

# **Patzer**

**The magazine for the  
club chess player**



## **Article 3.8**

**volume 2 number 6  
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# Patzer

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The cover illustration is "Castling", by the Russian-American artist Marina Kalinovsky, who has kindly agreed to let us reproduce it here. You can find her collection of amazingly beautiful chess drawings on her website:

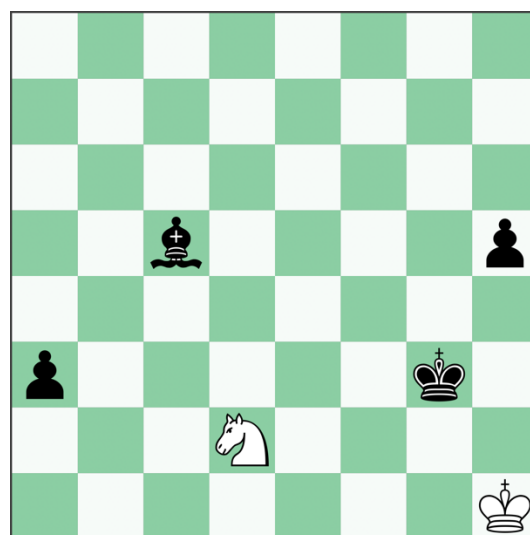
[www.marinakalinovsky.com](http://www.marinakalinovsky.com)

She writes: "The game of chess is ancient and possesses philosophical, poetic and theatrical qualities. ...Each of my drawings relates to a certain chess rule. Browsing through the literature about the game, one notices that the rules of the game sound like philosophical wisdoms."

Andrew Hardegen continues his philosophical series on the rules of chess with an article on, you guessed it, castling, starting on page 200.

Many players have expected an easy win with a knight and a pawn against a bare king, only to be extremely disappointed. Find out how to avoid those (very few) drawn positions on pages 196 and 197. Then take an endgame test based on the knight endings we have looked at in this volume of **Patzer**. The problem positions are on pages 198 and 199, and the answers on pages 207 to 214.

Patzers love swindles even more than opening traps (see pages 204 to 206). This position is from David Smerdon's new book: it's white to play and draw.



▷91

♘♙ 3/c

S. Furman – J. Smejkal, Tallinn 1971

91. ♘b3!? (the set-up – in the game white played the insipid 91. ♘e4+?! and lost) a2?? (your best swindling chance is when your opponent thinks that nothing could possibly go wrong – any bishop move wins here) 92. ♘c1! (this might remind you of a certain study<sup>1</sup>) a1♘ 93. ♘b3! and it's a draw.

Derek Roebuck

<sup>1</sup> **Patzer** 2020; 2(4): 132-133

# Traps in the Queen's gambit

## Part 3: Slav and Semi-Slav defences

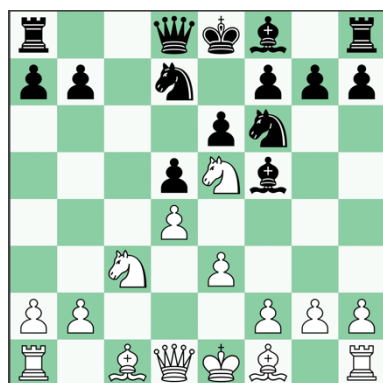
Derek Roebuck

Slav defence (D 12, D 17, D 18):

1. d4 d5 2. c4 c6 3. f3 f6

4. c3

After 4. e3 f5 5. cxd5 cxd5 6. c3 e6 7. e5 bd7 (the wrong knight), an apparently plausible sequence of moves leads to a disaster for black.



variation

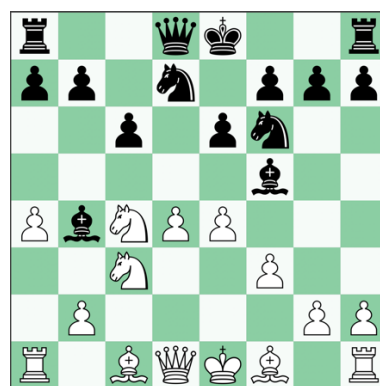
8. g4! xe5? [8... g6 9. h4! is also very good for white] 9. dxe5! xg4? 10. a4+ e7 11. b4+ d7 12. xb7+ c7 [12... e8 13. b5+ d7 14. xd7#] 13. b5+ d8 14. xa8+, and white is a rook up.

4...dxc4 5. a4 f5 6. e5

6. e3 a6? 7. xc4 b4 8. e5!? xc2+?? 9. xc2! Bodenstein – W. Koch, Germany 1930.

6... bd7

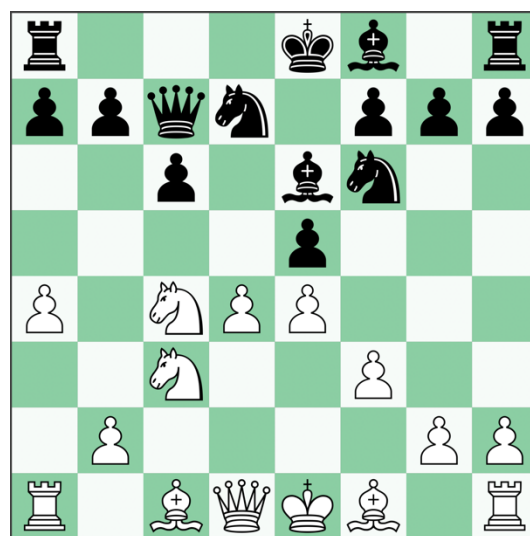
In the event of 6...e6 7. xc4 b4 8. f3 bd7? 9. e4...



variation

...black has to play 9... g6, because 9... xe4 doesn't work: 10. fxe4 h4+ 11. d2 xe4 12. e1 and if white should win.

7. xc4 c7 8. f3 e5 9. e4 e6??



▷10

10. d5! cxd5 11. exd5 f5 12. b5 c5??

After 12... b4+ 13. d2 white is threatening the queen and cd6+, picking up the loose bishop on f5.

13. e3

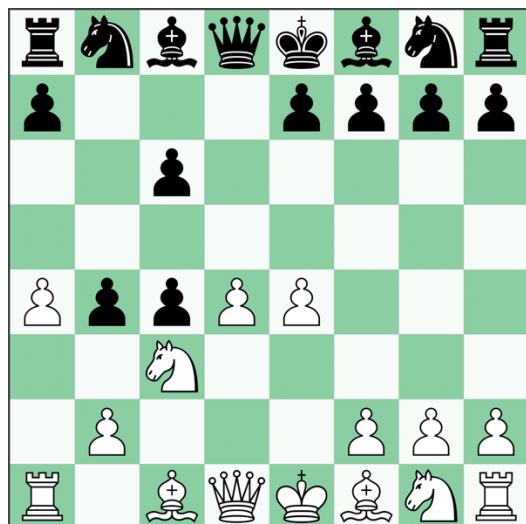
1:0 A. Karpov – P. Houtsonen, Finland (simul) 1989.



## Slav defence (D 10):

1. d4 d5 2. c4 c6 3. ♘c3 dxc4

4. e4 b5 5. a4 b4

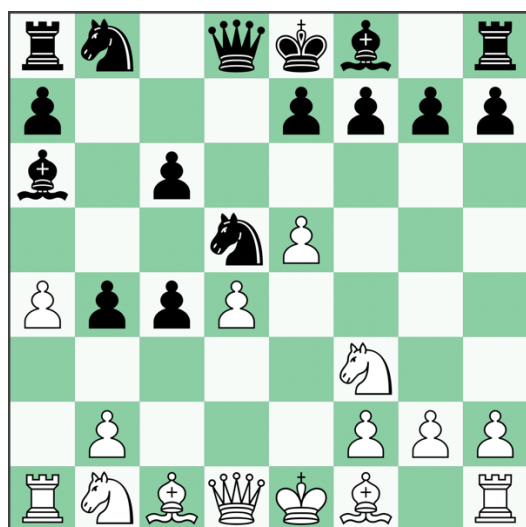


▷6

6. ♘b1

The historical main line is 6. ♘a2, but this is a perfectly good alternative, and is reminiscent of 1. e4 e5 2. f4 exf4 3. ♘f3 d6 4. d4 g5 5. h4 g4 6. ♘g1!, the main line of the Fischer defence to the King's gambit (C 34).

6... ♙a6 7. ♘f3 ♘f6 8. e5! ♘d5



▷9

9. ♘g5?!

Sacrificing a second pawn with 9. e6! mixes things up nicely. The position is unclear after either of the f-pawn moves:

(1) After 9...fxe6?! white will play 10. ♘bd2! c3! 11. ♘e4 cxb2 12. ♙xb2, with full compensation.

(2) Black's best may well be 9...f6 10. ♙e2 ♙c8!? 11. ♙xc4 ♙xe6, but after 12. ♙d3!? white, although a pawn down, has obvious moves such as ♘bd2, 0-0 and ♖e1 to follow.

9...h6

9...e6! makes things more difficult for white, for example after 10. ♙h5 ♙d7!

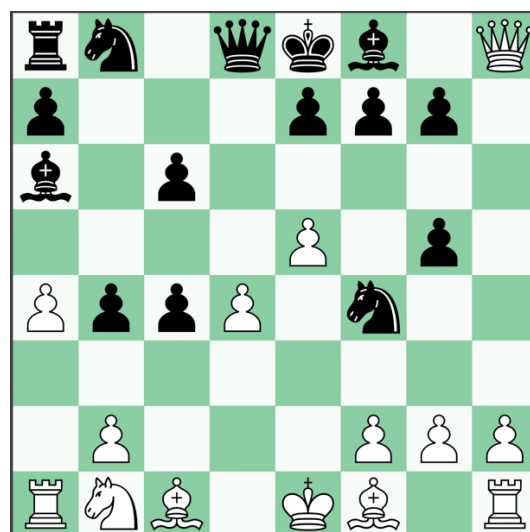
10. ♙h5?

White needs to try 10. ♘e4!, with an unclear position.

10...hxg5!?

Black would also be very comfortable after 10...g6!

11. ♙xh8 ♘f4!?



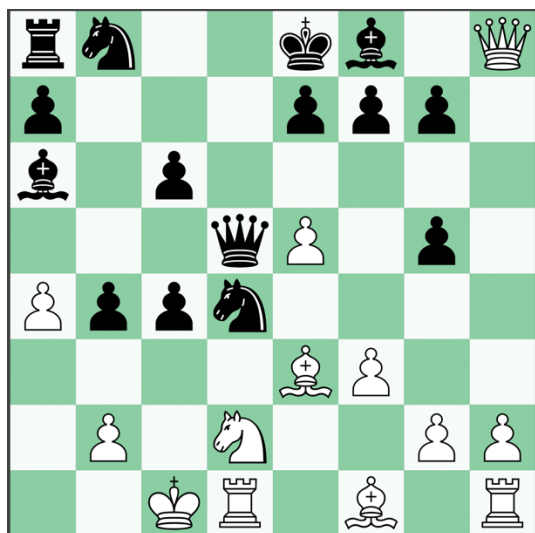
▷12

12. ♖e3?

Stockfish 11 says white should play 12. ♖xf4 here. Black can maintain a clear advantage with the *zwischenzug* 12... ♔xd4!, but if he misses this and plays 12... gxf4, the game will be approximately even after 13. ♘d2! ♔xd4 14. 0-0-0!

12... ♔d5! 13. f3 ♘e6?! 14. ♘d2 ♔xd4?! 15. 0-0-0?!

Objectively speaking, 15. ♖xd4! is probably the best move, but this is the start of a really good swindle.



► 15

15...c3? 16. ♘c4? ♖xc4? 17. ♔xd4 ♔xe5??

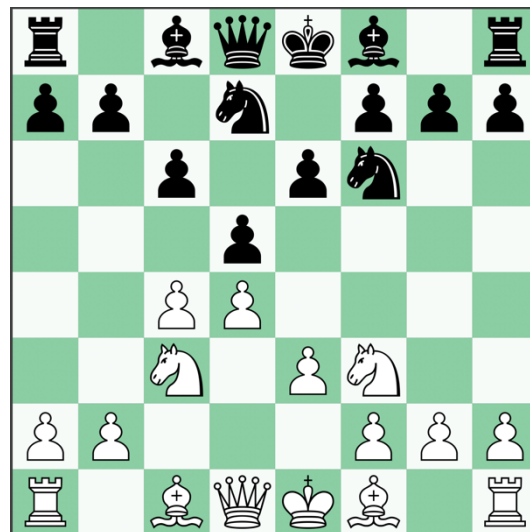
Awful.

18. ♔xf8+!

1:0 C.G. Ward – A. Summerscale, Nottingham (British Championship) 1996. White won this tournament, and in doing so became a GM. Black was only awarded the GM title the following year. So there's hope for all of us, really.

QGD, Semi-Slav defence (D 45):

1. d4 d5 2. c4 e6 3. ♘c3 ♘f6 4. ♘f3 c6 5. e3 ♘bd7



► 6

6. ♔c2 ♖d6 7. b3

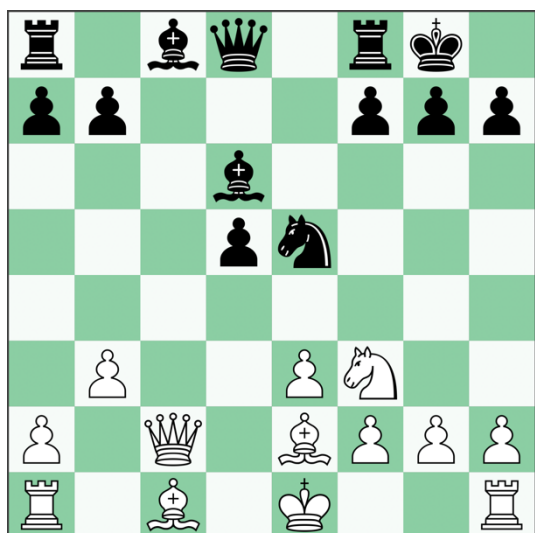
7. g4!? ♘xg4 8. ♔g1 ♔f6!? 9. ♔xg4 ♔xf3 10. ♔xg7 is a fascinating side-line.



variation

Black needs to play 10... ♘f6!? here, and must avoid 10... ♘f8? 11. ♔g1 ♘g6 12. ♖e2 ♔h3 13. ♖d2 ♖xh2? 14. ♔h1 ♔g2 15. 0-0-0 ♔xf2? 16. ♔df1 ♔h4 17. ♖e1!, when he or she will surely lose.

7...0-0 8. ♖e2 e5!? 9. cxd5 ♘xd5!? 10. ♘xd5 cxd5 11. dxe5 ♘xe5

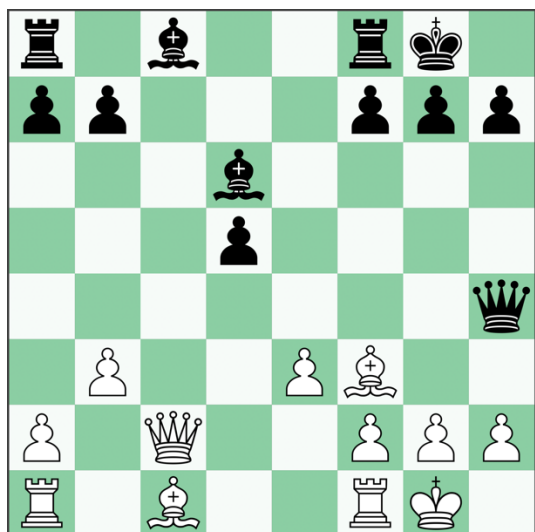


▷ 12

### 12. 0-0?

White falls into the trap. Castling seems like a reasonable option, but white really needs to play 12. ♖b2! here.

12... ♘xf3+ 13. ♙xf3 ♔h4!



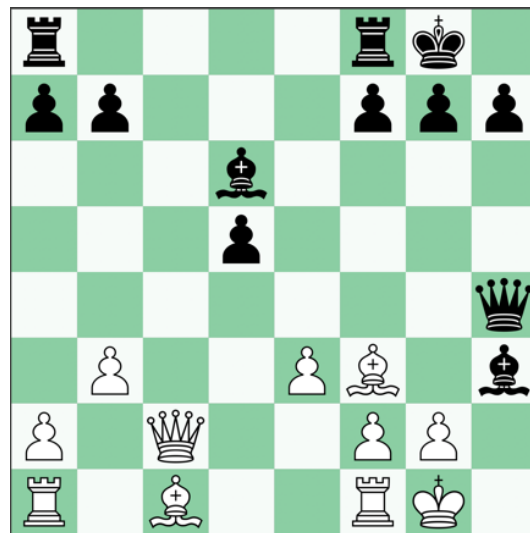
▷ 14

### 14. h3

14. g3? ♔f6 15. ♙xd5 ♙f5! 16. e4 ♙h3 17. ♖d1 ♙e5!, and white

resigned in C. Teichmann – H. de Carbonnel, corr. 1960.

14... ♙xh3!



▷ 15

### 15. ♖d1

15. gxf3 ♔xh3 16. ♖e1 ♙h2+ 17. ♔h1 ♙e5+ 18. ♔g1 ♔xf3! wins.

15... ♖ac8 16. ♔d2 ♙h2+!?

This is an unusual tactic. If white takes the bishop he loses – 17. ♔xh2 ♙g4+ 18. ♔g1 ♙xf3 19. gxf3 ♔h3 20. ♙b2 ♖c6 21. ♙e5 ♖h6 and black gets the piece back, with a big attack.

17. ♔f1 ♙e5 18. ♙b2 ♙d7 19. a4

19. ♙xe5?? ♔h1+ 20. ♔e2 ♙b5+ wins for black.

19... ♙f5!? 20. ♖ac1

After 20. ♙xe5? ♖c2 21. g3 ♔h2 black will have a material advantage.

20... ♙xb2 21. ♔xb2 ♖xc1 22.

♖xc1 d4! 23. ♔g1 dxe3 24. fxe3

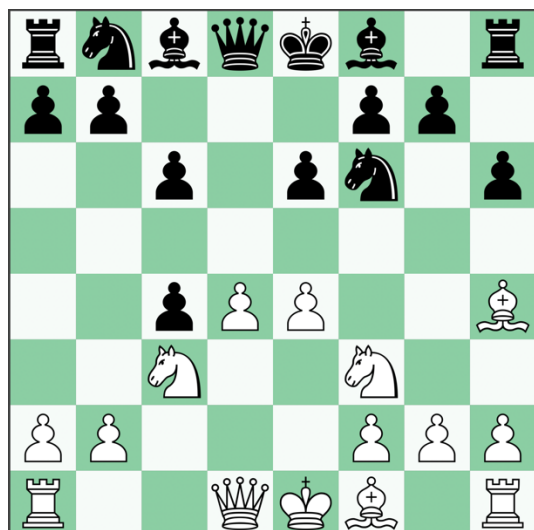
Black has the upper hand.

Semi-Slav, Botvinnik variation (D 43):

1. d4 d5 2. c4 e6 3. ♘c3 ♘f6

4. ♘f3 c6 5. ♙g5

5...h6 6. ♙h4 dxc4 7. e4



►7

7... ♙e7!?

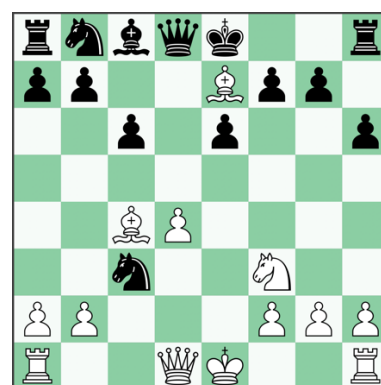
Almost everyone plays 7...g5 here. The mainline runs 8. ♙g3 b5 9. ♙e2 ♙b7, with a complex position. 7...b5 8. e5 g5 9. ♘xg5! hxg5 10. ♙xg5 ♘bd7 is also notoriously difficult, so 7... ♙e7 looks like a very reasonable alternative, and cunningly avoids a mountain of theory. White thinks "there must be something wrong with this move" and, without looking too closely, plays the obvious:

8. ♙xc4?

8. ♙xf6 and 8. e5!? are both entirely reasonable.

8... ♘xe4! 9. ♘xe4?!

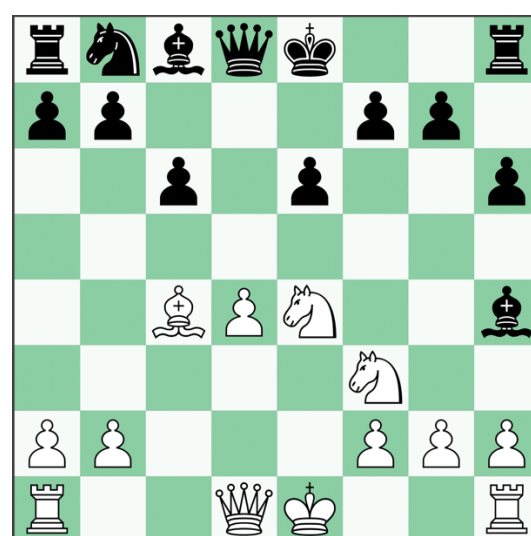
Black has only a small advantage after 9. ♙xe7 ♘xc3.



variation

10. bxc3 [10. ♙xd8 ♘xd1 11. ♖xd1 ♙xd8 12. ♘e5 ♙e7 is clearly better for black] ♙xe7 11. 0-0 0-0 12. ♙d3. White has partial compensation for the pawn.

9... ♙xh4



►10

10. ♘xh4?!

White could cut his losses and play 10. 0-0!? here.

10... ♙xh4 11. ♘d6+ ♙e7!

Now white should probably try 12. g3, because 12. ♘xc8+ ♖xc8 suits black. But white is a pawn down and his chronically weak isolated d-pawn means he has a miserable time ahead.

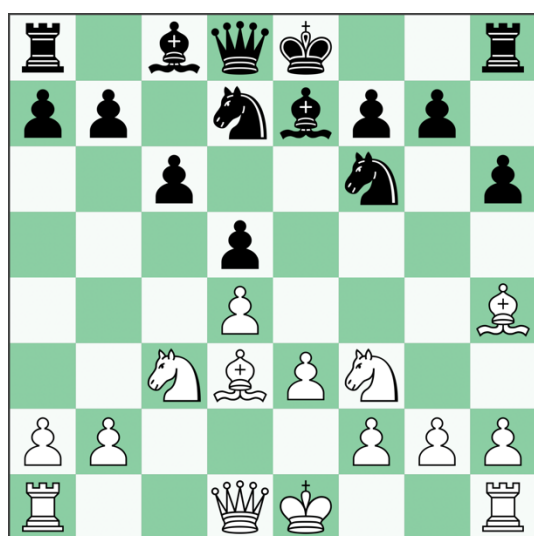
# Games

In this section we present annotated games from players in the “patzer” rating range (say 1000 to 2000 on the Elo scale). We aren’t fussy about when or where they were played, as long as they have some instructive value, or are just plain entertaining. The first game in this section is both, and also fits with our current opening theme.

Alistair T. Morton (ECF 123 ≈ FIDE 1622)  
 Ronan Kelly (ECF 134, FIDE 1584)  
 England (London League) 2019  
 Queen’s gambit declined (D 53)

[Morton, Roebuck]

1. d4 d5 2. ♘f3 ♘f6 3. c4 e6 4. ♘c3  
 ♙e7 5. ♙g5 ♘bd7 6. cxd5 exd5 7.  
 e3 c6 8. ♙d3 h6 9. ♙h4



►9

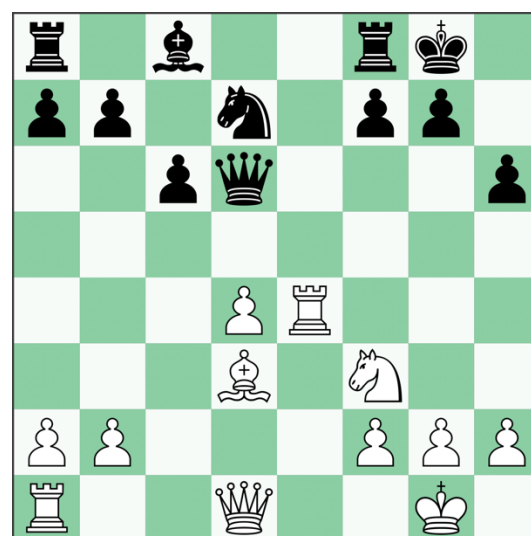
9... ♘h5

9...0–0 is played more often, either now or indeed earlier.

10. ♙xe7 ♙xe7 11. 0–0 0–0 12. ♖e1  
 ♘hf6 13. e4?

This break has not been adequately prepared. White should stick to the “normal” 13. ♖c1.

13...dxe4 14. ♘xe4 ♘xe4 15. ♖xe4  
 ♙d6



►16

16. ♙e2?

This is an error. 16. ♘e5!? would be an interesting alternative, intending 16... ♘xe5 17. dxe5, “de-isolating” the d-pawn, but *Stockfish 11* prefers 16. h3, 16. ♙d2 or 16. ♖e3 here, with approximate equality.

16... ♘f6! 17. ♖h4?

Any of the safe squares on the e-file would be a better “retreat”.

17... ♙d7?

17... ♙g4! makes white’s rook look very precarious and undermines the



defence of the isolated d-pawn.

17... ♖e8! is also good.

18. ♙c2?!

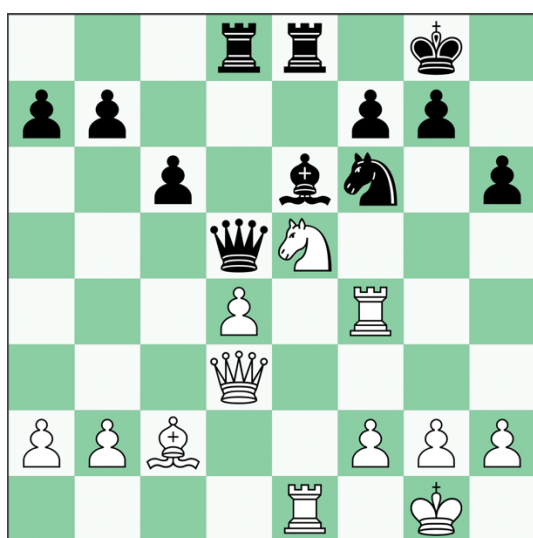
18. ♘e5!? would take advantage of black's last move.

18... ♜fe8

It was not too late for 18... ♙g4!

19. ♚d3 ♚d5?! 20. ♘e5! ♙e6

21. ♜f4 ♜ad8 22. ♜e1?!



►22

22... ♚d6??

This is suicidal. White's last two moves have set up his next, but with 22... ♚xa2!? or 22... ♚a5!? black should survive comfortably.

23. ♜xf6! gxf6

And now it is mate in 10 moves.

24. ♚h7+ ♔f8 25. ♘g6+!

Possibly the move that black missed.

25. ♚h8+?? lets the king escape via e7, and 25. ♘xf7? is countered by 25... ♙f5! 26. ♚xh6+ ♔xf7.

25... fxg6 26. ♚xh6+ ♔g8

The other retreats also fail: 26... ♔e7 to 27. ♚g7# (because black's queen is now on d6!), and 26... ♔f7 to 27.

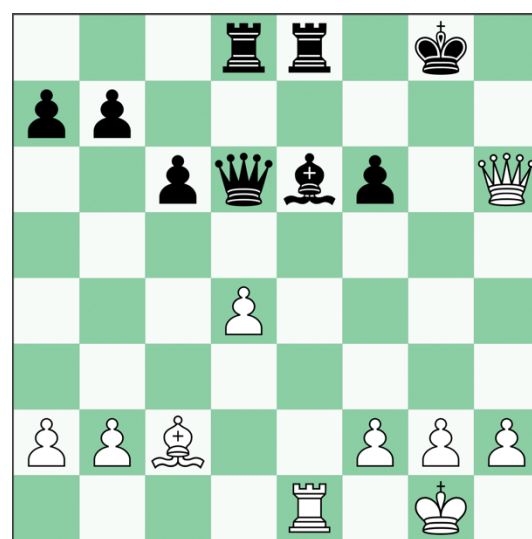
♙xg6+!

27. ♚xg6+ ♔f8 28. ♚h6+!

And definitely not 28. ♚xf6+?? ♙f7 29. ♚h8+ ♙g8.

28... ♔g8

If 28... ♔f7, 29. ♙g6+ wins.



►29

29. ♙h7+ ♔f7

29... ♔h8 30. ♙g6+ is no better for black.

30. ♙g6+

30. ♚g6+ ♔f8 31. ♚xf6+ works now, because the bishop is on h7.

30... ♔g8

30... ♔e7 31. ♚g7 is, as we have already seen, mate.

31. ♚h7+ ♔f8 32. ♚h8+ ♙g8 33. ♚h6#

1:0

Steve Withington (ECF 130 ≈ FIDE 1675)

Neil Todd (unrated)

England 2018

Blackmar-Diemer gambit (D 00)

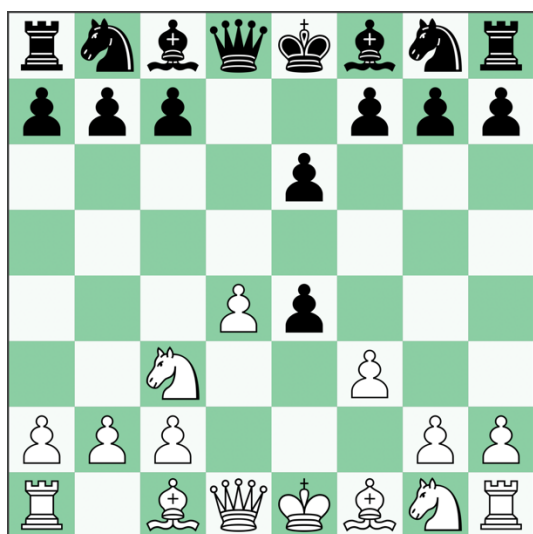
[Roebuck]

1. d4 d5 2. e4

The Blackmar-Diemer gambit. You can accept with 2...dxe4! if you are well prepared. Understandably, however, black takes the easy way out and transposes to the French defence.

2...e6 3. ♘c3 dxe4 4. f3

This is very dodgy. The usual move, 4. ♘xe4, leads to a small advantage, although it's nowhere near as good as the engines will try to tell you.



►4

4...exf3

Black has an interesting alternative here: 4... ♖b4!? 5. a3 [the careless 5. fxe4? ♔h4+ forces the even more awful 6. ♔e2] ♖xc3+ 6. bxc3 is a transposition to the Winckelmann-Reimer gambit. This speculative idea typically arises from the move order

1. e4 e6 2. d4 d5 3. ♘c3 ♖b4 4. a3 ♖xc3+ 5. bxc3 dxe4 6. f3 (C 15). Now 6...c5!? is the main line, but there are many potential traps ahead.

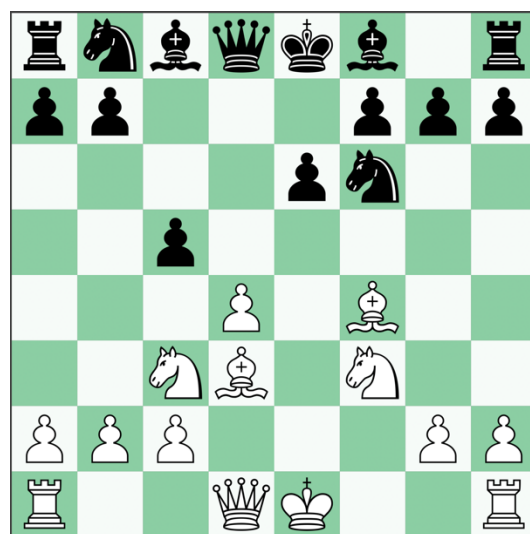
5. ♖xf3 ♘f6

The game has transposed back to the Blackmar-Diemer gambit (the "Euwe defence"), reaching a position usually seen after 1. d4 d5 2. e4 dxe4 3. ♘c3 ♘f6 4. f3 exf3 5. ♖xf3 e6.

6. ♖d3!

White usually puts the bishop on c4 in the Blackmar-Diemer, but after ...e6 this would be pretty futile.

6...c5 7. ♖f4



►7

Here white is relying on a cheap trick: 7...cxd4 8. ♘xd4 ♔xd4?? 9. ♖b5+ would win the queen, if ever a black player would actually fall for this.

7... ♘c6?! 8. ♘b5?!

Objectively speaking this is a really bad move. But it has the crucial advantage of having only one decent

reply, and at club level it's worth a gamble...

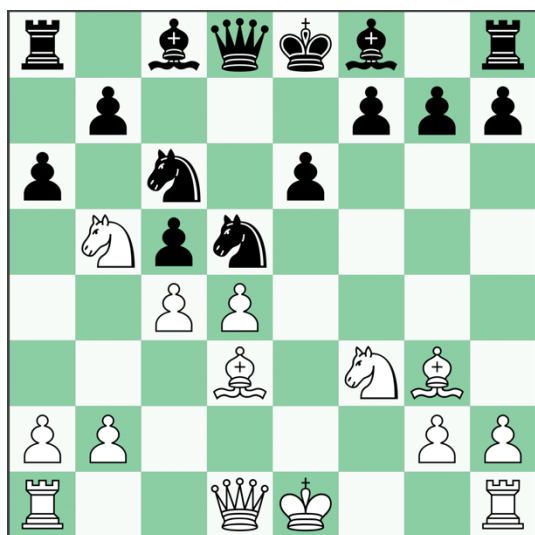
8...♞d5!

The first gamble is a spectacular failure. Perhaps white had been counting on 8...♔a5+? 9. b4!. after which he will get to play ♞c7+ with a very good game.

9. ♞g3

Perhaps white could have tried 9. ♞g5!? here. Now black has a great position.

9...a6 10. c4



► 10

10...♔a5+?!

After 10...axb5! 11. cxd5 ♔xd5 12. ♞xb5 cxd4 white has to move the bishop or protect it. Either way, he doesn't have two pawns' worth of compensation.

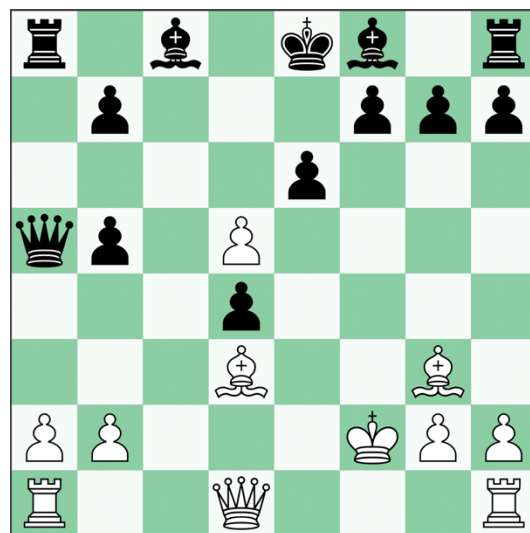
11. ♔f2!

Definitely the best chance.

11...axb5 12. cxd5 ♞xd4?

12...exd5 13. ♔e1+ ♞e7 looks scary at first, but black can castle to safety if necessary.

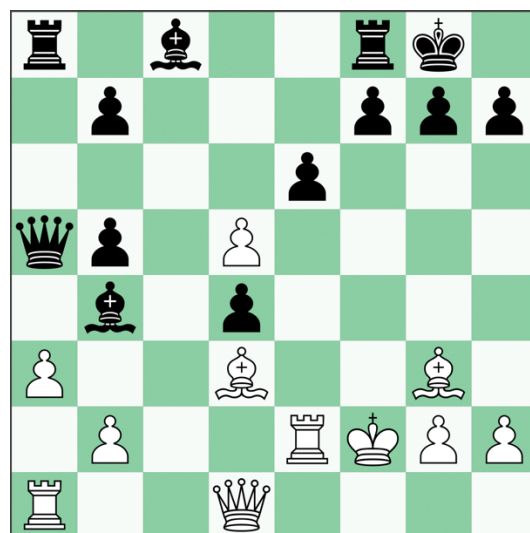
13. ♞xd4 cxd4



► 13

Suddenly white is back in the game. 14. ♔e2!? or 14. dxe6 would have avoided black's next.

14. ♔e1 ♞b4! 15. ♔e2 0-0! 16. a3



► 16

16...exd5?

The obvious 16... ♖e7 was much safer.

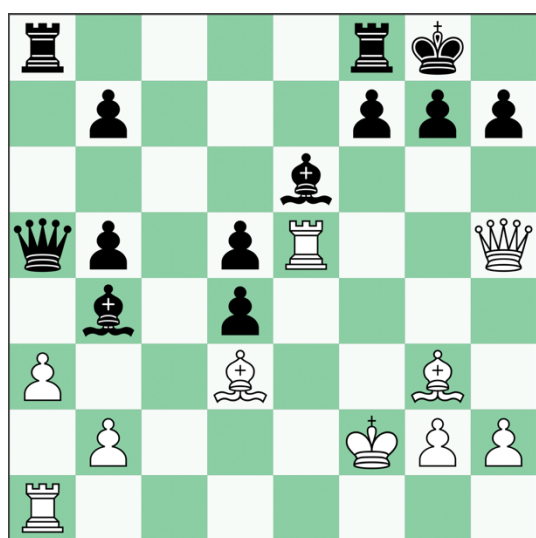
17. ♖e5?

17. ♖b1 would have been fine.

17... ♖e6

I suspect that white was hoping for 17... ♖d6? 18. ♖xh7+ ♔xh7 19. ♖h5+, but 17... ♖d2!, with the simple idea of ... ♖e3+, would have made things very difficult for him.

18. ♔h5!?



► 18

18...h6??

The second gamble pays off spectacularly. Black's only defence was 18...g6, after which he would have been winning.

19. ♖g5!!

Now black has no chance. 19... ♔h8 20. ♖e5 f6 21. ♖g6! is a cute finish.

19... ♖e7 20. b4?

20. ♖xh6 would have been a quicker win.

20... ♖xb4?

Black could have struggled on with 20... ♖xg5 21. bxa5 ♖xe3+, but his chances would have been slim.

21. ♖xh6 g6 22. ♖e5 ♖e1+ 23.

♔f3 ♖g4+ 24. ♖xg4

1:0

**Keith Atkins** (ECF 145 ~ FIDE 1788)

**John I. Wilkinson** (ECF 137 ~ FIDE 1728)

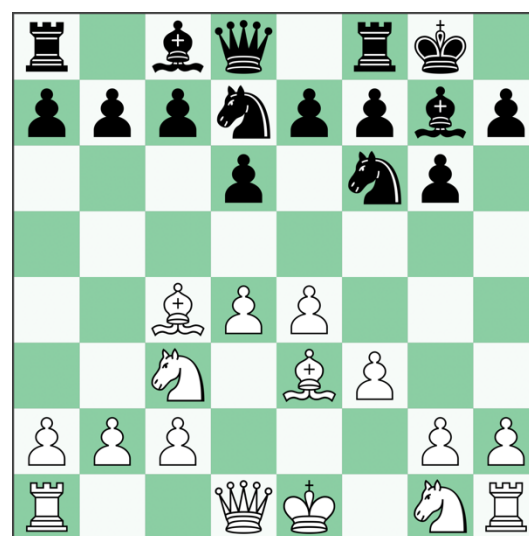
England 2012

Pirc defence (B 07)

[Roebuck]

1. e4 g6 2. d4 ♖g7 3. ♘c3 d6 4.

♖c4 ♘f6 5. f3 ♘bd7 6. ♖e3 0-0



► 7

7. ♖d2

In this system, white is aiming to castle queenside, and then launch a kingside pawnstorm after trying to exchange off black's dark-squared bishop with ♖h6. An alternative is to play 7. a4, which discourages black

from hitting the light-squared bishop with ...b5, and gives it a square to retreat to on a2 if it needs one.

### 7...e5!?

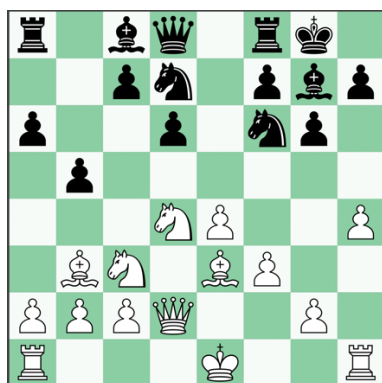
It is more usual to move the c-pawn one or two squares here, but this is another way of staking a claim in the centre.

### 8. ♘ge2 a6

The engine quite likes 8...exd4 9. ♙xd4 c5 here. To a patzer-level human the idea of giving yourself a backward d-pawn on a semi-open file seems wrong on principle, but the idea is to play ...♘e5, when the threat of ...c4 means that white has to swap off one of his bishops with 10. ♙xf6 or 10. ♙f2?! ♘e5 11. ♙d5.

### 9. h4 ♖b8?!

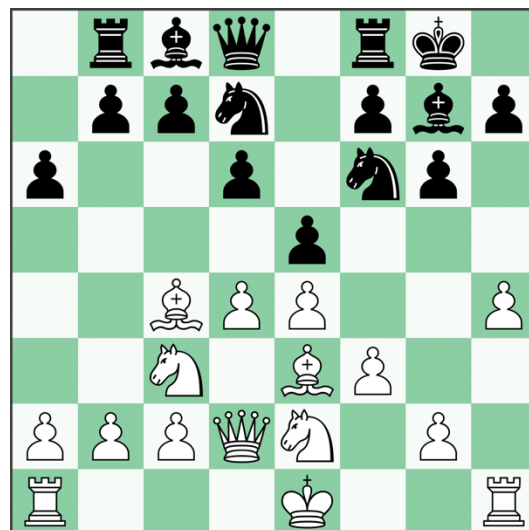
9...exd4 is best. The main alternative is 9...b5 10. ♙b3 exd4 11. ♘xd4.



analysis

Now black can't try to win a piece with the c-pawn thrust, because 11...c5 12. ♘c6 ♖c7? [12...♙e8 13. h5 ♙b7 14. hxg6!] 13. ♘e7+ ♔h8 runs into 14. h5! c4 15. h6!?. Instead, the sensible 11...♘e5 led to a quick draw in T. Jacko – T. Mohyla, Czech Republic 1996 after 12. ♘de2?!

[12. h5!] ♙e6 13. ♙h6 c5 14. ♙xg7 ♔xg7 15. f4?? ♘eg4?! [15...c4 was obvious and good] 16. ♙xe6 fxe6 17. ♘g3 c4? [17...d5!] 18. a3 ♙b6 ½:½.

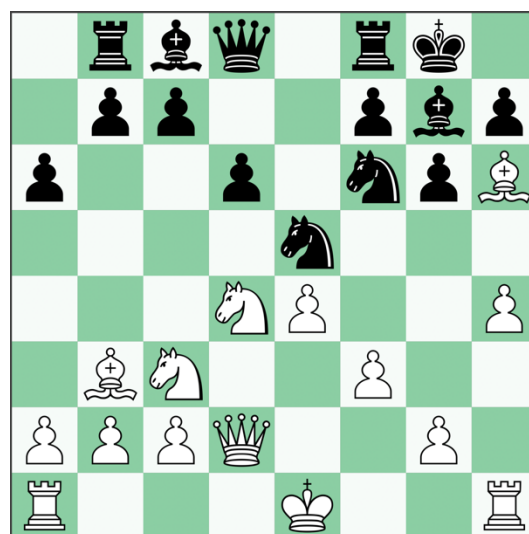


▷10

### 10. ♙h6?!

White sticks to the plan too closely. The engine prefers 10. h5! Now black should play 10...b5! 11. ♙b3 c5, with some initiative.

10...exd4?! 11. ♘xd4 ♘e5 12. ♙b3??



►12



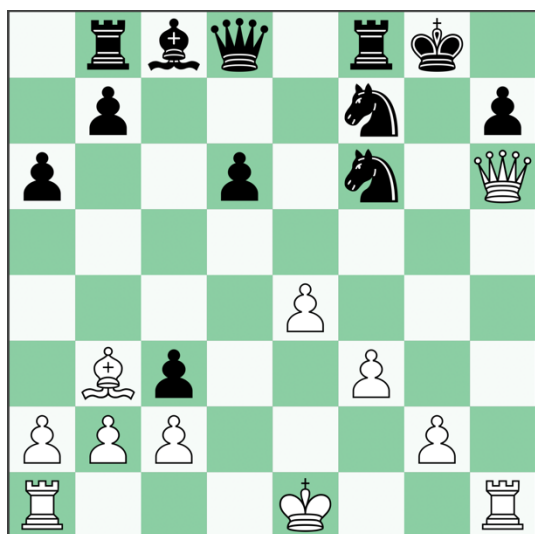
12...c5!?

12... ♖xh6 13. ♔xh6 c5 might have been even better.

13. ♖xg7 ♔xg7 14. h5!? cxd4 15. hxg6?!

Sacrificing a second piece was worth a try, certainly, but this is clearly losing if black finds the right moves.

15...dxc3 16. ♔h6+ ♔g8 17. gxf7+ ♖xf7



▷18

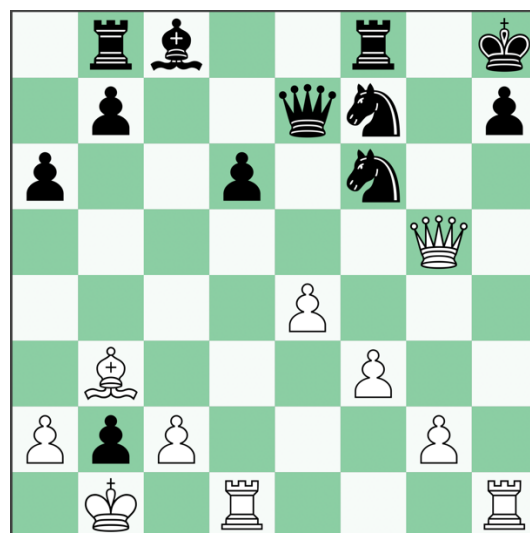
18. 0-0-0

Well, obviously.

18...cxb2+ 19. ♔b1 ♔e7??

This turns a win into a loss. White has nothing to show for his speculative sacrifices after 19... ♔h8, unpinning the knight and forcing the white queen to retreat.

20. ♔g5+! ♔h8



▷21

21. ♖xh7+! ♖xh7 22. ♔xe7 ♔g7 23. ♖h1! b5 24. ♖xh7+! ♔xh7 25. ♔xf8 ♖e5 26. ♖g8+ ♔g6 27. f4 ♖d7 28. ♔xd6+

Would it be quibbling to point out that 28. ♔f7+ is mate next move?

28... ♔g7 29. ♖e6 ♖b6 30. ♔e7+ ♔g6 31. ♖xd7

1:0

White actually had mate in two with 31. ♖f5+ and 32. ♔g5#, but it's of no practical importance.

This game is a good example of pragmatic decision-making in club-level chess: objectively 15. hxg6?! was a bad move, but it gave white his best chance of victory.

## Knight and pawn against king

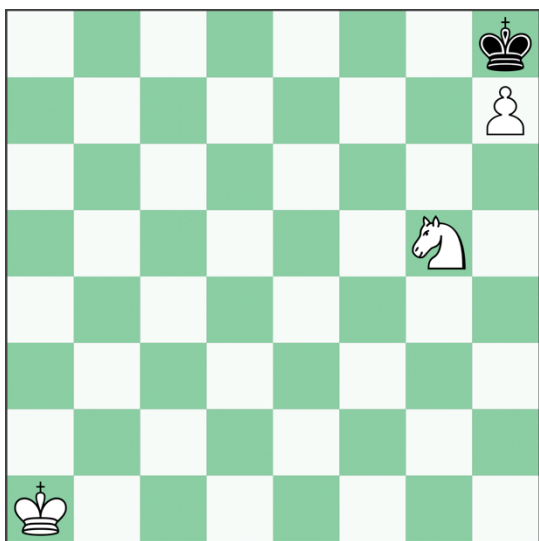
♞♟ 0/a

Derek Roebuck

The player with the knight and pawn must be winning easily, right? This is almost always true, but there are some interesting exceptions, and we are, remember, dealing with the blunder-prone end of the chess-playing spectrum, so it doesn't hurt to know a few tricks.

### The only fortress draw

Black can only survive in one fortress position, which, although it appears artificial, can actually occur in practice (diagram 1).



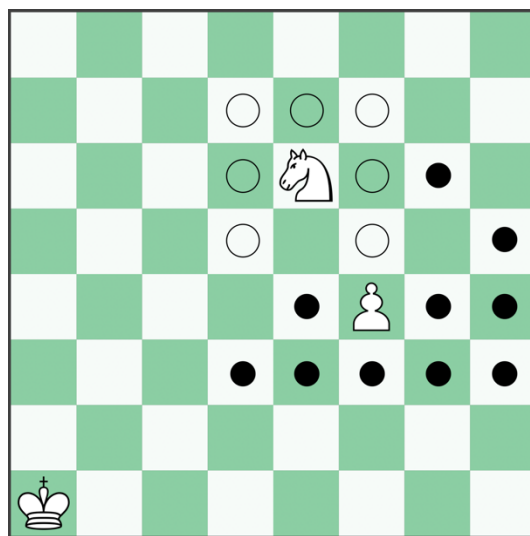
1 The only fortress



Black can just wait for the white king to arrive, playing his king from h8 to g7 and back. White can never move his knight, because black will take the pawn. If white tries to replace the knight as defender of the pawn with his king, he will inevitably stalemate black, so this is a draw. The same applies if the knight is on f8 or f6.

### Capturing the pawn

Black's only other hope, of course, is to take the pawn. With a distant king, white needs to prevent this by defending the pawn with the knight. If the knight is on any square behind the pawn the win is obvious – black can never take the knight because his or her king would then be outside the square of the pawn. If white's knight is stuck in front of its own pawn, however, black may be able to force it away and capture the pawn (diagram 2).



2 Capturing the pawn

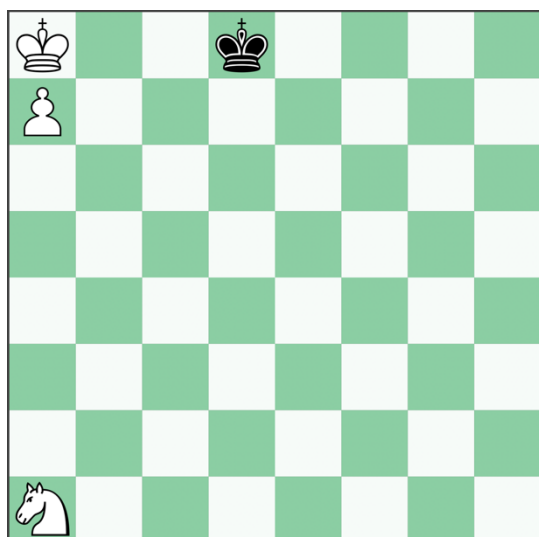


The black king can capture the knight from the squares marked "○". This is a simple draw. Alternatively, if it can move to f5, or a square where it attacks the pawn from the side, then it is also a draw. The squares from which this is possible are indicated with a "●". Attacking the pawn paralyzes the knight, and allows black to play 2... ♔f5, forking the knight and pawn. So if, for example, the black king stands on h5 he or she can draw with:

1... ♔g4 2. ♔b2 ♔f5 3. ♔c3 ♔xe6  
4. ♔d4 ♔f5

### White's king is trapped

Finally, there is one famous position that we need to consider (diagram 3). White's king is about to be trapped in front of a pawn on a7. How can black prevent white's knight from rescuing it?



3 Turning the tables

1... ♔c7!

The point is that if the black king stands on c8 a knight attack on c7 will force it to release the white king, and vice versa. Knights must always alternate between dark squares and light squares on consecutive moves. White's next move (which must obviously be with the knight) will attack a dark square. Black must therefore move his king to a dark square (c7), and thereafter move ♔c7-c8-c7. Knights are the only pieces that cannot lose a move (to put it another way, they cannot *triangulate*), so when it approaches the black king it will do so with check, and therefore be unable to free the white king. 1... ♔c8? would lose after 2. ♘b3 ♔c7 3. ♘c5 ♔c8 4. ♘a6, when black would be in *zugzwang*, and white's king would escape.

2. ♘b3 ♔c8 3. ♘a5 ♔c7 4. ♘c4 ♔c8 5. ♘b6+ ♔c7 6. ♘d7 ♔c8!

It's a draw.

If in diagram 3 white's knight stood on any light square the drawing move would be 1... ♔c8!

# Endings quiz

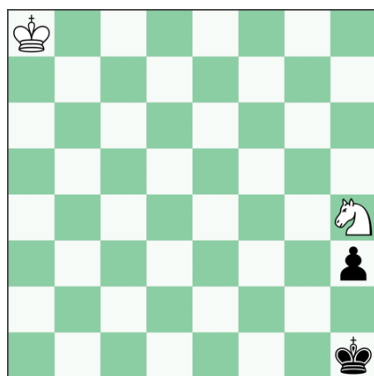
All of the following positions illustrate ideas covered in the current volume of **Patzer**'s endgame series on knight versus pawn(s). The solutions are a mixture of easy, difficult and impossible, and they are in no particular order, so you have no clues at all to help you.

To get the most out of this quiz, you should recreate the positions on a chess board, set up a timer to give you five minutes (or more if you are really serious) for each of them, and then *write down all of your analysis, as far as you can see*.

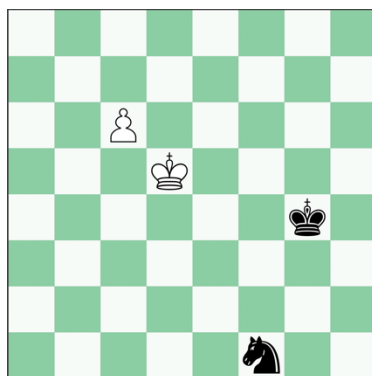
When you check your answers on pages 207 to 214 you will see that in some cases points are awarded progressively: the further you see the more points you get. The value of writing down your thoughts, however, is the insight they give you into your analytical weaknesses. Add up your points and check your "endings rating" on page 199.

Remember that ▷ means that it is white to move, and ► means it's black's turn.

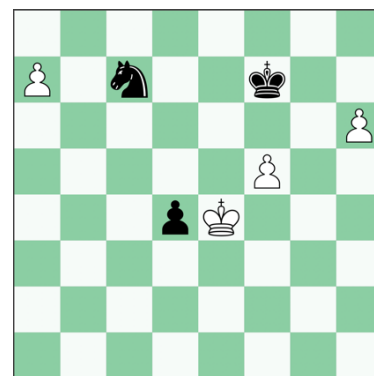
Good luck!



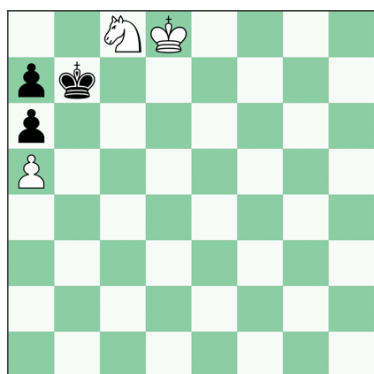
E1



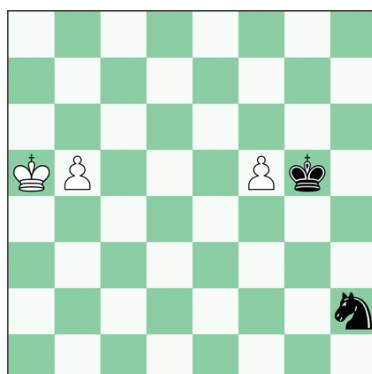
E3



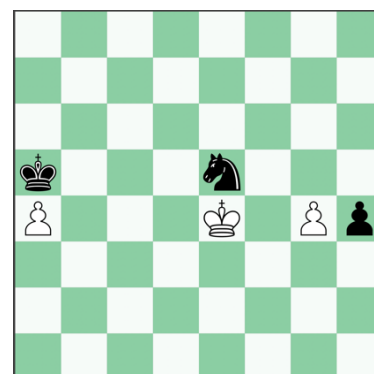
E5



E2

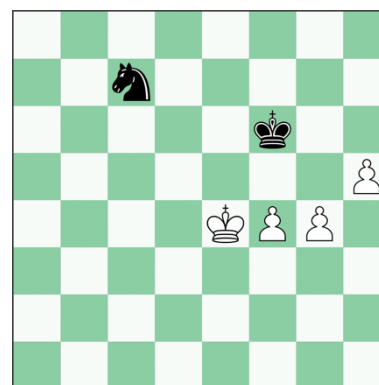
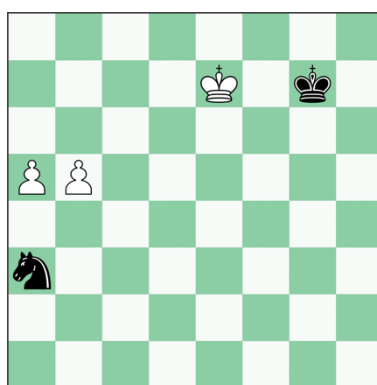
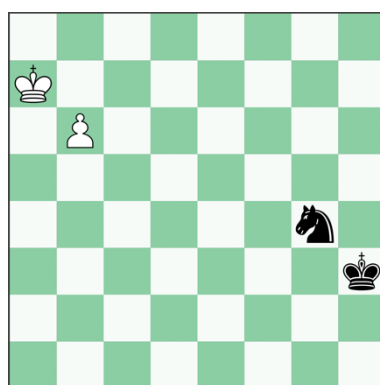
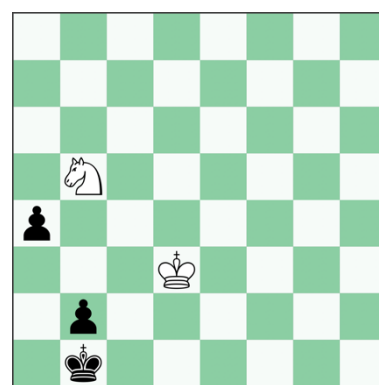
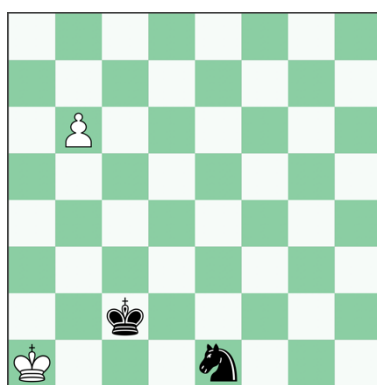
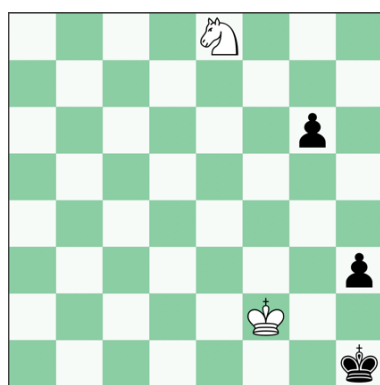


E4



E6





## Endings quiz points

|            |   |
|------------|---|
| 0 to 6     | your "endings rating" is under 1400                     |
| 7 to 12    | average club player – "endings rating" 1400-1700        |
| 13 to 18   | strong club player – "endings rating" 1700-2000         |
| 19 or more | too good for <b>Patzer</b> – "endings rating" over 2000 |



Did you know that the first World  
Correspondence Chess Champion, C.J.S. Purdy,  
was an Australian?

The Correspondence Chess League of Australia (CCLA) is a member of the International Correspondence Chess Federation (ICCF), and was 90 years old in 2019.

The CCLA offers opportunities for players of all abilities to test their analytical strength in serious and not-so-serious games, using the ICCF's user-friendly server.

<http://www.iccf-australia.com>



# Castling

FA Andrew Hardegen  
Derek Roebuck

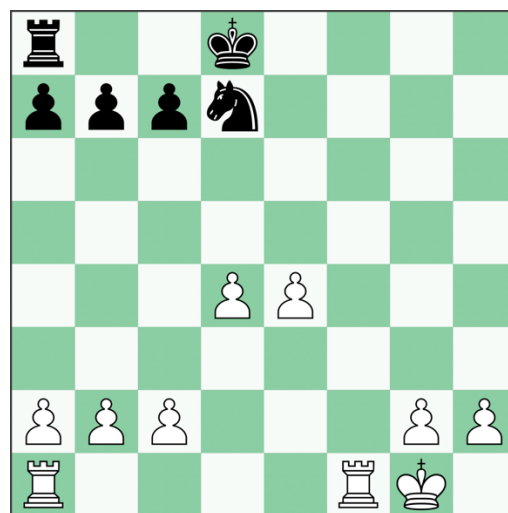
Castling in its current form was introduced into the game in the seventeenth century. It evolved as a response to the increased power of the queen and bishop. The notation "0-0" was apparently first used in 1811, and the queenside version "0-0-0" in 1837.

## The definition of castling

Castling is defined in the Laws of Chess (in Article 3: The moves of the pieces) as a move of the king.

- 3.8. There are two different ways of moving the king:
- 3.8.2 by 'castling'. This is a move of the king and either rook of the same colour along the player's first rank, counting as a single move of the king and executed as follows: the king is transferred from its original square two squares towards the rook on its original square, then that rook is transferred to the square the king has just crossed.

To most players this is second nature, although sometimes in the heat of the moment it seems that things can go wrong.



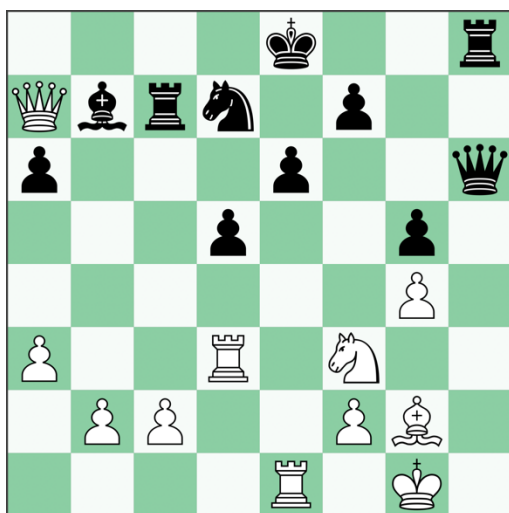
1

►22

In A. Djatschenko – S. Kamat, Australia (Tasmanian Championship) 2020 black "castled" queenside here. Apparently neither player noticed that this was illegal, and so the game continued. This form of illegal castling is rare, however. It is more common to see breaches of the next part of the rules.

- 3.8.2.1 The right to castle has been lost:
- 3.8.2.1.1 if the king has already moved, or
- 3.8.2.1.2 with a rook that has already moved.

There are numerous notable examples of a player illegally castling after having moved a rook away from and then back to its original square. What is perhaps the most famous case involved a former world championship challenger. This is the position from S. Kindermann – V. Korchnoi, Ptuj (Zonal Tournament) 1995, after a Caro-Kann defence that had included the moves 14... ♖g8 and 21... ♜h8.



2

►26

Now 26...0-0!? was played, in what was said to be a time scramble. When this illegal move was discovered by the arbiter at move 47 the players agreed a draw.

If you want a really gross example involving slightly less-famous players, check out W. Heidenfeld – N. Kerins, Dublin 1973, where white castled twice, once on each side:

<https://timkr.home.xs4all.nl/records/records.htm>

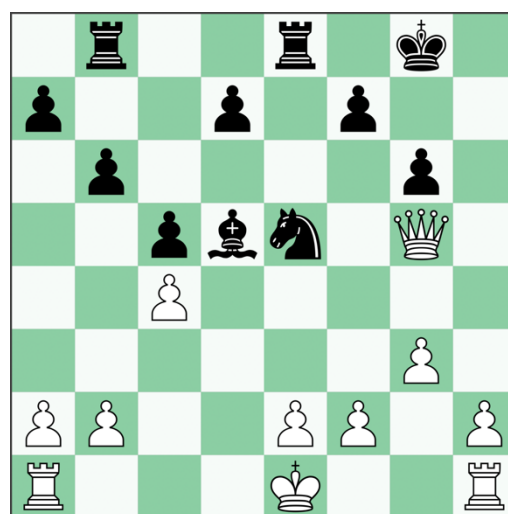
Almost everyone knows that you can't castle into or out of check, and that the king can't cross a square that is attacked by an enemy piece. The relevant laws are as follows.

**3.8.2.2 Castling is prevented temporarily:**

**3.8.2.2.1** if the square on which the king stands, or the square which it must cross, or the square which it is to occupy, is attacked by one or more of the opponent's pieces, or

**3.8.2.2.2** if there is any piece between the king and the rook with which castling is to be effected.

Note that there is nothing in this rule about the squares on which the *rook* stands or must cross. Even elite grandmasters have been confused by this, and here Viktor Kortchnoi features again.



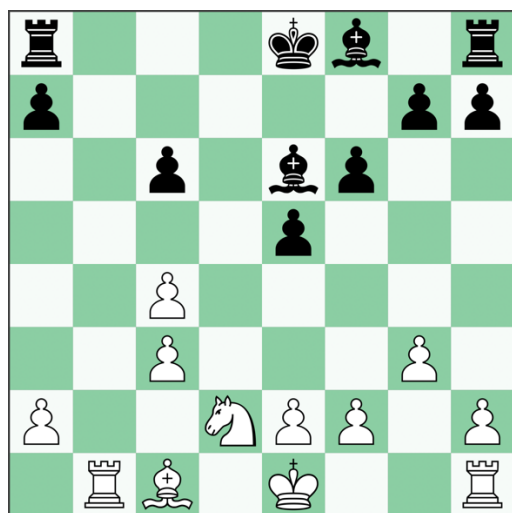
3

►18

This is V. Korchnoi – A. Karpov, Moscow (Candidates final game 21) 1974. Black has gone horribly wrong. Korchnoi now asked the arbiter if it would be legal for him to castle kingside with his rook on h1 under attack! He was assured that he could and after 18. 0-0 ♖xc4 19. f4 black resigned. Korchnoi later claimed this was an honest enquiry, rather than an attempt to irritate Karpov, and that this had never occurred in any of the thousands of games that he had previously played. Many people find this difficult to believe, and there is at least one earlier example in the

<https://www.chessgames.com/perl/chessgame?qid=1081341>

So that part is unequivocally false. Is it possible that a distinguished grandmaster didn't know, or just couldn't remember, the rules of the game? The great Yuri Averbakh was invited to play in the Australian Championship in Adelaide in 1960, and found himself as white against C.J.S. Purdy, who described what happened next as the most amazing incident of his entire life.<sup>2</sup>



4

▶ 14

Here Purdy played 14...0-0-0.

"Averbakh pointed out to me that my Rook had crossed an attacked square! I simply waved my hand from K1 to

QB1 [e1 to c1] and said faintly, 'The King'..."

“Only the King?,” cried Averbakh,  
“not the Rook?”

Other players then explained the rules of castling to Averbakh, in Russian, and the game continued amicably. Averbakh himself later confirmed the story.

## The act of castling

To castle correctly you must use only one hand, and touch the king before the rook (because castling is defined as a move of the king). This is explained in Article 4: The act of moving the pieces.

4.1 Each move must be played with one hand only.

Prior to 2015, USCF rules permitted castling to be performed with two hands, with either rook or king touched first. This rule caused some controversy in the 2015 World Cup, when the match between Russian grandmaster Ian Nepomniachtchi and the American Hikaru Nakamura went to an Armageddon tiebreaker.<sup>3</sup>

On move 5 Nakamura, who was black, castled using both hands (see an image captured from the official video recording on the next page). Nepomniachtchi said nothing at the time but later, after he'd lost, claimed that the game should have been

and the black player gets somewhat less, typically four minutes. If the game is drawn, black wins the match.

<sup>2</sup> *Chess World* 1960; **15**(10): 198.

<sup>3</sup> In an Armageddon game, the players usually draw lots to determine colours. The white player gets five minutes on the clock

replayed. The appeals committee did not agree, pointing out article 4.7:

**4.7 A player forfeits his right to a claim against his opponent's violation of Article 4 once he deliberately touches a piece.**



**GM Hikaru Nakamura castles using both hands – an illegal action**

Nevertheless, this was a clear failure on the part of the arbiters, who are supposed to intervene when they see a transgression of this rule. The FIDE Arbiters' Manual<sup>4</sup> clearly states:

"If an arbiter observes a violation of Article 4, he must always intervene immediately. He should not wait for a claim to be submitted by a player."

The touch-move rule also applies, of course:

**4.4 If a player having the move:**

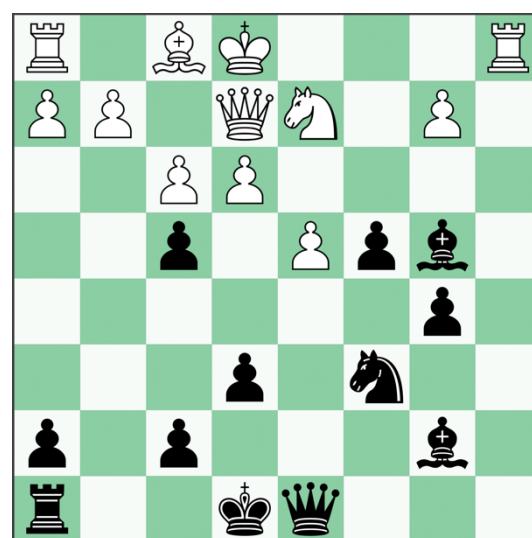
**4.4.1 touches his king and a rook he must castle on that side if it is legal to do so**

**4.4.2 deliberately touches a rook and then his king he is not allowed to castle on that side**

**on that move and the situation shall be governed by Article 4.3.1**

Essentially, Article 4.4.2 means that unless the player was legitimately adjusting the rook he will have to move it.

The "touch-move" rules will also apply if a player castles illegally, and this is recognised immediately.



5

▷16

Here, in A. Pimenov – A. Hardegen, Australia (Gufeld Cup) 2019, white played 16. 0-0-0 and pressed the clock. Black informed him that the rook had previously moved, so white uncastled and played 16. ♖d1. Black was winning easily and did not try to enforce the touch-move rule.

16. ♖d1 fxe3 17. ♔xe3 ♘xd4 18. ♔e5 ♔h4+ 19. g3 ♘xf3+ 0:1

<sup>4</sup> FIDE Arbiters' Commission. Arbiters' Manual 2020, p.17. Available at:

<https://www.fide.com/docs/regulations/ARB%20Manual%202020.pdf>

## The swindle

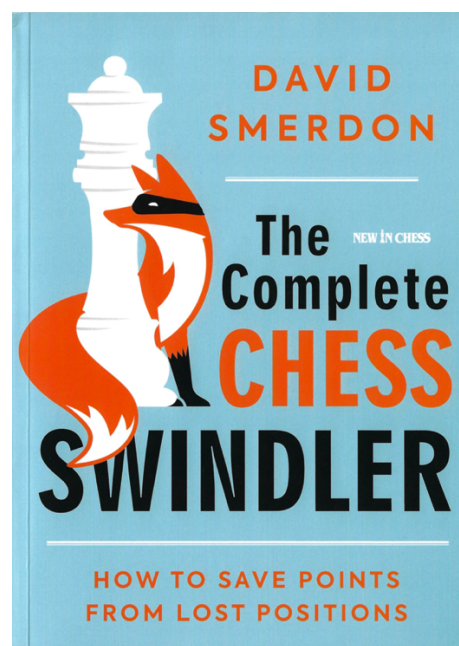
Reviewed by Derek Roebuck

Patzers everywhere will surely rejoice to hear that there are two new books on the best part of club chess – the good old swindle. These might be the first new works on the subject since David Lemoir's *How to be lucky in chess* (Gambit Publications, 2001).

First of all, a disclosure: I am a huge David Smerdon fan. His first book, *Smerdon's Scandinavian* (Everyman Chess, 2015), was undeniably brilliant, although a bit too complicated for me to understand. He also writes about economics, and he can even make that interesting, so he's clearly very talented.

Andrew Soltis is an American GM and prolific chess book author and columnist, most famous perhaps for his manual *Pawn structure chess* (Batsford Chess, 2013).

The almost simultaneous publication of these authors' new books invites a direct comparison. First impressions are not favourable for Soltis. The layout and overall appearance of his book is dated, and the examples seem somehow harder to follow than those in Smerdon's much bigger work, which recently won the English Chess Federation's Book of the Year Award.

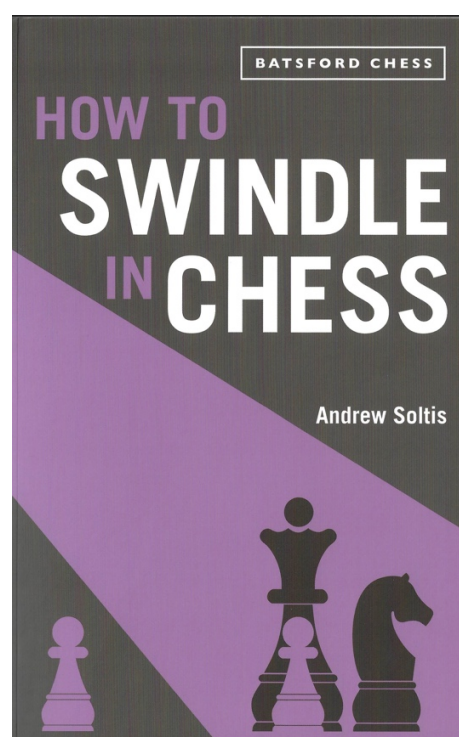


*The complete chess swindler*

David Smerdon

New in Chess, Alkmaar, 2020

Soft cover, 361 pp.



*How to swindle in chess*

Andrew Soltis

Batsford Chess, London, 2020

Soft cover, 240 pp.



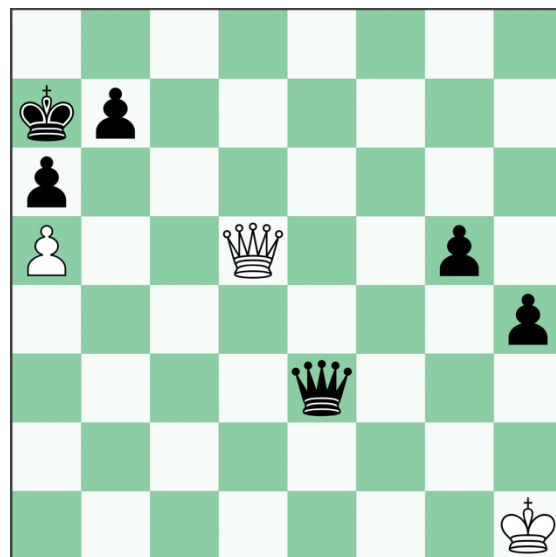
The definition of a swindle is not universally agreed, but Soltis and Smerdon point out (curiously both on page 12) that it involves intentionally playing a move that is dubious (as determined by a powerful engine) in order to give your opponent a chance of going wrong. As Soltis says (page 218), swindles arise from “moves that [offer] a fighting chance – ideally a winning chance, even when they [are] not objectively best”.

I do wonder if this is, to some extent, how club chess works all the time. If you are outrated by your opponent you will often find yourself playing a bit speculatively, possibly even from move 1. Conversely, if you are up against a much weaker opponent and you find yourself with a moderate advantage out of the opening, it may be a good idea to play a line that would permit him or her to reach an equal position with exact play, but contains a few interesting pitfalls along the way. After all, no-one plays perfectly at club level. But after reading Soltis’s chapter on Magnus Carlsen (“The Very Lucky”) I am starting to wonder whether all chess is to some degree about swindling.



David Smerdon

Having said all that, the move that initiates the swindle is not necessarily objectively bad, as in the following position:



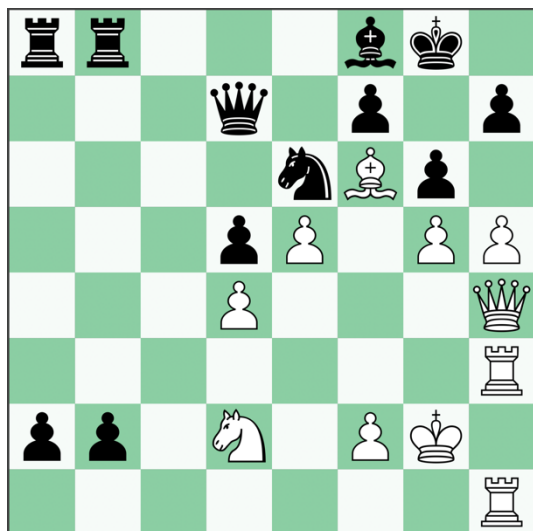
▷92

C. Pilnick – S. Reshevsky  
New York (USA championship) 1942

White is obviously hopelessly lost. Smerdon uses this famous example to illustrate the concept of *impatience*, but it also makes another point quite well. You need to give your victim (sorry, opponent) something that you know they are good enough to spot, but are possibly lazy enough not to look at properly. Here Pilnick played **92. ♖f5!**, and black, one of the world’s very best players at the time, replied with **92...g4??**, seeing that he had a simple win after **93. ♖xg4?? ♖e1+** **94. ♔g2 ♖g3+** **95. ♖xg3 hxg3** **96. ♔xg3 ♔b8** **97. ♔f4 ♔c7** **98. ♔e4 ♔c6** **99. ♔d4 ♔b5** and **100...♔xa5**. Unfortunately for poor Reshevsky, white had set a trap, and played **93. ♖f2!**, with stalemate to

come after the unavoidable capture  
**93...♔xf2.**

When is it appropriate for a player to start looking for a swindle? Smerdon gives us a whole chapter on this, explaining that it will be a complex assessment based on how bad your position is and how much better (or worse) a player your opponent is than you, but in summary says "when you think you will *almost certainly* lose if the game continues the way it has been going, then it is time to change your mindset and switch on 'swindle mode'". In an extreme case, "you should *definitely* be thinking about swindles ... when you have started considering resigning".



▷92

J. Ikeda – S. Roy Chowdhury  
 Canberra 2009

Here white played **41. ♔g7**, a move that exemplifies the essence of the swindle. Now Smerdon points out that black had 47 winning moves, and found one of them: **41...♔xg7**. After

**42. hxg6** he still had 46 winning moves, but unfortunately **42...hxg6??** was not one of the them, and he had to resign after **43. ♔h8+!** Possibly the most amazing swindle of all time.

Smerdon's explanations are clear, the book's layout is attractive, he has used software to great effect, and the 110 (!) test positions he gives the reader cleverly illustrate the points he makes in the rest of the book. The striking use of charts to show how the engine evaluation of the position changes over the course of a game is new to me, and works very well in the context of swindling. Buy his book!

Ratings (out of five stars)

*The complete chess swindler*

Club player \*\*\*\*\*

Correspondence player \*

*How to swindle in chess*

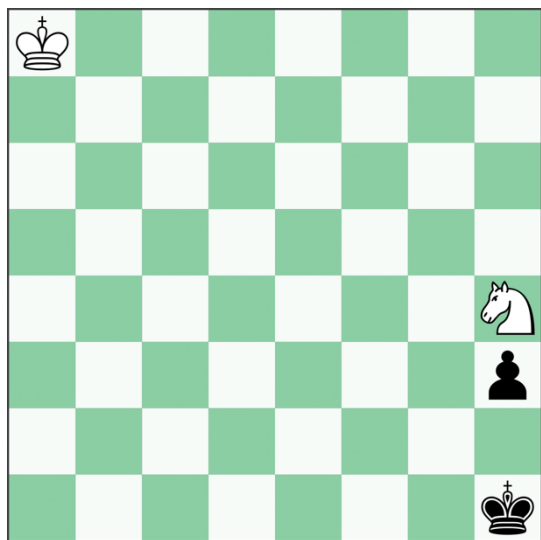
Club player \*\*\*

Correspondence player \*



Andrew Soltis

# Solutions



E1 (2 points) (♖♘ 0/b) ▶1

The position of the white king is an obvious clue that the knight can do it on its own:

1. ♖g6! (1 point)

White can't draw with 1. ♖f3?

♖g2□ 2. ♖e1+ ♖g3 3. ♖d3 h2.

Aiming for the *carousel*<sup>5</sup> with 1. ♖f5? also fails: 1...♖g1!□ [otherwise the white knight reaches e3 safely] 2.

♖d4 [2. ♖e3 h2] and now obviously not 2...h2?? 3. ♖f3+ but 2...♖f2, and the pawn will promote.

1...♖g1

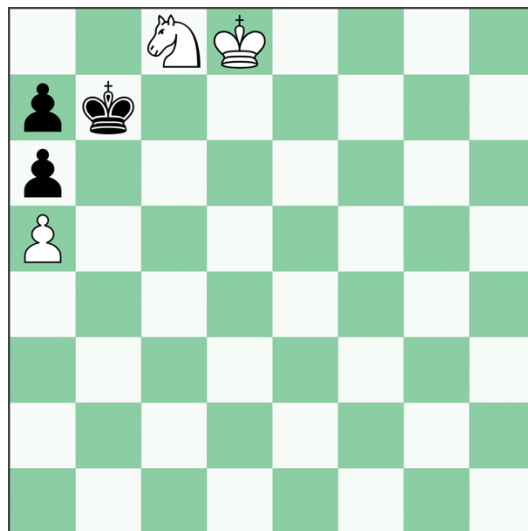
1...♖h2 2. ♖f4 loses the pawn, 1...♖g2 2. ♖f4+ is a blunder, and 1...h2 2. ♖h4! forces 2...♖g1, allowing 3. ♖f3+, with a draw.

2. ♖e5! (1 point) ♖g2

2...h2 3. ♖f3+ draws immediately.

3. ♖g4

The knight gets onto the carousel, and we know that's a draw too.<sup>5</sup>



E2 (2 points) (♖♘ 0/f) ▶61

R. Chen – G.T. Song

Guelph (Canadian championship) 2015

The fortress draw only works if the white pawn is on a7 (see diagram 1 on page 196). With the pawn on a5, hiding in the corner is useless.

61...♖c6! (1 point)

After 61...♖b8 white will win both pawns with 62. ♖d6 ♖a8 63. ♖e4! ♖b8 64. ♖c5, and then head for a position with his knight on c7 and his pawn on a6, after which he can force the black king out of the corner.

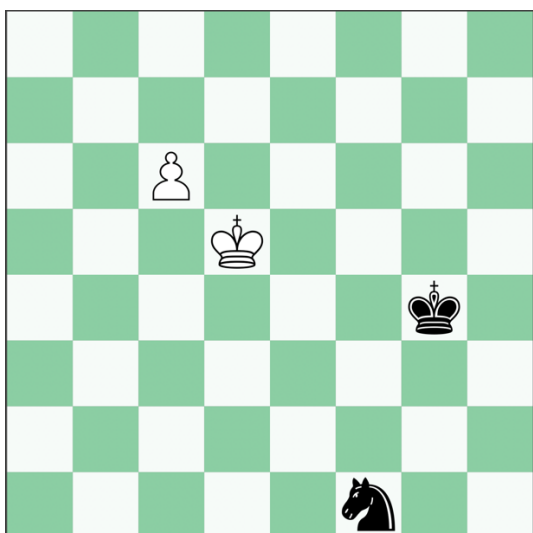
62. ♖xa7+ ♖b7 (1 point)

62...♖c5?? 63. ♖c7 is an easy win for white.

63. ♖c8 ♖c6 64. ♖a7+ ♖b7 65.

♖c8 ♖c6 ½:½

<sup>5</sup> Patzer 2020; 2(1): 23-30



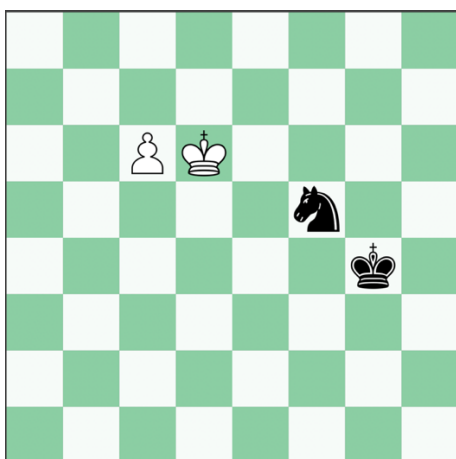
E3 (1 point) (♞♚ 0/b) ▶82

Le Quang Liem – Yu Yangyi  
Hengshui (rapid) 2019

The game finished with:

**82...♞e3+ 83. ♚d6 ♞f5+!** (1 point)

Black loses after 83...♞c4+?? 84. ♚c5.



E3a

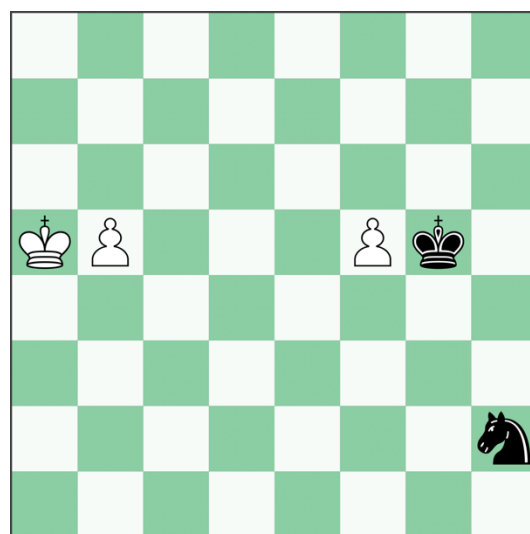
**84. ♚d7**

The other escape squares are no better. If he goes to c7, 84...♞d4 attacks the pawn that can't advance. A fork wins the pawn if he goes to e6 or d5. And if he goes to e5 or c5

black plays 84...♞e7 85. c7 ♞c8, after which he can move to a7 or e7 as necessary (*defending from the side*).

**84...♞e3!**

The point being that 85. c7 ♞d5 86. c8 ♚b6+ is the old *fork after promotion* trick. They played it out to a "dead position" draw.

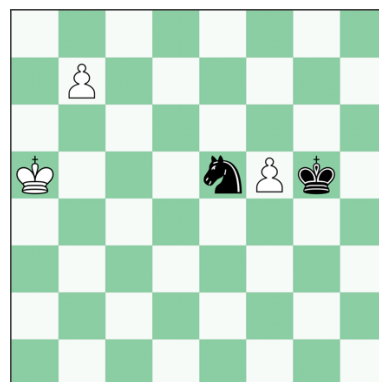


E4 (4 points) (♞♚ 0/c) ▷1

P. Benkö 1983

**1. ♚b6!!** (2 points)

Not 1. b6? ♞g4 2. b7 ♞e5.



variation

Now 3. b8 ♚c6+ is the *fork after promotion*, and 3. ♚b6 ♞d7+ 4.

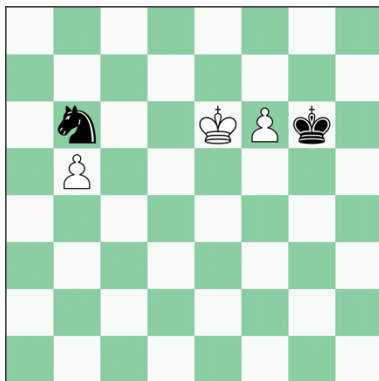
♔c6 [4. ♔c7 ♘c5!] ♘b8+ 5. ♔c7 ♘a6+ is the *tango*. Both are draws.

1... ♘g4

1... ♔xf5?! lets white promote the b-pawn after 2. ♔c7! ♘f3 3. b6 ♘d4 4. b7 ♘b5+ 5. ♔b6.

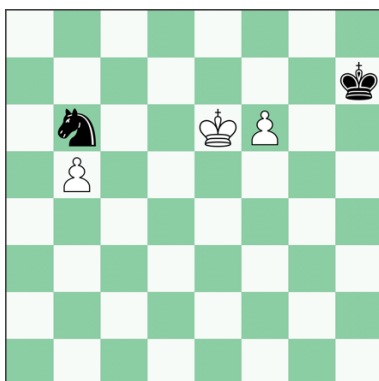
2. ♔c7 ♘f6

2... ♘e3!? is a slightly tougher defence, because white can't let black take the f5 pawn with check. 3. ♔d7 ♘d5 4. ♔d6 ♘b6 5. ♔e6! (white has two pawns) ♔h5 6. f6 ♔g6.



variation

7. ♔e7! [white can only draw after the premature advance 7. f7 ♔g7 8. ♔e7 ♘d5+ 9. ♔e8 ♘c7+ 10. ♔d8 ♘d5] ♘d5+ 8. ♔d6 ♘b6 9. ♔e6! ♔h7.



variation

10. ♔e7 [it is still too soon for 10. f7? ♔g7 11. ♔e7 ♘d5+] ♘d5+ 11. ♔d6 ♘b6 12. ♔c6! is winning.

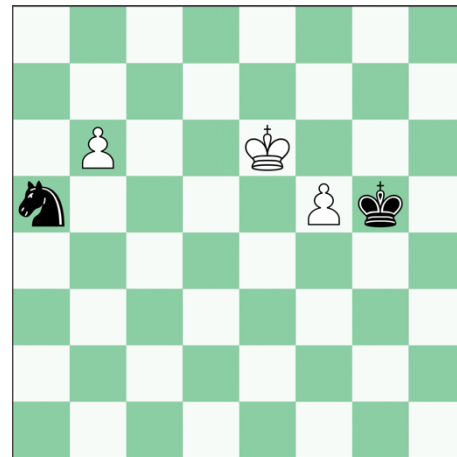
3. ♔d6! (2 points)

3. ♔c6? ♔xf5 4. b6 ♔e6 5. b7 ♘d7 is a draw.

3... ♘e4+ 4. ♔c6 ♘d2

4... ♔xf5 doesn't work due to 5. b6.

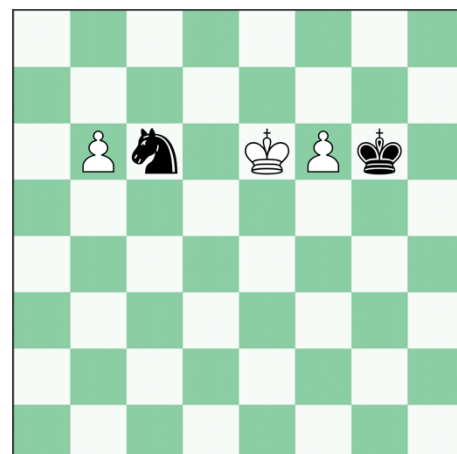
5. ♔d5 ♘b3 6. b6 ♘a5 7. ♔e6



E4a

7... ♘c6 8. f6 ♔g6

8... ♘d4+ 9. ♔d5 ♘f5 10. f7 ♘e7+ 11. ♔e6 ♘g6 12. b7 and 8... ♘d8+ 9. ♔d7 ♘f7 10. b7 are both winning for white.



E4b

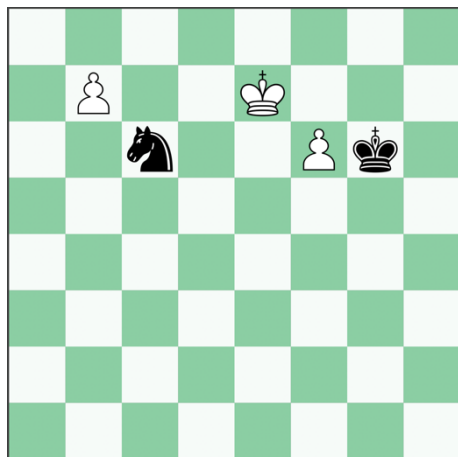
9. b7!

The fork is no use now...



9... ♖d8+ 10. ♔e7 ♘c6+

The other pawn will promote after  
10... ♘xb7 11. f7.



E4c

11. ♔d7

11. ♔d6 ♘b8 12. ♔e6 also wins.

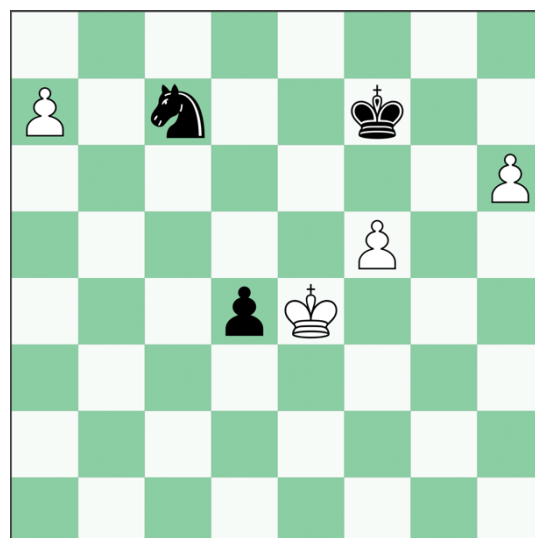
11... ♘b8+ 12. ♔e6!

And not 12. ♔c8?? when black has  
the *tango* draw with 12... ♘a6.

12... ♘c6 13. f7 ♔g7 14. ♔d6 ♘b8

15. ♔e7 ♘c6+ 16. ♔e8

White has laboriously advanced his  
king and pawns and now promotion is  
coming. Winning with queen against  
knight can be tricky, but with a pawn  
poised to make a second queen it is  
of course trivial.



E5 (4 points) (♘ ♔ 0/g) ▷70

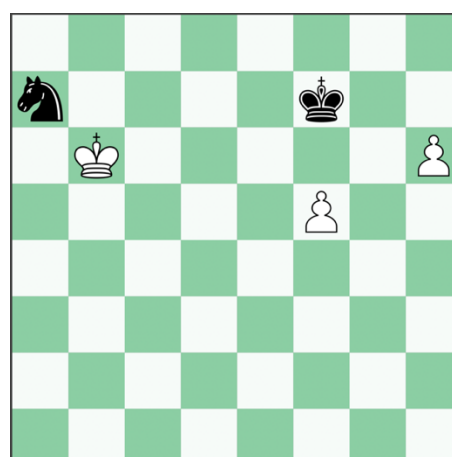
P. Svidler – V. Anand

Dos Hermanas 1999

Svidler agreed to a draw here, but he  
could have won with...

70. ♔xd4 (1 point) ♘b5+ 71. ♔c5  
♘xa7 72. ♔b6! (3 points)

If you have a really good memory you  
may recall this position.<sup>6</sup> The colours  
are reversed, but the idea is exactly  
the same.



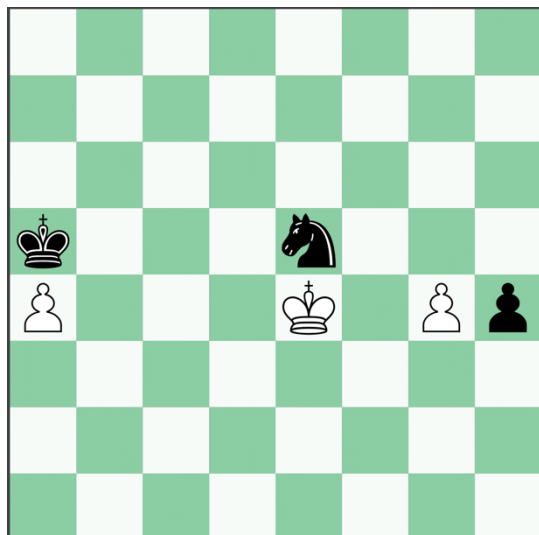
E5a

<sup>6</sup> Patzer 2020; 2(4): 136

72...♘c8+

72...♔g8 73. f6! comes to the same thing.

73. ♔c7 ♘e7 74. h7 ♔g7 75. f6+!



E6 (1 point) (♘ ♔ 0/f) ▶ 66

**Z.A. Azmaiparashvili – V. Korchnoi**  
Moscow (rapid) 1995

66...♘xg4?!

66...h3! (1 easy point) would be the obvious move, after which white's king cannot move into the square of the pawn, which can consequently promote: 67. g5 h2 68. ♔xe5 h1♔ and black wins.

67. ♔f4

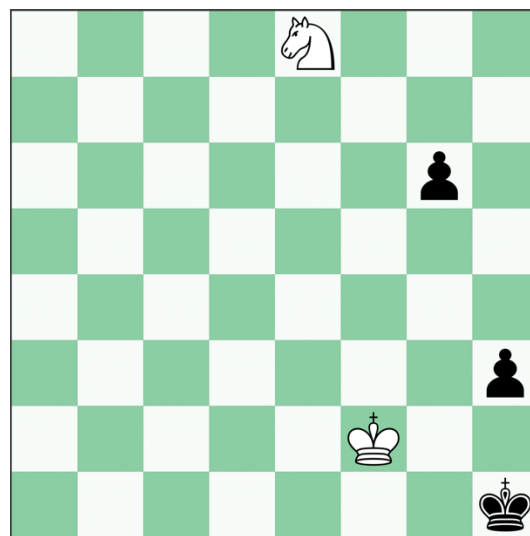
The great Korchnoi, possibly in time trouble, now played:

67...h3??

A move that even a complete patzer would be ashamed of. He could still have won with 67...♘e5 68. ♔e3 h3!, or even 67...♘h6!?

68. ♔g3 h2 69. ♔g2 ♔xa4 70. ♔h1

White has reached the fortress draw.<sup>7</sup>



E7 (2 points) (♘ ♔ 0/c) ▷ 1

Black has no way to prevent a mate in seven moves.

1. ♘f6 ♔h2

1...g5 2. ♘g4 h2 3. ♘e3 g4 4. ♘f1 g3+ 5. ♘xg3#.

2. ♘g4+ ♔h1 3. ♔f1 (2 points) g5

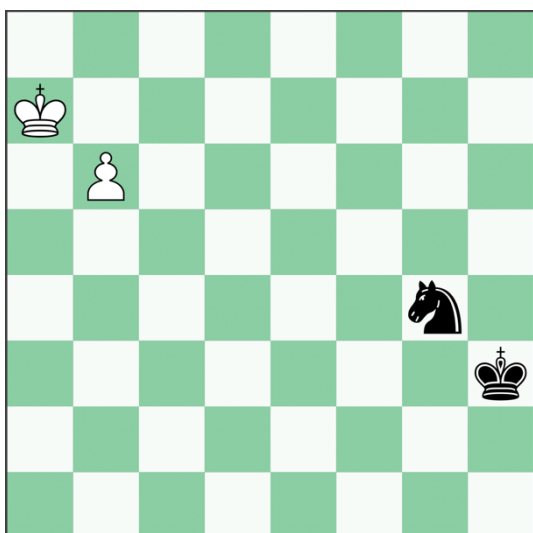
4. ♔f2 h2 5. ♘f6 g4 6. ♘h5 g3+

7. ♘xg3#



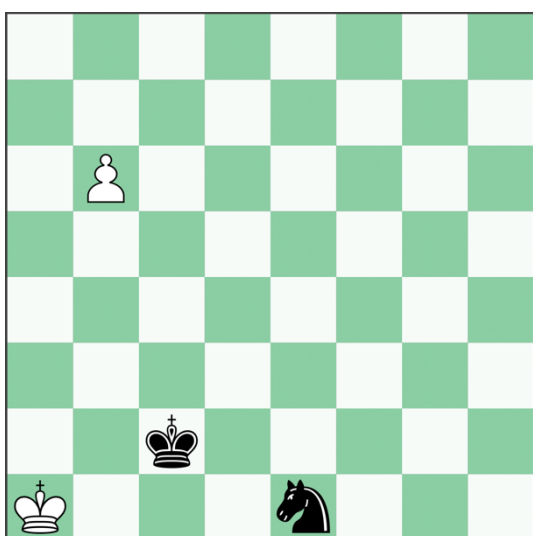
**Viktor Korchnoi (1931-2016)**

<sup>7</sup> **Patzer** 2020; 2(3): 14



E8 (2 points) (♘ ♚ 0/b) ▷1

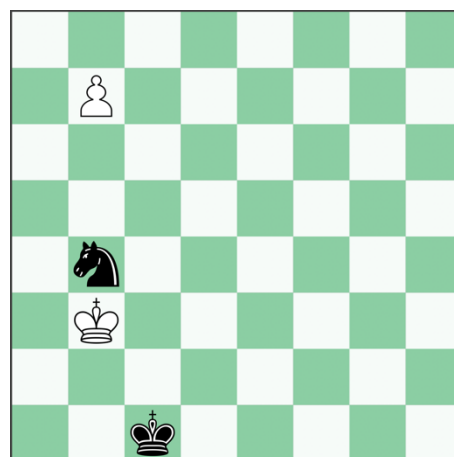
1. b7 ♘e5 2. ♔b8! (2 points) ♘d7+  
3. ♔c8 ♘b6+ 4. ♔c7 1:0



E9 (1 point) (♘ ♚ 0/b) ►1

Black must move the king, so the knight will need to make two checks.

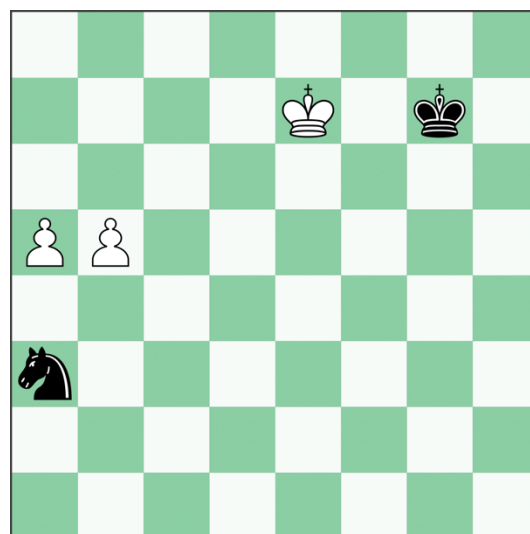
1... ♔c1! (1 point) 2. b7 ♘c2+ 3.  
♔a2 ♘b4+ 4. ♔b3



E9a

4... ♘a6 5. ♔c4 ♔b2 6. ♔b5 ♘b8  
7. ♔b6 ♔b3 8. ♔c7 ♘a6+ 9. ♔b6  
♘b8

The *tango*<sup>8</sup> goes on, but white can't win.



E10 (2 points) (♘ ♚ 0/c) ▷1  
L. Prokeš 1946

1. b6 (0 points)

The alternatives 1. a6? ♘xb5 and  
1. ♔d6? ♘xb5+ 2. ♔c6 ♘a7+ put  
the knight straight onto the *carousel*.<sup>8</sup>

<sup>8</sup> **Patzer** 2020; 2(1): 23-30

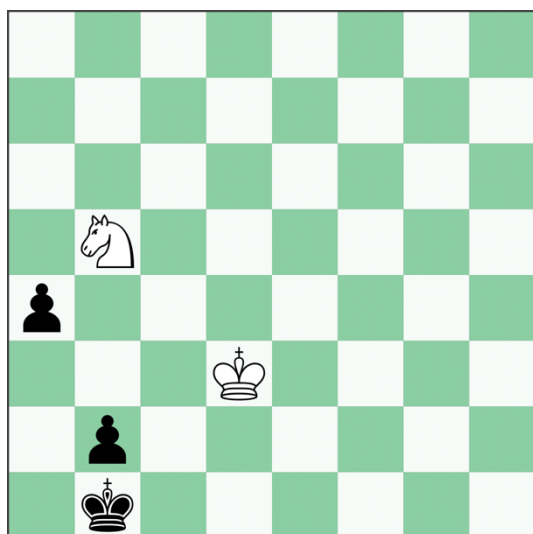
1... ♖c4 2. a6 (1 point) ♖xb6 3. ♔d8 (1 point)

Did you see this? White prevents the knight from reaching the carousel (in this case the squares a7-c8-d6-b5).

3. a7?? and 3. ♔d6 both fail to 3... ♖c8+.

3... ♖c4 4. a7 ♖b6 5. ♔c7 ♖d5+ 6. ♔d6 ♖b6 7. ♔c6

White wins.



E11 (2 points) (♖ ♔ 0/c) ▷ 1

1. ♖a3+! (2 points)

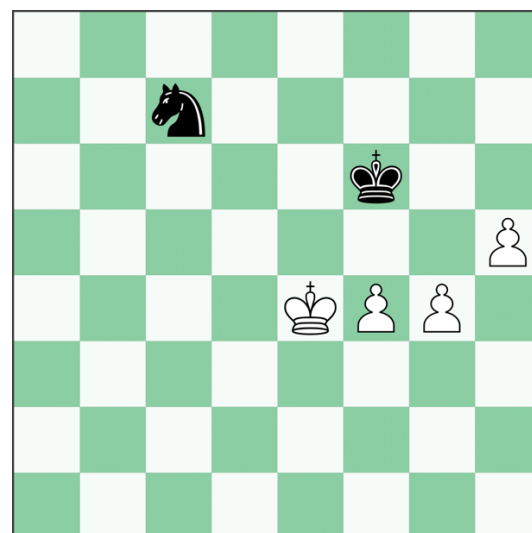
1. ♖c3+? loses after 1... ♔a1 2. ♔c2 a3.

1... ♔a2

1... ♔a1 2. ♔c2 and 1... ♔c1 2. ♔c3 are obvious draws.

2. ♔c2 ♔xa3 3. ♔b1

White is either stalemated or wins the b-pawn, with a standard draw against the a-pawn.



E12 (6 points) (♖ ♔ 0/d) ▶ 56

J. Speelman – M. Ripari

Gibraltar 2009

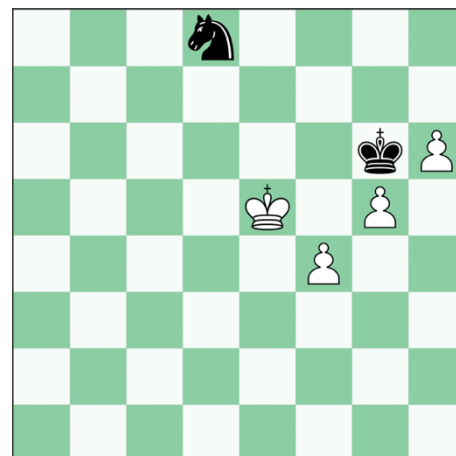
56... ♖e6! □ (1 point)

Black's path to a draw is very narrow. This is the only move that prevents white from getting all three pawns to the fifth rank.

57. h6! (3 points)

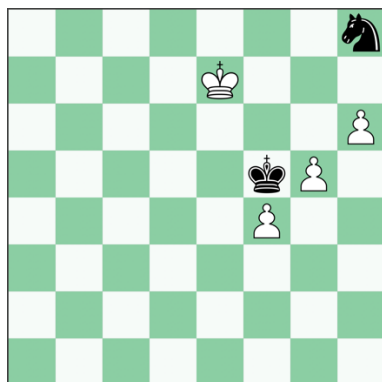
Using a tactical trick to push a pawn. This is especially important because 57. f5 ♖g5+ and 57. g5+ ♖xg5+ are both draws.

57... ♖d8 58. g5+ ♔g6 59. ♔e5



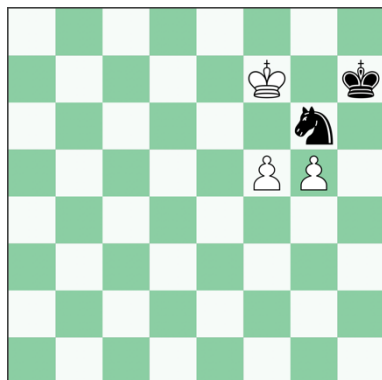
E12a

"Here I thought the game was up since I saw an absolutely forced draw: 59...♞f7+ 60. ♔e6 ♞h8! 61. ♔e7 ♚f5."<sup>9</sup> (Give yourself 2 points if you saw that 59...♞f7+ draws.)



variation

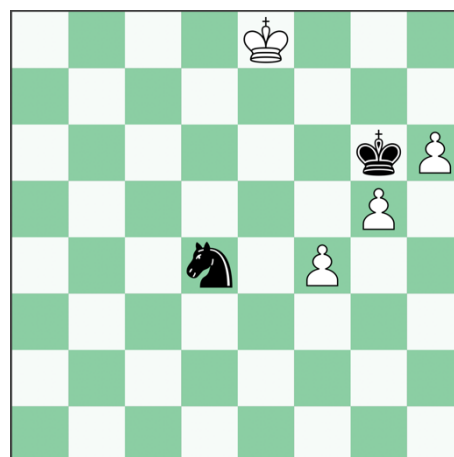
Speelman continues 62. h7 [62. ♔f8 ♞g6+ 63. ♔g7 ♞xf4] ♔g6 63. ♔f8 ♞xh7 64. f5 ♞g6+! 65. ♔f7.



variation

65...♞h8+!? 66. ♔f6 ♞g6! 67. fxg6+ ♔h8! is inevitably stalemate. The conclusion of the actual game was very instructive...

59...♞c6+ 60. ♔e6 ♞d4+ 61. ♔d7 ♞f3?! 62. ♔e7 ♞d4 63. ♔e8!

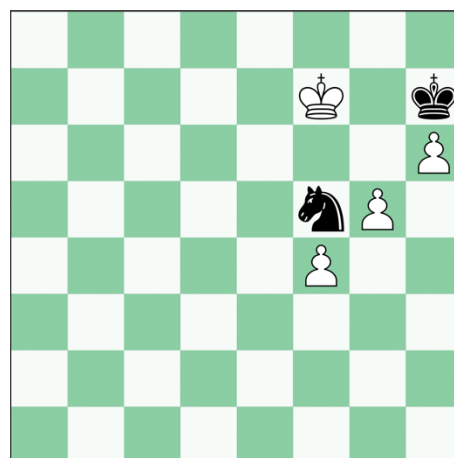


E12b

63...♞f5?

63...♔h7! 64. ♔f7 ♞f5 65. g6+ ♞xh6 66. ♔f6 ♞g7 67. f5 ♞h5+ 68. ♔f7 ♔g5 was a draw. Now it's zugzwang.

64. ♔f8! ♔h7 65. ♔f7



E12c

65...♞h4 66. ♔f6 ♞g6 67. f5 ♞h4 68. g6+ 1:0

<sup>9</sup> Jon Speelman, writing in the *British Chess Magazine* 2009; 129(3): 157-9



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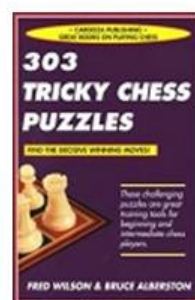
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