

# British Endgame Study News

Volume 12 Number 3

September 2007

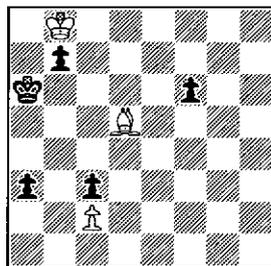
Edited and published by John Beasley, 7 St James Road, Harpenden, Herts AL5 4NX

ISSN 1363-0318

E-mail: johnbeasley@mail.com

## Contents of this issue

Editorial	369
Recently published British originals	370
Vladimír Kos	372
From the world at large	374
News and notices	376



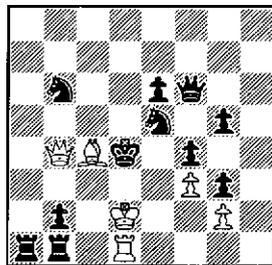
by George Berguno  
White to play and draw

**This issue.** Sad news from Brno: Vladimír Kos, who produced excellent booklets on the studies of Hašek and Dedrle and composed some good studies himself, died early in July. There is a brief tribute in our middle pages. The special number contains studies by Johann and Carl Behting, and I have noticed a British study from 1993 which escaped my previous trawls. Try it before looking inside.

**Spotlight** (see also back page). Alas, the posthumous Mike Bent study I quoted in June is unsound. In the intended “wrong” line 3 Rb2 b6, the direct attack 4 Rc2 is indeed met by 4...c5 drawing, but White can tempo on the second rank and play Rc2 only when a Black pawn has moved to rank 5. The c-pawn now goes, and White wins as in the main line.

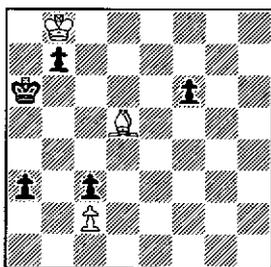
A comment from Noam Elkies has caused me to look again at 22 in special number 51, where Eiko Bleicher’s web site tells me that 1 Ra3/Ra4/Ra6 all win as quickly as 1 Ra7. However, we seem to have typically 1 Ra3 Bb3 2 Ra8 Bd5 3 Ra5 transposing, and after 3...Bg8 it is only 4 Ra7 that makes progress. The composers no doubt thought the lose-a-move introduction worth having despite its inherent inaccuracy.

Some references to the “Kling combination” in problems, where the idea has been used as a defensive measure by Black, caused Colin Russ to wonder if Campbell’s bishop-burying manoeuvre in 21 in special number 51 might have been anticipated. The reference appears to be to 188 in Kling’s book *The Chess Euclid* (1849), intention 1 Bf1+ Nec4+ 2 Ke2+ Rxd1 3 Qc5+ Kc3 4 Qxc4+ but with alternatives at move 3 and a cook by 1 Ke2+ Rxd1 2 Qxb6+. This is so crude as to be no more than the most partial of anticipations, but I can well believe that Campbell knew it and was consciously trying to do better.

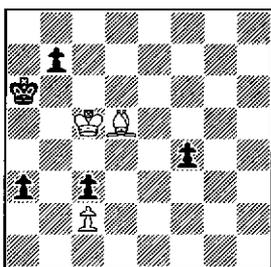


And, I fear, the usual typos: special number 51, 12, 1 Nb6, and in the second line of the next paragraph, 3 Nb7+; at the end of 22, “Kd6+” instead of Ke5+.

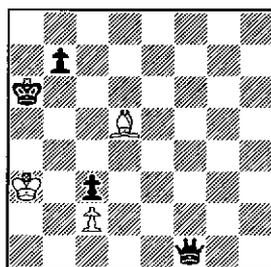
## Recently published British originals



1 - draw



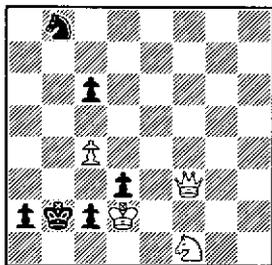
1a - after 3 Kc5



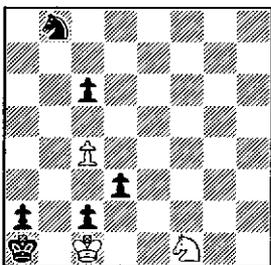
1b - after 5...f1Q

Current British originals being in short supply, I take the opportunity to quote George Berguno's **1**, which was overlooked in my trawl of British studies from 1992-93. It appeared in the *BCM* in August 1993.

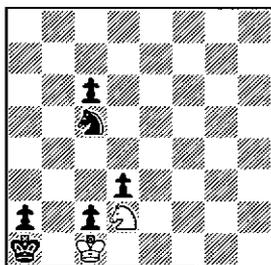
To pursue Black's f-pawn appears hopeless, but White's bishop is tied to the defence of a2 and what else is there to do? Hence **1 Kc7 f5 2 Kd6 f4**, and the Réti move **3 Kc5** gives **1a**. Black must continue to run, **3...f3**, and now White changes tack: **4 Kb4 f2** (4...a2 5 Bxa2 with 5...f2 6 Bc4 or 5...b5 Bd5 6 f2 Bg2) **5 Kxa3 f1Q** (see **1b**) **6 Bc4+ Qxc4** and suddenly we have a stalemate. Nor is any other promotion better, as is quickly confirmed.



2 - win



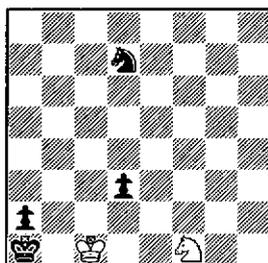
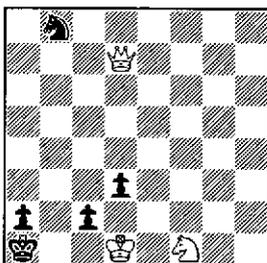
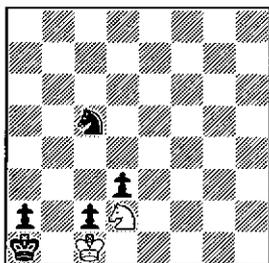
2a - after 3 Kc1



2b - after 5 Nd2

I sent my unashamedly problematic **2** to *The Problemist*, and it appeared there in July. The introduction **1 Qf6+ Kb1 2 Qa1+ Kxa1 3 Kc1** is hackneyed to the point of being threadbare, but at least it avoids starting with the king penned into the corner. We now have **2a**, and White threatens mate by 4-5 Nb3. **3...Na6/Nd7**, therefore (it doesn't matter which), and if White blindly continues **4 Nd2** Black will play **4...Nc5** and it will be White who is mated. The answer is of course to interpolate **4 c5**, and after **4...Nxc5 5 Nd2** it is Black whose knight will have to give way (see **2b**). If instead **4...d2+** then **5 Nxd2 Nxc5 6 Kxc2** and again Black will be mated.

This is hardly a masterpiece, but I have been struggling with this finish for over thirty years and perhaps the story of its gestation may be of interest. My starting point



**2c** - an ultimate zugzwang   **2d** - horrendous, but possible?   **2e** - alas, Black wins

was position **2c**. This is not merely a reciprocal zugzwang but a reciprocal zugzwang to end all reciprocal zugzwangs, since whoever is to move must allow mate in one, and I think it and the companion position with the Black knight on a5 are the lightest possible positions with this property. So can we use it as the basis of a study, Black defeating a wrong line by playing to reach this position with White to move and White winning by manoeuvring to reach it with Black to move?

Sadly, I don't think this is possible. Suppose, utterly crudely, that we set up **2d**, with intention 1 Kc1? Nxd7 2 Nd2 Nc5 and Black mates, 1 Kd2! Nxd7 2 Kc1 Nc5 3 Nd2 and White does. Quite apart from any aesthetic reservations, there are two objections to this. The first is that the position can have no history, since Black's last move was an inferior one (had the pawn come from c3, ...Nxd7 at once would have won, and had it come from b3, ...dxc2+ would have won). The second is that it isn't sound anyway, since after 1 Kd2 Black can win by 1...c1Q+ 2 Kxc1 Nxd7 (see **2e**). So the tempo must be lost earlier in the play, and I have yet to find a setting which comes within a mile of success.

As far as I can see, therefore, the addition of a White pawn to be sacrificed on c5 appears to be the best that we can do, even though it means that the key position is no longer exactly the same in wrong line and solution. As for the Black pawn on c6, in its absence a Black knight on b8 could play to c6 and then d4, which would wreck everything, and it is soon seen that this or some similar objection applies wherever we put the knight. The pawn is not needed on a 9x9 board, where the knight can start on e9, and I published a 9x9 setting in *feenschach* in 1973 (subsequently extended to 11x11 in my little vanity-book *Some flights of chess fancy*). However, a normal setting escaped me until I realised that the addition of this pawn on c6 would prevent a knight on b8 from reaching d4 without giving Black an unwanted move at the end. The obstruction is pleasantly (or from Black's point of view awkwardly) reciprocal: the pawn blocks the knight at move 3, the knight returns the compliment by blocking the pawn at the end.

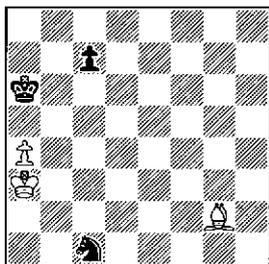
If any reader can set **2c** or its companion with bNa5 in perfect form, with no extra material at the end and exactly the same position in wrong line and solution, he may publish the result with my good will. In the meantime, who'd be a composer?

*Readers are reminded that I do not see everything that appears in print, and I am always glad when material relevant to this section is brought to my attention. - JDB*

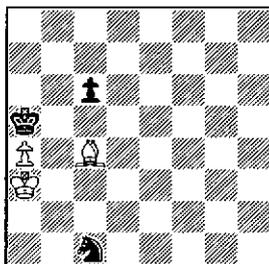
## Vladimír Kos

Vladimír Kos died on July 2, less than a fortnight after his 79th birthday. He and his lady had several times invited me to their hospitable flat in Brno.

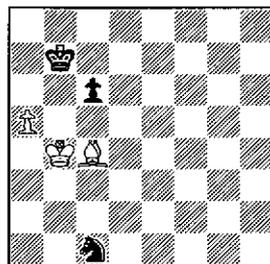
Czechs are fiercely proud of their chess composition tradition, and he was as proud of it as any. His impressive library included a complete run of *Československý šach* back to its inception as *Časopis českých šachistů* in 1906, and there can have been little relevant to chess in Moravia and Bohemia that he did not possess. He himself wrote booklets on various aspects of the Bohemian problem school, he suggested the examples to be included in my translation of Josef Pospíšil's *České úlohy šachové*, and he contributed many of the illustrations to a talk on strategic problems with pure and economical mates which I gave to the British Chess Problem Society in 1996. In the study field, he made collections of the compositions of Josef Hašek and František Dadrle (the latter with Jan Kalendovský), and he produced a booklet containing the post-1951 studies of Ladislav Prokeš to complement Prokeš's book *Kniha šachových studií*. All these booklets appeared under the SNZZ imprint of his friend Zdeněk Závodný, who lived and still lives a few streets away, and I made extensive use of them when writing some of our special numbers.



1 - win



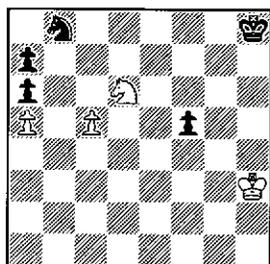
1a - see text



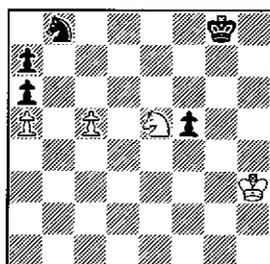
1b - after 6...Kb7 7 a5

As a composer, he was primarily a problemist, but his selections for a 1991 booklet *Výběr šachových skladeb* included eleven studies. **1** received a commendation in *Šachové umění* in 1947. **1 Bf1+** shuts in the knight, and the obvious reply is **1...Ka5** attacking the pawn and preparing an escape by ...Na2. The natural counter is **2 Bc4**, but it is wrong; Black replies **2...c6** giving **1a**, and White has no good move. White must prevent ...Na2 another way, playing **2 Bb5** to leave the king free to capture, and **2...c6 3 Bc4** will give **1a** with Black to move (we shall see the sequel in a moment). Instead of **2...c6**, Black can try **2...Kb6**, but **3 Kb2** forces his hand, and after **3...c6 4 Bc4 Ka5 5 Ka3** we do indeed have **1a** with Black to move. To preserve his pawn's hold on b5, Black must play **5...Kb6**, but White follows up with **6 Kb4**, and if Black retreats further White plays **7 a5** and his pawn is safe (see **1b**). So Black must release his grip, **6...c5+**, and after **7 Ka3 Ka5 8 Bb5** the win will be easy.

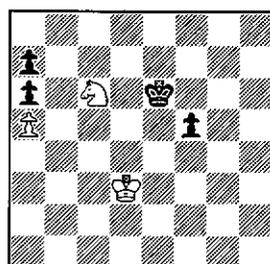
And, of course, if Black plays **1...Kb6** White must play **2 Bc4** and not **2 Bb5**. This in fact holds out a move longer, and is given by the composer as the main line.



2 - win



2a - after 2 Ne5 Kg8

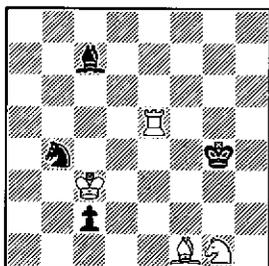


2b - 3-6 Kd3, after 8...Ke6

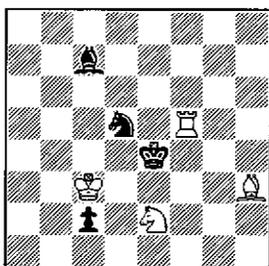
2 took 6th Prize in the 1966 Isenegger Memorial Tourney. It is natural to play 1 Nf7+ and 2 Ne5, and Black's best counter is 1...Kh7/Kg7 and 2...Kg8 giving 2a. If instead 2...Kf6 or 2...Kf8, 3 Nd7+ Nxd7 4 c6 wins at once; if 2...Kh~ White has 3 c6 Nxc6 4 Nxc6, and Black's king is just too far away (3...Kg~ 4 Nxa6 Kf~ 5-7 Nxa6 Kc~ 8 Nb4 Kb~ 9 a6). The reason for preferring g8 to g7 will appear.

White must now bring up his king before playing c6, but h4/g3/f3/f2/e3 are within range of a knight check and will allow Black to play ...Kf8 (for example, 3 Kg3 Kf8 4 Nd7+ Nxd7 5 c6 Nc5 6 c7 Ne4+ etc). So he must go via f1. Suppose he goes as directly as possible, 3-4 Kf1 and 5-6 Kd3. Having played 2...Kg8, Black is now on g7, and he can play 6...Kf6; Nd7+ etc still fails, and 7 c6 Nxc6 8 Nxc6 allows 8...Ke6 (see 2b) with an eventual draw. Had he played 2...Kg7, he would have been on g8 after move 5, he could only play 6...Kf8 and 8...Ke8/Kf7, and White would win.

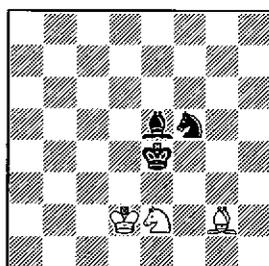
So 2...Kg8 makes White lose a move. Given is 3 Kh2 losing it at once, though I think he can also play 3 Kg2 and lose it via g1 or c1. But this is unimportant. Play continues 3...Kg7 4-5 Kf1 Kg7 6 Ke2 Kg8 7 Kd3 Kf8 8 c6 Nxc6 9 Nxc6 Kf7 giving 2b with bKf7, and 10 Kc4 Ke6 11 Nxa7 f4 12 Nc6 Kd6 13 Nd4 leaves an easy win.



3 - win



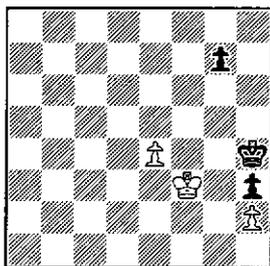
3a - after 3...Nd5+



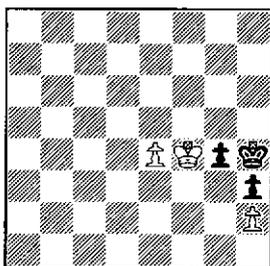
3b - 7 Bg2 mate

Black must regain material in 3 (2 HM Ševčík-60 JT 1996), White need only consolidate. Given is 1 Bh3+ Kf4 2 Rf5+, but I think 1...Kg3 2 Rg5+ Kf4 3 Rf5+ adds a move. 2...Ke4 3 Ne2 Nd5+ gives 3a, and Kxc2 will lose the rook. Emil Vlasák notes a 6-man database dual by 4 Kd2 Bf4+ 5 Ke1 c1Q 6 Nxc1 Bxc1 7 Rf8 and mate on move 93, but the intelligible line is 4 Kb2 luring the bishop to e5; 4...Be5+ 5 Kxc2 Ne3+ 6 Kd2 Nxf5 - aargh! - 7 Bg2 mate! (see 3b). The judge praised the lively play.

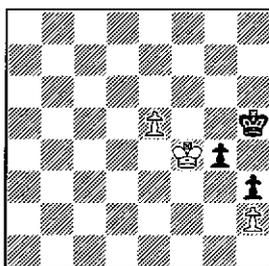
## From the world at large



1 - win



1a - 1...g5+, after 3 Kf4



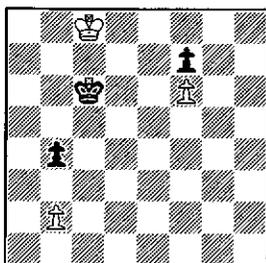
1b - after 3...Kh5 4 e5

Paul Valois's column in *The Problemist* has drawn my attention to Alain Pallier's 1 (4 Pr *Československý šach* 2005-06). 1 e5 Kg5 is only drawn, hence 1 Kf4. 1...Kh5 is met by 2 Kf5, when the king will see the e-pawn through, and the natural move is 1...g5+ leading to 2 Kf5 g4 3 Kf4. We now have 1a and the "main line" in the sense of holding out longest is 3...g3, but the play demands no more than reasonable care (4 hxg3+ and 5-6 Kf2 etc) and the crucial move is 3...Kh5 (my bolding). Now White must play 4 e5 (see 1b), with 4...Kg6 5 Kxg4 Kf7 6 Kxh3 Ke6 7 Kg4 Kxe5 8 Kg5 or 4...g3 5 Kxg3 Kg5 6 Kxh3 and again 7...Kxe5 8 Kg5.

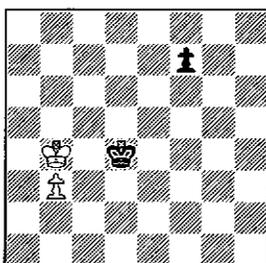
Why do I stress 3...Kh5? Because Black also has 1...g6, which brings us to the point of the study. If White tries to wait by 2 e5, the sequel 2...g5+ 3 Kf5 g4 4 Kf4 gives 1a with the White pawn on e5, and 4...Kh5 now gives 1b with White to move. This is soon seen to be hopeless, and White must think of something else. The answer is 2 Ke5! (droit du seigneur), and after 2...g5 3 Kf5 we are back in the previous line and will reach 1b with Black to play.

The judgement in *Československý šach* draws due attention to the fact that 1b is reciprocal zugzwang, but after 1 Kf4 g6 2 Ke5 g5 3 Kf5 g4 4 Kf4 it gives the bold type to 4...g3. Yet which is the true "main line": that which merely holds out longest, or that which demonstrates the difference between right and wrong methods of attack?

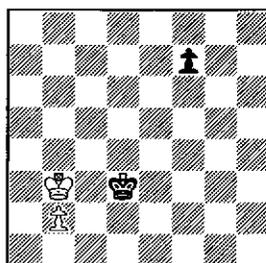
In EG 169, Yochanan Afek quoted his 2 opposite (2 Pr *EBUR* 2003) as an example of the creation of a new study by combining two existing ones. The natural first move is 1 b3 forcing Black to step aside, but Black plays 1...Kd6 and after 2 Kb7 Ke6 3 Kc6 Kxf6 4 Kc5 Ke5 5 Kxb4 Kd4 we have 2a, which with colours reversed is the position after White's second move in a line of a famous study by Grigoriev (*Izvestia* 1928). White now loses, the star line being 6 Ka5 f5 7 b4 f4 8 b5 Kc5 9 b6 Kc6 10 Ka6 f3 11 b7 f2 12 b8Q f1Q+ and wins even though White promoted first, and the line more relevant for present purposes being 6 Ka3 f5 7 Kb2 f4 8 Kc2 Ke3 9 Kd1 Kf2 10 b4 Kg2 11 b5 f3 12 b6 f2 13 b7 f1Q+. White can improve on this only by playing differently at move 1, and with a mere two moves from which to choose it does not take too long to find 1 Kb8. Black's natural play is 1...Kd6 as before (if instead 1...b3 then 2 Ka7 Kd6 2-4 Kb5 Kxf6 5 Kb4 Ke5 6 Kxb3 f5 7 Kc3 and draws with ease), and after 2 Kb7 Ke6 3 Kc6 Kxf6 4 Kc5 Ke5 5 Kxb4 Kd4 we have 2a but with the White



2 - draw



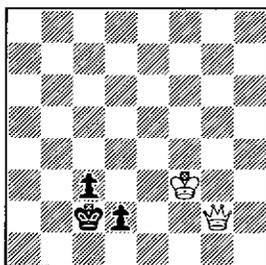
2a - 1 b3, after 5...Kd4



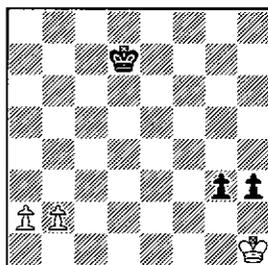
2b - main line, after 6...Kd3

pawn on b2 instead of b3. This is the starting position of a study by Moravec (*České slovo* 1941). The square b3 being free, White can improve on the second line in the Grigoriev study by playing **6 Kb3**, and if Black still continues 6...f5 White is a tempo ahead (7 Kc2 Kc3 8 b4 etc). Alternatively, Black can try **6...Kd3**, giving **2b**, but now White can draw by **7 Ka2**; the sequel might be **7...f5 8 b4 Kc4 9 b5** (or 9 Kb1 Kxb4 10 Kb2, but not 9 Kb2 when 9...Kxb4 gives Black the opposition) **Kxb5 10 Kb3**.

*EG* 169 also quoted the elegantly simple **3** below by Alexander George, which first saw the light of day on the web site we mentioned in March. The winning move is neither a king advance nor a check, but the retreating move **1 Qh2!** But White needs to gain quick access to b4 and a4 without releasing the pawn, and this is the only way to achieve it: **1...Kc1 2 Qf4** (ah!) with 2...Kb~ 3 Qb4+ or 2...Kc2 3 Qa4+.



3 - win



4 - see text

A comment by Timothy Whitworth on **3** in special number 51 caused me to look for the first occurrence of a pawn ending in which one side avoids an apparently dead draw by letting an enemy passed pawn run in order to clinch a mate. The earliest I could find in Harold van der Heijden's "Endgame study database III" was **4**, given by Chapais in his 1780 manuscript as "White to play, drawn game, Black to play wins" (my translation, and I haven't seen the manuscript and am relying on the account given by Jean Mennerat). Jean does not quote the original solution, but Harold (who reverses the colours) gives 1...Kc6 2 b4 Kb5 3 a3 Kc4 (there are duals from here onwards) 4 Kg1 Kd3 5 b5 Kc2 6 b6 h2+ 7 Kg2 h1Q+ 8 Kxh1 Kf2 9 b7 g2+ etc for the Black win, while White to play clearly draws by a4 and b4. The idea has since inspired many composers, as *BESN* has borne witness.

## News and notices

**Meetings.** Because of conflicting commitments, there will be no *EG* readers' meeting this October, but John Roycroft will be talking on studies to the Insurance C. C. on **Wednesday 31 October at 6.30 pm** and I understand that visitors will be welcome. The Carpenter's Arms, 12 Seymour Place, London W1H 7NE (near Marble Arch).

**Spotlight** continued. Noam Elkies points out that the composers' choice of 1...Kd5 as the main line in Kling and Horwitz's 8 in special number 51 is in fact perfectly reasonable, since it is the move which delays eventual defeat as long as possible.

And last but very far from least, Sehwers and Gurvich. Timothy Whitworth begs leave to differ from the verdict at the foot of page 367.

"It seems to me that the evaluation of the studies by Sehwers and Gurvich on page 367 of the June *BESN* became sidetracked by the mistake Gurvich made in describing his predecessor's work. Gurvich must have been writing from memory and his memory let him down. So perhaps we should set aside what he wrote and have a look at what actually happens, first in Sehwers' study and then in Gurvich's.

"Sehwers: Faced with the threat of 1...c1Q, White must start with 1 Ne2. This allows his king and queen to be forked, and Black quickly picks up the unmoved queen: 1...Ne4+ 2 Kg2 Nxd2. The sequel is 3 Nc3+ Kc1 4 Nc5 with mate next move. In this solution, White's second move is indeed finely judged. In the next study, we are given something to think about on the first move.

"Gurvich: White is again faced with the threat of an immediate promotion by Black. This time, however, White has no obvious way of dealing with it. In fact, he must play 1 Ne4, even though this opens the diagonal to the white king and allows Black to promote the pawn with check. But wait: after 1...g1Q+ 2 Nf2+, Black will lose his new queen. So Black responds with 1...Nd3, putting a guard on f2. To keep up the pressure, White must now move the queen so that his knight can give check from g3. But where is the queen to go? To h3? No, because then 2...g1Q+ works for Black, thanks to the check. To e3, blocking the diagonal to his king? No, because then 2...g1Q 3 Ng3+ Kg2 gives Black a way out. The right move is 2 Qf2 because this vacates g3 and blocks the diagonal to the white king and continues to guard the square g2. The apparent downside of this move is obvious, but it turns out that White can afford the sacrifice. There is one more point to notice: if Black declines the offer and chooses to play 2...g1Q, we have an echo of the variation introduced by 1...g1Q+.

"Now, which study shows the more striking sacrifice, the more interesting play?"

*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.*