

# British Endgame Study News

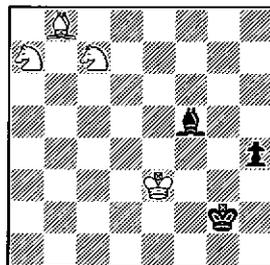
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by T. C. L. Kok  
White to play and win

**This issue.** As I reported last time, Timothy Whitworth pointed out that my quotation of Crosskill's analysis of R + B v R in special number 48 did not record what he actually wrote, and subsequent examination has shown that the solution now normally given to Zytogorski's position is again not what originally appeared in association with his name. I am therefore devoting our 50th special number to reporting their original analyses. I realise that this is heavier material than we normally provide and that some will read it rather selectively, but these were two major British contributions to chess endgame theory and I think we have a duty to put the record straight.

The rest is conventional, but I draw particular attention to our middle pages. If you haven't already seen the study above, try it before looking inside.

**Books out of stock.** My last copy of *Endgame Magic* has gone, though I believe the book still to be available through normal bookshops. My current list is enclosed, and it will be noticed that several more books which were on last year's list are no longer available from me and that two others are available only in single copies.

**Spotlight.** Jarl Ulrichsen points out that Johann Schwers's **8** in special number 49 is unsound: in the line 2...g1R, Black can break the repetition and win by playing 5...Re3! Now the exchange of rooks occurs one square nearer the corner and Black will reach g1 and keep White out, while if White doesn't exchange the win is routine.

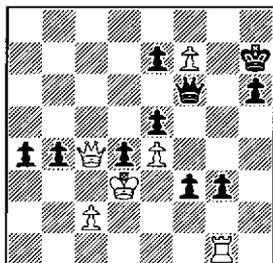
David Shire suggests that the Black pawn on h4 in study **11** may be unnecessary, since the solution would be the same without it. The comment is a shrewd one, but would the *effect* be the same? Sacrifice three pieces to leave a draw with K v K + P, no surprise. Do the same for an exceptional draw with K v K + 2P, very different.

And Stefano Bruzzi adds a note to study **1**: if Black plays 2...Kd1 instead of gxf4+, 3 Kh3 hoping for 3...gxf4 4 Kh4 loses to 3...c1Q 4 Bxc1 Kxc1 5 Kg3 Kd2 6 h3 Ke3. White must play 3 h3, when 3...c1Q loses and 3...gxf4+ leads back to the main line.

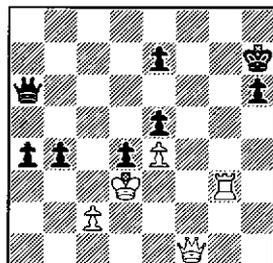
**Large print copies.** Readers are reminded that I can supply *BESN* in large print, and any reader who would prefer to receive it in this form is asked to tell me.

## Recently published British originals

Jonathan Mestel seems to have been unusually busy at last year's international problemists' meeting. Not only did he take part in the World Solving Championship, and set and mark the zugzwang challenge which we saw last time, and (I presume) help to solve the problems entered for the Whisky Tourney (these are marked both for artistic appeal and for difficulty, and by tradition the British solving team has a go at them all and records the time taken), he also found time to enter a quick composing tourney for studies.

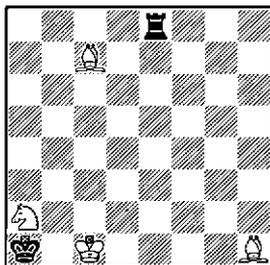


1 - draw

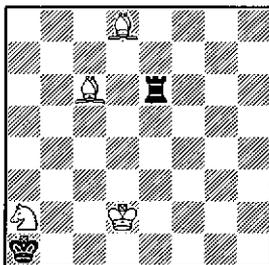


1a - after 4...Qa6+

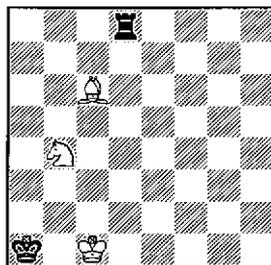
The result was **1**, which won Jonathan a bottle of Nickarker Kruujebitter. **1 Qe6 Qxe6** and **2 f8N+** appears obvious, but **2...Kh8 3 Nxe6 g2** wins for Black and for once the move is **2 f8Q**. **2...Qa6+** leads nowhere (**3 Kd2 Qe2+ 4 Kc1 Qe3+ 5 Kb2**), hence **2...f2** holding the Q-check back until it can do more damage, and **3 Rxc3 f1Q+** **4 Qxf1 Qa6+** gives **1a**. This is the thematic moment: **5 c4!** with **5...bxc3+ 6 Kc2 Qxf1 7 Rg7+** and stalemate or perpetual check, or **5...dxc3+ 6 Ke3** (**6 Kc2 b3+**) **Qxf1 7 Rg7+** and the same.



2 - win



2a - after 3...Re6



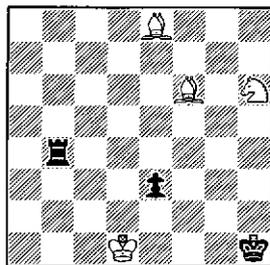
2b - after 6 Kc1

Jonathan's **2**, from the November *Problemist*, was composed at leisure. White will have a routine win if he can consolidate, but his pieces are loose and the try **1 Nb4 Re1+ 2 Kc2** (ready to meet **2...Rxh1** by **3 Be5** mate) allows **2...Rc1+** with stalemate. The only other hope is **1 Bc6**, saving one piece with gain of tempo, and if **1...Rc8** then

2 Nb4 Rxc7 3 Nc2+ Ka2 4 Bd5+. But Black can gain a tempo in his turn by **1...Re1+**, and after **2 Kd2** the pressure is off the Black king. Now the threat to capture the dark-square bishop by **2...Re7** cannot be met by Nb4 etc, and if 3 Bd6 then 3...Rc6. The only other tempo-gaining move is **3 Bd8**, but Black can continue the attack by **3...Re6**, after which he threatens to pick up one bishop straight away and the other by a check on d6, while the knight is still threatened as well (see **2a**).

4 Bd5 would save the bishop immediately threatened and guard the knight, but 4...Rd6 pins this bishop and attacks his companion, and Black will survive. Better is **4 Nb4** saving the knight and guarding the bishop, since if Black plays **4...Rd6+** to pick up his companion White will have time to restore the pressure on the Black king. Kc1 or Kc2? Correct is **5 Kc2**, since after **5...Rxd8** White can play **6 Kc1** and we have **2b**. The Black rook must stay on the d-file to prevent 7 Nc2+ Ka2 8 Bd5+, hence **6...Rd6**, but **7 Bb5** transfers the bishop's attack to c4 and this is a square which Black cannot command. He can stave off immediate mate by **7...Rb6** **8 Nc2+ Ka2** **9 Bc4+ Rb3**, but this leaves the rook pinned and **10 Nd4** wins it. Had White played 5 Kc1, he would have reached **2b** with himself to play, and there is no move which maintains the bind.

This little gem was entered for John Nunn's 50th birthday tourney and I was surprised not to see it in the award, but John felt obliged to exclude it as anticipated by **3** alongside (V. Chernous, 3 Pr *Shakhmatnaya poezia* 2001, **1...e2+ 2 Ke1 Rb1+ 3 Kxe2 Rb6 4 Ng4** etc). He had no choice, but Jonathan's version is much the neater, not least because the bishop moves to its point of capture during the play instead of being passively taken on its initial square. So we have yet another case where blind trawls through prize lists by future anthologists will *not* turn up the best setting of an idea.



3 - BTM, White wins

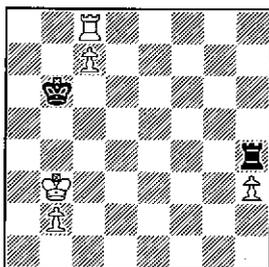
## The Macek collection

In 1999, the endgame study collection which František Macek had put together over half a lifetime was transported from Praha (Prague) to Deventer, and Harold van der Heijden has been gradually merging it with his own collection. Harold reported last year that this massive task had finally been completed. After the removal of some duplicates, the Macek collection proved to contain 44,921 studies. Most of these were already in Harold's own collection (the two had been collaborating for several years), but 1,670 were previously unknown to him.

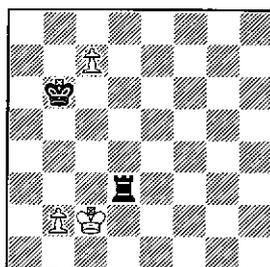
The great majority of the Macek collection is already in Harold's "Endgame study database III", and the next release of his database will contain all of it. Thus will something which started as a private hobby become a resource available to everyone, and tools such as the Stiller/Costeff program CQL will enable it to be searched in a way that could not have been dreamed about when its compilation was started back in the 1940s.

## Dutch delights from South America

The Argentine magazine *Finales... y temas*, produced by José Copié, gives regular pleasure to those who are fortunate enough to receive it, and its latest issue contained an excellent selection by Oscar Carlsson of studies by Dutch composers. The Spanish text is unfortunately beyond me, but at least I can enjoy looking at the pictures.

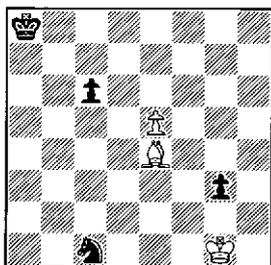


1 - win

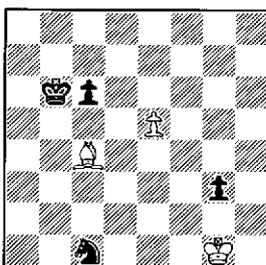


1a - after 3 Kc2

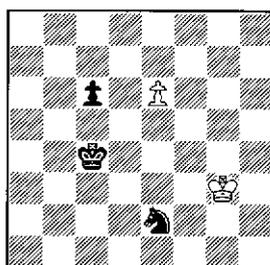
1 is by T. C. L. Kok, *Deventer Dagblad* 1936. Black is three pawns down, but he threatens 1...Rxh3+ 2 K- Kb7 3 R~ Kxc7 with a draw and it is not too obvious what White can do. The spectacular answer is **1 Rd8 Rxh3+** (1...Kxc7 2 Rd3 is a routine win) **2 Rd3!!** throwing the rook. Black must take, **2...Rxd3+**, but after **3 Kc2** his own rook is attacked (see 1a) and 3...Kxc7 4 Kxd3 is easy. Try 3...Rd5 4 c8Q Rc5+: no, 5 Qxc5+ Kxc5 6 Kc3 and White has the opposition. 3...Rd7 is no better. Try **3...Rd6** hoping for 4 c8Q Rc6+ 5 Qxc6+ Kxc6 drawing; yes, but now **4 c8N+** wins.



2 - win

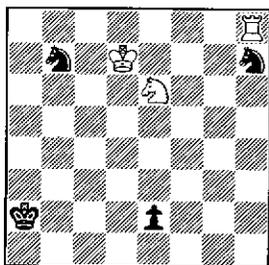


2a - after 2...Kb6

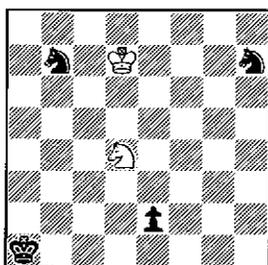


2b - after 5...Ne2+

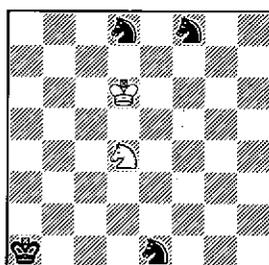
2 is by J. H. Marwitz, 2 Pr *Tijdschrift v.d. KNSB* 1937. Try 1 e6: no, 1...Ne2+ 2 Kf1/Kh1 (2 Kg2 Nf4+) g2+ 3 Bxg2 Ng3+ 4 K- Nf5 and the pawn is stopped. Try 1 Bf3 to guard e2: no, 1...Kb7 is good enough. Try 1 Bxc6+ for 2 Bb5: still no good. Surely not **1 Bd3** ? Perhaps, because 1...Nxd3 2 e6 is an easy win and 2 Be4 is threatened, but there is more. Suppose **1...Kb7 2 Be4 Kb6** going for the bishop (see 2a). The continuation **3 Kg2 Kc5 4 Kxg3 Kxc4 5 e6 Ne2+** is straightforward enough (see 2b), but now **6 Kh2!** is the only move to win.



3 - draw



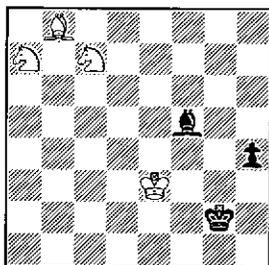
3a - after 3 Nd4



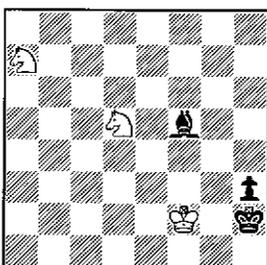
3b - after 6 Kd6

Play in Jan van Reek's 3 (1 Pr *Szachy* 1986) starts **1 Ra8+**, and if **1...Kb1** then **2 Nd4 e1Q 3 Ra1+ Kxa1 4 Nc2+**. Better is **1...Kb2**, when this line fails (Black will have **3...Qxa1**) and **2 Ra1** must be played. This is more than a mere transposition, because after **2...Kxa1 3 Nd4** a knight promotion becomes feasible (see 3a). **3N v N** will win if Black can consolidate, so can White force an exchange before he does so?

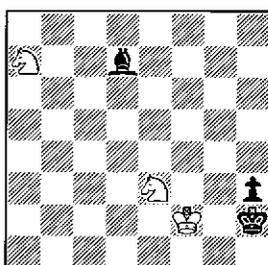
If **3...e1N**, yes, because White has **4 Nb3+ K~ 5 Kc7** and **bNb7** is trapped. **3...Nf8+** is more difficult, and forces **4 Kc6 Nd8+ 5 Kd5** (we omit the proofs that other lines fail). The promotion is now or never, and after **5...e1N** we have **6 Kd6** threatening **Ke7** (see 3b). Try **6...Nb7**: no, **7 Kc6 Na5+ 8 Kb5 Nb7 9 Kc6 Nd8+ 10 Kd6** repeats the position. Try **6...Nh7**: no, **7 Ke7 Nb7 8 Ne6** and **bNh7** will fall. This leaves **6...Ng6**, when the drawing line is **7 Kd7 Nf7** (**7...Nb7 8 Nb3+** and **9 Kc7**) **8 Ke6 Nh6** (moving a knight to h8 doesn't help) **9 Kf6** and the desired exchange will soon be forced. Black can vary his play and the given main line is actually **2...Nf8+ 3 Kc6 Nd8+ 4 Kd5 Kxa1 5 Nd4**, but the play is easier to explain in the order above.



4 - win



4a - 1 Nd5, after 3 Kf2



4b - after 3...Bd7 4 Ne3

And Kok's 4 (1 Pr *Československý šach* 1934)? Try **1 Nd5 h3 2 Bh2 Kxh2 3 Kf2** (see 4a) **Bd7** (to keep **wNa7** at bay) **4 Ne3** (see 4b) **Kh1 5 Nf1**, and Black must release **a7** or allow immediate mate. Surely there is more? Go back to 4a and play **3...Be6** attacking **wNd5**, and only after White has moved (say **4 Ne3** again) play **4...Bd7**. We now have 4b but with White to play, and progress is soon seen to be impossible.

The solution? Play **1 Na8!!** preventing the attack at move 3. There is a lot of detailed analysis which I have skipped, but these are the essentials. It is one of the neater ways of forcing a knight to move to a far distant corner.



draws), and the first move must be **1 Bg8** threatening mate on f7. If now **1...Bb3** then **2 Bxb3 a1Q 3 Nf7+ Kh7 4 Bc2** mate, hence **1...Bd8**, and now **2 Bxa2** is playable.

Black's best defence is **2...Bg6**, giving **2a**. This threatens **3...b3**, perhaps with **4...Bc2** to follow, and White cannot meet **3...b3** by capturing the pawn since the position will then be pawnless and drawn. White must therefore stop this move by playing **3 Bb3**. Black does best to stay on the diagonal g6-b1, say **3...Bf5**, but **4 Bg8** renews the mate threat and the return move **4...Bg6** is forced. Now **5 Bh7** forces him off the diagonal (the capture will allow mate), and after **5...Bh5** we have **2b**.

The rest is easy, because the Black bishop has no moves and White can simply wait for the pawn moves to run out. Hence **6 Bf5** (say) **b3 7 Bd3** (say) **b2 8 Bb1**, and if **8...Bg6** (which would draw without the b-pawn) then **9 Bxg6 b1Q 10 Nf7** mate. The position after **4...Bg6** had been shown by Klinkov in 1967, but only after a Black blunder. Topko's introduction is both elegant and sound.

## The muddled thinking behind the FIDE albums

It seems not to be universally realised that selecting studies for an anthology and selecting them for a tourney award are two quite different things. An anthologist chooses the best study of a particular type or class, and takes no account of how little or how far it may be ahead of the next best. A tourney judge, invited to assess the same study, may downgrade it or even exclude it from his award altogether, if he sees it as embodying only a small advance on what has already been published.

Despite this fundamental dichotomy, the triennial "FIDE albums" have long been presented as serving both purposes. They purport to contain the best work of their periods, in other words to be anthologies, while at the same time they give composers of selected studies points towards qualification for FIDE composition titles, which is a special kind of tourney award. I am personally unsympathetic towards these titles, regarding them as pretentious and time-wasting nonsense; in chess as in real life, titles are sought only by those whose names do not carry sufficient lustre on their own. However, it is clear that many people think differently, regarding the award of points towards composition titles as the primary function of these albums, and the selection procedures appear to be oriented accordingly.

This was made crystal clear in *EG* 166, where it was reported that one judge for the 2001-3 album had awarded zero points to any study which could have been taken from a computer-generated database. If these albums are merely mechanisms for the award of points towards titles, this is entirely reasonable; composition titles should be awarded for composition, not for looking at computer output. But if they claim to be anthologies of the best studies published during the period, it is absurd, and will have excluded many of the period's most attractive discoveries.

So now we know. On the evidence of *EG* 166, study sections of "FIDE albums" are *not* regarded by those who produce them as anthologies of the best studies produced during the period, but merely as tools for the award of composition titles.

## News and notices

**Other magazines.** Readers may subscribe to *EG* for 2007 by paying £17 in sterling to myself (cheques payable to "J D Beasley" please). The British Chess Problem Society is primarily concerned with problems, but its magazine *The Problemist* includes endgame studies and its bookselling service normally has study books among its stock. The UK subscription for 2007 is £18 (new members £15, under 21 £7.50); Stephen Taylor, Greenways, Cooling St., Cliffe, Rochester ME3 7UB.

**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 *BCM*. In addition, Ian Watson (Parapet House, Maidstone Road, Lenham, Kent ME17 2QJ, ian@irwatson.demon.co.uk) accepts originals for *Correspondence Chess*, and Yochanan Afek (van Boetzelaerstraat 26/1, CW 1051 Amsterdam, NL - Nederland, afek26@zonnet.nl) for *The Problemist*. There are also outlets abroad, and in particular my chair in *diagrammes* has passed to Olivier Ronat (2 rue Mehl, 59800 Lille, France, o\_ronat@hotmail.com).

**Meetings.** The next *EG* readers' meeting will be at 17 New Way Road, London NW9 6PL, on **Friday April 13** 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.

Alexander George announces a new **internet forum** dedicated to chess problems. It is at <www.ChessProblem.net> and includes endgame studies in its remit.

**Tourney announcements.** I don't normally have room for these and in any case I assume that readers who are tourney-entering composers also subscribe to *EG*, but we have a little space in hand. The information comes from Frank Fiedler's *Infoblatt*.

**Yuri Akobia 70.** Send by e-mail to geochess@geo.net.ge to arrive by **March 15**.

**Scacchi & Dintori.** Send to Marco Campioli, via De Amicis 10, I-41049 Sassuolo MO, e-mail marcocampioli@interfrec.it, to arrive by **June 10**.

**Schacholympiade 2008 in Dresden.** Send to Martin Minski at Dolziger Straße 1a, D-10247 Berlin (no e-mail address that I can see), to arrive by **August 31**.

**Die Schwalbe : draw studies with four-fold castling.** Ideally, White's castling moves should be necessary to avoid defeat, and Black's castling moves should also be necessary to avoid defeat (my thanks to Colin Russ for elucidating the German text). Send to Werner Keym, Herzog-Wolfgang-Straße 15, D-55590 Meisenheim, e-mail W.Keym@gmx.net, to arrive by **December 31**. My immediate instincts are that the task is impossible, but I am sure some problemist somewhere will find a way of doing it.

*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.*