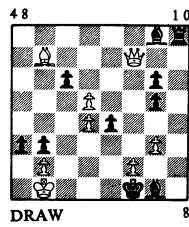
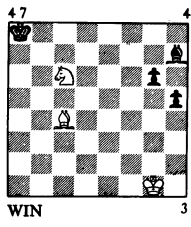
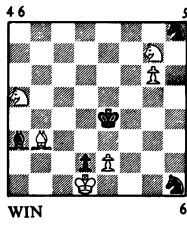
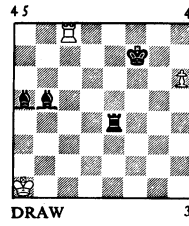
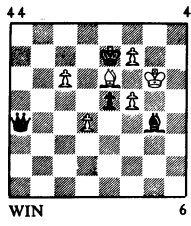
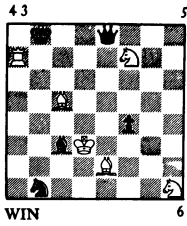
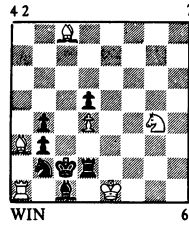
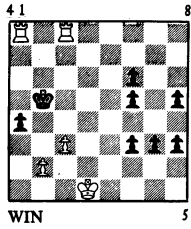
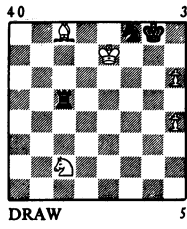
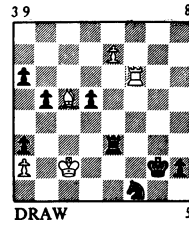
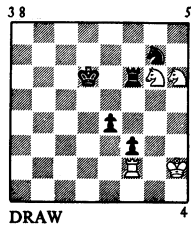
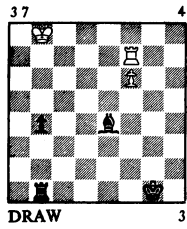


One of the first things that strikes the endgame study enthusiast is the fact that there have been no great British composers. Certainly the British study has had its inspired moments, such as the famous study by Joseph which our first Tourney commemorates, but never has there been a plethora of fine composers, or even one who has really stood out from the rest. On the other hand, British problems have always been amongst the best, which to my mind indicates that chess composition is in our blood; furthermore, there is evidence that there is no lack of future problem talent at the present time.

The reason for this lies, I am sure, in the lack of encouragement for composers and general interest among the chess public. It is to be hoped that the Chess Endgame Study Circle and its organ E G will provide the necessary stimulus for the budding composer by (a) keeping him in touch with recent developments (b) providing material for the improvement of his techniques (c) giving him the chance to display his best work prominently and (d) by holding regular meetings to stimulate discussion and allow for lectures by leading composers. More generally, the mere existence of E G should increase interest among chessplayers; by holding tourneys, by acting as a source book, by encouraging discussion, it should cause chess columnists and others to devote more time and space to studies. There is a place for the purely aesthetic in the average chess player's world, provided that it is intelligently presented.

However, as the USSR has shown, chess composition will only flourish with a large peripheral interest from the general chess public. Chess composers should not regard themselves as an upper crust apart from everybody else; nor does it really serve their interests if they are so regarded by the average chessplayer. Intelligent progaganda will be a great step forward. The emergence of a new magazine in E G should be a signal for an improvement in the status of our noble art, and consequently for a new upsurge in British study composition. Naturally, miracles do not happen overnight; but the path is clear and the initiative to be taken. Unfortunately, E G will not be effective until it has a strong membership; so we appeal to all those interested in the future of the chess study art to support us.

P.S.V.



No.37: H.M. Lommer. 1st Pr. Tidskrift för Schack, 1963. T.f.S. 6/64. 1 Re7 Bd5/i 2Rd7 Be6 3Re7 Bc4 4Re4/ii Ba2/iii 5Re2/iv Bb3 6Re4/v Ba2 7Re2 Bg8/vi 8Re8 Bf7 9Re7 Bh5 10Re5 Bf7 11Re7 Bd5 12Rd7 Bc4 13Rd4 Bf7 14Rd7 Bh5 15Rd5 Be2/vii 16Rd2 Bc4 17Rd4 Bf7 18Rd7 Bb3 19Rd4/viii Positional =. i) 1..Bg6 2Rg7 Rf1 3Rxc6+ any 4 Rg4 =. ii) 4f7? Rf1 5Re4 Rxf7 6Rxc4 b3. iii) 4..Rc1 5f7. iv) 5Ka7? Bf7 6Re7 b3, or 5Kc7(8)? Bf7 6Re7 Bc4 7Re4 Rc1. v) 6Re3? Kf2. vi) 7..Ra1 8Re4 b3 9f7 b2 10f8Q b1Q 11Qb4 =. vii) 15..Bf3 16Rd3 Rf1 17Rb3=. viii) Not 19f7? Bxf7 20Rxf7 b3 21Rf5/ix Rc1 22 Rb5 Rc3 23Kb7 Kf2 24Kb6 Ke2 25Ka5 Kd2 26Ka4 Kc2 27Ka3 Rc6,7,8 Black wins. ix) 21Rf4 Ra,d,e,f1 (not c1) and Black wins. The point lies in the position (not new) - W:Ka3,Rb4; B1: Kc2,Rc3,Pb3. White to play loses (Rb8,Rc7); Black to play only draws (..Rc8;Rc4+). This consideration determines Black's choice on move 21.

No.38: B.V. Badaj. 2nd Pr. Tidskrift för Schack, 1963. T.f.S. 6/64. 1Sh4/i Rxb6 2Kg3/iii e3/iv 3Rxf3 Rxb4 4Kxb4 5f5+ 5Kh3 e2 6Rd3+ Ke6,5,7 7Rd2 e1Q 8Re2+ Qxe2 =. i) 1Sf7+? Rxf7 2Sh4/ii Ke5 3Kg3 Sf5+, or 1Rd2+? Ke6 2Rd4 f2 3Rxe4+ Kd5 4Re5+ Kd4, or 1Sg4? Rxc6 2Kg3 Sh5+ 3Kh4 5f4 4Sh2 Rg2, or 1Kg3? Sh5+ 2Kg4 Rxc6+ 3Kxb5 Rg2 4Rf1 Ke5 5Sg4+ Kf4 6Sf6 f2 7Sd5+ Kf3 8Ra1 e3. ii) 2Kg3 Ke6 3Sf4+ Ke5 4Sg6+ (4Sh3 Sf5+ 5Kg4 Rg7+ 6Sg5 Rxc5) Kd4 5Sf4 Sf5+ 6Kg4 Se3+ 7Kg3 Rg7+ 8Kh3 Ke5 9Sh5 Rh7 10Kh4 5f5+ 11Kg4 Rxb5 12Kxb5 e3. iii) 2Rd2+? Ke5 3Kg3 Sf5+ 4Sxf5 Rg6+. iv) 2..Rxb4 3Kxb4 e3 4Kg3,e2 5Rxe2=, or 2..Sh5+ 3Kg4 Sf6+ 4Kg3=.

No.39: R. Forsberg. 3rd Pr. Tidskrift för Schack 1963. T.f.S. 6/64. 1Rg6+/i Kf3/ii 2Rf6+ Ke2 3Rxf1 Rxe7/iii 4Rf2+/iv Ke1 5Rxb2 Rc7 6Rh1+ Ke2 7Rh2+/v Kf1 8Rh1+ Kg2 9Ra1/vi d4/vii 10Kb1 d3 11Bxa3 a5/viii 12Kb2 b4 13Bxb4 ab 14Kb3=. i) 1Rh6? Re4, or 1Bxe3? Sxe3+ 2Kc3 h1Q, or 1Rxf1? Re2+. ii) 1..Kf2? 2Rh6, or 1..Kh3 2Bxe3. iii) 3..Kxf1 4Bxe3 h1Q 5e8Q Qg2+ 6Bd2 Qe4+ 7Qxe4 de, White gives up his B for the e-pawn and draws by not capturing the a3 pawn. iv) 4Rh1? Rh7 5Bd6 d4. v) 7Ra1? d4. vi) 9Rg1+? Kf3 10Ra1 d4 11Kd3 Rxc5 12Rf1+ Kg4 13Kxd4 Rc2 14Ra1 Kf3. vii) 9..Rxc5 10Kb1=, or 9..a5 10Kb1 b4 11Bb6 Rc4 12Bxa5 and 13Bxb4=. viii) 11..d2 12Kb2 Rd7 13Rd1 Kf3 14Bb4 Ke2 15Rxd2+ Rxd2+ 16Bxd2 Kxd2 17a4 b4 18a5=.

No.40: B.V. Badaj. 4th Pr. Tidskrift för Schack, 1963. T.f.S. 6/64. 1h7+Kxb7/i 2Bb7/ii Sg6+ 3Kf6 Rxc2 4Be4 Rf2+ 5Kg5 Kg7 6Bxc6 Rg2+7Kh5=. i) 1..Kg7 2h8Q+ Kxb8 3Bg4 Sg6+ 4Kf6=. ii) 2Bg4? Sg6+ 3Kf6 Rxc2, or 2Ba6? Sg6+ 3Kf7 Rxc2 4Bd3 Rf2+.

No.41: Dr. A. Wotava. 5th Pr. Tidskrift för Schack, 1963. T.f.S. 6/64. 1Rxa4 Kxa4/i 2Rc5 Kxb3/ii 3Rb5+ Kc(a)4 4Rxf5 Kb3 5Rb5+ Kc4 6Rxb5 Kb3 7Rh4/iii Kxb2/iv 8Rxb3 g2 9Rg3 Kb3/v 10Ke1 wins. i) 1..Kb6 2Rb4+ Ka7 3Rc7+ Ka6 4R(c)b7 f2 5R4b6+Ka5 6b4+ Ka4 7Kc2. ii) 2..else 3Kc2 and 4b3+. iii) 7Rxb3? g2. iv) 7..else 8Rb4+ and 9Kc2. v) 9..f2 10Rxc2.

No.42: H.Aloni. 1st H.M. Tidskrift för Schack, 1963. T.f.S. 6/64. 1Bf5+/i Sd3+ 2Bxd3+ Kxd3 3Se5+ Kxd4 4Bxc1/ii b2 5Bxb2+ Rxb2 6 0-0-0 + Kc3 7Rd3 mate. i) 1Bxb4? Sd3+, or 1Sf2? Rxf2 2Kxf2 Sd3+, or 1Se3+? Kd3 2Bxb4 Re2+ 3Kf1 Kxe3 4Rxc1 Sd3. ii) 4Rxc1? b2 5Sf3+ Kd3 6Sxd2 bcQ+ 7Bxc1 Kc2=.

No.43: J. Fritz. 2nd Place Theme 1, International Friendship Match 1962, from Shakhmaty v SSSR 1/65. 1Rb7+/i Kxb7 2Sd6+ Kc6 3Sxe8 f3/ii 4Bd1 Kxc5 5Kc2 f2 6Sxf2 Bd4 7Se4+ Kd5 8Bf3 Sa3+ 9Kb3 Sb5 10Sc3++ Kc5 11Sa4 mate. i) ..Qb5+ and ..Qc6 are both threats. ii) so that if 4Bxf3+? Kxc5 5Kc2 Sd2=.

No.44: E. Pogosjants. 8th Place, Theme 1, International Friendship Match 1962, from Shakhmaty v SSSR 1/65. 1c7 Bxf5+/i 2Kg7/ii Qa8/iii 3c8S+ Kxe6 4d5+ Qxd5/iv 5f8S mate. i) 1..Bh5+ 2Kg7 Qa8 3c8S+ Qxc8 4Bxc8 Bxf7 5de wins. ii) 2Bxf5? Qc6+ or 2Kxf5? Qc2+. iii) Threat ..Qg2+. iv) 4..Kxd5 5Sb6+ wins.

No.45: G.M. Kasparyan. 1/2nd Pr. New Statesman 26/2/65. 1h7 Rh4/i 2Rc5 Ra4+ 3Kb2 Rb4+ 4Ka2/ii Kg7 5Rh5 Kh8 6Ka3 Rb1 7Ka2 Rb4 8Ka3 Ra4+ 9Kb3 Be8 10Re5 Bd7 11Rd5 Bc6 12Rc5 Rb4+ 13Ka3 Bb5 14Rh5=. i) 1..Re8 2Rc5. ii) 4Ka3? is premature, after 4..Kg7 5Rh5 Kh8 White is in Zugzwang.

No. 46: V.A. Bron. 1/2nd Pr. New Statesman 26/2/65. 1Bc2+ Kd4/i 2Kxd2/ii Bb4+/iii 3Kc1 Sxg6/iv 4Sc6+ Ke3 5Sxb4/v Sf4 6Sf5+ Kxe2 7Be4 Sf2 8Sg3+ Ke1(3) 9Sc2mate. i) 1..Kd5 2Sh5 Sxg6 3Bxg6 Bb4 4Sf4+ K any 5Sc4, c6 or d3+ wins, or 1..Ke5 2Sc4+ Kf6 3Sh5+ Kg5 4g7, or 1..Kf4 2Sh5+. ii) 2Sb3+? Kc3 3Sxd2 Sf2+ 4Ke1 Kxc2=, or 2Sf5+? Kc3=. iii) 2..Sxg6 3Sc6+ Kc5 4Bxg6 Kxc6 5Bc4+. iv) 3..Kc3 4Sc6 Sg3 (4..Ba3+ 5Kb1 Sg3 6Sf5) 5Se6 Sxe2+ 6Kd1 Sxg6 7Bxg6 Sg1 (7..Sg3 8Sxb4 Kxb4 9Ke1 Kc4 10Kf2 Kd5 11Sf4+ wins) 8Sxb4 Kxb4 9Be4 Kc4(3) 10Ke1 Sh3 11Bg2 Sg1 12Kf1 wins. v) 5Bxg6? Bc3 6Sg any Kxe2=.

No. 47: A.P. Kuznetsov. Shakhmaty v SSSR 12/64. 1Bd3 Bg8/i 2Be4 Bh7 3Se7+/ii Ka7 4Bd3/iii Kb7 5Kf2 Kb8 6Ke3 Ka7 7Kd4 h4/iv 8Ke3 Kb7 9Kf3 Ka7 10Kg4 Kb8 11Kg5 h3 12Kh6 wins. i) 1..Kb7 2Se7 as main line. ii) 3Kf2? Kb7 4Se7+ Kc7 5Sd5+ Kd6 6Sf6 - this is the manoeuvre that stops ..Kc7 or b6 in the main line - 6..Ke5=. iii) 4Kf2? Ka6 - the move that Bd3 prevents - 5Bd3+ Ka7 6Ke3 Ka4 7Kd4 h4 8Ke3 Kb3 9Kf3 Kc3=. iv) So that if 8Ke5? h3 9Kf6 h2 10Be4 g5=, but now wK can approach h6 via g4 - f4 and h4 always being taboo through ..g5+.

No. 48: F.S. Bondarenko and A.P. Kuznetsov. 4th Pr. New Statesman 26/2/65. 1Ba6+ Kg2 2Qe8/i a2+ 3Ka1 Rh1 4Qxe4+ Kh2 5Bf1 Bxd5 6Qxd5 cd 7g4 Bxf2 stalemate. i) 2Qe7? Bxd5 wins.

No sooner had the studies for E G No 2 been selected, the diagrams written by hand, and all the solutions also copied by hand, this labour being accomplished for E G No 2, as for E G No 1, by Hugh Blandford, than a note was received from the USSR to the effect that the Vecherny Kiev Award, which we largely quote from, was not final, some studies being suspect. It was too late to change the studies in E G No 2, so readers will, we hope, understand why our good resolution, never to publish a study which is known to be suspect, has to be broken so soon. At the date this is being typed (11.ix.65) it is not known which studies are suspect. This is probably a good place also to apologise for the misprint in 33, and for the following busts or queries:-

3: No solution. Black wins: 1Sg7+ Kh6 2Sxe6 ed. Or, alternatively, White in note (v) after 3Sg4+ Kh5 4de Qd6+ 5Kf5 Qxe7 wins with 6Sf4+. So, rather than "no solution" perhaps we should say "3 solutions, all with different results". Our condolences to Mike Bent.

4: This is suspect on account of 5..a1Q.

19: A rather serious dual by 5Kf2 h2 6Se3 Bh3 7Sf5 and 8Sg3 mate. (Walter Veitch.)

25: Walter Veitch throws doubt on this study by suggesting that note (ii) is in fact only a draw.

For instance: 4..h3 5Bf3+ Kb8 6Kd5 h2 7Kc6 Kc8 8Bg2 Kd8 9Kb7 Kd7 10Bh1 Kd6 11Bc6 (11Kc8 Ke5 or 11b5 Kc5) 11..f3 12Bxf3 c5 13b5 c4=.

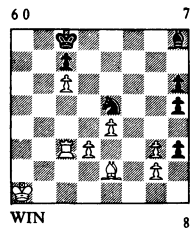
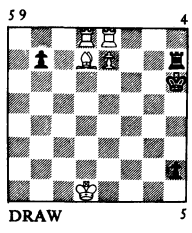
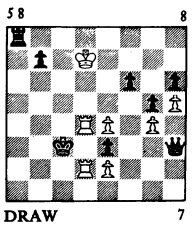
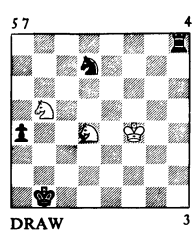
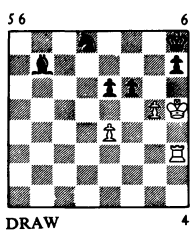
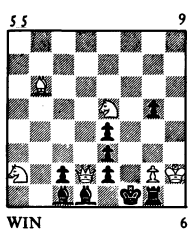
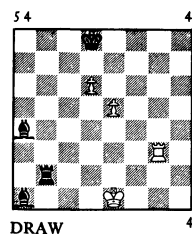
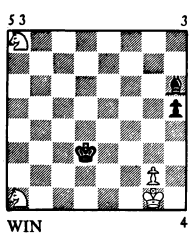
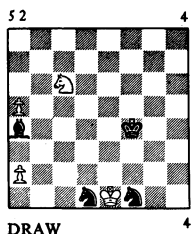
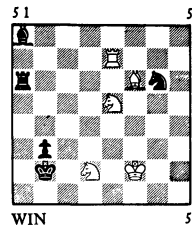
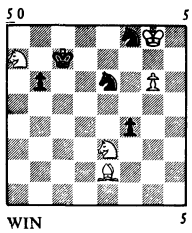
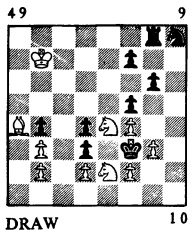
33: bS on f2 should be bB.

It will be obvious to readers that the solutions in E G No 2, as well as the diagrams and text, present a very different appearance when compared with No 1. The problem of space has largely been solved, perhaps at the expense of some clarity. To obtain ten solutions to a page would be impossible with the No 1 format.

The suggestion has been made that we use Forsyth notation in order to save space. This we shall never do. Forsyth notation is liable to all kinds of error, is very troublesome to check, and is, in our opinion, an insult to the composer whose position is "Forsythed". To put a composition into Forsyth is like putting wine into a tin - it is not possible to see the contents- and the visual effect is as important to a study as it is to a wine. However, the founder would like to know of all suggestions that readers may have about the solution presentation. We have already adopted the suggestion of several reader that "White" and "Black" be omitted from the diagrams. We should very much like to adopt the further suggestion that the composer's name appear with the diagram. We should indeed have printed No 1 this way, if it had not been more expensive. The point is that our printers, the British Chess Magazine, set up the diagram pages from hand-written diagrams supplied by us - actually by Hugh Blandford. Now the BCM have ready-made type-slugs for "Win" or "Draw", so there is no time lost in type-setting these, but "F.S. Bondarenko and A.P. Kuznetsov" would take time to set up, and the BCM charge is naturally mainly proportional to the time taken. If we reach 150 subscribers, then this will be not only possible, but done, provided that the diagram pages do not thereby become over-crowded. As the diagrams are now, readers will probably agree that there is a certain neatness about having a single item of information set at each of the 4 corners.

Readers will notice that the type-face for E G No.2 differs from that for E G No.1. We are experimenting. No.1 was actual type-size. No.2 is photo-reduced.

Tourney Announcement: "Houston Chronicle". Any number of entries, in duplicate, on diagrams, with full solutions and analyses, bearing composer's name and address IN CAPITAL LETTERS, to:- George H. Smith, 15602 Shanghai, Houston, Texas 77040, U.S.A. 1st Prize, \$50. Other prizes. Judges: Robert Brieger, William Bills, Eric Bone. Technical adviser to the judges: Harold Lommer. Closing date: 15.1.66.



No.49: F.S. Bondarenko and A.P. Kuznetsov. 1st H.M. New Statesman 5/3/65. 1Sg1+ Kg2 2Sf6 Rg7 3Sh3 Kxh3 4Se8 Rh7 5Sf6 Rh6 6Sg8 Rh5 7Sf6 Rh6 8Sg8 Rh7 9Sf6 Rg7 10Se8 Rg8 11Sf6 Rf8 12Sh7 Rd8 13Kc7 Ra8 14Kb7 Ra5 15Kb6 Rd5 16Kc6 Rd8 17Kc7 Rg8 18Sf6=.

No.50: C.M. Bent. 2nd H.M. New Statesman 5/3/65. 1g7 Sxg7/i 2Kxf8 Se6+ 3Ke7 Sd4 4Sb5+ Sxb5 5Sd5+ Kc6 6Sb4+ Kc5 7Sa6+ Kc6/ii 8Bf3 mate. i) 1..Sg6 2Kf7 wins or 1..Sd7 2Sg4 or 1..fe 2gfQ or 1..f3 2Bxf3 wins. ii) 7..Kd4 8Bxb5 f3 9Sc7 f2 10Se6+ Ke3 11Sg5 Kd2 12Se4+ Ke1 13Sg3 wins.

No.51: J.J. van den Ende. 3rd H.M. New Statesman 5/3/65. 1Sd3++ Ka3/i 2Sb1+ Ka4 3Sc3+ Ka5/ii 4Ra7 Rxa7 5Bd8+ Ka6/iii 6Sc5 mate. i) 1..Kc2 2Sb4+ Kxd2 3Re2+ any 4Sxa6 wins. ii) 3..Ka3 4Bd4 b2 5Re2 wins. iii) 5..Rc7 6Bxc7+ Ka6 7Sc5+ Ka7 8Sb5 mate.

No.52: E. Janosi. 4th H.M. New Statesman 5/3/65. 1Sb4/i Sh2/ii 2a6 Sf3+ 3Ke2/iiiSc3+ 4Kf2/iv Sb5/v 5Sd5+ Kg4 6Se3+ Kf4 7Sd5+ Ke5 8Sb6 Bd1 9Sc4+ Kf4 10Se3 Ba4 11Sd5+=. i) 1Se7? Sh2 2 a6 Sf3+ 3Ke2 Sc3+ 4Kd3 Sb5 5 Sd5+ Kf5 6 Sb6 Bd1 7Kc4 Sc7 8a7 Se5+ 9Kc5 Bf3 10Kd6 Sa8 wins, or 1Sd4? Sfe3 2a6 Sd5 3 Se6+ Ke3 4Sc5 Bc2 wins. ii) 1..Sfe3 2a6 Sc4 3a7 Sb6 4Sd5+ wins. iii) 3Kf1? Bb5+ 4Kg2 Se3+ 5Kf2 Sg4+ 6Kg2 Se1+ 7Kh3 Bf1+ 8Kh4 Sf6 wins. iv) 4Kd3? Sb5 5Kc4 Sa7 6Kc5 Sc8 7Sd5+ Kf5 8Sb6 Sxb6 9Kxb6 Se5 10a7 Bc6 wins. v) 4..Se4+ 5Kg2=.

No.53: G.M. Kasparian. 5th H.M. New Statesman 5/3/65, as amended later by the composer (bP now h5, originally g3). 1Sb3/i Kc4 2Sa5+ Kb5 3Sb7 Kc6 4Sd8+ Kd7 5Sf7 Be3+/ii 6Kf1/iii Ke6 7Ke2 Bc1 8Sd8+ Kd7 9Sb7 Kc6 10Sa5+ Kb5 11Sb3 wins. i) 1Sb6? Kc3 2Sa4+ Kb4 3Sb2 Bg7=. ii) Holding this + in reserve by ..Bc1 or ..Bf4 achieves nothing, 5..Bg7 6Kf1 Kc6 7Sd8+ Kd7 8Sc7 wins. iii) 6Kh2? Ke7 7Se5 Bf4+=. If W exchanges his S's for bb then he wins K+P ending, or if both WS's escape to K-side they will buttress the diagonals of WP from attack on the diagonals leading to g5 and g7. W has no difficulty in taking the hP and h5-h4 is never a serious threat.

No.54: G.M. Kasparian. 1st Pr. Vecherny Kiev 1965. 1e6 Rb1+ 2Ke2 Be8 3Ra3/i Bb5+ 4Kd2 Bc6 5Rg3 Rb2+ 6Ke1/ii Rg2 7Rb3 Rg1+/iii 8Ke2 Rg2+ 9Ke1/iv Rb2 10Rg3=. i) 3Rg8? Rb6 wins, or 3d7? Bh5+ 4Kd2 Rd1+ 5Kc2 Rd5 6Rg8+ Ke7 wins. ii) 6Kc1? Rg2 7Rb3 Rg1+ 9Kxd1 Ba4 10Kc2 Be5 wins. iii) 7..Kc8 8d7+ Kc7 9Rb8=. iv) 9Kf1? Rb2 10Rg3 Bb5+ 11Kg1 Rb1+ 12Kg2 Bf1 wins.

No.55: T.B. Gorgiev. 2/3rd Pr. Vecherny Kiev 1965. 1Qe1+ Kxe1 2Kxg1 Bd2 3Sd3+/i ed 4Sc1 Bxc1 5Bc7 g4 6Bd8 g3 7Bc7 Kd2 8Ba5 mate. i) 3Sc4? c1Q 4Bc7 Bb3, or 3Bc7? c1S .

No.56: V.A. Korolkov. 2/3rd Pr. Vecherny Kiev 1965. 1Rd3/i Sf7/ii 2Rd7/iii Bxe4 3Rxf7 Bg6+ 4Kh6 Bxf7 5g6 Kg8 6gh+ Kh8=. i) 1gf? Bxe4 2Rg3 Bg6+ 3Kg4 Kg8 wins, or 1Rb3? Kg7 2gf+Kxf6 wins. ii) 1..Sc6 2Rd7 Ba6 3Rd6 Be2+ 4Kh6 Se7 5gf Sg8+ 6Kg5. iii) 2gf? Bxe4 3Rd7 Bg6+ 4Kh4 h5 5Re7 e5 6Ra7 Kh7 7Re7 Kh6 8Ra7 e4 9Re7 Sg5 10Kg3 Bf7 11Kf4 Kg6 wins, or 2Rd4? Kg7 3gf+ Kxf6 4Kg4 e5 5Rb4 Sd6 6Rb6 Ke6 7 any Bxe4 wins.

No.57: G.N. Zakhodyakin. 1 H.M. Vecherny Kiev 1965. 1Sc3+ Ka1 2Sxa4 Rc8 3Ke4 Rc4 4Sc5 Sxc5 5Kd5 Rc3 6Se2 Re3 7Sd4 Rc3 8Se2 Rc2 9Sd4 Rc1 10Se2 Re1 11Sd4=.

No.58: T.B. Gorgiev and A.S. Kakovin. 2 H.M. Vecherny Kiev 1965. 1R4d3+ Kc4 2Rc2+ Kb5 3Rb2+ Kc5 4Rc2+ Kb6 5Rb2+ Ka7 6Ra2+ Kb8 7Rxa8+ Kxa8 8Kc7 Qh2+ 9Kb6 Qg3/i 10Rd4/ii Qf4 11Rd3 Qe5 12Ra3+ Kb8 13Ra8+ Kxa8=. i) 9..f5? 10Rd8+. ii) 10Rd1,d5? Qe5 wins.

No.59: G.N. Zakhodyakin. 3 H.M. Vecherny Kiev 1965. 1Bc6 bc 2Rd6+ Kh5 3Rd5+ cd 4Rg8 h1Q+ 5Kd2 Qh2+ 6Kd1=.

No.60: G. Amiryani. 4. H.M. Vecherny Kiev 1965. 1Kb1/i hg/ii 2Rc1 Sxd3 3Rg1/iii Se1 4e5 Bxe5 5Re1 Bd4 6Bf1 wins. i) 1Ka2? hg 2Rc1 Sxd3 3Rg1 Sc1+ 4Ka3 Sxe2 5Rxg2 Sd4 6Rf2 Be7=, if 4Kb1 Sxe2 5Rxg2 Sc3+ 6Kc2 Sxe4=. ii) 1..Sxd3 2Ra3 Kb8 3 gh wins. iii) 3Bxd3? Bd4=.

COLLECTING THE BEST

What books should the study collector have if he wishes to combine quality, quantity and constructive comment in the fewest possible tomes? Below is a personal selection of titles that provides at least a basis for answering the question. Most collectors will desire many more works than those mentioned here, but this list is not intended for them. It is intended for the enthusiastic beginner-collector, who faces three problems: what old books to look for, how to find them, and how to keep his collection up to date. This article attacks the first; the best answer to the second is to get on the distribution lists of as many second-hand (chess-) book dealers as possible; and the two answers to the third are -- "Watch the book reviews in the chess magazines", and "Become a member of the Chess Endgame Study Circle".

The major sources fall, not very tidily, into 3 classes -- anthologies, single-composer collections, and "others". They are presented below in chronological order within each group.

<u>Date</u>	<u>Title</u>	<u>Author(s) or Composers</u>	<u>No of Studies</u>	<u>Comments</u>
1910	1,000 Endgames(2vols.)	C. E. C. Tattersall	1000	Dominated by Horwitz, Kling, Rinck and Troitzky.
1938	1234 Modern Chess Endings	M. A. Sutherland and H. M. Lommer	1258	Classic
1946	111 Suomalaista Lopputehtavaa	A. Dunder and A. Hinds	111	Finnish composers.
1949-1955	De Schaakstudie and Bronnen van de Schaakstudie (in slim vols.)	A. Rueb	ca. 1000	Much more than an anthology. A work of historical, comparative, and classifying pretensions. In Dutch.
1954	Sachova Studie	J. Fritz	474	See below.
1955	Sovjetski Shakhmatny Etyud	Several	650	Full notes
1956	Vsjesoyuznye Perventva po Shakhmatny Kompozitse	R. M. Kofman	222	Problems also.
1960	Selected Endings	N. T. Whitaker and G. E. Hartleb	325	111 are pawns-only. No Bron, Birnov, Gurvich, Kasparyan, etc... Contains a remarkably complete list of works on the endgame. Spoilt by absence of notes.
1961	FIDE Album 1956-1958	FIDE Jury selections	76	Problems also.
1962	Positsionnaya Nichya	G. M. Kasparyan	214	4 types of non-stalemate draw.
1963	2500 Finales (2 vols.)	G. M. Kasparyan	2500	Mate, stalemate and stalemate avoidance only. Classified. Some poor studies included, for comparison purposes.

Date	Title	Author(s) or Composers	No of Studies	Comments
1964	FIDE Album 1945-1955	FIDE Jury selections	361	Again, notes are absent. Problems as well.
1914	Sbornik Shakhmatnykh Etyudov	V. and M. Platov	153	
1922	Endspielstudien	J. Sehwers	87	
1937	55 Schackstudier	E. Holm	55	
1937	360 Chess Studies	A. A. Troitzky	360	Contains the famous supplement on 25 v P.
1938	80 Eindspelstudien	C. J. de Feijter	80	
1938	100 Endspiele	A. S. Selesniev	100	
1950	1414 Fins de Partie	H. Rinck	1440	Much that is trivial, much that is great. Superb notes.
1951	Kniha Sachovych Studii	L. Prokes	621	Scores of perfect examples of the short-solution, natural-position genre.
1954	Sachova Studie	J. Fritz	200	The same work as in the anthology section.
1954	Shakhmatnye Tvorchestvo N. D. Grigoriev	N. D. Grigoriev	128	Also analyses, theoretical articles, games. The pawn maestro.
1954	Curiosités Tactiques des Finales	V. Halberstadt	77	
1957	Mis Mejores Finales	J. Mugnos	81	Also an anthology of 73 Argentinian studies.
1958	Collection (Russian)	V. A. Koroljkov	108	
1959	Collection (Russian)	V. A. Chekhover	70	Also game endings.
1959	Collection (Russian)	T. B. Gorgiev	156	
1959	Collection (Russian)	G. M. Kasparyan	150	Also games.
1959	54 Studi Scacchistici	E. Paoli	54	
1959	Collection (Russian)	A. A. Troitzky	176	Posthumous, by Koroljkov et al.
1960	Finales en Ajedrez	R. Reti	53	Spanish edition of the German original of 1931(?).
1961	Collection (Russian)	A. Gurvich	70	Also 120 pages of critical anthology.
1964	Collection (Russian)	A. O. Herbstman	117	Also critical essays.
<hr/>				
1939	Eindspelen en Problemen	Th. C. L. Kok	186	Also problems.
1948	De Eindspelstudie	J. H. Marwitz and C. J. de Feijter	115	
1952-1958	Lehr- und Handbuch der Endspiele (3 vols.)	A. Chéron	ca. 1700	Indispensable Superb notes. Theoretical endgame treatise, life's work of the author, studies handpicked and analysed. Be sure latest edition is obtained, of each volume.
1964	Meisterwerke der Endspielkunst	A. Gurvich and W. Speckmann	118	
1965	Das 1 x 1 des Endspiels	H. Staudte and M. Miliescu	104	

Why E G ?

Because the founder insisted.

E G implies endgame.

E G suggests also "e.g." which is the abbreviation of the Latin for "for example". We intend to give the very best examples of endgame study composition.

E G is short.

E G pronounced "eejee" is unlikely to be confused with any other publication.

E G is not readily forgotten.

E G is very nearly "egg". Analogies between the egg and the endgame study are not hard to find: painful birth, fragility, susceptibility to cooking and busting, organic nature, beauty, interest of both form and content, economy (no waste space), unknown worth until cracked open, complexity combined with simplicity, importance of soundness, a three-fold analogy between shell-plus-white-plus-yolk on the one hand and introduction-plus-development-plus-dénouement on the other, and puzzle-value (the egg of Columbus and the which-came-first-the-chicken-or-the-egg poser, for example).

Any U.K. Chess Endgame Study Circle member may receive, on sending to the founder half-a-crown in 2½d or 3d stamps together with a large stamped addressed envelope, a complete up-to-date list of names and addresses of:-

- i) Complimentary E G recipients
- ii) Subscribing members
- iii) Special arrangement members
- iv) Other U.K. potential members who have been sent E G No 1 but who have have not (yet) joined.

Because of the postage stamp problem it is not yet possible to extend this service to members outside the U.K.

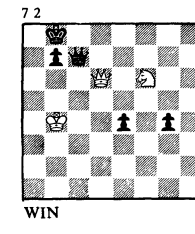
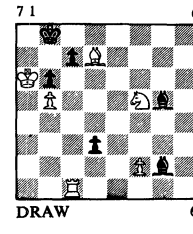
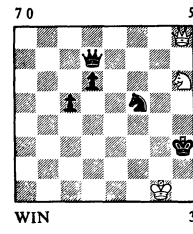
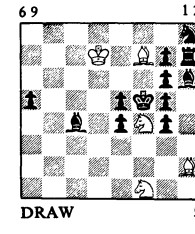
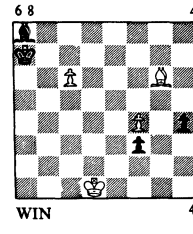
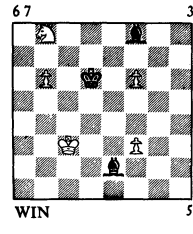
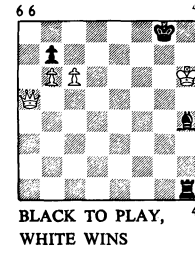
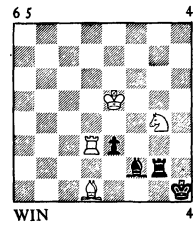
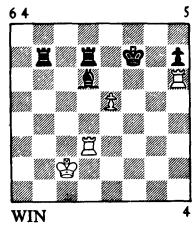
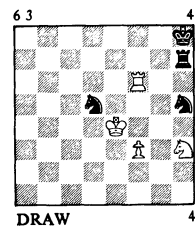
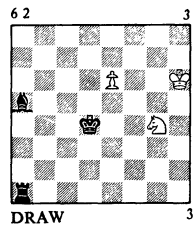
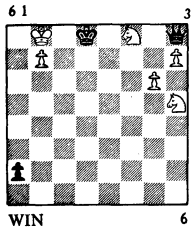
Exchanges between E G and the following periodicals have already been formally arranged:-

Ajedrez Español	Spain
American Chess Quarterly	U.S.A.
Ceskoslovensky Sach	Czechoslovakia
Correspondence Chess	England
Finnish Bulletins	Finland
Problemas	Spain
Problemnoter	Denmark
Schakend-Nederland	Holland
Die Schwalbe	W. Germany
Shahmat	Israel
Sinfonie Scacchistiche	Italy
Tidskrift för Schack	Sweden

It is with great regret that we learn of the demise during the last three years of Problem (Jugoslavia) and Suomen Sakki (Finland), and of the probable impending demise of the FIDE Revue. These are all blows to the endgame study fraternity.

E G has a twin in Italy. A letter from Dr. E. Paoli imparts that Sinfonie Scacchistiche, a quarterly like E G, first appeared in July 1965, the same month as E G. It has a study column run by Dr. Paoli.

What is the distinction between a "formal" and an "informal" tourney? The word "informal" applies to a competition for all studies published in a given magazine during a particular calendar year. "Tidskrift för Schack" and "Shakhmaty v SSSR" run regular informal tourneys. In a formal tourney all entries are sent to the judge or judges, and it is only the final judgment that is ever published. Both kinds usually have prizes. Formal tourneys are harder work for the judges because they have to do their own demolition work and because the standard of entries tends to be higher. The magazine solvers do most of the demolition in informal tourneys.



No. 61: V. Klyukin. 5 H.M. Vecherny Kiev 1965. 1g7/i a1Q 2ghB Qxh8 3Sg7 Ke7 4Ka8/iii Kxf8 5Se6 Ke7 6b8Q Qxh7 7Qc7+ Ke8 8Qd8+wins. i) 1Se6+? Kd7+ 2Ka7 a1Q+ wins, or 1Sg7? Qxg7 2Se6+ Kd7 3Sxg7 a1Q 4h8Q Qe5+ 5Ka7 Qa5+=. ii) 2ghQ? Qe5+=. iii) 4Sge6? Kd6 5Kc8 Qc3+ 6Kd8 Kf6 7Kc8 Qc3+ 8Kb8 Qh8 9Ka7 Qa1=, or 4Ka7? Kxf8 5Se6+ Ke7 6b8Q Qxh7 7Qc7+ Ke8 8Qxh7=.

No. 62: A.G. Kopnin. 6 H.M. Vecherny Kiev 1965. 1Se3 Rg1 2e7 Rg8 3Kh7/i Re8 4Kg6/ii Bb4 5Sf5+ Ke5 6Kf7=. i) 3Sf5+? Kd5 4Sg7 Bc3 5e8S Be5 6Kg6 Rf8 7Kh7 Kc6 8Kg6 Kd7 9Kh7 Ke7 10Kg6 Rf1 11K any Kf7 wins. ii) 4Sf5+? Kd5 5Kg6 Kc6 6Kf7 Kd7 wins.

No. 63: E.L. Pogosjants. 1 Com. Vecherny Kiev 1965. 1Rf8+ Kg7 2Rf7+ Kxf7 3Sg5+ Kg7 4Sxh7 Sdf4 5Sg5 Kg6 6Sh3 Sxh3 7f4 Sf6+ 8Kf3 Kf5 9Kg3 Sg1 10Kf2 Sh3 11Kg3=.

No. 64: J. Fritz. 1st Pr. Ceskoslovensky Sach 1964. 1e6+ Ke7/i 2ed Rc7+/ii 3Kd2/iii Rxd7/iv 4Kd1 Rd8 5Ke2 Rd7 6Kf3 Rd8 7Ke4 Rd7 8Kf5 wins. i) To protect the b8 on d6 after 2ed. ii) 2..Rxd7 3Kd1. iii) 3Kd1? Rxd7 4Kd2 Bf4+= iv) White creates a Zugzwang position, skilfully preventing freeing checks.

No. 65: T.B. Gorgiev. 2nd Pr. Ceskoslovensky Sach 1964. 1Bf3 Bg3+ 2Ke4 e2 3Bxe2 Rxe2+ 4Kf3 Rg2 5Rd1+ Rg1 6Rd2 Bc7 7Rh2+ Bxh2 8Sf2 mate.

No. 66: A. Hildebrand. 1 H.M. Schach-Echo 1964. 1..Be1+ 2Kg6 Rg1+/i 3Kh5 Rh1+ 4Kg4 Rh4+ 5Kf3 Rh3+ 7Kg2 Rg3+ 7Kh2 wins. i) 2..Bxa5 3 cb Rg1+ 4Kh5 Rh1+ 5Kg4 Rg1+ 6Kh3 Rh1+ 7Kg2 Rg1+ 8Kh2 wins.

No. 67: A. Ericsson. 2 H.M. Schach-Echo 1964. 1b7 Kc7/i 2Sd7 Kxb7 3Sxf8 Bxf3 4f7 Bd(h)5 5Se(g)6 wins. i) 1..Bf3 2Sc6.

No. 68: H. Kallstrom. 3 H.M. Schach-Echo 1964. 1c7 f2 2Ke2 Bf3+ 3Kxf2 Bg4 4f5 Kb7 5f6 Be6 6c8Q+ Kxc8 7Bf5 Kd7 8f7 Ke7 9Bxe6 wins.

No. 69: F.S. Bondarenko and A.P. Kuznetsov. Tidskrift for Schack 2/1965. 1Sd5 Bxd5 2Se3+ Kf6 3Bg8/i Bxg8/ii 4Sxg4+ Kf7 5Bxe5 e3 6Bc7 e2/iii 7Bxa5 Kf8 8Bb4+=. i) 3Bxd5? g3 4Bxg3 g4=. ii) 3..g3 4Sd5+ Kf5 5Be6 mate. iii) 6..a4 7Bd8 e2 8Se5+ Kf8 9Be7 mate.

No. 70: P. Heuäcker. Schach-Echo 1964. 1Sg8+/i Sh4/ii 2Qc3+ Sf3 3Qxf3+ Kh4 4Qf2+/iii Kg5 5Qe3+/iv Kg6 6Qh6+ Kf7 7Qh7+ Ke6 8Qh3+ wins. i) 1Sf5+? Kg4 2Qh4+ Kf3=. ii) 1..Kg3 2Qh2+ Kf3 3Qf2+ Ke(g)4 4Sf6+. iii) 4Sf6? Qg3+=. iv) 5Qd2+? Kf5=.

No. 71: A. Wotava. Deutsche Schachzeitung 1/1965. 1f3/i Bxf3 2Bc6 Bxc6 3Rxc6 d2 4Se3 Bxe3 5Rd6 c5 6Kxb6 c4+ 7Kc6 c3 8Rd8+ Ka7 9Rd7 =. i) 1Bc6? Bxc6 2Rxc6 d2 3Se3 Bxe3 4Rg6 Kc8 5Rg1 Bxf2 6Rd1 Be3, or 1Rc6? d2 2Se3 Bxe3 3Bg4 Bf4 4Bd1 Bh3 wins.

No. 72: P. Heuäcker. Deutsche Schachzeitung 4/1965. 1Sd7+ Kc8 2Sb6+ Kb8 3Qf8+ Ka7 4Sc8+ Ka8/i 5Sd6+ Qb8 6Qf6 e3/ii 7Sb5 b6 8Sd6 e2 9Qa1+ Qa7 10Qh8+/iii Qb8 11Qh1+ Ka7 12Qa1 mate. i) 4..Ka6 5Qf1+ or 4..Kb8 5Sd6+. ii) 6..b5 7Qe6 e(g)3 8Qd5+ Ka7 9Qc5+ Ka6 10Qc6+ Qb6 11Qc8+ Ka7 12Sb5+. iii) 10Qh1+? Kb8 11Qh8+ Kc7 12Sb5+ Kd7 13Qd4+ Ke8 14Qh8+ Kc7 15Qh5+ Kc8.

Tourney Announcement: "Suomen Tehtavaniekat". In honour of Visa Kivi's 60th birthday (on 27.vi.65), who is the judge. Entries to:- Hannu Harkola, Pajalahdentie 6 A, Lauttasaari, Finland. Total prize-money, FMk100. Closing date: 31.xii.65.

The Problem Commission of the Fédération Internationale des Echecs met in Reading (Berkshire, England) from i. ix to viii. ix. As far as can be ascertained no study composers were present. Although the proceedings of the Problem Commission and its various sub-committees are not made generally public there is nevertheless no strong effort to keep them confidential. In fact we are sure that the members of the Commission would be only too glad if more people were aware of its activity.

The decisions of the Problem Commission are in fact technically only recommendations to the senior player-oriented body, but it should come as no surprise to learn that the recommendations seem always to have been accepted in the past. The items we know about which concern the study arena are in fact only two. V.A. Karolov is put forward for the title of Master of Composition; and two more Albums are likely to be collated, the first from the 7th century (!) to 1912 and the second from 1913 to 1944. This will cover the whole of the history of chess composition and leave future Albums to deal with compositions in a 3-year cycle. The Album projects are of course wholly to be praised, but as far as the endgame studies are concerned we hope with E G to give both a wider selection and fuller solutions than appear practicable in the FIDE Albums.

The founder was delighted to attend the tea and open session that was held on Sunday v. ix. It was a most amicable gathering and profitable in more ways than one -- five Chess Endgame Study Circle subscriptions were collected. The study fraternity will be perhaps surprised to be told that C.P. King-Farlow, Comins Mansfield and Jan Mortensen are members -- B.P. Barnes and P.S. Valois were of course in at the beginning.

We hope to cover the controversial question of organisations, associations and such-like, insofar as they impinge on the study enthusiast, in our next Editorial.

As an addition to the list of magazines being exchanged with E G we have pleasure in naming SPRINGAREN. This is a Swedish publication that appears to be a quarterly. It is duplicated, but with diagrams, and is edited by that enthusiastic composer, A. Hildebrand.

As a late news item we give the result of the 1962 American Chess Quarterly Tourney. Although the issue containing the Award is dated "January-February-March, 1965" it appeared very late and in fact reached us only at the very end of viii.65.

1st =	G.M. Kasparian
1st =	J.H. Marwitz
3rd =	V.A. Karolkov
4th =	G.M. Kasparian
4th =	A.J. Roycroft

Special prize for the best American entry: R. Brieger.

An astonishing coincidence about all the above 6 studies is that the length of the main line solution is in every case 13 or 14 moves. In no other respects do any of the studies resemble one another. They will all appear in E G No 3.

Note on Studies 33 and 34.

International Friendship Match. This is a team composing event to be organised every 3 years. A team represents a country. A FIDE composers' congress in Moscow in 1961 determined the basic details, such as classes of composition - 2ers, 3ers, 4+ers, studies, self- and help-mates. Three themes would be set in each class. The study themes and judges were, for the 1962 results announced this year:-

1. Mate, with at least two black self-blocks. H.M. Lommer (England).
2. Twin positions (or more than two). Only a single discriminant allowed, though the stipulation may vary. R. Voia (Rumania).
3. A white ambush (battery) created by a quiet move of the masked piece (R or B). Win or draw. The late A. Gurvitch (USSR).

(Information obtained from Shakhmaty v SSSR (9/62 and 11/62).

Tourney Announcement

Springaren tourney for studies (and problems) in which the diagram shows at least one necessarily promoted piece. 3 to 5 book prizes shared among the best problems and studies. To: A. Hildebrand, Postfack, Uppsala 1, Sweden. Closing date: 1.xii.65.

The Chess Endgame Study Circle

Annual Subscription due each July: £1, to cover E G 1-4, 5-8 etc. Please arrange for your Bank to forward your subscription to:

A. J. Roycroft (Chess Account), Westminster Bank Ltd., 21 Lombard St., London EC3.
(United States and Canadian subscribers may pay by dollar cheque for \$3.00 direct to the Founder.)

** Subscriptions are payable to the Founder, or his Bank Chess Account, only. Acknowledgments of subscriptions and donations should accompany the next issue after payment. **

The founder thanks all readers who have sent in their subscriptions, those who have also sent donations, and those who have sent letters of encouragement. Please continue to send in all three, as appropriate. Comments and criticisms are also welcome.

Up to 2nd September only 48 paying subscriptions have been received. This is not promising. Please canvass actively, in your own interest.

New subscribers, donations, changes of address, ideas; special subscription arrangements:

A. J. Roycroft, 121 Colin Crescent, London NW 9 (Founder)

Study Editor:

H. F. Blandford, 12 Clovelly Drive, Hillside, Southport, Lancashire

General Editor:

P. S. Valois, 14 High Oaks Road, Welwyn Garden City, Herts

To magazine and study editors: Please arrange to send the complimentary copy of your magazine, marked "E G EXCHANGE ", to:

C. M. Bent, Black Latches, Inkpen Common, Newbury, Berkshire

Next Meeting of the Chess Endgame Study Circle

Friday 14th January 1966, 6.30 p.m. at St. Bride's Institute, London EC4.

Talk: Symmetry - C.M. Bent