

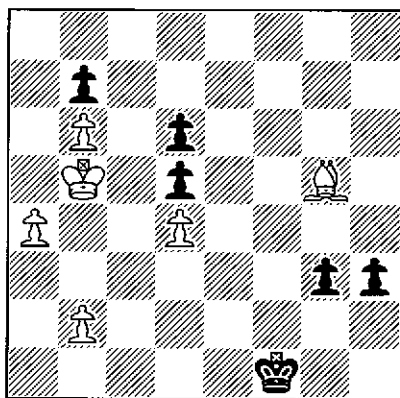
British Endgame Study News

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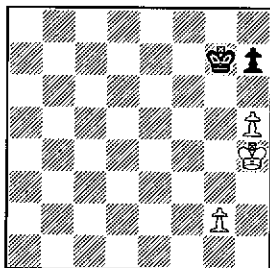
Some British studies from 1850-59



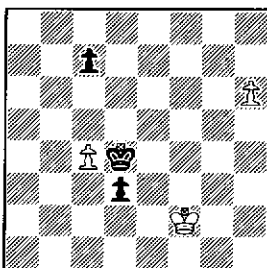
How can White defuse those advanced pawns ?

Some British studies from 1850-59

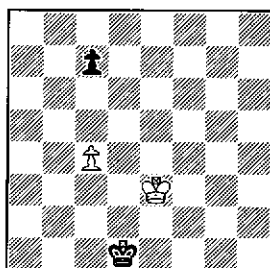
I had originally intended this selection to cover all the years before 1860, but it soon became clear that I would have to treat the 1850s separately if I was to do any sort of justice to Kling and Horwitz. They seem to have published nearly twice as much as all other pre-1860 British endgame study composers put together. Inevitably, much of it is rather mundane and quite a bit has proved to be unsound, but there is a lot that still gives pleasure even today. I don't have convenient access to the 1851 edition of their book *Chess Studies*, and am relying on the transcriptions in the 1889 edition.



1 - win



2 - BTM, White wins



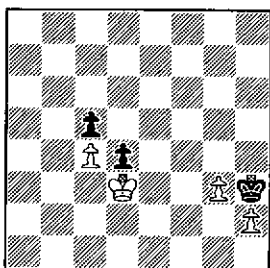
2a - after 14...Kxd1

It is convenient to follow roughly their own ordering by material, which means that we start with **1** (*Chess Studies* 1851). Simple it may now appear, but it seems to have been the earliest setting of the "festina lente" theme with pawn-one and pawn-two in separate lines. **1 Kg5** is the only move to win, and **1...h6+ 2 Kf5 Kf7 3 wait Kg7 4 Ke6** is easy. The given lines are **1...Kf7 2 Kh6 Kg8 3 g3! Kh8 4-5 g5 Kh8 6 g6 hxg6** (6...Kg8 7 g7 is no better) **7 hxg6 Kg8 8 g7** with a win and **1...Kg8 2 Kh6 Kh8 3 g4!** with the same finish, and **1...Kf8/Kh8** yield the same play as **1...Kf7**.

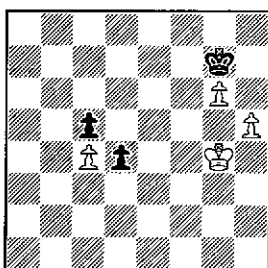
Play in **2**, also from *Chess Studies*, starts **1...Kc3 2 h7 d2 3 h8Q+ Kc2 4 Qh7+ Kc1**, and if **5 Qd3 d1Q 6 Qxd1+ Kxd1 7 Ke3** then **7...Kc2** and draws. White must gain a move, and the first step is to staircase in, **5 Qh6 Kc2 6 Qg6+ Kc1** and down to **11 Qe3 Kc2**. Now **12 Qe2** covers d1 and pins on the rank, and after **12...Kc1** White has time for **13 Ke3**. There duly follows **13...d1Q 14 Qxd1+ Kxd1**, and we have **2a**.

Unsurprisingly, the only winning move is now **15 Kd3**, but after **15...Kc1** White must avoid the apparently natural **16 Kc3** (16...c5 would draw) and play **16 c5**. There follows **16...Kb2 17 Kc4**, and given is **17...Kc2 18 c6** etc; if instead **17...Ka3** then **18 Kb5 Kb3 19 c6**. The rest is easy, but White's play to here has had to be precise.

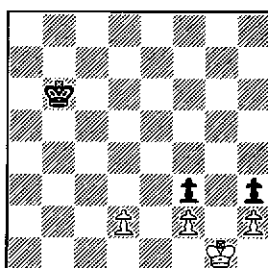
We saw **3**, from *Chess Studies*, on one of our front pages four years ago, but it bears repetition. **1 Ke4 Kg4 2 h4 Kh5 3 Kf4 Kh6** (best - if **3...Kg6** then **4 g4 Kh6 5 h5** and White has no need to triangulate) **4 g4 Kg6 5 h5+ Kh6** (now, however, White must lose a move) **6 Ke4 Kg5 7 Kf3 Kh6 8 Kf4 Kh7** (this time Black's move makes no difference, since **8...Kg7 9 g5 Kh7 10 g6+ Kh6** gives the same position) **9 g5 Kg7 10 g6 Kh6 11 Kg4 Kg7** gives **3a**, and surely White cannot contemplate **12 Kg5**? But he can. Given is **12...d3 13 h6+ Kh8 14 Kf6 d2 15 Kf7 d1Q 16 g7+**



3 - win



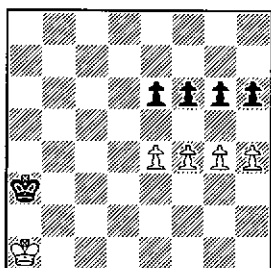
3a - after 11...Kg7



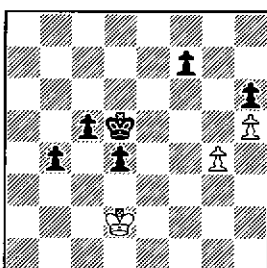
4 - win

and mate in two move moves; 13...Kg8 holds out a little longer, but 14 Kf6 d2 15 h7+ Kh8 16 Kf7 leads to the same finish. The idea was to be rehashed many times, but rarely with such a natural and elegant starting position.

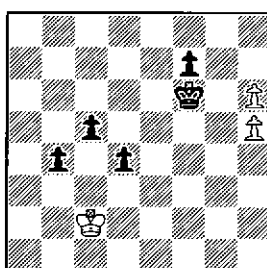
That White wins in 4 (*The Chess Player* 1851) is unsurprising; what is remarkable is that the immediate sacrifice **1 d4** provides the only way to do so. But consider the alternatives. **1 Kf1** leads to 1...Kc5 2 Kc1 Kd4 3 Kd1 Kd3, and White must backtrack by 4 Ke1 if he is not actually to lose. **1 d3** Kc5 and again the pawn will go; White gains the opposition (2 Kf1 Kd4 3 Ke1 Kxd3 4 Kd1), but Black can patrol c3/d3 and keep him at bay. But after **1 d4** White can meet Black's eventual ...Kxd4 with Kd2 taking the opposition one rank further up the board (the given main line is **1...Kc6 2 Kf1 Kd6 3 Ke1 Kd5 4 Kd1 Kc4 5 Kc2 Kxd4 6 Kd2**), and now the win is routine.



5 - win



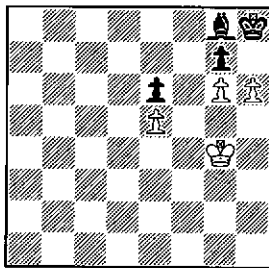
6 - win



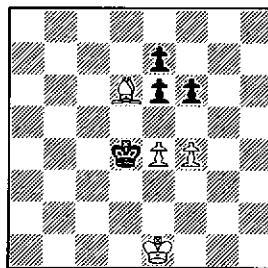
6a - after 3 Kc2

Two famous spectaculars to finish this section. **5** (*The New Chess Player* 1853) appears not merely to have been the first study to feature this classic position, it is also one of the most accurate. Play starts **1 h5**, not **1 e5**, and if 1...g5 then 2 e5 with 2...fxe5 3 f5 and 2...f5 3 gxf5. Hence **1...gxh5**, and now **2 e5 fxe5** (2...f5 3 gxf5 h4 4 f6) **3 f5 hxg4 4 f6** and promotes on f8 with check. The only inaccuracy is in the line 1...g5 2 e5 fxe5, where 3 fxe5 also works (3...e4 can be met by 4 Kb1 etc). Even this could be removed by adding a Black pawn on a2, but I think most of us wouldn't.

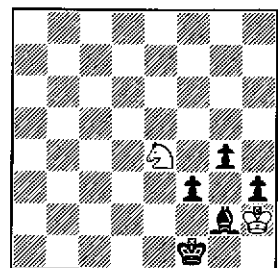
Finally, **6** (*Chess Studies* 1851), where **1 g5 Ke6 2 gxh6 Kf6** leaves Black without a move on the K-side and **3 Kc2** will soon leave him without one on the Q-side either (see **6a**). He can play **3...c4 4 Kc1** followed by 4...c3 5 Kc2 or 4...b3 5 Kb2 d3 6 Kc3, but any further pawn moves will merely be delaying sacrifices.



7 - win



8 - win

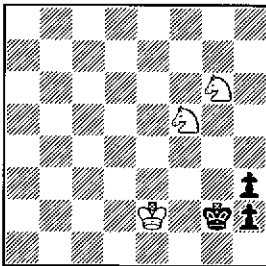


9 - draw

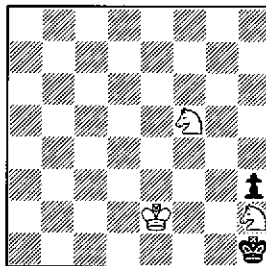
Everything on this page comes from *Chess Studies*. 7 appears simple enough, **1 hxg7+ Kxg7 2 Kg5** and the bishop will soon fall, but White must be careful: **2...Kh8 3 Kh6? Bh7!** and he must go back and try again. Instead, White must meet **2...Kh8** by **3 Kf6**, and similarly **2...Kf8** by **3 Kh6**.

8 features avoidance of natural captures by both sides. **1 Bxe7** loses both pawns, hence **1 e5**, and it is Black's turn to decline a capture; **1...exd6** and **1...fxe5** both lose quickly. The natural line is now **1...Ke4 2 Kf2 Kf5** (**2...Kxf4** has been added to the captures that Black cannot usefully make) **3 Kf3 Kg6**, and at last White is able to play **4 Bxe7**. The given main line inserts **1...Kd5**, whose purpose escapes me.

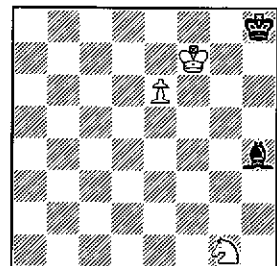
The stipulation to 9 says "White can only draw", but "only" is surely a slip. Play starts **1 Nf2**, and if **1...Bh1** then **2 Nxg4** draws (but either capture of the bishop would lose, for example **2 Nxh1 f2 3 Kg3 Kg1 4 Nxf2 h2** and White has no good move). Alternatively, **1...g3+ 2 Kxg3** with **2...h2 3 Kxh2** or **2...Kg1 3 Nxh3+**.



10 - win



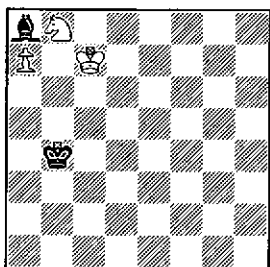
10a - after 5 Ng3



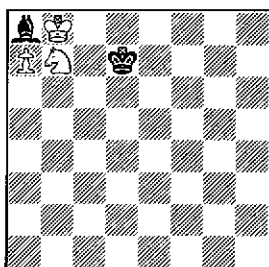
11 - win (unsound, but...)

White's knights can win in 10 only after one of them has gone. Play starts **1 Ngh4+ Kg1** (best) **2 Nf3+ Kh1** (best) **3 Nxh2** giving 10a, and if **3...Kxh2** then **4 Kf1** etc. Black can try **3...Kg2**, but White continues **4 Ke1 Kg1 5 Ne3 Kh1 6 Kf1** and now the capture is forced; alternatively, **3...Kg1 4 Ne3** and the same.

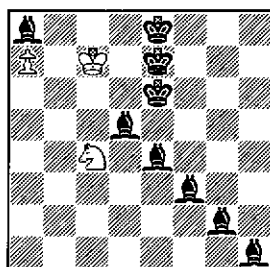
11 is unsound, but the bust is amusing and the cure even more so. The intended solution starts **1 Nf3** hoping to force **1...Bd8**, after which **2 Ne5** (or **2 Nh2**) soon settles matters: **2...Bg5 3 Ng4 Bd8 4 Nf6** and the bishop must relinquish control of e7, or **2...Kh7 3 Ng4** and the same finish. The bust is of course **1...Bg5**, and the cure? Put the bishop on g5 to start with!



12 - win



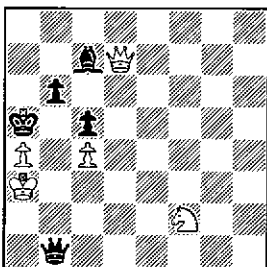
12a - reciprocal zugzwang



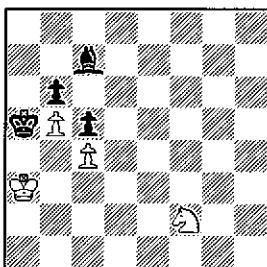
12b - White wins

I omitted **12** (Horwitz, *Chess Monthly* 1885) from our 1860-1899 selection because it was merely a shortening of an 1852 Kling and Horwitz study in *The Chess Player*. Black being wholly passive, there are numerous inaccuracies in the detailed play (only the first move **1 Nb6** is uniquely forced), but there are two key positions: **12a**, which is reciprocal zugzwang, and **12b**, which is won for White in all cases and so gives him a target at which to aim. So let's skip the detail and go to **12b** with **bK** on **e7** and **bB** away from **a8**, which is the hardest case.

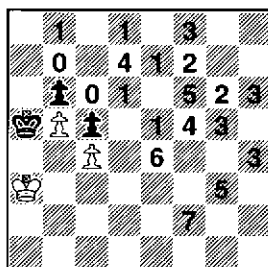
Quickest is **1 Na5** forcing **1...Ba8**, but now the simple **2 Kb8** will allow **2...Kd8** and **3 Na5+ Kd7** will then give **12a** WTM. White must first play **2 Kc8**, and only **2...Ke8** keeps Black in touch with **d8**. Now the knight goes back, **2 Nc4**, and a bishop move will allow **3 Nd6+** and **4 Nb7** shutting him off. Black must therefore play **2...Ke7**, and after **3 Kb8** he must play **3...Kd8** since **3...Kd7** will allow a fork on **b6**. All this has effectively lost a move, and after **4 Na5** (or **Nd6**) **Kd7** (what else?) **5 Nb7** we have **12a** BTM (**5...Kc6** **6 Kxa8** **Kc7** **7 Nd6**). It is one of my favourite "book" endings.



13 - win

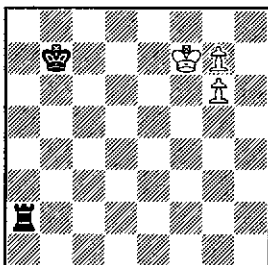


13a - after 2 axb5

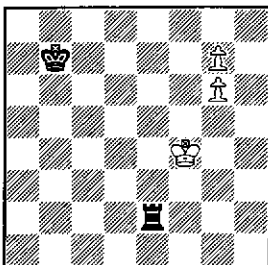


13b - countdown to mate

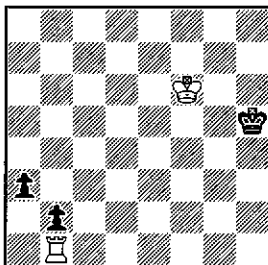
The queens come straight off in **13** (*Chess Studies*), and after **1 Qb5+ Qxb5** **2 axb5** we have **13a**. The subsequent play has many variations, but they are conveniently summarized by the map shown in **13b**. From any dark square, the knight has a move to a light square with the next lowest number, and from a light square it cannot be prevented from moving to a dark square with a lower number (if the bishop plays to cover them all, the White king tempers, and even if this puts him back on a dark square the bishop will have no useful check). The map can be extended over the whole board, but only the squares relevant to **13** are numbered here.



14 - BTM, White wins



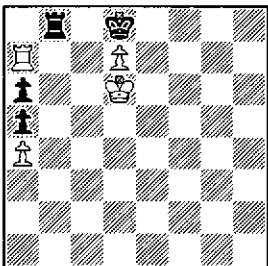
14a - after 5 Kf4



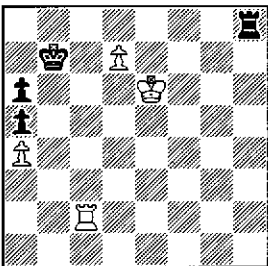
15 - draw

Black starts checking in 14 (*Chess Studies*), 1...Rf2+, and White must come down the board if he is to escape. Hence 2 Ke6 Re2+ 3 Kf5, and if 3...Re8 then 4 Kg5 and wins by playing to h7. Black therefore continues checking, 3...Rf2+ 4 Ke4 Re2+ 5 Kf4 (see 14a), but now 5...Rf2+ will be met by 6 Kg3 or 6 Ke3 preventing further checks. So Black must settle for 5...Re8, and the White king is just close enough: 6 Kg5 Kc7 7 Kh6 Kd7 8 Kh7 and wins. "Had Rook stood anywhere on [its] eighth rank, the game would have been drawn; but place the Rook in any other position and Black must lose." This distinction was to be exploited by several later composers.

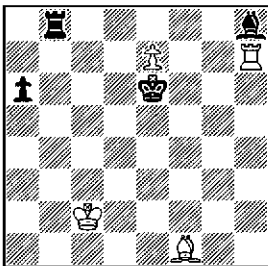
15, also from *Chess Studies*, showed another idea that was to be amplified by later composers. 1 Kf5 Kh4 2 Kf4 Kh3 3 Kf3 Kh2 4 Ke3 (Kf4 also draws) Kg3 (4...Kg2 allows 5 Kd3/Kd4 going for the pawns, since ...a2 can now be met by Rxb2+) 5 Rg1+ Kh2 6 Rb1 drawing, or 5...Kh4 6 Kf4 etc.



16 - win



16a - after 6...Kb7



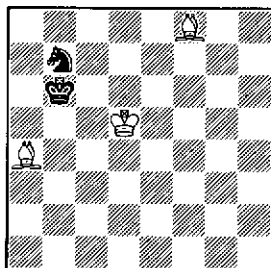
17 - win

Both sides are cramped in 16 (*The New Chess Player* 1853), and 1 Rc7 leaves Black nothing better than 1...Rb6+ (if 1...Ra8 then 2 Rb7). There follows 2 Rc6 Rb8 3 Ke6 Ra8 (what else?) 4 Rb6 Kc7 5 Rb2 (say) Rh8 (best) 6 Rc2+ Kb7 (6...Kb8 is no better, and if 6...Kb6 then 7 Rc8), and we have 16a. Now 7 Rh2 forces the Black rook to the left, say 7...Rg8, after which 8 Kf7 gains a tempo by attacking it and White will soon force the pawn home.

Play in 17 (*Chess Studies*) is relatively brisk. 1 Bh3+ Kd6 2 Bd7 threatens 3 e8Q leaving White a rook ahead, and if 2...Kxd7 then 3 e8Q+ Kxe8 4 Rxh8+ and 5 Rxb8. Black can wriggle by 2...Rb2+, but 3 Kc1 Kxd7 (what else?) 4 e8Q+ Kxe8 5 Rxh8+ and 6 Kxb2 produces the same result another way.

The general state of endgame knowledge prior to 1851 was admirably expounded in Staunton's *Chess Player's Handbook* of 1847, and a feature of *Chess Studies* was its attempt to specify a "general result" in various endings not previously considered. These could not have been based on more than an analysis of a few typical cases; nevertheless, the verdicts are not without interest.

The most famous example is 18. J. Brown had published a relatively simple case of 2B v N in 1841, but Kling and Horwitz seem to have been the first to have attempted a general statement: "Two Bishops against a Knight cannot win, if the weaker party can obtain a position similar to the above; but they win in most cases." It was to be more than 130 years before the computer showed 18 to be won as well.



18 - see text

2R v 2M (we shall use "M" for "minor piece" when we do not want to be specific). *Chess Studies* makes no general statement but includes four examples, all wins.

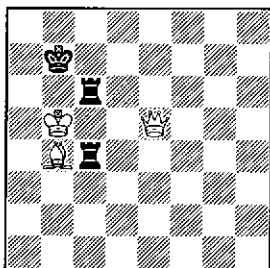
R + B v B + N. One relatively straightforward winning position with unlike bishops is given, with the gloss "White in this position wins, but Kt and B generally draw against R and B." We now regard the ending as technically a draw only with like bishops, though a typical unlike-bishops win is lengthy and incomprehensible.

R + 2N v Q. "The Queen, with few exceptions, draws against Rook and two Knights."

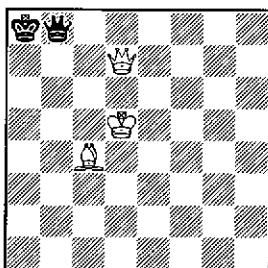
2R + M v Q. "Two Rooks and Knight or Two Rooks and Bishop, except in few instances, win against the Queen."

2B + 2N v Q. "The four minor pieces generally win against the Queen."

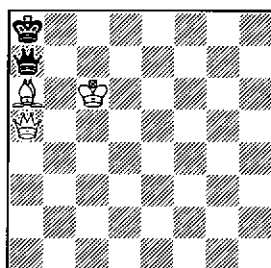
Q + M v 2R. "Q and B against two Rooks generally win." The computer agrees, but the winning example given (19 below) already has the defenders pressed well back so perhaps the verdict was a lucky one. Nothing is said about Q + N and the computer has shown one of the examples to be misanalysed (a win in 40 moves is overlooked), but of all the six-man pawnless endings this is perhaps the least tractable.



19 - win



20 - win

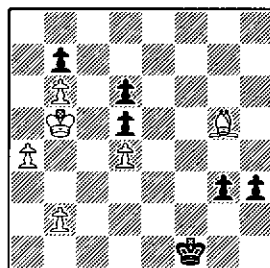


20a - after 4 Ba6

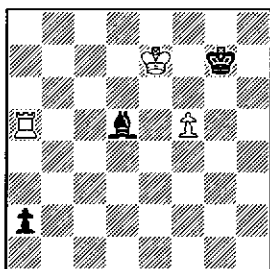
Time for some light relief. 20, by Horwitz alone, appeared in *Schachzeitung* in 1857. 1 Kc6 is the way to win, and if say 1...Qb4 then 2 Bd5. Alternatively, 1...Qa7 2 Qd8+ Qb8 3 Qa5+ Qa7 4 Ba6! (see 20a).

Kling and Horwitz were German by birth, though they settled here and published here. J. G. Campbell (1830-1891) was an Ulsterman. He is remembered as a problemist, but according to his *BCM* obituary he was good enough to have shared two games with Anderssen in 1860, and he had one much-quoted endgame study to his credit.

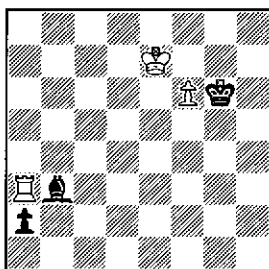
This was **21** (*Chess Player's Chronicle* 1855), whose self-imprisoning solution **1 Bd2 - 2 Ba5 - 3 b4** now seems hackneyed but will have been fresh and new in 1855. No collection of his compositions seems to have appeared in this country, but a collection was published in Germany around 1912 and an English translation of the text (by C. J. Feather) is in the library of the British Chess Problem Society.



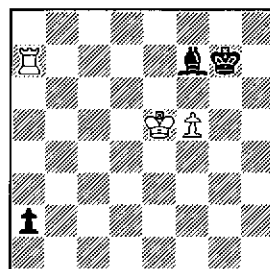
21 - draw



22 - win



22a - reciprocal zugzwang



22b - after 6 Ke5

Kling, Horwitz, and Campbell combined to produce **22** (*Chess Player's Chronicle* 1856), an out-and-out blockbuster of which we have space only for an outline.

To get a feel for things, let us play **1 f6+ Kg6** and see where the bishop must go.

If White tries **Ra3**, he threatens **Rg3+** and **Rg1**, winning quickly. So the bishop must go to **b3**, and this is reciprocal zugzwang (**22a**). If **Ra4** then **Bc4** (zz) similarly.

If White tries **Ra6**, Black must block the discovered check by **Bf7** (if instead **Bc4** then **Ra4**), and yet again this is reciprocal zugzwang.

If White plays **Ra5**, Black must play to **d5** or **g8**; if **Ra7**, the same; if **Ra8**, **d5** only.

So White must postpone the pawn advance, but it remains as a threat, and the winning line starts **1 Ra7 Bg8 2 Ra8 Bd5 3 Ra5 Bg8 4 Ra7 Bd5** (back to **22** but with **wR** on **a7**, so White has gained a move) **5 Kd6+ Bf7 6 Ke5** (see **22b**). Now there are many variations, but the main line is **6...Kh6 7 Kf6 Bc4** (thus my source, but it allows **8 Ke7** with a quicker win and I suspect that **7...Bd5** was meant) **8 Ra3 Bb3 9 Ra8 Kh7 10 Ke7 Bd5 11 Ra6 Bb3 12 Ra7**. In essence, this is the position after move **4** but with **bK** on **h7**, and if Black again plays **...Bd5** he loses to **Ke5+**. One to follow with the help of a computer!

As usual, my thanks to Harold van der Heijden's invaluable "Endgame study database III" and to the BCPS Library. Our final special number of this kind is scheduled for December, and will cover the years before 1850. - JDB