♚ = K   ♛ = Q   ♜ = R   ♝ = B   ♞ = S

EDITORIAL

What kind of organisation do study enthusiasts need? Do we need local groups forming clubs, clubs associating together under national organisations, and on an international scale a grand administrative "authority"? No, we do not. Which is of course fortunate, because no such organisation exists or is ever likely to exist.

Why do we not deed any such thing? Because composing, solving, or just browsing, are not activities that can be efficiently co-ordinated or need co-ordinating. The occasional meeting so that we can see what old so-and-so looks like and spread around by personal contact that catching germ, enthusiasm, is enough. The rest is correspondence. There is nothing to stop the occasional meeting, of course, from being international, and that may need some organisation. But an "authority", no.
What organisations have we got? In this country we have only the Chess Endgame Study Circle and its magazine E G. The British Chess Problem Society and its mouthpiece The Problemist might seem a second focal point.

In practice this is not so and the leading lights of the BCPS recognise the fact: there is no room in The Problemist for 36 studies with extensive solutions, let alone 48; studies, which would be a junior and minority interest of BCPS members, would tend to be squeezed out if any conflict of interest arose, such as expansion; study men and problemists are generally different types anyway; there is a useful verbal distinction between "problems", with their number-of-moves limitation built into each stipulation, and "studies" with their unlimited over-the-board considerations, so that the word "problem" in the titles of the Society and its publication would be, in our view, misleading; then, there are, or have been, squabbles within the BCPS that we are better without; and in general we need complete freedom to organise ourselves to the minimal extent necessary and to formulate our own aims.

Next, and we think, leastly, there is the Problem Commission of FIDE, with an intermittently meeting endgame study sub-committee. It is hardly surprising that the gentlemen who attend these meetings have a far from world-shattering impact on the activities of composers. Not that we belittle their efforts. On the contrary we think that FIDE composing tourneys, FIDE Albums, FIDE meetings, and even FIDE titles, are entirely praiseworthy. Furthermore we are certain that co-operation on such a truly international scale is valuable in itself, by definition, in whatever sphere it occurs — and chess is far more international than music, for instance, which is often quoted as contributing towards international amity. The point we make here is simply that the nature of chess composition and its enjoyment is not susceptible to organisation in general. There is a danger even that organisation might, by occupying over-much the eminent and the energetic, lead them to compose less. This would be tragic.

There is one valuable aspect of organisation that is unquestionable. This is propaganda and publicity. But, and this is our problem, we must

obtain these without organisation, which will be possible only if we each seize every possible opportunity of introducing studies, and what they are about, to our player-friends. As J. E. Peckover indicates, ignorance about studies is rife. In the highest and most unlikely player-circles studies and problems are equated (to the detriment of both), studies are treated as "frills", are ignored, are unknown.

It is up to members of the Chess Endgame Study Circle, individually, to change this, by:

i) giving examples of studies and study-situations in our correspondence

ii) giving talks at schools and clubs

iii) using the contents of E G on all possible occasions

iv) choosing likely friends to give subscriptions to the CESC.

A. J. Roycroft.

MEETING OF THE CHESS ENDGAME STUDY CIRCLE

The circle met for its first lecture meeting on Friday 1st October at St Bride's Institute, London E.C.4. Present were Messrs Bent, Fraenkel, Harman, Miller, Roycroft, Sobey, Stallybrass, Valois and Veitch. The meeting proceeded in a very friendly atmosphere and there was much lively discussion. There were two main items. The Circle Founder introduced and read the three greetings letters from Joseph Peckover, Harold Lommer and André Chéron. Mr. Peckover welcomed the appearance of the Circle and, referring in particular to a popular article about chess in "all" its aspects that was published in an American newspaper, emphasised the poor publicity given to the study art (the article never even mentioned chess composition), especially in English-speaking countries, with its consequent lowly status and general neglect. The Lommer and Chéron letters expressed similar good wishes and are dealt with below. After this Adam Sobey delivered a lecture "The Modern Miniature", which was of great interest, well presented, and enjoyed by all.

Harold Maurice Lommer was born in 1904. He is English, but not liking the climate he now lives in Valencia, Spain. A major extract from his letter:

Diagram 1
Variation from HML's 1st Pr.
in Tidskrift för Schack, 1963
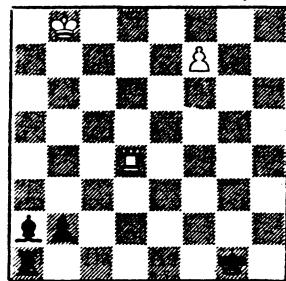
At your meetings you will see many great masterpieces, with extraordinary ideas in the main line and beautiful fringe variations. Listen to your heart, it will beat faster: and you would like to whisper: "I wish I could do something like this!". Translate this wish into reality: why not? If others can do it, why not you! At least some of you ... one of you.

Do not think that you could never compose such a wonderful main line, and for certain not the beautiful fringe variations. But the composer never had these nice fringe variations in mind! He never even thought of them, but HE FOUND THEM! They were there for the asking.

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Let me demonstrate: The birth of an idea.
The struggle.
Setbacks.
Despair.
Success.

Step in the workshop of the composer at work.

In 1963 I was at work on an ending, where in a side variation, play could continue as follows. (Diagram 1.)
1.f8:Q,b1:Q+:2.Qb4 = I found this position very interesting, and wondered if by slightly altering the white position, black could not find a way to win. You may call this the birth of a yet unsuspected idea. So, I reversed colours and "shifted" the pieces about a little, "just to see what would come out." (see diagram 2) I tried giving a series of checks but the black Queen always interposed and I made no headway. To make any progress it is absolutely necessary to get the white Bishop into play; how could this be done? I finally tried a Queen triangulation. I had no particular idea. I just plodded on 1.Qe8+! (only move), Qc8; 2.Qe5+ (what else?), Qc7:3.Qh8+ (what else?) Qc8; now what? There was no other move on the board but 4.Bg8!! and.... black has no move, or so I thought. The points of exclamation I chalked up to Caissa, up to now, I had done nothing but investigate. I had composed an ending without even trying! I quickly sent it to a tourney and showed it to all and sundry amongst whom Mr. Blandford of England. A letter came from him: 4 .,Rh6+!; 5.QxR,Qc6+!!:6. QxQ stalemate. Damnation, this blows the ending sky-high. He suggested, why not a black pawn on "h2"? I was saved. I quickly amended my entry and it was published. I showed it to a friend here and he tried 1.Qe4! and black is lost. This possibility too had escaped me. With a black pawn on "h2" black has no checks. Another letter to the editor with drawing my ending. The fiasco was complete. Now the real struggle began and I was more ambitious than ever. I wanted to incorporate the stalemate found by Blandford as a diabolical trap. So I tried (diagram 3) starting with a "capture key". Capture keys are always bad, but there are exceptions, and this is one of them, for if white captures the wrong rook (b6) then Blandford's stalemate becomes active. So 1. RxRb4, RxR no, wait a moment, what about 1 . . ., Qb7+. This thing is cursed, the black rook is unpinned, hence the white Queen attacked, and there is nothing better than 2.Qg2,QxQ+;3.KxQ,RxR and the game remains drawn. I

Diagram 2
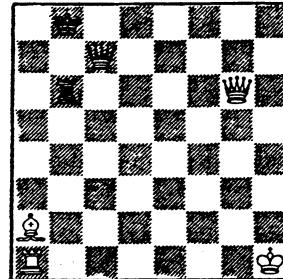
Diagram 3
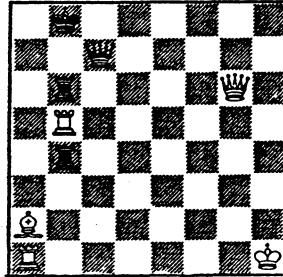
went to bed in disgust. The next day I was again looking at the ruins of a dream, and tried (what else?) 1.Rxb4,Qb7+; 2.Bd5 but it was a miserable move. No wait: 2 ..., RxQ is not possible for 3.RxQ+ thanks to the Bd5.

But what if: 2 ..., QxB+; 3. Qe4 a bit of "luck" here, the Rook protects the Queen. Will my luck hold? 3 ..., Qh5+; 4. Kg2 (thank God the Rook b6 is pinned), 4 ..., Qg5+; 5. Kf1, Qf6+ hits the Rook al, no, saved again; 6. Qf4+ and wins. Let's see if the thing works now: 1. Rxb4, RxR; 2. Qe8†, Qc8; 3. Qe5†, Qc7; 4. Qh8†, Qc8; 5. Bg8! and white threatens to reverse the triangulation e.g. 6. Qe5†, Qc7; 7. Qe8†, Qc8; 8. Ra8† wins. Can Black here sacrifice the Rook, like Blandford did? Let's see: 5 ..., Rh4†; 6. QxR, Qb7† damnation if 7. Kg1, Qg7† wins the rook and if 7. Kh2, Qb2† wins the rook again. This thing is cursed. Let's try anyhow just to see 7. Kh2, Qb2†; 8. Kh3 at least black has no more checks, as it would be answered by a cross check or pin. 8 ..., QxR; 9. Qd8† (what else?) and black is either mate or loses the Queen. Saved again. Last but not least (black has no decent move) let's try: after 5. Bg8 5 ..., Rb5 (stopping 6. Qe5†) 6. Qh2†, Qc7; 7. Ra8† got you, 7 ..., KxR; 8. QxQ, Rb1† what is this? The black King is in a stalemate position, can black give perpetual check? 9. Kg2, Rg1†!; 10. Kf3, Rf1†; 11. Ke4, Re1† 12. Kd5, Rd1†, 13. Ke6, Re1†; 14. Kd6, Rd1† (14 ..., Re6†; 15. Kd5! and there are no more R†s); 15. Bd5†, RxB†; 16. Ke6! wins. Let's have a final look after   1. Rxb4; RxR; what about 2. Bd5 with a mate threat! No, Rh4† saves the day. Let us assume that the ending is correct and that you saw the solution for the first time. What would you think? That HML must be a very clever fellow indeed. *Fancy having all these things in mind when he started!*

Now you know better, and this will apply to a number of endings you see by others. Blandford saw the stalemate and with the capture key I made capital out of it. As for the rest, it was there and the only merit I have is to keep on trying and discovering. The one and only "!" I can give myself was to set up diagram 2 just to see IF anything would come out of it. So do many composers. They shift pieces around to have a "look-see". You have a board and pieces and if you find something of interest (and you will, of this there is no doubt at all) take whatever you have found, even if it is in the raw state, to the next "Study Group Meeting" and see what others think of it. There will be many suggestions, avail yourself of the best and keep on. Two brains are better than one, and three better than two. The idea will remain your own property, for we always all help each other.
There now follows the complete letter from André Chéron.

SUR LES FINS DE PARTIE AU JEU D'ÉCHECS

"En toute chose il faut considérer la fin" a écrit le grand fabuliste français La Fontaine.

Ce conseil s'applique aussi à notre beau jeu d'échecs et je n'en veux pour preuve que ce qu'en disait l'ancien champion du monde Capablanca:

"Pour se perfectionner au jeu d'échecs, il faut avant toute chose étudier les fins de partie".

Il n'est jamais superflu de définir les mots qu'on emploie, même lorsqu'on s'adresse à une élite éclairée, comme c'est le cas ici.

Par fin de partie nous entendons une position composée, présentant une énigme à résoudre dont l'énoncé peut prendre deux formes:

Les blancs jouent et gagnent.

ou Les blancs jouent et font nulle.

Il est nécessaire — et vous verrez bientôt pourquoi — de distinguer deux genres de fins de partie: les fins de partie didactiques et les fins de partie artistiques.

Bornons-nous à considérer les différences essentielles entre les deux genres. **Les fins de partie didactiques ont pour but l'utilité directe** qu'elles présentent pour le joueur qui ne s'intéresse qu'à la partie jouée et aux succès dans les tournois. Pour prendre un exemple simple, la lutte de roi et dame contre roi et tour est une fin de partie didactique. Il est utile pour le joueur de savoir d'abord que la dame gagne contre la tour, et ensuite comment la dame gagne contre la tour dans la limite des 50 coups impartie par la règle. Il va de soi que l'existence de plusieurs solutions ne démolit pas une fin de partie didactique. On serait même tenté de dire que plus il y a de solutions, mieux cela vaut pour le joueur, puisque sa tâche s'en trouve facilitée.

Je tiens à vous mettre en garde contre une illusion. Et cela vaut d'ouvrir ici une parenthèse.

Ne croyez pas qu'une fin de partie telle que: roi, une tour et un pion contre roi et une tour — pour prendre un exemple entre mille — soit simple, ce qui dispenserait d'en étudier la théorie. **Ce qui est simple, c'est le matériel, et non la solution.**

Considérez le diagramme suivant.

Cette position est celle de la 16 ème partie du championnat du monde 1935, avec couleurs interverties.

Que s'y passa-t-il?

Grigorieff a démontré qu'Alékhine aurait pu forcer le gain par 1.a5-a6!

Mais Alékhine commît la faute de jouer 1.Ta7-h7? après quoi Euwe aurait pu forcer la partie nulle par Tb1-a1!.

Mais au lieu de répondre 1...Tb1-a1!, Euwe commît à son tour une faute et joua 1...Tb1-c1†? après quoi il perdit à coups forcés.

Vous constatez que deux champions du monde, dans un championnat du monde, ont tous deux commis des fautes décisives dans cette fin de partie aux apparences si simples.

Championnat du monde 1935

Noirs: Euwe
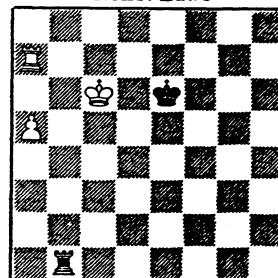
Blancs: Alékhine

Trait aux blancs.

Ne me dites pas que le fameux „Zeitnot" est responsable de ces deux fautes. On pourrait écrire plusieurs volumes avec des exemples de ce genre, où des parties qui auraient dû être gagnées n'ont été que nulles, où des parties qui auraient dû être nulles ont été perdues, tout cela par ignorance ou connaissance insuffisante des fins de partie didactiques.

Un joueur qui connaît son intérêt doit étudier les fins de partie didactiques non seulement afin de tirer toujours le maximum de sa position en fin de partie, mais de le faire en économisant son temps de réflexion à la pendule et ses efforts cérébraux.

Et cette étude des fins de partie didactiques n'est pas seulement utile au joueur, mais aussi au compositeur de fins de partie artistiques. Un exemple sera plus clair qu'une explication générale.

Solution de Rinck: 1. Dh4-e4†, Rb7-a6; 2. Th2-h6†, Tf1-f6; 3. De4-f5 gagne. Et contre son habitude, Rinck s'arrête là sans la moindre démonstration. Pourquoi? Parce que le gain lui semble évident, après 3. De4-f5.

Et Rinck est regardé comme un des compositeurs les plus corrects et le moins souvent démoli.

Mais j'ai démoli cette fin de partie ainsi: 3...Tf6† h6 fait nulle; 4. Df5†f7, Th6-c6! (Journal de Genève, 5 février 1957). Voir la démonstration complète dans André Chéron: Lehr- und Handbuch der Endspiele, tome 3 (page 234).

Si Rinck avait connu mes recherches sur la théorie de dame contre tour et pion, il aurait vu aussi cette démolition.

Les blancs jouent et gagnent

Et voilà pourquoi le compositeur de fins de partie artistiques doit connaître les fins de partie didactiques.

C'est dommage pour une idée aussi belle que celle du diagramme précédent, direz-vous. Je partage vos regrets et c'est pourquoi j'ai reconstruit cette étude de la manière suivante:

Voir mon ouvrage précité: No 1819.

Et je profite de l'occasion pour faire deux remarques.

La première est que, dans un cas de ce genre, l'équité commande que, si l'on cite ma fin de partie, on doit aussitôt après donner la position exacte de Rinck, afin que le lecteur puisse se rendre compte de ce que chaque compositeur a apporté dans la réalisation de la combinaison. Ainsi à chacun des deux, Rinck et moi-même, revient exactement le mérite qui lui est dû. Et ce serait léser sûrement un des deux compositeurs que de se contenter de citer ma fin de partie, en mentionnant simplement en haut du diagramme: André Chéron (après Henri Rinck).

Ma seconde remarque est une question
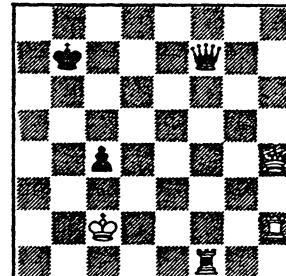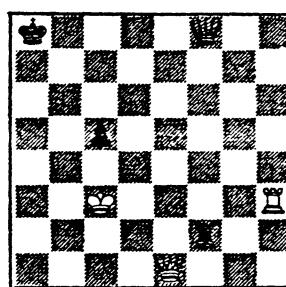
Les blancs jouent et gagnent

que je vous pose. Quand une combinaison aussi belle que celle de Rinck se trouve démolie, que doit faire le démolisseur s'il est aussi un compositeur?

Il a le choix entre deux attitudes, et seulement deux.

Ou se contenter de son travail de démolition, et alors la belle combinaison retourne au néant, ce qui est dommage pour le monde des échecs.

Ou reconstruire correctement l'étude démolie, en cherchant, si c'est possible, et par surcroît, à l'améliorer encore.

Terminons cette longue digression et passons à la fin de partie artistique. **Son but n'est pas l'utilité, mais la beauté.** Ce que cherche le compositeur d'une fin de partie artistique, c'est à provoquer l'enthousiasme du chercheur par une combinaison extraordinaire, inattendue, brillante. CAR LA FIN DE PARTIE ARTISTIQUE N'EST AUTRE CHOSE QUE L'ART DES BELLES COMBINAISONS.

Une conséquence capitale, évidente, en découle immédiatement.

Si une fin de partie artistique a deux solutions (au moins); la combinaison extraordinaire préparée et voulue par le compositeur, et une autre (qui a les plus grandes chances d'être banale puisqu'elle n'a pas été préparée ni voulue), il est clair que la combinaison extraordinaire, préparée par le compositeur, cesse d'avoir un attrait et de mériter notre admiration, puisqu'il existe un autre moyen d'arriver au même but: gagner ou faire nulle. Il est donc tout naturel de regarder cette fin de partie comme démolie et ayant perdu toute valeur et tout intérêt. Une fin de partie artistique (de même pour un problème) ne doit avoir qu'une solution.

C'est un pendant naturel de l'esprit humain que si une fin de partie artistique l'a enthousiasmé, il cherche à faire partager sa joie à son prochain.

Dans un club comme celui-ci, qui ne réunit que des amateurs de belles fins de partie, vous êtes sûrs que votre joie sera partagée.

Mais si votre prosélytisme passe les limites de ce club — et comment ne le ferait pas un véritable prosélytisme? — la réaction de votre auditeur ne sera parfois pas celle à laquelle vous vous attendez et vous aurez parfois l'impression d'avoir parlé peinture à un aveugle, ou musique à un sourd.

Les amateurs d'échecs qui s'intéressent surtout et d'abord à la partie jouée sont la majorité. Et il n'y a là matière à aucun reproche de notre part car chacun a le droit d'avoir ses préférences personnelles. Comme dit un proverbe français, des goûts et des couleurs on ne dispute pas.

Mais il est de prétendus amateurs d'échecs qui ne s'intéressent qu'à ce côté des échecs et pour qui le roi des jeux n'est qu'une sorte de catch intellectuel où la seule qualité qui compte est l'efficacité. Heureusement, ceux là sont la minorité.

Lorsque vous montrerez une belle fin de partie artistique (et j'en ai rencontré un qui n'a même pas voulu consentir à regarder ce que je voulais lui montrer) à un joueur de cette catégorie, vous l'entendrez parfois s'exclamer: „mais à quoi voulez-vous que cela me serve?" Et ce sera comme une douche glacée sur votre enthousiasme.

Tout mon être se soulève d'indignation quand j'entends semblable blasphème. Et je n'ai que deux réponses à y faire.

La première, si je me place sur le plan exclusivement utilitaire, est qu'il est faux que la connaissance des fins de partie ne serve à rien aux joueurs. Je l'ai dit et je le répète, des milliers de fins de partie jouées ont été perdues qui auraient dû être nulles, ont été nulles qui auraient dû être gagnées si le joueur qui a commis la faute avait connu

une certaine fin de partie illustrant la combinaison qui lui a échappé. D'innombrables exemples fourmillent dans tous les traités de fins de partie. On vient même d'écrire un petit livre sur ce sujet: Staudte et Milescu: das 1 x 1 des Endspiels (Walter de Gruyter, Berlin, 1965).

La seconde est qu'une oeuvre d'art est un but en soi. Elle n'a pas à justifier son existence par son utilité. Or les fins de partie artistiques ne sont pas des devinettes mais des oeuvres d'art.

A quoi sert une fin de partie artistique? A celui qui pose une telle question, nous pourrions demander: à quoi servent la Joconde, la Vénus de Milo, la sonate au claire de lune de Beethoven, un drame de Shakespeare ou d'Edmond Rostand?

Le grand poète anglais Keats a déjà répondu magnifiquement à cette question:

> "A thing of beauty is a joy for ever:
> Its loveliness increases: it will never
> Pass into nothingness . . ."

Et Quelqu'un de plus haut encore n'a-t-il pas dit déjà: „L'Homme ne vit pas que de pain".

Pour sentir tout le prix que présente pour l'Humanité l'ensemble des arts, il n'y a qu'à imaginer ce que serait son appauvrissement si un cataclysme détruisait sur terre l'ensemble des oeuvres d'art.

Un joueur s'extasie devant une partie jouée qui a été gagnée par une promotion en cavalier, ou un sacrifice de dame, ou a été sauvée par un pat.

Par quel mystère psychologique peut-il rester insensible quand on lui montre une fin de partie qui est gagnée par huit promotions en cavalier, ou neuf sacrifices de dame, ou est sauvée par 19 pats tous différents?

Ce joueur, comme nous, comme tout le monde, s'intéresse au record du monde du mile, quoiqu'il ne pratique pas la course à pied, parce que tout esprit curieux s'intéresse aux limites des capacités humaines. Comment ce joueur, qui pratique les échecs, peut-il alors ne pas s'intéresser aux limites des capacités humaines dans son art?

Et maintenant, cher Monsieur Roycroft, je vous félicite de fonder à Londres un club des amis de la fin de partie. Et je lui souhaite un grand succès et une longue vie. Qu'il soit le foyer où brûle la flamme de la beauté aux échecs, et que cette flamme réchauffe les coeurs et illumine les âmes!

Leysin, le 26 février 1965.

André Chéron,
Villa Les Glaciers
LEYSIN
Suisse (Switzerland).

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Diagrams and Solutions

No. 73   G. M. Kasparyan
1st. Pr. = American Chess
Quarterly, 1962
Award 1965   3
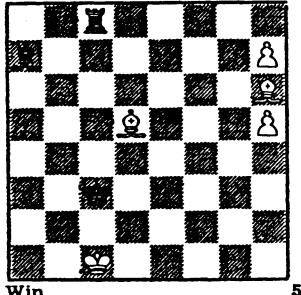
Win   5

No. 74   J. H. Marwitz
1st. Pr. = American Chess
Quarterly, 1962
Award 1965   5
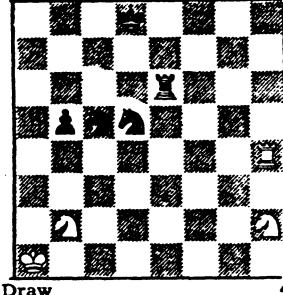
Draw   4

No. 75   V. A. Korolkov
3rd Pr. American Chess Quar-
terly, 1962
Award 1965   4
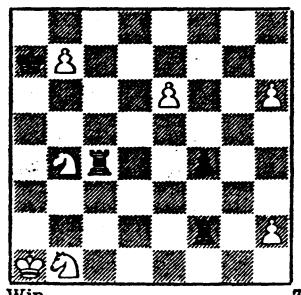
Win   7

No. 76   G. M. Kasparyan
4th Pr. = American Chess
Quarterly, 1962
Award 1965   4
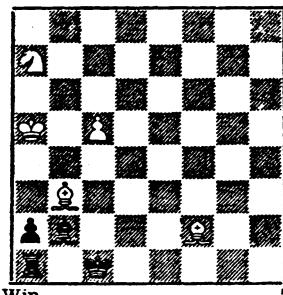
Win   5

No. 77   A. J. Roycroft
4th Pr. = American Chess
Quarterly, 1962
Award 1965   4
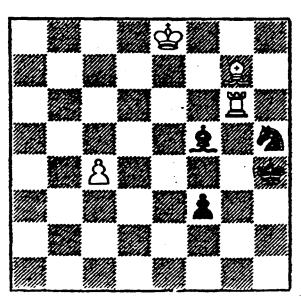
Draw   4

No. 78   R. Brieger
Special Pr., Best American
Entry
American Chess Quarterly '62
Award 1965   3

Win   3

41
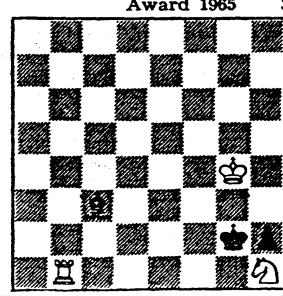
No. 73: G. M. Kasparyan. 1Bg7†/i Bd4/ii 2h6/iii Kd3†/iv 3Kb1/v Rb8†/vi 4Ka2 Rh8 5Bf7/vii Ra8†/viii 6Kb3 Rb8† 7Ka4 Rh8 8Ba2/ix Kc3/x 9Bg8/xi Kd3 10Kb5 Ke4 11Kc6 Be5 12Kd7 Kf5 13Ke7 or e8 wins/xii.

i)B1 threatened 1 Bd4 and 1 Kd4†. ii)1 Kd3† 2Kb2 wins as Bd4† is now too late — 3Bxd4 Kxd4 4Bg8 wins. iii)2Bxd4†? loses because 2 Kxd4 is check, and 2h8Q? Rxh8 is a draw. iv) Now the phenomenally deep play commences; to prevent wBg8 B1 will be forced to play Rh8; Bg8 after which B1 can draw if he can effect the stepping-stone manoeuvre Kd3-e4; Be5; Kf5; Bf6; Kg6; and Bxg7 — — to carry out this plan it is better for B1 to move his K with tempo to d3, incidentally preventing the preventive move Be4 by W. Of course 2 Kb4† loses at once because 3K any threatens both Bxd4 and Bg8. v) 3Kd1? Be3 4Bb2 Bxh6=. vi) 3 Rh8 is easier for W, 4Bb3 Ke4 5Bc2† Kd5 6Bf5 and, once it is realised that the B1 step-ladder manoeuvre is impossible now that wB on f5 controls e4 and e6, it is clear that nothing can stop wK marching via e2 and g4 to g6, winning. Note that after 6 Be5 wK cannot reach f7 via c7 as that passage is impassable, while on the other hand wBf5 covers c8, thus preventing Rc8 with a complete blockade. Another variation is 3 Rh8 4Bb3 Rb8 5Kc1 Rc8† 6Kd1 Be3 7Ke1 Rc1† 8Bd1 Rc8 9Be2† Ke4 10Bc4 wins. Note also the following variation for the position after B1's move 10: 3 h8 4Bf7? Ke4 5Kc2 Be5 6Bg6† Kd5 7Kd3 Ke6 8Ke4 Bf6 9Kf4 Ke7 10Kf5 — surely W wins now — 10 Rf8 and draws (11Bxf8† Kxf8 12Kxf6 stalemate, or 11h8Q Bxg7†, or 11Kg4 Rh8). vii)5Bb3? Ra8†. 5Bg8? Ke4 6Bb3 (6Kb3 Be5 7Kc4 Kf5 8Kd5 Bf6 9Kd6 Kg6 =) 6 Be5 7Bc2† Kd5 8Bf5 Rb8 (to cut off wK) 9Ka3 Kd6 10Ka4 Kd5 11Ka5 Kd6 12Ka6 Kd5 13Ka7 Re8 (threatening Re7† and Rxg7 =) 14Kb6 Rb8† =. viii)5. Ke4 6Bg6† Kd5 7Kb3 Be5 8Bf5 and wins as in (vi). ix)Incredible, but consider 8Bg6†? Kc4 or 8Kb5? Ke4 9Kc6 (9Kc4 Rc8† or 9 Kf5 =) 9 Kf5 10Bxd4 Rxh7 11Bg7 Kg5=. x)8 Ke4 9Bb1† Kd5 10Kb3 Be5 11Bf5 and now the wK can no longer be cut off. xi) W has gained what? A tempo. xii) Not a single capture in the main line. The win in (vi) is by K-march round the K-side, in the main line by K-march round the Q-side. Tactical points bristle everywhere. The whole work is of such depth that even after several hours of study we are not sure that we have accounted for everything.

No. 74: J. H. Marwitz. 1Sf3/i Sc3/ii 2Sc4/iii bc 3Rd4†/iv Ke8/v 4Rxc4 S5a4 5Se5 Rb6/vi 6Rc8† Ke7 7Rb8/vii Rd6 8Rd8 Rf6/viii 9Rf8 Rh6 10Rh8 Re6 11Rg8/ix Sc5 12Rg7† Kf8/x 13Rg5 S5a4/xi 14Sd7† and draws by perpetual check (Sd7-e5-d7) or Re5 if bK moves to e-file.

i) The initial material is beautifully level, with R+2S's v R+2S's+P. This would be readily drawn if W could eliminate the bP at the cost of an S. But wK is subject to mating threats. Also, if B1 can win a wS then the remaining material, other things being equal, would win. W has to meet 1 Re1† 2Ka2 b4 3Rd4 b3† 4Ka3 Ra1 mate. 1Rh3 or h5? Re1† 2Ka2 Sb4† 3Ka3 Sc2† 4Ka2 Ra1 mate. 1Kb1? loses to Re1†, and 1Ka2? to b4 2Rd4 Rd6, or if here 2Sd1 Re2† 3Kb1 Rd2 4Rc4 Rxd1† 5Rc1 Sc3† 6Kc2 b3†. 1Sc4? Re2 wins. 1Sf3 has the almost positional threat of 2Rh5 Rd6 3Sd4 b4 and now, for instance, 4Rxd5 Rxd5 5Sc6† K any 6Sxb4=. ii) 1 Re3 2Rh5 Sb3† 3Ka2 Sb4† 4Kb1 Rxf3 5Rxb5 Rf1† 6Sd1 Rxd1† 7Kb2 Sc1 or c5 8Rxb4 Sd3† 9Kc2=. iii) 2Sd3? Re2, or 2Sd1? Ra6† or 2Rd4†? K any all lose quickly. The text move intends either Sa3 to capture the bPb5 or just to advance wK and exchange off pieces to arrive at an obvious draw. Therefore B1 must, if at all possible, conjure up more mating threats. iv)3Rxc4? S5a4 and the simple mating threats Re2-a2 or Rb6-b1, for instance,

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cannot be adequately met when the wR checks run out. But how does 3Rd4† alter things? The answer is in the two glorious echo-variations deriving from the two bK moves, to e7 or e8 — of course 3 . Kc7 or c8 4Rxc4 draws at once as the bSc5 is pinned. v)3 Ke7 4Rxc4 S5a4 5Se5 is the echo to the main line given; if W were to move after 5Se5 then Rc6, Rxe5; Re6† would draw; for 5 Rxe5 see (vi); 5 Kf8 6Rf4† continues checking on the 4th rank (Rg6† meeting . Kf6 or h6) until Ke7 or e8, when Rc4 repeats the position; 5 Kd8 6Sc7† Kd7 (6..K else 7Se5 repeats) 7Se5† draws; 5 Rb6 6Rb4, or 5 Rd6 6Rd4, or 5 Rf6 6Rf4, or 5 Rh6 6Rh4 (or, here, 6Sg6† also) all lead to S-forks after 6 . RxR; 5 Ra6 6Rh4 Ra8 (6 Kf8 7Rf4† etc., or 6 Kd8 7Rh8† always ready to return to h4, or 6 aS any ÷ 7Kb2 draws; if 6 Rf6 7Rf4 only, not Rh1? Rf2 8Sc6† Kd7 9Sb4 Sc5 10Sc2 Rxc2 and Bl escapes the checks by running carefully down the a and b files) 7Rh8 with yet another latent S-fork. vi) Now 6Rb4? is pointless, 6..Rxb4 and mates; 5 .Rxe5 6 Rc8†Kd7 7 Rc7†Kd6 8 Rd6† Kd5 9 Re6 =. vii) Notes should by now be largely superfluous: the wR is in this line to offer itself on the yonder side of the bR, just as in the 5 Ke7 line on the hither side. viii) Just to point out a dual after 8 Rh6 by 9Rh8 or 9Rd7† Ke8 or e6 10Rd8† or d6†. ix) Threatening 12Rg6. So, why not 11Rc8 threatening 12Rc6? Because of a surprise S-fork by Black after 11..Sc5 12Rxc5 Ra6† 13Kb2 Sa4† winning. Of course, if here 12Kb2 S3a5† and 13 RxS with an unusual but straightforward win on material. x) 12 Kd8 13Rg3 S5e4 (13 Ra6† 14Kb2 Ra2† 15Kxc3 Ra3† 16Kc4=) 14Rd3† Kc7 15Sc4 Ra6† 16Kb2 Ra2† 17Kb3 Sc5† 18Kxc3=. xi) 13 Ra6† 14Kb2 Rb6† 15Kxc3= (wS fork follows bS fork); 13..S5e4 14Rf5† Ke7 15Kb2 Rb6† 16Kc2 Ke6 17Rh5 Sf6 18Sc4 Rc6 19Re5† and draws (20Kxc3). This is not the only line, of course.

No. 75: V. A. Korolkov. 1e7/i Re4/ii 2h4/iii Rh2/iv 3h7/v Rxh4 4Sa6 Kxb7, 5Sc5† Kc7 6Sxe4 Kd7 7Sd6/vi Ke7 8Sf5† Kf7 9Sxh4 Kg7 10Sf3/ vii Kxh7 11S1c3 or d2/vii Kg6 12Sd1 or e4 Kf5 13Sf2 and bK is now shut out of the h1 corner and wK can approach; mate will be achieved in some 40 moves, at a guess, probably with bKh8.

i) Because of Bl's material advantage (the double exchange always wins) and patent threats Rxh2, . Rxb4 and Rc7 the first move is fairly obvious. 1h4? Rxb4 at least draws, for Bl. ii)1 Re2 2h7 will win; 1. Rxb4 2e8Q Rxb7 3Qg8 and very soon h7 will win (3 Rxh2 4Qg1† or 3 fRb2 4Sc3 f3 5h7 f2 6Qg2). iii) 2Sa6? is a good try, 2. Ra4† 3Sa3 Ra3† 4Kb1 Rb3† 5Kc1 fRb2 6Sb4 (a clever attempt to evade the imminent perpetual check) 6 Rxb4 7e8Q Rb1† 8Kd2 R1b2† 9Ke1 Rb1† 10Kf2 R1b2† 11Kf3 R2b3† 12Kg4 f3† 13Kg3 f2† 14Kg2 f1Q† 15Kxf1 Rb1† with perpetual after all. iv)2 Rxc7 3Sc6† Kxb7 4Sxe7 Rh2 5Sg6 f3 6h7 f2 7Sd2 Rh1† 8Ka2 Rd1 9Sf1 Rxf1 10h8Q wins (note that 8Kb2? allows 10 Rb1†). v)3Sa6? Ra4† 4Sa3 Pxa3† draws because if wK tries to reach the k-side Bl wins by . Re3† and . Kxb7. vi)The wS takes an encore. vii)As the judge, Harold Lommer, points out, 10h8Q† is an alternative here but this cannot be considered a dual because it leads into the identical solution — 10 Kxh8 11Sf3 Kh7 or g7 — but merely one move later. viii)The solver or reader will long ago have recognised the notorious ending 2S v P. At this point in the solution the study passes over from the artistic into the didactic, because we are now in the realm of known endgame theory. For the best exposition of the theory see André Chéron, Lehr- und Handbuch der Endspiele, Vol II (2nd Edition, 1964), pp 220-250. Averbakh's Lehrbuch der Endspiele, Vol II, gives examples of this ending from over-the-board play. The point in the current position is

that with (cP or) fP on the 5th rank the bK must not be allowed to reach h1 (a1 for black cP). See Chéron op. cit. p 224 col 2. Let us see why 11Sa3? draws, 11..Kg6 12Sc2 Kf5 13S2e1 Kg4 14Kb2 Kg3 15Kc3 Kf2 16Kd4 Kf1 17Ke4 Kf2 18Kf5 Kg3 19Kg5 Kh3 and to make progress W can only try manoeuvring with wSe1, but this allows bK to reach the theoretical drawing corner h1, after which wK on f2 or h3 gives stalemate.

No. 76: G. M. Kasparyan. 1Be3†/i Kb1 2c6/ii Be5/iii 3Kb4/iv Kb2/v 4c7/vi Bxc7/vii 5Bd4† Kc1/viii 6Bxa1 Kb1 7Sb5 Bd8/ix 8Kc3 Bf6†/x 9Kd2 Bxa1 10Bc2† Kb2 11Ba4(or Bd1) Kb1 12Sa3† Kb2 13Sc4† Kb1 14Bc2 mate.

i)The threat of ..Kd2 and ..Rc1 had to be met first. ii)The solution as given in ACQ is full but suffers from a lack of stated threats. Only awareness of threats makes the solution of any study really clear, and in the case of Kasparyan threats can be of fiendish subtlety and depth. To avoid cooks and serious duals there must be hair's-breadth variations. The point here is complex. B1 will try to extricate his pieces by moving bB, then bK, then bR, in order to promote his aP. This will take 4 moves. In addition there is a stalemate with wKc3 if bB is removed. To win, therefore, W must allow considerable counterplay. The W plan is in fact to construct a mating net by using many threats to reduce the material to a theoretical win. It is the presence of these many "book" wins that makes this difficult study so instructive for the less expert enthusiast. 2Kb4? would present B1 with a tempo, as in several variations it is vital for cP to promote: 2Kb4? Bc3? 3Kc4 Kb2 4c6 Re1. If W tries to improve on this by 3Ka3 Bb2† 4Ka4 Be5 (4..Bf6? 5c6 Be5 7Kb4 as in main line) 5Sc6 Bf6 6Sa5 (6Sb4 Kb2 — threat ..Re1 — 7Sxa2 Rxa2† 8Bxa2 Kxa2 and a "book" draw is reached that every study-solver should know) 6 Kb2 7Sc4† Kc3 8c6 Bd8 9Bf4 Kd3 10Bd6 Rc1 11Se5† Kc3 12Bxa2 Ra1 13Ka3 (this threatens another "book" win, B+B+S v R, by 14c7) 13 ..Bg5 14Bb4† Kc2 15c7 Bc1† 16Ka4 Rxa2† 17Kb5 Ra8=. This variation is a severe strain on the analytic ability, being packed with tactical nuances. If the study is unsound it is likely to be unsound by some W improvement here. iii)2..Bc3† is a loss of time, as the cP must be stopped — 3Ka4 and 3. Be5 4c7, or 3..Kb2 4c7 are both fairly straightforward, W winning in the first case by 4 Bxc7 5Bd4 followed by Sa7-b5-a3, and in the second by 4. Rf1 5Bxa2 Rf8 6Be6 or 4..Re1 5Bxa2 Rxe3 6c8Q Kxa2; in all lines W wins eventually by the "book". iv)3Bd4? Bxd4 4c7 Kb2 5c8Q Rc1=. v)3..Bc3† 4Kc4 Kb2 5c7 Rf1 6Bxa2 wins, or 3 Bd6† 4Kc4 Kb2 5Bd4† Kb1 6Bxa1 Kxa1 7Sb5 with 3 threats — Sxd6, Bxa2 and Sc3, therefore winning easily. vi)Other moves would be met by a bR move, but the point of this decoy is deeply hidden. vii)4..Bd6† 5Kc4 Rc1† 6Bxc1† Kxc1 7c8Q a1Q 8Kd3† Kb2 9Qc2† Ka3 10Sb5† and 11Sxd6 wins. If here 5..Rd1 6c8Q a1Q 7Qh8† and Qxa1 wins. viii) A surprise, but 5 ..Kb1 6Sb5 wins as in (iii). ix)Again a clever reply, avoiding 7..Kxa1 8Ka3 Kb1 9Bxa2† Ka1 10Sd4 Bd6† 11Kb3 and 12Sc2 mate. If here 8. Be5 9Bc2 and W mates by playing wK to c2, after first moving wB to h7, for instance, when bB cannot stop an eventual S-mate, especially as wB has unlimited tempo moves. x)Naturally 8. Kxa1 is answered by 9Kc2.

No. 77: A. J. Roycroft. 1Bf6†/i Kh3/ii 2Rh6/iii Bg6† 3Rxf6 f2/iv 4Rh6/v Kg4 5Rg6† Kf5/vi 6Kf7/vii Sf4/viii 7Rg5† Ke4 8Re5† Kf3/ix 9Bg5/x Kg4/ xi 10Bh6/xii Sh3/xiii 11Re4† Kg3 12Re3† Kg5 13Re4† Kh5 14Re5† Kg4 drawn.

i)1Rg1? Sxg7† 2Ke7 (2Rxg7 f2) 2..Se6 3Kd6 f2 4Rc1 Kg3 5c5 Kg2 6c6 f1Q 7Rxf1 Kxf1 8c7 Sg5 9Ke7 Se4 wins. ii)1..Sxf6† 2Rxf6 Kg5 3Ra6

or d6 =. iii) 2Rg5? Sxf6† 3K any Bek wins. The text move looks very
strong, threatening Rxh5 and Bd4. iv) For how long is this pawn to
be stopped from queening? If W wins the bS then W is in a strong
position for even winning, but if Bl queens fP while retaining bS then
Bl will win. This sets the stage for the ensuing play. v)4c5? is a
tempting try 4..f1Q 5Be7 Qf5 wins, 6Rg5 Qc8† 7Kf7 Sf4 8Re5 Qd7
threatening . Sd5-e7. vi)5 Kh3 6Rh6 repeats; 5 Kf3 6Rh6 (6Rg5?
Sxf6† 7Kf7 Ke4) 6..Sg3 (6. f1Q 7Rxh5 or 6 Kg4 7Rg6†) 7Bd4 f1Q
8Rf6† =; 5..Kf4 6Bg5† (6Rh6? Sg3 7Bh4 f1Q 8Bxg3† Kxg3 9Rg6† Kh4
10c5 Qd3 wins, see next main line note) 6 Ke5 7Rh6 f1Q (7 Sg3 8Bh4)
8Rxh5 and now 8 .Qxc4 9Be7† Ke6 10 Rh6†, or 8 Qe2 9Rh6, or 8..Ke6
9Rh6† ≡. vii)6Rh6? f1Q (6 Sg3?) 7Bd4) 7Rxh5† Kxf6 8Rh6† Ke5
Bl wins, see André Chéron, Lehr- und Handbuch der Endspiele Vol III
(1958 positions 1443, 1444, 1445, also p. 35 col one. 6Rg5†? Kxf6 7Rg8
Ke5 or Ke6 or Sg7†-e6 and Bl wins.
This study was composed over several years, it proving very trouble-
some both to analyse and to find an attractive setting. In examining
his notes afresh, for E G No 3, the composer intended to make clear
why a wP had been added on c4. His original notes do not shed light
on this, and his memory is not much better. The best he can half-recall
is the line 5..Kf4 6Bg5† Ke4 7Rh6 (7Re6†? Kf5) 7 f1Q (7. Sg3)
8Rh4† simpler than Bh4 8 K any 9Rf4) 8Rxh5 and now W seems to
me to have very little trouble in drawing, with or without a wPc4;
if 8 Qb5† (which wP c4 would prevent) 9Kf7 Qf5† 10Kg7 followed,
after 10 Kd5 or Kf3, by 11Kh6 and the Rh5-h4-f4 manoeuvre threat
holds the position . Of course the diagram position would be superior
without wPc4, and many variations would be simpler without spoiling
the idea. The composer is therefore dismayed and would be most
pleased if any Good Samaritan solver would tell him why he added
that wPc4! Other attempts by Bl after 8Rxh5) (no wPc4) are 8 Kf5
9Be7† Ke6 10Rh6†=, or 8 Qe2 9Rh4† (9R else? Qb5† and 10 Qxg5
wins) 9 Kf5 10Be7 Qb5† and any wK move looks adequate, although
Bl may have better chances here than in other variations.
viii) The threat was 7Rg5† and 8Rxh5. 6 Kf4 7Rg5 or Rh6=,
for example 7Rg5 Sg3 8Kg6 Kf3 9Be5; 6 Ke4 7Rg4† Kf3 (7. Kd3
8Rh4 or 7 Ke3 8Bd4†) 8Rh4 (8Rg5? Sf4 wins, but not 8 Sg3? 9Be5
=) 8 .f1Q (8. Sg3 9Be5) 9Rxh5 =. Note that after 6 Ke4 7Rh6?
(7Rg5? Sxf6) 7..Sg3 8Rh3 (8Rg6 Sf5 9Rg4† Kf3 10Rg5 Se3 wins)
8 .Kf4 9Bh4 (9Rh4† Kf5 10Rh3 f1Q 11Rxg3 Qxc4† wins) 9 f1Q 10Rxg3
Qh1 11Rd3 Ke4 winning wR or wB. ix)8 Kd3 9Bg5 f1Q and draws
because bK "happens" to prevent the winning Qxc4†. Compare note
(x). x)The temptingly symmetrical move 9Rf5 loses, 9 Kg4 10Rg7
Kh3 11Rf5 f1Q 12Be5 or g5 Qxc4† wins. xi)9 f1Q 10Rf5 Qxc4† 11Kg7
Qc7† (11. Qc3† 12Rf6=) 12Kh6 Qd6† 13Rf6=. xii)10Bxf4? f1Q 11Re4
Kf5 or Qd3 wins. xiii) 10 f1Q 11Re4 Qd3 12Rxf4† Kh5 13Rf6=.
No. 78: R. Brieger. 1Rd1/i Be1/ii 2Rc1/iii Ba5/iv 3Sg3/iv Bb6/v 4Rc2†
Kg1/vi 5Se2†/vii Kf1/viii 6Sf4 Bf2/ix 7Rc1† Be1 8Sh5 Kg2/ x 9Rc2†
/xi Kg1/xii 10Sg3†xiii Ba5†xiv 11Kh3 h1Q† 12Sxh1 13Rc1† and mate
next move/xv.
i)Though difficult, this study can be solved from move to move without
having to delve for Kasparyan-style subtleties. To say this, is no
disrespect to the composer, who has created a rich variety of play in
an utterly natural setting. To begin with, W must meet Bl's drawing
threats of 1 Be5, after which W can make no progress, or 1 Bd4-g1,
when Sg3 is answered by h1Q with the standard, must-be-known-by-
everybody, K+B v K+R draw. 1Rc1? Be5 2Rc2† Kxh1 3Kf3 introduces
an interesting manoeuvre the solver or solution-follower should bear

in mind, but it fails here to 3 Bd4. ii)Possible because 2Rxe1 is stalemate. 1 Bd4 or Bd2 2Rxd4 or d2† Kxh1 3Kf3 and 4Rd1mate. 1..Be5 also fails to 2Rd2† Kxh1 3Kf3 with mate following. iii)A tempo move (2Kf4?? actually loses to 2..Bd2†) that prevents bB returning to c3 and also covers c5 in order to win with Rc2† in reply to 2..Bb4.

<table>
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Schakend Nederland, sept. '65
5

Win   6

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No. 80   V. A. Bron
2nd Pr. J. C. A. Fischer Tny
Schakend Nederland, sept. '65
6

Draw   5

</td></tr>
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No. 79   J. H. Marwitz
1st. Pr. J. C. A. Fischer Tny
Schakend Nederland, sept. '65
5

Win 6

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2nd Pr. J. C. A. Fischer Tny
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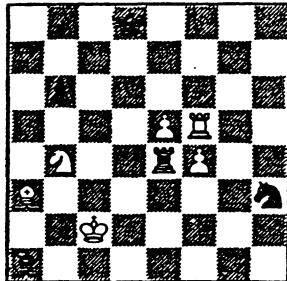
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3rd/4th Pr. = J. C. A. Fischer
Tny
Schakend Nederland, sept. '65
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Tny
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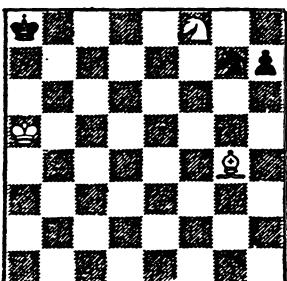
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Schakend Nederland, sept. '65
6

Win 7
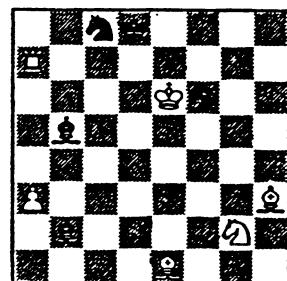
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2nd H.M. J. C. A. Fischer Tny
Schakend Nederland, sept. '65
3

Draw 6
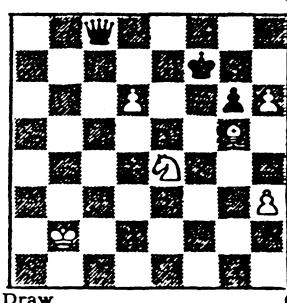
iv)Clearly best, intending to reach the saving a7-g1 diagonal via b6. 2..Bd2 3Rc2 Kxh1 4Rxd2 Kg1 5Kg3 h1S† 6Kf3 with another immediately winning position familiar to experienced solvers. 2..Bh4 3Rc2† wins similarly. iv)One would only play this move because there seems no other way to attempt to make progress. It does threaten 4Rc2† but allows B1's planned retort. v)If B1 could play onto the b8-h2 diagonal this would not actually draw, so it is superfluous that 3. Bc7 is ruled out by 4Rxc7. Put wR on al and play 3:.Bc7 4Ra2† Kg1 5Kh3 wins. Instead of 3..Bb6 a bK move loses at once to 4Kh3. vi)4..Bf2 5Rb2 and 6Kf3 wins. vii)Again the only way to do anything different, as 5Kh3? h1Q† draws. viii)5..Kh1 6Kf3 Bf2 7Rc1† (7Sg3† is equally good) 7..Bg1 8Sg3 mate. ix)6..h1Q 7Rc1† wins; 6 Kg1 7Rg2† and 8Kh3 is simplest, but 7Sh3† also wins; 6 Bg1 7Kg3 h1S† (7. Ke1 8Kg2) 8Kf3 Bf2 and 9Sg2 or 9Rc1† win, among other moves. x)8 h1Q 9Sg3† wins as bBe1 is pinned; 8. h1S 9Sf4 or 9Kf3 win; 8 Ke2 or f2 9Sg3(†) wins. xi)9Rxe1? h1Q 10Sf4† Kh2 11Re2† Kg1 12Kg3 Kf1 13Rc2 Qe4 14Rc1† Qe1†=. xii)9..Bf2 10Sg3 Kg1 11Kf3 does not introduce anything not already in a previous note. xiii)The wS is back on the square vacated 5 moves ago, and wR has already checked twice on c2 — surely W is moving round in circles? xiv)10..h1Q 11Sxh1 Kxh1 12Rc1 wins; 10..Bf2 11Kf3 or h3. xv)Brieger's study has in common with the Kasparyan position sharing first prize the high-class attribute of an absence of captures in the introductory and main line play (the mechanical final captures in the Brieger may be considered outside the solution).

No. 79: J. H. Marwitz. 1Sd5 Re2† 2Kd1 Sxf4 3Bd6 Rxe5 4Bxe5 Sxd5 5Bd4 Kd7 6Rg5 Sc3† 7Kc2 Se4 8Rg7† and 9Bxa1 wins.

No. 80: V. A. Bron. 1Bb5† Rxb5 2Rh5 Sd4† 3Bxd4 Kd8 4Rh8† Kc7 5Rxh3 Rb1 6Be3 Re1 7Kf5 Bg3 8Bf2 Rf1 9Kg4 Be5 10Kf5 Bg3 11Kg4 Be5 12Kf5=.

No. 81: W. J. C. Mees. 1Kb6 Kb8 2Bh3 h6 3Bg4 h5 4Bd7 h4 5Bh3 Se8 6Sd7† Kc8 7Se5† Kb8 8Sc6† Ka8 9Sb4 Sf6 10Be6(f5) Kb8 11Sa6† Ka8 12Sc7† Kb8 13Bh3 and 14Sa6† wins.

No. 82: J. H. Marwitz. 1Kf7 Be8 2Kf8 Sh7† 3Rxh7 Bxa3† 4Kg7 Bb2† 5Kh6 Bc1† 6Sf4 Bxf4† 7Kg7 Be5† 8Kf8 Bd6† 9Kg8 Se7†10Kxe7 11Bh4 mate.

No. 83: G. Aronowich. 1c5† Ke6 2Kg5 f6† Kg6 Qb1† 4Bc2 Qb7/i 5Bb3† d5 6Ba4 c6 7Bxc6 Qxc6 8f5† Kd7 8Sb8† wins. i) 4..Qxc2† 5f5† Kd5 6Sb4† wins bQ.

No. 84: J. J. v. d. Ende. 1h7 Kg7 2d7 Qxd7 3Bh6† Kh8 4Sg5 Qd2† 5Kb3 Qd3† 6Kb4 Qc2 7Kb5 Qc3 8Kb6 Qc4 9Kb7 Qc3/i 10Kb6 Qc8 11Kb5 Qc7 12Kb4 Qc6 13Kb3=. i)9 Qc5? loses to 10Bg7† and 11Se6†.

No. 85: W. Proskurowski. 1Bc4/i Kf5 2Ka7 Ke5 3Kb8 f5 4Be6 wins. i) 1c7? Be6 2Bc4 Bc8 3Ka7 f5 4Kb8 Bd7 5Ba6 f4 6Bc8 Bxc8 7Kxc8 f3 8K any f2 9c8Q f1Q=. 8K any f2 9c8Q f1Q=.

No. 86: W. J. G. Mees. 1Bb3 Ke7 2Sc6† Kf6 3Sxd8 Bf4† 4Kh7 Sg5† 5Kh8 Be5 6Bc2 d3 7Bxd3 Bd4 8Bc2 Be5 9g8S mate.

No. 87: R. Heiskanen. 1c5 Qh8 2b4 Qg8/i 3Ra3 Qh8 4Rc3 Qg8/ii 5Rc4 Qh8 6Rd4 Qg8 7Rd5 Qh8 8Re5 Qg8 9Re6 Qh8 10Rf6 Qg8 11Rf7 Qh8 12Rg7 Qe8 13Rxh7 Qg8 14Rf7 Qh8 15Rg7 Qe8 16h7 wins. i)2Kb5? Qg8. ii)4Kb5? Qg8 or 4Ka4? Qg8 5c6 bc.

No. 88: B. Soukup-Bardon. 1Kf6 Ke3 2Sc4† Kf3 3Sf1 Ke2/i 4Sh2 Kf2 5Se5 g5 6Shg4† Ke2 7Sh6 Ke3 8Sf5† Kf4 9Sg7 Kg3 10Sd3 Kh4/ii 11Sf2

g4 12Sf5† wins. i)3 Ke4 4Se5 Kf4 5Sfd2 g5 6Sdf3 g4 7Sd4 g3 8Se2†
wins, or 3 Kg2 4Sfd2 g5 5Se5 Kh3 6Se4 g4 7Sf2† wins. ii) 10 g4
11Sh5† Kh4 12Shf4 g3 13Kf5 wins.

No. 85   W. Proskurowski
3rd. H.M.   J. C. A. Fischer Tny
Schakend Nederland, sept. '65
3
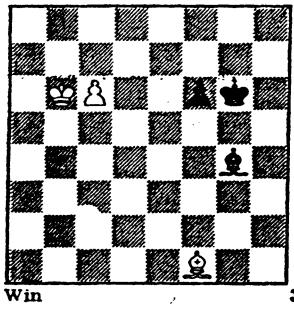
Win   3

No. 86   W. J. G. Mees
4th H.M. J. C. A. Fischer Tny
Schakend Nederland, sept. '65
6
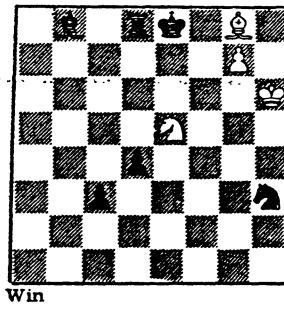
Win   4

No. 87   R. Heiskanen
1st Pr. Tidskrift för Schack
Tny 1964
Tidskrift för Schack, Sept. '65
5

Win   9
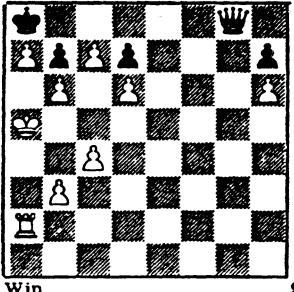
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2nd Pr. Tidskrift för Schack
Tny 1964
Tidskrift för Schack, Sept. '65
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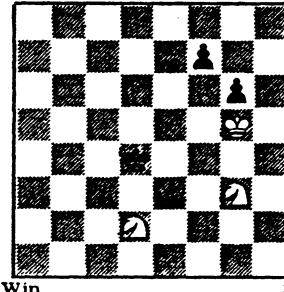
Win   3

No. 89   A. Akerblom
3rd Pr. Tidskrift för Schack
Tny 1964
Tidskrift för Schack, Sept. '65
4
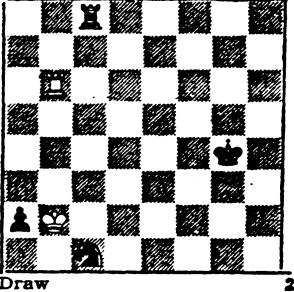
Draw   2

No. 90   S. Clausen
4th Pr. Tidskrift för Schack
Tny 1964
Tidskrift för Schack, Sept. '65
4

Win   7

48
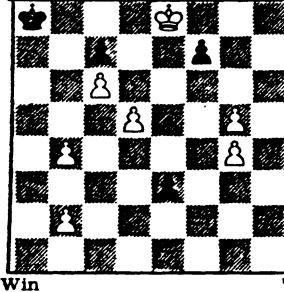
No. 89: A. Akerblom. 1Ka1/i Ra8 2Rg6† Kf4/ii 3Rf6† Ke4 4Re6† Kd4 5Rd6† Kc5 6Rd3=. i) 1Ra6? Sd3† 2K any Sb4, or 1Rb4† Kf3 2Ra4 Rb8† 3Kc2 Ke3 4Ra3† Ke2 5Rxa2 Rc8†.

No. 90: S. Clausen. 1g6 fg 2d6 e2 3dc e1Q† 4Kf7 Qf1† 5Kg7 Qa6 6b5 Qc8 7b6 wins.

No. 91: F. Hynz. 1Sf5 cd 2Sd4 Ka2 3Kc2 Ka1 4Sc6 Ka2 5Sb4† Ka1 6Kc1 d4 7Sc2† Ka2 8Sxd4 Ka1 9Kc2 Ka2 10Se2 Ka1 11Sc1 a2 12Sb3 mate.

No. 92: S. Clausen. 1Rd1 g4 2f4 g3 3f3 g5 4f5 Sg4 5fg† Kxg4 6Rf1 Kh5 7Rh6† Kg4 8Rf4† gf 9Rg6† Qxg6 10fg f3 11ef† Kxf3 12g7 wins.

No. 93: T. B. Gorgiev. (a) 1Sd2† Kc3 2Sde4† Kb3 3Se2 Sb4 4Sd2† Ka3 5Sd4 S any 6Sc2 mate. (b) 1Sd2† Kc3 2Sde4† Kb3 3Se2 Sb4 4Sd2† Ka4 5Sc3† Ka5 6Sc4 mate.

No. 94: E. Pogosjants. 1Ra2 Sd3† 2Kd2 Re2† 3Kxe2 Sc1† 4Kd2 Sxa2

No. 95: H. Källström. 1a7† Ka8 2e7 b1Q† 3Rxb1 cbQ† 4Kc7 Qb7† 5Sd5 wins.
5Kd8 Qb6† 6Kc8 Qc6† 7Kd8 Qd6† 8Kc8 Qc6† 9Kd8 with a positional draw.

No. 96: H. M. Lommer. 1cb c1Q/i 2b8S† Bxb8 stalemate. i)1 . Qh8 2bcB† Sb7 stalemate. If here 2bcQ†? Sb7 3Qxh8 c1Q wins. 1 . a4 2bcQ† Ka5 3Qa6†=. Triple promotion to draw (single pawn, and in a so-called "minimal", W having K and one other man).

No. 97: T. B. Gorgiev. 1Se1/i Kxe1 2Kg1 c4/ii 3Sd3†/iii Kd2/iv 4Se1 Kxe1/v 5Rd3/vi cd 6Be7 g5 7Bd6 b5 8Bc7 b4 9Bd6 g4 10Be7 g3 11Bd6 b3 12Bc7 Kd2/vii 13Ba5 mate. i)1Bh4? e1Q†. ii)2 . Kd2 3Rd3† Ke1 4Bh4 mate. iii)3Bf6? g5 4Sd3† cd 5Rxd3 Qd2. 3Sd5? Kd2 4Bxe3† Ke1. iv)3 cd 4Rxd3 and 5Bh4 mate. v)4 . c3 5Ra8. vi) 5Be7? Kd2 6Bb4† c3. vii)12 Qd2 13Bxg3 mate. .

No. 98: W. Proskurowski. 1e7 b1Q 2e8Q Qh7 3Kc8/i Qg7 4Qd8 Qf7/ii 5Qh8 Qe7 6Qg8/iii wins. i)3Qf8? ba=. ii)4 . Qh7 5Qf8 ba 6Qf3†. iii) 6 Qc5† 7Kd7† or 6 Qd6 7ab mate. Note also the nice variation 3 . Qe4 4Kc7† wins, but not 4Qxe4? Stalemate.

No. 99: B. V. Badaj. 1a7 Be4† 2Kxe4 Rh4† 3Kf5 Rf4† 4Kg5 Ra4 5Ba6 Rxa6 6Rh1 Kd7 7Rh8 a2 8a8Q a1Q 9Qd5† and mates in 3.

No. 100: A. Koranyi. 1Rc8 Rc2 2c7 (threat Rg8† and c8Q) 2 . Kh4 3Kh1 Rc6 4Kh2 Rc2 5Rg8 h6 6c8R/i Rxg2† ii 7Kh1 Rh2† 8Kg1 wins. i)6c8Q? Rxg2† 7Kh1 Rg1†. ii)6 . Rxc8 7g3 mate or 7Rxc8.

No. 101: T. B. Gorgiev. 1a5 Kxa5 2Sd6 Rb8 3Kb3 Rh8 4b8Q Rxb8 5Ka3 wins. If 1 . Rb8 2Sa6† Kxa5 3Sxb8 Kxb5 4Kb3 wins.

No. 102: V. Pachman. 1Rh5 Rb7 2Bg7† Kc6 3Rxh7 c3 4Kd1 Rd7† 5Rc1/ı Kc7 6Sa7 Kb6 7Kc2 wins. i)5Kc2? Kc7 6Sa7 Kb6.

No. 103: C. Sansom. 1Sd2† Kd4 2Sb3† Ke4 3Sc5† Kd4 4Se6† Ke4 5Bg7 Qh3/i 6Sc5† Kd4 7Bf1 Qxh2,f1/ii 8Sb3† Ke4 9Sd2† wins. i)5 . Qh7 6Bd3† or 5 . Qxh2 6Sc5† Kd4 7Sb3† Ke4 8Sd2† Kd4 9Sf3† wins. ii) 7 Qf3 8Se6† Ke4 9Bd3† or 7 . Qc8 8Sb3† Ke4 9Bg2 mate, or 7 . Qh7 8Sb3,e6† Ke4 9Bd3† wins.

No. 104: C. Sansom. 1R2e4 a5/i 2R6e5† Ka6 3Rc4/ii Qa1/iii 4 Rc6† Ka7 5Re7/iv Qh8 6Kd6† Ka8 7Ra6† Kb8 8Rb6† Ka8/v 9Kc7 Qc3†/vi 10Rc6 Qd3 11Rc5 Qa3, d2 12Ree5 wins. i)1 . Qc1,c2† 2Kb7 wins. ii)3Rc5? Qb3. iii)3 . Qd2 4Rc6† Ka7 Qd3 6Rd7 Qe2 7Kd8† wins. iv)5Rcc5? Ka6 6Kc8 Kb6 7Rb5† Ka6 8Rbd5 Qc3† 9Rc5 Qxh3†. v)8 . Kc8 9Rc7† vi)9 . Ka7 10Kc6† Ka8 11Ra6† Kb8 12Rb7† wins.

No. 105: C. Sansom. 1Ra8†/i Rg8/ii 2Kf7 Kh7 3Rxg8 Qa1 4Rg2 Qh1 5Rg7† wins. i)1Rc8†? Rg8 2Kf7 Qh1=. ii)1 . Kh7 2Rc7† wins.

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No. 106: C. Jonsson. 1Sa5 b2 2c7 b1Q 3c8Q† Qb8 4Qa6† Qa7 5Qc6†
Kb8 6Qe8† Kc7 7Qe7† Kb6 8Sc4† Ka6 9Qa3† Kb7 10Sd6† Ka8 11Qf3†
Kb8 12Qf8† Kc7 13Sb5† wins.

Win   3

Win   8

Win (a) As diag.   3
        (b) With Pa4 on a3.

Win   4

Draw   4

Draw   2

50
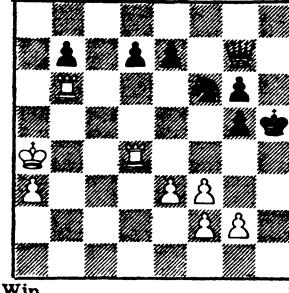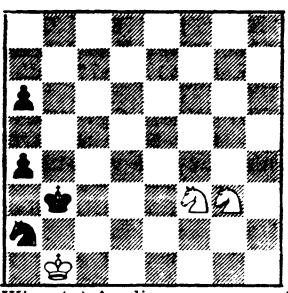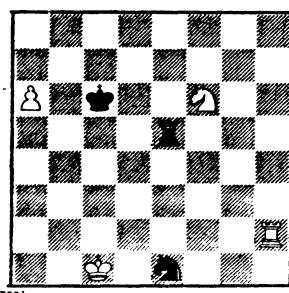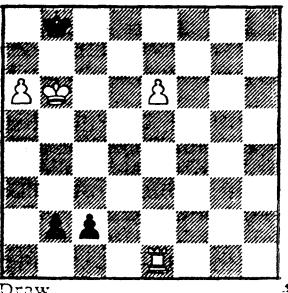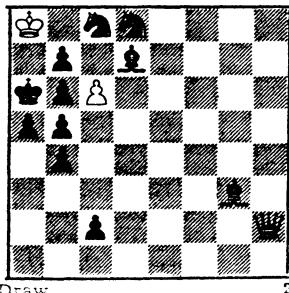
No. 97   T. B. Gorgiev
        KNSB, 1965
                            12
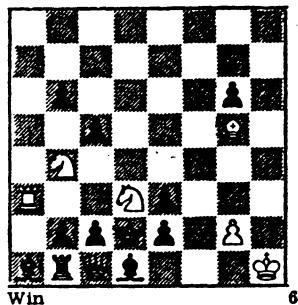
No. 98   W. Proskurowski
1st/2nd Pr. = Szachy Theme-
            Tny 1964
                            4

Win   6
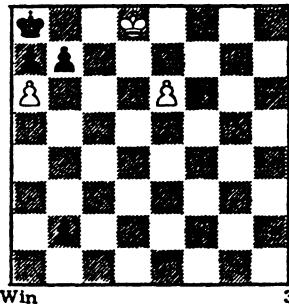
Win   3


No. 99   B. V. Badaj
1st Pr. Magyar Sakkélet 1963
                            5
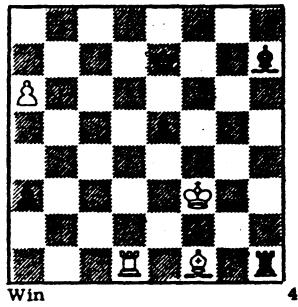
No. 100   A. Koranyi
2nd Pr. Magyar Sakkélet 1963
                            4
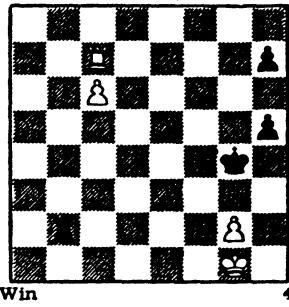
Win   4

Win   4

No. 101   T. B. Gorgiev
1st Pr. Thèmes 64, 1963
                            3
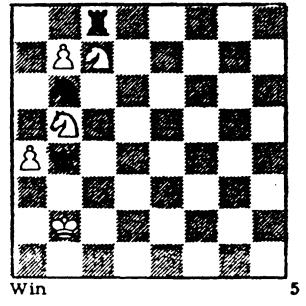
No. 102   V. Pachman
2nd Pr. Thèmes 64, 1963
                            4

Win   5
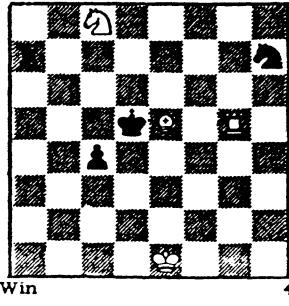
Win   4

No. 107: T. B. Gorgiev. 1Sd1 Sb5† 2Kb6 Bxa1 3Sa6† Ka4 4Sc5† Kb4 5a3† Sxa3 6c3† Bxc3 7Se3 followed by 8Sc2 or d5 mate.

No. 108: A. Belyenky. 1Bg6† Ke3 2Sh4/i Qd7†/ii 3Sf5† Ke4 4Sb5/iii Qxb5/iv 5Sd6†† Ke3 6Bc2 avoids stalemate and wins because of the threat 7Sf5. i)2Sd4? Qe6† 3Sf5† Ke4 4Kg5 Qe5 5Sc6 Qf4† 6Kh5 Qf3† 7Kh6 Qh1† 8Sh4† Ke3 and B1 wins back a piece =. ii)2..Qe6† 3Bf5 or 2..Qxa7 3Sg2† and 4Bf2†. iii)4Sc6? Qxc6 5Se7† Ke3 6Sxc6 =, and worse would be 6Bb1? Qg2†.

No. 109: V. A. Korolkov. 1e5 Bxe5† 2Ka2 Bd4 3Bb3/i Ke4 4Ra5 Bc5 5Ba4 Kd5 6Ra6 Bb6 7Rxb6 h1Q 8Bc6† Kc5 9Bxh1 Kxb6 10h4 wins. i)3Rxd4? h1Q 4Be4† Ke3 5Bxh1 Kxd4 6h4 Ke5=.

No. 110: V. Yakimchik. 1Kf1/i Se3† 2Ke1 Sc2† 3Kd2 Sxa1 4Kxd3 Kg7 5Kc3 Ba4 6Sg6/ii Kxg6 7Kb4 Bc2 8Kc3 Be4 9Kd4 Bc6 10Kc3 Ba4 11Kb4 Bd1 12Kc3 Kg5 13Kb2 Sc2 14Kc1 Se3 15Kd2 wins. i)1Kf3? Bc6† 2Kf4 d2 3Sf7† Kh7 4Sg5† Kg6 5Sh3 Bg2 queens the pawn. ii)6Kb4? Bc2 7Kc3 Bh7 wins.

No. 111: G. A. Nadarieshvili. 1f7 Bf4†/i 2Kxf4 b1Q/ii 3f8Q Qf1† 4Ke5 Qe1† 5Kd6/iii Qb4† 6Ke5 with a positional draw. i)1 c1Q 2f8Q Qd3† 3Kh4 Qxd4 5Qf7†=. ii)2..c1R 3f8S† Kg8 4Sxd7=. iii)5Kf4? Qf2† 6Ke5 Qg3† 7Kf6 Qf4† wins the P ending.

No. 112: P. Perkonoja. 1c7 Sd7 2c8Q†/i Rxc8 3h7 Rxc3 4h8Q Rg3† 5Kh7† Sf8† 6Kh6 Rxg2/ii 7fe Rh2† 8Kg7 Rxh8 9efQ† Rxf8 10f6 wins. i)2h7? Rg4†3Kh8 Sb6 4fe f6 (to clear f7 for bK) 5Bxf6 Sc8 6Bg7 Kf7 7f6 Re4 8g4 Rxe7 9fe Sxe7 wins. ii)6..ef 7Qxf6 wins, for if 7..Rxf2 8Qc6†.

No 113: E. Pogosjants. 1h7† Kh8 2b3/i Bc1/ii 3g3 (tempo) Ba3 4g4 Bc1 5Kxc1/iii Bxb3 6Kd2 Ba2 7Kc2 Be6 8Kd3 Bxg4 9Ke4=. i) 2ba? Be6 3a4 Bf5† 4Kc3 Bxg6 5Kd4 Bc2 6a5 Ba4 wins. ii) 2..Bxd6? 3Kb2— Black must keep his white-squared bishop. iii) 5g5? Ba3 and White is in Zugzwang.

No 114: G. M. Kasparyan. 1Ke7 Sb3 Kxf7 e5 3Ke6 e4 4Kd5 Kf3 5Kc4 Kg4 6Be3/i Sa5† 7Kb5 Sb7 8Kc6 Sd8† 9Kd7 Sf7 10Ke6 Kf3/ii 11Bd2 Ke2 12Bf4 Sd8† 13Kd7 Sb7 14Kc6 Sa5† 15Kb5 Sb3 16Kc4 Kf3 17Bg5 Kg4 18Be3 Positional draw. i)6Kd5 Kf5 7Be3 Sc7† and the knights are safe. Together with No. 53 this study is evidence that Kasparyan has recently been probing the possibilities of this material.

No 115: V. A. Bron. 1Bd2† Ka4/i 2Be8† Kb3/ii 3Bf7† Ka4 4Kc2 b1Q† 5Kxb1 g1Q† 6Ka2 Qg8/iii 7Bd5 Qf7 8Se6 Kb5/iv 9Sd4† Ka4 10Bb3† wins, avoiding stalemate. i)1 Kb6 2Be3†and 3Kc2. ii)2 Ka3 3Sb5† and White can stop the pawns. iii)The only defence against 7Be8† and 7Bb3†. iv)bQ defences to 9Bc6 allow forks.

No 116: V. A. Korolkov. 1c5 f4 2c6 f3 3ef Sg6† 4Kf7 Se7/i 5Bxe7 Bh2 6f4 Bxf4 7Bg5 e2 8Bxf4 e1Q 9c7 Qc3 10Be5† Qxe5 11c8Q† wins. i)So that if 5Kxe7 e2 6Bb4 Bc5† or 6Ba3 Bb6=.

No 117: E. Pogosjants. 1Kf6 Kh6 2d6 Se8† 3Bxe8 e3 4d7/i e2 5d8S/ii e1S/iii 6Sc6 Sf3 7Se7 Sh4 8Sg8 mate. i)4Bb5? e2 5Bxe2=. ii) 5d8Q? e1Q =. 5..e1Q 6Sf7† Kh5 7Se5† Kh4 8Sf3† wins.

No 118: I. Chuiko. 1Bd4 Bb6†/i 2Bxb6 g3 3Bd4 Ra7† 4Bxa7 Kxa7 5Rb7†/ii Kxb7 6Bc6†/iii Kxc6 7Ka6 d4/iv 8e4 d5 9e5 g2 10b5† Kc5 11Ka5g1Q 12b4 mate. i) 1..Bxd4 2Rxb7 as main line; 2Rxb7 Kxb7 3Bc6† is the far from obvious threat. ii) bPh6 is explained by 5Rxd5 g2- when g5 is guarded. iii) Threatening 7Bxd5, hence forcing the capture. iv) There is a dual after 7..g2 by either 8d4 or 8b5† Kc5 9Ka5.

No 119: V. Vishnjevsky and Al. Kuznetsov. 1Sb5 Ra5 2h7 Se7† 3Kb7 Sg6/i 4h8Q Sxh8 5Kb6 Ra8 6Kb7 Rd8 7Kc7=. i) 3..Rxb5† 4Ka6=. In this study note that R+S does not win against S+S.

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No 120: E. Pogosjants. 1Sc3† Ke6 2Se2 Rg5 3Bd2 Rc5 4Bb4 Re5 5Bc3 Re3 6Bd2 Re5 7Bc3=. The play may not be deep, but the position is of remarkable naturalness and the constructional skill is enviable.

**No. 103**   **C. Sansom**
Correspondence Chess,
May 1965

4

Win   8
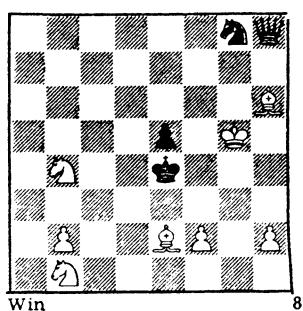
No. 104   **C. Sansom**
Correspondence Chess,
Aug. 1965

3

Win   5
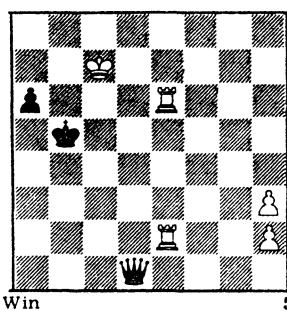
No. 105   **C. Sansom**
Correspondence Chess,
Aug. 1965

5

Win   3
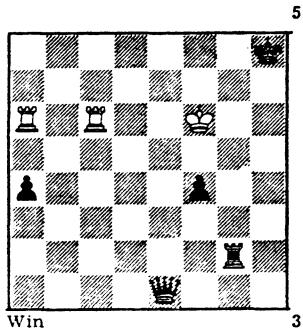
No. 106   **C. Jonsson**
1st H.M. Tidskrift för Schack
Tny 1964
Tidskrift för Schack, sept. '65

2

Win   3
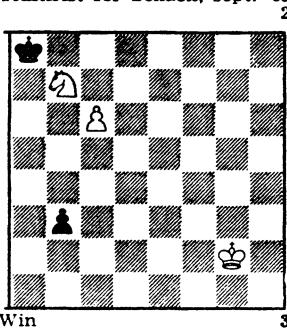
No. 107   **T. Gorgiev**
3rd H.M. Tidskrift för Schack
Tny 1964
Tidskrift för Schack, Sept. '65

4


Win   6
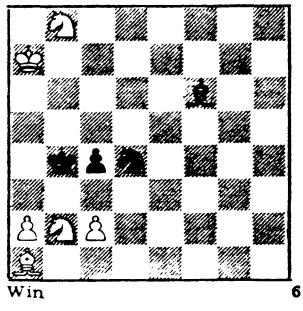
No. 108   **A. Belyenky**
1st Pr. Shakhmaty v SSSR, '64

3
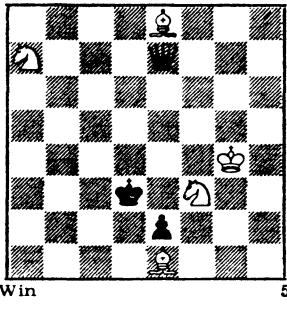
Win   5

53

No. 109   V. A. Korolkov
4th Pr. Shakhmaty v SSSR, '64
                              3
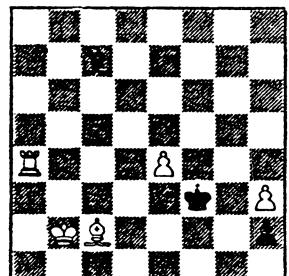
Win   5

No. 110   V. Yakimchik
Shakhmaty v SSSR, 3/1965
                              4
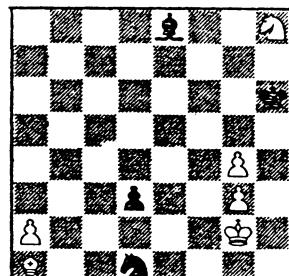
Draw   6

No. 111   G. A. Nadarieshvili
Shakhmaty v SSSR, 4/1965
                              7
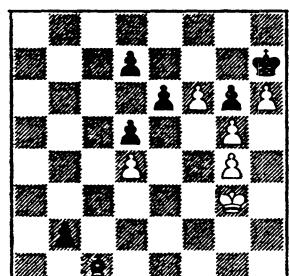
Draw   6

No. 112   P. Perkonoja
Shakhmaty v SSSR, 5/1965
                              5
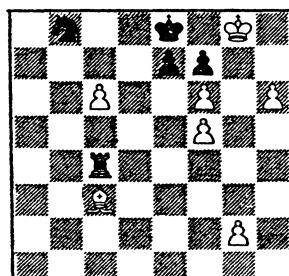
Win   7

No. 113   E. Pogosjants
Shakhmaty v SSSR, 6/1965
   5
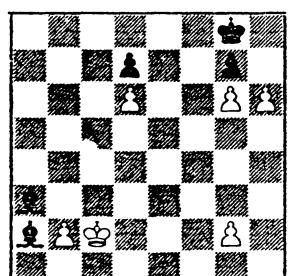
Draw   6

No. 114   G. M. Kasparyan
1st Pr., IV F.I.D.E. Tny, '64-5
                              5

Draw   2

54
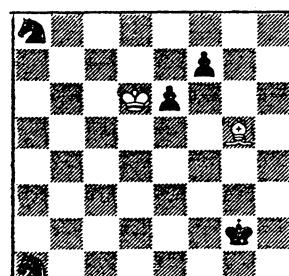
No. 115   V. A. Bron
2nd Pr., IV F.I.D.E. Tny. '64-5
                                    3

Win   4
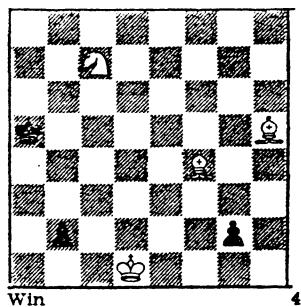
No. 116   V. A. Korolkov
3rd Pr., IV F.I.D.E. Tny. '64-5
                                    5

Win   4
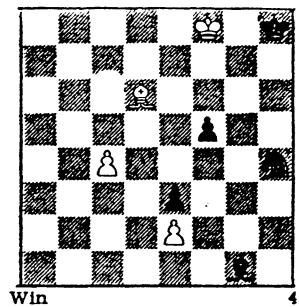
No. 117   E. Pogosjants
1st Pr., Shakhmatnaya
Moskva, 1964
Award: 9.x.65   4

Win   3
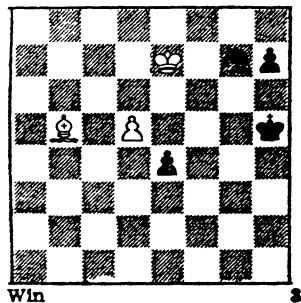
No. 118   I. Chuiko
2nd Pr., Shakhmatnaya
Moskva, 1964
Award: 9.x.65   9

Win   9
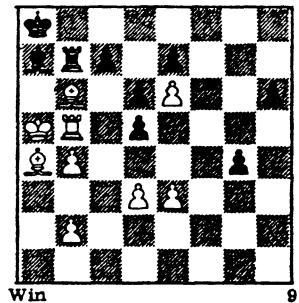
No. 119   V. Vishnjevsky and
           Al. Kuznetsov
3rd Pr., Shakhmatnaya
Moskva, 1964
Award: 9.x.65   4

Draw   4
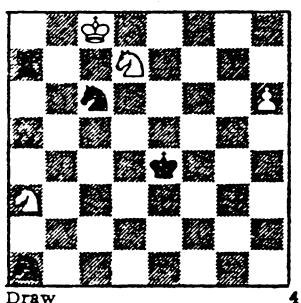
No. 120   E. Pogosjants
Spl. Pr., Shakhmatnaya
Moskva, 1964
Award: 9.x.65   5

Draw   5

55
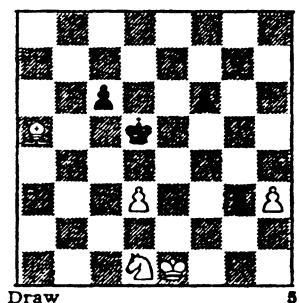
„WALTER VEITCH INVESTIGATES"

Walter Veitch, who takes no part in the selection and presentation of studies in E G, has in this feature complete freedom to question all analyses. Unless otherwise stated all comments are Walter's own. We hope this feature will be a regular one. You may write to Walter (address on the back page) if you are convinced that any analysis in these pages is at fault.

No. 37: H. M. Lommer. There is regrettably a much simpler draw by 1Rg7† Kh1/i 2Re7 Bd5 3f7 Bxf7 (3..Rf1 4Re1=) 4Rxf7 b3 5Rf5 draws. The position is as in Note vii but with wK on h1 not g1 — one square too far off. i) 1..Kf1(2)? 2f7 wins. Or 1 Bg2 2Rg3 Kh2 3f7 =. Or 1 Kh2 2f7 Rf1(a1) 3Rg4 b3 4Rxe4 b2 5Re2†=.

No. 40: B. V. Badaj. Black wins. Simply 2 Kg7(8) instead of 2..Sf6† White loses a piece and there are no tricks.

No. 48: F. S. Bondarenko and A. P. Kuznetsov. White can improve on 5Bf1 and win by 5d6 Be6 6Bf1 Bd5 7Qxh1†. Another win is 1Qe8 a2† 2Ka1 Rh1 3Bxc6 Bh2 4Qxe4 Rg1 5Qf3. A bP on d7 eliminates these but still leaves an alternative draw by 1Qe8 a2† 2Ka1 Rh1 3Qxe4 Bxd5 4Ba6† Kxf2 5Qe2† Kxg3 6Qe5† Kg2 7Bf1† Kf2 8Qe2† Kg3 9Qe5† Kh4 10Qh8† Kg4 11Be2† Kg3 12Qe5† Kf2 13Qf6† Ke3 (13 Kxe2 14Qf1† etc. Or 13 Ke1 14Qf1† Kd2 15Bf3 etc.) 14Qxg5† Kxd4 15Qg4† any 16Bf3=. A further bP on g7 mends this.

No. 49: F. S. Bondarenko and A. P. Kuznetsov. Can anyone demonstrate that Black does not win after 6 Rh5 7Sf6 Kg2 (instead of 7..Rh6) 8Sxh5 gxh5? The likely line is 9Kc6 Kxf2 10Kc5 Kxg3 11Kxb4 Sg6 12Kc4 Sxf4 13b4 h4 14Bc6 (14b5 Sd5) h3 15b5 Se6 16b6 (16Kxd3 f4 17Ke2 f3† 18Bxf3 Sf4 wins) Sd8 17Bh1 f4 wins.

No. 51: J. J. van den Ende. There is a alternative win by 2Bb2† Ka4 3Re8 when the threat, apart from Sc5†, is Rb8.

No. 53: G. M. Kasparyan. Black can draw. In Note ii 5 Bg7 6Kf1 Bf6, not 6..Kc6. Kc6 and Ke6 are now both threats. The transposed Ph5 helps trap the other S.

No. 55: T. B. Gorgiev. White has a quicker win by 3Sc1 Bxc1 (c3/b4) 4Sc4 etc. It is mate on move 7 at latest.

No. 58: T. B. Gorgiev and A. S. Kakovin. There is the simplest of draws after 4..Kb6 5Rb3† (not Rb2†) Ka7 6Ra3† Kb = as .Kb8 would allow Rc8 mate.

No. 59: G. N. Zakhodyakin. An original draw but are there no others? Say by 1Kc2 h1Q 2Bb5 Qe4† 3Kb3 Rxe7 4Rxe7 Qxe7 5Rd5 etc. A bPc6 or d6 could be the means of fixing this.

No. 65: T. B. Gorgiev. Why 6 Bc7? 6 Ra1 7Kxg3 Ra3† 8Kf2 Ra2 is a draw for Black, nor should there be a win by 8Kf4 Kg1 9Se3 Ra8 (cf. Fine B.C.E. Nos. 538/9).

No. 68: H. Källström. Here 6Bf5 is of course even simpler.

No. 69: F. S. Bondarenko and A. P. Kuznetsov. The main criticism is that on 4..Kf7 as proposed White is presented with a mate in five, by 5Bg1 etc. In addition 1Se3† Kf6 2Sfd5† also draws as if 2..Kxf7 3Sxc4 Kf8 4Sxe5 g3 5Bg1 etc.

"IT MIGHT HAVE BEEN COMPOSED"

The above comment appears quite frequently in notes to games. It is hardly ever justified if the canons of economy and soundness are applied But here is a recent example that does qualify. Percy Cock was Black against G. A. C. Ashcroft in a Civil Service League match when this position occurred with Black to move. The play (or solution) was

1..Se5 2d8S b6† 3Bxb6 Sc4† 4Kb5 Sxb6 5Sc6 f2 wins. The win is straightforward if 2d8Q Sc6† 3Kb6 Sxd8.

This example is excellent for showing to people who "never look at anything composed, because it is always artificial". Show it without saying whether it is composed or not, and ask afterwards if they think it was played or composed. There are only 3 answers they can give, and it is possible to make useful study-propaganda out of any of them.

1. "Composed". Answer: No, it was actually played — this shows that the distinction between over-the-board play and compositions is **not** the distinction between "natural" and "artificial".

2. "Played". Answer: Yes, but it is just such positions that interest the study-enthusiast. If you enjoyed this position then you will enjoy studies.

3. "Don't know". Answer: In other words, if a position is interesting it does not matter whether it was composed or played. Composers try to create interesting positions.

We are looking forward to Bob Wade's talk on 1.iv.66, when the questions of naturalness and the usefulness of studies to the player are sure to be discussed. If any playerfriends of Chess Endgame Study Circle members would like to come to this meeting, please tell them in good time. We export a larger attendance than at our first meeting.

P. Cock   4

G. A. C. Ashcroft   3
Black to play.
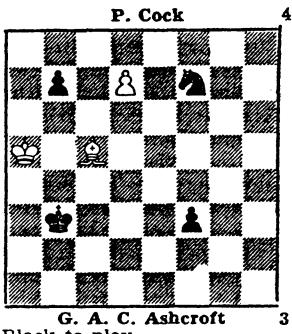
REVIEW

Auf Spurensuche mit Schachfiguren, by Dr Alois Wotawa, Walter de Gruyter & Co., Berlin 1965. Price 42s. 6d including postage, from British Chess Magazine Ltd. Limp cover, 204 pages.

There is only one possible major criticism of this work, and this criticism can in no way reflect upon the author. The price is very high. If the content were not of a high standard we should be tempted to say "Wot-a-wa ste of money".

Dr Wotawa is a retired barrister and renowned study composer both in his native Austria and throughout the world. He presents in this book 150 of his own compositions, copiously analysed and discussed. More than a full page is devoted to the solution of each selected position, and apart from the occasional flimsy whimsy the notes are very much to the point.

The studies are divided into 6 sections: pawns, rooks, bishops, rook and minor pieces, minor pieces only, and the fight "against the black queen". Dr Wotawa's preference for that very difficult piece, the rook, is shown by the 91 studies that have rooks on the board (and

this excludes several in the queen section). Here is a beautiful example of his rook-handling skill.
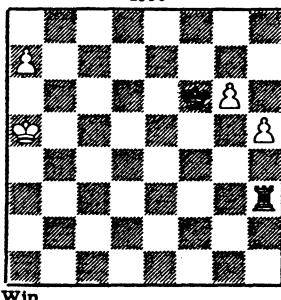
Win.

1Kb4? is answered by a series of rook checks. 1h6? Ra3† 2Kb6 Kxg6 is equally fruitless. 1Kb6? Rb3† 2Kc7 Ra3 with checks as necessary, is no better. All of this try-play succeeds remarkably in being both neat and instructive. The solution runs: 1g7 Kxg7/i 2h6† Kf7/ii 3h7 Rh1 4Kb4 Rb1† 5Ka3/iii Rh1 6Kb2 Rh2† 7Kb3 Rh3† 8Kb4 and wins by advancing to the 7th rank, which is now, thanks to W's 1st move, obstructed by the Bl. K, so that ..Rxh7 is not check. i)1 Rg3 2h6 or Kb4. 1..Rxh5† 2Kb6. 1..Ra3† 2Kb4. ii)2..Kh7 or Kxh6 3Kb4. iii) 5Kc3? Rc1† and 6..Rc8.

Preceding and following the 150 studies are several articles. In the longest Dr Wotawa develops his theory of the place of chess composition among the arts. In another he broaches the subject of duals, giving examples from his own work, but without lending his weight to any particular side in the discussion. The final article is in fact a Sherlock Holmes short story by Dr Wotawa woven around an interesting piece of chess retro-analysis.

English readers will know what we mean when we say that the diagrams are clear as a Bell. The ideal present for the study enthusiast to receive.

A. J. R.

Review:

Dos Caballos en Combate, by Dr Carlos R. Lafora. Published by Ricardo Aguilera, Madrid 1965. 206 pages.

This is the first volume to appear in a comprehensive attempt to cover the fight of two knights, with and without pawns, against any combination of force. In fact according to Dr Lafora's own classification he covers here three chapters out of a possible 19.

Dr Lafora is a senior composer and collector who has many thousands of studies in his library. He is therefore in an excellent position both to compile a word like the present one and to present it in his own way. For whom is this book intended? In supplying an answer we must confess to being hampered by our weakness in the Spanish language. Because of the emphasis on compositions and the minority of game positions the public aimed at appears to be the same as Chéron's Lehr- und Handbuch der Endspiele; that is, study enthusiasts and people generally fascinated by the ending, rather than inveterate over-the-board players.

An indication of the meat and erudition in the book is supplied by reeling off a few facts. There are 388 diagrams and nearly as many actual examples. Citations, complete with acknowledgments, are frequent. They include Averbach, Berger, Bridier, Chéron, Lissitzin, Soukup-Bardon, Troitzky and others. Nearly three-quarters of the book is devoted to the notorious ending 2S v P, and the treatment afforded here is probably the fullest in any single work. A possible drawback

is the wholesale adoption of Troitzky's material and eccentric terminology. On the other hand of particular interest to the study specialist are the final 20 pages of this chapter which give 46 examples of two lone knights drawing against various miscellaneous forces.

An admirable feature is the algebraic notation, unusual in a Spanish chess book. On the debit side are a number of textual and diagram errors and inconsistencies which will no doubt be corrected in a later edition. The book should be useful when searching for anticipations. There is no index. The format is clear and pleasing and there is an attractive glossy semi-stiff cover.

<div align="right">A. J. R.</div>

There are the following additions to the list of magazines being exchanged with E G : —

Deutsche Schachzeitung	W. Germany
Jaque Mate	Cuba
Magyar Sakkelet	Hungary
Magyar Sakkélet	Holland
Schach-Echo	W. Germany
Schweizerische Schachzeitung	Switzerland
Shakhmatna Misl	Bulgaria
South African Chessplayer	South Africa

Of the above magazines Probleemblad does not normally include endgame studies, and Jaque Mate rarely. It appears that the American Chess Quarterly, whose endgame section has been run by that indomitable enthusiast and composer Joseph E. Peckover, is to cease publication after only 4 years. As consolation we hope to have contributions from time to time from Mr Peckover in our own pages. There is no further news of the fate of the FIDE Revue, which is still appearing but which, strong rumour avers, may cease being printed in Czechoslovakia and be transferred to West Germany. A typical mystery of FIDE matters is that the result of the FIDE IV International Study Tourney has not appeared in the FIDE Revue, but names of prizewinners have appeared in both Springaren and Shakhmaty v SSSR.

* At 19.1.66 the number of paying subscribers to The Chess Endgame Study Circle was 110. This is a great improvement on the figure of 48 given in E G No 2. *

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plimentary copy of your magazine, marked "E G Exchange", to:
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Next Meeting of The Chess Endgame Study Circle
Friday 1st April 1966, at 6.30 p.m. at St. Bride's Institute, London EC 4
    Talk: International Master R. G. Wade —
    "The borderline between artistic and practical endings".