

# British Endgame Study News

Special number 65

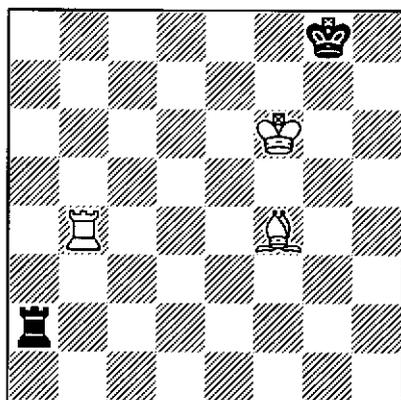
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*Edited and published by John Beasley, 7 St James Road, Harpenden, Herts AL5 4NX*

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*E-mail: johnbeasley@mail.com*

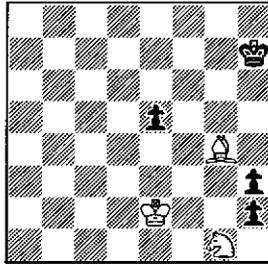
## The Best of British



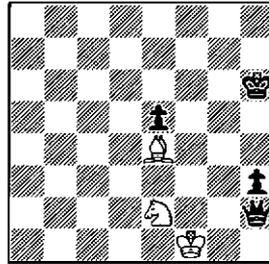
Who needs a computer?

# The Best of British

To round off *BESN*, let me present again some of the finest British studies, or studies with a major British component, that have appeared over the years. I have normally restricted myself to one study by each composer (there are three exceptions), and I have selected the study which seems to me to be his most striking and not necessarily that which he himself regarded as his best. Be it also noted that many fine composers do not appear here at all; I could not accommodate everyone within twelve pages.

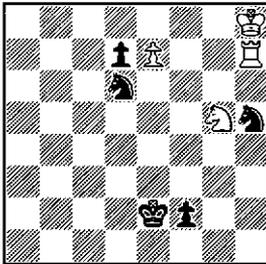


1 - draw

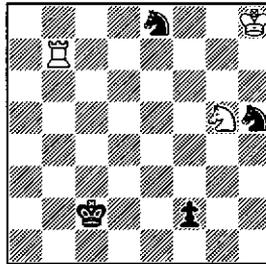


1a - after 3...Kh6 4 Ne2

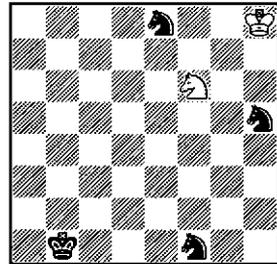
One exception is of course Mike Bent, who cannot be properly represented by one study alone. His 1 appeared in *Schakend Nederland* in 1976. Black's promotion cannot be prevented, but **1 Kf1** limits him to **1...h1Q**, and **2 Bf3** forces **2...Qh2**. Now comes **3 Be4+** and **4 Ne2** (see 1a), and what can Black do? His queen cannot move at all, his king cannot cross the line c1-c3-d3-d4-f4-f3-g3, and White's can oscillate indefinitely between e1 and f1. In Mike's words, White's fortress holds a dungeon.



2 - draw

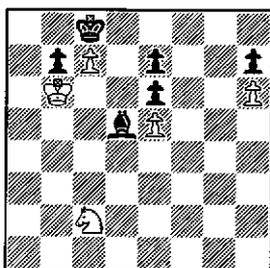


2a - after 5...Kc2

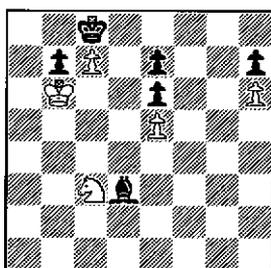


2b - after 8 Nf6

Mike always gave thanks to the unknown genius who invented the knight's move. Play in 2 (*Československý šach* 1978) starts **1 e8Q+ Nxe8 2 Re7+ Kd1 3 Rxd7+ Kc1** (3...Kc2 4 Rd2+) **4 Ra7** threatening Ra1+, but after **4...Kb2 5 Rb7+ Kc2** White's resistance seems at an end (see 2a). Not so: **6 Rb1! Kxb1 7 Ne4** and the knights take centre stage: **7...f1Q/R/B 8 Nd2+** forking, or **7...f1N 8 Nf6!** (see 2b) and either capture will give stalemate. There had been attempted predecessors, but none was sound.

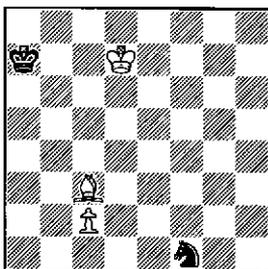


3 - win

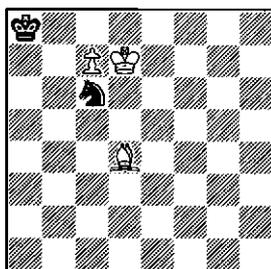


3a - after 3...Bd3

The order will be largely alphabetical, so next comes H. A. Adamson. 3 appeared in the *Chess Amateur* in January 1924. White will win at once if his knight can reach b5 or g6, and more slowly but no less certainly if he can capture any pawn. Hence 1 Na3 Bc6 (else 2 Nb5) 2 Nb1 Be4 3 Nc3 Bd3 (else 4 Nb5 or 4 Ne4, the latter being shown lower down to be also a win for White). This gives 3a, and now comes the manoeuvre that has put the study into the anthologies: 4 Na4 Bc4/Be4 5 Nc5 Bd3 (else 6 Nxb7 or 6 Nxe6) 6 Nd3 Be4 7 Nf4 Bf5 (else 8 Nxe6 or 8 Ng6) 8 Ne2 Bd3 (so as to meet 9 Nd4 by 9...Bc4, but...) 9 Nc3! and we are back at 3a but with Black to play. The solution as printed stopped here, but there might follow 9...Bc4 (nothing better) 10 Ne4 with either 10...Bd3 11 Nc5 or 10...Bb3 (say) 11 Ng5, in each case with the win of a pawn. Even now, I am not aware of another orthodox endgame study in which a player contrives to lose a move by moving only a knight.

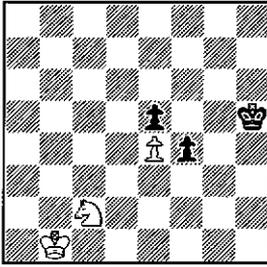


4 - win

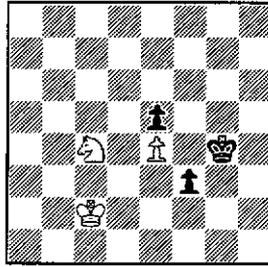


4a - after 5...Nc6

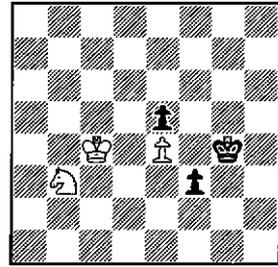
Hugh Blandford's equally famous 4 appeared in *Springaren* in 1949. Surely White cannot unblock his pawn and march it right up the board against a hostile knight? But after 1 Bd4+ the square e3 is covered, as are b6/c5/e5/f6, so even a future tempo-gaining check on the White king is impossible and in truth the pawn is out of reach. Black must try something else: 1...Ka8! 2 c4 Nd2 3 c5 Nb3 4 c6 Na5 5 c7 Nc6! (see 4a). Now 6 Kxc6 is stalemate, as is 6 c8Q+ Nb8+ 7 K~; draw agreed? No, 6 c8R+!! The final stage had been shown by Kubbel in *Shakhmatny listok* in 1928 (White Kd5, Be5, Pc5, Black Ka7, Ne2, Pd7, play 1 Kd6 Nc1 2 Bd4 Ka8 3 Kxd7 Nb3 4 c6 etc), but it was Blandford, by eliminating the non-thematic Black pawn and making the White pawn go all the way, who produced the classic setting.



5 - win



5a - 1 Na3, after 3...Kg4

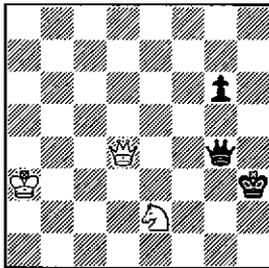


5b - main line, after 5 Kc4

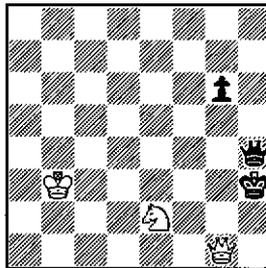
David Blundell's 5 (*diagrammes* 1995) graced the front page of our very first issue. People have been known to take one look at it and to say that the first move must be Na1, else the position would not have been set. Can they possibly be right?

In the composer's own words, slightly edited: "The only satisfactory plan is to manoeuvre the knight to d2. The route via a3 and c4 fails: 1 Na3? f3 2 Nc4 Kg5! (but not 2...Kg4? 3 Kc2z Kg3 4 Kc3z Kg4 5 Nxe5+ Kf4 6 Kd4 f2 7 Nd3+ and wins) 3 Kc2 (if 3 Nd2 then 3...Kf4 4 Kc2 Ke3 draws easily) Kg4z (see 5a) 4 Kc3 (or 4 Nd2 Kf4 5 Kd3 f2z) Kg3/Kg5z with a draw: Nd2 still fails, and on c4 the knight prevents the further advance of its king. There is a set of corresponding squares, c3-g3/g5, c2-g4, b2-h4, and 'z' indicates reciprocal zugzwang. Other plans fail, e.g. 1 Kc1? f3 2 Kd2 f2 3 Ke2 Kg4 4 Ne3+ Kf4 5 Kd3 Kg3! 6 Nf1+ Kf3z 7 Nd2+ Kf4z 8 Ke2 f1Q+! 9 Kxf1 Ke3." Hence the answer is indeed **1 Na1!!** followed for example by **1...f3 2 Nb3 Kg4 3 Kc2 Kg3 4 Kc3 Kg4 5 Kc4** (see 5b) **Kg3 6 Kd5 Kf4 7 Nd2 f2 8 Nf1**.

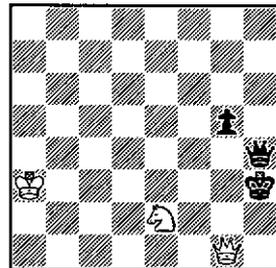
David Blundell shone very brightly indeed at the end of the last century, and then moved on to other things. He recently came back to composition, and we have been delighted to see his return.



6 - win

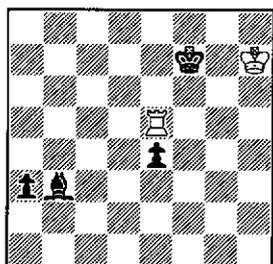


6a - after 4 Kb3

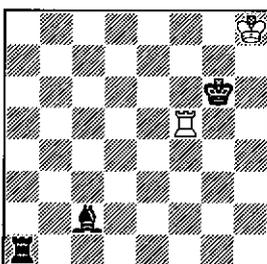


6b - after 5 Ka3

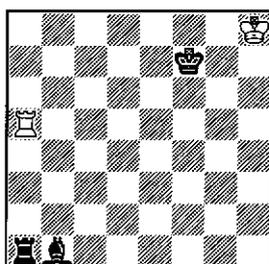
J. A. J. Drewitt's 6 appeared in the *Falkirk Herald* in 1917. **1 Qf2** threatens Ng1+ etc, and only **1...Qh4** holds out for more than a move or two. Play continues **2 Qf1+ Kh2** (2...Kg4 3 Qf4+ with 3...Kh5 4 Ng3+ and 3...Kh3 4 Ng1+) **3 Qg1+ Kh3** and further checks serve no useful purpose, but **4 Kb3!** leaves Black's queen with no good move (see 6a). Black can only play **4...g5**, but this blocks his queen's path to e7; White can wait again with **5 Ka3!!** (see 6b), and now Black has no good move at all.



7 - draw



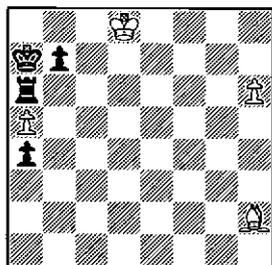
7a - 3 Re5, after 4...Kg6



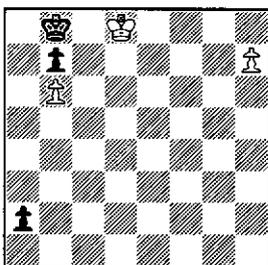
7b - main line, after 5 Ra5

A. W. Daniel's 7 appeared in the *Chess Amateur* in 1908. It is often quoted with the rook on e1, but this is the original setting.

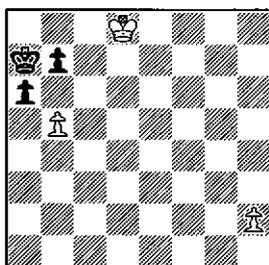
Play starts **1 Rxe4 Bc2 2 Kh8!** and **2...Bxe4** will be stalemate, but **2...a2** forces the pawn's promotion. White might try **3 Re5**, since **3...a1Q** will be stalemate, but **3...a1R** wins; if **4 Rf5+** hoping for **4...Bxf5** with stalemate then **4...Kg6** threatens mate or capture of the rook (see **7a**), and the parry **5 Rf8** allows **5...Bb3** mating on the h-file instead. However, White can interpolate **3 Re1**, forcing **3...Bb1**, and now **4 Re5!** does draw. **4...a1Q** is again stalemate, and **4...a1R** can be met by **5 Ra5!** (see **7b**); **5...Rxa5** yet again gives stalemate, and if Black tries **5...Ba2** White has **6 Ra7+** etc. Daniel thought **5 Rf5+ Kg6 6 Rf8 Ra6 7 Rg8+ Kh6 8 Rg1 Bg6 9 Rh1+** also drew (**9...Bh5 10 Rg1** repeating), but **9...Kg5** leads to a win.



8 - win

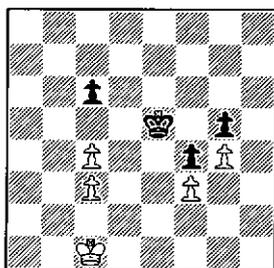


8a - after 4...a2

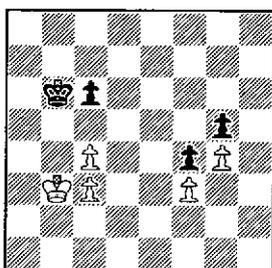


8b - see text

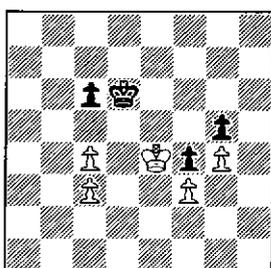
David Joseph's 8 is another study often quoted in a form different from its original. According to John Roycroft in *Test tube chess*, it first appeared in the *Sunday Express* in 1921: **1 Bg1+ Kb8! 2 Bb6 Rxb6 3 axb6 a3 4 h7 a2** (see **8a**) **5 h8Q a1Q! 6 Qg8!** (6 Qxa1 will be stalemate, but White can threaten mate by discovery) **Qa2 7 Qe8 Qa4 8 Qe5+! Ka8 9 Qh8** and the counter **9...Qa1** no longer works. Note that White must be precise. If he plays **6 Qe8**, Black can reply **6...Qg7**, and White can neither discover check nor play **Qe5+**; if he plays **Qf8** at any time, Black replies **...Qa3**, and now **Qe8** can be met by **...Qd6+**. However, the opening exchange is rather out of keeping with what follows, and the study is often quoted either starting from **8a** or in the form **8b** given anonymously in *Československá republika* in 1923 (I am again relying on *Test tube chess*): **1 b6+! Kb8! 2-5 h7 a2** and again we have **8a**.



9 - win



9a - after 3...Kb6

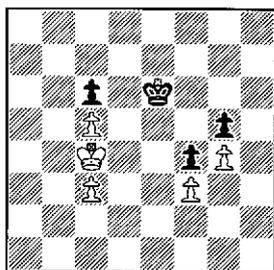


9b - after 6 Ke4

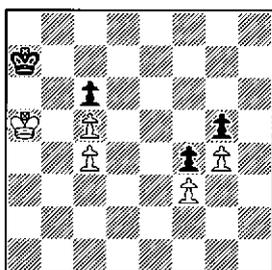
Wallace Ellison's 9 (*EG* 1969) is a splendid example of king manoeuvring which should be in all the textbooks. There are minor alternatives for White at various points, but in a strategic ending of this kind such duals are unimportant.

White starts by advancing on the Q-side, **1 Kb2 Kd6**, but an immediate **2 Kb3** would allow **2...Kc5** and it is Black who will win. White must proceed indirectly: **2 Ka3!** Black must still play **2...Kc5** to prevent a further advance, and now **3 Kb3** pushes him back. If **3...Kd6** then **4 Kb4** and the Black c-pawn will soon fall, hence **3...Kb6** (see **9a**), and White will get no further on the Q-side (**4 Kb4 c5+**).

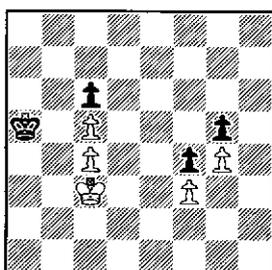
But by pushing Black back to b6, White has gained room to advance in the centre: **4 Kc2 Kc5 5 Kd3 Kd6 6 Ke4** (see **9b**). Can Black ignore the threat to his g-pawn and play **6...Kc5**? No, he will be one move too late (**7 Kf5 Kxc4 8 Kxg5 Kxc3 9 Kxf4 K~ 10-12 g7 c3 13 g8Q**). So Black must play **6...Ke6**, and White can advance his leading c-pawn: **7 c5**. The Black g-pawn is still threatened, hence **7...Kf6**, and now White goes back to the Q-side: **8 Kd4 Ke6 9 Kc4** (see **9c** below).



9c - after 9 Kc4



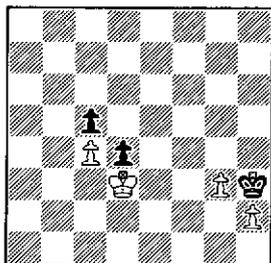
9d - after 12...Ka7



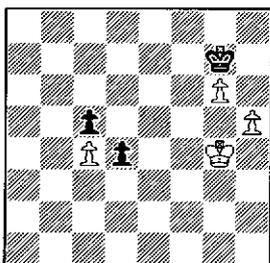
9e - after 14...Ka5

If Black now tries **9...Ke5**, hoping for **10 Kb4 Kd5**, there will follow **10 Kb3! Kd5 11 Kb4** (or **10...Kc6 11 Ka4**) and White will soon turn Black's position. To keep him out, Black must play **9...Kd7**, and **10 Kb4 Kc7 11 Ka5 Kb7 12 c4 Ka7** gives **9d**.

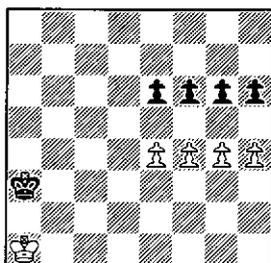
Now Black's g-pawn is doomed, but after **13 Kb4 Ka6! 14 Kc3 Ka5** he has one last throw (see **9e**): an immediate **15 Kd4** allows the counterattack **15...Kb4 16 Ke5 Kxc5 17 Kf5 Kd4! 18 Kxg5 Ke3 19 K~ Kxf3 20 g5 Ke3 21-23 g8Q f1Q**, and both sides have promoted. White must make yet another Q-side probe to gain a tempo, **15 Kb3! Ka6 16 Kb4! Kb7 17 Kc3**, and at last Black is left without resource.



10 - win



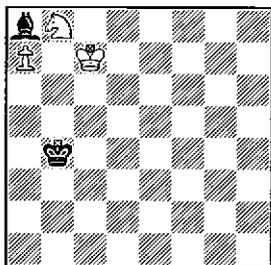
10a - after 11...Kg7



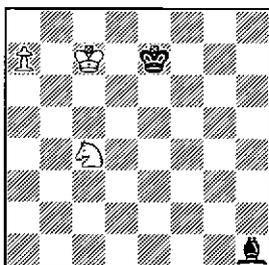
11 - win

Kling and Horwitz, like Mike Bent, cannot be properly represented by a single study. 10 is from their 1851 book *Chess Studies*. 1 Ke4 Kg4 2 h4 Kh5 3 Kf4 Kh6 (3...Kg6 4 g4 Kh6 5 h5 and as after move 8) 4 g4 Kg6 5 h5+ Kh6 (White must lose a move) 6 Ke4 Kg5 7 Kf3 Kh6 8 Kf4 Kh7 (8...Kg7 9 g5 Kh7 10 g6+ Kh6 gives the same position) 9 g5 Kg7 10 g6 Kh6 11 Kg4 Kg7 (see 10a) 12 Kg5! and given after 12...d3 13 h6+ is 13...Kh8 14 Kf6 d2 15 Kf7 d1Q 16 g7+ and mates; 13...Kg8 holds out a little longer, but 14 Kf6 d2 15 h7+ Kh8 16 Kf7 leads to the same finish.

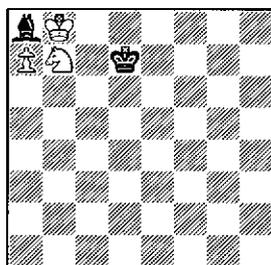
11 (*The New Chess Player* 1853) is in all the books. Play starts 1 h5, not 1 e5, and if 1...g5 then 2 e5 with 2...fxe5 3 f5 and 2...f5 3 gxf5. Hence 1...gxh5, and now 2 e5 fxe5 (2...f5 3 gxf5 h4 4 f6) 3 f5 hxg4 4 f6 and promotes on f8 with check. The only inaccuracy is after 1...g5 2 e5 fxe5, when 3 fxg5 also works (3...e4 4 Kb1).



12 - win



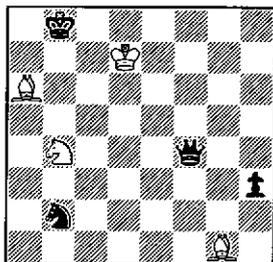
12a - White's target



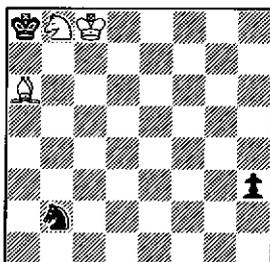
12b - reciprocal zugzwang

12 is an 1885 Horwitz shortening of an 1852 Kling and Horwitz study in *The Chess Player*. There are inaccuracies in the play, but White will always win if he can reach the configuration Kc7/Nc4 shown in 12a. So let's skip the detail and go to 12a with the Black king on e7 and his bishop away from a8, which is the hardest case.

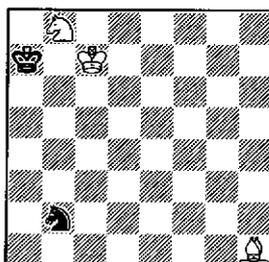
1 Na5 forces 1...Ba8, but 2 Kb8 allows 2...Kd8 drawing (3 Nb7+ Kd7 gives 12b with White to play). White must play 2 Kc8, and only 2...Ke8 keeps Black in touch with d8. Now the knight goes back, 3 Nc4, and a bishop move will allow 4 Nd6+ and 5 Nb7 shutting him off. So Black must play 3...Ke7, and after 4 Kb8 he must play 4...Kd8 since 4...Kd7 will allow a fork on b6. All this has effectively lost a move, and after 5 Na5/Nd6 Kd7 6 Nb7 we have 12b with Black to play (6...Kc6 7 Kxa8 Kc7 8 Nd6). Who said "the book" was uninteresting?



13 - win



13a - after 4 Nxb8



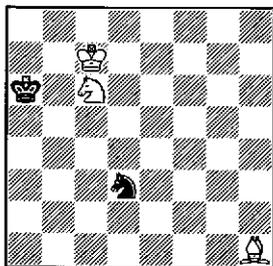
13b - after 7 Bxh1

Most of the studies so far have had a single main idea. 13 (W. H. M. Lemmey and Timothy Whitworth, *BCM* 1979) delights in a different way. White triumphs with a quite implausible minimum of material, and each phase flows naturally into the next, White overcoming one hurdle only to find another placed in his path. I quoted Timothy's own commentary in June 2007, and what appears here will be a summary.

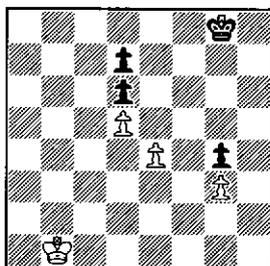
1 B

## 2 Qxh2

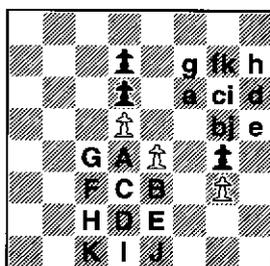
 (1...Nd3 2 Bxf4+ Nxf4 3 Nc6+ and mates) 2 Nc6+ Ka8 3 Kc8 Qb8+ (else mate) 4 Nxb8 (see 13a) Ka7 (else mate in a few) 5 Kc7 h2 (5...Nc4/Nd3 6 BxN h2 7 Nc6+ Ka8 8 Ba6 and mates) 6 Bb7 h1Q 7 Bxh1 (see 13b) Nd3 (7...Nc4 8 Bb7 Na5 9 Bd5 Nb7 10 Nc6+ Ka8 11 Na5/Nd8 Ka7 12 Nxb7) and every man has moved, most of them twice. 8 Nc6+ (bishop moves fail, 8 Bb7 Nb4 9 Nd7 Na6+ 10 Kc8 Nb4 11 Bg2 Ka6 or 8 Bg2 Nb4 9 Bb7/Bf1 Nd5+) Ka6 (see 13c below) 9 Bg2! (elegantly unique) Kb5 10 Bf1 Kc4 11 Ne5+, and Black's resistance is finally over.



13c - after 8...Ka6



14 - see text



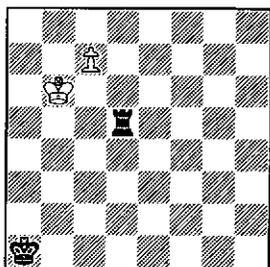
14a - where bK must go

C. D. Locock's 14 (*BCM* 1892) seems to have been the first corresponding-squares pawn study. It was set as a solving challenge, with a prize: "Either side to move first. What result in each case?" Three correct solutions were reported.

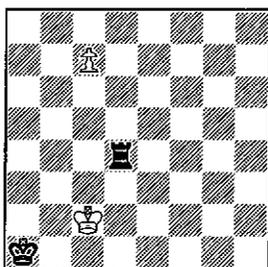
Locock's solution occupied more than three pages, but the heart of it is shown in 14a. If White plays to A, Black *must* play to a; if he plays to b or c, e5 wins (just), and if to g or f, Ke3 and Kf4 wins. If White plays to B, Black *must* play to b. If White plays to C, giving access to both A and B, Black *must* play to c, giving access to both a and b. The situation on the b-file is a little more complicated, since if White plays to b1 Black can play to either g8 or g6, but he cannot play anywhere else.

So with the kings on b1/g8, White to play can only draw, but Black to play loses.

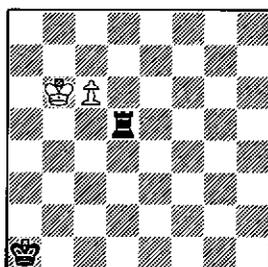




18 - see text

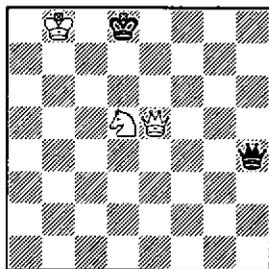


18a - after 5...Rd4

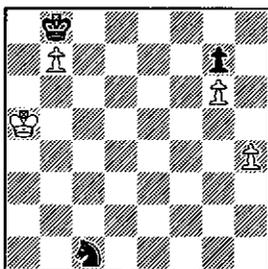


18b - win

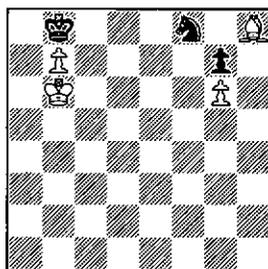
The story of the Barbier-Saavedra study has been told many times. Barbier, in the *Glasgow Weekly Citizen* for 4 May 1895, set the position shown as **18** for solution as "Black to play and draw" with intended answer **1...Rd6+ 2 Kb5 Rd5+ 3 Kb4 Rd4+ 4 Kb3 Rd3+ 5 Kc2 Rd4!** (see **18a**) **6 c8Q Rc4+ 7 Qxc4** stalemate. Very nice, but Saavedra, who is reported elsewhere as having won at least one newspaper solving prize, seems to have done what strong solvers do instinctively, and to have gone through all the defender's legal moves to make sure that none of them defeated the intention. He duly found one that did: **6 c8R!! Ra4 7 Kb3** and White mates or wins the rook. The study is now normally quoted in the form shown in **18b**, with solution **1 c7** etc, and we may notice an unimportant dual: **4 Kc3 Rd1 5 Kc2** also works.



19 - win



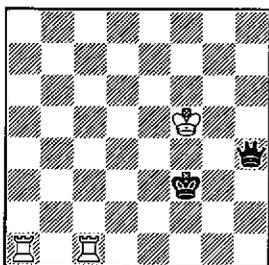
20 - win



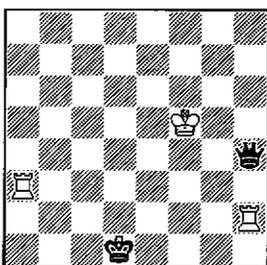
20a - after 5 h8B

John Nunn's brilliant little **19** appeared in *Československý šach* in 1991. Since White cannot let Black exchange queens, studies with  $Q + N \vee Q$  tend to be based on forcing checks, but here White wins by a king triangulation: **1 Kb7! Qh7+ 2 Ka8 Qh4 3 Kb8!!** and we are back at **19** with Black to play. When I quoted this in June 2000, I assumed John had programmed his computer to mine it from the Thompson  $Q + N \vee Q$  database, but he has told me No, he found it by normal exploration. So it didn't introduce a new era, but it remains a thoroughly nice little study.

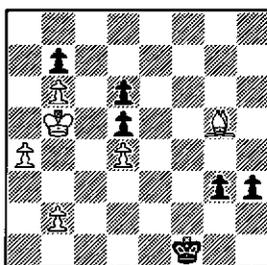
Jonathan Speelman published **20** in *EG* in 1978. **1 h5** is obvious, but after **1...Nb3+ 2 Kb6 Nd4 3 h6 Ne6 4 h7 Nf8** White must play **5 h8B** (see **20a**). Who said that such a position could not plausibly occur in play? But a bishop is enough to win: **5...Ne6** (if **5...Nd7+** then simplest is **6 Kb5** and **7 Bxg7**) **6 Kc6 Nd4+ 7 Kc5 Ne6+ 8 Kb6** and the knight must abandon g7.



21 - win



21a - after 3 Rh2

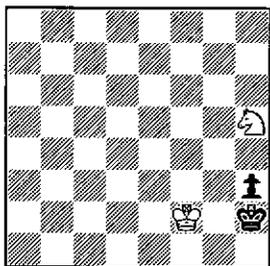


22 - draw

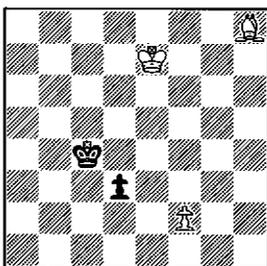
This selection has contained some long-range blockbusters and there is one still to come, but "short and sweet" is by no means less meritorious. Here are four more.

Harold Lommer gave his famous **21** to the *Rochester, Chatham and Gillingham Journal* in 1946, when his wife Valija was dancing there with a theatrical touring company. **1 Ra3+ Ke2 2 Rc2+ Kd1 3 Rh2!** gives **21a**, and the queen is skewered after both **3...Qxh2 4 Ra1+ K-** **5 Ra2+** and **3...Qd4 4 Ra1+ Qxa1 5 Rh1+**.

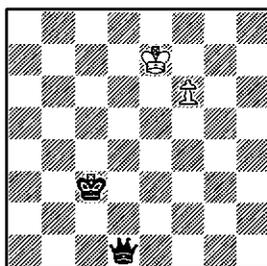
J. G. Campbell is best known as a problemist, but he was good enough to have shared two games with Anderssen in 1860 and his **22** (*Chess Player's Chronicle* 1855) has been often quoted. Black's pawns appear to be out of sight and indeed they are, but White has **1 Bd2 - 2 Ba5 - 3 b4** and Black cannot lift the stalemate.



23 - win



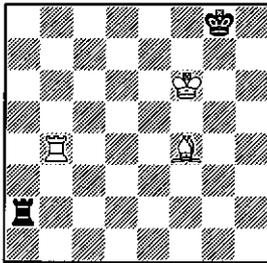
24 - draw



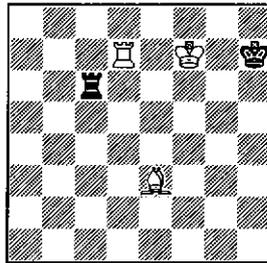
24a - after 4 f5

The anonymous **23** is very old indeed. It comes from the British Library manuscript cited by Murray as "King's Library, MS 13, A. xviii", which was written in England in the 13th and 14th centuries. Unlike many positions of the period, it remains valid under modern rules, and it appears to have been the first study to feature the mate by a lone knight. The given solution is **1 Nf6 Kh1 2 Ne4 Kh2 3 Nd2 Kh1 4 Nf1 h2 5 Ng3**; **1 Ng7** mates just as quickly, but when breaking new ground like this the first task is to do it at all. Uniqueness of method is a varnish that can wait.

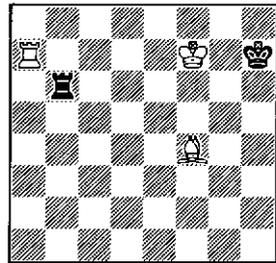
H. F. L. Meyer's **24** appeared in the *Chess Player's Chronicle* in 1885. **1 f4** loses (**1...d2 2 f5 d1Q 3 f6 Kc5 4 f7 Qd6+ 5 Ke8 Qe6+ 6 Kf8 Kd6** etc), and the way to draw is **1 Be3!** Now **1...Kxc3 2 f4 d2 3 f5 d1Q 4 f6** gives **24a**, and it doesn't matter whether Black plays **4...Qe2+** or **4...Qe1+**; in either case, **5 Kf8!** leaves him unable to stop the pawn's advance to **f7**.



25 - win



25a - after 6 Kd7



25b - after 25 Bf4

We finish with surely the finest British endgame contribution of all, the analysis of K + R + B v K + R by Adolf Zytogorski and Alfred Crosskill. (For the identification of "Euclid" as Crosskill, see December 2007, page 384.) We looked into this in detail in special number 50, and here we content ourselves with the main line. Most modern books appear to give this in an inferior form due to Berger and Chéron, but even in this form it has been called one of the high points of nineteenth-century analysis. In its original form, it is even more impressive. We take it up at 25, from which point the analyses of Zytogorski and Crosskill put together gave 57 moves of optimal main-line play right through to the mate. For the various sidelines and observations, see special number 50.

The opening position was Crosskill's. 1 Rb8+ Kh7 2 Rb7+ Kh8 3 Be3 Ra6+ 4 Kf7 Rc6 (here Crosskill joined Zytogorski) 5 Ra7 Kh7 6 Rd7 (see 25a, which Crosskill recognised as reciprocal zugzwang) Rc8 7 Bg5 Rb8 8 Rd1 Rb7+ 9 Be7 Rb6 10 Bd6 Rb7+ 11 Kf6 Rb6 12 Rh1+ Kg8 13 Rg1+ Kh7 14 Rg7+ Kh8 15 Rd7 Rb2 16 Bc5 Rc2 17 Rd5 Rc3 18 Bd6 Rc1 (Crosskill played the inferior 18...Kg8 19 Rg5+ Kh7 20 Rh5+ Kg8 21 Be5 Rb3 22 Rg5+ Kh7 23 Rg7+ Kh8 24 Ra7 Rb6+, thinking that it held out one move longer and overlooking the shortening line 20 Rg7+ Kh8 21 Rg1) 19 Rh5+ Kg8 20 Be5 Rb1 21 Rg5+ Kh7 22 Rg7+ Kh8 23 Ra7 Rb6+ (here Crosskill rejoined Zytogorski) 24 Kf7+ Kh7 25 Bf4 (see 25b, which Crosskill again recognised as reciprocal zugzwang) Rb5/Rb4 26 Kf6+ Kg8 27 Ra8+ Kh7 28 Be5 Rb1 29 Ra7+ Kg8 30 Bd4 Rf1+ 31 Ke6 Rf7 (Chéron played the inferior ...Rf8) 32 Ra1 Rf8 33 Rh1 Re8+ 34 Kf6 Re2 (Berger considered only the inferior ...Rd8 and ...Re4) 35 Rg1+ (Crosskill's second deviation from Zytogorski, who apparently thought to shorten things by 25 Be5 Rg2 26 Ke6 Kf8 27 Rb1 and overlooked 25...Ra2) Kf8 36 Be5 Rf2+ 37 Ke6 Ke8 (now we are on ground explored by Philidor) 38 Ra1 Rd2 39 Ra7 Rd1 40 Rg7 Rf1 41 Bg3 Rf3 42 Bd6 Re3+ 43 Be5 Rf3 44 Re7+ Kf8 45 Ra7 Kg8 46 Rg7+ Kf8 47 Rg4 Re3 (in the Laws of the Game given in Staunton's *Handbook*, and presumably still in force in 1864, the "fifty moves" counted to mate) 48 Rh4 Rxe5+ 49 Kxe5 Kf7 50 Rg4 Ke7 51 Rg7+ Kf8 52 Rd7 Ke8 53 Ke6 Kf8 54 Kf6 Kg8 55 Rd8+ Kh7 56 Ra8 Kh6 57 Rh8 mate.

Play it through against the definitive database now available, and marvel.

*My thanks to Harold van der Heijden's invaluable "Endgame study database III", to the BCPS Library, and to readers for their perceptive comments over the years. - JDB*