

CHESSE ENDINGS - DIDACTIC AND EPICUREAN

by

GERALD ABRAHAMS

(An edited version of the lecture to the meeting of The Chess Endgame Study Circle held on 30.xii.67 at The Times-Hastings International Chess Congress.)

Let me tell you first how this topic came to be chosen. When John Roycroft approached me with flattering words, knowing full well that flattery will get you everywhere with me, it happened that I had been browsing in the back numbers of the old *Chess Amateur*. In the 1926 volume I found two thoughts, which I quote -

1. Chess is to be classed as a Science rather than as an Art... but just as the philosopher evolves quite a poetry from mathematics and physics, so can the master mind produce a thing of beauty in the game of chess.
2. Problems are the poetry of chess, contrasted with its prose: or should we say the drama rather than the unwieldy epic. But like the modern play the problem tends to the presentation of climax only, a formal or thematic dynamic pattern to be appreciated aesthetically.

Those two quotations do not exhaust thought - nor do I accept them completely. But when I tell you that they were written by an early teenager named Gerald Abrahams, who had just retired from problem composition in order to win some scholarships to a centre of chess, you will not blame me for making this my point of departure.

Forty-two years later I still regard chess as a science, and the composition of problems as an art, and that remains true whether the spectator requires to be immersed in the spirit of Dali or Picasso, or in the easier atmospheres of da Vinci or Rembrandt. But now I would restate any comparison of problems to poetry or drama. For these are nearer to life and indeed science, than most chess problems are to chess. Chess problems, like much of Music and Ballet, are formal compositions *sui generis*. Admittedly, the solver must have some grasp of the science of chess: but that assumption would only be relevant if the problemist were primarily concerned to test chess ability as such. Certainly, many of the early problems had that purpose: but it is long forgotten. The modern composer aims at producing an aesthetic effect. The solver, for his part, is not thinking quite like a chessplayer: he is re-grouping pieces in his mind, but over a very short range - and, as for the composer, he is creating a pattern, regardless of ease or difficulty. To-night I distinguish sharply between the game and the problem, treating the latter as the ballet rather than the drama.

Between these two I place that most important *tertium quid*, the endgame study: and the question before the house is whether this is a manifestation of problem art or chess science or both.

Before I go further, let me illustrate what I apprehend the mental process to be in problem composition, and in the endgame as part of chess. I start with a problem (1) which was composed by one of the greatest composers, A. W. Mongredien (1877-1954) - also a fine chess-player. As a piece of play, this is quite meritorious. But Mongredien's values here are the forcing of a rearrangement of Black's pieces and the pretty set of moves which brings this about. All White's moves constitute a triangulation on three squares. And there's a prettiness, and a small intellectual pleasure, in triangulation (*a d a c a p o* effect). Many very good problems are much remoter than Mongredien's from practical chess. They involve such beauties as the neat change of mates in the variations of the solution from those latent but unachieved in the "set play". In contrast, the endgame composer is concerned with practical processes of winning a game or saving a game. (How different from the composer's purpose in the often very artistic help-mate or self-mate.) Examples (2) and (3) show the kind of affinity that can exist between the game and the composed study, though I find it difficult to agree with Reinfeld that the Troitzky actually assisted Tarrasch in discovering the winning method.

(4) is a Selesniev stalemate idea which could have helped an old Russian master, Chigorin; but he didn't see the device in play (5); while (6) demonstrates awareness of the idea (not necessarily from the study) on the part of the great modern Russian master Taimanov. Those examples justify two observations:

1. That players learn by the absorption of ideas.
2. That many chess endgames are incidents from games where a player either saw, or failed to see, a continuation. (Remember Metger against Paulsen, EG11 p. 301.)

It is believed, though there is disputation about sources, that such endings as Réti's K-catching-P (EG13, p. 375), and the so-called Saavedra ending, and some studies by Lasker, were inspired by incidents of play: ideas stepping from the game into the frame.

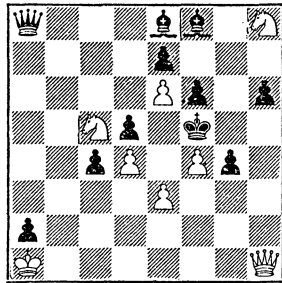
Similarly, the compositions of such as Réti and Mattison and Havel are the fine perceptions of fine players. And it is to be suspected that the great research composers Rinck, Troitzky and all those others have been formidable players interested in the practical game. (We know that Selesniev played in tournaments with distinction.)

In contrast, let me show an endgame in which the composers seem to have forgotten that they were playing chess. (7) is a study, if that is the proper word, by Korolkov and Dolukhanov. Observe that Black has just failed to win a rook and knight - but don't lose interest, White now produces better chess than he had previously played. (Solution.) Now that's the kind of mate that problemists like, and I think I should be right in saying that the two Russians composed a pretty problem. On the same reasoning I say that some of Kipping's (1891-1964) problems were endgame studies. C. S. Kipping was a problem composer who had a sense of chess realism. (8) is a problem which could be an endgame. The key is nice practical chess - but it's what we lawyers, having forgotten Euclid, call a "short point". However, to return to our Russians, let no one think that I am belittling that very great master of endgame composition, Korolkov. Here's a study (9) in which he conjures all the resources of fine practical chess to make an

instructive study - a study which is also favoured by whatever we mean by beauty. Korolkov, in another mood, also provides us with another value - humour in chess. I defy any player not to laugh as he solves this (10) - but let us classify it as a problem. Without insisting on severe realism, I would suggest that the endgame study, being didactic, must be closely related to practicality. (In other words, the coefficient of teaching must always be important.) Beauty can be achieved: in echo variations, in thematic repetition, and so on, - but the fine composer contrives to give those values to didactic studies. I find great utility and great beauty in this study (11) by Troitzky, though I lack the time to give a philosophic analysis of the beauty. However, here it is! I suggest that one element of beauty at least is in the intellectual satisfaction of a convincing solution where, before the thing is demonstrated, it seems wild and improbable, and the solution brings order out of chaos. Let Kasparyan demonstrate this (12, from EG6). Another of the greatest is Kubbel. Few, if any, of his studies are other than lifelike. Here (13) is one, which has an amusing historical epilogue. The study is useful, as one sees at first glance. Over half a century after composition, which was in 1914, two Kazakhstan players arrived at the following position (14). The putative winner was, between moves 5 and 8, wasting time. It is told that, during the adjournment, someone showed him Kubbel. Now here (15) is Kubbel showing, in a quite practical setting, the beauty that seems to attach to unexpected play to empty squares. How valuable an awareness of empty squares can be is shown in this "study" (16) from actual play, which brings me back to the observation that chess studies seem to step from the game into the frame.

1. Alfred W. Mongredien
(showed by composer to
G.A. about 1943)

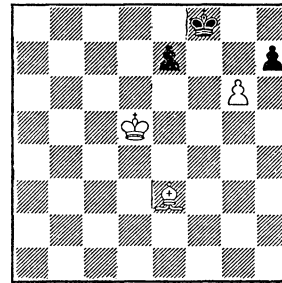
11



Mate in 5 8
1. Qg2 Ba4 2. Qh2 Qe8 3. Qh1
Bc6 4. Qg2, and there is no
defence.

2. A. A. Troitzky
Novoye Vremya, 1895

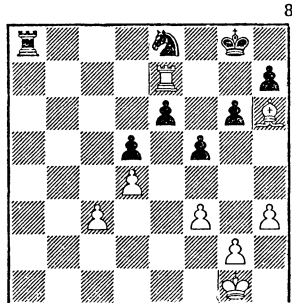
3



Win 3
1. Bh6† Kg8 2. g7 Kf7/i 3.
g8Q† Kxg8 4. Ke6 Kh8 5. Kf7
e5 6. Bg7 mate.
1) 2. . . e5 3. Ke6 e4 4. Kf6 e3
5. Bxe3 and wins, but not
here 3. Kxe5? Kf7 draws. 2.
. . e6† 3. Kd6 Kf7 4. Ke5 Kg8
5. Kf6 e5 6. Ke7 e4 7. Kf6,
but not here 3. Ke5? Kf7 4.
Kd6 e5 5. Kd5 e4. Note that
after 2. . . Kf7 3. Ke5? e6, or
3. Ke4? e5, Black draws.
This is the best, because of
the subtle variations on
Black's second move, of 3
studies Troitzky composed
with the same finale (AJR).

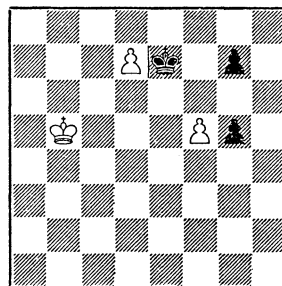
From my own experience in the early 1920's here (17) is one example. I sent this, together with other pieces of play, to T. R. Dawson, and he described them as elegant compositions! That fine composer Lommer has profited from his own play. Here (18) is his actual play, and here (19) the study, but with respect to my valued friend Lommer, the study adds little except polish. Again, an example worthy of the Russian composers is surely this endgame played between two grandmasters of the practical game (20). Also from grandmaster play, but less spectacular, is the "empty square" play (21) of Smyslov against Mikenas. Here (22) is a study, which also appears according to Darga,

3. Tarrasch - Réti
Vienna 1922
Position after Black's
33rd move



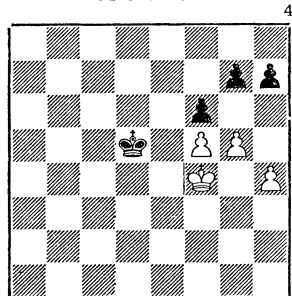
8
Play continued: 34. Kh2 Sd6
35. Rg7† Kh8 36. Rd7 Sb5 37.
Kg3 Sxc3 38. Kf4 Sb5 39. Ke5
Re8 40. Kf6, resigns, as 40.
..Kg8 41. Rg7† Kh8 42. Rb7
Sd6 43. Rd7 Sb5 44. Kf7 Rg8
45. Rd8 wins.

4. A. S. Selesniev
Deutsche Schachzeitung
1918



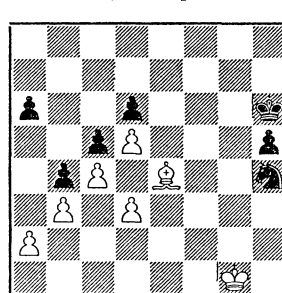
3
Draw
1. Kc6 Kd8 2. Kd5 Kxd7 3.
Ke4 Kd6 4. Kf3 Ke5 5. Kg4
Kh5 6. Kxf5 stalemate.

5. M. Chigorin
v. S. Tarrasch
Ostend 1905



4
White to Play
Play proceeded: 1. gf? gf 2.
Kg4 Ke5, and Black won,
but White could have drawn
by 1. Kg4 Ke5 2. g6 h6 3. Kh5
Kxf5 stalemate.

6. Nikolaev v. Talmanov
10th round, 34th USSR
Championship 1967

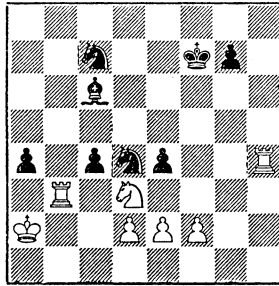


7
White to Play
1. d4 Sg6 2. dc dc 3. Bxg6,
after which White will be
able to capture bPh5, if
Black is careful, only by
using his d5 pawn as a de-
coy by playing d5-d6. Then
Black captures this pawn
and heads for the stalemate
refuge on a5, leaving bPc5
to be taken.

to have come up as a possibility in a grandmaster game - in actual play the solution could easily be missed. 1. Bd7 is the only move. The element of uniqueness is, surely, one of the "aesthetic values". Simplicity is also an aesthetic virtue. Elegant and instructive is this study (23) by David Joseph. Coincidentally Botvinnik discovered this side-step in a 1946 simultaneous display (23a - AJR). Also in point is the famous Joseph ending. In its first form (1921) there was play ending with a capture on b6, to which the best reply was ..Kb8. But I leave to the audience to decide whether the simple idea for exploiting this position is so beautiful in itself that the later edition (24) is the more aesthetically desirable.

7. V. A. Korolkov
and A. P. Dolukhanov
1937

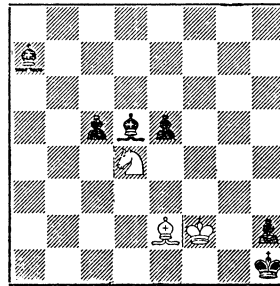
8



Win 7
1. Se5† Ke6 2. Rb6 Kxe5 3. e3 Sf5 4. Rxc6 Sd5 5. f4† ef 6. d4† cd 7. Re4† Kxe4 8. Re6 mate.

8. C. S. Kipping
Source unknown

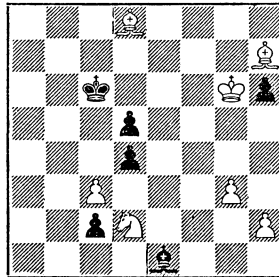
6



Mate in 3 3
Key: Bc4.

9. V. A. Korolkov
Shakhmatny Listok, 1930

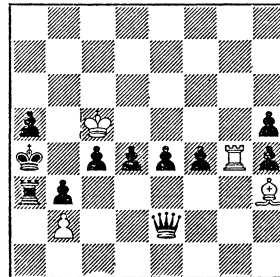
6



Draw 7
1. Sb3 d3 2. Bg5 hg 3. Kh6 e1Q 4. Sxc1 d2 5. Sb3 d1Q 6. Bc2 Qg4 7. Bf5 Qd1 8. Bc2 and draws.

10. V. A. Korolkov
Shakhmaty v SSSR, 1940

11



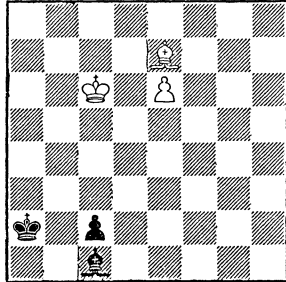
Win 4
1. Rg1/i Qg4 2. Bxg4 hg 3. Rc1 c3 4. Rd1 d3 5. Re1 e3 6. Rf1 f3 7. Rg1 g3 8. Rh1 h3 9. Rxh3 and 10. Rh4 mate.

The Joseph study causes me to say (i) that economy is a value, (ii) that unexpected dénouements (from the chessplayer's point of view) are almost always of aesthetic value - in point are those long-distance stalemates and mates or stalemates in the middle of the board. I take great pleasure in a relatively trifling example (25).

Finally, no talk on the beauties and utilities of chess can be complete without reference to the "unexpectednesses" of under-promotion and domination. Here (26) is Kivi revealing both themes in a beautifully economical setting.

11. A. A. Troitzky
Deutsche Schachzeitung,
1906

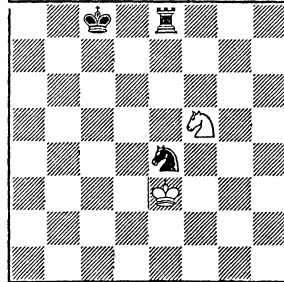
3



Draw 3
1. Bb4 Bg5 2. Bd2 Bxd2 3. e7 c1Q† 4. Kd7, and as Black has no checks, White draws. (4. . . Bf4 does not win.)

12. G. M. Kasparyan
EG6, p. 137, x.66

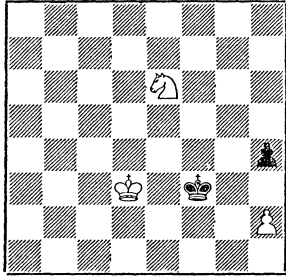
3



Draw 2
1. Sg7 Re7 2. Sf5 Re6 3. Sg7 Rg6 4. Sf5 Rg4 5. Sh6 Rh4 6. Sf5 Rg4 7. Sh6 Rg6 8. Sf5 Re6 9. Sg7 Re7 10. Sf5 Re8 11. Sg7 Rg8 12. Sf5 drawn.

13. L. I. Kubbel
Rigaer Tageblatt,
24.viii.14

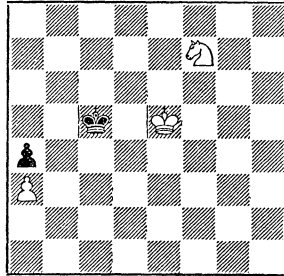
2



Win 3
1. h3 Kg3 2. Sg5 Kf4 3. Se4 Kf3 4. Kd4 Kf4 5. Kd5 Kf5 6. Sc3 Kf4 7. Se2† Kf3 8. Sg1† Kg2 9. Ke4 Kxg1 10. Kf3 and 11. Kg4 wins.

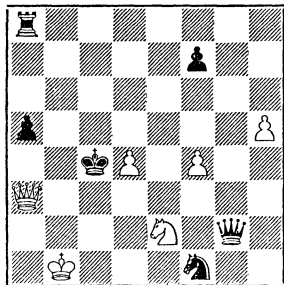
14. Girgli v. Namchin
Championship of
Kazakhstan 1966

2



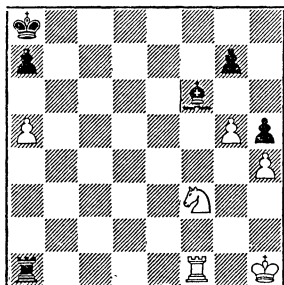
Black to Play 3
1. . . Kc4 2. Sd6† Kb3 3. Sb5 Kc4 4. Sd4 Kc5, and play proceeded until adjournment 5. Ke4 Kc4 6. Ke3 Kc3 7. Ke4 Kc4 8. Ke5 Kc5. Adjourned, when White saw the Kubbel. 9. Sf3 Kc4 10. Sd2† Kc3 11. Sbl† Kb2 12. Kd4 Kxb1 13. Kc3, resigns.

15. L. I. Kubbel
Shakmatny Listok.
25.ix.24 6



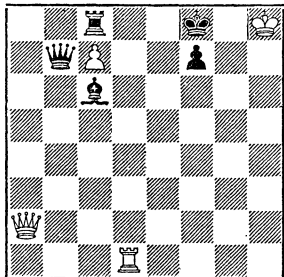
Win 6
1. Qa2† Kb4 2. Qb2† Kc4 3. Qc2† Kb4 4. Kb2 Qd5 5. Qa4†, after which wS wins bQ and bR and wP's win.

17. G. Abrahams
From actual play, 1922 6



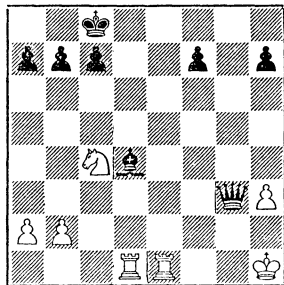
White to Play 6
Black has just played ... Ra1.
1. gf Rxf1† 2. Kg2 Rd1 3. f7 Rd8 4. Se5 Rf8 5. a6, and White wins, as Black is, or will soon be, in Zugzwang. If 2. ... Rxf3 2. fg wins.

19. H. M. Lommer
1967 5



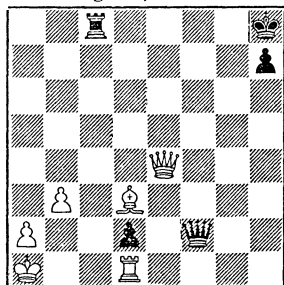
Win 4
1. Qa3† Ke8 2. Rd8† Rxd8 3. Qf8† Kxf8 4. cdQ† Be8 5. Qd6† Qe7 6. Qh6 mate.

16. A combination from
actual play 8



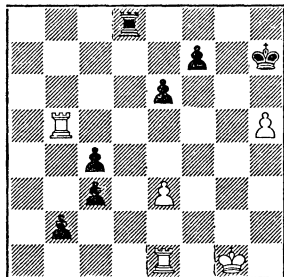
White to Play 7
1. Re8† Kd7 2. Re3 Qh4 3. Rxd4† Qxd4 4. Rd3 and wins.

18. H. M. Lommer (Black)
From a game, Valencia 1967 5



Black to Play 6
1. ... Qf6† 2. Kb1 Rcl† 3. Rxc1 Qal† 4. Kxa1 dcQ† 5. Bb1 Qc3 mate.

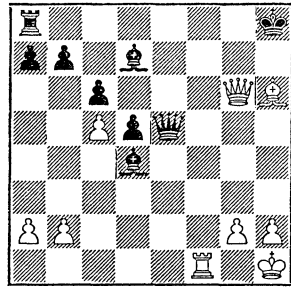
20. Geller-Averback
(1950?) 7



Black to Play 5
Not 1. ... c2? 2. Rxb2 Rd1 3. Rxc2=, but 1. ... Rd1 2. Rxd1 c2 wins, or 2. Kf2 Rxe1 wins.

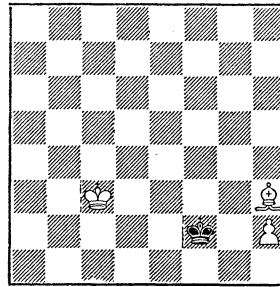
In my references to art and science I am following a distinction drawn by the late Professor Samuel Alexander - I paraphrase. "In the presentations (e.g. experiments and hypotheses) of science, the form is controlled by the material that is under investigation. In the presentations of art (which have been called ideal experiments) the mind of the experimenter is relatively free from that control". Applying this thought: the game is rigidly scientific - the board controls the player. In the problem, the mind of the composer (or solver) is creating effects relatively free from the purposes of the game. The endgame, in my submission, is at once a field for aesthetic activity, and a discipline (a teaching) determined by the practical necessities of the game. The differences are of degree, but also of importance. It is of

21. Smyslov v. Mikenas
(Date?)



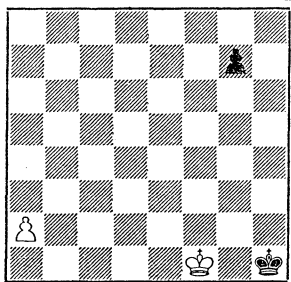
White to Play 9
27. Be3 Qxe3, drawn by perpetual check. 27. .. Bxe3?
28. Rf7 wins.

22. O. Frinck
1923



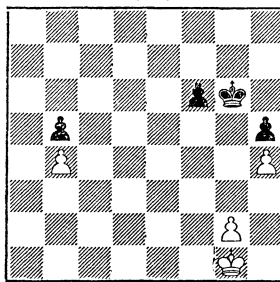
Win 1
1. Bd7 Ke3 2. h4 Ke4 3. h5 Ke5 4. h6 Kf6 5. Be8 and wins.

23. D. Joseph
Source unknown



Win 2
1. Kf2 Kh2 2. Kf3 Kh3 3. Kf4 Kh4 4. a4 g5† 5. Ke3 and wins. 1. a4? g5 draws.

23a M. Botvinnik
Composition based on a position encountered in a simultaneous display, 1946 British Chess Magazine, v. 46



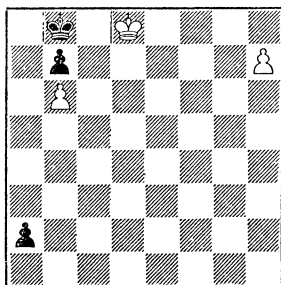
Win 4
1. Kf2 Kf5 2. Kf3 Ke5 3. g4 hg† 4. Kxg4 Ke4 5. h5 f5† 6. Kh3 f4 7. h6 f3 8. h7 f2 9. Kg2.

interest to note that Russian experts (without stating a philosophy of the subject) have criticised Birnov and others for being unrealistic - in my terms, making problems rather than studies. (GA)

(For a point of view rather different from that expressed by Mr Abrahams, reference may be made to the Editorial of EG10. AJR)

24. D. Joseph
Version in British
Chess Magazine, 1922

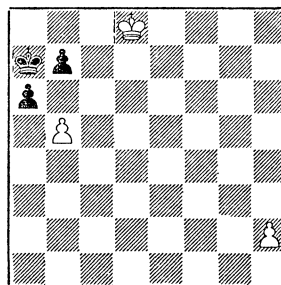
3



Win 3
1. h8Q a1Q 2. Qg8 Qa2 3. Qe8 Qa4 4. Qe5† Ka8 5. Qh8 and wins.
Note that promotion to B on the first move to B would not win 2. Qf8? Qa3. 2. Qe8? Qg7. At the conclusion, B1 is unable to repeat the thematic resource.

24a Version of 24 by
an unknown composer, in
Ceskoslovenska Republika
7.x.23

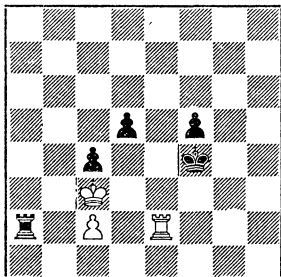
3



Win 3
1. b6† Kb8 2. h4 a5 and so on.

25. Abrahams-Golombek
Chester, 1934

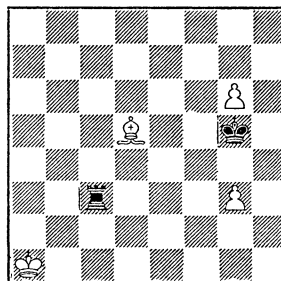
5



White's move 3
Play proceeded: 1. Kd4 Ra5 2. Rf2† Kg4 3. c3 f4 4. Rxf4†, and Golombek hated me, not without justification.

26. V. Kivi
1st Prize, Tidskrift för
Schack 1945

2



Win 4
1. g7 Rc8 2. g4 Rb8 3. Be6 Kf4 4. Ka2 Kg5 5. Ka3 Kf4 6. Ka4 Kg5 7. Ka5 Kf4 8. Ka6 Kg5 9. Ka7 Re8 10. Bf7 Rd8 11. Kb6 so as to enable under-promotion 11. ... Kh6 12. g8R and wins. There is also S-promotion after 10. ... Re7† 11. K- Kh6 12. g8S† wins. For a full analysis the reader is referred to No. 49 in Vol. I of Chéron's Lehr- und Hand-Buch der Endspiele, 2nd edition, 1960.

The following questionnaire was distributed among the various endings attendees of the 1968 FIDE Compositions Committee meeting at Arca-chon. An attempt will be made to collate the answers (if any!) that are received, and to publish any interesting results in E.G. (AJR)

**EG-SURVEY TO STUDY COMPOSERS,
JUDGES AND OTHER INTERESTED PARTIES**

1. What should be the qualifications and duties, if any, of a FIDE studies judge?
2. Should non-holders of the FIDE Judge title judge i) formal, ii) in-formal tourneys?
3. Is it desirable that tourneys have two judges, at least one of whom should be of nationality different from the organising country?
4. Should every formal tourney have a **director**, whose sole respon-sibility it is to:
 - i) translate all entries into an "anonymous" language? On "anony-mous" diagrams?
 - ii) convert all analyses into an "anonymous" notation?
 - iii) convert all entries to a common annotation convention?
 - iv) maintain name-and-address lists of entrants, acknowledge receipt of entries, ensure despatch of the official award to all entrants, and return unsuccessful entries?
5. Should an entry to a formal tourney include, on pain of automatic disqualification:
 - i) fullest possible analyses, including all non-trivial threats? Also including duals?
 - ii) references to endgame theory, where applicable?
 - iii) a list of anticipations, or related ideas, as far as known to the composer?
 - iv) a statement of the theme or themes?
6. Is a judge justified in eliminating an entry if:
 - i) the main line is correct, but supporting analysis is faulty or incomplete?
 - ii) the composer is discovered to have submitted a "similar" entry to a concurrent tourney?
 - iii) it is a "twin" study, and twins were not requested?
7. May judges quote un-honoured studies, whether sound or not, in their award?
8. Is it part of the duty of the judge of a formal tourney to test for soundness?
9. If an honoured entry is later found to be incorrect, is the composer permitted to correct it and retain the position of his entry in the award?
10. If your answers to 8 and 9 are both "yes", it follows logically that any rejected study (because of unsoundness) has been unfairly discriminated against. Please comment.
11. What is the best time limit for confirmation of an award?
12. Does a study demolished after expiry of 11 retain its position in the award?
13. Which of the following is the correct date to attach to a study placed in a formal tourney?
 - i) the final closing date for receipt of entries?
 - ii) the date of announcement of the tourney?

- iii) the date the judge completed his task?
- iv) the date of publication of the award?
- v) the date of confirmation of the award?
- vi) some other date?
- 14. Which of the dates in 13 is the correct date for determining priority of idea?
- 15. Is the first version of an idea the real "priority", or only the first correct version?
- 16. What does the word "Version" associated with a diagram mean or imply?
- 17. When should a composer put "After ..." on his work? Are such compositions permitted in formal tourneys?
- 18. Should the composer's name and nationality, and the precise date (not just year), and the full tourney title, all appear over a re-printed award position? An example, please.
- 19. Has your country "adopted" the Piran 1958 "Codex"?
- 20. Priority and anticipation. How important are they? What facilities exist in your country for discovering anticipations? Are you aware of the international service to tourney judges announced in EG10, using Mr J. R. Harman's classified collection? If you were aware of it but have not used it, would you please explain why?
- 21. What classification, in general terms, do you accept? Didactic and artistic? Classic and romantic? Natural and artificial? Some other distinction? None?
- 22. If you are a judge, have you a systematic method for approaching the judging task? If "yes", please give details.
- 23. Should judges have standard criteria? How far may a judge exercise personal preference?
- 24. How important is the setting? If the basic idea is anticipated but the setting is a great improvement on its predecessors, how should it be treated in a tourney?
- 25. Do you think that many tourney awards are unsatisfactory?
- 26. If your answer to 25 is "yes", do you think that all tourneys should be abolished? Please express your frank opinion on this subject.
- 27. How important is it that a study position is "natural", and can you please supply a definition of "natural"?
- 28. Please supply your definition of a study.
- 29. What is the purpose of the composed chess endgame study, in your opinion?
- 30. Is there any reason why a composer should not compose entirely for his own enjoyment, without regard to standards, anticipations and priorities?
- 31. Have editors of newspapers and magazines any responsibilities as regards anticipations?
- 32. Please set down your thoughts on any other points of general interest that you consider worthy of discussion.

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Papers to be read in absentia are welcomed. Solutions/analyses should be in standard EG-format. Please submit to AJR.

- - - - -

G. W. Jensch in his account in **Schach-Echo** of the FIDE Composition Committee Meeting at Arcachon in ix.68, omitted me from his list of attenders, thus offering the golden opportunity of writing him a note saying simply: Et in Arcachon EGo!
AJR

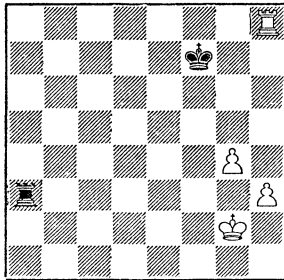
I LIKE ENDINGS. BUT . . .

Walter Veitch's talk to The Chess Endgame Study Circle, 5.vii.68

I was born an idealist and, fool that I am, have still not quite grown out of it. Of chess, I regret to say, I expected too much. I hoped for lasting satisfaction from ideas of growing depth, but after some years of dedication I had sadly to conclude that, while the technical difficulties of chess may be endless, its scope for ideas has by now been pretty fully explored and there is on the whole very little gain in the depth of ideas. You may not agree with this (or find chess satisfying despite it all), but that is how I feel and how I have felt for many years now, and it seems only fair to warn you right at the start that I am far from being the chess enthusiast you might expect me to be.

Chess began for me at age ten, when I was taught the game in a boys' holiday camp. The following year I won the tournament there but not, I assure you, as a result of any exceptional aptitude. Back home my father after a few games declined to play me any more, saying that it was too much like hard work. I should have heeded his example and stopped playing myself then and there, but unfortunately he produced a 1915 edition of Staunton's Handbook from the attic and with this I busied myself for some 5-6 years until I was allowed to join a club. Analysing positions is therefore an old habit of mine, perhaps a conditioned reflex.

A. Zukertort-Steinitz
1883 2



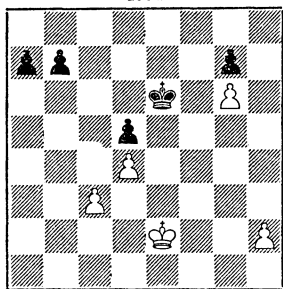
White to play 4
1. Rb8 Kg6 2. Rb5 Rc3 3.
Re5 (not 3. h4 at once be-
cause W has no good flight
square from checks) Ra3 4.
h4 (if now 4. . . Ra2† 5. Kf3
Ra3† 6. Re3) Rb3 5. h5† Kh6
6. Rf5 (preparing the entry
of his King) Ra3 7. Rf3 Ra1
etc.

Analysing often was a puzzling business. Take for example the play from position A, which I came across very early on. Clearly wR should aim to get to f3; it is also useful to hold back bK. So 1. Rh6 (with g5 to follow) or Rh5 are obvious. But instead we have 1. Rb8, which does nothing about anything, and it takes 5 moves by the rook for it to get to f3. As a diffident learner I kept wondering about the hidden purpose of the R moves, now I merely wonder how textbook after textbook (I could name four) can feature this position without saying one word about the inefficient method employed or without at least showing the position one move later with wR already on b8.

Fittingly, I was hesitant at first in doubting published analysis, but then I had a shattering experience which rather changed that. Alone one afternoon in a chess café (this was not in Great Britain), I was delighted to see coming to the next table the new National Champion and with him the Editor of the National Chess Review, a Spencer Tracy-like personage positively radiating sincerity. I eavesdropped on their conversation which went roughly as follows: "I agree", said the Editor. "your best game was that against X. Let me have your comments on that for the Review". They played through to

the critical position (but a diagram is not possible). "Here", said the Champ, "my Bg5 is virtually decisive. The S is pinned and...h6 to relieve the pressure gives me my subsequent combination". "Ah yes", said the Editor. "I was watching the game at this stage. Tell me, what happens if Black sacrifices the exchange at c3? Obviously you must take and now S move". "I take on e7, of course; I must", said the Champ. "But then Qa5", said the Editor, "and the threats look nasty". "Heavens!", said the Champ after some analysis, "I completely misjudged all this and obviously it entirely refutes my Bg5. We had better pick another game". "Oh no", said the Editor, "no need for that. It is an attractive game, just right for our readers. I shall get round this difficulty easily by giving Bg5 two exclamation marks (Bg5!!) and by adding the comment: A move of unexpected strength; because of the threat of Qh4 with Se4 to follow Black's reply is forced. And no one," added the Editor with conviction, "will give the position any further thought." And this is what happened. At the next table, however, unbeknown to them, lay shattered some cherished ideals regarding the sincerity and objectivity of analysts and commentators. I have never since taken an exclamation mark or a comment at face value, and often enough distrust has proved wholly justified.

B. Stahlberg-Tartakover
1934



White to play 5
1. c4 dc? 2. h4 a5 (2. ... Kf5
3. h5 Kg5 4. d5 Kf6 5. d6
Ke6 6. h6 wins) 3. h5 a4 4.
Kd2! (Discretion is the bet-
ter part of a pawn ending)
b5 5. d5† Kd7 6. h6 a3 7. Kc2
b4 8. hxg7 b3 9. Kb1 a2† 10.
Kal! c3 11. g8Q wins.

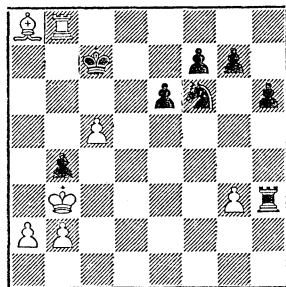
Take for instance Position B, which arose from a casual game between Stahlberg and Tartakover in Budapest in 1934. After 1. c4 Tartakover, who should have played ..Kf6 and ..Kxg6 winning easily, thoughtlessly replied 1. ..dxc4 to find himself lost, and the position has frequently been quoted since. The moves beneath the diagram are from a text-book. In view of the "!" and the comment in particular it must surely be a waste of time to try to win by 4. h6. Still, let us see. On 4. h6 gh is forced (4. ...a3 5. hg or 4. ...Kf6 h7) 5. d5† Kf6 6. d6 a3 7. d7 Ke7 8. d8Q† Kxd8 9. g7 wins. Strange, is it not?

Let me make it quite clear that I do not for one moment suggest that blatant dishonesty of the kind I met with in the chess café is at all frequent. Most faulty annotations

are undoubtedly the result of genuine oversights. But, while on the subject, dishonesty comes in various guises. Sometimes oversights are quite criminally careless, showing that the position has been given no attention whatever, and this in a way is akin to dishonesty in someone presenting chess to the public. Sometimes, and I know this applies also to a number of composers of endings, there is deliberate avoidance of thorough research into a position as it might reveal a fault. "Leave it to the judges/solvers/readers", they argue. Sometimes again there is deliberate obfuscation; one British chess writer in particular, now dead, had a technique of criticising in general terms moves preceding the real mistake which was then presented as the logical climax. It suggested profundity!

An example of careless chess journalism of a different kind with some relevance to the endgame occurs in the book "The Life and Games of Bobby Fischer". In this (p. 61) Frank Brady, the author, quotes comments by Barden and Kotov comparing the endgame skill of Fischer in the 1962 Stockholm Interzonal to that of Capablanca and adds: "These appreciations of Bobby's endgame technique are rather ironic, since he never studies it. His theoretical preparation - which he regards

C. Fischer-Petrosian
Bled 1961



White to play 7

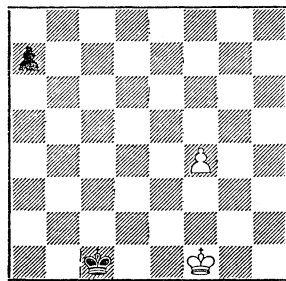
as about fifty percent of chess ability - is almost wholly confined to analysis of the openings. Still, at Bled in 1961, he defeated Petrosian, perhaps the contemporary master of endgame strategy and beat him in the endgame!" Turning to this game (p. 185) we find that after an uninspiring opening Petrosian (Black) chooses a line leading to a double-edged Position C. An interesting ending is in prospect but play went 35. Rb7† Kc6 36. Kc4 resigns!

Brady himself comments: "Black walks into a mating net. After 35. ...Kc8 the issue would still be in doubt". This, of course, makes nonsense of his earlier remark and makes one wary of all the author's statements. Note too above the

symptomatically loose use of the term "mating net"; Black did not in fact walk into a mating net but into a simple mate.

The point above about Fischer not studying the endgame, however, takes me back to my disillusioning experience in the chess café where that same day a further shock awaited me. The Editor having left, I managed to join the new Champion at his table and we were analysing games when a situation similar to Position D, which in fact is a Birnov study, arose. If 1. f5 a5 draws; so 1. Ke2 a5 (1. ...Kb/c2 2. f5 wins) 2. Kd3 Kb2 (2. ...a4 3. Kc3 wins).

D. Z. M. Birnov
Tijdschrift, Holland 1939



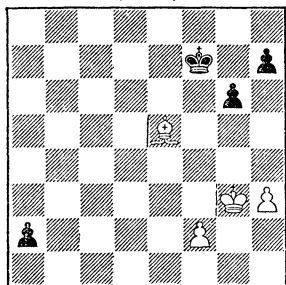
Win 2

3. f5 a4 and the Champ now dismissed the game as a draw as both sides queened simultaneously. "But bQ will be at a1 and wK can reach c2", I protested. "What of it?", he asked, and so I showed him: 4. f6 a3 5. f7 a2 6. f8Q a1Q 7. Qb4† Ka2 8. Kc2 winning and, believe it or not, the final position was new to him. I was absolutely shattered; a National Champion and unfamiliar even with the Lolli position!

How important then is endgame knowledge to an over-the-board player? My own experience suggests that while a basic general knowledge is of course vital (and I think this should include the Lolli win!) any intensive specialised knowledge is not. The frequency with which specialised knowledge can be applied is so small that by the time the

occasion arises one's book knowledge has quite probably become blurred or, worse still, distorted. I remember one game (K + R v K + R + B) which I lost only by deliberately choosing a position which I "knew" to be a book draw. For opening analysis the frequency factor is better.

E. A. Bernfield-
W. Veitch
(1950?) 4

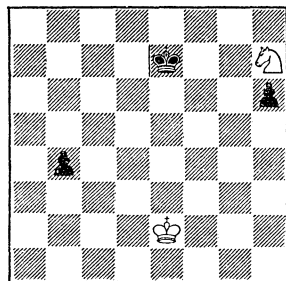


Black to play

Position E, on the other hand, demonstrates the occasional value of better endgame knowledge. I got into a terrible mess in this game very early on (lack of opening knowledge!) but struggled on and now, still with an endgame point in mind, played 1. ... Ke6 2. Ba1 (better 2. Kf4 but W expects no difficulty) Kf5 3. h4? (the hoped-for error; 3. f4 was correct) g5 4. h5 (4. hg is useless; wK must eventually attend to hP when fP falls) g4 5. h6 Kg5 6. Bc3 Kf5 (6. ... Kxh6? 7. Kxg4 Kg6 8. Ba1 h6 9. Bb2 h5† 10. Kf4 wins) 7. Kh4 Kf4 8. Bg7 Kf5 9. Kg3 Kg5 10. Kh2 Kf4 11. Kg2 Ke4 12. Kf1 Kf3 13. Ke1 g3 14. fg Kxg3 15. Kd2 Kg4 16. Kc2 Kf5 and draws as with wP on h6 the bK cannot be

driven from g8, a point which my opponent was ignorant of, otherwise he might have avoided 3. h4.

F. N. Grigoriev
Shakhmatny Listok, 1934 3

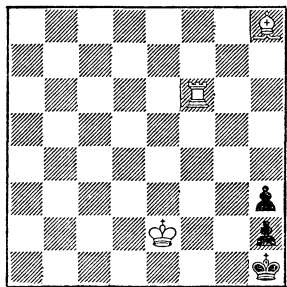


Draw
1. Kd3 Kf7 2. Kc4 Kg6 (2. ... Kg7 3. Kxb4 Kxh7 4. Kc4 draws. But after 2. ... Kg6 the threat is ... h5 etc.) 3. Sf8† Kf5 4. Sd7 h5 5. Sc5 h4 6. Sb3! (beautiful and puzzling unless one knows wS must aim for f1) h3 7. Sd2 h2 8. Sf1 h1Q 9. Sg3†=.

Turning specifically to composed studies I give first in Position F one of my favourites to atone to some extent for the ill-treatment it has received both in "1234" and in "Basic Chess Endings", both of which place bK at e8. In the case of "1234" the intended solution is given and so not much harm is done, but BCE (No. 107a) adds as solution the following bizarre line: 1. Sf6† Kf7 2. Se4 Ke6 3. Kd3 Kf5 4. Sg3† Kf4 5. Sh5† etc. What possessed the inventor of this line at the time I cannot imagine, for after 1. Sf6† it is surely as plain as day that wS can easily stop either bP and wK take care of the other. (Also, for instance, why not 2. Sh5 rather than 5. Sh5?) Do not with all this omit to play through the actual solution with the beautifully and economically achieved S-tour. One aspect of this which has always appealed to me is that the S

moves from h7 to g1 form the letter "G", so that the study bears the hall-mark of its composer Grigorieff. (To western eyes at least; AJR made the point that the Russian G is different.)

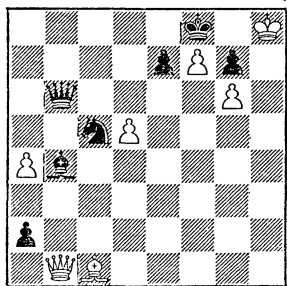
G. B. Horwitz
1851 3



Win 3
Composer's Solution: 1. Rf8 Kg2 2. Rg8† Kh1 3. Bg7 Kg2 4. Be5† Kh1 5. Bxh2 Kxh2 6. Kf3 and wins (... Kh8 7. Rh8 and mate in 2).

However, I am here as a critic, and having given a fine study let me say that my main criticism of endings is that the general standard of what is published is so low. I shall confine myself at first to the technical standard, as regards which I am perhaps more competent, and here I find that quite a number of so-called "studies" published in magazines are in fact "non-studies", i.e. positions which the least attention shows to be unsound. As an example take Position G (quoted in Tattersall and in Jenö Ban's recent "Tactics of the Endgame"); nothing can convince me that with any sort of will to check Horwitz would not immediately have seen: 1. Rf8 Kg2 2. Be5 h1Q 3. Rg8 mate. Or, say: 1. Ke1 Kg2 2. Rf2† Kg1 3. Bd4 h1Q 4. Re2 mate.

H. F. S. Bondarenko
& O. S. Kakovin
3rd Hon. Men. - 300th
Anniversary of the Union of
Ukraine and Russia Tny. 7



Win 7
Composers' Solution: 1. Bb2 Se6 2. dxe6 Bc3 3. Bxc3 a1Q 4. Bxa1 Qb2 5. Qc2 Qc3 6. Qd3 Qd4 7. Qe4 wins.

Position H has a spectacular idea but again no attention was paid to correctness, for 3. Qh1 Qany 4. Qh7 wins more quickly and 1. ... e5 wins for Black. I recall reading that when it was pointed out to Sam Loyd that the original version of his Steinitz Gambit problem (1. Ke2 allowing checking defences) was unsound because of some quiet move at the other end of the board, he rather disarmingly remarked that he had never expected anyone to look beyond the checking moves for a defence. Perhaps such splendid single-mindedness is something all chess composers are subject to.

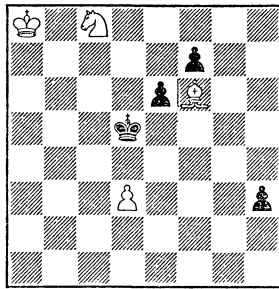
Tourney announcement. The "New Statesman" announces its next tourney, for win and draw studies (unpublished) in unlimited number. Closing date: 31.xii.69. To: New Statesman, Great Turnstile, London, W.C.1. 10 prizes. Judges: Grandmaster D. Bronstein and A. J. Roycroft.

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Personal note. AJR thanks all correspondents who sent New Year Greetings, and hopes that continuing to produce EG will count as reciprocation!

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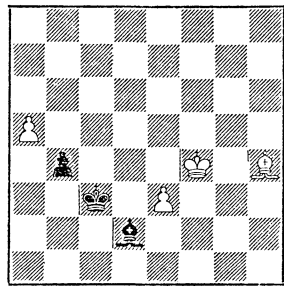
I. F. S. Bondarenko
& O. S. Kakovin
1st Hon. Men. - Ukrainian
C'ttee Tny. 1957



Win 4
Composers' Solution: 1. Se7† Kd6 2. d4 h2 3. Be5† Kxe7 4. Bxh2 f6 (threatening ..e5) 5. Be5 Kf7 6. Kb7 wins.

Sometimes composers inexplicably fail to pursue the logic of their own ideas. Take Position I where after 1. Se7† Kd6 2. d4 h2 3. Be5† Kxe7 4. Bxh2 f6 Black threatens e5 which White meets by occupying the critical square: 5. Be5 Kf7 6. Kb7 winning. Equally logical however is 5. Bc7, taking B over the critical square, and this wins too: 5. ..e5 6. d5 Kd7 7. Kb7 e4 8. Kb6 e3 9. Bg3 e2 10. Kc5 etc. There is a second fault in I, Black can draw easily by side-stepping with 2. ..Kd7 (3. Be5 Kxe7 without losing hP; or 3. Sf5? exf5 4. Be5 Ke6 and B1 wins). This in its simplest form is a type of oversight which I find understandable, i.e. when a factor not closely related to the composer's ideas intervenes to upset the apple-cart.

J. P. A. Basilikov
2nd Prize Ukrainian
Committee Tny., 1952



Win 4
Composer's Solution: 1. a6 Kd3 2. Bf2 b3 3. a7 Bxe3† 4. Bxe3 b2 5. a8B and wins. Not 5. a8Q b1Q 6. Qe4† Kc2 7. Qxb1 stalemate.

Another and much better example of this occurs in Position J where Black has the neat resource of 3. ..b2 4. a8Q Kc2. This draws because bB prevents a Q-check on c3 which would drive bK in front of the bP. As it is, I see only the following try: 5. Qe4† Kc1 6. Kf5 b1Q 7. Qxb1† Kxb1 8. e4 Bc3 9. Bh4 Kc2 10. Bf6 Bb4 11. e5 Kd3 12. e6 Bd6 13. Kg6 Ke4 14. Kf7 Kf5 (14. ..Kd5? 15. Be7 Bg3 and 16. Bf8/g7/f6 wins) but with the direct opposition on f5 the position is drawn. As said above, I can well understand a point of this sort being missed.

My criticism is of the very simple and of the logical errors which composers commit in such profusion and which frequently moreover are passed in tournaments by judges and solvers. The question arises: Does anyone care about endings? Do even composers care beyond wishing to see their productions in print? I have above, avoiding EG material, quoted three examples from a Russian source but remember some years ago letting fly at the "B.C.M." when out of ten studies published in two successive issues eight were incorrect. The then Editor sent me a very discouraged sounding reply admitting that standards had slipped precisely because nobody seemed to care.

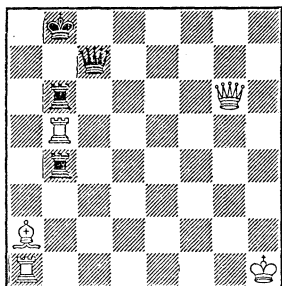
When it comes to the standard of ideas in composed endings in general I am not very qualified to speak for only spasmodically have I really been in touch with endings. So I shall let Mr. Hildebrand speak for me. Judging the 1966 TfS Informal Tourney he wrote: "There were 55 compositions from 22 authors of 11 countries. It can therefore be regarded as a major tourney. But I must say that never as a judge have I met with so low an average. 16 studies were eliminated immediately for faultiness or for lack of originality. One I have myself now seen for the third time; another is a self-plagiarism in a form inferior to that published some 30 years ago; a further study also is a self-plagiarism precisely duplicating an idea which won a prize in TfS 1952! The award was therefore hardly a difficult matter. Among the remaining studies only two are really original products, and one of these is not a work of art but unworked raw material... I cannot find five studies which to my mind are worthy of a prize, but as five prizes were announced the fifth is awarded to the 1st Hon. Mention." Need I say more than that the TfS tourneys do not compare unfavourably with some others I have seen.

You will, I hope, realise from the foregoing that what I am looking for in chess literature and in endings columns in particular is a higher standard of (1) integrity, (2) accuracy and (3) ideas. I told you I was an idealist! But after all, if the composition of studies is an art as is claimed and to be worthy of attention, then certain standards can and should be exacted.

A number of years ago I composed a few studies. My first I showed to several players at my local club and also to Harold Lommer when we happened to meet. About two years later we met again and he asked me what had happened to it, astonishing me by setting up the position from memory. I told him that it had not been published as after many months I had bust it. My second study was correct, but I did not consider having it published before checking on fore-runners. After a search I found that Fred Lazard had shown the same idea in a more accomplished form (No. 772 in "1234"). My next venture was more elaborate but again on searching I found that A. O. Herbstman had anticipated me. He has since shown the same idea again in No. 172 of EG5. So I discarded my positions and still think that I was right in doing so. My last positions were good enough to show to friends as a puzzle but not worthy of being permanently recorded in print. Yet how many composers allow themselves time for an objective and thorough check on their productions both as regards accuracy and validity of ideas? Quite a few, I know, scarcely let the ink dry before their positions are mailed; and many well-known names have inflicted poor and even trite ideas on columns whose standing warranted better consideration.

To illustrate the first point, i.e. the haste with which endings are often sent for publication (only rarely justified by date-lines of tourneys with set themes), I can cite Harold Lommer in the happy knowledge that his many achievements in the field of endings enable him easily to laugh off my remarks. In EG3 (p. 35), relative to the birth of

K. H. M. Lommer
EG3 (p. 35) Diagram 3



Win
Composer's Solution: 1. Rxb4
Rxb4 2. Qe8† Qc8 3. Qe5†
Qc7 4. Qh8† Qc8 5. Bg8 etc.

Qe8† Qc8 2. Qe5† Qc7 3. Qh8† Qc8 4. Qh2† Qc7 5. Re5! winning, one of the nicer lines being: 5. .. Qd6 6. Re8† Kc7 7. Rc1† Rc6 (7. .. Kd7 8. Qh7† Kxe8 9. Rc8† Qd8 10. Qf7 mate) 8. Rxc6† Kxc6 9. Rc8† (9. Re6? Rb1† =) Kd7 10. Rd8† etc.

Position K, he writes: "I had composed an ending without even trying! I quickly sent it to a tourney..." Blandford then finds a fault but suggests a possible correction: "I was saved. I quickly amended my entry and it was published". Another fault is found arising from the correction: "This possibility too had escaped me. With a bP on h2 Black has no checks. (A frequent lapse: In correcting one line composers often fail to make sure that the alteration does not upset some other variation. WV.) Another letter to the editor withdrawing my ending. The fiasco was complete". Further effort then yields the diagram and Mr. Lommer adds: "Let us assume that the ending is correct...". The careful final phrasing makes me wonder whether he is aware of the further fault, a dual win by 1.

As regards validity of ideas, I would add that it was very discouraging to find that the forms I had discovered to show certain ideas had already been matched or surpassed long ago; and essentially it was the impossibility of finding out in advance what had already been achieved on any particular idea - and therewith what remained to be done - which made me give up any thought of taking up endings as a serious interest.

It seems to me therefore that it is here that effort is needed: to define ideas and themes and to show the best that has been done in each in various forms of material. Happily there has been some progress in this direction in recent general works on endings, including of course Mr. Chéron's work. Then there is Mr. Harman's classification and service on anticipation. AJR ruefully tells me that one of his own positions (No. 686 in EG14) has recently been a "victim" of the latter, 3(!) anticipations being quoted, which shows just how necessary this sort of service is.

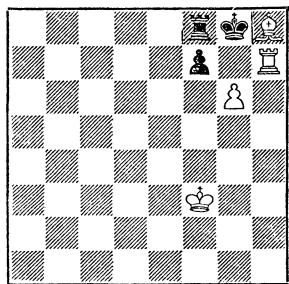
Only by getting standards set can there, in my view, be any hope of a rise in the general level of artistic endings. Otherwise composers will merely carry on "reinventing", often in inferior form, ideas already shown by the master composers of the past. Meanwhile one can but be grateful for the few exceptional talents (and conscientious researchers) such as G. M. Kasparian outstandingly exemplifies.

My ideal EG would discard about 75% of the current crop of studies and instead have one specially picked study per page relating it to previous examples of the theme and discussing the elements of the composition. I realise this is utopian; it would make each issue the equivalent of a thesis. As it is, EG at least collects the raw material (often very raw!) for further research.

A quick final subject. Occasionally I am asked if I "enjoy demolishing studies", to which my to me obvious reply is that I have never demolished a study in my life but that the studies demolish themselves. All I do is look at studies with some degree of interest and curiosity. "Do not you examine studies more closely?", I ask in return, and all too often the questioners indicate that to play through the "idea" is all they care about. Splendid single-mindedness again, but to me that is not chess. It is moreover a poor compliment to composers and may explain why some seem to have rather lax standards of accuracy; nothing more seems to be wanted than a sketch of an idea.

To illustrate my attitude take the well-known, simple Position L:

L. S. Kozlowski
Swiat Szachowy - 1931



Win

3

4

1. Rg7† Kxh8 2. Rh7† Kg8 3. g7 wins. Deft, and all you will find in the book, also to most people the end. But why should not 1. g7 Ra8 2. Rh1 win too? To find out I continued: 2. .. Ra3† 3. Ke4 Ra4† 4. Kd5 Ra5† 5. Kc6 Ra6† 6. Kb7 Re6 7. Rc1 Re7† 8. Rc7 Re8. Then I understood: 9. Rc8 is impossible because 9. .. Rxc8 10. Kxc8 f5. But ingenuity asserted itself with 9. Rd7 and Black in Zugzwang loses his pawn (9. .. Kh7 10. Rxf7, or 9. .. f5 10. Rd5 f4 11. Rf5 etc.) and after that Rc8 will be possible. Bust? For a long time I thought so, but then saw: 9. .. Kh7 10. Rxf7 Re6 11. Rf8 Rg6 and the draw is secure. Whenever wR is ready to contest the g-file bK will be at g8 and no progress can be made. Am I disappointed not to have demolished the study? Of course not. I am delighted it is sound and to know why it is sound. It adds to my appreciation of the position.

From all I have said it will be realised that reviewing endings in the mass for technical errors the way I have been doing in EG cannot be my preferred occupation, and it remains to be seen to what extent I can continue it. As I have little time for chess it has been essentially a rushed job, and I hate the thought that by overlooking points (similar to 11. .. Rg6 above) I may be adding to the amount of misinformation already current.

WALTER VEITCH INVESTIGATES - Part I

EG 14, p. 412: Al. P. Kuznetsov. This study F in Mr. Peronace's article was No. 226 in EG and shown to be unsound, we think, on p. 203 by 1. . . d3 when B wins. A different introduction is necessary.

No. 552: Y. Zemliansky. For the record, we agree with R. Fontana (Zurich) that W does not win. After 7. . . Bxd6 8. h1Q Kb6 there is for instance 9. Qxh6 Kc6 10. Qc1† Kd7 11. Qh1 tying down bBh3, but even so B1 is in no real difficulty.

No. 636: V. Kovalenko. B1 wins as R. Fontana proves by playing 11. . . Kxf8! (instead of . . . Ke6) 12. h8Q† Qg8 13. Qh6† Qg7 14. Qd6† Qe7 15. Qh6† Kg8 16. Qg6† Kh8 17. Qh6† Qh7 winning. Mr. Fontana, who is a great expert in Q+RP vs Q endings, remarks that the winning manoeuvres above can be found as a sub-variation in one of his studies in this field.

No. 646: G. V. Afanasiev & E. I. Dvizov. No win, also as amended. After 1. f7 Rh6† (not Rb6) 2. Kg8 (2. Kxg7 Rb6 3. a4 Kd6 4. a5 Kc7 5. axb6† Kb8=) Rb6 3. a4 Kd6 4. a5 Rxb7 5. Bxb7 g5 6. Bg2 Kc5 7. Bf1 g4 draws. Or even clearer as Mr. Vandecasteele (Antwerp) notes 4. . . Rb4 5. a6 Kc7 6. a7 Rxb7 7. a8Q Rb8†=. As originally set the bust is 3. . . Kf7 (not Kd6) 4. Bd5† Kf8 5. Bc6 Kf7=.

No. 648: V. Evreinov. An interesting side line is 1. . . g5 2. Bd3† Ke5 3. Be2 Kf5 4. Kxh2 (not possible until now) g4 5. Kg3 h5 6. Kh4 Kf4 7. Bd1 waiting and winning.

No. 651: G. V. Afanasiev & E. I. Dvizov. Note (i), suggesting a dual, is incorrect, the mate on move 10 being inflicted by an imaginary bishop.

No. 653: T. B. Gorgiev. A dual win is 1. Sb5 (instead of 1. Bb1†). If 1. . . Qxh7 2. Sc3† Ka3 3. Qc5 mate. If 1. . . Qxf2 2. Bb1† Kxb1 3. Sc3 mate. If 1. . . Qg7 (a5) 2. Qa7 Qxa7 3. Bb1† etc. Also pointed out by W. Proskurowski.

No. 654: G. V. Afanasiev & E. I. Dvizov. We seen no win after 5. . . Rb7 (instead of . . . Rcl†). After 6. Qe8† Re7 7. Qc6† Kxe5 8. Qb6 f4 9. Qd4† Kd6 10. Qxf4† Re5 11. Qd4 Re2† 12. Kd1 Ra2 seems to draw.

No. 659: P. Hodgson. White should be trying to win. Several moves draw, as noted by H. Chan (London), W. D. Ellison (Blackfordby) and T. F. Johns (writing from Prague). Neatest and best is 1. Sd5, Mr. Johns continuing 1. . . Bf5† 2. Kg3 Bxe6 3. Sc7 etc.

No. 661: C. E. Diesen. "A real pearl of an analytical study", writes Mr. Proskurowski. (Curious error in the solution where the Black bP consistently becomes a gP on reaching the 4th rank. WV)

No. 663: M. Marysko. The only interest is that 1. c3 does not win. Otherwise, as W can always gain the opposition, this is a very basic book win, with many dual wK moves possible.

No. 664: M. Marysko. Possible also is 3. Rf2† (in place of 3. Rf4†) with the same continuation as W. D. Ellison and W. Proskurowski observe.

No. 669: G. V. Afanasiev & E. I. Dvizov. A dual is 6. Sd3. Perhaps not serious.

No. 673: N. Littlewood. Black wins in Note (ii) by continuing with 5. .. Rb7† 6. Kg6 (6. Kg8 Sg5) Sxe6 7. Rxh7 Sf8†. But W can improve by 3. Sxd2 (instead of 3. Rxd2†), securing the draw.

Nos. 688-704: For accuracy's sake, W. Proskurowski advises that these relate to the Polish Championship 1961 (not 1960)-1964.

No. 689: W. Proskurowski. Also holed like No. 688, for despite Note (ii) there is a dual and quicker win by 1. b6 Rxh6 2. Bf1 Kb7 3. Kg7 Rh2 when not 4. Bd3 as given but 4. Ba6† Ka8 5. Bd3 Rh4 6. Bb5 winning three moves earlier.

No. 690: W. Proskurowski. The intended win fails, we think. 1. Bc6 Qb6 (not Qf8) 2. b8Q Qxc6 when B1 seems safe. But instead W. D. Ellison gives the straightforward win of 1. Kf3 Qf8† 2. Bf5 Qg7 3. Rd1† Qg1 4. Be4; or 1. .. Qb6 2. Rd1† Qg1 3. Bc6.

No. 695: J. Sojka. The worst dual is 3. Rf8† Kc7 4. Rf7† where-after a bR is won without Pa7 being lost.

No. 696: A. Trzesowski. A dual draw is 6. Sc2 Kg3 7. Se2† (or even 7. Sxe3 Ba6† 8. Se2† Kf3 9. Sc4=) Kf3 8. Sed4† Ke4 9. Sxe3 Kxe3 10. Sc2† etc.=

No. 697: W. Proskurowski. An essential point of the study is that after 1. Kc4 Ke8 2. Kc5 (instead of Kd5) would not win because of 2. .. Kd7 3. Kd5 Kc7 4. Ke5 Kb6 =

No. 698: J. Sojka. After 1. Kf3 g2 2. Rc7† is as least as good as 2. Kxg2. If 2. .. Kb2? 3. h7 wins. If 2. .. Kd2(b1) 3. Rd(b)7† etc. Where is the black win?

No. 713: B. V. Badaj. Note (i) is incorrect. After 2. .. Kbl simply 3. Rb3† and 4. Rxb7. If instead as given 3. Rc1†? Ka2 4. Rc2† Rxc2 5. Bg5 Rh2† (or Rc8) draws. This R sacrifice on c2 however appears in an interesting side-line which is 1. d7 Rh2† (instead of Rd2) 2. Kxg4 (not 2. Kg6 Rd2 reverting to the solution but then after 8. Bg5 Re6† draws) Bd5 3. Rc3† (must be played now to avoid a later .. Kd1) Kbl 4. Rc1† Ka2 5. Kf5 Rd6(e) 6. Rc2† Rxc2 7. Bg5 Rf2† 8. Bf4 wins. A fine study.

No. 721: F. S. Bondarenko & Al. P. Kuznetsov. No win surely after 2. .. Sbx6, except perhaps for Black.

No. 722: G. V. Afanasiev. Black wins by 2. .. Kc1.

No. 724: G. V. Afanasiev. Black wins by 3. .. Kg3. If 4. Rg5† Kf4. If 4. Rf1 Bxf6† 5. Kxc4 Bh4 etc.

No. 726: B. V. Badaj. An alternative win is 6. Rf6† Kh5 (6. .. Kh7 7. Rf7† Kh6 8. Sf5† Kh5 9. Rxf8 etc.) 7. Sf5 Rb3† 8. Kg2 Ba3 9. Sfg7† Kg4 10. Rf4 mate.

No. 727: J. Gommers. It should be noted that if 1. gh? h3 2. e6 h2 3. e7 h1Q 4. e8Q Qg1† 5. Ka8 Qg2† 6. Ka7 Qb2 wins, Qe5† being prevented. If above 2. h6 h2 3. g7 h1Q 4. g8Q B1 wins similarly by manoeuvring Q with checks to b4.

No. 728: M. Banaszek. A draw only. 1. Kf4 Rh3 2. Kg5 Kh7 (not Rxh5†) =. If 3. Bg6† Kg8 4. Bf5 Rg3† 5. Kh6 Kf7 =.

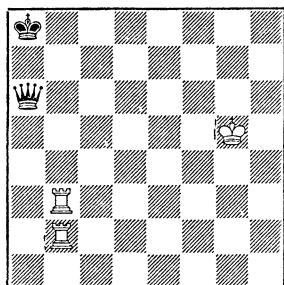
WALTER VEITCH INVESTIGATES - Part II

No. 338: G. V. Afanasiev & E. I. Dvizov. The authors amend this study by moving bSh4 to f4 and adding a wPh4. The solution is unchanged, but Note (ii) in which the dual draw occurred is eliminated, also Note (i).

No. 470: F. J. Prokop. No win. W. D. Ellison in Note (i) gives 5.

.. Qa5† (instead of 5. .. Ka8) 6. Kg4 Qa6 7. Kg5 Qa5† 8. Kg(h)6 Qa6† 9. Kh7 Qa5 etc.= He recalls, too, that the composer had a similar study in the 1951 BSM but with wRf4 on f2. The intended win was 1. Re3† Kd7 2. Rd2† Kc7 3. Rc3† Kb7 4. Rb2† Ka8 5. Rcb3 Qa7 6. Kh6 Qh6† 7. Rb6, but B. Hayden and H. Lommer pointed out 7. .. Qc4=. Moreover 4. .. Ka7 would draw as in No. 470. Yet many years earlier Rinck had already treated these points (see diagram).

H. Rinck
La Stratégie 1916
=1st and 2nd Prize



Win 3
1. Rb8† (1. Rb5? Qa7=) Ka7
2. R(8)b5 Ka8 3. R(2)b3 (3. Rb6? Qc4=) Ka7 (3. .. Qa7 4. Kh6 Qa6† 5. Rb6) 4. Rb1 Ka8 5. Rb6 Qa5† 6. Kg6 Ka7 7. Rb7† Ka6 8. Rb8 Ka7 9. R1b7† wins.

For ease of comparison, the original Rinck position has been rotated anti-clockwise by 90 degrees.

Nos. 556 & 706: V. I. Tiavlovsky. Both studies are based on the same interesting mutual Zugzwang position. No. 706 successfully shows the win; but No. 556, which should show the draw, has several flaws despite apparently being the later composition. A dual draw has already been pointed out, now W. D. Ellison gives a B1 win by 1. Ke3 Se5 (instead of 1. .. b2). 2. Bf3† is prevented, and if 2. Be4 b2 3. Kf4 Sc6 4. Kg4 Sb4 5. Kxh4 Kc1 and W has lost the tempo struggle. The alternative is 2. c6 b2 3. c7 Sc4† 4. Kf4 (on 4. Kf2/d4/f3 Sd6 wins) b1Q 5. c8Q Qc1† wins. Neat!

EG 13 p. 336: H. Geiger. This study in Harold Lommer's article is known to be faulty as set. W. D. Ellison advises that in the 1938 BCM a reader called J. H. Pollitt pointed out that the third promotion to S is not forced. Instead 11. d8Q also wins, i.e. 11. .. e4 12. Qd6 (h4 etc.) e3 13. Qxg3 e2 14. Kd2 e1Q† 15. Qxe1 g3 16. Qa1 mate. Fortunately the simple amendment of moving wK to b1 seems to eliminate the flaw. R+B v 2S: 11 studies by 5 composers are given in EG 13 (p. 376-81). AJR commenting: "We are not sure whether the result is support for our suggestion that this material normally wins, or not!" We submit that it is not. All these composers by implication claim that unless their particular line is followed the resulting general position will be drawn. So the voting is 5 : 1 against, 6 : 1 counting WV. In our view a win is normally possible only when the bK can be confined to the edge of the board, away from the edge the normal outcome is a draw. Position F (H. Rinck) can be taken as the crucial one; until the draw claimed in either Note (v) or (vi) is disproved there can be little talk of a generalised win.

That said, there are nevertheless several dual wins in the 11 studies quoted:

A: F. Amelung. 1. Ke5 Sc6† 2. Ke6 (instead of Kd5) Sd4† 3. Kd5 Sb5 4. Rd7† Kc8 5. Kc6 Sf6 6. Rf7† Sxg4 7. Rf8 mate.

- B: F. Amelung. 1. Rb2 (instead of Rf1) Se6 2. Rb6 Seg5† 3. Kf5 Sh3 4. Rg6† Kh2 5. Rg4 Sfg1(e1) 6. Ke4 etc. Of over a dozen lines we give only one: 5. . . Sfg1 6. Ke4 Se2 7. Rg8 Sg3† 8. Kf3 Sf1 (8. . . Sf5 9. Ba7 etc.) 9. Rg2† Kh1 10. Bc1 Sg1† 11. Kf2 Se2 12. Kxf1 Sxc1 13. Rg3 Kh2 14. Ra3 wins.
- D: K. Becker. Instead of 6. Kc6 more elegant is 6. Rb1† Ka4 7. Rb4† Ka5 8. Kc6 Sd8† 9. Kd7 Sb7 10. Rc4† Ka6 11. Rc6† Ka7 12. Bf2† Ka8 13. Rc8 mate.
- H: H. Rinck. Rare for a Rinck to be faulty, but in Note (v) after 4. Kg2 Se5 5. Ed4 Sc6 6. Bc3 (instead of 6. Be3) wins. If 6. . . Se7 7. Ra2. If 6. . . Kc8 7. Kf2 etc. No better is 5. . . Sd3 6. Rd2 Sel† (6. . . Sf4† 7. Kf3 Sb3 8. Be5† wins) 7. Kf2 Sb3 (7. . . Sec2 8. Bxa1; or 7. . . Sac2 8. Bc3) 8. Be5† Kc8(b7) 9. Rd6(5) wins.
- J: H. Rinck. A diagram misprint, wR should be on a7.

No. 577: J. Aizikowicz. This is really just a 4-move production. As soon as bK cannot capture on a5 we have basically a century-old book win (see Fine BCE No. 153). The later moves are therefore not particularly significant nor in consequence the possible duals which some readers have correctly pointed out. No doubt the composer recognised this.

No. 581: P. Rossi. W. D. Ellison rightly remarks that duals occur throughout this study. The trouble is that after 1. Sh6 a3† 2. Ka2 (instead of Ka1) Rf8 the move can be transferred to B1 by 3. Rg1 Rf2† 4. Ka1 Rf8 5. Kb1 Rb8† (5. . . a2† 6. Ka1) 6. Ka2 Rf8 7. Rg2. The spirited 4. . . Ra2† 5. Kb1 Rb2† 6. Kc1 Rb1† 7. Kxb1 a2† 8. Kc2 also fails to save B1.

No. 596: C. M. Bent. A belated flash of insight cuts this mate in 53 to a mate in 13! 1. Sa4 Bh7 2. Kh2 (not Kh1) Bg8 3. Kh3 Bh7 4. Kh4 Bg8 5. Kh5 Bh7 6. g8Q (the point!) Bxg8 7. Kh6 c6 8. Kg7 Bh7 9. Kxh7 c5 10. K any etc. till 13. Sc3 mate.

No. 656: E. Pogosjants. An interesting possibility is 1. . . Bc8 2. b4† Kxb4 3. Sxa6† Bxa6. Now 4. Rd3 Bc8 5. Kd2 Be6 seems a draw, but the improvement of 4. Rc7 Ka5 (if 4. . . Kb3 5. Rc6 Bb7 6. Rc6 wins) 5. Kd4 Kb4 6. Kc3 Ka5 7. Kc3 etc. secures the win.

No. 657: U. Gaba. W. D. Ellison casts doubt on this study, suggesting that the try 1. h6 Kxf5 2. h7 Sb4 becomes a dual win after 3. Ka7(b8), instead of 3. h8Q. The likely continuation is 3. . . Sd5 4. h8Q Ke6 5. Qe8 Ke5 (5. . . Bb5 6. Kxb7 Bd7 fails to draw) and, as WDE remarks, the proof of a draw now, even if possible, demands more analysis than the slender theme, which calls for a clear-cut setting, can bear.

No. 687: L. Shilkov. The solution is shortened by playing 5. Kg6 (instead of Be5) Se6 (5. . . Sd7 6. Kf7 as in the main play) 6. Kf7 S6g7 7. Kf8 Kc5 8. Bh6 =.

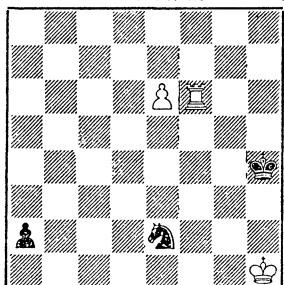
No. 688: W. Proskurowski. Mr. van Reek rescues the neat ideas of this study by simply moving wK from d2 to e2. The solution becomes: 1. Qh7†/i Ke6 2. d8S†/ii Kd5 3. Qf7†/iii Ke4 4. Qf3† Ke5 5. Qh5† Kd4(6) 6. Se6(b7)† wins. i) 1. d8Q? Qf2† 2. Kd3 Qc2† 3. Ke3 Qe2† 4. Kd(f)4 Qd(e)3† 5. KxQ stalemate. ii) 2. d8Q? Qh5† 3. Qxh5 stalemate. Or 2. d8R? Qe5† 3. Kd3 (W must avoid Qf6† and Qa5†) Qb5† 4. Kc2 Qa4† 5. Kc1 Qa3† 6. Kd1 Qa1† 7. Ke2 Qe5† =, having come full circle. iii) With wK on e2 not 3. Qg8? Ke4 4. Qg4† Kd5 5. Qe6† Kd4 =, if 4. Qg2† Kf5 5. Qh3† Kg6 =.

DIAGRAMS AND SOLUTIONS

No. 732: Y. Bazlov. 1. Rf1 Sg3† 2. Kg2 Sxf1 3. e7 Se3† 4. Kf3 a1Q 5. e8Q Qh1† 6. Kf4 Sd5† 7. Ke5 Qe1† 8. Kf5 Qxe8 stalemate.

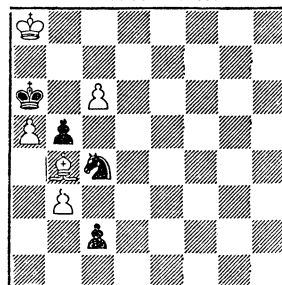
No. 733: E. Pogosjants. 1. c7 Sb6† 2. ab c1Q 3. b7 Qxc7 4. b8S† Kb6 5. Bc5† Ka5 6. Eb4†=.

No. 732 Y. Bazlov
3rd Prize.
II "Pacific Ocean
Komsomolets" Tourney
Award 16.ii.68 3



Draw 3

No. 733 E. Pogosjants
1 Hon Men.,
II "Pacific Ocean
Komsomolets" Tourney
Award 16.ii.68 4

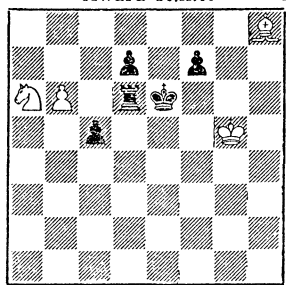


Draw 5

No. 734: S. Lissy. 1. Sc7† Ke7 2. Bf6† Kf8 3. Bg7† Kg8/i 4. b7 Rb6 5. Sd5 Rxb7 6. Kh6 f5 7. Kg6 wins. i) 3. ...Ke7 4. b7.

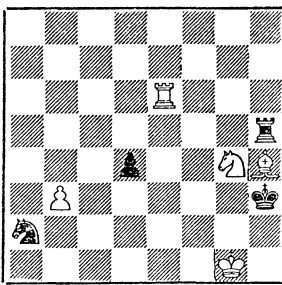
No. 735: E. Pogosjants. 1. Re4 Rxh4 2. Sf2† Kg3 3. Sh1† Kh3 4. Re2 Sc3 5. Kg2 Se4 6. Rg3† Sxg3 7. Sf2 mate, or 5. ...Rh5 6. Sf2† Kh4 7. Rg4 mate, or 5. ...Rf4 6. Sf2† Kh4 7. Rh2† Kg3 8. Rh3 mate.

No. 734 S. Lissy
2 Hon Men.,
II "Pacific Ocean
Komsomolets" Tourney
Award 16.ii.68 5



Win 4

No. 735 E. Pogosjants
3 Hon Men.,
II "Pacific Ocean
Komsomolets" Tourney
Award 16.ii.68 4



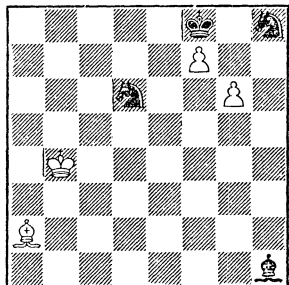
Win 5

No. 736: V. N. Dolgov and Al. P. Kuznetsov. 1. Kc5 Se4† 2. Kd4 Sf6/i 3. Ke5 Sg4† 4. Kf4 Sf2/ii 5. Ke3 Sd1†/iii 6. Kd2 Sb2/iv 7. Kc3 Sa4† 8. Kb4 Sb6/v 9. Kc5 Sd7† 10. Kd6 Sf6 11. Ke5 =, repeating the position after 3. Ke5. i) To stop wBa2-d5. ii) 4. ...Sh6 5. Kg5. 4. ...Sh2 5. Kg3 Sf1† 6. Kf2 Sd2 7. Ke3 Sf1† 8. Kf2. iii) 5. ...Sh3 6. Be6 Bg2/vi 7. Bf5 Kg7 8. Be4 Bf1 9. Bd3 =. iv) 6. ...Bf3 7. Bb3 Sb2 8. Kc3 Sd1† 9. Kd2 v) 8. ...Bc6 9. Bb3 Sb2 10. Kc3 Sa4† 11. Kb4. vi) 6. ...Sg5 7. Bf5.

Two remarks may be made: first, note the anti-clockwise possibility in the final position after 11. ...Sd7†, and secondly, compare with the rather lowly placed No. 401 in EG10.

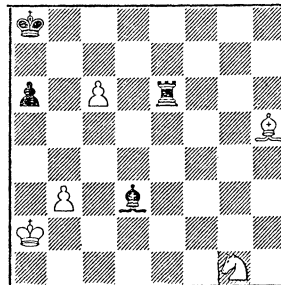
No. 737: E. Pogosjants. 1. c7 Kb7 2. c8Q† Kxc8 3. Bg4 Kd7 4. Sh3 Bb5/i 5. Sg5/ii Ke7 6. Bxe6/iii Kf6 7. Bc4 Bxc4/iv 8. Sh7† Kg7 9. bc Kxh7 10. c5 wins/iv. i) 5. Bxe6† is threatened. 4. .. Be2 5. Bxe6†. 4. .. Bh7 5. Bxe6†. 4. .. Be4 5. Sf4. 4. .. Bg6 5. Sg5. ii) 5. Sf4? is insufficient after 5. .. Kd6 - see final note. iii) 6. Sxe6? Bd7, the point of 4. .. Eb5. iv) Had wS been on f4, and bK on e5, 8. Sg6† would leave bK one vital file nearer WcP.

No. 736 V. N. Dolgov
and Al. P. Kuznetsov
1st Prize,
Shakhmatnaya Moskva 1967
Award 6.ii.68 4



Draw 4

No. 737 E. Pogosjants
2nd Prize,
Shakhmatnaya Moskva 1967
Award 6.ii.68 4

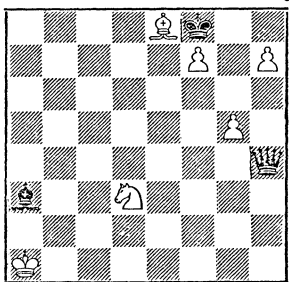


Win 5

No. 738: G. M. Kasparian. 1. Sf4 Kg7 2. f8Q†/i Bxf8 3. h8Q† Qxh8 4. Sh5† Kg8† 5. Sf6† Kg7 6. Sh5†=. i) 2. h8Q†? Qxh8 3. f8Q† Kxf8† wins.

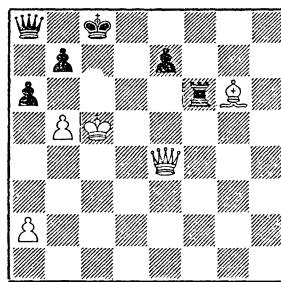
No. 739: E. Pogosjants and G. M. Kasparian. 1. Bf5† Kb8 2. Qe5† Ka7 3. Qxf6 ef 4. b6† Kb8 5. a3 a5 6. a4 Qa6 7. Bd3 Qa8 8. Bf5=.

No. 738 G. M. Kasparian
3rd Prize,
Shakhmatnaya Moskva 1967
Award 6.ii.68 3



Draw 6

No. 739 E. Pogosjants
and G. M. Kasparian
Hon Mention,
Shakhmatnaya Moskva 1967
(Version) Award 6.ii.68 6

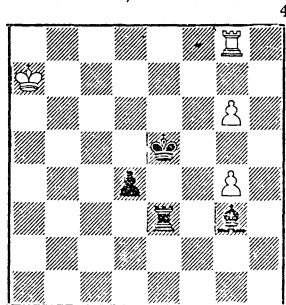


Draw 5

No. 740: I. Kriheli. 1. g7 Kf6 2. g5† Kf7 3. Rd8 Kxg7 4. Rd7† Kg8 5. Rd8† Kg7 6. Rd7† Kg6 7. Rxd4 Bf2 8. Rb4 Rb3† 9. Ka8 Rxb4 stalemate. "A Very natural position, all the men are involved, and there is economical control of bK's moves". There were 23 entries from 11 composers. Judge was A. J. Roycroft, who gratefully acknowledges assistance from Walter Veitch (analysis), and John Harman (anticipations).

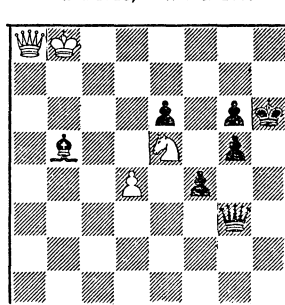
No. 741: M. Banaszek. 1. Qh1† Kg7/i 2. Qb7† Kh6 3. Qf7 Be8 4. Sg4† Qxg4/ii 5. Qg8 and 6. Qh8 mate. i) 1. .. Qh4 2. Sg4† Kg7/iii 3. Qb7† Kf8 4. Qc8† Be8 5. Sf6 (5. Qc5†? Kg8) 5. .. Kf7 6. Qxe8† Kxf6 7. Qf8 mate. ii) 4. .. Kh5 5. Sf6† K- 6. Qh7 mate. iii) 2. .. Kh5 3. Sf6† Kh6 4. Qb7 g4 5. Qh7† wins. "Nothing spectacular, yet the number of mates that arise is surprising." (Judge)

No. 740 I. Krieheli
Problemista, vi.67
1st Prize, Award iv.68



Draw 4

No. 741 M. Banaszek
Problemista, viii.67
2nd Prize, Award iv.68

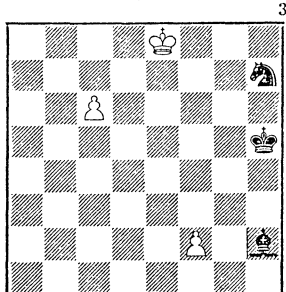


Win 4

No. 742: W. Proskurowski. 1. f4/i Bxf4 2. Kd8 Sf8 3. Ke7 Sg6† 4. Kd8 Sf8 5. Ke7 Sh7 6. Kd8 Sg5 7. Kd7 Se4 8. c7 Sc5† 9. Kc6=. i) 1. Kd8? Sf8 2. Ke7/ii Sg6† 3. Ke8 Kh6 4. f4 Bxf4 5. Kd8 Sf8 6. Ke7 Kg7 wins. ii) 2. f4 Se6† 3. Kd7 Sc5† 4. Kd6 Sa6 wins, or 4. Kd8 Bxf4 5. c7 Se6† wins. "The first move is deep - see bS's use of f4 in (i); if there 3. Kd8 Sf4." (Judge)

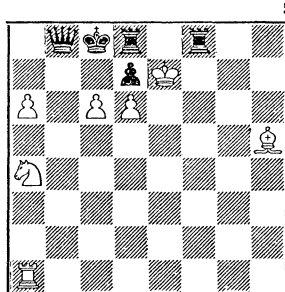
No. 743: M. N. Klinkow. 1. a7 Qxa7 2. Sb6† Qxb6 3. Ra8† Qb8 4. Rxb8† Kxb8 5. c7† Kc8 6. cdQ† Rxd8 7. Be8 wins. "The introduction is hardly pretty, but the use of a wB to shut in a bR is apparently original." (Judge)

No. 742 W. Proskurowski
Problemista, v.67
1 Hon Men., Award iv.68



Draw 3

No. 743 M. N. Klinkow
Problemista, vii.67
2 Hon Men., Award iv.68

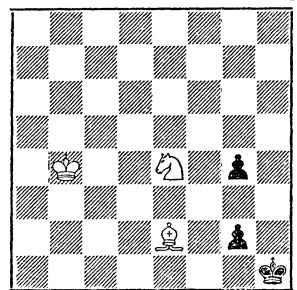


Win 7

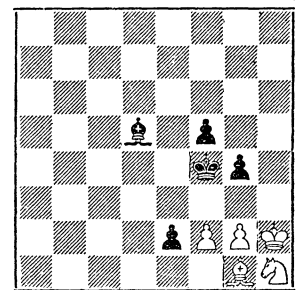
No. 744: E. Iwanow. 1. Sg3†/i Kh2/ii 2. Sf1† Kh3 3. Bxg4† Kh4/iii 4. Sh2 K- 5. Sf3=. i) 1. Sf2†? Kh2 2. Sxg4† Kg3. ii) 1. .. Kg1 2. Bxg4 Kf2 3. Se2. iii) 3. .. Kxg4 4. Se3†. "This should really be the finale of a longer study." (Judge)

No. 745: M. Marysko. 1. g3† Ke4 2. f3† Kd3 3. Bf2 Kc2 4. Be1 Kd1 5. Ba5 e1Q 6. Bxe1 Kxe1 7. fg fg 8. Sf2 Kxf2 stalemate. "B1 avoids stalemating W initially, only to be forced to stalemate him in the end." (Judge)

No. 744 E. Iwanow
 Problemista, ix.67
 1 Commend, Award iv.68



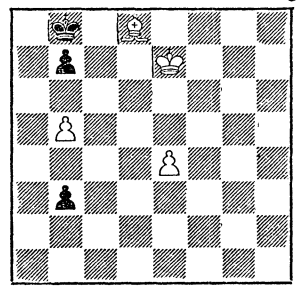
No. 745 M. Marysko
 Problemista, iv.67
 2 Commend, Award iv.68



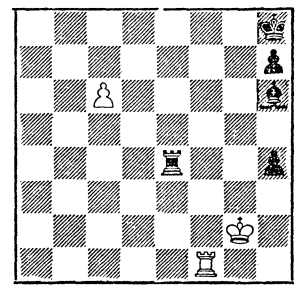
No. 746: M. N. Klinkov. 1. Kd7 b2 2. b6 b1Q 3. Bc7† Ka8 4. e5 positional draw. "A useful resource in a natural setting." (Judge)

No. 747: I. Kriheli. 1. c7/i Rg4† 2. Kh3 Rc4 3. Rf7 Kg8 4. Re7 Bf8 5. Rd7 h6 6. Kh2 Rc3 7. Kg2 h3† 8. Kh2 h5/ii 9. Rd5 h4 10. Rd4 Kf7 11. c8Q/iii Rxc8 12. Rxh4 and wins bPh3 also, drawing. i) 1. Rf7? Re8 2. c7 Rc8 3. Rd7 Bg5 wins, according to the composer, but it is not clear how wK marching to b7 is to be met. ii) Zugzwang. 8. . . Rxc7 9. Rxc7 Bd6† is only a draw, and 8. . . Kh8 allows 9. Rd8=. iii) 11. Rxh4? Bd6† 12. Kg1 Bxc7 wins. Apart from (i), this highly original study did not figure in the award because WV discovered the "bust" 1. c7 Rc4 2. Rf7 Rc3 3. Rd7 h3† and wins.

No. 746 M. N. Klinkov
 Problemista, vi.67
 3 Commend, Award iv.68



No. 747 I. Kriheli
 Problemista, v.67



EG does not publish games, but, as an exception here is a brevity played in 1928 between famous study composers.

White: D. Przepiorka (Poland)

Black: A. Chéron (France)

1. d4, d5; 2. c4, c6; 3. Sf3, Sf6; 4. Sc3, dc; 5. a4, Bf5; 6. Se5, e6; 7. f3?, Bb4; 8. e4, Bxe4 9. fe, Sxe4; 10. Qf3, Qxd4; 11. Qxf7†, Kd8; 12. Qxg7, Bxc3†; 13. bc, Qf2†; Resigns.

We came across this game entirely by accident, while hunting in vain through past copies of "The Field's" chess column between the wars in search of British studies to enter for the FIDE Retrospective Album competition (1914-1944).

Review. FIDE Album 1962-1964.

There are 164 studies in this collection of 908 compositions from the years in question. It is the fourth Album and resembles its predecessors, as far as studies are concerned, in every major respect. In particular, the brevity of the solutions removes most of the value from the studies presented. This objection is most unfortunate, because of the great efforts on the part of FIDE Judges and the untiring labours of the remarkable editor Nenad Petrovic. The judges for study selection (composers have to enter published material themselves, and the judges select, in this case from 666 sent in) were Gorgiev, Hildebrand and Fritz, with Dr. Staudte as director. The total of selected studies (and other compositions) is a major factor in the award of the FIDE Master of Compositions title, a typical matter for the consideration of the annual FIDE Compositions Committee meetings.

117 of the 164 are by Soviet composers. Harold Lommer has 2 successes. Pauli Perkononja has 6 and thereby qualifies for consideration for the master title, which would be a well-merited honour for Finland.

In connection with the above Album EG has been asked to make the following announcement.

International Solving Competition - F.I.D.E. Album 1962/1964 F.I.D.E. Problem Commission

Many incorrect problems and studies have been found in the three F.I.D.E. Albums published to date. The purpose of the International Solving Competition is to find incorrect problems/studies in the F.I.D.E. Album 1962-1964 available now. With the information, it is hoped to publish a comprehensive Errata List.

An incorrect problem/study is defined as:

- a) cooked - proof is required
- b) no solution - say why intended solution fails
- c) mis-prints
- d) major dual in main play/flawed main continuation
- e) illegal position
- f) complete anticipation/almost identical position
- g) wrong publication details/wrong dates
- h) other reasons why problem/study is spoiled

British solvers are asked to send details of incorrect studies only to A. J. Roycroft, 17 New Way Rd. London N.W. 9 by 1st June One point will be awarded for each diagram proved wrong. A prize will be awarded to the most successful solver within each National Society.

The F.I.D.E. Problem Commission will adjudicate on claims, and ascertain the winning National Problems Society.

B. P. BARNES, Competition Director

COMPOSERS ARE HUMAN BEINGS

In vii.65 I sent many copies of EG1 all over the world, having carefully checked, as far as possible, the correctness of all the addresses. One of the many disappointments was that a copy sent to Dr Alois Wotawa remained unacknowledged, and no subscription resulted. In ix.68 I happened to be in Vienna on business, and I called on the justly famous doctor. The experience is one that will not be forgotten. Dr Wotawa is now fully retired from his eminent legal position as "Staatsanwalt" (Public Prosecutor). In addition to a lifelong interest in chess, during which he early on turned to study composing, he has also devoted much time to the rarefied strata of philosophy concerned with the nature of thought and knowledge (epistemology). Preoccupation with these abstract realms has left the Doctor handicapped with regard to more mundane matters, especially since he tragically lost his wife to a lung disease. As a result, he simply did not know how to set about subscribing to E G, how to get the right money to me. My visit solved that problem.

The retired Doctor lives alone three big flights up (Viennese rooms, unless modern, have high ceilings) in a building without a lift. He suffers from diabetes. He is a lonely man. He does not ask for sympathy, and would not like me to write all this, but I do write it because the lesson seems to me to be an important one. Composers are people. Do not miss opportunities for visiting them - you may find that they are just as human as you are.

Dr Wotawa knew Réti well. I asked the Doctor whether he knew where, when, or if, Réti wrote (or said) "The whole of chess can be considered as an endgame study on the grand scale", a quotation which I distinctly recall meeting somewhere, about 15 years ago. The Doctor did not recall this quotation, and neither can Dr Mandler in Prague, but he did recollect a personal remark made to him by Réti, namely, "There is more scope for beautiful chess thought in the study than in the game". (In the German of Dr Wotawa: "Schöner kann mann in der Studie als in der Partie.")

AJR

HAROLD LOMMER JUBILEE THEME TOURNEY ANNOUNCEMENT

The 1st composing tourney of The Chess Endgame Study Circle (award in EG5, vii.66) was held in honour of the 70th birthday of David Joseph of Manchester. The 2nd is in honour of the 65th birthday of Harold Lommer, born in Islington (London) in xi.04, and therefore of British nationality. Since the early 1930's Harold has been a noted, even spectacular, composer, writer and leading light of the endgame study world.

Lommer Jubilee Endgame Study Composing Tourney (THEME TOURNEY)

1. The tourney is formal.
2. The tourney is international. Win and Draw studies which are original are invited, with no limit on the number of entries, but see 7, 8 and 9 below.
3. Closing date: post-mark 31.x.69.
4. Send entries, with full supporting analysis, to: **Paul Valois, 14 High Oaks Road, Welwyn Garden City, Hertfordshire, England.**
5. The judge will be A. J. Roycroft, and the award will be made without knowledge of the composers' identities.

6. There will be 4 prizes. Honourable Mentions and Commendeds are at the judge's discretion
7. The Lommer Jubilee Tourney is a **THEME** tourney. The theme is:

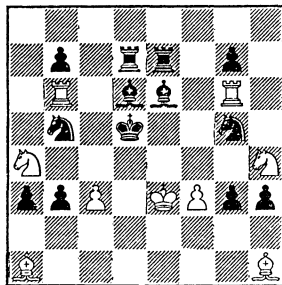
REPETITION

The word "repetition" will be interpreted very widely. Echoes, systematic movements, wins and draws, are all acceptable, as well as cumulative effects or draws by repetition of moves.

8. "Twin" studies are **not** acceptable.
9. In addition to the 4 main prizes (see 6 above), there will be a Special Prize for the best entry showing the Special Prize Theme described below.
10. It is hoped to publish the result of the Lommer Jubilee Tourney in EG19 in i.70.
11. Unsuccessful studies will be returned to the composers.
12. Receipt of entries will not be acknowledged unless specifically requested.

A. J. Roycroft
Original
(Composed, but not
published, in vii.57)
Special Theme-Example

13



Draw 9
Solution: B1 threatens mate
(. . Bf5†; Kd2, Bf4†; Kd1;
Bc2 mate), so:

1. Kd3
1. Rxe6? loses to 1. . . Rxe6†
2. Kd3 Re1, but it would be
preferable (not, however,
essential), for this variation
to lead to a quick mate.

Now W threatens 2. c4 mate.
Therefore:

1. . . Ke5
1. . . Rc7? 2. c4† Rxc4 3.
Rxc5† Bf5† 4. Rxf5† Ke6 5.
Re5†, 6. Rxe7† Kxe7 7. Kxc4
wins, or here 4. . . Be5 5. f4†
g2 6. Bxe5 wins. (Again, a
mate would be better, but
not essential. The diagram
is now repeated by reflection.
Therefore: -
2. Ke3 Ke5=.

Lommer Jubilee Tourney SPECIAL PRIZE Theme

To qualify for the **Special Prize**, an entry must satisfy all the following requirements.

1. A draw.
2. The final drawn position is by repetition of moves by both wK and bK.
3. Every wK move, and every bK move, must threaten mate.
4. Alternatives to the wK and bK moves must all lose. It is not essential, but it is desirable, that these alternatives lose to mating continuations.
5. The solutions must include full analysis and a statement of each mating threat.

All other factors, such as symmetry, are left to the composer.

An attempt at the above theme is given here. An entry for the Special Prize will not qualify for one of the other prizes, but may figure among the Honourable Mentions or Commendeds.

The Chess Endgame Study Circle

Annual subscription due each July (month vii): £ 1 (or \$3.00), includes EG 13-16, 17-20 etc.

How to subscribe.

1. Send money (cheques, dollar bills, International Money Orders**) direct to A. J. Roycroft.

** If you remit by International Money Order you must also write to AJR, because these Orders do not tell him the name of the remitter **

Or

2. Arrange for your Bank to transfer your subscription to the credit of: A. J. Roycroft Chess Account, Westminster Bank Ltd., 21 Lombard St., London EC3, England.

Or

3. If you heard about EG through an agent in your country you may, if you prefer, pay direct to him.

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"Walter Veitch Investigates" - all analytical comments.

W. Veitch, 7 Parkfield Avenue, East Sheen, London S W 14, England.

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To magazine and study editors: Please arrange to send the complimentary copy of your magazine, marked "EG Exchange", to: C. M. Bent, Black Latches, Inkpen Common, Newbury, Berkshire, England.

Next Meeting of The Chess Endgame Study Circle

Friday 11th April 1969, at 101 Wigmore St., London W 1 (IBM Building, behind Selfridge's in Oxford St.). Time: 6.15 p.m.

C. M. Bent: "Towards Perfection - Part I".

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