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## Virgil Nestorescu, b. Feb 8th 1929 – d. June 21 2018

P. Răican

In June, when our chess magazine turned 22 years, a great man and endgames studies composer passed away: Virgil Nestorescu. By profession philologist, he published appreciated works in the field of linguistics. Between 1972 and 1994, he was the Romanian delegate at WCCC. All his endgames, more exact dates, possible corrections or cooks and exact details about sources can be found in Harold van der Heijden database V (2015). He granted International Judge of the FIDE for chess compositions since 1958 and Grandmaster of the FIDE for chess composition since 2001.

My memories about Virgil Nestorescu begin in the seventies, when I was university student. I and the Master arranged dates on his own apartment, where I learned a lot about endgames studies. He also gave me with kindness a book by Gia Nadareishvili. My very first production in the art of chess composition contained also some endgames.

In opposition with his great predecessor, Paul Farago, who created very complex studies, Virgil Nestorescu was the adept of studies with a single line, based on clarity and with little units (“cu putine lemne”, in Romanian language). I know that, even if he had a certain aversion to the fairy side of chess, he respected our magazine (he also contributed with helpmates and three movers) and he has admitted that the Romanian school of fairy chess has taken place in the world. He was definitely a great authority in the Endgames studies field, in the philological domain and, at the same time, endowed with much modesty.

The Master wrote in 2012 probably his last article about chess studies. It was published in *Componist* 1/2012 and the editor, Dinu-Ioan Nicula, kindly has given his consent to publish again in *Quartz*. The translation is by Arpad Ruzs.



Bucarest, 1983: V. Nestorescu (left), E. Rusenescu, M. Manolescu, I. Grosu (photo offered by M. Stere)

## Anticipation or development of old ideas ?

by Virgil Nestorescu

The subject we are proposing for this article is not new. But the modality in which these compositions reuse old ideas, schemes or thematic motives imposes a greater care in the treatment of originality and the right for their existence.

I will begin to examine some studies which, according to some composers, should be penalized or even be excluded from competitions, just because the main thematic motive may be found in older works, or in other cases, they can be found as schemes in some table bases. Of course, computer analysis is a great achievement and it has solved questions which once were without definite answers or it brought to light some unknown elements in the theory of play in the positions up to 6 units. On the other hand, it can be observed with surprise that the new contributions to the theory of these type of endgames of great importance mainly for the practical play, supposes, in the exigent vision of some judges, the drastic limitation of the sources for the composers, because many positions are solved by the computer and can be presented as „originals”. In their vision, this kind of works should be looked at with circumspection. Far from sharing this view, claimed sometimes with great severity, I have the belief that the positions up to 6 units still offer elements which cannot be exploited in artistic mode by the cold „mind” of the computer, and they can be brought to light only by the human mind.

We let our readers to analyze the following positions in detail.

Every chess player knows this old position (1):

**1.c7 Rd6+ 2.Kb5 Rd5+ 3.Kb4 Rd4 4.Kb3 Rd3+ 5.Kc2 Rd4! 6.c8=R!**  
(6.c8=Q? Rc4+ 7.Qxc4 =)  
**6...Ra4 7.Kb3! ±**

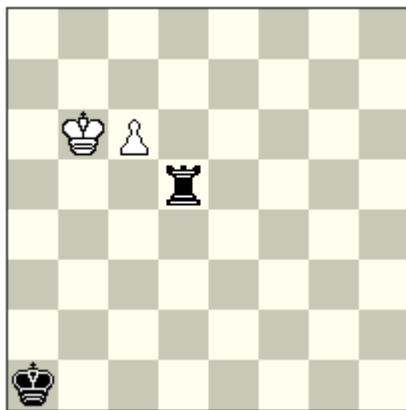
Diagram 1a, using only some minor changes, is a substantial development of study 1, because it adds another minor promotion, making this new study to be considered a masterwork.

1a) **1. Sc1!** followed by two variations:

a) **1...Rxb5 2.c7 Rd5+ 3.Sd3! Rxd3 4.Kc2 Rd4 5.c8=R** as in 1)

b) **1...Rd5+ 2.Kc2!** (2.Sd3? Rxd3+ 3.Kc2 Rd5) **2...Rc5+ 3.Kd3!** (3.Kd2? Rxb5 4.c7 Rb2+ 5.Kd3 Rc2 6.Kxc2=) **3... Rxb5 4.c7 Rb8 5.cxb8=B!** ± (5.c8=Q/R stalemate)

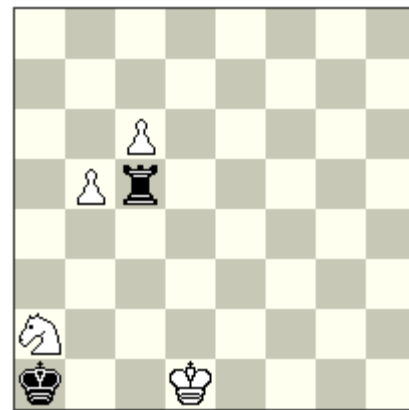
1) J. Barbier & F. Saavedra  
Glasgow Weekly Citizen 1895



(2+2)

±

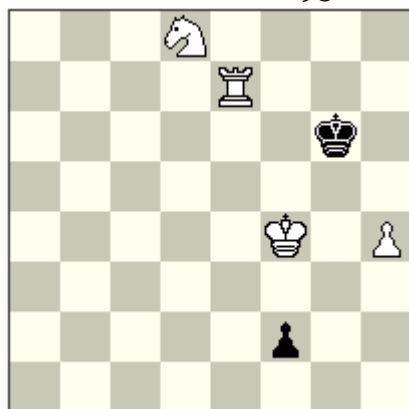
1a) M. Liburkin  
2<sup>nd</sup> Prize, Sahmaty v SSSR 1931



(4+2)

±

2) G. Kasparian  
Sahmati v SSSR 1936



(4+2) ±

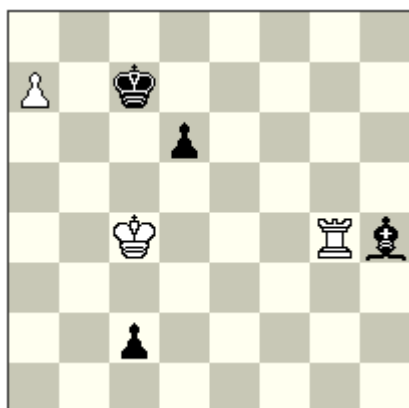
Study 2, an early work of G. Kasparyan, features a checkmate position, which later was repeatedly used by other composers. Here is the solution:

**1.h5+ Kh6 2.Sf7+ Kxh5 3.Re5+ Kh4 4.Sg5 f1=Q+ 5.Sf3+ Kh3 6.Rh5+ Kg2 7.Rh2#**

Ten years later, study 2a by Zinovy Birnov greatly improves this checkmate construction by adding a minor promotion of the white Pawn and an unexpected black counterplay:

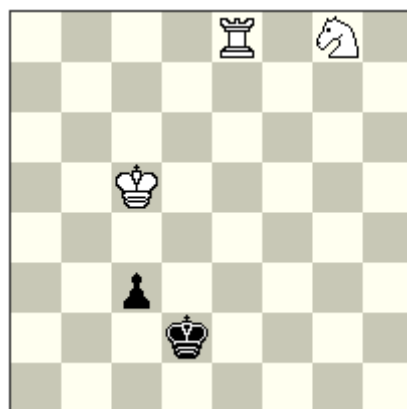
2a) **1.Rg7+ Kb6 (1.Rg1? Bf2 2.Ra1 c1=Q+ 3.Rxc1 Bxa7=) 2.a8=S+! Ka6 3.Sc7+ Ka5 (3... Kb7 4. Se6+ Kc6 5. Rg1) 4.Rg1 Bg5 5.Rxg5+ d5 6.Rxd5+ Ka4 7.Sb5 c1=Q+ 8.Sc3+ Ka3 9.Ra5+ Kb2 10.Ra2#**

2a) Z. Birnov  
2<sup>nd</sup> Prize, Trud 1947



(3+4) ±

2b) D. Gurgeniidze  
Sp. Prize, Sahmati v SSSR 1975



(3+2) ±

Another version is offered by D. Gurgeniidze with his wonderful super-miniature, where the introduction is also very special:

2b) **1.Sf6 c2 2.Se4+ Kd3 3.Sf2+ Kc3 (3...Kd2 4.Rd8+) 4.Re3+ Kd2 5.Rd3+ Ke2 6.Rc3 Kd2 7.Se4+ Kd1 8.Rd3+ Ke1 9.Re3+ Kd1 10.Sc3+ Kd2 11.Kd4 c1=Q 12.Re2#**

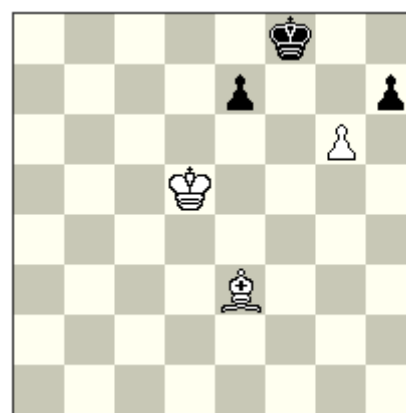
The next work is by the great Aleksey Troitzky, a study which at that time made a big impression. Solution:

**1.Bh6+ Kg8 2.g7 Kf7 (\*) 3.g8=Q+ Kxg8 4.Ke6 Kh8 5.Kf7 e5 6.Bg7#**

(\*) The instructive alternatives are: 2...e6+ 3.Kd6! Kf7 4.Ke5 Kg8 5.Kf6 wins, and 2...e5 3.Ke6 e4 4.Kf6 wins.

For a long time, this checkmate scheme seemed to remain unique and without the possibility of further development. Despite that, after 40 years since the study was published, L. Kubbel managed to create another study by adding a miraculous introduction.

3) A. Troitzki  
Novoe Vremea 1895



(3+3) ±

Let's see how did the idea reborn for the second time.

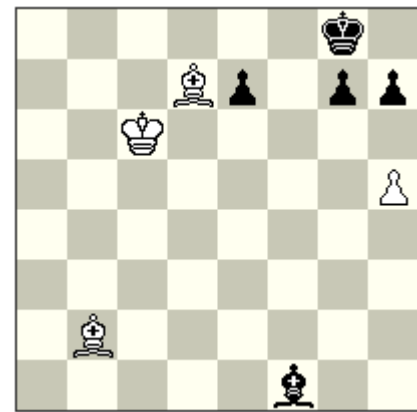
3a) **1.Be6+ Kf8 2.Kd7 Bb5+ 3.Kd8 Be8** (there is no better defense against 4.Ba3; 3... h6 would also lose: 4.Ba3 g5 5.hxg6 e.p. Bd3 6.Bf7) **4.h6 gxh6 5.Bc1 Bf7 6.Bxh6+ Kg8 7.Kd7! Bxe6+ 8.Kxe6 Kh8 9.Kf7 e5 Bg7#**

It is interesting to note that even Kubbel himself has considered that, among his studies ending with checkmate, this is the hardest and fullest in content.

Now, we will examine two positions which illustrates how another old idea evolved along the time, without anybody could claim an anticipation.

3a) L. Kubbel

64, 1936

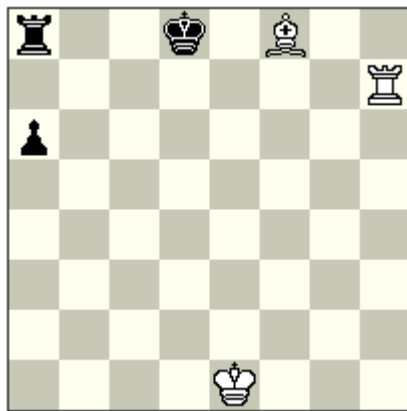


(4+5)

±

4) L. Kubbel

Rigaer Tageblatt 1909



(4+5)

±

Kubbel's miniature has a simple solution: **1.Bc5 Rc8** (1...Kc8 2.Ba7) **2.Bb6+ Ke8 3.Bc7! a5 4.Kd1 a4 5.Kc1 a3 6.Kb1 a2 7.Ka1 Ra8/Kf8 8.Rh8+ ±** It must be remarked that this blocking maneuver by the rook is already present in a non-crystallized form in a study by B. Horwitz (w: Ke1, Ra7, Rf2, Be6, pd7 / b: Ke7, Rh8, Bf8, pd3, d4, e3, solution: 1.d8=Q+ Kxd8 2.Rxf8+ Rxf8 3.Bf7! etc.) In diagram 4a (Nikitin), the black Rook's bad position will be used by white as a starting point to create an ingenious checkmate attack:

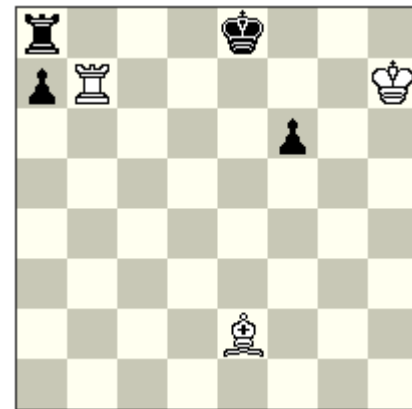
4a) **1.Bb5+!** (1.Rg7? 0-0-0!) **1...Kd8 2.Rd7+ Kc8 3.Rg7! Rb8** (3...a5 4.Rg8+ Kb7 5.Bc6+ Kxc6 6.Rxa8 Kb5 7.Kg6 a4 8.Kf5 Kb4 9.Ke4 a3 10.Kd3 ±) **4.Ba6+ Kd8 5.Bb7!** with two variants:

a) **5...a5 6.Kg6 a4 7.Kf5 a3 8.Ke6 a2 9.Kd6 Ke8 10.Rg8+ Kf7 11.Bd5#**

b) **5...f5 6.Kg6 f4 7.Kf6(5) f3 8.Ke6(5) f2 9.Kd6 Ke8 10.Rg8+ Kf7 11.Bd5+ Kf6 12.Rxb8 f1=Q 13.Rf8+ ±**

4a) V. Nikitin

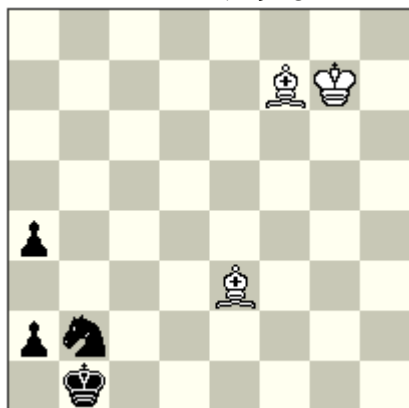
1<sup>st</sup> Prize, Sahmaty v SSSR 1980



(3+4)

±

5) A. Troitzki & M. Platov  
150 избранных современных  
этюдов, 1925



(3+4) ±

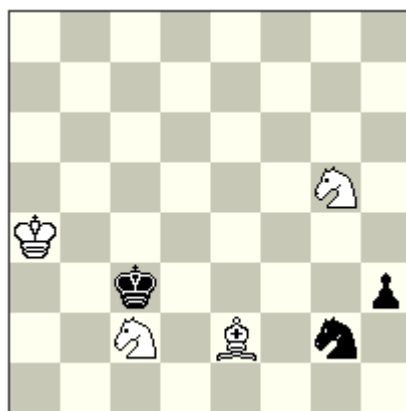
Let's see how White nicely manages the goal to bring the black King in the right-hand corner of the board: **1.Sb4! h2 2.Se4+ Kd4 3.Sg3 Ke3 4.Ba6! Kf2 5.Sh1+ Kg1 6.Sd3 Kxh1 7.Sf2+ Kg1 8.Sh3+ Kh1 9.Kb5 Se3 10.Bb7+ Sg2 11.Kc6!** and after this magnificent introduction, we have the final maneuver from the previous study.

The winning maneuver from study 6 marks the beginning of a series lasting 12 years.

An Indian maneuver and a systematic movement on stairs by the white King are the core of strategy in study 5. Solution: **1.Bg6+ Ka1 2.Kf7! Sc4 3.Bd4+ Sb2 4.Bg7! a3 5.Kf6 Sc4 6.Ke6+ Sb2 7.Ke5 Sc4+ 8.Kd5+ Sb2 9.Kd4 Sd1 10.Kc5(d3)+ Sb2+ 11.Kc3 Sd1 12.Kb3+ Sb2 13.Bf8** wins.

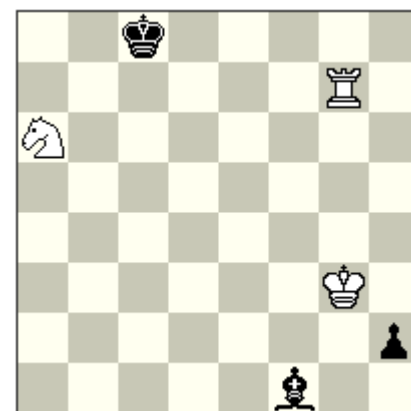
The matrix of the two great composers was reused in several studies, but study 5a is the only one where it is featured in a fully original form, giving the new study the right to be considered as an independent work, worthy even to be awarded.

5a) M. Perelman  
4<sup>th</sup> Prize, Sahmaty v SSSR 1955



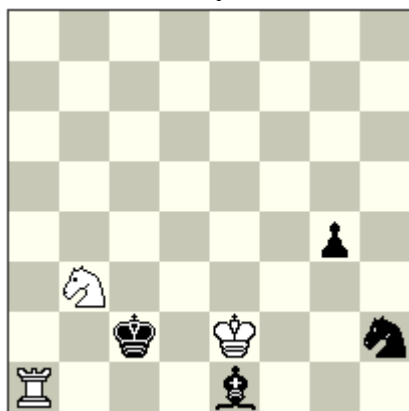
(4+3) ±

6) N. Rossolimo  
Izvestia 1928



(3+3) ±

6a) M. Liburkin  
4<sup>th</sup> Prize, Sahmaty v SSSR 1938

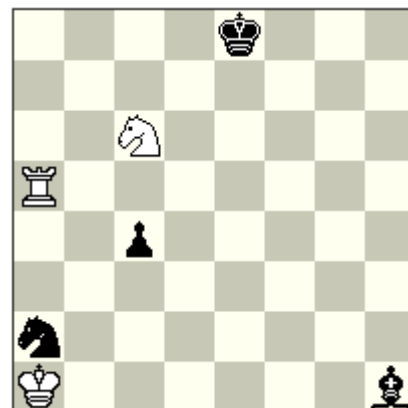


(4+3) ±

Rossolimos's study uses an interesting systematic movement, executed by the white Knight and the black King, after which white gains material superiority: **1.Rg8+ Kb7 (1...Kd7 2.Sc5+ Kd6 3.Se4+ Kd5 4.Sf2) 2.Sc5+ Kb6 3.Sa4+! Kb5 4.Sc3+ Kb4 5.Sa2+ Kb3 6.Sc1+ Kb2 7.Kxh2 Kxc1 8.Rg1 ±**

10 years later, Mark Liburkin, the grandmaster of reconstructions, develops this systematic movement in a spectacular way, ending the Knight's journey by sacrifice on h8: **1.Sd4+ Kc3 2.Sb5+ Kc4 (2...Kb4 3.Rb1+ and 4.Kxe1) 3.Sd6+! (3.Sa3+? Kb3 4.Kxe1 Kb2 5.Sc2 Sf3+! 6.Kd1 g3 7.Ra8 g2=) 3...Kc5 4.Sb7+! (4.Se4+? Kd5 5.Sf6+ Ke5 6.Sd7+ Ke6 7.Sf8+ Kf7=) 4...Kc6 5.Sd8+ Kc7 6.Se6+ Kd7 7.Sf8+ Ke7 8.Sg6+ Kf7 9.Sh8+ Kg7 10.Rxe1 Kxh8 11.Rh1 g3 12.Ke3 Kg7 13.Kf4 g2 14.Rg1 ±**

6b) E. Sevitov  
Sahmaty v SSSR 1940



(3+4)

±

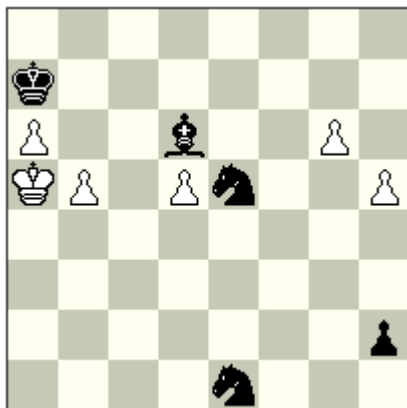
Very soon after that, this „duel” between old and new is ending in a really special composition. Using the same material as Liburkin, the author of study 6b uses the same maneuver, but in two symmetrical variations, an element of novelty which gives the new work the full right to independence. After **1.Ra8+**, the black King’s two squares of flight give birth to similar play, with the same winning method but on other squares:

a) **1... Kd7 2.Se5+ Kd6 3.Sf7+ Ke6 4.Sg5+ Kf6 5.Sh7+ Kg6 6.Rxa2 Kxh7 7.Rh2+ ±**

b) **1... Kf7 2.Se5+ Kf6 3.Sg4+ Kf5 4.Sh6+ Kg5 5.Rxa2 Kxh6 6.Rh2+ ±**

7) L. Mitrofanov

1<sup>st</sup> Prize, Sahn. Rustaveliana 1967



(6+5)

±

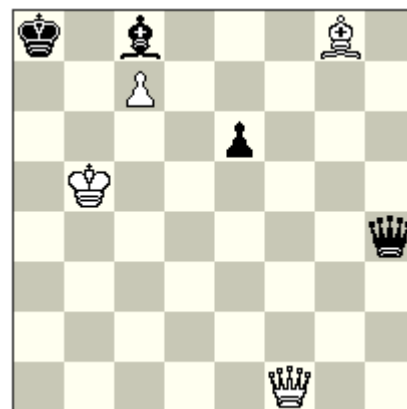
In the 1970’s, Mitrofanov’s study made a big sensation, by having a paradoxical play. In order to reach the winning final position, White sacrifices its Queen, the only active piece, only to provoke the deviation of the black Queen which controls the h5-d1 diagonal.

7) **1.b6+ Ka8 2.g7 h1=Q 3.g8=Q+ Bb8 4.a7 Sc6+ 5.dxc6 Qxh5+ 6.Qg5! Qxg5+ 7.Ka6 Bxa7 8.c7!** and all three black pieces are helpless to fight the two white Pawns.

This idea is also featured in a very economical study by our late composer, Paul Joitza, but after a much harder introduction having two stalemate traps.

7a) Paul Joitza

1<sup>st</sup> Prize, Rev. Rom. de Sah 1984



(6+5)

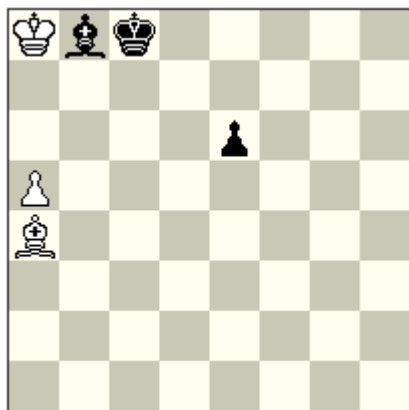
±

The solution is the following: **1.Qf3+!** (1.Qa1+? Kb7 2.Qa6+ Kxc7 3.Qb6+ Kd7 4.Bxe6+ Ke7=, 1.Bxe6? Qg5+ 2.Kb6 3.Qe3+ =) **1...Ka7 2.Qe3+ Ka8 3.Bxe6 Ba6+** (3...Bxe6 4.Qxe6 Qg(h)5+ 5.Ka(b)6 wins) **4.Ka5!** (4.Kxa6? Qc4+! 5.Kb6 Qxc7+ 6.Kxc7 stalemate) **4...Qh5+** (4...Bb7 5.Qa3 Qf2 6.Kb5+ Qa7 7.Qf8+) **5.Qg5!** (5.Kxa6? Qe2+ 6.Ka5 Qa6+ 7.Kxa6 stalemate) **5...Qxg5 6.Kxa6 Qg8 7.Bd5+ Qxd5 8.c8=Q(R)#**  
We find the comments by Radu Voia, who judged the tourney, really eloquent: *The whole play to the final strike – which is a true miracle – is done with great virtuosity, giving no doubts about its superiority in this tourney. Even if this idea was already used before (Mitrofanov, 1967), this study doesn’t seem to suffer if we compare them. On the contrary, Joița’s study represents a good achievement in structuring this theme, bringing it to the optimal level.*

In study 8, white wins by a small maneuver to imprison the b8 Bishop, and eventually to bring black into a zugzwang position: **1.Bd7+ Kc7 2.Bxe6 Kc6 3.Bd7+ Kc7 4.Bb5! Kc8 5.Ba6+ Kc7 6.Bb7 ±** In the Romanian study, the maneuver from study 8, which now has a changed path decorated by small traps, is repeated three times. The blocking of the black Bishop is also more naturally done in the introduction.

8a) **1.Bg6+!** (1.Bb5+? Ke7 2.Bd4 b6 3.Bxg7 Kf7! 4.Kxd8 Kxg7 5.Se3=) **1...Ke7 2.Bd4 b6** (2...Sh6 3.Bxg7 Sg4 4.Bd4 b6 5.Bh5 wins, 2...Sh2 3.Bh5 b6 4.Be3 wins) **3.Bh5 Sh6 4.Be3 Sg8 5.Bg5+ Sf6 6.Bxf6+ gxf6 7.b5!** (black Bishop is blocked) **7...f5 8.Bf3 Ke8 9.Bc6+ Ke7 10.Bd7 f4 11.Bg4!** (11.Bc6? Kd6 12.Kxd8 Kb5 13.Kc7 f3=) **11...Ke8 12.Bh5+ Ke7 13.Bf3 Ke8 14.Bc6+ Ke7 15.Be4! Ke8 16.Bg6+ Ke7 17.Bh5! ±**

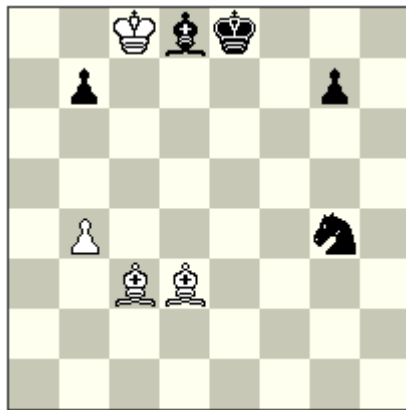
8) A. Hildebrand  
Skakbladet 1955



(3+3)

±

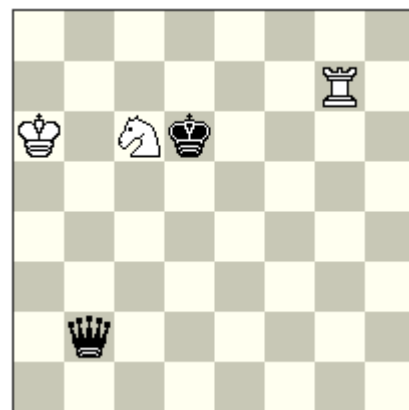
8a) Em. Dobrescu & V. Nestorescu  
6<sup>th</sup> HM, New Statesman 1968



(4+5)

±

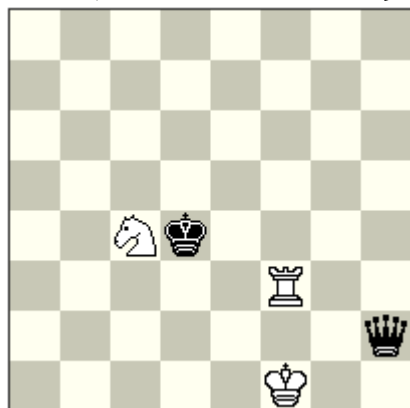
9) A. Akerblom  
2<sup>nd</sup> Prize, Sahmaty v SSSR 1959



(3+2)

=

9a) Em. Dobrescu  
1<sup>st</sup> Prize, Rev. Rom. de Sah 1980



(3+2)

=

b) Kf1 → b5

The classical play from Akerblom's study is well-known, with 4 positions of stalemate all reached by the sacrifice of the Rook. Here is the solution:

9) **1.Rb7 Qe2+ 2.Qb6 Qe3+ 3.Kb5 Qc5+ 4.Ka6 Qc4+** (4...Kxc6 5.Rc7+ Kxc7 stalemate) **5.Ka5 Qd5+** (5...Kxc6 6.Rc7+ Kxc7 stalemate) **6.Rb5 Qa2+ 7.Kb6 Qf2+ 8.Kb7 Qf7+ 9.Kb6 Qc7+ 10.Ka6 Qc8+** (10...Kxc6 11.Rc5+) **11.Ka7 Kxc6 12.Rc5+ Kxc5 stalemate.**

In Dobrescu's study, the maneuver is further enhanced. With some changes in the order and some extra difficulty, it is repeating also in the twin position, so the whole study feature no less than 8 echo-stalemates, a record which seems very difficult to break.

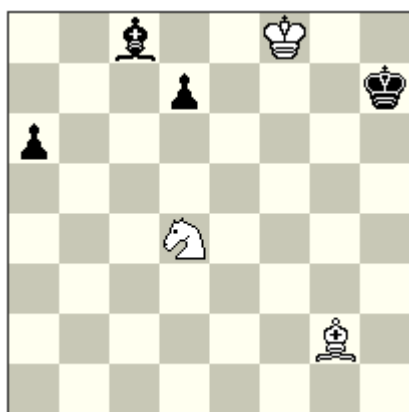


9a) a) **1.Se3!** (1.Sa3? Ke4 2.Rc3 Qd2 3.Rh3 Kf5 4.Rg3 Kf4 5.Rh3 Kg4 wins) **1...Ke4 2.Rf2 Qh1+ Ke2 Qh5+ 4.Kd2 Qa5+ 5.Ke2 Qa2+ 6.Ke1!** (6.Kf1? Qa6+ 7.Re2 Kf3 wins) **6...Qa5+ 7.Ke2 Qa6+ 8.Kd2 Qd3+ 9.Ke1 Qc3+** (9...Kxe3 10.Rf3+) **10.Kd1 Qd4+** (10...Kxe3 11.Rf3+ Kxf3 stalemate) **11.Rd2 Qa1+ 12.Ke2 Qa6+ 13.Kf2 Qf6+ 14.Ke2 Qf3+ 15.Ke1 Qg3+ 16.Kf1 Qf4+ 17.Rf2=**, 16...Kxe3 17.Rd3+ Kxd3 stalemate.

b) **1.Rb3!** (1.Rf5? Qg3! 2.Rc5 Qb3+ 3.Kc6 Qa4+ 4.Kb6 Qb4+ wins) **1...Qh5+ 2.Kb4 Qc5+ 3.Ka4 Qc6+ 4.Ka5 Qd5+** (4...Kxc4 5.Rc3+ Kxc3 stalemate) **5.Qa8+ Kb4 6.Kb4 Qf8+ 7.Kb3 Qf3+ 8.Kb4 Qc3+ 9.Ka4 Qc2+ 10.Ka3 Qd3+ 11.Rb3=**, 10...Kxc4 11.Rc5+ Kxc5 stalemate.

*This study is one of the finest ever composed with this material.* (J. Nunn, Secrets of Pawnless Endings, London, 1994)

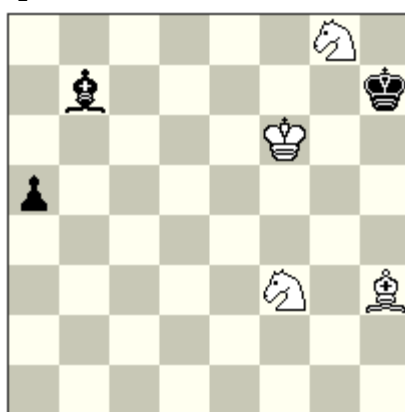
10) A. H. Branton  
British Chess Magazine 1949



(3+4)

±

10a) Nicolae Micu  
Sp. Prize, The Problemist 1999



(4+3)

±

Finally, I would like to present a case when a false connection was made between two studies. In the first study, we have an old winning position with an interesting maneuver by the white Bishop: **1.Be4+ Kh8** (1...Kh6 2.Sf5+ Kg5 3.Sd6) **2.Sf3 d5 3.Bg6 Be6 4.Sg5 Bg8 5.Bh7! Be6 6.Bb1!** (6.Bc2? Bg8 7.Bb3 a5 8.Ba2 a4=) **6...Bg8 7.Ba2 a5 8.Bb3 a4 9.Ba2 a3 10.Bb3 a2 11.Bxa2 d4 12.Bxg8 d3 13.Sf7#**

The judge of the tourney in which **10a** participated, wrote that *this study is using a well-known scheme by the American composer Branton*. As we will see, the resemblance is only by chance and of no relevance, because the Romanian composer tries to show us a completely different idea, one which is presented twice, and in a perfect form:

a) **1.Se7!** (1.Sg5+? Kxg8 2.Be6+ Kh8 3.Kf7 Ba6 4.Kf8 Bd3 5.Bg8 Bg6 6.Bh7 Bh5=) **1...Bxf3 2.Bf5+ Kh8 3.Kg6 Bd1 4.Kh6 Bb3 5.Bh7 Bf7 6.Bg8! Be8 7.Ba2 a4 8.Bc4 a3 9.Ba2 ±**

b) **1.Sg5!** (1.Se7? Bxf3 2.Bf5+ Kh8 3.Kg6 Bd1 4.Kh6 Bb3 5.Bh7 Bf7 6.Bg8 Bb3! 7.Bxb3 stalemate) **1...Kxg8 2.Be6+ Kh8 3.Kf7 Ba6 4.Kf8 Bd3 5.Bg8 Bg6 6.Bh7 Bh5 7.Bd1 b3 8.Bd3 b2 9.Bb1 ±**

Micu's study has a much richer content than its *predecessor*: dual avoidance, mutual zugzwang, stalemate avoidance, two checkmates with self-blocking, symmetric play in the try and the solution. The two works can be compared neither on the thematic plan nor in the value scale. On the other hand, in diagram **10a**, after the first move, we are left with a 6-man position, a fact which is considered dubious by some prejudiced critics. Fortunately, all these have not stopped the author from creating a study absolutely original and full of charm.

As a conclusion, for avoiding real cases of anticipations, it is absolutely necessary, as we have seen from the analyzed examples, to try several ways:

1. a much more economical starting position;
2. by adding an adequate introduction to the content;
3. by amplification of the idea, repeating it in two or more variations in echoes, sometimes even using twins.

In the 80s, the authors used stamps for their problems. Here is an original study of Virgil Nestorescu and his very good friend Paul Joitza, farther selected in an Album FIDE (photo taken from stere.ro archive).

P. Joitza & V. Nestorescu  
 docne 12  
 WCCT-3, 1984-1988



(3+4) ±

Selectat în albumul FIDE!

1986-1988

1. e7 ces!

1... c2 2. e8 D c1 D 3. Ne3+ Rf3 4. Nc1 C:c1  
 5. Oe5+ ±

2. R:e5

2... e8 D? Cc4+ 3. Re5 c2 4. Nd8 c1 D 5. Ng5+ Ce3+ =

2... c2 3. Re4!

3. Rf4? Ch4 4. a3 (4. Re4 Cc5; 4. Ne3+ Re4  
 5. e8 D Cc5+ 6. Re5 C:c3 7. De6 Nd2 8. Dd6+ Re4  
 9. De5 Nd4 10. Dd4+ Rc4 11. Re4 Nb1. 12. Oe5+ Rde  
 13. De3 Nb1 14. Oe3+ Ra1 =) 4... Re3! 5. Ne3 Cc5  
 6. e8 D C:c3 7. De5+ Nb3 8. Ja1 Cd1 9. a4  
 Cc3+ 10. a d3 Car =

3... Cc3+ 4. a3 Cc5 5. Ne3+ Cc3 6. e8 D  
c1 D 7. De2+ ±

## Provocation Chess in proof games

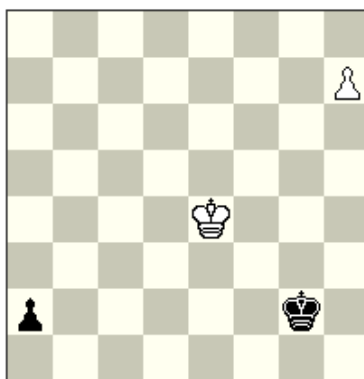
This genre was created by Romeo Bedoni in 2002.

**Provocation Chess:** A unit can capture only if it is observed by a unit of the opposite side.

Example: 1.Kh3 Kf3 **2.a1=B!**  
(2.a1=Q? h8=R+ 3.Q~) **2...h8=R#**  
(2.h8=Q+? Bxh8!)

An important tourney dedicated to this genre was launched in December 2008, in France-Echecs.com. The official name is «Tournoi de Noël 2008».

**Romeo Bedoni**  
Phenix 107-108, 2002



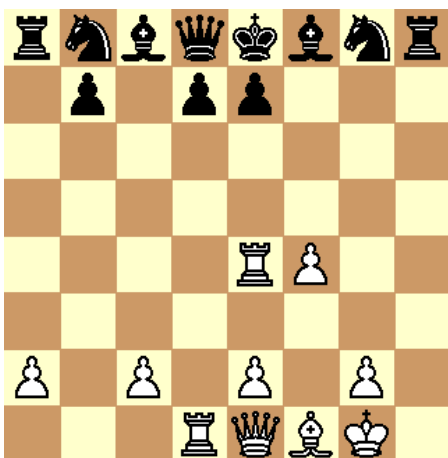
(2+2) Provocation h#2

Here is a selection from the ranking, as established by the judge Eric Pichouron for proof games section.

**P1)** 1.d4 g5 2.d5 g4 3.d6 g3 4.dxc7 g×h2 **5.cxd8=S!** **h×g1=R!** 6.R×h7 a5 7.Rxf7 a4 8.Rf4 a3 9.Re4 a×b2 10.f4 **bxcl=Q** 11.Kf2 Qxb1 12.Qe1 Qb6 (targets Kf2 without check) 13.K×g1 **Qa5!** (now, bQ observed by Qe1) 14.Rd1 Q×d8.

Schnoebelen SR, Phoenix-Pronkin Q. Minor promotions justified by Provocation rules. The comments in Italic characters are from the judge.

**P1) Itamar FAYBISH**  
1<sup>st</sup> Prize, Tournoi de Noël 2008



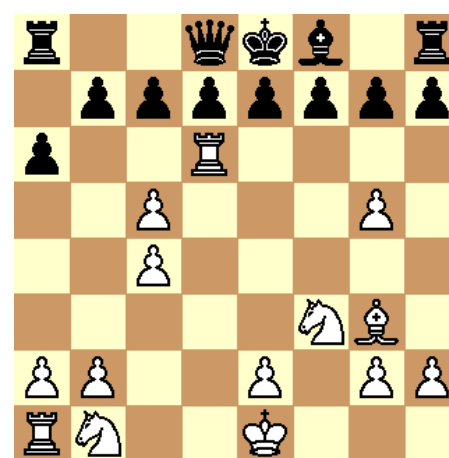
(10+11) Provocation PG 14

**P2) Nicolas DUPONT**  
2<sup>nd</sup> Prize, Tournoi de Noël 2008



(9+13) Provocation PG 19

**P3) Itamar FAYBISH**  
3<sup>rd</sup> Prize, Tournoi de Noël 2008



(14+13) Provocation PG 17

**P2)** 1.b4 e6 2.b5 Ke7 3.b6 Kd6 4.bxc7 b5 5.g4 Bb7 **6.c8=Q** B×h1 7.g5 Q×c8 (Q Schnoebelen) 8.g6 Qb7 9.g×f7 g5 10.c4 Bg7 **11.f8=Q+** B×a1 12.c5+ Ke5 13.c6 Sa6 14.cxd7 R×f8 (Q Schnoebelen) 15.d8=Q R×f2 16.Sf3+ Kf4 17.Sh4 g×h4 18.a4 Sf6 19.a5 R×d8 (Q Schnoebelen). 3 x Q Schnoebelen is a hard task to make in a proof game.

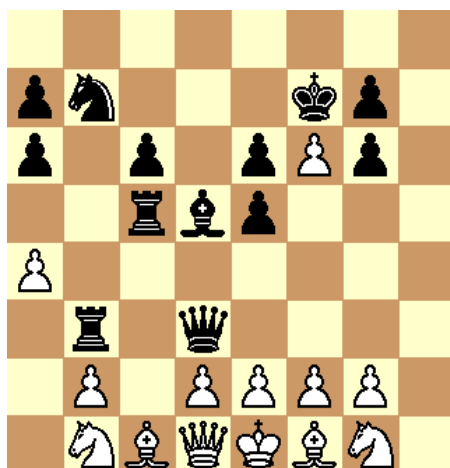
*Du travail d'horloger, auquel nous sommes maintenant habitués avec Nicolas.*

**P3)** 1.c4 Sa6 2.Qb3 Sc5 3.Qb6 a6 4.Qa7 Sf6 5.Qb8 Sfe4 6.Q×c8 Q×c8 7.d4 Qb8 8.Bf4 Qa7 9.Bg3 Qb6 10.f4 Qf6 11.d×c5 Sg5 12.fxg5 Qxf1+ 13.Kd2 Qf6 14.Sf3 Qb6 15.Rd1 Qa7 16.Ke1 Qb8 17.Rd6 Qd8.

*Une partie d'un autre genre. Un «simple» circuit de Dame de onze coups pour justifier la capture des deux cavaliers noirs (les pièces les plus difficiles à prendre en Provocateur). Ce sont les guillemets qui entourent le mot simple qui valent à ce problème le troisième prix. Car même, s'il est criant que la Dame a participé, la réalisation est millimétrée. La Dame est contrainte de tout faire avant de rentrer à la maison.*

P4) Itamar FAYBISH

1<sup>st</sup> MH, Tournoi de Noël 2008



(13+13) Provocation PG 21.5

P5) K. PRENTOS & A. FROLKIN

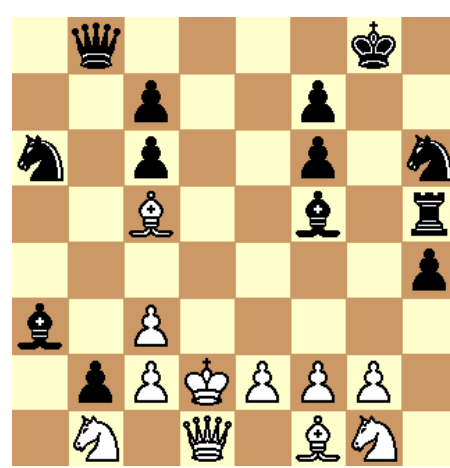
2<sup>nd</sup> HM, Tournoi de Noël 2008



(14+14) Provocation PG 13

P6) K. PRENTOS & A. FROLKIN

3<sup>rd</sup> HM, Tournoi de Noël 2008



(11+13) Provocation PG 18

**P4)** 1.c4 Sc6 2.Qc2 Sa5 3.Qg6 h×g6 4.c5 Rh5 5.c6 Rc5 6.h4 e5 7.Rh3 Be7 8.Rd3 Bg5 9.Rd6 Sf6 10.Re6+ d×e6 11.a4 Qd3 12.Ra3 Sd7 13.Rb3 f6 14.Rb6 Kf7 15.Ra6 b×a6 16.c×d7 Bb7 **17.d8=Q** Bd5 18.Qb8 c6 19.Qb3 Rb8 20.Qd1 Rb3 21.h×g5 Sb7 22.g×f6.

*C'est une partie profonde. Il n'y a qu' « un » Pronkein, mais thématiquement, le Pion c2 est énorme.*

**P5)** 1.h4 b6 2.Rh3 Bb7 3.Rf3 Qc8 4.R×f7 c6 5.R×f8+ Kd8 6.Rf4 Sh6 7.Ra4 Rf8 8.b4 Rf3 9.Ba3 R×f2 10.Qc1 R×f1+ 11.Kd1 Rf8 12.Ke1 Ke8 13.Qd1 Qd8.

*Manœuvre en écho des deux couples couronnés.*

**P6)** 1.h4 a5 2.h5 a4 3.h6 a3 4.h×g7 a×b2 5.Rh6 Ra3 6.Rf6 Rc3 7.a4 h5 8.a5 h4 9.a6 Rh5 10.a×b7 Sh6 **11.g8=S** e×f6 12.Ra6 Ba3 13.Rc6 Sa6 **14.b8=S** d×c6 15.d×c3 Bf5 16.Be3 Q×b8 17.Kd2 Kf8 18.Bc5+ K×g8.

*Une très belle réalisation, avec des promotions Schnoebelen tranquilles pour justifier la capture de Tours par les Pions.*

P7) Michel CAILLAUD

4<sup>th</sup> MH, Tournoi de Noël 2008



(14+15) Provocation PG 15

P8) Michel CAILLAUD

1<sup>st</sup> Com, Tournoi de Noël 2008



(15+13) Provocation PG 11.5

**P7)** Pour prendre en e3, le pion f2 doit être observé par une pièce adverse, on se rend assez vite compte que seul le Fou a1 peut jouer ce rôle, en passant par g3. Ce faisant, observé à son tour par le pion h2, il clouerait le pion f2. Les Blancs doivent manœuvrer pour empêcher le clouage.

1.b4 a5 2.Bb2 a×b4 3.Qc1 Ra3 4.Kd1 Re3 5.a4 g5 6.Ra3 Bg7 7.Rc3 Be5 8.Rc6 Bg3 9.f×e3 Be5 10.g3 b3 11.Bh3 d×c6 12.Ke1 Kd7 13.Qd1 Kd6 14.Bc1 Ba1 15.Bf1 b2.

**P8)** 1.h4 c5 2.h5 **Qc7!** 3.h6 Kd8 4.h×g7 h5 5.g×f8=Q h4 6.Qh6 Ke8 7.Qe6 d×e6 8.e3 Bd7 9.Bb5 Bc6 10.Se2 Bf3 11.g×f3 Qd8 12.Bc6+ 1 Rec. pour le deuxième coup noir! Très spécifique à la condition, très chouette!

P9) **K. PRENTOS & A. FROLKIN**  
3<sup>rd</sup> Com, Tournoi de Noël 2008

**P9)** 1.e3 Sf6 2.Qh5 Rg8 3.Qh6 Sh5 4.Bc4 f6 5.d3 Kf7 6.Bd2 Ke6 7.Bc3 Kd6 8.Be5+ Kc5! 9.Bxg8 Kc6 10.Bb3 Kd5 11.c4+ Ke6 12.Sc3 Kf7 13.0-0-0 Ke8 14.Kb1.

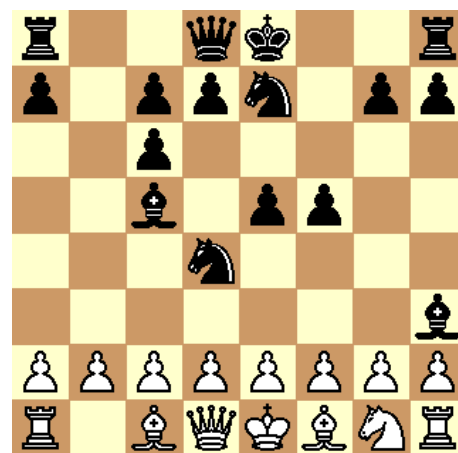
*Une très jolie réalisation d'un thème très travaillé en orthodoxe. Le ballet du Roi noir en vue de perdre un temps, autour des deux Fous blancs m'a beaucoup plu.*

**P10)** 1.Sf3 Sc6 2.Se5 Sd4 3.Sc6 e5 4.Sa3 Bc5 5.Sc4 Se7 6.S4a5 bxc6 7.Sc4 Ba6 8.Se3 Bc4 9.Sf5 Be6 10.Sh4 Bh3 11.Sf3 f5 12.Sg1.



(16+15) Provocation PG 13.5

P10) **Itamar FAYBISH**  
4<sup>th</sup> Com, Tournoi de Noël 2008

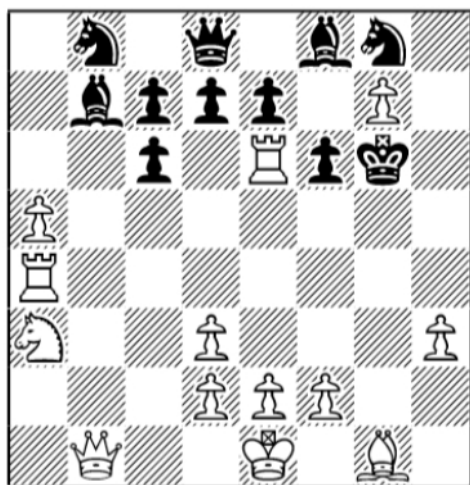


(13+13) Provocation PG 21.5

*Itamar, encore et toujours ! Le grand gagnant de ce concours :) Là aussi, un thème très travaillé en orthodoxe. La partie figure pourtant au palmarès grâce au Pion c6, synonyme de capture du cavalier g1. Et donc spécifique à la condition. Belle technique de l'auteur.*

At the closing of the edition, we were surprised to find a PG Provocation just published in StrateGem.

P11) **K. PRENTOS & A. FROLKIN**  
StrateGems 84, 2018



(13+11) Provocation PG 18.5

The proof game is a correction of one published in Problemaz, December 2008, which was the last issue of this interesting chess magazine, edited by Abdelaziz Onkoud. The authors recently demolished the original problem with Jacobi. Lecturers are invited to solve this PG, even with the help of Labelle's program. After 10 years, the cook-hunters are now able to verify, even partially, the problems collected in this article, using the remarkable program Jacobi

P. Răican

## Leffie, a new fairy genre

by Paul Răican

Someones would ask: *Another genre? They are a lot, which has not been enough exploited.* But you will quickly see, that this new genre is very natural and I ask myself why this genre was not till now discovered by others.

You probably know the genre Isardam, which sprang from Madrasi:

**Isardam:** Moves causing a Madrasi-like paralysis are illegal and this rule holds right up to the capture of the checked King. This is the standard form of Isardam.

**Isardam type B:** moves, which don't capture the King, are illegal if they cause a Madrasi-like paralysis.

Similarly, Leffie is related to Eiffel (by the way, Eiffel was the theme of ours 5<sup>th</sup> Thematic tourney, see Quartz 19/2002):

**Leffie:** Moves causing a Eiffel-like paralysis are illegal and this rule holds right up to the capture of the checked King. This is the standard form of Leffie.

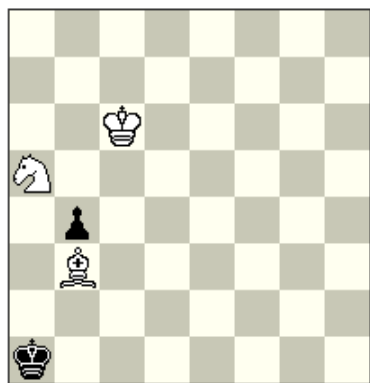
**Leffie type B:** moves, which don't capture the King, are illegal if they cause a Eiffel-like paralysis.

We must remember here the rules Eiffel, a genre invented by P. A. Petkov in 1999:

**Eiffel:** Like Madrasi, but with paralysis effects shifted: Q → P → S → B → R → Q, so the Bishop paralyzes an enemy Rook, and so on. A paralyzed unit loses all powers except that of causing paralysis. Fairy pieces play normal, without paralysis.

Paul Raican

original



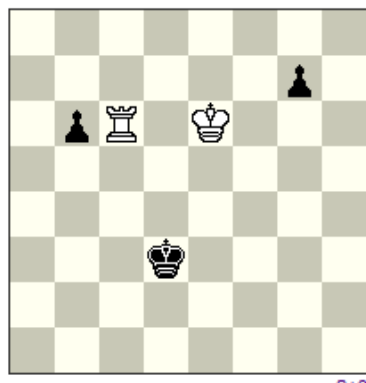
ser-hsF 28

3+2

Leffie type B +  
Circe

Arno Tüngler

original



ser-hsF 21

2+3

Let's see the prototype problem, a ser-hsF:

Sol: 1.Kb2 2.Kç3 3.Kd4 4.Ké5  
5.Kf6 6.Ké7 7.Kd8 8.Kç8 9.Kb8  
10.Ka7 11.Ka6 12.K×a5(Sg1)  
13.Ka6 14.Ka7 15.Kb8 16.Kç8  
17.Kd8 18.Ké7 19.Kf6 20.Ké5  
21.Kd4 22.Kç3 23.K×b3(Bf1)  
24.Ka2 25.b3 26.b2 27.b1=R!  
28.Rc1 & 1.Bc4+ K~ F,  
1...Rxc4(Bf1) illegal. (F = pinned)

If here we admit the type standard of Leffie, then Black has 1.Bc4+ **Rb1!** (2.Bxa2 illegal)

The coresponding 5 pieces in orthodox form, by Arno Tüngler, has 21 moves:

Sol: 5.g1=Q 6.Qc5 10.Ka7 15.b1=B 19.Ba8 20.Kb7 21.Qd5+ & 1.Kxd5 K~ F (WinChloe+, in about 3 hours)

I showed this discovery to some friends, including Christian POISSON. In less of two hours, Christian announced that he had programmed the new condition! So the prototype problem is from now WinChloe+. After few days, Francois implemented also the rules on Jacobi.

## Quartz TT13

We are able to launching a new thematic tournament, dedicated to the **Leffie** condition. Two sections are created:

a) **fairies** of any stipulation;

b) **proof games**.

In both sections, it is admitted, but not necessary, to add at most one another condition (but not fairy pieces).

The tourney is informal. Send problems to the judges, until the 1<sup>st</sup> September 2019.

Judges: section a) P. Răican, section b) V.Crișan.

E-mails: P. Răican <[quarpazi@yahoo.fr](mailto:quarpazi@yahoo.fr)>; V. Crișan <[vlaicu\\_crisan@yahoo.com](mailto:vlaicu_crisan@yahoo.com)>

## En bref

### • WCCI 2016-2018 announcement:

WFCC is inviting composers of all countries to participate in the **2016-2018 WCCI**. The tourney director is Dmitry Turevsky, email: [dmitri.turevski@gmail.com](mailto:dmitri.turevski@gmail.com). The competition will be held according to the system used in the previous championship, with changes in the points 4, 5, 8 and 12 of the rules. Participants may submit their entries by January 20, 2019.

Judges:

a) **#2**: Einat, Paz (ISR), Khramcevich, Mikhail (BLR), Maleika, Gerhard (GER), Mosiashvili, Givi (GEO), Stojnic, Dragan (SRB).

b) **#3**: Labai, Zoltan (SVK), Mladenovic, Miodrag (SRB), Onkoud, Abdelaziz (MAR), Safarov, Mubariz (AZE), Volchek, Viktor (BLR).

c) **#n**: Gordian, Yury (UKR), Karbowski, Uwe (GER), Le Grand, Henk (NED), Mihalco, Oto (SVK), Vladimirov, Yakov (RUS).

d) **endgame studies**: Costeff, Gady (ISR), Gyarmati, Peter (HUN), Minski, Martin (GER), Nielsen, Steffen Slumstrup (DEN), Ruzs, Arpad (ROU).

e) **h#**: Baier, Silvio (GER), Comay, Ofer (ISR), Csak, Janos (HUN), Fougiaxis, Harry (GRE), Klemanic, Emil (SVK).

f) **s#**: Gavrilovski, Zoran (MKD), Mikhola, Aleksandr (BLR), Petkov, Petko (BUL), Richter, Frank (GER), Tura, Waldemar (POL).

g) **fairies**: Bulavka, Aleksandr (BLR), Crisan, Vlaicu (ROU), Kostadinov, Diyan (BUL), Pachl, Franz (GER), Quah, James (SGP).

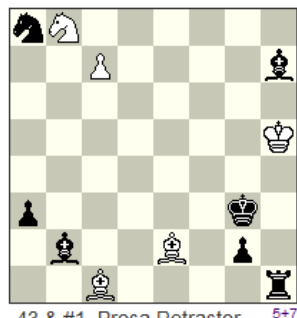
h) **retros**: Baibikov, Dmitrij (ISR), Brand, Thomas (GER), Dupont, Nicolas (FRA), Frokin, Andrey (UKR), Prentos, Kostas (USA).

• **Arpad Ruzs** (Romania) wins Silver Medal in 6<sup>th</sup> FIDE World Cup in Composing 2018, endgame studies. Congrats!

• **Vlaicu Crisan** and **Klaus Wenda** make a good pair in Proca Retractors area. They published a very interesting problem in StrateGems 82/2018:

Vlaicu Crişan, Klaus Wenda

StrateGems 82/2018



Retract: **1.Bg1xQh2(+wBc1)! Kh3-h2+ 2.Kg6-h5 Bg8-h7+ 3.Kf7-g6 Bh7-g8+ 4.Kf6-f7 Bc1-b2+ 5.Kg5-f6 Bb2-c1+ 6.Kf4-g5 g3-g2+ 7.Ke4-f4 Bg8-h7+ 8.Kd4-e4 Bc1-b2+ 9.Kc4-d4 Bh7-g8+ 10.Kd3-c4 Bg8-h7+ 11.Kd2-d3 Bb2-c1+ 12.Bh5-e2 Kg2-h3+ 13.Kc3-d2 Bc1-b2+ 14.Kc4-c3 Bh7-g8+ 15.Kd3-c4 Bg8-h7+ 16.Ke3-d3 Bb2-c1+ 17.Kd4-e3 Bc1-b2+ 18.Kd5-d4 Bh7-g8+ 19.Ke4-d5 Bg8-h7+ 20.Kf4-e4 Bb2-c1+ 21.Ke5-f4 Bc1-b2+ 22.Ke6-e5 Bh7-g8+ 23.Kf5-e6 Bg8-h7+ 24.Kg5-f5 Bb2-c1+ 25.Kf6-g5 Bc1-b2+ 26.Kf7-f6 Bh7-g8+ 27.Kg6-f7 Bg8-h7+ 28.Kh6-g6 Bb2-c1+ 29.Be8-h5 Kh3-g2+ 30.Kg7-h6 Bc1-b2+ 31.Kf7-g7 Bh7-g8+ 32.Kg6-f7 Bg8-h7+ 33.Kg5-g6 Bb2-c1+ 34.Kf6-g5 Bc1-b2+ 35.Ke6-f6 Bh7-g8+ 36.Kf5-e6 Bg8-h7+ 37.Kf4-f5 Bb2-c1+ 38.Ke5-f4 Bc1-b2+ 39.Kd5-e5 Bh7-g8+ 40.Ke4-d5 Bg8-h7+ 41.Ke3-e4 Bb2-c1+ 42.Ke2-e3 Kg2-h3+ 43.b7-b8=S & 1.bxa8=B(+wBf1)#. Dedicated to Gunter Weeth.**

Quite unexpected Platzwechsel of bP and bK for a mate with a promoted Bishop on f1, in combination with the deeply rooted deployment of Be2 onto e8 in a baffling process of the wK's march away from the h-file, back again and once again away from it. All that makes for a monumental retractor with a record length never seen before in Anticirce retro play. Feeling so much honored by the friendly dedication, I want to express my thanks and my deepest admiration for both authors' art of strategic composition. (G. Weeth)

• **Murfatlar Tourney**, WCCC Ohrid 2018, was of high level. It had two Super Prizes, one by Kostas Prentos and the other by Nicolas Dupont. Here is the one by Kostas:

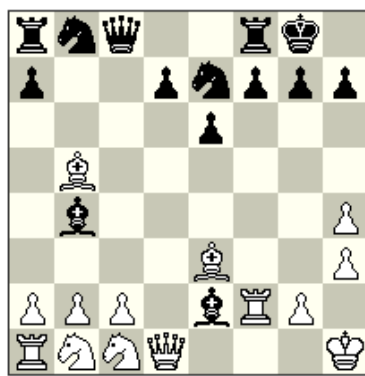
Solution: 1.BPec4 BPbd5 2.BPb5 BPa5  
**3.BPxb6 e.p.** Bb7 4.BPc7 Qc8  
**5.BPd8=S** BPe4 6.Se6 BPxe6 7.Bb5 Bb4 8.Se2 Se7 **9.0-0 0-0** 10.BPdf4 **BPxe3 e.p.** 11.BPh4 BPf2 12.Be3 Bf3 13.Sc1 Be2 14.Kh1 **BPg1=S** 15.Rf2 Sh3 16.BPxh3.

An outstanding work. The author managed both genres intensively and reached a hard task: double Valladao.

Tested with Jacobi v0.5.1 (999 Mb, 11816 sec) Double Valladolid, with Ceriani/Frolkin Knights. [author].

Kostas Prentos

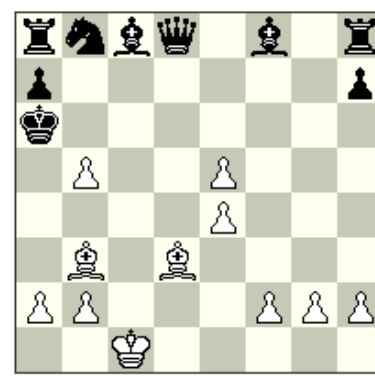
Super Prize ex-aequo



PG 15.5 Berolina 14+14  
 Madrasi

P. Răican

3<sup>rd</sup> Prize, TT9 Quartz 2015



(11+9) phser-dia 25  
 Take&Make

• Return to **TT9 Quartz**: the demolished 3th Prize could be fixed in a shortened PG:

1.Sf3 2.Se5 3.Sxd7-d6+ Kd7 4.Sc4 5.Sb6+ **axb6-d5** 6.c4 7.Qc2 8.Qf5+ Kd6 **9.Qxf7-f6+ gxf6-c3** 10.d4 11.Bf4+ e5 12.Sd2 13.Se4+ dxe4-d2+ 14.Bxd2-d1 15.Bb3 **16.0-0-0** 17.Rd2 18.dxe5-e4+ **cxd2-d1=B!** 19.e5+ **Ke6** 20.e4 21.Bd3 22.Rxd1-g4 23.Rxg8-f6+ Kxf6-a6 24.c5+ b5 **25.cxb6-b5+ e.p.**

Valadao task.

Checked by hand by A. Frolkin.