

British Endgame Study News

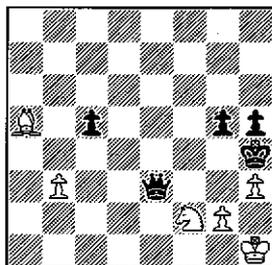
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by H. Cordes

White to play and win

This issue. I am devoting our middle pages to John Roycroft's investigation into the matter of Porterfield Rynd, which will surely become a textbook illustration of how a suspicious and knowledgeable expert exposes a plagiarist. I myself had accepted Rynd's claim

- it certainly involved an unlikely coincidence, but unlikely coincidences do happen and it is a sad state of affairs when statements by eminent people cannot be trusted - and would have said as much in the December *BESN* had John not warned me that he had looked deeper. The study above is by the Berlin composer Cordes: **1 Bc7 Qe1+ (1...Qxf2 2 Kh2 shortens matters) 2 Kh2 Qxf2 3 Bd6 Qf4+ 4 g3+ Qxg3+ 5 Bxg3 mate.** It won a second prize in *Rigaer Tageblatt* 1895, and Ken Whyld has shown me issues of *La Stratégie* (August 1895) and *Deutsche Schachzeitung* (September 1895) in which it was reprinted. Now turn to page 196.

This month's special number is devoted to the work of the Russian composer Gleb Zakhodyakin. Additionally, work by Enzo Minerva and John Roycroft has convinced me that my conclusion in special number 27 regarding the ending of **queen and knight against two rooks** cannot be maintained, and a second edition is enclosed in which this section has been modified.

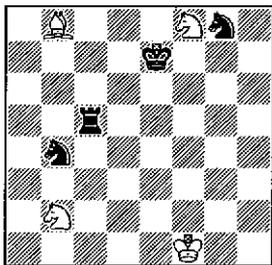
And this being March, my annual **book list** is enclosed.

Spotlight. Richard Harman's 7 in special number 28 is a **draw!**

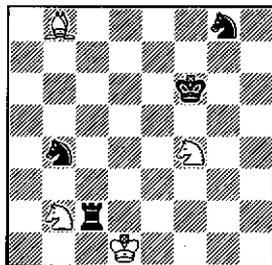
Contributions. The middle pages for June are already earmarked, but readers are reminded that the door is always open to contributions of suitable length, style, and quality. In particular, the early issues of *BESN* featured a number of articles in which composers talked about the creation of one of their works, and I would welcome more of the same. Limited or non-existent English is not a barrier; an editorial polishing service is offered as a matter of course (everything I write myself for a foreign magazine is corrected and polished by a native speaker before it appears in print), and I can find translators for most widely-spoken languages and for several that are not.

Large print copies. Readers are reminded that I can supply *BESN* in large print, and any reader wishing to receive it in this form is asked to tell me.

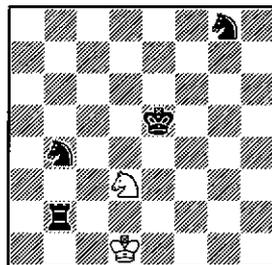
Recently published British originals



1 - draw

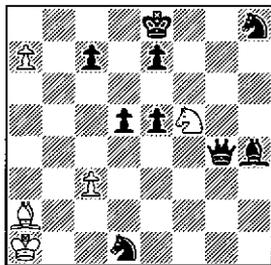


1a - after 4 Kd1

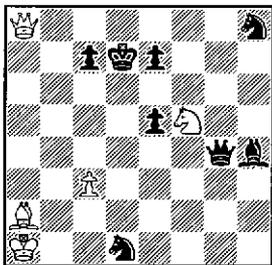


1b - after 6 Nd3+

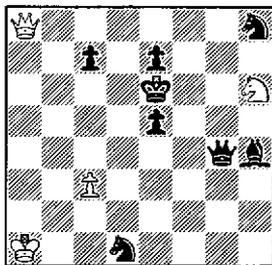
Mike Bent has again been more active than the rest of us together, and **1** was in the July-September *diagrammes*. I quote from the solution paper of Eric Huber (notation converted and diagrams added). "Les Blancs sont dans une mauvaise passe : ils sont menacés de 1...Rc1+ 2...Rc2+ 3...Rxb2, de 1...Rb5/Rc8 et de 1...Rf5+ 2...Rxf8 ! La seule solution pour eux : donner échec. **1 Ng6+ Kf6** (1...Kf7 2 Ne5+ K~ 3 Nd3 sauve la situation) **2 Nf4** pas de choix **Rc1+ 3 Ke2** désespoir **Rc2+ 4 Kd1** ah, une idée tout à coup (see **1a**) **Rxb2 5 Be5+ Kxe5 6 Nd3+** (see **1b**) **Nxd3 pat** ou 6...K~ 7 Nxb2 fait nulle." If my solvers enjoy attacking the studies, I certainly enjoy reading their letters.



2 - win



2a - after 3...Kd7

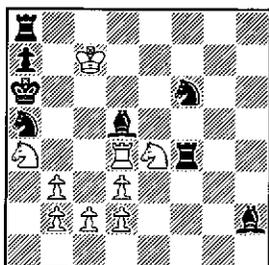


2b - after 5 Nh6

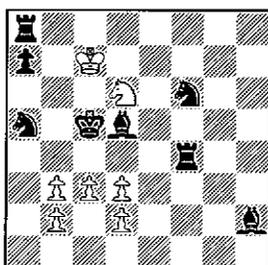
Mike's **2**, from the April-June 2000 *diagrammes*, was missed in my earlier trawls. **1 a8Q+ Kd7 2 Qxd5+ K-- 3 Qa8+ Kd7** gives **2a** and it seems that White has shot his bolt, but **4 Be6+! Kxe6** drags the king forward and **5 Nh6!** threatens mate and capture of bQ (see **2b**). Black has only 5...Qc4, but 6 Qg8+ wins bQ anyway and a piece soon follows (say 6...Kf6 7 Qxc4 Bg5 8 Qg8 Bxh6 9 Qxh8+ Kg6 10 Qe8+ Kf6 11 Qh5 Bd2 12 Qf3+ Bf4 13 Qxd1). Read through like this, the study may seem a little thin, but as something to be teased out by a solver I think Mike has judged it about right. Jean Monsour certainly finds such things to his taste: "Ces positions multiples (comme il y a des prises multiples en électricité), qui contiennent au moins une menace de mat et une de capture de la DN, sont typiquement bentiennes. Les découvrir est toujours pour

moi un enchantement, d'autant qu'il a fallu au préalable transpirer!"

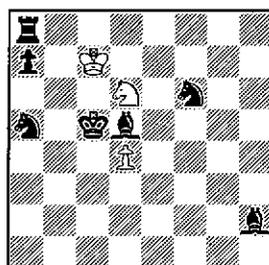
Readers will recall our discussion on whether moves such as 5 Nh6 really deserve the conventional epithet "quiet" (June p 169, Sept p 176). Subsequent comments have tended to support conventional usage. David Friedgood points out that checks ("heralded by a triumphant shout") and captures ("accompanied by a crash of falling wood") are much more audible than other moves regardless of intent, a nice way to put it even though Paul Michelet gives an opposite example: he recalls reading that Alekhine once slammed a pawn down with such force against Bogolyubov that it sent that rather corpulent grandmaster tumbling off his chair! But it seems to be generally felt that the term is useful, and Harold van der Heijden asks me to advertise a **tourney** for studies based on such moves (not a capture, nor a check, nor a move out of check). Prize fund EUR 450; entries to him at Michel de Klerkstraat 28, DG 7425 Deventer, NL - Nederland, harold_van_der_heijden@wxs.nl, to arrive by 31 December 2002. David adds that there is a parallel in computer chess, where "quiescent" is used for a position where there are no checking or capturing candidate moves.



3 - draw



3a - after 4...Kxc5



3b - after 9 cxd4+

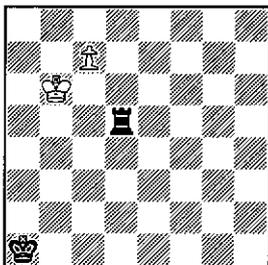
Noam Elkies makes an interesting comment on Mike Bent's champagne cork study 16 in special number 28: with a little modification to the position, we can sacrifice a further White man and bring wPc3 into place during play. Noam's version is shown in 3, with play 1 Nac5+ Kb5 2 Rb4+! Kxb4 3 c3+ (carefully easing a cork forward half way) Kb5 4 Nd6+ Kxc5 (see 3a) 5 b4+! (now the popping starts) Rxb4 6 d4+ Rxd4 7 b4+ Rxb4 8 d4+ Rxd4 9 cxd4+ (see 3b) and any reply gives stalemate. As Mike says in *EG* 12, White must be careful to open the bottles in the right order if he is to stupefy his opponent. Apart from the basic changes (wPc3 to c2, wRd4 added), bNf8 has come to f6 to stop 1 Nc5+ Kb5 2 Nc3+ Kxc5 3 Rxd5+ Kb4 4 Na2 mate.

I am unfashionably minimalist when it comes to introductory play, particularly when the point of a study lies in its wit rather than in its depth, but here it seems to me that the extra moves blend in rather well; the preliminary easing of a cork by 3 c3+ is a particularly neat touch. Mike concurs in a typically charming letter, referring to a "nice little addition" and wondering why he had not noticed the possibility himself.

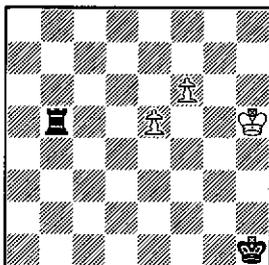
Although I trawl the obvious sources for this column, I do not see everything that appears in print, and I am always grateful when composers and their friends bring relevant material to my attention. - JDB

Saavedra reinstated

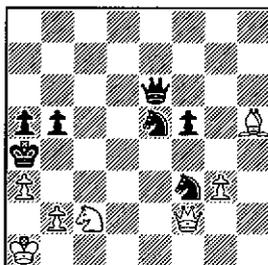
Last year saw two remarkable assertions: (a) the famous Saavedra endgame had been plagiarized from actual play; (b) no, it was the claimant who was the plagiarist.



1 - Barbier 1895



2 - Rynd-Lynam (claimed)



3 - Rynd-Yates (claimed)

The first part of the story is well known. On Saturday 4 May 1895, Barbier, in the *Glasgow Weekly Citizen*, gave 1 as modified from a game Potter-Fenton, with stipulation "Black to play and draw" and solution (11 May) **1...Rd6+ 2 Kb5 Rd5+ 3 Kb4 Rd4+ 4 Kb3 Rd3+ 5 Kc2 Rd4! 6 c8Q Rc4+ 7 Qxc4** stalemate. On Saturday 18 May, he repeated the position with the new stipulation "Black moves and White wins" and a note "But a member of the Glasgow Club, the Reverend Saavedra, has pointed out a win for White. The position is a very remarkable one." The next issue (25 May) gave the now famous line **6 c8R!! Ra4 7 Kb3** and mates or wins the rook.

There it lay until David McAlister discovered a claim by the former Irish champion Porterfield Rynd that he had had this position in play, that his opponent had conceived and set the stalemate trap, and that he had found the rook promotion to avoid it! The claim was in Rynd's *Dublin Evening Herald* column on Saturday 25 May 1895 (the Saturday edition had the masthead "Saturday Herald"), and I quote with notation and typography converted. Under the heading "Clontarf to the Fore", he writes:

'In his excellent contribution to the "Weekly Citizen," and in connection with "Potteriana," Bro Barbier has called attention to the nicety of an ending wherein K and advanced P have to cope with K and R. The position in question has for White (who wins) K at b6 and P at c7, and for Black (whose turn it is to move) K at a1 and R at d5. It is right to say that Bro Barbier's latest version acknowledges the finishing touch to have come from the Rev F Saavedra, formerly a member of the Clontarf Club, and afterwards (as "Frank" of Paris) winner of a solution prize from the *Herald's Chess*, but now a valued member of the Glasgow Club.

'Now, as all the points of this instructive ending practically occurred three or four years ago at the Clontarf Club in one of a number of simultaneous games played there by your contributor, it can hardly fail to be of interest to note the Clontarf position and its concluding moves, as hereunder given:- ...'

Then follows 2 as between Rynd and "Lieutenant-Colonel W. Lynam", with play **1 f7 Rxe5+ 2 Kg6** and we have an exact reflection of 1. The spelling "occured" is in the

column, and the rook's move to e4 is described as "One of the Colonel's ingenuities". So the rook promotion was actually Rynd's, and it has been inferred (though Rynd doesn't explicitly say so) that Saavedra was merely reporting something he had seen.

Well, nobody likes to say "liar", but it would have been a remarkable coincidence (it was *Barbier* who actually set 1 on the board, and he must have thought it up independently because he saw no further than the stalemate) and John Roycroft was suspicious. Reasoning that if Rynd had got away with it once he might have tried again, he looked, and in Rynd's column for 19 October 1895 he found 3. This was given as from a game against another opponent, "C. Yates", now otherwise unknown, with alleged play 37...Nd3 38 Qxf3 Qb3 39 Qxd3 Qxd3 and we have our front-page study as then recently published abroad. John reported in the December *BCM*.

This discovery destroys Rynd's credibility. That Rynd-Lynam had managed to get four men into exactly the right places, in a somewhat curious position and with no supernumeraries, a little before someone else created a reflection of the same position as a composed study, was just believable. That Rynd-Yates had also done the same with *eleven* men is not. Rynd was an occasional composer (there is a helpmate by him in the 1887 book *The problem art* by T. B. and F. F. Rowland), and he had taken studies he had seen and invented lead-in play with himself as the hero.

There is one other point of interest: Rynd's statement that Saavedra had won a solution prize. Here at least he seems to have had no reason to lie, so suppose the statement is correct. Now winning such a prize is hardly proof of outstanding chess ability - I have won a couple myself over the years - but good solvers do share one property: having found an apparent solution, they try every defensive move in turn, whether promising or not, just to make sure they have not overlooked anything. On his being shown the stalemate, it would have been absolutely routine for Saavedra, if a good solver, to have looked at the anti-stalemate rook promotion just to make sure it didn't win, and we can imagine his amazement when he found that it did.

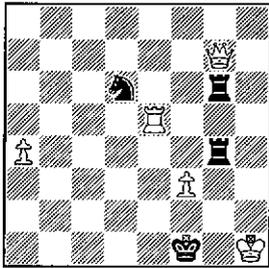
Tim Krabbé, reporting Rynd-Lyman in *EBUR*, gave various non-chess reasons for taking it as genuine, but they seem to boil down to two and I think they can be answered. One, that Rynd was a prominent member of the Dublin establishment who could not afford to publish fabrications, strikes me as in fact worthless, given that we have recently seen even more prominent members of our own establishment sent to prison for lying on oath in a court of law. Sadly, establishment members do not appear any more honest than other people, though they may well have a better idea of what they can get away with. The second argument, that Lynam would have exposed any fraud at once, is stronger, and there are really only two possibilities: either he was a party to the plot, or Rynd was playing the old trick of citing an impressive-sounding witness who could no longer speak for himself. If we had only Rynd-Lynam-Barbier, the next step might be to investigate Lynam and try to judge if he was still active and alert in 1895, but the discovery of Rynd-Yates-Cordes seems to make this superfluous. Tim certainly appears to think so: "I'll have to rewrite that piece," was his immediate reaction to the news (his web site diary, item 151 dated December 1).

So we congratulate John Roycroft on some excellent detective work, we restore the credit to Saavedra, and we reluctantly assign Rynd to the ignoble procession of those who have used their positions in society to perpetrate self-serving falsehoods.

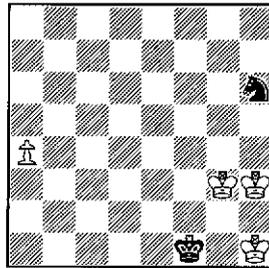
From the world at large

The latest of the "FIDE Albums" has recently appeared. It covers the three years 1992-94, and purportedly reflects the best work of the period (or at least of every composer who submitted material for consideration). It certainly reflects the *fashion* of the period; whether this is to its advantage is perhaps a matter of opinion.

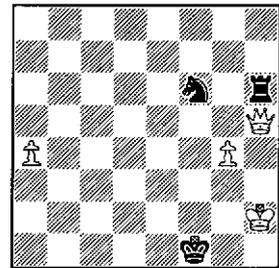
The twelve studies which Timothy Whitworth and I chose to illustrate the "grand manner" in *Endgame magic* had an average of 8.3 men (maximum 12) and an average main-line length of 9.5 moves (maximum again 12). These were distilled from over a thousand years of chess composition. The figures for the 77 studies in the latest FIDE Album are 9.5 men (maximum 21) and 12.5 moves (maximum 28). So, in general, the Album studies are both heavier and longer than our all-time "grand manner" selection. Are they also better? Frankly, no; they are merely more complicated and more diffuse, and all too often the points of interest are buried beneath a wealth of clutter.



1 - win

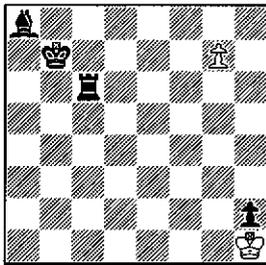


1a - see text

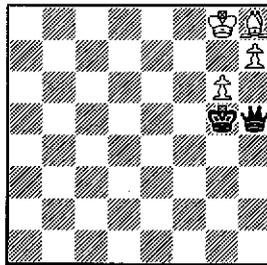


1b - after 5...Nf6

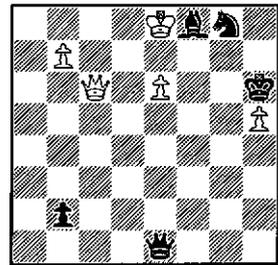
The studies for these albums are chosen by teams of three judges, each of whom marks on a scale of 0 to 4, and Yehuda Hoch's **1** (1 Pr Dobrescu-60 1993) was the only study in the present album to receive the maximum score of 12. The analysis extends over the equivalent of more than 20 of our lines, but on examination the heart of the matter is seen to lie in the set of positions shown in **1a**. White has just been checked away from h2, and it is soon seen that g3 and h3 are bad squares for wK (on g3, 1 a5 Nf5+ etc; on h3, 1 a5 Nf7 2 a6 Ng5+ 3 Kg4 Ne6 4 a7 Nc7 and bK will get back in time). Nor is h1 better, because Black could have played ...Nf2+ last move and forced White back to h2. However, if bK were on f2 this latter option would not have been available, and Kh1 would have won for White. Now the solution becomes clear: **1 Re1+ Kxe1 2 Qe5+ Kf1** (2...Kf2 makes things easier for White) **3 fxf4 Rh6+ 4 Qh5** (4 Qh2 Ne4 5 Qxh6 Nf2+ 6 Kh2 Nxf4+ and draws as we have just seen) **Ne4 5 Kh2 Nf6** (see **1b**) **6 Qh3+!** (driving bK to f2) **Kf2 7 Qxh6 Ng4+ 8 Kh1! Nxf6 9 a5** and wins. But to achieve this differentiation in an elementary knight-against-pawn ending has involved putting no fewer than four major pieces on the board, one of which is captured on its starting square. As happens too often in contemporary prizewinning studies, any elegance in the play has been drowned by the artificiality of the means needed to obtain it.



2 - draw



3 - draw

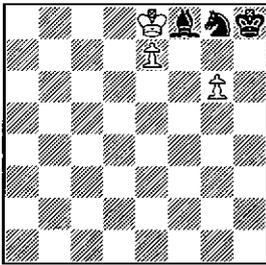


4 - win

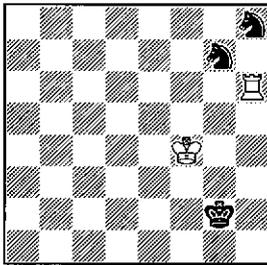
EG 143 contains lots of good things, including the first of three articles devoted to studies by Albert van Tets. These appeared in the house magazine *Ndaba* of the South African Atomic Energy Board where Albert used to work. I have had a soft spot for Albert's work ever since I saw 2 (EG 1977): 1 g8Q Rh6 and wins, but 1 g8R Rh6 2 Rg2 and Black can save his pawn only by giving stalemate. My own attempts at this task (White has K+P only, draw by P=R without capture) had required at least nine Black men, yet here was Albert doing it quite effortlessly with only four.

3 and 4 (*Ndaba* 1980) are two more of Albert's promotion studies. In 3, 1 Bg7 Kxg6 2 h8N+ (2 h8Q Qd5+) Kf5 3 Nf7 and White will reach the Karstedt draw with Ne5 and Bg7. In 4, 1 b8Q b1Q 2 Qxb1 Qxb1 3 e7+ Kh7 4 Qg6+ Qxg6+ 5 hxg6+ Kh8 (EG gives analysis) and we have 4a; now not P=Q stalemate, nor P=R/N Kg7 and material goes, but 6 exf8B Nf6+ 7 Kf7 Nh5 8 Bh6 and mate on g7.

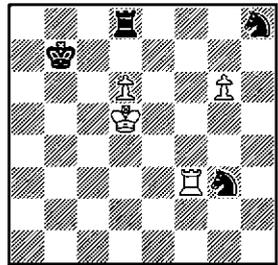
Albert ploughs a very lonely furrow in South Africa, and it is good to see his work being presented to a wider audience.



4a - after 5...Kh8



5 - reciprocal zugzwang



6 - win

Harold van der Heijden tried out an interesting idea at the international meeting of composers at Wageningen: a quick-composing tourney for studies leading to a given position. The set target was 5 (Black to play loses, White to play cannot win) and he received five entries. Three proved unsound, but this still left two including 6 by Noam Elkies, Gady Costeff, and Ofer Comay: 1 g7 Nh5 2 Rf8 Rxd6+ 3 Ke5! (3 Kxd6? Nxg7 gives 5 with White to move) Nxg7 (thus the composers, but EG gives precedence to the longer line 3...Re6+ 4 Kxe6 Nxg7+ 5 Kd6) 4 Kxd6 and we have Black to move. This was a bottle of jenever well won, and an idea worth repeating.

News and notices

Other magazines. The international endgame study magazine *EG* (four issues a year) can be obtained for 2002 by paying £12 to Walter Veitch, 13 Roffes Lane, Caterham, Surrey CR3 5PU (cheques payable to W. Veitch, please). The British Chess Problem Society is primarily concerned with problems, but endgame studies are within its remit and its bookselling service normally has a number of study books among its stock. The UK subscription for 2002 is £18 (new members £15, under 21 £7.50); write to R. T. Lewis, 16 Cranford Close, Woodmancote, Cheltenham, Glos GL52 9QA.

Outlets for original composition. I do not normally publish originals in *BESN*, but I am always glad to receive new discoveries, whether conventionally composed or computer-generated, for the *British Chess Magazine*. Additionally, Alain Pallier (La Mouzinière, 85190 La Genétouze, France) accepts originals for *The Problemist*, and I myself accept them for the French composition magazine *diagrammes*. There are other outlets abroad, and I will send details to composers on request.

Meetings. The next *EG* readers' meeting will be at 17 New Way Road, London NW9 6PL, on **Friday April 12** at 6.00 pm; non-subscribers welcome, but please bring £5 towards the buffet (except on a first visit). Bring the latest *EG* with you!

World Chess Composition Tournament. The seventh WCCT has just been announced, and although my personal enthusiasm for it is zero I am sure there will be readers who think differently. The British team captain is Dr A. C. Reeves, Gorseacre, West Polberro, St Agnes, Cornwall TR5 0ST, reeves.gorseacre@btinternet.com, and he would welcome both contributions and a facilitator for the study section; any volunteers? The theme is as follows: "In a certain position (X) of a win or draw study, a piece (or pieces) of his own side prevent White from carrying out his plan. In the course of the solution White sacrifices this piece or these pieces either passively or actively. Consequently a position arises which is identical in every detail to position X, but without the eliminated piece(s). This enables White to carry out his original plan. A pawn or pawns may be used as the thematic piece(s)." X may be either the diagram position or a position reached later in the play. Further details, including three illustrative examples, are in *The Problemist* for November 2001.

The judging of the two most recent WCCTs showed evidence of own-country bias, and the procedure for the present tournament has been changed. Each section will be judged by five different countries, and a country's own entries will be given a ranking based on the average awarded by the other four. Composers can therefore submit their work to WCCT7 knowing that home-town verdicts should be things of the past.

Anybody wishing to give notice in BESN 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.