

Genrikh Moiseyevich Kasparian

888  
MINIATURE  
STUDIES



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Genrikh Moiseyevich Kasparian



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Genrikh Moiseyevich Kasparian

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Belgrade 2010



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# INTRODUCTION

*by International Master Neboisa Illijin*

The book presented here by **G. Kasparian** is one of the books that deserve to be greatly appreciated. Its technical value can be useful for all studies lovers and especially for practical chess players, in preparation. Not once it was proved that studies can be extremely useful for chess players, because they not only develop their imagination and creativity, but face them with unusual situations that may appear on the chess board, sometimes seemingly impossible to be solved.

Compared to the first version of this wonderful work, this edition brings additions that grow, not only numerically, but especially its quality. As a coach, who commonly used the first edition of this work, “**555 miniature studies**”, I can appreciate, without the fear to be wrong, that we are dealing with a complex material, very useful for coaches who want to put “to work” their students, in preparing them for high performance. For these reasons I consider that such a book must have its place in every coach’s library and, probably, in any chess lover’s library.

Especially I would like to take this opportunity to thank to the son of the great **Genrich Kasparian, Mr. Sergei Kasparian** who, by his kindness, provided us his father’s manuscript and without whose goodwill is not known when this book might see the daylight. **Sergei Kasparian** is also a chess composition lover, which is why, at the end of this book. I introduced some of his most interesting studies.

*Neboisa Illijin*



## FROM THE AUTHOR

There are lots of incomparable spiritual values in the world. These values are accumulated also in chess and they form an essential part of the culture of the human civilization.

Chess composition, also known as “chess poetry”, created its values and its knowledge offers not only an esthetic satisfaction but it can be very useful to everybody who wants to learn chess.

Chess composition appeared long time ago and it has its own history. The author does not want to present all the stages of its development. He only wants to emphasize how much chess composition is inculcated to the game itself, being a useful guide for the chess player.

Chess composition may be divided into two chapters: studies and problems. The studies are more close to the practical game, because the ideas are better explained in this case. They help the development of the analytical abilities, deepen the knowledge in end-games and contribute with numerous ideas and combinations.

The number of ideas in the studies is inexhaustible, enriching the art of chess and making it more attractive. It is known that, seldom, the studies help the discovery of some “theoretical positions” widening our knowledge in end-game theories. Many times in chess we find expressions such as “draw study” or “win study”, thing that means that we are facing an ingenious idea, a beautiful combination or an interesting action that permits one of the opponents to achieve his aim. A player that cannot use a win or draw of study is considered to be a weak chess player. Besides the fact that he loses a point or half a point, losing this possibility has negative influence upon his psyche and self-confidence. That’s why the chess players must have study knowledge’s in order to widen their perspectives.

A special attention was attributed to the works of the founders of the modern studies **A. Troitski, G. Rinck, V. & M. Platov, L. Kubbel**, and it is not to be understood that others are less important in this school of composers.

Lots of times I tried to show the relation between various studies in order to help the reader to follow the development of an idea. The majority of the studies comprised in the first book "**555 miniature studies**" in 1975 as well as the ones presented in this book are related to their artistic characteristic. This explains the reduced number of pawn studies. The author paid special attention to the comments, especially when the study was more complex. I found necessary to make detailed explanations when a variant analyses was needed, but I consider that the greater attention had to be given to the most important factors that influence directly or indirectly in main variant.

Generally, the study comments have a specific character. If in the case of an analysis of a chess game the analyzer is not obliged to present concrete variants of win or draw, in the case of the studies this thing is completely different. The expressions "chance to win" or "chance to draw" are not accepted in this case. The studies, as well as the end-game positions, need exact and categorical interpretations.

This book is different from the previous one not only due to the fact that it comprises a great number of studies, but also due to the updating of the interpretation of the previous positions. This was 18 years ago! A series of studies were excluded and new studies were introduced, in order to improve the quality of the book. This thing was not easy at all. Besides this, the new work was organically limited in order to fit into what remained from the first edition. I also preferred not to change the essence and form of the book written in 1975, because I consider that it passed the exam of time.

The author thinks that this book is interesting not only for the followers of the chess composition, but it will be also very pleasant for all the readers who love chess.

The idea of realizing a miniature studies guide (studies with no more than seven pieces) came to my mind in 1970. Until then there was no book of this kind, and therefore I had to investigate an unknown world.

There are now very few miniature studies of chess composition. It is obvious that it is impossible to comprise them all, and it is not necessary. We could speak only about the best and the most interesting ones. But, due to the fact that the interpretations could be subjective, the studies were chosen according to the writer's wishes.

Among these studies we can find various styles and dimensions. I tried to present in this collection several studies having in mind their content and feature.

# CHAPTER I

## FROM THE BEGINNINGS

The birth of the chess compositions is lost back in time and, to specify this moment it's almost impossible.

An important contribution in founding the chess theory is attributed to the Italian chess players in the 16<sup>th</sup> and 17<sup>th</sup> century. To mention the manuscripts by **Giulio Polerio** written between 1585 and 1594 (*Tratatto di scacchi*), and printed for the first time in 1874. **Alessandro Salvio** published a work in 1604 (*Trattato dell'inventione et arte liberale del giouco di scacchi*), reprinted in 1634. **Hercule del Rio** published his work in 1750 and **Domenico Ponziani** in 1769.

We have to mention the work of **Phillip Stamma**, who was born in Syria and lived in Italia, France and England. His book (*Essai sur le jeu des echecs*) was issued in Paris in 1737. This book was reprinted in several languages: English, German, Italian, and Dutch. The last print was issued in German in 1856 in Berlin.

The French chess player, **Francois Andre Danican Philidor** (1726–1795, one of the strongest chess players in those times) had a very important role in the development of the chess theory. His work "**Analyze du jeu des echecs**" was issued in three editions in 1749, 1777, and 1790 and it was one of the most valuable works of those times. It was reprinted several times in different languages in Europe.

The author of the first chess book in Russian language in 1821 was **Ivan Butrimov** (1782–1851). The first Russian grand master, the composer **Aleksandr Petrov** (1794–1867) published another book in 1824. This book played a very important role in the development and popularization of chess in Russia.

All these books played a very important role in the formation and development of the chess theory. In each one we can find something about the chess composition. Having in mind that there were no chess reviews in those times, these works were the first source of inspiration for the studies. Unfortunately, the lack of these sources created some confusion regarding the origins of the authors of the studies. The author who published the study was not always the one who made

it; he was only a “collector”. Therefore, nowadays we can explain why there are lots of contradictions about the authors and the date of issue of some older chess compositions.

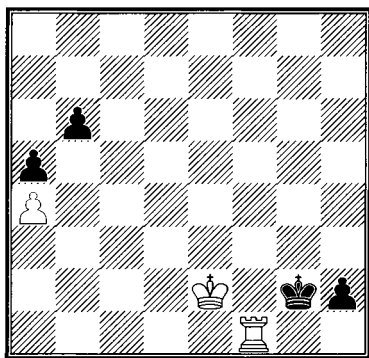
The most important event in the chess composition in the 19<sup>th</sup> century was the publication of a book written in 1851 by the outstanding composers **B. Horowitz** and **I. Kling**. This work was reprinted in 1889 and it had an important role in the development of the chess studies in the last two centuries.

The 19<sup>th</sup> century was the century of analytical studies. The majority of the works in that period of time were mostly written as research studies. Their aim was the presentation and discovery of the positions that are approached to the end-game theory. In the same time, there appeared some studies that could be enclosed in the artistic studies. We can find these two types of studies even nowadays, and their is a constant dispute between them.

The miniature studies of the past centuries were, almost in all the cases, theoretical positions in the end-games area.

Let’s see some miniature studies written in the last centuries. Usually, the majority of the studies are very easy to solve, some of them seeming to be very simple and sometimes even naive. We have to have in mind only the fact that these were the first steps in the chess composition and not report it to the actual chess requirements.

1.  
G. Polerio, 1590

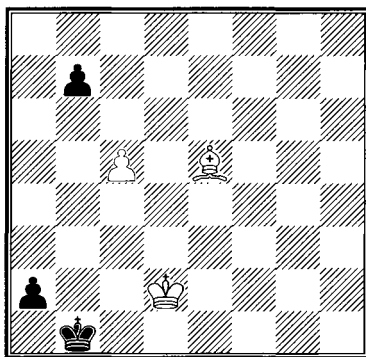


+—

Some sources indicate A. Salvio as the author of this study. Hard to say!

1. ♖h1! ♔:h1 2. ♕f2! b5 3. a:b5 a4 4. b6 a3 5. b7 a2 6. b8♗ a1♗ 7. ♗b7 #

2.  
F. Stamma, 1737



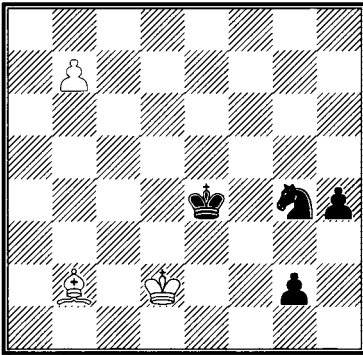
+—

The idea of this study is similar to the precedent one: in both cases a piece is sacrificed for attracting the King in the corner and suffocate him there.

1. ♖a1 ♔:a1 2. ♕c2 b5 3. c6 b4 4. c7 b3+ 5. ♔:b3 ♕b1 6. c8 ♖a1 ♗ 7. ♗c2 ♚

3.

F. Stamma, 1737



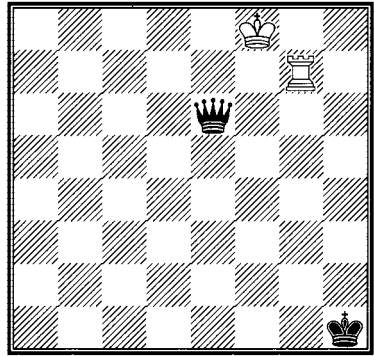
+ -

1. ♖d4 ♔:d4 2. b8 ♖ g1 ♗ 3. ♗b6+ +-

In a rudimentary manner, the Bishop is sacrificed to attract the King on the diagonal on which the Queen will be promoted and this will conduct to a geometrical motive with the win of the Queen. In present day this idea has a wide applicability.

4.

D. Ponziani, 1769



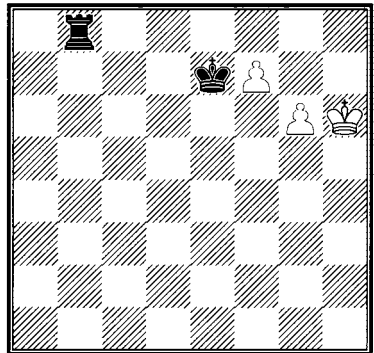
=

1. ♖h7+ ♔g2 2. ♖g7+ ♔h3 3. ♖h7+ ♔g4 4. ♖g7+ ♔h5 5. ♖h7+ ♔g5 6. ♖g7+ ♔h6 7. ♖g6+ ♔g6 =

This stalemate combination is find also, sometime, in modern studies.

5.

Kotsio, 1776



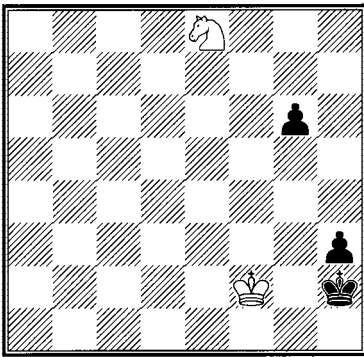
=

This is the predecessor of the 189, 347, 348, 403 studies.

1. ♔g7

1. ♖h7!? =
- 1... ♜a8
- 1... ♜f8 2. ♖h6 ♖f6 3. ♖h7 =, 3. g7 =
2. ♖h7
2. ♖h6 =
- 2... ♖f6 3. f8♖+ ♜:f8 4. g7 ♜f7
5. ♖h8 ♜:g7 =

6.  
Salvio, 1634



+ -

The win is achieved no matter who play.

With White to play:

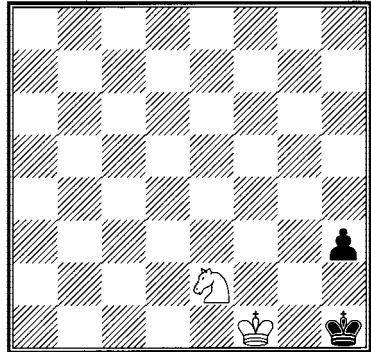
1. ♖f6 g5
- 1... ♖h1 2. ♖g4 h2 (2... g5 3. ♖f1 h2 4. ♖f2 #) 3. ♖f1 g5 4. ♖f2 #
2. ♖g4+ ♖h1 3. ♖f1 h2 4. ♖f2 #;

With Black to play:

- 1... ♖h1 2. ♖f6 ♖h2 3. ♖g4+ ♖h1 4. ♖f1 g5 5. ♖f2 h2 6. ♖e3 g4 7. ♖f1 g3+ 8. ♖:g3 #

The idea of the mate with one Knight vs. one or more Pawns was analyzed long before. The 6 to 8 studies prove that it appeared and had been analyzed in XVII–XIX century. In present day this kind of studies are found quite often.

7.  
F. Stamma, 1737



+ -

1. ♖g3+
1. ♖f2!? ♖h2 2. ♖d4 ♖h1 3. ♖f5 ♖h2 4. ♖e3 ♖h1 5. ♖f1 h2 6. ♖g3 #
- 1... ♖h2 2. ♖f5 ♖h1 3. ♖f2 ♖h2 4. ♖e3 ♖h1 5. ♖f1 h2 6. ♖g3 #

**Karl Janish** (1813–1872), Russian chess master, composer and writer, contributed enormously to the chess theory development.

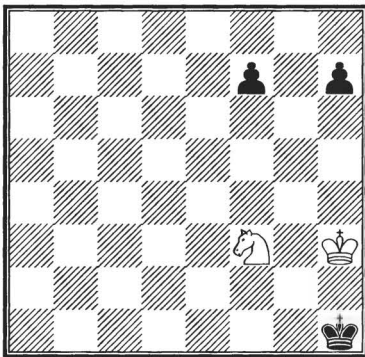
His most important work for the chess composition was “*Découvertes sur le cavalier*”, published in 1837 in French. **K. Janish** presented some studies of the Knight winning against the pawns.



Karl Janish

8.

K. Janish, 1837



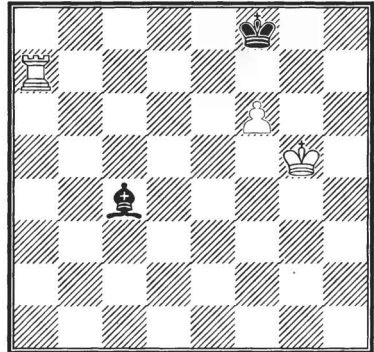
+ -

1. ♔g3 f5
2. ♔f2 h5
3. ♔f1 f4
4. ♔f2 h4
5. ♔f1 h3
6. ♘e5 ♔h2
7. ♔f2 ♔h1
8. ♘g4 f3
9. ♔f1 f2
10. ♘:f2+ ♔h2
11. ♘e4 ♔h1
- 12.

- ♔f2 ♔h2
13. ♘d2 ♔h1
14. ♘f1 h2
15. ♘g3 ♚

9.

Hercole del Rio, 1750



=

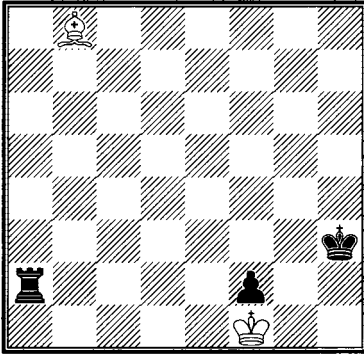
A simple position in which, with few pieces, a positional draw is achieved. White can not fructify the material advantage because he has a positional minus – the presence of the f6 Pawn, which not allows the King to penetrate. Black save himself establishing a fortress (a kind of positional draw).

1. ♖c7 ♘d5
2. ♖c5 ♘a2
3. ♖b5 ♘c4!
4. ♖b4 ♘d5!
5. ♔g6 ♘f7+
6. ♔f5 ♘d5!
7. ♔e5 ♘a2
8. ♖a4 ♘b3!
9. ♖a3 ♘c4
10. ♖a8+ ♔f7
11. ♖a7+ ♔f8
12. ♔f5 ♘d3+
13. ♔g5 ♘c4
14. f7 ♔g7!
15. ♖b7 ♘:f7 =

This position is of great importance in chess endings theory.

10.

**P. Benko, 1967**  
*Magyar Sakkelet, II Pr.*



=

1. ♖c7□

1. ♖d6? ♜a6! 2. ♖c5 (2. ♖e5 ♜a5  
 3. ♖d6 ♜f5 4. ♖c7 ♖g4 5. ♖b6 ♖f3  
 6. ♖:f2 ♜b5+) 2... ♖g3 3. ♖:f2+  
 ♖f3-+

1... ♜b2

1... ♜a7? 2. ♖b6=; 1... ♖g4 2.  
 ♖g2! ♜b2 3. ♖d6 ♜b6 4. ♖c5=

2. ♖d6□ ♜c2

2... ♜b6 3. ♖c5

3. ♖e5! ♜d2 4. ♖f4! (4. ♖g3?  
 ♖g4!!) 4... ♜e2!? 5. ♖b8!!

5. ♖d6? ♜b2! (5... ♜e6 6. ♖g3!)=  
 6. ♖e5 ♜b5 7. ♖d4 ♜f5+;

5. ♖c7? ♜a2! 6. ♖b8 ♜a8 7. ♖d6  
 ♜a6 8. ♖e5 ♜a5 9. ♖d4 ♜f5+

5... ♜e8

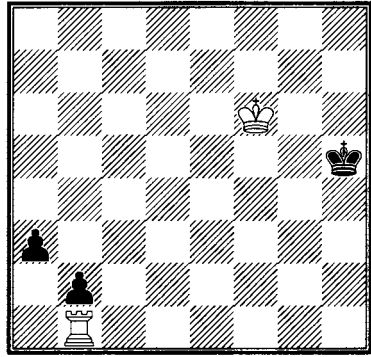
5... ♜d2 6. ♖f4 ♜c2 7. ♖e5 ♜a2  
 8. ♖c7

6. ♖g3 ♖g4 7. ♖:f2=

An interesting study with many  
 Bishop's subtle moves and with theo-  
 retical importance.

11.

**Horwitz & I. Kling, 1851**



=

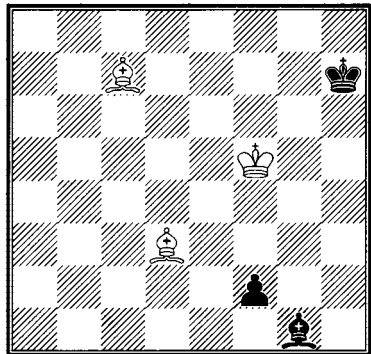
1. ♖f5 ♖h4 2. ♖f4 ♖h3 3. ♖f3  
 ♖h2 4. ♖e3!

After attracting the King on the  
 second row, the Pawns become vul-  
 nerable.

4... ♖g3 5. ♜g1+! ♖h2 6.  
 ♜b1=

12.

**Horwitz & I. Kling, 1851**



=

1. ♖f6+ ♖g8 2. ♙c4+ ♖f8 3. ♙f1 ♖g8

3... ♖e8 4. ♙b5+ ♖f8 5. ♙d6+ ♖g8 6. ♙c4+ ♖h7 7. ♙f1+-

4. ♙d6 ♖h7 5. ♖f7! ♖h6

5... ♖h8 6. ♙e5+ ♖h7 7. ♙g7 ♙h2 8. ♙d3#

6. ♙f4+ ♖h5 7. ♖f6 ♖g4

7... ♖h4 8. ♖f5 ♖h5 9. ♙g5 ♙h2 10. ♙e2#

8. ♖e5 ♖h5

8... ♖f3 9. ♖f5 ♙h2 10. ♙:h2

9. ♖f5 ♖h4 10. ♙h6 ♖g3

10... ♙h2 11. ♙g5+ ♖g3 12. ♙f4+ ♖h4 13. ♙:h2

11. ♙e3 ♖h2

11... ♖h4 12. ♙f4

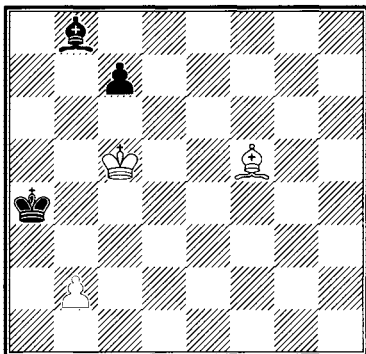
12. ♖g4 ♖h1 13. ♖f3

13. ♖h3!? ♙h2 14. ♙:f2

13... ♙h2 14. ♙g2+ ♖g1 15. ♙:f2#

13.

### B. Horwitz, 1889



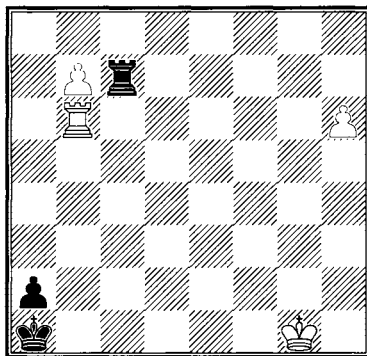
+ -

Inspire the forced play, the study is of a particularly interest.

1. ♙c2+ ♖a5 2. b4+ ♖a6 3. ♖c6 ♖a7 4. b5 ♖a8 5. ♙e4 ♖a7 6. ♙f3 ♖a8 7. b6 c:b6 8. ♖:b6#

14.

### Kling, 1863



+ -

This study, considering his subtleties, is almost at the level of our day's studies, with a quite difficult solution.

1. b8♙!

1. b8♖?

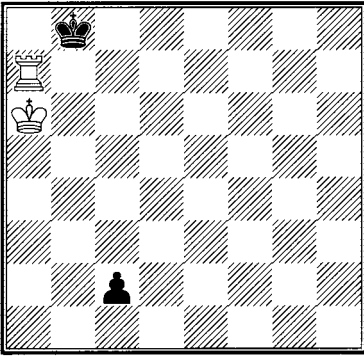
1... ♖g7+

1... ♖c1+ 2. ♖f2 ♖c2+ 3. ♖e3 ♖c3+ 4. ♖d4 ♖c4+ 5. ♖d5 ♖c5+ 6. ♖e6

2. ♖f2 ♖g2+ 3. ♖e3 ♖e2+ 4. ♖d4 ♖e4+ 5. ♖d5 ♖d4+ 6. ♖c6 ♖d6+ 7. ♖b5 ♖d5+ 8. ♖a6 ♖a5+ 9. ♖b7 ♖a7+ 10. ♖c6 ♖c7+ 11. ♖d5 ♖c5+ 12. ♖e6 ♖h5 13. ♖d7 ♖g5 14. h7 ♖g7+ 15. ♖c6 ♖g6+ 16. ♖b5 ♖g5+ 17. ♖a6 ♖a5+ 18. ♖b7 ♖a7+ 19. ♖c6 ♖c7+ 20. ♖d5 ♖c5+ 21. ♖e6 +-

15.

J. Cook, 1864



=

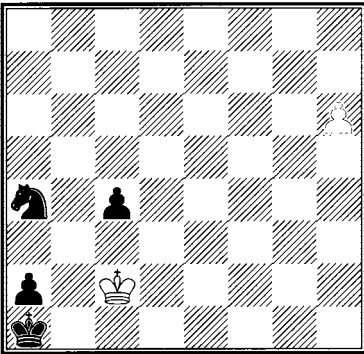
This rudimentary stalemate combination is present today in a more complex form.

1. ♖b7+ ♔c8 2. ♖b5 c1♚ 3. ♖c5+ ♚:c5=

16.

H. Reihelm, 1867

Wiener Schachzeitung



+ -

1. h7 ♖c3 2. h8♚! ♖b1 3. ♖h1 c3 4. ♖h4! ♖a3+

4... ♖d2 5. ♔:c3 ♖b1+ 6. ♔c2 +-

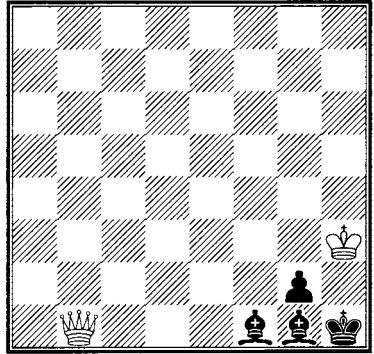
5. ♔:c3 ♖b1+ 6. ♔c2 ♖d2

6... ♖a3+ 7. ♔b3

7. ♖d4 ♖b1 8. ♔b3 +-

17.

Berger, 1888



+ -

With ingenious Queen's maneuvers, White destroys Black's defense and creates inevitably mate threats.

1. ♚b8! ♖c4

1... ♖a6 2. ♚c7 ♖d3 (2... ♖e2 3. ♚f4) 3. ♚f4

2. ♚e5 ♖a6

2... ♖f1 3. ♚g3!

3. ♚c7 ♖b5 4. ♚c1! ♖f1

4... ♖d7+ 5. ♚g3 ♖h3 6. ♚a1

5. ♚f4! ♖e2

5... ♖d3 6. ♚g4;

5... ♖a6 6. ♚g4 ♖b7 7. ♚d1! ♖c8+

8. ♚g3 ♖g4 9. ♚c1 ♖h3 10. ♚a1 ♖d7

11. ♚h8+

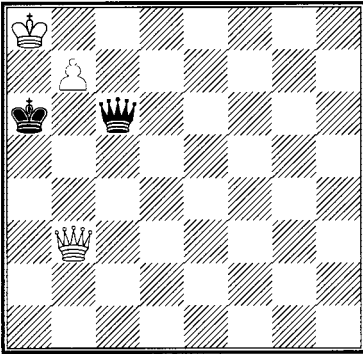
6. ♚g5 ♖f3

6... ♖f1 7. ♚g3!

7. ♚c1 ♖e4 8. ♚g3 +-

18.

L. Van Vliet, 1888  
Deutsche Schachzeitung



+ -

This super-miniature rounded the world press, impressing by elegance. It is hard to believe that White achieves the victory with a Queen sacrifice in all four possible variations.

1. ♖b4 ♕d5

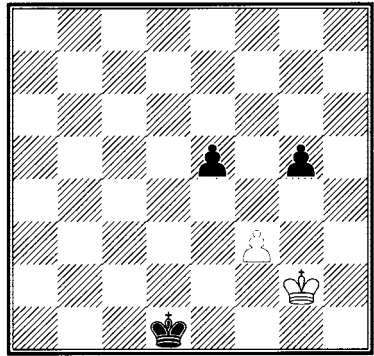
1... ♕f3 2. ♖a4+ ♔b6 3. ♖b3+ ♕:b3 4. b8♖+;

1... ♕g2 2. ♖a3+ ♔b5 3. ♖b2+; 1... ♖h1 2. ♖a3+ ♔b6 3. ♖b2+ ♔c7 (3... ♔a6 4. ♖a2+ ♔b6 5. ♖b1+) 4. ♖h2+ ♖:h2 5. b8♖+ ♔d7 6. ♖:h2

2. ♖a4+ ♔b6 3. ♖b3+ + -

19.

Dr. H. Neustadt, 1890



=

A relative good example, which prove the distant opposition rule, in Pawn endings.

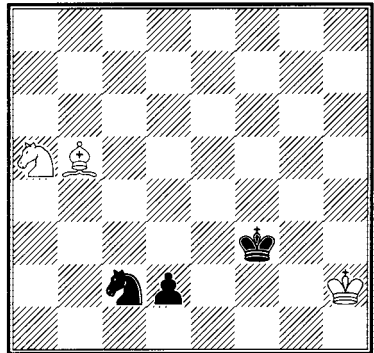
1. ♔h1!

1. ♔f1? ♔d2 2. ♔f2 ♔d3 3. ♔g3 ♔e3 4. ♔g2 ♔e2 5. ♔g3 ♔f1 6. ♔g4 ♔f2

1... ♔d2 2. ♔h2! ♔e2 3. ♔g2 ♔e3 4. ♔g3 ♔d3 5. ♔h3=

20.

J. Jespersen, 1890



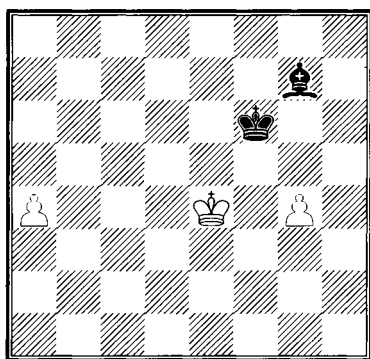
=

Because it is not easy to look after the Pawn, White must think to sacrifices which could lead to a stalemate position.

1. ♖e8 ♔g4 2. ♖d7+! ♔f4
- 2... ♔g5 3. ♖g4!
3. ♖g4! ♔:g4 4. ♘c4 d1♚ 5. ♘e3+ ♘:e3 =

21.

**H. Otten, 1892**  
Boys' Own Paper



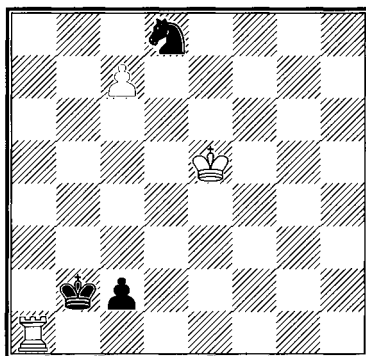
+—

The forced and brief solution rises the aesthetically value of this study and makes him famous. We can say that from this brilliant achievement all players can benefit.

1. a5 ♖f8 2. ♔d5 ♖h6 3. g5+ ♖:g5 4. ♔e4 ♖h4 5. ♔f3 +—

22.

**Behting, 1892**  
Rigaer Tageblatt



+—

An unpretentious study based on the theme of promoting the Pawn into a weaker piece.

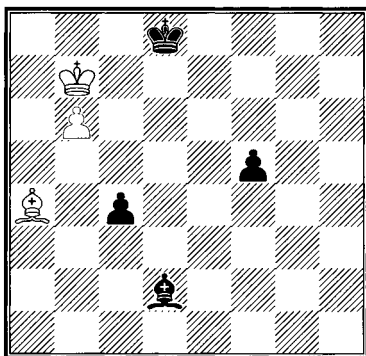
1. c8♚!

1. c8♚? ♘c6+ 2. ♚:c6 ♔:a1=; 1. c:d8♚ ♔:a1=

- 1... ♔:a1 2. ♚:c2+—

23.

**C. Behting, 1893**  
Rigaer Tageblatt



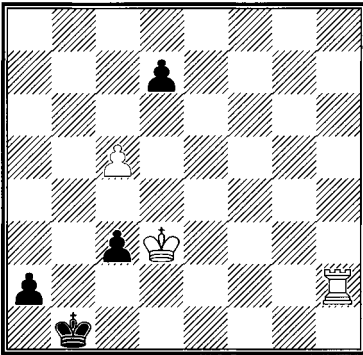
=

The f5 Pawn is extremely dangerous and stopping him is not easy at all. With ingenious King and Bishop maneuvers White saves himself through a stalemate combination.

1. ♔a6! (1. ♔a7? ♕e3) 1... ♔c8  
 1... ♕e3? 2. ♖b5 c3 3. ♔c4 ♕d2  
 4. ♖d3 f4 5. ♕c6=  
 2. ♔a7!  
 2. ♖b5? c3 3. ♔c4 f4+—  
 2... ♕e3 3. ♔a8! ♕:b6 4.  
 ♕b3! =

24.

**C. Behting, 1893**  
 Rigaer Tageblatt



+—

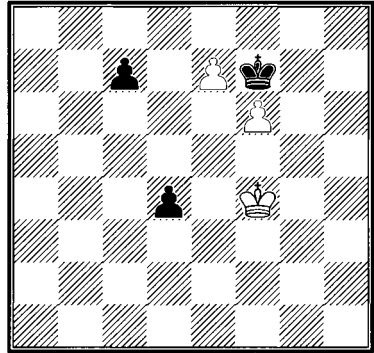
What can White do against the powerful a2 Pawn? It is clear that the win can be achieved only through a subtle play.

1. c6!  
 1. ♔:c3? a1♖+ 2. ♔b3 ♖a8—+;  
 1. ♖:a2? ♔:a2 2. ♔:c3=  
 1... d:c6 2. ♔:c3 a1♖+ 3. ♔b3  
 +—

Later this idea was frequently processed by other composers too.

25.

**C. Behting, 1894**  
 Rigaer Tageblatt



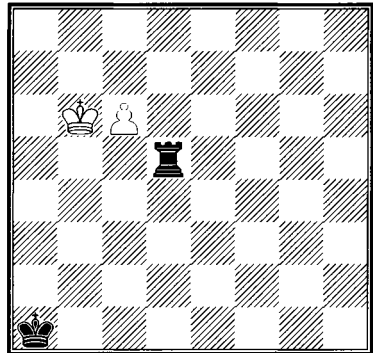
+—

A very instructive and subtle study. With ingenious maneuvers White wins, passing the move to the Black.

1. ♔f3 (1. ♔e4? c5 2. ♔d3 ♔e8  
 3. ♔c4 ♔d7=) 1... c6 2. ♔f4! c5  
 3. ♔e4 ♔e8 4. ♔d5 ♔d7 5. ♔c4  
 ♔e8 6. ♔:c5! d3 7. ♔d6 +—

26.

**J. Barbic & F. Saavedra, 1895**  
 Glasgow Weekly Citizen



+—

In chess world composition this study is between the most famous. It is well known and in consequence appreciated by many – of course, it deserves!

1. c7 ♖d6+ 2. ♔b5

2. ♔c5 ♖d1=

2... ♖d5+ 3. ♔b4 ♖d4+ 4. ♔b3 ♖d3+ 5. ♔c2 ♖d4! 6. c8♖!

6. c8♖ ♖c4+ 7. ♔:c4=

6... ♖a4 7. ♔b3 +-

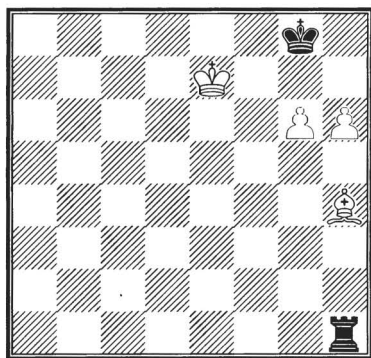
World chess champions were always attracted from studies. Some of them like **W. Steinitz** and **Em. Lasker**, composed themselves studies.



*Wilhelm Steinitz*

27.

**W. Steinitz, 1862**



+—

1. h7+

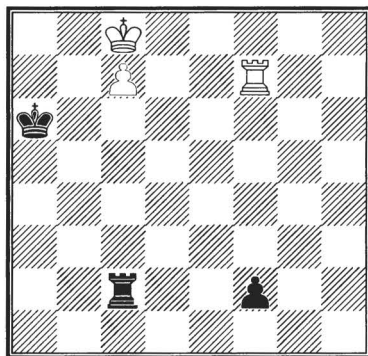
1. ♙g5? =

1... ♔g7 2. h8♖+ ♔:h8 3. ♔f7+- ♖f1+ 4. ♙f6+ ♖:f6+ 5. ♔:f6 ♔g8 6. g7+-

28.

**Em. Lasker, 1892**

Deutsche Wochenschach



+—

This Rook study from **Em. Lasker** is a classical one. The systematic improvement of position, which occur here, is very interesting and has a practical value. The study seems difficult

to solve because of the Black Pawn, which is very strong too.

1. ♖b8 ♜b2+ 2. ♔a8 ♜c2 3. ♜f6+ ♔a5 4. ♖b8

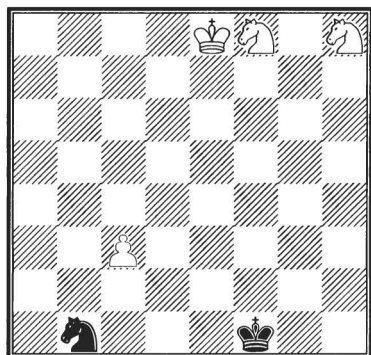
4. ♖b7

4... ♜b2+ 5. ♔a7 ♜c2 6. ♜f5+ ♔a4 7. ♖b7 ♜b2+ 8. ♔a6 ♜c2 9. ♜f4+ ♔a3 10. ♖b6 ♜b2+ ♖ 11. ♔a5 ♜c2 12. ♜f3+ ♔a2 13. ♜:f2 +-  
+-

29.

Em. Lasker, 1894

Novoe vremia



+-

1. c4 ♖d2 2. c5 ♖b3 3. c6 ♖d4 4. c7 ♖b5 5. c8 ♖ +-  
+-

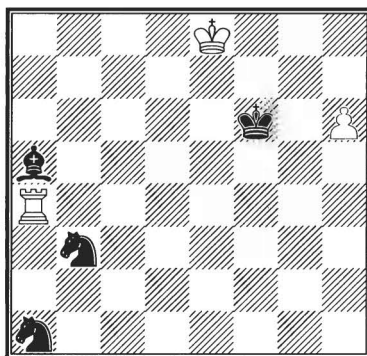
It is known that three Knights win against one.



Emanuel Lasker

30.

Amelung, 1898



+-

A study in which the Rook is stronger than three minor pieces.

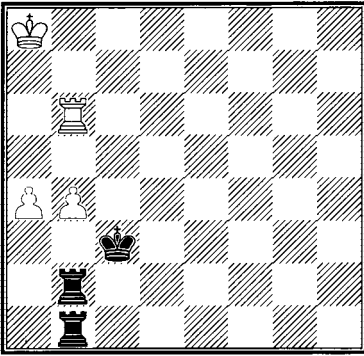
1. h7 ♖g7 2. h8 ♜+! ♔:h8 3. ♔f7+- ♜e1

3... ♜d8 4. ♜a2 ♜c7 5. ♔g6 ♜a5 6. ♜e2

4. ♔g6 ♜a5 5. ♜e4+-

31.

Amelung, 1900



=

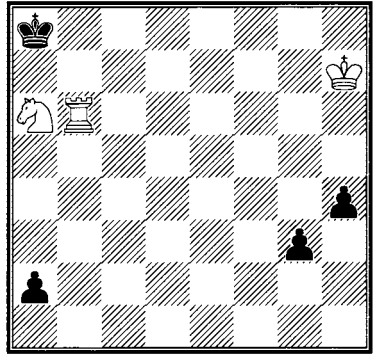
1. a5 ♖:b4 2. a6! ♖:b6 3. a7=

A simple study, but with practical applicability.

32.

W. Holzhausen, 1899

Berliner Localzeiger



=

1. ♞b8 ♔a7

1... a1 ♚? 2. ♞c6+-

2. ♖b4! a1 ♚ 3. ♞c6+ ♔a6 4. ♞b8+ ♔a5 5. ♞c6+ =

# CHAPTER II

## MINIATURES BY THE FOUNDERS OF THE MODERN STUDY

The end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> was emphasized by the apparition of the contemporary artistic study. This process was related to the creative work of the prolific Russian composer **Aleksey Alekseevic Troitski** (1866–1942), who founded the modern artistic composition. Troitski's merit was the fact that he was the first in the history of composition who elaborated the artistic criteria of the studies. His article “**Basic position in artistic chess composition**” was published in the literature magazine “Niva” in 1910 and it had an important role in the birth of the chess composition and of the national School.

The development if the chess composition was realized on the study principles and criteria basis created by him. **Troitski's** work, which comprises more than 1000 studies, is a practical model of artistic study principle development.

Therefore, **A. A. Troitski** is considered to be the founder of the modern art of composing chess studies and his contribution in the world chess composition thesaurus was very important.

Troitski's first book of studies “**500 Endspielstudien**” was published in 1924 in Berlin in German language. In the preface to this edition it is stated that the book was written in a hurry, the greater part only from memories, because before being given to the publisher, its manuscript was destroyed by fire. **Troitski's** first volume of studies was published in 1935 in Leningrad. The second volume was written and prepared for publishing, but it was never published because the war had started and the manuscript disappeared at the siege of Leningrad.

The book “**A. A. Troitski Selected Chess Etudes**” (written by **V. A. Korolnikov** and **B. A. Cehover**) appeared in 1959 and comprises 176 studies.

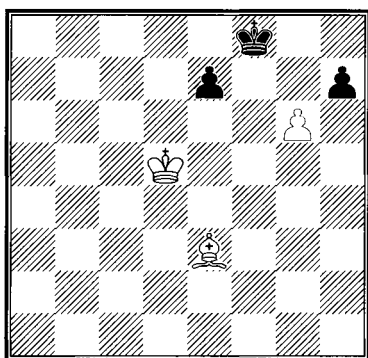
**A. Troitski** brought a lot of originality and creativity in the domain of the miniatures.

Once the reader gets familiarized with some of the works mentions hereunder, it will be much easier to have a better idea of **Troitski's** miniature, at the same time having a great satisfaction.

33.

**Troitski, 1895**

Novoe vremia



+—

There are studies very simple in structure but very rich in substance. These ones remains in memory and are not forgotten.

1. ♖h6+ ♔g8 2. g7 ♔f7

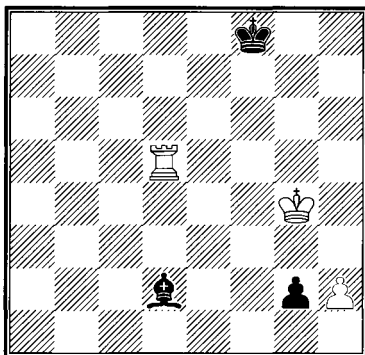
2... e6+ 3. ♔d6 e5 (3... ♔f7 4. ♔e5 ♔g8 5. ♔f6 e5 6. ♖g5 +-) 4. ♔e7 e4 5. ♔f6 +-

3. g8♖+! ♔:g8 4. ♔e6 ♔h8 5. ♔f7 e5 6. ♖g7#

34.

**Troitski, 1895**

Novoe vremia



=

1. ♖f5+ ♔e7

1... ♔g7 2. ♔h3! (2. ♖g5+? ♖:g5 3. ♔h3 g1 ♖+-+) 2... g1♖ 3. ♖g5+=

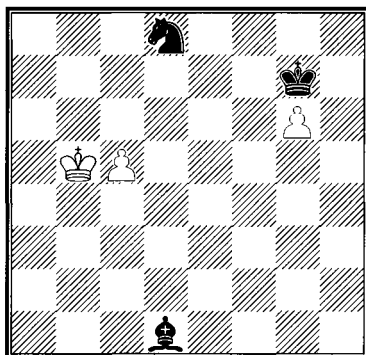
2. ♖e5+ ♔d6 3. ♖e1! ♖:e1 4. ♔h3 g1♖=

4... g1♖=

35.

**Troitski, 1896**

Novoe vremia



=

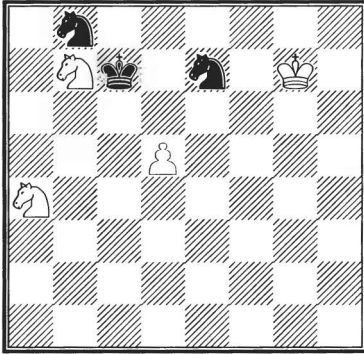
Two pawns against two pieces represent only a small compensation. But the c5 pawn has some prospects.

1. c6 ♖g4 (1... ♗e6 2. ♔b6 ♖g4  
3. c7 ♗d4 4. ♔b7=) 2. c7 ♗b7 3.  
c8♗! ♖:c8 4. ♔b6=

Troitski remaked this study in 1922.

36.

**Troitski, 1897**  
Sahmatnyi zurnal



+—

1. d6+ ♔d7 2. ♗ac5+ ♔e8 3.  
d7+ ♗:d7 4. ♗d6+ ♔d8 5. ♗e6#

The play is forced and the game end in the “antic persian mate“, with the help of two white and two black knights, in the corner of the board. Other composers also processed this idea later. In 1935 the Author of this book expressed himself with this mate in the middle of the board.

This study was processed by **Kasparian** in 1958. In the initial position **Troitski** placed the King on h7. In this case the study has no solution because after the check on d6 the King

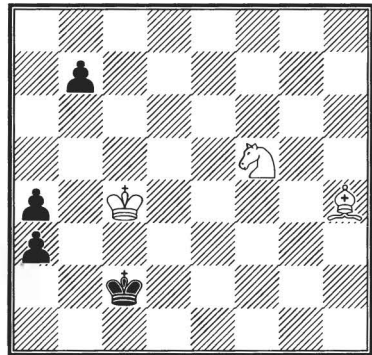


*Aleksey Alekseevic Troitski*

can escape by c6 with draw. The trivial movement of the King to g7 solves the problem.

37.

**Troitski, 1897**  
Novoe vremia



+—

1. ♖d4+

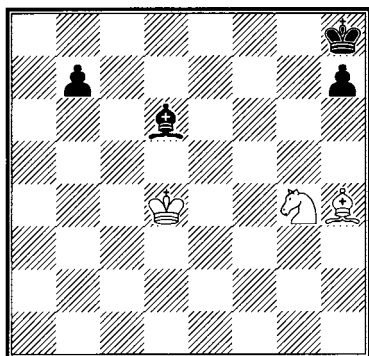
1. ♖e3+? ♔b1 =

- 1... ♔b1 2. ♖b5! a2 3. ♖a3+!  
 ♔b2 4. ♖f6+! ♔:a3 5. ♖a1! b5+  
 6. ♔c3 b4+ 7. ♔c4 b3 8. ♔c3 b2  
 9. ♖:b2 #

38.

Troitski, 1898

Novoe vremia



+—

1. ♖h6! ♖f8

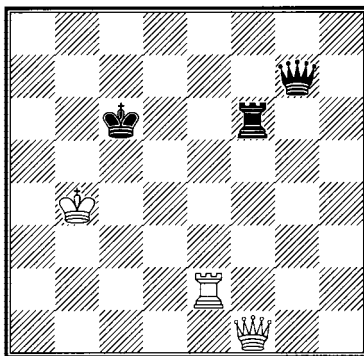
1... ♔g7 2. ♖f5+ +—

2. ♖f6+ ♖g7 3. ♔e5 b5□ 4.  
 ♔e6 b4 5. ♔f7 ♖:f6 6. ♔:f6 b3 7.  
 ♔f7 b2 8. ♔f8 b1 ♔ 9. ♖f7#

39.

Troitski, 1898

Sahmatnyi zurnal



+—

This kind of studies, with easy but elegant solutions, is of interest for chess composition. In an equal position appears one interesting Rook sacrifice.

1. ♖e6+! ♔:e6 2. ♔a6+

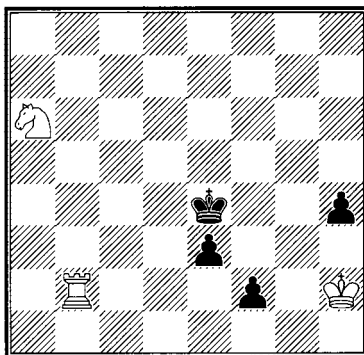
2. ♔b5+? ♔c7 +—

- 2... ♔d5 3. ♔c4+ ♔d6 4. ♔c5+  
 ♔d7 5. ♔a7+ +—

40.

Troitski, 1898

Novoe vremia



=

No kidding with Black's pawns!

1. ♖c5+

1. ♖g2? h3+ 2. ♖f1 ♖f3 3. ♖b4 h2 -+;

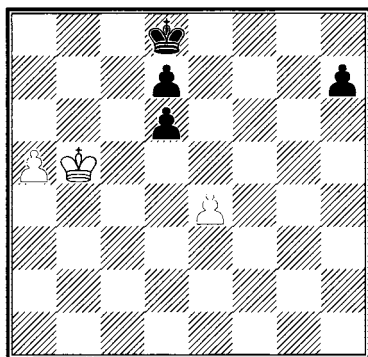
1. ♜:f2? e:f2 2. ♖g2 ♖e3 3. ♖f1 h3 4. ♖b4 h2

1... ♖f3 2. ♜:f2+! e:f2 3. ♖e4! ♖:e4 4. ♖g2 ♖e3 5. ♖f1 h3 =

41.

Troitski, 1899

Novoe vremia



=

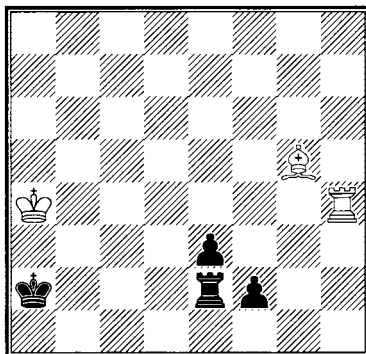
1. ♖b6 ♖c8 2. a6 ♖b8 3. a7+ ♖a8 4. ♖c7 h5 5. ♖:d6 h4 6. ♖:d7 h3 7. e5 h2 8. e6 h1 ♖ 9. e7 ♖d5+ 10. ♖c7 ♖e6 11. ♖d8 ♖d6+ 12. ♖c8! =

A study with theoretical importance. After the pawn move to e7, the position is draw. We can see the purpose of the a7 pawn.

42.

Troitski, 1898

Novoe vremia



=

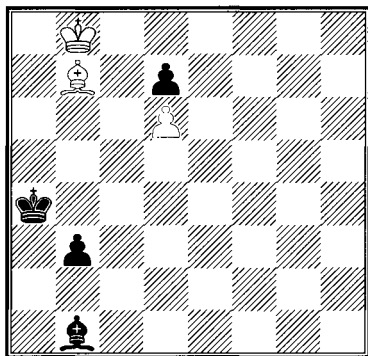
1. ♜h1! ♜e1 2. ♜f1! ♜:f1 3. ♜:e3 ♖b2 4. ♖b4 ♖c2 5. ♖c4 ♖d1 6. ♖d3 ♖e1 7. ♜d2+ ♖d1 8. ♜e3 =

A positional draw occurred, where the Rook and one pawn can not win against the Bishop. This position must be remembered because it is a masterpiece of chess endings theory.

43.

**Troitski, 1906**

Deutsche Schachzeitung



=

**1. ♖c6+ ♔a3!**

1... ♔a5? 2. ♜:d7 b2 3. ♜e6=

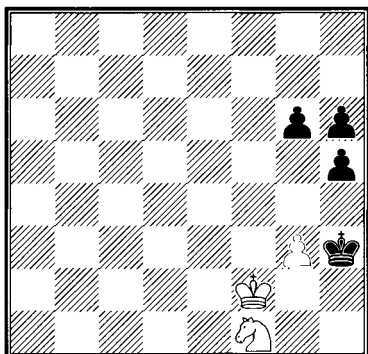
**2. ♜:d7 b2 3. ♜a4! ♜f5 4. ♜c2!**  
**♜:c2 5. d7 b1 ♔+ 6. ♔c7 ♔b4 7.**  
**d8 ♔ ♔a5+ 8. ♔d7! ♜a4+ 9. ♔c8!**

=

44.

**Troitski, 1906**

Deutsche Schachzeitung



+ -

**1. ♜e3!**

1. ♔f3? h4 2. g4 h5 3. g5=

**1... g5**

1... ♔h2 2. ♜g2 ♔h1 (2... g5 3. ♜e3 h4 4. g4 h3 5. ♜f5 +-) 3. ♜f4 g5 4. ♜:h5 +-; 1... h4 2. g4 ♔h2 3. ♜f5 h3 4. ♜:h6 +-

**2. ♔f3 g4+**

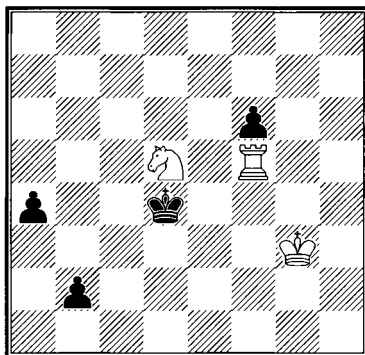
2... h4 3. g4; 2... ♔h2 3. ♜f5 g4+ 4. ♔f2 ♔h3 5. ♜h4 ♔h2 6. ♜g2 ♔h3 7. ♜f4+ ♔h2 8. ♜:h5 +-

**3. ♔f2 h4 4. ♜g2! h:g3+ 5. ♔g1 h5 6. ♔h1 h4 7. ♜f4 #**

45.

**Troitski, 1907**

Bohemia



=

If we look a little deeper to the position, we will realize that a Knight on b5 may be very important, that's why the Knight, surprisingly, jumps to c7.

**1. ♜c7 b1 ♔** (1... ♔c4 2. ♜b5 ♔b4 3. ♜d4=) **2. ♜b5+ ♔d3**

2... ♔e3 3. ♜f3+

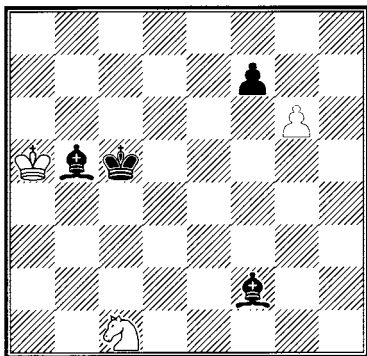
**3. ♜f3+ ♔d2 4. ♜f2+ ♔e1 5. ♜e2+! ♔f1 6. ♜f2+ ♔g1 7. ♜g2+**

=

46.

**Troitski, 1907**

Bohemia



=

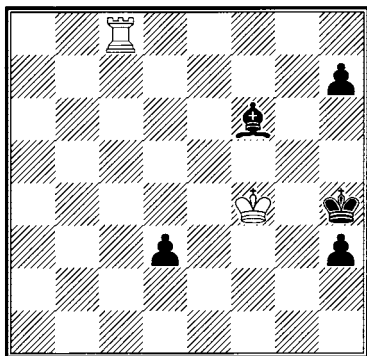
It's clear: White must defend from mate and this can be done only with a Knight sacrifice. But what will follow?

1.  $\text{N}d3+$ ! (1.  $\text{N}b3+$ ?  $\text{Q}c6$ !) 1...  $\text{E}d3$  2.  $\text{g}f7$   $\text{E}e1+$  3.  $\text{Q}a4$   $\text{E}b5+$  4.  $\text{Q}a3$   $\text{E}b4+$  5.  $\text{Q}b3$   $\text{E}c4+$  6.  $\text{Q}a4$   $\text{E}f7$  =

47.

**Troitski, 1908**

Bohemia



=

White must stop the Pawns. How can he do this, unless by the King?

1.  $\text{K}f3!$  h2

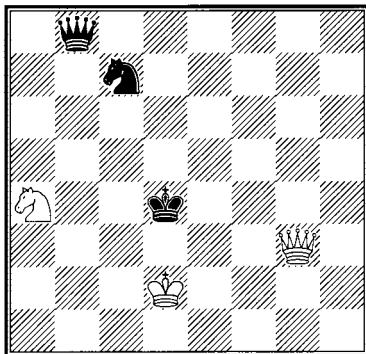
- 1... d2 2.  $\text{E}c4+$   $\text{K}h5$  3.  $\text{E}c5+$   $\text{E}g5$  4.  $\text{E}d5$ =

2.  $\text{K}g2$  h1 $\text{K}+$  3.  $\text{K}h1$  d2 4.  $\text{E}c4+$   $\text{K}g3$  5.  $\text{E}d4$  =

48.

**Troitski, 1909**

Deutsche Schachzeitung



+ -

1.  $\text{N}b6$   $\text{W}e8$

- 1...  $\text{Q}e4$  2.  $\text{W}g4+$   $\text{Q}e5$  3.  $\text{N}d7+$  + -

2.  $\text{N}d7!$   $\text{Q}c4$  3.  $\text{W}c7+$   $\text{Q}b4$  4.  $\text{W}c5+$   $\text{Q}b3$  5.  $\text{W}c3+$   $\text{Q}a4$

- 5...  $\text{Q}a2$  6.  $\text{Q}c1$   $\text{W}e2$  7.  $\text{W}a5+$   $\text{Q}b3$  8.  $\text{N}c5+$   $\text{Q}c4$  9.  $\text{W}a6+$  + -

6.  $\text{W}d4+$   $\text{Q}a3$  7.  $\text{N}c5$   $\text{W}b8$

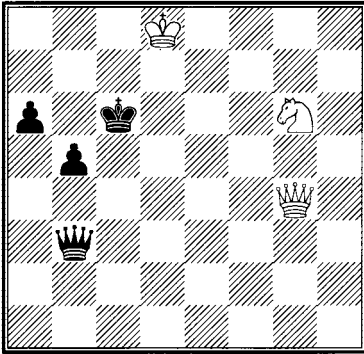
- 7...  $\text{W}b5$  8.  $\text{W}a1+$   $\text{Q}b4$  9.  $\text{W}c3\#$

8.  $\text{W}a1+$   $\text{Q}b4$  9.  $\text{N}a6+$  + -

9.  $\text{W}b2+$   $\text{Q}a5$  10.  $\text{W}a3+$   $\text{Q}b5$  11.  $\text{W}b3+$   $\text{Q}a5$  12.  $\text{W}a4+$   $\text{Q}b6$  13.  $\text{N}d7+$  + -

49.

**Troitski, 1910**  
Bohemia



+-

Inspire the material balance on the board, White launches, with minimal forces, a mate attack.

**1. ♖e5+ ♔d6**

1... ♔c5 2. ♘d7+ ♔d6 3. ♖f4+ ♔c6 4. ♖f6+ +-;

1... ♔b6 2. ♖d4+ ♔b7 3. ♖d7+ ♔a8 4. ♖c6+ ♔a7 5. ♔c7 +-

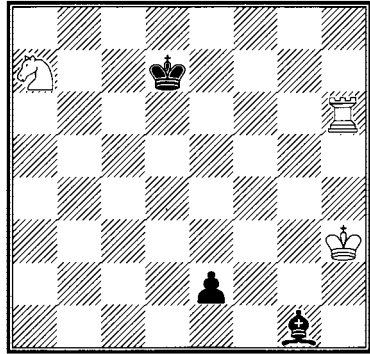
**2. ♘d3 ♖f7**

2... ♖e6 3. ♖g3+ +- ♔c6 4. ♖c7+ ♔d5 5. ♘f4+

**3. ♖d4+ ♖d5 4. ♖f6+ ♖e6 5. ♖g7! ♖f5 6. ♘f4 ♔c5 7. ♖c3+**  
+-

50.

**Troitski, 1910**  
Deutsche Schachzeitung



=

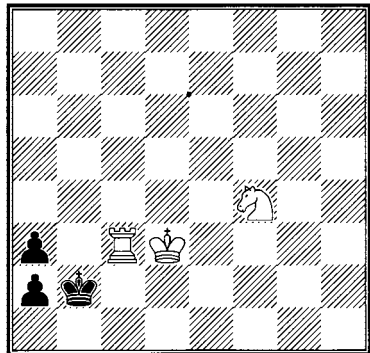
**1. ♖h7+ ♔e8 2. ♘c8!**

2. ♘c6? ♔c5 3. ♖h8+ ♔f8+-; 2. ♖h8+? ♔f7 3. ♖h7+ ♔f6 4. ♖h6+ ♔f5 5. ♖h5+ ♔f4 6. ♖h4+ ♔f3 7. ♖h8 e1 ♖8. ♖f8+ ♔e2 9. ♖e8+ ♔e3 +-

**2... ♔c5 3. ♖h4! e1♖ 4. ♖e4+!**  
♖:e4 5. ♘d6+ ♔:d6 =

51.

**Troitski, 1910**  
Sahmatnoe obozrenie



+-

1. ♖c2+ ♔b3

1... ♔b1 2. ♘e2 a1♚ 3. ♘c3+ ♚:c3 4. ♚:c3 a2 5. ♖b2+! +-

2. ♖c1 a1♚! 3. ♖:a1 ♔b2 4. ♖f1!! a2 5. ♔c4! a1♚ 6. ♘d3+ ♔a2 7. ♘b4+ ♔b2 8. ♖f2+ ♔b1

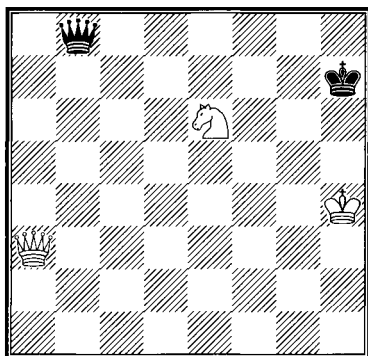
8... ♔c1 9. ♘a2+ ♔b1 10. ♔b3

9. ♔b3+-

52.

Troitski, 1910

Sahmatnoe obozrenie



+ -

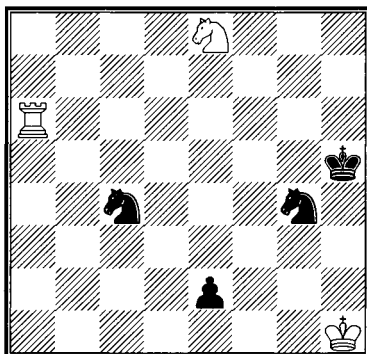
1. ♚e7+ ♔g6 2. ♘f8+ ♔f5 3. ♚h7+! ♔f4 4. ♚d3!! ♚:f8 5. ♚f1+ +-

Sometimes small studies make a better impression than others, more profound, but with long and boring solutions.

53.

Troitski, 1911

Duetsche Schachzeitung



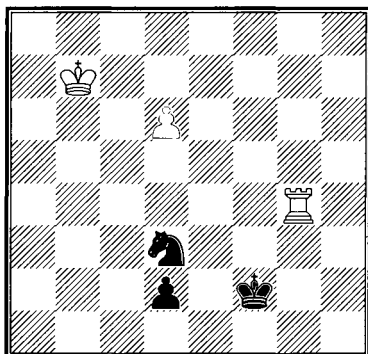
=

1. ♘g7+ (1. ♘f6+? ♔h4 2. ♖a1 ♘f2+ 3. ♔g2 ♘d1 +-) 1... ♔h4 (1... ♔g5 2. ♘e6+ ♔h4 3. ♖a1 ♘f2+ 4. ♔h2 ♘d1 5. ♘d4 =) 2. ♖a1 ♘f2+ 3. ♔h2! ♘d1 4. ♘f5+ ♔g4 5. ♖:d1 e:d1♚ (5... e:d1♖ 6. ♘e3+ =) 6. ♘e3+ ♘:e3 =

54.

Troitski, 1913

Bohemia



=

1. d7 d1♚

1... ♘c5+ 2. ♚c8 d1♚ 3. ♖f4+ =

2. ♖g2+!

2. d8♚ ♘c5+ 3. ♚c8 ♚:g4+ 4. ♚b8 ♚b4+ +-

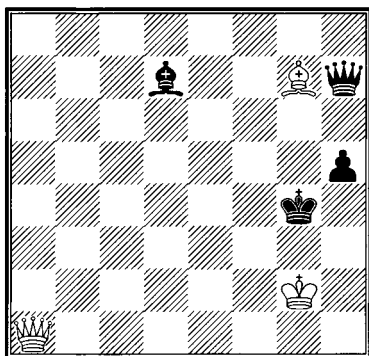
2... ♚:g2 3. d8♚ ♘c5+ 4. ♚a7! ♚:d8 =

4... ♚a4+ 5. ♚b6

55.

Troitski, 1916

Chess amateur



+ -

In this kind of positions the rule is to play to mate or to Queen trapping. The present study is an example.

1. ♚d4+ ♚g5 2. ♚f6+ ♚g4 3. ♚f3+ ♚g5 4. ♚g3+ ♖g4 5. ♚h4+!! ♚f4

5... ♚:h4 6. ♖f6#

6. ♚f2+ ♖f3+

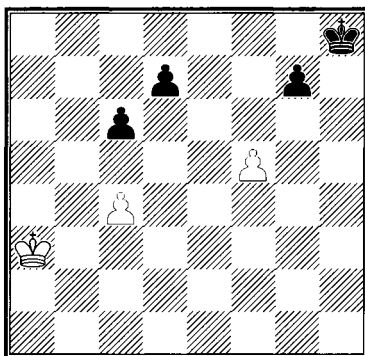
6... ♚e4 7. ♚d4+

7. ♚:f3+ ♚g5 8. ♚g3+ ♚f5 9. ♚d3+ +-

56.

Troitski, 1923

Casopis Československých Šachistu



=

1. ♚b4 ♚g8

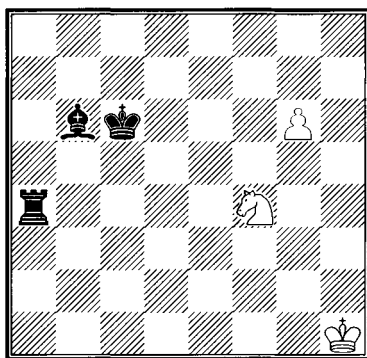
1... d6 2. ♚a5 ♚g8 3. ♚b6 d5 4. c:d5 c:d5 5. ♚c5=

2. ♚c5 ♚f7 3. ♚d6 ♚e8 4. c5 ♚d8 5. f6 g:f6 =

57.

Troitski, 1924

500 Endspielstudien



=

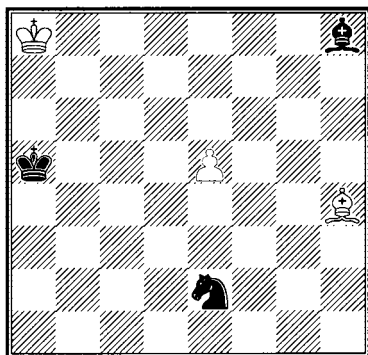
1. g7 ♖a1+! 2. ♔h2 ♜a8 3.  
 ♘g6 ♙c5 4. ♘f8 ♙:f8

4... ♜a2+ 5. ♔h3 ♜a1 6. ♘g6 ♜a8  
 7. ♘f8 =

5. g8♙ ♙d6+ 6. ♔h1 ♜:g8 =

58.

Troitski, 1924  
 500 Endspielstudien



+—

1. e6 ♙f6!

1... ♘f4? 2. ♙d8+! ♔b5 3. e7+—

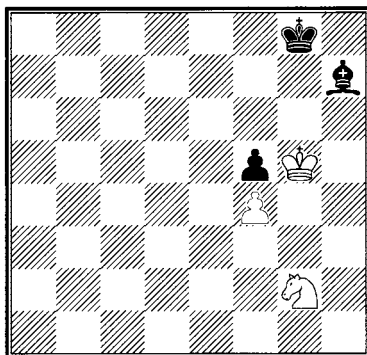
2. ♙:f6 ♘f4 3. ♙d8+ ♔a6 4. e7  
 ♘d5 5. e8♙! +—

5. e8♙ ♘c7+ =

A step ahead from this study was later made by M. Platov, see the 150 study.

59.

Troitski, 1924  
 500 Endspielstudien



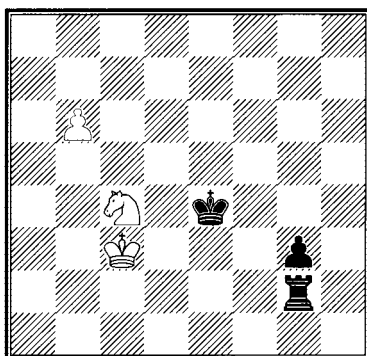
+—

Typical play of the “good” Knight against the “bad” Bishop concluded with mate.

1. ♔h6 ♔h8 2. ♘h4 ♔g8 (2...  
 ♙g8 3. ♘g6 #) 3. ♘f3! ♔h8 4. ♘e5  
 ♔g8 5. ♘c6 (5. ♘d7 ♔h8 6. ♘f8  
 ♔g8 7. ♘:h7 +—) 5... ♔h8 6. ♘e7  
 ♙g8 7. ♘g6 #

60.

Troitski, 1929  
 Sahmaty



+—

1. b7 ♖c2+

1... ♖b2 2. ♔:b2 g2 3. ♘d2+ ♕e3  
4. b8 ♗ +-

2. ♔:c2 g2 3. ♘d2+ ♕e3 4.  
b8 ♗!!

4. b8 ♗? g1 ♗ 5. ♗b6+ ♕e2 6.  
♗:g1 =

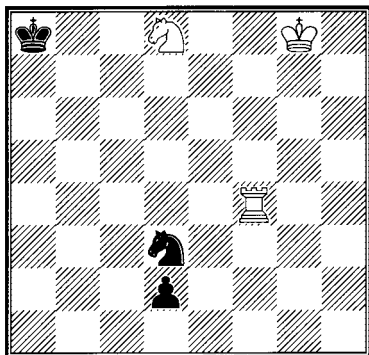
4... ♕e2 5. ♗a7 +-

A simple but very clever study.

61.

Troitski, 1924

500 Endspielstudien



=

1. ♖f7

1. ♖f1? ♘e1 2. ♖f7 d1 ♗ 3. ♘c6  
♗d5 4. ♕g7 ♗g2+ 5. ♕f8 ♗:c6 +-

1... d1 ♗ 2. ♘c6 ♗g4+ 3. ♕f8

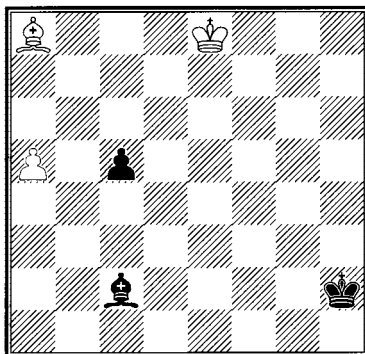
3. ♖g7? ♗e6+ 4. ♕h7 ♗e4+ 5.  
♕h8 ♗:c6 +-

3... ♗c8+ 4. ♕g7 ♗:c6 5. ♖f8+  
♕b7 6. ♖f7+ =

62.

Troitski, 1925

28 Rijen



+ -

Both sides try to advance their pawns as soon as possible. They promote the Queen at the same time, but white attack is decisive.

1. a6 c4 2. a7 c3 3. ♗h1! ♗a4+  
4. ♕f7! ♗c6 5. ♗:c6 c2 6. a8 ♗  
c1 ♗ 7. ♗a2+ ♕g3

7... ♕h3 8. ♗g2+ ♕h4 9. ♗f2+  
+-

8. ♗g2+ ♕f4 9. ♗f3+ ♕g5

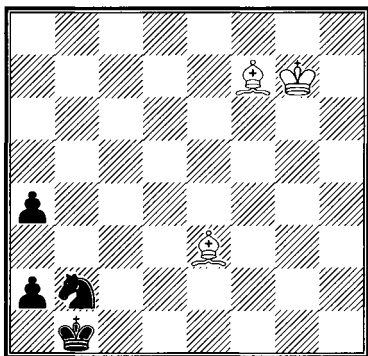
9... ♕e5 10. ♗f6 #

10. ♗g3+ ♕f5 11. ♗g6+ ♕f4  
12. ♗h6+ +-

63.

**Troitski & M. Platov, 1925**

150 izabranyh sovremenyh etiudov



+-

1. ♖g6+ ♔a1 2. ♕f7! ♞c4 3. ♜d4+ ♞b2 4. ♜g7

4. ♜h8?

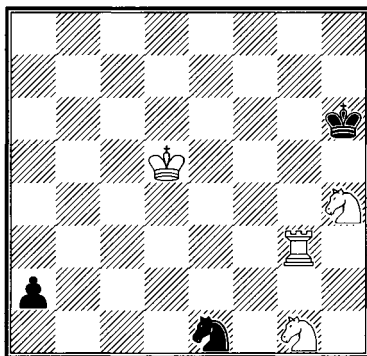
4... a3 5. ♕f6 ♞c4 6. ♕e6+ ♞b2 7. ♕e5 ♞c4+ 8. ♕d5+ ♞b2 9. ♕d4 ♞d1 10. ♕c4+ ♞b2+ 11. ♕c3 ♞d1+ 12. ♕b3+ ♞b2 13. ♜f8 +-

The last move shows why the Bishop must be played on g7, not on h8. The study's idea was later admirably processed by **M. Perelman**. See the 624 study.

64.

**Troitski, 1927**

Sahmaty, VI. Pr.



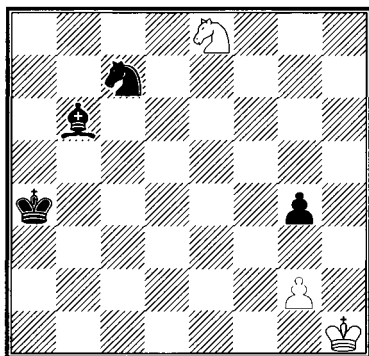
+-

1. ♞f5+ ♔h7 2. ♜g7+ ♔h8 3. ♜a7 ♞c2 4. ♜a8+! ♔h7 5. ♕e6 a1♙ 6. ♜:a1 ♞:a1 7. ♕f7 ♞c2 8. ♞f3 ♞d4 9. ♞g5+ ♔h8 10. ♞h4 +-

65.

**Troitski, 1929**

Sahmatnyi listok



=

1. ♞f6 g3 2. ♞e4 ♜f2 3. ♞c5+!

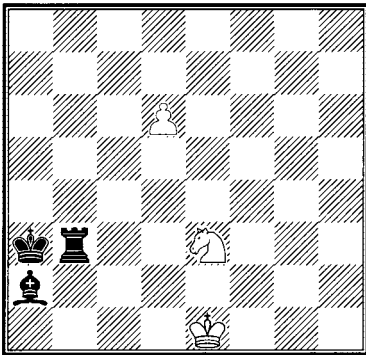
3. ♖c3+? ♜b3! 4. ♜b5 ♜a6 5. ♜c7 ♜b8 6. ♜a6 ♜c6 7. ♜b8 ♜e5 8. ♜d7 ♜c4 9. ♜b6 ♜a3 10. ♜c4 ♜c2 11. ♜a3 ♜e1 12. ♜c2 ♜:g2 —+

3... ♜a5 4. ♜e6 ♜b5 5. ♜c7 ♜d4 6. ♜e6 =

In this interesting study we met a very uncommon case – the “enraged” Knight.

66.

**Troitski, 1929**  
Sahmatnyi listok



=

Extremely interesting is the solution of this study, with the active participation of all pieces.

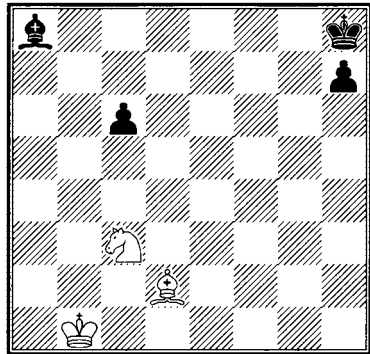
1. ♜c4+ ♜a4

1... ♜b4 2. d7 ♜d3 3. ♜e5 =

2. d7 ♜b8 3. ♜b6+ ♜a3 4. ♜c8 ♜b1+ 5. ♜d2 ♜b3 6. ♜d6! ♜d1+ 7. ♜c3 ♜:d6 8. d8 ♜ ♜:d8 =

67.

**Troitski, 1929**  
Sahmatnyi listok



+—

The position looks equal, because it is hard to believe that a win is possible with the remaining material. White winning conception is based on two elements: the bad Bishop position on a8, of course with the possibility to capture him, and the King position on h8, which can be exposed to mate threats.

1. ♜h6 ♜g8

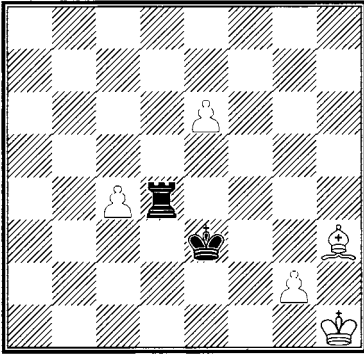
1... c5 2. ♜b5 ♜h1 3. ♜d6 ♜d5 4. ♜c2 ♜g8 5. ♜d2 ♜g2 6. ♜e3 ♜c6 7. ♜f4 c4 8. ♜e5 c3 9. ♜f6 ♜d7 (9... c2 10. ♜f5) 10. ♜e4 c2 11. ♜e7 c1 ♜ 12. ♜f6+ ♜h8 13. ♜:c1 ♜h3 14. ♜h6+—

2. ♜e4! ♜f7 3. ♜c5 ♜g6 4. ♜f8 h5 5. ♜c2 ♜f5 6. ♜d6! ♜g4 7. ♜d2 ♜f3 8. ♜e1 ♜g2 9. ♜e7 ♜g3 10. ♜f1 ♜f3 11. ♜d6 ♜e3 12. ♜e5! ♜d2 13. ♜g2 ♜c2 14. ♜h3 ♜b1 15. ♜h4 ♜a2 16. ♜:h5 ♜a3 17. ♜c3 +—

A charming study!

68.

**Troitski, 1930**  
Sahmatnyi list

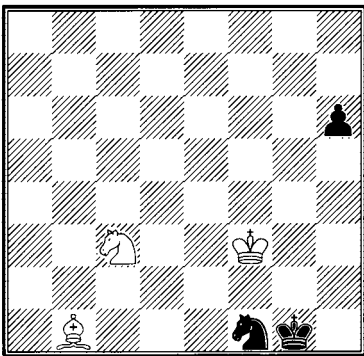


+—

1. **c5!** (1.  $\text{f5?}$   $\text{f4}$  2.  $\text{e7}$   $\text{g3}$  3.  $\text{c2}$   $\text{f2}$  4.  $\text{f5=}$ ; 1.  $\text{h2?}$   $\text{c4}$  2.  $\text{g3}$   $\text{e4=}$ ) 1...  $\text{c4}$  2. **c6!**  $\text{f2!}$  ( $\Delta$   $\text{g3}$ ) 3.  $\text{h2}$   $\text{c6}$  4.  $\text{e7}$   $\text{g6!}$  5. **e8**  $\text{!}$  +— (5.  $\text{e8}$   $\text{?}$   $\text{g2+!}$  =; 5.  $\text{e8}$   $\text{?}$   $\text{g2+!}$  =)

69.

**Troitski & A. Herbstmann, 1934**  
64, I. Pr.



+—

1.  $\text{e2+}$   $\text{h2}$

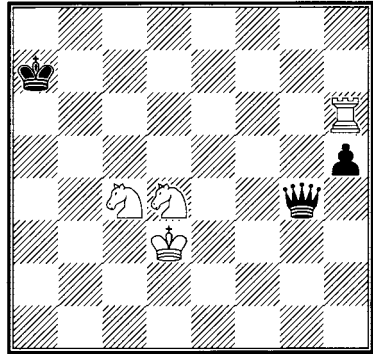
1...  $\text{h1}$  2.  $\text{a2!}$   $\text{d2+}$  3.  $\text{e3}$   $\text{f1+}$  4.  $\text{f2}$   $\text{d2}$  5.  $\text{c3}$   $\text{h2}$  6.  $\text{e2+}$  +—

2.  $\text{a2!}$   $\text{h3}$  3.  $\text{f2}$   $\text{h2}$  4.  $\text{g1+}$   $\text{h4}$  5.  $\text{g2}$   $\text{g4}$  6.  $\text{f3+}$   $\text{h5}$  7.  $\text{f7}$  #

The win was possible due to the good cooperation of pieces.

70.

**Troitski, 1935**  
Sbornik etjudov

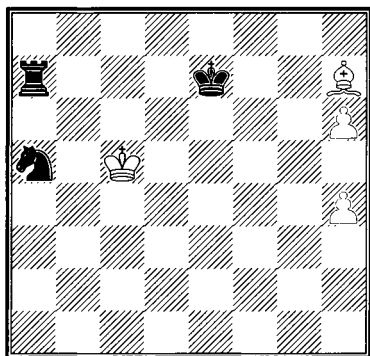


+—

After a forced and accurate play which worth no annotation, White wins the Queen for a Rook and gets a theoretical winning position, with two Knights against the h4 Pawn.

1.  $\text{c6+}$   $\text{a8}$  2.  $\text{h8+}$   $\text{b7}$  3.  $\text{h7+}$   $\text{a6}$  4.  $\text{a7+}$   $\text{b5}$  5.  $\text{d4+}$   $\text{c5}$  6.  $\text{c7+}$   $\text{b4}$  7.  $\text{b7+}$   $\text{a4}$  8.  $\text{a7+}$   $\text{b4}$  9.  $\text{c2+}$   $\text{c5}$  10.  $\text{a5+}$   $\text{c6}$  11.  $\text{e5+}$   $\text{b6}$  12.  $\text{d}$   $\text{g4}$   $\text{:a5}$  13.  $\text{f2}$   $\text{h4}$  14.  $\text{h3}$  +—

71.  
Troitski, 1936  
64



=

The idea of this study was materialized by **E. Somov** and later by **W. Halberstadt**, before **Troitski**, but in the same year – 1936. But **Troitski's** study is better, using less material and having all the pieces in movement, without changing them.

1. ♖g8 ♕f6 2. h7 ♔g7 3. ♕b5!!

3. ♕b6? ♜a8 4. ♕b5 ♕h8 5. h5 ♕g7 6. h6+ ♕h8○ –+

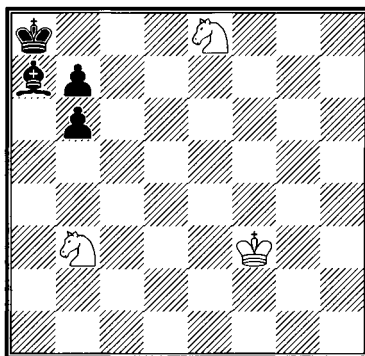
3... ♜a8 4. h5 ♕h8 5. h6 ♘b7 6. ♕c6 ♘d8+ 7. ♕d7!

7. ♕c7? ♘f7! –+

7... ♜b8 8. ♕c7 ♜a8 9. ♕d7 ♘b7 10. ♕c6 ♘a5+ 11. ♕b5! =

Positional draw.

72.  
Troitski & M. Eisenstadt, 1940  
Sahmaty v SSSR



+–

This collective study presents a subtle application of a theoretical draw position in which two Knights win against a Pawn. But in this very position there is a Bishop which may have a decisive role. The whole charm of the study consists in the fact that the Bishop can not get free and will be lost...

1. ♘c7+ ♕b8 2. ♘b5 ♕a8 3. ♘c1! ♖b8 4. ♘d3 ♖h2 5. ♕g2 ♖b8 6. ♕h3 ♖a7 7. ♘f4

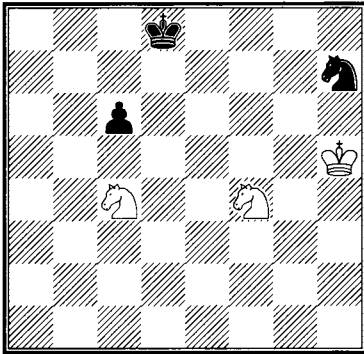
7. ♘b4

7... ♖b8 8. ♘d5! ♖e5

8... ♖a7 9. ♕g4 ♕b8 10. ♘f6 (10. ♕f5 ♕a8 11. ♕e6 ♕b8 12. ♕d7 ♕a8 13. ♕c8 ♖b8 14. ♘:b6 #) 10... ♕a8 11. ♘d7 ♖b8 12. ♘:b6 #

9. ♘:b6+ ♕b8 10. ♘d7+ ♕c8 11. ♘:e5 +–

73.  
**Troitski, 1941**  
 64



+—

Because of the c6 Pawn, the loss of the Knight would be similar with the loss of the game.

1. ♔g6 ♠f8+ 2. ♔f7 ♠d7
- 2... ♠h7 3. ♠e6+ ♔d7 4. ♠c5+ ♔c7 5. ♠e4 ♠ ♔g7
3. ♠e6+ ♔c8 4. ♔e7 ♠b8
- 4... c5 5. ♠d6+ ♔b8 6. ♔:d7 c4 7. ♠d4 c3 8. ♠c6+ ♔a8 9. ♔c7 c2 10. ♠c8 c1 ♔ 11. ♠b6 #;
- 4... ♔b7 5. ♔:d7 +—
5. ♠d6 #

The second founder of the modern study was the prominent French composer **Henri Rinck** (1870–1952), which in the second half of his life lived in Barcelona (Spain). In the beginning, his work had a very tactical character. It seems that it was **A. Troitski's** influence, who considered that in a study essential is the combinational content. Gradually, **Rinck's** creation evolved: in 1920 he goes to composition studies with pieces (with determined balance of forces). **Rinck** tended to process deeper and more extensive the studies where the material was prevailing the ideas. Through a careful analysis of the positions with determined material balance, he showed the qualities of pieces, which enabled him to find different ways of catching them. “Piece capture” or “Domination” are the terms that were introduced in studies literature by **Rinck**. The French composer is the author of numerous studies on “capturing” the pieces.

**Rinck** has left behind a large number of studies, around 2000. Analysis of this colossal inheritance certify about the author's high technique and tremendous efficiency, but on the other hand, he often repeated ideas and even some positions. Most of **Rinck's** studies are winning studies.

In studies literature often are used phrases like “**Rinck's** style” or “**Rinck's** material“. When it speaks about the “**Rinck's** style“, it is understood a positional fighting position, with no tactical elements, with a mathematical game, clean and clear. But it would be wrong to conclude that **Rinck** used strictly positional methods in his studies, avoiding combinations. He didnt avoided at all combinations, and examples can be studies like 74, 75, 76, 77, 79,85, 97, 99, 103, 105, 113, 116, 117 ... But these combinations were also in “**Rinck** style“, characteristic of his creation.

**Rinck's** creation played an important role in the development of chess composition, because he had a very high technique and many composers of the world have learned to "master the matter" from his examples, an important requirement in chess composition.

**Rinck's** studies collection were published during the 1909–1952 years and contains five volumes: "**150 study**" published in 1909 and 1913, "**300 study**" in 1919, "**700 study**" in 1927 and "**1414 studiès**" in 1950. The most complete is the last, which gathers all his creations, from half a century. Studying **Rinck's** miniatures, listed below, I believe that you can get a picture of "**Rinck's** style or material".

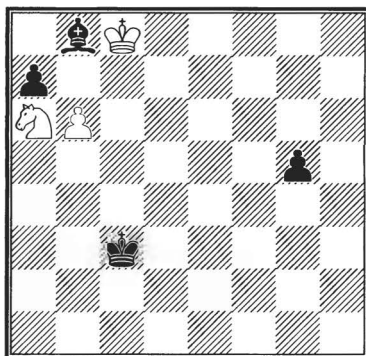


*Henri Rinck*

74.

**Rinck, 1904**

Deutsche Schachzeitung



+—

1. b7 g4

1... ♔f4 2. ♖c7+—

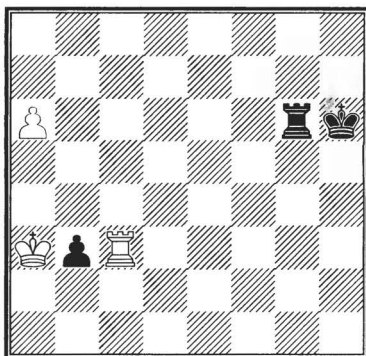
2. ♗:b8 g3 3. ♗c6 g2 4. ♗d4!

♔:d4 5. b8 ♖g1 ♖a7+ +—

75.

**Rinck, 1906**

Bohemia



+—

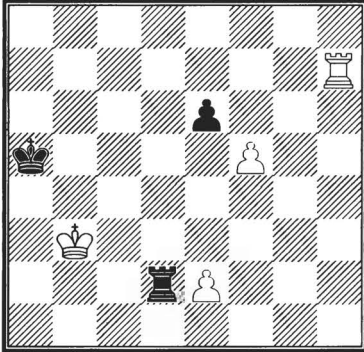
A clear and simple play run its course in this study, in which the White Pawn can not be prevented from Queening.

1. ♖h3+ ♔g7 2. ♜g3 ♜:g3 3. a7 ♜g1 4. ♔b2 ♜g2+ 5. ♔:b3 ♜g3+ 6. ♔b4 ♜g4+ 7. ♔b5 ♜g5+ 8. ♔b6 ♜g6+ 9. ♔b7 +-

76.

Rinck, 1906

Deutsche Schachzeitung



+ -

1. f6 ♜:e2

- 1... ♜d4 2. ♜e7 ♜e4 3. ♜e8 +-;  
1... ♔b5 2. ♜h8 ♜d7 3. ♜e8 +-

2. ♜h5+!

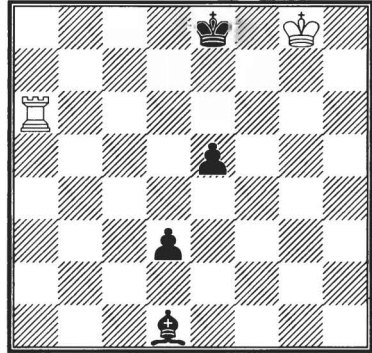
2. ♜h8? ♜f2 3. ♜f8 ♔b6 4. f7 ♔b7  
5. ♔c4 ♜f5 =  
2... ♔b6 3. ♜f5! e:f5 4. f7 +-



77.

H. Rinck, 1907

La strategie



=

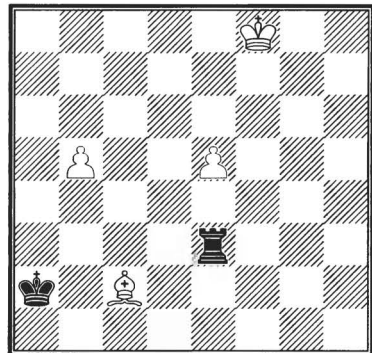
1. ♜e6+ ♔d7 2. ♜:e5 ♘b3+ 3. ♔f8 d2 4. ♜e4 d1♙ 5. ♜d4+ =

With a simple and logical play, White achieves a stalemate position.

78.

H. Rinck, 1907

Deutsche Schachzeitung



+ -

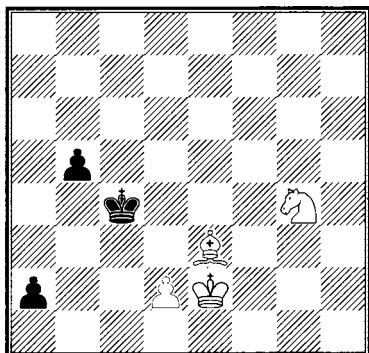
1. b6 ♜:e5 2. ♘d3 ♜h5 3. ♘c4+ ♔a1! 4. b7 ♜h7 (4... ♜f5+ 5. ♔e7 ♜e5+ 6. ♔d7 +-) 5. ♘f7! (5. b8♙?)

♙f7+! 6. ♖e8 ♜f8+ 7. ♚:f8 => 5...  
♜h8+ 6. ♙g8 +-

79.

**H. Rinck, 1907**

Rigaer Tageblatt



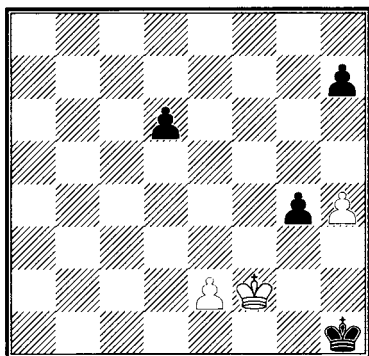
+ -

1. d3+ (1. ♙d4 ♚:d4 2. ♘e3  
a1♘=) 1... ♚d5 2. ♘f6+ ♚e5 3.  
♘d7+ ♚d5 4. ♘b6+ ♚e5 5. ♙h6  
♚f6 6. ♙d2! a1♚ 7. ♙c3+ ♚:c3  
8. ♘d5+ +-

80.

**H. Rinck, 1912**

Budapest S. K



=

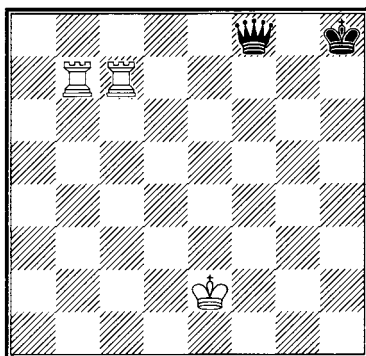
I have often seen chess players solving this study and, looking at their smile, I realized that this one is on their line, because it solves easy and simple.

1. ♙g3 h5 2. e4 ♙g1 3. e5  
d:e5 =

81.

**H. Rinck, 1916**

La strategie, I. & II. Pr.



+ -

There are a lot of studies with this kind of force balance in **Rinck's** compositions, as well as in others composer's works. The material "two Rooks against Queen" is considered to be well processed and is difficult to find something new. This study is of interest to practical players and shows the Rooks power when they check the 7-th rank.

1. ♜h7+

1. ♜f7? ♚d6; 1. ♜e7? ♚g8; 1. ♜a7?  
♚e8+; 1. ♜d7? ♚g8

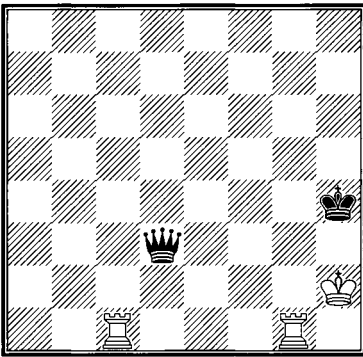
1... ♙g8 2. ♜he7 ♙h8□

2... ♚d8 3. ♜g7+ ♙f8 4. ♜bf7+  
♚e8 5. ♜g8+

3. ♖bc7! ♔g8  
 3... ♗g8 4. ♕f1! ♗f8+ 5. ♖f7 ♗g8  
 6. ♖a7 ♗e8 7. ♖h7+  
 4. ♖a7 ♕h8 5. ♖f7 ♗e8+ 6.  
 ♕f2 ♕g8  
 6... ♗g8 7. ♕f1! +-  
 7. ♖g7+ ♕f8 8. ♖h7 ♕g8 9.  
 ♖ag7+ ♕f8 10. ♖h8+ +-

82.

H. Rinck, 1916  
 British Chess Magazine



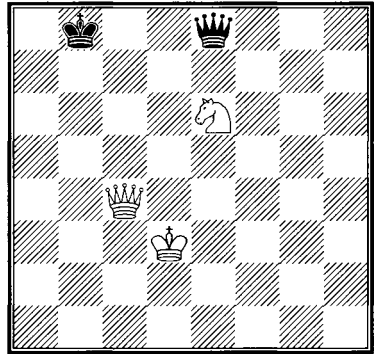
=

In opposition with the previous study, the Queen has here the advantage, against Rooks. That's why White must save himself. The seemingly simplicity of the position is tricky and hides many subtleties.

1. ♖ge1!  
 1. ♖gf1? ♗d2+ 2. ♕h1 ♕g3 3. ♖g1+ ♕h3 +-; 1. ♖gd1? ♗g3+ 2. ♕h1 ♕h3 3. ♖d2 ♗f3+ 4. ♕g1 ♗e3+ +-;  
 1. ♖g2? ♗h3+ 2. ♕g1 ♗e3+; 1. ♕g2? ♗g3+ 2. ♕f1 ♗f3+ 3. ♕e1 ♗e3+ +-  
 1... ♗d2+ 2. ♕h1 ♕g3 3. ♖c3+! ♗:c3 (3... ♕f2 4. ♖ee3 =) 4. ♖e3+ ♗:e3 =

83.

H. Rinck, 1917  
 L'Eco degli Scacchi, I. Pr.



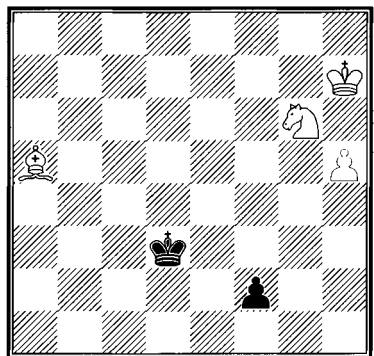
+ -

1. ♗c7+ ♕a8 2. ♗a5+ ♕b7□  
 (2... ♕b8? 3. ♗b6+) 3. ♖c5+ ♕b8  
 4. ♗b6+ ♕c8 5. ♗b7+ ♕d8 6.  
 ♕d2○ +-

Queen and Knight against Queen is a rather trivial balance of material, too. Despite that, this study is of interest due to the beauty of its ending.

84.

H. Rinck, 1920  
 British Chess Magazine



+ -

1. ♖f4+

1. ♖e5+? ♜e2!

1... ♜e4

1... ♜c4 2. ♖g2;

1... ♜c2 2. ♖g2

2. ♖e2 ♜f3! 3. ♖d4+ ♜f4

3... ♜g4 4. ♖c2 ♜:h5 5. ♖e3 ♜g5

6. ♜c7+-;

3... ♜e4 4. ♖b3;

3... ♜g3 4. ♖f5+ ♜f3 5. ♖e3

4. ♜c7+ ♜g4

4... ♜g5 5. ♖f3+ ♜:h5 6. ♖d2

♜g4 7. ♜b6 ♜g3 8. ♖e4+

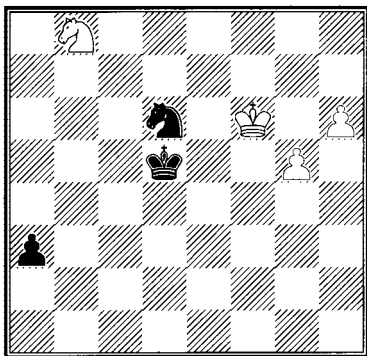
5. ♖c2 ♜f3 6. ♖e3 ♜:e3 7.

♜b6+ ♜e2 8. ♜:f2 +-

85.

H. Rinck, 1921

L'Italia Scacchistica, Mention



=

1. ♖a6

1. ♖c6? ♜:c6 2. h7 a2 3. h8 ♜  
a1 ♜+-

1... ♜c4 2. ♖b4! ♜:b4 3. h7

3. ♜g6? a2 4. h7 a1 ♜!

3... a2 4. h8 ♜ a1 ♜+

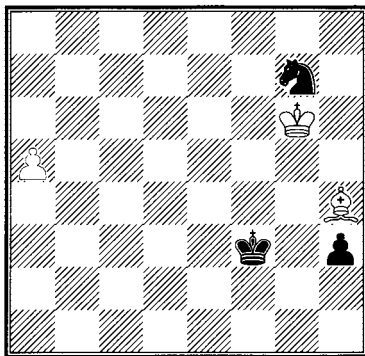
4... a1 ♜+ 5. ♜e6=

5. ♜g6 ♜:h8 =

86.

H. Rinck, 1922

Chess Amateur, II. Pr.



+ -

1. a6 ♖e6 2. ♜d8 h2

2... ♖c5 3. a7 h2 4. a8 ♜+ ♖e4 5.  
♜f5+-

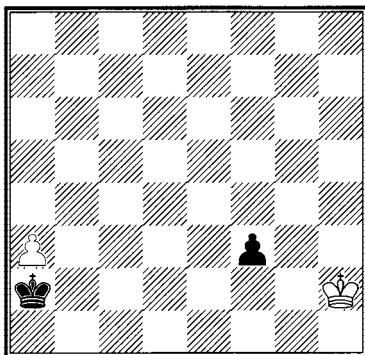
3. a7 ♖c7! 4. ♜:c7 h1 ♜ 5.  
a8 ♜+! +-

5. a8 ♜+ ♜g4 6. ♜:h1 =

87.

H. Rinck, 1922

Revue Suisse d'Échecs



+ -

This study is a resonance of the famous study of **R. Reti** (224). **Reti's** study is draw, here (with changed colors) are showed the winning ideas.

**1. a4 ♖b3 2. a5 ♗c3**

2... ♗c4 3. a6 ♖d3 4. a7 f2 5. a8 ♗f1 ♗6. ♗a6+ +-

**3. ♖g1!**

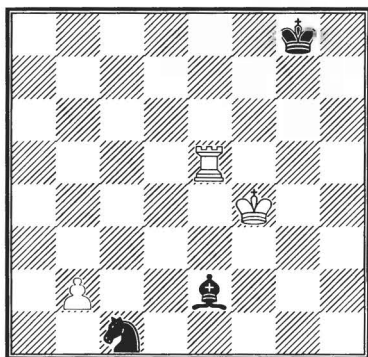
3. ♖g3? ♖d4! 4. a6 ♗e3 5. a7 f2 6. ♖g2 ♖e2 =

**3... ♖d4 4. a6 ♗e3 5. ♖f1 +-**

88.

**H. Rinck, 1925**

Sydsvenska Dagbladet Snällposten  
Mention



+ -

Rink payed a distinctive attention to the positions with "Rook and Pawn against two minor pieces" when the theme was to capture the minor pieces. Here are some of the most interesting (studies 88-92).

**1. ♖e3 ♗a6** □

1... ♗c4 2. ♗c5 +-; 1... ♗g4? 2. ♗g5+ +-; 1... ♗f1 2. ♗g5+ ♖f7 3. ♗g1

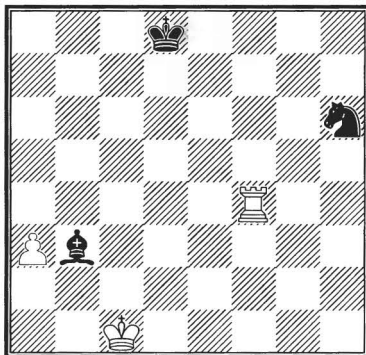
**2. ♗a5 ♗b7 3. ♗b5 ♗a6**

3... ♗h1 4. ♗g5+ ♖f7 5. ♗g1  
**4. ♗b6 ♗f1 5. ♗g6+ ♖f7 6. ♗g1 +-**

89.

**H. Rinck, 1925**

Sydsvenska Dagbladet Snällposten  
Mention



+ -

**1. ♖b2 ♗g8 2. ♗f6**

2. ♗h4? ♖f5 3. ♗h8 ♖e7 =

**2... ♖f7 3. ♗g6**

3. ♗e6? ♗h7 =; 3. a4 ♖e7 =

**3... ♗h7 4. ♗g7 +-**

## DAME CONTRE TOUR et CAVALIER

Monsieur RINCK et Louis MALPAS



NOUVEAUX PRINCIPES THEORIQUES

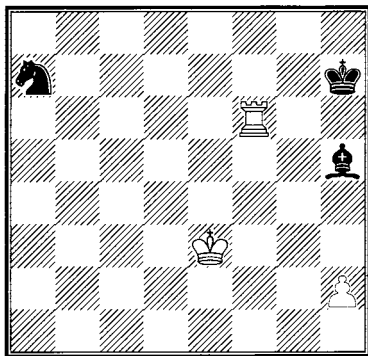
Le Technieur  
BRUXELLES  
L'ARTISAN 114

90.

**H. Rinck, 1925**

Sydsvenska Dagbladet Snallposten

II. Pr.



+—

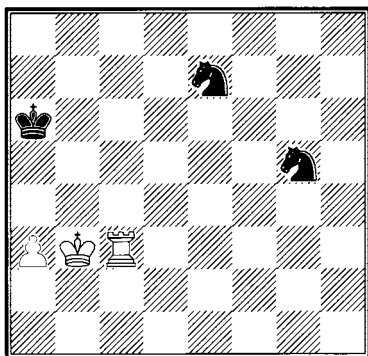
1. ♖a6 ♜c8 2. ♜c6 ♙g4 (2... ♜e7 3. ♜c7 +—) 3. ♜f4 (3. ♜c4? ♙e6 4. ♜c6 ♙h3 5. ♜f4 ♜g8 6. ♜c3 ♙d7 7. ♜c7 ♙h3 ⇒) 3... ♙h3 4. ♜c3 ♙e6 5. ♜e5 ♙g4 6. ♜c4 +—

91.

**H. Rinck, 1923**

Casopis Českosloveskyh Šachistu

Mention



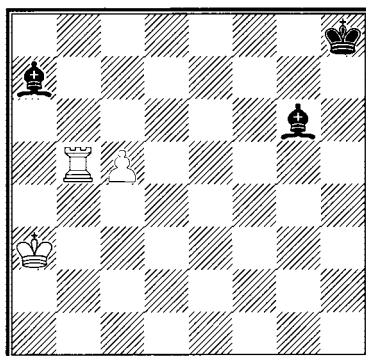
+—

1. ♜b2! (1. ♜a2? ♜e4 2. ♜e3 ♜d5 =; 1. ♜c2? ♜e6 2. ♜e3 ♜d4+ ⇒) 1... ♜b6 (1... ♜f7 2. ♜c7 +—; 1... ♜e4 2. ♜e3 +—; 1... ♜g6 2. ♜g3+—; 1... ♜f5 2. ♜c5 +—) 2. ♜g3 ♜f7 (2... ♜e4 3. ♜e3; 2... ♜e6 3. ♜e3) 3. ♜g7 +— Colossal domination!

92.

**H. Rinck, 1923**

L'Italia Scacchistica, II. & III. Pr.



+—

1. c6 ♙e8 2. c7 ♙d7 3. ♜d5 ♙e6 4. ♜e5 ♙g4 (4... ♙b6 5. ♜:e6 ♙:c7 6. ♜e8+ ♜g7 7. ♜e7+ +—; 4... ♙d7 5. ♜e8+ ♜g7 6. ♜e7+ +—) 5. ♜h5+ ♜g7 6. ♜g5+ +—

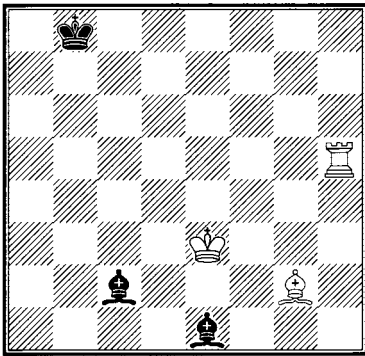
In chess composition the balance “Rook and a minor piece against two minor pieces” was quite soundly approached. Inspire that, the interest for this kind of study never diminished, obvious because of the large possibility for using these forces. **H. Rinck**, a great specialist in the branch of “capturing the pieces”, had realized more studies in this field. The 93-96 studies are some examples of this kind.

93.

H. Rinck, 1923

Casopis Ceskoslovenskych Sachistu

II. Pr.



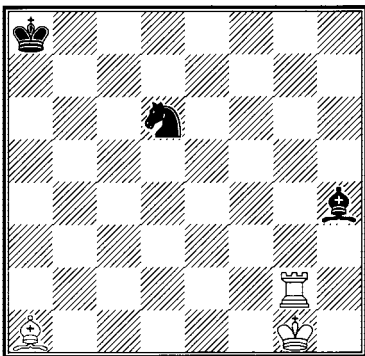
+-

1.  $\text{K}e2$  (1.  $\text{R}b5+?$   $\text{K}a7!$  2.  $\text{R}c5$   
 $\text{K}g6$  3.  $\text{K}e2$   $\text{K}h4 \Rightarrow$  1...  $\text{K}g3$  2.  
 $\text{R}b5+$ !  $\text{K}a7$  3.  $\text{R}c5$   $\text{K}b1$   
 3...  $\text{K}h7$  4.  $\text{R}g5$  +-  
 4.  $\text{R}a5+$   $\text{K}b6$  5.  $\text{R}a3$   $\text{K}d6$  6.  
 $\text{R}b3+$  +-)

94.

H. Rinck, 1924

Basler Nachrichten, II. Pr.



+-

Bishop pining – analogues win in three variations.

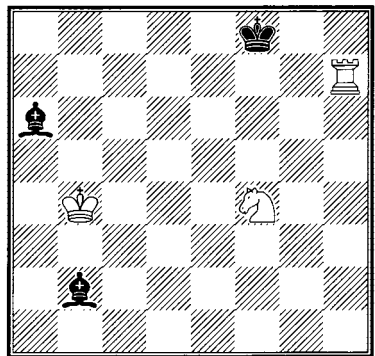
1.  $\text{R}g4$   $\text{K}e1$

- 1...  $\text{K}e7$  2.  $\text{R}g8+$   $\text{K}b7$  3.  $\text{R}g7$   $\text{K}c8$   
 4.  $\text{K}f6+$ ;  
 1...  $\text{K}d8$  2.  $\text{R}g8$   $\text{K}b7$  3.  $\text{K}f6$   
 2.  $\text{K}f1$   $\text{K}a5$  3.  $\text{R}a4$   $\text{K}b7$  4.  $\text{K}c3$   
 +-)

95.

H. Rinck, 1929

Neue Leipziger Zeitung, II. Pr.



+-

This study on domination theme is typical for Rinck's style. Inspire there are made only few moves, in this case the Bishop's shutdown is subtle fructified.

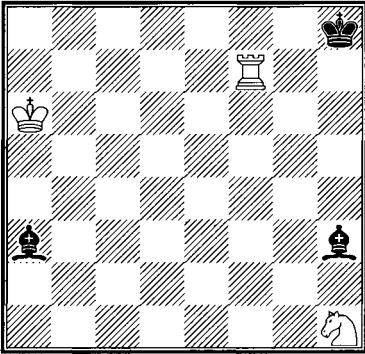
1.  $\text{R}a7$   $\text{K}f1$  2.  $\text{R}a2$   $\text{K}h8$

- 2...  $\text{K}f6$  3.  $\text{R}f2$   $\text{K}e7+$  4.  $\text{K}b3$   $\text{K}a6$   
 (4...  $\text{K}b5$ ) 5.  $\text{K}d5+$   $\text{K}e8$  6.  $\text{K}c7+$  +-;  
 2...  $\text{K}g7$  3.  $\text{R}f2$   $\text{K}a6$  4.  $\text{K}e6+$   $\text{K}g8$   
 5.  $\text{R}g2$  +-;  
 2...  $\text{K}c1$  3.  $\text{R}f2$   $\text{K}a6$  4.  $\text{K}d3+$  +-  
 3.  $\text{R}a8+$ !  $\text{K}g7$  4.  $\text{R}a1$  +-)

96.

H. Rinck, 1929

Neue Leipziger Zeitung, II. Pr.



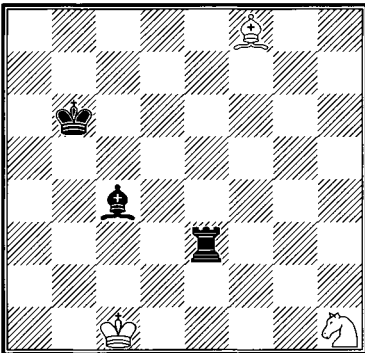
+ -

1. ♖f3 ♙c8+ 2. ♚b6!
2. ♙a5 ♙e7 3. ♜e3 ♙b7 =
- 2... ♙b4 3. ♜f4 ♙d6
- 3... ♙a3 4. ♜a4 ♙f8 5. ♜a8
4. ♜d4 ♙e7 5. ♜e4 ♙d8+ 6. ♙a7 ♙d7 7. ♜d4 + -

97.

H. Rinck, 1924

Basler Nachrichten, I. Pr.



=

A small study, which impress by his beautiful ending.

1. ♖f2 ♜e1+

1... ♜f3 2. ♙h6

2. ♚d2!

2. ♙c2? ♜f1 3. ♙c3 ♙b5 4. ♖e4 ♜:f8 5. ♖d6+ ♙c5 6. ♖:c4 ♜f3+ + -

2... ♜e2+

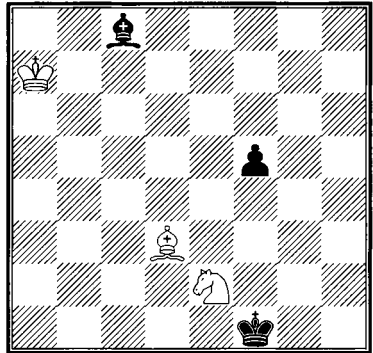
2... ♜f1 3. ♙e3

3. ♙c3 ♜:f2 4. ♙c5+ ♙:c5 =

98.

H. Rinck, 1926

Las Noticias



+ -

In an unexpected way, the White King forces the Black Bishop to walk all around the board, eventually capturing him.

1. ♙b8 ♙d7

1... ♙e6 2. ♖f4+ + -

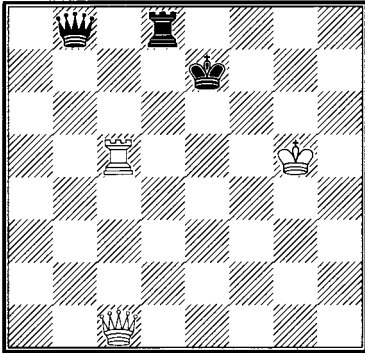
2. ♙c7 ♙e8

2... ♙a4 3. ♖c3+ + -

3. ♙d8 ♙f7 4. ♙e7 ♙g8 5. ♙f8 ♙h7 6. ♙g7 + -

99.

**H. Rinck, 1926**  
Basler Nachrichten

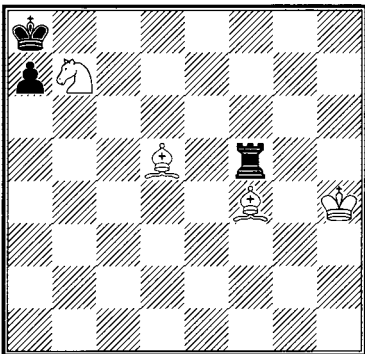


+—

1. ♖c7+ ♜d7□ 2. ♛c5+!
2. ♛e3+ ♜d8 3. ♛c5 ♜d5+! =
- 2... ♜d8 3. ♜h6○+— ♛:c7
- 3... ♜:c7 4. ♛f8+ ♜d7 5. ♛:b8
4. ♛f8#

100.

**H. Rinck, 1927**  
Basler Nachrichten



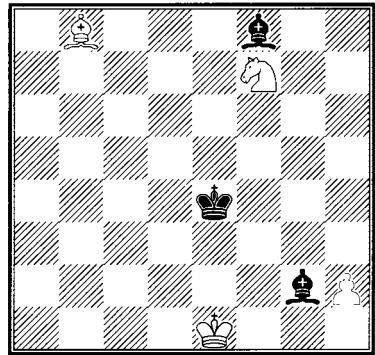
+—

1. ♘g2! ♜:f4+ 2. ♛g3 ♜f6

- 2... ♜f8 3. ♘c5+ +—; 2... ♜f5 3. ♘d6+ +—; 2... ♜f7 3. ♘d6+ +—; 2... ♜b4 3. ♘c5+ ♜b8 4. ♘a6+ +—; 2... ♜a4 3. ♘c5+ +—; 2... ♜c4 3. ♘d6+ +—; 2... ♜d4 3. ♘a5+ ♜b8 4. ♘c6+ +—; 2... ♜e4 3. ♘c5 +—
3. ♘c5+ ♜b8 4. ♘d7+ +—

101.

**H. Rinck, 1929**  
Le Temps



+—

Usually, in the endgame, two Bishops are stronger than a Bishop and a Knight. But this study is an exception - the Bishop and the Knight, supported by the King, don't offer any rest to the Black's Bishops, and in the end they capture one of them.

1. ♘f2 ♘h1 2. ♛g1 ♘f3 3. ♘g5+ ♛e3 4. ♘a7+ ♛e2
- 4... ♘f4 5. ♘e6+
5. ♘e6! ♘h6
- 5... ♘b4 6. ♘d4+ ♛e3 7. ♘c2+ +—;
- 5... ♘a3 6. ♘d4+ ♛e3 7. ♘c2+ +—;

5... ♖e7 6. ♘d4+ ♕e3 7. ♘f5+  
 +-;  
 5... ♖d6 6. ♘d4+ ♕e3 7. ♘f5+  
 +-

**6. ♘d4+ ♕e3 7. ♘f5+ +-**

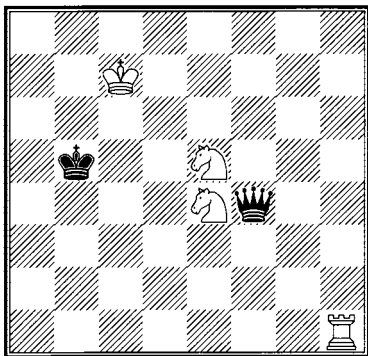
The strong attack of the Bishop and Knight leaves a remarkable impression.

The balance of forces “Rook and two minor pieces against Queen” is considered even. But in some cases the stronger side can achieve the victory. Rinck brought a large contribution to chess composition on this theme. The studies from 102 to 106 prove very well the subtle cooperation between White pieces.

102.

**H. Rinck, 1929**

La Nau, I. Pr.



+ -

**1. ♘c3+**

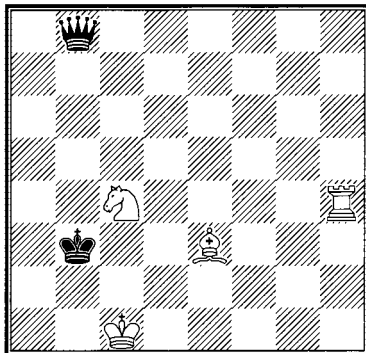
1. ♘d6+? ♕a4=; 1. ♚b1+? ♕a5=

**1... ♕c5 2. ♚h5! ♚f1 ♚3. ♚h4!  
 ♚f7+ 4. ♘d7+! ♚:d7+ 5. ♕:d7**  
 +-

103.

**H. Rinck, 1928**

Magyar sakkvilag



+ -

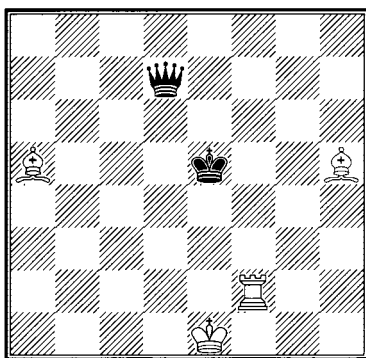
**1. ♘a5+** (1. ♘d2+? ♕c3 2. ♖d4+  
 ♕d3 3. ♖c5 ♚e5! 4. ♚h3+ ♕e2=)  
**1... ♕c3 2. ♚b4! ♚g8** (2... ♚:b4  
 3. ♖d2+ +-; 2... ♕:b4 3. ♘c6+ +-)  
**3. ♚b3+! ♚:b3 4. ♖d2+ +-**

Compare this study with the study 104, they have the same fundamentals ideas.

104.

**H. Rinck, 1928**

Sahmatnyi listok, Mention



+ -

1. ♖c3+ ♔e4 2. ♖f3+ ♔e3 3. ♖a8!

3. ♖g2? = ♚g4;

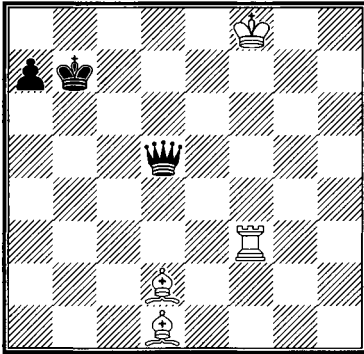
3. ♖h1! ♚h3 =

3... ♚g4 4. ♜f3+! ♚:f3 5. ♖d2+  
+-

105.

H. Rinck, 1928

Sahmaty, III. Pr.



+-

1. ♜b3+

1. ♜f7+? ♚b6 2. ♖e3+ ♚b5=

1... ♚c8

1... ♚c7 2. ♖f4+ ♚d8 (2... ♚d7  
3. ♖g4+ ♚c6 4. ♖f3) 3. ♜b8+ ♚d7 4.  
♖a4+ ♚e6 5. ♖b3+-

2. ♖g4+ ♚d8

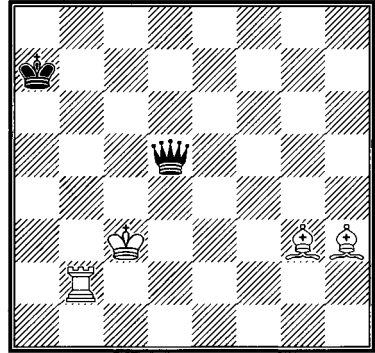
2... ♚c7 3. ♖f4+ ♚c6 4. ♖f3

3. ♜d3! ♚:d3 4. ♖a5 #

106.

H. Rinck, 1929

L'Echiquier



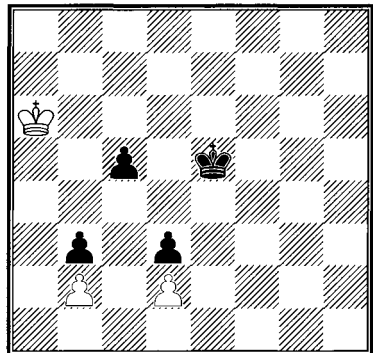
+-

1. ♖b8+ (1. ♖f2+? ♚a8!) 1...  
♚a6 2. ♖c8+ (2. ♖f1+? ♚a5 3.  
♖c7+ ♚a4 4. ♜b4+ ♚a3) 2... ♚a5  
3. ♖c7+ ♚a4 4. ♜a2+! ♚:a2  
4... ♚b5 5. ♜a5+  
5. ♖d7+ ♚a3 6. ♖d6 #

107.

H. Rinck, 1930

Neue Leipziger Zeitung, Mention



=

In this pawns ending, both sides maneuver with subtlety, but in the end they reach over two stalemates.

1. ♖b5

1. ♖a5? ♜e4 2. ♖a4 ♜f3 3. ♖:b3 ♜e2 4. ♖c3 c4 +-

1... ♜d5

1... ♜d4 2. ♖a4 c4 3. ♖b4

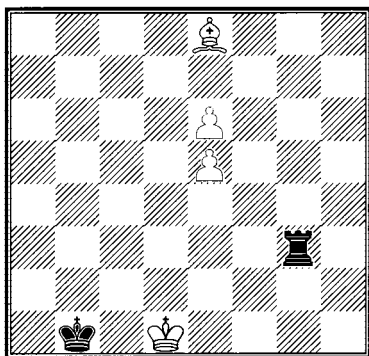
2. ♖a4 c4 3. ♖b4 ♜d4 4. ♖a4 ♜c5 5. ♖a3 ♜d5 6. ♖b4 ♜d4 7. ♖a4 ♜e4 8. ♖b4 ♜d5 9. ♖c3 ♜c5 =

In the 108 and 109 studies, to avoid the stalemate danger, is used the Pawn-Rook promotion.

108.

H. Rinck, 1932

Els Escacs a Catalunya



+ -

1. e7

1. ♖d2? ♜g5

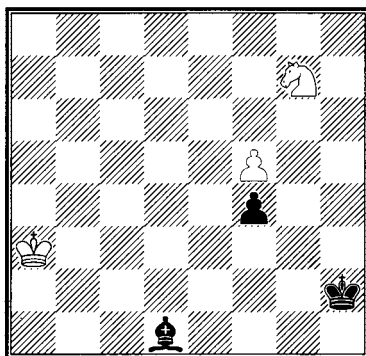
1... ♜d3+! 2. ♖e2 ♜d5 3. ♖g6+ ♜c1! 4. e8♜ +-

4. e8♜? ♜:e5+ 5. ♜:e5 =

109.

H. Rinck, 1930

Basler Nachrichten



+ -

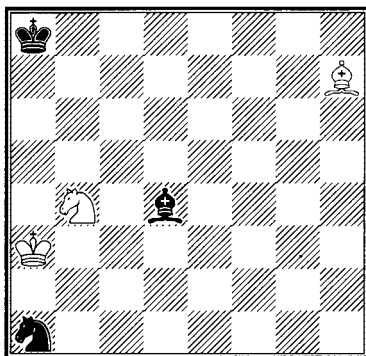
1. f6 ♖h5! 2. ♜:h5 f3 3. f7 f2 4. f8♜! +-

4. f8♜ f1♜ 5. ♜:f1 =

110.

H. Rinck, 1935

Revista Română de Sah, I. Pr.



+ -

1. ♖e4+ ♖a7

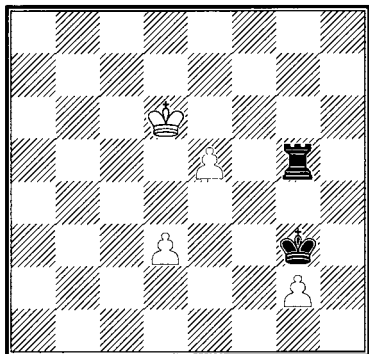
1... ♖b8?!

2. ♖c6+ ♔b6 3. ♜:d4 ♕c5 4. ♜e2 ♕c4 5. ♜c1 ♕c3 6. ♜a2+ ♕c4 7. ♙h7 ♜b3 8. ♙g8+ +-

Studies with win in which each side has two minor pieces (without pawns), have forced solutions and don't have great effect moments.

III.

H. Rinck, 1937  
Schackvärlden, I. Pr.



+ -

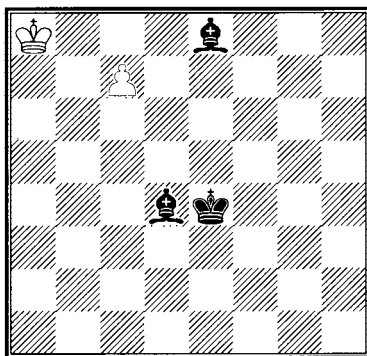
1. e6 ♕f4 2. e7 ♜e5

2... ♜g8 3. g4! (3. d4 ♕f5 4. g4+ ♕f6 5. g5+ ♕f7 6. ♕d7 ♜a8 7. g6+ ♕:g6 8. e8 ♜+ ♜:e8 9. ♕:e8 ♕f5=; 3. ♕e6 ♜:g2=) 3... ♕:g4 4. ♕e6 ♜a8 (4... ♕f4 5. d4 ♕e4 6. d5 ♜g5 7. d6 ♜e5+ 8. ♕f7+-) 5. d4 ♜a6+ 6. ♕f7! (6. ♕e5? ♜a1 7. d5 ♕g5 8. ♕e6 ♜e1+ 9. ♕f7 ♜f1+ 10. ♕g7 ♜e1 11. d6 ♜e6=) 6... ♜a7 7. d5 ♕f5 8. d6 ♕e5 9. ♕g6! +-

3. g3+ ♕f5 4. g4+ ♕f6 5. g5+ ♕f5 6. g6 ♕f6 7. g7 ♜e6+ 8. ♕d5 ♜e5+ 9. ♕d4 +-

112.

H. Rinck, 1939  
Schackvärlden, I. Pr.



+ -

„Two Bishops against Queen” endings are usually considered drawn, with some particular exceptions in which the win is obtained because of the bad cooperation between the Bishops and the King. This example contains three Bishop's capture variations.

1. c8 ♜ ♙h5

1... ♙f7? 2. ♜g4+ ♕e5 (2... ♕e3 3. ♜g5+) 3. ♜g7+ +-;  
1... ♙a4? 2. ♜e6+ ♕f3 3. ♜c4 +-

2. ♜c6+ ♕f4

2... ♕f5 3. ♜d7+ ♕e4 4. ♜h7+ +-

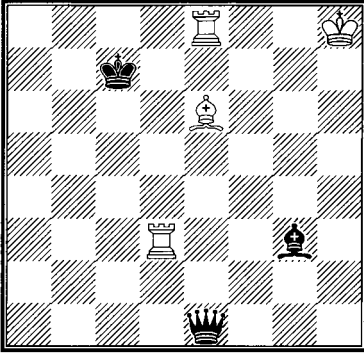
3. ♜h6+ ♕g4 4. ♜d6! ♙f2

4... ♙e3 5. ♜e6+ ♕f4 6. ♜h6+;  
4... ♙h8 5. ♜e6+ ♕h4 6. ♕b8 ♞b2 (6... ♕g5 7. ♜g8+) 7. ♜e1+

5. ♜e6+ ♕h4 6. ♜f6+ ♕g3 7. ♜e5+ ♕g4 8. ♜e2+ +-

113.

H. Rinck, 1941  
Schachvärlden, I. Pr.



+-

It looks like the position is draw, but can White play for a win? It seems that he can! This charming study will give, certainly, great satisfaction to the readers.

1. ♖d7+

1. ♜e7+? ♙b6 2. ♜b3+ ♙c5 3. ♜b5+ ♙d6;

1. ♜c8+? ♙b7 2. ♜b3+ ♙a7 3. ♜a3+ ♙b7

1... ♙b6

1... ♙c6 2. ♙d5+ +-

2. ♜b7+! ♙c5 3. ♜b5+!

3. ♜c8+ ♙d4 4. ♜c4+ ♙e5

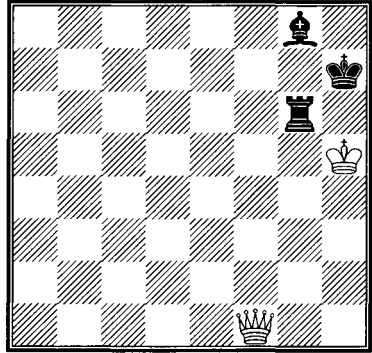
3... ♙d4

3... ♙d6 4. ♜d5+ ♙c7 5. ♜e7+ ♙b6 6. ♜b5+ ♙:b5 7. ♙d7+ +-

4. ♜d5+ ♙c3 5. ♜c8+ ♙b4 6. ♜c4+ ♙a3 7. ♜d3+ ♙b2 8. ♜b3+ ♙:b3 9. ♜e4+ +-

114.

H. Rinck, 1946  
La Prensa



+-

1. ♜f5

1. ♜f8? ♜e6 =; 1. ♜d3? ♙f7 =

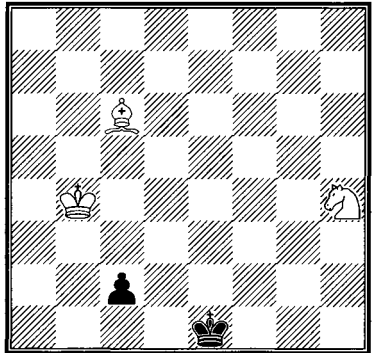
1... ♙h8! 2. ♜e5+

2. ♜:g6? ♙f7! =

2... ♙h7 3. ♜e7+ ♜g7 4. ♜e4+ ♙h8 5. ♜e5 ♙h7 6. ♜f5+ ♙h8 7. ♜f6 +-

115.

H. Rinck, 1948  
Basler Nachrichten



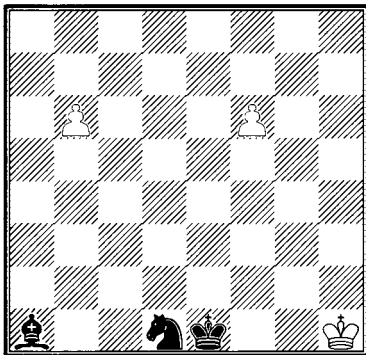
=

1. ♖f3+ ♔f2 2. ♗e5 ♕e3 3. ♗c4+
3. ♗g4+? ♕d4 +-+
- 3... ♕e2 4. ♖f3+! ♕f2 5. ♗e5 ♕e3 6. ♗c4+ ♕d3
- 6... ♕f4 7. ♗b2 ♕e3 8. ♗c4+ =
7. ♖e4+ ♕:e4 8. ♗d2+ ♕d3 9. ♗b3 =

116.

H. Rinck, 1949

Revista Română de Sah, I. Pr.



+ -

Two Queens "candidates" carry an ingenious struggle against a Knight and a Bishop. And in the end they win.

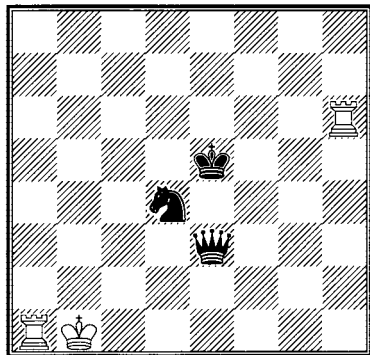
1. f7!

1. b7 ♕f1! 2. b8♗ ♗f2+ 3. ♕h2 ♖e5+ 4. ♗:e5 ♗g4+=
- 1... ♕f1! 2. ♕h2
2. f8♗+? ♗f2+
- 2... ♗f2! 3. ♕g3 ♗e4+ 4. ♕f4 ♗c5! 5. b7 ♗d7! 6. b8♗!
6. f8♗ ♗:f8 7. b8♗ ♖e5+! =
- 6... ♗:b8 7. f8♗ +-

117.

H. Rinck, 1951

Basler Nachrichten



=

1. ♖a5+ ♕f4 2. ♗h4+ ♕g3 3. ♖a3 ♗:a3
- 3... ♗b3 4. ♖c4 ♗d3+ 5. ♖c2 =
4. ♖h3+ ♕:h3 =

The creation of the **Platov** brothers, **Basil Nikolayevich** (1881–1952) and **Mikhail Nikolayevich Platov** (1883–1937), was held under the motto “*position’s simplicity, elegance of play*”. Essential in these studies is to demonstrate how forces are combating in a given material report, in combinational or positional play, while saving at maximum, relative to the original position, the forces.

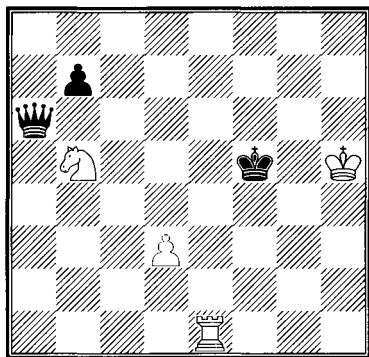
The German composer and critic **F. Sackmann** (1888–1927) characterized as follow the creation of **H. Rinck**, **A. A. Troitski** and **Platov** brothers: “*H. Rinck distinguished himself by technique, accuracy and elegance, while A. Troitski not only by succesful achievements, but also by an extraordinary insight and intelligence, the Platov brothers occupies a place in their midst*”. This assessment is very close to reality and stresses the significant features of such prominent composers. and **M. Platov** came out with their work in 1903 when they published a total of over 200 studies. The greatest contribution of the two had **M. Platov**. It can be considered one of the founders of the modern chess composition.

The Studies of **V. Platov** were published in the chess magazines “**Sahmatnoe Obozrenie**” (1909–1910), “**Sahmaty**” (1922–1929), “**64**” (1925–1932), which helped to increase the interest in chess composition and lead to the emergence of new composers. and **M. Platov** have produced two collections of studies – in 1914 (153 studies) and in 1928 (200 studies). In addition **V. Platov** published a book with “**150 selected studies**” of different authors. In this book he presented the most interesting studies in the first quarter of the last century. These books have played an important role in creating the russian national school of chess composition.

118.

**M. Platov, 1903**

Rigaer Tageblatt



+–

The Queen is exposed to be trapped on several squares.

1. ♖f1+ ♔e5 2. ♕g5 ♚a2

2... ♛a4 3. ♜e1+ ♔d5 4. ♞c3+ +–;

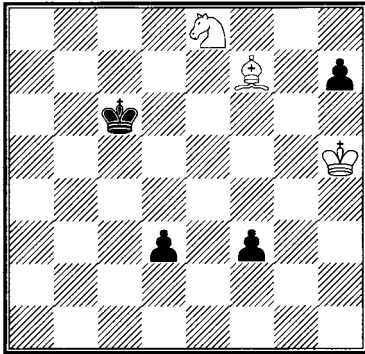
2... ♛a5 3. ♜f5+ ♔e6 4. ♞d4+ +–;

2... ♛b6 3. ♜f5+ ♔e6 4. ♜f6+ +–

3. ♜e1+ ♔d5 4. ♞c3+ +–

119.

V & M. Platov, 1905  
Rigaer Tagblatt

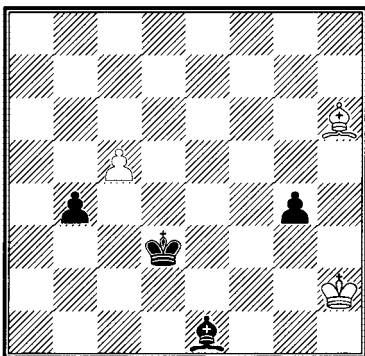


=

1. ♖f6 f2 (1... d2 2. ♙d5+ ♕c5 3. ♙:f3) 2. ♙d5+ ♕b5  
2... ♕b6 3. ♙g2 d2 4. ♖d5+ ♕c5  
5. ♖e3 =  
3. ♙c4+ ♕:c4 4. ♖g4! f1♖ 5.  
♖e5+ ♕c3 6. ♖:d3 ♕:d3 7. ♕h6  
=

120.

V. & M. Platov, 1906  
Deutsche Schachzeitung



+ -

1. c6 b3

1... ♙c3 2. ♙f4

2. c7 ♙g3+!

2... b2 3. c8♖ b1♖ 4. ♖f5+ +-

3. ♕:g3 b2 4. c8♙!

4. c8♖? b1♖ 5. ♖f5+ ♕e2 6.  
♖:b1 =

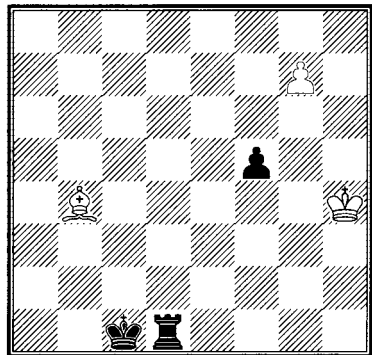
4... ♕e4

4... ♕c2 5. ♙f5+ +-

5. ♕:g4 +-

121.

V. Platov, 1906  
Rus



+ -

1. ♙d6

1. ♙c5? ♖d8 2. ♙f8 ♖d4+ 3. ♕h5  
♖g4 =

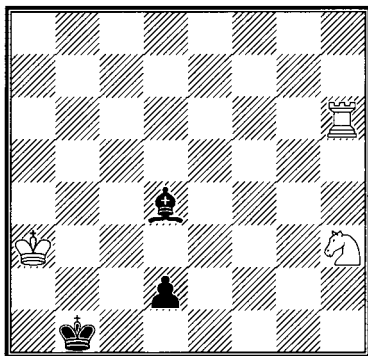
1... ♖h1+

1... ♖d4+ 2. ♕h5 ♖g4 3. ♙f4+  
♖d1 4. ♙g5 +-

2. ♙h2! ♖:h2+ 3. ♕g3 ♖h1 4.  
♕f2 ♖h2+ 5. ♕f3 ♖h3+ 6. ♕f4  
♖h4+ 7. ♕:f5 ♖h5+ 8. ♕f4 ♖h4+  
9. ♕f3 ♖h3+ 10. ♕g2 +-

122.

V. & M. Platov, 1906  
Deutsche Schachzeitung

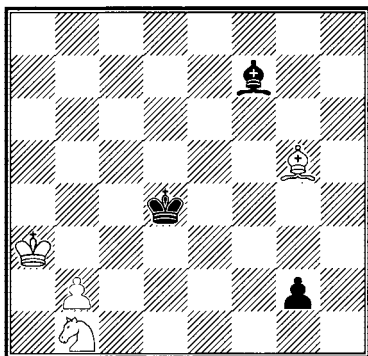


=

1.  $\text{Nf2}$   $\text{Q:f2}$  2.  $\text{Rh1+}$
- 2...  $\text{Rd6?}$   $\text{Qc5+ -+}$
- 2...  $\text{Qe1}$  3.  $\text{Rh2 d1}$
- 3...  $\text{Qf2}$  4.  $\text{Rh1+ Qe1}$  5.  $\text{Rh2}$
4.  $\text{Rb2+ Qc1}$  5.  $\text{Rb1+ Q:b1} =$

123.

V. & M. Platov, 1906  
Niva



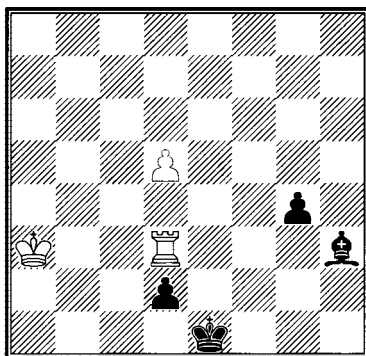
=

1.  $\text{Nf2}$   $\text{Qd5}$

- 1...  $\text{Qh5}$  2.  $\text{Nc4} =$
2.  $\text{Qd8 Qc5}$  3.  $\text{Nb3+ Q:b3}$  4.  $\text{Qg5 g1}$  5.  $\text{Qe3+ Q:e3} =$

124.

V. & M. Platov, 1906  
Niva

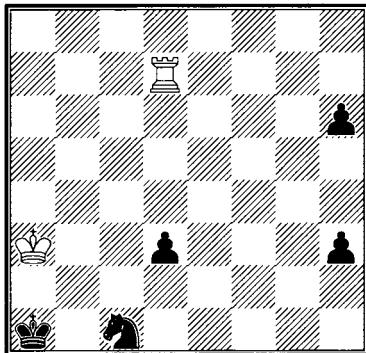


=

1.  $\text{d6 g3}$  2.  $\text{d7 Q:d7}$  (2...  $\text{g2?}$  3.  $\text{d8 Qg1}$  4.  $\text{Qe8+ +-}$ ) 3.  $\text{R:g3 Qb5}$
4.  $\text{Rb3 d1}$  5.  $\text{Rb1 Q:b1} =$

125.

V. & M. Platov, 1906  
Deutsche Schachzeitung



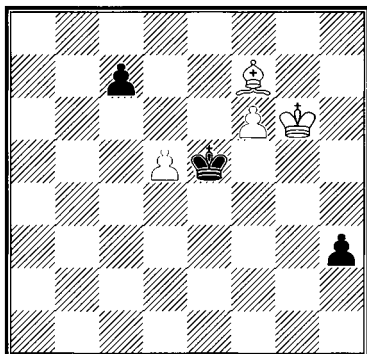
=

The whole weight of the play falls on the Rook, which heroically fight until the end, sacrificing him to reach a stalemate position.

1. ♖d6 h5 (1... ♖b1 2. ♖b6+ ♖c2 3. ♖c6+ ♖d1 4. ♖:h6 d2 5. ♖:h3 ⇒)  
 2. ♖d5 h4 3. ♖d4 h2 (3... ♖b1 4. ♖b4+ ♖c2 5. ♖c4+ ♖d1 6. ♖:h4 d2 7. ♖:h3 ⇒) 4. ♖:h4 d2 5. ♖:h2 d1 ♖6. ♖a2+ ♖b1 7. ♖b2+ ♖a1 8. ♖a2+ ♖:a2 =

126.

V. & M. Platov, 1906  
 Bohemia



+ -

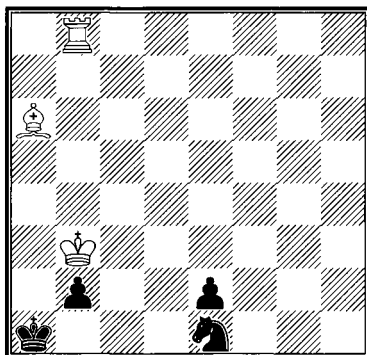
The bad placed White Bishop makes difficult the win. That's why White is using a combination.

1. d6  
 1. ♖e6? h2 2. f7 h1 ♖6 3. f8 ♖ ♖g2+ 4. ♖f7 ♖f3+ 5. ♖e8 ♖:f8+ 6. ♖:f8 ♖d6 =  
 1... ♖:d6  
 1... h2 2. d7 h1 ♖6 3. d8 ♖6 + -;  
 1... c:d6 2. ♖d5! ♖:d5 3. f7 h2 4. f8 ♖6 h1 ♖6 5. ♖a8+ + -

2. ♖e8 h2 3. f7 h1 ♖6 4. f8 ♖6+ ♖d5 (4... ♖e5 5. ♖f6+) 5. ♖c6+ ♖:c6 6. ♖a8+ + -

127.

V. & M. Platov, 1906  
 Bohemia

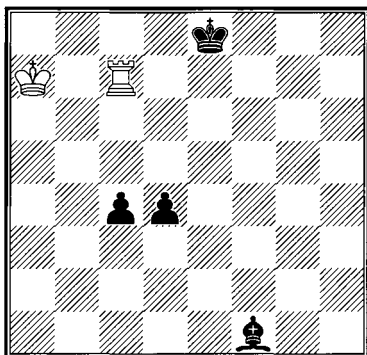


=

1. ♖d3! (1. ♖c3? ♖d3! -+) 1... ♖:d3 2. ♖c2 ♖c1 3. ♖:b2 e1 ♖6 4. ♖b1+ ♖a2 5. ♖a1+ ♖:a1 =

128.

V. & M. Platov, 1906  
 Bohemia



=

In an apparently simple position, in which Black's Pawns are a very powerful force, White, with a subtle play, manages to obtain an unpredictable stalemate.

1. ♖b6

1. ♖a6? d3 (1... c3+? 2. ♖a5) 2. ♖:c4 d2 -+

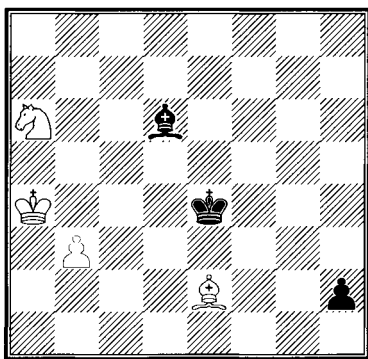
1... c3 2. ♖a5 d3

2... ♖d8 3. ♖c5 d3 4. ♖b4 c2 5. ♖b3 ♙e2 6. ♖b2 d2 7. ♖d5+ =

3. ♖:c3 d2 4. ♖e3+ ♖d7 5. ♖e4 d1 ♖ 6. ♖d4+ ♗:d4 =

129.

V. & M. Platov, 1907  
Moskauer Duetsche Zeitung



=

1. ♙b5 ♖d5 2. ♞b4+ ♙:b4 3. ♙a6 ♖c6 4. ♙d3 h1 ♗

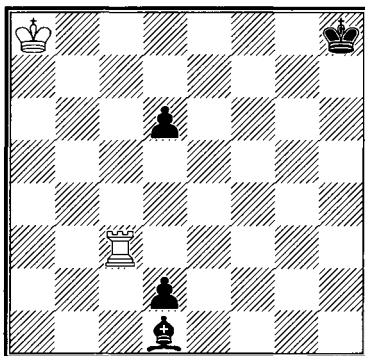
4... ♖d5 5. ♙a6

5. ♙e4+ ♗:e4 =

It's easy to observe that this study is a version of the 123 study.

130.

V. & M. Platov, 1907  
Deutsche Schachzeitung



=

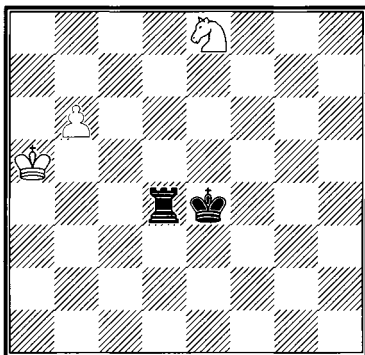
White's saving plan is to attract the Black King on the six ranks and using, after that, a stalemate combination.

1. ♖h3+ (1. ♖d3? -+; 1. ♖c8+? -+)

1... ♖g7 2. ♖g3+ ♖h6 (2... ♖f6 3. ♖d3! =) 3. ♖d3! ♙f3+ 4. ♖a7 d1 ♗ (4... d1 ♖ 5. ♖:f3=) 5. ♖:d6+ ♗:d6 =

131.

V. & M. Platov, 1907  
Deutsche Schachzeitung



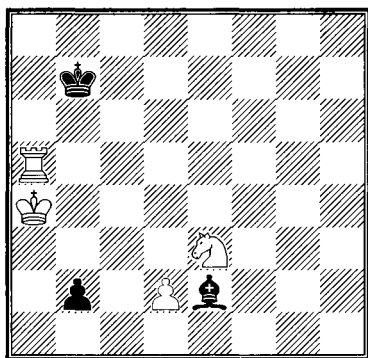
+ -

1. b7 ♖d5+ 2. ♔b6!  
 2. ♔a6? ♖d8; 2. ♔a4 ♖d8 3. ♘d6+  
 ♔f3 4. ♘c8 ♖d1 =  
 2... ♖d8 3. ♘d6+ ♔f3  
 3... ♖:d6+ 4. ♔c7 +-  
 4. ♘c8 ♖d1 5. ♘d6!  
 5. ♔c7 ♖c1+ =  
 5... ♖:d6+ 6. ♔c7 +-

132.

V. Platov, 1907

Rus



=

The Black King and Pawn positions, placed on the same row, suggest how White can save himself.

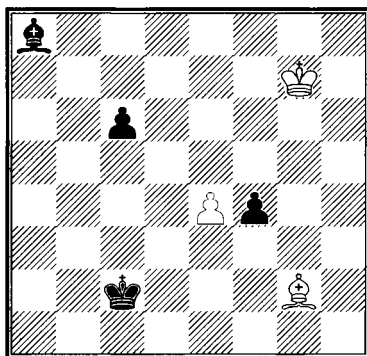
1. d3 ♖:d3 2. ♘c4 ♖:c4 3. ♔a3  
 b1♖ 4. ♖b5+ ♖:b5 =  
 4... ♖:b5 =

The 133 and 134 studies make use of the same idea – the chase and attraction of the Bishop on the promotion square. It is clear that the win can be achieved only by an energetically advance of Pawns. Using the bad Black's King position, the White Pawn is Queening.

133.

V. & M. Platov, 1907

La Strategie



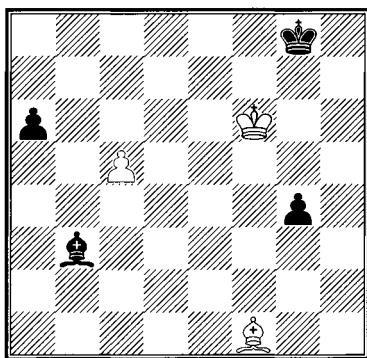
+ -

1. e5 ♖b7 2. e6 ♖c8 3. e7 ♖d7  
 4. ♖h3!  
 4. ♔f8 c5 =  
 4... ♖e8 5. ♔f8 ♖h5 6. ♖g4!  
 ♖g6 7. ♖f5+! ♖:f5 8. e8♖ +-

134.

V. & M. Platov, 1907

Bohemia



+ -

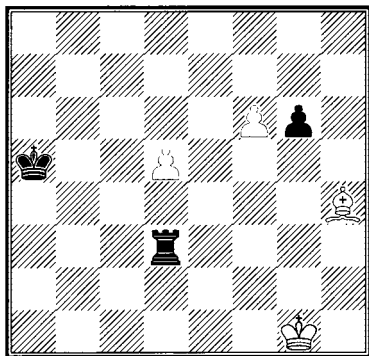
1. c6 ♖a4

- 1... ♖d5 2. ♙c4 ♙:c4 3. c7+-  
 2. c7 ♙d7 3. ♚e7 ♙c8 4. ♚d8  
 ♙f5 5. ♙d3 ♙e6 6. ♙c4+-

Here too, like in the precedent study, White King is taking an active role in the chase of the Bishop.

135.

V. & M. Platov, 1908  
 Deutsche Schachzeitung

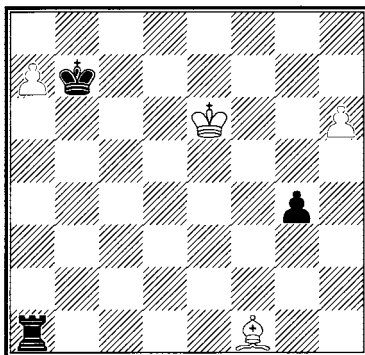


+ -

1. d6 ♖d1+ 2. ♙g2 ♖d2+ 3. ♙h3  
 3. ♙f3? ♖:d6! 4. f7 ♖d5  
 3... ♖:d6  
 3... ♖d3+ 4. ♙g3 ♙b6 5. f7 ♖f3  
 6. d7+-  
 4. f7 ♖d3+ 5. ♙g2 ♖d2+ 6. ♙g1 ♖d1+ 7. ♙e1+ ♖:e1+ 8. ♙g2 ♖e2+ 9. ♙g3 ♖e3+ 10. ♙g4 ♖e4+ 11. ♙g5 ♖e5+ 12. ♙:g6 ♖e6+ 13. ♙g5 ♖e5+ 14. ♙g4 ♖e4+ 15. ♙g3 ♖e3+ 16. ♙f2+-

136.

V. & M. Platov, 1908  
 Deutsche Schachzeitung

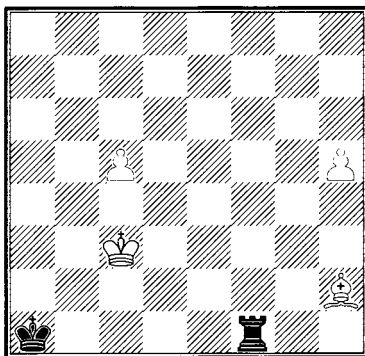


+ -

1. a8 ♚+! ♙:a8 2. h7 ♖e1+ 3. ♙d7 ♖d1+ 4. ♙c7 ♖c1+ 5. ♙c4! ♖:c4+ 6. ♙d7 ♖d4+ 7. ♙e7 ♖e4+ 8. ♙f7 ♖f4+ 9. ♙g7+-

137.

V. & M. Platov, 1908  
 Deutsche Schachzeitung



+ -

1. ♙b4!  
 1. ♙c4? ♖f5 2. c6 ♖:h5 3. c7 ♖:h2

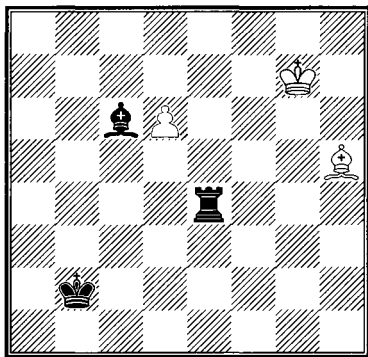
=

1... ♖f5 2. c6 ♖:h5 3. c7 ♖h4+  
 4. ♚b5 ♖h5+ 5. ♚b6 ♖h6+ 6.  
 ♙d6! ♖:d6+ +- J. Barbie, F.  
 Saavedra – 26

In the book's studies of V. and M. Platov (1928), the authors stated: "This study, after si: moves, is not a deepening of the well-known study, as some critics believe. The basic theme of this study is the fight of the Bishop against the Rook". But still a clarification is needed, that this study would not have a particular value, if it didnt enetred into the study of Barbie and F. J. Saavedra. Only this subtle navigation to the final position creates a high-class performance, giving a great satisfaction for those who solve it.

138.

V. & M. Platov, 1908  
 Bohemia



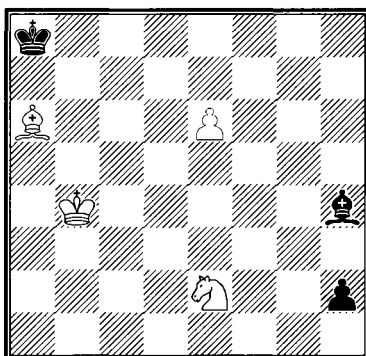
=

1. ♙f3 ♖c4 2. ♙d5 ♙:d5  
 2... ♖c5 3. ♙e6 ♖a5 4. ♚f6 =; 2...  
 ♖c1 3. ♚f8! ♙:d5 4. d7 =; 2... ♖g4+  
 3. ♚f8! ♙:d5 4. d7 ♖g8+ 5. ♚e7 ♖g7+  
 6. ♚d6 =

3. d7 ♖c7  
 3... ♖g4+ 4. ♚f8! =  
 4. ♚h8 ♖:d7 =

139.

V. & M. Platov, 1911  
 Bohemia

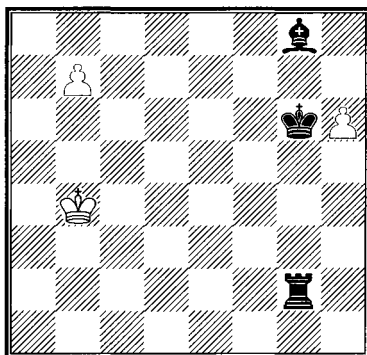


=

1. ♙g3 ♙:g3 2. e7 ♙d6+ 3.  
 ♚a4! ♙:e7 4. ♙c4 h1♚ 5. ♙d5+  
 ♚:d5 =

140.

V. & M. Platov, 1911  
 La Strategie



=

1. h7 ♖b2+

1... ♔:h7 2. ♔c3 ♚g3+ 3. ♔b2 ♚b3+ 4. ♔a1 =

2. ♔a3 ♚a2+

2... ♚b3+ 3. ♔a2! ♔:h7 4. ♔a1! =

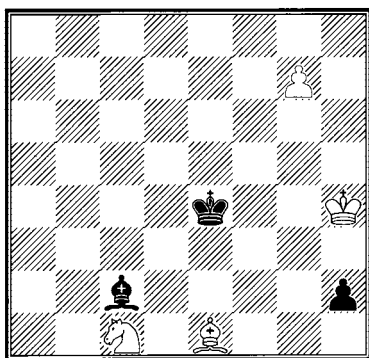
3. ♔b4 ♔:h7 4. ♔c3! ♚a3+ 5. ♔b2 ♚b3+ 6. ♔a1 ♚d5 7. b8 ♚b8 =

An unbelievable position: Black to play can't do anything against the stalemate.

141.

V. & M. Platov, 1911

Tagliche Rundschau



=

1. g8 ♚

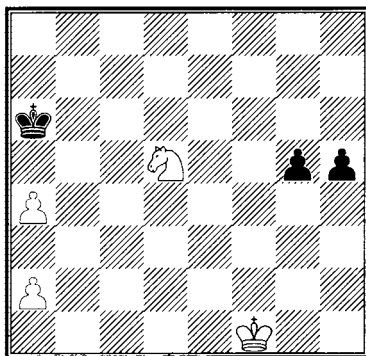
1. ♔g4? ♚d1+! 2. ♚e2 ♚:e2+ 3. ♔g5 ♚c4 +-

1... h1 ♚+ 2. ♔g4! ♚d1+ 3. ♚e2 ♚:e2+ 4. ♔g5 ♚g1+ 5. ♚g3! ♚:g3+ 6. ♔h6 ♚:g8 =

142.

V. & M. Platov

Sbornik etiudov, 1914



+ -

Here a very interesting fight runs its course. In the end, after long maneuvers, Black runs out of moves and his saving chances vanish.

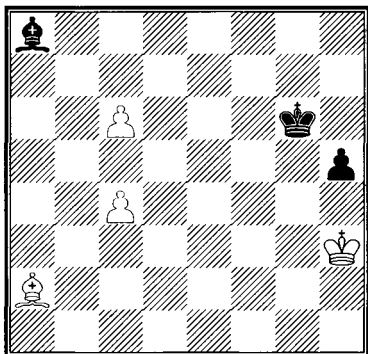
1. ♔g2!

1. ♔f2? h4 2. ♔f3 h3 3. ♔g3 g4 =  
 1... g4 2. ♔g3 ♔a5 3. ♚c3 ♔b4  
 4. a3+ ♔a5 5. ♔h4 ♔a6 6. ♚d1  
 ♔a5 7. ♚b2 ♔b6 8. ♚c4+ ♔c5  
 9. a5 ♔b5 10. a4+ ♔a6 11. ♔g3  
 ♔a7 12. ♚d2 ♔a6 13. ♚b3 ♔b7  
 14. ♚c5+ ♔a7 15. a6 ♔b6 16. a5+  
 ♔a7 17. ♔h4 ♔a8 18. ♚d3 ♔a7  
 19. ♚b4 ♔b8 20. ♚c6+ ♔c7 21.  
 a7 ♔b7 22. a6+ ♔a8 23. ♔g3 h4+  
 24. ♔g2 g3 25. ♔h3 g2 26. ♔:g2  
 h3+ 27. ♔h1! h2 28. ♚b4 +-

Must be mentioned that the initial position of this study was a bit different. The improved form was taken from A. Cheron's book "Lehr- und Handbuch der Endspielen", 2-nd Vol. from 1957.

143.

V. & M. Platov, 1914  
Sbornik etiudov



+-

1. ♖b1+ ♔f6 2. ♗e4 ♕e5 3. ♘h1!

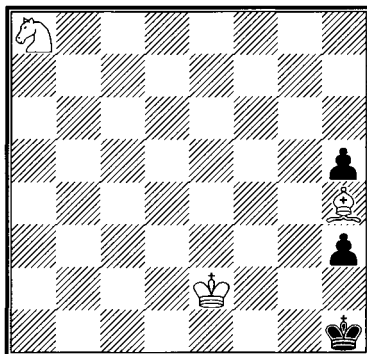
3. c7? ♗:e4 4. c8♞ ♗f5+ =;  
3. ♗d5? ♕d6 4. c7 ♗:d5 5. c8♞  
♗e6+ =;  
3. ♗f3? ♕d6 4. c7 ♗:f3 5. c8♞  
♗g4+ =;  
3. ♗g2? ♕d6 4. c7 ♗:g2+ 5. ♕:g2  
♕:c7 =

3... ♕d6 4. c7 ♕:c7 5. ♗:a8  
+-

In the 144 and 145 studies the “*indian thema*” is revealed, with the 1955 and respectively 1974 corrections.

144.

V. & M. Platov, 1924  
Sahmaty

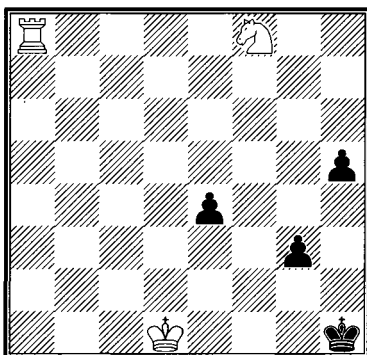


+-

1. ♔f2 h2 2. ♗g3 h4 3. ♗b8!  
h3 4. ♕g3 ♕g1 5. ♗a7+ ♕h1 6.  
♘b6! ♕g1 7. ♘d5+ ♕h1 8. ♘e3  
♕g1 9. ♘g4+ ♕h1 10. ♗b8 +-

145.

V. & M. Platov, 1924  
Sahmaty



+-

1. ♖a5

1. ♖a3? ♕h2 2. ♘g6 g2 =

1... h4

1... g2 2. ♖:h5+ ♔g1 3. ♕e1 e3 4. ♖g6 e2 5. ♘h4 +-

2. ♖h5 g2

2... h3 3. ♖:h3+ ♕g2 4. ♖h7 +-

3. ♖:h4+ ♕g1 4. ♕e1! e3 5. ♖h8! e2 6. ♘h7 +-

In the 1928 book's studies of V. and M. Platov, the White King was on d2 square. In that case, the study could be solved by lateral checks:

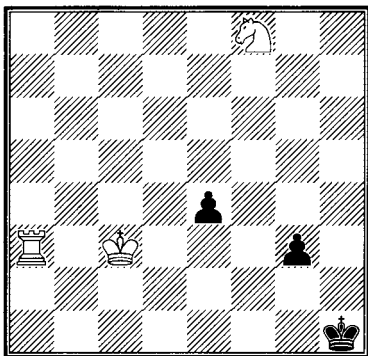
1. ♖a3! e3+ 2. ♖e3 g2 3. ♖h3 ♕g1 4. ♖g6 ♕f2 5. ♘h4! or 1... ♕h2 2. ♖g6 g2 3. ♖f4! g1 ♖ 4. ♖h3 #. This study was later corrected by placing the King on d1.

Is it, somehow, possible to join both ideas in a single study? It seems that it is. At that time I didn't know V. and M. Platov and I had no contacts with them. Only in 1974 I had the opportunity to compose, with them, this study – (146).

146.

V. & M. Platov & G. Kasparian

1974



+ -

1. ♕d2 e3+

1... g2 2. ♖h3+ ♕g1 3. ♕e1 e3 4. ♖h8 e2 5. ♘h7 +-;

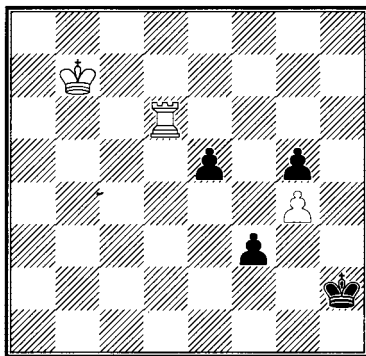
1... ♕h2 2. ♖g6 g2 3. ♖f4 g1 ♖ 4. ♖h3 #

2. ♖:e3 g2 3. ♖h3+ ♕g1 4. ♖g6 ♕f2 5. ♘h4 g1 ♖ 6. ♖f3 #

147.

V. & M. Platov, 1925

64, III. Pr.



=

Black King is very active and succeeds, by the means of Pawns threats, to find a stalemate shelter.

1. ♕c6

1. ♖f6? ♕g2 2. ♕c6 e4 +-

1... e4

1... f2? 2. ♖f6 ♕g2 3. ♕d5 +-

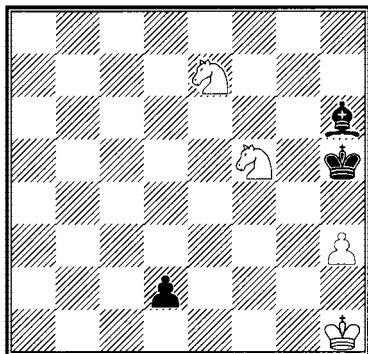
2. ♕d5 e3 3. ♕e4 e2 4. ♕:f3! e1 ♖ 5. ♖h6+ ♕g1 6. ♖h1+ ♕:h1

=

148.

**M. Platov, 1925**

Nauka i tehnika



=

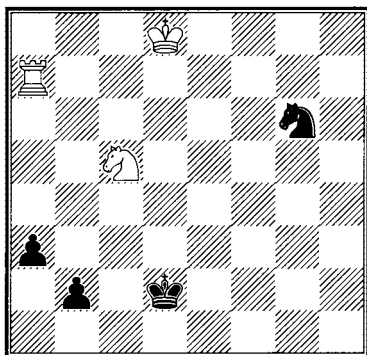
A simple study which ends, after Knight pinning, with stalemate.

1. ♖g3+ ♔h4
2. ♖ef5+ ♔:h3
3. ♖e3! ♕:e3
4. ♖f1 d1♚ =

149.

**M. Platov, 1925**

Sahmatnyi listok



=

The study is distinctive because, analyzing the initial position is hard to presume a stalemate possibility. White,

sacrificing the Knight, brings closer to him the Black King, afterwards the stalemate combination arises.

1. ♖e4+

1. ♖b3+? ♔c3 -+

1... ♔c2 2. ♖c3!

2. ♖c7+? ♔d3 -+

2... ♔:c3 3. ♖:a3+ ♔c4 4.

♖a4+ ♔c5 5. ♖a5+ ♔c6

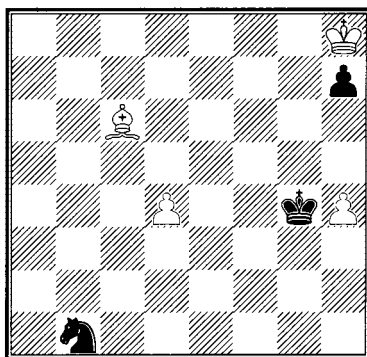
5... ♔b6 6. ♖a8 ♔b7 7. ♖a5 =

6. ♖a6+ ♔b7 7. ♖a5 b1♚ 8. ♖b5+ ♚:b5 =

150.

**M. Platov, 1925**

Sahmaty



+ -

This is a thoroughgoing study of the 58 study of **A. Troitski**.

1. d5

1. h5? ♔:h5 2. d5 ♔g6! 3. ♔g8 ♖f5 4. ♖f8 ♖c3 5. d6 ♖e4 6. d7 ♖c5 =

1... ♖d2 2. h5!

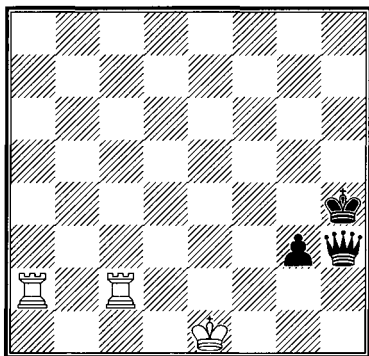
2. d6? ♖c4 3. d7 ♖e5 =

2... ♔:h5 3. d6 ♖c4 4. ♕e8+! ♖h6! 5. d7 ♖e5 6. d8♚! +-

6. d8♚? ♖f7+ 7. ♕:f7 =

151.

**M. Platov, 1927**  
Sahmaty, Mention



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A classical study of trapping the Queen with two Rooks. In this kind of studies the play is forced.

**1. ♖a4+!**

1. ♜c4+? ♕g5 2. ♜a5+ ♕f6 3. ♜c6+ ♕e7 4. ♜a7+ ♕d8

**1... ♕g5 2. ♜c5+ ♕f6 3. ♜a6+ ♕e7 4. ♜c7+ ♕d8 5. ♜h7 ♜g2**

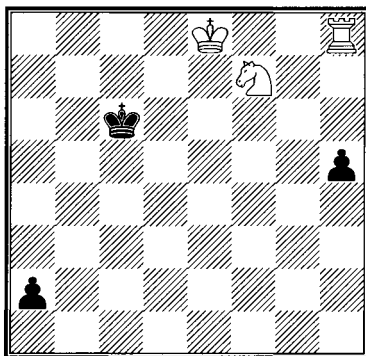
5... ♜:h7 6. ♜a8+ ♕c7 7. ♜a7+ +-

**6. ♜a8+ ♜:a8 7. ♜h8+ +-**

An accurate Rooks play.

152.

**V. & M. Platov, 1929**  
64



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The Knight and the Rook, although initially misplaced, succeed to cooperate and then, through an ingenious method, to capture the new promoted Queen.

**1. ♜h6+**

1. ♘d8+? ♕b5 2. ♜:h5+ ♕c4 3. ♜a5 ♕b3 4. ♘c6 ♕b2=

**1... ♕b7!**

1... ♕b5? 2. ♜:h5+ ♕b4 3. ♜h1 ♕b3 4. ♘d6 ♕b2 5. ♘c4+ +-

**2. ♘d8+ ♕a7 3. ♘c6+ ♕a8 4. ♘a5! a1♜ 5. ♜a6+ ♕b8 6. ♘c6+ +-**

Let us be acquainted with another founder of chess modern study - **Leonid Kubbel** (1891–1942). **Kubbel** dealt not only with studies, but also with problems. From the 2500 compositions, something more than 400 are studies, the rest are problems.

**Kubbel's** first studies were published in 1904. **Kubbel** himself showed that, in his career, he had been influenced by **H. Rinck**, **V. and M. Platov**, **I. Zervers**, and later by **A. Troitski** and others. Working at his first studies, he soon realized the close link that must exist between the studies technique and the practical game – the chess player's qualification. The art of correctly analyzing certain position basically requires the force of play of that player. Therefore **L. Kubbel** gave more attention to the practical game. This was stated later in his work in composition. **L. Kubbel** believes that around 1918 he had managed to master the technique of studies, after 14 years from the beginning to deal with composition. **A. Kubbel's** high work capacity was rewarded and he created wonderful achievements that meet the modern chess composition requirements.

His first book – “**150 chess studies**” appeared in 1925. This book was a great success and contributed to the development of chess composition. The young composers of that time had a very useful studying book, and the lovers of compositions a great aesthetical satisfaction.

The second book of **Kubbel**, “**250 selected studies**“, appeared in 1938 and was **Kubbel's** concluding creation work. Neither today the book didn't lose anything from importance, and is still very attractive.

In 1984 appeared in Moscow the book “**Leonid Kubbel**“, of **I. G. Vladimirov** and **I. G. Fokin**. The book comprises largely the creation of **Kubbel** in chess problems, but there are also included over two hundred studies. In the same year, 1984, **T. Withfort** published a collection of studies by **L. Kubbel** at Cambridge, in England. Moreover **T. Withfort** also published in 1988 the studies of **H. Mattison**. The vigorous activity of the English author deserves to be eulogized.

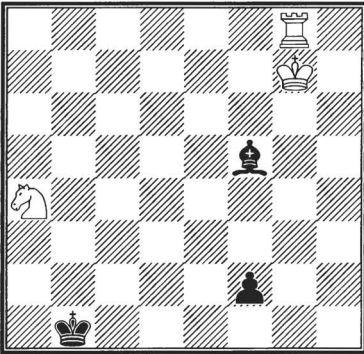
Much force and energy had **L. Kubbel** dedicated to the composition box from “**Sahmatnyi listok**” during 1922–1931. This became a chess composition creative center.

**Kubbel's** creative principles are best expressed by him: “*The most important thing to consider in the study is the idea, it must be prevailing in comparison with the material, and not complied to this... The idea must be implemented, in the conditions of a mutual combat with active participation, without exception, of all pieces. Black must not wait until White fulfills his plan, but must find counter-play, combining defense with counter-attack. All phases of this struggle - the entering into the dispute, the central stage and the end – must be connected. Each idea must be expressed using the minimum resources, in compliance with the economical principle. The construction of the study must be natural, simple, in other*

words – the study should be close to the practica game, presenting themselves such a photo taken from the nature.”

153.

L. Kubbel, 1907  
Rigaer Tagblatt



=

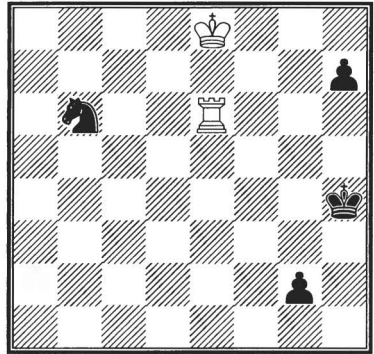
In this position the Black Pawn is very strong, so White should think how do draw.

1.  $\text{Nc3+}$   $\text{Kc2}$  2.  $\text{Nd1}$
2.  $\text{Nd5?}$   $\text{Kd2}$  –+
- 2...  $\text{Kd1}$  3.  $\text{Kh8! f1}$   $\text{K}$
- 3...  $\text{Ke1}$  4.  $\text{Kg2}$
4.  $\text{Kg1}$   $\text{K:g1}$  =



154.

L. Kubbel, 1907  
Schweizerische Schachzeitung

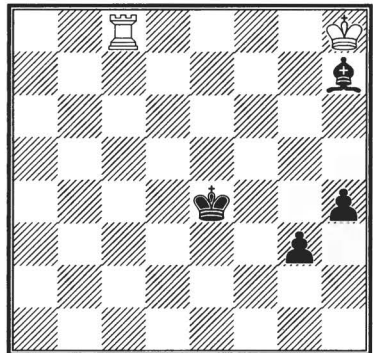


=

1.  $\text{Kh6+}$   $\text{Kg5}$  2.  $\text{K:h7}$   $\text{Kg6}$  3.  $\text{Kh8!}$   $\text{Kg7}$  4.  $\text{Kh5 g1}$   $\text{K}$
- 4...  $\text{Kf6}$  5.  $\text{Kh6+}$   $\text{Kf5}$  6.  $\text{Kh5+}$   $\text{Kf4}$  7.  $\text{Kh4+}$   $\text{Kf3}$  8.  $\text{Kh3+} =$
5.  $\text{Kg5+}$   $\text{K:g5}$  =

155.

L. Kubbel, 1908  
Bohemia



=

1. ♖c4+ ♔f3 2. ♖:h4 g2 3.  
 ♜h3+ ♕f4 4. ♖h4+ ♔f5 5. ♖h5+  
 ♕f6 6. ♖h1!

6. ♖h6+? ♕g6 +-

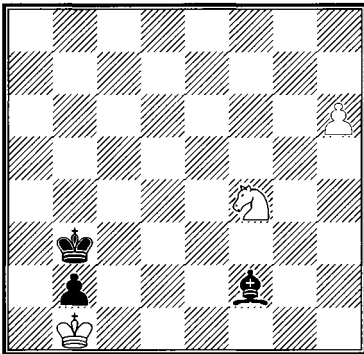
6... g:h1♖ =

L. Kubbel's idea was followed by a number of adaptations (F. Dedra and others), but nobody was able to bring something new in this combination.

156.

L. Kubbel, 1908

Rigaer Tageblatt



+ -

1. ♖e6

1. ♖e2? ♕h4=

1... ♕h4

1... ♕g3 2. ♖d4+ ♔a3 3. ♖f3;

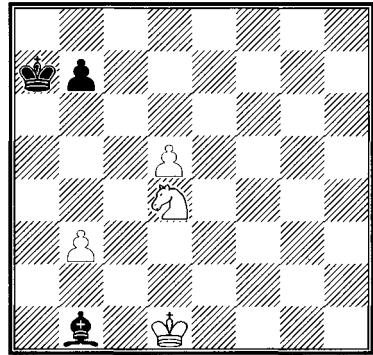
1... ♕e1 2. ♖d4+

2. ♖c5+ ♔a3 3. ♖e4 +-

157.

L. Kubbel, 1909

Niva, II. Pr.



+ -

The chasing of the Bishop with the Knight is expressed in this study in an economical form, in two symmetrical variants. Symmetry, in general, was often used in studies as a method, by L. Kubbel.

1. d6

1. ♖c1? ♕g6! 2. d6 ♕e8

1... ♖b8

△ ♖c8-d7;

1... ♖b6?!

2. ♖c1! ♕d3

2... ♕g6 3. d7 ♖c7 4. ♖e6+ ♔:d7

5. ♖f8+ +-;

2... ♕a2 3. ♖b2+-;

2... ♕e4 3. d7+-;

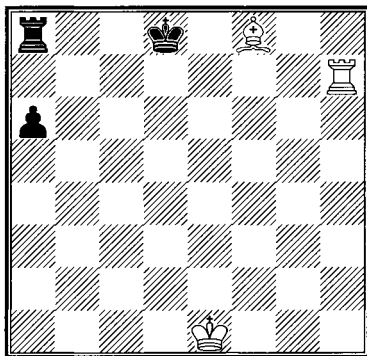
2... ♕h7 3. d7+-

3. d7 ♖c7 4. ♖e6+ ♔:d7 5.

♖c5+ ♖c6 6. ♖:d3+-

158.

**L. Kubbel, 1909**  
Rigaer Tageblatt



+-

Sources for this very interesting study came from the nineteenth century. In one of his compositions **B. Horwitz** expressed for the first time the idea of this composition. **L. Kubbel** has brilliantly developed this idea, giving it an economical form, expressed in two variations.

1. ♖c5

1. ♖d6? ♜c8=

1... ♜c8

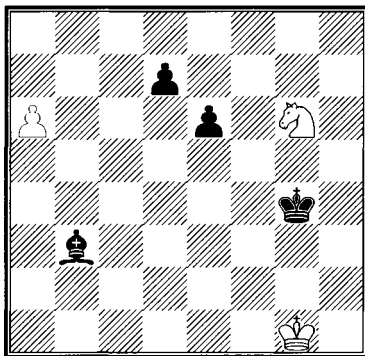
1... ♖c8 2. ♖a7 +-

2. ♖b6+ ♖e8 3. ♖c7 a5 4. ♖d1 a4 5. ♖c1 a3 6. ♖b1 a2+ 7. ♖a1!

+-

159.

**L. Kubbel, 1910**  
Niva

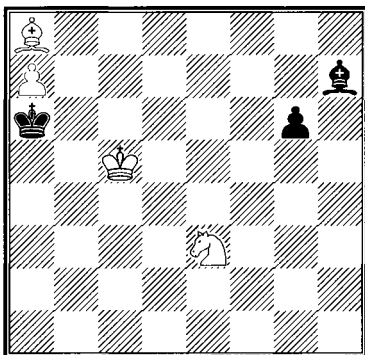


+-

1. ♖e7 ♖c2 2. ♖d5! ♖a4 (2... ♖e4? 3. ♖f6+) 3. ♖b4 ♖d1 4. ♖c6! (4. ♖d3? ♖b3=) 4... ♖f3 (4... ♖a4 5. ♖e5+ ♖f4 6. ♖:f3 +-)

160.

**L. Kubbel, 1914**  
Rigaer Tageblatt



+-

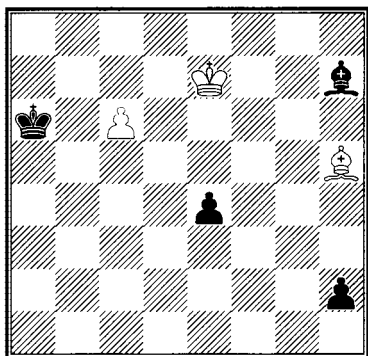
1. ♖e4 ♖:a7 2. ♖d5 ♖g8 3. ♖e7 ♖f7 (3... ♖b3 4. ♖c6+ ♖a6 5.

♔d3+ ♚b7 6. ♞a5+ +-; 3... ♔a2 4.  
 ♞c6+ ♚a6 5. ♞b4+ +-; 3... ♔h7 4.  
 ♚d6 ♚b8 5. ♚d7 ♚a7 6. ♚e6+-) 4.  
 ♞c6+ ♚a6 5. ♔d3+ ♚b7 6. ♞d8+  
 +-

161.

L. Kubbel, 1914

Rigaer Tageblatt



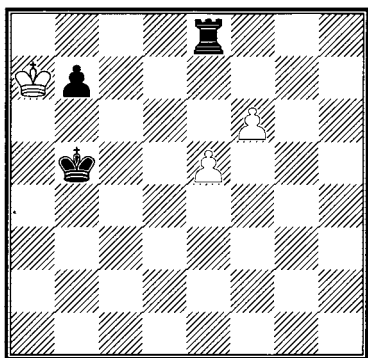
=

1. c7 ♚b7 (1... ♔f5 2. ♔g6 h1 ♚  
 3. ♔:f5=) 2. ♚d8 ♔f5 3. ♔g6 h1 ♚  
 4. c8 ♚+! ♔:c8 5. ♔:e4+ ♚:e4 =

162.

L. Kubbel, 1916

Tidskrift for Schack



=

It appears that two very strong Pawns can make much trouble to Black. In fact things are not so, the draw which occurs is the normal result.

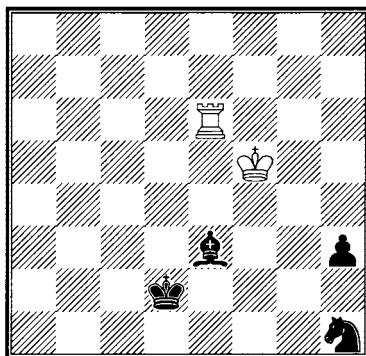
1. f7 ♚f8 2. e6 b6 3. ♚b7 ♚c5 4. e7!

4. ♚c7? ♚d5 5. ♚d7 ♚e5 6. ♚e7 ♚h8 -+

4... ♚:f7 5. ♚a6! ♚:e7 =

163.

L. Kubbel, 1917



=

1. ♚g4 h2

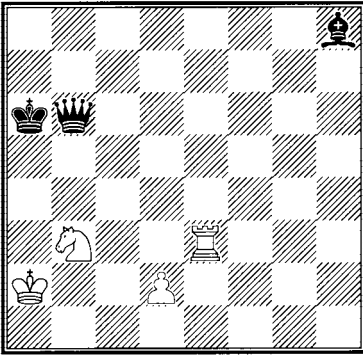
1... ♞f2+ 2. ♚g3 =

2. ♚h3 ♔f4 3. ♚g2 ♞f2 4. ♚e2+! ♚:e2 =

164.

L. Kubbel, 1921

Listok S K Petrogubkommuny



=

1. ♘d4! ♚:d4

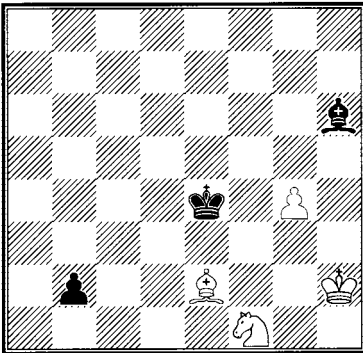
1... ♚d8 2. ♜a3+ ♚b7 (2... ♚b6 3. ♜b3+) 3. ♜b3+ ♚c8 4. ♜b8+ ♚:b8 5. ♘c6+ =

2. ♜a3+ ♚b5 3. ♜b3+ ♚c4 4. ♜c3+ ♚d5 5. ♜d3! ♚:d3 =

165.

L. Kubbel, 1922

Sahmaty



=

1. g5 ♙:g5 2. ♙h5 ♙f4+

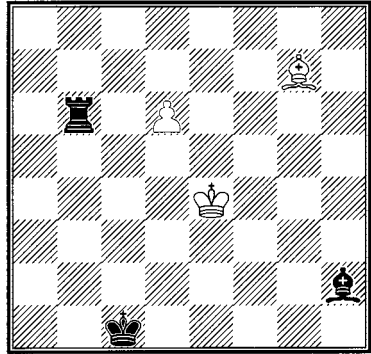
2... ♚f5 3. ♘g3+ ♚f6 4. ♘e4+ ♚e5 5. ♘c3 =

3. ♚h1 ♚f5 4. ♙d1 b1♚ 5. ♙c2+ ♚:c2 6. ♘e3+ ♙:e3 =

166.

L. Kubbel, 1921

Listok S K Petrogubkommuny



=

After its final position this study is similar with the 153 study, but in terms of material and play they differ one from other. Similar shades were used many times before and will be used in chess composition in the future too.

1. ♙e5 ♜b4+ 2. ♚d5! ♜b5+ 3. ♚c6!

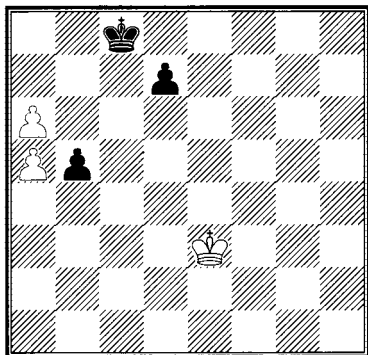
3. ♚c4 ♜:e5 4. d7 ♜e4+ 5. ♚d3 ♜e1+ =

3... ♜:e5 4. d7 ♜e6+ 5. ♚b7 ♜d6 6. ♚c8! ♜c6+ 7. ♚b7 ♜c7+ 8. ♚a8! ♜:d7 =

167.

L. Kubbel, 1922

Шахматный листок



=

This Pawns study, based on White King's maneuvers that are meant to reach a stalemate position, leads eventually to a mutual zugzwang.

1. ♔d4 d6 2. ♔c3!

2. ♔d5? ♔c7 -+

2... d5 3. ♔d4 b4 4. ♔:d5! b3

5. ♔c6 ♔b8

5... b2? 6. a7 =

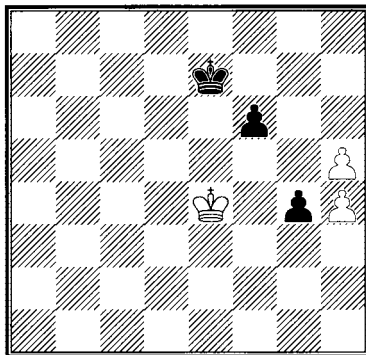
6. ♔b6 b2 7. a7+ ♔a8 8. ♔a6  
b1♚ =

The idea of this study was processed by other authors too. Among these the next are highlighted: **Kraemmer-Rutten** (1922), **H. Fahrni** (1922), **J. Gunsta** (1929), **F. Richter** (1933), **T. Gorgiev** (1950). We present the study of **T. Gorgiev** in which the game had a more original interpretation.

168.

T. Gorgiev, 1950

Шахматы в СССР, Mention



=

1. h6

1. ♔f4? f5 2. h6 ♔f6 3. h5 ♔f7  
-+

1... ♔f8!

1... ♔f7? 2. ♔f4 f5 3. h5 .

2. h5

2. ♔f4? f5 3. ♔:f5 g3 4. ♔f6 ♔g8  
-+

2... ♔f7 3. ♔e3!

3. ♔f4? f5 4. ♔g3 ♔g8 -+

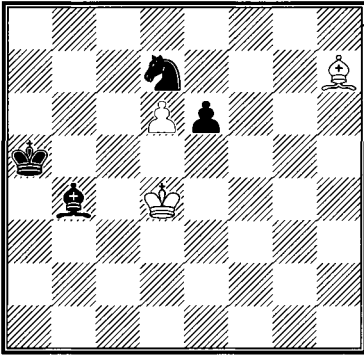
3... f5 4. ♔f4 ♔f6 5. ♔g3

5. ♔e3? g3 -+

5... ♔f7 6. ♔f4 ♔f8 7. ♔:f5 g3  
8. ♔f6! ♔g8 9. ♔g6 g2 10. h7+  
♔h8 11. ♔h6 g1♚ =

169.

**L. Kubbel, 1922**  
Sahmatnyi listok

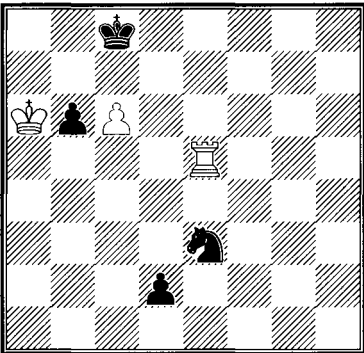


=

1. ♔g8 e5+ (1... ♕c5+ 2. ♖c4 e5 3. ♕e6 ♜f8 4. ♖:c5 ♜:e6+ 5. ♖d5=) 2. ♖d5 ♜f6+ 3. ♖:e5 ♜:g8 4. ♖e6 (4. d7? ♕e7 5. ♖e6 ♕d8 6. ♖f7 ♜f6-+) 4... ♖b6 (4... ♕d2 5. d7 ♕g5 6. ♖f7=) 5. d7 ♖c7 6. ♖f7 ♜e7 7. ♖e8 ♜c6 8. d8♚+ ♜:d8=

170.

**L. Kubbel, 1922**  
Sahmatnyi listok



=

**1. ♖b5! ♖d8!**

1... d1♚ 2. ♜e8+ ♖c7 3. ♜e7+ ♖b8 4. ♜e8+ =

**2. ♖:b6 ♜c4+**

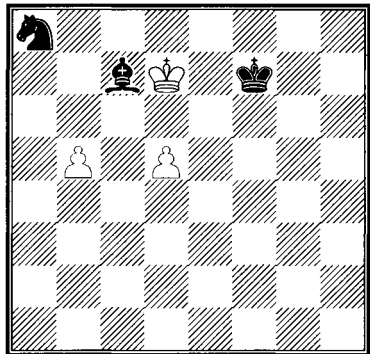
2... d1♚ 3. c7+ ♖d7 4. ♜e7+ ♖:e7 5. c8♚ ♜d5+ 6. ♖a6 ♚a4+ 7. ♖b7 ♚b5+ 8. ♖a7! ♚b6+ 9. ♖a8 ♜c7+ 10. ♚:c7+ ♚:c7 =

**3. ♖b7 ♜d6+ 4. ♖b8 d1♚ 5. c7+ ♖d7 6. c8♚+ ♜:c8 7. ♜d5+ ♚:d5 =**

The existence of the second stalemate raises the value of this study. Must be mentioned that the branching of variants occurs at the start of this study, to which **L. Kubbel** paid a great attention.

171.

**L. Kubbel, 1923**  
Sahmaty



=

**1. d6**

1. ♖c8? ♕h2 2. ♖b7 ♜c7 3. ♖c6 ♖e7=; 1. ♖c6? ♕d8

**1... ♕a5 2. b6 ♜:b6+**

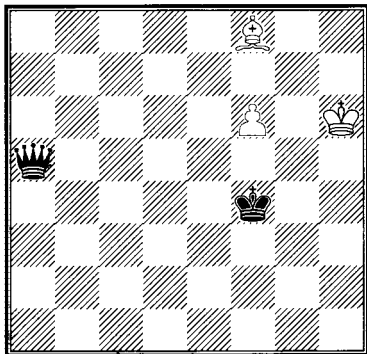
2... ♕:b6 3. ♖c8

**3. ♖c6 ♜c8 4. ♖d7 ♜a7 =**

172.

L. Kubbel, 1923

Krasnaia gazeta



=

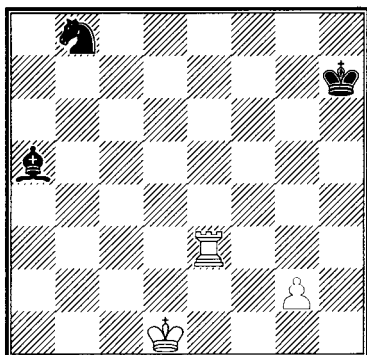
1. ♖d6+ (1. f7? ♜g5+ 2. ♔h7 ♘f5  
3. ♙g7 ♜g6+ 4. ♘g8 ♜e6 -+) 1...  
♜f5 (1... ♘g4 2. f7 ⇒) 2. f7 ♜d2+  
3. ♔h7!

3. ♘g7? ♜g5+ 4. ♔h8 ♘g6 -+  
3... ♜:d6 4. f8♜+ ♜:f8 =

173.

L. Kubbel, 1923

Sahmaty



+ -

1. ♖b3 ♘c6

1... ♙c7? 2. ♖b7 ♘a6 3. ♖a7 +-

2. ♖b5

△ ♖c5

2... ♙d8

2... ♙b4 3. ♖b6;

2... ♙c3 3. ♖c5

3. ♖d5

△ ♖d6

3... ♙e7

3... ♙b6 4. ♖d6+-;

3... ♙f6 4. ♖d6+-;

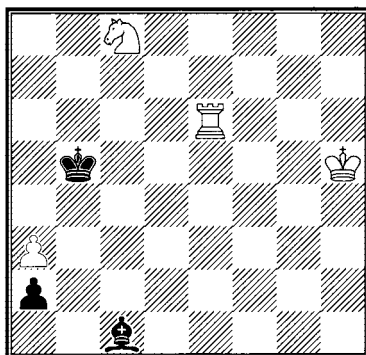
3... ♙h4 4. ♖h5+ +-

4. ♖d7 ♙g6 5. ♖c7+-

174.

L. Kubbel, 1923

Krasnaia gazeta



=

1. ♘a7+ ♔a4! 2. ♘c6! a1♜ 3.  
♘d4!

△ ♖a6

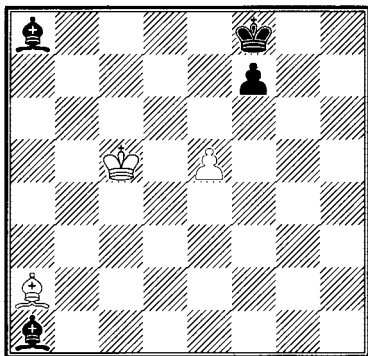
3... ♜:d4

- 3... ♙d2 4. ♖a6+ ♙a5 5. ♖:a5+  
♜:a5 6. ♘b3+ =

4. ♖e4 ♜:e4 =

175.

**L. Kubbel, 1926**  
Sahmatnyi listok

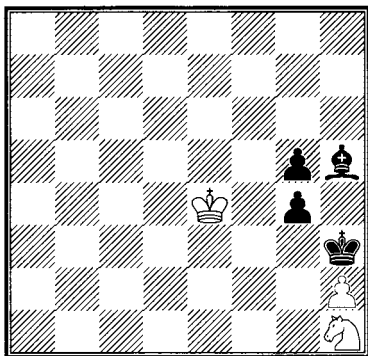


=

1. ♔d6  
 1. e6 f6 2. ♖d6 ♕e8 -+  
 1... ♗b2  
 1... ♕e8 2. ♗b3 ♗b2 3. e6 =  
 2. e6 f6 3. e7+ ♕e8 4. ♗b1!  
 ♗a3+ 5. ♕e6 ♗:e7 6. ♗e4! ♗:e4  
 =

176.

**L. Kubbel, 1926**  
Chess Amateur



=

Is there not a positional draw after 1. ♖g3? No, the salvation comes from elsewhere.

1. ♖e3!

1. ♖g3? ♕:h2 (1... ♗g6+? 2. ♕e3 ♕:h2 3. ♗f2=) 2. ♖:h5 g3 -+

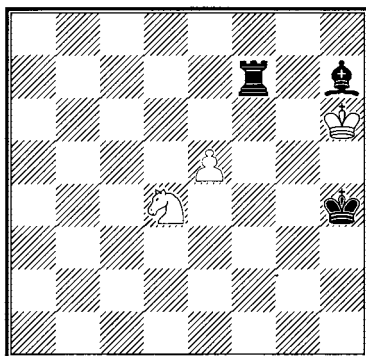
1... ♕:h2 2. ♖f2!

△ ♖g3

2... ♕:h1 3. ♖g3 ♖g1 =

177.

**L. Kubbel, 1926**  
Sahmatnyi listok



=

The reader may believe that the stalemate is already made, only that it must get rid of the Knight and Pawn. But a different stalemate, completely unexpected, occurs!

1. e6 ♖a7

1... ♗e7? 2. ♖f5+ =

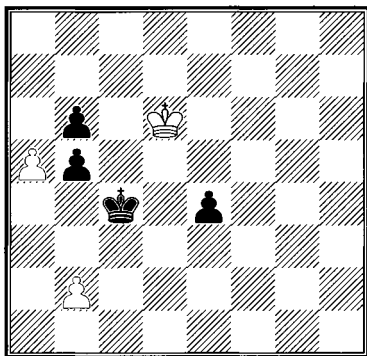
2. e7! ♗e4! 3. ♖f3+! ♕g4 4. ♖e5+ ♕f4 5. ♖g6+!

5. ♖c6? ♗c7 -+ (5... ♗:c6? 6. e8 ♗ ♗:e8 =)

5... ♖:g6 6. e8♚ ♖:e8 =

178.

L. Kubbel, 1927  
Leningradskaja Pravda



+—

Pawns endings studies usually don't predict distinctive subtleties, and special issues. But even in simple positions with, perhaps, prosaic exterior appearance, can, unexpectedly, burst the fire.

1. a6

1. a:b6? e3 2. b7 e2 3. b8♚ e1♚ =

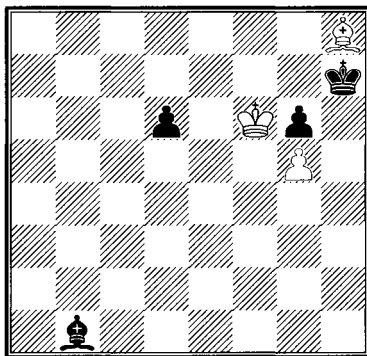
1... e3 2. a7 e2 3. a8♚ e1♚

4. ♚d5+ ♖b4 5. ♚d3♙ ♚c1□ 6. ♚a3+ ♖c4 7. b3+ +—

The theme issue: the Queen is winning thanks to the discovering attack.

179.

L. Kubbel, 1927  
Leninskie iskry



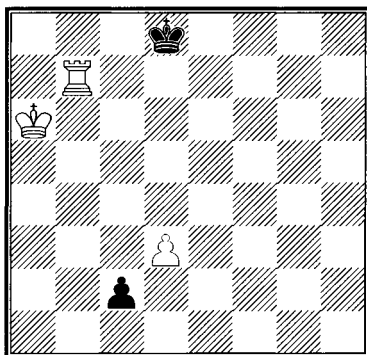
=

A colorless endgame with opposite colors Bishops, which ends, after only few moves, with a nice stalemate.

1. ♖g7 ♚g8 2. ♖h6 ♖f5 3. ♖f8! (3. ♚e7? d5 4. ♖f8 d4 5. ♚e8 ♖d7+! —+) 3... ♚:f8 =

180.

L. Kubbel, 1927  
Bakinski rabocyi



=

A known theme, reached in the 155 study: the Rook tries to remove the King from the "d" column or give perpetual check.

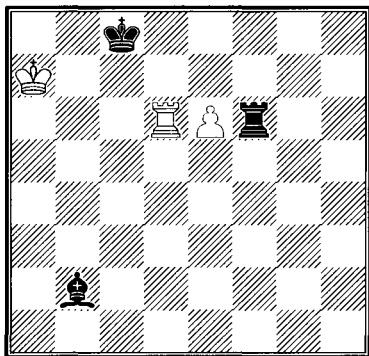
1. ♖b8+ ♔d7
- 1... ♕c7 2. ♖b4 =
2. ♖b7+ ♔d6 3. ♖b6+ ♔d5 4. ♖b5+ ♔d4 5. ♖b4+ ♔:d3 6. ♖b3+ ♔d4
- 6... ♕c4 7. ♖b8 =
7. ♖b4+ ♔d5 8. ♖b5+ ♔d6
9. ♖b6+ ♔c7 10. ♖b7+ ♔c8 11. ♖b5! c1♚ 12. ♖c5+! ♚:c5 =

How naive seems the predecessor study of **G. Coock** – 15! Adding just a pawn, allowed to **L. Kubbel** to increase the size and dynamics of this achievement. A good example of development of a known idea.

181.

**L. Kubbel, 1928**

Magyar Sakkvilag, IV. Pr.



+—

A small study, but containing three elements of pawn promotion: Rook, Knight or Queen.

1. e7 ♔d4+

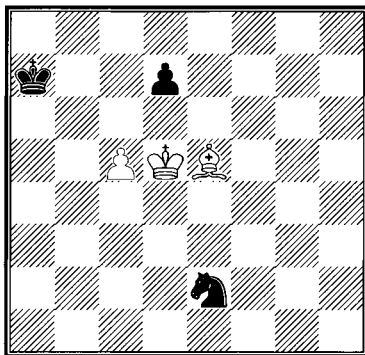
- 1... ♕c7 2. e8♚+ +— (2. e8♚ ♔d4+ 3. ♖:d4 ♖a6+ 4. ♕:a6 =) ; 1... ♖:d6 2. e8♚+ ♕c7 3. ♖b8+ +—
2. ♖:d4 ♖e6 3. ♖d8+ ♕c7 4. e8♚! +—

4. e8♚? ♖a6+ 5. ♕:a6 =

182.

**L. Kubbel, 1928**

Sahmatnyi listok



+—

A typical endgame advantage of the Bishop against the Knight. More than that, the White King is active and the d7 pawn is weak. All this White's pluses gradually lead to victory.

1. ♕d6 ♚c1! 2. ♔d4!
2. ♕:d7? ♚d3 =
- 2... ♕a8! (2... ♚b3 3. c6+ ♚:d4 4. c:d7 +—) 3. ♕:d7 ♚b3 4. c6 ♚a5
5. c7 ♚c6! 6. c8♚+! +— (6. c8♚+ ♚b8+ =)

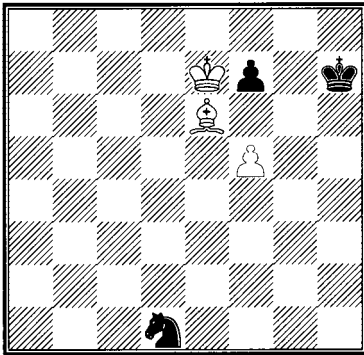
It is interesting to compare this study with the 183 study of **S. Filaretov**. Both studies have similar material and identical construction, but the promotion of Pawn is different, to Rook in first case, to Bishop in the second. Last

circumstance, very important, makes these achievements to be absolutely independent.

183.

**S. Filaretov**

Sahmatnyi listok, 1925



+—

The simple construction of this study hides subtleties that can be discovered only after a more careful calculation.

**1. f6**

1. ♖:f7? ♜f2 2. f6 ♜e4 3. ♔f5+ ♜h8 4. ♔:e4 =; 1. ♔:f7? ♜e3 2. f6 ♜f5+ =

**1... ♜f2**

1... ♜e3 2. ♖:f7 +—

**2. ♔:f7 ♜g4 3. ♔g6+!**

3. ♔g8+? ♜h8! 4. f7 ♜e5 =

**3... ♜h8 4. f7 ♜h6! 5. f8♔!**

+—

5. f8♖+ ♜g8+ =; 5. f8♗+ ♖g7 6. ♔c2 (6. ♔f7 ♜f5+ 7. ♖e8 ♜d6+ =) 6... ♜g8+ 7. ♖e8 ♜f6+ =

**5... ♜g8+**

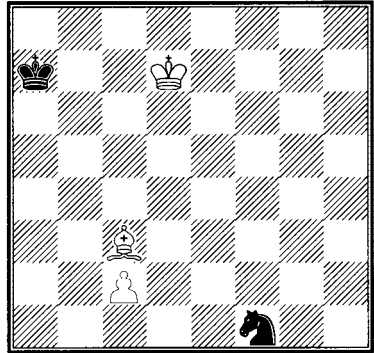
5... ♜g4 6. ♔f5 +—

**6. ♖e6 +—**

184.

**H. Blendford**

Springaren, 1949, Pr.



+—

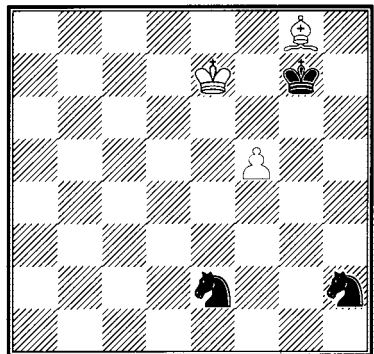
This study is similar to the 182 study of **L. Kubbel**, but with a difference in introductory moves. In addition, **H. Blendford** used five pieces, which in some extent justifies his work.

**1. ♔d4+ ♖a8! 2. c4 ♜d2 3. c5 ♜b3 4. c6 ♜a5! 5. c7 ♜c6 6. c8♗+! +— (6. c8♖+ ♜b8+ =)**

185.

**V. Halberstadt**

Magyar sakkvilag, 1938



+—

This study successfully brings together the 182 and 183 studies.

1. f6+ ♔h8 2. ♙d5

2. f7? ♜f4 =

2... ♜f4

2... ♜d4 3. ♙e4 ♜g4 4. f7 ♜f5+ 5. ♙:f5 ♜h6 6. f8♙+! +- L.

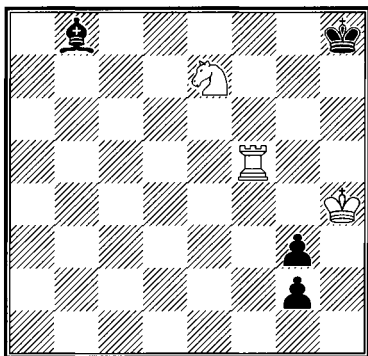
Kubbel-182

3. ♙e4 ♜g4 4. f7 ♜g6+ 5. ♙:g6 ♜h6 6. f8♙! +- S. Filaretov-183

186.

L. Kubbel

Sahmatnyi listok, 1928



=

1. ♙f8+ ♔h7

1... ♔g7 2. ♙:b8 g1♙ 3. ♜f5+ ♜g6 4. ♜:g3 =

2. ♙f7+ ♔h6 3. ♜f5+

3. ♙f6+? ♔g7 +-

3... ♔g6 4. ♙g7+ ♔:f5

4... ♔f6 5. ♜:g3 ♔:g7 (5... g1♙?) 6. ♜h5+ +- 6. ♜e2=

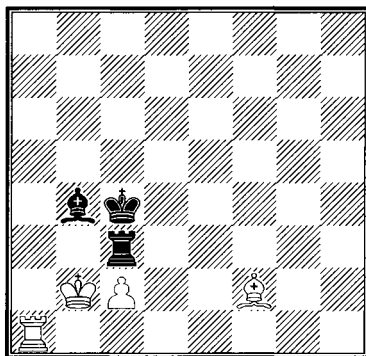
5. ♙:g3 ♙:g3+ 6. ♔h3 g1♙ =

6... g1♙ =

187.

L. Kubbel, 1934

Krasnaia gazeta



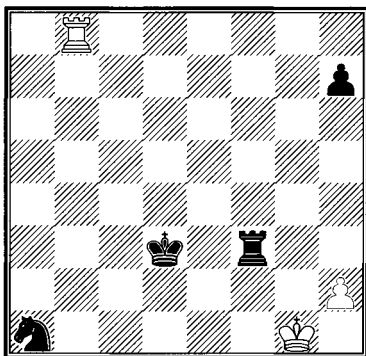
+ -

1. ♙a4 (♜b4) 1... ♙a3! 2. ♙:b4+! (2. ♙:a3? ♙:a3+ 3. ♙:a3 ♙c3 =>) 2... ♙:b4 3. ♙e1+! (3. ♙c5+? ♙:c5 4. ♙:a3 ♙c4 =>) 3... ♙a4 4. ♙c3⊙ +- Mutual Zugzwang.

188.

L. Kubbel, 1934

Ceskoslovensky Šach, V. Pr.



=

Continuously attacking the Pawn, White causes his advance to h3, after

which the Rooks exchange leads to draw.

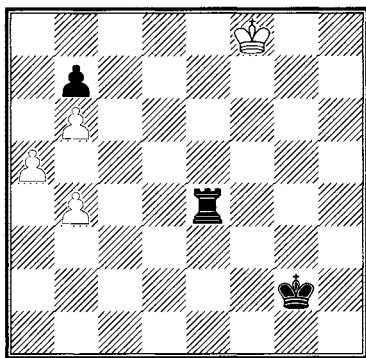
1. ♖b7 h6 2. ♖b6 h5 3. ♖b5 h4
4. ♖b4! (4. ♖g2? ♖f4 5. ♖h3 ♘c2
6. ♖h5 ♘e3 7. ♖:h4 ♖f3 #) 4... h3
5. ♖b1 ♘c2 6. ♖b3+ ♖e2 7. ♖:f3
- ♖:f3 8. ♖h1= (8. ♖f1 =)

Here is what **L. Kubbel** wrote about this study: "This drawn position was discovered by me in the early 1928, when I studied the book 'Endspiel' of **I. L. Rabinovici** (1927). I did not find in any book mentioned a similar position, with this kind of settlement of the White King and White-Black pair of Pawns, with additional Bishop (of any color), that does not lead to win, even with an unnecessary Knight in addition. Later it was clarified that such a drawn position was analyzed in the book of **A. Cheron** of 1927". This interesting view shows the close connection that exists between chess endings theory and composition.

189.

**L. Kubbel, 1935**

Schackvärlden, III. Pr.



=

1. b5 ♖b4

1... ♖e5 2. a6 ♖:b5 3. a7 ♖a5 4. ♖e7 =

2. ♖e7!

2. ♖e8? ♖:b5 3. ♖d7 ♖c5 +-;

2. a6? b:a6 3. b:a6 ♖:b6 +-

2... ♖:b5 3. ♖d6! ♖f5

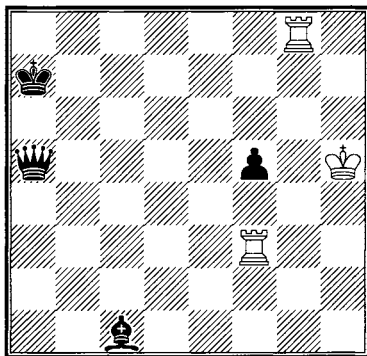
3... ♖:a5 4. ♖c7 =

4. ♖c7 ♖f7+ 5. ♖b8 ♖f3 6. ♖a7 ♖e4 7. a6 ♖d5 8. a:b7 ♖c6 9. ♖a8 ♖:b7 =

190.

**L. Kubbel, 1936**

Vecerniaia krasnaia gazeta



=

It is clear that in the case of a significant Black material advantage, White should think about a perpetual check. But at some point may occur another reason for saving - the stalemate.

1. ♖g7+ ♖b6 2. ♖g6+ ♖c7 3. ♖g7+ ♖d6 4. ♖g6+ ♖e7

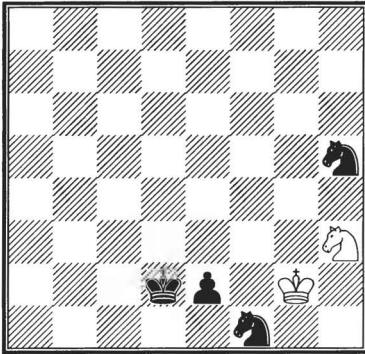
4... ♖e5 5. ♖:f5+ ♖:f5 6. ♖g5+ ♖:g5 =

5. ♖g7+ ♖f8 6. ♖g5! ♖:g5 7. ♖:f5+ ♖:f5 =

191.

**L. Kubbel, 1938**

Troitski's Memorial, I. Pr.



=

**1. ♖g1 ♗e3+**

1... ♗f4+ 2. ♔h1 ♘g3+ 3. ♙h2  
♗f1+ 4. ♙h1 e1 ♗ 5. ♗f3+ ♗:f3 =

**2. ♖h3!**

2. ♖h1? e1 ♗-+; 2. ♖h2 e1 ♗!  
-+

**2... ♗f4+**

2... e1 ♗ 3. ♗f3+ ♗:f3 =

**3. ♖h2 ♗g4+**

3... e1 ♗ 4. ♗f3+ ♗:f3+ 5. ♙g3  
=;

3... ♗f1+

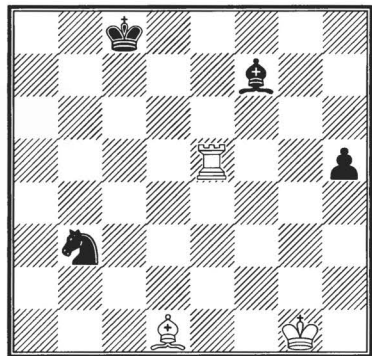
**4. ♙h1 ♗f2+ 5. ♙h2 e1 ♗ 6.  
♗f3+ ♗:f3+ 7. ♙g3 ♙e3 =**

In this study with reduced material, an interesting play, with more stale-mate positions, runs its course. The most unexpected is the last, which represents the culmination of this study.

192.

**L. Kubbel, 1938**

Concurs XX. VLKSM, III. Pr.



+ -

**1. ♖e7 ♗c4**

1... ♗d5 2. ♖e3 ♗a5 3. ♖e5 ♗b3  
4. ♖c5+ ♗d7 (4... ♗b7 5. ♗:b3 ♗:b3  
6. ♖b5+ +-) 5. ♖:a5 ♗:d1 6. ♖d5+  
+-



*Leonid Kubel*

2. ♖e3 ♗a5

2... ♗c1 3. ♖c3 +-;

2... ♗d4 3. ♖e4 +-;

2... ♗d2 3. ♖c3 ♖b7 4. ♖c2 +-

3. ♖a3 ♗c6

3... ♗b7 4. ♖c3 ♗d6 5. ♗e2 +-

4. ♖c3 ♗d5 5. ♖c5 ♗e4 6. ♗c2

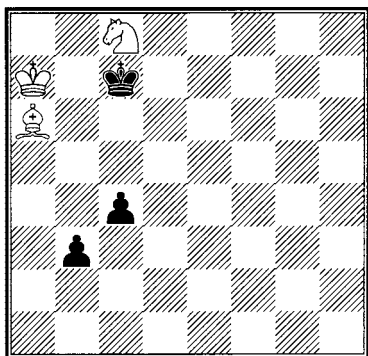
♗f3 7. ♖f2 ♗h1 8. ♖:h5 ♗d4 9.

♖:h1 ♗:c2 10. ♖c1 +-

193.

L. Kubbel, 1940

Sahmaty v SSSR



+ -

The battle between Bishop and Knight against two strong pawns is very lively, finally ending with an unexpectedly beautiful mate.

1. ♗b6

1. ♗e7? ♖d6 2. ♗f5+ ♖c5 =

1... b2 2. ♗d5+ ♖d6 3. ♗c3 ♖c5!

3... ♖e5 4. ♗b1 ♖d4 5. ♗c8 c3 6. ♗f5 +-

4. ♗b1!

4. ♗a4+? ♖b4 5. ♗:b2 c3 6. ♗d3+ ♖b3 =

4... ♖b4 5. ♖b6

5. ♗c8 c3 6. ♗f5 ♖b3 =

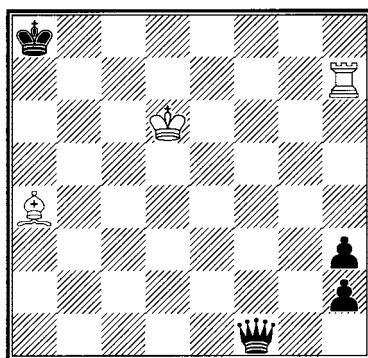
5... c3 6. ♗d3 ♖b3 7. ♖b5 c2

8. ♗c4 #

194.

L. Kubbel, 1950

Sahmaty v SSSR, I. Mention



=

One of L. Kubbel's studies published after his death.

1. ♗c6+ ♖b8 2. ♖b7+

2. ♖h8+? ♖a7 3. ♖a8+ ♖b6 4. ♖b8+ ♖a5 +-

2... ♖c8 3. ♖c7+ ♖d8 4. ♖d7+ ♖e8 5. ♖e7+ ♖f8 6. ♖e8+ ♖f7 7. ♖e7+ ♖f6 8. ♖e6+ ♖f5 9. ♖e5+

9. ♗e4+? +-

9... ♖f4 10. ♖e4+ ♖g3 11. ♖e3+ ♖f2 12. ♖f3+ ♖e1 13. ♖:f1+ ♖:f1 14. ♖e5 ♖g1 15. ♖f4 h1 ♖ 16. ♗:h1 ♖:h1 17. ♖g3 =

A study with a dynamically and forced play.



# CHAPTER 3

## MINIATURES OF VARIOUS AUTHORS

The art of studies is created by many authors. The development process of chess composition is very complex, not uniform, in jumps, and sometimes difficult to follow when and how brought someone an important contribution in developing an idea or has made an original study by its contents. The multitude of ideas, the various links between them, the subtleties of interpretation creates, among others, difficulties for a proper understanding of one or the other of the achievements. Therefore there is nothing unusual in the fact that the issue of objective assessment of achievement often lead to disagreement between the referees of the competitions. This explains the difference in taste and on the other hand, the different degree of information in the past and in the present, in chess composition. These two factors, as a rule, plays an important role in assessing the quality of a study, in a competition. It is true, there are other factors too, such as the lack of objectivity and the bad faith of the referees, but this should not be considered. In fact, correctly defining the quality of a study is not a simple job, requiring a deep research of the study, to establish the degree of originality of ideas, the final form and his advance, from the point of view of chess composition.

To make an analysis of the situation in which currently the chess studying theory is, we need to make some generalizations and draw some conclusions, strictly concerning the problem of the creation. Here I considered to be appropriate to make a reference to my exposure at the International Congress of Composers “*The Status and Development Prospects of Studies*”, from Moscow, August 1961:

*“The Studies of chess, with a multi secular history, plays an important role in the chess composition art. This place is basically due to the proximity with the practical game. Therefore, should be say, without any exaggeration, that the issues of the state and development of studies is of a major interest for the chess art development, as a whole.*

*The shaping of modern study is a long process, in which the best composers in the world are involved. Experience, knowledge, research, procedures for creation, were submitted and were applied from generation to generation in chess composition. The modern aesthetics of the studies was elaborated in the same way.*

*Currently, for evaluating the quality of a study, the following criteria are applied:*

- 1. The simplicity and naturalness of the form.*
- 2. Interesting content, bright and beautiful.*
- 3. The organic link between the introductory and the basic play. The end must be well hidden.*
- 4. Is desirable a not forced solution.*
- 5. The existence of counter-play for Black.*
- 6. The rational use of the material and the dynamic of play.*
- 7. The solution must not be very long and hard.*

*Knowing the correctness of these requirements, must be said, that the studies art does not agree the strict application of standards and prepared recipes. The composer must strive to apply all these requirements, not mechanical, but creatively. The composer's sense should suggest him in which cases a certain requirement is more important and how should he strive to support it in the process of the development of the study. This sense is in fact the major direction of creation in the composer's work. This requires the following conclusion: not in every good study all the requirements can be met at the same level. For instance, there are sufficient forced studies or studies without counter-play whose quality are high rated. If we look inside of the most current studies, we could easily see that in the composer's creation there are three directions:*

- 1. New trends, but without a proper technical preparation.*
- 2. The interweaving of the new with a high level technique.*
- 3. Development of classical positions and ideas from the past, their modernization in different ways.*

*About the first direction we can say the following: not all that is new is valuable from the artistic point of view, especially when the form and the content of the study don't correspond and between them there is a rift. The second direction is the most progressive, it requires from the composer a tremendous work but no doubt, that will give good results.*

*At the same time, should not be neglected the development of earlier ideas (improving the form, achieving a more harmonious game, the synthesis of ideas, etc). In developing these ideas and positions, the composer needs to think about what brought essential and valuable his work. He must consider whether this work is a simply „remake“ or a progressive movement. Only when he is doubt-*

*less that the expected progress was achieved, those works can be published. The exigency for his work must be very high.*

*It must be talk also about styles in chess composition. Sometimes there is a confusion in determining the style and quality of a study. These two completely different meanings should not replace each other. In each style there may be good achievements and accomplishments as there may be of lower quality. Composition lovers can equally enjoy rich content studies or easier studies. You shouldnt measure the quality of the study with the number of moves needed to solve it, and it cannot be said about short studies, but the effect, that they are not works of high artistic class. It is no secret that there are studies that can not claim a high place in a contest, but have a very interesting and instructive content. These studies of „small calibre“ are easily accessible for the large public and they should not be deprived of their rights. Various styles and types of studies are beneficial to flourish in chess composition, but with one condition: each work must be accessible, instructive, interesting and of highly technical class.*

*In fact, without a high-class technique we cannot speak of any achievement in chess composition. The composer skillfully must master the technique, which must always accompany the the author's creative ideas. Merging the high-class technique with the creative imagination will give, of course, the good results, to which every composer tends.*

*There are prospects for chess studies development from which there are great expectations. The composition requires from the composer an extensive work and perseverance. The chess study and the practical game will be and will develop because the ideas and chess combinations are endless. Here is as well the guarantee of future achievements in chess composition”.*

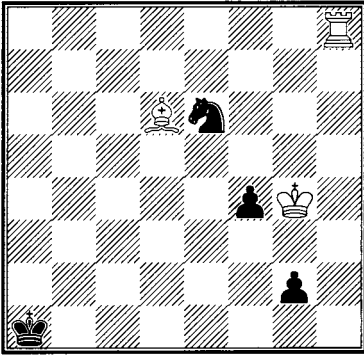
I currently conduct myself after these views and I try to put them into practice in my compositions.

The miniatures of the composers presented further, shows the development taken by the modern study. Among the authors of these works we find prominent deceased composers and others who are alive. Their merits in the development of composition are as important as those of the founders. They not only achieve exceptional studies, but they ware also authors of books and articles. Their achievements are an indispensable part of the history of chess composition. This book does not allow to talk about each of them, but hopefully the best of their achievements are listed here. A closer analysis of these miniatures allow the reader to determine to some extent the style, favorite topics, technical procedures characteristic of each authors.

The miniatures contained in this chapter shall demonstrate the increasing technical and artistic wealth of ideas of the modern study.

195.

I. Zevers, 1905  
Rigaer Tagblatt, II. Pr.

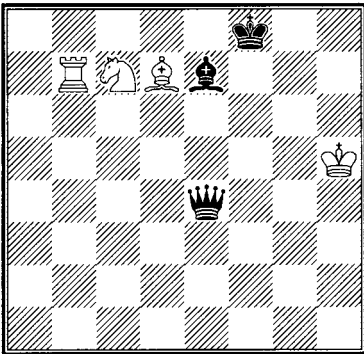


=

1. ♖e5+ ♖b1 2. ♜b8+ ♖c1 3. ♜:f4+ ♜:f4 4. ♖h4!  
4. ♜c8+? ♖d2 5. ♖h4 g1 ♜ 6. ♜c2+ ♖e3 -+  
4... g1 ♜ (4... ♜g6+ 5. ♖h3 g1 ♜)  
6. ♜b1+ ♖:b1 =

196.

I. Zevers, 1917  
St. Petersburger Zeitung



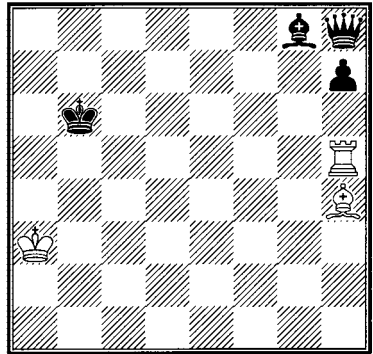
=

1. ♜e6+

1. ♜b8+? ♖f7 2. ♜e6+ (2. ♜e8+ ♖g7 -+) 2... ♖f6 -+  
1... ♖g8 2. ♜b8+ ♖h7  
2... ♖f7 3. ♜f8+ ♜:f8 4. ♜g5+ =  
3. ♜g5+ ♜:g5 4. ♜f5+ ♜:f5 5. ♜h8+ ♖g7 6. ♜g8+ ♖f7 7. ♜f8+ ♖:f8 =

197.

I. Zevers, 1922  
Deutsche Schachzeitung



=

1. ♜b5+!

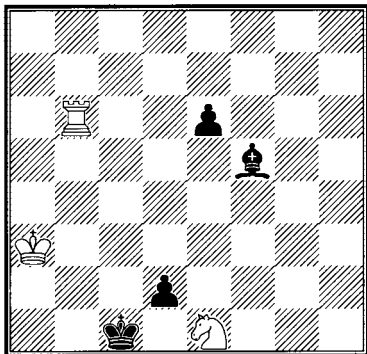
1. ♜h6+? ♜e6 2. ♜:e6+ ♖b5 -+  
1... ♖c6  
1... ♖:b5 2. ♜f6 ♜:f6;  
1... ♖a7 2. ♜f2+ ♖a8 3. ♜b8+ ♖:b8 4. ♜d4 ♜:d4  
2. ♜b6+! ♖:b6 3. ♜f2+ ♖c6 4. ♜d4 ♜:d4 =

Later A. Gurvitch and other composers have used this stalemate combination, using the Queen in the corner of the board, but with a different play.

198.

I. Zevers, 1922

Rigaer Tahlblatt



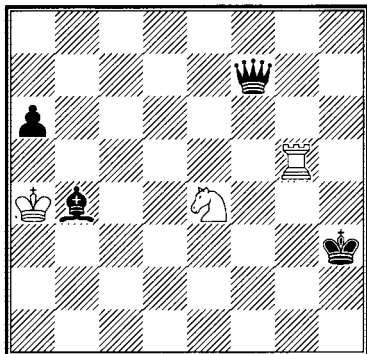
=

1. ♖c6+ ♔b1 2. ♜b6+ ♔a1 3. ♜:e6!  
 3. ♘c2+? ♙:c2 4. ♜:e6 ♙d3! -+  
 3... d1♚  
 3... ♙:e6 4. ♘c2+ ♔b1 5. ♘e3 =  
 4. ♘c2+ ♙:c2 5. ♜e1 ♚:e1 =

199.

I. Zevers, 1922

Sbornik etiudov



=

Through a series of Rook sacrifices and Knight Queen-checks threats, White reaches a stalemate position or a Queen win.

1. ♜g3+ ♔h2

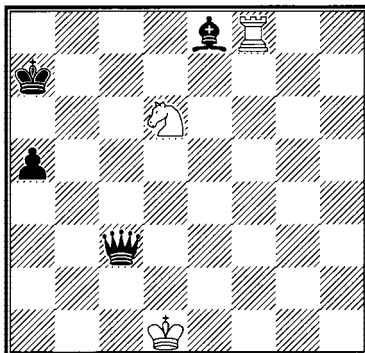
1... ♔h4 2. ♜h3+ ♔g4 3. ♜g3+ ♔h5 (3... ♔f4 4. ♜f3+)  
 4. ♜h3+ ♔g6 5. ♜g3+ ♔h6 6. ♜h3+ ♔g7 7. ♜h7+ ♔:h7 8. ♘g5+ =

2. ♜h3+ ♔g2 3. ♜g3+ ♔f1 4. ♜f3+! ♚:f3 5. ♘d2+ ♙:d2=

200.

I. Zevers, 1922

Sbornik etiudov



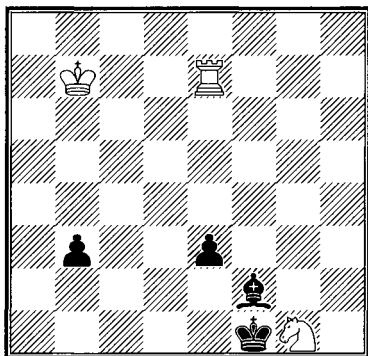
=

1. ♜f7+ ♔a6

1... ♔a8 2. ♜a7+

2. ♜a7+ ♔b6 3. ♜b7+ ♔c6 4. ♜c7+ ♔:c7 5. ♘b5+ ♙:b5 =

201.

I. Zevers, 1922  
Sbornik etiudov

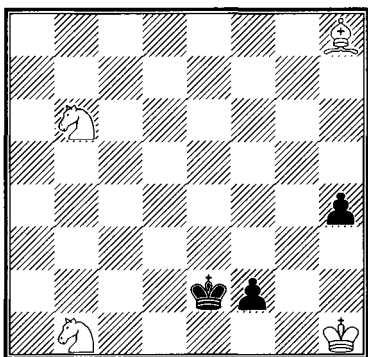
=

1. ♔a8 ♔g1

1... ♕:g1 2. ♖b7 =

2. ♜b7 e2 3. ♞:b3 e1♚ 4. ♞b1  
♚:b1 =

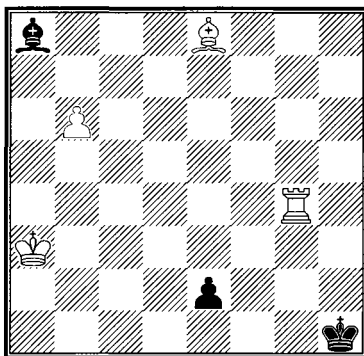
202.

I. Zevers, 1922  
Sbornik etiudov

=

1. ♞d2 ♔:d2 2. ♞c4+ ♔e2 3.  
♞e3 ♔:e3 4. ♞d4+! ♔:d4 5. ♔g2  
♞e3 6. ♞f1 h3 =

203.

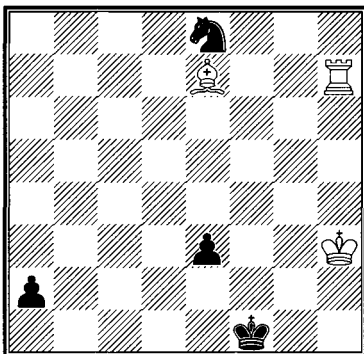
I. Zevers, 1922  
Sbornik etiudov

=

White pieces disappear from the board one after the other, thereafter white reaches a known stalemate position.

1. b7 ♕:b7 2. ♕c6+ ♕:c6 3.  
♞b4 e1♚ 4. ♞b1 ♚:b1 =

204.

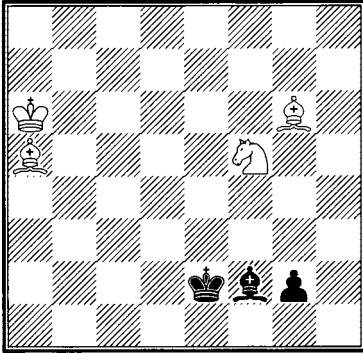
I. Zevers, 1922  
Sbornik etiudov

=

1. ♖f7+ ♔g1 2. ♙f6 ♘:f6 3. ♖a7 e2 4. ♜:a2 e1♚ 5. ♖g2+ ♔f1 6. ♖g1+ ♔:g1 =

205.

I. Zevers, 1922  
Sbornik etiidov



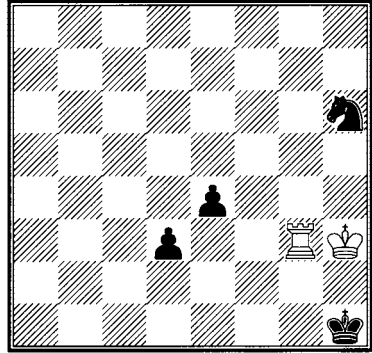
=

1. ♘g3+ ♙:g3 2. ♙h5+ ♔f1 3. ♙g4 g1♚ 4. ♙h3+ ♔e2 5. ♙g4+ ♔d3 6. ♙f5+ ♔c4 7. ♙e6+ =

Later this idea was processed by Kozlovski S. (1938) and G. Zahodiakin (1951). In the 374 study of G. Zahodiakin there is a significant progress in this idea.

206.

I. Zevers, 1922  
Sbornik etiidov



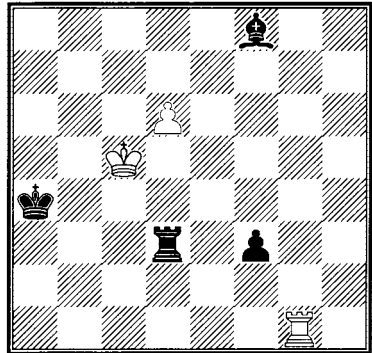
=

Two stalemate ideas appear in this study.

1. ♖e3 d2 2. ♖:e4 d1♚  
2... ♘f5 3. ♖e2 d1♚ 4. ♖h2+ ♔g1  
5. ♖h1+ (5. ♖g2+ ♔f1 6. ♖g1+=) 5...  
♔:h1 =  
3. ♖e1+ ♚:e1 =

207.

H. Mattison, 1914  
Rigaer Tagblatt



=

1. ♖g8

△1... ♕h6 2. ♔c4

2. ♖c4

1. ♖c4? f2 2. ♖al+ ♖a3 3. ♖f1  
♖a2 4. d7 ♕e7 5. ♖d3 ♖b5 6. ♖e3  
♕h4

1... ♕:d6+ 2. ♖c4 ♖c3+!

2... ♖d4+? 3. ♖:d4 f2 4. ♖a8+  
♖b5 5. ♖al

3. ♖:c3 f2 4. ♖g4+

4. ♖a8+? ♖b5 5. ♖al ♕e5+ --

4... ♖a3 5. ♖g5!

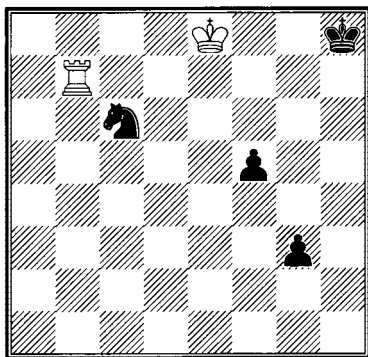
△♖a5

5... ♕b4+ 6. ♖c2 f1♖ 7. ♖a5+  
♕:a5 =

208.

H. Mattison, 1914

Rigaer Tagblatt



=

The struggle between a Knight and two pawns in this study is forced but, by contrast, very stylish.

1. ♖b3 f4 2. ♖f3 g2 3. ♖:f4  
g1♖

3... ♖e5 4. ♖f5 g1♖ (4... ♖f3? 5.  
♖f7 +-) 5. ♖h5+ ♖g7 6. ♖g5+ ♖:g5

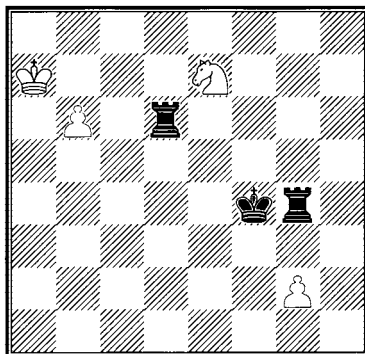
=

4. ♖h4+ ♖g7 5. ♖g4+ ♖:g4 =

209.

H. Mattison, 1914

Rigaer Tagblatt



=

The only saving chance for White is the b6 pawn, aiming to promote into Queen, but totally unexpected it promotes into Bishop!

1. b7 ♖d7 2. ♖d5+!

2. ♖a8? ♖:b7!;

2. ♖c6? ♖gg7 3. ♖a5 ♖g5 4. ♖c6  
♖b5 --

2... ♖e5

2... ♖g5?;

2... ♖g3?

3. ♖b6 ♖c7! 4. ♖a8 ♖:g2

4... ♖g3 5. ♖c4+

5. ♖c8

5. b8♖? ♖a2+ --;

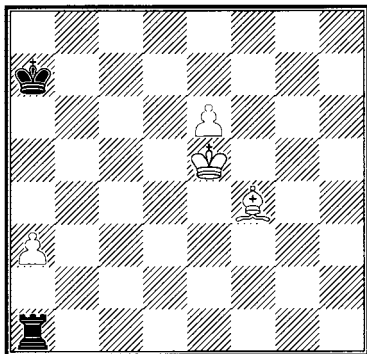
5. ♖c4+? ♖e6 6. ♖a5 ♖a2 7. ♖b8  
♖h7 --

5... ♖g8 6. b8♕! ♖g:c8 =

210.

H. Mattison, 1914

Rigaer Rundschau



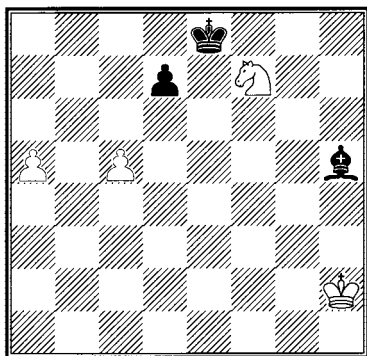
=

1.  $\text{Ke3+}$  (1.  $\text{Ke4}$   $\text{Th1!}$   $\Rightarrow$ ) 1...  $\text{Kb7}$  2.  $\text{e7}$   $\text{Ta3}$  ( $\Delta \text{Ta8}$ ) 3.  $\text{Ka7!!}$   $\text{Ta1}$  (3...  $\text{Ka7}$  4.  $\text{Kf4!}$   $\text{Ka4+}$  5.  $\text{Kf5}$   $\text{Ka5+}$  6.  $\text{Kf6}$   $\text{Ka6+}$  7.  $\text{Kf7}$   $\text{+-}$ ) 4.  $\text{Kf4!}$   $\text{Th1+}$   
 4...  $\text{Te1}$  5.  $\text{Ke3}$   $\text{+-}$   
 5.  $\text{Kf2!}$   $\text{Tf2+}$  6.  $\text{Ke3}$   $\text{+-}$

211.

H. Mattison, 1915

Rigaer Tagblatt



+ -

Taking advantage of an extra pawn, White must act decisively; otherwise the game may end in a draw.

1.  $\text{c6 d:c6}$

1...  $\text{d6}$  2.  $\text{d:d6+}$   $\text{Kd8}$  3.  $\text{a6}$   $\text{Kf3}$  4.  $\text{b7+}$   $\text{Kc7}$  5.  $\text{a7}$   $\text{+-}$

2.  $\text{a6}$   $\text{Kf3}$

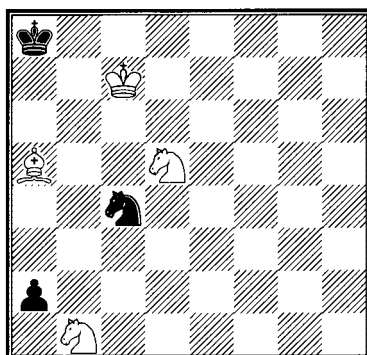
2...  $\text{c5}$  3.  $\text{d:e5}$   $\text{+-}$

3.  $\text{Kg5}$   $\text{Kd5}$  4.  $\text{Ke6}$   $\text{c5}$  5.  $\text{Kc7+}$   $\text{Kd7}$  6.  $\text{d:d5}$   $\text{Kc8}$  7.  $\text{Kb6+}$   $\text{Kb8}$  8.  $\text{Kd7+}$   $\text{Ka7}$  9.  $\text{d:c5}$   $\text{+-}$

212.

H. Mattison, 1915

Rigaer Tagblatt



=

1.  $\text{Ka3}$   $\text{K:a3}$  2.  $\text{Kc8!}$

2.  $\text{Kc3}$   $\text{Kb5+}$

2...  $\text{a1}$   $\text{K}$  3.  $\text{Kc3!}$

$\Delta \text{Kc7}$ ,  $\text{Kd4}$

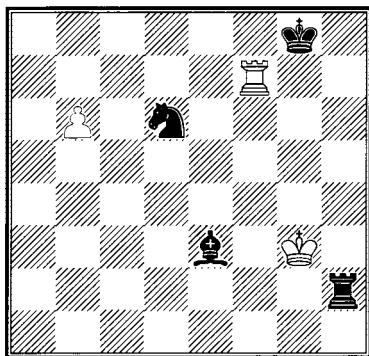
3...  $\text{Kd1}$

3...  $\text{Kg1}$  4.  $\text{Kc7+}$  =

4.  $\text{Kc7+}$   $\text{Ka7}$  5.  $\text{Kd4+}$   $\text{Kd4}$  6.  $\text{Kb5+}$   $\text{K:b5}$  =

213.

**H. Mattison, 1918**  
Deutsches Wochenschach

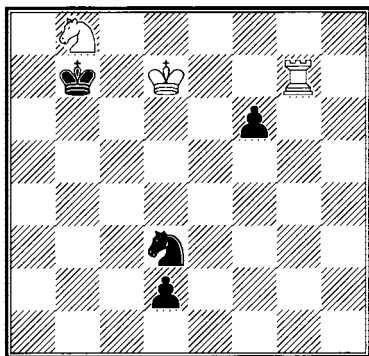


=

1. ♖d7 ♜d2 2. b7 ♞e4+!  
2... ♞f5+ 3. ♖g4 ♞h6+ 4. ♖f3 =  
3. ♖f3 ♜a7 4. b8♚+! (4. ♜c7?  
♞g5+ 5. ♖g4 ♞f7 -+) 4... ♜:b8 5.  
♜b7 ♞g5+ 6. ♖g4 ♜g2+ 7. ♖f5  
♜h2 (7... ♜g3 8. ♖:g5) 8. ♜g7+  
♚:g7 =

214.

**H. Mattison, 1923**  
Latvis



=

1. ♖e6+ ♚b6

1... ♚:b8? 2. ♜g1 ♞e1 3. ♜g8+  
♚c7 4. ♜g7+ ♚c6 5. ♜d7 =;

1... ♚a8? 2. ♞c6 +-

2. ♜g1 ♞e1 3. ♜g4! d1♚ 4.  
♜b4+ ♚a5

4... ♚c5 5. ♞a6+ ♚c6 6. ♞b8+ =

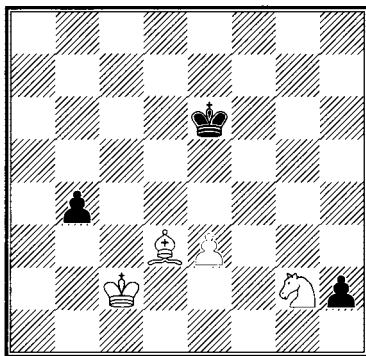
5. ♞c6+ ♚a6 6. ♞b8+ =

In 1923 **A. Nimzovici** realised a study of this kind, but without the f6 pawn. But without this pawn, side-checks are possible: 1. ♖e6+ ♚b6 2. ♞d7+ ♚a6 3. ♜g1 – draw. **H. Mattison's** study appears to be a correction on **A. Nimzovici's** study.

215.

**H. Mattison, 1923**

Latvis



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The idea of this study is also found to other authors, eg **H. Rinck** (see 79), but **H. Mattison** managed, using the same material, to accelerate and expand the playing front.

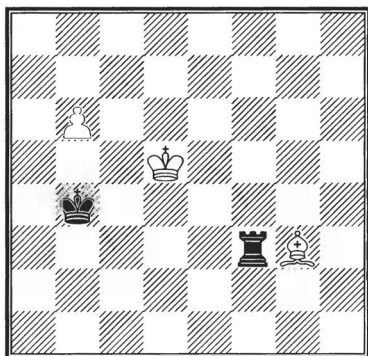
1. ♞f4+

1. ♜e4? ♚e5 +-

1... ♔e5 2. ♘g6+ ♔d5 3. ♘e7+  
 ♔e5 4. ♘c6+ ♔d5 5. ♘:b4+ ♔e5  
 6. ♘c6+ ♔d5 7. ♘e7+ ♔e5 8.  
 ♘g6+ ♔d5 9. ♙a6 ♔c6 10. ♙e2  
 h1 ♙ 11. ♙f3+ ♙:f3 12. ♘e5+ ♔d5  
 13. ♘:f3 ♔e4 14. ♔d2 +-

216.

H. Mattison, 1924



+ -

This study was adaptive by A.  
 Cheron in 1960.



Herman Mattison

1. b7 ♖d3+

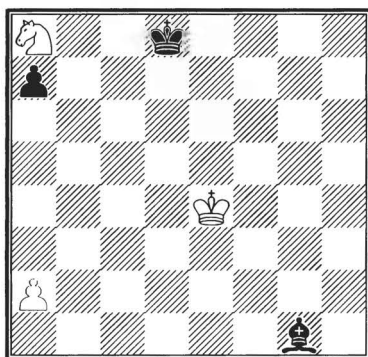
1... ♙f5+? 2. ♙e5+-

2. ♔e6! ♖d8 3. ♙c7! ♖h8 4.  
 ♙e5 ♖d8 5. ♔e7 ♖g8 6. ♔f7 ♖d8  
 7. ♙c7 ♖h8 8. ♙d6+ ♔a5 9. ♙f8  
 ♖h7+ 10. ♙g7 +-

217.

H. Mattison, 1924

Latv. Sachu vestnik



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The White Knight, lost in the cor-  
 ner of the board, disappears, but saves  
 White from the defeat.

1. ♔d5!

1. a4? ♔c8 2. a5 ♔b7 3. ♘b6 ♙:b6  
 4. a:b6 a:b6 +-

1... ♔d7

1... ♔c8 2. ♔c6 =

2. a4

△ ♘b6

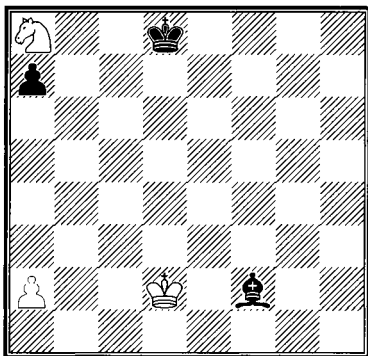
2... a5 3. ♔c4 ♔c6 4. ♘c7!  
 ♔:c7 5. ♔b5 ♙b6 6. ♔a6 ♔c6 =

In 1963 T. Gorgiev made an im-  
 proved version of the Mattison's study  
 (see 218 study).

218.

**T. Gorgiev, 1963**

Sahmaty v SSSR



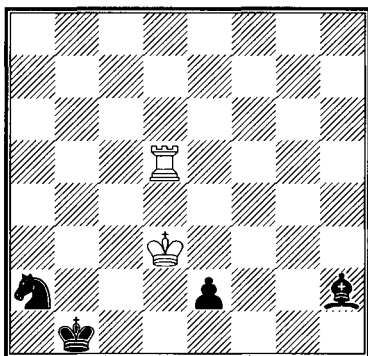
=

1. **a4!** (1. ♖e2? ♙c5 2. a4 ♖c8 3. a5 ♖b7 4. ♗b6 ♙:b6 5. a:b6 a:b6 -+) 1... **a5** (1... ♖c8? 2. a5 ♖b7 3. ♗b6 ♙:b6 4. a:b6 a:b6 5. ♖c3=) 2. ♖**e2!** ♙**g1** 3. ♖**d3** ♖**d7** 4. ♖**c4** ♖**c6** 5. ♗**c7** ♖:c7 6. ♖**b5** ♙b6 7. ♖**a6** =

219.

**H. Mattison, 1927**

Sahmatnyi listok, I-II. Pr.



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1. ♖**d2**

1. ♖b5+ ♖c1 -+

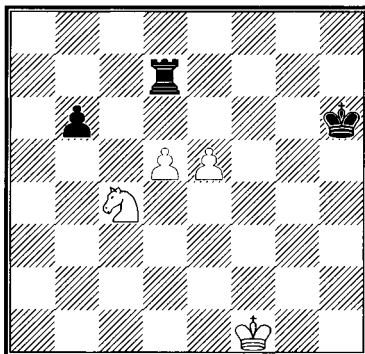
- 1... ♗c1 (1... ♙f4? 2. ♖:e2 ♗c3+ 3. ♖d3 ♗:d5 4. ♖e4 =; 1... ♗c3 2. ♗d3 =) 2. ♖b5+ ♖a2 3. ♖a5+ ♖b3 (3... ♖b2 4. ♗a4 ♙e5 (4... ♙c7 5. ♗b4+) 5. ♗b4+ ♖a3 6. ♗c4 =) 4. ♗f5! (♗f2) 4... ♙d6 5. ♗f3+ ♖b2 (5... ♖a4 6. ♗e3 ♙f4 7. ♖e1 ♙:e3 =) 6. ♗f2 ♙b4+ 7. ♖e3 ♙c5+ 8. ♖d2 ♙:f2 =

The Pawn is indirectly protected.

220.

**H. Mattison, 1927**

Jaunakas Zinas



+ -

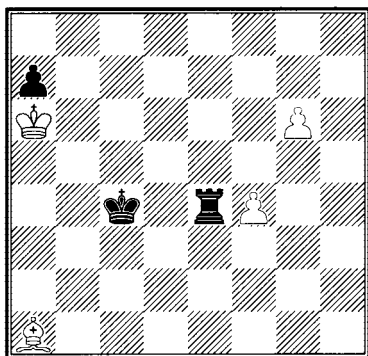
1. **e6**  
1. d6 ♖g6 2. ♗:b6 (2. e6 ♗:d6 =) 2... ♗d8 =  
1... ♗e7 2. d6! ♗:e6 3. d7 ♗f6+ 4. ♖g2 ♗g6+  
4... ♗f8 5. ♗d6 ♖g6 (5... ♗a8 6. ♖f3 ♖g6 7. ♗c8 +-) 6. ♗e8 +-  
5. ♖f3!  
5. ♖h3? ♗g8 6. ♗d6 ♗a8 7. ♗c8 ♗a3+ 8. ♖g4 ♗d3 =  
5... ♗f6+ 6. ♖g4 ♗g6+ 7. ♖f5 ♗g5+ 8. ♖e6 ♗g6+ 9. ♖d5 ♗g5+

9... ♖g8 10. ♘d6 ♕h7 11. ♘e8  
 ♜g1 12. ♘f6+ ♖g6 13. ♕e6+-  
 10. ♕c6 ♜c5+ 11. ♕d6 ♜:c4  
 12. ♕e5 ♜c5+ 13. ♕e4 ♜c4+ 14.  
 ♕e3 ♜c3+ 15. ♕d2+-

221.

H. Mattison, 1927

Jaunakas Zinas



+ -

1. ♕e5

△g7;

1. g7? ♜e8 2. f5 ♕d5 3. ♖:a7 ♕d6

4. ♕f6 ♕d7 =;

1. f5? ♕d5 2. f6 ♕e6 3. ♕b2 ♜f4

=

1... ♜e2 2. g7 ♜g2 3. ♕f6

△g5

3... ♜g6 4. ♕b7!

4. ♖:a7? ♕d5 5. f5 ♜g2 6. ♕b8  
 ♕d6! 7. ♕c8 ♜a2! 8. ♕b7 ♜g2 =

4... ♕d5 5. f5 ♜g1 6. ♕c8!

6. ♕c7? ♕e4 7. ♕g5?! ♜g5 8. f6  
 ♕f5 +-

6... ♕e4

6... a5 7. ♕d8 a4 8. ♕e8 a3 9.

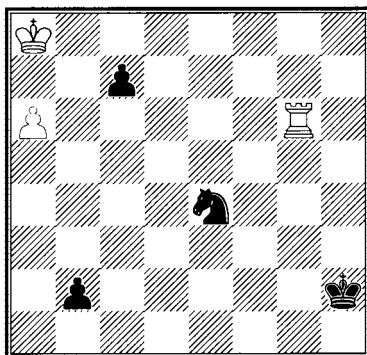
♕c3

7. ♕g5! ♜g5 8. f6 +-

222.

H. Mattison, 1927

Jaunakas Zinas



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1. a7 ♕h1!

1... b1 ♕ 2. ♜g2+ ♕h3 3. ♜g3+ =

2. ♜g3!! b1 ♕

2... ♘:g3 3. ♕b7 b1 ♕+ 4. ♕:c7 =

3. ♜b3! ♕a2

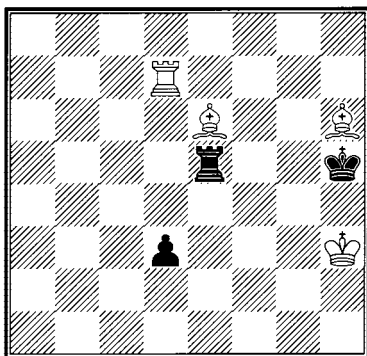
3... ♕c2 4. ♜b1+ =

4. ♜b1+ ♕h2 5. ♜b2+ ♕:b2=

223.

H. Mattison, 1930

Atputa



+ -

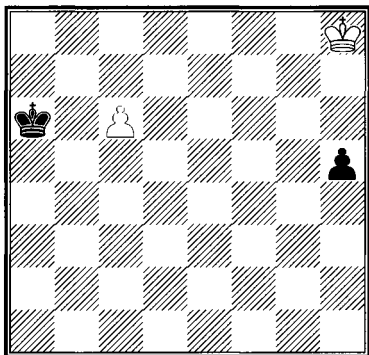
Both Bishops are attacked, but White finds a way, typical in these positions, to free them and then to capture the Black Rook.

1. ♖d5! ♗:d5 2. ♙e3  
 △ ♙f7;  
 2. ♙f4? ♗g5 3. ♙f7+ ♗g6 4. ♔h2  
 ♙g4 =
- 2... ♗g5 3. ♙f7+ ♗g6  
 3... ♙h6 4. ♙e8! +-  
 4. ♔h2! +-

224.

R. Reti, 1921

Kagan's Neueste Schachnachrichten



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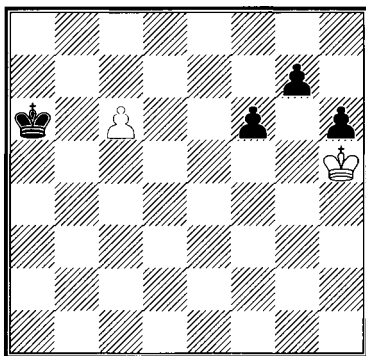
This simple pawns ending, with study character, caused sensation at his appearance. The idea used is so interesting that even today hasn't lost its attractiveness.

1. ♙g7 h4  
 1... ♙b6 2. ♙f6 h4 3. ♙e5 h3 4.  
 ♙d6 h2 5. c7 =
2. ♙f6 h3 3. ♙e7 =  
 3. ♙e6 =;  
 3. ♙e5? h2 +-

This study gave an impulse to others author's creations. For example, **H. Rinck** realized a study in which he gave a winning interpretation, see the 87 study.

225.

R. Reti, 1928



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Here is presented a different expression of the 224 study. The initial position appears even more paradoxical. The only White's Pawn realizes the draw against three connected Black pawns.

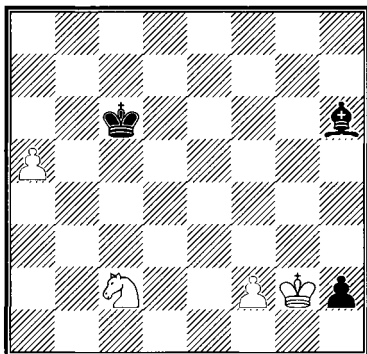
1. ♙g6 ♙b6  
 1... h5 2. ♙:g7 h4 3. ♙:f6 =;  
 1... f5 2. ♙:g7 f4 3. ♙f6 f3 (3...  
 ♙b6 4. ♙e5=) 4. ♙e7 =
2. ♙:g7 h5  
 2... f5 3. ♙f6 f4 4. ♙e5 f3 5. ♙d6
3. ♙:f6 h4 4. ♙e5 h3 5. ♙d6=

A chess player that I know told me that, not once, he won money betting on this study with people "illiterate" in chess composition!

226.

R. Reti, 1922

Hastinger Zeitung



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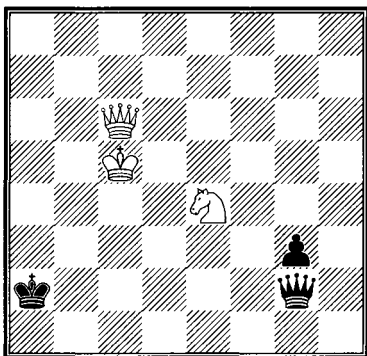
Inspire of the short solution, in just two moves, of this study, it is of a particular interest for the quite unexpectedly manner of capturing the Bishop.

1.  $\text{N}d4+$   $\text{K}c5$  (1...  $\text{K}b7$  2.  $\text{K}h2$   $\text{K}a6$  3.  $\text{N}b3$   $\text{K}f4+$  4.  $\text{K}h3$   $\text{K}b5$  5.  $\text{K}g4$   $\text{K}b8$  6.  $\text{f4}$   $\text{K}b4$  7.  $\text{f5}$   $\text{K}b3$  8.  $\text{f6}$  +-) 2.  $\text{K}h1\text{O}$  +-

227.

R. Reti, 1925

Wiener Tageblatt



+-

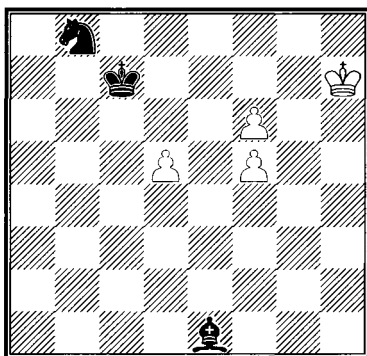
1.  $\text{K}c3+$   $\text{K}a1$  2.  $\text{K}a4+$ 2.  $\text{K}g2 =$ 2...  $\text{K}b2$  3.  $\text{K}a2+$   $\text{K}c1$  4. $\text{K}b1+$ 4.  $\text{K}g2 =$ 4...  $\text{K}d2$  5.  $\text{K}b2+$   $\text{K}e1!$  6. $\text{K}c1+$ 6.  $\text{K}g2 =$ 6...  $\text{K}f2$  7.  $\text{K}d1+$ !  $\text{K}f3$  8.  $\text{K}c3+$   $\text{K}e2$ 8...  $\text{K}f4$  9.  $\text{K}f6+$   $\text{K}e4$  10.  $\text{K}d4+$  (10.  $\text{K}c6+?$   $\text{K}d3$  11.  $\text{K}g2$ ) 10...  $\text{K}f3$  11.  $\text{K}d5+$  +-9.  $\text{K}b2+$   $\text{K}d3!$  10.  $\text{K}b3+$ 10.  $\text{K}g2 =$ 10...  $\text{K}d2$  11.  $\text{K}a2+$   $\text{K}d3$  12. $\text{K}b2+$ !  $\text{K}e3$  13.  $\text{K}c4+$   $\text{K}f3$  14. $\text{K}e5+$  +-

With an accurate play White wins, avoiding four times the stalemate position.

228.

R. Reti, 1927

Sahmatnyi listok, II. Pr.



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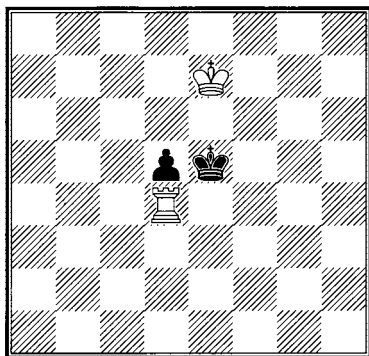
1.  $d6+$ 1.  $f7?$   $\text{K}b4$  +-

- 1... ♔:d6 2. f7 ♘d7  
 2... ♔e7 3. ♔g7  
 3. ♔g7! ♙c3+  
 3... ♔e7 4. f6+ =  
 4. ♔g8 ♔e7  
 4... ♘f6+ 5. ♔g7 ♘g4+ 6. f6!  
 ♙:f6+ 7. ♔g6 ♔e7 (7... ♙e7 8. ♔g7  
 =) 8. f8♙+ ♔:f8 9. ♔f5 =  
 5. f8♙+ ♘:f8 6. f6+ ♙:f6 =

229.

R. Reti, 1928

Münchner Neuste Nachrichten



+ -

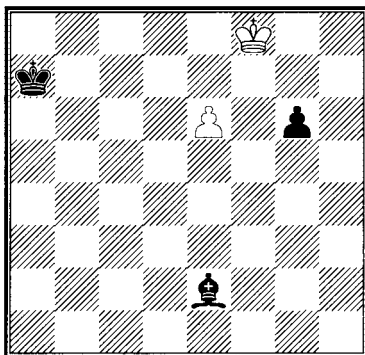
Inspire the fact that at the first move this study has two variants, Reti considered this deficiency acceptable, given that the manner in which the study is solved, is the same.

1. ♖d2!  
 1. ♖d3!  
 1... d4 2. ♖d1 ♔d5! 3. ♔d7!  
 ♔e4  
 3... ♔c4 4. ♔e6 d3 5. ♔e5 +-  
 4. ♔c6 d3 5. ♔c5 +-

230.

R. Reti, 1928

Narodni listy



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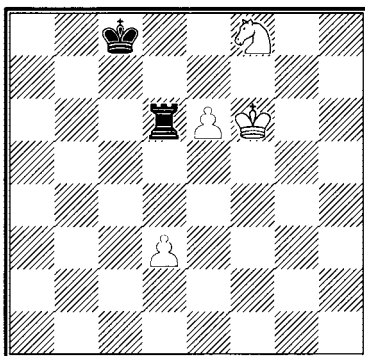
At first sight White's position seems hopeless, but in this case, as in the 224 study, White King acts on two sides and eventually reaches the "square".

1. ♔e7! g5 2. ♔d6! g4 3. e7  
 (3. ♔c5? g3 4. e7 ♙h5 +-)  
 3... ♙b5  
 4. ♔c5 ♙e8 5. ♔d4 ♔b7 6. ♔e4  
 ♔c7 7. ♔f4 =

231.

R. Reti, 1928

Tagesbote

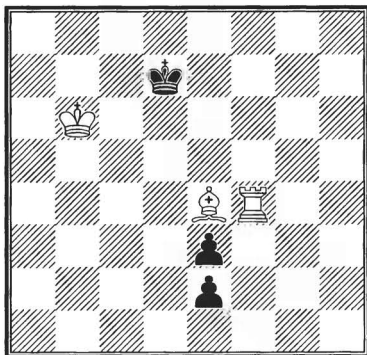


+ -

1. d4 ♖:d4 (1... ♔c7 2. d5 ♜:d5  
3. e7 ♜d8 4. ♘e6+ +-) 2. e7 ♜d6+  
(2... ♜e4 3. ♘e6 ♔d7 4. ♘c5+ +-)  
3. ♔g7 (3. ♔f7? ♜d8○) 3... ♜d8 4.  
♔f7○ +-

232.

**R. Reti, 1928**  
Kölnische Volkszeitung



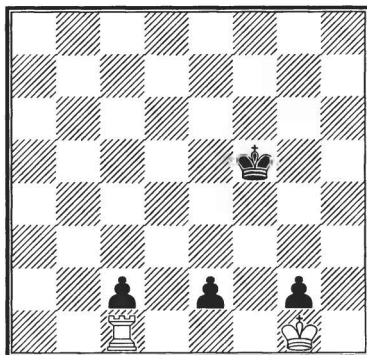
+ -

The present study was processed by **H. Rinck** in 1935. In his study the dualism from **Reti's** study is removed. It will be seen that at the third move, with the Rook at e5, the dualism appears, namely two moves are possible: ♘d3 or ♘d7, which really spoils the study. In **Rinck's** study is possible a unique Bishop move, what actually improves the study.

1. ♘f5+  
1. ♘c6+? ♔d6 2. ♜d4+ ♔e5 3.  
♜e4+ ♔d6 4. ♜:e3 e1♔ 5. ♜:e1=  
1... ♔d6 2. ♜d4+ ♔e7 3. ♜e4+  
♔d8 4. ♘d7!  
4. ♜:e3? e1♔ 5. ♜:e1=  
4... e1♔ 5. ♘b5+-

233.

**R. Reti, 1928**  
Kölnische Volkszeitung



+ -

1. ♔f2! (1. ♔:g2? ♔e4 2. ♔f2  
e1♔+! 3. ♔:e1 ♔d3 4. ♜a1 ♔c3 5.  
♜c1 ♔d3 => 1... ♔e4 2. ♔:e2 ♔d4  
3. ♜g1 ♔e4 (3... ♔c3 4. ♔e3 +-) 4.  
♜e1! ♔d4 (4... ♔e5 5. ♔e3 +-; 4...  
♔f4 5. ♔f2 +-) 5. ♔d2+-

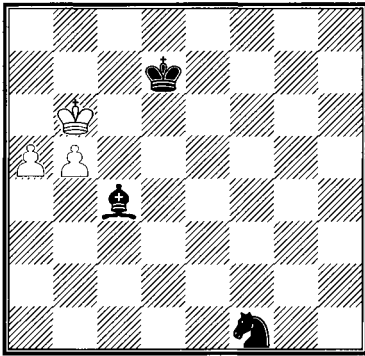
An interesting study with a mutual zugzwang theme.



*Richard Reti*

234.

**R. Reti, 1931**  
Kölnische Volkszeitung



=

**1. ♖b7!**

1. a6? ♖c8 —+

**1... ♜e3**

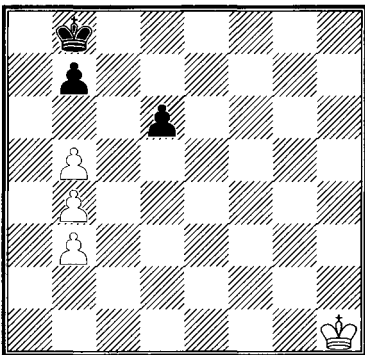
1... ♙:b5 2. a6;

1... ♙:d5+ 2. ♖a7

**2. a6 ♜d5 3. a7 ♜c7 4. a8♚**  
**♙d5+ 5. ♖a7 ♜:a8 6. b6 ♖c8 7.**  
**b7+ ♙:b7 =**

235.

**N. Grigoriev, 1929**  
Sahmatnyi listok, II. Pr.



=

The great expert of Pawns studies, N. Grigoriev, master at practical game, endowed with a great talent, had outstanding achievements in Pawns studies. The large majority of these studies were analytical studies, but this one can be considered artistic.

**1. ♖g2 ♖c7 2. ♖f3 ♖d7**

2... ♖b6 3. ♖e4 ♖:b5 4. ♖d5  
♙:b4 5. ♖:d6 ♖:b3 6. ♖c5 =

**3. ♖f4!**

3. ♖e4? ♖e6⊙

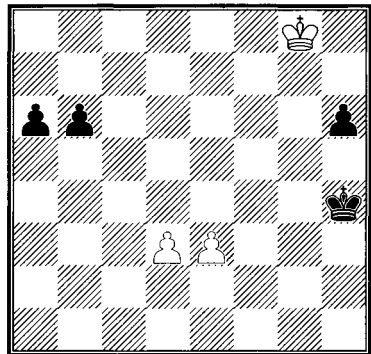
**3... ♖e6 4. ♖e4 b6**

4... d5+ 5. ♖d4 ♖d6 6. b6 ♖e6 7.  
b5 ♖d6 8. b4 ♖e6 9. ♖c5 ♖e5 =

**5. ♖d4 d5 6. ♖e3 ♖e5 7. ♖d3**  
**d4 8. ♖c4 ♖e4 =**

236.

**N. Grigoriev, 1928**  
Sahmaty, III. Pr.



+—

**1. d4**

1. e4? ♖g5 2. d4 ♖f6 =

**1... ♖g5 2. ♖f7 ♖f5 3. d5 ♖e5**  
**4. e4 a5**

4... ♖d6 5. ♖f6 +—;

4... b5 5. ♔e7 b4 6. d6 b3 7. d7 b2  
8. d8 ♖ b1 ♗ 9. ♗d6+ ♕:e4 10. ♗g6+  
+-;

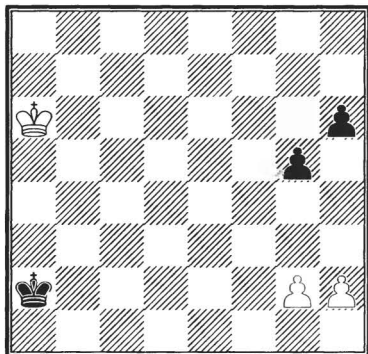
4... h5 5. ♔e7 h4 6. d6 h3 7. d7 h2  
8. d8 ♖ h1 ♗ 9. ♗d6+ ♕:e4 10. ♗c6+

5. ♔e7 a4 6. d6 a3 7. d7 a2 8.  
d8 ♖ a1 ♗ 9. ♗h8+ +-

The all three Black Pawns are queening but in the end they are lost, which represents a valuable technical success.

237.

**N. Grigoriev, 1937**  
Sahmaty v SSSR, I. Pr.



+-

This study is a good example of distant opposition. Any chess player, who will study it, will get a great satisfaction and help.

**1. g4! ♔a3!**

1... ♔b3? 2. ♔b5

**2. ♔a5!**

2. ♔b5? ♔b3 3. ♔c5 ♔c3 4. ♔d5  
♔d3 5. ♔e5 ♔e3 6. ♔f5 ♔f3 =

**2... ♔b2 3. ♔b6!**



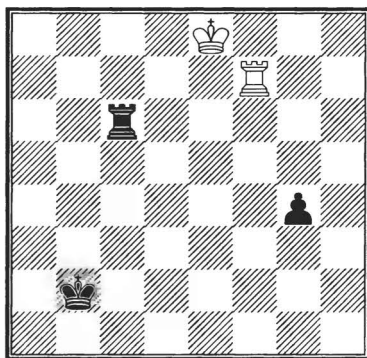
*Nikolai Grigoriev Dmitrievich*

3. ♔b4? ♔c2 4. ♔c4 ♔d2 5. ♔d4  
♔e2 6. ♔e4 ♔f2 7. ♔f5 ♔f3 =

**3... ♔b3 4. ♔b5! ♔c3 5. ♔c5!**  
**♔d2 6. ♔d6! ♔d3 7. ♔d5! ♔e3**  
**8. ♔e5! ♔f2 9. ♔f6! ♔f3 10. ♔f5**  
**♔g2 11. ♔g6 ♔h3 12. ♔h5 ♔:h2**  
**13. ♔:h6 +-**

238.

**N. Grigoriev, 1937**  
64, IV. Pr.



=

In a simple Rook ending, an interesting play is developing, which ends with a beautiful stalemate. This kind of stalemate was encountered in other studies too, but in this case it is a phenomenal achievement.

1. ♖f5!!

1. ♖f4? g3 2. ♖g4 ♖c3 3. ♖f7 ♖c2 4. ♖g6 ♖d2 5. ♖h5 ♖e2 6. ♖h4 ♖f2 7. ♖h3 ♖f3○; 1. ♖g7? ♖c4 2. ♖d7 ♖e4 3. ♖d6 ♖c3 4. ♖d5 ♖d3 +-; 1. ♖f1 ♖c1 2. ♖f2+ (2. ♖f5 ♖c2 3. ♖f4 g3 4. ♖g4 ♖g1 +-) 2... ♖c2 3. ♖f1 g3 +-

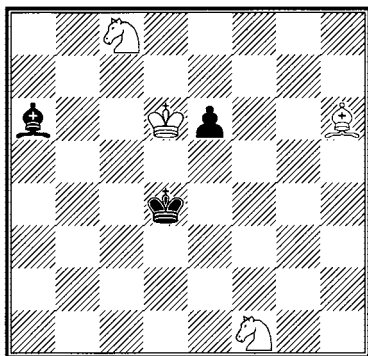
1... g3

1... ♖c3 2. ♖g5 ♖c4 3. ♖f7 ♖d3 4. ♖g6 ♖e3 5. ♖h5 ♖f3 6. ♖h4 ♖f4 7. ♖a5 g3+ 8. ♖h3 =

2. ♖g5 ♖c3 3. ♖f7 ♖c2 4. ♖g6 ♖d2 5. ♖h5 ♖e2 6. ♖h4 ♖f2 7. ♖h3 ♖f3 8. ♖g4○ (8. ♖g8? ♖f7 +-) 8... ♖f8 (8... ♖a3 9. ♖g8 ♖f3 10. ♖g4 =) 9. ♖f4+ ♖:f4 =

239.

G. Kasparian, 1932  
Sahmaty v SSSR



+ -

1. ♖g7+ ♖e4

1... e5 2. ♖:e5+ ♖e4 3. ♖g3+ +-

2. ♖d2+ ♖d3 3. ♖b3 ♖:c8 4. ♖c7! ♖c4! 5. ♖a5+ ♖b5 6. ♖c6 ♖a6 7. ♖b8! ♖a5 8. ♖c3+ ♖b5 9. ♖d2!

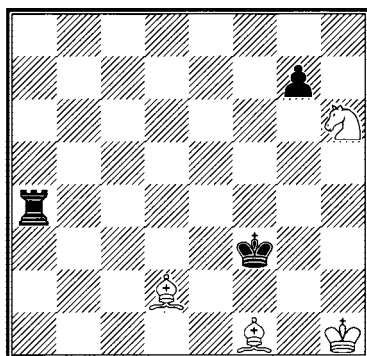
9. ♖e1? e5 10. ♖d2 e4 11. ♖e1 e3○

=

9... e5 10. ♖e1 e4 11. ♖d2 e3 12. ♖:e3 ♖a5 13. ♖d2+ ♖b5 14. ♖e1 +-

240.

G. Kasparian, 1935  
64, I. Pr.



+ -

1. ♖f5

1. ♖f7? ♖f2 2. ♖h3 ♖g3 3. ♖f1

=

1... g6

1... ♖f2 2. ♖b5 ♖e4 3. ♖a5 ♖e6 (3... ♖e5 4. ♖b6+) 4. ♖h2 +-

2. ♖e3

2. ♖d6? ♖d4 3. ♖c4 ♖h4+ 4. ♖g1 ♖g4+ =

2... ♖d4!

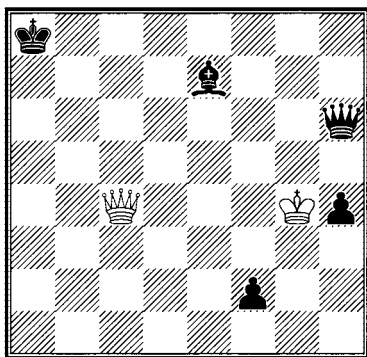
2... ♖f2 3. ♖c4 ♖a3 4. ♖d1+ ♖f3 5. ♖c3 +-

3. ♔g2+!  
 3. ♕c1? ♖f2 4. ♖h2 ♜e4 =  
 3... ♖f2!  
 3... ♖e2 4. ♕c1 ♜a4 5. ♖h2 ♜a1  
 6. ♕b2  
 4. ♜f1 ♜h4+ 5. ♜h2 ♜d4  
 5... ♜a4 6. ♜f3  
 6. ♕e1+!  
 6. ♜f3? ♜d3 7. ♕e1+ ♖e2 8. ♜e5  
 ♜d1 =  
 6... ♖e2 7. ♖g1 ♜d1 8. ♕f1+  
 ♖:e1 9. ♜f3 #

241.

G. Kasparian, 1935

64



=

(adaptation in 1962)

1. ♜c8+  
 1. ♜e4+? ♖b8 2. ♜:e7 ♜g6+! 3.  
 ♖:h4 ♜h6+ 4. ♖g3 fl♜ -+  
 1... ♖a7 2. ♜c7+ ♖a8 3. ♜c8+  
 ♖a7 4. ♜c7+ ♖a6 5. ♜:e7 ♜g6+  
 5... fl♜ 6. ♖b7+ ♖a5 7. ♜b4+  
 ♖:b4 =;

- 5... ♜d2 6. ♜f6+ ♖b5 7. ♜f3  
 ♖c4 8. ♖:h4 ♖d4 9. ♖g3 ♜e3 10.  
 ♖h2 ♜:f3 =

6. ♖:h4 ♜h6+

- 6... fl♜ 7. ♜b7+ ♖a5 8. ♜b4+  
 ♖:b4 =

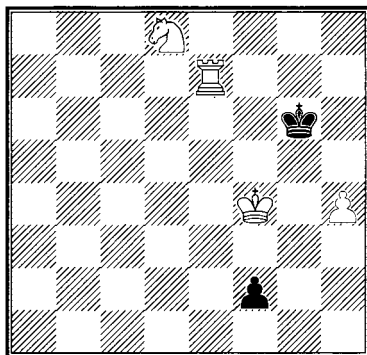
7. ♖g3 fl♜ 8. ♜e2+! ♜:e2 =

Four interesting stalemates.

242.

G. Kasparian, 1936

Sahmaty v SSSR



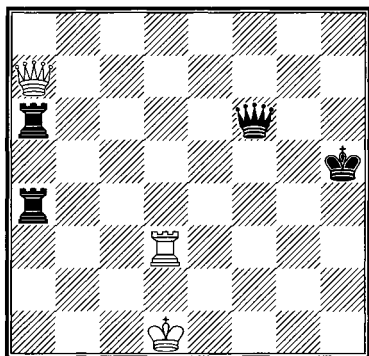
+ -

1. h5+ ♖h6 2. ♜f7+ ♖:h5  
 2... ♖g7 3. ♜g5+ ♖g8 4. ♜e8+  
 ♖g7 5. h6+ ♖g6 6. ♖g4 fl♜ 7. ♜e6+  
 ♜f6 8. ♜:f6+ ♖:f6 9. ♖h5 +-  
 3. ♜e5+ ♖h4 4. ♜g5 fl♜+ 5.  
 ♜f3+ ♖h3 6. ♜h5+ ♖g2 7. ♜h2 #

The idea of this study was developed by Z. M. Birnov in 1947 (see the 559 study), which added to the introductory game a Knight promotion for the White Pawn.

243.

**G. Kasparian, 1938**  
Sahmaty v SSSR, V. Pr.



=

White finds himself in a difficult position because, without the Rook, his rescue chances are minimal. Would it be possible a perpetual check?

**1. ♖h7+ ♔g5**

1... ♗h6 2. ♖d5+ ♔h4 3. ♖e7+ ♔h3 (3... ♗f6 4. ♖e1+ ♔g4 5. ♖g1+ ♔f4 6. ♖f1+) 4. ♖d3+ ♔g4 5. ♖e2+ ♔f5 (5... ♔h4 6. ♖f2+ ♔g5 7. ♖g3+ ♖g4 8. ♖:g4+ ♔:g4 9. ♖e2+ =; 5... ♖g5 6. ♖g3+ ♔f5 7. ♖f3+ ♔g6 8. ♖e8+ =) 6. ♖f3+ ♔g6 7. ♖e8+ ♔g5 8. ♖e5+ =

**2. ♖d5+**

2. ♖g8+? ♔h6 3. ♖h3+ ♖h4 4. ♖:h4+ ♖:h4 5. ♖h8+ ♔g5 6. ♖e5+ ♔g6 7. ♖e8+ ♔g7 8. ♖d7+ ♔h6 9. ♖d2+ ♖g5 -+

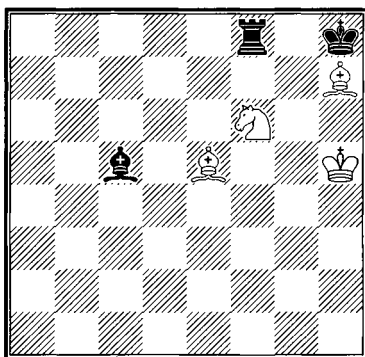
**2... ♔g4 3. ♖h5+ ♔f4**

3... ♔g3 4. ♖d3+

4. ♖h2+ ♔e4 5. ♖e5+ ♖:e5 6. ♖e2+ ♔d4 7. ♖b2+ ♔d5 8. ♖b5+ ♔d6 9. ♖b8+ ♔e6 10. ♖e8+ ♔f6 11. ♖h8+ ♔f5 12. ♖h5+ ♔e4 13. ♖e2+ ♔d4 14. ♖b2+ ♔d3 15. ♖c2+ =

244.

**G. Kasparian, 1940**  
Sahmaty v SSSR



+ -

**1. ♔g6 ♖d6 2. ♖d4!**

2. ♖b2? ♖b8 3. ♖d4 ♖b4 =

**2... ♖c5! 3. ♖c3!**

3. ♖b2 ♖b8 4. ♖e5 ♖d6 5. ♖:d6 ♖b6 (5... ♖g8+? 6. ♖h5! ♖f8 7. ♖g6 ♖:f6 8. ♖e5) 6. ♖e5 ♖e6 7. ♖d4 (7. ♖f5 ♖:f6+) 7... ♖d6 8. ♖c3 ♖c6 =

**3... ♖b4 4. ♖b2 ♖a3 5. ♖a1 ♖b8 6. ♖e4+ ♖b2 7. ♖d6 ♖g8+**

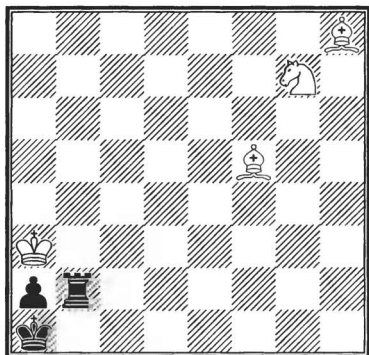
7... ♖b6 8. ♖:b2+ ♖:b2 9. ♖f7 #

**8. ♖:g8 ♖:a1 9. ♖h7 ♖b2 10. ♖f7 #**

245.

**G. Kasparian, 1940**

S. K. Erevan Contest, III. Pr.



+ -

White must always have in view the stalemate threat and therefore a precise play is required.

**1. ♔a4!**

1. ♔e4? ♜b3+ 2. ♔a4 ♜a3+ 3. ♔b4 ♜b3+ 4. ♔c4 ♜c3+ 5. ♔b4 ♜b3+ =

**1... ♜b8**

1... ♜h2!? 2. ♘h5+ ♜b2 3. ♘f6 ♜h2 4. ♙g7 ♙g2 5. ♘g4+ ♜b2 6. ♘e5

**2. ♘e8+ ♜b2 3. ♘f6 ♜b8 4. ♙g7 ♜b7**

4... ♜a8+ 5. ♔b3 ♜a3+ (5... ♜b8+ 6. ♔c4 ♜b2 7. ♘e4 ♔b1 8. ♘d2+ ♔c1 9. ♘b3+ +-)

**5. ♘d7+ ♜b2 6. ♘e5 ♜b7 7. ♘f6 ♜b6**

7... ♜a7+ 8. ♔b5! ♜b7+ 9. ♔a6 ♜b2 10. ♘d3

**8. ♘c6+ ♜b2 9. ♘d4 +-**

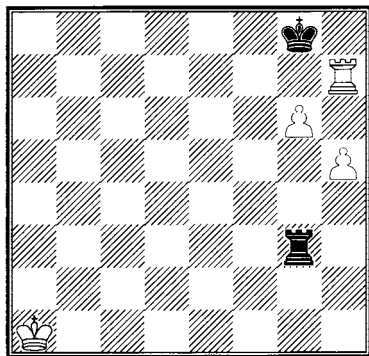


*Up-Golidze, G. Kasparian, Down-..., Botvinnik, ..., Flohr*

246.

G. Kasparian, 1946

Sahmaty V SSSR



+ -

This theoretical position, with study character, has great practical value and is a basis for other positions, which I analyzed. (see my article "Rook and two Pawns against Rook" from "Sahmaty v SSSR", 1946, № 4 and 5).

1. ♔a2!!

1. ♔b2? ♚h3 2. ♔c2 ♚g3 3. ♔d2 ♚h3 4. ♔e2 ♚g3 5. ♔f2 ♚h3 ⊖  
**Diagram – 246a.** This position must be remembered! With White to play – draw, if Black is playing, White wins!!  
 6. ♔g2 ♚a3 7. ♚b7 ♚a5=;

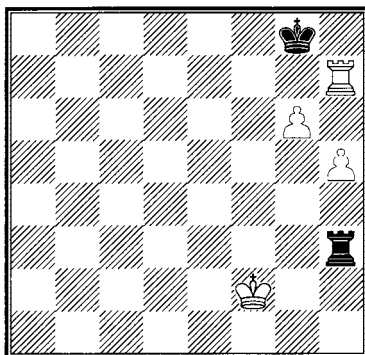
1. ♚d7? ♚g5! 2. ♚h7 ♚g2! 3. ♔b1 ♚h2! 4. ♔c1 ♚g2! 5. ♔d1 ♚h2! 6. ♔e1 ♚g2! 7. ♔f1 ♚h2! **Diagram – 246b.**  
 This position must be remembered, too! With White to play, is draw, With Black to play, White wins;

1. ♔b1? ♚b3+! 2. ♔c1 (2. ♔c2 ♚g3!) 2... ♚c3+! 3. ♔d1 (3. ♔d2 ♚h3!)

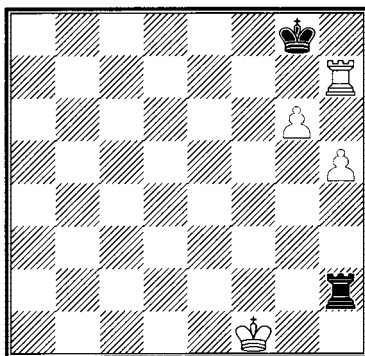
3... ♚d3+! 4. ♔e1 (4. ♔e2 ♚g3!) 4... ♚e3+! 5. ♔f1 ♚f3+! 6. ♔g1 ♚g3+! 7. ♔f2 ♚h3! =

1... ♚h3 2. ♔b2 ♚g3 3. ♔c2 ♚h3 4. ♔d2 ♚g3 5. ♔e2 ♚h3 6. ♔f2± ♚a3 7. ♚b7 ♚h3 8. ♚b5 ♔g7 9. ♔g2 ♚h4 10. ♔g3 ♚h1 11. ♚b7+ ♔h6 12. ♔g4+ -

246a

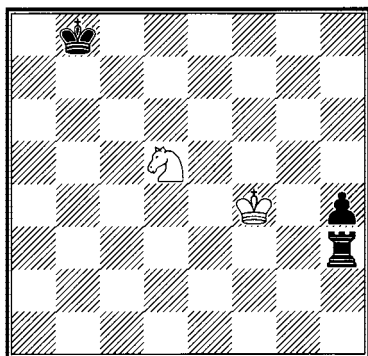


246b



247.

**G. Kasparian, 1947**  
Sahmaty v SSSR, Mention



=

This position looks like is taken from a practical game and continues a hidden stalemate combination.

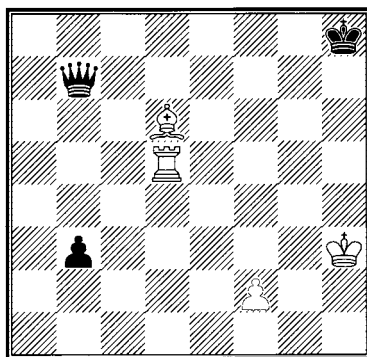
1. ♖e3!  
 △♞f5;  
 1. ♔g4? ♚d3 2. ♞f4 ♚d4—+  
**1... ♚h2! 2. ♖g4 h3 3. ♔g3 ♚b2! 4. ♞g4**  
 4. ♞f1? ♚b1 5. ♞h2 ♚b3+  
**4... ♚b3+ 5. ♔h2 ♔c7! 6. ♞f2**  
 6. ♞e5? ♔d6! 7. ♞f7+ ♔e6 8. ♞g5+ ♔f5 9. ♞:h3 ♔g4 10. ♞f2+ ♔f3 11. ♞h3 ♚b2+ 12. ♔g1 (12. ♞h1 ♔g3) 12... ♔g3 —+  
**6... ♚b2 7. ♔g1 h2+ 8. ♔h1 ♚:f2 =**

The stalemate position isn't new; it had been seen many times in chess composition and also in practice. But here it is expressed with a maximum material economy and an eight moves forced play, with multiple traps.  
**A. Gerbstman**, in his article "The

*Chess Game and Chess Composition*" (Sahmaty v SSSR, 1947, № 7) appreciates this achievement as the best materialization of this known idea, into a study.

248.

**G. Kasparian, 1949**  
Bulletin XVII Ch. SSSR



=

This study was dedicated to the participants of the XVII USSR Championship. It is the fruit of a long term work. I tried to express this idea in a miniature form.

- 1. ♔e5+ ♔g8!**  
 1... ♔h7 2. ♚d3  
**2. ♚d8+!**  
 2. ♚d3? ♞h7+ —+;  
 2. ♚d2 ♞f3+ 3. ♔h2 (3. ♞h4 ♞e4+ 4. ♞f4 ♞e1+ —+) 3... ♞h5+ —+  
**2... ♔f7 3. ♚d3 ♔e6!**  
 3... ♞h1+ 4. ♔g3 ♔e6 5. ♚b2 ♔f5 (5... ♞g1+ 6. ♔f3 ♞f1 7. ♔e3) 6. ♚f3+ ♔g6 7. ♚:b3 ♞g1+ 8. ♔h3 ♞:f2 9. ♚g3+ =  
**4. ♔e3 ♞h1+ 5. ♚h2+**

5. ♔g3? ♕f5 6. f4 ♖g1+ 7. ♕f3 b2  
 8. ♖:b2 ♗f1+ 9. ♕g3 ♗:f4+;  
 5. ♕g4? ♖g2+ 6. ♙g3+ ♕f6 7.  
 ♗e2 (7. ♖:b3 ♗e4+ -+) 7... ♗d5 -+  
**5... ♕f5 6. ♖:b3 ♗f1+ 7. ♕g3**  
**♗c4**

△♗g4; △♗b3

**8. ♖f3+ ♕g5 9. ♙g1!**

9. ♕g2 ♗e4 -+

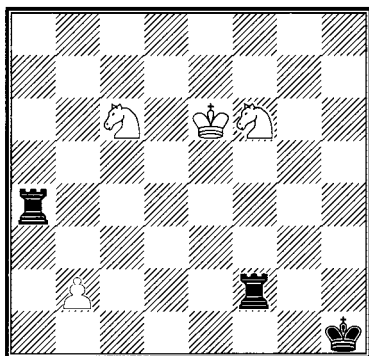
**9... ♗g4+ 10. ♕h2 ♗:f3 =**

At the beginning of the study, it was hard to imagine that an enclosure of the Bishop will appear.

249.

### G. Kasparian, 1950

SK Erevan Contest, I. Mention



=

**1. b4 ♖a6**

1... ♕c2 2. ♕d6 ♖a6 3. b5 ♖b6 4.  
 ♕d5 ♖:b5 5. ♕d4 =

**2. b5 ♖b6 3. ♕e4 ♖e2 4. ♕d5**  
**♖:b5+ 5. ♕c4 ♖eb2 6. ♕f2+! ♕h2**  
**7. ♕d1 ♖2b3**

7... ♖b1 8. ♕c3

**8. ♕c3 ♖b7**

8... ♖b6 9. ♕d5 ♖b7 10. ♕a5

**9. ♕a5 ♖3b4+**

9... ♖7b4+ 10. ♕c5 ♖b2 11. ♕c4

**10. ♕c5 ♖7b6**

10... ♖b8 11. ♕c6

**11. ♕c6 ♖b2**

11... ♖b3 12. ♕d4 ♖b2 13. ♕a4

**12. ♕a4 ♖6b5+ 13. ♕c4 ♖2b3**

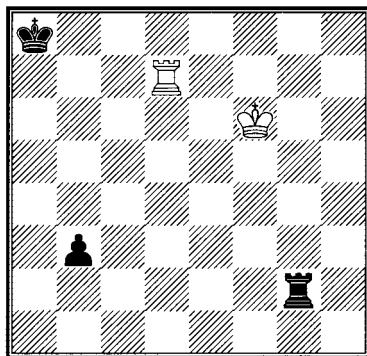
**14. ♕c3 =**

Positional draw.

250.

### G. Kasparian, 1953

KFS – SSSR Contest, I. Mention



=

In a constructive simple Rooks ending position, White saves himself, thanks to a subtle Rook maneuver.

**1. ♕f5** □

1. ♕e5? ♖g4 2. ♖d2 ♕b7 3. ♕d5  
 ♕b6-+; 1. ♖d3? b2 2. ♖b3 ♖e2 3.  
 ♕f5 ♕a7 4. ♕f4 ♕a6 5. ♕f3 ♖h2  
 6. ♕e4 ♕a5-+; 1. ♖d1? ♖e2 2. ♕f5  
 ♕b7 3. ♕f4 ♕c6 4. ♕f3 ♖h2 5. ♕e3  
 ♕c5-+

1... b2 2. ♖d1 ♗e2

2... ♖b7 3. ♖e4 ♖c6 4. ♖d3

3. ♖f4 ♖b7 4. ♖f3 ♗h2

4... ♖c2 5. ♗b1 ♖c6 6. ♖e3 ♖b5  
7. ♖d3

5. ♖e3 ♖c6 6. ♖d3 ♖b5 7.  
♖c3 ♖a4 8. ♗d7!! =

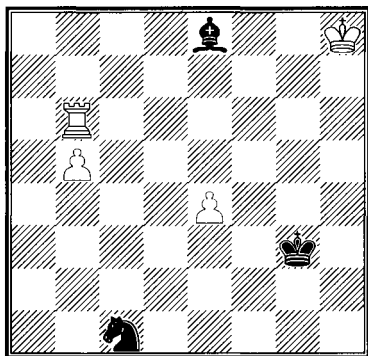
8. ♗d8? b1♖+ 9. ♖c4 ♖c2+ 10.  
♖d5 ♗d2+ +-

8... b1♖+ 9. ♖c4 ♖c2+ 10.  
♖d5 ♗d2+ 11. ♖e6 =

251.

G. Kasparian, 1953

KFS – Ceskoslovensko Contest, I. Pr.



=

The 251 and 252 studies arise as a consequence of the analysis of some related positions. But the winning approach is entirely different.

1. e5

1. ♖c6? ♖d3! 2. ♖g7 ♗d7! 3. ♖f6  
♖f4=;

1. ♗b8? ♗:b5 2. ♗:b5 ♖f4 3. e5  
♖f5 4. ♖g7 ♖d3 =

1... ♖d3 2. ♗b8

2. e6? ♖f4 3. e7 ♗:b5 4. ♗:b5 ♖g6+  
5. ♖g7 ♖:e7 6. ♖c5 ♖f4 7. ♖f6 ♖g8+  
8. ♖g7 ♖e7 =

2... ♗d7!

2... ♗f7? 3. b6 ♖:e5 4. b7 +-

3. b6!

3. ♗g8+? ♖f4! 4. b6 ♖c5=

3... ♖:e5

3... ♖c5 4. b7+-

4. ♗g8+!

4. b7? ♖f7+ 5. ♖h7 ♗f5+ 6. ♖g7  
♖d6=

4... ♖h4! 5. b7 ♖c6 6. ♖g7!

6. ♗d8 ♖b8 7. ♗:b8 ♗c6 8. ♖g7  
♖g5 9. ♖f7 ♖f5 10. ♖e7 ♖e5 11.  
♖f7 ♖f5 = Positional draw

6... ♖g5 7. ♖f7+ ♖f5 8. ♗f8!!

8. ♖c8? ♖b8 9. ♖e7 ♗c6 10. ♗f8+!  
♖e4!! 11. ♗:b8 ♖e5 =;

8. ♗h8? ♖b8 9. ♖c8 ♗a4 =

8... ♖b8

8... ♗e6+? 9. ♖g7+ ♖g5 10. ♗f6  
+-

9. ♖e7+!

9. ♖c8 ♗a4 10. ♖c5+ ♖e4 11.  
♖c4+ ♖d5 12. ♗:a4 ♖c6 13. ♗b4  
♖c7 = Positional draw!

9... ♖e5 10. ♖c8!!

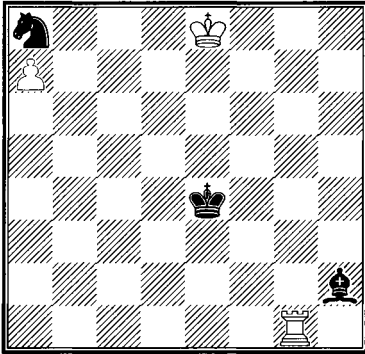
10. ♗h8 ♗a4 11. ♖c8 (11. ♗h5+  
♖d4 12. ♗h4+ ♖c5 13. ♗:a4 ♖c6)  
11... ♗d7= 12. ♖c5+ ♖d4 13. ♖d6  
♗g4 14. ♖c8 ♖a6 15. ♗f8 ♖e3 16.  
♖c6 ♗f3+=

10... ♗a4 11. ♖c5+ ♖d4 12.  
♖d6 ♗b3 13. ♗a5 +-

A dramatically and full of subtleties struggle.

252.

**G. Kasparian, 1954**  
Sahmaty v SSSR, III. Mention



+-

This study is the little brother of 251 studies, if we can say so.

**1. ♖g8!**

1. ♜b1? ♙e5! (1... ♙c7? 2. ♜b8 ♙b6 3. ♜:a8 ♙e5 4. ♙e7⊖) 2. ♜b8 ♙d4 3. ♜:a8 ♙b6 =;

1. ♜g7? ♙d5 (1... ♙c7? 2. ♙d7 ♙b6 3. ♙c6+-) 2. ♙d7 ♙b6+ =

**1... ♙c7!**

1... ♙d5 2. ♙f7 ♙c6 3. ♜:a8 ♙b7 4. ♜h8 +-

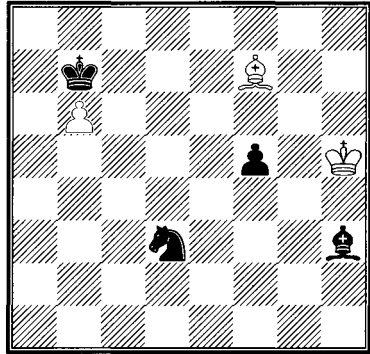
**2. ♙d7 ♙b6 3. ♜e8+!!**

3. ♜:a8? ♙d5 =

**3... ♙d4! 4. ♙c6!! ♙:a7 5. ♜:a8 ♙c5 6. ♜a4+ +-**

253.

**G. Kasparian, 1954**  
SK Riga Contest, I. Pr.



=

The positional draw is the saving anchor in this study.

**1. ♙h4!**

1. ♙g5? ♙e5 2. ♙e6 ♙f3+ 3. ♙f4 (3. ♙f6 ♙d4) 3... ♙d4 4. ♙d7 ♙:b6 +-

**1... ♙f2**

1... ♙g4 2. ♙g5! ♙e5 [2... ♙c5 3. ♙f4 (3. ♙g6? ♙e6+ 4. ♙f6 ♙d4 5. ♙e5 ♙c6+ 6. ♙f6 f4 7. ♙g5 f3 8. ♙:g4 f2 9. ♙d3 ♙e5+ +-) 3... ♙:b6 4. ♙g6 ♙e6+ 5. ♙e5 f4 6. ♙e4 ♙c5 7. ♙d5 =] 3. ♙e6 ♙f3+ 4. ♙f4 ♙d4 5. ♙:f5 =

**2. ♙d5+!**

2. ♙g3? ♙e4+ 3. ♙f4 ♙d6 4. ♙e6 ♙:b6 5. ♙e5 ♙c5 +-;

2. ♙e6? ♙:b6 3. ♙g3 ♙e4+ +-

**2... ♙:b6 3. ♙g3 ♙d3 4. ♙c4!**

4. ♙:h3 ♙f4+

**4... ♙f1 5. ♙e6**

5. ♙h4? ♙c5

5... ♖h3!

5... f4? 6. ♖f3 ♖c5 7. ♖f5 =

6. ♖c4

6. ♖h4? ♖c5

6... ♖e5

6... ♖b2? 7. ♖e2

7. ♖e6

△ ♖f5, ♖f4

7... ♖g6 8. ♖f7 ♖h8 9. ♖e6!

9. ♖h5? ♖f1 10. ♖f4 ♖d3 11. ♖e5 ♖c5 12. ♖f6 ♖d4 13. ♖g7 f4 14. ♖:h8 ♖e3 15. ♖g7 ♖e2 16. ♖e8 f3 17. ♖d7 f2 18. ♖h3 ♖f3 -+

9... ♖g6

9... ♖g4? 10. ♖f4 ♖g6+ 11. ♖g5

=

10. ♖f7 ♖e5 11. ♖e6 ♖d3 12. ♖c4 ♖f1 13. ♖e6 =

1. ♖a5? ♖c2 2. ♖c4 ♖d4 3. ♖e+ ♖e3 4. d4 d5! 5. ♖:d5 ♖f5=

1... ♖d4 2. ♖e6+

2. ♖h5? ♖d1! 3. ♖f4 (3. ♖g3 ♖c2 4. ♖e2+ ♖e3 5. ♖c1 ♖d2=) 3... ♖e5 4. ♖g2 ♖:f5 5. ♖e3+ ♖e5 6. ♖:d1 ♖d4 =

2... ♖e5

2... ♖e3 3. ♖c7 ♖c2 4. ♖d5+ ♖d4 5. ♖b4 +-

3. ♖h3!

3. ♖g4 ♖b3 4. ♖d8 ♖d4 5. ♖f5 ♖c2 6. ♖c6+ ♖c3 =

3... ♖c2

3... ♖b3? 4. d4+ ♖e4 5. ♖g2+ ♖e3 6. d5 +-

4. d4+ ♖d5 5. ♖b5 ♖h7 6. ♖b4 ♖g8 7. ♖c3 ♖:e6 8. ♖g2 #

255.

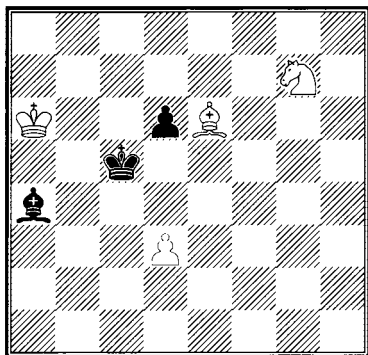
### G. Kasparian, 1955

Sahmaty v SSSR, III & IV. Pr.

254.

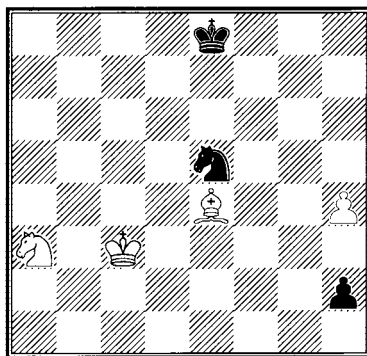
### G. Kasparian, 1955

Sahmaty v SSSR, III. Pr.



+ -

1. ♖f5!



+ -

Due to the h2 Pawn, Black has saving chances, but White wins thanks to a subtle Knight maneuver.

### 1. ♖d4

1. ♖d2? ♜f7 2. ♜e3 ♜g6 3. h5  
 ♜e5 4. ♜f4 ♜d3+ 5. ♜g3 ♜g7 6.  
 ♜:h2 ♜f4 7. ♜f3 ♜h6=;

1. ♜c2? ♜f7 2. ♖d4 ♜g6 3. h5  
 ♜f4 4. h6 ♜e2+ 5. ♜e3 ♜g3 =

### 1... ♜g4 2. ♜g2!

2. ♜h1? ♜f2; 2. ♜c4? ♜e7! 3.  
 ♜g2 (3. ♜d2 ♜f2 4. ♜g2 ♜f6; 3.  
 ♜b6 ♜f2 4. ♜d5+ ♜f7 5. ♜f3 h1♚  
 6. ♜:h1 ♜:h1=) 3... ♜f6 4. ♜e4 ♜g6  
 5. ♜f4 ♜f2 =

### 2... ♜f7 3. ♜e4 ♜f2+

3... ♜g6 4. ♜f4 ♜h5 5. ♜g3 +-  
 4. ♜f3 h1♚ 5. ♜:h1 ♜:h1 6.

♜c2! ♜g6 7. ♜e1!!

7. ♜e3? ♜h6!! 8. ♜g2 ♜h5○

### 7... ♜h5

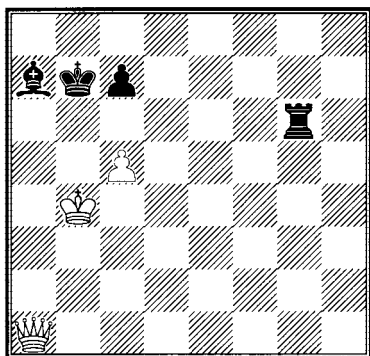
7... ♜h6 8. ♜g2 ♜h5 9. ♜f3 +-  
 8. ♜g2○ ♜g6 9. ♜f4+ ♜f5 10.

h5 ♜g5 11. ♜g2 +-  
 h5 ♜g5 11. ♜g2 +-

256.

### G. Kasparian, 1959

5. Ch. SSSR



+ -

In 1956, during the international chess tournament "A. A. Alehin's Memorial", I was in Moscow. The editorial team of the tournament bulletin asked me to dedicate to the tournament participants one of my original study and, in my opinion, without chance in the competition. I didn't thought too much and I give the 256 study, considering that it is not suitable for competitions. How great was my surprise when, after the release in the bulletin, he obtained in newspapers and magazines contests studies from 1955 and 1956 twice the first place and, three years later, the first place in the USSR Composition Championship. There are cases when you overestimate your achievements, but also cases when the opposite happens ...

### 1. ♚h1+

1. c6+?! ♜:c6 2. ♚a6+ ♜b6 3.  
 ♚c4+ ♜c5+! 4. ♚:c5+ ♜b7 =

### 1... ♜b8

1... ♜a6 2. ♚f1+ ♜b7 3. ♚f3+  
 ♚b8 4. ♚f8+

### 2. ♚h8+ ♜b7 3. c6+ ♜:c6

3... ♜b6 4. ♚d4+ +-  
 4. ♚h1 ♜b6 5. ♚g1+

### 4. ♚h1 ♜b6 5. ♚g1+

5. ♚d5? ♜b8! 6. ♚b5+ ♜a7 7.  
 ♚:c6 =

### 5... ♜b7

5... ♜a6 6. ♚f1+ ♜b7 7. ♚f3

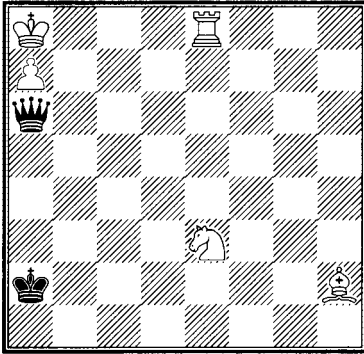
### 6. ♚g2 ♜b6 7. ♚f2+ ♜b7 8.

♚f3 ♜b6 9. ♚e3+ ♜b7 10. ♚e4  
 ♜b6 11. ♚d4+ ♜b7 12. ♚d5 +-  
 ♚f3 ♜b6 9. ♚e3+ ♜b7 10. ♚e4  
 ♜b6 11. ♚d4+ ♜b7 12. ♚d5 +-

257.

**G. Kasparian, 1957**

Problem, II & III. Pr.



+ -

**1. ♖e7! ♜c8+ 2. ♙b8 ♜c6+ 3. ♜b7 ♜e4**

3... ♙a3 4. ♘f5 ♙a4 5. ♘d6 ♙a5  
6. ♙c7+ ♙a6 7. ♙b8 ♜e8+ 8. ♙d8!  
(8. ♘:e8 =) 8... ♜:d8+ 9. ♘c8 + -

**4. ♘f1!**

4. ♘d1? ♜f3 5. ♘b2 ♜e4 6. ♘d1  
♜f3 =

**4... ♜d3 5. ♘g3**

5. ♘h2? ♜e2 =

**5... ♜f3 6. ♙d6! ♜c6 7. ♙c7 ♜f3**

7... ♜e8+ 8. ♙b8 ♜e6 9. ♘h5  
♙a3 10. ♘g7 + -

**8. ♙b8!**

The position is reached for the third  
times, but now with Black to play!

**8... ♙a1**

8... ♙a3 9. ♙d6+ ♙a4 (9... ♙a2)  
10. ♙b8;

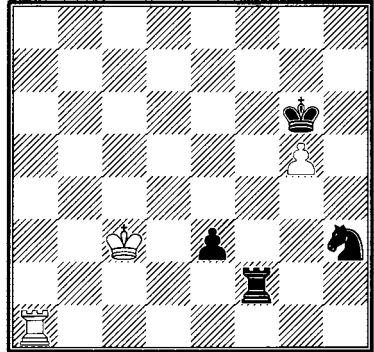
8... ♜d5 9. ♘e2 ♜c4 10. ♘f4 ♜e4  
11. ♘h5 ♜f3 12. ♘g7 + -

**9. ♙e5+ ♙a2 10. ♘e2! + -**

258.

**G. Kasparian, 1957**

Sovetskaia Rossia



=

This study was adaptive in 1965.

**1. ♘d4!**

1. ♘d3? ♜f3! (1... e2? 2. ♙e3) 2.  
♜e1 ♘f2+ 3. ♘d4 ♘g4

**1... e2**

1... ♜f3 2. ♜e1 =

**2. ♙e3 ♜g2 3. ♙f3**

3. ♜e1 ♘g1

**3... ♜f2+ 4. ♙e3 ♜g2**

4... ♜h2 5. ♜e1

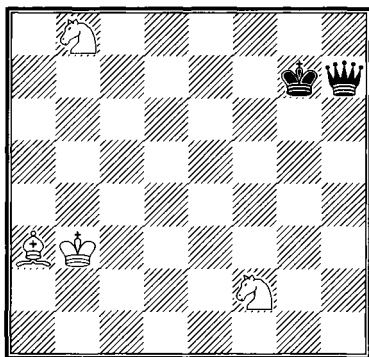
**5. ♙f3 ♜h2 6. ♜e1**

6. ♙g3? ♜f2 7. ♜a6+ (7. ♜e1 ♙:g5

8. ♙:h3 ♙f4 + -) 7... ♙f5 8. ♜a5+  
♙e4 9. ♜a4+ ♘d3 10. ♜a3+ ♙c2

**6... ♙:g5 7. ♜:e2 ♘g1+ 8. ♙g3 ♜:e2 =**

**G. Kasparian, 1958**  
Sahmatna misl, II. Mention



=

White is continuously threatened by the loss of the Knight, after which two minor pieces usually lose against the Queen. But there is the known draw position of **M. Karstedt**. Can White reach this position?

**1. ♖d7**

1. ♖c6 ♖g8+ 2. ♖b2 (2. ♖a4 ♖e8 3. ♖b5 ♖e2+) 2... ♖c4 -+; 1. ♖b2+ ♖g6 2. ♖c6 ♖b7+ 3. ♖b4 ♖f7+ -+

**1... ♖g8+ 2. ♖b4!**

2. ♖c3? ♖e6 3. ♖c5 ♖f6+ -+

**2... ♖a2! 3. ♖g4!**

3. ♖d3? ♖d2+ 4. ♖c4 ♖c2+ 5. ♖d4 ♖a4+ -+

**3... ♖d2+ 4. ♖b3 ♖d5+**

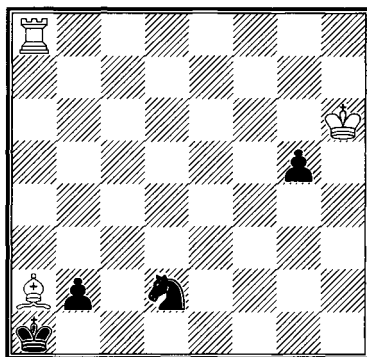
4... ♖d3+ 5. ♖a2

**5. ♖c2 ♖e4+ 6. ♖b3 ♖e6+ 7. ♖c2 ♖f5+ 8. ♖b3 ♖:d7**

8... ♖:g4 9. ♖b2+ ♖h6 10. ♖c1+ ♖g7 11. ♖b2+ =

**9. ♖b2+ ♖f8 10. ♖a3+ ♖g7 11. ♖b2+ =**

**G. Kasparian, 1959**  
Cigorin's Memorial, I. Mention



+-

**1. ♖e6+!**

1. ♖c4+? ♖b1 2. ♖d3+ ♖c1 3. ♖c8+ ♖d1 4. ♖c2+ ♖c1 5. ♖b3+ ♖b1 6. ♖e6 g4 7. ♖:g4 ♖a2 8. ♖e6+ ♖a3 9. ♖a8+ ♖b4 10. ♖f5 ♖b3 11. ♖b8+ ♖a2 12. ♖e6+ ♖a3 =

**1... ♖b1 2. ♖h5!!**

2. ♖:g5? ♖e4+ 3. ♖f4 ♖c1 4. ♖c8+ ♖d2 5. ♖b8 ♖c1 6. ♖a2 ♖c3 =; 2. ♖f5+? ♖c1 3. ♖c8+ ♖d1 4. ♖c2+ ♖c1

**2... ♖c2**

2... g4 3. ♖f5+ ♖c1 4. ♖c8+ ♖d1 5. ♖:g4+; 2... ♖f3 3. ♖f5+ ♖c1 4. ♖c8+ ♖d1 5. ♖g4 ♖d2 6. ♖c2+ ♖c1 7. ♖d3+ ♖d1 8. ♖h8+-; 2... ♖f1 3. ♖f5+ ♖c1 4. ♖c8+ ♖d1 5. ♖:g5 ♖d2 6. ♖c2+ ♖c1 7. ♖d3+ ♖d1 8. ♖h8

**3. ♖c8+**

3. ♖f5+? ♖b3=

**3... ♖d1 4. ♖g4+ ♖e1 5. ♖f5**  
△♖b8

5... ♔d1 6. ♕c2+ ♔c1 7. ♖b3+ ♔b1 8. ♕e6 ♔a1

8... ♜f3 9. ♕f5+ ♔a2 10. ♖a8+ ♔b3 11. ♖b8+ ♔a3 12. ♕b1 +- (12. ♕c2)

9. ♖a8+

The first round of moves has concluded. White has improved its position by bringing the King on h5 (compare with the position after the White's first move).

9... ♔b1 10. ♖a5 ♔c2 11. ♖c5+ ♔d1 12. ♕g4+ ♔e1 13. ♕f5 ♔d1 14. ♕c2+ ♔c1 15. ♕d3+ ♔d1 16. ♖:g5+-

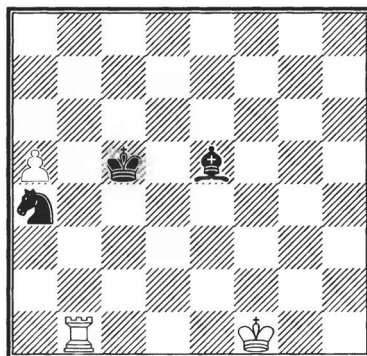
With the second round of moves, White has destroyed Black's defense.

In the first series of moves, ended with the 9th move, White has managed to improve his position – the King went

on h5, with the second series of moves White has managed to break the Black defense.

261.

**G. Kasparian, 1959**  
Tijdschrift KNSB, II. Pr.



+ -



*Chigorin Memorial (G. Kasparian, R. Kofmann, A. Gurvich)*

1. a6 ♖b6 2. a7 ♗a8 3. ♖b8  
♙a1! 4. ♖e2!

4. ♖:a8? ♗b6 =

4... ♖c6

△ ♙d4

5. ♖d3!

5. ♖e3? ♗c7 6. ♖c8 ♖b7 7. ♖:c7+  
♗a8 8. ♖e4 ♙f6 9. ♖d5 ♙g5 10. ♖c4  
(10. ♖c6; 10. ♖d4) 10... ♙e3 =

5... ♖c5

5... ♖c7 6. ♖e3 ♖c6 7. ♖e4

6. ♖e3!!

6. ♖e4 ♖c6 7. ♖d3 ♖c5 =

6... ♖c6

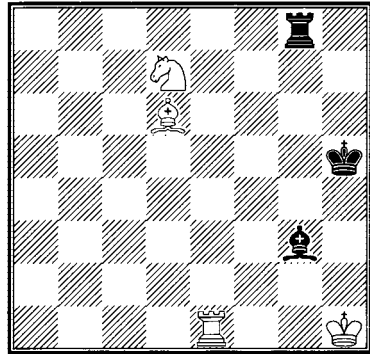
6... ♙f6 7. ♖e4! (7. ♖:a8? ♗b6 8.  
♗e4 ♙a1 =) 7... ♙a1 8. ♖d3 ♖c6 9.  
♖c4 +-

7. ♖e4 ♗c7 8. ♖c8 ♖b7 9.  
♖:c7+ ♖a8 10. ♖d5 ♙f6 11.  
♖c4!

11. ♖c5? ♙d4+ 12. ♖:d4

11... ♙g5 12. ♖b5 ♙e3 13.  
♖a6 +-

The 262 and 263 studies took part in a thematic contest. The theme was: the fight of the Rook and two minor pieces against the Rook and a minor piece (without Pawns). The theme itself restricts creative possibilities within the required material. This greatly hampers the achievement of a complete success. I decided to present the same basic idea – the final battle between pieces is leading to mate. How much I managed to resolve this dual requirement (for judges in terms of material, for me in terms of creation), it remains for someone else to consider.



+ -

1. ♖g1

1. ♗f6+? ♖g6 =

1... ♖h4

1... ♖d8? 2. ♗f6+ ♖g6 3. ♙:g3  
(3. ♗e4? ♖h8+ 4. ♗g2 ♙:d6 =) 3...  
♖h8+ 4. ♙h4+ ♖f7 5. ♖g4 +-;

1... ♖g7? +- 2. ♗f6+ ♖g6 3.  
♖:g3+ ♖:f6 4. ♙e5+

2. ♗f6

2. ♖g2?! ♖g6! (2... ♖h3? 3. ♗f6  
♖g6 4. ♙e5 ♖g5 5. ♙:g3 ♖:g3 6. ♖h2  
#; 2... ♖g7? 3. ♗f6 ♖g6 4. ♙e7) 3.  
♙e5 (3. ♗f6 ♖:f6 4. ♙e7 ♙e5 5. ♖g6  
♖h5 =) 3... ♖g4 4. ♗f6 ♖g5 =

2... ♖g6!

2... ♖g5? 3. ♗e4;

2... ♖g7 3. ♗e4

3. ♙e7!

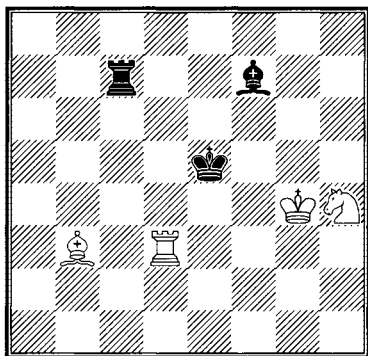
△ 4. ♗e4

3... ♖g7 4. ♙d8! ♖h3 5. ♗e4  
♖g4 6. ♖:g3+! ♖:g3 7. ♗f2 #

263.

G. Kasparian, 1959

Revue FIDE, II. Pr.



+-

1. ♖e3+ ♕f6□

1... ♕d4 2. ♗f5+ ♖c5 3. ♖c3+ ♕b6 4. ♖:c7 ♖:c7 5. ♙:f7;

1... ♕d6 2. ♗f5+

2. ♖f3+ ♕g7 3. ♗f5+ ♕g6

3... ♕h8? 4. ♖h3+ ♕g8 5. ♗h6+ +-;

3... ♕f8? 4. ♗d6

4. ♖h3 ♕f6

4... ♙:b3? 5. ♖h6+ ♕f7 6. ♖h7+

5. ♖h6+ ♕e5

5... ♙g6 6. ♗h4

6. ♖h7 ♕f6 7. ♕f4!

△ ♙f7

7... ♖b7 8. ♙c4!

8. ♙:f7? ♖b4+ =

8... ♖d7

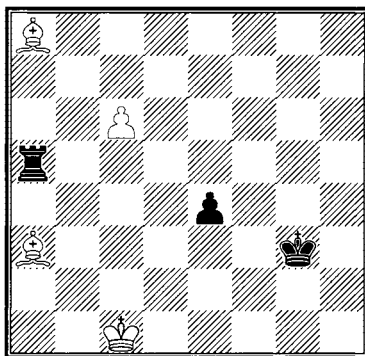
8... ♖a7 9. ♗d6

9. ♙:f7 ♖:f7 10. ♖h6 #

264.

G. Kasparian, 1962

FIDE Contest, II. Mention



+-

The study was adaptive in 1985.

1. ♙d6+ ♕f2 2. ♙b7

△ c7

2... ♖a4

2... e3? 3. c7 e2 4. ♙b4 +-

3. c7 ♖c4+ 4. ♕d2!

4. ♕b2?! e3 5. ♙a6! (5. c8 ♖:c8 6. ♙:c8 e2 =) 5... ♖c6! (5... ♖:c7? 6. ♙:c7 e2 7. ♙d8 e1 ♖ 8. ♙h4+ +-; 5... e2 6. ♙:c4 e1 ♖ 7. ♙c5+ ♕g3 8. c8 ♖ +-) 6. ♙b5 e2 7. ♙:c6 e1 ♖ 8. ♙c5+ ♕g3 9. c8 ♖ ♖e5+ 10. ♕b3 ♖:c5 =

4... e3+ 5. ♕d3 ♖:c7

5... ♖c1 6. c8 ♖ ♖:c8 7. ♙:c8 e2 8. ♙c5+ +-;

5... e2 6. ♕:c4 e1 ♖ 7. ♙c5+ ♕e2 8. c8 ♖

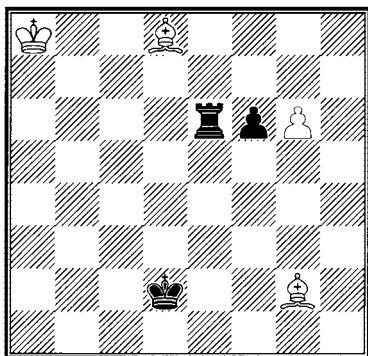
6. ♙:c7 e2 7. ♙b6+ ♕f1 8. ♙c8! e1 ♖

8... e1 ♗ + 9. ♕e3 ♗g2+ 10. ♕d2 ♗f4 11. ♙e3 ♗g2 12. ♙a6 #

9. ♙h3 #

265.

**G. Kasparian, 1962**  
Revista de Sah, I. & II. Pr.



+-

The material is the same, but the mate is different, relative to the 264 study.

**1. ♔a5+**

1. ♔c7? f5 2. g7 ♖g6 =;

1. ♖b7? f5

**1... ♖e3! 2. ♔d5**

2. ♔f1 ♖e8+ 3. ♖b7 ♖g8 4. ♔b6+ ♖d2 = (4... ♖f4 =)

**2... ♖e8+**

2... ♔a6+? 3. ♖b7 ♖:a5 4. g7 ♖b5+

5. ♖a7 ♖:d5 (5... ♔a5+ 6. ♖b6!) 6. g8 ♖ ♖e5 7. ♖g7 ♖f5 8. ♖b6 +-

**3. ♖b7 ♖e7+ 4. ♖c6**

△ ♔f7

**4... ♖g7 5. ♔f7 ♖e4 6. ♔d2!**

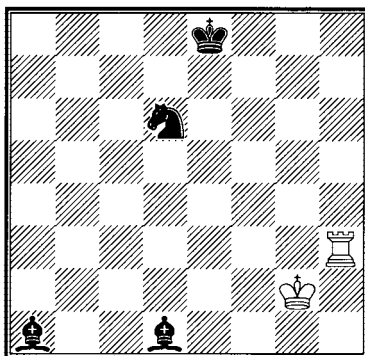
6. ♔b3? ♖f5 7. ♔c2+ ♖g5 8. ♔d2+ ♖h5 =

**6... ♖f5 7. ♖d5! ♖:g6 8. ♔e6**

#

266.

**G. Kasparian, 1961**  
Sahmaty v SSSR



=

Black has enough material advantage for a win. But White is to play and he use at maximum his saving possibilities.

**1. ♖e3+!**

1. ♖d3? ♖c4 +-;

1. ♖h1? ♖c4 2. ♖e1+ ♔e5 +-

**1... ♖f7!**

1... ♖d7? 2. ♖e1 =

**2. ♖e1 ♖c4**

2... ♖f5? 3. ♖h3! =

**3. ♖h3!**

3. ♖f1 ♖d2+ 4. ♖g2 ♔f3+

**3... ♖b2 4. ♖g3!!**

4. ♖h4? ♖f6 5. ♖g3 ♖f5○ 6. ♖h2 ♖f4 7. ♖g1 ♖f3 8. ♖f1 ♖c4 9. ♖:d1 ♖e3+ 10. ♖e1 ♔c3+ 11. ♖d2 ♖c4

**4... ♖f6 5. ♖h4○ ♖f5 6. ♖g3 ♖g6 7. ♖h1**

7. ♖e6+? ♖g5 8. ♖e5+ ♖f6 9. ♖e1 ♖f5;

7. ♖f1? ♖g5 8. ♖e1 ♖f5;

7. ♖g1!

7... ♔f5

7... ♔f6? 8. ♔f4 (8. ♖e1 ♔f5) 8... ♗e6 9. ♔e3 ♘c4+ 10. ♔d3 =

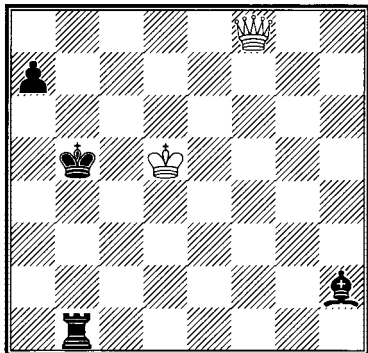
8. ♖e1 ♔f6 9. ♔h4 ♔f5 10. ♔g3 =

Positional draw.

267.

G. Kasparian, 1961

Szachy



+ -

1. ♔c5+

1. ♔f3 ♔b6 2. ♔f2+ ♔b7 3. ♔:h2 ♖b5+ 4. ♔c4 a6 = **B. Guretzky-Cornitz, 1864;**

1. ♔e8+? ♔a6 2. ♔c8+ ♔b6 =

1... ♔a6 2. ♔c2!

2. ♔c4+ ♔b7 3. ♔c6+ ♔b8 4. ♔c2 ♖b5+ 5. ♔c4 a6 6. ♔:h2+ ♔a7 =

2... ♖b5+

2... ♖b6? 3. ♔:h2 ♔b7 4. ♔h7+ ♔b8 5. ♔c5+- I. Berger, 1921

3. ♔c4 ♖c7

3... ♔b6 4. ♔f2+ ♔c6 5. ♔f3+ ♔b6 6. ♔e3+ ♔a6 7. ♔h6+ ♖b6 8. ♔:h2+-

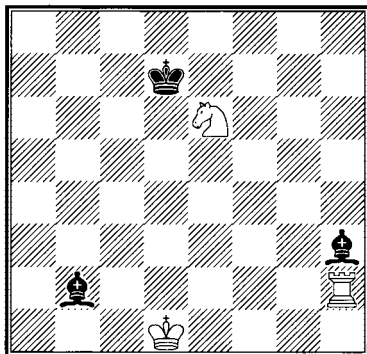
4. ♔a4+ ♖a5 5. ♔c6+ ♖b6 6. ♔c8 #

The assiduous strengthen of Black's position has led to suffocation with own pieces, ended with a stalemate.

268.

G. Kasparian, 1962

Sahmaty v SSSR



+ -

1. ♘c5+

1. ♘f8+? ♔e8 =

1... ♔c6 2. ♘d3 ♖g4+ 3. ♔d2!

3. ♔c2? ♖f5! = (3... ♖a1? 4. ♖h1 ♖g7 5. ♖g1+-)

3... ♖a1□

3... ♖d4? 4. ♖h4+-;

3... ♖f6 4. ♖h6+-

4. ♖h1 ♖g7 5. ♖h7!

5. ♖g1? ♖h6+ =

5... ♖a1 6. ♖a7 ♖h8

6... ♖d4 7. ♖a4 ♔d5 8. ♘b4+ ♔c5 9. ♘c2

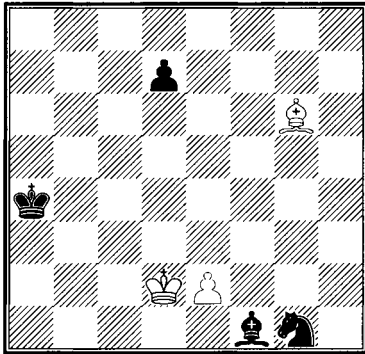
7. ♖a8 ♖g7 8. ♖a6+!

8. ♖g8 ♖h6+ 9. ♔c2 ♖f5 =

8... ♔b5 9. ♖g6+-

269.

G. Kasparian, 1963  
L'Italia Scacchistica



=

With a Knight advantage, Black has winning claims. White's saving chances must be searched in the poor positions of the enemy pieces.

1. ♖e3!

1. ♖e1? ♙:e2 2. ♖f2 (2. ♙c2+ ♖b4 3. ♖f2 ♗f3!) 2... ♗h3+ 3. ♖:e2 ♗f4+

1... ♙:e2 2. ♙f5 d6

2... ♙b5 3. ♖f2 ♗e2 4. ♙:d7 =;

2... d5 3. ♙e6 ♙c4 4. ♖f2 ♗e2

5. ♙:d5 =

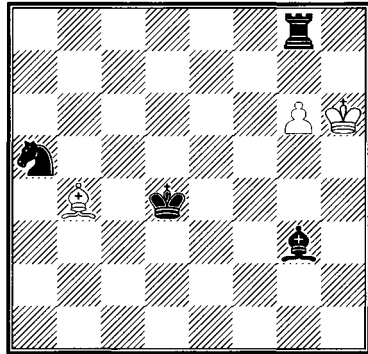
3. ♖d4

3. ♖f2 ♗f3! 4. ♙d7+ ♙b5

3... ♙f3 4. ♙e4 ♗e2+ 5. ♖c4!!  
♙:e4 =

270.

G. Kasparian, 1963  
Lidova demokracie



=

The free Pawn and the active White King position, offer saving opportunities for White. But Black has a force superiority that hampers Whites resistance chances. It occurs, as usually happened, the saving stalemate combination.

1. ♖h7 ♖b8 2. g7

2. ♙:a5? ♙e5 +-

2... ♗c6

2... ♖b7 3. ♖g6

3. ♙f8! ♖b7 4. ♖h6!!

4. ♖g6?! ♗e5+ 5. ♖f5 (5. ♖g5 ♙h4+ 6. ♖:h4 ♖b1 7. ♖g5 ♖g1+ 8. ♖f6 ♖e4-+) 5... ♖f7+ 6. ♖e6 ♙h4 7. g8 ♖f6+ 8. ♖e7 ♖a6+ (8... ♖g6+? 9. ♖e8 ♖:g8 =) 9. ♖e8 ♖a8#

4... ♙f4+ 5. ♖g6 ♗e5+

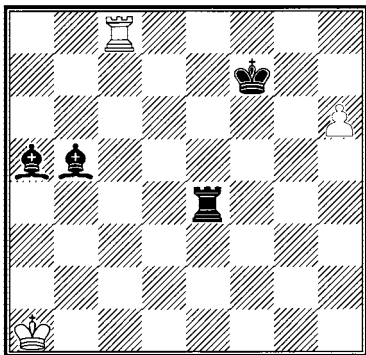
5... ♖b6 6. ♖h7! ♖b7 7. ♖g6! =

6. ♖f5 ♖f7+ 7. ♖e6 ♙g5 8. g8 ♖f6+ 9. ♖e7 ♖g6+ 10. ♖e8 ♖:g8 =

With a subtle maneuver 4. ♔h6!!  
 ♙f4 5. ♕g6 White attracted Black's  
 Bishop on g5, which remains under  
 Queen's attack. Here the so-called  
 Roman theme was applied: with the  
 Bishop on h4 White loses, with the  
 Bishop on g5 the position is draw.

271.

**G. Kasparian, 1964**  
 New Statesman



=

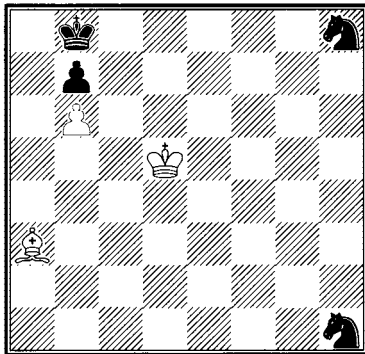
This force balance can be categor-  
 ized as a classic, too Rook and Pawn  
 against Rook and two Bishops. Can  
 White manage to gain a Bishop and get  
 a draw?

1. h7 ♖h4  
 1... ♜e8? 2. ♜c5 =  
 2. ♜c5  
 2. h8 ♗? ♜:h8 3. ♜:h8 ♙c3+ --  
 2... ♜a4+ 3. ♔b2 ♜b4+ 4.  
 ♔a2!! ♔g7 5. ♜h5 ♔h8 6. ♔a3○  
 ♜b1 7. ♔a2 ♜b4 8. ♔a3 ♜a4+ 9.  
 ♔b3 ♙e8 10. ♜e5 ♙d7 11. ♜d5  
 ♙c6 12. ♜c5 ♜b4+ 13. ♔a3 ♙b5  
 14. ♜h5=

Positional draw.

272.

**G. Kasparian, 1964**  
 New Statesman, IV. Pr.



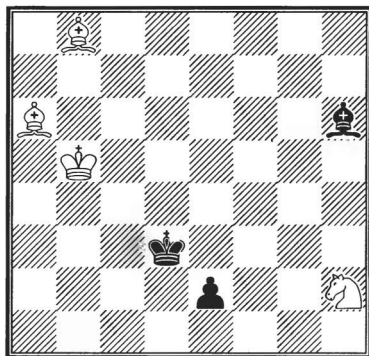
=

1. ♔e6  
 △ ♔f6;  
 1. ♔e5? ♜f7+ 2. ♔f6 ♜d8  
 1... ♜g6 2. ♔f5 ♜h4+ 3. ♔g4  
 ♜g2 4. ♔f3 ♜e1+ 5. ♔e2 ♜c2 6.  
 ♙b2!  
 6. ♙d6+? ♔c8 7. ♔d3 ♔d7 8. ♙f8  
 ♜e1+ 9. ♔e2 ♜g2 10. ♔f3 ♜h4+ 11.  
 ♙g4 ♜g6--+;  
 6. ♙c5 ♜g3+ 7. ♔d3 ♜e1+ 8. ♔e3  
 ♜c8--+  
 6... ♜b4!  
 6... ♜g3+ 7. ♔d2  
 7. ♙a3!  
 7. ♙c3 ♜d5 8. ♙e5+ ♔c8 9. ♔f3  
 ♜b4 10. ♔g2 ♜f2  
 7... ♜c2  
 7... ♜d5 8. ♔f3 △ ♔g2  
 8. ♙b2 ♔c8 9. ♙c3!  
 9. ♔f3? ♜e1+ 10. ♔e2 ♜f2!  
 9... ♜g3+ 10. ♔d3 ♜a3 11.  
 ♙b4 ♜b5 12. ♔c4 =

273.

**G. Kasparian, 1965**

Themes-64, I. Pr.



+ -

**1. ♖f3**

1. ♖a4+? ♔d2 2. ♜f3+ ♖d1 3. ♙g3 ♙d2 =;

1. ♙g3? ♙f4

**1... ♖e3**

1... ♙d2 2. ♙g3 ♖c2 3. ♙c8 ♖d1  
4. ♙g4!

**2. ♜e1**

2. ♙b7? ♖f2 3. ♙a7+ ♙e3 4.  
♙:e3+ ♖:e3 =

**2... ♖d2**

2... ♖f2 3. ♜d3+ ♖f1 4. ♙g3  
♙d2 5. ♖a4 ♖g2 6. ♙h4 +-

**3. ♙g3 ♙f4 4. ♙h4!**

4. ♜f3+? ♖e3 5. ♙:f4+ ♖:f3 =



*G. Kasparian commenting a study, Moscow 1961*

4... ♔d1

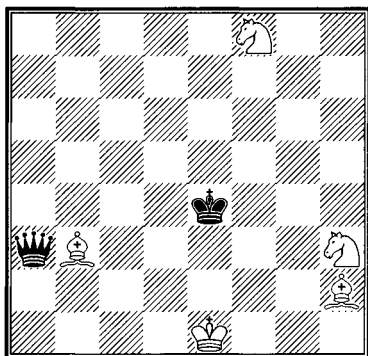
△ ♙d2

5. ♔c4! ♙d2 6. ♙b5! ♙:e1 7.  
♙a4+ ♔d2 8. ♙g5 #

274.

G. Kasparian, 1968

Themes-64



+ -

Cheron's 70-year anniversary.

White pieces are scattered throughout the board, which is why Black's chances of rescue must be searched in a perpetual check or in a piece capture.

1. ♘e6!

1. ♙c2+? ♔f3=;

1. ♘f2+? ♔f3 2. ♙d5+ ♔e3 =;

1. ♘g5+? ♔d3 2. ♘fe6 (2... ♘ge6 ♔c1+ 3. ♔f2 ♔c3 4. ♙a4 ♔d2+ 5. ♔g3 ♔e3+ 6. ♔g2 ♔e4+ 7. ♔f2 ♔:a4=) 2... ♔c1+ 3. ♔f2 ♔c3 4. ♙a4 ♔b4 5. ♙e8 ♔b2+ 6. ♔g1 ♔a1+ 7. ♔f2 ♔b2+ 8. ♔g3 ♔e5+ =

1... ♔c1+ 2. ♙d1 ♔e3+ 3.  
♙e2 ♔c1+ 4. ♔f2! ♔e3+ 5. ♔g2!  
♔:e2+ 6. ♘f2+ ♔e3

6... ♔d5 7. ♘f4+;

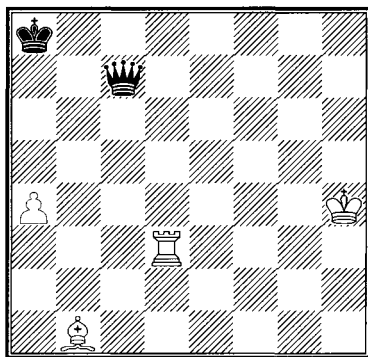
6... ♔f5 7. ♘d4+

7. ♙f4 #

275.

G. Kasparian, 1969

Magyar Sakkelet, I. Pr.



=

A small study with a short solution, but not at all easy to decipher.

1. ♔g4

1. ♔g3? ♔f4+ 2. ♔g4 ♔h6+ 3. ♔g3  
♔e3+ 4. ♔h2 ♔f2+ 5. ♔g2 ♔h4+ 6.  
♔gl ♔e1+ -+;

1. ♔f3? ♔h2+ 2. ♔h3 ♔f2+ 3.  
♔h5 ♔c5+ 4. ♔g4 (4. ♔h6 ♔c1+; 4.  
♔g6 ♔b6+) 4... ♔b4+ -+;

1. ♔h3? ♔c8+ 2. ♔h4 ♔f8 -+

1... ♔c8+ 2. ♔f3!!

2. ♔h5? ♔c5+ (△ ♔b4; △ ♔b5);

2. ♔h4 ♔f8 -+

2... ♔b7+ 3. ♔d5!! = ♔:b1

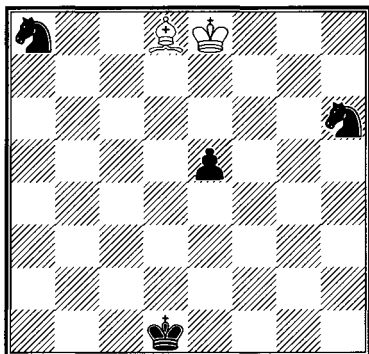
3... ♔:d5+ 4. ♙e4 =

4. ♔a5+ ♔b7 5. ♔b5+ =

276.

**G. Kasparian, 1965**

FIDE Contest



=

This study took the first place in the VIII-th USSR Chess Composition Championship from 1968 and was remastered a year later. In recent years this balance of forces is considered classic. If the stronger side manages to strengthen its position, then it wins. But White has resources for defense, which led to a lively game with multiple possibilities. The 276–278 studies reflect these resources. White's limited resources should give a fierce struggle for saving.

**1. ♖d7!**

1. ♙f6? e4 2. ♙g5 ♜c7+ 3. ♖d7 (3. ♖e7 ♜f5+ 4. ♖f6 ♜d6 5. ♖e5 ♜cb5) 3... ♜f7 4. ♙h4 ♜b5 5. ♖e6 ♜fd6 ±; 1. ♙g5? ♜g4 2. ♖d7 ♜b6+ 3. ♖c6 (3. ♖e6 ♖e2 4. ♖f5 ♖f3) 3... ♜c4 4. ♖d5 ♜d2 5. ♙f6 e4 6. ♙g5 ♜f2 ±

**1... e4**

1... ♖c2 2. ♖e6 e4 3. ♙g5 ♜g4 4. ♖f5 ♜f2 5. ♙e3 =; 1... ♖e2 2. ♖c6

e4 3. ♖b7 =; 1... ♜g4 2. ♖c6 e4 3. ♙g5 =

**2. ♙g5□**

2. ♖c6? e3 3. ♖b7

**2... ♜f7**

2... ♜f5 3. ♖c6 =

**3. ♙f4 ♖e2**

3... ♖c2 4. ♖e7! ♜h8 5. ♖f6 =

**4. ♖e6!**

4. ♖e7? ♖f3; 4. ♖c6? ♖f3 5. ♙d2

♜e5+ 6. ♖b7 ♜b6

**4... ♜d8+**

4... ♜h8 5. ♖f6 =

**5. ♖d7 ♜b7 6. ♖c6 ♜a5+ 7.****♖b5 ♜b3 8. ♖c4**

8. ♖c6? ♜d4+ 9. ♖b7 ♜e6 --+

**8... ♖f3 9. ♙g5!**

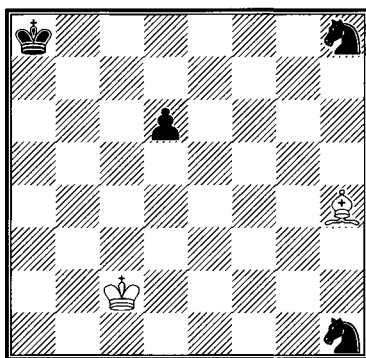
9. ♙h6??

**9... ♖g4 10. ♙e3 ♜a5+ 11.****♖b5 ♜b7 12. ♖c6 ♜d8+ 13. ♖d7****♜f7 14. ♖e6! ♖f3 (14... ♜g5+ 15.****♖e5 =) 15. ♙d2! = Positional draw.**

277.

**G. Kasparian, 1969**

E G



=

**G. Kasparian, 1970**  
Scha-Echo, I. Pr.

1. ♖d3 ♜b7 2. ♜e4 ♜g6  
2... ♜c6 3. ♜f3 ♜g6 4. ♜g5  
△♜g2 =

3. ♜e1

3. ♜d5? ♜c7 4. ♜e1 ♜d7 5. ♜b4  
♜f4+ 6. ♜e4 ♜f2+ 7. ♜f3 d5 -+;  
3. ♜g5? ♜g3+ 4. ♜d5 ♜c7 5. ♜d2  
♜d7 6. ♜b4 ♜f4+ 7. ♜d4 d5 -+;  
3. ♜d8 ♜c8 4. ♜d5 ♜d7 5. ♜a5  
♜g3 6. ♜b4 ♜f4+ 7. ♜d4 d5

3... ♜c6 4. ♜b4!

4. ♜f3 ♜e5+ 5. ♜g2 ♜d3 -+;  
4. ♜f5 ♜e7+ 5. ♜f4 ♜c5 6. ♜f3  
♜f5 7. ♜g2 ♜hg3 -+

4... d5+

4... ♜f2+ 5. ♜f5 ♜h4+ 6. ♜e6 d5  
7. ♜e1 =

5. ♜f5!

5. ♜f3 ♜e5+ 6. ♜g2 ♜f2 -+

5... ♜b5 6. ♜d6!

6. ♜a3?? see the 11th move

6... ♜c6 7. ♜b4! ♜b5 8. ♜d6!  
♜h4+ 9. ♜g4 ♜g2 10. ♜f3 ♜e1+  
11. ♜e2 ♜c2 12. ♜d3

12. ♜f3? ♜d4+ 13. ♜g2 ♜f5 14.  
♜e5 ♜hg3

12... ♜c6

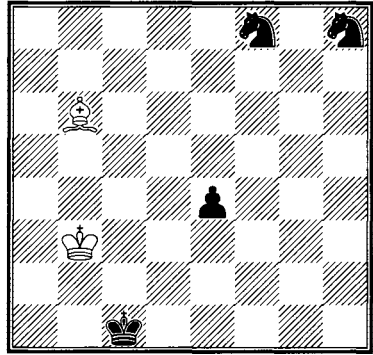
12... ♜a1 13. ♜c3

13. ♜e7!

13. ♜f8?? ♜e1+ 14. ♜e2 ♜g2 15.  
♜f3 ♜h4+ 16. ♜g4 ♜g6 -+

13... ♜d7 14. ♜c5 ♜c6 15.  
♜e7 =

Positional draw.



=

1. ♜c4!

1. ♜c3? ♜e6 2. ♜c4 ♜f7 3. ♜d5  
♜eg5 -+

1... ♜d2 2. ♜d4 e3 3. ♜a5+  
♜e2 4. ♜e4

△♜b6

4... ♜d7 5. ♜d8!

△♜g5;

5. ♜c3? ♜c5+ 6. ♜d5 ♜d3 -+;

5. ♜c7? ♜g6 6. ♜d8 ♜f2 -+;

5. ♜b4? ♜g6 (5... ♜f7?) 6. ♜d6  
♜ge5 7. ♜e7 ♜f3 -+

5... ♜f7

5... ♜c5+? 6. ♜d5 ♜f7 7. ♜b6 =

6. ♜e7○ ♜d2 7. ♜b4+ ♜e2 8.  
♜e7! ♜f2 9. ♜h4+ ♜e2 10. ♜e7

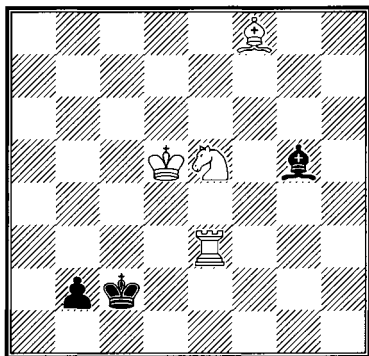
=

Positional draw.

279.

**G. Kasparian, 1981**

Szachy, I. Pr.



+-

**1. ♖e2+ ♗b3**1... ♔d2? 2. ♘c4 b1♚ 3. ♘a3+  
+-;

1... ♕c3? 2. ♖e1 ♔c1 3. ♔a3 +-

**2. ♖e1 ♗a2**2... ♔c1? 3. ♘c4 b1♚ 4. ♘d2+  
+-;2... ♕c2? 3. ♘c4 b1♚ 4. ♘a3+  
+-**3. ♘f3!**3. ♘d3? ♔d2! (3... b1♚? 4. ♘b4+  
♗b2 5. ♔g7+ +-) 4. ♘d1 b1♚ =**3... ♔c1 4. ♖e2 ♗b3 5. ♘d4+ ♗c3**

5... ♗a4? 6. ♖e8! +-

**6. ♖c2+ ♗d3 7. ♔b4 b1♚ 8. ♖c3+ ♗d2 9. ♗c5!**

9. ♗c4? ♗d1 10. ♖f3 ♗a2+ =;

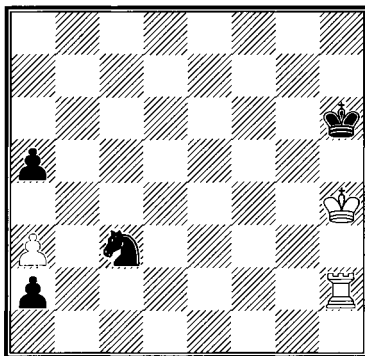
9. ♖b3+? ♗d1 10. ♖:b1

**9... ♗d1 10. ♖f3! +-**

280.

**A. Gurvitch, 1927**

Sahmatnyi listok, I-III. Pr



=

The Pawn on a2 is very strong and looks at the dying Rook, White sacrifices it and ... save himself into a stale-mate position.

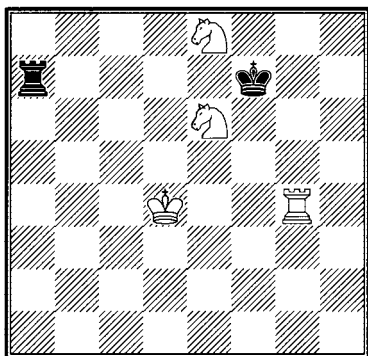
**1. ♗g4+!**1. ♖:a2? ♘:a2 2. ♗g4 ♘c3 3. ♗f4  
♘b5 4. a4 ♘c3+-**1... ♗g6 2. ♖:a2 ♘:a2 3. ♗f4 ♗f6**3... ♘c3? 4. ♗e5 ♘b5 5. ♗d5  
♘:a3 6. ♗c5 ♗f6 7. ♗b6 =**4. ♗e4 ♗e6 5. ♗d4 ♗d6 6. ♗c4 ♗c6 7. ♗b3 ♘c1+ 8. ♗a4 ♗b6 =**

The King's race from one corner of the board to another leaves a distinctive impression.

281.

**A. Gurvitch, 1927**

Sahmatnyi listok



+-

1. ♖d8+

1. ♜g7+? ♘:e8 2. ♜:a7 =;

1. ♘d6+? ♘:e6 2. ♜g6+ ♘d7 3. ♜g7+ ♘d8 4. ♜:a7 =

1... ♘:e8 2. ♜g8+ ♘d7 3. ♜g7+ ♘d6 4. ♘f7+!

4. ♜:a7 =

4... ♘c7 5. ♘e5+ ♘b6 6. ♘c4+ ♘a6 7. ♜g6+ ♘b7

7... ♘b5 8. ♜b6+ ♘a4 9. ♘c3 ♜b7 10. ♘b2 +

8. ♘d6+ ♘b8 9. ♜g8+ ♘c7 10. ♘b5+ +-

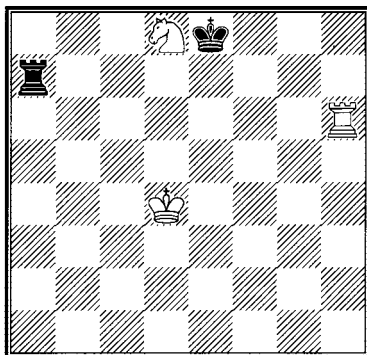
In the same time with this study was published the 282 study of **L. Topcheev**. But it must be noted that in the study of **A. Gurvitch** the traps from the first moves lead to two beautiful stalemate positions, which greatly raises the value of this realization and put it over to the study realized by **L.**

**Topcheev**. Four years later from the release of the 281 study of **A. Gurvitch**, an identical study appeared (except that the position was rotated by 90 degrees) realized by **A. Seletski** (Sahmatnyi listok, 1931), but who didn't know of the existence of its predecessor.

282.

**L. Topcheev, 1927**

64



+-

1. ♜h8+ ♘d7 2. ♜h7+ ♘d6 3. ♘f7+

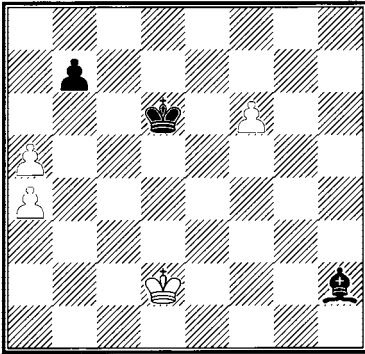
3. ♜:a7?+-

3... ♘c6 4. ♘e5+ ♘b6 5. ♘c4+ ♘a6 6. ♜h6+ ♘b7 7. ♘d6+ ♘b8 8. ♜h8+ ♘c7 9. ♘b5+ +-

283.

A. Gurvitch, 1927

Sahmatnyi listok, I-III. Mention



=

1. f7 ♖f4+

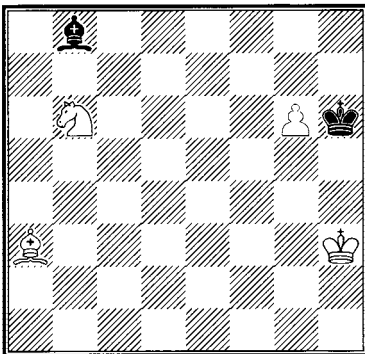
1... ♖e7 2. ♖c3 ♖:f7 3. ♖b4 =

2. ♖c3 ♖h6 3. f8♙+ ♖:f8 4. a6  
b:a6 5. ♖b4 ♖c6+ 6. ♖a5 ♖b7 =

284.

A. Gurvitch, 1928

Sahmaty, I. Mention



+ -

1. ♖d7 ♖c7 2. ♖f8 ♖e5

△ ♖g7

3. ♖g4 ♖b2!

3... ♖g7? 4. ♖c1 #

4. ♖c5!

4. ♖b4 ♖c3 5. ♖c5! +-;

4. ♖e7 ♖f6 5. ♖c5! +-

4... ♖d4 5. g7 ♖:g7

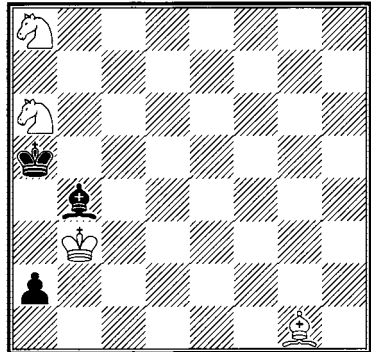
5... ♖:g7 6. ♖e6+

6. ♖e3 #

285.

A. Gurvitch, 1930

Vecerniaia Moskva, I. Pr.



+ -

1. ♖6c7

△ ♖b6

1... a1♙+ 2. ♖b2 ♖b3 3. ♖:b3  
♖c5 4. ♖h2 ♖g1 5. ♖f4 ♖e3 6.  
♖b6 ♖:f4

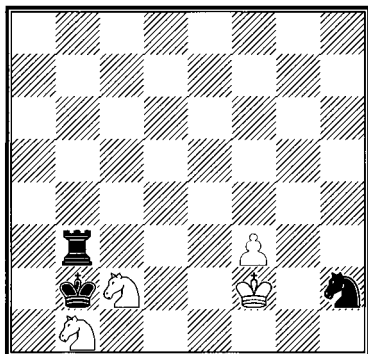
6... ♖:b6 7. ♖d2 #

7. ♖c4 #

This study represents a more subtle expression of the precedent one.

286.

**A. Gurvitch, 1947**  
 Ceskoslovensky Šach, IV. Pr.

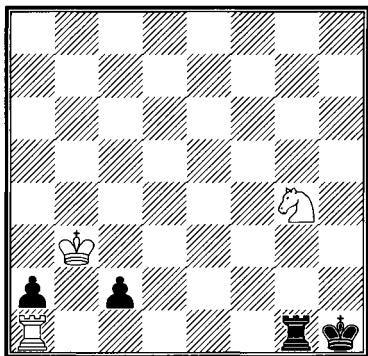


=

1. ♖d2 ♜d3 2. ♗f1 ♝:f3+ (2... ♗:f3 3. ♗e1 =) 3. ♖g2 ♝:f1 4. ♗e3 ♜e1  
 4... ♝f3 5. ♗g4=  
 5. ♖f2 ♜c1 6. ♖g2 ♜e1 7. ♖f2 ♜a1 8. ♖g2 ♜e1 9. ♖f2=  
 Positional draw.

287.

**E. Pogosiantz, 1971**  
 64, Mention.



=

This study is an extension of the 286 study of **A. Gurvitch**. **E. Pogosiantz** managed to bring into the game the promotion of the Pawn into Knight raising the dynamic of the solution.

1. ♖f2+

1. ♝:a2? c1♗+! (1... c1♗? 2. ♜h2#)  
 2. ♖b2 ♗:a2 3. ♗f2+ ♖h2! (3... ♖g2  
 4. ♗d3=) 4. ♖:a2 ♜g2 --+

1... ♖h2 2. ♗g4+ ♖h1 3. ♗f2+ ♖g2 4. ♝:a2 c1♗+

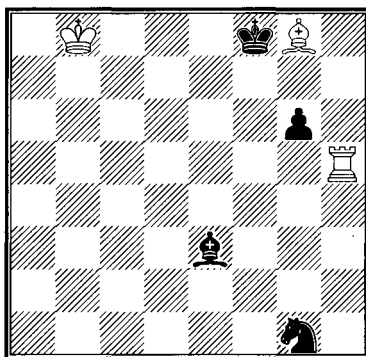
4... c1♗ 5. ♗d3+

5. ♖b2 ♗:a2 6. ♗d3 ♜d1 7. ♖c2 ♜f1 8. ♖b2 ♜d1 9. ♖c2 ♜h1  
 10. ♖b2 ♜d1 11. ♖c2=  
 Positional draw.

Positional draw.

288.

**A. Gurvitch, 1952**  
 KFS Dagestan Contest, I. Pr.



=

1. ♜h8

1. ♜h4?! ♖:g8 2. ♜g4 ♖g7 3. ♖b7 ♖h6!! (3... ♖f6? 4. ♜g3 ♜c5 5. ♖c6 ♜a7 6. ♖b7 =) 4. ♜g3 ♜c5 5. ♖c6 ♜d4 6. ♜g4 ♗f3 7. ♜f4 ♗e5+ 8. ♖d5 ♜g1! 9. ♖:e5 ♜h2 --+

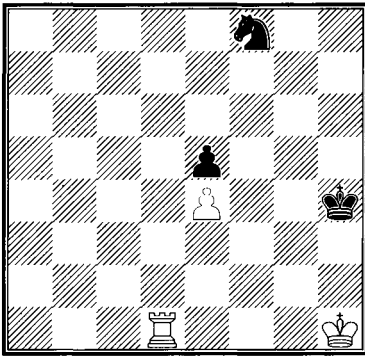
1... ♔g7 2. ♙h7! g5 3. ♙f5!  
 ♔:h8 4. ♙g4! ♔g7 5. ♔c7 ♔f6  
 6. ♔d6 ♙c1 7. ♔d5 ♙a3 8. ♔e4  
 ♔e7 9. ♔d5 ♔d8 10. ♔c6 ♙f8 11.  
 ♔b7 =

Positional draw.

289.

A. Gurvitch, 1958

Sahmatnaia Moskva, Mention



+—

The Black King and Knight are prepared to pounce on the e4 Pawn. That's why White must bring the King into play as fast as possible.

1. ♔g2 ♔g4 2. ♖d6! ♗h7 3.  
 ♔f2! ♔f4

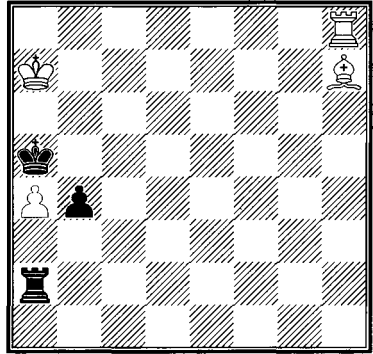
3... ♗g5 4. ♔e3 +—

4. ♖h6 ♗g5 5. ♖h4 #

290.

A. Gurvitch, 1959

Sahmatnaia Moskva



+—

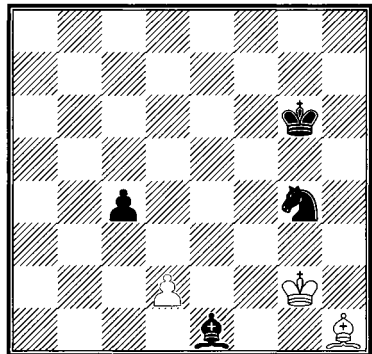
The a4 Pawn drops. Must White seek saving opportunities in a "Rook and Bishop against Rook and Pawn" ending?

1. ♙g8! (1. ♖a8? b3! 2. ♔b7+  
 ♔b4) 1... ♖b2 (1... ♖:a4? 2. ♖h5 #)  
 2. ♙b3! (2. ♙c4?! b3 3. ♙b5 ♖g2)  
 2... ♖:b3 3. ♖a8! ♔:a4 4. ♔b6 #

291.

A. Gurvitch, 1960

XIV Ol. Leipzig Contest, III. Pr.



=

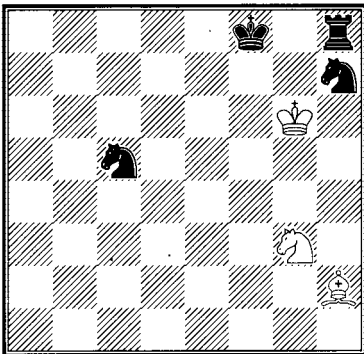
1. ♔f3 ♕f5  
 1... ♖e5+? 2. ♔e3 △♙d5, ♕d4  
 2. ♕e2 ♙h4! 3. ♙d5 ♖e5 4. ♕e3  
 △♙d4  
 4... ♙d8 5. ♕d4  
 5. d4 ♖g4+!  
 5... ♙b6+ 6. ♕c3 ♙a5+ 7. ♕d4  
 c3 8. ♙e4+  
 8. d:c3 ♙b6 #  
 8... ♕e6 9. ♙d5+ ♕f5 10. ♙e4+ =

In this case the perpetual check is the defense method against the continuous mate threats.

292.

A. Gurvitch, 1960

Lidova demokracie, IV. Pr.



=

1. ♖f5  
 △ 2. ♙d6 & 2. ♙e5  
 1... ♖e6 2. ♙e5 ♖g8+ 3. ♙g7+!

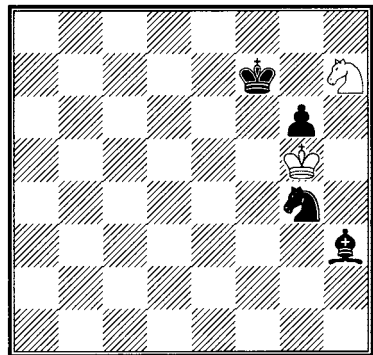
3. ♕:h7? ♖g5+ 4. ♕h6 ♖f7+ -+  
 3... ♖:g7 4. ♖h6 ♖h8 5. ♖f7 ♖g8 6. ♖h6 =

Positional draw. An anomaly, if we are looking at the Black force superiority.

293.

A. Gurvitch, 1961

Pravda Alma Ata, IV. Pr.



=

The White King and Knight are surrounded by the enemy forces. A brief look to the position shows that White has two options: 1. ♕h4 and 1. ♕f4. Could it be both good!?

1. ♕f4

1. ♕h4? ♖f2 2. ♕g3 (2. ♖g5+ ♕f6 -+ 3. ♖h7+ ♕g7) 2... ♖e4+ 3. ♕:h3 ♕g7 -+

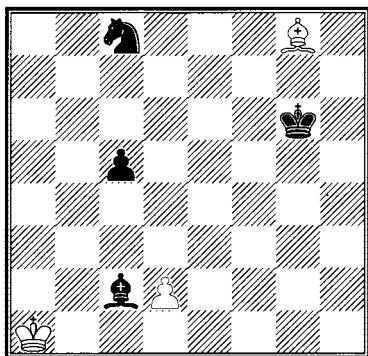
- 1... ♖f2 2. ♕f3 ♕g7 3. ♖g5 ♕f6 4. ♖h7+ ♕g7 5. ♖g5 ♕h6 6. ♖f7+ ♕g7 7. ♖g5 =

The Knight permanently annoys Black's King. Positional draw.

294.

V. Korolnikov, 1947

Sahmaty v SSSR, I. Pr.



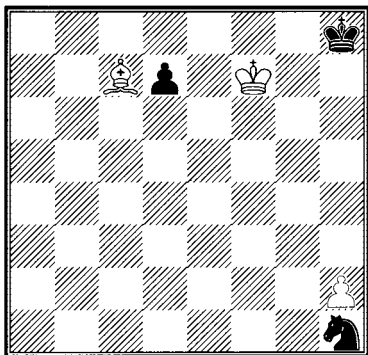
=

1. ♖b2 ♙a4! 2. ♖c3 ♜d6 3. d4!  
 ♜b5+ 4. ♖c4 c:d4 5. ♖b4 ♜c3  
 6. ♖c4 (6. ♙c4? ♜f5-+) 6... ♜b5  
 7. ♖b4 ♜c3 8. ♖c4 ♜e2 9. ♖d3  
 ♙d1 10. ♖d2 ♜c3 11. ♖d3 ♜e2  
 (11... ♜b5 12. ♙c4 =) 12. ♖d2=

Positional draw.

295.

V. Korolnikov, 1950



+ -

1. ♙b6 ♜h7 2. ♙e3 d5 3. ♜f6  
 d4 4. ♙:d4 ♜h6 5. ♜f5 ♜h5 6.  
 ♜f4 ♜h4 7. ♜f3 ♜h3 8. ♙e5!

8. ♙g1? ♜g3 9. h:g3=

8... ♜g3 9. h:g3+ -

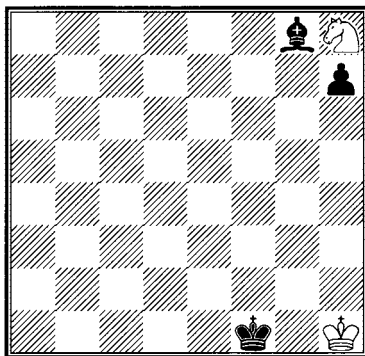
9. ♙:g3? =

The study was remastered from **M. Liburkin** in 1950 and corrected by **G. Kasparian** in 1980. We reproduce below the study of **M. Liburkin**, where the roles have changed and the stalemate is obtained by the weaker side.

296.

M. Liburkin, 1950

Trud



=

1. ♖h2 ♜f2 2. ♖h3 ♜f3 3.  
 ♖h4 ♜f4 4. ♖h5 ♜f5 5. ♖h6 ♜f6  
 6. ♜g6 h:g6 =

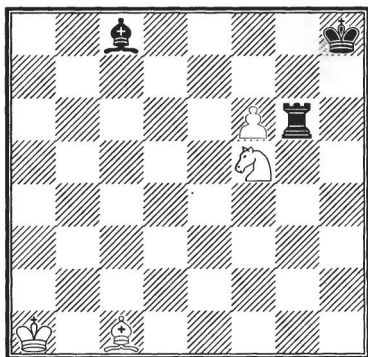


Mark Liburkin

297.

V. Korolnikov, 1951

Lelo, I. Pr.



+—

The lively game of this study is concluded with a wonderful trip of the White King on h6 square and then with a beautiful mate with the only Knight left on the board.

1. f7 ♖a6+ □ 2. ♙a3!

2. ♖b2? ♗f6 =

2... ♖:a3+ 3. ♖b2 ♗a2+! 4. ♖c1!

4. ♖c3? ♗c2+ 5. ♖b4 ♗b2+ =

4... ♗a1+

4... ♗c2+ 5. ♖b1 +—

5. ♖d2 ♗a2+ 6. ♖e3 ♗a3+ 7. ♖f4 ♗a4+ 8. ♖g5 ♗g4+ 9. ♖h6!

9. ♖:g4 ♙:f5+ 10. ♖:f5 ♖g7 =

9... ♗g8

9... ♗g6+ 10. ♖:g6 ♙:f5+ 11. ♖h6 +— (11. ♖f6 +—)

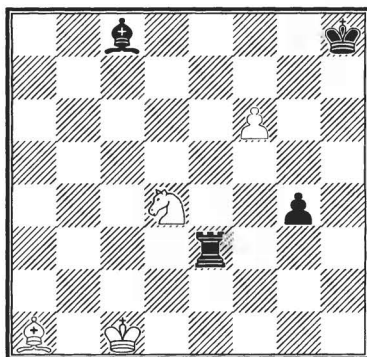
10. ♗e7 ♙e6 11. f:g8 ♖+ ♙:g8 12. ♗g6 #

Although this study resembles to another earlier study, it is more economical and more beautiful than its predecessor.

298.

I. Zelman, 1949

Tijdschrift KNSB, I. Pr.



+—

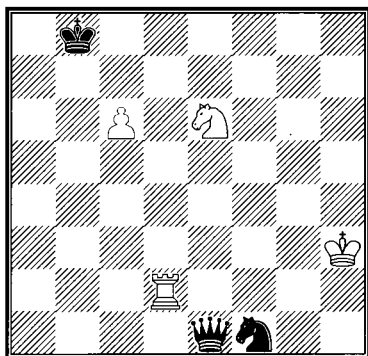
1. ♗f5 ♗e1+ 2. ♖d2 ♗:a1 3. f7 ♗a2+ 4. ♖e1 ♗a1+ 5. ♖f2 g3+ 6. ♖e3

6. ♖:g3? ♗g1+ 7. ♖h4 ♗g8 =

6... ♖a3+ 7. ♔f4 ♖a4+ 8. ♔g5  
 ♖g4+ 9. ♔h6 ♖g8 10. ♘e7 ♙e6  
 11. f:g8♙+ ♙:g8 12. ♘g6#

299.

V. Korolnikov, 1962



=

Sidorov made a variant of this study in 1987. White is under mate threat on g3, therefore an accurate defense is required.

1. c7+ ♔a7 2. ♖a2+ ♔b6 3.  
 ♖b2+ ♔a5 4. ♖a2+ ♔b4 5. ♖b2+  
 ♔a3 6. ♖b3+! ♔:b3 7. ♘d4+ ♔a4  
 8. ♘e2 ♙:e2 9. c8♙= ♙h2+ 10.  
 ♔g4 ♙g3+ 11. ♔h5 =

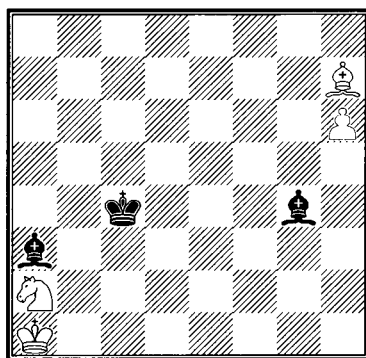
Between the 300 and 301 studies there is an interesting relation. Different authors wrote almost the same study at the same time. If in the 300 study of A. Kakovin, the Bishop from g4 is moved on h5, the 301 study of V. Korolnikov and L. Mitrofanov is reached. The game takes place in the same way in both studies, only at the 8th move of the Bishop, the win is dif-

ferent. However this is entirely coincidental. We present both studies. The play is clear enough and not requires comments. The systematic movement of pieces leads in the end to the gain of the Bishop. This episode proves, once again, that such a coincidence is not impossible to anyone.

300.

A. Kakovin, 1959

O. Duras Memorial, IV. Pr.

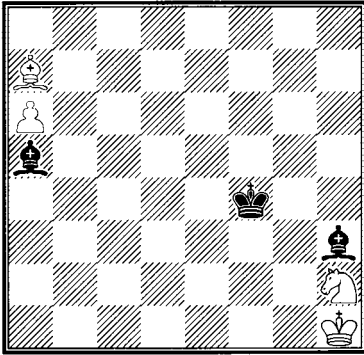


+ -

1. ♙g8+ ♔d3 2. h7 ♙c5 3.  
 ♘c1+! ♔e4 4. ♘b3! ♙d6 5. ♘d2+!  
 ♔f5 6. ♘c4 ♙e7 7. ♘e3+ ♔g6 8.  
 ♘:g4+ -

301.

**V. Korolnikov & L. Mitrofanov**  
Ol. Leipzig Contest, IV. Mention 1960

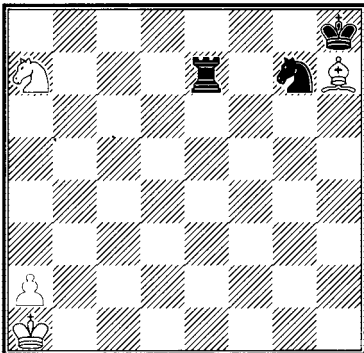


+ -

1. ♖b8+ ♔e3 2. a7 ♖f5 3. ♗f1+! ♕d4 4. ♗g3! ♖e6 5. ♗e2+! ♕c5 6. ♗f4! ♖d7 7. ♗d3+ ♕b6 8. ♗e5 ♕b7  
8... ♖c8 9. ♗c4+ +-  
9. ♗:d7+-

302.

**V. Korolnikov & L. Mitrofanov**  
Ceskoslovensky Šach 1959



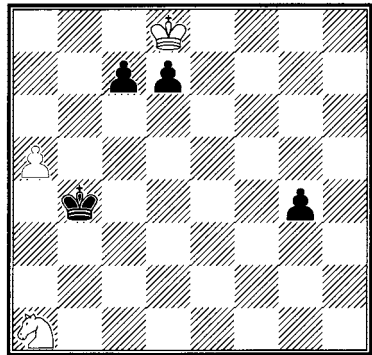
=

Here we find an interesting race between the White Knight and the Black Rook, after which the Bishop manages to escape from attack.

1. ♗c6 ♖e6  
1... ♖c7 2. ♖e4  
2. ♗d4 ♖d6 3. ♗b5!  
3. ♗f5? ♖d1+ 4. ♕b2 ♕:h7  
3... ♖d5  
3... ♖b6 4. ♖d3  
4. ♗c3!  
4. ♗c7? ♖d7  
4... ♖c5 5. ♗a4!  
5. ♗e4? ♖c1+ 6. ♕b2 ♖g1 7. ♗f6  
♖f1  
5... ♖c4 6. ♗b2 ♖c1+ 7. ♖b1  
=

303.

**V. Korolnikov & L. Mitrofanov**  
Sahmaty v SSSR 1962



+ -

1. a6 g3 2. ♗c2+ ♕b5 3. a7  
g2 4. ♗d4+ ♕b6 5. a8 ♖g1 ♖ 6.  
♖b8+ ♕c5

6... ♔a6 7. ♚b5+ ♔a7 8. ♚a5+ ♔b7 9. ♚:c7+ ♔a6 10. ♚c4+ ♔a7 11. ♚c5+ ♔a8 12. ♚a5+ ♔b7 13. ♚b5+ ♔a8 14. ♚a6+ ♔b8 15. ♚c8+ ♔a7 16. ♚:d7+ ♔a8 17. ♚a4+ ♔b7 18. ♚b5+ ♔a8 19. ♚a6+ ♔b8 20. ♜c6 #

7. ♚:c7+ ♔d5

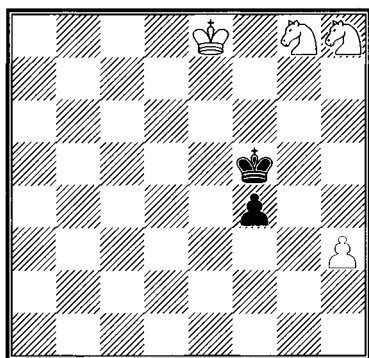
7... ♔b4 8. ♚b6+ ♔c4 9. ♚b5+

8. ♚b7+ ♔c5 9. ♚b5+ ♔d6

10. ♚:d7+ ♔c5 11. ♚b5+ ♔d6 12. ♚c6+ +-

304.

**L. Mitrofanov, 1970**  
Vecernyi Leningrad, I. Pr.



+ -

1. ♜e7+

1. ♜f7? f3 2. ♜gh6+ ♔f4 3. ♜g4 ♔g3 4. ♜g5 ♔h4 =

1... ♔g5 2. ♜hg6 f3 3. h4+ ♔h5

3... ♔g4 4. ♜d5

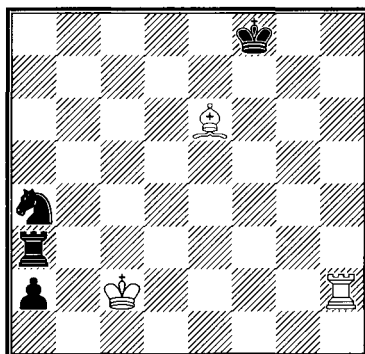
4. ♔f7! f2 5. ♜d5 f1 ♚+ 6. ♔g7 ♔g4

6... ♚a1+ 7. ♜f6+

7. ♜e3+ +-

305.

**M. Liburkin, 1928**  
Sahmatnyi listok, V. Pr.



=

1. ♚h8+ ♔g7 2. ♚g8+ ♔h7 3. ♜:a2 ♚:a2+ 4. ♔b1 ♜c3+

4... ♚b2+ 5. ♔a1 ♔:g8 =

5. ♔c1 ♚a1+

5... ♔:g8 =

6. ♔b2 ♚b1+ 7. ♔a3! ♚a1+

7... ♔:g8 =

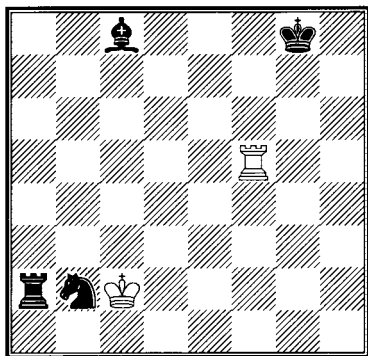
8. ♔b2 =

Half a century later, I concluded that the interesting idea of the study 305 can be expressed more economically, additionally introducing the positional draw theme. Following those analysis and investigations, the 306 study was realized and published.

306.

G. Kasparian, 1978

Sahmaty v SSSR



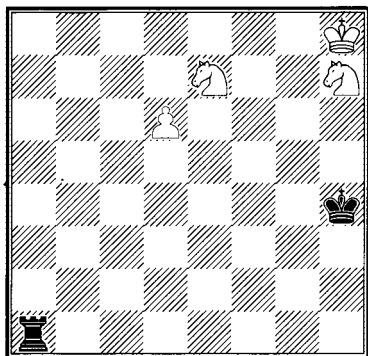
=

1. ♖g5+ ♗h7 2. ♔b1 ♘e6 3. ♜e5 ♙g8 4. ♜g5 (4. ♜e8? ♙d5 5. ♜e5 ♗a4 --+) 4... ♙f7 5. ♜f5 ♘e6 6. ♜e5 ♙g8 7. ♜g5 ♗a4 8. ♜:g8 ♜b2+ [8... ♗c3+ 9. ♔c1 ♗:g8 = (9... ♜a1+ 10. ♔b2 ♜b1+ 11. ♔a3 ♗:g8 =) ] 9. ♔a1 ♗:g8 =

307.

M. Liburkin, 1930

64



+—

The free White Pawn must be held from behind by ♜d1. With ingenious maneuvers and sacrifices, White manages to cover the “d” column or to win the Rook.

1. d7 ♜d1

1... ♜a8+? +- 2. ♗c8

2. ♗f5+ ♗h5

2... ♔h3 3. ♗g5+ ♗h2 4. ♗d4! +- (4. ♗f3+ ♗g2 5. ♗3d4+-)

3. ♗f6+ ♗g6

3... ♗g5 4. ♗d6 ♜:d6 5. ♗e4+ +-

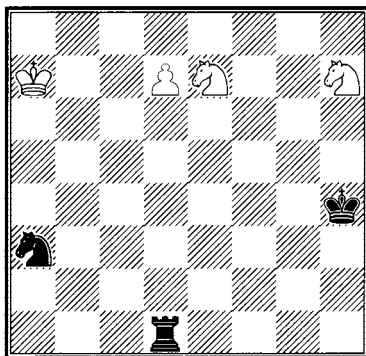
4. ♗d5 ♜:d5 5. ♗e7+ +-

Worth to be presented V. Dolgov's study, which is an adaptation of M. Liburkin's study, and in which the dualism is removed.

308.

V. Dolgov, 1983

64-SO



+—

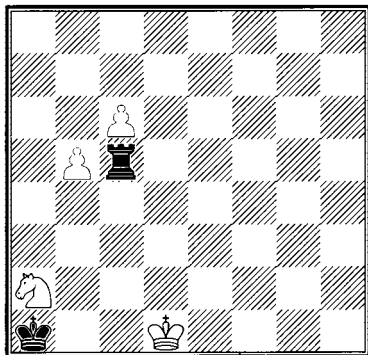
1. ♗f5+ ♗h5

1... ♔h3 2. ♗g5+ ♗h2 3. ♗d4 ♗b5+ 4. ♔b6 ♜:d4 5. ♗f3+ +-

2. ♖f6+ ♔g6  
 2... ♕g5 3. ♖d6! ♜:d6 4. ♖e4+  
 +-  
 3. ♖d5 ♜b5+ 4. ♕b6 ♜:d5 5.  
 ♖e7+ +-

309.

**M. Liburkin, 1931**  
 Sahmaty v SSSR, II. Pr.



+ -

The development of some known idea can be done in different ways: some composers aim to imitate, in the proper sense of the word, others creatively adapt the heritage of the past and introduce in these studies a significant development. The present study expands the renowned 26 study of **J. Barbie** and **F. Saavedra**, bringing advancement in chess composition.

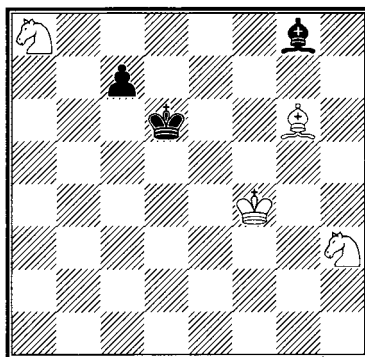
1. ♖c1

1. ♖c1 ♜d5+ 2. ♕c2 (2. ♖d3? ♜:d3+ 3. ♕c2 ♜d5=) 2... ♜c5+ 3. ♕d3! (3. ♕d2? ♜:b5 4. c7 ♜b2+ 5. ♕d3 ♜c2! 6. ♕:c2) 3... ♜:b5 4. c7 ♜b8 5. c:b8♕! +- (5. c:b8♗? =)

- 1... ♜:b5 2. c7 ♜d5+ 3. ♖d3!  
 ♜:d3+ 4. ♕c2 ♜d4! 5. c8♕!  
 5. c8♗? ♜c4+ 6. ♗:c4 =  
 5... ♜a4 6. ♕b3 +-

310.

**M. Liburkin, 1931**  
 64, III. Pr.



+ -

A classic balance of forces – three minor pieces against a single piece and a Pawn. Is clear that the Knight from a8 is “sick” and soon he must “pass away“, because the Black King can’t be stopped to penetrate to b7 by ♕e4, on account of ♕d5.

1. ♖f2 ♕c6

- 1... ♕d5? 2. ♖e4+ ♕c6 3. ♖f6  
 ♕h1 4. ♖e8 ♜ 5. ♖ac7 +-

2. ♖d3 ♕b7

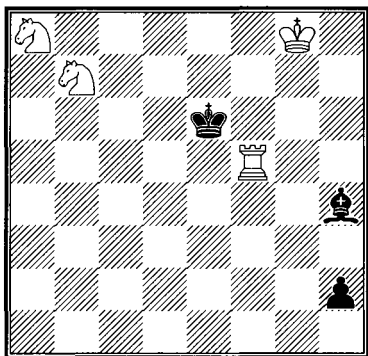
2... ♕d5? 3. ♖b4+

3. ♕e4+ c6 4. ♖b4 ♕:a8 5.  
 ♖:c6 +-

Black loses the Bishop because of the discovering check.

311.

M. Liburkin, 1933  
Vecerniaia Moskva, IV. Pr.



+-

White has a great material advantage, but because of the Rook closure, which follows in two moves, play must be very precise. The win can be achieved in two ways: either by liquidating the Pawn, or by playing to the mate.

1. ♖f1 ♜f2 2. ♖h1 ♜g1 3. ♘b6 ♜e5 4. ♘d6!

4. ♘c5? ♜f4 5. ♘d5+ ♜f3=

4... ♜f4

4... ♜:d6 5. ♘c4+ ♜d5 6. ♘d2 ♜e6 7. ♘f3 +-

5. ♘d5+ ♜f3 6. ♘f5 ♜g2 7. ♘f4+ ♜f3

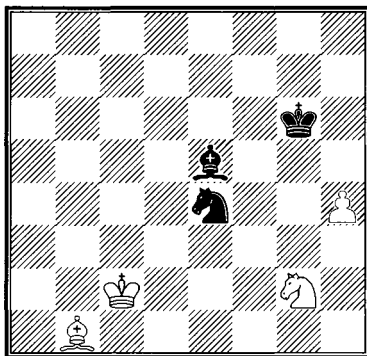
7... ♜:h1? 8. ♘g3#

8. ♘g6 ♜g2 9. ♘gh4+ ♜:h1 10. ♘g3 #

An elegant mate ends this game.

312.

M. Liburkin, 1933  
64, III. Mention



+-

1. ♖d1 ♜f5 2. ♜e2 ♜f6 3. ♜f3 ♜:h4 4. ♜:e4+

4. ♘:h4+? ♜g5 =

4... ♜g5 5. ♜d5!

5. ♜c6? ♜h5 6. ♜e8+ ♜g5 7. ♜f7 ♜f6 =

5... ♜h5 6. ♜f7+ ♜g5 7. ♜e8 8. ♜f7 ♜f6 =

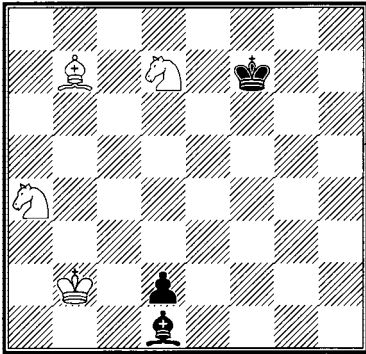
+-

The 313–315 studies are twins. In each of them, in the end the Black Bishop is captured with the help of the Knight and Bishop, just the situations are different.

313.

M. Liburkin, 1933

Sahmaty v SSSR



+ -

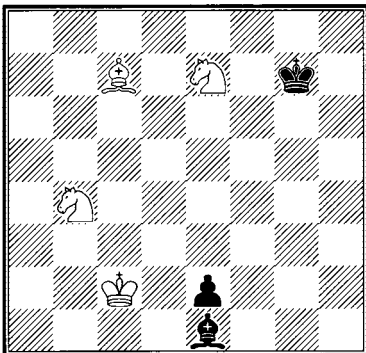
1. ♖c3 ♗a4! (1... ♗h5? 2. ♗c2+-; 1... ♗g4?? 2. ♖e5+ +-) 2. ♖e5+ ♗e6 (2... ♗f6 3. ♖g4+ ♗g5 4. ♖e3+-) 3. ♖d3 d1♗ 4. ♖:d1 ♗:d1 5. ♗c1+-

The Black Bishop is captured.

314.

M. Liburkin, 1933

Sahmaty v SSSR



+ -

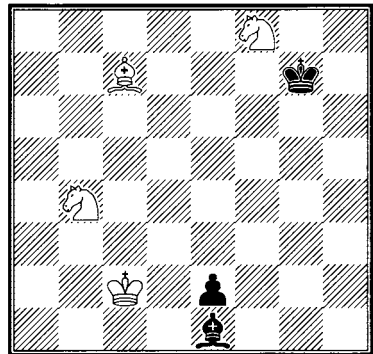
Here too, the Black Bishop is captured, but in a slightly different situation.

1. ♖d3 ♗b4 2. ♖f5+ ♗f6 3. ♖e3 e1♗ 4. ♖:e1 ♗:e1 5. ♗d1 +-

315.

M. Liburkin, 1933

Sahmaty v SSSR



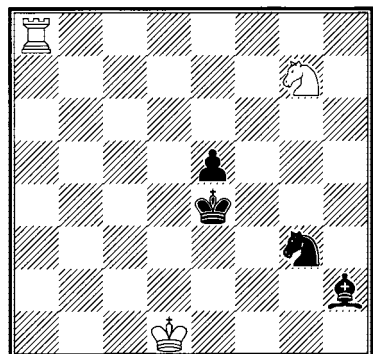
+ -

1. ♖e6+ ♗f6 2. ♖d3 ♗f2 (2... ♗b4 3. ♖ef4) 3. ♖ef4 e1♗ 4. ♖:e1 ♗:e1 5. ♖d3+-

316.

M. Liburkin, 1935

64, II-III. Pr.



+ -

1. ♖a2 ♙g1

1... ♜f1? 2. ♚e1 +-

2. ♜g2 ♜f3 3. ♚:g1 ♜f2 4. ♚e1 e4 5. ♜e6 e3 6. ♜c5!

6. ♜d4? e2+! 7. ♜:e2 ♜f1!; 6. ♜f4? e2+!

6... e2+ 7. ♜d2 ♜f1+ 8. ♚c1! ♜:e1 9. ♜d3 #

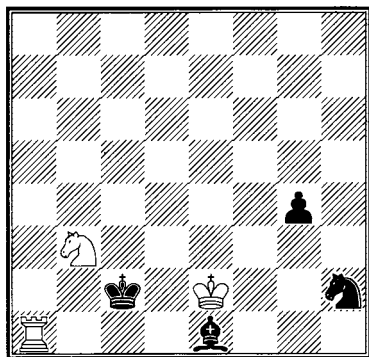
3. ♜d6+ ♜c5 4. ♜b7+

4. ♜e4+? ♜d5 5. ♜f6+ ♜e5 6. ♜d7+ ♜e6 7. ♜c5+ (7. ♜f8+ ♜f7) 7... ♜d5 =

4... ♜c6 5. ♜d8+ ♜c7 6. ♜e6+ ♜d7 7. ♜f8+! ♜e7 8. ♜g6+ ♜f7 9. ♜h8+! ♜g7 10. ♚:e1 ♜:h8 11. ♚h1 g3 12. ♜e3 ♜g7 13. ♜f4 g2 14. ♜g1 ♜f1 15. ♚:g2+ ♜f6 16. ♚f2 +-

317.

M. Liburkin, 1938  
Sahmaty v SSSR, IV. Pr.



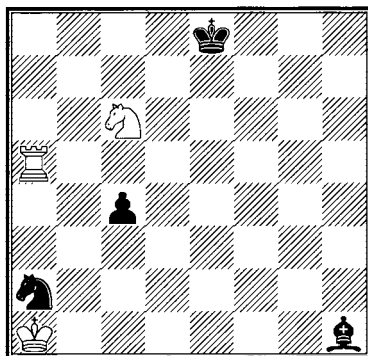
+ -

A grand impression in this study leaves the long race of the White Knight and Black King. Who could imagine that for the victory, the Knight must reach the h8?! But this miracle occurs. It is very clear that in this race between the Knight and King, the King must attack the Knight each time diagonally, so that the Rook can't give check and protect the Knight.

1. ♜d4+ ♜c3 2. ♜b5+ ♜c4  
2... ♜b4 3. ♚b1+

318.

B. Sevitov, 1940  
Sahmaty v SSSR



+ -

The same material as in the 317 study. And the idea is also the same, only that it is expressed in two similar variants. These variants represent a significant interest and justify the processing of this renowned idea.

1. ♚a8+

1. ♚a8+ ♜f7 2. ♜e5+ ♜f6 3. ♜g4+ ♜f5 4. ♜h6+ ♜g5 5. ♚:a2 ♜:h6 6. ♚h2+ +-

1... ♔d7 2. ♘e5+ ♔d6 3. ♘f7+!

3. ♘:c4+? ♔c5 4. ♚c8+ ♔b4 5. ♔:a2 ♘d5 =

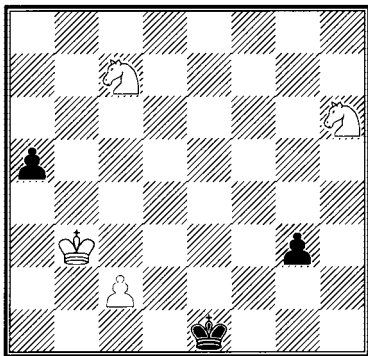
3... ♔e6 4. ♘g5+ ♔f6 5. ♘h7+ ♔g7 6. ♚:a2 ♔:h7 7. ♚h2+ +-

For fairness it should be noted, that the idea of the 317 and 318 studies has been expressed before, in 1928, by N. Rossolimo in the 466 study.

319.

M. Liburkin, 1939

64



+ -

This study was corrected in 1979. The g3 Pawn is very strong. That's why it must be stopped and destroyed.

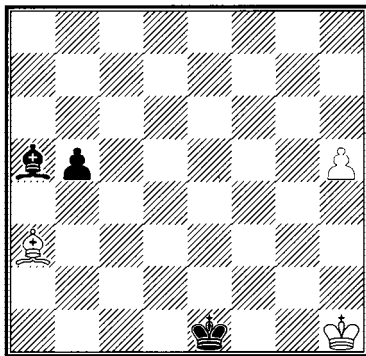
1. ♘f5 g2 2. ♘h4 g1♚  
 2... g1♘ 3. c4 +-;  
 2... ♔d1 3. ♘:g2 a4+ 4. ♔c3 a3 5. ♘e3+ ♔c1 6. ♔b3 +-  
 3. ♘f3+ ♔d1 4. ♘:g1 a4+ 5. ♔c3 a3 6. ♘d5 a2 7. ♘e3+ ♔c1

8. ♘e2+ ♔b1 9. ♔d2! a1♚ 10. ♘c3+ ♔b2 11. ♘c4 #

320.

M. Liburkin, 1940

Sahmaty v SSSR



+ -

Even in prosaic studies of "Bishop and Pawn against Bishop and Pawn" can be found interesting ideas. This study is striking because, after three moves, a perfect equality is established, but in the end an unpredictable outcome happens.

1. h6

△ ♘b2

1... ♘c3 2. ♘f8 b4

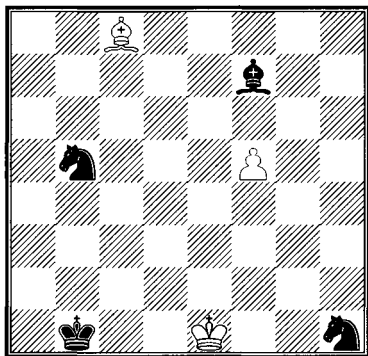
2... ♘d2 3. h7 ♘c3 4. ♘b4 +-

3. ♘g7 ♔f1! 4. ♔h2 ♔f2 5. ♔h3 ♔f3 6. ♔h4 ♔f4 7. ♘:c3! b:c3 8. h7 c2 9. h8♚ c1♚ 10. ♚h6+ +-

321.

**M. Liburkin, 1941**

Sahmaty v SSSR



=

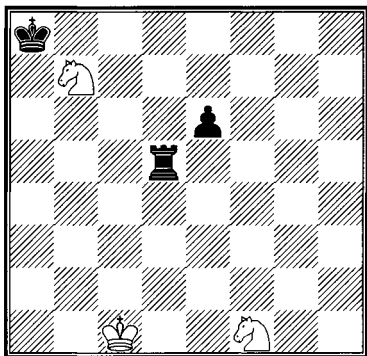
1. ♖e6 ♖e8 (1... ♖h5 2. ♖d5 ♗g3 3. ♖f2 =) 2. f6 ♗d6 3. f7! ♗:f7  
 4. ♖f5+ ♖b2 5. ♖e4!  
 5. ♖g6? ♖c3 6. ♖f1 ♗d4 -+  
 5... ♗g3 6. ♖g6 ♖c3 7. ♖f2  
 ♗h1+ 8. ♖g1 ♗g3 9. ♖f2 =

Positional draw.

322.

**M. Liburkin, 1946**

Bulletin Moskva-Praga



=

In this artistic achievements of a very high level, the binding of the Rook to the defense of the Pawn and the mutual zugzwang are very ingenious represented.

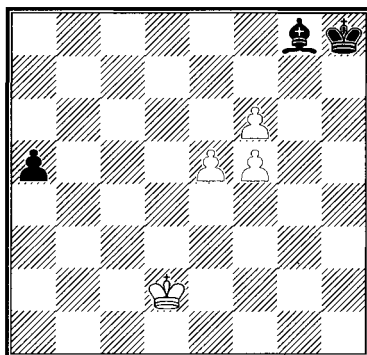
1. ♖e3 ♖d3 2. ♖c2 ♖:e3 3. ♗d8! ♖e2+  
 3... ♖a7? 4. ♖d2 ♖e4 5. ♖d3 ♖e1  
 6. ♖d2 =;  
 3... ♖b8? 4. ♖d2 =;  
 3... e5 4. ♗f7 △ ♖d2 & ♖d3 =  
 4. ♖d3 ♖e1 5. ♖d2 ♖e4 6. ♖d3 ♖e5 7. ♖c3!! ♖c5+ 8. ♖b4! ♖e5 9. ♖c3! =

Positional draw.

323.

**M. Liburkin, 1946**

Trud



+ -

Inspire the simplicity of the position and the appearance of an easy win, White must handle very carefully with the King, to achieve the win.

1. e6 a4 2. ♖d1!

2. ♔c1 a3 3. ♖b1 ♙h7 =;

2. ♖c3 a3 3. ♖b3 ♙h7 =

**2... a3 3. ♖c1 ♖h7**

3... ♙h7 4. e7 +-;

3... a2 4. ♖b2 +-

**4. ♖b1 ♖h6 5. ♖a1!**

5. ♖a2? ♙h7 6. e7 ♙g8+ =

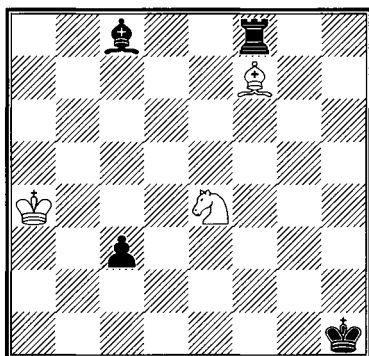
**5... ♖h7 6. ♖a2 ♖h6 7. ♖:a3**

+ -

324.

**M. Liburkin, 1948**

Sahmaty v SSSR



=

**1. ♙b3 ♖f4**

1... ♙e6 2. ♙:e6 c2 3. ♞g3+ ♖g2  
4. ♞e2 =

**2. ♖a3 ♖:e4**

2... ♖f3 3. ♖b4

**3. ♙d5 ♙f5 4. ♖b3 ♙e6 5.  
♖a3 ♙f5**

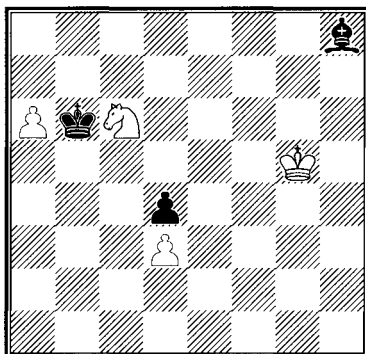
5... ♙:d5 =

**6. ♖b3 =**

325.

**M. Liburkin, 1949**

Revista Romana de Sah



+ -

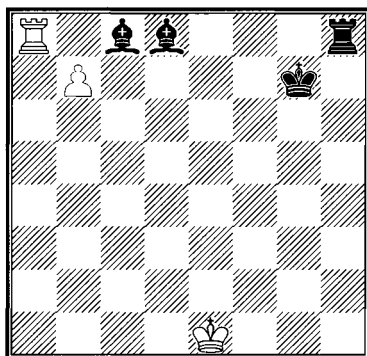
**1. a7 ♖b7 2. a8♖+! ♖:a8 3.  
♖g6 ♖b7 4. ♞d8+ ♖c7 5. ♞f7**

+ -

326.

**M. Liburkin, 1949**

Sahove umeni



+ -

**1. b8♖**

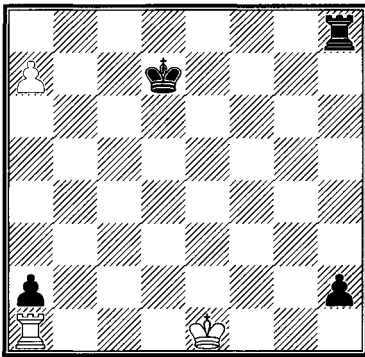
1. ♖:c8? ♙h4+ 2. ♖e2 ♙g3 =

327a

- 1... ♖h4+ 2. ♔d2 ♖g5+ 3. ♔c3  
 ♖f6+ 4. ♔b4 ♖e7+ 5. ♔a5 ♖d8+  
 6. ♔b5 ♖d7+ 7. ♔c4!  
 7. ♔a6 ♖h6+ 8. ♔a7 ♖b6+ 9. ♔b7  
 ♖c6+ =  
 7... ♖e6+ 8. ♔d3 ♖f5+ 9. ♔e2  
 ♖g4+ 10. ♔f1 ♖h3+ 11. ♔g1 +-

327.

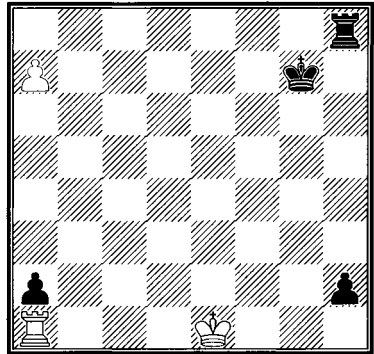
M. Liburkin, 1958  
 Bulletin CSK SSSR



=

1. 0-0-0+!  
 1. ♔f2? ♖a8! 2. ♔g2 h1♔+! 3.  
 ♔:h1 ♖:a7 4. ♔g2 ♔c6 5. ♔f3 ♔c5  
 6. ♔e3 ♔c4 +-  
 1... ♔e6 2. ♔b2 ♖a8 3. ♔a1  
 ♖:a7 4. ♖h1 ♖h7 5. ♖:h2 ♖:h2 =

A very interesting study, which has  
 a twin brother.

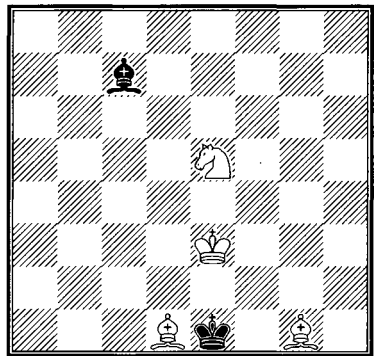


=

1. ♔f2 ♖a8 2. ♔g2 ♖a7  
 2... h1♔ 3. ♔h1 ♖a7 4. ♔g2=  
 3. ♔h1! ♔f6 4. ♖a2 ♖a2 =

328.

A. Herbstmann, 1927  
 Sahmatnyi listok, IV. Pr.



+ -

White cannot defend from losing a  
 piece.

1. ♖g4 ♖b6+□

- 1... ♖:e5 2. ♖f2+ ♔f1 3. ♖h3 #

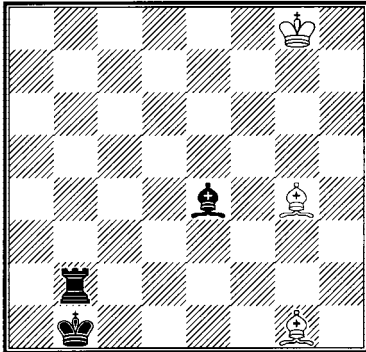
2. ♖f4 ♙:g1 3. ♜f3+ ♚f1 4.  
 ♙h3+ ♚f2 5. ♚g4 +-

And Black loses the Bishop.

329.

A. Herbstmann, 1928

Els Escacs a Catalunya, III. Mention



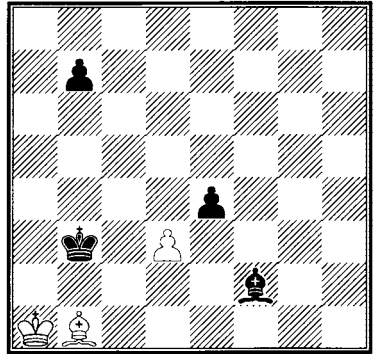
=

1. ♙h3 ♜b3 2. ♙f1! ♜f3!  
 2... ♜g3+ 3. ♚h8 ♜:g1 4. ♙d3+  
 ♙:d3=  
 3. ♙c4!  
 3. ♙a6? ♙d5+ 4. ♚h7 ♜h3+ 5.  
 ♚g6 ♜g3+ 6. ♚f5 ♜:g1-+  
 3... ♜g3+ 4. ♚h8 ♜:g1 5. ♙d3+  
 ♙:d3 =

330.

A. Herbstmann, 1930

Sahmatnyi listok, V. Mention



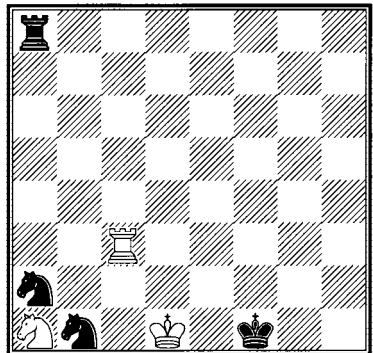
=

1. ♙a2+ ♚c2 2. ♙b1+ ♚c3 3.  
 d:e4 ♙d4  
 Δ4... ♚b3  
 4. ♚a2 ♙e5 5. ♚a3 b5 6. ♚a2  
 b4 7. ♙c2 ♚:c2 =

331.

A. Herbstmann, 1934

64



=

In a drawn position White finds himself in a difficult situation because

he will lose the Knight. The bringing of the King on the second rank will have a major importance for the following events developments.

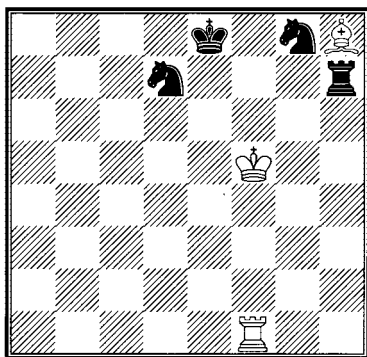
1. ♖f3+! ♕g2
- 1... ♖g1 2. ♖g3+! ♖h1 3. ♖h3+! ♖g2 4. ♖b3
2. ♖b3! ♜ac3+ 3. ♖c1! ♖:a1 4. ♖b2+ ♖f3 5. ♖a2! ♜:a2+
- 5... ♖:a2 =
6. ♖b2 =

The 332 study of **E. Pogosiants** proves the possibilities of a more dynamic play with more content.

332.

**E. Pogosiants, 1975**

64



=

The White Rook and Bishop are threatened to be captured. In fact, the Bishop will be lost, but the salvation appears.

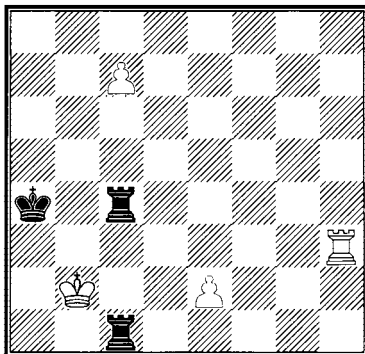
1. ♖g6 ♖h6+
- 1... ♖:h8 2. ♖g7 =
2. ♖g7 ♜df6
- △ ♖h7
3. ♖e1+ ♖d8

- 3... ♖d7 4. ♖a1
4. ♖a1 ♖h7+ 5. ♖f8 ♖:h8 6. ♜a8+ ♖c7 7. ♖a7+ ♖b6 8. ♖h7 ♜:h7+ 9. ♖g7 =

333.

**A. Herbstmann, 1935**

Magyar Sakkvilag, III-IV. Pr.



=

In this position White has nothing but to give checks. But the Black King can escape from them. What makes then White?

1. ♖a3+ ♖b5 2. ♖b3+ ♖a5 3. ♜a3+ ♖b6! 4. c8♜+!
4. c8♜? ♖1c2+ 5. ♖b1 ♖:c8 —+
- 4... ♖:c8 5. ♖b3+ ♖a5 6. ♖a3+ ♖b4 7. ♖b3+ ♖c4 8. ♖d3! = ♖b4 9. ♖b3+ =

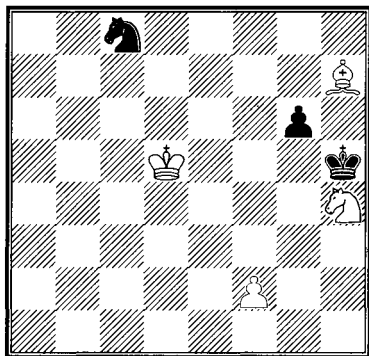
Positional draw.

The study is an extension of the Polish composer's study **S. Kozlovski** from 1931. This idea was further developed by **A. Herbstmann** and **V. Korolnikov** (1946), but that is not carried out as miniature, but with eight pieces.

334.

**A. Herbstmann, 1945**

Sahmaty v SSSR, I. Pr.



+ -

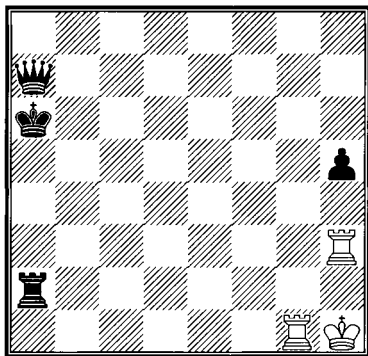
Under direct threat is the Knight, but the h7 Bishop hasn't either a comfortable place.

1.  $\text{Nf3}$  / 1.  $\text{Ng6?}$   $\text{Kh6}$  2.  $\text{Nf8}$   $\text{Kg7} =$ ) 1...  $\text{Kh6}$  2.  $\text{Bg8}$   $\text{Ne7+}$  3.  $\text{Ke6}$   $\text{Ng8}$  4.  $\text{Kf7}$   $\text{Kh7}$  5.  $\text{Ng5+}$   $\text{Kh8}$  (5...  $\text{Kh6}$  6.  $\text{f4+-}$ ) 6.  $\text{f3!}$   $\text{Nh6+}$  7.  $\text{Kg6}$   $\text{Ng8}$  8.  $\text{Nf7 \#}$

335.

**A. Herbstmann, 1950**

Trud, III Mention.



=

1.  $\text{Kg6+}$   $\text{Kb5}$  2.  $\text{K:h5+}$   $\text{Kc4}$  3.  $\text{Nh4+!}$

3.  $\text{Kg4?}$   $\text{Kd3}$  4.  $\text{Nh3+}$   $\text{Ke2}$  5.  $\text{Kg2+}$   $\text{Kf1}$

3...  $\text{Kd3}$

- 3...  $\text{Kd5?}$  4.  $\text{Kg5+}$   $\text{Ke6}$  5.  $\text{Nh6+}$   $\text{Kf7}$  6.  $\text{Nh7+} =$

4.  $\text{Kg3+}$   $\text{Ke2}$  5.  $\text{Nh2+}$   $\text{Kf1}$  6.  $\text{Ka2}$   $\text{Nh7+}$  7.  $\text{Kh2}$   $\text{Ke4+}$  8.  $\text{Khg2}$

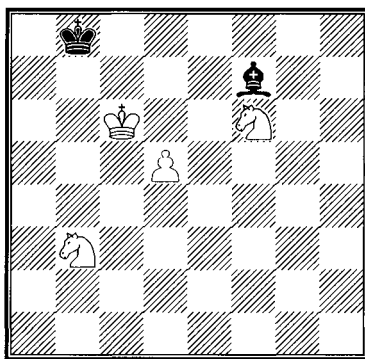
8.  $\text{Kgg2?}$   $\text{Ka8}$

- 8...  $\text{Kh4+}$  9.  $\text{Kh2}$   $\text{Kg3}$  10.  $\text{Kf2+}$   $\text{Ke1}$  11.  $\text{Ke2+} =$

336.

**A. Herbstmann, 1928**

Sahmaty v SSSR



+ -

1.  $\text{d6!}$

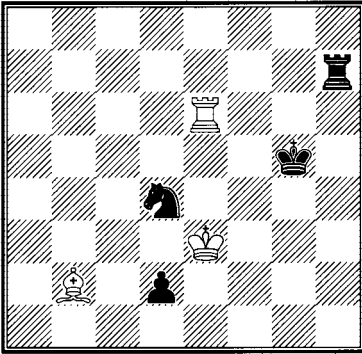
1.  $\text{Nd7+?}$   $\text{Kc8}$  2.  $\text{d6}$   $\text{Be8!}$  (2...  $\text{Bb3?}$  3.  $\text{Nc5+-}$ ) 3.  $\text{Nbc5}$   $\text{Kd8} =$

- 1...  $\text{Bb3}$  2.  $\text{Nd7+}$   $\text{Ka7!}$  3.  $\text{Nc5}$   $\text{Kf7}$  4.  $\text{d7}$   $\text{Be8}$  5.  $\text{d:e8B}$  + -

337.

**A. Herbstmann, 1953**

Sahmaty v SSSR, IV. Mention



=

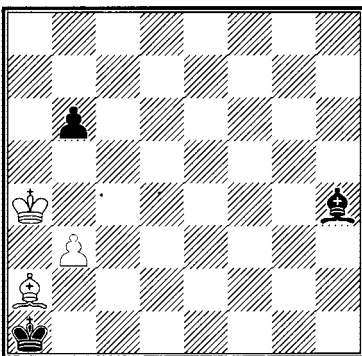
1. ♖e5+ ♔f6 2. ♔:d2 ♕:e5
- 2... ♘f3+ 3. ♕e3 ♘:e5 4. ♕e4
- ♙h5 (4... ♖e7 5. ♙c3) 5. ♕d5
3. ♕d3! ♖h4
- 3... ♖d7 4. ♙c3
4. ♕c4 =

Positional draw. Four motives of positional draw.

338.

**A. Herbstmann, 1953**

FKS Thematic Contest, I. Pr.



=

The bad position of the White Bishop leads to black thoughts. However after the losing of the Bishop, White enters in two different stalemates.

**1. ♕a3 ♙f6**

- 1... ♙g5 2. b4 ♙c1+ 3. ♕b3 ♙b2  
 4. b5 ♙g7 5. ♕a3 ♙f8+ 6. ♕a4! (6.  
 ♕b3? ♙h6 7. ♕a3 ♙c1+ 8. ♕b3  
 ♙b2⊙)

**2. b4 ♙b2+ 3. ♕b3 b5**

3... ♙c1 4. ♕c2 =

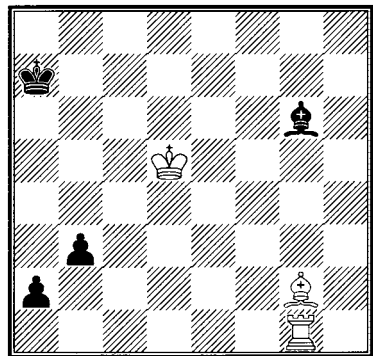
**4. ♙b1 ♕:b1 =**

Compare this study with the 330 study.

339.

**T. Gorgiev, 1928**

Sahmaty



=

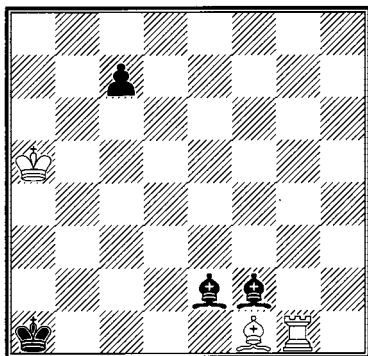
**1. ♖a1 ♕b6**

△2... b2

- 2. ♙e4! ♙:e4+ 3. ♕c4 b2 4.**  
**♙:a2 b1♙ 5. ♖b2+ ♕:b2 =**

340.

**T. Gorgiev, 1929**  
Sahmatnyi listok, IV. Pr.

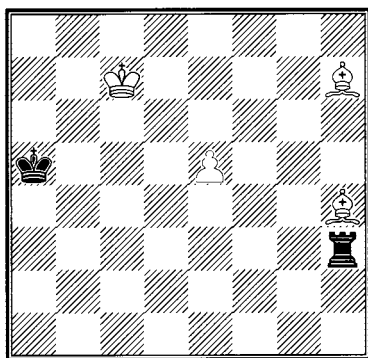


+ -

1. ♖h1 ♙e1+ 2. ♚a4 ♙d1+ 3. ♙b5! (3. ♙a3? c5 -+) 3... ♙f3 4. ♙g2 ♙:g2 5. ♚:e1+ ♙b2 6. ♚e2+ +-

341.

**T. Gorgiev, 1929**  
Narodni listy



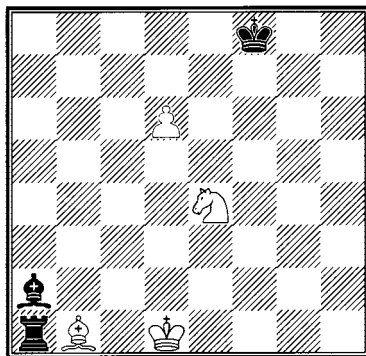
+ -

1. ♙e1+ ♙b5 2. ♙g6! ♚e3 3. ♙d2 ♚:e5 4. ♙d6+- ♚c5 5. ♙d3+ ♙b6 6. ♙e3+-

This study is the predecessor of the 630 study of **D. Petrov**.

342.

**T. Gorgiev, 1929**  
Sahmatnyi listok, V. Pr.

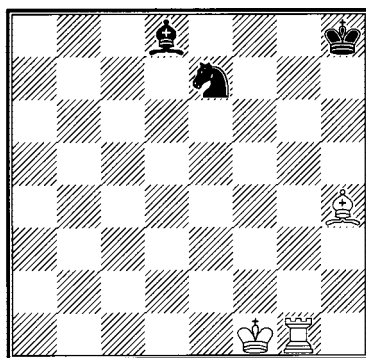


=

1. ♙c2 ♙:b1+ (1... ♚:b1 2. ♙c3 =) 2. ♙b2 ♚a4! 3. d7! [3. ♙c3? ♚b4+ 4. ♙a3 (4. ♙a1 ♙f5 -+) 4... ♚b8 -+] 3... ♚b4+ 4. ♙a1! ♙e7 5. ♙c3 ♙e4 6. ♙d5+ ♙:d5 7. d8♚+ ♙:d8 =

343.

**T. Gorgiev, 1929**  
Sahmaty, II. Pr.



+ -

A wonderful study in which the contest is done between pieces, where both sides lead a clever fight, concluded with a beautiful end.

1. ♖f6+ ♔h7 2. ♜g7+ ♕h6 3. ♜f7

△ ♙e7

3... ♔g6!

3... ♘c6? 4. ♙:d8 ♘:d8 5. ♜d7 +-  
+-

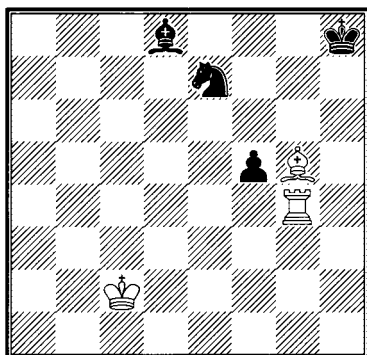
4. ♜f8 ♘c6! 5. ♙:d8 ♔g7 6. ♜e8 ♔f7 7. ♜h8 ♔g7 8. ♙f6+ ♔:f6 9. ♜h6+ +-  
+-

P. Benko proposed the position from Diagram 343a:

343a

P. Benkö, 1989

E. S.



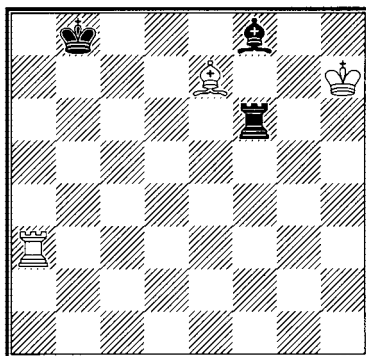
+-

1. ♙f6 ♔h7 2. ♜g7 ♕h6 3. ♜f7 ♕g6 4. ♜f8 ♔f4 5. ♔c1 ♔f3 6. ♔d1 ♔f2 7. ♔e2 ♘c6 8. ♙d8 ♔g7 9. ♜e8 ♔f7 10. ♜h8 ♔g7 11. ♙f6 +-  
+-

344.

T. Gorgiev, 29. 03. 1929

64, IV. Mention



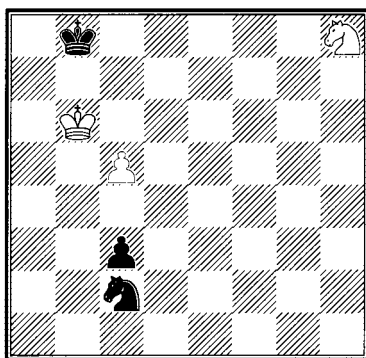
+-

1. ♜b3+ ♜b6 2. ♜:b6+ ♔c7 3. ♙d8+ ♔:d8 4. ♜b8+ ♔e7 5. ♕g6 +-  
+-

345.

T. Gorgiev, 1936

Tyovaen Shakki



=

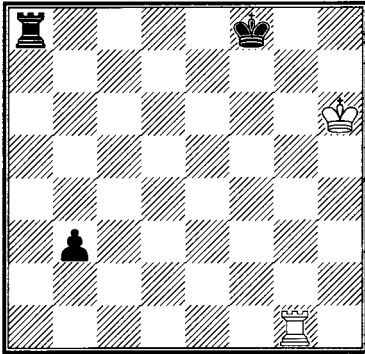
1. ♘g6  
1. c6? ♘e3+-;  
1. ♘f7? ♘b4+-

1... ♖b4! 2. ♜f4 ♜d5+! 3. ♜:d5  
 c2 4. c6 c1♖ 5. c7+ ♜a8 6. c8♖+!  
 ♖:c8 7. ♜c7+ ♜b8 8. ♜a6+ =

346.

T. Gorgiev, 1936

64



=

It's hard to suppose that here the game will be concluded with a stalemate.

1. ♖g5

1. ♖b1? ♜b8 2. ♖g5 ♖e7 3. ♖f4  
 ♖d6 4. ♖e3 ♖c5 5. ♖d2 ♖b4 6. ♖c1  
 ♜c8+! -+;

1. ♜e1? ♜e8 2. ♜d1 ♖e7 3. ♖g5  
 ♜f8 4. ♖g4 ♖e6 -+

1... ♖e7

1... b2? 2. ♜b1 ♜b8 3. ♖f4 =

2. ♖f4

2. ♜b1? ♜b8; 2. ♜d1? ♜f8 3. ♖g4  
 ♖e6

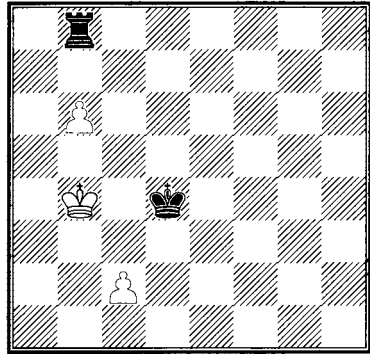
2... ♖d6 3. ♖e3 ♖c5 4. ♖d2  
 ♖b4 5. ♖c1 ♜a1+ 6. ♖b2 ♜:g1 =

The 347 and 348 studies represent a development of Kotsio's 5th study.

347.

T. Gorgiev, 1936

SK Leningrad Contest, III. Pr.



=

1. ♖b5 ♖d5 2. c4+ ♖d6 3. c5+  
 ♖d7 4. c6+ ♖d6

4... ♖c8? 5. ♖c5 =

5. c7 ♜h8 6. ♖a6 ♖d7 7. ♖a7

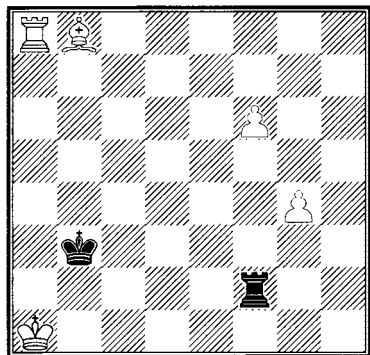
7. ♖b7!? ♜g8 8. ♖a7 ♖c6 9.  
 c8♖+

7... ♖c6 8. c8♖+ ♜:c8 9. b7  
 ♜c7 10. ♖a8 ♜:b7 =

348.

T. Gorgiev, 1939

Sahmaty v SSSR, I. Mention



=



In this study White gives forced mate in two variants: in one with the Bishop in other with the Knight.

1. ♖h6 ♜e4

1... ♜f3 2. ♖e7 ♜h4 3. ♖f7 ♜f5  
4. ♖f8+-

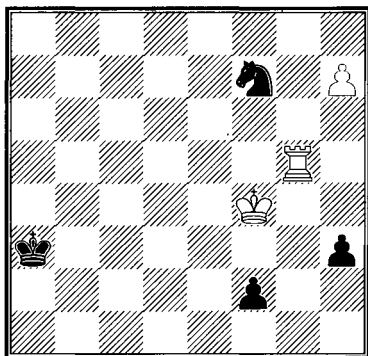
2. ♖d7! ♜f6+ 3. ♖e7 ♜:e8

3... ♜g8+ 4. ♖f8 ♜:h6 5. ♜d6  
♜g4 6. ♜f7 #

4. ♖f8 ♜f6 5. ♖g7 #

351.

T. Gorgiev & L. Olmutsy, 1960  
Sahmaty v SSSR, Mention



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Draw (the one that should draw is Black).

1. ♖a5+ ♖b2 2. h8 ♖+!

2. ♖b5+? ♖c2 3. ♖c5+ ♖d2 4.  
♖d5+ ♖e2 5. ♖e5+ ♜:e5 6. ♖:e5 f1 ♖  
7. h8 ♖ ♖a1+-

2... ♜:h8 3. ♖b5+ ♖c2 4. ♖c5+  
♖d2 5. ♖d5+ ♖e2 6. ♖e5+ ♖f1 7.  
♖g3!

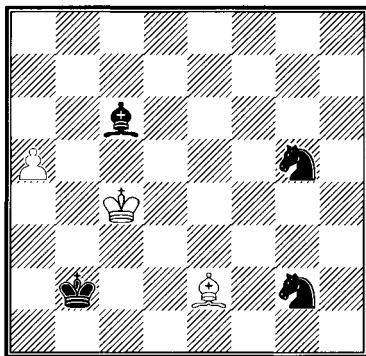
7. ♖f3? ♜f7! 8. ♖a5 ♖g1 9. ♖a1+  
f1 ♖+ 10. ♖:f1+ ♖:f1 11. ♖g3 ♜g5  
-+

7... ♖g1 8. ♖f5 h2 9. ♖:f2 h1 ♖  
10. ♖a2! =

If the Knight was not on h8, Black  
could win because it had 10... ♖h8.

352.

T. Gorgiev, 1960  
SF Ucraina Contest, I. Pr.



=

1. ♖c5 ♖a8 2. ♖b5

△ ♖c6

2... ♜e3 3. ♖c6 ♜e6+

3... ♜e4+? 4. ♖:e4 ♖:e4 5. ♖d4=

4. ♖d6!

4. ♖b6? ♜d5+

4... ♜c4+

4... ♜f5+? 5. ♖d7 ♜c5+ 6. ♖c7  
♜a6+ 7. ♖b6 =

5. ♖d5 ♜c7+ 6. ♖c5 ♜a6+

7. ♖b5 ♜d6+ 8. ♖b6 ♜c8+ 9.  
♖:a6!

9. ♖b5? ♘a7+ --+

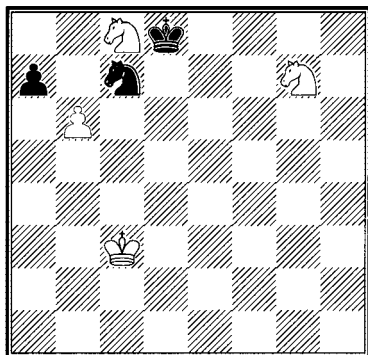
9... ♙:c6 =

A very interesting study.

353.

T. Gorgiev, 1963

Vecernyi Novosibirsk, I. Pr.



+--

In this study Black can not afford the loss of Knight, because two Knights against the "a" Pawn are winning.

1. b7 ♘a6 2. ♖c4!

2. ♘e6+? ♙d7 3. ♘c5+ ♙c7 4. ♘:a6+ ♙:b7 =

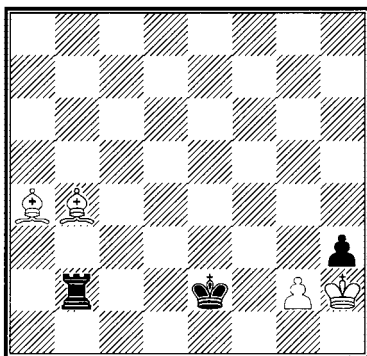
2... ♙c7 3. ♙b5 ♙:b7 4. ♘d6+ ♙c7 5. ♘de8+ ♙b7 6. ♘e6 ♘b8 7. ♘d6+ ♙a8 8. ♘c7 #

See the 799 study of A. Kuznetsov.

354.

T. Gorgiev, 1968

Tidskrift för Schack, I. Pr.



+--

The study was rebuilt in 1975.

The originality of position consists in the fact that one of the Bishops is constantly attacked by the Rook. After the Bishop's withdraw, a similar position is obtained, etc.

1. ♙c3!

1. ♙a3? ♖a2 2. ♙b5+ ♙d1! =

1... ♖a2 2. ♙b3

2. ♙b5+? ♙d1 =

2... ♖a3 3. ♙c4+ ♙e3 4. ♙b4 ♖a4 5. ♙c5+ ♙e4 6. ♙b5 ♖a5 7. ♙c6+ ♙e5 8. ♙b6 ♖a6 9. ♙c7+ ♙e6 10. ♙b7 ♖a7 11. ♙c8+ ♙e7 12. ♙b6!

12. ♙b8? ♖a8 =

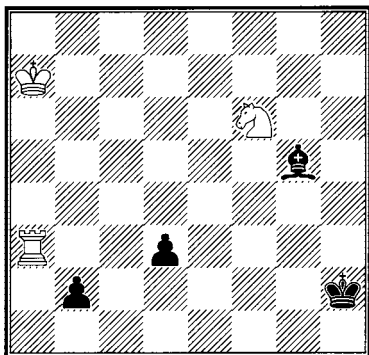
12... ♖a8 13. ♙:h3 +-

A fantastic discovery!

355.

V. Bron, 1925

Izvestia



=

1.  $\text{Ng4+}$   $\text{Kg1}$

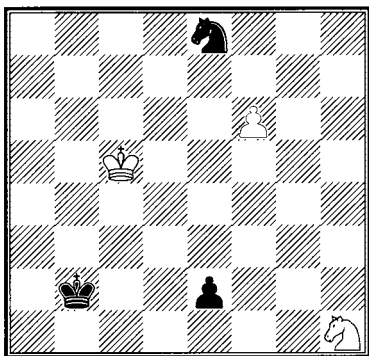
1...  $\text{Kg2?}$  2.  $\text{Rb3}$

2.  $\text{Rb3}$   $\text{d2}$  3.  $\text{Nf2!}$   $\text{Ke3+}$  4.  $\text{Ka8!}$   $\text{Lf2}$  5.  $\text{R:b2}$   $\text{d1}$  6.  $\text{Rb1}$   $\text{R:b1} =$

356.

V. Bron, 1926

SK Unional Ch, II. Mention



=

1.  $\text{f7}$   $\text{Nc7!}$

1...  $\text{Nf6}$  2.  $\text{Kc4}$   $\text{Nd7}$  3.  $\text{Nf2}$   $\text{Kc2}$   
4.  $\text{Nd3} =$

2.  $\text{Nf2}$

2.  $\text{Kc4?}$   $\text{e1}$  3.  $\text{f8}$   $\text{Kc3}$  #

2...  $\text{Kc2}$  3.  $\text{Nd3}$   $\text{K:d3}$  4.  $\text{Kd6}$   $\text{e1}$

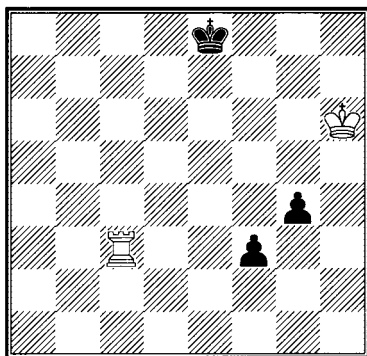
4...  $\text{Ne6}$  5.  $\text{Ke6}$   $\text{e1}$  6.  $\text{Kf6}$   $\text{Ka1+}$  7.  $\text{Ke7}$   $\text{Kg7}$  8.  $\text{Ke8}$   $\text{Ke5+}$  9.  $\text{Kd7}$   $\text{Kf6}$  10.  $\text{Ke8}$   $\text{Ke6+}$  11.  $\text{Kf8}$   $\text{Ke4}$  12.  $\text{Kg7}$   $\text{Kd7}$  13.  $\text{Kh8!}$  (13.  $\text{Ng8?}$   $\text{Kf5}$  14.  $\text{f8}$   $\text{Kg+}$   $\text{Kg6+-}$ ) 13...  $\text{K:f7}$

5.  $\text{f8}$   $\text{Kb4+}$  6.  $\text{Ke5}$   $\text{K:f8} =$

357.

V. Bron, 1929

Sahmaty, Mention



=

This study is analogous to the 180 study of L. Kubbel. The difference is only at the introductory moves where white Rook leads a tense battle against two very strong Pawns.

1.  $\text{Rc8+}$   $\text{Ke7!}$

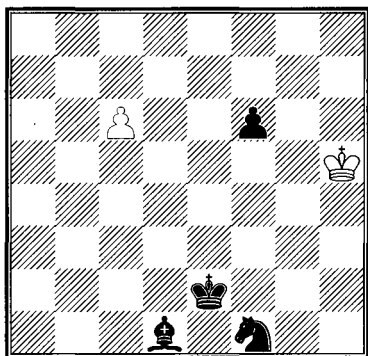
1...  $\text{Kd7}$  2.  $\text{Rf8};$

1...  $\text{Kf7}$  2.  $\text{Rc4}$

2. ♖c7+ ♕e6 3. ♜c6+ ♕e5  
 3... ♖d5 4. ♜f6 ♕e4 5. ♖g5 g3 6.  
 ♜f4+ ♕e3 7. ♖g4  
 4. ♜c5+ ♕e4 5. ♜c4+ ♕e3 6.  
 ♜:g4  
 6. ♜c3+? ♖d2  
 6... f2 7. ♜g3+ ♕e4 8. ♜g4+  
 ♕e5 9. ♜g5+ ♕e6 10. ♜g6+ ♕e7  
 11. ♜g7+ ♕f8 12. ♜g5 f1♚ 13.  
 ♜f5+! ♚:f5 =

358.

V. Bron, 1931  
 Sahmatnyi listok



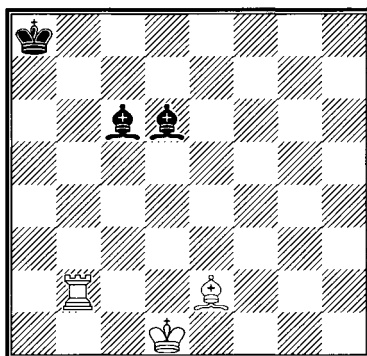
=

Even a pawn on the battlefield is a soldier, of course, if it is a force. The c6 pawn is really a strong Pawn.

1. c7 ♖g3+ 2. ♖g4 ♕f2+ 3.  
 ♖h3 ♖c2 4. c8♚ ♖f5+ 5. ♖h4!  
 5. ♖h2! ♖f1+ 6. ♖h1 ♖e4 #  
 5... ♖:c8 =

359.

V. Bron, 1933  
 Sahmaty v SSSR

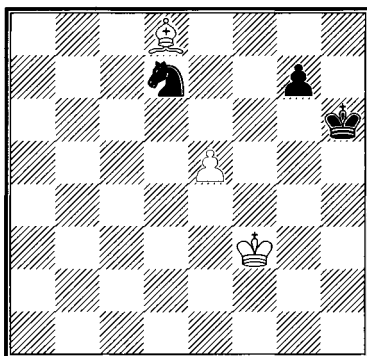


+—

1. ♜b6 ♖a4+ 2. ♖c1! (2. ♖e1!  
 ♖g3+ 3. ♖f1 ♖c2 =) 2... ♖f4+ (2...  
 ♖a3+?) 3. ♖b1 ♖e8 4. ♜f6 (♜f8)  
 4... ♖b8! 5. ♜e6! ♖d7  
 5... ♖f7 6. ♖f3+ ♖a7 7. ♜e7+  
 +—  
 6. ♖f3+ ♖a7 7. ♜e7 +—

360.

V. Born, 1952  
 Sahmaty v SSSR



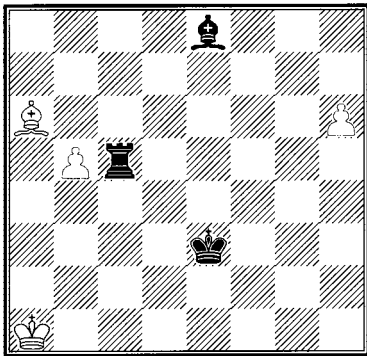
+—

1. e6 ♖e5+ 2. ♔e4!  
 2. ♖f4? ♜c6 3. ♖e4 ♖g6 4. ♖d5  
 ♖f5 =  
 2... ♜g6  
 2... ♜c6? 3. ♖d5  
 3. ♖f5○ ♖h5  
 3... ♖h7 4. ♖g5 ♜h8 5. e7 ♜f7 6.  
 ♖f4+-  
 4. ♖g5 ♜f8 5. e7 ♜g6 6. e8♖!  
 +-

361.

V. Bron, 1953

L. Kubbel's Memorial, III. Pr.



=

In this extraordinary study two different stalemates appear. For this reason the play branches still from beginning in two variants, what represents a significant achievement.

1. h7 ♖h5

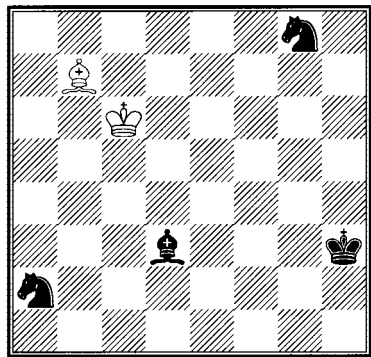
- 1... ♖c1+ 2. ♖a2! (2. ♖b2? ♖h1  
 3. b6 ♖g6 4. b7 ♖b1+ 5. ♖c3 ♖:h7 6.  
 ♖d3 ♖:b7-+) 2... ♖h1 3. b6 ♖:h7 4.  
 b7 ♖f7+ 5. ♖a3 ♖h8 6. ♖b4 ♖d4 7.  
 ♖b5 ♖d5 8. ♖b6 ♖d6 9. ♖c4 ♖:c4

- (9... ♖g6 10. ♖d3 ♖h5 11. ♖e2=) 10.  
 ♖a7 ♖c7 11. b8♖+ ♖:b8=  
 2. b6 ♖:h7 3. b7 ♖h1+ 4. ♖b2  
 4. ♖a2? ♖f7+ 5. ♖a3 (5. ♖b2  
 ♖h8) 5... ♖b1  
 4... ♖g6 5. ♖d3 ♖:d3 6. b8♖  
 ♖b1+ 7. ♖c3 ♖:b8 =

362.

V. Born, 1958

Problem, V. Pr.



=

The only White Bishop carries an astute combat with the enemy's more powerful effects. By an active play White manages to change the Bishops and get a draw.

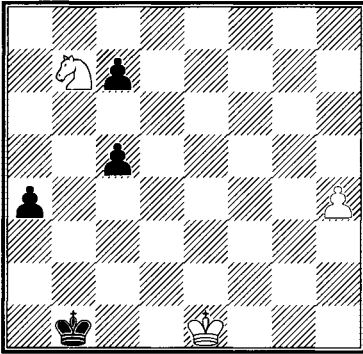
1. ♖c8+ ♖g3 2. ♖e6 ♜b4+ 3.  
 ♖c5 ♜a6+ 4. ♖d4 ♖h7 5. ♖c4  
 ♜b4 6. ♖c3 ♜c6 7. ♖d3 =

The exchange of Bishops is made.  
 Draw.

363.

**V. Born, 1958**

Schach Echo, II. Mention



+-

1. ♖a5!

1. ♖:c5? a3 2. ♔d1 a2 3. ♘b3 ♕b2  
4. ♘a1 ♕:a1 5. ♕c1 c6 6. h5 c5 7. h6  
c4 8. h7 c3 9. h8♙ =

1... a3

1... ♕c2? 2. ♘c4 ♕c3 3. h5 +-

2. ♕d1!

2. ♕d2?

2... a2 3. ♘b3 c4 4. ♘a1 ♕:a1  
5. ♕c1!

5. ♕c2? c3 6. h5 c5 7. h6 c4 8. ♕c1  
c2 9. h7 c3 10. h8♙ =

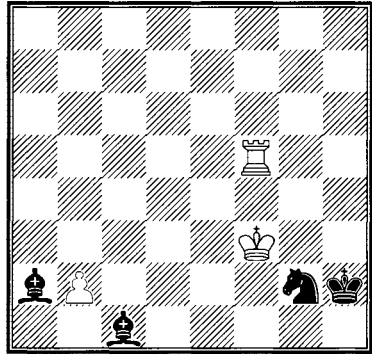
5... c3 6. h5 c6!? 7. h6 c5 8. h7  
c4 9. h8♙ +-

We find this stalemate ending in  
the 474 study of **A. Guliaev**, too.

364.

**V. Born, 1963**

Ceskoslovensky Šach, I. Mention



=

1. ♜h5+ ♔g1 2. ♜a5 ♘f7

2... ♘c4 3. ♜c5 ♘e3 4. b3 ♘d5+  
5. ♕e2 =

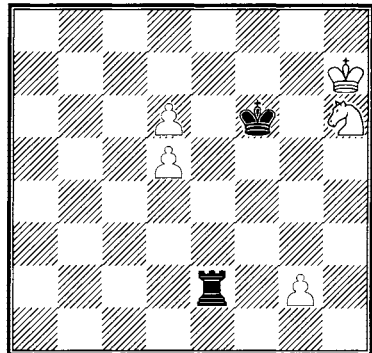
3. ♜a1 ♘e1+ 4. ♕e2 ♘h5+ 5.  
♕:e1 ♘:b2 6. ♜c1!

6. ♜a2? ♘c3+ 7. ♜d2 ♕h1-+

365.

**V. Bron, 1963**

Szachy, I. Pr.



+-

1. ♘g8+ ♔f7 2. d7 ♖:g2 3. d8♖!

3. d8♗ ♖h2+ 4. ♘h6+ ♖:h6+ 5. ♔:h6

3... ♖h2+ 4. ♘h6+ ♔e7 5. ♖a8!

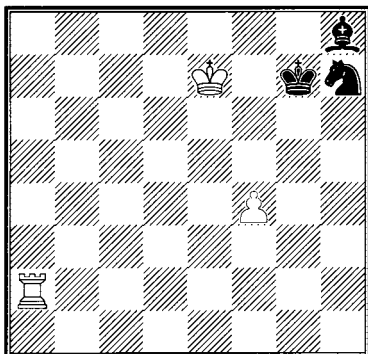
5. ♖b8? ♖h5 6. ♖b5 ♔d6 7. ♖b6+ ♔c5=

5... ♔d6 6. ♖a5 ♖h5 7. ♖a6+ ♔:d5 8. ♖a5+ +-

366.

G. Zahodiakin, 1934

64, Mention



+ -

1. ♖a6!

1. ♖g2+? ♔h6 2. ♔f7 ♘f6 3. ♖g6+ ♔h5! 4. ♖:f6 ♔g4 5. f5 ♔g5! =

1... ♔g8

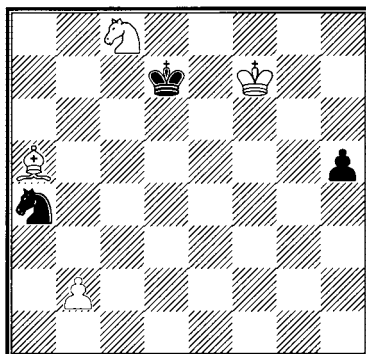
1... ♘f8 2. f5 ♔g8 (2... ♘h7 3. ♖g6#) 3. ♖a8 ♘g7 4. f6 +-

2. ♖a8+ ♔g7 3. ♖:h8! ♔:h8 4. ♔f7 +-

367.

G. Zahodiakin, 1934

64



+ -

1. ♘b6+ ♔c6

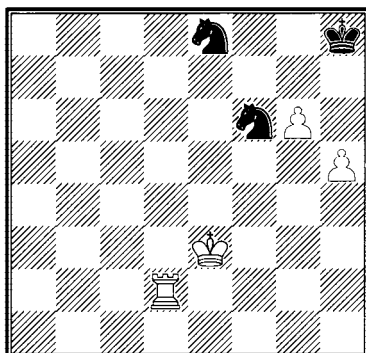
1... ♘b6 2. ♘:b6 h4 3. ♔f6 h3 4. ♘g1 ♔d6 5. ♔f5 ♔d5 6. ♔g4

2. ♘:a4 ♔b5 3. ♘c3 ♔:a4 4. ♔e6 h4 5. ♔d5 h3 6. ♔c4 h2 7. ♘b4 h1♗ 8. b3 #

368.

G. Zahodiakin, 1931

64



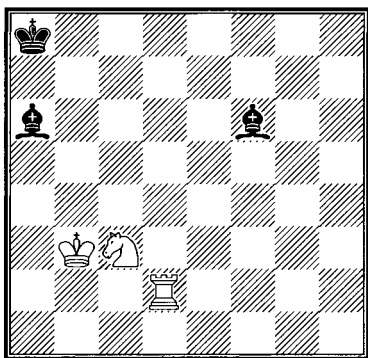
+ -

1. h6 (1. ♖d8? ♔g7 ⇒) 1... ♗g4+  
 2. ♕f4 ♘:h6 3. ♕g5 ♗g8 4. ♖h2+  
 ♕g7 5. ♖h7+ ♕f8 6. ♖f7 #

369.

G. Zahodiakin, 1931

64



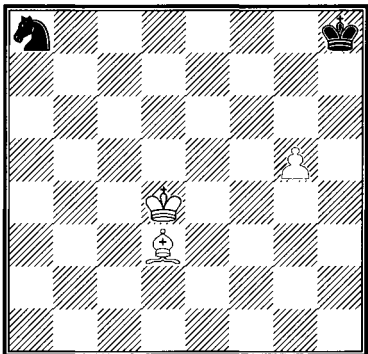
+—

1. ♗e4 (Δ♖a2; 1. ♖d6? ♕:c3 ⇒)  
 1... ♕e7 2. ♖d7 ♕h4 3. ♖h7 ♕e1  
 4. ♖h1 ♕a5 5. ♖a1+—

370.

G. Zahodiakin, 1931

64, I. Pr.



+—

One of the pearls of chess composition. We find an incredible opportunity for win, in an apparently drawnish position.

1. ♕c5

Δ2. ♕c6

1... ♗c7 2. ♕d6 ♗e8+ 3. ♕e7  
 ♗g7

3... ♗c7 4. ♕f7

4. ♕g6 ♕g8 5. ♕f7+ ♕h7 6.  
 ♕f6 ♕h8 7. ♕e5

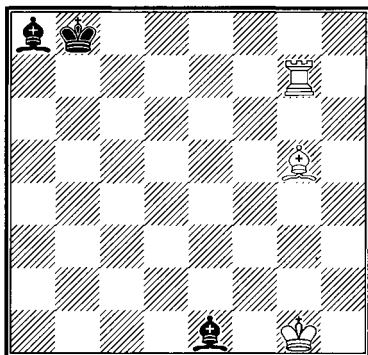
7. ♕g6? ♗e6 =

7... ♕h7 8. ♕e4! ♕h8 9. ♕f4  
 ♕h7 10. ♕e5 ♕h8 11. g6! +—

371.

G. Zahodiakin, 1932

64, II. Pr.

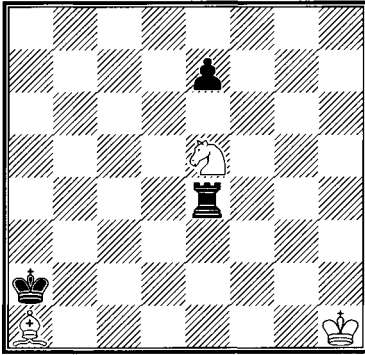


+—

1. ♕f4+ ♕c8 2. ♕f1! ♕h4  
 2... ♕b4? 3. ♖g8+ ♕b7 4. ♖b8+  
 3. ♖g8+ ♕b7 4. ♕e5! ♕a7 5.  
 ♕d4+ ♕b7 6. ♕e2! +—

372.

**G. Zahodiakin, 1946**  
Sahmaty v SSSR



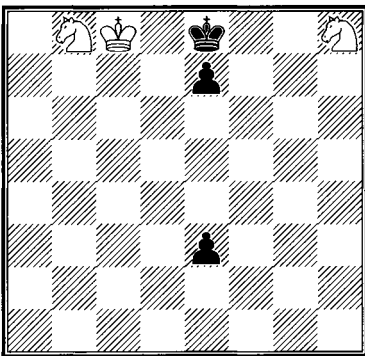
=

1. ♖c3 ♜b3 2. ♖a1 ♜e1+ 3. ♜g2 ♜:a1 4. ♜c6 ♜e1 5. ♜f2 ♜e4 6. ♜f3 ♜e1 7. ♜f2 =

Positional draw because the Rook can't escape from perpetual attack. Compare this study with the 322 study of **M. Liburkin**. Is clear that 322 study is more interesting.

373.

**G. Zahodiakin, 1949**  
Sahmaty v SSSR, Mention



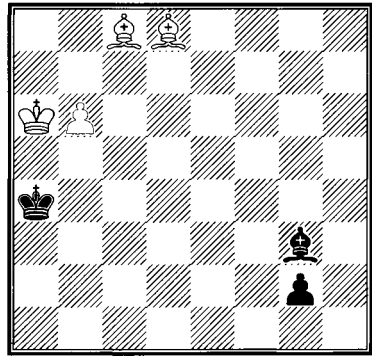
=

1. ♜a6! e2 2. ♜c7+ ♜f8 3. ♜e6+ ♜g8 4. ♜f7! e1♚ 4... ♜:f7 5. ♜g5+ ♜f6 6. ♜f3 = 5. ♜fg5 =

Positional draw. The Black King is cut off, and just the Queen can't give mate.

374.

**G. Zahodiakin, 1951**  
Lelo, IV. Pr.



=

1. ♖d7+ ♜b3 2. ♖e6+ ♜c2 3. ♖f5+ ♜d1

- 3... ♜c3 4. ♖f6+ ♜c4 5. ♖e6+ ♜c5 6. ♖e7+ ♜c6 7. ♖d7+! ♜d5 8. ♖e6+! =

4. ♖g4+ ♜e1

- 4... ♜d2 5. ♖g5+ ♜d3 6. ♖f5+ ♜d4 7. ♖f6+ ♜d5 8. ♖e6+ ♜e4 9. ♖f5+ =

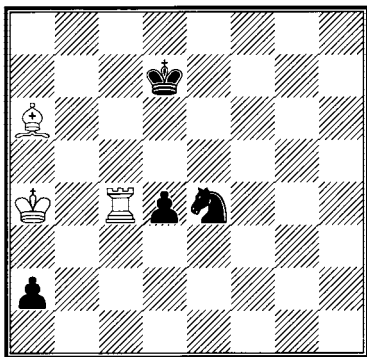
5. b7 g1♚ 6. ♖a5+ ♜f1 7. ♖h3+ ♜e2 8. ♖g4+ ♜d3 9. ♖f5+ ♜c4 10. ♖e6+ = See the 205 study – **J. Sehwers**

The study appears to be a repetition of the 205 study of **J. Schwerts**, only that here we have two variants that makes him more original.

375.

**G. Zahodiakin, 1951**

Sovietski sviazist



+—

To fight against the powerful Pawn from a2 and achieve the victory is not at all simple.

**1. ♖b5+!**

1. ♜:d4+? ♚c7 =;

1. ♜c1? ♜c5+ 2. ♚b5 ♜b3 =

**1... ♚d8**

1... ♚e7? 2. ♜c1 ♜c3+ 3. ♚b4 ♜b1 4. ♜c7 + △ 5. ♜a7 +—

**2. ♜c1 ♜c3+ 3. ♚a5! ♜b1 4. ♚b6! a1♚**

4... ♚e7 5. ♜c7+ ♚d6 6. ♜a7 +—

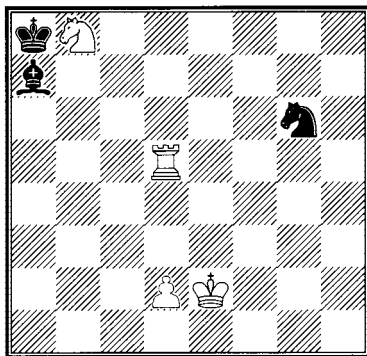
**5. ♜e1 +—**

There is no defense against the mate threat.

376.

**V. Chehover, 1953**

Leningradskaia pravda



+—

White has enough advantage to win, but he faces some problems because Black has always a very clever play.

**1. ♜g5 ♜f4+ 2. ♚f3 ♜h3**

2... ♜e6 3. ♜e5 ♜d4+ 4. ♚e4 ♜b3 5. ♜c6 ♜:d2+ 6. ♚d3 ♜b3 7. ♜:a7 ♚:a7 8. ♜b5 +—

**3. ♜h5**

3. ♜g3? ♜g1+ 4. ♚g2 ♜e2

**3... ♜g1+ 4. ♚g2 ♜e2**

4... ♚:b8 5. ♜h8+ ♚b7 6. ♜h7+ ♚b8 7. ♜:a7 ♚:a7 8. ♚:g1 +—

**5. ♜e5 ♜f4+ 6. ♚f3 ♜d3**

6... ♜g6 7. ♜g5 ♜h4+ 8. ♚g4

**7. ♜d5 ♜e1+**

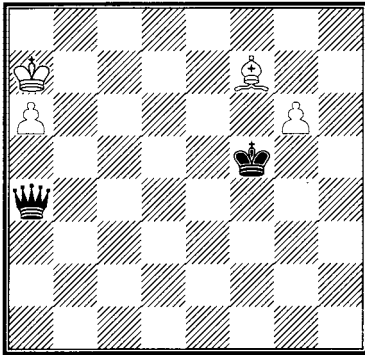
7... ♜b4 8. ♜b5 ♜c2 9. ♜c6

**8. ♚e2 ♜g2 9. ♜a5 ♚:b8 10. ♜a4 △ 11. ♜g4 +—**

377.

V. Chehover, 1954

Bulletin URSS Teams Ch, Riga



=

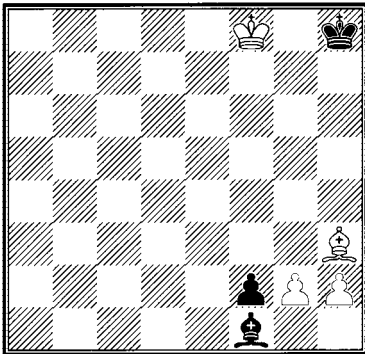
1. **g7 ♖d4+** 2. **♔b7 ♚:g7** [2... ♖b2+ 3. ♖c8! (3. ♖c7? ♚:g7 4. a7 ♖e5+-) 3... ♚:g7 4. a7 ♖f8+ (4... ♖c3+ 5. ♙c4; 4... ♚g2 5. ♙d5) 5. ♙e8] 3. **a7 ♚b2+** 4. **♙b3!** [4. ♖c7? ♖a3 5. ♖b7 ♚b4+ 6. ♖c7 ♚c5+ 7. ♖b7 ♚b5+ 8. ♖c7 ♚a6 -+] 4... ♖g7+ 5. **♙f7!** =

The Bishop's sacrifice, on various squares, ensures the draw for White.

378.

V. Chehover, 1954

Vechernyi Leningrad



=

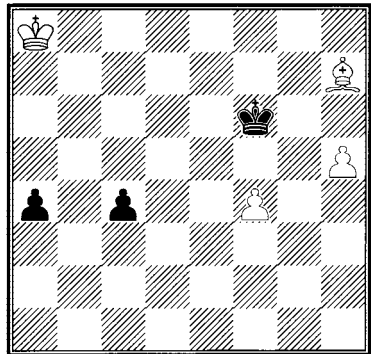
A very interesting position: the White Bishop and the Pawns are paralyzed, the only piece that can move is the King, and only on black squares. The Black Bishop has no good moves either, because the of the move g2-g3. It follows a Kings duel.

1. **♔e7 ♖g7** 2. **♙d6!**  
 2. ♙d8? ♖f6 3. ♖c7 ♖g5 4. ♙d6 ♖h4 5. ♙d7 ♙:g2 6. ♙b5 ♖h3 -+  
 2... **♖f6** 3. **♖c5!** **♔e5** 4. **♖b6!**  
 4. ♖b4? ♖d4 5. ♖a3 (5. ♖a5 ♖c5-+) 5... ♖c3 -+  
 4... **♙d6**  
 4... ♖d4 5. ♖a7 ♖e3 6. ♖b6 ♖d2 7. ♖c5 ♖e1 8. ♖d4 ♙e2 9. g3 ♙f1 10. ♙d7 ♙g2 11. ♙b5 ♙f3 12. ♖e3=  
 5. **♖a7!** **♖c7** 6. **♖a8!** **♖b6** 7. **♖b8** =

379.

V. Chehover, 1956

Sahmaty v SSSR



=

It is really annoying to have an additional Bishop and to must fight for a draw. The only consolation of White

is that his Pawns can promote more quickly to Queen.

**1. h6**

1. ♖b1? ♔g7

**1... a3 2. ♖b1 c3 3. f5**

△ 4. h7 ♔g7 5. f6+

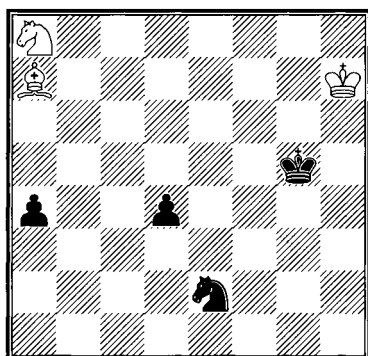
**3... a2**

3... c2 4. h7 ♔g7 5. f6+ ♔:h7 6. ♖:c2+

**4. ♖:a2 c2 5. h7 ♔g7 6. ♖g8 c1♖ 7. f6+ ♔h8 8. f7 =**

380.

**V. Cheverov, 1960**  
Sahmaty v SSSR



=

**1. ♖c5!**

1. ♗c7? ♔f4 2. ♗e6+ ♔e5 -+

**1... d3 2. ♗b6**

2. ♗c7? ♔f5 3. ♖b4 a3 4. ♖:a3 d2  
5. ♗d5 ♔e4 -+

**2... a3**

2... d2 3. ♖e3+ ♔h5 4. ♖:d2 a3

5. ♖h6 =

**3. ♖:a3**

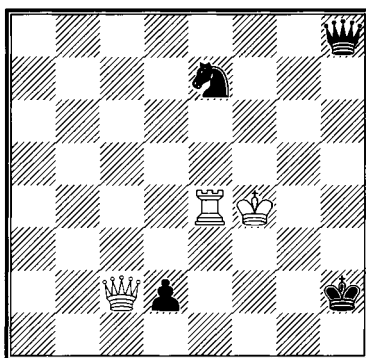
3. ♖e7+? ♔f4 4. ♗c4 a2 5. ♖f6 ♗g3 -+

**3... d2 4. ♗d5! d1♖ 5. ♖e7+ ♔h5 6. ♗f6+ ♔h4 7. ♗e4+! ♔h5 8. ♗f6+ ♔g5 9. ♗d5+ =**

A known idea presented here in an admirable improved way, coupled with a subtle game and an excellent ending.

381.

**V. Iakimchik, 1938**  
Sahmaty v SSSR, II. Pr.



1... ? =

**1... ♗d5+ 2. ♔f3**

2. ♔f5? ♗e3+ 3. ♖:e3 ♖h7+ -+;

2. ♔g5? ♖g7+ -+;

2. ♔g4? ♖g7+ -+

**2... ♖h5+ 3. ♔f2**

3. ♖g4? ♖h3+

**3... ♗c3**

3... d1♖? 4. ♖:d1 -+

**4. ♖:c3! d1♗+ 5. ♔f1! ♗:c3**

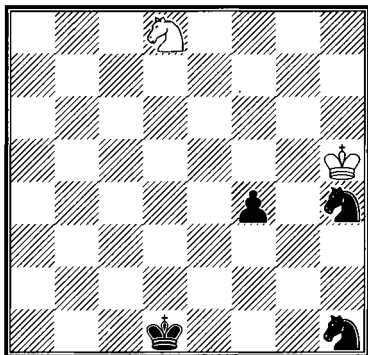
5... ♖f5+ 6. ♖f4 ♖:f4+ 7. ♔e1 ♗:c3 =

**6. ♖h4+ ♖:h4 =**

382.

V. Iakimchik, 1934

Sahmaty v SSSR



=

1. ♖c6!

1. ♖f7? ♖g2 2. ♖e5 ♖e2 3. ♖g5 ♖f2 4. ♖g6 f3 5. ♖e5 ♖e4+ 6. ♖g6 f2 -+

1... f3

1... ♖g2 2. ♖g4 ♖e2 3. ♖d4+ ♖e3 4. ♖f5+ ♖e4 5. ♖d6+ ♖e5 6. ♖f7+ ♖f6 7. ♖d6 ♖e6 8. ♖c4 ♖d5 9. ♖d2 ♖d4 10. ♖f3 ♖d3 11. ♖f1 =

2. ♖e5 ♖g3+

2... f2 3. ♖g4 ♖g3+ 4. ♖g5!

3. ♖g5!

3. ♖:h4? ♖f5+ 4. ♖h3 f2 -+

3... f2 4. ♖g4 ♖f3+ 5. ♖f4 ♖h5+

5... ♖e2+ 6. ♖f5! f1♖ 7. ♖e3+ ♖:e3+ 8. ♖e4 =

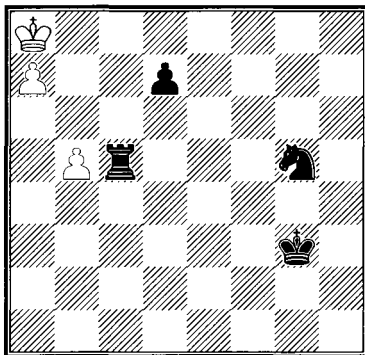
6. ♖f5 f1♖ 7. ♖e3+! ♖:e3+ 8. ♖e4 ♖e2 =

White was forced to act decisively changing the Knights, because is known that three Knights win against a single Knight. Similar play with the 191 study.

383.

V. Iakimchik, 1954

Sahmaty v SSSR, VI. Pr



=

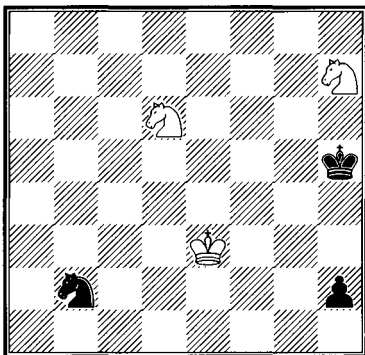
1. b6 ♖f7 (1... ♖e6 2. ♖b8 ♖h5

3. a8♖ ♖h8+ 4. ♖a7 ♖:a8+ 5. ♖:a8 ♖c5 6. ♖b8 ♖f4 7. ♖c7 ♖e5 8. b7 d5 9. b8♖ =) 2. b7 (2. ♖b8? ♖d6 3. b7 ♖b5 -+) 2... ♖d6 3. b8♖! (3. b8♖? ♖c8 -+) 3... ♖c8 (3... ♖b5 4. ♖:d6+ ♖f3 5. ♖c7 ♖e4 6. ♖b6 ♖:b6 =)

384.

V. Iakimchik, 1957

Sahmaty v SSSR, I. Pr.



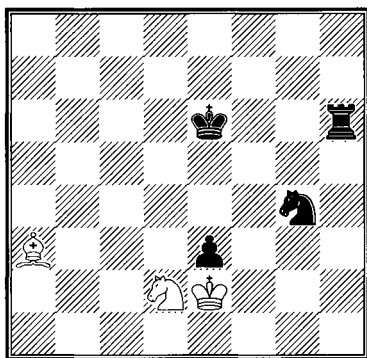
=

It can be clearly seen how White can fight against the Pawn from h2. However, the defense emerges from a perpetual check.

- 1. ♖e4**  
 1. ♖f5? ♖g4 2. ♖h6+ ♖h3 +-  
**1... ♖h4**  
 1... ♖d1+ 2. ♖f4 ♖h4  
**2. ♖hg5 ♖d1+**  
 2... h1♖ 3. ♖f3+ ♖h5 (3... ♖h3  
 4. ♖f2+ => 4. ♖g3+ =  
**3. ♖f4 h1♖ 4. ♖f3+ ♖h3 5. ♖g3 ♖g2 6. ♖g5+ ♖h2**  
 6... ♖h4 7. ♖f3+ =  
**7. ♖f3+ =**

385.

**V. Iakimchik, 1966**  
 Sahmaty v SSSR, III. Pr.



=

- 1. ♖f1**  
 1. ♖c4? ♖h2+ 2. ♖f3 ♖e5+ 3. ♖:e5 ♖:e5 4. ♖c5 ♖h3+ 5. ♖g2 e2  
 6. ♖f2 ♖e3 7. ♖e1 ♖e4 8. ♖f2 ♖d3 +-  
**1... ♖e5 2. ♖:e3!**  
**2. ♖c1? ♖e4!**

**2... ♖h2+**

2... ♖:e3 3. ♖c1 =

**3. ♖e1!**

△3... ♖e3 4. ♖d6

**3... ♖h1+ 4. ♖f1 ♖h2**

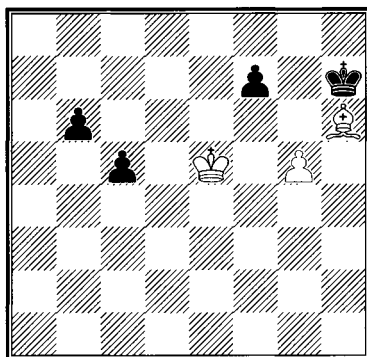
4... ♖e3 5. ♖f2 ♖:f1 6. ♖g2 =

**5. ♖f2 ♖:f1+ 6. ♖g2 ♖f3 7. ♖c1 ♖f1 8. ♖a3 =**

Positional draw.

386.

**V. Iakimchik, 1967**  
 Buletin CSK SSSR, I. Pr.



+ -

**1. ♖f6 ♖g8 2. ♖g7 c4**

2... b5 3. ♖h8 b4 4. ♖e7 c4 5. ♖e5  
 c3 6. ♖f6 c2 7. ♖b2 ♖f8 8. ♖c1 ♖g8  
 9. ♖d2 b3 (9... ♖f8 10. ♖:b4+) 10.  
 ♖c1 ♖f8 11. ♖b2 ♖g8 12. ♖a3 +-

**3. ♖h8! c3 4. ♖e7 c2**

4... ♖:h8 5. ♖:f7 c2 6. g6 +-

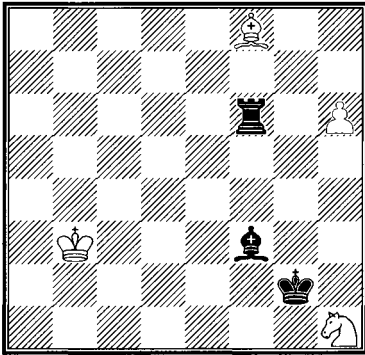
**5. ♖b2 c1♖**

5... b5 6. ♖f6

**6. ♖:c1 ♖g7 7. ♖b2+ ♖g6 8. ♖f6 b5 9. ♖d6 b4 10. ♖e5 b3 11. ♖f4 +-**

387.

V. Iakimchik, 1970  
 Molodezh Gruzii, II. Pr.



=

The saving of the h1 Knight is White's primary task. Yet, the Knight is sacrificed, allowing to the White King the approach of the events place, and with the Bishop sacrifice, to support the Pawn and get the draw.

1. ♖g7 ♙d5+

1... ♜b6+ 2. ♚c3 ♙e4 3. ♜f2!

2. ♚b4!

2... ♚c3? ♜c6+ 3. ♚d4 ♙g8 -+

2... ♜f4+ 3. ♚c5 ♜f5!

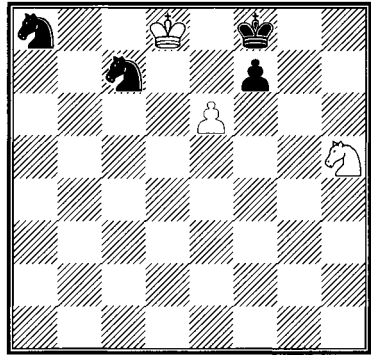
△ 4. h7 ♙g8+;

3... ♙g8 4. ♜g3!

4. ♜f3 ♚g3 5. h7 ♙g8+ 6. ♙e5+! ♜e5+ 7. ♚d6 ♜d5+ 8. ♚c6 ♜d8 9. ♚c7 =

388.

V. Iakimchik, 1973  
 Sahmaty Riga



+-

1. e7+ ♚g8 2. ♜f6+ ♚h8 3. ♚d7 ♚g7 4. ♜e8+ ♜e8 5. ♚e8 ♜c7+ 6. ♚d8!

6. ♚d7? ♜d5 =

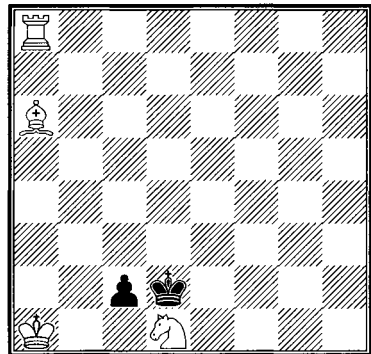
6... ♚f6

6... ♜e6+ 7. ♚c8 +-

7. ♚d7 ♚ +-

389.

F. Amelung, 1907  
 Rigasche Rundschau



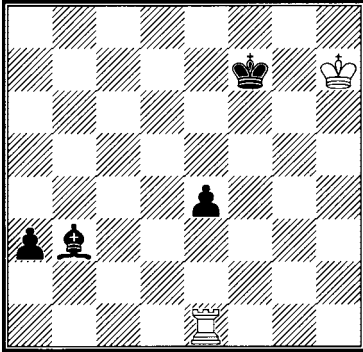
+-

1. ♖d8+ ♔e1 2. ♜e8+ ♔d2
- 2... ♕:d1 3. ♙e2+ ♕d2 4. ♜d8+
3. ♘c3! c1♗+
- 3... ♕:c3 4. ♜c8+
4. ♘b1+ ♕d1 5. ♜d8+! ♔e1 6.
- ♜f8△7. ♜f1 +-

390.

**A. Daniel, 1908**

Chess Amateur



=

The study was processed by **A. Cheron** in 1960.

This position can be included in so call "classical positions". In a simple position many stalemate motives occur.

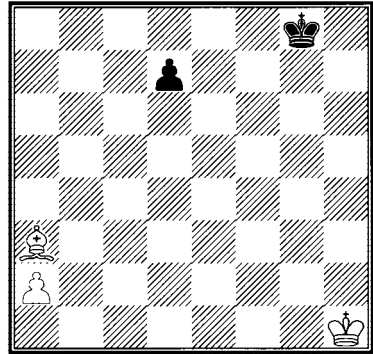
1. ♜:e4
1. ♕h6? a2 2. ♕g5 e3 3. ♕f4 e2+-
- 1... ♙c2
- 1... a2 2. ♜e1 ♙c2+ 3. ♕h8
2. ♕h8 a2
- 2... ♙:e4=
3. ♜e1!
3. ♜e5? a1♗ -+ 4. ♜f5+ ♕g6 5.
- ♜f8 ♕h1+ 6. ♕g8 ♙b3+
- 3... ♙b1 4. ♜e5!

4. ♜:b1? a:b1♗ +-
- 4... a1♗!
- 4... a1♗ =
5. ♜a5! ♜:a5 =

391.

**O. Duras, 1908**

Deutsche Schachzeitung



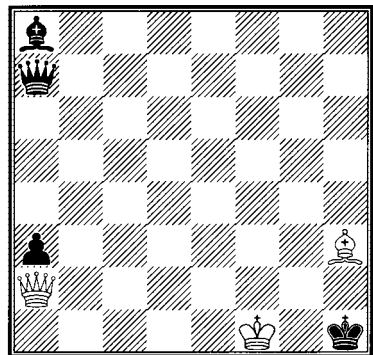
+ -

1. ♙b4 ♕f7 2. a4 ♕e6 (2... ♕e8
3. a5 ♕d8 4. ♙d6 ♕c8 5. a6 +-)
3. a5 ♕d5 4. a6 ♕c6 5. ♙a5 +-

392.

**K. Mann, 1914**

Sydsvenska Dagbladet Snällposten, I. Pr.

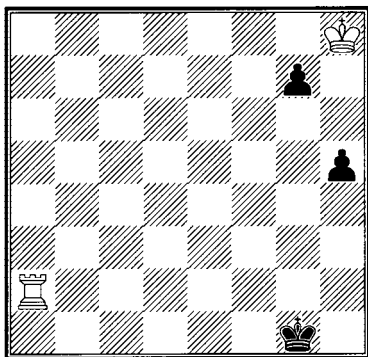


+ -

1. ♖g2+ ♔h2 2. ♖b7+!
2. ♖:a8+? =
- 2... ♖g3 3. ♖g8+ ♖f4 4. ♖f7+ ♖e5 5. ♖e7+ ♖f4
- 5... ♖d4? 6. ♖g7+!
6. ♖f6+ ♖g4
- 6... ♖g3? 7. ♖g5+ +-
7. ♖c8+ ♖h5 8. ♖f5!
- △9. ♖g6 & 10. ♖g4
- 8... ♖a4
- 8... ♖g2+ 9. ♖:g2 ♖a8+ 10. ♖f2 ♖g8 11. ♖d3 ♖a2+ 12. ♖e2+ +-
9. ♖g6+ ♖h4 10. ♖h6+ ♖g3
11. ♖h3+ +-

393.

**J. Moravec, 1913**  
La Strategie, IX. Pr.



+ -

1. ♖h7!
1. ♖:g7?
- 1... h4
- 1... g5 2. ♖g6 g4 (2... h4 3. ♖:g5 h3 4. ♖g4 h2 5. ♖g3 h1♗+ 6. ♖f3

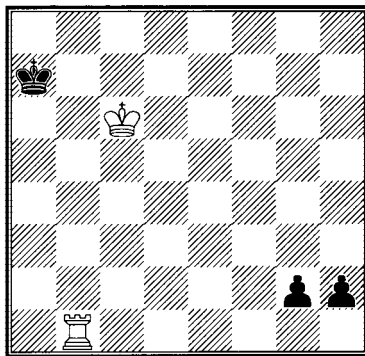
- + -) 3. ♖g5 (3. ♖:h5? g3 4. ♖g4 g2 5. ♖g3 ♖h1 6. ♖:g2 =) 3... g3 4. ♖h4 g2 5. ♖h3 +-

2. ♖g6 h3 3. ♖g5 h2 4. ♖g4 h1♗ 5. ♖g3 +-

It can be seen now the aim of the move 1. ♖h7! The Pawn from g7 doesn't allow 5... ♖h8.

394.

**J. Moravec, 1924**



=

In "Rook against Pawns" endings, often stalemate motives occur, and these are the methods for defense against powerful Pawns.

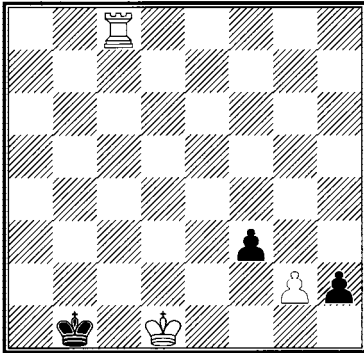
1. ♖a1+ ♖b8 2. ♖b1+ ♖c8 3. ♖a1 ♖d8 4. ♖d6 ♖e8
- 4... ♖c8 5. ♖c6
5. ♖e6 ♖f8 6. ♖f6 ♖g8 7. ♖a8+ ♖h7 8. ♖a7+ ♖h6 9. ♖a8 ♖h5 10. ♖f5 ♖h4 11. ♖f4 ♖h5 12. ♖f5 =

A classical position, with practical value in this kind of endings.

395.

A. Kuznetsov, 1963

Sahmaty v SSSR



=

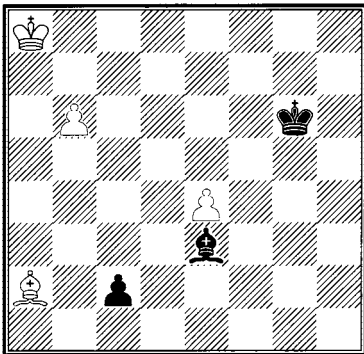
This study is a development for the introductory play from 394 study.

1. ♖b8+ ♕a2 2. ♔c2 ♕a3 3. ♕c3 ♕a4 4. ♕c4 ♕a5 5. ♕c5 ♕a6 6. ♕c6 ♕a7 7. ♖b1 f:g2 See the 394 study 8. ♖a1+ etc. =

396.

J. Moravec & J. Fritz, 1983

Ceske slovo



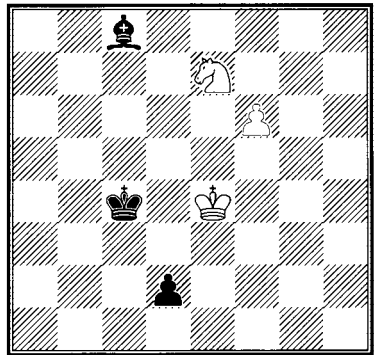
=

1. b7 ♔f4 [1... c1♖ 2. ♔f7+! (2. b8♖? ♖c6+ 3. ♖b7 ♖a4+ 4. ♕b8

♔f4+ 5. ♕c8 ♖e8#) 2... ♕:f7 3. b8♖ =] 2. e5! ♔:e5 3. b8♖! ♔:b8 4. ♔b1! c:b1♖ = (4... c:b1♖ =) 397.

A. Selezniev, 1910

Sahmatnoe obozrenie, Mention



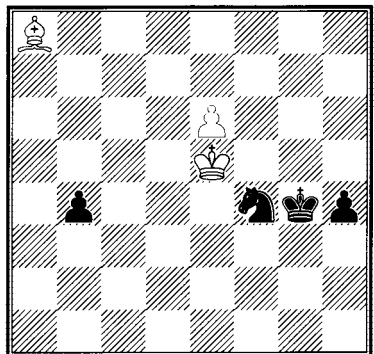
=

1. ♖d5! (1. f7? d1♖ 2. ♖:c8 (2. ♖f5 ♔:f5+) 2... ♖d5+ 3. ♕e3 ♖e6+ -+) 1... ♔b7 2. f7 ♔:d5+ 3. ♕e3 d1♖ 4. f8♖ ♖e1+ 5. ♕f4 ♖f2+ 6. ♕e5 ♖:f8 =

398.

A. Selezniev, 1917

Deutsche Schachzeitung



=

1. ♖e4!

1. e7? ♗g6+ 2. ♖f6 ♘:e7 3. ♚:e7  
—+

1... ♘:e6 2. ♖f5+ ♚f3 3. ♖:e6  
♚e3! Diagram 398a 4. ♚d6!

4. ♖f6? ♖f4 5. ♖g6 ♖g3 6. ♖f5  
h3 7. ♖e4 h2 —+

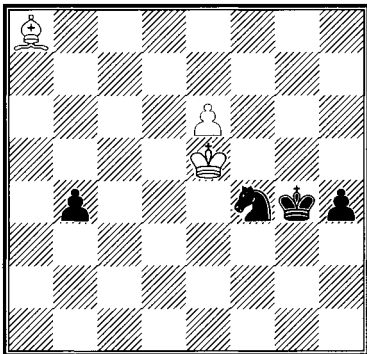
4... ♚d4 5. ♚c6

5. ♖e7? ♖c3 —+

5... ♚c3 6. ♚d5 b3 7. ♖e4 b2

8. ♖a2 h3 9. ♖f3 =

398a

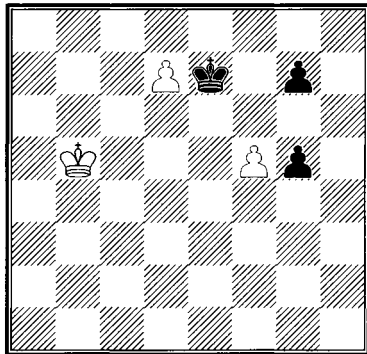


=

This symmetrical position requires a diagram for two reasons. 1) because of the no obvious draw which is obtained and 2) the occurrence of the same position in a study of **R. Reti** from 1919, without the knowledge of **A. Selezniev**.

399.

**A. Selezniev, 1918**  
Deutsche Schachzeitung



=

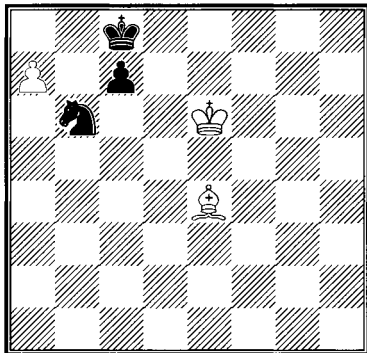
1. ♚c6 ♚d8 2. ♚d5 ♚:d7 3.  
♚e4

3. ♖e5? ♖e7 4. ♚d4 ♖f6 5. ♖e4  
g4 —+

3... ♚d6 4. ♖f3 ♖e5 5. ♚g4  
♖f6 6. ♖h5 ♖:f5 =

400.

**A. Selezniev, 1919**  
Sbornik etiudov



+—

1. ♔c6!

1. ♕e7? c6 2. ♔:c6 ♕c7 3. ♔f3

♕a8! =

1... ♕d8 2. ♕f5!

2. ♕f6? ♕c8! =; 2. ♕f6? ♕c8!

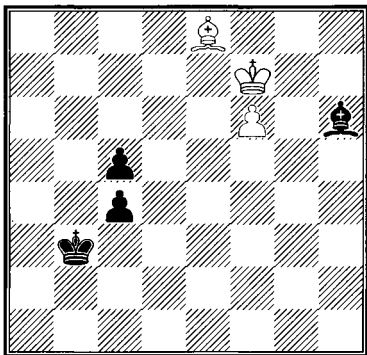
2... ♕e7 3. ♕e5 ♕f7

3... ♕c4+ 4. ♕d5 ♕b6+ 5. ♕c5

4. ♕d4 ♕e6 5. ♕c5 ♕e7 6. ♔g2 ♕d7 7. ♔h3+ ♕e7 8. ♕c6 ♕d8 9. ♕b7 +-

401.

A. Selezniev, 1921  
Tidskrift för Schack



=

1. ♕g6 ♔f4

1... c3 2. ♕:h6 c2 3. f7 c1 ♕+ 4. ♕g7 =

2. ♔f7!

2. ♕f5? c3 3. ♕:f4 c2 +-

2... ♕b4 3. ♔:c4! ♕:c4 4. ♕f5 ♔d6 5. ♕e6 ♔f8 6. ♕f7 ♔h6 7. ♕g6 ♔f4 8. ♕f5 =

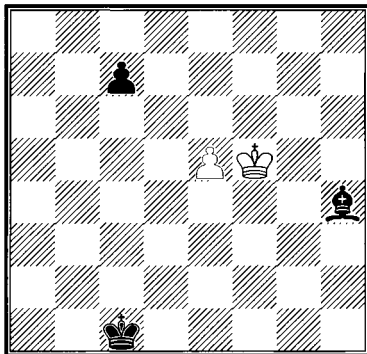
Positional draw (perpetual attack).

At that time, this study was the best realization of that idea. But in the 402 study was achieved advancement: the idea was fulfilled with maximum

material economy – with only five pieces!

402.

L. Mitrofanov, 1976  
Put k komunizmu, I. Pr.



=

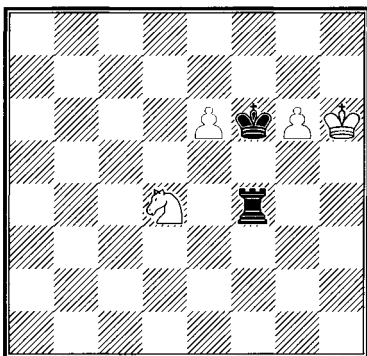
1. ♕e6!

1. ♕e4? c6!

1... c5 2. ♕d5 ♔e7 3. ♕e6 ♔f8 4. ♕f7 ♔h6 5. ♕g6 ♔f4 6. ♕f5 ♔g3 7. ♕e4! ♔h4 8. ♕d5 ♔e7 =

403.

A. Selezniev, 1923  
Tidskrift för schack



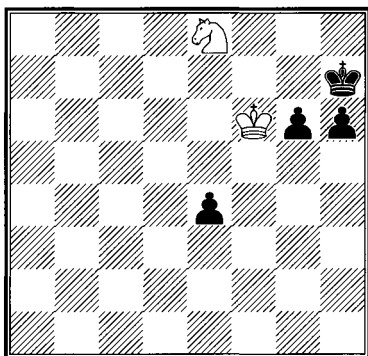
=

The awkward position of White pieces dictates the finding of stalemate solutions.

1. ♖f5! ♔:f5
- 1... ♜:f5 2. g7 ♜f1 3. g8♘+ =
2. e7 ♜e4 3. ♔h7 ♔f6 4. g7 ♜:e7
- 4... ♜h4+ 5. ♔g8 ♔:e7=
5. ♔h8 ♜:g7 =

404.

A. Selezniev, 1930  
Sahmatnyi listok

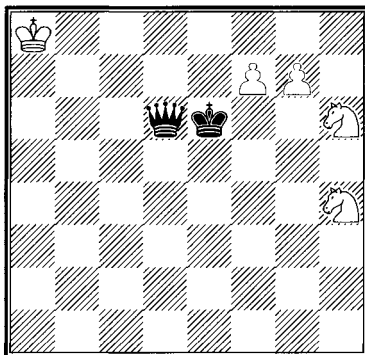


=

1. ♔f7! ♔h8
  - 1... e3 2. ♘f6+ ♔h8 3. ♘d5
  2. ♘f6 e3 3. ♘d5 e2 4. ♘f4
  - e1♚ 5. ♘:g6+ ♔h7 6. ♘f8+ =
- Perpetual check.

405.

F. Sackmann, 1913



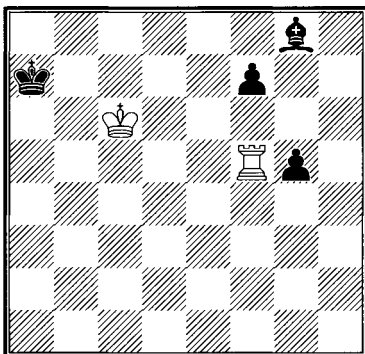
+ -

1. f8♘+ ♔f6 2. g8♘+ ♔g7
- 2... ♔g5 3. ♘f7+
3. ♘4f5+ + -

After the winning of the Queen the remaining three Knights, wins. A short study with two Knight promotions.

406.

F. Sackmann, 1915



+ -

1. ♖f1!

1. ♖f2?;

1. ♖f3?

1... f6 2. ♖a1+ ♔b8 3. ♖b1+ ♔c8

3... ♔a7 4. ♖b7+ ♔a6 (4... ♔a8 5. ♖e7 ♔b3 6. ♔b6+-) 5. ♖b8+-; 3... ♔a8 4. ♔c7

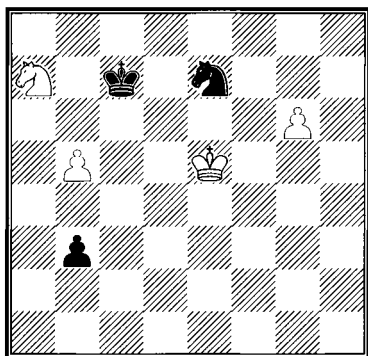
4. ♖h1! +-

A stylish study.

407.

J. Villeneuve-Esclapon, 1909

Rigaer Tageblatt, IV. Pr.



=

1. b6+ ♔:b6 2. ♖c8+ ♔:c8 3. ♔e6!

3. ♔f6? ♖d6 -+;

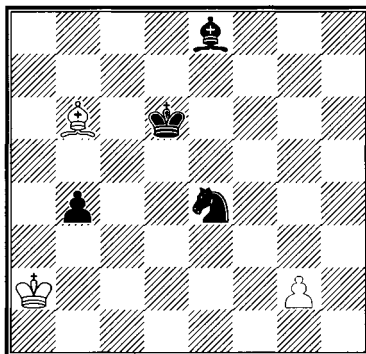
3. g7? ♖e7 4. ♔e6 ♖g8 -+

3... b2 4. g7 b1♖ 5. g8♗ ♗b3+ 6. ♔d7 ♗:g8 =

408.

A. Gerberg, 1956

Deutsche Schachzeitung



=

1. ♔b3 ♔c6 2. ♔a5 ♖c5+ 3. ♔:b4 ♖b7! 4. g3!!

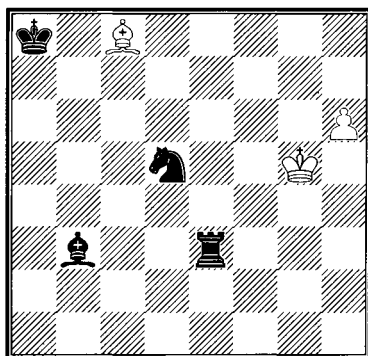
4. g4? ♔d7 5. g5 ♔e8 6. g6 ♔:g6 7. ♔a4 ♔c2+ 8. ♔b4 ♔d1♙

4... ♔d7! 5. g4! ♔:g4 6. ♔a4 ♔d1+ 7. ♔b4 ♔c2 (7... ♔h5 8. ♔a4 =>) 8. ♔c3 ♔d1 9. ♔b4 =

409.

J. Van Reik, 1967

Tidskrift för Schack



=

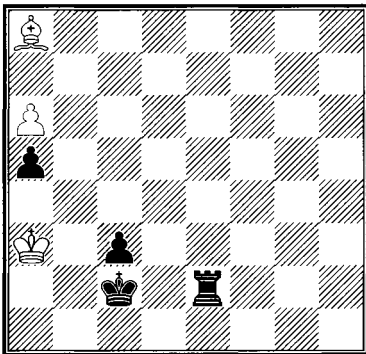
This study is a correction and an improvement of the study of J. Villeeneuve - Esclapon from 1923.

1. h7 ♖e8 2. ♙e6
2. ♙f5? ♘e3 3. ♙e4+ ♙d5 4. ♙d3 ♖h8 5. ♙f6 ♙g8! 6. ♙g7 ♙:h7 -+
- 2... ♖h8
- 2... ♘f6 3. ♙:f6 ♖:e6+ 4. ♙g7=
3. ♙h6 ♘f6 4. ♙:b3
4. ♙g7? ♖:h7+ 5. ♙:f6 ♖h6+
- 4... ♖:h7+ 5. ♙g6 ♖h3!
- 5... ♖b7 6. ♙e6
6. ♙e6! ♖f3 7. ♙f5! ♘d5 8. ♙e4 ♖f6+ 9. ♙g5 ♖d6 10. ♙f5
- △11. ♙e5
- 10... ♙b7 11. ♙e5 ♙c6 12. ♙d4=

Positional draw.

410.

F. Lazar, 1909  
Rigaer Tageblatt



=

1. a7 ♖e8 2. ♙c6 ♖f8 3. a8♚
- ♖:a8 4. ♙:a8 ♙d3 (c2) 5. ♙b3!

5. ♙c6? c2 6. ♙e4+ ♙:e4 7. ♙b2 ♙d3 8. ♙c1 a4

5... a4+

- 5... c2 6. ♙e4+

6. ♙a2!

6. ♙a3? ♙e3 7. ♙c6 c2+-

- 6... c2 7. ♙e4+ ♙:e4 8. ♙b2 ♙d3 9. ♙c1 a3

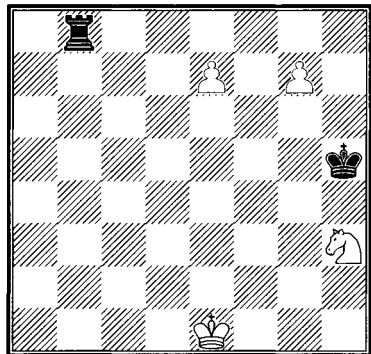
9... ♙c3

This stalemate with two Pawns is relatively common. Interesting is here the introductory play, with subtle maneuvers of the White King.

411.

F. Lazar, 1912

Sahmatnoe obozrenie, Mention



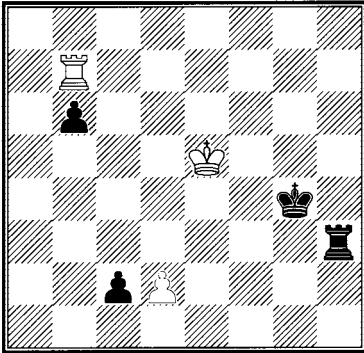
+ -

1. ♘f4+ ♙h6 2. ♘e6
- △ ♘d8
- 2... ♖e8 3. g8♚ ♖:g8 4. ♘f8 ♖g5! 5. ♘g6!! +-
5. e8♚ ♖e5+ 6. ♚:e5 =

The Black's tricky play was unmasked.

412.

F. Lazar, 1912  
La Strategie, VII. Pr.

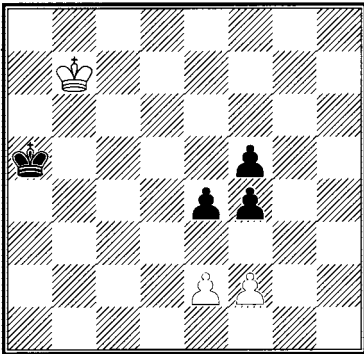


=

1. ♖g7+  
 1. ♜c7? ♜h5+ 2. ♔d4 ♜c5—+  
 1... ♕f3  
 1... ♕h5 2. ♜c7  
 2. ♜c7! ♜h5+ 3. ♔d4 ♜c5 4.  
 ♜:c5 b:c5+ 5. ♕d3! c1♜ =

413.

A. Kovalenko, 1927  
Sahmatnyi listok, IV. Pr.



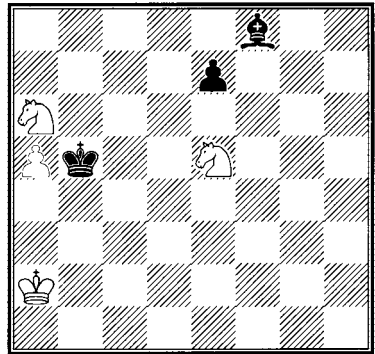
=

1. ♖c6 ♕b4 2. ♔d5 ♕c3 3.  
 ♕e5 e3 4. ♕:f4 e:f2 5. ♕e3 f1♜  
 =

The final stalemates from the 412 and 413 studies are identical, only that in the 413 study of A. Kovalenko the stalemate appears entirely unexpected.

414.

F. Lazar, 1929



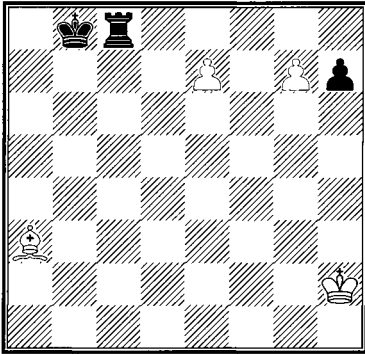
+—

1. ♞c7+ ♕:a5 2. ♕b3  
 ♠♞c4! #  
 2... ♕b6 3. ♞e6 ♜h6 4. ♕c2  
 ♕b5  
 4... ♕b7; 4... ♜e3 5. ♞c4+  
 5. ♞g4 ♕c6 6. ♞:h6 ♕d5 7.  
 ♞g7 e5 8. ♞g4 e4 9. ♞e3+ +—

With theoretical win.

415.

**I. Vanchura, 1916**  
Ceskoslovenskích Šachistu



+-

1. e8♔

1. ♔g3? ♖e8 2. ♔h4 ♔c7 3. ♔h5  
♔d7 4. ♔h6 ♔e6 5. ♔:h7 ♔f7 =

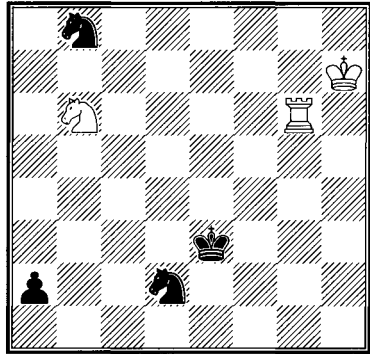
1... ♖:e8 2. ♙f8 ♖e2+ 3. ♔h3  
♖e3+ 4. ♔h4 ♖e4+ 5. ♔h5 ♖e5+

5... ♖e1 6. ♙d6+ ♔b7 7. g8♙  
♖h1+ 8. ♔g4 ♖g1+ 9. ♙g3

6. ♔h6 ♖e1 7. ♙c5! ♖e8 8.  
♔:h7 ♖d8 9. ♙e7! ♖c8 10. ♙f8!  
♖c7 11. ♙d6 +-

416.

**I. Vanchura, 1917**  
Ceskoslovenskích Šachistu

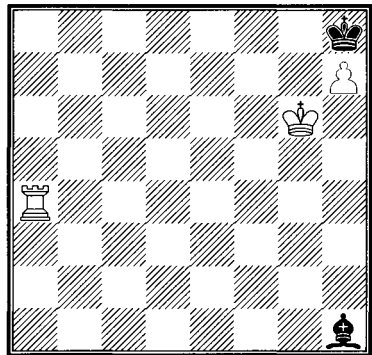


=

1. ♖g1 ♞b1 2. ♖g4! a1♔ 3.  
♞a4 ♞a3 4. ♖:a3+ ♔:a3 5. ♞c4+  
=

417.

**I. Vanchura, 1924**  
28 Rijen



+-

The whole puzzle stays here in the  
subtlety of the first move.

1. ♔g5!!

1. ♖a7? ♙e4+ 2. ♚h6 ♙b7; 1. ♚h6? ♙e4

1... ♙g2 2. ♖g4

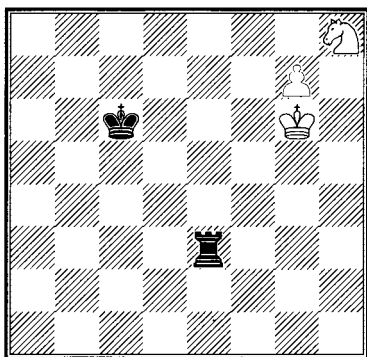
2. ♖a7? ♙e4

2... ♙f3 3. ♖f4 +-

For the victory White had to consider the danger of draw met in the 438 study.

418.

I. Vanchura, 1924



+ -

1. ♙h5!

1. ♙f5? ♖e8 2. ♘g6 ♙d6 3. ♘f8 ♙e7=; 1. ♙f6? ♖f3+ 2. ♙e7 ♖g3=

1... ♖e8 2. ♘g6 ♙d6

2... ♖a8 3. ♙h6! (3. ♘f8 ♖a1 4. ♘g6 ♖a8) 3... ♙b5! 4. ♘f8 ♖a6+ (4... ♖a1 5. g8♘) 5. ♙h5 ♖a1 6. ♘e6! ♖a8 7. ♘c7+

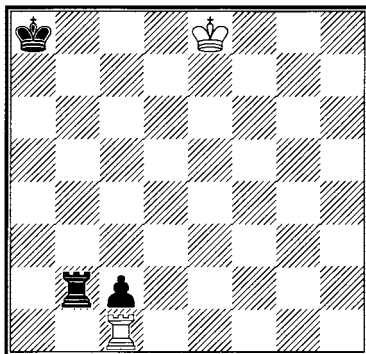
3. ♘f8 ♖e1 4. ♘e6 ♖e5+ 5. ♙g4! ♖e1 6. ♙f5 ♖f1+ 7. ♙g6 +-

A very interesting study.

419.

I. Vanchura, 1926

28 Rijen



=

This study may enter in the classical Rooks endings family.

1. ♙e7!!

1. ♙d7? ♙b7 2. ♙d6 ♙b6 3. ♙d5 ♙b5 4. ♙d4 ♙b4 5. ♙d3 ♙b3○ 6. ♙d2 ♖a2 7. ♙d3 ♖a8 8. ♖:c2 ♖d8+ +-

1... ♙a7 2. ♙e6!

2. ♙d6? ♙b6

2... ♙a6

2... ♙b6 3. ♙d6!

3. ♙e5! ♙a5 4. ♙e4! ♙a4 5. ♙e3!

5. ♙d3? ♙b3

5... ♙a3

5... ♙b3 6. ♙d3

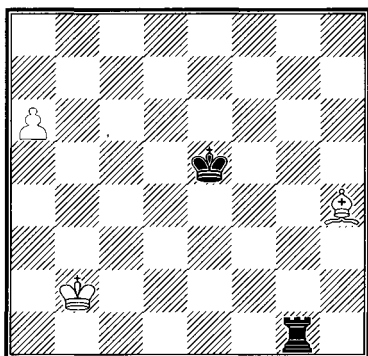
6. ♙d2! ♙b3 7. ♙d3 ♖a2 8. ♙d2= ♖a8 9. ♖:c2 ♖d8+ 10. ♙c1

=

420.

H. Weenink, 1917

Tijdschrift KNSB



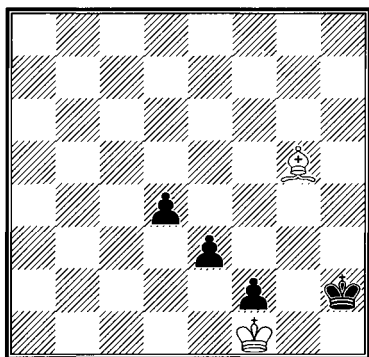
+ -

1. a7 ♖g2+ 2. ♔b1!  
 2. ♕b3? ♖g8=  
 2... ♖g1+ 3. ♕e1 ♖:e1+ 4. ♕b2  
 ♖e2+ 5. ♕b3 ♖e3+ 6. ♕b4 ♖e4+  
 7. ♕b5+-

421.

H. Weenink, 1918

Tijdschrift KNSB



=

(correction by A. Cheron)

1. ♕h4

△ 2. ♕f2

1... d3 2. ♕:f2 d2 3. ♕e1! d1♚

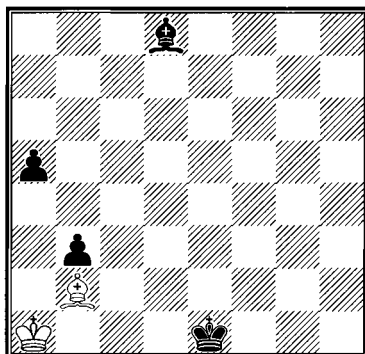
3... d1♖ 4. ♕e2 ♖a1 5. ♕h4 =

In the first phase of the study the Bishop was on f4, and the Black King on h1. Then beside of the solution 1. ♕g3 of the author, there was another solution 1. ♕g5 ♕h2 2. ♕h4!. A. Cheron has corrected this deficiency.

422.

H. Weenink, 1918

Tijdschrift KNSB



=

In a simple Bishops ending, with two Pawns less, White plays an inventive game, with stalemate motives.

1. ♕c3+ ♕d1 2. ♕b1!

2. ♕:a5? ♕c2; 2. ♕b2? a4 3. ♕a3  
 ♕c2

2... a4 3. ♕f6 ♕a5 4. ♕c3 a3 5.  
 ♕:a5 a2+ 6. ♕a1!

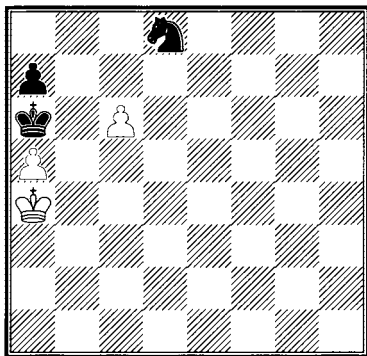
6. ♕b2? a1♚+ 7. ♕:a1 ♕c2 +-

6... ♕c2 7. ♕c3 ♕:c3 =

423.

H. Weenink, 1918

Op de Hoogte



+—

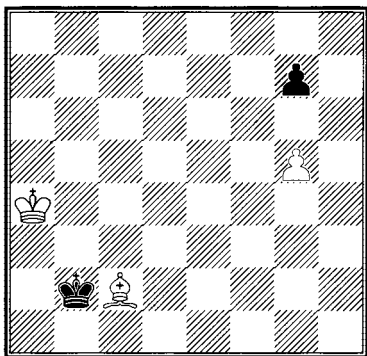
1. c7 ♖b7 2. c8♞ ♗:a5 3. ♞c5 ♗b7 4. ♞c6 #

The solution is easy to find, however the study is of interest because it had a great resonance among many authors.

424.

H. Weenink, 1922

Kagan's Neueste Schachnachrichten  
VI. Pr.



+—

The first question is if this position, with an extra Bishop, can not be won? The victory comes on automatically? A closer deepening of the position shows that it is not like that. If the black king manages to reach the f8 square is draw!?

1. ♖b1!!

1. ♖h7? ♖c3 2. ♖b5 ♖d4 3. ♖c6 ♖e5 4. g6 (4. ♖d7 g6 5. ♖:g6 ♖f4=) 4... ♖e6 △5... ♖f8=;

1. ♖b4? ♖:c2 2. ♖c4 ♖d2 3. ♖d4 ♖e2 4. ♖e4 ♖f2 5. ♖f5 ♖g3 6. ♖g6 ♖g4 =

1... ♖:b1

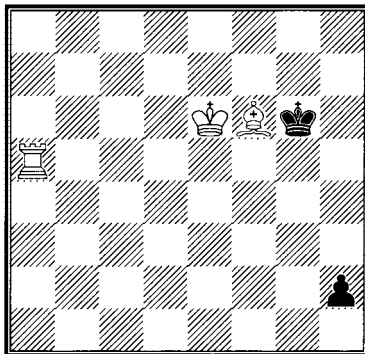
1... ♖c3 2. ♖b5 ♖d4 3. ♖c6 ♖e5 4. ♖d7 ♖f4 (4... g6 5. ♖e7) 5. g6 +—

2. ♖b3 ♖c1 3. ♖c3 ♖d1 4. ♖d3 ♖e1 5. ♖e3 ♖f1 6. ♖f3 ♖g1 7. ♖g3 ♖h1 8. g6 ♖g1 9. ♖f4 +—

425.

H. Weenink, 1923

Chess Amateur



+—

1. ♖g5+

1. ♖a1? h1♙ 2. ♖:h1=;

1. ♖a8? h1♙ 2. ♖g8+ ♙h7 3. ♖h8+ ♙g6 =

1... ♙h6

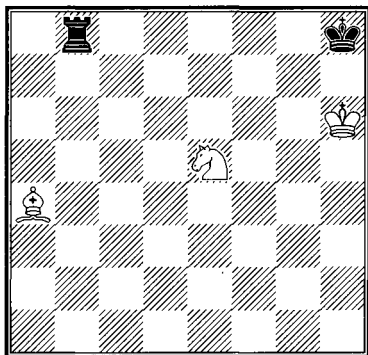
1... ♙h7 2. ♖g7+ ♙h6 3. ♖g8 (3. ♙f7 h1♙ 4. ♙g5+ ♙h5 5. ♖h7+ +-)

2. ♖g8 h1♙ 3. ♙g7+! ♙g5 4. ♙e5+ ♙h6 5. ♖h8+ +-

426.

O. Danielson, 1929

Schackvärlden



+ -

1. ♙c6!

△ ♙g6 & ♙d5 #

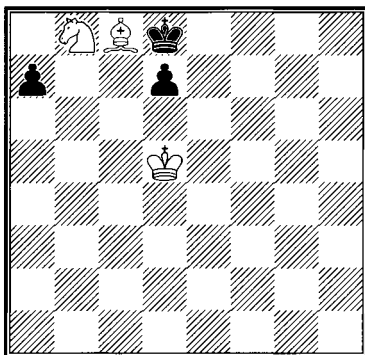
1... ♖f8 2. ♙g6+ ♙g8 3. ♙d5+ ♖f7 4. ♙e5 +-

A curiosity in such a drawish material case.

427.

J. Gunst, 1922

Das Illustrierte Blatt



+ -

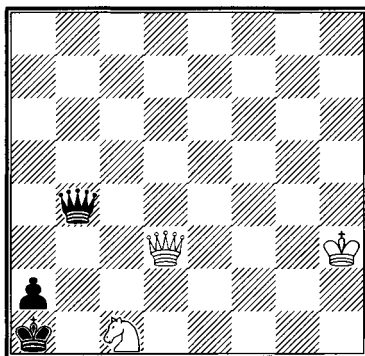
The renowned mat of A. Troitski (the 33 study) is represented in this case with a subtle preliminary play, which actually represents the beauty of this study.

1. ♙b7! (1. ♙a6? ♙c7 2. ♙c5 d6+ 3. ♙d5 ♙:b8 =) 1... ♙c7 2. ♙a6 ♙:b8 (2... d6 3. ♙c6 +-) 3. ♙d6 ♙a8 4. ♙c7 d5 5. ♙b7 #

428.

J. Gunst, 1933

Helsingin Sanomat



+ -

1. ♖f1!

1. ♖d1? ♖b6! 2. ♘d3+ ♖b1

1... ♖b1 2. ♖f6+ ♖b2 3. ♘b3+ ♖b1 4. ♖f1+ ♖c2 5. ♘a1+ ♖d2 6. ♖f2+ ♖c3 +-

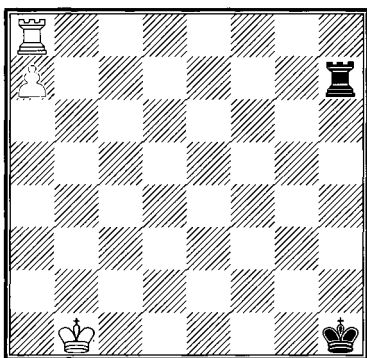
6... ♖c1 7. ♖e1#

7. ♖f6+ +-

429.

J. Gunst, 1946

Sumen Sosialdemokratti, I. Pr.



+ -

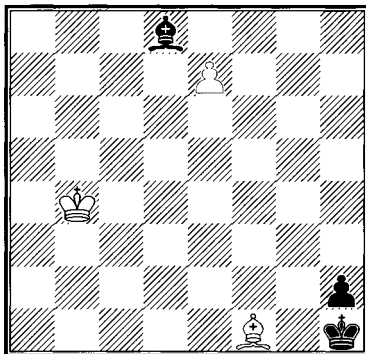
1. ♖c2 ♖h2 2. ♖d3 ♖h3 3. ♖e4 ♖h4 4. ♖f5 ♖h5 5. ♖f8! +-

5. ♖f6? ♖h6 6. ♖f5 ♖f7+ 7. ♖e6 ♖h7 8. ♖d5 ♖h5! 9. ♖c5 ♖h4! 10. ♖b6 ♖h6+ 11. ♖c5 ♖h7 12. ♖d5 ♖h5! =

430.

J. Gunst, 1947

I. Pr.

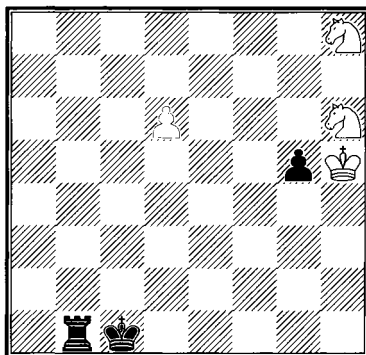


+ -

1. e8♖! (1. e:d8♖? ♖g1 2. ♖d4+ ♖:f1 =>) 1... ♖e7+! 2. ♖:e7! (2. ♖b3? ♖g1 3. ♖g6+ ♖g5!) 2... ♖g1 3. ♖a6! h1♖ 4. ♖b7! ♖h3 (4... ♖h5 5. ♖e1+ ♖h2 6. ♖h1+ +-) 5. ♖e1+ ♖f1 6. ♖g3+ +-

431.

J. Gunst, 1947



+ -

1. d7 ♖b8 2. ♘8f7

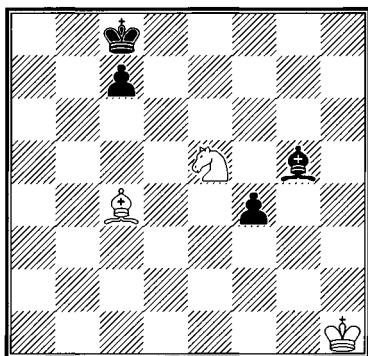
△♘f5 & ♘d6

2... g4! 3. ♔h4!  
 3. ♔:g4? ♚b4+ 4. ♔f5 ♚d4 =  
 3... g3! 4. ♔h3! g2! 5. ♔h2!  
 g1♚+ 6. ♔:g1+- ♔c2 7. ♖f5  
 ♔c3 8. ♗5d6 +-

The idea of refusing to gain of a Pawn is successfully expressed in this study.

432.

J. Gunst, 1949  
 Tijdschrift KNSB, II. Pr.



+ -

1. ♖a6+ ♔b8 2. ♗c6+ ♔a8 3. ♔g2!

3. ♔g1? ♖f6 4. ♔f2 ♖b2 5. ♔f3 ♖c1 =

3... ♖h4 4. ♔f3 ♖g3 5. ♖c8 ♖h2 6. ♔f2 ♖g3+ 7. ♔e2! ♖h2

7... ♖h4 8. ♔f3 ♖g5 9. ♔g4 ♖h6 10. ♖a6

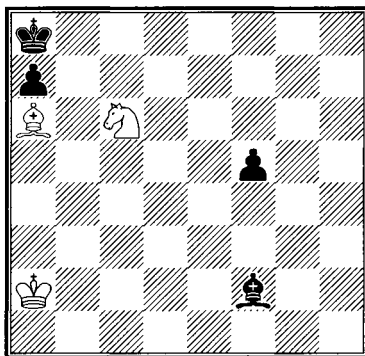
8. ♔f3! ♖g3 9. ♖a6! ♖h2 10. ♔g4

10. ♔e4

10... ♖g3 11. ♔f5 ♖h2 12. ♖e6 f3 13. ♔d7 f2 14. ♔c8 & 15. Nb7 #

433.

J. Gunst, 1949  
 Tidskrift för Schack



+ -

1. ♔b3 f4 2. ♔c4 f3 3. ♔d5 ♖g3

3... ♖b6 4. ♗e5! ♔b8 (4... f2 5. ♔c6) 5. ♔c6!

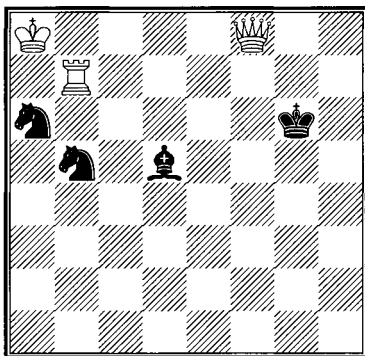
4. ♔e4 f2 5. ♔f3 f1♚+

5... ♖h4 6. ♔g2⊙

6. ♖:f1 ♔b7 7. ♗a5+ ♔b6 8. ♗c4+ ♔c5 9. ♔:g3 +-

434.

L. Carlson, 1927  
 Swedish Chess Fed. Contest, I. Pr.



+ -

Black built a fortress and, independent from White's material advantage, is trying to save himself. White finds the possibility to destroy the fortress.

1. ♖f1!

1. ♖f4? ♜c5; 1. ♖e7? ♖f5;

1. ♖e8+? ♖f6; 1. ♖d8? ♜ac7+ 2. ♖b8 ♜a6+ 3. ♖a8 (3. ♖c8? ♙e6+)

1... ♙e4

1... ♖g5 2. ♖:b5 ♜c7+ 3. ♖b8 ♜:b5 4. ♖:b5+-;

1... ♜d6 2. ♖d3+;

1... ♙c6 2. ♖f4 ♙d5 3. ♖e5;

1... ♜c5 2. ♖g1+

2. ♖e2 ♙d5 3. ♖e5 ♖h6 4.

♖g7+ ♖h5 5. ♖g3 ♖h6 6. ♖g4

♜ac7+ 7. ♖b8 ♜a6+ 8. ♖c8

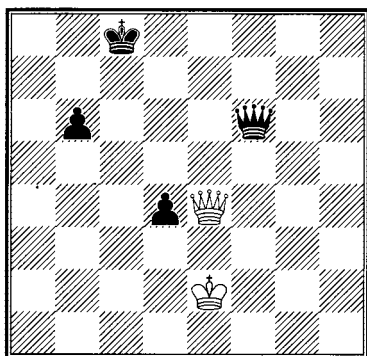
♜d6+ 9. ♖d7 ♜:b7 10. ♖e7 ♜ac5

11. ♖h4+ ♖g6 12. ♖f6+ +-

435.

F. Loveiko, 1930

Sahmatnyi listok



=

1. ♖d3 ♖f1+! 2. ♖:d4 ♖a1+!

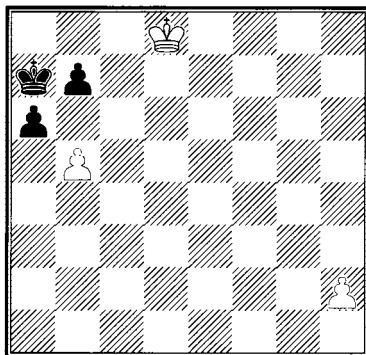
3. ♖d5! ♖a8+ 4. ♖d6! ♖:e4 =

Mirrored stalemate in the middle of the board.

436.

D. Joseph, 1922

British Chess Magazine



+ -

(correction in 1923)

1. b6+

1. h4? a:b5 =;

1. b:a6? b5 =

1... ♖b8

1... ♖:b6 2. h4 +-

2. h4 a5 3. h5 a4 4. h6 a3 5. h7 a2 6. h8 ♖a1 ♖7. ♖g8!

7. ♖e8? ♖g7!;

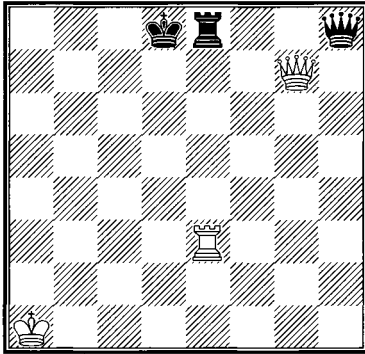
7. ♖f8? ♖a3!

7... ♖a2! 8. ♖e8! ♖a4! 9. ♖e5+! ♖a8 10. ♖h8! +-

A clever achievement, which neither today didnt lost the freshness.

437.

**A. Mouterde, 1922**  
La Strategie



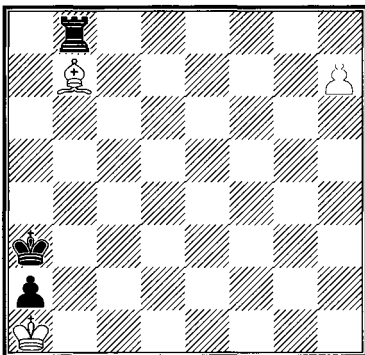
+ -

At first sight the draw is inevitable, because the Queen is pinned.

1. ♖d3+ ♕c8
2. ♖c3+ ♕b8
3. ♕c7+ ♕a8
4. ♕a5+ ♕b7
5. ♕b4+ ♕a6
6. ♕a3+ ♕b5
7. ♕b2+ ♕a4
8. ♖a3 #

438.

**A. Mouterde, 1923**



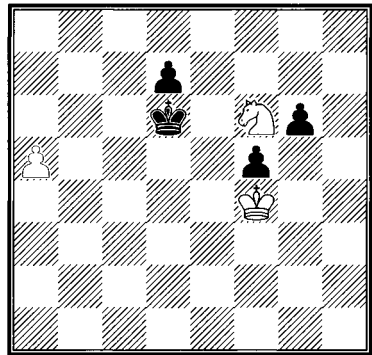
=

1. h8 ♖! ♕:h8
2. ♔d5 ♖h2
3. ♔g2! ♖h5
4. ♔d5 ♖h2
5. ♔g2 ♕b3
6. ♔d5+ ♕a3
7. ♔g2 =

The study is of theoretical value. This motive occurs in practical games and in analyses too, which confirms his importance (see the 417 study).

439.

**A. Havasi, 1918**  
Deutsche Schachzeitung

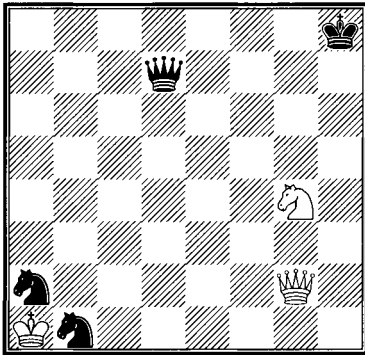


+ -

1. a6 ♕c7
2. ♖:d7
- 2... ♖d5+? ♕b8=
- 2... ♕c6
3. ♕e5 ♕c7
4. ♕d5 f4
5. ♕c5 f3
6. ♖f6 f2
7. ♖d5+ ♕c8
- 7... ♕b8
8. ♕b6 f1 ♖
9. a7+ ♕c8
10. a8 ♖+ ♕d7
11. ♕c6+ ♕d8
12. ♕c7+ ♕e8
13. ♕e7 #;
- 7... ♕d7
8. ♖e3 ♕c7
9. ♖f1 g5
10. ♖g3 g4
11. ♕b5+ -
8. ♖e3 ♕b8
9. ♕b6 g5
10. a7+ ♕a8
11. ♖d5 f1 ♖
12. ♖c7 #

440.

**A. Havasi, 1922**  
**Chess Amateur**



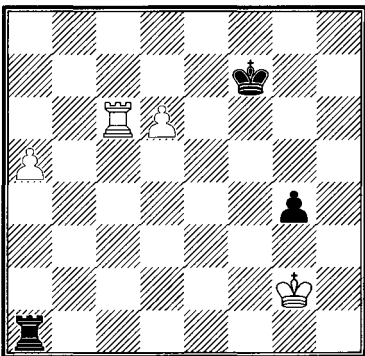
+—

1. ♖h2+ (1. ♖h1+? ♖h7 =; 1. ♖h3+ ♖h7 =) 1... ♖h7 (1... ♔g7 2. ♖h6+ ♔f7 (2... ♔g8 3. ♘f6+) 3. ♘e5+ +—) 2. ♖e5+ ♖g7 3. ♘f6 ♖g6 (3... ♖h6 4. ♖e8+ ♔g7 5. ♘h5+ ♔h7 6. ♖f7+ ♔h8 7. ♘f6 +—; 3... ♖f7 4. ♖g5 ♖f8 5. ♖g6 +—) 4. ♖e7 ♖h6 5. ♖f7 +—

441.

**E. Zepler, 1924**

Schweizerische Schachzeitung, III. Pr.



+—

The key factor for determining the final result in this study is the mutual zugzwang.

1. d7 ♖e7 2. ♖d6 ♔d8 3. a6 ♖a3 4. ♖f2!

4. ♖f1? ♖a2 5. ♖g1 g3 6. ♖f1 ♖f2+ 7. ♖g1 ♖a2=;

4. ♖g1? ♖g3+! 5. ♖f2 ♖f3+! 6. ♖g2 ♖a3

4... ♖f3+ 5. ♖e2 ♖a3 6. ♖e1! ♖e3+

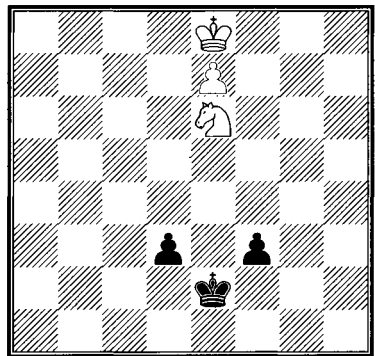
6... ♖a2 7. ♖f1 g3 8. ♖g1 0

7. ♖d2 ♖a3 8. ♖e2! ♖a2+ 9. ♖f1! ♖a1+ 10. ♖f2 ♖a3 11. ♖g2 0 ♖a2+ 12. ♖g3 ♖a4 13. ♖h4+— ♖b4 14. a7 ♖a4 15. ♖h6 ♖:a7 16. ♖h8+ ♔:d7 17. ♖h7+ +—

442.

**T. Dawson, 1924**

Chess Amateur, I. Mention



+—

A funny study, from the symmetrical area studies. At White's disposal there are two logical continuations: 1. ♘d4 or 1. ♘f4. Which one leads to win?

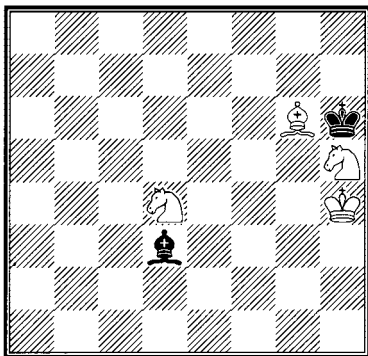
1. ♖d4+!

1. ♖f4+? ♔e3 2. ♖:d3 ♔:d3 3. ♖d8 f2 4. e8 ♖ ♔d2 5. ♖b5 ♔e1 6. ♖b1+ ♔e2 7. ♖e4+ ♔f1 =

1... ♔e3 2. ♖:f3 ♔:f3 3. ♖f8 d2 4. e8 ♖ d1 ♖ 5. ♖h5+ +-

443.

**E. König & A. Mandler, 1924**  
Wiener Schachzeitung



+ -

Black's salvation stays in a stalemate or in the change of Bishops. White avoids that and built up a position in which his Bishop together with the Knight captures, in the end, the opposite Bishop.

1. ♖f7 ♖g6 2. ♖a2

2. ♖b3? ♖:h5 3. ♖f5+ ♔g6 4. ♖c2 ♖d1! =

2... ♖:h5

2... ♖b1 3. ♖b3 (3. ♖e6)

3. ♖f5+ ♖g6 4. ♖b1 ♖d1

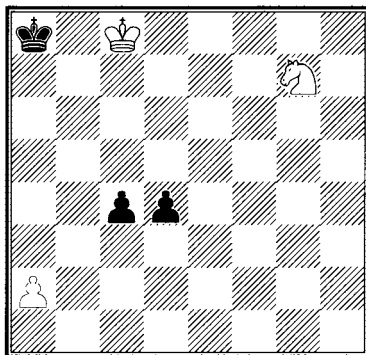
4... ♖f3 5. ♖d4+;

4... ♖e2 5. ♖d4+

5. ♖e3+ +-

444.

**A. Mandler, 1970**  
Tidskrift för Schack, IV. Pr.



=

1. ♖e8!

1. ♖e6? d3 2. a3 ♖a7! +-

1... d3

1... c3 2. ♖c7+ ♖a7 3. ♖b5+;

1... ♖a7 2. ♖d6 c3 3. ♖b5+

2. a3!!

2. ♖c7+? ♖a7 3. ♖b5+ (3. ♖d5 ♖a6 4. ♖c7 ♖a5) 3... ♖b6 4. ♖c3 ♖c5 +-

2... d2

2... ♖a7 3. ♖d6! d2 4. ♖b5+ ♖b6 5. ♖c3

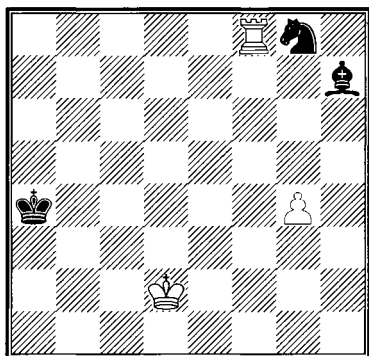
3. ♖c7+ ♖a7 4. ♖b5+ ♖b6 5. ♖c3

△5... ♖c5 6. ♖e4

5... ♖c6 6. ♖d8 =

445.

**F. Prokop, 1924**  
Wiener Schachzeitung



+—

1. ♖f7

1. g5? ♖b5 2. ♖f7 ♙e4 3. ♖e3 ♙d5=

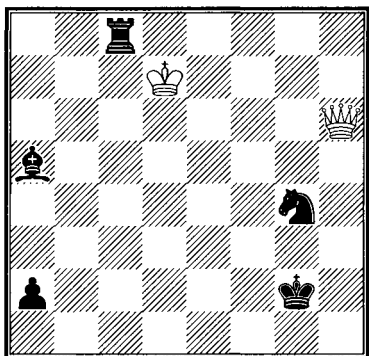
1... ♙b1 2. g5! ♙a2

2... ♖a5 3. ♖g7 ♙a2 4. ♖a7+ +—

3. ♖a7+ ♖b3 4. ♖c1 +—

446.

**F. Prokop, 1925**  
28 Rijen



=

Thanks to a Queen sacrifice, White achieves the draw in two remarkable variants.

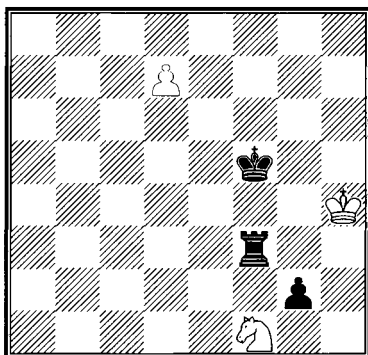
1. ♖e6 ♖c7+

1... a1 ♖ 2. ♖:g4+ ♖f2 3. ♖:c8 =

2. ♖d6 a1 ♖ 3. ♖a2+! ♖:a2 =

447.

**F. Prokop, 1925**  
Prager Presse



=

A known stalemate, expressed in two chameleon-variants.

1. d8 ♖ g:f1 ♖

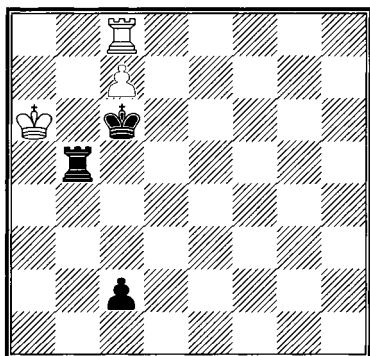
1... g1 ♖ 2. ♖f8+ ♖e4 3. ♖d2+;

1... ♖f4+ 2. ♖h5 g:f1 ♖ 3. ♖d5+ ♖f6 4. ♖d6+ ♖f7 5. ♖:f4+ ♖:f4 =

2. ♖d5+ ♖f6 3. ♖:f3+ ♖:f3 =

448.

F. Prokop, 1943



=

Here too, we have the same stalemate in two chameleon-variants.

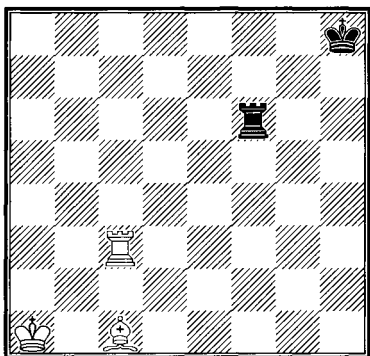
1. ♖b8 ♕:c7

1... ♖a5+ 2. ♕:a5 ♕:c7 3. ♖b4 c1♗ 4. ♖c4+ ♗:c4

2. ♖:b5 c1♗ 3. ♖c5+ ♗:c5 =

449.

P. Bianchetti, 1925  
L'Italia Scacchistica



+—

A study which enjoys great popularity in the world of chess composi-

tion, with a symmetrical and very interesting play.

1. ♖b2 ♖h6

1... ♖g6 2. ♖c8+ ♕h7 3. ♖h8#;

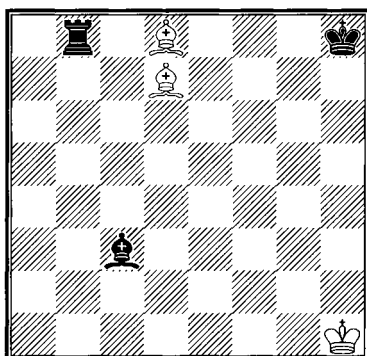
1... ♖f8 2. ♖c7+ ♕g8 3. ♖g7+ ♕h8 4. ♕a2! (4. ♕b1? ♖f1+ =)

2. ♖g3+ ♕h7 3. ♖g7+ ♕h8 4. ♕b1 +—

4. ♕a2? ♖a6+ 5. ♕b1 ♖a1+ 6. ♕c2 ♖c1+ =

450.

S. Kaminer, 1925  
Sahmatnyi listok



=

After withdrawing the Bishop from d8, the Rook's attacks begin. Consequence of domination, Black wins the Bishop, but White saves himself in a stalemate position.

1. ♖h4!

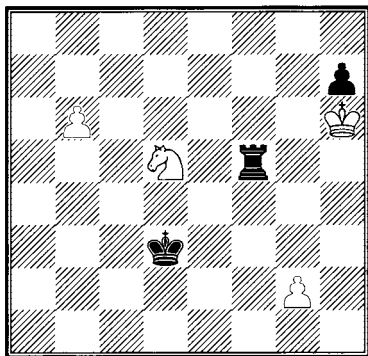
1. ♖g5? ♖b7 2. ♖f5 (2. ♖h3 ♖h7 3. ♕h2 ♖e5+ 4. ♕g2 ♖g7) 2... ♖b5

1... ♖b7 2. ♖f5 ♖b5 3. ♖g4! ♖b4 4. ♖g3! ♖:g4 5. ♖e5+! ♖:e5 =

451.

**S. Kaminer, 1925**

Sahmaty, II. Pr.



+—

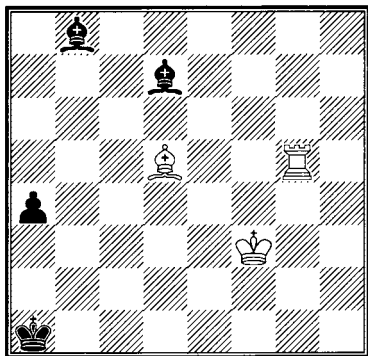
1. b7 ♖f8 2. ♘b4+ ♕e4 3. ♘c6 ♕f4 4. g4! ♕:g4 5. ♕g7 ♖e8 6. ♕f7 ♖h8 7. ♕e7 (△♘d8) 7... ♖g8 8. ♘d8 ♖g7+ 9. ♘f7 ♖g8 10. ♘h6+ +—

White subtly used the attraction of Black King on g4 square.

452.

**S. Kaminer, 1927**

Sahmatnyi listok, VII. Mention



+—

At the beginning it can not be seen that Black's counter-play is based on a stalemate.

1. ♖g1+

1. ♖g7? ♙f5

1... ♖b2 2. ♖g7 ♙h3 3. ♖h7!

3. ♖b7+? ♖a3! 4. ♖:b8 ♙g2+ 5. ♕:g2 =

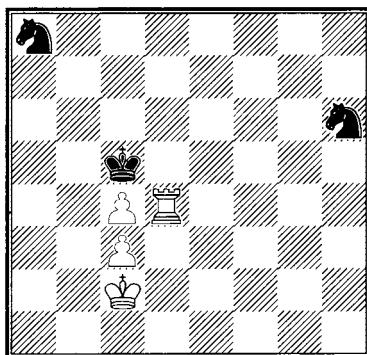
3... ♙f1 4. ♖b7+ ♖a3 5. ♕f2!  
+—

Again avoids the stalemate and wins the game.

453.

**S. Kaminer, 1927**

Leningradskaja pravda



+—

A small study, with a forced and very stylish play.

1. ♖h4 ♘f7

1... ♘f5 2. ♖h5;

1... ♘g8 2. ♖h8

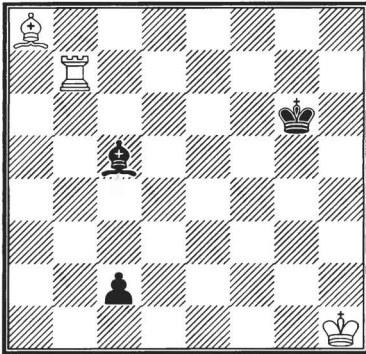
2. ♖h7 ♘d6

2... ♘e5 3. ♖a7 ♘b6 4. ♖a5+ ♕d6  
5. c5+ +—

3. ♖a7 ♘b6 4. ♖c7 #

454.

**S. Kaminer, 1927**  
Berliner Tageblatt



=

To stop the c2 Pawn, an energetic and forced play is required.

**1. ♖b6+ ♔h5**

1... ♕f5 2. ♙e4+! ♕:e4 3. ♖e6+;

1... ♕g5 2. ♖g6+ ♔h4 3. ♖h6+;

1... ♕g7 2. ♖g6+ ♕f7 3. ♙d5+;

1... ♕f7 2. ♙d5+

**2. ♙f3+ ♔h4**

2... ♕g5 3. ♖g6+

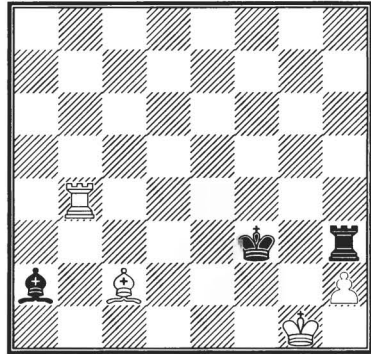
**3. ♖h6+ ♕g3 4. ♖g6+ ♕:f3 5. ♖g3+ ♕:g3 =**



*Sergey Mikhailovich Kaminer*

455.

**S. Kaminer, 1927**  
Berliner Tageblatt



+-

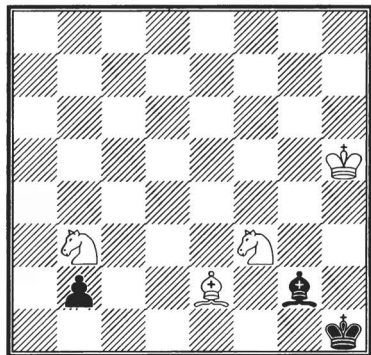
**1. ♙d1+ ♔e3 2. ♙b3 ♙b1 3. ♙e6 ♖h6 4. ♖:b1 +-**

Independent from the fact that the play is forced, he is clear and precise.

456.

**S. Kaminer, 1937**

64



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First of all the Pawn must be stopped.

**1. ♘bd2**

1. ♖fd2 ♙e4!

1... ♙f1! 2. ♙d1

2. ♙:f1? b1♚ 3. ♖:b1=

2... ♙d3 3. ♙b3

△4. ♙a2

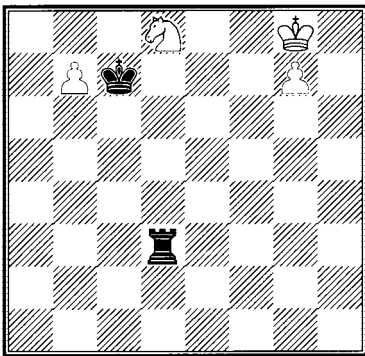
3... b1♚ 4. ♖:b1 ♙:b1 5. ♙d5

+-

The Black Bishop falls.

457.

V. Leik, 1924



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The good cooperation between the King and Knight allows White to win the fight against the Rook, unsuccessfully involved in stopping the "g" pawn.

1. ♖e6+ ♙b8 2. ♙h7 ♖g3

2... ♖d7 3. ♖c5 ♖e7 4. ♙h8;

2... ♖h3+ 3. ♙g6

3. ♖d8 ♖h3+ 4. ♙g6 ♖g3+

5. ♙f7 ♖f3+ 6. ♙e7 ♖g3 7. ♙f8

♖f3+ 8. ♖f7 ♖g3 9. ♖d6 ♖f3+ 10.

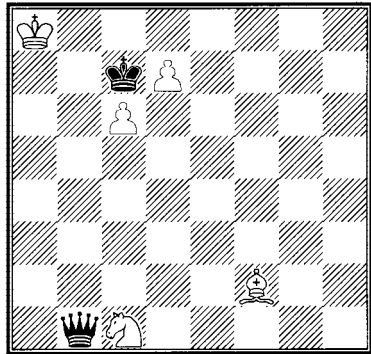
♙e7 ♖g3 11. ♙f7 ♖f3+ 12. ♖f5

♖:f5+ 13. ♙g6 +-

458.

M. Havel, 1926

Ceskoslovensko, III. Mention



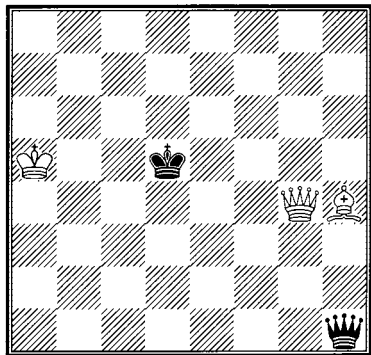
=

1. ♖b3! (1. ♙g3+? ♙:c6 2. d8♖+ ♙d7-+) 1... ♙a2+ 2. ♙a7 ♙:b3 (2... ♙a3 3. ♖c5 ♙b2 4. ♖b7 ♙:c6 5. d8♖+) 3. ♙b6+ ♙:b6 4. d8♙+ ♙:d8 5. c7+ ♙:c7 =

459.

M. Havel, 1926

Sahmaty, I. Pr.



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(correction by V. Prygunov, 1989)

1. ♙d7+! ♙e5

1... ♖c4 2. ♗b5+ ♕d4 3. ♙f2+ ♕c3 4. ♙e1+! ♕d4 (4... ♖c2 5. ♗e2+ ♕b3 6. ♗d3+ +-) 5. ♗b2+! ♕c5 (5... ♕e3 6. ♗c1+ ♕d3 7. ♗c3+ +-) 6. ♗b6+ ♕c4 7. ♗b4+ +-;

1... ♖c5 2. ♙f2+ ♕c4 3. ♗b5+

**2. ♗g7+! ♕e6**

2... ♕d6 3. ♗e7+ ♕c6 4. ♗e8+ ♕c5 5. ♙f2+ ♕d6 6. ♙g3+ ♕c5 7. ♗b5+;

2... ♕f4 3. ♗h6+ ♕f5 4. ♗f6+ +-

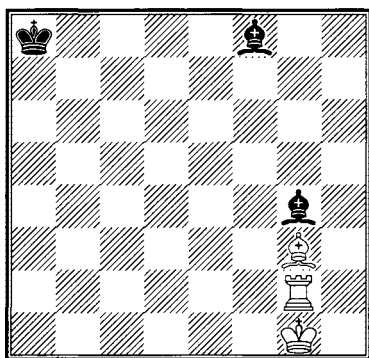
**3. ♗e7+ ♕f5 4. ♗f6+ ♕g4 5. ♗g5+ +-**

An ordinary forces balance “Queen and Bishop against Queen“, quite well analyzed, is expressed in two phenomenal variants, ending with mate or Queen Capture. A virtuous study!

460.

**M. Havel, 1926**

Ceskoslovensko, I. Pr.



+ -

A summary look at the position shows that the fight will be for the capture of one of the two Bishops. The

standard material “Rook and Bishop against two Bishops” was brilliantly used by **M. Havel**, who has applied in this case the symmetrical moving of pieces.

**1. ♙f2 ♙e6 2. ♗g6 ♙d5**

2... ♙b3 3. ♗a6+ ♕b7 4. ♗b6+ +-

**3. ♗g5 ♙c4 4. ♗g4 ♙b3 5. ♗g3 ♙a2 6. ♗f3 ♙e7**

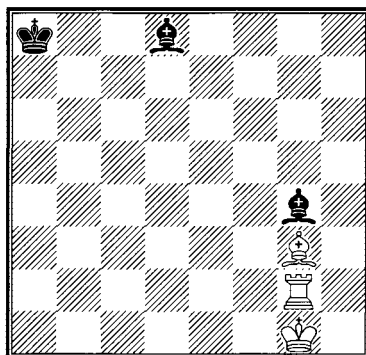
6... ♙d6 7. ♗d3; 6... ♙b4 7. ♗f4

**7. ♗e3 ♙d6 8. ♗d3 ♙b4 9. ♗d4 ♙e7 10. ♗a4+ +-**

461.

**G. Ivanov, 1934**

64



+ -

**1. ♙f2 ♙e6 2. ♗g6 ♙b3**

2... ♙f7 3. ♗h6 ♕b8 4. ♗h8 ♕c7 (4... ♕c8 5. ♙h4) 5. ♗h7

**3. ♗g3 ♙c4 4. ♗g4 ♙b3 5. ♗b4 ♙c2**

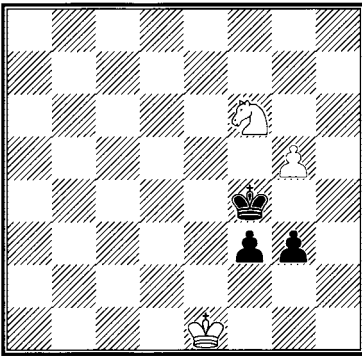
5... ♙g8 6. ♗f4 ♙e7 7. ♗e4 +-

**6. ♗c4 ♙f5 7. ♗f4 ♙c8 8. ♗f8 +-**

It is interesting to compare the 460 and 461 studies. In the first study the Bishop is on f8 and in the second on d8. This small difference in the initial position significantly changed the 461 study. However the 460 study of **M. Havel** is undoubtedly more subtle and interesting.

462.

**M. Havel, 1930**  
 Ceske slovo, VI. Pr.



+—

If this study would not have these two phenomenal variants, the value of the study would not be great.

**1. g6 ♖g5**

1... g2 2. ♖f2 ♖g5 3. g7 ♖h6 4. g8♗ g1♗+ 5. ♖:g1 f2+ 6. ♖h2! f1♗ 7. ♗h7+ +—

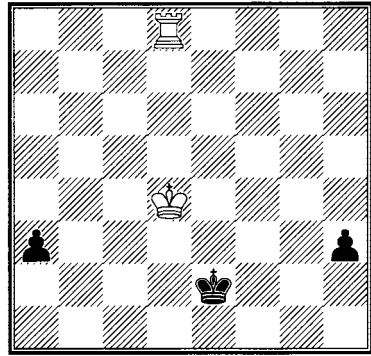
**2. g7 f2+ 3. ♖e2!**

3. ♖f1? ♖h6 4. g8♗ g2+ 5. ♖:f2 g1♗+ 6. ♗:g1 =

**3... ♖h6 4. g8♗ f1♗+ 5. ♖:f1 g2+ 6. ♖e2! g1♗ 7. ♗h7+! ♖g5 8. ♗g7+ +—**

463.

**M. Havel, 1944**



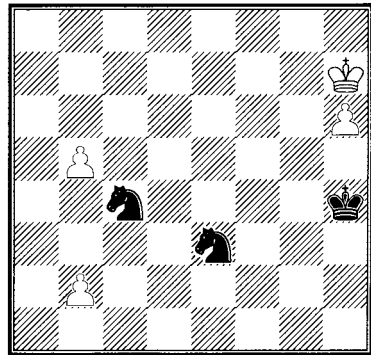
+—

**1. ♖e4! h2** (1... ♖f2 2. ♖f4 h2 3. ♖d2+; 1... a2 2. ♖a8 ♖f2 3. ♖f4 h2 4. ♖:a2+ ♖g1 5. ♖g3 h1♗)+ 6. ♖f3 +—  
**2. ♖h8 ♖d2 3. ♖d4 ♖c2 4. ♖c4 a2 5. ♖:h2+ ♖b1 6. ♖b3 a1♗+ 7. ♖c3+—**

Interesting study with two chameleon-variants.

464.

**M. Neumann, 1926**  
 Sahmatnyi listok

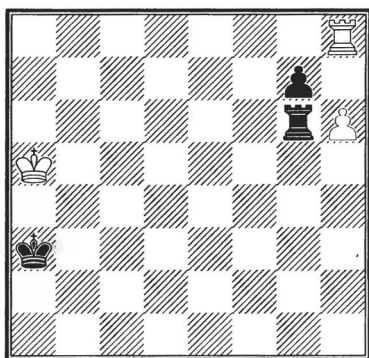


+—

1. ♔g6  
 △ 2. h7  
 1... ♘e5+ 2. ♔f6 ♘5g4+ 3.  
 ♔e6! ♘:h6 4. b6 ♘f7 5. ♔:f7 ♘c4  
 6. b7 ♘d6+ 7. ♔e7 ♘:b7 8. b4!  
 +-

465.

**N. Rossolimo, 1927**  
 Sahmatnyi listok, V. Pr.



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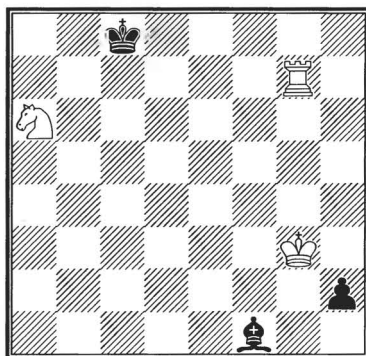
*Nikolaï Spiridonovich Rossolimo*

The motif used in this study, when the pawn is on the 7th rank, is quite common in practical play. The threat of check, with the promotion in Queen is parried by Black, by hiding his King behind the adverse King, but even this does not help.

1. h7 ♖h6 2. ♔b5 ♔b3 3. ♔c5  
 ♔c3 4. ♔d5 ♔d3 5. ♔e5 ♔e3 6.  
 ♔f5 ♔f3 7. ♖f8 ♖:h7 8. ♔g6+ +-

466.

**N. Rossolimo, 1928**  
 Izvestia



+-

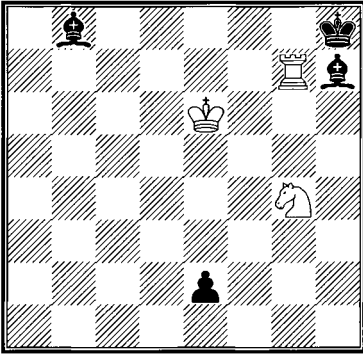
The White Knight is trying to escape from King's attack, attracting him on the 1st rank, thereafter Black loses the Pawn and the Bishop.

1. ♖g8+ ♔b7 2. ♘c5+ ♔b6  
 2... ♔c6 3. ♖c8+ +-  
 3. ♘a4+ ♔b5 4. ♘c3+ ♔b4 5.  
 ♘a2+ ♔b3 6. ♘c1+ ♔b2 7. ♔:h2  
 ♔:c1 8. ♖g1 +-

This method of play with the King against the Knight, with diagonally attack, is also found in the 317 and 318 studies.

467.

**E. Somov-Nasimovitch, 1927**  
Sahmatnyi listok, I-III. Mention.

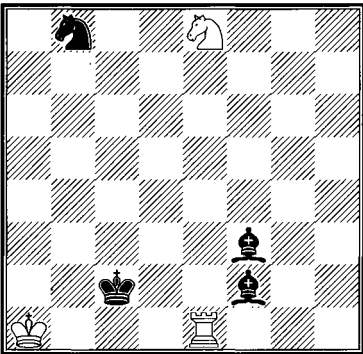


=

1. ♔f7 ♙e5 (1... e1♚ 2. ♘f6 =)  
2. ♘:e5 e1♚ 3. ♔f8 (Δ 4. ♘f7) 3...  
♚:e5 (3... ♚b4+ 4. ♖e7 ♙b1 (4...  
♚b8+ 5. ♗e8) 5. ♘g6+ ♙:g6 =) 4.  
♖g8+ ♙:g8 =

468.

**E. Somov-Nasimovitch, 1927**  
Sahmatnyi listok, V. Mention



=

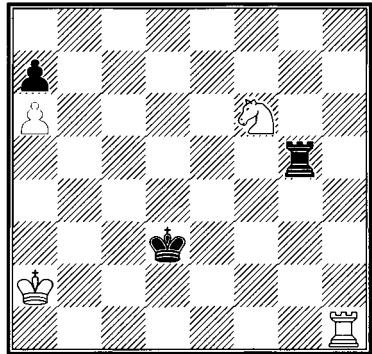
On the board there are equal forces, but White's position presents diffi-

culties: any Rook departure from "e" column leads, after some checks, to the loss of the Knight, and leaving the Knight undefended is not desirable.

1. ♖f1 ♗d4+ 2. ♚a2 ♙d5+ 3.  
♚a3 ♙c5+ 4. ♚a4 ♙c6+ 5. ♚a5  
♙:e8 6. ♖c1+! ♚:c1 =

469.

**A. & K. Sarychev, 1929**  
Sahmaty, VI. Pr.



+—

The weak positions of the Knight and Pawn not allow to White an easy capitalization of the material advantage.

1. ♔b3!

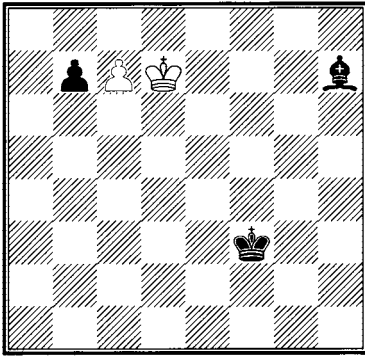
1. ♖d1+? ♚c2 2. ♖d5 ♖:d5 3. ♘:d5  
♚d3 4. ♔b3 ♚d4 5. ♘b4 ♚c5 =;

1. ♘d7? ♚c4 2. ♖c1+ ♚b5 3. ♘b8  
♚a5 4. ♚a3 ♖b5 5. ♖c8 ♚b6 if 6.  
♚a4 ♖a5+ 7. ♚b4 ♖b5+ 8. ♚c4 ♖c5+  
9. ♖:c5 =

- 1... ♖b5+ 2. ♚a4 ♖b6 3. ♘d5  
♖:a6+ 4. ♚b5 ♖d6 5. ♚c5! ♖d8  
6. ♖d1+!— e. g. 6... ♚c2 (6... ♚e2  
7. ♘c3+; 6... ♚e4 7. ♘c3+) 7. ♘e3+  
+—

470.

A. & K. Sarychev, 1928  
Sahmatnyi listok, Mention



=

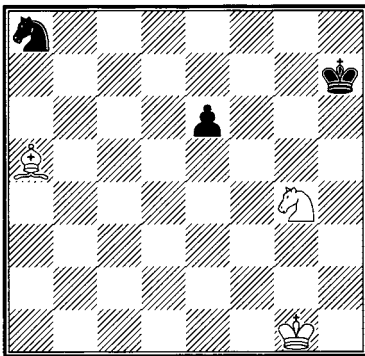
The paradoxical move that follows, and the next one, appears to be meaningless. However a deeper analysis demonstrates a profound and insightful calculation of this variation.

1. ♔c8!! b5 (1... ♙e4 2. ♔b8)
2. ♔d7!! b4 3. ♔d6! ♙f5 4. ♔e5 ♙c8 5. ♔d4 =

The dream comes true – draw!

471.

A. & K. Sarychev, 1930  
Vechrniaia Moskva



+ -

Despite the equal forces balance, White achieves the victory, using the Knight's poor position from a8 and the Black King's faraway position. It is true that the White King is also far from the event's venue, but ...

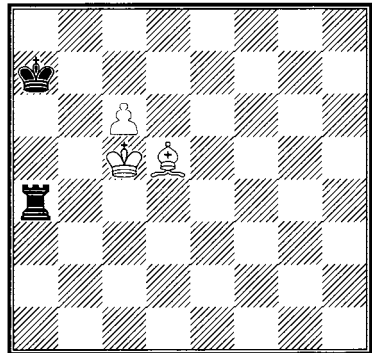
1. ♞e5 ♔g7 2. ♙d8 ♔f8 3. ♔f2 ♔e8 4. ♙a5 ♔e7 5. ♔e3 ♔d6 6. ♔d4

△ 6... ♔d7 7. ♔c5

6... ♞c7 7. ♙b4 #

472.

L. Erlich, 1928  
Wiener Schachzeitung



+ -

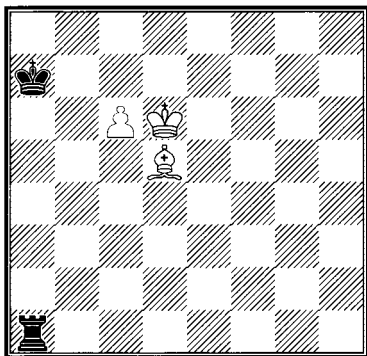
1. c7 ♙a5+! 2. ♔c4!
2. ♔c6? ♙:d5! 3. c8 ♙ ♙c5+! 4. ♔c5 =;
2. ♔b4? ♙b5+ 3. ♔b5 =;
2. ♔d4? ♙:d5+ 3. ♔d5 ♙b7 =
- 2... ♙a1 3. ♙c6!± ♙c1+ 4. ♔d5
4. ♔b5? ♙b1+ 5. ♔c5 ♙b8 =
- 4... ♙d1+ 5. ♔e6 ♙e1+ 6. ♔f7
6. ♔f6? ♙e8 7. ♙:e8 ♔b7 =
- 6... ♙f1+ 7. ♔g7 ♙g1+ 8. ♔h7

+ -

It should be noted that this study represents a significant development of the achievement of **J. Kling** from XIX-th century (the 473 study).

473.

**I. Kling, 1864**



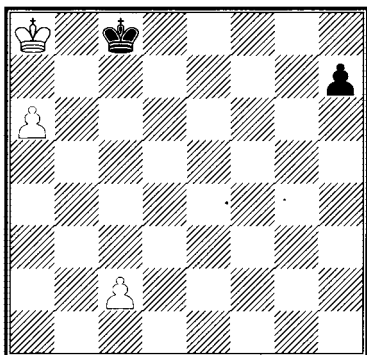
+—

1. c7 ♖c1 2. ♔c6 ♖d1+ 3. ♕e7 ♖e1+ 4. ♕f7! ♖f1+ 5. ♕g7 ♖g1+ 6. ♕h7 +—

474.

**A. Guliaev, 1929**

Izvestia



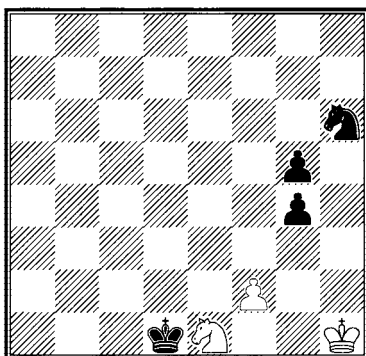
=

1. a7! h5 (1... h6 2. c4 h5 3. c5 h4 4. c6 h3 5. c7 h2 =) 2. c3! h4 3. c4 h3 4. c5 h2 5. c6 h1 ♚ =

475.

**A. Guliaev, 1952**

Sahmaty v SSSR



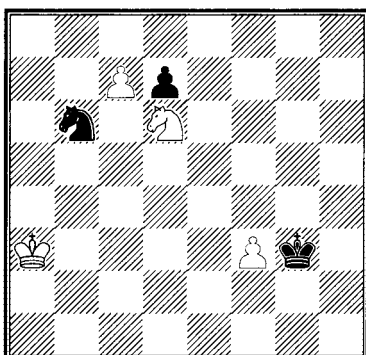
=

1. ♖d3 ♕e2 2. ♖e5 ♕f1! (2... ♕:f2 3. ♖:g4+ ♖:g4) 3. ♖:g4! ♖:g4 4. f4! ♖f2+ 5. ♕h2 g:f4 =

476.

**V. Halberstadt, 1930**

Ceskoslovensky Šah, IV. Pr.



+—

1. ♖b2!

1. ♖b3? ♜:f3 2. ♖c2 ♖e2 3. ♖b2 ♖e3 (△4... ♜d4) 4. ♖c3 ♜d5+ =; 1. ♖a2? ♜:f3 2. ♖b1 ♖f2! 3. ♖b2 ♖e3

1... ♜:f3 2. ♖c1!

2. ♖c2? ♖e2 =

2... ♖f4

2... ♖e2 3. ♖c2 ♖f3 4. ♖d3○; 2... ♖e3 3. ♜c4+

3. ♖c2!

3. ♖d2? ♖e5 =

3... ♖g5

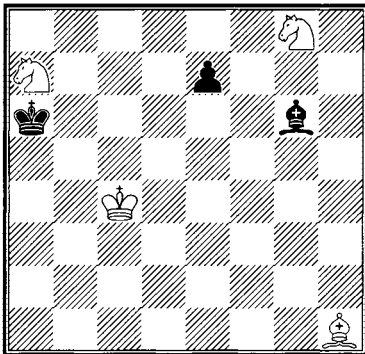
3... ♖e5 4. ♜c4+

4. ♖d3 ♖f6 5. ♖d4 ♖e6 6. ♖c5 +—

477.

V. Halberstadt, 1937

Schckvärlden, I. Pr.



+—

1. ♜c6 ♜f7+ 2. ♜d5!

2. ♖c5? ♜:g8 3. ♜e4 e5○

2... e6

2... ♜:d5+ 3. ♖:d5 e5 4. ♖e4 +—

3. ♜e4 e5+

3... ♜:g8 4. ♜e5 ♖b6 5. ♜g6 ♖b7

6. ♖b5 ♖c7 7. ♖c5 ♖d8 8. ♖d6 ♖c8

9. ♜c6 +—

4. ♖b4! ♜:g8 5. ♖c5! ♜f7

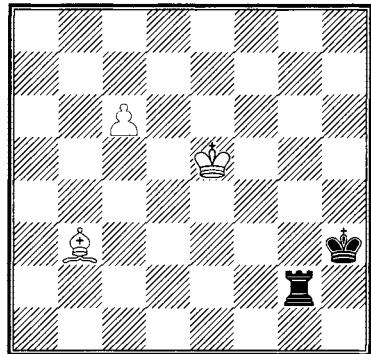
5... ♜b3 6. ♜d3+ ♖b7 7. ♜a5+; 5... ♜a2 6. ♜b4+; 5... ♖b7 6. ♜e7+

6. ♜d3+ ♖b7 7. ♜d8+ +—

It should be noted that two Knights against the e4 Pawn represents a theoretical win, if the Pawn is blocked by a Knight on e3 square. Compare this study with the 160 study of L. Kubbel.

478.

V. Halberstadt, 1938



+—

1. c7 ♜e2+

1... ♜g5+ 2. ♖d6 +—

2. ♖f6 ♜e8 3. ♜a4!

3. ♜f7? ♜h8 4. ♖g7 ♜a8 =

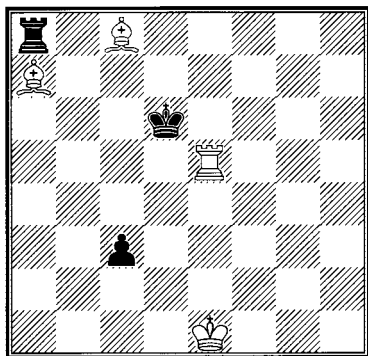
3... ♜g8 4. ♖f7 ♜h8 5. ♖g7 ♜a8 6. ♜c6 ♜a7 7. ♜d7+ +—

The 479 and 480 "twins" of V. Halberstadt contain different ways of winning, although the position is almost identical.

479.

## V. Halberstadt, 1953

Sbornik etiudiv



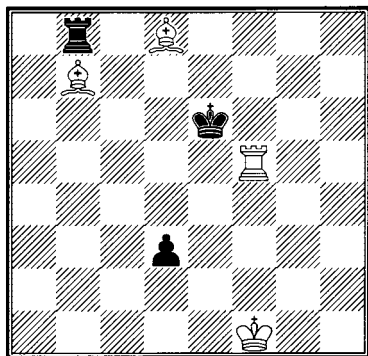
+-

1. ♖e6+ (1. ♜d5+? ♙c6 2. ♜c5+ ♙d6 3. ♜b6 ♜a1+ 4. ♙e2 ♜b1 5. ♜a7 ♜a1 ⇒) 1... ♙c7 2. ♜e7+ ♙d8 (2... ♙:c8 3. ♜h7) 3. ♜d7+! (3. ♜h7? c2 4. ♙d2 c1♙+ 5. ♙:c1 ♜:c8+ ⇒) 3... ♙e8 4. ♜c7 ♙d8 5. ♜b6 ♜:c8 6. ♜h7+ ♙e8 7. ♜c7 +-

480.

## V. Halberstadt, 1953

Sbornik etiudiv



+-

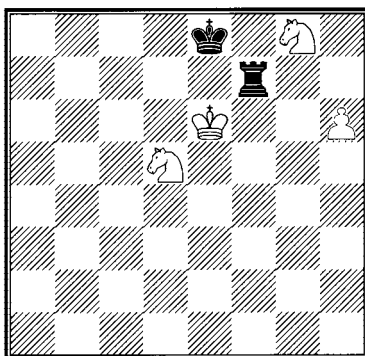
## 1. ♜e5+!

1. ♜f6+? ♙d7 2. ♜f7+ ♙e8 3. ♜e7+ ♙f8 4. ♜d7 ♙e8 5. ♜c6 ♜:d8 6. ♜h7+ ♙f8 7. ♜d7 ♙g8 =

1... ♙d6 2. ♜d5+ ♙e6 3. ♜c6 ♜b1+ 4. ♙f2 ♜c1 5. ♜a8 ♜c8 6. ♜b7 ♜b8 7. ♜c6 ♜b2+ 8. ♙e3 ♜c2 9. ♜a8 ♜c8 10. ♜b7 ♜b8 11. ♜c6+-

481.

## V. Halberstadt, 1952



+-

Unbelievable, Black cannot exchange the Rook with the Pawn, because he is under a continuous positional pressure made from the enemies Knights, and finally he is mated.

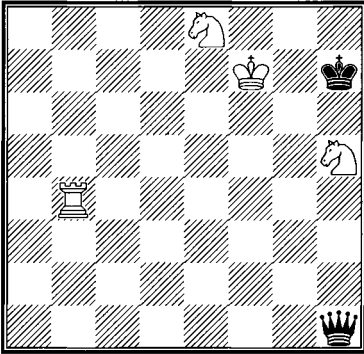
1. ♜gf6+ ♙f8 2. ♜d7+ ♙g8 3. ♜e5!

3. ♜5f6+? ♙h8 4. ♜e5 ♜e7+ =

3... ♜g7 4. ♜f6+ ♙h8 5. ♙d6! +-

482.

V. Halbenstadt, 1955  
Argentina Contest, I. Pr.



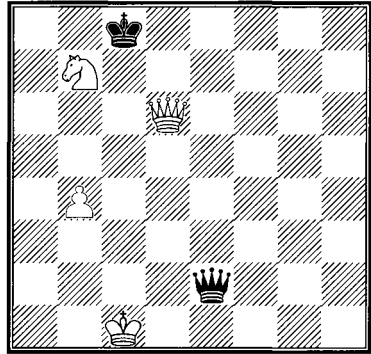
+-

1. ♖ef6+ ♔h6 2. ♘g3 ♚d1
- 2... ♚h3 3. ♜b5 +-
3. ♘f5+
3. ♜h4? ♙g5
- 3... ♙g5 4. ♘g7
- △ 5. ♘e6
- 4... ♙h6 5. ♘e6 ♚h1
- 5... ♚e1 6. ♜b8
6. ♘g4+ ♙h5 7. ♘g7+ ♙g5 8.
- ♘f6 ♙h6
- 8... ♚h3 9. ♘e6+ ♙h6 10. ♜b8
- +-
9. ♜b8 ♙g5
- 9... ♚c6 10. ♜h8+ ♙g5 11. ♘e6+
- +-
10. ♘e6+ +-

A very good study, with subtle maneuvers.

483.

V. Halberstadt, 1957  
Sahmaty v SSSR

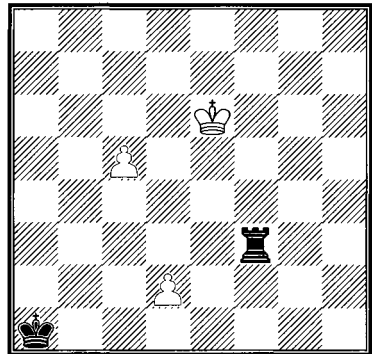


+-

1. ♚c6+
1. ♘c5? ♚c2+ 2. ♙:c2 =
- 1... ♙b8 2. ♘d6! ♚e1+ 3.
- ♙b2!
3. ♙c2? ♚:b4
- 3... ♚:b4+ 4. ♙c2⊖ ♙a7 5.
- ♘b5+ +-

484.

V. Halberstadt, 1962



+-

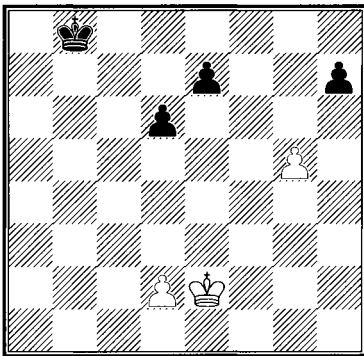
Here's another example that confirms the viability of the 26 study of **L. Barbie** and **F. Saavedra**.

- 1. c6**  
 1. d4? ♖c3 2. ♖d6 ♖b2 3. d5 ♖c2  
 4. c6 ♖d3 5. ♖d7 ♖d4 6. d6 ♖d5 =  
**1... ♖f2**  
 1... ♖f8 2. d4  
**2. c7 ♖e2+ 3. ♖f7! ♖f2+ 4. ♖g7! ♖g2+ 5. ♖f6 ♖f2+**  
 5... ♖g8 6. ♖e6  
**6. ♖e5 ♖e2+ 7. ♖d4 ♖:d2+**  
**8. ♖c3 ♖d1 9. ♖c2 ♖d4 10. c8♖ ♖a4 11. ♖b3 +**

See the 137 study, too.

485.

**S. Zhigis, 1930**  
 64, Mention



=

- 1. ♖f3 ♖c7 2. ♖g4! ♖d7 3. ♖f5!**  
 3. ♖h5? ♖e6 4. ♖h6 ♖f5 -+  
**3... ♖e8**  
 3... ♖d8 4. ♖e6 ♖e8 5. d4!

**4. ♖e6 ♖f8 5. d3!**

5. d4?

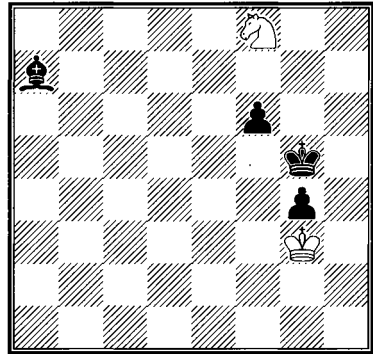
**5... ♖e8 6. d4 ♖f8 7. d5 ♖e8**

**8. g6 h:g6 =**

If we compare this study with the 56 study of **Troitski**, is easy to see that **S. Shigis** has moved **Troitski's** position a square to the right, which allowed him to develop the introductory game and improving the study.

486.

**I. Brenev, 1931**  
 64, III. Mention



=

**1. ♖h7+**

1. ♖e6+? ♖f5 2. ♖g7+ ♖g6 -+

**1... ♖f5 2. ♖:f6 ♖b8+ 3. ♖h4**

**g3 4. ♖h5! g2 5. ♖g3+ ♖:g3+**

5... ♖f4 6. ♖e2+ ♖f3 7. ♖g1+

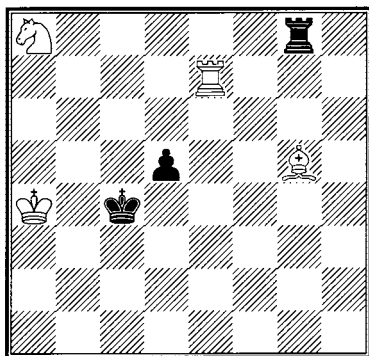
♖f2 8. ♖h3+ =

**6. ♖h3 g1♖ =**

6... g1♖ =

487.

**G. Brenev, 1955**  
Krasnoierski rabochi



+ -

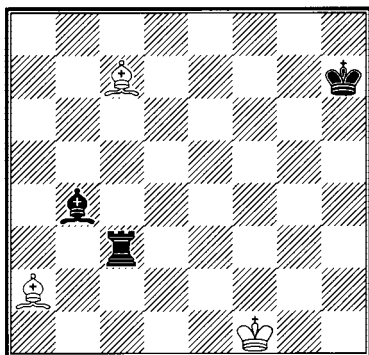
1.  $\text{N}b6+$   $\text{K}c5$  2.  $\text{N}d7+$   $\text{K}d6$   
3.  $\text{B}f6$   $\text{R}a8+$  4.  $\text{K}b5$   $\text{R}a7$  5.  $\text{R}e8!$   
 $\text{R}:d7$

5...  $\text{K}:d7$  6.  $\text{R}e7+$  + -

6.  $\text{B}e5 \#$

488.

**L. Kaiev, 1931**  
64



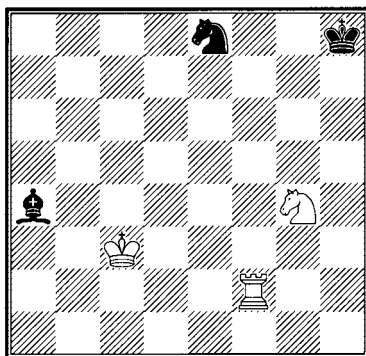
=

White is likely to lose a Bishop. In reality, the Bishop is lost, but the stalemate appears, encountered in fact in many similar cases.

1.  $\text{B}b1+$   $\text{K}g8$  2.  $\text{B}a2+$   $\text{K}f8$  3.  
 $\text{B}b6$   $\text{K}c1+$  4.  $\text{K}g2$   $\text{K}c2+$  5.  $\text{K}h1$   
 $\text{K}:a2$  6.  $\text{B}c5+$   $\text{B}:c5 =$

489.

**L. Kaiev, 1932**  
64, II. Mention



+ -

1.  $\text{K}b4$   $\text{B}d1$

1...  $\text{B}c6$  2.  $\text{N}e5$   $\text{B}d5$  3.  $\text{R}f8+$   
+ -;

1...  $\text{B}d7$  2.  $\text{N}e5$

2.  $\text{N}e3$   $\text{B}h5$  3.  $\text{R}h2$   $\text{N}g7$

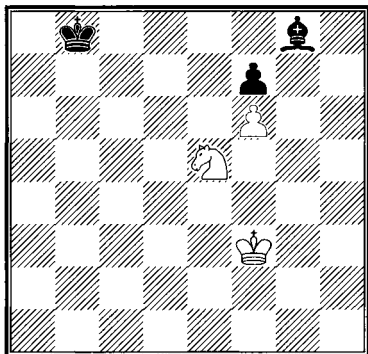
3...  $\text{N}f6$  4.  $\text{N}g4$   $\text{N}:g4$  5.  $\text{R}:h5+$   
 $\text{K}g7$  6.  $\text{R}g5+$  + -

4.  $\text{N}f5$   $\text{N}:f5$  5.  $\text{R}:h5+$   $\text{K}g7$  6.  
 $\text{R}:f5$  + -

490.

S. Kozlovski, 1931

Glos Poranny



+ -

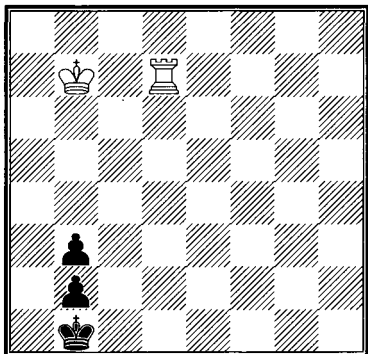
The White's adventurous plan ends with a deserved victory.

1. ♖d7+ ♗c7 2. ♜f8! ♕d8 (2... ♕d6 3. ♖g4! ♕d5! 4. ♖h5! ♗e5 5. ♖g5 ♗e4 6. ♖h6+-; 2... ♗c8 3. ♖f4 ♕d8 4. ♖g5 ♗e8 5. ♖h5! +-)  
 3. ♖f4 ♗e8 4. ♖g5 ♗:f8 5. ♖h6⊕  
 +-

491.

S. Kozlovski, 1931

Swiat Szachowy



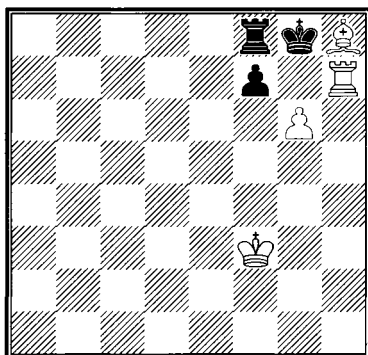
=

1. ♖c8! ♖c2 2. ♜c7+ ♕d3 3. ♜d7+ ♖c4 (3... ♗e4 4. ♜e7+ ♖f5 5. ♜e1) 4. ♜c7+ ♕d5 5. ♜d7+ ♖c5 6. ♜c7+ (6. ♜d1? ♖b4 +-) 6... ♖d6 7. ♜d7+ ♖c5 =

492.

S. Kozlovski, 1932

Wiener Schachzeitung



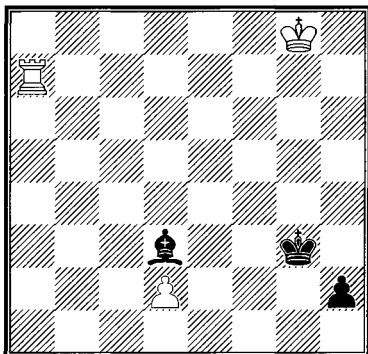
+ -

1. ♜g7+ (1. g7? ♜a8 =) 1... ♗:h8  
 2. ♜h7+ ♖g8 3. g7+-

493.

S. Kozlovski, 1938

Ksiega



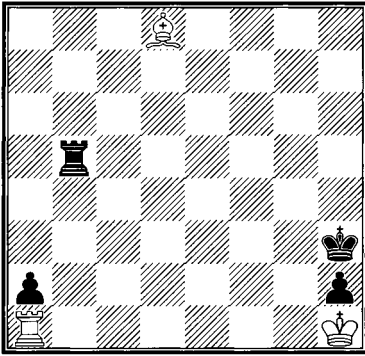
=

The Black Pawn must be stopped by bringing the Rook on the first rank. But when the Pawn is promoted to Queen, the Rook attacks the Queen on the file and captures her.

1. ♖a1 ♔g2 2. ♔h8! ♕f1 3. ♜a7! h1♚+ 4. ♜h7 ♚g1 5. ♜g7+ =

494.

F. Dedrlé, 1923  
Ceskoslovenski Šach



=

The Bishop from e1 must be moved and that can be achieved in two ways. But which one is acceptable?

1. ♕h4!

1. ♕a5? ♜b3 2. ♕e1 (2. ♕d2 ♜g3! -+) 2... ♜b1 3. ♜:b1 a:b1 ♕-+

1... ♜b2

1... ♜b1+ 2. ♕e1 ♜:a1= (2... ♜b2 3. ♕c3 ♜g2 4. ♕d4=)

2. ♕g5!

2. ♕e1? ♜b1 3. ♜:b1 a:b1 ♕-+

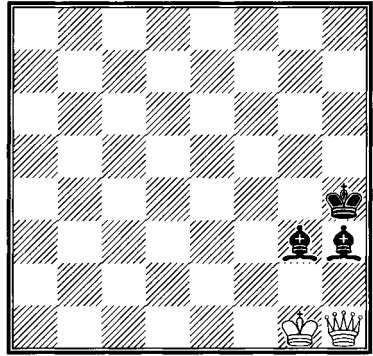
2... ♜b1+ 3. ♕c1 ♔g3 4. ♜:b1 a:b1 ♕

4... a:b1 ♚=

5. ♕f4+ =

495.

F. Dedrlé, 1939  
Šach, I. Pr.



+ -

Even in cases with reduced material, such as “Queen against two Bishops“, one can often find, interesting ideas. It is hard to imagine that in this case the game takes place symmetrically with all the five existing pieces.

1. ♚f3! ♕g4 2. ♚f6+ ♔h5

2... ♔h3 3. ♚h6+ ♕h4 4. ♚e3+ ♕g3 5. ♔h1! ♔h4 6. ♚h6+ ♕h5 7. ♔g2+ -

3. ♔g2 ♕h4 4. ♚f4! ♕g5 5. ♚f7+ ♔h6

5... ♔h4 6. ♚h7+ ♕h5 7. ♚e4+ ♕g4 8. ♔h2! ♔h5 9. ♚h7+ ♕h6 10. ♔g3

6. ♔g3 ♕h5 7. ♚f5! ♕g6 8. ♚f8+ ♔h7 9. ♔g4 ♕h6 10. ♚f6 ♕g7 11. ♚e7+ - ♕d3

11... ♔h8 12. ♔g5 ♕b1 (12... ♕h7 13. ♚e8+ ♕g8 14. ♔g6) 13. ♚e8+ ♔h7 14. ♚d7+ -;

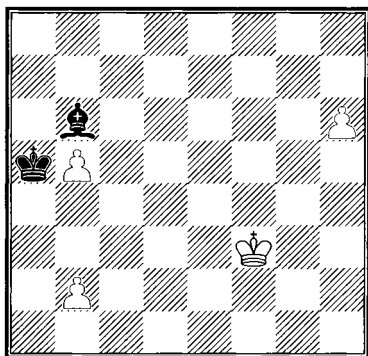
11... ♔g8 12. ♔g5 ♙b1 (12... ♙h7  
13. ♗e8+ ♙f8 14. ♗f6) 13. ♗e8+  
♙h7 14. ♗d7+-

12. ♔g5 ♙b1 13. ♗d7 ♙c2  
13... ♙e4 14. ♗h3+ ♔g8 15.  
♗e6+  
14. ♗h3+ ♔g8 15. ♗c8+ +-

496.

M. Lewitt, 1933

Schweizerische Schachzeitung



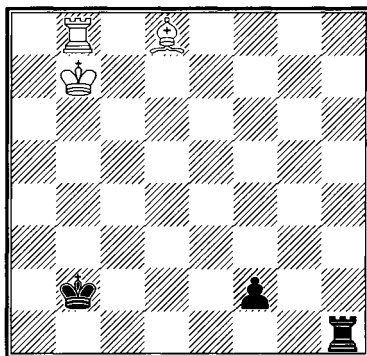
+ -

1. ♔e4 ♙d8 2. b6!  
2. ♗f5 ♙b6 3. ♔e4 ♙d8  
2... ♔a6  
2... ♗:b6 3. ♗f5  
3. ♔e5! ♙g5 4. h7 ♙c1 5.  
♔d6!  
5. ♗d5? ♙:b2 6. ♔c6 ♙e5⊙  
5... ♙:b2 6. ♔c7! ♙e5+ 7.  
♔c6⊙ ♙g7 8. b7 ♔a7 9. ♔c7 +-

497.

H. Lommer, 1933

L'Italia Scacchistica



=

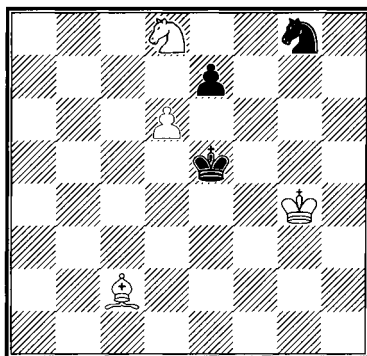
1. ♔c8+ ♔c2 (1... ♔a2 2. ♗a8+  
♔b3 3. ♗b8+) 2. ♗b7! f1♗ 3. ♗c7+  
♔d3 4. ♗d7+ ♔e4 (4... ♔c4 5.  
♗c7+ ♔b5 6. ♗b7+ ♔a6 7. ♗b6+ ♔a7  
8. ♗b7+ ♔a8 9. ♗b8+) 5. ♗e7+ =

Perpetual check, in a simple setting,  
in a large enough area.

498.

H. Lommer, 1935

Basler Nationalzeitung



+ -

1. ♖f7+ ♔e6

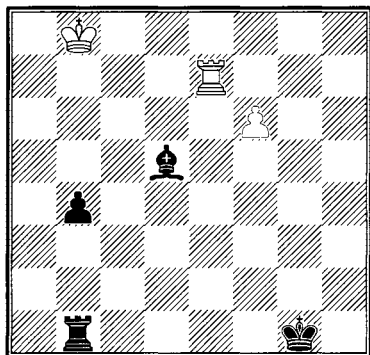
1... ♔d4 2. ♙h7 ♜f6+ 3. ♚f5;  
1... ♚f6 2. d7

2. ♙b3+ ♚d7 3. ♙a4+ ♚e6 4.  
d7 ♜f6+ 5. ♚g5 ♜:d7 6. ♙b3 #

499.

H. Lommer, 1963

Tidskrift för Schack, I. Pr.



=

1. ♖d7 ♙e6 2. ♖e7 ♙c4 3.  
♙e4

3. ♜c7? ♙a2 4. ♖a7 b3 5. f7 ♜f1  
+;

3. f7? ♜f1 4. ♜e4 ♜:f7 5. ♜:c4 b3  
+;

3... ♙a2

3... ♜c1 4. f7

4. ♜e2 ♙b3 5. ♜e4 ♙a2 6. ♜e2  
♙g8 7. ♜e8 ♙f7 8. ♜e7 ♙h5 9.  
♜e5

9. ♜h7? ♙f3 10. f7 ♖a1

9... ♙f7

9... ♙f3 10. f7 ♖a1 11. ♜f5

10. ♜e7 ♙d5 11. ♖d7

11. ♜e5? ♖d1

11... ♙c4 12. ♜d4 ♙f7 13. ♜d7  
♙h5 14. ♜d5 ♙e2 15. ♜d2 ♙c4  
16. ♜d4 ♙f7 17. ♜d7 ♙b3 18. ♜d4  
=

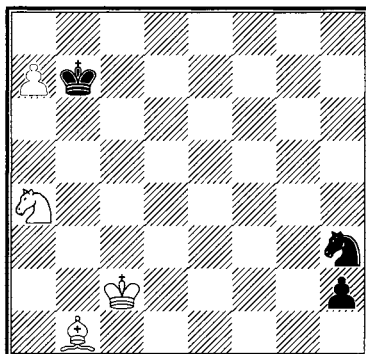
18. f7? ♙:f7 19. ♜:f7 b3 20. ♜f5  
♜c1! +- (20... ♜d1? 21. ♜b5 ♜d3 22.  
♙b7 ♜f2 23. ♙b6 ♙e2 24. ♙a5 ♙d2  
25. ♙a4 ♙c2 26. ♙a3 ♜c3 27. ♜b4  
♜c8 28. ♜c4+ =)

A little bit "heavy" study, but with  
an interesting solution.

500.

J. Fritz, 1938

Le Temps



=

1. ♙b2!

1. ♙d2? ♜f2; 1. ♙b3? ♜f2; 1.  
♙a2? ♜f4

1... ♜f2

1... h1♖ 2. ♙e4+ ♜:e4 3. ♜c5+

2. ♙a2 ♜d1+

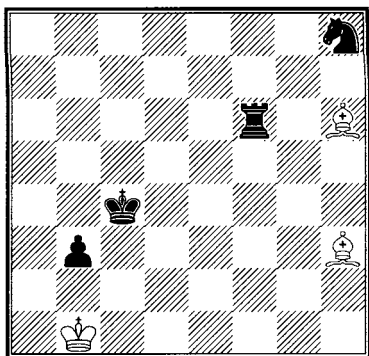
2... h1♖ 3. a8♖+ ♙:a8 4. ♙d5+  
♜:d5 5. ♜b6+

3. ♙a3! ♜e3 4. ♙b1 ♜c4+ 5.  
♙b4! ♜d2 6. ♙a2 h1♖ 7. ♙d5+  
♜:d5 8. a8♖+ ♙:a8 9. ♜b6+ =

501.

**J. Fritz, 1939**

Revista Romana de Sah



=

(adaptation)

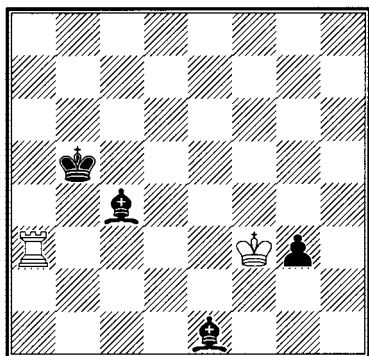
A stalemate appears in the study, thanks to the Bishop's enclosure.

1. ♖g7 ♜g6 2. ♙:h8 ♞h6 3. ♙f1+ ♚b4 4. ♙a1 ♞h1 5. ♚b2 ♞:f1 =

502.

**J. Fritz, 1940**

Ceskoslovenski Šach, III. Pr.



=

1. ♖g2 ♙d5+ 2. ♚f1!

2. ♖g1? ♚b4 3. ♞a1 (3. ♞d3 ♙f2+ 4. ♙f1 ♙c4 -+) 3... ♙c3 -+

**2... g2+**

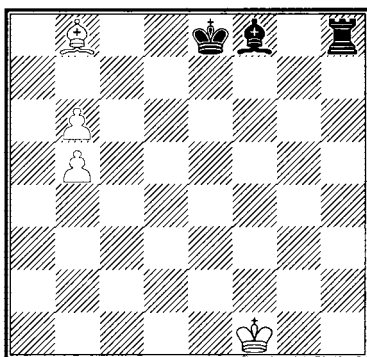
- 2... ♙f2 3. ♞f3 ♙c4+ 4. ♖g2 ♙d5 5. ♙f1 ♙:f3=

3. ♖g1 ♙b4 4. ♞g3 ♙c5+ 5. ♙h2 ♙d6 6. ♖g1 ♙:g3 =

503.

**J. Fritz, 1951**

L. Chenturini's Memorial, I. Mention



=

**1. b7 ♙c5 2. ♙f4!**

2. ♙e5? 0-0+ 3. ♚e2 ♙a7 4. b6 ♙b8 -+

**2... ♙a7 3. b6 ♙b8 4. ♙:b8 0-0+ 5. ♙f4!**

5. ♚e2? ♞:b8 6. ♚d3 ♞:b7 -+

**5... ♞:f4+ 6. ♚e2 ♞f8 7. ♚d3 ♚f7**

- 7... ♞b8 8. ♚c4 ♞:b7 9. ♚b5 =

**8. ♚c4 ♚e6 9. ♚b5 ♚d6 10. ♚a6 ♚c6 11. ♚a7 ♞f7**

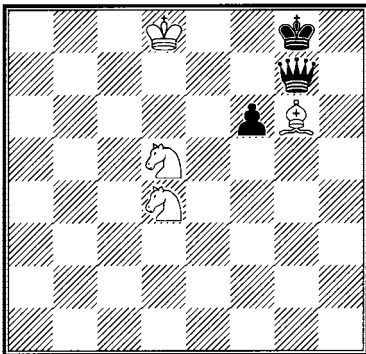
- 11... ♞f1 12. b8♘+

**12. ♚a8 ♞:b7 =**

Kotsio's idea from the 5th study is, in this case, expressed by an interesting and lively play.

504.

J. Fritz, 1955  
Magyar Sakkelet

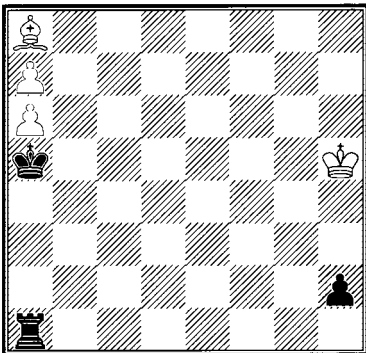


+ -

1. ♖e7+ ♔h8 2. ♘d5 ♚f8+ 3. ♘e8 ♔h7 4. ♔d7 ♚h8 (4... ♔h8 5. ♘g6+) 5. ♘g6 #

505.

J. Fritz, 1961  
Svobodne slovo, I. Pr.

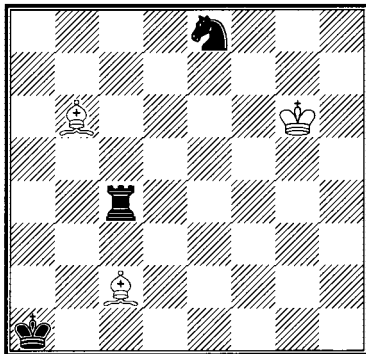


+ -

1. ♖h1 ♗:h1 2. a8 ♚ ♔d1! 3. ♚h1! ♗:h1 4. a7+-

506.

J. Fritz, 1962  
Ceska Contest, I. Pr.



=

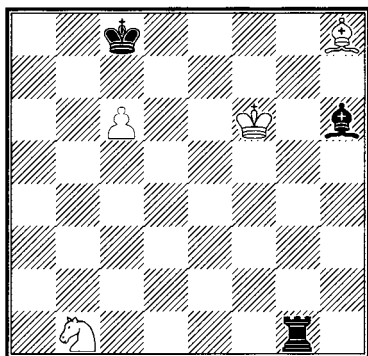
Both Bishops are in danger, but the cooperation between the King and Bishops allows to White to defend the position.

1. ♖f7 ♘d6+ 2. ♔e6 ♘b7  
2... ♘b5 3. ♘d3 ♚c6+ 4. ♔d5 ♚:b6 5. ♘c5  
3. ♘e4!! ♗:e4+ 4. ♔d5 ♚b4  
4... ♚e7 5. ♔c6 ♔a2 (5... ♚f7 6. ♘c7 ♘c5 7. ♘e5+=) 6. ♘c7 ♘c5 7. ♘d6=  
5. ♔c6 ♘d6 6. ♘c5 =

507.

J. Fritz, 1975

D Petrov's Memorial, V-VI. Pr.



=

1. ♖a3!

1... ♖c3? ♜g8 2. ♜b5 ♜f8! (2... ♜h8?)

1... ♜g8

1... ♜f8 2. ♜c4 ♜g8 3. ♜e5 ♜h8  
4. ♜g6 ♜g8 (4... ♜h6 5. ♜g5 ♜g7 6.  
♜e7+ ♜c7 7. ♜f5 ♜h7 8. ♜g6) 5.  
♜f7 ♜g7+ 6. ♜f6

2. ♜c4 ♜h8

2... ♜f8 3. ♜e5

3. ♜d6+ ♜c7 4. ♜f7 ♜h7

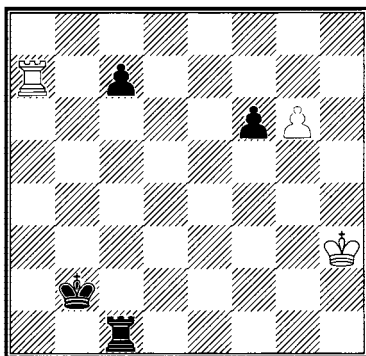
4... ♜f8 5. ♜e7 ♜g7 6. ♜g5 ♜c6  
7. ♜e6 ♜g8 8. ♜f7 =5. ♜g6 ♜g7+ 6. ♜f6 ♜h7 7.  
♜g6=

A known alternative attack schema  
with the Knight and the Bishop against  
the Rook.

508.

M. Eisenstadt, 1932

Sahmaty v SSSR



+-

In Rooks endings with free Pawns,  
an important factor is the degree of  
advancement of Pawns and the active  
positions of King and Rook. This study,  
in which White has a pawn less in  
exchange for a positional advantage, is a  
good example for this kind of endings.

1. ♜b7+!

1. g7? ♜g1 2. ♜c7 ♜g5 3. ♜e7  
♜c1!

1... ♜a3

1... ♜a1 2. ♜b3 ♠3. ♜g3

2. g7 ♜g1 3. ♜c7 ♜b4

3... ♜b2 4. ♜e7 ♜c1 (4... ♜c3 5.  
♜e3+ ♜d2 6. ♜g3;4... ♜c2 5. ♜e2+ ♜d3 6. ♜g2) .  
♜e1+ +-

4. ♜h4

♠5. ♜h5

4... ♜g5

4... f5 5. ♖h5 f4 6. ♔h6 f3 7. ♖f7  
 ♖g3 8. ♖h7 ♖h3+ 9. ♖g8

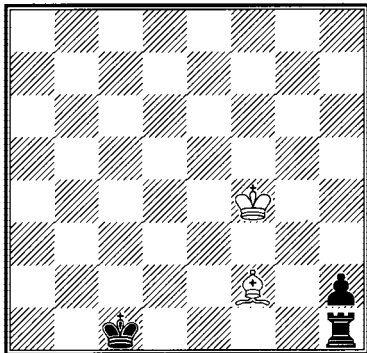
5. ♖e7!

△ 6. ♖e4

5... ♖c5 6. ♖e5+! +-

509.

I. Gazoni, 1934  
 Československý Šah



=

1. ♖g3 ♖c2

1... ♖f1 2. ♖e3+ ♖c2 3. ♖:h2 =;

1... ♖b1 2. ♖b6!;

1... ♖d2 2. ♖d4 ♖d3 3. ♖h8 ♖e2

4. ♖g2 =

2. ♖c5 ♖b3

2... ♖d3 3. ♖d6 ♖c4 4. ♖g2

3. ♖b6! ♖a4 4. ♖a7! ♖b5 5.  
 ♖b8 ♖c6 6. ♖g2

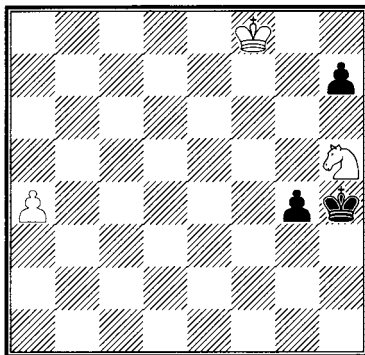
6. ♖h3!? ♖b1 7. ♖:h2

6... ♖b1 7. ♖:h2 =

This wonderful study, with theoretical importance, for unknown reasons, not appears in the endings books!?

510.

O. Barda, 1937  
 Schackvärlden, II. Pr.

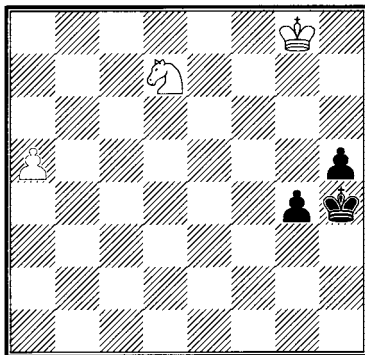


+ -

1. ♖f4 ♖g3 2. ♖d3 h5 3. a5 h4  
 4. a6 h3 5. a7 h2 6. a8♖! (6. a8♖?  
 h1 ♖ 7. ♖:h1 ⇒) 6... ♖h3 7. ♖h1! (7.  
 ♖f2+? ♖g3 8. ♖h1+ ♖h3 ⇒) 7... g3  
 8. ♖e1 g2 (8... ♖g4 9. ♖g2 ♖f4 10.  
 ♖c2) 9. ♖:g2 (9. ♖:g2+? ♖g3 =) 9...  
 ♖g3 10. ♖e1 ♖f2 11. ♖f3 +-

511.

O. Barda, 1939  
 Schackvärlden, II. Pr.



+ -

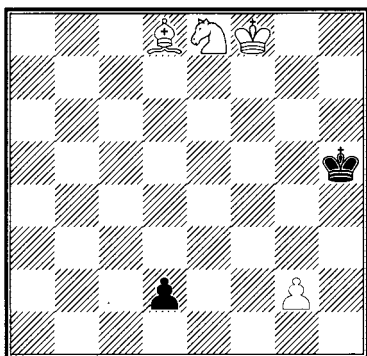
1. ♖e5 g3 2. ♜f3+ ♔g4 3. ♜e1!
3. ♜g1? h4 4. a6 h3=
- 3... h4 4. a6 h3 5. a7 g2 6. ♜f3!
- ♔:f3
- 6... g1♙ 7. ♜:g1 h2 8. ♜h3 ♔:h3
- (8... h1♙ 9. ♜f2+) 9. a8♙ +-
7. a8♙+ +-

The above 510 and 511 studies, with identical material and almost identical pieces settlement, but with completely different solutions, are certainly of interest.

512.

V. Kivi, 1934

Revista Romana de Sah, II. Pr.



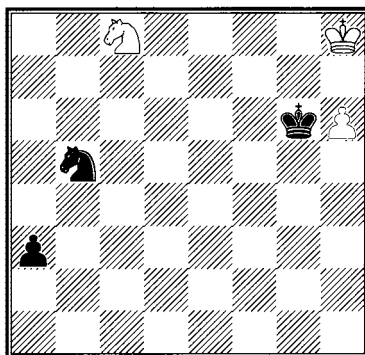
=

1. ♔g7 d1♙ 2. ♜f6+ ♔h4
- 2... ♔g5 3. ♜d5+ ♔h5 4. ♜f6+ =
3. ♜d5+ ♔g3 4. ♜c7+ ♔f2 5. ♜b6+ ♔e1 6. ♜a5+ ♔f2 7. ♜b6+ =

513.

V. Kivi, 1936

Sahmaty v SSSR



=

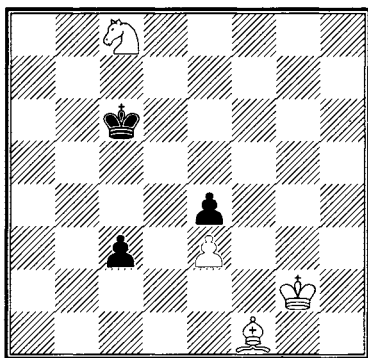
1. h7 ♔f7 2. ♜d6+ ♔f8 3. ♜:b5 a2 4. ♜d4!
4. ♜c3? a1♙ +-
- 4... a1♙ =
5. ♜e6+ ♔f7 6. ♜d8+
6. ♜g5+? ♔g6+-; 6. ♜c7? ♜a7 7. ♜e8 ♜d7 8. ♜d6+ ♔g6 +-
- 6... ♔g6 7. ♔g8 ♜a8 8. h8♜+!
- ♔f6 9. ♜hf7 =

The idea of this study was used by A. P. Kazantsev, which has developed it in 1948, but using nine pieces.

514.

V. Kivi, 1938

Revista Romana de Sah



+-

If we are using template thinking, we could reach the incorrect conclusion that in this position White can only draw. However, the fantastic cooperation between the Knight and the Bishop, allows to White to stop the Pawn and achieve the victory.

1. ♖e7+ ♔b7!

1... ♔c5? 2. ♖f5 c2 3. ♖d4 +-;

1... ♔d7 2. ♖b5+ ♔:e7 3. ♖a4

2. ♖a6+! ♔a8!

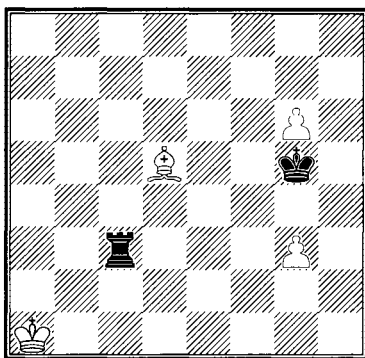
2... ♔:a6 3. ♖c6 c2 4. ♖b4+

3. ♖c6 c2 4. ♖b7+! ♔:b7 5. ♖a5+ ♔b6 6. ♖b3 +-

515.

V. Kivi, 1945

Tidskrift för Schack, I. Pr.



+-

1. g7 ♖c8

△2... ♔f6;

1... ♖c1+ 2. ♔a2! (2. ♔b2? ♖c8 3. g4 ♖b8+ =) 2... ♖c2+ 3. ♔a3

2. g4! ♖b8 3. ♖e6 ♔f4 4. ♔a2 ♔g5 5. ♔a3 ♔f4 6. ♔a4 ♔g5 7. ♔a5 ♔f4 8. ♔a6 ♔g5 9. ♔a7 ♖e8!

△10... ♖e7

10. ♖f7 ♖d8

10... ♖e7+ 11. ♔b6 ♔h6 12. g8♖+ +-

11. ♔b6! ♔h6

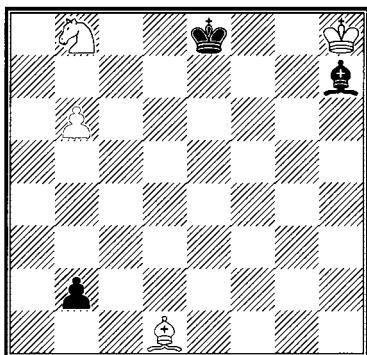
11... ♔g4 12. ♔c7 ♖a8 13. ♖e6+ ♔g5 14. ♖c8 +-

12. g8♖ +-

516.

V. Kivi, 1945

Suomen Shakki, I. Pr.



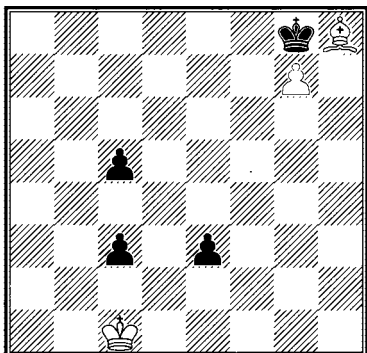
=

1. ♖h5+ ♔d8 (1... ♗e7 2. ♘c6+ ♔d6 3. b7 ⇒) 2. ♘c6+ ♔c8 3. ♖g4+ ♔b7 4. ♘a5+ ♔a6 (4... ♗a8 5. ♖f3+ ♔b8 6. ♘c6+ ♔b7 7. ♘e5+ ♔a6 8. ♖e2+ ⇒) 5. ♘c4! b1♖ 6. ♖c8+ ♔b5 7. ♘a3+ =

517.

D. Elekes, 1936

München, IV. Pr.



=

1. ♔d1 c4 2. ♖c1 e2 3. ♖c2 e1♖

3... e1♖ =

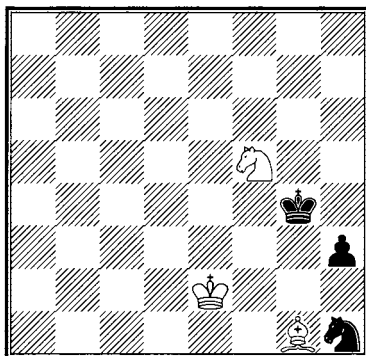
4. ♖:c3 ♗e4 5. ♖b4 ♗g4 6. ♖c3 ♖f7 7. ♖b4 ♖e7 8. ♖c5 ♖e6 9. g8♖+ ♗:g8 10. ♖c3 ♗c8+ 11. ♖d4 ♗c6 12. ♖b4 ♖d7 13. ♖a5 ♖c8 14. ♖e1 ♖c7 15. ♖c3 ♖b6 16. ♖b4 =

Positional draw.

518.

G. Bagdasarian, 1938

Sahmaty v SSSR



+ -

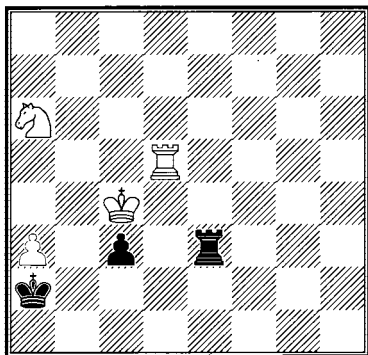
(adaptation)

1. ♘e3+ ♔g3 (1... ♗f4 2. ♖h2+ ♗e4 3. ♘c2 +-; 1... ♗h4 2. ♖f3 +-) 2. ♘f1+ ♔g2 3. ♖h2 ♘f2 4. ♘e3+ ♔:h2 (4... ♗h1 5. ♖:f2 ♖:h2 6. ♘g4+ ♗h1 7. ♖f1 h2 8. ♘f2 #) 5. ♖:f2 ♔h1 6. ♘f1 h2 7. ♘g3 #

An interesting combination of two mates. In the first form of this study there was a pawn on g3. Later, in 1969, K. Feiter showed that this pawn was not necessary and this study has become more stylish and more valuable.

519.

G. Bagdasarian & A. Hildebrand  
Szachy, 1958



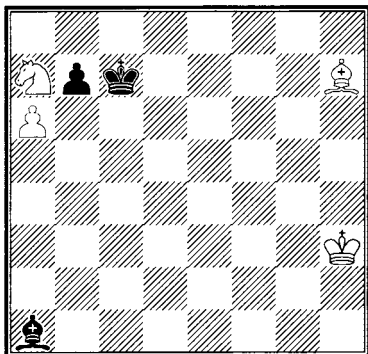
+ -

1. ♖b4+ (1. a4 ♜e4+ =; 1. ♜a5 c2
2. ♖b4+ ♙b2 3. ♜:c2 ♙:c2 =) 1... ♙:a3
2. ♜c2+ ♙a4 3. ♜:e3 c2
4. ♜d1! (4. ♜:c2? =) 4... c1♙+ 5. ♜c3+ ♙a3
6. ♜a5+ ♙b2 7. ♜a2#

(See the 242 and 559 studies)

520.

G. Bagdasarian, 1965  
Dunder's Anniversary, Mention

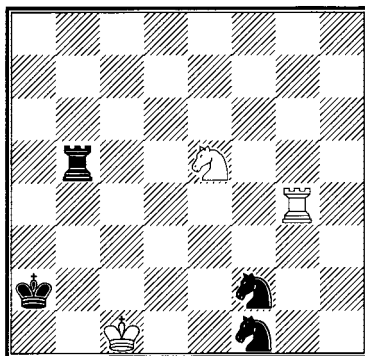


+ -

1. ♜b5+ ♙b8 2. a7+ ♙a8 3. ♙g4 ♙g7 4. ♙f5 ♙f8 5. ♙e6 ♙c5
6. ♙d7 ♙:a7 7. ♙c8 ♙f2 8. ♙e4 ♙e3 9. ♙:b7 #

521.

P. Kuznetsov, 1938  
Sahmaty v SSSR, II. Pr.



=

1. ♜f4

1. ♜a4+ ♙b3;

1. ♜c4 ♜b1+ 2. ♙c2 ♜e3+

1... ♜c5+ 2. ♜c4 ♜d3+

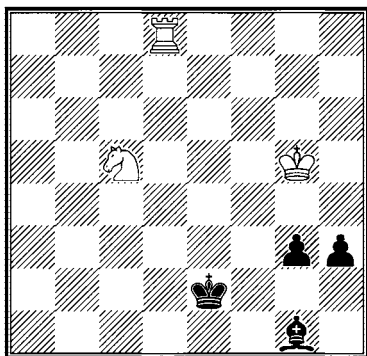
2... ♜:e5 3. ♜c2+ ♙b3 4. ♜b2+ ♙c3 5. ♜c2+ =

3. ♙c2 ♜e1+ 4. ♙c3 ♜:e5 5. ♜e4 ♜c5+ 6. ♜c4 ♜h5 7. ♜h4 ♜g5 8. ♜g4 =

Stalemate or perpetual attack to the Rook.

522.

**A. Nemtzov, 1938**  
XX years VLKSM, Mention

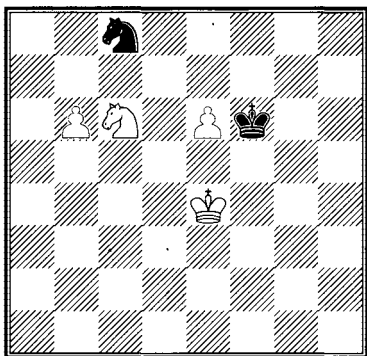


=

1. ♖g4 h2 2. ♜d2+! (2. ♜e4? g2  
3. ♜g3+ (3. ♜h8 ♜f2 -+) 3... ♖e3  
-+) 2... ♖e1 (2... ♖e3 3. ♜d3+  
♖e2 4. ♜d2+) 3. ♜e4 g2 (3... h1♖  
4. ♜e2+ ♖d1 5. ♜c3+ ⇒) 4. ♜:g2  
h1♖ 5. ♜e2+ ♖d1 6. ♜c3+ ♖c1  
7. ♜a2+ ♖b1 8. ♜c3+ =

523.

**L. Prokes, 1938**  
Gros, I-II. Pr.



+-

1. b7 ♜d6+ 2. ♖d4!

2. ♖d5? ♜:b7○

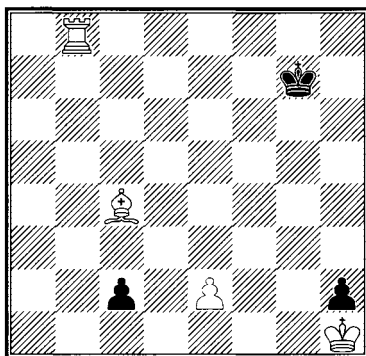
2... ♜:b7 3. ♖d5○ ♖g7

3... ♜c5 4. e7 ♜e6 (4... ♜a6 5.  
♜d6 ♖f7 6. ♜d8+ ♖e8 7. ♜e6 ♖f7  
8. ♜g7 ♜c7 9. ♖d7 ♖f6 10. ♜e8+  
+-) 5. ♖d6 ♜g7 6. ♖d7 ♖f7 7. ♜d8+  
♖f6 8. ♜e6 +-

4. ♜d8! ♜:d8 5. e7 +-

524.

**L. Prokes, 1938**  
Ceske slove



+-

1. ♜g8+

1. ♜b7+? ♖h6 2. ♜b6+ (2. ♜h7+  
♖g5 3. ♜g7+ ♖h4=) 2... ♖g5 3.  
♜g6+ ♖h4 =

1... ♖h6 2. ♜g6+! ♖h5

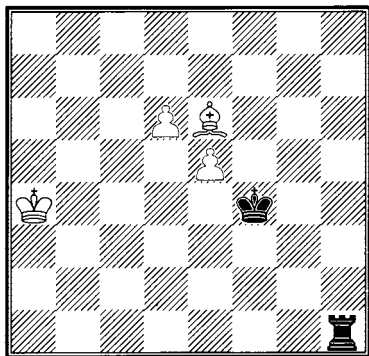
2... ♖:g6 3. ♜d3+ +-;  
2... ♖h7 3. ♜d3 c1♖+ 4. ♜g1+

+-

3. ♜f7 c1♖+ 4. ♜g1+ +-

525.

**L. Prokes, 1941**  
J. Louma Contest, I. Pr.



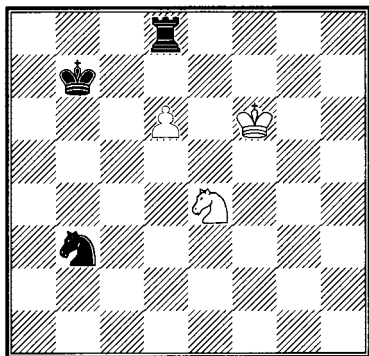
+ -

Characteristic for **L. Prokes's** studies – a game with few pieces, but with different nuances.

1. **d7 ♖d1** (1... ♜a1 2. ♙a2! ♜a2+ 3. ♙b3 ♜a8 4. e6 +-; 1... ♜h8 2. ♙g8! ♜g8 3. e6 +-) 2. **♙d5!** ♜d5 3. **e6 +-**

526.

**L. Prokes, 1941**  
Šahove studie

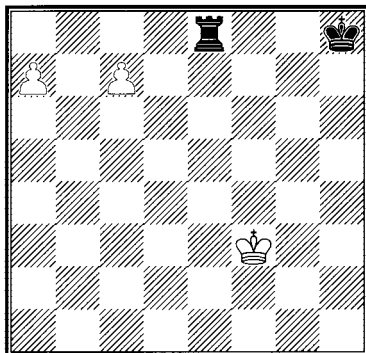


=

1. **♙e7 ♙c8** (1... ♜h8 2. d7 ♘d4 (2... ♙c7 3. ♘f6) 3. d8♘+) 2. **♘f6 ♘c5** 3. **d7+ ♘:d7** 4. **♘e8 ♘e5** 5. **♘d6+ ♙c7** 6. **♘e8+ =** (6. ♘b5+!? => Perpetual check.

527.

**L. Prokes, 1941**  
Šahove studie

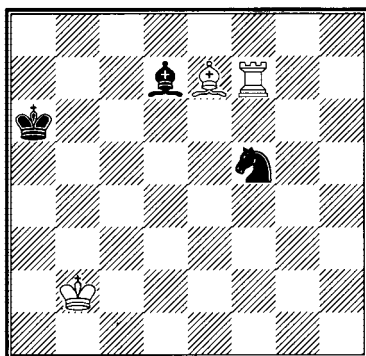


=

1. **♙f4 ♙g7** 2. **a8♙!** (2. ♙f5? ♙f7 -+) 2... ♜a8 3. **♙e5 ♙f7** 4. **♙d6 ♙e8** 5. **♙c6 ♜c8** 6. **♙d6○ ♜a8** 7. **♙c6 =**

528.

**L. Prokes, 1942**  
Ceskoslovensko, II. Pr.



+ -

1. ♖d8 ♗c8

1... ♗e6 2. ♖f6 ♗d4 3. ♖c3 ♗b5+  
4. ♖d3 +-

2. ♖c7 ♗b7

2... ♗e6 3. ♖c6 +-;

2... ♗d6 3. ♖c6 +-

3. ♖c5

△4. ♖a5

3... ♗e4 4. ♖e5 ♗d3

4... ♗d6 5. ♖e6 +-;

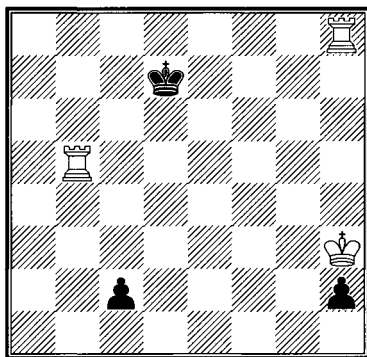
4... ♗g3 5. ♗h4

5. ♖c3 ♗b1 6. ♖e1 ♗a2 7. ♖a1  
+-

529.

L. Prokes, 1947

Tijdschrift KNSB, III. Pr.



+-

1. ♖g3!

1. ♖g2?;

1. ♖d5+? ♖e6!;

1. ♖b7+? ♖c6!

1... c1♖ 2. ♖b7+ ♖e6 3. ♖h6+  
♗f5 4. ♖b5+ ♖e4 5. ♖h4+ ♖d3 6.  
♖b3+ ♖e2 7. ♖:h2+

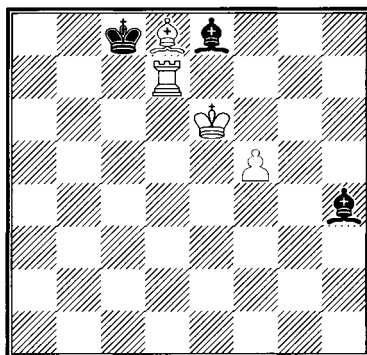
Now we can see why it was necessary 1. ♖g3!

7... ♖f1 8. ♖h1+ +-.

530.

L. Prokes, 1957

Szachy, II. Pr.



+-

1. ♖c7+

1. ♖h7? ♗:d8

1... ♖:d8

1... ♖b8 2. ♖h7 ♗:d8 3. ♖h8

2. ♖h7 ♗g5! 3. ♖h8 ♗e7 4.  
♖g8!

4. f6? ♗:f6 5. ♖:f6 ♖d7○ =

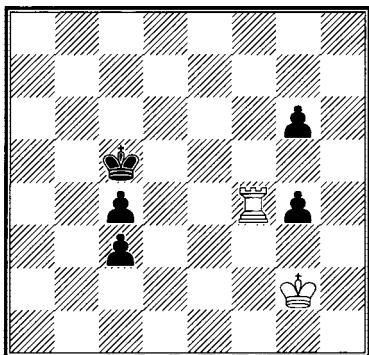
4... ♗h4 5. f6 ♗:f6 6. ♖:f6  
♖d7 7. ♖h8○ +-

A known endgame position, with mutual zugzwang, with the capture of the Bishop, after a very subtle game.

531.

L. Prokes, 1960

Ol. Leipzig, III-IV. Mention



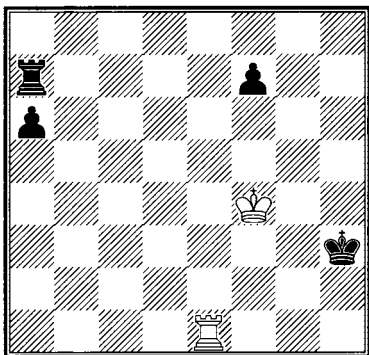
=

1. ♖f2 ♗d4 [1... ♗b4 2. ♜e2! ♗b3 3. ♜e3! ♗b2 4. ♜e4 (Δ5. ♜c4) 4... ♗b3 5. ♜e3 =] 2. ♜a2! ♗d3 3. ♜a3! ♗d2 4. ♜a4! (Δ5. ♜c4) 4... ♗d3 5. ♜a3 =

Two variants with symmetric solution.

532.

A. Votava, 1950



=

1. ♖f3 ♗h4 2. ♖f4 ♗h5 3. ♖f5 ♗h6 4. ♖f6 ♗h7 5. ♜e5! a5

5... ♜b7 6. ♜a5 ♜b6+ 7. ♗:f7 =

6. ♜h5+ ♗g8 7. ♜g5+ ♗f8 8. ♜:a5 =

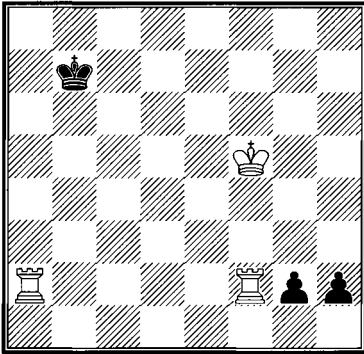
This study has an interesting story. The initial position was as follows: White: ♖f3, ♜e1 (2). Black: ♗h2, ♜a7, p. a6, f7 (4). Draw. 1. ♜e2 ♗h3 2. ♜e1 ♗h4 3. ♖f4 etc. In 1961 **A. Cheron** found a dualism – 2. ♜e2 with the text solution. But it must be said that in the study there is an even greater deficiency, discovered in 1983, with a secondary solution: 1. ♜e2 ♗h3 2. ♜e5 ♗h4 3. ♜a5 ♜a8 4. ♖f4 – draw. In 1961 **A. Cheron** proposed a modified version: White: ♗e1, ♜e3 (2). Black: ♗h1, ♜a7, p. a6, f7 (4). Draw. 1. ♖f2 ♗h2 2. ♜e8 ♗h3 3. ♖f3 ♗h4 etc. But in the proposal of **A. Cheron** there is too a secondary variation: 1. ♖f2 ♗h2 2. ♜f3 a5 3. ♜e3 a4 4. ♜a3 ♜a5 5. ♜f3 f5 (5... a3 6. ♜f7 ♗h3 7. ♜h7 ♗g4 8. ♜h1 – draw.

For these reasons the author of this book made a small correction, shown in the diagram, from the initial settlement made by **Votava**, where the White King was on f4 and the Black in h3.

533.

A. Votava, 1940

Deutsche Schachzeitung



+-

(adaptation)

**1. ♖ab2+ ♔c6**

1... ♕c7 2. ♖e6 g1♚ 3. ♜fc2+ +-;

1... ♕a8 2. ♜f3 g1♚ 3. ♜a3+ +-

**2. ♕e6 ♕c5 3. ♕e5 ♕c4**

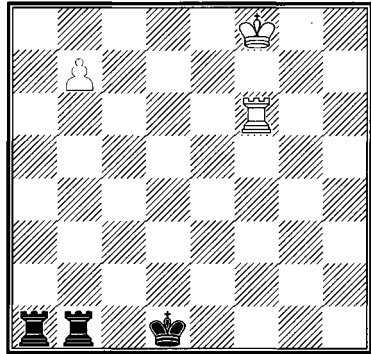
3... ♕c6 4. ♜fc2+ ♕d7 5. ♜b7+ ♕d8 6. ♜b8+ ♕d7 7. ♜bc8 +-

**4. ♕e4 ♕c5 5. ♜fc2+ ♕d6 6. ♜b6+ ♕d7 7. ♜b7+ ♕d6**7... ♕d8 8. ♜a2 (8. ♜:g2? h1♚)  
8... ♕c8 9. ♜h7! ♕b8 10. ♜:g2 +-**8. ♜bc7 +-**

534.

A. Votava, 1941

Deutsche Schachzeitung



=

A study with theoretical importance. The powerful b7 pawn is paralyzing the black tower efficiency. The Pawn is not lost, because the cooperation of White's pieces doesn't allow the approach of the Black King.

**1. ♕g8!**

1. ♜f1+? ♕e2 2. ♜c1 ♕d2 3. ♜g1 ♜f1+ 4. ♕e7 ♜ae1+ 5. ♕d6 ♜f6+ +-;

1. ♜d6+? ♕e2 2. ♜e6+ ♕f2 3. ♜f6+ ♕g3 4. ♜g6+ ♕h4 5. ♜g1 ♜f1+ 6. ♕e7 ♜ae1+ 7. ♕d6 ♜f6+ 8. ♕d5 ♜e8 +-;

1. ♕e8? ♕e2 2. ♜e6+ ♕f2 3. ♜f6+ ♕g2 4. ♜g6+ ♕h3 5. ♜h6+ ♕g4 6. ♜g6+ ♕f5 7. ♜g7 ♜a7 +-

**1... ♕e2 2. ♜e6+ ♕d3**

2... ♕f2 3. ♜f6+ ♕g2 4. ♜g6+ ♕h3 5. ♜h6+! ♕g4 6. ♜h1! ♕f5 7. ♜c1! ♕f6 8. ♜e1! =

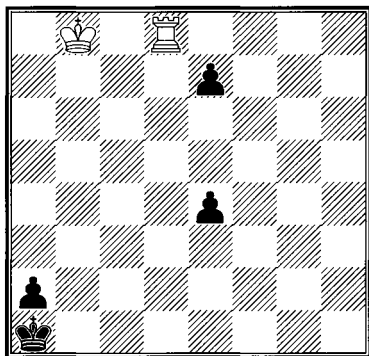
**3. ♜e1! ♕d4**

- 3... ♖d2 4. ♜f1! ♙e2 5. ♜c1! ♖d2  
 6. ♜f1! =
- 4. ♜c1 ♙d5 5. ♙f8 ♙e6**
- 5... ♙d6 6. ♙e8  
**6. ♜d1!**
6. ♙e8? ♜:b7!  
**6... ♙e5 7. ♜c1 ♙d5 8. ♙e8**  
**♙d6 9. ♙f8!**
9. ♙d8? ♜:b7!  
**9... ♙d7 10. ♙f7 =**

535.

**A. Votava, 1944**

Deutsche Schachzeitung



=

The key to success in this study is the bringing of the Rook on the "b" column.

**1. ♜d7!**

1. ♜d5? ♙b2 2. ♜b5+ ♙a3 3. ♜a5+ ♙b3 4. ♜b5+ ♙a4 5. ♜b7 e3 6. ♜:e7 e2 7. ♜a7+ ♙b4 8. ♜b7+ ♙c3 9. ♜c7+ ♙d3 10. ♜d7+ ♙e4 -+;

1. ♜d1+? ♙b2 2. ♜d2+ ♙b3 3. ♜d1 e3 4. ♙c7 e2 5. ♜e1 ♙c3 -+

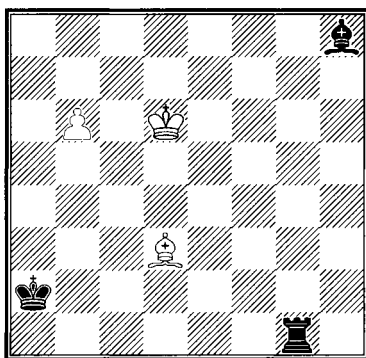
**1... e3**

- 1... ♙b2 2. ♜b7+ ♙c3 3. ♜a7 e3 4. ♜:a2 ♙d3 5. ♙c7 e2 6. ♜:e2 ♙:e2 7. ♙c6 ♙f3 8. ♙d5 ♙f4 9. ♙e6=  
**2. ♜b7!**
2. ♜:e7? ♙b2-+  
**2... e6**
- 2... e2 3. ♜:e7=  
**3. ♜b6! e5 4. ♜b5! e4 5. ♜b4!**  
**e2 6. ♜:e4 ♙b1= 7. ♜:e2=**

536.

**A. Votava, 1948**

Schach-Magazin



=

**1. b7 ♜e1**

- 1... ♜g5 2. ♙f5! ♜:f5 3. b8♙ ♙e5+ 4. ♙e6

**2. ♙e4!**

2. b8♙? ♙e5+

**2... ♜:e4 3. b8♙ ♙e5+ 4. ♙d5**

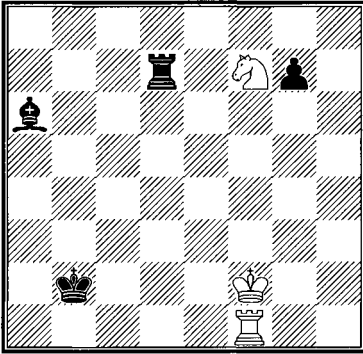
=

In this study there are expressed two related symmetrical variations, conducting to the recovering of the material. It seems that this study was an impulse for the 664 study of **E. Pekkover**, where this idea is expressed as positional draw.

537.

A. Votava, 1952

Osterreichische Schachzeitung



=

1. ♖e5 ♜d2+ 2. ♚e3 ♜e2+ 3. ♚d4

3. ♚f4?

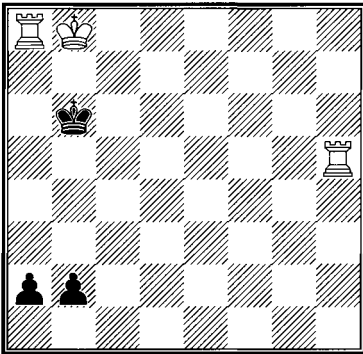
3... ♜:e5 4. ♜f6! g:f6 =

4... ♜a5 5. ♜g6 =

538.

A. Votava, 1952

Osterreichische Schachzeitung



+ -

A known forces balance- two Pawns against two Rooks. With continuous

threats the Black King is brought on the "f" column where receives mate.

1. ♜ha5

△ 2. ♜a6

1... ♚c6 2. ♚c8

2. ♜8a6+? ♚d7

2... ♚d6 3. ♚d8 ♚e6

3... ♚c6 4. ♜c8+ ♚b7 (4... ♚b6

5. ♜:a2) 5. ♜b5+ ♚a7 6. ♚c7 a1♚ 7.

♜b7+ ♚a6 8. ♜a8 #

4. ♜8a6+ ♚f7 5. ♜f5+ ♚g7 6. ♜g5+ ♚f7

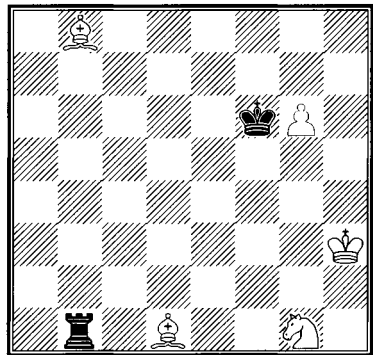
6... ♚h7 7. ♜:a2

7. ♜gg6 b1♚ 8. ♜af6 #

539.

A. Votava, 1954

Osterreichische Schachzeitung



+ -

White has a substantial material advantage, but the arrangement of its pieces is poor. The victory is obtained by a combinative play, with the sacrifice of all minor pieces.

1. ♙e5+!

1. ♙f3? ♜:d1 2. ♙h4 ♜d4;

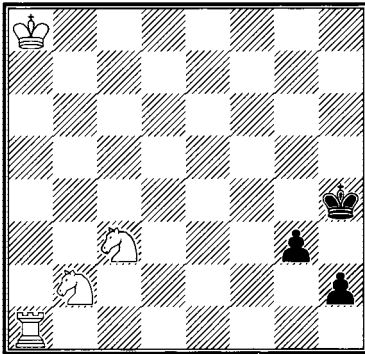
1. ♙h5? ♜:b8 2. ♙f3 ♜g8 3. ♙h4 ♜g5;

1. ♔c2? ♖:g1 2. ♔g3 ♖h1+ 3. ♔g4  
 (3. ♖g2 ♖c1) 3... ♖h6 4. ♔e5+ ♖:e5  
 5. g7 ♖h1

1... ♖:e5 2. g7 ♖b8 3. ♔b3!  
 ♖:b3+ 4. ♖f3+! +- ♖:f3+ 5. ♖g2  
 +-

540.

A. Votava, 1960  
 Der Tagesspiegel



+-

1. ♖h1 ♔h3

1... g2 2. ♖:h2+ ♔g3 3. ♖h8 +-;  
 1... ♔g4 2. ♖e2 ♔f3 3. ♖:g3  
 ♔:g3 4. ♖d3 ♔g2 5. ♖f2 +-

2. ♖d3!

2. ♖e2? g2 3. ♖f4+ ♔g3 =

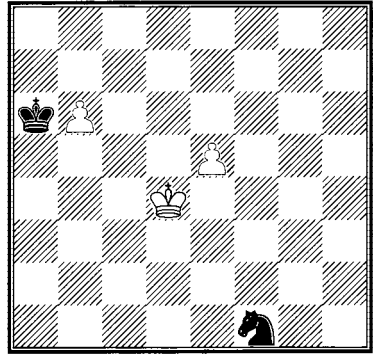
2... ♔g2

2... g2 3. ♖f4+ ♔g3 4. ♖ce2+  
 ♔f3 5. ♖:h2 +-

3. ♖f4+ ♔:h1 4. ♖ce2 g2 5.  
 ♖g3+ ♔g1 6. ♖h3 #

541.

S. Isenegger, 1939  
 Basler Nachrichten



+-

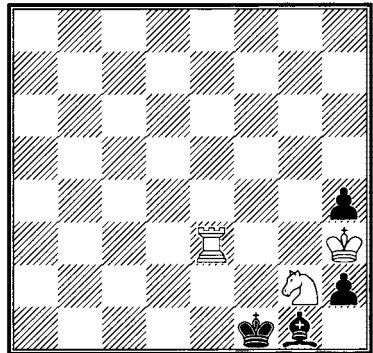
1. e6 ♖g3 2. ♔e5 ♖h5 3. e7  
 ♖g7 4. ♔f6 ♖e8+ 5. ♔f7 ♖d6+ 6.  
 ♔e6 ♖e8 7. ♔d7 ♖f6+

7... ♖g7 8. ♔c6 ♖e8

8. ♔c6 ♖e8 9. b7 ♔a7 10. ♔d7  
 ♖f6+ 11. ♔c8 +-

542.

S. Isenegger, 1940



=

White has agreed to give up the  
 Rook and the Knight to get the King

to g2. On this reason is built White's play.

1. ♖e1+!

1. ♖f3+? ♜e2 2. ♖e3+ ♜f2 3. ♖f3+ ♜:f3 4. ♜e1+ ♜f2 5. ♜d3+ ♜f1-+

1... ♜f2 2. ♖f1+! ♜e2

2... ♜:f1 3. ♜e3+ ♜f2 4. ♜g4+

3. ♖e1+ ♜d2 4. ♜d1+! ♜c3 5.

♜d3+! ♜b2 6. ♜d2+ ♜c1 7. ♜d1+!

♜b2 8. ♜d2+ ♜c3 9. ♜d3+! ♜b4

10. ♜d4+ ♜c5 11. ♖:h4! h1♚+ 12.

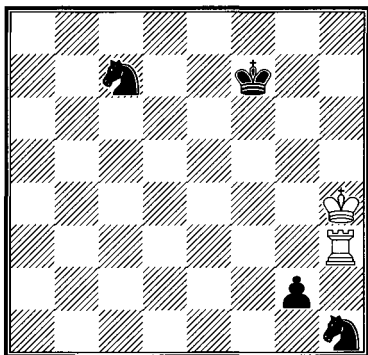
♜g3 =

A very clever idea!

543.

S. Isenegger, 1944

Chess, Mention



=

(adaptation by A. Cheron in 1962)

1. ♖f3+ ♜g6

1... ♜g7 2. ♖f4 ♜f2 3. ♖f3 (3.

♖f5? ♜e6-+)

3... ♜e4 4. ♖f4 ♜f6

5. ♖f3 ♜h5 6. ♜:h5 g1♚ 7. ♖g3+

♚:g3=; 1... ♜g8 2. ♖f4 ♜f2 3. ♖f3

♜e4 4. ♖f4 ♜f6 5. ♖f2 g1♚ 6. ♖g2+

♚:g2=

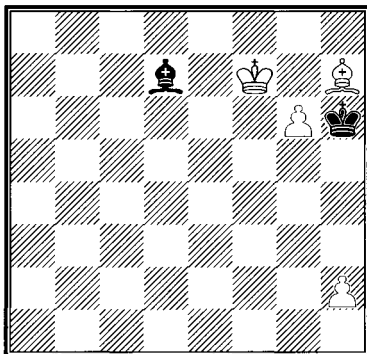
2. ♖f4 ♜f2 3. ♖:f2 g1♚ 4.

♖g2+ ♚:g2 =

544.

S. Isenegger, 1951

Der Bund



+ -

1. ♜g8! (1. g7? ♜e6+=; 1. ♜g8?

♜e6+=; 1. ♜f6? ♜e8 2. h4 ♜:g6 3.

♜:g6 => 1... ♜e6+ (1... ♜f5 2. g7!

♜:h7+ 3. ♜h8 ♜g6 4. h4! ♜h6 5.

h5○) 2. ♜h8! ♜f5 3. g7 ♜:h7 4.

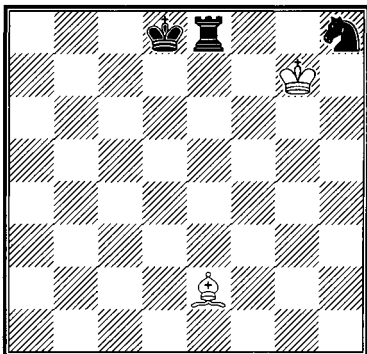
h3! (4. h4? ♜g6 5. h5+ ♜h6○ => 4... ♜g6

5. h4 ♜h6 6. h5○ + -

545.

S. Isenegger, 1955

Schach Echo



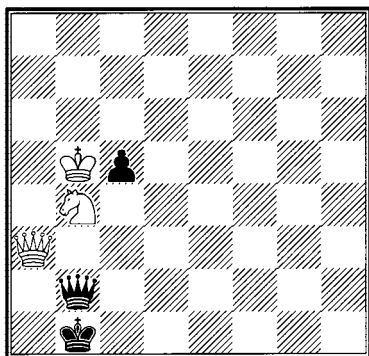
=

1. ♖b5 ♜e5 2. ♖d3  
 2. ♖c4? ♜e4 3. ♖g8 (3. ♖d3 ♜h4  
 4. ♖h7 ♜f7 -+) 3... ♜h4 4. ♖h7 ♜f7  
 -+

- 2... ♜h5  
 2... ♜e3 3. ♖h7 ♜e8 4. ♖g8 ♜g6  
 5. ♖f7 =  
 3. ♖h7 ♜f7 4. ♖g6 =

546.

L. Kopac, 1941  
 Šach



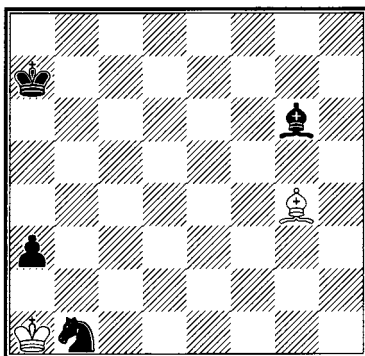
+ -

1. ♚d3+ ♔a1  
 1... ♚c1 2. ♚f1+ ♚d2 3. ♚f2+  
 + -  
 2. ♚f1+ ♚b1 3. ♚f6+ ♚b2 4.  
 ♚a6+ ♚b1 5. ♚g6+ ♚a1 6. ♚g1+  
 ♚b1 7. ♚g7+ ♚b2 8. ♚a7+ ♚b1  
 9. ♚h7+ ♚a1 10. ♚h1+ ♚b1 11.  
 ♚h8+ ♚b2 12. ♚a8+ ♚b1 13.  
 ♚h1+ ♚c1 14. ♚e4+ ♚a1 15.  
 ♚a8+ + -

An ingenious expression of movement of White Queen for the victory.

547.

L. Kopac, 1942  
 Šach, II. Pr.



=

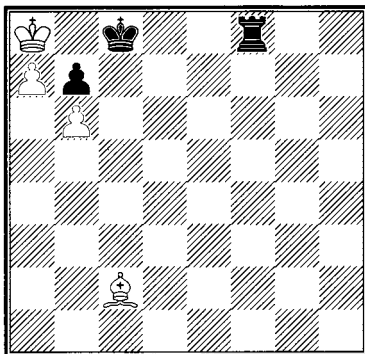
(adaptation)

1. ♖e6 ♚b6 (1... ♜c3 2. ♖f5  
 ♖h5 3. ♖g4 ♖e8 4. ♖d7) 2. ♖f7  
 ♖h7 3. ♖g8 ♖f5 4. ♖e6 ♖e4 5.  
 ♖d5 ♖d3 6. ♖c4 ♖c2 7. ♖b3 =

Positional draw.

548.

L. Kopac, 1964  
 Československy Šach



+ -

1. ♖e4 ♜f7□

1... ♜h8 2. ♖:b7+ ♔d7+ 3. ♖c8+ ♜:c8+ 4. ♕b7 +-

2. ♖d5 ♜e7 3. ♖c4 ♜e3 4. ♖a6 ♜e7 5. ♖b5 ♜f7!

5... ♜g7 6. ♖d3 ♜f7 7. ♖e4 +-;  
5... ♜h7 6. ♖e2 ♜g7 7. ♖f3

6. ♖a4! ♜g7 7. ♖e8 ♜e7

7... ♜h7 8. ♖g6 +-

8. ♖h5 ♜g7

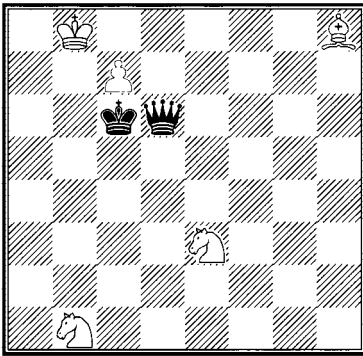
8... ♜e4 9. ♖f3 ♜e7 10. ♖d5 +-

9. ♖f3 +-

549.

B. Soukup-Bardon, 1954

Prace



=

In a difficult position white sacrifices all the three pieces and saves himself.

1. ♖d5! ♔:d5 2. ♖c3+ ♔c6 3. ♖d5!

3. ♖b5? ♔:b5 4. ♖e5 ♔:e5 5. ♔a8 ♖b6 +-

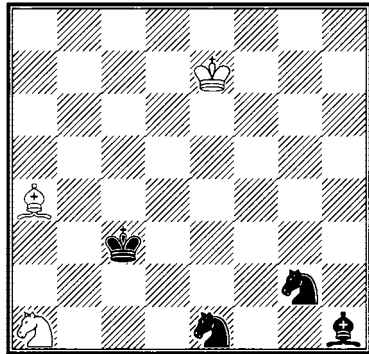
3... ♔:d5 4. ♖e5 ♔:e5 5. ♔a8

=

550.

B. Soukup-Bardon, 1970

Tijdschrift KNSB, III. Mention



=

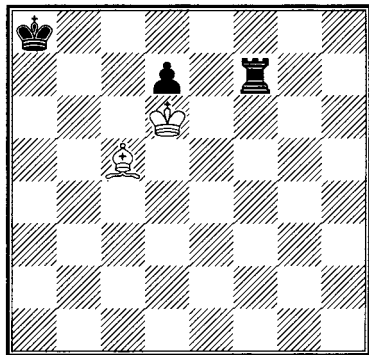
The poor positions of the White Knight and the Black Bishop are the targets of attack for the two Kings.

1. ♖c6 ♔b2 2. ♖e4 ♔:a1 3. ♖f6 ♔b2 4. ♖g5 ♔c3 5. ♖g4 ♖d4 (5... ♖e3+ 6. ♖f4 ♖lg2+ 7. ♖g3 =) 6. ♖g3 ♔:e4 7. ♖h2=

551.

A. Akerblom, 1941

Schackvärlden, II. Pr.



=

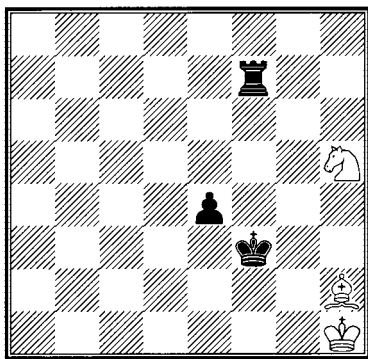
White's chance is to get out of play the Black King. There follows an interesting battle between Bishop and Rook, based on the theory of correspondent squares.

1. ♖c7! ♜h7  
 1... d5+ 2. ♖d6 ♜f5 3. ♙d4 ♖b7  
 4. ♙e5 =  
 2. ♙f2! ♜h2 3. ♙g3! ♜h7  
 3... ♜d2 4. ♙d6  
 4. ♙f2 ♜g7 5. ♙e3! ♜g3 6.  
 ♙f4! ♜g7 7. ♙e3 ♜f7 8. ♙d4! ♜f4  
 9. ♙e5 ♜f7 10. ♙d4 ♜e7 11. ♙c5!  
 =

Positional draw. We see very clearly that the Bishop had to retire permanently on the appropriate square, so that when it is attacked to respond by another attack on the Rook, bringing the Bishop on the h2-d6 diagonal.

552.

A. Akerblom, 1953  
 Sveden Ch, I. Pr.



=

Can White liquidate the Pawn sacrificing the Knight or the Bishop? In a critical position a solution is find.

1. ♜g3

△2. ♜e4

1... e3 2. ♙g1!

2. ♖g1? ♜d7

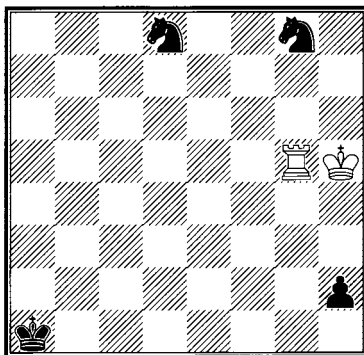
2... ♜h7+ 3. ♙h2 ♜d7 4. ♙g1  
 ♜d1 5. ♜f5!

5. ♖h2? ♜:g1 6. ♖:g1 ♖:g3 7. ♖f1  
 ♖f3 —+

5... e2 6. ♜h4+ ♖g3 7. ♜g2  
 ♜f1 8. ♜e1! ♜:e1 =

553.

A. Akerblom, 1979  
 Göteborg SK, II. Pr.



=

1. ♜a5+ ♖b2 2. ♜b5+ ♖c2 3.  
 ♜c5+ ♖d2 4. ♜d5+ ♖e2 5. ♜e5+  
 ♖f2 6. ♜f5+ ♖g3 7. ♜g5+

7. ♜f1? ♜f6+ 8. ♖g6 ♖g2 9. ♜a1  
 ♜e4 —+

7... ♖h3

7... ♖f4 8. ♜g4+ ♖f3 9. ♜h4 =

8. ♖g6 ♜e7+ 9. ♖f6 ♖h4 10.  
 ♜g7 ♜d5+ 11. ♖f5

11. ♖e5? ♜f4 —+

11... ♜e3+

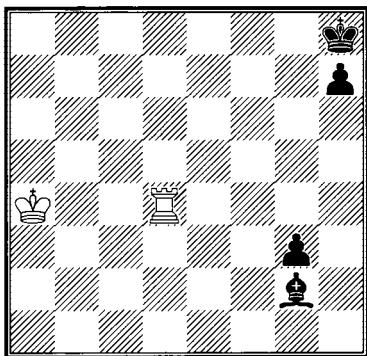
11... ♜f4 12. ♜h7+ ♜h5 13. ♖g6

12. ♖g6 =

554.

V. Korteling, 1942

Tijdschrift KNSB



=

1. ♖d8+!

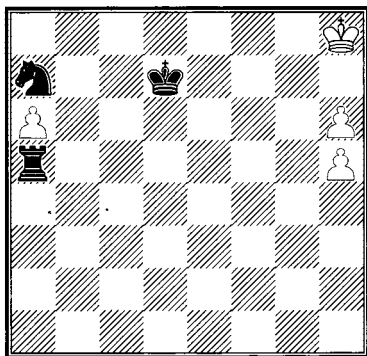
1. ♖d3? ♗c6+ 2. ♖b4 g2 3. ♖g3 h5 -+

1... ♖g7 2. ♖d3 ♗c6+ 3. ♖b4 g2 4. ♖g3+ ♖f6 5. ♖c5! ♗b7 6. ♖d4 h5 7. ♖e3 h4 8. ♖f2! h:g3+ 9. ♖g1 =

555.

P. Farago, 1943

Magyar Sakkvilág



=

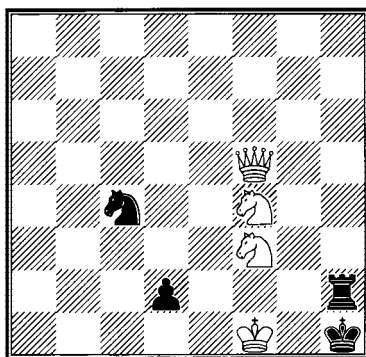
1. ♖g7 (1. h7? ♖g5 2. h6 ♗c6 3. a7 ♗d8 4. a8 ♖ ♗f7 #) 1... ♖g5+ 2. ♖f6! (2. ♖f7? ♖f5+ 3. ♖g7 ♖e7 4. h7 ♖f7+ 5. ♖g6 ♖f8 6. ♖g7 ♖h8! 7. ♖:h8 ♖f7 8. h6 ♗c6 9. a7 ♗e7 10. a8 ♖ ♗g6 #) 2... ♖g8 (2... ♖:h5!? 3. ♖g7 ♖e7 4. h7 ♖h3 5. h8 ♖ ♖g3+ 6. ♖h6! ♖h3+ =) 3. h7! (3. ♖f7? ♖e8! 4. h7 ♖h8 5. h6 ♗c6 6. a7 ♗e5+ 7. ♖f6 ♖d6 8. a8 ♖ ♖:a8 9. ♖g7 ♖e7 10. h8 ♖ ♖:h8 11. ♖:h8 ♖f7 12. ♖h7 ♗d7 13. ♖h8 ♗f8 14. h7 ♗g6 #) 3... ♖h8 (3... ♖a8 4. ♖g7 =) 4. h6! (4. ♖g7? ♖e7 5. h6 ♗c6 -+) 4... ♗c6 5. a7! (5. ♖g7? ♖e7 -+) 5... ♗e7 6. ♖g7! (6. a8 ♖? ♖:a8 7. ♖g7 ♗f5+ -+) 6... ♖e6 7. a8 ♖! ♖:a8 8. h8 ♖ ♖:h8 9. h7! =

A very interesting study with many misleading ways.

556.

P. Farago, 1954

Ceskoslovensko, IV. Pr.



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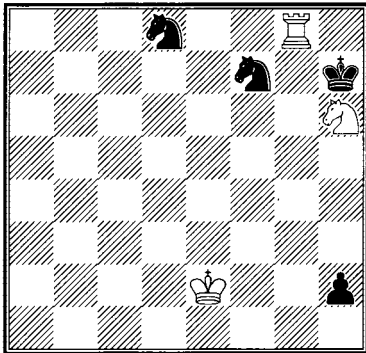
1. ♖e4 ♗e3+ (1... ♗d6 2. ♖d5) 2. ♖:e3 ♖f2+ (2... d1 ♖+ 3. ♗e1 ♖g4 4. ♖e4+ ♖g2 5. ♗f:g2) 3. ♖:f2!

(3. ♖:f2? d1♖+ 4. ♜e1 ♖e2+ =) 3...  
 d1♜+ 4. ♖g3 ♜:e3 5. ♜d3 ♜d1  
 6. ♖h3 ♜e3 7. ♜f2 #

557.

F. Kesada & J. Peris, 1944

Espana, I-II. Pr.



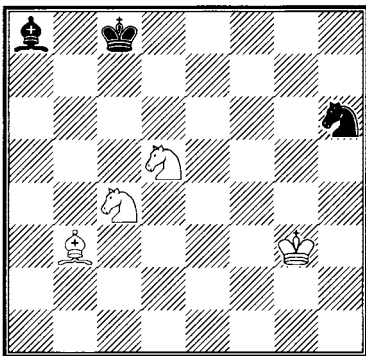
=

1. ♜g4 h1♖ 2. ♜f6+ ♖h6 3.  
 ♜g4+ ♖h5 4. ♜f6+ ♖h4 5. ♜g4+  
 ♖h3 6. ♜e4! ♖a1 7. ♜f2+ ♖h2 8.  
 ♜h4+ ♖g3 9. ♜g4+ =

558.

A. Belenski, 1947

Sahmaty v SSSR



+ -

1. ♜cb6+!

1. ♜db6+? ♖b7 2. ♜:a8 ♜f5+ 3.  
 ♜f4 ♜d4 =

1... ♖b7 2. ♜:a8 ♜f5+

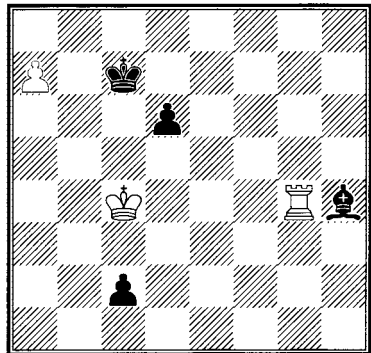
2... ♖:a8 3. ♜e3 + -

3. ♖f4 ♜d4 4. ♜c4! ♖:a8 5.  
 ♜b4 ♖b7 6. ♖e4 ♜c6 7. ♜d5  
 ♖b6 8. ♜:c6 + -

559.

Z. Birnov, 1947

Trud, II. Pr.



+ -

1. ♜g7+ ♖b6 2. a8♜+! ♖a6 3.  
 ♜c7+

3. ♜g1? ♜g5 =

3... ♖a5

3... ♖b6 4. ♜d5+ ♖a6 5. ♜b4+;

3... ♖b7 4. ♜e6+ ♖a6 5. ♜g1

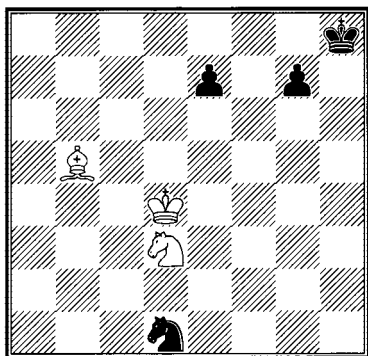
4. ♜g1 ♜g5! 5. ♜:g5+ d5+! 6.  
 ♜:d5+ ♖a4 7. ♜b5 c1♖+ 8. ♜c3+  
 ♖a3 9. ♜a5+ ♖b2 10. ♜a2 #

A successful development of the  
 242 study.

560.

Z. Birnov, 1952

Trud



+-

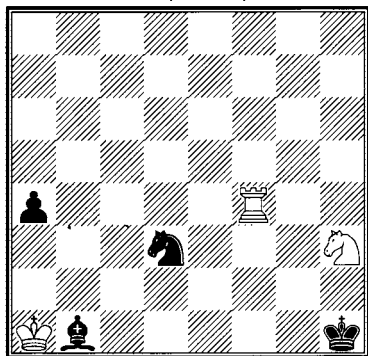
The Black Knight is very far from his King and it is natural that he tries to help him. But this "help" lead to an unexpected mate.

1. ♖a4 e5+ 2. ♜:e5 (2. ♚:e5?)
- 2... ♜f2 [2... ♜b2 3. ♖b3 +- (3. ♖c2 +-)]
3. ♚e3 ♜h3 (3... ♜h1 4. ♚f3 +-)
4. ♖d7 ♜g5 5. ♚f4 ♜h7
6. ♜g6+ ♚g8 7. ♖e6 #

561.

Z. Birnov, 1955

Sovetski saḥmatnyi etiid



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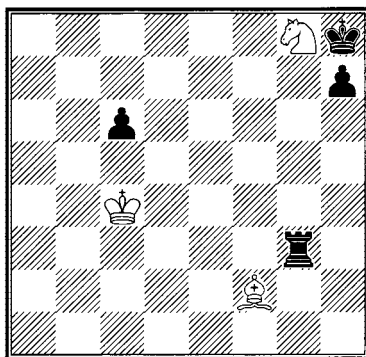
The fact that the White Rook and the Black Bishop are under attack, determines the following play. Trying to defend the Bishop, the Black Knight must always attack the enemy Rook. On this basis arises a curious symmetry between the Rook's and Knight's movements.

1. ♖c4 ♜e5 2. ♖c5 ♜d7 3. ♖d5 ♜f6 (3... ♜b6 4. ♖b5) 4. ♖d6 ♜e8 [4... ♜e4 5. ♖d4 ♜c3 (5... ♖c2 6. ♚b2) 6. ♚b2 ♜b5 (6... ♚h2 7. ♜f4 ♜b5 8. ♖b4) 7. ♖b4 +-]
5. ♖e6 ♜g7 (5... ♖f5 6. ♜f2+ ♚g2 7. ♖:e8 ♚:f2 8. ♖f8 +-)
6. ♖e7 ♜f5 7. ♖e5 ♖c2 (7... ♖d3 8. ♜f2+)
8. ♚b2 ♜d4 9. ♚c3 +- ♜f3 (9... ♜c6 10. ♖c5; 9... ♚g2 10. ♜g5)
10. ♖e3 +-

562.

H. Blendford, 1961

British Chess Magazine

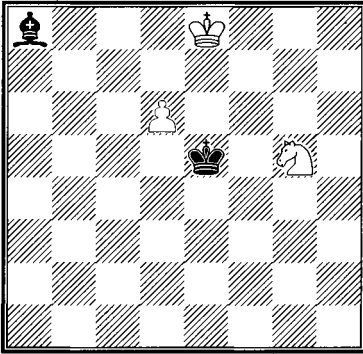


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1. ♜h6 ♖g7 2. ♖e1! (2. ♖d4? c5 => 2... c5 3. ♖d2! (3. ♖a5? ♖g3 4. ♖c7 ♖e3 => 3... ♖g3 4. ♖f4 ♖g7 5. ♖d6 ♖g1 (5... ♖g5 6. ♜f7+ +-)
6. ♖e5+ +-)

563.

**M. Dimentberg, 1949**  
Sahmaty v SSSR, Mention



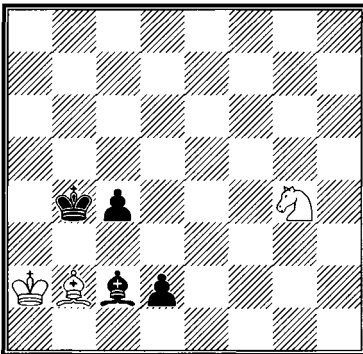
+ -

Notwithstanding the small number of moves for the resolving of this study, it is interesting because of the unexpected final position.

1. ♔d7 (Δ 2. ♔c7) 1... ♔d5 2. ♔c7 ♕c6 3. ♖e4 ♕e8 (3... ♕b5 4. ♖c3+ +-; 3... ♕a4 4. ♖c3+ +-) 4. ♖f6+ +-

564.

**A. Sarychev, 1958**  
Sahmatna misal



=

1. ♖e3

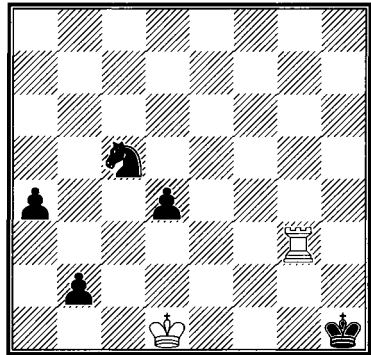
1. ♖f2? c3 2. ♕:c3+ ♔:c3 3. ♔a3 ♔d4 4. ♔b4 ♔e3 5. ♔c3 ♕a4 6. ♖g4+ ♔e2 7. ♖f2 ♕b3! +-

1... ♕b3+ 2. ♔b1 c3 3. ♕a1 d1 ♔+

- 3... ♕f7 4. ♔c2 ♕g6+ 5. ♔d1 =  
4. ♖:d1 c2+ 5. ♔b2 c:d1 ♔ =  
5... c:d1 ♔

565.

**A. Sarychev, 1983**  
Concurs Izdatelstvo FK & S  
IV. Mention



=

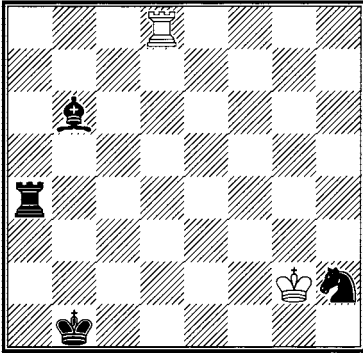
1. ♔c2 d3+ 2. ♔:b2 a3+ 3. ♔b1! a2+

3... d2 4. ♔c2 a2 5. ♔a3

4. ♔:a2 d2 5. ♔c3! d1 ♔ 6. ♔c1 ♔:c1 =

566.

**A. Sarychev, 1985**  
Spartak, III. Mention

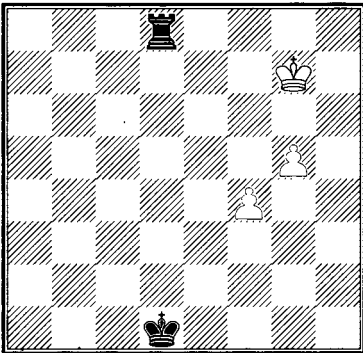


=

1. ♖d1+! ♕c2 2. ♖d6 ♙c5 (2... ♜a6 3. ♖g6! ♕d3 4. ♕:h2! ♙c7+ 5. ♕h1 ♜:g6⇒) 3. ♖d5 ♜a5! 4. ♜g5! (4. ♕:h2? ♙g1+) 4... ♕d3 5. ♕:h2! ♙d6+ 6. ♕h1 ♜:g5 =

567.

**K. Rundquest, 1949**  
Springaren, II. Pr.



+ -

1. f5  
1. g6?

1... ♕e2 2. f6 ♕f3 3. f7 ♕g4  
4. ♕f6!

4. g6? ♕g5 5. ♕h7 ♕f6 See the study 5 – Kotsio 6. f8♖+ ♜:f8 7. g7 ♜f7 8. ♕h8 ♜:g7 =

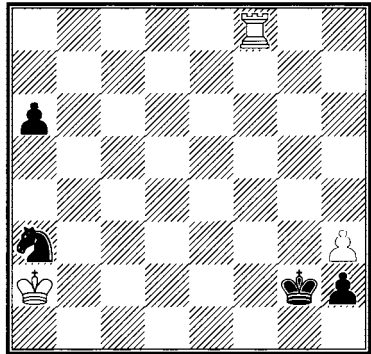
4... ♕h5 5. g6 ♕h6 6. g7 ♕h7  
7. f8♖

7. f8♖? ♜d6+ 8. ♕e7 ♕:g7 =

7... ♜:f8+ 8. g:f8♖ +-

568.

**G. Afanasev, 1950**  
Krasnaia zvezda



=

A study with a very clear play, with subtleties for both sides, ended with a perpetual check.

1. ♜g8+ ♕f2 2. ♜f8+ ♕e2 3. ♜e8+ ♕d2 4. ♜d8+ ♕c1 5. ♜c8+ ♕c2 6. ♜b8 ♕a3

6... ♕d2 7. ♜b1 ♕e1 8. ♜b2+ ♕c2 9. ♜b1 =

7. ♜c8+ ♕c4 8. ♜:c4+ ♕d2 9. ♜d4+ ♕e2 10. ♜e4+ ♕f2 11. ♜f4+ ♕g2 12. ♜b4!

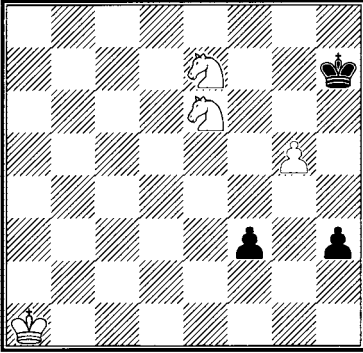
12. ♜g4+? ♕f3 +-

12... h1♖ 13. ♜b1 ♖:h3 14. ♜b2+ ♕g1 15. ♜b1+ =

569.

G. Afanasev & E. Dvizov, 1971

Szachy



+—

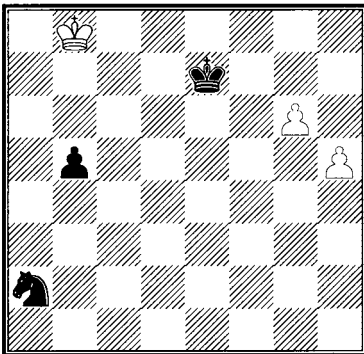
1. g6+ ♔h6 2. g7 h2 (2... f2 3. g8♘+ ♔h5 4. ♘f6+ ♔h4 5. ♘f5 #) 3. g8♘+! ♔h5 (3... ♔h7 4. ♘f6+ ♔h8 5. ♘g6#) 4. ♘f6+ ♔h4 5. ♘f5+ ♔h3 6. ♘f4#

Three clear mates.

570.

V. Iahontov, 1950

Sahmaty v SSSR



=

1. h6 ♔f6 2. h7 ♔g7 3. ♔c7 b4 4. ♘d6! ♘c3

4... b3 5. ♔e7 b2 6. h8♗+ ♔:h8 7. ♘f7

5. ♔c5 b3 6. ♔b4 b2 7. ♔a3 b1♗

7... b1♗

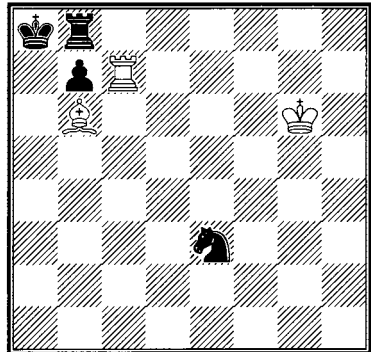
8. h8♗+ ♔:h8 9. g7+ ♔h7 10. g8♗+ ♔:g8 =

In 1896 A. Troitski made a similar study, but used eight pieces. In this case Troitski's idea is expressed with only six pieces and a more dynamic play.

571.

V. Nestorescu, 1951

Romania, I. Pr.



+—

(adaptation in 1968)

In an equal force balance, white triggers a mating attack, using the Black King's bad position.

1. ♖c3!

1. ♖c1? ♖e8 2. ♔f7 ♖e7+! 3. ♔f8 ♔b8! =

1... ♖h8 2. ♔g7 ♜e8 3. ♔f7  
♜h8

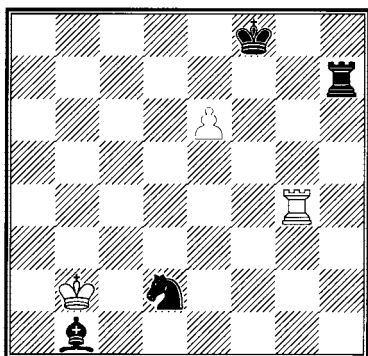
3... ♜e7+ 4. ♔f8 ♘b8 5. ♜d3!

4. ♙d4 ♜d8 5. ♜a3+ ♔b8 6.  
♙e5+ ♔c8 7. ♜c3+ ♘c4 8. ♜:c4+  
♙d7 9. ♜c7 #

572.

V. Nestorescu, 1959

Sahmaty v SSSR



=

1. ♜g2 ♜b7+ 2. ♔a1!

2. ♔c1? ♜c7+ 3. ♔:d2 ♜c2+ -+

2... ♜a7+

2... ♘e4 3. e7+ ♔f7 4. e8♙+ ♔:e8

5. ♜g8+ ♔f7 6. ♜g7+ =

3. ♔b2 ♜a2+ 4. ♔c1 ♘b3+

4... ♘e4 5. e7+ ♔:e7 6. ♜g7+ ♔f6

7. ♔:b1 ♘c3+ 8. ♔c1 ♔:g7 = (8... ♜a1+ 9. ♔b2 ♜b1+ 10. ♔a3 ♔:g7=);

4... ♘c4 5. e7+ ♔:e7 6. ♜g7+ ♔f6

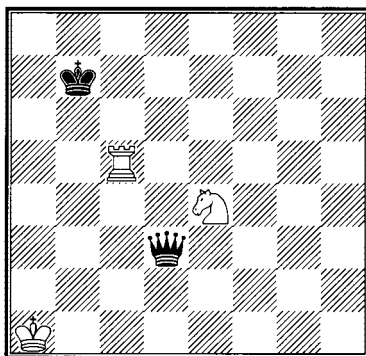
7. ♔:b1 ♜b2+ 8. ♔a1 ♔:g7 =

5. ♔:b1 ♜:g2 6. e7+ ♔:e7 =

573.

E. Dobrescu, 1965

Vecernii Leningrad, III. Pr.



=

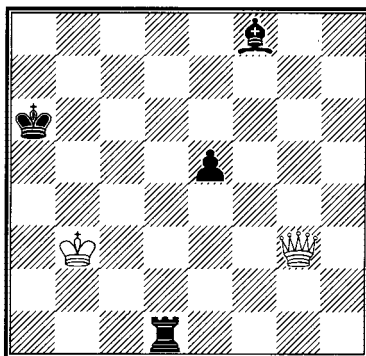
1. ♜c4! (1. ♘c3? ♙f1+ 2. ♘b1  
♙a6+ 3. ♔b2 ♙b6+ -+; 1. ♜b5+?  
♙a7 2. ♜a5+ ♔b6 -+) 1... ♔b6 2.  
♜b4+ ♔a5 3. ♜a4+ ♔b5 4. ♔b2!  
(△5. ♘c3) 4... ♙e2+ 5. ♔b3! =

An elegant study.

574.

E. Dobrescu, 1966

Troitski's Memorial  
III. Pr. & Special Prize



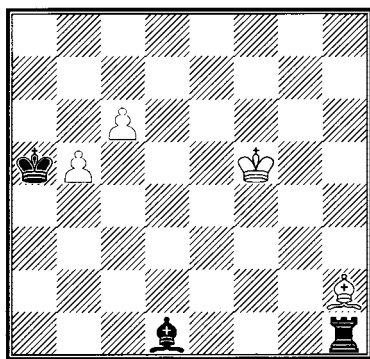
+ -

**1. ♖f3 ♜b1+** (1... ♜d8 2. ♖c6+)  
**2. ♖c2 ♜b8 3. ♖c6+ ♖a7** [3... ♖a5  
 4. ♖c3 e4 (4... ♜a3 5. ♖c7+ ♜b6 6.  
 ♖a7+ ♜a6 7. ♖b7 ♜c5 8. ♖c4) 5.  
 ♖c7+ ♜b6 6. ♖c4 ♜b4 7. ♖a7+ ♜a6  
 8. ♖b7 ♜b6 9. ♖d5+ ♖a4 10. ♖d1+  
 +-] **4. ♖c7+ ♖a8** (4... ♜b7 5. ♖a5+  
 ♖b8 6. ♖d8+ +-) **5. ♖d7! e4** **6.**  
**♖c6+ ♖a7 7. ♖c7+ ♖a8 8. ♖d7!**  
**e3** **9. ♖d3 ♜b3+ 10. ♖e4!** (10.  
 ♖e2? ♜b2+ 11. ♖:e3 ♜c5+ 12. ♖d3  
 ♜a7 =) **10... ♜b4+ 11. ♖f3! ♜b8**  
**12. ♖c6+ ♖a7 13. ♖c7+ ♖a8 14.**  
**♖d7! e2** (14... ♜b2 15. ♖d5+ ♖a7  
 16. ♖d4+ ♜b6 17. ♖a4+ ♖b7 18.  
 ♖d7+ +-; 14... ♜b1 15. ♖a4+ ♖b8  
 16. ♖e8+ ♖a7 17. ♖d7+ +-) **15.**  
**♖:e2 ♜b2+ 16. ♖d3 +-**

575.

**E. Dobrescu, 1979**

Nordisk Postjakkblad, III. Pr



=

**1. c7 ♜f1+**  
 1... ♜c2+ 2. ♖g5  
**2. ♜f4 ♜c2+ 3. ♖e6!**  
 3. ♖g4? ♜g1+ 4. ♜g3 ♜c1 5. c8♖  
 ♜d1+ +-

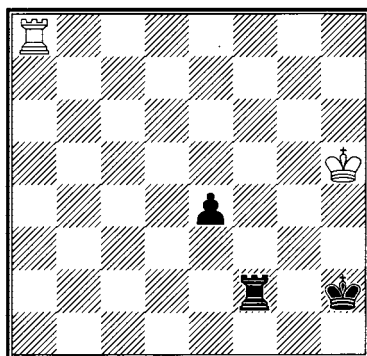
**3... ♜e1+ 4. ♜e5!**  
 4. ♖f7? ♜b3+ 5. ♖f8 ♜g1 +-  
**4... ♜b3+ 5. ♖d7**  
 5. ♖d6? ♜d1+ 6. ♖c6 ♜c1+ 7. ♖d7  
 ♜d1 +-  
**5... ♜d1+ 6. ♜d6 ♜c2 7. ♖e6**  
 7. b6? ♜f5+ 8. ♖c6 ♖a6 +-  
**7... ♜f1 8. ♜f4 ♜e1+**  
 8... ♜:f4 9. c8♖ ♜f5+ 10. ♖e5 =  
**9. ♜e5 ♜d1 10. ♖f5**  
 10. c8♖? ♜g4+ 11. ♖d6 ♜d1+ 12.  
 ♖c7 ♜c1+ +-  
**10... ♜g1 11. ♜g3! ♜f1+**  
 11... ♜:g3 12. c8♖ ♜g4+ 13. ♖f4  
 =  
**12. ♜f4 =**

Positional draw. A very interesting study.

576.

**P. Keres, 1951**

Sahmaty v SSSR



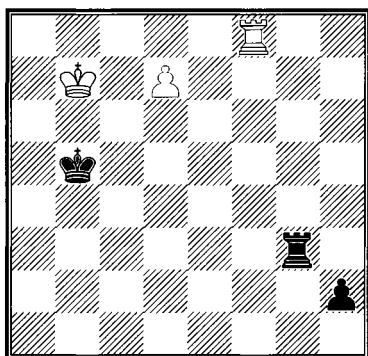
=

**1. ♖g4**  
 1. ♜e8? ♜f4 2. ♖g5 ♖g3 3. ♜e7  
 ♖f3 +-  
**1... e3 2. ♜a3! e2 3. ♜a1! ♖g2**

3... ♖f1 4. ♚a2 ♜f2 5. ♚a1  
**4. ♚e1** ♙h2 5. ♚a1  
 5. ♙h4? ♜f4+ 6. ♙g5 ♚e4 7. ♙f5  
 ♜e8 8. ♙f4 ♙g2 +-  
**5... ♚f1 6. ♚a2 ♜f2 7. ♚a1 =**  
 Positional draw.

577.

**N. Kopaev, 1951**  
 Sahmaty v SSSR, II. Pr.



+ -

**1. ♜f5+!**

1. ♜h8? ♜d3 2. ♜h5+ ♙a4 3. ♙c6  
 ♜c3+ 4. ♙b6 ♜b3+ 5. ♙a6 ♜d3=; 1.  
 ♜f1? ♜d3 2. ♙c7 ♜c3+ 3. ♙d8 ♜g3=

**1... ♙a4! 2. ♚a5+! ♙b4 3. ♜h5**  
**♜d3 4. ♙c7 ♜c3+ 5. ♙b6**

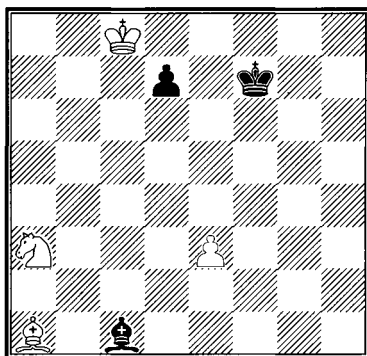
5. ♙d8!? ♜c2 6. ♙e7 ♜e2+ 7. ♙d6  
 ♜d2+ 8. ♙c7 ♜c2+ 9. ♙b6 ♜d2 10.  
 ♜h4+ ♙a3 11. ♙c6+-

**5... ♜d3 6. ♜h4+ ♙a3 7. ♙c7**  
**♜c3+ 8. ♙d8 ♜c2 9. ♙e7 ♜e2+**  
**10. ♙d6 ♜d2+ 11. ♙c6 ♜c2+ 12.**  
**♙b5 ♜b2+ 13. ♙a5 ♜d2 14. ♜h3+**  
**♙a2 15. ♜:h2 +-**

A development of the 28 study of  
**Em. Lasker.**

578.

**N. Kopaev & I. Hvalchev, 1951**  
 Ukraina, I. Pr.

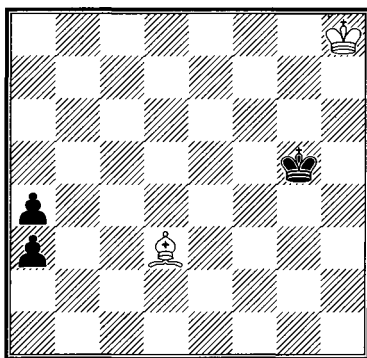


+ -

**1. ♜c2** (1. ♜c4? d5=) **1... ♙e6**  
 (Δ2... ♙d5) **2. e4 ♜f4** (Δ3... d5;  
 2... d5 3. ♜d4+) **3. ♜g7 d5 4. ♜d4+**  
**♙d6** (4... ♙f7 5. e:d5 ♙:g7 6. ♜e6+)  
**5. e5+ ♜:e5 6. ♜f8 #**

579.

**G. Nadareishvili, 1951**  
 Lele, I. Mention



=

**1. ♜c4!**

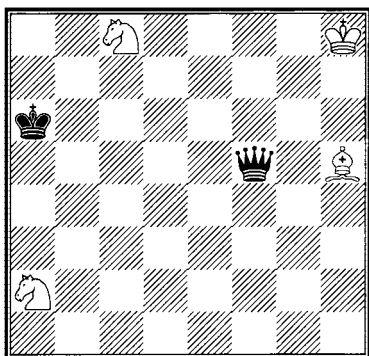
1. ♖b1? ♜f4 2. ♔g7 ♜e3 3. ♜f6  
 ♜d2 4. ♜e5 ♜c1 5. ♖a2 ♜b2 6. ♖g8  
 a2 7. ♖:a2 ♜:a2 -+

1... ♜f6! 2. ♖g8!! ♜e5 3. ♜g7  
 ♜d4 4. ♜f6 ♜c3 5. ♜e5 ♜b2 6.  
 ♜d4 a2 7. ♖:a2 ♜:a2 8. ♜c3 =

580.

Nadareishvili, 1958

Themes-64, III. Pr.



=

As the black pieces are scattered throughout the board, is difficult to see a way to organize the defense. But gradually they will cooperate, leading to perpetual check.

1. ♜b4+ ♜a5 2. ♜c6+ ♜a4 3.  
 ♜b6+ ♜a3 4. ♜c4+ ♜a2 5. ♖f3!

5. ♜b4+?

5... ♜:f3

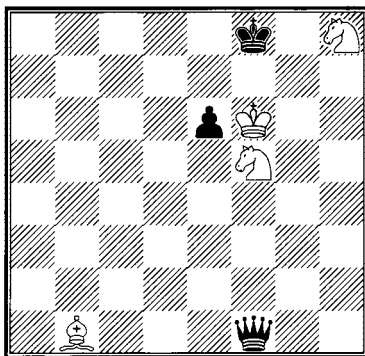
5... ♜f8+ 6. ♜h7 ♜f7+ 7. ♜h8  
 ♜:c4 8. ♖d5 =

6. ♜b4+ ♜a1 7. ♜c2+ ♜a2 8.  
 ♜b4+ =

581.

G. Nadareishvili, 1961

Problem, II. Pr.



=

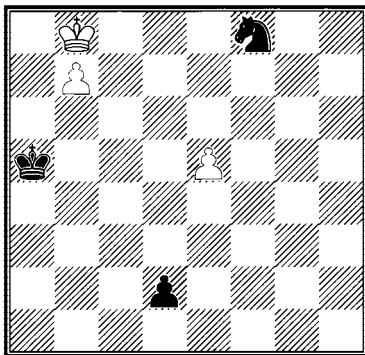
1. ♜g6+ ♜g8 (1... ♜e8 2. ♖d3  
 ♜:d3 3. ♜g7+ ♜d8 4. ♜:e6+ ♜c8 5.  
 ♜e7+ ♜b8 6. ♜c6+ ♜a8 7. ♜ed8 =)  
 2. ♜ge7+ ♜h7 3. ♜:e6 ♜:b1 4.  
 ♜f7=

Positional draw. In one of the variants the Black King is a locked on h7 and h8 squares and in the other, in the a8 corner of the board.

582.

G. Nadareishvili, 1970

64, II. Pr.



=

**1. ♔a8!**

1. ♖c8? d1♔ 2. b8♗ ♖d7 #;

1. ♖a7? ♘d7 2. e6 d1♔ 3. e:d7 ♗d7 -+

**1... ♘d7 2. e6 d1♔**

2... ♘b6+ 3. ♖a7;

2... ♘b8 3. e7= (3. ♖:b8? d1♔ 4. e7 ♖b6 -+)

**3. e:d7 ♗:d7**

3... ♖a6 4. b8♘+ ♖b6 (4... ♖b5

5. ♖b7=) 5. d8♗+ ♗:d8 =

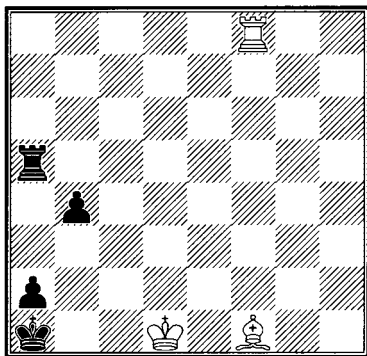
**4. b8♗ ♖a6 5. ♗d6+! ♗:d6 =**

An interesting miniature with two different stalemate positions.

583.

**G. Nadareishvili, 1971**

Georgia, I. Pr.



=

It is very difficult for White to neutralize the enemy's very strong pawns. However, when the "a" pawn is promoted, a saving positional stalemate arises.

**1. ♔c4**

1. ♖b8? ♖b2 -+;

1. ♖c2? ♖c5+ 2. ♖b3 ♖c3+ 3. ♖:b4 ♖b2 4. ♖a8 ♖b3+ 5. ♖c5 (5. ♖c4 ♖a3) 5... ♖a3 -+

**1... ♖c5**

1... ♖b1 2. ♖b8 ♖a4 3. ♔:a2+ ♖:a2 4. ♖c2 ♖a3 5. ♖b1 =;

1... ♖b2 2. ♖f2+

**2. ♔g8!**

2. ♔e6? ♖b1 3. ♖b8 ♖c1+ 4. ♖d2 ♖c2+ 5. ♖d1 a1♔ 6. ♖:b4+ ♖b2 7. ♖c4 ♖b6 8. ♖c1+ ♖b2 9. ♖:a1 ♖d6+ 10. ♖e2 ♖:e6+ -+

**2... ♖b1 3. ♖b8 ♖c1+ 4. ♖d2 ♖c2+ 5. ♖d1 a1♔ 6. ♖:b4+ ♖b2 7. ♖c4!**

△8. ♖c1

**7... ♖c2 8. ♖b4+**

8. ♖:c2? ♗d4+

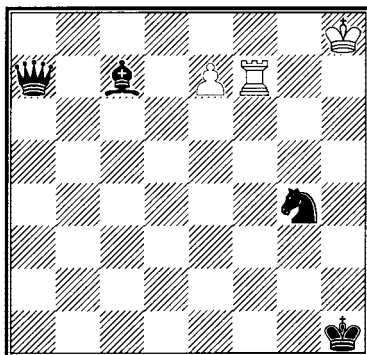
**8... ♖b2 9. ♖c4 =**

Positional draw.

584.

**G. Nadeshvili, 1975**

Mhedruli, I. Pr.



=

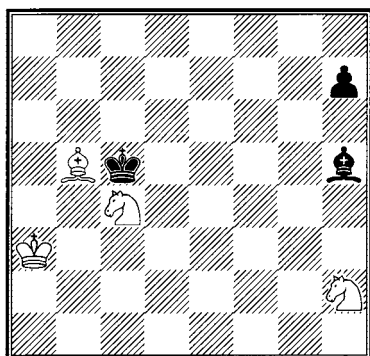
**1. e8♗**

1. ♖h7+? ♖g2 2. e8♗ ♔e5+ -+

- 1... ♔e5+ 2. ♚:e5!  
 2. ♚h7? ♜f6+; 2. ♚g8? ♜h6+ 3.  
 ♜f8 ♚c5+ 4. ♚e7 ♔d6 5. ♚a8+ ♚h2  
 6. ♚a2+ ♚g3 -+  
 2... ♚a8+ 3. ♚f8 ♚:f8+ 4. ♚h7  
 ♚f7+  
 4... ♜:e5 =  
 5. ♚h8 ♚f8+ 6. ♚h7 ♚h6+ 7.  
 ♚g8 ♚g6+  
 7... ♜:e5 =  
 8. ♚h8 ♚h6+ 9. ♚g8 =  
 Perpetual stalemate.

585.

G. Nadareishvili, 1975  
 Suomen Shakki, I. Pr.



+ -

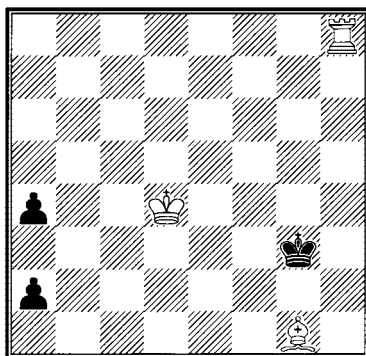
Can manages White to retain the material advantage, needed for the victory?

1. ♔a6 ♔e2 2. ♚b3 ♔d1+  
 3. ♚b2! ♔e2 4. ♚c3 ♔h6 5. ♚b3  
 ♔d1+ 6. ♚b2! ♔e2 7. ♚c3 ♔h5 8.  
 ♚b3 ♔d1+ 9. ♚b2! ♔e2 10. ♚c3  
 ♔h4 11. ♚b3 ♔d1+ 12. ♚b2! ♔e2  
 13. ♚c3 ♔h3 14. ♚b3 ♔d1+ 15.  
 ♚b2 ♔e2 16. ♚c3 +-

586.

G. Nadareishvili & V. Neidze,  
 1987

P. Kazantsev Jubilee, Special Prize



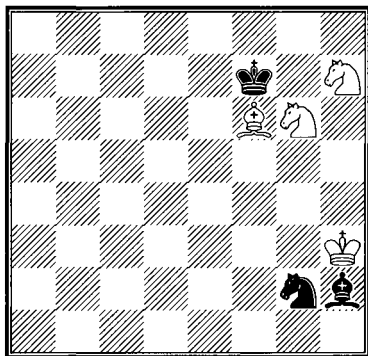
=

1. ♚g8+  
 1. ♔h2+? ♚g2-+;  
 1. ♔f2+? ♚g2-+  
 1... ♚h3 2. ♚h8+ ♚g4 3. ♚g8+  
 ♚h5 4. ♚h8+ ♚g6 5. ♚g8+ ♚f7 6.  
 ♚g7+ ♚e6  
 6... ♚:g7 7. ♚c4 a1 ♚ 8. ♔d4+ =  
 7. ♚g6+ ♚d7  
 7... ♚f5 8. ♚f6+ =  
 8. ♚g7+ ♚c6 9. ♚g6+ ♚b5 10.  
 ♚b6+  
 10. ♚g5+? ♚b4 -+  
 10... ♚a5 11. ♚c4 a1 ♚ 12.  
 ♚b5+ ♚a6 13. ♚b6+ ♚a5 14.  
 ♚b5+ =

587.

**P. Sobolevski, 1951**

Sahmaty v SSSR



+-

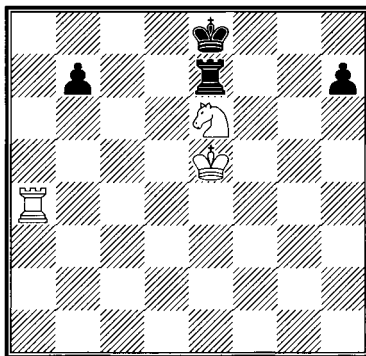
The fight in this study ends with a surprising “Two-Knights” mate.

1.  $\text{N}h8+$   $\text{K}g8$  2.  $\text{K}:g2!$
  2.  $\text{K}:h2?$   $\text{N}e3 =$
  - 2...  $\text{K}f4$  3.  $\text{N}g6$   $\text{K}h6$  4.  $\text{N}g5$   
 $\text{K}g7$  5.  $\text{N}e7+$ !
  5.  $\text{K}d8?$   $\text{K}f6$  6.  $\text{K}:f6 =$
  - 5...  $\text{K}h8$
  - 5...  $\text{K}f8$  6.  $\text{N}e6+$   $\text{K}f7$  7.  $\text{K}:g7$
  - +-
  6.  $\text{N}f7+$   $\text{K}h7$  7.  $\text{K}h4$   $\text{K}f6$  8.  
 $\text{N}g5+$
  8.  $\text{K}:f6 =$
  - 8...  $\text{K}h6$  9.  $\text{N}g8+$   $\text{K}h5$  10.  
 $\text{N}:f6+$   $\text{K}:h4$  11.  $\text{N}f3\#$
- An unique study!

588.

**E. Paoli, 1952**

La Scacchiera



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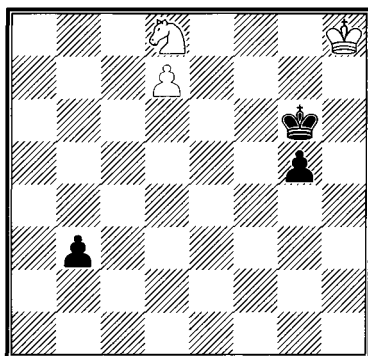
1.  $\text{K}a8+$   $\text{K}d7$  (1...  $\text{K}f7$  2.  $\text{K}f8+$   
 $\text{K}g6$  3.  $\text{K}f6+$   $\text{K}h5$  4.  $\text{K}d6$   $\text{K}e8$  5.  
 $\text{N}g7+$   $\text{K}g5$  6.  $\text{N}:e8$ ) 2.  $\text{K}d8+$   $\text{K}c6$
3.  $\text{K}d6+$   $\text{K}b5$  4.  $\text{K}f6$   $\text{K}e8$  5.  $\text{N}c7+$   
 $\text{K}c5$  6.  $\text{N}:e8$  +-

Two beautiful variants, with a very clear play, which don't require comments.

589.

**K. Peronase, 1954**

L'Echiquier de Paris, IV. Pr.



+-

1. ♘c6

1. ♘e6? b2 2. d8♙ b1♙ 3. ♙:g5+ ♙f7

1... b2 2. d8♙ b1♙ 3. ♙e8+ ♙h6

3... ♙f5 4. ♙f7+ ♙g4 5. ♘e5+ ♙h4 6. ♙f2+

4. ♙e6+ ♙g6

4... ♙h5 5. ♙h3+ ♙g6 6. ♙h7+

5. ♙h3+ ♙h5 6. ♙d7 ♙g6+

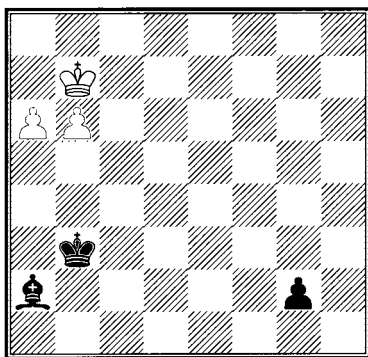
6... ♙g6 7. ♘e5! ♙f6+ 8. ♙g8

7. ♙g8 ♙f6 8. ♙e7+ ♙f5 9. ♙e5+ ♙g4 10. ♙e2+ ♙h4 11. ♙h2+ ♙g4 12. ♘e5+ +-

590.

F. Richter, 1953

Ceskoslovensky Šach, II. Pr.



=

1. a7 ♙b2 2. ♙b8

2. ♙c7? g1♙ 3. a8♙ ♙g3+ 4. ♙d7 ♙g7+ 5. ♙d6 ♙f6+ 6. ♙c7 ♙e5+ 7. ♙d7 ♙e6+ +-

2... ♙d5 3. b7 g1♙ 4. a8♙ ♙b6 5. ♙c8 ♙e6+ 6. ♙b8 ♙d7 7. ♙a5! ♙:a5 =

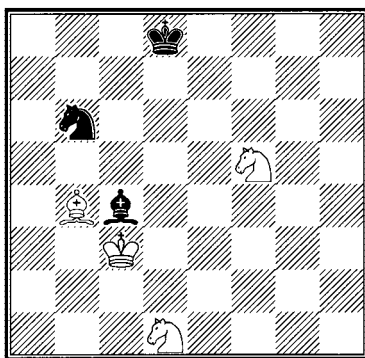
+

1. ♙b3+! ♙a3! 2. g8♙ ♙d4+ 3. ♙g7 ♙d8+ 4. ♙g8 ♙d4! 5. ♙d5! ♙:d5 6. ♙c3+ +-

592.

F. Richter, 1952

Ceskoslovensky Šach, I. Pr.



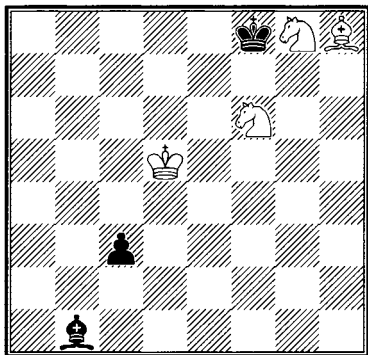
+ -

1. ♙a5 ♙c7 2. ♘b2 (Δ3. ♘a4) 2... ♙b5 3. ♘d4 (3. ♙b4? ♙d7) 3... ♙b7 4. ♘:b5 ♙a6 5. ♘c7+ (5.

♔b4 ♘d5+ 6. ♔a4 ♘b6+) 5... ♔:a5  
6. ♔b3 ♖d7 7. ♘c4 #

593.

F. Richter, 1953  
Ceskoslovensky Šach

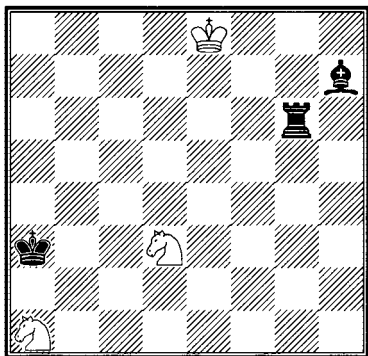


+—

1. ♘h6 c2 2. ♘h7+ ♔e8 (2...  
♔e7 3. ♘f6+ ♔e8 4. ♘b2) 3. ♘b2  
c1 ♖ 4. ♘f6+ ♔e7 5. ♘hg8+ ♔f8  
6. ♘:c1 ♘a2+ 7. ♔e5 ♘:g8 8.  
♘h6+ ♔f7 9. ♔f5+—

594.

F. Richter, 1955  
Ceskoslovensky Šach, II. Pr.



=

The two Knights, away from their King, are trying to approach. Along the way one of them is caught, but the second will be an invaluable aid.

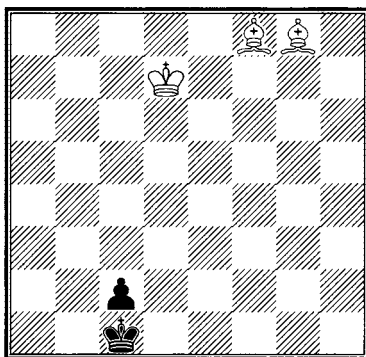
1. ♘c2+ ♔b3 2. ♘d4+ ♔c3 3.  
♘f4!

3. ♔e2+? ♔d2 4. ♔f7 (4. ♘df4  
♖g4) 4... ♖a6 5. ♘df4 ♔e3—+

3... ♖g8+ 4. ♔f7 ♔:d4 5. ♘e6+  
♔e5 6. ♘f8 ♖h8 7. ♔g7 ♖g8+ 8.  
♔f7=

595.

A. Cheron, 1927



+—

(adaptation)

1. ♘g7!

1. ♘a3+? ♔b1 2. ♘h7 ♔a2 3. ♘c1  
♔b1 4. ♘h6 ♔b2 5. ♘g7+ ♔b3 6.  
♘g8+ ♔a3 7. ♘h6 ♔b2 =

1... ♔d1

1... ♔d2 2. ♘h6+ ♔c3 3. ♘c1  
♔d3 4. ♘h7+

2. ♘b3 ♔d2 3. ♘a4!

3. ♘h6+? ♔c3 4. ♘a4 ♔b2 5.  
♘g7+ ♔b1 =

3... ♔c1

- 3... c1♖ 4. ♔h6+ +-;  
 3... ♖d3 4. ♔h6 ♖c3 5. ♔c1  
**4. ♔c6! ♖d1**  
 4... ♖b1 5. ♔e4 +-  
**5. ♔f3+ ♖d2 6. ♔h6+ ♖c3 7.**

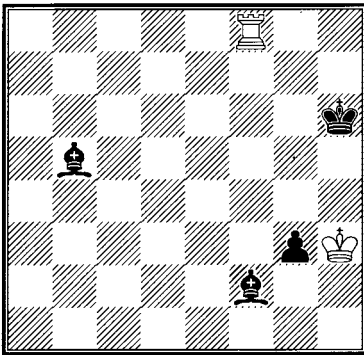
**♔c1**

7. ♔g7+? ♖b3 8. ♔d5+ ♖a3 =  
**7... ♖b3 8. ♔e4 +-**

596.

**D. Nikolaev, 1952**

Sahmaty v SSSR, I. Mention



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(improvement by **A. Cheron in 1962**)

In **D. Nikolaev's** study the White Rook is on f7, and the Black Bishop on c4. Relocating these pieces, **A. Cheron** introduced a few traps in this study.

**1. ♖f3!**

1. ♖f7? ♖g6 2. ♖f3 ♔f1+ 3. ♖h4 g2+ 4. ♖:f2 g1♖ 5. ♖g2+ ♔:g2 +-;

1. ♖g2? ♔c6+ 2. ♖h3 g2 3. ♖f6+ ♖g7! 4. ♖f4 g1♖ 5. ♖f7+ ♖h6 6. ♖h7+ ♖g5 7. ♖g7+ ♖f4 8. ♖f7+ ♖e3+-;

1. ♖g8? ♔f1+;

1. ♖f4? ♔f1+ 2. ♖h4 ♔e2! 3. ♖h3 ♖g5 +-

**1... ♔d7+**

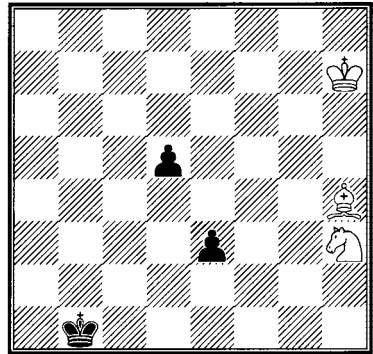
- 1... ♔f1+ 2. ♖h4 g2+ 3. ♖:f2 g1♖  
 4. ♖f6+! ♖h7 5. ♖h6+! ♖g7 6. ♖g6+!  
 ♖:g6= (6... ♖:g6=)

**2. ♖g2 ♔c6 3. ♖f1 ♔:f3 =**

597.

**A. Cheron, 1964**

Journal de Geneve



+ -

**1. ♖f4 d4 2. ♔f6!**

2. ♖g6 ♖c2 3. ♖f5 d3 =

**2... e2 3. ♖d3!**

3. ♖:e2? d3 4. ♖c3+ ♖c2 =

**3... ♖c2 4. ♖e1+ ♖d2**

4... ♖d1 5. ♔h4;

4... ♖c3 5. ♖g6

**5. ♔h4 d3 6. ♖g6 ♖c3**

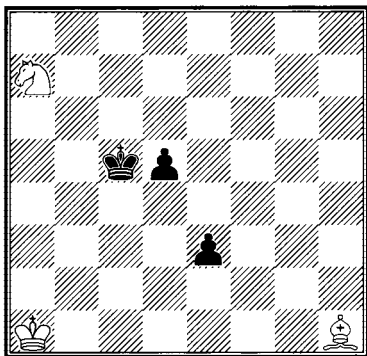
6... ♖e3 7. ♔g5+ ♖f2 8. ♔d2

- 7. ♔d8 ♖d2 8. ♔a5+ ♖e3 9.**  
**♖f5 d2 10. ♔b6 #**

598.

**E. Puhakka, 1965**

Finland, I. Pr.



+-

From the material point of view, the construction and the idea are the same as in the 597 study.

1. ♔f3 ♕d4

△3... ♕d3

2. ♔e2 ♕c3 3. ♖b5+ ♕d2 4.

♖d4 ♕c3 5. ♖f5!

5. ♖e6? d4 6. ♖f4 ♕d2 7. ♕b2 d3

8. ♔:d3 e2 9. ♔:e2 ♕e3 =

5... ♕d2

5... d4 6. ♔a6

6. ♖g3 d4 7. ♔h5! ♕c2

7... d3 8. ♖f1+

8. ♖f1! ♕c1

8... ♕d3 9. ♕b2 e2 10. ♔g6+ ♕c4

11. ♖d2+ ♕d5 12. ♖f3 +-

9. ♕a2 ♕c2 10. ♕a3 ♕c3 11.

♕a4 ♕c4 12. ♕a5 ♕d3 13. ♕b4

e2

13... ♕e4 14. ♕c4 d3 15. ♔g6+

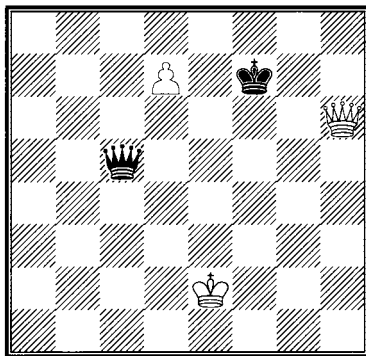
♖f3 16. ♕:d3 +-

14. ♔g6#

599.

**V. Proskurovski, 1961**

Themes-64



+-

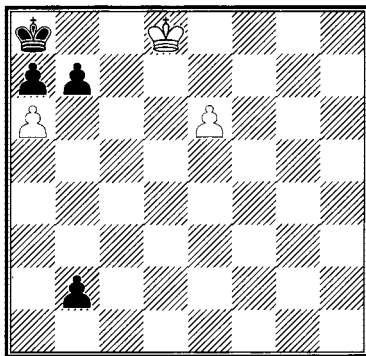
(correction by J. van Rejk)

1. ♖h7+ (1. d8♖? ♖f2+ =) 1...  
 ♕e6 2. d8♖+ (2. d8♖? ♖h5+ =)  
 2... ♕d5 3. ♖f7+! (3. ♖g8+? ♕e4  
 4. ♖g4+ ♕d5 5. ♖e6+ ♕d4 =) 3...  
 ♕e4 4. ♖f3+ ♕e5 5. ♖h5+ ♕d6  
 (5... ♕d4 6. ♖e6+) 6. ♖b7+ +-

600.

**V. Proskurovski, 1965**

Szachy, I-II. Pr.



+-

The thematic contest, in which this study competed, is related to the D. Joseph's 436 study.

1. e7 b1 ♖ 2. e8 ♖ ♗h7 3. ♔c8 ♖g7

3... ♖e4 4. ♔c7+ ♗:e8 5. a:b7 #

4. ♖d8 ♖f7

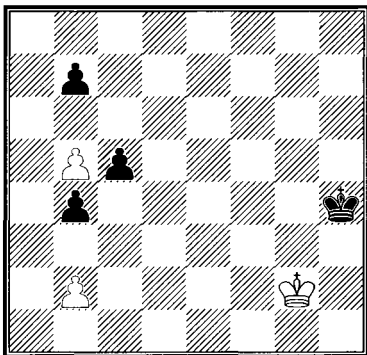
4... ♖h7 5. ♖f8

5. ♖h8 ♖e7 6. ♖g8 +-

△6... ♖d6 7. ab7 #

601.

V. Proskurovski, 1968  
Problemista, I. Mention



=

1. ♔f3 ♔g5 2. ♔e4 ♔f6 3. ♔d5 b6 4. ♔c4!

4. ♔c6? c4 5. ♔:b6 c3 +-

4... ♔e5 5. ♔b3

5. b3 ♔f4! +- (5... ♔e4 =)

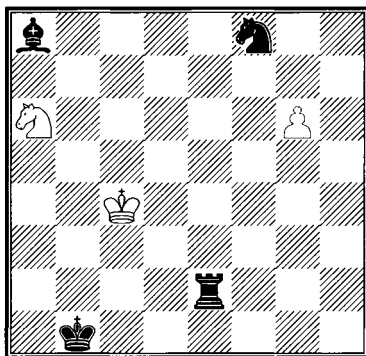
5... ♔d4 6. ♔a4 ♔d3

6... b3 7. ♔:b3 ♔d3 8. ♔a4 ♔c4 9. b4 =

7. b3 c4 8. b:c4 ♔:c4 =

602.

A. Kopnin, 1953  
Ceskoslovensko, II. Pr.

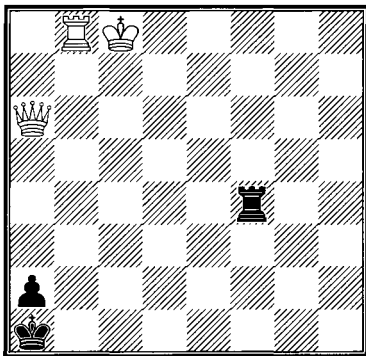


=

1. g7 ♔d5+! 2. ♔:d5 ♔g6! (2... ♔h7 3. g8 ♔ =; 2... ♔d7 3. g8 ♔ =)  
3. g8 ♔e8 4. ♔f6 (4. ♔h6? ♔f4+ △5... ♔f6 +-)  
4... ♔f4+ 5. ♔d4 ♔e6 6. ♔d5! ♔:d5 (6... ♔e2+ 7. ♔d3 ♔c1+ 8. ♔d2 ♔:a6 9. ♔c3+ ♔b2 10. ♔d1+ ♔b1 11. ♔c3+ =) 7. ♔c5 ♔d6 8. ♔e5 ♔d8 9. ♔e6 ♔d7 10. ♔c5 =

603.

P. Henacker, 1938  
Deutsche Schachblätter



+ -

An unusual force balance: despite the of White's great material advantage, the victory is obtained only with some subtleties, because of the many stalemates possibilities.

1. ♖h6! ♜f8+

1... ♜c4+ 2. ♔b7 ♜b4+ 3. ♔c6 ♜c4+ 4. ♔b5 ♜c5+ 5. ♔b6 +-

2. ♔c7

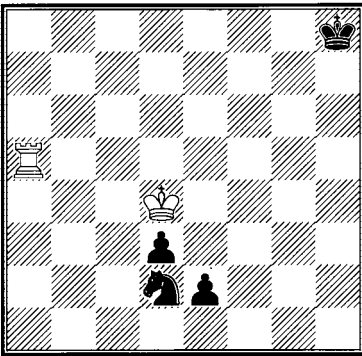
2. ♔d7!?

2... ♜:b8 3. ♖c1+ ♜b1 4. ♖c3+ ♜b2 5. ♖d4 ♔b1 6. ♖d1 #

604.

P. Henacker, 1956

Deutsche Schachzeitung



=

1. ♜a8+□

1. ♜a1? ♜b1!; 1. ♜e5? ♜e4!

1... ♔g7 2. ♜a7+ ♔f6 3. ♜a6+ ♔e7

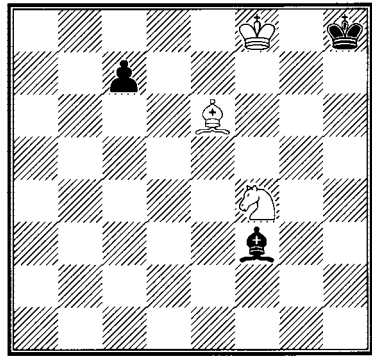
3... ♔f5 4. ♜a5+ ♔f4 5. ♜e5

4. ♜a7+ ♔d6 5. ♜a6+ ♔c7 6. ♜a7+ ♔b6 7. ♜a1! =

605.

R. Skuia, 1956

Letland, I. Pr.



+—

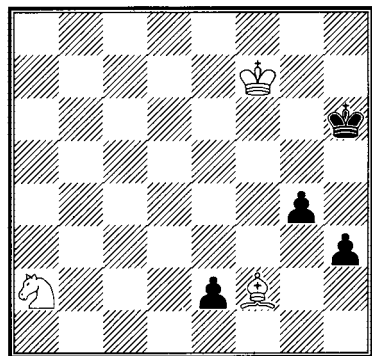
A position with few material, in which White is using an ingenious mate-net existence.

1. ♜h3! ♜e4 2. ♜g5 ♜g6  
3. ♜d5 c6 4. ♜e6! (4. ♜:c6? ♜c2  
△5... ♜b3=) 4... c5 5. ♜c4 ♜c2 6.  
♜g8 ♜g6 7. ♜h7! ♜:h7 (7... ♜h5  
8. ♜e4 c4 9. ♜f5 c3 10. ♜c2 +-) 8.  
♜f7#

606.

P. Heiskanen, 1952

Suomen Shakki, I. Pr.



=

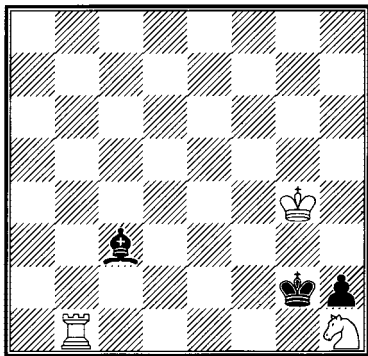
1. ♖c3 h2 2. ♗e4 h1 ♚ 3. ♙e3+ ♜h5

3... ♜h7 4. ♗g5+ ♜h6 5. ♗e4+  
 4. ♗g3+ ♜h4 5. ♗:h1 e1 ♚  
 5... g3 6. ♙d2 g2 7. ♙e1+ ♜h3 8.  
 ♗f2+ ♜h2 9. ♗g4+ ♜h1 10. ♗f2+ ♜g1 11. ♗d3 ♜f1 12. ♙f2=  
 6. ♙f2+ ♚:f2+ 7. ♗:f2 g3 8.  
 ♗d3 g2 9. ♗e1 g1 ♚ 10. ♗f3+ =

607.

P. Breiger, 1962

American Chess Quarterly, Mention



+ -

A study of theoretical importance.

1. ♚d1

1. ♚c1? ♙e5 2. ♚d1 ♙c7! =

1... ♙e1

1... ♙e5 2. ♚d2+ ♜:h1 3. ♜f3

2. ♚c1 ♙a5

2... ♙d2 3. ♚c2 ♜:h1 4. ♚:d2 ♜g1

5. ♜g3 + -

3. ♗g3 ♙b6 4. ♚c2+ ♜g1

4... ♙f2 5. ♚b2 ♜g1 6. ♜f3 + -

5. ♗e2+!

5. ♜h3? h1 ♚+ 6. ♗:h1 ♜:h1 =

5... ♜f1 6. ♗f4 ♙f2 7. ♚c1+ ♙e1 8. ♗h5 ♜g2

8... h1 ♚ 9. ♗g3+ + -;

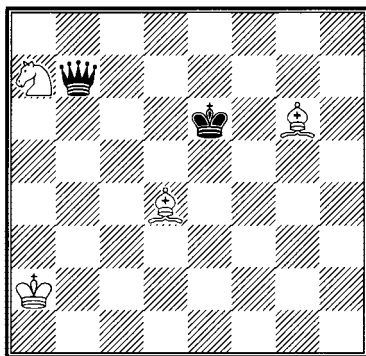
8... h1 ♗ 9. ♜f3 + -

9. ♚c2+ ♜g1 10. ♗g3 ♙a5 11. ♜h3 + -

608.

J. Pospíšil, 1955

Ceskoslovensky Šach, I. Pr.



=

1. ♙c3! ♚g2+

1... ♚a7+ 2. ♜b2 ♚f2+ (2... ♚b7+ 3. ♜c1 ♚h1+ 4. ♜b2 ♚g2+ 5. ♙c2 ♙d5 6. ♜b3 ♚e2 7. ♙b1=) 3. ♜b3 ♙d5 4. ♙b1 Lolli's position-draw;

1... ♙d5 2. ♙d3 ♜c5 3. ♗c6 ♚c6 4. ♜b2=

2. ♙b2 ♚g6

2... ♚d5+ 3. ♜a3! ♚f3+ 4. ♜a2 ♚g2 5. ♙b1=

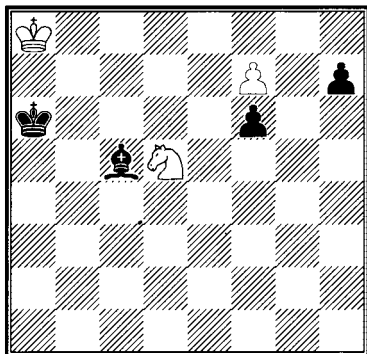
3. ♗b5 ♙d5 4. ♗d4 = Karstedt's position-draw

An interesting conjunction of two theoretical positions of Karstedt and Lolli.

609.

L. Nevitski, 1951

Bulletin Ouvrier des Echecs, IV. Pr.



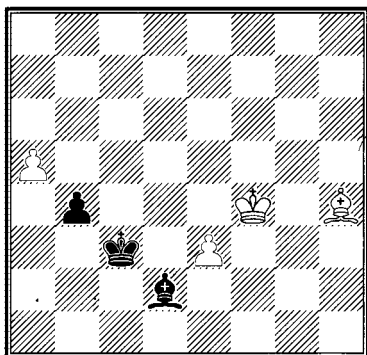
+ -

1. ♖e3! h5 2. ♖f5 ♖b6 3. ♖b8  
 ♖c6 4. ♖c8 h4 (4... ♖d5 5. ♖d7) 5.  
 ♖:h4 ♖d5 (Δ6. ♖g6) 6. ♖d7 ♖f8  
 7. ♖f5 ♖e4 8. ♖e8+ -

610.

P. Vasilchikov, 1952

Ukraina, II. Pr.



+ -

1. a6 ♖d3 2. ♖f2 b3 3. a7  
 ♖:e3+

- 3... b2 4. a8 ♖ ♖c2 5. ♖e4+ ♖c1  
 6. ♖e1 ♖:e1 7. ♖c4+ ♖d1 8. ♖f3  
 ♖d2 9. ♖b3+ ♖c1 10. ♖e2 + -

4. ♖:e3 b2 5. a8 ♖! + -

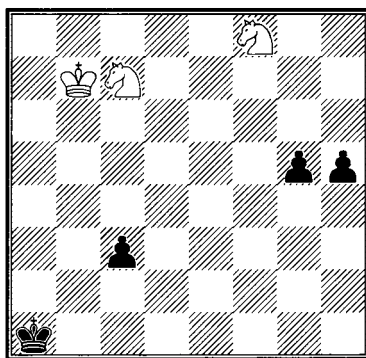
5. a8 ♖? b1 ♖ 6. ♖e4+ ♖e2 7. ♖:b1

=

611.

B. Breider, 1966

Joseph's Memorial, III. Pr.



=

Each Knight has its sphere of influence and its responsibility: the c7 Knight is dealing with the c3 pawn and the second with the g5 and h5 pawns.

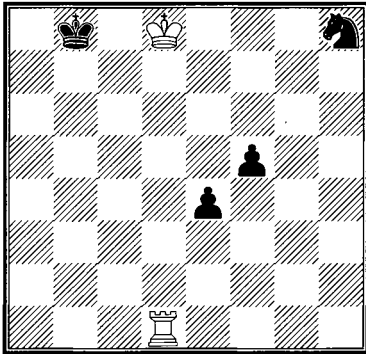
1. ♖b5 c2 2. ♖d4 c1 ♖

2... ♖b1 3. ♖:c2 ♖:c2 4. ♖e6! g4  
 5. ♖g7! g3 (5... h4 6. ♖f5 h3 7. ♖e3+  
 ♖d3 8. ♖:g4=) 6. ♖f5 g2 7. ♖e3+ =

3. ♖b3+ ♖b2 4. ♖:c1 ♖:c1 5.  
 ♖h7 g4 6. ♖f6 g3 7. ♖:h5 g2 8.  
 ♖f4 g1 ♖ 9. ♖e2+ =

612.

**P. Ljungmann, 1945**  
Suomen Shakki, III. Pr.



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Usually, in such type of positions, White is fighting to draw. But here he wins.

**1. ♖b1+ ♔a7 2. ♔c7 ♔a6 3. ♔c6 ♔a5**

3... ♔a7 4. ♖b7+ ♔a8 5. ♔c7 ♠6. ♖bl

**4. ♔c5 ♔a4**

4... ♔a6 5. ♖b6+ ♔a7 6. ♖h6 +-

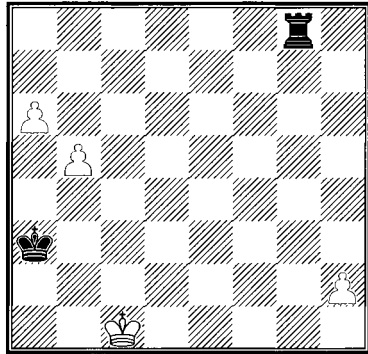
**5. ♔c4 ♔a5**

5... ♔a3 6. ♖b3+ ♔a2 7. ♔c3 ♠g6  
8. ♖b2+ ♔a1 9. ♔c2 ♠6 10. ♖b8

**6. ♖b5+ ♔a6 7. ♖:f5! ♔b7 8. ♖f6 ♔c7 9. ♖h6 ♠f7 10. ♖h7 +-**

613.

**G. Liubchenko, 1948**  
Sahmaty v SSSR, II. Mention



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**1. b6**

1. a7? ♖b4 2. b6 ♔c3 3. ♔d1 ♔d3  
4. ♔e1 ♔e3 5. ♔f1 ♖f8+ 6. ♔g2 ♖g8+  
7. ♔h3 ♔f3 8. ♔h4 ♔f4 9. ♔h5 ♔f5  
10. ♔h6 ♔f6 11. ♔h7 ♖a8 12. h4 ♔e6  
13. ♔g6 ♖g8+ 14. ♔h6 ♔f6 15. ♔h7  
♖a8! 16. h5 ♔e6 17. ♔g6 ♖g8+ 18.  
♔h6 ♔f6 19. ♔h7 ♖a8 20. h6 ♖e8 =

**1... ♖b4 2. b7! ♔c3 3. ♔d1  
♔d3 4. ♔e1 ♔e3 5. ♔f1 ♖f8+ 6.  
♔g2 ♖g8+ 7. ♔h3 ♔f3 8. ♔h4  
♔f4 9. ♔h5 ♔f5 10. ♔h6 ♔f6 11.  
♔h7 ♖b8 12. h4 ♔e6 13. ♔g6!  
♖g8+ 14. ♔h6! ♔f6**

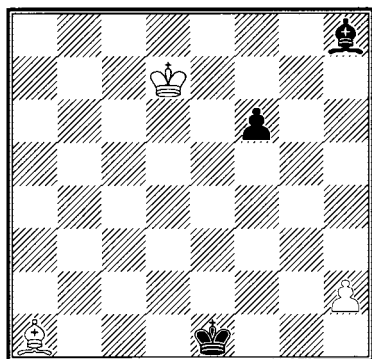
14... ♖h8+ 15. ♔g7 ♖b8 16. h5  
♔d6 17. h6 ♔c6 18. h7

**15. ♔h7 ♖b8 16. h5 ♔e6 17.  
♔g7 ♔d6 18. h6 ♔c6 19. h7 +-**

614.

**D. Godes, 1959**

Sahmatnaia Moskva, I. Pr.



+—

1. ♖e7! ♖f2

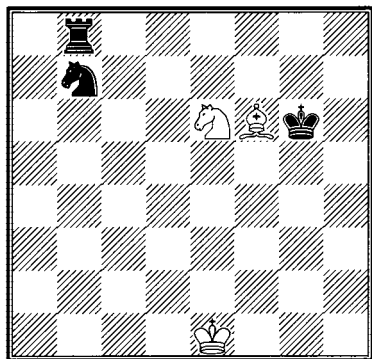
1... ♙g7 2. ♙:f6 ♙h6 3. ♖f7 ♖f2  
4. ♖g6 +—

2. ♙:f6 ♖g2 3. h4 ♖g3 4. h5  
♖g4 5. h6 ♖h5 6. ♙g7 ♖g6 7.  
♖f8 ♖h7 8. ♖f7+—

615.

**F. Bondarenko & A. Kakovin, 1954**

Sahmaty v SSSR, II. Pr



=

The positions of the Bishop and Knight are difficult and it seems that one of the them is lost. But with an inventive White play the piece is saved.

1. ♙e7!

1. ♙e5? ♜e8 2. ♞f4+ ♖f5 3. ♞d3  
♞c5 —+

1... ♜e8

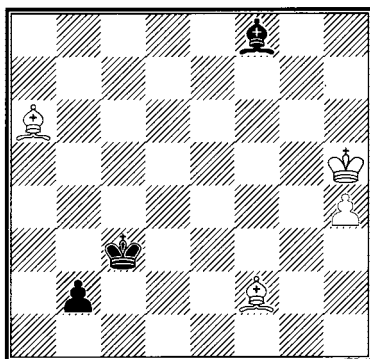
1... ♖f7 2. ♞d4 ♜e8 3. ♞f5! (3.  
♞c6? ♞d8 4. ♞:d8+ ♖:e7 5. ♞b7  
♞d7+ 6. ♖d2 ♜e5 —+) 3... ♖g6 4.  
♞h4+ ♖h5 5. ♞f5 ♖g4 6. ♞e3+!  
♞f3 7. ♞d5! =

2. ♞f4+ ♖f5 3. ♞d5 ♖e5 4.  
♞b4! ♖d4 5. ♖d2 ♖c4 6. ♞c6  
♞d5 7. ♞b4+ =

616.

**F. Bondarenko & A. Kakovin, 1957**

Ukraina, I. Pr.



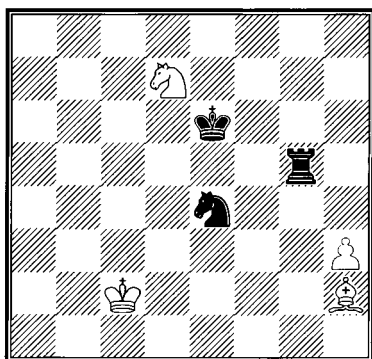
=

1. ♙e1+ ♖d4 2. ♙f2+ ♖e4 3.  
♙b7+ ♖f4 4. ♙g3+ ♖f5 5. ♙c8+  
♖f6 6. ♙e5+ ♖:e5 7. ♙f5 ♖:f5 =

617.

F. Bondarenko &amp; A. Kakovin, 1959

Romania -Ucraina Match, VI. Pr.



=

The material balance does not mean that White can make an easy draw; its pieces are under threat to be caught.

1. ♔d3 ♘f2+ 2. ♔e3!

2. ♔e2? ♘:h3 3. ♘f8+ ♔e7 -+

2... ♘d1+ 3. ♔e2!

3. ♔d2? ♔d5+ -+

3... ♘b2

3... ♘c3+ 4. ♔d3

4. ♘e5 ♔g2+ 5. ♔f1 ♔:h2 6. ♘f3 ♔h1+ 7. ♘g1

△8. ♔g2

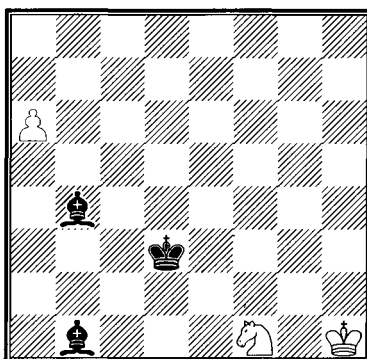
7... ♔h2 8. ♘f3 =

Positional draw.

618.

A. Kakovin, 1959

Sahmaty (Riga), II. Pr.



+-

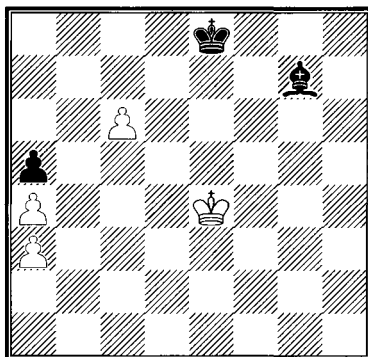
1. a7 ♔d4 2. ♘g3 ♔a2 3. ♘f5+ ♔e5 4. ♘e3 ♔b1 5. ♘g4+ ♔d4 6. ♘f6+-

The Knight keeps under control the important d5 and e4 squares. (See the 300 and 301 studies)

619.

I. Kricheli, 1954

Sahmaty v SSSR



=

**1. ♖d5 ♗d8**

1... ♙f8 2. ♖c4 ♙d6 (2... ♙:a3 3. ♗b5 ♙b4 4. ♗b6 ♗d8 5. ♗b7 ♙d6 6. ♗b6 =) 3. ♗b5 ♙c7 4. ♗a6 ♗e7! 5. ♗a7! (5. ♗b7? ♗d8 -+) 5... ♗d6 6. ♗b7 ♙d8 7. ♗c8 ♙b6 8. ♗b7 ♙c7 9. ♗c8 ♗:c6 =

**2. ♖c5!**

2. ♖c4? ♙e5 (2... ♙e5 3. ♗b5 ♙c7) 3. ♗b5 ♙c7 4. ♗a6 ♗c8 5. ♗a7 ♙d8 6. ♗a6 ♗b8 7. ♗b5 ♗a7 -+; 2. ♗d6? ♙f8+ 3. ♗d5 ♗c7 -+

**2... ♖c7**

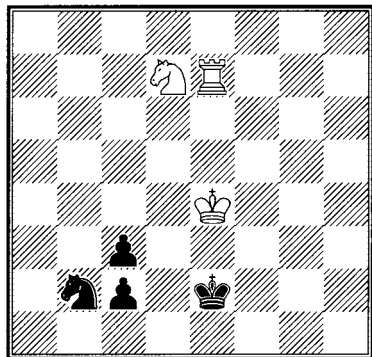
2... ♙e5 3. ♗b6 ♙c7+ 4. ♗b7 =

**3. ♗b5 ♙c3 4. ♖c5 ♗b8 5. ♗b6 ♙e1 6. ♗a6 ♖c7 7. ♗b5 ♙d2 8. ♖c5 ♙e3+ 9. ♗b5 ♙b6 10. ♗a6 ♗:c6 =**

620.

**I. Kricheli, 1972**

Problemista, I-IV. Mention



=

**1. ♖d4+ ♖f1**

1... ♗d1 2. ♖h7;  
1... ♗d2 2. ♗c5

**2. ♖f7+ ♖g2 3. ♖g7+ ♖h3 4. ♖h7+ ♖g3 5. ♖g7+ ♖h4 6. ♖h7+ ♖g5 7. ♖g7+**

7. ♖h1? ♗d1 8. ♖g1+ ♗h4 9. ♖g4+ ♗h3 -+

**7... ♖f5 8. ♖f7+ ♖g5 9. ♖g7+ ♖h6 10. ♖g1 ♗d1 11. ♖g6+! ♗h5**

11... ♗h7 12. ♖g4; 11... ♗:g6 12. ♗e5+ ♖f5 13. ♗d3 =

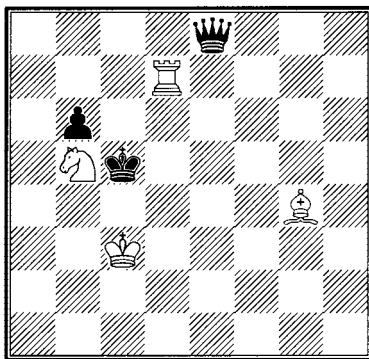
**12. ♖g4! c1♗ 13. ♗f6+ =**

Perpetual check.

621.

**R. Missien, 1954**

Rinck's Memorial, I. Pr.



+ -

**1. ♖d5+ ♖c6 2. ♙f3 ♗h8+**

2... ♗e1+ 3. ♖c2 ♗b4 (3... ♗f2+ 4. ♖d2+ ♗:f3 5. ♗d4+) 4. ♗d4+ ♖c7 5. ♗e6+ +-

**3. ♖d3!**

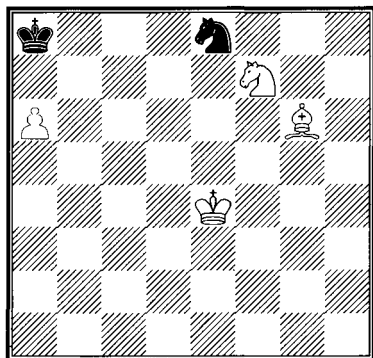
3. ♖c4? ♗g8=;  
3. ♖c2 ♗h7+ 4. ♖c1 ♗h6+ 5. ♗d1 ♗h3 =

**3... ♗b2**

- 3... ♖h7+ 4. ♙e4 ♖h3+ 5. ♚c4 +—;  
 3... ♖h3 4. ♚c4 +—;  
 3... ♖a1 4. ♚e2! ♖a6 5. ♚f2! +—  
**4. ♚e3! ♖c1+ 5. ♚f2! ♚b7 6. ♜d1+ ♚b8 7. ♜d8+!**  
 7. ♜:c1 =  
 7... ♖c8 8. ♜:c8+ +—

622.

**R. Missien, 1956**  
 Tijdschrift KNSB, I. Pr.

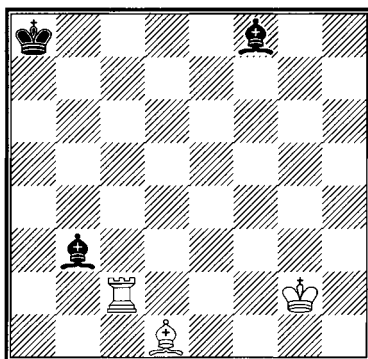


+—

- 1. ♚d5 ♜c7+**  
 1... ♖a7 2. ♚c6 ♖:a6 3. ♜e5 ♜f6  
 4. ♚d6 +—  
**2. ♚c6 ♜:a6 3. ♜d6 ♚b8**  
 3... ♜b4+ 4. ♚b5 ♜a2 5. ♚c4  
 +—  
**4. ♜b5 ♚c8**  
 4... ♜b4+ 5. ♚c5 ♜a6+ 6. ♚b6  
 ♜b4 7. ♜c3 +—  
**5. ♚b6 ♜b8 6. ♜a7+ ♚d8 7. ♚b7 ♜d7 8. ♜c6 #**

623.

**R. Missien, 1974**  
 Schakend Nederland, II. Pr.

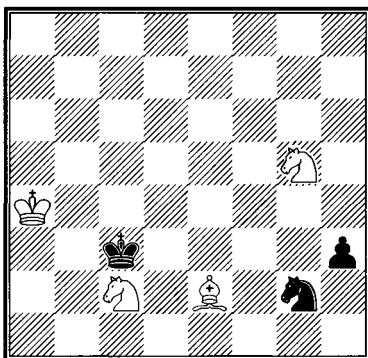


+—

- 1. ♙f3+ ♚a7 2. ♜c3 ♙e6** (2... ♙a4 3. ♜c8 ♙h6 4. ♜a8+ +—; 2... ♙a2 3. ♜c8 ♙h6 4. ♜a8+ +—) **3. ♜c6 ♙b3 4. ♚h1♝ ♙b4** (4... ♙a3 5. ♜c3) **5. ♜c1! ♙g8** (5... ♙a5 6. ♜a1 ♚a6 7. ♙e2+ ♚b6 8. ♜b1) **6. ♜g1 ♙e6 7. ♜g7+ +—**

624.

**M. Perelmann, 1954**  
 Sahmaty v SSSR



+—

The basic idea of this study is found in the 63 study of **Troitski**. **Perelmann's** merit is that he realized a subtle play to attract the adverse King to h1 corner.

1. ♖b4 h2

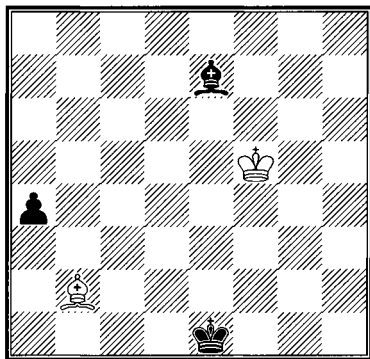
1... ♗d2 2. ♕g4 h2 3. ♜f3+ +-;  
1... ♜f4 2. ♕f3 ♗d2 3. ♜d5 +-

2. ♜e4+ ♗d4 3. ♜g3 ♗e3 4. ♕a6! ♗f2 5. ♜h1+ ♗g1 6. ♜d3 ♗:h1 7. ♜f2+ ♗g1 8. ♜h3+ ♗h1 9. ♗b5! ♜e3 10. ♕b7+ ♜g2 11. ♗c6! ♜e3 12. ♗c5+ ♜g2 13. ♗d5 ♜e3+ 14. ♗d4+ ♜g2 15. ♗e4 ♜h4 16. ♗e3+ ♜g2+ 17. ♗f3 ♜h4+ 18. ♗f2+ ♜g2 +-

625.

**J. Biuzandian, 1955**

Armenia, I. Mention



=

An elegant study, of theoretical importance. White is saved by a positional draw.

1. ♗e6 ♕f8 2. ♗d5

△3. ♗c4

2... ♗d2 3. ♗c4 ♗c2 4. ♕g7!

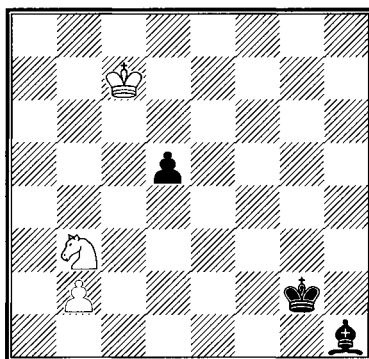
4. ♗b5? ♗b3 5. ♕c1 ♕g7 6. ♗a5 ♕f6 7. ♗b5 ♕c3+-

4... ♕e7 5. ♕f6! ♕d6 6. ♕e5!  
=

626.

**J. Biuzandian, 1975**

Armenia, Mention



+ -

1. ♜d4 ♗f2 2. b4 ♕g2 3. b5 ♕f1 4. b6 ♕a6 5. ♗b8 ♗e3 6. ♗a7 ♕c8 7. ♜f5+ ♗f3

7... ♗f4 8. ♜d6 d4 9. ♜:c8 d3 10. b7 +-

8. ♗a8! ♕a6 9. ♗b8! ♗f4

9... ♗f2 10. ♗a7 ♕c8 11. ♜d6 d4 12. ♜:c8 d3 13. ♜d6 +-;

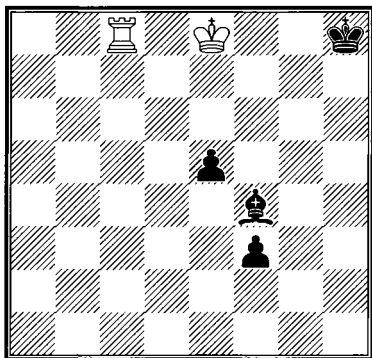
9... ♗e2 10. ♗a7 ♕c8 11. ♜d6 d4 12. ♜:c8 d3 13. ♜d6 d2 14. ♜e4 +-

10. ♗a7 ♕c8 11. ♜d6 +-

The study, published as a result of combating an idea (side solution) of another's theoretical positions of **Vecsey Z.** (1934), is of theoretical interest.

627.

V. Voinov, 1955  
Sahmaty v SSSR, II. Pr.



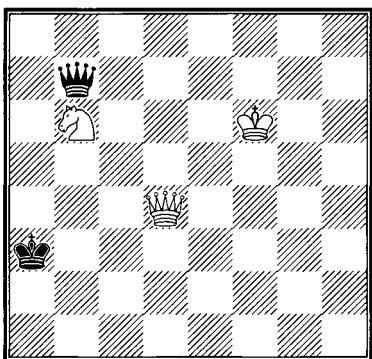
=

A famous stalemate position expressed, in this case, in an initial position with a relatively small number of pieces.

1. ♖f7+ ♔h7 2. ♖c2 e4 3. ♖f2 ♕h6 (△ 4... e3) 4. ♖f1 e3 5. ♖:f3 e2 6. ♖g3 e1 ♖ 7. ♖g7+ ♔h8 8. ♖g8+ ♔h7 9. ♖g7+ ♕:g7 =

628.

Diez del Corral, 1955  
Schach Echo, III. Pr.

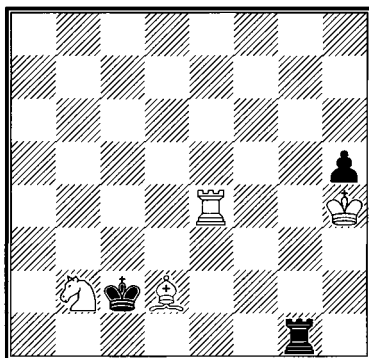


+-

1. ♖a1+ (1. ♘c4+? ♔a2 =) 1... ♔b4 (1... ♔b3 2. ♖b1+ ♔a3! 3. ♘c4+ ♔a4 4. ♖a2+! ♔b4 5. ♖b2+ ♔a4 6. ♖a3+ +-) 2. ♖b2+ (2. ♖b1+? ♔c5 3. ♘a4+ ♔d6 4. ♖:b7 =) 2... ♔c5 3. ♘a4+ ♔d6! (3... ♔c6 4. ♖c3+ ♔d5 5. ♖d3+ ♔c6 6. ♖c4+ ♔d6 7. ♖c5+ +-) 4. ♖e5+ (4. ♖:b7? =) 4... ♔c6 5. ♖c5+ ♔d7 6. ♘b6+ ♔e8 7. ♖e5+ ♔d8 (7... ♔f8 8. ♘d7+! ♖:d7 9. ♖b8+ ♖e8 10. ♖c7 +-) 8. ♖d6+ ♔e8 9. ♖e6+ ♔d8 10. ♖g8+ ♔c7 11. ♘a8+ ♔d6 12. ♖g3+ ♔c5 (12... ♔d7 13. ♖g7+ ♔c8 14. ♖f8+ ♔d7 15. ♖e7+ +-) 13. ♖c3+ ♔d6 (13... ♔b5 14. ♖b3+ +-) 14. ♖e5+ ♔d7 15. ♖e7+ +-

629.

D. Petrov, 1955  
Sovetskii sahmatnyi etjud



+-

## 1. ♖e2!

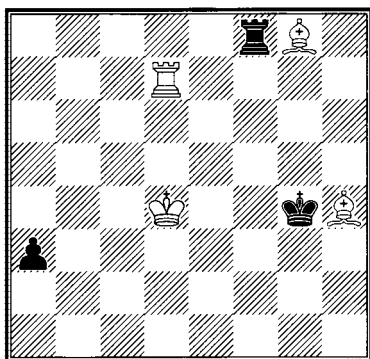
1. ♘c4? ♔d3 2. ♖f4 ♖g4+ 3. ♖:g4 h:g4 =

1... ♖h1+ 2. ♔g3 ♔:b2 3. ♕e1+! ♔c1 4. ♔g2 ♔d1 5. ♖d2+ ♔:e1 6. ♖d4! +-

630.

**D. Petrov, 1958**

Cigorin's Memorial, I. Pr.



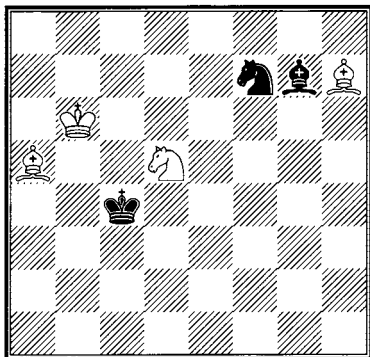
+-

1. ♖d8 a2! 2. ♗:a2 ♖f4+ 3. ♔e3  
 ♖a4 4. ♗b3 ♖b4 5. ♖d4+! ♖:d4 6.  
 ♗e7! +- For example: 6... ♖f4 7.  
 ♗e6 ♔g3 8. ♗d6. +-

631.

**A. Hildebrand, 1946**

Tidskrift för Schack, I. Pr.



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The struggle between the light  
 pieces in this study lead to a known

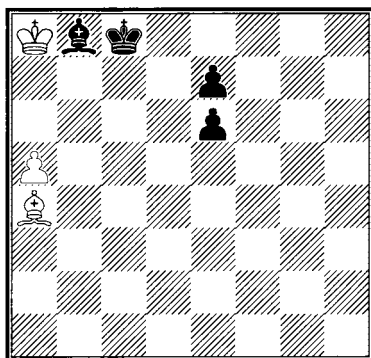
endgame position, where Black Bishop  
 will be, inevitably, lost.

1. ♖e3+ ♔b3 2. ♗f5 ♗f6 3.  
 ♗g8 ♔a4 4. ♗:f7 ♗d8+ 5. ♔a6  
 ♗:a5 6. ♗e8+ ♗b4 7. ♗e7 ♗c7  
 7... ♗d8 8. ♗c6+  
 8. ♗d5+ +-

632.

**A. Hildebrand, 1955**

Skakbladet



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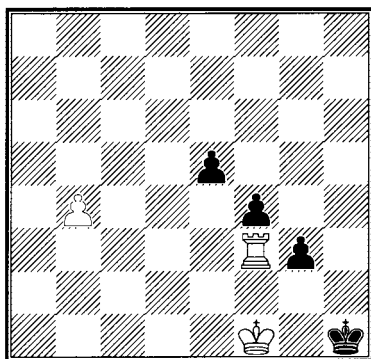
White winning in this drawish  
 position with opposite colors Bishops  
 seems incredible. Black should make  
 only one move with his Bishop to  
 draw. Unlucky, black fails to make any  
 move with it!

1. ♗d7+! ♔c7 2. ♗:e6 ♔c6  
 △3... ♔c5  
 3. ♗d7+! ♔c7 4. ♗b5 ♔c8  
 4... e5 5. ♗a6 e4 6. ♗b7 e3 7. ♗a6  
 +-  
 5. ♗a6+ ♔c7 6. ♗b7 e5 7. ♗a6  
 e4 8. ♗b7 e3 9. ♗a6 +-

633.

**A. Hildebrand, 1963**

Schackbulletinen, I. Pr.



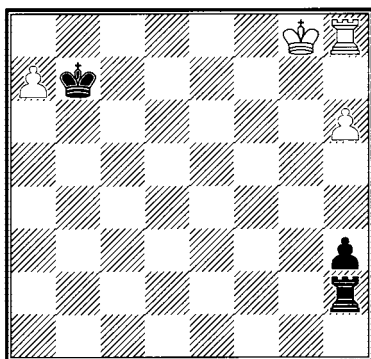
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1. ♖f2! (1. b5? g2+ 2. ♔e2 g1♙ 3. ♖f1 f3+ 4. ♔e1 ♔g2 +-) 1... g:f2□  
 (1... f3 2. ♖:f3 g2+ 3. ♔e2+-; 1... e4  
 2. ♖:f4 +-) 2. b5 e4 3. b6 e3 4. b7  
 f3 5. b8♙! +- (5. b8♙ e2+ 6. ♔:f2  
 e1♙+ 7. ♔:e1 f2+ 8. ♔:f2 =)

634.

**J. Lazar, 1956**

San Paulo, II. Pr.



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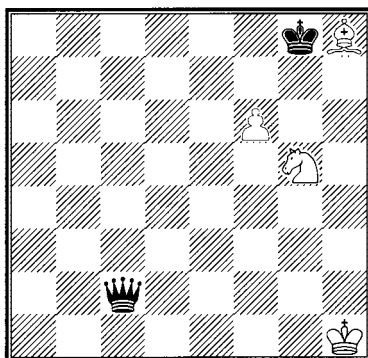
In a simple Rooks ending, unpredictable occur stalemate and pawn promotions in weaker pieces motifs.

1. ♖h7+ ♔a8 2. ♖g7 ♖g2 3. h7  
 h2 4. h8♙  
 4. h8♙ h1♙ 5. ♙:h1 =  
 4... h1♙ 5. ♖:h1 ♖h2! 6. ♖gg1!  
 +-  
 6. ♖hg1? ♖h1 =

635.

**J. Lazar, 1976**

Magyar Sakkelet, Mention



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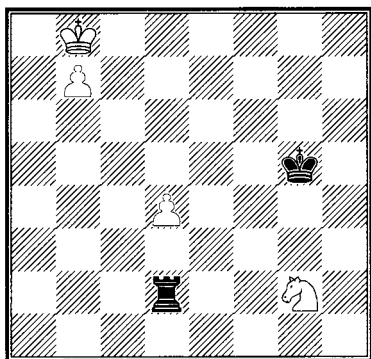
In this study White succeeds to build an ingenious fortress.

1. f7+ ♔f8 2. ♙f6 ♙f2 3. ♙d8  
 ♙g3 4. ♙f6 ♙f2 5. ♙d8 ♔g7 6.  
 ♙f6+! ♙:f6 7. f8♙+ ♔:f8  
 7... ♙:f8 8. ♙e6+  
 8. ♙h7+ =

636.

**R. Voia, 1949**

Bucuresti, I. Pr.



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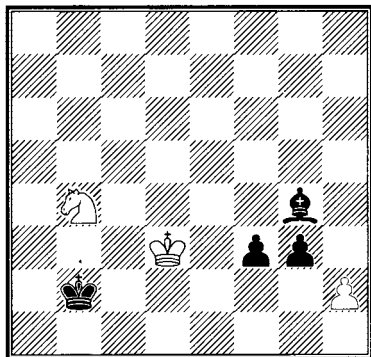
1.  $\text{d}1\text{e1}$ 1.  $\text{c}7\text{?}$   $\text{c}2+$ 

1...  $\text{d}1$  2.  $\text{c}2$   $\text{d}2$  3.  $\text{a}8$   
 $\text{c}2$  4.  $\text{b}8$   $\text{a}2+$  5.  $\text{a}7!$  (5.  
 $\text{b}7\text{?}$   $\text{b}2+$  6.  $\text{c}7$   $\text{b}8$  7.  $\text{c}7$   $\text{b}8$   $\text{c}7$   
 $\text{a}7+$  6.  $\text{a}7$  +-)

637.

**R. Voia, 1950**

Revista de Sah, I. Pr.



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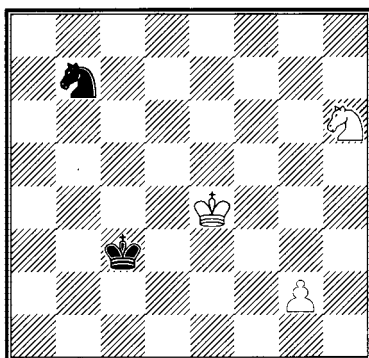
White's free Pawns are not easily to stop. The more so to find a way to salvation.

1.  $\text{e}3$  $\Delta$  1...  $\text{g}2$  2.  $\text{d}3$   $\text{c}2$  3.  $\text{f}2$ 1...  $\text{c}3!$  2.  $\text{a}2+$ !2.  $\text{d}3\text{?}$   $\text{g}2$ ; 2.  $\text{d}5+$ ?  $\text{c}4$ 2...  $\text{b}3$  3.  $\text{c}1+$   $\text{c}2$  4.  $\text{d}3$   
f24...  $\text{g}2$  5.  $\text{e}1+$ ; 4...  $\text{g}2$  5.  $\text{f}2$ 5.  $\text{f}2$   $\text{g}2$  6.  $\text{h}3!$   $\text{h}3$  7.  
 $\text{f}2$   $\text{d}2$  8.  $\text{g}1$  =

638.

**R. Voia & V. Nestorescu, 1951**

Revista de Sah, I-II. Pr.



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1.  $\text{d}5!$ 1.  $\text{g}4\text{?}$   $\text{c}4$  2.  $\text{g}5$   $\text{c}5+$  3.  $\text{e}5$   
 $\text{d}7+$  4.  $\text{f}5$   $\text{f}8$  5.  $\text{g}4$   $\text{d}5$  6.  
 $\text{f}6+$   $\text{d}6$  7.  $\text{h}7$   $\text{e}6$  =;1.  $\text{f}7\text{?}$   $\text{c}5+$  2.  $\text{f}5$   $\text{d}4$  3.  $\text{g}4$   
 $\text{d}5$  4.  $\text{g}5$   $\text{e}6$  =1...  $\text{d}3$  2.  $\text{g}4$ 2.  $\text{f}5$   $\text{d}8$  3.  $\text{e}5$   $\text{f}7+$  4.  $\text{f}6$   
 $\text{e}4$  5.  $\text{g}3+$   $\text{e}3$  =

2... ♔e3 3. g5 ♚f4 4. g6 ♜d6!  
5. ♚:d6

5. g7 ♜e8=

5... ♚g5 6. g7 ♚f6 7. ♜f5! +-

7. g8 ♚? =;

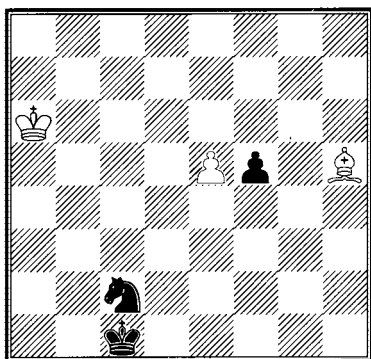
7. g8 ♚? =;

7. g8 ♚? ♚g7 =

639.

R. Voia, 1959

Bulletin ouvrier des echecs, II. Pr.



+ -

1. e6 ♜d4

1... ♜b4+ 2. ♚b5 ♜d5 3. ♚c6  
♜e7+ 4. ♚d6 ♜c8+ 5. ♚d7 ♜b6+ 6.  
♚d8 +-

2. e7 ♜e6 3. ♚b5!

3. ♚b6? ♜g7 4. ♚c5 f4 =

3... f4 4. ♚c4 ♜g7 5. ♚d3!  
♚b2 6. ♚f3 ♚b3 7. ♚e4 ♚c4 8.  
♚e5 ♚c5 9. ♚h5 f3 10. ♚:f3 ♜e8  
11. ♚d1 ♜g7

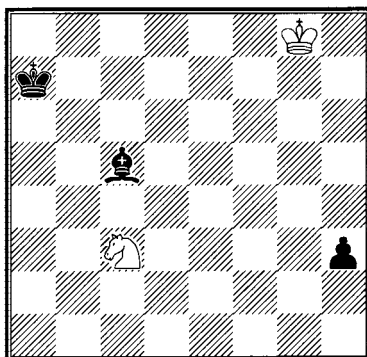
11... ♜c7 12. ♚a4 +-

12. ♚h5 +-

640.

R. Voia, 1957

Tijdschrift KNSB



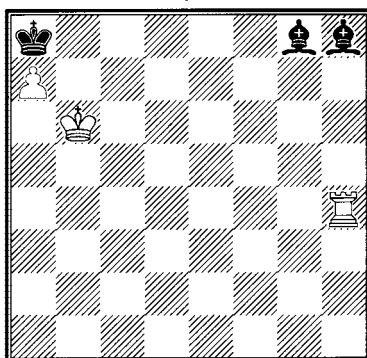
=

1. ♜e4 (1. ♜e2? ♚f2 ♚) 1... h2  
2. ♜g3 ♚d6 3. ♜h1 ♚b6 4. ♚f7  
♚c5 5. ♚e6 ♚c7 (5... ♚d4 6. ♚:d6  
♚e4 7. ♚c5 ♚f3 8. ♚d4 ♚g2 9. ♚e3  
♚:h1 10. ♚f2) 6. ♚f5 ♚d4 7. ♚g4  
(7. ♜f2 ♚g3 8. ♜h1 ♚e3 9. ♚g4 ♚c7  
10. ♚h3) 7... ♚e3 8. ♚h3 ♚f3 9.  
♜g3 ♚:g3 =

641.

E. Kvezereli, 1957

Sahmaty v SSSR



+ -

(correction)

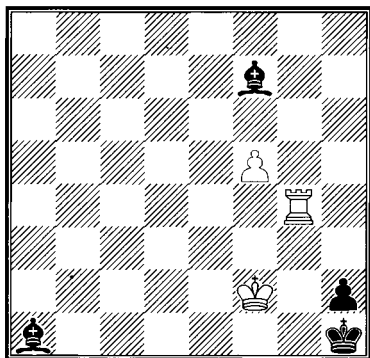
In this interesting study with symmetrical movement of the Rook and Bishops, Black's play is based on stalemates which occur due the binding of Bishop. White avoids these stalemates and wins the Bishop.

1. ♖f4!  
 1. ♜:h8? =  
 1... ♙g7 2. ♜g4 ♙f8! 3. ♜e4!  
 3. ♜:g8? =  
 3... ♙f7 4. ♜f4 ♙e8! 5. ♜c4  
 ♙d7 6. ♜d4 +-

A bit of history concerning this study: the initial position of the White Rook was on g4, the Black Bishop was on h7 and the solution was 1. ♜h4 ♙g8? 2. ♜f4! etc. But after 1... ♙e5 2. ♜h7 ♙d4 3. ♙a6 ♙g7 the known drawish position from 438 study of A. Mouterde is achieved. Therefore the cancellation of the first move corrects the study.

642.

**I. Kopelomiaki, 1959**  
 Tidskrift för Schack



+ -

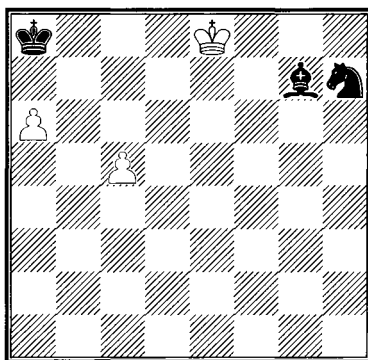
The same material as in the 641 study, however, not only the same material but also the same idea. It is worthwhile to pursue, in this case too, the development of this idea.

1. ♜b4 ♙a2 2. ♜a4 ♙b1 3. ♜c4!  
 3. ♜:a1? =  
 3... ♙b2 4. ♜b4 ♙c1! 5. ♜d4  
 5. ♜:b1? =  
 5... ♙c2 6. ♜c4 ♙d1! 7. ♜e4!  
 7. ♜:c1? =  
 7... ♙d2 8. ♜d4 ♙e1+ 9. ♙:e1  
 ♙g2 10. ♜d2+ ♙h3 11. ♜:h2+  
 +-

In this study the dynamic of the play was increased, which led to an increased number of maneuvers.

643.

**I. Kopelomiaki, 1962**  
 Schach Echo, III-IV Mention



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1. c6 ♙b8  
 1... ♙e5 2. ♙d7 ♖f8+ 3. ♙e7  
 ♖g6+ 4. ♙d7 =  
 2. ♙d8

2. ♔d7? ♘f6+ 3. ♔d6 ♘e4+ 4. ♔d5 ♘c3+ 5. ♔c4 ♔e5 -+

2... ♔f6+ 3. ♔d7 ♘f8+ 4. ♔e8 ♔g7 5. ♔e7!

5. ♔f7? ♔h6 -+

5... ♘h7

5... ♔h6 6. ♔f7 =

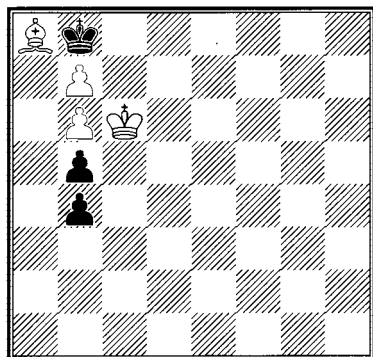
6. ♔d8! ♔f6+ 7. ♔d7 ♘f8+ 8. ♔e8 ♔g7 9. ♔e7! =

Positional draw.

644.

### I. Kopelomiaki, 1960

Schakend Nederland



=

1. ♔c5! b3 2. ♔b4 b2 3. ♔a3 b1♔!

3... b1♔ =

4. ♔a2 ♔h1 5. ♔a3

5. ♔b3

5... ♔h6 6. ♔b3!

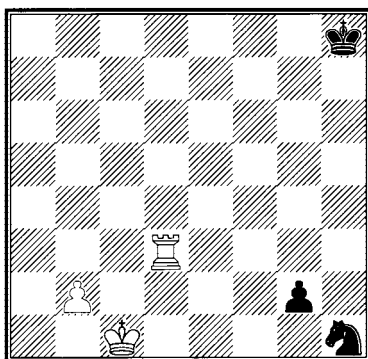
6. ♔b4? -+ ♔:b6

6... ♔c6 7. ♔a3! ♔:b6 8. ♔b4○ ♔c7 9. b8♔+ ♔:b8 10. ♔g2 ♔c7 11. ♔f1 =

645.

### I. Kopelomiaki, 1961

Szachy, III. Mentioun.



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1. ♔d8+!

1. ♔d1? ♘g3 2. ♔d8+ ♔g7 3. ♔d1 ♘f1 4. ♔d7+ ♔f6 5. ♔d6+ ♔f5 6. ♔d5+ ♔f4 -+

1... ♔g7 2. ♔d7+! ♔h6

2... ♔f6 3. ♔d1! ♘g3 4. ♔d2! ♘f1+ 5. ♔e2 =

3. ♔d6+! ♔h5 4. ♔d1!

4. ♔d5+? ♔h4 5. ♔d1 ♘g3 6. ♔b1 ♘f1 7. ♔d8 ♘e3! -+

4... ♘g3 5. ♔b1! ♘f1 6. ♔d8 ♘g3

6... ♘e3 7. ♔h8+ ♔g4 8. ♔g8+ =

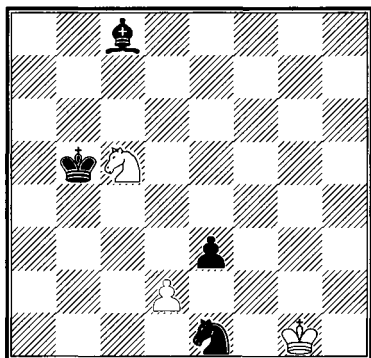
7. ♔d1 =

Positional draw. A special study, sprinkled with mutual subtleties.

646.

**I. Kopelomiaki, 1967**

Problem, II. Pr.



=

**1. ♖e4**

1. ♖b3? ♜f3+ 2. ♚f1 ♜b4-+;

1. ♚f1? ♜c2 2. ♜e4 ♙h3+ 3. ♚e2 ♙g4+ 4. ♚d3 e2 5. ♜c3+ ♚b4 6. ♜:e2 ♙f5 # (498 study-G. Lommer)

**1... ♜f3+ 2. ♚f1 ♙b7 3. ♜c3+**

3. ♜d6+? ♚c6 4. ♜:b7 e:d2 -+

**3... ♚b4 4. ♚e2 e:d2 5. ♜b1 ♙a6+ 6. ♚d1 ♙d3 7. ♜:d2 ♜h2!**

**8. ♚e1 ♚c3 9. ♚d1 ♚b2 10. ♜f3!**

10. ♚e1? ♚c2 -+

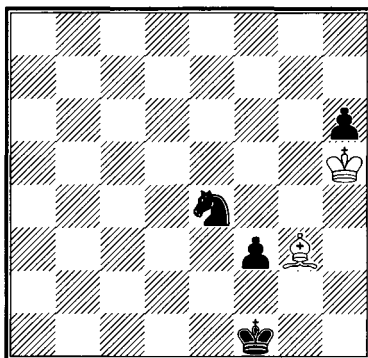
**10... ♜:f3=**

This mate is found in the 498 study of **H. M. Lommer**.

647.

**J. Munoz, 1947**

Mision, I. Pr.



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**1. ♙h4!**

1. ♙b8? ♚e2 2. ♙a7 ♜g3+ -+

**1... ♚g2**

△2... ♜g3; 1... ♜d6 2. ♚g6! ♚g2  
3. ♙e1 ♚f1 4. ♙h4 ♚e2 5. ♙g3 =

**2. ♙e1 ♜d6**

2... ♜f2 3. ♙a5! ♜g4 4. ♙b6 =

**3. ♚g6!**

3. ♚:h6? ♚f1 4. ♙a5 ♚e2 5. ♙b6 ♜f5+ 6. ♚g5 ♜e3 -+

**3... ♚f1 4. ♙h4 ♚e2**

4... h5 5. ♚g5! ♚e2 6. ♚g6!

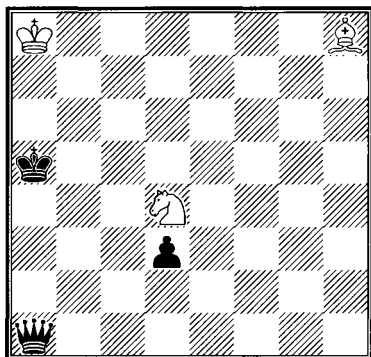
**5. ♙g3 h5 6. ♙h4 =**

A subtle study, of theoretical importance.

648.

J. Munoz, 1950

La Nacion



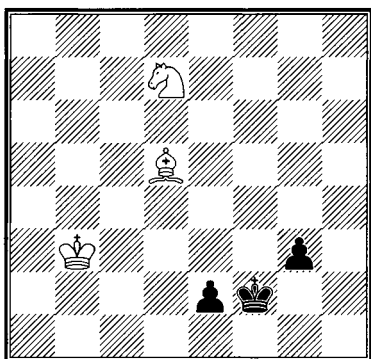
=

1. ♖b3+ ♔a4 (1... ♕b4+ 2. ♗:a1 d2 3. ♗c2+) 2. ♗c5+! ♕a3 (2... ♕b4+ 3. ♗:a1 d2 4. ♗c3+ ♕:c3 5. ♗e4+=; 2... ♕b5+ 3. ♗:a1 d2 4. ♗e4 ⇒) 3. ♗:a1 d2 4. ♗b2+ ♔a2 5. ♗e4 (5. ♗a4) =

649.

J. Munoz, 1953

L'Italia Scacchistica, III. Pr.



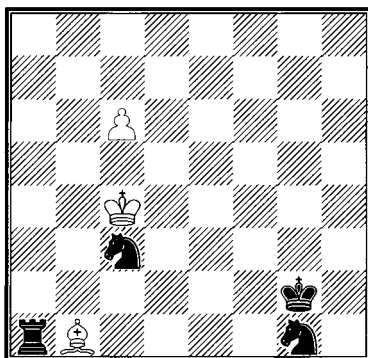
=

1. ♗e5 ♕e3 2. ♗c4+  
2. ♗f3? g2-+  
2... ♕d4  
2... ♕f4 3. ♗b2;  
2... ♕d3 3. ♗e5+  
3. ♗a3 ♕:d5 4. ♗c2 ♕e4  
4... g2 5. ♗e3+ ♕e4 6. ♗:g2  
5. ♗e1 ♕e3 6. ♕c2 ♕f2 7.  
♕d2 ♕f1 8. ♗c2 g2 9. ♗e3+ ♕f2  
10. ♗:g2 =

650.

O. Karlson, 1970

Ajedrez, II. Pr.



=

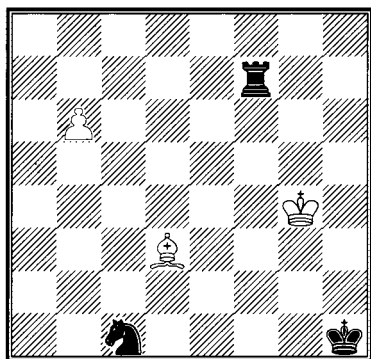
1. c7 ♗a4 2. ♗e4+ ♗f3 3. ♕b5  
♗c1 4. ♗c6! ♗c5+ 5. ♕a6 ♗:c6+  
6. ♕b7 ♗b6+ 7. ♕a7 ♗c6 8. ♕b7  
♗e5 9. c8♗ ♗c5+ 10. ♕b8 ♗ed7+  
11. ♕a7 ♗g6  
11... ♗:c8 =  
12. ♗g8  
12. ♗a8+? ♕f2 13. ♗c8 ♗g3 -+  
12... ♗:g8 =

It's interesting here the play after the Pawn's promotion.

651.

O. Carlson &amp; J. Munoz, 1974

Themes-64, II. Pr.



=

1. b7

1. ♔e4+? ♕g1 2. b7 ♖f8 3. ♔f5  
 ♖b8 4. ♔c8 ♜b3 -+

1... ♖f8 2. ♔f5 ♖b8 3. ♔e4+

3. ♕f4? ♕g1 4. ♔e4 ♜b3 5. ♕e5  
 ♖d8 6. ♕e6 ♜c5+ 7. ♕e7 ♖d7+ 8.  
 ♕e8 ♖g7 9. ♕f8 ♖c7 -+

3... ♕g1 4. ♕f5! ♜b3 5. ♕e6!  
 ♜c5+ 6. ♕d6 ♜a6 7. ♕c6 ♖h8

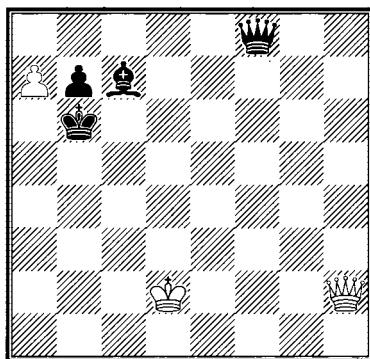
7... ♖f8 8. ♕b6 ♖f6+ 9. ♕a7 ♜c5  
 10. ♔d3 ♖f7 11. ♔a6 ♖f6 12. ♔c4 =

8. ♕b6 ♜b8 9. ♕c7 ♕f2 10.  
 ♔f5 ♕e3 11. ♔c8 ♜a6+ 12. ♕b6  
 ♖h6+ 13. ♕a7 =

652.

G. Kuznetsov &amp; B. Saharov, 1957

KFS Contest, I. Mention



=

1. a8♔+!

1. a8♔? ♖b4+ 2. ♔c2 ♔:h2 -+

1... ♖:a8 2. ♖f2+!

2. ♖g1+? ♕a6 3. ♖f1+ b5

2... ♕a6 3. ♖f6+! ♔b6

3... b6 4. ♖a1+ ♕b7 5. ♖h1+ ♕b8  
 6. ♖h8+ ♕a7 7. ♖a1+ =

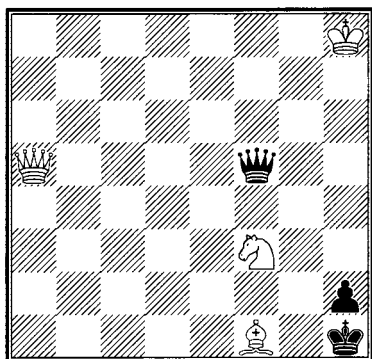
4. ♖f1+ ♕a7 5. ♖a1+ ♕b8 6.  
 ♖h8+ ♕a7 7. ♖a1+ =

In this study a perpetual check is reached on the coverage thematic background of **Grimshou**: the Bishop covered the Pawn movement in one variant and the Pawn covered the Bishop movement in the other variant.

653.

G. Kuznetsov &amp; B. Saharov, 1958

Sahmaty v SSSR, VI. Mention



+-

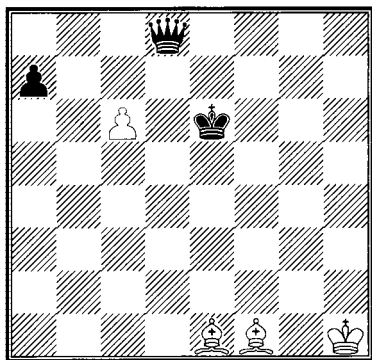
1. ♖g2+ ♔:g2 2. ♞h4+ ♔g1 3. ♜e1+ ♜f1 4. ♜g3+ ♔h1 5. ♜g7! (Zugzwang) 5... ♜f2 6. ♜a1+ ♜g1 7. ♜a8+ +-

All the secret in this study is the move 5. ♜g7! which leads to a mutual zugzwang.

654.

G. Kuznetsov &amp; B. Saharov, 1967

Nauka i zhyzni



=

1. ♖h3+!

1. ♖g3? ♜d1 2. ♔g1 ♜f3 +-

1... ♜d6

1... ♜f7 2. ♖g3 ♜d1+ 3. ♔h2 ♜c2+ 4. ♖g2 =

2. c7!

2. ♖g2? ♜h8+ 3. ♔g1 ♜a1 4. ♔f2 a5 +-

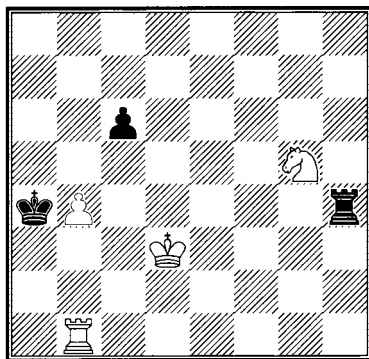
2... ♜a8+ 3. ♔h2 ♔:c7 4. ♖a5+ ♔d6 5. ♖b4+ ♔e5 6. ♖c3+ ♔f4 7. ♖d2+= =

Perpetual check.

655.

G. Kuznetsov &amp; B. Saharov, 1960

FIDE Contest, III. Pr.



+-

1. ♞e4

1. ♔c3? ♜b5 2. ♞e6 ♜c4+ 3. ♔d3 ♜:b4 =

1... ♜a3

1... ♜g4 2. ♔c3 ♜:e4 3. b5! ♜e8 4. b6! ♜a5 5. b7 ♜b8 6. ♔c4 ♜a6 7. ♔c5 ♜:b7 8. ♜a1 #

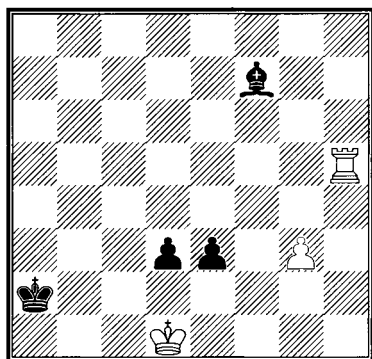
2. ♞d2 ♜:b4 3. ♞c4+ ♔a4 4. ♜a1+ ♔b5

4... ♔b3 5. ♜a3 #

5. ♜a5 #

656.

N. Kralin, 1973  
Komunisti, V-VI. Mention



=

Against such strong Pawns a determined struggle must be conducted, because apart from 1... ♔h5+ there exists also the 1... ♔b3+ threat.

1. ♖h2+ ♔b1

1... ♔a3 2. ♖e2 ♔h5 3. g4 ♔:g4 4. ♔e1 d:e2 = (4... ♔:e2 =)

2. ♖e2! ♔h5

2... ♔b3+ 3. ♔e1 ♔c1 4. ♖:e3 d2+ 5. ♔f2 =

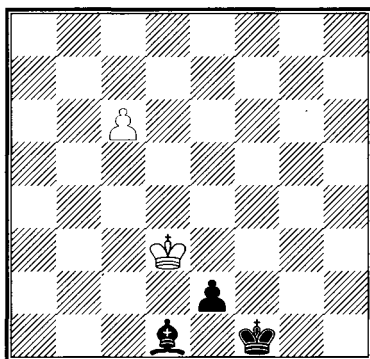
3. g4 ♔:g4 4. ♔e1 ♔c1 5. ♖:e3 d2+ 6. ♔f1!

6. ♔f2? d1♔+! +-

6... ♔c2 7. ♖e1 ♔b2 8. ♔f2 =

657.

N. Kralin, 1974  
Sahmaty v SSSR, VI. Mention



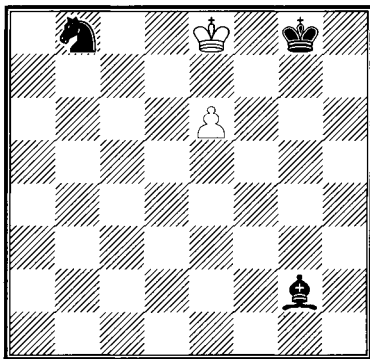
=

1. c7 e1♔+ (1... e1♔ 2. c8♔ =)  
2. ♔c4 (2. ♔d4) 2... ♔g4 3. ♔b5  
(3. ♔c5) 3... ♔d3 4. ♔b6 ♔e5  
5. ♔b7 ♔c4 6. c8♔! = (6. c8♔?  
♔d6+ -+)

The dualism from the second and third move is certainly unpleasant, but allowed.

658.

N. Kralin, 1977  
Put k komunizmu, Mention.



=

1. e7 ♖h3! 2. ♔d8 ♜c6+ 3. ♔e8 ♜d4

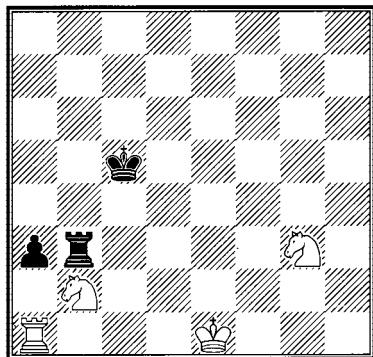
3... ♜e5 4. ♔d8 ♜f7+ 5. ♔e8 =

4. ♔d8 ♜e6+ 5. ♔d7 ♜g7+ 6. ♔d8 ♔f7 7. e8♙+ ♜:e8 =

Elegant, but not new.

659.

N. Kralin & A. G. Kuznetsov, 1977  
Vechernii Leningrad, I. Pr.



+—

The fact that both Knights are under attack determines White to look for a forced win.

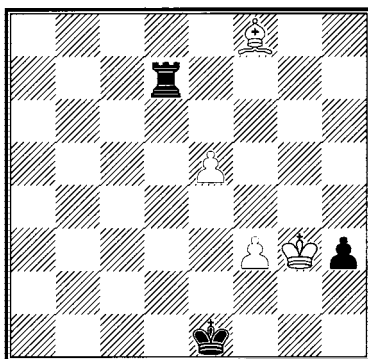
1. ♜e4+ ♔d5!

1... ♔d4 2. ♜a4

2. ♜c4! ♔:c4 3. ♜d2+ ♔c3 4. ♜:b3 ♔:b3 5. 0-0-0 a2 6. ♜d3+ ♔c4 7. ♜a3 +—

660.

N. Kralin & A. G. Kuznetsov, 1980  
Ol. Moskva Contest, I. Pr.



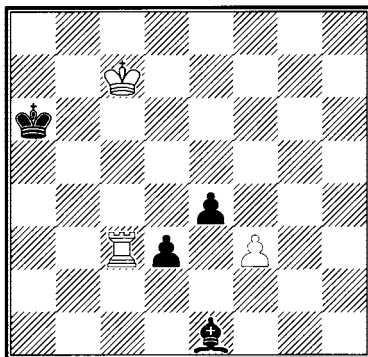
+—

White pawns are very strong, but he must have forbearance.

1. e6 ♜d3! 2. ♖c5! (2. e7? ♜e3 3. ♖h2 ♔f2 4. f4 ♖f3 5. f5 ♖g4 6. f6 ♜e2+ 7. ♖h1 ♔g3 8. e8♙ ♜:e8 9. ♖d6+ ♖f3 10. f7 ♜a8 =) 2... h2 (2... ♔e2 3. e7 ♜:f3+ 4. ♖h2 +—) 3. ♖:h2 ♜:f3 4. e7 ♖f1! 5. ♖g1! ♜a3 6. e8♙ (6... ♜h3 7. ♖h3) +—

661.

N. Kralin & A. G. Kuznetsov, 1982  
O. Duras Memorial, V. Mention.



=

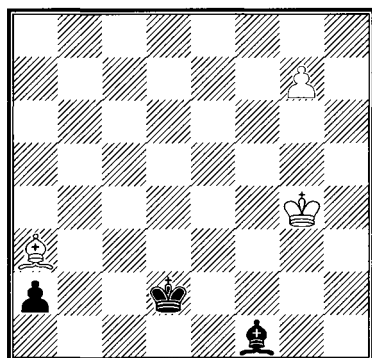
1. ♖c6+! (1. ♖a3+? ♙a5+ 2. ♚c6 d2 3. ♖a1 e3) 1... ♙a7! (1... ♙b5 2. f:e4 d2 3. ♖b6+ ♙c4 4. ♖b1 ⇒) 2. f:e4 ♙g3+ 3. e5 ♙:e5+ (3... d2 4. ♖c5) 4. ♙c8 d2 5. ♖h6! (5. ♖g6? ♙d4!) 5... d1♚ (5... ♙h2 6. ♖h7+ ♙b6 7. ♖d7 ⇒) 6. ♖a6+ ♙:a6 =

It is obvious that this is the same 660 study but with opposite colors, in which the roles was switched too.

662.

A. Kuznetsov & B. Ryvkin, 1983

FKS Contest, I-II. Pr.



1... ? =

1... ♙e2+ 2. ♙h4 a1♚

2... a1♚ 3. ♙c1+ ♖:c1 4. g8♚ ♖h1+ 5. ♙g3 ♖g1+ 6. ♙f2 ♖:g8=

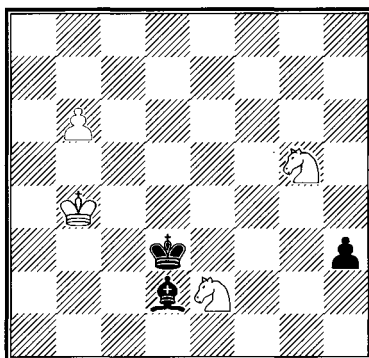
3. ♙c1+ ♖:c1 4. g8♚ ♙h1+ 5. ♙g5 ♙g2+ 6. ♙h6 ♖:g8 =

Unfortunately this study has a predecessor – the 663 study of I. Frankl, who, it seems, was not known by the contest' referees.

663.

J. Frankl, 1947

Šachove umeni, III. Pr.



=

1. ♙a4 h2 2. ♞h3 ♚:e2 3. b7 h1♚

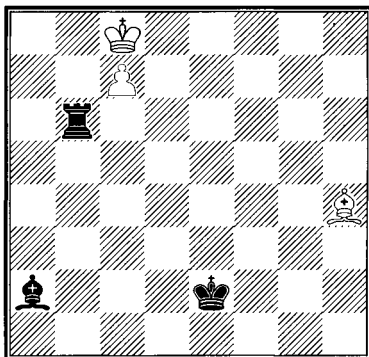
3... h1♚ 4. ♞g1+ ♖:g1 5. b8♚ ♖a1+ 6. ♙b3 ♖b1+ 7. ♙c2 ♖:b8 =

4. ♞g1+ ♖:g1 5. b8♚ ♙a1+ 6. ♙b5 ♙b2+ 7. ♙a6 ♖:b8 =

664.

E. Pekkover, 1959

Problem, I. Pr.



=

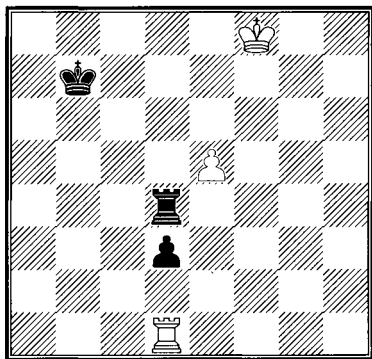
1. ♔d8 ♚d6+ 2. ♔e7 ♚c6 3. ♔d7 ♚h6! 4. ♚f6!! ♚b1!  
 4... ♚:f6 5. c8 ♚ ♚e6+ 6. ♔e7=  
 5. ♔e6 ♚h5 6. ♚g5!! ♚h8 7. ♚d8 ♚h5! 8. ♚g5!! =

Positional draw. Such elegant studies always provide great satisfaction.

665.

**E. Pekkover, 1958**

Szachy, I-II. Pr.



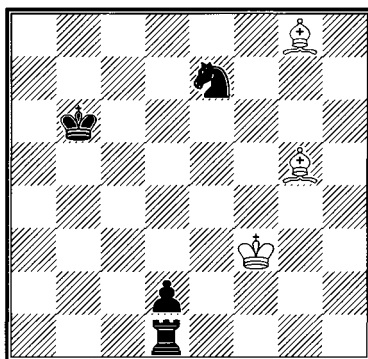
+ -

1. e6 ♔c7 2. e7 ♚f4+ 3. ♔e8 ♚d4  
 3... ♚f3 4. ♚c1+ ♔d6 (4... ♔b6)  
 5. ♔d8+-  
 4. ♔f7! ♚f4+ 5. ♔e6 ♚e4+ 6. ♔f6 ♚f4+  
 6... ♚e3 7. ♚:d3  
 7. ♔e5 ♚f3  
 7... ♚f2 8. ♚:d3  
 8. ♔e4 ♚f2 9. ♔:d3!  
 9. ♚:d3? ♚e2+ 10. ♚e3 ♚:e3+ 11. ♔e3 ♔d7=  
 9... ♔d7 10. ♔e3+ +-  
 A very interesting Rooks study.

666.

**E. Pekkover, 1959**

Szachy, I. Mention



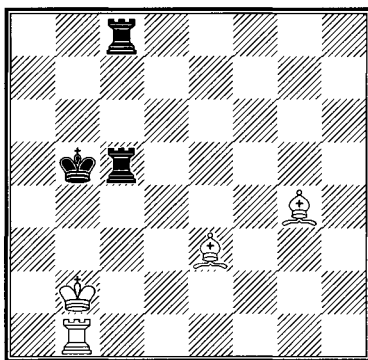
=

1. ♚b3 (1. ♔e2? ♚b1 +-) 1... ♚b1 2. ♚c2 ♔d5 (2... ♔f5 3. ♔e2; 2... ♔c6 3. ♔e2) 3. ♔e2 d1 ♚+ 4. ♚:d1 ♔c3+ 5. ♔d2 ♔:d1 6. ♔c2 ♚b5 (6... ♚a1 7. ♚cl) 7. ♚c1 ♚d5 8. ♚d2 =

667.

**V. Pachman, 1960**

FIDE Contest, II. Pr.



+ -

1. ♔a2+!

For 1. ♔a1? and 1. ♔a3? – see the comments on the 7<sup>th</sup> move.

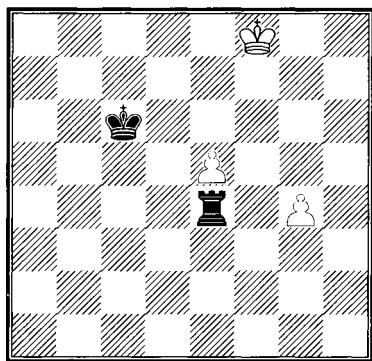
1... ♔a4 2. ♙d1+ (2. ♙d7+ ♔a5) 2... ♔a5 (2... ♖c2+ 3. ♖b2) 3. ♙d2+ ♔a6 (3... ♖c3 4. ♖b3) 4. ♙e2+ ♔a7 (4... ♖c4 5. ♖b4) 5. ♙e3 (Δ6. ♖b5) 5... ♔a8 6. ♙f3+ ♖8c6 (6... ♔a7 7. ♖b5) 7. ♖b6!

Now we can see that 1. ♔a3? is wrong because it follows 7... ♖c3 with draw. If 1. ♔a1? it follows 7... ♖a5 8. ♔b2 ♖b5 9. ♖b5 with stalemate. 7. ♙:c5 =

7... ♖a5+ [7... ♖c2+ 8. ♔b1 +- (8. ♔a1 +-) ] 8. ♔b3! ♖b5+ 9. ♔a4! (9. ♖:b5 =) 9... ♖b:b6 10. ♙:b6 ♔b7 11. ♔b5 +-

668.

E. Pekkover, 1966



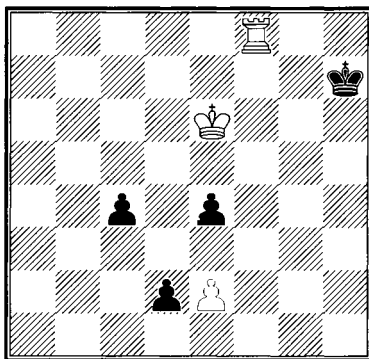
=

1. g5 ♖:e5 (1... ♖g4 2. e6 ♖:g5 3. e7 ♖f5+ 4. ♔e8 ♔d6 5. ♔d8 ♖a5 6. e8♭+) 2. g6 ♔d7 3. g7 ♖f5+ 4. ♔g8 ♔e7 5. ♔h7 ♔f6 6. g8♭+ =

A known way of rescue by transforming the Pawn in Knight, presented in two “echo-variants“.

669.

V. Pachman, 1961  
Havel's Memorial, I. Pr.



=

The initial position is not predicting subtleties – everything seems easy. By mate threats the White King approaches to the enemy pawns, stops them and gets a draw. In fact, finding the saving anchor requires a very precise game.

1. ♖f1 c3 2. ♖h1+!

2. ♔f7? ♔h6 3. ♔f6 ♔h5 4. ♔f5 ♔h4 5. ♔f4 ♔h3 6. ♔e3 ♔h2⊙ +-

2... ♔g6 3. ♖g1+ ♔h5 4. ♔f5 ♔h4 5. ♔f4 ♔h3 6. ♔e3 ♔h2 7. ♖f1!!

7. ♖a1? ♔g2 Zugzwang

7... ♔g2

7... ♔g3 8. ♖g1+! ♔h3 9. ♖h1+!

8. ♖a1!

8. ♖d1? c2 9. ♔:d2 c:d1♙+ 10. ♔:d1 e3 11. ♔c2 ♔f1 12. ♔d3 ♔f2 +-

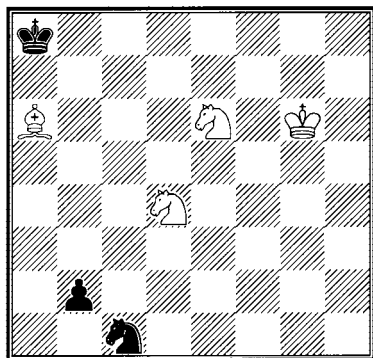
8... ♔h2 9. ♖f1! =

Zugzwang.

670.

V. Pachman, 1971

Themes-64, I. Mention.



=

Is not easy at all to play against the future Queen. Salvation comes from a perpetual mate threat.

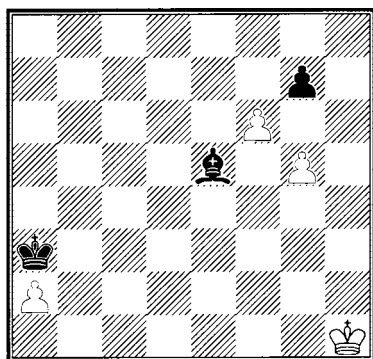
1. ♖c7+ ♕b8 2. ♘d5! b1♚+  
 3. ♕h6! (Δ4. ♘c6 & 5. ♘c7#) 3...  
 ♕a7 4. ♙c8! (Δ5. ♘c6 & 6. ♘c7#)  
 4... ♕b8 5. ♙a6! =

Positional draw.

671.

O. Weinberger, 1960

Ol. Leipzig Contest, II. Mention.



+-

1. ♜d6 2. ♔g2 ♕:a2 3. ♕f3  
 ♕b3 4. ♕e4 ♕c4

- 4... ♘g6 5. ♕d5 ♙b4 6. ♕e6 ♕c4 7.  
 ♕f6 ♕d5 8. ♕:g6 ♕e6 9. ♕g7 ♕f5  
 10. ♘g6 ♕g5 11. ♕h7+-

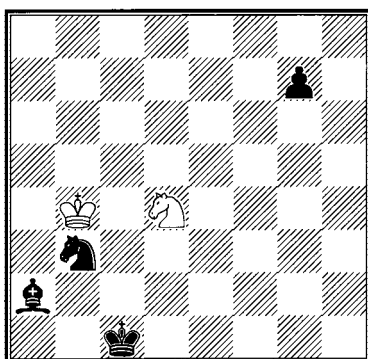
5. ♕f5 ♕d5 6. ♕g6 ♙f8 7. ♕h7  
 ♕e6 8. ♕g8 ♕e7 9. ♘g6 +-

Zugzwang.

672.

H. Chellstrem, 1961

Finland-Sveden Match, II. Mention



=

The № 1 enemy of White is the Pawn. For this reason it is constantly attacked. When the Pawn is promoted in Knight the bad Black's pieces position is revealed.

1. ♘e6 ♘g6 2. ♘f8 ♘g5 3. ♘h7 ♘g4  
 4. ♘f6 ♘g3 5. ♘h5 ♘g2 6. ♘f4 ♘g1

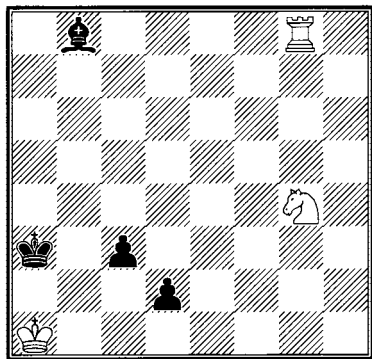
6... ♔g1 ♕e2+

7. ♕a3 ♕b1 8. ♘d5 ♘e2 9.  
 ♘b4 =

673.

**V. Iangolenko, 1963**

Molodaia gardia, II. Pr.



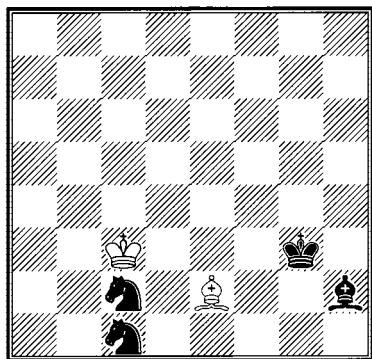
=

1. ♖e3 d1♙+ 2. ♗:d1 c2 3. ♗c3! ♙e5 (3... c1♙+ 4. ♗b1+ ♙a4 5. ♚:b8 ⇒) 4. ♚a8+ ♙b3 5. ♚a3+! ♙c4 /5... ♙:a3 ⇒) 6. ♙b2 ♙d3 7. ♚a1! ♙:c3+ 8. ♙c1 ♙:a1 =

674.

**G. Antonov, 1964**

Themes-64, I. Pr



=

The biggest disadvantage in black position is the poor position of the

Bishop, who fails to get into the play. This allows white to save himself.

**1. ♙b5!**

1. ♙a6? ♗a2+ 2. ♙b3 ♗ab4 3. ♙b7 ♙f4;  
1. ♙h5? ♗e1 2. ♙d2 ♗ed3 3. ♙g6 ♗f4

**1... ♗a3**

- 1... ♗a1 2. ♙c4 ♙f2 3. ♙b2=

**2. ♙a6!**

△3. ♙b2

**2... ♗a2+ 3. ♙b3!**

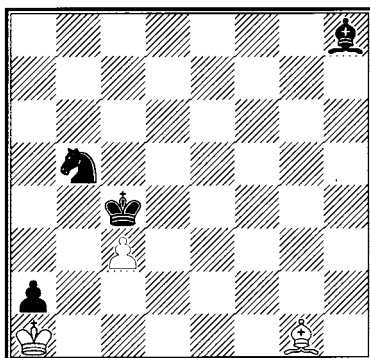
3. ♙b2? ♗c2! 4. ♙b7 ♗cb4 5. ♙e4 ♗f2 6. ♙b1 ♙e5+ 7. ♙b3 ♗c3

- 3... ♗c2! 4. ♙b7! ♗cb4 5. ♙e4 ♗f4 6. ♙b1 =**

675.

**Zoltan, 1965**

Magyar Sakkelet, Mention.



=

**1. ♙b2!**

1. ♙:a2? ♗:c3+ 2. ♙a3 ♙e5! -+

**1... ♗:c3**

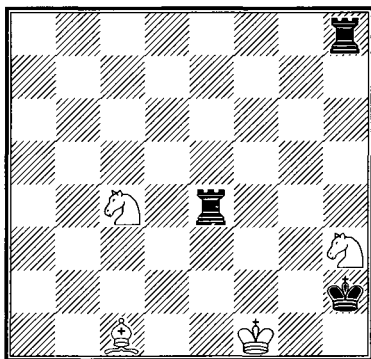
- 1... ♙:c3+ 2. ♙:a2 =

- 2. ♙h2! ♙d3 3. ♙b8! ♙c4 4. ♙h2! =**

676.

G. Stenicka, 1966

Isenegr's Memorial, II. Pr.



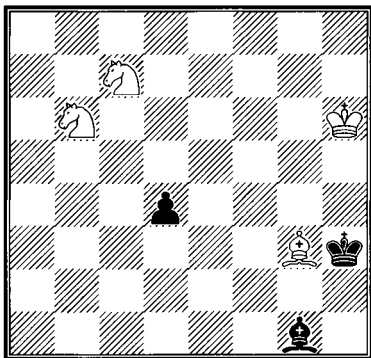
=

1. ♖d2 (1... ♗d6? ♜g4) 1... ♜f8+  
 (1... ♜g4 2. ♗g5! ♜g1+ 3. ♖f2 ♜:c1  
 4. ♗df3+ ♖h1 5. ♗e4) 2. ♗f2 ♜ef4  
 3. ♗de4 ♜:e4 4. ♖a3 ♜ff4 5. ♖c5!  
 (5. ♖d6? ♖g3 6. ♖c7 ♜c4) 5... ♖g3  
 6. ♖d6 ♖d4 7. ♖e5! ♜b4 8. ♖e1  
 ♜b1+ 9. ♗d1 =

677.

B. Baday, 1956

Tijdschrift KNSB, I. Pr.



+-

1. ♖e1 ♖e3+ 2. ♖h5 d3

△3... d2

3. ♗c4 d2 4. ♗:d2 ♖f4 5. ♗d5  
5. ♗e6

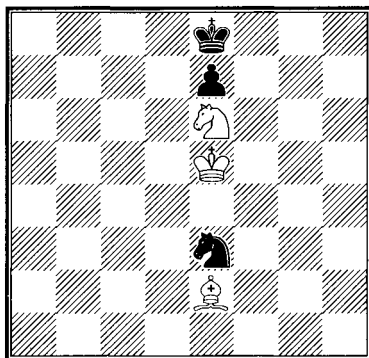
5... ♖g3 6. ♗f1! ♖:e1 7. ♗f4

#

678.

J. van Dejk, 1967

Scandinavia Ch. VI. Pr.



+-

1. ♗d4

1. ♗f4? ♖d7 2. ♖e4 e5 3. ♖:e5  
♖c6 4. ♖e4 ♗c2 5. ♗d3 ♗a3 =

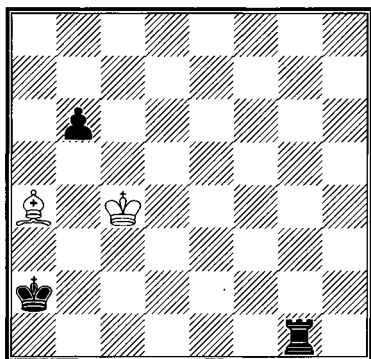
1... ♖f7

1... e6 2. ♖:e6 ♗g2 3. ♖f5 ♖f7 4.  
♗c2 ♗h4+ 5. ♖g5 +-;1... ♗g2 2. ♗f3 ♖f7 3. ♖e4 e5 4.  
♖f1 +-2. ♖e4 e5 3. ♖:e5 ♗g2 4.  
♖h5+!4. ♗f5? ♖g6 5. ♖f3 ♗e1 6. ♖e4  
♖g5 7. ♗e3 ♖h4 8. ♖f4 ♖h3 9. ♗f1  
♗g2+ 10. ♖g5 ♗h4 11. ♖h5 ♗f3 12.  
♖:f3 =4... ♖g7 5. ♗f5+ ♖h7 6. ♖f3  
♗e1 7. ♖e4 ♖g6 8. ♖f4 ♖f6 9.  
♖g3 +-

679.

**K. Feiter, 1975**

Kivi Contest, Mention



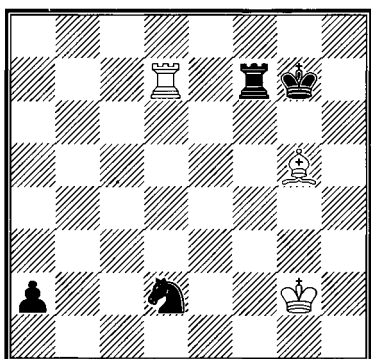
=

1. ♖b5 ♗a3 (1... ♜g6 2. ♙d1 ♜f6 3. ♙g4 ♗b3 4. ♙d7 ♗c3 5. ♙c6 ⇒) 2. ♙c2 ♜g2 3. ♙d3 ♜d2 4. ♙f1! (4. ♙c4? ♜b2+ 5. ♗a6 ♗b4 -+) 4... ♜b2+ 5. ♗a6 ♗a4 (5... ♜f2 6. ♙h3 ♜f7 7. ♗b5) 6. ♙h3 ♖b5 7. ♙d7 =

680.

**A. Bondarev, 1967**

Buletin CSK, I. Pr.



=

1. ♙f6+!

1. ♙h6+? ♗g6 2. ♜d6+ ♜f6 -+

- 1... ♗:f6 2. ♜d6+ ♗f5 3. ♜a6 ♜g7+ 4. ♗h3!

4. ♗h1? ♗f3 5. ♜a5+ ♗g4 6. ♜a4+ ♗g3 -+;

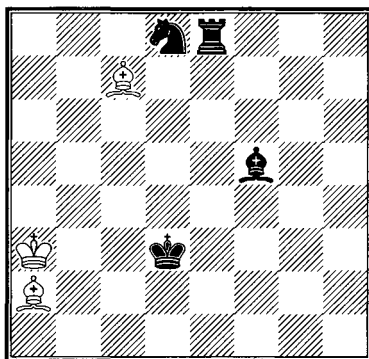
4. ♗f2? ♗e4+ 5. ♗e3 ♗c3 --

- 4... ♗f1 5. ♜:a2 ♜h7+ 6. ♗g2 ♜h2+ 7. ♗f3 ♜:a2 =

681.

**P. Perkonioa, 1961**

Finland-Sveden Match, I. Pr.



=

1. ♙b1+ ♗c3 2. ♙a5+

2. ♙:f5? ♗c6! 3. ♗a2 ♗b4+ 4. ♗a1 ♜e1+ 5. ♙b1 ♗b3 -+

- 2... ♗c4 3. ♙:f5 ♗c6 4. ♙d7!

4. ♙b6? ♜a8+ 5. ♗b2 ♜b8;

4. ♙c7? ♗d4 5. ♙g6 ♗b5+ 6. ♗a4 ♜a8+ 7. ♙a5 ♗c3+;

4. ♙d2? ♜e2 5. ♙c1 ♗d4 6. ♙d7 ♜e7 7. ♙c8 ♜a7+ 8. ♗b2 ♜a8 9. ♙d7 ♜b8+ 10. ♗a2 ♗c3 -+

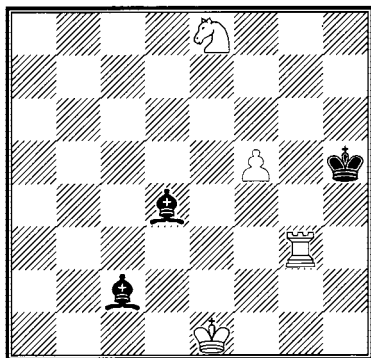
- 4... ♜e3+ 5. ♗a4 ♜e2

△6... ♖a2 #

6. ♖a3 ♜:a5 7. ♙b5+! ♚:b5 =

682.

P. Perkonioia, 1962  
Kansan Uutiset



+—

1. f6 ♙g6 2. ♜g7+ ♚h6 3. ♜e6!

3. ♖h3+? ♚g5 4. ♜e6+ ♚g4 5. ♖h6 ♙c3+ 6. ♚e2 ♚f5 =

3... ♙:f6 4. ♖h3+ ♙h5 5. ♜f4 ♚g5 6. ♜:h5 ♚g4 7. ♖h2!

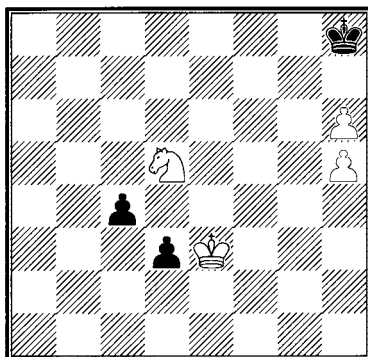
7. ♖h1? ♙h4+ 8. ♚e2 ♚:h5 9. ♚f3 ♚g5 10. ♖h2 ♙e1 =

7... ♙h4+ 8. ♚e2 ♚:h5 9. ♚f3 ♚g5 10. ♖h1⊙ ♚h5 11. ♚f4 +—

A known idea of catching the Bishop, elegantly and beautifully expressed with a mutual zugzwang.

683.

P. Perkonioia, 1968  
Concurs T Taponlin, I. Pr.



+—

1. ♜e7! ♚h7 2. ♜f5 ♚g8 3. ♜d6!

3. ♚d2? ♚h8! (3... ♚h7? 4. ♚c3) 4. ♜d6 ♚h7 5. ♜f7 ♚g8 6. ♜e5 ♚h7 7. ♜g4 ♚h8 8. ♜f6 c3+ 9. ♚:c3 d2 10. ♚:d2 =

3... ♚h7

3... ♚h8 4. ♜:c4 ♚h7 5. ♚f4 ♚:h6 6. ♚g4 +—

4. ♜f7! ♚g8 5. ♜e5! ♚h7

5... ♚h8 6. ♜:c4

6. ♜g4! ♚h8!

6... ♚g8 7. ♜f6+ ♚h8 8. h7 ♚g7 9. ♚d2 ♚h8 10. ♚c3 ♚g7 11. h8♙+ ♚:h8 12. h6 d2 13. ♚:d2 c3+ 14. ♚c1! +—

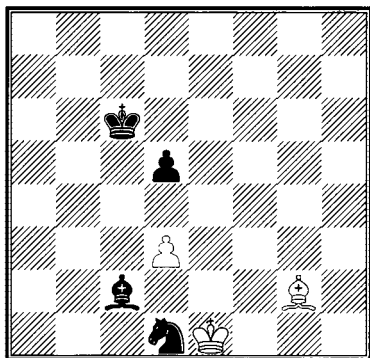
7. ♚d2 ♚h7 8. ♚c3! ♚g8 9. ♜f6+ ♚h8 10. h7 ♚g7 11. h8♙+ ♚:h8 12. h6 d2 13. ♚:d2 c3+ 14. ♚c1! c2 15. ♜g4 +—

The study has several common features with the 142 study of V. & M. Platov.

684.

**P. Perkonioia, 1969**

Stella Polaris, II. Pr.



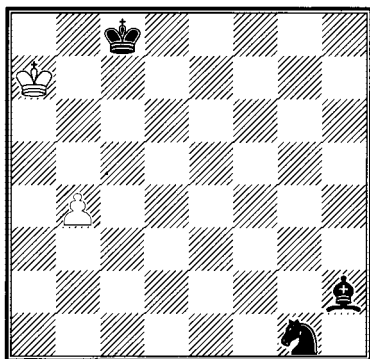
=

1.  $\text{♙f3}$  (1.  $\text{♚d2? ♙a4}$  2.  $\text{♙f3 ♜f2}$   
 3.  $\text{♚e3 ♜h3}$  4.  $\text{♚d4 ♜f4-+}$ ) 1...  
 $\text{♜b2}$  2.  $\text{♚d2 ♙a4}$  3.  $\text{♚c3 ♜d1+}$   
 4.  $\text{♚d4 ♙b3}$  5.  $\text{♙g2! ♙a2}$  6.  $\text{♙f3}$   
 $\text{♜b2}$  (6...  $\text{♜f2}$  7.  $\text{♚c3 ♙b1}$  8.  $\text{♚d4}$   
 $\text{♙a2}$  9.  $\text{♚c3}$ ) 7.  $\text{♙h5! ♚c7}$  8.  $\text{♙f3}$   
 $\text{♚d6}$  9.  $\text{♙d1!}$  (Idea 10.  $\text{♙c2}$ ) 9...  
 $\text{♜:d1} =$

685.

**J. Roycroft, 1960**

Problem



=

1.  $\text{b5 ♜f3}$

1...  $\text{♙b8+}$  2.  $\text{♚a8}$

2.  $\text{b6 ♜e5}$

2...  $\text{♙g1}$  3.  $\text{♚a8 ♙:b6} =$

3.  $\text{b7+ ♚d7}$  4.  $\text{b8♜+ ♚c8}$  5.  
 $\text{♚a8}$

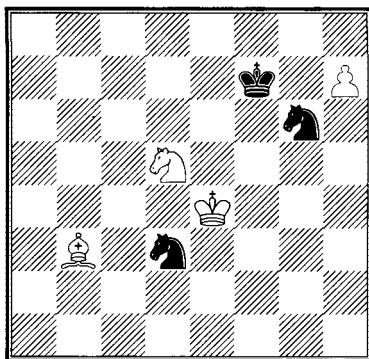
5.  $\text{♜a6? ♙g1+}$  6.  $\text{♚a8 ♜c4}$  7.  $\text{♜b4}$   
 $\text{♜b6+}$  8.  $\text{♚a7 ♜d5+}$  9.  $\text{♚a8 ♜c7 \#}$

5...  $\text{♙g1}$  6.  $\text{♜c6!} =$

686.

**J. Roycroft, 1954**

New Statesman, II. Pr.



+ -

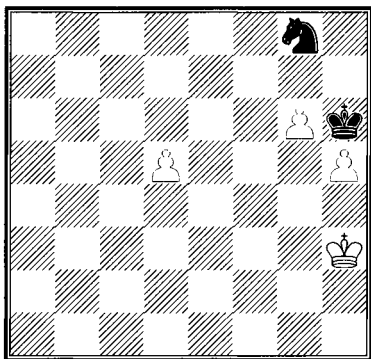
1.  $\text{♜f4+ ♚g7}$  2.  $\text{♜:g6 ♜c5+}$  3.  
 $\text{♚d5 ♚:h7}$  4.  $\text{♙c2 ♜b7}$

4...  $\text{♜a6}$  5.  $\text{♚d6 ♜b4}$  6.  $\text{♙b1 ♚g7}$   
 7.  $\text{♜e5 ♚f8}$  8.  $\text{♜d7+ ♚e8}$  9.  $\text{♜c5}$   
 $\text{♚d8}$  10.  $\text{♙f5 ♚e8}$  11.  $\text{♜e6 ♚f7}$  12.  
 $\text{♙b1 ♚f6}$  13.  $\text{♜c7 ♚g5}$  14.  $\text{♚c5}$

5.  $\text{♜e5+ ♚g7}$  6.  $\text{♜c6 ♚f7}$  7.  
 $\text{♙a4 ♚f8}$  8.  $\text{♙b5 ♚e8}$  9.  $\text{♜a5+}$   
 + -

687.

**E. Ban, 1961**  
 Tipografia, I. Pr.



1...+-

**1. d6!**

1. ♖h2? ♕g7! (1... ♗f6?) 2. d6  
 ♖f6 3. ♖h3 ♕e6 4. ♖h4 ♕:d6 5. ♕g5  
 ♕e7! 6. h6 ♖f8 =

**1... ♗f6 2. ♖h2!**

2. ♕g2? ♗:h5 3. d7 ♗f4+ 4. ♖f3  
 ♗e6 =

**2... ♕g7 3. ♖g1 ♖h6 4. ♖f1  
 ♕g7 5. ♖e1!**

5. ♕e2! ♗:h5 6. d7 ♗f4+ 7. ♖f3  
 ♗e6 =

**5... ♖h6 6. ♖d1! ♕g7 7. ♖c2**

7. ♖c1

**7... ♖h6 8. ♖b2!**

8. ♖b3? ♗e4 9. d7 ♗c5+ 10. ♖c4  
 ♗:d7 =

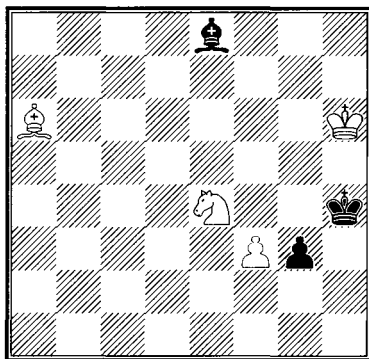
**8... ♕g7 9. ♖a3! ♖h6 10.  
 ♖b4! +-**

10. ♖a4? ♗e4 +-

White's plan to bring his King on the Queen side was ingenious, especially since it was exposed at each step, to the danger of the enemy Knight.

688.

**E. Pogosiants, 1996**  
 Sahmatnaia Moskva, I. Pr.



+-

**1. ♕f1 ♕b5!**

1... ♕d7 2. ♗g5 +-

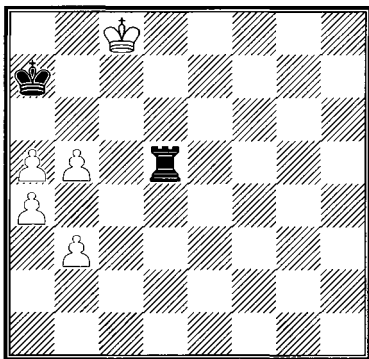
**2. ♕g2 ♕f1! 3. ♕:f1 g2 4.  
 ♗g3!**

4. ♕:g2? =

**4... g1♖ 5. ♗f5#**

689.

**E. Pogosiants, 1962**  
 Moskva Ch. I. Pr.



+-

1. b6+ ♔a6 2. b7 ♚c5+ 3. ♔b8 ♚h5 4. ♔a8 ♚h8+ 5. b8♚! +-

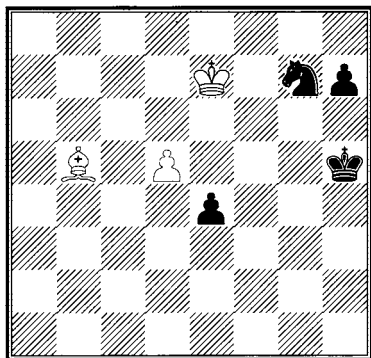
5. b8♚? ♚d8! 6. ♚:d8= (6. b4 ♚:b8+ 7. ♔:b8=)

A known idea of promotion to Rook of the Pawn, expressed through black counter-play, based on two stalemates.

690.

**E. Pogosiants, 1964**

Sahmatnaia Moskva, I. Pr.



+ -

1. ♔f6 ♔h6 2. d6 ♚e8+ 3. ♚:e8 e3 4. d7!

4. ♚b5? e2 5. ♚:e2=

4... e2 5. d8♚ e1♚

5... e1♚ 6. ♚c6 ♚f3 7. ♚e7 ♚ 8. ♚g8#

6. ♚f7+ ♔h5 7. ♚e5+ ♔h4

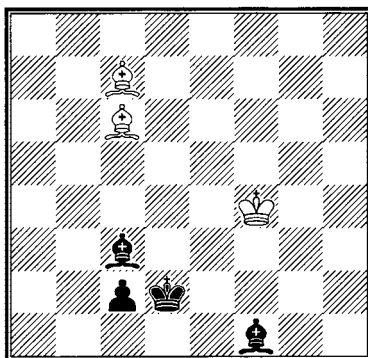
7... ♔h6 8. ♚g4 #

8. ♚f3+ +-

691.

**E. Pogosiants, 1965**

Sahmatnaia Moskva, I. Pr.



=

1. ♔f3!

1. ♔g3? ♚d4 2. ♚a5+ ♔e2 +-

1... ♚g2+!

1... ♚e2+ 2. ♔e4 (2. ♔g3? ♚d4 3. ♚a5+ ♔e3 4. ♚c7 ♚d3 +-) 2... ♚d3+ 3. ♔f3 =

2. ♔:g2 ♔e3 3. ♔g3 ♚d2

3... ♚e1+ 4. ♔g4 ♚d2 5. ♚f4+ ♔e2 6. ♚b5+ ♔e1 7. ♚g3+ ♔d1 8. ♚a4 =

4. ♚f4+ ♔e2 5. ♚f3+ ♔e1 6. ♚d6 c1♚ 7. ♔g2!

♚ 8. ♚g3 #

7... ♚h6 8. ♚b4+ ♚d2 9. ♚d6!

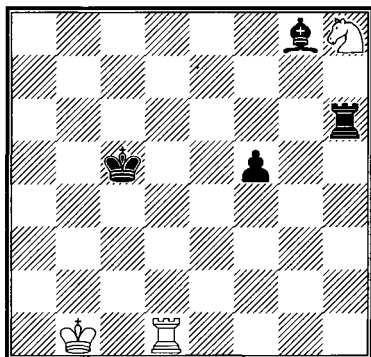
=

Positional draw.

692.

E. Pogosiants, 1967

Armenia, V. Pr.



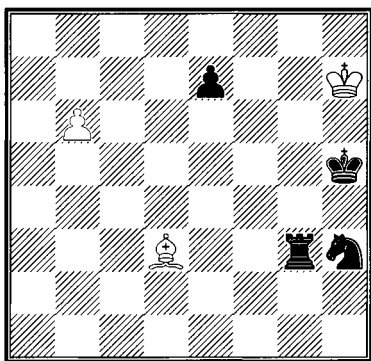
=

1. ♖f1 ♔d4! 2. ♘g6! ♗:g6 3. ♗:f5 ♘h7 4. ♗f2! ♕e3 5. ♗h2!  
5. ♗b2? ♗a6+ 6. ♕c1 ♗al+ -+  
5... ♗h6+ 6. ♕a1 ♗:h2 =

693.

E. Pogosiants & V. Iakimchik, 1970

Sahmaty-Riga, III. Pr.



=

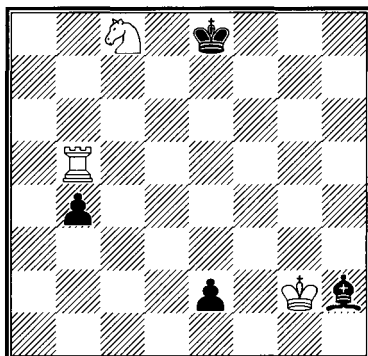
1. b7 ♘g5+ 2. ♕g8!  
2. ♕h8? ♗:d3 3. b8♗ ♗d8+ 4.  
♕g7 ♘e6+ -+

- 2... ♘e6+ 3. ♘g6+ ♗:g6+ 4.  
♕h8 ♗h6+ 5. ♕g8 ♗g6+ 6. ♕h8  
♗f6 7. b8♗ ♗f8+ 8. ♕h7 ♗:b8 =

694.

E. Pogosiants, 1974

Molodoi leninets, II. Pr.



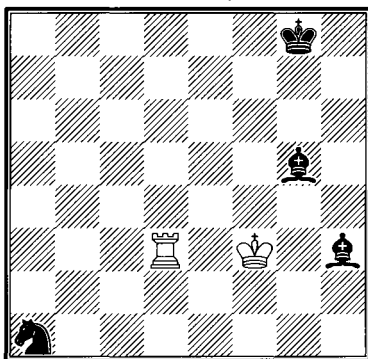
+ -

1. ♕f2 ♔d7 2. ♘a7  
2. ♘b6+? ♕c6 3. ♗:b4 ♘g1+ =  
2... ♘g1+ 3. ♕:e2 ♕c7 4. ♗a5  
♕b7 5. ♘b5 ♕b6 6. ♗a1 ♘c5 7.  
♘a7 b3 8. ♘c8+ ♕b7 9. ♗a5 b2  
10. ♗b5+ ♕:c8 11. ♗:c5+ + -

695.

E. Pogosiants, 1976

Molodoi leninets, II-III. Pr.



=

1. ♖e4

1. ♖e2? ♙g4+; 1. ♖f2? ♙h4+

1... ♙g2+ 2. ♖f5 ♙h4 3. ♜d1  
♜c2 4. ♜g1 ♜e3+ 5. ♖f4 ♙e7!

5... ♙f2 6. ♜:g2+ ♜:g2+ 7. ♖f3 =

6. ♜e1 ♜d5+ 7. ♖g3 ♙b4 8.

♜e8+! ♖f7 9. ♜e2 ♙h1 10. ♖h2

♙f3 11. ♜f2 ♙d6+ 12. ♖h3 ♜f4+

13. ♖h4

13. ♖g3? ♙h5 14. ♜:f4+ ♖g6 -+

13... ♜g2+ 14. ♖h3 ♜f4+ 15.

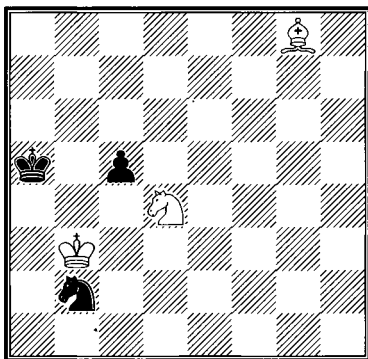
♖h4 ♜g6+ 16. ♖h3 =

Within the studies with this force balance, this study can be considered as one of the most interesting because it contains a very long and tense battle.

696.

I. Vandecastele, 1962

Schakend Nederland, I. Pr.



+ -

1. ♜c6+ ♖b5 (1... ♖b6 2. ♜e5

♜d1 3. ♜g4) 2. ♜e5 ♜a4 3. ♙c4+

♖a5○ 4. ♖c6+ ♖b6 5. ♜d8 ♖a5

(5... ♖c7 6. ♜e6+) 6. ♜b7+ ♖b6 7.

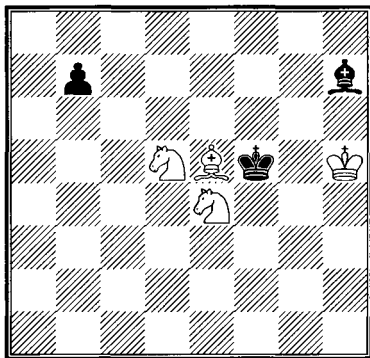
♙d5! ♖b5 8. ♜d6+ ♖a5 9. ♙c4○

♜b6 10. ♜b7 #

697.

I. Vandecastele, 1965

Tijdschrift KNSB, I-II. Pr.



+ -

1. ♙b2! (1. ♙c3?; 1. ♙a1?) 1...

♙g6+ 2. ♖h6 ♖:e4 3. ♜f6+ ♖f5

4. ♖g7 b5 5. ♙a3 ♖g5 6. ♙c1+

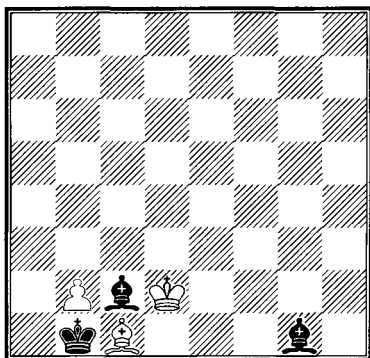
♖f5 7. ♙d2○ b4 8. ♙:b4 + -

(See the 710 study of I. Bazlov & V. Kovalenko)

698.

I. Vandecastele, 1967

Tijdschrift KNSB, II. Mention



=

1. b4!

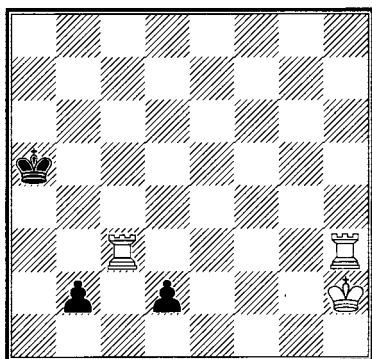
1. b3? ♔c5

1... ♔h2 2. ♔a3 ♔d6 3. ♔c3  
 ♔a4 4. ♔d3! (4. ♔d2? ♔a2 5. ♔c1  
 ♔f4+) 4... ♔b5+ 5. ♔c3 (5. ♔d2?  
 ♔a2 6. ♔c1 ♔f4+ 7. ♔c2 ♔a4+) 5...  
 ♔e5+ 6. ♔b3 ♔g7 7. ♔b2 ♔:b2  
 =

699.

L- Olmutsky, 1963

Sotsialistichna Harkivtschina, I. Pr.



+ -

Compare this study with the 538 study of A. Votava. Again, two Rooks carry a fierce battle against two very strong Pawns and, in the end, win.

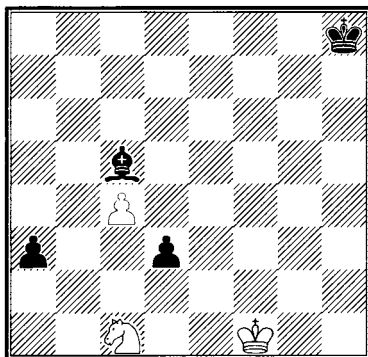
1. ♖a3+ ♔b4 2. ♖ab3+ ♔c4  
 (2... ♔a4 3. ♖bg3! d1 ♔ 4. ♔h4+ ♔b5  
 5. ♖g5+ ♔c6 6. ♔h6+ ♔d7 7. ♖g7+  
 +-) 3. ♖hc3+ ♔d4 4. ♖d3+ ♔c4  
 5. ♖bc3+ ♔b4 6. ♖c7!! b1 ♔ 7.  
 ♖d8 d1 ♔ 8. ♖b8+ ♔a3 9. ♖a7+  
 +-

A very subtle and beautiful study, in which the two Rooks wins against two Queens. The 7. ♖d8!! move is ingenious and cannot be parried.

700.

J. van Ende, 1935

Tijdschrift KNSB



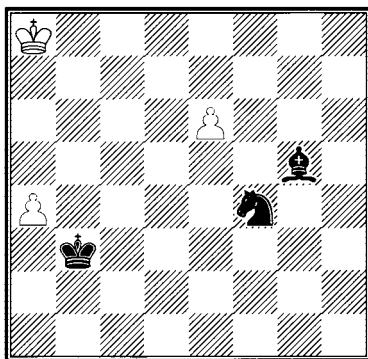
=

1. ♖b3! (1. ♔e1? ♔b4+ 2. ♔d1  
 ♔g7 3. ♖a2 ♔a5 -+) 1... a2 2. ♔e1  
 ♔b4+ 3. ♔d1 ♔g7 4. c5 ♔f6 5. c6  
 ♔e6 6. c7 ♔d7 7. c8 ♔+ ♔:c8 8.  
 ♖c1 a1 ♔ = (8... a1 ♔=)

701.

V. Tiavlovski, 1963

L'Italia Scacchistica, II. Pr.



=

1. e7!

1. a5? ♖:e6 2. a6 ♙e3 3. ♚b7 (3. a7 ♘d8) 3... ♘c5+ 4. ♚b6 ♘e4+ 5. ♚b7 ♘d6+ 6. ♚c6 ♘c8-+

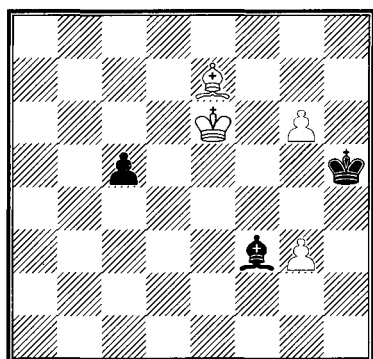
1... ♙:e7 2. a5 ♘e6 3. a6 ♘d8 4. ♚b8! (4. a7? ♙c5 5. ♚b8 ♘c6+ -) 4... ♙c5 5. ♚c7 ♘e6+ 6. ♚b7! (6. ♚b8? ♘d4 7. ♚b7 ♘b5) 6... ♘d8+ 7. ♚c7 =

The extraordinary move 1. e7! Attack the Bishop on the bad square field c5, which later reduce the freedom of Knight's maneuvers – the so-called “Roman idea”.

702.

V. Tiavlovski, 1962

Magyar Sakkelet, III. Pr.



+ -

1. g7 ♙d1

1... ♙e2 2. ♙d5! (2. g4+? ♚h6 3. g8♘+ ♚g6 4. ♘f6 ♚g5=) 2... ♙d1 3. ♚c4! ♙g4 4. g8♙+- (4. g8♚ ♙e6+ 5. ♚:e6=)

2. g4+! ♚h6 3. g8♘+ ♚g6 4. ♘f6 ♚g5

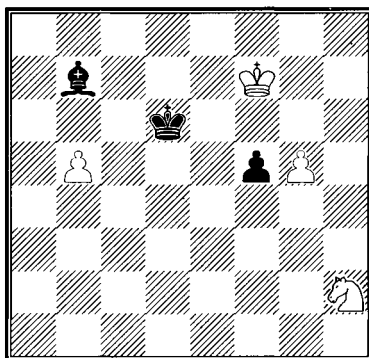
4... ♙f3 5. ♙:c5 ♚g5 6. ♙e3+ +-

5. ♘d5+ ♚:g4 6. ♘e3+ +-

703.

V. Tiavlovski, 1966

Sahmaty v SSSR, V. Pr.



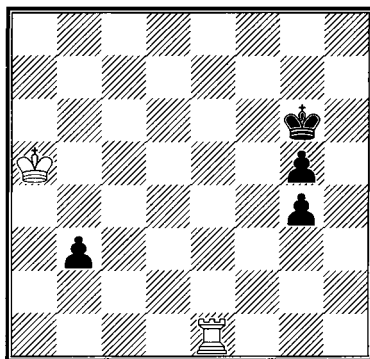
+ -

1. g6 f4 2. g7 ♙d5+ 3. ♚e8! (3. ♚f8 ♚c5 4. ♘f3 ♚:b5 5. ♘g5 ♚a5 6. ♘f7 f3 7. g8♚ f2 =>) 3... ♚c5 4. ♘f3 ♚:b5 5. ♘g5 ♚a5 6. ♚f8 ♚b5 7. ♚e7! ♙g8 (7... ♚a5 8. ♘f7 f3 9. g8♚ f2 10. ♚d8+ =>) 8. ♘e6! f3 9. ♘d4+ ♚c4 10. ♘:f3 ♚d3 11. ♘g5 ♚e3 12. ♚f8 +-

704.

G. Amirian, 1964

V. Galitski's Memorial, V. Pr.



+ -

In this study White's plan should be focused on bringing, as fast as it can, the King on the king side, for stopping the free pawns from g4 and g5.

1. ♖b4 ♖f5 2. ♖c3! ♖f4 3. ♖d2 ♖f3 4. ♜e3+ ♖f2 5. ♜e2+ ♖f1

5... ♖f3 6. ♖e1

6. ♖e3 g3 7. ♜d2!

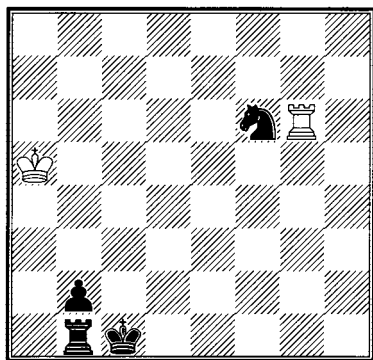
7. ♜b2 g4 8. ♜d2 ♖g1 9. ♖f4 b2! 10. ♜:b2 g2 11. ♖g3 ♖h1 12. ♜:g2=

7... g4 8. ♜b2⊖ ♖g1 9. ♖f4 g2 10. ♖g3 +-

705.

G. Amirian, 1978

Ungaria, II. Pr.



=

1. ♖b4

△2. ♜g1 ♖c2 3. ♜g2

1... ♖e4

1... ♖d5+ 2. ♖b3 ♖e3 3. ♜g1+

2. ♖b3 ♖c5+

2... ♖d2+ 3. ♖c3

3. ♖c3 ♖a4+ 4. ♖d3!

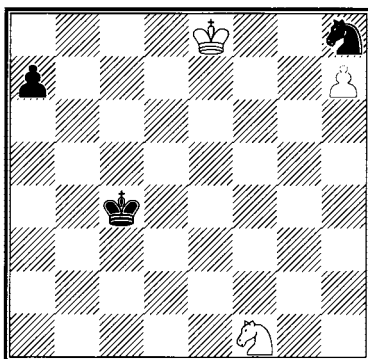
4. ♖b3? ♜a1

4... ♖c5+ 5. ♖c3 ♖e4+ 6. ♖b3 ♖f2 7. ♜g1+ ♖d1 8. ♜g2 ♜a1 9. ♜c2+ ♖b1 10. ♜d2 =

706.

G. Amirian, 1978

Armenia, I-III. Pr.



+ -

1. ♖e3+!

1. ♖d2+? ♖d5 2. ♖e7 a5

1... ♖d4

1... ♖c5 2. ♖e7! a6! 3. ♖e6! a5 4. ♖f6 ♖d6 5. ♖c4+

2. ♖f8!

2. ♖e7? ♖e5 3. ♖f8 ♖f6

2... ♖e5 3. ♖g7 ♖e6 4. ♖d5!

4. ♖:h8 ♖f7=; 4. ♖f5!? a6! 5. ♖d4+ ♖e7 6. ♖c6+ ♖e8 7. ♖e5 a5 8. ♖g6 ♖f7 9. ♖e5 ♖h8=

4... ♖f7

4... a5 5. ♖f4+ ♖e7 6. ♖g6+ +-

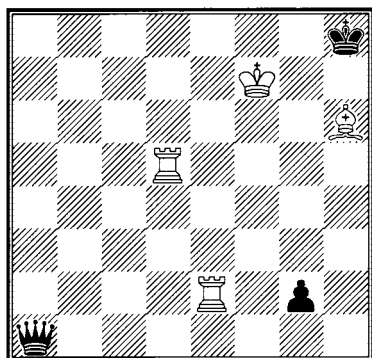
5. ♖b4! ♖h8

5... a5 6. ♖c6 a4 7. ♖d8+ +-

6. ♖c6 a6 7. ♖e5!+-

707.

**G. Amirian, 1984**  
Sahmaty-Riga, II. Mention



+-

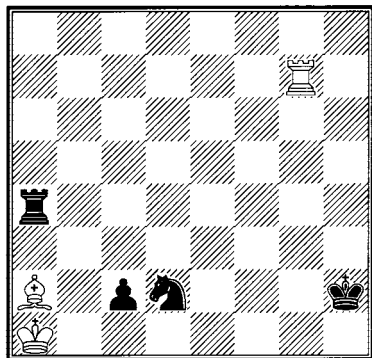
The cutting position obliges White to take vigorous action.

1. ♖h5 ♗a7+ 2. ♜e7 ♗a2+ 3. ♜e6 ♗a7+ 4. ♕g6! ♗h7+ 5. ♕f6 g1♗ 6. ♜e8+ ♗gg8 7. ♘g7#

Forced, but also very elegant.

708.

**M. Milliniemi, 1954**  
Dunder Contest, Mention



=

1. ♔b2

1. ♜h7+? ♕g2 2. ♜c7 (2. ♕b2 ♜:a2+ 3. ♕:a2 c1 ♗-+) 2... ♜c4!-+

1... ♜:a2+ 2. ♕:a2 ♗c4

2... c1♗ 3. ♜g2+ =

3. ♜h7+ ♕g2 4. ♜g7+ ♕f2 5. ♜f7+ ♕e2 6. ♜e7+ ♕d2 7. ♜d7+ ♕c3 8. ♜c7!

8. ♜d1? c:d1 ♘

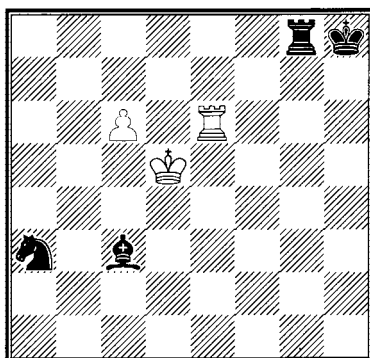
8... c1♗

8... ♕d4 9. ♜:c4+ ♕:c4 10. ♕b2=

9. ♜:c4+ ♕:c4 =

709.

**Y. Bazlov, 1967**  
Armenia, I. Pr.



=

1. c7 ♗b5! 2. ♜e3!

2. ♜c6? ♜c8 3. ♜c5 ♗:c7+

2... ♗:c7+ 3. ♕c6 ♗a6 4. ♕b5! ♗c7+ 5. ♕c6 ♘a5 6. ♜h3+!

6. ♜e5? ♜g6+ 7. ♕b7 ♘b6-+

6... ♕g7 7. ♜h5! ♜a8 8. ♕b7 ♕f6

8... ♖a6 9. ♜c5

9. ♜c5

△10. ♜c7

9... ♘e6! 10. ♜h5! ♔g6 11. ♜e5! ♘c7 12. ♜c5 ♜b8+! 13. ♔a7! ♜a8+ 14. ♔b7 ♘e6 15. ♜e5 ♜b8+! 16. ♔a6!

16. ♔a7? ♙b6+ +-

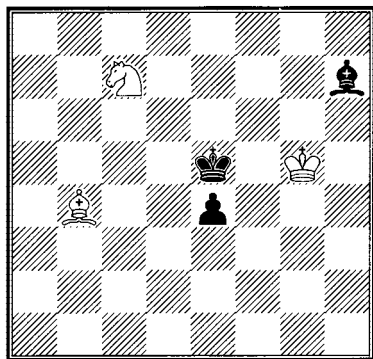
16... ♜a8+ 17. ♔b7 ♘c7 18. ♜c5 =

Positional draw. A high class study.

710.

Y. Bazlov & V. Kovalenko, 1969

Armenia, V. Pr.



+ -

1. ♙c3+ ♔d6 2. ♘e8+ ♔e6

2... ♔e7 3. ♘f6

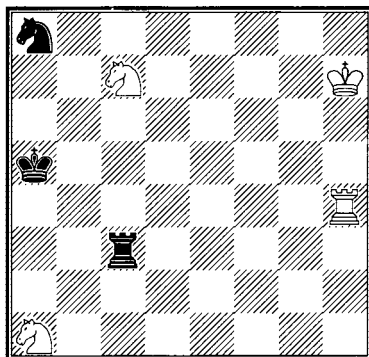
3. ♘f6 ♙f5 4. ♘h5! ♙h7 5. ♔h6 ♙g8 6. ♔g7 ♙f7 7. ♘f6 e3 8. ♙e1 ♔e7 9. ♙b4+ ♔e6 10. ♙c5 e2 11. ♙b4 +-

It is not hard to convince us that this study has more elements in common with the 697 study.

711.

Y. Bazlov, 1971

Sahmaty v SSSR, I. Pr



+ -

1. ♜h5+!

1. ♘:a8? ♔a6 2. ♜b4 ♔a7 3. ♘b6 ♜c7+ 4. ♔g8 ♜b7 5. ♘c8+ ♔b8 6. ♜c4 ♜c7=

1... ♔a4 2. ♘:a8 ♜c1 3. ♘b6+ ♔a3

3... ♔b4 4. ♘d5+ ♔a3 5. ♘e3

4. ♜b5!

4. ♜h3+? ♔a2! 5. ♘b3 ♜b1 6. ♘c4 ♜:b3 7. ♜h2+ ♔a1=

4... ♔a2

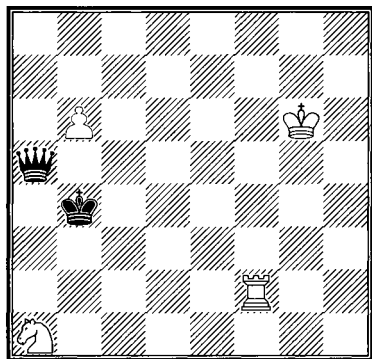
4... ♜:a1 5. ♘c4+ ♔a2 6. ♜b2#

5. ♘b3 ♜b1 6. ♘c4 ♜:b3 7. ♜a5+ ♔b1 8. ♘d2+ +-

712.

Y. Bazlov, 1972

Sahmaty v SSSR



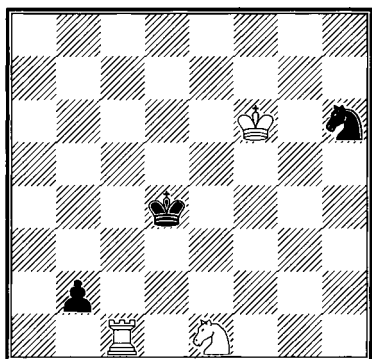
+-

1. ♖b2+ ♔a3 2. ♜b3+ ♔a2 3. b7 ♜a6+ 4. ♔g5 (4. ♔g7? ♜a7) 4... ♜a5+ 5. ♔g4 ♜a4+ 6. ♔g3 ♔:a1 7. b8♜ (7. b8♜? ♜:b3+ 8. ♜:b3 =) 7... ♔a2 (7... ♜a2 8. ♔h3!) 8. ♜b2+ ♔a3 9. ♜b1 ♔a2 10. ♜8b2+ +-

713.

Y. Bazlov, 1975

New Statesman, I-II. Pr.



+-

1. ♔f3+ ♔e4!

- 1... ♔d3 2. ♔e5+ ♔d2 3. ♜g1 ♔c2 4. ♔c4

2. ♜c3 ♔g4+

- 2... b1♔

3. ♔e6 b1♔ 4. ♜b3 ♔f4

- 4... ♔e3 5. ♔g5+ ♔f4 6. ♔h3+ +-;

- 4... ♔f2 5. ♔g5+ ♔f4 6. ♜f3+ ♔:g5 7. ♜:f2 +-

5. ♔g1! ♔d2 6. ♜d3 ♔e4

- 6... ♔b1 7. ♜d4+ ♔g3 8. ♜d1 ♔c3 9. ♜d3+ ♔g2 10. ♜:c3 +-

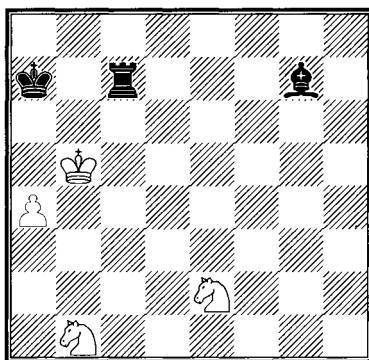
7. ♔h3 #

A beautiful ending which, completely unexpected, arises.

714.

Y. Bazlov, 1979

KFS Contest, I. Pr.



=

1. ♔a3

1. ♔d2? ♜c2-+-; 1. ♔a5? ♜c2 2. ♔f4 ♜b2+-

- 1... ♔f8 2. ♔d4!

2. ♔a5? ♜c5+ 3. ♔b5+ ♔b7 4. ♔f4 (4. ♔ed4 ♜c4) 4... ♜c6 5. ♔d4

♖b6 6. ♘d3 (6. ♘d5 ♖d6) 6... ♙e7 7.  
 ♘b3 ♙d8 +-

2... ♙:a3 3. ♖a5

△4. ♘b5

3... ♖c5+ 4. ♘b5+ ♖b8

4... ♖b7 =

5. ♖b6 ♙b4 6. ♘a7 ♙a3 7.  
 ♘b5 ♙b4 8. ♘a7 ♖a8 9. ♘b5

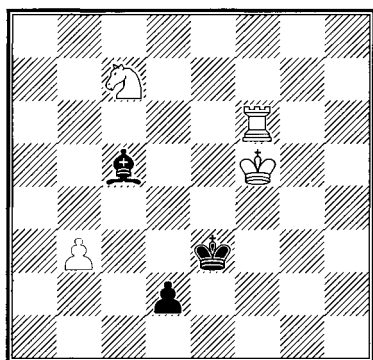
△10. ♘c7 ♖b8 11. ♘a6

9... ♖c4 10. ♘c7+ ♖b8 11.  
 ♘a6+ ♖c8 12. ♖b5 =

715.

Y. Bazlov, 1981

Chervonii gornik, I-III. Pr.



=

The fight between more forces, more powerful, against a very strong pawn, which tends to promote into Queen, with enough sharp moments, and what's more important, ended with a beautiful stalemate based on tying the Knight.

1. b4 ♙d4□ 2. ♘d5+ ♖d3

2... ♖f3 3. ♘c3=

3. ♘f4+ ♖c4 4. ♖c6+ ♖b5 5.  
 ♖d6! d1♖ 6. ♖e4 ♖c4 7. ♖c6+  
 ♖:b4

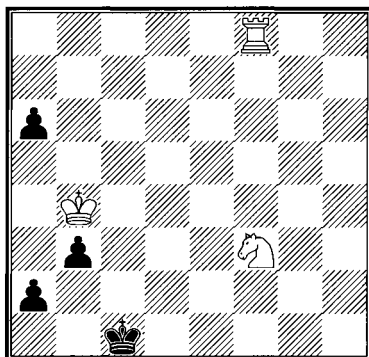
7... ♖b3 8. ♖d6

8. ♖c1!! ♖g4 9. ♖c4+ ♖:c4 =

716.

Y. Bazlov, 1982

Ceskoslovensko, II. Pr.



+ -

1. ♘d4

1. ♘e5? b2

1... b2 2. ♖c3 b1♘+ 3. ♖d3  
 a1♖ 4. ♖f1+ ♖b2 5. ♖f2+ ♘d2!

5... ♖a3 6. ♘c2+ ♖a2 7. ♘:a1+  
 ♖:a1 8. ♖c4 a5 9. ♖b3 a4+ 10.  
 ♖:a4+-

6. ♖:d2+ ♖b1 7. ♘e2

△8. ♘c3

7... ♖a5 8. ♘c3+ ♖a1 9. ♖f2○  
 ♖a3

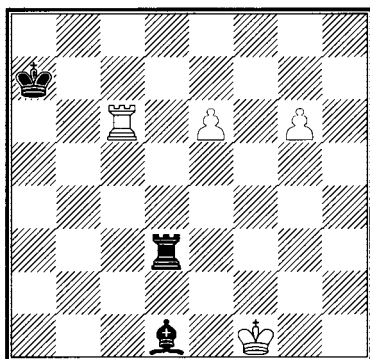
9... ♖d8+ 10. ♖c2

10. ♖f1+ ♖b2 11. ♖b1#

A known mate achieved after a sharp and complicated play.

717.

**P. Benkő, 1977**  
Magyar Sakkelet, I. Pr.



+-

There is a feeling that one of the pawns will be promoted into Queen using the **Novotny's** "coverage" (♖e6). But how to achieve this?

**1. e7**

1. g7? ♖g3 2. e7 ♖h5 3. ♖g6 ♖:g6!  
(3... ♖:g6? 4. ♗f2!) 4. e8♖ ♖f6+ 5.  
♗e1 ♖:e8 6. g8♖ ♖d7! =

**1... ♖e3**

1... ♖f3+ 2. ♗e1 ♖e3+ 3. ♗:d1  
♖:e7 4. ♖c5 ♗b6 5. ♖g5 +-

**2. g7 ♖b3 3. ♖c7+!**

3. ♖e6? ♖:e6! 4. g8♖ ♖c4+! 5.  
♗f2 ♖e2+ 6. ♗f3 ♖:g8 =

**3... ♗a6!**

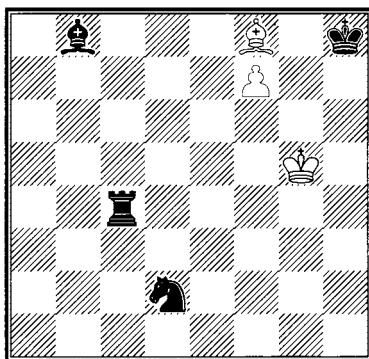
3... ♗b6 4. ♖c3

**4. ♗f2 ♖e4 5. ♖c6+ ♗b7 6.  
♖e6! (Novotny) 6... ♖:e6 7. g8♖  
♖f6+ 8. ♗g3 ♖:g8 9. e8♖ +-**

The **Novotny's** "coverage" was possible only at the 6th move.

718.

**P. Joita & V. Nestorescu, 1967**  
Tidskrift för Schack, I. Pr.



=

**1. ♖e7! ♗e4+**

1... ♗f3+ 2. ♗h5

**2. ♗h5!**

2. ♗g6? ♖c6+ 3. ♗f5 (3. ♗h5  
♗f6+ +-) 3... ♗d6+ +-

**2... ♗g3+ 3. ♗g6**

3. ♗g5? ♖f4+ 4. ♗g6 ♖c6+ 5.  
♖f6+ ♖:f6+ 6. ♗:f6 ♖d6 +-;  
3. ♗h6? ♖f4+

**3... ♖c6+!**

3... ♖g4+ 4. ♗f6 ♗h5+ (4... ♗e4+  
5. ♗e6) 5. ♗f5 ♖f4+ 6. ♗g6 =

**4. ♗g5 ♗e4+ 5. ♗h4!**

5. ♗h5? ♗f6+ +-;

5. ♗g4? ♗f6+ +-;

5. ♗f5? ♗d6+ +-

**5... ♖h6+**

5... ♖g3+ 6. ♗g4! (6. ♗h3? ♗g5+!  
7. ♖:g5 ♖d6)

**6. ♗g4 ♗f6+ 7. ♗g5 ♖f4+! 8.  
♗:f4 ♗h7!**

8... ♖d7 9. ♔g5 ♔g7 10. f8♙+ ♗:f8 11. ♕:f8+ =

9. f8♙+! ♗:f8 10. ♔g5! ♖g6+ 11. ♖h5 ♖g8 12. ♖h6!

△13. ♕f6

12... ♗d7

12... ♖g6+ 13. ♖h5

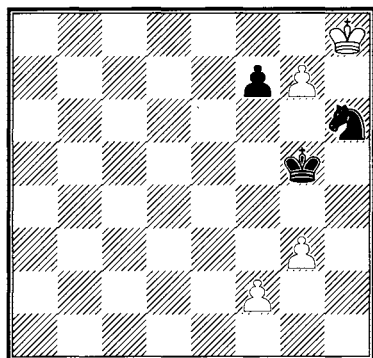
13. ♕f6+ ♗:f6 =

A tense play, with multiple tactical moments, which leaves a great satisfaction to the reader.

719.

P. Joita & V. Tacu, 1958

Revista de Sah, II. Pr



+—

1. ♖h7

1. f4+? ♔g6 2. g4 f5 3. g5 ♗f7+ 4. ♖g8 ♗d8 =;

1. f3? f6! 2. f4+ ♔g6

1... ♖h5 2. f3!

2. f4? f5=

2... f5

2... f6 3. g4+ ♔g5 4. f4+

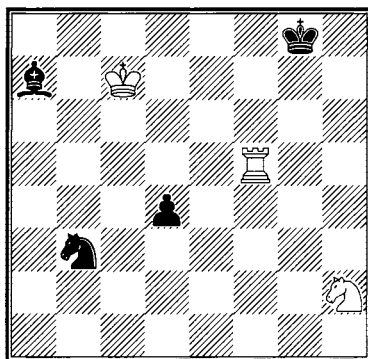
3. f4♙ ♗g4 4. g8♗ ♗e3 5. ♗f6

#

720.

M. Bent, 1957

FIDE Contest, VI. Mention



+—

1. ♖b5 ♗c5 ♖ 2. ♖a5 ♗e6+ 3. ♖d6 ♖b6 4. ♖b5

4. ♖a8+? ♗f8

4... ♕c7+ 5. ♖:e6 ♕:h2 6. ♖g5+ ♖f8 7. ♖h5 ♕c7!

7... ♕g3 8. ♖f5+ ♖e8 9. ♖g5+—

8. ♖d7 ♖b6

8... ♕g3 9. ♖f5+

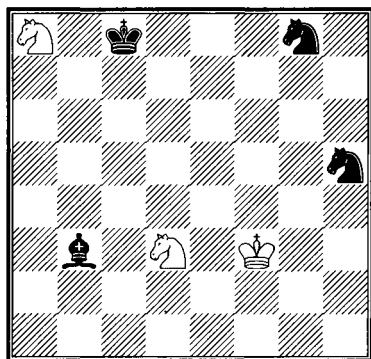
9. ♖b5 ♕a7 10. ♖a5 ♖b6 11. ♖a8+ ♖f7 12. ♖c6 +—

A known play for capturing the Bishop, which will be, in a forced manner, lost after the 5th move.

721.

M. Bent, 1969

E. G.



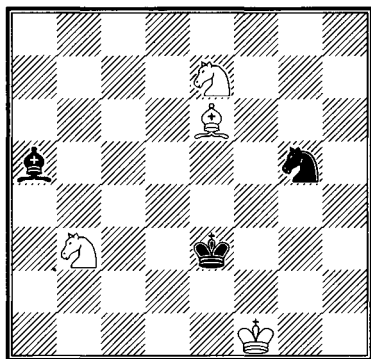
=

1. ♖b6+ ♔c7 2. ♖d7 ♙d1+  
 2... ♙d5+ 3. ♔g4  
 3. ♔e3 ♔:d7 4. ♔d2 =

722.

M. Bent, 1973

Problemist, I. Pr.



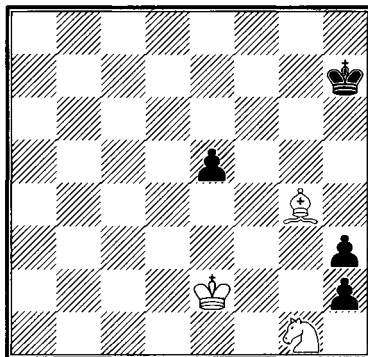
+-

1. ♙f5 ♙d8 2. ♖d5+ ♔f3 3.  
 ♖d4+ ♔g3 4. ♖c6 ♖f7 5. ♙e6  
 ♖g5 6. ♙g8 +-

723.

M. Bent, 1976

Schakend Nederland



=

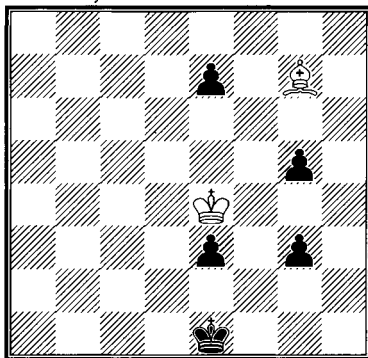
1. ♔f1 h1 ♔ (1... e4 2. ♙f5+ ♔h6  
 3. ♙:e4 =>) 2. ♙f3 ♔h2 3. ♙e4+  
 ♔h6 4. ♖e2 ♔g5 5. ♔e1 ♔h4 6.  
 ♖f1 ♔g4 7. ♔e1 =

Positional draw. It is interesting that neither the bringing of the Black King on the Queen side on the c4, b3, b2 squares, don't change the assessment of the position.

724.

U. Venelajnen, 1968

Ojanen Contest, I. Pr.



=

White's saving possibility looks incredible. A single Bishop, together with his King do wonders.

1. ♖f3 ♖d2

1... e2 2. ♙c3+ ♖f1 3. ♖:g3 e1 ♗+  
4. ♙:e1 ♖:e1 5. ♖g4 =;

1... ♖f1 2. ♖:g3 e2 3. ♙c3 e1 ♗+  
4. ♙:e1 ♖:e1 5. ♖g4 =

2. ♙f8!! g4+ 3. ♖g2! e2 4. ♙:e7 ♖c3 5. ♙d8!

5. ♙d6? e1♗! (5... e1 ♗? 6. ♙b4+ ♖:b4=) 6. ♖:g3 ♗e6 -+

5... ♖b4 6. ♙c7!

6. ♙b6? e1♗!

6... e1 ♗

6... e1♗ 7. ♖:g3 ♗g1+ 8. ♖h4 ♖c4 9. ♙g3 =

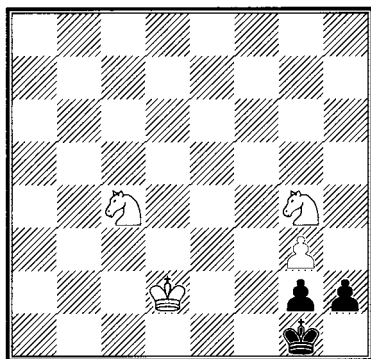
7. ♙a5+ ♖:a5 =

A wonderful study!

725.

A. Koranyi, 1961

Magyar Sakkelet, I. Pr.



+ -

1. ♖e1!

1. ♖e2? h1♗! 2. ♗ce5 ♗:g3+ 3. ♖e1 ♗e4! =;

1. ♗ce5? ♖f1! =;

1. ♖e3? ♖h1! =

1... h1♙

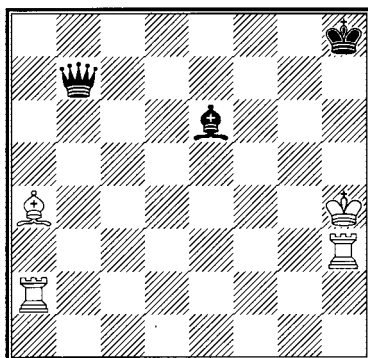
1... h1 ♗ 2. ♗d2 △ 3. ♗f3 ♗ ad. lib. 4. ♗f2 #

2. ♖d1! ♖f1 3. ♗d2+ ♖g1 4. ♗e4 ♖f1 5. ♗h2+ ♖g1 6. ♗f3+ ♖f1 7. ♗fd2+ ♖g1 8. ♖e2 ♖h2 9. ♗f3+ ♖h3 10. ♖f2 g1 ♗+ 11. ♗:g1! +-

726.

A. Koranyi, 1968

New Statesman, II. Pr.



=

White's pieces are very bad placed and are violently attacked by the Black.

1. ♗ah2

1. ♗aa3? ♗h7+

1... ♗g7

△ 2... ♗g4 #

2. ♙d1 ♖h7

△ 3... ♖h6, 4... ♗g5 #

3. ♖f3 ♗d7

3... ♖h6 4. ♜g2

4. ♜g2!

4. ♗e2? ♖h6-+; 4. ♜h1? ♖h6-+

4... ♜h6+ 5. ♗h5 ♗:h3 6. ♜g6

♜e3 7. ♜g3 ♜e1! 8. ♖:h3 ♜h1+

9. ♖g4 ♖h6! 10. ♗f7!

10. ♜h3? ♜g2+ -+

10... ♜e4+ 11. ♖h3 ♜f5+ 12. ♖g2 ♜:f7 13. ♜h3+ =

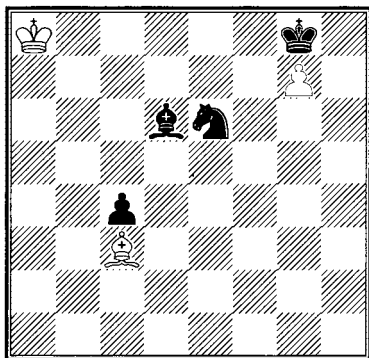
Perpetual check.

The 727 and 728 studies are completed with about the same material. The analogy between these two studies led to two studies with different outcome: positional draw in the 727 study and stalemate in the 728 study.

727.

A. Koranyi, 1979

Ungaria, I. Pr.



=

1. ♖b7 ♗c5

1... ♗c5+ 2. ♖c6 ♗e4 3. ♗d4 ♗c5 4. ♗e5 =

2. ♖c6 ♗d4 3. ♗b4!

3. ♗e1! c3 4. ♖d5 c2 5. ♗d2 ♗c3  
6. ♗c1 ♗d4 7. ♖c4 ♗a1 8. ♖d3 ♖:g7  
-+

3... c3 4. ♖d5 c2 5. ♗a3

5. ♗d2? ♗c3

5... ♗c7+ 6. ♖e4!

6. ♖c4? ♗e3-+

6... ♗a1!

6... ♗c5 7. ♗c1 ♗a6 8. ♖d3 ♗b4+  
9. ♖c3 ♖:g7 10. ♖b2 ♗e7 11. ♗d2 =

7. ♖d3!

7. ♗c1? ♗a6 8. ♖d3 ♗b4+ 9. ♖d2  
♗:g7 10. ♗a3 ♗h6+ 11. ♖c3 c1♜+  
12. ♗:c1 ♗a2+ -+

7... ♗b5 8. ♗c1 ♗d4 9. ♗e3!

9. ♗h6? ♗b2 10. ♗e3 ♖h7 11. ♗h6  
♖:h6 12. g8♜ c1♜-+

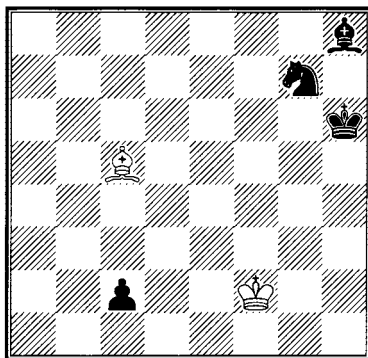
9... ♖h7 10. ♖d2 ♗b2 11. ♖d3  
♖g8 12. ♗h6 ♖h7 13. ♗e3 ♗a1  
14. ♖d2 =

Positional draw.

728.

A. Koranyi, 1976

E. Pekkover Contest, I. Mention



=

1. ♖a3!

1. ♖e3+? ♗g6 2. ♗e2 ♘f5 3. ♖c1 ♖a1 4. ♗d2 ♘d4-+

1... ♘f5 2. ♗e2

2. ♗e1? ♖c3+ 3. ♗e2 ♘d4+ 4. ♗d3 ♖a1-+

2... ♖a1 3. ♗d2 ♘d4 4. ♗c1 ♗g5 5. ♖d6!

5. ♖b4? ♗f4 6. ♖c3 ♘e2+ -+

5... ♗f5 6. ♖c7!

6. ♖b8? ♗e4 7. ♖a7 ♘b5-+

6... ♗e4

6... ♘b5 7. ♖a5 ♘a3 8. ♖c3 ♖:c3=

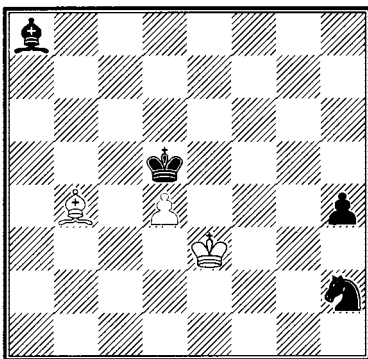
7. ♖b6 ♗d3 8. ♖:d4 ♖:d4 =

With little material, very interesting events have succeeded.

729.

A. Koranyi, 1979

Magyar Sakkelet, I. Pr.



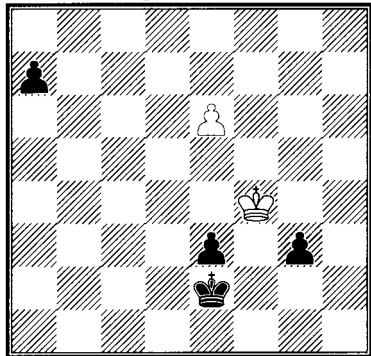
=

1. ♗f4 ♗e6 2. ♖e1 ♘f3 3. ♖f2 h3 4. ♗g3 h2 5. ♗g2 ♗f5 6. ♖g3 h1 ♗+! 7. ♗:h1 ♗g4 8. ♗g2! ♘d2+ 9. d5! ♖:d5+ 10. ♗g1 ♗:g3 =

730.

A. Koranyi, 1981

Tungsram, IV. Pr.



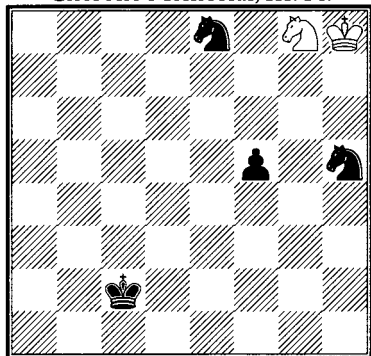
=

1. e7 g2 2. e8 ♗g1 ♗h5+! (3. ♗b5+? ♗f2 4. ♗b2+ e2 5. ♗d4+ ♗f1 6. ♗a1+ e1 ♗ 7. ♗a6+ ♗g2 8. ♗g6+ ♗h1 -+) 3... ♗e1 (3... ♗f1 4. ♗d1+ ♗g2 5. ♗f3+ =) 4. ♗a5+ ♗f2 5. ♗a2+ e2 6. ♗:a7+ ♗f1 7. ♗a1+ e1 ♗ 8. ♗a6+ ♗f2 9. ♗a2+! ♗e2 10. ♗a7+ ♗f1 11. ♗a1+ ♗g2 12. ♗a8+ ♗h3 13. ♗h8+ ♗g2 14. ♗a8+ =

731.

A. Koranyi, 1985

Cheron's Memorial, III. Pr.

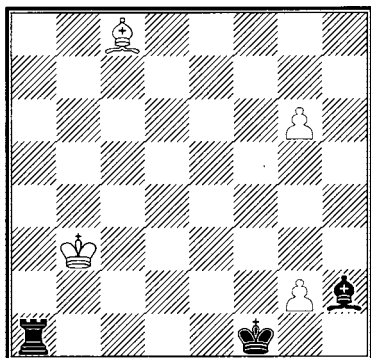


=

1. ♖e7 f4 2. ♗g6 f3 3. ♜e5 f2  
4. ♜g4 f1 ♜ 5. ♜f6 =

732.

V. Dolgov, 1966  
Sahmaty v SSSR, I. Pr.



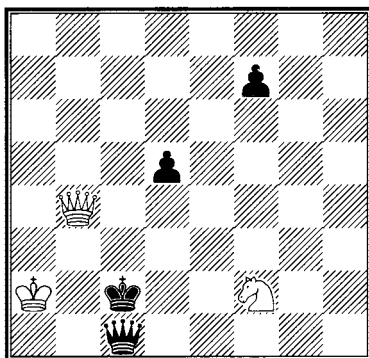
+—

1. g7 ♜b1+ 2. ♖a4!  
2. ♖a2? ♜b2+ 3. ♖a3 ♜d6+!=  
2... ♜a1+ 3. ♖b5 ♜b1+ 4. ♖a6  
♜a1+ 5. ♖b7 ♜b1+ 6. ♖a7! ♜g1+  
7. ♖a8! ♜a1+ 8. ♖b8! ♜h2+  
8... ♜b1+ 9. ♜b7 ♜h2+ 10. ♖c8  
♜c1+ 11. ♖d8 ♜d1+ 12. ♖e7+—  
9. g3! ♜:g3+ 10. ♖b7 ♜b1+ 11.  
♖a6 ♜a1+ 12. ♖b5 ♜b1+ 13. ♖a4  
♜a1+ 14. ♖b3 ♜b1+ 15. ♖c2!  
15. ♖a2? ♜b2+ 16. ♖a3 ♜d6+  
15... ♜b2+ 16. ♖d3 ♜b3+ 17.  
♖e4 ♜b4+ 18. ♖f5+—

An interesting study: the White King executed a march on b8, attracted the Bishop on the g3 square, and then went on king side.

733.

V. Dolgov, 1973  
Chervoni girnik, II. Pr.



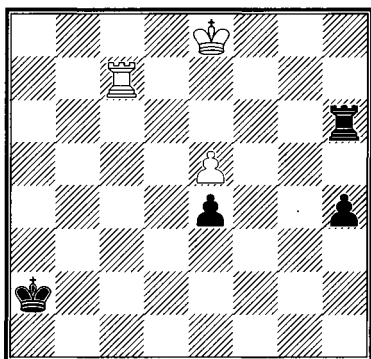
+—

Because the Black Queen is tied to the defense of the b2 square, White Queen begins an interesting maneuver, in triangular shape, b8-f4-b4, which eventually lead to a zugzwang.

1. ♜b8! ♖c3 2. ♜c7+ ♖d2 3.  
♜f4+ ♖c2 4. ♜b4♝ f6 5. ♜b8!  
♖c3 6. ♜c7+ ♖d2 7. ♜f4+ ♖c2  
8. ♜b4♝ f5 9. ♜b8 ♖c3 10. ♜c7+  
♖d2 11. ♜f4+ ♖c2 12. ♜:f5+ ♖c3  
13. ♜e5+ d4  
13... ♖c2 14. ♜c7+; 13... ♖d2 14.  
♜f4+  
14. ♜a5+ ♖c2 15. ♜b4 ♜e3  
15... d3 16. ♜b8 ♖c3 17. ♜c7+  
♖d2 18. ♜f4+ ♖c2 19. ♜b4 ♜e3  
(19... d2 20. ♜b3#) 20. ♜b2#  
16. ♜b2 #

734.

V. Dolgov, 1975  
Armenia, Mention



=

1. ♖c2+!

1. ♖c4? ♜e6+ 2. ♔f7 ♜:e5 3. ♔f6 ♜e8 4. ♔f7 ♘b3! 5. ♜d4 ♔c3 6. ♜a4 e3! 7. ♔:e8 e2 8. ♜a1 ♔d2 -+

1... ♘b3 2. ♜e2 ♜e6+ 3. ♔f7 ♜:e5 4. ♔f6 ♜e8 5. ♔f7 ♜h8

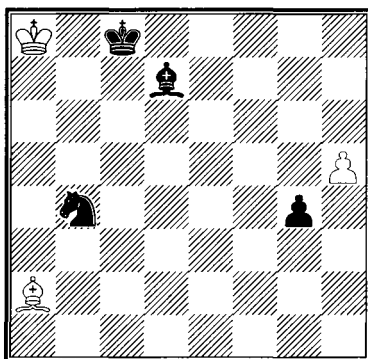
5... ♜c8 6. ♜:e4 ♜c4 7. ♜e3+ ♜c3 8. ♜e4 h3 9. ♜h4 =

6. ♔g7 ♜h5 7. ♔g6 ♜e5 8. ♔f6 ♜e8 9. ♔f7 =

Positional draw. An interesting perpetual attack-scheme on the Rook, realized for the first time in miniature form.

735.

V. Dolgov, 1969  
64, II. Pr.



=

1. h6 ♙c6+

1... ♙f5 2. ♙e6+ ♙:e6 3. h7

2. ♙a7 ♙e4 3. h7!

3. ♙e6+? ♙c7 4. ♙:g4 ♙c6+ 5. ♙a8 ♙e5+ -+

3... ♙:h7 4. ♙e6+ ♙c7 5. ♙:g4 ♙c6+ 6. ♙a8 ♙e5!

6... ♙e4 7. ♙f3 =

7. ♙e2!

7. ♙d1 (7. ♙h5) 7... ♙e4+ 8. ♙a7 ♙c6+ 9. ♙a8 ♙e7+ 10. ♙a7 ♙b7 & ♙c6 (♙c8) #;

7. ♙e6? ♙e4+ 8. ♙a7 ♙c6+ 9. ♙a8 ♙d8+ -+;

7. ♙h3? ♙e4+ 8. ♙a7 ♙c6+ 9. ♙a8 ♙d8+ 10. ♙a7 ♙b7 -+

7... ♙b6

7... ♙e4+ 8. ♙a7 ♙c6+ 9. ♙a6! =

8. ♙b8 ♙c6+ 9. ♙a8 ♙d4 10. ♙g4! ♙c7

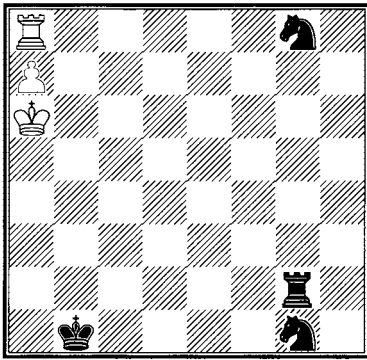
10... ♖e4+ 11. ♔b8 ♘c6+ 12.  
♔c8! =

11. ♔a7! ♘c6+ 12. ♔a8 ♘e5  
13. ♖e2! =

Positional draw. An interesting discovery in a simple position with symmetric defense.

736.

V. Dolgov, 1971  
Szachy, I. Mention



+ -

1. ♖b8+ ♔a1! 2. ♖b5 ♖g6+ 3.  
♔a5

3. ♖b6 ♖g2 4. ♖b5 ♖g6+

3... ♖g2 4. ♖b4 ♖g5+ 5. ♔a4  
♖g2 6. ♖b3 ♖g4+ 7. ♔a3 ♖g2 8.  
♖e3!

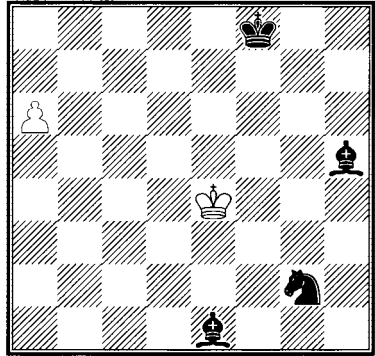
8. ♖d3? ♖a2+ 9. ♔b3 ♖b2+ 10.  
♔c3 ♘e2+ =

8... ♖a2+ 9. ♔b3 ♖b2+ 10.  
♔c3 + -

10... ♘e2 11. ♖e2

737.

V. Dolgov, 1972  
Russia, I-III. Pr.



=

1. a7 ♖g6+ 2. ♔f3! ♘h4+ 3.  
♔f4

3. ♔e3? ♖f2+!

3... ♖d2+ 4. ♔e5 ♘f3+

4... ♖c3+ 5. ♔d5

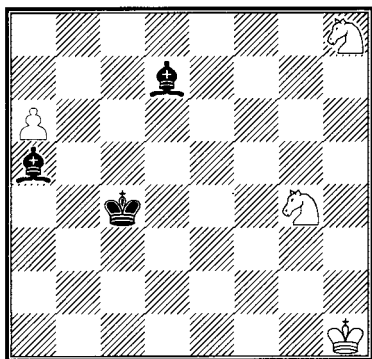
5. ♔d5 ♖f7+ 6. ♔e4 ♘g5+ 7.  
♔e5 ♖c3+ 8. ♔d6 ♘e4+ 9. ♔c6  
♖e8+ 10. ♔d5 ♘f6+ 11. ♔d6  
♖b4+ 12. ♔c7 =

A very nice achievement! Four pieces fulfill, a few times, a symmetric analogue movement, and that with very little material.

738.

V. Dolgov, 1983

64, Mention



+-

1. ♖e5+ ♗c5! 2. a7

2. ♗:d7+? ♗c6 3. ♗f7 ♖b6=

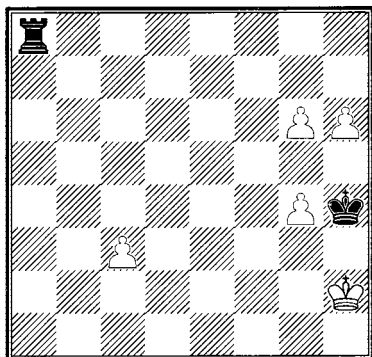
2... ♖e6 3. ♗d3+ ♗d4! 4. ♗f4  
 ♖f5 5. ♗e2+ ♗e3 6. ♗g3 ♖g4  
 7. ♗f1+ ♗f2 8. ♗h2 ♖h3 9. a8♚

+-

739.

V. Evreinov, 1961

Ceskoslovensky Šach



+-

1. h7!

1. g7? ♖a2+ 2. ♗g1 ♗g3 3. ♗f1  
 ♗f3 4. ♗e1 ♗e3 5. ♗d1 ♗d3 6. ♗c1  
 ♗:c3 7. ♗b1 ♖b2+ 8. ♗a1 ♖b8 9. h7  
 ♖a8+ 10. ♗b1 ♖b8+ 11. ♗c1 ♖a8 12.  
 ♗d1 ♗d3 13. ♗e1 ♗e3 14. ♗f1 ♗f3  
 =

1... ♖a2+ 2. ♗g1 ♗g3 3. ♗f1  
 ♗f3 4. ♗e1 ♗e3 5. ♗d1 ♗d3 6.  
 ♗c1 ♖a8 7. ♗b2!

7. g7? ♗:c3 8. ♗b1 ♖b8+=

7... ♖b8+ 8. ♗a3 ♗:c3 9. ♗a4  
 ♗c4 10. ♗a5 ♗c5 11. ♗a6 ♗c6  
 12. ♗a7 ♖h8 13. g5 ♗c5 14. ♗b7  
 ♗b5 15. ♗c7 ♗c5 16. ♗d7 ♗d5  
 17. ♗e7 ♗e5 18. ♗f7 ♗f5 19.  
 g7!

19. ♗g7? ♖a8 =

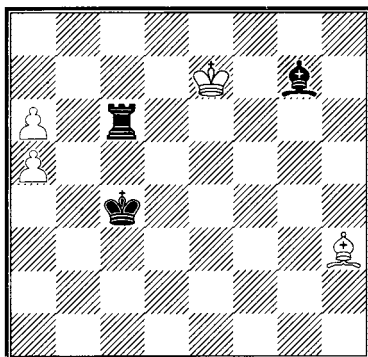
19... ♖:h7 20. g6 +-

An interesting study with a trip  
 "around the world" of Kings.

740.

V. Evreinov, 1960

Ceskoslovensky Šach



=

1. ♖g2

1. ♗d7? ♖c5+-

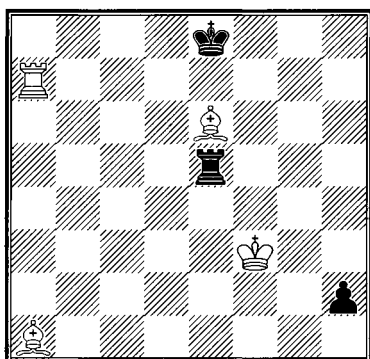
1... ♖c5 2. a7 ♖c7+ 3. ♔e8!  
 3. ♔e6? (3. ♔d6?) 3... ♖:a7; 3.  
 ♔d8? ♖:a7 4. a6 ♔f6+ 5. ♔c8 ♖g7  
 —+

3... ♖:a7 4. a6  
 △5. ♔b7=  
 4... ♖c7 5. ♔d8 ♖f7  
 5... ♔e5 6. ♔b7  
 6. ♔e8 ♖c7  
 6... ♖f8+ 7. ♔e7 ♖c8 8. ♔d7 ♖f8  
 9. ♔e7  
 7. ♔d8 ♖f7 8. ♔e8 =  
 Salvation by perpetual attack.

741.

V. Neidze, 1969

64, V. Mention



+-

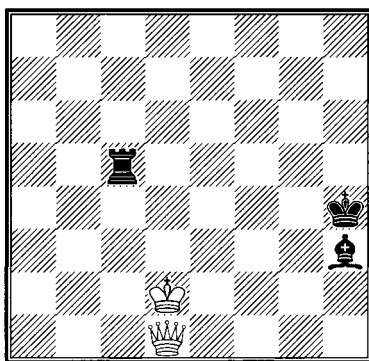
1. ♔f7+  
 1. ♔d7+? ♔d8 2. ♔g2 ♖e7 3. ♔f6  
 h1 ♖+ 4. ♔:h1 =  
 1... ♔f8 2. ♔g2 ♖e2+ 3. ♔h1  
 ♖e1+ 4. ♔:h2 ♖h1+ 5. ♔g3 ♖h3+  
 6. ♔g4!  
 6. ♔g2? ♖g3+  
 6... ♖h7  
 6... ♖h4+ 7. ♔g5+-; 6... ♖g3+ 7.  
 ♔h5 ♖g5+ 8. ♔h6+-

7. ♔f6! ♖:f7 8. ♖a8 #

742.

V. Neidze, 14. 05. 1975

EPAS Contest, I-IV. Mention



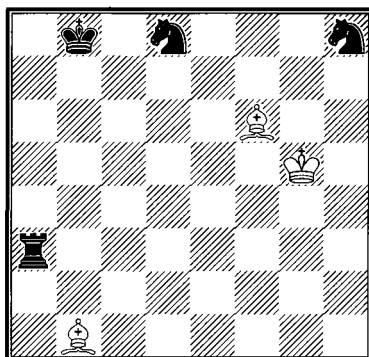
+-

1. ♖e1+ ♔h5 2. ♖e2+ ♔g4  
 2... ♔g6 3. ♖e8+ +-  
 3. ♖e8+ ♔h4 4. ♖e7+ ♖g5 5.  
 ♔e3 (△6. ♔f4) 5... ♔h5 6. ♖h7 #

743.

V. Kalandadze & V. Neidze, 1976

Šahove umeni, I. Pr.



=

Because the Knights are indirectly defended, the Black King must therefore be drawn on a white square, what actually is achieved through decisive actions.

1. ♔e5+

1. ♔:h8? ♜f7+ 2. ♔g6 ♜:h8+ 3. ♔g7 ♜h3 4. ♔h7 ♜f7 -+

1... ♔a7! 2. ♔d4+! ♔a6 3. ♔:h8 ♜f7+ 4. ♔g6 ♜:h8+ 5. ♔g7 ♜h3

5... ♜b3 6. ♔h7 ♜b8 7. ♔g8 ♜g6 8. ♔c4+ ♔a5 9. ♔:g6 =

6. ♔f5

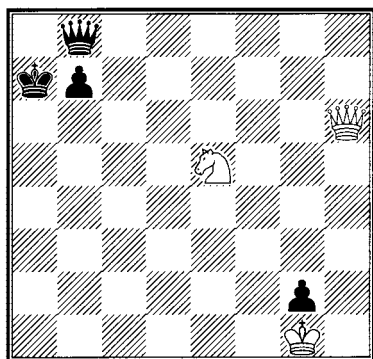
6. ♔h7? ♜f7 -+

6... ♜h2 7. ♔h7 ♜f7 8. ♔d3+ ♔b6 9. ♔:f7 =

744.

V. Neidze, 1977

Bulletin CSK, I. Mention



+ -

1. ♜e3+ ♔a8

1... ♔a6 2. ♜a3+ ♔b5 3. ♜b3+ ♔a6 4. ♜a4+ +-

2. ♜d7 ♜a7

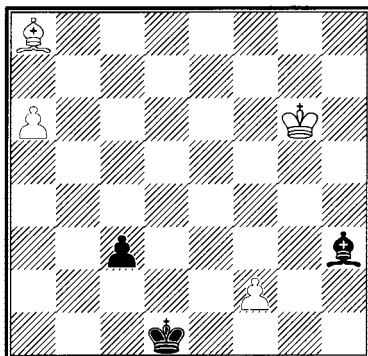
2... ♜d6 3. ♜b6+ ♔b8 4. ♜e8+ ♔a7 (4... ♜c7 5. ♜a8#) 5. ♜c8+

3. ♜b6+ ♔b8 4. ♜e5 # (4. ♜f4 #; 4. ♜g3 #)

745.

V. Neidze, 1985

Molodoi leninets, Mention



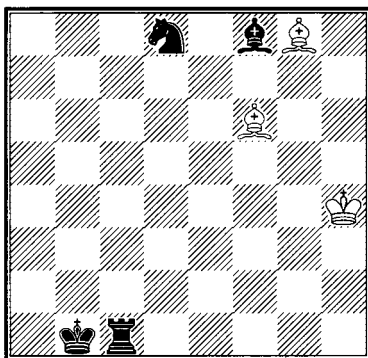
+ -

1. ♔e4! (1. ♔f3+? ♔e1 2. a7 c2 =) 1... ♔g2 2. ♔:g2 c2 3. a7 c1 ♜ 4. a8 ♜ ♜c2+ 5. ♔g5 ♜:f2 6. ♔f3+ ♔c1 7. ♜a1+ ♔d2 8. ♜b2+ ♔e3 9. ♜c3 #

746.

D. Gurgnidze & V. Kalandadze

Lelo 1970



=

1. ♖h7+

1. ♖:d8? ♜h1+ 2. ♔g5 ♞g1+ 3. ♜f6 ♞:g8 4. ♜f7 ♜h8 5. ♖f6 ♜h6 6. ♖g5 ♜h5-+

1... ♖a2 2. ♖g8+ ♖a3 3. ♖:d8 ♜h1+ 4. ♖g5 ♞g1+ 5. ♜f6 ♞:g8 6. ♜f7 ♜h8 7. ♖f6 ♜h6 8. ♖g5 ♜h8 8... ♜h5 9. ♖c1+ ♜b3 10. ♜:f8=

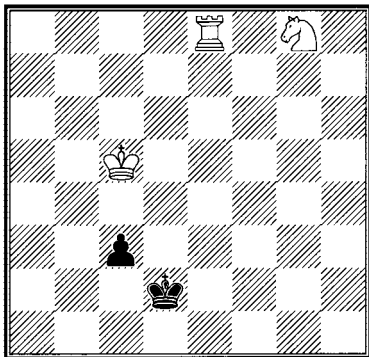
9. ♖f6 =

Positional draw.

747.

**D. Gurgenzidze, 1975**

Sahmaty v SSSR, Mention



+ -

The very strong Black Pawn, will give a fierce riposte, however, whites eventually achieves the victory.

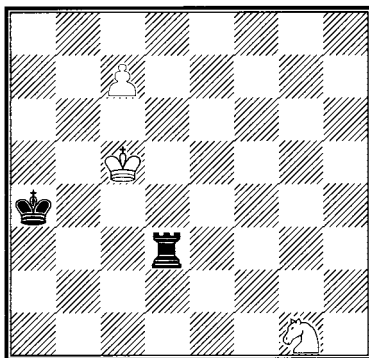
1. ♖f6 c2 2. ♖e4+ ♖d3! 3. ♖f2+ ♖c3 3... ♖d2 4. ♞d8+ ♖c3 5. ♖d3+- 4. ♞e3+ ♖d2 5. ♞d3+ ♖e2 6. ♞c3 ♖d2 7. ♖e4+ ♖d1 8. ♞d3+ ♖e1 9. ♞e3+ ♖d1 10. ♖c3+ ♖d2 11. ♖d4 c1♙ 12. ♞e2#

A classical study with a very interesting game.

748.

**D. Gurgenzidze, 1975**

Mhedruli, III. Pr



+ -

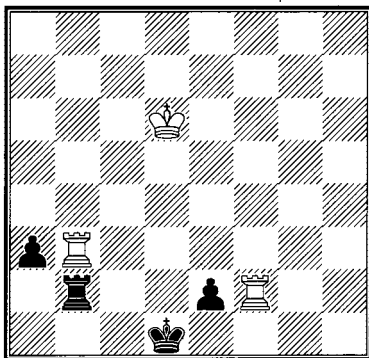
An elegant study, in which White avoids four times the stalemate.

1. ♖e2 (1. ♖c4? ♞d2 2. ♖c3 ♞d5 3. c8♙ ♞c5+ 4. ♙:c5 =) 1... ♖a5 2. ♖c4 (2. c8♙? ♞c3+ 3. ♖:c3 =) 2... ♞d6 3. ♖d4! (3. c8♙? ♞c6+ 4. ♙:c6 =) 3... ♞c6+ 4. ♖:c6+ ♖b6 5. c8♙! +- (5. c8♙? =)

749.

**D. Gurgenzidze, 1975**

EPAS Contest, I. Pr.



=

(adaptation)

1. ♖:a3

1. ♖d3+? ♜d2; 1. ♜:e2? ♜:b3

1... ♜d2+ 2. ♙c7!

2. ♙c6? ♜c2+ 3. ♙d7 e1 ♜ 4. ♜a1+ ♜c1 5. ♜aa2 ♜b1 6. ♙d8 ♜b8+ 7. ♙c7 ♜e5+ -+

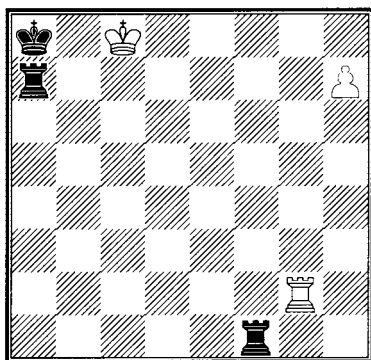
2... ♜c2+ 3. ♙d8! e1 ♜ 4. ♜a1+ ♜c1 5. ♜aa2 ♜b1 6. ♙d7 ♜ ♜b7+ 7. ♙c8! ♜b1 8. ♙d7 =

Positional draw.

750.

D. Gurgenzidze, 1977

Trud, I-IV. Mention



+ -

1. h8 ♜ ♜c1+ 2. ♙d8 ♜d1+ 3. ♙e8 ♜e1+ 4. ♙f8 ♜f1+ 5. ♙g8 ♜b1

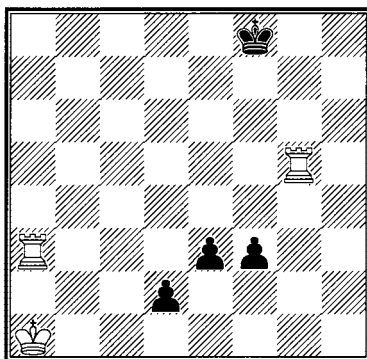
△6... ♜b8 #

6. ♜f2 ♜g1+ 7. ♙f8 ♜b1 8. ♜e2 ♜f1+ 9. ♙e8 ♜b1 10. ♜d2 ♜e1+ 11. ♙d8 ♜b1 12. ♜c2 ♜d1+ 13. ♙c8 ♜b1 14. ♜e5 + -

751.

D. Gurgenzidze, 1979

J. Roykroft Contest, II. Pr.



+ -

1. ♜g1

1. ♜:d3? e2 2. ♜:f3+ ♙e7 3. ♜e5+ ♙d6;

1. ♜d5? f2

1... f2

1... e2 2. ♜:f3+ ♙e7 3. ♜e3+ ♙d6 4. ♜:e2 + -

2. ♜f1 d1 ♜+

2... e2 3. ♜:f2+

3. ♜:d1 e2 4. ♜f3+ ♙g7 5. ♜g3+ ♙f6 6. ♜g1 ♙e5

6... ♙f5 7. ♜df1!

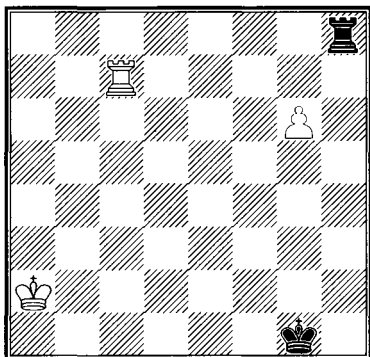
7. ♜ge1! + -

7. ♙b2 e:d1 ♜ 8. ♜:d1 ♙e4 9. ♙c2 ♙e3 =

752.

**D. Gurgenzidze, 1981**

Sahmaty v SSSR, I. Pr.



+-

One can believe that this is one of the boring theoretical positions with no artistic value. But is not so! Must be known that after **1. ♖b3?** a theoretical draw position is obtained.

**1. g7**

1. ♖b3? ♜h5 2. g7 ♜g5 3. ♖c4 ♖g2 4. ♖d4 ♖g3 5. ♖e4 ♖g4 6. ♜c1 ♖h3! 7. ♜h1+ ♖g2 8. ♜h7 ♖g3=

**1... ♜b8 2. ♜b7!**

2. ♜f7 ♜g8 3. ♖b3 ♖g2 4. ♖c4 ♖g3 5. ♖d5 ♖g4 6. ♖e6 ♖g5

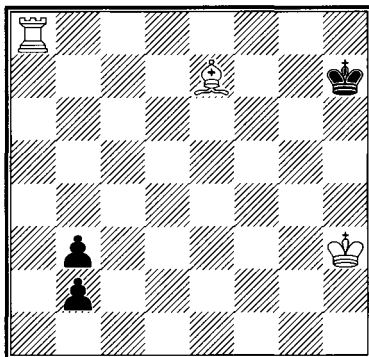
2... ♜c8 3. ♖b3 ♖g2 4. ♜c7 ♜d8 5. ♖c4 ♖g3 6. ♜d7 ♜e8 7. ♖d5 ♖g4 8. ♜e7 ♜g8 9. ♖e6 ♖g5 10. ♖f7 +-

Now we can say with certainty that this study is an artistic one and brings, at the same time, an important contribution to the Rooks ending theory.

753.

**D. Gurgenzidze, 1983**

Skopje, III. Pr.



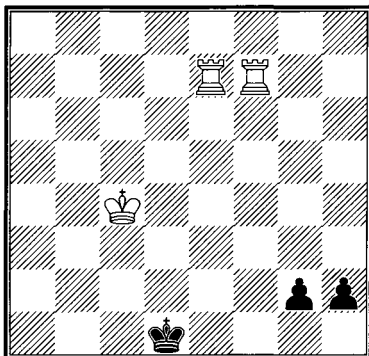
=

**1. ♜h8+ ♖g7 2. ♙f6+ ♖:f6 3. ♜f8+ ♖e5 4. ♜f1 ♖d4 5. ♖g4! ♖d3 (5... ♖c3 6. ♖f5! ♖b4 7. ♖e5 ♖a3 8. ♖d4 ♖a2 9. ♖c3 =) 6. ♖f5! ♖c2 7. ♜f2+ ♖b1 8. ♜f4! = 8... ♖a2 9. ♜a4+**

754.

**D. Gurgenzidze, 1985**

DSO Spartak Contest, I. Pr.



=

1. ♖c7!

1. ♖d7+? ♕c1 2. ♖c7 g1♖-+

1... g1♖!

1... h1♖=

2. ♖fd7+ ♕c2

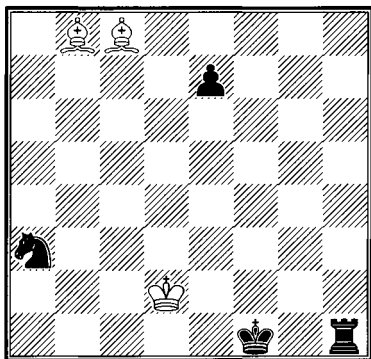
2... ♕e2 3. ♖e7+

3. ♕d5+! ♕d3 4. ♕e5+ ♕e3 5. ♖c3+ ♕e2 6. ♖c2+ ♕f3 7. ♖c3+ ♕g4 8. ♖g7+ ♕h4 9. ♖h7+ ♕g5 10. ♖ch3=

755.

I. Rusinek, 1972

Assiak Contest, II. Pr.



=

Black fails to capitalize a position with an exchange up and an extra Pawn, due to the bad position of his Knight and also because of the good cooperation of White's Bishops.

1. ♖a6+ ♕f2 2. ♖a7+ ♕g3 3. ♖c5 ♖b1+ 4. ♕c2 e5

4... e6 5. ♖c4 ♕f4 6. ♖d3

5. ♖d6 ♕f4 6. ♖d3 ♖g1 7. ♖c5 ♖h1

7... ♖e1 8. ♖b4 ♖h1 9. ♖d6

8. ♖d6 ♖h3 9. ♖b4!

9. ♖c5 ♖c3! 10. ♕:c3 e4

9... ♖h6

9... e4 10. ♖d6+ ♕e3 11. ♖:e4=

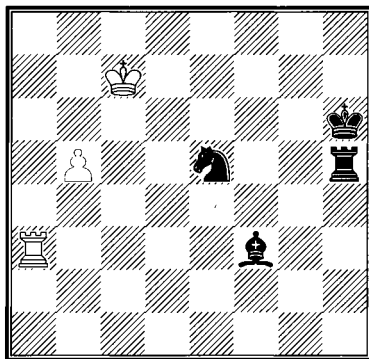
10. ♕b3 ♖h3 11. ♕c2 ♖h1 12. ♖d6 =

Positional draw.

756.

I. Rusinek, 1976

Problem, I. Pr.



=

1. b6

1. ♖:f3? ♖:f3 2. b6 ♖c5+ 3. ♕d6 ♖b5 4. ♕c7 ♖e5 5. b7 ♖d7 -+

1... ♖f5!

1... ♖g5 2. ♖:f3 ♖:f3 3. b7 =

2. b7 ♖f7+ 3. ♕d6 ♖c4+ 4. ♕e6!

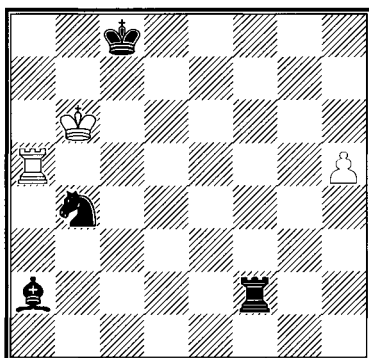
4. ♕c5? ♖c7+ 5. ♕d4 ♖:b7 -+

4... ♖:b7 5. ♖h3+ ♕g7 6. ♖g3+ ♕f8 7. ♖g8+ ♕:g8 =

757.

**I. Rusinek, 1976**

Themes-64, I. Pr.



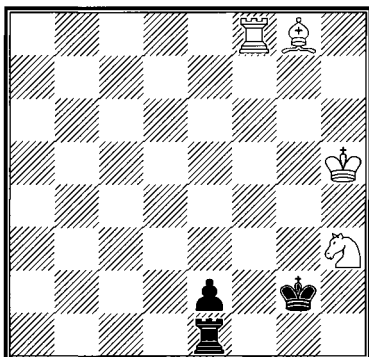
=

1. ♖a8+! (1. h6? ♘d5+ 2. ♖c5 ♘f6 -+) 1... ♔d7 2. h6 ♘d5+ 3. ♖c5 ♖c2+ 4. ♖d4 ♖d2+ 5. ♖e5 ♖e2+ 6. ♖d4 ♙b1 7. ♖a1! ♖d2+ 8. ♖e5 ♙g6 (8... ♘c3 9. ♖:b1 ♘:b1 10. ♖f6 ♘c3 11. h7 ♘e4+ 12. ♖g7 =) 9. h7 ♙:h7 10. ♖d1! ♖:d1 =

758.

**I. Rusinek, 1978**

L'Italia Scacchistica, II. Mention



+-

1. ♘f4+ ♔g3

△2... ♖h1+

2. ♔g5 ♔h2 3. ♙d5!

3. ♔h4? ♖f1=

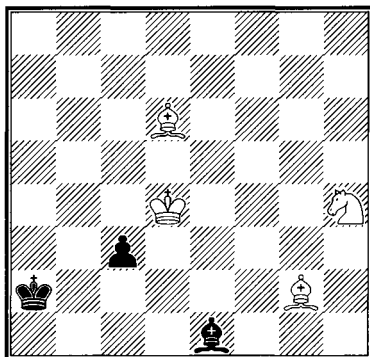
3... ♖g1+ 4. ♔f5! e1♔ 5. ♖h8+ ♔g3 6. ♖h3+ ♔f2 7. ♖f3 #

A very beautiful mate in which the blockage of two active squares is used.

759.

**I. Rusinek, 1978**

Schakend Nederland



+-

1. ♙d5+!

1. ♘f3? c2 2. ♙f4 ♙g3 3. ♙e3 ♔b2

1... ♔a1!

1... ♔b2 2. ♘f3 ♙f2+ 3. ♔d3 c2 4. ♙e5+ ♔b1 5. ♘d2+ +-

2. ♘f3 c2 3. ♙a3!

3. ♙f4? ♙g3! 4. ♙d2 ♔b2 5. ♙c3+ ♔a3 =

3... ♙b4! 4. ♙:b4

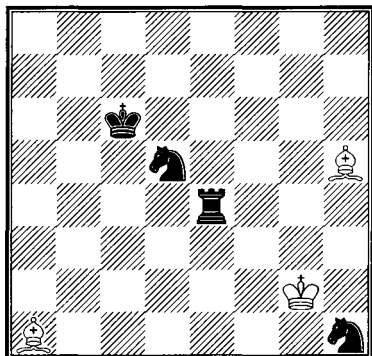
4. ♙c1? ♔b1=

4... c1♔ 5. ♘c3+ ♔b1 6. ♘d2+  
♔c2 7. ♘b3 ♚

760.

B. Sidorov, 1980

64



=

(after I. Rusinek)

1. ♘f3 ♔h4

1... ♔e1 2. ♘d4! ♔b1 3. ♔h2 ♔b4  
4. ♘g1 ♔h4+ 5. ♔g2 ♔h7 6. ♘e4 ♔h6  
7. ♘f3=

2. ♘e5! ♔h7

2... ♔c5 3. ♘:d5 ♔:d5 4. ♘h2  
♔f2 5. ♘g3=

3. ♔g1!

3. ♘h2? ♔f2+-; 3. ♘e4? ♔e7+-

3... ♔e7 4. ♘h2 ♔e1+ 5. ♔g2

△6. ♘g1

5... ♔b1 6. ♘e4 ♔a1 7. ♘f3

7. ♘e5? ♔e1 +-

7... ♔b1 8. ♘e4 ♔c1 9. ♘f3 =

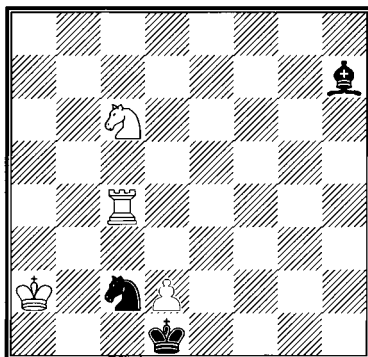
9. ♘f4? ♔c4 +-

A very interesting symmetrical  
play.

761.

P. Ruschinski, 1980

Szachy, IV. Pr.



+ -

1. ♔h4 ♘d3 2. ♔h2 ♘b5 3. ♘e5  
♘e2 4. ♘d3 ♘b4+ 5. ♔b3 ♘:d3 6.  
♔h1+ ♔d2

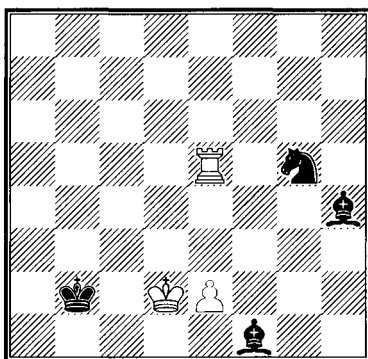
6... ♘e1 7. ♔c3 +-

7. ♘c4 ♚

762.

P. Ruschinski, 1982

Magyar Sakkelet, I. Mention



=

1. ♔b5+ ♔a3 2. ♔a5+ ♔b3

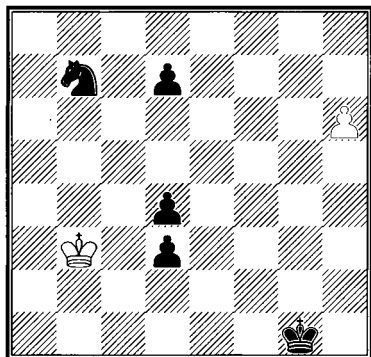
2... ♔b4 3. ♖f5 ♜e4+ 4. ♔d3!  
 ♜f2+ 5. ♔e3 ♜g4+ 6. ♔d2 ♜h3 7.  
 ♖h5 =

3. ♖b5+ ♔c4 4. ♖f5 ♜e4+ 5.  
 ♔e3 ♜g2 6. ♖f4 ♜g5 =

763.

A. Maksimovskih & A. Malyshev

1968 SSSR Contest, II. Pr.



+ -

1. h7 ♜c5+

1... ♜a5+ 2. ♔b2 d2 3. ♔c2 ♜c4  
 4. h8 ♖d3+ 5. ♔d1 d5 6. ♖d4+ ♔h2  
 7. ♖f2+ ♔h3 (7... ♔h1 8. ♖g3) 8.  
 ♖g1 ♔h4 9. ♖d4+ +-

2. ♔b2 d2 3. ♔c2 ♜e4 4. h8 ♖  
 d3+ 5. ♔d1 d5 6. ♖h5! ♔f2

6... ♔g2 7. ♖:d5 +-;

6... ♔f1 7. ♖h2 +-

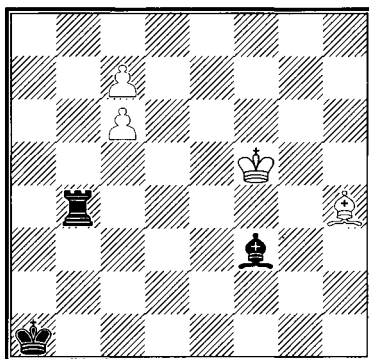
7. ♖h3 ♔g1 8. ♖f3 ♔h2 9.  
 ♖f1 ♔g3 10. ♖:d3+ +-

In both variants, the fortress be-  
 comes a weakness, after which White  
 wins.

764.

A. Maksimovskih, 1972

Russia Contest, I-III. Pr



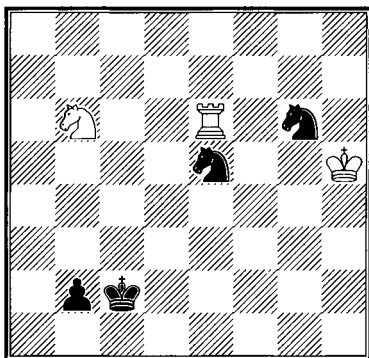
=

1. ♜f6+ ♔a2 2. ♜d4 ♜g2 (2...  
 ♜:d4 3. c8 ♖ ♜g4+ 4. ♔e5 =) 3. ♔g4!  
 ♖b3 4. ♜e3! ♜h3+ (4... ♖:e3 5.  
 c8 ♖ ♜h3+ 6. ♔f4 =) 5. ♔:h3 ♖:e3+  
 6. ♔g4 ♖e8 7. ♔f5 ♔a3 8. ♔f6  
 ♔b4 9. ♔f7 ♖h8 10. ♔e7 ♔c5  
 11. ♔d7 ♖h7+ 12. ♔d8 ♔d6 13.  
 c8 ♜+ ♔:c6 14. ♜e7+ =

765.

A. Maksimovskih, 1974

Molodoi leninets, I. Pr.



=

1. ♖c6+ ♔d2

1... ♗:c6 2. ♗c4=

2. ♖d6+ ♔e1

2... ♕e2 3. ♗a4 =

3. ♖d1+ ♔:d1 4. ♗a4 b1♗ 5. ♗b2+ ♔e2 6. ♗c4 ♗f4+ 7. ♔g5 ♗ed3 8. ♗e5!

8. ♗b2? ♗h3+ 9. ♕h4 ♗df2 -+

8... ♗e6+

8... ♗h3+ 9. ♕h4 ♗df2 (9... ♗df4

10. ♗g6 =) 10. ♗g4 =

9. ♕f6!

9. ♕f5 ♗dc5 10. ♗d7 ♗d4+ 11. ♕e5 ♗cb3 12. ♗c5 ♗f3+ -+

9... ♗dc5

9... ♗df4 10. ♗g6 =

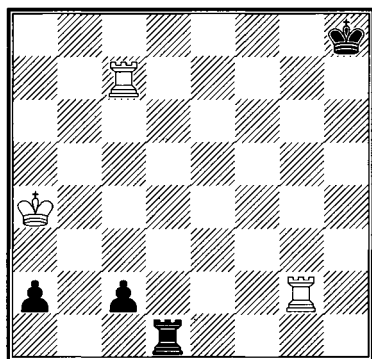
10. ♗d7=

White has forced the Knights exchange, which saved him in the end.

766.

A. Maksimovskih, 1976

Molodoi leninets, I. Pr.



=

1. ♖c8+!

1. ♖h2+? ♔g8 2. ♖g2+ ♔f8 3. ♖f2+ ♔e8 4. ♖e2+ ♔d8 5. ♖c8+ ♔d7 6. ♖c7+ ♔d6 7. ♖c6+ ♔d5 8. ♖c5+ ♔d4 9. ♖c4+ ♔d3 -+

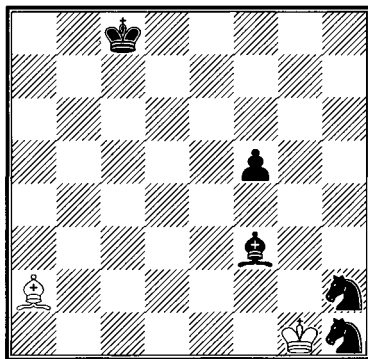
1... ♔h7 2. ♖c7+ ♔h6 3. ♖c6+ ♔h5 4. ♖c5+ ♔h4 5. ♖c4+ ♔h3 6. ♖c3+ ♖d3! 7. ♖h2+ ♔g3 8. ♖g2+ ♔f3 9. ♖f2+ ♔e3 10. ♖e2+ ♔d4 11. ♖c4+ ♔d5 12. ♖c5+ ♔d6 13. ♖c6+ ♔d7 14. ♖c7+ ♔d8 15. ♖c8+ ♔d7 16. ♖c7+ =

A wonderful cooperation of Rooks.

767.

A. Maksimovskih, 1976

Tidskrift för Schack



=

1. ♖e6+ ♔c7 2. ♖:f5 ♗g3 3. ♖h3 ♗g4 4. ♖g2 ♗e2+

4... ♖d1 5. ♖f3 ♗e2+ (5... ♖:f3 =>) 6. ♕f1 ♗h2+ 7. ♕e1

5. ♕h1 ♗f2+ 6. ♕h2 ♖h5 7. ♖f3 ♗g4+

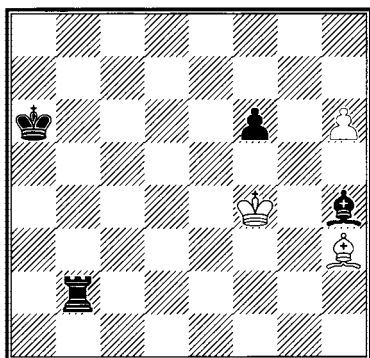
7... ♖:f3 =

8. ♕h3 ♗g1+ 9. ♕h4 =

768.

A. Maksimovskih, 1981

64, II Mention



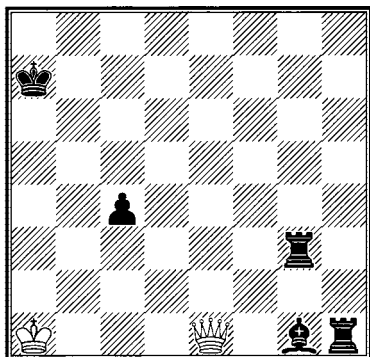
1. ♖c8+ ♔b6 2. h7 ♖h2 3. ♙h3! ♚:h3 (3... ♙g5+ 4. ♔g3! (4. ♙g4 f5+ 5. ♙g3 ♙f4+ -+) 4... ♙f4+ 5. ♙h4 ♙g5+ 6. ♙g3 =) 4. ♔g4 ♖g3+ 5. ♙f4! (5. ♙:h4? ♖g1) 5... ♖h3 6. ♙g4 =

Positional draw.

769.

A. Maksimovskih, 1983

Molodoi leninets, II. Pr.



1. ♖a5+ ♔b7 2. ♚d5+ ♔b6 3. ♚:h1 ♙d4+ 4. ♔a2 ♖g1 5. ♚h6+ ♚b5 6. ♚h5+ ♔b4 7. ♚d1

7. ♚h1? ♖a1+ -+

7... ♖g2+

7... ♖:d1 =

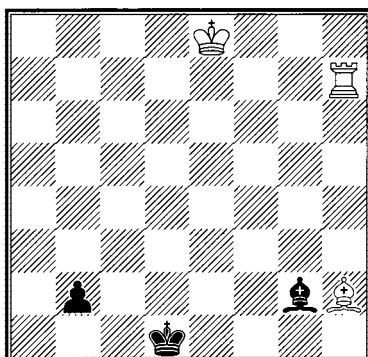
8. ♔b1 ♖g1 9. ♔a2 ♔c5 10. ♚h5+ ♔b4 11. ♚d1 =

Positional draw.

770.

A. Maksimovskih &amp; V. Shupletsov

1985 Molodoi leninets, I-II. Pr.



1. ♖d7+ ♔c2 2. ♖c7+ ♔b3 3. ♖c8 ♔a4 4. ♖b8!

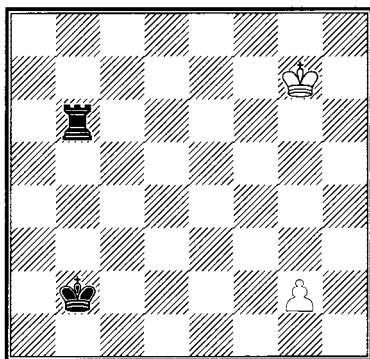
4. ♖c4+? ♔b5 5. ♖c8 ♔a6 6. ♖b8 ♙b7 -+

- 4... ♙c6+ 5. ♔e7 ♙b5 6. ♖a8+ ♔b3 7. ♖b8 ♔c4 8. ♖c8+ ♔b3 9. ♖b8 ♔b4 10. ♙d6+ ♔c4 11. ♖c8+ ♔d3 12. ♖c3+ ♔:c3 13. ♙e5+ =

771.

Y. Makletsov & E. Pogosiants

1976 Sahmaty Riga



=

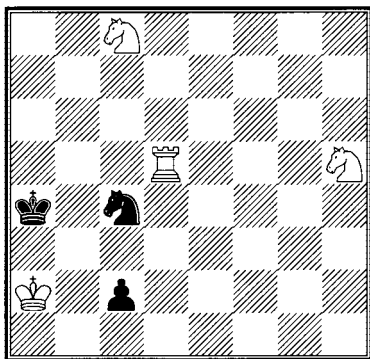
1. g4 ♔c3 2. g5 ♔d4 3. g6 ♔e5
4. ♖h7 ♖f6 5. g7 ♖b7
- 5... ♖b1 6. g8 ♖+=
6. ♔h8 ♖:g7 =

An economic expression of a known stalemate position.

772.

Y. Makletsov

Szachy, III. Pr.



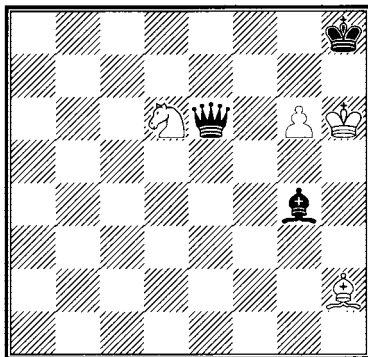
+—

1. ♖b6+ ♔b4 2. ♖f4 c1♖+ 3. ♔b1 ♖:b6 4. ♖d4+! ♔c3
- 4... ♔c5 5. ♖e6+
5. ♖d6 ♖c4 6. ♖d1 ♖b3 7. ♖d5 #

773.

Y. Makletsov, 1982

Magyar Sakkelet, I-II. Pr.



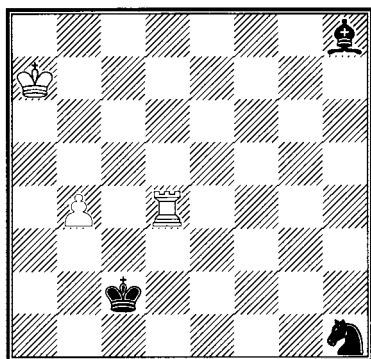
=

1. ♖e5+ ♔g8 2. ♖e4 ♖e7
- 2... ♖:e5 3. ♖f6+ ♖:f6 =
3. ♖f6+ ♔f8 4. ♖d6! ♖:d6 5. g7+ ♔e7 6. g8 ♖ ♖:f6+ 7. ♖g6 ♖h4+ 8. ♔g7 ♖e6 9. ♖f7+
9. ♖h5? ♖f6+ 10. ♔h7 ♖f5+ +—;
9. ♖h6? ♖d4+ 10. ♔g6 ♖f6+ 11. ♖h7 ♖f5+ 12. ♔g8 ♖f7+ 13. ♔h8 ♖e8+ 14. ♔g7 ♖f8 #
- 9... ♖:f7 =

774.

A. Guliaev &amp; Y. Makletsov, 1986

Magadaiskaia pravda, I. Pr.



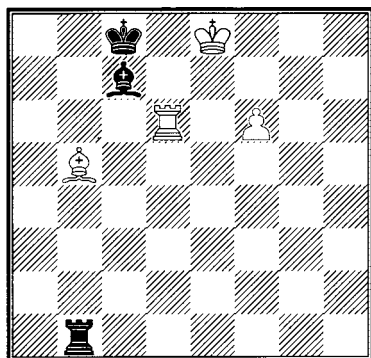
+-

1. ♖h4 ♕c3 2. b5 ♜f2 3. ♜c4  
 ♜d3 (3... ♖b3 4. ♜:c3+ ♖:c3 5. b6)  
 4. b6 ♖b3 5. ♜:c3+ (5. b7 ♕e5) 5...  
 ♖:c3 6. b7 ♜e5 (6... ♜b4 7. ♖b6  
 +-) 7. ♖b8!!+- [7. ♖b8 ♜d7+ (7...  
 ♜c6+ 8. ♖c7 ♜b4 9. ♖b6; 7... ♜c4  
 8. ♖c7) 8. ♖c8!]

775.

S. Belokon, 1965

Komsomolskaia iskra, III-V Mention



+-

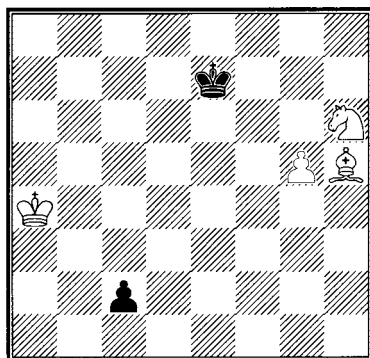
1. ♕a6+ ♖b8 2. ♜d8+! ♕:d8  
 2... ♖a7 3. f7  
 3. f7 ♖a7 4. f8 ♜ ♖:a6 5.  
 ♜d6+  
 5. ♖a3+ ♕a5 6. ♜d6+ ♜b6  
 5... ♕b6 6. ♜d3+ ♜b5 7. ♖d7  
 ♖a5 8. ♜a3 #

This mate was also applied in the  
 742 study of V. Neidze.

776.

S. Belokon, 1972

L'Italia Scacchistica, I Mention

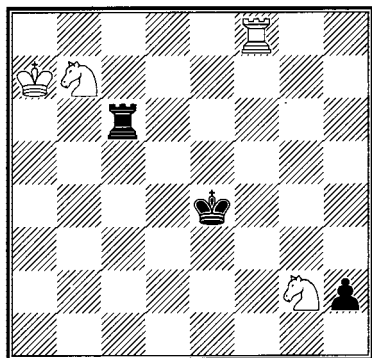


=

1. ♜f5+  
 1. g6? ♖f6! 2. ♜g4+ (2. ♜f5 c1 ♜  
 3. g7 ♜c4+ -+) 2... ♖g7 -+  
 1... ♖f8  
 1... ♖d7 2. g6 c1 ♜ 3. g7 ♜c4+ 4.  
 ♖a3 =  
 2. g6 c1 ♜ 3. g7+ ♖g8 4. ♕g6  
 ♜b2 5. ♖a5 ♜b3  
 5... ♜b7 6. ♕f7+ = (6. ♖a4! ? =)  
 6. ♖a6 ♜b4 7. ♖a7 ♜b5 8.  
 ♕f7+ =

777.

S. Belokon, 1974  
Krasnoe znamia, I Pr.

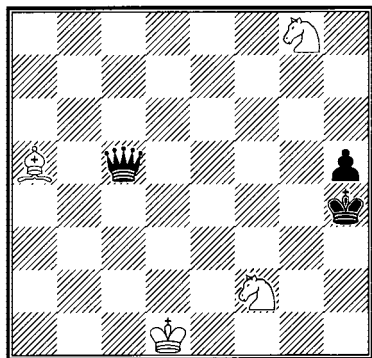


+-

1. ♖f4+ ♔d3 (1... ♕e5 2. ♖h4 ♖c2 3. ♖:h2 +-) 2. ♖h4 ♕e2 3. ♖:h2 ♕f2 4. ♗h4+ ♕g3 5. ♖h1 ♕g4 (Δ6... ♖h6) 6. ♗g2 ♕f3 7. ♗e1+ ♕e2 (Δ8... ♖cl) 8. ♗a5 ♖c1 9. ♖h2+ ♕:e1 10. ♖h1+ ♕d2 11. ♗b3+ +-

778.

S. Belokon & L. Mitrofanov, 1983  
Sahmaty v SSSR



+-

1. ♖d8+ ♖g5 2. ♗e7!

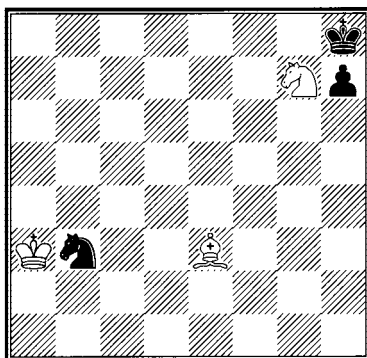
Δ3. ♗f5 #

- 2... ♖g1+□ 3. ♕e2 ♕g3 4. ♗f5+ ♕g2 5. ♗e3+ ♕g3 6. ♖c7+ ♗h4 7. ♗f5+ ♕g5 8. ♗h3+ +-

An extraordinary cooperation of White pieces.

779.

F. Hlubna, 1969  
Stella Polaris



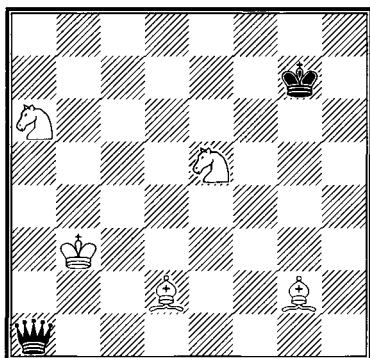
+-

1. ♗f5 ♗a5 2. ♕b4 ♗c6+  
2... ♗b7 3. ♖b6 +-  
3. ♕c5 ♗b8  
3... ♗a7 4. ♗d6;  
3... ♗a5 4. ♕b5;  
3... ♗d8 4. ♕d6 ♗f7+ (4... ♗b7+  
5. ♕e7) 5. ♕e7 ♕g8 6. ♕e8 h5 7.  
♗e7+ ♕g7 8. ♖d4+ +-  
4. ♖f4 ♗d7+ 5. ♕c6 ♗f8 6.  
♖e5+ ♕g8 7. ♗h6 #

780.

H. Aloni, 1964

V. Galitski's Memorial, I Mention



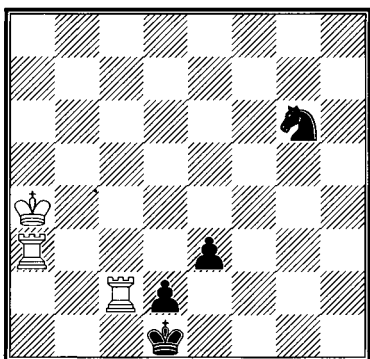
+-

1.  $\text{Nc7}\square$  (1.  $\text{Nc5}$   $\text{Wd1+}$  2.  $\text{Kc3}$   $\text{We2}$ ; 1.  $\text{Nb4}$   $\text{Wd1+}$  2.  $\text{Kc3}$   $\text{We2}$ ) 1...  $\text{Wd1+}$  2.  $\text{Kc3}$   $\text{We2}$  3.  $\text{Ke4!}$   $\text{We4}$  (3...  $\text{Kf6}$  4.  $\text{Nd7+}$   $\text{Ke7}$  5.  $\text{Nc5}$  +-)  
 4.  $\text{Ke8+!}$   $\text{Kf8}$  (4...  $\text{Kh8}$  5.  $\text{Nf7+}$  +-)  
 5.  $\text{Nd7+}$   $\text{Ke7}$  6.  $\text{Kg5+}$   $\text{Kd7}$   
 7.  $\text{Nf6+}$   $\text{Ke6}$  8.  $\text{N:e4}$   $\text{Kf5}$  9.  $\text{Kd3}$  +- (9.  $\text{Kc4}$  +-)

781.

H. Aloni &amp; I. Hoch, 1977

Suomen Shakki, II. Pr.



+-

1.  $\text{Kcc3}$   $\text{Nc5}$ 

1...  $\text{Nf4}$  2.  $\text{K:e3}$   $\text{Nc2}$  3.  $\text{Ka1+}$   $\text{Nc1}$   
 4.  $\text{Kc3}$  +-

2.  $\text{K:e3}$   $\text{Nc4}$ 

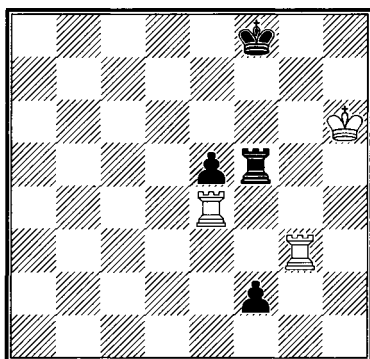
2...  $\text{Nf4}$  3.  $\text{Ka1+}$   $\text{Kc2}$  4.  $\text{Ke2}$   $\text{Kd3}$   
 5.  $\text{Ng2}$   $\text{Nc3}$  6.  $\text{Ka3+}$  +-

3.  $\text{Ka1+}$   $\text{Kc2}$  4.  $\text{Ke2}$   $\text{Kd3}$  5.  $\text{Kh2!}$   $\text{Nb2+}$  6.  $\text{Kb3}$   $\text{d1W+}$  7.  $\text{K:b2!}$   $\text{Kg4}$  8.  $\text{Ka3+}$  +-

782.

I. Hoch, 1973

Themes - 64, I. Pr.



=

1.  $\text{K:e5}$   $\text{Kf6+}$ 

1...  $\text{f1W}$  2.  $\text{K:f5+}$   $\text{W:f5}$  3.  $\text{Kg8+}$   $\text{Kf7}$  4.  $\text{Kg7+}$   $\text{Kf6}$  5.  $\text{Kf7+}$  =

2.  $\text{Kh7}$   $\text{Kf7+}$  3.  $\text{Kh8}$   $\text{Kf4}$  4.  $\text{Kg4!}$   $\text{Kf3}$

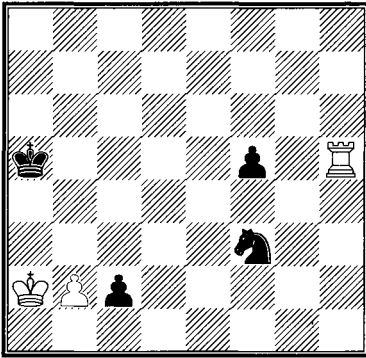
4...  $\text{f1W}$  5.  $\text{K:f4+}$   $\text{W:f4}$  6.  $\text{Kf5+}$   $\text{W:f5}$  =

5.  $\text{Kg3}$   $\text{f1W}$  6.  $\text{K:f3+}$   $\text{W:f3}$  7.  $\text{Kf5+}$   $\text{W:f5}$  =

783.

A. Avni & I. Hoch, 1981

Israel, I. Pr.



=

1... ♔b4

1... c1♙ 2. ♖:f5+ ♘e5 3. ♜:e5+ ♔b4 4. ♜e4+ ♔b5 5. ♜e5+ ♔c4 6. ♜a5 & 7. ♜a3 =

2. ♜:f5 ♘e1

2... ♘d2 3. ♜f4+ ♔b5 4. ♜f5+ ♔b6 5. ♔b4 c1♙ 6. ♜b5+ ♔a6 7. ♜a5+ =

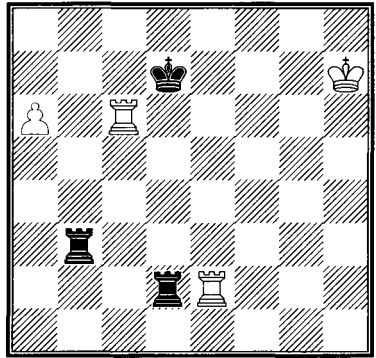
3. ♜f4+ ♔b5 4. ♔b3 c1♙ 5. ♜b4+ ♔a5 6. ♜a4+ ♔b5 7. ♜b4+ =

A fresh and interesting idea: White saves himself with draw in two similar cases.

784.

I. Hoch, 1982

L'Italia Scacchistica, I. Pr.



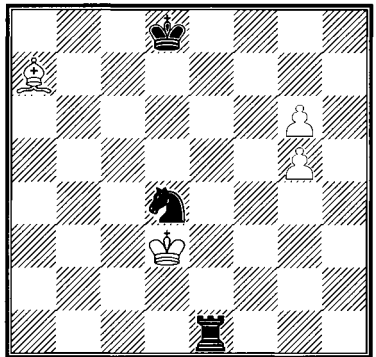
+ -

1. a7 ♜a3 (1... ♜h3+ 2. ♔g7 ♜g3+ 3. ♜g6 ♜:g6+ 4. ♔:g6 ♜d6+ 5. ♔f7 ♜a6 6. ♜e8 ♜:a7 7. ♜e7+ +-) 2. ♜c3! ♜da2 3. ♜d2+! ♔e6 4. ♔g6 ♜a1 (4... ♔e5 5. ♜e3+ ♔f4 6. ♜:a2 ♜:a2 7. ♜e7 +-) 5. ♜d1! (:g1) 5... ♜1a2 6. a8♙ ♜:a8 7. ♜e3 #

785.

I. Hoch, 1983

Themes-64, II Mention



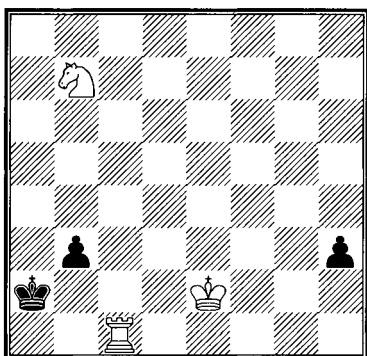
+ -

1. g7 (1. ♖:d4? ♗e8 ⇒) 1... ♜e3+  
 (1... ♜e8 2. ♖:d4 ♗e7 3. g6 ♗d6 4.  
 ♖a1 ♗c5 5. ♖c3 ♗d5 6. ♖b2 ♗e6 7.  
 ♗e4 ♜c8 8. ♗f4 ♜e8 9. ♗g5 ♜a8 10.  
 ♗h6 ♗f5 11. ♖a3 ♜g8 12. ♗h7 +—)  
 2. ♗:d4 ♜e8 3. ♖c5 ♜g8 4. ♖f8  
 ♗e8 5. g6 ♜:f8 6. ♗e5! (6. g:f8 ♗+?  
 ♗:f8 ⇒) 6... ♜g8 7. ♗f6 ♜f8+ 8.  
 ♗g5 ♜g8 9. ♗h6 +—

786.

I. Hoch, 1984

Shakend Nederland, II Mention



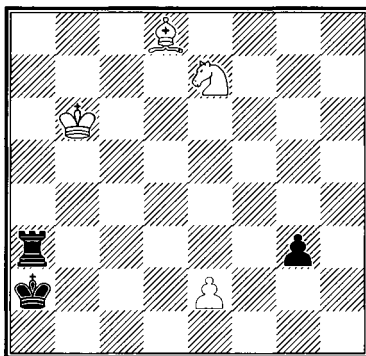
+—

1. ♜c4!  
 1. ♜c6? h2 2. ♜a6+ ♗b1 3. ♜h6 b2  
 4. ♗c5 (4. ♗d6 ♗a1⇒) 4... ♗c2=  
 1... b2  
 1... h2 2. ♜a4+ ♗b1 3. ♜h4 b2 4.  
 ♗d6 (4. ♗c5? h1 ♗ 5. ♜:h1+ ♗c2 ⇒)  
 4... ♗c1 (4... ♗c2 5. ♗c4; 4... ♗a2  
 5. ♗e4) 5. ♜c4+ ♗b1 6. ♗e4 ♗a2 7.  
 ♗d2 h1 ♗ 8. ♜a4 #  
 2. ♜a4+ ♗b3  
 2... ♗b1 3. ♗c5 h2 4. ♗e4 h1 ♗ 5.  
 ♗d2+ ♗c2 6. ♜c4 #  
 3. ♗c5+ ♗c3 4. ♜a3+ ♗c2 5.  
 ♗a4 b1 ♗ 6. ♜c3 #

787.

I. Afek & A. Kofman, 1973

Shakend Nederland, I Pr



=

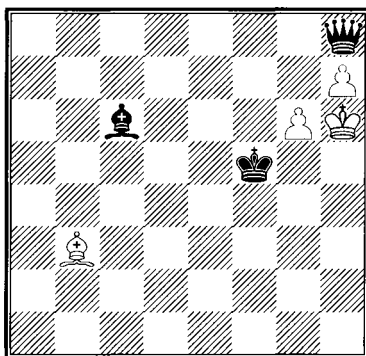
1. ♖c7 ♜b3+ 2. ♗a6! g2 3. ♖h2  
 ♜b1 4. ♗f5 ♜h1 5. ♖g1! ♜:g1 6.  
 ♗h4! ♗b2 7. ♗b6! ♗b1 8. ♗b5!  
 ♗c2 9. ♗c6! (9. ♗c4? ♗d1 10. ♗d3  
 ♗e1 11. ♗e3 ♗f1 +—) 9... ♗b1 10.  
 ♗b5! ♗a2 11. ♗a6! =

White was saved by the distant op-  
 position. A fine conception!

788.

I. Afek, 1970

Israel, I Mention



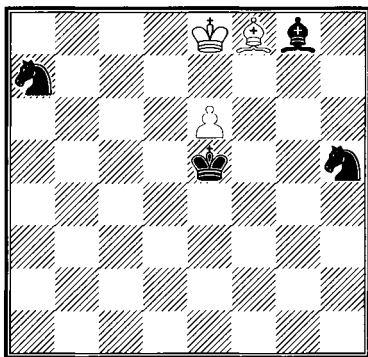
=

1. g7 ♖b8 2. ♙e6+  
 2. g8♖? ♖f4+ 3. ♔g7 ♖e5+ 4.  
 ♔f8 ♖d6+ 5. ♔g7 ♖f6 #;  
 2. ♙c2+? ♔f6 3. g8♘+ ♔f7 4.  
 ♙g6+ ♔f8 5. h8♖ ♖h2+ 6. ♙h5  
 ♖f4+ 7. ♔h7 ♙e4+ 8. ♙g6 ♖f7+ -+  
 2... ♔f6 3. g8♘+ ♔:e6 4. h8♖  
 ♖h2+ 5. ♔g7 ♖e5+ 6. ♔f8 ♖:h8  
 =

789.

O. Koman, 1978

Israel, II Pr.



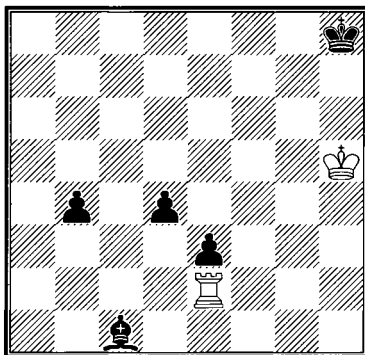
=

1. ♙c5  
 1. e7? ♘f6+ 2. ♔d8 ♙f7  
 1... ♘b5 2. e7 ♘f6+ 3. ♔f8 ♘c7  
 4. ♙d6+ ♔:d6 5. e8♘+ ♘c:e8 =

790.

F. Bondarenko & A. Kakovin, 1955

Ceskoslovensko, III Mention



+ -

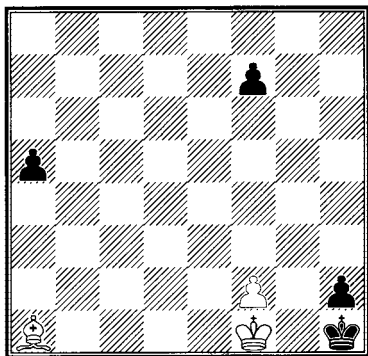
1. ♔g6  
 △2. ♖c2, 2. ♖a2, 2. ♔f7  
 1... d3  
 1... ♔g8 2. ♖c2 ♔f8 3. ♔f6 ♔e8  
 4. ♔e6 ♔d8 5. ♖:c1 d3 6. ♔d6 d2 7.  
 ♖h1 ♔e8 8. ♔e6 ♔f8 9. ♔f6 ♔g8 10.  
 ♖g1+ ♔f8 11. ♖h1 =  
 2. ♖a2  
 2. ♖h2+? ♔g8 3. ♖a2 ♙a3 -+  
 2... ♙a3 3. ♔f7 d2 4. ♖a1 ♙c1  
 5. ♔g6 ♙a3 6. ♔f7 + -

By successive mate threats, White achieves the draw.

791.

F. Bondarenko, 1962

Suomen Schakkilehti



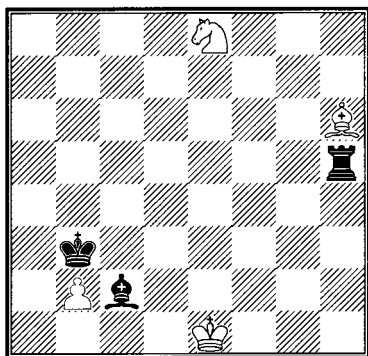
+-

1. ♖f6 a4 2. f3! (2. f4? a3 3. f5 a2 4. ♖a1 f6 =) 2... a3 3. f4 a2 4. f5 a1 ♖+ 5. ♖:a1 f6 6. ♖e5 ♝:e5 7. f6 +-

792.

S. Zhigis, 1928

Zadachi i etudy



=

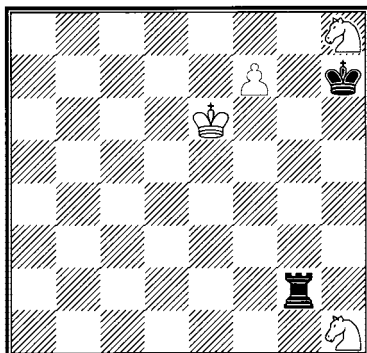
1. ♖g7!  
1. ♖f4? ♜h4 2. ♖c1 ♜h1+ 3. ♖d2 ♜d1+ +-

1... ♜h7 2. ♖f6 ♜f7 3. ♖g5 ♜f5  
4. ♖c1 ♜e5+ 5. ♖d2 ♜:e8 =

Stalemate by closing the Bishop.

793.

M. Hennenberger, 1938



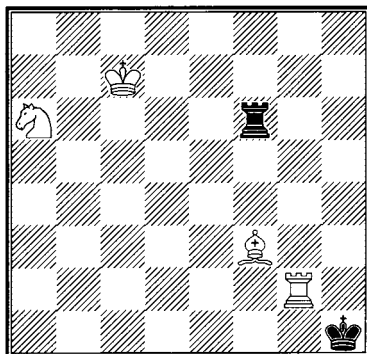
+-

1. ♖g3! ♜:g3 (1... ♖g7 2. ♖h5+ ♖f8 3. ♖f4 ♜g8 4. ♖f6 +-) 2. f8 ♜e3+ 3. ♖d7 ♜d3+ 4. ♖c6 ♜c3+ 5. ♖b5 ♜b3+ 6. ♖a4 +-

794.

M. Hennenberger, 1929

Le Temps



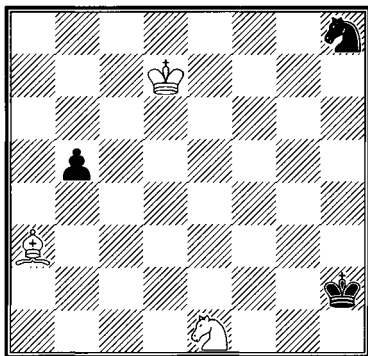
+-

In this case too, black is trying to save himself by perpetual sacrifice of the Rook.

1. ♖a8! ♜f7+ 2. ♙b6 ♜f6+ 3. ♙c5 ♜f5+ 4. ♙d4 ♜f4+ 5. ♙e3 ♜f3+ 6. ♙e2 ♜e3+ 7. ♙d1! ♜e1+ 8. ♙d2 ♜d1+ 9. ♙c3 ♜d3+ 10. ♙c4 ♜c3+ 11. ♙d5 ♜d3+ 12. ♙c5 ♜c3+ 13. ♙b6 ♜b3+ 14. ♙a7 +-

795.

**J. Mandili, 1935**  
Suomen Shakk, II Pr.

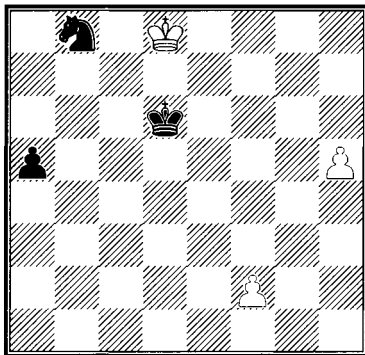


+ -

1. ♙e6 ♜g6 2. ♙f5 ♜h4+ 3. ♙g4 ♜g2 3... ♜g6 4. ♙g5 ♜e5 5. ♖d6 +- 4. ♜f3+ ♙h1 5. ♖c1 b4 6. ♙f5 b3 7. ♙e4 b2 8. ♖:b2 +-

796.

**P. Vasilchikov, 1946**  
Trud



=

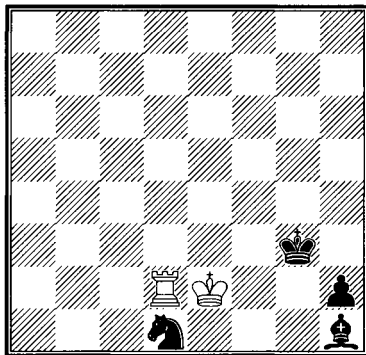
1. h6 ♜d7 2. h7 ♜e5 3. ♙e8 (3. h8 ♜? a4) 3... ♜g6 4. ♙f7 ♜h8+ 5. ♙g7 ♙e7 6. ♙:h8 ♙f8

A. Guliaev-474

7. f3! a4 8. f4 a3 9. f5 a2 10. f6 a1 ♙ =

797.

**M. Dimentberg, 1947**  
Sahmaty v SSSR, Mention



=

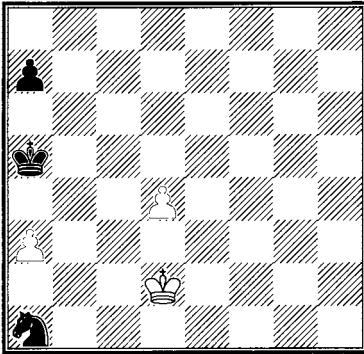


- 1... ♔b7 2. a8♚+ ♔:a8 3. e7 ♙c7+  
 4. ♚a6 b4 5. e8♚+ ♙:e8 =  
 2. e7 ♙f4 3. ♚b4 ♙d6+ 4. ♚a5  
 b4 5. e8♚ ♙:e8 =

Double "chameleon" stalemates.

801.

A. P. Kuznetsov & A. Motor, 1970  
 Sahmaty v SSSR



=

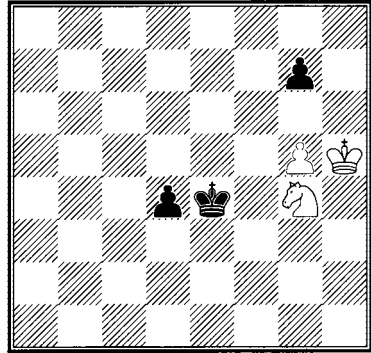
1. ♚c3 ♚a4 2. d5 ♘b3 3. ♚c4  
 ♘a5+ 4. ♚c5 ♘b7+ 5. ♚c6 ♘d8+  
 6. ♚d7 ♘f7 7. ♚e6 ♘g5+ 8. ♚f5  
 ♘f3 9. ♚e4 ♘d2+ 10. ♚d3 ♘b3  
 11. ♚c4 ♘a5+ =

- 11... ♘d2+ 12. ♚d3 ♘f3 13. ♚e4  
 ♘g5+ 14. ♚f5 ♘f7 15. ♚e6 ♘d8+  
 16. ♚d7 ♘b7 17. ♚c6 ♘a5+ 18. ♚c5  
 ♘b3+ 19. ♚c4 =

Positional draw. A study on the Knight rotation theme. This idea is found in the 802 study too, but there White wins.

802.

A. P. Kuznetsov & A. Motor, 1973  
 Revista de Sah, II Pr.

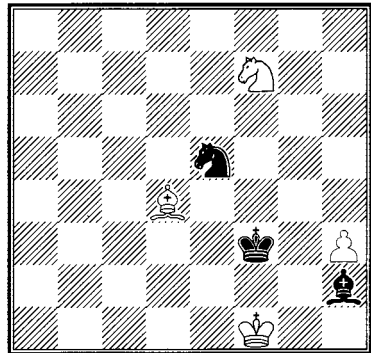


+ -

1. ♚g6! (1. ♘f2+? ♚f5 2. ♘d3  
 ♚e4 3. ♘c5+ ♚f5 =) 1... ♚f4 2.  
 ♘f2! (2. ♘f6? d3 3. ♘d5+ ♚g4 4.  
 ♘e3+ ♚f3 5. ♘c4 ♚f4 =) 2... ♚e3  
 3. ♘d1+ ♚d2 (3... ♚f4 4. ♘b2 ♚g4  
 5. ♘d3 ♚h4 6. ♘e5 +- ) 4. ♘b2  
 ♚c3 5. ♘a4+ ♚b4 6. ♘b6 ♚c5 7.  
 ♘d7+ ♚d6 8. ♘f6! ♚e5 9. ♚:g7  
 +-

803.

A. Hildebrand, 1953  
 Szachy, III Pr.



+ -

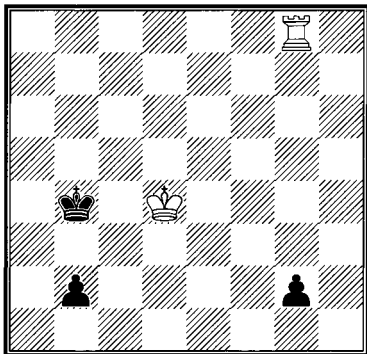
1. ♖g5+

1. ♖:e5+? ♔g3=; 1. ♕:e5? ♕:e5 2.  
♖:e5+ ♔g3 =

1... ♔f4 2. ♕:e5+ ♔:e5 3. ♖f3+  
♔f4 4. ♖f2 ♕g3+ 5. ♔g2 ⊕ +-

804.

E. Pekkover, 1960  
Szachy, II Mention



=

1. ♔d5!

1. ♖b8+? ♔a5 2. ♖g8 ♔a6! +-

1... ♔b3 2. ♖g3+ ♔a4 3. ♖g4+  
♔a5 4. ♖g8 ♔b5 5. ♖g7!

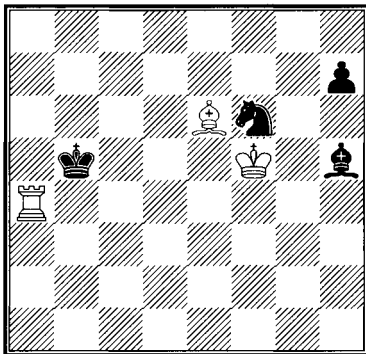
5. ♖b8+? ♔a6 +-

5... ♔b6 6. ♖g6+ ♔c7 7. ♖g7+  
♔d8 8. ♔d6 ♔c8 9. ♔c6 ♔b8 10.  
♖g8+ ♔a7 11. ♖g7+ ♔a6 12. ♖g8  
♔a5 13. ♔c5 =

Positional draw. White's subtle man-  
euvers are very instructive and pres-  
ent practical interest for Rooks ending  
theory.

805.

V. Iakovenko, 1962  
Sozialistichna Harkivschina



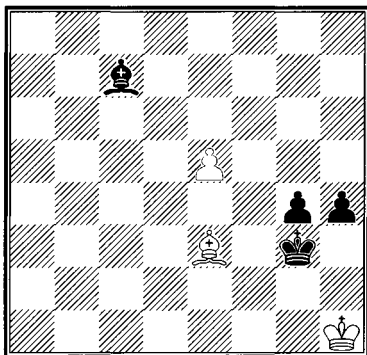
+ -

1. ♖a8 ♖e8 (1... ♖g4 2. ♔g5  
+-) 2. ♕d7+ ♔b6 3. ♕:e8 ♔b7 4.  
♖d8 ♔c7 5. ♖d7+ ♔c8 6. ♖:h7 (6.  
♖e7? ♔d8) 6... ♕:e8 7. ♖h8 ♔d7  
8. ♔f6 ⊕ +-

Another variety of mutual zugz-  
wang in a known endgame position.

806.

V. Iahontov, 1965  
Sahmaty v SSSR



=

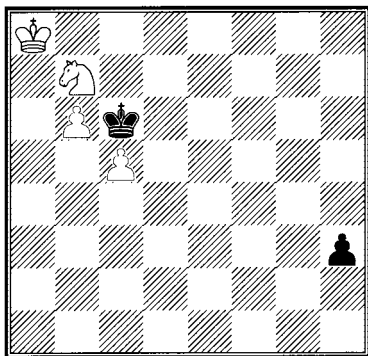
1. e6 ♖d6 2. e7 ♙:e7 3. ♙c5  
 ♙g5 4. ♙e3 ♙f4 5. ♙f2+ ♚h3  
 5... ♚:f2=  
 6. ♙e3 ♙h2 7. ♙f2 ♙g3  
 7... g3 8. ♙:g3 h:g3  
 8. ♙g1 ♙e1 9. ♙f2 ♙d2 10.  
 ♙e3 =

Positional draw.

807.

A. Erikson, 1966

S. Klausen's Memorial, I Mention



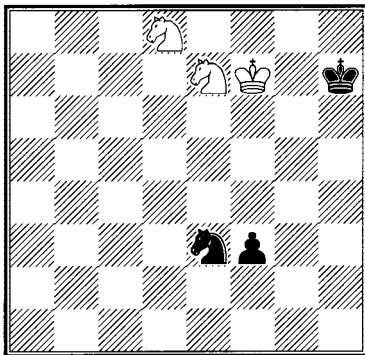
+ -

1. ♖a5+  
 1. ♖d8+? ♚:c5 2. b7 h2 3. b8♚  
 h1♚+ =  
 1... ♚:c5 2. b7 h2 3. ♖b3+  
 ♚c4 4. ♖d2+ ♚d3  
 4... ♚c3 5. ♖e4+ +-;  
 4... ♚d4 5. ♖f3+ +-  
 5. ♖e4 ♚:e4 6. b8♚ h1♚ 7.  
 ♚b7+ +-

808.

A. Erikson, 1968

Tidskrift för Schack, I Mention



=

To stop pawn is impossible and, for these reasons, Whites have to find other ways, related to a perpetual check.

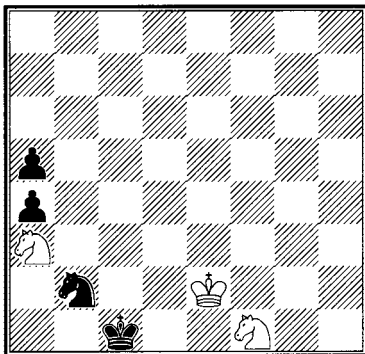
1. ♖e6 f2 2. ♖g5+ ♚h6 3. ♖f3  
 f1♚ 4. ♖g8+ ♚h5 5. ♖f6+ ♚h6 6.  
 ♖g8+ ♚h7 7. ♖f6+ ♚h8 8. ♖e5=

Black must give the Queen for the Knight. Draw.

809.

A. Sikdar, 1968

Sahmaty v SSSR, IV Mention



+ -

A study in a drawish position?  
Although the force balance is equal,  
White wins.

1. ♖d2!

1. ♖e3? ♜d1! 2. ♜:d1 =

1... ♜d1

1... ♜c4 2. ♜a:c4 a3 3. ♜:a3 +-

2. ♜db1 ♜b2 3. ♜c3 ♜d1

4. ♜:a4 ♜b2 5. ♜c5 a4 6. ♚e1  
♜d1

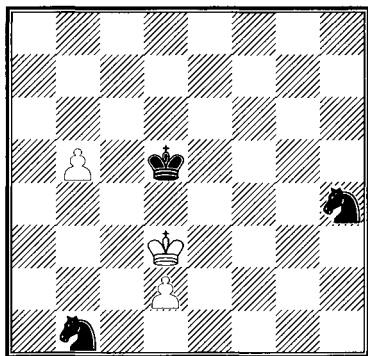
6... ♜c4 7. ♜d3 #

7. ♜d3#

810.

E. Janosi, 1963

Platov's Memorial, III-IV Pr



=

Black hopes of winning are linked  
to the keeping of the "d" Pawn, with  
the condition that it will be stopped on  
the d5 square.

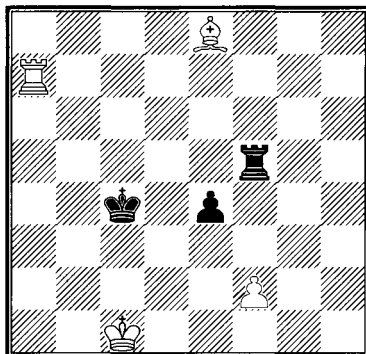
1. b6 ♜c6 2. b7 ♚:b7 3. ♚c4  
(3. ♜c2? ♜a3+ 4. ♚b3 ♜b5 5. d4  
♜d6 -+) 3... ♜a3+ 4. ♚b4 (4.  
♜c5? ♜c7 5. d4 ♜f5 6. d5 ♜d6 -+)  
4... ♜c2+ 5. ♚c5 ♜f5 6. d4 ♚c7  
7. d5 ♜d6 =

The Pawn is blocked, but ... with  
stalemate!

811.

E. Janosi, 1982

J. Fritz Jubilee, I. Pr.



+ -

1. ♜a2 e3! 2. f4 e2 3. ♚d2  
e1 ♜+ 4. ♚:e1 ♜d4 5. ♜d2+ ♜e3  
6. ♜g6 ♜:f4

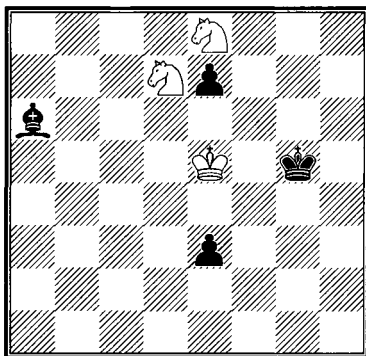
6... ♜a5 7. f5 +-

7. ♜d3 #

812.

L. Kamara, 1955

La Nacion

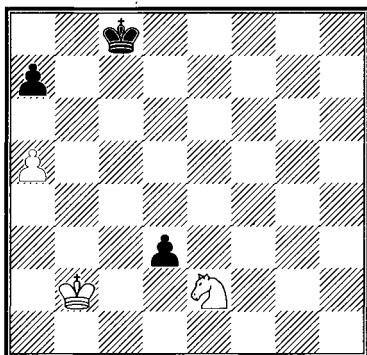


=

1. ♔d4 e2 2. ♘e5 ♕f4 3. ♘g7!  
 e1♙  
 3... ♕g3 4. ♘h5+ ♕f2 5. ♘f4 =  
 4. ♘h5+ ♕f5 5. ♘g7+ ♕f6 6.  
 ♘e8+  
 6. ♘h5+  
 6... ♕e6 7. ♘g7+ ♕d6 8. ♘e8+  
 =

813.

**D. Godes, 1955**  
 Sahmaty v SSSR, V Mention

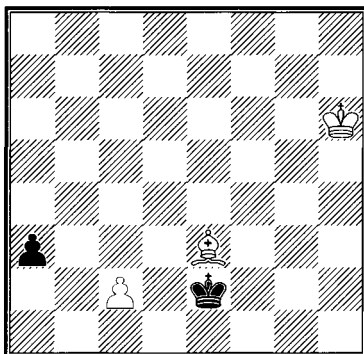


+—

1. ♘d4 ♕b7 2. ♕c3 ♕a6 3.  
 ♕b4!  
 3. ♘b3? ♕b5 4. ♕:d3 ♕b4 5. ♕c2  
 ♕c4 6. ♕b2 ♕b4 =  
 3... d2  
 3... ♕b7 4. ♘b3 ♕c6 5. ♕c4 a6 6.  
 ♕:d3 ♕b5 7. ♕c3 ♕a4 8. ♕c4 +—  
 4. ♘b3 d1♙ 5. ♘c5 #

814.

**D. Godes, 1983**  
 Sahmaty v SSSR, Mention



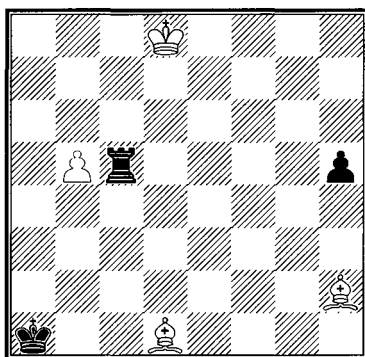
+—

1. ♘g5

- (1. ♘f4? a2 2. ♘e5 ♕d2 3. c4 ♕d3  
 4. c5 ♕e4 ⇒) 1... a2 2. ♘f6 ♕d2 3.  
 c4 ♕d3 4. c5 ♕e4 5. c6 ♕f5 6. c7  
 (6. ♕g7? ♕e6 ⇒) 6... ♕:f6 7. c8♙  
 a1♙ 8. ♙h8+ +—

815.

**J. Karvahal, 1965**  
 Tidskrift för Schack, I Pr.



+—

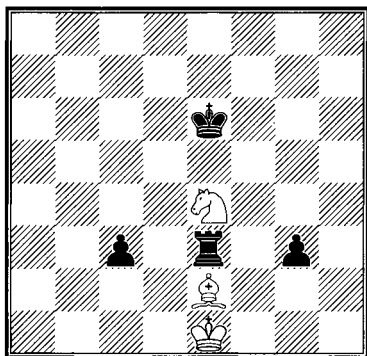
1. ♘e2

1. ♖a4? ♜c4 2. ♖b3 ♜b4  
 1... ♜c2 2. ♖e5+ ♔a2 3. ♖f1  
 3. ♖:h5 ♜c5 4. ♖f7+ ♔b1 5. b6  
 ♜:e5 6. ♖c4 ♜h5=;  
 3. b6? ♜:e2 4. b7 ♜g2 5. ♔e7 ♜g8  
 6. ♔f7 ♔d8 7. ♖c7 ♜h8 8. ♔g7 ♜e8  
 =  
 3... ♜c1 4. ♖h3 ♜c5 5. ♖e6+  
 ♔b1 6. b6 ♜:e5 7. ♖c4 +-

Black can not give the Rook for the Pawn!

816.

V. Keim, 1962  
 Wormser Zeitung



=

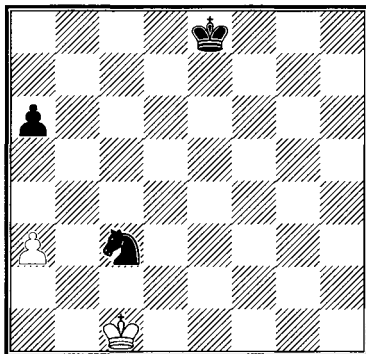
One of the Pawns must be chosen.

1. ♖:g3!  
 1. ♖:c3? ♜:c3 +-  
 1... ♜:g3  
 1... c2 2. ♔d2 ♜:e2+ 3. ♖:e2  
 2. ♖c4+ ♔e5 3. ♔d1 ♔d4 4.  
 ♖e6 =

Hercole del Rio - 9

817.

I. Wandist, 1969  
 E. G.



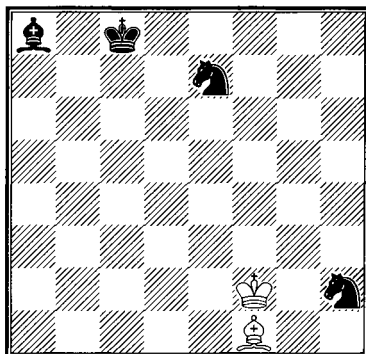
=

(after V. Proskurovski)

1. ♔c2 (1. ♔b2? ♖e4 2. ♔b3  
 ♔e7 3. ♔b4 ♔d6 4. ♔a5 ♖c5 +-)  
 1... ♖a4 (1... ♖e4 2. ♔d3 ♖c5+ 3.  
 ♔c4 =) 2. ♔b3 ♖c5+ 3. ♔c4 ♖d7  
 4. ♔d5 ♔e7 5. ♔c6 ♔e6 6. ♔b7  
 ♖c5+ 7. ♔c6 ♖b3 8. ♔b6 a5 9.  
 ♔b5 ♔d5 10. ♔a4 ♔c4 =

818.

G. Nadareishvili, 1976  
 Molodoi leninets, Mention



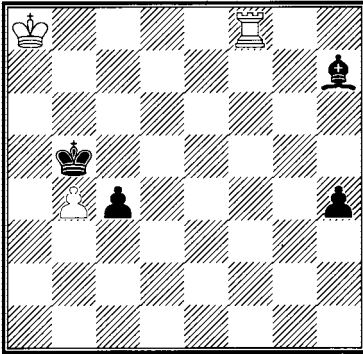
=

1. ♖g2 ♜g4+ 2. ♔g3 ♜f5+ 3. ♜h3 ♜f2+ 4. ♔h2 ♜e4 5. ♖h3 ♜ed6 6. ♖g2 ♜b7 7. ♖h3 ♜bd6 8. ♖g2 ♜b7 =

Positional draw.

819.

V. Razumenko, 1974  
Vechernii Leningrad, I Pr.



=

1. ♖h8

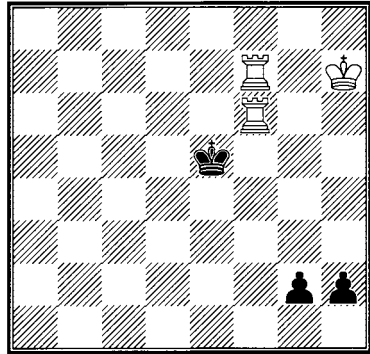
1. ♖f4? c3 2. ♖:h4 c2 3. ♖h5+ ♜:b4 4. ♖h4+ ♜b3 5. ♖h3+ ♖d3 6. ♖:d3+ ♜b4-+ (J. Barbie, F Saavedra – 26);  
1. ♖b8+? ♜a4 2. b5 ♖e4+ 3. ♜a7 c3 4. ♖c8 c2 5. b6 ♜b3-+

- 1... ♖e4+ 2. ♜a7 c3 3. ♖:h4 c2 4. ♖h5+ ♜:b4 5. ♜b6 c1 ♖ 6. ♖b5+ ♜a3 7. ♖a5+ =

A study where the 1. ♖f4? and 1. ♖b8? sub-variants are more beautiful than the study itself!!

820.

V. Razumenko, 1984  
Odessa, I Mention

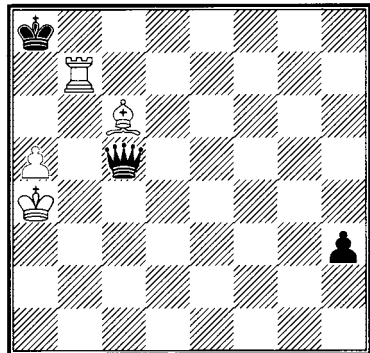


=

1. ♖f5+ ♜e4 2. ♖f4+ ♜e3 3. ♖f3+ ♜d2 4. ♖d7+ 4. ♖h3? g1 ♖ 5. ♖b7 ♜c2-+ 4... ♜e2 5. ♖h3 g1 ♖ 6. ♖b7 h1 ♖ 7. ♖b2+ ♜d1 8. ♖b1+ ♜c2 9. ♖:h1=

821.

S. Chimedtseren, 1975  
L'Italia Scacchistica, II Pr.



+ -

White, with subtlety, exploits the battery to win the Queen, by interesting Bishop's and King's maneuvers.

1. ♖e4!

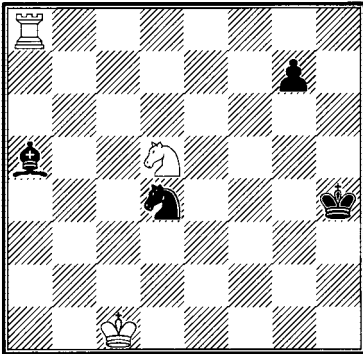
1. ♖h1? ♗c2+

1... ♗e3 2. ♘h1! ♗e8+ 3. ♙a3 ♗f8+ 4. ♙a2 ♗g8+ 5. ♙a1 ♗h8+ 6. ♙b1 +-

822.

T. Balemans, 1976

Schakend Nederland, II Mention.



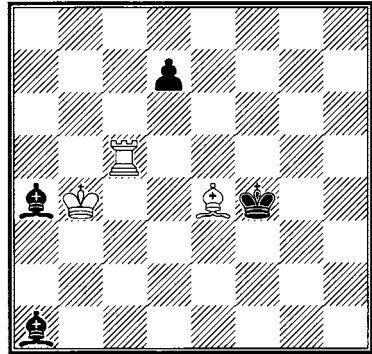
+ -

1. ♙d1! ♖b3 2. ♙c2 ♖d4+ 3. ♙d3 ♖c6 4. ♖a6 ♖e5+ 5. ♙e4!  
 5. ♙d4? ♖f3+ 6. ♙e3 ♖d2  
 5... ♖c4 6. ♙d4 ♖d2 7. ♖a8!  
 △8. ♙d3  
 7... ♖f3+ 8. ♙e3 ♖e5 9. ♙e4 ♖c4 10. ♙d4 ♖d2 11. ♙d3 ♖b3 12. ♙c4 ♖d2+ 13. ♙b5 ♖b3 14. ♙a4 +-

823.

S. Silva, 1977

Themes-64, II. Pr.



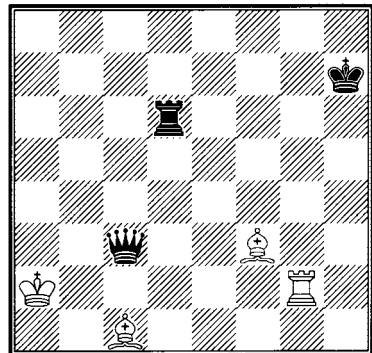
+ -

1. ♖c4 d5□ 2. ♙:d5+ ♙e5 3. ♘g8! ♘d7  
 3... ♘e8 4. ♖cl; 3... ♘d1 4. ♖cl  
 4. ♖c1 ♘b2 5. ♖b1 ♘d4 6. ♖e1+ ♙f4 7. ♖d1 ♙e3 8. ♙c4 ♘a4 9. ♖d3+ +-

824.

S. Silva, 1977

Szachy, III. Pr.



=

1. ♖e4+ ♔h8 2. ♖b2 ♚a6+ 3. ♖b1 ♚b6 4. ♖b7! ♚:b7

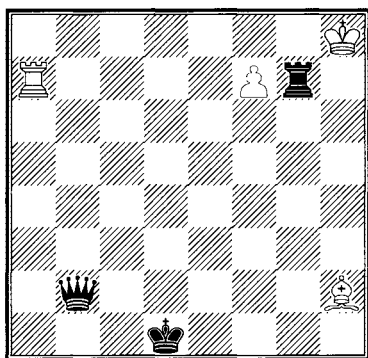
4... ♖h7 5. ♖e4+ ♖h6 6. ♚g6+ =;  
4... ♚:b2+ 5. ♚:b2=

5. ♖a1 ♚:b2 6. ♚g8+ ♖h7 7. ♚g7+ ♖h6 8. ♚g6+ ♖h5 9. ♚g5+ ♖h4 10. ♚g4+ ♖h3 11. ♚h4+ ♖g2 12. ♚h2+ (=) ♖f1 13. ♚h1+ ♖e2 14. ♚h2+ ♖d3 15. ♚h3+ ♖c2 16. ♚:c3+ ♖:c3 =

825.

S. Silva, 1978

Themes-64, III Mention



=

1. ♚d7+ ♖c2

1... ♖e2 2. ♚e7+ ♖d3 3. ♖e5;  
1... ♖c1 2. ♖f4+ ♖b1 3. ♚d1+ ♖a2 4. ♚d2

2. ♚c7+ ♖d3 3. ♚d7+ ♖c4 4. ♚c7+ ♖d5 5. ♚d7+ ♖c6

5... ♖e6 6. ♖f8 ♖+ ♖f5 7. ♚:g7=

6. ♚c7+ ♖b6 7. ♖e5! ♚:e5 8. ♚e7! ♚a1

8... ♚:e7 9. ♖:g7=

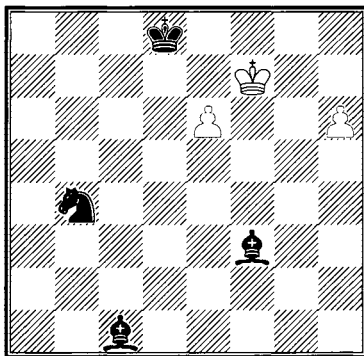
9. ♚e1! ♚c3 10. ♚e3! =

Note that the 824 and 825 study have the same construction and there were made, apparently, at the same time, although they are different in terms of content.

826.

V. Vlasenko, 1974

Sahmaty v SSSR, Mention



=

1. e7+ ♖c7 2. e8 ♖+

2. e8 ♚? ♖h5+ 3. ♖e7 ♖:e8 4. h7 ♖b2 5. ♖:e8 ♖d5 6. ♖f7 ♖f4 7. ♖g8 ♖g6 -+

2... ♖d8 3. h7 ♖d5+ 4. ♖f8!

4. ♖g7 ♖b2+ 5. ♖f6 ♖e7; 4. ♖g6 ♖e4+ 5. ♖g7 ♖b2+

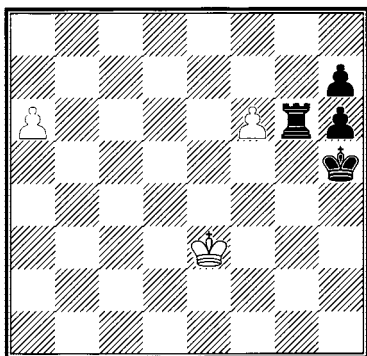
4... ♖h6+ 5. ♖g7 ♖c6 6. h8 ♖!

6. h8 ♚? ♖e5 7. ♚:h6 ♖d7 #

6... ♖e5 =

827.

V. Vlasenko, 1980  
Sahmaty-Riga, Mention



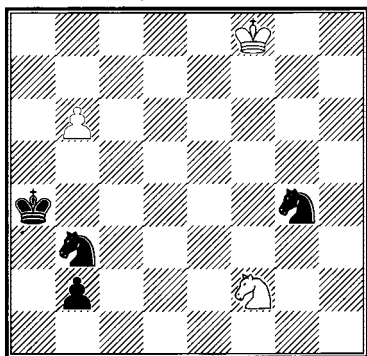
=

1. f7 ♖e6+ 2. ♔d4 ♜f6! (2... ♜d6+? 3. ♖e5 ♜d8 4. ♖f6 △ 5. ♖g7 +-) 3. a7 ♜d6+ 4. ♖e5! ♜d8 5. ♖e6! (5. ♖f6? ♜a8○ -+) 5... ♜a8 6. ♖f6 ♖g4□ (6... ♜c8 7. ♖g7 +-) 7. ♖g7! ♜:a7 8. ♖:h6 ♜:f7 =

A relatively common stalemate, achieved after an interesting fight, with very few material.

828.

V. Vlasenko, 1984  
Russia, II-III Mention

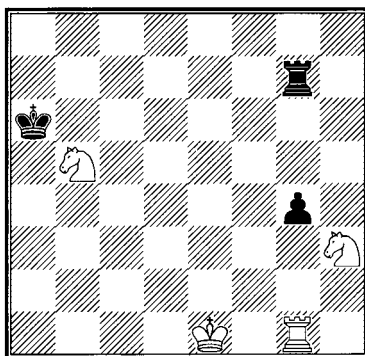


=

1. ♖d1 b1♖ 2. b7 ♖c5 3. b8♖  
3. ♖b2+!? ♖a5 4. ♖c4+ ♖a6 5.  
♖d6 +  
3... ♖b3 4. ♖e7 ♖c2 5. ♖d7  
♖e4 6. ♖f6! ♖g:f6  
6... ♖e:f6 7. ♖e3+ =  
7. ♖f2 ♖d5+ 8. ♖e6 ♖c3 9.  
♖e4 ♖f4+ 10. ♖f5 ♖ce2 11. ♖g3  
=

829.

V. Hortov, 1974  
Sahmaty v SSSR, Mention



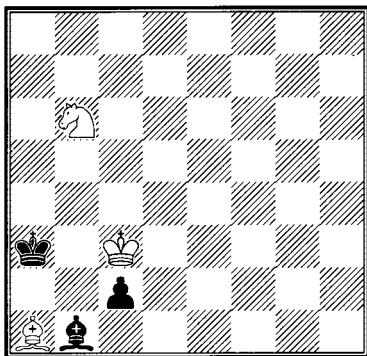
+-

1. ♖d6 ♜e7+  
1... ♜d7 2. ♖e4 +-  
2. ♖f2 ♜e6 3. ♜a1+ ♖b6 4.  
♖c4+ ♖c5  
4... ♖b5 5. ♖a3+  
5. ♖f4 ♜e4 6. ♖e5! ♜:f4+ 7.  
♖e3!  
7. ♖g3? ♜e4  
7... ♜f5 8. ♖e4 ♜h5  
8... ♜g5 9. ♜a5+ +-  
9. ♜a5+ ♖b4  
9... ♖b6 10. ♖c4+ +-  
10. ♖c6+ +-  
Wonderful pieces cooperation.

830.

V. Hortov, 1982

Sahmaty v SSSR



+ -

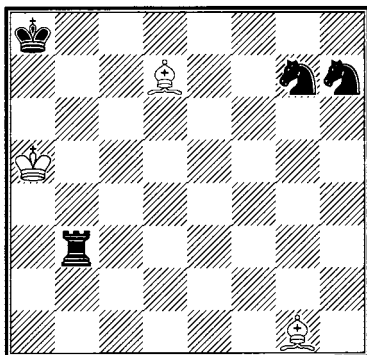
In this position White gives mate in seven moves.

1.  $\text{♙b2+}$   $\text{♚a2}$  2.  $\text{♙c1}$   $\text{♚a1}$  3.  $\text{♜c4}$   $\text{♚a2}$  (3...  $\text{♙a2}$  4.  $\text{♙b2+}$   $\text{♚b1}$  5.  $\text{♜d2 \#}$ ; 5.  $\text{♜a3 \#}$ ) 4.  $\text{♜d2}$   $\text{♚a1}$  5.  $\text{♙b2+}$   $\text{♚a2}$  6.  $\text{♜b3}$   $\text{c1♚+}$  7.  $\text{♜:c1 \#}$

831.

B. Olimpiev, 1973

Sahmaty v SSSR, III Pr.



=

1.  $\text{♙d4}$

1.  $\text{♙c6+?}$   $\text{♚b8}$  2.  $\text{♙d4}$   $\text{♜f5}$  - +

1...  $\text{♜h5}$

1...  $\text{♚g3}$  2.  $\text{♙c6+}$   $\text{♚b8}$  3.  $\text{♙e5+}$

2.  $\text{♙c6+}$

2.  $\text{♚a4?}$   $\text{♜d3}$  - +

2...  $\text{♚b8}$  3.  $\text{♙e4}$   $\text{♜7f6}$  4.  $\text{♚a4}$   
 $\text{♜h3}$  5.  $\text{♙e5+}$   $\text{♚a7}$  6.  $\text{♙d4+}$   $\text{♚b8}$

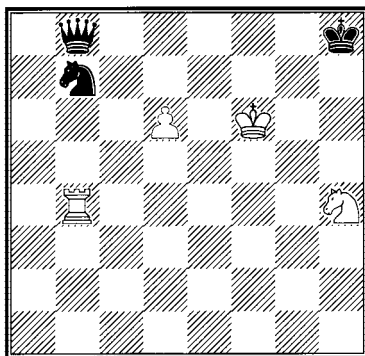
6...  $\text{♚a6}$  7.  $\text{♙f5}$

7.  $\text{♙e5+} =$

832.

B. Olimpiev, 1978

Armenia, I-III Pr



=

1.  $\text{♜g6+}$   $\text{♚g8}$  2.  $\text{♜e7+}$   $\text{♚f8}$  3.  $\text{♜g6+}$   $\text{♚e8}$  4.  $\text{d7+!}$   $\text{♚:d7}$

4...  $\text{♚d8}$  5.  $\text{♜f8} =$

5.  $\text{♜e5+}$   $\text{♚e8}$  6.  $\text{♜f7!}$

$\Delta$  7.  $\text{♜b7}$

6...  $\text{♚d7}$

6...  $\text{♚f8}$  7.  $\text{♜h4}$

7.  $\text{♜e5+}$   $\text{♚d6}$  8.  $\text{♜d4+}$   $\text{♚c7}$  9.  $\text{♜c4+}$   $\text{♜c5!}$  10.  $\text{♜:c5+}$   $\text{♚d6}$  11.  $\text{♜c6+}$   $\text{♚d5}$  12.  $\text{♜c5+!}$

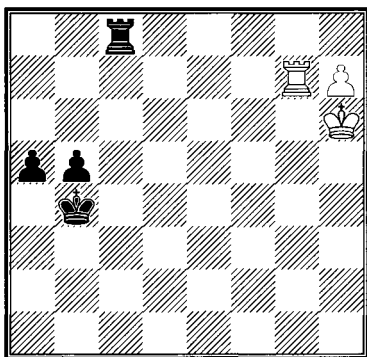
12. ♖e6? ♜h8+ 13. ♔f7 ♜h7+ 14.  
 ♔f6 ♜h4+ 15. ♔f7 ♜f4+ 16. ♔e7  
 ♜f5-+

12... ♔d6 13. ♜c6+ =

833.

I. Bilek, 1971

Magyar Sakkelet, I Pr.



+ -

In simple Rooks ending, unexpectedly, a symmetrical Rook and King movement appears.

1. ♜g8 ♜c1!

1... ♜c6+ 2. ♔h5 ♜c5+ 3. ♔h4  
 ♜c1 4. ♜g4+ ♔c5 5. ♔h5

2. ♜g4+ ♔a3 3. ♔h5

3. ♜g5? ♜c8 4. ♜:b5 a4 5. ♜g5  
 ♜h8=

3... ♜c8

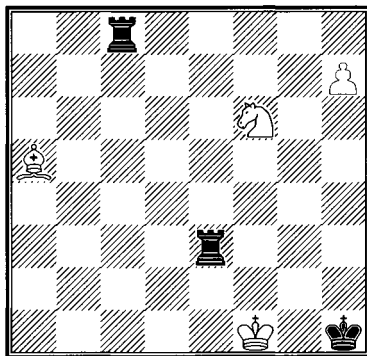
3... ♜c5+ 4. ♔h4 ♜c8 5. ♜g8  
 ♜c4+ 6. ♔g3 ♜c3+ 7. ♔f2 ♜c2+ 8.  
 ♔e3 ♜h2 9. h8♜ ♜:h8 10. ♜:h8 +-

4. ♜g8 ♜c1 5. ♜g3+ ♔a2 6.  
 ♔h4 ♜c8 7. ♜g8 ♜c1 8. ♜g2+  
 ♔b1 9. ♔h3 ♜c8 10. ♜g8 ♜c1 11.  
 ♔h2 ♜c2+ 12. ♔h1 +-

834.

N. Polin, 1970

USA, II Mention



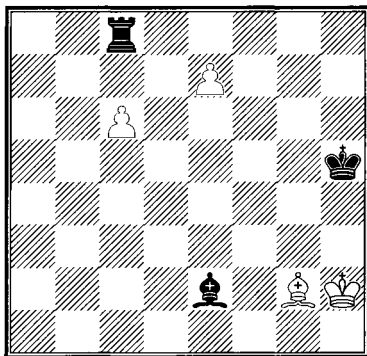
=

1. h8♜+ ♜:h8 2. ♔g4 (Δ3.  
 ♔f2, 4. ♔c7) 2... ♜e7 3. ♔b4 ♜e6  
 (3... ♜d7 4. ♔f2+ ♔h2 5. ♔c3 ♜h5  
 6. ♔e5+ ♜:e5 7. ♔g4+ ♔g3 8. ♔:e5  
 =) 4. ♔d2! (Δ5. ♔f4; 4. ♔f2+? ♔h2  
 -+) 4... ♜f8+ 5. ♔f2+ ♔h2 6.  
 ♔f4+ ♜:f4 =

835.

G. Stenicka, 1966

Die Schwalbe



=

1. ♔g3

1. ♙h3? ♙g4 -+;

1. c7? ♙b5 -+

1... ♖e8

1... ♙g5 2. ♙h3 ♖e8 3. ♙d7 ♖:e7

4. c7

2. c7 ♙a6 3. ♙h3

△4. ♙d7

3... ♙c8 4. ♙:c8 ♖:c8 5. ♔f4  
♙g6 6. ♔e5 ♔f7 7. e8♙+!

7. ♔d6? ♔e8 -+

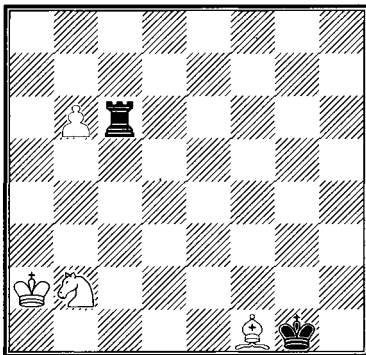
7... ♔:e8 8. ♔d6○ ♖a8 9. ♔c6  
♖c8

9... ♔e7 10. ♔b7 =

10. ♔d6 (L. Prokes - 527) =  
Positional draw.

836.

I. Taimanov, 1961  
Sahmaty-Riga



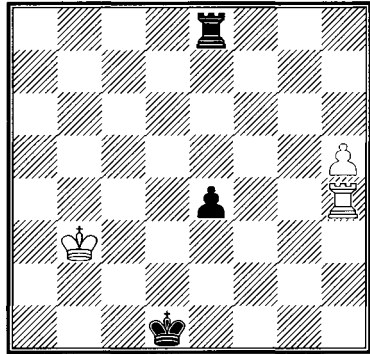
+ -

1. b7 ♖b6 2. ♙a6! ♖:a6+  
3. ♘a4! ♖:a4+ 4. ♔b3 ♖a1 5.  
♙b2+- (A. Votava - 539)

A short, but funny play!

837.

M. Seppala, 1962  
Schach-Echo, III-IV Mention



=

Is not so easy to foresee a stalemate  
in such a Rooks ending.

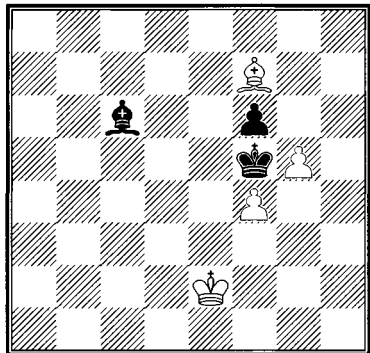
1. h6 e3 2. h7 e2 3. ♖d4+! ♔c1  
4. ♖e4 ♖:e4 5. h8♙ ♖e3+

5... e1♙? 6. ♙b2+ ♔d1 7. ♙c2 #

6. ♔a2 e1♙ 7. ♙b2+ ♔d1 8.  
♙c2+ ♔:c2 =

838.

A. Studenetski, 1977  
T. Gorgiev's Memorial, IV Mention



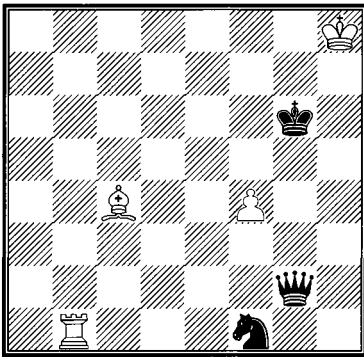
+ -

1. g6 ♖f3+! 2. ♔e3!
2. ♔:f3
- 2... ♖h5 3. ♖e8 ♖d1
- 3... ♖:g6 4. ♖d7 #
4. g7 ♖b3 5. ♖a4 ♖g8 6. ♖c2+ ♖g4 7. ♔e4! ♖h7+
- 7... ♔h5 8. ♔f5
8. ♔d5 ♖g8+ 9. ♔d6 ♔:f4 10. ♔e7 ♔g5 11. ♔f8 ♖c4 12. ♖h7 ♖b3 13. ♖g8 ♖c2 14. ♖c4 ♖h7 15. ♖d3 f5 16. ♔f7 ♖g6+
- 16... ♔f4 17. ♔f6 △18. ♖f5 +-  
17. ♔g8 ♔f6 18. ♖c4 f4 19. ♖h8 +-

839.

**E. Dobrescu, 1978**

Revista Romana de Sah, I Pr.



=

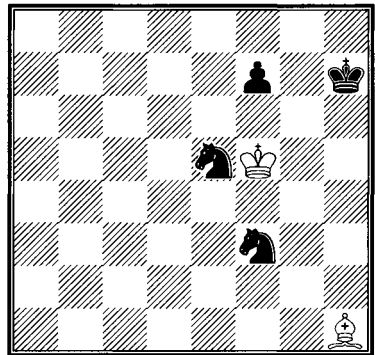
1. ♖b6+ ♔f5 2. ♖d3+ ♔:f4 3. ♖f6+ ♔e5 4. ♖:f1 ♖b7
- 4... ♖g5 5. ♖f7 =
5. ♖a6!
5. ♖f8? ♖e7 6. ♔g8 ♖g5+ 7. ♔h7 ♔e6 +-

- 5... ♖g2 6. ♖f1 =
- Positional draw. A fine perpetual attack over the Queen.

840.

**G. Kasparian, 1977**

Ceskoslovensko, IV Pr.



=

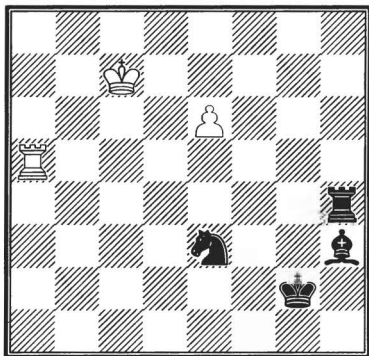
1. ♔f6 ♔g8 2. ♖g2 ♖d7+
- 2... ♔f8 3. ♖h3 & 4. ♖e6
3. ♔e7 ♖de5 4. ♔f6 ♖g4+ 5. ♔e7 ♖gh2 6. ♔f6 ♔f8 7. ♖h3 △8. ♖e6
- 7... ♖d4
- 7... ♖d2 8. ♖f5!
8. ♖c8! ♖f1! 9. ♖b7!
9. ♖g4? ♖g3! 10. ♖f3! ♖e6! (10... ♖f3 stalemate) 11. ♖d5 ♖h5+ +-  
9... ♖e3!
- 9... ♖g3 10. ♖d5 ♖h5+ 11. ♔e5 =
10. ♖f3!
10. ♖e4? ♖e6 11. ♖f3 ♖g7 +-  
10... ♖:f3 =
- 10... ♖e6 11. ♖h5 ♖d5+ 12. ♔e5 =

=

841.

G. Kasparian, 1980

Schach, I Pr



=

1. ♖e5

1. e7? ♜e4 2. ♚d8 ♜d4+ 3. ♚e8 ♘d7+ +-

1... ♜h7+ 2. e7 ♞f5 3. ♚d8 ♞d6! 4. ♚c7

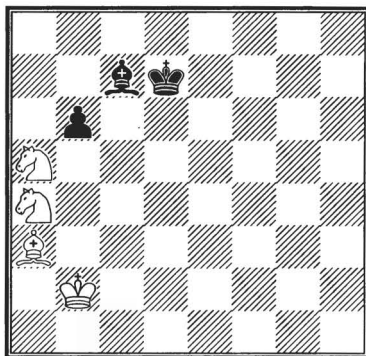
4. e8♚? ♞b7 #

4... ♞c8 5. ♚d8 ♞d6 6. ♚c7 ♞e8+ 7. ♚d8 ♜h8 8. ♜g5+ ♚h2 9. ♜g8 ♜:g8 =

842.

G. Kasparian, 1981

Revista Romana de Sah, II Pr



+ -

1. ♞b3



Genrikh Nadareishvili – Genrikh Kasparian

1. ♖c4? b5 2. ♖c5+ ♖c6 3. ♖d2  
 ♙a5 4. ♖cb3 b4 5. ♖:a5+ ♖b5 =  
**1... ♙d6 2. ♖:b6+ ♖c7!**  
 2... ♖c6 3. ♖d4+  
**3. ♖d5+ ♖c6 4. ♖b4+ ♖b5 5.**  
**♖d4+ ♖a4**

- 5... ♖c4 6. ♖dc2 ♙f8 7. ♖e3+  
**6. ♖dc6!**  
 6. ♖dc2? ♙e5+ 7. ♖c1 (7. ♖a2  
 ♙d6) 7... ♙d6 8. ♖d2 ♖b3 9. ♖d3  
 ♙f8 =

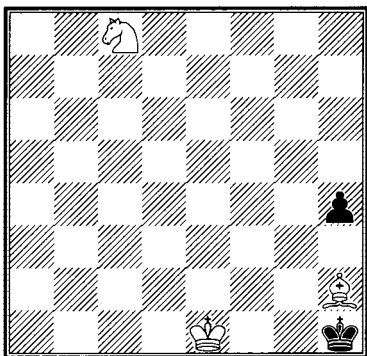
- 6... ♙f8 7. ♖a2 ♙d6 8. ♖d5!**  
**♙:a3 9. ♖c3 #**

The 843–847 studies are dealing with the famous Knight-mate, when the adverse King is in the corner of the board.

843.

**V. Gorelikov, 1960**

Ceskoslovensko, II Pr.



+-

- 1. ♙b8! h3**

- 1... ♖g2 2. ♖e7 h3 3. ♙h2! ♖:h2  
 4. ♖f2 ♖h1 5. ♖f5 ♖h2 6. ♖e3 ♖h1  
 7. ♖f1 h2 8. ♖g3 #

- 2. ♖f2 h2 3. ♖g3 ♖g1 4. ♙a7+**  
**♖h1 5. ♖b6 ♖g1 6. ♖d5+**

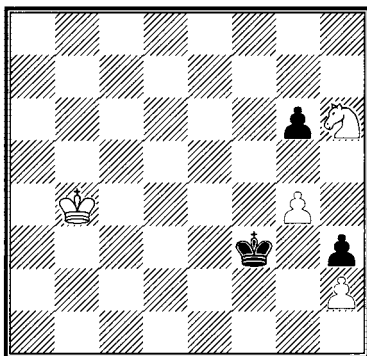
6. ♖c4

- 6... ♖h1 7. ♖e3 ♖g1 8. ♖g4+**  
**♖h1 9. ♙b8 +- (V. & M. Platov**  
 - 144)

844.

**B. Scharkes, 1962**

Sahmatnaia Moskva



+-

- 1. g5 ♖g2**

- 1... ♖f4 2. ♖f7

- 2. ♖g4 ♖f3 3. ♖e5+ ♖f4 4.**  
**♖f7**

4. ♖:g6+? ♖:g5 5. ♖e7 ♖f4 =

- 4... ♖f3 5. ♖h8! ♖f4 6. ♖c3!**  
**♖:g5 7. ♖f7+ ♖f4**

- 7... ♖f6 8. ♖h6 ♖g5 9. ♖g8

- 8. ♖d2 ♖f3 9. ♖e5+ ♖g2**

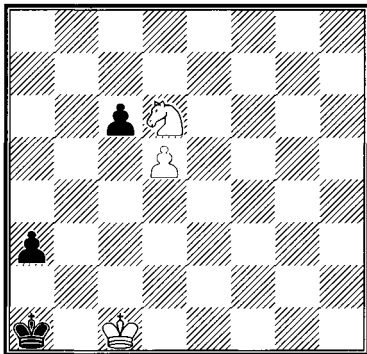
- 9... ♖f4 10. ♖:g6+ ♖f3 11. ♖e7  
 ♖g2 12. ♖e2 ♖:h2 13. ♖f2 ♖h1 14.  
 ♖f5 +-

- 10. ♖e2 ♖:h2 11. ♖f2 ♖h1 12.**  
**♖g4 h2 13. ♖f1 g5 14. ♖f2 #**

845.

**F. Hinz, 1964**

Tidskrift för Schack, IV Pr.



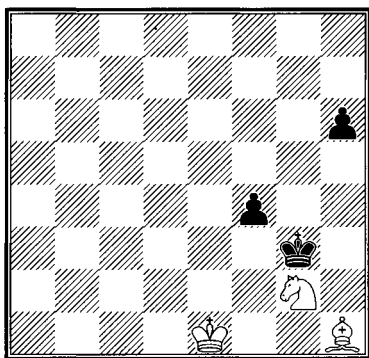
+ -

1. ♖f5 c:d5 2. ♜d4 ♔a2 3. ♕c2 ♕a1 4. ♜c6 ♕a2 5. ♜b4+ ♕a1 6. ♕c1 d4 7. ♜c2+ ♕a2 8. ♜:d4 ♕a1 9. ♕c2 ♕a2 10. ♜e2 ♕a1 11. ♜c1 a2 12. ♜b3 #

846.

**V. Iakovenko, 1966**

Sizialisticheskii Dombas



+ -

1. ♕f1 ♕h2 2. ♜e1!

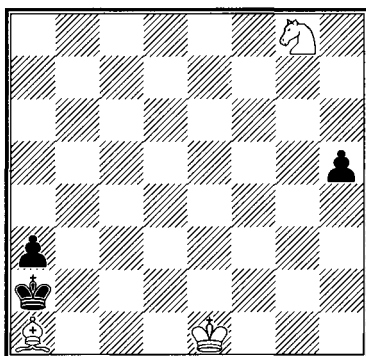
2. ♜h4? f3! (2... ♕:h1 3. ♜f3 +-)  
3. ♕:f3 ♕g3 =

- 2... ♕:h1 3. ♜f3 (K. Janish - 8)  
3... h5 4. ♕f2 h4 5. ♕f1 h3 6. ♜e5 ♕h2 7. ♕f2 ♕h1 8. ♜g4 f3 9. ♕f1 f2 10. ♜:f2+ ♕h2 11. ♜e4 ♕h1 12. ♕f2 ♕h2 13. ♜d2 ♕h1 14. ♜f1 h2 15. ♜g3 #

847.

**V. Razumenko, 1976**

Leningrad-Harkov Match, III Pr.



+ -

1. ♕e5!

1. ♕d4? h4 2. ♜f6 h3=;  
1. ♕f6? h4 =

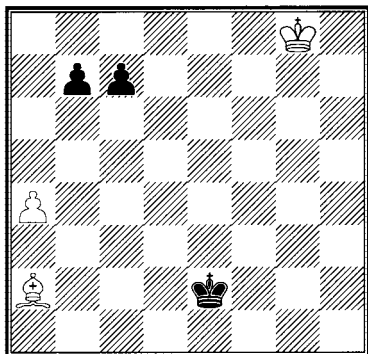
- 1... ♕b1

- 1... h4 2. ♜f6 h3 3. ♕d1

2. ♕d1!! a2 3. ♕a1 h4 4. ♜f6 h3 5. ♜e4 h2 6. ♜d2+ ♕:a1 7. ♕c2 h1 ♖ 8. ♜b3 #

848.

**A. Bor, 1971**  
SSSR, VI Pr.

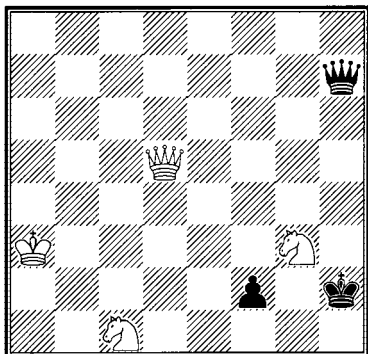


+—

1. ♔d5 c6 2. ♔e4! (2. ♔:c6? b:c6  
3. a5 c5 4. a6 c4 5. a7 c3 6. a8♚ c2  
⇒) 2... ♚e3 (2... ♚d2 3. ♚f7 ♚c3 4.  
♔:c6 b:c6 5. a5 +—) 3. ♔:c6! b:c6 4.  
a5 c5 5. a6 c4 6. a7 c3 7. a8♚ c2  
8. ♚g2! c1♚ (8... ♚d3 9. ♚g5 +—)  
9. ♚g5+ +—

849.

**L. Katsnelson, 1971**  
SSSR, I Pr.



+—

1. ♘f1+

1. ♚h1+? ♚:g3 2. ♘e2+ ♚g4 =

1... ♚g1 2. ♘e2+ ♚:f1 3. ♘f4!

♚a7+

3... ♚e7+ 4. ♚b3 ♚e3+ 5. ♚c2  
+—

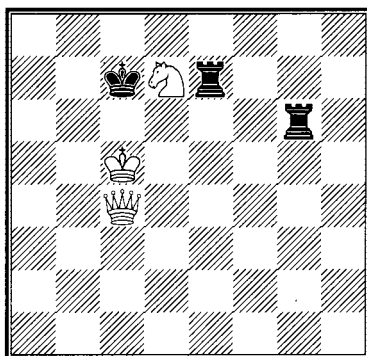
4. ♚b3 ♚b8+

Or 4... ♚e3+

5. ♚c2 ♚:f4 6. ♚h1+ ♚e2 7.  
♚d1+ ♚e3 8. ♚d3 #

850.

**L. Katsnelson, 1972**  
Sahmaty-Riga, VI Pr.



+—

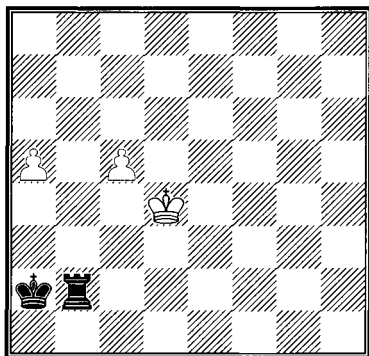
1. ♘e5! ♚:e5+ 2. ♚d4+ ♚c6 3.  
♚f7+ ♚d6 4. ♚f6+ ♚e6 5. ♚d8#  
+—

An elegant play.

851.

**L. Katsnelson & V. Korolnikov**

1987 Kazantsev Jubilee, I-V Pr.



+-

**1. c6**

1. a6? ♖b4+ 2. ♔d5 ♜a4 =

**1... ♜c2 2. ♔d5 ♜d2+ 3. ♔c5 ♜c2+ 4. ♔b6 ♜b2+ 5. ♔c7**

5. ♔a7 ♜c2 6. ♔b7 ♜b2+

**5... ♔b1! 6. a6 ♜a2 7. ♔b7 ♜b2+ 8. ♔a8**

8. ♔c8 ♜a2 9. c7? ♜:a6 10. ♔b7 ♜a2! 11. c8 ♜ ♜b2+ =

**8... ♜b6 9. a7!**

9. c7? ♜:a6+ 10. ♔b7 ♜a2! =

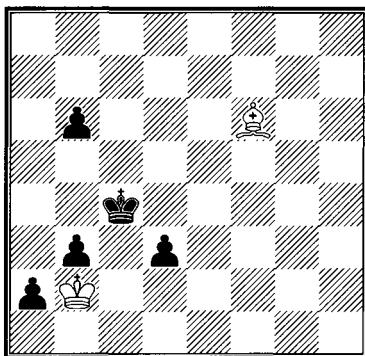
**9... ♜:c6 10. ♔b7 +-**

This ending was met many times, but in this case the introductory game is more developed.

852.

**V. Anufriev, 1972**

Sahmaty v SSSR



=

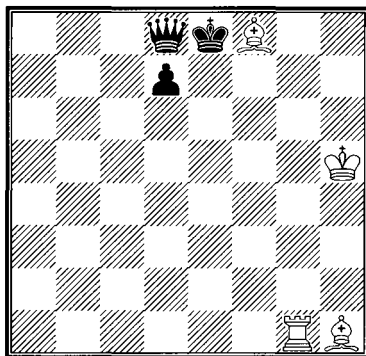
**1. ♔c1 ♔b4 2. ♔a1!** (2. ♔b2? a1 ♜+ 3. ♔:a1 ♔a3 4. ♔b2+ ♔a2 +-)  
**2... ♔a4 3. ♔d2 ♔a3 4. ♔c3 b5**  
**5. ♔b2+ ♔a4 6. ♔a1 b4+ 7. ♔b2 d2 =**

This study is particularly because White's unique Bishop gets close and the stalemate is obtained.

853.

**V. Anufriev, 1980**

Sahmaty v SSSR, IV. Pr.



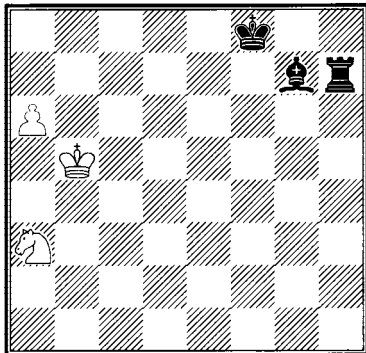
+-

1. ♖g8 ♜a5+ 2. ♙c5+ ♚f7 3. ♙d5+ ♚f6 4. ♖g6+ ♚e5 5. ♖g5+ ♚f6 (5... ♚f4 6. ♙b4! ♜:b4 7. ♖g4+ +-) 6. ♙b6!! ♜:b6 7. ♖g6+ +-

854.

V. Anufriev, 1982

Georgia, IV Pr.



+ -

1. a7 ♖h5+ 2. ♚a4 (2. ♚a6? ♖h6+ 3. ♚b7 ♖b6+ =; 2. ♚b4? ♙c3+) 2... ♖h4+ 3. ♚b3 ♖h3+ 4. ♚a2 ♖h2+ 5. ♚b1 ♖h1+ 6. ♚c2 ♖h2+ 7. ♚d1 ♖h1+ 8. ♚e2 ♖h2+ 9. ♚f1 ♖h1+ 10. ♚g2 ♖g1+ 11. ♚f3 ♖f1+ 12. ♚e2 ♖f2+ 13. ♚d1!

13. ♚e1? ♙c3+ 14. ♚d1 ♖d2+

13... ♖f1+ 14. ♚c2 ♖f2+ 15. ♚b3 ♖f3+ 16. ♚a4 ♖f4+ 17. ♚b5 ♖f5+ 18. ♚a6 ♖f6+ 19. ♚a5 ♖f5+ 20. ♙b5 ♙c3+ 21. ♚a4

21. ♚a6? ♖f6+ 22. ♚b7 ♖f7+ 23. ♙c7 ♙e5 24. a8 ♜+ ♙g7=

21... ♖f4+ 22. ♚a3

22. ♚b3? ♖b4+ 23. ♚a3 ♖:b5 24. a8 ♜+ ♙e7= .

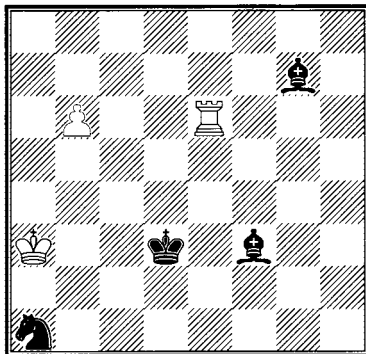
22... ♙b2+ 23. ♚b3 +-

A complicated and tense play.

855.

I. Prascheruk, 1972

Bulletin CSK, II Pr.



=

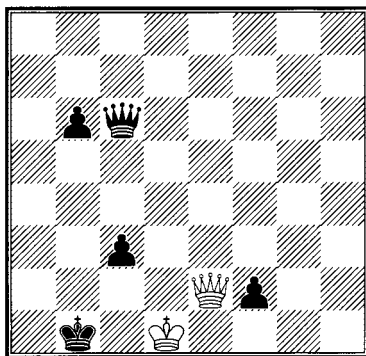
1. ♖d6+ ♚c3 2. b7 ♙:b7 3. ♖d7 ♙c2+ 4. ♚a2 ♙d5+ 5. ♚b1 ♙a3+ 6. ♚a1 ♙h8 7. ♖d8 ♙f6 8. ♖d6 ♙g7 9. ♖d7 =

Positional draw.

856.

L. Mitrofanov & E. Pogosiants

1973 Komunisti, IV-V Mention



=

1. ♜b5+! ♚a1

1... ♖:b5 =

2. ♖a6+!

2. ♖:c6? f1♖+ 3. ♔c2 ♖b1+ 4.  
♖:c3 ♖c1+ -+

2... ♔b2 3. ♖b5+ ♔a2 4.  
♖:c6!

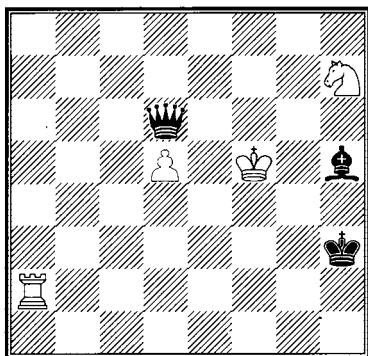
4. ♖a6+? ♖b3 -+

4... f1♖+ 5. ♔c2 ♖b1+ 6. ♖:c3  
♖c1+ 7. ♖b4! ♖:c6 =

857.

L. Mitrofanov & V. Hortov, 1978

Armenia, I-III Pr.



=

1. ♘g5+ ♔h4 2. ♖a4+ ♘g4+ 3.  
♖:g4+ ♔h5 4. ♘e4! ♖d7+

4... ♖:d5+ 5. ♔f4 ♖f7+ 6. ♔g3  
♖b3+ 7. ♔f4 =

5. ♔e5! ♖e8+ 6. ♔f4 ♖f8+ 7.  
♔g3 ♖a3+ 8. ♔f4 ♖c1+ 9. ♔f3!!

9. ♔f5? ♖c8+ -+;

9. ♔g3 ♖e3+

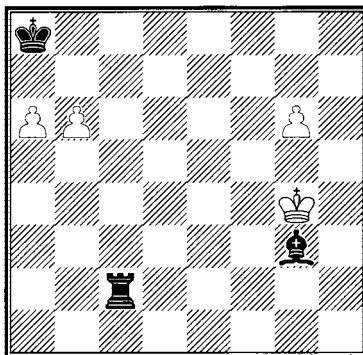
9... ♖d1+ 10. ♔e3 =

The Rook is indirectly defended.

858.

E. Priednieks, 1977

Varpa, IV. Pr.



=

1. g7 ♖b8! 2. b7+

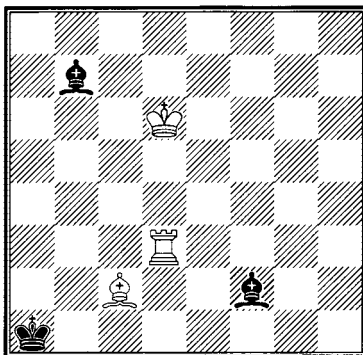
2. ♖f3? ♖c3+ 3. ♔e4 ♖g3-+

2... ♔a7 3. ♖f3 ♖c3+ 4. ♔g2  
♖g3+ 5. ♔h1! (V. & M. Platov - 140)  
5... ♔b6 6. a7 ♖:a7 7. b8♖+ ♖:b8  
8. g8♖ ♖:g8 =

859.

R. Missien, 1977

Schakend Nederland, IV Pr.



+ -

1. ♖a4

△ 2. ♖d1 & 2. ♖a3

1... ♖c8

1... ♖a2 2. ♖d7 ♖h4 3. ♖e6+ ♖a1 4. ♖a3+ ♖b2 5. ♖b3+ +-

2. ♖c3 ♖a6

2... ♖g4 3. ♖c1+ ♖b2 4. ♖c2+ ♖a3 5. ♖:f2 ♖:a4 6. ♖f4+

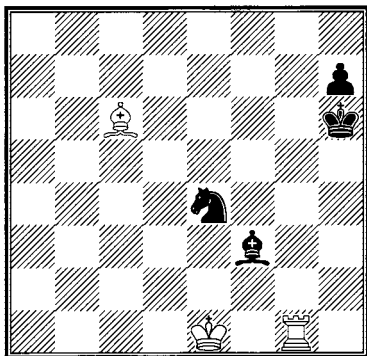
3. ♖c1+ ♖b2 4. ♖c2+ ♖a3

5. ♖:f2 ♖:a4 6. ♖a2+ ♖b5 7. ♖c7+-

860.

E. Asaba, 1977

Molodoi leninets, I Pr.



+ -

1. ♖f1 ♖g2

1... ♖d2 2. ♖:d2 ♖:c6 3. ♖f6+ +-

2. ♖f8!

△ 3. ♖e8; 2. ♖f4? ♖c5

2... ♖g7 3. ♖a8!

3. ♖f4? ♖f2 4. ♖b5 ♖c6 5. ♖f1 ♖e4 6. ♖g2 ♖c5 7. ♖g4+ ♖h8 8. ♖:c6 ♖d3+ 9. ♖d2 ♖e5 10. ♖e4 ♖:c6 11. ♖c3 ♖g7 =; 3. ♖b8? h5! 4. ♖b4 ♖c5! =

3... ♖f6

3... ♖f7 4. ♖a4 ♖c5 5. ♖a7+ +-; 3... ♖h6 4. ♖e8 (4. ♖a4? ♖c5 5. ♖h4+ ♖g5) 4... ♖f6 5. ♖e6 ♖:c6 6. ♖:f6+ +-

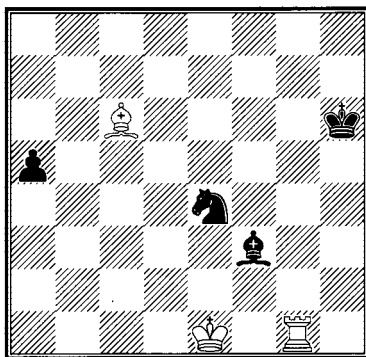
4. ♖g8! ♖h1 5. ♖g1 ♖f3 6. ♖f1 +-

An elegant study!

861.

E. Asaba, 1981

Problemist, III Pr.



+ -

This is a wonderful study, twin to the 860 study.

1. ♖f1 ♖g2 2. ♖f8 ♖g7

2... a4 3. ♖h8+! (3. ♖e8? a3 4. ♖:e4 (4. ♖h8+ ♖g7 5. ♖h2 ♖f3=) 4... a2=) 3... ♖g7 4. ♖h4 ♖f6 5. ♖g4! (5. ♖:e4? ♖g5) 5... a3 6. ♖:g2 ♖c3 7. ♖g8 a2 8. ♖a8 +-

3. ♖f4!

3. ♖a8?

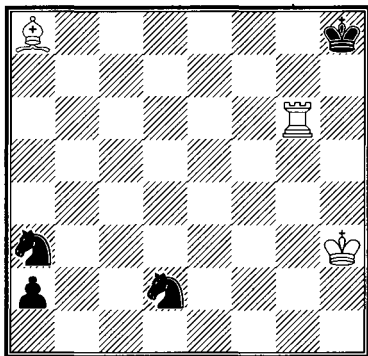
3... ♖f2 4. ♖b5 ♖c6 5. ♖f1 ♖e4 6. ♖g2 ♖c5 7. ♖g4+ ♖f6 8. ♖:c6 ♖d3+ 9. ♖d2 ♖e5 10. ♖d4 ♖:c6 11. ♖d6+ +-

A worthy set of twins!

862.

**E. Asaba, 1980**

Canadian Chess Chat, I Mention.



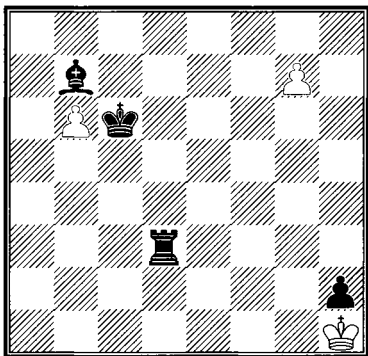
=

1. **♖g1** (1. ♜g8? ♕h7 2. ♜g1 ♜db1 -+) 1... ♜db1 (1... ♞ab1 2. ♜g8+ ♕h7 3. ♙e4+ ♞:e4 4. ♜a8) 2. ♜g8+ ♕h7 3. ♙e4+ ♕h6 4. ♜g6+ ♕h5 5. ♙d5 a1♚ 6. ♙f7○ =

863.

**A. van Tets, 1977**

E. G.



=

1. **g8♚** (1. g8♚ ♜h3! -+) 1... ♜d2 (1... ♜h3 2. ♜g2 ♕:b6) 2. ♜g7!

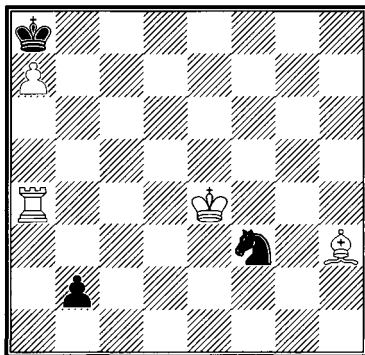
(△3. ♜c7 & 4. ♜b7; 2. ♜b8? ♜a2 3. ♜:b7 ♜a1+ -+) 2... ♙a8 3. b7 ♙:b7 4. ♜h7! ♕b6+ 5. ♜:b7+ ♕:b7 =

In this study the roles are changed.

864.

**F. Spinhoven, 1977**

E. G.



+ -

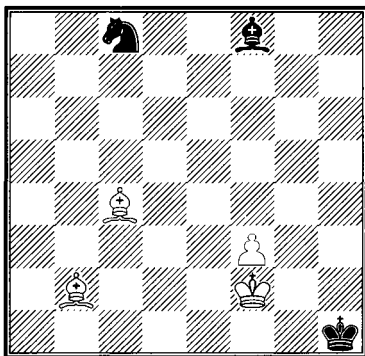
(after A. van Test)

1. ♙g2 b1♚! (1... b1♚+ 2. ♕:f3) 2. ♙:f3 ♜b7 3. ♕d5! ♜:a7 4. ♕d6+ ♕b8 5. ♜b4+ +-

865.

**K. Sumbatyan, 1977**

Sahmaty v SSSR, I Pr.



+ -

1. ♖e6

△ ♗e5, ♗h3, ♗g2 #

1... ♗c5+ 2. ♖f1 ♗d6

2... ♗d6 (2... ♗e7) 3. ♗e5

3. ♗d4!

3. ♗:c8? ♗e5 4. ♗a3 ♗d6 5. ♗c1

♗f4=

3... ♗e7 4. ♗g1

△5. ♗h3 ; 5. f4

4... ♗h2 5. ♗c5 ♗f4

5... ♗g6 6. f4

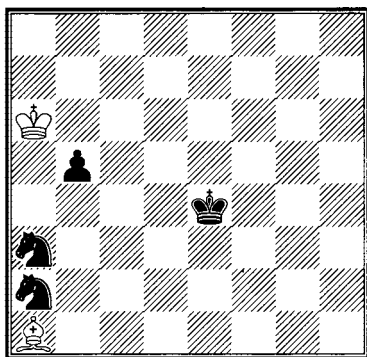
6. ♗:e7 ♗d6 7. ♗g5 ♗f4 8.

♗d5! ♗:g5 9. f4+ +-

866.

I. Kricheli, 1980

Themes-64, II Mention



=

1. ♖a5

1. ♗b2? ♗b4+ 2. ♖a5 ♗bc2 3. ♗:a3 ♗:a3 4. ♖b4 ♗d3 +-

1... b4

1... ♗d3 2. ♗b2 b4 3. ♗:a3 b:a3

4. ♖a4=

2. ♖a4 ♗c2

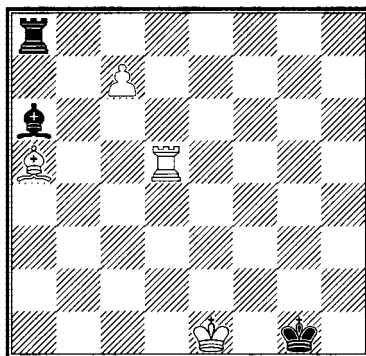
2... ♗b1 3. ♖b3 ♗bc3 4. ♗b2 ♗d3 5. ♗a3 =

3. ♗b2 ♖d3 4. ♖b3 ♗c3 5. ♗a3 b:a3 =

867.

I. Ibran, 1980

Bron Jubilee, Mention



+ -

The solving of this analytical study is instructive. No matter that the victory is achieved after long maneuvers, in which can arise inversions of moves and dualisms, this study present interest, especially for White's strategically plan.

1. ♖d8 ♗c8 2. ♖g8+ ♖h2 3. ♗c3 ♖h3 4. ♗f6 ♖h2 5. ♗b2 ♗h3 6. ♗d2 ♖h4

△ ♗h5-h6-h7

7. ♖c3 ♖h5 8. ♗c1 ♖h4 9. ♖b4 ♖h5 10. ♗f4 ♖h4 11. ♖c5 ♗h3

11... ♖a5+ 12. ♗d6 ♖a6+ 13. ♖e7

12. ♗d6 ♖h4 13. ♖e7 ♖h5 14. ♗e3 ♖h4 15. ♗a7

15. ♖b6

15... ♔h5 16. ♚f6 ♚h4 17. ♜f2+ ♚h3

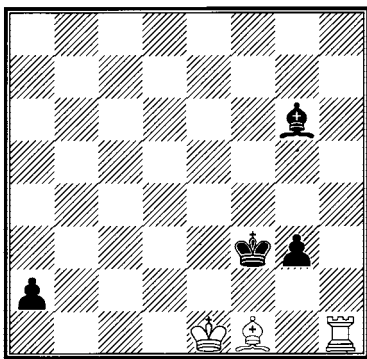
17... ♚h5 18. ♞g5+ ♚h6 19. ♜e3 ♞a6+ 20. ♚f7 ♜e6+ 21. ♚f8 ♚h7 22. ♞h5+ ♚g6 23. ♞h6+ ♚f5 24. ♞:e6 +-  
+-

18. ♚e7 ♚h2 19. ♜a7 ♚h3 20. ♜b8 ♜b7 21. ♞g3+ ♚h4 22. ♞b3 ♜c8 23. ♚d8 ♜e6 24. ♞b6 ♜f5 25. ♞b4+ ♚h3 26. ♞b5 ♜e6 27. ♞e5 ♜g4 28. ♞e3+ ♚g2 29. ♞g3+ +-  
+-

868.

V. Samilo, 1980

Sahmaty v SSSR, II Mention.



=

1. ♜e2+ ♚g2

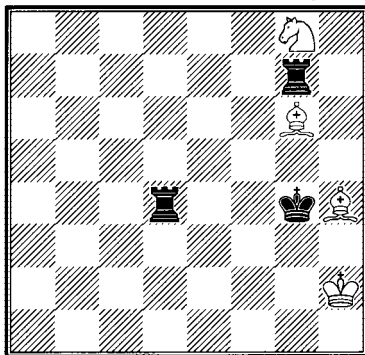
1... ♚e3 2. 0-0 ♜b1 3. ♞f3+ ♚e2 4. ♞a3 =

2. ♜f3+ ♚:f3 3. 0-0+ ♚g4 4. ♞a1 ♜b1 5. ♚g2 ♚h4 6. ♚g1! ♚h3 7. ♚h1 ♜e4+ 8. ♚g1 ♜b1 9. ♚h1 g2+ 10. ♚g1○ ♚g3 11. ♞:a2 ♜:a2 =

869.

P. Joita, 1982

Schweizerische Schachzeitung, I Pr.



=

A piece is going to be down. That's why it takes efforts to save the game.

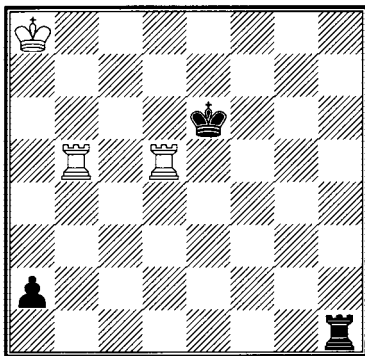
1. ♜h6+ ♚f4 (1... ♚:h4 2. ♜f5+) 2. ♜g3+! (2. ♜h5? ♞h7 3. ♜g3+ ♚g5; 2. ♜b1? ♞d2+ 3. ♚h3 ♞g1) 2... ♚g5 3. ♜f5 ♞d2+ 4. ♚h3 ♞:g6 5. ♜h4 ♞f6 (5... ♞h6 6. ♜f4+ ♚:f4 =) 6. ♜f3+ ♞:f3 =

A nice study!

870.

V. Kalandadze, 1982

Georgia, IV-VI Pr.



=

1. ♖e5+ ♜f6 2. ♜f5+ ♜g6 3. ♜g5+ ♜h6 4. ♜a5!

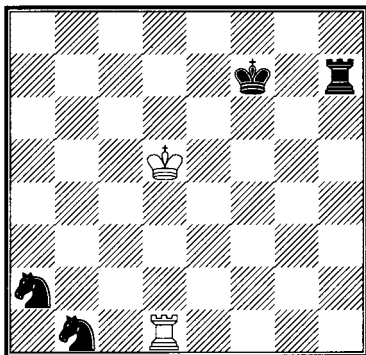
4. ♜h5+? ♜:h5 5. ♜b6+ ♜g5 6. ♜a6 ♜h2 7. ♜a4 ♜f5 8. ♜b7 ♜e5 9. ♜c6 ♜c2+ 10. ♜b5 ♜d5 —+

4... a1♜ 5. ♜gb5 ♜h8+ 6. ♜b8 ♜d4 7. ♜b6+! ♜:b6 8. ♜h5+ ♜g7 9. ♜h7+ =

871.

L. Topko, 1982

Sahmaty v SSSR, I-II Pr.



=

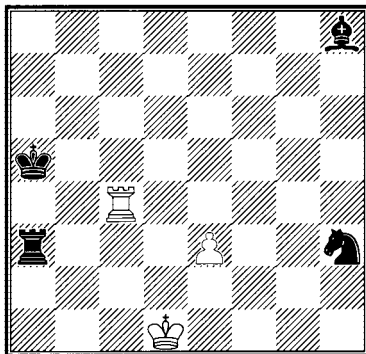
1. ♜c6 ♜b4+  
 1... ♜h6+ 2. ♜c7 ♜bc3 3. ♜d7+ =  
 2. ♜c5! ♜a6+ 3. ♜b6 ♜h6+ 4. ♜a5 ♜a3  
 4... ♜c3 5. ♜d6 ♜:d6 =  
 5. ♜c1! ♜e7  
 5... ♜b8 6. ♜c7+ ♜e6 7. ♜c8  
 6. ♜a4 ♜h3 7. ♜a5 ♜b8 8. ♜b4  
 △9. ♜c3  
 8... ♜d6 9. ♜c3 ♜c6+ 10. ♜a4 ♜:c3 =

Two “chameleon” stalemates, in a study build with maximum material economy.

872.

V. Sereda, 1982

64, II Pr.



=

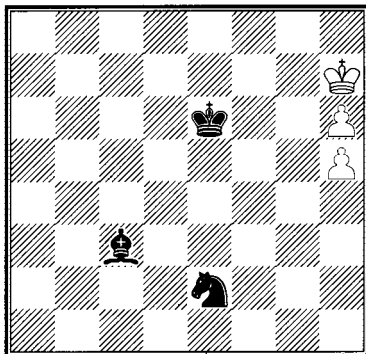
1. ♜c5+! (1. ♜h4? ♜f2+ 2. ♜e2 ♜a2+ 3. ♜f1 ♜e5 4. ♜h5 ♜d3 —+)  
 1... ♜a4 2. ♜h5 ♜f2+ 3. ♜e2 ♜a2+ 4. ♜f1 ♜c3! 5. ♜h2 ♜e1 6. ♜h4+ (6. ♜:e1? ♜d3+ —+)  
 6... ♜b4  
 7. ♜h2 ♜e1 =

Positional draw.

873.

A. Gilberg, 1987

Molodoi leninets, Mention



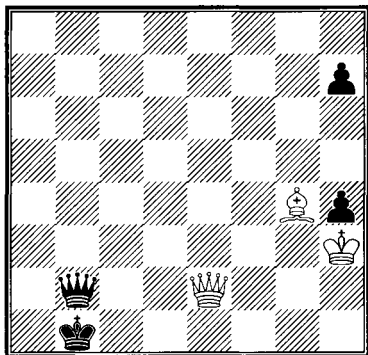
=



1. ♔d6 ♚d8+ 2. ♚c7 ♚d7+ 3. ♚c6 ♚a7  
 3... ♚d3 4. ♚e2+ ♚d8 5. ♙g5+  
 +-  
 4. ♚g8+ ♚e7 5. ♙f8+ ♚f6  
 5... ♚e6 6. ♙c5 ♚a6+ 7. ♚b5 +-  
 6. ♙c5 ♚a6+ 7. ♙b6 a3 8. ♚b5  
 a2 9. ♙d4+ +-

877.

V. Kozyrev, 1984  
 Sahmaty v SSSR, I Pr.

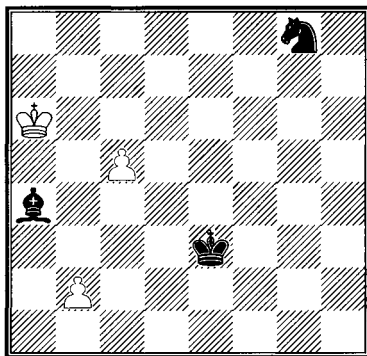


+ -

1. ♙f5+ ♚a2  
 1... ♚a1 2. ♚e1+ ♚a2 3. ♙e6+  
 ♚a3 4. ♚a5 #  
 2. ♙e6+ ♚a3  
 2... ♚a1 3. ♚e1+ ♚b1 4. ♚c3+  
 ♚b2 5. ♚a5+ ♚b1 6. ♙f5+ ♚c1 7.  
 ♚e1 #;  
 2... ♚b1 3. ♚d1+ ♚c1 4. ♚b3+  
 ♚b2 5. ♙f5+ ♚c1 6. ♚d3 h6 7. ♙g6  
 h5 8. ♙e4! ♚e2! 9. ♚c3+ (9. ♚:e2?=  
 9... ♚d1 10. ♙f3 +-  
 3. ♚c4⊙ h6 4. ♙f7 h5 5. ♙d5!  
 ♚b5! 6. ♚c3+  
 6. ♚:b5? =  
 6... ♚a4 7. ♙c6 +-

878.

A. Kalinin, 1985  
 64, I Mention



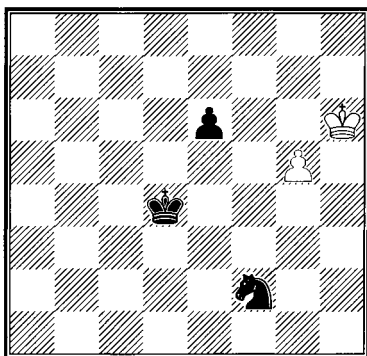
=

1. b4 ♚d4 2. b5 ♚:c5 3. b6  
 ♘e7 4. b7 ♘c6 5. b8♚ ♘:b8+ 6.  
 ♚a5 N ad. lib =

This ending is not new and was encountered for many times, but the construction and the play are very good.

879.

V. Kondratiev & A. Kopnin, 1982  
 V. Bron Jubilee, II Mention



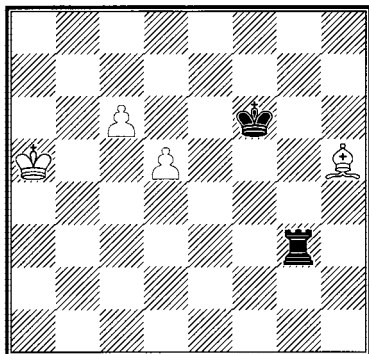
=

1. g6 ♖e5 2. g7 ♘g4+ 3. ♔g5!  
 3. ♔g6? ♘f6○  
 3... ♘f6 4. ♔g6○ ♘d5 5. ♔f7!  
 5. g8♘? ♔f4 6. ♔f7 e5 +-  
 5... ♘f6 6. ♔g6 ♘g8 7. ♔f7  
 ♘h6+ 8. ♔g6 ♘f5 9. g8♘! =

880.

M. Matoush, 1985

Italia, I Pr.



+ -

1. d6

1. c7? ♖c3 2. ♔b6 ♔e5 3. ♘f7  
 ♔d6 =

1... ♔e6 2. d7 ♔e7

2... ♖d3 3. ♘g4+ ♔e7 4. c7 +-;

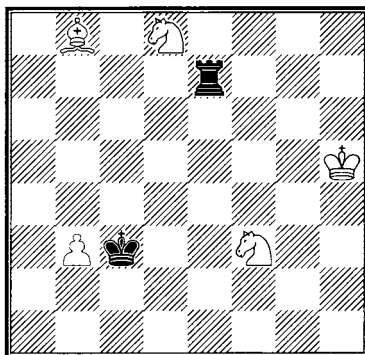
2... ♖g8 3. ♘e8 ♔e7 4. c7 +-

3. ♔b6 ♔d8 4. c7+! ♔:d7 5.  
 ♘e8+ ♔c8 6. ♘f7 ♖e3 7. ♘c4  
 ♖e8 8. ♔c6 +-

881.

M. Matoush, 1985

Sahmaty v SSSR, Mention



+ -

The overwhelming material advantage is not easy at all to be realized.

1. b4 ♖e8 2. b5! ♖:d8 3. ♘e5+  
 ♔d3 4. b6 ♔e4 5. ♘g5+ ♔f5 6. b7  
 ♖e8! 7. b8♖!

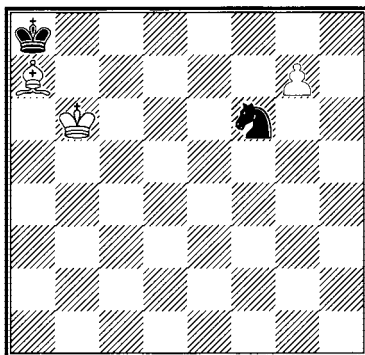
7. b8♖? ♖h8+ 8. ♖:h8 =

7... ♖:e5 8. ♖f8 #

882.

I. Galushko, 1985

Birnov's Memorial, II Pr.



+ -

1. ♖a6 ♜e8  
 1... ♜g8 2. ♙c5 ♖b8 3. ♖b6 ♙c8  
 4. ♖c6 ♙d8 5. ♙d6 ♖e8 6. ♖e6 ♜e7  
 7. ♖f6 +-

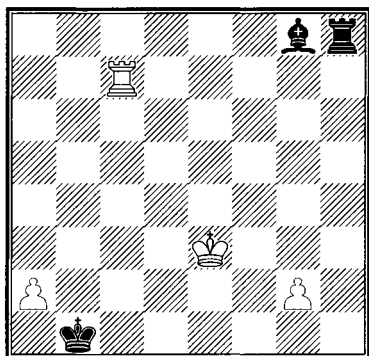
2. g8 ♙ ♜c7+ 3. ♖b6 ♜e6 4. ♙f7!

4. ♙h7? ♜c5 5. ♙f5 ♜d7+ 6. ♖a6 ♜b8+ =

4... ♜c7 5. ♙a2 (b3,c4) ♜ ad.  
 lib. 6. ♙d5 #

883.

G. Umnov, 1985  
 Sahmaty v SSSR, I Pr.



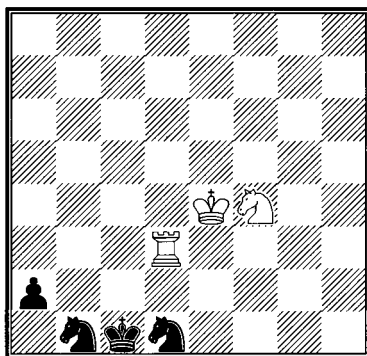
+ -

1. ♜c8 ♖:a2 2. ♜b8 ♖a3  
 2... ♙d5 3. ♜:h8 ♙:g2 4. ♜h2 +-  
 3. g3! ♖a4 4. ♖f4 ♖a5 5. g4!  
 ♖a6  
 5... ♖a4 6. ♖e5 ♙e6 7. ♜:h8 ♙:g4  
 8. ♜h4 +-  
 6. g5 ♜h4+ 7. ♖g3 ♜h8 8. g6  
 ♙f7 9. ♜:h8 ♙:g6 10. ♜h6 +-

A fantastic play, in which the Bishop is pin for three times and in the end, is lost.

884.

A. Manvelian, 1985  
 Sahmaty v SSSR, III Pr.



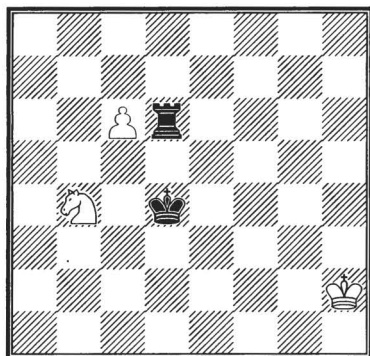
=

1. ♜e2+ ♖b2  
 1... ♖c2 2. ♜d4+ ♖b2 3. ♜b3+  
 ♖c1 4. ♜b8  
 2. ♜b3+ ♖c2 3. ♜d4+ ♖c1 4.  
 ♖f5!!  
 4. ♜b8? ♜d2+ +-;  
 4. ♜e2+? ♖d2 +-  
 4... a1 ♖ 5. ♜c3+! ♖b2  
 5... ♖d2 6. ♜b3+  
 6. ♜c2+ ♖a3 7. ♜c3+! ♖a2  
 7... ♖a4 8. ♜c4+  
 8. ♜c2+ ♜b2 9. ♜c1! ♜d3 10.  
 ♜c2+ ♖a3 11. ♜c3+ ♖a2  
 11... ♖a4 12. ♜c4+ ♜b4 13.  
 ♜:b4+  
 12. ♜c2+ ♜b2 13. ♜c1 =  
 Positional draw.

885.

A. Sochnev, 1985

Gerbstman's Memorial, III Mention



+—

1. c7 ♖h6+ 2. ♔g3!

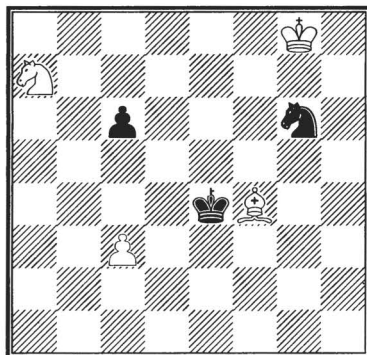
2. ♔g2? ♖h8 3. ♗c6+ ♔e3 4. ♗d8 ♖g8+ 5. ♔h3 (5. ♗f1 ♖f8+ 6. ♔e1 ♗h8 7. ♔d1 ♔d3 8. ♔c1 ♖h1+ 9. ♔b2 ♖h2+ 10. ♔b3 ♖c2 =>) 5... ♔f3 6. ♔h4 ♖g4+ 7. ♔h5 ♖c4 =

2... ♖h8 3. ♗c6+ ♔e3 4. ♗d8 ♖g8+ 5. ♔h4 ♔f4 6. ♔h5 ♖g5+ 7. ♔h6 ♖c5 8. ♗e6+ +—

886.

S. Kasparian, 1986

Molodoi leninets, Mention



+—

1. ♗g3! ♗e7+ 2. ♔f7 ♗d5



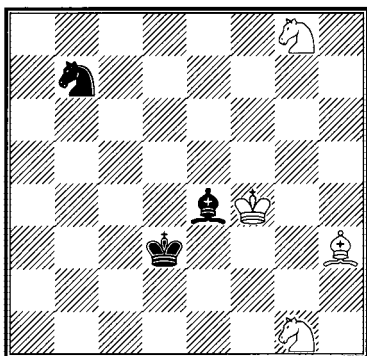
Some Georgian composers on cemetery of G.Kasparian

2... ♖f5 3. ♙c7 ♘d5 (3... ♘d3 4. ♙e5 ♖e3 5. ♖:c6 ♖d1 6. ♖b4+ ♘c4 7. ♖a2 ♘b3 8. ♘e6 ♘:a2 9. c4 ♖e3 10. c5 +-) 4. ♖c8 ♖e3 5. ♖b6+! ♘c5 6. ♙h2! +-

3. c4 ♖b6 4. c5 ♖d7 5. ♙f2 ♘d5 6. ♖c8 ♖:c5 7. ♖b6+ ♘d6 8. ♙g3 #

887.

V. Balanovski, 1987  
 Molodoi leninets, II Mention



+ -

1. ♙f1+ ♘d2

1... ♘d4 2. ♖e2+ ♘d5 3. ♖c3+

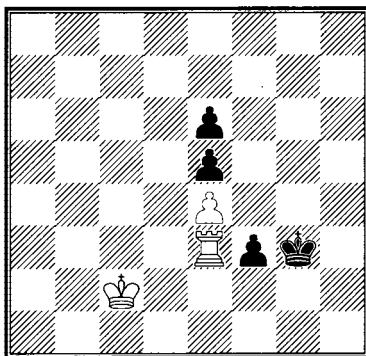
2. ♘:e4 ♘e1 3. ♙h3 ♘f2 4. ♖f3 ♘g3 5. ♙f1 ♘f2 6. ♖h2 ♘g3 7. ♘e3!

7. ♖f3 ♘f2 =

7... ♘:h2 8. ♘f2 ♖c5 9. ♖f6 ♘h1 10. ♙g2+ ♘h2 11. ♖g4 #

888.

E. Pekkover, 1957  
 Szachy, I Pr.



=

1. ♖d3

△2. ♖d1;

1. ♖e1 f2 2. ♖a1 ♘g2 3. ♘d3 f1 ♘+

4. ♖:f1 ♘:f1 +-;

1. ♘d3? ♘g2 +-

1... ♘g2 2. ♖d2+ f2 3. ♘d3 ♘g1 4. ♖d1+!

4. ♘e3? f1 ♖+!

4... f1 ♘+ 5. ♘e3! ♘:d1 =

5... ♘g2 6. ♖:f1 ♘:f1 7. ♘f3 =



## CHAPTER 4

Almost all of the Armenian's composers, more or less, are the students and followers of the great **G. Kasparian**, among them are masters of the studies like **Aleksandr Manveliaan** (b. 1946), occupying the 5th place in the world championship, **Gamlet Amirian** (b. 1935), **Sergei Varov** (b. 1951), **Alexei Gasparian** (b. 1958). Their studies have participated in several prestigious international competitions, where they had a special assessment.

His son **Sergei Kasparian** is also concerned by the artistic chess. He has completed more than 30 studies, participating in the team and individual world championships, where in 2001–2003 took the 27<sup>th</sup> place.

The following chapter refers to **G. Kasparian's** son, **Sergei Kasparian**, also a great lover of chess composition and a former pupil of the great composer. The studies presented here are a selection of the best studies of Sergei, and are completing, in a large extent, this book. On this occasion I want to thank to **Mr. Sergei Kasparian** for his kind gesture to provide us his father's work, without whose goodwill, this book would not be seen soon in daylight!

**Sergei Kasparian** was born in September 19, 1952 in Yerevan. Between 1956 and 1963 he lived with his family in Tbilisi. After his return to Yerevan, in 1964, began to deal with chess, being in a group conducted by his father. In 1968 he became Yerevan's champion of the school championship and ranks second in the junior championship of Armenia. He participated in the Yerevan's championship three times, and in 1980 meets the standard of candidate master.

In 1969 begins the Chemical Technology Faculty of the Yerevan Polytechnic Institute, which he graduate in 1974. As a chemistry technician he had worked in several institutions in Yerevan, and in 1981 he graduate the dissertation in candidacy for the specialty of physical chemistry.

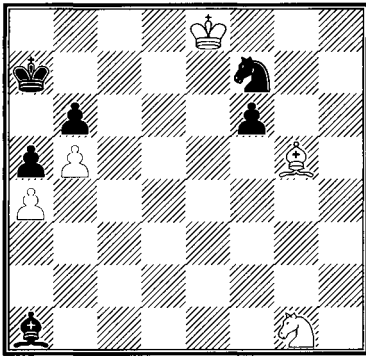
He began to look quite late at the chess composition. In 1984 at the Central Club of Armenia his father **G. Kasparian** began to give courses in chess composition, having as student his son, too. Since 1986 he began to publish studies and problems. In the following chapter 20 of his studies are presented, in some of them **Sergei Varov** and **Shamir Chobanian** were co-authors.

**Genrich Kasparian's** studies, books and articles continue to influence the creation of many composers from around the world. This fact is confirmed by the "*G. Kasparian's Memorial*" competitions organized in Armenia in the 1996, 2000 and 2005 years.

889.

**S. Kasparian & S. Varov, 1985**

Revista de sah, II Pr.



+ -

- 1. ♔:f6! ♜d6+**  
 1... ♙:f6 2. ♚:f7 ♙d4 3. ♜f3 ♙c5  
 4. ♚e8 ♚b7 5. ♚d7 + -
- 2. ♚d7!**  
 2. ♚e7? ♙d4! 3. ♙:d4 (3. ♜f3 ♙c5=) 3... ♜f5+ =
- 2... ♜:b5 3. ♙:a1 ♜a3**  
 3... ♚a6 4. a:b5+ ♚:b5 5. ♜f3
- 4. ♚c6!**  
 4. ♙d4? ♚a6 5. ♚c6 ♜c2 6. ♙:b6 ♜b4+ 7. ♚c5 ♜d3+ 8. ♚d4 ♜b2=;  
 4. ♜e2? b5 5. ♙b2 ♜c2 6. a:b5 ♚b6  
 7. ♜c3 ♜d4 8. ♜d5+ ♚:b5 9. ♙:d4 ♚c4 =
- 4... ♜c2 5. ♜e2!!**

5. ♙c3? ♚a6 6. ♜e2 ♜b4+ 7. ♙:b4 a:b4 △ ♚a5 =;

5. ♜f3? ♚a6 6. ♜d4 ♜:d4+ 7. ♙:d4 ♚a7 =

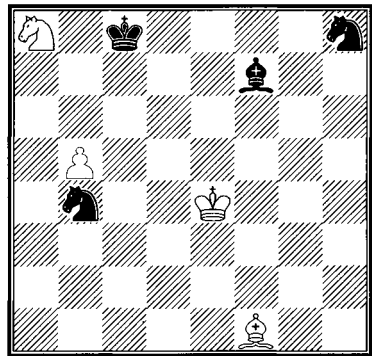
- 5... ♜:a1 6. ♜d4! ♚a6 7. ♜b5 ♜b3 8. ♚c7 ♜c5 9. ♚b8 ♜:a4 10. ♜c7 #**

A wonderful study – annotation from Karen Sumbatian.

890.

**S. Kasparian & S. Varov, 1987**

Armenia, I-II Pr.



1... =

- 1... ♙d5+**  
 1... ♚b7 2. ♚d4 ♚:a8 3. ♙c4 ♙g6  
 4. ♚c3 ♜c2 5. ♙d3 ♙:d3 6. ♚:d3 =
- 2. ♚e5**  
 2. ♜f5? ♚b7 3. ♜f6 ♜f7 4. ♙h3 ♜d6 5. ♚e5 ♜:b5 6. ♙d7 ♙c4 7. ♙:b5 ♙:b5 8. ♚d6 ♜a6 - +
- 2... ♜f7+**  
 2... ♙:a8 3. ♜f6 ♙d5 4. ♙h3+ ♚c7 5. ♙e6 ♙e4 6. ♜f5 =
- 3. ♚d4!**

3. ♖f6? ♖b7 4. ♙h3 ♜d6 5. ♖e5  
 ♜:b5 6. ♙d7 ♙c4! +-

**3... ♙:a8 4. ♖c5! ♜c2 5. ♙d3  
 ♜a1!**

5... ♜e3? 6. ♖d4 ♜g4 7. ♙e4 =;  
 5... ♜e1 6. ♙c4 ♜d8 7. ♙d5 ♜b7+  
 8. ♖b6 ♖b8 9. ♙e4 =

**6. ♙c4!**  
 6. ♖b4? ♜d6 7. ♖c3 ♙d5 8. ♙b1  
 ♜:b5+ 9. ♖b2 ♜b3 10. ♙a2 ♜5d4  
 +-

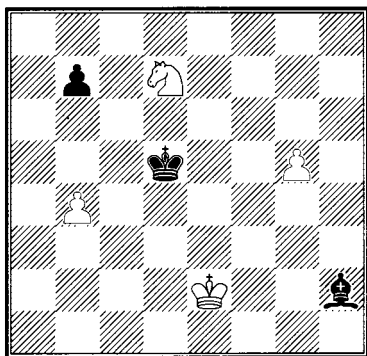
**6... ♜d8 7. ♙d5 ♜b7+ 8. ♖b6  
 ♖b8 9. ♙e4○ ♜b3 10. ♙:b7 ♙:b7  
 =**

In this study we reach stalemate,  
 domination and “zugzwang” ele-  
 ments!

The study was chosen for “**FIDE  
 Album**” for 1986–1988 years.

891.

**S. Kasparian & S. Varov, 2002**  
 Sochnev-40, II Mention



+ -

A simple initial position, taken  
 from practical play, doesn't seem at  
 first sight to contain study's features.

**1. g6**

1. ♖f2? ♙f4=;

1. ♖f3? ♖e6! 2. g6 ♙g1

**1... ♖e6 2. ♖f2!!**

2. ♖f1? ♙f4 3. g7 ♖f7 4. ♜f6  
 ♖:g7 5. ♜h5+ ♖g6 6. ♜:f4+ ♖f5 7.  
 ♜d3 ♖e4 8. ♖e2 ♖d4 9. ♖d2 ♖c4  
 10. ♖c2 b6!! mutual zugzwang 11.  
 ♖d2 ♖b3 12. ♖e3 ♖c3 13. ♖e4 ♖c4  
 =;

2. ♖f3? ♙g1! 3. ♖g4 b6 4. ♜e5  
 ♖f6 5. ♖h5 ♖g7 6. b5 ♙e3 7. ♜c6  
 ♖f6 8. ♜b4 ♖g7 9. ♜d5 ♙d4 10. ♜e7  
 ♙c3 11. ♜f5+ ♖g8 12. ♖g4 ♙f6 13.  
 ♖f4 ♙b2 14. ♖e4 ♙a3 15. ♖d5 ♙c5  
 16. ♖c6 ♙f2 17. ♜e7+ ♖g7 18. ♜c8  
 ♖:g6 19. ♜:b6 ♖f7 20. ♜d7 ♙a7 =

**2... ♙c7!**

2... ♙f4? 3. g7 ♖f7 4. ♜f6 ♖:g7  
 5. ♜h5+ ♖g6 6. ♜:f4+ ♖f5 7. ♖e3  
 +-

**3. ♖f3!**

3. g7? ♖f7 4. ♜f6 ♙b6+ =

**3... ♙h2**

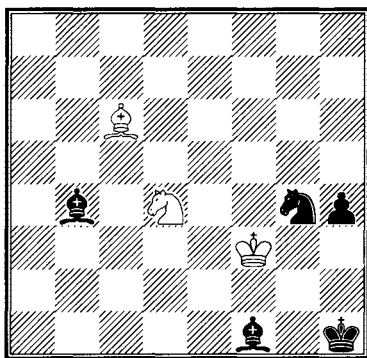
3... ♙d8 4. ♖g4! ♙e7 5. b5 ♙a3 6.  
 ♖h5 ♙b2 7. ♜c5+ ♖d5 8. ♜:b7 ♙h8!  
 9. ♖h6! ♙a1 (9... ♙d4 10. ♜a5; 9...  
 ♙c3 10. b6 ♖c6 11. ♜c5 +-; 9... ♙f6  
 10. b6 ♖c6 11. ♜c5 +-; 9... ♙b2 10.  
 b6; 9... ♙e5 10. b6) 10. ♜a5 ♖c5 11.  
 ♜b3+ +-

**4. ♖g2!! ♙c7! 5. g7 ♖f7 6.  
 ♜f6 ♖:g7 7. ♜e8+ ♖f7 8. ♜:c7  
 ♖e7 9. b5 ♖d7 10. b6 ♖c6 11.  
 ♜a8 +-**

Here is an annotation from A.  
**Sochnev**, tournament referee, concern-  
 ing this study: “*For an analytical solu-  
 tion of a complex study. The all over  
 the board walk of the Black Bishop is  
 impressive.*”

892.

**S. Kasparian & S. Varov, 1986**  
Ceskoslovensko, III Mention



1... =

**1... ♖h3!**

1... ♖e5+ 2. ♔f2+ ♜:c6 3. ♜:c6 ♖c5+ 4. ♔:f1 ♖h2 5. ♜d8 ♔g3 6. ♜e6 ♖e3 7. ♜g5 =

**2. ♔f4+ ♔g1 3. ♜f3+ ♔f2 4. ♜:h4 ♖d6+! 5. ♔g5!**

5. ♔e4? ♖g3 6. ♜f5 ♖g2+ -+;  
5. ♔f5? ♜e5+ -+

**5... ♖e7+ 6. ♔f4!**

6. ♔h5? ♜e5 7. ♖b7 ♖g4+ -+

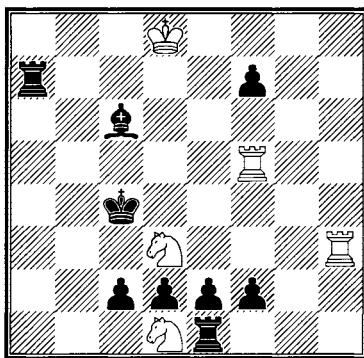
**6... ♖:h4 7. ♖d7 ♖g3+ 8. ♔g5 ♖f3 9. ♖c6+ ♔e3 10. ♖d7 =**

△11... ♜f2 11. ♖h3 ♜h3 12. ♔g4 =

Positional draw.

893.

**S. Kasparian & S. Varov, 1991**  
Birnov's XI Memorial, I-II Pr.



+-

**1. ♜e5+ ♔d5 (c5)**

1... ♔d4 2. ♖h4+ ♖e4 3. ♜c6+ ♖c4 4. ♖:e4+ ♔b3 5. ♖b5+ ♔a3 (5... ♔a2 6. ♜b4+ ♔b1 7. ♜:c2+ ♔:c2 8. ♖c4+ ♔d3 9. ♜b2+ ♔e3 10. ♖b3#) 6. ♖e3+ ♔a2 7. ♜b4+ ♔b1 8. ♖b3+ ♔c1 9. ♖c5 ♖a8+ 10. ♔d7 ♖a7+ 11. ♔d6 ♖a6+ 12. ♔d5 ♖a5 13. ♜d3+ ♔:d1 14. ♖b1+ c1 ♖ 15. ♜:f2 #

**2. ♜d7+! ♔d4 3. ♖f4+ ♖e4 4. ♖:e4+! ♔:e4 5. ♖h4+ ♔d5**

5... ♔f3 6. ♜e5+ ♔g3 7. ♖g4+ ♔h2 8. ♜f3+ ♔h1 9. ♜:f2#; 5... ♔f5 6. ♜e3+ ♔g6 7. ♖g4+ ♔h7 8. ♜f6+ ♔h8 9. ♖g8 #

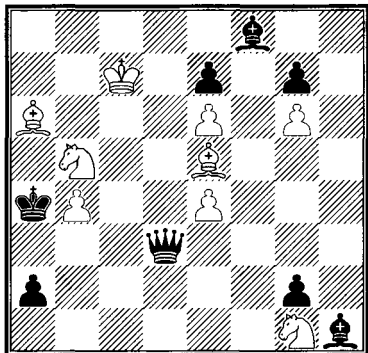
**6. ♜e3+ ♔c6 7. ♖h6+ ♔b7**

7... ♔b5 8. ♖b6+ ♔a4 9. ♜c5+ ♔a3 10. ♜c4+ ♔a2 11. ♖b2+ ♔a1 12. ♜b3 #

**8. ♖b6+ ♔a8 9. ♖b8 #**

A study with four mates in all four corners of the board – a record in domain!

S. Kasparian & S. Varov, 1996  
Word Ch. , XIII Pr.



+-

1. ♖c3+ ♔:b4

1... ♖a3 2. ♔:d3 a1♚ 3. ♔d4 ♚f1  
(3... ♚c1 4. b5 ♚d2 5. ♖ce2) 4. ♖ce2  
♚:b4 5. ♔a6 ♚d1 6. ♔b7 ♚c2+ 7.  
♔c6+- ♚a2 8. ♔d5

2. ♖d5+!

2. ♔:d3? a1♚ 3. ♖d5+ ♔c5 4.  
♔:a1=; 2. ♖:a2+? ♔c5 3. ♖b4 (3.  
♔:d3=) 3... ♚:e4 4. ♖d3+ ♔d5 5.  
♔b7+ ♔:e6 6. ♖c5+ (6. ♔:e4=) 6...  
♔:e5 7. ♖:e4 e6 8. ♔d7 ♔a3 9. ♖d2  
♔c1 10. ♖df3+ ♔f6 11. ♔e4 ♔e3=

2... ♔c5 3. ♖b4!

3. ♔:d3? a1♚ 4. ♔:a1=

3... ♚:e4 4. ♖d3+ ♔d5 5. ♔b7+  
♔:e6 6. ♔:e4 a1♚ 7. ♔d5+!

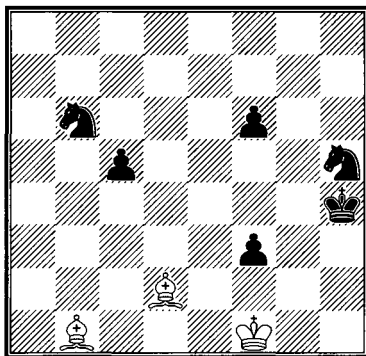
7. ♔:a1? =; 7. ♔f5+? ♔:f5 8. ♔:a1  
♔:g6=

7... ♔:d5 8. ♔:a1 e5 9.  
♔d7+-

Annotation of FIDE referee Paul  
Joita:

„Four stalemate positions drive to  
an interesting play, but the two closed  
Bishops, from the beginning, dimin-  
ish somehow the good study's impres-  
sion.”

S. Kasparian & S. Varov, 2002  
Z. Birnov's Memorial, Mention



=

1. ♔e3!

1. ♚f2? ♖c4 2. ♔c3 ♖e5 3. ♔:e5  
f:e5 4. ♚:f3 ♖f6 5. ♔e3 ♔g5 6. ♔d3  
e4+ 7. ♚c4 e3 8. ♔d3 ♖d7 9. ♔d5  
♚f4 10. ♔d6 ♖e5 11. ♔e2 c4 +-  
1... ♖c4! 2. ♔:c5!!

2. ♔f2+ ♖g3+ 3. ♔e1 (3. ♔g1  
♖d2 4. ♔c2 c4 5. ♔h2 ♖df1+) 3...  
♖a3 4. ♔a2 c4 5. ♔c5 ♖c2+! 6. ♔d1  
(6. ♖d2 ♖e4+ 7. ♔:c2 ♖:c5 8. ♔:c4  
♚g3) 6... ♖e4 7. ♔a7 ♖c3+ 8. ♔:c2  
♖:a2

2... ♖d2+ 3. ♔f2 ♖:b1 4. ♔:f3  
f5

4... ♔g5 5. ♔e7 =

5. ♔e7+!

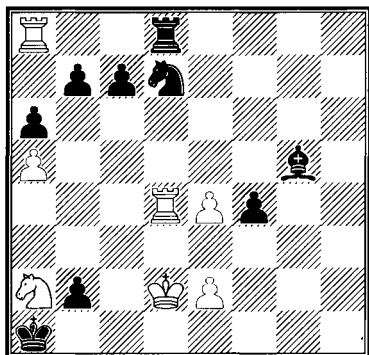
5. ♔b4? ♔g5 6. ♔e2 ♖g3+ 7. ♔d3  
♖e4 (f1)

5... ♔h3 6. ♙b4○ ♔h2 7. ♙d6+ ♔h1 8. ♙b4! ♔g1 9. ♙c5+ ♔f1 10. ♙b4! =

Positional draw.

896.

S. Kasparian & C. Varov, 1989  
Armenia



+ -

1. ♖c3 ♗b8

1... ♗c5 2. ♖a:d8 f3+ 3. ♔e1 b1♙+ 4. ♗:b1 ♔:b1 5. ♖b4+

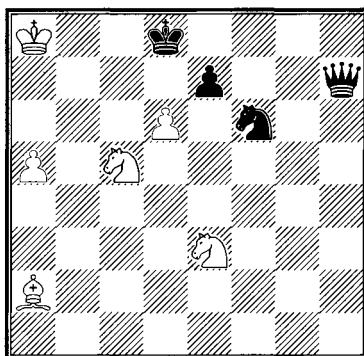
2. ♖:d8 f3+ 3. ♔c2 ♙:d8 4. ♖:b8 f2

4... ♗e2 5. ♖:d8 e1♙ 6. ♖d1+ ♙:d1+ 7. ♔:d1 b1♙+ 8. ♗:b1 ♔:b1 9. ♔e2 c5 10. ♔d3 ♗b2 11. ♔c4 +- (11. e5? ♗b3 12. e6 c4+ 13. ♔d2 ♗b2 14. e7 c3+ 15. ♔e2 c2 16. e8 ♙c1 ♙ =)

5. ♖:d8 f1♙ 6. ♖d1+ ♙:d1+ 7. ♔:d1 b1♙+ 8. ♗:b1 ♔:b1 9. ♔d2 ♗b2 10. ♔d3 ♗b3 11. ♔d4 ♗b4 12. e5 c5+ 13. ♔e3 ♗b5 14. ♔d3 ♗c6 15. e6 ♔d6 16. ♔c4 ♔:e6 17. ♔:c5 ♔d7 18. ♗b6 ♔c8 19. e4 +-

897.

S. Kasparian & S. Chobanian  
1987 Schach-DDR, III Mention

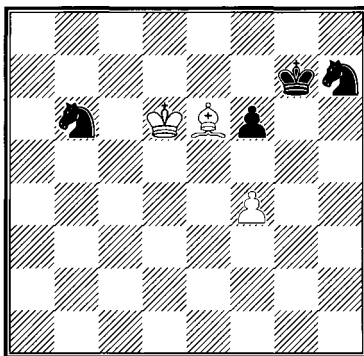


=

1. ♗e6+ ♔e8 2. d7+! ♗:d7 3. ♗c7+ ♔f8 4. ♗e6+ ♔e8 5. ♗c7+ ♗d8 6. ♗e6+ ♔c8 7. ♗d5 ♙h1 8. ♔a7 (Δ9. ♗e7#) 8... ♙g1+ 9. ♔a8 ♙g2 10. ♔a7 ♙f2+ 11. ♔a8 = ♙f3 12. ♔a7 ♙f2+ (12... ♙a3 13. ♙c4 ♙:a5+ 14. ♙a6+ ♙:a6+ 15. ♔:a6 =)

898.

S. Kasparian, 1990  
Nikolaev, III Pr.



=

1. ♖c5 ♗a4+

1... ♗f8 2. ♙f5! ♗bd7+ 3. ♖c6 ♗b8+ 4. ♖b7 ♗bd7 5. ♖c6 =

2. ♖b4 ♗b2 3. ♖c3 ♗d1+ 4. ♖d2 ♗f2 5. ♖e3 ♗f8

5... ♗h1 6. ♖f3 ♗f8 7. ♙c8 =

6. ♙f5! ♗d1+

6... ♗h1 7. ♖f3 ♗g6 8. ♙c8 ♗h4+ 9. ♖g4 ♗g2 10. ♖f3 ♗e1+ 11. ♖e2 ♗c2 12. ♖f3 =

7. ♖d2 ♗b2 8. ♖c3 ♗a4+ 9. ♖b4 ♗b6 10. ♖c5 ♗bd7+

10... ♗fd7+ 11. ♖c6 =

11. ♖c6 ♗b8+ 12. ♖b7 ♗bd7

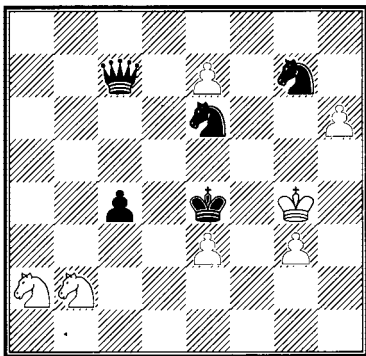
13. ♖c6 =

Positional draw.

899.

S. Kasparian, 1999

Erevan, III-IV Pr.



=

1. ♗c3+

1. h7? ♖c8 -+

1... ♖e5 2. h7 ♖c8 3. h8 ♖! ♖:h8

3... ♗f8+ 4. ♖f3 ♖b7+ 5. ♖g4

4. ♗:c4+ ♖f6 5. ♗d5+ ♖f7

6. ♗e5+ ♖e8 7. ♗f6+ ♖:e7 8. ♗d5+!

8. ♗g6+ ♖:f6 9. ♗:h8 ♗f8 10. e4 ♗ge6 11. e5+ ♖g7

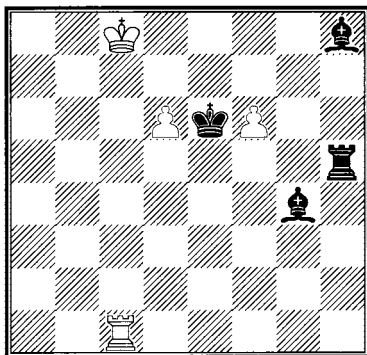
8... ♖e8 9. ♗f6+ ♖e7 10. ♗d5+ ♖e8 11. ♗f6+ =

11... ♖d8 12. ♗f7+ ♖e7 13. ♗:h8 ♖:f6 14. e4 ♗e8 15. e5+ ♖g7 16. ♖f5 =

900.

S. Kasparian, 1985

Tbilisi, I Mention



=

1. d7 ♙:f6 2. d8 ♖ ♙:d8 3. ♗g1!

3. ♖:d8 ♖d6 4. ♖e8 ♗f5 -+

3... ♗g5 4. ♖:d8 ♖d6 5. ♖e8 ♗g8+

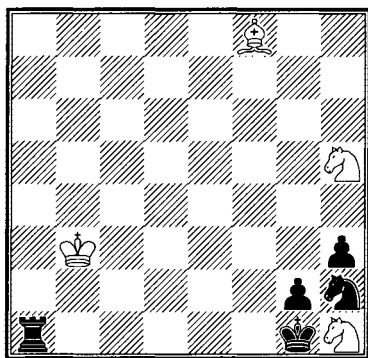
5... ♙d7+ 6. ♖d8 ♗:g1;

5... ♙h5+ 6. ♖f8 ♗:g1

6. ♖f7 ♙e6+ 7. ♖f6 ♗:g1 =

901.

S. Kasparian, 2001  
Sankt Peterburg, II Mention

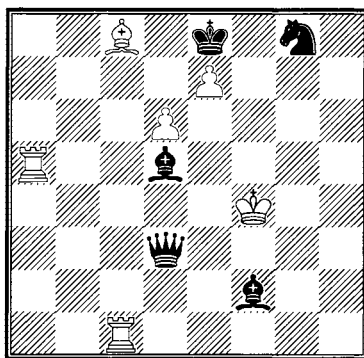


+-

1. ♖c5+ ♔f1
- 1... ♕:h1 2. ♗g3 #
2. ♗5g3+ ♔e1 3. ♖b4+ ♔d1 4. ♗f2+ ♕c1 5. ♗e2+ ♕b1 6. ♗d1 6. ♗e4
- 6... ♖a2 7. ♗dc3+ ♕a1 8. ♗:a2 ♗f3 9. ♖e7! ♗d2+
- 9... g1♖ 10. ♖f6+ ♗d4+ 11. ♖:d4+ ♖:d4 12. ♗:d4 +- h2 13. ♗c3 h1♖ 14. ♗c2 #
10. ♕c2 g1♖
- 10... ♕:a2 11. ♗c1+ ♕a1 12. ♖f6 #
11. ♗:g1 ♕:a2 12. ♗e2 ♗b3
13. ♗c3+ ♕a1 14. ♕:b3 h2 15. ♖a3 h1♖ 16. ♖b2 #

902.

S. Kasparian, 2004  
Sankt Peterburg



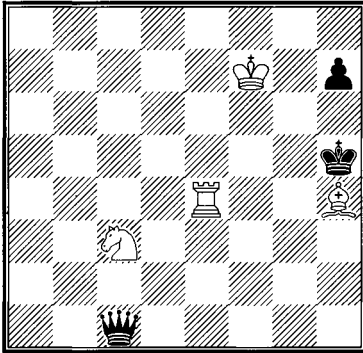
=

1. ♖d7+!
1. ♖:d5? ♖g3+ 2. ♕g4 ♗f6+ +- 1... ♕:d7 2. ♖c7+ ♕:d6 3. ♖:d5+!
3. e8♗+ ♕e6 4. ♗g7+ ♕f6 5. ♗e8+ ♕g6 6. ♖g7+ ♕h6 7. ♖:d5 ♖e3+ +- 3... ♖:d5 4. e8♗+!
4. e8♖? ♕:c7 +- 4... ♕e6 5. ♗g7+ ♕f6 6. ♗e8+ ♕g6
- 6... ♕e6 7. ♗g7+ ♕d6 8. ♗e8+ = 7. ♖g7+ ♕h6 8. ♖h7+! ♕:h7 9. ♗f6+! ♗:f6 =

A mirrored stalemate. The “shashki” theme in a drawn position: with pieces sacrifices is obtained either a perpetual check or a stalemate.

903.

**S. Kasparian, 2005**  
Glinka Jubilee, VII Mention



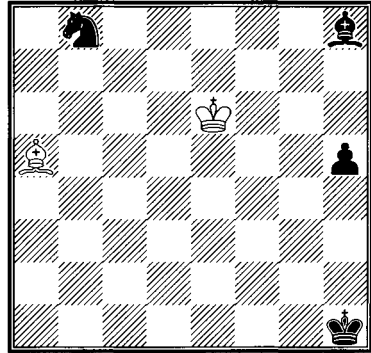
+-

1. ♔f6 ♚h1 2. ♘e2 ♚h2
- 2... ♚:e4 3. ♘g3+
3. ♘f4+!
3. ♚c4? ♚f2 4. ♘f4+ ♚h6 5. ♘e6 ♚a7+ 6. ♔e7 ♚f2+ 7. ♚f4 ♚:f4+ 8. ♘:f4 =
- 3... ♚g4
- 3... ♚h6 4. ♚e3 ♚a2+ (4... ♚g3 5. ♔g5+!) 5. ♚e6 ♚:e6+ 6. ♘:e6 +- (6. ♚:e6? =)
4. ♘e6+ ♚f3 5. ♘g5+ ♚f2 6. ♔d4+ ♚f1 7. ♚e1+ ♚:e1 8. ♘f3+ +-

Domination against the Queen, avoiding the stalemate trap, in a miniature form.

904.

**S. Kasparian, 2001**  
Odessa, Mention



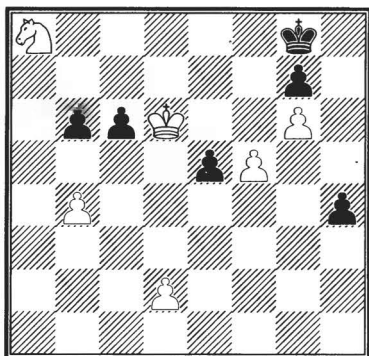
=

1. ♚f5 ♘c6 2. ♔b6!
2. ♔e1? ♘d4+ 3. ♚f4 (3. ♚g5 ♘f3+) 3... ♚g2 +-
- 2... h4 3. ♚g4 ♔f6 4. ♚h3!
4. ♔f2? ♘e5+ 5. ♚h3 ♘g6 +-
- 4... ♘e7
- 4... ♘e5 5. ♔d8 ♔:d8 =
5. ♔d8! ♚g1 6. ♔b6+ ♚f1 7. ♔d8 ♚g1
- 7... ♚f2 8. ♔:e7 ♔:e7 9. ♚h2
8. ♔b6+ ♚h1 9. ♔d8 ♔g5 10. ♚g4 ♔f6
- 10... ♚g2 11. ♚:g5 h3 12. ♔c7 =
11. ♚h3 =

905.

S. Kasparian, 2006

Erevan



+ -

1. ♖:b6 h3 2. ♘d7 h2 3. f6 g:f6
4. ♘:f6+ ♕f8
- 4... ♔h8
5. g7+ ♕:g7 6. ♘h5+ ♕g6 7. ♘g3 ♕g5 8. ♕:e5!



Sergey Kasparian

8. ♕:c6? ♕g4 9. ♘h1 ♕f3 10. b5 ♕g2 =

8... ♕g4 9. ♘h1 ♕f3 10. ♕d4! ♕g2 11. ♕e3 c5! 12. b5! ♕:h1 13. ♕f2 c4 14. b6 c3 15. b7 c:d2 16. b8♖ + -

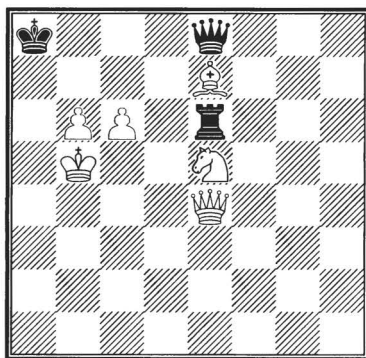
16... d1♖ (16... d1♘)+ 17. ♕g3) 17. ♖b7+

The study was dedicated to **Levon Aronian**, Chess World Champion at "Fischer – 960" version.

906.

S. Kasparian, 2006

Erevan



1... + -

1... ♖:e7

1... ♖:e5+ 2. ♕a6! (2. ♖:e5? ♖:c6+ 3. ♘:c6 =) 2... ♖:e4 3. b7+ ♕b8 4. ♘d6 #

2. ♕a6! ♖:e5

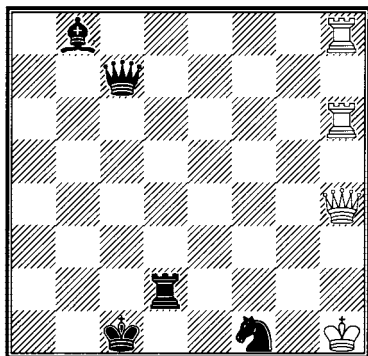
2... ♖a7+ 3. b:a7 ♖:e5 4. c7+ ♖:e4 5. c8♖ #

3. c7+ ♖:e4 4. b7 #

A short study, with two efficient mates.

907.

**S. Kasparian, 2006**  
VII Europa Ch.



=

**1. ♖:b8! ♘g3+**

- 1... ♕:b8 2. ♖c6+ ♘b2 3. ♕f6+  
**2. ♕:g3 ♕:g3 3. ♖c6+ ♘d1 4. ♖c1+!**  
 4. ♖b1? ♘e2 5. ♖e6+ ♘f2 6. ♖f6+ ♘e3 7. ♖e6+ ♘d4 -+  
**4... ♘e2**  
 4... ♘:c1 5. ♖b1+ ♘c2 6. ♖b2+ ♘d1 7. ♖:d2+ ♘c1 8. ♖c2+ ♘b1 9. ♖b2+ ♘a1 10. ♖a2+ ♘:a2 =  
**5. ♖e8+ ♘f2 6. ♖f8+ ♘e3 7. ♖e8+ ♘f2**  
 7... ♘d4 8. ♖d8+ ♘e5 9. ♖:d2 ♘h3+ 10. ♖h2 ♕f3+ 11. ♖g2 =  
**8. ♖f8+ =**

An “aristocrat” study, which ends either with stalemate or perpetual chess.



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**The complete studies of Genrikh Kasparyan**, 1977



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**G**enrikh Moiseyevich Kasparian (1910–1995) is considered to have been one of the greatest composers of chess endgame studies.

Kasparian became a national master in 1936 and an international master in 1950. He was awarded the titles of International Judge of Chess Compositions in 1956 and International Grandmaster of Chess Composition in 1972, the first composer to receive this title from FIDE (Harkola 2007).

Kasparian was also an active chess player, winning the Armenian championship ten times (from 1934 to 1956, including two ties with future World Champion Tigran Petrosian) and the Tiflis championship three times (1931, 1937, 1945). He reached the USSR Championship finals four times (1931, 1937, 1947, 1952).

Kasparian is best known for his compositions. He started with chess problems, mainly three-movers, but soon discovered that his best field was in endgame studies. He wrote several books and collections and composed about 600 studies, many on the theme of domination, winning 57 first prizes. He won the USSR Composing Championship several times.





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