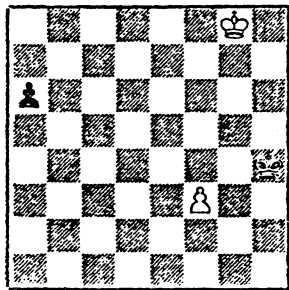


LADISLAV PROKES THE PLAYER'S COMPOSER

The following talk was given by A. J. Roycroft to The Chess Endgame Study Circle on Friday, 7.x.66 at St. Bride's Institute, London E C 4. If there is a single composer whose work is likely to make studies really popular, that composer is Prokes. His positions have few pieces, and the pieces are naturally placed. The solution is short. Profound and lengthy analysis is not needed. The position leads the solver to think that a direct game-approach is sufficient, so that when this proves not to be so the solver will have learned something, and he will have been pleasantly surprised. This means that what he learns he is likely to retain, and from a typical Prokes study he can learn not only

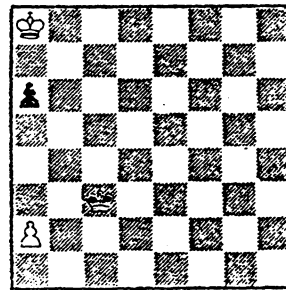
A. L. Prokes
Svobodne Slovo, 1.xi.46



Draw

1. Kf7/i a5 2. f4/ii a4/iii 3. f5 a3 4. f6 a2 5. Kg8=/iv.
i) 1. f4? Kg4 2. Kf7 Kf5 wins, but not 2. . . a5? 3. Ke6 gaining a tempo by threatening both f4 and Kd5.
ii) 2. Ke6? loses a tempo on (i) as bK has not moved, 2. . . a4 3. f4 a3 4. f5 a2 5. f6 a1Q 6. f7 Qa3 wins.
iii) 2. . . Kg4 3. Ke6 is the same as the second line in (i). iv) 5. Ke7? a1Q 6. f7 Qc5† 7. Kf8 Kg5(h5) wins.
The most puzzling study of the 26. wK moves to f7, blocking the path of fP, and then finally returns to g8. This apparent waste of time is the only way to draw. Why? By analogy with the famous Réti study, wK should go to e6, yet in the main line it does not.

B. L. Prokes
Prace, 27.vii.47



1. Kb7 a5 2. Kc6/i a4 3. Kd5 a3/ii 4. Ke4 Kb2 5. Kd3 Kxa2 6. Kc2=.

i) 2. Kb6? a4 3. Kc5 a3 and 4. . . Kb2 wins.
ii) 3. . . Kb2 4. Kc4(d4) Kxa2 5. Kc3=, or 3. . . Kd3 4. a3 or 4. Kc5 or 4. Ke5.

the tactical trick or tricks that are the composer's idea but also the simple ground rules of theory that dictate the choice of moves. Lastly, Prokes composed over 1,000 studies (no one seems to know the exact total) and many hundreds of them satisfy these requirements. As his main work, *Kniha Sachovych Studii*, is very difficult to obtain, perhaps this small selection of 26 studies from it will be found useful, both to the beginner in the field of studies (for the reasons already mentioned), and also to the specialist who may like to acquire a feeling for Prokes' composing style and composing skill.

In each of the positions I shall suggest something that a player can learn. There are, of course, many things that can be learned from a study, but I hope to suggest the less obvious lessons. Many others will occur to you, and indeed it might be a useful exercise to list all that could possibly be learned from a given study. If one did this conscientiously I think one would realise what a great deal of acquired chess knowledge is necessary for the appreciation of studies. But that is for another time, and perhaps another speaker. Let us take each study in turn, go through the solution, and then suggest what can be learned.

A: Timir.g. If there are 2 moves to be made (here, for instance 1. Kf7 and 1. f4), see if there is not a reason for choosing one rather than the other to be the first. The specialist may note that this study goes deeper than the 1922 Réti, for that idea occurs only in note (iii). Prokes has included also the draw with fP on the 7th rank against Q.
B: A move that leaves a choice for the following move is superior to one that does not. 1. Kb7 rather than 1. Ka7, and 2. Kc6 rather than 2. Kb6, etc.

C: Play on, something might turn up!

D: When a P is being pursued by a piece, look not only at the simple advance of the P but also at quieter moves that restrict the scope of the piece.

E: If your opponent is ahead in material but restricted in movement, what you should be thinking about is how he will try to increase his mobility. You must find good moves for him, so that you can find better ones for yourself.

F: With a defending K near a corner you should smell stalemate from a long way off.

G: A better move (1d5†) may often be suggested by analysing an obvious one (1a7).

H: Do not be afraid to sacrifice P's, especially when you have to!

I: If your opponent surprises you with a good move (1. .. Kh8), perhaps it opens new possibilities for you too.

J: Sit on your hands, as Tarrasch said. 1. g7? d6† 2- Rg8 wins, for B1.

K: Analyse, then look for landmarks (hP, hP.), then analyse again.

L: Zugzwang (2. Kd4, then 3. Kd5, not 2. Kd5) is a frequent weapon in S-endings, as S's cannot lose or gain single moves.

M: Just because one move is unlikely (1. d6), this does not mean that there are not more moves that are equally unlikely (3. Kb5 and 4. Ka6).

N: When nothing else works, try a bit of imagination!

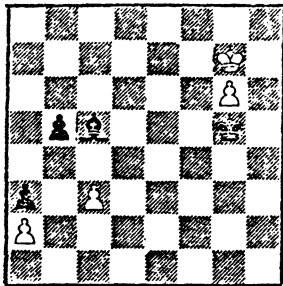
O: Ask yourself what the effects are of your opponent's checks, now and on his following move.

P: A P on the 7th is worth a sacrifice or 2, not excepting the sacrifice of a P on the 5th or 6th.

Q: Are you quite, quite sure there is not something more?

R: Who said that fantastic things could not happen in natural positions? Nobody.

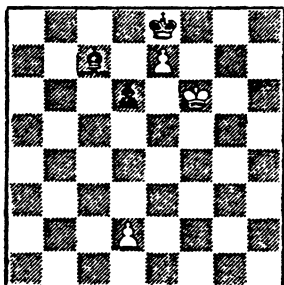
C. L. Prokes
Obranu Lidu, 3.xii.50



Draw

1. Kf7 Bf8 2. Kxf8 Kxg6 3. Ke7 Kf5 4. Kd6 Ke4 5. Kc5 Kd3 6. Kb4/i Kc2 7. Kxa3 Kxc3 stalemate. i) 6. Kxb5? Kxc3 wins.

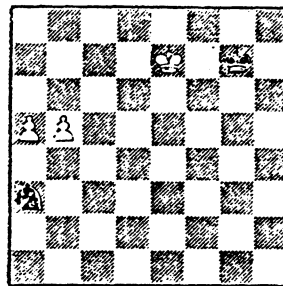
E. L. Prokes
Prace, 24.iv.47



Draw

1. Ke6/i Bb8 2. d3/ii Bc7 3. d4 Bb8 4. Kf6 Ba7(c7) 5. Ke6 Bb8=/iii. i) Why not 1. d4?, as 1... Kd7 is met by 2. Kf7, and 1... d5 by 2. Ke6. Answer: 1... Ba5 2. Ke6 Bb4 3. Kf6 Be1 4. Ke6 Bg3 5. Kf6 Bh4† and 6... Bxc7 wins. ii) 2. d4? Bc7 3. d5 Bb8 4. Kf6 Ba7 5. Ke6 Bc5 wins as in (i), as does 3. Kf6 Ba5 4. Ke6 Bb4. iii) Only a draw, because wPd4 prevents... Bc5, so that repetition of moves is forced. There is a lesson here in timing (Ke6 when bBc7) and in space, for on b8 bB cannot move to any diagonal except a7-g1, when wPd4 draws, while on c7, if not tied to bPd6, it can play to e5 and win.

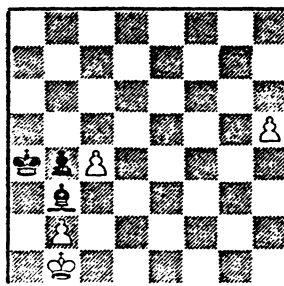
D. L. Prokes
Rude Pravo, 13.x.45



Win

1. b6 Sc4 2. a6/i Sxb6 3. Kd8/ii Kf6 4. Kc7/iii Sa8†/iv 5. Kb7 Ke7 6. Kxa8 wins. i) 2. b7? Sxa5=. ii) 3. a7? Sc8†=, but also 3. Kd6? Sc8† is a standard draw, part of the armoury of all players, and therefore very useful if new to them. 5. Kc7 Sa7 6. Kb7 Sb5 7. Kb6 Sd6 ready to go to c8 or b5=. iii) 4. a7? Ke6 5. Kc7 Sa8† 6. Kb7 Kd7=. iv) 4... Sd5† 5. Kb7 wins.

F. L. Prokes
Rudy Sever, 28.vii.45



Draw

1. h6 Bxc4 2. b3†/i Kxb3 3. h7 Bd3† 4. Ka1 Bxh7 stalemate. i) 2. h7? Bd3† wins because now, when W plays b3† B1 need not capture.

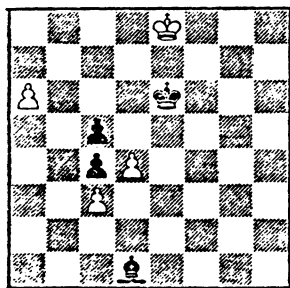
S: Who's afraid of the Big Black Queen? Certainly not little white pawns on the 7th rank.

T: A little bit of [Prokes (4. Bh1) proves the study is sound, in the most

delightful way. Blockading a P is better than controlling its next square, if the blockade is going to be lifted anyway, because then the enemy will be left blockading his own P, and perhaps you can use the tempo (5. Kf4 and 6. Kg3).

U: It is so easy not to be careful (the right choice of square for wK on move 2).

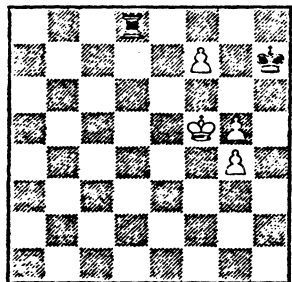
G. L. Prokes
Rude Pravo, 11.vii.48



Draw 4
1. d5+/i Kxd5 2. a7/ii Ba4+
3. Kd8 Bc6 4. Kc7 Ba8 5. Kb8
Bc6 6. Kc7=.

i) 1. a7? Bf3
2. dc Bc6+ and 3. .. Kd5
wins. ii) 2. Kd7? Bf3 wins.

I. L. Prokes
Tijdschrift KNSB, 1948
2 Hon. Men.

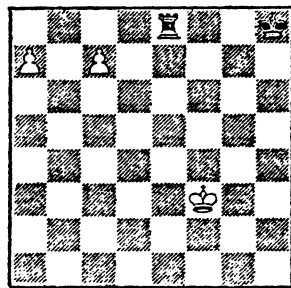


Win 4
1. Kf6/i Kh8 2. g6/ii Rd6+ 3.
Ke7 Rf6 4. Kf8/iii Rxf6 5.
Ke7/iv Rg7 6. Kf6/v Rg6+ 7.
Kf5 Kg7 8. f8Q+ Kxf8 9. Kxg6
wins.

i) Threat 2. g6+ Kh6 3. g5+.
ii) 2. Ke7? Kg7= . iii) 4.
Kxf6? stalemate. 4. g5? Rf5
5. Kf8 Rxf5=. iv) Now
there is no stalemate, so bR
cannot return to f6. 4. Ke8?
Rxf6 5. f8Q+ Rg8=. v) 6.
g5? Kh7 7. Ke6/vi Rg6+ 8.
Kf5 Rxf6+ 9. Kxg5 Kg7=.

vi) 7. Kf6 allows the dual
continuation of (v) or 7.
.. Rxf6 8. f8Q Rf5+ 9. Kxf6
stalemate.

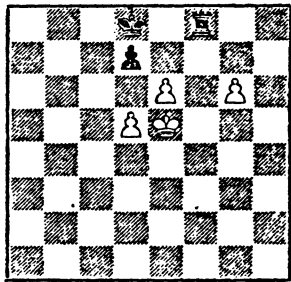
H. L. Prokes
Sachove Studie (1941)



Draw 3
1. Kf4/i Kg7 2. a8Q Rxa8 3.
Ke5 Kf7 4. Kd6 Ke8 5. Kc6/ii
Rc8 6. Kd6 Ra8 7. Kc6=.

i) So that wPc7 can be pro-
tected in 2 wK moves. 1.
a8Q? simply loses both wP's
to bR. ii) This threatens
Kb7.

J. L. Prokes
1st Pr. Louma Ty for Twin
Studies 1942

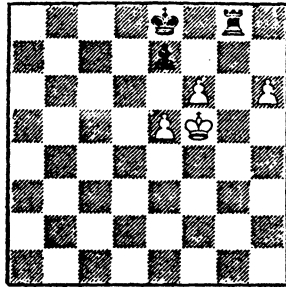


Win 4
1. e7+ Kxe7 2. d6+ Ke8 3. g7
Rg8/i 4. Kf6 Rf8+/ii 5. Kg5
Rg8 6. Kg6 Rf8 7. gf(Q)+
Kxf8 8. Kf6 wins.

i) 3. .. Rf5+ 4. Kxf5 Kf7 5.
g8Q+ Kxg8 6. Kg6 Kf8 7. Kf6
becomes the main line at
move 8, and the same hap-
pens after 3. .. Kf7 4. gfQ+
Kxf8 5. Kf6. ii) 4. .. Kd8 5.
Kf7 Re8 6. g8Q Rxf8 7. Kxg8
Ke8 8. Kf7(f8) Kb7 9. Ke8
Kc6 10. Ke7 wins.

K. L. Prokes
1st Pr. Louma Ty for Twin
Studies 1942

3

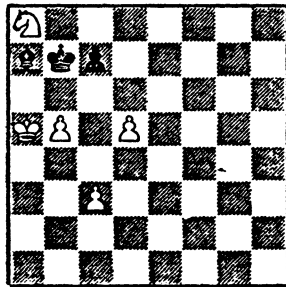


Draw 4

1. f7† Kxf7 2. e6† Ke8/i 3. h7 Rh8/ii 4. Kg6 Kd8/iii 5. Kg7 Ke8 6. Kxh8 Kf8 stalemate.
i) 2. .. Kf8? 3. h7 Rh8 4. Kg6 Rg8† as in the twin study, or 4. .. Ke8 5. Kg7 wins.
ii) 3. .. Rf8†? 4. Kg6 wins.
iii) 4. .. Rf8? 5. Kh6 wins.

M. L. Prokes
Hon Men. Enroque 1948

3

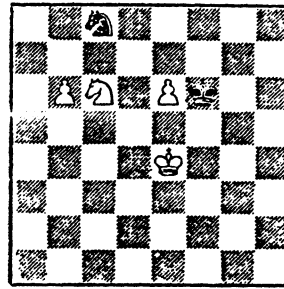


Win 5

1. d6 cd 2. b6 Kxa8/i 3. Kb5/ii Bb8 4. Ka6/iii Ba7 5. ba or 5. c4 win. i) 2. .. Bb8 3. Kb5 d5 4. Sc7 wins easily.
ii) 3. ba? Kxa7=, or 3. Ka6? d5 4. ba d4=. The W move 3. Kb5 threatens ba, Kxa7: Kc6. iii) The B1 defence to the W threat now allows this, threatening mate. Familiarity with K and P v K underlies this study, and indeed makes it comprehensible.

L. L. Prokes
1-2 Pr. Sachove Studie 1941

2

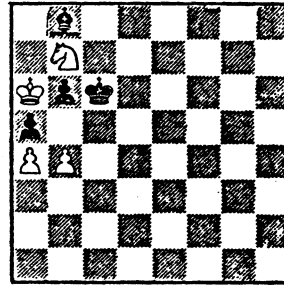


Win 4

1. b7 Sd6† 2. Kd4/i Sxb7 3. Kd5 Kg7/ii 4. Sd8 Sxd8 5. e7 wins. i) 2. Kd5? Sxb7=.
ii) 3. .. Sc5 4. e7 Sa6/iii 5. Kd6 Kf7 6. Sd8† Ke8 7. Se6 Kf7 8. Sg7 Sc7 9. Kd7 Kf6 10. Se8† wins. iii) 4. .. Se6 5. Kd6 Sg7 6. Kd7 Kf5 7. Sd4† Ke4 8. Se6 Sh5 9. Kd8 Sf6 10-11. Sd7 or Sh7.

N. L. Prokes
Hon Men. Prace 1948-49

4



Win 4

1. b5†/ Kc7/ii 2. Sd6 Kxd6 3. Kb7 Bc7/iii 4. Kc8 captures bB next move and wins.
i) 1. ba? b2 2. Sxa5† Kc5=. 1. Sd8†? Kd7=. ii) bPb6 must be protected. iii) 3. .. Ba7 4. Kxa7 Kc7 5. Ka6. 3. .. Kc5 4. Kxb8 Kb4 5. Kc7 (b7, a7) Kxa4 6. Kxb6 Kb4 7. Kc6 a4 8. b6 a3 9. b7 a2 10. b8Q† Kc3 11. Qe5† (h8†) Kc2 12. Qa1 wins.

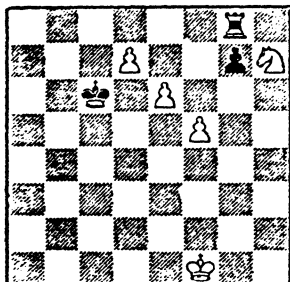
V: Consecutive moves by the same piece are easily overlooked when there seem to be good alternatives.

W: When one man is tied to defend another, look out for the judo trick of counter-attacking (note ii) to evade the bind.

X: A tempo (2. Se7 with check) can create a position otherwise impossible.

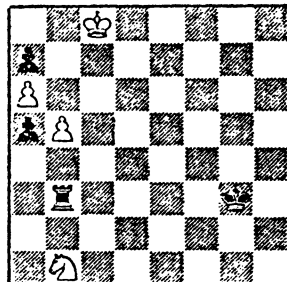
Y: Don't think you know it all (that 2B's never win against 1B!).
 Z: "2 united passed P's on the 6th win against a R", says theory (see position R). The perception of the deception of this exception needs reception from the inception.

O. L. Prokes
 ? 7.xi.36 3



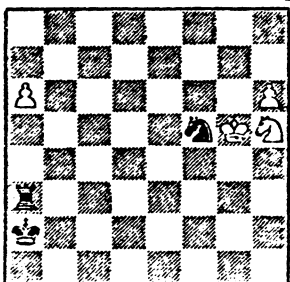
Win 5
 1. f6/i gf 2. Sf8 Rxf8/ii 3. e7 wins. i) 1. Sf8? Rxf8 2. e7 Rxf5†, which explains W's move 1. 1. Sg5? Kd6 2. Sf7† Ke7 3. d8Q† Rxd8 4. Sxd8 Kxd8 5. K- Ke7 6. K- g6=.

P. L. Prokes
 3 Pr, Prevorovsky Memorial Ty, 1944 4



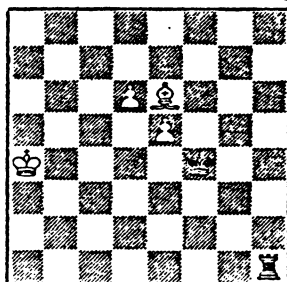
Draw 4
 1. Sa3/i Rxa3 2. b6/ii ab 3. Kd7/iii Rf3 4. Ke7/iv Re3† 5. Kd7/v Rd3† 6. Ke7/vi=. i) With threat 2. Kb7. ii) 2. Kb7? Rb3. iii) 3. g7? Rf3 and .. Rf8. iv) 4. Ke8? bR reaches h-file in 2 moves and wins. v) 5. Kf7? Rc3 wins. vi) 6. Kc7? Rf3 wins.

Q. L. Prokes
 ? 8.xi.43 3



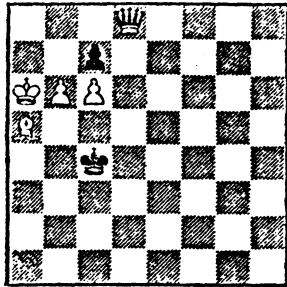
Win 4
 1. h7 Sh6/i 2. Kxh6 Rxa6† 3. Sf6 Ra8/ii 4. Sg8 Ra3 5. Kg5 Rg3† 6. Kh4 Rg1 7. Sh6 Rh1† 8. Kg5 Rg1† 9. Kf6/iii Rf1† 10. Ke7 wins by escaping the checks on the a-file. i) 1. .. Sd6 2. Kg6 wins. ii) 3. .. Rxf6† 4. Kg7 wins. iii) The author's solution stops at 8. Kg5, and indeed there is a dual way of winning, by marching to the 2nd rank, as .. Rf3, for example, is simply met by Sg8.

R. L. Prokes
 1st Pr, Louma Ty, 1941 2



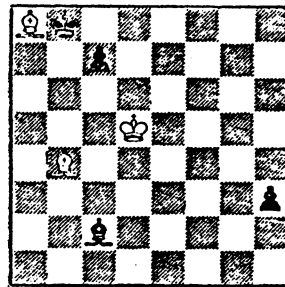
Win 4
 1. d7 Rd1/i 2. Bd5 Rxd5 3. e6 wins. i) 1. .. Ra1† 2. Ba2/ii Rxa2† 3. Kb3 wins. Or 1. .. Rh8 2. Bg8/iii Rxc8 3. e6 wins. ii) 2. Kb3? Ra8 3. Bd5 Rb8†=. iii) 2. Bf7? Kxe5 3. Be8 Rh4† and 4. .. Rd4=. Only 3 moves in all main variations until a book win is reached, but nevertheless beyond question a worthy prize-winner. A 3-fold sacrifice of wB, each time on a different square.

8. L. Prokes
Sachove Studie, 1941



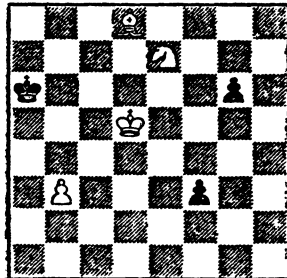
Draw 4
1. b7/i Qb8 2. Bb6/ii cb 3. c7 Qxc7 4. b8Q Qxb8 stalemate.
i) Threatening the quiet 2. Ka7. 1. Kb7? cb 2. Sxb6 (2. c7 Qxc7? 3. Kxc7 ba) 2. ..Qd5 followed by ..Kb5 wins. ii) With another quiet threat, 3. Ba7. 2. Bb4? Kd5 3. Kbs Qe8 wins.

T. L. Prokes
? iv.49



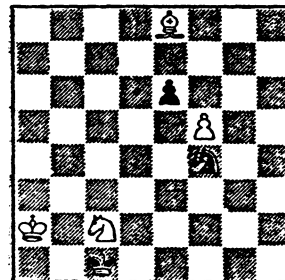
Draw 3
1. Ba5/i h2 2. Bxc7? Kxc7 3. Ke5 Ba4 4. Bh1 Bc6 5. Kf4 Bxh1 6. Kg3= i) 1. Bc6? Ba4 wins, or 1. Bd6? cd 2. Bc6 Ba4 wins.

U. L. Prokes
Sachove Studie, 1941



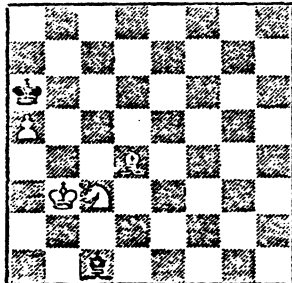
Win 3
1. Bb6 Kxb6 2. Kc4/i f2 3. Sd5† K- 4. Se3 wins. i) This square must be chosen to prevent bK reaching b4 after wS manoeuvre. At the end, W wins simply by tempoing with wS as necessary to secure the queening of bP.

V. L. Prokes
Prace, 9.1.47



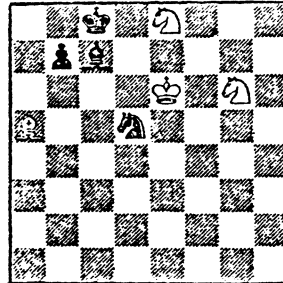
Win 4
1. f6 Kxc2 2. Bh5/i e5 3. Bg4 e4 4. Bf5 wins, a very attractive B-manoevre. ii) Simply threatening 3. f7, as ..Sg6 is no longer a possible reply.

W. L. Prokes
?, 11.xi.43 2



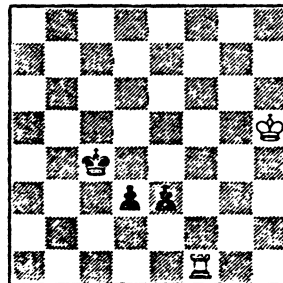
Win 4
1. Ka4 Bd2/i 2. Se4 Bxa5 3. Sc5† Kb6 4. Bg1/ii wins. 1) Relying on the draw by "wrong B" to threaten 2. ... Bxc3. ii) 4. Sb3†? Ka6 5. Sxa5? stalemate. 4. Be3? Bd2=, or 4. Bf2? Be1=.

X. L. Prokes
Schweizerischer Arbeiter-
schach iii.50 4



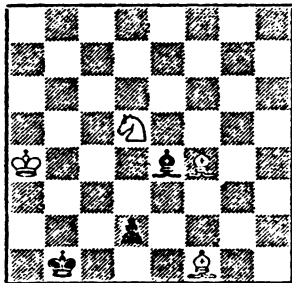
Win 4
1. Bd2 Sb6/i 2. Se7† K- 3. Sxc7 Kxc7/ii 4. Ba5 wins. i) 1. ... Kd8 2. Sd6 Bxd6 (to stop mate) 3. Kxd6 wins bS. ii) 3. ... Sc4 4. Bf4 wins with 3 minor pieces against 1.

Z. L. Prokes
Schackvärlden 1939
Special mention 3



Draw 2
1. Kg4 e2/i 2. Rc1† Kd4/ii 3. Kf3 d2 4. Rc4† Kd3 5. Rd4† Kxd4 6. Kxe2 Kc3 7. Kd1 Kd3 stalemate. 2 sacrifices of wR. i) 1. ... d2 2. Kf3 Kd3 3. Ra1 e2 4. Ra3† Kc2 5. Ra2† Kc1 6. Ra1† Kb2 7. Kxe2. Another R-offer. ii) 2. ... Kb3 3. Kf3 d2 4. Rb1† Kc2 5. Kxe2. R-offer No. 4. 2. ... Kd5 3. Kf3 d2 4. Rc5† Kxc5 5. Kxe2. The 5th R-offer.

Y. L. Prokes
Sachove Umeni, x.49 3



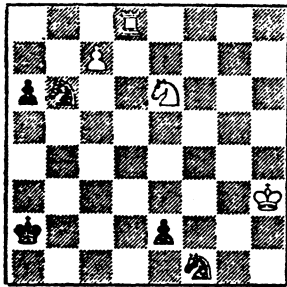
Win 4
1. Sc3/i d1Q† 2. Sxd1 Ec2† 3. Ka3 Bxd1 4. Be4/ii Kc2/iii 5. Bb3† and 6. Bxd1 wins. i) 1. Sc3†? Kc2 2. Bxd2 Bc6†=. ii) A lovely move. 4. Bd3†? Bc2 5? iii) 4. ... Bc2 5. Ba2. 4. ... Ka1 5. Ba2. 4. ... Bh5 5. Bd3†. In all cases, mate follows.

Back Issues of E G

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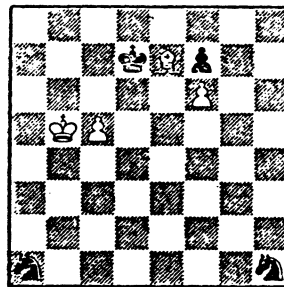
Diagrams and Solutions

No. 217 V. A. Korotkov
1st Place, U. S.S.R.
Championship 1962-64
(1st Prize, Spartak 1962) 5



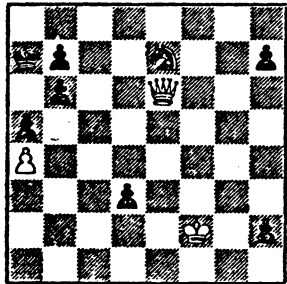
Draw 4

No. 218 T. B. Gorgiev
G. M. Kasparyan
4th Place, U.S.S.R.
Championship 1962-64
(1st Prize, Ceskoslovensky
Sach 1963) 4



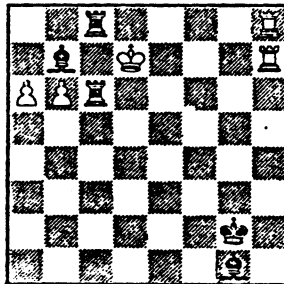
Draw 4

No. 219 V. A. Korotkov
5th Place, U.S.S.R.
Championship 1962-64
(Italia Scacchistica 1/62) 3



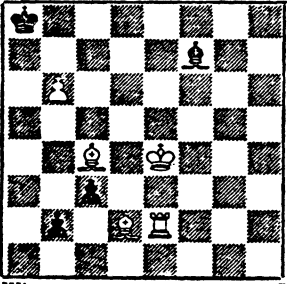
Win 3

No. 220 V. A. Korotkov
L. A. Mitrofanov
6th Place, U.S.S.R.
Championship 1962-64
(2nd Pr., Shakhmatnaya
Moskva 1962) 5



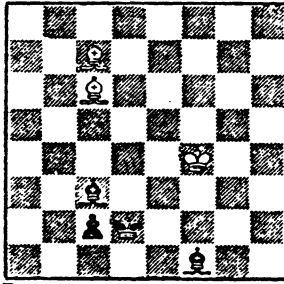
Win 5

No. 221 A. N. Studenetsky
7th Place, U.S.S.R.
Championship 1962-64
(1st Pr., Shakhmatnaya
Moskva 1962) 4



Win 5

No. 222 E. L. Pogosjants
9th Place, U.S.S.R.
Championship 1962-64
(1st Pr., Shakhmatnaya
Moskva 1965) 4



Draw 2

No. 217: V. A. Korolkov. 1. Ra8 e1Q 2. Rxa6† Sa4/i 3. Rxa4† Kb2 4. Rb4† Ka3 5. Rb3†/ii Kxb3 6. Sd4† Ka4 7. Se2 Qxc2 8. c8Q Qh2† 9. Kg4 Qg3† 10. Kh5 =. i) If B1 allows Rxb6† and advances bK up a- and b-files, then ..Kb5 is answered by Sd4† and a R-perpetual is assured; else W queens cP with check. ii) B1 has been threatening mate on g3, forcing W to proceed with checks. But on b3 wR guards g3, so B1 must clearly capture.

No. 218: T. B. Gorgiev and G. M. Kasparyan. 1. c6†/i Kc7/ii 2. Kc4 Sc2/iii 3. Kd3 Se1† 4. Kc2(3) Sg2 5. Kf3 Sh4† 6. Kg4 Sg6 7. Kf3 Kxc6/iv 8. Bd8/v Sh4† 9. Kg4 Sg2 10. Kf3 Se1† 11. Ke2 Sc2(g2) 12. Kf3 =. i) The real purpose of this is so that wBe7 can control a3 and b4, forcing bSa1 to flee via K-side, so wK reaches f3, confining bSh1, with tempo. ii) 1. ..Ke8 2. Kb6. iii) 2. ...Sf2 3. Kc3 (echoing main line) 3. ...Sd1† 4. Kd2 Sb2 5. Kc3 Sa4† 6. Kb4 Sb6 7. Kc3 =. iv) 7. ...Se5† 8. Kg2 Sxc6 9. Bf8(a3). 7. ...Kxc6 threatens 8. ...Sxe7. v) On a3 or b4 wB would eventually be attacked by bSc2 on its return journey, losing W a vital tempo, which would let bSh1 escape.

No. 219: V. A. Korolkov. 1. Kg2/i d2 2. Qd7 Sf5 3. Kh1/ii Kb8 4. Qd8† Ka7 5. Qd3 Ka3 6. Qd5 Kb8 7. Qd7 Ka7/iii 8. Qd8 h6 9. Qd3 Ka8 10. Qd5 Kb8 11. Qd7 Ka7 12. Qd8 h5 13. Qd3 Ka8 14. Qd5 Kb8 15. Qd7 Ka7 16. Qd8 h4 17. Qd3 Ka8 18. Qd5 Kb8 19. Qd7 Ka7 20. Qd8 h3 21. Qd3 Ka8 22. Qd5 Kb8 23. Qd7 Ka7 24. Qd8 Ka6 25. Qa8 mate. i) 1. Qxe7? d2. 1. Qe1? d2 2. Qa1 Sf5 3. Qh1 or 3. Kf3 Ka8 =. B1 meets other tries by ..d2 and ..Sf5. All highly remarkable. ii) 3. Kxh2? Se3. 3. Qxd2? Sg3. The position is now one of great beauty, great dynamic balance. iii) 7. ...Ka8 8. Qc8(e8)† Ka7 9. Qd8 is the same. A tactical point easily overlooked is Qd3, Kb8? Kxh2, Sg3; Qxg3 check.

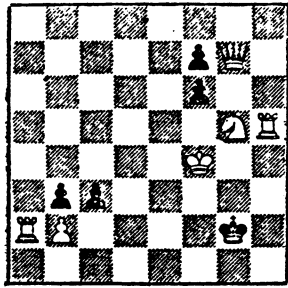
No. 220: V. A. Korolkov and L. A. Mitrofanov. 1. Rg7†/i Kf1/ii 2. Rxg1† Kxg1 3. Rh1†/iii Kxh1 4. ab Rh8 5. Kxc6 Kg2 6. Kb5 Kf3 7. Ka6 Ke4 8. Ka7 Kd5 9. b8Q wins/iv. i) 1. Rxc8? Bxc8† 2. Kxc6 Bxa6. ii) So that if 2. ab? Rxh8 3. Kxc6 Rh6†, or 3. Rxg1† Kxg1 4. Kxc6 Kf2 and bK is one move nearer than in main line iii) A Korolkov trade mark. W with R and 2P's against 2R's and a B, sacrifices his R, leaving him with just 2P's, and W wins. It is impossible, but true, even though neither wP is on the 7th rank. iv) With bK on c5 this would obviously be only drawn.

No. 221: A. S. Studenetsky. 1. Bd3/i c2 2. Bxc2 Bg6† 3. Kd5 Bxc2 4. Re8† Kb7 5. Re7† Kxb6 6. Be3† Ka5 7. Ra7† Kb4 8. Bc5† Kb3 9. Ra3 mate/ii. i) B1 threatens to promote with check, to advance ..c2, and also ..Bg6† immediately or later. 1. Re1? c2. 1. Rxb2? cb 2 ?. ii) Anyone who has attempted to build a study with this final mating picture (mid-board mate by R and B with 2 B1 self-blocks) will have a great respect for this composition.

No. 222: E. L. Pogojants. 1. Kf3/i Bg2†/ii 2. Kxg2 Ke3 3. Kg3 Bd2 4. Bf4† Ke2 5. Bf3† Ke1 6. Bd6 c1Q 7. Kg2 Be3/iii 8. Bb4† Bd2 9. Bd6 =. i) 1. Kg3? Bd4 2. Ba5† Ke2. ii) 1. ...Be2† 2. Kg3 Bd4 3. Ba5† Kd1 4. Ba4 =. iii) 7. ...Bc3 8. Bg3† Kd2 9. Bf4† =.

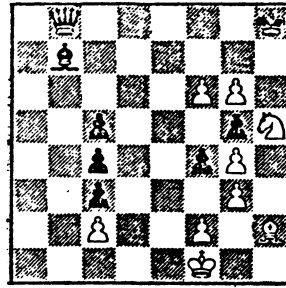
No. 223: V. A. Korolkov and L. A. Mitrofanov. 1. Ra1/i Qg6 2. Rh2† Kxh2 3. Sf3† Kh3 4. Rh1† Kg2 5. Rh2†/ii Kf1 6. Ke3 Qc2 7. Rh1† Kg2 8. Rg1† Kh3 9. Kf4 Qg6 10. Rh1† =. i) To meet 1. ...cb by 2. Rd1, while 1. ...c2 leads after 2. Se4 Qf8 3. Rhh1 Qb8† 4. Ke3 Qb6† to a draw by perpetual check. As 1. ...fg† is met by 2. Rxc5†, B1's best is to

No. 223 V. A. Korolkov
I. A. Mitrofanov
10th Place, U.S.S.R.
Championship 1962-64
(1st Pr., F.I.D.E. Tourney
1962)



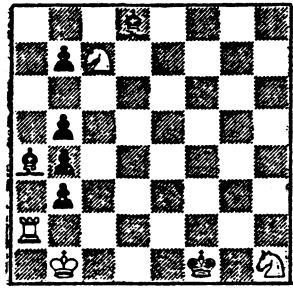
Draw 5

No. 224 F. S. Bondarenko
A. P. Kuznetsov
12th Place, U.S.S.R.
Championship 1962-64
(2nd Pr., Shakhmatnaya
Moskva 1963)



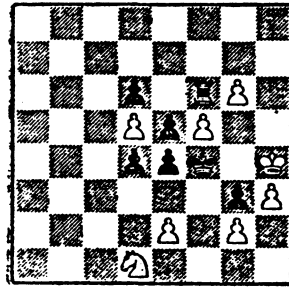
Win 9

No. 225 G. M. Kasparyan
R. L. Mandinyan
13th Place, U.S.S.R.
Championship 1962-64
(4th Pr., Galitzky Memorial
Ty, 1964)



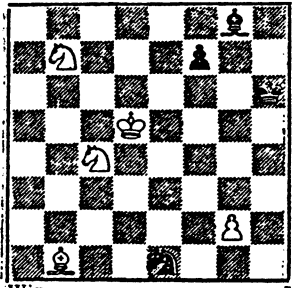
Win 4

No. 226 Al. P. Kuznetsov
2nd Prize, Shakhmatnaya
Moskva 1965
Award 1966



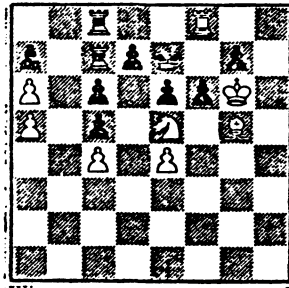
Draw 8

No. 227 N. Kralin
3rd Prize, Shakhmatnaya
Moskva 1965
Award 1966



Win 6

No. 228 F. S. Bondarenko
Al. P. Kuznetsov
Comm., Shakhmatnaya
Moskva 1965
Award 1966



Win 8

attack wRh5. ii) 5. Rg1†? Kf2 6. Rxc6 fg 7. bc b2 8. Sd2 Ke2 9. Sb1 Kd3 10. Kf3 Kc2 11. Sa3† Kxc3 12. Ke3 Kb3 13. Sb1 Kc2 14. Sa3† Kc1 wins. 5. Sh4†? Kxh1.

No. 224: F. S. Bondarenko and A. P. Kuznetsov. 1. f7/i Bg2†/ii 2. Kxc2/iii f3†/iv 3. Kh3 Qf8 4. Bg1 Qh6 5. Kh2 Qf8 6. Kh1 Qh6 7. Bh2 Qf8 8. Kgl Qh6 9. Kf1 Qf8 10. Bg1 Qh6 11. Sf6 Kg7 12. Sd7 Qh8 13. Ke1/v Qd8 14. f8Q† Qxf8 15. Sxf8 Kxf8 16-21. Kd1-a4 Kg7xc6-c6 22. Ka5. i) B1 must meet g7† now, so has no time for his own .. Bf3. ii) bK is now stalemated, so he tries to throw all his pieces away, with checks. iii) 2. Kgl? Qb1† 3. Kxc2 f3†=. 2. K-? loses to 2. .. Qe5†. iv) 2. .. Qb7† 3. f3 and there is no longer a stalemate defence. v) This is what it has all been about. W has won a tempo to obtain a winning P-ending (wB does not count). Note 10. Sf6? Qe7.

No. 225: G. M. Kasparian and R. L. Mandinyan. 1. Rf2† Kgl/i 2. Sd5/ii Kxh1 3. Rf8/iii Ba5 4. Ra8 b6 5. Kb2/iv Kg2 6. Rf8 Kg3 7. Se3 Kh4 8. Rg8 Kh5 9. Sg4 Kh4 10. Sf6 Kh3 11. Sh5 Kh4 12. Sg3 Kh3 13. Sf5 Kh2 14. Se3 Kh3 15. Sg2 Kh2 16. Sf4 Kh1 17. Rg7 Kh2 18. Rg2† Kh1 19. Re2 Kgl 20. Rd2 Kf1 21. Sg2 Kgl 22. Se3 Kh1 23. Sg4 Kgl 24. Sh2 Kh1 25. Kb1/v Kgl 26. Rb2 wins, as wK is now free (27-29. Ke1 30. Sf3† Kh1 31. Rh2 mate). i) 1. .. Kf1 2. Sd5 mates quickly after Sd3†. ii) 2. Se6? Bb6 seems to draw easily. iii) W can now confine bBd8 on a5, as 3. .. Bg5 loses to 4. Rh8† Kg2 5. Rg8, winning on material. iv) W has a free R and S, but without wK this is not enough to force mate. v) Threatening 26. Sf3.

No. 226: Al. P. Kuznetsov. 1. Se3 de 2. Kh5 Kxf5 3. h4 Rf8 4. Kh6 Kf6 5. Kh7/i Ra8 6. h5 Ra7† 7. Kh6 Rb7 8. g7 Kf7 9. Kh7 Ra8 10. h6 Rb8 11. g8Q† Rxc8 and the stalemates that B1 has avoided on moves 3, 7, 8 and 10 is now a fact. i) 5. g7? Rg8 6. h5 Kf7.

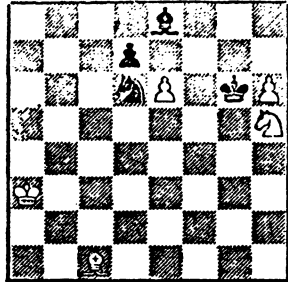
No. 227: N. Kralin. 1. Se3 f5† 2. Ke5 f4 3. Kxf4 Sxc2† 4. Sxc2 Bd5 5. Sd6/i Bxc2 6. Sf5† Kh5 7. Ba2 Kg6 8. Sh4†. i) 5. Se3? Bxb7 6. Sf5† Kh5 7. Bd3 Ba8=, a delightful use of the remote corner square.

No. 228: F. S. Bondarenko and Al. P. Kuznetsov. 1. Rf7† Kd6 2. Bf4 fe 3. Bg5 Re8 4. Be7† Rxe7 5. Rf8 Rf7 6. Kxf7 g5 7. Rb8 g4 8. Ke8 g3 9. Kd8 g2 10. Rb1 wins.

No. 229: P. Perkonija. 1 h7 Sc4†/i 2. Kb4/ii Kxh7 3. Sf6† Kg7 4. Sxe8† Kf8 5. Sc7/iii Se5/iv 6. Bh6†/v Ke7/vi 7. Eg5† Kd6 8. e7 Sc6† 9. Kb5 Sxe7 10. Bf4 mate. i) 1. .. Kxh7 2. Sf6† Kg6 3. Sxe8 Sc4† 4. Kb4 Se5 5. Bf4 Sd3† 6. Kc4 Sxf4 7. ed Se6 8. Kd5 Sd8 9. Kd6 Kf7 10. Kc7 Ke7 11. Sg7 Sf7 12. Sf5† and 13. Sd6 wins. ii) 2. Kb3? Kxh7 3. Sf6† Kg6 4. Sxe8 Se5 5. Bf4 Sc6 6. ed Kf5 7. Bc7 Ke6 8. d8Q Sxd8 9. Bxd8 Kd7=. iii) 5. ed? Se5 6. Sf6 Ke7=. iv) 5. .. Sb6 6. Kb5. 5. .. Sd6 6. Bh6†. v) 6. Bf4? Sd3†=. vi) 6. .. Kg8 7. Bf4. A beautifully constructed study but the finale is almost identical with a well-known composition by Harold Lommer, Basler National Zeitung 1935. White: Kg3, Bc2, Sd8, Pd6. Black: Ke5, Sg8, Pe7. White wins. 1. Sf7† Ke6 (1. .. Kd4 2. Bh7) 2. Bb3† Kd7 3. Ba4† Ke6 4. d7.

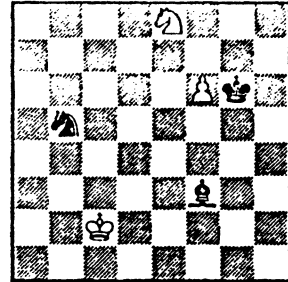
No. 230: E. Puhakka. 1. Kb3/i Bc6 2. Sg7 Sd6 3. Kb4/ii Bd7 4. Ka5/iii Bg4/iv 5. Kb6 Kf7/v 6. Kc7 Se4 7. Kd8 Sxf6/vi 8. Se8 Sxe8 stalemate. i) 1. Kd3? Bd5 2. Sg7 Bf7 3. Ke4 Kxf6 4. Sf5 Bg6 wins. After 1. Kb3 Bd5† 2. Kb4=. ii) 3. Se6? Bd5†. iii) 4. Kc5? Se4† and 5. .. Sxf6(†) wins. 4. Ka5 is part of a remarkable K-march. iv) 4. .. Se4 5. Sh5.

No. 228 P. Perkonoja
1st Pr., Visa Kivi Jubilee
Ty., 1965
Award vii/66



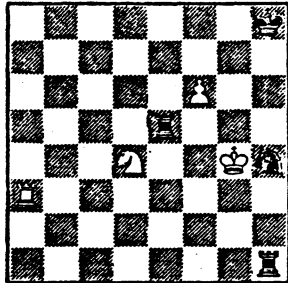
Win 5

No. 230 E. Puhakka
2nd Pr., Visa Kivi Jubilee
Ty., 1965
Award vii/66



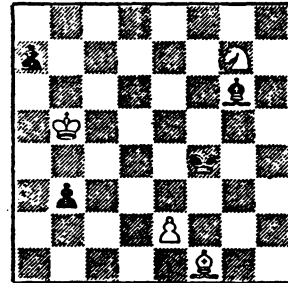
Draw 3

No. 231 A. Koranyi
3rd Pr., Visa Kivi Jubilee
Ty., 1965
Award vii/66



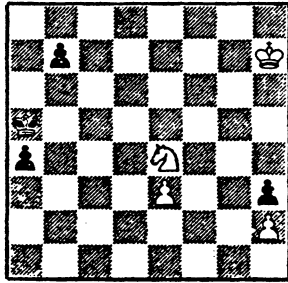
Draw 4

No. 232 R. Heiskanen
4th Pr., Visa Kivi Jubilee
Ty., 1965
Award vii/66



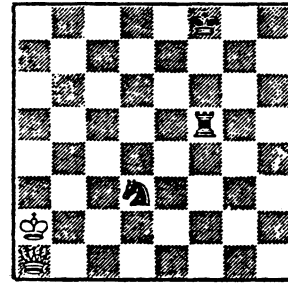
Draw 4

No. 223 B. Breider
1 Hon. Men. Visa Kivi
Jubilee Ty., 1965
Award vii/66



Draw 4

No. 234 E. Dobrescu
2 Hon. Men. Visa Kivi
Jubilee Ty 1965
Award vii/66



Win 2

Not obvious. v) 5. . . Kxf6 0. Kc6 Kc7 7. Kd5 Sf7 8. Kc4 Sh6 9. Kf4 Kf7 10. Sh5 Bxh5 11. Kg5 =. Only just. vi) 7. . . Sd6 is no better and can be met by 8. Kc7 or 8. Sc8.

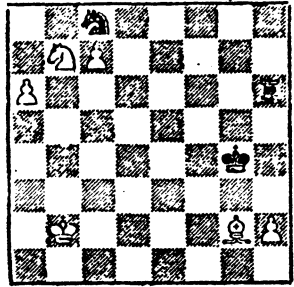
No. 231: A. Koranyi. 1. Sf3/i Sxf3/ii 2. Ra8† Kh7 3. f7 Rh4†/iii 4. Kg3 Rg5† 5. Kf2 Rh2† 6. Ke3 Re5† 7. Kf4/iv Rh4† 8. Kg3 =. i) 1. Rh8†? Kh7 2. Sf3 Re4† 3. Kg3 Re3 wins, or here 2. f7 Re4† 3. Kg5/v Rg1† 4. Kh5 Sg6 5. Sf5 Rh4† 6. Sxh4 Sf4 mate. ii) 1. . . Re4† 2. Kg3 Sf5† 3. Kg2 Rh5 4. Ra8† Kh7 5. f7 Re2† 6. Kgl Sg3 7. Rh8†. Or 1. . . Re8 2. Sxh4 Re4† 3. Kg3 Rhxh4 4. Ra3† Kh7 5. f7 Reg4† 6. Kf3 Rf4† 7. Kg3 Rhg4† Kg3 =. iii) 3. . . Rg5† 4. Kf4 Rh4† 5. Ke3 Re5† 6. Kf2/vi Rh2† 7. Kg3 Rg5† 8. Kf4 =. Anti-clockwise echo to the main line. The bS is always taboo to prevent bR's doubling on f-file. iv) 7. Kd3? Rd2† 8. Kc3 Re3† 9. Kb4 Rb2† 10. Kc5 Rc3† 11. Kd6 Rd2† 12. Ke7 Rc7† wins fP, 13. Kf6 Rd6†. If 10. Kc4 Se5† 11. Kd4 Rd3† 12. Kxe5 Re2† 13. Kf4 Rf2† and 13. . . Rd3. v) 3. Kg3 Sg6 4. Sf5 Rg1† 5. Kh3 Rg5 6. f8Q Sxf8 7. Rxf8 Rf4 8. Rf7† Kg6. vi) 6. Kd3? Rd4† 7. Kc2 Re2† 8. Kc1 Re1† 9. Kb2 Rd2† 10. Kb3 Rb1† 11. Kc3 Rcl† 12. Kb3 Sd4† wins either by .. Se6 or more R-checks.

No. 232: R. Heiskanen. 1. e3† Kxe3 2. Ec4/i b2/ii 3. Ba2 Kd2 4. Kb4/iii Bf7/iv 5. Bb1 Kc1 6. Bd3 Ba2 7. Sh5 Bb1 8. Sf4 Bc2 9. Se2† Kd2 10. Bxc2/v Kxc2 11. Sc3 a5† 12. Kc4 a4 13. Sb5 =. i) 2. Sf5†? Bxf5 3. Kc4 b2 4. Bd3 Bxd3† 5. Kc3 b1S† wins, but not 2. . . Kf4? 3. Bd3 Bxf5 4. Kb4 b2 5. Kc3 =, nor 2. . . Kd2? 3. Sd6 Bf7 4. Sc4† =. ii) 2. . . Bd3 3. Kb4 b2 4. Ba2-Kd2 5. Kb3 Kc1 6. Se6 Bh7 7. Sc5 Bg8† 8. Kc3 Bxa2 9. Sd3† =, or 6. . . Bb1 7. Bxb1 Kxb1 8. Sc5 Ka1 9. Ka3 b1Q 10. Sb3† =. iii) 4. Ka4? loses because in the main line B1 can play 8. . . Bc2 check. iv) 4. . . Kc1 5. Se6 Bf7 6. Sc5 =. v) 10. Sc3? Kxd3 wins.

No. 233: B. Breider. 1. Sd2/i Kb4/ii 2. Sb1 Kc4/iii 3. Kg6 Kd3 4. Kf5 Kxd3 5. Kg4 b5 6. Sa3 b4 7. Sc2† Kf2 8. Kxh3 b3 9. Sa3 =, for instance 9. . . Ke3 10. Kg4 Kd3 11. h4 Kc3 12. h5 Kb4 13. Sb1 a3 14. Sxa3 Kxa3 15. h6 b2 16. h7 b1Q 17. h8Q =. i) 1. Sc5? b5 2. e4 b4 3. e5 b3 4. Sd3 a3 5. e6 b2 6. e7 b1Q 7. e8Q Qxd3† and bQ being well centralised with checks seems safe in assuming a difficult book win. 1. Sc3? b5 2. e4 b4 wins. ii) 1. . . a3 2. Sc4† Kb4 3. Sxa3 Kxa3 4. e4 b5 5. e5 b4 6. e6 b3 7. e7 b2 8. e8Q b1Q† 9. Kh6 =. 1. . . b5 2. e4 =. iii) 2. . . Kb3 3. e4 Kb2 4. e5 Kxb1 5. e6 =.

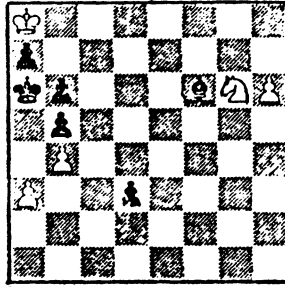
No. 234: E. Dobrescu. 1. Qc3/i Rd5/ii 2. Qf6†/iii Ke8 3. Qe6† Kf8 4. Ka1/iv Ra5†/v 5. Kb1 Rb5† 6. Kc2 Rd5/vi 7. Kc3 Rd8 8. Kc4 Rd7/vii 9. Kb5 Rb7†/viii 10. Kc6 Rd7 11. Qf5† or Qf6† wins. i) 1. Qh8†? Kf7 =. 1. Qd1? Se5 2. Qc2 Rg5 =. 1. Qd4? Se5 2. Qe4 Rg5 3. Qf4† Sf7 =. ii) Apart from Qxd3 there is the threat Qc8†. 1. . . Sc5 2. Qh3 Rf2† 3. K- wins. 1. . . Rf2† 2. Ka3 Rf3 3. Qc8† and a second check on b7 or g4 wins. iii) 2. Qc4? Ke7 =. 2. Qc7? Ke8 3. Qb7 Rd6 =. iv) 4. Kb1? Rd8 5. Ka1 Ra8† 6. Kb1 Rd8 7. Ka2 Ra8† 8. Kb1 Rd8 9. Kc2 Sb4† and 10. . . Sd5 =. v) 4. . . Rd8 5. Kb1 Rb8† 6. Kc2 Sb4† 7. Kc3 Rb6 8. Qc8† K- 9. Qc7† K- 10. Kc4 wins, a fine pendant to the main line. Note here 6. . . Rd8 7. Kc3 wins. It is worth comparing the lines in notes (iv) and (v). vi) 6. . . Sb4† 7. Kd2 Sd5 8. Qd7 Rb2† 9. Kc1 wins or 7. . . Rd5† 8. Kc3 Rb5 9. Kc4 wins. vii) 8. . . Sb2† 9. Kb3 Rb8† 10. Kc2, or here 9. . . Sd3 10. Kc3, or 9. . . Sd1 10. Kb4 Rd4† 11. Kc5 wins. viii) 9. . . Rd8 10. Kb6 Rb8† 11. Kc7 Rb7† 12. Kc6 wins. This study is a highly original (4. Ka1) discovery with this material. The number of wK moves made not just to get out of check is remarkable.

No. 235 R. Heiskanen
 3 Hon. Men. Visa Kivi
 Jubilee Tny. 1965
 Award vii/66



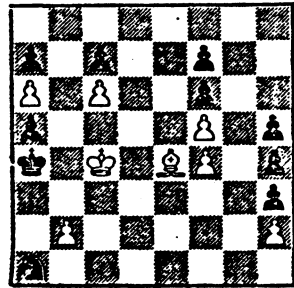
Win 6

No. 236 A. Rautanen
 1 Comm. Visa Kivi Jubilee
 Tny 1965
 Award vii/66



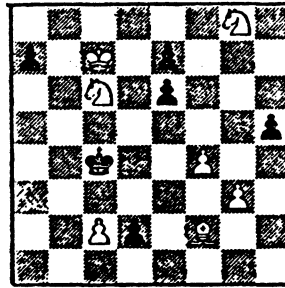
Win 6

No. 237 O. Kaila
 2 Comm. Visa Kivi Jubilee
 Tny 1965
 Award vii/66



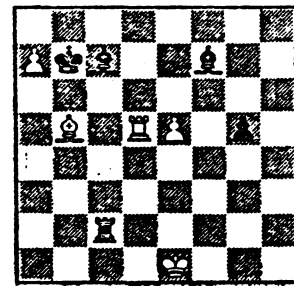
Win 8

No. 238 A. Fred
 3 Comm Visa Kivi Jubilee
 Tny 1965
 Award vii/66



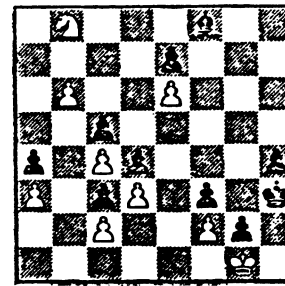
Win 7

No. 239 P. Perkonaja
 1st Prize, Houston Chronicle
 1965



Drew 5

No. 240 B. Breider
 2nd Prize, Houston
 Chronicle 1965



Win 9

No. 235: R. Heiskanen. 1. Sd6 Rxd5/i 2. Bb7/ii Rb6† 3. Ka3/iii Sa7/iv 4. c8Q†/v Sxc8 5. Bxc8† Kh4 6. a7 Rb1/vi 7. Be6 Rb5 8. Ka4/vii Rb1 9. Ba2 Ra1 10. Ka3 or Kb3 wins. i) 1. ... Sxd6 2. a7 Rh8 3. a8Q Rxa8 4. Bxa8 Kf5 5. h4 Ke6/viii 6. h5 Kd7 7. Bd5 Se8 (7. ... Sf5 8. Be6†, or 7. ... Kxc7 8. h6) 8. Be6† wins. ii) 2. h3? Kg3 and cannot be checked from c8. iii) 3. Ka2? as main line but 6. ... Rb5=, or 3. Kc-? as main line but 6. ... Rc6†=. iv) 3. ... Rxa6† 4. Bxa6 Sc7-5. Ka4 Kf5 6. h4 Ke6 7. h5 Kd7 8. h6 Kxc7 9. Bd3. v) 4. c8R? Rxa6† 5. Bxa6 Sxc8=. vi) 6. ... Rb5 7. Ka4 Rh1 8. Ba6 Ra1† 9. Kb5 Rb1† 10. Kc4 Rcl† 11. Kb3 wins. vii) 8. a8Q or R? Ra5†=, a drawing threat that lies behind B1's move 5 in the main line. viii) 5. ... Kg4 6. Kb3 Kxh4 7. Kb4 Kg5 8. Kc5 Sc8 9. Bb7 Se7 10. Kd6 Kf6 11. Kd7 Kf7 12. Ea6 Sd5 13. Bc4 wins.

No. 236: A. Rautanen. 1. Sf4 d2 2. Sd5 Be5 3. Se3 Bb2 4. h7/i Be5 5. Sd1 Bb2 6. Kb8/ii Bc5† 7. Kc8 Bb2 8. Kc7 Be5† 9. Kc6 Bd4 10. Se3 Be5 11. a4 ba 12. Sc4 b5 13. Sxd2 Bd4 14. Se4 followed by 15. h8Q wins. i) 4. Sd1? Bxa3 5. h7 Bb2=. ii) 6. Sxb2? d1Q 7. Sxd1=.

No. 237: O. Kaila. 1. Bb1/i Sb3 2. Bd3 Sd2†/ii 3. Kc3 Sf3/iii 4. Be4 Se1 5. Kc4 wins by Zugzwang 5. ... Sd3 6. b3†. i) 1. Kc3? Kb5 2. b3 Kc5 3. Bf3 Sxb3 4. Kxb3 Kd4 5. Bxh5 Ke3 6. Bg4 Kf2 7. Bxh3 Kgl 8. Ka4 Kxh2 9. Bf1 Kgl 10. Eh3=. 1. Bd3? Sb3 2. Kc3 Sc1 3. Bc4 Se2†. ii) 2. ... Sa1 3. Kc3 Sb3 4. Bc2 wins. iii) 3. ... Sc4 or 3. ... Sf1 4. b3†.

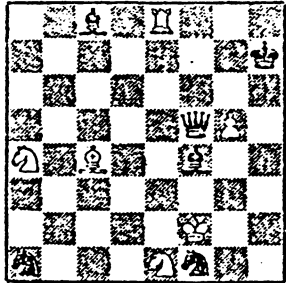
No. 238: A. Fred. 1. Se5† Kb5/i 2. Sd3 d1Q 3. c4† Ka6 4. Sc5† Ka5 5. Be1† Qxel 6. Sxc7 wins Q or mates. i) 1. ... Kd5 2. Sxe7† Ke4 3. Sc8 and 4. Sd6† wins. 1. ... Kb4 2. Be1 wins. 1. ... Kc3 2. Bd4† Kxd4 3. Sf3† Ke3 4. Sxd2 and wins the ending by playing carefully; if here 2. ... Kxc2 3. Sc4 wins.

No. 239: P. Perkonjoja. 1. e6/i Bg3†/ii 2. Kd1/iii Bxe6 3. Rxc5 Bb3 4. Bc4/iv Rxc4† 5. Ke2/v Rc3 6. Kd2 Rf3 7. Ke2 Rf2† 8. Ke1/vi Bh5 9. Rb5† Ka8 10. Rb8† Kxa7 11. Rb7†=. i) 1. Rd7? Be6 (better than 1. ... Bb3? 2. Rg7 Rc5 3. Be2) wins, as gP can now be supported. ii) 1. ... Ba5† 2. Kd1 Bxe6 3. Ba6† and 4. Rxa5=. iii) 2. Kf1† Bxe6 3. Rxc5 Bh3†. iv) Stops ... Rc5†; and threatens Bxb3. 4. ... Ba4 5. a8Q† Kxa8 6. Ra5† and 7. Rxa4=. v) 5. Kd2? Bf4†. vi) 8. Ke3? Bf4†. 8. Kd3? Bc2† wins with material plus.

No. 240: B. Breider. 1. b7 Bg7/i 2. Sa6/ii Be5 3. b8B/iii Bg3 4. Bc7 Kg4 5. fg hg 6. Sxc5 Kh3 7. Se4 wins. i) 1. ... Bh6 2. Sd7/iv Bcl 3. b8B Bxa3 4. Sb6 and 5. Sxa4. ii) 2. Sd7? Be5 3. b8B Bg3 4. Be5 Bxe5 5. Sxe5=. iii) 3. b8Q? Bf4 4. Qc7 Eg3 draws, as W has nothing better than 5. Qb8 Bf4. iv) 2. Sa6? Bcl 3. b8B Bxa3 4. Ba7 Bcl 5. Bb8 Ba3=, but not 5. ... a3? 6. Sxc5 and wPc4 assures the win.

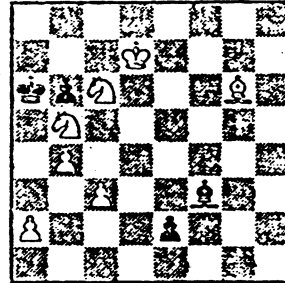
No. 241: C. M. Bent. 1. Re7†/i Kh8/ii 2. Re8† Kg7 3. Re7† Kf8 4. Rf7† Qxf7 5. Bxf7 Ea6/iii 6. g6/iv Bg3† 7. Kgl/v Bxf1 8. Sc5 Bb5/vi 9. Se6† Ke7 10. Sc7 Be2 11. Sd5† Kf8 12. Sf4 Ba6 13. Se6† Ke7 14. Sc7 Bd3 15. Sd5† Kf8 16. Sf4=, wS gyrating anti-clockwise e6-c7-d5-f4-e6. i) 1. Bd3? Be3† 2. Ke2 Ba6; or 2. Kg2 Bb7†. 1. g6†? Kxc6 2. Bd3 Be3†. 1. Bg8†? Kg6(7). ii) 1. ... Kg6 2. Bd3 Be3† 3. Kg2=, as wR covers b7. iii) 5. ... Bh3 6. Sg2(d3) or 6. B-,. iv) 6. Ba2? Bg3† 7. Kgl Bxel 8. Sc5 Be2 9. Se6† Ke8. v) 7. Kg2? Bxel 8. Sc5 Be2 9. Se6† Ke7 10. Sf4 Se3†. vi) wS gyrates clockwise in the fine echo 8. ... Be2 9. Se6† Ke7 10. Sf4 Ba6 11. Sd5† Kf8 12. Sc7 Be2 13. Se6† Ke7 14. Sf4, and if 14. ... Sg3 15. Sxe2 Sxe2† 16. Kf1=. Here 11. Ba2? Kf6.

No. 231 C. M. Bent
3rd Prize, Houston
Chronicle 1965



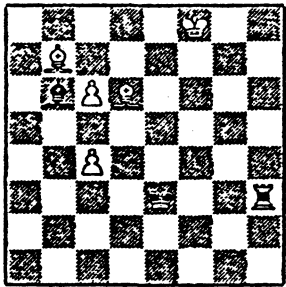
Draw 6

No. 242 Dr. A. Wotawa
4th Prize, Houston
Chronicle 1965



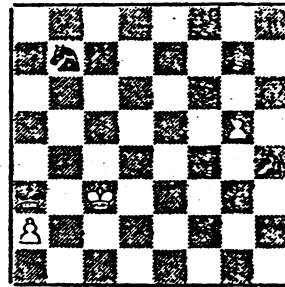
Win 7

No. 243 J. E. Peckover
Special Prize,
Best U.S. Entry
Houston Chronicle 1965



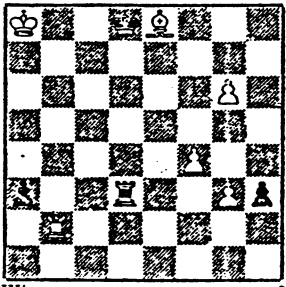
Win 5

No. 244 B. Soukup-Bardon
Hon. Men, Houston
Chronicle 1965



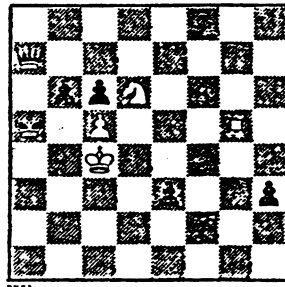
Draw 3

No. 245 G. Afanasiev
E. Dvizov
Hon. Men, Houston
Chronicle 1965



Win 6

No. 246 G. M. Kasparyan
Hon. Men, Houston
Chronicle 1965



Win 4

No. 242: Dr. A. Wotawa. 1. Kc8/i Bxc6 2. Kb8 Bxb5 3. Be4(f5) Bd7(c6) 4. Bd3† Bb5 5. c4 wins. i) 1. Bd3? Bxc6† and 2. ...e1Q. Note that all of W's moves except the check threaten different mates in 1. The check simply threatens eP.

No. 243: J. E. Peckover. 1. c5/i Ba5/ii 2. c7/iii Bxc7/iv 3. Bxc7 Rh7/v 4. Bd6 Rxb7 5. c6 Rh7/vi 6. Kg8 Rh4 7. Bc5† and 8. c7 wins. i) 1. c7? Bxc7 2. Bxc7 Kd4 3. Bd5 Kc5 4. Bd8 Rh8† 5. Ke7 Rh4=. ii) 1. ... Bxc5 2. Bxc5† Kd3 3. c7 Kc4 4. Bd6. 1. ... Pa7 2. Kg7 Kd4 3. c7 1. ... Bd8 2. c7. iii) 2. Kg7? Kd4 3. Kf6 Rh5, or 3. c7 Bxc7 4. Bxc7 Kxc5. iv) 2. ... Kd4 3. c8Q Rh8† 4. Ke7 Rxc8 5. Bxc8 Bb4 6. c6 wins, but here 4. Kf7? would clearly draw. 2. ... Rh8† 3. Kg7 Bc3†/vii 4. Kf7 Kd4/viii 5. Bf8 Rh7† 6. Kg6. v) 3. ... Kd4 4. Bd6 Rh7 5. c6. vi) 5. ... Rb2 6. Bc5† Ke4 7. c7 Rh2 8. Kg7 (or Kg8 or Ke8). vii) 3. ... Re8 4. Kf7 (4. c8Q? Rxc8 5. Bxc8 Bb4 6. Kf6 Kd4=) 4. ... Rh8 5. c8Q Rxc8 6. Bxc8 Bb4 7. Ke6(e7). viii) 4. ... Rh7† 5. Ke6 Rxc7 6. Bxc7 Kd4 7. Bb6. 4. ... Bb4 5. Ke6 R† 6. Kd7.

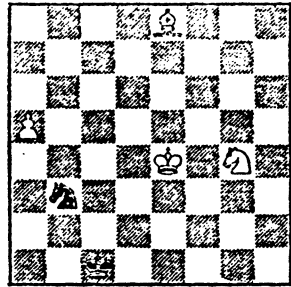
No. 244: B. Soukup-Bardon. 1. Kc4/i Sf3 2. g6/ii Se5† 3. Kd5/iii Sxg6 4. Kc6/iv Sd8† 5. Kd7/v Sf7 6. Ke6/vi Sh6/vii 7. Kf6 Sh4 8. Kg5 S6f5 9. Kg4=, or 8. ... S4f5 9. Kg6=. i) 1. g6? Sxg6 2. Kc4 Sf4 3. Kb5 Sd3 or 3. Kd4 Sa5 will win. 1. Kd4? Sf3† 2. Kd5 Sxg5 3. Kc6 Sd8† 4. Kd7 S8e6 5. Ke7 Sd4 wins. 1. Kd3? Sf3 2. g6 Se5† 3. Ke4 Sxg6 4. Kf5 Se7† 5. Ke6 Sc6 6. Kd5 Sb4† 7. Kc4 Sa5† 8. K- S4c6 with the book win that is behind all these tries. 1. Kd2? Sf3† 2. Ke3 Sxg5 3. Kf4 Se6†. 1. Kc2? Sd6 2. K- Sf7 wins. ii) 2. Kd5? Sxg5 3. Kc6 Sd8† 4. Kd7 S8e6(f7) wins, as bS's escape wK's attentions. iii) 3. Kb5? Sd6† 4. Kc5 Sf5 5. Kd5 Sxg6 wins. iv) 4. Ke6? Sf4† or ... Sc5† clearly win. 4. ... Sa5† 5. Kb5 Sb7 6. Ke6 repeats. v) 5. Kd5? Sh4 (as given in HC, but surely 4. ... Sf4† also wins) 6. Kd6 Sf7† (again, one feels the other S could move) 7. Ke6 Sg5† and W's chase is in vain, as B1 can easily avoid allowing his S's to be "forked", can easily avoid repetitions, and the only other trap is bSb1, when Kc2 draws. vi) 6. Ke8? is clearly bad, being more remote for purposes of attacking both S's, so it is not clear why the HC solution gives as the reply only 6. ... S7e5. vii) 6. ... S7h8 7. Kf6 Sh4 8. Kg5=.

No. 245: G. A. Afanasiev and E. Dvizov. 1. Rd2/i Rxd2 2. g7 a2/ii 3. g8Q a1Q† 4. Ba4† Ke7 5. Qe8† Kd6 6. Qd7† Kc5 7. Qc6† Kb4 8. Qb5† Kc3 9. Qa5† Kb2/iii 10. Qxd2† Ka3 11. Qd3† Kb4 12. Qb5† Kc3 13. Qe5† wins. i) 1. Re2? Rxc3 2. Bf7 Rg2 and neither 3. Rxc2 nor 3. Re1 does more than draw. 1. Rb8†? Ke7 2. g7 Rxc3 3. Bg6 Rxc6 4. g8Q Rxc8 5. Rxc8 h2. 1. Bf7? ab. 1. g7? Rxc3. ii) 2. ... h2 3. g8Q h1Q† 4. Bc6† wins. iii) 9. ... Kc4 10. Bb5† Kb3 11. Qxa1 Ra2† 12. Qxa2† wins.

No. 246: G. M. Kasparian. 1. Rg1/i Qa6†/ii 2. Kc3 bc 3. Sc4† Ka4 4. Ra1† Kb5 5. Rb1† Ka4 6. Rb2 e2/iii 7. Rxe2 Kb5 8. Rb2† Ka4 9. Rb3/iv h2 10. Rb1 h1Q 11. Rxh1 Kb5 12. Rb1† Ka4 13. Rb2(b3) Qa7 14. Ra2† Kb5 15. Sd6† Kb6 16. Sc8† wins. We bet you did not guess that wS would win bQ! i) 1. cb†? Kxb6 2. Sc8† Ka6 3. Sxa7 h2 4. Rh5 e2. ii) 1. ... b5† 2. Kb3 Qxc5 3. Sb7† Kb6 4. Sxc5 Kxc5 5. Kc3 wins. iii) 6. ... h2 7. Rxh2 merely means the wR captures b1 P's in reverse order. iv) A etmpo move. 9. Rb1? h2=.

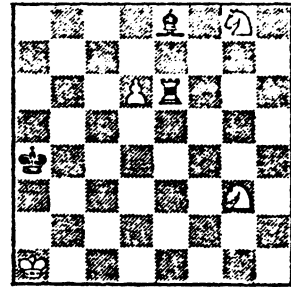
No. 247: A. J. Sdbey. 1. a6/i Sc5† 2. Kd4 Sxa6 3. Se3 Sc7/ii 4. Bd7 Kb2/iii 5. Kc4 Ka3/iv 6. Sc2† Kb2 7. Sb4 Ka3 8. Sd3/v Ka2/vi 9. Sf4 Ka3 10. Bc6 K- 11. Kc5 wins. i) 1. Bc6? or 1. Bf7? Sxa5 2. Bd5 Kb2=. ii) 3. ... Sb4. 4. Kc3 Sa2† 5. Kb3 Kd2 6. Sc4† Kd3 7. Sb2†, or here 5.

No. 247 A. J. Robey
Houston Chronicle Thy 1966
Entry No 36



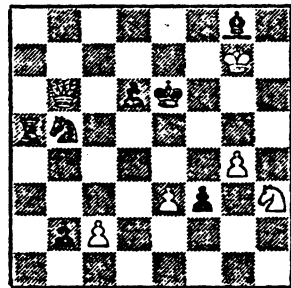
Win 4

No. 248 P. Joffa
1st Prize, Revista de Sah
1964 Award iv/66



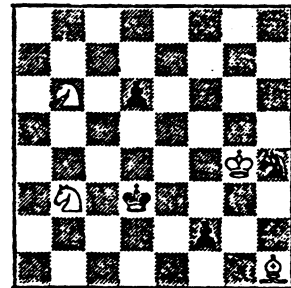
Draw 4

No. 249 F. S. Bondarenko
A. P. Kuznetsov
2nd Prize, Revista de Sah
1964 Award iv/66



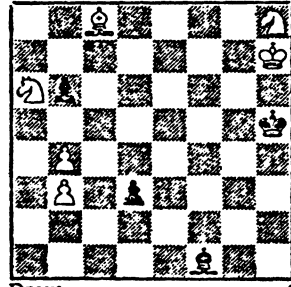
Win 6

No. 250 E. Janosi
1-2 Hon Men, Revista de Sah
1964 Award iv/66



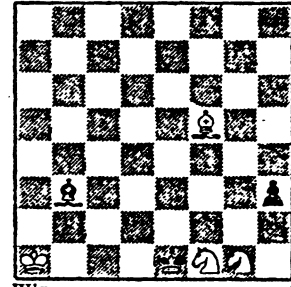
Win 4

No. 251 G. Telbis
1-2 Hon Men, Revista de Sah
1964 Award iv/66



Draw 6

No. 252 P. Joffa
3 Hon Men, Revista de Sah
1964 Award iv/66



Win 4

.. Kb1 6. Bg6† Ka1 7. Sc2† Kb1 8. Sd4† Ka1 9. Ka3 wins. iii) 4. .. Kd2 5. Sf5 Kc2 6. Se7 Kf3 7. Kc5 Ke4 8. Kd0 Sa6 9. Se6 K- 10. Bc8 wins. iv) 5. .. Ka2 6. Sf5 Kb2 7. Sd6 (better than 7. Se7 Ka3. On d6 wS covers b5 and e8, to enable Bc8) 7. .. Ka3 (7. .. Sa6 8. Bc8) 8. Bc8 Ka4 9. Kc5 Ka5 10. Kc6 Sa6 11. Sc4† and 12. Bxa6. v) 8. Kc3? Sb5† =. vi) 8. .. Sa6 9. Bc6 Sc7 10. E4 wins.

No. 248: P. Joita. 1. Kb2/i Rg6/ii 2. Se4 Rxc8 3. Sf6 Rh8/iii 4. d7 Bg6 5. Se8 Rh2† 6. Kc1 Rh1† 7. Kd2 Bh5 8. Sg7 Bg4 9. Se6 Rd1† 10. Kc2/iv =. i) B1's major threat was mate by 1. .. Kb3. ii) The other threat, but an interesting question for theory, is whether 1. .. Rxd6 would win. This will be discussed on another occasion. iii) 3. .. Rg2† 4. Kc1 Rg1† 5. Kd2 Bf7 6. d7 Bb3 7. Ke2 Rd1 8. Se4 Rd4 9. Ke3, a fine companion variation to the main line.

No. 249: F. S. Bondarenko and A. P. Kuznetsov. 1. Qb7/i Ra7 2. Sg5† Ke5 3. Sxf3† Ke6 4. Eg5†/ii Ke5 5. Sf7† Bxf7/iii 6. Qxb5† Bd5† 7. Kg6 Rb7 8. Qe8† Be6 9. Qh8† K- 10. Qh1† and 11. Qxb7 wins. i) 1. Sg5†? Kd7 2. Qb7† Sc7 3. Qxb2 (3. Sxf3 Rb5) 3. .. f2 4. Qb1 Rxc5†. 1. Sf4†? Ke5 2. Sd3† Ke6 3. Sxb2 f2 4. Qxa5 f1Q is given as drawn, but 5. Sd3† Ke6 6. Qa2† gives W an ending 2P's ahead, while 5. .. Ke4 6. Kxc8 Qf6 7. Qxb5 and there is no perpetual. 1. Qd8? Ra7† 2. Kxc8 b1Q 3. Sf4† Ke5 4. Qe8† Kf6 5. Qe6† Kg5. ii) 4. Sd4†? Sxd4 5. Qxa7 b1Q should draw, as would 4. Qxa7? b1Q (or 4. .. Sxa7). iii) 5. .. Ke6 6. Qe4† Kd7 7. Qb4 wins. The study is far from clear analytically.

No. 250: E. Janosi. 1. Bb7 Kc3 2. Ba6 Sg2 3. Kf3 Se1† 4. Kxf2 Sd3† 5. Ke3 Sb4 6. Bc4 d5 7. Sd4 dc/i 8. Sa4 mate. i) Surprisingly, 7. .. Sc2† does not bust this most attractive study, 8. Sxc2 dc 9. Sd4 K- 10. bS† and 11. Sc3, when cP or fP not beyond 5th rank loses.

No. 251: G. Telbis. 1. Sc7/i d2 2. Sd5 Bd3† 3. Sg6 Bxc6†/ii 4. Kg7 Bf5/iii 5. Ea6 d1Q 6. Be2† =. i) 1. Bf5? d2 2. Bc2 Bd3† will win, as also 1. Bb7? Be2 2. Be4 d2 3. Bc2 Bd3†. Instead, W tries to handle dP by threatening Bg4† after .. d1Q. ii) W avoids 3. Kg7? d1Q 4. Bg4† Qxc6† wins. iii) But this clever move renews the idea to recapture on g4 with check.

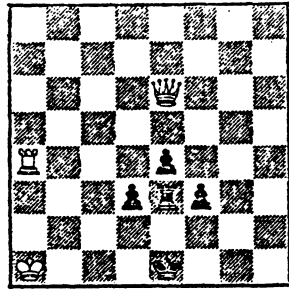
No. 252: P. Joita. 1. Sh2 Kf2 2. Sxh3† Kg2 3. Kb2 Ba4 4. Ka3 Ba5 5. Kb4 Ba6 6. Ka5 Bb7 7. Kb6 Ba8 8. Ka7 Bc6 9. Sg4 Kxh3 10. Se5† wins. 3 minor pieces win against one. W's move Sg4 would have been the reply to any other bB move to an unattacked square.

No. 253: K. Hannemann. 1. Rxe4 Re2 2. Rxe2† de 3. Qe3 f2 4. Qc1 mate. Echo after 2. .. fe 3. Qe3 d2 4. Qg1 mate.

No. 254: J. Fritz. 1. Sd2/i Rxa3/ii 2. Sb1† Kb3 3. Bd1† Ka2 4. Rxa3† Kxb1/iii 5. Kd2 ba 6. Bb3 a2 7. Bc2 mate. i) 1. Bxb4? Kb3 2. Rxa2 b1Q =. ii) 1. .. Kc2 2. Sb1 Kxb1 3. Kd2 Rxa3 4. Rxa3 ba 5. Bf7 a2 6. Bg6 mate. iii) 4. .. ba 5. Sc3 mate. The three mates all contain three selfblocks. A very successful mating study.

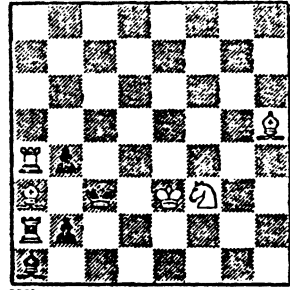
No. 255: J. J. van den Ende. 1. fg†/i Kxc6/ii 2. Bf6 a2/iii 3. Bxc3 Sxc3 4. 0-0 Sb1/iv 5. h4 a1Q 6. Kh2 and Black cannot win. White will take the Knight and recapture would give stalemate. If Black tries, say, 6. .. Qg7 then 7. Rxb1 Kf6 8. Rf1† Ke5 9. Rf4 and the Black King cannot cross the f-file. i) 1. 0-0 a2 2. fg† Kxc6 3. Rf6† Kxc5 4. Ra6 c2 and wins. ii) 1. .. Kg8 2. 0-0 a2 3. Bh6 and mates. iii) 2. .. Kxf6 3. 0-0† and 4. Rb1. iv) 4. .. gh 5. Ra1 =.

No. 253 K. Hannemann
Stella Polaris, iii/66



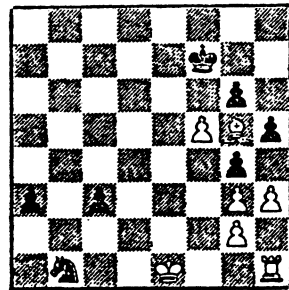
Win

No. 254 J. Fritz
Stella Polaris, iii/66



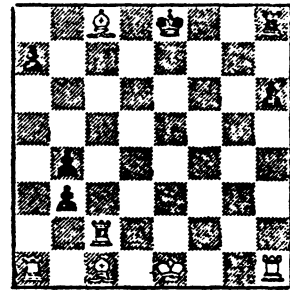
Win

No. 255 J. J. van den Ende
Schakend Nederland
vii-viii/66



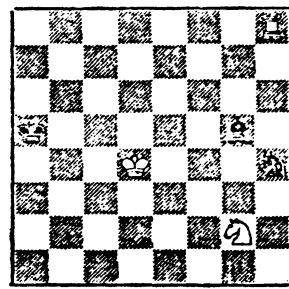
Draw

No. 256 J. J. van den Ende
Schakend Nederland
vii-viii/66



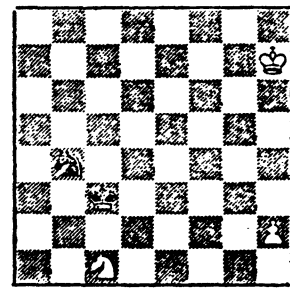
Win

No. 257 G. J. van Breukelen
Schakend Nederland
vii-viii/66



Win

No. 258 J. Selman
Schakend Nederland
vii-viii/66



Win

No. 256: J. J. van den Ende. 1. Bg4 h2 2. Bh5† Kd8/i 3. Bxb2 Rxb2 4. 0-0-0† wins. i) 2. ...Kf8 3. 0-0† Kg8 4. Bxb2 Rxb2 5. Rxa7 and mates. If 2. ...Ke7 3. Rxa7† Ke6 4. Bf7† Ke5 5. Ra5† Kd4 6. Rh4† wins. The composer comments "A study with alternative 0-0 and 0-0-0, which, so far as I know, has not been achieved before".

No. 257: G. J. van Breukelen. 1. Rh5 Sf3† 2. Ke4 Sd2† 3. Kd3 Sf3 4. Ke2/i Sd4† 5. Kf2 Se6 6. Sf4 Sxf4 7. Rxc5† Kb6 8. Ke3 Se6/ii 9. Rg6 wins. i) 4. Sf4? † e5† and 5. ...Bxh4. ii) 8. ...Sh3 9. Rg3. A difficult struggle of R & S v B & S. The S is captured just when it seems to have got away. We hope to see more from this composer, whose name is new to us.

No. 258: J. Selman. 1. Sa2†/i Sxa2 2 h4 (Now bK obstructs bS) 2. ...Sc1/ii 3. h5 Se2 (d3) 4. h6 Sf4 5. Kg8 wins/iii. i) After 1. h4? Sd5 2. Kg6 Kd4=, or 2. h5 Sf6†=. If 1. Se2†? Kd3=. ii) 2. ...Sb4 3. h5 Sd5 4. h6 Sf6† 5. Kg6 wins, if 4. ...Se7 5. Kh8, it rather looks now as though W will not be able to prevent B1 from stopping the P, 5. ...Kd4 6. h7 Ke5 7. Kg7 Sf5† 8. Kg6 Se7† (. Sh4† 9. Kf7(f5) wins) 9. Kg5 wins. Selman has made a special study of this type of ending.

THE FUTURE OF EG

The 2-year period of guarantee made by the founder is nearly at an end. At the date of writing this note the total of subscriptions is:

115.

This total is not satisfactory, falling short of the 160 needed to ensure the continued production of worthwhile issues like EG Nos 4, 5, 6 and 7. As it is obviously not practical to increase the amount of the subscription (subscribers may even now feel that a mere 4 issues a year is inadequate return on \$ 3.00), we must have more subscribers. The founder cannot do much more than he has done in this respect in the past. He has written 100's of letters to prospective subscribers. What have you done? Unless the situation improves in the next 3 months, EG will collapse like so many well-intentioned ventures before it. You will receive no further notification if EG disappears: you will receive EG No 8, but not No 9, because in this event there will be no No 9 for you to receive. You have been warned.

A. J. R.

Exchanges

The following are additions to the lists on pp. 29, 59, 88. The list on p. 88 is of magazines not at that date exchanged.

British Chess Magazine	England
Problemist	England
Shakhmaty-in-English	U.S.A. (see p. 94)
Skakbladet	Denmark
Szachy	Poland
Thèmes-64	France

Tourney Announcement: "Problemista" is a small circulation typed monthly edited by E. Iwanow. It announces an informal tourney for studies published 1966-67. Diagrams and full solutions to be sent to E. Iwanow, Kilinskiego 57 m.53, Czestochowa, Poland.

„WALTER VEITCH INVESTIGATES“

No. 159: V. Yakovenko. It is a great pity but the intended line collapses after 4. . . Ke6 (in place of 4. . . Kd5), 5. Sc5† Kd5 6. Sxb3 being met by 6. . . Kc4 with an easy win.

No. 165: Z. Kadrev. After 1. Sg6 Rd1 (rather than 1. . . c2) seems to draw in comfort for Black. If 2. Rg4 c2 etc. and if 2. Se5 Ra1 3. Ra4 c2 etc.

Page 80 - B: H. A. Adamson. Mr. Aloni writes to rebut the criticism in Note (iii) to this study, i.e. 4. Ea6† does not win, 4. . . Kd8 5. Bb5 Sb6 = as Note (i) already indicates.

Pages 96-7: The Joseph Jubilee Tourney Award.

C. M. Bent. The solution as presented allows a dual by 12. Sd3† (instead of Kh2) Sxd3 13. cxd3 f3 14. Kg3 and mate in three. Black can however defend more accurately by 10. . . d3 11. c3 and now only 11. . . Sg2† etc. when the alternative win is eliminated.

A. C. Miller. Note (i) says that Black threatens 1. . . Kd3 2. Ba6† Kd4 3. Bb5 Kc5 4. Re5† Kb4 = but 3. Ba4 Kb4 4. Ra2 would win for White. More of a threat initially is 1. . . Kc4 (for . . . Kb3). In Note (ii) 3. Kb7 should of course read 3. Kc7.

No. 169: T. B. Gorgiev. Black can draw here, it seems, by the sacrificial 8. . . Sc3† 9. Se2(4)xc3 a2† 10. Sxa2 (or Ka1) a5 etc. The 2S v. P ending is not a speciality of ours, but according to Fine (BCE Nos. 109 & 110) White, to win, must block the pawn with a S on a3 and this does not appear to be possible. The addition of a further bPa7 may provide a solution to this difficulty.

No. 175: A. Hildebrand. 1. h7 Rd2 (instead of . . . Rb1†) and surely Black draws? Easy is 2. Bb5 Rd8 3. Bc4† Kf6 4. Bg8 Rd1† etc. =. Best therefore 2. Be8† Kxe8† 3. h8Q† Kf7 4. Qh5† Kg8 5. Qe8† 6. Qe4† Kg8 7. Qxb7 Rd8 (aiming for . . . Rf8-f6) 8. Qb3† Kh7 9. Qh3† Kg8 10. Qe6† Kh7 11. Qe7 Rd4 (threat . . . Rf4) 12. Qg4 Rd6 =. A wPb4 would force Black to check the wK to g5 before playing 5. . . Rd5 but he seems to draw even now.

No. 176: A. S. Gurvich. The low placing of this study surprises us too. Note that if 5. . . Kh3 6. Se6 Qe5(7), to stop Sg5 mate, 7. Sf4† and the fatal battery is resurrected.

No. 188: J. Buchwald. This type of study is less likely to show an analytical fault, but there is one here in II where 1. Qe2 wins on the spot.

No. 200: A. Byelyenky. The end position shows White with the two bishops plus a knight against a lone rook, and a win is claimed for White although the rook does not seem lost after 10. . . Rg7. If this is a book win it is new to us. Can anyone elucidate? (Yes. Chéron, Vol I, Second Edition, p. 292. Without P's, R loses in general to 2 B's and S, while drawing against B and 2S's, because R may sacrifice for B. No examples are given. AJR).

No. 211: L. Kopac. There is a dual win here by 5. Sf6† Kf7 6. Se5† Kxf6 7. Sd7†. This can be eliminated by moving the bSa6 to b6 or to d3. The latter placing seems preferable as with bS on b6 another dual arises after 5. Kg7 Sd7 when 6. Rxf8† and 6. Sf6† would both win.

No. 215: A. Maximovsky. This is good fun but not a win for White. 1. Rh7† Kxh7 2. Be4† Kg7 (rather than . . . f5†) 3. b7 Be2† 4. Kf5 (if 4. Kg3 Bc3 wins) Bf1 5. Kg4 taking the draw as 5. b8Q Bxh3 mate would leave the last laugh very much with Black.

No. 216: V. Kizelev. After 1. Sf6† Kh8 (Note i) the correct winning line is 2. Rh2 Qb8 3. Rh3 Qc8 4. Rh5. If 2. Kg6 Qb8 3. a7, as given, then 3. . . Qg3† 4. Kf2 Qc7† is obscure and may well draw.

THE CLASSIFICATION OF ENDGAME STUDIES

by J. R. HARMAN

The following talk was given by Mr Harman at the CESC meeting on 1.vii.66.

The purpose of indexing endgame studies is to facilitate retrieving those of like material or those of like idea.

The simplest and most obvious way of classifying endgames is by the material on the board in the initial position. While useful, particularly for practical players, it is clearly of little value for correlating endgames of similar ideas, since the same idea can be realised with very different material.

I am indebted to Hugh Blandford for an exact "initial material" classification, which he inherited from R. K. Guy and refined and which I have adopted. In this system, the initial material is represented by a 6-digit number. The first digit indicates the number and colour of Q's, the second digit the number and colour of R's, the third that of B's, the fourth that of S's. A decimal point conveniently separates the first 4 digits from the last 2; these last 2 digits are the number of W and B1 P's respectively.

The first 4 digits are each selected according to the code:-

0	means	0	White	+	0	Black
1	"	1	"	+	0	"
2	"	0	"	+	1	"
3	"	1	"	+	1	"
4	"	2	"	+	0	"
5	"	0	"	+	2	"
6	"	2	"	+	1	"
7	"	1	"	+	2	"
8	"	2	"	+	2	"
9	"	more	"	+	more	"

More precisely, 9 means combinations not otherwise provided for.

Thus No 1 in E G is 0133.02, and No 2 is 2016.22.

Hugh Blandford tells me that he has over 10,000 studies indexed in this way. This is a tremendous number, and it is growing month by month. This mass of material is clearly beyond the capacity of any one mind to retain and selectively regurgitate; and yet if a judge, a journalist, connoisseur or composer wishes to find the "state of the art" in respect of an idea or combination of ideas, he has nothing more to rely on than his own (or someone else's) mind. No doubt many lists exist, compiled by individuals, but so far as I am aware there is no reasonably comprehensive collection from which all "like" positions can be reasonably quickly retrieved.

An offer from me to do the index for E G led to a basic consideration of the whole problem of indexing and retrieving studies. In my retirement this has developed into something that will probably occupy me for more years than I have left! The original purpose has been quite overshadowed, for it has become clear that the publishing of an index of the kind that I have developed is quite beyond the capacity of E G to carry.

What I have sought is an additional "thematic" classification to supplement this "initial material" classification. I later found that Tattersall ("1,000 End Games") at the end of his collection forecast (1911) this possibility and indicated a mode of realisation which I have

developed into a more or less complete system.
 I break down the ideas into their component chess manoeuvres or patterns, and these I call features.
 These features comprise,

Mate, threatened or effected
 Fork
 Opposition
 Discovered check
 Overloading
 Pinning
 Offer
 Zugzwang to win a piece
 to mate
 for other purposes
 Gaining a tempo (not very useful, and will probably be discarded)
 Repetition of moves (includes perpetual check)
 Both B1 and Wh promote
 Check by P or piece disclosing attack by piece
 Blocking, or otherwise disputing, command of promotion square
 Penning a piece
 Blocking check by a promoted P
 Spear ("skewer") check, threatened or effected
 Under-promotion to avoid draw
 to effect mate
 to gain tempo
 for other purposes
 Losing the move
 Stalemate involving K, P, B, S, but not R or Q
 R but not Q
 Q
 smothered
 Unclassified

The practical realisation of this indexing has to be cheap (there is no money in chess!). Ideally, all these and other features could be coded onto the memory devices of a computer, and selection made as desired. But, this is beyond my means. I use 5" x 3" index cards. A rudimentary chessboard is described on each card by ruling, and the position inscribed thereon in black and red ink to distinguish between Black and White. The card bears the "initial material" code number, the name of the author, the date, the source, the result, and the solution. The index cards are notionally divided along their top edge into 21 equal portions, each portion being about 1/4 inch long and each representing one or more of the features listed above. The presence of a feature is indicated by an upstanding gummed tab the width of the portion. A 5" x 3" card is ruled as a template, each portion being labelled by the corresponding feature. Gummed tabs of different colour distinguish the features which occupy the same portion, and can be suitably inscribed. These tabs are conveniently 1/4" lengths of index strips which are available in white, yellow, red and green.

The 21 feature-positions, from left to right

1. Mate. A white tab for a threat; a yellow tab for an effected mate; these tabs are inscribed in black and/or red ink with the men

- threatening or effecting mate.
2. White tab if a fork is present; the tab bears on its upstanding portion the symbol in red or black ink of the forking piece and on its lower portion the symbols of the forked men.
 3. Opposition, represented by a white tab. It can bear an inscribed triangle to indicate triangulation.
 4. A white tab represents discovered check, the checking and disclosing men being inscribed in appropriate colour.
 5. A white tab for overloading, with appropriate indication of the overloaded piece.
 6. A white tab for pinning, on which is inscribed the pinning and the pinned piece.
 7. A white tab inscribed with the symbol(s) for the men that are offered.
 8. and 9. Zugzwang. A yellow tab in position 8 denotes win of a piece. Yellow or white tab indicates mate and "other purposes" respectively.
 0. Red tab for gain of tempo. This I have found of little value and I shall abandon it. The gain of tempo is so elusive and difficult to define, and anyhow, there was confusion with losing the move which is represented by a white tab in position 15. Position 10 is thus vacant and will be used in due course for something else.
 11. A white tab where both promote, and a yellow tab for repetition of moves.
 12. A white tab for blocking or otherwise disputing control of the promoting square, and a yellow tab for a check by one piece which discloses an attack by another piece, this last being suitably inscribed.
 13. A white tab for blocking a check by a promoted pawn, and a yellow tab (inscribed) for penning.
 14. Inscribed tabs, white for effected and yellow for threatened spear (skewer) checks. The checking and masked pieces are both inscribed.
 15. A white tab for losing the move, a red tab for "unclassified".
 - 16, 17 and 18. Underpromotion. Yellow for avoiding draw, avoiding mate, and gaining a tempo respectively, while a white in 18 is for other purposes.
 - 19, 20 and 21. Stalemate. A white tab in 19 is for effective restraint by K, P, and minor pieces (B's and S's). 20 has a yellow tab for restraint by R. 21 has a yellow tab for restraint by Q, and a white tab for a smothered stalemate.

Various inscribings are used to refine this classification. For example, the white tab in position 12 (blocking command of the promoting square) is inscribed X where a man is interposed at the intersection of command lines, so that if one of two pieces captures it, an appropriate P promotes.

The unclassified tab in the 15 position can be marked with a symbolic stairway to indicate stepwise movements of Q or R or K.

These cards are filed in numerical order of the "initial material" index, and divided into groups according to the first 4 digits of that index. Thus, particular groupings can be specially treated.

Thus, for pawn endings, the first 3 positions are as detailed above. The next 4 are for a P-offer,

to free wK (white tab in 4)
to avoid stalemate (a yellow tab in 4)
unclassified (a red tab in 4)
to impede bK (white tab in 5)
to gain tempo (yellow tab in 5)
to free wP (white tab in 6)
to reduce scope of promotee (yellow tab in 6)

while the remainder are standard as defined above.

For B + P endings (i.e. groups 0010 and 0020) a white tab in 10 means prevention of K reaching R1 promotion square.

It is essential to index derivatives. For example, A appears twice, under 0030.22 and again under 3030.11. In general, whenever there is an exchange or loss or gain of a piece or a promotion, another index card is required. In some cases one study is represented by 4 or 5 cards. The purpose of indexing derivatives is to facilitate retrieval, particularly of anticipations. Thus, a search for studies like a R v R ending may reveal quite different initial material, even though the search is restricted to the group 0300. Fortunately, the composing principle of economy operates to the advantage of this possibility.

While it is clear that the main line of play must be fully indexed, it is a matter of subjective judgment how far subsidiary lines should be indexed. I have adopted the rule that unless the subsidiary line is obvious (to me!) it shall be indexed.

Now, how does all this operate in practice? Remember that its value depends on its completeness, and so far, all of Tattersall, one-third of Sutherland and Lommer, all of Troitzky's Chess Studies, and Golombek's "Modern End-Game Studies", together with sundry other bits and pieces have been indexed - say 1700. So, all likenesses will not be found (cf. Blandford's 10,000!).

But, first tests are promising. B, shown at the last meeting, involves essentially a KQ mate, offer of B, and fork of K and Q by B. Miller's is 11.22, but has a derivative in 2010.11, and the first group to search is 2010. Immediately this combination of features was picked up in No 116 in E G 3, having its original in 32.22. I leave you to judge the significance of this.

C has as main features a Q-mate, Zugzwang to effect mate, and a P-offer to impede bK and free wP (these latter are special classification features for P endings). Its group is 0.22 but there is a derivative in 1000.02 where only the first two features are significant. So, looking in 1000 is the first step, and there one quickly discovers No 663 in Tattersall.

D (0.23) has KPPP stalemate and an unclassified P-offer. Seeking both these features together E (0.23) is quickly found.

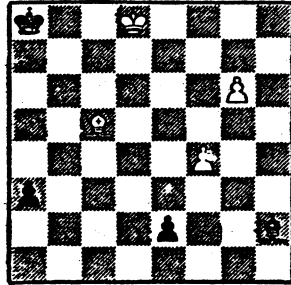
F (0.21) has as its only feature triangulation. Again, G has just this. Now take H; the only significant feature is the stalemate by R or Q. This occurs in I, J, K and L, the last of which is in 2.42.

No 121 in E G 4 has as its main characteristic a perpetual check by a B. It took me half-an-hour to determine that in my index there are (so far) only 3 compositions that have this; I had to look at all the cards that had the yellow tab in the 11th position in those groups that involved a B (= a digit other than 0 in the third digit position).

Incidentally, when such a search is made the results are recorded on a separate card as a list. These 3 are obviously of interest, M, N and O. In Chernev's "The Bright Side of Chess" P is given, characterised by 4 successive S-promotions to avoid stalemate, 3 successive sacrifices of S, and an SK mate. Q, a very different setting, emerged from an all-card search. (In P, wBd1 must have promoted on g8! AJR).

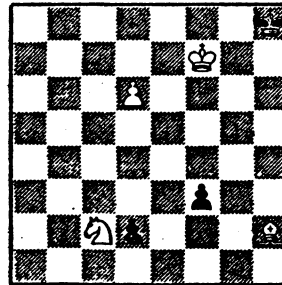
R (0.33) is a complex ending having the terminal feature luring a K to a square where it is checked by promotion. This is (at present) an unclassified feature, and the search is of 22 examples in group 0.nn (which totals about 150 endings) to find S.

A: A. A. Troitzky
Eskilstuna Kuriren 1916 4



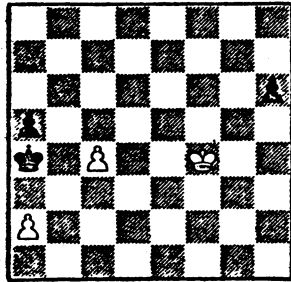
- 1 g7 e1 (Q)
- 2 g8(Q) Kb7
- 3 Qb3† Kc6
- 1 Qb6 Kd5
- 5 Qb5 wins

B: A. C. Miller
Guardian 3
10.iii.66



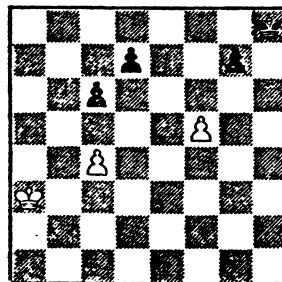
- 1 Sd4 d1(Q)
- 2 d7 QxS
- 3 Be5† QxB
- 4 d8(Q)† Kh7
- 5 Qg8† Kh6
- 6 Qg6 mate

C: N. D. Grigoriev
Molodaya Gvardia 1925 3



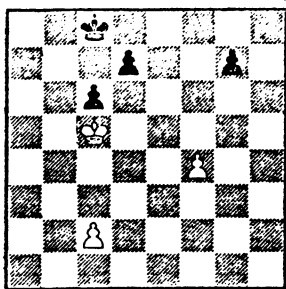
- | | |
|------------|-------------|
| 1 a3 h5 | 9 Qc6 Kb2 |
| 2 Kg3 h4† | 10 Qb5 Kc2 |
| 3 Kh3 KxP | 11 Qa4† Kb2 |
| 4 c5 a4 | 12 Qb4† Kc2 |
| 5 c6 Kb2 | 13 Qa3 Kb1 |
| 6 c7 a3 | 14 Qb3† Ka1 |
| 7 c8(Q) a2 | 15 Kg4 wins |
| 8 Qb7† Kc2 | |

D: A. A. Troitzky
Casopis Ceskoslov. Sachistu 4
1923



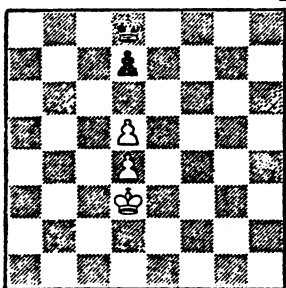
- 1 Kb4 Kg8
- 2 Kc5 Kf8
- 3 Kd6 Ke8
- 4 c5 Kd8
- 5 f6=

F: F. Lazard
American Chess Bulletin 1916



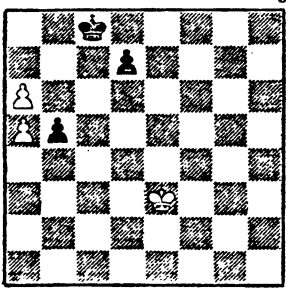
- 1 Kd6 Kd8 3 c3 Kd8
2 f5 Ke8 4 c4 Ke8
3 c3 Kd8 =
4 c4 Ke8

G: Horwitz and Kling



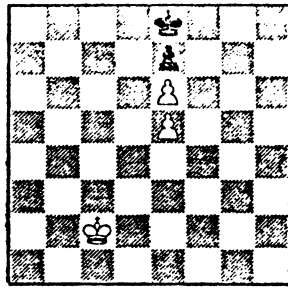
- 1 d6 Ke8 3 Kb5 Ke6
2 Kc4 Kf7 4 Kc5 Kf7
3 Kb5 Ke6 5 Kb6 wins

I: L. Kubbel
Shakhmatny Listok 1922



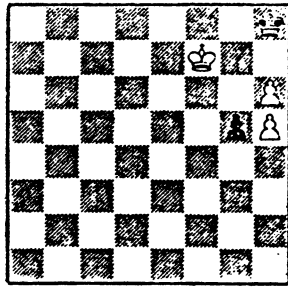
- 1 Kd4 d6 3 Kd4 b4 4 KxP b3
2 Kc3 d5 6 Kb6 b2 7 a7 Ka8
3 Kd4 b4 8 Ka6 =
4 Kc6 Kb8

F: F. J. Prokop
20 Nijen, 1923



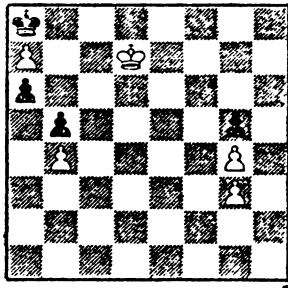
- 1 Kd3 Kd8 3 Ke3 Kd8 4 Kf4 Ke8
5 Kg5 Kf8 6 Kh6 Kg8 7 Kg6 wins

H: A. Kraemer



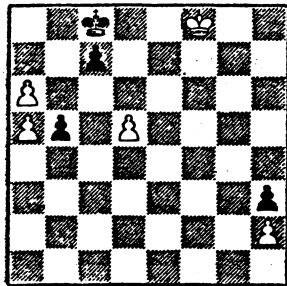
- 1 Kf6 g4 3 h7 Kf8
2 Kg6 Kg8 4 Kg5 g3 5 Kg6 g2
3 h7 Kf8 6 Kh6 =

J: F. Lazard
L'Express du Midi 1924



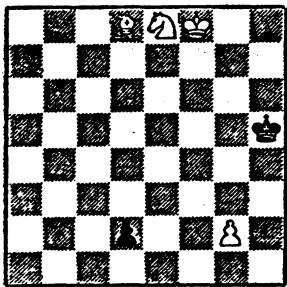
- 1 Kd6 a5 3 Kc5 b3 4 Kb6 b2 5 Ka6 b1(B) 6 Kb6 Bd3 7 Kc5 Be2 8 Kd4 BxP 9 Ke5 Bc8
10 g4 BxP 11 Kf6 =
5... b1(S) Kb6 Sc3 Kc5 Se4 Kd4 SxP Ke5 Kxa7 Kf6 Se4 Kf5 =

K: H. Fahrni
Deutsches Wochenschach
1923



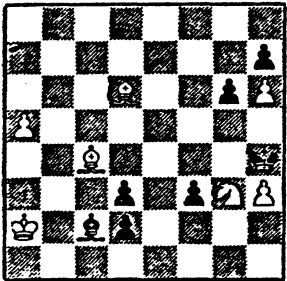
- 5
- | | |
|-------------|------------|
| 1 Ke7 b4 | 8 Kb6 Sd2 |
| 2 d6 PxP | 9 Kc5 Sf3 |
| 3 KxP b3 | 10 Kd5 SxP |
| 4 Kc6 Kb8 | 11 Ke4 Sg4 |
| 5 Kb6 b2 | 12 Kf3 h2 |
| 6 a7† Ka8 | 13 Kg2 = |
| 7 Ka6 bl(S) | |

M: V. Kivi
2nd Pr. Revista Romana
de Sah 1934



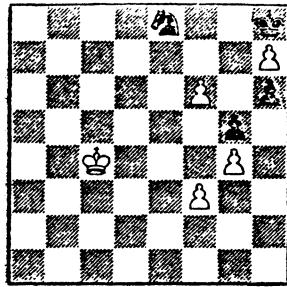
- 4
- | | |
|-------------|------------|
| 1 Kg7 dl(Q) | 5 Bb6† Ke1 |
| 2 Sf6†Kh4 | 6 Ba5† Kf2 |
| 3 Sd5† Kg3 | 7 Bb6† = |
| 4 Bc7† Kf2 | |

O: J. Schumer



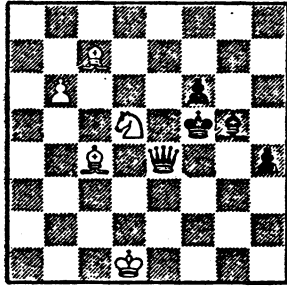
- 7
- | | |
|-------------|------------|
| 1 Se4 dl(Q) | 4 Bf8† Kg5 |
| 2 Be7† Kh5 | 5 Be7† Kf4 |
| 3 Sg3† KxP | 6 Bd6† = |

L: T. B. Gorgiev
Izvestia 1923



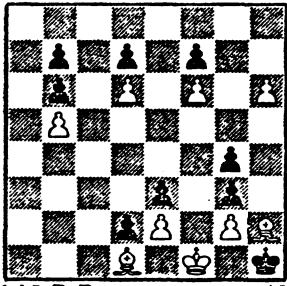
- 5
- | | |
|------------|----------|
| 1 Kd5 SxP | 5 Kf5 g3 |
| 2 Ke6 Sxg4 | 6 Kg6 g2 |
| 3 PxS h5 | 7 Kh6 = |
| 4 PxP g4 | |

N. H. Rinck
Deutsche Schachzeitung
viii. 1904



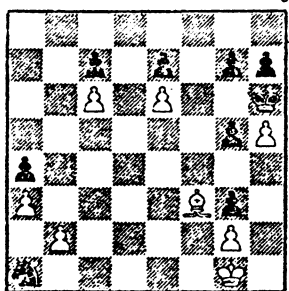
- 5
- | | |
|------------|------------|
| 1 Se7† QxS | 4 Bb5† Kc8 |
| 2 Bd3† Ke6 | 5 Ba6† = |
| 3 Bc4† Kd7 | |

P: T. C. L. Kok
Avondpost 1935



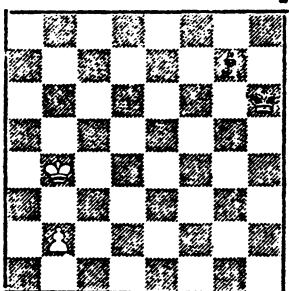
- 9
- | | |
|------------|-------------|
| 1 h7 PxB | 9 Sc6 PxS |
| 2 h8(S) g3 | 10 PxP b5 |
| 3 Sg6 PxS | 11 c7 b4 |
| 4 f7 g5 | 12 c8(S) b3 |
| 5 f8(S) g4 | 13 Sd6 L2 |
| 6 Sd6 PxS | 14 Sf5 |
| 7 d7 e5 | 15 SxP mate |
| 8 d8(S) e4 | |

Q: A. A. Troitzky
"64", 1935



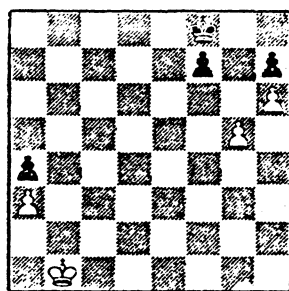
1 Bd1 Sb3 8 Sb6 PxS
2 BxS PxB 9 c7
3 a4 KxP 10 c8(S)
4 a5 Kh4 11 Sd6 PxS
5 a6 g4 12 e7
6a7 h5 13 e8(S) wins
7 a8(S) g5

S: O. Duras
Narodny Listy 1905



1 Kc5 g5 5 Ke3 Kg4
2 b4 g4 6 b6 Kh3
3 Kd4 Kg5 7 b7 g2
4 b5 g3 8 Kf2 wins

R: Ebersz
Magyar Sakkvilag 1935



1 Kc2 Ke7 10 KxP Kf5
2 Kd3 Kd7 11 Kb3 KxP
3 Ke4 Ke6 12 a4 f5
4 Kf4 Kd7 13 a5 f4
5 Kf5 Ke8 14 Kc2 Kg4
6 Ke4 Kd8 15 Kd2 Kg3
7 Kd4 Ke8 16 a6 f3
8 Kc4 Ke7 17 a7 f2
9 Kb4 Ke6 18 Ke2 wins

Review:

Stella Polaris, the new Scandinavian Chess Problem magazine. Quarterly issues of 24 pages. Annual subscription Sw.Kr. 15 or US\$ 3. As mentioned in EG4 (p. 86) this magazine is under the general editorship of A. Hildebrand and J. Mortensen. Giving particular emphasis to the work of Scandinavian composers it covers the whole range of problems from orthodox positions and studies to retro-analysis and fairy chess. The first issue (March 1966) gives 156 positions, the second 177; impressive numbers and a feast for the problemist. As regards the studies therein, No. 1 includes 29 studies (4 originals), of which 16 illustrate a feature by A. Hildebrand, who is also study editor, on "Positional Draws in Minimal Studies". No. 2 has 12 studies (5 originals). Stella Polaris is running an annual informal composing tourney with book prizes for original problems and endgames, also a solvers' tourney. Comments are in Swedish and Danish. Address: A. Hildebrand, Postfack, Uppsala 1, Sweden.

W. V.

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