

I U R I A K O B I A

**WORLD ANTHOLOGY
OF CHESS STUDIES**

VOLUME I

4232 STUDIES WITH STALEMATE

The third edition

TBILISI, GEORGIA

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Dedicated to my beloved daughters
MAYA and LALY

AUTHOR'S PREFACE

It may be unnecessary to state that stalemate is one of the most beautiful moments in a chess game. Only mate can equal it in beauty. But the most exquisite of all is a stalemate-mate study. The stalemate theme as compared to that of mate is more elastic and has a lot of potentialities.

Here we have made an attempt to collect a largest number of draw studies on the stalemate theme and then, on the basis of their systematization, to show peculiar ways of developing stalemate ideas and schemes. It must be noted that these studies do not always follow the stalemate theme, they can be composed on some utterly different basis but we thought it right to include them in the collection. Also, it is clear that in the book you will see a lot of incorrect work, but they are shown as were "born".

The given material not only enables the readers to become aware of all the achievements in stalemate studies but also gives them an opportunity to know predecessors of each idea, to realize it, to determine the ways of its further development, etc. We must be sure that this book will be of great practical help both to beginners and experienced study composers. It will also prevent them from "inventing a bicycle" as it often happens with an incompetent person.

The anthology can also be used as a reference book for it contains corresponding tables. This will facilitate process of finding this or that study.

Table 1. Here are given the "black forces" groups that are directly involved in the composition of stalemate positions. The groups are conventionally marked as G1,G2,G3, etc. The numbers of the corresponding stalemate positions that are shown in diagrams in the first part of the book named "Stalemate positions" are also given in the table. The number of the positions is about 2000.

Each stalemate position is marked by the corresponding number - S1,S2,S3 and the numbers of the studies are shown as well.

The succession of stalemate positions (as well as that of the studies) is given according to the "weight" of black pieces and to their spatial arrangement: stalemate in the corner (corner stalemate); stalemate on one side (side stalemate); stalemate in the center (central stalemate) The "unnecessary" pieces that do not take part in composing a stalemate are removed from boards. In some cases the stalemate position is transferred wholly, without breaking its structure. It makes more easy to understand the diagrams.

Table 2. This Table is comparatively small. It contains some data on "mirror studies" (i.e. when there are no pieces on the squares around the king in stalemate positions). It is clear that not all the stalemates here are model.

Table 3. It presents "model stalemates" with synthetic performance. The inclusion of other studies would have made the Table too large.

Table 4. This table is rather special. Here are given the studies where the ideas of piece pinning are used.

Table 5. Here are the stalemates with the blocking of pieces. It can be assumed that the counting off begins with the blocking of two pieces.

Table 6. In this table there are the studies with one of the most complex ideas - "the immurement of pieces"

Tables 7,8. present studies with block stalemates as well as those with reciprocal stalemates.

Table 9. Here are the studies that show stalemates together with the idea of positional draw.

4232 studies with solutions constitute the main part of the anthology. 3306 studies are "simple", i.e. they contain one stalemate. The rest contain 2 or more stalemates, i.e. they are stalemate syntheses. The number of the corresponding "stalemate picture" is given at the end of the study solutions which makes it possible to establish a connection between the solutions and stalemate pictures. It must be noted that one may come across the studies with mistakes in them; they have been left on purpose.

The text of solutions include a short informational analysis of the corresponding groups though these considerations do not claim to be absolutely true because there cannot be an absolutely true evaluation of any art piece.

We'll be glad if the present work to some extent favour the art of the study development.

I would like to take this opportunity to express my sincere gratitude to the world leading composers who have helped me with this book.

Iuri Akobia

Tbilisi, Georgia
1994 (2013)

P.S.

1. In this version, all three volumes made the maximum correction of the authors' names and diagrams. The important thing is that this edition is completely replaced with new fonts - Chess Merida.

2. The number 4332 does not match the studies in the book. Unfortunately, some of the diagrams were excluded because of the repetition.

SOME INFORMATION ON AN ARTISTIC CHESS STUDY

The interest towards a chess study has increased lately because a study is not only an amusing play containing some interesting chess ideas but it is also one of the means of developing combinational and analytical way of thinking.

The author does not give a detailed review of the origin and development of stalemate studies in this short paper. We shall only deal with those characteristic features of a study that determine the general ways and tendencies in its development. It must be noted beforehand that the ideas given here are not considered to be some kinds of recipes but they give a reader good stuff for thinking. Moreover, the author has not yet succeeded in carrying out all those demands that he considers to be necessary.

In short, the best work on chess study is still to come.

It's needless to say that a study satisfies the demands of legality and conditions - "win", "draw". But this is not the main thing about it. The principal demand here is its artistic merit. To G. Levenfish's mind "...had Polyphemus ever defeated Odysseus that would have been interesting for the members of an athletic club but not for the Poet. But it is inventiveness and truth that have won" - in short, an idea has defeated rough matter. The conclusion is as follows: a chess composition must follow examples of classical art. A chess study, as a sample of art, must be aimed at presenting highly artistic examples of multicoloured nuances in a chess battle. If we talk about artistic studies we must mention that there also exist non-artistic ones, for example, analytical studies. Such studies are often preferred (for quite natural reasons) by practical chess players (but not by all of them). We, the problemists, are not surprised at this fact. The question is how the majority of chess study amateurs accept it and whether it is popular or not. There can be one answer only - an artistic chess-study attracts everybody. When grand masters play one rarely sees a whirl of sacrifices and at first sight beautiful chess combinations. But this does not mean that there are no deep and complex combinations behind the scenes. We must admit that there are two poles of aesthetic influence - "motifs" of interesting sacrifices and combinations that are difficult to perceive. No doubt, artistic chess studies can be divided into 2 groups according to their inner structure and the ways of expressing the ideas. This division can be compared to the division of music into classical and popular.

What are the laws that bring to life the magical, paradoxical phenomena in a chess study? Why does it happen so that weak white pieces win over strong black pieces? The mystery lies in the fact that the weak side mobilizes all its resources, manages to coordinate and defend its forces, and this makes the strong from this weak. We often encounter such examples in life, when forces are not only put together but they even seem to multiply. This is the mystery of magic.

One must not think of the victory over the weak side if one does not stick to the absolute "regime of economy". It is proved by a lot of classical examples that there is no such a chess idea that cannot be expressed by sticking to this "regime".

What is the inner structure of an artistic chess study? In the first place, we know that this is material, play, idea. A play is the most changeable component. It can be sorted out this way: an introduction or introductory part (it does not bear any ideological content), an ideological play, when in the process of struggle conflict

As a rule, the function of an introductory part is merely technical. Here one can observe the transfer of the move to black pieces, the withdrawal of the white king from a check position. The necessary dynamism of the pieces (those that act in the finale) is often achieved during the introductory period. In such cases the camouflage of the ending occurs which makes it more difficult to achieve the solution. To our mind the introductory game plays an important part in a chess study. The cases when an introductory game consists of thematic pieces only are considered to be ideal. In such cases it runs all through the game and makes it more monolithic. Unfortunately, we often come across the studies where the game is only mechanically connected with a very interesting finale. In such cases they say that the finale "has no past". True, such a game cannot be considered to be "a worthy past". A first-rate game which is the main part of a chess battle must contain tense struggle with a lot of positional changes. No ending can be justified by such a game where White does everything it wants. This is not a chess battle, it is forced in one way only. What can be said about the finale of a chess study? This is the most important aesthetic moment in a study especially if we deal with a mate or a stalemate study. Here we are concerned with a stalemate. Many chess-players think that the stalemate theme has already been exhausted. This is not true, the elasticity of this theme is boundless. The question is whether it is possible or not to achieve a new kind of stalemate by means of an organically coordinate, harmonious game. Otherwise everything will be in vain. We cannot but agree with A. Gurvich - "any finale, any interaction of pieces only is a result preceded by struggle, it is not a ready-made position".

An artistic chess study cannot be of high quality if there is no climax or point in one of its parts. Point is a necessary component in an artistic chess study. It is not only a strong move but it is a culmination point of the idea, it demonstrates the beauty of a study. It can be present at any stage of the game. This depends on the author's intention, on the potentialities of the position. It can be repeated several times. A chess study without a point is always colourless and that is why a good chess-player must always accentuate a point to give combinational character to the game.

What can be said about the stalemate in general? All of the problems discussed above refer to the stalemate as well. As has been mentioned before the stalemate theme is very rich. The stalemate may be simple and complex. Its main ideas are as follows: the immurement of a piece, the pinning of a piece, its blockade, etc. The so-called model stalemates, "black stalemates", "echo stalemates", "mirror stalemates", "perpetual stalemates" etc. are very prestigious. A reader will come across these moments in this book.

Here are some thoughts on the future ways of the study development. True, the chess players have always searched for the trends that could raise the art of a chess study to a higher level. But one must always fear ready-made recipes and that is why well-known problemists are very careful in expressing their opinion on the subject. There exist a lot of examples of innovative ideas that have played a positive part in the development of a chess study despite certain difficulties.

In his time V. Bron suggested methods of complicating a chess study. The first method consists in bringing two studies to one in the form of "the successive

synthesis", and the second one - in the form of the "parallel synthesis". In the first case a certain interesting idea seems to come to an end at a certain moment but the other, utterly different idea arises. In the second case a study is divided into two essential variants and hence two independent finales are achieved.

A. Gurvich is strictly against such methods. He thinks that "such an idea has no future from the artistic point of view because it contradicts the main aesthetic demands; a work of art must be one and indivisible, its parts must serve one main, central idea. This is where the fascinating influence of the art lies. Constant repetitions only weaken this influence". "... such bringing together different topics in any of the two methods merely contradicts itself. Different ideas cannot be synthesized". A. Gurvich thinks that to compose such studies an author must possess very high technique and be an expert of chess, however, this does not guarantee a high artistic level of a study. What can be said about it? To our mind we can agree with the well-known problemist in many respects. But we should not overlook the fact that a lot of masterpieces have been created on the basis of these ideas (V. Brons himself has not composed any first-chess studies on this basis). One must mention those studies where similar ideas are expressed with equal force and so they greatly influence the problemist emotionally. Echo variants also deserve special interest.

We must admit that the emphasis laid on one and the same idea for several times does not lessen its aesthetic influence but makes it even more effective. Repetition as a method of emphasizing the artistic effect is accepted in every sphere of art. One should bear in mind, however, that though the quality of an art piece sometimes depends on the repetition of different thematic ideas, moderation is still necessary. M. Botvinnik says: "one stalemate is good, two stalemates are even better but three stalemates already arouse suspicion". This aphorism expresses the idea of aesthetic moderation. There are a lot of examples when the realization of an echo variant involves the lessening of aesthetic effect and, on the contrary, by means of the third variant it increases again. The sense of moderation depends on the erudition of an author.

We don't give any examples here as we do not want to impose our opinion on the reader. Let the reader himself get acquainted with "the lowest and highest peaks" of a chess study.

We'd like to add a few words about the principles of classification that are used here. This is the most difficult moment of all. The classification according to the given material would have caused a lot of misunderstanding. Now, what can one understand on the basis of the initial material that comes first? It may so happen that in a few moves this material will disappear and what next? That is why we have adopted the classification based on the thematic material (endings). While describing the studies and their solutions we shall try to characterize peculiar features of different groups of pieces though this will only be our subjective opinion. So the whole ocean of stalemate studies awaits you; the studies that have been created by practically all the composers of the world.

The tables and catalogues that precede the main material will let you choose the works you need. "Stalemate pictures" as if remind us of "Mendeleyev's periodic system". The shrewd reader will find a lot of "empty" squares here that are to be "filled". So, this catalogue is a kind of guide that will show you "what has been done" and "what is still to be done".

REFERENCE MATERIAL (TABLES)

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Stal./Stud.

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G3 0154-0180		(S36-45)	G19 2213-2261	 	(S725-745)
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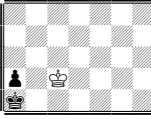
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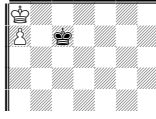
STALEMATE POSITIONS

(PICTURES)

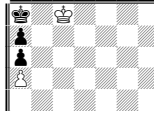
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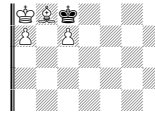
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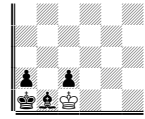
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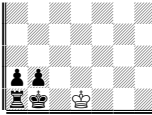
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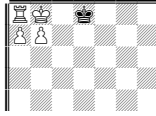
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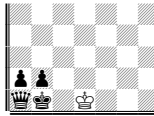
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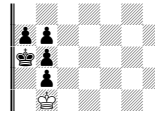
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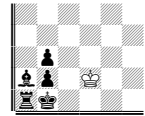
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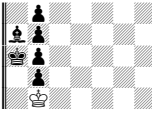
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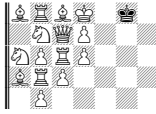
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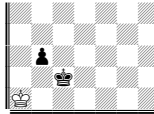
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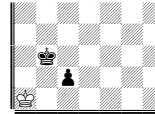
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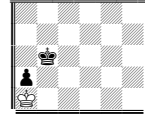
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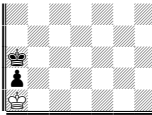
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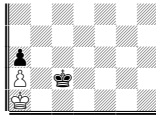
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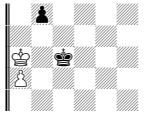
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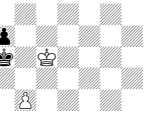
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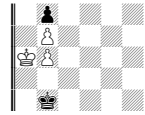
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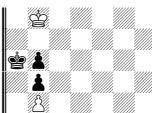
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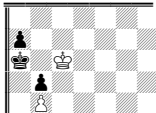
S20
126-
129
3342
4046,
48,50, 52



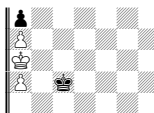
S21
130,
3348,
3350,3378



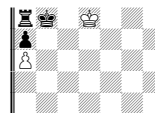
S22
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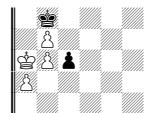
S23
3366,



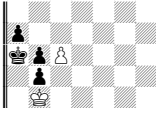
S24
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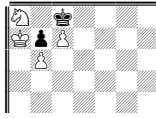
S25
133



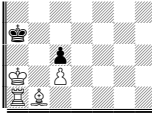
S26
134-135



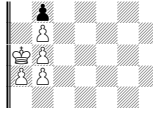
S27
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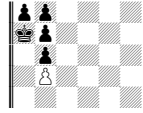
S28
137
3375



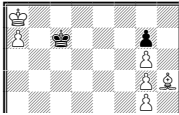
S29
138-143
3338-42,66



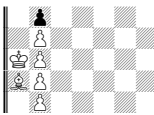
S30
4191



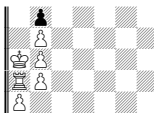
S31
144-145



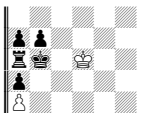
S32
146-147
3340



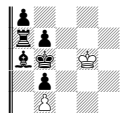
S33
148-50
3341



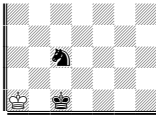
S34
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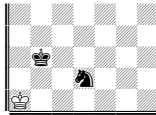
S35
152-153



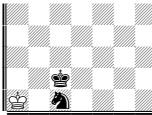
S36
154-161
3379



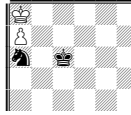
S37
162-169
3348,
3377,78,80



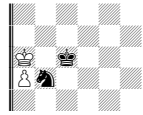
S38
170
4062,
4061



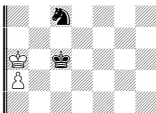
S39
171



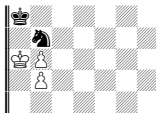
S40
172-76



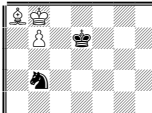
S41
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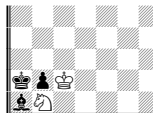
S42
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S43
179,
4060



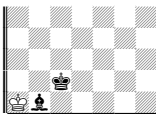
S44
180



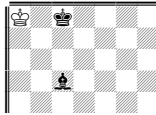
S45
3381



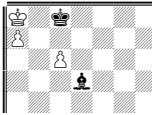
S46
181-186
3382,94,
3426...



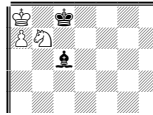
S47
187-
224...



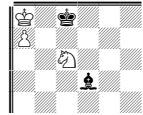
S48
3398



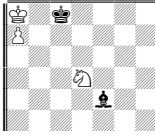
S49
3398,
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S50
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S51
3399



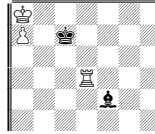
S56
265-272
3396,97
3419,20,4186

S52
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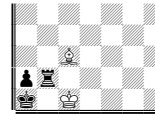
S57
273-275
4203

S53
3307



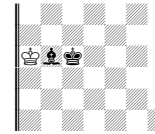
S58
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S54
3435
3436

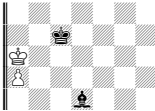


S59
3316

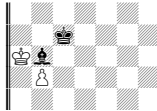
S55
227-265
3387-91
3401-04
16-18,24,25
30,32,3403



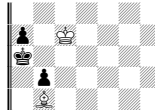
S60
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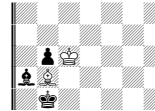
S61
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S62
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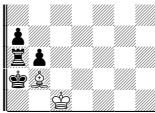
S63
4189



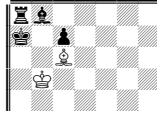
S64
280



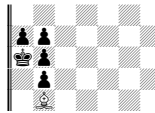
S65
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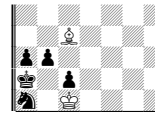
S66
282-
294,
3351,41,
61,3400
3443,60



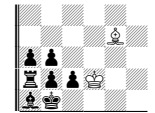
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295-
321
4078
3856,57
3472,73



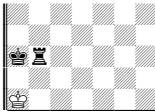
S68
322-
331
3464
3447
68...



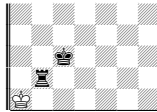
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332
333
3396
3468



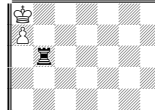
S70
334-
337
4044,
4081
4188



S71
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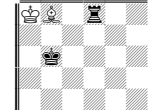
S72
339



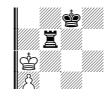
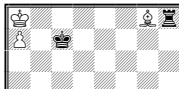
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3451
4044
4084



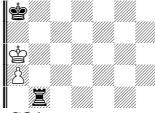
S74
3451,52
3462
4189



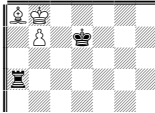
S75
340-
353,
3444,49
56,57,
58,59
3513...



S76
354-
366
3448
50,4079, 4080



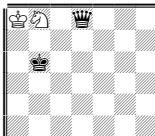
S81
3470



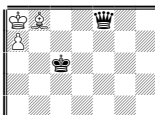
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3475



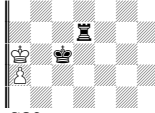
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469,
3507,
3377,4094



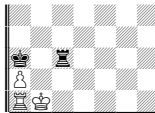
S96
485-



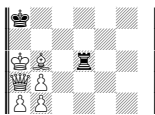
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367-
370
3443
3450



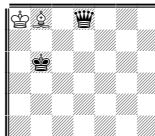
S82
381



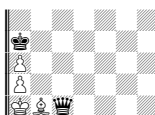
S87
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S92
470-
474
3355
3405-10,3508



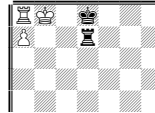
S97
486-



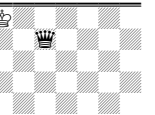
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371-
378
3559
3448,72



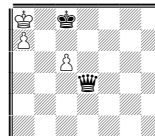
S83
382



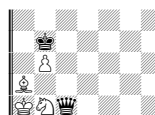
S88
385-
443,
3352,
3455-3525...



S93
475-
480
3970,
73



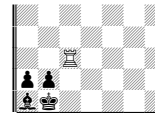
S98
487-
488



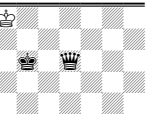
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3453
3454



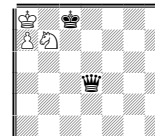
S84
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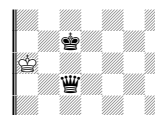
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444-
458,
3478,
87,88,3506...



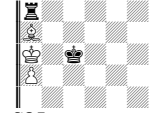
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3310



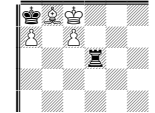
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538
3353
3489
3490-95
3514, 3523



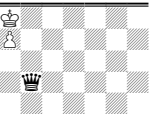
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380



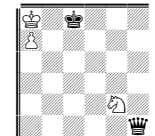
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3474



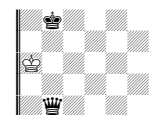
S90
459-
460



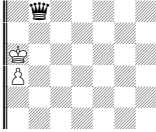
S95
481-
484



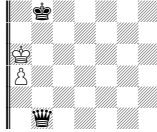
S100
539-55
550,
3386
3415
3448
3440, 3526



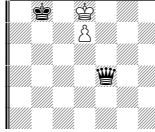
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564,
3456,57-59
3504-06
3532



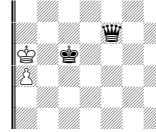
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565-
568
3510
4084



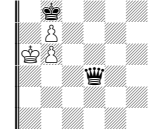
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571,
3438,
68



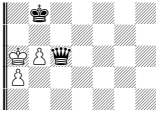
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572,
3432,
4045



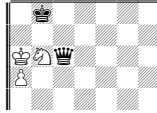
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573,
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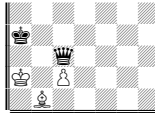
S106
574-
575



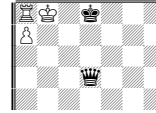
S107
576-
577



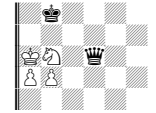
S108
578-
579



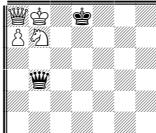
S109
580
4060



S110
581



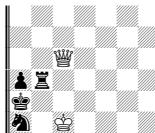
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582-
583



S112
584



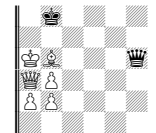
S113
3537



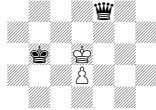
S114
3524



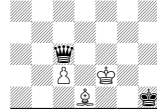
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585



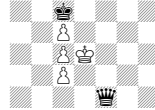
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586-
591
3509
4045



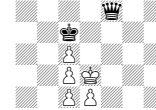
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592-
594



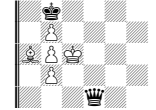
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595-
596



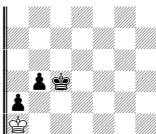
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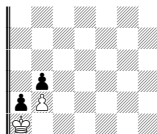
S120
3525



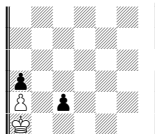
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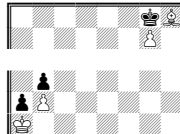
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3541,42



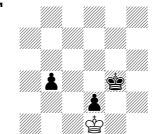
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606-
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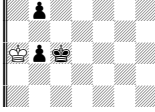
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608



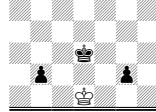
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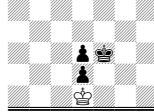
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3360,
3444,45



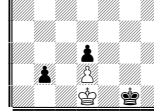
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634



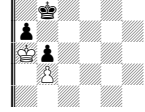
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3313
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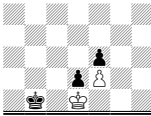
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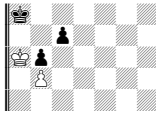
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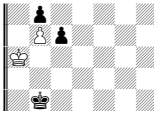
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23,57
3546



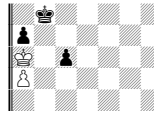
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645-46



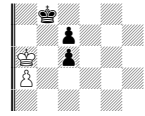
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647-48
3561



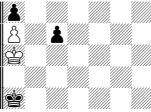
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649-
654
3547



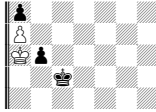
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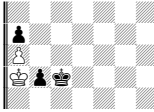
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658,
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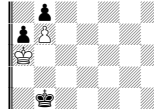
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659-70



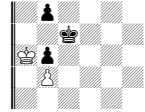
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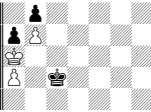
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671-72
4104



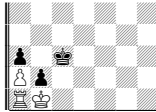
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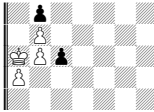
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673



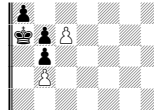
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674



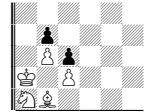
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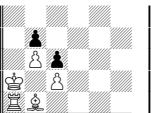
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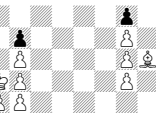
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676



S147
677-
678



S148
679



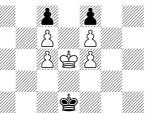
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683
3548-50



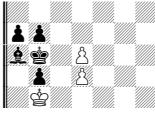
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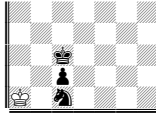
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684



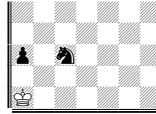
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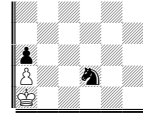
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685



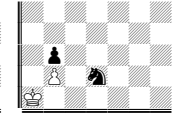
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686-89
3571



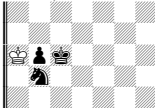
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690-91



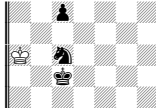
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63



S157
692,
3349,4061



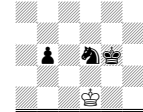
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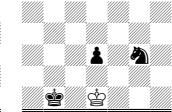
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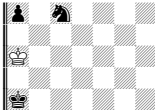
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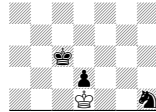
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693-
694



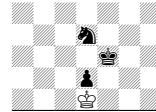
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695



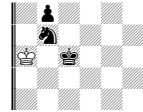
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696-97



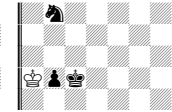
S164
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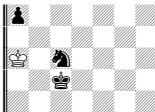
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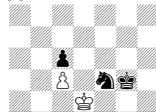
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699-700



S167
701



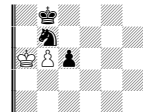
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702-3
3572



S169
704



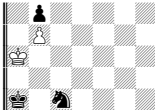
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705



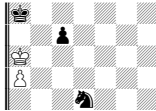
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706



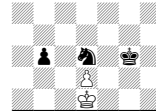
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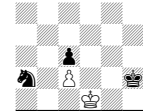
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4106



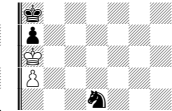
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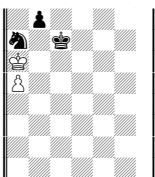
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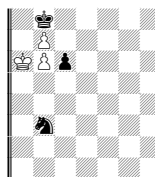
S176
711-16



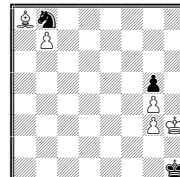
S177
717



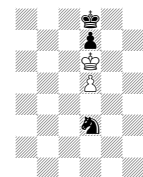
S178
3564



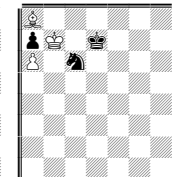
S179
718



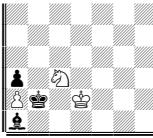
S180
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3564,69



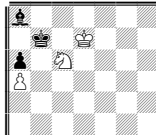
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721



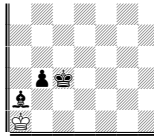
S182
3565-67



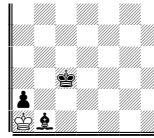
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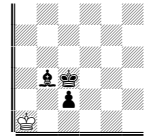
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3413



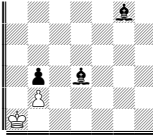
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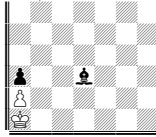
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725,
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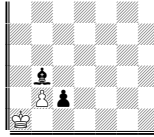
S187
726-30



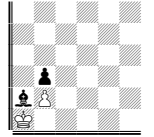
S188
2631
739,3580



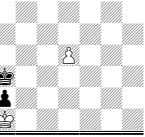
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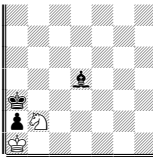
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741



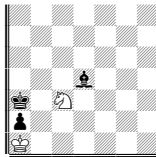
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3583
3581



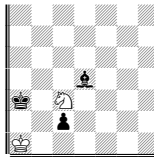
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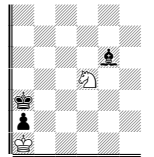
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3583,84
4218



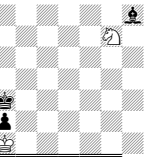
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86,93
4103,4218



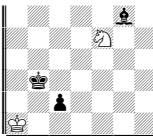
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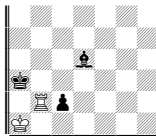
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746-47
3584



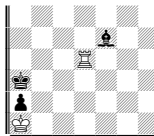
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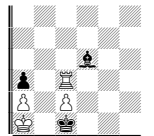
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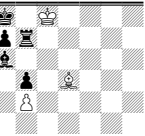
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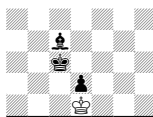
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748



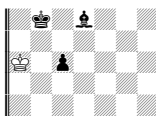
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749



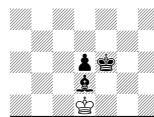
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3325,
3582,
3601,03
4108



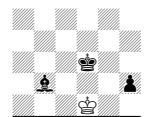
S203
757-76
3414
3565-67
73,87,
89,96,3607
4110



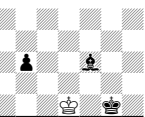
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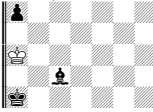
S205
777-85



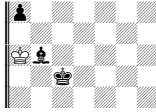
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76,
4102



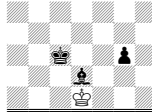
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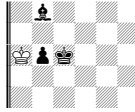
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789-90



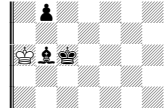
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3574



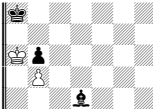
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791-
803



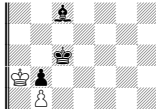
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804



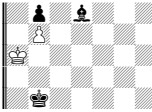
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805-07



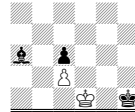
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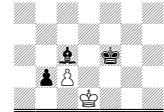
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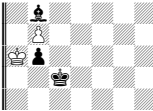
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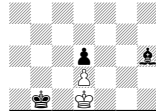
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4103



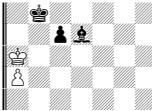
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812



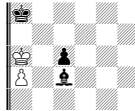
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813



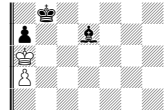
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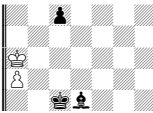
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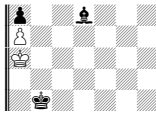
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817-
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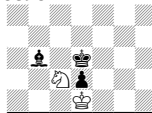
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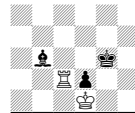
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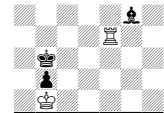
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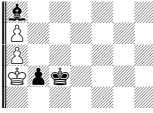
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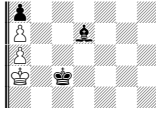
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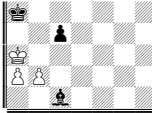
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832-33



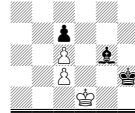
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834



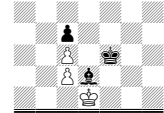
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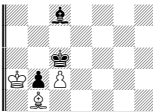
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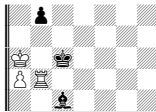
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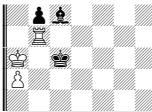
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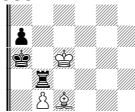
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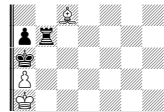
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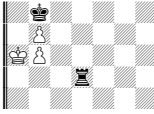
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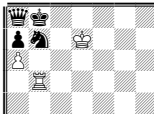
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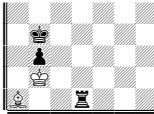
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908



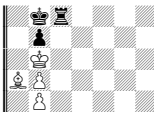
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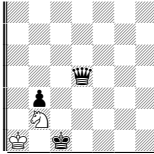
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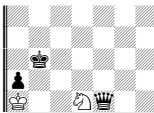
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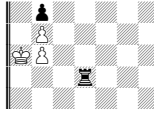
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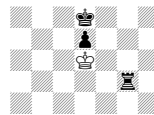
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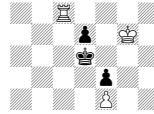
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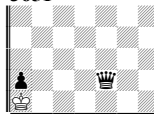
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3615-17
21,24,31



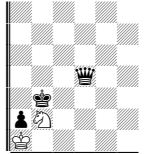
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3618



S285
945-48
3651



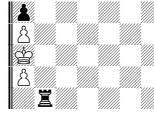
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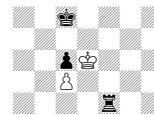
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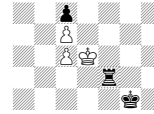
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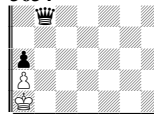
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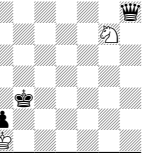
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3619



S286
949-51
3634



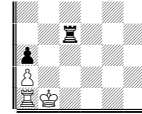
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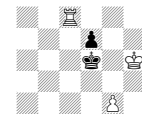
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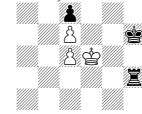
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3621



S277
3618,
4111



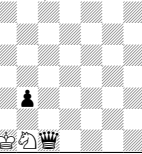
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3320,26



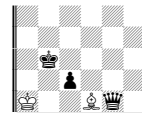
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3634



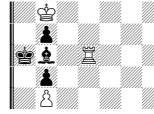
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960, 3644



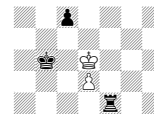
S298
963



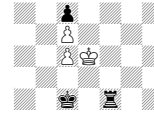
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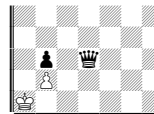
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935



S283
942-44



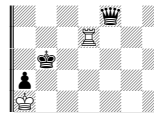
S288
954-57



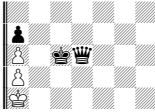
S299
964



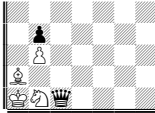
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964



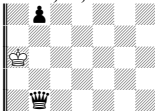
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965



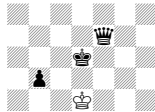
S305
977



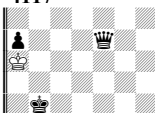
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3606,53,89



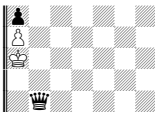
S315
1005



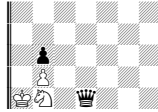
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1025,
4117



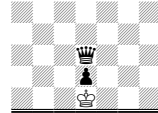
S327
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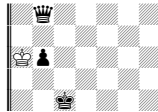
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966-71
3568



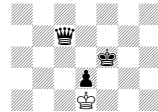
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3637,59
4056



S311
998,
4057



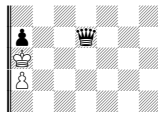
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1006-7
3636
58



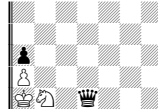
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1031,
3589,3638



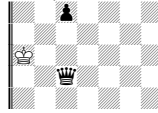
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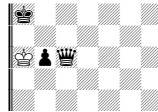
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3656
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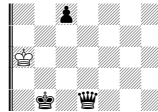
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978-82
3517,
11,40
3897,4052



S312
999



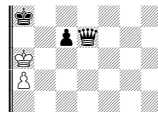
S317
1008-
1009,
4098



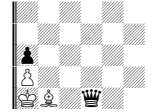
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1033
3641,
4216



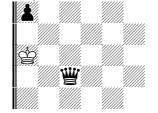
S329
1038



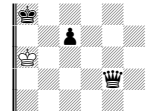
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972-75



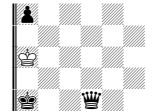
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3639
42,4115



S313
1000-3
3638



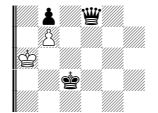
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1018,
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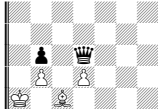
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1034
4216



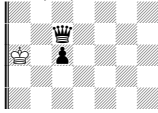
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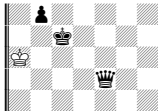
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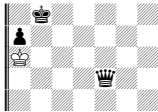
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988-94
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14,3635
46,52,4196



S314
1004



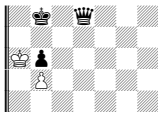
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1019
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3635,
43



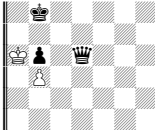
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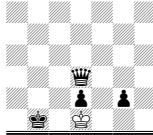
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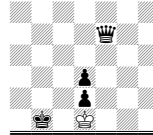
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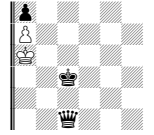
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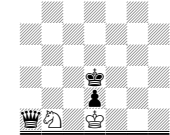
S334
1042



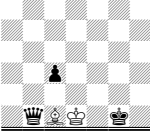
S335
1043-
1044



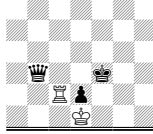
S336
1045,
3330



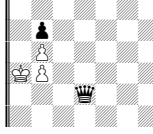
S337
1046-
1053



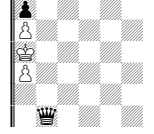
S338
4057



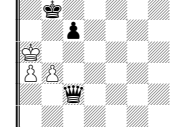
S339
1054-
1064,4046



S340
3583,
4116



S341
1065



S342
1066-67



S343
1068



S344
1069



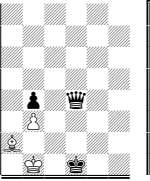
S345
3588



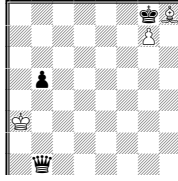
S346
1070



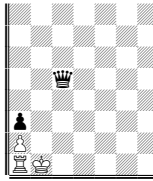
S347
1071



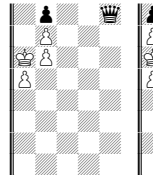
S348
3650



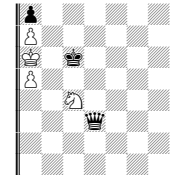
S349
1072



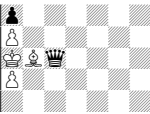
S350
3557



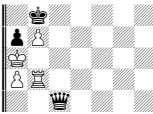
S351
3366



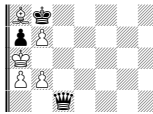
S352
1073



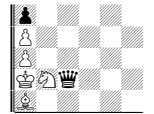
S353
3623,43



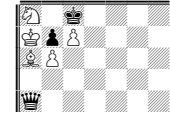
S354
1074



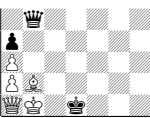
S355
4195



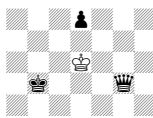
S356
1075



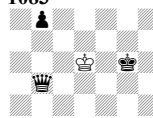
S357
1076



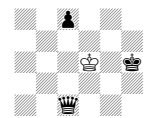
S358
1077-79



S359
1080-
1083



S360
1084-85



S361
1086-
1092,3328



**DIAGRAMS
AND
SOLUTIONS**

The spectrum of 4232 studies given here is very rich in ideas. Though all of them are presented here as stalemate studies, this bears conventional character and is justified from the point of view of systematization. True, many of them have not been composed as stalemate studies. Positional draw, dominance, mate with the denied stalemate, etc., are often the main themes in these studies. The reader will, probably, excuse us, if we only show interest towards the stalemate and not pay attention to other ideas given in them. We mean that part of the solutions where we'll be giving our short commentary. The full commentary on all the studies in the book would have doubled its size. We hope that the reader will not only pay attention to the original finales but will also notice the play by which the author achieves stalemate, the level of techniques, the purity of the finale, the kind of points, etc. Our aim only consists in the general evaluation of stalemates achieved by different groups of pieces.

While considering the solutions, we must remember that when we speak about this or that group, we mean those pieces that take active part in the final position. They are not "single" in the initial position and may only start "working" at the last stage of the game.

You can often come across a study that has been awarded a prize at some competition though it has got a finale that is quite well-known. In such cases we should not criticize the referee. First, the quality of the game is not determined by its ending only, and then the referee need not be familiar with all the existing endings. One of the aims of the book lies in this fact as well. So, let us get down to the solutions.

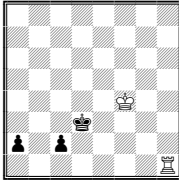
G1,G2 (♙, ♔)

Here are a few words about this group of studies. Stalemate with a single king and a pawn (separately or with the help of the king) is so "poor" that it is very difficult to create an artistic study. At the best the blocking up of several pieces or introducing points in the initial game can be performed. Nos.3, 4, 5, 14 with the simplest stalemates (S1) are economical and satisfactory. Nos.39, 40 (S4) and 48, 49, (S10), 136, 137, 140, 148, 153 (S10, 27, 28, 29, 33, 35) also deserve attention.

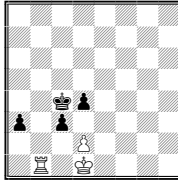
It is difficult to speak of any prospects here but experienced composers can undoubtedly create synthetic chess studies on the basis of this material (stalemate with positional draw or several stalemate positions in one study). The examples of this are Nos.3332... the most interesting ones among them being Nos.3311, 3319, 3338, 3364, 3400. Stalemate on this material is still, probably, a secondary theme.

STUDIES WITH ONE STALEMATE (№.0001-№.3306)

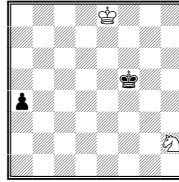
C.Kockelkorn
0001 1888



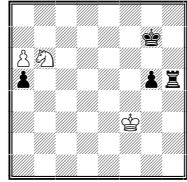
L.Prokes
0002 1912



M.Korn
0003 1936



S.Boros
0004 1936



BTM

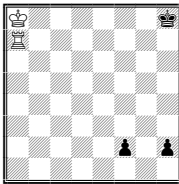
0001-1. ♖a1 ♘c3 2. ♘e3 ♘b2 3. ♘d2 ♘:a1 4. ♘c2 -S1.

0002-1....c2 2. ♘:c2 d3 3. ♘d1 a2 4. ♖a1 ♘b3 5. ♘e1! ♘b2 6. ♘d1! ♘:a1 7. ♘c1 -S1

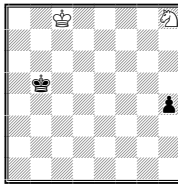
0003-Bulletin Ouvrier des Echecs. 1. ♖f3 a3 2. ♖d4 ♘e4 3. ♖c2! a2 4. ♖d7 ♘f3 5. ♘d6 ♘e2 6. ♘d5 ♘d2 7. ♖a1 ♘c3 8. ♘e4 ♘b2 9. ♘d3 ♘a1 10. ♘c2 -S1.

0004-Magyar Sakkelet. 1.a7 ♖h8 2.a8♖ ♖:a8 3. ♖:a8 a4 4. ♖c7 a3 5. ♖e6 ♘f6 6. ♖d4 a2 7. ♖c2! ♘f5 8. ♘g3! ♘e5 9. ♘g4 ♘d6! 10. ♘:g5 ♘c5!11. ♘f4 ♘c4 12. ♘e3 ♘c3 13. ♖a1 ♘b2 14. ♘d2 ♘:a1 15. ♘c1 -S1.

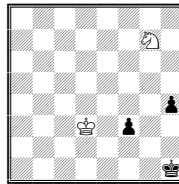
M.Euwe
0005 1940



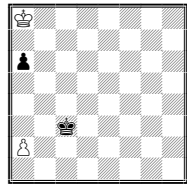
J.Selman
0006 1941



L.Prokes
0007 1944



L.Prokes
0008 1947



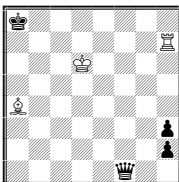
0005-1. ♖a1 ♘g7 2. ♘b7 ♘f6 3. ♘c6 ♘e5 4. ♘c5 ♘e4 5. ♘c4 ♘e3 6. ♖h1 ♘f3 7. ♘d3 ♘g2 8. ♘c2 ♘:h1 9. ♘f1 (♘:f2) - S1.

0006-Schackvereld. 1. ♖f7 h3 2. ♖d6 ♘b6! 3. ♖e4 h2 4. ♖f2! ♘c6 5. ♘b8! ♘d6 6. ♘b7 ♘e6 7. ♘c6 ♘f5 8. ♘d5 ♘f4 9. ♘d4 ♘f3 10. ♖h1 ♘g2 11. ♘e3 ♘:h1 12. ♘f2 -S1.

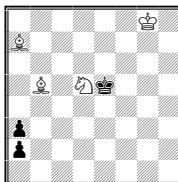
0007-Schweizerische Arbeiterschach. 1. ♖f5 h3! 2. ♘e3 f2 3. ♘f3 h2 4. ♖g3 ♘g1 5. ♖e2 ♘f1 6. ♖g3 ♘e1 7. ♘g2=, 2...h2 3. ♖g3 ♘g2 4. ♖h1 ♘:h1 5. ♘f2-S1, 3...♘g1 4. ♖g3 f1 ♖ 5. ♖:f1 ♘:f1 6. ♘g3=.

0008-Prace. 1. ♘b7 a5 2. ♘c6 a4 3. ♘d5 a3 4. ♘e4 ♘b2 5. ♘d3 ♘:a2 6. ♘c2 -S1.

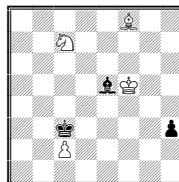
L.Kubbel
0009



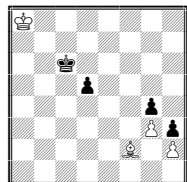
G.Grzeban
19500010 1956



J.Makhatadze
0011 1957



S.Radchenko
0012 1967



BTM

0009-Shakhmaty. 1. ♖c6 ♖b8 2. ♖b7 ♖c8 3. ♖c7 ♖d8 4. ♖d7 ♖e8 5. ♖e7 ♖f8 6. ♖e8 ♖f7 7. ♖e7 ♖f6 8. ♖e6 ♖f5 9. ♖e5 ♖f4 10. ♖e4 ♖g3 11. ♖e3 ♖f2 12. ♖f3 ♖e1 13. ♖f1 ♖e1 14. ♖e5 ♖g1 15. ♖f4 h1 ♖ 16. ♖:h1 ♖:h1 17. ♖g3 h2 18. ♖f2 -S1.

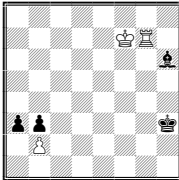
0010-Szachy. 1. ♖d4! ♖:d4 2. ♖b4 a1 ♖ 3. ♖c2 ♖c5! 4. ♖a1 ♖b5 5. ♖f7! ♖c4 6. ♖e6 ♖c3 7. ♖d5 ♖b2 8. ♖c4 ♖:a1 9. ♖b3 a2 10. ♖c2 -S1.

0011-Stalineli. 1. ♖b5 ♖b2 2. ♖a3 ♖a1 3. ♖c3 h2 4. ♖b2 ♖:b2 5. ♖d1 ♖:c2 6. ♖f2 ♖d2 7. ♖e5 ♖e2 8. ♖h1 ♖f3 9. ♖d4 ♖g2 10. ♖e3 ♖h1 11. ♖f2 -S1.

0012-Armenian Centr. Club Ty. 1....d4 2. ♖a7 ♖d5 3. ♖b6 ♖e4 4. ♖c5 ♖f3 5. ♖:d4 ♖g2 6. ♖g1 ♖:g1 7. ♖e3 ♖h1 8. ♖e2 ♖:h2 9. ♖f1 ♖h1 10. ♖f2 h2 11. ♖f1 -S1.

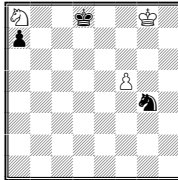
C.de Feijter
0013

1967



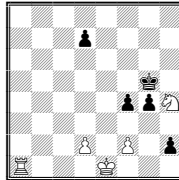
T.Gorgiev
0014

1968



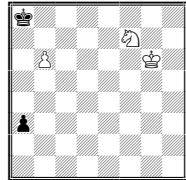
F.Bondarenko
0015

1974



Al.Kuznetsov
J.Makhatadze
0016

1977



0013-Schakend Nederland. 2-H.M. 1. ♖g1 a2 2. ♖a1 ♖g7 3. ♖:g7 ♖g4 4. ♖f6 ♖f4 5. ♖e6 ♖e4 6. ♖d6 ♖d3 7. ♖c5 ♖c2 8. ♖b4 ♖:b2 9. ♖h1 a1 ♖ 10. ♖:a1 ♖:a1 11. ♖:b3 ♖b1 12. ♖c3 ♖a1 13. ♖c2 -S1.

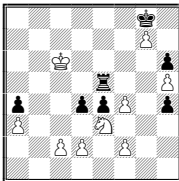
0014-Schakhmaty v SSSR. 1. ♖g7 ♖c8 2.f6 ♖e5 3.f7 ♖d7 4.f8 ♖ ♖:f8 5. ♖:f8 ♖b7 6. ♖e7 a5 7. ♖d6 a4 8. ♖c7 a3 9. ♖e6 a2 10. ♖c5 ♖b6 11. ♖b3 ♖b5 12. ♖d5 ♖b4 13. ♖a1 ♖c3 14. ♖e4 ♖b2 15. ♖d3 ♖:a1 16. ♖c2 -S1.

0015-EG. 1. ♖f3 gf 2.0-0-0 ♖g4 3. ♖h1 ♖h3 4. ♖d1 ♖g2 5. ♖e1 ♖:h16. ♖f1 d6 7.d3 d5 8.d4 - S1.

0016-Tsinsvla. 1. ♖d8! a2 2.b7 ♖a7 3. ♖c6 ♖:b7 4. ♖a5 ♖b6 5. ♖b3 ♖b5 6. ♖g6 ♖c4 7. ♖a1 ♖c3 8. ♖e4 ♖b2 9. ♖d3 ♖a1 10. ♖c2 - S1.

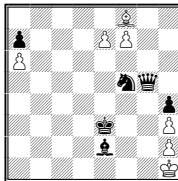
R.Heiskanen
0017

1978



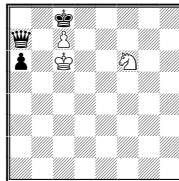
A.Ivanov
0018

1979



E.Pogosyants
0019

1979



0017-Suomen Shakki. 1. ♖g4 ♖a5 2. ♖b6 ♖a8 3. ♖b7 ♖d8 4. ♖c7 d35.c3! ♖a8 6. ♖b7 ♖e8 7. ♖f6 ♖:g7 8. ♖:e8 ♖f7 9. ♖d6 ♖e6 10. ♖c6 h3 11.f5 ♖f6 12. ♖h5 h2 13. ♖e4 ♖:f5 14. ♖g3 ♖f4 15. ♖:c4 ♖f3 16. ♖:d3 ♖:f2 17. ♖h1 ♖g2 18. ♖e2 ♖:h1 19. ♖f1 -S1.

0018-Championship of the USSR. 1.e8 ♖ ♖e7 2. ♖:e7 ♖f2 3. ♖c5 ♖f1 4. ♖f2 ♖:f2 5. ♖c5 ♖:c5 6.f8 ♖ ♖f5 7. ♖c5 ♖:c5 -S1.

0019-Azerbaidzhanian Ty. 1. ♖d5 ♖a8 2. ♖d6 ♖b7 3. ♖e7 a5 4.c8 ♖ ♖:c8 5. ♖c8 a4 6. ♖e7 a3 7. ♖c6 a2 8. ♖a5 ♖b6 9. ♖b3 ♖b5 10. ♖d5 ♖b4 11. ♖a1 ♖c3 12. ♖e4 ♖b2 13. ♖d3 ♖:a1 14. ♖c2 -S1.

0021-Gazeta Czeszochowska. 1.♙d4! ♖c6 2.♙d1 ♖b5 3.♙c3! ♖c4 4.♙e5! ♙e2 5.♙f6!
♙b2 6.♙a1! ♖b3 7.♙g6! ♙b1 8.♙f5 ♙:a1 9.♙:a1 ♖c2 10.♙e4 ♖b1 11.♙d3 ♖:a1 12.♙c2 -
S1.

0022-Schachmaty v SSSR. 1.♖b4 ♕g2 2.♗g6 ♕f3 3.♗f5 ♕e2 4.♗e5! ♕d2 5.♗d4! ♕e2 6.♗e5! ♕e3 7.♖c2 ♕d2 8.♖a1 ♕c3 9.♗e4 ♖b2 10.♗d3 ♖a1 11.♗c2 -S1.

0023-TV of Geordian Republic. 1.♘a1 ♖b2 2.♘c4! ♜:a1 3.♙c3 b2 4.♘a3 b1♘! 5.♜:c2! ♘:a3 6.♜c1=, 4....b1♙ 5.♘c2 ♜:c2 6.♜:c2 -S1.

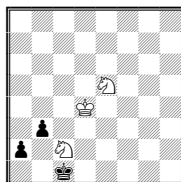
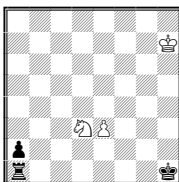
H.Amiryan
0021

1980

A.Sadykov
0022

1982

N.Pandzhakidze
0023 1087



H.Amiryan
0025

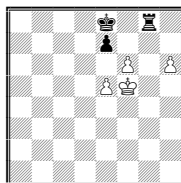
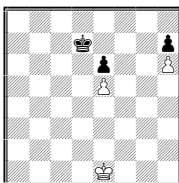
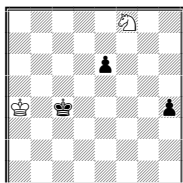
1990

N.Grigoryev
0026

1929

L.Prokes
0027

1942



0025 Nikolaev-200. 1. ♖g6! h3 2. ♖e5 ♖c3 3. ♖g4 e5 4. ♖b5 e4 5. ♖c5 e3 6. ♜:e3 h2 7. ♖d1 ♜d2 8. ♜f2 ♖e2 9. ♜h1 ♖f3 10. ♜d4 ♖g2 11. ♜e3 ♜:h1 12. ♜f2 -S1.

0026-Isvestija. 1. ♔f2! ♖c6 2. ♗g3! ♘d5 3. ♗h4! ♗d4 4. ♗h5! ♖e4!5. ♗g4! ♖:e5 6. ♗g5!
 ♗d6 7. ♗f6 e5 8. ♗g7 -S2.

0027-Louma MT. 1.f7 ♖:f7 2.e6 ♜e8!! 3.h7 ♜h8!! 4.♔g6 ♜d8! 5.♔g7 ♜e8 6.♔:h8 ♜f8 - S2.

R.Voja
0029

1953

A.Kazantsev
0030

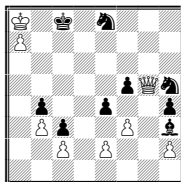
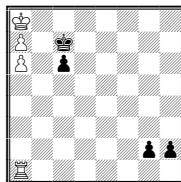
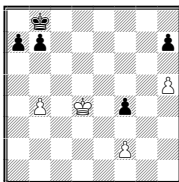
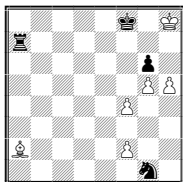
1956

J.Lazar
0031

1959

V.Korolkov
0032 19

960



0029-Championship of the Romania. 1-Place 1.f5! ♘h3! 2.hg! ♘:g5 3.f6 ♖h7 4.gh =, 1... ♘f3 2.fg! ♘:g5 3.h6=, 5... ♙:f7 -S2.

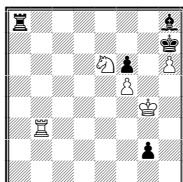
0030-Allegment Handeblad. 1.f3 ♀c7 2.♂e5 ♀d7 3.♂f6 ♀e8 4.♂g7 a6 5.♂:h7 ♀f7 6.h6 b6
7.♂h8 a5 8.ba ba 9.h7 a4 -S2.

0031-Magyar Sakkelet. 1. ♖g1! ♖d7! 2. ♜d1! ♖c8! 3. ♜c1! c5 4. ♜:c5 ♖d7 5. ♜c7 ♖d6 6. ♖b8! g1 ♜7.a8 ♜b6 8. ♜b7 ♜:b7 9. ab h1 ♜ 10. ♜c8-S2.

0032-Problem. 1. ♜g8 ♜g7 2.f4 ♖g2 3.e3 ♖f1 4.h3 ♖d3 5. ♜f8 ♖c4 6.bc b3 7.c5 b2 8.c6 b1 ♜ 9. ♜e7 ♜c7 10. ♜:c7 ♖:c7 - S2.

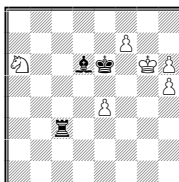
A.Hildebrand
0033

1961



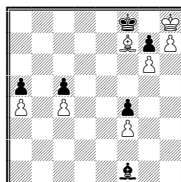
O.Comay
0034

1972



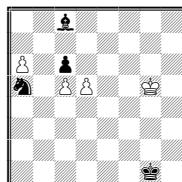
B.Sivak
0035

1973



F.Bondarenko
0036

1978



0033-Shakhmaty v SSSR. 1. ♖b1 g1 ♜ 2. ♜:g1 ♜g8 3. ♜g7 ♖:g7 ♜h5! ♖f8 5. ♜:g8 ♖:g8 6. ♖g6 ♖e7 7. h7 ♖h8 8. ♖f7 ♖d8 9. ♖g6 ♖e7 10. ♖f7=, 4.... ♖h8 5. ♜:g8 ♖:g8 6. ♖g6 ♖f8 7. ♖h7 ♖f7 8. ♖:h8 ♖f8 9. h7 ♖f7-S2.

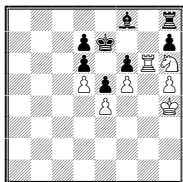
0034-Magyar Sakkelet. 1. ♜c7 ♜:c7 2.e5 ♖c5 3.h7 ♜c8 4. ♖g7 ♖f8 5. ♖g6 ♖e7 6. f8 ♜ ♜:f8 7. ♖g7 ♖h8 8. h6 ♖c5 9. ♖:h8 ♖f7 10. e6 ♖f8 11. e7 ♖:e7 -S2.

0035-Liberation. 1. ♖g8 ♖e2 2. ♖d5 ♖d3 3. ♖e6 ♖b1 4. ♖c8 ♖a2 5. ♖a6 ♖b3 6. ♖b5 ♖b1 7. ♖c6 ♖c2 8. ♖d7 ♖:g6 9. ♖f5 ♖f7 10. ♖e6 ♖e8 11. ♖d7 ♖h5 12. ♖g4 ♖:g4 13. fg f3 14. g5 f2 15. g6 f1 ♜ -S2.

0036-Schach. 3-H.M 1.a7 ♖b7 2.d6 ♖a8 3.d7 ♜b7 4. ♖f6 ♖f2 5. ♖e7 ♖e3 6. d8 ♜ ♜:d8 7. ♖:d8 ♖d4 8. ♖c7 ♖:c5 9. ♖b8 ♖b6 10. ♖:a8 ♖c7 -S2.

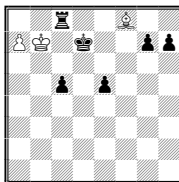
K.Indesdal
0037

1984



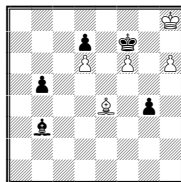
A.Lifanov
0038

1987



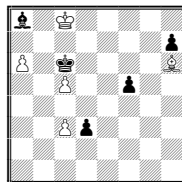
A.Seleznyev
0039

1912



A.Troitzki
0040

1916



0037-Tidskrift for Schack. 2 H.M. 1. ♜g8 ♖f7 2. ♜:f6 ♖:g8 3. ♖g5 ♖e7 4. ♖h6 ♖f8 5. ♖g5 ♖g7 6. h6 ♖g8 7. ♜:f8 ♖:f8 8. ♖f6 ♖e8 9. ♖g7 ♖f8 10. ♖:h7 ♜:f5 11. ef ♖f7 12 ♖h8 e4 13. h7 e3 14. f6 ♖f8 15. f7 ♖:f7 - S2.

0038-Shakhmaty v SSSR. 1. ♖d6 ♜a8 2. ♖:a8 ♖c8 3. ♖:c5 h5 4. ♖f2g5 5. ♖h4 gh -S2.

0039-Niva. 1. ♖d5 ♖f8 2. ♖:b3 g3 3. ♖d5 b4 4. h7 b3 5. ♖g8 g2 6. f7 -S4.

0040-The Chess Amateur. 1. ♖b8 ♖:c5 2. ♖:a8 ♖b6 3. a7 ♖c7 4. c4 ♖c8 5. c5 f4 6. ♖:f4 h5 7. c6 h4 8. ♖b8 9. c7 -S4.

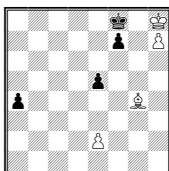
0041-1. ♖e6 f6 2. e4 a3 3. ♖g8 f5 4. ef e4 5. f6 e3 6. e7 e2 -S4.

0042-Ceskoslovensky Sach. 3- Pr. 1. h7 ♜c8 2. ♖b5! a3 3. ♖c4! ♜a8 4. ♖a2 ♜b8 5. ♖f7 ♜c8 6. ♖c4 ♖d8 7. ♖d5 ♜h8 8. ♖:h8 ♖f8 9. ♖g8 f5 10. ef e4 11. f6 e3 12. f7 e2 -S4.

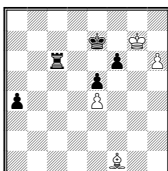
0043-Ceskoslovensky Sach. 3- Pr. 1. ♖g7 a4 2. ♖f1! ♖e7 3. h7 ♜c8 4. ♖b5! a3 5. ♖c4! ♜a8 6. ♖a2! ♜b8 7. ♖f7! ♜d8 8. ♖d5 ♜h8 9. ♖:h8 ♖f8 10. ♖g8! f5 11. ef e4 12. f6 e3 13. f7 e2 -S4.

0044-Femeya Moldovey. 1. ♖e5! a3 2. ♖b8!! a2 3. c7 ♖d7 4. c6 ♖c8 5. ♖a8 ♜c3 6. a7 -S4.

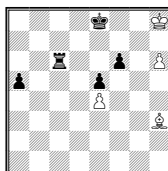
G.Nadareishvili
0041 1952



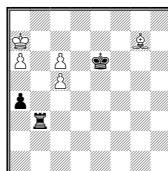
G.Nadareishvili
0042 1953



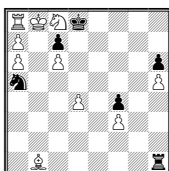
G.Nadareishvili
0043 1975



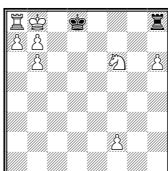
D.Koseko
0044 1983



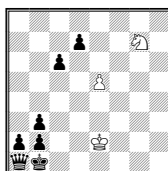
G.Rhem
G.Kasparyan
0045 1936



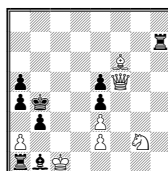
S.Eisert
0046 1979



A.Manvelyan
0047 1991



V.Korolkov
0048 1973



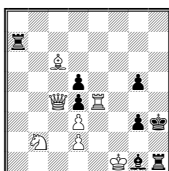
0045-Schachmaty. 1- Pr. 1. ♖e4 ♜h2 2. ♛d6 ♜b2 3. ♞b7 ♞:b7 4.ab ♜b4 5.d5 ♜d4 6.d6 ♜:d6 7. ♙d5 ♜f6 8. ♙e6 ♜f8 9. ♙f7 ♜h8 10. ♙g8 ♜:g8-S7.

0046-Deutsche Schachzeitung. 1.h7 ♜f8 2.f3 ♜h8 3.f4 ♜f8 4.f5 ♜h8 5. ♞g8 ♜:h7 6.f6 ♞d7 7.f7 ♜:f7 8. ♞f6 ♞c6 9. ♞d7 ♞:d7 -S7, 8... ♞d6 9. ♞e8 ♞d7 10. ♞f6=.

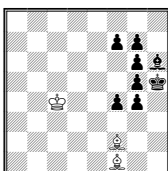
0047-Tsereteli-150. Spec. Com. 1. ♞d1! c5 2.e6! de 3. ♞e8! c4 4. ♞d6 c3 5. ♞c4! c2 6. ♞e2 ♞c1! 7. ♞e5! ♞b1 8. ♞c4 e5 9. ♞d2! ♞c1 10. ♞b3 ♞b1 11. ♞d2 =, 2...c4 3.ed! c3 4.d8 ♜ c2 5. ♞e2 c1 ♜ 6. ♞d1! ♜:d1 7. ♞:d1 -S8.

0048-Shachmaty v SSSR. Pr. 1.a3 ♞:a3 2. ♜:e5 ♙a2 3. ♜:a1 ♜h1 4. ♞e1 ♜:e1 5. ♞d2 ♜:a1 6. ♙e7 ♞:b2 7. ♙f6 ♞b1 8. ♙b2 a3 9. ♞c3 a4 10. ♞d2 ab 11. ♞d1 a3 -S10.

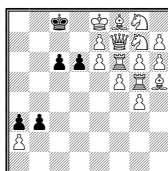
K.Kabiev
0049 1974



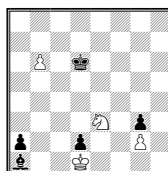
E.Vlasak
0050 1982



P.Sadger
0051 1972



M.Lewitt
0052 1900



0049-Schakend Nederland. 1-Pr. 1. ♜h4 gh 2. ♜:d5 ♙h2 3. ♜:h1 ♜a1 4. ♞d1 ♜:d1 5. ♞e2 ♜:h1 6. ♙d7 ♞g2 7. ♙c6 ♞g1 8. ♙g2 h3 9. ♞f3 hg 10. ♞e2 -S10.

0050-Fritz JT. 3-Com. 1. ♙g3! f5 2. ♞d3! fg 3. ♙g2! f4 4. ♞e2! f3 5. ♞f1 fg 6. ♞g1! ♞h4 7. ♞:g2 ♞h5 8. ♞:g3 -S11.

0051-Assiac Ty. 1.h8 ♜! b2 2.h7 b1 ♞ 3. ♞h6 ♞d2 4. ♜g8 ♞c4 5.h8 ♙-S12.

0052-1.b7 ♞c7 2. ♞d5 ♞:b7 3. ♞b4 ♙c3 4. ♞:a2 ♙a5 5. ♞c1 bc ♞ 6. ♞:c1 -S13.

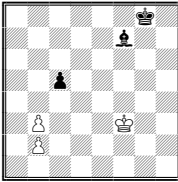
0053-1.b4 cb 2. ♞e3 ♙g7 3. ♞d4 ♞f6 4. ♞c5 b3 5. ♞d4 -S13.

0054-Shachmatny Listok. 1. ♞c2 ♞:c2 2. ♞b4 ♞d2 3. ♞d3 ♞:d3 4. ♞b5 ♞c3 5. ♙:e2 ♞f2 6. ♙f1 ♞:f1 -S13.

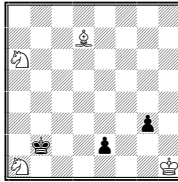
0055-64-Shachmatnoye Obozrenie. 5-Com. 1. ♜h8 d2 2.g8 ♜ d1 ♜ 3. ♞a2 ♜b3 4. ♜:b3 ab 5. ♞a3! ♞g3 6. ♙:h2 ♞:h2 7.b5 cb 8. ♞b4 ♞g3 9. ♞c3 ♞f2 10. ♞d2 11. ♞c1 -S13.

0056-Tidskrift for Schack. 1. ♙d8 ♞g4 2. ♙f6 ♞f5 3. ♙g7 ♞e4 4. ♞a3 ♞d3 5. ♞b2 a1 ♜ 6. ♞:a1 a3 7. ♞b1 ♞d2 8. ♙h6 ♞d1 9. ♙c1 ♙h7 10. ♞a1 ♞:c1 -S13.

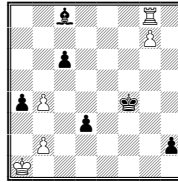
J.Berger
0053 1900



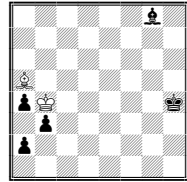
T.Gorgiev
0054 1930



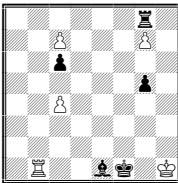
E.Somov-
Nasimovich
0055 1935



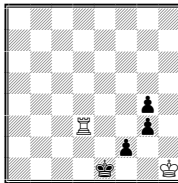
P.Olin
0056 1974



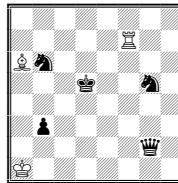
A.Kotov
L.Mitrofanov
0057 1977



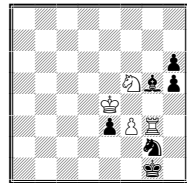
V.Novikov
0058 1978



L.Katsnelson
L.Mitrofanov
0059 1981



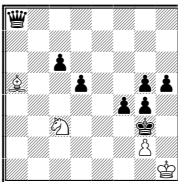
B.Rivkin
0060 1982



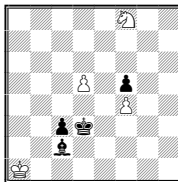
0057-Leninskaya Smena. 1-Pr. 1. ♖b7 g4 2.c8 ♖ ♗:c8 3. ♗f7 ♕f2 4. ♗f8 g3 5.g8 ♗ ♗:f8 6.c5 ♗f7 7. ♗g7 ♗f6 8. ♗g6 ♗f5 9. ♗g5 ♗c5 10. ♗g4 ♗:g4 -S13.

0058-Revista Romana de Sah. 3-H.M. 1. ♗e3 ♗d2 2. ♗f3 ♗e2 3. ♗f4 ♗f1 4. ♗:g4 ♗e2 5. ♗f4 f1 ♗ 6. ♗:f1 ♗:f1 -S13.

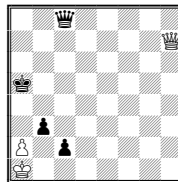
F.Lazard
0061 1947



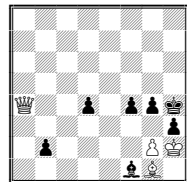
F.Bondarenko
0062 1959



E.Pogosyants
0063 1967



A.Herbstman
G.Nadareishvili
0064 1968



0059-Armenian Ty. 1- H.M. 1. ♕b7 ♗d4 2. ♗f4 ♗e4! 3. ♗:e4 ♗d3 4. ♗e3! ♗c2 5. ♕e4!! ♗:e4 6. ♗e2!! ♗c1 7. ♗e1 ♗c2 8. ♗e2 ♗:e2 -S13.

0060-Shakhmaty v SSSR. Com. 1.f4 e2 2. ♗f3 ♗f1 3. ♗:g2 e1 ♗! 4. ♗g3 ♗:g2 5.fg hg 6. ♗h2 h4 7. ♗h3 hg 8. ♗h1 -S13.

0061-Italia Scacchistica. 1. ♗e4 ♗h4 2. ♗g3 ♗f8 3. ♕e1 fg 4. ♕f2 d4 5. ♕:d4 c5 6. ♕:c5 ♗f1 7. ♕g1 ♗f2 8. ♕:f2 gf 9.g3 ♗--S14, 2....g3 3. ♕b6=.

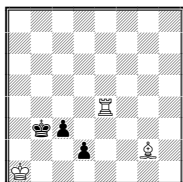
0062-Schweizerische Schachzeitung. 1.d6 ♕a4 2.d7! ♕:d7 3. ♗d7 c2 4. ♗c5! ♗c3 5. ♗b3! ♗:b3 -S14.

0063-Leninskoye Snamya. 1. ♗h5 ♗a4 2. ♗h4 ♗g4! 3.ab ♗:b3 4. ♗g3 ♗:g3 -S14.

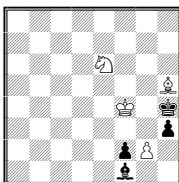
0064-Shakhmatnaya Moskwia. 1-Pr. 1. ♕:d4 g3 2. ♗g1! h2 3. ♗h1 ♕:g2 4. ♗:g2 f3 5. ♗h1 b1 ♗ 6. ♕:g1 ♗b4! 7. ♗:b4 ♗h3 8. ♕:h2! f2 9. ♗h4!! ♗:h4 10. ♕:g3 ♗:g3 -S14

0065-Chervony Girnik. 2-Com. 1. ♗d4 c2 2. ♕d5 ♗a3 3. ♗a4 ♗:a4 4. ♕b3 ♗:b3 -S14.

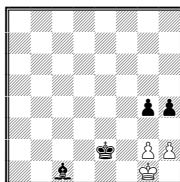
E.Pogosyants
0065 1969



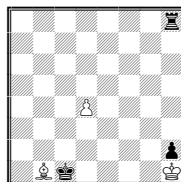
G.Gorbunov
0066 1988



C.Cozio
0067 1766



J.Fritz
0068 1973



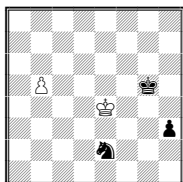
BTM

0066-Moldovian Ty. 4 -Com. 1. ♖d4 ♗:h5 2. ♖g3 h2 3. ♗:h2 ♖d3 4. ♖f5 ♖g4 5. ♖g3 ♖c4 6. ♖h1 ♖:g3 -S14

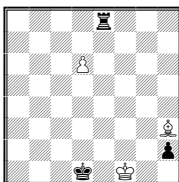
0067-1.... ♖e3 2. ♖h1 ♖f1 3.h3 gh 4.gh ♖f2 5.♖h2 ♖f4 6.♖h1 ♖g3 7.♖g1 ♖:h3 8.♖h1 ♖g3 9.♖g1 h3 10.♖h1 h2 -S15.

0068-Revista de Sah. 1-Pr. 1. ♖a2 ♖b2 2. ♖f7 ♖c3 3.d5 ♖d4 4.d6 ♖e5 5.d7 ♖f6 6.♖h5 ♖e7 7.♖g4=, 1.... ♖d2 2.d5 ♖e3 3.d6 ♖f4 4.d7 ♖g3 5.♖g8 ♖:g8 6.d8 ♖:d8 -S15.

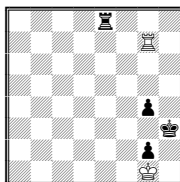
J.Vandiest
0069 1975



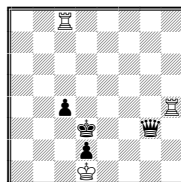
A.Kopnin, V.Kondratiev
0070 1990



A.Salvio
0071 1604



C.Cozio
0072 1766



0069-EG. 1. ♖f3 ♖h4 2.b6 ♖f4 3.b7 h2 4.b8 ♖ h1 ♖ 5.♖e3 ♖h3 6.♖d4 ♖d3 7.♖c5 ♖e6 8.♖b6 ♖b3 9.♖a7 ♖a4 10.♖b6 ♖b4 11.♖a7 ♖a5 12.♖b7 ♖d8 13.♖c8=, 2.... ♖d4 3. ♖f2 ♖g4 4.b7 ♖c6 5.♖g1 ♖g3 6.♖h1 ♖b8 7.♖g1 ♖a6 8.♖h1 h2 9.b8 ♖ ♖:b8 -S15.

0070-Kozlov MT. Pr. 1. ♖g2 ♖e1 2.d7! ♖h8 3.♖h1! ♖e2! 4.♖g4! ♖e3 5.♖h5!=, 4... ♖f2 5.♖e6! ♖g3 6.♖g8! ♖:g8 7.d8 ♖:d8 -S15.

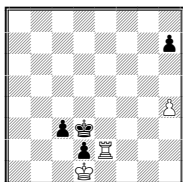
0071-1. ♖h7 ♖g3 2. ♖e7! ♖d8 3. ♖d7 ♖c8 4. ♖dc7=, 4... ♖:c7 -S16.

0072-1. ♖d8 ♖c3 2. ♖h3 ♖:h3 3. ♖d3 ♖:d3 -S16.

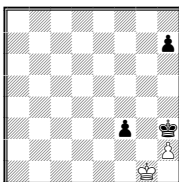
0073-XVIII. 1. ♖:d2 cd 2.h5 ♖e3 3.h6 ♖d3 - S16.

0074-1. ♖f2! ♖g4 2. ♖e3! h6 3. ♖f2 ♖f4 4. ♖e1!! ♖e3 5. ♖f1 h5 6. ♖e1! f2 7. ♖f1 ♖f3 8.h3 ♖g3 9.h4 ♖f3 -S16.

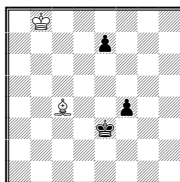
C.Cozio
0073 XVIII



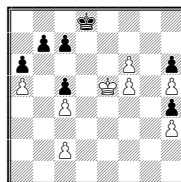
N.Grigoryev
0074 1920



N.Grigoryev
0075 1927



F.Lazard
0076 1928



0075-1. ♖e6!! f3 2. ♖c7 f2 3. ♜h3 ♖f3 4. ♖c6 e5 5. ♖d5 e4 6. ♖d4 e3 7. ♖d3 e2 8. ♜g4! ♖:g4 9. ♜:e2 ♜g3 10. ♜f1 ♖f3 -S16.

0076-Morgenzeitung. Pr. 1. ♖e6 ♖e8 2.f7 ♖f8 3. ♖f6 b6 4.ab cb 5. ♖g6 a5 6. ♖:h6 a4 7. ♖g6 a3 8.h6 a2 9.h7 a1 ♖ 10.h8 ♖ ♖:h8 11.f6 b5 12.cb c4 13.b6 c3 14.b7 ♖:f6 15. ♖:f6 -S16.

0077-Problems and Studies. 1. ♖g6 ♜:g6 2. ♖:g6 ♖e7 3. ♖f5 ♖d6 4. ♖e4 ♖c5 5. ♖d3 ♖b4 6. ♖c2 ♖:a3 7. ♖b1 ♖b3 -S16.

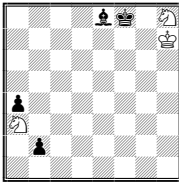
0078-Ceske Slovo. 1. ♜g3 ♖a3 2. ♖f2 ♜d3 3. ♜d7 ♖e4 4. ♜:d3 ♖:d3 5. ♜c4 ♖:c4 6. ♖e2 ♖c3 7. ♖d1 ♖d3 8.h4 ♖e3 9.h5 ♖d3 -S16.

0079-Ceskoslovensky Sach. 2-Pr. 1. ♖e4 g3 2. ♖e3 f5 3. ♖f3 g24. ♖f2 f4 5. ♖g1 ♖g3 6. ♜c2 f3 7. ♜:g2 fg -S16.

0080-64. 1. ♖d7 ♜:d7 2. ♜:d4 f5 3.g7 f4 4. ♜a7 ♜:g7 5. ♜c5 ♜:c5-S16.

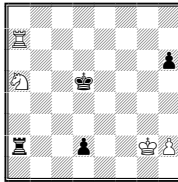
Z.Birnov
0077

1930



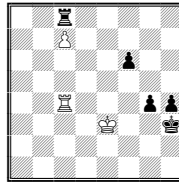
L.Prokes
0078

1936



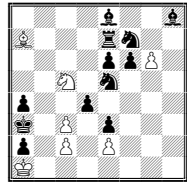
A.Mandler
0079

1938



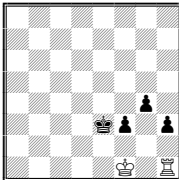
A.Dolukhanov
V.Korolkov

0080 1938



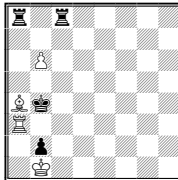
L.Prokes
0081

1938



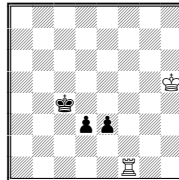
L.Prokes
0082

1938



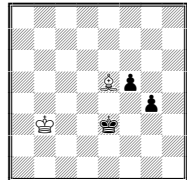
L.Prokes
0083

1938



L.Prokes
0084

1946



0081-Ceske slovo. 1. ♖e1! f2 2. ♖f1 g3 3. ♜:h3 ♖f3 4. ♜h2! gh-S16.

0082-Ceskoslovensky Sach. 1. ♜b3 ♖:a4 2.b7 ♖:b3 3.b8 ♖ ♜:b8 -S16.

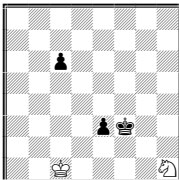
0083-Schackverlden. Spec. H.M. 1. ♖g4 e2 2. ♜c1 ♖d4 3. ♖f3 d2 4. ♜c4 ♖d3 5. ♜d4 ♖:d4 6. ♖:e2 ♖c3 7. ♖d1 ♖d3 -S16.

0084-Severocesky Sach. 1. ♖c2 f4 2. ♖d1 f3 3. ♖e1 f2 4. ♖f1 ♖f3 5. ♜d4 g3 6. ♜:f2 gf -S16.

0085-Schweizerische Arbeiterschach. 1. ♖d1 c5! 2. ♖e1 c4 3. ♖f1 c3 4. ♖f2 ef -S16, 4....e2 5. ♖e1 ♖e3 6. ♜g4=.

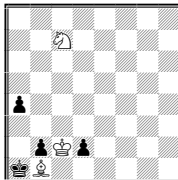
L.Prokes
0085

1948



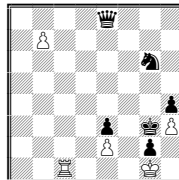
L.Prokes
0086

1948



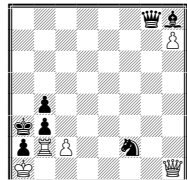
F.Bondarenko
A.Kakovin

0087 1954



A.Kotov
0088

1964



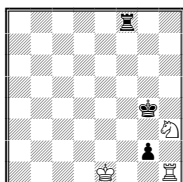
0086-Svobodno Slovo. 1. ♖b5 d1 ♔ 2. ♖:d1 ♖:b1 3. ♖a3 ♖a2 4. ♖c2 ♖:a3 5. ♖b1 ♖b3 -S16.

0087-Shakmaty. Com. 1. ♖c8 ♖f4 2. b8 ♖ ♖:d8 3. ♖c7 ♖d7 4. ♖d6 ♖e6 5. ♖d5 ♖:d5 -S16.

0088-Shakmaty v SSSR. 1. c3 ♖c3 2. h8 ♖ ♖:h1 3. ♖g7 ♖f7 4. ♖f6 ♖e6 5. ♖e5 ♖d5 6. ♖d4 ♖c5 7. ♖b4 ♖:b4 8. ♖a2 ba -S16.

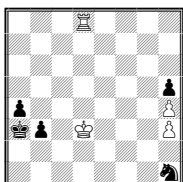
E. Pogosyants
0089

1964



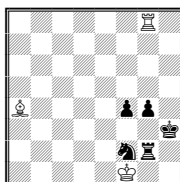
V. Chekhover
0090

1964



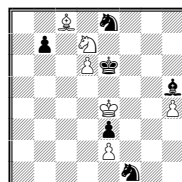
W. Naef
0091

1967



V. Bron
0092

1970



0089-Zabaikalsky Rabochy. 1. ♖f2 ♖:f2 2. ♖h4 ♖:h4 3. ♖f2 ♖h3 4. ♖g1 ♖g3 -S16.

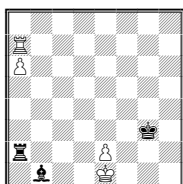
0090-Championship of the USSR. 1-Place. 1. ♖d4! ♖g3 2. ♖d2 ♖f3 3. ♖e4 ♖d6 4. ♖f4 ♖b5 5. ♖c4 b2 6. ♖c2 ♖c3! 7. ♖:c3 ♖a2 8. ♖ a3 ♖:a3 9. ♖b1 ♖b4 10. ♖:b2 ♖c4 11. ♖ a3 ♖d3 12. ♖:a4=, 9.... ♖b3 -S16.

0091-Schweizerische Schachzeitung. 1. ♖c6 f3 2. ♖:f3 gf 3. ♖:g2 fg 4. ♖g1 ♖- -S16.

0092-Lommer JT. 2-Pr. 1. ♖c5 ♖:d6 2. ♖:b7 ♖c7 3. ♖h3 ♖g3 4. ♖:e3 ♖:b7 5. ♖f4 ♖:e2 6. ♖g5 ♖g3 7. ♖f4 ♖e2 8. ♖g5 ♖g7 9. ♖f6 ♖e8 10. ♖g5=, 3.... ♖:e2 4. ♖c5 ♖d6 5. ♖f4 ♖c4 6. ♖e6 ♖b6 7. ♖d4 ♖d3 8. ♖:f1 ♖f1 9. ♖c2 e2 10. h5 ♖c5 11. h6 ♖d6 12. h7 ♖f7 13. ♖e3 ♖c4 14. ♖d2 ♖d5 15. ♖e3 ♖e4 16. ♖e1 ♖:e3 17. h8 ♖ ♖:h8 -S16.

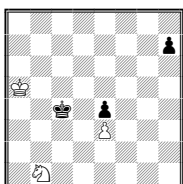
V. Evreinov
0093

1971



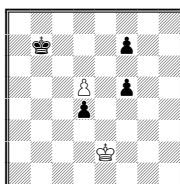
A. Branton
0094

1972



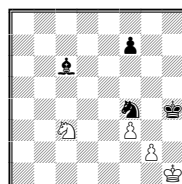
B. Sivak
0095

1973



E. Pogosyants
0096

1976



0093-64. Com. 1. ♖e7 ♖f3 2. a7 ♖e4 3. a8 ♖ ♖:a8 4. ♖f7 ♖e3 5. ♖a7 ♖d3 6. ♖d7 ♖e3 7. ♖a7=, 7.... ♖:a7 -S16.

0094-Assiac JT. 1-H.M. 1. ♖a4 ♖d3 2. ♖b3 h5 3. ♖c3 ♖:e3 4. ♖c2 h4 5. ♖d1 h3 6. ♖e1 h2 7. ♖d1 ♖f3 8. ♖f2 e3 9. ♖f1 ef -S16, 9.... ♖g3 10. ♖h1 ♖f3 11. ♖f2 ♖ g3 12. ♖h1 ♖h3 13. ♖e2 ♖g2 14. ♖:e3 ♖:h1 15. ♖ f2=.

0095-Liberation. Com. 1. ♖d3 ♖c7 2. ♖c4 ♖d7 3. ♖d3 ♖d6 4. ♖:d4 f6 5. ♖c4 f4 6. ♖d4 f5 7. ♖c4 f3 8. ♖d3 f4 9. ♖d2 ♖:d5 10. ♖e1 ♖d4 11. ♖f2 ♖e4 12. ♖f1 ♖e3 13. ♖e1 f2 14. ♖f1 ♖f3 -S16.

0096-Problem. 1. g3 ♖:g3 2. ♖e2 ♖f2! 3. ♖:f4 ♖:f3 4. ♖g2! ♖g3 5. ♖g1 ♖g2 -S16.

0097-EG. 1. ♖g3 ♖d1 2. ♖e1 h4 3. ♖h1 g3 4. ♖h3 ♖:e1 5. ♖:e1 ♖g4 6. ♖h1 g2 7. ♖:h4 ♖g3 8. ♖g4 ♖:g4 9. ♖f2 ♖h3 10. ♖g1 ♖g3 -S16.

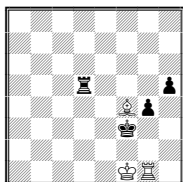
0098-Put k Kommunizmu. 1. ♖e7 ♖f3 2. ♖e3 ♖:e3 3. ♖d4 ♖:d4 4. ♖g2 ♖e3 5. ♖f1 ♖f3 -S16.

0099-Shakm. v SSSR. 1. h8 ♖! h1 ♖ 2. ♖d:h1 ♖:h1 3. ♖g7! ♖f7! 4. ♖f6! ♖e6 5. ♖e5 ♖d5 6. ♖d4 ♖c5! 7. ♖:b4 ♖:b4 8. ♖:a2 ba -S16.

0100-Magyar Sakkelet. Com. 1. ♖e1 ♖:c3 2. ♖:g2 b2 3. ♖b1 h2 4. ♖c6 ♖b3 5. ♖b6 ♖:a3 6. ♖e1 h1 ♖ 7. ♖b3 -S16, 1.... ♖e2 2. ♖:g2 h2 3. ♖e6 ♖f2 4. ♖e1 =.

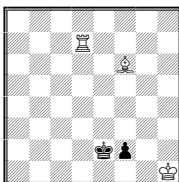
A.Roycroft
0097

1976



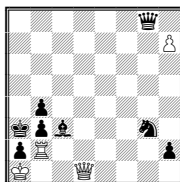
N.Kralin
0098

1977



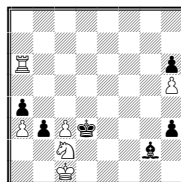
A.Kotov
0099

1977



I.Kovalenko
0100

1978

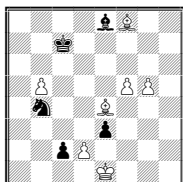


0101-Championship of the USSR. 9-Place. 1.b6 ♖:b6 2.♙:c2 ♘:c2 3.♙d1 ♙h5 4.♙:c2 e2 5. ♙c5 ♙:c5 6.d4 ♙:d4 7.♙d2 ♙e4 8.g6 ♙f3 9.♙e1 ♙e3 10.f6 ♙:g6 11.f7 ♙:f7 - S16.

0102-Bulletin of C.C.C. of USSR. Pr. 1.♙f2 ♙g5 2.♙g1 ♙g4 3.♙h8 ♙f7 4.♙h7 ♙g6 5.♙h8 ♙f5 6.♙f8 ♙e4 7.♙e8 ♙f4 8.♙f8 ♙g3 9.♙f2 ♙h3 10.♙f3 ♙g3 11.♙:g3 ♙g3 -S16.

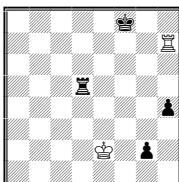
A.Sekov
0101

1979



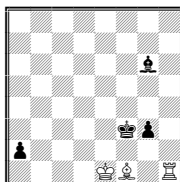
V.Evreinov
0102

1979



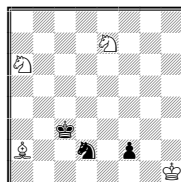
V.Samilo
0103

1979



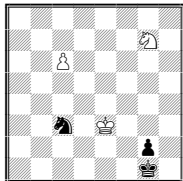
R.Brieger
0104

1979



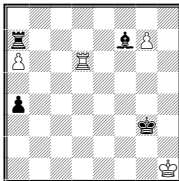
A.Mamedov
0105

1980



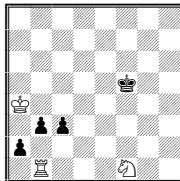
D.Gurgenidze
0106

1980



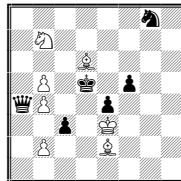
N.Kralin
0107

1982



N.Mironenko
0108

1983



0103-Shakhmaty v SSSR. 2-Com. 1.♙e2 ♙g2 2.♙f3 ♙:f3 3.0-0 ♙g4 4.♙a1 ♙b1 5.♙g2 ♙h4 6.♙g1 ♙h3 7.♙h1 ♙e4 8.♙g1 ♙b1 9.♙h1 g2 10.♙g1 ♙g3 -S16, 1.... ♙e3 2.0-0 ♙b1 3.♙f3 4.♙a3=.

0104-Tidskrift for Schack. 1.♙d5 ♙d4 2.♙c4 ♙:c4 3.♙e3 ♙d3 4.♙f1! ♙:f1 5. ♙c5 ♙e3 6.♙e4 ♙:e4 7.♙g2 ♙e3 8.♙:f1 ♙f3 -S16.

0105-Shakhmaty. Com. 1.e7 ♙d5 2.♙e2 ♙:c7 3.♙f5 ♙h1 4.♙g3 ♙h2 5.♙f1 ♙h3 6.♙f2 ♙d5 7.♙g1 ♙f4 8.♙g3 ♙:g3 -S16.

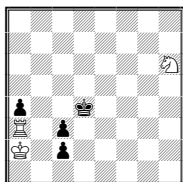
0106-Bann MT. 1-Com. 1.♙g6 ♙h3 2.g8 ♙:g8 3.♙:g8 a3 4.♙g2 ♙:a6 5.♙a2 ♙g3 6.♙g1 ♙f3 7.♙f1 ♙e3 8.♙e1 ♙d3 9.♙d1 ♙c3 10.♙c1 ♙b3 11.♙b1 ♙h6 12.♙b2 ab -S16.

0107-Vecherny Leningrad. H.M. 1.♙e3 ♙e4! 2.♙d5! ♙:d5 3.♙d1 ♙c4 4.♙a3 b2 5.♙:a2 c2 6.♙d4 ♙c3 7.♙c4 ♙:c4 8.♙:b2 ♙d3 9.♙c1 ♙c3 -S16.

0108-Bulletin Problemistic. 1.♙c4 ♙:c4 2.b3 ♙:b3 3.♙c5 ♙:b4 4.♙:a4 ♙:a4 5.b6 ♙f6 6.b7 ♙d7 7.b8 ♙:b8 8.♙:b8 ♙b3 9.♙e5 c2 10.♙d2 e3 11.♙c1 e2 12.♙c3!! ♙:c3 - S16.

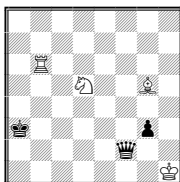
A.Kalinin
0109

1986



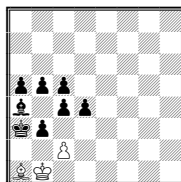
V.Sereda
0110

1987



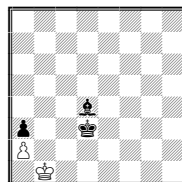
I.Bondar
0111

1988



G.Lolli
0112

1763



0109-Shakhmaty v SSSR. 1. ♖f5 ♘d3 2. ♚:c3 ♙:c3 3. ♘d4! ♙:d4 4. ♘b2 ♘d3 5. ♘c1 a3 - S16.

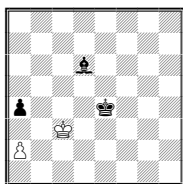
0110-64. 1. ♘e7 ♙a4! 2. ♘c3 ♙a5 3. ♙b4! ♙:b6 4. ♘c5! ♙:c5 5. ♘e4 ♙d4 6. ♘:f2 gf 7. ♘g2 ♙e3 8. ♙f1 ♙f3 -S16.

0111-Zvyazda. 1. ♙b2 ♙b4 2. c3 dc 3. ♙a1 cb 4. ♙b1 ♙b3 -S16.

0112-1. ♙c1 ♙e5 2. ♙b1 ♙c3 3. ♙c1 ♙f4 4. ♙b1 ♙:d2 5. ♙a1 ♙c2-S17.

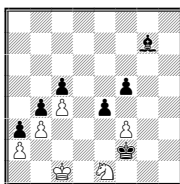
W.Holzhausen
0113

1900



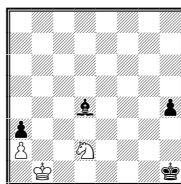
L.Ahrend
0114

1911



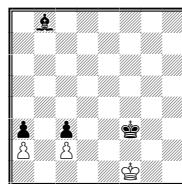
A.Dolci
0115

1914



M.Lamare
0116

1925



0113-Deutsche Schachzeitung. 1. ♘c4 a3 2. ♘c3...-S17.

0114-1. fe fe 2. ♘d3 ed 3. ♘d2 ♙h6 4. ♘:d3 -S17.

0115-1. ♘f3 h3 2. ♘g5 h2 3. ♘f3 ♙g2 4. ♘:h2 ♙:h2 -S17.

0116-La Strategie. 1. ♙e1 ♙f4 2. ♙d1 -S17.

0117-New Statesman. 5-Pr. 1. a8 ♙ a1 ♙ 2. ♙:a6 ♙:a6 3. ♙b5 ♙:b5 4. ♙:b5 c2 5. b8 ♙ c1 ♙ 6. ♙f4 ♙:f4 7. ♙f5 ♙g5 8. ♙:f4 ♙:f4 9. e7 b2 10. e8 ♙ b1 ♙ 11. ♙b5 ♙:b5 -S17.

0118-Molodoy Leninetz. Spec. Pr. 1. e4 g5 2. e5 g4 3. e6 g3 4. e7 g2 5. e8 ♙ g1 ♙ 6. ♙e2 ♙h1 7. ♙f2 ♙d1 8. ♙d4 ♙e1 9. ♙e5 ♙h1 10. ♙h8 ♙f1 11. ♙f6=, 10... ♙:h8 -S17.

0119-1. ♙g4 ♙e5 2. g6 h6 3. ♙h5 ♙:f5 -S18.

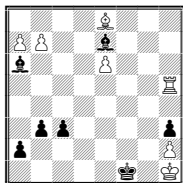
0120-Ceskoslovensky Sach. 1. ♙a6! ♙d4 2. ♙b5 ♙c3 3. ♙:a4 ♙:c4-S18.

0121-Obrana Lidu. 1. ♙f7 ♙f8 2. ♙:f8 ♙:g6 3. ♙e7 ♙f5 4. ♙d6 ♙e4 5. ♙c5 ♙d3 6. ♙b4 ♙c2 7. ♙:a3 ♙:c3 -S18.

0122-Isenneger MT. Com. 1. ♙a4 ♙c3 2. ♙:a3 b5 3. h4 gh 4. g5 h3 5. gh h2 6. h7 h1 ♙ 7. h8 ♙ ♙:h8 -S18.

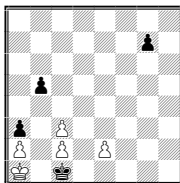
P.Olin
0117

1973



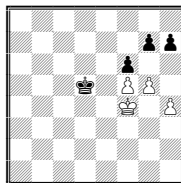
H.Amiryan
0118

1981



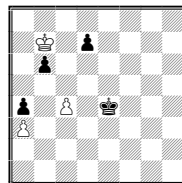
G.Maroczy
0119

1905



L.Prokes
0120

1946



0123-Szachy. 1. ♖c4 ♘d5 2. ♜e3 ♙:d6 3. ♞f5 ♙e6 4. ♞:h4 ♙f6! 5. ♘d2 ♙g5 6. ♙c3 ♙:h4 7. ♙f4 -S18.

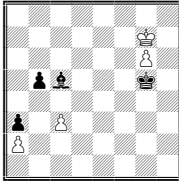
0124-1. ♙b7! ♘d7 2. ♙b8! ♙e6 3. ♙c7 ♙f5 4. ♘d6 ♙g4 5. ♙e5 ♙h4 6. ♙f6 g5 7. ♙f5 g4 8. ♙f4 g3 9. ♙f5 -S19.

G.Grzeban

L.Prokes

0121

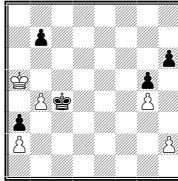
1950



P.Wason

0122

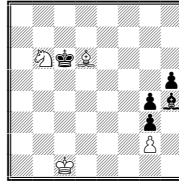
1966



A.Hildebrand

0123

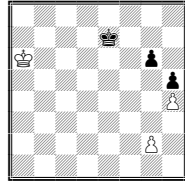
1958



K.Ebersz

0124

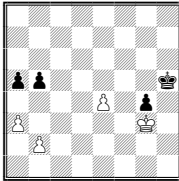
1941



C.Diesen

0125

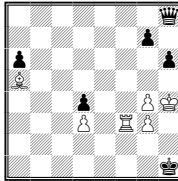
1967



A.Troitzki

0126

1908

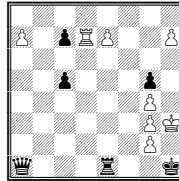


B.Sidorov

Al.Kuznetsov

0127

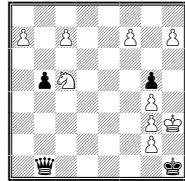
1977



B.Sidorov

0128

1979



0125-Chess Review. 1.a4 b5! 2. ♖f2! ♙h4 3. ♘g2 ♙g5 4. ♘g3 b3 5.e5 ♙f5 6.e6 ♙:e6 7. ♙:g4 ♘d5 8. ♙f3 ♙c4 9. ♙e4 ♙b4 10. ♘d4 ♙:a4 11. ♙c4 -S19.

0126-Deutsche Schachzeitung. 1. ♖h3 ♙g1 2. ♙b6 g5 3. ♙f6 ♙:f6 4. ♙:d4! ♙:d4 - S20.

0127-Shakhmaty v SSSR. 1. ♙d8! ♙e6! 2.h8 ♙g1 3. ♙d1! ♙:d1 4.a8 ♙g1 5. ♙a1 ♙e1 6. ♙:e1 ♙:e1 -S20.

0128-Stankostroitel. 1. ♙d3! ♙g1 2. ♙f2! ♙:f2 3.a8 ♙g1 4. ♙a1! ♙:a1 5.c8 ♙g1! ♙g1 6. ♙c1 ♙:c1 7.h8 ♙g1! ♙g1 8. ♙a1 ♙:a1 9.f8 ♙g1 10. ♙f1 ♙:f1 -S20.

0129-October-70. 3-Pr. 1. ♙f6 ♙b1 2.b3 ♙d4 3. ♙:d4 ♙a7 4. ♙:a7 h1 ♙ 5. ♙c7 ♙a8 6. ♙a7 ♙g2 7. ♙f2 ♙a8 8. ♙a7 ♙h8 9. ♙d4 ♙:d4 10. ♙g7 ♙:g7 -S20.

0130-1.... ♙g5 2.f3 ♙h6 3.f4 g5 4.f5 ♙h7 5. ♙e7 ♙g8 6. ♙e8 ♙h8 7. ♙f8 ♙h7 8. ♙f7 ♙h6! 9. ♙g8 g6 10.f6 -S21.

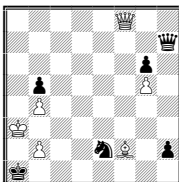
0131-Magyar Sakkelet. 1.h5! ♙f5 2.h6 g5 3. ♙d4 ♙g6 4. ♙c5 ♙h6 5. ♙f6! ♙h5 6. ♙g7 h6 7.g3 g4 8. ♙f6 -S22.

0132-Tidskrift for Schack. 1. ♙d5 ♙h8 2. ♙e7 ♙:a8 3.b5 ♙c7 4. ♙d7 ♙b8! 5. ♙d8 ♙c8 6.a6! ♙:d8 7. ♙:d8 -S24, 3.... ♙b7 4.a6 ♙c7 5. ♙d7 ♙b8 6. ♙d8 ♙c8 7. ♙d7 -S24.

A.Sochnev

0129

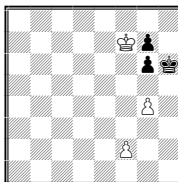
1987



I.Bondarevsky

0130

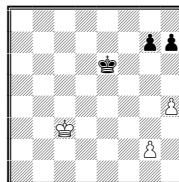
1952



A.Koranyi

0131

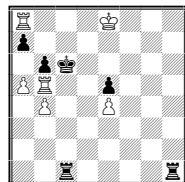
1956



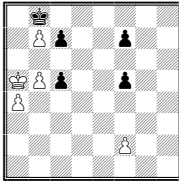
G.Grzeban

0132

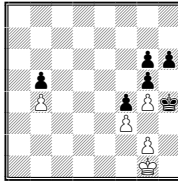
1958



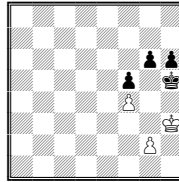
A.Seleznyev
0133 1920



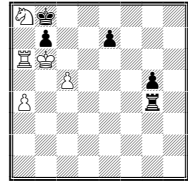
M.Aizenshtadt
0134 1931



F.Mercier
0135 1970



Y.Makletsov
0136 1976



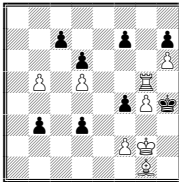
0133-Tidskrift for Schack. 1.b6 c6 2.f4! f6 3.♖a6 c4 4.a5 c3-S25.

0134-64. 1.♖h2 h5 2.gh gh 3.g3 fg 4.♗g2 g4 5.f4 -S26.

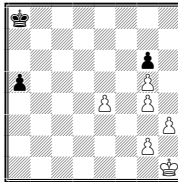
0135-1.g4 fg 2.♗g3 g5 3.f5 -S26.

0136-Shakhmatna Misl. 1.♖a5 ♜b4 2.♜b5 ♜:b5 3.ab g4 4.c6 g3 5.c7 ♜c8 6.♗a7 g2 7.b6 g1♗ -S27.

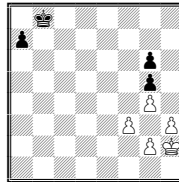
H.Rinck
0137 1915



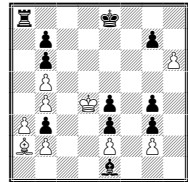
H.Fernandez
0138 1885



G.Nordlohne
0139 1911



V.Proskurovski
0140 1957



0137-La Strategie. 1.b6 cb 2.♜h5 ♗:g4 3.♜h1 f3 4.♗h2 ♗h4-S28.

0138-1.e5 ♗b7 2.e6 ♗c7 3.e7 ♗d7 4.e8♗ ♗e8 5.♗h2 a4 6.♗g3 a3 7.♗h4 a2 8.g3 a1♗ -S29.

0139-Schaakblad. 1.f4 ♗c7 2.fg a5 3.♗g3 a4 4.♗h4 a3 5.g3-S29.

0140-FIDE Ty. 15-Place. 1.h7 ♜d8 2.♗:e4 ♗e7 3.♗:b3 ♜h8 4.♗g8 ♗d2 5.♗d3 ♗f8 6.♗c2 ♗:g8 7.hg♗ ♗:g8 8.♗b3 ♗f7 9.♗a4 ♗e6 10.b3 -S29.

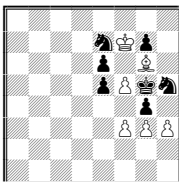
0141-Shakhmaty (Baku). 1.h4 ♗h6 2.fg ♗:g6 3.g5 ♗h7 4.fg ♗h8 5.♗:e6 e4 6.♗f5 e3 7.♗g4 e2 8.♗:h5 e1♗ 9.g4 -S29.

0142-Magyar Sakkelet. Com. 1.♗h2 e3 2.♗g3 ♗b2 3.♗f3 ♗:b3 4.♗g4 e2 5.♗h5 e1♗ 6.g4 ♗:h4 7.♗:h4 a2 8.♗h5 a1♗ 9.h4 -S29.

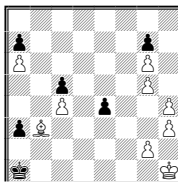
0143-Shakhmaty v SSSR. 3-H.M. 1.a6! ♗a7! 2.h3!! f2 3.h4! f1♗ 4.g4 ♗b6 5.a7 ♗f8 6.a8♗ ♗:a8 -S29.

0145-Italia Scacchistica. Com. 1.♗a5 e5 2.b6 e4 3.b5 e34.b4 e2 -S31.

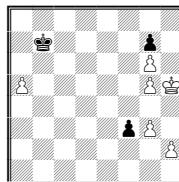
A.Sarkisov
0141 1984



Z.Fekette
0142 1984



S.Tkachenko
0143 1986



0146-Chadraki. 1.ba! ♖:a7 2.♙c3 ce1 3.♙:e1 cd 4.♙f2 ♘c6 5.♙h4! ♘e5 6.♙f2 ♘c6 7.♙h4=, 7...d3 8.g3 -S32, 1...♙b7 2.de ♙:e1 3.e6 a3 4.e7 a2 5.a8 ♖:a8 6.e8 ♖=.

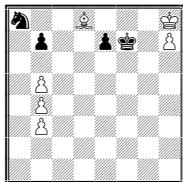
0147-Ranok. 1.g8 ♙! ♙d3 2.♙b3 f2 3.♙a4 f1 ♖ 4.b3 -S32.

0148-The Chess Amateur. 1.♙g4 ♙b8 2.♙:d4 ♙c8 3.♙:c4 ♙d8 4.♙:a4 5.b4 -S33.

E.Wester

0145

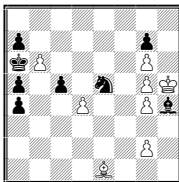
1973



V.Dadianidze

0146

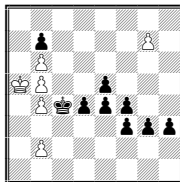
1972



V.Archakov

0147

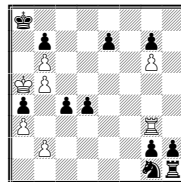
1985



T.Dowson

0148

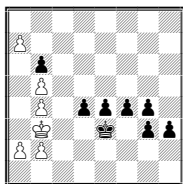
1920



H.Ginninger

0149

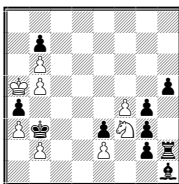
1932



G.Nadareishvili

0150

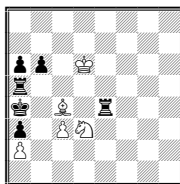
1947



A.Sadykov

0151

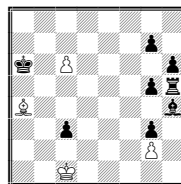
1967



B.Sidorov

0152

1988



0149-Revista de Sah. 1.a8 ♖! h2 2.♙a3 h1 ♖ 3.♙a4 4.b3 -S33.

0150-Armenian Ty. 2-Com. 1.♘g1 ♙c2 2.f5 ♙d1 3.f6 ♙e1 4.f7 ♙f1 5.f8 ♙! ♙:g1 6.♙f4! ♙h3 7.♙:a4 ♙h2 8.b4 g1 ♖ -S33.

0151-Shakhmaty v SSSR. 1.♙b3 ♙b5 2.♙d5 ♙aa4 3.♙:a4 ♙:a4 4.♘b4! a5 5.c4 ♙:b4 6.♙d4 b5 7.c5 -S34.

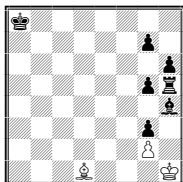
0152-Magadan-50. 2-H.M. 1.c7 ♙b7 2.♙d7 ♙:c7 3.♙g4 ♙d6 4.♙c2 ♙e5 5.♙:e3 ♙e4 6.♙d2 ♙d4 7.♙e2 ♙e4 8.♙d2 ♙f4 9.♙d3 ♙g4 10.♙e4 g6 11.♙e5 g6 -S35.

0153-64. 1.♙g4 ♙b7 2.♙g1 ♙c6 3.♙f1 ♙d5 4.♙e2 ♙e4 5.♙d2 ♙d4 6.♙e2! ♙e4 7.♙d2 ♙f4 8.♙d3 ♙:g4 9.♙e4 g6 10.♙e5 -S35.

B.Sidorov

0153

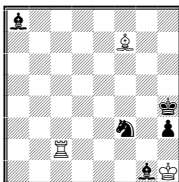
1990



Al.Kuznetsov

0154

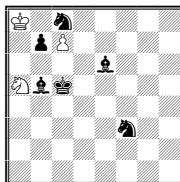
1946



V.Yakovenko

0155

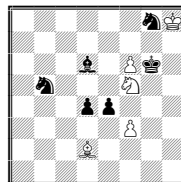
1963



E.Paoli

0156

1966



G3 (♘)

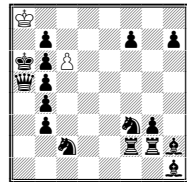
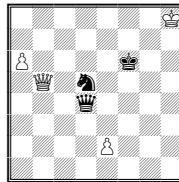
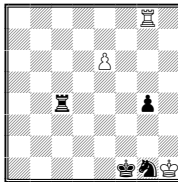
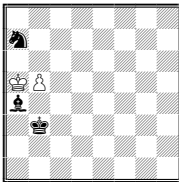
The knight is much more mobile than the pawn and the king, that is why the studies of this group are more interesting though it may more refer to the game than to the finale. Stalemates are mostly achieved through the pinning of the king (S36-39), Nos.173-176 (S40) are quite dynamic. The most intricate stalemates are in Nos.178-180 (S42-44) where the blocking of pieces is used. Though No.3332 (S45) is not dynamic, it still is very complex. Black is stalemated in the centre of the board with five blockings and at the same time White is stalemated by the knight and the rook (reciprocal stalemate). What are the prospects here? Those of the homogeneous syntheses or the use of stalemate as an additional theme can be recommended.

0154-Shakhmaty v SSSR. 1.♖c8 ♖e4 2.♜h8 ♘g3 3.♜:h3 ♘f2! 4.♙g6 ♙d5 5.♙f7 ♙b7 6.♙h5 ♘g5 7.♙f3 ♘:f3 8.♜h7 ♙e4 9.♜f7 ♘f1 10.♜f4 ♙d5 11.♜f5 ♙c6 12.♜f6 ♙b7 13.♜f7 ♙a8 14.♜f8=, 12.... ♙:f6 -S36.

0155-Shakhmaty v SSSR. 1.♙e2 ♘d4 2.♘:b7 ♙b6 3.♘d8 ♙f5 4.♙c4! ♘:c7 5.♘e6 ♘:e6 6.♙d3! ♙g4 7.♙e2 ♙h3 8.♙f1 ♘b6 9.♙a7 ♘c8 10.♙a8=, 4... ♘e7 5.♙b8 ♘c6 6.♘:c6 ♘:c6 7.♙a8 ♙c8 8.♙a6 ♙:a6 9.c8♖ ♙:c8 -S36.

0156-Schach-Echo. 1.fe! ♘:f6 2.♘:d4 ♘:d4 3.e5 ♙:e5 4.♙f4! ♙:f4 -S36.

E.Pogosyants		L.Mitrofanov		V.Razumenko		B.Sidorov	
0157	1976	0158	1977	0159	1984	0160	1986



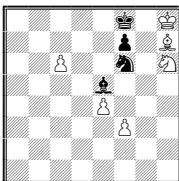
0157-Troitski MT. Com. 1.b6 ♘c6 2.♙a6 ♙c4! 3.♙b7! ♙b5 4.♙a8! ♙:b6 -S36.

0158-Chervony Gornik. H.M. 1.e7 ♜c6 2.♜h8 ♘f3 3.e8♖ g3 4.♖g8 ♜c8 5.♜h2 ♜:g8 6.♜f2 ♙:f2 -S36.

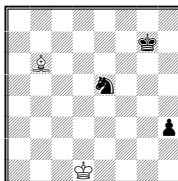
0159-Vecherny Leningrad. 1.♖d3 ♖e5! 2.♖h7! ♙e6 3.♖g7 ♘f6 4.♖g6! ♖c7 5.a7! ♖:a7 6.e4 ♖e7 7.♖f5 ♙f7 8.♖c8 ♙g6 9.♖f5 ♙f7 10.♖c8 ♖e5 11.♖f8! ♙:f8 -S36.

0160-Magadanskaya Pravda. Spec. Pr. 1.c7 ♖e2 2.c8♖ ♜e8 3.♖:e8 ♜d2 4.♖b8 ♜d8 5.♖:d8 ♙a1 6.♖b8 ♖h8 7.♖:h8 ♘fd4 8.♖b8 ♘c6 9.♖:b7 ♙a5 10.♖a6 ♙:a6 -S36.

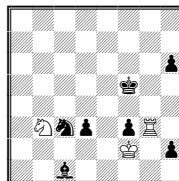
A.Van Tets
0161 1989



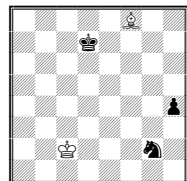
E.Holm
0162 1910



K.Georgala
0163 1934



A.Gulyaev
0164 1952



0161-Bent JT. 1.f4 ♘:f4 2.c7 ♘e5 3.♞:f7 ♖:f7 4.♙g6 ♖:g6 5.c8♞! ♖h6 6.♞a7 ♘d6 7.e5 ♘:e5 8.♞c6 ♘a1 9.♞d8=, 8... ♘d6 9.♞e7 ♘:e7-S36.

0162-Sidvenska dagbladet Shnelposten. 1.♙g1 ♞f3 2.♙h2 ♞:h2 3.♖e2 ♞g4 4.♙f3 ♖g6 5.♙g3 h2 6.♙g2 ♖g5 ...-S37.

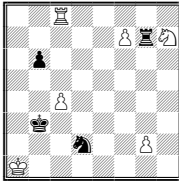
0163-Shakmaty. 1.♞:f3 ♖g4 2.♞g3 ♖h4 3.♙g2 h1♞ ♖:h1 ♖:g3 5.♞:c1 d2 6.♞e2 ♞:e2-S37.

0164-1.♙c5 h3 2.♙g1 ♞e1 3.♙d1 ♞f3 4.♙h2 ♞:h2 5.♖e2 ♞g5 6.♙f3 h2 7.♙g2...S 37.

A.Kakovin

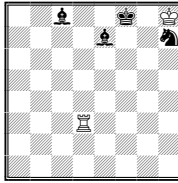
F.Bondarenko

0165 1957



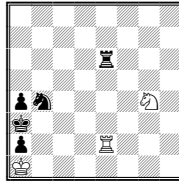
E.Pogosyants

0166 1965



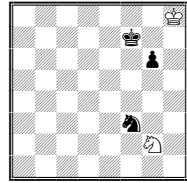
V.Pudovkin

0167 1980



S.Borodavkin

0168 1985

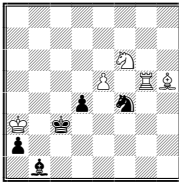


0165-Akhalgasrda Komunisty. 1-Com. 1.♞g5 ♞:g5 2.♞a8 ♞:g2 3.♞a3! ♖:a3 4.f8♞ ♖b3 5.♞c5 bc-S37.

0166-Problemista. 1-H.M. 1.♞d2 ♞g5 2.♞d8 ♞f7 3.♞f8 ♖g6 4.♞g8 ♖f7 5.♞f8=, 5.... ♖:f8-S37.

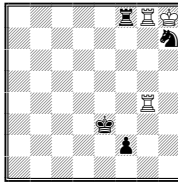
D.Yakimovich

0169 1988



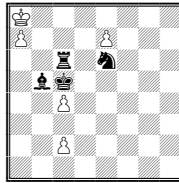
Yu.Makletsov

0170 1982



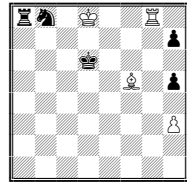
G.Grzeban

0171 1982



A.Kakovin

0172 1961



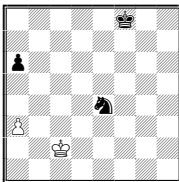
0167-Revista de Sah. 1.♞e5 ♖b3! 2.♞f3! ♞:e2 3.♞d4 ♖a3 4.♞b5 ♖b3 5.♞d4=, 3.... ♖c3 4.♞:e2 ♖d2 5.♞c1 ♖:c1-S37.

0168-Bondarenko JT. Spec. H.M. 1.♞f4 g5 2.♞h3 g4 3.♞f2 g3 4.♞e4 g2 5.♞g5 ♞:g5-S37.

0169-Odessa-88. 4-H.M. 1.♞g3 d3 2.♞d5 ♞:d5 3.♞:d3 ♖c2 4.♞d2 ♖:d2 5.♖b2 ♞b4 6.♙f7 a1♞ 7.♖:a1 ♖c1 8.♙b3 ♘a2 9.♙e6 ♘:e6-S37.

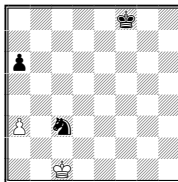
V.Proskurovski

0173 1964



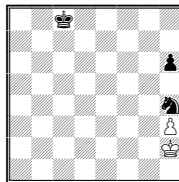
J.Wandiest

0174 1969



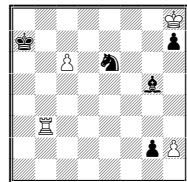
N.Grechishnikov

0175 1988



V.Vinichenko

0176 1988



CHEKHOVER V. - 0090 0242 (2265) 2343 3358
CHERNOUS V. - (1905)
CHERON A. - 0342 0556 3328 (3524) 3705 3740 4230 4231
CHIGORIN M. - (0119)
CHIMEDZEREN S. - 0558
CHORAZUK B. - 4063
CHUIKO I. - 1184 (1741)
CHUMBURIDZE E. - (0264)
CHVALCHEV I. - 0799 0982 1393 1792
CHVALIEV E. - 0856
COHN E. - 0979 2450
CORTLEVER N. - 0604 2665 3640 4103
COOK E. - 0491 1803 3258
COCKELKORN S. - 0001
COSTEFF G. - 1632 4189
COZIO C. - 0067 0072 0073 0341 0966 2264
CVEJIC B. - 2535
CUPPINI A. - 1701

D

DADIANIDZE V. - 0146
DADUNASHVILI R. - 2101
DAINENKO V. - 1707
DALLMER M. - 0535
DANIEL A. - 4065 4066
DANKEWICZ I. - 4143
DAVLETSHIN I. - 1610 2917
DAVRANYAN A. - (0681) 3550
DAWSON T. - 0148 0731 3562
DE SILVA S. - 0311 1745 2243 3776
DEDESHIN V. - 1557
DEDRLE F. - 0863 1880 (2274)
DEHLER O. - 0722 3653 3884
DEL RIO E. - 0597 0864 1315
DIKUSAROV A. (1217)
DIESEN C. - 0125
DMITRIEV I. - 1535
DOBRESKU E. - 0413 0421 0508 0520 0548 1348 1406 1414 3351 3495 3496 3520 4227 (4229)
DOLCI A. - 0115 1065
DOLGOV V. (0217) 0741 (1304) (1520) 2261 2282 (2657) (2729) 2937 (2987) 3499 3538 3783 4136
DOLUKHANOV A. - (0080) (0642) (0643) 1740 (3751)
DORASIL C. - 0686 0955
DOROGOV Y. - 0634 (3203) 3648
DREVITT I. - 3558
DUBININ P. - 1957
DUBOVSKI M. - 1081 1196

DUDAKOV M. - 2105
DUFRESNE J. - 2355
DURAS O. - 0192 0193 0195 0622 0865 2171 2398 2417 2814 3169 3555 3821 4052 4098
DUSOLD J. - 3073
DVIZOV E. - 0281 0384 (0415) (0417) 0440 0585 (0664) (0665) (0815) (0912) (0952) 0962 (1068) (1254) (1288) (1363) 1933 (2175) (2448) (2851) 2991 (3193) (3272) 3274 3353 (3366) (3709) 3716 3868 (3876) (3905) 4131 (4199) (4221) (4224)
DYACHENKO A. - (1854) (2717) (3327)
DZHALILOV A. - 2769
DZETSKER A. - 1855

E

EBERSZ K. - 0124
EGOROV G. - (2579) (2673)
EHRICH D. - 2447
ELKIES D. - 0790
EISERT S. - (0046)
ELLINGER R. - 3377
ENEVOLDSEN E. - 0545
EUCKEN K. - 1733
EUWE M. - 0005
EVREINOV V. - 0093 0102 0884 1047 1186 2259 2662 (3319) 3393 3606 3891

F

FABRICIUS-LAURIETZEN K. - 0733
FALK L. - (1839) 3011
FARAGO P. - 0369 0615 0734 0920 1578 1715 2320 3309 3504 3597
FARIO O. - 2061
FARNI G. - 0355
FEDOROVICH R. - (0276) (0745) (2299) (2658)
FEDOSEEV K. - 2053 3694
FEIJTER C. - 0013 0742 2167 2497
FEKETTE Z. - 0142 4079
FEOKTISTOV A. - 2577
FERNANDEZ H. - 0138
FILARETOV S. - 0789 2294 3016 3527 3810
FISHER I. 1073 - 2491
FOGUELMAN A. - 0531 0564 0570 1428 2697 2762
FOMYCHEV V. - (2680)
FON DER LAZA T. - 3371
FONTANA R. - 0651
FONTEIN J. - 1109
FORMANEK B. - (1603)
FORSBERG R. - 1050
FRANGOULIS K. - 1271 1686 1754 1883
FRANKL J. - 1997
FRANZANI J. - 0467

FRANZOLINI G. - 2095

FRICH I. - 1750

FRIGIN V. - (2851) 3829

FRINK O. - 0659

FRITZ J. - 0068 0307 0703 0797 0866 0936 1153 1235 1394 1407 1585 1599 1624
1670 1796 (1869) 1895 1999 2054 (2131) 2184 2258 2329 2392 2462 2573 2607 2617
2863 2891 3052 3221 3233 3359 3615 3624 3689 3764 3772 3936 3971

FROLOVSKI A. - 1979 3711

FUCH G. - 4142

G

GABOR K. - 1919

GABOVICH J. - 1893 3407

GAGLOV I. - 3380

GAIEVSKI A. - 2363

GALITSIN N. - 3265

GALITSKI A. - 0693 3170 3322 4158

GALPERNAS B. - 0429 (3402) 4118

GALUSHKO L. - 1017 1429

GANDOLFI V. - 2995 4175

GANICHIN V. - 0266

GARAYAZLI I. - 1861 2330 2824

GASPARYAN A. - 2296 2297 3123

GAVRILOV E. - (0276) (0745) 0984 (2299) (2658) (3346)

GAVRILOV N. - 0750

GENOV Y. - 3330

GEORGALA K. - 0163 0705 0934 3061

GEORGIEV E. - 1198

GERASIMOV V. - 0177 2177

GERHEN-GUBANOV A. - 2922

GETMANETS V. - 1168

GIL J. - 2110

GILBERG A. - 1213 1286 1360 1402 1615 2979

GINNINGER H. - 0149 2684 3273 3253 4035 4038 4180

GISHKO D. - 2378 3568

GLASER J. - 2067

GLODEANU I. - 1568

GODES D. - 2794 3207 3439

GOGBERASHVILI M. - 0457 (0897) (1441) 3261 3806 3817 3906 4232

GOLUBEV V. - 3846

GOMAZKOV A. - 3487

GOMMERS J. - 0572

GONCHAROV A. - 2090

GORBMAN M. - 2503

GORBUNOV G. - 0066

GORDEEV L. - 0288

GORELIKOV V. - 1223

GORGIEV T. - 0014 0054 0197 (0203) 0300 0301 0304 0305 (0328) 0361 0397 0405 0451 0471 0476 0512 0517 0554 0557 0578 0616 0624 0625 0629 0662 663 0812 0832 0833 0859 0871 0809 0921 (1104) 1140 1145 1146 1161 1163 1166 1169 1194 1195 (1278) 1280 1281 1282 1462 1463 1533 1566 1621 1622 1623 1626 1642 1644 1663 1756 1816 1824 1837 (1906) (1907) 1992 1995 2149 (2209) 2366 2370 2490 2531 2626 2825 2836 3133 3134 3135 3139 3163 3343 (3516) 3696 3750 3761 4134 4184

GRAAFLAND J. - 1942

GRAETZER G. - 1119

GRANESKY T. - 2150

GRECHISHNIKOV N. - 0175

GRECHKIN D. - 1379 1841

GRIBIN V. - 1366

GRIGORIEV N. - 0026 0074 0075 0614 0854 0881 0959 3357

GROMOV M. - 1971

GRONDIJS H. - 1347

GROUCH K. - 0336

GRUNKIN S. - 3617

GRUSHKO M. - 3869

GRZEBAN G. (BAGDASARYANS) - 0010 (0123) 0132 0171 (0280) 0656 0899 0917 1177 1641 1645 3398 (3463) 3537 3547 3602 (3605) 3744 4113 4182

GULYAEV A. (GRIN) 0164 0468 0469 0743 0773 0845 1473 1606 1617 1618 1736 1859 (2570) 2776 (2906) 2958 3124 (3290) 3306 3320 3378 3752 3766 (3813) 4116 4165

GUNST I. - 0358

GUREEV A. - 0422

GURGENIDZE D. - 0106 0292 0320 0441 (0458) 0528 0532 (0538) (0845) 0916 0932 1049 1355 (1441) 1577 (1700) 1838 1891 (2132) 2247 2266 2269 2270 2272 (2306) 2628 2689 2788 3070 3117 3149 (3232) 3281 3334 (3346) (3448) 3471 3473 3485 3533 3534 (3608) 3632 3646 (3683) 3699 3768 3769 3801 3864 (3867) 3989 4032 4078 4083 4095 (4174)

GURVICH A. - 0713 0811 0817 (0869) 0992 1314 2062 3060 4020 4110

GUSEV B. - (0261) (2570) 2611 (4047)

H

HADAC-KOVAN - 2620

HAGA A. - 1077

HALBERSTADT V. - 0660 (1993) 2058 3481 3823 4019

HALSKI M. - 0985 1351 1411 (1561) 2495 3080 3216 3252 3685

HANNELIUS Y. - 0403

HANNEMAN K. - 4213

HARIUS F. - 0406

HASEK J. - 0676 1072 3374 3556 3557 4091

HASSE P. - 2865

HAVASI A. - 0640

HAVEL M. - 0452 4088

HEDLUND V. - 2740

HEISKANEN R. - 0017 1538 2723

HENNEBERGER M. - 1160 1386

HENSBERGER P. - 3211

HERBERG A. - 0504

HERBSTMAN A. - (0064) 0283 0302 0303 0450 0477 (0507) 0575 0623 0649 0728 0732 0745 0760 (0810) 0838 0870 0880 0882 (0913) 0922 1030 1093 1094 1095 1096 1102 (1116) 1283 1298 1309 1324 (1381) 1405 1545 1564 1620 1662 (1669) 1764 1826 1868 (1938) 2024 2135 2221 2236 (2265) 2331 2369 2389 (2405) 2409 2485 2580 2643 2678 2699 2700 (2715) 2719 2725 2730 2749 2757 2781 2809 2834 2872 3001 (3031) (3068) 3115 3142 3146 3168 3255 (3391) 3444 3455 3577 3619 3628 (3703) 3739 3795 3904 3907 3909 3915 3922 3923 3969 (4005) (4011) (4012) (4036) 4081 4162 (4197)

HERLIN T. - 2483

HEUACKER P. - 1116 (1199) 1431 1991 2002 2028 3053 3408 3878

HILDEBRAND A. - 0033 (0123) 0205 0257 0308 0351 0730 1105 (1116) (1149) 1349 1747 (1839) 1844 2180 (2287) 2933 3187 3313 3333 (3381) (3463) (3605) 3785 3921 (4022)

HLINKA M. - (1137) 1695 1789 2431 (2680) 2683 2705 3802 3808

HOCH J. - 0212 0350 0601 0786 0821 0948 0986 1007 1015 1044 1156 (1453) 2238 2267 2474 3431 3468 (3521) (3700) 3784 4086

HODERA M. - 1325

HODGSON P. - 2557

HOFENDIEK E. - 0894 1996

HOFMAN M. - 0438

HOLM E. - 0162 0381 1800 3049 3382

HOLST V. - 1039

HOLZHAUSEN W. - 0113 (0182) 0388 2387 3082 3151 3857

HORAK T. - 2303

HORWITZ B. - 0227 (0228) (0387) 0444 0609 (1107) 1795 3356 (3667)

HUNKA R. - 1422

HURME H. - (0436)

HURTIG A. - 3305

HYUGE R. - 0362

I

INFANTOZZI J. - 0627 0872 1805 2352 3927

IONCHEV I. - 0562 1052 1563 2504 2663

IRIARTE E. - 0275 0286 0290 0294 2589 3680 3797

ISARIONOV V. - 1201

ISENEGGER S. - 2443 2475 3493

ISRAELOV V. - (0251) 0823 (1208) (1210) 1508 (1611) 1687 (1748) 1862 (2108)

IVANOV A. - 0018 0965 (1082) 1346

IVANOV E. - 0806 1332 1672 3367

IVANOV N. - 1881 2668

IVANOV T. - 0842

IVANOV V. - (4156)

J

JAHN G. - 1874 (2347) 2587

JANOSI E. - 0250 0828 1162 1356 2286 2612 2846 3131 (3332) 3673 4026

JESPERSEN J. - 0389 0391 1481 2228 2374 2754

JOHANDL A. - 1939 2071

JOITSA P. - 1349 3025 3321 3855 (4229)

JONES C. - 2476
JONSSON C. - (1685)
JORDAN G. - 2704

K

KABIEV K. - 0049
KADREV S. - (0408)
KAEM Y. - 1266 (2831)
521
KAKABADZE G. - 0291
KAKOVIN A. - (0087) (0165) 0172 (0211) (0225) (0268) (0272) (0274) (0334) (0407)
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(2520) 2728 2837 2842 2848 2849 2925 2946 3030 3066 3453 3484 3638 (3805) (3824)
3835 (3856) 3978 4007 4049 4051 4139
KALININ A. - 0109 0600 0620 0803 (1217) 1225 1277 (1279) 1330 1493 1633 1664
1679 1753 1866 2072 2080 2081 2109 2162 3329 3479
KALINSKI F. - (2347)
KALUSCHINER C. - 0418
KALYAGIN V. - 2572 (3029) 3601
KAMENETSKY J. - 2793
KAMINER S. - 1660 1671 1690 2025 (3000)
KANONIK D. - (0407) 1964
KAPLAN M. - 1333 1336 1947
KAPUSTA V. - 3116
KARCZEWSKI Z. - 1491 1492
KASPARYAN G. - 0045 0338 0343 0373 0380 0487 0579 582 0593 (0643) 0857
(0869) 1059 1121 1197 1294 1396 1399 1575 1596 1716 1828 2142 2192 2255 2260
2275 2278 2298 (2486 (2521) 2543 2590 2591 2681 2692 2755 2840 2968 3012 3014
3076 3079 3083 3088 3091 3096 3098 3167 3188 3206 3243 3338 3362 3369 3394 3436
3535 3585 3659 3729 3794 3798 3804 3850 3861 3870 3872 3877 3896 3931 4003 4018
4029 4031 4097 4156 4166 4195 4196 4205 4212 4222
KASPARYAN S. - (1300)
KACEWICZ M. - 0255
KATSNELSON L. - (0059) 0253 (0428) (0584) 0907 (0913) (1006) (1381) (2353)
(2715) 2957 (3068) 3090 (3130) (3232) (3290) (3452) 3467 (3636) (3780) (3867) 4041
4183 4194
KAYEV L. - 0448 1249 1323 1570 1582 1665 1749 1759 1819 2027 2561
KAZANTSEV A. - 0030 0127 0331 0583 0584 0766 1083 1091 1127 1128 1130 1131
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