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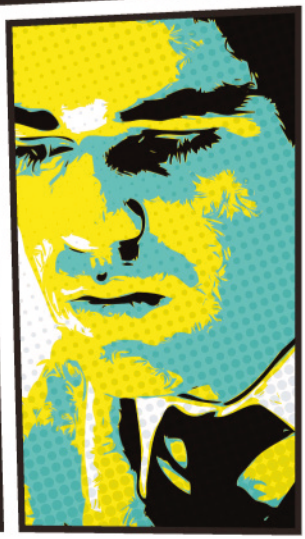
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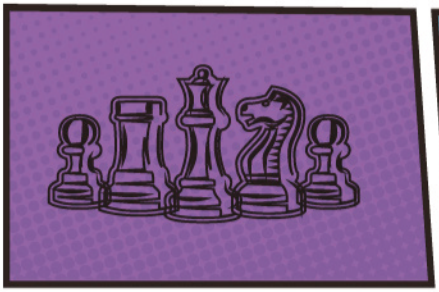
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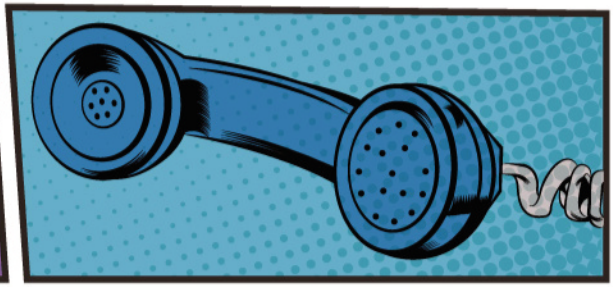
SILENT CONVERSATIONS, ODD MOVES AND CONTROVERSIAL CLAIMS

UNVEILING THE UNTOLD STORY OF THE KARPOV-KASPAROV MATCHES









QUEENS OF THE BOARD:
THE STORY OF WOMEN'S WORLD CHESS CHAMPIONSHIPS

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ALL PLAY AND NO WORK

THE PACK CLOSES THE GAP THE MOMENT THE LEADER SLOWS DOWN THE PACE

By GM Aleksandar Colovic; www.alexcolovic.com
Photo: Norway chess Official

"If you don't work, you will lose the match!"

With these words Grandmaster Igor Bondarevsky warned the World Champion, Boris Spassky, before the match in Reykjavik. Bondarevsky was Spassky's coach for most of his career and they achieved the greatest successes together, culminating in Spassky's becoming a World Champion in 1969.

But Spassky didn't want to work hard in 1972. And we know what happened next.

Fifty years later, in 2022, the World Champion Magnus Carlsen announced he would not be defending his title. His explanation, in a nutshell, was that he didn't want to do the hard work necessary to play a World Championship match. While Carlsen didn't lose a match, he lost the title.

He went on to enjoy life, playing at poker tournaments and advertising Puma sportswear. Life's good.

However, as often happens, when life is (too) good, chess tends to worsen. When playing his first event as a former World Champion, Carlsen himself admitted that he hadn't worked on chess much in the past period.

His play was insecure at the start of the Superbet rapid and blitz, but in view of the length of the whole event he managed to get in shape and won. This went nicely along with the narrative of his preference for faster chess, where again he showed his dominance.

However, nobody escapes Caissa's punishment. Bondarevsky knew it - chess demands total dedication at the highest levels and neglect leads to decline.

At the Norway Chess tournament (30 May - 9 June), played at classical time control, the harsh reality hit the former World Champion immediately.

Fabiano **Caruana** - Magnus **Carlsen**

11th Norway Chess 2023, Stavanger (1.1), 30.05.2023

1.e4 e6 Carlsen has occasionally played the French before, usually as a way to seek a complicated struggle and play for a win. However, as this and the previous event showed, his opening experiments didn't go too well. In fact, he fared best when he played his usual openings, those he had used in his World Championship matches.

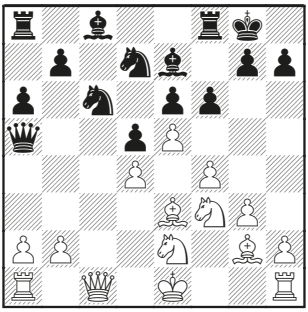
2.d4 d5 3.♘c3 ♘f6 4.e5 ♘fd7 5.f4 c5 6.♘f3 ♘c6 7.♗e3 a6 Black has other options as well, but this is the most commonly played move.

8.♘e2 The major alternative is 8.♕d2.

8...♕b6 9.♕c1 ♗e7 10.c3 0-0 11.g3 Still following theory. Caruana admitted that he was surprised by Carlsen's choice, but he managed to remember his preparation.

11...f6 12.♗g2 Putting the bishop on h3 is the main alternative.

12...cxd4 13.cxd4 ♕a5+?!



In spite of springing the surprise himself, Carlsen is the first to go astray from the engine's preferred moves.

13...♕b4+ 14.♗d2 *(14.♘c3?! now doesn't work in view of 14...fxe5 15.fxe5 ♖xf3! 16.♗xf3 ♘xd4, with a tremendous initiative)* 14...♕b5! is the key move for Black in this line, something that Caruana actually remembered! Black targets the d3-square and threatens ...♘b4, with good play.

14.♘c3 Now White manages to consolidate the centre.

14...♘b6 15.exf6 ♗xf6 16.b3 Effectively denying the knight the c4-square.

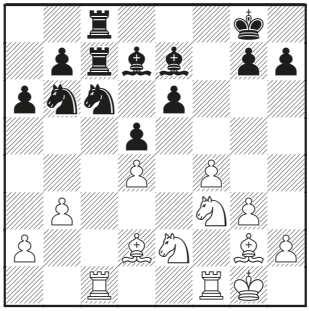
16...♗d7 17.0-0 ♖ac8 18.♕d2 White has a stable advantage here - Black's pieces on the queenside lack purpose and it's not easy to relocate them.

18...♗e7 Threatening ...♗b4.

19.♘e2 Keeping the queens on the board with 19.♕e1 ♗b4 20.♗d2 was an alternative, which also kept White's advantage. The complications after 20...♘xd4 21.♘xd4 ♗xc3 22.♗xc3 ♕xc3 23.♘xe6 ♖fe8 24.f5 are in White's favour, in view of the strong knight on e6 and Black's weak pawn on d5.

19...♕xd2 20.♗xd2 ♖c7 Black wants to double on the only open file in the position and seek counterplay on the queenside.

21.♖ac1 ♖fc8



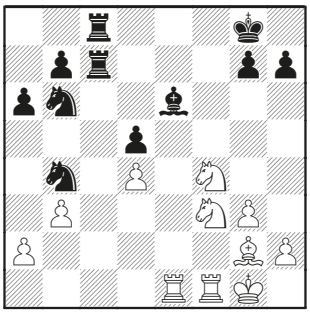


22.f5! A clearing sacrifice. White frees the f4-square, threatening ♗f4 to win the rook on c7.

22...♗a3 22...exf5? 23.♗f4 leaves Black without compensation for the exchange.

23.♖ce1 ♗b4 Black lacks space, so he seeks exchanges to somehow ease the problem of his awkward knights.

24.♗xb4 ♘xb4 25.fxe6 ♗xe6 26.♘f4



A simple visual comparison shows the difference between the armies - White's compact kingside concentration is clearly superior to Black's ineffective queenside amassment.

26...♗f5 27.♘e5 A natural and good continuation.

27.♖e5 g6 28.♘g5 h6 29.♘f3! with the threat of ♘h4, which would also attack the weakened pawn on g6 *(hence the idea of the "wasted" tempo with ♘g5)*, is the engine's subtle suggestion.

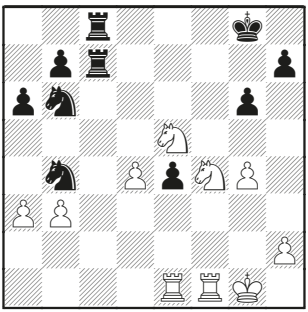
27...g6 28.g4 White uses his better coordination to attack on the kingside.

28...♗e4 Black doesn't have a choice: he sacrifices a pawn with the hope that his activity *(after ...dxe4 the knights would obtain access to the d5-square)* would give him compensation.

29.♗xe4 White takes the pawn.

29.g5!? is the engine's preference, ignoring the pawn and going for an attack. The idea is ♘g4-f6. 29...♗f5, stopping ♘g4. Now White's continuation is not obvious, as the engine suggests the difficult sequence 30.h4! ♘c2 31.♖e2! ♘xd4 32.♖d2,which looks rather murky for a human. After 32...♘c6 33.♘xd5 ♘xd5 34.♗xd5+ ♔g7 35.♗xc6 bxc6 36.h5 White is better and continues with the initiative, but this is a very difficult line.

29...dxe4 30.a3?!

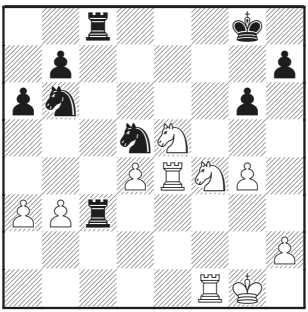


Removing the pawn from the attacked square, but this allows Black to limit the damage to a considerable degree.

30.g5! ♖e7! a difficult move! The idea is to limit the mobility of White's pieces and force exchanges. *(30...♘xa2?! 31.♘g4 is decisive as White's pieces are ready to get to Black's king.)* 31.♖xe4 ♘xa2 32.♘g4 ♖xe4 33.♘f6+ ♔f7 34.♘xe4 ♖c1 and even though after 35.♘d6+ ♔e7 36.♘xb7 White wins a pawn, Black has good drawing chances after 36...♖xf1+ 37.♔xf1 ♘c3.

30...♘d5 30...♘c2 was a good alternative. 31.♖xe4 ♖e7! is the same motif as in the previous note. Now Black threatens ...♘xd4.

31.♖xe4 ♖c3?



A move that possibly gives away the frustration Black may have experienced throughout the game - he doubled the rooks on the c-file, seeking play there, so now he finally gets to use the open file! However, this is the decisive mistake.

31...♘xf4 was the best way to resist. Black needed a bit more patience to use the c-file. After 32.♖exf4 ♘d5 33.♖4f3 ♖c3! Black's activity gives him compensation.

32.♘d7! A nice move that Caruana was happy with.

32...♖xb3 Black didn't have good alternatives.

32...♘xf4 33.♘f6+ ♔g7 34.♖exf4 gives White a decisive attack, for example 34...♖xb3 35.♖e4 with the threat of &e7.; 32...♖c1 33.♘xb6 ♘xb6 34.a4! should also be winning for White, though certain technical tasks remain.

33.♘xd5 ♘xd5 34.♖e5 Attacking the knight that defends the f6-square.

34...♘c3 35.♘f6+ 35.♘f6+ ♔g7 36.d5 wins for White as the combined threats against the king and the advance of the d-pawn are impossible to parry.

1-0

Carlsen didn't lose this game because he blundered. No, he was outplayed. This was Caruana's first win over Carlsen in classical chess since 2015!

This fact speaks volumes and is a clear indication how quickly the pack closes the gap the moment the leader slows down the pace.

This game caused the paths of the two players to diverge sharply. Caruana grew in confidence and started winning game after game; Carlsen couldn't win a single classical game (missing wins against Tari and Firouzja, though he was also lost against the latter) and while he won seven out of eight of the Armageddons, this was far from the desired event he might have hoped for. (A win gave three points and a win in the Armageddon 1.5 points, while a loss in the Armageddon gave one point.)

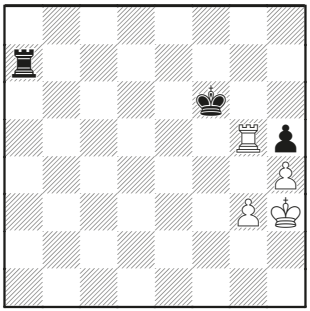


To put things in perspective, this is the first time since 2007(!) of Carlsen's failing to win a game in a tournament. He was rated below 2700 at the time.

To add embarrassment to injury, in the last round he first misplayed an equal endgame where he had the pair of bishops, ending up worse, and then in the Armageddon game he failed to win an elementary rook endgame with two extra pawns.

Magnus Carlsen - Nodirbek Abdusattorov

11th Norway Armageddon, Stavanger (9.1), 09.06.2023



82.♖xh5 In fact, Carlsen went on to lose this position on time on move 92.

½-½

In one of his recent interviews Carlsen said he wanted to remain comfortably first on the rating list, with a solid advantage over the pack. He lost more than 18 rating points in this tournament, getting as low as 2834 and while this still gives him 47 points advantage over second-placed Nakamura, this is not the situation he likely imagined when he gave that interview.

Norway Chess was Carlsen's second classical event this year, after Wijk aan Zee, and both of them were disappointing, to put it mildly.

He is scheduled to play at the World Cup in Baku and possibly the European Club Cup so he isl likely to remain number one on the rating list. However, the perception of his being the undisputed best player in the world has been seriously put in question.

To a minor extent, the tournament was similarly punishing for another great player



who decided to do something outside chess. Firouzja went on to study fashion in Paris and took some time off chess. In Norway he had a more or less decent event, hovering on 50%, until his last-round loss to outsider Tari. This cost him nine rating points and left a bitter taste in his mouth.

Bondarevsky was right. Caissa is a jealous goddess and will not tolerate neglect. What this means for Carlsen and Firouzja remains to be seen, but, especially in Carlsen's case, I am of the opinion that we are witnessing the end of his domination in classical chess and entering an era without a clear leader in the chess world.

In view of the above, it is logical to ask how is possible for a full-time streamer to win such an event.

The explanation is that he shouldn't have. It was full-time professional Caruana playing great chess and winning classical games who seemed destined to win. Nakamura played his usual chess, as in the Candidates, banking on the solidity of his repertoire and good practical decisions, like the quick draws he took with White against Carlsen and Mamedyarov.

There is another explanation for Nakamura's success. Unlike Carlsen, he is constantly into chess. He streams, plays online, comments, analyses, keeping his mind sharp and in shape. Add to this his excellent opening preparation - extreme solidity with Black and a lot of opening surprises with White - and you get the recipe for his success.

Going into the last round Nakamura was trailing Caruana and only a win in the classical game would win the tournament for him. The decisive game was surprisingly one-sided, all thanks to a botched opening by Caruana.

Hikaru Nakamura – Fabiano Caruana

11th Norway Chess 2023, Stavanger (9.3), 09.06.2023

1.e4 e5 2.♘f3 ♘c6 3.♗c4 Nakamura can play both the Italian and the Spanish. Here we see him opt for the Italian, with a specific preparation in mind.

3...♘f6 Fashion in elite chess is a fickle thing. In the beginning of the Italian Renaissance everybody played 3...♗c5

and now everybody is playing 3...♘f6. The reason for the latter is that it was Carlsen's preparation and preferred move-order in the match with Nepomniachtchi.

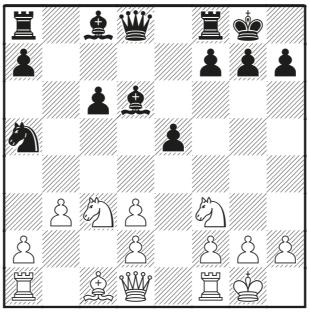
4.♘g5 This is the bigger surprise by Nakamura. He employs a similar strategy to the one he used to beat the same opponent at the Candidates Tournament in Madrid in 2022: going for a big theoretical battle with a lot of forced lines. Caruana was surprised by this choice, but continued to play relatively quickly.

4...d5 5.exd5 ♘a5 6.♗b5+ c6 7.dxc6 bxc6 8.♗d3 This is White's only reasonable try. The other moves have been successfully dealt with, including Fischer's and Short's favourite 8.♗e2 h6 9.♘h3.

8...♘d5 9.♘f3 ♗d6 10.0-0 ♘f4 This is the positional way of playing the position.

10...0-0 11.♖e1 f5 12.♘xe5 ♕f6 13.♘f3 g5 is the way Carlsen preferred in one of his games. White soon sacrifices a piece and the position becomes a mess that after serious analysis, predictably, ends in equality. But entering these lines requires some serious revision before the game, something that Caruana apparently didn't do.

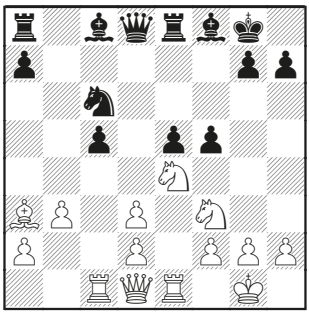
11.♘c3 ♘xd3 12.cxd3 0-0 13.b3



The position is stable now. White's extra pawn is a doubled one on the d-file and Black has the pair of bishops. White's play is based on the good squares his knights have - c4 and e4 in particular - and the semi-open e and c-files, which he can use to target the e5 and c5 pawns. Objectively Black is fine, but White's position is easier to play. The positive side for Black is that he can play this position based on general principles, not worrying about precise memorisation of forced lines.

13...♖e8 14.♖e1 c5 15.♗a3 Nakamura didn't start with 15.♘e4 because after 15...♗f8 16.♗a3 Black has the additional option of 16...f5!?, something that he didn't have in the game. The point is that here the pawn on c5 can be taken, but it gives Black good play after 17.♘xc5 e4.

15...♘c6 16.♘e4 ♗f8 17.♖c1 f5?



The decisive mistake, after which the game enters the conversion phase. A really surprising development in a last-round decisive game, but all the credit goes to Nakamura who chose a line that surprised his opponent and who then failed to remember his preparation. After the game Caruana admitted that this move was based on a miscalculation.

17...♘b4, defending the pawn on c5, has been played more than once and is Black's best move. After 18.♗xb4 cxb4 19.♘c5 ♕d5 the game can easily peter out to an equal endgame after 20.d4 ♗g4 21.h3 ♗xf3 22.♕xf3 ♕xf3 23.gxf3 exd4 24.♖xe8 ♖xe8 25.♘d3 but White still retains the advantage of a position that is easier to play.

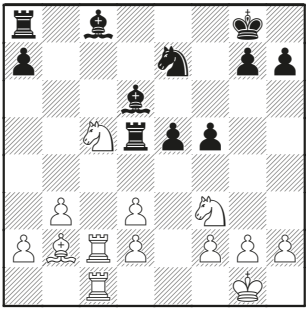
18.♘xc5 White is two pawns up now and is winning.

18...♕d5 18...♕a5? was Caruana's idea, but it was only now that he saw the refutation 19.♘g5! ♕xa3 20.♕h5 and White wins.

19.♕c2 ♖d8 20.♕c4 Exchanges are good strategy when up in material.

20...♕xc4 21.♖xc4 ♖d5 22.♖ec1 ♗d6 23.♗b2 White puts pressure along the c-file and the long a1-h8 diagonal, targeting the e5-pawn. Black is not only two pawns down, but he must also defend.

23...♘e7 24.♖4c2



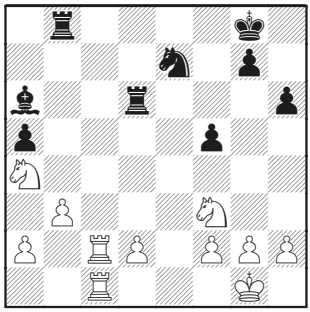
White defends the d2-pawn in advance. His idea is to push d4 and after ...e4 to jump ♘e5.

In fact, he could have done the same without prophylaxis, for example 24.d4 e4 25.♘e5 ♗xe5 26.dxe5 ♖xd2. This is what Nakamura was defending against with the game move, but even here after 27.♗c3 ♖xa2 28.♖d4 White has a winning position. Understandably, this is the engine showing us how winning White's position is - a human will always play more cautiously, not giving back the two extra pawns.

24...♖b8 25.d4 exd4 25...e4 26.♘e5 ♗xe5 27.dxe5 and the pawn on d2 is protected.

26.♘xd4 a5 27.♘f3 White gets rid of the doubled pawn.

27...h6 28.♘a4 ♗a6 29.♘c3 ♖c5 30.♗a3 ♖c6 31.♗xd6 ♖xd6 32.♘a4



Every exchange is in White's favour.

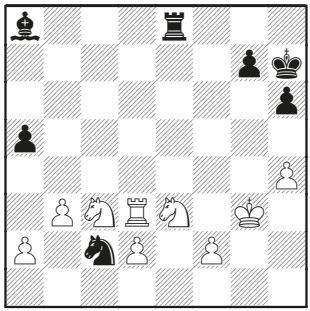
32...♘d5 33.♖c6 More exchanges. With fewer pieces on the board the chances for Black to create any activity diminish.

33...♖xc6 34.♖xc6 ♘b4 35.♖d6 ♗b7 36.♘c3 ♖e8 36...♗xf3 37.gxf3 ♔f7 38.♔f1 doesn't alter much. White will centralise the king and then start advancing with the d-pawn and the queenside pawns.

37.h4 f4 38.♖d4 Immediately targeting the pawn on f4.

38...♖f8 39.♘e5 ♖e8 40.♘c4 White is in no hurry.

40...f3 41.gxf3 ♗xf3 42.♔h2 ♘c2 43.♖d3 ♗a8 44.♔g3 ♔h7 45.♘e3





Nakamura's restraint is admirable. He still hasn't advanced his extra pawns!

45...♘b4 46.♖d6 ♘c6 47.♘cd5 ♖f8 48.♘c7 ♗b7 49.♘e6 ♖f7 50.f4 White is finally moving up the board.

50...♗a8 51.h5 ♖a7 52.a3 ♔g8 53.f5 ♖e7 54.♔f4 ♖a7 55.d4 The d2-pawn makes the first move in this game and it marks the end. Caruana didn't want to see the pawn march down the board and resigned.

1-0

Nakamura stressed again that the main component of his success is that he feels no pressure, compared to all the other players. He makes his living elsewhere, making serious money as a streamer, so he doesn't feel he needs to 'perform', which allows him to take quick draws and play as he sees fit. Playing well at tournaments is not his be-all and end-all and this gives him the freedom to enjoy the game and play without fear.

A few words about Gukesh, who continues to impress. He beat his fellow teenager Abdusattorov with Black in round one and beat outsider Tari, losing only to Nakamura in round two. However, his most impressive feat was holding a very unpleasant queen endgame against Carlsen. Usually players succumb to Carlsen's torture, but the 17-year-old didn't and this speaks a lot about his current strength and potential.

Norway Chess was a great event. The games were exciting and the tournament intrigue was alive until the last round. We saw a Carlsen débacle, the triumph of the Americans (the third American, So, shared third place with Gukesh) and we are now in a new situation where Carlsen no longer feels the absolute best. Interesting times lie ahead!

EUROPEAN INDIVIDUAL SENIOR CHESS CHAMPIONSHIPS



EXCELLENT RESULTS FOR ENGLAND PLAYERS IN THE **OVER 65 AND OVER 50 CHAMPIONSHIPS**

By IM Shaun Taulbut
Photo: English Chess Federation; englishchess.org.uk

John Nunn followed up his success in the World over 65 championship by winning the European over 65 individual title on tiebreak. In the over 65 there was a five-way tie for first with 7/9 with Terry Chapman and John Nunn of England, Wolfgang Polster, Lubomir Ftacnik and Jose Fernandez Garcia.

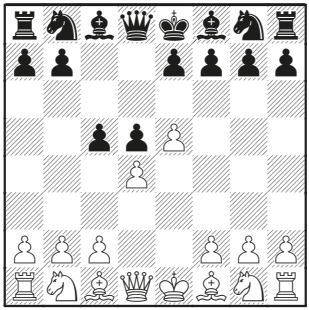
In the over 50 there was a seven-way tie for first on 6.5/9 including Keith Arkell of England with Zurab Sturua taking the title on tie break. Stephen Dishman scored an excellent 6/9.

We will look at one of John Nunn's sparkling wins in the over 65 based on a lead in development in the Advance Caro Kann.

John **Nunn** – Hector **Giacomini**

ECU Senior +65, 2023 Acqui Terme ITA (4.3)

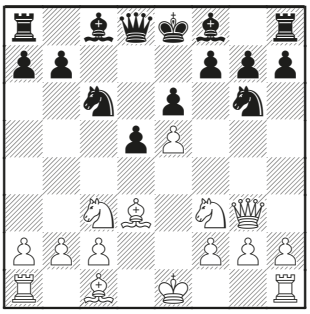
1.e4 c6 2.d4 d5 3.e5 c5



Black decides to attack the White centre at the cost of a tempo.

4.♘f3 cxd4 5.♕xd4 ♘c6 White swings his queen to the kingside planning to put pressure on g7.

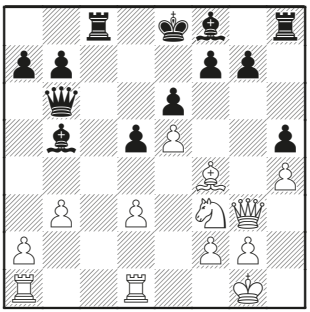
6.♕f4 e6 7.♘c3 ♘ge7 8.♗d3 ♘g6 9.♕g3 White is ready now to attack with h4 which is not easy for Black to meet.



9...♘b4 Black decides to exchange the dangerous White bishop, but this move allows White to build up an attack on the kingside stopping Black from castling quickly.

10.h4 ♘xd3+ 11.cxd3 h5 This move is weakening and Black may be better developing his queenside pieces.

12.0-0 ♗d7 13.♘e2 ♕b6 14.b3 ♗b5 15.♖d1 ♖c8 16.♘f4 ♘xf4 17.♗xf4

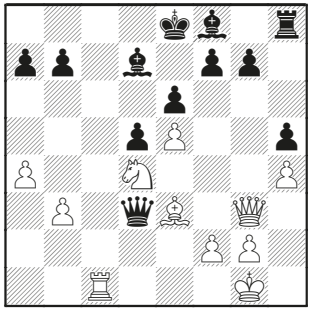


17...♖c3 18.♖ac1 ♖xc1 19.♖xc1 ♗c6 Black chooses to block the c-file;

If instead 19...♗xd3 20.♗e3 ♕a5 21.♘g5 with strong pressure against f7 eg 21...♗f5 22.♖c8+ ♔d7 23.♖b8 ♔c7 24.♖a8 ♕e1+ 25.♔h2 g6 26.♘xf7 ♖g8 27.♕g5 is winning.

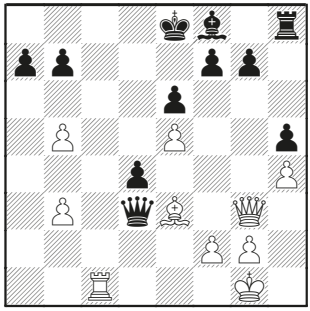
20.♗e3 ♕a6 21.♘d4 ♗d7 If 21...♕xd3 22.♘xc6 bxc6 23.♖xc6 d4 *(23...♕d1+ 24.♔h2 ♕g4 25.♕xg4 hxg4 26.♔g3 is winning)* 24.♖c8+ ♔d7 25.♖d8+ is winning as the Queen will be lost to a check by the White bishop.

22.a4 ♕xd3



White has sacrificed a pawn but Black is lagging far behind in development.

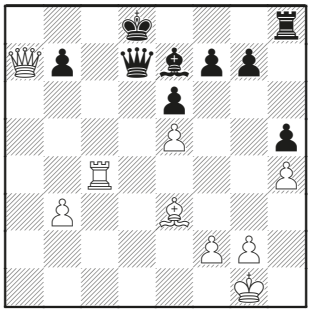
23.♘b5 ♗xb5 24.axb5 d4



If 24...♕xb5 25.♖c7 is strong as White threatens ♕g5 to be followed by ♖c8+.

White now has a tactical line picking up the pawn on d4 because of a bishop check on g5 if Black captures the rook on d8.

25.♖c8+ ♔d7 26.♖d8+ ♔c7 27.♖xd4 ♕xb5 28.♕f4 ♕e8 29.♖a4 ♗e7 If 29... a6 30.♕d4 is decisive as the White queen threatens ♕b6+ followed by ♕a7+ and then ♖c4+ forcing the black king out into the open.



30.♕d4 ♕d7 31.♖c4+ ♔d8 32.♕xa7 32...♔e8 33.♕b8+ ♗d8 34.♗b6 ♔e7 35.♖d4

1-0

CU SENIOR +50 2023 ACQUI TERME ITA FRI 26TH MAY 2023 - SAT 3RD JUN 2023 LEADING FINAL ROUND 9 STANDINGS:

Rk	SNo	Name	Ti	FED	Rtg	Pts	TB1	TB2	TB3
1	1	**Sturua, Zurab**	GM	GEO	2518	6.5	0	49.5	54.5
2	4	**Bellia, Fabrizio**	IM	ITA	2393	6.5	0	48	53
3	6	**Lacasa Diaz, Jose Antonio**	IM	ESP	2359	6.5	0	47.5	51
4	5	**Arkell, Keith C**	GM	ENG	2390	6.5	0	45.5	50
5	3	**Van Der Werf, Mark**	IM	NED	2396	6.5	0	44.5	48.5
6	7	**Mrva, Martin**	GM	SVK	2353	6.5	0	43.5	48
7	12	**Wacker, Peter**	FM	GER	2265	6.5	0	41	44.5
8	25	**De Santis, Alessio**	FM	ITA	2117	6	0	47.5	52
9	13	**Dishman, Stephen**	FM	ENG	259	6	0	47	50.5
10	2	**Atalik, Suat**	GM	SRB	2441	6	0	46	49.5
11	9	**Vinter-Schou, Uffe**	IM	DEN	2351	6	0	42	46
12	20	**Katzir, Moshe**	CM	ISR	2150	6	0	41	44.5
13	11	**Melikhov, Evgeny V.**	FM	GRE	2269	6	0	39	43

ECU SENIOR +65 2023 ACQUI TERME ITA FRI 26TH MAY 2023 - SAT 3RD JUN 2023 LEADING FINAL ROUND 9 STANDINGS:									
Rk	SNo	Name	Ti	FED	Rtg	Pts	TB1	TB2	TB3
1	1	**Nunn, John D M**	GM	ENG	2579	7	0	50.5	55
2	3	**Fernandez Garcia, Jose Luis**	GM	ESP	2370	7	0	50	53.5
3	2	**Ftacnik, Lubomir**	GM	SVK	2456	7	0	49	53
4	12	**Chapman, Terry P D**	FM	ENG	2204	7	0	48	52
5	14	**Polster, Wolfgang Dr.**		GER	2189	7	0	45.5	49
6	4	**Renman, Nils-Gustaf**	IM	SWE	2331	6.5	0	44.5	48.5
7	9	**Schulz, Michael**	FM	GER	2215	6.5	0	44.5	48
8	16	**Kierzek, Matthias Dr.**		GER	2163	6	0	46.5	51
9	6	**Rooze, Jan**	IM	BEL	2268	6	0	43.5	48
10	21	**Ubezio, Marco**		ITA	2112	6	0	43.5	47.5
11	29	**Brongers, Henk**		FRA	2036	6	0	43	46.5
12	10	**Fischdick, Gisela**	WGM	GER	2205	6	0	43	46.5
13	33	**Serra Olives, Tomas**	FM	ESP	2004	6	0	43	45
14	18	**Furman, Boris**	FM	FID	2142	6	0	39	43
15	7	**Pomes Marcet, Joan**	IM	ESP	2239	5.5	0	49	54
16	23	**Gal, Moshe**		ISR	2095	5.5	0	47	50.5
17	25	**Iudicello, Giovanni**		ITA	2081	5.5	0	47	50
18	5	**Gaprindashvili, Nona**	GM	GEO	2274	5.5	0	45.5	50
19	13	**Luciani, Carlo**		ITA	2197	5.5	0	45	49
20	11	**Koehler, Gerhard Dr.**		GER	2205	5.5	0	43.5	47.5
21	24	**Biro, Sandor**	IM	ROU	2089	5.5	0	42	46
22	20	**Giacomini, Hector**		FRA	2126	5.5	0	41.5	44.5
23	46	**Barlocco, Carlo**	FM	ITA	1893	5.5	0	39.5	43.5
24	30	**Van Hoolandt, Patrick**	FM	MNC	2035	5.5	0	39	42.5
25	35	**Stokes, Michael**		ENG	1973	5.5	0	39	41.5
26	17	**Luminet, Denis**		BEL	2146	5.5	0	37.5	40.5

18+

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THE FORTHCOMING WOMEN'S WORLD CHAMPIONSHIP IN CHINA


Lyudmila Rudenko

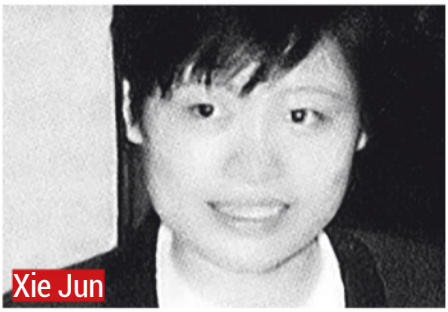

Olga Rubtsova


Jelisaweta Bykowa


Vera Menchik


Maia Chiburdanidze


Nona Gaprindashvili


Xie Jun

QUEENS OF THE BOARD: THE STORY OF WOMEN'S WORLD CHESS CHAMPIONSHIPS

By GM Aleksandar Colovic; www.alexcolovic.com; Photo: wikipedia.org


Susan Polgar


Zhu Chen


Xu_Yuhua


Antoaneta Stefanova


Mariya Muzychuk


Anna Ushenina


Hou Yifan


Aleksandra Kosteniuk


Ju Wenjun


Tan_Zhongyi

Women's chess has often been overshadowed by uncertainty and inconsistencies of events, but things have changed in recent times. The forthcoming match in China in July brings one certainty – that Chinese domination will continue

Several years ago, when FIDE announced that it planned to make both World Championship cycles, the open and the women's, identical, the decision was praised and widely applauded.

The first steps were positive and in 2020 we had a women's Candidates followed by a World Championship match between the winner of the former, Aleksandra Goryachkina, and the defending Champion, Ju Wenjun. (This match was covered in the February issue of BCM from 2020.)

Two years later, the war in Ukraine and its impact on the chess world threw a major spanner in the works of the women's cycle. The main problem was the participation of Ukrainian (the Muzychuk sisters) and Russian players, something that had to be avoided at all costs, for understandable reasons.

FIDE - already in a difficult position with a Russian for president - was forced to improvise. To its credit, it didn't just abandon women's chess but made an effort to find a solution and keep investing and promoting gender equality in the sport.

The idea it came up with was to replace the Candidates tournament with matches, separating the Ukrainian and Russian players in different pools. In retrospect, it has to be admitted that this was a good decision, especially because both of the Muzychuk sisters were eliminated, robbing the world of the chance to see what FIDE's solution would have been, had one of them managed to qualify for the final and face a Russian player.

Luckily for FIDE, that never happened and, in fact, it was two Chinese players, Tan Zhongyi and Lei Tingjie, who won their pools and met in the final. The match was played at the end of March-beginning of April and saw Lei Tingjie dominate and win 3.5-1.5.

The 2023 Women's Match – key facts

The match is held in two separate Chinese cities. The first half of the match will be in Shanghai, while the second half takes place in Chongqing.

The match will consist of 12 games in classical chess. The players will have 90 minutes for the first 40 moves, followed by 30 more minutes for the rest of the game, plus a 30-second increment per move starting on move one. Players cannot offer a draw before they reach the 41st move.

In case of a tie, there will be the following tiebreaks:

- Four games with a 25+10 time control.
- Two games with a 5+3 time control.
- Two more games with a 5+3 time control.
- One game with a 3+2 time control, until a winner is determined.

The event prize fund is €500,000 (£430,000), with €300,000 going to the winner and the remaining €200,000 to the runner-up. If the match is decided on tiebreaks, €275,000 goes to the winner and €225,000 to the runner-up.

A little bit of history

The first notable woman player, who played on equal terms with the world's best players, was Vera Menchik. In her career she managed to beat players like Euwe and Reshevsky, among many others, who formed part of the (in)famous "Vera Menchik club".

She was also the first Women World Champion, a title she won in 1927 in a tournament where she scored 10.5/11. Ten years later, BCM gets involved! Vera Menchik married the editor of the British Chess Magazine, Rufus Henry Streatfeild Stevenson. In her honour, the women's trophy at the Olympiads is called the Vera Menchik cup.

Menchik lost her life in 1944 in the German bombing of London.

After the war, it was the Soviet Union who took over the mantle. In line with their state policy to use chess as an instrument to show their intellectual dominance, they started organising World Championships for women. They established the same system as the open cycle, with Zonals, Interzonals, a Candidates tournament and a final match.

The first three of them, Lydmila Rudenko (1950-1952), Elisaveta Bykova (1952-1956, 1958-1962), Olga Rubtsova (1956-1958), weren't able to play on equal terms with the strongest men, but already the next World Champion, Nona Gaprindashvili (1962-1978), could. She was the first woman to be awarded the title of Grandmaster (and not 'just' Woman Grandmaster). The same applied to her successor, Maya Chiburdanidze (1978-1991), the second woman to be awarded the title of Grandmaster.

With the dissolution of the Soviet Union, it was another communist country that took over the supremacy in women chess. In 1991, Xie Jun of China defeated Chiburdanidze to become the seventh World Champion (from 1991-1996 and then from 1999-2001).

Chinese domination was interrupted by Zsuzsa (Susan) Polgar's win in 1996 against Xie Jun (she held the title until 1999) and then the knock-out wins by Antoaneta Stefanova (2004-2006), Aleksandra Kosteniuk (2008-2010), Anna Ushenina (2012-2013) and Mariya Muzychuk (2015-2016). The Chinese also had knock-out Champions, Xie Jun won in 2000 and held the title until 2001, Zhu Chen (2001-2004), Xu Yuhua (2006-2008) and Hou Yifan (2010-2012). After Hou Yifan, two more Chinese women became Champions, Tan Zhongyi (2017-2018) and Ju Wenjun (since 2018).

There was little consistency in the women's cycle over the years. After years of knock-outs, a title match was reintroduced in 2011. The idea was to have a knock-out championship in the even years and a match in the odd years. This led to dissatisfaction for a lot of players, especially the strongest among them, Hou Yifan, a World Champion from 2010-2012, 2013-2015 and 2016-2017. Eventually she decided to abandon the cycle and even chess altogether.

Since 2018, FIDE decided to return to the match-only format.

Why the Chinese?

There are certain similarities between the Soviet and Chinese domination in women chess. They both stem from the strong government support and the well-established system of the strong players coaching the upcoming young ones.

Already by the age of their late 20s, strong players are considered 'past their prime' and they are advised to open chess schools. In those schools they work to educate the new generations of chess players.

With the huge number of students that China can count on, it is not a surprise that a lot of talents come out of those schools. With the competition being less fierce in women chess, they managed to conquer the women title faster. They have been dominating both in individual and team events for decades and that domination will probably continue for quite some time.

The duel in China

The upcoming match between reigning World Champion Ju Wenjun and the Challenger Lei Tingjie will be held in Shanghai and Chongqing (the birthplaces of the participants) from 3-25 July.

The defending Champion will have the experience of two World Championship matches behind her. The last one, in 2020 against Goryachkina, was especially tense, ending in 6-6 with Goryachkina winning the 12th game of the classical part to equalise the score. However, Ju Wenjun managed to take her chance in the rapid tie-break to win 2.5-1.5.

This nerve-racking finale is something that will give Ju Wenjun the confidence if the match goes to the wire again. She controlled her nerves better than the seemingly ice-cold Goryachkina and prevailed.

The Challenger will draw her confidence from the excellent string of results that started with her win of the Grand Swiss event in 2021 and the victories in the Candidates matches against Mariya Muzychuk, Anna Muzychuk and Tan Zhongyi.

To get some practice before the match, the Champion Ju Wenjun took part and had a great result at the extremely strong Sharjah Open, which finished at the end of May. She started with two wins over GMs Karthikeyan and Vidit. Even though she eventually finished on 50 percent, she could easily have scored more. Her performance rating was an impressive 2680.

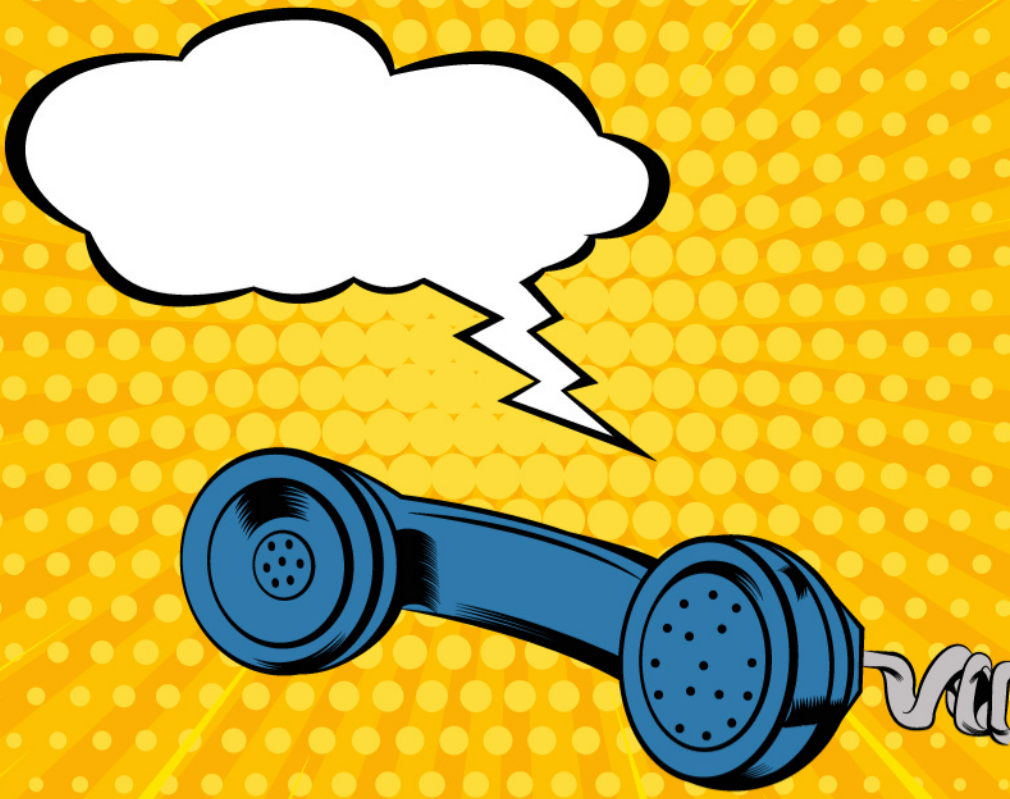
Lei Tingjie didn't play after her Candidates final win over Tan Zhongyi, which finished at the beginning of April, but she had won that match in dominating fashion and with a game to spare.

An intriguing match awaits us in July. I would have the defending Champion as a slight favourite, but I wouldn't be surprised if Lei Tingjie continues her stellar match form. One way or another, what is guaranteed is that the Chinese domination in women chess will continue.


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SILENT CONVERSATIONS, ODD MOVES AND CONTROVERSIAL CLAIMS

UNVEILING THE UNTOLD STORY OF THE KARPOV-KASPAROV MATCHES



BY GM ALEKSANDAR COLOVIC

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I grew up watching the Karpov-Kasparov matches in the 1980s. As a kid, I was rooting for Kasparov and I remember the joy I felt when I heard the news that he had won the last game in Seville and kept his title.

When I started playing opens around Europe in the 1990s, I encountered several players who were part of Karpov's or Kasparov's camp. Being fascinated by those matches, I was never tired of listening to their stories. It was inside information I was craving for and I couldn't get enough of it.

Some of that inside information was controversial. Over the years I picked up bits and pieces of it and connected some dots. When Kasparov's books on his Predecessors and the matches with Karpov came out, I considered that information in a new light.

In this article, I will take an in-depth look at their first match in 1984-85.

The match started with a disaster for Kasparov. After game nine he was already 0-4 down. Luckily for him, in an unlimited match, he could make draws and stay in the match, almost indefinitely.

Kasparov started making draws. And some of these draws leave a strange impression. (In what follows I used the information from Kasparov's own book on his match with Karpov. I have the book in Russian, so any quotations are translated from Russian.)

THE DRAWING ROUTE...

Being 0-4 down and having lost two games in his beloved Tarrasch Defence, Kasparov wrote that he intended to use the Grünfeld Defence that he had prepared with his second, Adorjan. I find this very strange, as he wrote that he prepared the Queen's Gambit Declined as his back-up defence against 1.d4. Going for a sharp Grünfeld while obviously out of form and 0-4 down doesn't sound too sensible to me.

Implying an information leak, Kasparov believed that Karpov knew of his intentions and that was the reason he chose 1.♘f3 starting from game 11 and avoiding 1.d4 (that he played in games seven and nine, and featured the Tarrasch Defence) for the remainder of the match.

Instead of going for the QGD, Kasparov dabbled with the double fianchetto in the English Opening and the Queen's Indian in games 11, 13 and 15. He was under pressure in those games but he managed to draw them. From game 17 onwards he relied on the QGD and starting from that game we got a very strange series of draws.

STRANGE PHONE CALLS

One of the most shocking inside information I got to know from the seconds in both camps was that during the match strange phone calls were happening. The player (Karpov or Kasparov) would pick the phone up and there would be no words spoken and then they would hang up. What the seconds thought was that these were draw offers and they came in couples, i.e. to draw the next two games.

The following analysis of the games, taking into consideration their content and time spent by the players, does seem to support those claims.

In game 17 they drew in 23 moves, with White (Karpov - he was White in all the odd games) spending 1.28 and Black 1.01h.

In game 18 the draw was agreed in 22 moves with White spending 1.58 and Black 1.03.

Game 19 was the only one that lasted longer, 44 moves, but in view of Kasparov's excellent preparation, the draw was obvious already around move 20.

Game 20 saw a draw in 15 moves, White spending 0.34 and Black 1.03.
Game 21, draw in 31 moves, White 1.56, Black 1.38.
Game 22, draw in 20 moves, White 1.36, Black 1.24.
Game 23, draw in 22 moves, White 1.43, Black 1.22.
Game 24, draw in 17 moves, White 1.56, Black 1.38.
Game 25, draw in 21 moves, White 2.05, Black 1.34.
Game 26, draw in 23 moves, White 1.23, Black 1.10.

As you can notice, the games lasted around 3 hours, more or less, and the number of moves was around 20.

Then Karpov won game 27 and the score became 5-0 in his favour.

After the uneventful draw in game 28, more strange things started to happen.

In his book, Kasparov starts to contradict himself. He wrote that he started to feel safe in the QGD when playing Black because, despite the loss of game 27, he didn't really have problems in the opening. So where is the logic of venturing into a new opening when you're one step away from losing the match with the embarrassing score 0-6?

Yet, that is exactly what Kasparov started doing in the next games.

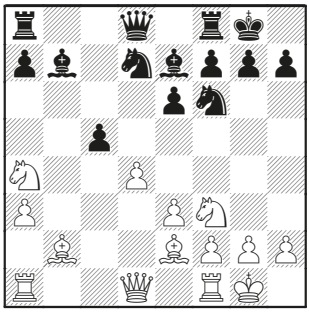
He wrote that he wanted to take advantage of the fact that Karpov wasn't always confident when meeting a new opening, so he played the sharp Meran in game 29. He wanted to "sharpen the situation in the match" by playing the Meran with Black and playing 1.e4 with White.

Sharpening the situation in the match when being 0-5 down sounds suicidal to me, but game 29 fell into the category of the above draws, lasting only 13 moves with White spending 1.39 and Black 0.51.

Anatoly **Karpov** - Garry **Kasparov**

Karpov - Kasparov WCM, Moscow (Game 29), 03.12.1984

1.♘f3 d5 2.d4 ♘f6 3.c4 e6 4.♘c3 c6 5.e3 ♘bd7 6.♗d3 dxc4 7.♗xc4 b5 8.♗e2 ♗b7 9.a3 b4 10.♘a4 bxa3 11.bxa3 ♗e7 12.0-0 0-0 13.♗b2 c5



½-½

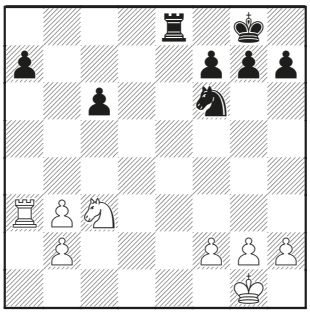
Game 30 saw the Petroff, with a draw in 20 moves, White 1.02, Black 1.19.



Garry **Kasparov** - Anatoly **Karpov**

Karpov - Kasparov WCM, Moscow (Game 30), 05.12.1984

1.e4 e5 2.♘f3 ♘f6 3.♘xe5 d6 4.♘f3 ♘xe4 5.d4 d5 6.♗d3 ♗e7 7.0-0 ♘c6 8.♖e1 ♗g4 9.c4 ♘f6 10.♘c3 dxc4 11.♗xc4 0-0 12.♗e3 ♗xf3 13.♕xf3 ♘xd4 14.♗xd4 ♕xd4 15.♖xe7 ♕xc4 16.♕xb7 c6 17.♕b3 ♕xb3 18.axb3 ♖ab8 19.♖a3 ♖fe8 20.♖xe8+ ♖xe8



½-½



Game 31 saw a return go the QGD for Kasparov (he writes that he decided to postpone the use of the Meran after seeing the "fighting look of his opponent.")

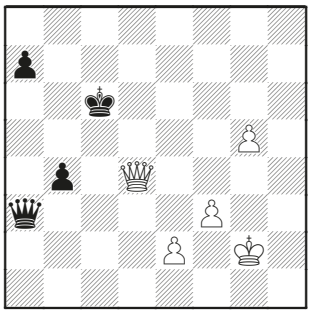
All this makes very little sense to me - it implies he got scared of some preparation, so he switched to the QGD, and yet in the next games he returned to the Meran!. The game gave Karpov excellent winning chances, but he spoilt them and there was another draw.

Game 32 was Kasparov's first win. In spite of his decision to start playing 1.e4 ("to sharpen the situation in the match") he chose 1.d4 and in the Queen's Indian he won a very nice game.

Garry **Kasparov** - Anatoly **Karpov**

Karpov - Kasparov WCM, Moscow (Game 32), 12.12.1984

1.d4 ♘f6 2.c4 e6 3.♘f3 b6 4.♘c3 ♗b7 5.a3 d5 6.cxd5 ♘xd5 7.♕c2 ♘d7 8.♘xd5 exd5 9.♗g5 f6 10.♗f4 c5 11.g3 g6 12.h4 ♕e7 13.♗g2 ♗g7 14.h5 f5 15.♕d2 ♗f6 16.♖c1 ♖c8 17.♖c3 ♖c6 18.♖e3 ♖e6 19.♖xe6 ♕xe6 20.♘g5 ♕e7 21.dxc5 ♘xc5 22.hxg6 d4 23.g7 ♗xg7 24.♗xb7 ♕xb7 25.f3 ♕d5 26.♖xh7 ♖xh7 27.♘xh7 ♕b3 28.♗d6 ♘e6 29.♘g5 ♗h6 30.♗f4 ♗xg5 31.♗xg5 ♘xg5 32.♕xg5 ♕xb2 33.♕xf5 ♕c1+ 34.♔f2 ♕e3+ 35.♔f1 ♕c1+ 36.♔g2 ♕xa3 37.♕h5+ ♔d7 38.♕g4+ ♔c6 39.♕xd4 b5 40.g4 b4 41.g5



1-0

Game 33 saw a return to the Meran (Karpov chose the Semi-Slav development) and a draw in 20 moves, White 1.37, Black 1.10.

Game 34, draw in 20 moves, White 1.20, Black 0.59.

In game 35 Karpov decided to return to the move 1.e4.

Kasparov writes that they had prepared the Classical Sicilian already for game 7, strangely not going for his backup - the Najdorf, that served him well for an easy draw in game 5. Again we get a new opening for Kasparov and again, miraculously, the Classical Sicilian (with the Rauzer chosen by Karpov) giving him easy draws in the two games he used it.

Game 35 was drawn in 17 moves, White 1.45, Black 1.22.

Game 36 saw a big fight, where both players could win.

Game 37 was another Rauzer with another quick draw, 15 moves, White 1.36, Black 0.37.

These were amazing results with both the Slav and the Classical Sicilian, easy and quick draws with new openings that he hadn't prepared for the match. So why didn't Kasparov continue to use them?

Game 38 and 39 saw identical play until move 22 but didn't offer any chances to either player.

Game 40 gave Kasparov winning chances, but he missed them.

Game 41 was a special one.

Kasparov writes that he lost confidence in the Rauzer (why?) and was in panic about what to play against 1.e4. He writes that he didn't "fully trust" the Najdorf (strange admission coming from Kasparov - the only time he used it was in game five which was an easy draw for him, so no reasons to really complain about it) so he decided to go for his opponent's favourite defence, the Petroff. He toyed with the idea of playing the Ruy Lopez (something that he looked at from the black side in his pre-match preparation) but he writes "with the score 1-5 playing a complex opening without proper preparation was scary."

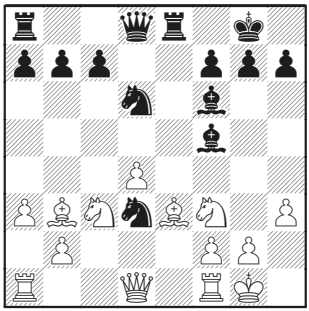
This is an obvious contradiction in Kasparov's writing. He did prepare the Ruy Lopez before the match, unlike the Classical Sicilian and the Slav, but he never mentions being scary playing those two openings while being one loss away from losing the match. But now, all of a sudden it was scary to play the Lopez.

Eventually he decided to rely on the Petroff, another opening he didn't prepare before the match, but which he didn't have any ideas against with White, so he thought it was safe. The opening went well for Kasparov, but he misplayed it on move 15 and Karpov obtained great winning chances. However, he missed them on move 33 and Kasparov held the draw.

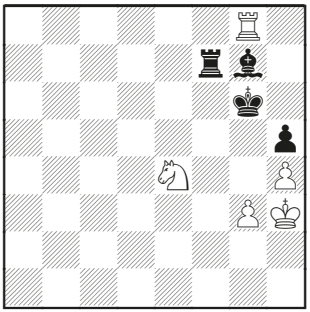
Anatoly **Karpov** - Garry **Kasparov**

Karpov - Kasparov WCM, Moscow (Game 41), 14.01.1985

1.e4 e5 2.♘f3 ♘f6 3.♘xe5 d6 4.♘f3 ♘xe4 5.d4 d5 6.♗d3 ♗e7 7.0-0 ♘c6 8.c4 ♘b4 9.♗e2 dxc4 10.♗xc4 0-0 11.♘c3 ♘d6 12.♗b3 ♗f6 13.h3 ♗f5 14.♗e3 ♖e8 15.a3 ♘d3



16.♖b1 c5 17.dxc5 ♘e4 18.♗c2 ♘xb2 19.♕xd8 ♖axd8 20.♖xb2 ♗xc3 21.♖xb7 ♘xc5 22.♗xc5 ♗xc2 23.♖xa7 ♗d1 24.♖e7 ♖xe7 25.♗xe7 ♖d3 26.♘g5 ♗b2 27.♗b4 h6 28.♘e4 f5 29.♘c5 ♖d5 30.♖e1 f4 31.a4 ♖d4 32.a5 ♖xb4 33.♖xd1 ♗d4 34.♘e6 ♗a7 35.♖d7 ♖b1+ 36.♔h2 ♗xf2 37.♘xf4 ♖a1 38.♘e6 ♖xa5 39.♖xg7+ ♔h8 40.♖f7 ♗e3 41.♔g3 ♗d2 42.♖d7 ♗c3 43.♔f3 ♔g8 44.♘f4 ♖f5 45.♔e4 ♖f7 46.♖d8+ ♔h7 47.♖d3 ♖e7+ 48.♔f3 ♗b2 49.♖b3 ♗c1 50.♘d5 ♖e5 51.♘f6+ ♔g6 52.♘e4 ♖f5+ 53.♔e2 ♖e5 54.♖b4 ♖e7 55.♖c4 ♖e8 56.g3 ♗b2 57.♔f3 ♖e6 58.♖c5 ♗d4 59.♖d5 ♗e5 60.♖b5 ♗c7 61.♖c5 ♗b6 62.♖c8 ♗d4 63.♖g8+ ♗g7 64.h4 ♖a6 65.♔f4 ♖a5 66.♖e8 ♖f5+ 67.♔e3 ♖e5 68.♖g8 ♖e7 69.♔f4 ♖f7+ 70.♔g4 h5+ 71.♔h3



½-½

Game 42 was a draw in 26 moves, White 1.31, Black 1.21

Game 43 was a draw, notable in that Kasparov (finally) played the Najdorf. It lasted 21 moves, White 1.43, Black 0.45.

Games 44-46 were real fights with mutual chances: game 45 featured the Najdorf and games 44 and 46 were Ruy Lopezes, Karpov deviating from the Petroff.

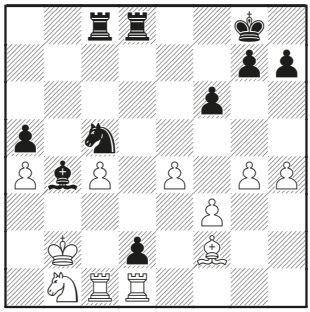
Game 47 was another peculiar game.

Karpov returned to 1.♘f3 and Kasparov again played the Semi-Slav. He writes that he felt confident trying it again. Karpov went for the sharpest option 5.♗g5, inviting the Botvinnik Variation, but Kasparov, surprised by the sharp choice, dodged it by going for the Cambridge Springs. On move 11(!) Kasparov offered a draw, but Karpov refused even though Black already had no problems. Karpov's refusal of "it's too early" showed some insecurity and he played the game very badly, losing in 32 moves.

Anatoly **Karpov** - Garry **Kasparov**

Karpov - Kasparov WCM, Moscow (Game 47), 30.01.1985

1.♘f3 ♘f6 2.c4 e6 3.d4 d5 4.♘c3 c6 5.♗g5 ♘bd7 6.e3 ♕a5 7.cxd5 ♘xd5 8.♕d2 ♘7b6 9.♘xd5 ♕xd2+ 10.♘xd2 exd5 11.♗d3 a5 12.a4 ♗b4 13.♔e2 ♗g4+ 14.f3 ♗h5 15.h4 0-0 16.g4 ♗g6 17.b3 ♗xd3+ 18.♔xd3 ♖fe8 19.♖ac1 c5 20.♗f4 ♖ac8 21.dxc5 ♘d7 22.c6 bxc6 23.♖hd1 ♘c5+ 24.♔c2 f6 25.♘f1 ♘e6 26.♗g3 ♖ed8 27.♗f2 c5 28.♘d2 c4 29.bxc4 ♘c5 30.e4 d4 31.♘b1 d3+ 32.♔b2 d2



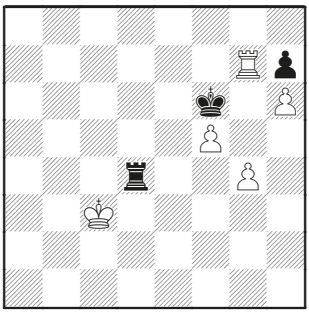
0-1

Kasparov won a very good 48th game in the Petroff and the match was then stopped, with Karpov still leading 5-3.

Garry Kasparov - Anatoly Karpov

Karpov - Kasparov WCM, Moscow (Game 48), 08.02.1985

1.e4 e5 2.♘f3 ♘f6 3.♘xe5 d6 4.♘f3 ♘xe4 5.d4 d5 6.♗d3 ♘c6 7.0-0 ♗e7 8.c4 ♘f6 9.♘c3 0-0 10.h3 dxc4 11.♗xc4 ♘a5 12.♗d3 ♗e6 13.♖e1 ♘c6 14.a3 a6 15.♗f4 ♕d7 16.♘e5 ♘xe5 17.dxe5 ♘d5 18.♘xd5 ♗xd5 19.♕c2 g6 20.♖ad1 c6 21.♗h6 ♖fd8 22.e6 fxe6 23.♗xg6 ♗f8 24.♗xf8 ♖xf8 25.♗e4 ♖f7 26.♖e3 ♖g7 27.♖dd3 ♖f8 28.♖g3 ♔h8 29.♕c3 ♖ff7 30.♖de3 ♔g8 31.♕e5 ♕c7 32.♖xg7+ ♖xg7 33.♗xd5 ♕xe5 34.♗xe6+ ♕xe6 35.♖xe6 ♖d7 36.b4 ♔f7 37.♖e3 ♖d1+ 38.♔h2 ♖c1 39.g4 b5 40.f4 c5 41.bxc5 ♖xc5 42.♖d3 ♔e7 43.♔g3 a5 44.♔f3 b4 45.axb4 axb4 46.♔e4 ♖b5 47.♖b3 ♖b8 48.♔d5 ♔f6 49.♔c5 ♖e8 50.♖xb4 ♖e3 51.h4 ♖h3 52.h5 ♖h4 53.f5 ♖h1 54.♔d5 ♖d1+ 55.♖d4 ♖e1 56.♔d6 ♖e8 57.♔d7 ♖g8 58.h6 ♔f7 59.♖c4 ♔f6 60.♖e4 ♔f7 61.♔d6 ♔f6 62.♖e6+ ♔f7 63.♖e7+ ♔f6 64.♖g7 ♖d8+ 65.♔c5 ♖d5+ 66.♔c4 ♖d4+ 67.♔c3



1-0

The above analysis points out several questionable moments in the match.

The first is the "coupling" of the draws, short both in the time spent and the number of moves played.

Second is Kasparov's choice of openings at different moments in the match. If it is true that such "coupling" of draws took place (as the seconds I spoke with thought was the case), then it's not really surprising that Kasparov chose different openings, as he knew the game would end in a draw and he was risking nothing. At the same time, he wasn't showing his ideas in his main openings and was "testing" the ideas that he had in the Slav and the Rauzer.

Third is Kasparov's contradictory reasoning when choosing his opening for game 41, also going contrary to the logic of choosing the mentioned Slav and Classical Sicilian.

Only the main protagonists know the truth and I don't think they will ever speak out about these questions. However, these questions certainly raise some doubts about some games of this historic match.

Looming questions over other K vs K matches

There are questions about their other matches as well.

I have heard that the match in Seville was "decided" to be drawn after Karpov equalised the score in game 16.

Before that game, two games fell along the lines of the above draws.

Kasparov's toothless treatment of the Caro-Kann in games 10 and 14, draws in 20 and 21 moves, 1.35-1.30 and 1.34-1.14, respectively. Even more strange is his choice to switch to 1.e4 in game 10 after winning a crushing game 8 with the English Opening, when he himself writes that Karpov had obvious problems in the English. So why change the favourable opening and give away an easy draw and the match initiative?

Game 14 was agreed drawn in a position where Kasparov had a safe and stable advantage.

After a very bad game 16, which he lost with White, with the result in the match tied, Kasparov chose the most surprising opening in his game 17. He writes that he was out of form in Seville and that he was lacking fighting spirit and just wanted to end the match. The Grünfeld was serving him well and I find his explanations to choose the King's Indian (!) in such a delicate match situation - to mobilise his inner reserves - a bit far-fetched. Karpov chose 1.♘f3 in an attempt to avoid the Grünfeld (for a first time in the match!) and instead of the rock-solid QGD or a variation in the English he had prepared, Kasparov went for the sharpest Mar del Plata variation! A curious selection of firsts by both players.

Similar to the games in the first match mentioned above, Kasparov again showed "courage" with his opening choice in a critical match situation.

The next two games, 18 and 19, were QGDs, Kasparov returning to 1.c4 and Karpov replying 1…e6 and Karpov repeating 1.♘f3 but Kasparov this time going for 1…d5.

In game 21 Karpov returned to 1.d4 and Kasparov writes that he "understood that returning to the Grünfeld in such a critical moment was risky." I just wonder why he didn't consider the KID risky earlier, in game 17. Additionally, he didn't consider the Grünfeld risky for game 23, when he offered a transposition to it, but Karpov declined it.

The last two games entered history as the most exciting finish in a World Championship match. I have heard that they were also part of an agreed "double", but I leave it to the readers to believe what they wish.

The matches between Karpov and Kasparov had many situations that never made it to the public.

In their last match in 1990, during the first part in New York, Karpov urgently had to fly back to Moscow. What could have been so important for Karpov to abandon a World Championship match and fly back to Moscow, changing time zones and completely messing up his regime and routine? The person who told me this didn't know the answer.

Another curious piece of information was that Karpov thoroughly prepared the Caro-Kann for the match in 1990, but he never used it then. The seconds and trainers working on it were puzzled by this choice. Karpov lost the match because of the sensitive losses in the Ruy Lopez in games 18 and 20. However, he used all that work on the Caro-Kann in his next tournaments and achieved great results in that opening.

Does this mean that he saved all the work for after the match and didn't consider the match "worthy" to show his preparation? Karpov was obviously under pressure in the Ruy Lopez, so it made perfect sense to change the opening, but the only time he did so was using the Petroff (giving him an easy draw!) in game 10. Why he didn't repeat the Petroff, when it was such a success, is another question left unanswered.

In this lengthy analysis, I posed the questions that I found logical and to which I couldn't find the answers to. These were interspersed with bits of information that I have gathered throughout the years. I doubt that I will ever receive answers, but at least I put the questions out in the public.

Who knows, maybe the truth will come out at some point?!

The British 4NCL By IM Shaun Taulbut

The national chess league in Britain the 4NCL concluded on the first May bank holiday weekend. The first division was won by Chess.com Manx Liberty with Chessable White Rose taking second and Cheddleton third, with Wood Green in fourth place.

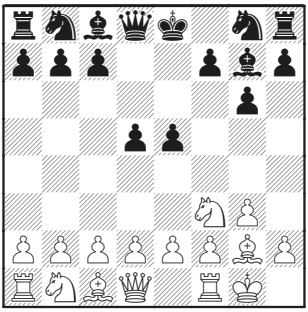
The Sharks took fifth place and Wood Green Youth were in sixth. Chess.com Manx Liberty beat their two closest rivals 4.5-3.5 and several grandmasters played for them including Alexei Shirov.

Apart from the team performance, two players from The Sharks gained grandmaster norms in the 4NCL this season - Peter Roberson and British Champion Harry Grieve; these were one each of their wins.

Jon **Speelman** - Peter **Roberson**

4NCL - 2022–23, Daventry, England (7.1)

1.♘f3 d5 2.g3 g6 3.♗g2 ♗g7 4.0-0 e5

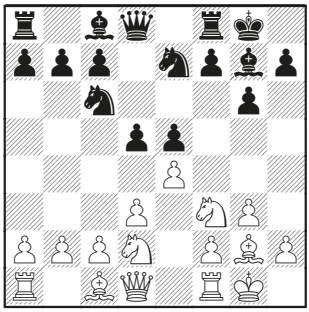


Black plays actively, gaining space in the centre and delaying the development of his king's knight.

5.d3 After 5.c4 dxc4 6.♕a4+ ♘c6 7.♕xc4 ♘ge7 White has a slight advantage but no more.

5...♘c6 6.♘bd2 The King's Indian attack. 6.c4 d4 leaves White with a slight edge.

6...♘ge7 7.e4 0-0



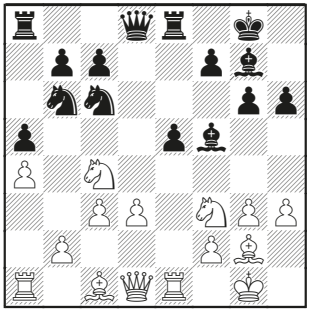
8.c3 a5 An important move, stopping White expanding on the queenside; White now chooses to block the position.

9.a4 h6 Allowing the queen's bishop to come to e6.

10.exd5 ♘xd5 11.♖e1 ♖e8 12.♘c4 ♗f5 Black is active.

13.h3 13.♘h4 ♗e6 14.♘f3 ♗f5 15.♘h4.

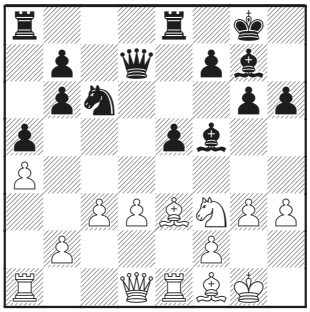
13...♘b6



Attacking d3; the alternative is 13...g5 14.h4 g4 15.♘fd2 ♗xd3 16.♕xg4 e4, with complex play.

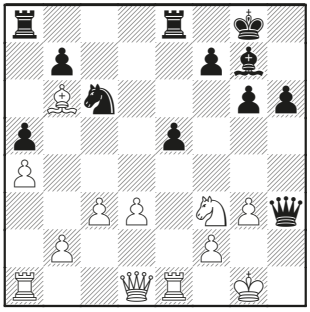
14.♘xb6 cxb6 15.♗f1 ♕d7 15...♖e7 is a good alternative, aiming to place the rook on d7.

16.♗e3



16.♔h2 ♗f8 *(16...♗e6 17.♗e3 ♕c7 18.♕c1 ♔h7)* 17.♗e3 ♗c5 18.♕d2 h5 19.♗xc5 bxc5 20.♕h6.

16...♗xh3 17.♗xh3 ♕xh3 18.♗xb6



Black has a slight edge with his active queen near the white king

18...♖e6 18...♕d7 is unusual but worthy of consideration: 19.♖e3 ♕e6.

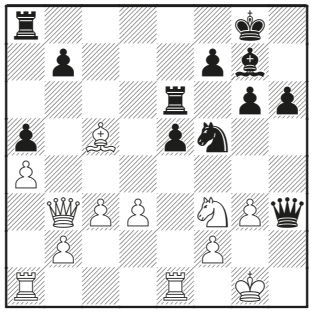
19.♕b3 Aiming at b7 retains a slightly better position.

19.♖e4 g5 20.♕b3 ♕f5 21.♘d2 h5; 19.♘d2 f5 20.d4.

19...♘e7 19...♖ae8 20.♗e3 *(20.♖ad1)* 20...♕f5 is satisfactory for Black.

20.♗c5 If 20.♗c7 ♕f5 21.♖e3 e4 22.dxe4 ♕c5, aiming to trap the white bishop, is difficult to meet.

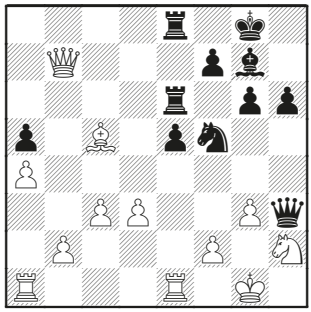
20...♘f5



Black sacrifices a pawn.

21.♕xb7 ♖ae8 21...♖d8 22.♕e4 is satisfactory for White.

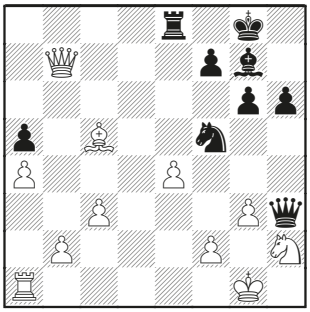
22.♘h2



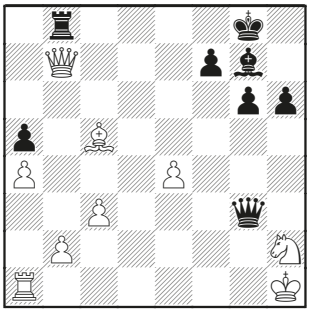
22.♘d2 looks best.

22...e4 Blocking the retreat of the queen enables Black to play against the white king.

23.♖xe4 ♖xe4 24.dxe4



24...♘xg3 25.fxg3 ♕xg3+ 26.♔h1 ♖b8



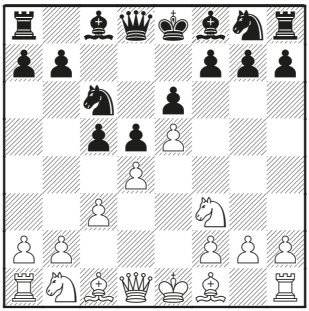
White resigned here as, after the queen moves, 27...♖xb2 is decisive, threatening two mates on g2 and h2; but he has a resource:27.♗f2, when Black is only slightly better after ...♕xh2+. Instead of the game continuation 26...♗e5 27.♗g1 *(27.♘f1 ♕h3+ 28.♔g1 ♖b8 is winning, eg 29.♕c6 ♕g4+ 30.♔h1 ♕f3+ 31.♔g1 ♖xb2 32.♕e8+ ♔h7)* 27...♖b8 28.♕c6 ♖xb2 29.♕e8+ ♔g7 30.♕xe5+ ♕xe5 31.♗d4 ♖xh2+ 32.♔g1 ♕xd4+ 33.cxd4 ♖e2 34.e5 *(34.♖b1; 34.♖c1 ♖xe4 35.♖c4 h5 36.♔f2 h4 37.♔f3 f5 is winning)* 34...♖d2 is winning for Black.

0-1

Harry **Grieve** - Keith **Arkell**

4NCL - 2022–23, Daventry, England (9.3)

1.e4 e6 2.d4 d5 3.e5 c5 4.c3 ♘c6 5.♘f3

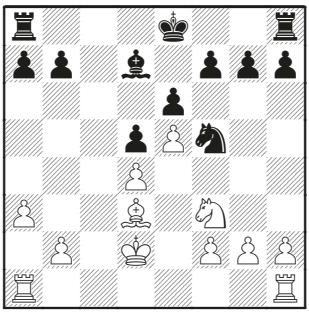


5...♘ge7 6.♘a3 White aims to bring the knight to c2 where it will protect the pawn on d4.

6...cxd4 7.cxd4 ♘f5 8.♘c2 ♗d7 9.♗d3 ♘b4 9...♗e7 10.0-0 0-0 is equal.

10.♘xb4 ♗xb4+ 11.♗d2 ♕a5 Virtually forcing the exchange of queens, but White has a space advantage.

12.a3 ♗xd2+ 13.♕xd2 ♕xd2+ 14.♔xd2



White has a small edge because he has more space, but Black has no weaknesses.

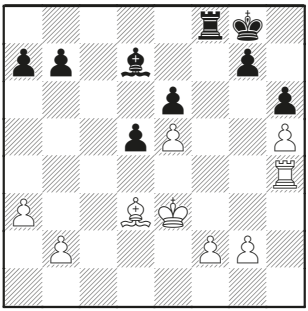
14...♖c8 15.h4 A good alternative is 15.♖ac1 0-0 16.♗xf5 exf5 17.♖c5 ♗e6 18.♖hc1 ♖xc5 19.dxc5, with an edge for White as the knight will settle on d4.

15...♘e7 16.h5 Threatening h6, when Black would be very weak on the kingside, which he wisely prevents.

16...h6 17.♖h4 17.♖ac1 is a good alternative.

17...0-0 18.♖c1 ♖xc1 19.♔xc1 f6 19...♖c8+ 20.♔d2 ♘c6 is almost equal as White has few points of attack.

20.♔d2 ♘c6 21.♔e3 fxe5 22.♘xe5 ♘xe5 23.dxe5

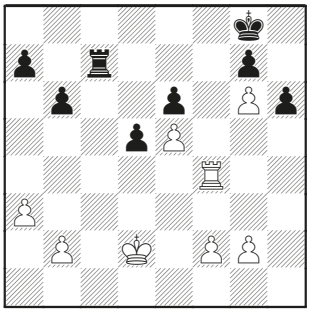


White has more space but the game is still drawish.

23...♖c8 24.♖f4 ♗e8 25.♗g6 The alternative is 25.g4 ♖c1 26.♖b4 b6 27.♖b3 ♔f8 28.♖c3 ♖xc3 29.bxc3 ♔e7 but White plays for an outpost on f7.

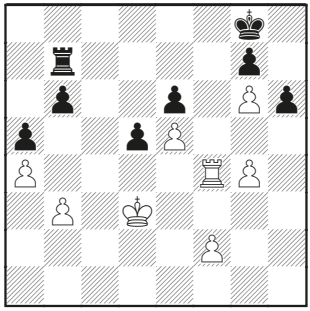
25...b6 26.♔d2 ♗xg6 27.hxg6 Now White can invade on f7 at some point and this ultimately wins the game for him.

27...♖c7



27...♖f8 28.♖xf8+ ♔xf8 29.g4 ♔e7 30.f4 ♔d7 31.♔c3 ♔e7 32.♔d4 ♔d7 33.f5 ♔e7 34.b4 is a winning king and pawn ending for White.

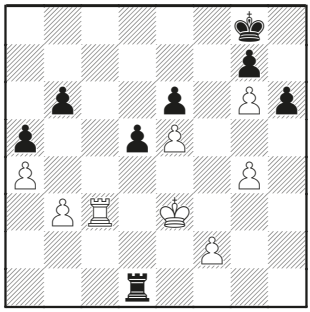
28.g4 ♖d7 29.♔d3 ♖c7 30.b3 a5 31.a4 ♖b7



Black is tied down to stopping White invading on f7 and his king has no moves.

32.♔d4 ♖c7 If 32...b5 33.♔c5 bxa4 34.♖xa4 ♖xb3 35.♖xa5 ♖f3 36.♖a8+ ♖f8 37.♖xf8+ ♔xf8 38.f4 ♔e7 39.f5 exf5 40.gxf5 h5 41.f6+ gxf6 42.g7 ♔f7 43.e6+ ♔xg7 44.♔c6 d4 45.e7 wins.

33.♖f3 ♖c1 34.♖c3 ♖d1+ 35.♔e3

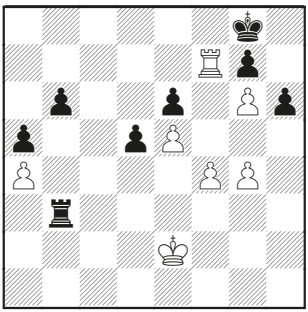


A surprise, allowing a check, but White has calculated accurately.

35...♔f8 If 35...d4+ 36.♔e2 dxc3 37.♔xd1 wins the pawn on c3.

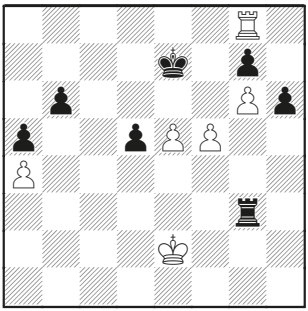
36.♔e2 36.♖c8+ ♔e7 37.♖c7+ ♔f8 38.♖f7+ ♔g8 39.♖e7 is winning.

36...♖d4 37.f3 ♖b4 38.♖c8+ ♔e7 39.♖c7+ ♔f8 40.♖f7+ ♔g8 41.f4 ♖xb3



Black has won material but now the White pawns break through.

42.f5 exf5 43.♖b7 ♔f8 44.gxf5 ♖g3 45.♖b8+ ♔e7 46.♖g8



White wins the g-pawn and the game as then White will have three connected passed pawns which Black cannot stop

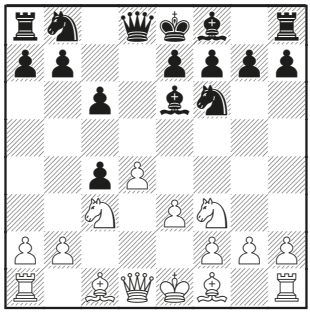
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Now a sparkling win by Parligras of Chess.com Manx Liberty

Mircea **Parligras** - Christopher **Skulte**

4NCL: 2022–23, Daventry, England (8.3)

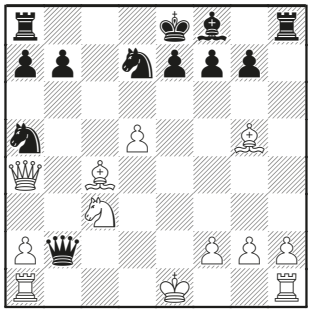
1.d4 d5 2.c4 dxc4 3.♘f3 ♘f6 4.e3 ♗e6 5.♘c3 c6



6.♘g5 ♗d5 7.e4 h6 8.exd5 hxg5 9.dxc6 ♘xc6 10.d5 ♘a5 The knight is vulnerable here and better is 10...♘e5 11.♗xg5 with a slight edge for White; now White can disrupt the black development.

11.♕a4+ ♘d7 12.♗xg5 ♕b6 If 12...a6 13.b4 cxb3 14.axb3 b6 15.d6 ♘b7 16.♘b5 with a winning attack; or 12...f6 13.♗e3 b6 14.♗e2 a6 15.0-0 b5 16.♕c2 ♔f7 17.♕f5 with very strong play for White.

13.♗xc4 ♕xb2

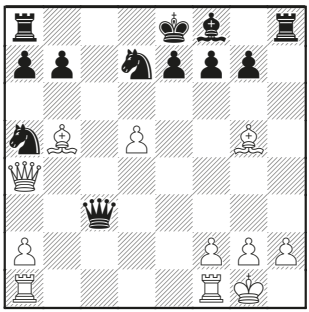


White now offers a piece to break through to the king.

If 13...♘xc4 14.♕xc4 ♕xb2 15.♖b1 ♘b6 16.♕d3 ♕a3 17.0-0 is strong eg 17.. ♖c8

18.♖xb6 axb6 19.♕b5+ ♔d8 20.♕xb6+ ♔e8 21.♕b5+ ♔d8 22.d6 ♖xc3 23.♖d1 f6 24.dxe7+ ♔xe7 25.♕d7#.

14.0-0 ♕xc3 15.♗b5



White has sacrificed a piece but Black cannot easily defend as ♖ac1 is the answer to...♖d8.

15...♕c7 16.d6 ♕xd6 17.♗f4 Stopping the mate threat on h2 and preparing to attack down the d-file.

17...♖h4 18.♖ad1 The pinned knight on d7 is lost.

18...♖xf4 19.♗xd7+ ♔d8 20.♕xa5+ Restoring material equality and White is threatening a discovered check with the bishop.

20...♕b6 21.♗a4+ ♔c8 22.♖c1+ ♔b8 If 22...♔d8 23.♖fd1+ wins but now mate is forced.

23.♗d7 ♕xa5 24.♖c8#

1-0

LEADING FINAL ROUND 11 STANDINGS:

Rk	Team	1	2	3	4	5	6	7	8	9	10	11	12	Mpts	Bpts
1	**Chess.com Manx Liberty**		4½ - 3½	4½ - 3½	5-3	5½ - 2½	5½ - 2½	5½ - 2½	6½ - 1½	4½ - 3½	6-2	7½ - ½	6½ - 1½	22	61½
2	**Chessable White Rose 1**	3½ - 4½		3½ - 4½	4-4	4½ - 3½	4½ - 3½	7-1	5-3	6½ - 1½	6½ - 1½	6-2	7-1	17	58
3	**Cheddleton**	3½ - 4½	4½ - 3½		4-4	4-4	4-4	6-2	5-3	7-1	5½ - 2½	7-1	5-3	17	55½
4	**Wood Green**	3-5	4-4	4-4		3½ - 4½	6½ - 1½	6½ - 1½	5-3	6½ - 1½	6-2	6-2	6½ - 1½	16	57½
5	**The Sharks 1**	2½ - 5½	3½ - 4½	4-4	4½ - 3½		4-4	6-2	4-4	5½ - 2½	6½ - 1½	7-1	6 - 1½	15	53½
6	**Wood Green Youth**	2½ - 5½	3½ - 4½	4-4	1½ - 6½	4-4		4½ - 3½	5½ - 2½	7½ - ½	6-2	4½ - 3½	4½ - 3½	14	48
7	**Blackthorne**	2½ - 5½	1-7	2-6	1½ - 6½	2-6	3½ - 4½		4-4	4½ - 3½	5-3	6-2	6-2	9	38
8	**Celtic Tigers 1**	1½ - 6½	3-5	3-5	3-5	4-4	2½ - 5½	4-4		4½ - 3½	3½ - 4½	4½ - 3½	3½ - 4½	6	37
9	**Chessable White Rose 2**	3½ - 4½	1½ - 6½	1-7	1½ - 6½	2½ - 5½	½ - 7½	3½ - 4½	3½ - 4½		4-4	6-2		5	33
10	**Gonzaga**	2-6	1½ - 6½	2½ - 5½	2-6	2½ - 5½	2-6	3-5	4½ - 3½	4-4		2½ - 5½	5-3	5	30½
11	**Cambridge University 1**	½ - 7½	2-6	1-7	2-6	1-7	3½ - 4½	2-6	3½ - 4½	2-6	5½ - 2½		5½ - 2½	4	28½
12	**West is Best 1**	1½ - 6½	1-7	3-5	1½ - 6½	1½ - 6	3½ - 4½	2-6	4½ - 3½	2½ - 5½	3-5	2½ - 5½		2	26½



PSYCHOLOGICAL PLOYS ON THE CHESSBOARD

By Grandmaster Raymond Keene OBE

During the 1920s Alexander Alekhine was renowned for his imaginative and violent attacking play, resulting, for example, in brilliant victories against Bogoljubow and Reti. Then, in the great tournament at New York 1927, such aggression made no impression whatsoever on Capablanca. For their world championship later that same year, Alekhine adopted an entirely new psychological approach, not fearing to enter grindingly tedious endgames against that self-same Capablanca. The result was victory for the patient Alekhine, reborn as an adept in the war of attrition.

The introduction of psychology into chess has been widely attributed to an exegesis by Richard Réti in his classic book, Masters of the Chessboard. In that masterpiece of chess literature Reti explains, through Lasker wins against Tarrasch and Capablanca, how Lasker lured his victims into unfamiliar territory or situations which were not congenial to their strengths or tournament standing.

Returning to Alekhine, he switched styles again when facing Bogoljubow in his first title defence from 1929. This adjustment met with critical approbation, as expressed in the foreword by prolific chess journalist W H Watts to the match book by FD Yates and W Winter:

"*The games are without exception bright and abound in critical positions, as distinct from those of the two preceding world championship matches as can well be…The chess world is indebted to all its champions, but to none more than to Alekhine who has lifted the game out the rut into which safety tactics had cast it. Safety play it was that lent plausibility to Capablanca's claim that the game needed a radical change, but this match has proved that decisiveness can be attained if striven for. As in war, so in Chess, inertia and passivity lead to no result.*"

But where do psy-ops tip over into gamesmanship? This certainly predates any explanations by Reti or efforts by Lasker and Alekhine.

Gamesmanship has assumed many guises in chess, namely attempts to influence the result by means other than simply playing good moves. Already in the 16th century the Spanish cleric Ruy Lopez, advocated playing after your opponent had eaten and drunk liberally (thus inducing drowsiness) and if possible by placing the board so that the sun would shine in your intended victim's eyes (thus inducing myopia).

As a counter to such devious schemes, another devious cleric, the Sicilian priest Pietro Carrera, wrote the following alarming advice in 1617 for the prospective match player:

"He must abstain some days from meat to clear his brain as also to let blood, *he should take both purgatives and emetics to drive the humours from his body*, *and he must above all be sure to confess his sins and receive spiritual absolution just before sitting down to play in order to counteract the demoniacal influence of magical spells*."

Gamesmanship was popularised by Stephen Potter in his 1947 book: *The Theory and Practice of Gamesmanship* (or The Art of Winning Games Without Actually Cheating). However, Potter's advice on chess would be laughed out of court, since the general level of chess education is now far too high to fall for his transparent bluff. Potter's advice to his readers was to become involved in a short sequence of opening moves, such as 1.e4 e5 2.♘f3 ♘c6 3.♗c4 ♗c5 and then mysteriously resign, at the same time equally mysteriously claiming superior insight into some spurious far distant variation, which would lead to one's own inevitable defeat. I recall my parents, some time during the Cretaceous Period when I learnt my chess, helpfully buying me Potter's slim volume, in the mistaken belief that it might improve my chess skills. By then, though, I had already progressed far beyond that point and was deeply into studying the strategic and tactical disquisitions of Lasker, Nimzowitsch, Reti, Capablanca and Alekhine.

A more serious proposition in the canon of rule bending at the chessboard is hypnotism. When Efim Bogoljubow challenged Alexander Alekhine for the World Chess title for the second time, in 1934, rumours of hypnotism were already rife. Time and again Bogoljubow, victor of many great tournaments in the 1920s (such as Pistyan in 1922, Moscow 1925 Bad Kissingen 1928) and one-time holder, simultaneously, of both the Soviet and German Championships, would obtain the advantage, but then see it crumble against the champion's dynamic counter-attacks. Then inexplicable errors began to creep in and Bogolyubov's carefully orchestrated strategic wins would invariably descend into ashes.

A quarter of a century later, history would repeat itself. Mikhail Tal, notorious as the "Wizard of Riga" on account of the violent and surprising nature of his aggressive tactics, was sweeping all before him in the 1959 qualifying tournament to decide the challenger for the World Title, the incumbent Champion being the patriarch and Red Czar of Soviet chess, Mikhail Botvinnik. Come the final round of the Candidates' competition, Grandmaster Pal Benko, Hungarian by origin, American by choice, decided that he knew how to neutralise Tal's secret of success, his hypnotic glare.

Accordingly, Benko donned dark sunglasses in his last-round game against the Wizard, doubtless to ward off his opponent's mind-bending stare. Sadly, this imaginative precaution was of no avail, and, after just a few moves, a typical Tal onslaught, complete with sacrifices, had wrecked Benko's defences. Only the fact that Tal needed just one draw to win the tournament came to Benko's rescue, for, by all conventional yardsticks, Benko would have risked nothing by resigning the game.

The clash between Spassky and Fischer at Reykjavik 1972 is probably the most celebrated chess contest of all time. Spassky moved swiftly into a 2-0 lead, but then crumpled, after chivalrously acceding to a battery of Fischer's bizarre demands, which included (paradoxically) defaulting game two, and shifting game three to a small private room, instead of the public stage. Pitting East against West, USA against USSR, capitalism against communism, Kissinger against Brezhnev, this match acquired uniquely iconic overtones.

I was personally involved in perhaps the most notorious case of alleged hypnosis at the chessboard, when I acted as chief second and Head of Delegation to Soviet defector Viktor Korchnoi, as he challenged Anatoly Karpov for the World Championship at Baguio City in the Philippines during much of 1978. Karpov, munificently funded by the Soviet state, had brought a vast delegation to Baguio, including one Dr Vladimir Zukhar, whom Korchnoi enthusiastically identified as a parapsychologist, with the peculiar ability to direct mind-bending rays at any player on the stage whom he wished to influence or even harm.

Fanatical helpers then thronged to Baguio, besieging us with advice as to how to ward off such psychic pressure, among them members of the extreme Ananda Marga sect, who believed in yoga, mantras and mystic chanting. I thought they were plausible tricksters, not out of place in one of those frantic Ben Jonson comedies, such as *Volpone* or *The Alchemist*. What I believed was that Korchnoi needed better chess strategy, not a circus of charlatan fake gurus. Sadly, both sides seemed to take this Jonsonian charade seriously and the match ended in farce when Dr Zukhar was permitted by match officials to move into the front rows of spectators, thus propelling Korchnoi to succumb to the Scylla of bogus hypnosis rather than the Charybdis of crazy cultism.

To exacerbate matters, the Ananda Marga troupe were all at that time on bail for the attempted murder of an Indian diplomat! This inconvenient fact hardly endeared either the orange-robed levitators, or indeed Korchnoi himself, to the organising committee appointed by Philippine President Marcos.

One moment when psychological strength is particularly essential occurs in those rare cases when a world champion, or challenger, has no choice but to win the final game to clinch the title. The temptation is to over-press, an instinct which betrayed Alekhine in his 1935 match against Euwe, not to mention Bronstein when at the cusp of wrenching the laurels from Botvinnik in 1951.

There were two notable cases, when patience of the Alekhine 1927 vintage, came to the rescue of a beleaguered champion. One was Kasparov's last ditch endgame against Karpov at Seville, game 24, 1987, which I had the privilege of attending in person. The other was the war of simplifying attrition by Kramnik against Leko.

Vladimir **Kramnik** - Peter **Leko**

World Championship Match (2004),
Brissago SUI, rd 14, 18.10.2004

(Caro-Kann Defence: Advance Variation)

1.e4 Kramnik, at the time the defending world champion, was to score a brilliant victory in the 14th and final game; Peter Leko resigned after 41 moves when faced with checkmate.

This was only the third time in the entire history of the World Championship that the defending champion had saved his title by winning in the final game. The third occasion came in the Lasker vs. Schlechter, 1910, where Lasker himself utterly misread the psychological situation and seriously over-pressed, only to survive and, as if to order, win an extended battle of attrition in the endgame. The game itself which follows was a jewel of controlled aggression. Despite consistent exchanges throughout the game, Kramnik

maintained an iron grip on the position and ultimately blasted his way into the black camp via the dark squares. Taking no account of material sacrifices it was Kramnik's king that dealt the fatal blow when it marched right into the heart of the opposing position.

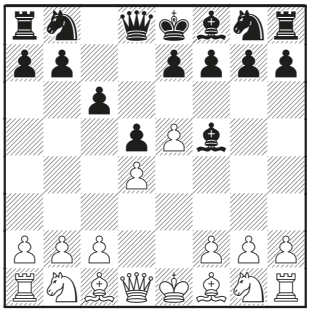
This outstanding game, the best of the match, recalled the classic fifth game won by Petrosian against Botvinnik in 1963 when a similarly epic king march in an endgame brought White a classic victory. "I had to give everything, especially at the end, to win against such an opponent."

'Peter Leko is an incredible defender. For me it was more difficult than my match against Kasparov in the year 2000", said Kramnik after the game. Leko said in conclusion: "It was a very hard fight. In the end, it was not enough for me to win the title. I'm disappointed, but I'm looking forward to the future. I'm 25 years old, and I hope to get a new chance to become world champion." Prophetic and hopeful words, which turned out to be unfulfilled.

1...c6 Leko is not averse to repeating the main lines of the Caro-Kann.

2.d4 d5 3.e5 By contrast, Kramnik must seek sharper paths. This move, favoured by Nimzowitsch, Tal and Short, is ideal for a must-win situation, since it locks pawn formations and avoids premature exchanges.

3...♗f5



4.h4 Nimzowitsch liked this 3 e5 variation and would play here 4.♗d3. His most famous game with this line is sadly a loss, a magnificent manoeuvring game against Capablanca from New York 1927. The most common alternative these days is 4.♘c3, as played for example by Kasparov in a drastic win over Karpov at Linares 2001, which continued 4...e6 5.g4 ♗g6 6.♘ge2 ♘e7 7.♘f4 c5 8.dxc5 ♘d7 9.h4 ♘xe5 10.♗g2 h5 11.♕e2 ♘7c6 12.♘xg6 ♘xg6 13.♗g5 ♗e7 14.gxh5 ♘f8 15.♘b5 ♘d7 16.h6. The latest try for Black is 4.♘c3 a5!? as in Sebag-Chiburdanidze, FIDE WCh Women KO, Elista 2004. Black won in 33 moves after 5.♗e3 a4 6.a3 ♕b6 7.Rb1 ♕a5 8.g4 ♗d7 9.♗g2 e6 10.♘ge2 c5 11.0-0 ♘c6 12.f4 h5. This 4.h4 line was tested repeatedly in the Tal-Botvinnik WCC match, Moscow 1961, with generally favourable results for Black. The paths they followed are retraced below.

4...h6 4...h5 may be preferable, after which Tal tried 5.♘e2 e6 6.♘g3 g6 7.♘xf5 gxf5 8.c4 c5 9.cxd5 ♕xd5 but only drew their 14th game from 1961.

5.g4 Instead 5.♘e2 is possible and, in their 20th game, 5.e6 6.♘g3 ♘e7 7.♘c3 ♘d7 8.♗e3 ♗h7 9.♗d3 ♗xd3 10.cxd3 h5 led to a marathon struggle and another draw.

5...♗d7 It looks more natural to retreat the bishop along the b1-h7 diagonal, but, in that case, Black has to reckon with the dangerous pawn sac e5-e6.

6.♘d2 This looks like a new move. In the 10th Tal-Botvinnik game from 1961, we saw 6.h5 c5 7.c3 ♘c6 8.♗h3 e6 9.♗e3 ♕b6 10.♕b3 cxd4 11.♕xb6 axb6 12.cxd4 ♘a5 and Black won in 42.

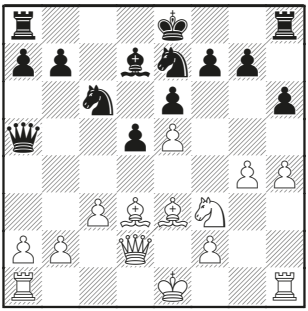
While the 18th game followed the course 6.c3 c5 7.♗g2 e6 8.♘e2 ♗b5 9.♘a3 ♗xe2 10.♕xe2 cxd4 11.cxd4 ♗xa3 12.bxa3 ♘c6 and Black won again. However, Tal persisted with this line, and in Tal-Pachman, Bled 1961, he finally won after launching an attack following 7... e6 8.f4 ♕b6 9.♘f3

♘c6 10.♘a3 cxd4 11.cxd4 O-O-O 12.♘c2 ♔b8 13.♗d3 ♘ge7 14.♖b1 ♘a5 15.♗d2 ♖c8 16.b4.

6...c5 Black has one way to free himself before White's pawns begin to exert a fatal grip.

7.dxc5 e6 8.♘b3 ♗xc5 A small combination that regains his pawn, but at the cost of trading his dark-squared bishop. 9...♕c7 would doubtless transpose, but this is more forcing.

9.♘xc5 ♕a5+ 10.c3 ♕xc5 11.♘f3 ♘e7 12.♗d3 ♘bc6 13.♗e3 ♕a5 14.♕d2



The tone of play for the middlegame is set - Black's position is resilient, but White has a promising future on the central dark squares. Fritz now wanted to try the line-opening gambit 14...d4!?, but no human player would yet regard such drastic measures as necessary. (It's a mark of how far computer programs have advanced that Fritz makes this dynamic choice.)

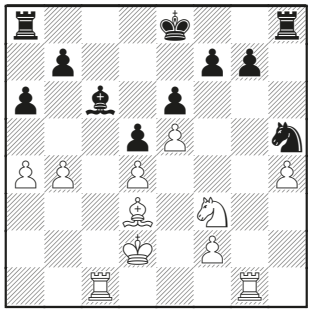
14...♘g6 15.♗d4 Accepting some exchanges, but White's dark square grip persists. In contrast, 15.♗xg6 gives Black too much counterplay along the half-open f-file.

15...♘xd4 16.cxd4 ♕xd2+ 17.♔xd2 ♘f4 18.♖ac1 From now on, White's play is direct and brutal. I would have played ♗f1 and followed it with Ke3. Kramnik has no truck with such sophisticated nuances and goes directly for the jugular.

18...h5 And here I would have left Black's king's-side pawns severely alone and traded on d3. After 18...♘xd3 19.♔xd3 ♔e7 20.♖c7 ♖ab8 followed by ...♖hc8, I believe Black could withstand the onslaught from White, though it must be admitted that White's knight will always be superior to Black's bishop.

19.♖hg1 19 g5 is possible instead, but Kramnik is all for open lines.

19...♗c6 20.gxh5 ♘xh5 21.b4 a6 22.a4



An admirable display of energy, but, after 22...♗xa4 23.♖c7 ♗b5 24.♖xb7 O-O, Black reduces the tension and gains counterplay. Taking the pawn could even be dangerous for White after 25.♗xb5 axb5 26.♖xb5 ♖a2+. For this reason, I prefer 22.♔e3 restricting Black's knight, and if 22...O-O then 23.♖g5 g6 24.♖cg1 ♘g7 25.h5! or if 24...♔h8 25.♗xg6! fxg6 26.♖xg6 ♖f7 27.♘g5 and wins.

22...♔d8 ? Leko exhibits an alarming tendency towards a bunker mentality. After this passive move, Black is strangled in the style of his hero Petrosian or of Nimzowitsch, the arch-blockader and early prophet of 3 e5 against the Caro-Kann.

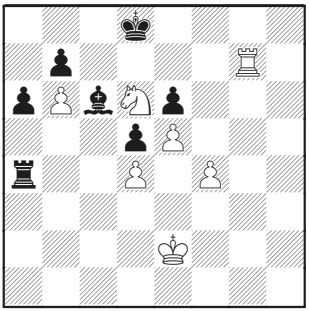
23.♘g5 ♗e8 24.b5 ♘f4 Clearing the a-file merely offers White a further avenue of attack after 24...axb5 25.axb5 ♖a3 26.♖a1!

25.b6 Creating a terrible outpost on c7 for his rook. Black must prevent such an invasion at all costs.

25...♘xd3 26.♔xd3 ♖c8 27.♖xc8+ ♔xc8 28.♖c1+ ♗c6 Black has plugged one path for White's forces but more soon open. Black, we soon see, is fatally debilitated on the central dark square complex.

29.♘xf7 ♖xh4 30.♘d6+ ♔d8 31.♖g1 ♖h3+ Passive defence is hopeless, so Black tries to clear off as many white pawns as he can.

32.♔e2 ♖a3 33.♖xg7 ♖xa4 34.f4!!



The decisive coup. White's small but highly efficient army is ready to concentrate its powers and deal the death blow. If now 34...♖xd4, then 35.f5 exf5 36.e6 ♖e4+ 37.♘xe4 fxe4 38.♖c7, threatening ♖xc6, and if 37...♗b5+, 38.♔e3 when Black's b-pawn is doomed and White's king penetrates.

34...♖a2+ 35.♔f3 ♖a3+ 36.♔g4 ♖d3 37.f5 The same theme. The way White's king now takes the black fortress by storm with just rook and knight against rook and bishop reminds me strongly of the epic king march and superlative conclusion of game 5 from the Petrosian-Botvinnik WCC match, Moscow 1963.

37...♖xd4+ 38.♔g5 exf5 39.♔f6 ♖g4 40.♖c7 ♖h4 41.♘f7+ Black resigns since 41...♔e8 42.♖c8+ ♔d7 43.♖d8 is



mate. A jewel of a game and a sublime atonement for the sins of omission in some previous games of this match. Now compare the celebrated king march by Petrosian that doubtless provided inspiration for Kramnik as he conducted his final onslaught.

1-0

Openings for Amateurs

By Pete Tamburro; ptamburro@aol.com



THE RUY LOPEZ ACCORDING TO ALEXANDER THE GREAT

Catchy title, right? Read on and you'll see how appropriate it is. This game was a correspondence gem played back in 1972. Anthony Cayford would go on to become U.S. Correspondence Champion.

Both he and my dad worked at Bell Telephone Laboratories back then. My dad got me in touch with him, and Tony helped me out with, interestingly enough, a line in the Ruy Lopez. I took an active interest in his games after that. This particular game illustrates the Ruy Lopez at its best. There are concepts presented here that are worth remembering. There are some tips, especially with respect to Fischer's games with the Ruy Lopez, that are worth following up. If you are about to enter study of the Ruy Lopez, then concentrate on the ideas presented here and in previous articles I've written in both my Openings for Amateurs books and in BCM columns in the past few years. Then go find the books listed at the end and study them all. Don't worry about memorising the moves. The more games you play over in these books, the less you will have to commit to memory. For now, enjoy this very instructive game.

Anthony R. **Cayford** - Dr. I **Schwartz**

First US Corresp. Champ. Prelim., 1972

1.e4 e5 2.♘f3 ♘c6 3.♗b5 a6 4.♗a4 ♘f6 5.0-0 ♗e7 6.♖e1 b5 7.♗b3 d6 Ah! Then, of course, one has to mention the Marshall with 7...0-0 Should amateur White or Black

players allow themselves to be enmeshed in its variations? The short answer is no.

A little personal story. In college I became obsessed with it for the black pieces. I had it memorised out to 32 moves and knew every Soviet game. There was considerable success. Then bad things began happening. I spent so much time on one line that it took away from time actually learning how to improve my chess. My opponents didn't book up to go down the lines. Instead, they started playing the Exchange Variation (O-O and d4 lines), The DERLD and its variants, The CARL and even the Steinitz and even the Wormald and Worrall Attacks. All provide ample opportunity to equalise, but it was dull stuff. I never saw the Marshall again in over the board play. To top it all off, a friend of mine noticed my play had become stale - too much memorisation, too little creative energy. I found refuge in the Modern Steinitz and later the Schliemann. When I started playing the Ruy Lopez, I had to realise that I could expect little more than a draw, and that's still the case decades later. That's not why I took up the opening. It's enough to make you play the English! However, I settled on several different anti-Marshall lines to make Black suffer disappointment the way I did!

8.c3 0-0 9.h3 One of my "bucket list" things to accomplish after I retired was to take lessons from a super GM, so I contacted Boris Gulko. He analysed my games and suggested I try 9.d4. It was a line Boris himself had success with and it fitted my style, but that's another article. Most players go with 9.h3, which is in keeping with a Ruy idea of denying Black room to manoeuvre.

9...♘a5 The "knight on the rim is dim" adage does not apply because there is a specific purpose: to get c5 and then reposition the knight. There is no sudden opening attack here, so Black can afford this luxury.

10.♗c2 These two adjacent bishops wreak considerable damage in Ruy Lopez middle games. It's all potential energy threatening to become kinetic.

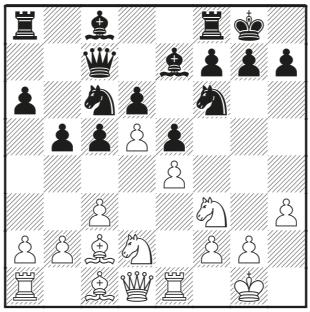
10...c5 11.d4 ♕c7 Black supports e5, and prepares to have some influence along the c-file, should it open.

12.♘bd2 The knight path for this horse is very often to f1, then g3 and f5 or f1 to e3. Again, knights for both sides can get away with this because we have positional chess here. Both sides are setting up tabiyas.

12...♘c6 Frequently played by such outstanding Lopez players such as Gligoric, Ivkov, and Keres. Anyone who wants to go into this line as Black should study their games on Chessbase.

Having noted these immortals, it seems that exchanging on d4 first is best in order to get more chances for counterplay with the c-file being available. 12...cxd4 13.cxd4 ♘c6.

13.d5



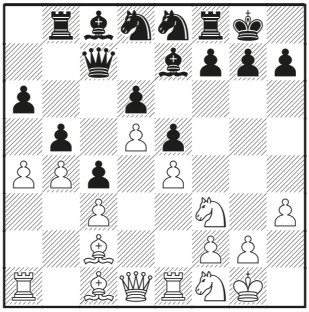
There is an alternate line: 13.dxc5, popularised by Fischer (called the Rauzer Attack) that's worth a serious look. His 60 Memorable Games has several of these games explained. However, Cayford takes advantage of Black not exchanging on d4 and closes the centre, which raises several challenges of defensive piece coordination for Black. The Rauzer line starts with 13... dxc5 14.♘f1 ♗e6 15.♘e3. Back to our game position, what's a knight to do here? Lots of choices.

13...♘d8 Cayford noted that 13...♘a5 "is less cramping, but leaves the QN out of play and unable to help defend the kingside." 14.b3 ♗d7 15.♘f1 ♖fb8 16.♗e3 c4 17.b4 ♘b7 18.♘g3± *(18.a4)*.

The alternative 13...♘b8 allows White to play 14.a4 ♗b7 15.♘f1 c4 16.♘g3±, as does 13...♘a7 14.a4 ♗d7 15.♘f1. With all the planning toward a kingside advance, there is the constant reminder for both sides to pay attention to the queenside possibilities. The timing of a4 and the follow-up are explained by Cayford on move 15.

14.a4 ♖b8 A player of the white pieces must be aware of the importance of understanding the combined a4/b4 thrust as part of the whole queenside strategy. For comparison, look up the first game of the second Fischer-Spassky match with that similar strategy.

15.b4! c4 16.♘f1 ♘e8

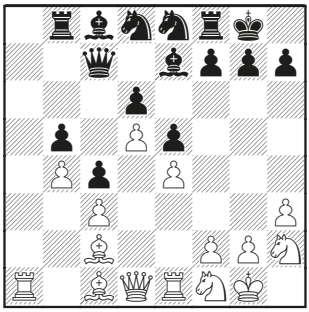


Granted that Black is attempting to organise a defensive plan, but think about this position. The rooks are nowhere near connected. The knights and one bishop are sitting between them on the first rank. White has as many pieces on the first rank, but watch how effortlessly the white pieces coordinate an attack and the black pieces just bump into each other.

17.axb5 Another plan is 17.g4 f6 18.♗e3 ♘f7 19.♘g3 Cayford pointed out in the game position that "Now White can afford to open the R-file. Black's back rank is so cluttered he will never have time to contest the file." See how the overall strategy works?

1. Close the centre, restricting the black pieces.
2. Control the a-file, thus eliminating any queenside counterplay.
3. Attack on the kingside.
4. One other key item we'll get to in a little while.

17...axb5 18.♘3h2



This is such a good position for White that he has lots of equally good alternatives: 18.♘g3; 18.g4; 18.♗e3.

18...g6 The only counter Black gets in these types of positions is f5; however, that did not work so well for Smyslov: 18...f5? 19.exf5 ♗xf5 20.♗xf5 ♖xf5 21.♗e3 ♖f8 22.♘f3± Geller-Smyslov, Palma Intzl 1970 *(Also good: 22.♖e2)*.

Spassky tried 18...f6 against Karpov in the USSR championship in 1973 and Karpov replied with f4. Check this game out. Karpov got a decisive attack and then blew it. Then Spassky got a decisive edge and somehow a draw resulted. Pull your 1973 BCM (page 520) off the shelf and grab a chess engine. Cayford noted that MCO called the position equal after f6, and Cayford called that "Truly an incredible evaluation."

19.f4 An equally good line, with one possible dreadful move just to show a combo, is 19.♘g3 f5 20.exf5 gxf5 21.♘h5 ♖f7 22.♔h1 ♕b7 23.♘f3 ♘f6 24.♘g5 ♖f8 25.♖e3 ♘xd5?? 26.♖g3 ♔h8 27.♘xh7! ♔xh7 28.♕g4 and will mate shortly.

19...f6 19...f5 20.exf5 ♗xf5 21.fxe5 dxe5 22.♗h6 ♗xc2 23.♕xc2 ♘g7 24.♘g4 ♘f7 25.♗e3 ♖a8 26.♘g3 ♗h4 27.♗f2 ♗xg3 28.♗xg3 ♘f5 29.♗f2 ♔g7 30.♗c5±.

19...exf4 20.♗xf4 f6 21.♘f3 ♘g7 22.♕d2 a-file with the rooks.

20.f5! gxf5 Cayford thought this was best as, after g5, then h4, with an attack along the h-file or ♘g7, allows the pawn exchange followed by g4 with a general advance anyhow. However, it's not clear that any of Black's moves can save him at this point.

21.exf5 ♘f7 22.♗e3 ♘g7 23.g4! Also possible were 23.♕f3 and; 23.♕g4.

23...♗d7 24.♖a7 The first step in an instructive plan. It is not to seize the 7th rank. It's to get the black rook to come up one rank so there can be no challenge on a8. And there's more!

24...♖b7 25.♖a6 ♖fb8 Doubling the rooks on a closed file. That's what Black has come to. And note that he has indeed connected the rooks, but to no purpose. Again, look at the black position. Black has advanced his army from the first rank to the second rank! Meanwhile, White's potential energy will soon become kinetic. Still a bit more rearranging to do, but White has no fear of counterplay and a lot more space.

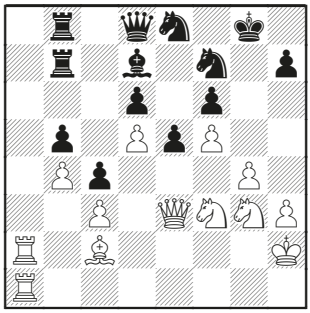
26.♕d2 ♕c8 27.♖ea1 No, you don't get to challenge on a8!

27...♗d8 28.♘g3 ♗b6 Yes, cramped positions should try to exchange, but it's useless here.

29.♘f3 Also quite effective is 29.♘e4.

> If you study the Ruy Lopez, you learn how to play chess, how to reason, how to plan, how to attack, and even how to defend

29...♗xe3+ 30.♕xe3 ♕d8 31.♔h2 ♘e8 32.♖6a2!!

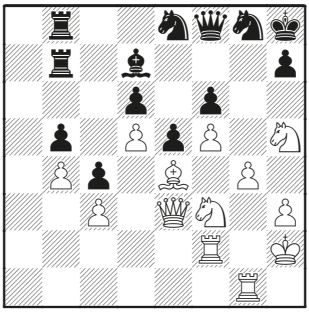


How I love this move! It brought me back to my military training and studying the battle strategies of Alexander the Great. Big Al used the principle of "interior lines". Since his army was more compact, he made sure that there were both communication and movement within the rear of the front lines. That way he could swing the cavalry from one flank to the other with relative ease and suddenly strike a decisive blow. After the bishop goes to e4 (Cayford's reason for not playing Ne4), the two rooks not only control the a-file to prevent that flank from being penetrated, but they are both able to quickly swing over to the kingside to aid in the attack. Chess is a war game! I wonder if he played some form of chess?

32...♘c7 33.♗e4 ♕f8 34.♘h5 ♘h6 35.♖g2 ♔h8 The challenge doesn't work because White's other "interior" rook is on the kingside to support the infantry advance to g5 and the other black rook is stuck in the mud behind b5. Not only that, but the remaining rook can always go back very quickly if need be to the a-file. 35...♖a8 36.♖xa8 ♘xa8 37.g5.

36.♖ag1 ♘e8 37.♖f2! As with all superior positions there are other options: 37.g5; and 37.♖f1!?

37...♘g8

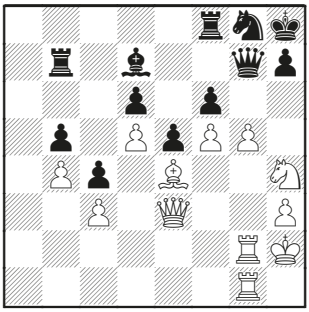


38.♘h4 Some very instructive possibilities are found with 38.g5 fxg5.

A) 39.♖xg5 ♘ef6 40.♘h4 ♗e8 41.♘g6+ hxg6 42.fxg6 ♖g7 43.♕f3 ♗xg6 44.♗xg6 ♘h7 *(44...♖bb7 45.♘xf6 ♘xf6 46.♕xf6)* 45.♕g3;

B) 39.f6!!

38...♘g7 39.♘xg7 ♕xg7 40.g5 ♖f8 41.♖fg2



Now both rooks are working together on the g-file, with ominous threats involving the obvious g6 thrust.

41...♗c8 Black could try 41...♗e8 but after 42.g6 h6 43.♖a1 it's "leaving Black in a straitjacket and unable to defend his Q-side Ps while keeping his opponent from penetrating on the K-side..." - Cayford. Indeed, and notice that "interior" rook swing quickly back from the kingside. A concept to remember!

42.♕f3 ♘e7 43.♕h5 ♖a7 Ah! Finally! Control of the a-file!!

44.gxf6 ♕xf6 45.♘g6+ ♘xg6 46.♖xg6 1-0. Cayford notes a possible finale:

46...♕f7 47.f6 ♖a2+ 48.♔h1 ♗b7 49.♖g8+ This was a terrific "lesson game".

1-0

I like to insert a Ruy Lopez like this every now and then because the opening is so rich with these games that are a treasure trove of chess lessons.

If you study the Ruy Lopez, you learn how to play chess, how to reason, how to plan, how to attack, and even how to defend. You don't mind playing some of the greats' games to learn from them. It's akin to getting personal lessons from a Gligoric or Keres and, as pointed out above, the best of the bunch - Fischer. As for possible opponents that you know head toward the Marshall, find an anti-Marshall that suits your style. You need to get some Ruy Lopez book. The advanced ones are too numerous to mention.

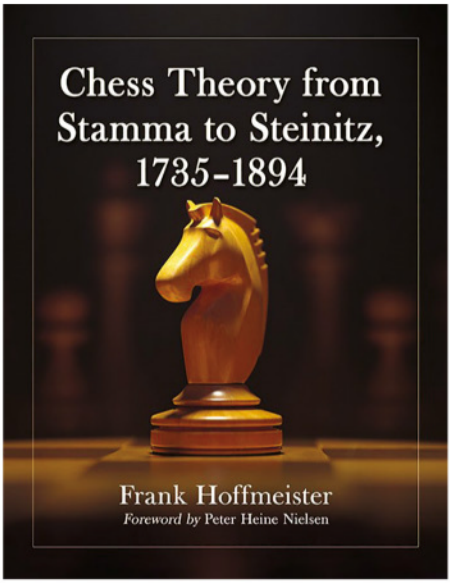
For those who need an introduction, here are my favourites: Barden's classic, The Ruy Lopez, which I still refer to; *The Ruy Lopez Explained* by Gary Lane; *How to Play the Ruy Lopez* by Shaun Taulbut; *Starting Out the Ruy Lopez* by John Shaw; *The Ruy Lopez for the Tournament Player* by Gary Lane and a rare but real treasure - *Mastering the Spanish with the Read and Play Method* by Daniel King and Pietro Ponzetto. Now it's up to you!

IS THE FUTURE BACK, OR WAS IT ALWAYS THERE?

A REVIEW OF "CHESS THEORY FROM STAMMA TO STEINITZ 1735-1894" BY FRANK HOFFMEISTER, MCFARLAND BOOKS (MCFARLANDBOOKS.COM) NOVEMBER 2022

By Peter O'Brien

A meticulous examination which covers 360 games, countless "puzzles" and splendid profiles of some 30 outstanding figures in the world of chess during those years



Just over a century ago (1922), one of the most influential modern poets of the English language, T S Eliot, opened the first section of his "Four Quartets" with the following lines: "Time present and time past/Are both perhaps present in time future,/And time future is contained in time past". A quarter century on from the publication of Eliot's masterpiece, Paul Samuelson, Nobel laureate in economics and key formulator of classical economic theory, as enunciated in his (modestly titled) 1947 Harvard Ph.D. thesis "The Foundations of Economic Analysis", was asked for his comments on the oft-quoted phrase: "It's alright in theory but not in practice". Samuelson replied that the phrase had it all wrong. If practice showed what it showed, then we should conclude that our conceptual efforts "were not alright in the relevant theory" *(pace quantum mechanics where, so my physicist friends tell me, things ought not to work but do)*.

Both citations are apposite when considering Dr Hoffmeister's monumental work. Through a meticulous examination of developments in chess over the 160 years indicated in the book's title, an examination which covers 360 games, countless "puzzles" (meaning what nowadays we would call problems, end game studies and other positions and game fragments), and splendid profiles of some 30 outstanding figures in the world of chess during those years, the author provides invaluable insight into frequently overlooked contributions which form the core of so much of what we think we know today.

One of the driving forces behind the improvement in conceptual understanding has been chess praxis. Gradually gathering momentum, and at an accelerating rate in the second half of the 19th century, the intensification of the tournament and match practice at the top level, powerfully reinforced by technological advances permitting faster and better physical travel of players, along with superior methods for recording and transmitting games and their analysis, itself shaped (as it was bound to do)

numerous advances in chess theory. In his excellent "On the Origin of Good Moves" (also reviewed by me in an earlier issue of BCM), Willy Hendriks likewise draws our attention to the implicit question "how much of today's reserve of chess knowledge actually comes from centuries ago?".

Let's follow Dr Hoffmeister along the path which can guide us towards a response to this challenge. In doing so, we will also learn countless other things relevant to an appreciation of the game and, to use a term currently in vogue, its shifting ecosystems.

The word "theory" at the core of the title merits careful attention. Chess today is a highly specialized business (and business it most certainly is). Innumerable books, videos, and online courses are available to help a player concerning every conceivable type of opening, advice on middle game strategy, superb analyses of endgames, methods for handling transitions from one phase of a game to another (and how to recognize that you are indeed transiting). In short, there is far more "theory" and advice out there than can be absorbed by anyone other than a truly dedicated professional player.

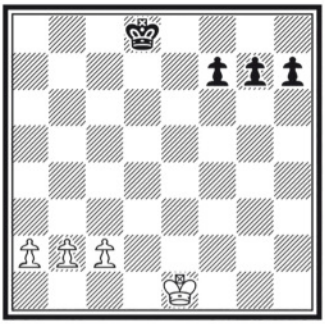
Yet the word "theory" makes us think of the concepts which underlie all this work. Those concepts both assist the evolution of the theory and are critical when we make assessments of the positions on the board which result from all those analytic possibilities. I'll take an absolutely up to date example. During the Nepo-Ding match, I tuned in to the final few minutes of commentary on the highly eventful eighth game. China's brilliant player who went on to win the match eventually, had liquidated from a position where he was nominally a bishop to a pawn up, yet would have had little chance had things remained that way, to a rook ending where the players agreed a draw after barely a minute's pause. Why? Because they both knew that such an ending would, with correct play, finish in a draw, so why waste energy (physical and emotional)? That is conceptual knowledge, the bedrock of theory.

Although conceptual knowledge had been very slowly accruing prior to the years when Dr Hoffmeister begins his work, the available base was quite significantly limited (and those to whom it was accessible seem to have been but a privileged few). In the opening chapter (years 1735 to 1775), which covers the work from Bertin to Del Rio, we already detect genuine signs that progress is being made. Three of the seven personalities whose contributions are assessed in this chapter are Italians, all from Modena. Their insights were exceptional. Most players today would know the name Ponziani, because of an infrequently used opening system which bears his name (though as Hoffmeister carefully reminds us throughout the book, the nomenclature ascribed to openings and their variations is frequently highly misleading, even allowing for differences arising from the language employed) - but how many recognize Ercole del Rio or Lolli? Yet the contributions made by the trio of "modenaizers" (I admit it is an awful pun, but like my immortal compatriot Oscar Wilde, I can resist anything except temptation) were indeed remarkable. They helped progress especially concerning understanding of endgame positions. In retrospect, this is perhaps not so surprising. It is at that point in a game where knowledge of geometry and its lessons is particularly helpful. And that knowledge was by then relatively easily available. As a counterpoint, Philippe Stamme relinked the game to its past in the Arab world. His activities in London and Paris not only improved chess knowledge but also helped interactions between the two European cities which, until well into the 19th century, would represent where the action was.

The 60-year period from 1775 to 1835 witnessed all sorts of changes. Philidor, who was of course the towering figure already on stage in the opening chapter, consolidated that position at the end of

the 18th century. He enunciated a series of "precepts", placing special emphasis on the role of pawns in the game. That approach was to become the subject not only of work by his admirers but also of substantial criticism later on. In any field, it is exceptionally helpful for practitioners and theorists alike to have something tangible at which to direct criticism. Put simply, you only get paradigm shift when there is an existing paradigm at which to aim (in today's geopolitics and geoeconomics, we have a clearcut instance). Perhaps more important, Philidor (as befits a compatriot of Descartes, albeit operating a century later than the great philosopher) was seeking to use a "rational" appreciation of the game. In my view, that was a highly significant qualitative step. It did two things. First, it offered a "wholistic" perspective on how to think of the game. While much valuable work had been done on particular aspects of the game, and indeed Allgaier, a key person in this second chapter, produced an excellent book with several positional insights (here again, Hoffmeister demonstrates how a player whose name many know because of a gambit erroneously christened with his name was, in fact, a fine theorist), Philidor seems to have been aiming for something bigger, the macro rather than the micro. Second, it implicitly suggested that there was a world of difference between a somewhat "romantic" sense of chess as against a rationalistic sense. This of course was the germ of the late 19th century disputations which led Steinitz to declare that his was the scientific way of the future.

In these decades Montigny assisted diffusion of games and instruction by further improving algebraic notation, using diagrams to show positions, and placing symbols on the squares in the diagram. Those of us whose work has to do with mathematics know the value of notation to synthesize propositions and encourage their development, so Montigny deserves our thanks. The period was not especially noteworthy as regards the depth of recorded praxis or indeed the number of chess books produced. All the same, there was a publication in Mumbai in 1814 called "Essays on Chess" which included 80 problems (in the sense mentioned earlier). The end of the period (1834) did, however, provide the mammoth match (actually, a series of six matches played over several months) in which no fewer than 85 games were played between McDonnell and La Bourdonnais. Of these, the sixteenth game of the fourth match produced a position known to all chess players for its startling beauty.



If ever Philidor wanted an advert for pawn power, this was it. Since, even today, McDonnell must still count as the most famous Irish player ever, it is a pity for this author, his compatriot, that he was on the wrong side of that position.

Having covered a century in the first two chapters, the pace of everything altered from 1835 onwards, as did the range of places where the action took place. From here on, till the end of the 19th century, Russia, the German-speaking world, and the USA became new poles of attraction for the chess world. With that shift, the directions of theoretical advance also altered, aided as always by the sharp rise in the number of games played at top level. In Russia Petroff and Jaenisch began their writing in the 1820s and produced pathbreaking work.

Jaenisch in particular was highly influential. Based on games and analysis, he stated that the Sicilian was in his view the best defence against 1.e4, he effectively consolidated the Petroff Defense (named

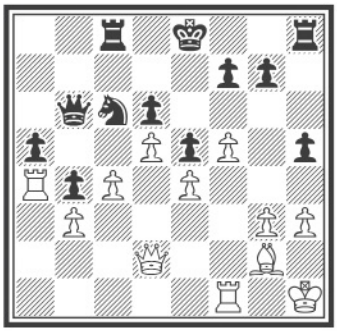
for his friend), and offered other fertile ideas. Moreover, he began to signal systematically the quality of moves, thereby setting the standard for the quite dense series of symbols we now use to express the analyst's view of the moves being played. Hoffmeister summarizes nicely the reality - Petroff was the top Russian player, Jaenisch the top Russian theorist. But the cross-fertilization was rich. In the German-speaking world, the legendary Von der Lasa (the original VdL !) stands out. As a highly accomplished diplomat, he travelled all over the globe. Although VdL was still an amateur, Hoffmeister surmises that he may well have been the world's strongest player around 1850. His writing had an immense influence, even though the publication in 1847 of Staunton's "The Chess Player's Handbook" might well have been "the most influential chess book of the 19th century"(p.176)

Chapter IV is dedicated to the decade 1851 - 1859. This is when Morphy and Anderssen come on the scene, as remarkable players. That coincides with what I would label the initiation of chess as a start-up profession. Organization and publication became major activities. Daniel Harrwitz became the first German chess professional, even though he was not the most successful player. At the same time (1851) Kling and Horwitz published their famous monograph. A chess-playing British army official, John Cochrane, was stationed in the Indian subcontinent during these years and his games with the splendid Indian player Moheschunder Banerjee gave the first examples of substantial use of fianchetto systems, subsequently labelled Indian systems. Banerjee, in 1855, went so far as to play what is now known as the Gruenfeld Defense. There is little question that the decade marked a turning point in many ways.

Morphy had sought to play a match against Staunton during his visit to London but it seems the latter was apparently always too occupied to take up the challenge. Hence, although nothing official existed, it was becoming clear that the notion of a World Champion of chess was taking root. This implied that, while tournaments were on the increase, match play at top level remained the *Summum Summorum*. I recall, while still a kid, buying a German-produced book which gave all the games of Morphy. I was struck by the number of games he seemed to have played against Louis Paulsen, and by the very high level of the latter. At that time my ignorance knew no bounds - I really had no idea who Paulsen was!! Hoffmeister titles his Chapter V "Paulsen to Neumann, 1860-1871", thereby helping me at least to push back one of the multiple frontiers of my ignorance. It turns out that Paulsen never lost a match in his whole career (with the exception of Morphy, to whom he lost 2-6). In 1861 he and that extraordinary character Kolisch dueled for six weeks in a tussle which eventually remained unfinished with Paulsen having a plus score of 7-6. In fact, Kolisch, who had fared badly in the early games, had been catching up quite rapidly towards the end -shades of the first Kasparov/Karpov world championship match. The 19th-century match was also conducted with a time limit, 24 moves in 2 hours 30 minutes, sandglasses measuring the time.

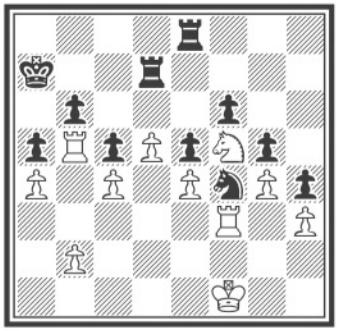
Paulsen made many contributions to theory, particularly in the openings. Kolisch was in some ways even more remarkable. He not only influenced theory - in the Paris tournament of 1867 he used what later became known as the Winawer variation of the French Defence - but he was a prodigious organizer, author and financier of chess tournaments. Hoffmeister indicates that at his death he left an estate which, in today's values, would be worth around $140 million. According to Forbes Magazine, Magnus Carlsen's current estimated fortune is of the order of $50 million.

It was in the middle of the 1860s that Steinitz and Anderssen played a memorable game in London, a game to which Peter Heine Nielsen draws our attention in his excellent Introduction to this book. A key feature of this game occurs around move 25.



Anderssen, as Black in a tough positional struggle, does not take the opportunity to place a knight on a very inviting d4 square. Instead, he redirects the piece, via an initial retreat to d8, to c5 from where it will zoom onto serious white square weaknesses. It is an operation of which Nimzovitch would have been proud (not to mention Steinitz himself). This one example alone is enough to suggest that Steinitz, in his later (and alas too influential) polemics, sought to create a straw man when labelling Morphy and Anderssen as "romantics" with he himself being "the scientist". The fact is that, by this time, a leading chess player could draw on a sufficient body of knowledge such that success would require him (chess was then an entirely masculine affair) to be capable of refined strategic and tactical skills. The latter alone would not take him far.

Towards the end of the decade, say 1867 to 1870, Neumann could well have been the best player (Steinitz "disappeared" from tournament play for a few years) and was certainly a powerful theoretician. My personal picture of the chess world in the final three decades of the 19th century is that of a transformation into an ecosystem. Nowhere is that more apparent than in the heartland of Central Europe. The creation of thriving chess clubs, of regional and national associations, the establishment of regular tournaments, the proliferation of magazines and books, all these powerful signs that "things are here to stay" become clearly visible. Funding, critical to any start up, is now easier to find. One magnificent player and theorist, the Polish innovator Szymon Winawer, for me stands out. He was not only a successful businessman, but also used his resources to assist many others. Indeed, given also the prominence of Zukertort, Hoffmeister rightly characterizes the years 1872-1885 as "the first Polish decade in chess" (p.337). Moreover, and just for the record, it's worth looking at the game between Winawer and that very fine Austro-Hungarian amateur Berthold Englisch. In the diagramed position (p.315), Winawer provides us with a wonderful example of a breakthrough in a position which seems totally blocked.



This stratagem (or is it a tactic?) is now an indispensable part of the toolkit of any decent player, let alone the grandmasters.

This late period also witnessed other non-negligible developments. In 1881 at a meeting in Milan, the Italian players formally removed the peculiarities which had for centuries meant that the game as played in the peninsula operated under somewhat different rules from those elsewhere. The three "Italian Oddities" were: (a) flexible kingside castling, meaning a player was allowed to place the king on the g- or the h- file, while the accompanying rook could go to the e- or the f- file; (b) no "en passant"; (c) the "sleeping pawn" view of a promotion - if a pawn reached the eighth rank, it could only be substituted by a piece previously taken off the board (actually, this rule is not watertight, even with (b) in force,

since a pawn could reach the eighth rank while all pieces of the opposing side are still on the board).

Continuing in the Italian vein, in the years 1885-1887 Salvioli published his three-volume "Teoria y Pratica del Giuoco degli Scacchi". This work effectively synthesized the state of knowledge for the benefit of Italian speakers and, along with rule harmonization, ensured that the game which Modena had done so much to develop could anew come in from the cold on the Peninsula (though anyone having the slightest familiarity with Italy and Italians will realize that there is a pronounced preference for remaining on the outside, and that rule harmonization is anathema). Rosenthal, a redoubtable impresario and teacher of the game (though a somewhat erratic tournament player), sought to convince players of the virtues of taking and hanging on to gambit pawns - a piece of advice which the legendary Viktor Korchnoi would seem to have taken to heart a century later.

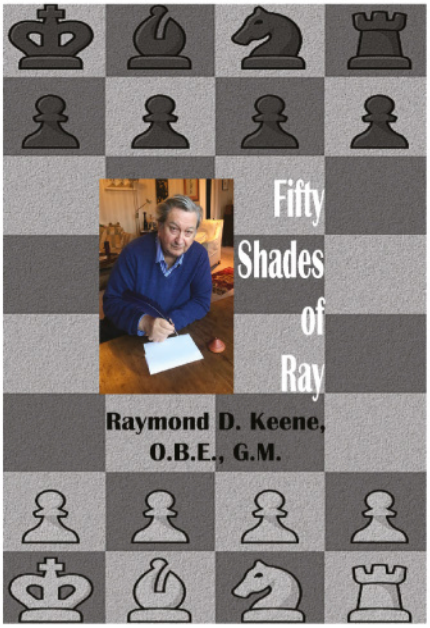
The final part of the book essentially focuses on the run-up to the Steinitz -Lasker match. This is a familiar story yet well told by Hoffmeister. Again he emphasizes that the overall architecture of chess was being consolidated - thus the 1889 double round 20-player tournament in New York, with 10 participants each from USA and Europe was the "first World Chess Candidates tournament" (p.346). In 1889 also Freeborough and Ranken published their work "Chess Openings Ancient and Modern". While this did not offer anything new, it did pull together much of what had been done over the centuries. When in any field you start to see "textbooks" of this kind, you can be fairly confident that the subject is fully established.

Peter Heine Nielsen notes in the Introduction that he grew up under the influence of the great Bent Larsen. I too (though certainly not remotely near the level of Heine Nielsen) was drawn to what I thought of as the wonderful originality of Larsen. Gligoric once forlornly remarked that, while he and others were spending their time analyzing the latest novelties in the Kings Indian, Larsen seemed to prosper through digging around in the mid-19th century. Nielsen has for long been the second to Magnus Carlsen. For Magnus, dogmatic judgements do not seem to exist. The theory is there in scarcely conceivable abundance - yet, for the openings the motto remains "do your own thing". Is it possible to keep innovating? The fact that Ding Liren thought he was doing so in game two of the match in Kazakhstan and it was then found that his idea had appeared in a couple of games played by 1500-ranked players on Lichess suggests that exhaustion of possibilities might be approaching. The jury is still out.

At the beginning of this review I quoted T S Eliot, from the beginning of his "Four Quartets". The second section of Eliot's other masterpiece, "The Waste Land", (on which The World Chess Hall of Fame will have a major exhibition from 17 May 2023 to 21 January 2024) is in fact called "A Game of Chess". Eliot took that title harking back to a theatrical piece written by the Jacobean dramatist Thomas Middleton. In his play "Women Beware Women", Middleton uses a chess game to highlight some profound plights facing the characters oppressed by their situation (sound familiar?). Eliot indeed went far further back, drawing inspiration for his 20th century concentrated work from Greek drama. Hence the haunting opening lines of the "Four Quartets" cited above underline Eliot's "stream of time" perception. L P Hartley's famous novel "The Go Between" (perhaps better known through its film version) opens with the line "The past is a foreign country, we are all strangers there".

Dr Hoffmeister has performed an immeasurable service to all interested in chess by rendering that foreign country recognizable and even familiar. We have no excuse for remaining strangers.

Hardinge Simpole



is delighted to announce
the publication of

Fifty Shades of Ray

Chess in the year of the Coronavirus Pandemic

Raymond D. Keene

With an Introduction
by CJ de Mooi

Inspired by both Daniel Defoe's *A Journal of the Plague Year* (1722) and *The King*, an anthology of the witty and provocative chess columns of the Dutch Grandmaster, Jan Hein Donner, Ray Keene here collects his thoughts and writings on the year 2020 - both in chess and the wider world. His reflections include the impact of Covid-19 on the popularity of chess, the remarkable influence of the Netflix series 'The Queen's Gambit', the growing army of teenage Grandmasters, the online pivot of chess competition and the emergence of chess entrepreneurs, such as World Champion Magnus Carlsen and Grandmaster Hikaru Nakamura. Like Donner, Ray uses chess as a metaphor for observations on art, culture and civilisation.

Grandmaster Ray Keene OBE has enjoyed a career which spans many aspects of chess, including numerous victories in international competitions across five continents, organisation of three world chess championships involving Garry Kasparov, creation of the first ever world championship in any Mind Sport between a human and a computer (Dr Marion Tinsley v Chinook in draughts, London 1992) and the world record authorship of 204 books on Mind Sports, thinking and genius, with translations into sixteen different languages.

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I was drawn to Sweden by a beautiful woman I had met in Greece, on the quiet, summer-sunny island of Lipso, the year before. However, though she welcomed me at first, she quickly grew tired of my presence and sent me off to live with her brother and his friends in a rabbit-warren dwelling of Stockholm intellectuals high up on Fjällgatan, just beyond the harbor. Stockholm was new to me and I enjoyed the narrow streets of the old town just below our heights and the harbor and its boats, large and small. Since the woman had sent me on my way, I was now just a tourist, soaking in a clean and elegant city very different from my boisterous, pushy, noisy, 24/7 New York.



CELEBRITY

BY ALEXIS LEVITIN

Twenty minutes south of Stockholm by tram, one comes to an island retreat called Millesgården. There one finds an art museum and an extensive sculpture garden on the grounds of the former home of the renowned Swedish sculptor, Carl Milles. The sculpture park is generously uncluttered, and one can wander about at one's ease, listening to birds, enjoying the summer breeze, and coming upon sculptures hidden behind shrubbery or overlooking views of Stockholm in the distance.

Strolling in the deserted garden one summer afternoon perhaps thirty years ago, I came upon another visitor. He looked strangely familiar, and I approached him and uttered the embarrassing cliche: "Forgive me, but don't I know you from somewhere?" The not-so-strange stranger gazed down at me with an edge of confrontation and said, "Yes, I am Alan Alda." I then said "What a lovely, quiet retreat this is." To which he retorted, "It *was*." I said he didn't have to worry about me and I walked away.

In truth, I had lived a life far from celebrities. The only one I had ever known was Garfunkel, who shared my graduating class both in high school and college. Back in '64, (or was it "62??) just before they became famous, he had picked me up hitching south from Avignon. I was forlornly strumming my guitar beside the road and people would smile or even wave as they passed. When I wasn't strumming the guitar, they simply drove by without a glance. This had been going on for three hours. Hitch-hiking teaches you patience, if nothing else. It's a bit like sailing. You get out on the water, haul up your sails and wait. If not even a breeze is stirring, you finally paddle back to the dock. Sailors and hitchhikers accept their limitations. They know that without some help from the gods they will go nowhere. For three long hours I had gone nowhere. Then suddenly, on a passing motor scooter, I saw a familiar head of thick yellow hair climbing straight into the sky. I jumped up and yelled "Hey, wait!" The guy braked to a stop, circled back on his Lambretta, and came wheeling back to me.

"Don't I know you from somewhere," I said. Apparently that line was already with me, even then.
"Yeah, for sure," he replied.
Yeah, college right?"
"Nah, high school, I think. Forest Hills, right?"
"Yeah, but college, too, right? Columbia?"
"Yeah," he said.

He had a guitar and small suitcase and so did I. We hadn't even learned to be proper backpackers yet. We used bungy cords, tied it all together, and I gingerly mounted the poor Lambretta behind Garfunkel. Slowly

but surely, the two guitars hanging down on either side like over-sized pistols, one carry-on behind me, one between Garfunkel and me, we slowly made our way south, finally arriving at night in Juan-les-Pins. We found a hotel room and we played our guitars. We did not play chess. We parted the next day, he puttering up into the Alpes Maritimes and I hitching along the coast to Menton and into Italy.

Thirty years later, I had encountered my second celebrity, this one distressed at being recognized in the shady stillness of the Millesgården. To resolve his problem, we had simply walked down different paths, and I hoped he had regained his ease. After a serene hour of strolling the grounds, I returned to Stockholm, where I found myself in a downtown park watching a chess match on a life-size board, with pieces almost three feet tall. The players were not highly skilled, but the spectacle was a pleasure to attend. Glancing up from the board, to my surprise, I saw, on the far side of the circle of spectators, my reluctant acquaintance from the sculpture garden. It was common knowledge that Alan Alda was a long-time chess enthusiast, who had played regularly on the set of MASH with Will Farrell, one of his fellow actors. He had also had the pleasure of examining the highly elegant Marshall queen-sacrifice mate against Levitsky in Wroclaw in 1912, while playing the role of Arthur Shaw, a crooked chess playing businessman in the movie "The Tower Heist." As I began to walk away, I passed beside the famous actor and murmured that white should advance his king knight to the security of an advanced outpost at D5. Alan Alda gazed at the oversized board but said nothing.

Several hours later, I headed home to the intellectual commune where I was a temporary guest, sharing digs with various poets, writers, T.V. broadcasters, and other media folk. As I reached the top of the long stairs climbing to Fjällgatan and turned toward my front door, the famous actor appeared once again, strolling down my street, now in impeccable evening dress, with a lovely, slender woman on his arm. Three times in one day. But I had learned my lesson, and this time I didn't say a word. *Persona non grata*, I slipped through my front door and out of sight.

In repacking before heading north a few days later, I tucked my traveling chess set safely in the side of my rucksack. And I thought over the chance encounters with Alan Alda and regretted that a chess player who shared a love of the game with me, a chess player I had happened to bump into thrice in one afternoon, could never have considered sitting down on the patio of a coffee shop in the Old Town to enjoy a quiet game with me, for a lifetime of experience had built around him a moat and a castle wall, insurmountable barriers, unhappy concomitants of fame.

And so, with some regret, I headed north to plunge into a world of endless forests and lakes, of reindeer and their Saami tenders. The train made an unscheduled stop to let me off in a tiny Saami village where I had been told there was a major roundup. I tramped across the soft barrenness of the mist-enshrouded tundra of the far north. I could see nothing at all, but suddenly the ground beneath me began to tremble and out of the fog came hundreds of reindeer rushing toward me. They streamed by as if I were an unimportant rock in the flow of their primordial river. I followed them and soon reached a large corral where the herds had all been gathered in. No one there spoke Swedish, no less English, and for an hour they simply ignored my presence. Finally someone reached out and gave the strange interloper a strip of dried reindeer meat to chew upon, while they snaked their lassoes out to curl around the hooves of their individual reindeer, as the herd thundered round in consternation within the communal corral. I was a visitor in another world, a world with neither celebrities nor chess, and as I breathed in the misty arctic air, I felt that perhaps it was a healthier world I had chanced to slip into.

WINTON GLOBAL INVESTMENT MANAGEMENT

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Affiliated to the English Chess Federation

Member of the World Federation for Chess Composition

WINTON BRITISH CHESS SOLVING CHAMPIONSHIP 2023-2024
(Organised by the British Chess Problem Society)

To ECF Website

Entry to this competition sponsored by Winton is by solving the starter problem below. White, playing up the board, is to play and force mate in two moves against any Black defence. There is no entry fee, and the competition is open to British residents only. Competitors need only send White's first move, known as the key move. Entries can be made in one of two ways:

1 By post to Nigel Dennis, Boundary House, 230 Greys Road, Henley-on-Thames, Oxon RG9 1QY
2 By email to winton@theproblemist.org (Please put British Chess Magazine in the email headline)

All entries must be postmarked or emailed no later than 31st July 2023 and must give the entrant's name and home address. Juniors under the age of 18 on 31st August 2022 must give their date of birth.

All entrants should mention where they first saw the starter problem. Receipt of the solution to the starter will only be acknowledged after the closing date, when all competitors will receive the answer, and those who get it right will also receive the postal round, which will contain 8 more difficult and varied problems. In due course the best competitors and the best juniors from the postal round will be invited to the final in February 2024. The exact date and location will be advised. The prize money in the final is likely to be around £2,500. The winner of the final will win the right to represent Great Britain at the World Chess Solving Championships 2024.

WBCSC Starter 2023-2024
Black (7 Men)



White (11 Men)

White to play and mate in two moves

To find out more about the BCPS and to follow the course of the competition see: -

http://www.theproblemist.org/wcbcsc/wcbcsc.pl?type=home

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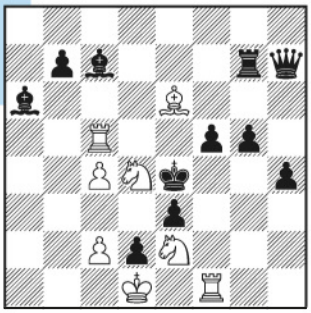
Nigel Dennis 30th May 2023
Controller
Winton British Chess Solving Championship

PROBLEM WORLD

by Christopher Jones
cjajones1@yahoo.co.uk
Grandmaster of Chess Composition

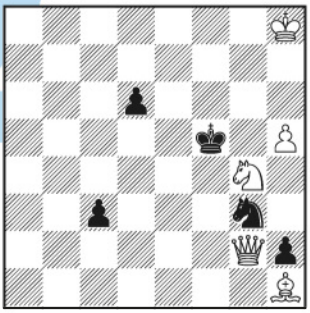
Solutions are given on page 446

1



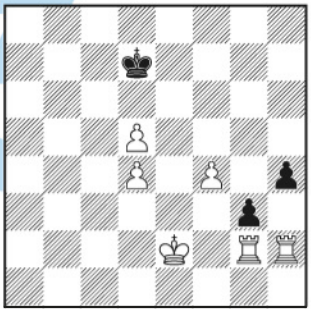
David Shire (Canterbury)
Mate in 2
ORIGINAL

2



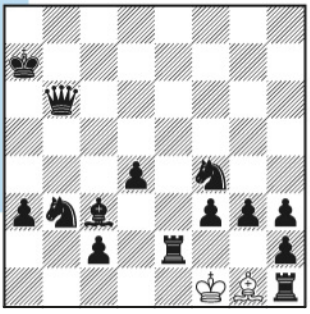
Andrew Kalotay (USA)
Helpmate in 2 - 3 solutions
ORIGINAL

3



Yuri Bilokin (Ukraine)
Helpmate in 3 - 2 solutions
ORIGINAL

4



Ljubomir Ugren (Slovenia)
Helpmate in 9
ORIGINAL

QUOTES AND QUERIES

THE GAMES OF AUGUSTUS MONGREDIEN

By Alan Smith

6235 Augustus Mongredien 1807-1888 was a successful merchant who was a gifted amateur player. He was also a political economist and a writer. The scores of four of his wins versus Anderssen have survived, but only two of these are given in the standard collections of Anderssen's games. Here are the other two.

Augustus **Mongredien** - Adolf **Anderssen**

London CC, 1851

1.e4 e5 2.♘f3 ♘c6 3.d4 exd4 4.♗c4 ♗c5 5.♘g5 5.c3 is better.

5...♘h6 6.♘xf7 "Spineless", according to Tartakower and du Mont, 6.♕h5 is the Vitzthum Attack.

6...♘xf7 7.♗xf7+ ♔xf7 8.♕h5+ g6 9.♕xc5 d6 9...d5 is more testing.

10.♕a3 ♖e8 10...♕e7 is superior.

11.0–0 ♖xe4 12.♘d2 ♖h4 The rook is not well placed here.

13.♘f3 ♖h5 14.♗f4 Qf6 15.♗g3 Kg7 16.♖ad1 ♗g4 17.♖d3 ♘e5 18.♘xe5 dxe5 19.♖e1 ♗e6 20.♖f3 ♖f5 21.♖xf5 ♕xf5 22.♗e5+ Kg8 23.♗xd4 ♕xc2?? A losing blunder, 23...♖d8 was essential, but white is still on top after 24.c3.

24.♕e7 ♗f7 25.♕f6 1–0

Bell's Life in London, 6th February 1853

Augustus **Mongredien** - Adolf **Anderssen**

London CC, 1851

1.e4 e5 2.♗c4 ♘f6 Anderssen also dabbled with the counter gambit 2...f5.

3.d3 ♗c5 3...c6 and 3...♘c6 are both better.

4.♘f3 d6 5.0–0 0–0 5...♘c6 is more flexible.

6.♗g5 ♘c6 7.c3 ♗g4 8.♘bd2 ♘e7 8...♘a5 is better.

9.♗xf6 gxf6 10.h3 ♗h5 10...♗e6 was preferable.

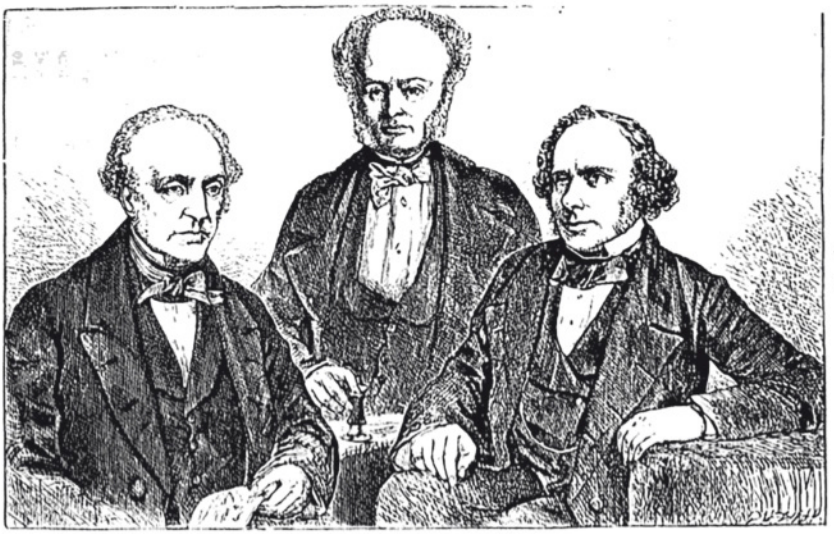
11.g4 ♗g6 12.♘h4 Kg7 13.♘df3 ♖g8 14.♘nf5+ ♔h8? Black should be okay after 14...♗xf5 15.exf5 d5.

15.♘eh4 d5 16.♗b3 h5 17.♕d2 hxg4?? ? 17...♘xf5 was his last chance.

18.♕h6+ ♗h7 19.♕xf6+ ♖g7 20.♕xg7#

Bell's Life in London, 22nd February 1852

Anderrssen was a good way below his best in both games. The late Jay Whitehead had a theory that Anderssen had an extra gear for tournament and match play. The following game was a see saw battle with both kings in jeopardy.



Bernhard **Horwitz** - Augustus **Mongredien**

London

1.e4 d5 2.exd5 ♕xd5 3.♘c3 ♕d8 A bit passive, but by no means bad.

4.♗c4 c6 5.♘f3 ♘f6 6.d4 e6 6...♗f5 is thematic, but not 6...♗g4? 7.♗xf7+.

7.0–0 ♗e7 8.♘e5 0–0 9.♗d3 ♘d5 10.♘xd5 exd5 11.♕h5 f5 12.g4 ♕d6 13.gxf5 ♕f6 14.♘g4 ♕h4 15.♕xh4 ♗xh4 16.♘e3 ♘d7 17.f4 b5 18.a3 a5 19.♖f3 ♗f6 20.c3 White has kept his extra pawn, but his dark squared bishop lacks scope.

20...♘b6 21.♘g4 ♗d7 22.♘e5 ♖ac8 23.b3 ♗h4 24.♘xd7 ♘xd7 25.♗b2 ♖ce8 26.a4 bxa4 27.Rxa4 ♗d8 This holds his position together and allows his rooks to wander.

28.♗g3 28.♔f2 looks obvious, but black is doing well after 28...♘f6 29.♗a3 ♖f7 30.c4 ♘e4+! 31.♗xe4 dxe4 32.♖e3 ♖xf5 33.♗d6 ♗f6 34.♗e5 ♗xe5 35.dxe5 ♖exe5.

28...♖e1+ 29.♔g2 ♖fe8 30.c4 ♘f6 31.cxd5 cxd5 32.♗d6 ♖8e3 33.♗e5 33.b4 axb4 34.♖a8 ♖e8.

33...♘g4 34.♗b5 ♖b1 Played to prevent 35.b4.

35.♗c6 ♖e2+ 36.Kh3 ♖g1 37.♗xd5+ ♔f8? 37...♔h8! was winning according to Brien, who pointed out 38.♖g3 ♘f2#.

38.♗d6+ ♔e8 39.♗c6+ ♔f7 40.♗d5+ Kf6 41.♗e5+ ♔e7 Brien suggested 41...♔xf5!

42.♖g3 ♘f2+ 43.♔h4 ♔d7+ 44.♔h5 ♖xg3 45.hxg3 ♖e3 46.♗xg7 ♖xg3 47.f6 ♔d6 48.♗g8 Horwitz avoids 48.f7 ♖h3#.

48...♖h3+ 49.♔g ♖g3+ 50.♔f5 ♖h3 51.♗f7 51.K♔g5 could lead to a draw by repetition.

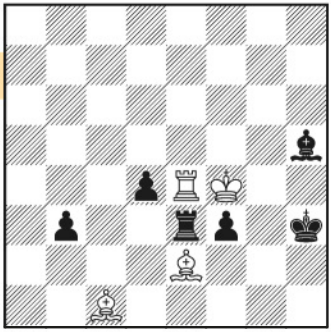
51...♗c7 52.♖c4 ♔d7 53.♗e6+ ♔d8 54.f7 54.♖xc7?? allows mate in one, but Horwitz missed his way here, 54.Kg5! ♖g3+ 55.♔h4 ♗xf4? 56.♖c8#.

54...♖h5+ 55.K♔f ♘e4#

Endgame Studies

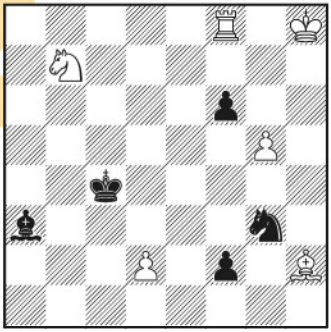
by Ian Watson
ian@irwatson.uk

1



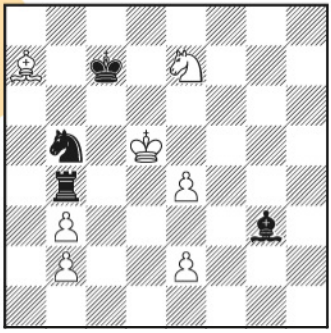
D. Kostadinov, L. Stancev, & H. Aloni
Israel Ring Ty 2005
WIN

2



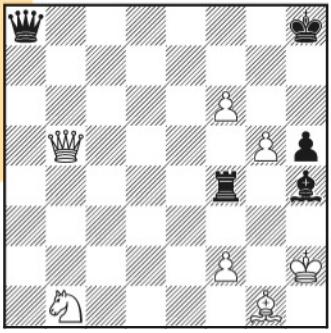
B. Ilincic & M. Miljanic
MatPlus 2010
DRAW

3



B. Badai
Problem 1967
DRAW

4



A. Bor
Problem 1972
WIN

Studies from Slovakia

Not studies by Slovakian composers, although that country has a fine tradition of composing endgame studies, but rather the studies that were set for solving in the European Chess Solving Championship, which this year took place in June in Slovakia.

The study round of the Championship consists of three studies, and they are our second, third and fourth diagrams. The first diagram isn't from the ECSC itself, but rather from the Open, which is held the day before the Championship begins. Most of the big-name solvers use the Open as a warm-up for the main event, so the problems and studies that are selected for solving are as difficult in the Open as in the ECSC. No-one got full points on this study from the Open. So, no easy pickings for you this month!

As some sort of assistance, here are the lengths of the solutions to each study: Kostadinov 12 moves; Ilincic 9 moves; Badai 8 moves; Bor 10 moves. In the solution line of a study, you can expect White's moves to be unique, meaning each is the only one that works; so, the length of the solution is the length of the series of unique White moves - after that, White may have alternatives that achieve the stipulation.

The Badai study is probably the easiest, or rather the least difficult. I would say that, though, because it was the only one where I got all 5 points. You'll have to sort through quite a few reasonable-looking alternatives to get the full points for the Bor study - good luck!

The individual European title was won by Kasper Piorun, just ahead of Piotr Murdzia, both from Poland, and Poland also won the team title. Our United Kingdom team came in sixth place. There are also a senior's title and a women's title, and both of these were won by members of our team: Jonathan Mestel and Kamila Hryshchenko. Kamila was a refugee from Ukraine and is now a resident in England; she won the women's title by a large margin, although she is only 20 years of age. Only four competitors got full marks on all three of the studies in the ECSC; one of them was another member of our team, David Hodge, the current British Chess Solving Champion, and one was Kasper Piorun, so your task is to match both the British and the European Champions!

The usual solving procedures apply: You'll need to set up these positions on a board (maybe even if your name is Magnus Carlsen...). In solving events, you can use a chess set and you can move the pieces to try and help you solve. You solve against the clock; for these four studies give yourself an average of 30 minutes for each one, so 120 minutes in total. Points are awarded according to how much of the composer's solution you find, with five points available for each study if you find it all. In the answers, I'll show you where the points were awarded. You need to find the composer's main line; you can also write down sidelines if you're not sure what the main line is, but only the main line moves earn points. So, look for the most artistic, elegant line.

The solutions are on page 447.

SOLUTIONS TO PROBLEMS

This month's problems

Characteristically, David's two-mover features rich play, spread over three phases - that is to say, there are two tries, each of them plausible and each failing to just one successful response by Black, as well as the true key move. David composes in such a way that these tries are as likely to come to your attention in the solving process as the key, and he hopes therefore that solvers will enjoy the experience of solving. With his problems, though, the experience of being lazier and just reading through the full solution is also pleasurable! We follow with three helpmates: collaborative sequences, initiated by Black, leading to Black's being mated in the specified number of moves. Thus, in Andrew's helpmate, there are three BWBW# sequences to find. If his problem looks rather familiar this is because, with the help of his friend Janos Mikitovics, he has found a way to extend the play seen in his problem in March's Problem World to encompass a third, thematic solution. We welcome, in Yuri Bilokin, a valued new contributor.

Phases we're going through...

At d4 in David's problem the white knight isn't fulfilling any essential functions, so we look for moves by it that will threaten mate. We look first at 1.♘b3. Now that its colleague at e2 no longer has to guard d4 we threaten 2.♘c3. If 1…♕h5 (pinning) then 2.♗xf5 is mate. If 1…♗e5 (guarding c3) then, as e5 is occupied, 2.♗d5 is mate. But the other move by that black bishop is a successful defence: 1…♗a5!. If instead we play 1.♘xf5 (again threatening 2.♘c3) we can meet 1…♗a5 by 2.♘d6; we still have 1…♗e5 2.♗d5; we have 1…♕xf5 2.♗xf5; but now 1…♕h5, the pinning move, does succeed, because we no longer have the 2.♗xf5 response. The key therefore is 1.♘f3!. Note that we no longer threaten 2.♘c3, as the e2 knight is now tasked with guarding f4, but instead our new control on the e5 square means that we threaten 2.♗d5. If Black defends with 1…f4 (making a flight at f5) we can now play 2.♘c3. Other unsuccessful defences are 1…♗xc4 2.♖xc4, 1…♕g8 2.♗xf5 and 1…♖d7 2.♘xg5. In many of the best two-movers, certain white moves crop up both as threats and as refutations in various phases (here ♘c3 and ♗d5); and certain moves (here, ♗xf5) crop up against different defensive moves. A characteristically rich complex, and hopefully an enjoyable solving process.

Plain sailing(?) – the three helpmates

To save keystrokes I'm using the same heading as for last month's selection, as again we have three helpmates! Andrew's problem, a substantial development of his March helpmate, shows three illustrations of the Bristol theme - the white queen and bishop moving in tandem up the long diagonal - and it's pleasing that the purpose of this is that in each case it is the humbler piece, the bishop, that inflicts mate: 1.♘xh5 ♕d5+ 2.♔g6 ♗e4; 1.♔e6 ♕b7 2.♘f5 ♗d5; and 1.♔xg4 ♕e4+ 2.♔h3 ♗g2. Note the great skill in using the black knight to block potential flights on three different squares. Excellent economy, too - the white knight is fully used in the first two lines before being captured in the third. (Usually - especially when using the mighty queen - the helpmate composer has to seek near-perfect economy not only for aesthetic reasons but also because having too many pieces on the board will generate a host of unintended alternative solutions, 'cooks'.)

Bristol manoeuvres can also be orthogonal, as Yuri's even more economical contribution shows - 1.♔d6 ♔f3 2.♔xd5 ♖c2 3.♔xd4 ♖hd2; and 1.♔c7 ♔d3 2.♔b6 ♖a2 3.♔b5 ♖hb2. Like the white knight in Andrew's problem, Yuri's white pawns are significant in

(See page 441)

one phase as guards (on c5 and c6) and in the other as cannon fodder. Finally, another solving challenge from Ljubomir - congratulations if you worked your way through the densely thematic play that gets the black king to d2 (would you have expected that square to be his final resting place?!) and the white bishop to a square (e3) (which it is already eyeing in the diagram) by a truly serpentine route - 1.♖d2 ♔e1 2.♔a6 ♔f1 3.g2+ ♔e1 4.♖d1+ ♔f2 5.♔b5 ♗xh2 6.♔c4 ♗xf4 7.♔d3 ♗c7 8.♔d2 ♗xb6 9.d3 ♗e3. (By the way, helpmate positions must be legal. So we ask: what move can White just have played in the diagram position? It seems to me that the only possible answer is that the 'move zero' moves leading up to the diagram must have been [Black] f2-pawn capturing a white piece at g1, then [White]…♗e3xg1. A close-run thing! If there were a black unit at e3, I think the problem would be invalid!)

SOLUTIONS TO ENDGAMES

(See page 444)

Kostadinov, Stancev, & Aloni

1.♗f1+ (0.5 points) **♔h2 2.♗xe3** (+0.5 points = 1) **b2 3.♗d3 dxe3 4.♔xe3** (+1 = 2) **♗g6 5.♖h4+ ♔g3 6.♖h1 ♔g2 7.♖b1** (+1 = 3) **f2 8.♗f1+ ♔g1 9.♖xb2 ♔xf1 10.♖xf2+** (+1 = 4) **♔g1 11.♔f3 ♗e4+ 12.♔g3** (+1 = 5) wins.

Iincic & Miljanic

1.♖xf6 ♗b2 2.d4 (1 point) **♗xd4 3.♔g8 ♗xf6 4.gxf6 ♘h5 5.f7 ♘f6+ 6.♔h8** (+1 = 2) **♘d7 7.♘c5** (+1 = 3) **♔xc5 8.♗g1** (+1 = 4) **fxg1♕ 9.f8♕+** (+1 = 5) ♘xf8 stalemate.

2.♔g8? ♗xf6 3.gxf6 ♘h5 4.f7 ♘f6+ 5.♔h8 ♘d7 6.♘d6+ ♔d3 7.♔g8 f1♕ wins.

In the main line, 4...♘e4 5.♘d6+ ♘xd6 6.♗xd6 draws, as does 7...f1♕ 8.♘xd7 ♕h3+ 9.♔g8.

Badai

1.♗b8+ ♔d7 2.♗xg3 ♔xe7 3.♗e1 (2 points) **♖xb3 4.♔c4 ♖xb2 5.♗b4+** (+1 = 3) **♘d6+ 6.♔c3 ♖xe2 7.♔d3** (+1 = 4) **♖b2 8.♔c3** (+1 = 5) draws.

2.♘c6? ♖xb3 3.♘a5 ♘c3+ 4.bxc3 ♖xb8 wins. Also, in the main line, 3.♗e5? ♖xb3 4.♔c4 ♖h3 5.♔xb5 ♖h5 wins.

Bor

1.g6 ♗g3+ 2.fxg3 ♖h4+ 3.gxh4 ♕a2+ 4.♔g3 (1 point) **♕b3+ 5.♘c3** (+1 = 2) **♕xc3+ 6.♔f4** (+1 = 3) **♕c4+ 7.♗d4** (+1 = 4) **♕xd4+ 8.♔g5 ♕d5+ 9.♔h6 ♕xb5 10.f7** (+1 = 5) wins.

Not 4.♔h3? ♕b3+ 5.♘c3 ♕xc3+ drawing.

There's a major sideline that goes 2....♕a2+ 3.♘d2 ♖h4+ 4.♔g2 ♕xd2+ 5.♗f2 ♖h2+ 6.♔xh2 ♕xf2+ 7.♔h3 ♕xf6 8.♕xh5+ ♔g7 9.♕h7+ ♔f8 10.♕f7+ ♕xf7 11.gxf7 ♔xf7 12.♔h4 wins. I said in the preamble that only the main line moves score points, and that is normally the case in solving events. However, the event organisers did something unusual in the scoring for this study, and allowed some points for giving this major sideline instead of the main line. If you found it up to 3.♘d2 you got a point, and if you found it all (i.e. up to 12.♔h4) you got another point. Also, in the main line, they gave a point if you varied on move nine and wrote 9...♕d2+ 10.♔xh5 ♕d5+ 11.♔h6 ♕xb5 12.f7 winning. To my mind this study wasn't really suitable for the event, because it was unclear which line was the composer's intention, but I do understand how difficult it is to find studies where the main line is the only one the composer could have intended.

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