

Foreword

November 28, 2007 is a day that I will remember fondly for the rest of my time on this earth. It was the day I won my final round game at the under-12 World Youth Chess Championship in Antalya, Turkey, securing the gold medal. Every moment from the second I woke up to the instant I went to sleep on that day is seared into my mind, but one episode stands out among the others.

After my opponent – Ivan Bukavshin, who would go on to become one of Russia’s strongest young grandmasters before tragically succumbing to a premature death in January 2016 – extended his hand in resignation, I could barely contain my excitement. I wanted to jump on every table, yell in unbridled excitement, hug everything that resembled a human being. Upon exiting the tournament hall, I was met by my mother and my coach, GM Alexander (Sasha) Kalinin, who was helping me at the tournament and whose book you now hold in your hands. After the obligatory embraces and words of congratulations, Sasha and I made eye contact. Following every previous game – win, lose or draw – we had made it a ritual to return to my hotel room and briefly analyse the game before going out to dinner. The dilemma here was obvious: every part of my brain wanted to jump on the bed and celebrate. I had just won the World Youth, who cares about analysing the game?!

But you can probably guess what happened. The three of us returned to my room, my mother took out her phone to text the good news to friends and relatives (most of whom, including my math teacher, were wide awake despite the ungodly hour), and Sasha and I set up the pieces. Then, we analysed my game just like we had analysed the 10 previous ones, concentrating on my inaccuracies and delving deep into the complex opening. Only after we finished our ritual did the bed-jumping begin!

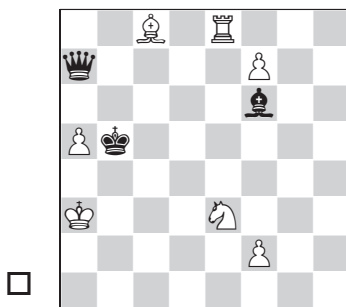
As this episode demonstrates, Alexander Kalinin is a consummate chess professional. Do not be fooled by his (relatively) modest rating or his fairly unknown status in the western chess community: his chess understanding, coupled with his ability to verbalize this understanding in eloquent and concise fashion, is virtually unequalled in the chess world. I worked with Sasha for approximately 4 years, from early 2005 to late 2008, and during this time I grew immeasurably both as a chess player and as a human being. On my ChessBase screen, I still have a database

called ‘Kalinin Lessons’ that I consult very frequently. In this database are more than 500 instructive games that we went over during our lessons; more than half of them are underrated treasures from obscure Soviet tournaments. You will find many of those games in this volume.

Most importantly, Sasha is perfectly in tune with the strengths, tendencies, and weaknesses of the modern generation, as well as the general direction in which the chess world is heading (think chess computers, and how our own thinking has changed as a result). His approach to chess pedagogy is grounded in a classic understanding of the game, but he does not cling to outmoded chess concepts in a kind of misguided Luddism that has become fashionable with some coaches nowadays. Rather, he seamlessly interweaves his chess philosophy with an acute understanding of what modern chess players struggle with and what they must do in order to improve.

But you should not take my word for it; turn the page, and see for yourself! The thoughts and positions laid out in this work are pure gold; I firmly believe that a close reading of the wisdom contained within this volume will immensely benefit a chess player of virtually any strength. This is not just another entry into the ever-growing mass of chess literature. It tackles a litany of crucial themes that one simply has to master in order to become a serious chess player. Both chess players and chess teachers will find this work a treasure trove.

Before I sign off and hand over the reins to Sasha, I will share one more episode from my collaboration with Kalinin that I remember very fondly. In August 2006, Sasha came to the United States to train with me for a month. One evening, my parents’ close friends came over for dinner. I knew that a long conversation on non-chess themes was forthcoming. Sasha knew this as well, and just before we came downstairs, he set up the following position, which you will find on page 64 of this book:



Kalinin's Study (Magadanskaya Pravda 1985)

I ruminated over this position all dinner long, casting furtive smiles Kalinin's way as I began to work out the main line. When I finally came up with the solution – in between mouthfuls of salad – I flashed a big grin that surprised everyone at the table. So many years later, I still remember this moment (and Kalinin's visit as a whole) with more than a measure of fondness. Reading this book has allowed me the rare pleasure of reliving some of my experiences, and it will allow you, dear reader, to broaden your perspective and improve your understanding of our beloved game in a way that you never thought possible. Happy reading!

GM Daniel Naroditsky
San Francisco, California
November 22, 2016



Alexander Kalinin (left) and the author of the Foreword, Daniel Naroditsky, around the time of the World Youth.

INTRODUCTION

How to train the masters of the future

Dedicated to my chess teacher

‘Everything is new that has been long forgotten.’ Today’s young players, growing up with the computer, know little of the methods of improvement used in the 20th century, and regard them as hopelessly outdated. But it is within these methods, in which is concentrated the precious experience of past generations of masters and trainers, that the secrets of the development of chess creativity resides.

There is no question that in our computerised age, a mass of possibilities have opened up before chess lovers! With the aid of the internet, despite being located thousands of kilometres away, we can follow live all the significant tournaments of the day, can try to guess the grandmasters’ moves, and have the benefit of expert commentary. Such ‘live’ participation in strong tournaments has long been considered a highly effective method of training. We can play against opponents from all round the world, at different time controls, not only solving concrete chess tasks, but also interacting with players from other countries. We have at our disposal computer courses in different aspects of the game, whilst powerful playing programs are there to correct our mistakes and suggest improvements in our games and analyses. Those wishing to study endgames can make use of the famous Nalimov tablebases. One can go on indefinitely, listing the benefits of technical progress. Instead, we will limit ourselves to acknowledging openly that the use of the computer has significantly enlarged and deepened our understanding of the ancient game.

However, this process also has its negative side. It is obvious that ‘artificial intelligence’ is having an effect on the way people think. Many treat the computer as an all-seeing guru, which can give reliable answers to any question. As a result, we have gradually stopped thinking and analysing for ourselves, preferring most of the time to accept as gospel the computer’s recommendations. But the most effective way of learning is, and always has been, personal interaction. Humans think in general terms, and find it hard to learn from a computer, which speaks only in the language of bare variations. Everything we see on the computer – lines of variations from Houdini or Rybka, mathematically confirmed variations on Nalimov, etc – is just information, which needs to be translated into

the language of emotions and pictures, and built into a logical whole. Only in this way can we take what we have seen and use it in practice, making it a part of ourselves. But to achieve such a level of work with information it is essential to learn a great deal and develop within oneself the habit of using one's own brain.

In the summer of 2008, I was witness to a conversation between the young American player Daniel Naroditsky (with whom I worked at that time) and Yuri Sergeevich Razuvaev, which took place at the former Central Chess Club on Gogolevsky Bulvar in Moscow. The famous grandmaster and trainer expressed a deep thought: 'An intelligent book helps one to understand chess better. One can learn tactics just from a computer, but to develop understanding, one needs contact, whether by reading or listening. Every phrase can be key to understanding a position. You, Dan, need now to learn to understand chess, which requires contact with good books.'

I should also mention the nowadays widespread habit of computer analysis, which is seen as an apparently easy way to find the truth in any position. One needs to be very careful with such 'analysis', because such non-systematic work militates against the formation of the single most important quality in a chess player, namely independent thinking.

In trying to balance the computer thinking with the human decision-making process, I consider it important to explain to our rising generation how their predecessors in the pre-computer era discovered the secrets of chess. In thinking about the sources of the growth of knowledge and strength among young players of that seemingly far-off era, I identified the following directions of independent work, which retain their universal significance today:

- 1) Forming a relationship with chess as an art;
- 2) Perfecting analytical mastery, which allows one to study critically your own play and the games of others;
- 3) Study of the classical heritage;
- 4) Drawing the lessons from interaction with one's competitors and with more experienced players.

The attempt to reveal the above areas is the main aim of the present book. I decided to show the process of study from inside, i.e. from the pupil's viewpoint. I hope the reader will find it interesting to see how concrete knowledge influences the overall 'world view' of a young player and helps

him to take decisions at the board. It is clear that I, the author, could only draw such psychological lessons from my own experience and also from those competitors whom I know especially well. I covered the period from the start of my serious study of chess, until the point when I fulfilled the USSR Master of Sport title norms. This also underlines the aim of the book, which is to provide advice to players seeking to achieve the master title. I began serious chess study at the age of seven, and became a master only at the age of 21, after my army service. Why did it take me so long to achieve the title? By delving into this book, the reader will be able to see the mistakes I made on my way and, I hope, will be able to draw useful lessons for themselves.

A few words about the structure of the book. Its first part ('General questions of chess pedagogy') consists of a short survey of the development of chess pedagogy and acquaints the reader with some general principles and methods of training. This also covers the currently important topic of the interaction of man and computer.

The second part ('How a chess player develops') illustrates the influence of the classical methods of improvement on a young player's development. As I have already said, the role of 'raw youth' will be taken by the author himself. Here I will also give portraits of my mentors and speak about the methods they used in their work. The main source of material in the second part is taken from my own youthful games and analyses and also the games of my contemporaries, many of whom went on to become well-known players. These examples will acquaint the reader with the real picture of how young players think and react during tournament battles, how they acquire and use important information, converting it into forms which they find useful.

The main content of the book comprises material which has not been published elsewhere before. Well-known examples have been used only where they are indispensable in illustrating the way a certain decision is taken with the help of the relevant thought process. The author's task in selecting material has been an extremely responsible one, since the majority of positions are taken from the games of players who were only just setting out on their journey to chess mastery. Therefore, firstly I have used only those games which I recall as especially striking, hoping that they will also provoke an emotional response in the reader. Secondly, tactical examples have been computer-checked (one cannot avoid this – it is a mark of the times!). A portion of the examples failed to survive this process, but the remainder are presented to the reader. In each case, it will be made clear what the human player himself found and what are the

suggestions of the computer. A large number of the diagrams in the text are accompanied by questions, which allows them to be used as exercises for independent solving.

The author also hopes that seeing so many interesting ideas in the games of 'ordinary' players will help the reader to develop belief in his own creative possibilities!

Alexander Kalinin
Moscow, March 2017

CHAPTER 4

The benefits of solving endgame studies

'Analysing the so-called technical endgames of Capablanca and Smyslov, I realised that they all hang on combinational elements and far-seeing, accurate calculation.'

David Bronstein

'If a master is weak in the endgame, he should analyse endgame studies more.'

Mikhail Botvinnik

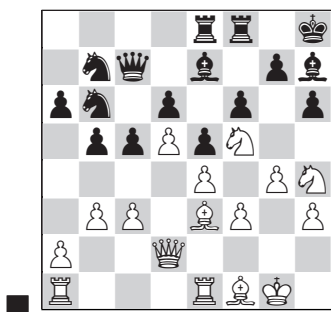
Young players love to play combinations and carry out attacks on the king. At the same time, they are frequently at sea in the endgame. It is claimed that young players find studying endgames boring, but I think this just means that we need to make the process of such study more attractive!

When I was seven years old, my father interested me in solving studies. I carried out this task with pleasure, first with simple studies and later with more difficult ones. As I got older, I even tried my hand at composing studies. The love of studies extended itself to all aspects of the endgame. Thanks to the presence of a combinational element in the ending, I developed my imagination and never found endgames boring!

Incidentally, study ideas can be useful to a player not just in the endgame itself, but also in the middlegame. Here are a couple of examples from my childhood games:

Alexander Kalinin Mikhail Postovsky

Tuapse 1979



What follows after 1...♘d8 ?

While Misha Postovsky (the son of the well-known trainer Boris Naumovich Postovsky) was considering his move, I spotted a beautiful combinative idea. Holding my breath, I awaited the typical Spanish manoeuvre ...♘b7-d8-f7, bringing the knight to the defence of the kingside.

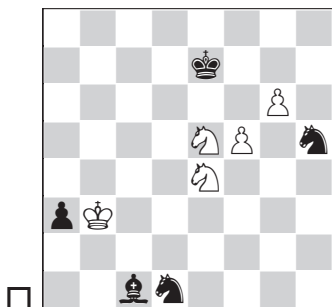
On 1...♘d8 I had prepared the effective 2. ♙xh6! gxf6 3. ♘g6+! (not 3. ♗xh6 ♖g8) 3...♙g8 4. ♗xh6 ♜f7 5. ♗g7+! ♜xg7 6. ♘h6#.

In the game, all this beauty remained behind the curtain, however, as Black played 1...♙d8.

In this combination, we see the old Arab motif, such a mate with two knights having been featured in the ancient Arab Mansuba manuscript! Below, we see the same mate in a striking endgame study form:

M. Mikhailov

Shakmatny Misl 1955



Win!

1.g7! ♖xg7 2.f6+ ♜f8 3.♖c5!

Threatening to promote the pawn after ♖c5-d7+.

3...a2! 4.♜xa2

If 4.♖cd7+ ♜g8 5.f7+ ♜h7 6.f8♙ a1♙ White is the first to promote, but this does not bring any particular dividends, e.g. 7.♖f6+ ♜h6 8.♙h8+ ♜g5 9.♙xg7+ ♜f5 etc.

4...♖c3+ 5.♜b3 ♙a3! 6.♜xa3 ♖b5+

7.♜b4 ♖d6

It seems Black has managed to stop the opponent's passed pawn, but now there follows a lovely finish!

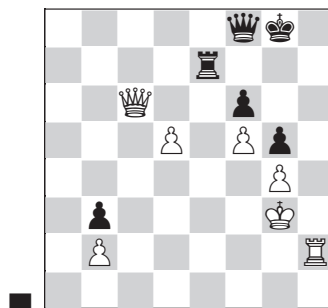
8.♖cd7+ ♜g8 9.f7+! ♖xf7 10.♖f6+ ♜f8 11.♖g6#!

I once managed to save a very difficult position with the aid

of a beautiful combination, of which I was very proud. On closer examination, however, the study-like idea had a flaw. So as to preserve this interesting idea, at least as an exercise, I have composed a study specially for this book, containing the idea in question.

Alexander Kalinin

2013



How should Black defend?

1...♜g7!

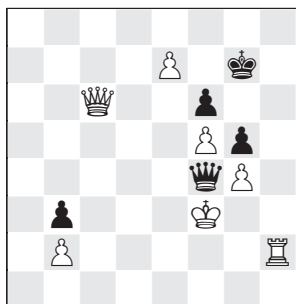
Preparing counterplay on the h-file against the white king. The immediate 1...♖e3+ 2.♜f2 ♙e7 fails to 3.♙c8+.

2.♜f3

After the natural 2.d6 there follows the study-like 2...♖e3+ 3.♜f2 ♖e2+! 4.♜xe2 ♙e8+! 5.♙xe8 – stalemate! He could take control of e3 with 2.♙c5 ♙e8 3.♜f3, but after 3...♖f7! 4.♖e2 ♙a4! the insecure position of his king deprives White of any chances to realise his extra pawn. With the text, White also prevents

the entry of the black rook, but here too, Black has a good reply.

2... ♖b8! 3.d6 ♖b4! 4.dxe7 ♖f4+



5. ♔e2

If 5. ♔g2 ♖d2+ 6. ♔g3 ♖f4+ 7. ♔h3 ♖e3+ 8. ♔g2 ♖d2+ the white king cannot escape perpetual check.

5... ♖c4+! 6. ♖xc4

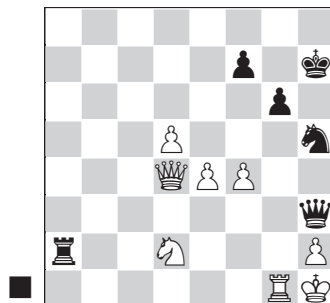
And it is again stalemate!

I should add that the reader can find the game Novikov-Kalinin (Moscow 1985), which was the prototype for this study, in the chapter ‘Lessons at the chessboard’. What was it that helped me find this stalemate idea at the board? Mikhail Tal once observed that ‘Although each of us thinks we have created something original, in reality we only ever reproduce, even if subconsciously, what we have already seen before.’

The idea of stalemate in major-piece positions was one I had come across many times in studies and positions, and the preparatory king move was probably prompted by the following example:

Lajos Portisch Garry Kasparov

Moscow 1981



What should Black play?

In 1981, as a schoolboy, I visited almost every round of the Moscow international, with my friends.

When we saw this adjourned position, we assessed it as better for White, because we could not find a draw in the variation 41... ♘xf4 42. ♖f6 ♖e3 43. ♖xf7+ ♔h6 44. ♖f1!. Great was our surprise when, on resumption, the future World Champion demonstrated a precise and effective path to equality!

41... ♔g8!!

A brilliant preparatory move, setting up the subsequent combination. This was my first (and, of course, a memorable) acquaintance with the idea of a quiet king move, strengthening the attacking resources of the position. In one of his books, Mark Dvoretsky devoted a whole chapter to this idea, under the title ‘Don’t get in the way, Your Majesty!’.

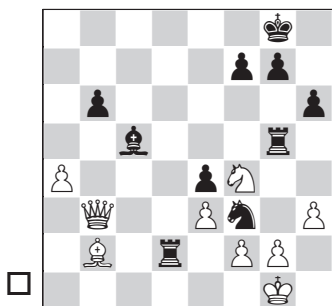
**42.d6 ♖xd2 43. ♗xd2 ♜f3+ 44. ♗g2 ♜g3!+ 45.hxg3 ♗h5+ 46. ♗h2 ♗f3+
If the black king were on h7 now,
the black queen would be pinned!
47. ♗g2 ♗d1+ 48. ♗g1 ♗h5+ 49. ♖h2 ♗f3+ 1/2-1/2**

In speaking of striking study ideas, realised in practice, one cannot pass by this Kasparov combination.

Jaime Sunye Neto

Garry Kasparov

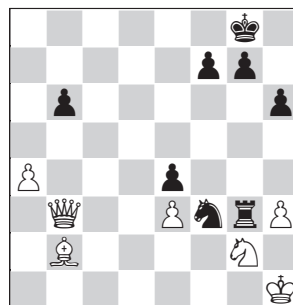
Graz 1981



Black's last move was 41...♖h4-f3+. The Brazilian GM replied **42. ♖f1** after which there followed the effective 42...♙xe3! 43.fxe3 ♜dxg2! 44. ♗c3 ♜h2 45.♖e2 ♖h7! with a winning attack for Black.

How would events develop after 42. ♖h1 ?

On 42. ♖h1 Kasparov had prepared an even more beautiful variation: 42...♙xe3! 43.fxe3 ♜dxg2!! 44.♖xg2 ♜g3!!

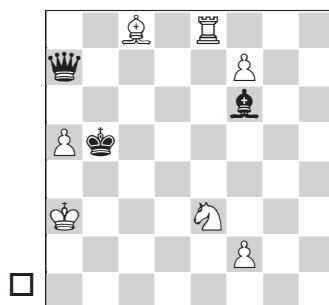


A fantastic domination by two black pieces, against a huge material superiority for the opponent – despite it being his move, White cannot prevent mate!

On the basis of this game, I composed the following study, which was my first entry in an official composing tourney:

Alexander Kalinin

Magadanskaya Pravda 1985



Win!

The immediate 1.f8♗? is impossible because of 1...♗xa5+ 2.♖b3 ♗a4#. Therefore White disrupts the harmony between the black pieces,

with the aid of two preliminary checks:

1. ♖a6+! ♜xa6 **2. ♜b8+** ♔xa5 **3. f8** ♜

Black's position looks hopeless, but by the laws of the study genre, he must show his trumps.

3... ♕e7+!

Beginning a stalemate combination.

In the event of the 'cunning'

3... ♜d3+ 4. ♔a2! (but not 4. ♜b3?

♕e7+! 5. ♜xe7 ♜d6+! 6. ♜xd6

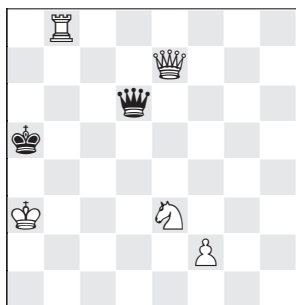
stalemate – see below!) 4... ♜e2+

5. ♔b1 ♜e1+ 6. ♔c2 ♜e2+ 7. ♔c1 ♜e1+

8. ♔d1 ♕g5+ 9. f4 the white king

escapes the checks and Black loses.

4. ♜xe7 ♜d6+!



Now a draw seems inevitable, in view of 5. ♜xd6 stalemate, but...

5. ♔b3! ♜xe7 **6. ♜b6!!**

In the battle against the black king, the two white pieces establish a domination on an open board. At the same time, the white rook is hanging!

6... ♜xe3+

Or 6... ♔xb6 7. ♔d5+.

7. fxe3 ♔xb6 8. ♔b4!

And White wins.

I have very sharp memories of a lecture I once heard by IM Oleg Averkin, given at the Smyslov chess school. From the mouth of the remarkable player and experienced trainer, I heard a paradoxical thought: 'Tactics have greater significance in the endgame than in the middlegame!'

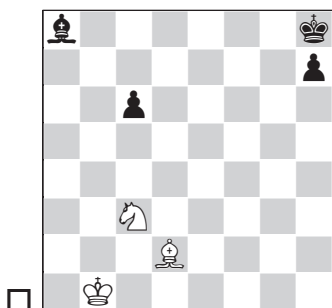
At the time I could not believe this. In the endgame, only a few pieces remain on the board, and with exchanges, the combinational possibilities gradually diminish. It was only later that I came to understand the philosophical point that lay behind the master's comment.

Certainly, in the middlegame, where there are plenty of pieces on the board, the relations between them are less tense – if one piece is 'hobbled', another can cover for it. But in the endgame, with fewer pieces on the board, the relations become much more critical. If a particular piece is badly placed, there is not another to replace it, which means that each unit bears a greater weight in the endgame and a greater importance attaches to coordination between the pieces and to tactical considerations. For this reason, a small number of units can control the whole board.

This idea is excellently illustrated by the following remarkable study.

Alexey Troitzky

Shakmatny Listok 1929



Win!

The very idea of a win seems at first sight to be completely unrealistic. However, the two white pieces succeed in controlling the whole board! In what follows, White plays simultaneously against the black king and bishop. It should be pointed out that, if either of the black pawns were not on the board, the position would be a draw.

1. ♖h6!

Now play divides into two lines:

A) **1...c5** Freeing the ♖a8. **2. ♜b5! ♔g8 3. ♜d6!** Placing the black king under arrest.

Then play could unfold along these lines: **3...♙d5 4. ♔c2 ♙h1 5. ♔d2 ♙d5 6. ♔e3 c4 7. ♔d4 ♙f7 8. ♔e5 c3 9. ♔f6 ♙b3 10. ♜c8 c2 11. ♜e7+ ♔h8 12. ♙g7#;**

B) **1...♔g8 2. ♜e4! ♔f7** The king gets to freedom. **3. ♜c5!** This time the bishop is arrested. There could follow **3...♔g6 4. ♙f8 h5 5. ♔c2 ♔f5 6. ♙d6!** A typical device – the bishop and knight create a barrier

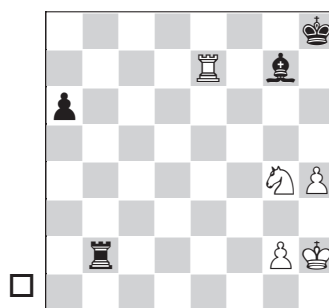
against the black king. **6...♔g4 7. ♔d2 ♔f3 8. ♔e1 ♔g2 9. ♙e7 ♔g3 10. ♔f1 ♔f3 11. ♙d6 ♔e3 12. ♙e5! ♔d2 13. ♔g2 ♔c2 14. ♔h3 ♔b1 15. ♔h4 ♔a2 16. ♔xh5 ♔a3 17. ♙c3!**, and the black king cannot come to the aid of the bishop on a8. Now White wins simply by bringing his king over to the enemy bishop. A grandiose study! The coordination of the white pieces creates a great impression.

The following game was played in the Pioneer Palace team event 'The White Rook', between the Moscow and Leningrad schoolboy teams.

Vasily Prokofiev

F. Tolmachev

Pervomaisk 1981



Very few pieces remain on the board, but this does not stop the players engaging in some nice study-like fencing, exploiting some tactical tricks. It is not easy for White to realise his extra pawn, even though he has two connected passed pawns on the kingside. The difficulties are caused firstly

by the small amount of material remaining on the board, and secondly, in the resulting play on both flanks (Black has his trump in the form of the passed pawn on a6), the black bishop could prove stronger than the white knight.

47.h5!?

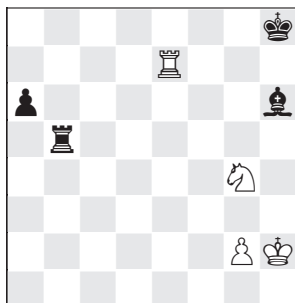
A more fundamental continuation was 47.♖a7 ♖a2 48.♔h3 followed by a gradual advance of the kingside pawns. The rash text move sets a cunning trap.

47...♖b5

Black is tempted by the possibility of winning the h-pawn. Better was 47...a5.

48.h6 ♕xh6?

The fatal slip. By keeping the bishop on the long diagonal, Black could retain chances of a successful defence. The h6-pawn could also have been taken in another way: 48...♖h5+ 49.♔g3 ♕xh6. But then after 50.♗f6 ♕f8 51.♖f7 ♕d6+ (or 51...♖h1 52.♖xf8+ ♔g7 53.♗d7 ♖d1 54.♖d8 a5 55.♗c5! winning) 52.♔g4 ♖h2 53.♔f5 the black king is in a mating net.



Why does the move 48...♕xh6 lead to defeat?

Now the rook and knight pair achieve miracles:

49.♗f6 ♕g7

The mate threat forces Black to part with the bishop, but he hopes to exploit the tangled position of the enemy pieces.

50.♖e8+ ♕f8 51.♗d7!

The hasty 51.♖xf8+ ♔g7 52.♗d7 ♖d5 53.♖d8 ♔f7 leads to a draw.

51...♔g7 52.♗xf8 ♔f7 53.♖d8!

The enemy king must be lured to e7. After 53.♖a8 ♖h5+ 54.♔g3 ♖h8 Black saves himself.

53...♔e7

On 53...♖h5+ 54.♔g3 ♖h8 the plan was 55.♗e6!.

54.♖a8 ♖g5

The threat of 54...♖g8 makes it seem as though the knight is trapped after all. However...

55.♗h7!

Now it turns out that the white knight is invulnerable (55...♖h5+ 56.♔g3 ♖xh7 57.♖a7+) and escapes! After a few moves, Black resigned.

In the following example, a ♖+♕ combination manage to dominate the whole board. It is noteworthy how the energetic endgame reached was a logical outcome from the middlegame.

Ruy Lopez

Alexander Kalinin

S. Tkachuk

Moscow 1987

1.e4 e5 2.♗f3 ♗c6 3.♕b5 a6 4.♕a4 ♗f6 5.0-0 ♕e7 6.♖e1 b5 7.♕b3

0-0 8.d3 d6 9.c3 ♖a5 10.♙c2 c5

11.♞bd2 ♜e8

More flexible is 11...♞c6, firstly getting the offside knight back into the game.

12.♞f1 ♙f8 13.♞e3 g6 14.h3

Preparing the manoeuvre

♞f3-h2-g4.

14...♙g7 15.♞h2 d5?!

Black wants to exploit the enemy knight's departure from f3, but the opening of lines favours White, because the poor position of the ♞a5 starts to tell.

16.exd5 ♞xd5 17.♞xd5 ♜xd5 18.d4

A thematic central break. I was familiar with the method of play in similar positions from the game Alekhine-Eliskases (Bad Podesbrady 1936).

18...f5

On 18...♙b7 there could have followed 19.♙e4 ♜d6 20.♙xb7 ♞xb7 21.dxe5 ♜xe5 22.♙e3 ♜d5 23.♜f3 ♜ad8 24.♞g4 with pressure for White.

19.dxe5

The alternative was 19.dxc5 ♜c6 20.♜d6 ♜xd6 21.cxd6 ♙e6, winning a pawn, but allowing the activation of the black pieces. The text continuation seemed clearer to me.

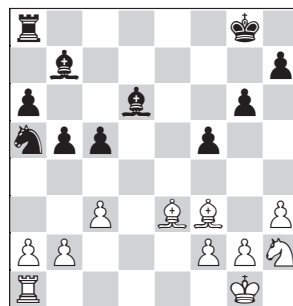
19...♜xd1 20.♙xd1 ♜xe5 21.♜xe5 ♙xe5 22.♙e3

In an apparently simple position, Black has trouble with the defence of his queenside pawns.

22...♙d6

On 22...c4 there follows 23.a4!

23.♙f3 ♙b7



How should White play?

24.♜d1! ♙xh2+ 25.♙xh2 ♙xf3 26.gxf3

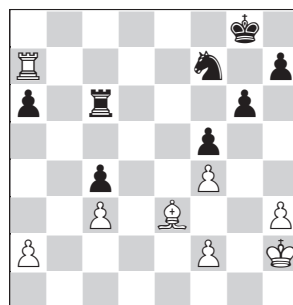
After a forcing series of exchanges we reach an endgame where White's kingside pawns are broken. But this latter factor is not currently of great significance. The assessment of the position depends on such factors as the activity of the white rook, the vulnerability of the black queenside pawns and the misplaced ♞a5.

26...♞c4 27.♙c1 ♜e8 28.b3 ♞e5

29.f4 ♞f7 30.♙e3 c4?

Defensive chances could have been retained by 30...♜c8 31.♜d7 ♜c6, not letting the white bishop onto the long diagonal.

31.bxc4 bxc4 32.♜d7 ♜c8 33.♜a7 ♜c6



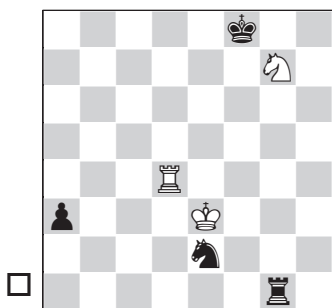
Black has managed to defend his queenside pawns, but now his king falls into trouble.

34. ♖a8+ ♔g7 35. ♙d4+ ♔h6 36. ♖a7 ♗d6 37. ♙g7+ ♔h5 38. ♙f8,
and Black resigned, since after 38...
h6 39. ♖h7 he is mated.

To conclude this chapter, here are two more studies which are dear to me.

Alexander Kalinin

1984



Draw!

1. ♗e6+!

White loses after 1. ♔xe2? a2 2. ♖a4 ♔xg7 or 1. ♖a4? ♔xg7 2. ♔xe2 a2.

1... ♔e7 2. ♖a4

The same reply would follow after 1... ♔f7.

2... ♗c3

In the event of 2... ♔xe6 the thematic variation works: 3. ♖xa3! ♗g3+ 4. ♔e4 ♖xa3 stalemate.

3. ♖a7+!

Forcing Black to take the white knight. A mistake is 3. ♖xa3? ♗g3+.

3... ♔xe6

A draw results after 3... ♔f6 4. ♗d4 a2 5. ♔d3 or 3... ♔d6 4. ♗d4 a2 5. ♗b5+.

4. ♖xa3 ♗g3+ 5. ♔f4! ♗e2+ 6. ♔e4 ♗c3+ 7. ♔f4 ♗e2+ 8. ♔e4 ♖xa3

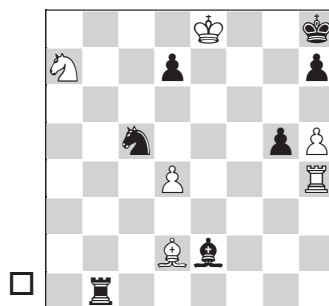
Stalemate.

I showed my study to my friends at a gathering of the Moscow Pioneer Palace team and they solved it quickly, of course. I remember that our trainer, Abram Iosovich Khasin, said at the time that composing studies was 'risky', because one could find one's efforts anticipated. He added: 'That's why composers keep a card index of studies.'

And, indeed, the stalemate mechanism in this study has been seen in many other studies. I knew this, but considered that my study still had the right to exist, because all of the pieces play and in the starting position, one would not dream of the possibility of stalemate. And, the main thing, this study is my only miniature in my 'amateur' study-composing career!

Alexander Kalinin

Bent-70 tourney 1989



Win!

1. ♖h2

The point is that Black has two pieces hanging. White gets nowhere with 1. ♙xg5 ♗e6 2. ♙f6+ ♔g8 3. ♗c8 ♖b8 4. ♔xd7 ♔f7 etc.

1...♙xh5+!

The bishop sacrifice allows Black to create counterplay.

The variations 1...♘b3 2.♖xe2 ♖b2 3.♙f7 h6 4.♙g6 or 1...♖b8+ 2.♙e7 ♘e4 3.♖xe2 d5 4.♘c6 ♖b2 5.♖xe4 dxe4 6.♙xg5 lead to a win for White.

2.♖xh5 ♘e4

The double attack on d2 and f6 forces the white bishop to come to g5, where it will soon be pinned.

3.♙xg5

A draw results from 3.♖h2 ♖d1 4.♙e3 ♖e1=.

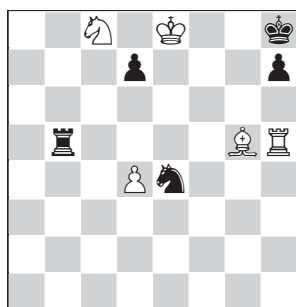
3...♖b7

The white knight must be driven from the guard of b5, but now it comes closer to the awkwardly-positioned black king.

4.♘c8

If 4.♙f4 ♖xa7 5.♙e5+ ♙g8 6.♖h4 ♘g5 7.♙f6 ♖a5 8.♙e7 d6! Black successfully defends.

4...♖b5



White to play. What should he do?

The introductory play has led to the key position of the study. The pin along the 5th rank is a death sentence for White's extra piece, but

the constricted position of the black king allows a winning combination.

5.d5!

Opening the long diagonal to attack the black king.

5...♖xd5 6.♙c1! ♘f6+!

The black knight is prepared to sacrifice its life to defend his own king. An immediate mate follows after 6...♖xh5 7.♙b2+ ♙g8 8.♘e7#.

7.♙f8 ♖xh5 8.♙h6!

A bishop sacrifice to trap the black king in the corner. After 8...♖xh6 9.♘d6 Black's massive extra forces are helpless to prevent mate by a white knight from the f7-square.

8...♖g5!

Both sides show great willingness for self-sacrifices, in the battle over the life of the black king.

9.♙xg5 ♘g4

Now after 10.♘d6 h5 Black manages to free his king from the mating net.

10.♙h6!

A second, and this time decisive, blockading sacrifice by the bishop on h6.

10...♘xh6 11.♘d6

We have a position of reciprocal zugzwang! White's only surviving piece lands a deadly blow against the black king.

11...♘f5 12.♘f7#

I was especially pleased to discover that the well-known Soviet study composer Anatoly Kuznetsov included this study in his anthology *Brilliant Endgame Studies* published in 1998.