

Appendix A : Two personal appreciations

Here follow translations of the original introductions to *64 studií z oboru věžových a pěšcových koncovek* and *Studie*.

To *64 studií z oboru věžových a pěšcových koncovek* by Bedřich Thelen (1905-72). Thelen was little known outside his own country, but was among the leading players within it; he had a first place in an international tourney (Tapolcza Fürdo 1926) to his credit, he achieved second place in a wartime championship of Bohemia and Moravia, and he was the captain of the Czechoslovak team at the 1964 Olympiad. He published a textbook, "A detailed treatise on chess", in 1929.

I have known the author of this little book for more than 40 years. Of course, I first met him behind a chessboard. I already knew that he was a friend of the chess master Richard Réti. And that fact in itself said a great deal to me, a very great deal...

Dr Artur Mandler is a master of the chess study. A renowned master! His works have something to say to chess enthusiasts, and he knows how to say it. So I advised him to select for this collection those of his studies which would be of the greatest value to practical players, namely some of his rook and pawn studies.

Was this good advice? Do not practical players find all that they need in endgame textbooks, which in any case are larger and more comprehensive? The practical player seeks usefulness, not beauty! But why, in that case, do textbooks contain so many studies?

Because the effect of an artistic work is stronger and longer-lasting than that of exhaustive notes in a textbook. A poem sticks in the mind longer than a piece of prose, the words of a beautiful song stay lingeringly and effortlessly in our memory. The picture of a sweet girl, coming out of a dark wood, can act on us so powerfully that years afterwards we can bring it as effortlessly and vividly to mind as if it had been yesterday. And because of the impression made by the picture of the girl, so the scenery and the setting are likewise preserved in our memory.

In the same way, the beauty of an artistic study makes it a much better and more lasting carrier of practical precepts than a position from an arbitrary game. I can vouch for this from my own experience, because in so far as I have mastered the endgame, it is in large part due to studies.

But do not be content just to read quickly through the solutions to the diagrams. Even if you are unable to solve a particular study within a short time, at least devote some concentrated attention to its solution when you examine it. You will gain both pleasure and benefit.

I hope this little collection of Mandler's studies will find a wide and appreciative readership among our chess players.

To *Studie* by Břetislav Soukup-Bardon (1909-85). Soukup-Bardon was a leading study composer and columnist, who ran the problem column in the newspaper *Lidová demokracie* for thirty years and was at one time in the editorial team of *Československý šach*. The Chess Club of the Central Army Institute, mentioned in the penultimate

paragraph, included publishing among its activities, and had already published Mandler's problem collection.

The chess studies of Dr Arthur Mandler are a many-sided cultural contribution. By them, Mandler - as one of the world's few composers - enriches not only the field of chess composition but also chess science and aesthetics. His studies benefit chess knowledge by casting light on basic endgame theory, and they introduce new forms of beauty and truth into chess aesthetics.

To play through, solve, and examine the work of Dr Mandler is a remarkable experience, and a valuable exercise for every chess enthusiast whether he be primarily a lover of studies or an over-the-board or correspondence player. They are not just a gallery of academic examples, they are an inspiration and even more. They make possible the recognition of strategy and tactics, and also the logic lying behind endings which had not been investigated prior to these pages.

Dr Mandler has shown the way forward to this and the next generations of chess study composers. He has broken the apparent bounds of this branch of chess composition and research, pointing the way to new and surprising developments.

If the Central Army Institute publishes this collection of the studies of Dr Arthur Mandler, honoured Master of Sport, international master of FIDE, international judge of FIDE, and many times participant in the Czechoslovak Chess Composition Championship, it will contribute yet further to the public awareness of his chess genius. With this, as with the other works in the same series, the Institute has captured one of the most important epochs not only in Czechoslovak but in world chess composition.

This is one of those chess publications whose value is truly timeless.

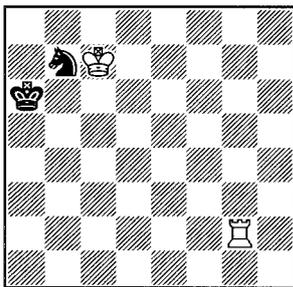
And yes, Soukup-Bardon did write "Arthur" Mandler with a "th". Mandler is named as "Arthur" on the front cover of his edition of Réti's studies, but he uses the Czech form "Artur" inside the book even though the text is in German. He uses "Artur" in each of the three Czech-language books containing his work. Yet here we have Soukup-Bardon using the German form "Arthur" even though he is writing in Czech, and it would seem clear that Mandler countenanced this.

Appendix B : A Mandler analysis under the microscope

This appendix examines Mandler's analysis of study 2.3 in the light of the definitive information now available from the computer. A White move annotated "!!" is the only move to win, "!" is a unique move that wins most quickly (counting moves to mate or to capture of the knight, whichever happens first), and "(!)" is a non-unique move that wins most quickly. An unannotated move is followed by a list of moves which would win more quickly, together with the number of moves each would save. Black moves, unless forced, carry similar annotations.

This is of course an unfair test. A human analyst does not spend time counting moves; he looks for the simplest and most systematic way to win, he concentrates on the most challenging defensive moves even if they lose more quickly in the end, and wherever possible he transposes into a line he has already analysed. Yet even according to this unfair test there is an average of barely 1.2 non-optimal moves per line, and most are easily justified. Consider line 20, where 12 Kd4/5 may win the knight more quickly but any normal analyst will play the simple 12 Re3 Ng2 13 Re4 leaving it helpless, or lines 6 and 15, where 11...Nh4 delays the capture of the knight but leaves it so clearly dead that no human player would consider the move for a moment.

It should also be realised that many of the moves marked "!" (shortest win) are in truth the *only* moves to win, and really deserve "!!". Consider the position after 1 Rg6+ Ka7. At this point, the computer says "Kc6 wins in 20, Rg5 wins in 22, other moves allow Black to draw", so Kc6 is marked merely as a shortest win; but if we actually try 2 Rg5, we find that after 2...Ka6 we have to play 3 Rg6+, and 3...Ka7 then repeats the position. So Rg5 is a blind alley, and we are going to have to play Kc6 sooner or later if we want to make progress. But while this particular blind alley is easy to spot, the detection of blind alleys in general is notoriously difficult, and I have contented myself with reporting the raw data as displayed by the computer.



White to move and win

1 Rg6+!! Ka7! 2 Kc6! Nd8+! 3 Kd6!
Nb7+! 4 Kd5! Na5! (4...Kb8 see line 1)
5 Kc5!! Nb7+! (5...Nb3+ see 20) 6 Kb5!
Kb8! 7 Kc6!! Nd8+! 8 Kd7! Nb7!
9 Rg5! Ka7! 10 Kc8! and White wins.

1) 4...Kb8 5 Kc6!! Na5+ ["Nd8+ 1"
says the computer, but we dealt with this
in the main line (see the position after
Black's move 7)] 6 Kb6! Nc4+! 7 Kb5!
Ne5(!) (7...Ne3(!) see 12, 7...Nd2(!) see
14) 8 Re6! Nd3 (8...Nf3! see 3, 8...Ng4
see 11) 9 Kb6 [Kc4/Re4 1] Kc8! 10 Re4!!
Nf2! 11 Rd4! Nh3! (11...Nh1 see 2)
12 Kc6!! Kb8! 13 Rb4+! Ka7! 14 Rb7+!
Ka8! 15 Kb6! Nf4! 16 Rd7!.

2) 11...Nh1 12 Kc6! Kb8! 13 Rb4+(!)
Ka7! 14 Rb7+! etc.

3) 8...Nf3! 9 Re3! Nd4+ (9...Nd2(!)
see 4, 9...Ng5 see 5, 9...Nh4(!) see 6,
9...Nh2 see 8) 10 Kb6! Kc8! 11 Rc3+!
Kb8! 12 Rd3!.

4) 9...Nd2! 10 Kb4(!) Nf1! 11 Rf3!
Nh2!/Nd2 12 Rf4!.

5) 9...Ng5 10 Kc6! Ka7! 11 Kd7

[Kd5 2, Kc7 1] and 12 Ke7!.

6) 9...Nh4! 10 Kc6! Nf5 [Ng2 2, Ka7 1] 11 Re5 [Re4 4] Nd4+ [Nh4 4] (11...Ng3 see 7) 12 Kb6!.

7) 11...Ng3 12 Re8+ [Rb5+ 1] Ka7 13 Re7+! Kb8! 14 Rb7+! Ka8! 15 Kb6(!).

8) 9...Nh2 10 Rg3 [Kc6 2] Kc7 (10...Nf1! see 10) 11 Kc5 [Kc4 1] Kd7 (11...Nf1! see 9) 12 Kd4! Ke6(!) 13 Ke4!! Nf1(!) 14 Rg2!.

9) 11...Nf1! 12 Rf3! Nd2(!) 13 Rf4!.

10) 10...Nf1! 11 Rf3! Nd2! 12 Rf4! Nb3! 13 Kb6(!) Kc8! 14 Rc4+(!) Kb8 [Kd7/Kd8 1] 15 Rb4(!).

11) 8...Ng4 9 Kc6! Nf2(!) 10 Re8+! Ka7 11 Re7+! Kb8! 12 Rb7+!.

12) 7...Ne3(!) 8 Rg5! Kc7 [Ka7/Kb7 1] (8...Nd1/Nc2 9 Kb6!, 8...Nf1 see 13) 9 Kc5!! Kd7 [Nf1 2] 10 Kd4!! Nc2+! 11 Kc3! Ne3! 12 Kd3!. [Although the defensive manoeuvre 8...Kc7 and 9...Kd7 eventually leads to a slightly quicker loss of the knight than occurs in some other lines, it threatens to extricate the knight and so makes White play accurately and precisely, and it is natural for an analyst to give it precedence.]

13) 8...Nf1 9 Kc4(!) Ne3+/Nd2+! 10 Kd3!.

14) 7...Nd2(!) 8 Rg3 [Rg7/Kc5 1] Ne4(!) 9 Re3!! Nd6+! (9...Nf6 see 16, 9...Ng5 see 17, 9...Nd2 see 18, 9...Nf2 see 19) 10 Kc6!! Nc4! (10...Nf5 see 15) 11 Re4! Nd2! 12 Rf4(!).

15) 10...Nf5 11 Re5 [Re4 4] Nd4+ [Nh4 4] 12 Kb6! Kc8! 13 Rc5+! Kb8! 14 Rd5!.

16) 9...Nf6 10 Kc6! Ng4(!) 11 Re6(!) Nf2(!) 12 Re8+! Ka7 13 Re7+! Kb8! 14 Rb7+! Ka8! 15 Kb6(!).

17) 9...Ng5 10 Kc6! Ka7! [here, Mandler thought to clinch matters by 11 Ra3+ Kb8 12 Rb3+ Ka7 13 Rb7+ Ka8 14 Kb6, overlooking that if Black plays 13...Ka6 White must reply 14 Rb3 Ka7 15 Re3 and start again. However, there was a correct treatment of this

position in line 5, where 11 Kd7 and 12 Ke7 pick up the knight in fairly short order, and I am sure the present error was merely a slip in the writing out of the final text. The manoeuvring of the rook to b7 is appropriate in line 1, where 14...Ka6 can be met by 15 Rb3, but it doesn't work with the knight on g5.]

18) 9...Nd2 10 Kb4(!) Nf1! 11 Rf3!.

19) 9...Nf2 10 Kc6! Ng4! 11 Re6(!) Nf2(!) 12 Re8+!.

20) 5...Nb3+ 6 Kb4(!) Nd4! (6...Nd2 see 22) 7 Kc4! Nf5! (7...Nf3 8 Kd5(!), 7...Ne2 8 Rg4!) 8 Rf6! Ne3+! 9 Kc5(!) Kb7(!) 10 Rf3! Nc2 (10...Ng4! see 21) 11 Rc3(!) Ne1! 12 Re3 [Kd4/Kd5 2, Kd6 1] Ng2! 13 Re4!.

21) 10...Ng4! 11 Kd6 [Kd4 1] Nh6 [Kb6/Kb8/Kc8 3, Ka6/Ka7 1] 12 Ke6 [Rf4 1] Ng4! 13 Kf5!. [There are lines such as 11...Kc8 12 Ke6 Kc7 13 Rg3 Nf2 where the knight can run to the south and hold out for a little longer, but it is soon rounded up.]

22) 6...Nd2 7 Rd6 [Kc3 5, Re6 4, Kb5 3, Rg4 2, Kc5 1] Nf3 (7...Ne4! see 23) 8 Kc5 [Kc3 1] Kb7! (8...Ne5 9 Kd4!) 9 Rd5 [Re6 1] Kc7! 10 Rf5(!) Nh4! 11 Rf6 [Rf7+ 3] Ng2 [Kd7 6, Kd8 4] 12 Kd4!. [Mandler knew the position after 11...Kd7 12 Kd5 Ke7 13 Ke5 as a win, see 2.17B, and he very reasonably gave precedence to 11...Ng2 trying to escape.]

23) 7...Ne4! 8 Re6! Ng5! 9 Re5(!) Nf3! 10 Rd5(!) Kb6 [Nh4 1] 11 Kc3!! Kc6 [Kc7/Nh4 2, Kb7/Nh2 1] 12 Rf5!! [As in line 12, we have a defensive manoeuvre which eventually leads to a slightly quicker loss of the knight than occurs in some other lines, but which an analyst identifies as the key line because it forces White to act with precision and urgency. Note that the thoughtless move 12 Kc4 would present Black with one of the drawing cases of 2.17B.]

Appendix C : Prizes and other honours

Mandler seems rarely to have entered formal composition tourneys, preferring to publish his work in newspaper columns and mainstream chess magazines where it would be seen by the general chess player. Many of his studies nevertheless received honours after publication. These were of three kinds: (a) honours in “informal” tourneys covering all the compositions published in a certain magazine; (b) honours in the Czechoslovak Championship, covering compositions published by Czechoslovak composers worldwide; (c) selection for the FIDE Albums, a series of anthologies to which composers or their representatives submit work for republication. As regards his few submissions to formal composition tourneys, the Dedrle Memorial speaks for itself, and *ČSTV* and *ÚV ČSTV* were tourneys conducted by or on behalf of the Czechoslovak Chess Federation.

Not all the honours eventually awarded to Mandler’s studies were known to him during his lifetime, and I have supplemented the information given in *Studie* by that in other sources conveniently available to me. Even so, there may be a few honours of which I am unaware. For convenience, I identify each study by its number in *Studie*.

- Dedicatory study to František Macek:
4th Prize, *Tidskrift för Schack*
1970-71.
- S17 in Mandler’s problem collection
(5.14 here): *FIDE Album* 1945-55
(parts g-j).
- S311: *FIDE Album* 1914-44.
- S317: 3rd Prize, *Československý šach*
1951; *FIDE Album* 1945-55.
- S321: *FIDE Album* 1914-44.
- S324: 1st Prize, *Práce* 1949;
FIDE Album 1945-55.
- S330: *FIDE Album* 1945-55.
- S333: *FIDE Album* 1914-44.
- S338: *FIDE Album* 1914-44.
- S343: *FIDE Album* 1914-44.
- S356: *FIDE Album* 1945-55. Mandler
comments that the editors of the
album dealt with the problem of
presenting the maze of analysis
supporting this study by giving just
the bare nine moves of the main line!
- S359: 9th Place, Czechoslovak
Championship 1957-59;
FIDE Album 1959-61.
- S366: 15th Place, Czechoslovak
Championship 1957-59;
FIDE Album 1956-58.
- S367: *FIDE Album* 1945-55.
- S369: 3rd Prize, *Československý šach*
1958; 4th Place, Czechoslovak
Championship 1957-59.
- S370: 12th Place, Czechoslovak
Championship 1957-59.
- S377: 2nd Honourable Mention,
Československý šach 1954.
- S378: 2nd Prize “(?)”, *Práce* 1952; 5th
Place, Czechoslovak Championship
1951-52; *FIDE Album* 1945-55.
- S380: 3rd Place, Czechoslovak
Championship 1957-59.
- S381: 9th Place, Czechoslovak
Championship 1955-56.
- S384: 2nd Prize, *ČSTV* 1955 (award
apparently in *Československý šach*
1956, date of tourney assumed from
this); 5th Place, Czechoslovak
Championship 1955-56.
- S385 (in its original incorrect form):
2nd Prize, *Československý šach* 1955;
6th Place, Czechoslovak
Championship 1955-56;
FIDE Album 1945-55.
- S386: 16th Place, Czechoslovak
Championship 1951-52;
FIDE Album 1945-55.
- S387: 1st Prize “in quarterly tourney”,
Československý šach 1954; 6th Place,

- Czechoslovak Championship 1953-54.
- S391: *FIDE Album* 1945-55.
- S392: *FIDE Album* 1962-64.
- S393: 1st Prize, *Národní listy* 1929.
- S399: 2nd Prize, *ČSTV* 1951 (award apparently in *Československý šach* 1952, date of tourney assumed from this); *FIDE Album* 1945-55. An alternative and perhaps preferable reading is that it was published in *Československý šach* in 1952 as a version of a study previously honoured in a *ČSTV* tourney.
- S407: 16th Place, Czechoslovak Championship 1956-57; *FIDE Album* 1956-58.
- S412: 10th-11th Place, Czechoslovak Championship 1953-54; *FIDE Album* 1945-55.
- S413 (apparently in an original incorrect form): 15th-19th Place, Czechoslovak Championship 1953-54.
- S415: 1st Place, Czechoslovak Championship 1955-56; *FIDE Album* 1945-55.
- S416: 2nd Prize, Dedrle Memorial Tourney 1959 (award in *Československý šach* 1960).
- S417: 3rd Honourable Mention, *Thèmes-64* 1958.
- S418: 1st Honourable Mention, *Thèmes-64* 1958; 2nd Place, Czechoslovak Championship 1957-59.
- S420: 1st Prize, *Československý šach* 1954; 4th Place, Czechoslovak Championship 1953-54; *FIDE Album* 1945-55.
- S422: 2nd Prize, *Československý šach* 1938; *FIDE Album* 1914-44.
- S425: *FIDE Album* 1914-44.
- S429: 2nd Place, Czechoslovak Championship 1957-59.
- S431: 1st Prize, *Československý šach* 1957; 1st Place, Czechoslovak Championship 1957-59; *FIDE Album* 1956-58.
- S501-2: *FIDE Album* 1914-44.
- S504: 1st ("only") Prize, *Zemědělské noviny* 1967.
- S505: 3rd Honourable Mention, *Práce* 1965.
- S508: *FIDE Album* 1965-67.
- S509: 3rd Honourable Mention, *Tidskrift för Schack* 1965.
- S510: *FIDE Album* 1945-55.
- S513: 23rd Place, Czechoslovak Championship 1963-65.
- S514: *FIDE Album* 1959-61.
- S515: Final Honourable Mention, *Československý šach* 1964; 3rd Place, Czechoslovak Championship 1963-65; *FIDE Album* 1962-64.
- S516: 12th Place, Czechoslovak Championship 1963-65.
- S517: 3rd Prize, *Slovenský národ* 1926.
- S521: *FIDE Album* 1965-67.
- S522: *FIDE Album* 1914-44.
- S524: 2nd Prize, *Tidskrift för Schack* 1967.
- S525: *FIDE Album* 1914-44.
- S526: 13th Place, Czechoslovak Championship 1957-59.
- S528: 2nd Prize, *Československý šach* 1952.
- S537: 3rd Prize, *ÚV ČSTV* Jubilee Tourney 1961 (award in *Československý šach* 1962).

A comparison of this list with Appendix D makes clear the extent to which errors overlooked by Mandler tended to be overlooked by others as well. The list also demonstrates that the fountain of honour plays just as erratically in chess as in other walks of life. To take just one example, S13, a classic corresponding-square study with bishop against knight which has long been the textbook example in its field, does not appear in the 1914-44 *FIDE Album*, whereas the relatively superficial S17 was chosen by the selection committee for the 1945-55 album. There are some excellent studies in the above list, without question; there are some even better ones outside it.

Appendix D : Compositions omitted

This appendix lists the compositions which have been omitted because of flaws which seem to me to vitiate the composer's intention. Less serious flaws have merely been noted in the text, or have been ignored entirely. Unless otherwise stated, everything that follows is based on my own computer-assisted examination, but I am sure many of the flaws had been discovered previously and I make no claim in respect of priority.

Any successful corrections which are brought to my attention will be reported in *British Endgame Study News*, and readers of this book who do not subscribe to *BESN* and would like to receive copies of corrections are invited to contact me (7 St James Road, Harpenden, Herts AL5 4NX, GB - England, e-mail johnbeasley@mail.com).

Dedicatory problem to František Macek (*Tidskrift för Schach* 1970): White Kc8, Ng7, Pa2 (3), Black Ka8, Pc4/d4 (3), White to play and draw. Intention 1 Ne8 d3 2 a3! (a waiting move to force Black to weaken himself) d2 3 Nc7+ Ka7 4 Nb5+ Kb6 5 Nc3 Kc6 (with bP on d2, 5...Kc5 is met by 6 Ne4+) 6 Kd8, with a note that 2 Nc7+ fails on account of 2...Ka7 3 Nb5+ Kb6 4 Nc3 Kc5 (threat 5...Kd4/Kb4) or 3 Nd5 Ka6 4 Kc7 Ka5! 5 Kd6 d2 6 Ke5. However, after 3 Nd5 Ka6 White has 4 Nc3 (or 4 a3 Kb5 5 Nc3+) Kb6 (4...Ka5 doesn't help) 5 a3 Kc5 6 Nb1! Kd4 7 a4! and if 7...c3 then 8 Nxc3 Kxc3 9 a5 and wPa7 will draw against bQ; alternatively, 7...Kc5 8 a5 Kb5 9 Na3+ and 10 Nxc4. So 2 Nc7+ works after all, and this means that 1 Ne6 is a sufficient and simpler alternative to 1 Ne8. It has long been a joke among composers that to dedicate a composition to somebody is the surest possible way of ensuring that it will eventually be proved unsound.

S344 (*Práce* 1951): White Kd5, Rf7 (2), Black Ka8, Na5 (2), White to play and win (a) as set, (b) with wR on e7, "Shifting the rook by one square demands a different solution". Intention (a) 1 Kd6 Kb8 2 Rf5 Nc4+ 3 Kc6 etc, not 1 Ke5 Kb8 2 Kb6 Nc4+ 3 Kb5 Nd6+; (b) 1 Kc5 Kb8 2 Kb6 Nc4+ 3 Kb5 Nd6+ 4 Kc6 etc, not 1 Kd6? Kb8 2 Re5 Nc4+. However, 1 Kd6 Kb8 2 Rc7 is an alternative solution to (b), 2...Nb7+ 3 Kd7 Ka8 4 Rc8+ Ka7 5 Kc6 Na5+ 6 Kb5 Nb7 7 Rf2 etc with capture of the knight on move 19 at the latest, and 1 Rc7 also wins.

S366 (*Revue FIDE* 1958): White Kf8, Rd1 (2), Black Kf5, Pd7/b6/d5 (4), White to play and win (a) as set, (b) with bPb6 on b7, "The squares d6 and c6 in turn become unavailable to the White king". Intention (a) 1 Ke7 Ke4 (1...Ke5 2 Kxd7 d4 3 Kc6 Ke4 4 Kb5/Kxb6) 2 Kxd7 d4 3 Kc6 d3 4 Kb5 Ke3 5 Kc4 and as in study S365, but not 1 Rxd5+ Ke6 2 Rb5

("2 Rd1 doesn't help") d5 3 Rxb6+ Ke5 4 Ke7 d4 5 Rd6 Ke4 and the White rook is in the way of its king; (b) 1 Rxd5+ Ke6 2 Rb5 d5 3 Rxb7 and either 3...d4 4 Rb5 d3 5 Rb3 etc or 3...Ke5 4 Ke7 d4 5 Rd7 Ke4 6 Kd6 (now this square is available) d3 7 Kc5 Ke3 8 Kc4 and wins, but not 1 Ke7 Ke5! (1...Ke4 still loses) 2 Kxd7 d4 3 Ke7 (this time Kc6 is not possible) Kd5 4 Kb6 Kc4. Unfortunately 2 Rd1 does help in line 1 Rxd5+ of (a): "mate in 27" says the definitive analysis. So 1 Rxd5+ is an alternative solution to (a), and everything collapses.

S369 (*Československý šach* 1958): White Ke8, Rf8 (2), Black Kh2, Pc7/a6/c6/a4/c3 (6), Black to play and White to win, "A rook faced with army of pawns". A massively difficult study with four intended lines depending on Black's choice of first move: (a) 1...a3 2 Rf3 a2 3 Rf2+ Kg3 4 Rxa2 Kf4! 5 Re2! c5 (5...Kf3 6 Rc2 Ke4 7 Rxc3 Kd5 8 Kd7) 6 Kd7 Kf3 7 Re1! c4 (7...Kf2 8 Re5 c4 9 Re4, 7...c2 8 Kc6 Kf2 9 Rc1) 8 Kc6 Kf2 9 Re4; (b) 1...Kg2 2 Rf5! a3 3 Ra5 c2 (3...Kf3 4 Rxa3 Ke4 5 Rxc3 Kd5 6 Kd7 c5 7 Kxc7) 4 Re5 a2 5 Rxc2+ Kf3 6 Rxa2 Ke4 7 Rc2 Kd5 8 Kd7; (c) 1...Kg1 2 Rf3 c2 3 Rc3 a3 4 Rxc2; (d) 1...Kg3 2 Rf1 a3 (2...c5 3 Kd7!) 3 Kd7 a2 4 Kxc6 Kg2 5 Ra1 Kf3 6 Kc5 Ke3 7 Ke4. Much of White's manoeuvring is directed towards preventing the Black king from reaching d6. Unfortunately line (b) appears to be refuted by 4...Kf3 effectively gaining a tempo, with possible continuation 5 Rxc2 (5 Rc3+ loses a tempo) Ke4 6 Kd7 (moving wR to the a-file doesn't help, 6 Ra2 Kd5 7 Rxa3 c5 and Black would draw even without bPc7) Kd3 7 Rc1 (7 Rxc6 a2 8 Rxa6 c5 is only drawn) c5 8 Kc6 (8 Rxc5 a2 9 Ra5 Kc3 10 Rxa2 c5 is drawn, and 9 Rc1 Kd2 10 Ra1 Kc3 gives the same finish) c4 11 Kc5 c3 12 Kb4 c2 13 Kb3 (or 13 Kxa3 Kc3 straight away) a5 14 Kxa3 (14 Rxc2 a5+) Kc3 15 Rh1 a4 16 Rh3+ (or 16 Rg1 Kd2) Kd2 17 Rh2+ Kd1 18 Rh1+ Kd2 and 19 Kd2 doesn't help because Black has

19...a3+. Mandler considers ...Kf3 at move 3 and again at move 5, but not at move 4.

S375, RP24 (*Československý šach* 1961): White Kg5, Rg4, Pg6 (3), Black Kb8, Rc3, Pg7 (3), White to move and win, "A natural first move, but..." (the continuation of this title being above S376). Intention 1 Rf4 Rg3+ 2 Kh5 and now 2...Rc3 3 Rf7 Rc7 4 Kg5 Kc8 5 Kf5 Rc5+ 6 Kf4 Rc7 7 Ke5 Rc5+ 8 Kd6 (not 3 Rf8+? Kb7 4 Rf7+ Rc7 5 Kg5 Kc6 6 Kf5 Rd7) and 2...Ra3 3 Rf8+ Kc7 4 Rf7+ Kd6 5 Rxc7 (not 3 Rf7? Ra5+ 4 Kg4 Ra4+ 5 Kg5 Ra5+ 6 Rf5 Ra1 7 Rf8+ Kc7 8 Rf7+ Kd6 9 Rxc7 Rg1+). However, 2...Rc3 also seems to be met by 3 Kg4 bringing the king one step nearer to the pawns ("mate in 36", says my machine). The threat is 4 Rf7 etc, and putting bR on c7 won't help; for example, 3...Rc7 4 Rf7 Kc8 5 Kf5 Kd8 (or 5...Rd7 6 Ke6) 6 Rxc7 Kxc7 7 Ke6 and the cat is among the pigeons.

S376, RP25 (*Československý šach* 1950): White Kg5, Rg4, Pg6 (3), Black Kb8, Ra3, Pg7 (3), White to play and win, "...but an imperceptible displacement of the rook forces a change in plan". The intention, as compared with S375, is that 1 Rf4 no longer works (which it doesn't) but that 1 Re4 now works instead: 1...Ra1 2 Re7 Rg1+ 3 Kf5 Rf1+ 4 Ke5, or 1...Rc3 2 Re7 Rc7 3 Rf7 Kc8 4 Kf5 Rc5+ 5 Kf4! etc. But Black also has 1...Rg3+, and if 2 Kh5 then 2...Rc3 and now he is a tempo ahead; alternatively, 2 Kf5 Kc7 3 Re7+ Kd8 4 Rxc7 Ke8 and draws.

S377 (*Československý šach* 1954): White Kg4, Rf8, Pg6 (3), Black Kf2, Rc7, Pg7 (3), Black to play and draw (a) as set, (b) with the Black rook on b7, "A massive leap by the Black king, but it seems likely to make no difference". Intention (a) 1...Ke3 2 Rf7 Rc4+ 3 Kg3 Ke4, not 1...Kg2 on account of 2 Rf7 Rc4+ 3 Kf5 Rc5+ 4 Kf4! (4 Ke4? Rg5 5 Rxc7 Kg3) Rc4+ 5 Ke5 Rc5+ 6 Kd6; (b) 1...Kg2 2 Rf7 Rb4+ 3 Kf5 Rb5+ (not 3...Kg3 as in Harold van der Heijden's "Endgame study database 2000") 4 Kf4 Rb4+ 5 Ke5 Rb5+, not 1...Ke3 (2 Rf7 Rb4+ 3 Kg3 Ke4 4 Rf4+). But White can defeat 1...Ke3 in (a) by interpolating 2 Rf3+. If 2...Kd4/Ke4 then 3 Rf7, and Black's ...Rc4 is no longer check; if 2...Kd2/Ke2 then 3 Rf7 Rc4+ 4 Kf5, and if Black tries 4...Rc5+ White has 5 Ke4.

S379, RP18 (*FIDE Revue* 1954, dedicated to V. Halberstadt): White Kd4, Re4, Pg6 (3), Black Kd2, Rc7, Pg7 (3), White to play and win, "The Black rook is pushed hither and yon". Intention 1 Kd5 (threat 2 Re8 Kd3 3 Ke6, also 2 Rf4 and 3 Rf7) Ra7 2 Ke6 Rc7 3 Kf5 Kd3 4 Re8 and as in the previous study, but again 4...Rc5+ defeats.

S380 (*Československý šach* 1957, dedicated to the memory of O. Duras): White Ke3, Re4, Pg6 (3), Black Kb3, Rb7, Pg7 (3), White to play and win, "Perhaps an even greater tangle". Intention 1 Kf4 Kc3 2 Kg5 Rc7 3 Kf5 Kd3 4 Re8 etc, but again 4...Rc5+.

S381, RP36 (*Československý šach* 1955): White Kg3, Rg8, Pg6 (3), Black Kc1, Rb7, Pg7 (3), Black to move and draw, "Clear the way!" Intention 1...Kd2 2 Kf4 Rb4+ (driving the White king where it wants to go, towards the helpless Black pawn, but clearing the way for Black's own king) 3 Kf5 Rb5+ 4 Ke6 Rb6+ 5 Kf7 Rb7+ 6 Kf8 Ke3 7 Rxc7 Rb8+ 8 Kf7 Kf4 9 Rg8 (9 Rh7 Rb7+) Rb7+ 10 Kf6 Rb6+ 11 Kg7 Kg5 12 Kh7 Kh5 and White cannot play 13 g7 for fear of being mated. However, the computer gives 2...Rc7 as an alternative draw. The key line appears to be 3 Rf8 (this would win with the rook still on b7) Rc6 4 Kf5 Ke3 5 Rf7 and again 5...Rc5+.

S393 (*Národní listy* 1929, *Revue FIDE* 1957): White Ke4, Rd6, Pe6/g6 (4), Black Kc8, Rb7, Pg7 (3), White to move and win, "My first rook study". This was developed from an unfinished Réti study. In the original 1929 version, the White king stood on c5; the later version extended the solution by two moves. Intention 1 Kd4 Rb4+ 2 Kc5 Rb7 3 Rd5 and either 3...Ra7 4 Kd4 Ra4+ 5 Ke5 Ra7 6 Kf5! Rc7 7 Rd4 Ra7/Rb7/Rc5+ 8 Kf4 Rb7/Rc7 9 Ke5 Ra7 10 Rd5 or 3...Re7 4 Kd6 Kd8 5 Rf5 Rd7+ 6 Ke5 Rd1 7 Rf8+ Ke7 8 Rf7+ Ke8 9 Rxc7 Re1+ 10 Kf5 Rf1+ 11 Kg4 Rg1+ 12 Kh3 and as in S392, but in the first line "unfortunately 10 Rf4 also works". Indeed it does, being in fact more incisive than the intended continuation, and there are other imprecisions as well. Towards the end, 8 Ke4 appears to work (Mandler gives "8 Ke4? Rb6" apparently relying on e7 Re6+, whereas in fact 9 Ke5 wins easily); more seriously, 3 Rd1/./Rd4 all seem to work, cutting out the first line altogether (3...Ra7 is now met by 4 Rf1/./Rf4 at once, with a simple win) and leaving us with just the second.

S396 (*Československý šach* 1950): White Kh4, Ra6, Pe6/g6 (4), Black Kb8, Rb2, Pg7 (3), Black to play and draw (a) as set, (b) wK on h3, "A further twin using the same shift" (S395 also has wKh4-h3). Intention 1...Kc7 in (a), 1...Rb1 in (b), but the simple 1...Rb7 appears to work in both parts: 2 Kg4/Kg5 (else 2...Re7 and bK will hound wR eternally between a6 and d6) Kc7 and bK will soon post himself on e7.

S405 (*Československý šach* 1950): White Kh3, Rc6, Pe6/g6 (4), Black Kb8, Ra7, Pg7 (3), Black to play and draw, "Why do Rc3 and Rc4 demand different continuations?". Intention 1...Kb7 and either 2 Rc3 Ra4 3 Kg3

Re4 4 Rd3 Kc6 5 Rd7 Re1 6 Rxd7 Rg1+ 7 Kf4 Kd6 or 2 Rc4 Ra6 3 Rd4 Kc6 4 Rd7 Ra1/Ra3+, with a host of tries: 1...Ra4 2 Rd6 (2 e7? Re4 3 Rf6 Kc7, 2 Kg3? Kb7) Kc7 3 Rd7+ and 4 Rxd7, 1...Ra1 2 Kg4 (2 Rd6? Kc7 3 Rd7+ Kc6 4 Rxd7 Rg1 5 Ra7 Rxd6 6 e7 Rg8, 2 e7? Re1 3 Rf6 Kc7) Kb7 3 e7 Re1 4 Rf6, 1...Rc7 2 Rd6 Kc8 3 Kg4 Ra7 4 Rd5 Re7 5 Kf5, and 1...Re7 2 Kg4 Kb7 3 Rd6 Kc7 4 Ra6 Kb7 5 Kf5 Kxa6 6 Ke5 Kb7 7 Kd6. However, 1...Re7 draws since Black can play 6...Rb7 (7 Kd6 Rb6+ 8 Ke7 Rb1 and even 9 Kf7 Rf1+ 10 Kxd7 will not win, or 8 Kd7 Rb7+ 9 Ke8 Rb1 10 e7 Kb7 and much the same).

S411, RP26/27 (*Turnajovij bulletin* 1954): White Kd7, Ra8, Ph6/h2 (4), Black Kh3, Rg4 (2), White to play and win (a) as set, (b) bRg4 to g5, "The Black men get in each other's way". Intention 1 Ke7 refuted in both parts by 1...Rg6 2 Rh8 Ra6, 1 Ke8 refuted in (a) by 1...Rd4+ 2 Kc6 (2 Ke6 Rh4 3 Rh8 Ra4, 2 Ke7 Rh4 3 Rh8 Rg4 4 Kf6 Kh5 5 Ra8 Rf4+ 6 Kg7 Rg4+ 7 Kh7 Rg5) Rh4 3 Re3+ Kg2 4 Re6 Kf3 5 Kd6 (5 Kd5 Rh5+) Kf4 but not 1...Rh4 2 Rg3+ Kg2 3 Re6, in (b) by 1...Rh5 2 Re6 Kg4 etc but not 1...Rd5+ 2 Ke7! Rh5 3 Rh8 Rg4 4 Kf6 (4 h7? Kh3 5 Kf6 Rh4) Rf5+ (4...Kh4 5 h7) 5 Ke6 Rh5 6 Rg8+ Kf4 7 Rg6 Rxd2 8 Kf6 Ra2 9 Rg8 Ra6+ 10 Kg7 Kg5 11 h7 Ra7+ 12 Kf8+, solution (a) 1 Ra7! (threat 2 h7) Rh4 2 Ra6 etc, but not 1 Ra6 Kh4 2 Ke8 Kg5 and either 3 h7 Rh4 or 3 Kf7 Rb4 (the point is that the preliminary decoy of the Black rook to h4 prevents his king from coming up so quickly), (b) 1 Ra6 Kg4 2 Ke8 and either 2...Kh5 3 h7 or 2...Rb5 3 h7 with 3...Kg5 4 Ra8/Rd6 or 3...Rb8+ 4 Kf7. However, in (a) there is no need for the brilliant 1 Ra7 because the natural shut-off move 1 Ra5 also works (1...Kh4 2 Ke8 Rb4 3 Rd5 etc, 1...Kxh2 2 Rh5+, 1...Rh4 2 Ra6 rejoining the main line).

S413, RP7 (*Turnajovij bulletin* 1954, correction): White Kh8, Rh5 (2), Black Kc3, Rh1, Ph3 (3), White to play and draw (a) as set, (b) wRh5 on h4, "Staying on the h-file is in turn necessary and forbidden". Intention (a) 1 Kh7 Kd2 (1...Kd3 2 Ra5, but not 2 Kh6 Ke4 3 Kg5 Rg1+) 2 Kh6 Ke2 (2...Ke3 3 Ra5) 3 Kg5 Kf3 4 Kb4 Rg1 5 Rf5+ Ke4 6 Rf2 and either 6...Ke3 7 Ra2 etc or 6...Rg2 7 Rf1 h2 8 Rh1 Kf3 9 Kh3 Rg8 10 Rf1+ K-- 11 Ra1, not 1 Kg7? Kd3 (1...Rg1+ is met by 2 Kf6) 2 Ra5 Rg1+, nor (1 Kh7 Kd2) 2 Kg6 Ke3, nor 1 Ra5 Kb2 2 Re5 Rcl 3 Rh5 Rc3 4 Kg7 Kc2 5 Kg6 Kd2 and either 6 Kg5 Rc5+ or 6 Rh7/Rh8 with a crucial loss of tempo; (b) 1 Ra4 (threat 2 Ra3+) Kb2/Kb3 (1...Rb1 2 Rh4) 2 Re4/Rf4/Rg4 Rcl 3 Rh4 Rc3 4 Kg7 (4 Kh7? Rg3) Kc2 5 Kg6 Kd2 6 Kg5 Ke2 7 Kg4, not

1 Kh7 Kd2 2 Kh6 Ke2 3 Kg5 Kf3 and h4 is barred to wK. However, 1 Ra5 works in (a), because after 1...Kb2 2 Re5 Rcl White can interpolate 3 Rb5+! and gain a tempo: 3...Ka3/Ka2/Ka1 4 Rh5 and bK is one file further away, or 3...Kc3/Kc2 4 Rh5 forcing bR back to h1. RP7 gives another setting, (White Kh8, Rd5 (2), Black Kc4, Rh1, Ph3 (3), intention 1 Rh5 with 1...Kc3 or 1...Kd4 2 Rh4+ Kc3, but 1 Rd2 also works).

S415, RP6 (*Práce* 1955): White Ka5, Rf4, Pg5 (3), Black Kb3, Rd2, Pf5 (3), White to play and win, "We failed to guess the thoughts of the master". Intention 1 Kb6 (1 Kb5 Rd6 and either 2 Rxf5 Rg6 as in S412, or 2 Kc5 Rg6 3 Rxf5 Kc3, or 2 Rf3+ Kc2 and 3 Kc5 Rg6 4 Rxf5 Kc3 or 3 Kc4 Kd2 4 Rxf5 Ke3) Rd6+ 2 Kb5 Re6 3 Rf3+ Kc2 4 Kc4 Kd2 5 Kd4. However, Black can play 2...Kc3, and after 3 Kc5 Ra6 4 Rf3+ Kd2 5 Kd4 the Black rook is on a6 instead of e6 and 5...Ra5 is good enough to draw (confirmed by Marc Bourzutschky's definitive analysis of R+P v R+P). The trouble is that captures of the f-pawn merely give a drawn position with R+P against R, and if White does not capture it Black can advance it sufficiently to draw after having sacrificed his own rook.

S416 (2nd Prize, Dédrie Memorial Tourney 1959): White Ka4, Re8, Pc6 (3), Black Ke4, Rb2, Ph5 (3), White to move and win, "Black finds an unusual method of guarding his pawn". Intention 1 Rh8 h4 2 Ka5 Ke5 3 c7 Rc2 4 Kb6 Rb2+ 5 Kc6 Rc2+ 6 Kd7 Rd2+ 7 Kc8 Rh2 8 Rh5+ and wins, or 1...Rc2 2 Kb5 Rb2+ 3 Ka6 Ra2+ 4 Kb7 Rb2+ 5 Kc8 Rb2 6 e7 Kf4 7 Rh6 Kg5 8 Kd7. But Marc Bourzutschky's definitive analysis of R+P v R+P refutes the latter: 1...Rc2 2 Kb5 Ke5! 3 Rh6 h4 4 Kb6 Rb2+ 5 Kc7 Rb4 and Black will draw. This is typical of play in extreme rook-and-pawn endings. In the position after 2 Kb5, the natural move for Black is 2...Kd5 attacking White's pawn directly, and a lot of analysis is needed to show that he actually does better to play 2...Ke5. This threatens nothing immediately, but it keeps an eye on the White pawn from a distance, while staying sufficiently close to Black's own pawn to be able to support it if necessary. Having been told of the bust by Marc, I gave the position after 2 Kb5 to my own computer, and it took an hour to home on to 2...Ke5 as the right move for Black.

S418 (*Thèmes-64* 1958): White Kd6, Rd7, Pe6 (3), Black Ke3, Re4, Pa7/a4 (4), White to move and win, "A study within a study". Intention 1 e7 Kd3 2 Rc7 Rd4+ 3 Ke6 Re4+ 4 Kd7 Rd4+ 5 Kc8 Re4 6 Kd8 a5 7 Rc5 Kd4 8 Rcl e3 9 e8Q Rxe8+ 10 Kxe8 Kd3 11 Kd7 a2 (11...Kd2 12 Rc5 a4 13 Rc4) 12 Kc6 Kd2

13 Ra1 Kc3 14 Rxa2 Kb4 15 Rh2 a4 16 Rh4+ Kb3 17 Kb5 a3 18 Rh3+ Kb2 19 Kb4 a2 20 Rh2+ Kb1 21 Kb3 and wins, study S419 below being used to answer 1 Rxa7, but Marc Bourzutschky's definitive analysis of R+P v R+P has refuted S419 and S418 falls with it.

[This was the study which led to my dedication piece. Not yet being aware of the flaw in S419, I was examining S418 as a live candidate, and one of the lines to which the computer drew my attention was 1...a5 shielding bPa4 from above. Now 2 Rc7 was met by 2...Kd4 drawing in all lines, but the previously despised 2 Ra7 won even though it was no longer a capture. I expected the continuation to be 2...Rd4+ 3 Ke6 Re4+ 4 Kd7/Kf7 Rf4+ 5 Ke8, and was most surprised to see that the computer preferred 4 Kd7 to 4 Kf7. But examination soon showed why, and then it was just a question of adding the little king walk to highlight the distinction.]

S419 (extract from the above): White Ke6, Re5, Pa5 (3), Black Kd3, Ra2, Pe3 (3), White to move and draw. Intention 1 Kd6 Rc2 2 Rd5+ Ke4 3 Re5+ Kf4 4 Re7! Ra2 5 Rf7+ Ke4 6 Re7+ Kd3 7 Re5 e2 8 Rd5+ etc, but Marc Bourzutschky's definitive analysis of R+P v R+P gives the result as a Black win. The key line is 6...Kd4 (ready to put pressure on wR) 7 Re5 Ra1! 8 Rd5+ Ke4 9 Re5+ Kf4 10 Ke6 (what else?) Rd1 and wK is one crucial file further away from wP. This was another line which my computer took a long time to find even after I had told it exactly where to start looking.

S421 (*Thèmes-64* 1958): White Kd6, Rd8, Pe7 (3), Black Ke2, Re4, Pa7/d7/a3 (5), White to move and draw, "White can promote straight away, but he voluntarily abandons this possibility for a while". Intention 1 Rxd7 Kd2 2 Rxa7 Rd4+ 3 Ke5 Rd3 4 Ra8 Kc2 5 Kf4 Rd4+ 6 Kf5 Rd5+ 7 Kf6 Rd6+ 8 Kf7, but 5 Ke4 is simpler (5...Kd2 6 Rd8, 5...Rd1 6 Rxa3 Re1+ 7 Re3). The study is in any case little more than a companion to S418/9, and with the loss of this final manoeuvre I decided that it was not worth retaining.

S423, RP32 (*Práce* 1951): White Kf5, Rd6, Pb2/c2 (4), Black Kb5, Rg2, Pb3/e3 (4), White to play and draw, "Do we bring the White king into action as quickly as possible, or play to keep his opponent at a distance?". Intention not 1 Rd3 Rxe2 2 Rxb3+ Kc4 3 Rc3+ Kd4 or 3 Ra3 Rf2+, when "the pawn on e3 cannot be stopped", nor 1 Ke4 Rxe2 2 Rd5+ Kc6 3 Rd3 Rxb2 4 Rxe3 Kc5 5 Kd3 Kb4 and Black just reaches his pawn in time, but 1 Ke5 Rxe2 2 Rd5+ Kc6 3 Rd6+ Kc7, driving the king one rank further away before playing Rd3. However, 1 Rd3 and 1 Ke4 both work: 1 Rd3 Rxe2

2 Rxb3+ Kc4 3 Ra3 Rf2+ 4 Ke4 e2 5 Re3 and Black's next move will allow the White king access to d3 or f3, or 1 Ke4 Rxe2 2 Rd5+ Kc6 3 Rd8 Rxb2 4 Kxe3 and the Black king will be harassed from above.

S427 (*Ajedrez* 1959): White Kb7, Rg6, Ph7/h6 (4), Black Kh3, Rh8, Pc6 (3), White to play and win (a) as set, (b) bPc6 to c7, "A Black pawn is left in place to obstruct checks from its rook". Intention (a) 1 Kc7 etc, not 1 Kxc6 on account of 1...Kh4 2 Kd6 Kh5 3 Rg1 Kxh6 6 Ke6 Ra8 5 Rg8 Ra6+; (b) 1 Kc6 and much the same. However, the computer refutes 1 Kc7 in (a) by 1...Rxb7+ 2 Kd6 Kh4 3 Ke6 c5 (Mandler only considers 3...Kh5), and the same refutation applies to (b).

S429 (*Ajedrez* 1958): White Kd7, Rb6, Pa6/f5 (4), Black Ka4, Ra8, Pg7/h4 (4), White to play and win, "The same move twice over". Intention 1 f6 gxf6 2 Kc6 (the White king needs to go both to b7 and to c5) Ra7 3 Kc5 Ka5 4 Rb1/Rb2 Rc7+ 5 Kd6 (the king goes back to d7, and then comes forward again at moves 7 and 8) Re8 (5...Ra7 6 Kc6 Rxa6+ 7 Kc5) 6 Kd7 Ra8 7 Kc6 Rxa6+ 8 Kc5 etc, with 2...h3 3 Kb7 h2 (3...Rh8 4 Rb1 Ka5 5 a7 Rh7+ 6 Kc6 Rxa7 7 Ra1+ Kb4 8 Rxa7 Kc4 9 Ra4+ Kd3 10 Kd5/Rh4) 4 Rb1 Rh8 5 a7 Rh7+ 6 Kb6 Rh8 7 Rh1 and 2...Ra7 3 Kc5 h3 4 Rb1 h2 5 Kb6 Re7 6 a7 Re6+ 7 Kc5 Ra6 (7...Re5+ 8 Kd6 Ra5 9 Ra1+ K-- 10 Rxa5) 8 Ra1+ K-- 9 Rxa6. However, in the line 2...h3 3 Kb7 h2 4 Rb1 the computer plays 4...Re8 with play on the e-file, and at the very least this makes things much harder for White. Its preferred line is 5 a7 Re7+ 6 Kb6 Re6+ 7 Kc5 Re5+ 8 Kc6 Re8 9 Rh1 Kb4 10 Rxb2 Re6+ 11 Kd5 Ra6 12 Rh7 f5 13 Rb7+ Kc3 with an actual draw, in which case the study is unsound, but even if White's play can be strengthened the existence of so difficult a sideline will distract attention from the study's point.

S431, RP45 (*Československý šach* 1957): White Ke4, Rd4, Pc6/f5/c4/c3/c2 (7), Black Ke8, Ra8, Pe7/h7/a6/b6/b5 (7), White to play and win, "A study characterized by the possibility of castling by Black". Intention 1 f6 (to provoke 1...exf6, after which Black's eventual ...Rxc6 will leave his rook blocked in) exf6 (nothing better) 2 c5 bxc5 (now the rook is blocked in another direction as well) 3 Rd7 and either 3...Rc8 4 Rb7 Rxc6 5 Kd5 Rc8 6 Rxb7 with the threat of 7 Kf6 etc or 3...a5 4 Rc7 a4 5 Kd5 a3 6 Rxb7 0-0-0+ (we cannot prove that Black has lost the right to castle, so we must allow for the possibility) 7 Kxc5. But Mandler analyses only 3...b4 among the possible sidelines, and there are many natural alternatives for which he offers nothing. I am prepared to believe that in fact none of them

leads to a Black escape, but some of them appear to put more difficulties in White's way than the "main line" moves, and their refutation is far from being as crisp and clear as the main line (after two apparently obvious variations on Black's "main line" play, 3...h5 taking bP temporarily out of range of wR and 3...Rc8 4 Rb7 f5+ freeing the sixth rank for bR, my computer had found no win even after several hours, and it would seem that any win that might exist will require extensive analysis). No way could I show this study to a friend at the club and expect him to be convinced. I know at least one reviewer who will criticize me for rejecting it, but I stand by my guns; the greater the number of men on the board, and the more artificial the position, the more the main line must stand out with crystal clarity if a study is to be aesthetically satisfying.

S468-70 (this and the next two items are triplet or twin studies from the "rook against knight and pawn" chapter): White Kd2, Rc5-c6-c8 (2), Black Ka1, Nb8, Pa3 (3), White to play and win. Intention with wRc5, 1 Kc3 (1 Kc2? Ka2) Nd7 (1...Ka2 2 Rc7 Na6 3 Rc6, 1...Kb1 2 Rb5+ Kc1 3 Ra5 and 4 Rxa3) 2 Rd5 (2 Rc7? Ne5) Nf6 3 Rf5 Ne4+ 4 Kb3 Nd2+ 5 Kc2 Nc4 6 Kc3 Nd6 7 Rd5; with wRc6, 1 Rd6 Nc6/Na6 (1...Kb2 2 Rb6+ Ka1 3 Kc2, but not 3 Kc3? Nd7 4 Rd6 Nc5 5 Rd5 Kb1) 2 Kc2 (2 Kc3? Kb1); with wRc8, 1 Kc2 (1 Kc3? Nd7). However, the first part (wRc5) fails to both 1...Ka2 and 1...Kb1: 1 Kc3 Ka2 2 Rc7 Kb1 3 Rb7+ Kc1 4 Ra7 Kd1 5 Rxa3 Kc2, or 1...Kb1 2 Rb5+ Kc1 3 Ra5 Kd1 and the same. The second and third parts remain technically viable as a twin, but the differentiation of greatest interest is between wRc5 (1 Kc3 intended) and wRc8 (1 Kc2) and I don't think Mandler would have wanted the study to appear in truncated form.

S473-4: White Kc2, Rg5 (2), Black Ka2, Nh2-a6, Pa3 (3), White to play and win. Intention with bNh2, 1 Rg2 Nf3 (1...Nf1 2 Kc3+ Kb1 3 Kb3 etc) 2 Kc1+ Ka1 3 Rg3 a2 4 Rh3 etc; with bNa6, 1 Kc3 Nb8 2 Rg2+ Kb1 3 Kb3 Kc1 4 Rc2+ Kb1 5 Rd2 Kc1 6 Rd6. The second part (bNa6) allows an alternative win starting with 1 Rb5 Nc7 2 Re5, and although it is markedly less clear than the intention I don't think Mandler would have allowed the study to stand had he been aware of it.

S475-6: White Kc3, Rg2-g3 (2), Black Ka1, Na5, Pa3 (3), White to play and win. Intention with wRg2, 1 Kb4 (1 Rd2? Nc6! 2 Kb3 Na5+) Nc6+ 2 Kxa3 Kb1 3 Kb3; with wRg3, 1 Rd3 (1 Kb4? Nc6+! 2 Kxa3 Kb1 3 Kb3 Nd4+) Ka2 2 Rd2. However, in the first part (wRg2) the intended refutation of 1 Rd2 fails: 3 Kc2 and

either 3...Ne4 4 Rd4 or 3...Ka2 4 Kc3+, in each case leading to known ground.

S505 (*Práce* 1965): White Kb1, Ng2, Pf4/f2 (4), Black Kh2, Pc7/g6/c5/c3 (5), White to play and win, "Some unexpected manoeuvres". Intention 1 Nh4 Kh3 and now not the natural 2 Nxb6 but the brilliant combination 2 f5! gxf5 3 Ng6! (capturing the pawn again fails) and White has a difficult win thanks to the Black pawn's blocking of the square in front of the White (3...Kg4 4 f4, 3...f4 4 f3). However, 2 Nxb6 does win; Mandler gives 2...Kg4 3 Kc2 c4 4 Kxc3 Kf5 "draw", but White has 5 Nh4+ Kxf4 6 Kxd2 with either 6...Kg4 7 Ng2 Kf3 8 Kc1 c3 9 Ne3 and White will advance as soon as the Black king gives way, or 6...c3+ 7 Kc2 c2 8 Ng2+ Ke4 (8...Kf5/Kg4 9 Ne3+, 8...Ke5/Kg5 9 f4+ and 10 Kd2) 9 f3+ K--10 Kd2 and the c-pawn goes.

S509 (*Tidskrift för Schack* 1965): White Kh1, Bg3/g2, Nf4/e1, Pf5/c4/e4/c2 (9), Black Kg4, Bh4/h3, Nh8/f3, Pb7/d6/f6 (8), White to play and win, "The labyrinth". This is the original location of the story in which the position represents a map showing the location of buried treasure. Intention 1 Bxh4 Bxg2+ 2 Nxb2 Nxb4 3 Nxb4 Kxf4 4 Ng6+ Kxe4 5 Nxb8 Kxf5 6 Nf7 Ke4 7 c5 Kd5 8 exd6 Ke6 9 Nd8+ Kxd6 10 Nxb7+ Kd5 11 Na5 Kd4 12 Nb3+ Kc3 13 Na1, but there appears to be an alternative win by 1 Nxf3, when Mandler gives 1...Bxg2+ 2 Kxg2 Bxg3 "draw" but 3 Nd5 Be5 (3...Bh4 4 Nxb4 Kxh4 5 Nxf6) 4 Nxe5 fxe5 leaves White a pawn up with a protected passed pawn, and the intended solution appears to fail if Black plays 7...dxc5 instead of 7...Kd5. Mandler gives 8 c4 b5 9 Nd6+ as winning (9...Kd4 10 cxb5 Kd5 11 Nc4), but 9...Ke5 seems to hold the draw; the computer gives 10 Nxb5 f5 11 Kg2 Ke4 12 Kf2 (12 Nd6+ doesn't help) f4 13 Ke2 (13 Na3 f3 14 Nc2 Kd3 15 Ne3 Ke4 16 Nd5 Kd4 17 Nb6 Ke4 18 Nc8 Kd4 19 Nd6 Ke5 20 Nb5 takes us back to where we started) f3+ 14 Kf2/Kd2 Kf4 and White is not going to make progress. His king cannot force Black's king back on its own, but if his knight tries to help it will have to scurry back to defend the c-pawn, while if the king tries to take over the defence of the c-pawn the Black f-pawn will run. It would appear that some dishonest spy had sold the President the wrong map.

S510 (*Svobodné slovo* 1947): White Kf8, Nf5, Pe7/c6 (4), Black Kf3, Rh7, Bh5/h2 (4), White to play and draw, "A succession of small points" (and a composition which Mandler acknowledges as being outside his normal style, "but such compositions can expect a much wider welcome among the general public than analytical work"). Intention 1 Kg8 (1 Ng7 Rh8 mate) Ke4 (1...Bg6 2 e8Q, 1...Kg4 2 Ne3+ and

3 Kxh7, 1...Jf4 2 c7) 2 Ng7 (2 Kxh7 Kxf5 3 Kh6 Bg6 4 Kg7 Bd6 5 Kf8 Kf6 6 c7 Bxe7+) Bg6 (2...Rxc7+ 3 Kxc7 Kd5 4 Kf8 Bd6 5 c7, 2...Rh6 3 Nxb5) 3 c7 (3 e8Q+? Bxe8 4 Kxh7 Bf7 5 Kh6 Bf4+ 6 Kh7 Be5 7 Kh6 Kf4 8 Nh5+ Kf5 9 Ng7+ Kg4 10 Kh7 Kg5) Bxc7 4 e8Q+ Bxe8 5 Nxe8 Re7 6 Kf8 Bd8 7 Nd6+ Kd5 8 Nf7 Rd7 9 Ke8 Re7+ 10 Kf8 with a positional draw, but we now know that 1...Bg6 2 e8Q leads to a 2B v N win for Black: 2...Bxe8 3 Kxh7 Ke4 and the pawn will soon go. Much of the composition could be preserved by starting at move 2, but the final stages depend on the Black king's presence on e4 (we need to meet 5...Rd7 by 6 Nf6+) and in a "goal-inspired" study like this it is really rather important that it arrives at its final position in the course of the play.

S512 (*Revue FIDE* 1964): White Kh1, Ba4, Pd4/c3/a2/b2 (6), Black Kd2, Be6, Pd5/g4 (4), White to play and win, "We learn by our mistakes". This was the original home of Kálert, Veselý, and little Hochman. Intention 1 Kh2 (1 b4 Kxc3 2 b5 Kxd4 3 b6 Bc8 4 Bc6 Kc4 5 b7 Bxb7 6 Bxb7 d4, 1 Bc6 Kc2 2 b4 Kxc3 3 b5 Kxd4 4 b6 Bc8 5 b7 Bxb7 6 Bxb7 Kc4 7 Kg2 d4 8 Kg3 d3 9 Kxg4 d2 10 Bf3 Kb4, 1 Kg2 Kc1 2 b4 Kb2 3 Bc6 Kxa2 4 b5 Kb3 5 b6 Bc8 6 Bxd5+ Kxc3 7 Be6 Bb7+) Kc1 (1...Bc8 2 Bc6 Kc2 3 Bxd5 Kxb2 4 Bf7/Bg8 Kc3 5 d5 Kd4 6 Be6) 2 b4 Kb2 3 Bc6 Kxa2 (3...Kxc3 4 b5 Kxd4 5 b6 Bc8 6 b7 Bxb7 7 Bxb7 Kc4 8 Kg3 d4 9 Kxg4) 4 b5 Kb5 5 b6 Bc8 6 Bxd5 Kxc3 7 Be6 Bb7 8 d5 etc, with much additional exploration which is expounded in detail. However, 1 Bc6 and 1 Kg2 lead to alternative wins. In the line after 1 Bc6, White can play 8 Bc8 winning the g-pawn, after which the bishop can protect the a-pawn and the Black d-pawn will be no threat; in the line after 1 Kg2, he has 6 Kf2 bringing his king to the defence of his own d-pawn, with 6...Kxc3 7 Ke3 Kc4 8 b7 Bxb7 9 Bxb7 g3 10 Ba6+ K-- 11 Bf1 and 6...Kc4 7 b7 Bxb7 8 Bxb7 g3+ 9 Ke3 g2 10 Bxd5+ Kxd5 11 Kf2.

S517 (*Slovenský národ* 1926): White Kb6, Be3, Nb4, Pf4 (4), Black Kd6, Rf6, Be4, Nb2 (4), White to play and draw, "Black combination and White countercombination". Intention 1 Bd4 Na4+ 2 Ka5 Rxf4 3 Be5+ Kxe5 4 Nd3+ Bxd3 stalemate, but Black can play 1...Rxf4 and invoke the computer discovery that R+B win against B+N if the bishops run on squares of different colour. After 2 Bxb2, any sensible move keeping control of d3 leads to a win if we ignore the fifty-move rule, and several moves (2...Bg6 is quickest) win even if we allow White to invoke it.

S521 (*Tidskrift för Schack* 1966): White Kf6, Bd6, Na4/d4, Pa5/g5 (6), Black Ka1, Bh4/h1, Nh8, Pb7/f7/h5/g4/f3/a2 (10), White to play

and draw, "A combination and its echo". Intention 1 a6 (threat 2 axb7) with the echo repetition lines 1...bxa6 2 Bf4 Kb1 3 Nc3+ Kb2 4 Nd1+ Ka3 5 Bd6+ Ka4 6 Nb2+ Ka5 7 Nc4+ and 1...f2 2 Nc2+ Kb1 3 Na3+ Kc1 4 Nf4+ Kd1 5 Nc3+ Ke1 6 Nc2+ Kf1 7 Ne3+, but White can improve on the first of these: 6 Nc3+ Ka5 7 Bc5 forces mate.

S522 (*Prager Presse* 1929): White Kc4, Rf1, Pa4 (3), Black Ka5, Bc2, Pc3 (3), White to play and win, "Both sides find themselves in zugzwang". Intention 1 Rg1 (1 Kxc3 Bxa4 2 Ra1 Kb5) Bxa4 2 Ra1 c2 3 Kc5 with 1...Bh7 2 Rg5+ Kxa4 3 Rg7, 1...Bc4 2 Kxc3 Kxa4 3 Rg4, but White can invert moves 2 and 3 in the main line, and in the sideline 1...Be4 Black can make things harder for White by playing 2...Bc6 instead of capturing. To hold on to his pawn and force the win, White must now resort to lines such as 3 Kc4 Bd7 4 Re1 Bc6 5 Re7 Bf3 6 Ra7+ Kb6 7 Rf7 Bd1 8 Kb4 and 9 a5, and it is all much less simple and straightforward than the win in the main line. Such a question rarely arises with an analytical study in Mandler's normal style, but whenever the supposed "main line" of a study leads to a quick defeat the question is bound to arise as to whether Black is really playing logically; is his loss after other moves so clear and straightforward that the "main line" move can be presented as a reasonable choice? This reservation, coming on top of the inversion dual after 1...Bxa4, really seems to put the study out of court.

S523 (*Prager Presse* 1929): White Kd2, Rd1, Pa4 (3), Black Ka6, Bg4 (2), White to move and win, "Is this study correct?" Intention 1 Re1 Bd7 (once the pawn has reached the fifth rank, there is a winning procedure known since the 1860s) 2 Kd3! (2 Kc3 Bxa4 3 Ra1 Kb5) Ka5 (2...Bxa4 3 Ra1 Kb5 4 Kc3 and this time it is Black to move) Ka5 3 Kc4 Bc6 4 Re7 Bf3 5 Kb3 and so on, and the reason for the query is that J. Vančura published a study in 1924 showing how White could overcome a fifth-rank blockade and force the pawn forward anyway. This being so, 1 Ra1 etc would also win for White, albeit far less crisply. The computer confirms the Vančura win, and there is a more serious flaw: Black can play 2...Kb6 (now ...Bxa4 is a genuine threat) 3 Ra1/Rb1+ Ka5, forcing White to overcome a fifth-rank blockade after all. So 1 Re1 does not even lead to a crisp short cut, and in fact is no better than any other rook move (they all win, and 1 Ra1 does so one move sooner than the rest). According to the 1978 English edition of Averbakh, 2...Kb6 was reported by L. Braberman in *Shakhmaty v SSSR* in 1966, but Mandler was clearly unaware of it.

S529 (*Prager Presse* 1929): White Kd5, Rd1/h1 (3), Black Kh6, Bh4, Ne2, Pe4/f3 (5),

White to play and win, "The point occurs at the second move". This is a further working of the theme of S522 and S523, with intention 1 Kxe4 ("Instead of capturing with check, White gives up the exchange") Ng3+ 2 Ke3! Nxh1 3 Rxh1 Kg5 (3...Kh5 4 Kf4 f2 5 Kf5 f1Q+ 6 Rxf1 etc) and only now 4 Kxf3. However, Mandler gives no analysis of 1 Rxh4+, and it appears very strong because White can meet 1...Kg5 by 2 Rhh1 and the fork will avail Black nothing: 2...Nc3+ 3 Kd4 Nxd1 4 Rxd1 Kf4 5 Rf1 e3 6 Kd3 e2 7 Ra1 Kg3 8 Ke3. So White will retain the advantage of two rooks against knight and two pawns, and he appears to have a certain win.

S530 (*Národní osvobození* 1932): White Kf2, Rc1/d1 (3), Black Kh5, Ba6, Nh4/g2 (4), White to play and win, grouped with S531-3 under the title "Two rooks against three minor pieces". Mandler has wRd1/e1 in the diagram in *Studie*, but it is clear from the solution that c1/d1 were meant. Intention 1 Rc6 Bb7 2 Rd5+ Kg4 3 Rc4+ Nf4 4 Rd7 B-- 5 Rg7+ or 3...Kh3 4 Rg5 Ba8 5 Rg3+ Kh2 6 Re8 B-- 7 Rh8, but the bishop does not need to move in the latter line; Black can play 6...Nf4, meeting 7 Rxa8 with 7...Nh3 winning rook for knight.

S532 (*Národní osvobození* 1932): White Kf3, Rg6/c5 (3), Black Kh3, Be1, Nh5/g3 (4), White to play and win. Intention 1 Rgg5 Kh4 (1...Nf6 2 Re8 Ngh5 3 Rc1) 2 Rg4+ Kh3 3 Rd4 Nf6 (3...Kh2 4 Rh4+ Kg1 5 Rc1 Kf1 6 Rh2) 4 Rd1 Nfe4 (4...Bb4 5 Rg5) 5 Re5 Nf2 6 Rxe1 Nd3 7 Rh1+/Rh5+, and not 1 Rh6? Kh4 2 Rd6 Ne4! 3 Kxe4 Bb4. However, the main line of the intention is dulzified by 2 Rgd5, and the intended try 1 Rh6 also leads to a solution: 1...Kh4 is met by 2 Rc4+ Kg5 3 Ra6/Rb6, after which 3...Kf5 and 3...Nf5 allow immediate mate and everything else concedes material within a few moves.

S533 (*Parallèle-50* 1950): White Kf3, Rg6/d5 (3), Black Kh3, Be1, Nh5/g3 (4), White to play and win. This was intended as a twin to the above, with solution 1 Rh6 Kh4 2 Rc6 Kh3 3 Rc1, but 3...Nf4 draws for Black. 4 Kxf4 is met by 4...Ne2+ with possible continuation 5 Kf3 Nxc1 6 Rd1 Nd3 7 Rxd3 Kh2, while if say 4 Rd8 Ng2 5 Rh8+ the check 5...Nh4+ forces White back (6 Kf4 Bd2+).

S20 in the problem collection (*Sachové umění* 1948): White Kb4, Nc1, Pb6/c5 (4), Black Ka6, Ba2, Pb7 (3), White to play and win, Black to play and draw. Intention with

White to play, 1 Ne2 Bd5 2 Nd4 (1...B-- 2 Nc3), with Black to play 1...Bf7 2 Ne2 Be7. However, White can continue 3 Nd4 Bd7 (else mate in 2) 4 Kc4 followed by Kd5-d6-c7, and he will win easily.

There are also some problem/study twins in the problem collection, again from *Sachové umění* 1948, which I have omitted on the grounds that their purpose is to show the differentiation between the two solutions and the study component is not sufficiently interesting to stand on its own. **S16** (c-d), White Kc6, Pb3, N as below (3), Black Ka5, Bd6, Pa6/b3 (4), and now (c) White Nd4, Black to play and avoid mate in 6 (1...Bc7 and either 2 Ne6 Bb6 or 2 Nf5/Nf3 Bf4); (d) White Nh4, Black to play and draw (1...Be5 and 2 Ng6 Bd4 or 2 Nf3/Nf5 Bf4). **S22**: White Kb3, Pb5, Pa4, N as below (4), Black Ka5, Pb6, B as below (3), and now (a) White Nf4, Black Bg7, Black to play and avoid mate in 3 (1...Bd4) and to draw if wP is on c4 instead of a4 (1...Be5); (b) White Ne1, Black Bg7, Black to play and avoid mate in 5 (1...Bd4) and to draw against wPc4 (1...Bf8); (c) White Nf2, Black Bb4, Black to play and avoid mate in 3 (1...Bd2) and to draw against wPc4 (1...Bf8). In each case, the "draw" line adds nothing to ground that we have already covered. Mandler also points out that **5.13** can be given the problem stipulation "White to play and avoid mate in 6" and that "perhaps this position is better as a problem than as a study". He argues as follows. "The bishop must move so as to meet ...d5 by moving to d3 or g4. For this purpose, the moves 1 Bg6 and 1 Bh5 are equivalent. (The limitation on the number of moves allows us to sacrifice the bishop on d3, 1 Bg6 Nd5 2 Bd3). But Black can meet 1 Bg6 by 1...Ng8 and now White has no defence. After the correct move 1 Bh5, White can meet 1...Ng8 by either 2 Bg6 or 2 Bg4. 1 Be8 fails only against 1...Nd5, 1...Ng8 allowing White to play 2 Bg6. This complete separation is missing from the study version. There, Black can meet 1 Bg6 by either 1...Nd5 or 1...Ng8." I personally disagree, thinking the position far more simple and satisfying as a study, but I think readers should know that the argument has been put. His readiness and ability to go to this level of detail is one of the reasons why Artur Mandler became a first-rate analyst, and why John Beasley, for example, did not.

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