

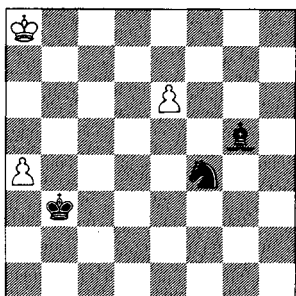
ARTICLES

THE LOGICAL STUDY

H.W. Muzerie

The phrase 'logical combination' reminds us of thematic tries, critical moves and Romans, Hamburgers, Dresdeners, Müncheners and Swiss. Although we occasionally encounter these 'citizens' in studies (S01), the problem offers a more appropriate framework for the portrayal of such contraptions.

S01. V. Tjavlovski, 1953



Draw

3/3

1. e7 Be7 2. a5 Se6 3. a6 Sd8 4. Kb8 Bc5 5. Kc7 Sf7 6. Kb7 Sd6 7. Kc6 = (7. .. Kc4 8. a7).

A full-blooded Roman. 1. a5? Se6 is a win for black. The logical 'Vorplan' 1. e7 Be7 replaces the adequate defence 3. .. Be3 by 4. .. Bc5, which allows a double attack.

For the study one might consider using

an adapted approach to the concept of logic.

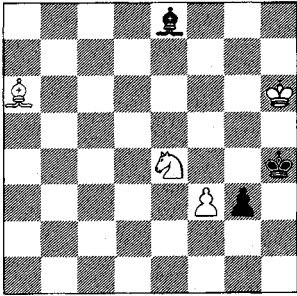
Here is a possibility:

- * The position needs a small and single adjustment prior to white's enforcement of a draw or win.
A series of one or more double moves (i.e. white & black) has as its sole purpose to make the necessary adjustment, through black play.
- * The purpose of the preparatory moves is not obvious; only the subsequent play brings the explanation.
- * The logic makes a stronger impact if more emphasis lies on indirect moves, orthodox purity of aim ('Einzweckigkeit') and seemingly insignificant consequences of long-winded manoeuvres.

The Logical Study's counterpart is the so-called New-Russian Study, with its accumulation of effect and battle at

close range in which immediate threats dictate the course of affairs and the contestants hardly get a chance to be concerned with the final outcome.

S02. E. Pogosjanz, 1961

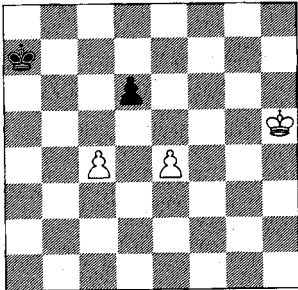


Win 4/3

1. Bf1 Bb5 2. Bg2 Bf1 3. Bf1 g2 4. Sg3.

By contrast the unobtrusive gestures of the logical study evoke the contemplative quiet of thin air and wide-open spaces. There is plenty of room for polishing details and minimal effect of time-consuming means.

S03. A. Mandler, 1929

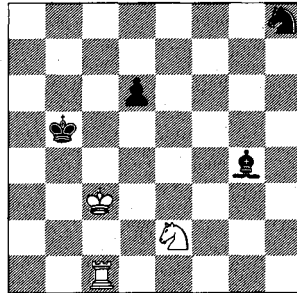


Win 3/2

1. Kg6 Ka6 2. Kg7 Ka7 3. Kg8 Ka8 4. c5.

After 1. c5? the pawns promote at the same time. After the 'Vorplan' 1-3. K-g8 K-a8 white promotes with check. The black king is remotely controlled within a system of corresponding squares. After 3. .. Ka8 the white king might as well be replaced on h5. If not, there would be no indirect manoeuvre (no purity of aim) and no logic.

S04. A. Wijnans, 1938



Win 3/4

1. Sd4 Kc5 2. Rg1 Bd7 3. Rg7 Ba4 4. Ra7 Bd1 5. Ra5 Kb6 6. Ra1 Bg4 7. Rg1 Bd7 8. Rg7 Ba4 9. Kb4 Bd1 10. Rg1 Bh5 11. Rh1

The sole purpose of the Vorplan 2-6 is 5. .. Kb6, which frees b4 for the white king (9. Kb4) in order to prevent 10. .. Ba4.

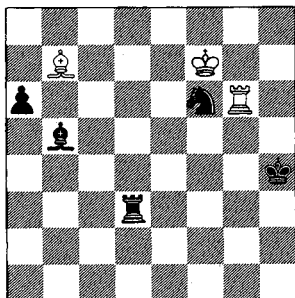
Let us look at some special study effects.

A white switchback is an indirect manoeuvre. Black can prefer a weakening move in order to avoid repetition of moves - a type of decoy unknown in problems.

Solution S05: 1. Rh6 Kg5 2. Rg6 Kh5 3. Ba6 Be8 4. Kf6 Rd6 5. Ke7 Rg6 6. Bc4 =. With his king on h4, Be8 does not have to guard f7.

S05.

B. Sivak, 1974

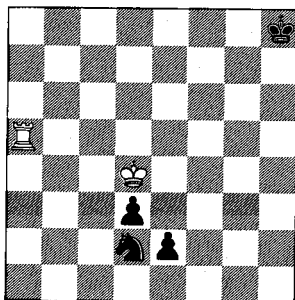


Draw

3/5

S06.

P. Heuäcker, 1956



Draw

2/4

1. Ra1? Sb1 - +

1. Re5? Se4

1. Ra8 =

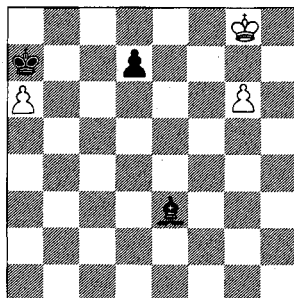
Black can escape from the checks but loses one of his winning S-moves: 4. .. Kf4 5. Re5 = or 6. .. Kb6 7. Ra1.

Derives its logical flavour from the long checking series.

In orthodox problems a weakening produces mate; the study can do with more subtle (intermediary) objectives, e.g. the gain of a tempo. A modest weakening with a humble effect makes the ideal logical combination.

S07.

H. Mesman, 1959



Draw

3/3

1. Kf7 Bh6 2. Kg8 d5 3. Kh7 Bf8 4. Kg8 Ba3 5. Kf7 Bb2 6. Ke6 =.

After 1. Kf7 black has a choice between a strong (Bh6) and a weak defense (Bd4). The 'Vorplan' 1-4 moves the bishop from e3 to a3, which leaves only the inadequate defense in the form of Bb2 (this theme is called 'Beugung'). Bb2 provides white with the missing tempo for catching up with the pawn (2. .. d5 makes no progress as e6 becomes accessible for the white king!).

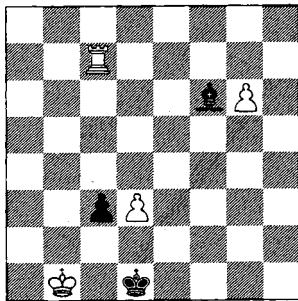
In indirect manoeuvres the indirect moves are only a means to an end. Even more indirect is a move transference: the white move does not appear at all. Move transference is a logical 'Vorplan' (German word for the preparatory plan that changes the position in such a way that an original obstacle is removed or circumvented).

Solution S08: 1. d4 Bd4 2. Rc4 Bg7 3. Rc5 Bd4 4. Rc7 Kd2 5. g7 Bg7 6. Rd7

Here the logical combination and the transfer of moves start on the second move. Immediately 2. g7? is refuted by 2. .. c2 =. White needs to capture this pawn with check (2-4. .. Kd2).

S08.

C. McSheehy, 1976



Win

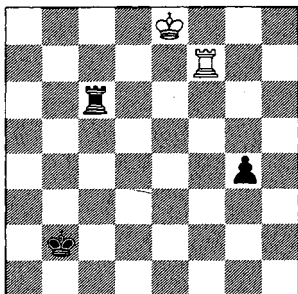
4/3

The introductory sacrifice 1. d4 opens the d-file (Loyd annihilation).

Closely related to move transference is a manoeuvre in which white drops a tempo before a position of mutual zugzwang occurs, so that it is black's move at the critical moment.

S09.

N. Grigoriev, 1937



Draw

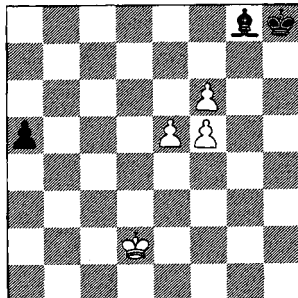
2/3

1. Rf5 g3 2. Rg5 Rc3 3. Kf7 Kc2 4. Kg6 Kd2 5. Kh5 Ke2 6. Kh4 Kf2 7. Kh3 Rf3 8. Rg4. Only now the purpose of 1. Rf5 becomes clear. After the obvious 1. Rf4? g3 2. Rg4 it would be white's move. The detour R-f5-g5-g4 loses a tempo. 8. .. Rf8 9. Rf4 Rf4 stalemate.

The anti-critical .. Rf8 is the decisive weakening move. With the rook on f3 black could counter 9. Rf4 with 9. .. g2. Being in check black has only the drawing move 9. .. Rf4.

S10.

M. Liburkin, 1947



Win

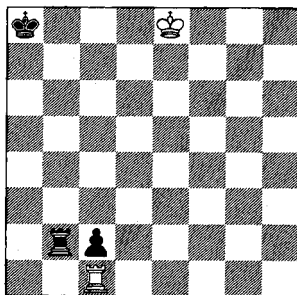
4/3

1. e6 a4 2. Kd1 a3 3. Kc1 Kh7 4. Kb1 Kh6 5. Ka1 Kh7 6. Ka2 +. Not 2. Kc1/Kc3? a3 3. Kb1/Kb3 Bh7. 1. e6 threatens 2. Kc3. 2. Kd1 a3 is an indirect 'Vorplan'. So is 5. Ka1 Kh7. 3 & 5. .. Kh7 are obstructions.

An extra dimension appears if both players try to be the last one to enter the zugzwang area.

S11.

J. Vancura, 1926



Draw

2/3

Kd3-Kb3 is mutual zugzwang: white to move is a win for black. The zugzwang territory consists of the b- and d-file: 1. Kd8? Kb8 - +. White sheds a tempo by entering the territory via d2 (or by means of a horizontal side-step in case black enters sooner; e.g. 1. Ke7 Kb7 2. Kd7 =). The thematic line is a sustained mutual 'space out' on squares outside the territory.

1. Ke7 Ka7 2. Ke6 Ka6 3. Ke5 Ka5 4. Ke4 Ka4 5. Ke3 Ka3 6. Kd2 Kb3 7. Kd3 = (7. ... Ra2 8. Kd2 Ra8 9. Rc2 Rd8 10. Kc1).

During the 'space out' there is neither zugzwang nor opposition - appearance notwithstanding. The first indirect move is 6. Kd2. We suggest to consider this study logical because of its style.

The manipulation of time, in problems mostly absent, is an inexhaustible study-theme. Whether the play should be considered logical depends on style, taste and imagery.

with the d-pawn. The following lines show progressive degrees of refinement.

a) 1. Kg4? Kc5 2. Kh5 Kd5 - + (two tempi short)

b) 1. Kf4? Kb6 2. Kg5 Kc5 - + (one tempo short)

c) 1. Ke4 Kb6 2. Ke5? Kc7 3. Ke6 Kd8 4. Kf7 Kd7 5. Kg7 h5 - +

d) 1. Ke4 Kb6 2. Kd4 h5 3. Ke5 Kc7 4. Kf5? Kd6 - + (one tempo)

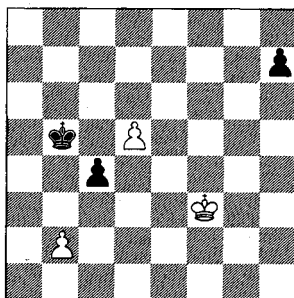
e) 1. Ke4 Kb6 2. Kd4 h5 3. Ke5 Kc7 4. Ke6 Kd8 5. Kf5 =

After the weakening move 2. ... h5 the pawn, when attacked from the left, can no longer escape (vide c). 4. Ke6 costs a tempo, but extends black's itinerary to d5 by two moves. 2. Kd4 (threat Kc4) and 4. Ke6 (threat Ke7) are indirect. In total and on balance white gains two tempi.

To a certain extent time and distance are exchangeable.

S012.

M. Zinar, 1986

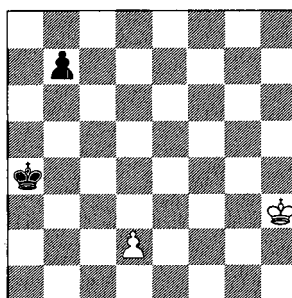


Draw

White is coping with the distant free pawn. After the exchange of d- and h-pawn it is a draw provided white was the first one to capture (please check). White can shorten the distance to the black pawn through promotion-threats

S13.

J. Moravec, 1952



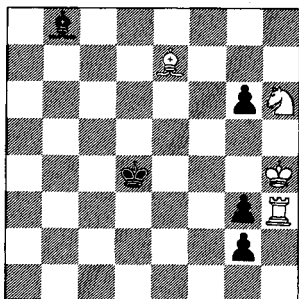
Draw

2/2

1. Kg4 b5 2. d4 b4 3. d5 Kb5 4. d6 Kc6 5. Kf5 Kd6 6. Ke4 =. The (fragmented) indirect 'Vorplan' p--d6 K--d6 chases away the king, to where he can no longer support his pawn or get in the way of the white king.

One method to gain time is transplanting an exchange to another segment of the board.

S14. H. Steniczka, 1967



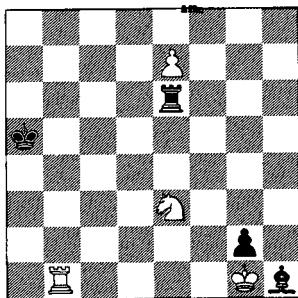
Draw 4/5

1. Sf5 gf5 (the sacrifice is not pure as the knight has to go if white wants stalemate) 2. Bd8 Kc5 3. Rg3 Bg3 4. Kh3 Bc7 5. Be7 Bd6 6. Bd6 Kd6 7. Kg2 =.

Without the 'Vorplan' 2. Bd8 Kc5 the black bishop would have been exchanged on e5 (- +).

4. .. Bh4 5. Bh4 g1Q 6. Bf2 and stalemate.

S15. R. Réti, 1924



Win 4/4

A lesser known study by Réti, but one

of his best.

1. Sd5? Ka4 2. Rc1 Re5 3. Rc4 Kb5 4. Re4 Re4 5. Sc3 Kc6 6. Se4 Kd7 =.

White has to move the exchange to a lower rank.

1. Sf5 Ka4 2. Sd4 Re4 3. Ra1 Kb4 4. Rc1 Ka3 5. Rc3 Kb4 5. Rc3 Kb4 (5. .. Ka4 6. Rc4) 6. Re3 + (4. .. Ka5 5. Rc5 +).

(1. Sf5 Re2 2. Sd4 Re3 3. Ra1 Kb6 4. Sf5 Re6 5. Sd6 +

2. .. Re4 3. Sb3 +

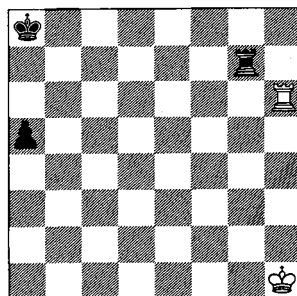
1. .. Re4 2. Sd4 Ka6 3. Sc2 +

1. .. Ka6 2. Sd6 Re7 3. Ra1 +)

A logical combination?

And so on. In problem-composition the demarcation of the realm of logic is not an easy task; for the study it is well-nigh impossible. The point is indirect study-moves are much too commonplace to carry the logic of a study alone. As to the necessary additional elements and ornaments - and their intensity - tastes may differ widely. S16 seems to be a borderline case.

S16. G. Nadareishvili, 1974



Draw

1. Rh5 a4 2. Rh8 Kb7 3. Rh4 a3 4. Rh3 a2 5. Ra3 =. The pawn has to be brought beyond the reach of the black king before the interference of Kb7.