

# CHESS

## MIDDLEGAME COMBINATIONS



**PETER ROMANOVSKY**

Translated from the Russian by Jimmy Adams

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by  
Peter  
Romanovsky

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Jimmy Adams

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## Translator's Preface

The present book, a translation of the Russian original of 1963, forms the second part of Peter Romanovsky's classic work on the middlegame.

*Middlegame Combinations*, like its companion volume, *Middlegame Planning*, is written with a view to helping the reader acquire a practical understanding of middlegame techniques and an appreciation of the beauty and aesthetics of chess.

Though little-known in the West, Romanovsky was one of the game's independent and original thinkers, who gained great respect in the Soviet Union as a player, writer and enthusiastic teacher of the art and science of chess.

Throughout the book one is struck by the harmony of the author's thoughts: the natural link of chess history with the present day, the inter-relation of positional weaknesses and combinational motives, the co-operation of the pieces in the carrying out of tactical operations, balanced and organised thinking processes.

The history of this very important work is interesting. The first edition, a single volume, *The Middlegame. Combinations and Planning in Chess*, was published in 1929. Ten years later, Romanovsky was already preparing a second edition, but War broke out and the revised manuscript perished in the siege of Leningrad.

Much time and energy was required for Romanovsky to restore his creation. But this was not an easy task and even a casual comparison of the first edition with the present work is enough to convince the reader that we have here, in its composition, elucidation of themes and illustrative material, an entirely new and original piece of research.

After studying Romanovsky, the reader should never make a move without good reason - a positional plan or a combinational idea - ever again!

Jimmy Adams  
London 1990

## Chapter One

### What is a Combination?

It is now more than thirty years since the first edition of *Middlegame* was published. For the stormy times of development of chess thought - this is a long period. During this time quite a few new strategical and tactical ideas in the chess struggle have been conceived. There has been a deepening of positional understanding. The richest shoots appeared in the ploughed field of chess theory, which in many places was completely renewed.

In presenting *Middlegame Combinations* to the reader, the author strives to methodically unearth combinations from positions, to reduce them to purely formal features. From the very beginning of the book it is easy to sense a very sharp rapprochement, almost a merging into a single whole of the elements of positional and combinational play. Combinations are presented to the reader not only and even possibly not so much as a method of operation, but mostly as a significant creative phenomenon which inevitably accompanies it, i.e. as a natural course of events and not as a chance "hocus-pocus". The unity of the creative process is emphasised by the author in that the analysis of positional weak-

nesses in the book is nearly always interlaced with combinational motives, and positional tension with an increase in combinational crises.

Now a few words about terms. Many of these which the reader runs across in *Middlegame Combinations* could be applied with systematic benefit also when investigating planned positional methods of play. As in *Middlegame Combinations*, *Middlegame Planning* likewise has its motives, ideas and themes.

In chess circles there still exists a division of chessplayers into positional and combinational - according to their style of play. Each of these "labels" attached to chessplayers must offend most of all and first and foremost the chessplayer himself, since they testify only to the organic nature of his chess ability and thinking.

One cannot carry out and prepare a combination without understanding the laws of positional weaknesses and planning of the game, one also cannot carry out creative plans without taking up combinational weapons, without possessing keen vision and the ability to recognise combinational motives.

Such great masters of chess as W. Steinitz, Em. Lasker, M. Chigorin, J. Zukertort, A. Rubinstein, A. Alekhine and many others (out of Soviet chessplayers we name M. Botvinnik, M. Tal, V. Smyslov, B. Spassky, indeed there are many of them) were by no means suited for the label marked positional or combinational.

Nevertheless style and school in chess art wholeheartedly exists and cannot but exist. Heated arguments and discussions take place on principal creative questions in order to create a group of like-minded persons.

In the game, chessplayers display many traits of human character. Chessplayers can play carefully, riskily, sharply, boldly, experimentally, temperamentally, cunningly, drily, prudently, accurately, ingeniously, etc, etc, but to play positionally or combinationally is not possible, since both these elements come into the practice of chess, we repeat, with a unification into a single creative process. To remove any of these elements from this process means decapitating its most important and main creative part.

All chessplayers imagine perfectly well having combinations in the chess struggle, but when the matter arises as to the definition of a combination then there usually develops a great deal of fruitless and perhaps even groundless argument.

You see, chess terminology has come from generally accepted concepts and judgements. Thus a pawn is called "backward" when it is actually left behind, i.e. it is behind pawns of the same colour, and "passed" if there are not enemy pawns on the local files, preventing its advance. The terms "blockade", "attack", "centre", "flank", "blow" and others essentially differ in no way from the concept that is fixed for them in the very life and history of everyday language. The term "combination" can hardly be looked upon as an exception to this natural, standard origin of chess terms.

The word combination comes from the Latin "combinatio", which stands for a definite combination of characteristic features, circumstances, which allows us to look at combining structures as a single whole.

It is certain arrangement of pieces and pawns which opens the possibility for one of the opponents to forcibly and comparatively quickly exploit a combination to his advantage. In chess there exists a concept called variation, which is a chain of moves logically linked together by a single plan. It is a certain combinational arrangement of chess forces on the board which makes possible the carrying out of a forced variation, leading to the achievement of an objective and indeed to an advantage for the initiator or the instigator of the

given variation.

Historically, however, the matter turns out such that the concept "combination" begins to relate not only to a combinational arrangement of pieces - from which the concept arose, but to the very process of the course of the forcing variation. Instead of exploiting combinations (pieces and pawns) it is a matter of carrying out combinations - i.e. forcing variations, coming out of the combinational characteristics of certain positions. Combinations are transformed from a static to a dynamic concept. Let us join these two concepts into one. This gives us the possibility, as also in any other chess process, of making an independent investigation of static and dynamic combinations.

It is perfectly clear that in any forcing course of the struggle, i.e. upon the carrying out of a forcing variation there is an initiator, or that of the opponents who makes the first move of a combination, calculating the achievement of an objective which brings him an advantage (improving his position,

material gain, mating the opponent, sometimes perpetual check, stalemate, etc.)

The broad concept of a combination, which adheres to the classics of chess, might be expressed by the following simple definition. A combination is a forced variation by means of which the initiator of it achieves a set aim. It would seem that the definition applies only to dynamic combinations (the main part of them). This, however, is not so, since the very concept of a possible combination comes out of the static evaluation of a given position, where characteristics and features giving it a combinational character are included.

Centuries-old combinational practice has allowed the discovery of tens and hundreds of combinational features in positions. These open the way to a study of phenomena, characteristic for the combinational struggle, which usually attend it. The principal chapters of the book are devoted to a study of these phenomena.

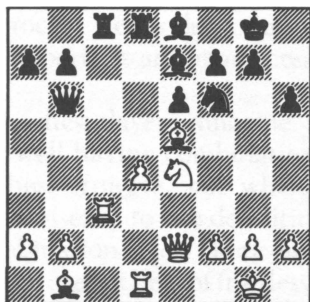
## Chapter Two

### Combinational Elements - Motives and Themes

Combinations display various degrees of difficulty in their execution: they can be short, simple and obvious, logically arising from the planned process of the struggle. They can also be very complicated, many moves, with branching variations, surprising moves which are difficult to calculate and escaping even ingenious imagination.

Not only in the process of play itself, but even in analysis, combinational decisions at times escape the attention of very strong authorities.

We give an example of such mistaken analysis. In the game **Pillsbury-Tarrasch**, from the international tournament at Nürnberg 1896, the following position was reached after White's 19th move Rxc3 (knight)



Black should now continue 19 ...

Nxe4 20 Qxe4 f5! and only then exchange on c3, which would give him the possibility of staunch defence. However, Tarrasch played at once **19 ... Rxc3**, not seeing any other way for White besides 20 bxc3. But Pillsbury surprisingly replied **20 Nxf6+**. In his commentary at this point, Tarrasch gave Pillsbury's move a question mark, just as also his next move (20 ... Bxf6). He recommended taking the knight with the pawn, 20 ... gxf6, maintaining that in this case Black would win the game. As proof, amongst other lines, Tarrasch provided this analytical variation: 20 ... gxf6 21 Qg4+ Kf8 (not 21 ... Kh8 in view of 22 Qe4) 22 Qh5 Ba4 with advantage to Black. However Tarrasch did not notice that after 21 Qg4+ Kf8 22 Bh7 he is mated (22 ... Bd6 23 Bxf6). Thus Pillsbury's move 20 Nxf6+! turns out to be the beginning of an excellent combination, but one which was not noticed by Tarrasch either in the game or in subsequent analysis.

And here is another case, where the world champion did not notice a simple combination. The diagram features a position, after the 25th move, from the game

**Alekhine-Euwe** in their return match for the world championship, 1937.



There followed 26 Bb2, whereas by means of the simple combination **26 Qh8+ Kxh8 27 Nxf7+** and **28 Nxe5** White would have obtained an easily winning endgame. Also on the following move the opponents did not notice this combination, continuing 26... Bc6? 27 a3? Only now, by defending the queen by 27... Bd6, did Euwe prevent the threat.

These examples - of which we could give many more, we present mainly in order to draw attention to the importance of combinational flair, i.e. careful attention to those features of the position on the board which incite ideas and imagination in the search for combinations.

The features of positions, which are characterised by certain combinational conditions, it is most convenient to call the motives of combinations. In the combination, which failed to take place in the game Alekhine-Euwe, the main

combinational motive (the *leit motif*) is the undefended Black queen on e5. As soon as Euwe defended his bishop, this motive disappeared and the combination became impossible. Of course the position of the White knight on g5 also played its own role as a supplementary motive, as did the queen. Both these pieces occupied attacking positions close by the rather exposed position of the Black king.

The undefended piece, as shown by an analysis of numerous combinational processes, is one of the important motives, which stimulate the appearance of combinations. The basis of this motive consists of the opening of a possibility for the initiator of the combination to carry out a double attack, either on two undefended pieces or on an undefended piece with a simultaneous check to the king.

Precisely this might also have occurred in the moment we looked at above from the game, Alekhine-Euwe, after 26 Qh8+ Kxh8 27 Nxf7+.

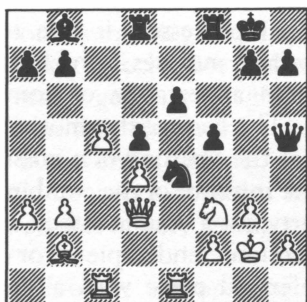
The history of chess knows many combinations on the theme of double attack; this theme is also widely encountered today.

Here we come close to yet another concept, essential for an investigation of the combinational process, which we characterise as the theme of a combination.

If the motive can be called a stimulus for a combination, then the theme of a combination is its

finale, i.e. the concluding position, which realises the combinational idea.

The theme, as it were, sums up the whole combination and brings out the result of it. We look at a few more examples on the theme of double attack with the motive of undefended pieces, i.e. their placement on undefended squares. The diagram position is from the game **Janowski-Mieses** (Prague 1908) after White's 21st move *Rac1*.



Black could now maintain the initiative by 21 ... *f4*, but by exploiting the undefended White queen on *d3*, he finds a combinational means of decisively increasing the attack. **21 ... Qh3+!**

A splendid combination on the theme of double attack. If White were to go half-way to meeting the opponent, and this, incidentally, was probably the best, then, after 22 *Kxh3 Nxf2+* 23 *Kg2 Nxd3* 24 *Rxe6 Nxc1* 25 *Bxc1 Rde8*, he also could not save the game in view of the material loss. Janowski's refusal to go into this forcing variation leads to an even quicker defeat for

White.

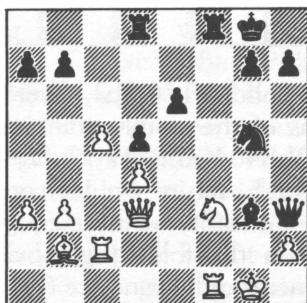
**22 Kg1 f4**

Now this attack is deadly and leads to new combinations.

**23 Rc2 fxg3 24 fxg3 Bxg3**

Also this combination has the theme of double attack after 25 *hxg3 Qxg3+*, when the White knight falls under attack at the same time as the check.

**25 Rf1 Ng5!**



A beautiful concluding combination on the theme of simultaneous double attack. The motive is just the same: the undefended state of the White queen on *d3*. On 26 *Nxg5* follows 26 ... *Bxh2+* with a simultaneous attack on the White queen.

**26 hxg3 Qxg3+ 27 Rg2 Nxf3+ 28 Rxf3 Qxf3 29 Qxf3 Rxf3**

and **White** continued the struggle without any foundation and **resigned** on the 45th move.

*Queen's Gambit*

White: **G.Friedstein**

Black: **V.Smyslov**

(22nd Moscow Championship 1944)

**1 d4 Nf6 2 Nf3 d5 3 c4 c6 4 Nc3**

**dx c4 5 e3 b5 6 a4 b4 7 Na2 e6 8 Bxc4 Be7 9 0-0 0-0 10 Qe2 Bb7 11 Rd1 a5 12 Bd2 Nbd7 13 Nc1 Qb6 14 Nd3 c5 15 Nde5 Nxe5 16 Nxe5 Rad8 17 Bb5**

White gives up the d4 pawn, in exchange for the a5 pawn. This idea, however, runs up against a combinational refutation.

**17 ... cxd4 18 exd4 Qxd4 19 Nc4 Qd5 20 Qf1 Qh5**



**21 Nxa5**

A natural desire to compensate for the loss he has suffered. White could not “lag behind” in taking the pawn. On 21 Be3 could follow 21 ... Ng4, on 21 Bf4 Nd5. The position of the White king has become generally shaky. Amongst other things, the manoeuvre ... Rd4-h4 etc. is threatened.

**21 ... Bf3!**

An “awkward” move, with which begins a combination on the already known to us theme of double attack.

**22 gxf3 Rxd2! 23 Rxd2 Qg5+**

As distinct from the previous examples, here the motive of undefended pieces was created in the

process of the combination itself.

In the field of vision should be discovered not only the presence of motives, but also the possibility of creating them in the course of the struggle.

**24 Kh1 Qxd2 25 Qe2 Qf4**

Materially, Black has gained nothing, but he has succeeded in wrecking the covering detachment around the enemy king and created here a number of weak points, as, for example, the f3 pawn and particularly the h2 point, on which Black threatens to come down with a dangerous attack by ... Bd6.

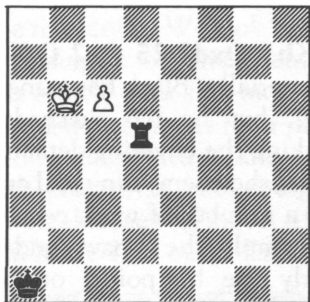
**26 Nc4 Rc8 27 Rd1 Rc5 28 Ne3 b3 29 Ng2 Qc7 30 Ne3 g6 31 Qd3 Qf4 32 Ng2 Qb4 33 Ne3 Qh4 34 a5 Rh5 35 Nf1 Qxf2 and White soon resigned.**

And so the result of a combination might be, and frequently is, not the obtaining of a material advantage, but simply the improvement of one’s position, the creation of weaknesses in the opponent’s camp, the achievement of an attacking formation of pieces and other positional gains.

The theme of double attack is also a characteristic of many combinations on the endgame. We find a very refined example of this in a well-known study by Saavedra.

A combinational motive is created by the far-advanced White pawn, and, though at first sight it appears strange, the position of the Black king in the corner. It is absolutely clear that Black must endea-

your to give up the rook for the pawn. The first move of the combination, as also Black's reply, is obvious.



**1 c7**

It is interesting to note that with the Black king on b1 he could achieve a draw without difficulty, both by checking the the rook, 1 ... Rd6+ 2 Kb5 Rd5+ etc. and also by playing simply 1 ... Rd2 followed by checks on the b2 and a2 squares.

**1 ... Rd6+ 2 Kb5 Rd5+ 3 Kb4**

**Rd4+ 4 Kc3 Rd1 5 Kc2 Rd4!**

Intending after 6 c8(Q) to achieve a draw by 6 ... Rc4+ 7 Qxc4 stalemate.

**6 c8(R)! Ra4 7 Kb3!**

The theme of the combination is the double attack on a4 and c1.

Black mates in a few moves.

In the following chapters we become acquainted with further various combinational motives and plans. We will come across these elements of combination throughout the whole book.

Beforehand, however, it is necessary to make a deep excursion into the region of the internal content of combinations; this reveals to us a far more important stimulus in combinational creativity than purely theoretical prerequisites in the form of combinational motives.

## Chapter Three

### Aesthetics of Combinations. General Ideas.

Any higher expression of harmony makes a deep aesthetic impression. It excites, creates ideas about the beautiful.

Combinations in chess art represent a higher expression of harmony of chess forces. Even combinations simple in structure are in themselves aesthetically already one in that all the initiator's pieces operating in them pour out their strength together, harmoniously conducting a combinative theme.

The aesthetics of combinations are expressed also in methods of operation. Here, first and foremost, is advanced the concept of sacrifices. In what lies the aesthetics of sacrifices? As is well known, from the very first steps we teach the beginner-enthusiast to have a careful regard for material. We give, as an instructive example, the case when, after losing a minor piece, the master resigns the game, considering further resistance to be fruitless. Even an extra pawn, just one pawn, frequently gives the possessor of it an easy victory. Therefore a voluntary giving up of a pawn or piece, or an exchange of a stronger piece for one less strong, for example queen for rook or rook for knight etc. - is an event which contrasts with the strict back-

ground of a careful regard even for the weakest chess unit. And if several pieces or a strong piece (for example, the queen, rook) are sacrificed, then the contrast is redoubled.

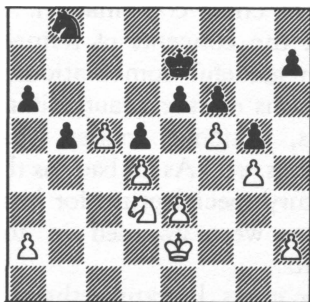
Seemingly absurd, reckless moves suddenly turn out to be strong ideas, instruments of triumph, victory. The outwardly weak - thanks to hidden meaning, triumphs over strength.

Adroitness, ingenuity, imagination, comes forth from the winner in a struggle against an opponent's more powerful armaments. In this lies the individual beauty of the sacrifice. The sacrifice will often be surprising, and this suddenness upsets the usual humdrum ideas about the course of the struggle and likewise takes the spectator into a world of magic adventure. There is even an extensive, separate terminology, characterising the aesthetics of chess combination. There arise the concepts of refined and even graceful combinations, productions of rare beauty, immortal ideas, smooth mates, elegant finishes, etc. As far back as the last century special prizes for beautiful games were awarded in tournaments.

In chess literature there are a

number of articles and special works, showing aesthetic chess combinations. We point to the work of professor of literature. A. A. Smirnov, "Beauty in the Chess Game", the book by V. I. Volkenstein, dramatist-theoretician, "Experience of Contemporary Aesthetics", where we find a special chapter showing chess play. In the handbook of Emanuel Lasker, world champion for many years, there is a special chapter under the heading "Aesthetics of Chess Play".

We give a few examples of beauty in chess combinations. We begin with an illustration from the end-game, where the simplicity and normality of the situation will contrast particularly boldly with the surprising incursion into the struggle of combinations. This circumstance must undoubtedly make a great aesthetic impression upon us. It seems, in a simple position, highly artistic ideas suddenly spring up before us. Here is a position from the game **Pillsbury-Gunsberg** (International tournament at Hastings 1895)



Let us see how originally and interestingly a combination developed in it:

**28 Nb4**

Already this move obliges Black to be careful. You see, after the text move, Black could reply 28 ... a5 and White's knight has to retreat. In addition to this, does Black have anything else at his disposal? On 28 ... exf5 follows 29 gxf5 and then 30 Nxd5+. On 28 ... Kd7, simplest is 29 fxe6+ Kxe6 30 c6 Kd6 31 c7 Kxc7 32 Nxd5+ and Nxf6. Thus Black has no choice.

**28 ... a5 29 c6!!**

The beginning of a long combination, in which as the main theme serves the double threat of the pawn - an original aspect of double attack.

**29 ... Kd6**

But right now it seems the knight must step back.

**30 fxe6!**

A nail, which is the basis of a combinational idea.

**30 ... Nxc6**

Black has nothing else, a situation that often occurs during the course of a brilliant and unusual combination. Even two moves ago it looked like a quiet knight ending with some positional advantage for White. Now, however, the two White pawns burst into the 6th rank, while the knight - his last piece - White offers for sacrifice. For what and why does Black decline to accept the sacrifice? The reply to this is given by the follow-

ing possible continuation: 30 ... axb4 31 e7 Kxe7 32 c7 and the White pawn goes on to queen, since Black has no defence against the two threats cxb7 or c8(Q). An original aspect of the double attack of a pawn!

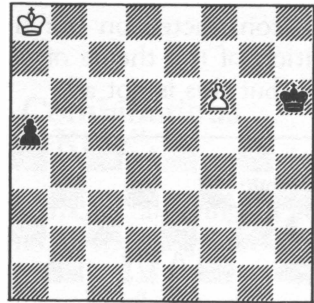
**31 Nxc6 Kxc6 32 e4! dxe4 33 d5+**

If the first theme in all the combinations is the "double" attack with the pawn, then the second is the formation of two connected passed pawns, which have already crossed the frontier.

**33 ... Kd6 34 Ke3 b4 35 Kxe4 a4 36 Kd4**

White hurries to hold up the Black pawn and this also decides the outcome of the struggle. His contemporaries considered this combinational miniature of Pillsbury to be one of the most refined, in fact the most refined production of the Hastings tournament. And indeed so it is. A combination refined in its suddenness, originality of theme, rarely met in practice, simplicity of material taking part in it, a beautiful sacrifice of a single piece and the overall beauty of all the ideas. Two pawns, standing almost side by side, without piece support, putting up resistance to the king and knight, i.e. pieces which are considerably stronger.

In the next diagram we see a study by Reti. White to play and draw. At first sight, the study looks like nonsense.



The White pawn on f6 is neutralised, whereas no way can the Black pawn be overtaken by the White king. Such an obvious state of affairs. But in the present case the obvious is not the truth. As a matter of fact, White carries out a combination with two themes. One of them illustrates the successful pursuit of the Black pawn by the White king, and the other - the queening of his own pawn, despite the reliable guarding role of the Black king. The combination develops like this:

**1 Kb7 a4 2 Kc6**

Now if 2 ... a3, then 3 Kd6 a2 4 f7 Kg7 5 Ke7 and White also queens.

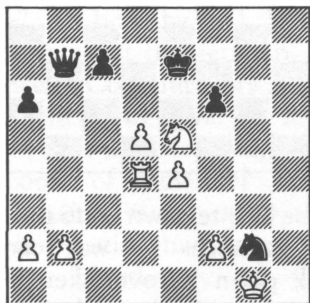
**2 ... Kg6 3 Kd5!!**

A move with two threats! The king enters into the square of the a-pawn and defends his own passed pawn.

**3 ... a3 4 Ke6 a2 5 f7 draw**

The never-to-be-forgotten A. A. Troitsky composed many combinational classic endgame studies. We give one of these, which makes a most aesthetic impression.

The combination leading to the win is constructed on the sixfold repetition of the theme of double attack, but this is not all.



The beauty of the study lies in the extremely sparing movements of the rook from the start and then on its return journey along the same path, and that this “sloth”, stingy in its movements, has at the same time a crushing effect: **1 Rb4! Qc8 2 Rb8 Qh3 3 Rh8 Nh4 4 Rxh4 Qc8 5 Rh8 Qb7 6 Rb8**, and Black finally loses the stubbornly escaping queen. Also artistic is the construction of the rook manoeuvre: 1 Rb8-h8xh4-h8-b8.

Looking at the influence of

creative moves in the chess game for the spectator, Em. Lasker said, “The spectator takes pleasure not only in the outward side of the chess game but also in its story, its drama. It does not matter that the chessboard serves as the scene, and the actors are represented by chess pieces. If it were a drama of chessplayers unfolding on the scene of a theatre, it might not produce a very deep impression, but with the indispensable conditions that exist on the board, the spectator feels interested and understands it.”

Not all combinations produce an equal aesthetic impression. Combinations can be more beautiful and less beautiful. A rough outward cover (form) might not be in accord with a fine idea (content). At the basis of a combination are always combined two important creative methods - dynamic and harmonious. This united action leads to the production of creative forms, the artistic content of which also makes up, in the main, an aesthetic combination.

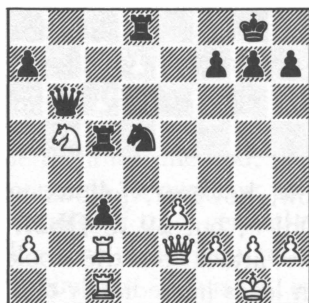
## Chapter Four

### Ideas and Technique in Combinations with the "Smothered King".

The concept of motives and themes can probably be related to theoretical concepts. Undoubtedly quite a lot of creative accent falls on them, but all the same no more than an accent. Meanwhile the aesthetic - this essentially is the sum of artistic creative forms, impresses itself upon the thoughts and feelings of man. It is clear that in combinations, which appear as one of the basic sources of artistic creation in chess, apart from motives and themes there exists a further kind of element, containing exactly that creative oasis where harmony of operation is perfected and its dynamic and intended, of course, concrete method takes shape, which conveys thoughts from an approximate landmark - a motive, to a clearly outlined objective - a theme. The method which helps us to seek a basic motive and achieve a theme represents a concrete intention, in other words an idea. Idea! This is what, consequently, is the main product of creative imagination in the thoughts of man. This is where a storehouse of aesthetic values is concealed and humdrum, accrued small advantages become transformed into a dashing combina-

tional process, allowing an artistic path for all the pangs and doubts of an artist.

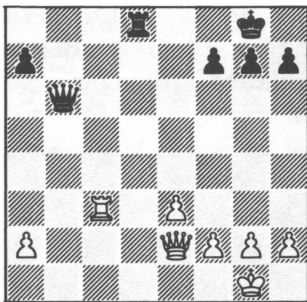
The next diagram position was reached on the 27th move of an exhibition game, **Bernstein-Capablanca** (Moscow, January 1914).



White's position is unsatisfactory. His knight is under attack and if it retreats to a3 or d4, Black consolidates his passed far-advanced pawn by ... Rdc8 (with the threat ... Nb4), and White cannot hold on for long under the very strong pressure. It is natural that White does not see any other way out apart from taking the dangerous pawn, the more so that it is attacked by him three times and defended only twice by Black pieces.

Moreover, into his thoughts

looms the variation 27 Nxc3 Nxc3 28 Rxc3 Rxc3 29 Rxc3 Qb1+ 30 Qf1 Qxa2, which, taking into account the material equality, gives him good chances of a draw. Up to a certain point the game proceeded according to the above variation. It continued like this:  
**27 Nxc3 Nxc3 28 Rxc3 Rxc3 29 Rxc3**



Now, however, follows not 29 ... Qb1+, but **29 ... Qb2!!** This double attack on the rook and queen leads immediately to a win, since White now loses a rook. Indeed, on 30 Qe1 follows 30 ... Qxc3, while on 30 Rc2, 30 ... Qb1+.

It is not difficult to see that the possibility of carrying out the theme of double attack is based on the unfortunate position of the White king, which has no flight squares after the threatened invasion of the Black rook. If White had made the move h3 or g3, then Black's combination would have not been possible. Thus the main motive of the combination is the locked-in position of the White king, its

movement restricted by its pawns.

However, it should not be thought that the motive - the locked-in position of the king - by itself testifies to the combinational nature of the position. One superficial structural arrangement of pieces and pawns is a long way from being sufficient for such a conclusion. Of course, to a certain extent, the thoughts of a chessplayer spurn structural features in search of a combinational decision, but only spurn, not more. One and the same position of the king (for example, locked-in, as in the example looked at) could also be a combinational motive, it might also not be. This depends on the creative tension of the position, on a number of details characterising this tension.

Exposing the position of the king also might serve as a combinational motive, but only in that case when, although only potentially, the king could be made an object of attack. In the majority of endgames, only in rare cases can the open position of the king be seen as a combinational motive.

Summarising, it is possible to say that the characteristic features of a position can only acquire the significance of a combinational motive when this feature is accompanied by other circumstances, which in total are able to produce serious creative potential. Returning to the combination in the game Bernstein-Capablanca, we point to the additional circumstance which

allows the locked-in position of the White king (incidentally Black's is also restricted!) to be seen as a combinational motive. This circumstance is the presence on the board of heavy pieces and open files, which might obviously serve as paths for the penetration of the Black queen and rook to the first rank.

What, however, is the idea of Capablanca's combination, i.e. what task did he set himself, by sacrificing the main trump of his positional pressure, the pawn on c3? Of course Black's idea is the penetration of the queen and rook to the first rank. In order for such a penetration to become possible, it is necessary to deflect the White rook and queen from defence of the d1 and b1 points. He manages to deflect the rook by the sacrifice of the pawn on c3, and the queen by carrying out the powerful theme ... Qb2.

Here it should be noted that the theme in the present combination turns out to be in an unusual and beautiful form, and, as it were, flowing into a basic creative plan - an idea. The realisation of an idea often requires great imagination, the application of many methods, which in total make up the technical side of fulfilling a plan. As also in any business, technique has paramount importance in chess. Technical methods might at times be very complicated. The technique of combinations has a direct

creative connection with ideas and to a considerable extent promotes the correct implementation of them (in the given positional circumstances!)

We list a number of combinational ideas: removal of a barrier (obstacle), blockading, pinning (pieces), intercepting (lines on which pieces are moving), deflection of pieces from defensive functions, decoying of pieces to squares marked for attack, and others. All these methods are so closely connected with the creative, planned side of combination, in other words with the idea it rests upon, that it is even possible, if we want to, to attempt to classify combinational ideas.

The technical method, you see, also contains its own sort of plan, the details of the general idea, which as a whole is characterised by a combination. Thus it is not possible to divorce the technique of a combination from its creative side, to give it secondary importance.

The importance of technique in combinational creativity is so great, that only upon the correct and well-timed application of its methods can creative thought in combination find its full expression. One slovenly method might make a correctly conceived plan impossible.

To conclude the present chapter we dwell on one brilliant combinational idea, a combination where as



The smothered mate is met in games also as a threat that might even bring to the active side (the initiator) a decisive achievement. Out of several casual games with the idea of such a mate, which we have at our disposal, we present the following example.



In this position, where White has a small advantage, the struggle might still go on for a long time, were it not for a combinational possibility, connected with the idea of smothered mate which White has at his disposal here.

There followed **24 Nd6!** and **Black resigned**, since he suffers new material loss after **24 ... cxd6 25 Bxd5+ etc.** The main direction, however, of the combination lies in **25 ... Bxg2** (otherwise he cannot avoid serious material loss) **26 Qa2+ Kh8 27 Nf7+ Kg8 28 Nh6+ Kh8 29 Qg8+ Rxc6 30 Nf7** mate.

A complicated combination was carried out in the game **Romanovsky-Botvinnik** played at Leningrad in 1927.



There followed **20 Nd6!**

On **20 ... Bxg2**, there is obviously the inevitable smothered mate after **21 Qa2+.**

Naturally Black prefers to suffer material loss, by replying **20 ... Bb3 21 Qc1 cxd6 22 Bxc6 Re6 23 cxd6** etc.

Morphy also succeeded in twice giving smothered mate to his opponents - these games are generally well known and have appeared in many publications.

All that remains for us is to say a few more words about the idea of a combination ending in smothered mate. It consists of bringing the enemy king into a state of total immobility, due to the close encirclement of its own pieces and pawns.

To carry out this idea, which is the result of a joint (harmonious) attack of the queen and knight, the following operation is necessary and obligatory: a diagonal check with the queen, double check with queen and knight, and finally a queen sacrifice leading to a total locking in of the king with pieces

of its own colour. After this the knight gives mate on the critical square, upon which it appears for the second time.

Today this combination is more of purely historical significance,

but, irrespective of this, its artistry, the queen sacrifice, and outward structure of mate, even now makes a great aesthetic impression on chess enthusiasts.

## Chapter Five

### **More about Aesthetics. About the pseudo-sacrifice. The sacrifice of a Queen**

Already in the previous chapters, we have touched upon the subject of sacrifice, as upon the element of aesthetics in chess art. As we have already explained above, we call a voluntary giving up of material, pawns, pieces, etc, with the aim of carrying out a combinational plan, a sacrifice.

Other sacrifices can be called pseudo-sacrifices where, after one, two, three moves, the sacrificed material is recovered with interest and the sacrificer himself achieves a material advantage. Also possible is the kind of sacrifice as was featured above in the game, Bernstein-Capablanca. The queen is placed under attack, but it cannot be taken because of the mate which would follow immediately in this case. Such a "sacrifice" can still quite rightly be called a pseudo-sacrifice, but also a pseudo-sacrifice in no way lacks beauty. In it, also, the usual notions of the possibility and the allowance of this or that move are sharply and surprisingly disregarded. The first impression about the pseudo-sacrifice is the same as an "oversight" (the so-called unnoticed threat). When, however, it is "explained" that the piece placed under threat on an

undefended square cannot be taken, interest is aroused for the whole creative production. You see, also the pseudo-sacrifice, which like the sacrifice is an active offensive operation, is needed in accordance with the combinational conditions.

Thus, essentially, the great difference between the pseudo-sacrifice and the sacrifice is difficult to perceive. Strictly speaking, the prefix "pseudo" can be added to almost any sacrifice, since as the end result of the combination its initiator achieves (or a definite combination should achieve by itself) an advantage. The strength of the aesthetic influence of a sacrifice is determined not so much by the argument questioning the right to qualify a giving up of material as a sacrifice, as by a number of other creative considerations, arising around the sacrifice (or pseudo-sacrifice). In both this and the other case occurs a sudden break with generally accepted, habitual notions and one of these circumstances is already sufficient for an aesthetic perception of the occurring events.

For the different degrees of aesthetic influence, of vital impor-

tance are a number of circumstances, concerning not only the fact itself of the sacrifice (or pseudo-sacrifice) but also the inter-relation of the sacrificial idea with the whole composition of the combination. Let us point out a few of these: for example, the important moment when the sacrifice was offered. This might occur either at the beginning or in the middle or end of the combination. In the game Bernstein-Capablanca, the final pseudo-sacrifice, expressed by the move 29 ... Qb2! found an almost unanimous response with commentators. "An effective concluding blow!" they wrote in their comments to this game. The aesthetic in this pseudo-sacrifice consists of four circumstances: its construction of beauty, the fact that it is not obvious and therefore surprising in that it was foreseen "from afar", and finally, its power and irresistibility, which evoked an immediate capitulation by the opponent.

No less, and even greater effect can be produced by a sacrifice at the start of some multi-move combination, where it will be difficult to quickly determine the correctness of the sacrifice and where the struggle goes on sometimes for a rather long time in unequal material conditions, but with victory being gained, nevertheless, by the side with the lesser strength.

The third thing we want to mention is about the scale of the sacrifice. It is possible to sacrifice a

pawn, minor piece, rook, several pieces (see, for example, below in Chapter 8, the game Anderssen-Kieseritsky), while it is also possible to sacrifice the queen, which is the most powerful piece of the operating chess forces. Therefore precisely the sacrifice of the queen or the pseudo-sacrifice of it often makes a particularly strong impression.

Let us look at a few combinations with such a sacrifice.



The diagram position is from **Kotov-Bondarevsky**, played in the All-Union tournament in memory of Savitsky (Leningrad 1936). It is unusual. The game has reached the 21st move but still no pieces have been exchanged. Black's queen's flank is "frozen" and two of his pieces - the rook and bishop - are inactive. The other Black rook on d4 is tangled up amongst the opponent's pieces and must obviously perish in the small cage in which it finds itself. It would seem that Black's position is unenviable, but White's king is in an extremely precarious position

which creates a motive for all sorts of combinations. Black threatens not only a discovered and double check - ... Ne4+, but also simply to take the knight on e5. White therefore has no choice. He is forced to take the rook. Thus:

**22 Bxd4 Ne4+ 23 Ke3**

This leads to mate, since Black has available a beautiful combination with a queen sacrifice. But also the retreat to f1 was not very comforting. On 23 Kf1 there might follow 23 ... Bxe5 24 Bxe5 Nxe5 25 fxe4 Ng4 with the threats of ... Ne3+ and ... Nh2 mate. Also the move 24 Nxe5 would lead to an advantage for Black in this variation. Then 24 ... Ng3+ 25 Kf2 Qxd4+ 26 Kxg3 Nxe5 etc with the better chances.

**23 ... f4+!**

This check solves two problems: it blocks the f4 square and deflects the knight away from the f2 square.

**24 Nxf4 Qf2+ 25 Kd3**



**25 ... Qxd4+!!**

Three minor pieces mate the White king in the middle of the

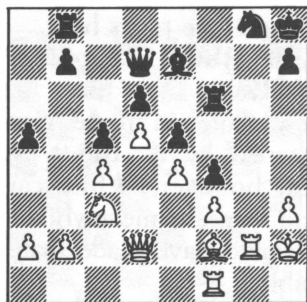
board, even though at the moment of mate White holds a great material advantage.

**26 Kxd4 Bc5+ 27 Kd3 Nxe5 mate**

The idea of the combination consists of enticing the White king into a mating net. The queen sacrifice was a decisive factor in this operation.

In the game, Bernstein-Capablanca the queen sacrifice is the apotheosis of the combination. In the game, Kotov-Bondarevsky, the queen sacrifice forced a final mate in 3 moves.

In the next example a sacrifice is made in the opening itself. The combination coming out of it looks most spectacular since from the sacrifice to the moment of the demonstration of the theme still lies a long path. However, just as in the game Kotov-Bondarevsky, the idea of the combination consists of luring the king into open space, into a mating net.



The diagram position is from the game **Averbach-Kotov** (International tournament for Candidates,

Zürich 1953). Black's d6-e5-f4 pawn chain has a highly cramping effect upon the activity of the White pieces. The White king is precariously placed; the h3 point is very weak and Black threatens to direct his attack upon it by ... Rh6.

**30 Ne2**

Only with the knight, from g1, is it possible to defend the h3 point, therefore White's move is forced. However a combinational storm breaks out on the board.

**30 ... Qxh3+!**

An excellent combination, proving that the strength of pieces is determined by their deployment and the dynamic role which they have in prospect to play in the cause of immediate events. White's quantitative advantage of a whole queen is more than compensated by the active position of the Black pieces. Moreover White's pieces now find themselves behind their king and are unable, in the shortest possible time which is allowed them, to come to its help.

**31 Kxh3 Rh6+ 32 Kg4 Nf6+ 33 Kf5 Nd7**

Now mate in three moves is threatened by ... Rf8+, against which, however, White can still defend himself; meanwhile 33 ... Ng4 would have made mate unavoidable.

**34 Rg5 Rf8+ 35 Kg4 Nf6+ 36 Kf5 Ng8+ 37 Kg4**

The combination has been complicated due to Black's technical

carelessness on the 33rd move. This reduces its aesthetic tone a little, but Black all the same finds a win and thereby saves the reputation of his sacrifice.

**37 ... Nf6+ 38 Kf5 Nxd5+**

Black's time-trouble was the reason for this unnecessary move.

**39 Kg4 Nf6+ 40 Kf5 Ng8+ 41 Kg4 Nf6+ 42 Kf5 Ng8+ 43 Kg4 Bxg5 44 Kxg5 Rf7**

Again, mate is threatened after ... Rg7+

**45 Bh4 Rg6+ 46 Kh5 Rfg7 47 Bg5 Rxg5+ 48 Kh4 Nf6**

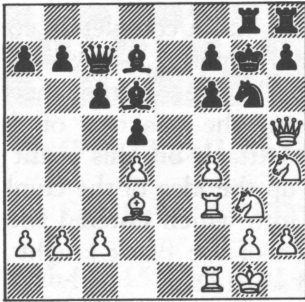
... R5g6 is also winning.

**49 Ng3 Rxg3 50 Qxd6 R3g6 51 Qb8+ Rg8 and White resigned.**

Out of two possible ways of realising the queen sacrifice, Black chose the worse. This did not alter the result, but the artistic side of the combination faded. Thus technical infallibility is also an important element of aesthetics. If we are looking for an analogy, then a technical mistake in the process of a combination can be compared, perhaps, to a stroke of the brush in the painting of a whole picture. In a picture, however, such a stroke of the brush can be corrected, washed off and restored in such a way as to achieve a production of full, high artistic value. In chess this is not possible. A mistake made in the process of carrying out a plan accompanies the given chess production, until the end of time, as a witness to its artistic imperfection.

We return again to a few inter-

esting illustrations. As is well known, combinational romanticism found a good refuge in the thoughts of many chessplayers of the 19th century and earlier. Such very important representatives of Western romanticism as Anderssen, Zukertort, Mackenzie, Blackburne, Bird and others were proud champions of sacrificial tactics. Much material was sacrificed by them, even the queen. First of all we give some examples from their practice.



The diagram position is from the game **Mackenzie-Mason** (Paris 1878)

There followed **17 Qh6+!**

Black was just about to steal away with his king to f8. His last move was 16 ... Rg8. With the queen sacrifice, White forces the enemy king to journey forth into the enemy camp, where of course, it will be shown no mercy. Later we will be convinced that such a forcible luring away of the king into a zone occupied by enemy forces assumes almost a typical character. However the present combination

is one of the first with this idea.

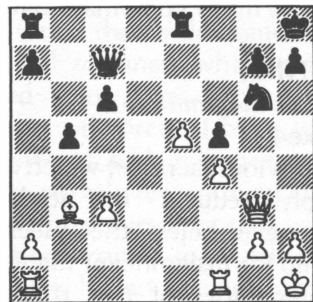
**17 ... Kxh6 18 Nh6+ Bxf5 19 Nxf5+ Kh5 20 g4+**

This sacrifice of a pawn is not obligatory. Mate in 2-3 moves was also achieved after 20 Rh3+ Kg4 21 Nh6 mate, or 20 ... Nh4 21 Rxh4+ Kg6 22 Rh6 mate.

**20 ... Kxg4 21 Rg3+ Kh5 22 Be2 mate**

Thus the theme of the combination is mate. Such a mate, from now on, we will call thematic. The combination contained three thematic mates: the bishop on e2, the knight on h6 and the rook on h6.

In the game, **Kolisch-Loyd**, after the 25th move was created, it would seem, a perfectly quiet position. However, White strived for precisely this position, as he was inspired by a powerful combinational motive, in view of his very actively placed bishop. The a2-g8 diagonal, on which the bishop is deployed, points directly to a combination.



The famous problemist Loyd, looking placidly at the board was

probably shaken to the bottom of his heart when there followed **26 Qxg6!!** and Black could resign in view of **26 ... hxg6 27 Rf3**. The six moves which Black made (**26 ... Qd7 27 Rf3 Rad8 28 Rh3 h6 29 e6 Qc7 30 Qxf5 Rf8 31 Qe5 Qxe5 32 fxe5**) were essentially an unnecessary "production cost".

We now present a queen sacrifice, made by the leader of German romanticism, Adolf Anderssen.

**Anderssen-Schallop** (Berlin 1864) This game, together with the combinational finale, lasted just 14 moves.

**1 e4 e5 2 f4 d5 3 Nf3 dxe4 4 Nxe5 Bd6 5 Bc4 Bxe5 6 fxe5 Qd4 7 Qe2 Qxe5 8 d4! Qxd4 9 Nc3 Nf6 10 Be3 Qd8 11 0-0 h6**

On 11 ... 0-0 White would reply **12 Rad1 Nbd7 13 Bg5** obtaining an irresistible attack.

**12 Bc5**

Now **13 Rad1 Bd7** or **Nbd7 14 Qxe4+!** is threatened. Black does not see this queen sacrifice, but he generally cannot defend himself against White's combinational attack.

**12 ... Nbd7**

(See next diagram)

**13 Qxe4+!**

An obvious sacrifice, which considerably reduces its aesthetic value; nevertheless the queen is given up for insignificant material. Contemporaries of this time assessed this combination as a "highly instructive ending". The concluding mate is original and "pure", 13

... **Nxe4 14 Bxf7 mate.**



We do not have to discuss the motive of this combination. The course of the game, from the very opening, has a completely combinational motive, over which "loomed" the significance of accepting the weakness of the f7 point. Attack on this point also made up the idea of the combination, into which entered the distraction of the Black knight from the f6 square.

The thematic mate presents itself as a pure mate, with two bishops, to a Black king which is half locked in by its own pieces. Schallop played the game weakly and Anderssen probably did not have to work very hard to demonstrate the aesthetic brilliance of his plan.

**Riemann-Anderssen**

(Breslau 1876)

**1 e4 e5 2 f4 exf4 3 Bc4 Qh4+ 4 Kf1 d5 5 Bxd5 Nf6 6 Nc3 Bb4 7 e5 Bxc3 8 exf6 Bxf6 9 Nf3 Qh5 10 Qe2+ Kd8 11 Qc4 Re8**

A transparent combinational "trap" which one does not have to

be particularly perspicacious to notice, but most frequently it is precisely a queen sacrifice which is overlooked.

**12 Bxf7?**

White ought to play 12 d3 with a good game. Instead of this he is mated in 5 moves.



**12 ... Qxf3+! 13 gxf3 Bh3+ 14 Kf2**

Or 14 Kg1 Re1+ 15 Kf2 Bh4 mate

**14 ... Bh4+ 15 Kg1 Re1+ 16 Qf1 Rxf1 mate**

White "fell" for the combination! Also the present example illustrates the by no means rare case of this sort. Very often a combination remains unnoticed, not only by the player over whom hangs the threat. Sometimes even an "obvious" combination slips out of eyesight, as we have already seen above and will come across time and again in the future. What does this imply? This implies that combinations are an element of the chess struggle, most yielding with difficulty to theoretical generalisation and analysis. Not for nothing

does the concept of combinational vision enter into chess terminology. Combinational vision arises anywhere in the inmost recesses of our thoughts and, helping in the work of imagination, allows us to find interesting, beautiful, outwardly well-veiled combinations.

It is well known that there are chessplayers who possess or who have possessed very good, sharp combinational vision. Amongst these, in the first instance, we can pick, out of contemporary USSR chessplayers, Tal, Spassky, Korchinoy. In the past - the giants of combination were Anderssen, Zukertort, Pillsbury, Lasker, Chigorin and, of course, Alekhine.

At the same time, there exist strong chessplayers who possess average combinational vision. It is precisely these chessplayers, for the most part, who overlook combinations.

This is why it is not possible to equate the overlooking of combinations with a simple "blunder" of pieces, pawns or mate.

It is true that under some combinational schemes, which are discussed below, we do succeed in placing a theoretical base, but for the present such schemes are still comparatively few in number.

Availing ourselves of a convenient opportunity for a little digression, we by no means intend to leave the theme of queen sacrifice. Extensive material still lies ahead of us in this area, which we con-

sider absolutely essential to bring to the notice of our readers. A few more old illustrations.

*Vienna Game*

White: **C.Hampe**

Black: **P.Meitner**

(Vienna 1873)

**1 e4 e5 2 Nc3 Bc5 3 Na4 Bxf2+**

White wants to refute Black's 2nd move, and Black - White's 3rd move. Sharp play ensues, in which White tries to hold on to the extra piece.

**4 Kxf2 Qh4+ 5 Ke3**

The right continuation was 5 g3 Qxe4 6 Nf3 Qxa4 7 Bh3 followed by 8 Re1.

**5 ... Qf4+ 6 Kd3 d5 7 Kc3 Qxe4 8 Kb3 Na6 9 a3**



**9 ... Qxa4+!**

A surprising combination! By sacrificing the queen, Black completely isolates the White king from its army and surrounds it with his own forces.

**10 Kxa4 Nc5+ 11 Kb4 a5+**

Black also has to give up the knight. Otherwise White finds a

safe refuge for his wandering "monarch" by playing 12 a4.

**12 Kxc5 Ne7**

Now Black threatens mate in two moves - ... b6+ and ... Bd7+.

**13 Bb5+ Kd8 14 Bc6!**

The only move to save himself from mate. After 14 ... bxc6 15 Nf3 White breaks out of the mating net, into which his king has fallen, and then the material advantage tells.

**14 ... b6+ 15 Kb5 Nxc6 16 Kxc6 Bb7+! 17 Kb5**

Accepting this sacrifice is strictly prohibited - 17 Kxb7 Kd7 18 Qg4+ Kd6, and White is mated.

**17 ... Ba6+ 18 Kc6!**

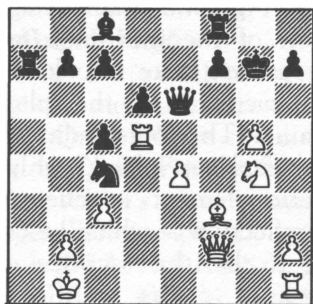
White is accurate. He could still get mated after 18 Ka4 Bc4!

**18 ... Bb7+ Draw** by perpetual check.

Thus Black's queen sacrifice led to a draw. After the queen sacrifice Black played in the best way, consequently only one question remains to be decided - whether, in the diagram position, Black had available a continuation better than ... Qxa4, in other words, was it worth sacrificing the queen for the sake of a draw? White threatens to play Nc3 and then Ka2, after which the extra piece, which he has, can "claim its right". Only two retorts are possible against this: 9 ... Be6 and 9 d4. The attempt 9 ... Be6 is refuted by 10 d4. There remains to look at the continuation 9 ... d4, but then 10 Ka2 Be6+ 11 b3 is possible. Thus, from Black's

point of view, the queen sacrifice was the right decision. Not to mention the fact that White might make a mistake in the difficult defence and lose, Black with this sacrifice insures himself against loss.

**Blackburne-Mackenzie** (London 1882). The position after White's 29th move (29 Qg2-f2?)



There follows a combination with a queen sacrifice and a beautiful thematic mate to conclude.

**29 ... Qxd5!**

Blackburne was at this time already one of the strongest chessplayers in the world. In the 2nd congress of the German Chess Federation in 1881, which was held in Berlin, he took 1st prize, outstripping Zukertort, Winawer, Chigorin, L. Paulsen and many other masters of that time. And none the less he did not notice the threatened queen sacrifice!

**30 exd5 Bf5 + 31 Qc2 Ra1 +! 32 Kxa1 Bxc2**

and White was mated on the next move.

### Italian Game

White: **H.Bird**

Black: **A.Burn**

(London 1886)

**1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3 Nf6 5 b4 Bb6 6 Qb3 0-0 7 d3 d6 8 Bg5 h6 9 Bh4 g5 10 Bg3**

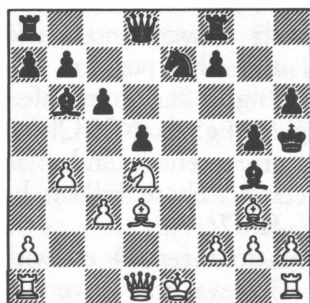
At first sight it seems that, by sacrificing a piece, 10 Nxe5, White obtains chances of a win. However, Black would reply 10 ... Nxe4 with an interesting counter-attack. Moreover, also after 10 ... hxg5 11 Bxg5 Bxf2+! Black has promising defensive resources.

**10 ... Ne7 11 Nbd2 c6 12 d4 exd4 13 Nxd4 Nxe4? 14 Nxe4 d5 15 Nf6+ Kg7 16 Nh5+ Kg6 17 Bd3+**

Simply 17 Be2 was also possible, but White has planned a combination with a queen sacrifice.

**17 ... Kxh5 18 Qd1+ Bg4**

In the event of 18 ... g4, White quickly decides the game after 19 h3.



**19 Qxg4+**

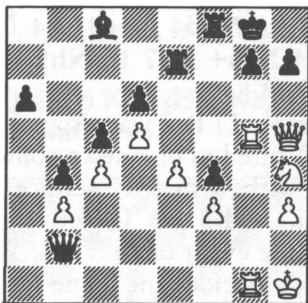
A quite simple combination with a queen sacrifice, but the

English champion did not see it, otherwise he would, of course, have resigned.

**19 ... Kxg4 20 Be2 mate**

International tournament practice knows quite a few cases of the overlooking of combinations with a queen sacrifice, even in classics of chess art. Here is one example.

In the game **Janowski-Schlechter**, played in the great international tournament at London 1889, after White's 33rd move the following position was reached.



White's pieces have headed harmoniously towards the king's flank, and the position of the Black king is far from safe. For example, 34 e5 dxe5 35 Qh6 e4 36 Rh5 is threatened, and Black is defenceless. There followed:

**33 ... R8f7?**

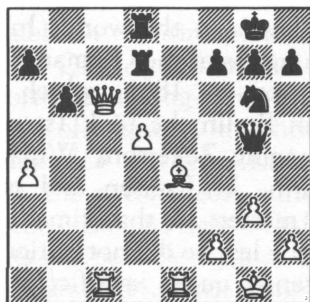
So as to meet 34 e5 with ... Rxe5. However this move misses a beautiful, decisive combination for White. The best defence was 33 ... Qf6, but also in this case Black's position remains difficult. An im-

mediate 34 Nf5 Bxf5 35 Rxf5 Qc3 36 Rxf8+ Kxf8 would give White nothing, since on 37 Qxh7 follows 37 ... Qxf3+. However, after 34 Kh2, this variation is threatened, and equally also some other attacks. All this, apparently, worried Schlechter so much that he lost sight of such an unusual method as the sacrifice of a whole queen.

**34 Qxh7+!! Kxh7 35 Rh5+ Kg8 36 Ng6 and Black resigned** in view of the inevitable mate.

Let us now take a look at the queen sacrifice in the play of Alekhine. This outstanding Russian chessplayer valued highly the aesthetic element in chess, the basic reflection of which he considered to be the sacrifice. The number of pieces sacrificed by Alekhine in the course of his creative work was enormous. It goes without saying that amongst the pieces sacrificed was also the queen.

**Alekhine-Colle** (Paris 1925)



The position looks clear and an evaluation of it should present no complications. Material is level

but White has a strong passed pawn, he controls the open lines, his king feels freer and moreover it is his turn to move. Undoubtedly, White has a positional advantage but it is not easy to see that the board is full of hidden combinational motives and that one of them, and besides the most important, is the unfortunate (it turns out!) position of the Black queen.

**29 Bxg6! hxg6**

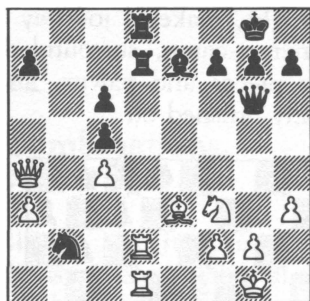
From the positional point of view the most accurate reply. On 29 ... Qxg6 follows the combination 30 Qxd7. Finally, 29 ... fxg6 makes White's passed pawn a real danger. For example: 29 ... fxg6 30 Qe6+ Rf7 31 Rc8 Rxc8 32 Qxc8+ Rf8 33 Re8! Qf5 34 Rxf8+ Qxf8 35 Qc6, and, in order to repulse the threat d6, Black must give up a pawn by continuing 35 ... Qf3 36 Qa8+ Qf8 37 Qxa7 Qd6. However, in this endgame, the struggle might still have been protracted and, of course, Colle would have gone into it if he had foreseen the combinational consequences of his "obvious" move.

However, least of all, did he think about the possibility, from the opponent's side, of a queen sacrifice.

**30 Qxd7! Rxd7 31 Re8+ Kh7 32 R1c8 Rd8 33 Rxd8 and Black resigned.**

**Alekhine-Molina**

(Buenos Aires 1926)



Black has just taken the pawn, 24 ... Nxb2, assuming he had deceived his opponent, since on 25 Rxd7 follows 25 ... Rxd7! 26 Rxd7 Nxa4 with an obvious advantage to Black.

However there followed:

**25 Qxa7! Rxa7**

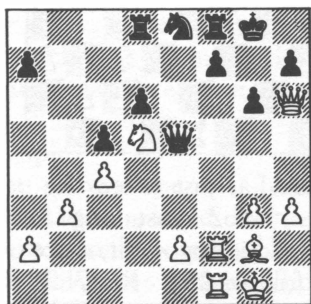
Black goes into the combination and accepts the queen sacrifice, after which he loses by force. Upon the other continuations - ... Rxd2 or ... Nxd1 - the result would be the same, but not so forcing.

**26 Rxd8+ Bf8 27 Bxc5 h6 28 Rxf8+ Kh7 29 Rdd8 Qb1 + 30 Kh2 Rb7 31 Nh4!**

On this final move is based White's combination. **Black resigned** in view of the quick mate after 31 ... g5 32 Rh8+ Kg7 33 Rdg8+ or 31 ... g6 32 Bd4.

In conclusion we present two combinations, similar in idea, motive and theme, where the queen was offered for sacrifice already on the first move. By means of the sacrifice the opponent's king is driven from behind the chain of its defending pawns and, under the coordinated blows of the two rooks

and knight, makes a journey into the enemy camp, surrounded by hostile pieces and pawns, and is naturally finished off.



There followed:

**28 Qxf8+!**

In this way White deprives the f7 pawn of defence and introduces the possibility of his own harmoniously operating rooks launching a very strong attack on the enemy king.

**28 ... Kxf8 29 Rxf7+ Kg8 30 Ne7+ Kh8 31 Rf8+ Kg7 32 R1f7+ Kh6 33 Ng8+ Kg5**

On 33 ... Kh5 follows mate in two moves.

**34 Kh2! Qxe2 35 h4+ Kg4 36 Rf4+ Kh5 37 Kh3 g5 38 g4+ Black resigned.**

This idea of enticing the opponent's king, by a queen sacrifice, to "visit" him, has already come quite a long way. Here is a combination, similar in motive, idea and theme.

### **Kugenek-Romanovsky**

(Petersburg 1912)

Though Black is the exchange ahead, White has managed to provoke some complications, Black



has a weakened queen's flank and his knight is precariously placed on c6, being under threat by the queen. In short, the first impression is that White has the initiative, but it is Black's move.

There followed:

**30 ... Re1+**

At first sight this check merits censure, since it deprives the knight on c6 of defence. Nevertheless, as will be seen later, it is correct.

**31 Kg2 Qxf2+!**

A queen sacrifice, which forces mate in a few moves.

**32 Kxf2 R8e2+ 33 Kf3 Ne5+ 34 Kf4 Rf1+ 35 Kg5 h6+ 36 Kxh6 Rxh2+ 37 Kg5 Rh5 mate**

The last two combinations - and we could, if we wanted, add some more examples with analogous ideas of pursuing a king which has been lured into open space - unquestionably point to the possibility of some theoretical general conclusions even in the area of combinational creativity. We will devote the next chapter to this question.

## Chapter Six

### About the Theory of Combinations. Typical Ideas

At the basis of a combination lies a creative idea. The birth of an idea - this is the fruit of the mind and imagination of man. Creative thought is impoverished without inventive fire and a broad outlook, when it is usually unable to create deep, original ideas, beautiful creative forms.

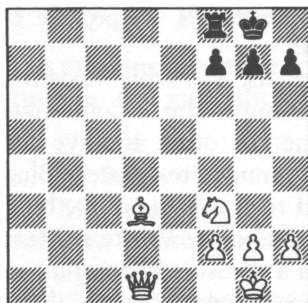
The question arises as to whether there exists in the purely creative role of chess art, in its combinational area, a theory similar to, let us say, the virtually immutable theory of the endgame (rule of the square, opposition, etc.) or the theory of the opening where there is absolutely no need to provide proof of the uselessness (at least!) of such opening moves as 1 g4, 1 h4, 1 ... h5, 1 ... g5 and possibly some others as well? Of course it exists. There is a general theory of combinations, there exist also successful general conclusions of combinational practice, a familiarity with which allows every chessplayer to find a correct combinational reference point in many positions.

Concerning the general theory of combinations, above all, is its definition, an analysis of the elements of which it is made up, and

finally, to a certain extent, the methods of combinational thinking at the chessboard. Concerning the general theory, it is necessary to include also the tactics of combinations, ie. the numerous technical methods which allow the full carrying out of combinational plans.

There exist rather a lot of particular positions, especially those where both motives and themes are of the same type. In such positions also combinational ideas come to be of the same type (usually). This offers a possibility of constructing a method of generalising the theory of a number of combinations, which can be boldly called typical combinations. Let us look at one of these typical combinations in detail.

Theoretically the scheme of it is like this:



The pre-requisite for the combination (its motive) is the weakness of the h7 point, defended only by the king, and the ready for attack (i.e. successful deployment) White knight, queen and bishop. The technique of the combination does not look complicated. By means of a bishop sacrifice on h7, White exposes the position of the king, challenges it on h7 by a knight check, and sets Black an unpleasant choice, whether to advance the king towards open space, or to go back - where it will prove difficult, and often an impossible task to repulse the threats of mate.

The solution to the scheme is thus:

**1 Bxh7+ Kxh7**

Though the retreat of the king to h8 allows White to maintain both his attack and the material advantage he has gained, this would have been comparatively best.

**2 Ng5+ Kg8**

In calculating the combination White must examine in detail the possibility of the advance of the king to h6 or g6. The usual continuation of the attack in these cases is 3 Qg4.

**3 Qh5**

This also is a typical position for examining the combinational scheme. In order to save himself from immediate mate, Black is forced to move his rook, but then after 4 Qxf7+ White's attack assumes a decisive character.

The following game illustrates

how this well known combinational scheme, which first saw the light of day about 300 years ago, nevertheless finds itself being carried out also in crucial games in international tournaments of the 20th century.

### *Queen's Gambit*

White: **K.Schlechter**

Black: **H.Wolf**

International Tournament

(Ostende 1905)

**1 d4 d5 2 Nf3 Nf6 3 e3 c5 4 c4 e6  
5 Bd3 Nc6 6 0-0 a6 7 Nc3 dxc4 8  
Bxc4 b5 9 Bd3 Bb7**

Apparently already this - an automatic follow up to his 8th move - is an inaccurate continuation and leads to early difficulties.

On the other hand, after 9 ... cxd4 10 exd4 Nb4 and then ... Bb7, Black obtains a good game and thereby proves that White's opening system is harmless.

**10 a4! c4?**

But this raising of the siege against the d4 point opens up for White real combinational prospects, in connection with the advance of the e-pawn. The lesser evil would have been 10 ... b4 11 Ne4 cxd4 12 Nxf6+ gxf6! 13 exd4 Rg8, concentrating counter-pressure on the g2 point.

**11 axb5 axb5 12 Rxa8 Bxa8 13  
Bb1 Qb8**

White's advantage consists of the fact that he outstrips Black in development, and that the latter, strictly speaking, already has no

time to secure castling for himself.  
**14 e4!**

Exactly! White intends to remove the Black knight from f6 and thereby deprive the h7 point of defence. If Black castles, it would be possible to carry out the scheme, which we have looked at, by means of a bishop sacrifice on h7.

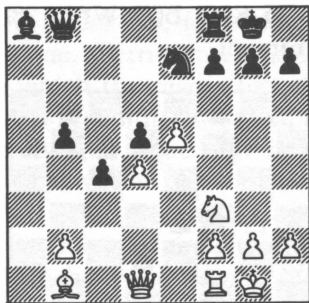
**14 ... Be7**

Black meets the danger half-way. He should play 14 ... Nb4, but, clearly, it is also not easy to play with the king in the centre.

**15 Bg5 0-0**

After this everything goes "swimmingly". It is hard to believe that Wolf forgot about the bishop sacrifice on h7. Perhaps, it seemed to him that, in the present concrete conditions, a defence would turn up for Black. If this is so then he fell victim to unjustified optimism.

**16 e5 Nd5 17 Nxd5 exd5 18 Bxe7 Nxe7**



It cannot be doubted that Schlechter envisaged this position in making his 14th move. There follows a typical combination, well-known from the time of Greco

(early 17th century).

**19 Bxh7 Kxh7**

He cannot refuse the "Greek gift". An even quicker catastrophe ensues after 19 ... Kh8 20 Ng5 g6 21 Qf3 Nf5 22 Bxg6.

**20 Ng5+ Kg6**

The best, but insufficient, defensive resource. On 20 .. Kg8 follows, according to the scheme, 21 Qh5 Re8 22 Qxf7+ Kh8 23 f4, with the irresistible threat of Rf3. If, however, 22 ... Kh6, then 23 Qg4 Qc8 24 Qh4+ Kg6 25 Qh7+ Kxg5 26 f4+ Kg4 27 Qh3 mate.

**21 Qg4 f5**

No help either is 21 ... f6, on which, as also in the game, would have followed 22 exf6. However the threat of Ne6+ cannot be repulsed in any other way.

**22 exf6 gxf6**

Or 22 ... Rxf6 23 Ne6+ Kf7 24 Qxg7+ Kxe6 25 Re1+.

**23 Ne6+ Kf7 24 Qg7+ Kxe6 25 Re1+ Kf5 26 Qh7+ Kg5 27 Rxe7**

Mate is forced by means of 27 h4+ Kg4 (27 ... Kf4 28 Qh6+) 28 f3+ Kg3 29 Qg7+ and Qg4 mate.  
**27 ... Rg8 28 Re3 b4 29 Rg3+ Qxg3 30 Qxg8+ Black resigned**

Let us examine one more colourful, game on the same theme.

*Queen's Gambit*

White: **G.Salve**

Black: **M.Vidmar**

International Tournament

(Petersburg 1909)

1 d4 d5 2 c4 e6 3 Nc3 c5 4 e3

**Nf6 5 Nf3 Nc6 6 a3 Bd6 7 dxc5 Bxc5 8 b4 Bd6 9 Bb2 0-0 10 Bd3 a5! 11 b5 Ne5**

Black's combinational plan becomes clear. He will exchange White's knight, which prevents the realisation of the idea of the bishop sacrifice on h2.

**12 Nxe5 Bxe5 13 Qe2 Qe7 14 0-0 b6 15 Na4 Bc7 16 Rac1**

White does not stand badly and has chances to seize the initiative after carrying out the break c5. However, he should keep under observation the situation on the king's flank, where in the weakness of the h2 point is contained a typical combinational motive with the bishop sacrifice on h2.

**16 ... Rd8**



**17 c5**

Routinely and non-concretely played. Firstly White achieves nothing from this break and, at the same time, opens a way for Black to attack the king's flank in connection with the advance of the e-pawn.

Instead of his last, rather hasty "attacking" move, White should

play either 17 cxd5 or at first 17 Bxf6 Qxf6 and then 18 cxd5. The complications develop in White's favour thanks to the precarious position of the Black bishop on c7, for example, 17 cxd5 Nxd5 (if 17 ... exd5, then 18 Bxf6) 18 Qc2 g6 (or 18 ... h6) 19 e4 Nf4 20 Qxc7 Qxc7 21 Rxc7 Nxd3 22 Nxb6 Rb8 23 Bf6 (or Nxc8 etc).

**17 ... bxc5 18 Nxc5 Bd6 19 Qc2 e5 20 a4**

On 20 h3 could follow 20 ... Bxh3 21 gxh3 Rac8

**20 ... Bg4!**

Black threatens 21 ... Rac8 22 Ba3 Nd7.

**21 Nb3 Rac8 22 Qb1 e4 23 Bc2**

It was possible to play 23 Bxf6, but after 23 ... Qxf6 24 Rxc8 Rxc8 25 Bc2 Qh6 26 h3 Bxh3 on 26 g3 Qh3 White's time would also be up.

**23 ... Be2 24 Rfe1**

Also now, if 24 Bxf6, then 24 ... Qxf6 25 Rfe1 Bf3! White cannot save himself.



At last all the pre-requisites have been created for a combination

with the sacrifice of a bishop on h2 and subsequent attack with the queen and knight on the White king, helped out of the "fortress".

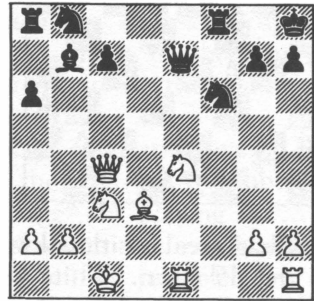
**24 ... Bxh2+! 25 Kxh2 Ng4+ 26 Kh3 Rd6**

The rook is also included in the attack.

**27 Bxe4 Rh6+ 28 Kg3 Qh4+ 29 Kf4 Qh2+ and mates in 4 moves. White resigned.**

A typical combinational idea can be considered the exploitation of a king locked in by its own pawns (motive) to achieve a decisive material or positional advantage, while at other times even a forced mate. The main idea in such combinations is to strive to divert, from the defence of the first or last rank (depending on whether the initiator is White or Black), the enemy pieces covering it. The themes of such combinations can be various, but more often than any other is met the theme of double attack, as, for example, in the game, Bernstein-Capablanca, with which the reader has already become acquainted in Chapter 4. Both by this game and by those given below one can also be convinced how great an element of aesthetics is contained in combinations of this type, despite the fact that to a considerable extent they have now already become the property of theory. The history of this combination takes us back at least to the time of Morphy, but it is highly probable that it was also

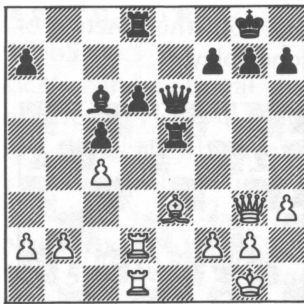
encountered earlier. Here is an example from the practice of that great chessplayer.



The diagram features the position after the 18th move in the game **Morphy-Mongredien**

(Match, Paris 1859). The sharp combinational sight of Morphy perceived here a beautiful combination on the theme of double attack, as a motive for which serves the locked-in position of the Black king and the undefended state of his bishop on b7. There followed: **19 Nxf6 Qxf6 20 Rhf1 Qd8 21 Rxf8+ Qxf8 22 Qb4** and the double attack decided the struggle. Interesting further is this combinational variation: **22 ... Nd7 23 Qxb7 Rb8 24 Qxc7 Qb4 25 Bb5 axb5 26 Qxb8+ Nxb8 27 Re8+.**

In the 10th game of the match, **Tarrasch-Lasker** (Munich 1908), White cleverly exploited the lock-in position of Lasker's king and won a pawn in a situation which was very favourable for him. After Black's 24th move, the game reached the following position.



Black has a real positional weakness - the d6 pawn. White could win it at once, by continuing 25 Bf4 Re1 + 26 Rxe1 Qxe1 + 27 Kh2, and the d6 pawn is lost. 27 ... d5 is bad in view of 28 Be5 g6 29 Qg5 Re8 30 Bf6 with the threats of Qh6 and cxd5. However, Lasker probably reckoned in this variation, instead of 27 ... d5, on playing simply 27 ... Qe6 28 Bxd6 Qg6, and Black, thanks to the opposite-coloured bishops, obtains chances of a draw.

This, however, was obviously foreseen also by Tarrasch. He steered clear of the "drawing" reef and, exploiting the locked-in position of the Black king, found a combinational decision, leading quickly to victory. There followed:

**25 Bh6!**

Threatening no more, no less than mate, and preparing, in the event of 25 ... Qxh6, the decisive combinational blow 26 Qxe5. Black also cannot play now 25 ... Re1 + 26 Rxe1 Qxe1 + 27 Kh2 g6 28 Qc3, and mate is inevitable.

There is only one reply for Black.

**25 ... Qg6 26 Bf4 Re6 27 Bxd6 Qh5**

A combinational "trap". On 28 Be5? Black wins the game after 28 ... Qxd1 + 29 Rxd1 Rxd1 + 30 Kh2 Rg6. Undoubtedly better was 27 ... h5, a move pointed out by Lasker, but this could only prolong resistance.

**28 Qg4 Qxg4 29 hxg4 Re4 30 Bxc5 Rxd2 31 Rxd2 h5 32 Rd6 Black resigned.**

The following game represents a classic example of the exploitation of the locked-in position of a king as a *leit-motif* of a combination.

*Philidor Defence*

White: **Z.Adams**

Black: **C.Torre**

(New Orleans 1920)

**1 e4 e5 2 Nf3 d6 3 d4 exd4**

If we set the opening task of the struggle to be influence in the centre, and it is well-known that this is an appropriate question, then he should of course prefer 3 ... Nf6 here. Though the exchange made by Black does not lead to clearly bad consequences, it simply makes it easier for White to draw up a plan of play.

**4 Qxd4 Nc6**

Some players would now prefer 4 ... Bd7, so as to then play ... Nc6 with tempo, but this particular and rather intangible consideration cannot serve here as a basis for criticism of the continuation cho-

sen by Black. On 4 ... Bd7 White would have replied 5 Bg5 Nc6 6 Qd2, and the possession of a base on d5 means he still retains the better position. 4 ... Qf6 is worth considering.

**5 Bb5 Bd7 6 Bxc6 Bxc6 7 Nc3 Nf6 8 0-0 Be7 9 Nd5**

The position after the 8th move had already been met in tournament practice. Thus, Pillsbury, against Blackburne in the London international tournament 1899, now played 9 b3, which probably gives White more chance of attack.

**9 ... Bxd5 10 exd5 0-0 11 Bg5**

On the basis of his initiative, White strives to exert pressure on the only open e-file, in order to exploit his better development and territorial advantage in the centre. There is also nothing else for White. This plan arises from the spirit of the position.

**11 ... c6 12 c4 cxd5 13 cxd5 Re8 14 Rfe1 a5 15 Re2 Rc8**

A fatal mistake, allowing White to carry out a very beautiful combination which goes into chess history as a brilliant example of the exploitation of the motive of a king blocked in by its own pawns. Black ought to "open a vent", i.e. play 15 ... h6 and thereby eliminate the motive and as a consequence the theme of double attack - the two main elements of the combination, which create the combinational idea. It should, however, be noted that also after 15 ... h6 16 Bd2 and then 17 Bc3, White has firm

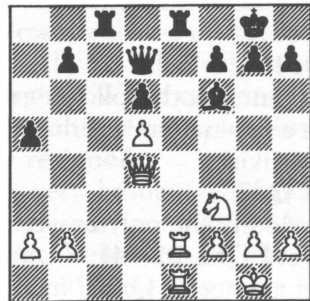
possession of the initiative.

**16 Rae1 Qd7 17 Bxf6**

From a narrow positional point of view, this does not look like a particularly successful operation, but ... this is the beginning of a pre-requisite for the combination.

**17 ... Bxf6**

Black could still have rid himself of the terrible combinational "scourge", by playing 16 ... gxf6, after which the combination 17 Rxe7 is not possible, i.e. 17 ... Qxe7 (but not 17 ... Rxe7 18 Rxe7 Qxe7 19 Qg4+) 18 Rxe7? Rc1+ and Black mates. On 16 ... gxf6 White should play 17 h3, threatening the indicated combination. If then 17 ... Rc7, there follows 18 g4 and, after the manoeuvre Nh4-f5, Black finds himself in a hopeless situation.



**18 Qg4!**

White's double attack on the rook on e8 will force Black to keep his rook on c8 also under the defence of two pieces - queen and rook. It is enough for White to deflect the queen from the a4-e8 diagonal or the rook from the last

rank, and mate by Rxe8, to demonstrate distinctly the theme of the combination.

Repeated applications of the technical method of diversion of the opponent's queen from the e8 point in the end achieves the objective. Black finds himself faced with a depressing alternative, whether to lose the queen or be mated.

The external idea of removing the queen from the a4-e8 diagonal is very nerve-racking. White's queen itself is left undefended and invulnerable, twice is placed *en prise* to both Black's heavy pieces. This combination goes into the history of chess art as producing one of the most aesthetic impressions.

### 18 ... Qb5

Now Black even threatens the winning move ... Qxe2, but there follows ...

### 19 Qc4!

Brilliant, but the following move of the combination is perhaps even more striking.

### 19 ... Qd7

Obviously the only move.

### 20 Qc7! Qb5 21 a4!

Not at once 21 Qxb7? in view of ... Qxe2.

### 21 ... Qxa4 22 Re4 Qb5 23 Qxb7

A fourth "sacrifice" of the queen to conclude the combination.

Black's queen cannot stay on the a4-e8 diagonal, which is a necessary condition for continuing the struggle.

### Black resigned.

Combinations, motivated by the locked-in position of the enemy king are frequently met in the creative work of chessplayers. Here are some examples. The diagram position is from the game **N.Pavlov-Romanovsky**, after White's 20th move.



Black has a small advantage in the centre, but his queen's flank is weak. It is true that White's queen is in unpleasant opposition to the Black rook, but this circumstance is of little significance here. After ... Re7 or ... Qd7 this opposition might possibly produce real threats, but the fact of the matter is that White could himself play 21 Qa6! Black has nothing better than 21 ... Bxg3 22 hxg3 Ne5, after which White could take the pawn on a7. Black's small initiative hardly compensates for the loss he has suffered. However, White played

### 21 Qd3?

motivated by the variation 21 ... Qxd3 22 Rxd3 Bxg3 23 Rxe8+ Rxe8 24 hxg3 Re1+ 25 Kh2 Re2 26 Rd2, securing him a draw.

Nevertheless also in this variation he is mistaken. Instead of 25 ... Re2, Black maintains the better chances in the endgame after 25 ... Ne5! due to the bad position of the White king. However, other moves are worse for White. After 21 Qd3? a combinational possibility arises for Black which is based on the locked-in position of the White king. A good example of how a not very real motive, but nevertheless one which potentially exists, suddenly becomes a decisive factor in the struggle. There followed:

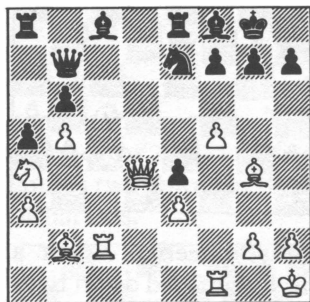
**21 ... Qxd3 22 Rxd3 Bxc3!**

and Black has an extra pawn and a strong central group of pawns; this advantage was realised without difficulty in the endgame.

An elegant, deeply-calculated and subtle combination was carried out by Black in the game, **Novotelinov-Rovner** (Moscow 1946, Semi-final of the 15th USSR Championship). In the diagram it is Black's 24th move.

It is hard to believe, looking at the construction of this position that the motive - locked in position of the White king - can already be realised with an excellent combination on the theme of double attack and the idea of diverting White's pieces from defence of the first rank. He should set off the obligatory and decisive part in the combination played by the rooks (as also in all such combinations), the positions of which in the diagram are

for the present not very active. This contrast between a superficial placement of rooks and their actual role is a testimony to a deep combinational plan. The combination unfolded like this:



**24 ... Bxf5!**

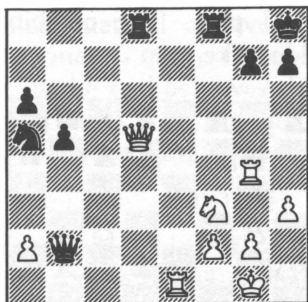
A sacrifice which diverts the White rook from the first rank.

**25 Bxf5 Nxf5 26 Rxf5 Red8 27 Qc4 Rac8 28 Qe2 Rxc2 29 Qxc2 Qc8!**

Now the theme of the combination is illustrated - double attack on c2 and f5. White cannot parry this blow and loses a rook. **Novotelinov resigned.**

A very brilliant combinational attack was conducted by **Tal** against **Lehmann** in the match USSR v West Germany, 1960, where White's idea, which Tal played, is based on, or rather ensues from, the motive - the locked-in position of the king. Lehmann defended himself quite ingeniously, but he could not do anything against the subtle and accurate exploitation by Tal of the above-mentioned minus in the Black

king's position. After the 24th move this game reached the following position.



White's queen is under attack and his knight tied down to necessary cover of the f2 point. However on the board are many open files, on which heavy pieces operate, and Black has a locked-in king. This combinational motive prompts Tal to a beautiful solution to the problem.

**25 Rf4!**

White now threatens a very dangerous attack after 26 Ng5.

**25 ... Qb4**

Beautiful, but insufficient to repulse the attack. Relatively best was 25 ... h6, forcing White into Rxf8+ and opening an airway for the king. On 25 .. h6 would have probably followed 26 Rxf8+ Rxf8 27 Qd6 with attacks on f8 and a6. If 27 ... Qf6, then 28 Re6 and White maintains the initiative. Beautiful is this possible variation: 28 ... Qa1+ 29 Kh2 Qxa2 30 Rxh6+! gxh6 31 Qxh6+ Kg8 32 Qg6+ Kh8 33 Ng5, and there is no saving Black from mate.

**26 Rxf8+ Rxf8 27 Re6!**

Black cannot defend the a6 pawn and, in addition, he must worry about repulsing the threat of the invasion of the White knight.

**27 ... Qf4 28 Rxa6 Qc1+ 29 Kh2 Qf4+ 30 g3!**

Again a little combination on the motive of "the suffocated king".

**30 ... Qc4 31 Qd2**

White's knight is invulnerable, he has an extra pawn and the initiative; White's final attack, however, deserves attention.

**31 ... Nb7 32 Ra7 Nc5 33 Ne5 Qf1**

The queen moves out of play, which makes White's attack easier. Best now was 33 ... Qe6.

**34 Rf7**

The other way is 34 Nf7+ Kg8 35 Nh6+ Kh8 36 Rf7 Ne6 37 Qf4 Rxf7 38 Qxf7 gxh6 39 Qf6+ etc.

**34 ... Ne6**

On 34 ... Rc8, White wins quickly after 35 Qd5, with the threats Qxc5 and Rf8+!

**35 Rxf8+ Nxf8 36 Qf4 Ne6**

Or 36 ... Ng6 37 Qf7

**37 Qf7 h6 38 Ng6+ Kh7 39 Ne7 Black resigned.**

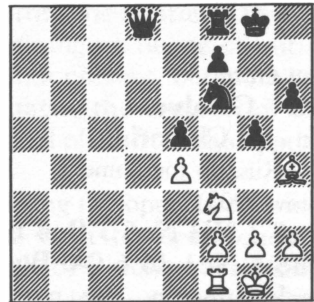
On 39 ... Qxh3+ follows 40 Kg1 h5 41 Nf5 winning the knight.

The question sometimes arises why the side, finding itself the object of a combination based on the motive "locked-in position of the king", in anticipation of a possible combination, does not make, in

good time, one of the prophylactic moves ... g6 or ... h6. The reply to this rather naive question could be formulated in approximately the following way: in the chess struggle the element of time, measurable by moves or tempi, plays a very significant role and one should not make moves "just to be on the safe side", moves with a motivation which "does not seem to surface". Therefore the moves ... g6 or ... h6, motivated only by the consideration that otherwise the king finds itself locked in by its own pawns, cannot be regarded as expedient. Such abstract prophylactics essentially can be, and actually often are, a wrongful waste of precious time. Besides this, the moves ... g6 and ... h6 (g3, h3) lead to a weakening of the castled position and, as we see later, can lead to the creation of new combinational motives. You see, the motive "locked-in position of the king", as in any other motive, needs to be looked at not abstractly, but creatively, i.e. according to the general-conditions of the struggle. In other conditions a locked-in position of the king is a plus, since it ensures safety, and it does not serve at all as a motive for a combination by the opponent. Thus a master never makes the moves h3 or g3 just for the sake of prophylaxis, not really existing, threats. At the same time, increasing combinational tension can make these moves extremely necessary and one may not always

manage, because of the sharp process of events, to find time to open an "air-vent". From the examples presented it can be seen that even grandmasters become victims of the theoretical combinations which we have looked at.

Let us consider now one further theoretical continuation which periodically finds itself a place in contemporary practice. The question concerns the sacrifice of a knight for two pawns in the following situations.



White continues **1 N<sub>x</sub>g5** (in the other diagram correspondingly **1 ... Ng4**) and after **1 ... h<sub>x</sub>g5** **2 B<sub>x</sub>g5** renews the pin of the knight f6 (for Black - the knight f3).

Moreover, by exploiting the open position of the Black (White)

king, White obtains the possibility of holding on to a strong initiative for a long time. A high standard of defence is required from the defending side in order to avoid defeat. If there were such cases in the history of this combination, they were considerably rarer than the successful conclusion of the attack by the initiator of the sacrifice.

The illustrations given below show how the attack develops when this combination is carried out.

### Italian Game

White: **G.Salve**

Black: **M.Chigorin**

3rd All-Russian tournament,  
(Moscow 1903)

**1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 d3 Nf6 5 Nc3 d6 6 0-0 Bg4**

Black threatens the move ... Nd4, which also follows even on 7 Be3. Meanwhile the pin of the knight on f3 hampers White. It was possible to play 7 h3 Bh5 8 Bg5, in his turn threatening also the moves g4 and Nd5. After 8 ... h6 9 Bxf6 Qxf6 10 Nd5 Qd8 11 c3 White has a fully satisfactory game.

The way chosen by Salve prevents the immediate threat (... Nd4) but does not solve the cardinal question about the pin of the knight. This is its weak side.

**7 Bb5? 0-0 8 Be3**

8 Bxc6 was more consistent, but, in this case, arithmetic would have its way. It turns out that White

makes three moves with the king's bishop - Bc4-b5xc6, just to exchange it for a knight which has made one move. No way can such an expenditure of time, right in the opening stage, be recommended, but White's sin lay in 7 Bb5.

**8 ... Nd4!**

Now the bishop on b5 finds itself isolated from the main area of the struggle, while the problem of the pinned knight on f3 arises with new force.

**9 Bxd4 Bxd4 10 h3 Bh5 11 g4?**

White's position is worse, but there was no basis for such a provocative form of action. He could contend with the pin of the knight by continuing 11 Qe2 and preparing the transfer of the knight, Nd1-e3. In the event of 11 ... Bxc3 12 bxc3 White manages to liberate the knight by Qe3, but Black maintains a positional advantage also in this case after 11 Qe2 c6! 12 Bc4 Bxc3 13 bxc3 d5 14 Bb3 Qa5.

Now follows the combination which we saw in the theoretical scheme.



**11 ... Bxc3**

Possible was also an immediate 11 ... Nxc4 12 Nxd4 exd4 13 Nd5 (Of course, not 13 hxg4 dxc3 11 gxh5 cxb2 15 Rb1 Qg5+ and ... Qxb5) 13 ... Ne3! 14 Qxh5 Nxf1 15 Rxf1 c6 or 15 Ba4 c6 16 Nf4 Nd2! and Black, threatening both ... b5 and ... Qg5+! retains an extra exchange.

**12 bxc3 Ng4 13 hxg4 Bxg4**

This can be called a theoretical position. However if the queen were on e2 or the king on h1, White would have obtained the possibility to dispute the correctness of the knight sacrifice, in the first case by Qe3, in the second Rg1 - see the game Nimzovich-Marshall below. However, in the present theoretical structure, the threat ... f5 makes Black's attack irresistible.

**14 d4!**

So as, by playing 15 Be2 unpinning the knight, to endeavour to repulse the attack.

**14 ... f5 15 Be2 fxe4 16 Nd2**

This retreat of the knight hastens his downfall, but also after 16 Nh2 Bh3 17 Kh1 Bxf1 18 Qxf1 Qh4 15 Kg1 Rf6, White would not be able to save the game.

**16 ... Bxe2 17 Qxe2 Qg5+ 18 Kh1 Rf4 White resigned.**

In the game Maroczy-Janowski, Black's sacrifice of a knight on g4 was carried out in considerably more complicated conditions. Comparing the opening stage of both games, it will not be difficult to-

notice some resemblance of opening plans. Both Salve and Maroczy refrained from an immediate attack in the centre (d4). For both, the white-squared bishops, deployed on the queen's flank, turned out to be not very active pieces. The player of the Black pieces in these games reacted to this slow form of activity with a pin of the knight on f3 (Bg4) and, after h3 and g4, with a sacrifice of a knight on g4. Thus we observe that a quiet, "solid" method of operation, pretending only to fortify the centre (d3), but not containing an ounce of initiative, does not prevent, but more quickly facilitates, the creation of combinational plans from the opponent's side.

Taking the opportunity, we therefore want to repeat once again the advice which we systematically illustrate in the pages of this book: the best way to prevent a combinational initiative by the opponent is by one's own activity. Both Salve and Maroczy sinned greatly in this respect and a fully deserved punishment befell them.

*Spanish Game*

White: **G.Maroczy**

Black: **D.Janowski**

(International tournament at Ostende 1905)

**1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 d3**

Besides this very quiet continuation, White has at least three active possibilities: 5 d4, 5 Bxc6, 5

0-0. One cannot ignore also such moves as 5 Nc3 and 5 Qe2, which likewise might provide a basis for the organisation of active play in the centre.

The motive of the "solid" move chosen by Maroczy can be sought in various directions, even in the tournament standings at the moment the present game was played. To all appearances, Maroczy did not strive for a sharpening of the game against a temperamental opponent.

**5 ... Bc5 6 0-0 d6 7 Be3**

After appropriate preparation, White nevertheless intends to begin an advance in the centre and play d4.

**7 ... b5 8 Bb3 Bg4**

A pin which weakens the strength of White's pressure after d4. On the other hand, Black provokes White into h3 and g4. Protracted manoeuvring is required to rid himself of the pin in any other way, and, with the active deployment of Black's pieces, this would be dangerous. White is orientated towards the advance d4, and this is correct. However, in this light, White's 5th move must be subject to criticism.

**9 c3 Qe7 10 Nbd2 Rd8 11 Bd5 Nb8 12 d4 exd4!**

A sharp and far-sighted reply.

**13 cxd4 Bb6 14 Bb3**

Timidly played! There is no need for White to fear the capture on d5. It would have been useful to play 14 Qc2, in order to rid himself of the

troublesome pin.

**14 ... 0-0 15 Re1 c5!**

Now Black seizes the initiative. It is unfavourable for White to exchange on c5, and he is forced to advance the attacked pawn. But then Black obtains the important e5 square for his knight, while in addition to this he has a mobile, active group of pawns on the queen's flank - three against two.

In the light of developing events, the pin on f3 becomes all the more and more tiresome.

**16 d5 Ba5!**

Black frees the advance of the c-pawn, pins the second White knight and finally creates a direct threat ... Nxe4 (if, on this, Bg5, then ... Qxg5!).

**17 Bc2 Nbd7 18 h3 Bh5 19 Bf4**

On 19 g4 would have followed the combination 19 ... Nxc4 20 hxc4 Bxc4 and already he cannot plan now 21 Bf4, in view of 21 ... Bxd2 22 Bxd2 Ne5.

**19 ... c4 20 Re3 Bb6 21 Re1**

The rook manoeuvre pursues the aim of freeing the knight on d2 from the pin. It goes without saying that White agrees to a repetition of moves.

**21 ... Ne5! 22 Bxe5**

He cannot endure the knight on e5, but now the Black bishop on b6 becomes a doubly threatening piece.

**22 ... dxe5 23 g4**

This move is not in accord with White's careful, circumspect play

in this game. It is not based on the conviction that White can refute the attack after ... Nxc4; Maroczy, apparently, simply came to the conclusion that his position was unsatisfactory and the best chance of saving the game was to try to provoke the opponent into a piece sacrifice. It seems to us that to a certain extent he is right. After 23 Nf1 Bg6 24 Ng3 Nh5 (... Ne8-d6 is stronger) 25 Nxc4 Bxc4 26 g4 Bg6, White would have got into a very difficult position.

From the point of view of this psychological moment, the move 23 g4 can be regarded as almost a forced continuation.



### 23 ... Nxc4

We do not give this move an exclamation mark for the simple reason that equally good would have been the simple ... Bg6 with the threat ... h5. If 24 Nh4, then 24 ... Nxd5 25 Nxc4 fxc4 26 exd5 Rxf2 with an irresistible attack.

With his style of play, Janowski could not choose this way. However, Rubinstein or Schlechter and even Capablanca

would have probably played 23 ... Bg6.

### 24 hxc4 Bxc4 25 Kg2 Rd6 26 Rg1 Rf6 27 Qe1

Obviously in order to include the bishop in the defence of the f3 point, via d1. On 27 Kf1, which looks better, could follow 27 ... h5.

### 27 ... Rf4!

White has no defence against 28 ... f5 29 exf5 Bxf3+ 30 Nxf3 e4.

### 28 Kf1 Bxf3 29 Nxf3 Rxf3 30 Rg2 Qh4 31 Kg1

Or 31 Ke2 Qh5 and Black wins.

### 31 ... Rh3 White resigned.

In both the games we have given, the knight sacrifice proved to be justified, but the conclusion should not be drawn from this that the idea of unpinning the knight by h3 and g4 (...h6 and ...g5) is faulty. The unpinning of the knight requires preparation, which Salve and Maroczy did not manage to carry out. In the following examples we see how the knight sacrifice on g4 suffers a fiasco.

### *Four Knights Game*

White: **Nimzovich**

Black: **Marshall**

(San Sebastian 1912)

**1 e4 e5 2 Nf3 Nc6 3 Nc3 Nf6 4**

**Bb5 Bb4 5 0-0 0-0 6 Bxc6 dxc6**

**7 d3 Bg4 8 h3 Bh5**

(See diagram next page)

**9 Kh1!**

A preparatory move! If at once 9 g4, then 9 ... Nxc4 10 hxc4 Bxc4



and Black's attack is highly dangerous since ... f5 is threatened.

**9 ... Qd6**

Black cannot prevent the move g4, after which White would threaten the active knight manoeuvre - Ne2-g3-f5. Nimzovich time and again successfully carried out this plan in his practice. Therefore, instead of the queen move which has very obscure aims, Marshall should play 9 ... Bxc3 and then ... Nd7, with a future transfer of the knight to e6, after ... Re8.

**10 g4**

If Nimzovich had thought that the knight sacrifice on g4 was dangerous for him, then he would have played the preliminary 10 Rg1. From the point of view of the consistent carrying out of the plan, this was also the most expedient continuation.

**10 ... Nxf4**

Even with the king on h1, Black does not risk much by sacrificing the knight for two pawns. Restoration of material equality was, in any event, assured for him. On the other hand, after 10 ... Bg6 11 Ne2 the initiative would find itself in

White's hands.

**11 hxg4 Bxg4 12 Rg1 Qg6**

On 12 ... f5, White would have played simply 13 exf5. Now, however, Black threatens a check on h5, and White's reply, strictly speaking, is forced.

**13 Rxf4**

13 Rg3 is dangerous, in view of 13 ... Qh5+ 14 Kg2 Bxc3 15 bxc3 f5 and White's defence becomes difficult.

**13 ... Qxg4 14 Nh2 Qxd1+ 15 Nxd1**

Black has rook and two pawns for two knights, which at worst can be regarded as material equality for him. Consequently, also in this game the knight sacrifice justifies itself, but since Black nevertheless loses this game, we will give a few more moves here.

**15 ... f5?**

In an excellent position, Black surprisingly gives himself an isolated pawn, but the main thing is that a strong piece base on e4 is set up for the opponent's knights. And all this for a shadowy attack on the f2 pawn, while possibly also even with a dream of once again creating threats to the king. As a result of Black's thoughtless move, the initiative passes to White.

**16 exf5 Rxf5 17 Be3 Rxf8**

Also now Black could still put up serious resistance by 17 ... h5, and if 18 Nf1, then 18 ... h4. Instead of this, he makes a routine move, White's knight gets to e4 without hindrance, and his advantage be-

comes decisive.

**18 Nf1 Rh5+ 19 Kg2 Rh4 20 Ng3 h5? 21 f3**

On top of everything, Black has further entangled his rook.

**21 ... Be7 22 Ne4**

Black was soon forced to give up the exchange, but only laid down his arms on the 46th move.

We have examined three types of theoretical combination, but the theory of combinations is not limited to these. Such themes as smothered mate, which we looked at earlier, are theoretical; also relating to theoretical combinations is the so-called "mill", which was carried out in the well-known game, **Torre-Lasker**, played in the international tournament at Moscow in 1925. As a scheme, we give the end of this game.



**24 Bf6 Qxh5 25 Rxg7+ Kh8**

Now the rook, by repeated discovered checks from the g7 square, wins back the sacrificed material with interest. This combinational form of harmony in the action of rook and bishop is given the graphic name of "the mill".

**26 Rxf7+ Kg8 27 Rg7+ Kh8 28 Rxb7+ Kg8 29 Rg7+ Kh8 30 Rg5+ Kh7 31 Rxf6 Kg6 32 Rh3 Kxf6 33 Rxh6+**

And White easily exploited his extra pawns. This combination is so effective in its results and so striking in its form, that it forces a player to be extremely alert with regard to his g7 square (or g2) when there is a combinational attack of bishop and rook. And nevertheless the "mill" combination still finds itself a place from time to time in tournament practice.

In the course of the future chapters of this book, the reader will come across some more combinations which can, in their content, be placed in the area of theory. In general, however, if we broach the subject of the interrelation of theory with the elements of combinations, then it is possible to say that theoretical investigations and generalisations come into closest contact with the motives of combination. There is almost no motive which has not been exposed to, and investigated by, the thoughts of a chessplayer. Likewise, combinational themes lend themselves to theoretical investigation. In return, in respect of ideas, theory still cannot say a great deal.

If it has been possible to generalise and somehow classify certain ideas, then thousands of them remain outside the orbit of theory, since repetition of ideas is rare.

## Chapter Seven

### **History of Combinations. The Immortal Game. Masterpieces of the End of the 19th Century.**

Up to the 19th century and in the first 30-35 years of the 19th century, combinations were the basic creative method in the chess struggle. Even Philidor, pioneer of the first positional thought, was essentially a brilliant exponent of combinational methods of play. Only in the 40's did the development of chess thought lead to the introduction into the chess process of many notions about positional play, play with a plan based on these notions. Masters of this time, in the first place the Englishmen, Staunton, Wyvill, Williams, and then also the Germans, Lasa, Bilguer and, somewhat later, L. Paulsen, proved to be knowledgeable and subtle apologists of positional principles in practical play. However, all of them at the same time inherited the historical line and were first-class exponents of combinational creativity. Combining the latter with positional principles, they possessed weapons against which the representatives of chess art, for whom the concept "chess game" was equivalent to the concept "combinational play", proved powerless. In order to win from now on with combinational

weapons, these had to be considerably improved and perfected. This process of renewal came to be noticed particularly brilliantly, in approximately the middle of the 19th century, i.e. roughly from the first international tournament which took place in London 1851. This tournament proceeded under the banner of positional play and neither the brilliant combinational thoughts of its winner, the outstanding master of the German chess school, Adolf Anderssen, nor the elegant, bold play of the Hungarian Szen, could change the positional background of the tournament, guarded by such pillars of English chess as Staunton, Williams and Wyvill. These three also occupied the next places to Anderssen in the tournament. And this occurred even despite the fact that the introduction to the tournament was a stunning combination. We are referring to the game, Anderssen-Kieseritsky, played on the eve of the tournament and which, in the history of chess, is called the "Immortal Game". It is precisely this game which we choose as a starting point for expounding the history of combi-

nation in the second half of the 19th century. It is useful for the reader to know that in many publications the text of the game is given incorrectly (the text-books of Euwe, Reti and Em. Lasker, the magazine *Shakhmaty* by N. I. Grekov), with a wrong order of moves. It should also be taken into account that this game, which lasted about 1½ hours, ought to be classed as a "casual" game. Thus Anderssen's profound execution of the combinational idea deserves, all the more, high estimation.

*Bishop's Gambit*

White: **A. Anderssen**

Black: **L. Kieseritsky**

(London 1851)

**1 e4 e5 2 f4 exf4 3 Be4**

The King's Gambit, at least at the time, led to a lively combinational game. Side by side with the Evans Gambit, it was the favourite opening of Anderssen.

**3 ... Qh4+ 4 Kf1 b5**

This counter-gambit has some foundation: the White bishop is diverted from a strong position to an undefended square and Black gets time to develop his queen's bishop. However the further course of the struggle turns out so tragically for Black that neither this nor any other factor plays any role at all.

**5 Bxb5 Nf6 6 Nf3 Qh6**

Here the queen is too limited in its possibilities. More promising looked 6 ... Qh5 and on 7 Qe2 Qxb5 8 Qxb5 Ba6. If one can speak

of an advantage for White in this variation, then it is only an insignificant one.

**7 d3 Nh5**

Black threatens a check on g3. Now 8 Kg1 is bad in view of ... Qb6+; however no worse than the continuation chosen by Anderssen was 8 Rg1.

**8 Nh4 Qg5**

A double attack, reckoning on 9 Nf5 c6 and, on any retreat of the bishop, 10 ... d5 with an initiative. Kieseritsky does not take into account a circumstance which, it is true, would not be easy to notice even in a serious game. 8 ... g6 was best.

**9 Nf5 c6 10 g4 Nf6**

Black also reckoned on this position. What can White do now? On 11 Ba4 follows 11 ... g6 and then ... Nxe4 with an obvious advantage for Black.



**11 Rg1!**

Chigorin, never very generous with his praise, characterised this rook manoeuvre as a genius-like plan and provided Anderssen's combinational move with two

exclamation marks. A rare event in Chigorin's evaluations! Andersen's idea is indeed very deep and it is hard to blame Kieseritsky for not being able to fathom it out to the end.

**11 ... cxb5**

Black has nothing else. If 11 ... Nxe4, so as, after 12 dxe4, to take the bishop, then White wins by continuing 13 Qd5 with a double threat of taking the rook and winning the queen after Nd6+. It is interesting that on 11 ... Nxe4 White achieves a win also by means of the simple 12 Qe2, which leads to the loss of a piece for Black (as a minimum, since White still holds a dangerous initiative).

**12 h4 Qg6 13 h5 Qg5 14 Qf3 Ng8**

For the suffering which fell to Black's lot, he wants to at least maintain the extra material. A legitimate desire!

**15 Bxf4 Qf6 16 Nc3 Bc5**

Black cannot defend himself against the invasion of the knight on d5. If, for example, 16 ... Ne7, then 17 Nd6+ Kd8 18 e5. Nevertheless Kieseritsky's move is bad, since it deprives the g7 pawn of defence and the more so that the simple 17 d4 decisively refutes the aggressive intent of the thrust. The only justification for such moves can be that they are usually the result of a recognition of the hopelessness of one's position.

Indeed, there does not seem to be any satisfactory continuation for

Black. On 16 ... Bb7 would have followed 17 Nxb5 with the threats of Nd6+ and Nc7+. Relatively better would be 16 ... Na6, but also in this case the continuation 17 Bd6! with the threat e5, leads to a decisive attack. 17 ... Bxd6 is clearly not possible in view of 18 Nd5 Qe5 19 d4. If, however, 17 ... Bb7, then 18 g5 Qe6 15 Nxb5 with the irresistible threat Nbd4.

**17 Nd5**

Apart from the above-mentioned move 17 d4, White wins here by means of 17 Bd6 with the threats of g5 and e5. Black is helpless, since, on 17 ... Bxd6, again 18 Nd5 is decisive.

**17 ... Qxb2 18 Bd6!**

The best continuation of the attack, which is sated with combinations.

**18 ... Bxg1**

The bishop cannot be taken in view of mate in four moves. Numerous commentators of this historic game maintained that after 18 ... Qxa1+ 19 Ke2 Qb2 Black obtains chances of saving the game. However, after the simple 20 Kd2 Bxg1 21 e5 is obtained approximately the same picture as in the game. White threatens, after 20 Kd2, not only to take the bishop but also the deadly Rb1. There is no apparent difference.

**19 e5!**

Cutting off the queen from the g7 point (the method of interference) and preparing a final sacrifice of the queen.

**19 ... Qxa1+ 20 Ke2**



White threatens mate in two moves, 21 Nxf7+ and Bc7 mate, and mate in three moves, 21 Nxf7+ Kd8 22 Qf6+! Nxf6 23 Be7 mate. Kieseritsky noticed only the first threat, as the more obvious, and defended himself only against that.

**20 ... Na6**

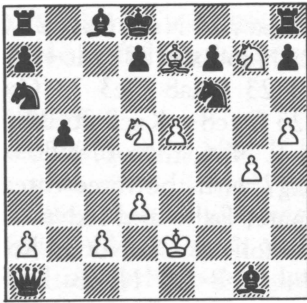
Defending the c7 square, but getting mated from the other side. The best defence was the move 20 ... Ba6, pointed out by Steinitz. The idea of the move is to free the c8 square for the king. 20 ... Bb7, with the same objective, is unsatisfactory in view of 21 Nxf7+ Kd8 22 Qxf7. On any move of Black's king's knight, and there are no other ways to defend against the threat of Qe8 mate, White forces mate by Ne6+. However, also after 20 ... Ba6 Black must lose, as shown by the following analysis, the basic variation of which belongs to Chigorin. And so: 20 ... Ba6 21 Nc7+ Kd8 22 Nxa6! (Pointed out by Chigorin. Now, apart from 23 Qxa8, 23 Bc7+ Kc8

24 Nd6 mate or 23 ... Ke8 24 Nd6+ Kf8 25 Qxf7 mate is threatened.) 22 .. Bb6 (or 22 ... Qc3 23 Bc7+ Qxc7 24 Nxc7 Kxc7 25 Qxa8 Bc5 26 Nd6 Bxd6 27 exd6+ Kc8 28 Qxa7) 23 Qxa8 Qc3 24 Qxb8+ Qc8 25 Qxc8+ Kxc8 26 Bf8! Kb7 (if 26 ... Nh6, then 27 Nd6+ Kd8 28 Bxg7 with the three threats of Bf6 mate, Bxh6 and Bxh8. On 26 ... h6 follows 27 Nd6+ Kd8 28 Nxf7+ Ke8 29 Nxf8 Kxf8 30 Ng6+ Kf7 31 Kf3 and the realisation of the extra pawn does not present any difficulties here.) 27 Bxg7 (also leading to a win is 27 Nb4 h6 28 Nd6+ Kb8 29 Nxf7 Rh7 30 Kf3, and the king penetrates to g6 without hindrance) 27 ... Kxa6 28 Bxh8 h6 29 g5 hxg5 30 h6 with the win of the knight.

And so even upon the best defence by Kieseritsky, Black's game could not have been saved. Anderssen's combinational intuition, aesthetically, considerably raises the artistic value of the game. Anderssen created a truly immortal production of chess art.

It is interesting that contemporaries, without mentioning the fact that they worked on a confused text, subjected Kieseritsky's play to criticism when he was already in a losing position, and did not indicate what exactly was the original cause of Kieseritsky's defeat. Black's 6th, 7th and 8th moves created difficulties which in the end proved to be insurmountable. We give the finale.

21 Nxf7+ Kd8 22 Qf6+! Nxf6  
23 Be7 mate



A pure economical mate after the sacrifice of the queen, two rooks and bishop, while not one of Black's pieces was subjected to banishment from the arena of battle. In this also lies the immortality of the game.

Anderssen's enormous combinational talent won him world fame. After the game with Kieseritsky soon followed his game with Dufresne, which, in accord with the beauty of its concluding combination, was dubbed "evergreen". In a number of other games, Anderssen succeeded in carrying out many beautiful combinations. Together with this it should be mentioned that Anderssen was no longer a son of his time. Here it is necessary to explain why his sporting glory was comparatively short-term. Anderssen did not keep pace with the history of chess. Chess thought was developing intensively at this time in the direction of the construction and deepening of theory, perfection of technique,

development of positional thought concerning the planning of the game, weaknesses of a position. In turn the question arose about the improvement of methods of defence, above all against a combinational attack. Of course, willy-nilly, Anderssen had to possess elements of positional planning, but to the end of his life his heart and soul belonged to combinational ideas. This led to him losing by a big score in 1858 to the young American Morphy, who possessed both combinational talent and fine understanding of the positional struggle.

In 1866 he lost a match to the young Steinitz, future world champion. Just like Morphy, Steinitz possessed great combinational gifts and relatively good technical play. Objectively, Anderssen at this time was stronger than Steinitz, but he underestimated him and several games, particularly in the middle of the match, he played too riskily. (The score of the match was +8 -6 in Steinitz's favour). The name of **Steinitz**, future author of teaching about positional play (see *Middlegame Planning*), represented, in the chess world, a brilliant combinational player. In the international tournament at London 1862, his combination in a game against **Mongredien** (Black) was highly valued by Anderssen himself (first prize-winner of the tournament).

Here is this combination:



The diagram position was reached after the 15th move, which was preceded by the moves 15 g4 fxc4? Black went half-way to meeting White's combinational plan. He should have played 15 ... Nxe5 16 fxe5 f4 or 16 dxe5 Bc8, and Black could still defend himself successfully. Thus, to be fair, it is necessary to say that the combination succeeded for Steinitz after a direct mistake by Mongredien. Was this not an example of Steinitz's basically mistaken premise that every combination can be prevented? This was what Steinitz maintained when later constructing his positional theory.

In reply to 15 ... fxc4, there followed:

**16 Rxf7! Nxe5 17 fxe5 Kxf7 18 Qxg4 Rg8**

Steinitz had foreseen the alternative 18 ... Qe8 19 Qh5+ Kg8 20 Bxg6 Rf7 21 Kh1 Bf8 22 Rg1 Bg7 23 Bh6 and wins.

**19 Qh5+ Kg7 20 Qh6+ Kf7 21 Qh7+**

In this check lies the fine point

of the combination. The line which suggests itself, 21 Rf1+ Ke8 22 Bxg6+ Rxc6 23 Qxc6+ Kd7, does not produce a clear result.

**21 ... Ke6 22 Qh3+ Kf7 23 Rf1+ Ke8 24 Qe6 Rg7 25 Bg5 Qd7 26 Bxg6+ Rxc6 27 Qxc6+ Kd8 28 Rf8+ Qe8 29 Qxe8 mate.**

Steinitz's plan is beautiful both in content and execution. The period 1860-1880 represented years of further development of positional principles, and combinational creativity, in its old Italian spirit, gradually went on the wane. Let us look at a number of combinations, carried out in this period, which help us to grasp the evolution of combinational ideas, giving rise to the further development of methods of evaluating positions on the new foundations and the need to take into consideration the heightened role of defence and also the theory of exploiting positional weaknesses.

**Mayet-Zukertort** (Berlin 1868)



In the diagram position it is Black's 20th move. Mayet was

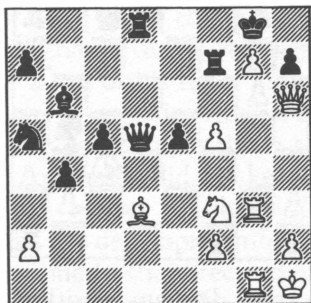
obviously not able to exploit the combinational motives contained for White in the King's Gambit and as a result found himself no better off than at the start. A mating theme is in the air, since the White king finds itself in a helpless state, surrounded by enemy pieces. With two small combinations, involving the sacrifice of the queen, Zukertort solved the combinational problem:

**20 ... Qd6! 21 Ba3 Qd3 22 Nd5 Qf1+ 23 Rxf1 Ne2 mate**

This game was the first time that the theme of mate with two knights had been carried out in this form. The combinational idea - the transfer of the queen from h6 to f1 - is spectacular by its suddenness and means of transfer.

**Anderssen-Zukertort** (Berlin 1869)

Anderssen was a great connoisseur and lover of the Evans Gambit. In the present game, with a bold attack, he succeeded in achieving a position where the concluding beautiful combination turned out to be irresistible.



White threatens mate in three moves after 29 Qxh7+, since on 29 ... Kxh7 mate is achieved in two ways: (1) 30 Rh3+ and Rh8 mate; (2) 30 g8(Q)+ and Rh3 mate - precisely because of this second threat any move of the rook from the f7 square is useless.

But how does Black defend himself? Alas there is no defence and this one example already disproves Steinitz's thesis about the possibility of preventing any combination. Zukertort chose **28 ... Qd6** on which followed **29 Qxh7+ Kxh7 30 f6+ Kg8 31 Bh7+! Kxh7 32 Rh3+ Kg8 33 Rh8 mate**.

The following game between two German romantic masters is interesting because of the scale of the combination. The reader sees a whole series of mating threats, and the king leaves its passive position to make a forced trip through the whole board.

### *Steinitz Gambit*

White: **C.Göring**

Black: **H.Minckwitz**

(Wiesbaden 1871)

**1 d4 f5 2 e4 fxe4 3 Nc3 Nf6 4 Bg5 e6**

Here, 4 ... c6 is more often met in practice, but the organic defect of this continuation is the delay in the development of both flanks. In any case, Minckwitz's move is no worse; after 5 Nxe4 Be7 6 Bd3 b6! Black has time also to develop his queen's flank. Interesting is the following combinational variation:

7 Bxf6 Bxf6 8 Qh5+ g6 9 Qf3 0-0?  
10 Nxf6+ Qxf6 11 Qxa8 Qxf2+ 12  
Kd1 Nc5 12 Ne2 with advantage to  
White. However, instead of 9 ...  
0-0, Black should play 9 ... Bxd4!  
and, if 10 Nd6+, then 10 ... cxd6  
11 Qxa8 Bxb2 12 Rb1 Bc3+ 13 Kf1  
Nc6. This variation already looks  
more promising for Black.

### 5 Bxf6 Qxf6 6 Nxe4 Qg6

Black wants to gain time by attacking the knight, but this move is not good. Even the simple continuation 7 Ng3 followed by Bd3 leads to an advantage for White. Correct was 6 ... Qh6, and it is not easy for White to exploit his advantage in development.

### 7 Bd3

The beginning of a multi-move, finely and deeply calculated, beautiful combination. Of course, Black is not obliged to go half-way to meeting the opponent and take on g2. Also worth considering now was the retreat of the queen to h6, disregarding the loss of tempo, but Minckwitz apparently did not foresee the opponent's grand plan to its full extent and reckoned only on 7 ... Qxg2 8 Ng3 Qd5; true, even in this case Black does not have an easy life, but, after playing ... Qg6 on the previous move, Minckwitz had already decided to be consistent.

7 ... Qxg2 8 Qh5+ g6 9 Qe5!  
Qxh1 10 Qxh8 Qxg1+ 11 Kd2  
Qxa1

Now it is all forced. After 11 ... Qg2 or 11 ... Qxh2 Black would

also lose, with his pieces "frozen" on the queen's flank, but nevertheless, by keeping the queen in play, he might have put up a more successful resistance.



### 12 Nf6+ Kf7

On 12 ... Ke7 follows the main branch of the combination: 13 Nd5+!! exd5 14 Qxh7+ Kf6 15 Qxg6+ Ke7 16 Qg5+ Kf7 17 Bg6+ Kg8 18 Qxd5+ Kg7 19 Qf7+ Kh6 20 Qh7+ Kg5 21 f4+ Kxf4 22 Qh4+ Kf3 22 Be4 mate.

If, in this variation, Black plays 17 ... Kg7, then 18 Be8+ Kh7 19 Qg6+! Kh8 20 Qh5+ Kg7 21 Qf7+ Kh8 22 Qxf8+ Kh7 23 Qf7+ Kh8 24 Qf6+ with a quick mate.

### 13 Qg8+ Kxf6

On 13 ... Ke7 follows again 14 Nd5+!

### 14 Qxf8+ Kg5 15 f4+

An even quicker way of forcing mate is by 15 h4+ Kg4 - otherwise mate in two moves - 16 Be2+ Kh3 17 Qf3+ Kh2 18 Qg3+ Kh1 19 Bf3 mate. This little miss of Göring is, perhaps, the only speck in the combination, which contemporaries

called brilliant.

15 ... Kg4 16 Be2+ Kh3 17 Qh6+ Kg2 18 Qg5+ Kxh2 19 Bf3 Qf1 20 Qh4+ Kg1

Or 20 ... Qh3 21 Qf2+

21 Qg3+ Qg2+ 23 Qxg2 mate.

We give the final position.



The whole of this wonderful combination contains several thematic mates, each more beautiful than the other.

A very effective combination was carried out in the game Hampe-Meitner (Vienna 1873). Black obtained a draw. In this combination should be mentioned White's accurate defence (see Chapter 5).

This game was one of the last, in the period we are looking at, to be played in a purely combinational spirit, but even here is felt the increased role of defence.

In the 1880's the majority of games presented themselves as a process of a positional struggle, at times quite strictly so, in which was already widely exploited open lines, weakness of squares, and showing the first tendencies to

manoeuvring and generally circum-spect play.

The period 1880-1899 was characterised by many combinations built on a foundation of new strategy, purposeful plan of play, positional manoeuvres. To the aesthetics of combination was added the absolute correctness demanded of it. The beauty of combinations became deeper, because the combinations themselves came to be not self-contained factors but appeared as a component logical part in the positional plan of play. Combinations became not a product of style but an inevitability of any chess process. They, as it were, organically influenced even the creative thought of the fighting side and entered into a new historical stage of their development, which should be called the planning or even more accurately the positional stage.

We begin an investigation of this period with a very beautiful combination which was carried out in the game **Mason-Winawer** from the international tournament at Vienna 1882. After 35 Qh5 Rf6 the game reached the following critical position. White has two extra pawns, but the very active position of the Black knight on c5, weakness of the White f5, e3, a2 pawns, the strong outposts on e4 and a3, would seem to bring to the position some motives for equilibrium. However, the decisive factors prove to be the precarious state of the

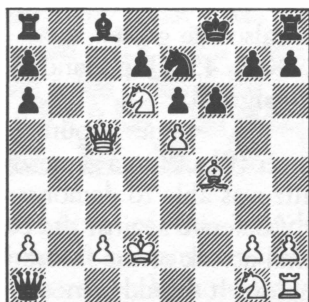


from the international tournament at Hastings in 1895, White continued here 4 Bd3 and, on 4 ... f5, 5 g4! with a nice initiative.

**4 ... Bxc5 5 Nc3 Qc7 6 Bf4 Qb6 7 Qd2 Bxf2+ 8 Qxf2 Qxb2 9 Kd2! Qxa1 10 Nb5 Na6 11 Nd6+ Kf8 12 Bxa6 bxa6 13 Qc5**

White has obtained a dangerous initiative for the exchange.

**13 ... Ne7**



**14 Ne2**

An interesting combination. Of course, Göring's double rook sacrifice was well-known to Steinitz. The idea of isolating the opponent's queen in this way is quite correct when there is an attack on an insecure enemy king.

However, as shown by the further course of the game, Steinitz did not calculate the combination to the end.

**14 ... Qxh1 15 exf6 gxf6 10 Bh6+ Kg8 17 Qd4**

This move is based on a miscalculation. Steinitz explained his mistake by the fact that he did not notice that, after 17 ... Qxh2 18 Qxf6, Black takes the knight on d6

with check. Otherwise he would have played 17 Ne4, and, if 17 ... Kf7, then 18 Nd6+ with a draw. Also not without interest is the continuation 17 Nf5, on which Black has only one reply, 17 ... Ng6, and, if 18 Nf4, then 18 ... Qxh2 and there is apparently no decisive attack for White, whereas Black's material advantage is highly significant.

**17 ... Qxh2**

Winawer conducts the defence in workman-like fashion. 18 Qxf6 is met by 18 ... Qxd6+ and ... Nf5.

**18 Bf4 Qh5! 19 Qxf6 Nd5 20 Qd8+ Kg7 21 Qa5 Nxf4 22 Qc3+ e5 23 Nxf4 Qg5 24 g3 Rf8 25 Ne4 Qe7 26 Nd5 Qe6 27 Nc7 Qh6+ White resigned.**

Winawer demonstrated in this game how much the art of defence had grown in the second half of the 19th century.

As we have already pointed out earlier, this led to the growth of combinational art itself. Combinations not only became precise, correct and interesting, but the artistic value of them was increased.

Below we present five games, played in the period 1883-1896, where the combination carried out was called a true masterpiece.

### *English Opening*

White: **J.Zukertort**

Black: **J.Blackburne**

International Tournament  
(London 1883)

**1 c4**

This particularly positional opening was widely practiced by English masters in the first international tournament in London 1851. Hence the name of the opening.

**1 ... e6 2 e3 Nf6 3 Nf3 b6 4 Be2 Bb7 5 0-0 d5 6 d4 Bd6**

The game has developed at a slow tempo, and even Blackburne, creator of many beautiful combinations, set an example of the new positional approach to the process of the struggle.

**7 Nc3 0-0 8 b3 Nbd7 9 Bb2 Qe7**

Blackburne allows the exchange of the black-squared bishop for White's queen's knight (after 10 Nb5). It is not so simple to say whether or not this decision is right. The following considerations speak in favour of it: White, for the exchange of a piece of equal value, must lose two tempi, since, you see, it is not possible to maintain that the Black bishop on d6 is stronger than the White knight on c3 - this is one consideration. The other consists of the fact that, with the move Nb5, White gives up, even if temporarily, to Black's control the important central point - the e4 square. One also cannot ignore this thought: with his 10th move Black continues to mobilise his forces, connecting rooks and developing the queen to a new, more handy position for it, where it can support the advance ... e5, while on the other hand it creates the positional threat ... Ba3, the carrying out of

which would lead to a certain weakening of White's queen's flank. Finally, after Nb5xd6, Black, by taking the knight with the c-pawn, obtains the c-file for operations with his rooks.

And yet, despite the weightiness of the given considerations, Blackburne's decision must be considered, at least, debatable. It would be right if White's manoeuvre Nb5xd6 were a separate, independent operation. Meanwhile the exchange actually carried out by Zukertort is the initial link of a deep plan of attack, the execution of which brings Black to a terrible combinational catastrophe.

White's plan consists of the preparation of a pawn offensive in the centre by means of Nd2, f3, Qc2, Rae1, Bd3 and, finally, e4. With the bishop on d6 and pawn on c7, this complicated plan comes up against the antidote ... c5. If Black, instead of 9 ... Qe7 had played 9 ... c5 or 9 ... a6, then White would have to think a little over another plan in connection with the moves a3, b4, while, in the event of an immediate 9 ... c5, to play 10 dxc5, in order to open the diagonal for the queen's bishop and organise, after 10 ... bxc5, pressure on the c5 pawn.

In the tense situation created upon this play, it would be hard to talk about anyone having the advantage, since the opening stage of the game was played by both opponents sufficiently well and in accor-

dance with the new positional principles.

### **10 Nb5 Ne4**

This knight thrust, which essentially gives Black nothing, makes it easier for White to carry out the above-mentioned plan. At the same time, the advance ... e5 at the present moment, after 11 dxe5 Nxe5 12 Nxd6 cxd6, leads to an advantage for White (a piece base on d4, weakness of Black's centre pawns). It is not easy to suggest anything useful for Black here, since rook manoeuvres along the 8th rank also look quite pointless, but, apparently, it was nevertheless necessary to untie the knot in the centre by means of 10 ... c5, and, if 11 Nxd6 Qxd6 12 Ne5, then 12 ... cxd4 13 exd4 dxc4, giving the opponent hanging pawns.

### **11 Nxd6 cxd6 12 Nd2! Ndf6 13 f3 Nxd2 14 Qxd2 dxc4**

The only possibility of somehow doing something against the impending threat of the advance e4. If White takes with the bishop on c4, then the c-file is opened and Black obtains an exit for rook operations. If, however, 15 bxc4, then the pawn on c4 might serve as an object of attack.

### **15 Bxc4 d5**

The fact that this move limits the activity of the bishop on b7 (supposedly!) plays no role. Of course, Black could for the present play 15 ... Rfc8, and an immediate 16 e4 is now not so good in view of the reply, 16 ... d5. But White

could first of all play 16 Bd3 or 16 Rae1 and thereby secure the advance of his central pawns. Black's task is to keep the e4 point under maximum control and Blackburne's move fully meets this task.

### **16 Bd3 Rfc8**

Black plays routinely, not foreseeing the strength of the impending hurricane, but how can he create a covering detachment? The continuation 16 ... Qd6 17 Rae1 Nd7 18 e4 dxe4 19 fxe4 e5 20 Bc4 would maintain the initiative for White.

### **17 Rae1 Rc7 18 e4**

The offensive begins, but, as will be apparent later, Blackburne has thought up a sharp and, as it seems, a highly promising plan of defence.

### **18 ... Rac8 19 e5 Ne8 20 f4 g6**

An immediate 20 ... f5 also would not give a satisfactory defence, due to 21 exf6 Nxf6 (21 ... Qxf6 22 f5) 22 Re5! Ne4 23 Qe1 (e2) with the threat f5.

### **21 Re3**

Provoking the reply which immediately follows. If Black does not play 21 ... f5 at once, then, after 22 Rfe1, this move will already be hampered, and, without it, it will be difficult to conduct a defence.

### **21 ... f5**

Simply g4 was threatened.

### **22 exf6 Nxf6**

Also after 22 ... Qxf6 23 Qe2 Ng7 24 Re5, White retains the attack. In addition, this continuation cuts across Blackburne's plan

of defence, with which he intended to decisively refute Zukertort's attack.

**23 f5 Ne4**

Blackburne, not without foundation, pinned all his hopes on this move. Indeed, what does White do now? If White retreats the queen, Black simply replies 24 ... exf5 and, with his powerfully deployed knight in the centre and extra pawn, stands to win. After 24 Bxe4 dxe4, Black, threatening a rook invasion on c2 with the win of a bishop, obtains a good counter-initiative.

It goes without saying that Blackburne does not suspect that in this game he is destined to fall victim to one of the most brilliant combinations in the history of chess.

**24 Bxe4!**

All the same!

**24 ... dxe4 25 fxg6!**

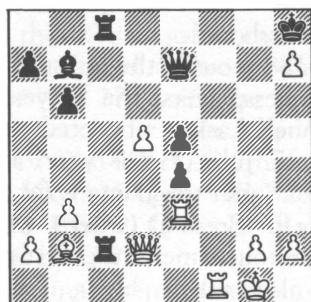
At first sight it is incomprehensible what White intends after 25 ... Rc2. Moreover, there is nothing else left for Black, since on 25 ... hxg6 would have followed 26 Rg3 Qg7 (or 26 ... Qh7 27 Rf6 Rg7 28 Rh3) 27 d5 e5 28 Qg5 Re8 29 Rf6.

**25 ... Rc2 26 gxh7+ Kh8 27 d5+ e5**

(See diagram next column)

**28 Qb4!!**

In this surprising queen sacrifice, grand in idea and strength, is revealed the whole of Zukertort's brilliant improvisation. The combination develops around the e5 point.



If it were not defended by the queen, White would force mate. Thus, on 28 ... Qxb4, follows 29 Bxe5+ Kxh7 30 Rh3+ Kg6 31 Rg3+ Kh7 (31 ... Kh6 32 Rf6+ Kh5 33 Rf5+ Kh6 34 Bf4+ and Rh5 mate) 32 Rf7+ Kh6 33 Bf4+ and Rh7 mate.

**28 ... R8c5**

Relatively best, but not a saving reply. On 28 ... Qe8, decisive is 29 Rf8+ Qxf8 30 Bxe5+ Kxh7 31 Qxe4+ Kh6 32 Rh3+ Kg5 33 Rg3+. If, however, 28 ... R2c5, then 29 Qxe4 and Black cannot defend the e5 pawn.

**29 Rf8+**

This new sacrifice achieves the capture of the critical e5 square.

**29 ... Kxh7**

Of course, also after 29 ... Qxf8 30 Bxe5+ the denouement approaches quickly.

**30 Qxe4+ Kg7 31 Bxe5+ Kxf8 32 Bg7+ Black resigned.**

Zukertort's combination could be characterised as a true masterpiece of chess art. Steinitz called Zukertort's combination one of the greatest, perhaps the most beautiful of all that had ever been created on

the chessboard.

In 1889, out of the midst of German chessplayers, the 22 year old Emanuel Lasker attracted attention. In July of this year, in an international tournament for amateurs in Breslau (where in the master tournament the first place was also taken by a German chessplayer - S.Tarrasch), Lasker turned out to be the winner and gained the right to take part in international master tournaments. Already within a month, Lasker took advantage of this right and competed in a small international tournament in Amsterdam, where, besides him, participated five English, two Dutch and a Viennese master, Bauer. Lasker obtained 2nd prize in this tournament (1st was Burn). Steinitz wrote the following assessment of this success: "Herr Lasker made an excellent debut in a master tournament ... without doubt we will hear again of the successes of this talented young player, who, in this tournament, created a masterpiece in a concluding attack on the opponent's king." He was referring to the game Lasker won against Bauer, which was not only of historical, but also theoretical significance in the development of combination.

*Bird's Opening*

White: **Em.Lasker**

Black: **J.H.Bauer**

(Amsterdam 1889)

**1 f4 d5 2 e3 Nf6 3 b3 e6 4 Bb2**

**Be7 5 Bd3**

The majority of commentators had a negative regard to this move of Lasker, considering that Black could later on, with advantage, exchange the bishop,

**5 ... b6 6 Nc3 Bb7 7 Nf3**

We quote the text of the game according to Steinitz's magazine, since in several other publications (for example Dufresne's book *A Collection of Instructive Games, Played in Recent International Tournaments*) the move of the king's knight appears as the 6th, and the queen's the 7th.

**7 ... Nbd7 8 0-0 0-0 9 Ne2 c5**

Knowing the role which White's bishop on d3 plays in the combination following shortly, the commentators unanimously maintained that Black ought to have exchanged it by playing now 9 ... Nc5. Probably White would have replied 10 Ne5 Nxd3 11 cxd3. Black is rather cramped, but with the move 11 ... Nd7 he could probably obtain equal chances.

**10 Ng3 Qc7 11 Ne5 Nxe5 12 Bxe5 Qc6 13 Qe2 a6?**

Leading to defeat. Black, preoccupied with his plan, ignores White's threat (Nh5). It is surprising that not one of the commentators, including even Steinitz, paid attention to Bauer's mistake. He should play 13 ... Ne4; neither 14 Qg4 nor 14 Nh5 was terrible for Black, in view of 14 ... f6.

Black could also play 14 ... g6, but this would weaken the castled

position unnecessarily.

**14 Nh5!**

14 ... Ne8 is not possible now, in view of 15 Bxg7. On the other hand, the threats Bxf6 or Nxf6, in the present circumstances, are deadly, and so there is nothing left for Black but to take the knight.

**14 ... Nxf6**

Black reckoned only on 15 Qxh5 f5 after which his position is quite solid.



**15 Bxh7+!**

"The beginning of a very deep and elegant combination", Steinitz noted, apropos this sacrifice.

For this time, Lasker's combination was perfectly original, since the feature of it consists not of the sacrifice of the bishop on h7, with which we have already become familiar above, but in the sacrifice, a move later, of the other bishop for the g7 pawn.

**15 ... Kxf7 16 Qxh5+ Kg8 17 Bxg7!**

The second sacrifice completely wrecks the castled position and after this the exposed Black king falls under a convincing attack

from the White queen and rooks. Black is forced to accept the sacrifice. On 17 ... f6, the simplest way to decide the game is by 18 Rf3 Qe8 19 Qh8+ Kf7 20 Qh7.

**17 ... Kxg7 18 Qg4+ Kh7 19 Rf3 e5 20 Rh3+ Qh6 21 Rxf6+ Kxf6 22 Qd7**

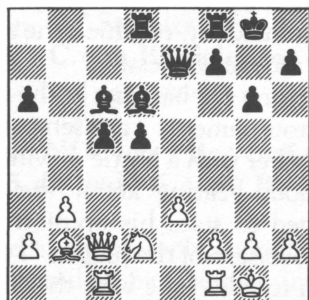
The final thematic move of the combination. The queen carries out a double attack.

**22 ... Bf6 23 Qxb7 Kg7**

As a result of the combination, White has obtained a great material advantage with a continuing attack. Black could already resign. We give the final moves.

**24 Rf1 Rab8 25 Qd7 Rfd8 26 Qg4+ Kf8 27 fxe5 Bg7 28 e6 Rb7 29 Qg6 f6 30 Rxf6+ Bxf6 31 Qxf6+ Ke8 32 Qh8+ Ke7 33 Qg7+ Kxe6 34 Qxb7 Rd6 35 Qxa6 d4 36 exd4 cxd4 37 h4 d3 38 Qxd3 Black resigned.**

Almost 25 years later Lasker's combinational idea was repeated in the game **Nimzovich-Tarrasch** (Petersburg 1914). The latter carried out a double bishop sacrifice, playing Black in the following position.



**18 ... d4 18 exd4 Bxh2+ 20 Kxh2 Qh4+ 21 Kg1 Bxg2 22 f3**

22 Kxg2 is not possible because of mate after ... Qg4+ and ... Rd5.

**22 ... Rfe8! 23 Ne4 Qh1+ 24 Kf2 Bxf1 25 d5 f5 26 Qc3 Qg2+ 27 Ke3 Rxe4+! 28 fxe4 f4+ 29 Kxf4 Rf8+ 30 Ke5 Qh2+ 31 Ke6 Re8+ 32 Kd7 Bb5 mate.**

In its aesthetic form, Tarrasch's combination is even higher than Lasker's. A pure, economical final mate, a sacrifice of the exchange on top of the sacrifice of two bishops, the uneasy position also of the Black king, all these adorn Tarrasch's play in this game.

The venerable German champion was awarded the second special prize for beauty for this game, though it was undoubtedly as beautiful and effective as the game Capablanca-Bernstein, which was honoured with the first prize. The judges did not deny this, but their decision was motivated by the fact that Tarrasch's combination was not original and had a predecessor. This formal approach to the problem was of course unjust. In connection with this we recall an anecdotal incident, of which the author was an eye-witness.

During the banquet at the end of the tournament, Tarrasch came up to Lasker with a bottle of wine and, without beating about the bush, begged to state his opinion about the decision of the judges. "I do not wish to take issue with the judges -

replied Lasker - and especially not on this matter of what the judges have decided. Your combination with Nimzovich, Doctor, remains a masterpiece, just as all the brilliant productions in your games. Such a combination - he added - might occur only once in 25 years ..."

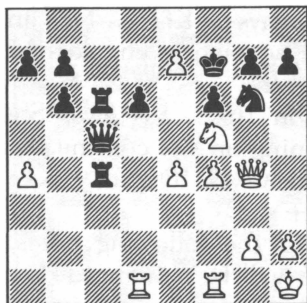
After the game, Nimzovich-Tarrasch, the sacrifice of the two bishops occurred in several more games. And so this sort of combination assumed a theoretical character, representing, as it were, a theoretical discovery of Lasker.

The diagonal operation of the bishops in the direction of king's-side castling, and the defence of the g2 and h2, g7 and h7, pawns with just the king - this is the combinational motive through which one can boldly carry out this theoretical combination. And one more conclusion - the strength of two bishops lies not only in the harmony of their operation, but also in their readiness to "sacrifice themselves".

We give two combinational masterpieces, created by Chigorin in the international tournament at New York 1889. In this tournament, Chigorin divided 1st and 2nd prizes with the Austrian grandmaster Weiss and gained a great number of excellent victories in purely positional style.

### **M.Chigorin - W.Pollock**

The most striking combinational motive is the White pawn on e7.



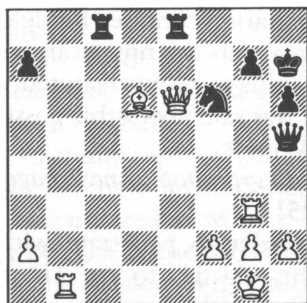
Very diverse combinations might arise on the theme of its reaching the last rank. For example, the move 32 Nxg7 might be the start of one of them. On 32 ... Nxe7 or 32 ... Kxe7, White quickly concludes the struggle after 33 Qe6+. The best way out for Black would be 33 ... Rxe4, but it is obvious that also here the simple e8(Q)+ achieves victory for White. Chigorin preferred another, more effective way, striving to combine two aspirations - victory and beauty.

**32 e5 fxe5**

If 32 ... dxe5, then 33 Rd8

**33 Nxd6+! Rxd6 34 fxe5+ Rf6  
35 e8(Q)+ Kxe8 36 Qd7+ Kf8  
37 exf6 Black resigned.**

### M.Chigorin - H.Bird



The position on the board somehow resembles a wilderness. Chigorin thought up a 12 move combination. His imagination sees the flight of the enemy king through the chessboard wilderness.

There followed:

**34 Rxc7+ Kxc7 35 Rb7+ Kg6  
36 Qf7+ Kf5 37 Rb5+ Ke4**

Black also threatens mate!

**38 f3+ Ke3 39 Qb3+ Ke2 40  
Qb2+ Kd3 41 Qb1+ Ke2 42  
Rb2+ Ke3 43 Qe1+ Kd4 44  
Qd2+ Kc4 45 Rb4 mate.**

The following game received the first special prize for beauty in the famous Hastings congress of 1895. In its combinational idea, it belongs to the unique productions of chess art. The combination in this game can be considered the crowning and, to a certain extent, the result of combinational creativity of the second half of the 19th century. It represents, as it were, the highest point of ascent of combinational thought of the 19th century, both in the idea and brilliance of its form and also in its classical simplicity and clarity of content.

### Italian Game

White: **W.Steinitz**

Black: **C.von Bardeleben**

International Tournament

(Hastings 1895)

**1 e4 e5 Nf3 Nc6 3 Bc4 Bc5 4 c3  
Nf6 5 d4 exd4 6 cxd4 Bb4+ 7  
Nc3**

The sharpest reply, which was recommended by Steinitz in his

text-book. A quieter continuation here is 7 Bd2 Bxd2+ 8 Nbx d2. White does not sacrifice a pawn, but in return must, after 8 ... d5, part with his pawn centre and submit to the isolation of the d4 pawn.

**7 .. d5**

Modern theory goes deeply into the move 7 ... Nxe4, the practice of which provides a great deal of material to evaluate, from the variations ensuing from this reply. At the time the requisite continuation was 7 ... Nxe4 8 0-0 Bxc3 9 bxc3 (9 d5 is the Möller Attack) 9 ... d5 10 Ba3, which is also recommended in Steinitz's text-book.

**8 exd5 Nxd5 9 0-0**

Now Black has no good reply. A double capture on c3 leads to defeat, as shown by theory. Black cannot, without loss, secure castling for himself.

**9 ... Be6 10 Bg5 Be7 11 Bxd5 Bxd5 12 Nxd5 Qxd5 13 Bxe7 Nxe7 14 Re1**

White's exchanging combination has once and for all deprived Black of the possibility of castling. However, the uncastled king - this is an effective combinational motive and namely on its basis is constructed White's future attack.

**14 ... f6 15 Qe2 Qd7 16 Rac1**

Perhaps the only move in the whole of White's play, with which we cannot quite agree. A more correct continuation of the attack was 16 d5. One cannot deny the text-move is natural - the rook is developed on an open line. However, if

Black plays ... Kf7, ... Nd5 and ... Rhe8, he might even take over the initiative.

Upon 16 ... Kf7, was Steinitz reckoning on the continuation 17 Qxe7+ Qxe7 18 Rxe7+ Kxe7 19 Rxc7+ etc?

From the following notes, the reader will be convinced that this calculation is too optimistic.

However, after 16 d5, White's initiative would have continued to develop, for example: 16 d5 Kf7 17 Rad1 Rhe8 (if 17 ... Nxd5, then 18 Ng5+ fxe5 19 Qf3+ Kg8 20 Rxd5) 18 Qc4 Kf8 19 Qb4 or 19 Re6.

**16 ... c6**

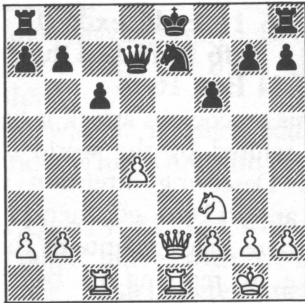
Black does not play 16 ... Kf7, probably fearing the combination with 17 Qxe7+. Meanwhile, after 17 ... Qxe7 18 Rxe7+ Kxe7 19 Rxc7+ Kd6 20 Rxe7 Rac8 21 g3 Rc7, Black successfully defends himself.

Admittedly, in reply to 16 ... Kf7, Steinitz had available the sharp continuation 17 Ne5+ (also Ng5+) fxe5 18 dxe5 Qe6 19 Rxc7, or 18 ... Ke8 19 e6 Qc8 20 Qf3. Black's defence would not have been easy. It is also possible that this variation confused Bardeleben. However, in the numerous sources where this game was featured, not a word was said about this possibility for White.

*(See diagram top of next page)*

**17 d5!**

In order to penetrate with the knight, via d4, to e6. The pawn sacrifice is absolutely correct, and



Black should not accept it.

**17 ... cxd5**

Better would have been 17 ... Kf7, and, if 18 Nd4, then 18 ... Nxd5. White, however, maintains the advantage by continuing 18 dxc6 bxc6 19 Qc4+ Qd5 20 Qxd5+ cxd5 21 Rc7.

**18 Nd4 Kf7 19 Ne6 Rhc8 20 Qg4 g6**

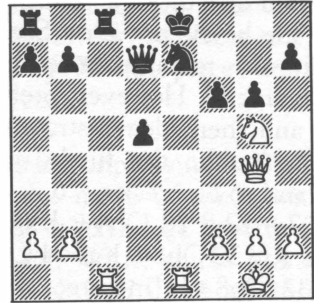
It is all happening as Steinitz wanted, and with the following moves he begins to reveal his brilliant combinational plan. Added to the particular colouring of the whole combination is the fact that, in the process of carrying it out, White needs to seriously take into account the locked-in position of his own king - a circumstance which is distinctly exploited by Bardeleben.

**21 Ng5+ Ke8**

*(See diagram top of next column)*

**22 Rxe7+!! Kf8!**

A splendid reply which speaks for the fact that, in this game, Steinitz encountered a worthy opponent. Because of the threat of mate on c1, the Black queen is invulnerable, whereas all four White pieces



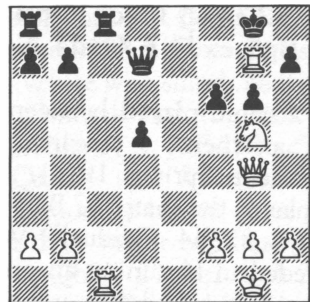
find themselves under attack. Black cannot take the rook - 22 ... Kxe7 - owing to 23 Re1+ Kd6 24 Qb4+ Kc7 25 Rc1+ or 25 Ne6+ with a quick win.

**23 Rf7+!**

This move sets off the depth and accuracy of Steinitz's technique. If White were, first of all, to exchange on c8 he could not have won the game.

**23 ... Kg8 24 Rg7+!!**

The peak of beauty. It is clear that neither with the king, nor the queen, can Black take the undefended White rook. Black has to move to the corner. An unusual spectacle!



**24 ... Kh8 25 Rxf7+!**

Here Bardeleben left the tourna-

ment hall and did not return that day. Thus he did not allow Steinitz to bring this remarkable combination to an end. However, Steinitz, there and then, demonstrated before the public the finale of his idea, and to be precise, 26 ... Kg8 27 Rg7+ Kh8 28 Qh4+ Kxg7 29 Qh7+ Kf8 30 Qh8+ Ke7 31 Qg7+ Ke8 32 Qg8+! (incorrect would have been 32 Re1+ Kd8 33 Ne6+ Qxe6, and the ominous threat of mate on c1 brings Black a win.) 32 ... Ke7 33 Qf7+ Kd8 34 Qf8+ Qe8 35 Nf7+ Kd7 36 Qd6 mate. Thus Steinitz's calculation (22 Rxe7+) extended for 14 moves!

In our view, the following game, in which clashed the two strongest players of the 1890s, should be ranked with the number of combinational masterpieces of the 19th century.

### Queen's Gambit

White: **H.Pillsbury**

Black: **Em.Lasker**

Match-tournament

(Petersburg 1895/96)

**1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Nf3 c5 5 Bg5 cxd4 6 Qxd4 Nc6 7 Qh4**

In a game played between the same partners 9 years later (Cambridge Springs 1904), Pillsbury played the sharper 7 Bxf6 gxf6 and now 8 Qh4. Gradually White succeeded in obtaining an attack. To avoid this possibility, it is useful for Black on the 6th move to first of all play 6 ... Be7.

**7 ... Be7 8 0-0-0 Qa5 9 e3 Bd7 10 Kb1 h6 11 cxd5 exd5 12 Nd4 0-0 10 Bxf6 Bxf6 14 Qh5 Nxd4 15 exd4 Be6 16 f4**

This precocious attack is beautifully refuted by the world champion. Deserving attention is 16 Bc4, and, if 16 ... g6, then 17 Qf3. Also here Black maintains the initiative by replying 16 Bc4 Qb4. The tempting 16 Ne4 was not good because of the surprising combinational retort 16 ... Bxd4 17 Rxd4 Qe1+ and Black is left with an extra pawn.

**16 ... Rac8 17 f5**

Intending, on 17 ... Bd7, to play 18 Qf3, but Lasker has something else in mind.



**17 ... Rxc3!**

Beautiful, surprising, and at first sight not even fully comprehensible.

**18 fxe6**

On 18 bxc3 would have probably followed 18 ... Qxc3 19 fxe6 Rc8 20 Qxf7+ Kh8 21 Be2 Qb4+ 22 Ka1 Rc1+! and mate in two moves, or 20 exf7+ Kf8 21 Qe2 Bxd4.

**18 ... Ra3!!**

A new revelation by Lasker.

**19 exf7+ Rxf7 20 bxa3 Qb6+  
21 Bb5**

Otherwise it is quite bad, but even now White's position is miserable.

**21 ... Qxb5+ 22 Ka1 Rc7**

A "quiet" move, with the threat ... Rc1+, which determines the correctness of Lasker's fine combination. Though White parries the threat and later some others, the inevitable denouement quickly draws near and it is crowned with a splendid diagonal mate with the bishop. On the way to this mate, White overlooks the sacrifice of the second rook on the same ill-fated a3 square.

**23 Rd2 Rc4 24 Rhd1**

On 24 Qe2 Lasker had in mind a beautiful sacrifice of the queen: 24 ... Rxd4 25 Qxb5 (25 Qe6+ Kf8 26 Qc8+ Kf7 27 Qc7+ Kg6) 25 ... Rb4+! 26 Rb2 Rxb5 or 26 ... Bxb2+ and then ... Rxb5.

**24 ... Rc3**

So as, on 25 Rb1, to reply 25 ... Qc4 and, if 26 Qd1, then 26 ... Bg5 27 Re2 Rd3 or 27 ... Be3. Nevertheless this quiet, self-confident move might give White a surprising chance. A decisive continuation of the attack was 24 ... Qc5! and if 25 Qe8+ Kh7 26 Qe3 (there is apparently nothing else), then 26 ... Rc3! 27 Rd3 (27 dxc5 Rc1 mate) 27 ... Bxd4! 28 Qxd4 Rc1+ and 29 Kb2 Qc2 mate. Upon the reply 27 Qe1 in this variation, Black plays

simply ... Qxa3, maintaining a strong attack, whereas the positions of White's pieces are highly passive.

**25 Qf5**

No less unpleasant for Black here was the move 25 Re1, with the threat to exchange queens. On 25 ... Qc4, White forces a draw: 26 Re8+ Kh7 27 Qf5+ g6 28 Re7+ Bg7 (28 ... Bxe7 29 Qf7+ Kh8 30 Qe8+ and Qxe7+) 29 Rxc7+ etc.

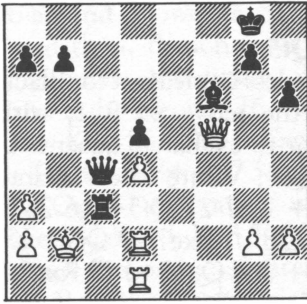
25 ... Kf8 is also doubtful in view of 26 Rf2 with the irresistible threat of a sacrifice on f6. Black would have to retreat the rook to c8, but then, if only, 26 Qf5 Qc4 27 Qd3. The move made by Pillsbury does not contain direct threats and this is its minus.

**25 ... Qc4 26 Kb2?**

This is already carelessness. 26 Qf1 was also not good, in view of the simple 26 ... Qa4, and White's position remains difficult, but 26 Kb1 was necessary. After this, White threatens to provoke an exchange by Rc2. If, however, 26 ... Rxa3, then 27 Rc1! and not possible are ... Qb5+ or Qb4+ because of 28 Rb2, and it is Black not White who stands badly. Covering himself with the rook is also miserable: 27 ... Rc3 28 Rxc3 Qxc3 29 Qxd5+ and White has everything more or less in order.

A draw might be obtained after 26 ... Qb5+ 27 Rb2 Qc6 28 Rc2 Qb5+ etc. Black's king is also insufficiently covered, and there is hardly anything better for him.

Lasker's reply strikes like a bolt from the blue.



**26 ... Rxa3! 27 Qe6+ Kh7**

On 28 Qf5+ Black replies now  
28 ... Kh8.

**28 Kxa3 Qc3+ 29 Ka4 b5+ 30**

**Kxb5 Qc4+**

And mate on the following move.

With this brilliant example, we conclude our short history illustrating the development of combinational ideas in the second half of the 19th century. The main conclusion from the given examples is this: in the second half of the 19th century, combinations gradually came forth as an organic component part of the positional plan, and began to show the way for a construction of its theory and subsequent historical stages of its development.

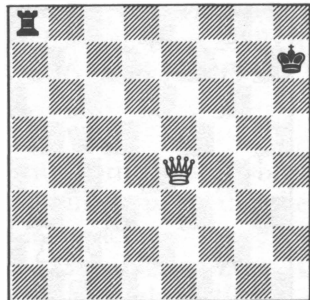
## Chapter Eight

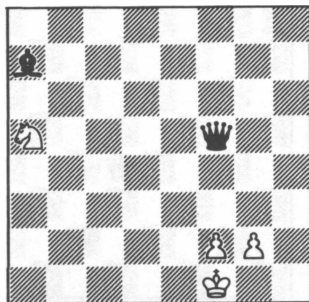
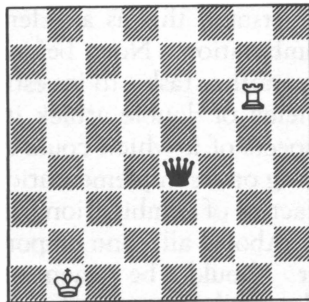
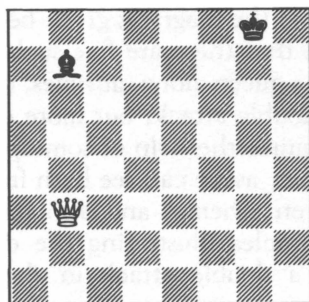
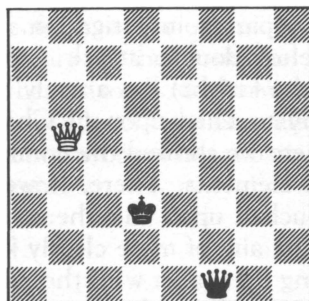
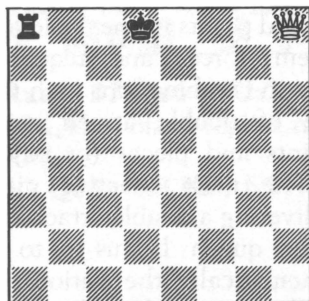
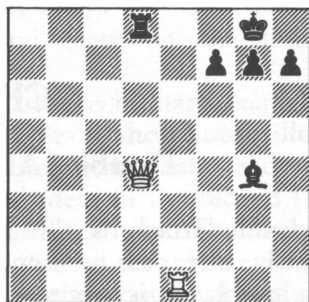
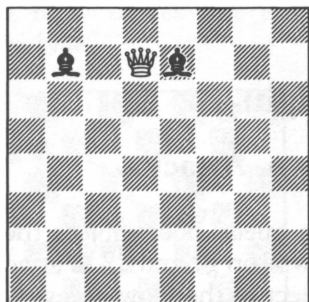
### Double Attack. Pawn Attacks.

The double attack is the most frequently met case of simultaneous attack. It is necessary to subject this theme to an independent, separate investigation. The theme of double attack (mainly with the knight) has already been slightly touched upon in Chapter 2, where we showed the combinational elements. There, however, we touched upon this theme only with the aim of more clearly familiarising the reader with the definition itself of the theme, i.e. how we understand this as an element of combination. Now before us stands another task - to investigate the theme of double attack in all the aspects of it which could have a bearing on its implementation in the practice of combinational creativity. Above all, one important matter should be mentioned. Double attack is not only a combinational theme. It can be delivered also without combinations. This is the first thing. However, the second thing is that we do not call any attack in chess a blow, but only one which is difficult to parry. For example, one cannot regard as a blow the move 3 Bb5 in the Spanish Game or the double-blow move 2 Qg4? after 1 e4 e5, though

the queen does subject the Black pawns on g7 and d7 to attack. The object of the blow always becomes undefended or insufficiently defended points in the deployment of enemy forces, and frequent motives in combinations with the theme of double attack are weak points and pieces (or pawns).

The most effective piece for delivering a double attack, clearly, is the queen. Let us try to portray schematically the various themes of double attack with the queen. From the diagrams given below we see that there are five such kinds. The queen alone, at times, delivers a double attack, but more often it requires the help of some piece or other, as we can see both from the given schemes and also from the examples illustrating the delivery of a double attack in the chess game.





Three kinds of double attack with the queen, more than any other, are met in games. These are:

- 1) double attack along the diagonal
- 2) double attack along the rank and file, and
- 3) double attack along the diagonal and rank (or file)

Let us take a look at combinations with these themes.

*Spanish Game*

White: **J.R.Capablanca**

Black: **A.Burn**

(San Sebastian 1911)

**1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 d3 d6 6 c3 Be7 7 Nbd2 0-0 8 Nf1 b5 9 Bc2 d5 10 Qe2 dxe4 11 dxe4 Bc5**

Black's last two moves are poor and allow White to plan an interesting combination.

**12 Bg5**

In the present situation, the pin of the Black king's knight is a serious combinational motive.

**12 ... Be6 13 Ne3 Re8 14 0-0 Qe7**

14 ... Bxe3 is bad, in view of 15 fx3! but he should return with the bishop to e7.

**15 Nd5! Bxd5 16 exd5 Nb8 17 a4!**

Here White could carry out a little combination on the theme of double attack: 17 d6 Bxd6 18 Bxf6 Qxf6 19 Qe4 Nd7 20 Qxh7+ Kf8. White somewhat worsens the position of the Black king. Capablanca finds a combination on the same theme, but with a better result. The move in the game is, as it were, an introduction to this combination. White threatens simply to take the pawn on b5. There is nothing to defend it, and Black is faced with the alternative of playing 17 ... bxa4 or 17 ... b4. In the first case, after 18 Bxa4 Rd8 19

Rad1, Black, as a minimum, loses the pawn on e5 with the worse position. Burn chooses the second way but, upon it, a combination on the theme of double attack awaits him.

**17 ... b4 18 cxb4 Bxb4**



**19 Bxf6 Qxf6 20 Qe4**

A double attack on h7 and b4. The possibility of it is conditioned by the undefended state of the bishop on b4 and the fact that the h7 square is defended only by the king. If the Black pawn were on a5 or the knight not on b8, but on f8, there could have been no question of a double attack.

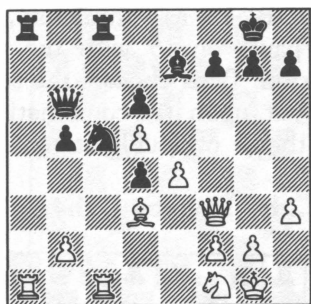
**20 ... Bd6**

Or 20 ... Qg6 21 Qxb4 Qxc2 22 Rac1 and Black loses the c7 pawn.

**21 Qxh7+ Kf8 22 Nh4 Qh6**

If 22 ... g6, then 23 Bxg6!  
**23 Qxh6 gxh6 24 Nf5 and White wins.**

White carried out a whole series of combinations on the theme of double attack in the exhibition game **Capablanca-Dus Chotimirsky** (Petersburg 1913).



The diagram position is after Black's move 22 ... Nc5. The game continued

**23 b4!!**

This at first sight rather harmless and not very intelligible move is the prelude to a series of elegant and surprising combinations. It is incomprehensible for what reason White invites the opponent's knight to a4, where it secures the capture of a weak point in White's camp - the c3 square, and, probably, domination over one of the open files.

**23 ... Na4**

Black does not unravel the opponent's combinational idea, but he hardly need grieve heavily over this. The continuation 23 ... Nxd3 24 Rxa8 Rxa8 25 Qxd3 would lead to a winning position for White, due to the weakness of Black's pawns. White threatens, after 26 Rc6, to win one of the pawns, b5 or d4. If, however, 25 ... Bf6, then, all the same, 26 Rc6 Qb8 27 f4! and Black is helpless against the manoeuvre Nf1-g3-f5 or h5, since, on ... g6, follows e5.

**24 Rxc8+ Rxc8**

It seems that now everything is in Black's hands, and so it also would be if the character of the struggle were determined only by its positional elements. However, combinations intervene, and everything is changed, as if by magic.

**25 e5! g6**

If Black were to reply 25 ... dxe5, then, with the move 21 Qf5, White, by attacking the h7 and c8 points, also in this way carries out the theme of double attack and would triumphantly complete the attack. However, also after the defensive move, Black's position remains dismal, since White's attack does not dry up and after a two-move combination once again begins to regenerate its "electric" charge. Its summer lightning begins to flash from all directions.

**26 e6 Rf8**

If 26 ... fxe6, then 27 Qg4

**27 Ng3 Qb7**

On 27 ... fxe6 follows 28 Qg4 e5 29 Bxg6.

**28 Nf5!**

Also this is an original double attack. Both Nh6+ and exf7+ are threatened. Clearly impossible is 28 ... gxh5 29 Qxf5 and mate is unavoidable.

**28 ... fxe6 29 dxe6**

A new combination on the theme of double attack with the knight. 29 ... Qxf3 would lose a piece after 30 Nxe7+.

**29 ... Qc7**

Or 29 ... Qa7 30 Nh6+ Kg7 31

Nf7 with the threats of 32 Bxb5 and Qf4-h6+.



### 30 Qc6

One more combination on the theme of double attack with the knight: 30 ... Qxc6 31 Nxe7+.

### 30 ... Qd8

Giving up material and the game.

### 31 Nxe7+

Possibly the objective was achieved even quicker by 31 Nh6+ Kg7 32 Nf7, but not in the style of Capablanca, to whom "a bird in the hand is worth twice in the bush".

### 31 ... Qxe7 32 Bxb5 Nc3 33 Qd7 Qxd7 34 Bxd7

Black now loses the exchange, but, through inertia, he still continued the struggle for some time.

Can it be said that the combination carried out by Capablanca in this game bore a fortuitous character and was the result of a serious mistake, made by his opponent? Of course not! This combination appeared as an organic part in the plan, and, as it were, was the stage of completion of the plan. It can be

said that Capablanca's positional plan was met, right from the opening, by an insufficiently staunch resistance, which also facilitated the successful conduct of its concluding combinational stage for Capablanca. V.Smyslov spoke well, apropos the inevitable course of the struggle when there is an accumulation of combinational tension, in his book "Selected Games". He wrote "A correctly staged game not infrequently creates, in its development, a culminating moment which can only be decided by combinational means".

But nevertheless in the creative process there is also a place for the chance combination, when one of the opponents overlooks a combination prepared beforehand, which in such cases begins to assume the character of a skilfully disguised trap, but is not a logical consequence of planned positional play. We want to look in more detail at one such case, where also the theme of double attack with the queen is featured.

In the game **Dubinín-Savitsky** (9th USSR Championship, Leningrad 1934), the following position arose after White's move 20 Rf1-f2. (See diagram next page)

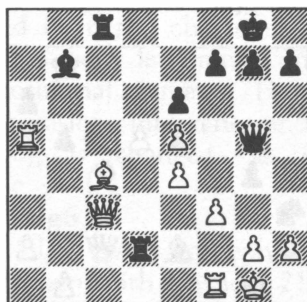
Black has the more active position. The powerful deployment of his queen and rook, the pin on c4, passed a-pawn, weakness of the e5 pawn, control of the central d-file - these many positional considerations convince us that Black has



the initiative in the developing struggle. Savitsky made the “beautiful” move **20 ... a5!** This bad move surprisingly brings Black a quick victory, whereas in fact it ought to have led to a total neutralisation of Black’s positional advantage. Black gives up a pawn, obtaining nothing in return. It turns out that Savitsky played for a trap in the hope that his partner would not notice the combination he had prepared. And so it happened. Playing for a “trap” - this is a bad style of play, which usually turns sharply against the author himself of the trap. Play, counting on a mistake by the opponent, usually consists of bad moves and is justified sportingly only in that case when the opponent falls into a “trap”. Creatively, however, in general it is not justified, since the bad moves of the winner do not become good just because the opponent “blunders”. Winning a bad game - resounds as a paradox, and in every case the bad play remains a discredit to creativity.

However, what happened in the game? This is what happened:

**21 Rxa5 Rd1+ 22 Rf1 Rd2**



**23 Rf2??**

Black also counted on this. Now follows a combination on the theme of double attack with the queen.

**23 ... Rxf2 24 Kxf2 Rxc4!** and **White resigned** in view of 25 Qxc4 Qd2+xa5. Instead of the fatal 23rd move, White should continue 23 g3, and neither 23 ... Qh6, nor ... Rcd8 gives Black a decisive attack. More than this Black must reckon with the threat of mate, which arises for White, on the back rank in connection with the locked-in position of the Black king. Here is an approximate variation, pointed by G.Y. Levenfish: 23 g3 Qh6 24 h4 Rcd8 25 Rb1! Qg6? 26 Qxd2 Rxd2 27 Ra8+ and mate in two moves.

Instead of the trappy idea with 20 ... a5, Savitsky should advance the other rook’s pawn two squares, which would give him good chances of winning the game. And so **20 ... h5**. The a7 pawn is safe, because of the combination 21 Rxa7 Rxc4, then ... Rd1+ and ...

Qe3+ (diagonal double attack with the queen). At the same time, White is bound hand and foot, while his bishop remains pinned: the pin serves as a highly active combinational motive. The bishop can only be unpinned by the move **21 Qb3** (on 21 Qc1 follows an elegant combination: 21 ... Qxc1+ 22 Rxc1 Rxc4! 23 Rxc4 Rd1+ 24 Rf1 Rxf1+ 25 Kxf1 Ba6 - theme - double attack of the bishop along the diagonal) **21 ... Qxe5 22 Rxa7 Qc5 23 Rxb7 Rd2 24 Qb6 Qxc4! 25 Rxd2 Qc1+ 26 Kf2 Qxd2+ 27 Kg3 g5**, and White, obviously, cannot repulse the mating attack. The variations are full of interesting ideas and combinations. All this could have happened upon 20 ... h5. After 20 ... a5 victory came more quickly, but creatively the game was impoverished.

White gained an excellent victory, on the theme of double attack, in the following game.

### *Queen's Gambit*

White: **A. Rubinstein**

Black: **E. Znosko-Borovsky**

International Congress

(Petersburg 1909)

**1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Bg5 Be7 5 e3 Nbd7 6 Nf3 0-0 7 Qc2 b6**

At the time this game was played, the theory of the Orthodox Variation still did not highlight sufficiently the shady side of this method of developing the queen's

flank. One of the concrete minuses of Black's last move, amongst others, is that, after 8 cxd5, he cannot take on d5 with the knight in view of the loss of a pawn. However, in the event of 8 cxd5 exd5, the position of the Black bishop on b7, where it will obviously be developed, is rather passive. It is interesting that, in this game, the bishop on b7, being undefended, even plays a role of a combinational motive. Black's most energetic reply to 7 Qc2 is considered to be here ... c5. This was frequently played in this variation, and with good success, by Teichmann.

**8 cxd5! exd5 9 Bd3 Bb7 10 0-0-0**

This sharp variation, introduced into practice by Rubinstein and in which White prepares the storm h4 and g4, creates great combinational tension in the struggle.

**10 ... Ne4 11 h4 f5 11 Kb1!**

A subtle move, having the aim not only of removing the king from a line on which Black could counterattack by ... c5 and ... Rac8, but also preparing a convenient situation for a combination.

**12 ... c5?**

Already Black's last move gave rise to doubt; the opening of the a2-g8 diagonal, with the king on g8, will create new combinational motives - which also rather suggested to Rubinstein the move 12 Kb1. The concrete significance of this move is seen from the following note.

### 13 dxc5 bxc5

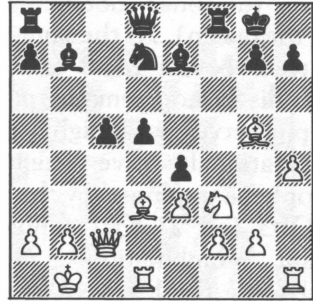
Not 13 ... Ndx5, in view of 14 Nxd5 Bxd5 15 Bc4. If the White king were standing on c1, then this combination would prove to be impracticable in view of the intermediate 14 ... Nxd3 - with check, but also, in reply to 13 ... bxc5, Rubinstein had prepared a beautiful combination in which was consistently carried out the theme of double attack, at first by the bishop, then the queen, and finally the rook.

Instead of 12 ... c5, Black could make the preparatory move, 12 ... Rc8, but also in this case White maintains the initiative by continuing 13 Bxe4 fxe4 14 Ne5, and, if 14 ... Nxe5, then 15 dxe5 Bxg5 16 hxg5 Qxg5 17 f4!

And so Black overlooks the combination and finds himself already under the "yoke" of strong pressure from the opponent's side. Such a phenomenon - an oversight in the worse position, is highly characteristic for the thinking of some and even many chessplayers, coming up against difficulties. Here, several traits of a man's nature are tried, such as coolness, stubbornness and will.

The idea of Rubinstein's combination consists of the exploitation of the d-file and the a2-g8 diagonal for the setting up of a series of double attacks. By sacrificing a bishop, White opens both these arteries for his combinational attacks.

### 14 Nxe4! fxe4



### 15 Bxe4!

A double attack by the bishop on d5 and h7.

### 15 ... dxe4

Thus opening both ways for a double attack by Rubinstein.

### 16 Qb3+

A double attack of the queen.

### 16 ... Kh8 17 Qxb7 exf3 18 Rxd7

A double attack of the rook on d8 and e7.

### 18 ... Qe8 19 Rxe7 Qg6+ 20 Ka1 Rab8 21 Qe4 Qxe4 22 Rxe4 fxe4 23 Rg1 Rxf2

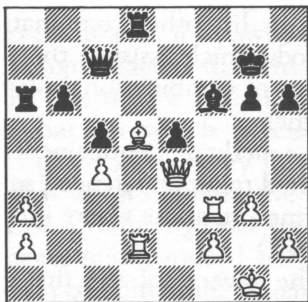
As a result of the deeply-calculated combination, White has an extra piece. Black's little counterplay, in connection with the penetration of his pawn to g2, is liquidated quickly by simple technical means. To give the full picture we present the finale.

### 24 Rf4 Rc2

If 24 ... Rxb2, then 25 Rf8+ 25 b3 h6 26 Be7 Re8 27 Kb1 Re2 28 Bxc5 Rd8 29 Bd4 Rc8 30 Rg4 Black resigned.

The theme of "double attack", in its structure, looks very simple, and, it would seem that contem-

porary chessplayers of our epoch, having many examples from play of the classic past, could by now make some theoretical generalisations and conclusions. However, creatively, this theme is so interesting and rich and contains such a varied combinational process, that even famous grandmasters of our time fall victim to combinations on this theme. Here is one of these.



The diagram features the position after the 30th move in the game **Stahlberg-Najdorf**, played in 1947 at the international tournament in Buenos Aires.

Black's position is clearly worse due to the splendid deployment of the White bishop in the centre of the board. Under cover of this bishop, White could systematically, and in various ways, conduct his attack. For example, 31 Rdd3 with the threat of Rxf6 is worth considering; very dangerous for Black was the idea of attack with h4-h5, against which there is apparently no good defence, for example, 31 h4 h5 32 g4 and the Black king's pawn cover is

wrecked. Stahlberg's attention was drawn to yet another combinational motive: the undefended state of the rook on a6 together with the weakness of the g6 point. Concentrating his creative thoughts around these motives, Stahlberg finally found a combination which quickly achieved victory for him. The introductory move to the combination is beautiful.

**31 Bf7!!**

Black cannot take the rook: 31 ... Rxd2 32 Qxg6+ Kf8 33 Qg8+ Ke7 34 Qe8+ Kd6 35 Qe6 mate.

**31 ... Kxf7 32 Rxd8 Qxd8 33 Qb7+**

The theme.

**33 ... Kg8 34 Qxa6 e4 35 Re3 Bd4 36 Rxe4 Black resigned.**

In the game **Smyslov-Euwe** (International Candidates Tournament in Switzerland 1953), White carried out an elegant combination on the theme of double attack.



The diagram is after White's 24th move. There followed:

**24 Bb4! Qf6**

To avoid the double attack, 24 ... Qxb4 25 Qxe5+.

**25 Bc3**

Again threatening the thematic blows Bxe5 or Qxe5.

**25 ... Bg7 26 Nc5**

And once again a double attack is prepared, this time with the knight.

**26 ... Ka8 27 Nxb7 Kxb7 28 Rd7+ Ka8 29 Qc5** and **White won** but after still a long struggle.

Bronstein gave the following variation, which would have crowned Smyslov's combination more worthily: 29 Bg2 Re8 30 Bxe5 Rxe5 31 Qxe5 Qxe5 32 Bxc6+ Kb8 33 Rb7+ Ka8 34 Rb6 (b5, b4, b3) mate.

It would have been possible to give further quite a lot of illustrations demonstrating the double attack with the queen. It is useful for the reader himself to sort out and investigate suitable examples. Special examples of double attack by the rook or bishop are not given. These are identical with the double attack of the queen. Double attack with the rook is the same as the vertical-horizontal blow with the queen. The theme of the bishop is the theme of the diagonal double attack with the queen. Likewise we do not consider it necessary to return once again to the double attack of the knight. The nature of such a double attack is clear. Just the one study of Troitsky, given in Chapter 3, so diversely and bril-

liantly portrays the nature of this that it is hardly worth adding anything to such a picture.

We pick out briefly our thoughts, devoted to the theme of double attack (mainly with the queen).

In the majority of cases, a weakened point in the castled position serves as one of the objects of attack, when carrying out the theme of double attack.

Let us list other combinational methods which assist in the carrying out of combinational ideas on this theme:

- 1) The method of enticement (pieces lured to an undefended square, the king - to a line where it can be checked)
- 2) The reverse of the first - the method of diversion (pieces diverted from defence of squares or lines intended as one of the objects of the double attack)
- 3) Demolition or removal of obstacles (doing away with enemy pieces and pawns with the aim of exposing the position of the king, opening of lines, weakening of squares).

There are also other combinational methods, as, for example, the method of interception of lines of defence (depriving the attacked point of defence by intercepting the line of operation of the piece defending it, for example the move e5 in the "Immortal" game). A particular place is occupied by the method of the pin of a piece, and

several others. We refer to these later on.

Now, however, we want to throw light on the question of the combinational role of the weakest chess unit - the pawn, its part in those combinations where it is destined to play the role of a hero. However, also the secondary role of the pawn has a part which is of very great significance. A very complicated combination might not receive its fulfilment, if a pawn, taking part at some stage of it, turns out to be just one square further forward than that on which precisely it would play its secondary role.

Below we are offered the possibility of convincing ourselves that the pawn might indeed become a hero of a combination, which presents itself as the basic reason for its birth. In other words, we must recognise that the activation of pawns leads to the creation of original combinational motives.

A passed, far advanced pawn - is almost on the threshold of a combination. In chess terminology, the double attack of the pawn is given the graphic name of the "fork". Already in the opening stage, we often come across the pawn fork. In the middlegame, the pawn fork appears at the other times as a combinational theme.

The exploitation of the "fork", both as a tactical method and as a combinational theme, is well portrayed in the first half of the following game.

*Four Knights Game*

White: **D. Janowski**

Black: **Em. Lasker**

International Tournament

(Cambridge Springs 1904)

**1 e4 e5 2 Nf3 Nc6 3 Nc3 Nf6 4 Bb5 Bc5**

The famous Morphy also liked to play this.

**5 Nxe5**

Already here there is a little combination on the theme of the pin.

**5 ... Nxe5**

Lasker goes half-way to meeting the opponent and allows him to carry out the theme of the fork. In the well-known game, L. Paulsen-Morphy, Black castled, which looks more natural. Contemporary opening analysis also looks at 5 ... Nd4 here.

**6 d4**

White wins back the piece, at the same time having the rather better development.



**6 ... Bd6 7 f4 Ng6**

The best opening reference books consider 7 ... Nc6.

**8 e5**

Yet another fork. Admittedly, in the present situation it does not present itself as a combinational theme.

**8 ... c6**

A dubious attempt to confuse the game. Janowski considered it obligatory to castle here, but also possible is 8 ... Be7.

**9 Bc4**

Black's position becomes critical after 9 exd6 cxb5 10 Qe2+ Kf8 11 f5 Nh4 12 0-0 b6 13 Bg5, or 12 ... Qb6 13 Qe7+ Kg8 14 Nd5.

**9 ... Bc7 10 exf6 Qxf6 11 0-0 d5 12 Bxd5!**

Otherwise Black simply obtains the better game.

**12 ... cxd5 13 Nxd5 Qd6 14 Qe2+ Ne7 15 Re1 Bd8 16 c4 f6 17 Bd2 a5 18 Qh5+ g6 19 c5 Qa6 20 Qh6 Be6**



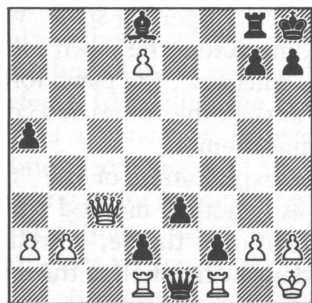
**21 Nxf6+?**

This continuation loses the game. Black holds on to the piece, and also obtains a counterattack.

After 21 ... Kf7 22 Ne4 Nf5! Chigorin gave the following variation, leading to victory: 21 Nb6 Nf5! 22 Rxe6+ Kf7 23 Qh3 Kxe6

24 Qb3+ Ke7 25 Re1+ Kf8 26 Nxa8 Qxa8 27 Qe6! Kg7! 28 Qd7+ Kh6. Janowski indicated 21 Qg7 as a winning move, considering that after 21 ... Bxd5 22 Qxh8+ Kd7 23 Qxh7, White has both a material advantage - rook and three pawns for bishop and knight, and also a continuing attack. This evaluation requires careful verification, since it does not take into account the powerful attacking position of Black's centralised white-squared bishop. By continuing 23 ... Qc6 Black immediately obtains chances of a counterattack.

In this example, the combinational role of the pawn - the opening thematic fork - was still comparatively unimportant. However, recalling the historical game from the 4th match between the strongest masters of their time, **Labourdonnais** (France) and **MacDonnell** (England), where three pawns of Labourdonnais, playing Black, reached the second rank, automatically imbues one with great faith in the dynamic combinational activity of pawns. Here is the concluding combination in this game.



There followed:

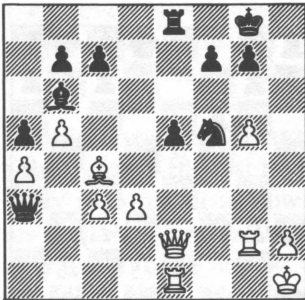
**36 ... Qxd1!**

This is more decisive than 36 ... Qxf1 + 37 Rxf1 e2. By playing now 38 Qd3 e1(Q) 39 g3, White could have still put up resistance.

**37 Rxd1 e2**

The three pawns turn out to be stronger, by far, than the queen and rook, and White cannot avoid a quick mate.

The impetuous march of pawns to queen in many games figures as a theme of beautiful combinations. Let us look at a number of examples.



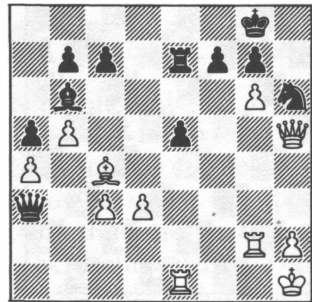
In the diagram is the position after the 26th move in the game **Sterk-Marshall** (International tournament in Pistyan 1912). White is the exchange ahead; Black has no compensation for it, more than this, the positional advantage is likewise on White's side. His bishop on c4 occupies a threatening place, while the f7, g7 and h7 points are really weak. Particularly weak is the f7 point, which is already subjected to attack.

The most energetic realisation of

the material and positional advantage turned out to be the decisive advance of the White g5 pawn, which, taking into account the supporting bishop, embodies all the elements of combination - motive, idea, theme.

The possibility of a harmonious attack on the f7 point with the bishop and pawn is the basic *leit-motif* of the combination. And so:

**27 g6! Re7 28 Qh5 Nh6**



**29 Qxh6!**

A sacrifice with two thematic mates in mind. One theme - mate with a rook supported by the bishop and ... for the present, a non-existent knight!

**29 ... gxh6 30 gxf7+ Kh7 31 f8(N)+**

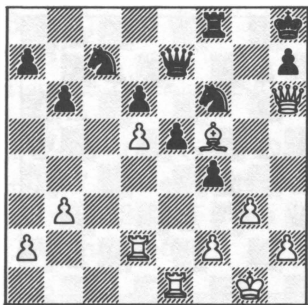
It was possible to delay the decision by one move, by promoting to a queen, but it seems that White was concerned that the decision was not only concise but elegant.

**31 ... Kh8 22 Rg8 mate.**

Though the final mating theme passed by, as it were, without the first-hand participation of the

pawn, it would be ingracious of Black to forget about its heroic run. From the idea side, but not the technical, the piece on f8 is not simply a knight, but a pawn transformed into a knight.

In the following position we see how the firmly blockaded d5 pawn is surprisingly given the "green light" and quickly brings the desired decision for White. (From the game, **Botvinnik-Grigoriev**, Leningrad-Moscow match 1927)



The introductory move of the combination is surprising and beautiful.

### 28 Rxe5

Black now has a painful choice - whether to leave the rook to its own fate, by playing 28 ... Qxe5, or to go half-way to meeting White's combinational theme and open the semaphore "pawn" on d5. Black chooses the second.

### 28 ... dxe5 29 d6

And here also is the known to us theme - double attack.

### 29 ... Qd8 30 dxc7

It was possible to conclude also with 30 Qxf8+ Qxf8 31 dxc7.

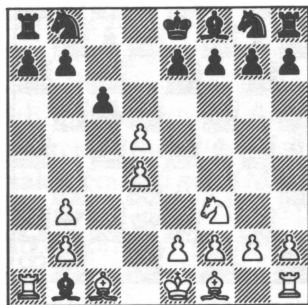
### 30 ... Qxd2 31 Qxf8+ Ng8 32 c8(Q) Black resigned.

In the game, **Schlechter-Perlis** (International tournament in Carlsbad 1911), still in the opening, even in the early stage of it, White succeeded in demonstrating a fascinating idea, the essence of which is to free the pawn for queening by a surprising combination. After the moves:

### 1 d4 d5 2 Nf3 Bf5 3 c4 c6 4 Qb3 Qb6 5 cxd5 Qxb3 6 axb3

Black felt he was forced to play

### 6 ... Bxb1

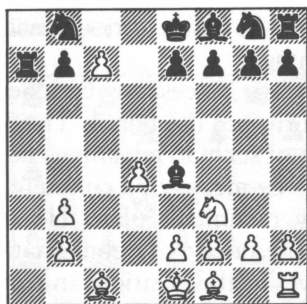


Indeed, the continuation 6 ... cxd5 7 Nc3 e6 8 Nb5 Na6 9 Rxa6 bxa6 10 Nc7+ Kd8 11 Nxa8 Kc8 12 Bf4 might not suit him, but now follows a witty combination, in which the pawn must show all its best qualities.

### 7 dxc6!!

With rare originality and a beautiful idea. On 7 ... Be4 would have followed 8 Rxa7!! Rxa7 9 c7. This position, which we give in the diagram, also appears as the theme

of Schlechter's combination.



The pawn on c7 embodies in its action, as it were, a double attack in which the threat to take on b8 also represents a blow in the finest sense of the word. Referring to the threat c8, even this is also not a blow in the literal sense, but nevertheless it is a threat of mate or a blow on a square. Therefore, in chess terminology, the threat to advance the pawn to the last rank it is customary to consider a blow.

Thus in pawn themes there are two aspects of double attack: one - is a fork, the other - the threat to capture, at the same time as the threat to advance the pawn to the last square of its file.

We have digressed from the Schlechter-Perlis game, but there remains to give just one move 7 ... Nxc6 8 Rxb1. Black is simply left a pawn down with the worse position, and naturally also lost the game.

An amazing combination, with a thematic blow by the pawn as its finale, but considerably more complicated than in all the previous

examples, was carried out in the game, **Bogolyubov-Alekhine** from the international tournament at Hastings 1922. The diagram shows the position after White's 29th move Rxa5.



There followed:

**29 ... b4!**

The beginning of a deeply calculated combination, the theme of which is the same as that in the game Schlechter-Perlis. The basis of it is the undefended state of the first rank and the undefended knight on d1 which is situated on it.

**30 Rxa8**

White is hoping for 30 ... Qxa8, which would leave him chances of resistance. Bad now would be 30 Qa1, on which would have followed 30 ... Rxa5 31 Qxa5 Qa8! 32 Qxa8 Rxa8 33 Nf1 Ra1 34 Rd2 Ba4, or 34 Nb2 Ng4 with a quick win.

**30 ... bxc3!**

Three moves ago this pawn was still on b7. From this it follows that the six-square path of the pawn, which seemed so long and impenet-

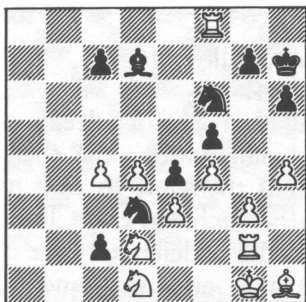
able, assumes a completely difference aspect when the advance of the pawn is stimulated by the fire of a combinational beacon.

**31 Rxe8 c2!!**

And here, before us once again, is the final theme of the combination - the double attack of the pawn on d1 and c1. The combination consists of three pawn moves.

**32 Rxf8+ Kh7**

Black is two rooks ahead, but the strength of the double attack is so great that the hopelessness of his position becomes clear quite soon.



**33 Nf2 c1(Q)**

The inevitable has happened! The b7 pawn is promoted to a queen on c1. Here the curtain could be lowered, but the fact of the matter is that 15 moves later we will witness yet another pawn combination.

**34 Nf1**

A tragi-comic position for White's pieces on the king's flank.

**34 ... Ne1 35 Rh2 Qxc4**

Now arises the threat of ... Bb5, which White cannot prevent without material loss.

**36 Rb8 Bb5 37 Rxb5 Qxb5**

Black has a queen - for rook and bishop - a quite serious material advantage.

White's pieces are bunched in the corner of the board. The realisation of such an advantage usually occurs by means of a concrete, but purely technical, plan. However, the presence of combinational motives in the position, in particular the sea of weaknesses into which the White king falls, compels one to expect a new combinational outbreak in this spectacular game.

**38 g4 Nf3+ 39 Bxf3 exf3 40 gxf5 Qe2 41 d5**

If 41 Ng4, then 41 ... Nxg4 42 Rxe2 fxe2 and the double attack of the pawn crowns the matter.

**41 ... Kg8 42 h5 Kh7**

Zugzwang.

**43 e4 Nxe4 44 Nxe4 Qxe4 45 d6 cxd6 46 f6 gxf6 47 Rd2 Qe2!**

Now, after 48 f5, White once again finds himself in zugzwang.

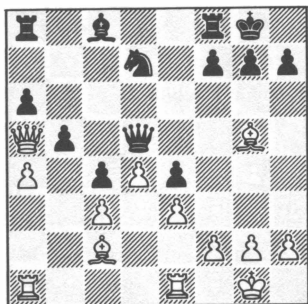
**48 Rxe2 fxe2**

While now the pawn coming from e7 has its say. And so, one more double attack.

**49 Kf2 exf1(Q)+ 50 Kxf1 Kg7 51 Kf2 Kf1 52 Ke3 Ke6 53 Ke4 d5+ and finally White capitulated.**

The pearl of the tournament, - grandmaster Tartakover called the game **Capablanca-Spielmann** (Match tournament, New York 1927), in which White's deciding combination was concluded with

the run of White's a-pawn to the a7 square. The diagram features the position after the 17th move.



The positional advantage is on White's side; his pieces are better developed, his pawn chain is strong, compact, in the centre - is a strong passed pawn.

Black's pawns on the queen's flank already come under attack. White's 17th move was a4, on which Spielmann replied ... Qd5, attacking the White bishop on g5. The initiative also is on White's side. The simple retreat of the bishop to f4 forces Black to enter a region of difficult defence. However, Capablanca's next move shows that this initiative assumes a dangerous character.

**18 axb5!!**

The bishop is offered for sacrifice, the bishop which would be so needed by White to dominate the weakened black squares in the opponent's camp. In the process of combination, such positional considerations do not begin to come into the reckoning.

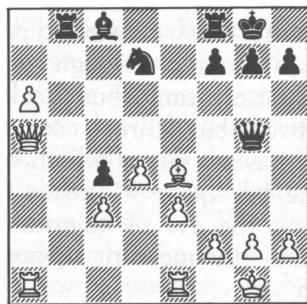
**18 ... Qxg5**

Alas, the gift must be accepted. On 18 ... Bb7 would have followed simply 19 bxa6.

**19 Bxe4 Rb8**

The branch, where the pawn theme of the combination would be expressed more strikingly, and perhaps even more beautifully, consists of 19 ... Ra7 20 b6 Qxa5 21 bxa7!! Bb7 22 Rxa5 Bxe4 23 Rxa6 - winning.

**20 bxa6!**



**20 ... Rb5**

Or 20 ... Qxa5 21 Rxa5 Nb6 22 a7 Ra8 23 Rb1

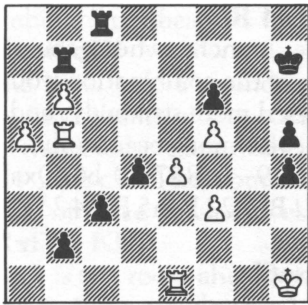
**21 Qc7 Nb6**

There is also no comfort in 21 ... Qd8 22 Qxd8 Rxd8 23 a7 and he has to give up the knight for the "terrible" pawn.

**22 a7 Bh3 23 Reb1 Rxb1+ 24 Rxb1 f5 25 Bf3 f4 26 exf4 Black resigned.**

The pawn "aggression" of Labourdonnais is reminiscent of the final part of the game, **Smyslov-Botvinnik**, played in 1941 in the match-tournament for the title of absolute champion of

the USSR. We give the position after the 55th move.



White has two connected passed pawns, breaking through to the cherished 8th rank, but Black has not two, but three connected passed pawns, out of which one - on the b2 square - already finds itself on the eve of its triumph - arrival at the queening square.

**56 a6**

Otherwise Black will play ... c2. Now, however, this is not good, if only in view of 57 Rxb2 c1(Q) 58 Rxc1 Rxc1+ 59 Kh2, and there is nothing left for Black but to give back the rook by ... Rxb6. On White's move, Black replies with a combination with a rook sacrifice.

**56 ... Rxb6! 57 Rxb6 d3! 58 Rg1 d2! 59 Rxf6 Rc7**

But not 54 ... c2 60 Rf7+ Kh8 61 Rf6 - draw.

**60 Rfg6**

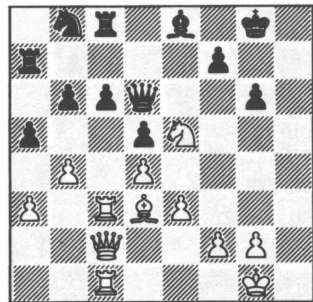
So as, on 60 ... c2, to reply 61 R6g5.

**60 ... d1(Q)! White resigned.**

If 61 Rxd1, then 61 ... c2.

A few more examples. Before us

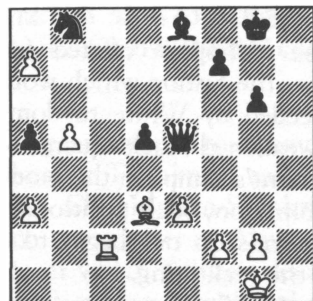
is a position from the game **Kotov-Ragozin** (17th USSR Championship, Moscow 1949)



**27 b5!**

"The beginning of the most beautiful combination that I have ever managed to create on the chessboard" noted Kotov, apropos this move. He gives further the basic branch coming out of his combinational idea. It consists of **27 ... c5 28 dxc5! Qxe5 29 cxb6 Rxc3 30 bxa7 Rxc2 31 Rxc2**

"A rare position - writes the author of the combination in conclusion - the White pawn, completing the march d4-c5-b6-a7, is inevitably promoted to a queen, since three Black pieces cannot prevent this."



The theme of double attack with a pawn finds its brilliant expression in this variation. True, the b8 point is defended, but the a8 point is inaccessible to Black.

If here 31 ... Qa1+, then simply 32 Bf1. Our look at examples could also have been completed with this illustration of the theme in a commentary variation, but the disappointment which overtook Kotov in connection with Ragozin's reply 27 ... Rac7, and the statement by him apropos this consideration, obliges us to respond with a little comment. Apropos 27 ... Rac7, in place of the natural 27 ... c5 which was anticipated by White, Kotov wrote, "In our century, an opponent does not give one the chance to carry out beautiful combinations and prefers to simply be left a pawn down". In this way, grandmaster Kotov, author of many beautiful combinations which his opponents could not avoid, contradicts himself in trying to generalise Ragozin's decision and justify it by the tendencies of "our century". The question is obviously about the increase in the standard of defence in "our century", the improvement of technique, etc. But, you see, combinations are an organic component part of the overall creative process of the chess game, and, besides, one of the most important, being inseparably linked with it. It is possible to prevent an arising threat of a combination or combinational trap, but to prevent any

combination, to remove it from the creative process, this is approximately the same thing as depriving human life and activity of the spiritual sense. No matter how much the technique of defence and prophylaxis grows both in our century and in the future centuries, combinations will live and develop for as long as chess art lives and develops.

The match for the world championship between **Botvinnik** and **Bronstein** (Moscow 1951) produced many interesting games, in particular the 9th game of the match, which provides excellent material for the investigation of pawn combinations. The first 14 moves brought the opponents to the following position, with Botvinnik, as White, to move.



The White pawn, which has made its way to b5, becomes the hero of the combination.

**15 b6! Bxa4 16 b7**

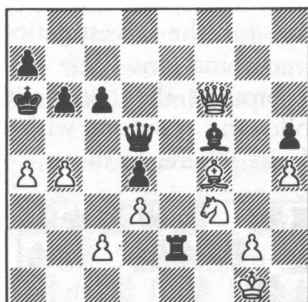
There is no double attack, but even a single one is sufficient to remain with an extra rook.

**16 ... Bxb3 17 bxa8(Q) Bb6 18 axb3**

The result of the excellent pawn combination - is at hand.

To conclude, in praise of the pawn, we want to show one classic, old combination. In it, the pawn presents itself in such a varied role that it is difficult even to have any idea where hard and fast rules can limit it.

Before us is a position from the 13th game of the match between **Tarrasch** and **Marshall**, played in 1906. In this game, Marshall played White.



Black is the exchange ahead, but the position is sated with combinational motives; it is sharp and the position of the Black king leaves much to be desired.

Marshall exploits this circumstance excellently and, guided by his surprising combination on the theme of double attack, neutralises the opponent's material advantage.

There followed:

**32 Qxc6!**

Here already is the first combination on the theme of the pin. 32 Qxd4 was dangerous, in view of 32 ... Rxc2 33 Qxd5 cxd5 34 Nd4 Rc8! 35 Nxf5 Rf8 with advantage to Black.

**32 ... Qxc6 33 b5+ Ka5**

Black is still on the look-out for a double attack with the knight, which stops the king marching to the c6 and b5 squares. Therefore bad now is 33 ... Qxb5 or 33 ... Kb7.

**34 bxc6 Rxc2 35 Nxd4 Rc5!**

Black already needs to concern himself with a draw. Insufficient for this purpose was 35 ... Bxd3 36 Nxc2 Bxc2 37 g4! hxg4 38 h5 Ka6 39 h6 b5 40 a5, and White must win.

**36 c7**

With the threat of Nxf5.

**36 ... Bg4 37 Nb3+ Kb4 38 Nxc5 Kxc5 39 a5 Kd4 40 axb6 axb6 41 Kf2 Kxd3 42 Bd6 b5 43 Be7 Kd4 44 Bd6 Ke4 Draw.**

Let us sum up a little. The combinational role of the modest infantryman looks quite varied in all the illustrations given. Even the pawn itself mates and helps pieces in the setting up of mating nets. Breaking through into the enemy camp and through the blockading chain, the pawn promotes the organisation of various combinations, riveting the opponent's defensive reserves to it. Quite a few technical methods fall to the lot of advancing pawns. They must "divert", "intercept",

and "destroy".

A real performer finds many combinational ideas in them. To conclude, we present a game in which White carries out an exceptional combination with the help of a pawn.

*Italian Game*

White: **S.Tartakover**

Black: **A.Rubinstein**

International tournament

(Moscow 1925)

**1 e5 e5 2 Nc3 Nc6 3 Bc4 Nf6 4 d3 Bc5 5 Be3 d6 6 Bxc5 dxc5 7 Nge2 Na5 8 Bb3 Nxb3 9 axb3 0-0 10 0-0 Ng4 11 h3 Nh6 12 f4**

The manoeuvre ... Ng4-h6 does not justify itself: White seizes the initiative. For the present, it is still not dangerous, but, possessing the advantage in the centre, White has a basis to count on its further development.

**12 ... exf4**

This is necessary - White threatened to push on the pawn to f5.

**13 Nxf4 f6**

Black chooses the e5 square for his piece base. Indeed he succeeds in settling down here with the knight, but it proves difficult to derive benefit from this due to the fact that the initiative continues to remain in White's hands.

**14 Qf3 Nf7 15 Rf2 Ne5 16 Qg3 c6 17 Nh5 Qe7 18 Raf1 Kh8 19 Nd1 Bd7**

A very passive move, which, moreover, entails a loss of tempo as, a move later, Black has to take

the knight on f3 with the bishop. He should begin to move on the queen's flank, for example, by 19 ... a5, and White would not be able to carry on his line in such a carefree way as in the game.

**20 Ne3 Rad8 21 Nf5 Bxf5 22 exf5**

The opening of the e-file - is favourable for White. Moreover, on e6, Black has a "hole" where the White knight can head for.

**22 ... Qd7 23 Rf4 Rfe8 24 Kh1 Re7 25 Re4 Rde8**

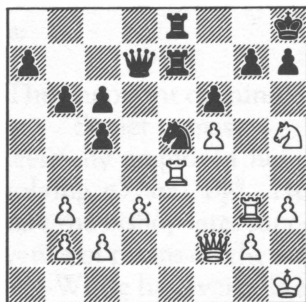
Black also cannot extract anything from this centralisation along the e-file. White, however, having control of space on the king's flank, begins to prepare combinational threats.

**26 Qh4**

Already the combination Nxf6 is threatened.

**26 ... Kg8 27 Qf2 b6 28 Rfe1 Kh8 29 R1e3 Kg8 30 Rg3 Kh8**

Not suspecting the enormous potential strength of the f5 pawn. Now a combination breaks out, in which this strength comes into operation.



**31 Rxc7**

Exploding a mine in a well protected fort. The rook opens the way for the knight, which, in its turn, frees the way for the f5 pawn.

**31 ... Rxc7 32 Nxf6**

The double attack of the knight here appears, as it were, as a transit theme.

**32 ... Qe7 33 Nxe8 Qxe8 34 Qf4!**

The queen prepares the advance of the pawn. An immediate 34 f6 would be unnecessary haste, in view of 34 ... Rg5 35 Qf4 h6, and White has no compensation for the piece.

**34 ... Re7**

The forced advance of the White pawn to f7 brings with it ruin for Black.

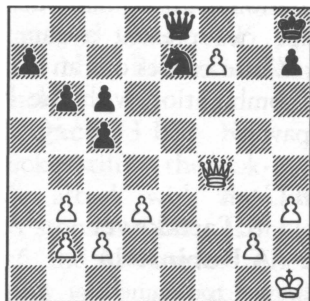
**35 f6! Ng6**

On 35 ... Re6 follows the thematic finale: 36 Rxe5! Rxe5 37 f7 Re1+ 38 Kh2 Qf8 39 Qf6+ and mate on the following move.

**36 Rxe5! Nxe7 37 f7!!**

Here this move also embodies

the theme of the combination: it deserves a diagram.



**Black resigned.**

In his mind he foresees the following mate, hanging over his king: 37 ... Qf8 38 Qf6+ Qg7 39 f8(Q)+ Ng8 40 Qxg7 mate.

With this we conclude our account of the combinational wonders of the magic pawn.

Passing on to the next chapter, we, however, in no way intend to take leave of the pawns - as combinational participants - for ever. We will certainly still come across them time and again when we examine individual combinational ideas.

## Chapter Nine

### **Positional Weaknesses - Motive of a Combination. Combinations provoked by weaknesses in the castled position. Sacrifice of a bishop for the g3, h3, g6, h6 pawns.**

The combinational motives to which we have already given so much consideration, present themselves as nothing other than weaknesses of a position. The locked-in king, undefended pieces, exposed position of the king - all of these are minuses, which, upon opportune conditions, allow combinational ideas to come to the fore of the struggle. On the other hand, a positional weakness in the light of weak squares, undefended or insufficiently defended points, open files, ranks and diagonals - can, in accordance with the position, play the role of a combinational motive. The usual combinational motive is a positional weakness in the castled region. Pawns pushed forward to h3 and g3, h6 and g6, quite often serve as objects for combinational attacks and points for sacrifice. The points f2, g2, h2, f7, g7, h7 if they are defended only with the king, can at any moment be made real combinational motives. We recall if only the combination with the sacrifice of the bishop on h7 and even two bishops on g7 and h7.

An excellent illustration of how a plan, leading to the formation of positional weaknesses for the oppo-

nent, develops into a combinational method of action, is served by the following game by Nimzovich. Here it is appropriate to mention that Nimzovich knew to perfection the elements of the positional struggle. He wrote deep essays on this theme (*My System, My System in Practice, The Chess Blockade*). At the same time, Nimzovich was a brilliant master of combination.

#### *Caro-Kann Defence*

White: **L.Asztalos**

Black: **A.Nimzovich**

(Bled 1931)

**1 e4 c6 2 d4 d5 3 Nc3 dxe4 4 Nxe4 Nf6 5 Nxf6+ exf6**

As shown by the practice of this variation, more often 5 ... gxf6 is preferred. In the sporting respect, this move also gives the best results.

**6 c3**

The important opening theoretician, Soviet master Rauser, successfully employed here a plan involving g3 and Bg2. From this square the bishop later supports the advance of pawns on the left flank, where White has available a "pawn majority".

**6 ... Bd6 7 Bd3 0-0 8 Qc2 h6 9 Ne2 Qc7 10 Be3 Nd7 11 Qd2**

Now White threatens the combination Bxh6 and, as it were, reminds the opponent about the weakness of the h6 point. Well, Black might be pleased with this reminder and, of course, he forestalls the threat. Nevertheless is it worth losing time in order to create a threat which is easily parried? Of course it is not worth it. Possibly the threat seemed irresistible to Asztalos, or, most probably, that the double attack on h6, according to the thinking of the Hungarian master, must restrict Black, who would have to continually watch over this weakness of his. Such a motivation for action is nevertheless incorrect. It is not necessary to create a threat for the sake of a threat, but to plan the game.

Very good was 11 0-0-0 with a subsequent pawn storm on the king's flank, while it was possible also to begin immediately the active operation 11 h4, followed by g4, with the threat g5. In such a sharp attack, the combinational tension would also inevitably have to increase.

**11 ... Re8 12 Ng3?**

But this already is not at all in the spirit of the position. Of course, 12 0-0-0 was correct. The sacrifice of the bishop on h6 would now have been mistaken, in view of the reply 13 ... Bf4, after 12 Bxh6 gxh6 13 Qxh6.

**12 ... Bf4 13 0-0**

Only by 13 0-0-0 could White leave himself free to attack on the king's flank, but he obviously avoids sharp play, preferring careful manoeuvring and a 100% securing of his own king's position.

**13 ... Bxe3 14 fxe3 Nf8**

Since the dark-squared bishops have been exchanged, Nimzovich's plan will consist of creating a weakness of the black squares in the opponent's camp. The basis of this plan lies in the advance of the c-pawn, therefore it is useful for White to immediately play 15 b4.

**15 Rf2 Qe7 16 e4 Be6 17 a3 c5**

Black provokes the advance of the d-pawn, which would give him the possibility of exploiting the good piece base on the e5 square.

**18 Raf1**

White's new threat is the combination 19 Rxf6 gxf6 20 Qxh6 Bg4 21 Rf4, and Black finds himself under a mating attack. Nevertheless, White's move deserves censure, since it forces Black into a strong continuation, which significantly improves his chances in the future development of the struggle. Undoubtedly, better was 18 Nh5, again threatening Rxf6, and if 18 ... Bg4, then 19 Nf4 with the threat of Nd5.

*(See diagram next page)*

**18 ... cxd4!**

A beautiful and convincing retort to White's combinational idea. On 19 Rxf6 now follows 19 ... dxc3 20 bxc3 gxf6 21 Qxh6 Qc5+ 22 Kh1 Qg5. On the other hand,



Black, by attacking the d4 pawn, forces its advance, after which he can already hope to seize the initiative by exploiting the e5 square. **19 cxd4 Ng6 20 d5!**

A move which reckons only on an incorrect retreat of the bishop. Indeed, in the event of 20 ... Bd7 21 Rxf6 gxf6 22 Nh5 Qf8 23 Nxf6+ and Nxd7, White would have the better chances, despite being the exchange down. Worth considering is 20 h3, so as not to allow the bishop to g4 and thereby secure the h5 square for the knight.

**20 ... Bg4! 21 Rc1?**

This is already a retreat and an admission of the erroneousness of his 18th move. If 21 h3, then 21 ... Qe5! and the White knight already does not succeed in penetrating to h5, while the springboard on e5 opens up broad possibilities of initiative for Black. White could contend for the initiative by continuing now 21 Be2. After also missing this chance, he soon gets into an area of serious difficulties, while the main thing is that the combinational tension of the position be-

gins to noticeably increase.

**21 ... Rac8 22 Rff1 Qe5 23 Qf2 a6 24 h3**

White continues to weaken his position, and on castled territory at that, and gives the grateful opponent grounds for carrying out play with a combinational idea. The best defensive resource here seems to us, 24 Rxc8 Rxc8 25 Re1, intending, on ... Nf4, the retreat Bb1 and cherishing some hopes of the sortie Qb6.

**24 ... Bd7 25 Rfd1 Qg5 26 Rxc8 Rxc8**

Now the c-file is also seized by Black, and the weakened g3 and h3 squares assume the significance of combinational motives. This incites Black to a combinational decision to the crisis of the struggle. The denouement approaches surprisingly quickly.

**27 Kh2**

White is already uneasy and begins to take measures to defend the h3 point, which for the present is still not threatened; however, the clouds are thickening, all Black's pieces are deployed very actively, and probably it is already not possible to prevent the discharge of the accumulated combinational tension.

**27 ... Ne5 28 Nf5**

On 28 Qd2, highly unpleasant for White would be the continuation 28 ... Ng4+! 29 Kg1 (29 Kh1 Qh4 30 Qe1 Ne5) 29 ... Qe5 with the threats of ... Qxg3 and ... Qd4+. By playing also simply 28

... Qxd2 29 Rxd2 Kf8, Black obtains an endgame with an advantage which is easy to realise (the d6 and e5 squares).

**28 ... Rc1! 29 Rd2**

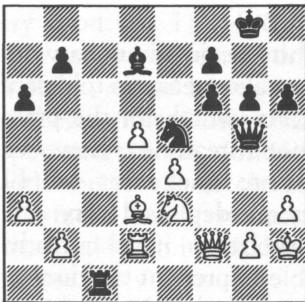
29 Rxc1? Nxd3 would lose a piece. Also, 29 Qd2 Rxd1 30 Qxd1 g6 31 Ng3 Ng4+ would be miserable for White. Combinations with double attacks sparkle from both sides. But also after the move chosen by Asztalos, the combinational discharge is inevitable.

**29 ... g6!**

An excellent introductory move to a combination in which all of Black's pieces take part.

**30 Ne3**

If 30 Nd4, then 30 ... Nxd3 31 Rxd3 Qe5+ and ... Qxe4. White is mated in two moves after 30 Ng3 Ng4+



**30 ... Bxh3!**

And so, a positional weakness, arising in the process of Black's purposeful planning play, is exploited in a combinational way. The beautiful idea: 31 gxh3 Nf3+. The White queen is forcibly diverted from defence of the g1 square. It is

also not possible to play 31 Kxh3. The White king is thereby virtually deprived of pawn-cover, to the other weaknesses is added that on g4, and combinations arise one after the other.

**31 Bf1 Bd7**

Threatening two combinations: 32 ... Qxe3, followed by ... Ng4+, and 32 ... Rxf1 33 Qxf1 Qxe3.

**32 Kg1 Bb5**

Once again threatening the combination ... Qxe3 etc.

**33 Rd1**

There was no defence for White and a new combination crowns matters. The finale is elegant.



**33 ... Qxe3! 34 Qxe3 Rxd1 35 Qb6 Ng4 36 g3 Bxf1! White resigned.**

The mate by ... Bh3 is inevitable.

Let us try to again retrace the whole process of play in this instructive game.

In the opening stage, White did not feel bad. Black chose a difficult variation of the Caro-Kann Defence, in which Black's construction of pawns on the king's

flank was not quite satisfactory. White secured himself a firm centre and stood quite well on the flanks. However, Black, on the other hand, had to concern himself with prophylactics - in various directions and particularly on the king's flank. Coming out of the opening with an excellent game, Asztalos, instead of castling queen's-side to logically exploit his opening advantage, began to play passively, avoiding a sharpening of the game which in the created situation would have opened the way for White to seize the initiative. Black then exchanged the dark-squared bishops and won the struggle for control of the black squares in the centre.

White's 18th and 20th moves, reckoning only on a mistake by the opponent, turned out to be a wrongful expenditure of time which was exploited excellently by Nimzovich. He achieved his planned objective and achieved domination in the centre, creating a handy position for his pieces on the e5 square.

From the moment Black finally seized the initiative and began to prepare a decisive combinational attack on the 24th move, White further weakened his castled position with the move h3. A number of positional weaknesses appeared in White's castled position, and Black had full domination of the e5 square; however, his seizure of the open c-file led to the creation of

great combinational tension. Beginning from the 28th move, the first lightning appeared and the combinational threats increased to maximum strength on the 30th move after ... Bxh3.

On the 33rd move followed a decisive combination by Black.

In this game it is clearly seen that the achievement of a positional advantage is a pre-requisite for a combinational decision, where positional weaknesses assume the role of the main combinational motive.

In the same light, let us look at one more game of Nimzovich from the tournament in Bled.

#### *Caro-Kann Defence*

White: **R.Spielmann**

Black: **A.Nimzovich**

(Bled 1931)

**1 e4 c6 2 Nf3 d5 3 Nc3 dxe4 4 Nxe4 Nf6 5 Ng3**

A rather artificial retreat with the aim of avoiding early exchanges and complicating the game. The continuation Nxf6+ followed by d4, frequently occurring in the practice of this variation and strongly recommended by theory, might have appeared dull to such a lover of combinations as, not without foundation, Spielmann was considered to be.

Nevertheless, the fact that it is confirmed by deep experience and tested as a correct way of obtaining a solid position in the centre, should not be discounted. Besides this, the retreat of the knight is

nevertheless a loss of time. Also unclear is the choice of the square of retreat. Why g3, and not c3, where the knight would have a greater amplitude of activity?

**5 ... c5**

Nimzovich immediately underlines White's refusal to seize the centre and already strives to hinder him from playing d4. None the less the move ... c5 has rather more psychological persuasiveness than chess strength. A good continuation for Black here is the sharp 5 ... h5, and, if White plays not 6 h4 or 6 h3, but for example 6 Bc4, Black, by advancing his pawn to h3, seriously weakens the white squares on the opponent's king-side castled position.

**6 Bc4**

Of course, this is not bad, but he would have given Black more difficulties now by 6 d4, and, if 6 ... cxd4, then 7 Qd4! However, this would not be in the spirit of Spielmann's style, though in the spirit of the position.

**6 ... a6 7 a4 Nc6**

After White has twice voluntarily declined to play d4, Black, with harmonious pressure by several of his pieces on the d4 square, achieves a strong position in the centre where already he is also close to securing the initiative.

**8 d3 g6**

The king's bishop also places the d4 square under fire. Black decides to develop both bishops on the flanks. Of course, it is a matter of

taste for a chessplayer to choose one or another plan, when presented with a certain choice. The plan chosen by Nimzovich leads to a complicated game, in which it is difficult to foresee the various possibilities which appear for both opponents. To a more clear, and if we might say, elastic position, led 8 ... Bg4 9 h3 Bxf3 10 Qxf3 e6 11 0-0 Be7 12 Re1 0-0. The situation, which here foreshadows a manoeuvring game, is more comfortable for Black, whose pieces have great operational directive for purposeful transference and manoeuvres. We point to the d-file, the d8-a5 diagonal, the march-routes for the knights c6-d4, f6-d7-e5, which might, depending on the future situation and course of the struggle, turn out to be useful for carrying out his planned ideas.

**9 Be3 Bg7 10 0-0**

The variation 10 Bxc5 Qa5+ 11 b4 Nxb4 was favourable for Black, but now White threatens to take the pawn.

**10 ... b6 11 c3 0-0 12 h3**

Not at once 12 Qe2, on which White rightly feared the continuation 12 ... Bg4 12 h3 Bxf3 14 Qxf3 Ne5.

**12 ... Bb7 13 Qe2 Na5 14 Ba2**

*(See diagram next page)*

**14 ... Bd5!**

At first sight, the exchange, offered by Nimzovich, is not quite comprehensible. The f7 point, if need be, could have been easily covered by ... e6. In fact, however,



with the exchange of the white-squared bishops, Black begins a deep plan of advance on the queen's flank, for which, first of all, he creates light-squared weaknesses.

This is similar to his game with Aszталos, where Nimzovich, by means of an exchange of dark-squared bishops, began play on the weakened black squares.

**15 Nd2 Bxa2 16 Rxa2 Nd5 17 Nc4 Nc6**

It is clear that the exchange of knights would cut across the Black plan which we indicated in the previous note.

**18 a5**

This operation leads to enormous complications, the consequences of which were impossible to foresee at the board.

The development of a battle on the queen's flank enters into Black's plan, and, instead of meeting the opponent's idea half-way, it would have been useful for White to create a diversion on the other flank. For example, the advance h4-h5 must cause some anxiety for

Black.

**18 ... b5 19 Nb6**

Giving up the a-pawn for the c5 pawn and exchanging Black's central knight would seem to ease White's mind.

**19 ... Nxb6 20 axb6 Qxb6 21 Ne4 Qc7 22 Nxc5**

Nevertheless, as now becomes clear, the measures taken by White do not avert Black's offensive on the queen's flank.

**22 ... a5 23 d4 Rfb8 24 f4**

With some delay, Spielmann nevertheless tries to start active operations on the king's flank, the more so that Black's offensive, for the present, does not contain direct threats, while the knight is strongly placed on c5. White threatens d5, then Bd4, and finally f5.

**24 ... e6 25 Raa1**

With the legitimate desire for the rook to establish contact with the pieces on the king's flank; however, White misses the chance of playing f5. After 25 f5 gxf5 26 Bf4, or 25 ... e5 26 d5, the sharpening of the conflict does not lead to bad consequences for White - rather the contrary.

Black would have to go in for 25 ... exf5 26 Bf4 Nxd4 27 cxd4 Bxd4+ 28 Kh1 Qxc5 29 Bxb8 Rxb8 30 Rxa5, which in the end would probably lead to peace, though Black's chances here are somewhat better.

In any case, this continuation was more correct for White than that which occurs in the game.

Thus White's last move could be seen as the decisive mistake.

**25 ... Ne7!**

Black exploits the white squares in artistic fashion. He blockades all of them.

A combination appears on the scene if, for example, now 26 f5, then 26 ... Nxf5 27 Bf4 Nxd4 etc. as pointed out above. Nevertheless, White should choose this continuation as the lesser evil.

**26 g4 Nd5 27 Rf3**

Defending the g3 square from a queen check, and thereby preparing f5.

**27 ... a4 28 Bd2**

He also has to make this prophylactic move, since, on an immediate 28 f5, very unpleasant would be 28 ... exf5 29 gxf5 Re8.

**28 ... Qc6!**

The last preparatory move for the break ... b4, upon which, with the queen placed on c7, would have followed Na6.

Besides this, Black defends the a4 pawn and the sixth rank, which also improves the conditions for the break.

**29 Ne4**

An immediate 29 f5 would lead, after 29 ... exf5 30 gxf5 Re8, only to a concession of the e-file to Black and a future derangement of the castled position. Therefore White attempts to also bring up his knight to the right flank, and, already on the next move, tries to breach Black's castled position with the long-awaited f5. But Black

takes the lead.

**29 ... b4 30 f5 exf5 31 gxf5 a3!**

Combinational threats hang over White's position. This is a logical consequence of the positional break on the queen's flank. A colourful position!

**32 bxa3 bxc3 33 f6**

On 33 Bxc3 follows 33 ... Nxc3 and then ... Bxd4+ with a double attack.

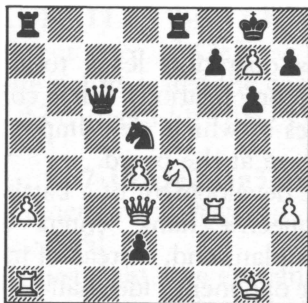
**33 ... cxd2**

And here again on the scene appears the combinational pawn, which we have only just left. It turns out to be a real motive for the approaching combination.

**34 fxg7 Re8!**

34 ... Qc1+ is parried by covering with the rook, Rf1. Now, however, White cannot prevent the combination with the exchange sacrifice on e4. At the present moment, besides this sacrifice, is threatened ... f5 or ... Qe6.

**35 Qd3**



**35 ... Rxe4!**

The atmosphere must be cleared, and the inevitable time of

the combinational completion of the plan of attack on the queen's flank draws near.

**36 Qxe4 Re8 37 Qh4**

The other variation of the combination is 37 Qd3 Re1+ 38 Rf1 Nf4 39 Qxd2 Re2

**37 ... Nc3 38 Rff1 Qd5 White resigned.**

The struggle against the pawn on d2 is useless. It is interesting that it was just this modest infantryman which White, with his 18th move, willingly let through the frontier on b5. Now Black, first and foremost, threatens to play ... Re4, but there are also other threats.

In the following game, which was awarded a special prize for beauty, a catastrophe befalls Black on the g6 square.

### *Queen's Gambit*

White: **H.Pillsbury**

Black: **H.Wolf**

International Tournament

(Monte Carlo 1903)

**1 d4 d5 2 c4 e6 3 Nc3 Nf6 4 Bg5 Nbd7 5 Nf3 Be7 6 e3 0-0 7 Rc1 b6**

Apropos this method of development - see Chapter 4 in *Middlegame Planning*.

**8 cxd5 exd5 9 Ne5**

In earlier games, Pillsbury made this move only after Bd3 and 0-0, which seems to us to be more accurate and logical.

**9 ... Bb7**

With this reply, the opening once again goes into theoretical

channels. Meanwhile, it is worth examining 9 ... Nxe5. Black loses a pawn, but great possibilities are opening up for him to take the initiative. Here is a sample variation: 9 ... Nxe5 10 dxe5 Ng4 11 Bxe7 Qxe7 12 Qxd5 (or 12 Nxd5 Qxe5 13 Nxc7 Qxb2 14 Be2 Rb8 15 Bxg4 Bxg4 with the better chances for Black) 12 ... Be6 13 Qe4 f5 14 exf6 Qxf6, and, if 15 f3, then 15 ... Rae8 16 fxg4 Qf2+ 17 Kd1 Bxg4+ 18 Qxg4 Rd8+ and mate in three moves.

It seems that White should not go after the pawn, but instead of Nxd5 or Qxd5, be content with the modest retreat of the bishop to f4, on the one hand, creating the threat to capture on d5, on the other, however, intending to exploit the precarious position of the Black knight by h3. Nevertheless, also here Black could successfully defend himself by exploiting the fact that White lags behind in the development of his king's flank, for example: 11 Bf4 c6 12 h3 Nh6 13 Bxh6 gxh6 14 Bd3 Re8 15 Qh5 Bf8 etc.

In all cases, Wolf would have obtained a less difficult position than that which Black usually obtains in the Pillsbury system.

**10 f4 a6 11 Bd3 c5 12 0-0 c4**

Black is in difficulties. Not good is 12 ... Ne4 13 Bxe7 Qxe7 14 Bxe4 dxe4 15 Nxd7 Qxd7 16 dxc5 Qxd1 17 Rfxd1 bxc5 18 Na4 with the win of a pawn, but also the plan of a pawn offensive on the queen's

flank, chosen by him, is at least premature, since White's attack on the king's flank makes much quicker progress. It apparently makes sense to play 12 ... Re8, and then ... Nf8, in order to strengthen the weakest point of the castled position - the h7 square.

**13 Bf5 b5 14 Rf3 Re8 15 Rh3**

Because of the h7 pawn - this "eternal weakness" in Black's castled position - the situation has become threatening. On 15 ... Nf8, there would already be a clap of combinational thunder: 16 Bxf6 Bxf6 17 Bxh7+ Nxh7 18 Qh5 Bxe5 19 Qxh7+ Kf8 20 fxe5 and things are rather bad for Black. Another tragedy would unfold in reply to 15 ... h6. Then 16 Nxd7 Nxd7 17 Bxh6 gxh6 18 Qg4+ Kf8 19 Bxd7. Thus Black's reply is forced.

**15 ... g6**

The h7 pawn is defended at a high price - the serious weakening of the h6 point. As will be seen shortly, the f6 point is also insecure, and even the g6 point. And all this close to the king, it goes without saying that the weaknesses formed around the king become combinational motives.

**16 Bb1 Nxe5?**

Black fears the advance f5. Of course, all is not well for Black with the g6 square, but this could nevertheless be further defended with the knight from f8. Incidentally, upon 16 ... Nf8, the possibility is opened to also move the bishop up

to the defence, via c8.

Best for Black would be to play 16 ... Ne4, but White also maintains the initiative in this case, after 17 Bxe4 dxe4 18 Qg4, and if 18 ... Nxe5, then 19 Qh4! The continuation chosen by Wolf opens the important operational f-line, and all the weaknesses in the Black king's castled position, mentioned earlier, became real objects of attack. The position is sharp and tense - the weaknesses become combinational motives, the atmosphere of the struggle thickens and a combinational discharge becomes a logical inevitability.

**17 fxe5 Nd7 18 Bxe7 Rxe7 19 Qf3 Nf8 20 Rf1 Qd7 21 Qf6 b4**

Black apparently, does not notice the reply, but also after 21 ... Re6 22 Qg5 b4 23 Ne2, and then Nf4, his position remains difficult.

**22 Na4! Qc7**

The White knight is invulnerable. If 22 ... Re6, then 23 Qf4 Qxa4? 24 Qxf7+ Kh8 25 Qxb7 and White, threatening Rxf8+ and Qxh7 mate, wins.

**23 Nc5**

All five white pieces occupy strong attacking positions - a decisive combination can be expected any minute.

**23 ... Bc8 24 Rh6 a5 25 Rf4**

The last preparatory move.

**25 ... Rb8**

Black does not evaluate the opponent's previous move. The only possibility of resistance for him

could be in connection with the move 25 ... Re8, defending the f8 point and, for the present, parrying the threatened combination. Nevertheless, the initiative - and dangerous at that - remains in White's hands, while the combinational tension is not weakened.

There could follow (on 25 ... Re8) 26 Rfh4 Qe7 27 Qf3 Be6 28 g4, with the threat of Qh3.



### 26 Bxg6!

The black squares do their "black" business. Mate on the h8 and f8 squares determines the possibility and the correctness of this combinational blow. The g6 point is a fort which defends Black's whole stronghold. The point is that, on 26 ... Nxb6, follows 27 Rxb6+ hxg6 28 Rh4.

### 26 ... Rb6 27 Qxb6

This "effective" move served, it seems, as the main basis for awarding Pillsbury the special prize for brilliancy.

However, after 27 Bxh7+ (or 27 Bxf7+), Black would probably have recognised that further play was useless. Such a queen sacrifice

hardly gives aesthetic satisfaction, since a quick victory could have been achieved even without resorting to it.

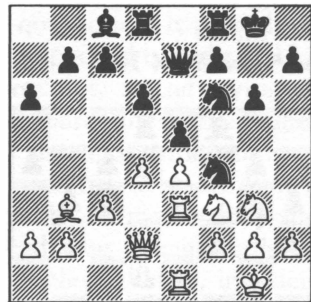
### 27 ... Nxb6 28 Qf6 Re8

White threatened a combination on the same theme Rxb6+, but if resistance is to be continued then it must be by 28 ... Nxf4 29 exf4 c3 30 bxc3 bxc3 31 Rh5 Re8. Of course, Black would also lose here.

29 Rf1 Be6 30 Qg5 Kh8 31 Qh5 Nf8 32 Nxe6 Nxe6 33 Rxe6! Black resigned.

A little combination on the theme of double attack with the rook.

The following position was reached after 18 moves in the game **Nolmann-Alekhine** (Buenos Aires 1926).



Black is threatening to win the exchange by playing ... Ng4. If White plays 19 h3, then his opponent is provoked immediately into making a combination: 19 ... Bxh3 20 gxh3 Qd7 21 Bc4 Nxb3+ 22 Kf1 b5 23 Bd3 Ng4

etc. The game continued:

**19 Rd1 Ng4 20 Ree1 Kh8**

Black intends to play ... f6 and then, under the cover of a well-fortified centre, to prepare an offensive on the king's flank.

**21 h3**

White gets nervous of the knight on g4, and he decides to weaken the castled position, if only to thrust back the rather "troublesome" knight. Now the h3 pawn becomes a combinational motive, and Black begins to concentrate his attention on ... Bxh3.

**21 ... Nf6 22 Qe3 Rde8**

According to Alekhine, the sacrifice of the bishop was unclear here. This is his variation: 22 ... Bxh3 23 gxf3 Nxf3+ 24 Kg2 Ng4 25 Qc1 Nxf2 26 Rd2 etc. Black would assure himself a draw if, instead of 24 ... Ng4, he played ... Nf4+, but obviously this result did not suit Black.

**23 dxe5 dxe5 24 Rd2**



**24 ... Bxh3**

It is interesting that, in going in for this combination, Alekhine was not convinced of the total correct-

ness of the sacrifice.

**25 gxf3 Nxf3+ 26 Kf1**

On 26 Kg2 could follow 26 ... Nf4+ 27 Kf1 Ng4 28 Qa7 Rb8 and, if now 29 Rd1, then 29 ... Qf6 20 Qc5 Ne6! 31 Bxe6 fxe6 and the open f-file gives Black a decisive attack.

**26 ... Ng4 27 Qd3 Qf6 28 Bd1 Rd8 29 Qc2 Rxd2 30 Qxd2 Rd8 31 Qe2 Ngxf2 32 Bc2 h5 and Black won.**

*King's Indian Defence*

White: **V.Goglidse**

Black: **S.Flohr**

International Tournament

(Moscow 1935)

**1 d4 Nf6 2 c4 g6 3 Nf3 Bg7 4 g3 0-0 5 Bg2 d6 6 0-0 Nbd7 7 Qc2 e5 8 dxe5 dxe5 9 Rd1 Qe7 10 Nc3 c6 11 Na4? Re8 12 h3 Nh5**



White's castled position is weakened by the advance of the g and h pawns. Particularly weak is the g3 point, in the direction of which Black already begins to exert pressure, by placing his knight on h5. This obliges White to act with circumspection. White, apparently,

was carried away with active operations on the queen's flank where, two moves ago, he began to prepare an offensive. Therefore he played:

**13 c5**

Cherishing the idea, sooner or later, of invading on the weak d6 square. The mistake lies in the fact that White does not give due attention to the opponent's concrete possibilities and, as a result, overlooks an elegant combination. In the game there followed:

**13 ... e4 14 Nd4 e3 15 Bxe3 Nxf3**

By now opening new approaches to the white king, Black firmly seizes the initiative and quickly launches an attack.

**16 Rac1 Nf6 17 Nc3 Nfe4 18 Nxe4 Nxe4**

White's position is hardly defensible. ... Ng5 is threatened and, generally speaking, the shattered defence of his king appears as a serious combinational motive, foreshadowing a new combinational outbreak.

**19 Bf4**

It is necessary to shut off the gaping diagonal.



**19 ... Nxf2!**

Demolishing the last bulwark.

**20 Kxf2 Qh4+**

The theme of double attack.

**21 Kf3 Bxh3 22 Bxh3 Qxh3+**

**23 Kf2**

If 23 Bg3, then 23 ... Be5.

**23 ... Qh4+ 24 Kf3 Be5! 25 e3 Bxf4**

Black exchanges the bishop which represents the heart of the defence.

**26 exf4 Qh3+ 27 Kf2 Re3**

Now ... Rg3 is threatened.

**28 Rg1 Rae8 29 Rg2 Qh4+ White resigned.**

A splendid combinational rout, in which the positional weaknesses of White's castled position were brilliantly exploited as combinational motives.

We return to the position before White's 13th move, wishing to put the question: is it possible that all this happened because of 13 c5? Of course not, as the saying goes, it only poured oil on the flames. You see, also upon other moves, White's weaknesses on his king's flank would by no means disappear and, indeed, the struggle tells its own story. Nevertheless, in place of 13 c5, White should have concerned himself with fortifying these weaknesses by the manoeuvre Nd2-f1, but this means yielding the initiative to Black. Alas, at times, one has to come to such a decision. The reason for White's difficulties was, above all, the moves 12 h3 and 11

Na4, but even earlier White's opening plan suffered from a lack of clearness of purpose. For example, the pawn exchange on e5 was not in the spirit of the position.

In the game, **Szily-Bronstein** (Hungary-USSR match, Budapest 1949), the position before White's 24th move looked like this.



Any chessplayer would prefer Black's position for many reasons. Particularly unpleasant for White is the position of his king. It is obviously bad to leave it in the centre. Castling on the queen's-side also is not very acceptable. The king does not find a cosy future there. It seems that there remains only one way out, to attempt to hide the king on the king's flank, in its own domain, so to speak. However, even in its own dwelling, it will hardly find itself being left in peace. You see, Black controls the territory on this flank. This is secured by the strong pawn chain, c6-d5-e4. Besides this, White has made the move h3, which, in the present situation, weakens the

castled position and represents a quite real characteristic of a combinational motive. All the same, there followed:

**24 0-0**

He wanted to exchange first on e6, but, on 24 Nxe6, alas, follows 24 ... Bb4.

**24 ... Bxh3! 25 Ng3**

Not at once, but on the following move, White will be forced to accept the sacrifice. On an immediate 25 gxh3 could follow 25 ... Qg6+ 26 Kh1 Rf3 27 Ng1 Qh5 28 Kg2 Rxh3! 29 Nxh3 Qg4+ 30 Kh1 Qh3+ and ... Qh2 mate.

**25 ... Qg6 26 gxh3 Bxg3 27 Kh1 Qh5 28 fxg3 Qxh3+ 29 Kg1 Qxg3+ 30 Kh1 Rf3 31 Rxf3 Qxf3+ 32 Kg1 Nxc5 33 dxc5 Qg3+ 34 Kh1 Rf8**

A decisive intervention by the reserves!

**35 Qe1 Qf3+ 36 Kg1 Rf6 37 Bf2**

If 37 Qf2, then 37 ... Rg6+ 38 Kf1 Qh1+ and ... Qxa1.

**37 ... Rg6+ 38 Kf1 Qh3+ 39 Ke2 Qd3 mate.**

The following game also serves as an instructive and beautiful illustration of the combinational exploitation of weaknesses in the castled position.

*King's Indian Defence*

White: **B.Gurgenidze**

Black: **M.Tal**

24th USSR Championship  
(Moscow 1957)

**1 d4 Nf6 2 c4 c5 3 d5**

This "indicated" move, not allowing the queen's knight to be developed "normally", on c6, is considered by many to be the best continuation. There are strong masters, past and present, to whom such a wedge-shaped incursion of pawns, crossing over to the opponent's territory, was a real support to their creative views. However, we have dealt in detail with the question of the construction of a wedge in *Middlegame Planning*, to which we now also refer the reader. This, you see, is a purely positional question. Nevertheless, also now we allow ourselves to give one consideration of a general character. A pawn in the opening, advanced to the fifth rank (for Black, to the fourth rank), quickly becomes an object of attack. In addition to this, such an advanced pawn (we have in mind a central one), for the most part, signifies a refusal to fight for the initiative in the centre and an agreement to concede to the opponent the influence of squares of a certain colour. In the French Defence, for example, after e5, Black is offered the possibility of carrying out play on the white squares, while in the present variation of the King's Indian Defence - on the black. We present these considerations in order to show the subjectivity of the statement about which continuation, this or that, (in reply to 2 ... c5) is better here. Also 3 dxc5 and 3 Nf3 are sufficiently energetic replies here. Whi-

te's planning prospects upon these moves are not a bit worse, and possibly even better, than upon 3 d5.

**3 ... e6 4 Nc3 exd5 5 cxd5 d6 6 Nf3 g6 7 e4 Bg7 8 Be2 0-0 9 0-0 Re8 10 Nd2 Na6 11 Re1?**

This and the 13th move are bad, since they do not lead to any objectives and weaken the region of the castled position (the f2 and g4 points). White must strive as quickly as possible for the construction a4, Nc4, Bf3, and in this way organise pressure on the weak d6 pawn (Bf4).

**11 ... Nc7 12 a4 b6 13 Qc2?**

White does not find a convenient plan, which, indeed, is not easy. Worth considering is 13 Bf3 Nd7 14 Nc4 Ne5 15 Nxe5 Bxe5 16 Be2.

**13 ... Ng4 14 h3?**

While this is already inadmissible carelessness. He should of course take the knight. The variation 14 Bxg4 Bxg4 15 h3 Bc8! 16 Nf3 f5 17 Bg5 Qd7 retains the better game for Black, but it might still be a stubborn struggle. Now, however, over White's king's flank blows a combinational whirlwind, which in the course of a short time produces terrible devastation in the White king's suite.

**14 ... Nxf2!**

The king is invited to come out.

**15 Kxf2 Qh4+ 16 Kf1**

On 16 g3 follows ... Bd4+ with a quick mate.

**16 ... Bd4 17 Nd1**

The combination is in full swing, but nevertheless White does not sense the theme of it.



**17 ... Qxh3!**

Murderous trouble! On 18 gxh3 follows ... Bxh3 mate. Here, this is a pure mate with the two bishops and appears as the theme of the combination.

**18 Bf3 Qh2 19 Ne3 f5 20 Ndc4 fxe4 21 Bxe4 Ba6 22 Bf3**

Black is still a piece down and the White pieces are managing to go over to the help of their king. The first impression is that the worst for White is over. But this is only the first impression. The position of the king, attacked by four powerful pieces, remains highly precarious and threatens to become the object of a new combination.

**22 ... Re5**

White will not succeed in slipping away with his king from the combinational zone. Thus, if 23 Ke2, then 23 ... Rae8 24 Ra3 Qf4 25 Kd1 Bxc4 26 Qxc4 Bxe3, and Black, recovering the sacrificed piece, is left with a great material

advantage.

**23 Ra3 Rae8 24 Bd2 Nxd5**

Also 24 ... Qf4 was good.

**25 Bxd5 Rxd5 26 Ke2**

Or 26 Nxd5 Qh1 mate.

**26 ... Bxe3 27 Rxe3 Bxc4+**

On 28 Qxc4 now follows 28 ... Qxg2+ 29 Kd1 Qxd2 mate, while on 28 Kd1 Rxe3 29 Rxe3 Qxg2 etc.

**White resigned.**

In the examples presented above, the sacrifice of a piece for a pawn, taken from the castled position, presented itself as a combination with, for the most part, a clear theme, and quickly brought concrete results.

In the following game, the correctness of the combination with the sacrifice of the bishop for the h6 pawn was, for a long time, the object of a great debate and, even to the present day, it seems there are opponents who assert that the combination, or more rightly the sacrifice, was incorrect. Nevertheless, this game was awarded a prize as the best in the tournament; possibly, in the decision of the judges, the surprise, difficulty and risk of the sacrifice, played a role.

*Nimzo-Indian Defence*

White: **D.Bronstein**

Black: **P.Keres**

International Tournament

(Gothenburg 1955)

**1 d4 Nf6 2 c4 e6 3 Nc3 Bb4 4 e3 c5 5 Bd3 b6 6 Ne2 Bb7 7 0-0 cxd4**

Black, without sufficient foundation, refrains from the struggle for equality in the centre by ... d5. The exchange of pawns, which he carries out, pursues the aim of opening the possibility of retreat for his bishop on b4, but this, in the present position, is only a particular problem which could also have been solved later.

**8 exd4 0-0**

Now Black intends to play 9 ... d5, but White gets there first.

**9 d5 h6**

It was unfavourable to play 9 ... exd5 10 cxd5 Nxd5 11 Nxd5 Bxd5 12 Bxh7+ (possibly 12 Nf4 Bb7 13 Nh5 is even more energetic) 12 ... Kxh7 13 Qxd5 Nc6 14 Bf4 with a good game, full of initiative. Therefore, in the meanwhile, Black decides to prevent the pin Bg5. However, in the present situation, there immediately arises the idea of a sacrifice on h6, since Black is badly developed, while White's pieces are handily placed for an attack on the king's flank. In other words, the h6 pawn - is a weakness in the castled position, and it would be better for Black to think about something else, possibly 9 ... Re8, though even in this case White maintains the initiative after the simple 10 a3.

**10 Bc2 Na6 11 Nb5**

The beginning of one of the deepest combinations of our time. White threatens to win the bishop after a3.

**11 ... exd5 12 a3 Be7 13 Ng3**

**dxc4**

Here, the matter consists not so much of the gaining of a second pawn, which of course would not do any harm either, so much as blocking the way of the White queen, after Nf5, to the g3 square (via f3 or d3).

**14 Bxh6!**



The 11th and 13th moves prepared this sacrifice, which Black is forced to accept. After 14 ... gxh6, White's basic threat consists of Qd2xh6 and then Nf5 or Nh5.

**14 ... gxh6 15 Qd2 Nh7**

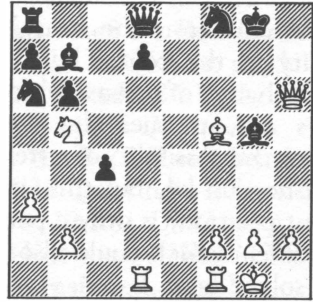
As Black cannot defend the h6 pawn, his task consists of finding a way to neutralise the direct attack of three White pieces - queen, bishop and knight, and with his move Black achieves this objective, admittedly with some material loss. Was there anything better for Black? Here, grandmaster Bondarevsky, with the greatest clarity, presented a detailed analysis of this position, which proved that, even after 15 ... Nc5 (recommended by many commentators as best) Black could not save the game.

We give a few variations from this analysis: 15 ... Nc5 16 Rae1! (occupying the e4 square also represents a decisive link in the attack. On 16 Qxh6, Black includes the bishop in the defence: 16 ... Be4, which makes difficult the further course of the attack. Thus, on 17 Qg5+, Black could calmly reply ... Bg6. However, by continuing 17 Nxe4, White even in this case maintains the better chances.) 16 ... Nd3 17 Bxd3 cxd3 18 Nf5 Be4 (on 18 ... Re8 follows 19 Nxf6+ Kf8 20 Qg5 Bc5 21 Nf5 Re6 22 Qg7+ Ke8 23 Qh8+ Bf8 24 Nbd6 mate.) 19 Nbd4 Re8 20 Nxf6+ Kf8 21 Qg5 Bg6 (or 21 ... d5 22 Rxe4! dxe4 23 Ne6+ fxe6 24 Qg6) 22 Rxe7! Rxe7 (22 ... Kxe7 23 Nhf5+ Bxf5 24 Nxf5+ Ke6 25 Re1+ Kd5 26 Ne7+) 23 Qxf6 Re4 24 Qh8+ Ke7 25 Nhf5+ Bxf5 26 Nxf5+ Ke6 27 Qh3 etc as indicated in Bondarevsky's analysis. It is indeed bad for Black. If, for example, 27 ... Re5, then 28 f4 Rxf5 29 Re1+ Kf6 30 Qh6 mate.

Thus also 15 ... Nc5 left White a possibility of deciding the game by an effective attack. From this, another conclusion suggests itself, that the continuation 15 ... Nh7, chosen by Keres, was the most difficult retort, for White, to his combinational attack.

**16 Qxh6 f5 17 Nxf5 Rxf5! 18 Bxf5 Nf8 19 Rad1 Bg5**

The immediate danger has passed. Black has two minor pieces for rook and pawn, approximate



material equality, but there are no pawns left in the castled position and his king is totally exposed - an effective combinational motive. It is precisely this which determines White's advantage.

**20 Qh5 Qf6 21 Nd6 Bc6 22 Qg4**

A double attack. Both h4 (f4) and Qxc4+ are threatened.

**22 ... Kh8 23 Be4**

It is natural that White wants to speculate on the bad position of the Black king, the more so that there are quite a few other weaknesses in Black's position. Nevertheless a more worthy crowning of this brilliant game here was the combination 23 Qxg5 Qxg5 24 Nf7+ Kg7 25 Nxf6 Kf6 26 Bc2! Kxg5 27 Rd6 Ne6 28 f4+ Nxf4 (28 ... Kf6 29 f5 Ke7 30 Rxc6) 29 h4+ Kg4 30 Rd4 Rf8 31 Kh2 and then Bd1+ winning the knight.

A strong continuation of the attack was also 23 Nf7+ Qxf7 24 Qxg5. Thanks to the threat of Rd4, White does not allow the inclusion into the defence of the knight on a6.

**23 ... Bh6 24 Bxc6 dxc6 25**

**Qxc4 Nc5 26 b4 Ne6 27 Qxc6  
Rb8 28 Ne4 Qg6 29 Rd6 Bg7 30  
f4 Qg4 31 h3 Qe2 37 Ng3 Qe3+  
33 Kh2 Nd4**

On 33 ... Nxf4 arises a new combination with Rh6+.

There followed

**34 Qd5 Re8 35 Nh5 Ne2 36**

**Nxg7 Qg3 37 Kh1 Nxf4 38 Qf3  
Ne2 39 Rh6+ and Black resigned.**

The main conclusion which suggests itself from the illustrative material - is the presence of a close intercommunication between weak points and combinational motives.

## Chapter Ten

### The Combinational Attack of the Two Bishops, Harmony of the Rooks on the 2nd & 7th Ranks. The Sacrifice of the Rook on g7.

We have already spoken quite a bit about the two bishops in *Middle-game Planning*. Previously, however, this theme had touched mainly upon the process of planning manoeuvring, where, in certain conditions, the harmonious activity of the two bishops acquired specific strength.

In a combinational attack, the bishops become particularly threatening if their blows from the queen's flank, along two open, adjacent diagonals, are directed towards the side of the opponent's castled position. In such attacks the bishops promote many beautiful combinational themes. One can cite the immortal combinational attack in the game, Rotlevi-Rubinstein, where, exploiting the powerful harmony of the bishops, Black, with each move, offered the opponent newer and newer sacrifices. This beautiful game proceeded in the following way.

#### *Queen's Gambit*

White: **G.Rotlevi**

Black: **A.Rubinstein**

5th All-Russia Tournament

(Lodz 1907)

**1 d4 d5 2 Nf3 e6 3 e3 c5 4 c4 Nc6 5 Nc3 Nf6**

Rubinstein also regularly employed this opening with White, when, in the present position, he usually played 6 a3, so as, after 6 ... Bd6, to continue 7 dxc5 Bxc5 8 b4 and Bb2.

**6 dxc5 Bxc5 7 a3 a6 8 b4 Bd6 9 Bb2 0-0 10 Qd2**

Thus White delays the decision of the basic problem of the opening - castling. On the other hand, also unfavourable is 10 Bd3, since after 10 ... dxc4 11 Bxc4 b5 12 Bd3 Bb7 13 0-0, would have been obtained a perfectly symmetrical position, but with Black's turn to move. This means that White has lost a whole tempo, and, in the present variation, this circumstance has highly important significance. The correct decision was 10 cxd5 exd5 11 Be2 or 11 Qb3.

**10 ... Qe7! 11 Bd3?**

The negative side to this move is explained in the previous note. 11 cxd5 was necessary.

**11 ... dxc4 12 Bxc4 b5 13 Bd3 Rd8 14 Qe2**

And so, a further loss of tempo. The White queen has gone from d1 to e2 in two moves.

**14 ... Bb7 15 0-0**

The diagram presents a clear picture. White has lost two

clear tempi.



**15 ... Ne5**

“Black will exchange the knight f3, which, in the present position, essentially represents the main support of the king’s flank. At the same time, Black opens the long diagonal and both Black’s bishops get the chance to open a hurricane of fire, along the adjacent diagonals, on White’s castled position. Events are about to happen quickly and inevitably.

**16 Nxe5 Bxe5 17 f4 Bc7 18 e4 Rac8 19 e5 Bb6+ 20 Kh1 Ng4! 21 Be4**

At first sight the Black bishops seem to have been rendered harmless, but this is far from being so.

**21 ... Qh4 22 g3**

Also after 22 h3 would have followed the same move as in the game.

**22 ... Rxc3! 23 gxh4**

See diagram next column.

**23 ... Rd2!!**

With the exception of the bishop on b6, all Black’s pieces are under attack; in addition to this White is a queen ahead (for a

knight).



Nevertheless, things are bad for White: the diagonal power of Black’s bishops has reached its culmination, the harmonious attack of the bishops with an irresistible and inevitable mate - a punishment for the two lost tempi - hangs over the White king.

**24 Qxd2**

Or 24 Bxb7 Rxe2 25 Bg2 Rh3. Or 24 Bxc3, either ... Bxe4+ or simply ... Rxe2 mates.

**24 ... Bxe4+ 25 Qg2 Rh3 White resigned.**

Approximately a year and three months before this game, in the international tournament at Nürnberg in 1906, was played the following game, which might have served as a warning for Rotlevi, if he had managed to get to know about it beforehand.

*Queen’s Gambit*

White: **F.Marshall**

Black: **H.Wolf**

(Nürnberg 1906)

**1 d4 d5 2 c4 dxc4 3 Nf3 e6 4 Nc3 c5 5 e3 Nf6 4 Bxc4 a6 7 0-0**

**Nc6 8 a3 Qc7? 9 Qe2 b5 10 Ba2 Bb7 11 dxc5 Bxc5 12 b4 Bd6 13 Bb2 0-0 14 Rac1**

Both opponents' bishops are aimed at the enemy castled position, but Black's queen is poorly placed. If it were on e7, Black could have seized the initiative with the move ... Ne5.

**14 ... Rad8**

Necessary was ... Qe7

**15 Bb1 Ba8?**

It is impossible to understand the aim of this move, though Black's position is already unsatisfactory since he cannot prevent the incursion of the White knight on e4.

**16 Ne4! Nd5**

If 16 ... Nxe4, then 17 Bxe4 and the double attack on h7 (Bxh7+) and c6 (Bxc6 followed by Nd4) cannot be parried.

**17 Neg5 g6 18 Nxxh7!**

All these possibilities are opened, thanks to the powerful attacking role of the bishops.

**18 ... Kxxh7 19 Ng5+ Kg8**

On 19 ... Kh6 follows 20 Qg4.



**20 Qh5!**

A decisive combinational blow.

On 20 ... gxh5 follows the thematic mate Bh7.

**20 ... f6**

The only move, but it also does not save him.

**21 Bxg6 Rd7 22 Nxe6 Rh7**

If 22 ... Qc8, then 23 Qxd5.

**23 Bxh7+ Qxh7 24 Qxh7+ Kxh7 25 Nxf8+ Bxf8 26 Rfd1 Nce7 27 e4 Black resigned.**

In the following game, the diagonal attack of the bishops was directed at the queen's-side castled position.

### Centre Opening

White: **Consultants**

Black: **J.Blackburne**

(Bradford 1901)

**1 e4 e5 2 d4 exd4 3 Qxd4 Nc6 4 Qe3 g6**

Since, in the Centre Opening, White usually castles on the queen's-side, Black prepares the development of the bishop on g7, where it will conveniently attack the queen's-side castled position. As shown by the future course of events, Blackburne's calculation is completely justified.

**5 Bd2 Bg7 6 Nc3 Nge7 7 0-0-0 0-0 8 f4 d5! 9 exd5**

There is apparently nothing better; on 9 e5 follows ... d4.

**9 ... Nb4! 10 Bc4 Bf5**

The second bishop occupies a threatening position, in relation to White's castling.

**11 Bb3 Nxd5 12 Nxd5 Nxd5 13 Qf3 Qf6**

The bishops reveal their fire-

power.

**14 c3 Nb4**

With the decisive threat of ... Nd3+. White can defend himself against this check only by playing the bishop to c4. And so he also plays.

**15 Bc4**



**15 ... Qa6!!**

This effective combinational move is, at the same time, also the strongest. On 15 ... b5, White could still reply 16 g4. Now, however, White perishes swiftly.

**16 g4**

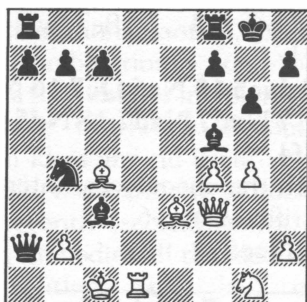
Black's queen, knight and bishop are under attack, but the horrible state of the White king, falling under the diagonal influence of the bishops, makes White's position completely hopeless. Black finds an effective combinational decision which kills the opponent instantly.

**16 ... Qxa2**

Black could also win by 16 ... Qxc4 17 gxf5 Qxa2 18 Qe4 Qa1+ 19 Qb1 Nd3+ 20 Kc2 Qa4+ 21 Kxd3 Rfe8 etc.

**17 Be3 Bxc3!**

White is mated on the following move. The concluding position, just as the whole attack, is of rare beauty. The finale deserves a diagram.



**White resigned.**

In all the three presented games, the combinational bishops operated harmoniously along two adjacent diagonals. In the following example, the scale of activity of the bishops goes far beyond the bounds of the two diagonals. They will operate both along the adjacent diagonals and along the parallel and intersecting lines, but let us go over to the game itself.

*Sicilian Defence*

White: **G.Ravinsky**

Black: **V.Panov**

(21st Moscow Championship 1943)

**1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 d6 6 g3 Nc6 7 Bg2 Bd7 8 0-0 a6 9 Be3 Rc8 10 Qe2 b5**

Black delays too much the mobilisation of the king's flank. The uncastled king, you see, is also a serious combinational motive. It is

enough to recall if only the game, Steinitz-Bardeleben (see Chapter 7), and a few others.

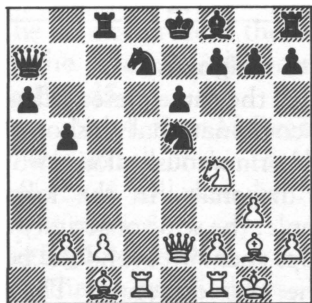
**11 a3 Ne5 12 Rad1 Nc4 13 Bc1 Nxa3**

Black decides to take the pawn. The move 13 ... Be7 was still possible.

**14 e5 dxe5 15 Nc6 Qc7 16 Nxe5 Nc4 17 Nxd7 Nxd7 18 Nd5 Qa7 19 Nf4**

With the unequivocal intention of sacrificing on e6.

**19 ... Nce5**



**20 Rxd7!**

The theme of this attractive and surprising combination is the full exposure of the Black king and the freeing of space for an attack upon it with the two bishops. Six moves later, White carries out a further combination on the same theme, in which he sacrifices also a second exchange.

**20 ... Nxd7 21 Nxe6!**

The logical continuation of the combination, which serves as an instructive punishment for the neglect to castle. The Black king is now doomed to cruel suffering until

its very death.

**21 ... fxe6 22 Qxe6+ Be7**

Leading to mate is 22 ... Kd8 23 Bg5+ Kc7 24 Qc6+ Kb8 25 Bf4+ Rc7 26 Bxc7+ Qxc7 27 Qa8.

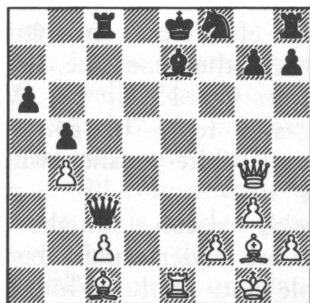
**23 Re1 Qc5**

On 23 ... Nb6 follows 24 Bg5 Rc7 25 Bc6+ Kf8 (25 ... Kd8 26 Rd1+ Nd7 27 Bxe7+ Kc8 28 Bxd7+ Rxd7 29 Rd6 and wins) 26 Re3 or 26 Re5. Black has no defence against Rf3+. On 26 ... Rxc6 follows 27 Bxe7+ and Qxc6+.

**24 b4**

Trying to divert the Black queen from the g5 square, on which the White bishop intends to swoop.

**24 ... Nf8! 25 Qg4 Qc3**



**26 Rxe7+!**

Now the bishops will be everywhere.

**26 ... Kxe7 27 Bg5+ Kd6**

No better either is 27 ... Ke8. Then 28 Qe2+ Kf7 29 Bd5+ Kg6 30 Qe4+ Kxg5 31 Qf4+ Kh5 32 Bf7+ and Qh4 mate.

**28 Qd1+**

This beautiful return of the queen to its original square opens

up broad possibilities for the combination of a thematic mate, problem-like in form, with the active participation of the bishops.

**28 ... Kc7**

Or 28 ... Ke6, resulting in a pure mate in the spirit of Czech problemists, 29 Qd5 mate, or 28 ... Ke5 29 Qd5 mate.

**29 Bf4+ Kb6 30 Qd6+ Ka7 31 Qe7+**

And Black cannot avoid a rapid mate. For example, 31 ... Rc7 32 Be3+ Kb8 23 Qd8+ Rc8 34 Qb6 mate.

The reader is probably noticing how the harmonious action of pieces helps the development of combinational events. You see, combination - is a lofty form of harmony in the chess struggle.

One can say that combinations are the consequence of increasing harmony in the operation of chess forces.

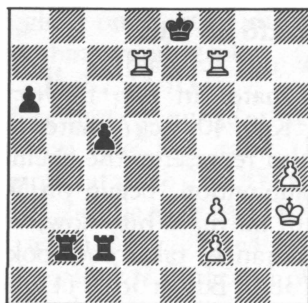
Let us recall the game, Adams-Torre (see Chapter 6), where the harmonious operation of rooks on the e-file led to the creation of a wonderful combinational masterpiece. Not only this example but also a number of others show how the rooks can rage along a file and pursue the enemy king, which is running around in a panic. Now we want to touch upon one further aspect of the harmonious operation of rooks. For White along the seventh rank: for Black - the second.

The operation of the rooks on

the seventh (second) rank is usually accompanied by many threats, at times irresistible and which all by themselves can serve as a theme for combinations. However, it can and always will be a combinational motive, leading to new combinations, and, finally, such a harmonious invasion creates a whole whirlwind of combinational ideas around itself.

Thus the harmony of rooks on the seventh (second) ranks, as it were, embodies all the elements of combination. From here comes that power which cannot usually justify the opponent falling under such a combinational structure.

Let us look at a few schemes.

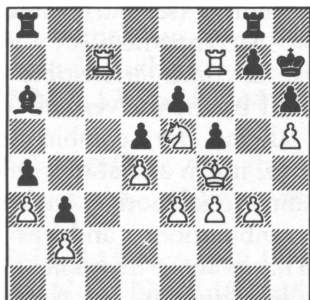


White forces mate:

**1 Rde7+ Kd8 2 Ra7 Ke8 3 Rh7**

And there is no defence against the mate on h8.

Before us is a position from the game **A.Alekhine-F.Yates** (International tournament, London 1922) after the 34th move. Not only the rooks, but also all of White's pieces operate harmoniously, including even the king.



The rooks are on the seventh rank. This culmination of harmony must lead to a combinational crisis in the struggle.

**35 Nd7 Kh8 36 Nf6! Rgf8 37 Rxg7!!**

This is the "point" of White's combination. White could announce mate here in not later than seven moves.

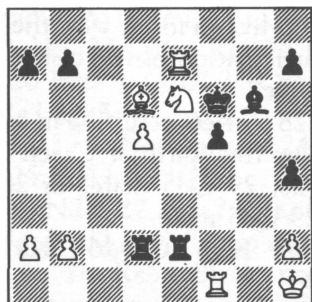
**37 ... Rxf6 38 Ke5**

Now on ... Raf8 or ... Rff8 White mates in two moves: 39 Rh7+ Kg8 40 Rcg7 mate. This mate also represents the theme of the combination, begun on White's 35th move. White now, without hindrance, takes the rook on f6. On 38 ... Bd3 or 38 ... f4 follows mate in four moves: 39 Rh7+ Kg8 40 Rcg7+ Kf8 41 Kxf6 Rh8 mate.

The dramatic finale to the second match between **Steinitz** and **Chigorin**, as is well-known, was caused by Chigorin's surprising overlooking of a mate with the rooks on the second rank.

In the 23rd game of the match, the last as it turned out, the position, before the fatal mistake of

Chigorin (White), was this:



White is a piece ahead (an extra knight for a pawn), but the Black rooks on the second rank are very dangerous. The combination ... Bh5-f3+, and also .. h3, is threatened. The right continuation for White was pointed out by Chigorin, 32 Rxb7, but here he would have to take into account the replies: 32 ... Rxd5, 32 ... Rxe6, 32 ... h3, 32 ... Bh5, 32 ... Bf7. If the first two are refuted comparatively easily, then on 32 ... h3 White would have only one winning move, 33 Bg3, on 32 ... Bh5 only 33 Rb3, and on 32 ... Bf7 - 33 Nf4. However there followed: **32 Bb4? Rxh2+** and **White resigned** in view of ... Rdg2 mate.

The following game outlines for us the very process of the invasion of rooks.

*Petroff Defence*

White: **G.Maroczy**

Black: **F.Marshall**

International Tournament  
(San Sebastian 1911)

**1 e4 e5 2 Nf3 Nf6 3 Nxe5 d6 4 Nf3 Nxe4 5 c4 Be7 6 Nc3 Nxc3 7 dxc3 Nc6 8 Bd3 Ne5 9 Nxe5 dxe5 10 Qc2 Bg5 11 0-0 Be6 12 Re1 Bxc1 13 Raxc1 Qg5**

The game has proceeded very peacefully. A rather strict judge of positional niceties would prefer here Black's game, with reference to the pawn structure in which White's queen's-side pawns do not form a chain such as that which characterises Black's pawns on the king's flank. It is possible to give some more positional considerations, but all these cannot be deliberated upon because they are not very real.

It is difficult to anticipate most of the events in this position, however a combinational storm suddenly comes down upon White's position, which suddenly finds itself on the brink of destruction.

**14 Re3 0-0-0 15 Rce1 f6 16 b4**

Maroczy plays the game without inspiration. The move made by him cannot be considered as even a hint of attack. Why does he not live up the game by 16 Qa4 Kb8 17 Be4?

**16 ... Rd7! 17 c5 Rhd8 18 c6**

This is already something, but Black has prepared for this prick and, together with this, organises pressure on the d-file. The atmosphere begins to thicken move by move, creating combinational motives.

**18 ... Rd6!**

Of course not 18 ... bxc6 19

Qa4! Rxd3 20 Qa6+.

**19 cxb7+**

On 19 Qa4, Black would probably have replied 19 ... Kb8, and, if 20 Qb5, then 20 ... b6, and White's attack is in a blind alley.

**19 ... Kb8**

Now the question is whether Black is able to extract anything from the d-file.

**20 a4 Bd5 21 Rg3 Qf4 22 Bxh7**

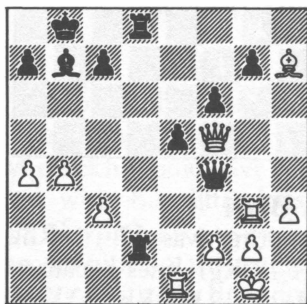
The attempt to penetrate with the queen to f5, and upon this also capturing a pawn, cannot be condemned, since it is very difficult to suggest anything in return, without bending to the will of his opponent.

Now, however, Black breaks through on the d-file and the struggle at once enters into an area of combinational tension.

**22 ... Bxb7 23 h3**

Necessary to avoid threats of mate on the first rank. If, for example, at once 23 Qf5, then 23 ... Rd1 24 Rge3 (or 24 Kf1 Rxe1+ and wins) 24 ... Qxe3! 25 fxe3 Rxe1+ 26 Kf2 Rc1 and White's position becomes critical.

**23 ... Rd2 24 Qf5**



**24 ... Qxg3!**

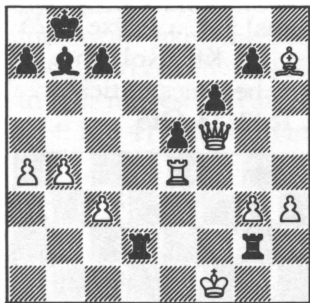
The moment for the combination is ripe, and Black must meet this requirement of the position. After 24 ... Rd1 (which looks hopeful), he would risk losing the game. There might follow 25 Rxd1 Rxd1+ 26 Kh2 Qc1 27 Rxc7 etc.

**25 fxg3 Rxc7+ 26 Kf1 Rdd2**

The harmony of the rooks on the second rank represents the theme of Black's combination. He threatens to immediately decide the game in his favour by playing ... Rh2. How does White defend himself? If 27 Rc1 Rh2 28 Ke1, then 28 ... Rde2+ 29 Kd1 (29 Kf1 Reg2) 29 ... Reg2 (or ... Ref2) 30 Qf1 Bf3+ 31 Ke1 Re2+ 32 Qxe2 Rxe2+ 33 Kf1 Rh2 and Black must win. The White queen cannot abandon the f5 square, in view of mate on f2.

Nevertheless White finds a chance for a draw.

**27 Re4!**



**27 ... Bxe4**

Tempting was 27 ... Rh2, on which 28 Kg1 loses because of 28 ... Rdg2+ 29 Kf1 Rb2 30 Kg1 Bxe4

**31 Qxe4 Rhe2.**

However, there is for White just one, but nevertheless sufficient, resort, 28 Qf3, and, if 28 ... Rb2 (a2, c2), then 29 Kg1 Rbc2 30 Qf1 (but not 30 Qd1 Rg2+ and Black wins back the queen, leaving himself with the better endgame) and Black might even lose.

**28 Qxe4 Rdf2+ 29 Ke1 Ra2 30 Kf1 Raf2+ 31 Ke1 Ra2 32 Kf1 Rgf2+ 33 Kg1!**

White must manoeuvre accurately, with the king coming under the rook storm. Mistaken would have been 33 Ke1 Rfb2, and, in order to defend himself against mate, White has to give up the queen for the rook.

**33 ... Rfe2**

33 ... Rfb2 would now be parried by the move 34 Qe1.

**34 Qb1 Rg2+ 35 Kh1**

Only so! 35 Kf1 loses, in view of 35 ... Raf2+ 36 Ke1 Rb2.

**35 ... Rh2+ 36 Kg1 Rag2+ 32 Kf1 Rb2 38 Qe4 Draw.**

An interesting and instructive example of the energy which is concealed in the horizontal harmony of the rooks; an example in which White, to the end, did not want to believe that the raging rooks could not achieve more. By sacrificing the queen, Marshall, undoubtedly, counted upon winning the game, but it was not possible to foresee everything. It is sufficient to say that the world champion of that time, Emanuel Lasker, commenting upon this

game, pointed out that, by continuing 27 ... Rh2 (instead of 27 ... Bxe4 as Marshall played), Black would win. But he did not notice 28 Qf3, and analysed in detail only 28 Kg1.

We look at one more game where the Black rooks secured themselves on the second rank. This time they were the rooks of the then world champion, José Raoul Capablanca.

*Queen's Gambit*

White: **A.Nimzovich**

Black: **J.R.Capablanca**

Match-tournament (New York 1927)

**1 c4**

Nominally, according to opening catechism, the opening in this game ought to be called the English Opening, but the name actually given to it is conditioned by the position after the 3rd move.

**1 ... Nf6 2 Nf3 e6 3 d4 d5 4 e3 Be7 5 Nbd2 0-0 6 Bd3 c5 7 dxc5**

This exchange bears the character of a principal wish to force Black to lose a tempo, since, after 7 ... Bxc5, it turns out that the Black bishop gets to c5, not in one, but two moves. In fact, however, after 7 dxc5, it is not Black, but White, who loses a tempo. If Nimzovich had foreseen the opponent's reply, he would have chosen rather 7 0-0. The variation 7 ... cxd4 8 Nxd4 e5 9 Nf5, as also 8 exd4 dxc4 9 Nxc4, does not lead to anything bad for White.

**7 ... Na6! 8 0-0 Nxc5 9 Be2**

Now it is clear who has lost a tempo!

**9 ... b6 10 cxd5 Nxd5 11 Nb3 Bb7 12 Nxc5 Bxc5 13 Qa4 Qf6 14 Ba6 Bxa6 15 Qxa6 Nb4 16 Qe2 Rfd8**

At last one of the rooks begins to stir; after a couple of moves, the other goes to c8. After that, in turn, they invade on d2 and c2.

**17 a3 Nd3 18 Ne1**

With astonishing persistence, Nimzovich strives for exchanges of minor pieces, but here this tactic is not justified: after each exchange Black's position, and not White's, becomes better.

**18 ... Nxe1 19 Rxe1 Rac8 20 Rb1 Qe5 21 g3 Qd5 22 b4 Bf8 23 Bb2**

It seems that at last White has freed himself from his constraint, but Black's queen manoeuvre ... Qf6-e5-d5 contains a concrete idea which is revealed by his next move.

**23 ... Qa2**

Bravely placing itself at the head of the attack in front of its troops. The queen is menacingly placed on a2, where it paralyses White's pieces; at the same time it prepares an attack on the queen's flank by ... a5.

**24 Ra1 Qb3 25 Bd4**

White probably underestimated the strength of the threat ... Rc2, but whether he could have coped in general with his difficulties, the history of which take us back as far as the opening in this game, is a big question. On 25 Rad1 follows,

for example, 25 ... a5 26 bxa5 bxa5 27 Rxd8 Rxd8 28 Ra1 Rc8 29 Rc1 Rb8 (or even ... Rxc1+), and the pawn on a3 falls. Likewise, 25 Ra1 does not solve his problems, in view of the same ... a5 or 25 ... Rxc1 26 Rxc1 a5. In all cases, the position of the pawn on a3 turns out to be bad. One can hardly severely criticise White for his last move; you see, it is directed precisely against the threat ... a5.

**25 ... Rc2 26 Qa6 e5!**

A little combination, having the idea of invading with the other rook on the second rank, after which the combinational atmosphere becomes much more heated.

**27 Bxe5 Rdd2 28 Qb7**

It is not easy to defend the pawn. 28 Rf1 would provoke a combination: 28 ... Qxe3! 29 Bf4 Rxf2, with the well-known mating theme which occurred in the game Chigorin-Steinitz (see page 122).

The move 28 Qf1 however, brings White's position into a totally passive state. Nevertheless, upon this defence, White still has chances of putting up resistance.

**28 ... Rxf2 29 g4 Qe6 30 Bg3**



**30 ... Rxh2!**

The discharge which could have been expected move by move, minute to minute. The king's position is demolished and soon all that remains for victory is to realise his technical resources.

**31 Qf3**

A painful necessity: 31 Bxh2? Qxg4+ 32 Kh1 Qh3 forces mate.

**31 ... Rhg2+ 32 Qxg2**

Otherwise he is mated: 32 Kh1 Qh6+ or 32 Kf1 Qc4+.

**32 ... Rxg2+**

The open position of the White king will continue to remain a real combinational motive, and this deprives White of the possibility of successfully organising a defence.

**33 Kxg2 Qxg4 34 Rad1 h5 35 Rd4 Qg5 36 Kh2 a5 37 Re2 axb4 38 axb4 Be7 39 Re4 Bf6 40 Rf2 Qd5**

And, after giving check on e8, **White resigned**, though he might have still resisted for some time.

With the following game, on a great plan, we intend to finish our talk about the harmony of rooks on the penultimate ranks. However, it is necessary to forewarn the reader that, in the presented game, the question of the harmony of rooks will have for us even wider and greater scope than this. The question in the present case will not be so much about the joint action of the rooks on the rank, as the combinational attack of the rooks on the file, however, the seventh rank for Black is, as it were, a territorial

threat, which will hinder necessary measures to oppose the storming pressure on the file.

However, the game itself, speaks more than these few introductory words.

### *Spanish Game*

White: **O.Duras**

Black: **R.Teichmann**

International Tournament

(Ostende 1905)

**1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0 Be7 6 Re1 d6 7 c3 0-0 8 h3 h6**

If White's 8th move was to some extent understandable as a desire to secure, by preventing the pin of the knight, the advance in the centre d4 under the best conditions, then Black's analogous move with the h-pawn could provoke even bewilderment. You see, such pawn moves invariably lead to a weakening of the king's position, and, consequently, they should not be made without extreme necessity.

All this is so, but the fact of the matter is that Teichmann's move is a link in the whole plan and, to a certain extent, expedient. Black has in view the transfer of the bishop from e7 to g7, where it will be deployed much more actively and in any case improve Black's position in the centre. To accomplish this transfer, the moves ... Re8, ... Bf8, ... g6 and ... Bg7 are planned. However, after ... Bf8, White could immediately pin the knight with the move Bg5. In order

to deny him this possibility, Black also makes his own preventive move. Of course, Black also had other plans at his disposal, but whether they are better or worse than "Teichmann's" plan is a matter for debate.

**9 d4 Bd7**

Indirectly defending the e5 pawn, since, after 10 Bxc6 Bxc6, the White pawn on e4 finds itself under attack.

**10 Nbd2 Re8 11 Nf1 Bf8 12 Ng3 g6**

Now White's knights come up against a pawn "fence"; Black's pieces, however, are excellently developed and occupy good, active positions. This is fraught with the possibility that Black will seize the initiative.

**13 Bb3 Qe7 14 Be3 Bg7**

Black loses a knight if he chases after the pawn - 14 ... exd4? 15 cxd4 Nxe4? 16 Bc1.

**15 d5**

A great deal has been said about such a crucial blocking of the centre in *Middlegame Planning*. Here we can only say that if White decides on this step, then he will make it in good time, immediately rendering harmless all Black's play on the e-file and the a1-h8 diagonal.

The struggle will now be transferred to the flanks, and, to prepare for that, both opponents obviously have to resort to new piece manoeuvres.

**15 ... Nd8 16 c4 b6 17 Bc2 a5 18**

**Nh2 Kh7 19 Rb1 Ng8 20 f4**

But this advance - is a double-edged weapon. Black's cramped pieces come to life and sensitive weaknesses are formed for White in the centre. For example, the e4 pawn, or the e5 and c5 points which can become excellent bases for the Black pieces. What does White obtain in return? The f-file, and this, it seems, is all.

Nevertheless, matters are not so simple. White's pawn formation is such that the White rooks have a great deal of space for manoeuvring and organising joint operations. For the present, the position of the Black rooks is worse. Even if Black's queen's rook manages to get out of the corner, the territory for its operations will be rather restricted, without even mentioning joint operations with its friend on the king's flank. The easier to achieve harmonious operation of the rooks - this is the main trump in White's hands. The question consists only of the reality of this trump. The struggle is now quickly sharpened and this means that it must inevitably enter into a phase of combinational tension, with possibilities for both sides.

**20 ... exf4! 21 Bxf4 Be5!**

After long deliberation, Black comes to the conclusion that this blockading of the e4 pawn is absolutely necessary. White threatens to carry out e5, after Nf3. The move ... f6, however, will not do in view of the catastrophic weakening

of the g6 square.

**22 Bxe5 Qxe5 23 Ngf1 Qg7 24 Nf3 Nb7**

If Black were to succeed in consolidating his knight on e5, his game would even be preferable, but there is no way to do this. It goes without saying that the knight will be excellently deployed on e5, but, you see, the matter does not lie in one single position of the knight. Black's main problem is - the rooks. The solving of this problem depends largely upon the character of the forthcoming struggle.

**25 Ng3 Nc5 26 Qd2 Re7 27 Qf2**

White exerts hidden pressure on f7 and threatens, in reply to 27 ... b5, a beautiful combination: 28 e5! dxe5 29 Nh5 Qh8 30 Rxe5 Rxe5 31 Ng5+ hxxg5 32 Qxf7+ Kh6 33 Qxxg6 mate.

**27 ... Rae8**

Black anticipates the combination. After 28 e5 dxe5 29 Nh5 he can retreat the queen to f8.

**28 Re2 Kh8 29 b3 Nf6 30 Rbe1 Nh7 31 Bb1**

White was probably in time-pressure, therefore there is no apparent motive for this move. The continuation 31 Kh2 might have been useful.

**31 ... Ng5 32 Nxxg5 hxxg5 33 Qf3**

Probably to prevent the move ... g4. Because of his 31st move, White has lost the initiative and must defend himself.

**33 ... Qd4+ 34 Kh2 Kg7 35 Rf2 Qe5 36 Ref1 Rh8 37 Kg1 Rh4**

With the threat of 38 ... g4.

### 38 Qe3! Rh6

On 38 ... g4 could follow 39 Nf5+ Bxf5 40 Rxf5 gxf5 41 Qg5+ or even simpler 39 Rf4!

**39 a3 g4 40 hxg4 Bxg4 41 Rf4 Bd7 42 Qf2 Be8**



### 43 Rf5!?

A storm begins, there is no other way out for White but a risky combinational attack, it is even worse to surrender the initiative to the opponent. However, Black does not have a great choice - he must either take the rook or move the queen away to c3. It would hardly be reasonable to place the queen on a1, where it is under potential threat of the White rook.

### 43 ... Qc3?

What held Black back from 43 ... gxf5? Most probably, trust in the calculation of the opponent or, principally, distrust in the possibility of defending an exposed king. But meanwhile he should take the rook and thereby immediately cut the Gordian knot of the position. The following variation points to this: 43 ... gxf5 44 Nxf5+ Kh7 45 Nxf6 Kxf6 46 Qh4+ Kg7 47 Rf3

f6! (a move which Em. Lasker pointed out, in his day), and Black, ridding himself of danger, retains the extra piece. If, in this variation, White gives a check with the queen on d2 on the 46th move (indicated in *Middlegame Planning* as a winning continuation), then follows 46 ... Kg7! (but not 46 ... Kh7? which was analysed in *Middlegame Planning*) 47 Rf5 Qa1, and Black, successfully defending himself, threatens to play ... Re5. If, however, for example, 48 Rh5, then simply 48 ... Nxe4 49 Qh6+ Kg8, and again everything is in order for Black. From this it follows that the position in the diagram is unsatisfactory for White, and hurling himself into a sea of combinational complications was probably the best psychological decision. In fact, what other continuation besides the rook sacrifice on f5 can be recommended for White? You see, 43 b4 would only weaken his queen's flank still further. True, it was possible to play in a passive - defensive spirit, 43 Bc2, but, after 43 ... Qb2, from just the psychological point of view, White would feel bad. It is interesting that Duras' consideration justifies itself, and he now gets the chance to really demonstrate the overwhelming combinational strength of the harmonious action of the rooks.

### 44 e5!

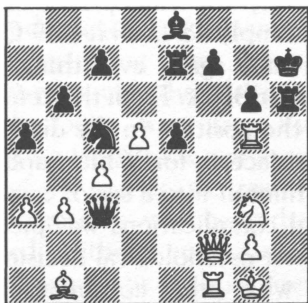
It is surprising that Teichmann reconciled himself to this obvious continuation of the attack, cutting

off the queen from the king's flank which is subject to a strong attack, and bringing into battle the inactive White bishop. Now already, taking the rook is strictly prohibited for Black.

**44 ... dxe5**

On 44 ... Nxb3, there were several combinational refutations. One of these is 44 R5f3 Qxc4 45 Rxb3! Qxb3 46 Qf6+ Kh7 47 Nf5 gxf5 48 Bxf5+ Kg8 49 Qxh6.

**45 Rg5 Kh7**



**46 Nf5!**

Combination follows combination, and White, of course, had foreseen it earlier. You see, only in this way can he prevent the threats 46 ... e4 or 46 ... Qd4.

**46 ... gxf5**

Obviously the sacrifice must be accepted. How quickly and surprisingly the conditions change in a combinational struggle. Only a few moves ago, the White bishop might have been christened "the living dead", but now this same bishop plays virtually the leading role in Duras' brilliant combinational idea.

**47 Qxf5+ Rg6!**

In reply to 47 ... Kh8, the attack would develop by 48 Rh5 Qe3+ 49 Kh2 Kg7 (if 49 ... e4, then 50 Qf6+ Kh7 51 Rf5 Rd7 52 Rg5) 50 Rf3 Qd2 (or 50 ... Bd7 51 Qh7+!) 51 Rfh3! Rxh5 (also now not 50 ... Bd7, in view of 51 Rg5+ Kf8 52 Rxh6!) 52 Qxh5 Qf4+

**48 Qf6!**

With the threat of mate in two moves, and also Bxg6+ and Qxe7. This double threat - is one of the themes of the combination, begun with White's 46th move. Black finds the only way to save himself from immediate ruin.

**48 ... Qd4+ 49 Rf2 Qd1+ 50 Kh2 e4 51 Qxe7 Rh6+ 52 Kg3 Qe1 53 Qxe8 Qe3+ 54 Kg4**

Not only Black's king, but also White's shifts to find a cosy place. There are motives which also give Black the chance to think about combinations. Against 54 ... Rh4+ there is only one, but sufficient, defence: 55 Kxh4 Qxf2+ 56 Kh5 Qe2+ 57 Rg4, but not 57 g4 Qh2 mate.

Black finds another combination, which allows him to continue resistance for still some time.

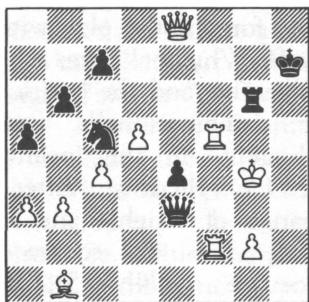
**54 ... f5+ 55 Rgxf5!**

On 55 Kxf5, Black mates in two moves. If, however, 55 Rxf5, then Black achieves a draw by perpetual check: 55 ... Qe2+ 56 Kf4 Qf2+ 57 Ke5 Qb2+.

However, now an interesting possibility of a check on g6 is also opened for Black.

**55 ... Rg6+**

Wherever the white king moves, it is mated. A new combination comes to his assistance.



**56 Qxg6+! Kxg6**

A very beautiful final combination, leading to mate, where the harmony of the rooks on the f-file even exceeds in strength and effect a similar inter-action of rooks on the seventh rank. The end, despite its absolute clarity, is original and colourful.

**57 Rf6+ Kg7 58 Rf7+ Kg8**

If 58 ... Kg6, then 59 R2f6 mate. The first theme.

**59 Rf8+ Kg7 60 R2f7+**

A hurricane!

**60 ... Kg6 61 Rf6+ Kg7 62 R8f7+ Kg8 63 Kh5**

Now 64 Rf8+ and R6f7 mate is threatened. The second echo-theme.

**63 ... Qe2+ 64 g4 and Black resigned** since, even at the cost of the queen, he cannot stop mate in 2-3 moves (64 ... Qh2+ 65 Kg6 Qd6 66 Rg7+ Kh8 67 Rxd6 cxd6 68 Rc7).

This great game touches upon

several important questions, purely of a creative order, and therefore it seems to us that an afterword is necessary. Let us recall how the struggle proceeded. The first important moment, after a theoretically played opening, came on the 15th move, when White decided to lock the centre by the move d5. As a result of this crucial advance, the game entered into an area of manoeuvring, where White had some territorial advantage and, as a consequence of which, Black's position was rather cramped.

A very serious, principal moment, again on White's initiative, came on the 20th move when he very quickly prepared and carried out f4, obviously seeing a way of attack. However, after 20 ... exf4! all the windows and doors opened for Black. He began to play again on the long a1-h8 diagonal and the central e-file.

After obtaining a piece base on e5, Black blockaded the White e4 pawn and put out of action the bishop on c2. Then Black set up the knight on the weak c5 square and the balance gradually tilted to his side. Thus, White's 20th move turned out to be not particularly successful. However, we should not confine ourselves to this statement. It is highly important if only to try to reply to the question - what thoughts and state of mind did Duras (he was then 24 years old) have when he deliberated over f4 and then nevertheless decided to

play it. The height of Duras' combinational creativity, its culmination, came in the period 1908-1912, after which he began to withdraw from the chess scene. But in the first period of his creative work (1904-1907), Duras' play was marked by brilliant combinational thoughts and at the same time, an above average understanding of positional principles. He, so to speak, did not draw upon this side, whereas, in every tournament, his victories were distinguished by subtle, elegant combinations. In short, Duras won fame with a deeply pronounced "combinational" style. In the very first chapter we have already indicated not only the deterioration of this concept in our time, but also to the artificiality of it even for the epoch of Anderssen and the Italian chess school. However, there is nothing bad or artificial in calling Duras or some other chessplayer combinational. Any chessplayer can be called this, who strives, as quickly and forcibly as possible, to provoke combinational tension in the position. Such a player often plays riskily, while at other times also breaks or by-passes the most elementary rules of positional play.

Returning to the move 20 f4, one could say that in this way Duras expressed not so much some sort of style, as an individual creative "I". He did not like, one could even say submit to, lengthy processes of manoeuvring, and strived as

quickly as possible to open the position. The question arises why then did he lock himself in with the move 15 d5? It cannot be doubted that, in making the move, Duras already foresaw the plan with the move f4. Why not? Duras achieved his objective and the position became combinationally strained. Teichmann, in the meanwhile, played excellently. After the exchange of knights and finally gaining the e5 square (the manoeuvre ... Nh7-g5), Black's pieces took up dominating positions on the board. Duras "built-up" on the f-file, but the f7 point turned out to be firmly defended by 42 ... Be8, and invulnerable, while White got into an original blind alley with numerous weaknesses in his position and an already not particularly safe king. It was then that also followed 43 Rf5!?! as the only and natural way to justify the move 20 f4, and all hopes and expectations (very great) connected with it. There, this sacrifice should not be censured, even though upon the correct reply it should also have led to a loss for White. It was not possible, with limited time, to calculate at the board all the consequences of the sacrifice. On the other hand, declining the sacrifice of the rook would have left White without any prospects for the future, with several weaknesses in his own camp and ... more or less probable defeat as well. We add, as a further reason for Rf5, Duras'

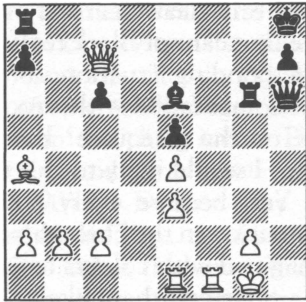
creative tendency, and we come to the conclusion that Duras did what he had to do.

Teichmann did not accept the sacrifice, replying 43 ... Qc3? and this amounted not only to a combinational mistake, but mainly a positional "blunder". Over the course of 23 moves, Teichmann rightly blockaded the e4 pawn and kept the White bishop locked up, and then suddenly voluntarily set the bird free. This sharply increased the combinational potential. Duras, of course, immediately played 44 e5, including the bishop in the attack on the king's flank and excluding the opponent's queen from the defence of this flank. Combinations, which up to this point could not exist, now completed the rout. The final combination, where the main element was the harmony of the rooks on the f-file and the accompaniment of the king, completed a beautiful thematic mate.

Amongst combinational ideas in which a rook is sacrificed, practice advances the combination with the sacrifice of a rook on the g7 square (in the king's side castled position). Such a sacrifice still cannot be considered theoretical, as is the sacrifice of a bishop on h7 (see Chapter 6), but it is already possible to foresee a certain parallel. The question will be gone into further after an examination and analysis of a number of illustrations. The sacrifice of a rook on the

g7 square is clearly carried out by White, but cannot Black realise, in a corresponding situation, an analogous combination with a rook sacrifice on the g2 square? Both yes and no, I would reply to this question. Yes, because every position and situation in the chess game can be imagined with colours reversed. And yet, more than likely "no". We do not intend to give special consideration to the question of the sacrifice of the Black rook on g2. The fact of the matter is that practice hardly produces any examples with the rook sacrifice on g2, while the rook is sacrificed on g7 in many games. For us, however, the criterion for the choice and examination of this, above all and exclusively, is practical play. Even if we succeeded in finding two or three combinations with the sacrifice of a rook on g2, then we would hardly need to examine these specially. But the main thing is that our methodical resumé, in respect of a sacrifice on g7, can always be utilised for the rare combination with a rook sacrifice by Black on the g2 square. One cannot ignore the combinations of the brilliant **Morphy**, where, playing Black in two games with **L.Paulsen**, in both cases he sacrificed a rook on the g2 square. Here is how it happened. (*See diagram top next page*)

The first diagram is a position from a blindfold game played in New York in 1853. Morphy announced mate in 5 moves:



23 ... R $x$ g2+ 24 K $x$ g2 Rg8+ (or 24 ... Qh3+ 25 Kf2 Qh2+ 26 Kf3 Rf8+ and R $x$ f7 mate) 25 Kf3 Qh5+ 26 Kf2 Qh2+ and ... Qg2 or ... Rg3 mate.



This diagram is from the game **L.Paulsen-Morphy**, from the international congress in New York 1857, after White's 21st move (Ng5-e4). There followed:

21 ... R $x$ g2+! 22 K $x$ g2 f5 23 f3

And here Morphy made a mistake, by playing 23 ... Qg6+. A forced win was achieved after 23 ... fxe4 24 fxe4 (also bad is 24 Rxe4 Qg6+ 25 Kh1 R $x$ f3) 24 ... Qg6+ 25 Kh1 Rf2.

After 23 ... Qg6+, Paulsen, naturally, replied 24 Ng5 and obtained good chances even of win-

ing the game, but, after conducting the final part of the game inaccurately, he had to be satisfied with a draw.

Both these historical examples portray for us motives for sacrifices, their basis, etc. It is important that the square, on which the rook was sacrificed, was defended only by the king. The aim of the sacrifice is to demolish and expose the position of the king, but in order to exploit its open position after that, it is necessary to have reserves which will be ready to immediately complete the combination. In the first example, such reserves were the bishop on e6, queen on h5 and the rook on a8; in the second, the queen, two bishops, but also the rook which, in both branches of the combination, made the concluding (demonstrating the theme) move (25 ... R $x$ f3 and 25 ... Rf2).

And so - the sacrifice of the rook on g7! Above, we have already twice come across such a sacrifice in the game Chigorin-Bird (Chapter 7), but the sacrifice is only a fellow-traveller for other ideas - which was illustrated by this game. In the following examples, this sacrifice will be the centre of our attention.

Here we have a position from the exhibition game **Berry-Pillsbury**, played in Boston (USA) in 1900. (See diagram top of next page)

White is the exchange up for a pawn. In addition to this, Black has two excellently deployed bishops



and a strong, mobile pawn group in the centre. It would seem that the opponents have in prospect still a prolonged struggle, but the decisive factor in assessing the present position is a combinational motive. The g7 point is defended only by the king, White's rook has penetrated to the seventh rank and its activity is successfully directed at precisely this point. The reserves are also in a state of readiness: these are a strongly deployed queen, and a rook on e1, and potentially also the bishop. There followed the combination:

**32 Rxc7+! Kxc7 33 Re7+ Kg8**

If 33 ... Kf6, then 34 Qh4+ Kg6 35 Qg3+ Kh5 36 Rg7 with the threats of Rg5+ and Qf3+.

**34 Qxh6 Bg1+ 35 Kh1 Bd4**

The only move!

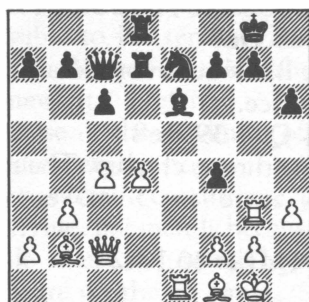
**36 cxd4 Qxd4 37 Qg5+ Kh8 38 Qh4+ Kg8 39 Qg3+ Kh8 40 Bc3 and Black resigned.**

He is mated in 4 moves.

Thus in the diagram position, White could have announced mate in 13 moves.

The next position is taken from the game **Forgacs-Bernstein**

(Petersburg 1909)



**24 Rxc7+! Kxc7 25 d5+ f6 26 Rxe6 Ng8 27 Qf5 Rf8 28 Bd3**

The position is threatening; all White's pieces enter into the attack.

**28 ... Kh8 29 d6!**

Very good! After 25 Bxf6+, White's attack is weakened.

**29 ... Qd8 30 c5 Rg7 31 Qxf4**

Now we can sum up. White has two pawns for the exchange, Black's king is half-exposed, there are some weaknesses around it, White's queen and rook, together with the two harmoniously-operating bishops, attack the shattered Black castled position, and this is still not all. Located in the centre on the sixth rank, White has a strongly-defended passed pawn, which severely cramps the opponent's pieces, and, through its presence, eternal threats hang over Black's position. All this is more than sufficient to justify the combination. Black's position is hopeless, nevertheless the game, thanks to the ingenious defence, still presents certain interest.

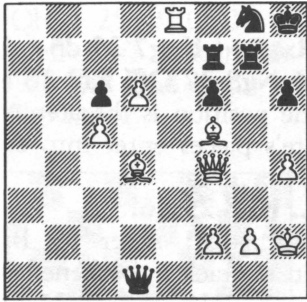
**31 ... Rff7 32 b4 a6 33 Bf5 a5 34 a3 axb4 35 axb4 b6 36 Bd4 bxc5 37 bxc5 Qa8**

The Black queen breaks away for some space.

**38 h4 Qa4 39 Re8**

Many threats crop up. The main one - mate in 3 moves after Qxh6+.

**39 ... Qd1+ 40 Kh2**



**40 ... Rxc2+!**

An excellent combinational chance, not quite crowned with success. Everything is ready for Black's combination: the weakness of the g2 square and the position of the sacrificing rook, but there are insufficient reserves to complete the attack. In addition to this, the White pawn on d6 turns out to be a real, dangerous combinational motive.

**41 Kxc2 Rg7+ 42 Qg3!**

If it were not for this queen sacrifice in reply to the combination, White would have lost the game. Nevertheless the possibility of White's queen sacrifice should be considered a natural phenomenon. Interesting is Emanuel Lasker's sta-

tement apropos this: "White - he writes in the tournament book - turns out to be the master, even with the stunning possibilities".

**42 ... Qxd4**

The preliminary 42 ... Rxc3+ does not change matters.

**43 d7! Qd5+ 44 Kh2 Rxc3 45 Kxc3 Qxf5**

Black has won the queen and both bishops, but this proves to be insufficient to withstand White's passed pawn. Again the inconspicuous pawn plays a decisive role!

**46 d8(Q) Kh7 47 Qc7+**

White has already suffered a great deal from the clever counterblows of the opponent, and plays "safely". It was possible to take the knight: 47 Rxc8 Qe5+ 48 Kg2 Qe4+ 49 Kh2! Qxh4+ 50 Kg1, or 49 ... Qf4+ 50 Kg1 Qc1+ 51 Kg2 or 49 ... Qe5+ 50 Rg3.

**47 ... Kh8 48 Qd8 Kh7 49 Qc7+ Kh8 50 Qe7 Qd3+ 51 Kg2 Qh7 52 Qxh7+ Kxh7 53 Rc8 Black resigned.**

In this same tournament, in the last round game, **Em. Lasker-Teichmann**, Black resigned in a position where he was convinced that he could not prevent the winning combination by Lasker of a rook sacrifice on g7.

(See diagram top of next page)

Black has a queen defending the g7 square (besides the king) and consequently suitable conditions do not exist for a combination with a rook sacrifice on g7.

White endeavours to drive the



queen away from the critical point. If Black now plays 22 ... Qf6, then follows 28 Qxd5+ Qf7 29 Rxd7+! Kxd7 30 Rg1+ Kh8 31 Be5+ Bf6 32 Bxf6+ Qxf6 33 Qh5+ and mate on the next move. **Teichmann** played 27 ... Qe6 but **resigned** immediately without waiting for Lasker to carry out the combination: 28 Rxd7+ Kxd7 29 Rg1+ Kh8 30 Qh5+ and Qxh6 mate.

The combinational moment proved to be very instructive in the game **Marshall-Kupchik**, played in the tournament at Chicago in 1926. Marshall did not secure a tangible advantage until the 22nd move, as we see by the following double-edged and tense position.



In evaluating the position, one

has to take into account very many and various considerations - it is possible to list tens of them. Probably, White's position should be somewhat preferred and not because of the weakness of the g6 square, which, however, can also, upon certain conditions, play its own role, but mainly because of the c-file where White might organise pressure on the c6 pawn.

White has also made some progress in the territorial respect. It is interesting that the sharp combinational sight of Marshall was attracted to two combinational motives. The undefended state of the queen and the weakness of the g7 square, which is defended only by the king. Probably these two moments played no little role in Marshall's choice of continuation.

### 23 Nf4!

A crafty move, the aim of which, apparently, consists of the transfer Qc2 and in the organisation after that of systematic pressure on the c6 pawn. However, the cunning of the move lies in the fact that, at the same time, it conceals a combinational idea, constructed on the above-mentioned combinational motives.

### 23 ... c5?

Generally speaking, a pardonable oversight. Black is anxious, as it were, not to be late with this move. White threatens to play b4 and Qc2. Nevertheless, Black should first move away the queen to d7, and then already set about

solving the strategical questions.



### 24 Rxg7!

Kupchik, probably, was shocked by this surprising revelation. It turns out that taking the rook is good for White: 24 ... Kxg7 25 Qg3+ and wherever the king moves or if it is covered against the check, White wins the queen by a knight check. After the loss of the g7 pawn, Black cannot resist for long.

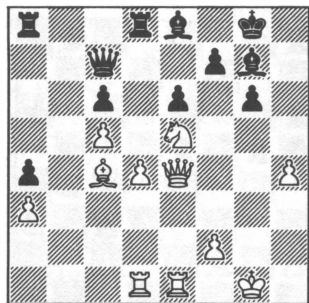
### 24 ... Qd8 25 Rg3

25 Rg6 looks more energetic, but also the simple retreat, chosen by Marshall, is good enough.

**25 ... cxd4 26 Ng6+ Bxg6 27 fxd6 Rxe3 28 Rxe3 dxe3 29 g7+ Kg8 30 Qf5 Black resigned.**

**Alekhine** (White), in the tournament at Kecskemet 1927, was awarded a special prize for beauty for a rook sacrifice on g7 in his game against **Asztalos**. In the diagram is the position after the 35th move.

Black's king's position is shaky, and, though the sacrifice of the knight on g6 is not a threat at the moment, the potential weakness of



the e6 and g6 squares compels Black to give up a great part of the energy of his pieces to their defence. Meanwhile, White has available also a concrete plan of a combinational attack, consisting of the further wrecking of the Black king's position by the advance of the h-pawn, the opening of the g-file and including the rooks on this line in the attack. It is difficult for Black to counteract this plan.

### 36 Qf4

If at once 36 h5, then 36 ... g5.

### 36 ... Rab8

On 36 ... Qe7, so as, on 37 h5, to still reply 37 ... g5, possible already is the combination: 37 Nxd6 fxd6 38 Rxe6.

### 37 h5 gxh5 38 Kh1 Rb7 39 Rg1

Everything has been prepared for the sacrifice of the rook.

**39 ... Qe7 40 Rxd7+! Kxd7 41 Rg1+ Kh7 42 Nxf7!, and Black resigned** since on Q or Bxf7 follows Bd3+.

The two concluding examples, we present in the form of whole games played in Soviet competitions, one of these being from

1960. These bear witness to the fact that the theme "R<sub>xg7</sub>" is still far from exhausted.

*Nimzovich Defence*

White: **A.Tolush**

Black: **A.Sokolsky**

18th USSR Championship

(Moscow 1950)

**1 d4 e6 2 c4 Nf6 3 Nc3 Bb4 4 e3 0-0 5 Bd3 d5 6 Nf3 c5 7 0-0 cxd4 8 exd4 dxc4 9 Bxc4 Nc6**

Black transfers the game to the channels of the Queen's Gambit Accepted, but with the bishop on b4 and not e7. Since he retreats the bishop to e7 on the next move, it turns out that he has lost a tempo.

**10 Bg5 Be7 11 Qd3**

This leads to an exchange of the white-squared bishops, which is favourable for Black, who obtains the possibility of a more firmly consolidated d5 square. As a consequence of this state of affairs, the isolated White pawn is weakened. It would probably be useful to first of all play 11 a3, not only to secure the bishop, in case of need, a retreat on a2, but also preparing b4 and closing down the b4 square against the manoeuvre ... Nb4-d5. Also worth considering is 11 Re1, increasing pressure on the e5 and e6 squares.

**11 ... Na5 12 Bb5 Bd7 13 Ne5 Bxb5 14 Qxb5 a6 15 Qe2 Nd5**

Not good is 15 ... Qxd4 16 Rad1 Qa7 17 Nd7, and White obtains an attack by exposing the position of the Black king with an exchange

on f6.

**16 Bd2 Rc8 17 Rad1 Nc6**

On 17 ... Nxc3, White, in the present situation, would take with the bishop.

**18 Bc1 Nxc3**

This exchange would have been acceptable for Black if, on the following move, he had also exchanged on e5.

Black would also maintain a good position after 18 ... Bf6 (suggested by A.Tolush).

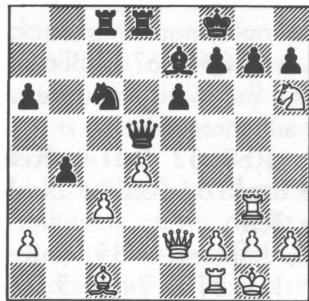
**19 bxc3 b5 20 Rd3 Qd5**

Also now 20 ... Nxe5 21 dxe5 Qb6 would give Black a satisfactory game.

**21 Ng4 Rfd8 22 Rg3 b4?**

Black does not notice the sacrifice of the rook on g7. If White did not have this possibility, his centre would be quickly smashed. Of course, Black should play 22 ... g6, but after 23 Nh6+ Kg7 24 Rh3, White already obtains an attack.

**23 Nh6+ Kf8**



**24 R<sub>xg7</sub>**

The position of the king is wrecked and it comes under a mating attack, where Black's pieces are

bunched in the centre and on the queen's flank and unable to give it speedy assistance.

**24 ... Kxg7 25 Qg4+ Bg5**

The best chance in the search for chances of resistance. On 25 ... Kf6 could follow 26 Qf4+ Kg7 27 Qg3+ Kf6 28 Ng4+ Kg7 29 Ne5+ with a quick mate.

**26 c4**

Also the simple 26 Bxg5 leads to a quick victory.

**26 ... Qxd4 27 Qxg5+ Kf8 28 Be3**

This upsets the logical course of the combination, and Black surprisingly begins to put up resistance. Black would have had to capitulate after 28 Qg8+ Ke7 29 Qxf7+ Kd6 30 Bf4+ Ne5 31 Ng4 Rf8 32 Bxe5+ Qxe5 33 Rd1+.

**28 ... Qh8 29 Bc5+ Ke8 30 Ng4 Kd7 31 Bb6**

White gives back the material and maintains the initiative which is sufficient for a favourable completion of the struggle. V.Panov pointed out a more energetic continuation 31 Qf4 Rc7 32 Bb6 Rb7 33 Qxf7+, and White achieves a material advantage.

**31 ... Rb8 32 Rd1+ Ke8 33 Bxd8 Rxd8 34 Rxd8+ Nxd8 35 Nf6+ Kf8**

Also hopeless is 35 ... Ke7 36 Nd5+ Kd6 37 Qe7+ Ke5 38 Qc5! The threat f4+ is deadly, while on 38 ... exd5 follows 39 Qxd5+ and Black either loses the queen or is mated.

**36 Qc5+ Kg7 37 Nh5+ Kh6 38**

**h4 Qa1+ 39 Kh2 f6 40 Nf4**

Threatening Qf8 mate. If 40 ... Kg7, then 41 Qe7+ Nf7 42 Nxe6+ or 42 h5.

**Black resigned.**

The fact that the rook sacrifice on g7 continues to find a place for itself in tournament and match encounters, in games between highly rated players, indicates the continuing underestimation of combinational motives which stimulate these combinations. We conclude with the illustrative material of a game between two international grandmasters.

#### *Sicilian Defence*

White: **A.Kotov**

Black: **I.Bondarevsky**

USSR Team Championship

(Moscow 1960)

**1 d3 c5 2 g3 g6 3 Bg2 Bg7 4 e4**

Now we have the clear outline of the Closed Variation of the Sicilian Defence.

**4 ... d6 5 f4 Nf6 6 Nd2 0-0 7 Nh3**

Every move has its own idea, its own plan; there is also one in the move Nh3, for example, to support the advance of the g-pawn after Nf2, and yet White's move is artificial. A simpler, and possibly the best, reply to it was ... Ng4.

**7 ... Nc6 8 Nf3 c4 9 Nf2 cxd3 10 Qxd3 Ng4 11 0-0 Qc7**

Undoubtedly, Black thought about the move 11 ... Qb6, but for some reason rejected it. Wrongly, it seems to us. Possible was 11 ... Qb6 12 c3 f5 - the game is sharp,

but also not without prospects for Black.

**12 c3 Rb8 13 Nd1 b5 14 h3 Nf6  
15 Ne3 e6 16 Bd2 Rd8 17 Nd4**

A very unpleasant move for Black. Both Nxb5 and Nxc6 are threatened. Black decides to go in for a type of position in which White has a strong piece base on d4, but Black also has his chances.

**17 ... d5 18 Nxc6 Qxc6 19 e5  
Nd7 20 Nc2 Nc5 21 Nd4 Qb6  
22 Qe3 Bb7 23 Be1 Ne4 24 g4 f5  
25 gxf5 gxf5**

Carelessness, but 25 ... exf5 would not be in the spirit of the game at all.

**26 Kh2**

Hoping to transfer the rook to the g-file.

**26 ... Re8**

He should take measures to defend the g7 square, for example by 26 ... Rd7 or 26 ... Bc8 and then ... Rb7.

**27 Rg1**

Black is too late. On 27 ... Re7 follows Bxe4, followed by Bh4-f6.

**27 ... Bc8 28 Bxe4 dxe4**



**29 Rxc7+!**

29 Bh4 would not be so decisive. After 29 ... Rb7 Black could still defend himself.

**29 ... Kxc7 30 Bh4 Kf7 31 Qe2  
Rg8 32 Qh5+**

The attack develops "by itself".

**32... Rg6**

If 32 ... Kf8, then 33 Qh6+ Ke8 34 Qxh7

**33 Rg1 Kf8 34 Rxc6 hxc6 35  
Qh8+ Kf7 36 Bf6 Qc5**

Or 36 ... Rb7 37 Qg7+ Ke8 38 Qg8+ Kd7 39 Qf7 mate.

**37 Qg7+ Ke8 38 Qxc6+ Kf8 39  
b4 Black resigned.**

After 39 ... Qc7 40 Qh6+ Black is mated.

The picture portrayed and conditioned by the combination with the rook sacrifice on g7 is absolutely clear. In the illustrative examples even its details are clearly reflected in the notes. The reason why a situation is suitable for carrying out a sacrifice, the process of preparation for the sacrifice and the attack after the sacrifice, already amounts to a definite pattern of operation which soon allows us to place this sacrifice on a theoretical foundation.

It remains for us to further note the following. One might think that the process of sacrificing a rook on g7 does not require strenuous effort, if the rooks just go on to the g-file and if the g7 square is only defended by the king. We want to take the opportunity to warn against such a casual approach to

any sacrifice, including also the rook sacrifice on g7. Even the theoretical combination with the sacrifice of the bishop on h7 requires clear calculation, and practice knows quite a few cases where the sacrifice of a bishop proves to be incorrect, despite the bad position of the king and the presence of reserve forces for the attack.

Everything that has been said must relate even more to the sacrifice of the rook on g7. The final variations completing the attack must be calculated concretely and accurately (of course, within the bounds of possibility). In the process of preparation, i.e. the pre-sacrifice play, one should take into account, when transferring the

rooks to the g-file, the usefulness of such a transfer not just for the sacrifice, but its purposefulness in the overall positional planning.

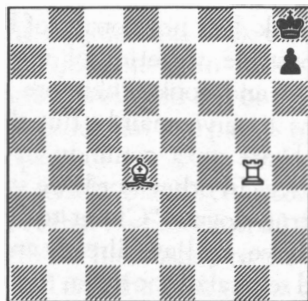
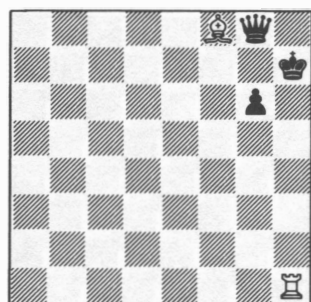
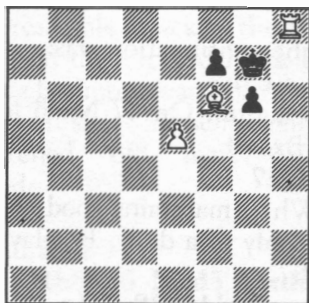
When the opponent, with a view to defending against a sacrifice, is forced to make moves which worsen his position in other sectors of the struggle, then, it goes without saying, one should bear this in mind when attacking the g7 point with the rook.

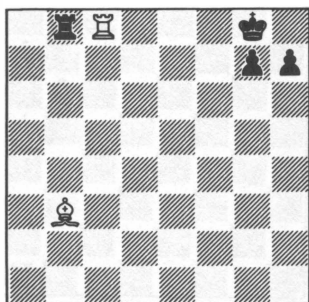
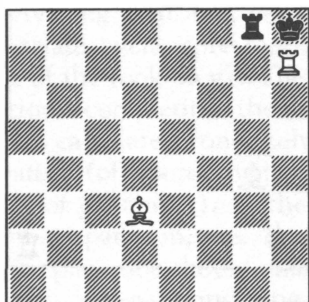
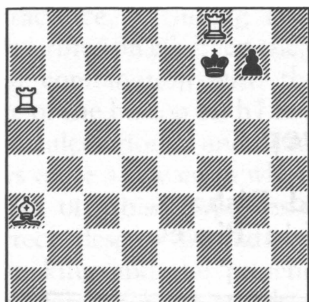
One should not forget that not only the combination itself is dangerous, but also the threat to carry it out. Both one and the other serve as good guarantees in the matter of struggle for the initiative or in the development of the initiative.

## Chapter Eleven

### Harmony of Rooks and Bishops. The Theme of Locked-in Pieces.

When the question is about the harmonious operation of rooks and bishops, then we have in mind, mainly, the mating themes which are characteristic for the attack of rooks and bishops on the opponent's king's position. At least half a dozen thematic mates can be portrayed in combinations of this type. We illustrate these schemes in the diagrams:





We omit two or three themes. The task does not consist of listing all possible varieties of mates of bishop and rook, therefore it remains to give mainly the themes which are most common in chess practice. In other words we stick to the true slogan: "Closer to Life!"

Above, we have already encountered several of the given themes in the pages of this book. See, for

example, in Chapter 5, the finale of the game, Kolisch-Loyd (scheme 3), or, in Chapter 6, the game, Torre-Lasker, in which White carried out a combination, dubbed "the mill" (scheme 5). This is a very striking illustration of the combinational harmony of rook and bishop. The concluding part of the game **Chigorin-Bernstein** (3rd All-Russian tournament, Kiev 1903) represents an interesting example. Already in the opening, Black (Bernstein) got into a difficult position and was forced to give up the queen for rook and bishop. However, later Chigorin did not play in the best way and not bad chances arose for Black. After White's 26th move, the following position was reached.



The continuation was:

**26 ... c5!**

Beautiful! On 27 Nxd8 follows ... Bxd4+.

**27 Qe7**

White maintains good chances, not only of a draw, by playing 27 Qxh7.

**27 ... Bxd4+ 28 Kf1**

Also this move is not good. Better is Kh1.

**28 ... Rh8 29 Qxg5 Be5 30 h3**

This last move before the time-control accelerates his downfall, which was also inevitable after 30 Nxc5 Rf8+ 31 Ke2 Re8.

**30 ... Re8! 31 Nf4 Bxf4 32 Qxd5 Bg3 and White resigned.**

In the game **Duras-Olland** (Carlsbad 1907), White overlooked a mate in three moves which he could have given if he had more deeply estimated the harmonious inter-action of rooks and bishops. This happened in the following position.



Black is the exchange ahead, but his position is hopeless in view of the irresistible attack of the White pieces on the exposed Black king. Black's last move was 24 ... Bg4, in order to save himself from the threatened Bf8 mate, White replied:

**25 Nf4**

And after

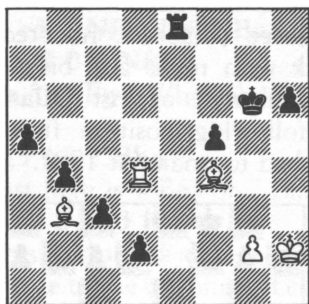
**25 ... Rh8 26 Nxd5 Qxd6 27 exd6 Bh5 28 Be3 Rad8 29 Qg5**

**Black resigned.**

However, in the diagram position, there is a quicker and more effective decisive combination, which forces mate in three moves:

**25 Bf8+ Bh5 26 Qxh5+! gxh5 27 Rh6 mate.**

It is interesting to note that this is not an isolated case of "overlooking" such a mate. In the tournament at Sverdlovsk 1943, in the game **Boleslavsky-Botvinnik**, a similar mate was overlooked by both partners. As a result of an extraordinarily sharp and tense struggle, from the opening itself, after White's 58th move the game reached the following extremely unusual and sharp position.



The original and tense situation which developed in this game seems to have tired out both opponents. Black has five pawns for two bishops, but his king finds itself under attack. Black's chances lie in the fact that his pawns on d2 and c3 rivet the White bishop to the d1-a4 diagonal and the rook to the d-file.

In the game there followed:

**58 ... Re1**

Black now threatens a continuous attack on the bishops, by manoeuvring along the first rank.

**59 Rd6+ Kg7?**

This should have led to an immediate loss. Correct was 59 ... Kh7.

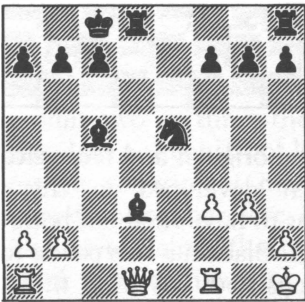
**60 Bxh6+ Kh7 61 Bg5?**

One good turn deserves another! Instead of completing the combination with 61 Bf8, and mate is irresistible - White steps back with his bishop and misses the chance to exploit the ideal harmony in the action of rooks and bishops.

**61 ... Rb1 62 Bc2 Rc1 63 Bxf5+ Kg7 64 Rd7+ Kf8 65 Bxd2 cxd2 66 Rxd2 b3**

and the game ended in a **draw** on the 89th move.

**Mieses** (Black) conducted the attack with rooks and bishops in beautiful style against **Olland** in the following position from the Carlsbad tournament 1907.



Black has three minor pieces and a pawn for the queen, which, even from a purely material point of view, obliges one to prefer his posi-

tion. But, furthermore, Black holds a convincing initiative, the main object of which is the tattered surroundings of the White king.

In order to clear the atmosphere, White is prepared to also give up the exchange, since, on 18 Re1, could follow if only 18 ... Be4, without even mentioning 18 ... Rhe8 with the threat ... Bb5-c6.

Events developed like this:

**18 Qc1 Bb6 19 Qg5 Bxf1 20 Rxf1 Nd3! 21 Qxg7 h5! 22 Qxf7 h4 23 gxh4**

Of course he cannot allow the advance of the pawn to h3.

**23 ... Nf2+ 24 Rxf2**

Otherwise - mate!

**24 ... Bxf2 25 h5 Rhg8**

Now Black's two rooks and bishops operate together like clockwork.

**26 Qe6+ Kb8 27 h4 Bc5**

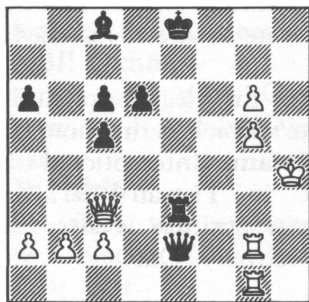
With the plain threat of 28 ... Rd1+ 29 Kh2 Bd6+.

**28 f4**



Black announced mate in five moves by means of the following combination: **28 ... Rd1+ 29 Kh2 Bg1+ 30 Kh1 Be3+ 31 Kh2 Bxf4+ 32 Kh3 Rh1 mate.**

An incredible case of more than once disregarding a mate with rook and bishop occurred in the game, **Stoltz-Pilnik** (International tournament in Stockholm 1952). Black had conducted the attack excellently and, after 30 Kh4, Stoltz was already prepared to reconcile himself to the inevitable. The position looked like this:



Black had to make his 36th move. It is quite clear that the attention of the partners - international grandmasters - did not focus on the mate by Rh3, which is prevented by the White queen on c3. The idea of the mate simply juts out from all positions. Nevertheless, instead of 36 ... Qc4+ 37 Qxc4 Rh3 mate, or 36 ... Qc4+ 37 Rg4 Rxc3 38 Rxc4 Rh3 mate, Pilnik played:

**36 ... Re4+ 37 Kg3 Re3+ 38 Kh4 Re4+**

Still not noticing what is staring him in the face.

**39 Kg3 Rg4+ 40 Kh2 Rh4+ 41 Kg3**

Time-trouble is over and Black agreed a **draw**, instead of giving

mate in three moves by means of the simple combination 41 ... Rh3+ 42 Kf4 Rf3+ and ... Qe5. We think that such mistakes happen not because of time-trouble (or because of smoke in the playing-hall!), but because there are even grandmasters who underestimate the specific gravity of combinations in the creative process of the chess struggle.

In one of the variations of the Italian Game, well known to the majority of chessplayers, and following the game **Knorre-Chigorin**, the strength of the harmony of bishops and rooks is demonstrated in very expressive fashion. The variation develops in this way.

**1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 d3 d6 5 0-0 Nf6**

On 5 ... Bg4, White should reply 6 c3.

**6 Bg5 h6 7 Bh4**

Best here is 7 Be3 or 7 Bxf6

**7 ... g5 8 Bg3 h5!**

This bold attack at once transfers the game to the channels of combinational ideas. Also good for Black is 8 ... Bg4.

**9 Nxf7**

The right reaction here to the storm is Dubois' move 9 h4.

**9 ... h4! 10 Nxf7 hxg3 11 Nxd8 Bg4 12 Qd2 Nd4!**

This move contains irresistible combinational threats, in which is concealed the thematic mate of bishop and rook, and rook and

knight and others.

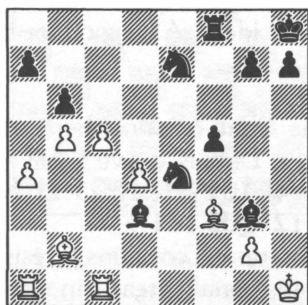


**13 Nc3 Nf3+ 14 gxf3 Bxf3**

And White is lost as he has no defence against the main theme - mate of the rook on h1, after 15 hxg3 or 15 h3 Rxh3. Also mate by 15 ... gxh2 is threatened.

With a small, but original and elegant combination, **Capablanca** (Black) finished his game with **Nimzovich** in the international tournament at San Sebastian 1911.

In the diagram position it is Black's 32nd move. Though Black has a clear advantage, the denouement followed sooner than might have been expected.



**32 ... Rf6**

With the threat of mate ... Rh6+ and ... Bf2+.

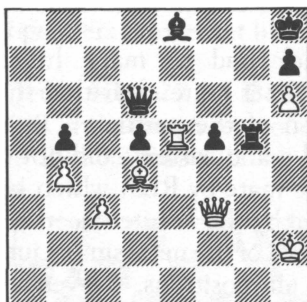
**33 Bxe4**

Useless is 33 Kg1, Bf2+ and mate with the rook on h6. White probably thought, by taking the knight, that at least he would rid himself of mate.

**33 ... Bf2!**

A very beautiful conclusion with two thematic mates: at once ... Rh6 mate or after 34 g3 Be4,

Next the elegant conclusion of White's attack in the game **Duras-Spielmann** (International tournament in Pistyan 1912). The diagram position is after Black's 44th move ... Qd6.



Black pins the rook, parrying the main threat of Re8 mate. The sharpness of the created situation is characterised not only by the dangerous position of the Black king, but also the completely exposed position of the White king, which allows Black to create various counter-threats. Thus, for example, White is not able to unpin the rook by the natural moves

45 Qf4 or 45 Kh1. In both cases he is mated after 45 ... Qxh6+. On the other hand, White can continue the attack only by unpinning the rook, since there is no time for him to busy himself with preparatory manoeuvres. Black threatens to play ... Kg8 and ... Bf7, which leads to him seizing the initiative. The solution to the question is a combination which, as it turns out, was foreseen by Duras earlier.

**45 Qg3!! Qxh6+**

There is nothing else. On 45 ... Rxc3 would obviously follow 46 Rxe8 mate.

**46 Qh3 Qd6**

Also after the exchange of queens, Black would lose the bishop at least.

**47 Kh1! Kg8 48 Rxe8+ Kf7 49 Rh8 Black resigned.**

A further two games illustrate the combinational consequences of a harmonious operation of rook and bishop.

### *King's Indian Defence*

White: **V. Alatortsev**

Black: **I. Boleslavsky**

(18th USSR Championship 1950)

**1 d4 Nf6 2 c4 d6 3 Nc3 e5 4 e4 exd4 5 Qxd4 Nc6 6 Qd2 g6 7 b3 Bg7 8 Bb2 0-0**

White lags behind in development and does not succeed in exploiting the d5 square for his pieces - in the first place the knight, and this places under doubt the correctness, from his point of view,

of this whole variation of the King's Indian Defence.

**9 Bd3 Ng4 10 Nf3**

This is forced, though undoubtedly White had previously planned to develop the knight on e2. However, thanks to the fact that White's king is detained in the centre, already combinational clouds begin to gather. Here, for example, is one of the possibilities pointed out by Boleslavsky: 10 0-0-0 f5 11 exf5 Nb4 12 Be4 Rxf5 13 Bxf5 Bxf5 with numerous threats. If, however, 10 Nge2, then 10 ... Nce5 11 0-0 Nxe2 12 Kxe2 Qh4+ 13 Kg1 Ng4 14 Qf4 Be5.

**10 ... Nge5 11 Be2 Nxf3+ 12 Bxf3 Nd4 13 Bd1**

White patiently falls back, waiting his turn for when he will finally set foot on the d5 square.

**13 ... f5 14 exf5**

He must not allow the further advance of the f-pawn.

**14 ... Bxf5 15 Ne2 Nxe2 16 Bxe2 Bxb2 17 Qxb2 Qg5**

The introduction to the creation of a harmonious attack on the White king, with the joint operation of the bishop and rook. The further course of events is quite a bit reminiscent of Black's attack in the game, Maroczy-Marshall (see Chapter 10).

**18 g3 Rae8**

Forcing White to castle on the king's side, where his king will find no peace. Black now threatens the moves ... Bg4 or ... Bd3.

**19 0-0 Bh3 20 f4**

On a move of the rook would follow a combination with ... Rxf2. For example: 20 Rfc1 Rxf2! 21 Kxf2 Qe3+ 22 Ke1 Qg1+ 23 Kd2 Rxe2+ 24 Kxe2 Qxh2+ and ... Qxb2.



**20 ... Bxf1!!**

The harmonious play of the rook and bishop in the next stage of the attack reveals fully the essence of the combinational idea, with even a queen sacrifice.

**21 fxg5 Rxe2 22 Qc3 Bg2 23 Qd3**

On 23 Re1 would have followed 23 ... Bh3.

**23 ... Bf3 24 Rf1**

Terrible unpleasantness is threatened after ... Rg2+, but there is no defence.

**24 ... Rg2+ 25 Kh1 Bc6!**

Obtaining the "mill" formation with the rook threatening to jump away. This is deadly.

**26 Rxf8+ Kxf8**

The exchange of rooks does not improve White's position. To save the king - he has to give up the queen.

**27 Qf1 Rf2+ White resigned.**

In this game, Black's bishop and rook solved the problem of harmony in the best way.

### English Opening

White: **Y.Sakharov**

Black: **S.Levitsky**

29th Ukraine Championship

(Kiev 1960)

**1 c4 Nf6 2 Nc3 d5 3 cxd5 Nxd5 4 g3 g6**

It is possible, imitating the opponent, to develop his forces also in this way, but Black would have felt more confident in the opening by continuing classically - ... c5 or even ... e5. On the other hand, one cannot approve of the natural 4 ... b6 here, in view of 5 Bg2 Bb7 6 Qa4+, and Black must make the clumsy move 6 ... Bc6.

**5 Bg2 Nxc3**

This exchange is poor for many reasons and, in general, difficult to give a reason for. Did he really make it only to remove the attacked knight with tempo? Any retreat of the knight, without even mentioning the move 5 ... c6, might have become a useful link in Black's opening plan of development.

**6 bxc3 Bg7 7 h4**

Before the mobilisation of forces, such an impetuous attack on the flank cannot be recommended. Above all and most of all it weakens his own position. This kind of pawn "shot" testifies more to daring than a serious plan of play. It should at the same time be noted

that the combinational tension, upon such a rather light-hearted attitude to the future, sometimes increases at a very quick rate.

A normal plan for White would be a concentration of pressure on the b-file (Qb3, Rb1), plus a firm pawn outpost on d4 with the development of the knight on e2. Just such a plan would have forced Black to regret the exchange on c3.

**7 ... 0-0**

Of course, Black has nothing to fear.

**8 h5 Qd6**

Black has many good plans. Possibly this is not bad, though an early development of the queen is usually associated with some inconvenience. Good was 8 ... Nc6, and then ... Bf5 or ... Bg4.

**9 hxg6 hxg6 10 Rb1 Rd8 11 Qc2 c5**

Black should hurry with his development, by continuing now ... Nd7 or ... Nc6.

**12 Nf3 Nc6 13 Ng5 b6 14 Qb3 e6 15 Ne4 Qe5 16 d3**

The try 16 Nxc5 Qxc5 17 Ba3 Qg5 18 Bxc6 Qxd2+ would end in Black's favour.

**16 ... Na5 17 Qc2 Bb7 18 Bf4 Qf5**

Despite the fact that Black has played in far from the best way, he has not bad counter-chances, mainly because the position of White's king leaves much to be desired.

**19 Qc1**

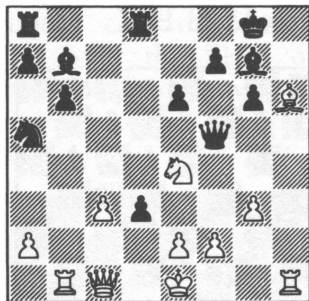
On 19 Bh3, Black would reply 19

... Qd5. Worth considering is 19 Bf3. The plan of attack, pursued by White, is very clever and ought to have led to victory.

**19 ... c4! 20 Bh6**

The tension has reached its height - it is clear that a crisis is looming, which must break out into a combination. On 20 ... Bh8 would have probably followed 21 Bf8! with the threat of Rxh8+. White's attack can hardly be parried. For example, 21 ... Bf6 22 Bh3 or 21 ... Be5 22 Be7 with the threat g4, and also Qh6.

**20 ... cxd3**



**21 Bxg7**

A move which, though linked to a beautiful combinational idea with a mating theme conditioned by the harmonious operation of the rooks and bishops, is nevertheless mistaken and justifies itself only after a mistaken reply by the opponent.

The correct and, apparently, decisive continuation of the attack was 21 exd3 Rxd3 22 Bxg7 Bxe4 23 Qh6 f6, and now not 24 Qh7+ Kf7 and White does not achieve much, but 24 Bf8!! This quiet move leads

to mate, since on the only defence against the threat on g7 - 24 ... Rd7, follows mate in three moves by 25 Qh8+ etc.

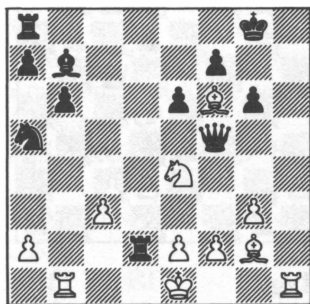
**21 ... d2+?**

Losing the game. He should play 21 ... Bxe4 and there is not the move 22 Qh6 in view of ... d2+. If, however, now 22 exd3, then 22 ... Bxg2 23 Qh6 f6, and, after 24 Qh7+ Kf7, White cannot do anything against the Black king. The move Bf8 is now refuted by the simple ... Qe5+.

**22 Qxd2!**

Black had reckoned only on 22 Nxd2.

**22 ... Rxd2 23 Bf6!**

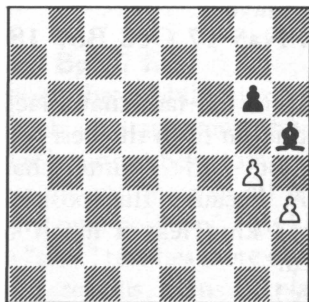
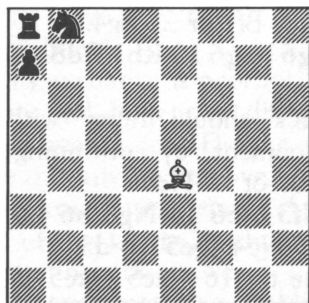
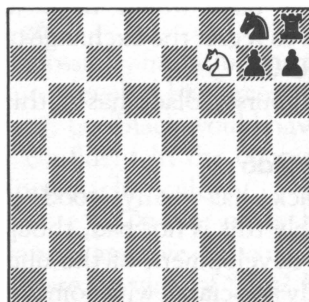


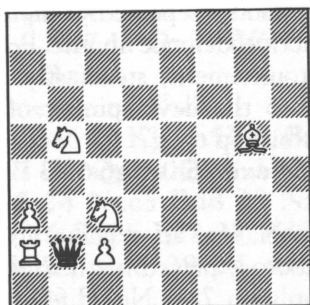
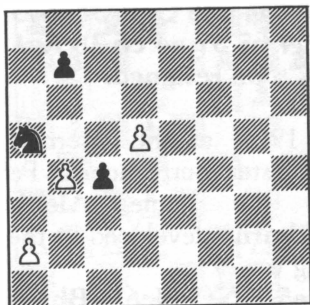
**23 ... Qxf6 24 Nxf6+ Kg7 25 Bxb7 Rad8 26 Ne4**

And White is a piece up.  
**Black resigned.**

To conclude this chapter we want to touch upon one small but original combinational theme. Figuratively speaking, this theme could be called "mate" of a piece. The question here is not about the catching of a piece by means of a

pin or double attack, but about the attack on a piece which cannot retreat, either because all squares of retreat are occupied by its own pieces or pawns or because some squares of retreat find themselves under attack by pawns or pieces of the opponent. Here is a schematic picture of such themes.





We begin with a little opening example. In the Spanish Game, well known is the variation into which sometimes fall inexperienced chess amateurs: **1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 d6 5 d4 b5 6 Bb3 Nxd4 7 Nxd4 exd4 8 Qxd4** (He should play 8 Bd5) **8 ... c5 9 Qd5 Be6 10 Qc6+ Bd7 11 Qd5 c4** and the White bishop is locked in.

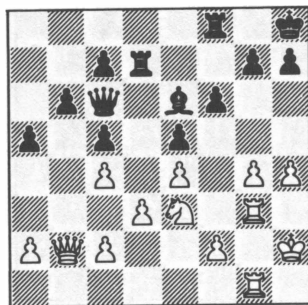


It should be mentioned that a similar combinational theme is encountered also in several other variations (Spanish Game) as, for example, the following:

**1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 d4 exd4 6 e5 Ne4 7 Nxd4 Nxf2! 8 Kxf2 Qh4+ 9 Ke3 Qxd4+ 10 Qxd4 Nxd4 11 Kxd4 b5 12 Bb3 c5+**

And Black, locking in the bishop, wins back the piece, remaining with the better game.

In the international tournament at San Sebastian 1911, in the game **Nimzovich-Leonhardt**, occurred a curious case of co-operative locking-in of the Black queen. After Black's 26th move ... Qc6, this game reached the following position.



Pondering the opponent's plan, Nimzovich came to the conclusion and, as it turns out, a correct one, that Black wants nothing more than to penetrate with the queen on d4. Taking into account that the position has assumed a locked character and that it is therefore

going nowhere fast, he decides, in any case, to concoct a trap for the Black queen on the d4 square. Events develop quickly.

**27 R1g2**

The aim of this move is to defend the f2 pawn: for the concoction of the trap, this has important significance.

**27 ... Qd6**

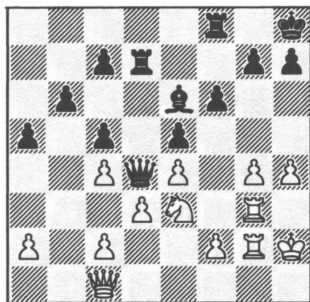
Heading for its downfall.

**28 Qc1**

With this move White keeps the d4 square under strict lock and key.

**28 ... Qd4?**

Straight into the trap! The astute Nimzovich should be given his due. Leonhardt probably considered that, though the invasion on d4 is not dangerous for White, he would take the opportunity "to make some noise".



**29 Nd5!**

The queen is trapped, all that remains is to sell its life dearly.

**29 ... Rxd5 30 c3 Qxd3 31 exd5!**

After 31 Rxd3 Rxd3, the advantage would pass to Black.

**31 ... Qxc4 32 dxe6 Qxe6 33**

**Qc2 c4 34 Qf5 Qxf5 35 gxf5 Rf7 36 Rg4 b5 37 a4 c6 38 Rg1 and Black soon resigned.**

In 1914, at the international grandmaster tournament at Petersburg, the game **Alekhine-Blackburne** developed in the following way.

**1 e4 e5 2 Nf3 Nc6 3 Bb5 Nd4**

Blackburne repeatedly employed this active defence in the Petersburg tournament, steadfastly linking it to the development of the king's bishop on g7.

**4 Nxd4 exd4 5 0-0 g6 6 d3 Bg7 7 f4**

Capablanca, in a game against Blackburne, played firstly 7 Nbd2, and only on 7 ... Ne7 8 f4.

**7 ... c6 8 Bc4 d5 9 exd5 cxd5 10 Bb5+? Kf8!**

A combinational move, which sharpens the position. The fact of the matter is that White's bishop on b5 now looks like a hermit and White must be worried about its isolation.

In order not to pay the price for this, simplest was to play 11 Ba4. Also possible was 11 Qe1 or 11 Re1, and finally Bd2 and even b4. White carelessly by-passes all these possibilities.

**11 Nd2?**

After this mistake, the bishop gets locked in and perishes.

(See diagram top next page)

**11 ... Qa5 12 a4 a6 13 Nb3 Qd8**

The bishop is trapped, White's task - is to obtain something for it.



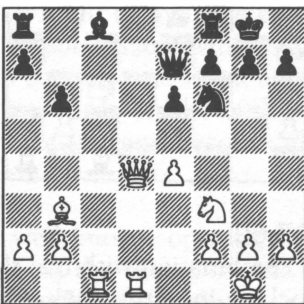
14 Bd2 axb5 15 axb5 Rxa1 16 Bb4+ Ne7 17 Qxa1 Bf6 18 Qa7 b6 19 Re1

Threatening Nxd4.

19 ... Be6 20 Kh1 h5? 21 Bxe7+ Qxe7 22 Qxb6 Qb4 23 Qc5+ Qxc5 24 Nxc5 Bd8 25 Nxe6+ fxe6 26 Rxe6 Kf7 27 Rd6 Be7 28 Rxd5 Rc8 29 c4 dxc3 30 bxc3 Rxc3

Despite the fact that Black's chances are still preferable, White succeeded in achieving the exchange of the last Black pawn and on the 45th move the opponents agreed to a **draw**.

The following position occurred in the game **Levenfish-Dus Chotimirsky** in the Leningrad masters' tournament 1934.



There followed:

18 e5 Nh5

Black probably supposed that the knight would be relatively safe here. On 19 g4, Black has the reply ... Bb7 with the threat of ... Bxf3 and ... Qg5. On the other hand, after 18 ... Ne8, Black's position would be hopelessly cramped. A very simple method of realisation would consist of 19 Qd8 Qxd8 20 Rxd8 Bb7 21 Rxa8 Bxa8 22 Nd4. Also good is 19 Qa4 - pointed out by Levenfish.

19 g4!

And none the less the knight is won.

19 ... Bb7 20 Qe3 Bxf3 21 Qxf3 Qg5 22 h4 Qf4 23 Kg2

23 Rc3 leads to the same result, but not 23 Qe2 in view of ... Ng3 with defensive resources.

23 ... Qxe5 24 gxh5

White has a piece for a pawn, and the initiative - the outcome of the struggle is clear.

In the 6th game of the return match between **Alekhine** and **Euwe**, Black (Euwe), apparently shaken by the stormy course of the opening, overlooked a piece sacrifice introducing a simple combination on the theme of a locked-in rook.

1 d4 d5 2 c4 c6 3 Nc3 dxc4 4 e4 e5 5 Bxc4 exd4 6 Nf3

This position has already become part of history. Numerous analyses, with which Alekhine himself agreed, proved that Black should accept the knight sacrifice,

6 ... dxc3 7 Bxf7+ Ke7 8 Qb3 cxb2 9 Bxb2 Qb6 etc., in the final analysis favouring Black. Euwe, however, was planning first and foremost to drive the White bishop back to b3, so as to remove this square from the orbit of the queen's activity. This positionally tactical consideration in a tense combinational atmosphere turns out to be totally misplaced.

**6 ...b5**



**7 Nxb5!**

So if now 7 ... cxb5, then 8 Bd5 and the locked-in rook on a8 perishes.

**7 ... Ba6 8 Qb3.**

A very effective, because of its surprise and great originality, combination on the theme of a locked-in rook, was carried out in the game **S.Freyman-I.Rabinovich** (9th USSR Championship, Leningrad 1934). It is apparent that the opening was played strictly classically by both sides and nothing foreshadowed the combinational outburst. Here is how it happened:

**1 Nf3 d5 2 d4 Nf6 3 c4 c6 4 e3 g6 5 Nc3 Bg7 6 Qb3 0-0 7 Bd2 Qb6**

A move which does not take into account the opponent's strong reply; it was apparently dictated by a desire to develop the bishop on f5, which is hampered by the White queen on b3. Black's task, however, in this difficult opening variation is the preparation of the advance ... c5, otherwise it will not be easy for Black to justify the development of the bishop on g7. To initiate this plan it is necessary to consolidate the d5 square, which is achieved by the move 7 ... e6.

**8 Qa3! e6**

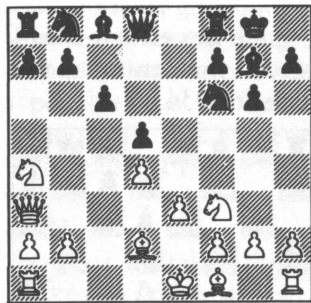
He should return with the queen to d8.

**9 cxd5 exd5**

This makes possible the carrying out of a highly original combination, but the capture with the c-pawn also does not promise Black any joy after 10 Rc1 Nc6 11 Na4 Qd8 12 Bb5 Bd7 13 Nc5, and White's position is overwhelming.

**10 Na4 Qd8**

Suspecting nothing.



**11 Nb6!!**

A combination with two themes of locking-in - the rook and the

queen after 11 ... Qxb6 12 Ba5.

**11 ... axb6**

He has to!

**12 Qxa8 Nbd7 13 Be2 Ne4 14 Rd1**

Beginning with this move, White plays indifferently and in the end has to be satisfied with a draw. Of course, being the exchange ahead, White must win the game and several plans lead to this. One of them: 10 0-0 Ndf6 11 Rfc1, then Be1 with a future pawn attack on the queen's flank. It goes without saying that if Black, on 14 0-0, exchanges on d2, it can only make White happy.

The theme of locked-in pieces occurs virtually throughout the whole process of the following lively and sharp game. As the concluding and most interesting illustration, we present it in full.

### Spanish Game

White: **A.Alekhine**

Black: **R.Retzi**

International Tournament

(Vienna 1922)

**1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 Nc3 b5 6 Bb3 Bc5**

As a result of this, the course of the struggle is sated with combinational content; the storm begins to die down only on the 30th move, when the endgame becomes clearly defined.

**7 Nxe5**

A well-known opening combination on the theme of fork.

**7 ... Nxe5 8 d4 Bd6**

This retreat is by no means forced, but, obviously, by resorting to it, Black already has in view his combinational counterattack on the 12th move. No worse, if not better, for Black here was 8 ... Bxd4 9 Qxd4 d6, with the threat to win the bishop (... c5).

**9 dxe5**

On 9 f4, as is usually played in an analogous variation of the Four Knights Opening, could follow 9 ... Ng6 10 e5 c5 or 10 ... 0-0 11 exd6 Re8+, not without advantage for Black.

**9 ... Bxe5 10 f4 Bxc3+ 11 bxc3 0-0**

Alekhine indicated that this was forced since on 11 ... Nxe4 follows 12 Qd5. Meanwhile the position is so sharp and sated with combinations, that it should be looked at in more detail, how the struggle would turn out in this variation. After 12 ... 0-0 13 Qxa8 c6! 14 Be3 (not good is 14 0-0 Qb6+ 15 Kh1 Bb7 16 Be3 c5) 14 ... Qh4+ 15 Kd1 Qf6! Black ought not lose.

**12 e5**



**12 ... c5!**

A combinational decision to the problem - beginning play against the locked-in White bishop on b3. Black could also retreat the knight to e8. After 12 ... Ne8 13 0-0 Qe7, despite the cramped position, Black could defend himself, the more so that White's position is also not without weaknesses.

**13 Ba3 Qa5! 14 0-0 Qxa3**

This temporary removal of the opponent's queen from the central zone of the developing combinational battle entered into Alekhine's calculation, but none the less he does not achieve anything decisive by this.

**15 exf6 c4**

And so the theme is realised, the bishop is locked in.

**16 Qd5 Qa5!**

Now, on 17 Qxa8, follows ... Qb6+ and then ... Bb7, locking in and winning the queen. The threat 17 Qg5 is also parried by means of the same check on b6.

**17 fxg7 Qb6+ 18 Kh1 Kxg7**

Here, 18 ... Rd8 is already bad, in view of 19 Bxc4 bxc4 20 Qxa8 Bb7 21 Rab1, and White remains the exchange ahead.

**19 Bxc4! Bb7!**

Of course, not 19 ... bxc4, on which would follow the variation pointed out in the previous note and so White brings the bishop out of imprisonment and also captures a pawn. Nevertheless this is far from being the whole story. The excellent position of the Black bishop guarantees him resources for

a successful resistance.

**20 Qe5+ Qf6 21 Bd3 Rfe8 22 Qh5**

22 Qxf6+ Kxf6 23 Bxh7 would have been mistaken. Then 23 ... Re2 24 Rg1 Rh8 25 Bd3 Re3 with the irresistible threat of Reh3. From this variation we can see what rich possibilities are concealed in the powerful position of the bishop on b7.

**22 ... h6 23 Qg4+ Kh8 24 Qxd7**

White wins another pawn and, besides, "with tempo", since he attacks the bishop. In addition to this, White also threatens the exchange of queens after Qd4. It would seem that the scales are tilting clearly to his side.

**24 ... Re7 25 Qd4 Qxd4 26 cxd4 Rd8 27 f5 f6 28 Rae1 Rg7 29 Be4 Rxd4 30 Bxb7 Rxb7 31 Re6 Kg7 32 Rxa6 Rc4 33 Rf3 Rxc2** and the game ended in a **draw** on the 60th move.

Is some sort of generalisation necessary in respect of the theme of locked-in pieces (mate of a piece!), on the basis of the illustrative material? It seems to us it is not necessary. The theme, you see, is very clear in itself, and the methods of realising it are so simple that we would risk lapsing into unnecessary repetition and detail. It is perhaps only of some use to mention, in respect of the theme of the locked-in rook, that this theme, 80% of the time, appears as an opening theme and the locked-in rook is

subject to attack usually on its original square.

Referring to the queen, then it finds itself in danger most frequently on the queen's flank in

those cases when it penetrates deep into the territory of the enemy forces. Such a queen invasion must therefore be calculated particularly accurately and concretely.

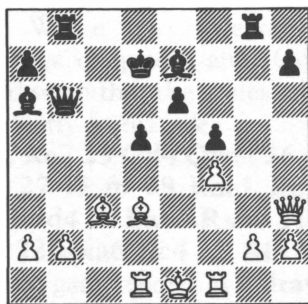
## Chapter Twelve

### Methods of Interception and Various Combinational Ideas.

The method of decoying a piece to a desired square and the method of diverting a piece from defence of a square, the method of restricting a piece by means of a pin, and many other different methods usually attend the carrying out of combinational ideas. Amongst all these methods we pick out the method of interception on its own, though essentially it fulfils the same role as the method of diversion from defence of a square. The same role, in fact, but by another means. The method of interception consists of the fact that, by placing one's piece or pawn between the square interesting you and the location of the opponent's piece, you, as it were, cut or intercept the line of operation of the enemy pieces and thereby weaken the square on which your combinational attack is directed. The method of interception is very difficult, invariably linked to a sacrifice which is highly effective both superficially and also in its creative content. The element of surprise further increases its effectiveness here. We recall, in the immortal game, Anderssen-Kieseritsky, the intercepting move of Anderssen 19 e5, with which the communication from a1-g7 was broken and thereby the Black

queen was cut off from the critical g7 point.

Here is a simple and altogether striking example of the surprising and convincing role which is often played by the method of interception. Before us is a position from the game, **Reggio-Mieses**, Monte Carlo tournament 1901.



If the White queen were not on h3, defending the critical e3 square, Black would have mated in two moves - 22 .. Qe3+ 23 Be2 Qxe2 mate. Black cannot divert the queen from defence of the e3 square by simple means. On 22 ... Bh4+, White does not take the bishop, but replies 23 Ke2 and everything is in order with the e3 square. Therefore, White was utterly surprised by the manoeuvre to which Mieses resorted, in order to intercept the connection of the queen with the e3 square, and

which came like a bolt from the blue.

**22...Rg3!**

and 23 hxg3 is not possible because of ...Qe3+. He has to take the rook with the queen, but after 23 Qxg3 Bh4! White loses the queen and, naturally, also the game.

In the following miniature game, the method of interception was applied already in the opening stage.

*Queen's Gambit*

White: **D.Janowski**

Black: **E.Schalopp**

(International tournament, Nürnberg 1896)

**1 d4 d5 2 c4 dxc4 3 Nf3 c5 4 e3 cxd4 5 exd4 Bg4**

Perhaps the root of the calamity soon befalling Black lies in just this brisk development of the bishop. Black's queen's flank is exposed to attack and moreover the departure from there of the bishop deprives it of important defensive resources. The most reliable was 5...e6, striving for a future blockade of the d5 square.

**6 Bxc4**

White not only recovers the gambit pawn, but also threatens a combination with the move 7 Bxf7+ or Ne5. The undefended bishop on g4 becomes an object of attack.

**6...e6**

If he does not go back with the bishop, which he possibly should

do, then this move looks forced. However, now the bishop once and for all is cut off from the queen's flank, which is subjected at once to a crushing attack.

**7 Qa4+ Nc6**

Better, but bad enough, is 7...Nd7 8 Ne5 Nf6 9 Bg5 a6! Black is left at least two pawns down with a shaky king's position.

**8 Ne5 Qxd4**

Come what may! Objectively speaking, despair is a bad counselor. It was, of course, necessary to play 8...Bf5, and, if 9 Nxc6, then 9...Qd7 10 Bb5 a6. True, also here, by continuing 11 d5 exd5 - worse is 11...Qxd5 12 Nc3 - 12 Nd4, White would maintain a material advantage, but the game would nevertheless have continued and, in troubled combinational complications, much could still happen.

**9 Nxc6 Qe4+ 10 Be3 bxc6 11 Nc3 Qxg2 12 Bd5!**



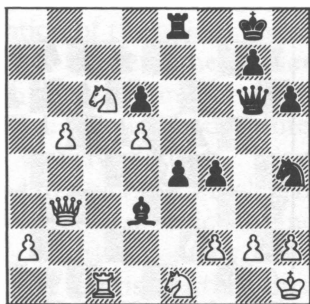
Intercepting the connection of the queen with the critical c6 point and also attacking the queen. A combinational catas-

trophe! He could have laid down his arms, but Schallopp, a passionate chess amateur, quite often played on until mate. The end is clear and illustrates excellently the beauty and power of the method of interception.

**12 ... exd5 13 Qxc6+ Kd8 14 Qxa8+ Kd7 15 Qb7+ Ke6 16 Qc6+ Bd6 17 Bf4!**

Working out that, after 17 ... Qxh1+ 18 Kd2 Qxa1, he is mated in three moves, **Schallop resigned** without waiting, in the event of 17 ... f6, for the prosaic 18 Qxd6+ Kf7(f5) 19 Qxd5+.

A combination with the method of interception was carried out very elegantly in the game **Ilyin-Genevsky - A.Kubbel**, played in the Leningrad Championship 1925. In the diagram position, Black is about to make his 33rd move.



Despite the fact that White has an extra pawn, his position is far from easy, since Black has full possession of the initiative, while upon the presence in the White

castled position of numerous weaknesses, embodying combinational motives, this initiative threatens to discharge with combinations. The critical point in White's position - is the g2 square. A sharp initiative is directed there, while the White knight on e1 is riveted to the defence of this square. The White king finds itself locked in. White's first rank is defended by the rook, but also here its influence extends only to the e1 square. Finally, the advancing phalanx of Black's e-pawn and f-pawn occupies threatening positions. The combinational events unfolded like this:

**33 ... e3!**

This is more energetic than 33 ... Bf1, on which would follow 34 Qh3. One of the tasks of Black's move is to bar the way of the queen to the king's flank.

**34 fxe3**

Not possible is 34 Qxd3, on which Black wins at once with the double attack ... exf2. 34 f3 is also refuted by means of the simple 34 ... Bf1 35 Qc2 Qg5 and it is not possible to prevent the interception of the queen's connection with the g2 point by the move ... e2.

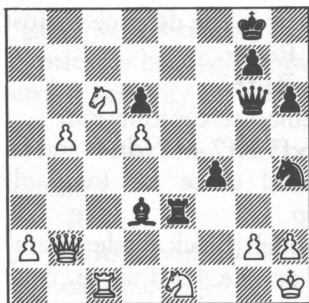
**34 ... Rxe3**

Now there is a new threat of ... Rxe1+ followed by ... Qxg2 mate.

**35 Qb2**

White defends the g2 square once more and intends to play Nxd3, at the same time having in mind also some "trappy" combin-

ations. Thus on the intercepting move 35 ... Re2? follows 36 Qxe2! Bxe2 37 Ne7+, and White wins. However, Black makes another threatening blow, which immediately decides the struggle.



**35 ... Bc2!!**

This time the interception decides immediately. The move is surprising, beautiful and strongest in the present position. On 35 ... Bf1, White has at his disposal the only, but strong, reply 36 Kg1. But what does White do now? Black threatens ... Rxe1+, which follows also on 36 Qxc2. If 36 g3, then 36 ... Qe4+. There is no defence.

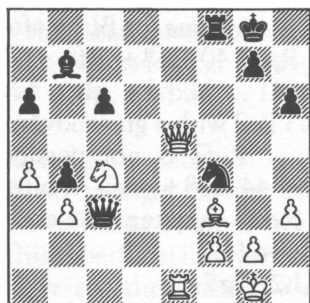
**White resigned.**

It remains to note that in variations, getting up an idea (attack on the g2 pawn), we came across not only the method of interception, but also the method of diversion of the rook from the first rank and decoy of the queen to c2, in order to then win it by ... Rxe1+.

Let us look at another example, where the method of interception in combinaitons was applied to

defence or at least in the transfer to the ending stage of the chess game.

In the diagram is the position after the 36th move in the game, **Levenfish-Kan** (9th USSR Championship, Leningrad 1934)



White's position is better, mainly due to the locked-in position of the Black bishop. To a considerable extent, this circumstance has an influence on White's initiative. The white squares in Black's castled position are really weak and, as a combinational motive, it prompts one to search for combinations. The Black king is half-open and might find itself an object of direct attack, the more so that all of White's pieces are deployed very harmoniously. Together with this, it is not possible to ignore several counter-threats which arise, or possibly also crop up for Black, in connection with the open f-file and strong position of the Black queen and knight. White exploits the combinational motives in Black's camp very elegantly. There followed **37 Nd6! Nxh3+**

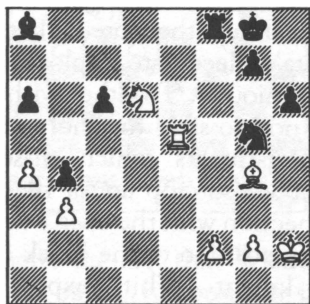
Black, naturally, strives quickly to exploit his counter-chances. If at once 37 ... Ba8, then 38 Qe7, with the threat Qxf8+! and White holds a dangerous initiative. For example, 38 ... Ng6 39 Qe6+ Kh7 40 Ne8 with a very strong attack. Also 38 ... Qf6 would lead to a difficult endgame for Black after 39 Qxf6 Rxf6 40 Re8+ Rf8 41 Re7, and, if 41 ... Nxh3+, then 42 Kh2 Ng5 43 Be2 with a great advantage, since ... Rxf2 is not possible in view of 44 Re8+, and White, besides Bxa6, threatens the convincing move f4.

### 38 Kh2 Ng5

Black exploits his combinational possibilities. If now 39 Nxb7? then 39 ... Rxf3 and the chances pass over to Black.

### 39 Bg4 Qxe5 40 Rxe5 Ba8

An endgame approaches, or at least the threshold of an endgame, in which White, at present, is even a pawn down. However the game continuation makes it clear why he is striving for this position.



### 41 f4! Rxf4

Of course, 41 ... Nf7 42 Be6 or

41 ... Nh7 42 Be6+ leads to a quick end, but now he can apply the method of interception.

### 42 Bf5

With this move, intercepting the f-file, the Black rook is cut off from the king's position and cannot take part in the defence against the move Re8+.

### 42 ... Rxf5?

Premature capitulation.

**43 Nxf5 Kf7 44 Nd6+** and **Black resigned** since he loses also a bishop.

Though Black made a fatal mistake on the 42nd move, could he have counted on saving himself upon the best reply 42 ... g6? As a detailed analysis shows, even in this case Black would have to suffer defeat. After 42 ... g6 43 Re8+ Kg7 44 Rxa8 gxf5 45 Rxa6 the White pawn on a4 quickly and forcibly proceeds to a8. For example, 45 ... c5 46 a5 Ne4 47 Ra7+ Kf6 (or 47 ... Kg6 48 Ne8 c4 49 bxc4 b3 50 Rb7 Nc5 51 Rg7+ and mate in two moves) 48 Ne8+ Ke6 49 a6 Rf1 (Black does not hurry with the counterattack 49 ... Rh4+ 50 Kg1 f4 51 Rg7 Ng3 52 Kf2 Rh1 53 Kf3 h5 54 Kxf4) 50 Rh7 Ra1 (also now he does not save himself by 50 ... f4 51 a7 Nf2 52 g4! or 51 ... Ng3 52 Kh3 Kf5 53 Rf7+ Kg5 54 Rg7+ Kf5 55 Nd6+) 51 a7 and Black is helpless against this pawn.

We present in full the following game, in which the final combination was both conceived and carried out by means of an inter-

ception of the communication of pieces, defending the 8th rank. In it, the concluding combinational idea is, as it were, the logical consequence of the initiative which White takes almost at once, just as the opening stage is completed. This game was awarded the first special prize for beauty of combination and deservedly became world famous.

*Reti Opening*

White: **R.Retí**

Black: **E.Bogolyubov**

International Tournament

(New York 1924)

**1 Nf3 Nf6 2 c4 e6 3 g3 d5**

The quiet, talented Hungarian grandmaster directed the idea of his sharp opening against Black's pawn outpost on d5.

The prototype of this opening looked like this: 1 Nf3 d5 2 c4! (Carlsbad 1923).

However, if, in reply to 1 Nf3, Black chooses a system of development without an early ... d5 (for example, a formation in the spirit of the King's Indian Defence or with the development of both bishops on the flanks, accompanied by the move ... c5), then, sooner or later, White has to resort to the classical d4. What one can say about Black's last move is that, quite apart from its positional side, it goes half-way to meeting Reti's innovative idea which at this time had already had quite a few experimental trials in international tour-

naments.

**4 Bg2 Bd6 5 0-0 0-0 6 b3 Re8 7 Bb2 Nbd7 8 d4**

Here, this advance was perhaps an innovation and surprised Black. In other games of this same tournament, as also in earlier games, Reti continued 8 d3 now, allowing Black the future prospect of setting up, without hindrance, a pawn formation with ... e5 etc.

**8 ... c6**

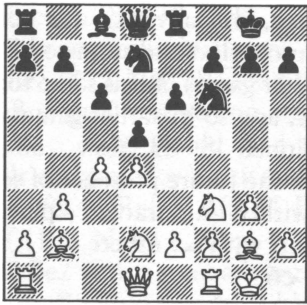
Despite the apparent strength of the pawn triangle in the centre, c6-d5-e6, White sets out to prove that this superficial impression does not represent the true state of affairs.

**9 Nbd2**

White now threatens to play Qc2 and then e4. The opening has just finished (though things are still far from being in order for Black on the queen's flank), while the struggle is already entering a phase of critical tension. Before Black are important questions which really have to be sorted out. The first question is whether to take the initiative by immediately pushing the e-pawn, and, if not, then how to prevent White's above-mentioned plan.

The idea of ... b6, followed by ... Bb7, arises. In general, it is necessary to see to what extent the move e4 could be unpleasant, i.e. what it brings in its wake, and many other things. Black thought for a long time over the arising problems, but the decision he makes turns out to

be far from the best, to say the least.



### 9 ... Ne4

It is possible to censure this thrust, giving various kinds of positional considerations (which, as is well-known, can always be called into question), but its inferiority is best shown by the concrete continuation occurring in the game. It is difficult to establish, but highly possible, that Black went in for this move without a deep calculation of its consequences, and partly also because the variations examined, or other continuations, did not satisfy him. Actually the variation 9 ... e5 10 cxd5 cxd5 11 dxe5 Nxe5 12 Nxe5 Bxe5 13 Bxe5 Rxe5 14 Nf3 Re8 15 Qd3 or 15 Qd4 would leave Black in a poor state around the d5 pawn. Probably he also looked at the continuation 9 ... b6 10 Ne5 or 10 Qc2. Also upon these, White maintains the initiative. Other possible continuations were 9 ... Qe7 or 9 ... a5. A thorough investigation of all these would require too much time.

10 Nxe4 dxe4 11 Ne5 f5 12 f3!

### exf3 13 Bxf3

White is already engaging in a serious battle in the centre, while Black has still not mobilised his queen's flank. This, of course, is one of the results of his 9th move.

### 13 ... Qc7

A natural attempt to force White himself to exchange on d7, but this gives White an extra tempo in initiative and an inviolable phalanx of pawns in the centre. Black would have easily have set up a defence in the variation 13 ... Nxe5 14 dxe5 Bc5+ 15 Kg2 Bd7 16 e4 g6, but even here, after 17 exf5 gxf5 18 Bc1, White has a strongly pronounced initiative.

### 14 Nxd7 Bxd7 15 e4 e5

Otherwise the advance e5, and then also d5, crushes Black.

### 16 c5 Bf8 17 Qc2

White now threatens both dxe5 and exf5.

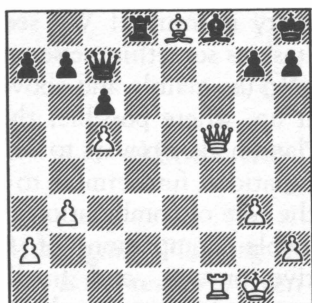
### 17 ... exd4 18 exf5 Rad8 19 Bh5 Re5 20 Bxd4 Rxf5

Black has recovered the pawn and achieved exchanges. It seems the main dangers are over - but in fact a combination, as surprising as it is brilliant, awaits him.

### 21 Rxf5 Bxf5 22 Qxf5 Rxd4 23 Rf1 Rd8

There is nowhere to move the bishop. On 23 ... Be7 follows mate in three moves. If, however, 23 ... Qe7, then 24 Bf7+ Kh8 25 Bd5! intercepting the line of retreat of the rook to d8. On 25 ... Qf6 follows 26 Qc8.

24 Bf7+ Kh8 25 Be8!! Black



Black has no defence against the double attack of the queen and rook on f8. The strength of this attack also "raises to a second power" the bishop, intercepting the 8th rank. A brilliant example of the triumph of superior harmony.

The reader will have probably noted the fact that in nearly all the illustrations we have given, with the exception of the combination in the game, Reggio-Mieses, the intercepting piece was the bishop, which cannot be considered accidental. Undoubtedly, also the knight proves useful for this role, but in practice such a role falls on the knight comparatively rarely. An interception can also be made by the pawn. In the Sicilian Defence, there is this variation:

**1 e4 c5 2 Nf3 Nc6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 d6 6 Bc4 g6 7 Nxc6 bxc6 8 e5**

Here already there is a combination. If 8 ... dxe5? then 9 Bxf7+. Black obtains a difficult game also after 8 ... Nd7 9 exd6 exd6 10 0-0 etc.

### 8 ... Ng4

Lasker played this in the 7th game of his match with Schlechter.



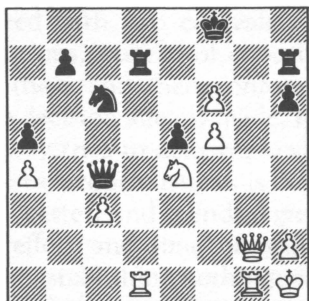
### 9 e6!

The pawn intercepts the connection of the bishop with the g4 square; 9 ... fxe6 or 9 ... Bxe6 leads to the loss of the knight. On 9 ... Nh6 follows 10 Bxh6 and exf7+.

### 9 ... f5 10 0-0

Now the White pawn on e6 is very cramping for Black, which determines a positional advantage for White.

One more small example. In a game from the Leningrad Championship 1930, **Romanovsky-Koyalovich**, after the 36th move a sharp struggle brought the opponents to this position.



There followed:

**37 f7**

And the pawn fulfilled a double role, by intercepting the connection of the Black queen with the g8 square and also increasing the harmony in the operation of the Black rooks. Neither of the rooks can take the pawn, in view of Qg8+ followed by f6+. If, however, 37 ... Qxf7, then 38 Rxd7 Qxd7 39 Qg8+ and 40 f6 mate.

**Black resigned.**

Chapter 12, which we end with this little example, concludes, in its turn, also all our investigations into methods of combinational operations and the role and significance of combinational ideas in the creative processes of the chess struggle.

Of course, it is impossible, indeed there is also no need, to include in the book all possible cases of combinations. Combinational

creativity is infinite! We see our own task as something else, and it seems to us, mainly and above all, to set up, where possible, theoretical landmarks on ways to develop combinations, furthermore to bring out the role of combinations as an inevitable companion of every creative process, and finally to present combinations to the reader as the original source of aesthetics in chess art, as a basic element in chess beauty.

But both in *Middlegame Combinations and Middlegame Planning* the question is not touched upon how the thinking of a chessplayer is conducted during the chess game, which of its elements, consequences, basic directions, and many other things, the chessplayer thinks about, when bending over the board.

To this question, which both parts of *Middlegame* touch upon, we devote the following chapter.

## Chapter Thirteen

### About the Thinking of a Chessplayer During the Game.

In *Middlegame Planning and Combinations* the reader is given a great deal of varied material for study, but, naturally, the author is interested in the question - to what extent does an examination of book illustrations, games, examples, schemes and other things, even the accompanying comments of the author, help a chessplayer improve his play.

It is one thing to study theoretical and creative questions in a book, another to apply the knowledge in practice.

During the game it is necessary to independently solve great and small creative problems and to do this mentally only, without moving the pieces on the board.

The strict rule - "touch-move" is inexorable. Besides this, thinking time is regulated by special chess clocks. Exceeding the time-limit entails defeat - also an inexorable rule.

Under such conditions, a player must, if he is sitting at the board with the intention of gaining victory, mobilise to the utmost his thoughts, his memory, his imagination.

The author's great playing experience, while, possibly, even

greater methodical experience, observation and study of the thinking of numerous pupils and companions - highly rated chessplayers, points to the fact that, during the game, a player often thinks in an undisciplined way, if not to say higgledy-piggledy. It is precisely this circumstance which gives rise to the "sickness" of time-trouble, an intrusion of a not quite natural psychological factor in the process of play, and some other harmful phenomena. Meanwhile disciplined thoughts, plus knowledge - is a basic guarantee of success.

Observations show that players sometimes come to quick, premature decisions in positions which require deep reflections, and, on the other hand, engage in much and also stubborn thought where there is no reason. Sometimes, in positions where a player is presented with two equivalent continuations, instead of choosing one of these and then conforming to the decision already made, he stubbornly tries to discover - which of the two continuations is nevertheless better, and spends a great deal of effort and time on this, and, after establishing nothing, is forced to pick up a motive in favour of

one of these. Wishing to make a move based on 100% realisation, he begins to look for an artificial reason, far-fetched, so to speak, in order to reassure himself and set aside doubts and hesitation. With satisfaction, he will come to a decision based upon some small motive, not having a direct regard to the position, and essentially deceive himself. The question as to which rook, from f1 or a1, should go to d1, is at times a matter of concern for a player, who, after lengthy thought, fails to find a solution; what then?

Sometimes, after an hour-long deliberation, a player makes a bad move as a consequence of uncertain thoughts, skipping from one theme to another in pursuit of artificial reasons, etc. Finally, we come across also such phenomena as confusion of thoughts, demoralisation, etc. It is possible to give thousands of examples of thoughts which have lost their zest and much other evidence of the collapse of thinking right up to real chaos. All this points to the great importance of the question of the thinking of a chessplayer during the game.

Of course, with reference to creative imagination, it is possible to construct a stereotype. In art, each person creates his own forms within the limits of his own imagination, his own ingenuity, knowledge, experience, inspiration, etc. Therefore we shall make only an attempt - apparently the

first attempt to establish at least the main objects which, at the board, attract the thoughts of a chessplayer during the game, and to systematise, within the bounds of possibility, the continuous link of a chessplayer with positions and variations.

And so, how do the thoughts of rated chessplayers proceed, at the board, during the game? It is comparatively easy to give, in general, the features over which the thoughts of a player exert themselves in the process of play. We call the basic objects of the effort of thinking, the elements of thinking. Observing the consecutive nature of the process of thinking, one can be convinced of the fact that there are three elements of thinking. The first - is the position which is before the eyes of the player, i.e. the actual arrangement of pieces and pawns on the board at the present moment. The second - is the calculation of variations to which this position directs the attention, and the third - the position which appears mentally to the chessplayer upon the completion of the variation, we call the post-variation position.

These three objects of the effort of thinking (the three elements of thinking) are characteristic for positions of approximate equality, and also for the thinking of that of the opponents who at the present moment of the struggle has the initiative.

The above-mentioned three elements of thinking we class as basic, because the will of the player plays a decisive role in them. Other elements of thinking assume a dependent character and are the consequence of a certain submission to the will of the opponent. Such elements of thinking are characteristic for a chessplayer, struggling against the initiative of the opponent and forced to defend himself with only moves. It is not worth touching upon questions of thinking (elements of thinking) on obvious continuations. For example, in the variation of the Spanish Game, 1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Bxc6, it is obvious that Black can only reply 4 ... bxc6 or 4 ... dxc6, and that he will not play, instead of this, 4 ... Bc5? Upon obvious, compulsory moves, the effort of thinking is minimal and consequently the elements of thinking are hardly touched upon. Finally, we will also not refer to the question of thinking in the opening, partly because, to a significant extent, the thinking here is a consequence of knowledge obtained from the theory of openings or is a result of special preparation for the game, partly also because our book is in no way devoted to the opening, but to the middlegame.

It is perfectly clear that, for every move made on the board, there ought to be a reason. Even beginners, if they are asked why they made one or other move, give some

consideration which prompted them to choose namely the given continuation. With the play of rated chessplayers, moves are not made so simply, but on the basis of considerations revolving around two inter-related and interacting phenomena which determine the process of the chess game, around the position and around variations. The opponents go into the character of the position and into variations also to justify the decision they have made. Thoughts begin to exert themselves more strongly when there is a choice of several continuations and there is not sufficiently clear information to make an objective decision.

In these cases, besides experience, acquired earlier, which is transformed into intuition, on the scene also appears the subjective taste and attitude of a player, reflecting his nature and personal point of view. It is well-known that apropos this or that move, and sometimes even a whole plan, discord occurs even between grandmasters. That which pleases one, does not quite please the other, and vice versa.

A dispute arising at the end of the last century between two giants of chess thought, W.Steinitz and M.Chigorin, about creative methods of play is a good example of this statement.

They debated the permissible degree of risk in creative experiments, the principles of evaluating

a position, the specific gravity of combinations in the processes of the chess struggle, and many other things. Just as in any art, in chess there is argument. One cannot call for uniformity from the thinking of chessplayers during a game, and it would be useless to search for it in the numerous creative forms even of classical chess thought.

However there are quite a few criteria for an objective evaluation of a position, i.e. weak and strong squares, open lines, invasion of pieces, exposed king's position, pawn centre and other pawn formations, etc. Quite enough has been said about them in *Middlegame Planning*, and quite a bit also in *Middlegame Combinations*. All these positional and combinational factors are equally respected by chessplayers of all creative shades. The question leads mostly to the establishment of the significance for the present position of any of the above-mentioned factors. It is precisely here that most frequently arise contradictions, errors in the thinking of a chessplayer, such as underestimation or overestimation of individual factors. However, a player's experience and talent plays a great role here.

When deliberating upon a move it is useful to take into account all factors which help one to draw closer to an objective evaluation of the position, but the most important thing is to be able to grasp, amongst many factors, those which

reflect, as it were, the essence, the basic point of the position, its core, we might say. Usually there will not be more than two or three factors, and, compared with other elements of evaluation, they look significant and rivet the attention of a player.

In analysis, in commentaries to games, and even in verbal discussions of this or that move, we constantly come across the expression "played not in the spirit of the position" or "in the spirit of the position would be here ..." etc. What, however, is meant by this mysterious spirit, about which we find so frequent mention in chess literature?

It is precisely the spirit of a position which makes up its meaning - its core, the "main thing" which deliberation over a move or variation should base itself upon. To understand the spirit of a position - this means, more or less objectively, to comprehend its conditions, to find a just reason for a move and present it as a general aim, bringing it to the fore. Hence it is not difficult to conclude that the spirit of a position - is an understanding of strategical ideas by a chessplayer, whereas a variation, for example, represents a reflection of tactical ones. To play not in the spirit of the position - this means making a strategical mistake, and a strategical mistake will usually be fraught with serious consequences.

Finally, the spirit of a position is

a landmark which guides the thoughts of a player to the essential positional qualities of the situation. In playing a move, a chessplayer always endeavours to make it in the spirit of the position and ought to be convinced after making it that this is in fact the case. One should not think that there might be only one single move which represents a continuation in the spirit of the position. It can be that this is precisely so, but many situations allow one, two, at other times even more continuations which are in full accord with the spirit of the position. In such cases, the thinking of a player, on the one hand, is even simplified, in that there is a choice available, but it is also complicated since the choice will at other times be a difficult one, and, thinking over a move, a player begins to bury himself in doubts and hesitation. Apropos of this, we think it is useful to quote a statement of grandmaster D. Bronstein from his book *International tournament of Grandmasters*. Here is what he writes: "Pre-requisites for chess creativity are usually considered to be logic, accurate calculation of variations and technique, including, in the latter, an understanding and knowledge of theory. However, there is also a fourth component, possibly the most attractive, though one which is frequently forgotten. I have in mind intuition, or, if you like, chess imagination. At times a position is obtained in

the game, which is not assessed on the basis of general principles, such as pawn weaknesses, open lines, better development, etc, since the equilibrium is upset in many sectors, and there cannot be a precise balance. An attempt to calculate variations is also not always successful. Let us say that there are six or seven different continuations for White, and Black has, on each move, five or six in reply. It is not hard to see that not even a genius can get up even to the fourth move in the calculation of variations. It is then that comes to his aid, intuition, imagination - a force which gives chess art very beautiful combinations and allows chessplayers to experience the true joy of creativity".

Intuitive thinking - this is a basic question which requires special elucidation, and we do not intend to dwell on it in the present chapter. We gave the statement of D. Bronstein as extra and authoritative evidence of the fact that positions occur, where, even for a grandmaster, an objective evaluation, as well as finding a logical move, presents great difficulties, and that the only way out of this "blind alley", Bronstein, for example, considers, is an intuitive solution to the problem. However intuition - is not an element of thinking, and we must search for another solution.

We must be guided by the spirit of the position, i.e. find a starting point for a move or variation. Per-

haps it is better to interpret a position wrongly, than not to interpret it at all.

Of course the question about the spirit of a position, is not solved as simply as it looks on paper, and not infrequently even chess masters lose their way here. It is possible to show that the spirit of a position is a highly variable value and that it is necessary to interpret it after almost every move. This is clearly an error. You see, by alienating yourself from the spirit of the position, you usually already intend an approximate plan of action, which guides you until some extraordinary incidents, which abruptly change the conditions of the struggle, occur in the game. It goes without saying, we have to include such extraordinary incidents in the work of our thoughts and, in accordance with them, renew the starting point of our future operations; in other words, to plan the game all over again, or to some extent all over again.

The following game might serve as a good example of all that we have said about the spirit of the position.

*French Defence*

White: **L.Forgacs**

Black: **S.Tartakover**

International Congress in memory of M.I.Chigorin (Petersburg 1909)

**1 e4 e6 2 d4 d5 3 Nc3 Nf6 4 Bg5 Be7 5 e5 Ne4**

The usual continuation, recom-

mended in the opening reference books, is 5 ... Nd7, on which White can play 6 h4 - a variation well-known in opening theory under the name of Chatard Attack.

**6 Nxe4 Bxg5 7 Nxc5 Qxg5 8 g3 c5 9 c3 Nc6 10 f4 Qe7 11 Nf3 Bd7 12 Qd2 0-0 13 Bd3**



The opening stage can be considered to be over. True, White has still not castled, but it will obviously follow on the very next move. It is clear that as soon as White castles, he will begin to prepare an attack on the king's flank, where conditions are quite favourable for a display of the initiative. At the present moment, it is Black's move, and, in deliberating upon it, he must about all solve the question of how to counter the events about to happen on the king's flank. Black's basic chance consists of play on the queen's flank and partly in the centre, in connection with the not unfavourable for him pawn tension "c5-d4".

Possible, for example, was even an immediate 13 ... cxd4 and, on 14 Nxd4 - 14 ... f6, breaking up

White's pawn wedge on e5. In the event of 14 cxd4, Black could already evoke an exchange of queens by continuing ... Qb4. Also good was to make the preparatory move 13 ... Rac8, having in mind, after 14 0-0, to undertake play by 14 ... cxd4 15 cxd4 Nb4. In short, the spirit of the position must be prompted by the Black moves ... cxd4, ... Rc8, ... f6 (and even ... f5), in a certain order, which would have secured him a firm position and not bad prospects in the future play. But how did Tartakover play? Alas, not at all in the spirit of the position, and to be exact -

**13 ... c4?**

Black, without taking into account White's territorial advantage on the queen's flank, raises the siege on the d4 pawn, closes the c-file and in this way gives White full scope for a direct attack on the king's flank. Forgacs mercilessly punishes his opponent for not playing in the spirit of the position.

**14 Bc2 b5 15 0-0 a5 16 Rae1 b4 17 f5!**

The spirit of the position for White is clear. It calls for a direct, energetic attack on the Black king's position.

**17 ... exf5 18 g4! fxf4 19 Ng5 g6**

Also 19 ... h6 does not save him. Then 20 Nh7 Rfd8 21 Nf6+ gxf6 22 Qxh6 f5 23 Bxf5 Bxf5 24 Rxf5 f6 25 Rxf6 Qh7 26 Qg5+ Kh8 27 Rh6.

**20 Rf6 Kg7 21 Ref1 Be8 22 Qf4**

This is more energetic than 22

Ne6+.

**22 ... Nd8 23 e6 Ra6 24 Qe5 Kh6 25 R1f5 fxe6 26 Nf7+ Qxf7 27 Rh5+ Kg7 28 Rxf6 mate.**

By sacrificing the pawns on the 17th and 18th moves, White clearly foresaw, by calculating variations, the irresistibility of the attack he obtains, either on the f7 square, along the f-file, or on the h6 point, in the event of 19 ... h6 20 Nh7 etc. The pawn sacrifice was confirmed by concrete variations, but Forgacs' idea was aimed at this sacrifice, in the spirit of the position, which was easily prompted by the vulnerability of a badly defended king's position. The move 13 ... c4 obviously turned out not to be in the spirit of the position, which was confirmed by the further course of the game.

We mention further that the spirit of a position and the requirement of a position, as people sometimes like to express it, are not quite identical concepts. The requirement of a position is a loud voice, allowing no objections, which indicates a single possible correct continuation or the need to transfer play to a combinational path. Of course, the requirement of a position also reflects the spirit of a position, but a reverse dependence between the spirit and the requirement of a position does not exist. The concept of the spirit of a position is far broader, it continues to serve as a setting-off base for chess-

players even when the position does not indicate any requirement at all.

We have already mentioned that it is not always easy to penetrate into the spirit of the position. There are also chessplayers who even consciously ignore it. Such chessplayers in fact disregard an objective evaluation of the position and, playing not in the spirit of the position but in the spirit of their own mood and taste, will, as a rule, be cruelly punished by an opponent, for whom the spirit of the position represents the basic source of creative paths.

The main playing strength of the Cuban chessplayer, Capablanca, consisted of the fact that he was always guided by the spirit of the position. Nobody could compare with him in the ability to quickly and faultlessly understand the core of a position, its spirit. Capablanca could make a mistake in calculation, not choose the best variation, but he did not make a mistake in the assessment of a position when it was a question of its spirit, its main point, the important and essential in it.

We examine the following instructive game in the light of this statement.

### *Spanish Game*

White: **J.R.Capablanca**

Black: **D.Janowski**

International Tournament

(Petersburg 1914)

**1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Bxc6**

Here, as is well-known, the retreat of the bishop to a4 is also possible. Both this retreat and the continuation chosen by Capablanca fully meets the spirit of the position, allowing White to choose one of the plans.

1) to base his play on the more full-value, more compact pawn chain, or

2) to prepare for an attack on Black's king's-side castled position, on the basis of a far-sighted concentration of forces on appropriate squares and diagonals. In his practice, Capablanca nearly always chose namely the second plan, and the capture on c6 was of course a surprise for the temperamental Janowski.

**4 ... dxc6 5 Nc3 Bc5 6 d3**

The most consistent continuation, upon which Black, for a long time, has to reckon with the "isolation" of his outpost on e5.

**6 ... Bg4 7 Be3 Bxe3**

This improves White's game, as he obtains the open f-file and a firm pawn superiority in the centre. In addition to this, after castling, White without difficulty unpins the knight f3 and obtains clear prospects of an attack on the Black king in the event of its castling on the queen's-side.

Interesting, however, is what could have prompted Janowski to make this exchange.

It is clear that his heart does not

lie in such moves as 7 ... Bb4 or 7 ... Bd6, since this would be an admission of the unsatisfactory nature, or at least the insufficiently satisfactory nature, of his 5th move. Why, however, he refrained from 7 ... Qe7 remains unclear. Concrete variations do not clear up this question sufficiently. For example, 8 Na4 Bxe3 9 fxe3 Qb4+ (Precisely this, whereas after 9 ... Bxf3 10 Qxf3 Qb4+ 11 Nc3 Qxb2 12 Kd2! White, threatening both Rhb1 and Qg3 with an attack on the g7 and e5 pawns, would have the better position) 10 c3 Bxf3 11 gxf3 (11 cxb4 Bxd1 12 Rxd1 Nf6, and Black's position is preferable because of his better pawn formation) 11 ... Qe7, and Black, threatening ... b5 and ... Qh4+, could obtain the initiative.

The continuation 8 Bxc5 Qxc5 9 d4 also does not promise White anything. Black could play both, simply 9 ... Bxf3, and 9 ... Qb4, when 10 dxe5 Qxb2 would turn out in Black's favour.

### **8 fxe3 Qe7**

Black does not want to exchange bishop for knight, but the latter "weighs heavy" on the e5 pawn and, naturally, Black takes measures for its defence. At the same time Black opens up for himself the possibility of castling on the queen's-side.

The decision made by Black contradicts the spirit of the position which has emerged. The Black king will not be safely placed on the

queen's flank. Also, the queen move forces Black into a slow and uncomfortable development of the knight via the flank - the h6 square. In the third situation, obtained after five moves, Black has to nevertheless exchange on f3 in order to deprive White's king's knight of the possibility of taking part in the attack.

Thus Janowski made a serious error in assessing the position which is obtained after castling queen's-side.

In the spirit of the position now was the continuation 8 ... f6, and then 9 0-0 Ne7 10 Qe1 0-0 11 Qg3 Be6 12 Nh4 Qd7 13 Rf2 Kh8 14 Raf1 c5 15 Nf5 Ng8, and Black's defensive line is quite solid. After ... Rad8 Black himself could display activity by ... c4.

It is perfectly clear that the reason for the mistaken, not in the spirit of the position, chosen plan, is an insufficiently deep penetration into the position reached after the 7th move and a superficial look at it without an examination of concrete variations.

It is a dangerous mistake to think that calculation is possible only on forcing variations. This is far from being so. In calculating variations we have in mind that reply of the opponent which, in our view, meets the spirit of the position, and represents, if not the best, then a good, natural move. It goes without saying that there are positions where it is very difficult to embark

on variations due to the various possibilities from the opponent's side. It is difficult, but nevertheless possible. However, such positions are a minority. Apparently, Janowski did not delve particularly deeply into the position, in any case he did not foresee even White's 11th move, and with it Capablanca's whole plan of attack.

**9 0-0 0-0-0?**

Not played at all in the spirit of the position! You see, when there is castling on opposite sides, one of the best and right ways of securing the initiative is a pawn attack (storm!) on the king's position. It is possible to see with the naked eye that White has at his disposal all the pre-requisites for such an attack on the queen's flank, while Black has no chances at all for such an attack on the king's flank. White controls considerably more space here.

Therefore, even now, Black should have still stuck to the plan pointed out above, and played 9 ... f6 followed by ... Nh6 and ... 0-0.

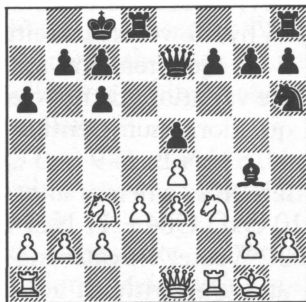
**10 Qe1!**

The last preparatory move. In unpinning the knight, the queen is also deployed on a square from where it might be transferred to either flank.

**10 ... Nh6?**

Black does not see the danger, but meanwhile he probably already cannot save the game. Black's defence would have been strengthened by the transfer of the

knight, via the f6 and d7 squares, to b8, where it reinforces the a6 and c6 pawns against which White's attack will be directed.



**11 Rb1!!**

The White a and b pawns will begin a storm of the weakly defended Black king's position. The difficulty of the defence is redoubled by the advanced position of the pawns on a6 and c6. The White b-pawn, already after three moves, will enter into contact with them.

**11 ... f6 12 b4 Nf7**

He should play 12 ... Be6, in order to secure himself against the invasion of the d5 square by the White knight; soon afterwards the c6 pawn will be eliminated.

**13 a4 Bxf3**

Now Black will be subjected to the will of the opponent; this exchange, pursuing the aim of diverting the White rook from the queen's flank, is hardly necessary. On 13 ... Be6, White, after 14 b5 cxb5 15 axb5 a5 16 b6, succeeds in opening the b-file (16 ... c6 17 Na4 and then Qxa5).

**14 Rxf3 b4 15 b5 cxb5 16 axb5 a5**

Black has succeeded in avoiding the opening of lines by means of a blockade of the b-pawn, but the initiative remains in the hands of White, who obtains an excellent base on the d5 square for his knight.

Under the cover of his base, White also carries out a decisive advance of the d and c pawns.

**17 Nd5 Qc5**

Black tries to prevent the advance of the d-pawn, but these attempts are fruitless - he is only able to delay for a short while the advance of the White centre. While White has still not consolidated the position of his knight by c4, the best chance would be to sacrifice the exchange: 17 ... Rxd5 18 exd5 e4.

**18 c4 Ng5 19 Rf2 Ne6 20 Qc3 Rd7 21 Rd1 Kb7**

Black cannot delay the advance of the White pawns, and this points to the irreparable nature of his position. Nevertheless the king voluntarily walks into a pawn fork (c5-c6+).

However, also after 21 ... Re8, White carries out a beautiful winning combination: 22 d4 exd4 23 exd4 Qd6 24 c5! bxc5 25 Qxa5 Kb7 26 Ra2 Rb8 27 Qa7+ Kc8 27 Rda1 with the deadly threat of Qxb8+. If ... Rxb5, then 29 Qa8+ Rb8 30 Rb1! or 30 Rb2!

**22 d4 Qd6 23 Rc2 exd4 24 exd4 Nf4 25 c5 Nxd5**

Black eliminates the terrible knight, but ... at the cost of a rook.

**26 exd5 Qxd5 27 c6+ Kb8 28 cxd7 Qxd7 29 d5 Re8 30 d6 cxd6 31 Qc6 Black resigned.**

In this game Capablanca's thoughts had to pass through the first element of thinking, i.e. to deliberate over the spirit of the position, only once, after Black's 9th move, 0-0-0.

In the course of the remaining part of the game, his thoughts were mainly taken up by the second element of thinking - variations. The third element - the evaluation of the post-variation position - occupied his thoughts, probably before the calculation of the move 15 b5, since, after 16 ... a5, it was important for him to foresee a way of developing the attack (17 Nd5!)

And so, the first line of thought for a chessplayer during the game, when deliberating upon a move, is the "main thing" in the position, its core, its spirit - this is the starting point for the move or variation.

Sometimes, in clearer positions, penetration into the spirit of the position occurs quickly without much inner hesitation. Often, however, this or that position, particularly when there arises the problem of composing a plan of play, requires a dynamic evaluation, i.e. a more or less deep penetration into variations, as it were, arising from the spirit of the present position and, together with this, correcting the original comprehension of the

position.

A variation often requires very great effort of thought, even when it embodies a combination. At other times there arises a conflict in a position, when an examination of variations leads to the conclusion that there is a mistake in the static evaluation, in an incorrect perception of the heart of the position - its spirit. However, far from all chessplayers will be prepared to recognise this, and prefer to play sometimes not in the spirit of the position than return once again to the process of trying to find the essence of it.

The presence of such conflicts comes to light nearly always after the game, during analysis of it. Usually, however, a concrete plan, and on its base a concrete variation, arises from the spirit of the position and represents a way, or part of a way, which does the thinking for a chessplayer in order to help find a solution, coming out of the spirit of the position, to the problem, as we saw in the game, Capablanca-Janowski.

How does the work of thinking over a variation take place? To develop a variation, as it were, attracts ideas. The effort of thinking weakens if the variation leads it to a satisfactory result, i.e. if a position, created as a result of a variation, pleases a player, satisfies him.

A variation is a dynamic creative thought of a player, it is created by imagination. The basic content of

chess thought, for chessplayers of such outstanding creative plans as Alekhine, Chigorin, Botvinnik, Bronstein, Keres, Tal, Smyslov and others, is made up precisely of variations, thought out at the board during the process of the chess game.

*Bishop's Opening*

White: **P.Keres**

Black: **D.Bronstein**

(Candidates tournament 1956)

**1 e4 e5 2 Bc4 Nf6 3 Nc3 Nc6 4 f4 Bc5**



In this position, the question arises: whether White should change the course of the struggle into the channels of the King's Gambit, by playing now 5 Nf3, or, by eliminating the e5 pawn, to create the threat of forming a powerful centre after d4. White chooses the second way, and possibly did not look through, sufficiently concretely, the variations arising as a result of this decision.

**5 fxe5 Nxe5**

Now approaches the most tense moment of the struggle, since it is

only possible to find the correct decision here by means of a deep, dynamic evaluation, i.e. an examination of a number of variations.

**6 Bb3**

An opinion exists that, by playing 6 Be2 with the threat of d4, White obtains the better position, but do you think one can agree with such an evaluation without a dynamic elucidation of this extremely sharp situation? In fact, White plays correctly in so far as the continuation, 6 d4 Nxc4 7 dxc5 0-0, on purely positional grounds was not very acceptable. Nevertheless it was quieter, but the search for quietness in such positions far from satisfies everyone. On 6 Be2, Black would have replied 6 ... Bd4! and Keres undoubtedly, saw the variation: 7 Nf3 Nxf3 + 8 Bxf3 d5 9 exd5 0-0. Now, on 10 Ne2, follows 10 ... Re8, and if 11 c3, then 11 ... Ne4! 12 cxd4 Qh4 + 13 g3 Nxc3 14 hxg3 Qxc3 + 15 Kf1 Qxf3 + and wins.

If, on 11 ... Ne4, White replies 12 Bxe4, then 12 ... Qh4+. All this, Keres had to think out when deliberating over his 6th move. It would have been better if he had occupied himself with a dynamic investigation of the position before his 5th move: he then, most likely, would not have made it.

**6 ... Bxg1 7 Rxg1 Nfg4 8 d4**

This move is made in accordance with the requirements of the position, but reluctantly.

**8 ... Qh4+ 9 Kd2**

White agrees, more accurately is forced, to allow a draw, which is obtained after 9 ... Qf2+ 10 Be2 Qe3+ 11 Ke1 Qf2+. However, Black, taking into account the difficult position of the White king, considers that the spirit of the position demands more from him.

**9 ... Nc6 10 Qf3 Nf6 11 Kd3**



**11 ... b6?**

Already in time-pressure, it was not humanly possible to calculate the tens of variations after 11 ... Nb4+ 12 Kc4. Nevertheless it is clear that it is not quiet development which is in the spirit of the position, but an immediate exploitation of the dangerous position of the White king by means of 11 ... Nb4+. Of course, it was possible to make a mistake in conducting the attack, particularly in time-trouble, and lose.

However, such considerations ought not intrude upon chess thought and influence it.

**12 Be3**

Of course, White's position now is considerably better.

**12 ... Bb7 13 Qf4?**

After this Black obtains good chances of a draw. He should play 13 Rae1, and not terrible is 13 ... Nb4+ 14 Kd2 Bxe4 15 Bf4 d5, and White wins by continuing now either 16 Nxd5 or 16 Nxe4 dxe4 17 Rxe4+.

**13 ... Ba6+ 14 Kd2 Qxf4 15 Bxf4 Nxd4 16 Bxc7 Nxb3+ 17 axb3 Bb7** and the game, in the end, finished in a **draw**.

A few more words about the birth of a variation. It is born with its first move, but, if it is limited to just this move, it is to a certain extent discredited.

There ought not be one-move variations. Some reply for the opponent can be foreseen, on the basis of the spirit of the position, but, if that's the way you will have it, then it is possible to plan one more move to already obtain a two-move variation. If, however, a player succeeds, with a certain degree of probability, in foreseeing a reply to his second move, then we are already talking about a three-move variation. In this way, sometimes are created multi-move variations which, at the same time, are not combinations.

Usually the calculation of a variation ceases, when, even with a small degree of probability, it is not possible to foresee the opponent's reply, or when too many variations appear, which are simply too difficult to cope with mentally.

If, in the process of deliberation,

you come across a position which you assess as favourable for yourself, then this also clearly serves as a basis to begin carrying out at the board a variation, thought out mentally, and making an end of any further calculation of it.

We examine the following short game, which is instructive from the point of view of the consequences arising as a result of a mistake in the calculation of a variation.

### *Kings Indian Defence*

White: **M.Filip**

Black: **L.Szabo**

(Amsterdam 1956)

**1 c4 Nf6 2 Nc3 g6 3 e4 d6 4 d4 Bg7 5 f4 c5 6 d5**

Practice and contemporary theory, in this old variation, recommends 9 Nf3 here. Whether this continuation is better than others, it is for the present too soon to say.

**6 ... 0-0 7 Nf3 e6 8 Be2 exd5 9 exd5 Re8 10 0-0 Ng4**

Sensing the weakness of the black squares, d4, e3 (the spirit of the position), Szabo wants "to take the bull by the horns" and, without completing his development, begins a headlong attack on White's dark-squared territory in the centre. However, it is to Black's misfortune, that his calculation of the variation proves to be inaccurate. Black should increase his pressure in the centre by means of 10 ... a6 11 a4 b6 and then ... Ra7-e7.

**11 Re1**

It is clear that White sees the

bishop check on d4, and, obviously, has carefully looked at its consequences. Black should take into account this side of the question and not hope, without any basis, that White has "missed" his 13th move.



**11 ... Bd4+?**

A serious mistake in calculation. By continuing 11 ... Nh6, with the intention of making his way to d4 with the knight, Black might still feel alright. On 12 Bd3, a good reply would be 12 ... Bf5, or 12 ... a6 13 Ne4 Nf5. Now, however, Black quickly loses.

**12 Nxd4 cxd4 13 Qxd4**

This calm capture of the sacrificed pawn probably surprised or confused Szabo. Most likely, he assumed that Filip would go in for 13 Nb5 Ne3 14 Bxe3 dxe3.

**13 ... Qh4**

13 ... Nxh2 would be refuted by the reply 14 f5.

**14 Bd2 Qxh2+**

Black has not lost anything, but 16 Bxg4 is threatened (after Kf1).

**15 Kf1 Na6 16 Bxg4 Bxg4 17 Ne4 Rxe4 18 Rxe4 Nc5 19 Re3!**

**Black resigned.**

If 19 ... Qh1+ then 20 Kf2 Qxa1 21 Bc3.

The variation finds its reflection at the board during the course of the game, whereas "the spirit of the position" is reflected only in the thoughts of a player. The chess game, from beginning to end, consists of variations, consequently the creative thought of a chessplayer is mainly concentrated upon variations - it creates them and puts them into practice at the board. Unfortunately, we see, in all the games which we have looked at, that variations, making up the practical process of the struggle, illustrate only the lesser part of the creativity of the player. A significant part of the variations, which have been thought out, remains the secret of its author, if it does not find its reflection later on in analytical investigations and commentaries. However, even in print, it is difficult to reflect the full content of creative thought. If a player sets himself this aim, then for each game he would have to write a whole book. Variations require very great effort of thought and 80-90% of the time, allocated to the players, is spent on them.

There are chessplayers who do not like to go deeply into variations in which they content themselves mainly with one-move, in the last case two-move, variations. With such an approach to the process of

play, the thoughts of a chessplayer inevitably pass by many creative values and possibilities, concealed in various middlegame positions. The creativity of a chessplayer, with this sort of tendency, will never be full-value and will never attract the attention of the millions of chess amateurs.

A variation, or variations, sometimes leads the thoughts of a player a long way. A new position, arising from a variation, is sometimes many moves away from the position standing at the board. There are certain cases when combinations separate the two positions by 15 or more moves.

It is obvious that the new position, which presents itself mentally, also requires a certain evaluation. The variation begins to be carried out on the board when this evaluation satisfies, relatively, both opponents. This will happen, when the new position subjectively pleases them both or when one of the players makes a mistake in evaluation by overestimating or underestimating its individual factors, or finally, when the assessment is very complicated and contains quite a few pluses and minuses for both sides. There will also be cases when a decisive role in an evaluation is played by the creative style of the player.

Upon a combination, the subordinate side willy-nilly has to go in for a position which is unsatisfactory for him.

The simplest example of different evaluations is served by the many games in which one of the opponents sacrifices material (usually one or two pawns - see the above game Forgacs-Tartakover), considering that the positional advantage, obtained after the sacrifice, fully compensates for the material loss. The other side accepts the sacrifice, considering the reverse, namely that the opponent does not obtain due positional compensation for the loss incurred. It will often be the case that both partners are in error and only the further process of the struggle or a deep analysis of its critical moments can reveal if one of the opponents is right.

The position, which is obtained upon the completion of the variation, we call the post-variation position. The question arises what connection there is between the spirit of a position and the post-variation evaluation. On the face of it, both concepts are absolutely identical, in fact this is not quite so. The evaluation of the post-variation position will usually be wider in scope, but more superficial in the inherent comprehension of it. The spirit of a position - this is its core, "the main thing". A number of secondary characteristics of the position are not taken into account when determining the spirit of it. The spirit of a position directs thoughts to the creative path of producing variations. The

post-variation position, on the other hand, completes the variation and, at times, also the game. Figuratively speaking it is possible to say that if the spirit of the position serves, as it were, as the source of the variation, then the post-variation position - is its lower reach. It is not the spirit of the position, but the evaluation of the post-variation position which helps to make variations purposeful. The spirit of a position - this is a setting-off point, the post-variation position - this is the conclusion, the result of great effort of thought. The post-variation position ceases to be such when it has been achieved. Then already, deliberating on the future, the player endeavours to determine its significance, the main thing in it. Thus any position, as it were, passes twice through the thoughts of a player: once as the creative sum of thinking out, the second time as a starting-point.

The number of evaluated post-variation positions in the course of a game will be different. Usually post-variation positions are connected to one another with a logical thread (mainly serving as the spirit of the position), consequently the thoughts of a player pass through a number of positions, not by fits and starts, each time revealing completely new positions, but consecutively, fluently. All positions and thread-variations, great and small, short

and long, merge in the thoughts of a chessplayer, or at least ought to merge into a single stream, logically developing and presenting itself as the realisation of a single plan, or several plans, logically connected and merging with each other.

We define this statement more precisely with a few illustrations.

### *Italian Game*

White: **A.Alekhine**

Black: **S.Tarrasch**

(Mannheim 1914)

**1 e4 e5 2 Nf3 Nc6 3 Bc4 Bc5 4 c3 Qe7 5 d4 Bb6 6 0-0 d6 7 a4**

The aim (technical) is to evoke, on Black's side, the advance of the a-pawn, which virtually forces him to exchange on e3 after Be3. White is now threatening to win a piece: 8 d5 Na5 9 Bd3 or 8 a5 Nxa5 (8... Bxa5 9 d5) 9 Rxa5 Bxa5 10 Qa4+.

**7 ... a6**

In accordance with the spirit of the Italian Game, both opponents have solved the opening problem well. The development for both White and Black is quite satisfactory, the centre is firm. This position represents the first post-variation position in the present game. Admittedly, the opponents arrived at it not by means of imagination and calculation, but on the basis of familiarity with the theory of the Italian Game. In this quiet opening, White cannot lay claim to much, and Black usually manages to retain equality.

Here is an example of how both sides strive for a definite position (in the present case theoretical), going for one and the same variation.



**8 Be3**

On the one hand - this completes the mobilisation, on the other, however, it is a concrete plan, pursuing the improvement of conditions on the king's flank. White has in mind the variation 9 d5 Nd8 10 a5 Bxe3 (or 10 ... Ba7 11 Bxa7 Rxa7, and the Black rook is in a poor position) 11 fxe3. The present post-variation position might win White's favour, but this calculation does not include Black's 8th move, and this circumstance, as will be seen later, has a certain significance.

**8 ... Bg4**

Alekhine censured this move, but the motive of his criticism (weakening of the b7 pawn) is unfounded. It is possible that Tarrasch considered the locking of the centre favourable for himself and therefore forces the move d5, which, even without this, entered

into White's calculation. Here we have a divergence in the evaluation of the position. Black forces a move which White considers useful for himself. Tarrasch possibly should also be censured for the fact that, resting on his 40 years experience, he limited himself to pure statics, without taking some pains to expose the position to a dynamic interpretation. But the same charge could hardly be levelled against Alekhine. The variation, begun with the move 8 Be3, should be continued further. You see, Alekhine must have expected the reply 8 ... Nf6, in so far as he censured the move 8 ... Bg4. We continue the variation: 8 ... Nf6 9 Nbd2 0-0 10 d5 Nd8 11 a5 Bxe3 12 fxe3 Ng4 13 Qe1 f5, and Black's position is quite promising.

We give this post-variation position, which did not occur due to Tarrasch's "mistake".



The game might have continued something like this: 13 exf5 Bxf5 14 Nh4 Bd7 15 Rxf8+ Qxf8 16 Qg3 and, though White's pieces are rather actively placed, he has

more vulnerable points in his position than Black.

One might conjecture that, if Tarrasch had played 8 ... Nf6, then, after 9 Nbd2 0-0 10 d5 Nd8, Alekhine would have preferred simply 11 h3 to the move 11 a5.

### 9 d5 Nb8

The natural retreat, but strange as it may seem, the Black knight does not find itself a suitable position in the future.

It would have been more farsighted to play 9 ... Nd8, not fearing the attack on the b6 pawn, after 10 Bxb6 cxb6 - it is easily defended.

### 10 a5 Bxe3

Also not so bad for Black was 10 ... Ba7 11 Bxa7 Rxa7. Superficially, the position of the rook on a7 is not very aesthetic, and it has to lose time (in due course) to return to a8, but in return for this tempo, Black does not allow White play on the f-file and obtains an object for attack, on this same line, in the shape of the f4 square.

### 11 fxе3 Nf6

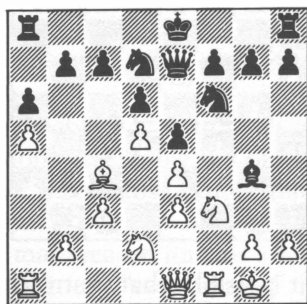
Natural, but not meeting the spirit of the position. The locked structure in the centre, which Black himself has provoked, requires dynamic play from him with the move ... f5. It was possible to begin this, both immediately and after 11 ... Nh6. Black is simply making a move which completes his development. Such one-move variation play must, sooner or later, be punished.

### 12 Nbd2 Nbd7 13 Qe1

Black has a difficult position. However if he determined the spirit of the position and was able to subordinate his future play to it, then he could still have contended with the difficulties.

The weak point in White's position is the e4 pawn. It is precisely here that Black's minor pieces ought to direct their blows. On the other hand, Black must guard the f5 square against the invasion of the White knight. The move ... g6 was unsuitable for this, since then the f6 square would be dangerously weakened. Exploiting the open f-file, White could deliver blows from all his heavy pieces on this square.

All these considerations, taken together, also characterise the spirit of the present position. They ought to lead Black to the conclusion that it is necessary to transfer the bishop to g6. Consequently, correct, and in the spirit of the position, would be to play now 13... Bh5!



The variation arises, 13 ... Bh5

14 Nh4 Bg6! 15 Nf5 (15 Nxc6 hxc6 or ... fxc6 were, of course, favourable only for Black) 15 ... Bxf5 16 Rxf5 Ng4! 17 Qg3 g6 18 Rf3 h5 19 h3 Nh6, and Black's position is quite solid.

If, however, White does not play 14 Nh4, Black, all the same, transfers the bishop to g6 and White has to worry about the defence of the e4 pawn.

In addition to this, the bishop gives excellent protection to the king's position.

**13 ... Nc5?**

A momentary attack. A move later, the knight will be ignominiously driven back.

**14 Qb1 Bc8?**

It is clear that, also now, he should play ... Bh5. The bishop goes into voluntary imprisonment, from which it is destined to not emerge until the end of the game. At the same time it also locks in the rook.

**15 b4 Nd7**



Is it possible that Tarrasch, in making his 13th move, had chosen this post-variation (a three-move

variation) position? Alekhine was pleased with this position for sure.

**16 Nh4**

See the annotation to the 21st move.

**16 ... g6 17 Qe1 c6 18 Nhf3 cxd5 19 exd5**

19 Bxd5 would look attractive, if it were not for 19 ... Nxd5 20 exd5 f5, and Black increases his influence in the centre.

**19 ... e4**

Otherwise it is not possible to bring the queen's-side pieces out of imprisonment.

**20 Ng5 h6 21 Nh3 Qe5?**

Incomprehensible! Tarrasch does not exploit the last chance to bring the queen's flank into play. The rook, bishop and knight - and this is a great force - now remain, to the end of the game, apathetic witnesses of the catastrophe. What variations did Tarrasch calculate in making his queen move? Probably none whatsoever. It was enough to see the three-move variation which occurs in the game and he would have avoided the position promised him, "where his eyes are looking". Meanwhile, after 21 ... Ne5, the struggle might still have assumed a rather stubborn character. Alekhine gives this variation: 21 ... Ne5 22 Nf4 Bf5 23 h3 h5 24 Bb3 Rc8 25 c4, followed by Ne2-d4, with the better position for White, but, as Alekhine wrote, without obvious possibilities of quickly exploiting it.

This is not quite so simple. For

example, Black, on 25 c4, could reply h4, and, if 26 Ne2, then 26 ... Nd3 27 Qb1 Nh5, developing an initiative. It seems that, even earlier, Alekhine played insufficiently concretely, not foreseeing the undermining 17 ... c6. Was it not better, instead of 16 Nh4, which already looks too direct, to play 16 Bd3, so as, on 16 ... c6, to continue 17 c4, not letting out Black's pieces on the queen's flank.

**22 Rc1 Ng4**

Also this is a one-move variation.

**23 Nf4 g5**

Now White also exploits the f5 square. An interesting idea is 23 ... Ndf6, and if 24 h3, then 24 ... g5 25 hxg4 Nxg4.

**24 h3 Ngf6**

Also now, he should continue ... Ndf6. Playing for the win of the pawn is so irreparable, just as many other thoughts of Tarrasch in this game.

**25 Ne2 Nxd5 26 Bxd5 Qxd5 27 Nd4 Qe5**

Black does not have the move 27 ... Ne5, because of the reply 28 c4 - in this lies his misfortune. On 27 ... Nf8, Alekhine had intended to play 28 Qe2, with the threat of Nc4. Black must lose.

**28 Nc4 Qd5 29 Nf5! Kf8 30 Nfxd6 Rh7 31 Rd1 Qc6 32 Rd4 b5 33 axb6 Bb7 34 Na5 Black resigned.**

A stormy finale for such an unpretentious opening as the Italian Game.

One more short game.

*Budapest Gambit*

White: **A. Rubinstein**

Black: **S. Tartakover**

(Bad Kissingen 1928)

**1 d4 Nf6 2 c4 e5 3 dxe5 Ng4 4 Bf4**

Rubinstein liked this move, whereas Alekhine conducted his attack by 4 e4 Nxe5 5 f4. However, White's pawn energy, in this variation, suffers an appreciable loss of power if Black arms himself with the following continuation: 5 ... N5c6 6 Be3 Na6! 7 Nc3 Bc5 8 Qd2 d6 9 Nf3 0-0 10 Bd3 Bxe3 11 Qxe3 Nc5 with good play for Black.

The game, Rudakovsky-Ratner (14th USSR Championship, Moscow 1945), continued further: 12 Bc2 Nb4 13 0-0-0 Nxc2 14 Kxc2 Re8 15 Rhe1 Bd7 16 e5 b6 17 Kc1 dxe5 18 fxe5 Qc8 19 Qg5 h6 20 Qg3 Qa6 21 Rd4 Bf5 and Black obtains a very dangerous attack.

**4 ... Bb4+ 5 Nd2 Nc6 6 Nf3 f6**

This is undoubtedly more in the spirit of the position than winning back the pawn: 6 ... Qe7 7 e3 Ngxe5 8 Be2 0-0 9 0-0, and, if 9 ... d6, then 10 Nb3 with a3 to follow.

Probably 9 ... Bxd2 10 Qxd2 d6 is more acceptable for Black here. Also after this, Rubinstein preferred White's game, but it seems the main reason for this assessment was White's "two bishops".

**7 exf6 Qxf6 8 g3 Qxb2 9 Bg2 d6 10 0-0**



**10 ... 0-0**

So as to finally “get busy”, in real earnest, with the middlegame, which was not to be particularly recommended with the king in the centre.

None the less Black is rushing. The struggle has already assumed a character of such a kind that not only allows, but also demands a deep penetration into the position and its spirit.

Black’s bishop is isolated on b4, and there comes a moment when it is necessary to decide the question of its future participation. If White succeeds in playing Nb3, its position could become precarious. Therefore Black should think out several continuations, with which he might improve the general positions of his pieces on the queen’s flank. The queen also has, perhaps, travelled too far away. Black’s castling - is objectively a useful move, but is, as it were, outside the requirements of the position and does not take into account the concrete “main thing” at the present moment of the struggle. It would be better to cast his attention on such

moves as 10 ... h6, 10 ... Bc3, or 10 ... Bf5 (as occurred, and led to a successful result, in one of the games of the “side” tournament at Bad Kissingen).

**11 Nb3**

Rubinstein immediately exploits the opponent’s too “reflex” move and places Black’s bishop on b4 in an uncomfortable position. Now, for example, it is already not possible to play 11 ... Bc3, in view of 12 Bc1.

**11 ... Qf6 12 Ng5 h6**

12 ... Bc3 is not possible, in view of 13 Ne4; but it is hardly advisable to thrust back the knight to a square where it is heading for itself and where its position, in fact, is not very pleasant for Black.

It was necessary to consider the move 12 ... Bf5, so as, on 13 e4, to examine the continuation 13 ... h6 (13 ... Bd7 is dangerous, because of the reply 14 e5! and, whichever of Black’s knights takes the pawn, White obtains, in the final account, a material advantage. For example:

- 1) 14 ... Ngxe5 15 a3 Bc5 16 Nxc5 dxc5 17 Bd5+ Kh8 18 Nxh7!
- 2) 14 ... Ncxe5 15 h3 Nh6 16 a3 Bc5 17 Nxc5 dxc5 18 Ne4! winning either the knight e5 or the bishop d7).

After 13 ... h6 14 exf5 hxg5 15 Qxg4 gxf4 16 Bd5+ Kh8 17 Qxf4 Qxf5 18 Qh4+ Qh7 19 Qxh7+ Kxh7, would be obtained a post-variation position, which is not easy to evaluate.

We can only say that the present position would be more acceptable for Black than that which actually occurs in the game after 12 ... h6.

**13 Ne4 Qf7 14 a3 Ba5 15 Nxa5 Nxa5 16 h3! Ne5**

Of course, not 16 ... Nf6 17 Nxf6+ Qxf6 18 Qd5+ xa5.

In considering his 12th move, Tartakover should have foreseen and evaluated the position which occurs now. He should have, but probably did not foresee it.



**17 c5! g5 18 Bd2 d5**

Tartakover himself pointed out the continuation 18 ... Nb3 19 Bc3! Nxa1 20 cxd6, as favourable for White. Indeed, Black would have lost quickly both after 20 ... cxd6 21 Nxd6 and also in the event of 20 ... Nd7 21 Bxa1, with the threats of Nxg5 and Qd4. However, also the continuation chosen by Black finds a dangerous retort.

**19 Nxg5!**

The king's position is exposed, and Black, even without this, preoccupied with the unsatisfactory state of his forces - scattered over

the whole board, cannot resist for long.

**19 ... hxg5 20 Bxa5 Be6 21 Bc3**

The black-squared a1-h8 diagonal is fatal. It now expresses the spirit of the position.

**21 ... Nc6 22 Qd2 Qf5 23 g4 Qf4 24 Bxd5! Bxd5 25 Qxd5+ Kh7**

Of course, also 25 ... Rf7 26 e3 Qf3 27 Qxg5+ leads to Black's quick downfall.

**26 e3 Qf3 27 Qxg5 Qxh3 28 Qg7 mate.**

Black was careless twice - on the 10th and 12th moves. This was enough to be mated on the 28th move.

This happened because Black made a mistake in the first element of thinking, not understanding that the spirit of the position was determined by the unfortunate position of the bishop on b4. If Tartakover had correctly understood the essence of the position after the 10th and 12th moves, he would undoubtedly have directed his thoughts along the variations given in the annotations to these moves. Hence one can draw the conclusion that, ignoring the spirit of the position, or misreading the essence of it, involves a "fall" into the second element of thinking - the evaluation of the post-variation position. You see, to play not in the spirit of the position - this means going along a not exactly logical path. However, upon considering an incorrect variation, a player still has the possibility, extending into

the post-variation evaluation, i.e. glancing ignominiously into the future, of sensing his, for the present, only mental mistake in the first element of thinking.

Indeed, this is so, but only upon the condition that, in the variation, he foresees strong replies by the opponent. If Tartakover had foreseen Rubinstein's 11th move, Nb3, he would not have played 10 ... 0-0. It is possible to say exactly the same about Black's 12th move. If Tartakover, in considering the variation, had seen White's 17th move, c5, he would have rejected 12 ... h6. From this follows a highly important conclusion, the main point of which is that the spirit of the position (the first element of thinking) and the variation (the second element of thinking) mutually control one another, and, in this mutual-control, pre-eminence belongs to the variation.

Where the essence of the position is more or less clear, thought easily finds moves and variations ensuing from it. When, however, difficulties arise in determining the main thing in the position, and a period of doubt and hesitation approaches, then a variation and variations must, as it were, go to the assistance of the player's thoughts. In such cases the variation supplements your search for the "core" of the position with new material, possibly playing a decisive role in the preliminary evaluation, i.e. in mastering the spirit of

the position.

Thus, at times, the variation acts as material, helping to determine the spirit of the position, and this means that the second element of thinking should sometimes occupy, in a player's thoughts, a place before the first.

In conclusion, we examine one more game. This time we try to give our annotations an educational character, so as, in this way, to sum up a little all that has been said.

*King's Indian Defence*

White: **M.Taimanov**

Black: **A.Bannik**

25th USSR Championship

(Riga 1958)

**1 c4 Nf6 2 d4 g6 3 Nc3 Bg7 4 e4  
d6 5 f3 e5 6 Nge2 Nc6 7 d5 Ne7  
8 Be3 c5 9 g4**

With the aim of opening the g-file, after Black plays ... f5, a move without which Black suffocates in the "King's Indian middlegame".



**9 ... h5**

Such a "rapid-fire" tactical attack, a type of intermediate play,

might also be permissible, but only when it produces, if only an insignificant, but nevertheless positive result, and when it does not contradict the spirit of the position.

We have already mentioned, in the previous note, that the main task for Black is to oppose the White wedge, c4-d5-e4, by ... f5. In this also lies the spirit of examining the position. By rejecting the move ... f5 and, in addition, a quick execution of it - this means not understanding the spirit of the position, letting White dominate the centre without a struggle, and also the queen's flank, where White has the possibility of an attack (b4). Not understanding all this, Black embarked on a confused variation without a starting-point and, as a result, quite soon went downhill. Meanwhile Black's play would have been clear if he had penetrated the essence of the post-opening situation and proceeded in this way: 9 ... 0-0 10 Ng3 Ne8! 11 Rg1 f5 12 gxf5 gxf5 13 Nh5 f4 14 Bf2 Ng6, and, though Black is cramped, he has prospects of developing active play on the queen's flank by ... b5.

White, however, despite the open g-file, does not have a particularly great amount of space.

**10 g5 Nh7 11 Nc1 a6**

As also might be expected, Black begins to hurl himself from one thought to another and cannot work out a purposeful plan. It is

actually difficult to do this. Now, there is already no sense in Black playing 11 ... f6. Both after 12 h4 and also 12 gxf6, followed by an attack on the g6 square. White, amongst all the other things, would also obtain a position which is full of initiative on the king's flank. Black's last move is nevertheless not bad, and the positive side to it lies in the fact that he takes under control the b5 square and eliminates the possible White threat of Nb5. As soon becomes clear, Black makes the move ... a6 as preparation for ... b5, i.e. an impracticable measure. This, of course, is also an incorrect appreciation of the spirit of the position. Black should resort to complicated manoeuvres, the aim of which must be to meet White's attack, b4, with all his weapons; furthermore, on a4, he should have the move ... a5. On bxc5 he should have ready not only ... bxc5, but also ... dxc5(!) and finally, as a blow on the other flank, he should prepare ... f6. In concrete terms, these manoeuvres might take the form of the moves ... Bd7, ... Nc8, ... b6, ... Bf8, and ... Be7.

**12 Qd2 Rb8**

Still, come what may. You see, after ... b6, this pawn might need defence.

**13 Rb1!**

White makes a correct appreciation of the position, its spirit, and launches a quick and very energetic attack on the queen's flank, against

which Black is defenceless. If anything can come to his rescue now, then it is only a decisive counterattack on the king's flank after 13 ... 0-0 and ... f6. Instead of this, he makes a hopeless attempt to parry the onslaught of White's superior forces on the queen's flank.

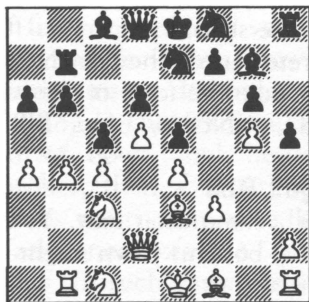
In the present game, the first element of thinking, was, for Black, in full disarray.

**13 ... b6 14 b4 Rb7**

Obviously, in order to defend himself against 15 bxc5. 14 ... Bd7 leads to the same aim, but this does not change matters very much.

**15 a4 Nf8**

After 15 ... a5 16 bxa5 bxa5, the a5 pawn would be doomed to die. Black endeavours to transfer the king's knight to the queen's flank. Now, of course, it is not a matter for the spirit of the position, since, to a large extent, he is subjected to the will of the opponent, who seizes the initiative.



**16 a5!**

Of course, he goes for a storming, purposeful attack on the c5 square. To this end, he does away

with one of the forts - the b6 pawn.

White's thoughts now are fully occupied with variations. There remains only for him to carefully and accurately calculate them, which, in the present position, is not particularly difficult to do.

**16 ... cxb4 17 Rxb4 bxa5 18 Rxb7 Bxb7 19 c5 bxc5 20 Nb3 Nd7 21 Na4 0-0 22 Nxa5**

White's four minor pieces, together with the queen, literally smash up the opponent's queen's flank. This part of the game makes a big impression.

**22 ... Ba8 23 Bxa6 f5**

Now this move, which was the breath of life for Black after 9 g4, only redoubles his misfortune; indeed, even the aim of it is not apparent. The open f-file, equally, gives Black nothing - this is very easy to see, while even the undermining of White's powerful wedge is practically impossible and ought not even to have found itself included in Black's range of vision.

Interesting is Taimanov's reaction to this move in his annotation. He writes, "The proverb - better late than never - is not applicable in the present case. Black is 12 moves late with the move ... f5, and now this counter-chance does not achieve its objective". Thus writes Taimanov, but, generally speaking, what objective, we repeat, can we talk about and what exactly (what thought!) induced Black to decide upon the advance of this pawn? But, meanwhile, its

negative role is striking. The appearance of dangerous “holes” on e6 and g6 when there is a direct road for the White knight to the e6 square.

Such statements of critics and commentators and, now and then, even the author himself, sometimes graphically bring to light causes which are desperate, etc. Such reasons might serve as more than sufficient evidence of that disorder in thinking which sets in for chessplayers during the game and about which we speak further at the beginning of the chapter. It further interprets patently bad moves as those which are “just as bad as anything else”. This also is not serious. If the fact of the matter is that “once a wedge, always a wedge” then one should simply stop the game. Black also had available here the move 23 ... Qb8, which is undoubtedly better than 23 ... f5. Worth considering is also 23 ... Nc8.

**24 gxf6 Rxf6 25 Be2**

And that’s all! The f-file is rendered harmless, White’s wedge is immovable, while Black’s whole position, together with the two locked-in bishops, represents all-round weakness. Generally speaking, if we compare the roles of White’s minor pieces and Black’s (and you see these are the water of life in an attack), then commentary becomes unnecessary.

**25 ... Qf8 26 0-0**

But here, unlike the comment to

the move 23 ... f5, it would be quite to the point to say “better late than never”.

**26 ... Nc8 27 Nb3**

The knight heads for e6, and it is not possible to prevent this.

**27 ... c4 28 Nbc5 Nxc5 29 Nxc5 Qe8 30 Ra1 Nd6 31 Ne6 Bb7 32 Qb4 Bf8 33 Bc5 Rxe6**

Otherwise there is no saving the piece. If 33 ... Qd7, then 34 Ra7.

**34 dxe6 Qc6 35 Rc1**

Black continued the game up to the 44th move.

We would like to furthermore turn our attention to the following:

Whereas Bannik began to lose confidence after the move 9 ... h5, his thoughts parting with logic and finally becoming confused, Taimanov’s thinking was distinguished by harmony, clarity and logic. This indicates not the personal qualities of the opponents, but the character of the proceeding struggle. Throughout the whole game, Taimanov held the initiative and he had free-will, whereas the will of Bannik found itself, to a greater or lesser extent, subordinate to the continuous threats and attacks of the opponent. Thinking frequently loses its harmony, systematic character and logic for that opponent who falls under the initiative or attack. This explains why approximately 80% of oversights, miscalculations and “blunders” fall to the lot of the defender. During the opponent’s initiative, particularly when it bears a protracted cha

racter, the defending side finds himself under pressure of the threat of loss - this also weakens discipline of thought and prevents due presence of mind to counter and overcome the difficulties arising. To conclude, let us sum up all that has been said about the thinking of a chessplayer during the process of play:

A variation arises from a posi-

tion, a position arises from a variation and it is necessary to see this interdependency in its logical, meaningful sense.

Self-discipline of thought! - this is the slogan which we place alongside the slogan - Desire for the initiative! which we proclaimed in *Middlegame Planning*.

It is not difficult to see how both slogans are organically connected.

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