Ke7 Ke4 12.Ke6/iii Kd3 13.Kd7 Kd4
14.Kd6/iv Kc3 15.Kc7 Kb2 16.Kxb7 Kxa2
17.Kxb6 Kxb3 18.Kc5/v Kc3 19.b6 wins.

i) "Now phase 2 starts."

ii) "Count 'one!'"

iii) "We move into phase 3, based on manoeuvring for the d6d4 and e6e4 recizug."

iv) "'Two!' Should Black abandon ship? No!"

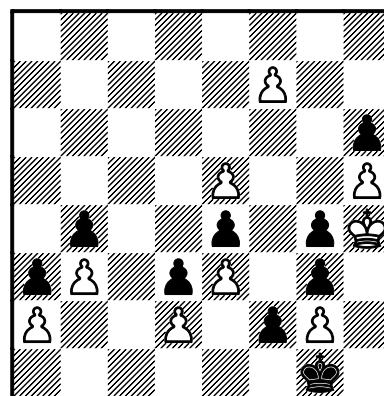
v) "Asymmetry! 18.Ka5? Ka3 19.b6 b3 20.b7 b2 21.b8 b1Q 22.Qxb1, the third stalemate."

"True, a systematic manoeuvre with two rooks has been seen before (Davranian, Zinar 1988) but with his three phases the composer has winkled out a third study. The owl with his vaunted eyesight can take a breather!"

"Taking this opportunity I congratulate David Antonovich on his 55th birthday! Maybe that's been said already ... can the Van der Heijden database tell us?!"

No 17399 Sergiy Didukh (Ukraine). "Pawns fully mobilised! But the infantry is deployed so skilfully that we don't notice this immediately." 1.f8R f1Q 2.Rxf1+ Kxf1/i 3.Kxg3 Ke2 4.e6 Kxd2 5.e7 Kxe3 6.e8R/ii d2 7.Rd8 Ke2 8.Kxg4 d1Q 9.Rxd1 Kxd1/iii 10.Kf4 Kc2 11.Kxe4 Kb2 12.Kd3 Kxa2 13.Kc2 Ka1 14.g4

No 17399 S. Didukh
1st/2nd prize



h4g1 0000.88 9/9 Win

Ka2 15.g5 hxg5 16.h6 g4 17.h7 g3 18.h8B/iv g2 19.Bd4 winning.

i) "For the second phase there's a mid-board stalemate."

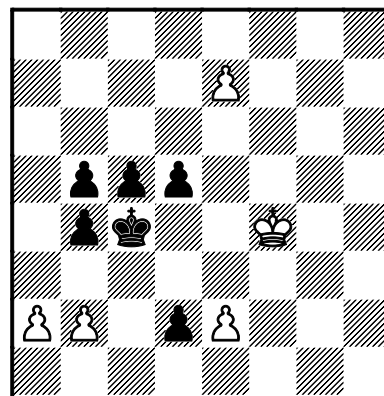
ii) 6.e8Q? d2 7.Qd7 d1Q 8.Qxd1 stalemate. "wK's positioning suits Black."

iii) "We enter the third phase."

iv) 18.h8Q? g2 19.Qd4 g1Q 20.Qxg1, third stalemate – "and on another part of the board".

"The hand of the master! True, after three moves almost the same position arises as in V. Prigunov (1984). But Didukh has a rook more! Comparing phases two and three there is something of a geometrical progression, ie not just a singularity, but a multiple!"

No 17400 S. Didukh
3rd/4th prize



f4c4 0000.45 5/6 Win

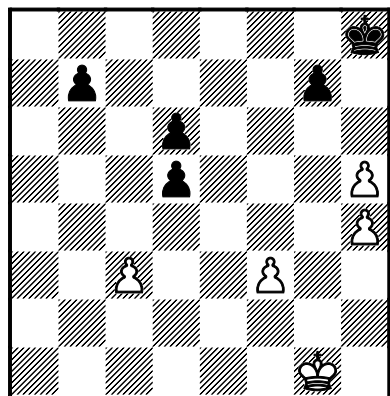
No 17400 Sergiy Didukh (Ukraine). 1.e8S b3/i 2.a3 d1S/ii 3.Sd6+ Kd4 4.Sf5+ Kc4 5.Se3+ Sxe3 6.Kxe3 b4 7.a4 d4+ 8.Ke4 d3 9.exd3 mate.

i) d1Q 2.Sd6+ Kd4 3.Sf5+ Kc4 4.Se3+. Kd4 2.Sg7 c4 3.Se6 mate.

ii) b4 3.Sd6+ Kd4 4.axb4 d1S 5.b5 Sxb2 6.b6 Sd3+ 7.exd3 b2 8.Sb5+ Kxd3 9.Sa3 wins.

“The year 1841 saw this mate in a modest 4-move studylet by R. Brown – but quite unexpected here! Didukh has transmuted it into a real spectacle incorporating mutual underpromotion!

No 17401 N. Ryabinin
3rd/4th prize



g1h8 0000.44 5/5 Draw

No 17401 Nikolai Ryabinin (Russia). “The flavour here is very different, even, dare we say, in its *Weltanschauung*. How then does it receive its honour? Through the medium of doubt! Each is good in its own way. Mornings I favoured Didukh, evenings it was Ryabinin! But if I couldn't weigh the pair artistically I could by material. Time will determine which lasts better: brilliant elaboration of mother classic or the pursuit of new, original ideas.

“Both kings are poised to clear the way for a pawn to promote – in White's case it's wPc3, in Black's it is bPg7.” However, 1.Kf2? Kh7? 2.Ke3 Kh6 3.Kd4 Kxh5 4.Kxd5 Kxh4 5.Kxd6 Kg3 6.Kc7 Kxf3 7.Kxb7 Ke4, after which 8.c4? Kd4 9.Kc6 Kxc4 is a black win, though 8.Kc6 keeps the ‘game’ on an even keel. However, in this, 1...Kh7? is wrong: better is 1...d4. From my readings in recent months I gather the ‘in’ term for this is ‘foresight effect’, but in my bones I prefer the problemist's Vorplan. Anyway: 2.c4 Kh7 3.Ke2 Kh6 4.Kd3 Kxh5 5.Kxd4 Kxh4 6.Kd5 Kg3 7.Kxd6 Kxf3 8.Kc7 Ke4 9.Kxb7, from which it emerges

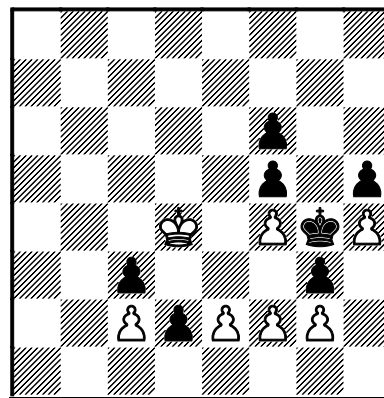
that c3-c4 was a howler, for Black wins with 9...Kd4.”

Well, if White has learned his lesson from the foregoing he comes up with his own Vorplan: 1.h6 g6 2.Kf2 d4 3.c4. Copycat play. Or, as a once popular song put it: I turned my head to see if she was turning her head to see if I turned mine. 3...Kh7 4.Ke2 Kxh6 5.Kd3 Kh5 6.Kxd4 Kxh4 7.Kd5 Kg3 8.Kxd6 Kxf3 9.Kc7 Ke4 10.Kxb7. “We've met this before! But if now White chooses the weak c3-c4 move Black reacts with the stupid g7-g6!” 10...Kd4 11.Kc6 Kxc4 12.Kd6 drawn.

“‘Copy-cat’ plus ‘Vorplan’ invoked by both sides. Original all right!”

“The tourney's judge-organiser Sergei N. Tkachenko suggested a prize for reworking a known theme. In Odessa humour is always acceptable. It's about time there was a special prize for rework of an unknown theme!! Ryabinin's effort could qualify. None of the other studies reminds me of this one by Ryabinin.”

No 17402 O. Pervakov
5th prize



d4g4 0000.66 7/7 Draw

No 17402 Oleg Pervakov (Russia). 1.f3+ Kxh4/i 2.Ke3 d1S+/ii 3.Kd3/iii Sf2+ 4.Kd4/iv Sh3 5.Ke3 Sg1 6.Kd3 Sh3 7.Ke3 Sf2 8.Kd4 Sd1 9.Kd3 Sf2 10.Kd4 positional draw.

i) “1..Kxf4? 2.e3 mate – Brown again!”

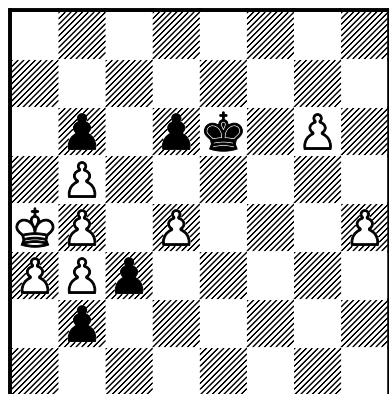
ii) “2...d1Q stalemates White, and 2...d1B 3.Kd3 Bxe2+ 4.Kxe2 stalemates Black.”

iii) 3.Kd4? Sf2 puts White in zugzwang: 4.Ke3 Sh3 winning, or 4.Kc3 Sh3 5.e3 Sg1 6.Kd3 Sxf3 7.Ke2 Kg4 8.c4 Sh4 9.c5 Sg6 10.c6 Se7 11.c7 h4 wins.

iv) Now it's Black who is under the zugzwang lash.

"A veritable bouquet of ideas that sparkle!"

No 17403 V. Kovalenko
honourable mention



a4e6 0000.74 8/5 Draw

No 17403 Vitay Kovalenko (Russia). 1.g7? Kf7 2.g8Q+ Kxg8 3.h5 b1S 4.h6 c2 5.h7+ Kxh7 6.d5 Sc3 mate. 1.d5+ Kf6 2.g7/i Kg7/ii 3.h5 Kh8 4.h6 b1S 5.h7 Sxa3 6.Kxa3 Kxh7/iii 7.Ka2 Kg6 8.Kb1 Kf5 9.Kc2 Ke4 10.Kxc3 Kxd5 11.Kd3 Ke5 12.Ke3 d5 13.Kd3 d4 14.Kc4 Ke4, with the familiar Grigoriev stalemate.

i) 2.h5? b1S 3.g7 c2 4.g8Q Sc3 mate.

ii) Kf7 3.h5 b1S 4.h6 c2 5.g8Q+ Kxg8 6.h7+ Kf7 7.h8Q – and no mate.

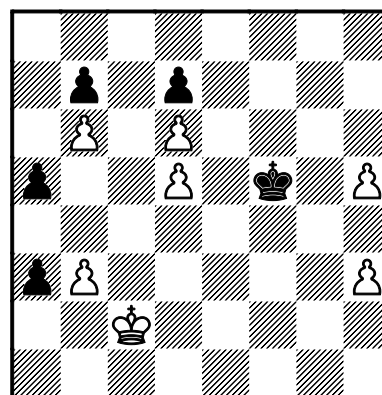
iii) "Phase 2 starts here."

"A study showing promotion to bS along with demolition of the 'niche' and subsequent Grigoriev stalemate was already in Zinar, 1987. But mine was a schematic piece, while Kovalenko's has incorporated interesting play."

"A confession is in order: I have had good fortune with my pawn endings. I had only just begun to publish my first studies and had no idea either what a pawn study was or 'what I should eat it with' – and then people started, and haven't stopped, calling me the new Grigoriev. But V. Kovalenko started working with pawns before I did, composing memorable studies and writing his recent *When only the pawns move* (Когда играют один пешки)... I suggest a more equitable christening would be 'the new Ukrainian Grigoriev' of myself

for myself and 'the new Russian Grigoriev' as Kovalenko!"

No 17404 S. Didukh
honourable mention



c2f5 0000.64 7/5 Draw

No 17404 Sergiy Didukh (Ukraine). "My first pawn studies were based on corresponding squares. So I could not remain unmoved by entries with the same theme – 'first love never fades' (первая любовь не ржавеет!). But now there are not many such 'single' squares – more is needed, something fresh. Didukh does this here with a shining example, leaving me no choice but to include a third study by him in my award.

"After both kings eliminate enemy RPs we have a six-square set-up serving to defend wPPd5d6: bKe5/e4/e3/f5/f4/f3 and wKc5/c4/c3/b5/b4/b3. But wPb3 is a lump of wood blocking the way: time after time it stops White 'corresponding'. So it must be eliminated. But the elimination is a matter of delicacy: 1.Kb1? Kg5 2.Ka2 Kxh5 3.Kxa3 Kh4 4.Ka4 Kxh3 5.b4 axb4 6.Kxb4 Kh4 (zz!!) when Black wins. We see that the timing of wPb3's disappearance is a far from trivial decision." 1.h4/i Kf6 2.Kb1/ii Kg7 3.Ka2 Kh6 4.Kxa3 Kxh5 5.Ka4/iii Kg4/iv 6.b4/v axb4 7.Kb3/vi Kh5 8.Kc4(Ka4) Kg4 9.Kb3 Kxh4 10.Kxb4zz, and the 'correspondence' is maintained. Draw.

i) Vorplan!

ii) "Just the right moment!"

iii) 5.b4? a4, and the lump of wood survives!

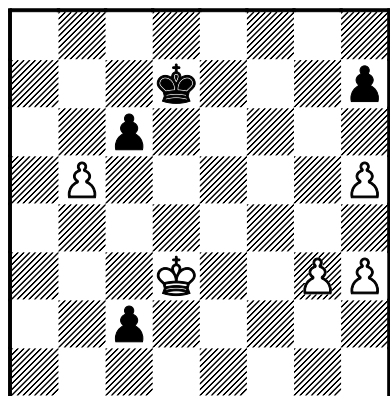
iv) "Looking forward to '6.b4 bxa4 7.Kxb4? Kxh4', winning."

v) "What?!"

vi) "White turns his nose up at the poisoned pawn!"

"The pawn 'log' is known (C.B. Jones & R. Brieger, 2003) but Didukh treats it very much in his own style."

No 17405 I. Akobia
honourable mention



d3d7 0000.43 5/4 Win

No 17405 Iuri Akobia (Georgia). "The basic idea here equates to the classic gP+hP vs. hP ending. The tempo moves at White's disposal (after an introduction) must not be squandered: the advance g3-g4 makes room for wK to reach h6, while h3-h4 is to hand for zugzwang purposes."

"There is a six-square correspondence defined by the need to defend the fourth rank: bKf5/e5(c5)/d5/f6/e6/d6 wKf3/e3(c3)/d3/f2/e2/d2."

1.bxc6+ Kc7/i 2.Kd2/ii c1Q+/iii 3.Kxc1 Kxc6 4.Kc2/iv Kd6 5.Kd2 Ke6 6.Ke2 Kf6 7.Kd3 Ke5 8.Ke3 and wins.

i) "The poisoned pawn theme."

ii) "The natural reaction!"

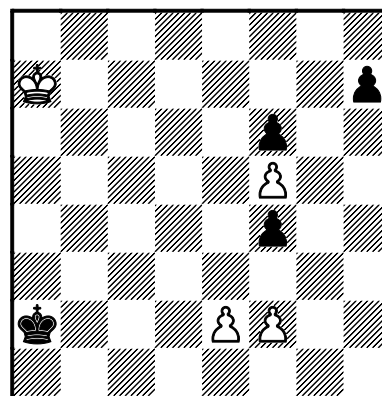
iii) "The soul seeks heaven, but the pawn doesn't let it: Kd6 3.g4 wins for White."

iv) "White has seized the opposition. The rest is straightforward."

"The following pair are in the classic style."

No 17406 Jochen Vieweger (Germany). "bPh7 is way out of reach. So White must look to his own promotion prospects." 1.e4 fxe3 2.fxe3 Kb3 3.e4 Kc4 4.e5 Kd5 5.exf6 Kd6 6.Kb7/i, with:

No 17406 J. Vieweger
honourable mention



a7a2 0000.33 4/4 Draw

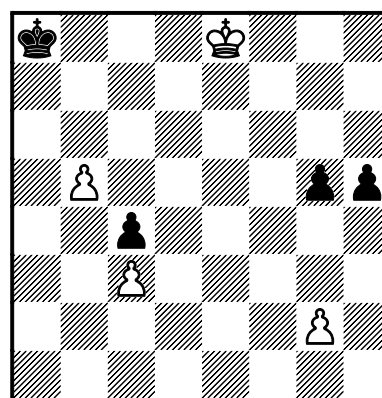
– h5 7.Kc8 h4 8.Kd8, or

– Kd7 7.f7 Ke7 8.Kc6, and the black hP is within grasping distance!

i) 6.Kb6? h5. 6.Kb8? Kd7 7.f7 Ke7. "6.Kb7 is an original application of the Réti prongs."

"Is 1.e3? a thematic try – what difference can it possibly make compared to 1.e4?? Well, see here: Kb3 2.e4 Kc4 3.e5 Kd5 4.exf6 Kd6 5.Kb7 Kd7 6.f7 Ke7 7.Kc6 h5 8.Kd5 h4 9.Ke4 h3 10.Kf3 Kxf7, when White is caught in a trap. This try would have escaped notice had it not been for a prompt from the author. A great start from a composer new to me."

No 17407 J. Mikitovics
honourable mention



e8a8 0000.33 4/4 Draw

No 17407 János Mikitovics (Hungary). 1.Kd7/i Kb7 2.Ke6 g4 3.Kf5 Kb6 4.Kg5 Kxb5 5.Kxh5, with:

– g3 6.Kg4(Kh4) Ka4 7.Kxg3 Kb3 8.Kf2/ii, or

– Ka4 6.Kxg4 Kb3 7.Kf5/iii draw.

i) "Réti rides again!"

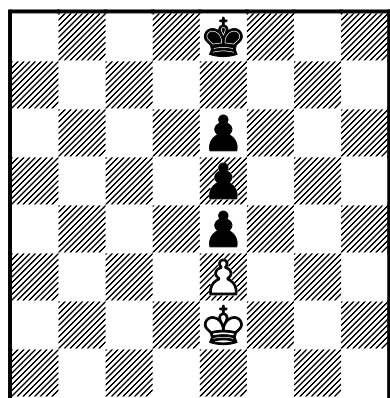
ii) Stepping below the mined squares f3 and f4.

iii) Stepping above the same mined squares. "There's also the makeweight line: 7.Kh5? Kxc3 8.g4 Kd4 9.g5 Ke5 10.g6 Kf6 11.Kh6 c3 12.g7 c2 13.g8Q c1Q+, winning."

"The amalgamation of Réti with 'mined squares' occurs in several of my own studies. But Mikitovics adds the 'above/below' element."

"The final group are not prizes but they stand out above the remainder. By how much they stood out is of little consequence."

No 17408 I. Aliev & Sh. Mamedyarov
commendation



e2e8 0000.13 2/4 Draw

No 17408 Ilham Aliev & Shakhriyar Mamedyarov (Azerbaijan). "Corresponding squares again. The so-called 'quadrant' relationship. On the queen's wing: c4/c2 b4/b2 c5/c1 b5/b1; on the king's wing: g4/g2 h4/h2 g5/g1 h5/h1." 1.Ke1 Ke7/i 2.Ke2, with symmetrical separation:

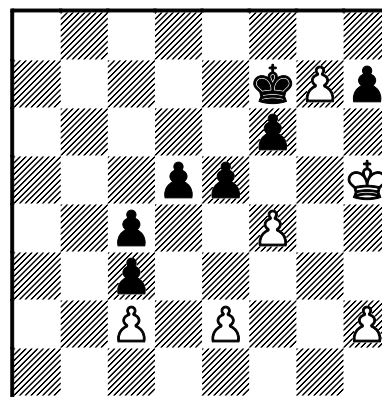
- Kd7 3.Kd2(Kd1) Kc8 4.Kc2 Kb8 5.Kb2 Kc8 6.Kc2 positional draw, or
- Kf7 3.Kf2(Kf1) Kg8 4.Kg2 Kh8 5.Kh2 Kg8 6.Kg2 likewise positional draw.

i) " 'i' turns into '!' "

"Known from Horwitz and Kling, 1851. Adding the third pawn provides the embellishment of a try: 1.Kf2? Kd7 2.Ke2 Kc6 3.Kd2 Kb5 4.Kc3 Kc5 5.Kb3 Kd6 6.Kc2 Ke7 7.Kd2 Kf6 8.Ke2 Kg5 9.Kf2 Kh4 10.Kg2 Kg4 11.Kf2 Kh3, winning. There is also the symmetrical try by 1.Kd2? with bK marching e8-f7-g6-h5-g5-f6-e7-d6-c5-b4-c4-b3, sketching

flaps of a tent about its pole of pawns. An extremely study-like approach to the development of the theme, one to startle even an over-the-board grandmaster."

No 17409 V. Kalashnikov
commendation



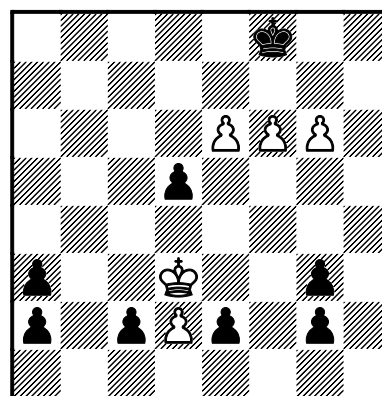
h5f7 0000.56 6/7 Draw

No 17409 Valery Kalashnikov (Russia). 1.Kh6 Kg8 2.f5 d4 3.h4/i d3 4.h5 dxc2 (d2;e4) 5.e3 c1Q stalemate.

i) 3.e3? d3 4.h4 d2 5.h5 d1Q 6.e4 Qd2 mate.

"Stalemate with pawn-pin is known from Gulyaev (1929) and Gorgiev (1930). Here it is transposed onto a shorter diagonal. Something had to go – the self-incarceration of wK. But maybe that's even an improvement!?"

No 17410 B.N. Sidorov
commendation



d3f8 0000.47 5/8 Win

No 17410 Boris N. Sidorov (Russia). "Don't they look great! Just my kind of pawn scene! Up top there's asymmetry": 1.g7+? Kg8 2.e7 e1Q, with a black win. The right way: 1.e7+ Ke8 2.g7, and now there's symmetrical double bifurcation:

– e1S+ 3.Ke2, with:

- g1S+ 4.Kf1 or
- c1S+ 4.Kd1.

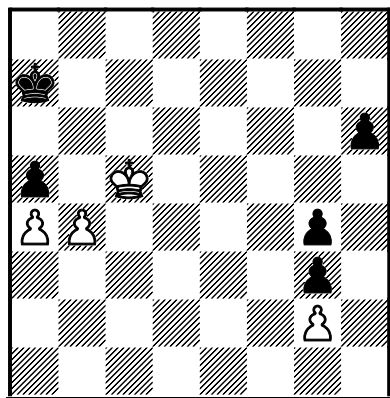
– c1S+ 3.Kc2, with:

- c1S+ 4.Kb1 or
- e1S+ 4.Kd1.

“Every time a win for White. In the author’s words: “Four ways of hiding from the enemy cavalry”.

“A chessboard conjuring trick! A pedestrian incarnation of an aristocratic version by K. Budryavichus, 1975. A more severe judge might have excluded this for anticipation, but I simply fell for the starting position. So it stays.”

No 17411 P. Rossi
commendation



c5a7 0000.34 4/5 Win

No 17411 Pietro Rossi (Italy). 1.b5 h5 2.Kd6/i, with:

- h4 3.Kc7 with mate, or
- Kb6 3.Ke5 h4 4.Kf4 h3 5.Kxg3, winning.

i) 2.Kc6? Kb8. 2.Kd4? h4 3.Ke3 h3, level game. Réti to the rescue.

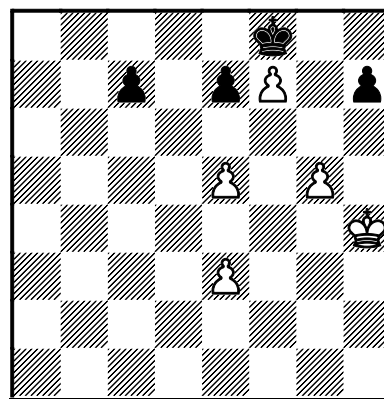
“The Réti motif expressed in a study to win.”

No 17412 Ilham Aliev & Vusan Aliev (Azərbaycan). 1.e6 c5 2.Kh5/i Kg7 3.Kg4 c4 4.Kf3 c3 5.Ke2 Kf8 6.Kd3 h5 7.gxh6 c2 8.h7 wins.

i) “A feint! 2.Kg4? c4 3.Kf3 c3 4.Ke2 c2 5.Kd2 h5 6.gxh6 c1Q+ 7.Kxc1 stalemate.”

“The ‘feint’ takes care of the stalemate known from Herbstman (1935). The first ver-

No 17412 I. Aliev & V. Aliev
commendation



h4f8 0000.43 5/4 Win

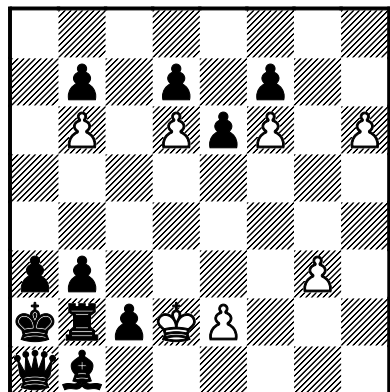
sion of the present study, lacking wPe3, was in 64 1999. The added pawn gets rid of a dual, though to my mind this was not obligatory. But the authors have a right to their viewpoint.”

“A slice of humour. Way back in 1982 an article of mine on pawn studies appeared in the *Romanian Buletin Problemistic*. There was a follow-up. Two studies entered for the present tourney by Horia Visa were total copies of studies in that article of mine! Plagiarists are an inventive lot! Sometimes they dream up flipping flanks. But to send a judge two of his own studies, that takes the biscuit! Was he counting on amnesia caused by my prematurely publicised demise?!

“I’m happy when my studies please and when they give rise to positive reactions. That’s far preferable to criticism. You simply must like the classics! I am thinking of myself here. (S.N. Tkachenko won’t bear me out here and gets his own back with his comment on my observation on the Ryabinin study: Humour is all very well in Gvozdavka!” [Where Zinar lives. AJR])

“While I have pen in hand I’ll take the liberty of reverting to the question of promoting to five knights, discussed in *Ukrainsky problemist* in 2007. There was a riddle that not everyone could solve. If the mountain doesn’t want to solve a problem, Mohammed will solve it himself. It’s all the same to the mountain! [Thank you, SD!]

No 17413 V. Novikov, 1930
correction by M. Zinar,
Ukrainian Problemist, 2007



d2a2 3330.67 7/11 Win

No 17413 Valery Novikov (Russia). 1.Kc1 e5 2.h7 e4 3.h8S e3 4.Sg6 fxg6 5.f7 g5 6.f8S g4 7.Se6 dxe6 8.d7 e5 9.d8S e4 10.Sc6 bxc6 11.b7 c5 12.b8S c4 13.Sc6(Sa6) c3 14.Sb4 mate.

Let's take the task in three stages.

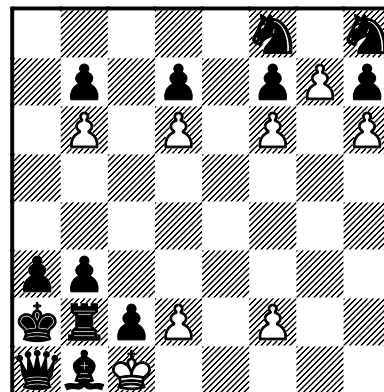
Stage 1: We can get a fifth knight simply enough: shift wPd6 to h7, place wKc1 move wPPe2 and g3 to d2 and f2, add a further wPg7 and bRg8. This gives 1.gxh8S.

Stage 2: It doesn't work. Black is stalemated after 1.gxh8S. So we add an eighth bP? No way! bBb1 is promoted! Maybe Novikov got this far in the footsteps of Liburkin, Lommer and others. But he had to stop there.

Step 3: It can be done! And without banging one's head against a brick wall. If there's no spare pawn, there's always a knight!

Top right is the shape **H** – Cyrillic 'N' for Novikov! – Just the right dedication. wPg7 faces six promoting options: to queen or to knight on any of three squares. Only one promotion works – try it on the computer if you don't believe it! (bS reaches d3+ with a draw.)

No 17414 M. Zinar
original in *Ukrainian Problemist*
3(17) 2008



c1a2 3336.77 8/13 Win

No 17414 Mikhail Zinar (Ukraine). 1.gxf8S/i Sg6/ii 2.Sxg6 hxg6 3.h7 g5 4.h8S g4 5.Sg6 fxg6 6.f7 g3 7.fxg3 g5 8.f8S g4/iii 9.Se6 dxe6 10.d7 e5 11.d8S e4 12.Sc6 bxc6 13.b7 e3 14.dxe3 c5 15.b8S c4 16.Sc6(Sa6) c3 17.Sb4 mate.

i) The other knight is hamstrung!

ii) Take note: in addition to the standard 4-cycle employing promotion and sacrifice there is a pair of 7-move cycles marked by the pawn-captures 7.fxg6 and 14.dxe6.

iii) Now for the repetition.

As for prizes (Zinar's ('Harmony of the pawn study') what about zipping it across the ether, like a phonogram floating over Paris. [That is the literal translation. AJR.] Alas, no, that would be advertising! If anyone would like a copy, just write to the magazine [ie the *Ukrainian Problemist*] and the first three received will be sent a copy.

I must find a way to sign off. How about this? The tourney judge holds the title of Master of Sport of the USSR. (I have no other title, but the Codex affirmed that the award was for life.)"

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