

Entanglements of the study plant in Dutch and Russian soil¹

"The incident lends weight to a pet theory of mine, that every problem is two problems – a technical one and a communication one." (A.J. Roycroft's comment on the anticipation of Vladimir A. Korolkov's prize winner of 1951 in *EG* 62).

All chess positions are related via the starting position of the noble game, but chess composition is creative art, and art is about communicating in all directions in space and time. You don't always have to go all that far back or seek that long before you retrace true family relationships; there may exist surprising shortcuts, – and sometimes shame and scandal comes with it.

Verily, the body of endgame compositions forms a mycelium² of invention, considerations, (endless) analysis, deliberations, scheming and historic and aesthetic awareness. The actual tangible fruits of this entanglement are the studies; they form the visible mind-expanding fungi. To enlarge on this metaphor (the relevance of the metaphor's usage will be made clear in the course of this article) a little: very often multiple studies can grow like a shelf fungus on a single idea, and although the fruits may seem wide apart, the underground threads that connect them up can be entangled in mysterious ways.

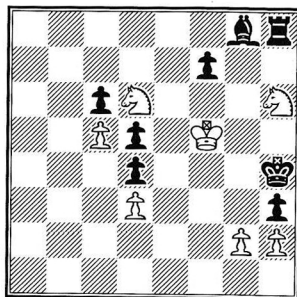
From Cortlever to Gogberashvili to Selman

The Dutch (over-the-board) chess master Nico Cortlever (1915-1995) did not consider himself an overly creative person, but rather one who loved to analyze positions to their last detail. As an endgame composer Cortlever developed a rather idiosyncratic style featuring deeply thought out maneuvers in cramped positions with locked-in kings, and he did not always show much concern for the aesthetic aspects of the setting and thematic crispness.

In the 1980s Cortlever contributed a cluster of six studies at once to *EBUR*, the erstwhile Dutch magazine dedicated to the endgame study, one of which products is reproduced below as *diagram 1*. Three out of the six studies in the group show how the sacrifice of the Knight on square g6 secures the win. The complex it seemed was clearly inspired by a composition by M. Gogberashvili of more than a decade earlier (see *diagram 2*). In the course of the solution this precursor quickly becomes identical to that of Cortlever excepting the outgrowth of pawns on

the left. But then why does Cortlever, a very disinterested and honest man, not give credit to the precursor in his contribution to *EBUR*?

Diagram 1

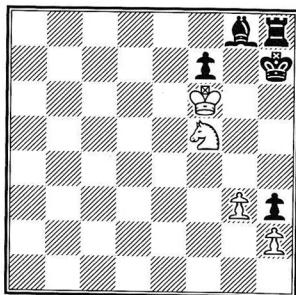


N. Cortlever

EBUR, Volume 1, Nr. 3, page 4, 1989

1 g3+ ♖h5 2 g4+ ♖xh6 2 ... ♖h4
3 ♖f4. 3 ♖f6 ♖h7 4 ♖e8 ♖h6 5 ♖g7
♖h7 6 ♖h5 ♖h6 7 ♖f4 ♖h7 8 ♖xh3
♖h6 9 ♖f4 ♖h7 10 h3 ♖h6 11 h4 ♖h7
12 h5 ♖h6 13 g5+ ♖h7 14 ♖g6 fxxg6
15 hxg6# 1-0

Diagram 2



M. Gogberashvili

2nd Commendation, *Gantiadi*, 1974

1 ♖g7 ♖h6 2 g4 ♖h7 3 ♖h5 ♖h6
4 ♖f4 ♖h7 5 ♖xh3 ♖h6 6 ♖f4 ♖h7
7 h3 ♖h6 8 h4 ♖h7 9 h5 ♖h6 10 g5+
♖h7 11 ♖g6 fxxg6 12 hxg6# 1-0

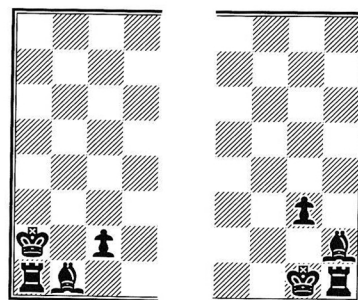
It was the first published study by Gogberashvili (many more would follow in the years to come until well into the 1990s). It demonstrates the idea of the h-pawn declining the double

by
**Harrie
Grondijs**

jump so that the Blacks are not stalemated before the knight makes its move to g6.

The similarities between the studies in the Cortlever group and Gogberashvili's composition follow from the reciprocal entanglement of rook, bishop and king. The two configurations in *diagram 3* show how with such entanglement the maximum number of squares accessible for these three pieces together can be reduced from 35 to 9 and a further reduction to 3 can be made by throwing in a pawn.

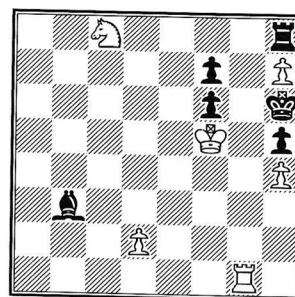
Diagram 3



Maximally cornered rook,
bishop and king

Time to answer the question posed above diagram 1. As said, Cortlever was a strong master who indulged in endgame studies to sharpen his wit and to kill time. The explanation for Cortlever's obvious disregard of Gogberashvili is surprisingly simple. Believe it or not, Cortlever never knew he'd allegedly copied Gogberashvili because *he didn't know the position, or else he would certainly have mentioned it*, considering that he, Cortlever himself, was the one who had invented and published the basic structure of the position a long time ago, and therefore the concept was his by right! (see *diagram 4*).

Diagram 4



N. Cortlever

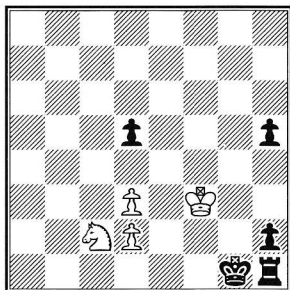
De Schaakwereld, 1938

1 ♖g8 ♗c2+ 2 ♖xf6 ♗xh7 3 ♖d6!
 ♗xg8 4 d3! ♗h7 5 d4 ♗h6 6 d5 ♗h7
 7 ♖e8 But also: 7 ♖e4! ♗h6 8 ♖g5
 ♗h7 9 ♖xh7 ♗xh7 (9 ... ♗xh7 10 d6)
 10 d6 ♗f5 11 ♖xf5 and 7 ♖c4! ♗h6
 8 ♖e5 ♗h7 9 d6 secure the win.
 7 ... ♗h6 8 d6 1-0

Take a look at the solution: the basic constructive elements that Gogberashvili used in combination with the *festina lente* approach of a pawn for later stalemate avoidance were all there, in the solution to the position of **diagram 4**.

Cortlever inspired his friend the chess writer and composer John Selman (1910-1978), with whom he had frequent contacts, to use the same structure for expressing a pet theme of Selman's: mutual stalemate. In a letter to his friend Jan Fischer (1909-1939), dated April 28th, 1939^t, Selman wrote that he took (further) inspiration from a study by Kazantsev in which a rook is locked up in the corner (see **diagram 5**).

Diagram 5



A.Kazantsev

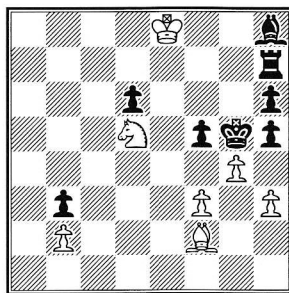
4th Honourable Mention, 64, 1933

1 ♖e3 d4 2 ♖f5 h4 3 ♖g3! hxg3
 4 ♗e2 ♖g2 4 ... g2 5 ♗e1. 1/2-1/2

"I thought it a very nice idea: Black is forced to stalemate White or Black himself ends up stalemated. My study that appeared in *Schackvärlden* was an attempt to realize the idea. I couldn't manage it since not just 7 ♗e7 but also 7 ♖d5 secured the draw. [...]"

So Selman used Cortlever's constructive scheme for his own purpose but did not succeed, the realization of the mutual stalemate remained out of reach. To save it, technically, Selman slightly altered the position keeping the repetition of moves but losing the reciprocal stalemate (**diagram 6**).

Diagram 6



J.Selman

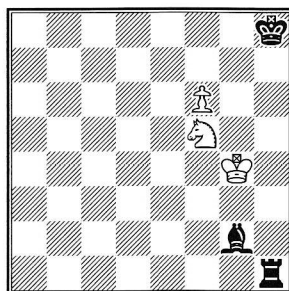
2nd Honourable Mention,
Schackvärlden, {v}, 1939

1 h4+ ♖g6 2 gxh5+ ♖g7 2 ...
 ♗xh5?? 3 ♖f4#. 3 ♗d4+ ♖g8 4 ♗g7!!
 4 ♖e7+? ♗xe7+; 4 ♗xh8? ♗xh8.
 4 ... ♖xg7 4 ... ♗xg7? 5 ♖f6#;
 4 ... ♗xg7 5 ♖e7+ ♗h8 6 ♖g6+.
 5 f4! ♖g8 6 ♖f6+ ♗xf6 after 6 ... ♖g7
 in the earlier version without the black
 pawn on d6, Selman wanted White to
 draw with 6 ... ♗e7 but that would
 make 7 ♖d5 ♖g8 8 ♖f6+ a dual. 1/2-1/2

From Korolkov to Selman

Now we digress to a technically unrelated but on the level of communications very much involved *cause célèbre* of unintentional plagiarism featuring Selman and Vladimir Korolkov (1907-1987). First of all, Selman sent a sketchy form of the study in **diagram 7** to a Russian chess magazine at the outbreak of WWII:

Diagram 7



J.Selman

Revista de Romana de Sah,
Shakhmaty v SSSR 1940

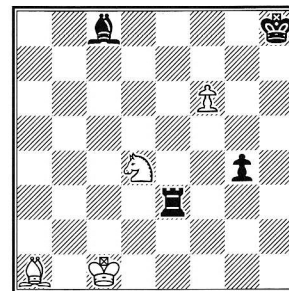
1 f7 ♗h3+ 1 ... ♗f3+ 2 ♖f4 ♗h4+
 3 ♖xf3 ♗h3+ 4 ♖g4. 2 ♖g5 ♗g1+
 3 ♗h6 ♗g8 4 ♖e7 4 ♖h4? ♗f5! 5 ♖xf5
 ♗f8. 4 ... ♗e6 5 fxg8=♖+ ♗xg8
 6 ♖g6# 1-0

This study actually was published in *Shakhmaty v SSSR* in May 1940 but no solution appeared as after the next issue the magazine halted until the war's end. When he received no confirmation of its safe arrival, Selman, eager to establish his priority for the idea, submitted the study to *Revista Romana*

de Sah where it was published with a dedication to Henri Rinck, and what's more, where it appeared in the same month as in the Russian magazine! One year later Selman reprinted the position in his own column in *De Schaakwereld* (no. 20, April 24th, 1941) with a reference to the earlier publication in the Rumanian magazine.

After the war Selman enlarged the idea and found a brilliant setting which brought him the prestigious 1st Prize in the tourney of the *Tijdschrift of the KNSB* (see **diagram 8**) as a just award. But then, two years later, Vladimir Korolkov was awarded a first prize with the following version (see **diagram 9**) in the Georgian paper *Lelo*:

Diagram 8

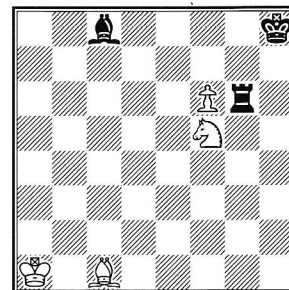


J.Selman

1st Prize *Tijdschrift van de KNSB*, 1949

1 ♖f5! ♗e1+ 2 ♖d2 ♗xa1 3 f7 ♗a2+
 4 ♗e1! 4 ♗c1? ♗a1+ (4 ... ♗c2+?
 5 ♗b1) 5 ♗b2 ♗b1+ 6 ♖xb1 ♗xf5+.
 4 ... ♗a1+ 5 ♖f2! g3+ 6 ♗e3! 6 ♖xg3?
 ♗g1+ 7 ♖f4 ♗g8. 6 ... ♗a3+ 7 ♖f4
 ♗a4+ 8 ♖g5 ♗g4+ 9 ♖h6! ♗g8
 9 ... ♗g6+ 10 ♖xg6 ♗xf5+ 11 ♖f6.
 10 ♖e7 ♗e6 10 ... ♗d8 11 ♖g6#.
 11 fxg8=♖+ ♗xg8 12 ♖g6# 1-0

Diagram 9



V.Korolkov

1st Prize, *Lelo*, 1951

1 f7 ♗a6+ 1 ... ♗f6 2 ♗b2; 1 ... ♗g8
 2 fxg8=♖+ ♗xg8 3 ♖e7+. 2 ♗a3!
 ♗xa3+ 3 ♖b2 ♗a2+ 4 ♗c1! ♗a1+
 5 ♖d2 5 ♖b2 ♗b1+ 6 ♖c3 ♗b3+ 7 ♖d4
 ♗d3+ 8 ♖xd3 ♗xf5+. 5 ... ♗a2+ 6 ♖e3
 ♗a3+ 7 ♖f4 ♗a4+ 8 ♖g5 ♗g4+ 9 ♖h6!
 9 ♖xg4 ♗xf5+ 10 ♖xf5 ♖g7 11 ♖e6
 ♖f8 12 ♖f6; 9 ♖h5 ♗g8 10 ♖e7 ♗f8
 11 ♖g6+ ♖g7. 9 ... ♗g8 10 ♖e7 ♗e6
 11 fxg8=♖+ ♗xg8 12 ♖g6# 1-0

On at least three occasions Korolkov's anticipated prize winner was reprinted.

Firstly, in the important anthology of Russian studies *Sovietski shakhmatni etjud* (also known as 650, being the number of studies in it), Moscow 1955. Secondly, it appeared in the collection of Korolkov's own studies *Izbranji etjudi*, Moscow 1958, and, thirdly, it made it into Kasparyan's prestigious *555 etjudov miniatur*, Erevan 1975. Not until called to task did Korolkov acknowledge Selman's priority in a letter to John Roycroft in 1980:

"Concerning the study J. Selman, 1st Prize, KNSB, 1949, I did not know of it, since at the time foreign studies did not reach me. When I did learn of J. Selman's study I wrote in my 1958 book (*Izbranji etjudi*, Moscow, 1958), on page 199: It transpired that the study has an anticipation [follows position and solution of Selman's work.] Mr. Korolkov continues: "In the book 555 Miniature Studies the author G.M. Kasparyan wrote in a note to my study No. 273 on page 163—'Although this study has an anticipation (J. Selman, *Tijdschrift KNSB*, 1949, 1st Prize), it is nevertheless more economical and significantly more interesting.' I should like to add that it enhances the value of J. Selman's study that the white knight lands on the vitally important square f5 in the course of play." (see EG 61, page 352).

Korolkov taketh (all) and Korolkov giveth (a little bit).

When in 1958, decades earlier!, Selman had found out about Korolkov's copy he was not amused and unwilling to let it be. To his friend Cor de Feijter (editor of the endgame column in the *Tijdschrift van de KNSB*) he wrote on June 14th, 1958²:

"I have now found the following solution: I write a short article about the 'precursor,' the John the Baptist from the *Revista Romana de Sah*, 1940, then my full-blown study and then Korolkov's imitation."

To date and to my knowledge that article (completed in 1961; the manuscript is in possession of Tim Krabbé, the well-known author and weblogger⁶) has not appeared in print.

In my opinion Korolkov should not have allowed the reprint of his version and Kasparyan and the authors of *Sovietski shakhmatni etjud* should have left it out.

It is noteworthy that the study anthropologist Y. Akobia apparently shares



Vladimir Korolkov taketh (all) and giveth (a little bit)

this opinion. In his *World Anthology of Chess Studies, Volume 2*, Tblisi, 1994, Selman's two versions (sketch and accomplished prize winner) are included as Nos. 196 and 198 and Korolkov's version is left out altogether.

From Kabiev to Korolkov

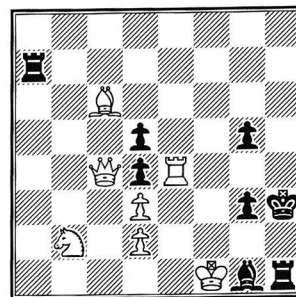
Selman's study in *diagram 6* introduced a spectacular new element: the stunning bishop's sacrifice on g7 for the fourth move.

The obsession of a composer with an idea can lead to repetition (as Cortlever's series), which I think is quite acceptable, but sometimes also can lead to epigone-ism and eventually plagiarism.

As poignantly implicated by John Roycroft's word, the wires of the subterranean study plant can become entangled in remarkable ways: on a technical level but also, the moment several composers take an interest in the same configuration, on an emotional (communication) level.

When Kdyrbulat Kabiev from Kazakhstan appeared on the scene of study composing, it seemed to the foreign endgame editors that he was set to become a shining star on the study firmament seeing the outstanding quality of his first compositions. Already in his first active year he walked away with the first Prize in the tourney of *Schakend Nederland* of 1973 (see *diagram 10*; first publication was as Nr. 1366, September 1973, Volume 81, Nr. 1; the award was published in October 1974, Volume 82, Nr. 2).

Diagram 10



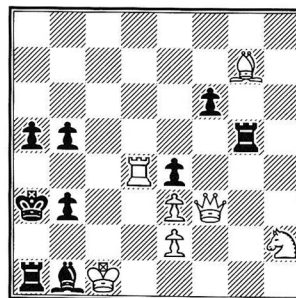
K.Kabiev
Tijdschrift van de KNSB, 1973

1 ♖h4+ gxh4 1 ... ♔xh4 2 ♜xd5 ♜a1+ 3 ♘d1 ♜xd1+ 4 ♖e2 ♖f2 5 ♜e4+ 2 ♜xd5 ♖h2+! 2 ... ♜a1+? 3 ♘d1 ♜xd1+ 4 ♖e2 ♖e3 5 ♜g2+ ♖g4 6 ♖d7+ draws the king into a mating net. 3 ♜xh1 ♜a1+ 4 ♘d1 ♜xd1+ 5 ♖e2 ♜xh1 6 ♖d7+ ♖g2 7 ♖c6+ ♖g1 8 ♖g2!! h3 8 ... ♔xg2. 9 ♖f3! hxg2 10 ♖e2 stalemate.

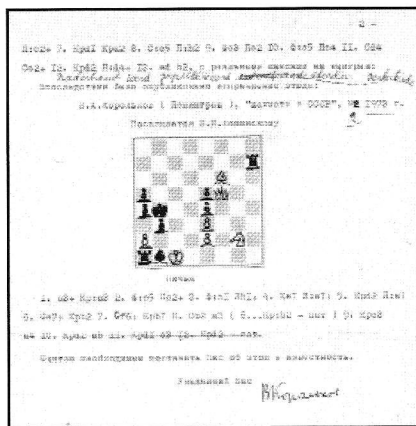
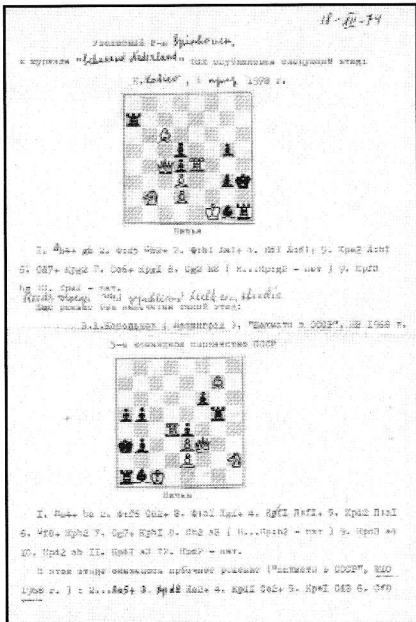
Say hello to an old friend indeed! On move 8 Selman's stunning bishop's sacrifice returns to the scene. Interestingly, Kabiev guessed what Selman was after (or saw the flawed version in *Schackvärlden*) and he realized the mutual stalemate. In that sense this endgame study was certainly a welcome version, but did it deserve a First Prize for that?! The editor of the *Tijdschrift* column was Freek Spinhoven (1908-1989), the other judge for the tourney was Eugenio Onate from Spain. The study had been put before the anticipation researcher J.R. Harman from London but Harman hadn't signalled any wrong-doing.

Then, not two months after the publication of the award, on December 18th, 1974, the Grand Maitre of endgame composition himself, V. Korolkov, wrote a dignified letter to Spinhoven (depicted on the next page). He enclosed two versions implementing "his" original idea (*diagrams 11 and 12*):

Diagram 11



V.Korolkov
Komandno Perventvo USSR, 1968

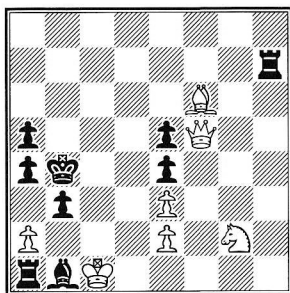


Korolkov's letter of complaint about Kabiev to Spinhoven

1 ♖a4+ bxa4 2 ♖xf6 ♘a2+!
 However, winning is: 2 ... ♗c5+! 3 ♖d2 ♖a2+ 4 ♖d1 ♘c2+ 5 ♖e1 ♘d3! 6 ♘f8 ♗xe2+ 7 ♖d1 ♘a2 8 ♘xc5 ♗xh2 9 ♖c3 ♗c2 10 ♖xa5 ♗c4 11 ♘d4 ♘c2+ 12 ♖d2 ♗xd4+ 13 exd4 b2. 3 ♖xa1 ♗g1+ 4 ♖f1 ♗xf1+ 5 ♖d2 ♗xa1 6 ♘f8+ ♖b2 7 ♘g7+ ♖b1 8 ♘b2! a3 8 ... ♖xb2. 9 ♖c3 a4 10 ♖d2 axb2 11 ♖d1 a3 12 ♖d2 1/2-1/2

And the corrected version:

Diagram 12



V. Korolkov

Special Prize *Shakhmaty v USSR*, 1973

1 a3+ ♖xa3 2 ♖xe5 Not 2 ♘xe5?
 ♗h1+ 3 ♖e1 ♗xe1+ 4 ♖d2 ♗d1+ 5 ♖xd1 ♘c2+ 6 ♖d2 ♗d1+ 7 ♖c3 b2 8 ♖f8+ ♖a2 9 ♖f7+ ♘b3. 2 ... ♘a2+ 2 ... ♗h1+? 3 ♖e1 ♗xe1+ 4 ♖d2 ♗d1+ 5 ♖xd1 ♘c2+ 6 ♖d2 ♗d1+ 7 ♖c3 b2 8 ♖c5+ ♖a2 9 ♘c7. 3 ♖xa1 ♗h1+ 4 ♖e1 ♗xe1+ 5 ♖d2 ♗xa1 6 ♘e7+ ♖b2 7 ♘f6+ ♖b1 8 ♘b2 a3 8 ... ♖xb2. 9 ♖c3 a4 10 ♖d2 axb2 11 ♖d1 a3 12 ♖d2 1/2-1/2

Korolkov's letter was followed by another one from F.S. Bondarenko', dated March 7th, 1975:

"[...] Now, I must convey some sad news. Kabiev's study that won first prize when mirrored is almost identical with an earlier published study of Korolkov. What's more, it appeared that another similar incident with Kabiev has occurred. Our central commission for compositions considered it a case of plagiarism and punished Kabiev with a publication ban for one year. The magazine 64 has published about this and the editors of the chess magazines have been advised to not publish Kabiev's studies during 1975 or to take any composition into consideration for tourneys.

In my opinion, Kabiev is a gifted composer and this penalty will teach him a good lesson.

I regret very much that this has happened but I could not write before since I didn't know about this myself. [...]"

The verdict was published in *Schakend Nederland* in no. 8, April 1975.

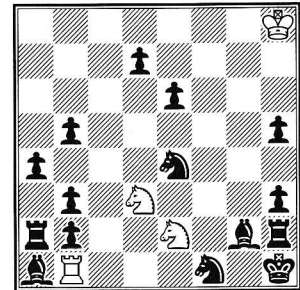
This is the last that was heard from or about Kabiev from Ganjuskino, Kazakhstan (other than the publication of two further originals which were published in Italy and were probably entered there before the ban).

Who was Kdyrbulat Kabiev? The latest version of the study database compiled by Harold van der Heijden holds 17 of his studies, a few of which were truly hypermodern masterpieces by Jan van Reek's standard⁸, but Kabiev obviously struggled in realizing his own ideas. Possibly, the greater part of Kabiev's aspiration was to correct or improve other people's inventions (honorable in itself, but he never cared to make such intentions clear to the editors!), so perhaps he had found his correction of the first version by Korolkov independently.

Kabiev also "corrected" a study by Kazantsev which correction turned out flawed and in another effort he replaced the opening move of a miniature that

Averbach composed in 1969. We'll pretend we never noticed those further entanglements (for now), and mention that further works Kabiev authored include a stunning twin, a study with 3 different under-promotions and the fabulous monster that appeared in *Shakhmaty Riga* reprinted below as *diagram 13*. Off-topic, maybe, but very impressive!

Diagram 13



K. Kabiev

Shakhmaty Riga, 1973

1 ♖g7 ♖a3 2 ♖h6 ♖a2 3 ♖g6 ♖a3
 4 ♖g7 ♖a2 5 ♖f8 ♖a3 6 ♖e7 ♖a2
 7 ♖d8 ♖a3 8 ♖c7 ♖a2 9 ♖b6 ♖a3
 10 ♖a5 b4 11 ♖b6 ♖a2 12 ♖c7 ♖a3
 13 ♖d8 ♖a2 14 ♖e7 ♖a3 15 ♖f8 ♖a2
 16 ♖g7 ♖a3 17 ♖h6 ♖a2 18 ♖g6 ♖a3
 19 ♖g7 ♖a2 20 ♖f8 ♖a3 21 ♖e7 ♖a2
 22 ♖d8 ♖a3 23 ♖c7 ♖a2 24 ♖b6 ♖a3
 25 ♖a5 ♖a2 26 ♖xb4 h4 27 ♖a5 ♖a3
 28 ♖b6 ♖a2 29 ♖c7 ♖a3 30 ♖d8 ♖a2
 31 ♖e7 ♖a3 32 ♖f8 ♖a2 33 ♖g7 ♖a3
 34 ♖h6 ♖a2 35 ♖g6 ♖a3 36 ♖g7 ♖a2
 37 ♖f8 ♖a3 38 ♖e7 ♖a2 39 ♖d8 ♖a3
 40 ♖c7 ♖a2 41 ♖b6 ♖a3 42 ♖a5 ♖a2
 43 ♖b4 e5 44 ♖a5 ♖a3 45 ♖b6 ♖a2
 46 ♖c7 ♖a3 47 ♖d8 ♖a2 48 ♖e7 ♖a3
 49 ♖f8 ♖a2 50 ♖g7 ♖a3 51 ♖h6 ♖a2
 52 ♖g6 ♖a3 53 ♖g7 ♖a2 54 ♖f8 ♖a3
 55 ♖e7 ♖a2 56 ♖d8 ♖a3 57 ♖c7 ♖a2
 58 ♖b6 ♖a3 59 ♖a5 ♖a2 60 ♖b4 d6
 61 ♖a5 ♖a3 62 ♖b6 ♖a2 63 ♖c7 ♖a3
 64 ♖c8 ♖a2 65 ♖b8 ♖a3 66 ♖c7 ♖a2
 67 ♖b6 ♖a3 68 ♖a5 ♖a2 69 ♖b4 d5
 70 ♖a5 ♖a3 71 ♖b6 ♖a2 72 ♖c6 ♖a3
 73 ♖c7 ♖a2 74 ♖b6 ♖a3 75 ♖a5 ♖a2
 76 ♖b4 d4 77 ♖a5 ♖a3 78 ♖b6 ♖a2
 79 ♖c7 ♖a3 80 ♖d8 ♖a2 81 ♖e7 ♖a3
 82 ♖f8 ♖a2 83 ♖g7 ♖a3 84 ♖h6 ♖a2
 85 ♖g6 ♖a3 86 ♖g7 ♖a2 87 ♖f8 ♖a3
 88 ♖e7 ♖a2 89 ♖d8 ♖a3 90 ♖c7 ♖a2
 91 ♖b6 ♖a3 92 ♖a5 ♖a2 93 ♖b4 a3
 94 ♖a5 ♘f3 95 ♗xf1+ ♖g2 96 ♗g1# 1-0

Who composed this one? Anybody? If it was Kabiev after all who composed this miracle machine (and/or the twin just mentioned) then he deserved to be a tiny blinking (winking?) star in our spangled firmament, – regardless.

In Akobia's *World Anthology of Chess Studies, Volume 1*, Moscow, 1994, we find the two almost identical

1st Prize winning studies by Korolkov and Kabiev side by side as nos. 0048 and 0049.

... and Selman

In 1968, John Selman (a heavy smoker and prone to obesity) was struck down by an apoplectic stroke and he remained an invalid until his death in France 10 years later. Maybe Spinhoven wrote a letter to inform him about Kabiev's regrettable faux pas and enclosed a copy of Korolkov's letter.

This is how Selman reacted to Korolkov's complaint. He rose from his sickbed, swirled the letter around his head (tears jumping out of the corners of his eyes), and threw open the window of his bedroom to an imposing and interested but regrettably myopic mountain view and then, poking a finger at square b2 in Korolkov's diagram 11 and 12 in turn, he cried out from the top of his still powerful voice to anybody and anything within hearing distance: "It's Mine! Mine, mine, mine! Mine, oh mine."

Footnotes

¹ The occasionally abridged solutions of the studies in this article are as found in Harold van der Heijden's digital database of endgame studies.

² Mycelium: the underground vegetative part of a fungus, consisting of a mass of branching, threadlike hyphae.



A furious John Selman reacted to Korolkov's complaint by crying out from the top of his powerful voice to anybody and anything within hearing distance: "It's Mine! Mine, mine, mine! Mine, oh mine."

³ See *Charged Moves and Progressions*, Nico Cortlever's *Endgame Studies*, by Harrie Grondijs, Rijswijk, 1996.

⁴ See *Schaakvriend Jan Fischer*, edited by Harrie Grondijs, Rijswijk 2007, page 143.

⁵ Letter in possession of the author.

⁶ See <http://www.xs4all.nl/~timkr/admag/selman.htm>

⁷ Bondarenko (1905-1993) was an influential person as regards chess composition in the USSR; he wrote several anthologies and a book about the theme of Rook versus Bishop, together with Spinhoven: *De strijd tussen loper en toren*, Venlo, 1983. The letter to Spinhoven is in the possession of the author of this article.

⁸ See *The Ultra Modern Endgame Study*, by Jan van Reek, Margraten 1989.

LIFE ON THE BACK RANK

