

I U R I A K O B I A

**WORLD ANTHOLOGY
OF CHESS STUDIES**

VOLUME III

**4324 STUDIES WITH POSITIONAL
DRAW**

The second edition

TBILISI, GEORGIA

2013



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This is second edition, is an unabridged, corrected republication (This edition is completely replaced with **new fonts Chess Merida**) of the work originally published by

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Dedicated to my beloved daughters
MAYA and LALY

AUTHOR'S PREFACE

I hope that a reader is already acquainted with volumes of anthology I - "4232 Studies with Stalemate" and II - "Studies with 4492 mates" (with G.Nadareishvili). The noted volumes were clear and exactly expressed final pictures. By this reason classification and systematization of the studies on these themes depend on such parameters as "number and weight" of the pieces participating in the finales. This fact allowed us to include in this book the section "Stalemate Positions (Pictures)" and "mate Positions (Pictures)" in full.

It should be admitted that some technical mistakes show up in these volumes. The mistakes also are in English translations of some surnames.

It is clear that theme positional draw is closest to the practical play. This theme is various and complicated, which also complicates the process of classification and systematization of the studies. It is difficult to choose objective criteria of classification of various tactical ideas it is impossible to avoid subjective factors. In contrast to stalemate and mate positional draw not always has clearly expressed idea. Sometimes it is quite difficult to decide which section either studies should be involved in. The difficulties also arise while interpreting some of the ideas and so on. While processing a big number of the studies on the theme positional draw, some definitions, which are not accepted in the practice, had to be introduced. Before every section (theme are main chapters in the book) the corresponding article with examples is included (these studies are also included in the main material in order to keep the sequence of systematization). Each article bears a theoretical character and represents an independent and completed research. In these articles are made the attempts to prove corrections of the reasoning as to the reader so to myself. It is difficult to say that the reader will accept them. However, materials of this book are expounded on the basis of these discussions in and they should followed in order to use the book efficiently. For example, if you want to find the predecessor of some study in the book, you should clearly what of idea is realized in this study. After clearing the character of the idea up you should find the corresponding table and locate such ideas. If you interpret the idea of the study in different way than it is done in the book, the predecessor will not be found whereas it certainly exists.

You should get acquainted with the articles and use the defined interpretation in order such an incident. Though, you may not agree with some of them.

We have no right to interfere in the process of estimation of studies in the chess compositions. Nevertheless, it should be noted that the verdicts are very often incorrect. For example, the judge writes about some abstract study: "...idea of perpetual check is realized in the study". Now, let us retrace the play in this study. The white rook has made a check on some move. The black pieces protected his king from check. The move turned to the white pieces. The white rook attacked the black bishop. After this everything is repeated. May this situation be considered as perpetual check? No, of course. here we have perpetual alternating attack on king and bishop, whereas realizing the idea of perpetual check implies perpetual attack on the king.

The structure of III volume is somewhat changed because of the character of this themes. The main material is expounded according to themes, and is included in eight chapters. There is an "interior order" of systematization of the studies in every chapter. Only the main variants of solution are given here. The tries are omitted. Synthetic studies on positional draw with stalemates are not integrated into a separate unit. The typical final positions are separately given for every chapter in the section "Positions of Positional Draw (Pictures)" and stalemate positions are included in the special section "Stalemate Positions (Pictures)". The stalemate positions have the same numbers as in the I volume, but the positions which are not in volume I have new numeration.

The first part of book - "Inquiry materials" is supplied with necessary tables. There is index of authors in the end of the book.

Now one more problem. Author received a lot of reproaches from the experts in study art. They reproach us not taking notice of quality of studies including in the anthology. Dear Sirs! Let me not to agree with you. The anthology is not aimed to demonstrate the most famous studies. It is task of the other works and publications. Compositions published in various publications by various editors have all rights to exit. I am very sorry that it is impossible to collect all studies for the anthology (approximately 5-8% is absent).

At last, I hope that the reader's acquaintance with studies on positional draw will noticeably speed up development of this fascinating theme. I am sure that positional draw is one of the main and perfect instruments for creating the study of the future!

I would like to express my deep gratitude to composers of the whole world, who sent me their works and gave their remarks. I hope that this creative collaboration will never end as the chess study itself!

Iuri Akobia
1995 (2013) Tbilisi, Georgia

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 4324 does not match the studies in the book. Unfortunately, some of the diagrams were excluded because of the repetition.

REFERENCE MATERIAL

(TABLES AND PICTURES)







































I. FORTRESS AND BLOCKADE

Pieces/Pictures/Studies **Table No.1**

	3-7		176-188		282
	0016-22		0262-71, 0441		0363
			4226		
	8-11		189-204		283-284
	0023-27		0272-91		0364-65
	12-29		205-206		285-286
	0028-46		0292-93		0366-67
	30-39		207-211		287
	0047-56		0294-98		0368
	40-53		212-226		288-290
	0057-76,		0299-0311		0369-71
	4232		0446		
	54-74		227		291-292
	0077-0100		0312		0372-73
	75-86		228-231		293-302
	0101-0113		0313-16		0374-84
	87-99		232-233		303-305
	0114-62,		0317-18		0385-87
	0433-37,4225				
	4230-31				
	100-111		234-240		306
	0163-93		0319-25		0388
	0443, 4223				
	112-118		241-246		307
	0194-0200		0326-32		0389
	119-121		247-259		308
	0201-05,		0333-44		4219
	0443		0444		
	122-132		260-263		309
	0206-0216		0345-47		0390
			4221		
	133-142		264-265		310
	0217-26		0348-49		0391
	143-150		266-278	6 pieces	311-331
	0227-33,		0350-59		0392-0409
	0441		0444-45, 4222		
	151-162		279-280	7 pieces	332-341
	0234-45		0360-61		0410-18
	163-175		281	8 pieces	342-354
	0246-61		0362		0419-31

II. PERPETUAL FASTENING AND PINNING

Studies /Pieces/Pictures Table No.2

<u>1. Fastening</u>					
	355-365		440-447		460
	0450-61		0553-60		4307
	366-369		448		461-462
	0462-65		0561		0573-74
	370-381		449-450		463
	0466-75		0562-65		0575
	0592				
	382-409		451		464-467
	0476-0508		0566-68		0576-79
	0593-96				
	410-416		452		468
	0509-23		0569		0580
	417-418		453		469-470
	0524-29		0570		0581-82
	0591				
	419-429		454		471
	0530-41		0571		0583-84
	430-438		455-456		472-475
	0542-50,		0598,4269		0585-87
	4276				4261
	439		457-459		476-478
	0551-52		0572,4305		0588-90
			4306		
<u>2. Pinning</u>					
	481-483		501-506		514
	0600-02		0634-47,63		0655
	0659-60		0665,4262		
	484-92,515		507-508		516
	0603-24		0648-49		0657
	0661-56,62		0652		
	4262				
	493		509-510		517
	0625		0650-51		0658
	494-500		512-13,18		
	0626-33		0653-54,66		
	0664				

III. PERPETUAL ATTACK (Pursuit)

Pieces/Pictures/Studies

Table No.3

1. Perpetual attack

519-565	612-668	771-777
0667-0714	0768-0844	0951-53
0968-69	0970-74	0983-84
4263	4264,78	4238
566-585	669-672	778
0715-38	0845-48	0954
0971	0975	
586-598	673-687	779
0739-53	0849-59	0955
	0976,4237	
599-600	688-696	780
0754-56	0860-66	0956
	0977,4270	
601-607	697-745	781-783
0757-64	0867-0928	0957,58
4272-73	0978-81	0985
	4235,41,71	
608-611	746-770	784-785
0765-67	0929-50	0959-63
4242	4236,75	786-789
		0964-67

2. Alternating attack

790-793	808-809	820
0986-89	1027-36	1048
	1045,1242	
794-798	810	821
0990-98	1037-39	1049
1240,4283		
799-801	811-812	822-826
0999-1010	1040-41	1050-55
802-804	813-815	827-829
1011-18	1042-44	1056-58
1241		
805-807	816-819	830
1019-26	1045-47	1059-60
	4247	

REFERENCE MATERIAL

Tables, Pictures

--	831-832 1061-63	--	883-886 1120-22 4280	--	932 1186
--	833 1064	--	887-895 1123-38 4213	--	933 1187
--	834 1065	--	896-906 1134-43, 4281	--	934-935 1188,411
--	835 1066	--	907 1144, 4280	--	936 1189
--	836-837 1067-69	--	908-912 1145-48	--	937 1190
--	838-841 1070-73	---	913 1149	--	938 1191
--	842-844 1074,1243	--	914-916 1150-52	--	939-940 1193-95
--	845 1075-79	--	917 1153	---	941 11196
--	846-848 1080-82	--	918 1154	--	942-945 1197-1201
--	849 1083	--	919 1155	--	946-950 1202-06
--	850-852 1084-88	--	920 1156	--	951 1207
--	853-861 1089-97	--	921 1246-47	--	952-954 1208-09
--	862-864 1098-110	--	922 1157	--	955-956 1210,50
--	865-67 1101-02 4309	--	923-926 1158-73	--	957-958 1211,4270
--	868-869 1103-04	--	927-929 1174-83 1249,4265, 4279	--	959-964 1212-17
--	870-880 1105-16	--	929-930 1184,4244	--	965-968 1218-22
--	881-882 1117-19 1244-45, 4246	---	931 1185	--	969 1223

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
























Tables, Pictures

	970 1224		976 1229		984 1237
	971 1225		977-979 1230-32		985 1238
	972 1226		980 1233		986 1239
	973-975 1227-28 1251		981-983 1234-36		

3. Mutual Attack

	987-988 1252-55		999 1269		1012 1281
	989 1256				1013 1282
	990 1257		1000 1270		1014 1283
	991 1258		1001 1271		1015 1284
	992 1259		1002 1272		1016 1285
	993-995 1260-65		1003-07 1273-77		1017 1286
	996 1266		1008-09 1278-79		1018 4314
	997 1267		1010 1280		1019 1287
	998 1268		1011 4248		1020 1288

4. Mutual-Alternating Attack







 	1021 1289	 	1029 1300	 	1040-42 1316-18
 	1022 1290-91	 	1030-32 1301-07	 	1043 1319
 	1023 1292-94	 	1033 1308	 	1044 1320
 	1024 1295	 	1034 1309	 	1045 1321
 	1025 1296	 	1035 1310	 	1046 1322
 	1026 1297	 	1036-37 1311-13	 	1047 1323
 	1027 1298	 	1038 1314	 	1048 1324
 	1028 1299	 	1039 1315	 	1049 1325

IV. PERPETUAL CHECK

Pieces/Pictures/Studies



























Table No.4

1. Perpetual check to the black king

	1050-1177 1326-1481 2505-10,4224 20,29,34,35, 47,52,85		1191-1439 1496-1808 2509-14,2612 2605-07,15-20 29,3062,42,21 39,41,44-49,86 90,94,974324		1559-1643 1914-87,2525- 33,2608,3056 58,97,4226,28 30,31,98,4300
	1178-1190 1482-95		1440-1558 1809-1913 2515-24,2606 2622,1621,3063		1644-1736 1988-2068,2534- 42,2610,24,4223 25,27,36,37,53 59,4301













REFERENCE MATERIAL

Tables, Pictures

	1737-1870		2145-2162		2226-2237
	2069-2185		2416-29		2475-2485
	2543-66		2594,4242		2603
	2611-17,26-31		51,89		
	3064,4240				
	50,58,96				
	1871-1889		2163-2168		2238-2243
	2186-99,2567		2430-33		2486-90
	2568,4288		2631,3068		2620
	1890-1944		2169-2170		2244
	2200-48		2434-35		2491
	2569,70-75				
	4219,45, 57,99				
	1945-2036		2171-2199		2245
	2249-2332		2436-57		2492
	2576-82		2595-98		
	2630,3065				
	2037-2062		2200-2218		2246
	2333-46		2458-70		2493
	2583-87		2599,2601		
	2621,22, 4255			24,26,27	
	2063-2132		2219		2247-2249
	2347-2407		2625		2494-96
	2588-91				
	2618,3066, 4292				
	2133-2141		2220-2224		2250-2254
	2408-12		2471-73		2497-2501
	2593,2619, 2623		2602,28		
	2500,01				
	2142-2144		2225		2255-2256
	2413-15		2474		2502,2604
					2257
					2503
					2258
					2504

2. Perpetual check to the white king.

(Forced perpetual check).

	2259-2267		2361-2368		2448-2457
	2632-39		2754-58		2842-2850
	4263		3062,72		3071
	2268-2278		2369-2389		2458-2501
	2640-52		2759-78		2851-90,3078
	3071		3059		79,4265,4302
	2279-2295		2390-2423		2502-2540
	2653-70		2779-2815		2891-2925,3065
			3061,73-75		80,81,4268
			4262,4303		
	2296-2360		2424-2447		2541-2551
	2671-2753		2816-41		2926-36
	3055-60,66		306474-77		3090,4261
	69,70,4266				

REFERENCE MATERIAL

Tables, Pictures

2552-2564 2937-48 4304	2671 3047	2672 3048
2565-2591 2949-76 3028	2648-2649 3026-27	2673 3049
2592-2605 2977-89 3082	2650-2655 3028-31 3088-90	2674-75 3050-51
2606-2615 2990-98 3084	2656-2662 3032-38	2676 3052
2616-2628 2999-3008 3085,86	2663-2668 3039-44	2677 3053
2629-2647 3009-25 3087	2669-2670 3045-46	

V. IDEAS OF PERPETUAL THREAT

Pieces/Pictures/Studies

Table No.5

1. Perpetual threat of perpetual check

2678 3091	2681-82 3094-95	2686 3099
2679 3092	2683 3096	2687 3100
2680 3093	2684-85 3097-98	

















2. Perpetual threat of mate.

2688-89 3101-02	2819-26 3129-37	2845-51 3150-54
4251,52,4317 2690-93 3103-06	2826-33 3138-42,4253	2852-55 3155-58
2694-13 3107-22 4218,66	2834-35 3143,4256	2856 3159
2714-16 3123-26	2736-42 3144-48	2757 3160
2717-18 3127-28	2743-44 3149,4249	4254,4316 2758-59 3161-62

3. Perpetual threat of winning a piece

2761-65 3163-68 5255	2771-74 3174-77	2776-80 3179-83
2766-70 3169-73	2775 3178	

4. Perpetual threat of pawn promotion










	2781-86		2907-14		2938
	3184-87		3210-18		244
	3251,4283				
	2787-94		2915		2940
	3188-96		3219		245
	4267				
	2795-2802		2816-23		2841-42
	3197-3205		220-27		246-47,4275
			3252		
	2803		2824-36		2843
	3206		3228-42		3248
	2804-06		2837		2844
	3207-09		3243		3249
					2845
					3250

VI. IDEAS OF PERPETUAL PREVENTION











Pieces/Pictures/Studies

Table No.6

1. Perpetual avoidance from mate

	2846-48		2877-85		2894-96
	3253-54		3288-97		305-07
	3314				
	2849-54		2888-90		2897-99
	3255-60		3298-3301		308-10
	3314		3315,16		
	2855-76		2891-93		3301
	3261-87		3302-04		312
	3313				

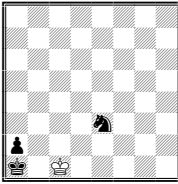
2. Perpetual prevention from pawn promotion

	2902-17		2976-77		2981
	3317-32		3398-99		257
	4258,59,4321				
	2918-50		2978-79		2982-83
	3333-68		3400-01		403-04
	3407,08				
	2951-75		2980		2984
	3369-97		3402		405
	4260,84				2985
	4320				3406

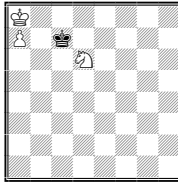
**VII.PERPETUAL ALTERNATION (combination) OF TACTICAL
MOTIVES**

Ideas/Pictures/Studies	Table No
<u>1. Blockade (fortress) / fastening</u>	<u>2986-3162</u>
	<u>3409-3497</u>
<u>2. Blockade (fortress) / pinning</u>	<u>3163-3190</u>
	<u>3498-3529</u>
<u>3. Attack / fastening</u>	<u>3191-3242</u>
	<u>3530-3791</u>
<u>4. Attack / pinning</u>	<u>3243-3310</u>
	<u>3792-3871</u>
<u>5. Attack / threat of stalemate</u>	<u>3311-3315</u>
	<u>3872-3876</u>
<u>6. Attack / threat of mate</u>	<u>3316-3407</u>
	<u>3877-3994</u>
<u>7. Attack / threat of winning the pieces</u>	<u>3408-3481</u>
	<u>3995-4075</u>
<u>8. Attack / threat of pawn promotion</u>	<u>3482-3507</u>
	<u>4076-4105</u>
<u>9. Attack / Prevention from pawn promotion</u>	<u>3508-3564</u>
	<u>4106-4174</u>
<u>10. Other kinds of perpetual alternation...</u>	<u>3565-3608</u>
	<u>4175-4218</u>

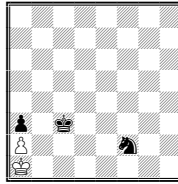
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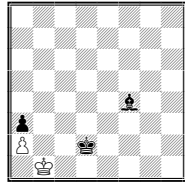
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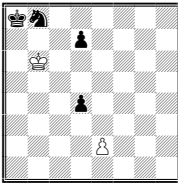
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0016, 0017



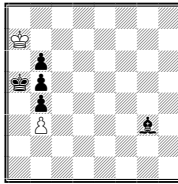
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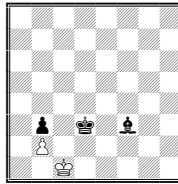
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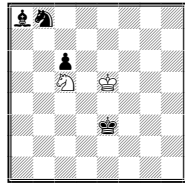
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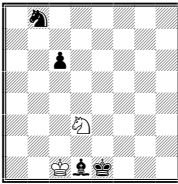
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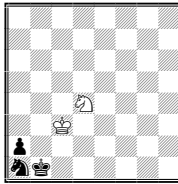
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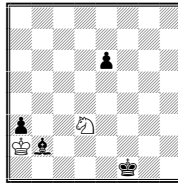
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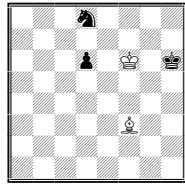
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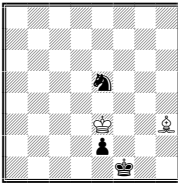
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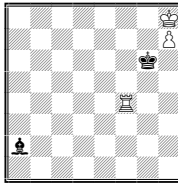
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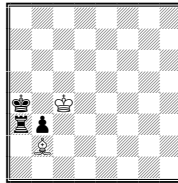
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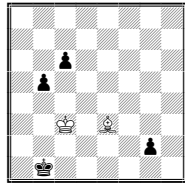
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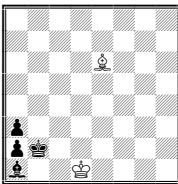
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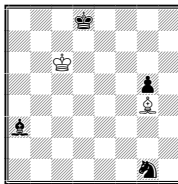
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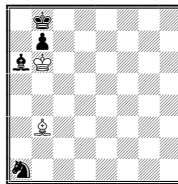
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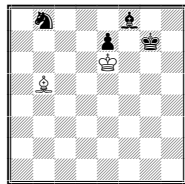
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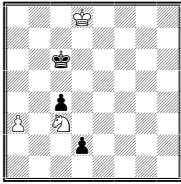
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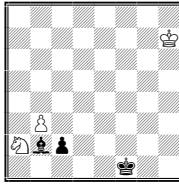
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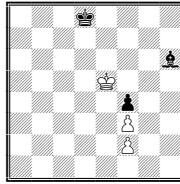
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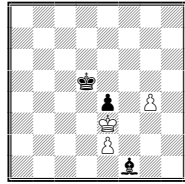
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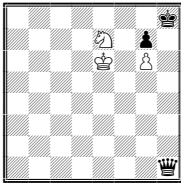
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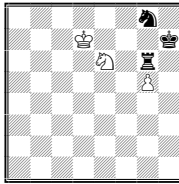
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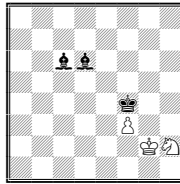
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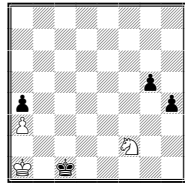
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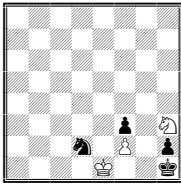
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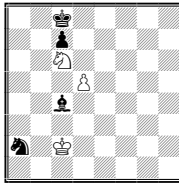
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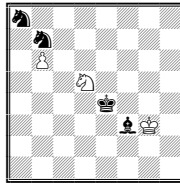
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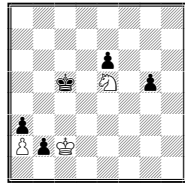
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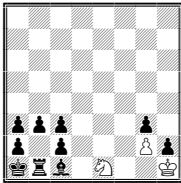
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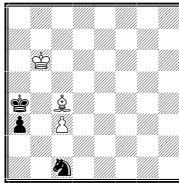
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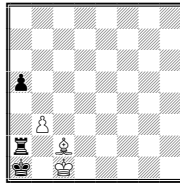
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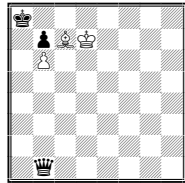
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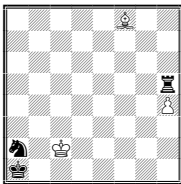
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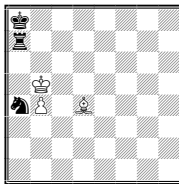
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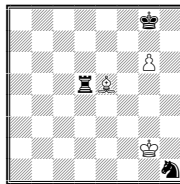
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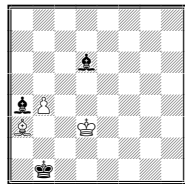
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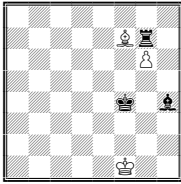
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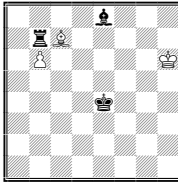
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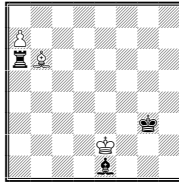
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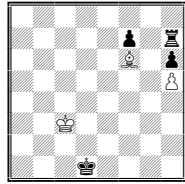
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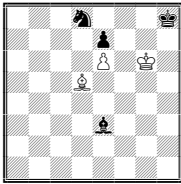
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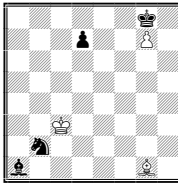
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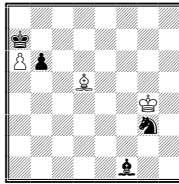
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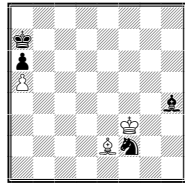
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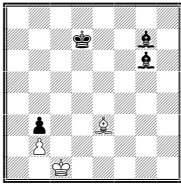
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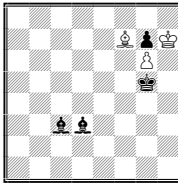
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0094



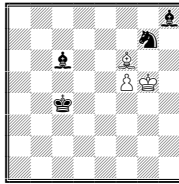
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0095



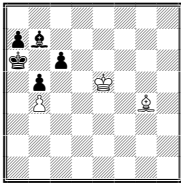
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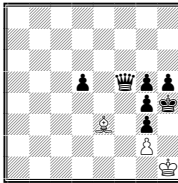
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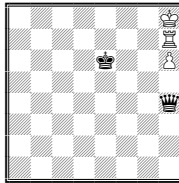
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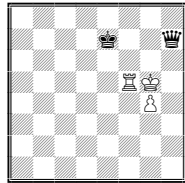
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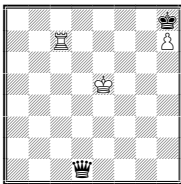
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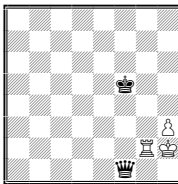
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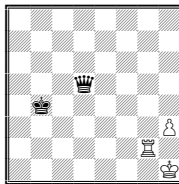
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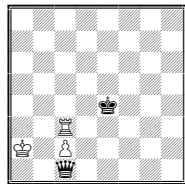
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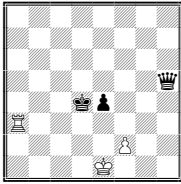
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0105, 06



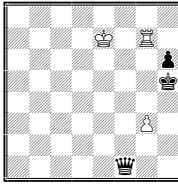
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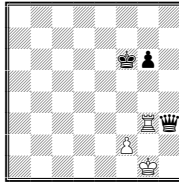
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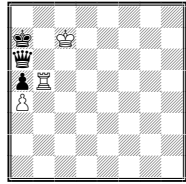
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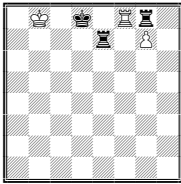
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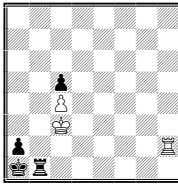
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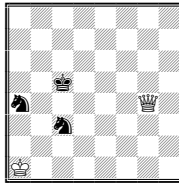
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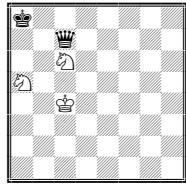
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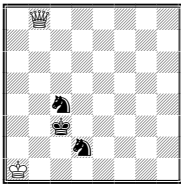
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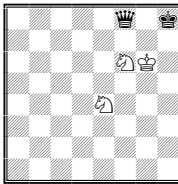
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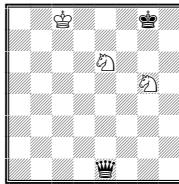
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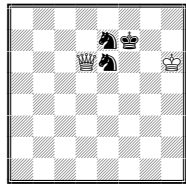
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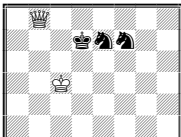
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34,0436, 38, 39,
4224, 25, 30, 31**



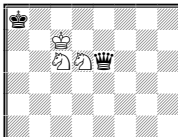
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0149



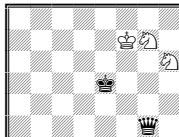
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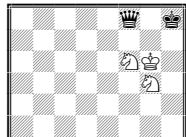
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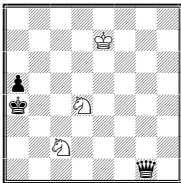
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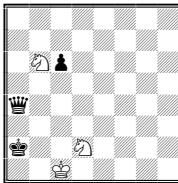
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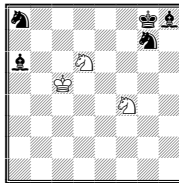
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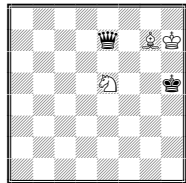
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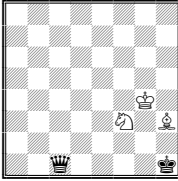
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0162



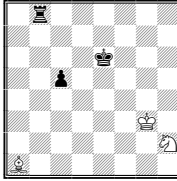
P100
0163-74, 0443, 4223



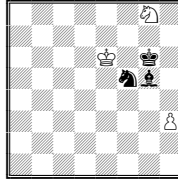
P101
0175-83, 0438-
40, 42, 4227



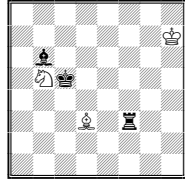
P102
0184



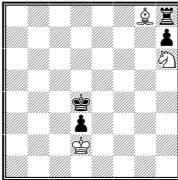
P103
0185



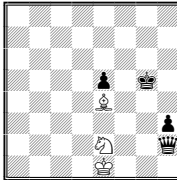
P104
0186



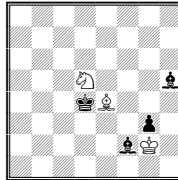
P105
0187



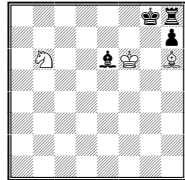
P106
0188



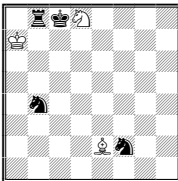
P107
0189



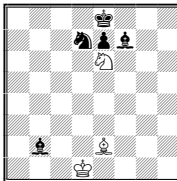
P108
0190



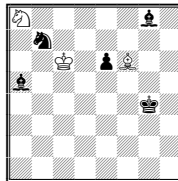
P109
0191



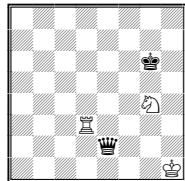
P110
0192



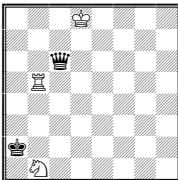
P111
0193



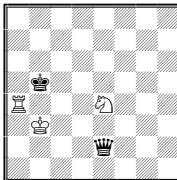
P112
0194



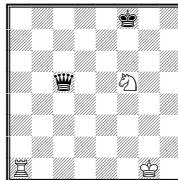
P113
0195



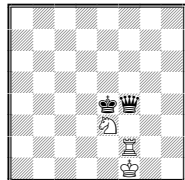
P114
0196



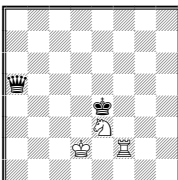
P115
0197



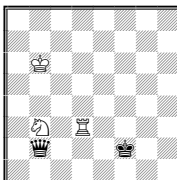
P116
0198



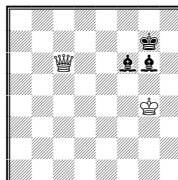
P117
0199



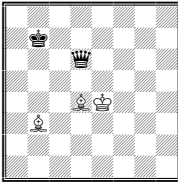
P118
0200



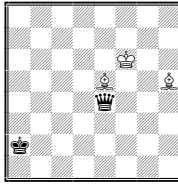
P119
0201



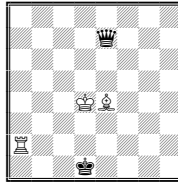
P120
0202-04, 0443



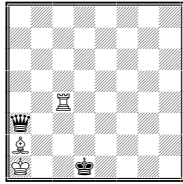
P121
0205



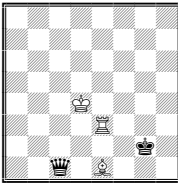
P122
0206



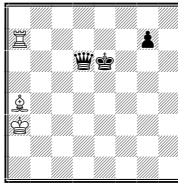
P123
0207



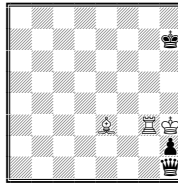
P124
0208



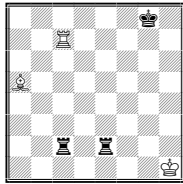
P125
0209



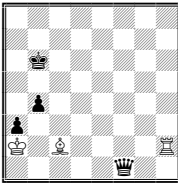
P126
0210



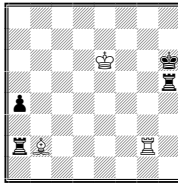
P127
0211



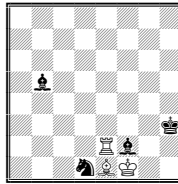
P128
0212



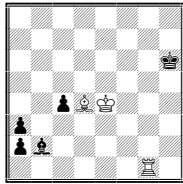
P129
0213



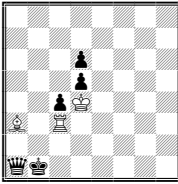
P130
0214



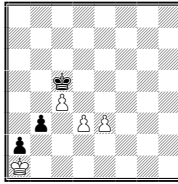
P131
0215



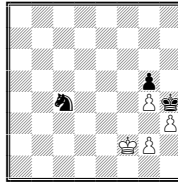
P132
0216



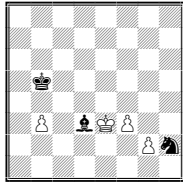
P133
0217



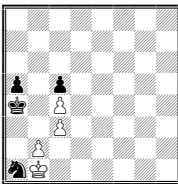
P134
0218



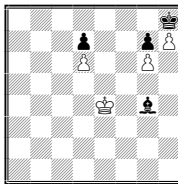
P135
0219



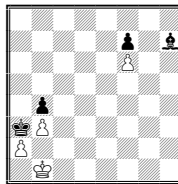
P136
0220



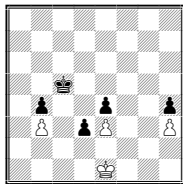
P137
0221



P138
0222



P139
0223

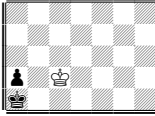


STALEMATE POSITIONS (Pictures)

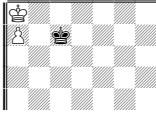
* - The numbers which are in coincidence with 1st volume of Anthology.

** - The numbers are new.

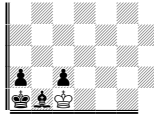
S1*
0005, 0334
1336, 2298



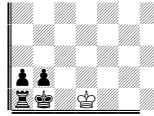
S2
0476, 0837
1425, 1426
1456, 1469
3194, 3309, 3483



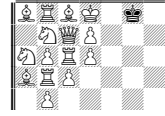
S5
0555



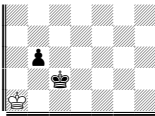
S6
1492, 1493



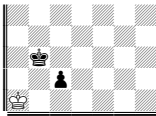
S12
1586



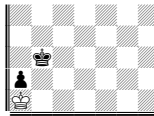
S13
0022, 4187



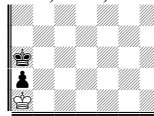
S14
0100, 0899
3399



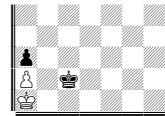
S15
0771



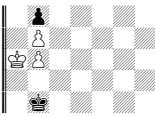
S16
0496, 0869
0981, 1094
1103, 1336
1578, 1579
1649, 1662
3253, 3260, 3598



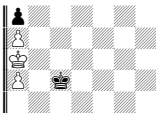
S17
0825, 0832
3291



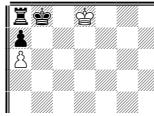
S20
1895, 1911
3310



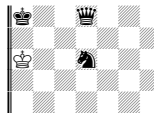
S23
0321, 4258



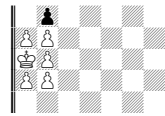
S24
1790



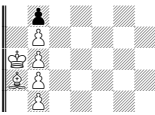
S27/1 **
3125



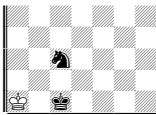
S29
3092



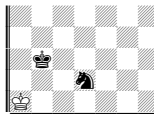
S32
3874



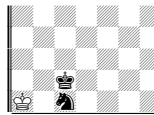
S36
1864, 1924
3283, 3332, 3749



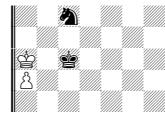
S37
1413, 1884



2375, 2980



S38 S41
0974
3332, 4278

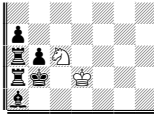


STALEMATE POSITIONS (Pictures)

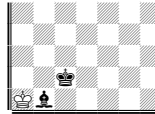
S43/1
3416, 3417



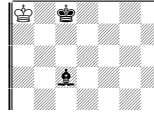
S45
0974



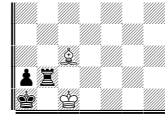
S46
0257, 0323
1363



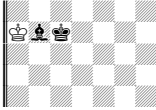
S47
0220, 0343,
0450, 0474,
0532, 0564,
0565, 0570,
0774 -0778,
0973, 1593-
1595, 1646...



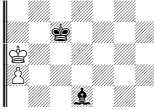
SS54
2667



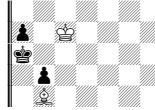
S55
0592, 0777
1672, 1875
2193, 2280
2355, 2582
2605, 2884
3287



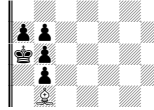
S56
1788, 2058
2229



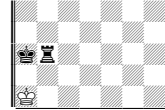
S58
2029



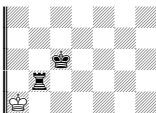
S63
3092



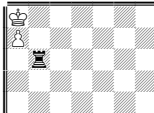
S66
0234, 0869
0899, 1366-
1369, 1459
2653, 2665
2669, 2808
4293, 4294



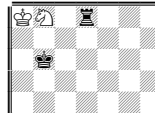
S67
0906, 1326
1327, 1346
1347, 2619
2657, 2888
3235, 3284
4241



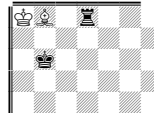
S68
0904, 0905
1766, 3873
4151, 4180
4195



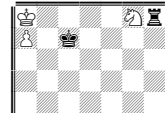
S69
0113, 4202



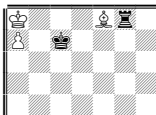
S70
1211, 2222



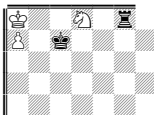
S70/1
4102



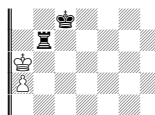
S71
0237



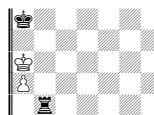
S73
0460



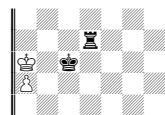
S75
1284
3244



S76
0057, 0918

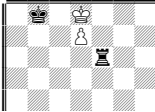


S77
2449

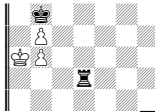


STALEMATE POSITIONS (Pictures)

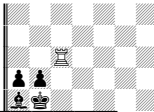
S78
1737, 3210
3493



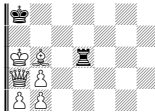
S79
0916, 0917
1801



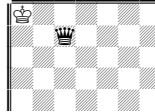
S84
2430



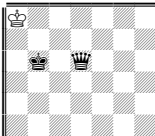
SS87
4184



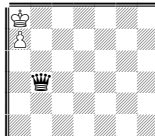
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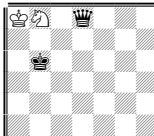
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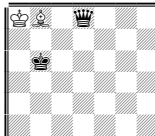
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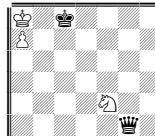
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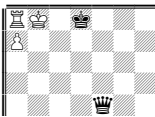
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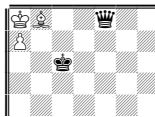
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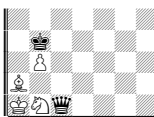
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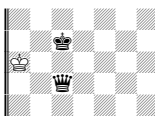
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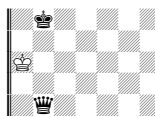
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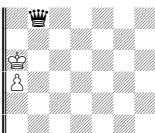
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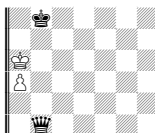
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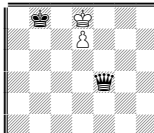
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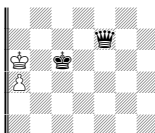
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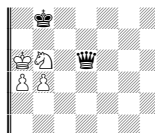
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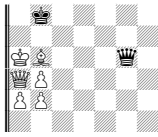


STALEMATE POSITIONS (Pictures)

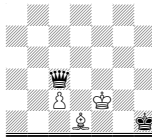
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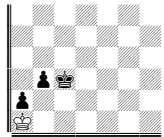
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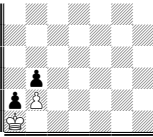
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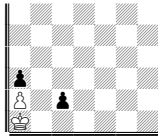
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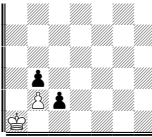
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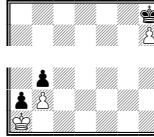
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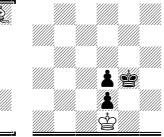
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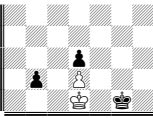
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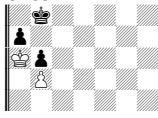
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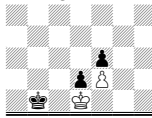
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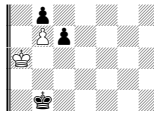
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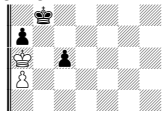
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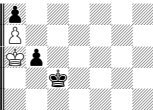
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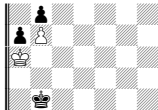
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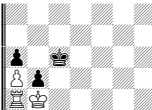
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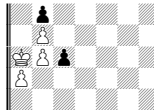
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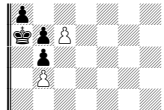
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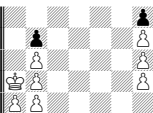
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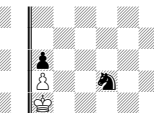
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S174
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**DIAGRAMS
AND
SOLUTIONS**

POSITIONAL DRAW (Classification and systematization)

General Questions

Any reader who knows chess cannot but understand that there exists a close connection between positional draw studies and the practical play of chess. Ideas of positional draw often influence the practical play and often give composers impulses for composing studies.

It is natural that positional draw ideas are close to the practical game and are also more diverse than those of mate and stalemate are. This circumstance complicates the classification and systematization of studies with positional draw.

We had to face this problem while compiling this volume, which contains about 4400 studies on positional draw. It is evident that it makes no difference for a study composer into which group his study will be included.

However, to get the whole and complete range of studies on positional draw it is important to have some definite basis for their systematization according to ideas and themes. For this purpose, more or less objective criteria for classifying different study ideas should be closed. This task is rather difficult, as one cannot completely overcome subjective factors.

Little has been written on positional draws. The most important publication is monograph by international grand-master G.Kasparyan "Positional Draw" (Moscow, 1977, 2nd edition). The work is more theoretical than referential. The author's aim was to show the diversity of positional draws on examples of those time studies. Classification of studies is made in large blocks and does not fully reflect the whole specter of different ideas. The main accent is made on the detailed comment of the given studies.

No doubt, this work favored the further elaboration other theme. After this publication the quality of elaborating positional draw ideas considerably improved. It should be noted that the same effect was achieved by Ph. Simkhovich's article on the same subject ("Problems and studies", 1928, Moscow).

Schemes for classification of positional draw studies are widely known. The main blocks are the following fortress, blockade, perpetual attack, perpetual pinning, perpetual fastening and so on.

Systematized distribution of 4400 studies in the above-mentioned blocks is quite possible.

However, to avoid confusion, certain systematization principles should be introduced in some of the blocks.

The classification used in the given book can hardly satisfy all the readers, as the author is not always quitted by the usual, generally accepted concepts. This, for the most part, is due to the fact that this work is somewhat like an encyclopedia and specific character should be taken into consideration.

The author has not written a general review for the anthology. It seems more advisable to begin each part with an introductory article. We hope that this will impart some kind of integrity to each part. It also will be of use for the inexperienced composers.

I. FORTRESS AND BLOCKADE

The term "fortress" points to the fact that positional draw is achieved by selling up a fortress for the forces of the weak side or against the opposite side. The fortress stops the attacks of the stronger side or, at least, successful attacks. One should presume, probably, that a fortress hampers attacks on the whole and if it does not, the attacking side is weakened or its position becomes worse. Thus, the fortress can be "hard", inaccessible, for attacks or "soft", accessible, but "insidious".

In one of the dictionaries on chess composition the following definition of the word "blockade" is given: "Blockade is the theme in a study related to the struggle for chess place of arms, when the weak side is saved by limiting the mobility and interaction. Of one or several

pieces of the opponent". Such position may often contain different constructions of the fortress. If is very likely that these are the constructions that blockade and limit the activity of the opponent.

One cannot but consider the third variety in this block, which can conventionally be called "fortress-blockade". This position where both ideas are expressed well.

Thus, we have three related ideas. It should be noted that one couldn't always differentiate between them. This circumstance considerably hampers the classical approach to systematization of the mentioned ideas. By the way, the same can be said about some other groups with positional draw. But they will be considered later.

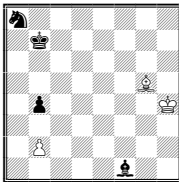
Let us dwell on three ideas separately.

1.1. Fortress

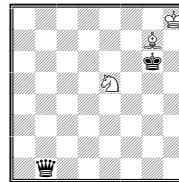
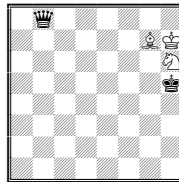
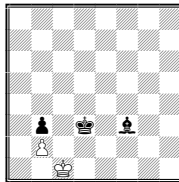
No.1. D.Biscan, 1988. 1.Be7 b3 2.Bd8 Nb6 3.Bxb6 Kxb6 4.Kg3 Kc5 5.Kf2 Kd4 6.Ke1! if 6.Kxf1!? Kd3→ 6...Kd3 7.Kd1 Be2+ 8.Kc1 Bf3 9.Kb1 Kd2 10.Ka1= Kc2 a stalemate.

Material advantage of the black pieces is neutralized. The white king is "in the fortress". The "hard" fortress is set up, it cannot be destroyed, and there is no possibility of sacrifice either.

No.1



No.2

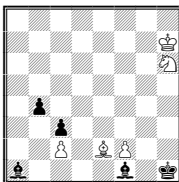


No.2. H.Rinck, 1949. 1.Nf7 Qb1+ 2.Kh8 Kg6 3.Ne5+= . Ends up with a draw. The white forces have set up a fortress with three pieces. Unlike the previous one, here the black pieces can attack it but only at the cost of sacrifice - the loss of the queen.

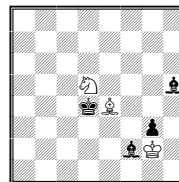
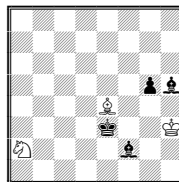
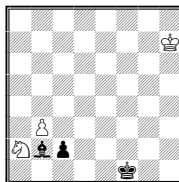
These examples have clearly expressed characteristic signs of fortress. The following examples show that a fortress does not always have a standard construction.

No.3. R.Woja, 1950. This is an example of a white knight fortress. Here the knight is strengthened by an elementary "brick" - a pawn, the king cannot be attacked and can easily "walk around" the "white" fortress 1.Nf5 b3 2.Ng3+ Kg2 3.Bxf1+ Kxf2 4.exb3 c2 5.Ne2 Bb2 6.Nc1 Kxf1 7.Na2=. Sacrificing the queering pawn can only destroy this fortress this will immediately lead to a draw.

No.3



No.4



No.4. E.Dobrescu, 1985. 1.Nc3 Kd4 2.Nd5, The bishop cannot be taken because of the "fork". 2.... g4+ 3.Kh2 g3+ 4.Kg2 Bd1 5.Nf6 Ke5 6.Nd5 Bh5 7.Nc3 Kd4 8.Nd5 and we come to a draw. How let us return to the main variant 4....Bd1. Here is no other satisfactory move, all the other moves let the "suspended" bishop leave the dangerous spot and the material equilibrium is established, 5.Nf6 Ke5 6.Nd5, the indirect protection of bishop is continued 6....Bh5 and so on.

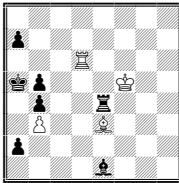
What kind of position is this? Of course, we have a fortress. Here, as well as in No.1, the fortress is "built" by the knight and the bishop. The bishop is periodically "suspended" but of the moment of danger this knight indirectly protects it - as if some "chess spring" is brought into action.

Here we are dwelling on generally accepted signs of the "fortress" idea. But at closer constellation of the given position one cannot but see that the blocking consideration of enemy is also realized here. Thus, in No.3 - the fortress is set up by the pawn and the knight blocks the black king and does not let him to his own position. That means that a fortress for the black king has been set up. Such moments occur very often and they cannot be ignored. Quite another matter is what is essential in this or that position. Here subjective factors of idea interpretation arise. But still, irrespective of our wish, we must admit that each fortress is also blocking factor as well.

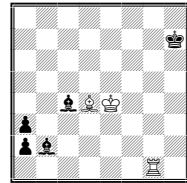
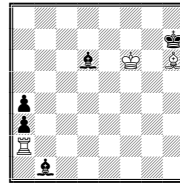
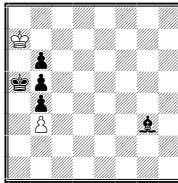
1.2. Blockade

No.5. Y.Hoch, 1980. 1.Bb6+! axb6 2.Rd8 Re5+ 3.Kxe5 a1Q+ 4.Ke6 Qf6+! 5.Kxf6 Bh4+ 6.Ke6 Bxd8 7.Kd7 Bh4 8.Kc7 Ka6. But it is already late to get free from the "pocket 9.Kb8 Bg3+ 10.Ka8 Ka5 11.Ka7 now if the bishop starts to move diagonally - b8-h2, then there will be a stalemate to the white king, 10...µa5 11.µa7 and the black king is locked. Such "locking" of the King or of other pieces is usually referred to as a blockade, which is quite true.

No.5



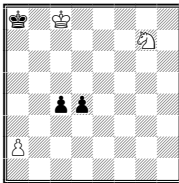
No.6



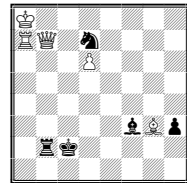
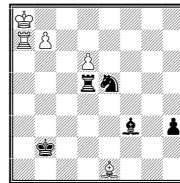
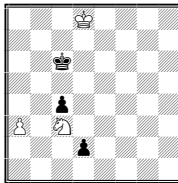
No.6. G.Kasparyan, 19621.Ra1 a2 2.Ke6 Ba3 3.Bf4 Bb2 4.Be5 a3 5.Kd5 Bg6 6.Bd4 Bf7+ 7.Ke4 Bc4 8.Rg1=. And we have a draw as the black king is forever separated from these forces the movement of one of the bishop are also limited. Here we also have a fortress for the black King though it can be destroyed by the black pieces - J:d4, which will lead to a simple draw.

In the above-mentioned examples blockade themes are clearly seen. The blockade is somewhat different in the next two examples as here not evidently blockade positions are realized and this is always interesting!

No.7



No.8



No.7. A.Mandler, 1970. 1.Ne8 d3 2.a3 d2 it is difficult to imagine how the white pieces can be saved, 3.Nc7+ Ka7 4.Nb5+ Kb6 5.Nc3 Kc6! 6.Kd8 Kc5 7.Ne4 with a draw will follow. 6.µd8 it becomes clear that the black king is blockaded, it cannot reach its queening pawn to get at the white Knight because of 6....Kc5(d6) 7.Ne4+, and the left-side route is blocked by its own pawn and is attacked by white forces.

Isn't it a "soft" fortress? Certainly, it is. Pawn plus knight fortress blockades the king with a "soft spring" - the king has access to the white forces but it immediately gets a fatal blow from the knight.

No.8. G.Kasparyan, ALKuznetsov, 1961. Here the reader has an excellent example of the "air" blockade of the king when the blockade zone is created by "thin chess springs". Only great chess-masters succeed in doing this. This study is followed by G.Kasparyan's comment from the book "Studies, articles, analyses" (Moscow, 1988). "1.Bg3 Nd7! If 1...Rb5 2.Bxe5+ Rxe5 3.d7, and so black pieces choose a smart continuation this paralyzing the white forces, 2.b8Q+ Rb5+ 3.Qb7 Bd5! 5...Rb2 6.Ra1+ Kxa1 7.Qxd5. The black pieces have "locked" the superior forces of the opponent and are getting ready for the king's passage towards h3 pawn. 4.Bh2. The white pieces have no other way out but (4.Qd5 Rb8#). Kb1 5.Bg1 Bg2! 5...Rb2 is untimely because of 6.Ra1+! K:a1 7.Q:d5, 6.Bh2 Rb4 7.Bg1 Rb2 8.Bh2 Bd5! 9.Bg1. The liberating combination has 9.Ra1+!? Kxa1 10.Qxd5 Nb6+ 11.Ka7 Nxd5 12.d7 Ne79...Kc2! 10.Bh2 Bf3! The black king under cover of the rook wants to accomplish the forced march to the h3 pawn and so the move has been made 10...Bf3. 11.Bg3!! Strange as it may seem, only this move save the white forces. In response to 11.Bf4? The stunning 11...Bh1!! Would have followed! 12.Bg3 Kd2 13.Bf4+ Ke2 (the black king has created the Rubicon). 14.Bg3 Bd5! 15.Bf4 R:b7 16.R:b7 Kf3 17.Bh2 Kg2 18.Bf4 Nc5 win. 11....Bh1 and it becomes clear that in response to 11....Kd2 there is a protection: 12.Bf4+ Ke2 13.Q:f3+! K:f3 14.R:d7 - a draw. 12.Bf4! Again, by creating a mutual zugzwang and not letting the king to d2. 12....Bf3 13.Bg3 - a positional draw". "...Here we have the camouflaged idea of the black king blockade, the black king is trying to get to the King's flank to its h3 pawn. The white pieces try to prevent the realization of this plan by subtle maneuver 11..Jg3!!, which gets the black pieces in to the zugzwang position and that leads to the blockade of the black king" (G.Kasparyan). An invisible, right fortress is present here. Here we have a clear example of how "the blockade" idea does not always manifest itself clearly.

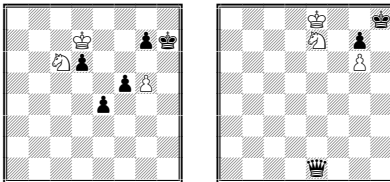
1.3. Fortress-Blockade

As it has been mentioned above, it is sometimes difficult to distinguish between fortress and blockade. In many cases they are combined together thus creating a fortress-blockade combination. Let us dwell on several examples.

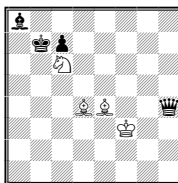
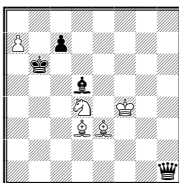
No.9. U.Parhy, 1946. 1.Ne7 e3 2.g6+ Kh8 3.Nf5 e2 4.Ne7 d5 5.Nd5 Kg8 6.Ke8 e1Q 7.Ne7 Kh8 8.Kd7 a draw.

The white pieces, having set up a fortress with a pawn and a knight, have blocked the king in the corner of board. The superior black forces are too weak to do something.

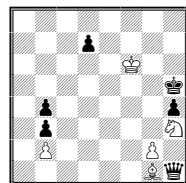
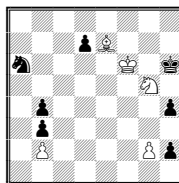
No.9



No.10



No.11



No.10. G.Kasparyan, 1960. 1.a8Q Bxa8 the bishop is driven into a pocket, 2.Nc6+ Kb7, now the king is there too, 3.Be4 the white forces have set up a fortress in the middle of the board 3.... Qh3 4.Bd4 Ka6, the black king manages to break away from the fortress, but now a blow from the "dynamic" fortress follows - 5.Bd3+! And the king is put back in the pocket 5... Kb7 as the black pieces cannot "take" the bishop it being indirectly protected by the knight 6.Be4 Qh4+ 7.Kf3 Kc8 8.Bf5+ Kb7 9.Be4 Qg5 10.Be3 Qh4 11.Bd4 "the driving in" blow but from another place of arms, 8...Kb7 9.Be4 Qg5! 10.Be3! Qh4 11.Bd4 and the fortress with the aid of the white king hold the king and bishop in the blockade. Two ideas are merged here again.

No.11. A.Troitzki, 1930. The black queening pawn cannot be held back, the black pieces take other measures. 1.Bf8+ Kh5 2.Nh3 Nc5, 2....h1Q 3.g4+ Q:g4 4.Nf3+ with a draw, 3.B:c5 h1Q 4.Bg1 Kh6, 4....Q:g2 5.Nf4+, 5.Kf7! Kh7, cannot be played - 5....Q:g2, as 6.Be3+! Will follow and the black pieces loose 6.Ng5+ Kh6 7.Nh3 Kh5 8.Kf6 with a draw. Here not only the queen but the king is blocked too. The blockade is achieved with the help of the "dynamic" fortress. The king, the bishop and the pawn create the fortress. The attempts of the black king and queen to break through the fortress by g2, g4 end up with the blows from the "flexible tentacle" of the fortress - f2+ or f4+.

In the last two example "soft" fortress are shown they block the black pieces by blows made in necessary moments. But these blows by the white pieces differ depending on situations. In No.10 the king is put back in the blockade zone at each move of the bishop. Why isn't it the same in No.11? Because the loophole g2, g4 make the black forces lose the pieces but do not set them back into the blockade zone.

Thus, the given examples show that the fortress-Blockade idea should be considered separately.

Should we end up here and dwell on the fortress-Blockade block any more? Definitely, we should not there a lot of synthetic compositions.

1.4. Fortress and Blockade Synthesis

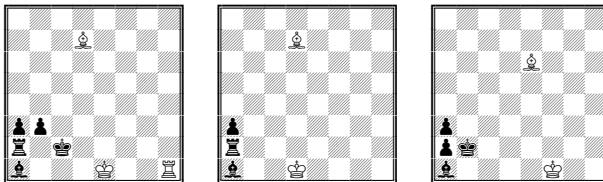
It is well known that a lot of one - "variant studies on the fortress and blockade theme contains other tactical motives as well. These can often be pinning, fasten and stalemate. By the way, we shall not dwell on stalemate here, it is present in all the blocks freely".

It should be noted that one - variant studies with the alternation of tactical motives have their own place in the anthology.

A study with two variants is always especially interesting for study composers and chess amateurs. Synthetic studies occur in this block as well. Fortress and blockade ideas are realized in synthetic studies of homogeneous (when identical ideas are synthesized) and heterogeneous variants. It is natural to include studies with homogeneous syntheses in this part. As to heterogeneous studies they are considered in separate part of the anthology.

Let us dwell on some examples of homogeneous syntheses.

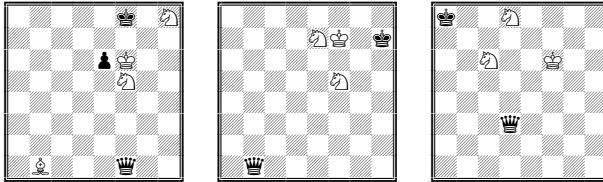
No.12



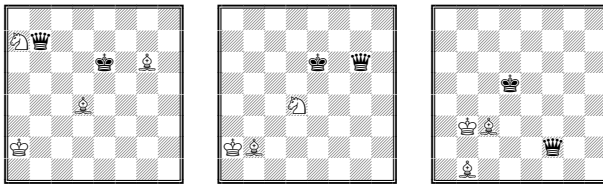
No.12. V.Yakimchik, 1963. A parallel synthesis of the blockade idea is realized here. The play is mechanical the finale outline is ready beforehand. Costing of the white pieces is quite interesting. 1.Bf5+ Kc3 2.Rh3+ Kb4 3.Rxb3+ Kxb3 4.Be6+ Kb2 5.Kd1 Kb1 6.Bf5+ bishop and rook blockade. The second variant, which is parallel to the first one, is as follows 1...Kc1 2.0-0+ Kd2 3.Rf2+ Kc3 4.Rxa2! bxa2 5.Be6 Kb2 6.Kf1 Kb1 7.Bf5+ Kb2 8.Be6 the bishop is blocked.

No.13. G.Nadareishvili, 1959. Here we also have an example of parallel synthesis but this time it is a fortress-Blockade. 1.Ng6+ 2.Nge7+ Kh7 3.Kxe6 Qxb1 4.Kf7, 1...Ke8 2.Bd3! Qxd3 3.Ng7+ Kd8 4.Nxe6+ Kc8 5.Ne7+ Kb8 6.Nc6+ Ka8 7.Ned8 motives of the well-known "mkhedruli". Theme (the idea introduced by G.Nadareishvili). 5....Kb8 6.Nc6+ Ka8 7.Ned8 and the second fortress-Blockade is created.

No.13



No.14



No.14. I.Pospisil, 1955. The synthesis of two well-known ideas by Karshstedt and Loli is manifested in this study. 1.Bc3! The white pieces begin to construct a fortress by sacrificing the knight. 1...Qg2+ 2.Bb2 Qxg6 the black pieces have preferred to kill the bishop, 3.Nb5 Kd5 4.Nd4=, 1...Q:a7+ now the black pieces have seized the knight, but 2.Kb2 Qf2+ 3.Kb3 Kd5 4.Bb1 =. It is a very short but interesting.

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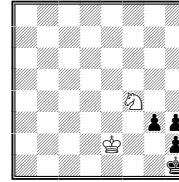
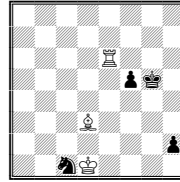
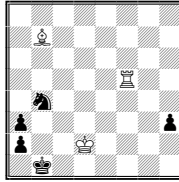
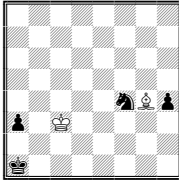
As we have seen, this block is quite rich in ideas, which, probably, have a lot in common.

If we suppose that while systematizing the studies every idea should have its own "cell" the confusion would be great. It is obvious, as quite a number of studies could be placed in any of the "cells" so, when compiling an encyclopedia we must simplify our approach to systematization.

To our mind, it would be advisable of the above - mentioned related ideas were put into one block and classified according to certain parameters. What parameters should be considered here? In our opinion, the classification should be done according to the "material" as for "building" different fortress and blockades + number of "bricks" are needed. A principle of systematization it will be easier for the reader to follow the processes of "building" this or that finale. Moreover, it will simplify the search for the needed composition according to the pieces used. It is natural that the chronological order should also be considered.

By the principle of "material" we mean the arrangement of studies according to the number and "weight" of white and black pieces that take part in the finale. For instance, N/RK· combination means that the knight sets up a fortress or blockade against the rook and the black king and NN/BRK· - combination points to the fact that two knights realize the same against the bishop, the rook and the king, etc. On the basis of this Principle the corresponding tables and the succession of special diagrams "Finale positions" - are made up. This material is placed in the first part of the anthology under the title "Reference material". It should be noted that this material can have different structure for other blocks but we shall dwell upon this later.

E. del Rio 0001	1750	O.Kaila Grotenfeld 0002	1934	A.Gulyaev 0003	1936	V.Halbershtat 0004	1937
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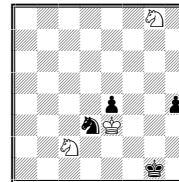
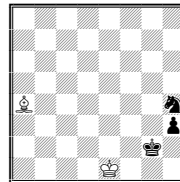
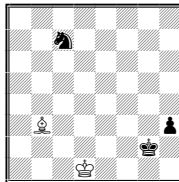
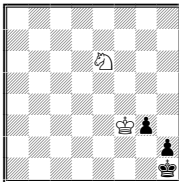
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8. ♖c2=P1.

0002-1. ♚f1 ♖b2 2. ♚a1 ♖a1 3. ♖c1 h2 4. ♙a8 ♜d3 5. ♖c2 ♜f2 6. ♖c1 h1 ♚7. ♙h1 ♜h1
8. ♖c2=P1.

0003-Shakhmaty v SSSR. 1. ♙e4 fe 2. ♚e5 ♖g4 3. ♚e4 ♖g3 4. ♚e1 ♜d3 5. ♚f1 ♖g2 6. ♖e2 ♜f4 7. ♖e1 ♜d3=, 7.... ♜h3 8. ♚h1 ♖h1 9. ♖f1 ♜f4 10. ♖f2 ♜h3=P1.

0004-1. ♖f3 g2 2. ♜h3 g1 3. ♜f2 ♚f2 4. ♖f2-S1, 2....g1 ♜3. ♖f2 ♜h3 4. ♖f1=P1.

L.Prokes 0005	1951	C.Sansom 0006	1959	S.Loyd 0007	1860	P.Pechenkin 0008	1961
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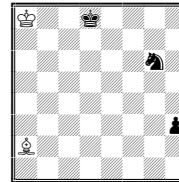
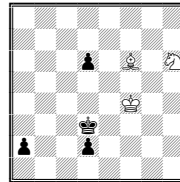
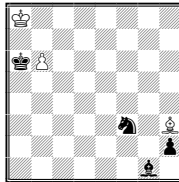
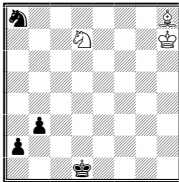
0005-Kniha sachove studii. 1. ♜f4 g2 2. ♜h3 g1 ♜3. ♖f2 ♜h3 4. ♖f1=P1.

0006-1. ♜a4 ♜e6 2. ♙d7 h2 3. ♙c6 ♖g1 4. ♖f1 ♜f5 5. ♙h1 ♜g2 6. ♖e2 ♖h1 7. ♖f1 ♜e3=P1.

0007-1. ♙d7 h2 2. ♙c6 ♖g1 3. ♙h1 ♜g2 4. ♖e2 ♜f4 5. ♖e1 ♜h5 6. ♙a8 ♜f4 7. ♙h1=,
3.... ♖h1 4. ♖f2=P1.

0008-Problem. 1. ♜f6 h3 2. ♜e4 h2 3. ♜g3 ♖g2 4. ♜h1 ♖h1 5. ♜e1 ♜e1 6. ♖f2=P1.

B.Atanasov 0009	1975	E.Pogosyants 0010	1981	R.Richter 0011	1985	V.Vlasenko 0012	1987
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0009-64. Comm. 1. ♜c5 ♖c2 2. ♜b3 ♖b3 3. ♖g6 ♜b6 4. ♖f5 ♜c4 5. ♙a1 ♖c2 6. ♖e4 ♖b1
7. ♖d3 ♖a1 8. ♖c2=P1, 6.... ♜b2 7. ♖e3 ♖b1 8. ♖d2 ♖a1 9. ♖c1=.

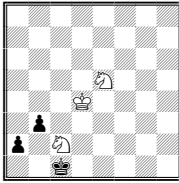
0010-Olimpic Ty (Moskow). 4-H.M. 1. ♙g2 ♜h4 2. ♙7 ♜g2 3. ♙8 ♚h1 ♚4. ♚h2 ♙h2-S89,
2.... ♙a7 3. ♙h1 ♖b6 4. ♙e4 ♜g6 5. ♙g2 ♜f4 6. ♙h1 ♜e6 7. ♙8 ♚h1 ♖b8 8. ♙b8 ♖c5 9. ♖c8 ♖d6

10. ♖b7 ♜c5 11. ♖a6 ♜f4 12. ♖a5 ♜d4 13. ♖b4 ♜e3 14. ♜c3 ♜e2 15. ♜c2 ♜f2 16. ♜d2 ♜g1 17. ♜e1 ♜g2 18. ♜e2 ♜h1 19. ♜f1 ♜e3=P1.

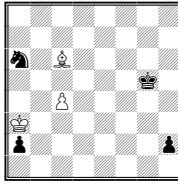
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0012-Chavchavadze-150. Spec. H.M. 1. ♜e6 h2 2. ♜d5 ♜c7 3. ♖a7 ♜d6 4. ♜h1 ♜c5 5. ♖a6 ♜h4 6. ♖a5 ♜d4 7. ♖b4 ♜e3 8. ♜c3 ♜f2 9. ♜d2 ♜g1 10. ♜e1 ♜g2 11. ♜e2 ♜h4 12. ♜e1 ♜h1 13. ♜f1=P1.

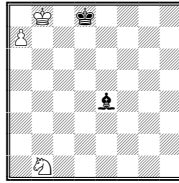
N.Panzhakidze
0013 1987



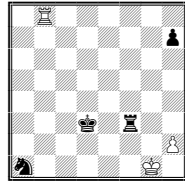
V.Prigunov
0014 1994



B.Horwitz
0015 1889



L.Kubbel
0016 1934



WTM-Black win

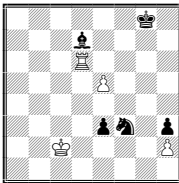
0013-TV of Georgian Republic. 1. ♜a1 ♖b2 2. ♜c4 ♖a1 3. ♜c3 b2 4. ♜a3 b1 ♜ 5. ♜c2 ♜a3 6. ♜c1=P1, 4....b1 ♖ 5. ♜c2 ♖c2 6. ♜c2 -S1.

0014-Schach. 1. ♖b2 ♜f4 2. ♜h1 ♜c5 3. ♖a2 ♜e4 4.c5 ♜c5 5. ♖b2 ♜e3 6. ♜c2 ♜e4 7. ♜c1 ♜g3 8. ♜g2 ♜f2 9. ♜d5 ♜f5 10. ♜d2 ♜h4 11. ♜h1 ♜f1 12. ♜d1 ♜f5 13. ♜d2 ♜g1 14. ♜e1 ♜e3 15. ♜e2 ♜g2 16. ♜g3=P1.

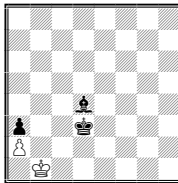
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0016-Ceskoslovensky Sach. 5-Pr. 1. ♖b7 h6 2. ♖b6 h5 3. ♖b5 h4 4. ♖b4 h3 5. ♖b1 ♜c2 6. ♖b3 ♜e2 7. ♖f3 ♜f3 8. ♜h1=P3.

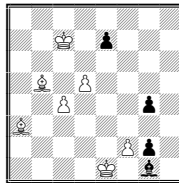
V.Chekhover
0017 1953



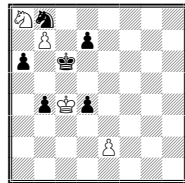
G.Lolli
0018 1763



I.Seyboth
0019 1908



A.Motor
0020 1974



0017-Gatchinskaya Pravda. H.M. 1. ♜d3 ♜e5 2. ♜e2 ♖b5 3. ♜c3 ♜c4 4. ♜d4 ♜d6 5. ♜c5 ♜f5 6. ♖b5 ♜f7 7. ♜c4 ♜e6 8. ♜d3 ♜e5 9. ♜e2 ♜f4 10. ♜f2 ♜d4 11. ♜g1=, 5....♜f7 6. ♜d6 ♜f6 7. ♜c5 ♖a6 8. ♜d4 ♜f5 9. ♜f2=, 5....♜f7 6. ♖b5 ♜e5 7. ♜c5 ♜f3 8. ♜d5 ♜h2 9. ♜e4 ♜g7 10. ♜f4 ♜f1 11. ♜f3 ♜g6 12. ♜f2 h2 13. ♜g2...P3. 13....♜f3 14. ♜h1 ♜e2-S155.

0018-1. ♜c1 ♖e2 2. ♖b1 ♜c3 3. ♜c1 ♜f4 4. ♖b1 ♜d2 5. ♖a1 ♜h6 6. ♖b1 ♜g7= P4.

0019-Deutsche Schachzeitung. 1.d6 ed 2. ♜d6 ♜d6 3.c5 ♜c5 4. ♜f1 gf ♖ 5. ♜f1 ♜h2 6.f3 g3 7. ♜g2=P4.

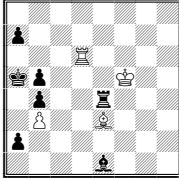
0020-The Problemist. 1/3-Comm. 1.b5 ab 2. ♖b4 ♖b7 3. ♖b5 ♖a8 4. ♖b6 ♜c6 5. ♜c7 ♜b8 6. ♖b6=, 2....♜a6 3. ♖a5 ♖b7 4. ♜b6 b4 5. ♜c4 d5 6. ♜d2 ♖a7 7. ♜b3=P5.

0021-Israel RING Ty. 1-Pr. 1. ♖b6 ab 2. ♖d8 ♖e5 3. ♖e5 a1 ♖ 4. ♜e6 ♖f6 5. ♜f6 ♖h4 6. ♜e6 ♜d8 7. ♜d7 ♖h4 8. ♜e7 ♖a6 9. ♖b8 ♜g3 10. ♖a8 ♖a5 11. ♖a7=P6, 10....♜h2-S47.

0022-MAT. Comm. 1. ♖e7 b3 2. ♜d8 ♜b6 3. ♜b6 ♖b6 4. ♜g3 ♖c5 5. ♜f2 ♖e♗d4 6. ♖e1 ♜d3 7. ♜d1 2 8. ♖c1 ♖f3 9. ♖b1 ♖d2 10. ♖a1 ♖d3=P7, 10... ♖c2-S13.

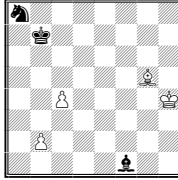
Y.Hoch
0021

1980



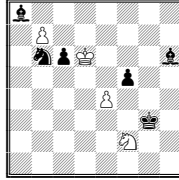
D.Biscan
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1988



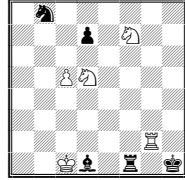
C.Bent
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1970



J.Fritz
0024

1974

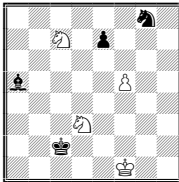


0023-Volksgazet. 1. b8 ♖ ♖f4 2. e5 ♖e5 3. ♖e5 ♜d7 4. ♖f5 ♜b8 5. ♜e4 ♖f3 6. ♜c5 ♖e3 7. ♖e5=P8.

0024-Szachy. 4-H.M. 1. ♜e3 ♖h5 2. ♜f1 ♖g2 3. ♜e3 ♖f2 4. ♜d1 ♖e1 5. ♜e5 ♖d1 6. c6 dc 7. ♜d3 ♖e2 8. ♜c5 ♖e1 9. ♜d3=P9.

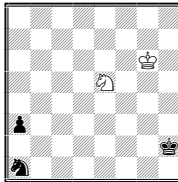
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1993



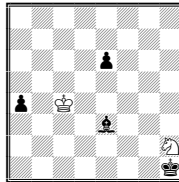
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1976



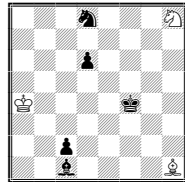
A.Sarychev
0027

1984



A.Sarychev
0028

1962



0025-The Best of Bent. 1. ♜e1 ♖d1 2. ♜d5 ♖e1 3. f6 ef 4. ♜e3 ♖d2 5. ♜f5 ♖d1 6. ♜e3 ♖d2 7. ♜f5=P9.

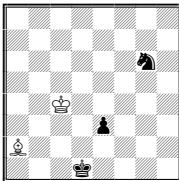
0026-Ukrainian Ty. 9-Spec. Com. 1. ♜f3 ♖g2 2. ♜d4 a2 3. ♖f5 ♖f2 4. ♖e4 ♖e1 5. ♖d3 ♖d1 6. ♖c3 ♖c1 7. ♜e2 ♖b1 8. ♜d4=P10.

0027-64. 1. ♜g4 ♖c1 2. ♜f2 ♖g1 3. ♜d3 ♖b2 4. ♖b4 a3 5. ♖b3 ♖f1 6. ♖a2 ♖g1 7. ♖b3 ♖f1 8. ♖a2=P11.

0028-Shakhmaty v SSSR. 1. ♖b3 ♖f5 2. ♖c2 ♖h6 3. ♖d3 ♖f6 4. ♖e4 ♖f8 5. ♖f3 ♖g7 6. ♖f5 ♖h7 7. ♖f6 ♖h7 8. ♖e4 ♖h6 9. ♖f3=, 9... ♖h7 10. ♖e4 ♖g8 11. ♖d5=P12.

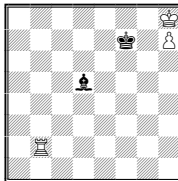
A.Ericsson
0029

1973



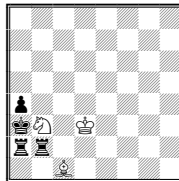
J.Kling
B.Horwitz
0030

1951



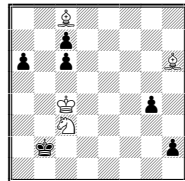
E.Pogosyants
0031

1975



V.Sandu
0032

1985



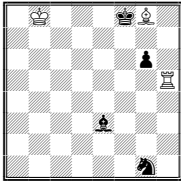
0029-Tidskrift for Shack. 1. ♖d3 e2 2. ♖b3 ♖e1 3. ♖e3 ♜e5 4. ♖e6 ♖d1 5. ♖b3 ♖e1 6. ♖e6 ♖e1 7. ♖h3 ♖f1 8. ♖e6=P13.

0030-1. ♖c2 ♜b3 2. ♖c7 ♖g6 3. ♖g7 ♖f6 4. ♖g4 ♜a2 5. ♖f4 ♖g6=P14.

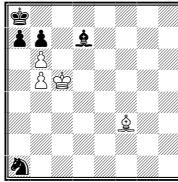
0031-Bulletin of entral Chess lub of USSR. 2-Com. 1. ♖c4 ab 2. ♖c3 ♖a4 3. ♜b2 ♖a3 4. ♖c4 ♖a2 5. ♖c3 ♖a3 6. ♖c4=P15.

0032-Revista de Sah. 1. ♖d1 ♖a2 2. ♜c1 h1 ♖3. ♖c3 ♖a1 4. ♜a3 ♖f1 5. ♖b3 ♖f7 6. ♖c2 ♖f2 7. ♖b3 g3 8. ♜a6 g2 9. ♜e2 ♖b6 10. ♜b5 ♖b5 11. ♖b5 cb 12. ♜c5 ♖b1 13. ♜e3 c6 14. ♖c3 ♖a2 15. ♜c5 ♖b1 16. ♜e3=P16.

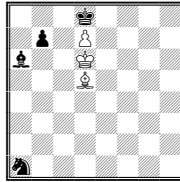
A.Gurvih
0033 1952



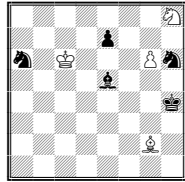
A.Herbstman
0034 1962



V.Yakhontov
0035 1983



J.Fritz
0036 1980



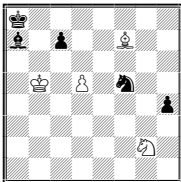
0033-Dagestanian Ty. 1-Pr. 1. ♖h8 ♖g7 2. ♜h7 g5 3. ♜f5 ♖h8 4. ♜g4 ♖g7 5. ♖c7 ♖f6 6. ♖d6 ♜c1 7. ♖d5 ♜a3 8. ♖e4 ♖e7 9. ♖d5 ♖d8 10. ♖c6=P18.

0034-Shakhmaty v SSSR. 1. ♖d6 ♜b5 2. ♖c7 ab 3. ♖b6 ♜a6 4. ♜d1 ♖b8 5. ♜b3 ♖c8 6. ♜e6 ♖d8 7. ♜d5 ♖c8 8. ♜e6 ♖b8 9. ♜b3 ♜b5 10. ♜d5=P19, 10.... ♖b3-S1054.

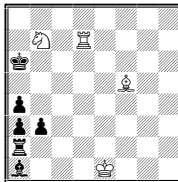
0035-Nadareishvili JT. Com. 1. ♖c5 ♖c7 2.d8 ♖d8 3. ♖b6 ♖c8 4. ♜e6 ♖b8 5. ♜b3 ♜d3 6. ♜d5 ♜a6 7. ♜b3 ♖a8 8. ♜d1 ♜d3 9. ♜f3 ♜a6 10. ♜d1=P19, 5.... ♖b3-S1054.

0036-Canadian Chess Chat. 1. ♖f7 ♖f7 2.gf ♖b8 3. ♖d5 ♜g7 4. ♜f1 ♖g5 5.f8 ♖f8 6. ♖e6 ♖g6 7. ♜d3 ♖g7 8. ♜b5 ♖g8 9. ♜c4 ♖g7 10. ♜b5=P20.

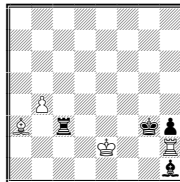
V.Bron
0037 1964



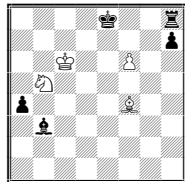
V.Bron
0038 1955



G.Grzeban
A.Hildebrand
0039 1957

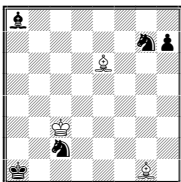


N.Sviridenko
0040 1974

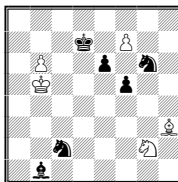


0037-Shakhmaty v SSSR. 1. ♖h4 ♖h4 2. ♖c6 ♜b8 3.d6 cd 4. ♜d5 ♖a7 5. ♜e4 ♖a6 6. ♜d3 ♖a7 7. ♜e4 ♖a6 8. ♜d3 ♖a7 9. ♜e4=P21.

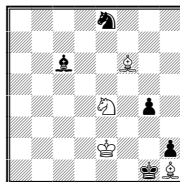
A.Sarychev
0041 1958



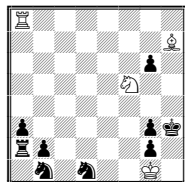
Al.Kuznetsov
0042 1972



A.Hildebrand
0043 1961



F.Bondarenko
B.Sidorov
0044 1984



0038-Akhalgazrda Komunisti. 4-Pr. 1. ♖c5 ♖a5 2. ♗a4 ♖a4 3. ♜a7 ♖b4 4. ♜b7 ♖c3 5. ♜b3 ♖b3 6. ♙e6 ♖b2 7. ♗d1 ♖b1 8. ♙f5 ♖b2 9. ♙e6=P22.

0039-Szachy. 2-H.M. 1. ♙b2 ♜c2 2. ♗d1 ♜h2 3. ♙e5 ♖g2 4. ♖e1 ♖g1 5. ♙d4 ♖g2 6. ♙e5=P22.

0040-Buletin Problemistic. H.M. 1. ♗d6 ♖f8 2. ♙h6 ♖h8 3. ♗d7 a3 4. ♖e7 a2 5. f7 ♙f7 6. ♗e4 a1 ♜f6 ♙f6 8. ♙f6 ♙g6 9. ♖e7 - 10. ♙f6=P23.

0041-Shakhmaty v SSSR. 1. ♙b3 ♗e1 2. ♙d4 ♗f5 3. ♙f2 ♗f3 4. ♙c2 ♗d6 5. ♙h7 ♗g5 6. ♙c5 ♗b7 7. ♙e7 ♗h7 8. ♖b4=P24.

0042-Italia Scacchistica. Com. 1. ♗f4 ♗f8 2. ♗e6 ♗e6 3. f8 ♗f8 4. ♙f5 ♖d6 5. b7 ♖c7 6. b8 ♖b8 7. ♖b6 ♖a8 8. ♙e4 ♖b8 9. ♙f5=P25.

0043-Szachy. 1. ♗f2 ♙h1 2. ♗h3 gh 3. ♙d4 ♖g2 4. ♙e5=P26.

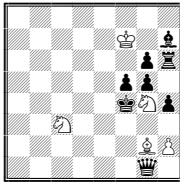
0044-Italia Scacchistica. Com. 1. ♜a4 g5 2. ♜h4 gh 3. ♗e3 ♗:e3 4. ♙f5 ♗g4 5. ♙:b1 ♗h6 6. ♙f5 ♗g4 7. ♙b1=P27, 6.... ♗:f5 -S128.

A.I.Kuznetsov

F.Bondarenko

0045

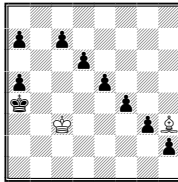
1980



S.Loyd

0046

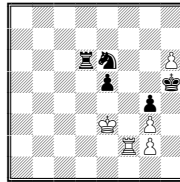
1868



A.Hildebrand

0047

1957

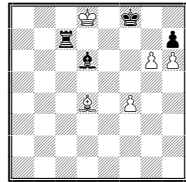


G.Grzeban

A.Tshensovski

0048

1964



0045-Tidskrift for Schack. 3-Com. 1. ♗e2 ♖g4 2. h3 ♖h5 3. ♙f3 ♜g4 4. hg fg 5. ♗g3 hg 6. ♙g2 ♙g8 7. ♖g8 ♖h4 8. ♖g7 ♜h5 9. ♖g8=P28.

0046-1. ♙d7 ♖a3 2. ♙c6 ♖a2 3. ♖c2=P29.

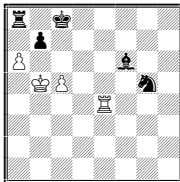
0047-Revista de Sah. H.M. 1. ♙f6 ♗d4 2. ♜d6 ♗f5 3. ♖e4 ♗d6 4. ♖e5 ♗f7 5. ♖f5 ♗h6 6. ♖f6 ♗g8 7. ♖f7 ♗h6 8. ♖f6=P30.

0048-Havasi MT. 3-Pr. 1. ♙e5 ♙e5 2. fe ♖c6 3. ♗d7 ♜g6 4. e6 ♜g8 5. ♖d8 ♜h8 6. ♖d7=P31.

A.Motor

0049

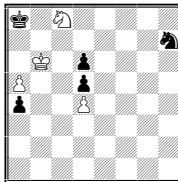
1969



V.Chekhover

0050

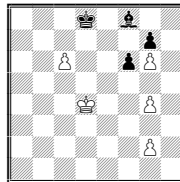
1948



A.Gulyaev

0051

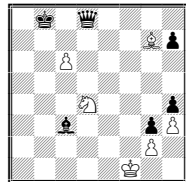
1988



O.Meisling

0052

1885



0049-Shakhmaty v SSSR. 1. ♜e8 ♙d8 2. ♜d8 ♖d8 3. ab ♜b8 4. ♖b6 ♗e6 5. c6 ♗c7 6. ♖a7 ♗a6 7. ♖b6 ♗c7 8. ♖a7=P32.

0050-Vecherny Leningrad. 1. ♗a7 a3 2. ♗b5 a2 3. a6 a1 ♜a7 ♜b2 5. ♖a6 ♜c2 6. ♖b6 ♗f6 7. ♗c7 ♜c7 8. ♖c7 ♗e4 9. ♖c6 ♗c3 10. ♖b6 ♗d1 11. ♖c6 ♗e3 12. ♖b6=P33.

0051-Chervony Girmik. 1-H.M. 1. ♖d5 ♙a3 2. ♖e6 ♙c1 3. ♖f7 ♙h6 4. g5 fg 5. g4 ♖c7 6. ♖e7 ♖c6 7. ♖e6=P34.

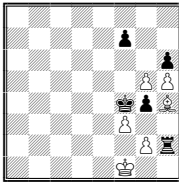
0052-British chess magazine. 2-Pr. 1. c7 ♜c7 2. ♙e5 ♜e5 3. ♗c6 ♖c7 4. ♗e5 ♙e5 5. ♖g1=P35.

0053-Pacific Ocean Komsomolets. 2-Pr. 1.g6 fg 2.♙f2 ♖h4 3.g3 ♙g5 4.f4 ♙h5 5.♙g1 ♖h3 6.♙g2 g5 7.f5 ♖h4 8.♙g1 ♖h3 9.♙g2=P36, 9...♖h1 10.♙h1-S144.

0054-Georgia-50. 1-H.M. 1.♙f5 ♙c8 2.♙f6 ♙g2 3.♘h1 ♙d7 4.♙g6 ♙h1 5.♙c1 ♙e8 6.♙g4 ♙h5 7.♙g4 8.♙e1 ♙f3 9.♙fl ♙d1 10.♙f2 ♙e2 11.♙e1 ♙f3 12.♙fl=P37.

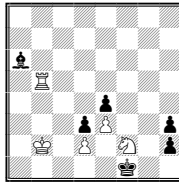
V.Kovalenko
0053

1967



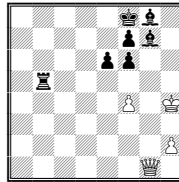
V.Yakimchik
0054

1972



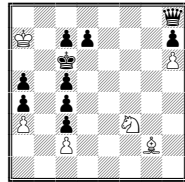
V.Yakimchik
0055

1966



S.Belokon
0056

1972

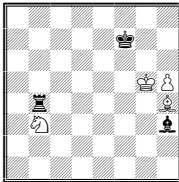


0055-Shakhmatnaya Moskva. 1-Pr. 1.♖a1 ♙h8 2.♖a3 ♙g7 3.♖g3 ♙h7 4.♖d3 ♙f5 5.♖f5 ef 6.♙h5 ♙g7 7.h4 ♙f8 8.♙h6 ♙g7 9.♙h5 ♙h8 10.♙h6=P38, 10...♙c7 11.h5 ♙--S1760.

0056-Shakhmaty v SSSR. 1.♘e5 ♙b5 2.♙c6 dc 3.♘d7 ♖d8 4.♘b8 ♖c8 5.♘a6 ♖a6 6.♙b8 ♖b6 7.♙a8 ♖a6 8.♙b8=P39, 8...♙b6-S89

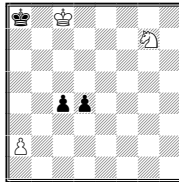
E.Pogosyants
0057

1984



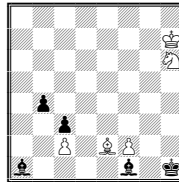
A.Mandler
0058

1970



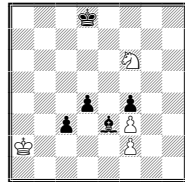
R.Voja
0059

1950



A.Hildebrand
0060

1955



0057-Shakhmaty v SSSR. 1.♘d2 ♖g4 2.♙h6 ♖h4 3.♘f3 ♖f4 4.♘g5 ♙g8 5.♘h3 ♖f3 6.♘g1 ♖e3 7.♙g5 ♖g3 8.♙h6 ♖e3 9.♙g5=P40, 9...♖g3 10.♙h6 ♖g1-S76.

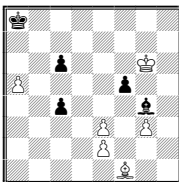
0058-Tidskrift for Schack. 4-Pr. 1.♘e8 d3 2.a3 d2 3.♘c7 ♙a7 4.♘b5 ♙b6 5.♘c3 ♙c6 6.♙d8=P41, 5...♙c5 6.♘e4=.

0059-Magyar Sakkelet. 1-Pr. 1.♘f5 b3 2.♘g3 ♙g2 3.♙fl ♙f2 4.cb c2 5.♘e2 ♙b2 6.♘c1 ♙fl 7.♘a2=P42.

0060-Suomen SF. 1.♙b3 d3 2.♙c3 ♙d4 3.♙d3 ♙f6 4.♙e4 ♙g5 5.♙f5 ♙h6 6.♙e6 ♙f8 7.♙e5 ♙h6 8.♙e6=P43.

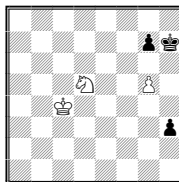
N.Kondratyuk
V.Yakovenko

0061 1971



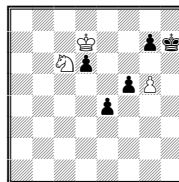
V.Leick

0062 1930



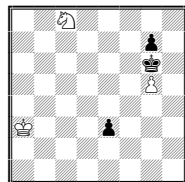
U.Parhy

0063 1946



P.Ilin

0064 1947



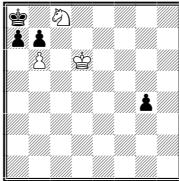
0061-Georgia-50. 2-H.M. 1. ♔g2 ♖b7 2.a6 ♗a6 3. ♕c6 ♗a5 4. ♔d5 ♖b4 5. ♕c4 ♖c4 6. ♔g5 ♗d5 7. ♖f4 ♕h3 8.e4 fe 9.g4 ♕f1 10. ♖e3 ♕h3 11. ♖f4 ♕f1 12. ♖e3=P44.

0062-Munchener Illustrierte press. 1.g6 ♖h8 2. ♗e7 h2 3. ♗d5 h1 ♖ 4. ♖e6=P45.

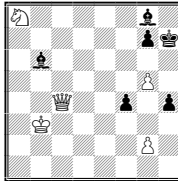
0063-Suomen Sakkii. 1. ♗e7 e3 2.g6 ♖h8 3. ♗f5 e2 4. ♗e7 d5 5. ♗d5 ♖g8 6. ♖e8 e1 ♖ 7. ♗e7=P45.

0064-Shakhmaty v SSSR. Spec. Pr. 1. ♗e7 ♖h7 2.g6 ♖h8 3. ♖b4 e2 4. ♖c5 e1 ♖ 5. ♗d6=P45, 1.... ♖g5 2. ♗c6 ♖f4 3. ♗b4 ♖e4 4. ♖b2 e2 5. ♗c2 ♖f3 6. ♖c1 ♖f2 7. ♗d2 g5 8. ♗e1 g4 9. ♗c2 g3 10. ♗e1 ♖f1 11. ♗c2=.

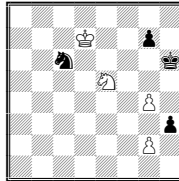
M.Mikhailov
0065 1954



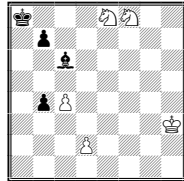
S.Sahasrabudhe
0066 1977



R.Richter
0067 1986



V.Tarasjuk
0068 1990



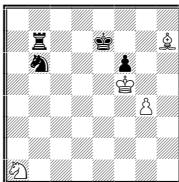
0065-Shakhmatna Misl. 1. ♗a7 g3 2. ♗c6 g2 3. ♗e5 g1 ♖ 4. ♗d7=P45.

0066-Sandey standed. 1.g6 ♖h8 2. ♗b6 ♕c4 3. ♖c4 f3 4.gf h3 5. ♗d5 h2 6. ♗e7 h1 ♖ 7. ♗d5 ♖f3 8. ♖e6 ♖h3 9. ♖f7=P45.

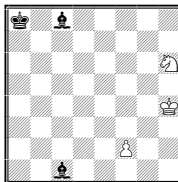
0067-Schach. 1. ♗f3 ♗e5 ♗e5 h2 3.g5 ♖h7 4.g6 ♖g8 5. ♖e8 h1 ♖ 6. ♗c6 ♖g2 7. ♗e7 ♖h8=P45.

0068-Shakhmaty v SSSR. 1. ♗c7 ♖b8 2. ♗b5 ♕b5 3.cb b3 4. ♗d7 ♖a7 5.b6 ♖a8 6. ♖g4 b2 7. ♖f5 b1 ♖ 8. ♖e6 ♖b4 9.d3 ♖a3 10. ♖f7 ♖b4 11. ♖e6=P45.

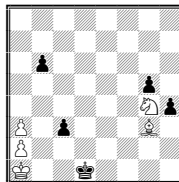
B.Badaj
0069 1961



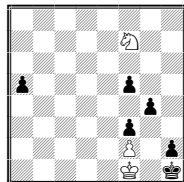
V.Vlasenko
0070 1990



A.Sarychev
0071 1986

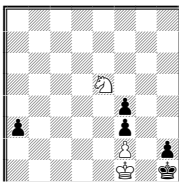


A.Cheron
0072 1955

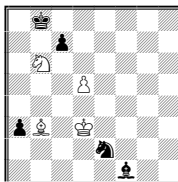


0069-Shakhmaty v SSSR (Corr.A.Belenky). 1-Pr. 1.g5 ♖a7 2. ♗b3 ♖f8 3. ♕g6 ♖a3 4. ♗d4 ♖a5 5. ♖f6 ♗d5 6. ♖e5 ♗e7 7. ♖f6 ♗g8 8. ♖e6 ♖a6 9. ♗d7 ♖g6 10. ♗e6 ♖f7 11. ♗d8 ♖g7 12. ♗e6=P46, 12.... ♖h8 13. ♗d6 ♖h7 14. ♗d7=.

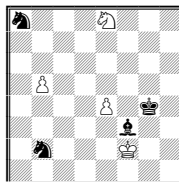
W.Vollmer
0073 1933



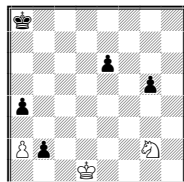
V.Yakimchik
0074 1964



C.Bent
0075 1987



V.Korolkov
0076 1946



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