

I never expected to write this book.

The main reason I was fascinated by chess composition was that I could think up new problems.

Even if I have solved or have written articles, that was always of minor importance.

And what I could not understand at all was a person who had collected thousands of problems for years.

In the summer of 1989, at the Bournemouth congress, I had ten-minute conversations with Jean-Marc Loustau and Branislav Djurašević. Jean-Marc had begun to run a new magazine, Phénix, and, having too much fairy material, he asked me to write an article about modern orthodox twomovers.

From that moment I started to collect cyclic problems.

Now, ten years later, you can see them here.

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PROLOGUE

The above-mentioned article was then published in Phénix, but only three years later, in June 1992. It had a much wider appeal than I supposed at first. Cyclic plus reciprocal changes were shown in it.

The reason was that, when analysing such themes, I discovered a very compact system with a dozen basic possibilities.

Yet before this article I gave a lecture about it at the Benidorm congress in 1990.

By the way, I gave the very same lecture nine years later, at the Netanya congress in 1999. Only there I spoke just about theme-names.

To be accurate, I started to collect the problems to see interesting and complicated mechanisms and to find out and compose new ones.

Then the number of problems grew. After some five years I had the idea of writing an extensive article or even a book. It was still only an idea for the indefinite future.

And immediately everything became clear. I decided to present the golden jubilee (first fifty years) of the famous Lačný cyclic shift (1.11.1949 - 1.11.1999).

At that time, though owning my first computer, I recorded the diagrams in a hand-drawn database. The reason was that I hadn't a satisfactory computer program to prepare the diagrams for later printing.

Well, I waited for such program till the last possible moment. That meant until the year 1997.

Since then, approximately three years ago, the final phase of this project has been running.

It was quite demanding and it required one to two hours a day, and during the final months, four or more hours.

Since I wanted to make the collection as complete as possible, I decided to search for all possible problems and sources.

THIS IS HOW I THOUGHT IT OUT.

First I would find out the missing addresses of authors of cyclic problems I already knew.

In this process my new e-mail address helped me most of all. I was showered with information rolling in it.

Secondly, I would directly approach all authors, sending them a list of their problems known to me. And I would ask them to complete the list. In all more than three hundred people were written to, either by e-mail or by snail mail. (Here, Juraj Lörinc was of great help.)

I have to say the result was fantastic.

Not only names and addresses, not only unknown problems, but also

many new versions and originals came.

So it turned into a world-wide event, with more than one hundred and fifty people joining in.

In addition you will find in this book eighty eight originals and corrections or new versions of published problems.

FASCINATING.

The other very important source of information was the St. Petersburg congress in 1998.

There I met many famous composers I had never met before and will probably never meet again.

AND MORE.

Several composers lent me their private collections; others computer programs and private databases; also free time and goodwill; then books, old magazines.

AND ON AND ON AND ON.

Also this sort of thing happened.

Harri Hurme showed me two brilliant threemovers with the Djurašević cycle at the Netanya congress. However, both of them were not published until 2000. That is the reason they are not in this book.

THEY WILL BE PUBLISHED IN VOLUME TWO IN ANOTHER FIFTY YEARS.

Chithathur Gopalan Sathya Narayanan was asked to send me unknown problems. He replied immediately via e-mail, saying he was sending some diagrams by letter because it was difficult for him to add diagrams to the e-mail message. That air-mailed letter reached me after more than six months, being just in time to be included. I replied to him via e-mail that sometimes electronic communication is a bit faster.

Nikolai Kondratyuk, since his chalet had been completely burned down, keeps all his problems in his memory only. He tried to show me one of his twomovers at the St. Petersburg congress, but somehow he was not sure about the position. (Various alcoholic beverages were drunk there.) When I returned home and tested the position by computer, it was wrong, of course. I sent a letter to him, then to other Ukrainian composers, and it still looked hopeless. Only after my sixth letter did I receive the right position from the organizer of the Odessa meetings. And it was worth the time and effort.

Jean-Marc Loustau and Jacques Rotenberg had composed a new problem showing one of the rarest themes in this book. But, being "big boys" they still wanted to polish the construction and publish it later. So it happened that they lost it completely. I had to press them somehow to find it out. And after six months I was successful. You will find it here. Jozef Taraba called me with an unknown position directly from hospital after his operation. It was just a few weeks before his death.

THANK YOU.

THREE WHITE MOVES: CYCLONE

SOLUTION

Let's imagine a multiphase twomover.

Each phase has at least some of the following white elements: key (which is missing in the set play), threat (missing in a waiting problem), mates in variations (may also be missing sometimes).

The solution of such a problem can be easily written into a table.

		defence 1	defence 2	defence 3
1st phase	KEY	THREAT	MATE	MATE
2nd phase	KEY	THREAT	MATE	MATE
3rd phase	KEY	THREAT	MATE	MATE

WHITE MOVES CYCLE

The moves of White will be given as capital letters A, B, C, ... and the moves of Black as small letters a, b, c, ...

Then the cyclic change of three white elements is the shift of white moves ABC to BCA, while the black moves remain constant in all phases.

It is precisely this cycle of three or more white elements that is the subject of this book.

Furthermore, if we analyse how keys, threats and mates may be combined, we simply come to the system that I discovered when preparing the article for Phénix.

Again, the CYCLONE can be shown in a table.

3-FOLD CYCLONE	HORIZONTAL TYPE	VERTICAL TYPE	COMPLETE TYPE																																																			
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Some of these themes have acquired their own names, others have not. And even several of those with names have been named completely wrongly - after a person who neither was the pioneer nor composed such a problem ever!

My aim was to show these confusions and to propose a way out, using slight modifications.

Column 1 shows the theme.

Column 2 gives the commonly used name. Some interesting cases:

- Leonid Zagoruiko did not compose the pioneer example of the “Zagoruiko” theme and had nothing to do with so-called “cyclic Zagoruiko”;

- the le Grand brothes did not compose any “cyclic” le Grand example and (as a gentleman) Piet le Grand has been using only the name “Ukrainian theme” in his articles;

- both “cyclic Vladimirov” and “cyclic Salazar” come from Russian sources, but again neither Yakov Vladimirov nor Francesco Salazar has ever been interested in that field.

Column 3 gives the pioneer problem known to me, quoting author and

year. This could be a good basis for the theme’s name, if the philosophy of, let us say, a threemover would not be completely different from a twomover (from which all these themes have been derived).

Column 4 gives the pioneer orthodox twomover without using twins. This may be an even better basis. Anyhow, there are some complications again: several of these themes have more than one author, and some authors have other themes named after them (Shedey, Lačný).

The most suitable possibility seems to me that shown in column 5.

To prevent confusions with another author’s theme, the word “cycle” should be added to the name. And why not use “Melnichenko” instead “Ukrainian”? This case is quite interesting. The first such problem was composed again by Sergei Shedey, though published later (1970). This was indicated by Viktor Melnichenko, whose pioneer publication dates back to 1968. So it might be right to leave it as the “Ukrainian” cycle, as both composers are from that country.

I would like to stress that I had no wish to change what is correct and in use for a long time. So only the cases that I believe to be completely false have been renamed. And the unnamed themes have been baptized.

1	2	3	4	5
theme Nr.	used names	pioneer problem	pioneer orthodox twomover without twins	new proposal
1	Lačný	1 L. LACNY 1949	1 L. LACNY 1949	Lačný cycle
2	threat Lačný short-cut Lačný Dombro-Lačný Lačný in the le Grand form Shedey paradox	709 S. SHEDEY 1964	709 S. SHEDEY 1964	Shedey cycle**
3	key form Lačný Kiss	926 V. KOVALENKO 1971	855 I. KISS 1984	Kiss cycle
4	Djurašević	1113 B. DJURAŠEVIĆ 1981	1030 J. RÖTENBERG, J.-M. LOUSTAU, M. CAILLAUD 1988*	Djurašević cycle
5	cyclic Zagoruiko	1237 J. RICE 1961	1237 J. RICE 1961	Rice cycle**
6	Ukrainian cyclic le Grand	1420 V. MELNICHENKO 1968	1420 V. MELNICHENKO 1968	Ukrainian cycle
7	cyclic anti-reversal 1 cyclic Vladimirov cyclic Salazar	1546 L. CERIANI 1930**	1510 L. LAČNÝ 1981	Ceriani cycle*
8	cyclic anti-reversal 2	1569 C. REEVES 1969*	x	Reeves cycle*
9	complete Lačný	1604 Š. SOVIK 1969 1609 J. BRABEC 1969	1578 P. GVOZDJÁK 1996**	complete Lačný cycle
10	complete threat Lačný	1624 L. LAČNÝ 1969	1620 L. LAČNÝ, P. GVOZDJÁK 1993**	complete Shedey cycle**
11	complete Kiss	1660 P. GVOZDJÁK 1989	x	complete Kiss cycle
12	complete Djurašević	1666 J.-M. LOUSTAU, J. ROTENBERG 1990 1669 M. CAILLAUD 1990 1670 P. GVOZDJÁK 1990	x	complete Djurašević cycle
notice		*4-fold **7-fold	*trick with e.p. **promoted force	*new **changed