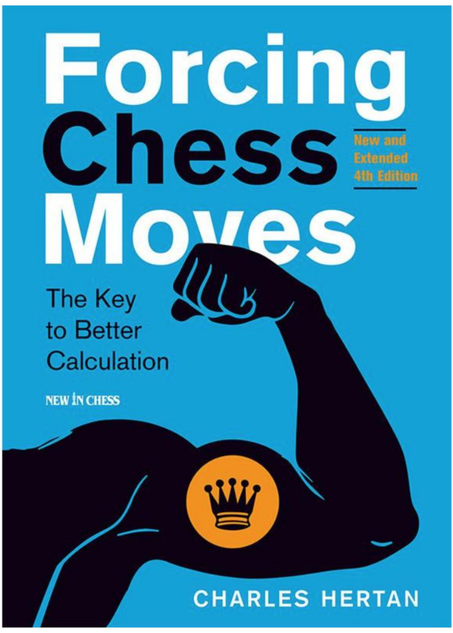

FORCING CHESS MOVES

WINNER of the ChessCafe 2008 Book of the Year Award SHORTLISTED for The Guardian 2008 Chess Book of the Year Award

"All my students who worked with the book have increased their tactical level and rating by learning Hertan's method."
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Elburg Chess Reviews

"One thing I've found in analyzing my own games is that Fritz will find moves that are clearly strong, but I would never have considered the first move of a sequence. Sometimes the tactic will defy categorization as a fork, skewer, deflection, removal of guard, etc, but simply be a move that works. My impression is that Hertan's book may help open the reader's eyes to these opportunities."
Secrets of Grandpatzers Chess

"The categories in this book are quite unusual (..) This work is an ample and accurate collection of startling problems bulging with combinative surprises."
Harold Dondis, The Boston Globe

"When the clock is ticking away, and you have too many viable candidate moves to choose from, remember Hertan's advice!"
Steve Goldberg, ChessCafe

Charles Hertan

Forcing Chess Moves

The Key to Better Calculation

New and Extended 4th Edition
New In Chess 2019

Next Chapter ›

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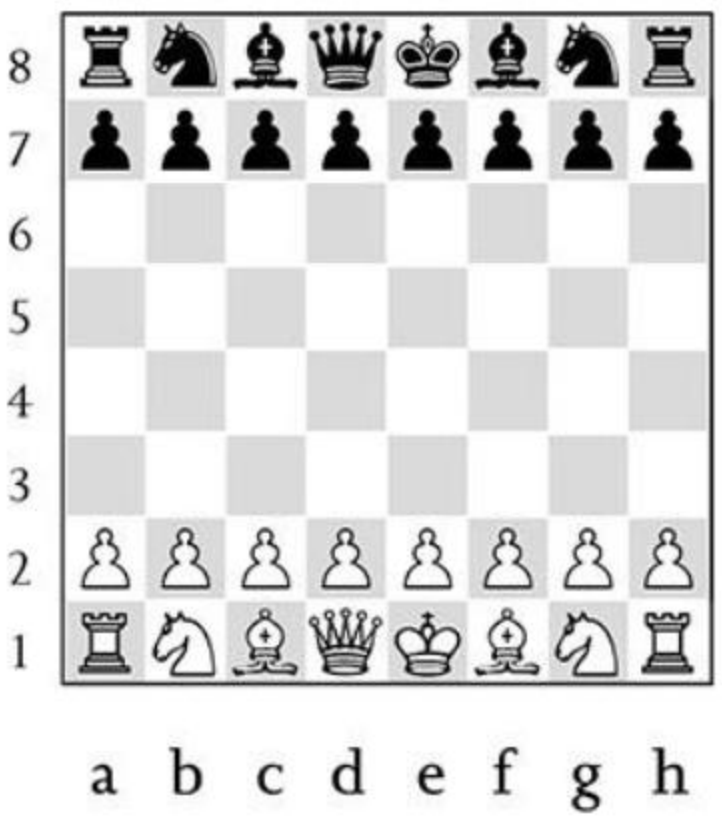
EXPLANATION OF SYMBOLS

The chessboard with its coordinates:



❑	White to move
■	Black to move
♔	King
♕	Queen
♖	Rook
♗	Bishop
♘	Knight
±	White stands slightly better
∓	Black stands slightly better
±	White stands better
∓	Black stands better
+–	White has a decisive advantage
–+	Black has a decisive advantage
=	balanced position
!	good move
!!	excellent move
?	bad move
??	blunder
!?	interesting move
?!	dubious move

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Foreword to the New and Extended 4th edition by GM Pontus Carlsson

The first time I heard about Charles Hertan's masterpiece *Forcing Chess Moves* it immediately caught my interest, and I felt that I just had to buy 'that book'. Now, after having used it for years, also with my chess students, I would go as far as to say that it is a must-read for all club players who want to improve their chess.

What I really like about the book is that it teaches my students a method of how to think, to discover tactics and creative ideas during a game. All of them now know that they should calculate the forced moves first, since if they win, they win! And there is nothing your opponent can do to stop it. All my students who worked with the book have increased their tactical level and ratings by learning Hertan's method (always look out for forcing moves, checks, captures & threats). Thus, I know that it works!

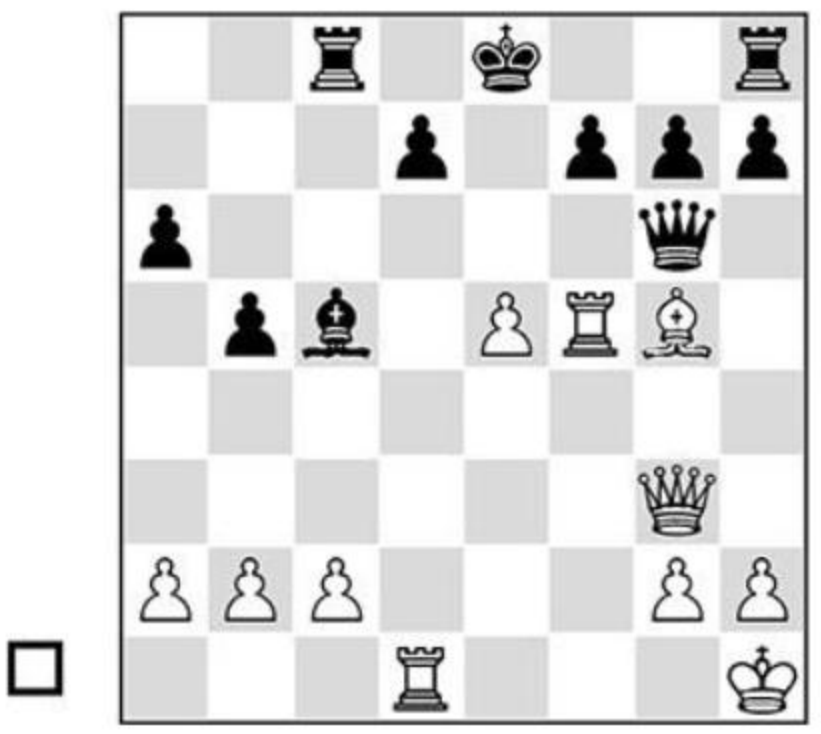
I am pleased to see that Charles has worked hard to include some new fresh material where he digs deeper into the very interesting and modern topic of how we as humans can improve our game by learning from the computer. We need to realize that the time when we could make fun of the computer's lack of chess understanding is gone, and instead try to study how they sacrifice material for initiative, how they think, and how they evaluate positions. For this purpose, this book is a great start, so just enjoy it!

And my sincere congratulations to Charles Hertan for creating another masterpiece.

Please allow me to add one example of my own to prove that I have learned something from the book as well.

Carlsson-Lindberg

Sweden tt 2009



21.e6!

White strikes fast before Black can castle.

21...0-0?

A mistake. But it was not easy to spot the trap which I managed to discover by calculating the most forced moves.

21...fxe6? 22.♖xc5! ♖xc5 23.♕b8+ ♔f7 24.♖xd7#.

21...♕xf5! was the only chance: 22.exd7+ ♕xd7 23.♖xd7 ♔xd7 gives White the advantage after 24.♕d3+ ♗d6 (if 24...♔c6 25.b4! is the key move, e.g. 25...♗d6 (25...♗xb4? 26.♕e4+ ♔c5 27.♗e3+ ♔d6 28.♕xb4+ and White wins) 26.♕f3+ ♔c7 27.♕xf7+ ♔c6 28.♕a7! ♖a8 29.♕xg7 ♗xb4 30.♗f4) 25.♗f4 ♖c6 26.♕f5+ ♔e7 27.♕g5+ ♔e6 28.♕xg7 ♖e8 29.♕g4+ f5 30.♕h5 gives White the advantage.

22.♖xc5! ♖xc5 23.exd7 ♖xg5

24.♕b8!!

The point! A real 'computer eyes' move. Black cannot take the queen and is totally lost since White threatens the forced move 25.♕xf8+ followed by 26.d8♕ and mate.

24...f6

24...♕c6 25.♕xf8+! ♔xf8 26.d8♕+ ♕e8 27.♕xg5 also wins for White.

25.d8♕ ♖xd8 26.♕xd8+ ♔f7 27.♖d7+

Black resigned since he will get mated: 27...♔e6 28.♖e7+ ♔f5 29.♕d7+ ♔f4 30.♕d4+ ♔f5 31.♕e4#.

GM Pontus Carlsson

Eskilstuna, Sweden

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July 2019

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Preface to the 2nd edition

Shortly after Bobby Fischer obliterated four super-GMs to become the 11th World Champion, ex-champ Tigran Petrosian was interviewed for a Soviet TV documentary. What is your view of Fischer's bans from the Soviet School of Chess?, he was asked. Chess players are truth-seekers by nature, so perhaps his candid, vitriolic answer shouldn't have surprised us: Fischer is not a chess player, he's a businessman.

There is no denying that today's computers rule the roost when it comes to raw knowledge, and we must learn how them now. Stockfish, the highest-rated commercially available computer, is currently rated 3365. But is it much use? Will Fischer-like 2900 players benefit? Is there any point in playing over the board if you're not a GM? No one ever points anyone roughly one rating class, we can speculate that Alphazero is about 4.5 rating classes above Stockfish, a 700-point-plus margin. The 2882 Alphazero beat Stockfish 28 times in the highest future-GM rating ever, 2882 as of May 2019. This puts Alphazero roughly in rating classes above Magnus. AZ is to Magnus as Magnus is to a strong club player – that should help.

We can only create a set of computer games that seem to come from a distant galaxy. Time online: observe commented, 1-hr-time-control chess looks like!

1.d2e4 nc6 2.nc3 nf6 – Stockfish 190103
match, 2019

1.d4g7 2.f4 d5 3.e5 c5 4.c3 f6 5.exf6 nxf6 6.nf3 e4 7.d3 cxd4 8.cxd4 bxc3 9.bxc3 b4 10.a4 a5 11.c4 dxc4 12.d5 e5 13.dxc6 0-0 14.cxb7 nxb7 15.nbd2 nd5 16.nxe4 nxe4 17.nxe4 nc6 18.nf6+ gxf6 19.qxd8 rfxd8 20.bxa5 rxa5 21.rxa5 nxa5 22.rxa8+ rxa8 23.bxa5 rb8 24.a6 rb5 25.g3 rg7 26.rg1 rxg1+ 27.kxg1 nc6 28.a7 rb8 29.kf2 kf7 30.ke3 ke6 31.kd4 kd6 32.ke4 ke6 33.kd4 kd6 34.ke3 ke6 35.kf2 kf7 36.ke1 ke6 37.kd2 kd6 38.kc2 kc6 39.rb1 rxb1 40.axb1 nb8 41.b6+ kb7 42.kb3 nd7 43.kc4 nb8 44.kb5 nd7 45.kc6 nb8 46.b7 nd7 47.b8q nxb8 48.kxb8 kb6 49.kc8 kc6 50.a8q kb6 51.qa7+ kb5 52.qb7+ kc5 53.qc7+ kb5 54.qb7+ kc5 55.qb4+ kc6 56.qb5+ kc7 57.qb6+ kc8 58.qb7+ kc8 59.qb4+ kc7 60.qb5+ kc8 61.qb6+ kc7 62.qb7+ kc8 63.qb4+ kc7 64.qb5+ kc8 65.qb6+ kc7 66.qb7+ kc8 67.qb4+ kc7 68.qb5+ kc8 69.qb6+ kc7 70.qb7+ kc8 71.qb4+ kc7 72.qb5+ kc8 73.qb6+ kc7 74.qb7+ kc8 75.qb4+ kc7 76.qb5+ kc8 77.qb6+ kc7

Foreword by three-time US Champion Joel Benjamin

The study of tactics holds a necessary place in the regimen of players of all levels. One can find explanation of fundamental tactical elements – pins, skewers, forks, etc. – in a host of books, but the process of finding the killer moves is still rather mysterious.

Hertan's work calls to mind the underdog success story of *Van Perlo's Endgame Tactics*. The little-known Dutch correspondence grandmaster compiled positions for thirty years until he produced a masterpiece which took the English Chess Federation's Book of the Year honors in 2006.

Hertan, a FIDE Master living near Boston, has spent a comparatively small but still impressive fourteen years researching, organizing, and codifying 650 tactical positions of all varieties. Like Van Perlo, Hertan has unearthed a multitude of positions appearing in print for the first time. I have a feeling that Hertan's opus, like Van Perlo's, will be warmly received.

In my lectures I have occasionally explored the demands of solving complex problems at the chessboard. Hertan has done so here on a grander scale with the aid of the useful concept of '**computer eyes**'. From my experience working at IBM on the Deep Blue team, I know that computers can find strong moves that humans overlook because they appear too outrageous to consider. It is a sign of the growth of computers that the term 'computer move', which once was assigned to an ugly and pitiful move, is now used to connote a strong but surprising move computers are better equipped to identify.

But my own human travails suffice to bring Hertan's idea close to heart. In many of my games I have discovered astonishing moves and combinations that seemed (to me, if not the spectators) to fall out of the sky.

Yet there is a thought process behind every great chess move, and by organizing and explaining the nature of these magic moves, Hertan has brought us all closer to being able to find them.

Benjamin-Silman
Lone Pine 1979

My opponent, one of the great American chess teachers and writers, no doubt looked forward to enjoying the bishop pair against his fifteen-year-old adversary. The tactical idea, utilizing a discovered attack and a zwischenzug, is fairly routine compared to the execution. I wanted to play 24. ♘f5, but the bishop would simply capture my knight and defend the rook on d7.
The idea only works with the stunning **24. ♘c8!!**. After **24... ♖xd1 25. ♘xe7+ ♔f7 26. ♖xd1 ♕xe7 27.g4!** White went on to win an instructive (but beyond the scope of this book) ending. Silman had not registered that the knight could dare to enter a square so apparently off limits.

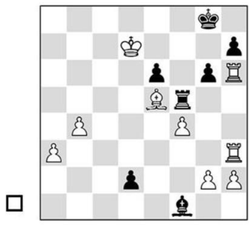
The surprise square figured in another shocking move for me in the 1992 U.S. Championship. I have all my pieces converging on the e4-pawn, but with my knight in the way White seems safe to continue his maneuvers:

A.Ivanov-Benjamin

Durango 1992

The startling **17... ♘f3!!** provided a big advantage. The main line runs 18.♕xf3 ♗xe4 19.♕g3 ♗d6 20. ♖xd6 ♕xd6 21.f4 (21.♕xd6 cxd6 22. ♖g1 ♗xg2 23. ♖xg2 ♖e1+ 24. ♔d2 ♖xb1) and now I intended 21... ♗xg2 22. ♕xg2 ♕xf4+ 23. ♔c1 ♕d5 is also strong. 18. ♖xd8+ ♖xd8 19.♕xf3 ♗xe4 20.♕g3 ♗d6 21.f4 ♗xg2 22.♕xg2 ♗xf4+ is even worse, so Ivanov tried **18.a3 ♗d6 19. ♘c3 ♗xe4 20. ♘xe4 ♕xe4 21.♕xe4 ♖xe4 22. ♖d3 ♘g5** and Black won on move 33.
The defender can hardly be expected to catch a move like 17... ♘f3 in time. The attacker, with a vested interest in discovering such magic, may look deeper. Any 'safe' move by the knight allows the consolidating move 18.f3. I only noticed the move because I had been calculating sacrifices on f3 if White played f2-f3 at some point. Notice that with the pawn on f3, the knight sacrifice appears more plausible because it captures something, reducing the 'quietness' of the move.

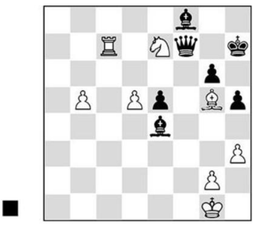
Benjamin-Friedman
St Martin 1993



It seems that White can hardly win with the black d-pawn poised to queen. **48. ♖xh7!** is a good start because 48...d1♕+? 49. ♔e7! forces mate. After **48... ♖h5??** (48... ♖f7+ was necessary for the draw) **49. ♖3xh5 gxh5 50. ♖h6!!** is a killer quiet move. Black can queen with check, normally a real combination spoiler, but here that only encourages 51. ♔e7, tightening the net on Black's king.
The game concluded **50... ♔f7 51. ♖f6+ ♔g8 52. ♔e7 ♔h7 53. ♖f7+ ♔g6 54.f5+ exf5 55. ♖f6+ ♔g5 56. ♖d6 1-0**.

The final position I would like to share comes from the last round of the 1984 New York Open, a game I needed to win to obtain a good prize.

Abramovic-Benjamin
New York 1984



Though White doesn't have enough material for the queen, the awkward position of the black queen and the dangerous passed pawns complicate the winning process considerably. With very accurate play Black may consolidate, but I could not work it out over the board and felt frustrated. After a 45-minute think I had an inspiration.
1... ♗xg2!! 2. ♔xg2 e4 3.d6 ♕f3+ 4. ♔h2 ♗g7 5. ♘c6 ♕e2+ 6. ♔h1 e3 7. ♖e7 (7.d7 ♕e1+ 8. ♔h2 e2 9. ♗e3 h4!) **7... ♕d1+ 8. ♔g2 ♕d5+ 9. ♔f1 ♕xb5+ 10. ♔e1 ♕xc6 11.d7 ♕c1+ 0-1**
We do not often have the luxury of using a 'brute force' approach favored by computers, but here I had been reduced to considering almost every possible move. Once I allowed my brain to contemplate 1... ♗xg2, the calculation was quite easy. With the bishop gone from e4, the follow-up 2...e4! is a deadly 'quiet connector'. After that, the black queen completely dominates.

I hope I have whetted your appetite for the smorgasbord of positions to follow. The beauty of Hertan's achievement lies in the quality of both the positions selected, and the analysis. While the examples of each 'computer eyes' theme will interest even the strongest master, they are explained and analyzed at a level which unlocks their mysteries for even the average club player. Beyond this, the text is liberally spiced with Hertan's pithy, and often humorous, commentary. Entertainment, and very likely enlightenment, awaits the reader.

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Introduction

Old school tactics and combination books had three glaring limitations:

1. They gave great coverage of key stratagems like forks, pins, and typical sacrifices, but failed to address the crucial question: 'How can I find these themes more consistently in my own games?'

2. They tended to rehash the same 'classic' tactical examples over and over, for the obvious reason that it is far easier to draw from existing works, than to comb raw game scores for fresh illustrations.

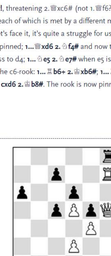
3. Traditional combination books devoted almost all of their attention to mating attacks, neglecting the simple 2-4 move material-winning forcing moves which occur far more frequently in practical play.

This book takes a radically different approach, starting with the assumption that the reader is already familiar with basic tactical stratagems like pins and skewers (or can study them elsewhere) and focusing instead on the question: **'What prevents me from finding the winning forcing moves more often?'**

While hard work and talent certainly play important roles, 40 years of teaching has shown me the central role of human bias in the failure to adequately consider key options. If we could shed our natural human thought tendencies and see the position through 'COMPUTER EYES', these biases might fall away, enabling us to consider other options which may hold the truth to a given position.

A terrific illustration of my thesis is the 'mate in two' composition, a genre which is specifically designed to confound human biases, as you'll discover if you become addicted to solving them as I have:

Chernykh & Kopaev
2001



Mate in two moves

After the key move **1.♕d7!**, threatening 2.♕xc6# (not 1.♕f6?, threatening 2.c4#, which is 'cooked' by 2...♕e5!), Black has *nine* defenses, each of which is met by a different mating move! While strong computers would solve this problem with ease, let's face it, it's quite a struggle for us humans to visualize lines such as **1...♖hxd6 2.♘f6#** when the rook is pinned; **1...♕xd6 2.♘f4#** and now the queen is pinned; **1...♘d4 2.c4#** when the knight now seals the king's egress to d4; **1...♘e5 2.♘e7#** when e5 is 'self-blocked'; or the 5 different mates resulting from each legal move of the c6-rook: **1...♖b6+ 2.♕xb6#**; **1...♖a6 2.♕xa6#**; **1...♖xc7+ 2.♕xc7#**; **1...♖xc5 2.♘b6#**, and finally, **1...♖cxd6 2.♕b8#**. The rook is now pinned and can't block the bishop check.

Erenburg-Banusz
Budapest 2004

Moving to the realm of practice, how many readers can honestly say that they would even consider the following mind-blowing 'quiet' forcing move?

1.♕e6!! ♖xf7 **2.**♘f5! ♕h8

The main line is 2...♘f4 3.♕e8+ ♖f8 4.♘e7+, mating, and 2...♕h8 3.♕xg6, threatening 4.♘h6+, is also utterly hopeless.

3.♕xf7 ♘f4 **4.**♘e7 **1-0**. A mating queen check follows.

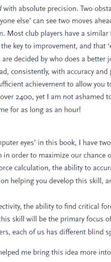
Defining 'Forcing moves'

Before we go further, it is very important that you understand precisely what I mean by the term 'forcing move'. Loosely defined terms lead to misconceptions and errors in thinking! So here it is:

A forcing move is a move which limits the opponent's options by making a concrete threat, such as mate or win of material. Many players think only of checks, captures, or flashy sacrifices when they hear this term. While checks and captures do tend to be forcing, frequently they are far from the most forcing choices.

Take, for instance, this position taken from a classic game between Mieses and Chigorin.

Mieses-Chigorin (variation)
Hanover 1902



There are many checks and captures, but no move more forcing than **1.♗e5!**, threatening double discovered mate via 2.♖b8# or 2.♖c7+ ♕b8 3.♖c8#. Absolutely forced is **1...♘xe5** when **2.♖xa7+ ♕b8 3.♖b7+ ♕c8 4.**♘b6# follows.

The first step toward developing better calculation skills is to train yourself to **always analyze the most forcing moves first.** This is not because they are always best. The most forcing move may lose outright, and usually does! There are three compelling reasons why analyzing forcing moves first is necessary:

1. Forcing moves have the potential to transform the game, by leading to gain of material, checkmate, or other concrete gains. When they do work, they tend to work better and quicker than non-forcing options.

2. Analyzing the most forcing moves first saves precious time. If they work, there is no need to look any further! Countless winning positions have been squandered by players who wasted huge amounts of time examining obscure ideas, when a clearly decisive forcing move was available.

3. Forcing moves limit the opponent's options, and thereby reduce the risk of calculation errors. Fewer replies to calculate means less chance of slipping up, so all things being equal, the most forcing option is simplest and best.

A deep study of forcing moves is probably the single most important task toward achieving chess mastery, since doing so will do four wonderful things to improve your calculation skills:

1. Studying tactical positions promotes analytical precision. 'Close enough' won't do. This is exactly what you must strive for, to find more winning forcing moves in your own practice. Precise analysis wins games.

2. Tactical study helps you develop BOARD SIGHT, the ability to envision more clearly where all the pieces are, and what they are doing, at each step of every variation. This is not an issue for computers, who have the huge practical advantage of perfect board sight, no matter how far ahead they are 'thinking'.

3. Studying composed problems and master tactics helps you overcome human bias and 'staleness' in your thinking. In problem solving, stereotyped, 'automatic' moves will get you nowhere fast!

4. Learning to relax and enjoy the slow process of discovering the answer (rather than kicking yourself in frustration!) will help you develop the important capacity to enjoy the challenge of calculating difficult variations. Yes, this is a capacity you can develop! As a young player with a 'positional bent', I had to learn to do so myself, and it is a must if you are to develop your tactical potential.

The first goal of any player aspiring to find more winning forcing moves in his/her games, should be to calculate *two moves ahead* with absolute precision. Two obstacles are false pride and shame! Somehow, players seem to believe that 'everyone else' can see two moves ahead with ease, and they're embarrassed to admit how difficult it may be for them. Most club players have a similar fallacy about opening preparation: they imagine that studying openings is the key to improvement, and that 'everyone else' knows their openings cold; while in reality 95% of club games are decided by who does a better job of calculating variations and avoiding blunders.

Seeing two moves ahead, consistently, with accuracy and perfect board sight, is a very difficult task for a human, and probably a sufficient achievement to allow you to perform at the candidate master level tactically. My peak FIDE rating was over 2400, yet I am not ashamed to admit that some particularly devilish mate-in-two problems have stumped me for as long as an hour!

Defining 'Computer eyes'

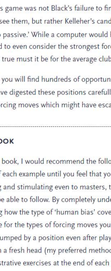
When I use the term 'computer eyes' in this book, I have two skills in mind, which computers excel at, and which we must learn from in order to maximize our chance of finding the correct forcing moves.

The first skill is brute force calculation, the ability to accurately analyze a series of forcing moves. The first two chapters are focused on helping you develop this skill, and it continues to be an important theme throughout the book.

The second skill is objectivity, the ability to find critical forcing moves which we tend to overlook due to human bias. Developing this skill will be the primary focus of the remaining chapters. Bias varies from person to person; unlike computers, each of us has different blind spots, or types of moves that tend to elude us.

The following encounter helped me bring this idea more into focus.

Hertan-Kelleher
Cambridge 1994



Black, one of New England's most feared attacking masters, lost quickly after **1...♕e4?? 2.♗g5!** and the pawns crash through after 2...fxg5 3.♕xg5 or 2...♕d5 3.♗h5 and 4.♗h6.

More refined is the waiting move 1...♕d4?!, but it transpires that White can still win by one tempo: 2.♘h5 ♕e4 3.♗g5 ♕xf5 4.♗h6 ♗h8 5.♗f8! ♕xf4 6.♕h6 f5 7.♗g7 ♗xg7+ 8.♕xg7 ♕e3 9.♕h7 f4 10.g7 f3 11.g8♕ f2 12.♕c4.

So is Black lost? Well, no. It turns out that there is a miracle draw:

1...♕d6!! 2.♕h5 ♕e7 **3.**♗**g5 fxg5 4.fxg5** ♕**f8! 5.f6** ♕**g8!!**

The shocking point: on 6.fxg7, 6...♕xg7 wins the g6-pawn with a book draw.

6.♕**g4** ♗**f8 7.**♕**f5** ♗**h4**

And White can't break the blockade, since **8.g7** ♕**f7 9.g6+** ♕**g8 10.**♕**e6** ♗**a3** leads nowhere.

What struck me about this game was not Black's failure to find these variations, which were after all so deep that few GM's would foresee them, but rather Kelleher's candid admission afterwards: 'I would never consider the move 1...♕d6; it's too passive.' While a computer would have used brute force calculation to find the draw, a strong master had failed to even consider the strongest forcing move due to human bias! If this was true for Kelleher, how much more true must it be for the average club player!

In the pages of this book, you will find hundreds of opportunities to understand, and move beyond, typical human bias. Once you have digested these positions carefully, your newfound 'computer eyes' will help you discover many winning forcing moves which might have escaped your consideration in the past.

HOW TO USE THIS BOOK

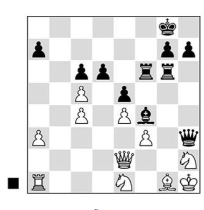
To get the most from this book, I would recommend the following approach: the first time through, play through every variation of each example until you feel that you understand it perfectly. While the positions are selected to be challenging and stimulating even to masters, the variations are analyzed and explained at a level that club players should be able to follow. By completely understanding each solution, you will develop your 'computer eyes', by seeing how the type of 'human bias' covered in each chapter occurs in practice, and learning to develop an eye for the types of forcing moves you tend to overlook.

If you are absolutely stumped by a position even after playing through all the lines, put it aside for awhile and try to come back to it with a fresh head (my preferred method for solving difficult compositions). Save your 'solving' skills for the illustrative exercises at the end of each chapter.

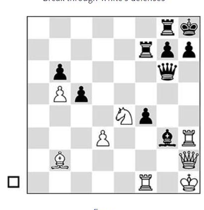
In order to simplify the presentation of the text, I have chosen to use the convention '**1-0**' or '**0-1**', to signify that White or Black obtains a winning advantage at the end of each fragment. To maximize comprehension, the main line given in the solution represents the clearest or most thematically important demonstration of the winning forcing move, not necessarily the game continuation.

A white square accompanying a diagram indicates that White is to move; and a dark square means that Black is to move.

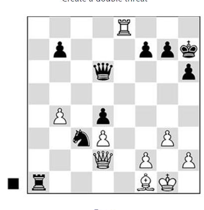
To distinguish the examples in the 'Study material' part of every chapter from the 'Exercises' part, I have provided the numbers of the former with the prefix 'FCM' (i.e. 'Forcing Chess Moves') and those of the latter with the prefix 'Ex'.



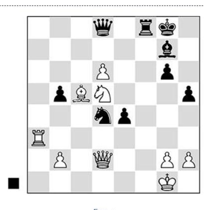
Ex 1.1
Break through White's defenses



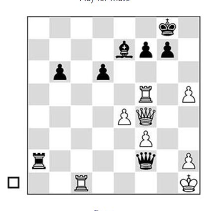
Ex 1.2
Create a double threat



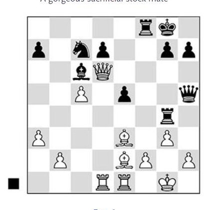
Ex 1.3
Is Black's attack rebuffed?



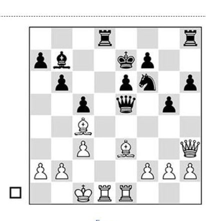
Ex 1.4
Play for mate



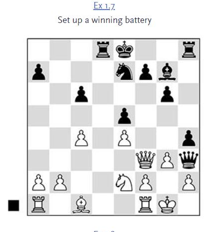
Ex 1.5
A gorgeous sacrificial stock mate



Ex 1.6
Find the mate attack

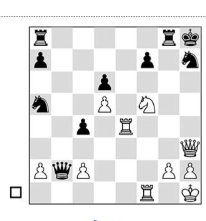


Ex 1.7
Set up a winning battery

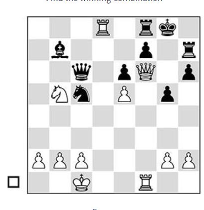


Ex 1.8
Beware the 'Craw Pawn'

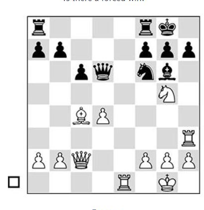
Ex 1.9
Catch Black's king



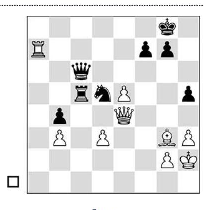
Ex 1.10
Find the winning combination



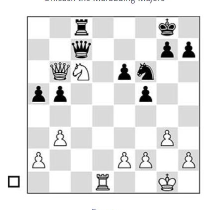
Ex 1.11
Is there a forced win?



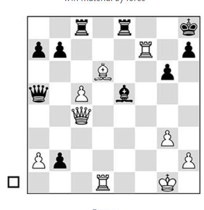
Ex 1.12
Win material by force



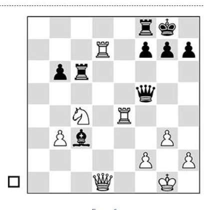
Ex 1.13
Unleash the Marauding Majors



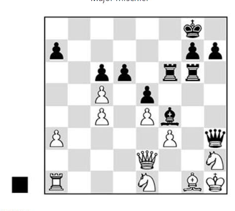
Ex 1.14
Win material by force



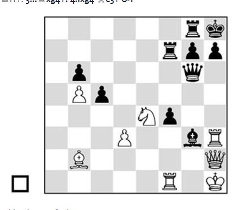
Ex 1.15
Find the hidden stock mate



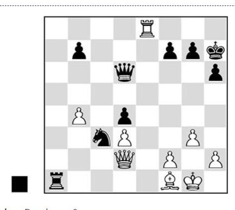
Ex 1.16
Major mischief



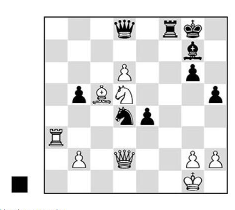
Ex 1.1 **Biolek-Oral** Olomouc 1997
Black's attack appears decisive, but things could get murky after 1...dxc5 2.♘g2 and 3.♖b1. The solution comes in the form of the stock mating pattern ♕h3 and bishop on the a7-g1 diagonal: **1...♖xg1+! 2.♔xg1 ♖g6+ 3.♘g4** Or 3.♔h1 ♗xh2 4.♕xh2 ♕f1+. **3...♖xg4+! 4.fxg4 ♗e3+ 0-1**



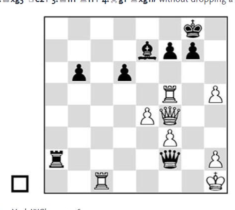
Ex 1.2 **Spraggett-Speelman** Hastings 1989/90
The Canadian ex-candidate made the win difficult for himself with 1.♘xg3?! fxg3 2.♖xh7+ ♕xh7 3.♕xh7+ ♔xh7 4.♖xf7 and later on even allowed Speelman to draw, missing the beautiful stock smothered mate **1.♘g5!! ♗xh2** (1...h6 2.♖xh6+ ♕xh6 3.♕xh6#) **2.♖xh7+! ♕xh7 3.♘xf7#**.



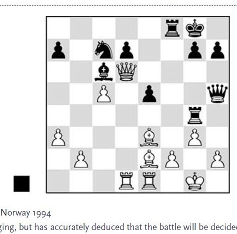
Ex 1.3 **Jumabayev-Kashlinskaya** Douglas 2018
A queen fork sets up an assisted back-rank mate on h1: **1...♖xf1+** Only so! Not 1...♕c6?? 2.♖e1. **2.♔xf1 ♕c6 3.♖e4 f5 0-1**



Ex 1.4 **Sadler-Arakhamia** Hastings 1993/94
In a complex middlegame, a sudden bombshell reveals a hidden back-rank weakness: **1...♕g5!! 0-1** White can't prevent the stock mate **2.♕xg5 ♘e2+ 3.♔h1 ♖f1+ 4.♗g1 ♖xg1#** without dropping a piece on the 5th rank.

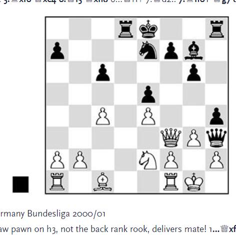


Ex 1.5 **Carlsen-Karjakin** New York WCh m 2016
Computer eyes turned the match with the spectacular **1.♖c8+ ♔h7** (on 1...♗f8 2.♖xf8+! the marauding majors prevail) **2.♕h6+!!** (the most forcing move, also beautiful and best!) with a stock double rook mate after 2...gxh6 3.♖xf7# or the more unusual version **2...♔xh6 3.♖h8# 1-0**

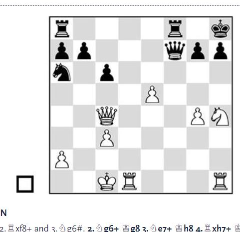


Ex 1.6 **Ostenstad-Tisdall** Norway 1994
Black has two units hanging, but has accurately deduced that the battle will be decided on the h1-a8 diagonal: **1...♕h3! 2.f3** Or 2.♗f1 ♖xg3+! 3.fxg3 (3.hxg3 ♕h1#) 3...♖xf1+ 4.♖xf1 ♕g2#. **2...♖xf3!** The diagonal is worth far more than the exchange. 3...♖xg3+! looms. **3.♗xf3 ♗xf3 4.♖d2 ♖xg3+! 5.hxg3 ♕h1+ 6.♔f2 ♕g2#**

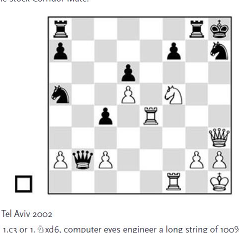
Ex 1.7 **Miroshnichenko-Svetushkin** Bucharest 1998
White makes hay on the a2-g8 diagonal after **1.♗xc5+! ♕xc5 2.♖xe6+!**, since 2...fxe6 3.♕e6 mates. **2...♔f8 3.♖xd8+ ♔g7 4.♖xh8 h5** The crows are already circling, but it's instructive how White finishes neatly with 'computer eyes' analysis. **5.♖xf6 ♕xc4 6.♕f5 ♔xh8** 6...♕f1+ 7.♔d2!. **7.♕h6+ ♔g7 8.♖xg5+ ♔f8 9.♖h8#**



Ex 1.8 **Lorenz-A.Orlov** Germany Bundesliga 2000/01
In a strange twist, the craw pawn on h3, not the back rank rook, delivers mate! **1...♕xf1+! 2.♔xf1 ♖d1+ 3.♔g2 h3#**

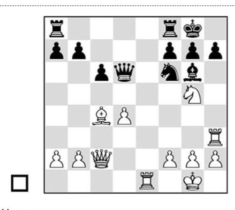


Ex 1.9 **Von Gottschall-NN**
1.♖df1!! ♕xc4 1...♕e8 2.♖xf8+ and 3.♘g6#. **2.♘g6+ ♔g8 3.♘e7+ ♔h8 4.♖xh7+ ♔xh7 5.♖h1#** A spectacular version of the stock Corridor Mate.

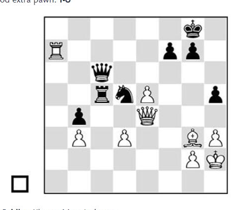


Ex 1.10 **Sutovsky-Smirin** Tel Aviv 2002
Instead of the 'sluggish' 1.c3 or 1.♘xd6, computer eyes engineer a long string of 100% forcing moves ending in mate: **1.♕xh7+!! ♔xh7 2.♖h4+ ♔g6 3.♖h6+ ♔g5 4.h4+ ♔g4 5.♘e3+ ♔g3 6.♖f3#**. A beautiful KING HUNT by the fearless young tactician.

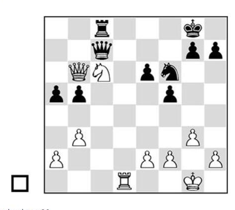
Ex 1.11 **Agapov-Nepomniashy** Soviet Union 1983
White has envisioned the beautiful execution of a stock DOUBLE-ROOK MATE: **1.♕g6+! ♖g7** If 1...fxg6 2.♖dxf8+ ♔g7 3.♖1f7#, but now both black rooks are pinned, and can only admire the thematic blow **2.♖xf7! ♖xg6 3.♖8xf8#**.



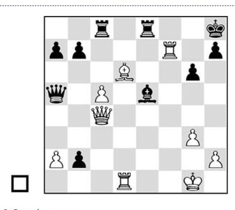
Ex 1.12 **Levenfish-Riumin** Moscow 1935
A wonderfully alert stock forking blow produces a winning endgame: **1.♕xg6!! hxg6 2.♗xf7+! ♖xf7 3.♖h8+! ♔xh8 4.♘xf7+** with a good extra pawn. **1-0**



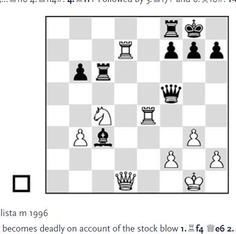
Ex 1.13 **Dominguez Perez-Svidler**, Khanty-Mansiysk 2015
Black unexpectedly had to throw in the towel after **1.e6!**, unleashing the ♗g3, and the power of marauding majors near the enemy king. White converts on the back rank after **1...♕xe6 2.♖a8+ ♖c8 3.♕xe6**, or on the 7th rank with **1...fxe6 2.♕g6**.



Ex 1.14 **Khalifman-Lau** Dordrecht 1988
A stock back-rank DEFLECTION blow justifies White's initiative: **1.♖d8+! ♔f7! 2.♕c5!** Threatening 3.♕f8+, winning the ♖c8. Remarkably, there is no way out. **2...♖xd8** Also losing are 2...♕xd8 3.♘xd8+; 2...♕xc6 3.♖xc8, and 2...♔g6 3.♖xc8 and 4.♘e7+. **3.♘e5+ ♕xe5 4.♕xe5 ♘d5 5.♕d4** with a winning material edge. **1-0**



Ex 1.15 **Kruppa-Gladyszev** St Petersburg 1997
Black's dangerous passed pawn came to naught after the stock blow **1.♖f8+! ♔g7** 1...♖xf8 2.♗xe5 mates on the long diagonals. **2.♖g8+!** This beautiful forcing follow-up decides. **2...♖xg8** 2...♔h6 24.♕h4#; 2...♔f6 24.♖f1+. **3.♗xe5+ ♔f8** 3...♔h6 4.♕h4#. **4.♖f1+** Followed by 5.♕f7+ and 6.♖f6#. **1-0**



Ex 1.16 **Kamsky-Karpov** Elista m 1996
White's activity suddenly becomes deadly on account of the stock blow **1.♖f4 ♕e6 2.♖dxf7!**, with mate after 1...♖xf7 2.♕d8+ or debacle after 1...♕xf7 2.♖xf7 (2...♕xf7 3.♕d7+) 3.♕d8+ ♖f8 4.♕d5+. Another interesting line is 1...♕g5 2.h4 ♕c5, trying to forestall the attack on f7, but 3.♕f3! (hitting f7/c3) 3...♗f6? 4.♖f5! spears the c6-rook. **1-0**

Best
Explain Black's underdevelopment

Best
Find the initial attack

Best
Find the killer blow

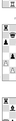
Best
How White defended everything?

Best
Find the breakthrough

Best
End Black's resistance

Best
Break up the fortress

Best
Find the finishing attack



Best
Is Black in trouble?

Best
White on the last square

Best
An amazing breakthrough

Best
Reach the king

Best
Find the right target

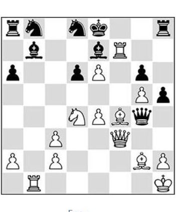
Best
Find the right target

Best
Force a breakthrough

Best
Work the weak 'week squares'

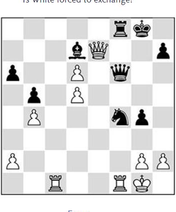
Ex.1 **Mamchich Chandra Pranet**, Another article

Black's offside forces suggest a decisive outcome. 1.♘xf5! (1.♕d3 ♘xg3 2.♕xc3 ♘f5 3.♕f3 ♕g6 4.♘xe7 ♔h7 5.♘f5 ♕xf5 6.♕xf5 ♗xf5 7.♗xf5+ ♔g8 8.♗xd7 ♖xd7 9.♖xd7 ♖f8 10.♖ad1 ♔h7 11.♔g2 ♖f7 12.♖d8 ♔g6 13.♖g8+ ♔h5 14.♖h8+ ♔g4 15.♖g8+ ♔h5 16.♖h8+ ♔g4 17.♖g8+ ♔h5 18.♖h8+ ♔g4 19.♖g8+ ♔h5 20.♖h8+ ♔g4 21.♖g8+ ♔h5 22.♖h8+ ♔g4 23.♖g8+ ♔h5 24.♖h8+ ♔g4 25.♖g8+ ♔h5 26.♖h8+ ♔g4 27.♖g8+ ♔h5 28.♖h8+ ♔g4 29.♖g8+ ♔h5 30.♖h8+ ♔g4 31.♖g8+ ♔h5 32.♖h8+ ♔g4



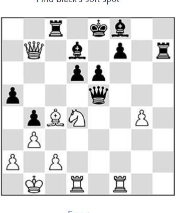
Ex 3.1
Find the most forcing solution

Ex 3.2
Is White forced to exchange?



Ex 3.3
Find the road to White's king

Ex 3.4
Find Black's soft spot

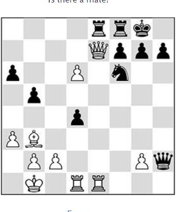


Ex 3.5
Break through Black's defenses

Ex 3.6
Can Black cash in on his initiative?

Ex 3.7
Does an 'orgy of captures' save White after 1...e5 2.♘f3 e4 ?

Ex 3.8
Is there a mate?



Ex 3.9
Is there a breakthrough?

Ex 3.10
Is Black's defense on time?

Ex 3.11
Catch the black king

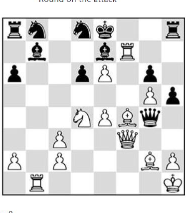
Ex 3.12
Can White force matters?

Ex 3.13
Win material by force

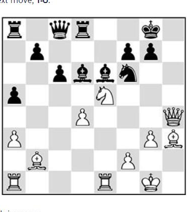
Ex 3.14
Find the quickest win

Ex 3.15
Don't give Black time

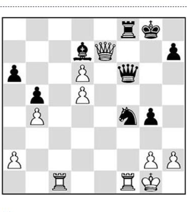
Ex 3.16
Round off the attack



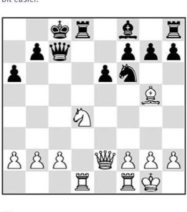
Ex 3.1 **Sutovsky-Gofshtein** Israel tt 1998
White defeats the scattered black army with a brute force finale: **1.♖xe7+! ♔xe7 2.♗xd6+** Even more forceful was 2.♖xb7+! ♘xb7 3.♗xd6+ ♘xd6 4.♕f6!. **2...♔xd6 3.e5+ ♔c7** Wherever he turns, the black king finds only grief: 3...♔xe5 4.♕f6+ ♔d6 5.e7+ ♔d7 (or 5...♘e6 6.♗xb7!) 6.exd8♕+ ♖xd8 7.♖xb7+ ♔c8 8.♖xb8+! with a quick mate; or 3...♔e7 4.♕f6+ ♔e8 5.♕xh8+ ♔e7 6.♖xb7+! ♘xb7 7.♕f6+ ♔e8 8.♗c6+!. **4.♖xb7+ ♘xb7 5.♕xb7+ ♔d8 6.♘c6+** and mate next move; **1-0**.



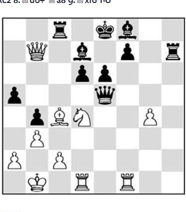
Ex 3.2 **Taimanov-Kuzminikh** Soviet Union 1950
1.♘g6 White begins with a stock threat on h8 with the knight obviously being taboo (1...fxg6 2.♗xe6+). The creative application of brute force analysis comes after the forced reply **1...♘h7 2.♖xe6 fxe6 3.♕xd8+!! ♕xd8 4.♗xe6#** !



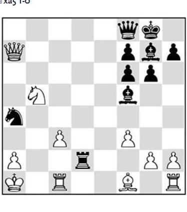
Ex 3.3 **Videki-Mansurov** Budapest 1994
1...♘h3+ 2.gxh3 ♕d4+ 3.♔h1 The game continuation was 3.♔g2 gxh3+ 4.♔g3 (4.♔h1 ♕xd5+ 5.♔g1 ♕g2#) 4...♕g4#. **3...♕xd5+ 4.♔g1 ♕d4+** The queen's 'jig' has opened a decisive attacking line: **5.♔h1 ♗c6+ 6.♖xc6 ♖xf1+ 7.♔g2 ♖g1#.** Maybe Fritz could find it in his sleep. All Black's moves were among the most forcing, which made the selection process a bit easier.



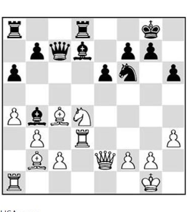
Ex 3.4 **Benjamin-Seirawan** Seattle 2000
The American GM identifies the critical position, with Black on the verge of equalizing, and brings him down with a far-reaching brute force combo winning decisive material: **1.♘xe6! fxe6** If 1...♖e8 2.♖d8+! ♖xd8 (2...♕xd8 3.♕c4+) 4.♘xc7. **2.♕xe6+ ♖d7** 2...♔b8 3.♗f4!. **3.♗xf6 gxf6 4.♖d4!** The key, combining the strong threats 5.♖fd1 and 5.♖c4. **4...♗c5 5.♖c4 ♔b8** There is no decent answer to the threat of 6.b4, e.g. 5...b5 6.♕xa6+. **6.♖xc5 ♕xc5 7.♕xd7 ♕xc2 8.♕d6+ ♔a8 9.♕xf6 1-0**



Ex 3.5 **Svidler-Timofeev** Krasnoyarsk 2003
It's impressive how White dispatches Black's chances with creative brute force play: **1.♗b5!** Twin threats on c8 and d7 force the reply: **1...♖d8 2.♘c6! ♕c5 3.♘xd8 ♕xb5** Or 3...♗xb5 4.♖xf7. Black hopes to embarrass the oddly placed white knight, but it seems quite happy attacking from the heart of enemy headquarters! **4.♕a8! ♔e7 5.♘b7! ♕b6 6.♘xd6 ♕c6 7.♕xa5 1-0**

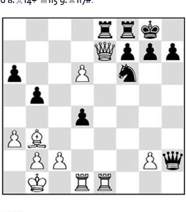


Ex 3.6 **Lahno-Jobava** Dubai 2004
Too slow is 1...♗c2 2.♗c4! f5 3.♖xc2!, so Black must use brute force to punch White's ticket: **1...♘xc3! 2.♗c4** 2.♘xc3 ♕b4; 2.♖xc3 ♖d1+ 3.♔b2 ♖b1#; or 2.♕a5 ♖xa2+. **2...♘xb5 3.♕e3** A feverish attempt to avoid 3.♗xb5 ♕b4 4.♖b1 ♕c3+. **3...♗d3!** A tremendous blow! 4...f5+ will cost White the queen. 3...♗c2! yielded the same result. **0-1**

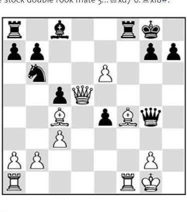


Ex 3.7 **Kamsky-Akobian** St. Louis ch-USA 2017
The surprising answer is yes, but only if White jumps off the train in time! **1...e5 2.♘f3 e4 3.♗xf6 exd3 4.♗xd8??** These positions are so devilish that even former WC Candidates can step on their swords: **4...♕xc4!** won a piece and forced resignation. The saving idea was 4.♕e4!! when Black must return the exchange with 4...♗c6 5.♕g4 ♗f8=, since 4...gxf6?? allows the stock ♕+♗ mating attack 5.♕g6+ ♔h8 6.♕xh6+ ♔g8 7.♕g6+ ♔h8 8.♕f6+ ♔g8 9.♕xf7+ ♔h8 10.♕f6+ ♔h7 11.♘g5#!

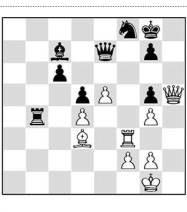
Ex 3.8 **Hertan-MacDonald** Amherst 1999
The black king is on the ropes, but where's the mate? **1.♕xh7+ ♔xh7 2.♖f7+ ♗g7** Easy is 2...♔h8 3.♖h6+ ♕h7 4.♖hxh7#. **3.♖gxg7+ ♔h8** Now h7 is defended, but I continued to follow the trail of forcing checks, and it paid off: **4.♖h7+ ♕xh7 5.♗d4+!** A winning in-between check. **5...♕g7 6.♗xg7+ ♔h7 7.♗e5+** Also 7.♗f8+ ♔h8 8.♘g6+ ♔g8 9.♖g7#. **7...♔h6 8.♗f4+ ♔h5 9.♖h7#.**



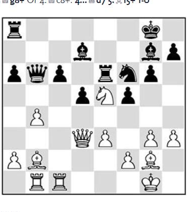
Ex 3.9 **Velimirovic-Csom** Amsterdam 1974
White conjures up a lethal blend of queening and mating threats: **1.♗xf7+ ♖xf7 2.♕xe8+ ♘xe8 3.♖xe8+ ♖f8 4.d7 ♕d6 5.♖f1 1-0** The finale is the stock double rook mate 5...♕xd7 6.♖xf8#.



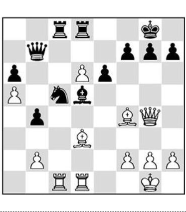
Ex 3.10 **Onischuk-Hertneck** Biel 1997
A fine brute force queen sacrifice leads to mate: **1.e7+! ♘xd5 2.exf8♕+!** Not 2.♗xd5+?? ♗e6. **2...♔xf8 3.♗d6+ ♔e8** 3...♔g8 4.♖f8#. **4.♗b5+ ♗d7 5.♖f8#.**



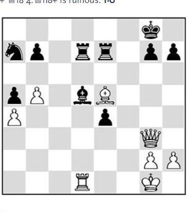
Ex 3.11 **Geller-Novotelnov** Moscow 1951
1.♖xf8+ A magnificent conception by an attacking genius. Computer eyes extraordinaire were needed to foresee the beautiful third move which justifies White's piece down position. **1...♔xf8** Not 1...♕xf8 2.♗h7+ ♔h8 3.♗g6+ ♔g8 4.♕h7#. **2.♕h8+ ♔f7 3.♗g6+!** A triumph of CREATIVE SELECTION. Would you give due consideration to this stunning, but crucial, forcing option, three moves deep in analysis? **3...♔e6** Or the exquisite point 3...♔xg6 4.♕h5#. **4.♕g8+** Or 4.♕c8+. **4...♔d7 5.♗f5+ 1-0**



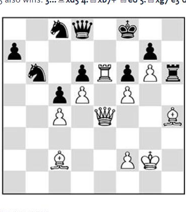
Ex 3.12 **Dreev-Zhang Zhong** Beijing 2000
White converts his positional pull with a series of brute force hammer blows: **1.♘xd7 ♘xd7 2.♖xc6! ♕xc6** Even worse is 2...♖xc6 3.♕xd5+. **3.♗xd5 ♕d6 4.♗xg7** This embarrassing in-between capture is the deadly point, since 4...♔xg7 5.♕c3+ and 6.♗xa8 unpins the bishop and emerges two pawns up. **4...♘b6 5.♗xe6+ ♕xe6 6.♗a1 ♕xa2 7.♖d1 1-0** A pawn down and with gale force winds blowing down the a1-h8 diagonal, Black is not long for this world.



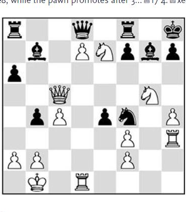
Ex 3.13 **Tukmakov-Speelman** Tilburg rapid 1994
A simple BREAD AND BUTTER combo snags material: **1.♖xc5 ♖xc5 2.♕h4** The double attack on h7 and d8 decides at once, since 2...f6 3.♕xh7+ ♔f8 4.♕h8+ is ruinous. **1-0**



Ex 3.14 **Lastin-S.Ivanov** Moscow 2004
White wants to cash in on the initiative, since Black might hold if his misplaced knight could reach b6. **1.♗xg7!** The most forcing way to bring home the point. **1...♖xg7** Or 1...♔f7 2.♖f1+ mating! **2.♕b8+ ♔f7 3.♖xd5!** Crisper than 3.♕xa7, though 3.♕xe5 also wins. **3...♖xd5 4.♕xb7+ ♔e6 5.♕xg7 e3 6.♕h6+ 1-0**



Ex 3.15 **Khalifman-Campora** Dos Hermanas 2003
Black threatens to reorganize with the maneuver ...♘b6-d7-e5, but White converts his bind with the PROMOTION-BASED BRUTE FORCE TRICK **1.♗xf6! gxf6 2.♖e8+! ♕xe8 3.g7+ 1-0**. The queen dominates Black's scattered army after 3...♔xg7 4.♕xe8, while the pawn promotes after 3...♔f7 4.♕xe8+ ♔xe8? 5.g8♕+.



Ex 3.16 **Shirov-Topalov** Sarajevo 2000
This is the critical position in White's sacrificial attack, but his computer eyes have anticipated every turn: **1.♕f5! ♘g6 2.h5!** A brilliant continuation of the assault on h7! **2...♕xe7 3.hxg6 fxg6** Forced, since on 3...h6 or 3...exf3, 4.gxf7, renewing the h7 mate threat, is lights out. **4.♖xh7+ ♔g8 5.♕xg6 1-0** There is no defense against the stock mate threat 6.♖h8+! ♔xh8 7.♕h7#.

1.d4 Openings

1.d4 Nf6 2.c4 e6 3.Nf3 d5 4.Nc3 Be7 5.Bf4 O-O 6.e3 Nbd7 7.Rc1 c6 8.Bd3 dxc4 9.Bxc4 Nd5 10.Bxe7 Qxe7 11.O-O Nxc3 12.Rxc3 e5 13.dxe5 Nxe5 14.Nxe5 Qxe5 15.Qc2 Rd8 16.Rfc1 Qe7 17.Rd1 Qe6 18.Rcd3 Rxd3 19.Rxd3 Qe5 20.Qc3 Qxc3 21.Rxc3 Bd7 22.Rd3 Rc8 23.Kf1 Kf8 24.Ke2 Ke7 25.Kd2 Kd6 26.Kc2 Kc5 27.Kb3 b5 28.Ka4 a6 29.b3 Kb6 30.Kb4 a5+ 31.Ka4 Ka7 32.Rd1 Rc7 33.Rd3 Rc8 34.Rd1 Rc7 35.Rd3 Rc8 36.Rd1 Rc7 37.Rd3 Rc8 38.Rd1 Rc7 39.Rd3 Rc8 40.Rd1 Rc7 41.Rd3 Rc8 42.Rd1 Rc7 43.Rd3 Rc8 44.Rd1 Rc7 45.Rd3 Rc8 46.Rd1 Rc7 47.Rd3 Rc8 48.Rd1 Rc7 49.Rd3 Rc8 50.Rd1 Rc7 51.Rd3 Rc8

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Exercise 1 Question 316

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Exercise 1 Question 317

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Exercise 1 Question 318

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Exercise 1 Question 362

Kasparov Versus Karpov 1975

Kasparov Versus Karpov 1975 is a collection of 32 chess games played between Garry Kasparov and Anatoly Karpov.

Garry Kasparov and Anatoly Karpov are two eminent chess stars. Not only do they go to the top 2 chess ranks in the world, but they also have a long history of playing against each other. Their first match was in 1975 and they have played each other 32 times since then.

Kasparov Versus Karpov 1975 is a collection of all 32 games played between the two chess masters. Each game is annotated by Kasparov. Photographs of the games are also included. It is worthwhile to see how one chess master annotates the games of another chess master. Kasparov's annotations are very detailed and he explains his thought process behind each move. Kasparov also explains why he thinks Karpov made the moves he did. Kasparov's annotations are very helpful to chess players who want to learn how to think like a chess master. Kasparov's annotations are also very helpful to anyone who wants to learn how to play chess.

Kasparov Versus Karpov 1975 is a great book for chess players who want to learn how to think like a chess master. It is also a great book for anyone who wants to see how two chess masters play against each other.

Kasparov Versus Karpov 1975 Table of Contents

1 Introduction

Game 1 Karpov Kasparovchess

Karpov Kasparov

1 e4 c5

We are starting the match with the Sicilian Defense. Kasparov has played this opening many times. After 1 e4 c5 2 Nf3 d6 3 d4 cxd4 4 Nxd4 Nf6 5 Nc3 a6 6 Be3 e5 7 Nb3 Be6 8 f3 Be7 9 Qd2 O-O 10 O-O-O Nbd7 11 g4 b5 12 g5 b4 13 Nce2 Nh5 14 Bg2 a5 15 Rhf1 a4 16 Nd5 Nxd5 17 exd5 Nf4 18 Bxf4 exf4 19 Qe2 Qb6 20 Rde1 Rfe8 21 Re3 Qb7 22 Rfe1 Qb6 23 Re3 Qb7 24 Rfe1 Qb6 25 Re3 Qb7 26 Rfe1 Qb6 27 Re3 Qb7 28 Rfe1 Qb6 29 Re3 Qb7 30 Rfe1 Qb6 31 Re3 Qb7 32 Rfe1 Qb6

Best
Qxe4+!!

Best
Nxe4!

Best
Who cares first!

Best
Double bishop sacrifice!

Best
Nxe4!
"a Winner's trophy!"

Best
Double Attack wins!

Best
Double Attack wins!

Best
Don't give the queen!

Best
Who cares first!

Best
Double bishop sacrifice!

Best
Double bishop sacrifice!

Best
Don't give the queen!

Best
Black can't win a piece!

Best
Defend or attack!

Best
Double Attack wins!

Best
Double bishop sacrifice!

Best
Is there an Attack???

Best
Double Attack wins!

Ex1. **Simi Jaiswaal** (Intermediate)
White's central chances changed here only to after the recapture 27.Nxe5!, 2.axg7 a.axg7 (otherwise b1. Bg2# or c1.Bh3, Rxe5 b.axg7 c.Bh3 27.Nf6+ 1.Kh8 2.Qh7#

Ex2. **Vaibhav Anand** (Grandmaster)
At first thought, it looks like Rxe5 is the best move, but Black finds an impressive resource, 'overriding' White that his King is in fact more exposed. 1.axg7 a.Kxg7 only leads to more offers: 2.Ne7+, 2.Ke1 Ne4+ a.Kxe4 Rxe5+ b.Kf3 Rxe5 c.Kf4 Rxe5 2.Ne7+ Kg8 3.Nxe5 Qxe5+ a.Kf3 Qxe5+ b.Kg2 Qxe5 c.Kf4 Qxe5+ 2.Kg3 Qxe5+ 3.Kf4 Qxe5+ 4.Kg3 Qxe5+ 5.Kf4 Qxe5+ 6.Kg3 Qxe5+ 7.Kf4 Qxe5+ 8.Kg3 Qxe5+ 9.Kf4 Qxe5+ 10.Kg3 Qxe5+ 11.Kf4 Qxe5+ 12.Kg3 Qxe5+ 13.Kf4 Qxe5+ 14.Kg3 Qxe5+ 15.Kf4 Qxe5+ 16.Kg3 Qxe5+ 17.Kf4 Qxe5+ 18.Kg3 Qxe5+ 19.Kf4 Qxe5+ 20.Kg3 Qxe5+ 21.Kf4 Qxe5+

[Event "Chess Olympiad"]
[Site "Buenos Aires"]
[Date "1939.09.30"]
[Round "1.1"]
[White "Alexander, Charles Henry Ward"]
[Black "Fine, Reuben"]
[Result "1-0"]
[ECO "D06"]
[WhiteElo "2660"]
[BlackElo "2690"]
[PlyCount "79"]

1. d4 {[%clk 1:59:58]} d5 {[%clk 1:59:58]} 2. Nf3 {[%clk 1:59:56]} Nf6 {[%clk 1:59:56]} 3. c4 {[%clk 1:59:54]} e6 {[%clk 1:59:54]} 4. Nc3 {[%clk 1:59:52]} Be7 {[%clk 1:59:52]} 5. Bg5 {[%clk 1:59:50]} h6 {[%clk 1:59:50]} 6. Bh4 {[%clk 1:59:48]} O-O {[%clk 1:59:48]} 7. e3 {[%clk 1:59:46]} b6 {[%clk 1:59:46]} 8. Rc1 {[%clk 1:59:44]} Bb7 {[%clk 1:59:44]} 9. cxd5 {[%clk 1:59:42]} exd5 {[%clk 1:59:42]} 10. Qb3 {[%clk 1:59:40]} Nbd7 {[%clk 1:59:40]} 11. Bd3 {[%clk 1:59:38]} c5 {[%clk 1:59:38]} 12. dxc5 {[%clk 1:59:36]} bxc5 {[%clk 1:59:36]} 13. Qa4 {[%clk 1:59:34]} Qc7 {[%clk 1:59:34]} 14. Qxc6 {[%clk 1:59:32]} Qxc6 {[%clk 1:59:32]} 15. Nxc6 {[%clk 1:59:30]} Rfc8 {[%clk 1:59:30]} 16. Nb5 {[%clk 1:59:28]} Bxb5 {[%clk 1:59:28]} 17. Rxc5 {[%clk 1:59:26]} Rxc5 {[%clk 1:59:26]} 18. Bxc5 {[%clk 1:59:24]} Rc8 {[%clk 1:59:24]} 19. Bd3 {[%clk 1:59:22]} Nb6 {[%clk 1:59:22]} 20. Bb5 {[%clk 1:59:20]} Nbd7 {[%clk 1:59:20]} 21. Bd6 {[%clk 1:59:18]} Rc7 {[%clk 1:59:18]} 22. 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Exercise 1
Come up to cover the checking key

Exercise 2
Protect your knight

Exercise 3
Protect your knight

Exercise 4
Protect your knight

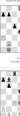
Exercise 5
Protect your knight

Exercise 6
Protect your knight

Exercise 7
Protect your knight

Exercise 8
Protect your knight

Exercise 9
Protect your knight



Exercise 10
Protect your knight

Exercise 11
Protect your knight

Exercise 12
Protect your knight

Exercise 13
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Exercise 14
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Exercise 15
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Openings

Chess Openings

Introduction

Before the start of the game, the player with the white pieces chooses the first move. It is followed by the second move of black. Then the players alternate moves. The sequence of moves at the beginning of the game is called the opening. The opening moves are usually well studied and memorized. The goal of the opening is to develop the pieces to squares where they can be effective in the middle game, and to prepare castling to bring the king to safety.

There are a number of openings that are considered to be the best, or most correct, for the player. The following sections describe some of the more popular openings. Openings are named after the first player to play them in a game, after the region where they were developed, or after the first city where they were played in a master game.

Common openings

Main article: Chess opening theory

1. e4

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4 Nf6 5. O-O Be7

The Ruy Lopez, also known as the Spanish Opening, is named after Spanish priest Ruy López de Segura. It is one of the oldest openings known, and is considered to be one of the best openings for white. White develops a knight to attack the pawn on e5, and develops the bishop to a5 where it puts pressure on the knight that defends the e5 pawn. Black usually plays a6 to force the bishop to retreat or capture on c6. After the moves 3. Bb5 a6 4. Ba4 Nf6 5. O-O Be7, the position is called the Morphy Defense.

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4 Nf6 5. O-O Be7 6. Re1 b5 7. Bb3 d6 8. c3 O-O 9. h3 Nb8 10. d4 Nbd7

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4 Nf6 5. O-O Be7 6. Re1 b5 7. Bb3 d6 8. c3 O-O 9. h3 Nb8 10. d4 Nbd7 11. Nbd2 Bb7 12. Bc2 Re8 13. Nf1 Bf8 14. Ng3 g6 15. a4 c5 16. d5 c4 17. Be3 Nc5 18. Qd2 a5 19. Rad1 Nfd7 20. Bd3 Nb6 21. Qe2 Qc7 22. Nh2 Nbd7 23. Ng4 Nxg4 24. hxg4 Nb6 25. Nf3 Nd7 26. Bc2 Nb6 27. Nh2 Nd7 28. Nf1 Nb6 29. Ng3 Nd7 30. Nf5 Bxf5 31. gxf5 Nb6 32. Bb3 Nd7 33. Kh2 Nb6 34. Rg1 Nd7 35. Rgf1 Nb6 36. Bc2 Nd7 37. Bb3 Nb6 38. Bc2 Nd7 39. Bb3 Nb6 40. Bc2 Nd7 41. Bb3 Nb6 42. Bc2 Nd7 43. Bb3 Nb6 44. Bc2 Nd7 45. Bb3 Nb6 46. Bc2 Nd7 47. Bb3 Nb6 48. Bc2 Nd7 49. Bb3 Nb6 50. Bc2 Nd7 51. Bb3 Nb6 52. Bc2 Nd7 53. Bb3 Nb6 54. Bc2 Nd7 55. Bb3 Nb6 56. Bc2 Nd7 57. Bb3 Nb6 58. Bc2 Nd7 59. Bb3 Nb6 60. Bc2 Nd7 61. Bb3 Nb6 62. Bc2 Nd7 63. Bb3 Nb6 64. Bc2 Nd7 65. Bb3 Nb6 66. Bc2 Nd7 67. Bb3 Nb6 68. Bc2 Nd7 69. Bb3 Nb6 70. Bc2 Nd7 71. Bb3 Nb6 72. Bc2 Nd7 73. Bb3 Nb6 74. Bc2 Nd7 75. Bb3 Nb6 76. Bc2 Nd7 77. Bb3 Nb6 78. Bc2 Nd7 79. Bb3 Nb6 80. Bc2 Nd7 81. Bb3 Nb6 82. Bc2 Nd7 83. Bb3 Nb6 84. Bc2 Nd7 85. Bb3 Nb6 86. Bc2 Nd7 87. Bb3 Nb6 88. Bc2 Nd7 89. Bb3 Nb6 90. Bc2 Nd7 91. Bb3 Nb6 92. Bc2 Nd7 93. Bb3 Nb6 94. Bc2 Nd7 95. Bb3 Nb6 96. Bc2 Nd7 97. Bb3 Nb6 98. Bc2 Nd7 99. Bb3 Nb6 100. Bc2 Nd7 101. Bb3 Nb6 102. Bc2 Nd7 103. Bb3 Nb6 104. Bc2 Nd7 105. Bb3 Nb6 106. Bc2 Nd7 107. Bb3 Nb6 108. Bc2 Nd7 109. Bb3 Nb6 110. Bc2 Nd7 111. Bb3 Nb6 112. Bc2 Nd7 113. Bb3 Nb6 114. Bc2 Nd7 115. Bb3 Nb6 116. Bc2 Nd7 117. Bb3 Nb6 118. Bc2 Nd7 119. Bb3 Nb6 120. Bc2 Nd7 121. Bb3 Nb6 122. Bc2 Nd7 123. Bb3 Nb6 124. Bc2 Nd7 125. Bb3 Nb6 126. Bc2 Nd7 127. Bb3 Nb6 128. Bc2 Nd7 129. Bb3 Nb6 130. Bc2 Nd7 131. Bb3 Nb6 132. Bc2 Nd7 133. Bb3 Nb6 134. Bc2 Nd7 135. Bb3 Nb6 136. Bc2 Nd7 137. Bb3 Nb6 138. Bc2 Nd7 139. Bb3 Nb6 140. Bc2 Nd7 141. Bb3 Nb6 142. Bc2 Nd7 143. Bb3 Nb6 144. Bc2 Nd7 145. Bb3 Nb6 146. Bc2 Nd7 147. Bb3 Nb6 148. Bc2 Nd7 149. Bb3 Nb6 150. Bc2 Nd7 151. Bb3 Nb6 152. Bc2 Nd7 153. Bb3 Nb6 154. Bc2 Nd7 155. Bb3 Nb6 156. Bc2 Nd7 157. Bb3 Nb6 158. Bc2 Nd7 159. Bb3 Nb6 160. Bc2 Nd7 161. Bb3 Nb6 162. Bc2 Nd7 163. 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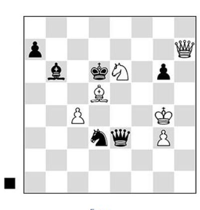
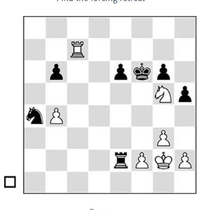
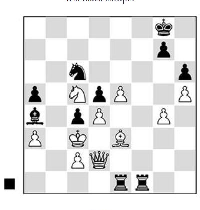


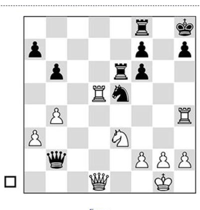
Ex 7.1
Find the forcing retreat



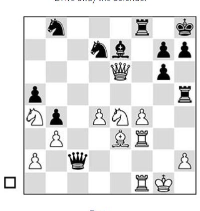
Ex 7.2
Will Black escape?



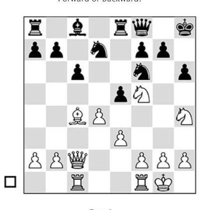
Ex 7.3
Find the decisive reinforcement



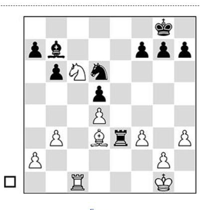
Ex 7.4
Drive away the defender



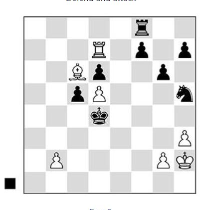
Ex 7.5
Forward or backward?



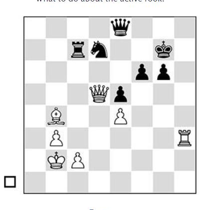
Ex 7.6
Find the forcing retreat



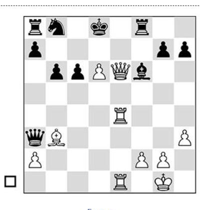
Ex 7.7
Defend and attack



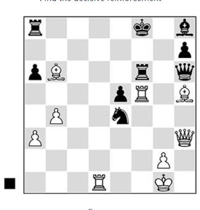
Ex 7.8
What to do about the active rook?



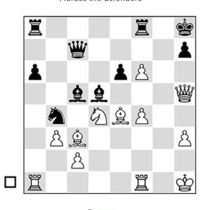
Ex 7.9
Find the decisive reinforcement



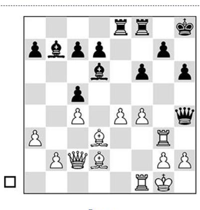
Ex 7.10
Find the decisive reinforcement



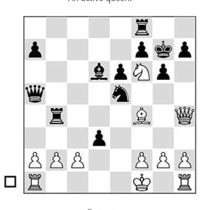
Ex 7.11
Harass the defenders



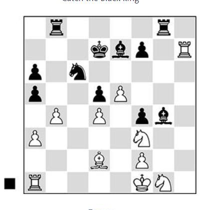
Ex 7.12
Which diagonal decides?



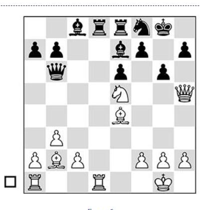
Ex 7.13
An active queen?



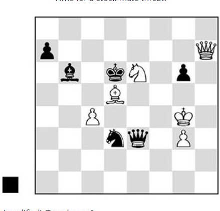
Ex 7.14
Catch the black king



Ex 7.15
Reculer pour mieux sauter

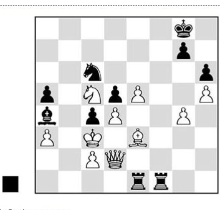


Ex 7.16
Time for a stock mate threat?

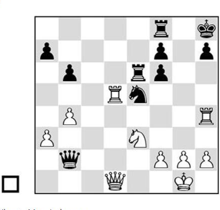


Ex 7.1 **Chernyshov-Kabanov** (modified) Tomsk 2006
Black snares the white king with the direct forcing retreat **1...♘f2+ 2.♔h4 ♕xe6! 3.♗xe6 ♗d8+ 0-1**.

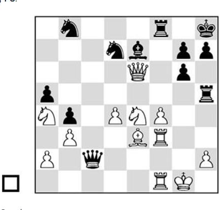
Ex 7.2 **Smyslov-Benko** Monte Carlo 1969
Black stakes his defenses on king activity with ...♔f6, but the profound little retreat **1.♔f1!** indirectly initiates a mating net after **1...♖b2 2.f4 ♔f5 3.h3! 1-0**.



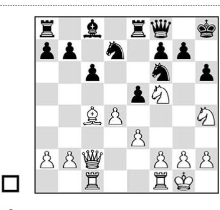
Ex 7.3 **Gergely.Szabo-Apicella** Bucharest 2000
All reasonable roads led to mate after the bone-crushing repositioning harpoon **1...♘a7! 2.♕g2** (2.♘b3 ♘b5+ 3.♔b2 ♖b1+ 4.♔a2 ♗xb3+ 5.cxb3 cxb3#; 2.♘xa4 ♘b5+ 3.♔b2 ♖b1+ 4.♔a2 ♖a1+ 5.♔b2 ♖fb1#) **2...♘b5+ 3.♔d2 ♖d1+ 4.♔e2 ♘c3#**.



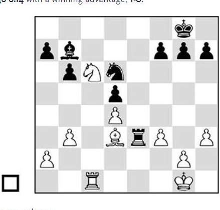
Ex 7.4 **Shulman-Khalifman** Khanty-Mansiysk 2005
Black's defense of h7 is based on 1.♕h5 ♕b1+, but this device was easily derailed by the diversionary forcing retreat **1.♖d2! ♕xa3 2.♕h5 1-0**.



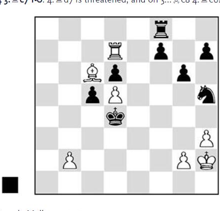
Ex 7.5 **Ye Jiangchuan-Gulko** Seattle 2001
The direct forcing retreat **1.♖3f2!** not only had the decided advantage of stopping 1...♕xh2#, but also refuted the intended defense **1...♕c8**. On 1...♕d3, 2.♘g3!? ♗h4! 3.♖d2 is not clear after the brilliant 3...♖e5!! 4.dxe5 ♕xe3+ 5.♖ff2 ♗xg3 6.hxg3 ♕xg3+ 7.♔f1 h5. More convincing is 2.♘g5! ♗xg5 3.fxg5 ♖g8 and another forcing retreat: 4.♘b2 and ♘c4. **2.♕xe7 ♖e8 3.♖c2!** A brisk EST finishes the job. **1-0**



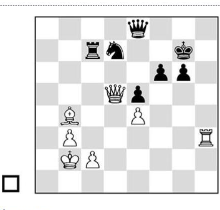
Ex 7.6 **Kopec-Condie** Troon 1980
The tough American IM played the routine 1.♕b3?, but computer eyes find the unusual direct attacking retreat **1.♘g6+!! fxg6 2.♘h4!** when Black must give up material to avoid the stock self-blocking smothered mate: **2...♕d6** Not 2...♕b4 3.♘xg6+ ♔h7 4.♘f8+ ♔h8 5.♕h7+! ♘xh7 6.♘g6#. **3.♘xg6+ ♔h7 4.♘xe5+ ♘e4** 4...♔h8 5.♘f7+. **5.♕xe4+ g6 6.f4** with a winning advantage; **1-0**.



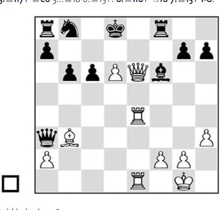
Ex 7.7 **Belikov-Baramidze** Dortmund 2003
The indirect forcing retreat **1.♘e5!** shut the gate on Black's rook while opening the sluices for White's: **1...f5** On 1...f6, 2.♔f2! wins. **2.♔f2 f4 3.♖c7 1-0**. 4.♖d7 is threatened, and on 3...♗c8 4.♖c6!.



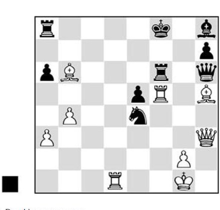
Ex 7.8 **Uhlmann-Fischer** Palma de Mallorca 1970
Two direct forcing retreats extinguish White's counterplay: **1...♘f6! 2.♖xd6 ♔e5! 0-1**.



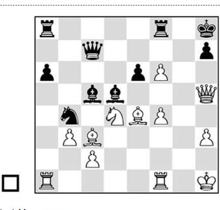
Ex 7.9 **Vorobiov-Rublevsky** Moscow 2002
The insidious repositioning riposte **1.♗d2!**, threatening 2.♗h6+ and 3.♗f8#, quickly overwhelmed Black's defenses: **1...g5** On 1...♘b8 or 1...♘b6, 2.♗h6+ ♔h8 3.♗g5+! ♔g7 4.♗xf6+ ♔xf6 5.♕d6+ gets it done. **2.♕d6! ♖c8** On 2...♕c8, 3.♕e7+ ♔g8 4.♕e6+ ♔g7 5.♗xg5! ♖xc2+ 6.♔b1 wins. **3.♗xg5! fxg5 4.♕h6+ ♔f7** The bare king's last dance. **5.♕h7+ ♔e6** 5...♔f8 6.♖f3+. **6.♖h6+ ♘f6 7.♕f5+ 1-0**.



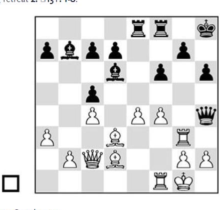
Ex 7.10 **Makarichev-Alburt** Ashkhabad 1978
White crowned a decisive attack with the elegant repositioning maneuver **1.♗d1!**. 1.♖f4 is also lethal: 1...♘d7 2.♖xf6 gxf6 3.♕e7+ ♔c8 4.♗e6, picking up the bishop. **1...♕a6** If 1...♘d7 2.♕e8+! ♖xe8 3.♖xe8#. **2.♗g4 ♕b7 3.♕e8+! 1-0**



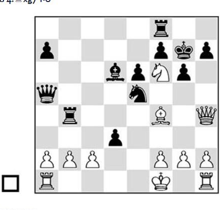
Ex 7.11 **Vallejo Pons-Karjakin** Dos Hermanas 2003
A pair of sharp direct withdrawing threats make short work of Black's scattered army: **1.♗e3! ♕g7 2.♗f3! ♘c3** The stage is now set for the forward dagger thrust **3.♗h6!**, winning the queen; **1-0**.



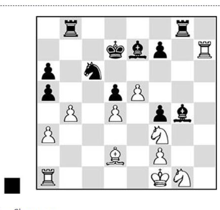
Ex 7.12 **Tolush-Kotov** (variation) Moscow 1945
White mustn't wait a moment to unleash the power of the dark-squared ♗ with **1.f7!!** since on **1...♗xe4+** he has the decisive indirect forcing retreat **2.♘f3+! 1-0**.



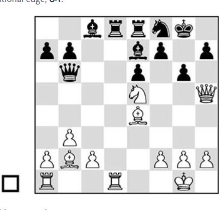
Ex 7.13 **Christiansen-Zhu Chen** Seattle 2001
A precise retreat carries a deadly indirect threat to snare the black ♕: **1.♕d1!** Sealing off the queen's escape route in the line 1...♗xe4 2.♗xe4 ♖xe4 3.♖h3!. **1...f5 2.e5 ♗e7 3.♗e1!** A second indirect forcing retreat sets up a winning discovery. **3...♗d8 4.♖xg7 1-0**



Ex 7.14 **Kubanek-Kopriva** Prague 1952
In this curious demonstration, the queen jumps in, only to retreat back to where she came from with decisive effect! **1.♕h6+!** Mistaken is the seductive 1.♘h5+? gxh5 2.♕g5+ ♔h8 3.♕f6+ ♔g8 4.♗h6 ♖g4. **1...♔xf6 2.♕h4+!!** Marvelous! The direct forcing retreat leads to a stock mate after 2...♔g7 3.♗h6+ and 4.♕f6, while scarcely better is **2...♔f5 3.♕g5+ ♔e4 4.♖e1+ ♔d5 5.♖xe5+ 1-0**.



Ex 7.15 **Dvoirys-Kortchnoi** Beer-Sheva 2004
Deceptively powerful was the repositioning shot **1...♗f5!** when Black makes hay on the b1-h7 diagonal after 2.♖h6 ♗d3+ 3.♔e1 (3.♘e2 axb4) 3...♘xd4; or 2.♖h1 ♗e4 (threatening 3...♘xd4), while **2.♖xf7 ♔e6!** created a winning material and positional edge; **0-1**.



Ex 7.16 **Tal-Filip** (variation) Moscow 1967
The tremendous and thematic repositioning retreat **1.♘g4!!** envisions the stock mate 1...gxh5 (or 1...f5) 2.♘h6#. No help is 1...f6 2.♗xf6!, or **1...♘d7 2.♗xg6! fxg6** (2...hxg6 3.♕h8#) **3.♘h6+ ♔f8 4.♕f3+ 1-0**.

8.8.1
How do I starting attack?

8.8.2
Who comes first?

8.8.3
Find the 3-Element check!

8.8.4
Find the 4-Element attack

8.8.5
Find the 4-Element check!

8.8.6
Find the 4-Element attack!

8.8.7
Find the 5-Element check!

8.8.8
Mate the Bishop

8.8.9
Can White win material?

8.8.10
Can White win a piece?

8.8.11
Who comes first?

8.8.12
Find the 5-Element attack!

8.8.13
Find the 5-Element check!

8.8.14
Find the 5-Element attack!

8.8.15
Find the most forcing move

8.8.16
Find the most forcing move

8.8.17
Solve up the defense

8.8.18 | Jonas Alfredo Lutter – an impressive game, score

With the Queen on the board, White dominates. An endless to-between route throws a **b7+** Long. Black is amazingly helpless. e.g. 1...Kf8, 2.Qc5, f7+8. 3.Qc5, Kf8 4.Qg5, g7+5. 5.Qc5, Kf8 6.Qc5, f7+7. 7.Qc5, Kf8 8.Qc5, g7+9. 9.Qc5, Kf8 10.Qc5, f7+11. 11.Qc5, Kf8 12.Qc5, g7+13. 13.Qc5, Kf8 14.Qc5, f7+15. 15.Qc5, Kf8 16.Qc5, g7+17. 17.Qc5, Kf8 18.Qc5, f7+19. 19.Qc5, Kf8 20.Qc5, g7+21. 21.Qc5, Kf8 22.Qc5, f7+23. 23.Qc5, Kf8 24.Qc5,

1.d4 Nf6 2.c4 g6 3.Nc3

**1.d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 d6 5.f3 0-0 6.Be3 c5 7.d5 e6 8.Qd2 exd5 9.cxd5 Re8 10.Nge2 a6 11.a4 Nbd7 12.Ng3 Nh5 13.Bd3 Nhf6 14.0-0 Nh5 15.Bc2 Nhf6 16.Nge2 Nh5 17.Bd3 Nhf6 18.Nge2 Nh5 19.Bc2 Nhf6 20.Nge2 Nh5 21.Bd3 Nhf6 22.Nge2 Nh5 23.Bc2 Nhf6 24.Nge2 Nh5 25.Bd3 Nhf6 26.Nge2 Nh5 27.Bc2 Nhf6 28.Nge2 Nh5 29.Bd3 Nhf6 30.Nge2 Nh5 31.Bc2 Nhf6 32.Nge2 Nh5 33.Bd3 Nhf6 34.Nge2 Nh5 35.Bc2 Nhf6 36.Nge2 Nh5 37.Bd3 Nhf6 38.Nge2 Nh5 39.Bc2 Nhf6 40.Nge2 Nh5 41.Bd3 Nhf6 42.Nge2 Nh5 43.Bc2 Nhf6 44.Nge2 Nh5 45.Bd3 Nhf6 46.Nge2 Nh5 47.Bc2 Nhf6 48.Nge2 Nh5 49.Bd3 Nhf6 50.Nge2 Nh5 51.Bc2 Nhf6 52.Nge2 Nh5 53.Bd3 Nhf6 54.Nge2 Nh5 55.Bc2 Nhf6 56.Nge2 Nh5 57.Bd3 Nhf6 58.Nge2 Nh5 59.Bc2 Nhf6 60.Nge2 Nh5 61.Bd3 Nhf6 62.Nge2 Nh5 63.Bc2 Nhf6 64.Nge2 Nh5 65.Bd3 Nhf6 66.Nge2 Nh5 67.Bc2 Nhf6 68.Nge2 Nh5 69.Bd3 Nhf6 70.Nge2 Nh5 71.Bc2 Nhf6 72.Nge2 Nh5 73.Bd3 Nhf6 74.Nge2 Nh5 75.Bc2 Nhf6 76.Nge2 Nh5 77.Bd3 Nhf6 78.Nge2 Nh5 79.Bc2 Nhf6 80.Nge2 Nh5 81.Bd3 Nhf6 82.Nge2 Nh5 83.Bc2 Nhf6 84.Nge2 Nh5 85.Bd3 Nhf6 86.Nge2 Nh5 87.Bc2 Nhf6 88.Nge2 Nh5 89.Bd3 Nhf6 90.Nge2 Nh5 91.Bc2 Nhf6 92.Nge2 Nh5 93.Bd3 Nhf6 94.Nge2 Nh5 95.Bc2 Nhf6 96.Nge2 Nh5 97.Bd3 Nhf6 98.Nge2 Nh5 99.Bc2 Nhf6 100.Nge2 Nh5 101.Bd3 Nhf6 102.Nge2 Nh5 103.Bc2 Nhf6 104.Nge2 Nh5 105.Bd3 Nhf6 106.Nge2 Nh5 107.Bc2 Nhf6 108.Nge2 Nh5 109.Bd3 Nhf6 110.Nge2 Nh5 111.Bc2 Nhf6 112.Nge2 Nh5 113.Bd3 Nhf6 114.Nge2 Nh5 115.Bc2 Nhf6 116.Nge2 Nh5 117.Bd3 Nhf6 118.Nge2 Nh5 119.Bc2 Nhf6 120.Nge2 Nh5 121.Bd3 Nhf6 122.Nge2 Nh5 123.Bc2 Nhf6 124.Nge2 Nh5 125.Bd3 Nhf6 126.Nge2 Nh5 127.Bc2 Nhf6 128.Nge2 Nh5 129.Bd3 Nhf6 130.Nge2 Nh5 131.Bc2 Nhf6 132.Nge2 Nh5 133.Bd3 Nhf6 134.Nge2 Nh5 135.Bc2 Nhf6 136.Nge2 Nh5 137.Bd3 Nhf6 138.Nge2 Nh5 139.Bc2 Nhf6 140.Nge2 Nh5 141.Bd3 Nhf6 142.Nge2 Nh5 143.Bc2 Nhf6 144.Nge2 Nh5 145.Bd3 Nhf6 146.Nge2 Nh5 147.Bc2 Nhf6 148.Nge2 Nh5 149.Bd3 Nhf6 150.Nge2 Nh5 151.Bc2 Nhf6 152.Nge2 Nh5 153.Bd3 Nhf6 154.Nge2 Nh5 155.Bc2 Nhf6 156.Nge2 Nh5 157.Bd3 Nhf6 158.Nge2 Nh5 159.Bc2 Nhf6 160.Nge2 Nh5 161.Bd3 Nhf6 162.Nge2 Nh5 163.Bc2 Nhf6 164.Nge2 Nh5 165.Bd3 Nhf6 166.Nge2 Nh5 167.Bc2 Nhf6 168.Nge2 Nh5 169.Bd3 Nhf6 170.Nge2 Nh5 171.Bc2 Nhf6 172.Nge2 Nh5 173.Bd3 Nhf6 174.Nge2 Nh5 175.Bc2 Nhf6 176.Nge2 Nh5 177.Bd3 Nhf6 178.Nge2 Nh5 179.Bc2 Nhf6 180.Nge2 Nh5 181.Bd3 Nhf6 182.Nge2 Nh5 183.Bc2 Nhf6 184.Nge2 Nh5 185.Bd3 Nhf6 186.Nge2 Nh5 187.Bc2 Nhf6 188.Nge2 Nh5 189.Bd3 Nhf6 190.Nge2 Nh5 191.Bc2 Nhf6 192.Nge2 Nh5 193.Bd3 Nhf6 194.Nge2 Nh5 195.Bc2 Nhf6 196.Nge2 Nh5 197.Bd3 Nhf6 198.Nge2 Nh5 199.Bc2 Nhf6 200.Nge2 Nh5 201.Bd3 Nhf6 202.Nge2 Nh5 203.Bc2 Nhf6 204.Nge2 Nh5 205.Bd3 Nhf6 206.Nge2 Nh5 207.Bc2 Nhf6 208.Nge2 Nh5 209.Bd3 Nhf6 210.Nge2 Nh5 211.Bc2 Nhf6 212.Nge2 Nh5 213.Bd3 Nhf6 214.Nge2 Nh5 215.Bc2 Nhf6 216.Nge2 Nh5 217.Bd3 Nhf6 218.Nge2 Nh5 219.Bc2 Nhf6 220.Nge2 Nh5 221.Bd3 Nhf6 222.Nge2 Nh5 223.Bc2 Nhf6 224.Nge2 Nh5 225.Bd3 Nhf6 226.Nge2 Nh5 227.Bc2 Nhf6 228.Nge2 Nh5 229.Bd3 Nhf6 230.Nge2 Nh5 231.Bc2 Nhf6 232.Nge2 Nh5 233.Bd3 Nhf6 234.Nge2 Nh5 235.Bc2 Nhf6 236.Nge2 Nh5 237.Bd3 Nhf6 238.Nge2 Nh5 239.Bc2 Nhf6 240.Nge2 Nh5 241.Bd3 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472.Nge2 Nh5 473.Bd3 Nhf6 474.Nge2 Nh5 475.Bc2 Nhf6 476.Nge2 Nh5 477.Bd3 Nhf6 478.Nge2 Nh5 479.Bc2 Nhf6 480.Nge2 Nh5 481.Bd3 Nhf6 482.Nge2 Nh5 483.Bc2 Nhf6 484.Nge2 Nh5 485.Bd3 Nhf6 486.Nge2 Nh5 487.Bc2 Nhf6 488.Nge2 Nh5 489.Bd3 Nhf6 490.Nge2 Nh5 491.Bc2 Nhf6 492.Nge2 Nh5 493.Bd3 Nhf6 494.Nge2 Nh5 495.Bc2 Nhf6 496.Nge2 Nh5 497.Bd3 Nhf6 498.Nge2 Nh5 499.Bc2 Nhf6 500.Nge2 Nh5 501.Bd3 Nhf6 502.Nge2 Nh5 503.Bc2 Nhf6 504.Nge2 Nh5 505.Bd3 Nhf6 506.Nge2 Nh5 507.Bc2 Nhf6 508.Nge2 Nh5 509.Bd3 Nhf6 510.Nge2 Nh5 511.Bc2 Nhf6 512.Nge2 Nh5 513.Bd3 Nhf6 514.Nge2 Nh5 515.Bc2 Nhf6 516.Nge2 Nh5 517.Bd3 Nhf6 518.Nge2 Nh5 519.Bc2 Nhf6 520.Nge2 Nh5 521.Bd3 Nhf6 522.Nge2 Nh5 523.Bc2 Nhf6 524.Nge2 Nh5 525.Bd3 Nhf6 526.Nge2 Nh5 527.Bc2 Nhf6 528.Nge2 Nh5 529.Bd3 Nhf6 530.Nge2 Nh5 531.Bc2 Nhf6 532.Nge2 Nh5 533.Bd3 Nhf6 534.Nge2 Nh5 535.Bc2 Nhf6 536.Nge2 Nh5 537.Bd3 Nhf6 538.Nge2 Nh5 539.Bc2 Nhf6 540.Nge2 Nh5 541.Bd3 Nhf6 542.Nge2 Nh5 543.Bc2 Nhf6 544.Nge2 Nh5 545.Bd3 Nhf6 546.Nge2 Nh5 547.Bc2 Nhf6 548.Nge2 Nh5 549.Bd3 Nhf6 550.Nge2 Nh5 551.Bc2 Nhf6 552.Nge2 Nh5 553.Bd3 Nhf6 554.Nge2 Nh5 555.Bc2 Nhf6 556.Nge2 Nh5 557.Bd3 Nhf6 558.Nge2 Nh5 559.Bc2 Nhf6 560.Nge2 Nh5 561.Bd3 Nhf6 562.Nge2 Nh5 563.Bc2 Nhf6 564.Nge2 Nh5 565.Bd3 Nhf6 566.Nge2 Nh5 567.Bc2 Nhf6 568.Nge2 Nh5 569.Bd3 Nhf6 570.Nge2 Nh5 571.Bc2 Nhf6 572.Nge2 Nh5 573.Bd3 Nhf6 574.Nge2 Nh5 575.Bc2 Nhf6 576.Nge2 Nh5 577.Bd3 Nhf6 578.Nge2 Nh5 579.Bc2 Nhf6 580.Nge2 Nh5 581.Bd3 Nhf6 582.Nge2 Nh5 583.Bc2 Nhf6 584.Nge2 Nh5 585.Bd3 Nhf6 586.Nge2 Nh5 587.Bc2 Nhf6 588.Nge2 Nh5 589.Bd3 Nhf6 590.Nge2 Nh5 591.Bc2 Nhf6 592.Nge2 Nh5 593.Bd3 Nhf6 594.Nge2 Nh5 595.Bc2 Nhf6 596.Nge2 Nh5 597.Bd3 Nhf6 598.Nge2 Nh5 599.Bc2 Nhf6 600.Nge2 Nh5 601.Bd3 Nhf6 602.Nge2 Nh5 603.Bc2 Nhf6 604.Nge2 Nh5 605.Bd3 Nhf6 606.Nge2 Nh5 607.Bc2 Nhf6 608.Nge2 Nh5 609.Bd3 Nhf6 610.Nge2 Nh5 611.Bc2 Nhf6 612.Nge2 Nh5 613.Bd3 Nhf6 614.Nge2 Nh5 615.Bc2 Nhf6 616.Nge2 Nh5 617.Bd3 Nhf6 618.Nge2 Nh5 619.Bc2 Nhf6 620.Nge2 Nh5 621.Bd3 Nhf6 622.Nge2 Nh5 623.Bc2 Nhf6 624.Nge2 Nh5 625.Bd3 Nhf6 626.Nge2 Nh5 627.Bc2 Nhf6 628.Nge2 Nh5 629.Bd3 Nhf6 630.Nge2 Nh5 631.Bc2 Nhf6 632.Nge2 Nh5 633.Bd3 Nhf6 634.Nge2 Nh5 635.Bc2 Nhf6 636.Nge2 Nh5 637.Bd3 Nhf6 638.Nge2 Nh5 639.Bc2 Nhf6 640.Nge2 Nh5 641.Bd3 Nhf6 642.Nge2 Nh5 643.Bc2 Nhf6 644.Nge2 Nh5 645.Bd3 Nhf6 646.Nge2 Nh5 647.Bc2 Nhf6 648.Nge2 Nh5 649.Bd3 Nhf6 650.Nge2 Nh5 651.Bc2 Nhf6 652.Nge2 Nh5 653.Bd3 Nhf6 654.Nge2 Nh5 655.Bc2 Nhf6 656.Nge2 Nh5 657.Bd3 Nhf6 658.Nge2 Nh5 659.Bc2 Nhf6 660.Nge2 Nh5 661.Bd3 Nhf6 662.Nge2 Nh5 663.Bc2 Nhf6 664.Nge2 Nh5 665.Bd3 Nhf6 666.Nge2 Nh5 667.Bc2 Nhf6 668.Nge2 Nh5 669.Bd3 Nhf6 670.Nge2 Nh5 671.Bc2 Nhf6 672.Nge2 Nh5 673.Bd3 Nhf6 674.Nge2 Nh5 675.Bc2 Nhf6 676.Nge2 Nh5 677.Bd3 Nhf6 678.Nge2 Nh5 679.Bc2 Nhf6 680.Nge2 Nh5 681.Bd3 Nhf6 682.Nge2 Nh5 683.Bc2 Nhf6 684.Nge2 Nh5 685.Bd3 Nhf6 686.Nge2 Nh5 687.Bc2 Nhf6 688.Nge2 Nh5 689.Bd3 Nhf6 690.Nge2 Nh5 691.Bc2 Nhf6 692.Nge2 Nh5 693.Bd3 Nhf6 694.Nge2 Nh5 695.Bc2 Nhf6 696.Nge2 Nh5 697.Bd3 Nhf6 698.Nge2 Nh5 699.Bc2 Nhf6 700.Nge2 Nh5 701.Bd3 Nhf6 702.Nge2 Nh5 703.Bc2 Nhf6 704.Nge2 Nh5 705.Bd3 Nhf6 706.Nge2 Nh5 707.Bc2 Nhf6 708.Nge2 Nh5 709.Bd3 Nhf6 710.Nge2 Nh5 711.Bc2 Nhf6 712.Nge2 Nh5 713.Bd3 Nhf6 714.Nge2 Nh5 715.Bc2 Nhf6 716.Nge2 Nh5 717.Bd3 Nhf6 718.Nge2 Nh5 719.Bc2 Nhf6 720.Nge2 Nh5 721.Bd3 Nhf6 722.Nge2 Nh5 723.Bc2 Nhf6 724.Nge2 Nh5 725.Bd3 Nhf6 726.Nge2 Nh5 727.Bc2 Nhf6 728.Nge2 Nh5 729.Bd3 Nhf6 730.Nge2 Nh5 731.Bc2 Nhf6 732.Nge2 Nh5 733.Bd3 Nhf6 734.Nge2 Nh5 735.Bc2 Nhf6 736.Nge2 Nh5 737.Bd3 Nhf6 738.Nge2 Nh5 739.Bc2 Nhf6 740.Nge2 Nh5 741.Bd3 Nhf6 742.Nge2 Nh5 743.Bc2 Nhf6 744.Nge2 Nh5 745.Bd3 Nhf6 746.Nge2 Nh5 747.Bc2 Nhf6 748.Nge2 Nh5 749.Bd3 Nhf6 750.Nge2 Nh5 751.Bc2 Nhf6 752.Nge2 Nh5 753.Bd3 Nhf6 754.Nge2 Nh5 755.Bc2 Nhf6 756.Nge2 Nh5 757.Bd3 Nhf6 758.Nge2 Nh5 759.Bc2 Nhf6 760.Nge2 Nh5 761.Bd3 Nhf6 762.Nge2 Nh5 763.Bc2 Nhf6 764.Nge2 Nh5 765.Bd3 Nhf6 766.Nge2 Nh5 767.Bc2 Nhf6 768.Nge2 Nh5 769.Bd3 Nhf6 770.Nge2 Nh5 771.Bc2 Nhf6 772.Nge2 Nh5 773.Bd3 Nhf6 774.Nge2 Nh5 775.Bc2 Nhf6 776.Nge2 Nh5 777.Bd3 Nhf6 778.Nge2 Nh5 779.Bc2 Nhf6 780.Nge2 Nh5 781.Bd3 Nhf6 782.Nge2 Nh5 783.Bc2 Nhf6 784.Nge2 Nh5 785.Bd3 Nhf6 786.Nge2 Nh5 787.Bc2 Nhf6 788.Nge2 Nh5 789.Bd3 Nhf6 790.Nge2 Nh5 791.Bc2 Nhf6 792.Nge2 Nh5 793.Bd3 Nhf6 794.Nge2 Nh5 795.Bc2 Nhf6 796.Nge2 Nh5 797.Bd3 Nhf6 798.Nge2 Nh5 799.Bc2 Nhf6 800.Nge2 Nh5 801.Bd3 Nhf6 802.Nge2 Nh5 803.Bc2 Nhf6 804.Nge2 Nh5 805.Bd3 Nhf6 806.Nge2 Nh5 807.Bc2 Nhf6 808.Nge2 Nh5 809.Bd3 Nhf6 810.Nge2 Nh5 811.Bc2 Nhf6 812.Nge2 Nh5 813.Bd3 Nhf6 814.Nge2 Nh5 815.Bc2 Nhf6 816.Nge2 Nh5 817.Bd3 Nhf6 818.Nge2 Nh5 819.Bc2 Nhf6 820.Nge2 Nh5 821.Bd3 Nhf6 822.Nge2 Nh5 823.Bc2 Nhf6 824.Nge2 Nh5 825.Bd3 Nhf6 826.Nge2 Nh5 827.Bc2 Nhf6 828.Nge2 Nh5 829.Bd3 Nhf6 830.Nge2 Nh5 831.Bc2 Nhf6 832.Nge2 Nh5 833.Bd3 Nhf6 834.Nge2 Nh5 835.Bc2 Nhf6 836.Nge2 Nh5 837.Bd3 Nhf6 838.Nge2 Nh5 839.Bc2 Nhf6 840.Nge2 Nh5 841.Bd3 Nhf6 842.Nge2 Nh5 843.Bc2 Nhf6 844.Nge2 Nh5 845.Bd3 Nhf6 846.Nge2 Nh5 847.Bc2 Nhf6 848.Nge2 Nh5 849.Bd3 Nhf6 850.Nge2 Nh5 851.Bc2 Nhf6 852.Nge2 Nh5 853.Bd3 Nhf6 854.Nge2 Nh5 855.Bc2 Nhf6 856.Nge2 Nh5 857.Bd3 Nhf6 858.Nge2 Nh5 859.Bc2 Nhf6 860.Nge2 Nh5 861.Bd3 Nhf6 862.Nge2 Nh5 863.Bc2 Nhf6 864.Nge2 Nh5 865.Bd3 Nhf6 866.Nge2 Nh5 867.Bc2 Nhf6 868.Nge2 Nh5 869.Bd3 Nhf6 870.Nge2 Nh5 871.Bc2 Nhf6 872.Nge2 Nh5 873.Bd3 Nhf6 874.Nge2 Nh5 875.Bc2 Nhf6 876.Nge2 Nh5 877.Bd3 Nhf6 878.Nge2 Nh5 879.Bc2 Nhf6 880.Nge2 Nh5 881.Bd3 Nhf6 882.Nge2 Nh5 883.Bc2 Nhf6 884.Nge2 Nh5 885.Bd3 Nhf6 886.Nge2 Nh5 887.Bc2 Nhf6 888.Nge2 Nh5 889.Bd3 Nhf6 890.Nge2 Nh5 891.Bc2 Nhf6 892.Nge2 Nh5 893.Bd3 Nhf6 894.Nge2 Nh5 895.Bc2 Nhf6 896.Nge2 Nh5 897.Bd3 Nhf6 898.Nge2 Nh5 899.Bc2 Nhf6 900.Nge2 Nh5 901.Bd3 Nhf6 902.Nge2 Nh5 903.Bc2 Nhf6 904.Nge2 Nh5 905.Bd3 Nhf6 906.Nge2 Nh5 907.Bc2 Nhf6 908.Nge2 Nh5 909.Bd3 Nhf6 910.Nge2 Nh5 911.Bc2 Nhf6 912.Nge2 Nh5 913.Bd3 Nhf6 914.Nge2 Nh5 915.Bc2 Nhf6 916.Nge2 Nh5 917.Bd3 Nhf6 918.Nge2 Nh5 919.Bc2 Nhf6 920.Nge2 Nh5 921.Bd3 Nhf6 922.Nge2 Nh5 923.Bc2 Nhf6 924.Nge2 Nh5 925.Bd3 Nhf6 926.Nge2 Nh5 927.Bc2 Nhf6 928.Nge2 Nh5 929.Bd3 Nhf6 930.Nge2 Nh5 931.Bc2 Nhf6 932.Nge2 Nh5 933.Bd3 Nhf6 934.Nge2 Nh5 935.Bc2 Nhf6 936.Nge2 Nh5 937.Bd3 Nhf6 938.Nge2 Nh5 939.Bc2 Nhf6 940.Nge2 Nh5 941.Bd3 Nhf6 942.Nge2 Nh5 943.Bc2 Nhf6 944.Nge2 Nh5 945.Bd3 Nhf6 946.Nge2 Nh5 947.Bc2 Nhf6 948.Nge2 Nh5 949.Bd3 Nhf6 950.Nge2 Nh5 951.Bc2 Nhf6 952.Nge2 Nh5 953.Bd3 Nhf6 954.Nge2 Nh5 955.Bc2 Nhf6 956.Nge2 Nh5 957.Bd3 Nhf6 958.Nge2 Nh5 959.Bc2 Nhf6 960.Nge2 Nh5 961.Bd3 Nhf6 962.Nge2 Nh5 963.Bc2 Nhf6 964.Nge2 Nh5 965.Bd3 Nhf6 966.Nge2 Nh5 967.Bc2 Nhf6 968.Nge2 Nh5 969.Bd3 Nhf6 970.Nge2 Nh5 971.Bc2 Nhf6 972.Nge2 Nh5 973.Bd3 Nhf6 974.Nge2 Nh5 975.Bc2 Nhf6 976.Nge2 Nh5 977.Bd3 Nhf6 978.Nge2 Nh5 979.Bc2 Nhf6 980.Nge2 Nh5 981.Bd3 Nhf6 982.Nge2 Nh5 983.Bc2 Nhf6 984.Nge2 Nh5 985.Bd3 Nhf6 986.Nge2 Nh5 987.Bc2 Nhf6 988.Nge2 Nh5 989.Bd3 Nhf6 990.Nge2 Nh5 991.Bc2 Nhf6 992.Nge2 Nh5 993.Bd3 Nhf6 994.Nge2 Nh5 995.Bc2 Nhf6 996.Nge2 Nh5 997.Bd3 Nhf6 998.Nge2 Nh5 999.Bc2 Nhf6 1000.Nge2 Nh5

Chess Engine
Chess Game

1.d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 d6 5.f3 0-0 6.Be3 c5 7.d5 e6 8.Qd2 exd5 9.cxd5 Re8 10.Nge2 a6 11.a4 Nbd7 12.Ng3 Nh5 13.Bd3 Nhf6 14.0-0 Nh5 15.Bc2 Nhf6 16.Nge2 Nh5 17.Bd3 Nhf6 18.Nge2 Nh5 19.Bc2 Nhf6 20.Nge2 Nh5 21.Bd3 Nhf6 22.Nge2 Nh5 23.Bc2 Nhf6 24.Nge2 Nh5 25.Bd3 Nhf6 26.Nge2 Nh5 27.Bc2 Nhf6 28.Nge2 Nh5 29.Bd3 Nhf6 30.Nge2 Nh5 31.Bc2 Nhf6 32.Nge2 Nh5 33.Bd3 Nhf6 34.Nge2 Nh5 35.Bc2 Nhf6 36.Nge2 Nh5 37.Bd3 Nhf6 38.Nge2 Nh5 39.Bc2 Nhf6 40.Nge2 Nh5 41.Bd3 Nhf6 42.Nge2 Nh5 43.Bc2 Nhf6 44.Nge2 Nh5 45.Bd3 Nhf6 46.Nge2 Nh5 47.Bc2 Nhf6 48.Nge2 Nh5 49.Bd3 Nhf6 50.Nge2 Nh5 51.Bc2 Nhf6 52.Nge2 Nh5 53.Bd3 Nhf6 54.Nge2 Nh5 55.Bc2 Nhf6 56.Nge2 Nh5 57.Bd3 Nhf6 58.Nge2 Nh5 59.Bc2 Nhf6 60.Nge2 Nh5 61.Bd3 Nhf6 62.Nge2 Nh5 63.Bc2 Nhf6 64.Nge2 Nh5 65.Bd3 Nhf6 66.Nge2 Nh5 67.Bc2 Nhf6 68.Nge2 Nh5 69.Bd3 Nhf6 70.Nge2 Nh5 71.Bc2 Nhf6 72.Nge2 Nh5 73.Bd3 Nhf6 74.Nge2 Nh5 75.Bc2 Nhf6 76.Nge2 Nh5 77.Bd3 Nhf6 78.Nge2 Nh5 79.Bc2 Nhf6 80.Nge2 Nh5 81.Bd3 Nhf6 82.Nge2 Nh5 83.Bc2 Nhf6 84.Nge2 Nh5 85.Bd3 Nhf6 86.Nge2 Nh5 87.Bc2 Nhf6 88.Nge2 Nh5 89.Bd3 Nhf6 90.Nge2 Nh5 91.Bc2 Nhf6 92.Nge2 Nh5 93.Bd3 Nhf6 94.Nge2 Nh5 95.Bc2 Nhf6 96.Nge2 Nh5 97.Bd3 Nhf6 98.Nge2 Nh5 99.Bc2 Nhf6 100.Nge2 Nh5 101.Bd3 Nhf6 102.Nge2 Nh5 103.Bc2 Nhf6 104.Nge2 Nh5 105.Bd3 Nhf6 106.Nge2 Nh5 107.Bc2 Nhf6 108.Nge2 Nh5 109.Bd3 Nhf6 110.Nge2 Nh5 111.Bc2 Nhf6 112.Nge2 Nh5 113.Bd3 Nhf6 114.Nge2 Nh5 115.Bc2 Nhf6 116.Nge2 Nh5 117.Bd3 Nhf6 118.Nge2 Nh5 119.Bc2 Nhf6 120.Nge2 Nh5 121.Bd3 Nhf6 122.Nge2 Nh5 123.Bc2 Nhf6 124.Nge2 Nh5 125.Bd3 Nhf6 126.Nge2 Nh5 127.Bc2 Nhf6 128.Nge2 Nh5 129.Bd3 Nhf6 130.Nge2 Nh5 131.Bc2 Nhf6 132.Nge2 Nh5 133.Bd3 Nhf6 134.Nge2 Nh5 135.Bc2 Nhf6 136.Nge2 Nh5 137.Bd3 Nhf6 138.Nge2 Nh5 139.Bc2 Nhf6 140.Nge2 Nh5 141.Bd3 Nhf6 142.Nge2 Nh5 143.Bc2 Nhf6 144.Nge2 Nh5 145.Bd3 Nhf6 146.Nge2 Nh5 147.Bc2 Nhf6 148.Nge2 Nh5 149.Bd3 Nhf6 150.Nge2 Nh5 151.Bc2 Nhf6 152.Nge2 Nh5 153.Bd3 Nhf6 154.Nge2 Nh5 155.Bc2 Nhf6 156.Nge2 Nh5 157.Bd3 Nhf6 158.Nge2 Nh5 159.Bc2 Nhf6 160.Nge2 Nh5 161.Bd3 Nhf6 162.Nge2 Nh5 163.Bc2 Nhf6 164.Nge2 Nh5 165.Bd3 Nhf6 166.Nge2 Nh5 167.Bc2 Nhf6 168.Nge2 Nh5 169.Bd3 Nhf6 170.Nge2 Nh5 171.Bc2 Nhf6 172.Nge2 Nh5 173.Bd3 Nhf6 174.Nge2 Nh5 175.Bc2 Nhf6 176.Nge2 Nh5 177.Bd3 Nhf6 178.Nge2 Nh5 179.Bc2 Nhf6 180.Nge2 Nh5 181.Bd3 Nhf6 182.Nge2 Nh5 183.Bc2 Nhf6 184.Nge2 Nh5 185.Bd3 Nhf6 186.Nge2 Nh5 187.Bc2 Nhf6 188.Nge2 Nh5 189.Bd3 Nhf6 190.Nge2 Nh5 191.Bc2 Nhf6 192.Nge2 Nh5 193.Bd3 Nhf6 194.Nge2 Nh5 195.Bc2 Nhf6 196.Nge2 Nh5 197.Bd3 Nhf6 198.Nge2 Nh5 199.Bc2 Nhf6 200.Nge2 Nh5 201.Bd3 Nhf6 202.Nge2 Nh5 203.Bc2 Nhf6 204.Nge2 Nh5 205.Bd3 Nhf6 206.Nge2 Nh5 207.Bc2 Nhf6 208.Nge2 Nh5 209.Bd3 Nhf6 210.Nge2 Nh5 211.Bc2 Nhf6 212.Nge2 Nh5 213.Bd3 Nhf6 214.Nge2 Nh5 215.Bc2 Nhf6 216.Nge2 Nh5 217.Bd3 Nhf6 218.Nge2 Nh5 219.Bc2 Nhf6 220.Nge2 Nh5 221.Bd3 Nhf6 222.Nge2 Nh5 223.Bc2 Nhf6 224.Nge2 Nh5 225.Bd3 Nhf6 226.Nge2 Nh5 227.Bc2 Nhf6 228.Nge2 Nh5 229.Bd3 Nhf6 230.Nge2 Nh5 231.Bc2 Nhf6 232.Nge2 Nh5 233.Bd3 Nhf6 234.Nge2 Nh5 235.Bc2 Nhf6 236.Nge2 Nh5 237.Bd3 Nhf6 238.Nge2 Nh5 239.Bc2 Nhf6 240.Nge2 Nh5 241.Bd3 Nhf6 242.Nge2 Nh5 243.Bc2 Nhf6 244.Nge2 Nh5 245.Bd3 Nhf6 246.Nge2 Nh5 247.Bc2 Nhf6 248.Nge2 Nh5 249.Bd3 Nhf6 250.Nge2 Nh5 251.Bc2 Nhf6 252.Nge2 Nh5 253.Bd3 Nhf6 254.Nge2 Nh5 255.Bc2 Nhf6 256.Nge2 Nh5 257.Bd3 Nhf6 258.Nge2 Nh5 259.Bc2 Nhf6 260.Nge2 Nh5 261.Bd3 Nhf6 262.Nge2 Nh5 263.Bc2 Nhf6 264.Nge2 Nh5 265.Bd3 Nhf6 266.Nge2 Nh5 267.Bc2 Nhf6 268.Nge2 Nh5 269.Bd3 Nhf6 270.Nge2 Nh5 271.Bc2 Nhf6 272.Nge2 Nh5 273.Bd3 Nhf6 274.Nge2 Nh5 275.Bc2 Nhf6 276.Nge2 Nh5

Q1.1

Black
A stunning tactical shot!

Q1.2

Black
Should Black play Nxe4 or Bh3xg2?

Q1.3

Black
Does Black have enough for the piece?

Q1.4

Black
Powerful tactics!

Q1.5

Black
Can Black find the tactic?

Q1.6

Black
Can Black find the tactic shot?

Q1.7

Black
What is Black's tactic?

Q1.8

Black
Tactics time today.

Q1.9

Black
Find a nice tactic!

Q1.10

Black
Is this move legitimate?

Q1.11

Black
Is this move legitimate?

Q1.12

Black
Is this move legitimate?

Q1.13

Black
Is this move legitimate?

Q1.14

Black
Should the queen retreat?

Q1.15

Black
Should the queen retreat?

Q1.16 **Dude Report** Kill or Die trying.
Incredible thought and sacrifice required to foresee the tremendous defensive resource g6. 1.e6! 1...fxe6 2.dxe6 Rxg6 3.Rxg6+ Kf7 4.Rg7+ Ke8 5.Rg8+ Kd7 6.Rd8#.

Q1.17 **Fagnanello83 Fantastic** Nice tactic.
Black cleverly fell for! White's tactic with 1.e4 Nxe4 2.Nxe4 Bxe4 3.Qxd8+ Kxd8 4.Bf4+ Ke8 5.Re1 Bf5 6.Nc3 Nc6 7.Nb5 Ke7 8.Nxc7 Rhc8 9.Nxa8 Rxa8 10.Bxc7 Rxc7 11.Rxe4+ Kf8 12.Re5 Rac8 13.Rxf5+ exf5 14.Rxc7 Rxc7 15.Bxf5 Rc1+ 16.Kg2 Rc2+ 17.Kg3 Rxb2 18.Bxh7 Rxa2 19.Kf4 Rxa3 20.Ke5 Ra5+ 21.Kd6 Rxf5 22.Kxe6 Rxh5 23.Kf6 Rh6+ 24.Kg5 Rxh7 25.Kf6 Rh6+ 26.Kg5 Rh7 27.Kf6 Rh6+ 28.Kg5 Rh7 29.Kf6 Rh6+ 30.Kg5 Rh7 31.Kf6 Rh6+ 32.Kg5 Rh7 33.Kf6 Rh6+ 34.Kg5 Rh7 35.Kf6 Rh6+ 36.Kg5 Rh7 37.Kf6 Rh6+ 38.Kg5 Rh7 39.Kf6 Rh6+ 40.Kg5 Rh7 41.Kf6 Rh6+ 42.Kg5 Rh7 43.Kf6 Rh6+ 44.Kg5 Rh7

Exercise 1
Force the breakthrough

Exercise 2
Force the breakthrough

Exercise 3
A tactical defense?

Exercise 4
Drive away the defender

Exercise 5
How to stop the Lasker?

Exercise 6
Calculate to the end

Exercise 7
Win a piece

Exercise 8
Drive away the defender

Exercise 9
Find the key

Exercise 10
Exploit Black's lack of space

Exercise 11
Find the breakthrough

Exercise 12
Find the 'D' in Black's KIT

Exercise 13
Should the knight retreat?

Exercise 14
Opposite-colored bishops – draw!

Exercise 15
Find the 'D' in Black's KIT

Exercise 16
Find the breakthrough

Exercise 17
Win a piece

Exercise 18
Find the breakthrough

Exercise 19 **Wisconsin Palace** (Bill Wall)
White is missing the **f-Pawn** and Black is pitch decisive material to exert main effort. A **Rg5** preliminary is 0-zero- anyway, exploiting the pinned f-pawn, **1. f4ef4+ 2. Rf4 Rf8 3. Rf5** is Black.

Exercise 20 **Blackras Van der Laan** (Bill Wall)
White wins the battle for the initiative via a knock-out promotion combination is **1. d7d8Q! Txd8**. The best of evils was **... Bh8 2. Qxf8+ Bxf8 3. Bc8** with still a huge advantage for White, as **3. Kd6+ Kf8 4. g7** wins if computer-savvy never fail to try the direct approach first! **4. Ke5!** wins **4. g7 Ke8 5.** ...

Exercise 21 **Caffeine Lam** (Emmanuel Lasker)
Many Pawns are not only a lack of mobility here, but often means a achieving other goals, as Tarrasch teached it his pentacentral dictum! The threat is stronger than its execution! Black is relying on the tactic **1.bxa3 1.axb3 2.Ra8+ Kg7** to keep the balance, but the computer never misses, **3.g4!** and regrip **Rc7** to the commons, allowing White to hang on to the extra piece. **1-0**

Exercise 22 **Terra-Horizon** (Bjarke Jaap)
White's weaknesses are compounded by a decisive disadvantage in king safety, which Black duly exploits with the material-winner shot, **1. Rh6 2. Rxh6+ Kg8 3. Rh1+** ... White is resistless as, **3.Rxe1 4.Rh8+ Kxh8**. There is

zoom with a cheaty position, White succumbed quickly **1-0**

Exercise 23 **Rashkovsky-Lasker** (Emmanuel Lasker)
White must only resolve the technical problem of how to stop the black a-pawn without yielding his own pawn. Not his forte as even better solution – more – is **1.c4 Qc5 2.Qc3 Qg1+ 3.Kg7 Qg2+ 4.Kh6 a3 5.b4!**

Exercise 24 **Nudis-Kendoo** (Elias Lev)
Black's defense was on the counter-shot **1. Ra8+ Kg6 2. Ra1+ Kf5 3. Ra8+ f4 4.Rd5**, but White has won a decisive extra 'pfc' deeper. **4. ...g4** Extricating the knight with the fork **5. Nxe6+ 1-0**

Exercise 25 **Cobol-Rudolstein** (Konrad Wu-Lang)
Computer eats have no bias toward flashy solutions where simple board and bother tactics will do the trick! White pulls off a material-winner combination with **1. Rxe6 Rxe6 2. Rd8+ Re8 3. Rxe8+ Kxe8 4. Bxe6 1-0**

Exercise 26 **Theo Pelletier** (Theo Pelletier-Rosenthal-Harding)
Black has constructed a dogged little fortress, but an elegant promotion combination blows his doors off. **1. Qd8! Qxd8+ 2. Qxf5+ 1-0**

Exercise 27 **Fischer-Jimenez** (somehow) Honorary rank
Black would have some Ok left after **1. Qxe7 Qxe7 2. Qxe7 Qxe7 3. Bxe7 Kxe7 4. Kf3 Ke6 5. Ke4 Kd6 6. Kd5 f5 7. Ke5 Kc5 8. Kxf5 Kb4 9. Kg6 Kxa4 10. Kxh7 Kb4 11. Kg6 a4 12. Kf5 a3 13. Ke4 a2 14. Kd3 a1=Q 15. Kc2 Qa4+ 16. Kb2 Qa3+ 17. Kc1 Qa4 18. Kb2 Qa3+ 19. Kb1 Qa4 20. Kc2 Qa3 21. Kd2 Qa4 22. Ke2 Qa3 23. Kf2 Qa4 24. Kg2 Qa3 25. Kh2 Qa4 26. Kg3 Qa3 27. Kh4 Qa4 28. Kg5 Qa3 29. Kf6 Qa4 30. Ke7 Qa3 31. Kd8 Qa4 32. Kc8 Qa3 33. Kb8 Qa4 34. Kb7 Qa3 35. Kb6 Qa4 36. Kb5 Qa3 37. Kb4 Qa4 38. Kb3 Qa3 39. Kb2 Qa4 40. Kb1 Qa3 41. Kc1 Qa4 42. Kd2 Qa3 43. Ke2 Qa4 44. Kf2 Qa3 45. Kg2 Qa4 46. Kh2 Qa3 47. Kh3 Qa4 48. Kg3 Qa3 49. Kf4 Qa4 50. Ke5 Qa3 51. Kd6 Qa4 52. Kc7 Qa3 53. Kb8 Qa4 54. Kb7 Qa3 55. Kb6 Qa4 56. Kb5 Qa3 57. Kb4 Qa4 58. Kb3 Qa3 59. Kb2 Qa4 60. Kb1 Qa3 61. Kc1 Qa4 62. Kd2 Qa3 63. Ke2 Qa4 64. Kf2 Qa3 65. Kg2 Qa4 66. Kh2 Qa3 67. Kh3 Qa4 68. Kg3 Qa3 69. Kf4 Qa4 70. Ke5 Qa3 71. Kd6 Qa4 72. Kc7 Qa3 73. Kb8 Qa4 74. Kb7 Qa3 75. Kb6 Qa4 76. Kb5 Qa3 77. Kb4 Qa4 78. Kb3 Qa3 79. Kb2 Qa4 80. Kb1 Qa3 81. Kc1 Qa4 82. Kd2 Qa3 83. Ke2 Qa4 84. Kf2 Qa3 85. Kg2 Qa4 86. Kh2 Qa3 87. Kh3 Qa4 88. Kg3 Qa3 89. Kf4 Qa4 90. Ke5 Qa3 91. Kd6 Qa4 92. Kc7 Qa3 93. Kb8 Qa4 94. Kb7 Qa3 95. Kb6 Qa4 96. Kb5 Qa3 97. Kb4 Qa4 98. Kb3 Qa3 99. Kb2 Qa4 100. Kb1 Qa3 101. Kc1 Qa4 102. Kd2 Qa3 103. Ke2 Qa4 104. Kf2 Qa3 105. Kg2 Qa4 106. Kh2 Qa3 107. Kh3 Qa4 108. Kg3 Qa3 109. Kf4 Qa4 110. Ke5 Qa3 111. Kd6 Qa4 112. Kc7 Qa3 113. Kb8 Qa4 114. Kb7 Qa3 115. Kb6 Qa4 116. Kb5 Qa3 117. Kb4 Qa4 118. Kb3 Qa3 119. Kb2 Qa4 120. Kb1 Qa3 121. Kc1 Qa4 122. Kd2 Qa3 123. Ke2 Qa4 124. Kf2 Qa3 125. Kg2 Qa4 126. Kh2 Qa3 127. Kh3 Qa4 128. Kg3 Qa3 129. Kf4 Qa4 130. Ke5 Qa3 131. Kd6 Qa4 132. Kc7 Qa3 133. Kb8 Qa4 134. Kb7 Qa3 135. Kb6 Qa4 136. Kb5 Qa3 137. Kb4 Qa4 138. Kb3 Qa3 139. Kb2 Qa4 140. Kb1 Qa3 141. Kc1 Qa4 142. Kd2 Qa3 143. Ke2 Qa4 144. Kf2 Qa3 145. Kg2 Qa4 146. Kh2 Qa3 147. Kh3 Qa4 148. Kg3 Qa3 149. Kf4 Qa4 150. Ke5 Qa3 151. Kd6 Qa4 152. Kc7 Qa3 153. Kb8 Qa4 154. Kb7 Qa3 155. Kb6 Qa4 156. Kb5 Qa3 157. Kb4 Qa4 158. Kb3 Qa3 159. Kb2 Qa4 160. Kb1 Qa3 161. Kc1 Qa4 162. Kd2 Qa3 163. Ke2 Qa4 164. Kf2 Qa3 165. Kg2 Qa4 166. Kh2 Qa3 167. Kh3 Qa4 168. Kg3 Qa3 169. Kf4 Qa4 170. Ke5 Qa3 171. Kd6 Qa4 172. Kc7 Qa3 173. Kb8 Qa4 174. Kb7 Qa3 175. Kb6 Qa4 176. Kb5 Qa3 177. Kb4 Qa4 178. Kb3 Qa3 179. Kb2 Qa4 180. Kb1 Qa3 181. Kc1 Qa4 182. Kd2 Qa3 183. Ke2 Qa4 184. Kf2 Qa3 185. Kg2 Qa4 186. Kh2 Qa3 187. Kh3 Qa4 188. Kg3 Qa3 189. Kf4 Qa4 190. Ke5 Qa3 191. Kd6 Qa4 192. Kc7 Qa3 193. Kb8 Qa4 194. Kb7 Qa3 195. Kb6 Qa4 196. Kb5 Qa3 197. Kb4 Qa4 198. Kb3 Qa3 199. Kb2 Qa4 200. Kb1 Qa3 201. Kc1 Qa4 202. Kd2 Qa3 203. Ke2 Qa4 204. Kf2 Qa3 205. Kg2 Qa4 206. Kh2 Qa3 207. Kh3 Qa4 208. Kg3 Qa3 209. Kf4 Qa4 210. Ke5 Qa3 211. Kd6 Qa4 212. Kc7 Qa3 213. Kb8 Qa4 214. Kb7 Qa3 215. Kb6 Qa4 216. Kb5 Qa3 217. Kb4 Qa4 218. Kb3 Qa3 219. Kb2 Qa4 220. Kb1 Qa3 221. Kc1 Qa4 222. Kd2 Qa3 223. Ke2 Qa4 224. Kf2 Qa3 225. Kg2 Qa4 226. Kh2 Qa3 227. Kh3 Qa4 228. Kg3 Qa3 229. Kf4 Qa4 230. Ke5 Qa3 231. Kd6 Qa4 232. Kc7 Qa3 233. Kb8 Qa4 234. Kb7 Qa3 235. Kb6 Qa4 236. Kb5 Qa3 237. Kb4 Qa4 238. Kb3 Qa3 239. Kb2 Qa4 240. Kb1 Qa3 241. Kc1 Qa4 242. Kd2 Qa3 243. Ke2 Qa4 244. Kf2 Qa3 245. Kg2 Qa4 246. Kh2 Qa3 247. Kh3 Qa4 248. Kg3 Qa3 249. Kf4 Qa4 250. Ke5 Qa3 251. Kd6 Qa4 252. Kc7 Qa3 253. Kb8 Qa4 254. Kb7 Qa3 255. Kb6 Qa4 256. Kb5 Qa3 257. Kb4 Qa4 258. Kb3 Qa3 259. Kb2 Qa4 260. Kb1 Qa3 261. Kc1 Qa4 262. Kd2 Qa3 263. Ke2 Qa4 264. Kf2 Qa3 265. Kg2 Qa4 266. Kh2 Qa3 267. Kh3 Qa4 268. Kg3 Qa3 269. Kf4 Qa4 270. Ke5 Qa3 271. Kd6 Qa4 272. Kc7 Qa3 273. Kb8 Qa4 274. Kb7 Qa3 275. Kb6 Qa4 276. Kb5 Qa3 277. Kb4 Qa4 278. Kb3 Qa3 279. Kb2 Qa4 280. Kb1 Qa3 281. Kc1 Qa4 282. Kd2 Qa3 283. Ke2 Qa4 284. Kf2 Qa3 285. Kg2 Qa4 286. Kh2 Qa3 287. Kh3 Qa4 288. Kg3 Qa3 289. Kf4 Qa4 290. Ke5 Qa3 291. Kd6 Qa4 292. Kc7 Qa3 293. Kb8 Qa4 294. Kb7 Qa3 295. Kb6 Qa4 296. Kb5 Qa3 297. Kb4 Qa4 298. Kb3 Qa3 299. Kb2 Qa4 300. Kb1 Qa3 301. Kc1 Qa4 302. Kd2 Qa3 303. Ke2 Qa4 304. Kf2 Qa3 305. Kg2 Qa4 306. Kh2 Qa3 307. Kh3 Qa4 308. Kg3 Qa3 309. Kf4 Qa4 310. Ke5 Qa3 311. Kd6 Qa4 312. Kc7 Qa3 313. Kb8 Qa4 314. Kb7 Qa3 315. Kb6 Qa4 316. Kb5 Qa3 317. Kb4 Qa4 318. Kb3 Qa3 319. Kb2 Qa4 320. Kb1 Qa3 321. Kc1 Qa4 322. Kd2 Qa3 323. Ke2 Qa4 324. Kf2 Qa3 325. Kg2 Qa4 326. Kh2 Qa3 327. Kh3 Qa4 328. Kg3 Qa3 329. Kf4 Qa4 330. Ke5 Qa3 331. Kd6 Qa4 332. Kc7 Qa3 333. Kb8 Qa4 334. Kb7 Qa3 335. Kb6 Qa4 336. Kb5 Qa3 337. Kb4 Qa4 338. Kb3 Qa3 339. Kb2 Qa4 340. Kb1 Qa3 341. Kc1 Qa4 342. Kd2 Qa3 343. Ke2 Qa4 344. Kf2 Qa3 345. Kg2 Qa4 346. Kh2 Qa3 347. Kh3 Qa4 348. Kg3 Qa3 349. Kf4 Qa4 350. Ke5 Qa3 351. Kd6 Qa4 352. Kc7 Qa3 353. Kb8 Qa4 354. Kb7 Qa3 355. Kb6 Qa4 356. Kb5 Qa3 357. Kb4 Qa4 358. Kb3 Qa3 359. Kb2 Qa4 360. Kb1 Qa3 361. Kc1 Qa4 362. Kd2 Qa3 363. Ke2 Qa4 364. Kf2 Qa3 365. Kg2 Qa4 366. Kh2 Qa3 367. Kh3 Qa4 368. Kg3 Qa3 369. Kf4 Qa4 370. Ke5 Qa3 371. Kd6 Qa4 372. Kc7 Qa3 373. Kb8 Qa4 374. Kb7 Qa3 375. Kb6 Qa4 376. Kb5 Qa3 377. Kb4 Qa4 378. Kb3 Qa3 379. Kb2 Qa4 380. Kb1 Qa3 381. Kc1 Qa4 382. Kd2 Qa3 383. Ke2 Qa4 384. Kf2 Qa3 385. Kg2 Qa4 386. Kh2 Qa3 387. Kh3 Qa4 388. Kg3 Qa3 389. Kf4 Qa4 390. Ke5 Qa3 391. Kd6 Qa4 392. Kc7 Qa3 393. Kb8 Qa4 394. Kb7 Qa3 395. Kb6 Qa4 396. Kb5 Qa3 397. Kb4 Qa4 398. Kb3 Qa3 399. Kb2 Qa4 400. Kb1 Qa3 401. Kc1 Qa4 402. Kd2 Qa3 403. Ke2 Qa4 404. Kf2 Qa3 405. Kg2 Qa4 406. Kh2 Qa3 407. Kh3 Qa4 408. Kg3 Qa3 409. Kf4 Qa4 410. Ke5 Qa3 411. Kd6 Qa4 412. Kc7 Qa3 413. Kb8 Qa4 414. Kb7 Qa3 415. Kb6 Qa4 416. Kb5 Qa3 417. Kb4 Qa4 418. Kb3 Qa3 419. Kb2 Qa4 420. Kb1 Qa3 421. Kc1 Qa4 422. Kd2 Qa3 423. Ke2 Qa4 424. Kf2 Qa3 425. Kg2 Qa4 426. Kh2 Qa3 427. Kh3 Qa4 428. Kg3 Qa3 429. Kf4 Qa4 430. Ke5 Qa3 431. Kd6 Qa4 432. Kc7 Qa3 433. Kb8 Qa4 434. Kb7 Qa3 435. Kb6 Qa4 436. Kb5 Qa3 437. Kb4 Qa4 438. Kb3 Qa3 439. Kb2 Qa4 440. Kb1 Qa3 441. Kc1 Qa4 442. Kd2 Qa3 443. Ke2 Qa4 444. Kf2 Qa3 445. Kg2 Qa4 446. Kh2 Qa3 447. Kh3 Qa4 448. Kg3 Qa3 449. Kf4 Qa4 450. Ke5 Qa3 451. Kd6 Qa4 452. Kc7 Qa3 453. Kb8 Qa4 454. Kb7 Qa3 455. Kb6 Qa4 456. Kb5 Qa3 457. Kb4 Qa4 458. Kb3 Qa3 459. Kb2 Qa4 460. Kb1 Qa3 461. Kc1 Qa4 462. 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Kh2 Qa3 767. Kh3 Qa4 768. Kg3 Qa3 769. Kf4 Qa4 770. Ke5 Qa3 771. Kd6 Qa4 772. Kc7 Qa3 773. Kb8 Qa4 774. Kb7 Qa3 775. Kb6 Qa4 776. Kb5 Qa3 777. Kb4 Qa4 778. Kb3 Qa3 779. Kb2 Qa4 780. Kb1 Qa3 781. Kc1 Qa4 782. Kd2 Qa3 783. Ke2 Qa4 784. Kf2 Qa3 785. Kg2 Qa4 786. Kh2 Qa3 787. Kh3 Qa4 788. Kg3 Qa3 789. Kf4 Qa4 790. Ke5 Qa3 791. Kd6 Qa4 792. Kc7 Qa3 793. Kb8 Qa4 794. Kb7 Qa3 795. Kb6 Qa4 796. Kb5 Qa3 797. Kb4 Qa4 798. Kb3 Qa3 799. Kb2 Qa4 800. Kb1 Qa3 801. Kc1 Qa4 802. Kd2 Qa3 803. Ke2 Qa4 804. Kf2 Qa3 805. Kg2 Qa4 806. Kh2 Qa3 807. Kh3 Qa4 808. Kg3 Qa3 809. Kf4 Qa4 810. Ke5 Qa3 811. Kd6 Qa4 812. Kc7 Qa3 813. Kb8 Qa4 814. Kb7 Qa3 815. Kb6 Qa4 816. Kb5 Qa3 817. Kb4 Qa4 818. Kb3 Qa3 819. Kb2 Qa4 820. Kb1 Qa3 821. Kc1 Qa4 822. Kd2 Qa3 823. Ke2 Qa4 824. Kf2 Qa3 825. Kg2 Qa4 826. Kh2 Qa3 827. Kh3 Qa4 828. Kg3 Qa3 829. Kf4 Qa4 830. Ke5 Qa3 831. Kd6 Qa4 832. Kc7 Qa3 833. Kb8 Qa4 834. Kb7 Qa3 835. Kb6 Qa4 836. Kb5 Qa3 837. Kb4 Qa4 838. Kb3 Qa3 839. Kb2 Qa4 840. Kb1 Qa3 841. Kc1 Qa4 842. Kd2 Qa3 843. Ke2 Qa4 844. Kf2 Qa3 845. Kg2 Qa4 846. Kh2 Qa3 847. Kh3 Qa4 848. Kg3 Qa3 849. Kf4 Qa4 850. Ke5 Qa3 851. Kd6 Qa4 852. Kc7 Qa3 853. Kb8 Qa4 854. Kb7 Qa3 855. Kb6 Qa4 856. Kb5 Qa3 857. Kb4 Qa4 858. Kb3 Qa3 859. Kb2 Qa4 860. Kb1 Qa3 861. Kc1 Qa4 862. Kd2 Qa3 863. Ke2 Qa4 864. Kf2 Qa3 865. Kg2 Qa4 866. Kh2 Qa3 867. Kh3 Qa4 868. Kg3 Qa3 869. Kf4 Qa4 870. Ke5 Qa3 871. Kd6 Qa4 872. Kc7 Qa3 873. Kb8 Qa4 874. Kb7 Qa3 875. Kb6 Qa4 876. Kb5 Qa3 877. Kb4 Qa4 878. Kb3 Qa3 879. Kb2 Qa4 880. Kb1 Qa3 881. Kc1 Qa4 882. Kd2 Qa3 883. Ke2 Qa4 884. Kf2 Qa3 885. Kg2 Qa4 886. Kh2 Qa3 887. Kh3 Qa4 888. Kg3 Qa3 889. Kf4 Qa4 890. Ke5 Qa3 891. Kd6 Qa4 892. Kc7 Qa3 893. Kb8 Qa4 894. Kb7 Qa3 895. Kb6 Qa4 896. Kb5 Qa3 897. Kb4 Qa4 898. Kb3 Qa3 899. Kb2 Qa4 900. Kb1 Qa3 901. Kc1 Qa4 902. Kd2 Qa3 903. Ke2 Qa4 904. Kf2 Qa3 905. Kg2 Qa4 906. Kh2 Qa3 907. Kh3 Qa4 908. Kg3 Qa3 909. Kf4 Qa4 910. Ke5 Qa3 911. Kd6 Qa4 912. Kc7 Qa3 913. Kb8 Qa4 914. Kb7 Qa3 915. Kb6 Qa4 916. Kb5 Qa3 917. Kb4 Qa4 918. Kb3 Qa3 919. Kb2 Qa4 920. Kb1 Qa3 921. Kc1 Qa4 922. Kd2 Qa3 923. Ke2 Qa4 924. Kf2 Qa3 925. Kg2 Qa4 926. Kh2 Qa3 927. Kh3 Qa4 928. Kg3 Qa3 929. Kf4 Qa4 930. Ke5 Qa3 931. Kd6 Qa4 932. Kc7 Qa3 933. Kb8 Qa4 934. Kb7 Qa3 935. Kb6 Qa4 936. Kb5 Qa3 937. Kb4 Qa4 938. Kb3 Qa3 939. Kb2 Qa4 940. Kb1 Qa3 941. Kc1 Qa4 942. Kd2 Qa3 943. Ke2 Qa4 944. Kf2 Qa3 945. Kg2 Qa4 946. Kh2 Qa3 947. Kh3 Qa4 948. Kg3 Qa3 949. Kf4 Qa4 950. Ke5 Qa3 951. Kd6 Qa4 952. Kc7 Qa3 953. Kb8 Qa4 954. Kb7 Qa3 955. Kb6 Qa4 956. Kb5 Qa3 957. Kb4 Qa4 958. Kb3 Qa3 959. Kb2 Qa4 960. Kb1 Qa3 961. Kc1 Qa4 962. Kd2 Qa3 963. Ke2 Qa4 964. Kf2 Qa3 965. Kg2 Qa4 966. Kh2 Qa3 967. Kh3 Qa4 968. Kg3 Qa3 969. Kf4 Qa4 970. Ke5 Qa3 971. Kd6 Qa4 972. Kc7 Qa3 973. Kb8 Qa4 974. Kb7 Qa3 975. Kb6 Qa4 976. Kb5 Qa3 977. Kb4 Qa4 978. Kb3 Qa3 979. Kb2 Qa4 980. Kb1 Qa3 981. Kc1 Qa4 982. Kd2 Qa3 983. Ke2 Qa4 984. Kf2 Qa3 985. Kg2 Qa4 986. Kh2 Qa3 987. Kh3 Qa4 988. Kg3 Qa3 989. Kf4 Qa4 990. Ke5 Qa3 991. Kd6 Qa4 992. Kc7 Qa3 993. Kb8 Qa4 994. 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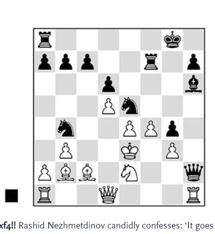
Kg2 Qa4 1066. Kh2 Qa3 1067. Kh3 Qa4 1068. Kg3 Qa3 1069. Kf4 Qa4 1070. Ke5 Qa3 1071. Kd6 Qa4 1072. Kc7 Qa3 1073. Kb8 Qa4 1074. Kb7 Qa3 1075. Kb6 Qa4 1076. Kb5 Qa3 1077. Kb4 Qa4 1078. Kb3 Qa3 1079. Kb2 Qa4 1080. Kb1 Qa3 1081. Kc1 Qa4 1082. Kd2 Qa3 1083. Ke2 Qa4 1084. Kf2 Qa3 1085. Kg2 Qa4 1086. Kh2 Qa3 1087. Kh3 Qa4 1088. Kg3 Qa3 1089. Kf4 Qa4 1090. Ke5 Qa3 1091. Kd6 Qa4 1092. Kc7 Qa3 1093. Kb8 Qa4 1094. Kb7 Qa3 1095. Kb6 Qa4 1096. Kb5 Qa3 1097. Kb4 Qa4 1098. Kb3 Qa3 1099. Kb2 Qa4 1100. Kb1 Qa3 1101. Kc1 Qa4 1102. Kd2 Qa3 1103. Ke2 Qa4 1104. Kf2 Qa3 1105. Kg2 Qa4 1106. Kh2 Qa3 1107. Kh3 Qa4 1108. Kg3 Qa3 1109. Kf4 Qa4 1110. Ke5 Qa3 1111. Kd6 Qa4 1112. Kc7 Qa3 1113. Kb8 Qa4 1114. Kb7 Qa3 1115. Kb6 Qa4 1116. Kb5 Qa3 1117. Kb4 Qa4 1118. Kb3 Qa3 1119. Kb2 Qa4 1120. Kb1 Qa3 1121. Kc1 Qa4 1122. Kd2 Qa3 1123. Ke2 Qa4 1124. Kf2 Qa3 1125.

CHAPTER 11

Intuition and creativity

In the study of master games, it is not unusual to come across comments such as this one, from Nezhmetdinov's *Best Games of Chess*:

FCM 11.1
Polugaevsky-Nezhmetdinov
Sochi 1958



After the stunning EST **1...Rxf4!!** Rashid Nezhmetdinov candidly confesses: 'It goes without saying that it was impossible to calculate all the likely continuations over the board. The combination was intuitive and that is why it was difficult to decide on.' But a terrific decision it turned out to be, both practically and artistically. Black won beautifully: **2.Rxh2** 2.gxf4 Bxf4+ 3.Nxf4 (3.Kd4 Qf2+ 4.Kc3 Qc5#) 3...Nxc2+. **2...Rf3+ 3.Kd4 Bg7** Nezhmetdinov originally intended 3...c5+, but found in time that White escapes with 4.dxc6 bxc6 5.Bd3! Nexd3 (better may be 5...Bg7! 6.Kc3 Nexd3+ 7.Kd2 Bxb2) 6.Rxh6 Nxb2 7.Rxd6 Nxd1 8.Rxd1. **4.a4?** To prevent the quiet 4...b5!. Rashid devotes long analysis to 4.Nc3! Rxg3! (also quite interesting is 4...c5+ 5.dxc6 Ned3+ or the direct 4...Ned3+! 5.e5 Rxe5+ 6.Kc4 (6.Ke4 Nc5#) 6...Nxb2+ 7.Kxb4 Bxc3+ 8.Ka3 Nxd1 9.Rxd1 Rxg3) and concludes that Black is still better. **4...c5+ 5.dxc6 bxc6 6.Bd3 Nexd3+ 7.Kc4 d5+ 8.exd5 cxd5+ 9.Kb5 Rb8+ 10.Ka5 Nc6+ 0-1** 11.Ka6 Rb6#.

All true chess lovers appreciate the great human achievement of executing such a beautiful combination at the highest level. The machinations of cold machines cannot undo these triumphs of human sweat and imagination, under the grueling conditions of sports competition.

But **where does 'master intuition' come from**? What are the factors that go into creating such sublime works of art? A concise answer would have to include the following factors:

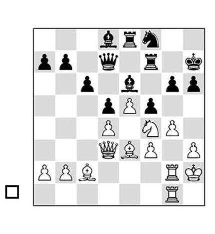
1. A **strong knowledge** of stock combinations and other forcing chess moves.
2. **Hard work**, to calculate enough variations to assess the likelihood of success, and not overlook any obvious refutations.
3. **Creativity**. The urge to create something beautiful, and push beyond one's usual limits in search of hidden possibilities, is a driving force for great conceptions. Computer eyes, helping us overcome human bias, are very helpful here.
4. **Courage**! As Nezhmetdinov mused, intuitive combinations are not easy to play! Chess players are quite prone to the human tendency of wanting to feel in complete control over the board. But intuitive combinations require a carefully considered 'leap into the unknown'!
5. **Master experience and practical wisdom**. Masters have the precious benefit of having faced a wide array of situations many times before. This helps them weigh the many subtle factors that go into deciding whether an intuitive combination is worth the risk, such as: 'Is there a simpler continuation that has better chances to succeed?', 'How have similar positions played out for me in the past?', 'Do I think this opponent is likely to be able to navigate the chaos as well as I am? Is (s-)he uncomfortable defending?', 'What is the likely best and worst case scenario? Is the risk of this continuation worth the potential gain?', 'How does time pressure factor in to the decision?', and 'Does experience tell me that this intuitive line best meets the demands of the position?'.

Every great master will tell you that sometimes a 'little birdie' inside the head tells him or her that an intuitive combination 'must be right'. This is the voice of judgment and experience. But rarely will he act too quickly on that voice; he must first try to ensure that the forcing variations support the intuition.

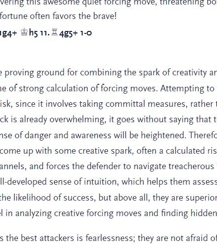
To begin developing your own 'master intuition', you will have to start by strengthening your knowledge of forcing moves, sharpening your computer eyes to look beyond stereotyped solutions, working hard on analysis, and having the courage to try for something great. You may fail many times and fall flat on your face in the short run; but learning to take calculated risks will make you a much more creative, interesting and dangerous player over time.

Early in my chess career, I played a remarkable game against the venerable American master, Dr. Ariel Mengarini. The score sheet vanished long ago, but the outcome left an indelible impression on my mind. I had the opportunity to sacrifice my queen for only a knight, in beautiful fashion, to weave a mating net. Some inner instinct must have gripped me, because although I couldn't find the mate, I sat there looking at the position for an hour, wanting desperately to play the sacrifice. Finally, in my inexperience, I played another move and soon lost, having given away too much time and inspiration. Afterwards, my young master friend Steve Feinberg jumped forward to show what I had missed: a fantastic quiet forcing move soon after sacrificing the queen, which would have led to a quick mate. Such experiences are not soon forgotten, and the lessons I learned about creativity, intuition and courage came in handy when I finally got a second chance:

FCM 11.2
Hertan-Curdo
Amherst 1988



1.Nxg6!!
Like Nezhmetdinov, I admit that I couldn't see all the variations in advance. But unlike in my earlier game with Mengarini, master intuition guided me. After discovering the pivotal EST on move 3, I realized that if the combination worked, it could be the creative achievement of a lifetime. I worked hard to calculate the forcing moves as best I could, and then the 'little birdie' of instinct told me to take the leap...
1...Nxg6 2.gxf5 Rxf5 3.Rxg6!
Key point #1: Curtains for Black is 3...Bxd3 4.Rxh6#; or 3...Bxg6 4.Qxg6+ Kh8 5.Bxh6! with mate in 7. I was certain that Curdo, a rugged defender of the old school, would find the only move:
3...Bg5!
... after which I had planned a queen sacrifice:
4.Bxg5! Bxd3
The queen must be taken, since a mate-threatening EST extricates the rook after 4...hxg5 5.R6xg5!.
5.Bxd3 hxg5
Hopeless are 5...Rf5 6.Bf6 with mate in 7, or 5...Kh8 6.Rxh6+ Kg7 7.Rh7+ Kf8 8.Rh8+ Kg7 9.Bf6#.
6.R6xg5+!
A critical moment; I first planned 6.R1xg5??, but 'one last look' revealed the miracle defense 6...Qxh3+!! 7.Kxh3 Rxf3+ 8.Rg3 Rxd3 with only a much better ending! Luckily, I was in a hyper-alert creative state, determined not to waste the promise of the sacrifice:
6...Kh6
On 6...Kh8, 7.Rh5+ wins.
7.Rg6+ Kh5



position after 7...Kh5

Now if 8.R1g5+ Kh4 with counterthreats, but...
8.f4!!
Imagine my delight on discovering this awesome quiet forcing move, threatening both 8.Be2+ and 8.R1g5+!. This I had not foreseen, but fortune often favors the brave!
8...Re6 9.Be2+ Qh4 10.R1g4+ Kh5 11.R4g5+ 1-0

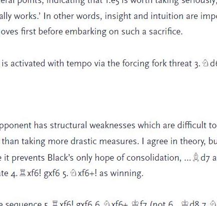
Inspiration and the attack

Attacking play is the ultimate proving ground for combining the spark of creativity and the intuition of experience, with the backbone of strong calculation of forcing moves. Attempting to take the enemy fortress by storm usually carries some risk, since it involves taking committal measures, rather than just sitting solidly on one's assets. Unless the attack is already overwhelming, it goes without saying that the defender will have his own trumps, and that his sense of danger and awareness will be heightened. Therefore, great attackers are players who seem to always come up with some creative spark, often a calculated risk, which transforms the position away from usual channels, and forces the defender to navigate treacherous waters.

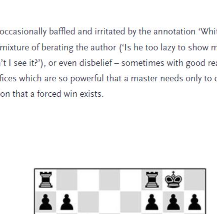
Good attackers have a well-developed sense of intuition, which helps them assess the level of risk involved in an intuitive sacrifice, and the likelihood of success, but above all, they are superior calculators and adventurous souls, who revel in analyzing creative forcing moves and finding hidden surprises.

Another trait which separates the best attackers is fearlessness; they are not afraid of sometimes losing a game by pushing the envelope too far, if it means winning many more games by virtue of their prowess and courage. While it is usually not possible to calculate every variation of a complex attack, the intuition and experience of the attacker helps him hone in on the most critical lines which must be accurately foreseen in order to justify the risk. Attacking wizards have usually prepared several nasty analytical surprises for their unwary prey, before they start the offensive...

FCM 11.3
Nunn-A.Sokolov
Dubai 1986



Black is underdeveloped, and his king position is suspect. The conditions are ripe for an attack, so White's inspiration starts flowing:
1.e5!
Nunn writes: 'Black is forced to take with the pawn, but this immediately improves white's position in 3 ways:... the d file and the diagonal f3-a8 are opened... the Bf6 is hemmed in... and the e4-square is freed for the Nc3. Of course these are only general points, indicating that 1.e5 is worth taking seriously; it is still necessary to calculate that the move actually works.' In other words, insight and intuition are important factors, but one must calculate the forcing moves first before embarking on such a sacrifice.
1...dxe5 2.Ne4!
The first surprise; the knight is activated with tempo via the forcing fork threat 3.Nd6+.
2...Qc7
Not 2...Qd5 3.c4!.
3.Qg3! Ne7 4.Rad1!
Nunn notes that when the opponent has structural weaknesses which are difficult to mend, it is often correct to bring up the reserves, rather than taking more drastic measures. I agree in theory, but in this case the rook move is also correct because it prevents Black's only hope of consolidation, ...Bd7 and ...0-0-0. That said, the computer gives the immediate 4.Rxf6! gxf6 5.Nxf6+! as winning.
4...h4
4...Bd7 runs into the precise sequence 5.Rxf6! gxf6 6.Nxf6+ Kf7 (not 6...Kd8 7.Nxe6+) 7.Nf3! (a fine forcing retreat) 7...Qxf6 8.Bg5+ Qf7 9.Nxe5+ Ke8 10.Rxe7 Qxe7 11.Qg7+.
5.Nxf6+ gxf6 6.Qg7 Rf8
On 6...Rg8 7.Qxf6 Nd5 comes the beautiful EST 8.Nxe6!!, winning.
7.Rxf6!
White's crisply calculated forcing moves give the defender no rest.
7...Rxf6 8.Rxf6 Qd6
Or the impressive brute force line 8...exd4 9.Qh8+ Kd7 10.Rxd4+ Nd5 (10...Kc6 11.Qe8+!) 11.Qg7+ Ke8 (11...Kd6 12.Bf4+)12.Qg8+ Ke7 13.Rxd5! exd5 14.Qg7+ and the black queen is lost to a bishop check!



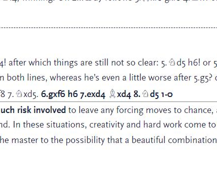
position after 8...Qd6

9.Bg5! exd4 10.Rxd4 Nd5 11.Rxd5!
Winning the queen or mating; **1-0**.
It was not necessary, nor possible to calculate every line in advance. The risk was relatively small (one pawn), and the positional benefits were fairly clear. All Nunn really needed was the **intuition** to trust the sacrifice, the creativity to set Black new problems, and the **effort** to correctly calculate critical variations as the attack unfolded.

Every chess player has been occasionally baffled and irritated by the annotation 'White has a winning attack'. We may respond with some mixture of berating the author ('Is he too lazy to show me the variations?'), getting angry at ourselves ('Why can't I see it?'), or even disbelief – sometimes with good reason!

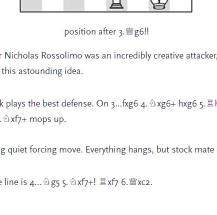
Still, there are some sacrifices which are so powerful that a master needs only to calculate a few key variations, to trust his intuition that a forced win exists.

FCM 11.4
Blackburne-Von Bardeleben
Hastings 1895

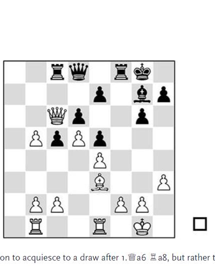


England's first great attacker, the 'Black Death' Henry Blackburne, foresees the power of the advance g3-g4-g5 together with an attack on the h-file, and quickly calculates a few key forcing moves, after which intuition takes over.
1.Rxd5! cxd5
The first point is 1...Nxd5 2.e4!.
2.g4! Qe6
The second key is 2...Qg6 3.Nf4, winning. On 2...Qd7 follows 3.Bxf6 gxf6 4.Rh1 or 4.Nf4 'with a winning attack!'.
3.Nf4 Qd6 4.Rh1 Rfd8
Black's last chance was 4...d4! after which things are still not so clear: 5.Nd5 h6! or 5.exd4 Qxf4 6.dxc5 h6! and White is only slightly better in both lines, whereas he's even a little worse after 5.g5? dxc3 6.gxf6 h6!.
5.g5 d4 5...Ne8 6.Qxh7+ Kf8 7.Nxd5. **6.gxf6 h6 7.exd4 Bxd4 8.Nd5 1-0**
In other cases there is **too much risk involved** to leave any forcing moves to chance, and the attacker must try to calculate everything to the end. In these situations, creativity and hard work come to the forefront, and the role of intuition is only to guide the master to the possibility that a beautiful combination may exist:

FCM 11.5
Rossolimo-Reissmann
San Juan 1967



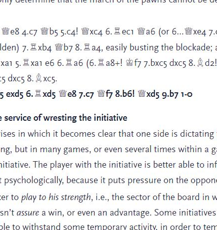
1.Bxd5! cxd5 2.Nf6+ Kh8 3.Qg6!!



position after 3.Qg6!!

The French-American master Nicholas Rossolimo was an incredibly creative attacker, but knowledge of stock mating attacks helped guide this astounding idea.
3...Qc2!
Thankfully for posterity, Black plays the best defense. On 3...fxg6 4.Nxg6+ hxg6 5.Rh3 mates; or 3...gxf6 4.Qxf6+ Kg7 5.Rg3 Kg8 6.Nxf7+ mops up.
4.Rh3!!
The fitting finale is a stunning quiet forcing move. Everything hangs, but stock mate on h7 is unavoidable.
4...Qxg6
4...h6 5.Rxh6+; another nice line is 4...Ng5 5.Nxf7+! Rxf7 6.Qxc2.
5.Nxg6+ fxg6 6.Rxh7#

FCM 11.6
Khalifman-Ermenkov
Elenite 1994



White didn't enter this position to acquiesce to a draw after 1.Qa6 Ra8, but rather to translate his positional plus into a direct attack with a creative solution:
1.b4!!
It is probable that White analyzed a few critical lines in depth and, after refuting Black's main tries, trusted intuitively that the passed pawns must promote. Very telling is the fact that Black has not a shred of counterplay, so White need only determine that the march of the pawns cannot be derailed:
1...Rxc6 2.dxc6 e6
A typical line is 2...cxb4 3.b6 Qe8 4.c7 Qb5 5.c4! Qxc4 6.Rec1 Qa6 (or 6...Qxe4 7.c8Q Rxc8 8.Rxc8+ Kf7 9.Rb2 and the b-pawn is golden) 7.Rxb4 Qb7 8.Ra4, easily busting the blockade; also rather pathetic is 2...Qb6 3.c4! Ra8 4.Ra1 Rxa1 5.Rxa1 e6 6.Ra6 (6.Ra8+! Kf7 7.bxc5 dxc5 8.Bd2!+– is another nice computer line) 6...Qc7 7.bxc5 dxc5 8.Bxc5.
3.Red1 Qb8 4.bxc5 d5 5.exd5 exd5 6.Rxd5 Re8 7.c7 Qf8 8.b6! Qxd5 9.b7 1-0

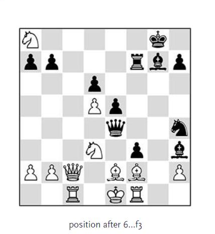
Intuition and creativity in the service of wresting the initiative

In most games a moment arises in which it becomes clear that one side is dictating the play. Sometimes this occurs right out of the opening, but in many games, or even several times within a game, a battle takes place over who can establish the initiative. The player with the initiative is better able to influence the play with forcing moves, and this is important psychologically, because it puts pressure on the opponent; but also strategically, because it enables the attacker to *play to his strength*, i.e., the sector of the board in which he holds an edge.

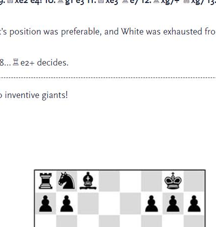
Holding the initiative doesn't *assure* a win, or even an advantage. Some initiatives prove superficial, and a master may be willing and able to withstand some temporary activity, in order to tempt the opponent to overreach, or to show that his trumps (material, structure, pawn breaks, or stronger long-term threats, to name a few) are better in the end.

Still, strong players recognize that all things being equal, holding the initiative is often decisive. Experienced masters have a good intuitive feel for which moments in the game have the potential to be KEY TURNING POINTS, and this awareness allows them to apply maximal creative energy and brute force calculation to the goal of finding the right forcing moves, or the continuation likely to set the opponent the most difficult problems.

FCM 11.7
Larsen-Tal
Eersel 1969



Only White could claim winning chances after 1...Rxa8 2.Nf2!? Bxf1 3.Bc8+!, so Black's bid for the initiative with **1...Nxe4!** was not only inspiration, but strategic necessity!
2.fxe4 Qg5+ 3.Kf2
Now Black could force a draw by repetition with 3...Qh4+, but in typical Tal fashion he rolled the dice with
3...Qg2+?!
... trusting his ability to swim in murky waters. His attacker's instincts paid off as White went wrong with:
4.Ke1 Nh4 5.Be3?
White appears to consolidate and win with 5.Nf2! Nf3+ 6.Kd1 Nd4 (or 6...Nxh2 7.Nxh3 Nxf1 8.Bc8+) 7.Bc3. But how strongly can we condemn Tal's decision to go for broke, when it succeeded against one of the strongest players of his era? Against a computer such play might be suicidal, but in human play, the pressure to find perhaps one saving line in an impenetrable jungle of alternatives, with threats looming at every turn, is tremendous. We cannot know what other factors, such as time pressure or tournament position, may have influenced this bold decision.
5...Qxe4! 6.Bf2 f3!

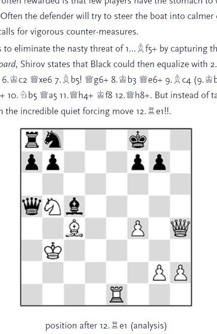


position after 6...f3

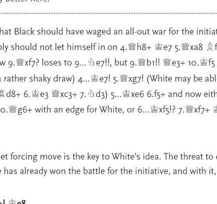
Black is still down a rook and piece for the moment, but his inspired play has certainly enabled him to wrest the initiative! Most attackers would relish Black's position; his position is much easier to play, since he has already committed himself to finding only the strongest attacking move, while White faces sudden death with one false move at every juncture.
7.Bxh4 Qxh4+ 8.Nf2 fxe2 9.Qxe2 e4! 10.Rg1 e3 11.Qxe3 Re7 12.Rxg7+ Kxg7 13.Rc7 Bd7 14.Rxd7 Rxd7 15.Qxa7 Re7+ 16.Kd1?
16.Kf1 was forced, but Black's position was preferable, and White was exhausted from arduous defense, and likely in time trouble.
16...Qc4 0-1 17...Qf1+ and 18...Re2+ decides.

A great struggle between two inventive giants!

FCM 11.8
Shirov-Eingorn
Stockholm 1989



With White's king parading up the open central file in a complicated middlegame, and his kingside underdeveloped, it's hard to say who is attacking. Indeed, White judged that Black's counter-threats would assure a draw after 1.Ng5 Nc6! 2.Qxh7+ Kf8 3.Qh8+ Ke7 4.Nd5+ (4.Qxg7? Bf5+) 4...Kd7 5.Qh3+ Ke8 6.Qh8+. Only an attacking genius like Shirov would brave such a shocking ploy to wrest the initiative as:
1.e6!! fxe6?
One reason that boldness is often rewarded is that few players have the stomach to wade into a sea of treacherous long variations. Often the defender will try to steer the boat into calmer channels, at the precise moment when the position calls for vigorous counter-measures.
The central idea of 1.e6!! was to eliminate the nasty threat of 1...Bf5+ by capturing the bishop with tempo after 1...Rxe6 2.Ng5. In *Fire on Board*, Shirov states that Black could then equalize with 2...Qxa3 3.Qxh7+ Kf8 4.Qh8+ Ke7 5.Nxe6 Qa6+ 6.Kc2 Qxe6 7.Bb5! Qg6+ 8.Kb3 Qe6+ 9.Bc4 (9.Qb2! Nd4 10.Qe8+ Kd6 11.Rd1 looks good) 9...Qb6+ 10.Bb5 Qa5 11.Qh4+ Kf8 12.Qh8+. But instead of taking a draw with 12.Qh8+, I believe that White wins with the incredible quiet forcing move 12.Re1!!.

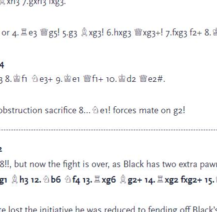


position after 12.Re1 (analysis)

12...Qb4+ (or 12...Kg8 13.Re8+ Bf8 14.Qe7) 13.Kc2 Qxc4+ 14.Nc3! (this stunning forcing defensive move is the point, stopping all checks and returning to the attack) 14...Kg8 (or 14...f6 15.Qh8+ Kg8 (15...Kf7?? 16.Re8#) 16.Re8+) 15.Re8+ Bf8 16.Rxf8+ Kxf8 17.Qd8#. Black's best defense seems to be 14...f5 15.Qh8+ Kf7 16.Qe8+ Kf6 17.g4! fxg4 18.Qe5+ Kg6 19.Qg5+ Kh7 20.Re8 Qa6 21.Qh5+ Qh6 22.Qf5+ Qg6 23.Rh8+, but White is clearly better here.

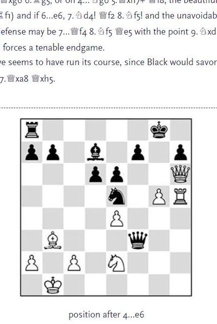
Instead of 2...Qxa3, I think that Black should have waged an all-out war for the initiative with 2...Nc6! 3.Qxh7+ Kf8 4.Nxe6+ (White probably should not let himself in on 4.Qh8+ Ke7 5.Rxa8 Bf5+ 6.Nge4 Rxe4+ 7.Qxe4 Qxc3 8.Qxb7+ Kd6 and now 9.Qxf7? loses to 9...Qe7!!, but 9.Qb1! Qe3+ 10.Kf5 Nd4+ 11.Kg4 f5+ 12.Kh5 Qe8+ 13.Kh4 g5+! ends in a rather shaky draw) 4...Qe7! 5.Qxg7! (White may be able to court disaster with 5.Nxc5 (5.Nd5+ Qxe6!) 5...Rd8+ 6.Ke3 Qxc3+ 7.Nd3) 5...Qxe6 6.f5+ and now either 6...Kd7 7.Qxf7+ Qe7 8.Qe6+ Ke8 9.Qg8+ Bf8 10.Qg6+ with an edge for White, or 6...Qxf5!? 7.Qxf7+ Qe5 8.Qd5+ and White looks winning.
2.Ng5 g6 3.Qe5!
This wonderfully creative quiet forcing move is the key to White's idea. The threat to creep in with Qe5-f6xf7+ is suddenly tremendous. White has already won the battle for the initiative, and with it, the whole game has turned.
3...Be7 4.Nxe6 Qf7 5.Qg7+! Ke8
Shirov gives 5...Qxe6 6.Kc2! Qxa3 7.Bb5! Nc6 8.Bc4+ Kd7 9.Qd1+ Kd6 10.Rxd6+ Kxd6 11.Qe4+ Kc7 12.Bb5, winning.
6.Nc7+ Kd8 7.Qh8+! Kd7
On 7...Kxc7, 8.Nd5+ wins the queen.
8.Nxa8 Qxa3 9.Kc2 1-0.
Shirov's courage and creativity are a great inspiration!
In correspondence play, intuition is largely replaced by cold calculation, but there is ample room for creativity in the service of dictating the play, since the wildest flights of fancy can be explored to their logical conclusions!

FCM 11.9
Vigodchikov-Alekhine
correspondence game, 1910

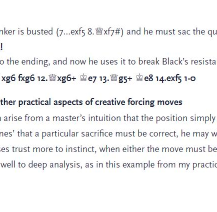


1...d5!! 2.Nxa8
Alekhine recommends 2.Nc8! Qxc8 3.Bc2 with a slight edge for White. But perhaps White was more interested in a full-blooded artistic struggle than in 'correctness'. Can we blame him?
2...Nh4 3.Qc3
Despite the extra material, White's king is in trouble in the interesting line 3.Qh5 g6 4.Qh6 Nf5 5.Qh3 Ng3 6.hxg3 (6.Qxc8 Nxe2+) 6...Bxh3 7.gxh3 fxg3.
3...f3 4.Re5
If 4.Re1 Nxg2 and 5...Qh4, or 4.Re3 Qg5! 5.g3 Bxg3! 6.hxg3 Qxg3+! 7.fxg3 f2+ 8.Kf1 (8.Kh2 f1Q) 8...Bh3+ wins beautifully.
4...Bxe5 5.dxe5 Nxg2 6.Qd4
Or 6.Nb6 Qh4 7.Nxc8 Qh3 8.Kf1 Ne3+ 9.Ke1 Qf1+ 10.Kd2 Qe2#.
6...Qd7 7.e6
On 7.Kh1 Qh3 8.Bd2, the obstruction sacrifice 8...Ne1! forces mate on g2!
7...Qxe6 8.Bd2 Qg6 9.Bc2
If 9.Kh1 Ne1!, or 9.Kf1 Re8!!, but now the fight is over, as Black has two extra pawns and the attack!
9...Qxc2 10.Kh1 Qg6 11.Rg1 Bh3 12.Nb6 Nf4 13.Rxg6 Bg2+ 14.Rxg2 fxg2+ 15.Kg1 Ne2+ 16.Kxg2 Nxd4 0-1
As often happens, once White lost the initiative he was reduced to fending off Black's threats for the rest of the game, and never had time to develop his own play. The loss of the 'off-sides' Ra8 proved a great investment for Black! His creativity served a very fine purpose: transforming the whole nature of the battle, by allowing him to play to his strength on the kingside.
In double-edged positions, it is something of a positional imperative to keep the initiative.

FCM 11.10
Karpov-Gik
Moscow 1968



White's position would quickly crumble if Black had just a few tempi to fuel his queenside play (e.g., ...a7-a5-a4). Such situations require great accuracy and energy:
1.Rxh5! In *My Best Games*, Karpov writes, 'There is no time to lose. 1.Ng3, which I almost played... had to be rejected... (because of) 1...Bg4!, which would exclude the white queen from the game.' (If 2.fxg4 Nxg4 3.Rxf7+ Kh8! traps the queen!)
1...gxh5 2.Rh1 Qe3+ 3.Kb1!
If 3.Bb2? Nd3+! 4.cxd3 (4.Kb1 Qxf3) 4...Qxe2+ 5.Ka1 Qf2! and thanks to the check on c5 Black has good chances to hold.
3...Qxf3
Not 3...Qxe2 4.Qxh5 e6 5.Qxh7+ Kf8 6.Qh8+ Ke7 7.Qf6+ Ke8 8.Rh8# and the clever defense 3...Bg4 4.fxg4 Qxe2 (now if 5.Qxh5? Qxe4! and 5.Rxh5? Qd1+!) strands on 5.g6!.
4.Rxh5 e6
Karpov gives 4...Qxe4 5.g6! Qxg6 6.Rg5; or on 4...Ng6 5.Qxh7+ Kf8, the beautiful forcing retreat 6.Rh1!! threatening 7.Ng3! (idea 8.Rf1) and if 6...e6, 7.Nd4! Qf2 8.Nf5! and the unavoidable stock mate 9.Qh8+!. Instead of 7...Qf2, a better defense may be 7...Qf4 8.Nf5 Qe5 with the point 9.Nxd6 Qxd6! 10.Rf1 Re8 11.Rxg6 and now 11...Qd1+! forces a tenable endgame.
After the text White's initiative seems to have run its course, since Black would savor a favorable ending after 5.Qxh7+ Kf8 6.Qh8+ Ke7 7.Qxa8 Qxh5.



position after 4...e6

5.g6!!
A decisive creative burst at the critical moment!
5...Nxg6
Not 5...hxg6? 6.Qh8# or 5...fxg6 6.Qxh7+ Kf8 7.Qh8+ Ke7 8.Rh7+ Nf7 9.Qxa8. 5...Qf1+ 6.Nc1 makes no difference.
6.Qxh7+ Kf8 7.Rf5!!
The crucial point! Black's bunker is busted (7...exf5 8.Qxf7#) and he must sac the queen to play on.
7...Qxb3+ 8.axb3 exf5 9.Nf4!
White's initiative persists into the ending, and now he uses it to break Black's resistance.
9...Rd8 10.Qh6+ Ke8 11.Nxg6 fxg6 12.Qxg6+ Ke7 13.Qg5+ Ke8 14.exf5 1-0

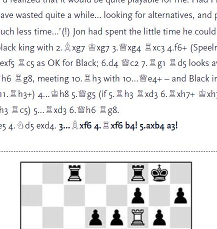
Necessity, psychology, and other practical aspects of creative forcing moves

Creative forcing moves often arise from a master's intuition that the position simply demands them. When a strong player 'feels in his bones' that a particular sacrifice must be correct, he may work hard to justify intuition with analysis, or in some cases trust more to instinct, when either the move must be tried in any case, or the position does not lend itself well to deep analysis, as in this example from my practice:

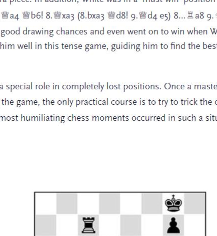
FCM 11.11
Ilyin-Hertan
Biel 1996

White has been horribly outplayed in the opening, and I fully expected him to submit to 1.0-0 (of course the Bb4 is held by the fork trick ...Nc2+) 1...Bxc3 2.bxc3 Nxf3+ 3.Kg2 Nh4+ and ...0-0 with a winning endgame for Black. But desperate situations call for desperate measures, and White essayed a bizarre, yet inspired idea:
1.Kd1!
After recovering from the initial urge to laugh, I had to applaud White's ingenuity. As a practical matter, it is better to defend even a dubious position with obscure counterchances, than to defend a dry, technically lost position. My bishop is now attacked and the white rook is ready to give a check on the e-file. If 1...Bxc3 2.bxc3 Nxf3 3.Ra3! with annoying counterplay.
I could backtrack with 1...Be7 2.Re1 Ne6 3.Qc6+ Kf8, but somehow this didn't seem in the spirit of the position. I started to feel some annoyance; wouldn't I feel embarrassed if White managed to survive? Finally, I came up with a 'crazy' idea of my own which just begged to be played:
1...0-0!
There was not much to analyze; I just looked a few moves ahead to confirm that I could impede White's development. Master intuition told me that the sacrifice must be good; how could it be wrong to take the initiative against that ridiculous king on d1? Once I 'took the plunge', the hard part was over and all the pressure was on White! My only job from then on was to keep attacking and setting him problems.
After **2.Qxb4 Qf6 3.f4 Nc6 4.Qa4 Rab8 5.a3 Rfd8** Black had full compensation and won in the middlegame.

FCM 11.12
Short-Speelman
London 1988



Not only is Black faced with a strong attack and the possible interment of his bishop after g4-g5 and f5-f6; but he is also in time pressure. The 'accidental' inspiration he found was really the only practical chance:
1...Nxg4! 2.f6
In *Jon Speelman's Best Games*, Black gives this candid commentary: 'I... was off-stage when the realization hit me that he could win a piece. At first I was shocked and wondered why he was taking so long to see it, but by the time he made his move I'd realized that it would be quite playable for me. Had I had the misfortune to foresee 2.f6... then I would have wasted quite a while... looking for alternatives, and probably ended up playing 1...Nxg4 anyway; but with much less time...'(!) Jon had spent the little time he could afford to examine White's attempts to checkmate the black king with 2.Qxg7 Qxg7 3.Rxg4 Qxc3 4.f6+ (Speelman gives 4.fxe6 Rc7 (4...Rxd3!), or 4.Qh3 exf5 5.exf5 Rc5 as OK for Black; 6.d4 Qc2 7.Rg1 Rd5 looks awkward, but mate is still averted after 8.f6+ Kh8 9.Qh6 Rg8, meeting 10.Rh3 with 10...Qe4+ – and Black interposes on h5 against the stock try 10.Qxh7+?? Kxh7 11.Rh3+) 4...Kh8 5.Qg5 (if 5.Rh3 Rxd3 6.Rxh7+ Kxh7 7.Qh4+ Kg8 8.Rh8+ Rd1+ 9.Rxd1 Qf3+; or 5...Rh3 Rc5) 5...Rxd3 6.Qh6 Rg8.
2...Nxf6 3.Rxf6 Or 3.Qxf6 e5 4.Nd5 exd4. **3...Bxf6 4.Qxf6 b4! 5.axb4 a3!**

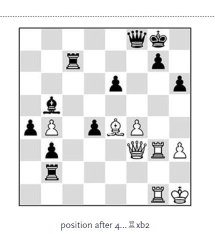


position after 5...a3

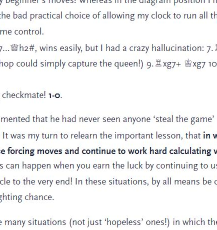
As in the previous game, following Black's creative (and lucky!) intuitive leap, the psychology of the position has completely shifted! Black is still somewhat worse, but his position has now become much easier to play than White's, with two solid pawns for the piece, a much safer king, active pieces, and good prospects of liquidating into a drawn ending. Whereas Black was under the gun in the first diagram, the onus is now on White to make use of his extra piece. In addition, White was in a 'must-win' position in the match.
After **6.Qd1 Qxb4 7.Qf2** (7.Qa4 Qb6! 8.Rxa3 (8.bxa3 Qd8!) 9.Qd4 e5) 8...Ra8 9.Na4 Qd4) **7...axb2 8.Na2 Qd4 9.Rxb2 d5.** Black had good drawing chances and even went on to win when White overextended. Speelman's intuition served him well in this tense game, guiding him to find the best practical chance in a difficult situation.

Creative forcing moves play a special role in completely lost positions. Once a master determines that 'correct' play gives no hope of saving the game, the only practical course is to try to trick the opponent tactically by any possible means. One of my most humiliating chess moments occurred in such a situation.

FCM 11.13
T.Pähtz-Hertan
Vienna 1996



Down two good pawns with no positional trumps or concrete threats, White's situation is pretty bleak. After the capture **1...Nxb4** I half expected him to resign, since 2.Qxb4 Qxf4 3.Qxd4 Qxe4+! 4.Rxe4 Bc6 is curtains. But he kept battling:
2.Qg2! Qf8 3.axb4 Rc4 4.Qf3 Rxb2
I could have chosen the simple 4...Be2 5.Qf2 Bd3 6.Qxd4 Bxe4+ 7.Qxe4 Qf5, e.g. 8.Qa8+ Kh7 9.b5 Qd5+.



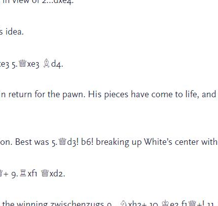
position after 4...Rxb2

5.Rg6!
Objectively losing, yet the move deserves praise for giving White one last slim hope...
5...Re2 6.Qh5
The only realistic hope in such positions is to get the opponent into severe time trouble, when even experienced masters may sometimes play beginner's moves! Whereas in the diagram position I had five minutes left against my opponent's one, I made the bad practical choice of allowing my clock to run all the way down with several moves remaining until the time control.
Here 6...Qxf4!, threatening 7...Qh2#, wins easily, but I had a crazy hallucination: 7.Rxg7+? Rxg7 8.Qe8+?? Qf8?? (I 'forgot' that my bishop could simply capture the queen!) 9.Rxg7+ Kxg7 10.Qg6+. So alas, I uncorked a monstrous blunder:
6...Rxe4?? 7.Rxh6! Forcing checkmate! 1-0.

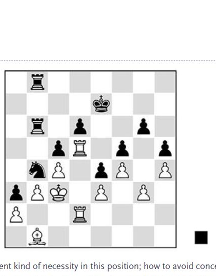
Eyewitness Bill Paschall commented that he had never seen anyone 'steal the game' in such a manner! Chess is a very stern, but fair teacher! It was my turn to relearn the important lesson, that **in winning positions one must always be vigilant for surprise forcing moves and continue to work hard calculating variations**. On the other side, remember that miracles can happen when you earn the luck by continuing to use computer eyes, fight, and set every practical obstacle to the very end! In these situations, by all means be creative! Finding some crazy surprise is your only fighting chance.

As we noted earlier, there are many situations (not just 'hopeless' ones!) in which the logic of the position calls for taking an intuitive leap into unclear complications:

FCM 11.14
Rauzer-Botvinnik
Leningrad 1933



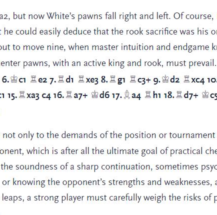
Given Botvinnik's penchant for deep analysis of complex positions, he probably examined many forcing lines before playing **1...d5!**. Still, the move meets the demands of the position so perfectly, that there was undoubtedly an element of faith in this choice – after calculating the key lines several moves deep and liking what he saw, Black trusted that he would find his way in the ensuing complications.
2.exd5
Weaker are 2.fxe5 and 2.bxc4 in view of 2...dxe4.
2...e4!
The key EST justifying Black's idea.
3.bxc4
Or 3.Nxe4 Nxd5! 4.bxc4 Nxe3 5.Qxe3 Bd4.
3...exf3 4.c5! Qa5!
Black has a strong initiative in return for the pawn. His pieces have come to life, and White's center is under pressure.
5.Red1?
This runs into a neat refutation. Best was 5.Qd3! b6! breaking up White's center with strong play.
5...Ng4! 6.Bd4 f2+! 7.Kf1
Or 7.Kh1 Rxd5! 8.Nxd5 f1Q+ 9.Rxf1 Qxd2.
7...Qa6+ 8.Qe2
8.Qd3 Bxd4 9.Qxa6 allows the winning zwischenzugs 9...Nxh2+ 10.Ke2 f1Q+! 11.Rxf1 bxa6.
8...Bxd4 9.Rxd4 Qf6!



position after 9...Qf6

Black has followed the intuitive demands of the position and played with great fighting spirit and creativity. His reward is now a winning direct attack against White's king.
10.Rcd1 Qh4 11.Qd3 Re8 12.Re4 12.h3 Nh2#. **12...f5 13.Re6 Nxh2+ 14.Ke2 Qxf4 0-1**

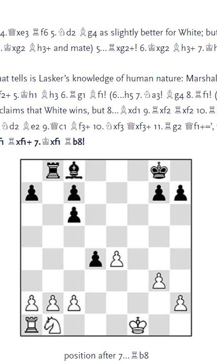
FCM 11.15
Brzozka-Bronstein
Miskolc 1963



Black was faced with a different kind of necessity in this position; how to avoid conceding a draw to a lesser-rated player? After 1...Nxd5+ 2.Rxd5, the position is completely blocked. The task looks impossible, but not for one of the most creative players of all time:
1...Ra6!! 2.Rd1
The only move, since 2.Re2? allows 2...Nxd5+ 3.cxd5 c4! 4.Kxc4 Ra5!, breaking the blockade and winning easily. But what is the point of Black's obscure first move?
2...Nxd5+ 3.Rxd5 Rxb3+!!
This is it! 4.axb3 loses to 4...a2, but now White's pawns fall right and left. Of course, Black could not calculate every line out to the end. But he could easily deduce that the rook sacrifice was his only chance to play for a win, and probably analyzed out to move nine, when master intuition and endgame knowledge could show that the mobile mass of passed center pawns, with an active king and rook, must prevail.
4.Kxb3 Rb6+ 5.Kc2 Rb2+ 6.Kc1 Re2 7.Rd1 Rxe3 8.Rg1 Rc3+ 9.Kd2 Rxc4 10.Bc2 d5 11.Rb1 d4 12.Bd1 Rc3 13.Rb3 e3+ 14.Ke2 Rc1 15.Rxa3 c4 16.Ra7+ Kd6 17.Ba4 Rh1 18.Rd7+ Kc5 19.Rc7+ Kb4 20.a3+ Kc3 21.Bb5 Rh2+ 22.Kf1 d3 0-1

Intuition and creativity apply not only to the demands of the position or tournament situation, but also to the task of confounding the opponent, which is after all the ultimate goal of practical chess. While forcing moves are always vital to assessing the soundness of a sharp continuation, sometimes psychological factors such as time pressure, 'shock value', or knowing the opponent's strengths and weaknesses, also figure into the chess struggle. As with all intuitive leaps, a strong player must carefully weigh the risks of psychological 'gambits', versus the potential benefits.

FCM 11.16
Marshall-Em.Lasker
USA match 1907



1...fxe5!?
In *My Great Predecessors (Part 1)*, Kasparov writes: '1...Ng5 was more prudent, but Lasker makes a psychologically wise choice. It is doubtful whether the world champion calculated all the variations; he more probably sensed that the character of the positions (...) would be quite comfortable for him, and (unpleasant) for Marshall.'
2.fxe4 d4 3.g3?!
Kasparov gives 3.Qd2! dxe3 4.Qxe3 Rf6 5.Nd2 Bg4 as slightly better for White; but not 3.Bd2? Bg4 4.Qc1 Rf2! 5.Bg5 (5.Rf1 Rxg2+ 6.Kxg2 Bh3+ and mate) 5...Rxg2+! 6.Kxg2 Bh3+ 7.Kh1 Qf2.
3...Qf6 4.Bxd4?!
Quoting Kasparov, 'Again what tells is Lasker's knowledge of human nature: Marshall does not want to 'sit' under attack after 4.Bd2 Qf2+ 5.Kh1 Bh3 6.Rg1 Bf1! (6...h5 7.Na3! Bg4 8.Rf1! (meeting 8...Bf3+? with 9.Qxf3!) and now Kasparov claims that White wins, but 8...Bxd1 9.Rxf2 Rxf2 10.Rxd1 Re2 seems somewhat unclear – CH) 7.Be1 Qe3 8.Nd2 Re2 9.Qc1 Bf3+ 10.Nxf3 Qxf3+ 11.Rg2 Qf1+=', with a draw by perpetual.
4...exd4 5.Rf1 Qxf1+! 6.Qxf1 Rxf1+ 7.Kxf1 Rb8!

position after 7...Rb8

Black now makes the most of his lingering initiative.
8.b3 Rb5! 9.c4
9.Nd2! Rc5!.
9...Rh5! 10.Kg1
10.h4 g5!.
10...c5 11.Nd2 Kf7 12.Rf1+?
The decisive mistake according to Kasparov, who gives 12.a3! a5 13.Rb1 Ke7 14.b4 cxb4 15.axb4 axb4 16.Rxb4 Ra5 17.Nb3 and if 17...Ra2? (17...Ra8), 18.Rb8 Bh3 19.Nxd4, drawing.
12...Ke7 13.a3 Rh6 14.h4 Ra6 15.Ra1 Bg4 16.Kf2 Ke6 17.a4 Ke5 0-1
Lasker's intuition served him well, as he knew that Marshall loved to play with the initiative. He took the small calculated risk of playing a difficult sacrifice, and then succeeded in setting Marshall very difficult problems by meeting his less-than-perfect defense with a series of strong forcing moves. It is with good reason that Lasker is considered one of the toughest, and psychologically most astute, players of all time.

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CHAPTER 13

The Hertan Hierarchy: a tool for teaching better calculation skills

This article first appeared in 'The Chess Instructor' – New In Chess 2009.

After several years of working on forcing moves with students, I created a brief analytical check list, to help students remember to cover all the bases in their search for strong moves. I also encouraged them to use this checklist during private study, and to write their answers for future review. This practice helped us diagnose which aspects of the student's analysis needed special attention.
This 'cheat sheet', which I jokingly called the 'Hertan Hierarchy', became a valuable tool to use with students during lessons, while analysing their own or master games.
The Hertan Hierarchy begins the process of bringing master-level calculation techniques within the grasp of average players. The analytical questions it poses reflect the thought process which masters go through automatically, without requiring conscious thought. Of course, such a device does not replace the talent, experience and hard work needed to excel at brute force calculation of variations. But I found that this system did improve students' calculation skills over time, by giving them a better 'road map' to find their way in practical positions.

Below I present the Hertan Hierarchy with some useful practical examples of the concepts presented. Afterwards, there is a 'raw version' to use as a handout for students' use. It goes without saying that most of the usefulness of this checklist comes from the teacher's skill in helping the student absorb the concepts; it is designed as a simple teaching aid, and not meant to replace the deeper study of tactics and strategy necessary for maximal learning. This tool is well-suited for use with new tournament players, but I have found parts of it useful for players up to the 1800-1900 level who need help organizing their calculation processes.

Opponent makes a move
– What is he/she threatening?
– Is there a direct (one move) mate threat or attack on a piece?
– What about a 2-3 move sequence of forcing moves?
– Did the piece moved uncover a threat by a different piece?

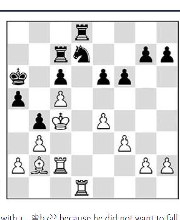
Option A: opponent's move did make a threat
A1. Check again: is the threat real?
If I let him or her carry it out, do I have a forcing move at the end which turns the tables ('the sting at the end of the scorpion's tail')?

Hess-A.Ivanov
USA 2008

Faced with the double threat on b2/d4, I suspect that most club players would choose 1.♗xf5?! gxf5 2.0-0-0, but this line eases Black's defensive task by ridding him of the weak g6-pawn and enabling him to contest the g-file. Hess improved by daring Black to execute his threat with **1.♘a4!**, when 1...♕xd4 loses to the neat forcing line 2.e6+! ♔xe6 3.♗xf5+. White retained a big advantage after **1...♕c7 2.♖g1 e6 3.0-0-0.**

Here is a more dramatic example:

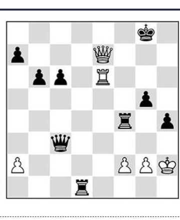
Gligoric-Commons
Lone Pine 1972



Black accepted a big disadvantage with 1...♔b7?? because he did not want to fall for the traps 1...♘b6+?? 2.cxb6 or **1...♘e5+(!) 2.♗xe5 ♖xd1 3.♗xc7**, 'winning a piece'. But he could have turned grief to joy by remembering to analyse the consequences of letting White carry out his 'threat': **3...e5!**, the 'scorpion's sting', leads to mate!

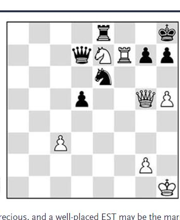
If opponent's threat is real:
A2. Can I make an equal or stronger threat ('EST')?
This is a crucial first question which club players often forget to ask, leading to 'knee-jerk defence' and many lost opportunities. First, did the opponent's move ignore my threat, and if so, would carrying it out lead to my advantage? Second, did his move allow me a new forcing possibility which trumps his threat?
Equal or stronger threats are extremely important to consider, for strategic and tactical reasons. Tactically, they have the power to turn the battle around, and concrete analysis often proves that they are correct. Strategically, they help you pursue your own positional objectives rather than simply responding to the opponent's threats. So while 'EST's' are often dead wrong, they must be considered first, before defending, when faced with a threat: all other things being equal, they are often the strongest options.

Vyzhmanavin-Tukmakov
Novosibirsk 1986



How many club players would worry themselves sick trying to stem White's mating threats with 1...♖f7 ? But it is doubtful that Tukmakov considered this move at all, since strong masters are in the habit of always analysing the most forcing move first:
1...♕h3+!! 2.♔xh3
Or 2.gxh3 ♖xf2#.
2...♖h1#

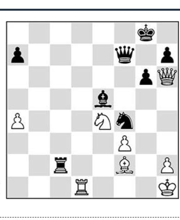
Bronstein-M.Gurevich
Brussels rapid 1993



When you attack, every tempo is precious, and a well-placed EST may be the margin of success. In rapid play especially, it could be a fatal error to let Black live with 1.♕h4 ♕b5 (1...♕d6 is also possible) 2.h6 ♕b1+ 3.♔h2 ♕b8+ 4.♔h3 g5!. But Bronstein has foreseen an equal or stronger threat which decides the battle at once:
1.h6! ♖g8
Alternatives: 1...♘xg5 2.hxg7#; 1...♖xe7 2.♕xg7+! ♘xg7 3.♖f8#.
2.hxg7+ ♘xg7 3.♕xg7+
Or 3.♘g6+.
1-0

If I can't effectively make an equal or stronger threat:
A3. Can I defend actively?
Do I have a defensive move that meets the threat, but also furthers my goals, for instance by developing a new piece, or moving a piece to a better square?

Tiviakov-Vasiukov
Elista 1996



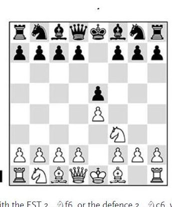
In this critical position, many club players would settle for 1...♖c8?, but instead Black found an active defence against the invasion 2.♖d8+ which turned the course of the battle:
1...♘e6!
Uncovering a strong attack on f3.
2.♘g5
White is relying on this thrust to keep the initiative since 2...♘xg5?? 3.♖d8+ wins, but Black has prepared a nasty reply. 2.♕h3 allows the surprising 2...♕f5! 3.♕xf5 gxf5 4.♘d2 ♗f4, tying White in knots, although in this line, 4.♗g3! is a tougher defence.
Also bad for White is 2.♕e3 ♗d4! with mating ideas after 3.♖xd4 ♘xd4 4.♕xd4 (4.♘g5! offers better defensive chances, although 4...♘f5 5.♘xf7 ♘xe3 6.♘h6+ ♔g7 7.♗xe3 ♖a2 still leaves White suffering in the ending) 4...♕xf3+ 5.♔g1 ♖c1+ or 3.♕d3 ♖xf2! (3...♗xf2, hoping for 4.♕xc2? ♕xf3 mate, is not clear after 4.♖f1!) 4.♘xf2 ♗xf2 and Black should win.
2.♔g2 may have been best, but Black has clearly taken over the initiative.
2...♕b7! 3.♘e4
Not 3.♘xe6 ♕xf3+ 4.♔g1 ♕xf2+, or 3.♔g1 ♗f4! 4.♕h3 ♘xg5 5.♖d8+ ♔f7 6.♖d7+ ♔e8!.
3...♖xf2! 4.♘xf2 ♕xf3+ 5.♔g1 ♗d4 6.♖xd4
Worse is 6.♖d2 ♘f4 7.♕g5 (7.♔f1 ♕g2+ 8.♔e1 ♕g1#) 7...♘h3+. **6...♘xd4** and Black converted the pawn-up ending.

If I can't defend actively:
A4. Can I defend flexibly?
In other words, can I stop the threat without tying down my pieces too much, limiting my choice of future plans, or unnecessarily committing to a particular pawn structure?

Queen's Gambit – Orthodox Defence

In this well-known tabiya, Black has a slight problem: how to develop the ♗c8 without allowing 1...♘b6? 2.♗xf6 ♗xf6 3.♗xh7+ ? He would like to achieve the freeing 1...♘e4, but here this would drop a pawn to 2.♗xe4! dxe4 3.♘xe4. Many have been tempted to commit the kingside pawns with 1...h6 or 1...g6, but both of these moves are slow, and take away the useful g6-square from Black's pieces. To make matters worse, Black may double his folly by falling for the tempting stock trap 1...h6 2.♗f4! (better than 2.♗h4 ♘e4!) 2...♘h5? 3.♘xd5!, winning a pawn in view of 3...cxd5 4.♗c7!.
Fortunately, Black can defend h7 more flexibly with **1...♘f8!** when after **2.♖ab1** he has a variety of viable plans including 2...♘e4, 2...♗e6 intending the manoeuvre ...♘h5, ...g7-g6, ...♘g7 and ...♗f5, or 2...♗g4, aiming to trade off White's good bishop with ...♗g4-h5-g6. The old game Taimanov-Nezhmetdinov, Kiev 1954, went **2...a5!? 3.a3 ♘e4!? 4.♗xe7 ♕xe7 5.b4 axb4 6.axb4 ♘g6 7.b5 ♗g4 8.♘d2?** (8.♘e1!) ♘xd2 9.♕xd2 ♘h4! with a dangerous attack.

As early as move two, we can demonstrate the advantages of structural flexibility:



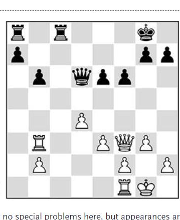
Black can obtain normal chances with the EST 2...♘f6, or the defence 2...♘c6, which is both active and flexible. But Philidor's 2...d6 is a much rarer visitor to master practice. Why commit so soon to the structure d6/e5, rather than reserving the right to develop the ♗f8 more actively to c5 or b4, which often provides the key to equality?

Tyomkin-Kantsler
Israel 1997

In addition to structural (pawn) flexibility, flexible defence may mean reserving maximum options for piece placement in response to the opponent's line of attack.
Every beginner knows that it isn't healthy to leave your king on the same open file as the enemy rook, so the correct move **1...♔h8** isn't hard to find. But since White has no immediate threat on g7, what would be the harm of throwing in 1...♘f5?! first?
The answer is flexibility. Since ...♔h8 must be played anyway, why not play it now, and see White's next move before committing to a specific piece formation? In fact, the ♘e7 found another very useful home and Black managed to consolidate and win after **2.♘e4 ♕d7 3.h5 ♘gf5 4.h6 ♘g6 5.♘g5 b5 6.♘e6 bxc4 7.♕e4 ♖f7 8.♖g5 ♘fe7 9.♘c3 ♖b8 10.♕xc4 ♕b7 11.b3 ♕b4 12.♘e4 ♕a3+ 13.♔b1 ♖b4 14.♕d3 ♖xe4! 15.♖xg6 ♖f2 0-1.**

If I can't defend flexibly:
A5. If all else fails, can I defend the threat at all, without serious negative consequences? (Don't give up material for nothing!)

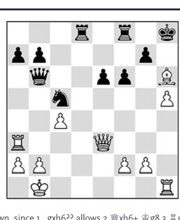
Arkell-Hertan
Hastings 1993/94



At first glance Black seems to have no special problems here, but appearances are deceptive. Masters would rather eat nails than enter a rook ending with rooks forced to defend passively, usually a recipe for disaster.
So I didn't like 1...♕c6 2.♕xc6 ♖xc6 3.♖a1 a5 (3...a6 leaves both rooks tied down) 4.♖b5 ♖ac8 5.♖a3! when 5...♖d8 6.♖b3 ♖dd6 is forced, since the attempt at counterplay 5...♖c2 6.♖xb6 ♖d2 7.♖c3 fails.
I followed my plan of 'active' defence with **1...♖c6?**, completely overlooking the strength of **2.♖a1!**, when due to the threat of 3.♖xb6!, winning a pawn, I had to enter a far worse 'dead rook' ending with 2...♕d5 3.♕xd5 exd5 4.♖b5 ♖d6 5.♖a6 ♔f7. I resigned after 29 more moves of pitiful grovelling.
But surely Black's position can't be that bad yet, and I later discovered how I could have equalized by **just defending the threat**: 1...♖ab8! 2.♖a1 a5 3.♖b5 ♖c2 and Black's problems are over, since now 4.♖a3? is met by 4...♖xb2!.

If I can't stop his threat at all:
A6. If I must give up material, can I achieve significant counterplay?

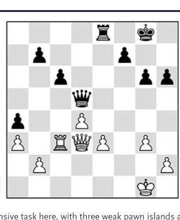
Akopian-Bareev
Enghien-les-Bains 2004



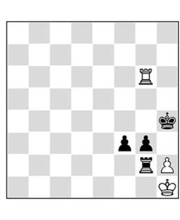
Black must accept the loss of a pawn, since 1...gxh6?? allows 2.♕xh6+ ♔g8 3.♖g3+ ♔f7 4.♖g7+ ♔e8 5.♕g6+ and mate, while 1...e5? allows the resource 2.♕c1 ♘d3 3.♗e3!. But grandmasterly vision has foreseen that the coming counterplay overshadows the pawn deficit:
1...♖d7! 2.♗f4 e5 3.h6 g6 4.♗g3 ♖fd8 5.h7 ♖d2 6.♗xe5
6.♕xe5? loses immediately to 6...♖d1+.
6...♕e6!
With the devilish point 7.♕xc5 ♕f5+!, mating.
7.♗xf6+ ♕xf6 8.♕c3 ♕xc3 9.♖xc3 ♖xf2 10.♖c2 ♖dd2 0-1

If I can't obtain counterplay:
A7. As a last resort, if I must lose material without significant counterplay, how can I resist most stubbornly?
Unfortunately, most club players resort to this 'nuclear option' far too soon, especially against stronger players! Going into a 'defensive crouch' has the least chance of practical success, but if it really is the only option, you must try to do it well!

Hertan-Ibragimov
Biel 1993



White has a long and difficult defensive task here, with three weak pawn islands and the more exposed king. Armed with some endgame knowledge, the decision to pitch a pawn to reach a theoretically defensible rook ending was fairly easy:
1.♕c4! ♕xc4
The black queen can't stay on the optimal d5-g2 diagonal due to the 'perpetual harassment' 1...♕f3 2.♕f1 ♕e4 3.♕d3, so he is persuaded to accept the gift.
2.♖xc4 ♖xe3 3.♖xa4 ♖b3 4.d5!
White is able to liquidate the queenside with this shot. Of course not 4.♖b4? ♖xb4, holding the material but reaching a positionally lost king+pawn ending.
4...cxd5
Not 4...c5? 5.♖a8+ and 6.d6.
5.♖d4 ♖xb2 6.♖xd5 ♔g7 7.♖d6 g5 8.a4 g4 9.a5 f6 10.a6 bxa6 11.♖xa6
White has lived to obtain a tenable ending, but I still had to suffer many more moves before reaching this position:

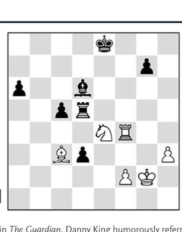


1.hxg3+!
My first intention was to throw away six hours of work with 1.♖xg3?? ♖xg3 2.hxg3+ ♔h3! 3.g4 f2. Thank God I remembered to analyse the forcing variations, even in this 'simple' ending! Now 1...♖xg3 2.♖xg3 ♔xg3 3.♔g1 is of course drawn.
1...♔h3 2.♖g8 ♖a2 3.♔g1 ½-½

Learning how to hold such difficult endings was a key milestone on my road to mastery. Reading *Rook Endings* by Smyslov and Levenfish was a turning point, teaching me that active defence was the key to successful rook play. (But this book is quite advanced, and I choose the beautiful book *Pandolfini's Endgame Course* to get students excited about endings.) My advice to class players would be this: learn to trust activity far more, and distrust the prospects of curling up into a defensive ball! Also the obvious lesson: like it or not, studying endings will make you a better player.

Option B: opponent's move did not make a threat
B1. What are my most forcing options? Do I have a 1-3 move combination leading to mate or win of material?
The most important analytical tool is the practice of **always analysing the most forcing moves first**. Forcing moves are not inherently better; in fact, the most forcing option in a given position usually loses. The reason that forcing moves must be examined first is that **when they do work, they are strongest and most efficient**.
A very common chess sin is wasting inordinate amounts of time on dead ends. But in the next diagram, once the correct forcing move is found, we see at once that there is no need to analyse anything else...

J.Polgar-I.Sokolov
Hoogeveen 2003



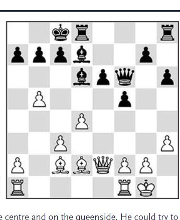
In a review of *Forcing Chess Moves* in *The Guardian*, Danny King humorously referred to my approach as 'analysing every forcing move, no matter how daft...' While I would phrase it a little differently, I use the metaphor 'computer eyes' to help students find winning forcing moves like **1.♖f5!** which seem too 'daft' for most club players to consider, especially 2-3 moves earlier in analysis.
Computers are not hindered by human bias which makes such moves look 'impossible'; they analyse the most forcing moves first, then draw conclusions. A good knowledge of stock master combinations makes the task of finding the fork trick 1.♖f5! much easier, and is a vital part of a good chess education.

If I don't have any effective forcing options:
Now we are in the territory of strategy and positional play. Of course, strategic considerations are too broad to be contained in such a crude tool, so I settled for a 'shortlist' of a few useful positional reminders. I chose to emphasize the concept of playing to one's strength, since most of my students were far too easily distracted from pursuing (or even understanding) their own positional trumps. Of course, those with a more aggressive character might have the opposite problem!
Rather than giving point-by-point illustrations of the themes in this more general section, I present the remaining 'hierarchy' with a few favorite examples. The ideas are simple and I leave it to you to tailor these positional guidelines to the specific needs of your students.

The basic question of chess strategy is the following:
B2. How do I improve my position??

It's a very tough question which is basically a lifelong learning process, but here's a very good question to start club players thinking in the right direction:
Where's my strength?
Meaning, in which area of the board are my pieces and pawns able to act most effectively?
There are three options: the kingside, the queenside, or the centre. To answer this question, consider the following:
•Where do my pawns control more space? In which direction is my pawn structure 'pointing'?
•Where are most of my pieces posted – or pointing?
•Where do I have open files for my rooks? If I don't have any, where can I create them by forcing pawn trades?
•Does my opponent have any attackable weaknesses (structure, king position, under-development, etc.?)
Once you decide where your strength is, the next important strategic decision becomes:
How can I play to my strength?
Yes, there is a time and a place for responding to your opponent's strength first, when objective judgment shows that this is necessary. But most club players are much too easily swayed from the crucial strategic imperative to make playing to one's strength the 'default option'. Playing to your strength is rather like the strategic equivalent of always analysing the most forcing moves first. All things being equal, it is better to advance your own agenda than to respond to your opponent's.
Here are a few questions to ask yourself when considering options for playing to your strength:
•can I move a piece to a better (more mobile or aggressive) square?
•can I open a new line of attack on the side where I'm better?
•can I activate a piece that's not doing much, or transfer another piece into the attack zone?
•can I trade or chase off a key defender?
•can I exploit or provoke a structural weakness on the side where I'm better?

Blackburne-Cohn
Berlin 1897



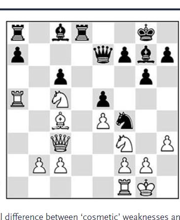
White has a space advantage in the centre and on the queenside. He could try to exploit Black's backward e6-pawn, but this nut would be tough to crack.
The fearsome Englishman makes a great strategic decision: a pawn sacrifice which shifts all the play to the queenside, where White is more active and, more importantly, where the black king lives:
1.c4! ♕xd4?
1...c5! was necessary, with a tough battle ahead.
2.♗e3 ♕h4
2...♕e5 3.f4.
3.dxc5 ♗e5 4.c6!
In a few short moves, the attack is crashing through. This shot opens decisive lines on the side where White is better.

4...♗xa1 5.cxd7+ ♖xd7 6.♖xa1 g5 7.♗xa7 g4 8.♕xe6 ♕e7 9.♕xe7 ♖xe7 10.♗xf5+
Black resigned.

Nezhmetdinov-Kamyshov
Gorky 1950

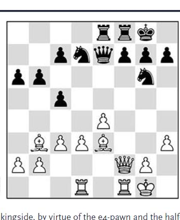
In critical positions, the ability to play to one's strength determines the whole character of the game. White has an advantage in the centre, with an aggressive knight, major pieces on open lines, and the pawn on c4 threatening to break down the barriers to Black's precarious king. But if White retreats with, say, 1.♘f3, then after 1...0-0-0 all these factors come to naught; the king has flown, and in fact Black has a central advantage with his solid pawn mass! So the coming sacrifice was not some accidental tactical resource, it was the whole point of White's strategic plan!
1.♘xf7! ♔xf7 2.♕h5+ ♔e7
Of course it is not enough to say that the piece sacrifice is positionally justified: White had to calculate the forcing moves to assure at least adequate compensation. Now the king runs into White's central onslaught, but also losing is 2...♔g8 3.♕g4+ ♗g7 4.♕xe6+ ♔f8 5.♕d6+ ♔g8 6.♖e7.
3.cxd5 e5 4.f4! ♕xd5 5.fxe5 f5 6.e6 ♔f6 7.h4! ♗c5+ 8.♔h1 ♕xe6 9.♕h6+
Black resigned.

Maliangkay-Mohrlok
cr 1999

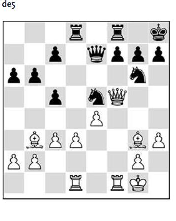


Class players need to learn the vital difference between 'cosmetic' weaknesses and real ones. A cosmetic weakness is a pawn structure or square that looks ugly, while a real weakness is something which can be realistically attacked! A weakness on an open file is a very serious matter, being subject to easy pressure by the enemy major pieces.
In this position, Black can't defend his weak a- and c-pawns in the long run, so to focus on doing so would throw away his chances. Instead he must play to his strength on the kingside, and hope to generate enough activity there to compensate for his structural holes:
1...g5! 2.♖fa1 h5 3.♘h2
White is persuaded to divert some pieces away from his attacking zone, to forestall Black's play. It is helpful that Black's activity comes on the side where White's king lives.
3...g4 4.hxg4 hxg4 5.♗f1 ♖d4
Black has developed his own chances and later missed a forced draw before eventually succumbing.

Alekhine-Teichmann
Berlin 1921



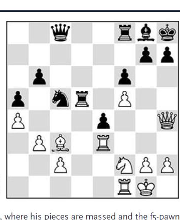
White's obvious strength is on the kingside, by virtue of the e4-pawn and the half-open f-file. But Black has no weaknesses there other than f7, which is well-defended. Black, on the other hand, is very passively placed and has difficulty claiming 'strength' in any sector.
Alekhine makes a key strategic decision to open a new 'front' in the centre. For this purpose, the ♗e3 is in the way, and White begins with an important maneuver to improve the position of this piece:
1.♕f5 ♔h8 2.♗f2! ♖d8 3.♗g3 ♘de5



4.d4!
Remember our discussion about 'real vs. cosmetic' weaknesses? Black's doubled c-pawns were not really weak, since they were not on an open file or subject to a realistic plan of attack. So White cheerfully exchanges one to further his central assault, and paradoxically, the 'undoubled' c7-pawn soon becomes a real weakness, backward on an open file!
4...cxd4 5.cxd4 ♘c6 6.d5!
White cedes the e5-square in return for controlling the rest of the board!
6...♘ce5 7.h4 ♕c5+ 8.♔h2 f6 9.♖c1 ♕d6 10.♖c6 ♕e7
10...♕d7 11.♕xd7 ♖xd7 12.h5 ♘g4+ 13.♔h3 ♘6e5 14.♖fc1!.

11.♖e6 ♕d7 12.h5 ♘e7 13.♕h3 ♘f7 14.♗f4 h6 15.♕c3 ♘d6 16.♗xh6! ♘xe4
16...gxh6 17.♖fxf6.
17.♖xe4 ♘xd5 18.♕c1 1-0
On 18...gxh6, 19.♗xd5 decides.

Nunn-King
Germany Bundesliga 1986



White's strength is on the kingside, where his pieces are massed and the f5-pawn constricts Black. Yet Black's defences seem quite solid, and he is actively placed in the centre. In fact, his last move 1...♖d6-d5? missed a chance to completely equalize with 1...♕xf5! 2.♘xe4 ♕e6!. Instead, he fell for a trap which improves the position of a key white piece so dramatically, that the game is nearly decided: **1.g4! ♕c7**
1...♘d3 2.♘xe4.
2.♘h3! Nunn's hidden idea. Suddenly the ghastly threat of smothered mate by ♘h3-f4-g6 wins material.
2...♘d3
2...♗f7 3.♘f4 ♖d6 4.♘g6+ ♗xg6 5.fxg6 h6 6.g5.
3.cxd3 ♕xc3 4.♘f4 g5 5.♘xd5 ♗xd5 6.♕e1 ♕d4 7.dxe4 ♗xe4 8.♕c3 ♕d5 9.♕c4 1-0

On the next pages you can find a printable, 'raw' version of the hierarchy for use with students.

The Hertan Hierarchy

Opponent makes a move
– What is he/she threatening?
– Is there a direct (one move) mate threat or attack on a piece?
– What about a 2-3 move sequence of forcing moves?
– Did the piece moved uncover a threat by a different piece?

Option A: opponent's move did make a threat
A1. Check again: is the threat real?
If I let him or her carry it out, do I have a forcing move at the end which turns the tables ('the sting at the end of the scorpion's tail')?

If opponent's threat is real:
A2. Can I make an equal or stronger threat?
This is a crucial first question which club players often forget to ask, leading to 'knee-jerk defence' and many lost opportunities. First, did the opponent's move ignore my threat, and if so, would carrying it out lead to my advantage? Second, did his move allow me a new forcing possibility which trumps his threat?

If I can't effectively make an Equal or Stronger Threat:
A3. Can I defend actively?
Do I have a defensive move that meets the threat, but also furthers my goals, for instance by developing a new piece, or moving a piece to a better square?
If no:
A4. Can I defend flexibly?
In other words, can I stop the threat without tying down my pieces too much, limiting my choice of future plans, or unnecessarily committing to a certain pawn structure?
If no:
A5. If all else fails, can I defend the threat at all, without serious negative consequences? (Don't give up material for nothing!)
If no:
A6. If I must give up material, can I achieve significant counterplay? If no:
A7. If I must lose material without counterplay, how can I resist most stubbornly?

Option B: opponent's move did not make a threat
B1. What are my most forcing options?
The most important analytical tool is the practice of **always analysing the most forcing moves first**. Do I have a 1-3 move combination leading to mate or win of material?

If I don't have any effective forcing options:
Now we are in the territory of strategy and positional play. The basic question of chess strategy is this:
B2. How do I improve my position??
A very tough question which is basically a lifelong learning process, but here's a good question to start club players thinking in the right direction:
Where's my strength?
Meaning, in which area of the board are my pieces and pawns able to act most effectively? There are three options: the kingside, queenside, or centre. To answer this question, consider the following:
Where do my pawns control more space? In which direction is my pawn structure 'pointing'?
Where are most of my pieces posted – or pointing?
Where do I have open files for my rooks? If I don't have any, where can I create them by forcing pawn trades?
Does my opponent have any attackable weaknesses (structure, king position, underdevelopment, etc.)?
Once you decide where your strength is, the next important strategic decision becomes:

How can I play to my strength?
Yes, there is a time and place for responding to your opponent's strength first, when objective judgment shows that this is necessary. But most club players are much too easily swayed from the crucial strategic imperative to make playing to one's strength the 'default option'. Playing to your strength is rather like the strategic equivalent of always analysing the most forcing moves first. **All other things being equal, it is better to advance your own agenda than to respond to your opponent's.**
Here are a few questions to ask yourself when considering options for playing to your strength:
Can I move a piece to a better (more mobile or aggressive) square?
Can I open a new line of attack on the side where I'm better?
Can I activate a piece that's not doing much, or transfer another piece into the attack zone?
Can I trade or chase off a key defender?
Can I provoke a structural weakness on the side where I'm better?

< Previous Chapter   Next Chapter >

Afterthought

Thirty five years ago, I noticed that all of my students, from beginners up to 2100 rated players, had a critical flaw in their calculation process. Most of them had already mastered the information taught in standard tactics books about pins, forks, skewers and other tactical devices, yet they continued to miss critical forcing moves in nearly every game!

Over a series of lessons, I tried to program into their brains a new approach to analyzing positions, beginning with the question: 'OK, what are the most forcing options in this position?' Pretty quickly, I began to see encouraging results; a 1400 player would suddenly find a crisp 2-3 move forcing sequence and defeat a much stronger player.

I decided then on the concept of writing a different kind of tactics book, which focused on the mental process involved in correct analysis. A few others had written important books on this subject, such as Kotov's classic *Think Like a Grandmaster*; but that book was in many respects too advanced for my students. I wanted my book to break down the calculations to a level accessible to everyone (with a little hard work), and to focus sharp attention on the task of analyzing forcing moves. I had a lot of fun collecting beautiful master combinations over the years, and amassed a fairly large library for my research.

Over time, I began to think about the different types of forcing moves which were hardest to find, and why some were harder than others. I noticed how often my students would describe a certain move with a negative label ('It's too passive', 'It ruins my pawn structure') before they had even analyzed it! I enjoyed correcting their prejudices: 'It may ruin your pawn structure, but it also wins by force!'. I realized that a computer never refuses to calculate a forcing move 'because it ruins my pawn structure!'; it calculates first, then draws conclusions. As I thought more about this idea, I hatched the concept of 'computer eyes' as a tool for overcoming human bias.

As I prepared to let this 'baby' enter the world, I developed a habit that is difficult to break: the habit of collecting beautiful forcing moves from master games! Sometime during this process, I realized that I was writing not only for students and lovers of the beauty of chess; I was also completing my own education!

I had read many books during my own development as a player, but it turns out that there was a wealth of stock forcing moves that I had never fully absorbed. The legendary Soviet School of Chess, which completely dominated the chess world for decades, considered stock master combinations as part of the 'ABC's' of chess. Students would be shown hundreds, thousands of forcing moves from master games, and critical endings, before they ever picked up an opening book. These lessons would be gathered into tactics manuals, but most of them were rather dry; just hundreds of diagrams, and perhaps only the first 'key' move given as the answer. Such Soviet School books were ideal for working with a trainer, who could give the student a few exercises as 'homework' and help him fill in all the details during the next lesson. Since every promising student was given a trainer, there was no need for tactics books that spelled out every analytical detail more clearly, or gave more wordy or interesting explanations: the teacher would take care of all that.

So, in the first two chapters of this book, I offered the reader a chance to begin your 'Soviet School' training. We have covered a wide variety of crucial stock forcing moves, and I have tried to take the place of your 'trainer' by explaining each position in depth and helping you work out all the variations.

In the subsequent chapters, we took an in-depth look at human bias, and helped you understand the types of forcing moves which humans tend to miss, and how to remedy this problem in your own games with the use of computer eyes. In the chapter 'Intuition and creativity', we took a step beyond concrete analysis of forcing moves, and looked at some of the practical, psychological, and analytical tools which help masters create enduring works of chess artistry. Finally, the Hertan Hierarchy provides a practical tool, which can help you catch many of the elusive winning moves which may have slipped through your net in the past.

In the end, I think I wrote the book which I needed to read at the beginning of my career; a thorough coverage of the concept of forcing moves, which grounds the reader in stock master combinations and gives you the tools to start finding more forcing chess moves in your own games. I hope that I have enhanced your appreciation for the incredible beauty and variety of forcing moves, and started you on a lifelong 'education' of your own, taking a special interest in looking for, and thoroughly understanding, as many master combinations as you can find.

You can do it just for pleasure, but I have no doubt that it will also make you a much stronger player.

Charles Hertan
June 2019

Glossary of terms

The symbol ^ signifies an item which can be found elsewhere in this glossary.

Antipositional move
Move which destroys its own pawn structure or traps its own pieces and therefore often looks 'ugly'.

Attack
When a ^piece is threatened by ^capture or a king is threatened by ^checkmate.

Back rank
The first ^rank (on White's side) or the eighth rank (on Black's side) on the board.

Battery
When a piece on a line or ^file, ^rank or ^diagonal is standing before a piece of the same color that commands that file, rank or diagonal. As soon as the former is removed, a threat is created by the latter.

Block/blockade
When a ^piece occupies the ^square before an enemy piece or enemy pawn, preventing the latter from moving in the desired direction.

Bolthole
When a pawn is moved forward to create an escape possibility for its own king (see also ^Luft).

Blitz game
Quick game in which each player gets five minutes (or less) for all his moves.

Board sight
The ability to mentally envision where the pieces are, and what they can do, at each step of a calculation.

Bread-and-butter tactic
A short combination that forces material gain.

Brute force (calculation)
Accurate calculation of a series of ^forcing moves, like a computer.

Capture
When a ^piece is removed by an enemy piece, which takes the place of the captured piece.

Castling
A move by king and rook that serves to bring the former into safety and to activate the latter. The king is moved sideways two ^squares from its original square. At the same time, a rook moves from its original square to the adjacent square on the other side of the king.
Castling can take place either to the ^queenside or to the ^kingside. It is the only way in chess of moving two ^pieces in one turn. A player may only castle if both the king and rook in question have not moved before, his king is not in ^check, and his king does not pass a square on which it would be in check.

Check
When a king is under direct ^attack by an opposing ^piece. A check can be countered either by moving the king, or by ^capturing the piece that gives the check, or by placing a piece between the king and the piece that gives check.

Checkmate
When a king is under direct ^attack by an opposing ^piece and there is no way to deal with the threat.

Clearance

When a ^square, ^rank, ^file or ^diagonal is vacated so that another ^piece can occupy it.

Combination
A clever and more or less forced sequence of moves which usually results in an advantage for the player who starts the sequence.

Computer eyes
Chess vision combining two skills: ^brute force calculation and objectivity.

Corridor Mate
When a king is in check and cannot escape from its file; ^a ^back rank mate turned sideways'.

Cover
When a ^piece or a ^square is ^protected from ^attacks; as soon as an enemy piece ^captures the covered piece or occupies the covered square, it is (re-)captured by the covering piece.
Also: ^Protect.

Decoy
When a ^piece is lured (e.g. by a sacrifice) towards a ^square on which it can be attacked or, in the case of a king, ^checked and/or ^mated.

Deflection/Diversion
When a ^piece is lured away from an important ^square, ^file, ^rank or ^diagonal.

Diagonal
A line of ^squares running from top left to bottom right or the other way round (e.g. 'the a1-h8 diagonal', 'the light-squared diagonal').

Discovered attack/check
When a ^piece is removed in such a way that a piece of the same colour standing behind it, ^attacks an enemy piece or, in case of discovered check, gives check to the enemy king. See also ^Battery.

Diversion sacrifice
Sacrifice that draws off a key defender by force, for example on the ^back rank.

Double attack
When one ^piece is ^attacked by two enemy pieces at the same time, or when one piece attacks two enemy pieces at the same time (for the latter, see also ^Fork).

Double check
When a king is ^attacked by two enemy ^pieces at the same time (by means of a ^discovered check). A double check can only be countered by a king move.

Doubled/tripled pawns
Two/three pawns of one color on the same file.

Endgame/Ending
The final phase of the game when few ^pieces are left on the board.

En passant
When a pawn which has just moved forward two ^squares from its original square, is ^captured by an enemy pawn standing immediately beside it. This capturing pawn then occupies the square behind the captured pawn.

En prise
When a ^piece is under ^attack and threatened with ^capture.

Equal or Stronger Threat (EST)
Counter-threat that at least outbalances the threat a player is facing himself.

Exchange
1) When both sides ^capture ^pieces that are of equal value. Synonyms are 'trading' or 'swapping' pieces.
2) The sacrifice in value of a rook above a ^minor piece (bishop or knight). The player who possesses the rook is 'ex exchange up', he has 'won the exchange'.

Exposed king
King unprotected by its own ^pieces and, especially, its own pawns.

Fianchetto
Development of a bishop to the second ^square of the knight ^file (to b2 or g2 for White, to b7 or g7 for Black).

File
A line of ^squares from the top to the bottom of the board (e.g. 'the e-file').

Forcing move
Move that limits the opponent's options by making a concrete threat, such as mate or gain of material.

Forcing retreat
Retreating move that limits the opponent's options by creating a threat.

Fork
^Attacking two or more enemy ^pieces simultaneously with the same piece.

Fortress
Defensive formation designed to prevent the opponent from breaking through.

Human bias
Deficiencies of a human player by, for instance, 'blind spots' in thinking.

Hybrid combination
A combination of mate threats with threats of material gain.

In-between check/move
^Check or move interrupting a logical sequence of moves (see ^Zwischenschach, ^Zwischenzug).

Isolated pawn
A pawn which does not have any fellow pawns on adjacent ^files and therefore cannot be protected by a fellow pawn.

Key move
Important/decisive move.

Kingside
The board half on the white player's right (i.e. the e-, f-, g- and h-^files).

Liquidation
Entering the next phase of the game by the ^exchange of a number of ^pieces.

Luft
When a pawn is moved forward to create an escape possibility for its own king (see also ^Bolthole).

Major piece
A queen or a rook.

Mate
See ^Checkmate.

Mating net
A situation where a king is ^attacked by enemy ^pieces and eventually cannot escape the ^mate threat.

Middlegame
The phase of the game that follows after the ^opening and precedes the ^endgame.

Minor piece
A bishop or a knight.

Obstruction
When a ^piece is placed on a ^rank, ^file or ^diagonal in such a way that it interrupts the range of an enemy piece.

Open file/rank/diagonal
A ^rank, ^file or ^diagonal whose ^squares are not occupied by ^pieces or pawns.

Opening
The initial phase of the game.

Opposition
A situation where two kings are facing each other with one ^square in between. The king that is forced to move 'loses' the opposition and has to make way for the opponent. When the distance between the two kings is larger, but one of the two cannot avoid 'losing' the opposition, the other is said to have the 'distant opposition'.

Overburdening/Overcharge
When a ^piece has to protect more than one fellow piece or ^square at the same time and is not able to maintain this situation satisfactorily.

Passed pawn
A pawn that has no enemy pawns on the same or an adjacent ^file. Its ^promotion can only be prevented by enemy ^pieces.

Penetration
The forceful entering of the enemy position.

Perpetual (check)
An unstoppable series of checks that neither player can avoid without risking a loss. This means that the game ends in a draw.

Piece
In general, all chessmen apart from the pawns. In this book, mostly queen, rook, bishop and knight are meant, since many tactical motifs (sacrifices, for instance) cannot be carried out by a king.

Pin
^Attack on a ^piece that cannot move away without exposing a more valuable piece behind it. Pins take place on a ^rank, ^file or ^diagonal.

Promotion
When a pawn reaches the ^back rank, it is turned into a more valuable ^piece (queen, rook, bishop or knight).

Protect
See ^Cover.

Queenside
The board half on the white player's left (i.e. the a-, b-, c- and d-^files).

Quiet connector
Tricky, decisive ^quiet move in the midst of an 'active' ^forcing sequence.

Quiet move
Move which does not capture material or give ^check.

Rochaschach
A ^check 'out of spite', given by a player who is already lost, which does not alter the outcome.

Rank
A line of ^squares running from side to side (e.g. 'the third rank').

Sacrifice
When material is deliberately given up for other gains.

Selection
Finding the key options and choosing.

Self-blocking (sacrifice)
Forcing an enemy piece (e.g. by a ^sacrifice) to an escape square for its own king.

Skewer
When a ^piece ^attacks two enemy pieces that are standing on the same ^rank, ^file or ^diagonal.

Smothered Mate
When a king is mated in the corner, hemmed in by its own ^pieces and pawns.

Square
One of the 64 sections on the chess board that can be occupied by a pawn, ^piece or king.

Spite check
See ^Rochaschach.

Stalemate
When a player who is not in ^check has no legal move and it is his turn. This means that the game ends in a draw.

Stock
Standard, basic.

Swindle
Trick in a (seemingly) hopeless position, generally not correct after the best reply.

Tempo
The duration of one move made by one side. A tempo can be won or deliberately lost by several methods.

Underpromotion
The promotion of a pawn to a ^piece of lesser value than the queen. This is quite rare.

Wing
Either the ^kingside or the ^queenside.

Zugzwang
When a player is to move and he cannot do anything without making an important concession.

Zwischenschach
^Intermediate check, disrupting a logical sequence of moves.

Zwischenzug
^Intermediate move with a point that disrupts a logical sequence of moves.

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Bibliography

My primary drive as a chess author has always been uncovering original source material, i.e., fresh examples to illustrate instructional themes. In keeping with this focus I have come to rely more and more on good databases, which give us unprecedented access to chess wisdom in the computer era. I find it increasingly true that the best master tactics today occur in the highest level tournaments. Competition at the top is fiercer than ever, and the road to victory is often paved with extraordinarily deep calculation. Following the greats online is an especially rewarding way to continually sharpen your 'computer eyes'.

While there are many great online sources to choose from, I usually utilize Chessgames.com, or New in Chess' Nicbase, to keep up on the latest tournaments, research tactical themes, or explore the games of interesting players. Checking more than one source sometimes reveals lesser known games, even by famous players. If you prefer a print source to keep abreast of the best master tactics in elite tournaments, I'm far from alone in declaring *New In Chess* Magazine second to none.

Here's a partial list of books which were important sources of FCM material, along with some which most strongly influenced my chess development:

Garry Kasparov, *My Great Predecessors, Vols. 1-5*, Everyman 2003-04. My vote for the best chess books ever written.

David Bronstein, *200 Open Games*, Batsford (English translation) 1973. A lesser-known gem by one of the most creative chess minds.

Richard Réti, *Masters of the Chessboard*, Dover Edition 1976.

Bernard Cafferty and Mark Taimanov, *Soviet Championships*, Cadogan 1988.

Ger van Perlo, *Van Perlo's Endgame Tactics*, 2nd Edition, New In Chess 2014.

Werner Golz and Paul Keres, *Chess Combination as a Fine Art*, Crowood 1989.

Walter Korn, *The Brilliant Touch in Chess – 240 Fascinating Positions Commented On*, Dover 1966. Stands out among older tactics books for its excellent research.

Amatzia Avni, *Creative Chess*, Everyman Chess 1997.

Georges Renaud and Victor Kahn, *The Art of the Checkmate*, Dover 1962. An essential primer for stock forcing moves and a fun read.

Hans Kmoch, *Pawn Power in Chess*, Dover Edition 1990. Absorbing all the ins and outs of pawn play is a vastly underrated strength-builder.

Bruce Pandolfini, *Pandolfini's Endgame Course*, Fireside 2008. The one 'desert island' endings book that all club players must read to have some grounding in theory.

Grigory Levenfish and Vasily Smyslov, *Rook Endings*, Batsford (English translation) 1971.

Andrew Soltis and Edgar McCormick, *US Championships 1845-1996*, McFarland (2nd Edition) 1997.

Laszlo Polgar, *Chess: 5334 Problems, Combinations and Games*, Black Dog & Leventhal edition 2013. The amazing compilation of curriculum materials gathered by the author to instruct his famous daughters. Hundreds of 'win in two' positions are great 'computer eyes' training tools.

I'm a big fan of master game compilations. Here are some favourites pertaining to fine tactics:

Shibut, Macon, *Morphy and the Evolution of Chess Theory*, Caissa 1993.

Robert G.Wade and Kevin O'Connell, *The Complete Games of Bobby Fischer*, Holt and Co. 1972.

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