

British Endgame Study News

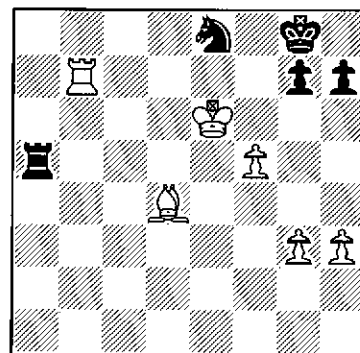
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Contents of this issue

Editorial	73
David Hooper	74
Recently published British originals	75
The footprints of two vanished men by Harold van der Heijden	76
K+2R+N against K+Q by Walter Veitch	77
From the world at large	78
News and notices	80



Rubinstein v Omeliansky
St Petersburg, 1906
Black to play

This issue. David Hooper died in May, and I have given pride of place to his obituary. This apart, we have material from many sources. Harold van der Heijden looks at two old magazine positions, Walter Veitch clarifies a point of theory, and "From the world at large" contains a report on the recent STES World Championship for study composition. Additionally, there is a special number devoted to the studies of the Czech composer Artur Mandler.

Would you have seen this? Jerzy Rosankiewicz spotted the position above. Black played 56...Rxf5, and held the draw after 57 g4 Rf1. What should have happened?

K+2R+N against K+Q. Although every writer from Horwitz and Kling to Chéron gave this ending as a win, a contrary statement by Kasparyan has caused confusion. Let it reign no longer. Walter Veitch demonstrates a systematic winning process.

Adamson and Réti. I keep coming across references (most recently in the 1983 Spanish edition of Réti's studies and in the 1990 pawn study book by Zinar and Archakov) to the Adamson pawn study Kh7/Pc6 v Ka6/Pa5 as having been published in *The Chess Amateur* in 1921. This is quite wrong. The Adamson did not appear until January 1922 (p 119), and the accompanying text makes clear that it was derived from the Réti and was in no sense a forerunner of it. Please will our readers spread the gospel?

Spotlight. Timothy Whitworth was the first to point out that the book win with K+Q+2N v K+Q which validates Mike Bent's study 3 on page 67 of our March issue simultaneously cooks his study 2 on the preceding page. After 1 d8Q b1Q 2 Qf6+, White can capture bB with check, and then come back and defend wNN.

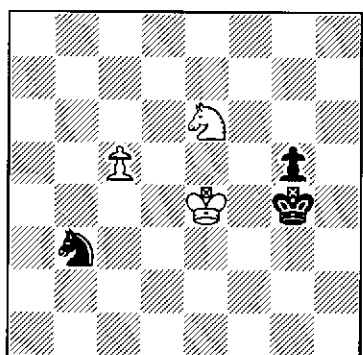
Timothy also points out that Mike's attractive study 11 in special number 10 was anticipated by Ernest Pogosyants, *Shakhmatny bulletin* 1964 (wKd1, Nh1, Pa4/b2, bKc6, Bf5, win by 1 Ng3 Bd7 2-3 Kb3 Ka5 4 Ka3 Bxa4 5 b4+ Kb5 6 Ne2 etc). This is why 11 was omitted from *The Best of Bent*.

David Hooper

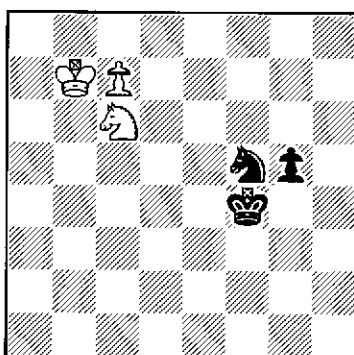
David Hooper (1915-1998) died on May 3. The funeral announcement described him as "Architect and Chess Author", but while he did well in his profession, he, like Michael Ventris, will be remembered primarily for his hobby.

David's best playing years were taken by the war, but he won the British Correspondence Championship in 1944 and came equal third in the British Championship itself in 1954. He then turned to writing (his lucid and cogent *Pocket guide to chess endgames*, reprinted in 1986, can still be recommended without hesitation), culminating magnificently in *The Oxford companion to chess* with Ken Whyld. Ken has described his diligence and insight as researcher and author as "phenomenal", which, coming from one who is himself no slouch in such matters, is tribute indeed.

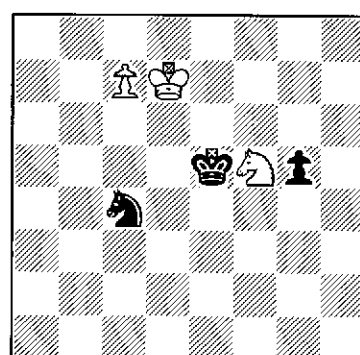
David had a deep love for the endgame study and a sympathy for problems, though he had no time for the more exaggerated pretensions of composers. He was a shrewd and knowledgeable critic, quick to identify high-flown banality, who untiringly preached Harold Lommer's doctrine that "a good study should warm the heart"; his comments in *EG* read like a breath of fresh air. Ken Whyld has remarked on his lasting intellectual curiosity, and I will add a memory of my own: at the end, when a chess library which had once occupied most of a wall was reduced to five books on a nursing-home mantleshelf, three of the five he had kept were the Nunn books expounding the Thompson database discoveries.



1 - win



1a - after 7...Nf5

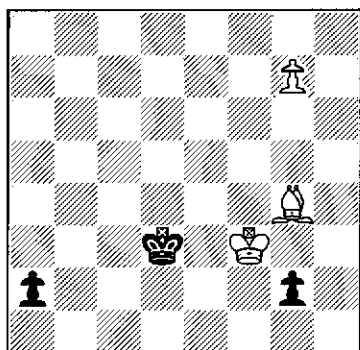


1b - after 11 Nf5

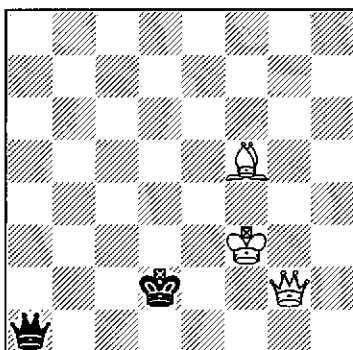
David was a study enthusiast rather than a composer, and he once told me that even 1, which was commended by KNSB (the Dutch Chess Federation) in 1975, was merely a byproduct of some analysis. **1 c6 Na5 2 c7 Nc4! 3 Kd5 Nb6+ 4 Kc6 Nc8 5 Kb7** is all straightforward, and now **5...Nd6+** loses quickly (**6 Kb8 Kh4 7 Ng7 g4 8 Nf5**). **5...Ne7**, therefore, and after **6 Nd4 Kf4 7 Nc6 Nf5** (see 1a) we have the first surprise: **8 Kc8!** blocking the pawn (**8 Kb8 Nd6 9 Nd4 g4 10-11 Nxd6 g2 12 c8Q g1Q 13 Qf5+ Kg3 14 Ne4+ Kh2** draw). There follows **8...Nd6+ 9 Kd7 Nc4! 10 Ne7 Ke5**, and now the second surprise: **11 Nf5!** (see 1b). This leaves Black helpless: **11...Kxf5 12 Kc6**, or **11...Kd5 12 Ne3+**, or **11...Nb6+ 12 Kc6 Nc8 13 Kb7**.

A good man, David; a sardonic old rogue, who said what he thought and talked a great deal of sense. I liked him very much.

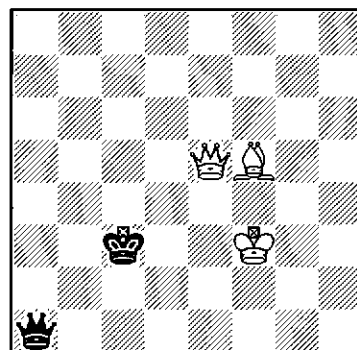
Recently published British originals



1 - win

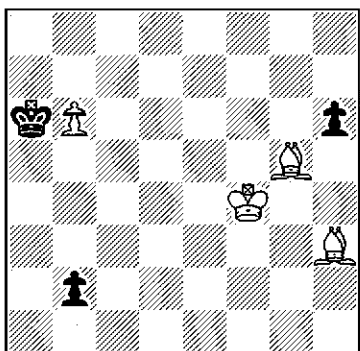


1a - after 3 Qxg2+

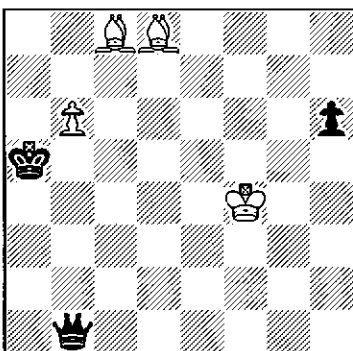


1b - after 8 Qe5+

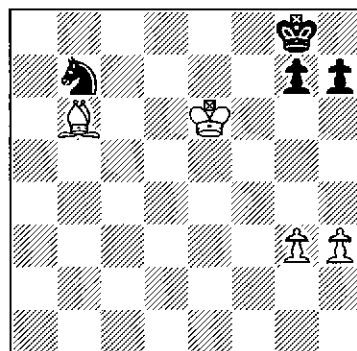
British originals continue to be thin on the ground, but Paul Byway's **1** appeared in *The Problemist* in January. I haven't yet seen the official solution, but the computer, refining my own attempts, plays **1 Bf5+** (not **1 g8Q**, when Black has **1...g1N+**) **Kd2 2 g8Q a1Q** (**2...g1+ 3 Qxg1 a1Q 4 Qh2+** is shorter). Now **3 Qxg2+** leads to the win of bQ (see **1a**), but there is a catch: after **3...Kc3! 4 Qg7+ Kd2** the capture **5 Qxa1** gives stalemate. White must reach **1a** with wQ on h2 instead of g2: **5 Qh6+ Kc3** (or **5...Kd1 6 Qh1+**) **6 Qh8+ Kd2 7 Qh2+**. Now **7...Kc3** can be met by **8 Qe5+** (see **1b**), and if Black persists in playing for stalemate by **8...Kd2** it is **9 Qe3+** and mate in two. Paul captioned this "after Pogosyants", but I do not know on what grounds.



2 - win



2a - after 2...b1Q



3 - see text

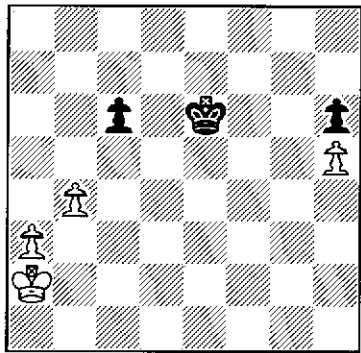
My trawls last year missed Andrew Miller's gentle **2**, which appeared in March in *The Problemist Supplement*. Play starts **1 Bc8+**, and if **1...Kxb6** then **2 Bd8+** and **3 Bf5**. **1...Ka5**, therefore, and after **2 Bd8** the bP can promote: **2...b1Q** (see **2a**). However, after **3 b7+** the b-file is poisoned, and wBB can run down hand over hand: **3...Ka4 4 Bd7+ Ka3 5 Be7+ Ka2 6 Be6+ Ka1 7 Bf6+** and wins.

And what did you make of Jerzy Rosankiewicz's Rubinstein position on the front page, which attracted considerable interest at the March *EG* readers' meeting? Both players obviously saw **57 Kxf5 Nd6+ 58 Ke6 Nxb7** regaining the rook, and assumed that **B+2P v N+2P** with all the pawns on one wing would be a simple draw; neither saw the quiet move **59 Bb6** (see **3**) dominating the knight with a quick win!

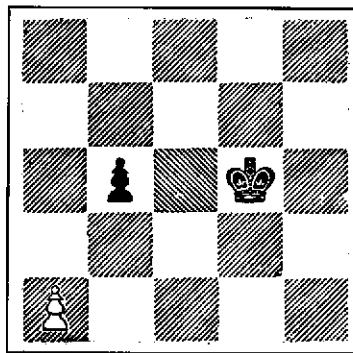
The footprints of two vanished men

by Harold van der Heijden

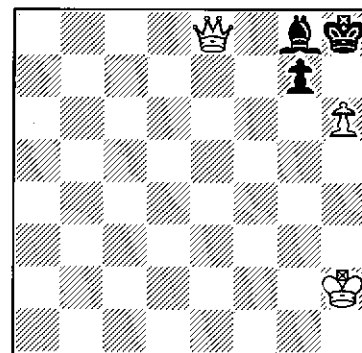
Recently I was looking at the Kling and Horwitz magazines *The Chess Player* and *The New Chess Player*. In one of them I found an interesting mistake.



1



Part of 1 as originally printed



2

1, by Kling and Horwitz, is study 42 in *The New Chess Player* (February 1853) and is captioned "White moving first draws". Alain Pallier tells me that in the Lamare collection there is a win by 1 Kb3 Kd5 2 Kc3 c5 3 b5 c4 4 a4 Kc5 5 Kc2! Kd5 (5...Kb6 6 Kd2 Kc5 7 Kc3) 6 a5 Kc5 7 a6 Kb6 8 Kc3 Ka7 9 Kxc4. However, the solution by Kling and Horwitz runs **1 b5 cxb5 2 a4 b4 3 Kb1** with a draw, or **2...bxa4 3 Ka3 Kd5 4 Kxa4 Ke5 5 Kb3 Kf6 6 Kc2 Kg5 7 Kd1**.

This is a stupid line. Instead of 3...Kd5?, 3...Kf5 wins straightforwardly. But when I studied the diagram carefully, I noticed that the square d6 was hatched differently from the rest (see middle diagram)! [Note by JDB: In case our reproduction is not clear, the point is that in the original publication the hatching slopes one way on d6 and the other way on other dark squares.] Of course the black king should be on d6, and probably somebody tried to correct the position by putting it on d6 but then moved it to e6 instead. With the king on d6, the solution runs **2...bxa4 3 Ka3 Ke5! 4 Kxa4 Kf5 5 Kb3 Kg5 6 Kc2 Kxh5 7 Kd1 Kg4 8 Ke1 Kg3 9 Kf1**, arriving just in time. A comedy of errors!

Of course, the Lamare "super-cook" 1 Kb3 still works, as does 1 a4.

Now look at 2. This is also by Kling and Horwitz, and is study 55 in *The New Chess Player* (April 1853). The solution says only: "White wins by pushing Pawn to K.R. seventh". But White wins easily whatever he does.

Obviously something has gone wrong. Neither this position nor a version of it is to be found in any of the Kling and Horwitz books, nor in my database.

But again I noticed that a square (f4 this time) was differently hatched in the original publication! My conclusion was that there was a missing black piece that had been originally and wrongly placed at f4. Considering the material and the first move, only a black rook would make sense. With a black rook on f4, 1 h7 Rh4+ is a draw. The adjacent squares e4, g4, and f5 are also wrong because Black again checks on the h-file. Ergo, there should be a Black rook at f3!

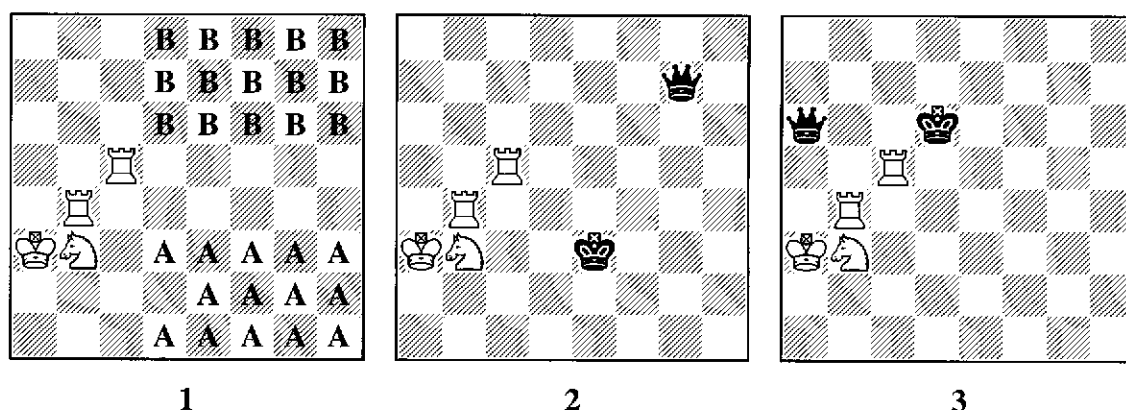
K+2R+N against K+Q

by Walter Veitch

In *EG* of January 1998 (p.223) the result of this ending was thought to be unknown, probably because, writing about 2R + minor piece (thus either B or N) v Q, Kasparyan's *Domination in 2545 endgame studies* says: "As a rule, a draw is considered the outcome, and a win is possible only in specific cases" (1987 English edition, p.385).

However, the reverse is true, writers generally of the opinion that as a rule the three pieces win, but this usually at best on the basis of a few examples only. What follows takes a broader analytical look at the material of 2R+N with the aim of demonstrating the *general* win for the pieces beyond doubt.

The starting assumption must be that they can come together, Q having no initial perpetual check nor a piece capture. Diagram 1 can then serve as an uncontrived starting position for the pieces. Where now place bK? Obviously not on the a-file because of Ra5, nor on b1. This leaves two areas: the 14 squares marked A, or the 15 squares marked B.



For bK the A squares, examined first, are worse as wK+N are already nearby, ready to support the 2R in executing the winning method which is simply to crush bK against the bottom rank. In Diagram 2, bQ prevents both Kb2 and Rc3. So **1 Rd4 Qe7 2 Kb4 Qf8 3 Kc3 Qe7 4 R5c4 Qg7 5 Kb2 Qg2+ 6 Rc2 Qg7 7 Rc3+ Ke2 8 Rd2+ Ke1 9 Rc2 Kd1 10 Kb1 Qg6 11 Nc5** etc. Black is quite lost, just a few more moves needed, like 11...Qb6+ 12 Rb3 Qg6 13 Nd3 Qh7 14 Nb2+ Ke1 15 Rd3.

For B positions the ideal is again to find one method which takes care of the lot. This can be achieved by transforming B into A positions by shifting the White pieces either up the board towards the eighth rank or across the board towards the h-file. The latter, against expectations, turns out to be the better option because N at d2 is exceptionally helpful. The White army simply floats across.

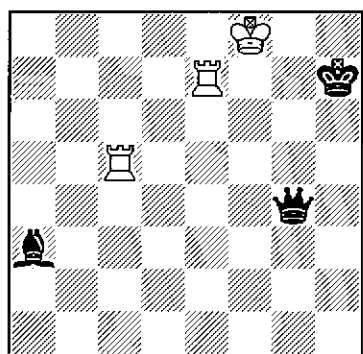
Thus from Diagram 3, say: **1 Kb2 Qe2+ 2 Rc2 Qe5+ 3 Rd4+ Ke7 4 Rc4 Kf6 5 Nd2 Qb5+ 6 Kc2 Qf5+ 7 Re4** to be followed by Rc3, then Rf3, then wK moving to the e-file etc. For Black it is just one long agony, an A-type crush inevitable.

The conclusion is that, co-ordinated, K+2R+N will *always* win against K+Q.

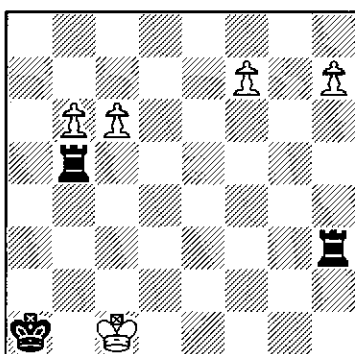
(a complicated line is given to meet 3...Bb4) **4 Kf8** (again threatening mate) **Bd7**
5 Rg8+ Kh7 **6 Rg7+ Kh6** (6...Kh8 7 Rg8+ is a simple repetition) **7 Rxd7 d1Q**
8 Rxd5 Bb4 **9 Ng4+ Qxg4** **10 Rd6+** (see 1a) and there are stalemates: **10...Kh7**
11 Rh5+ Qxh5, or **10...Qg6** **11 Rh5+ Kxh5**, or **10...Re6** **11 Rxe6+** and now either
11...Qxe6 or **11...Kh7** **12 Re7+ Kh8** (12...Kh6 13 Re6+ repeats) **13 Rh5+ Qxh5**.

Despite its striking finish, I do not care for this (there are far too many men on the board and the introduction is merely a long sequence of moves without theme or pattern), but it is easy to see why it received a high prize. There is a great deal of play, and every man on the board moves at least once. However, two of the stalemates had already been shown in Sergei Rumyantsev's 2 (1 Pr *Tidskrift för Schack* 1991): **1 e7 Nxe7** **2 Rxb5 Qc2+** **3 Rbc5 Qh2** **4 Kd7 Qd2+** **5 Kxe7 Ba3+** **6 Kf7 Qd7+** **7 Re7 Qg4** **8 Kf8+** (see 2a), with **8...Kh8** **9 Rh5+ Qxh5** or **8...Kh6** **9 Re6+ Qxe6**. I am told that the judges were aware of the anticipation and gave 1 first place in spite of it, but I suspect that some people would have decided differently.

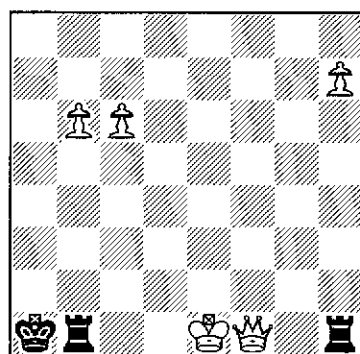
Nevertheless, perhaps it is as well. Second place went to a multiple-promotion task study with 24 men, memorably described by Michael Erntroy at the March *EG* readers' meeting as "looking like a traffic accident".



2a - after 8 Kf8+



3 - win



3a - after 4...Rb1+

Much more to my personal taste was 3, a "mentioned" study by I. M. Bondar. Even here the starting position is a little artificial, but at least is it simple and open. **1 f8Q Rb1+** **2 Kd2 Rb2+** **3 Ke1 Rh1+** **4 Qf1 Rb1+** gives 3a, and now **5 Kd2** allows **5...Rbxf1** and the rooks will hold out. Hence **5 Ke2**, and after **5...Rbxf1** **6 h8Q+ Rxh8** **7 Kxf1** the pawns will beat the rook. So **5...Rh2+** **6 Qf2 Rb2+** and up we go: **7 Ke3 Rh3+** **8 Qf3 Rb3+** **9 Ke4 Rh4+** **10 Qf4 Rb4+** **11 Ke5 Rh5+** **12 Qf5 Rb5+** **13 Ke6 Rh6+** **14 Qf6+**. As so often with studies showing systematic movement by several pieces, the end is rather an anticlimax (which doubtless explains why the study was not placed higher), but the play has a shape and character lacking elsewhere.

It is perhaps presumptuous for somebody who is opposed to tournaments to offer an opinion on how they should be conducted, but I do suggest limiting the number of men allowed. It is very difficult for a judge to place a light study above a heavy one, and unrestricted competition inevitably encourages the production of pretentious heavyweights. Given that the only justification for tournaments is the pragmatic one that they may lead to the creation of fine studies, let us encourage the kind of studies that mainstream enthusiasts will truly recognize as "chess endings".

News and notices

The Editor at home. This year my "at home" will be on **Saturday July 4** from 1100 onwards. Do come and introduce yourselves. Harpenden is 25 miles north of London (M1, A1, Thameslink railway) and a map will be sent on request (01582-715858).

Other meetings. The next *EG* readers' meeting will be at 17 New Way Road, London NW9 6PL, on **Friday July 3** at 6.00 pm. Non-subscribers are welcome, but please bring £5 towards the buffet (except on a first visit). Bring the latest *EG*!

Outlets for original studies. My primary purpose in the *British Chess Magazine* is to introduce the classics to readers to whom the delights of studies are unknown, and I publish originals only occasionally. However, Adam Sobey (15 Kingswood Firs, Grayshott, Hindhead, Surrey GU26 6EU) accepts them for *The Problemist*, and I myself accept them for the French composition magazine *diagrammes*. There are other outlets abroad, and I will gladly send details to composers on request.

Tourneys. To celebrate its 60th anniversary, Rishon Letzion chess club announces tourneys for studies and miniature studies, with prizes to \$100. Entries to Zohar Olpiner, P O Box 8521, IL - 75266 Rishon Letzion, Israel, by 1 December.

The 12th "Solidarity" tourney is announced from Macedonia. These used to be Eastern European events with political overtones and overtly political events are not advertised here, but four of the five judges for the present event come from outside Eastern Europe and I think we can safely say that those days are past. Entries to Nikola Stolev, ul. Buković br. 3 n. Lisiče, MK - 91000 Skopje, Macedonia, by 30 September.

The chess club at Kutná Hora announces a tourney on the theme "my notion of the problem at the turn of the millenium". Studies are not specifically included, but the notice calls for the exercise of imagination and fantasy in "an orthodox composition with any stipulation", and if I know the judge, Vladislav Buňka, he will be broad-minded. Entries to him at Pod Barborou 31, CZ - 284 01 Kutná Hora, Czech Republic, by 9 September.

Anticipations, etc. Harold van der Heijden (now at Michel de Klerkstraat 28, 7425 DG Deventer, NL - Nederland) offers an enquiry service to our readers: location of possible anticipations, checking, and so on. He can also make lists for composers of their studies in his database, including secondary sources. There is no charge, but he asks for help in return in updating his database (for example, by composers in sending him corrections and details of their other compositions, and judges in sending him awards). Harold is also interested in help from people who have significant or complete runs of magazines, and other sources of material.

Anybody wishing to give notice here of any event, product, or service should contact the Editor. There is no charge and no account is taken of whether the activity is being pursued for commercial profit, but notices are printed only if they seem likely to be of particular interest to study enthusiasts. Readers are asked to note that the Editor relies wholly on the representations of the notice giver (except where he makes a personal endorsement) and that no personal liability is accepted either by him or by any other person involved in the production and distribution of this magazine.