

Chess Endgame Training

Bernd Rosen

Foreword by Karsten Müller

Translated by Marc Becker

GAMBIT

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Symbols

+	check
++	double check
X	capture
#	checkmate
!!	brilliant move
!	good move
!?	interesting move
?!	dubious move
?	bad move
??	blunder
+ -	White is winning
=	equal position
- +	Black is winning
Ch	championship
Cht	team championship
Wch	world championship
Ct	candidates event
OL	olympiad
jr	junior event
corr.	correspondence game
1-0	the game ends in a win for White
1/2-1/2	the game ends in a draw
0-1	the game ends in a win for Black
(n)	nth match game
(D)	see next diagram
W	White to move
B	Black to move
W/B	The position should be considered first with White to move, then with Black to move.
BI	The position should be considered first with Black to move, then with White to move.

Preface to the First German Edition

In recent years so many new chess books have been published that one needs compelling arguments and a good portion of confidence to add yet another one to this legion. The subject of the endgame has also been examined from various angles. Nevertheless, this book offers something new.

Whoever tries to prepare endgame training material for a chess group soon finds out that one is left alone here despite the overwhelming wealth of material. The classic works by Averbakh, Cherov, Euwe and Keres are too comprehensive and dry. Furthermore, these books lack examples which allow a topic to be practised by repetition. It is true that collections of studies of very interesting positions but usually they are too difficult and they do not offer a systematic coverage. Books about teaching chess usually address much stronger chess-players. Perhaps Kostiev is an exception; his book *Schach lehren leichtgemacht* particularly addresses teachers but offers very little material that goes beyond an introduction.

In this book, I will present **15** lessons that you can use immediately, either for coaching or for self-instruction. The material will be complemented by a collection of exercises which will revisit all subjects dealt with; these could function either as an assessment in the beginning of a training course or as a means of measuring success at the end of the course.

In the years **1987-8** I developed this course while acting as a trainer at the Katernberg chess club. Later I refined it after testing it at clubs, at chess groups in companies and last but not least at training courses for the North Rhine-Westphalia chess federation.

The encouragement to present this endgame course in a book also developed from these training courses because I saw that chess teachers constantly found it necessary to reinvent the wheel. Individual lessons were published in the newsletter of the North Rhine-Westphalia chess federation and these also met with a positive response.

My chess friend Karlheinz Bachmann had the task of a critical review of the manuscript. I am grateful to him for many valuable hints on both the chess aspects and the layout and organization of the material.

From a technical point of view, this book probably would not have been realized without the support of Rolf Schlosser.

My girlfriend Beate also actively assisted in the preparation of the text. Furthermore, especially in the last phase of this work, she encouraged me to carry on and thus her contribution to the fact that I actually crossed the finishing line was crucial.

I am very much indebted to all the people mentioned above. Without their encouragement and support, the present work would never have gone beyond the planning stage.

Bernd Rosen
Essen, August 1995

Preface to the Second German Edition

More than five years have passed since the publication of the first German edition of *Chess Endgame Training*. Despite being an optimist by nature, I am still surprised by the positive reception of this book.

With regard to the first edition, I have received a few (fortunately not so many!) comments about mistakes or inaccurate variations. These have all been corrected for this second edition. I am indebted to all readers who have bothered to draw my attention to such flaws. Especially I have to name GM Karsten Muller from Hamburg who turned out to be an extremely attentive reader and user of *Chess Endgame Training*. This second edition particularly profits from my correspondence with him.

Beyond these corrections, I have made several comments more detailed in order to mention additional side variations. This particularly takes into account the needs of the less able among the readers.

Bernd Rosen
Essen, June 2001

Foreword by GM Karsten Müller

The lessons of the legendary chess schools of the old Soviet Union widely practised the method of starting at the end, i.e. with endings that only include kings and pawns. Based upon that, each piece can be introduced in turn to move towards more complex endings.

But which books are available in order to learn the basic principles of the endgame? The classic works by Yur Averbak, André Cherov and Max Euwe consist of several volumes; these encyclopaedias of chess endings are indispensable reference books but for practical use in chess instruction they are too voluminous and too dry.

This is the problem Bernd Rosen wants to tackle with his book. He has structured the material into 16 chapters which are all organized in more or less the same way. After an introductory example, which is used to explain the most important basic principle, he presents exercises and detailed solutions, together with rules and concepts. Thus the teacher can start immediately without any further preparation, and self-instruction is also made a lot easier. The space that is allocated to each type of ending depends on its significance in practice; for example, it is completely justified that four full chapters are dedicated to rook endings, which occur very often - only pawn endings, which are the basis for all the other endings, occupy more space. Despite this, knight, bishop and queen endings are not neglected.

I wish you a lot of fun with *Chess Endgame Training*, whether you intend to use it for teaching or for self-instruction.

*Karsten Müller
Hamburg, August 2000*

Introduction

The famous German grandmaster Siegbert Tarrasch – one of the strongest players of his time – recommended learning the game of chess by starting with the endgame. His still very readable teaching book *Das Schachspiel* is structured accordingly. After an explanation of the rules, he begins with the endgame, then demonstrates typical tactical procedures in the middlegame, and only in conclusion does he give an overview of the opening.

Leading grandmasters of the past and the present share his view about the extraordinary significance of the endgame.

Despite this, the endgame knowledge of most chess-players is surprisingly poor. Young players especially prefer opening knowledge and brilliant combinations. This book is designed to counterbalance this bias. It covers some important and basic principles, presents elementary positions and manoeuvres and last but not least tries to convey a sense of the endgame's beauty.

The reader is assumed only to have the most basic endgame knowledge (especially the mating of the 'lone king'). Usually each topic starts with the simplest basic positions. If you come across something familiar, you may take it as a positive sign that you already possess some knowledge and that something learned before has not been forgotten.

The selection of topics is based on two main points. I have dedicated five chapters to pure pawn endings as they form the basis of all other endings (possible simplifications to a pawn ending have to be evaluated again and again in almost every other ending). The topic of rook endings covers four chapters, as rook endings appear most often in practice. Endings with minor pieces occur less often and so are afforded less detailed coverage.

I haven't included endings with minor piece(s) vs rook and endings with various pieces vs queen. From my point of view such endings with a complicated balance of material could be the subject of a additional course which focuses even more on endgame principles. Readers could refer to the more advanced book *Endgame Strategy* by Shereshevsky.

Those who wish to use the material in this book for chess instruction will find recommendations for the design of the lectures at the end of the book.

For those who wish to use the material for self-instruction, here are a few tips. At the beginning of each chapter you will find an example to introduce the topic (diagram x.1). Next is a 'standard program' (generally exercises x.2 to x.7) which

covers the most important aspects. In any case, these examples should be solved independently. The more seriously you solve the positions yourself, the more you will learn! Only after a serious attempt at a solution should you consult the solution part for help. The subsequent examples (given in the text as 'further examples') are often more complicated but illustrate the topic in more depth. Here again independent solutions increase the learning effect.

If you don't find your own solution in the text it isn't necessarily incorrect – it could be a side variation which isn't mentioned in the text. Every attempt has been made to include the most important lines and check them for accuracy, but possible errors can't be totally ruled out. From this viewpoint I recommend that you read the final section of Chapter 17, 'How to deal with errors'.

And now I wish you a lot of fun with *Chess Endgame Training*!

Bernd Rosen

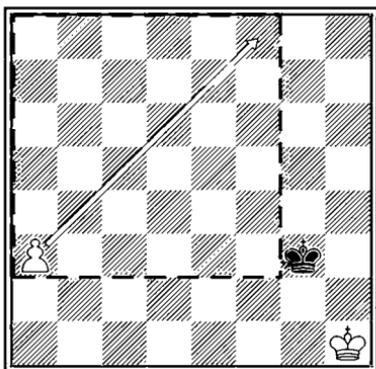
1 King and Pawn vs King: Basic Themes

Square • Obstacle • Opposition • Waiting Move • Key Squares

The Rule of the Square

If the defending king can step into the square of the pawn, then he can stop the pawn. If not, the pawn can promote. We call the square that encloses the pawn's diagonal to the promoting rank the 'square of the pawn'.

If the pawn is still on its starting square, then the square rule must be applied to the square in front of the pawn.



1.1

W/

If White is to play, then he can win the game by simply advancing his pawn:

1 a4 +-

The pawn on a4 has the square a4-e4-e8-a8. The black king is not able to catch it any more:

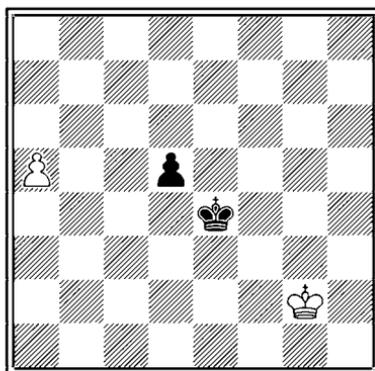
1... ♖f4 2 a5 ♔e5 3 a6 ♔d6 4 a7 ♖c7 5 a8 ♚

With Black to move, his king steps into the square of the pawn and secures the draw:

1.. =

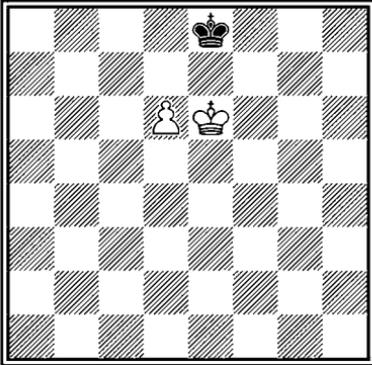
1.. 4 = obviously serves the same purpose.

2 a4 ♔e4 3 a5 ♔d5 4 a6 ♔c6 5 a7 ♖b7 6 a8 ♚+ ♖xa8



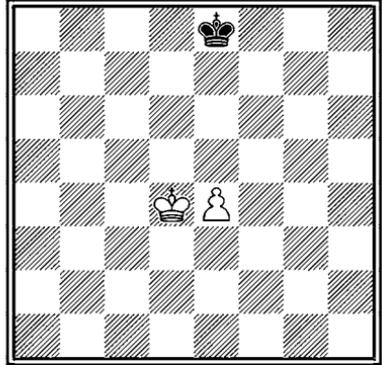
1.2

B



1.3

W/B

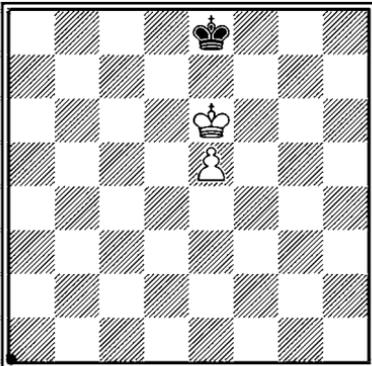


1.6

B

1.4

W/B

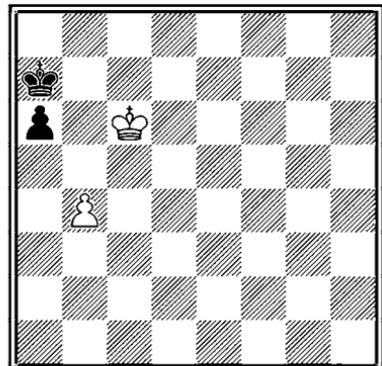


1.5

W

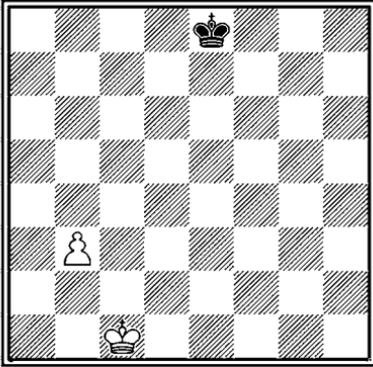
1.7

W



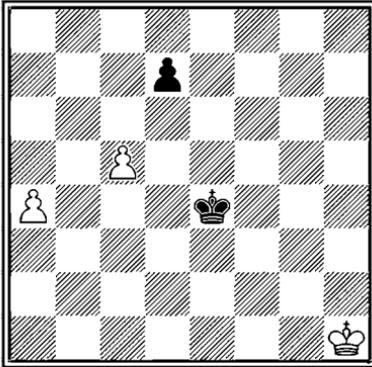
1.8

B



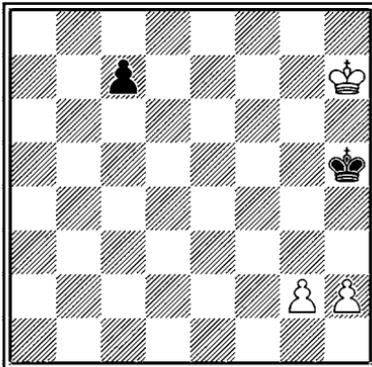
1.9

w



1.10

w

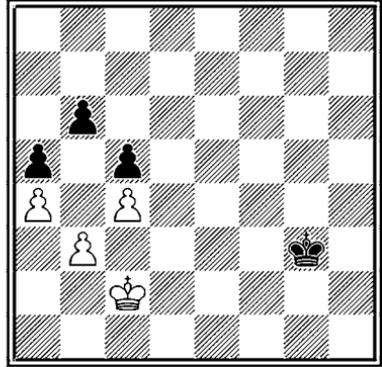


1.11

w

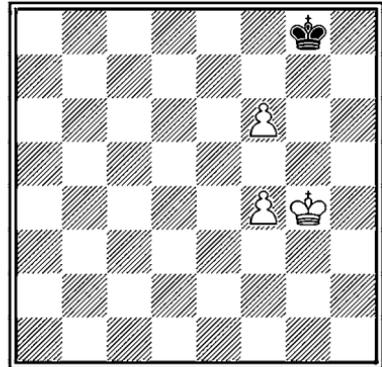
1.12

w



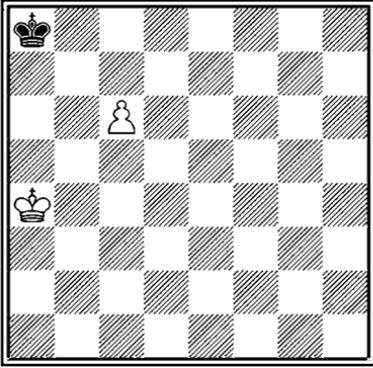
1.13

B



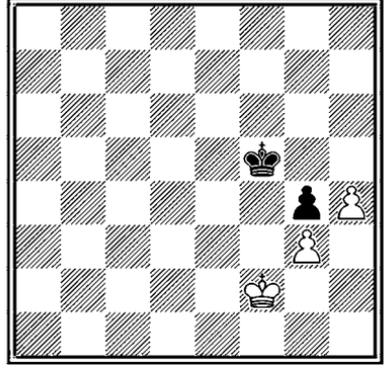
1.14

w



1.15

w



1.16

B

The Obstacle

1.2

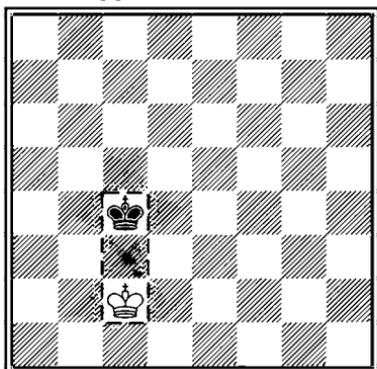
Although the black king is 'actually' close enough, his own d5-pawn prevents him from stepping into the square of the a5-pawn. After 1...d4 2 a6 d3 3 a7 d2 4 a8♙+ +- he is one step too late!

The Opposition

In many endings the possession of the opposition is crucial, especially when the kings are fighting about the promotion of a pawn.

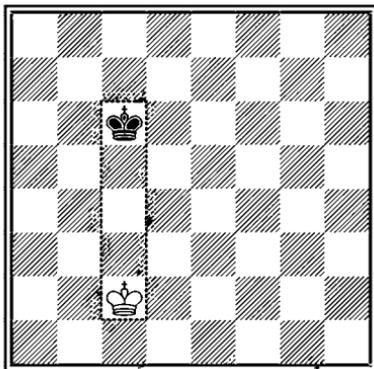
The kings 'oppose' each other when **all** the corners of the square around the kings are of the same colour (see b - low). Whoever in this position is **not** to move has the opposition.

Close Opposition



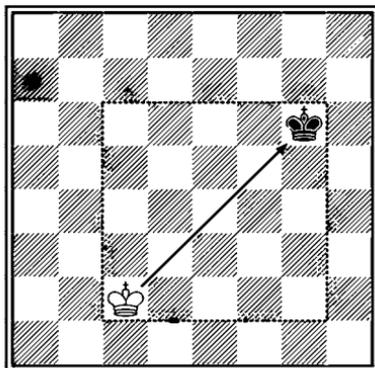
The kings directly face each other.

Distant Opposition



The two kings face each other on a vertical or horizontal line but further apart.

Diagonal Opposition



The kings are placed on the same diagonal.

1.3

1 d7+

If the pawn moves to the seventh rank with check, then promotion can't be for e :

1...♙d8 2 ♙d6 stalemate

If it is Black to move, White has the opposition and wins: 1...Wd8 2 d7 c c7 3 c e7+- .

The pawn will queen if it reaches the seventh rank 'silently' (i.e. without check).

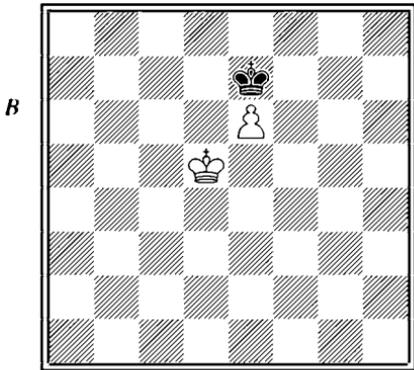
1.4

Black has the opposition because he is not to move.

1 c S Wd7

1...e6?? voluntarily abandons the opposition – Black loses: 2 e5+? is wrong because then Black achieves a draw again: 2...e7 3 e6 e8! 4 e6 e8! 5 e7+ e8 6 e6 =) 2...e7 3 e5 e8 4 e6 c f 5 e7 +- .

2 eS We7 3 e6(D)



3eWeS!

3...e8? 4 e6 e8 5 e7 (without check!) 5...e7 6 e7+- .

4' e6 e8 5 e7+

With check!

S e6 We6=

If Black is to move, he has to abandon the opposition and loses: 1 e d7 (1... e 2 e6 +- is symmetrical) 2

< M c e8 3' e6 < 4' e7 < 5 eS +- .

1.5

When the king reaches the sixth rank before his pawn then the pawn will promote, no matter who is to move: 1' e e8 2 e6' e8 3 e7' e7 4m +- .

1.6

Here Black has to be very careful. It is again the opposition which helps him out of a dangerous situation:

1 e e8!

Thus Black wins the distant opposition. All other moves lose: 1...e7? 2 e5!+-; 1...e7? 2 e5!+-; 1...e7? 2 e5 e7 3 e5+-; 1...e8? 2 e5 c 3 e6+- .

2 WeS

2 We5 e7! =.

2eWe7!

Shifting to the close opposition which is already familiar to us.

3 WeS We7! =

The Waiting Move

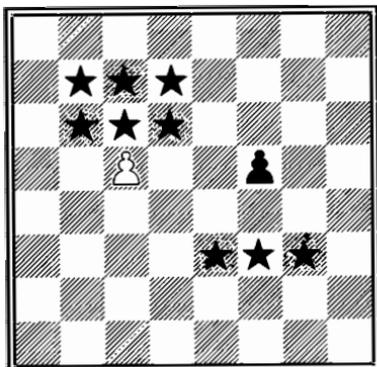
1.7

If it were Black to move he would have to abandon the opposition and lose. White can profit from the fact that his pawn is still on e3 to win with the waiting move 1 e4!: 1. e M 2 We6' e8 3 e6' t4' e7+- .

Key Squares

In the previous examples quite a lot of important rules have been explained

that can be summarized by the term 'key squares':



If the king manages to step on one of the marked key squares in front of his pawn then promotion is secured, independent of the right to move.

Note: this does not apply for rook's pawns – more about this topic later on, particularly in Chapter 6.

Further Examples

1.8

Salvioli

1887

Black must not give away the a6-pawn too easily because then White would force the promotion of the b-pawn (king in front of the pawn on the 6th rank).

1...a5!

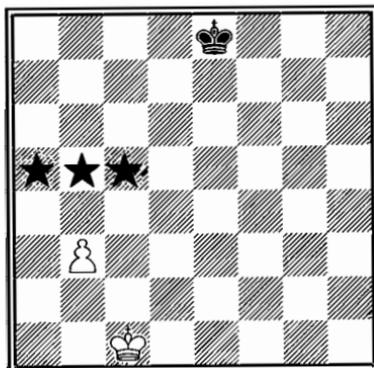
The alternative 1...♖b8 2 ♖b6 a5! works as well.

2 bxa5

2 b5 ♖b8! (2...a4? 3 ♖c7 a3 4 b6+ ♖a6 5 b7 a2 6 b8♖ a1' ♜ a8+ +-) 3 ♖c5 =.

2.

1.9

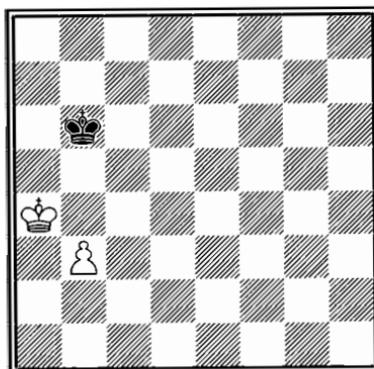


White wins if his king can step on one of the squares a5, b5 or c5 without advancing the pawn first. These are the key squares of the b3-pawn.

1 ♖b2!

Only the a5-square is so far away from the black king that he cannot stop the white king from going there. 1 ♖c2? ♖d7 2 ♖c3 ♖c7! (the black king takes the distant opposition) 3 ♖b4 ♖b6 =.

1...♖d7 2 ♖a3! ♖c6 3 ♖a4 +- ♖b6 (D)



4 ♖b4

Now White has the opposition and wins.

4...♖c6

4...♖a6 5 ♖c5 +.

5 ♖a5 +-

1.10

1 c6!

White takes advantage of the obstacle theme.

1...dxc6 2 a5 ♖d5 3 a +-

1.11

Gorgiev

Izvestia, 1928

It seems as if White is going to lose, as he cannot stop the black pawn. However, if he uses his two passed pawns skilfully he can achieve a draw:

1 g4+!

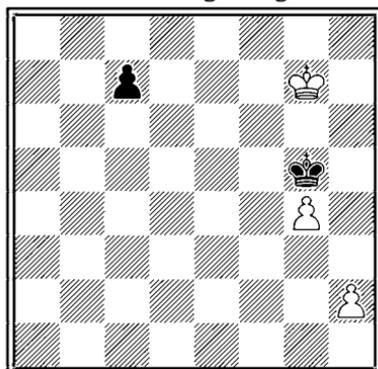
1 h4? c5 2 g4+ ♖xh4! 3 ♖g6 ♖xg4 - +.

1...♖g5!

1...♖xg4 2 ♖g6 c5 3 h4! c4 (after : Wxh 4 ♖f5 = the king is in the square) 4 h5 c3 5 h6 c2 6 h7 c1 ♖7 h! =.

2 ♖g7! (D)

2 h4+? ♖xh4 3 ♖g6 ♖xg4 -+.



2...c5 3 h4+! ♖xg4

3...♖xh4 4 ♖f6! =.

4 ♖g6! ♖xh4

4...c4 5 h5 =.

5 ♖f5 =

1.12

Duclos

Sportzeit, 1903

This position provides another illustration of the key squares theme. The d5-pawn is lost, and if it were to be captured at d5, the black king would be on a key square of his c7-pawn. Thus:

1 d6!

After 1 ♖b3? ♖c5 2 ♖c3 (2 d6 now does not help either: 2...♖xd6! 3 ♖c4 ♖c6 - +) 2...♖xd5 3 ♖d3 ♖c5 4 ♖c3 the waiting move 4...c6 is decisive.

1...cxd6 2 ♖b3 ♖c5 3 ♖c3 ♖d5 4 ♖d3 =

White maintains the opposition.

1.13

Kranki – W. Lange

Bad Oeynhausen 1940

Black's only advantage is his active king. Is this sufficient for a win?

1...♖g2!

The black king takes the distant opposition (a distance of three squares!), with the help of which he will invade the white position:

2 ♖c3 ♖f1!

With other moves Black would lose the opposition again: 2...♖f3? 3 ♖d3; 2...♖f2? 3 ♖d2.

3 ♖d2 ♖f2!

Black reaches the close opposition.

4 ♖d3

4' d1' e35' c2' e26' c1' d3
 7' b2' d28' b1' c39' a2' c2 10
 ' a3' b1 -+.
 4..' e1 !5' e ' d26' dS' c37
 ' c6' xb38' bS' c39' xb6' b4
 0-1

2' aS! a 3' a6!
 3' b6? ' b8 4 c7+ (with check)
 4..' c85' c6=.
 3..' b84' b6' c85 c7+-

1.14

The second pawn of ers White two winning variations:

1 f + !

This is the most straightforward way. 1' f5 ' n 2' e5 ' 3' e6 ' e8 4 n + ' f 5 f5 +- also wins; in the end the waiting move is decisive here.

1..' xf72' +-

1.15

In this position a fer e f ght breaks out over the opposition:

1' bS! ' 7(DJ

1..' b8 2' b6' c8 3 c7 + (silently).

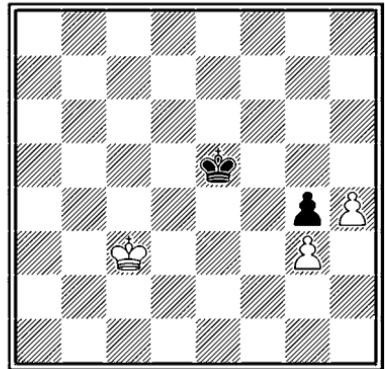
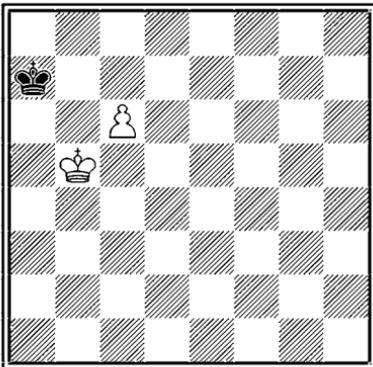
1.16

Once again an impressive demonstration of the opposition's power:

1..' !

First Black tak s the distant opposition. His aim is to prevent the whit

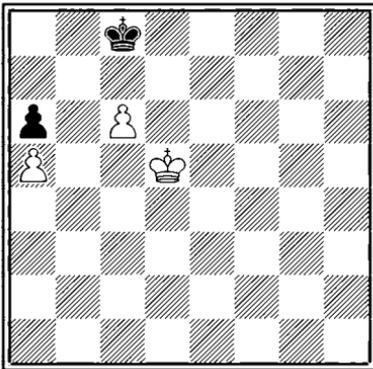
w



2 The King's Typical Fighting Methods

Triangulation • Zigzag • Body-check • Play on Two Wings • Opposition

Triangulation



2.1

W

If it were Black to move in the diagram position he would immediately lose after 1...c7 2 c c5 c c8 3 c b6 +- or 1...c d8 2 c d6 c c8 3 c7 +- .

In such situations, triangulation is the right way to pass the right to move to the opponent.

1 c4!

The direct way does not lead to success yet: 1 c d6 c d8 2 c7? c c8 3 d6 stalemate; 1 c c5 c c7. However, 1 c4! c d8 2 c d4! c c8 3 c c5 +-

also wins - this is just a change of move-order; and it is typical that there is more than one way to carry out a triangulation.

1... 8

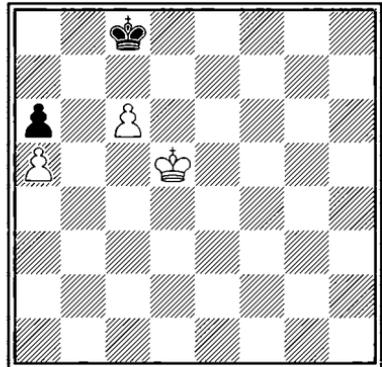
1...c c7 2 c c5 c c8 3 c b +- .

2 c4! c c8

2...c c7 3 c c5 +- .

3 c d5!(DJ)

B

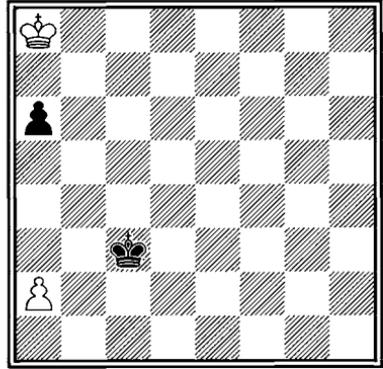


Thanks to the triangulation White has achieved his aim and passed the burden to move to Black. Now the two winning variations that were mentioned in the comments to the first move will be realized:

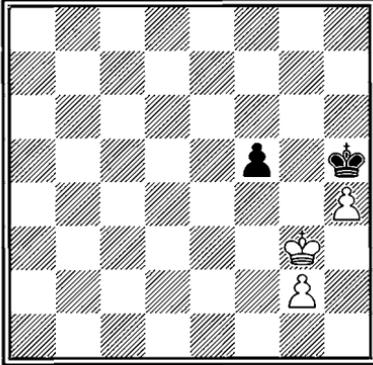
3...c d8

3...♔c7 4 ♔c5 +-.
 4 \ d6 \ c85c7+-

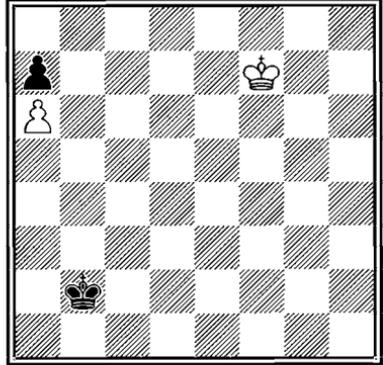
This example has often been cited as a game Fahrmi-Alapin, but the details of this game are unclear.



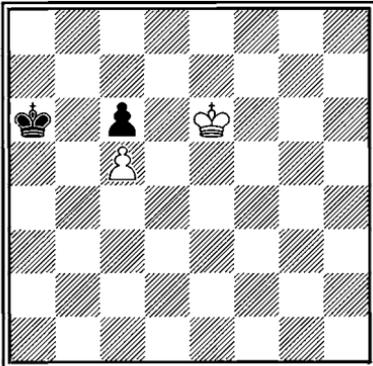
24 w



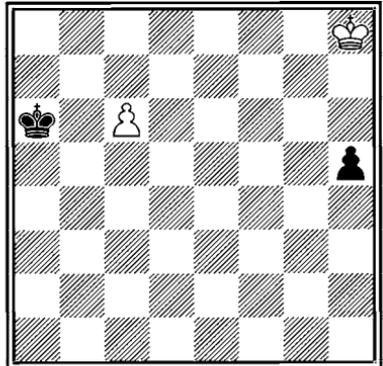
22 w



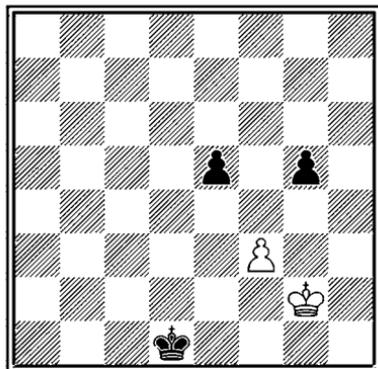
25 w



23 w

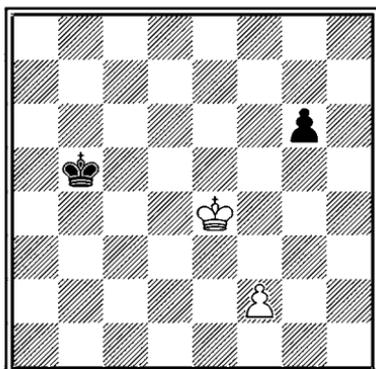


26 w



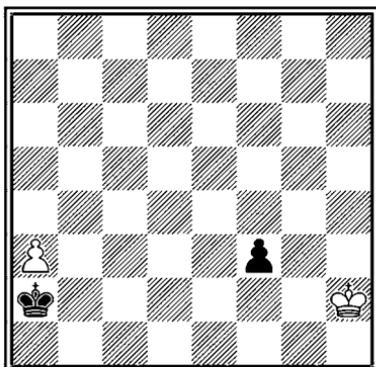
2.7

w



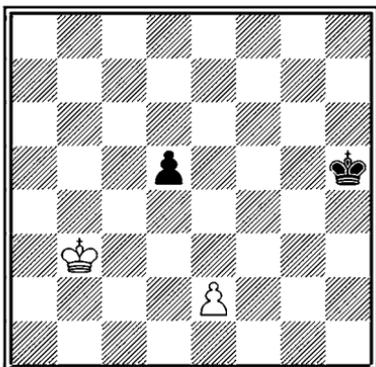
2.10

w



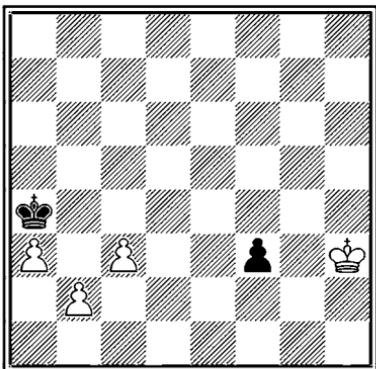
2.8

w



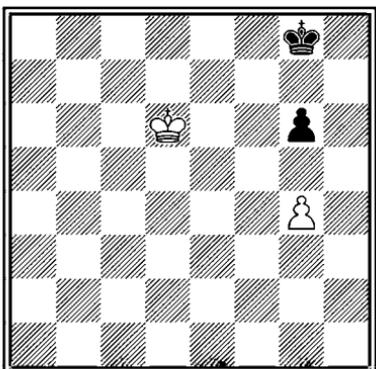
2.11

w



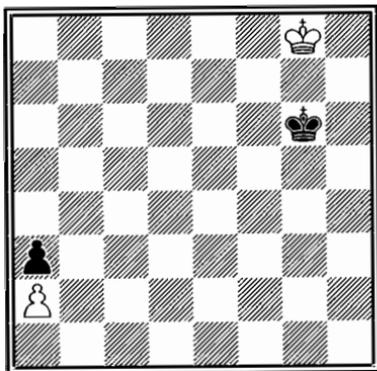
2.9

B



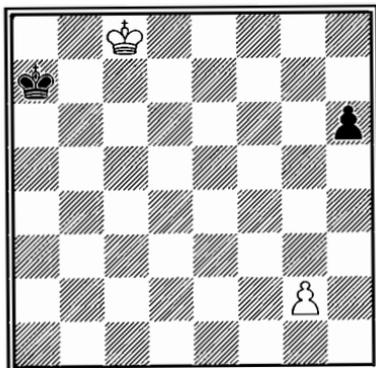
2.12

w



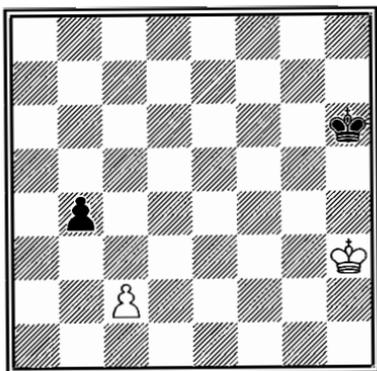
2.13

w



2.1S

w



2.14

w

2.2

Herberg

Deutsche Schachzeitung, 1936

1 < M!

White cannot make any progress in a direct way: 1' f4? ' xh4 2' xf5 ' g3=; 1' h3? f4=.

1... ' 42 < M+-

1...a 2' c6!a4
 2..' b2 3' b5 =.
 3' dS! a3
 3..' b2 4' t4 ' ka2 5 ' c3 a3 6
 ' c2 =.
 4' e !' b2S' d3' a 6' c2=
 In Chapter 6 we will get to know more about the special features of the rook's pawn.

The Zigzag

2.3

1 ?!

Apart from this winning move, White also has a way to draw and a possibility to lose at his disposal: 1 d6? ' b5 - +, when Black not only captures the c5-pawn but he also gets his king to one of the key squares b4, c4 or d4; 1' e5 ' a5! 2' e ' b4 3 ' t4' b5 4' d3' xc5 5' c3=- here the opposition just saves White half a point.

1... ' bS

After 1.. b7 2' d6 ' b8 3' xc6 +- the white king manages to get to the 6th rank in front of his pawn - promotion is therefore secured.

2' 6+-

In this kind of position the side that can attack the pawn from further behind has the advantage.

2.4

Prokeš

Prace, 1947

This study illustrates very well what the term zigzag means:

1 b7!

1 a7a5 2' a6a4 3' a5 a3 4' a4 J:b2 - +.

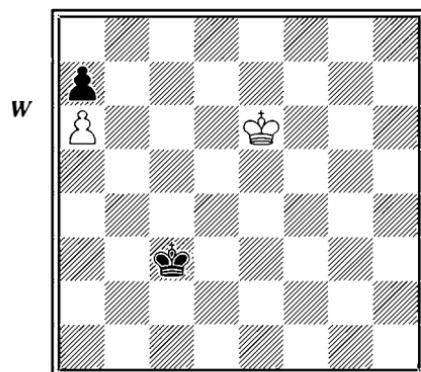
The Body-check

2.5

Schlage - Ahues

Berlin 1921

1' e6' c3(D)



2' d6?

White gives away half a point! Like the text-move, 2' d5! also approaches the a7-pawn but at the same time blocks the black king. Like in ice hockey, the white king tries to make himself as broad as possible so as not to let the opponent past. 2..' b4 (no better is 2..' d3 3' c6' d4 4' b7 ' c5 5' xa7' c6 6' b8 +-.) 3' c6 ' a5 4' b7' b5 5' xa7' c6 6' b8 +-.

2.. ' d4 3 c6' èS!

Now Black is in time t tr p the white king at the edge of the b a

4' b7 6S' ka7 c7=

This example also shows us that in positions with a rook's pawn, different rules of en passant have to be applied compared to other pawns. More about that in Chapter 6.

3.. ' i

Play on Two Wings

2.6

Réti

Kagan. Neueste

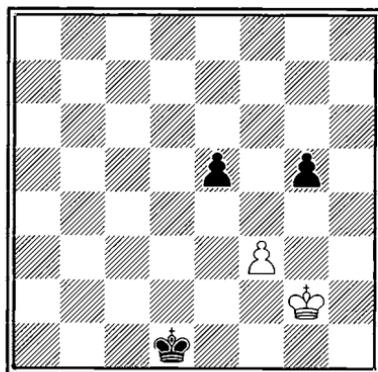
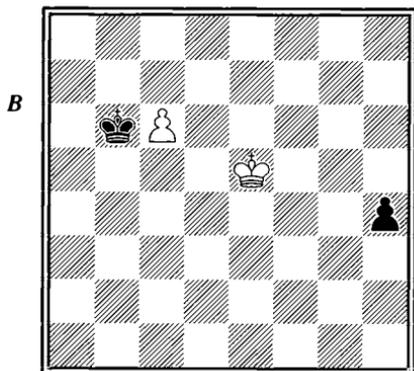
Sachnachrichten, 1922

This is probably the most famous pawn-ending study: the black pawn seems to be unstoppable but White can skillfully combine the fight against the black pawn with the support of his own.

1' g ! b6

1...h4 2< h3 3' è6 h2 4 c7=.

2< ! h4 3' èS! (D)



Here the king's effect in two different directions becomes very clear:

3..

J xg5 f -+) 4..! e25' g3' fl 6
 'Jh3' 7' g4' g2-+.

b) 1' g3?' el! (diagonal opposition)
 2' g2' e2 3' g3' e3 4' g4
 . f -+.

1..! c1!

1..g42' g2=; 1..! e22' g2' e3
 -' g3.

2' g1! g43' g2! =

3 f xg4? e44' f ' d2 -+; 3' f ?
 J d2-+.

Further Examples

2.8

Rinck

Schweizerische Schachzeitung, 1922

In contrast to the Reti study, the king is on h2 instead of h3 here. This proves to be the decisive difference:
 1 a4' b3 2 a5' c4

The black king tries to play on two wings.

3 a6' 4

3..! d3 4 a7 f 5 a8' f" (without
 d1 cck) 6" a6+ +- .

4 g1' e 5' +-

2.9

Réti

Nar dnyList , 1928

This time the play on two wings even leads to a successful defence against three white pawns:

1.. b3 2 a4

2 g3' xb2 3 f3' xc3 also leads to a draw.

2.. xb2 3 a5' xc3 4 a6

4 g3' d4! 5 a6 (5' xf3' c5 =)
 5... e3 =.

4..! d2 =

2.10

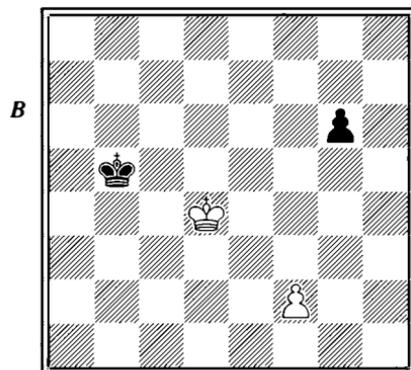
Dobias

Nar dnyList , 1926

In this deceptively simple position, only a timely body-check leads to a win

1' d4! (DJ

1' e5?' c4 2' f6' d3 3 g6
 ' e4 =; 1 f4?' c4 2' e5' d3 3' f6
 ' e4 =; 1' d5?' b4 2' d4' b3 3 f4
 (3' d3' b4 4 f4' c5 =) 3..! c2 =.



1..! c6

1..! b4 2 f4+- .

2' e5' c3 f4! ' c 4' +-

2.11

Moravec

Cesk Slovo, 1940

White's task is to win the black pawn without losing his own. This can only be done by 1' b4! (1' c3?' g4 2' d4' f4 3' xd5' e3 =) 1..! g4 2' cs' f4 3' 4!+-.

2.12

Salvioli

Trattato Com leto dei Finali di Partita, 1888

A short repetition of the key square topic:

1 g5!

White can win the black pawn in any case but only if he captures it on the g6-square will it lead to a win: 1

' e6? g5! 2' f5' f7 3' kg5 < g7 =.
1... f7 2' d7' i 3 < e < 4
' e7' g8 5 6' h7 6 < < h8 7
' kg6' g 8' h6' h8 9 g6 +

2.13

Sackmann

Deutsche Schachblätter 1924

This example presents the power of a zigzag in shining colours:

1' h8!

1' i8? loses a key tempo: 1... < f6!
2' g8' e5 3' g7' d4 4 < f6 < c3 5
' e5' b2 6' d4' ka2 7 < c3 < b1
- +.

1... f6 2' h7!

2' g8? ' e5 +- leads to the variation given in the note to the first move.

2... e5 3' g6' d4 4 < < c3 5
' e4' b2 6' d3' ka2 7 < c2 =

Here again a reference to Chapter 6 is appropriate.

2.14

Bianchetti

L'Opinio, 1926

White succeeds by paying close attention to the opposition:

1' h4!

After 1' g3? ' g5 = Black has the opposition; 1' g4? ' g6 (here again White has lost the opposition to Black)

2' f4' f6 3' e4' e6 4' d4 b3 5
cxb3' i 6' e4' e6 7' b' b =.

1... g6 2' g4 6 3' f4' e6 4
' e' d6 5' d4 b3

5... e6 6' e4 b3 7 cxb3' b6 8
' b +-.

6 cxb3' e6 7' e4' b6 8' b4
' e6 9' a5 +-

2.15

Adamson

The Chess Amateur 1915

The themes of opposition and x-check complement each other very well in White's winning manoeuvre. Moreover, at some points White needs a waiting move.

1' e7!

1' d7? ' b 2' e6' e5 3' f5
< d4 4' g6' e4 =.

1... e6 2' e6! ' a5 3' e5 ' a4 4
' e4' a3 5' e3' a2 6' e2' a3 7
3!

A waiting move. 7 g4? is a mistake due to 7... b4 8' d3' e5 9' e4
' d6 10' f5 h5! 11 gxf5' e7 =. The possibility to make a waiting move when necessary is called having a spare tempo.

7... b 8' d3' e5 9' e4' d6 10
' d5 11 g4! +-

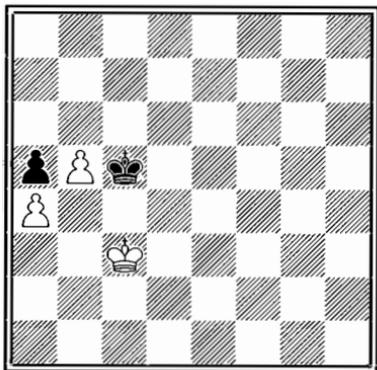
This is in one sense a waiting move, since the black king now has nothing useful to do, and it also parries Black's threat to draw by playing ...' d4. Not 11' g6? ' e4 12' kh6' i =.

After the text move, White wins in straightforward fashion.

3 Typical Pawn Structures in Pawn Endings (1)

*Protected Passed Pawn • Connected Passed Pawns
• Outside Passed Pawn*

The Protected Passed Pawn



3.1

w

White wins with the aid of the protected passed pawn on b5.

1. d5 e3 e5 3. f5?

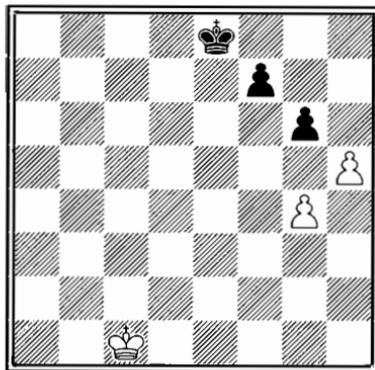
leaves the square of the h5-pawn and White wins by pushing the pawn: 4. b6+-.

4. f4 d5 e6 6. d4 d7 c4 c7 8. c5 b7 9. !

Beware the trap: 9. b6? a6 10. c6 stalemate. Another winning possibility is 9. b6 10. e6! a7 11. e7!+-.

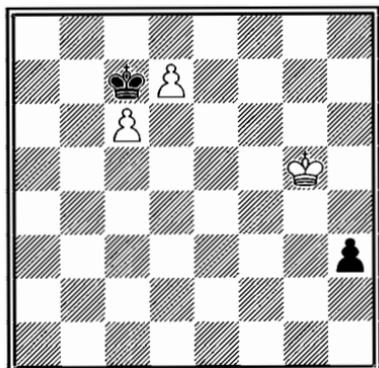
9... c7 10. ♔ b6 11. d6 b7 12. c5 a7 13. c6 a8 14. b6+-

In the top diagram passed pawn on b5, the black king must not leave the square b5-e5-e8-b8 and also cannot capture the trouble-maker. This enables White calmly to carry out the outflanking manoeuvre f3-e3-f3-f4-e4, et. c. Eventually, White will force the black king away from the a5-pawn and thereby win a second pawn.



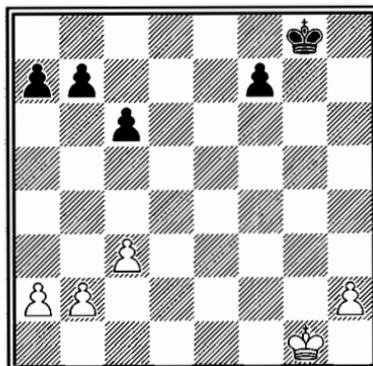
3.2

w



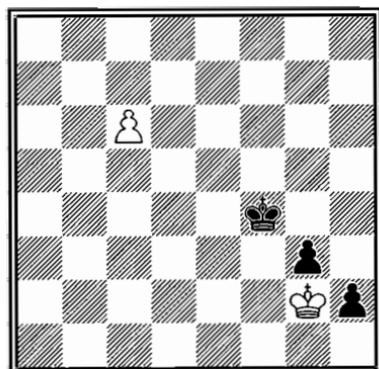
3.3

w



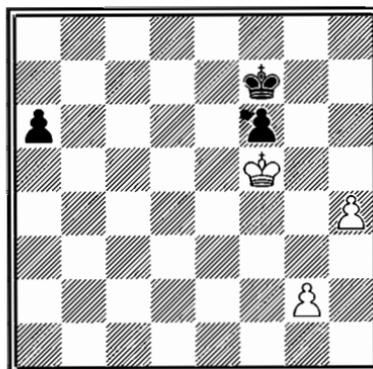
3.6

B



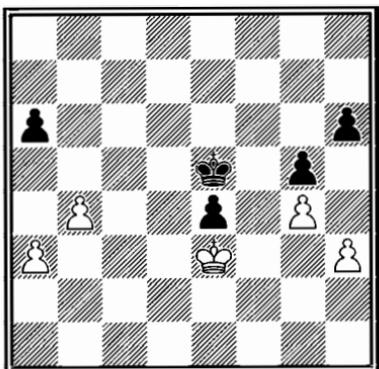
3.4

B



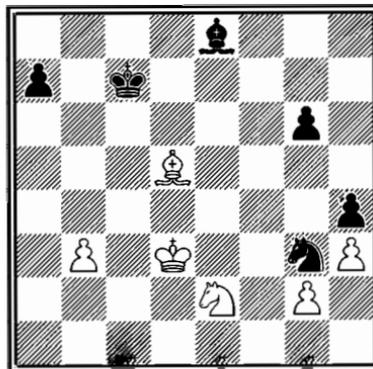
3.7

B



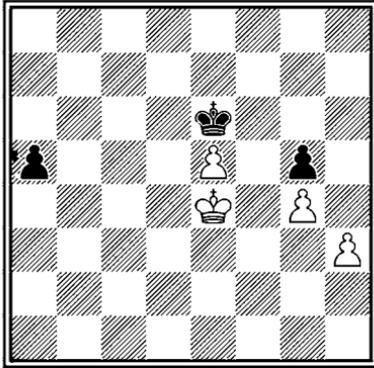
3.5

w



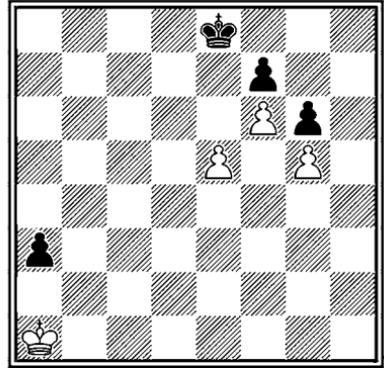
3.8

B



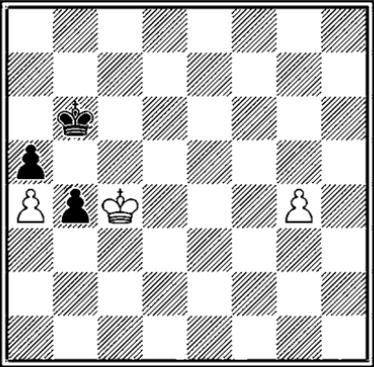
3.9

B



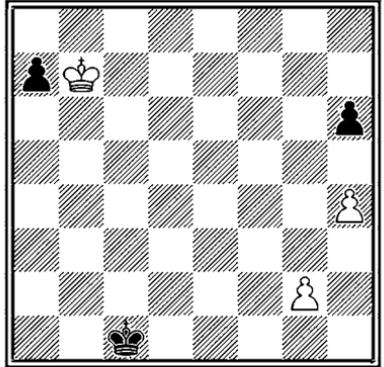
3.12

w



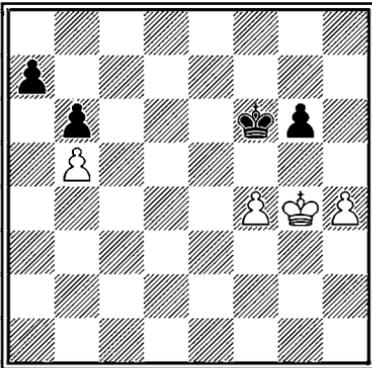
3.10

B



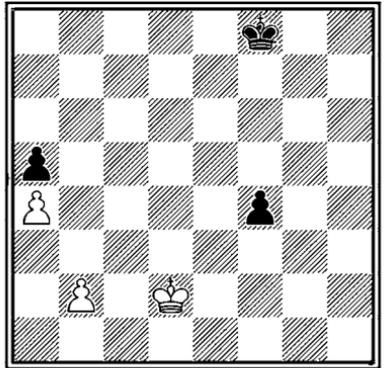
3.13

w



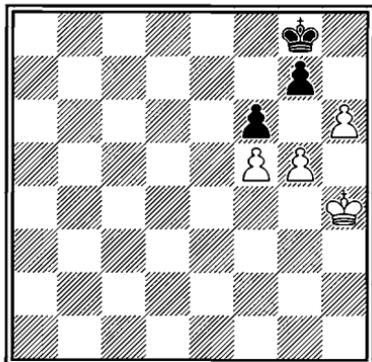
3.11

w



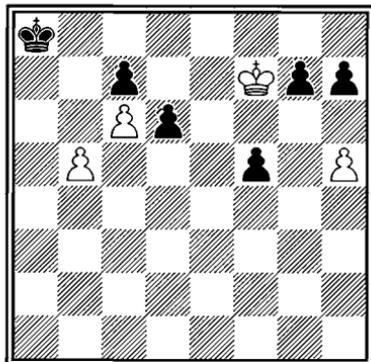
3.14

w



3.15

w



3.16

w

Passed Pawns

A pawn that cannot be hindered by an opponent's pawn on its way to the promotion square is called a passed pawn.

If this pawn is protected by a friendly pawn, then we talk about a *passed pawn*.

If this second pawn is also a passed pawn, then we talk about two *connected passed pawns*.

A passed pawn that is far away from the main mass of pawns is called an *outside passed pawn*.

3.2

Prokeš

Cesk slovensk Sach, 1946

1 h6<

The black king has to step into the square of the pawn.

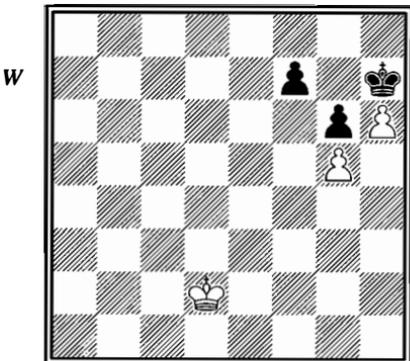
2g

Now White has a protected passed pawn.

2...< g8

2...fj? 3 gxf r f 4 h7+-.

3< d2r h7 (D)



" e3f6

This procedure is called breaking-up and will be dealt with in more detail later.

5 gxf6 r 6 6 r f4 gS+

6...r h7 7 r g j ♚h8 8 ♚h6! < g89 < xg6+-.

7< r < h78r xgS r h89r h6!

Never forget the opposition!

9...r g8! Or g6 r f8! 1 f +-.

Silently moving to the seventh rank.

Connected Passed Pawns

If one side has two connected passed pawns, then the power of the protected passed pawn is magnified.

3.3

1 < f6< d8

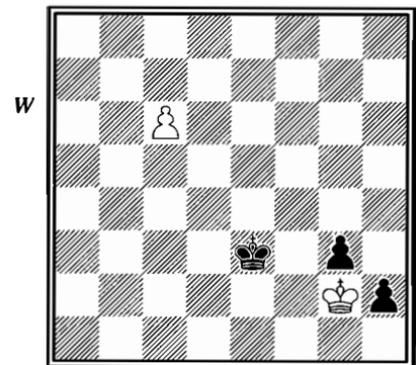
1...h2 2 r e7 h1V 3 d8V + < xc6 4 ♚a8+ +-.

2< e h23< d6h1 V 4 c7#

3.4

1...r e3!(DJ)

1...h1 ♚+?? 2 ♚xh1 r f 3 r g1+-.



2 c7hi V +3r xhl < a 4c g2+
5< h2gl V +6< h3V g3

As we can see, far-advanced connected passed pawns may give rise to mating themes.

Outside Passed Pawn

3.5

This typical position illustrates the principle of the outside passed pawn very clearly:

1 a4 c 2 b5 axb5

After 2...a5 a protected passed pawn is created: 3 b6 c6 4 cxe4 xb6 5 c d5 6 b7 6 c c5 7 a6 7 8 c6 9 b7 10 b5 11 c5 12 d5 13 b6 13 e5 and White wins.

3 axb5 4 c5

We observe how the king is lured to the queenside by the outside passed pawn. Meanwhile the kingside will be easy prey for the white king.

4 5 a4 6 b5 7 c6 8 d5 9 e4 10 f3 11 g2 12 h1 13 g1

The starting position would also be won for White if Black were to move first.

3.6

This seemingly totally equal position is in fact won for White, as he possesses the outside passed pawn. Therefore White will be able to attack the opponent's pawns on the queenside first. The game might continue as follows:

1 g2 g3 2 g4 3 g5 4 h3 5 h4 6 h5 7 h6 8 f6 9 f7 10 f8 11 e6 12 e7 13 e8 14 c4

The power of the outside passed pawn lies in its ability to deflect the opponent's king from the main theatre of battle. Usually the outside passed pawn will be sacrificed for this purpose.

3.7

Nimzowitsch – Tarrasch

San Sebastian 1911

Here again the outside passed pawn constitutes a decisive advantage. However, Black has to proceed very energetically:

1...a2 2 e4 f +!

This way Black neutralizes White's kingside pawns.

3 c d4

After 3 cxf5 the white king has stepped out of the square of the a5-pawn: 3...a4 +.

3...f4! +

Now Black's king will definitely capture both white pawns while his white counterpart is taking care of the a-pawn. After 3...a4? 4 g3 White has created a protected passed pawn. The game would then end in a draw: 4... g6 5 6 c b4 7 c xa4 f4 (7... 8 h5 f4 9 h6 f 10 h7f 11 h8 n 1) 8 gxf4 9 kf4 =.

Further Examples

3.8

Schuster

Das En spiel im Schach. 1975

White simplifies to a won pawn ending with an outside passed pawn:

1... b5+ 2 c4 b c4+ 3 bxc4 xe2 4 ke2- +

3.9

Apart from the outside passed pawn, Black can count on another advantage: his g5-pawn blocks the white pawns at g4 and h3, so despite being a pawn down, Black can even win (more about the subject of blockade in Chapter 5).

1...a4 2 d4 a3 c3' xe 4 b3 Wf4 5' a \ g3 6 b3 \ xh3- +

3.10

Averbakh

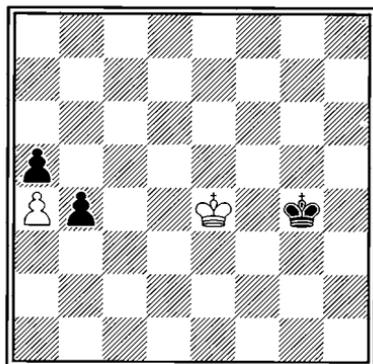
L. Hrbach der Schachendspiele, 1979

White is able to boast an outside passed pawn, but it is outside the square of the b-pawn and therefore Black will not be able to prevent Black from capturing it. If the white king tries to capture the a5-pawn he steps out of the square of the b-pawn and it will queen in three moves. Therefore Black is winning.

1... c6 2 \ d4 6 3 \ e4 \ o 4 j ; e

4 ♔f4? b3- +.

4... 6 5 \ d4 Wg 6 \ e3' xg4 7 j ; e4!(D)



The most stubborn defence. White wants to keep the black king away with the help of the opposition. Nevertheless, Black can make progress because the white king is tied to the square of the h-pawn.

7... g5

7... g3 8 \ e3

8 Wf3 \ 9 Wd3 e5 10 Wd2

10 e3 \ d 11 d3 \ c5 a so wins

for Black.

10... d4 11 Wc2 \ c4 12 b2 \ d4!

12..b3? B \ a3=.

13 c2 \ e3 14 e1 \ d3 15 b2

\ d2! 16 \ b3 \ e1 ! 17 \ a2 Wc2 18

\ a1 b3!- +

Not 18..b3?? stalemate!

3.11

Kyhle – Andersson

corr 1973

The queenside is obviously blocked, but how can White make progress?

1 f ! g f5 + 2 Wf4

White has created an outside passed pawn by means of a pawn sacrifice.

2... O O 3 h Wf 4 h6 \ g 5 h7

\ xh7 6 \ xf \ g7 7 o \ g6 8 d7

\ f6 9 c7 \ o 10 \ b7 Wd6 11

\ xa7 c5

11.. c7 ♞ \ a6 b8 B \ xb .

12 a6 1-0

3.12

Kling and Horwitz

Chess Studies and Endgames, 185 1

! o !

The most elegant solution. Some readers of the first German edition of this book recognized that White can

also win with the simple 1 a2 d7 2
xa3 e6 3. b4 xe5 4. c5.

1...f e6 2 a2e 3 xa e 4 b3
e3 5 c3e2 6 d2 n 7 e e
S e3< 9 e4 e6 10 d4 n
11 e c 12n +-.

3.13

Louma

Slovensk Nar d, 1926

Both sides possess outside passed pawns and so the game is decided by a race of the passed pawns - this is a very typical situation in pawn endings 1 g4!

Cautious players would probably prefer 1 xa7?, but after 1...h5! 2 b d2 3 c5 e3 4 c4 S d4 xg2 6 e4. g3 7 e3 xh4 8 f h3 9 g1 = they would have to be content with a draw.

1...a 2g5 b g

2...a4 3gxh6

3h5!

3 hxg5? a4 4 g6 a3 5 g7 a2 6 g8

al 1 7i g1+ b2=.

3...g4

3...a4 4 h6 a3 5 h7 a2 6 h8! wins, although after 6... b1 White has to play accurately to secure victory. More about this in Chapter 14.

4h6g3 5h7g2 6h5i gi 7Wal +
+-

3.14

Grigoriev

6, 1930

1 b4!

1 e2? e7 2 f e6 3 xf4
d5=.

1... e7!

1... axb4 1 2 a5.

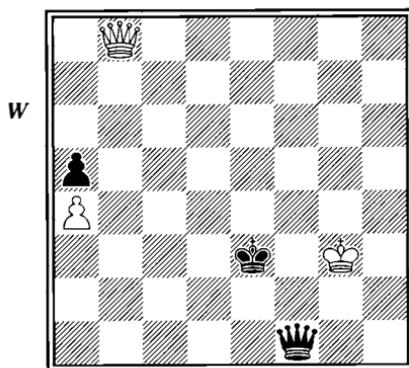
2 b5!

Now White has a protected passed pawn. The alternative 2 bxa5 d7 is useless for White.

2... d6 3 e2 e 4 f e5
g4! e!

3... d5 6 xf4 +- is hopeless for Black. Therefore the black king has to leave the square of the b-pawn, hoping to save the day with his own passed pawn.

6 b6 f 7 g e3 5 b7 f 9 b8 i
n 1 (D)



White can now force the win of the as-pawn and then the exchange of queens. Otherwise this exercise would belong in Chapter 15.

10i e5+ d2

10... d3? 11 1 s+ +-.

11i xa5+ dl

11... c2 12 1 cs+ b3 13i b5+

+ -.

12i d5+ c1

12... c2 13 Wg2+ +-.

13i cs+ dl 14i d4+ c2

14... cl 15 Wal+.

15i f +-.

3.15

Horwitz

The Chess Monthly, 1879

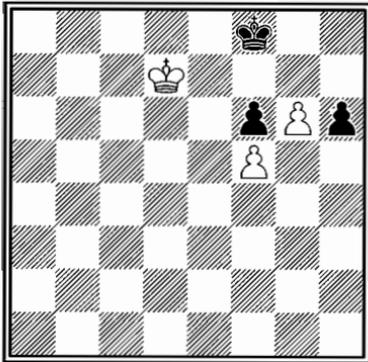
1 g6!

1 hxg7? fxg5+! 2 g5 g7 = leads to a simple draw. 1 gxf gxb6 2 < h5 r =.

1...gxf 2' g4' f 3' 4' e8 4 We ' S' dS' e7 6' cS' e8 7 < d6'

White now faces the problem of having to keep an eye on the h6-pawn. The white king must not leave the pawn's square without good reason.

8' d7!(D)



B

White sees some mating possibilities based on far-advanced connected passed pawns. 8' e6' g7 does not get White anywhere; then 9' e7' h5 is even losing for him.

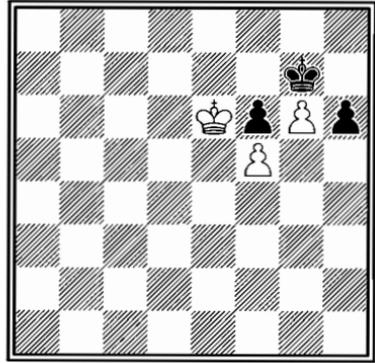
8.. g

8..h5 9' e6 h4 (9.. g7 10' d) 10 < xf h3 11g7+ ' g8 12' g6h2 13 16h1" 14f7#.

9 < e7! g7

9..b5 10 < xf h4 11g7h3 12' g6 h2 13f6h1" 14f7# is a theme we already know.

10' e !(D)



B

White hurries back into the square of the h6-pawn - and at the same time puts Black in zugzwang.

10..dS

10..' g8 11' xf6+- .

11' dS h4 12' e +- .

3.16

Wotawa

Wener Montag, 1951

White's situation seems to be hopeless: how can he stop the f5-pawn?

1 b6!

1' e7? ' a7 2' d7' b6+- .

1.. b8

1...cxb6 2' e7+- .

2' e6!

2..f4 3' d7.

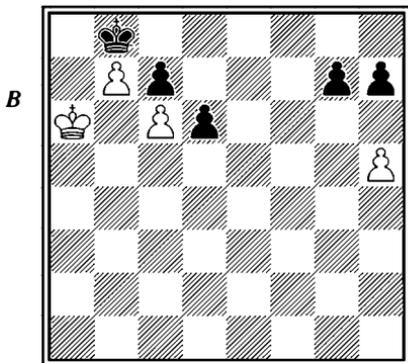
3b7+ ' b8 4' u s

White has already achieved a lot: the f5-pawn is gone and he has created a powerful protected passed pawn on b7.

4.. a7S' e ' b8 6' dS' a7

6..g5 7 hxg6 hxg6 8' e6

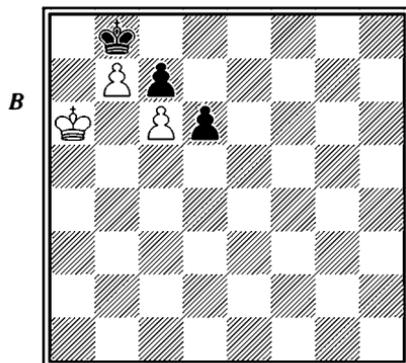
7' c4' b8 8' bS' a7 9' aS ' b8 10' a6!(D)



Now the black king has no more moves and Black has to weaken his pawns.

10...g5 11 bxc6 bxc6 12' bS' 7
 12..g5 13' e4 g4 14' d4 g3 15
 ' e3d5)6' i
 13' i' b8 14' dS' a7 15' e6
 ' b8 16' f' a7 17' kg6' b8 18
 ' i
 Back to a6.

18.. a7 19' e' b8 2' i' a7
 21' t4' b8 2' bS' a7 2' aS
 ' b8 2' a6 (D)

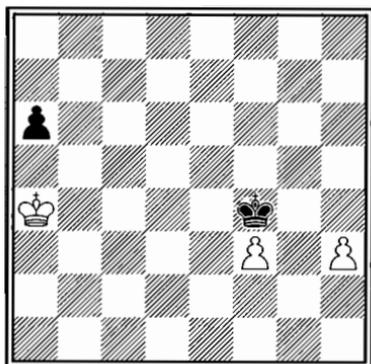


2 ...dS
 Now the d-pawn is ripe for pluck-
 ing
 2' bS d4 2' t4' a7 27' kd4
 ' b8 2' i' a7 29' e' b8 3
 ' d7+-

4 Typical Pawn Structures in Pawn Endings (2)

Pairs of Isolated Passed Pawns • Space Advantage

Pairs of Isolated Passed Pawns



4.1

w

Passed pawns that are separated by one file can protect each other:

1. h4 f

1... xf3? 2. h5+-.

2. g6

Black tries to capture the front pawn. White prevents this:

3. f4!

3. xa6? is a big mistake due to L. h5 4. f4 xh4=.

3... h5

3... 5. 4. h5!+-.

4. f!

White has reacted in time by advancing his f-pawn, this rendering the h-pawn immune.

4... h6 5. a6 g7 (D)

w

Once again White must take care: 6. h5!

6. b? 7. h5 xf5=.

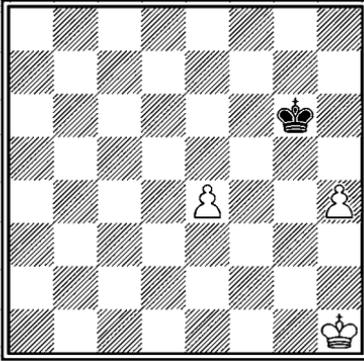
6... 6

6... h6 7. f+-.

7. h6 8. b6'

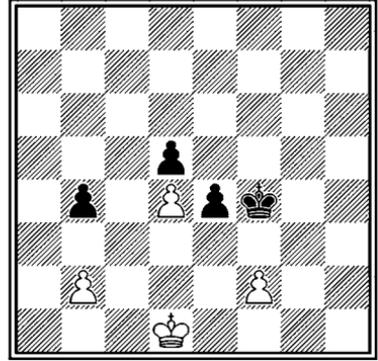
Black can only watch helplessly as the white king steadily approaches. After 8... g8 9. f f7 10. h7+- the pawns even queen without the support of their king.

9. c6+-



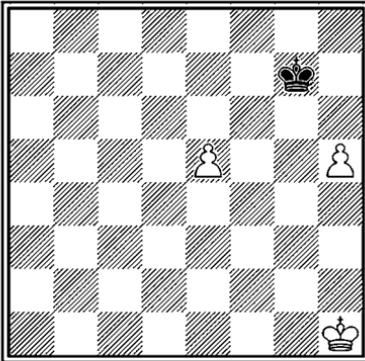
42

B



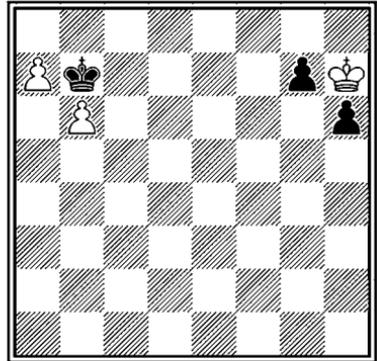
45

B



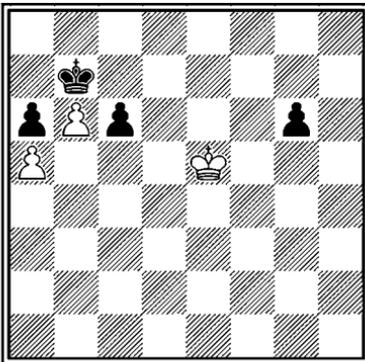
43

B



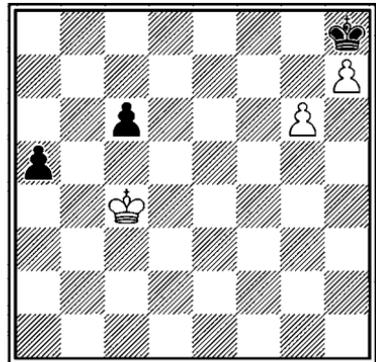
46

w



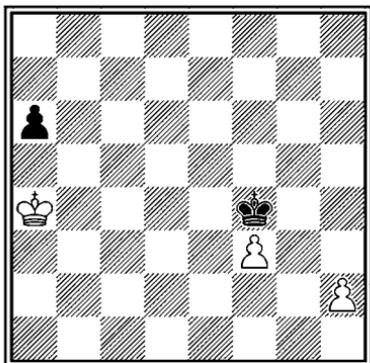
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w

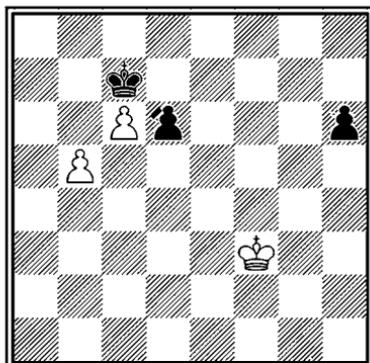


47

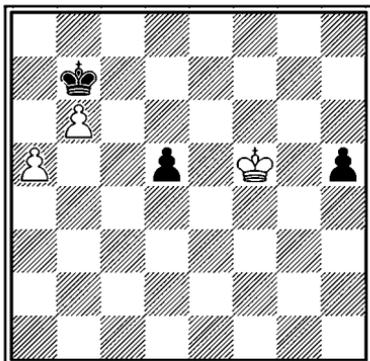
w



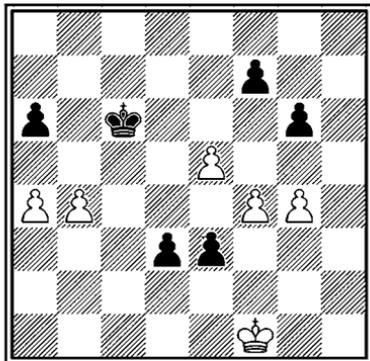
4. w



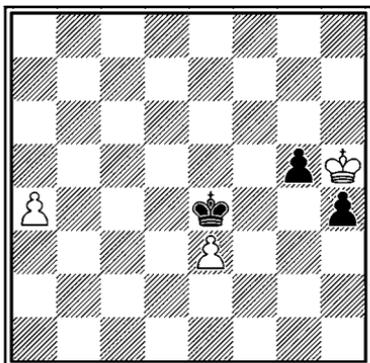
4.11 W



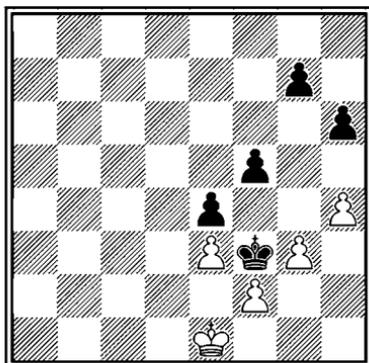
49 w



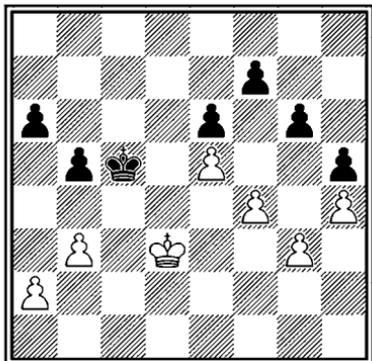
4.12 w



4.10 w

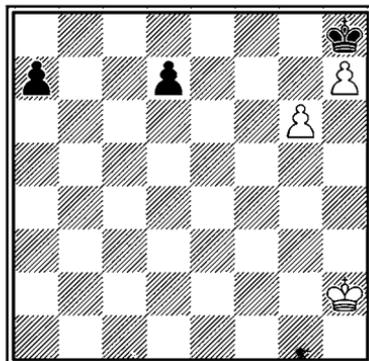


4.B B



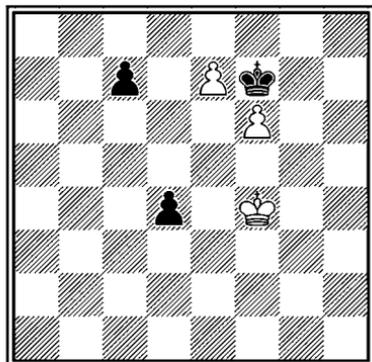
4.14

B



4.16

w

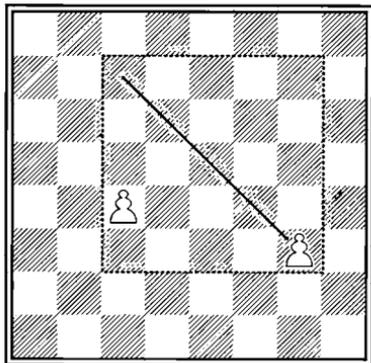


4.15

w

The Common Square

In order to simplify the assessment of positions containing pairs of isolated passed pawns, one defines the 'common square' of two isolated passed pawns as the square which has a diagonal that goes from the least advanced pawn to the file of the other pawn. For example:



Thus the diagonal can also reach beyond the edge of the board. In positions with pairs of isolated passed pawns that stand on the same rank, the following rules are valid:

1) If the common square of the pawns reaches the eighth rank or beyond, the pawns will queen without the support of the king.

2) If the common square of the pawns does not extend to the opponent's baseline, the distance between the pawns is decisive:

2a) If there are one or two files between the pawns they defend each other.

2b) If there are two files between the pawns they can be captured by the opposing king.

4.2

If there are two files between the pawns, they can be captured by the opposing king.

1... < h5 2 e6 < g6!

2... < x4? 3 e6 +-.

3 < g2

3 h5+ < xh5 =. The king is still in the square of the e-pawn.

3... < f4 h5

4 < g3 < xe5 S < g4 < f6 6 h5 < g7 =. See also Chapter 6, 'The Rook's Pawn'.

4... < xe5 =

4.3

If the common square of two isolated passed pawns reaches the eighth rank or further, then the pawns queen without their king's support.

1... < h6 2 e6 < g7 3 h6+ +-

4.4

Rosen

1989

The black pawns are separated by three files. Thus the white king cannot capture them. However, the common square of the pawns does not reach the eighth rank and if they are advanced incautiously, White will attack the front pawn and then win both of them.

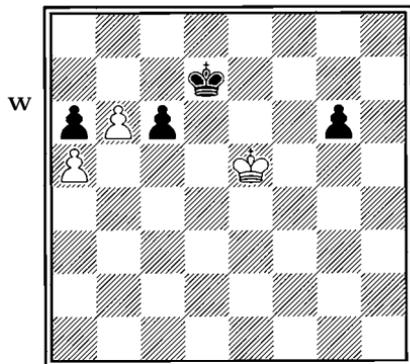
1 < e6!

After 1 < f6? c5 2 < e5 g5 the pawns are far enough advanced to queen independently: 3 < f5 c4 4 < xg5 c3+.

1... < c8!

1. g5? 2 < f5 c5 3 < xg5 c4 4 < f4 =. White cannot win after the capture of the c4-pawn either as Black can

save himself with a stalemate; for example, 4...c3 5 e3 c2 6 d2 c1 + 7 xcl b8 8 < c2 b7 9 c3 b8 10 c4 b7 11 < c5 b8 12 c6 < a8 13 b7+ (13 < c7 stalemate) 13... a7 14 c7 stalemate.
2 e5 d7! (DJ)



Black uses the limited room allowed by the b6-pawn to its full extent.

3 e 6! 4 e3 c5 5 e g

With the help of their king, the black pawns have advanced decisively. Now their common square reaches the eighth rank and so they can promote independently.

6 < 5 c4 7 e4 g4 +

Space Advantage

4.5

Helmert – Rosen

1976

We have already seen that advanced connected passed pawns may create mating possibilities. In general, more advanced pawns are an asset as they provide a space advantage. In the

present position as well, Black's space advantage allows him a easy win:

4 ..< 45 el e3 46 fxe3 xe3
47 dl < d4 48 d2 c4
48... e4.
49 c2 d4
49..b3+? gives away the win: 50
d2 d4 51 e2 e4 52 < d2 d4 53
e2 d3+ 54 d2 d4 55 < dl !=.
50 2 e 51 e2 d4 52 el
52 b3 d3+ 53 dl e3 54 el d2+
55 dl < e4 56 xd2 d4 57 c2
e3 58 < cl d3 59 b2 d2 6
bl c3 61 a2 c2- +.
52.. d3 53 dl b3- +

4.6

Kostiev

Schach lehren – leicht gemacht,
1987

Here again White's space advantage proves decisive:

1 g a8 2 < 5 h5

2... b7 3 e6 h5 4 d7 h4 5 a8' +
xa8 6 < c7+- .

3 e6! h4 4 d7 b7 5 a8 +!
xa8 6 < c7+-

4.7

Maizelis

1956

Two connected passed pawns face a pair of isolated pawns. As the black pawns are separated by one file, they defend each other. If White wants to win, he can therefore only count on his space advantage and possible mating themes.

1 c5 g7

One must not deal with pairs of isolated passed pawns in a careless way:

1...a4 loses simply to 2 < b4 a d the pawns a e captured.

2 < d6! a4 3 < e7 a3 4 hS1 + c hS
5 r ; a 6 g7+ < h7 7 gd + < h6 S
gG#

Further Examples

4.8

A test to make sur you are paying attention! White has to take ca e of his pawns. 1 h4! +- a vances the h-pawn in time so that the f-pawn is indir ctly defended.

4.9

The common square of the h5- and d5-pawns reaches the opponent's fr st r nk, so the pawns pr mote without the support of their king. The white king ca not support his pawns fact ough to generate mating ideas, a d therefore Black wins ver easily:

1 < e h4 2 c dS h3 3 < cS h2 4 h bS hl 1 - +

4.10

Makhatadze

Chervoni Girnik, 1986

T e white pawns queen without the .upport of their king. Therefore Black has to tr to make something out of his far-a va ced connected passed pawns a. .soon as possible.

1 c 4

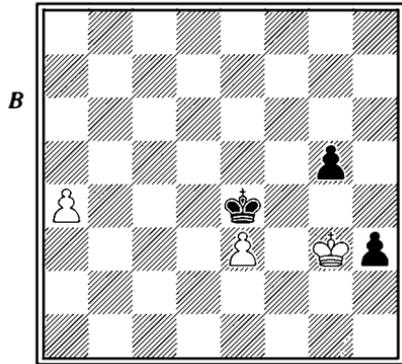
First of all White has to ta e care of th h-pawn.

1...h3

1...< xe3 2 aS h3 3 < g3+- ; 1...< d5 2 a5 < c5 3 e4.

2 c g ! (D)

GM Karsten Muller points out that the endgame tablebases prove that the queen ending after 2 xh3 < 3 as g4+ 4 < h4 (4 < h2? c 5 a6 g3+ 6 < h3 g2 7 a7 gl 1 S aS1 1 g3#) 4...g3 5 a6 g2 6 a7 gl' i7 aS1 + is also won (7...< xe3? S' a7+ at least does not have to be analysed fu her), but of course the text-move is much simpler.



2...g4 3 as c e 4 a6 h2 5 < g !
5 xh2? c 6 a7 g3+ 7 < h3 g2 S
as' igl1 =.

S...hl' i 6 < xhl c 7 a7 g S
ad +-

4.11

Kling and Horwitz

Chess Studies, 1851

The black pawns a not far enough a vanced. White can creep up t the pawns on the fle midway between them and at the right time tur lef to his connected passed pawns:

1 < 4!

The black pawns must not a vance because then White would attack the more a vanced of them and captur it within the square of the other pawn.

1... b6

L .h5 2' g5+- ; 1...d5 2' e5+- .
2 < S!' c7 3' f !

One should not be too hasty; after 3 e6? h5 4' d5 (4' f5? d5 is ver good for Black) 4...h4 5 b6+ ' xb6 6 xd6 h3 White ca not win.

3... b6 4' e(c7

4...h5 5' xd6 h4 6 c7 h3 7 cS' h2 S' a6#.

S' dS hS 6 b6+!' xb6 7' xd6 h4 8 c7+-

Now the black pawn is too slow.

4.12

Bozdoghina – Soos

Romania 1960

The connected passed pawns on d3 a de3 look threatening, but White can skillfully use his pawn major ties to create a even more dangerous pair of isolated passed pawns:

1 fS gx S 2 gx S' dS 3 e f e(4 f6! 1-0

Black resigned due to 4... d6 5 b5 axb5 6 axb5+- .

4.13

Esser – Davidson

Amsterdam 1910

Black has a space advantage and some spare tempi (see Chapter 5), but with accurate play White can draw:

1...f4! 2 gx 4!

2 exf4? e3 3 fxe3' xe3- +.

2..' g4 3' e2?

Reti pointed out the correct defence, 3' f1!. Then:

a) 3...g6 4' g2' xh4 (4...h5? 5 f + exf3+ 6' xh4 7' xf3 g5 S e4! +-) 5f exf3+ 6' xf3 g5 7 e4' h3=.

b) 3...' xh4 4 f exf3 5 e4' g4 6 e5' f5 7' =.

3...hS

3...' xh4? 4 f .

4'

4 f3+ exf + 5' f g6- +.

4...' xh4 S' ' g4 6' h2 < 7

' gl h4 0-1

S' f1 h3 9' g1 h2+ 10' xh2' xf

11' h3' xe3 12' g4 g6 13' g5' f3

- +.

4.14

Sveshnikov – Kasparov

USSR Ch (Minsk) 1979

In this early game of today's world number one, Black was able to convert his space advantage into a full point:

36...' b4 37' c2' a3 38' bl as 39' al a4 4 bxa4' xa4 41' bl

41' b2 b4 42' c2' a3 43' bl b3 - +.

41...' a3 42' al b4 43' bl b3 0-1

In the end the pawns on the kingside will be easy prey for Black's king.

4.15

Behring

Rigaer Tageblatt, 1894

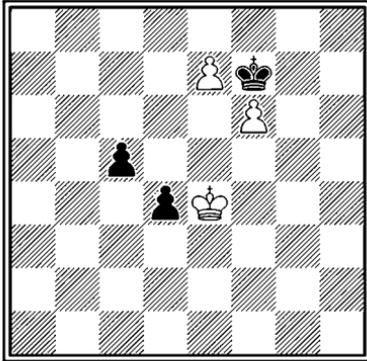
Here too White's connected passed pawns are far advanced, so that mating ideas arise quite naturally. However, White must not pursue his aim too hastily:

1 < 3!

White can not make any progress with 1' e4? c5 2' d3' eS 3' c4' = since 4' xc5? d3 5' d6 d2 6' d7 dl' + - + even loses. Also 1' g5? leads to a lost queen ending for White after 1...d3 2' h6 d2 3 eS' +

< xe8 4 r g7 d1 5 f7+ r d7 6 f5 1
 1 g4+.
 1...C
 1...c5 2 r e4 tr nspose to the text.
 2 < M! c5 3 r e ! (D)

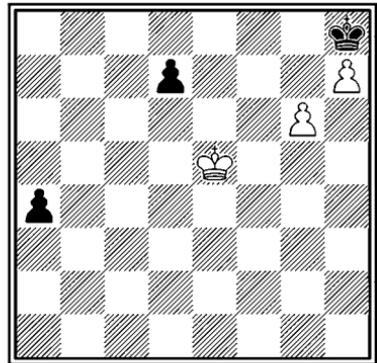
- The black pawns are separated by two files and thus they are not able to defend each other.
- White has a space advantage which makes mating themes possible.



1 r !
 In order to be successful, the white king must be effective on both wings.

Only now does the white king attack the pawns and force the black king to the inferior e8-square.

3...r e8 4 r d3 r d7 5 r c4 r e8 6
 . xc5! d3 7 r d6 d2
 7...r ; 8 r d7 d2 9 e8! + + .
 8 r d1 9 f7#



4.16

Zinar and Archakov

Klibor b Ukrain, 1986

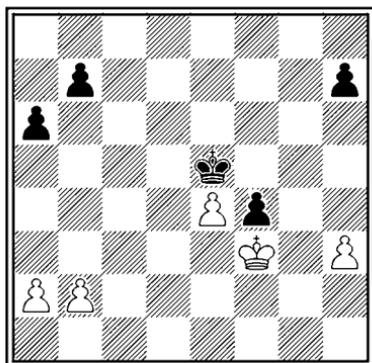
Here are the most important features of this position:

- The white king is not inside the square of the a7-pawn.
- The common square of the black pawns does not extend to White's first rank.

5 Typical Pawn Manoeuvres in Pawn Endings

Spare Tempo • Blockade • Breaking Up • Breakthrough

The Spare Tempo



5.1

B

Sveda – Sika
Bmo 1929

Here we see a typical problem in pawn endings. Both kings are tied to the defence of their pawns and whoever has to step back first loses. The game will be decided by the supply of pawn moves.

1...a5!

Not:

a) 1...b6? 2 h4! h5 (2...h6 3 h5 b5 4 b4 +- ; 2...b5 3 b4 h5 4 a3 +-) 3 a3 as 4 a4 +- .

b) 1...b5? 2 b4! h6 3 h4 h5 4 a3 and White wins.

c) 1...h6? 2 b4! h5 3 h4 b6 (3...b5 4 a3 +-) 4 a4 as 5 b5 +- .

2 b3

2 h4 a4! 3 h5 h6 4 b3 axb3 5 axb3 b6 6 b4 b5 +- ; 2 a3 a4 -+ ; 2 a4 h6 3 h h5 4 b3 b6 -+ .

2...b5 3 a3

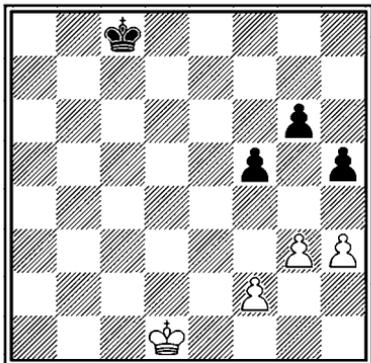
3 h4 b4 4 h5 h6 +- ; 3 a4 b4 4 h4 h5 -+ .

3...b4 4 bxa4 bxa4 5 h4 h5 -+

At first glance the variation tree just seems to be inscrutable. Is there perhaps a key idea that will help us to understand the position?

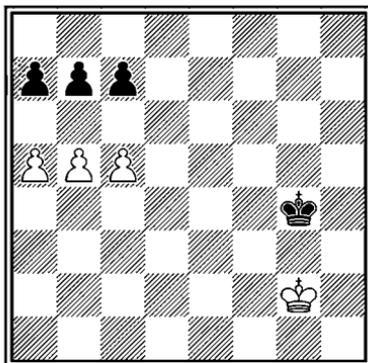
Black started with the a-pawn because it had already moved before, whereas his other pawns could still decide between moving forward one or two steps. It is obvious that in a fight for tempi such a possibility should be conserved as long as possible.

In pawn endings in which it is necessary to put the opponent in zugzwang with the help of pawn moves ('run him out of tempi'), usually the side that has more pawns in their original positions has the advantage.



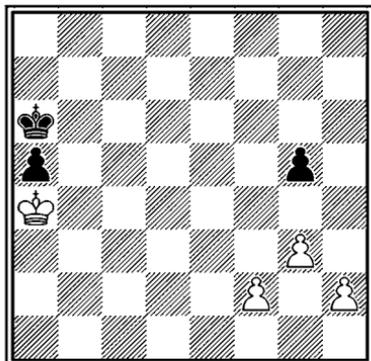
S.2

w



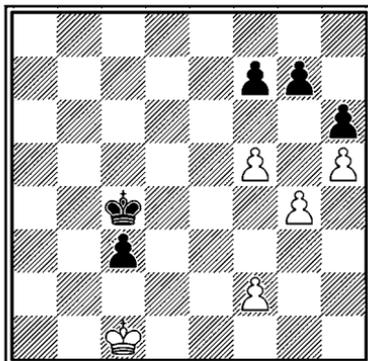
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w



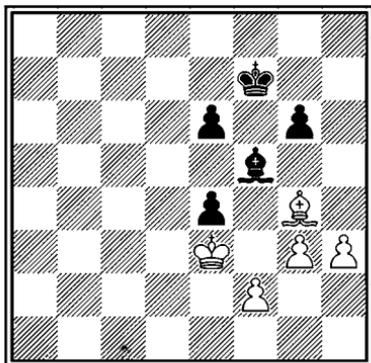
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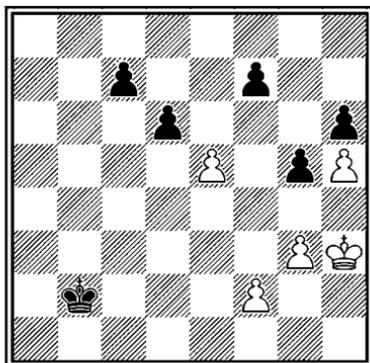
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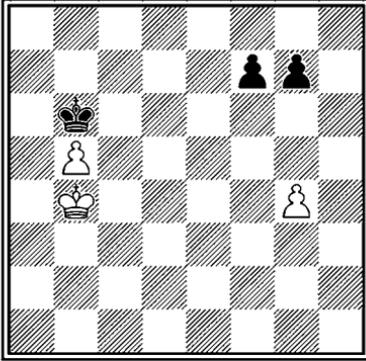
SA

w



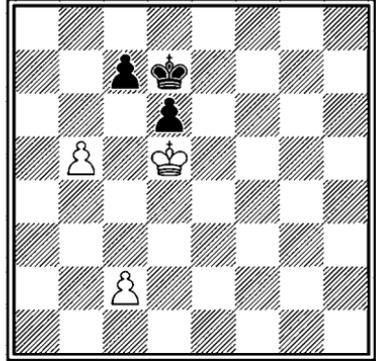
S.7

w



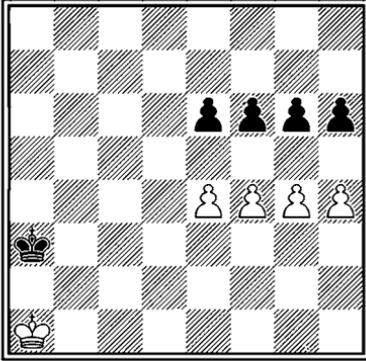
5.8

B



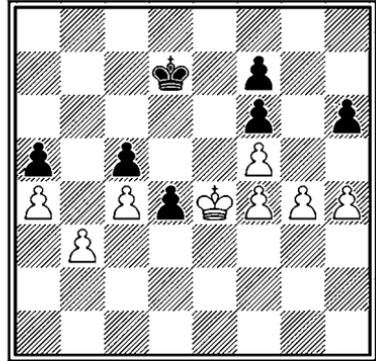
5.11

w



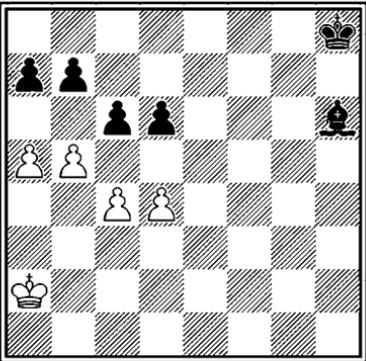
5.9

w



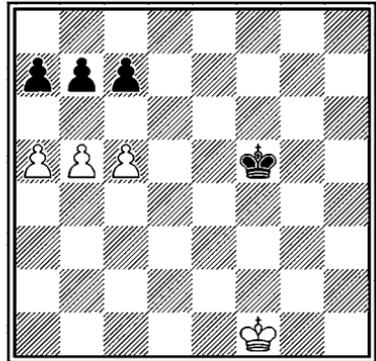
5.2

w



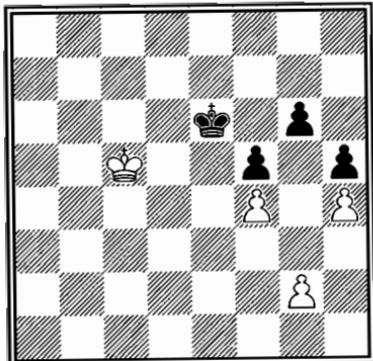
5.D

w



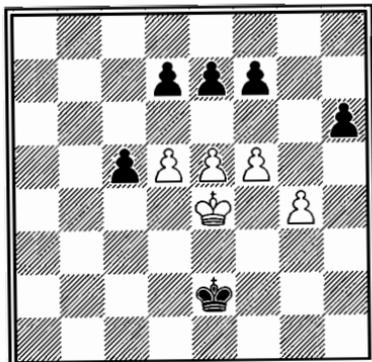
5.B

w



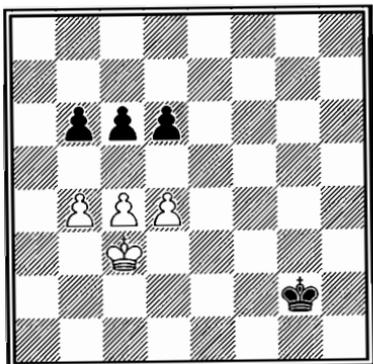
5.14

B



5.16

W



5.15

W

5.2

Grigoriev

Sbor ik Shakhmatnik Etudov. 1954

The white king is nearer the king-side. This is sufficient for a win provided White saves his spare tempo long enough:

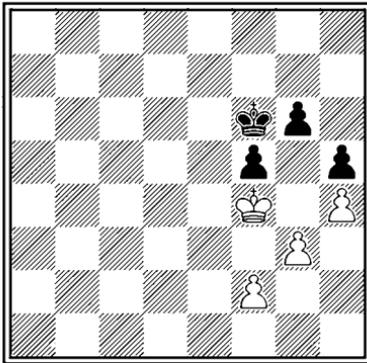
1 < e e < d7 2 !

After 2 e3? g5 3 h4 f4+! Black destroys the white pawn position by a breaking-up manoeuvre. 4 gx f4 gx M 5 f e6 6 < g2 f5 7 h3 < xf4 8 xh4 f 9 < xh5 xf =.

2... < e6

2..g5 no longer saves Black: 3 h4! gxh4 4 gxh4 e6 5 4 f6 6 f < g6 (6... e6 7' g5+-) 7 < e5+-.

3 f4 f6 4 h4! (D)



White fixes the black pawns while reserving the f-pawn for tempo moves.

4.. 7 5 g5 < g 6 0 1

The first tempo move clears the way for the king to advance to f6 or h6.

6..m 7 h6 < f6 8 f4!

The second tempo move wins the opposition.

8..m 9 h7 < f6 10 g8+-

The Blockade

5.3

If White were to move, he would win immediately with 1 h4 because the black king is outside the square of the h-pawn. Black to move can fix the whole white kingside with 1...g4! After 2 83 b5 3 b3 a4+ 4 5 < b4 6 b2 83+ 7 < a2 a4 8 bl b3 9 < 1 a2 White is in zugzwang and has to move the h- or f-pawn. Black promotes first and mates immediately.

Breaking Up

5.4

Horwitz

Neue Berliner Schachzeitung. 1867

White simplifies to an easily won pawn ending:

1. x f5 e f

1...gxf allows White an outside passed pawn: 2 d4 f 3 h4+-.

2 4 < f6 3 h4 f7 4 < g5

The black pawn-chain appears to be intact, but the following break-up makes it clear how unstable the chain is:

5 h5! gxh5 6 x+-

Breakthrough

The pawn breakthrough is one of the most important tactical themes in pawn endings. This tactic is based on the fact that promoting a pawn to a queen provides such an overwhelming advantage that it can justify the sacrifice of several pawns.

5.5

Cozio

Il Gioco d gli Scacchi, 1766

This breakthrough position is famous:

- 1 b6! cxb6
- 1...axb6 2 c6! bxc6 3 a6 +- .
- 2 a6! bxa6 3 c6 +-

5.6

Ed. Lasker – Moll

Berlin 19

1 f4?

White misses his chance. Instead he could have won with 1 f6!: 1...gxf 2 f4 < d4 3 g5 fxf 4 fxf 5 < e5 (4...hxf 5 h6 +-) 5 gxf 6 < f6 6 < c2 +- a d Black is in zugzwang and has to leave the square of the h6-pawn.

1...f6! 2 g5 d4 0-1

5.7

Wotawa

Deutsche Schachzeitung, 1961

Stalemate and breakthrough themes play an important part in this study.

1 e6!

After 1 f4? g4+! (but not 1...gxf 2 g4!. when White achieves his breakthrough after all: 2...dxe 3 g5 +-) 2 .h g4 dxe 3 fxe 5 c5 - + the black pawn is too fast.

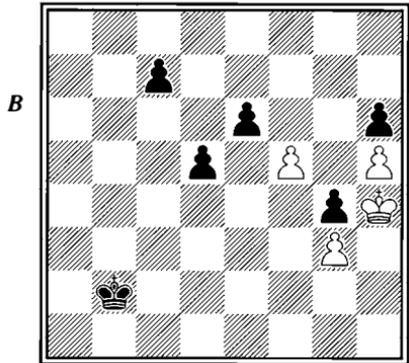
1...fxe6 2 f4! g4+!

After 2...gxf 3 g4 < c3 4 g5 < d3 5 g4 < e4 6 gxf 7 < g3 < e3 8 h7 f2 9 h5 f1 the queen ending is a draw.

3 < h4! d5

3...c5 4 f5 c4 (4...exf5 is stalemate) 5 fxe6 c3 6 e7 c2 7 e5 f1 S' bS+ =.

4 f5! (D)



4...d4

4...exf5 stalemate.

S fxe6 d3 6 e7 d2 7 e8 d11 8

e2+ 1 xe

Stalemate.

Further Examples

Hints for a possible breakthrough:

- A majority of pawns in the relevant part of the board.
- Space advantage in the relevant part of the board.
- Weakness in the enemy pawn-structure (for example, doubled pawns).
- The opposing king is far away and will be outside the square of a passed pawn.

5.8

Of course the position is an easy draw if Black can create a passed pawn. In order to do this he just has to prevent his pawns from being blocked.

1...f6!

1...g6? 2 g5! +- – blockade.

2 < c4 g6 3 < b4 f5 =

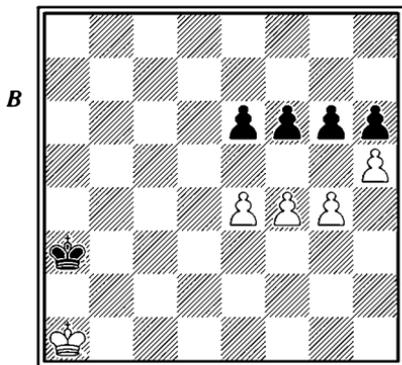
5.9

Kling and Horwitz*The New Chess Player, 1853*

White must aim to promote on f5 so as to check Black's king.

1 h5! (D)

The only move leading to a successful breakthrough. The other advances result in defeat; for example, after 1 g5? fxg5 2 h5 gxf4 and 1 e5? fxe5 2 h5 exf4 Black promotes with mate, while 1 f5! exf5 is an easy win for Black.



1...gxh5

Or 1...g5 2 e5! fxe5 (2...gxf4 3 exf4 and 2...f5 3 gxf5 also win for White) 3 f5! e4 4 f5! and White promotes with check.

2 e5! fxe5 3 f5! hxg4 4 f5! g3 5 f5! g2 6 18' +

White wins.

5.10

Schuster*Das Endspiel im Schach, 1975*

A basic example:

1 a6! d5!

1...bxa6 2 bxc6 +- .

2 b(! axb6

2...bxa6 3 bxa7 +- .

3 a7 +-

5.11

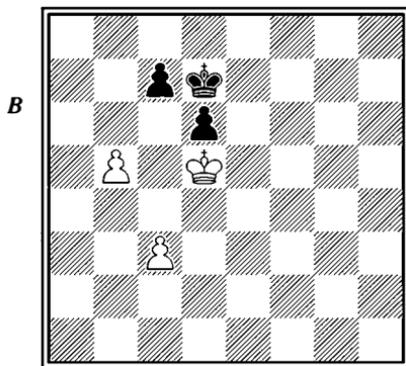
Grigoriev

6, 1933

The black pawns have no more moves whereas the c2-pawn still has two spare tempi. If White uses both correctly, he will decide the game in his favour:

1 c3! (D)

1 c4? carelessly gives away one of the two spare tempi - and also half a point: 1...< d8 2 < c6 < c8 3 b6 cxb6 4 Cxb6 (4 < xd6 b5 5 cxb5 < b7) 4...d5! 5 cxd5 C d7 =.



1...< d8 2 < c6 < c8 3 c4! < b8 4 b(cxb6 5 < xb(d5 6 cxd5 < c8 7 < c6 < d8 8 < d6 +-

5.12

Capablanca - Conde*Hastings 1919*

Black is relying on his protected passed pawn. The white majority on the kingside seems to be devalued by

the doubled pawns while the white queenside seems to be safely blocked. Nevertheless, with the help of pawn breakthroughs White can create an unstoppable pair of isolated passed pawns:

1 b4! axb4

1...cxb4 2 < xd4 < d6 3 g5 fxg5 4 fxg5 hxg5 5 hxg5+- .

2 g ! fxg5 3 fx hxg5 4 hxg5 b3 5 < d3+-

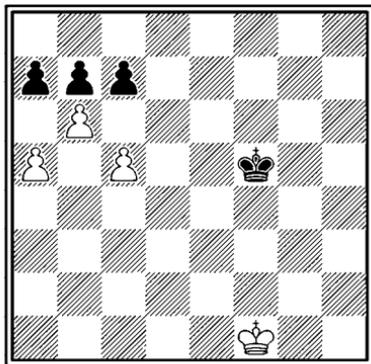
5.13

Rosen

1989

'Well', one inevitably asks oneself, 'isn't this a familiar position?'. If we look at it in more detail we will recognize that it is different from the study by Cozio (5.5) in that the black king is inside the square of the c-pawn. Therefore White has to work hard to save the game because otherwise the black king will capture his pawns. Again a pawn breakthrough comes to his aid:

1 b ! (D)



1...cxb6!

1...axb6? loses to 2 c6 bxc6 3 a6 +- ; the black king cannot reach that far!

2 axb(!

2 a6? is wrong due to 2...bxa6 3 c6 < e6- +, but White has a second drawing option in 2 cxb6 a6 3 < f < e4 4 < g3! < d5 5 < f4 < d4 6 < f5 = < c4? 7 < e6 < b5 8 < d7 < xa5 9 < c7 < b4 10 < xb7 as 11 < c7 a4 12 b7 a3 13 b8! + +- .

2...axb6

2...a ? 3 c6+- .

3 cxb(< e5 4 < e2 d5 5 < d3 < c5 6 < c3 < xb6 7 < b4 =

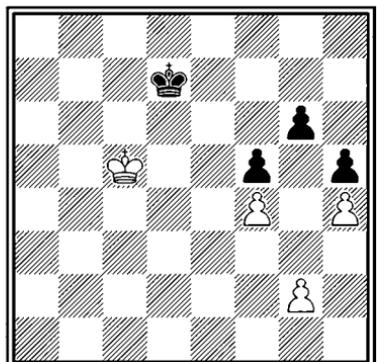
Once again we have reached the mother of all drawn positions!

5.14

Grigoriev (end of study)

Shakhmaty v SSSR, 1938

Apart from his better king position White can also count on the spare tempo of the g2-pawn. 1



2 < d5 < e7 3 < e5 < 4 < d6 < 6
5 < d7 < ♖6 g ! (D)

B

White gains the opposition.

6...<

6...< f6 7 < e5 < e6 S < f8 < f6 9
< g5 < e6 ♙ < g7 is also winning for
White.

7 < e < g 8 < e7 < g8 9 < ♙ < h7
10 < < h6 11 < g8 +

5.15

Kok

De Schaakwereld, t940

This position is certainly not as straightforward as it appears at first glance because the black king is ready to support his own pawns, if necessary. Moreover, White's space advantage is not as big as in the study by Cozio (S.5) since his pawns are only on the 4th rank.

1 < d2! (D)

Not:

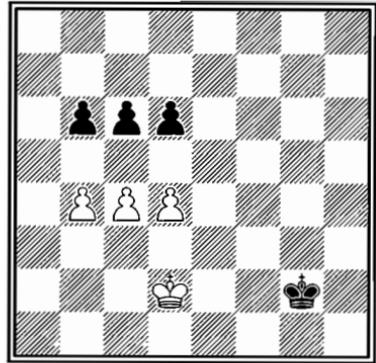
a) 1 b5? c5! 2 dxc5 dxc5 3 < c2
< f 4 < d3 < f4 +.

b) 1 < b2? < f2 2 c5 bxc5 3 d5? (3
dxc5 =) 3...cxd5 4 b5 d4 S b6 d3 6 b7
d2 7 b5" d1" +.

c) 1 c5? dxc5 2 bxc5 (2 b5? cxd4+
3 < xd4 c5+ 4 < d5 < f3 S < c6 c4 6
< xb6 c3 7 < a6 c2 S b6 ct. - +)
2...bxc5 3 dxc5 =.

d) 1 d5? c5! (1...cxd5? 2 < d4! dxc4
3 < xc4 < f3 4 < d5 +-) 2 bxc5 bxc5 3
< b3 < 4 < a4 < e4 S < b5 < d4 6
< c6 < xc4 7 < xd6 < b4 S < e7 c =.

B



1...<

Other moves do not help either:

1...b5 2 d5 cxd5 3 cxb5 +- ; t...d5 2 b5
+-; 1...c5 2 dxc5 dxc5 3 bxc5 bxc5 4
< e3 +- .

2 c5! dxc5

2...bxc5 3 d5 cxd5 4 b5 +- .

3 b5! cxb5 4 d5 +-

5.16

Halberstadt

64, 1930

A seemingly hopeless position for White, but the game is saved by a hidden stalemate idea:

1 g5! hxg5 2 e6! dxe

2...fxe6 3 dxe6 dxe6 4 f6! exf6.

3 fxe

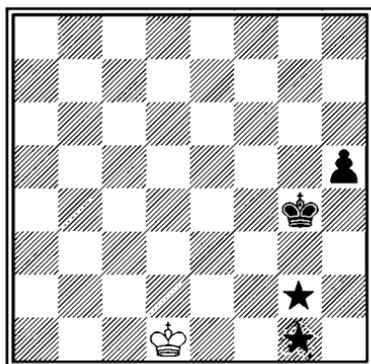
3 d6? exf5+ +-.

3...fxe 4 d6! exd6 =

6 The Rook's Pawn

Key Squares of the Rook's Pawn • Rook's Pawn and Minor P e

The Key Squares of the Rook's Pawn



6.1

W/

Many of the rules of Chapter 1 cannot be applied to positions with a rook's pawn. The diagram shows the critical position: only if Black manages to get his king to one of the key squares g1 or g2 can he force the pawn's promotion.

If White is to move, he can prevent this and secure the draw:

1... 2 < g3 2 < n h4

Or 2... < h2 3 < f h4 4 < 1 h3 5

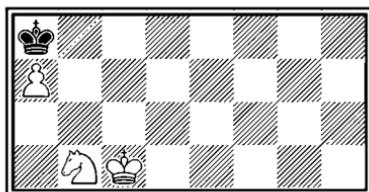
J.I < h1 6 < n h2 7 < f stalemate.

3 < g1 h3 4 < h1 h2

and this time it is White who is stalemated.

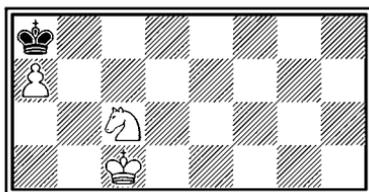
If Black is to move, he manages to get his king to the key square g2 and forces the promotion of the h5-pawn:

1... < 2 < e2 < g2 →



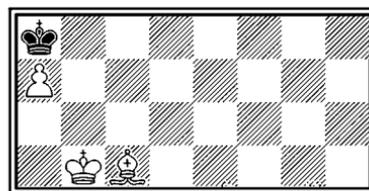
6.2a

W



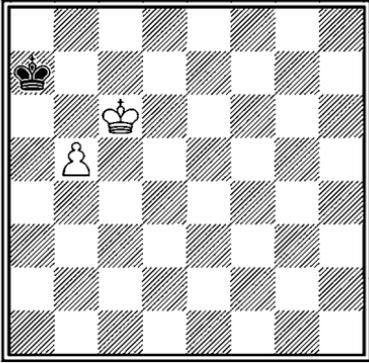
6.2b

W



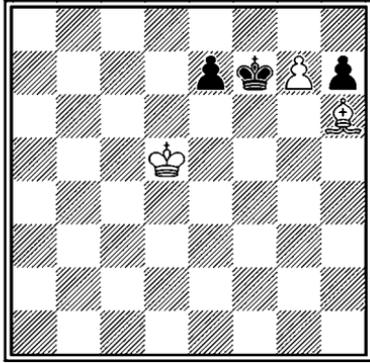
6.1e

W



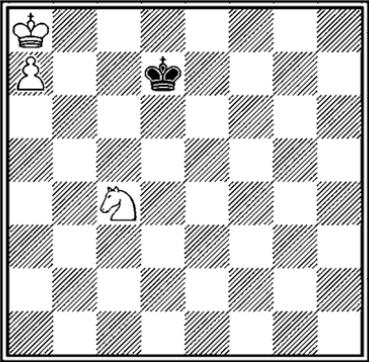
6.3

w



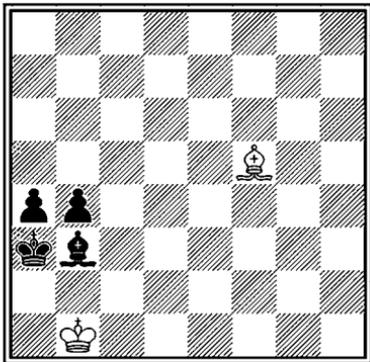
6.6

w



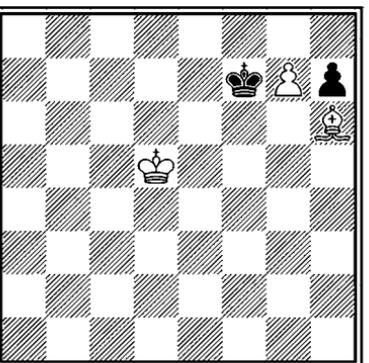
6.4

B



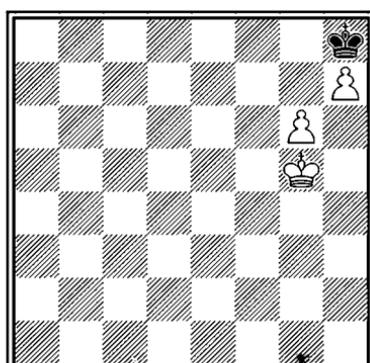
6.7

w



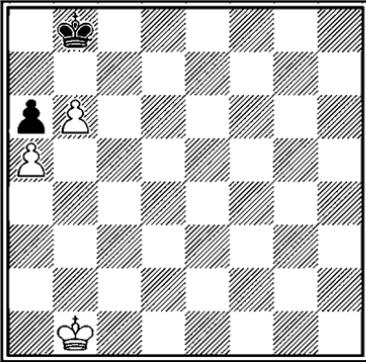
6.5

w



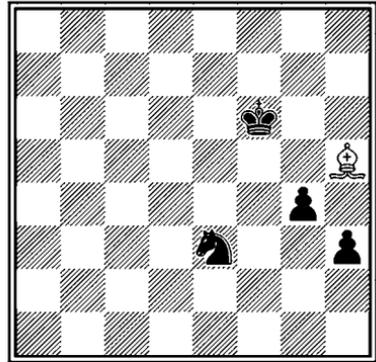
6.8

w



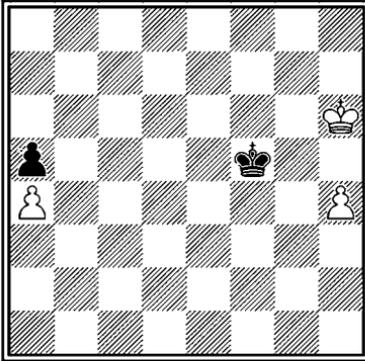
6.9

W



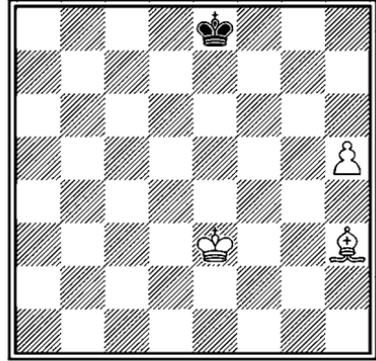
6.12

W



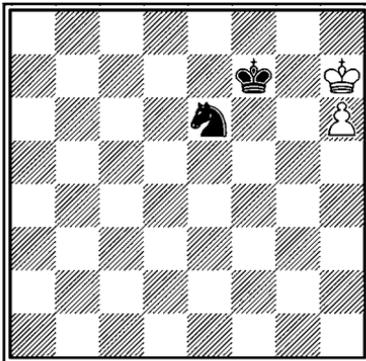
6.10

W



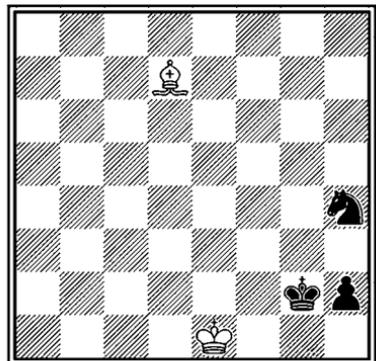
6.13

W



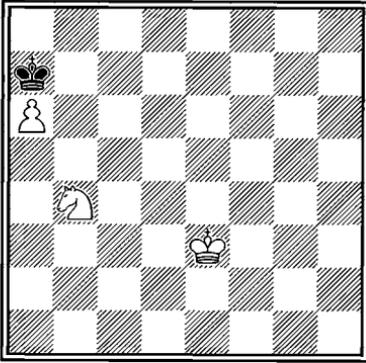
6.11

B



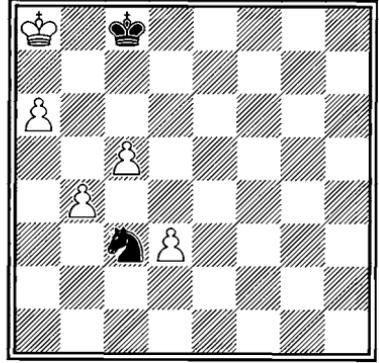
6.14

W



6.15

w



6.16

B

Rook's Pawn and Minor Piece

6.2a

The possibility of stalemate prevents White from exploiting his big material advantage: the black king stays in the corner and the approach of the white king leads to stalemate: 1. d5 1 b7 2 1 d6 ♖a8 3 1 c6 stalemate.

6.2b

The same principle holds when the knight defends the pawn from c6. White's king cannot defend the a7-pawn without giving stalemate.

6.2c

Here again the approach of the white king leads to a stalemate: 1 1 aS 1 b7 2 WbS 1 aS 3 1 e6 stalemate.

Rook's Pawn + Bishop

In positions with a rook's pawn and a bishop against a lone king, the promotion of the pawn cannot be forced if the opponent's king reaches the promotion square and the bishop cannot control it. In such a case we talk about the *wrong bishop*.

6.3

It is true that we do not have a rook's pawn in this instance, but there are some similar ideas because the pawn's proximity to the edge of the board provides drawing possibilities. White must play very accurately even with a knight's pawn:

1 We7

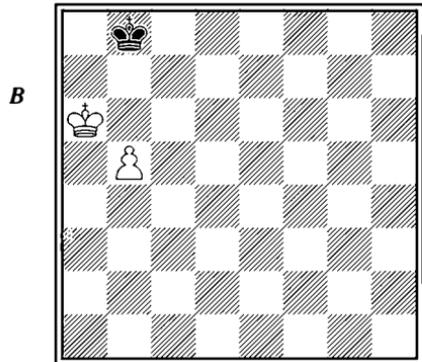
1 b6+? gives away the win: 1... 1 a8! 2 b7+ (with another pawn 2 1 c7 leads to a win but with the knight's pawn only to a stalemate) 2... 1 b8 3 1 b6 is a stalemate we are already familiar with.

1... 1 aS 2 1 b6

2 b6? is again stalemate.

2... 1 bS 3 1 a6! (D)

Only when the white king moves to the edge can he force a win. 3 1 c6 1 a7! repeats the original position.



3... 1 aS

3... 1 c7 4 1 a7+- .

4 b6 1 bS 5 b7+-

With the king at a6, the black king can escape via c7 and so there is no stalemate. White wins.

6.4

This is another important position, and knowing it could save some half-points. Black can block the white king in the corner but he has to choose the right square:

1... 1 eS!

1... 1 c7? 2 t b6 (2 t 6 also wins) 2... 1 xb6 3 1 b8+- .

21 b6+ r c7 31 d7 r c8 41 cs
r c7=

The knight cannot prevent the king from moving up and down on the squares c7 and c8

Rook's Pawn + Knight

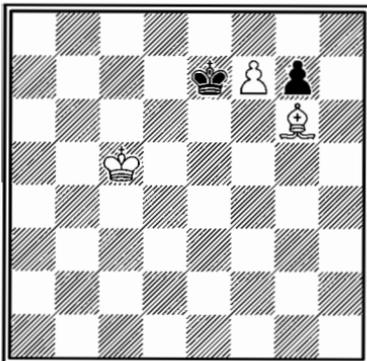
In positions with the pawn on the seventh rank in which the defending king blocks the opposing king in the corner, his should choose the square that has the same colour as that occupied by the enemy knight.

6.5

The white bishop is so badly placed that it cannot move without abandoning the protection of the g7-pawn. When the white king tries to approach, the game ends once again in stalemate:

1 r e r g 2 e6 stalemate

Note that the same position would be easily won for White when pushed one file to the left:



Black can do nothing against the manoeuvre r d5-e5-f5, h5 followed by r g6xg7.

6.6

Troitsky

Novoe Vremia, 1898

Without the e7-pawn the position is a draw (see 6.S) – without it, White wins the game!

1 g' i!

1 r e5? e6 2 r d6 e5 3 r xe5 r g8= 4 r e6 stalemate

1... r xg8 2 r e r h8 3 r f

Without the e7-pawn Black would now be stalemated, but in this case there is:

3... e5 4 i g #

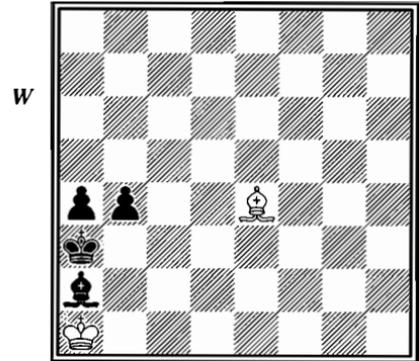
6.7

Stalemate ideas also play a role in this ending:

1 r a1 i c4 2 i d3! i d5

2... i xd3 stalemate

3 i e! i (D)



4 c2!
White keeps the black king pinned down on the edge.

4... b3
After other moves White continues the pursuit of the bishop.
5 i xb3! i xb3=

Black is left with a 'wrong bishop'.
5...axb3 is stalemate.

Further Examples

6.8

Here it is easy to go wrong:

1 f5

1 f6? stalemate.

1...1 g7 2 h5v +!

Without this sacrifice no win is possible because Black has occupied the corner. 2 e6 1 h8 3 f7? is stalemate.

2...1 h5 3 f1 g5 4 g+-

6.9

The proximity of the edge prevents a white win. When the pawns are one rank less advanced, White has an easy win, as we have already seen (see 3.1).

1 f2 1 b7 2 1 b3 1 b5 3 1 c4
1 b7 4 1 S 1 b5 5 1 c 1 a5 6 b7+

6 1 c7 stalemate.

6...1 b5 =

6.10

We already know that White cannot win with the h4-pawn alone, so the only try is to sacrifice this outside passed pawn and to rely on the a-pawn:

1 h5 1 f6 2 1 h7 1 f7 3 h6 1 4
.;g6 1 5 1 f 1 h7 6 1 e6 1 h6 7
J.d6 1 g6 5 1 c6 1 f6 9 1 b6 1 e6 10
' a5 1 d7!

10...1 d6? 1 1 1 b6+- .

1 1 1 b6 1 e5 =

Black controls the key b7-square in time.

6.11

A knight alone cannot mate? In the case that the king is blocked in and the opponent has a rook's pawn that takes away an important escape square, he can:

1...t + 2 1 S 1 3 h7 #

6.12

Rosen – Brunner

Berlin 1987

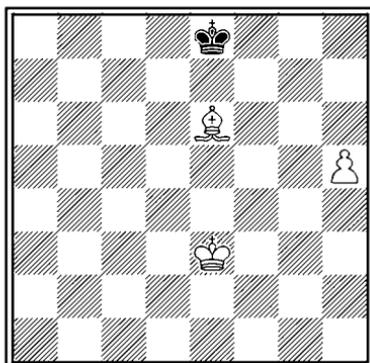
White easily forces a draw against a rook's pawn and a knight:

70 i xg4!

This is the easiest solution.

70...t x 4+ 7 1 1 h2 1 1 f5
7 3 1 h 1 1 e4 7 4 1 g2 5

SS



1... e7

1... f 2h6+-.

2h6! f

2... x 6? 3h7+-.

3 !

After 3. g8? g64h7 g7=t e king has arrived exactly where he needs to be to secure the draw.

3... f74. h7!

4 f4 g85 g5 8=.

No the bishop and pawn form a nice barrier, and after...

4... 6S 4

...the problem is solved because the black king's access to the h-file has been definitively blocked.

S...< 6 S< 7 6+-

6.14

Loyd

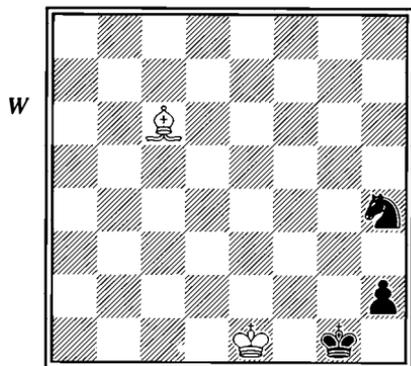
The Chess Monthly 186

Here a sharp fight arises about the promotion square h1:

1 c6+ g1!(D)

1..1 f+2 e2h1! 3. xf+ g1

4. x1 x =.



2 h !

After other moves, ...1 g2 will lock out the bishop; for example. 2 d5 1 g2+-.

2..1 g2+ 3 e2 h14 !=

White moves to a light square, because the black knight is also on a light square. Not 4 ?1 e3+-.

6.15

For the sake of completeness, here is a non-al win with a knight plus a rook's pawn. When the pawn has not yet reached the seventh rank, everything works very smoothly:

1 d4. 2 c5 73 b5 8 4 b6 b851 d5

5a7+?, however, is still premature: 5... a8=.

S... 86 c7+ ' b87a7+-

6.16

Mendheim

Ajgaben für Schachspieler 1832

The giant black knight is a match for no fewer than four pawns:

1.. b52c6

2d41 xd43 a7 c74 a81 b5 transposes to the text.

2.. c73d41 xd44 a71 b5+ 5 a8 c86c7 c7! 7a71 d68b5 1 c49 b6+1 b

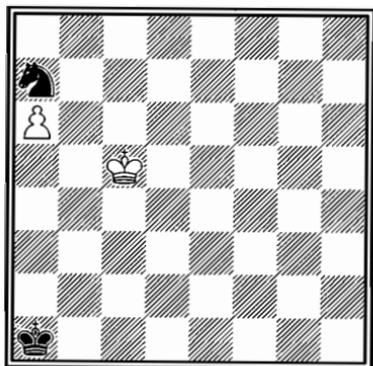
This chapter completes the topic of pawn endings for now. The last six examples served as a foretaste of endings with minor pieces.

Many rules and principles valid for pawn endings also serve as a valuable guide for the correct treatment of other endings.

7 Knight Endings

***Knight vs Pawn(s) • Knight and Pawn vs Knight
• Strategy in Knight Endings***

Knight vs Pawn(s)



7.1

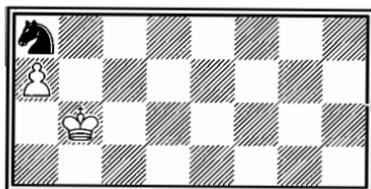
W

Due to its special way of moving, the knight is particularly adept at double attacks. Although by nature it operates over short distances, it can often considerably extend its range with the help of such forks. It can also use this possibility in the fight against a far-advanced passed pawn. Even under the unfavourable circumstances of the above diagram it still manages to stop the pawn. For example:

1. $1 \text{ f}1 \text{ b}6 \text{ c}8+ 2 \text{ c} < \text{c}7$

2. $2 \text{ f}1 \text{ b}7 \text{ d}6+ 3 \text{ f}1 \text{ c}7 \text{ b}5+ 4 \text{ f}1 \text{ b}6$
 $5 \text{ d}6! 5 \text{ a}7 \text{ f}1 \text{ c}8+$ and Black eliminates the pawn.

2... $1 \text{ a}7 \text{ f}1 \text{ b}7 \text{ b}5 \text{ f}1 \text{ b}6 \text{ d}6! 5$
 $\text{a}7 \text{ f}1 \text{ c}8+ \text{ f}1 \text{ b}7 \text{ a}7 =$

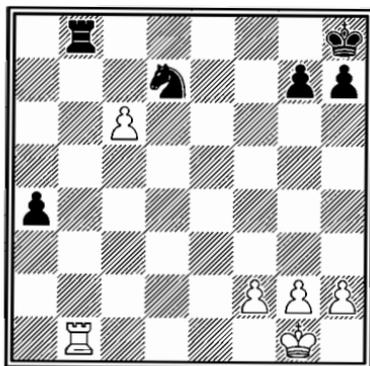


7.1a

W

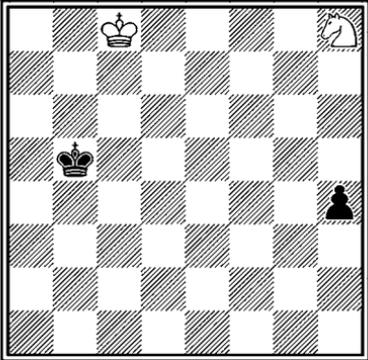
However, if the rook's pawn is already on the seventh rank then the knight will be trapped in the corner and be captured.

1. $1 \text{ f}1 \text{ b}7+-$

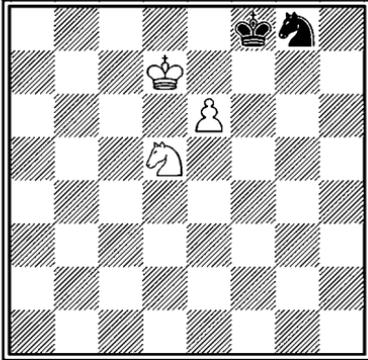


7.2

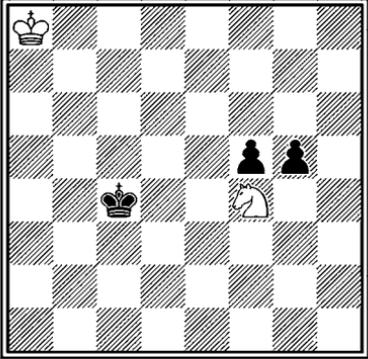
W



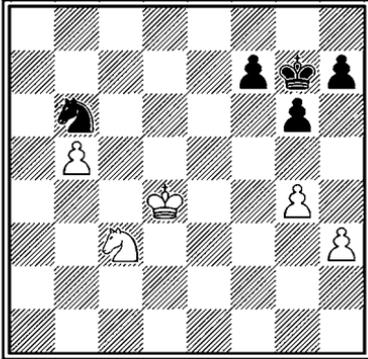
7.3 w



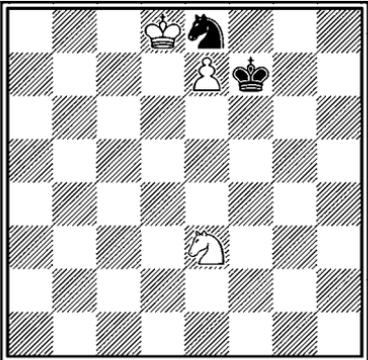
7.6 B



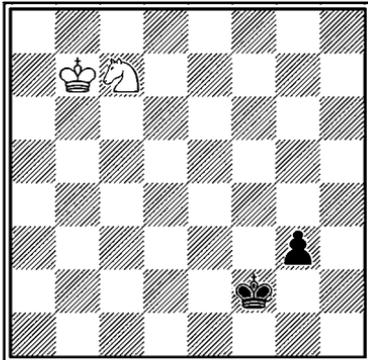
7.4 w



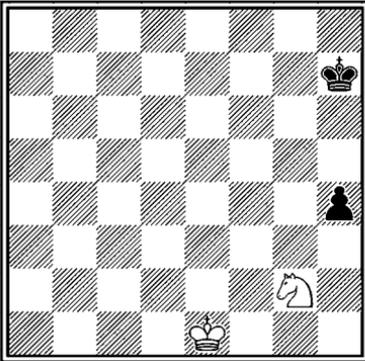
7.7 w



7.5 w

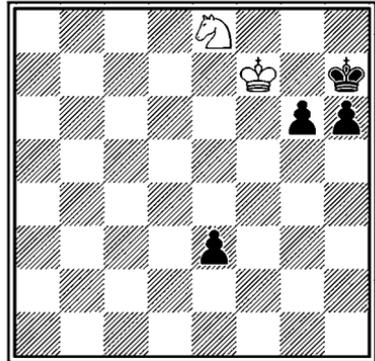


7.8 w



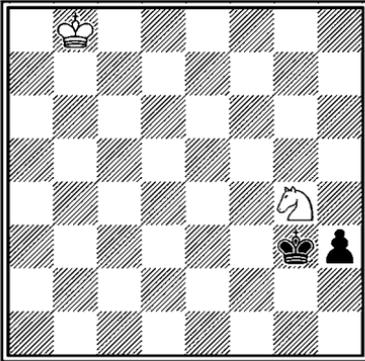
7.9

B



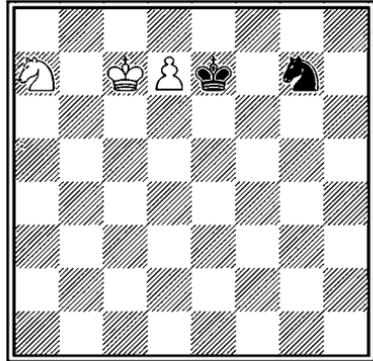
7.12

w



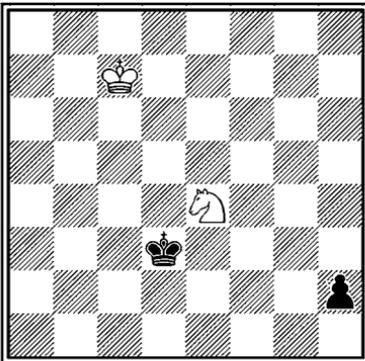
7.10

w



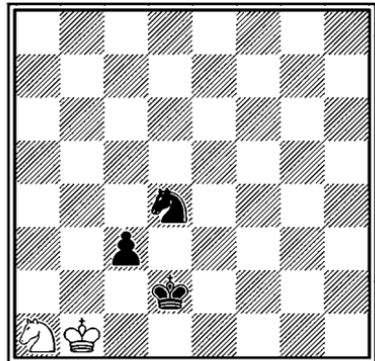
7.13

B



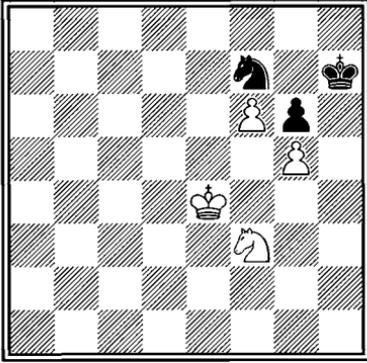
7.11

w



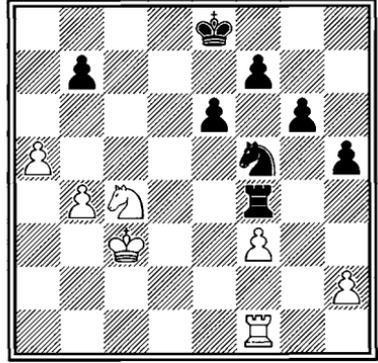
7.14

B



7.15

w



7.16

B

How should $1... \text{♖xc4+}$ be evaluated?

Knight vs Pawn(s)

The knight on its back rank is helpless against an attack from an enemy pawn on its seventh rank.

The knight faces particular difficulties when it has to stop a rook's pawn.

7.2

A basic example: $1 \text{ b8+ 1 xb8 2 c7+-}$.

7.3

Here the knight has to hurry in order to catch the pawn.

1 W!

$1 \text{ f6? h3 2 f4 h2+-}$.

$1 \dots \text{h3 2 d6+}$

Thanks to this check, the knight just manages to control the h1-square in time.

$2 \dots \text{b6!}$

$2 \dots \text{c5 3 e4+ 1 d4 4 0 0 h2 5}$

Wc7 makes it simpler for White to achieve the same draw as in the main line.

$3 \text{ f1 e h2 4 f f! 1 c6 (D)}$

W

5 f1 b8!

White still has a Zugzwang that ultimately leads to Black's king being locked up in the corner.

$5 \dots \text{f6 6 f1 b7 e}$

$6 \dots \text{e5 7 f1 g4+}$.

$7 \text{ f1 c6! 8 d5 f4 9 4 <}$

$10 \text{ f1 h1 1 g2 11 e 1 12}$

stalemate

7.4

Chekhover

1955

Normally the knight is not able to draw by itself against two connected passed pawns. In this position, however, it makes good use of a number of forks:

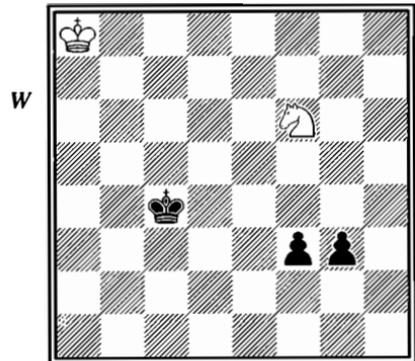
$1 \text{ f6! g4 2 f g7! 1 4}$

$2 \dots \text{g3 3 f1 xf5 g2 4 f e3+ =}$.

$3 \text{ f1 h5! 1 3 4 f f! g3 (D)}$

$4 \dots \text{f 5 f1 xg4 n. 6 3+}$ also

leads to a draw.



$5 \text{ f1! g2 6 f1 d2 1 d3 7}$

The knight can stop any pawn except the rook's pawn if it can control the promotion square; this applies even if the pawn has already reached the seventh rank. The opposing king is

unable to force it away from the promotion square of the pawn:

7... e3 8 t g1 f 9 t h3+ g3
10 t g1 h2 11 t f + g3 12 t g1 =

Knight and Pawn vs Knight

In this ending the aim of the weaker side is to sacrifice his knight for the pawn. Usually this can only be prevented by the attacker if the defender's king or knight is placed on the side or if the pawn is already very far advanced.

7.5

A draw is possible against a pawn on the seventh rank only in exceptional cases.

1 t S! f6 2 t h6+ 3 t g4!
+-

Deflection is the attacker's most important idea in the fight for the promotion square.

7.6

Averbakh

Lehrbuch der Schachendspiele, 1979

If the pawn is still on the sixth rank then a draw can be achieved most of the time:

1... g7 2 e8 t h6! 3 t e7
3 e7 t f5.

3... f6 4 d7 < g7 5 t dS t g8 =

White is unable to make any progress.

Strategy in Knight Endings

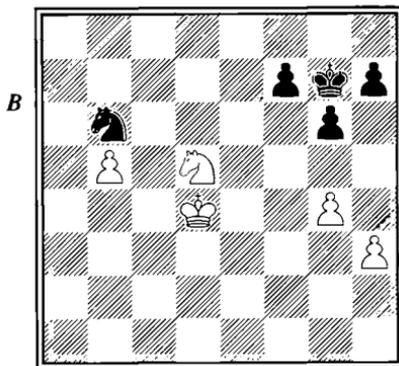
7.7

Chigorin – Marshall
Karlsbad 1907

Many of the themes that are valid for pawn endings can also be applied to knight endings. In this position on White has three advantages:

- 1) The outside passed b5-pawn.
- 2) The more active king.
- 3) Space advantage on the kingside.

1 t dS! (D)



1... t d7

1... t xd5? 2 xd5+- and the black king does not get into the square of the b5-pawn.

2 gS!

This blocking move fixes Black's kingside.

2... h6 3 t f6! t b 4 h4 b gS 5
hxgS < 8 6 c5 t a4+ 7 d6! g7

7... t b6 8 t d7+ +-.

8 c6 8 9 b6 t xb6 10 xb6
e7

Black's last hope is to exchange the last white pawn.

11 c7

11... e6 12 d8 f5 13 t h7 also
wins for White.

12 d7 g7 13 e7 h8 14 t e8
g8 15 f 1-0

An outside passed pawn is as important in a knight ending as it is in a pawn ending.

Further Examples

7.8

Once again the white knight has to extend its range with the help of a fork:

1 !
 1 d5? f - +.
 1...< !
 1..g22 f4g1' 3 + =; 1.. 3
 2 g5g2 3 h3=.
 2 d4+!
 2 g5+? g4 - +.
 2...c
 2... e33 f5+ f 4 g3=.
 3 e6! =

7.9

This very simple example shows that a rook's pawn often cannot be stopped:

1...h32 f h2- +

In the end the knight is even in the king's way.

7.10

A typical drawn position against a rook's pawn that is still on the sixth rank:

1 t h220 0+ g23 xh2=

7.11

Grigoriev

1932

This example is a little bit more complicated:

1 3!

1 f +? e2 2 f 3 d6
 g2 - +.

The point is that the knight creates a barrier against the black king, which can move neither to e3 nor to d2 because a fork on f1 would follow. In order to attack the white knight, the king must travel via c2-d1-e1-f2. In the meantime, however, the white king moves closer:

1...! t2
 1... d22 f1+ =; 1... e32 1+
 =.
 2 d6 dl 3 eS el 4 4=

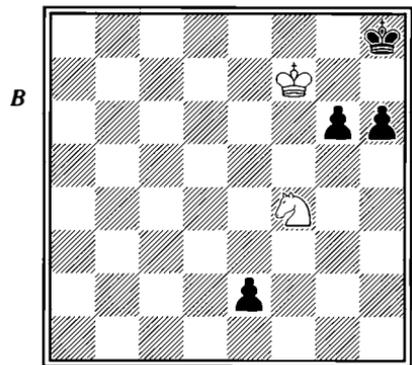
7.12

Selezniev

Shakhmatny Listok, 1930

Even with the check on f6 the knight cannot stop the pawn. Nevertheless White is able to draw.

1 f + h82 dS! e23 f4! (D)



3...el' 4 x + < h7S f + =

The saving per eternal check!

7.13

As the white pawn has already progressed to the seventh rank, Black has

to play accurately in order to secure the draw:

1...t e8+!

1..l 6+? 2 cS t dS 3t b5t c6 4 t d4! (the white knight uses def ec tion manoeuvres) 4...t dS 5 c c 7 t 6t f5+ c e6 7t h6!+-.

2 c c8 t d6+ 3 c c7 e8+ 4 c c6 t f6=

The d7-pawn falls and thus a draw is inevitable.

7.14

Chéron

Nouveau Traité complet d'Échecs,
1952

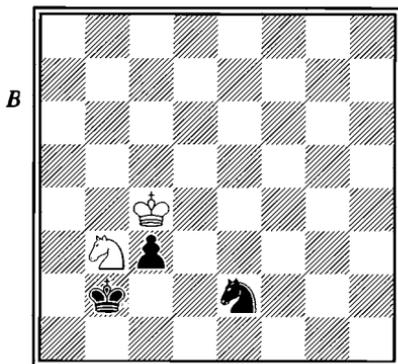
It is true that the pawn is only on the sixth rank but in return White's pieces have been pushed to the corner; his knight doesn't have a single move. Black uses this fact to win:

1...c dl 2 a2 cl 3 c bl!

3...t c2+? 4 b3! =.

4c b4c b2S c4t e26t b3(D)

6 d3 xal 7l xe2c2-+.



6...c27 b4t d4! 8t cS! c bl

S...c1' ?9t d3+ =.

9 t d3t c6+ 10 c c3t eS! - +

7.15

Averbakh

1955

In knight endings containing several pawns, an extra pawn is almost always sufficient for a win. In this case White wins very easily thanks to his protected passed pawn; the plan is just to activate his king:

1c dSc g8 2c e6c f8 3 d7c g8

3...t hS 4t e5.

4c e7t h8

The knight has to move into the corner.

st eS+-

Averbakh gives the case where an extra pawn is not sufficient for a win:

1) A passed pawn cannot be created.

2) The passed pawn cannot be supported.

3) The king cannot attack the opponent's pawns.

7.16

Strobel - Bachmann

Treuen 1960

1...' xc4+?

This wins a knight but it underestimates the danger of White's queenside pawns:

2 < xc4t e3 3 c bS t 4 c b6 t e3S < xb7t c46a6t d6+ 7c b6?

7c c6 wins comfortably.

7...t c8+?

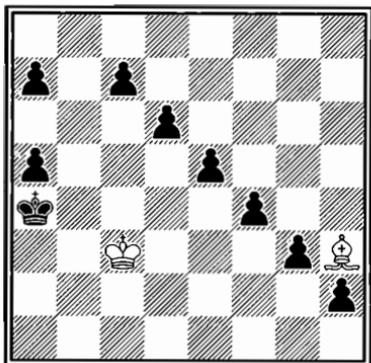
7...c d7 puts up a far better defence.

8c b7? t d6+? 9 c b8t bS 10a7 t xa7 11 xa7 1-0

8 Bishop Endings

Bishop vs Pawn(s) • Bishop and Pawn vs Bishop
• Opposite-Coloured Bishops • Strategy

The Bishop: Strong and Weak



8.1

w

Loyd

American *Chess Nuts*, 1868

Here we have a very strong bishop. White draws against eight pawns because the stopping squares of the d- to h-pawns lie on a single diagonal. The white king stops the c-pawn and simultaneously contains the black king at the edge of the board.

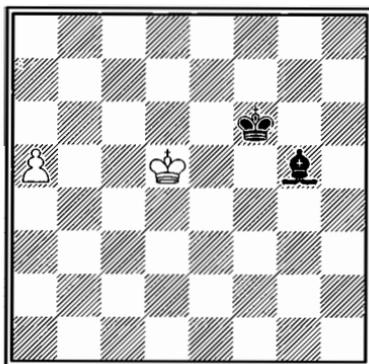
1. d7+!

After 1. g2? 1 b5 → the avalanche of black pawns gets under way (...c6, ...d5, etc.).

1...1 2. c6

The ideal square for the bishop. It controls the e8-h1 diagonal and the

a4- and b5-squares, shutting the black king's cage. If Black lures the bishop away from c6 to try to activate his king, the bishop always returns to c6 with gain of tempo: 2...h1" 3. xh1 ' a44. c6+ =. Playing 2...1 a23l c2 = a so does not improve Black's position.



8.2

w

Otten (end of study)

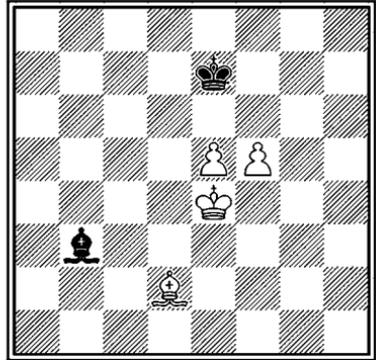
Boy's Own Paper, 1892

Here, in contrast, the bishop does not manage to control the stopping square a7 in time:

1 We4!

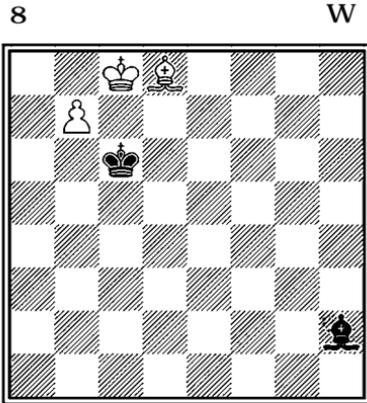
Not 1 a6? . e3 =.

1... h4 2 3! +



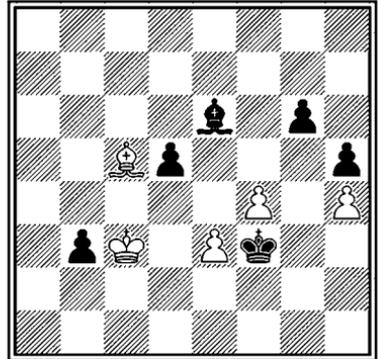
86

W



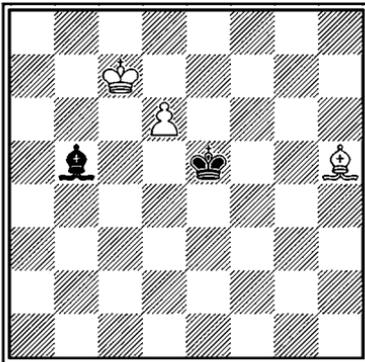
84

W



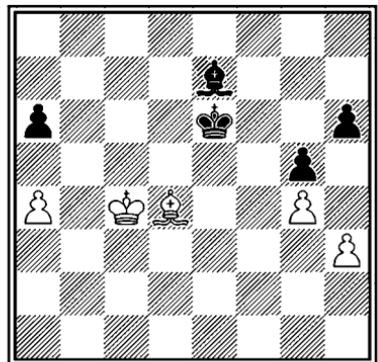
87

B



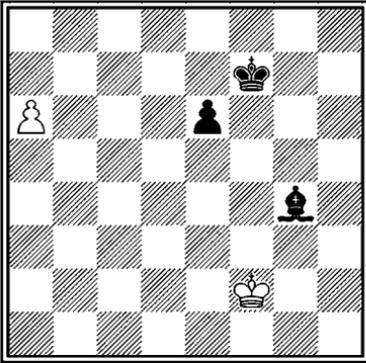
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W



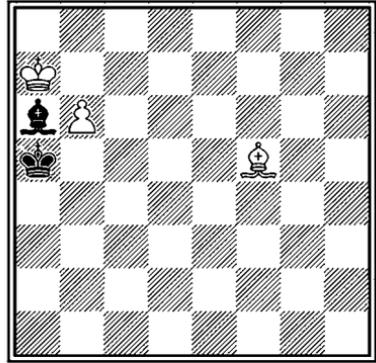
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W



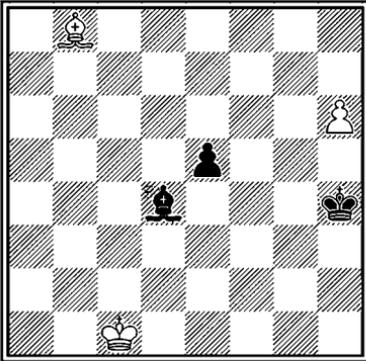
8.9

B



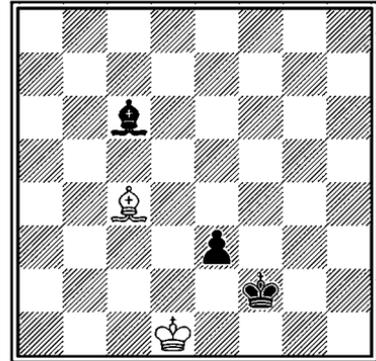
8.12

W



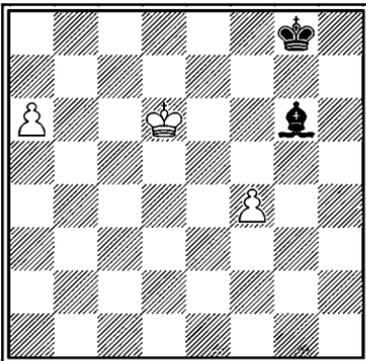
8.10

W



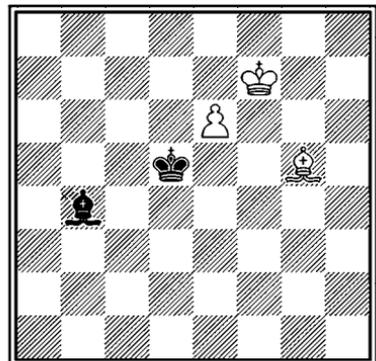
8.13

B



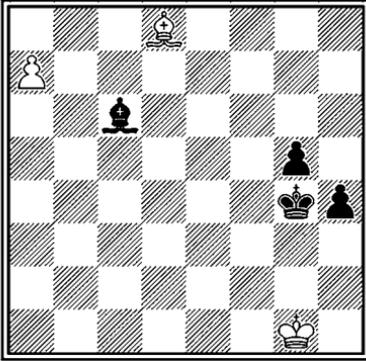
8.11

W



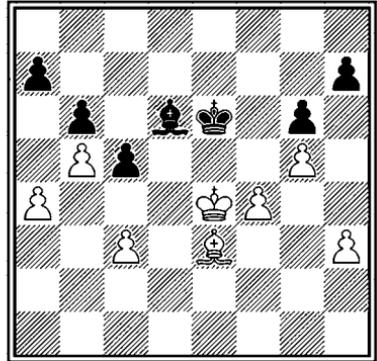
8.14

WI



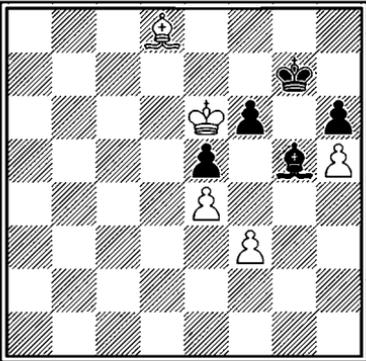
8.15

B



8.17

w



8.16

w

Bishop vs Pawn(s)

Stopping Squares

Stopping squares are squares which a passed pawn has to cross on its way to promotion and which need to be controlled by the bishop.

By itself, the bishop can only contain two (or more) passed pawns if their stopping squares lie on one diagonal.

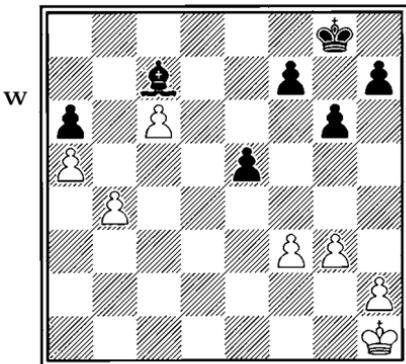
8.3

Hedlinger – Dossenbach

1958

White missed the following possibility to win (later the game ended in a draw):

1. xb6! xb6 2. a5 c7 (D)



3 b5! axb5

3... xa5 4 bxa6 is the same: Black cannot stop both of White's passed pawns.

4 a6+

The stopping squares a7 and c7 do not lie on one diagonal, and therefore Black's bishop is unable to stop both pawns.

Bishop and Pawn vs Bishop

Again, in this ending the weaker side tries to sacrifice his bishop for the enemy pawn. This may be difficult if the pawn is already far-advanced and the attacker's king controls the promotion square. The defender's task becomes even more difficult if the pawn is near the edge of the board.

8.4

Centurini

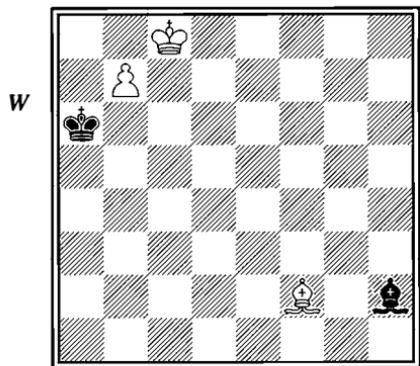
1856

1. h4 c b5!

White's winning idea becomes obvious in the following variation in which Black plays passively: 1... f4? 2 if h2 3 ia7! . f44 . b8 ie3 5 ih2 ia7 6 ig!+ . The basic plan is to force a decisive defence.

2. f c a6! (D)

Black is alert: he prevents the manoeuvre ia7-b8 .



3 c5!

This waiting move forces the h2 -bishop to move. In the end this makes the crucial win of a tempo possible. 3

. d4? is weaker because then Black plays 3... d6! and after 4. f6 b5 5. d5 c6 6. e7. g3 White has not made any progress as he cannot play . c5.

3... g3 4. e7 b5

The black king hurries back to c6 to prevent . d5-c7.

5. d8 i6 6. h4!

Now White wins the decisive tempo to get the bishop to a7:

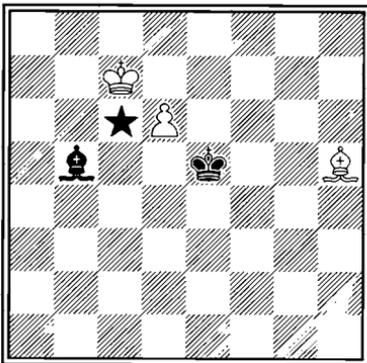
6... h2 7. f

The black king does not reach a6 in time and White achieves the deflection that was already planned at the first move:

7... f4 8. a7. g3 9. b8. f 10. h2. a7 11. g1! +-

In this ending the weaker side can only survive if his bishop has at least three squares on both topping diagonals (the diagonals on which the stopping square is situated).

8.5



If White wants to win, he has to push the b5-bishop away from the

stopping diagonal a4-e8. In order to accomplish this, the bishop has to move to c6 because on d7 it would be obstructing its own pawn.

1. f3 i4

1... h5 2. c6 +-.

2. c6 +-

When Black is to play, he has to prevent the manoeuvre . f3-c6:

1... i4!

1... i5 does the same job. When in doubt the king should always move to squares which cannot be controlled by the opposing bishop.

2. f i5

Black has arrived in time to control the critical square c6.

3. g4

A last attempt.

3... a4 4. d7. d1

Now the white bishop is blocking its own pawn.

5. . g4 =

Opposite-Coloured Bishops

8.6

If there are opposite-coloured bishops, then many positions are drawn. In the diagram position the connected passed pawns only guarantee the win when they can advance to light squares (the colour of the opposing bishop):

1. g5+!

After 1 f6+? f7 = White cannot break through Black's domination of the light squares. 1 e6? is the correct idea but it must be prepared first:

1... xe6 2 f e6 i6 =.

1... f7

Also after 1... < d7 White's king participates decisively in the fight for the light squares: 2 < f4! (2 f6! < e6 =) 2...i a2 3 i h4! i f7 4 < g5 < e7 5 < h6+ < d7 6 < g7 i c4 7 < f6 +- (White is ready to play e6) 7...i b3 S e6+ < eS 9 < e5 i c4 10 i e1 i b3 11 i b4 i c4 12 f6 i b3 13 f7+.

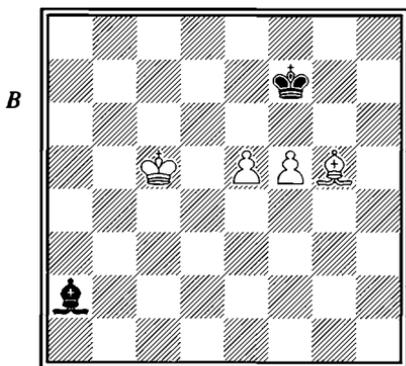
2 < d4

Now the white king approaches from the other side.

2...i a2

2...i c2 abandons control of e6: 3 e6+ < eS 4 < e5 i d3 5 f6 i g6 6 i h6 i h5 7 < f5 +- .

3 < cs (D)



3...i b1

3...i b3 4 < d6 i a2 5 e6+ +- .

4 e6+ < eS 5 f6 i g6

5...i a2 6 f7+ (White can still fail: 6 e7? i f7=) 6...< fS 7 i h6+ +- .

6 h6 i hS 7 < d6 i g6 8 < eS i hS 9 < S +-

With opposite-coloured bishops, two connected passed pawns only win if they can advance on squares of the colour of the opposing bishop.

8.7

Kotov - Botvinnik

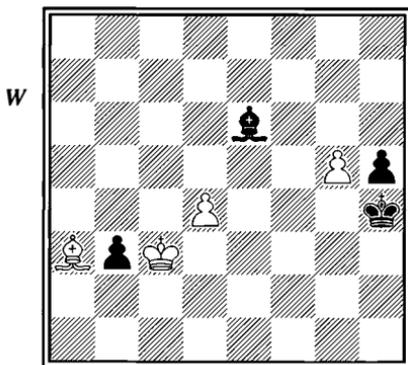
USSR Ch (Moscow) 1955

Here we see a typical winning theme in endings with opposite-coloured bishops: the creation of a pair of isolated passed pawns.

S9...gS! 60 f x gS

60 h x g5 h 61 i d6 i f5 62 g6 (otherwise Black's h-pawn goes through) 62...i xg6 63 f5 i x f5 6 < x b3 < g2 - +.

6Q..d4+! 61 exd4 < g3 62 i a3 < xh4 (D)



63 d3

An instructive situation arises after 63 g6 < g4 6 g7 h4 65 i d6 < f3. White is helpless; he has to give up his bishop for the h-pawn and afterwards wait passively while the black king collects his pawns. The ideal placing of the e6-bishop is crucial; it defends the b3-pawn as well as controlling the stopping squares of White's passed pawns, which are all situated on one diagonal.

6 ...< S6 < e h4 6S < 3i dS+ 0-1

Here is a possible variation: 66 f4 67. c1+ 68. b2 h3 69 g3 . e6 70 h2 71 d . d7! - +. Once again the stopping square d7 and the h3-pawn lie on the diagonal of the bishop.

Good and Bad Bishops

8.8

Rosen – Daub

Enger-Spence 1979

White's advantage is based on two factors:

- 1) The more active king.
- 2) The more active bishop.

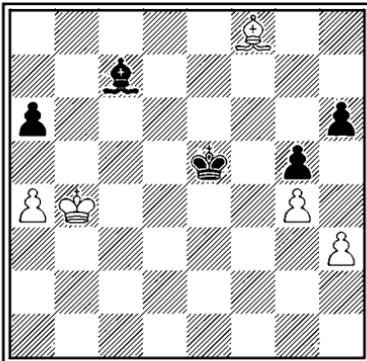
Black's bishop is bad because the h6- a d g5-pawns are fixed on the same colour squares as the black bishop.

49. e5! . 6! S b4

50. xd6? xd6 51 d4 a5 =.

50... e7 51. f8 (D)

51...' f6 52. . xh6 . d6+ 53. . aS < g6 54. xg5 < xg5 55 xa6 h4 56 b5 xh3 57 g5 4 58 g6. 5 59 a h5 60 a6 +- . The stopping squares are on different diagonals.



52. xh6 c 4

52.... d6+ 53 . 6 54 xa6 . g6 55 . xg5 xg5 56 a h4 57 b5 xh3 58 a6. b8 59 g5+- . 53 h4! c g4 54. xg5 55 e5 . S 56 e6. 3 57 b6 as 58 b5 . l 59. d8 4 6 . xa5. xh4 61 . b4. f 61.... d8 62. c5 f5 63. b6+- . 62a . a7 6 . cS. b8 6 e6+-

In order to increase a bishop's activity, friendly pawns need to be placed on squares which are not controlled by the bishop. In such a case we talk about a good bishop.

A bishop that is obstructed by its own fixed pawns is called a bad bishop.

Further Examples

8.9

Rosen

1989

The bishop's freedom of movement is restricted by its own pawn. Nevertheless, Black manages to achieve a draw:

1... f5 2 e . 3 f3

This is the only place where White controls the squares g2, f and e . However, the king's position on the diagonal allows a little tactic:

3... ! 4 a7. e4! 5 a . d5+ 6 ' xd5 exd5 7 e =

8.10

Heuäcker

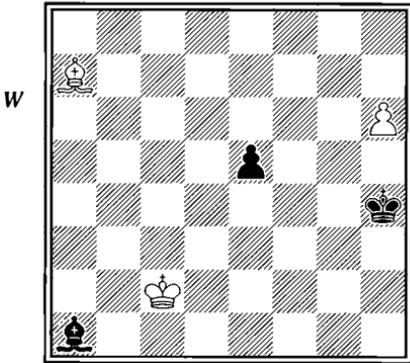
Neue Freie Presse, 1930

The e5-pawn causes Black some problems as it greatly restricts the d4-bishop.

1 a7! . a

1... c32 c2 only shows the solution.

2 bl . c33Wc2 . al (D)



4 1 4! . xd4

4...e d 5 Wd3+- .

5 d3. al 6We !+-

Not 6 h7? e4+ =.

8.11

Polašek

Pruboi, 1986

Here the bishop is fighting against a pair of isolated of passed pawns with stopping squares on different diagonals.

1' e7!

1a7. 4 2 We7 is just a transposition of moves; 1We5?. h5 2a7 f33 We6' f8=; 1f5? xf5 2We5 h3 3 a7 g2=.

1...U 2a7' 73fs!+-

The bishop is overloaded and cannot stop the pawns.

8.12

A basic example. If Black were to move, he would lose immediately, so...

1 . g4

This wins, as do s any other waiting move of the bishop on the c8-h3 diagonal. 1J d3?! . c8, however, pr - longs Black's suffering.

1..Wbs 2. +-

8.13

Black wins very easily by pushing away the c4-bishop from the stopping diagonal a6-f1. White's king is placed badly as it does not control the critical square 0 .

1.. g 2. bs

It is true that the position of t king on d1 makes the defence 2. e2 possible, but af er 2... 0 3. xO ' ko 4 ' el e2 we can demonstrate our knowledge of pawn endings: the pawn silently advances to the seventh rank and thus queens.

2.. - +

Had the white king been on f4. simply J xfl followed by xe3 would have been possible.

8.14

He the critical square is f6 control of which is vital for Black. White has a thematic win:

1 e7J e12. a3. h4

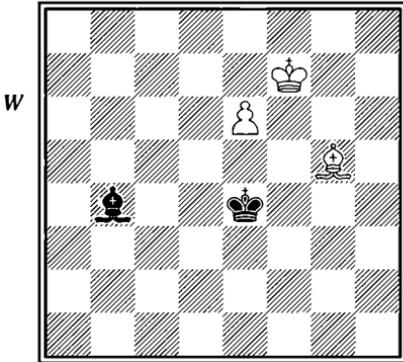
By playing his bishop to f6, White can push the black bishop away from the stopping square e7:

3 b2We44. 6+-

Black has to bring his king into contact with the f6-square to prevent his bishop from being pushed away from the stopping square e7.

1..< e ! (D)

1... e5? is a concrete case in which one should not expose the knight to a potential bishop check: 2 ♖e7 e1 3 f6+ +- .



2 e7 e1 3 f6+ +- .

The king has arrived in time and White cannot improve his position.

8.15

Sillve – Karakas
Sillaia 1960

Black's pawns are correctly placed on the same coloured squares as the opponent's bishop; the c6-bishop controls the promotion square h1, which means that White cannot draw by giving up his bishop for the g-pawn.

1... g3!

1...h3? 2 =. Black cannot break through the dark-squared blockade.

2 c7+

2 xg5 h3+ .

2.. h3 3 c4 g4 4 e3 g3 5 c4 b7 6 i 6 ♖a8 7 1 c7 g 8 . b6 h2 9 h3 10 h4 . f3! 11 1 cS gl' ! 12 x l+ c g2! 13 as' xaS 14 g4 . f3+ 15 h4i 0-1

Now White is definitely in zugzwang.

8.16

If you do not know exactly what a bad bishop is, the black bishop in this position is a particularly good example of its species. Other important details are:

- White possesses the more active king.
- The d5-bishop controls the promotion square of the h5-pawn.

1 7!

A waiting move immediately puts Black into zugzwang.

1.. h4 (D)

Otherwise the f6-pawn is lost without compensation.

W

2 f4! e 4 3 eS

White exploits the pin of the f pawn.

3..0

3..fxe5 4 xh +- . White collects the black pawns one after the other. After aars he queens the h-pawn because the bishop controls its promotion square .

4 ex 6 . f(
 4... 7 5 f +- .
 S. 6 h7(. 4 +-

8.17

Rosen – Tschendel

Essen 1988

Apart from being a pawn down, Black also suffers from his bad bishop. White has an easy win:

40c4

Fixing another pawn on a dark square.

4 ...j 41. J g 42 as J b2

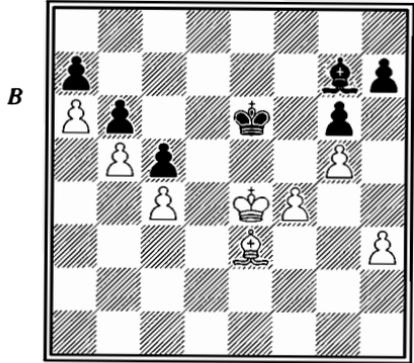
42..bxaS 43J xaS J fS 4 J c7+- .

4 a6

White increases his space advantage.

4 ...J g 4 . (D)

44 J !+- would have shortened Black's suffering considerably.



4 ...j 4 J J 7 4 J 1 S

47 J c3 J 7

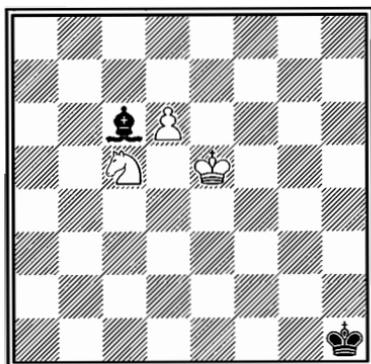
47...J d6 4 J e5+- .

4 J S J 49 J b8 1-0

9 Knight vs Bishop Endings

Basic Endings with Knight vs Bishop • Bishop or Knight?

Knight and Pawn vs Bishop



9.1

W

Averbakh

Lehrbuch der Schachende, 1979

Here the bishop can stop the pawn without the support of its king:

1 e6 b5

Of course Black could also approach with his king, but we want to demonstrate how to draw independently of the black king position.

2 e7 1 c6 3 d8 1 b5 4 c7

Now the king is in the right place to lock out the bishop with a knight on c6.

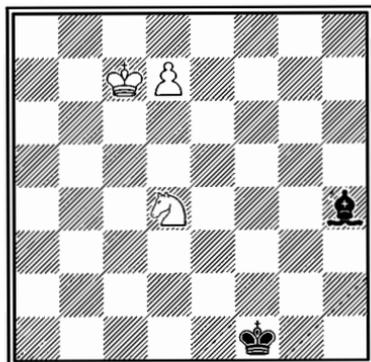
4... g1 5 1 h1 6 S 1

6... g1?? 7 1 6+- .

7 d7' g1 8 1 g6 9 e7.

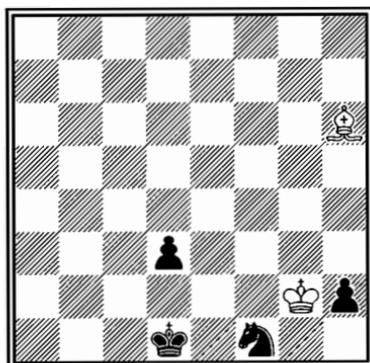
10 S 1 c8

10...1 g4?? 1 1 1 6+- .
1 1 1 d7 hl 1 2 d8 a6 1 3 c7
1 b5 1 4 S 1 e8=



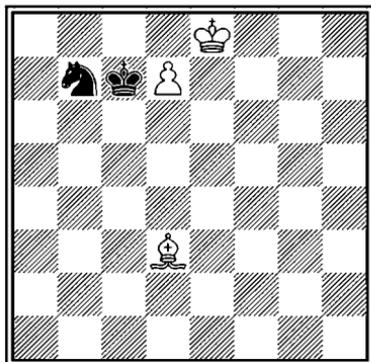
9.2

W



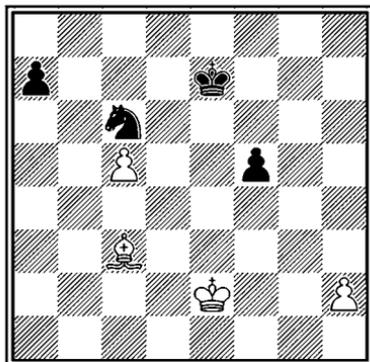
9.3

W



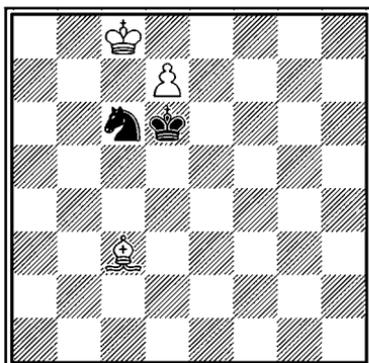
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B



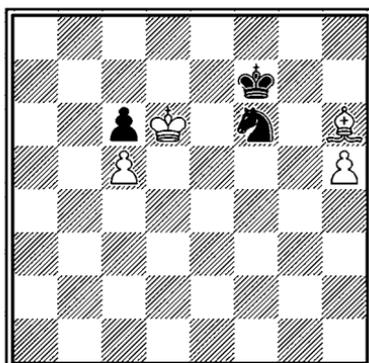
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w



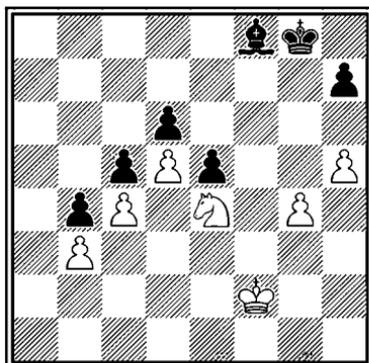
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B



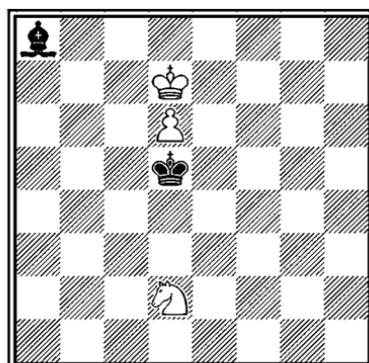
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w



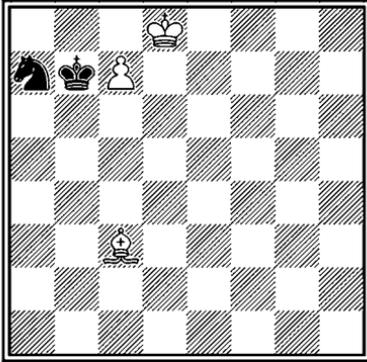
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w



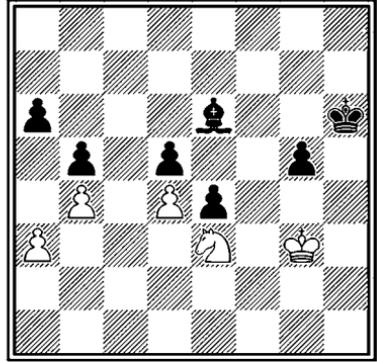
99

w



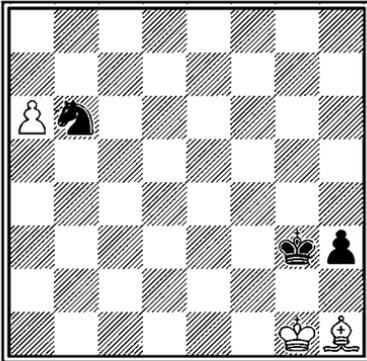
9.10

w



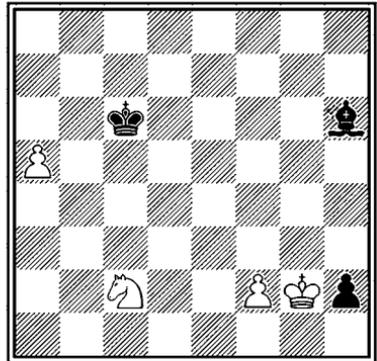
9.13

B



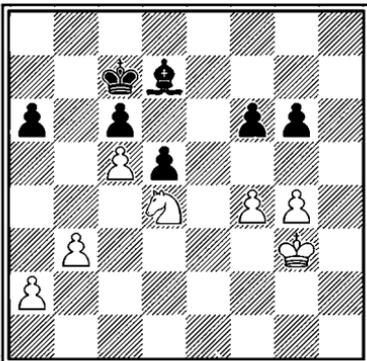
9.11

w



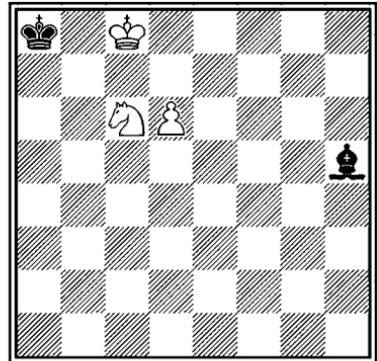
9.14

w



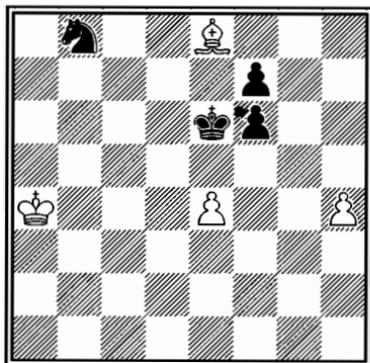
9.12

w



9.15

w



9.16

w

Knight and Pawn vs Bishop

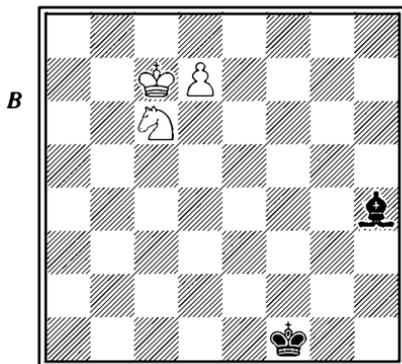
9.2

Fine

Basic Chess Endings, 194 1

1 1 c6! (DJ)

Here one stopping diagonal is not long enough and so the bishop cannot d without the support of its king:



- 1.. 2 6. g +
 2.. f ? 3! 7 1 g3+ 4 c6+- .
 3 c5
 3! e5? 1 h .
 3..1 c7

White has managed to force the bishop to the shorter diagonal, where he can take away all its squares:

- 4 b5 e3 5 a6 e 6 b7+-

If it is Black to move, his king arrives in time to support the bishop:

- 1.. 2 1 c6 e3 3 d6 1 g +
 3.. e4? 4 1 e7. g3+ 5 c6+- .
 4 c5 1 7
 4..1 h4? 5 d5 f4 6 e6 e4 7
 1 e7+- .
 5 b5 e 6 6 c d5 7 b7
 d6=

The bishop is able to stop a passed pawn without the support of its king if it has at least five squares on each stopping diagonal.

If one of the diagonals is shorter then the bishop needs the support of the king.

9.3

Jagodzinski – Olarasu

1984

An interesting situation. The white king is tied to the h2-pawn so the bishop has to deal with the d3-pawn all on its own. If it manages to sacrifice itself for the pawn, we arrive at a drawn ending that is already familiar to us from 6.2.

1 1 g5?

White could have achieved a draw if he had switched to the other, less dangerous, stopping diagonal in time:
 1 f ! 1 3+ (1..d2 2 b4 e2 3 1 xd2! xd2 4 c hl =; 1.. e2 2 1 b4 1 3+ 3 xh2 1 4 1 a5=) 2 xh2 1 d5 3 1 h6 e2 4 1 cl =.

1.. e2 2 1 c1 hl' ! 3 1 !
 4 1 g5 1 0-1

Bishop and Pawn vs Knight

9.4

Averbakh

Lhrbuch der Schachendspiele, 1979

The pawn has already advanced to the seventh rank and Black has to act energetically to secure the draw:

- 1.. 6+
 1..1 d8? 2 1 c4 1 c6 (2..1 b7 3 e7 c6 4 1 36+-) 3 1 d5 1 4 e7+- .

2 e7 c8+! 3 e6! b6=

If White is to move, he can prevent the active ...I 6+:

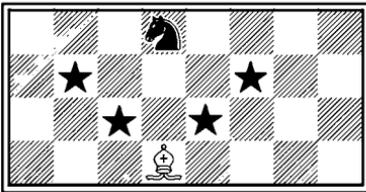
1 e7!

This forces the knight to d5, where White can take away all its squares by playing his bishop to d5:

1... 8 2 1 e 1 f 7! 3 1 f 3! I 8 4 A dS! +-

With a far-advanced pawn on the seventh rank a win is possible if the knight can be immobilized and the defender brought into zugzwang.

Ideal case: the imprisonment of the knight by the bishop at the edge of the board:



The bishop controls all the knight's squares so that it is practically stalemated. This is a case when the cliché 'a knight on the rim is dim' is certainly true.

9.5

Averbakh

Lehrbuch der Schachendspiele, 1979

In this position, the bishop controls the promotion square. If Black is to move, he holds the draw: 1... 7+ 2 d8 3 e8 e6=.

In contrast, if it is White's turn to move, he can force his opponent into

zugzwang: 11 b4+! e6 2 c7 S 3 1 8 3+- .

Knight or Bishop?

Inexperienced chess-players often ask: which piece is the stronger, bishop or knight? Many players develop a clear preference for one of them even though from an objective point of view they are more or less equally strong. It all depends on the circumstances. The following two examples show the pros and the cons of the two pieces.

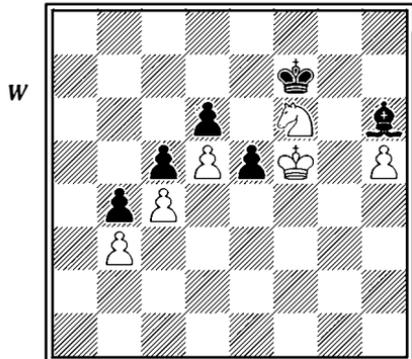
9.6

Averbakh – Panov

Moscow Ch 1950

A typical situation in which the knight feels really happy. It occupies the blocking square e6, from which it cannot be driven away. With regard to its own pawns, the black bishop bites on granite and has to safeguard the d6-pawn. It is no compensation that Black has a protected passed pawn.

1 g5 g7 2 3 7 3 g4 7 4 S 1 f 8 S I 6 h 6 6 g x h 6. bh6 (D)



71 e 1 f 8h6! 1 xh6
 8...1 e7 9 h7 < g7 10 < e6 1 f8 11
 h8 +! h8 12 < 7 1 h6 13 < e7
 +-.

91 xd6+ < e7 10! e4

10 < S?? 1 g7+ - +.

10... 11 d6+!

After 11 < xeS? 1 4+ Black can
 of er a more stubborn defence.

11...< d7 12 e5 1-0

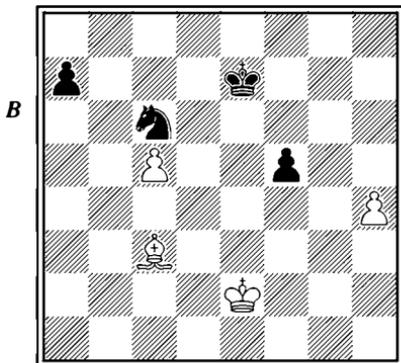
9.7

Krogius

Z ni Endshpilia, 1971

The bishop is superior to the knight
 when there are mobile passed pawns
 on both wings. In the diagram position
 Black is fighting for survival:

1 h4! (D)



The bishop is better at combining
 of ensive and defensive tasks than the
 knight.

1...< e6

Af er 1... 2 hS we have a beau-
 tiful demonstr tion of the fact that the
 dark-squared bishop can indirectly
 secure the light-squared pawn. The
 black king has to take the long way via

g8 in order t be able t attack the hS-
 pawn. 2...< g83' 74 < g3 < h6

S < h4 as 6 1 2+ < g7 7 < gS a4 8
 1 c11 b4 9 xfS+-.

2 5 < d5 3 h6! e7

3...< xcS? 4 h7+-.

4 h7! 5 1 b4 as 6 1 a3! h87

< 3! g6 8 < e3 f4-

8...a4 9 1 b4 f4+ 10' < c6 11
 < e4 leads to the same result.

9 < 3 < O10 < e < b5 11 5f

12 g6f 13 hS ' 14' e8+

White can for e the exchange of
 queens:

14...< a6 15' c6+ 7 16' 6

8 17' d8+ < b7 18' e7+ 19

' e8+ < b7 20' f7+ -

Further Examples

9.8

Berger – Chigorin

Bar en 1905

It is true that the hS-pawn is lost,
 but by impr soning the knight White
 never heless wins very easily:

1 1 f4! 1 xh5 2 1 e5! +- < e8 3

c6 < e7 4 < b7 5 c6! e5 6

c7 1-0

9.9

Dimentberg

1949

Obviously the black pieces are a
 sorr ight as they hinder each other.
 White wins even though his knight
 starts rather of side.

1 < c7 1 O2 1 4! +-

Thanks to var ous forks, the knight
 dominates all the bishop's possible
 squares.

9.10

We are already familiar with the corresponding position with a d-pawn. The nearly edge of the board offers Black an additional defensive idea:

1 d7t as 2. 4 3. t as (D)

W

4 cS

Thus White has once again created a 'zugzwang' situation with the imprisoned knight at the edge of the board. However...

4... S! S c6

Or S xc8 stalemate.

s...l b6! 6 b6 stalemate

9.11

Once again the bishop cooperates on both wings, whereas the knight can only deal with White's a-pawn.

1 a7 42 < !

2 h2? allows Black a hidden saving opportunity: 2... f4 3 xh3 eS 4 < g4 d6S fS c76 eS1 a8! 7 i xa8 b6=.

2...e 4 3 e2 e M 4 ' eS S ' d3 e6 6 3' d6 7 b4' d7S ' bS 9 6+.

9.12

Averbakh – Lilienthal

Moscow Ch 19 9

As in 9.6, the knight is superior to the bishop.

1 gS!

White fixes at least one other pawn on a light square and removes the f6-pawn, which defends the e5-square.

1... gS

1...fS 21 n . e8 31 S d84 e7S e3 6 6 d4 e7 71 d3! < e6 81 b4 a 91 3i d7 10 a4 i e8 11 b4 axb4 121 xb4 + .

2 gS

Now the way for the white king is clear:

2... cS 3e 4 1-0

The finish could be 3...a 4 e5 g4 S 6 i hS 6 e7 i g4 7 a3! i dl 81 e6+ < b7 9 d6 . xb3 10 l d8+ c8 111 xc6 a4 121 e7+ + .

9.13

Averbakh – Fridshtein

Moscow 1957

In positions with blocked pawns and a bad bishop, sometimes the side with the knight can create a fortress. In the diagram position the players agreed to a draw because the black king cannot invade White's position. Here are some possible variations:

1...g4 2 h4!

21 g2? is incautious: 2...e3! (opening a route for the knight into the white position) 31 xe3 g5 41 g2 < e - + .

2... ' g6 3 g hS 41 g2! ' gS

4...e3?? S1 f4+ + .

S1 g = 6 h4e M6 7 < g S S1 g =

9.14

Réti

Hastings and St Leonard Post, 1922

This position provides another great example of the knight's possibilities:

1.1 h4

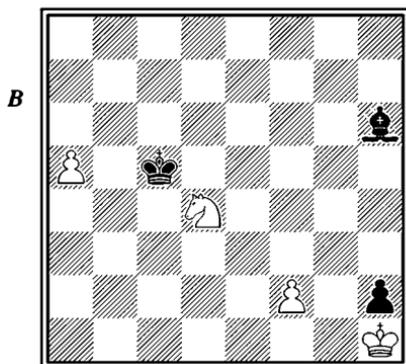
1. h2? b5=.

1... c5

1... b7 2. xh2 6 3 1 b3+-.

2. h1! (DJ)

Not 2. xh2?. f4+ 3. g2 xd4 a6. b8=.



The text-move exploits the fact that the black king must not leave the square of the a-pawn. Since in addition the bishop has no move to avoid falling victim to a knight fork, Black loses due to zugzwang.

2... d5 3 a6+-

9.15

Herberg

Deutsche Schachzeitung, 1954

According to our rule, the bishop should be able to stop the pawn, as it has at least five squares on both stopping diagonals. However, the badly placed black king allows a win:

1. !

Forcing the bishop to switch to the e8-a4 diagonal.

1. e S2 S. b5

2... h5 3 d7.

3. c7. 4 1 b6!+-

9.16

A.P. Kuznetsov

Shakhmat v SSSR, 1955

Once again we see the domination of a knight by a bishop:

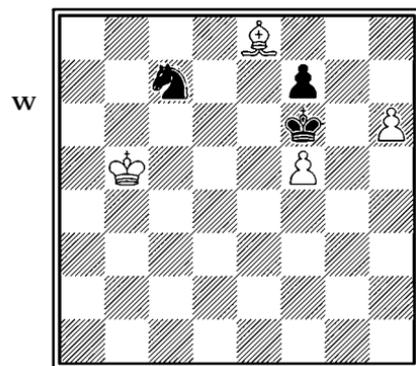
1. hS f5

1... e7 2. h6 f8 3. c b5 g8 4. b6c h7 5. b7 xh6 6. c xb8 g5 7. d7 48. f5+-.

2. h6< 3. e 5!

3. e5+? g 4. e6 xh6 5. e7 i h6! =.

3... 1 h6 4 b5! 7+ (DJ)



5. c5!

5. c6? I ke8 6. d7 xf5 7. h7

I f6+ =.

5... 1 keS

5... 1 h6+ 6' 4! 1 b77. c6i h68

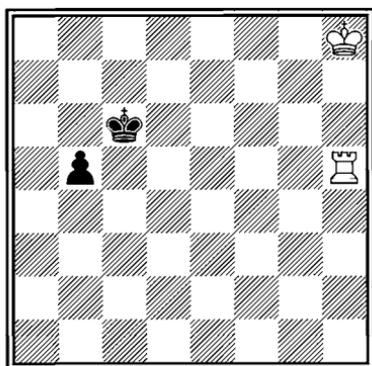
5 1 7+ 9 b6 also leads to a win for White.

6. c6+-

10 Rook Endings (1)

Endings with Rook vs Pawn(s)

The Cut-Off King



10.1

B

Averbakh

Lehrbuch der Schachendspiele, 1979

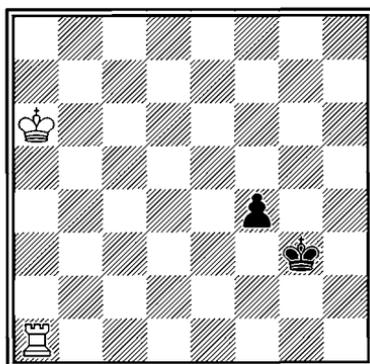
White wins easily, even though Black is to move and the white king is as of side as possible:

1... c b

After 1... b4 2 < g7 b3 Black loses the pawn: 3 1 h3 b2 4 1 b3+- .

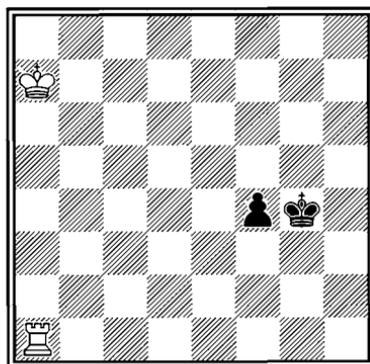
2 < g < aS 3 < 6 < a4 4 < e b 5 Wd4 b3 6 < t +-

If the defender's king is behind his pawn, then the rook wins if it cuts off the king on its fourth rank (from the defender's point of view; i.e. the attacker's fifth rank).



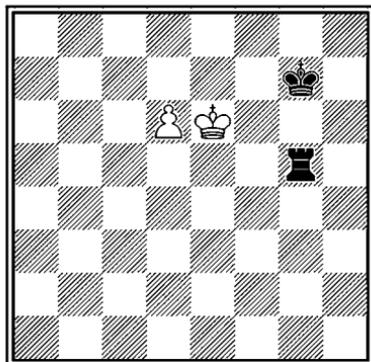
10.2

B/W



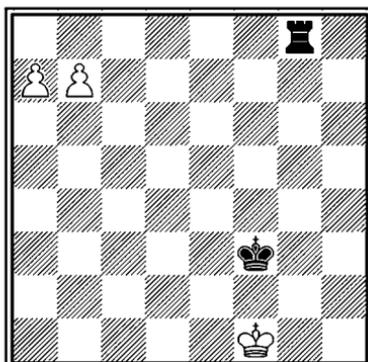
10.3

W



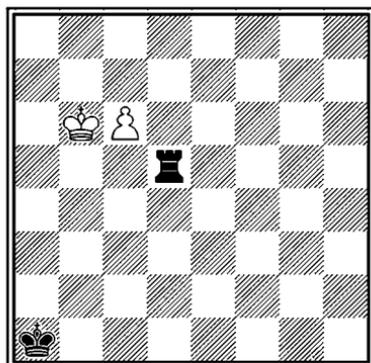
10.4

W



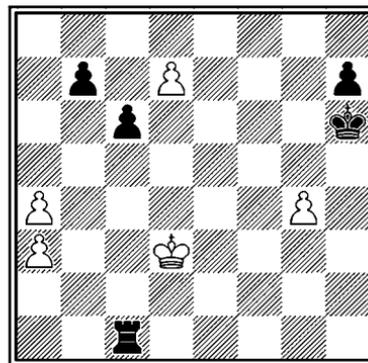
10.7

B



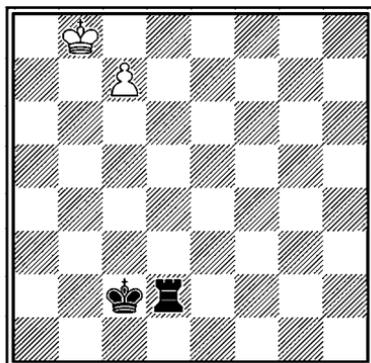
10.5

W



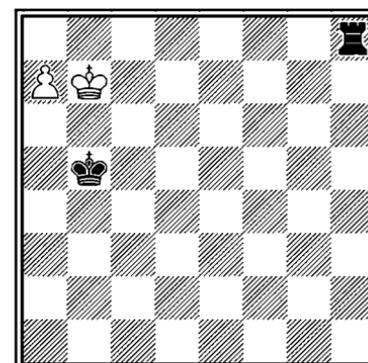
10.8

W



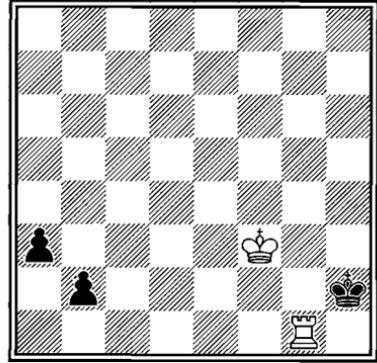
10.6

B



10.9

B

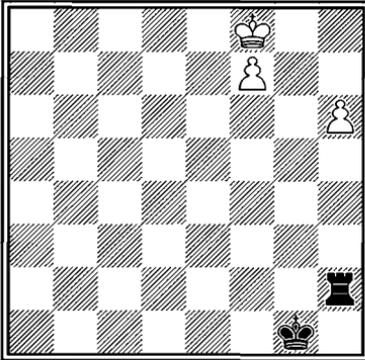


10.13

W

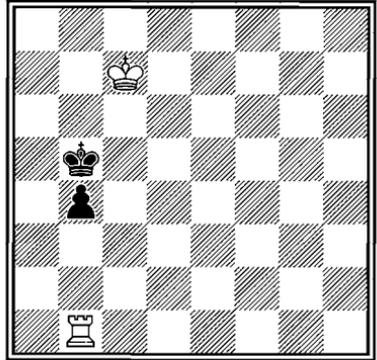
10.10

B



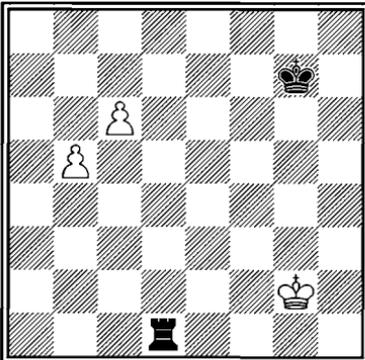
10.11

B



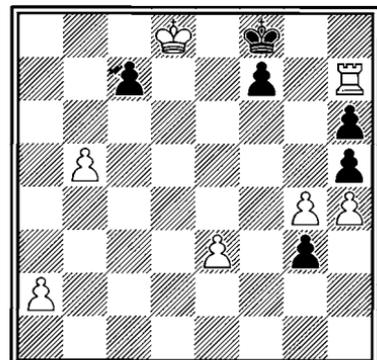
10.14

W/



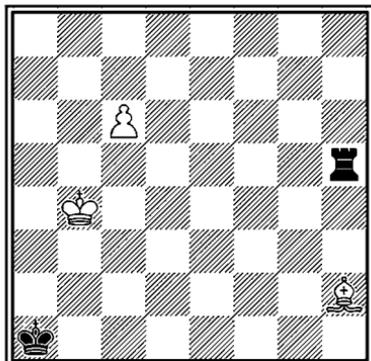
10.12

W/



10.15

W



10.16

w

The Extended Square

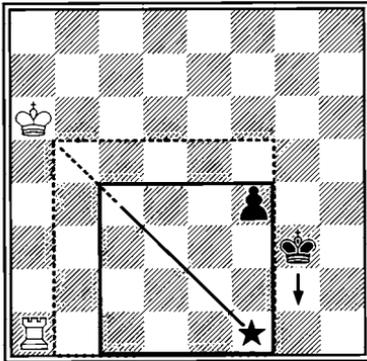
An important fundamental situation in the ending rook vs pawn occurs when the rook controls the pawn's promotion square and the attacker's king can approach unhindered. In such positions the extended square can help in the evaluation.

One forms the extended square by extending the side of the square of the pawn by as many squares as the defending king needs to control the promotion square. As we shall see later, the rule must be applied with care, and it may be necessary to calculate the variations to be sure of the evaluation.

10.2

Averbakh

Lehrbuch der Schachendpiele, 1979



In the diagram position the extended square is defined by the corner points f5-b5-b1-f1, since the normal square (f4-c4-c1-f1) must be extended by one to take account of the fact that the black king still needs one move to control f1.

If Black is to move, he draws because the white king does not get into the extended square of the pawn: 1... 13 2 b5 f3 3. c4 4. d3 n1 + 5 1 =.

However, if White is to move, he can win: 1 b5 f3 2 c4 f3 . g2 4. e2+-.

If the king of the side with the rook is inside the extended square, or if he can step into it, then the pawn will be captured provided the king can approach the pawn unhindered.

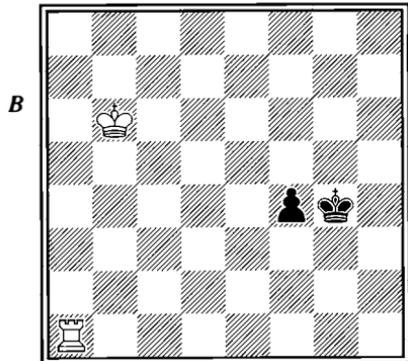
10.3

Averbakh

Lehrbuch der Schachendpiele, 1979

The rule of the extended square only applies to positions in which the attacker's king can approach unhindered. Here this is not the case:

1 b6 (D)



Even though White thereby steps into the extended square of the pawn, Black can hold the draw by using a body-check:

1... 3!

1...f3? loses according to the familiar pattern: 2 c c5 f2 3 d4 < g3 4 < e3 g2 5 e2+.

2 cSc e3!

Now White does not have a useful move. The white king could only attack the pawn from the f-file but the way there is obviously too long.

3: a3+ e4! =

Black maintains his policy of blocking the white king. White cannot win.

3... e2?, however, still lets the white king approach: 4 < d4! f 5 ' e3+ 6 c 4+.

The king of the side with the rook has to approach the pawn from the side that is not occupied by the opposing king.

10.4

Averbakh

Lehrbuch der Schachendspiele, 1979

Interesting positions arise when the rook is in an awkward position. Then it may be impossible to stop the pawn:

1 d7

Black cannot get his rook onto the d-file or the first rank, so the promotion of the pawn can only be delayed by harassing the white king:

1... ♖g6+ 2 c e5!

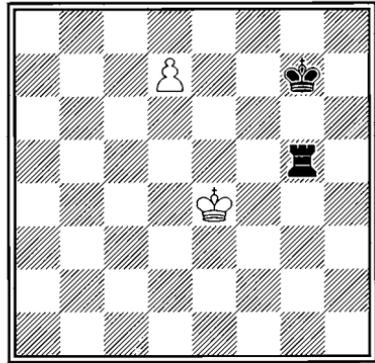
This is the only square; 2 < e7?: g1 3 d5. 1+ 4 d7! d1+ = is a typical skewer; 2 c d5? ' g1 3 d5' ?? (3 ' c6 : dl 4 c 7 =) 3... dl+ - +; 2 < f5?? ' d6 - +.

2.. g5+ 3 c e ! (D)

Again the only move that avoids the skewer.

3...: g4+ 4 c ' g3+ 5 < d2!

B



Now the king controls the d1-square and can finally step on the d-file. You will soon see why this is helpful:

S... g2+ 6 < c3! : + 7 c 4' g4+ 8 c c5 ' g5+ 9 < c6' g6 10 c7+.

In the starting position the king is placed very badly on g7. It not only prevents the rook from moving to g5, but also blocks the g7-square and so prevents a saving pin.

10.5

Barbier/Saavedra

Glasgow Weekly Citizen, 1895

The theme of an unfavourable rook position is beautifully presented in this study.

1 c7

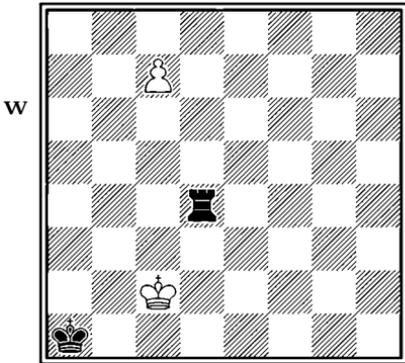
Again the rook lacks access to the critical squares.

1... d6+ 2 < b5!

Not: 2 c b7? 1 d7 = is a saving pin; 2 c ??, c6 - +; 2 c5? ♗dl 3 c5' ?? . c1+ - + is a winning skewer.

2.. d5+ 3 < d4+ 4 b3' d3+ 5 c c2. d4! (D)

This move is not equivalent to resignation as it conceals a last tricky defensive resource:



W

6c5: !

Avoiding 6 c5? 1 c7 1 xc4 stalemate.

6": a4

The only defence against 1 a8+.

7 b3! +-

An elegant double attack ends the fight. Due to the mating threat on c1 Black cannot save the rook.

10.6

Again, the rook cannot prevent the pawn from promoting. However, Black demonstrates a typical defensive idea that is possible against a bishop's pawn:

1". b1!

Here the black king secures the squares a2, b2 and c2 for rook checks.

2 c8! 1 b2+ 3 a7 1 2+ 4 b7 1 b2+ =

The white king cannot cross the file without losing the queen.

Rook vs Connected Passed Pawns

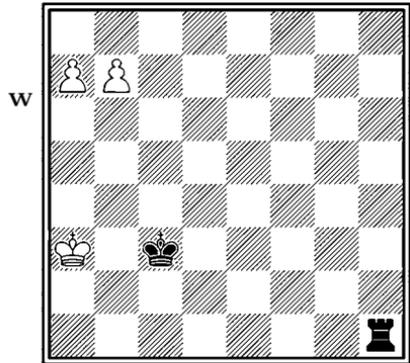
Usually two connected passed pawns win if the rook has at least the sixth rank.

However, the rook is a very strong piece and can sometimes draw even in such a position.

10.7

Black pursues the white king with constant mating threats and thereby achieves a draw:

1", h8! 2 g1 1 g8 3 c1 4 e1 e3 5 d1 d3 6 c1 3 7 b1 h1+ 7... b3? S b5" +- . 8 2I h2+ 9 a3 1 h1! (D)



W

10 4

10 a2 1 h2+.

10', c4 11 5 c5=

The black king's journey is over because 2 a6?? 1 a1# is mate.

Further Examples

10.8

Wotawa

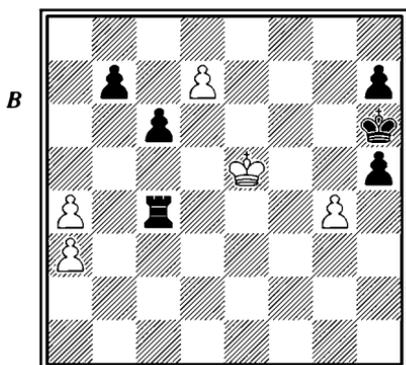
Deutsche Schachzeitung, 1953

A challenging example of a king's march out of the checks, combined with an ingenious mate:

1 e2!

1 < d2? : Gs 2 dS" 1 dS+ 3" xds
 cxdS - +; 1gS+? < g6-+ (1...< x S??
 2 dS" +-+); 1 dS" ? allows another
 skewer: 1..l dl+-+.

1..l c2+ 2< e3l c3+ 3< e4l c4
 4< e5! (D)



This looks like a mistake, as the black rook now reaches the secure d5-square. However:

4...: cS+ 5< 6!: dS 6dS" !! hds
 7gS

10.9

This stereotypical position demonstrates a winning theme that is only possible against a rook's pawn:

1.: h7+ 2< bS< b6 3

3 aS" 1 h8#.

3...< c6-+

The knight is lost due to zugzwang.

10.10

Tarrasch

1912

The two connected passed pawns are already far-advanced. However, Black's king is placed on the same rank as the pawns, and this gives

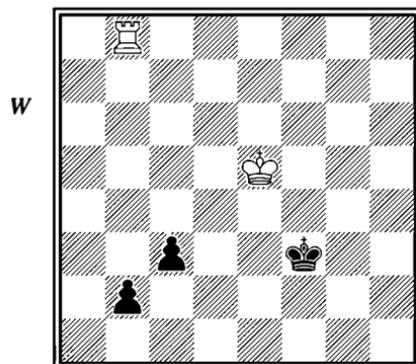
White some tactical options; therefore Black has to proceed very accurately:

1..b2!

1...c2? 2 l xb3+ < d4 (2...< d 3
 1 b2 = is a pin) 3 l b4+ < dS 4 l bS!
 c1" ?? (4...< d4 =) S l dS+ < c4 6
 : GS+ +-.

2< eS! < 3! (D)

2...c2? 3 l b3+ < d2 4 l xb2 =;
 2...< d3 3< d5 < c2? (Black can still
 win by backtracking with 3...< 3) 4
 < c4 =.



3< s< e2! 4< e4< 1 5< d3c26
 1 hSc11 +! -+

Not 6...c1" ?? 7: h1#.

10.11

Prokeš (end of study)

La Strat gie, 1939

Black can rely on the defensive manoeuvre against the bishop's pawn:

1..J 6!

1..l h3? 2< e7l e3+ 3< d6l d3+
 4< cS : C3+ S < d4 : GS 6 h7< g2 7
 < eS< g3S< g4 9< g7+-.

2< g7: h2! 3f " 1 =

The white king cannot cross the file without losing the queen.

1 o connected passed pawns t at have r ached their 6t rank pr mote without the support of their k ng.

10.12

It is t e that the white king is far away f om the pawns b t that also means that ther are no tactical tricks for Bla k. 1 b6+- .

If Black is to move, he must prevent the pawns fr m both reaching the sixth r n . In this case he can even win:

- 1.J c1! 2 < 1 cS! 3 < e4
- 3 c7: Xc7 4 < e4! b7- +.
- 3...! hbS 4 < d4! b8 5 < r 6
- d6 < e8 7 c7! c8 8 < c < 7- +

10.13

von der Lasa
1864

No rule is without exception: here the sad position of the black k ng allows White an easy win, based on zugzwang:

- 1 : b1! a
- 1... < h3 2 : h1#.
- 2! hb2+ +-
- A b autif l idea.

10.14

Amelung

Baltische Schachbli tter 1902

This seemingly simple position is quite trick :

1 < b7!

Putting Black in zugzwang. He now has to move his k ng one way or the other and t en W ite chooses the other side to approach with his king. This is another application of the opposition.

Af er 1 < d6? the k ng approaches f om the wr ng side and cannot reach the pawn: 1... < c4! 2 < e5 b3 3 < e4 < c3 4 < 3 b2 =.

1... < c4

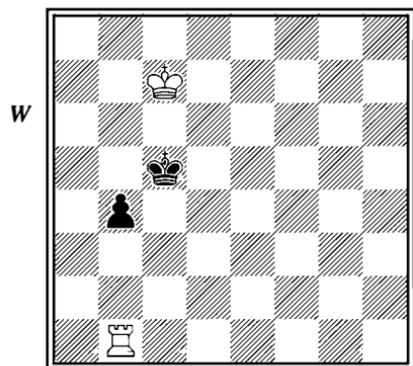
The symmetrical line is 1... < a4 2 < b6! b3 3 < c5 < a3 4 < c4 b2 5 < c3 +- .

2 < b6! b3 3 < < c3 4 < 4 b2 5 < +-

If it is Black to move, he uses the opposition for his own purposes:

1... < cS! (D)

1... < c4? 2 < b6 b3 3 < a5 < c3 4 < a4 b2 5 < a3+- ; 1... < a4? 2 < b b3 3 < c5 < a3 4 c4 b2 5 < c3+- .



2 < b7

2! b2 loses a cr cial tempo, as the black k ng will attack the rook on b2: 2... < c4 3 < b6 < c3 =; 2 : C!+ later also allows Black to win a tempo when the pawn advances to b2 2... < d4! 3 < b6 b3 4 < a5 b2 5 : h1 < c3 6 a4 < c2 =.

2... < bS! 3 < 7 < !=

White is unable to improve his position

10.15

Wotawa

Deutsche Schachzeit ng, 1962

This is proba ly the most compli- cated example of this chapter. The white rook is locked in both by his own pawD and those of his opponent; thus the g3-pawn represents a r a danger for White. The solution is full of tactical twists that are mostly ba ed ontherelativek ng positions: good for White and bad for Black.

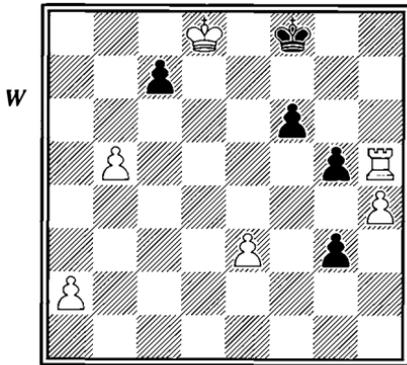
1 9S

I gxhS? g2 - +.

1...hx

1...< i8 2 g6 g2 3 gxf7+ < i 4 : g7! < i8 5 < B+- ; 1...g2 2 gxh6 gl" 3: h8+ +- .

21 hS! f6(D)



3: h8+!

3 hxgS? g2 - +.

3...g7

3...< i4: h7+ and now:

a) 4...< BS: xc7g26: Cl gxh4 7 b6 h3 8 b7 h2 9 b8' gl' i 10' b3+ < i8 (IQ...< i6 11: dl+ +- ; IQ..' fS 11" bl+ +-) 11: cS+ < i4 12" dS+ < ke3 13: C3+ +- .

b) 4...< i8S: xc7g26: cl gxh4 7 b6h38b7h29b8' gl" IO: C7!+- .

4 h gS! g2

4...< kh8S gxf g26f7< i77< i8 +- ; 4...fxgS S: h3g26: g3+- .

5 gx 6+ c 6l: !< i7 < i8 gl' i8f7+ < h79f " +

The queen ending is won for White, especially because 9... xe3+? loses immediately to 10" e7+.

10.16

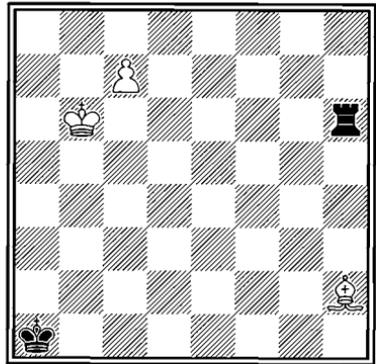
v. and M. Platov

Deutsche Schachzeitung, 1908

This is an inter sting expansion of the study by BarbierlSaaved a (see IOS).

1...< i8 2 g6 g2 3 gxf7+ < i 4 : g7! < i8 5 < B+- ; 1...g2 2 gxh6 gl" 3: h8+ +- .

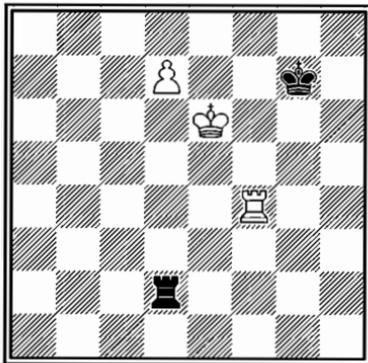
1...: h8??



11 Rook Endings (2)

The Bridge Manoeuvre • The Philidor Position
 • T *Karstedt Manoeuvre*

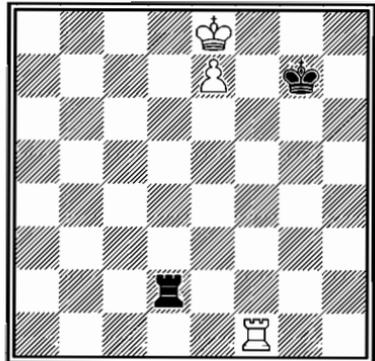
The Bridge Manoeuvre



11.1

W

1...: e2+ 2: e5: d2 3: d5: e2+ 4
 d6+- .
 2! S: e1+ 3< 6+-



11.2

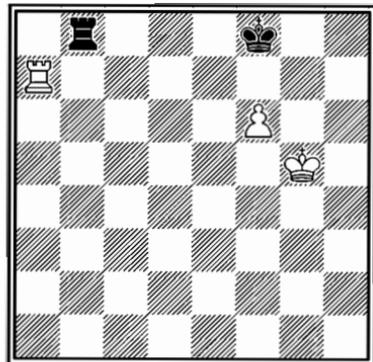
W

T is the last pha'e of a typical winning manoeuvre in a rook ending. The white rook moves to the fth rank to protect its king from checks by the black rook:

1: t !

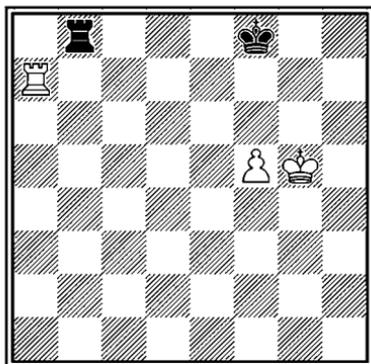
If White advances his king in order to support the pawn, the black rook will annoy him with checks and force him to block his own pawn: after 1 e7?! : e2+ 2 < d6 1 + 3 < c7 : C2+ 4 < d8: d White hasn't made any progress and will have to come back to the bridge manoeuvre .

1...l 1



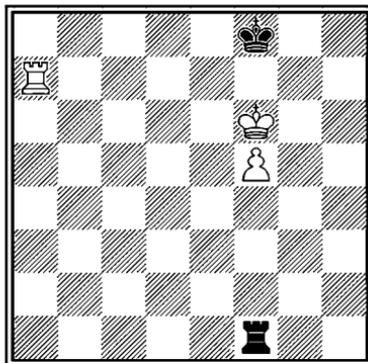
11.3

W/



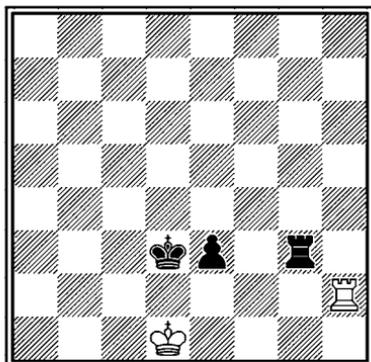
11.4

W1



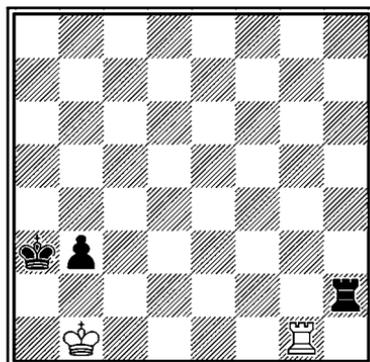
11.7

B



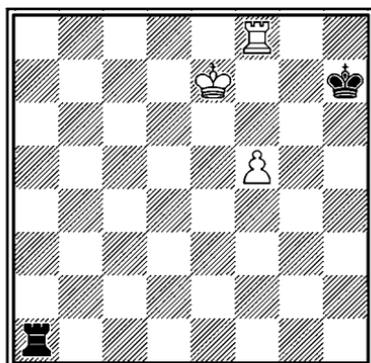
11.5

W



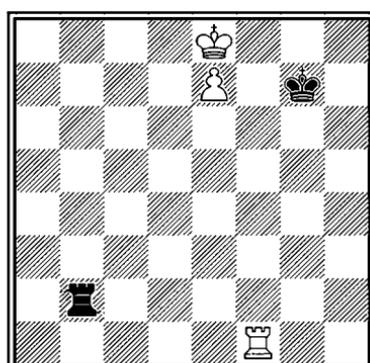
11.8

W



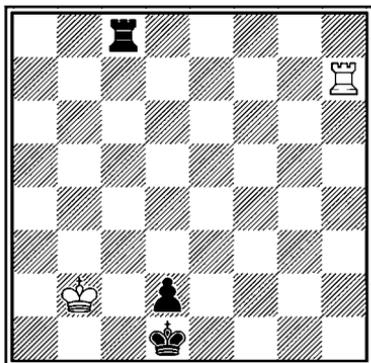
11.6

B



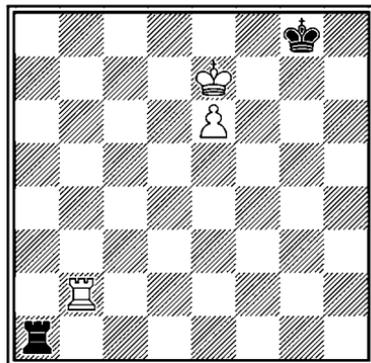
11.9

W



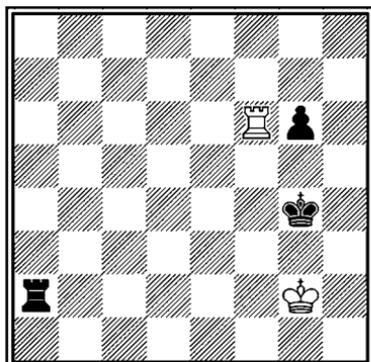
11.10

w



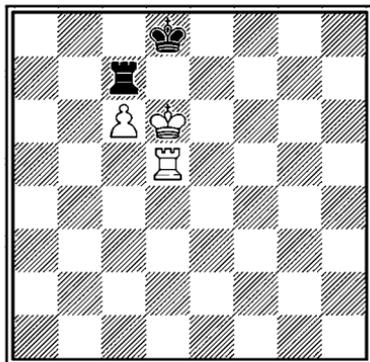
11.13

B



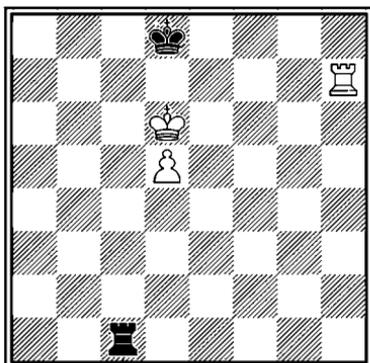
11.11

w



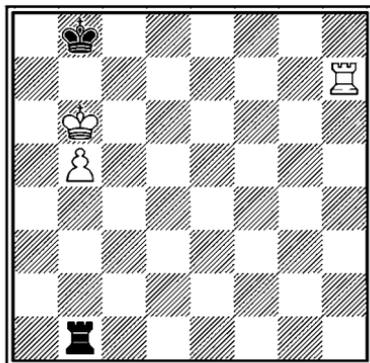
11.14

w



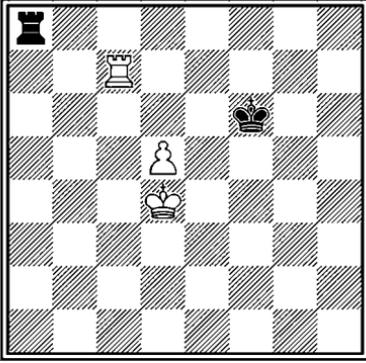
11.12

B



11.15

B



11.16

w

11.2

Salvio

Il puttino, 1634

Here we see the bridge manoeuvre in full detail.

First phase: the black king is pushed aside from the pawn:

1! 1+ < h7

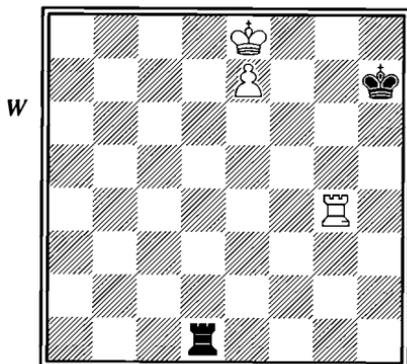
1...! f6?! 2 < f +- .

Second phase: the rook is placed on the fourth rank.

2! 4!

After 2: gS?!, 2...< h6 is annoying; as we already saw, after 2' f7?!: f + 3 < 6: e2+ 4 < f6: f + S < eS: e2+ White is not making progress.

2...! dl (D)



Third phase: the white king is freed by building the bridge.

3 < : f + 4 < e6: e1+ 5 < 6 : f +

S...: e2 6: gS +- . It is only now that the rook moves to the fifth rank in order to build the bridge there. S...< h6 6: gS +- .

6 < eS: e1+ 7: e4+-

In this case the bridge is built on the fourth rank.

The Philidor Position

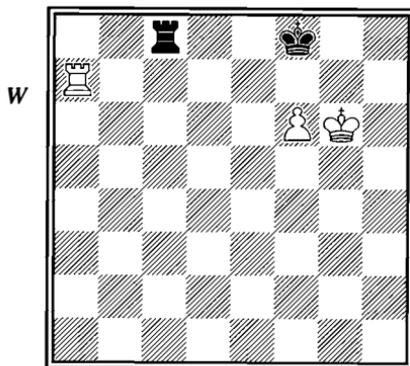
11.3

The defender's king is placed on the promotion square, which greatly increases Black's drawing chances. Nevertheless, White to move can force a win:

1 < g !

The king and pawn take away the squares on the seventh rank from the black king. Thus the black rook is tied to the first rank to prevent mate, and this passive position will prove fatal for Black.

1...: cS (D)



2. h7!

A switch around the other side of the black king cracks Black's defensive position.

2...< eS

2... gS 3f7+ +- .

3: hS+< d74: xcS < xcS 5f7+-

If Black is to play, he is able to save the game if he activates his rook immediately:

1..: bl !

Now the white king cannot find a hiding-place to escape from the checks by the rook. 1...: c8? loses as above. 2 < g6+- . 1...: b5+? also loses routinely: 2 < g6: b8 3' h7+- .

2 Wg6

21 a8+ < is not an improvement for White.

2...: g1+=

11.4

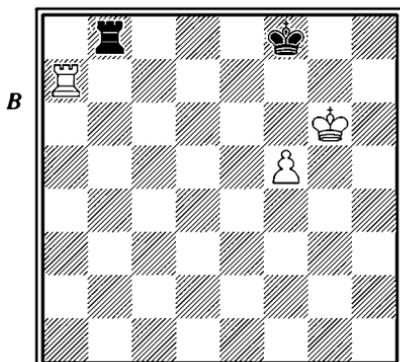
Philidor

1777

White to move wins:

1 < g6 (D)

1 f6? 1 b1 = leads to a successful rook attack from behind.



1...! b1

1..! b6+ 2f6+- ; 1...: c8 2f6+- .

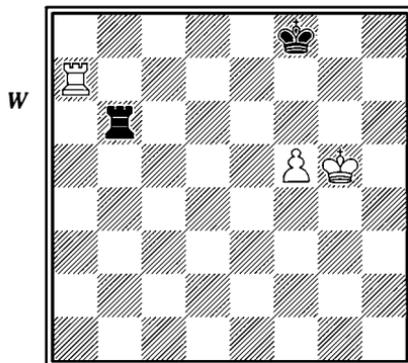
Now White pushes the black king aside from its defensive position with gain of tempo:

2 ' a8+ < 7 3 f6+ < e6 41 8+ < 7 5 f7+-

The easiest way for Black to defend this position was demonstrated by Philidor in the 18th century :

1...: b6! (D)

The rook controls the whole third rank and prevents the dangerous move < g6. 1..! c8? loses as above due to the passive position of the rook: 2 < g6 : c1 3: a8+ 7 4 f6+ < e6 51 8+ < d7 6 f7+- .



2 f6

Now that the white king cannot hide in front of its own pawn, the black rook starts its attack from behind:

2..! b1 3 < 61 g1+=

Endings with rook and pawn vs rook are drawn if the defender's king occupies the promotion square of the pawn and its rook controls the third rank.

11.5

If White had to retreat his rook to the first rank the game would be lost. A little tactic saves him:

11 d2+!

11 h1? 1 g2+- .

1... < e4

1...exd2 is stalemate.

21 d8

White has organized an adequate defence based on checking the enemy king from behind.

The Karstedt Manoeuvre

11.6

Karstedt

Even though White has managed to keep the black king away from the pawn, Black can draw by using his rook to attack the white king from the side:

1...1 7+ 2. d6! a6+ 3 e8: a5+ 4< 4! a4+ 5♙g5 ♖g7 6! b8: a67 : b7+ =

Black has created the drawing Philidor position.

11.7

Karstedt

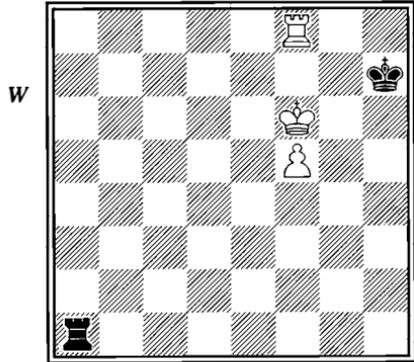
1897

Here Black has to decide on the correct side:

1...< r

The king has to move to the short side in order to allow his rook enough space to annoy the white king with checks from the side. Not 1...♙e1?? 2 1 a8+ 1 e8 3! xe8+ < ke8 4< g7+- ; Black also loses if his king moves to the long side: 1...< e8! 2! a8+ d7 3 l f8! (3< g6! < e7) 3...l f (3...: al mak s no sense here because a er 4 < g7 the black king is in the way) 4 < g7< e7(4...l g2+ 5< f7) 5f < d7 6 1 a8 (6 f7! would be premature, as the white king lacks a hiding place after 6...1 g2+ =>) 6...1 g2+ 7< f8%a 8 f7 and now White can demonstrate that he knows the bridge manoeuvre:

8...1 g2 9: al 1 g3 10! d1+ ' t6 11 1 d4! +- .
2! a8+ h7 3! f !
3 < e6? g7=
3.. 1!(D)



4! e8

4< 7! a7+ =.

4...: n! 5!

5: e7+ < g8=; 5 e6 g7=.

S.. 1 =

White cannot improve his position.

With the Karstedt manoeuvre, the defender's king has to move to the short side in order to allow the rook enough space for side attacks. This defensive procedure only works if there is a distance of at least three files between the king of the side with the pawn and the defender's rook.

Further Examples

11.8

With a knight's pawn, the passive defence with the rook on the first rank is sufficient:

1! n : a =

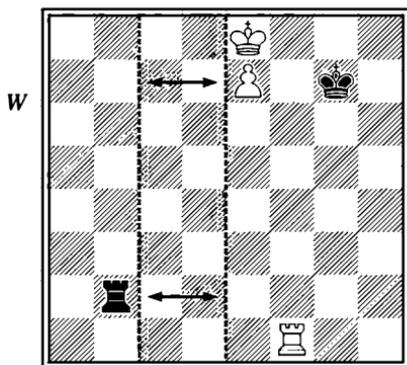
This doesn't change anything. The change of sides doesn't work, as there is no threat of ...l a1+.

11.9

Tarrasch

1906

There is only a distance of two files between the defender's rook and the pawn. Then the Karstedt manoeuvre doesn't work any more because the king approaches the rook:



1. $d7$ b7+ 2. $d6$ b5
 2... $b6$ + 3. $c7$: $e6$ 4. $d7$ + .
 3. $c7$: as
 3...: $e5$ 4. $d7$ + .
 4! 1!

This deflection is important, as now the black rook has to leave the a-file. Not 4: $e1$? 5. $d7$ a7+ =.

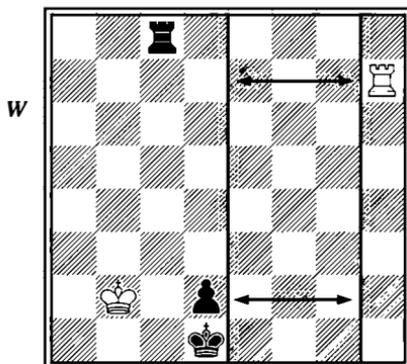
4. J h5 5. $d7$ + =

11.10

Tarrasch

1906

In this case we have the necessary file distance between the white rook and the pawn:



1. $h1$ + < $e2$ 2. $h2$ + < $e3$ 3. $h3$ + < $e4$ 4. $h4$ + < 5. l + < g 6. l =

11.11

Lombardi – Rosen

Essen 1981

This game brings back pleasant memories.

55. S < ?!

After the normal 55. S < $g1$ 56. S 57. $b1$ < $h3$ 60. $b3$ + I would have agreed to a draw, as White has reached the Philidor position. Even 60. $b1$ would have been sufficient for a draw here, as Black has a knight's pawn.

55... $g5$ 56. l $b6$?

59. S < $g1$ < $g3$ 60: $f1$ =.

59... < $g3$ 60. l $b3$ + < $h2$

Not 60... < $g4$? 61. < $g1$ =. After the text-move, Black's king controls the promotion square. The Karstedt manoeuvre (rook checks from the side) is not possible, so Black will eventually win by building a bridge:

61: $b4$

61. l $b5$ $g4$ 62. l $h5$ + < $g3$ 63. l $h5$ l l + +.

61... $g2$ 62. l $b5$

62: b5 g4 63: h5+ ' g3 64: f5
 l a2 65: g1 : al+ -+.
 62..g4 63: h8+ c 64: f :
 65: : at+ 66' e2 c 67: t +
 c 1 68: g3 69: g8 g 70: 17
 : as 71: g6 l e8+ 72' l : e5 73
 : g5' h2 74: h8+ c 75 l g8+
 h 76' d2: e40-1

11.12

Ed. Lasker

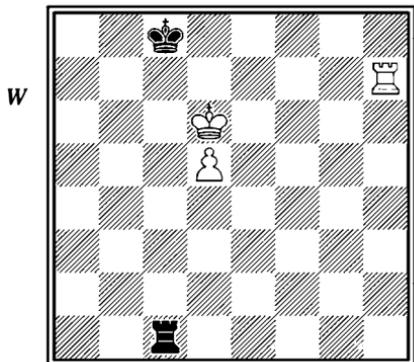
1925

This is another example of the Karstedt manoeuvre.

1.. ' t8! (D)

Black correctly moves to the short side. However, this is not sufficient for a draw here, as the black rook does not have the h-file at its disposal and the distance from the g-file to the pawn is too short.

1.. ' t8?! loses more simply: 2l h8+ ' f7 3' d7 l al 4 d6 : a7+ 5' i6 l a6+ 6 c7: a7+ 7' b6: d7S' i6 +-.



2: h8+ ' b7 3' d7l g1
 3...: c7+ 4' i6: g7 5 d6: g6+ 6
 ' v: g7+ 7' f : d7S' B+-.

4 d6 l g7+ 5' i6 : g6+ 6' i7
 l g7+ 7c l d78' i6+-

11.13

Tarrasch

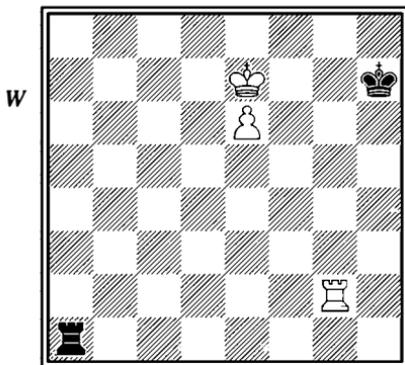
Nir ber Tour ament Book, 1906

The black rook has the necessary distance, but Black's king is badly placed and White's pieces are active enough to take advantage:

1.. ' g

This loss of a tempo cannot be avoided: 1...: a7+ 2' f : as 3: g2+ +-.

2l ' v (D)



Thus Black's king is driven too far away.

3c : n+

3...: a7+ 4 e7+-.

4' i8: e15 e7+-

Followed by the bridge manoeuvre.

11.14

Ed. Lasker

Deutsche Schachzeitung, 1911

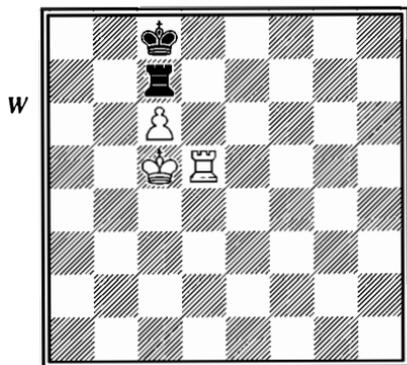
White wins easily by activating his king but he has to avoid a trap:

1' i5+!

1. h5? 1. d7+! 2. c5 (2. cxd7 stalemate) 2... 1. =.

1... cS (D)

1... eS 2. c b6+- .



2. b6! h7

2... bS 3! 8+ ♖c8 4: cS+ xcS 5 c7+- .

3! gS! hS 4: as < bS 5 c7+ +-

11.15

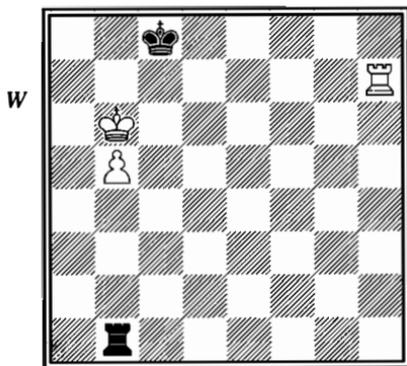
Chéron

Nouveau *Traité* complet d'Échecs, 1944

With a knight's pawn, unfortunately, the short side is too short: Black has to switch to the long side and therefore loses.

1... cS (D)

1... a8? 2! h8#.



2! hS+ < 7 3! bS! 1 b2 4 r a7 c7 5 b6+ c 6! c8+ bS 7 b7 1 S bS b6! c1! h2 10! bt+ 11: at 1 b2 12 a8 1 hb7 13 : c1+ b6 14! bt+ +-

11.16

Chéron

Nouveau *Traité* complet d'Échecs, 1944

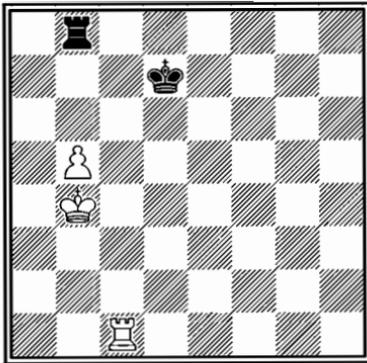
Even though the white king is relatively far back, Black cannot make use of the extra time as his king cannot approach the promotion square. As he is on the long side, the King's rook manoeuvre also cannot be employed:

1 c : 8 + 2 6! 3! c +

12 Rook Endings (3)

The Frontal Attack • The Rook's Pawn • Typical Tactics

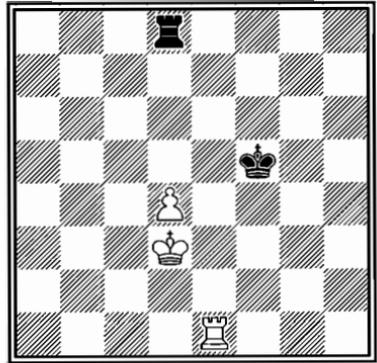
The Frontal Attack



12.1

WI

Averbakh
1979

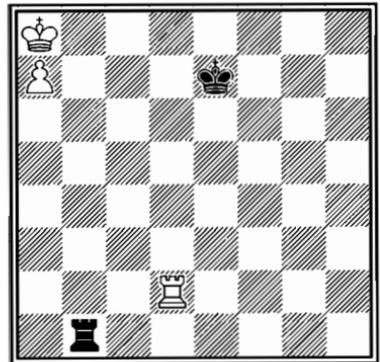


12.2

WI

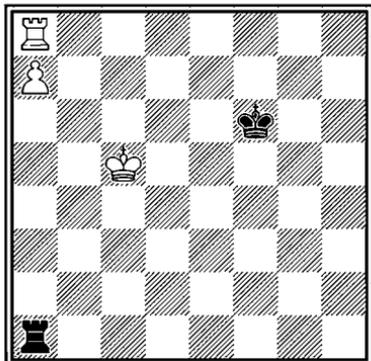
The typical features of the position are that the black king is cut off from the side and the black rook is ready to attack the white king from the front. 1. $\text{Kc3} : \text{Kb6}$ $\text{Ab5} \pm$ 2. $\text{Kc4} : \text{Kb7} \pm$ and eventually White will build a bridge for his king.

If Black is to move, he can save the game by challenging White's control of the c-file: 1... !d1 h1 (2. $\text{Axc5} < \text{xc5} 3 < \text{c7} =$ draws by means of the opposition) 2... $\text{c7} 3 \text{Ah7} < \text{b5} =$.



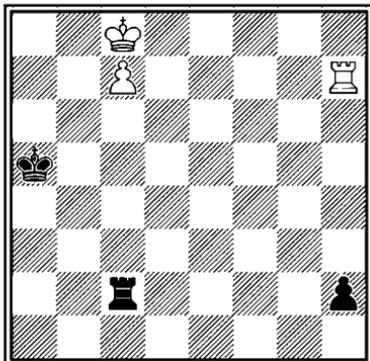
12.3

W



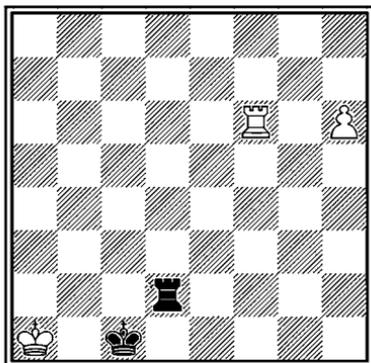
124

B



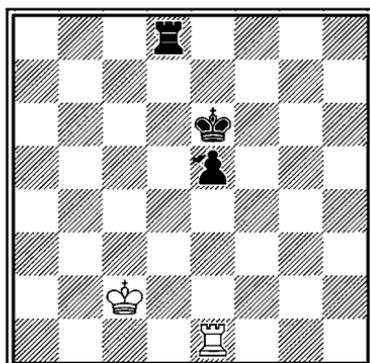
127

W



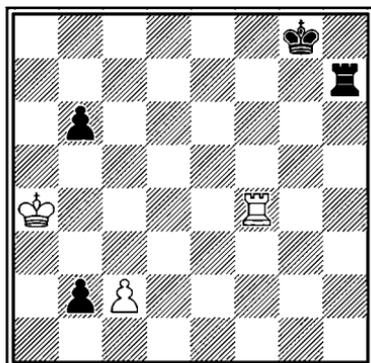
125

W



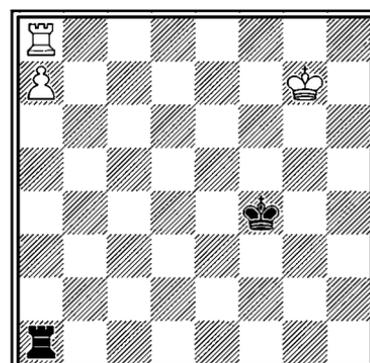
128

WI



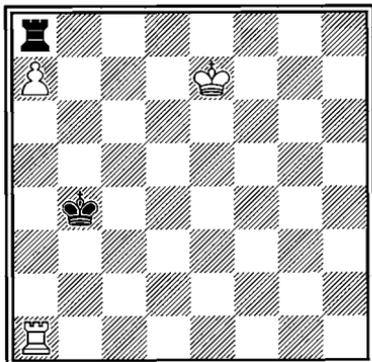
126

W



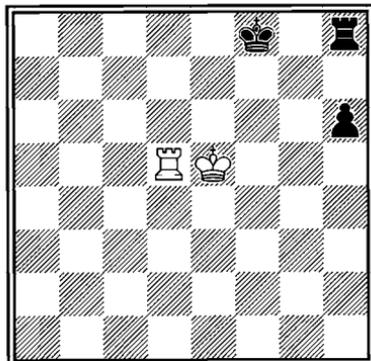
129

B



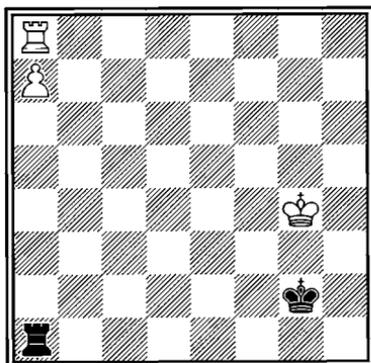
12.10

W/B



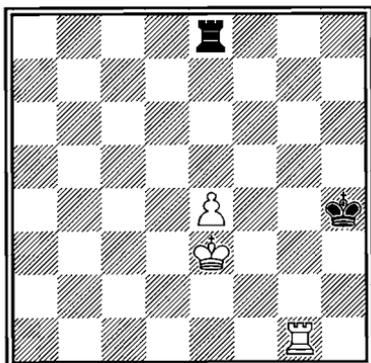
12.13

W



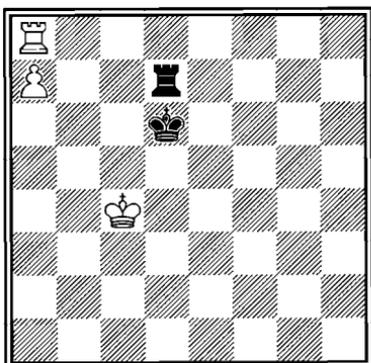
12.11

W



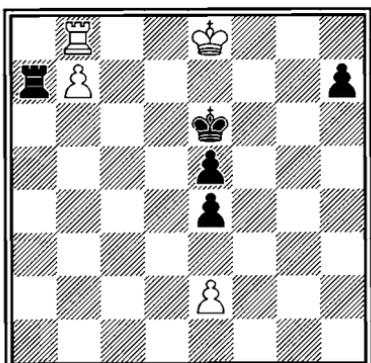
12.14

W



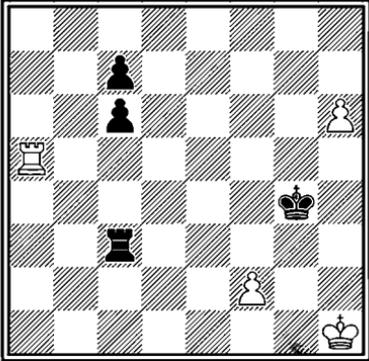
12.12

W



12.15

W



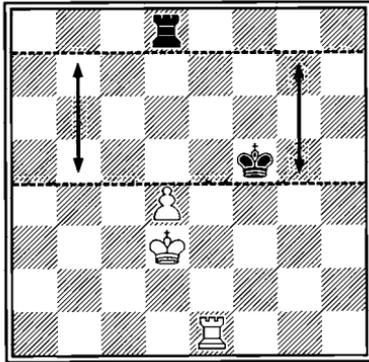
12.16

w

12.2

Averbakh

When the pawn has not crossed the middle of the board, the defender can normally draw. In this case there is a three-rank distance between rook and pawn - this 'magic number' shows up again and again in the theory of rook endings.



1. c : St 2. bS l 8 3. cS
% S 4. b6l 8!
4..l bS+? 5< c7: b56 6l bS 7
d5+- .
5< cS l +=

White cannot make any progress, and the position remains drawn.

If it is Black to move, the assessment of the position does not change:

1..! 6

Not:

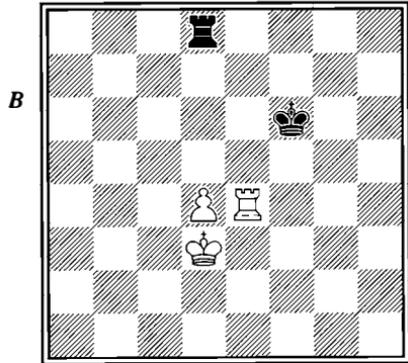
a) 1..l 7? unnecessarily decreases the distance to the pawn: 2< c4l 7+ 3< b5: t 74< c5l c7+ 5c d6!l S6 d5+- .

b) 1..c f4? (the black king must not give up the control over the e6-square) 2l 6!< f5 3l c6l d74< c4

: d8 5 d5l d7 6' c5l ds 7l e6 and White wins.

2l e4(D)

White wants to relieve the king from the protection of the d4-pawn. 2' c4l cS+ 3' b5l dS 4< c5l kS+ 5 < b6l dS 6< c5: CS+ =.



2..! !

2..< n ? 3< c4l kS+ 4< b5l dS 5 < c5l kS+ 6< b6l dS 7< c7l dS 5 < c6l d8 9 d +- .
3: et' 6=

In order to defend successfully with a front attack, there has to be at least a three-rank distance between the defending rook and the pawn.

The Rook's Pawn

In rook endings too, some special features arise with a rook's pawn. Usually there are fewer winning prospects with a rook's pawn than with other pawns.

12.3

In contrast to every other pawn, here a bridge is not possible. Thus

White cannot make any progress and the position is drawn:

1. h2 < d7 2. h5 < 7 =

12.4

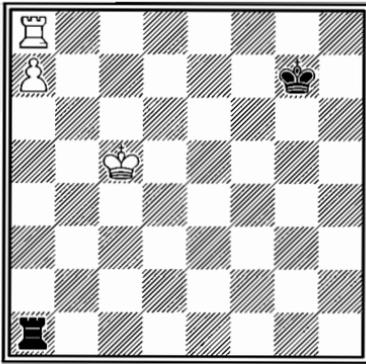
Tarrasch

Lehrbuch des Schachspiels

White's rook protects its pawn from the front. In order to avoid loss of the pawn, the rook can only move to give a check or to set up an indirect tactical defence of the pawn. The white king also cannot participate, as it has no shelter from rook checks from behind.

1... < g7! (D)

1... < f7? 2. h5 (the indirect tactical defence) 2... 1. xa7 3. h7+ +- ; 1... 1. a2? 2. f8+ +- .



2 < b6! bl+ 3 < : a =

Typical Tactics in Rook Endings

12.5

Troitsky

500 Endspielstudien, 1924

The promotion of the pawn will be forced tactically.

1. h7

Black does not have a big choice here:

1... 1. h2

1... 1. d5 is no better: 2: C6+ < d2 3

1. 6+!+- is another decisive rook defence.

2: + < d2 3! !+-

12.6

Wotawa

Deutsche Schachzeitung, 1953

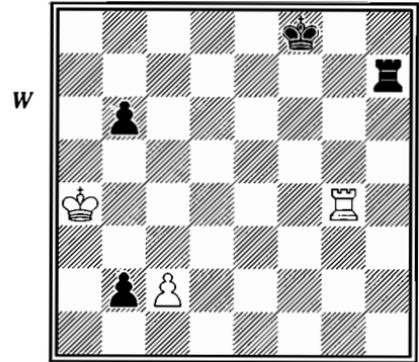
White has to be cautious if he wants to stop the b2-pawn:

1. 1. 4!

1. 1. n? : a7+ 2 < b3 : al - + ; 1. 1. b4? 1. h4! 2. c4! xc4! - + .

1..e (D)

1... h5 2. 1. b4 = 1. h4?? 3. 1. xh4+ +- ; 1... < 7 2. 1. gl = ; 1... 1. g7 2. 1. b4 = 1. 1. g4?? 3. 1. xg4+ +- .



2. 1. 4! < s 3. 1. 4+ < s 4. 1. 4 < c5 5. 1. b4!

5: C4+? < b5 - + .

S... 1. h4

5... : a7+ 6 < b5 1. a + 7 < c6! (7 < xb6? 1. a8! S 1. xb2 1. bS+ - + is yet another unpleasant skewer; 7 < c4?

1 a4! - +) 7...: 5+ 8 xb6! 79C a6!
 1 xc2 10 %b3 =.
 6 c4 %h2
 6...: Xc4?? 7' xc4+ +- .
 7! b6=

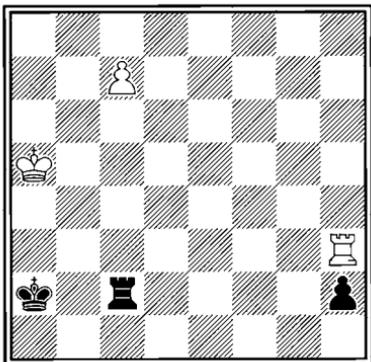
12.7

Em. Lasker

Deutsches Wöchensach, 1890

The two pawns are equally advanced and both rooks defend their pawn from the side and attack the opponent's pawn from behind. The position only differs in the placing of the kings: the white king supports its pawn, while the black king doesn't. With accurate play this detail will decide the game in White's favour:

1 C b7 %b2+
 1... C a4? 2: xh2! +- .
 2 C a7 %c2 3! hS+! 4
 3... ' b4? 4 b7+- .
 4 C b7 %b2+ 5 6! ' c 6! h4+!
 7 < b ' b2+ 8 : 2 9 %h3+
 a (D)



1 O! xh2!
 The deflecting pin!
 1 O.. 11 cS +-

Further Examples

12.8

If White is to move, he draws:

1 c

Here White can also draw by a transition to a pawn ending: 1' d1' xdl 2 xdl d5 3 e1! =.

1.. 2: n+c 4 3' e1' d

3.. 4 4! f1+ C g3 5' e1 =.

4 c4!:

The rook has to leave the d-file and allow the white king in front of the pawn. Thus the draw is safe:

S =

Black to move can force the pawn's advance beyond the half-way mark:

1... e 2: n+c 4 3' e1 4 4' f+ g3 5! e1 %dS! 6 c3

White lacks one tempo to attack the d5-rook.

6... < 7! 4

7 4! d4+ +- .

7... 3 8: e1 e4 - +

12.9

Troitsky

1896

Black has to hide his king from a check by the a8-rook:

1.. S!

1... g4? allows a tricky winning idea: 2 6! f4 3 e4 4 d6 d4 5 c6 c4 6 %c8! ' xa7 7 b6+ +- .

2 S3 7' eS4 d7' s 5 c7 cS6' b7

The move 6! c8 is no longer dangerous: 6... ' xa7+ 7' b8+ b6 leads to a draw.

6..%bl+ 7' a6%al+ 8' b7%bl+ 9' c7%al =

12.10

In this position, the outcome depends on the right to move. If White is to move, he wins by approaching the pawn with his king: 1' d6' bS 2' c7' cS 3' b7+-.

Black to move can save the game:

1..' c !

It is important to take away the sixth rank from the white king: 1..' b5? 2' d6! ' b6 3 %bl+! ' xa7 (3..' 6 4' c7! %xa7+ 5' c6+- is similar) 4' c7+- and the mating th at costs the rook.

2' d7' b63' d6

3 %bl+ ' c5! (the only move to draw; 3..' xa7? 4' c7+- ; 3..' a6? 4' c7%xa7+ 5' c6+-) 4%b7: b8= "demonstrates very clearly why Black has to play 1..' c5!" (Ka. Muller).

3..l ba74%bl+' a5!

We have already seen 4..' 6? 5' c6+-.

5' c %c +=

12.11

Troitsky

Deutsche Schachzeitung, 1896

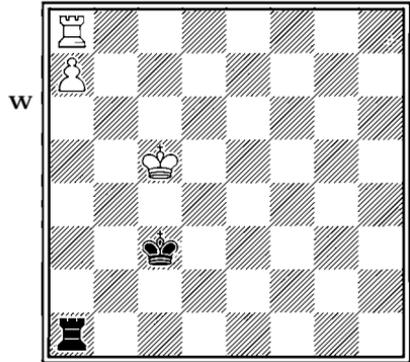
Again the black king has to stay in the shelter d zone of his white counterart. A little tactic allows White to win:

1' f4' 2' e4' e2

2..' a4+? simplifies White's task, as the black king is no longer sheltered by the white king: 3' d3%a3+ 4' c2 %a2+ 5' b3: al 6: i +-.

3' d4' d24' cS' c3(D)

Once again 4..' c 1+ 5' b4%bl+ 6' a3%a1+ 7' b2%a6 leaves the black king unprotected in open territory: 8 %d8+ +-.



5%c8! a76' b6+-

A beautiful discovered check!

12.12

Moravec

Cesk slovensk Sach, 1931

The black pieces stand in each other's way and the black king has to remain behind his rook to avoid a deadly check. The upshot is that the white king can just approach its pawn.

1' bS' d5 2' b6%d6+ 3' c %c6+ 4' b7+-

12.13

Selezniev

Tdskrf f rS hack, 1940

Without the black pawn, the position would be a dead draw. Its presence is fatal for Black as he has trouble avoiding a back-rank mate.

1' f6! g

1..' e8 2' g7%f8 3! e5+-.

2' g6' 3%d8+-

12.14

Chéron

Schweizerische Schachzeitung, 1926
1 eS!

White advances the pawn beyond the middle line with the help of a tactical resource, when upon the frontal attack isn't sufficient any more. 1 Ag6 Wh 2 Ab6? then wins away the win; e.g., 2... g5 3 d4 AdS+ 4 c5: eS 5 h5! dS+ 6: d6 AeS 7 e5 f5 S l f6+ g5 is a theoretical draw.

1..: xeS+ 2' f4+

12.15

A.P. Kuznetsov

Shak end Nederland, 1966

Both rooks are placed extremely badly: the white one can only be activated by a check, while the black one has to keep an eye on the b7-pawn. The study demonstrates a pretty winning idea for White. However, as a reader Thomas Wyrwich pointed out, Black can save the game with a remarkable idea:

1. ! f 2 g8 g 3 h8 Wh6 4 e3!

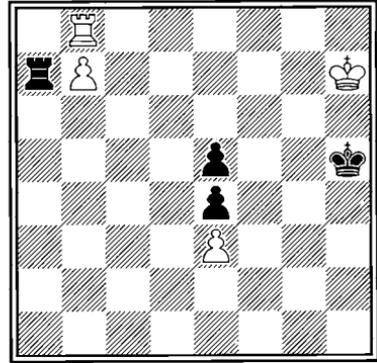
By zugzwang, Black is forced to expose his king to a check.

4.. hS5 x 7(D)

S... h4?

5... g4! was suggested Wyrwich as an improvement: 6 g6 (6 AgS+ Wf 7 Ag7 Axb7 S Axb7 xe3 =; 6 Wh6 h =) 6...: a6+! 7 f Ab6 S l gS+ 5! (or the straightforward

B



S... f 9 bS! l xbS =) 9 bS" Ab7+!
=.

6 h6 h3 7 hS h2 8 h4 h19 h3+-

Black's king finally has to expose himself to a check.

12.16

Wotawa

Deutsche Schachzeitung, 1952

The solution involves various deflections:

1! 4+

1 Ah5? x 2 h7 Ah3+ 3 g2 ' g6! (3... g4? allows a deflection by 4 f +!) 4 xh3 xh7 =.

1.. gS

1.. hS? 2 h7 +- ; 1.. f5? 2 Ah4 +- .

2Ah4!

Now this idea works because after capturing the rook the black king is on the fourth rank rather than the fifth.

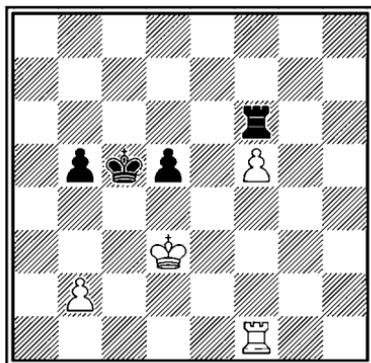
2.. xh4 3 h7 Ah3+ 4 g2 g4 5 f3+ +-

13 Rook Endings (4)

Strategy in Rook Endings

Maxim 1: Rooks belong behind passed pawns

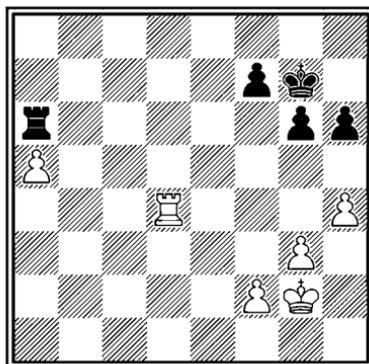
8' kd5: C39: a8! f IOf +- is also possible.



131

w

Lasker – Rubinstein
St Petersburg 1914



132

w

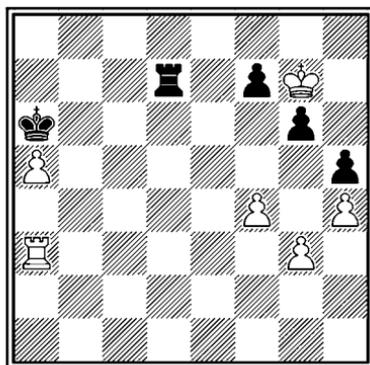
Assess the options 1: a4 and 1: d5.

White's pieces occupy an ideal formation: the rook supports the passed pawn f m b hind while the black rook r mains passive.

1: f4! b4

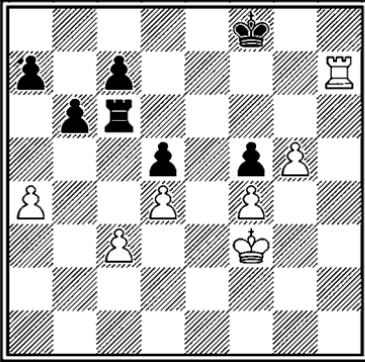
Black will so n be in zugzwang and must allow the white king to occupy d4. 1... f 2f : f 3b4+ ' d6 4' d4 ' e6 5' e5 l hf6 6: xf + ' kf 7 ' kd5+-; 1.. d 2' d4+-.

2 b3! 3f ' d6 4' d4' i5 : t !' d66: a2! : e 7: a6 ' 78 : b6! 1-0



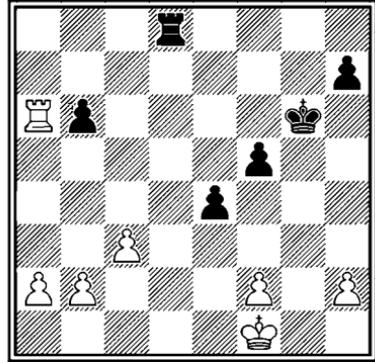
133

w



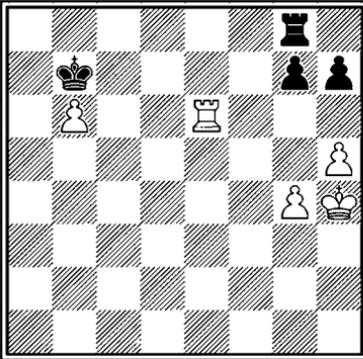
13.4

w



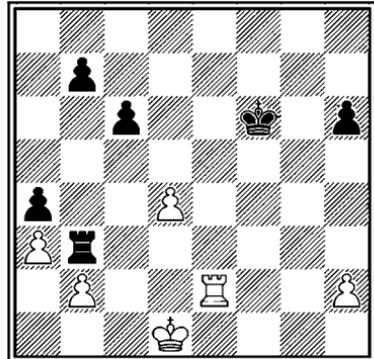
13.7

B



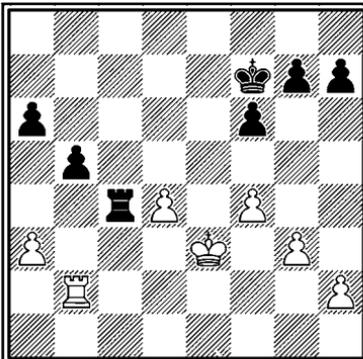
13.5

w



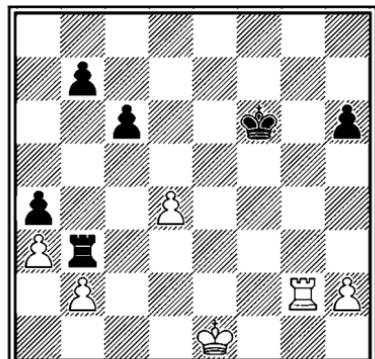
13.8

B



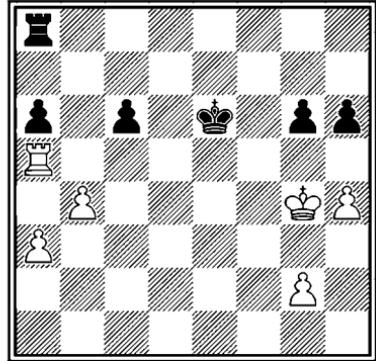
13.6

B



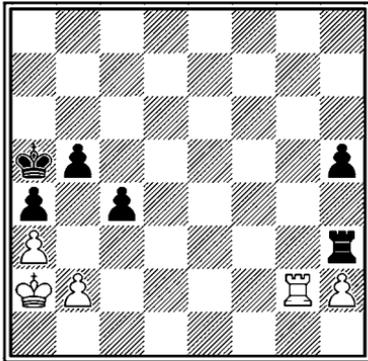
13.9

B



13.13

w

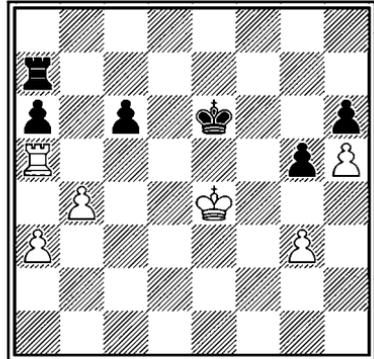


13.10

B

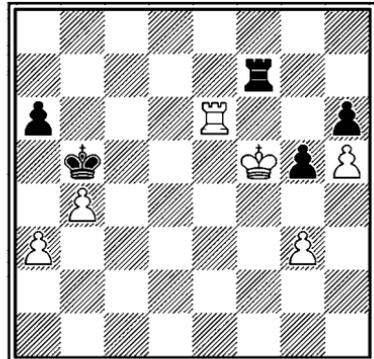
13.11

B



13.14

w



13.15

w

13.12

B

13.2

Alekhine – Capablanca

Buenos Aires Wch (34) 1927

A famous example. White has to decide whether to protect the pawn from the side or from behind:

1 Na4!

Here the rook is much better placed than on d5. It supports the a-pawn's advance and ties down black rook, because if it moves, the passed pawn will advance. 1... d5?! is less precise, as the rook is not placed so actively here.

1... c4

The king should take over the rook's blockading function. If Black leaves the king on the kingside then the march of the white king to the passed pawn will decide.

2 f3 e3 e3h5?

This makes White's task easier, as the g5-square is weakened. Later this will facilitate the white king's invasion. 3... d4 is better.

4 d3 d5 c3 c5 (D)

that the rook usually has an unlimited supply of tempo moves.

6... b5

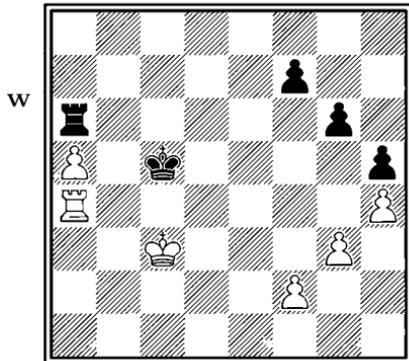
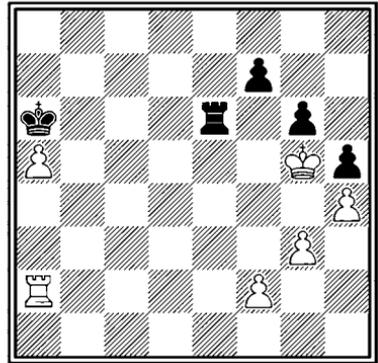
Or: 6... a87 a6+-; 6... d57 b6 8: c2+ +-.

7 d4! nd6+!

This check enables Black to move his king to a6. Of course, the pawn ending after 7... Nxa8 8 Nxa8+ xa8 9 e5+- is clearly lost.

8 e5: 9 < M 6 10 g5!

(D)



6 1 a2!

Another advantage of the rook's position behind the passed pawn is

Now we see the negative effect of 3... h5?: the white king invades the kingside. Without 3... h5 White would have had to prepare this invasion with g4 followed by h4.

10... ne5+ 11 h6nr 12 f4?

Alekhine pointed out that 12... g7! is more accurate: after 12... nf6 13 g8! n f6 14 f.f 15 g7 nf5 16 f4! +- Black is in zugzwang.

12... c5! 13 1 a3!

13... g7? : c3 gives Black active play again.

13... c7 14 g7: d7

After this move we have reached the position of the next diagram (13.3).

13.3

Alekhine – Capablanca

Buenos Aires Wch (34) 1927

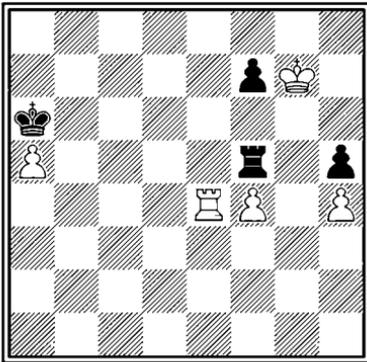
1S f5!

We have already become familiar with the method of 'blowing up' in the section on pawn endings. A notable option is 15 f6 7 16 l f xa5 17 f5 +- , which also uses the blowing-up move f5.

This variation makes it clear that the a5-pawn has done its duty. It has deflected the black king from the kingside so that he cannot carry out any defensive tasks there.

1S...p f5 16' f4! 17 p f4 l d5 18' gT1 f5 19: a4' bS 20 l e4' a6(D)

20...' xaS 21 l e5+ +- .



21' h6

21' g8 l f6 22' fS l f5 23' g7

+- .

2L.J DS

21...' b7 22 l e5 l xf4 23' xh5 f6

24 l e l ' a6 25 l I + - .

22 l eS: a l 23' xhS l g l 2 g5

l h l 2S l r ' b6 26: Xf7' c6 27

l e7! 10

The easiest way to win. White cuts off the black king and Black cannot defend himself any longer.

Maxim 2: Play as actively as possible!

13.4

Capablanca – Tartakower

New York 1924

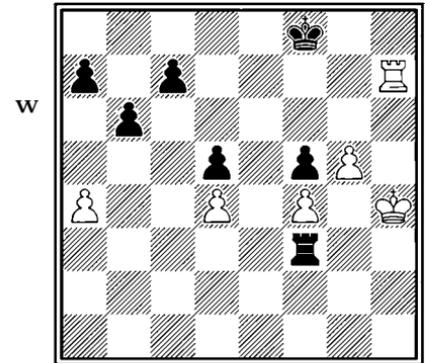
The c3-pawn cannot be defended. However, White has a very active rook that controls the seventh rank, and a protected passed pawn. As is almost always the case in rook endings, the most active continuation is also the best:

1' g3!

This brings the king into an active position. After the passive 1 g4? 1 xc3+ 2' e2 l a3 3 l xd5 l xa4 4 l xf5+ ' g7 White has the fight for a draw.

1.. xc3+ 2' h4 l f (D)

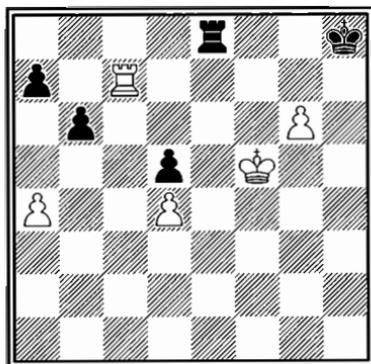
2..' cl 3' hS c5 (3..' hl+ 4' g6 +-) 4 l d7 cxd4 (4...' c4 5' g6 +-) 5 l xd5 l I 6' g6 d3 7' f ' e8 8 g6 +- .



3g6!

Opening the path for the king to reach f6, where upon mating threats arise.

3... 4 4' g5%e4
 4...%xd4 5' f' e8 (5... g8 6 : d7 intending : d8#) 6: Xc7!: Xa4 7 g7: g4 8%xa7+- .
 5' f6! +- ' gS 6 1g7+ ' hS 7 l bc7l SS' 5l (D)
 8' f7?! d8 intending ...f4.



S...A 9o 6: f4 10' e l g411 g7+!' g
 11...%xg7 12%xg7' xg7 13' xd5 +- .
 12 L a7 %g1 13' xd5 %c1 14 ' d6%c2 15 dS %c1 16%c7: l 17 ' 00l ba4IS d6+- 1-0

13.5

Botvinnik – Boleslavsky

'Absolute' USSR Ch (Leningrad Moscow) 1941

As in 13.3, White has an extra queenside pawn that is blocked by the enemy king. The decision will come on the kingside and therefore the king needs an invasion route there.

1 h6! gxh6

1...g5+ 2' h5+- .
 2%xa6 61g73' hS' a64%o %e7
 4... b7 5%c7+!+- .
 5%c l e5+ 6g5' xb67%axh7+-

Maxim 3: Prevent counterplay

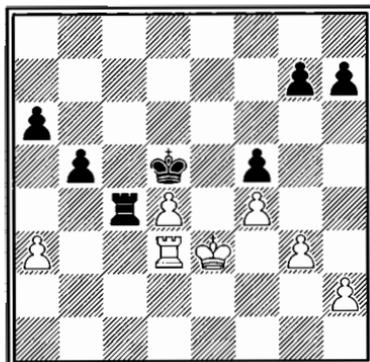
13.6

Marshall – Chigorin

Ban en 1905

Preventing active counterplay is even more important than playing actively oneself. Here Black is better due to the weakness of the d4-pawn and the active position of his rook. However, Black must not act precipitately.

39... e6!
 39...%c3+? is inferior due to 40 ' e4 %xa3 41' d5!' e7 42%c2' d7 43%c6 b4 44 %b6 a5 45 %b7+ with strong counterplay.
 40%b3' dS 41l d3f5 (D)



This puts White in zugzwang.

42h3hS 43' e

White had to part with a pawn in any case: 43 h4 g6 44 : d1 %c3+ 45 %d3 %xd3+ 46' xd3 a5 47' c3 b +

48 axb4 axb4+ 49' xb4' xd4 results in a hopeless pawn ending.

43... xd4 44 l c3 : 4 ' h4!

Black continues with his active play. He doesn't rely solely on his extra queenside pawn, but also breaks up the white kingside.

46 l c7 hx 3 47 4 48 l xg3' eS 49' e2. c4 SO g6 l & 4 SI g3 f4 S2 l b3. c4 S3' d1' e S4 h4 f SS' e1' f4 S6 hS l d + 57 ' f l c2+ 5 ' e1' g3 S9 h6 e2+ 60 < d1 l h2 61 a4 b4 62 h7 xh7 6] xb4. h1+ 64' d2 f 6S l b8 n 1 0-1

Further Examples

13.7

Tarrasch – Rubinstein

San Sebastian 1911

Black's situation does not seem very enviable. He is already a pawn down and further losses loom on the queenside.

1... d2!

1... d6? loses to 2 a4 followed by a5+-; 1... b8? is also too passive: 2 a4.

2 xb6+ ' gs 3' e1

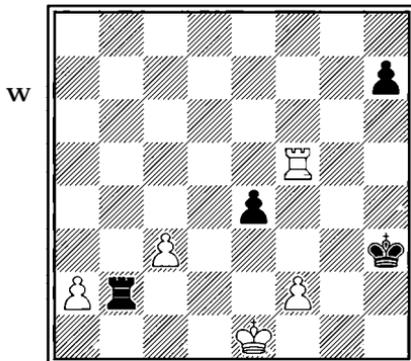
3 a4 f4 4 a5 f forces the draw after 5 ' e1 l e2+ 6 ' fl (6 ' d1? even loses: 6... l xf 7 a6 e3 8 a7 l d2+ 9 ' cl f -+) 6... l c2 7' e1 l e2+ =.

3... l c2 4. bS! ' g4! S h3+!

5 a4? f4 6 a5' f 7 a6. cI+ 8' d2 : aI 9 l b6' xf -+.

S... ' xh3 6 l xb2 (D)

Now the white pawns are split up and are no longer dangerous.

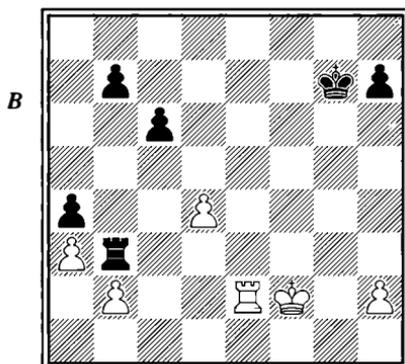


7, f4) 28 e4 hS 9 c4' g2 10 . f4 l c2 11 h4

11' d1 l xf 12 l xf + ' xf 13 c5 M 14 c6 h3 15 c7 h2 16 c8 l hl + =.

11... ' f 12' d1: x 13 c ' è 14 xhS' d4 = l - lz

The following five positions (diagrams 13.8-13.12) stem from a game between Smyslov and Keres.



Smyslov - Keres

'Absolute' USSR Ch

(Leningrad Moscow) 19 1

Keres commented about this position: "In this rook ending Black has several advantages. Firstly, White has

three weak pawns on b2, d4 and h2, whereas the black pawns are all well-protected. Secondly, the black rook is almost ideally placed. It attacks b2, protects b7 and cuts off the opposing king along the third rank. And thirdly, Black has an active king that will sooner or later threaten a crucial invasion via d5. As White has no active counterplay in the given situation, the mentioned advantages amount to a decisive plus for Black." (Keres, *Ausgewählte Partien 1931-1958*)

36...r

36...J d3? 37 l e7+ would activate the white rook.

37 el h6! 38 2

This move leads to diagram 13.9. It allows the black king to cross the e-file but it is not easy to find a better option; e.g., 38 d1 leads to diagram 13.8.

13.8

Here 38...l d3+ wins the d4-pawn because White cannot go for the pawn ending after 39 l d2 l xd2+ 40 xd2: 40... e6 41 c3 d5 42 d3 h5 43 h4 b5 4 ♖e3 c4 45 e4 b3 46 e5 xb2 47 d6 b4 48 xc6 bxa3 49 d5 a2 50 d6 al -+.

13.9

Smyslov – Keres

'Absolute' USSR Ch

(Leningrad Moscow) 1941

The next step is to activate the black king.

38... e 39 dl

39 l g6+ d5 40: xh6: xb2-+.

39... l d5 40 c2

13.10

Smyslov – Keres

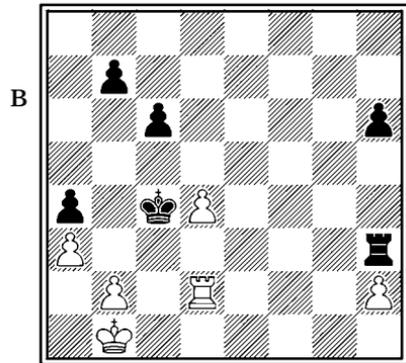
'Absolute' USSR Ch

(Leningrad Moscow) 1941

40...1 h3!

Again it is more important to restrict the opponent's activity than to win material prematurely: 40... l xd4? 41 l g4+ intending l h4 draws.

41: d2 c4 42 bl (D)



42...hS

Keres writes that here he was planning the typical manoeuvre ...: f3, ...h4-h3 and ... l f1-g1-g2. 42...: h4-+ also results in a winning position.

43 a2: h4 44 1 l xd4 4 l bS 4 1 l 1 h3 47 l d2+ 1 d3

An immediate 47... c5 followed by ... b6 and ...c5 would have saved several moves compared to game continuation. However, it is not bad to repeat moves from time to time in a situation where the opponent has no counterplay. This can wear him down and confuse him as to your exact intentions.

48 l < t4 49 l c2+ < tS SO : h3 S l d2+ l cS S2 l c2+ < b6

Black plays for the ...< b6 manoeuvre af er all.

53: 1 54n +< a5551 1 c ?

55...b is cor ect.

56: g2

13.11

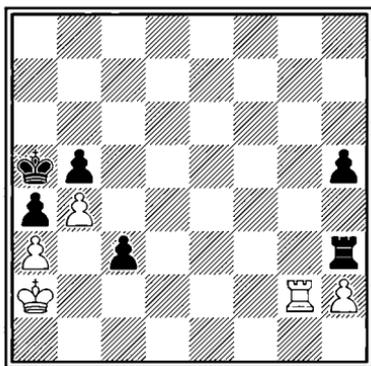
Smyslov – Keres

'Absolute' USSR Ch

(L ningra Moscow) /9 /

56..c357b4+? (DJ

Af er 57 bxc3! I bc3 Black intends to carry out the long-planned manoeuvre ...h4-h3 and ...ncl-g1-g2. However, GM Karsten Muller points out that the position w< bl.: c3. a3; b< b6: h2, a4,b5,h3 is only dr wn, no matter who is to move, and that therefor Black's 55th move probably squander d his winning chances.



57...axb3+ 58< xb3

13.12

Smyslov – Keres

'Absolute' USSR Ch

(Leningra Moscow) 19 1

58...c2+! 59 xc2: XaJ 60 < b2

: f 61: e2h462: 2h3?!

An inaccuracy. It is better for Black frst to improve the king's position with 62...: h3! 63 nt < a4! 64 l d2 b4 and only then to move on wit the manoeuvre ...I f , ...h3 and ...n f1-g1-g2- +.

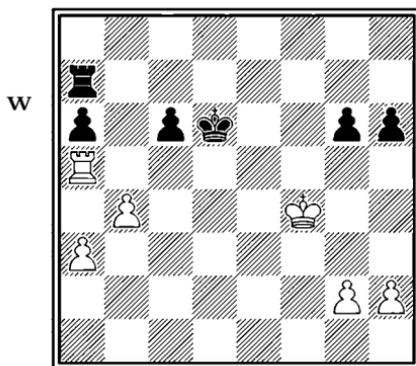
63: e2?

63 : d4! : t + 64 < b3 I xh2 65 : h is more st bbor , since White has f nally activated his pieces. Black will have to get his king to the h-pawn in order to win.

63..< a46 < b1 1 + 65< c2b4 66 d3nd1+ 67< c2: g10-1

The f nish could be 68 n e3 : g2+ 69 < b1 n xh2 70 : f3 b3 71 n f8 n g2 followed by ...h2- +.

Diagrams 13.13-13.15 ar from the game Flohr-V idmar, Nottingham 1936, and are as advantageous for White as the last example was for Black:



Flohr – Vidmar

Not ingham /936

Here White also has several advantages: his r b and king are more active and the black pawns can be attacked.

1h4!< e62. g4: a8

13.13

Flohr – Vidmar

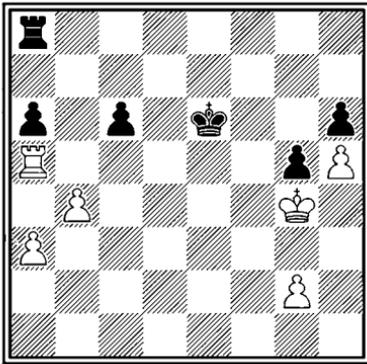
Not Ingham 1936

3 hS!

A familiar plan: White creates invading options on the kingside.

3...gS (D)

3...gxhS+ 4' xhS! g8S g4!' d6 6 l xa6+- .



4 g3' 75 r f ' 86 r e4' 7

Black has to wait and hope for the best.

13.14

Flohr – Vidmar

Not Ingham 1936

7l S+!

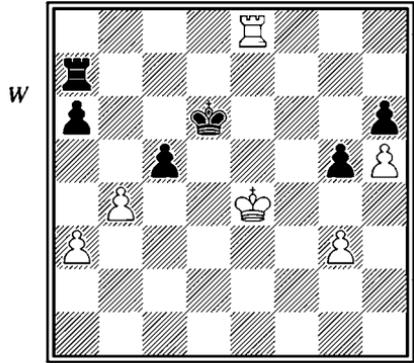
For ing the black king to abandon either the queenside or the kingside.

7...r d6

7... 8 I cS! I c7 9 I aS! l a7 (with interesting tempo-play, White has paved t e way for his king to penetrate the black queenside) 10 r d4 r e6 11 r cS 1 7 12 I xa6 I d3 13 l xc6+ 14 a4' xg3 IS I xh6+- .

8W cS! (D)

This desperate at mpt at counter-play meets with a well-calculated answer: 8..1 e7+? loses to 9 l xe7 e7 10 r eS +- .



9I d8+! r c

A r9..r c7 10 l h8! cxb 11 l h7+ r b8 12 l xa7 r xa7 13 axb4 r b 14 S r bS IS r g6 r xb4 16 r xh6 as 17 r xgS Black loses the race of the pawns by one move: 17...a4 18 h6 a3 19 h7 a2 20 h8! +- .

10' c8+r b6 11 cS+-

White has won a pawn while maintaining his other advantages.

11..A h7 12 l S r c6 13 1 e + r bS 14 e M 1 +

13.15

Flohr – Vidmar

Not Ingham 1936

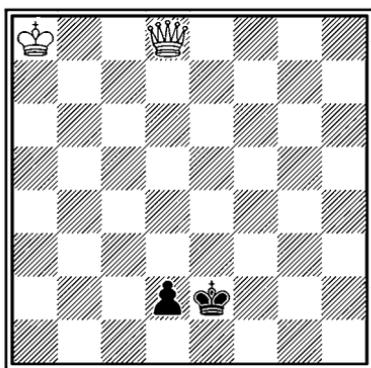
15 l f 1-0

Once again a slip by White would allow Black some counterplay: 1S r g6? 1 f3 16 r xh6 I xg3 17 I eS+ r c4 18 I xgS l xa3.

14 Queen Endings (1)

Endings with Queen vs Pawn(s)

The Staircase Manoeuvre



14.1

w

Usually a queen wins against a pawn even in the most unfavourable case: the pawn is on the seventh rank, supported by its king and with the attacker's king of side:

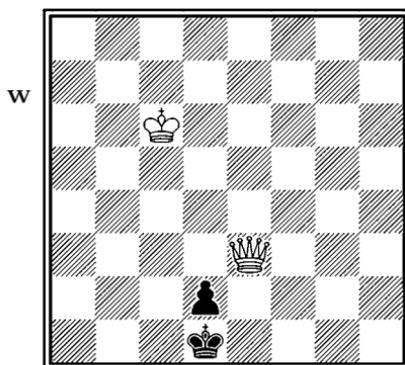
1. e7+ f2 1. d6 < e2 3. 1. e5+
 2. i4 1. d4 2. i2 3. 1. e4+ f6 1. d3
 2. i1 7. 1. e3+

The staircase manoeuvre of the white queen forces the black king to block its own pawn. This gives the white king the chance to approach.

7... d1 8. b7. c2 9. 1. e2' i1 10
 i c4 . b2 11. d3. c1 12. i c + ' d1

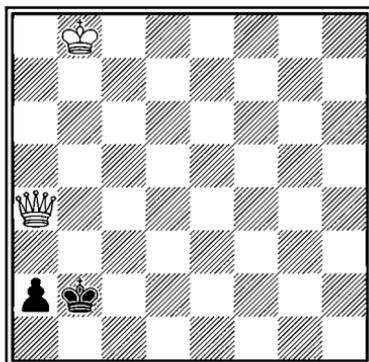
The same idea is repeated until the white king is near enough to win.

13' c6. e2 14. 1. c2' i1 15. 1. e4+
 ' f 16. 1. d3. e1 17. 1. e3+ d1 (D)



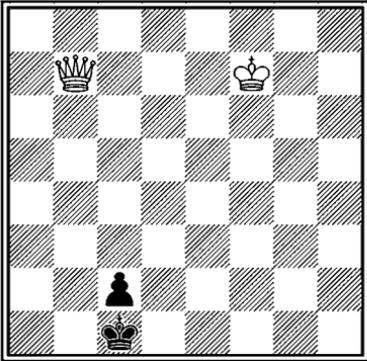
w

18. d5' i2 19. 1. e2' i2 20. 1. c4+
 ' b2 21. 1. d3' i1 22. 1. c3+ . d1 23
 ' i4. e2 24' e3+ . d1 25. d3+-



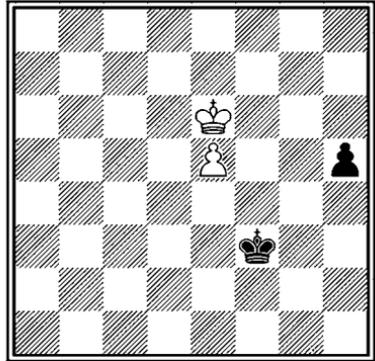
14.2

w



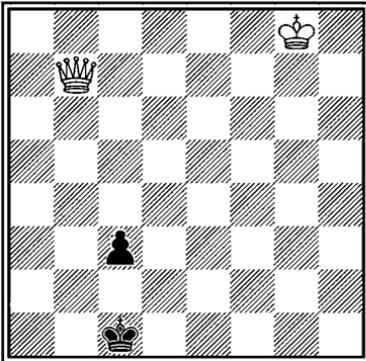
14.3

w



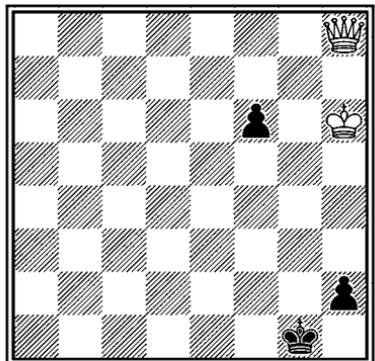
14.6

w



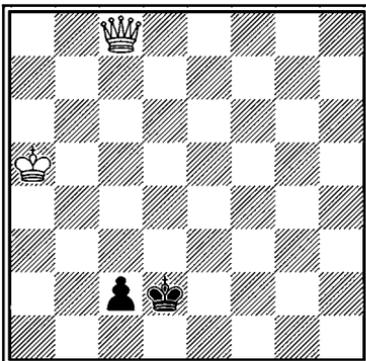
14.4

w



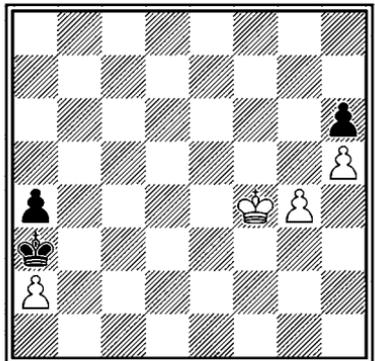
14.7

w



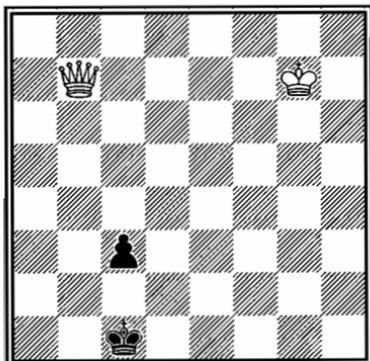
14.5

w



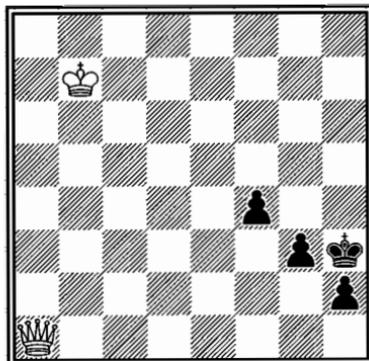
14.8

w



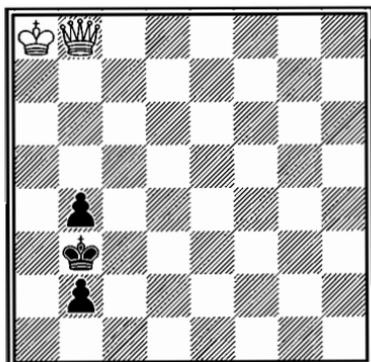
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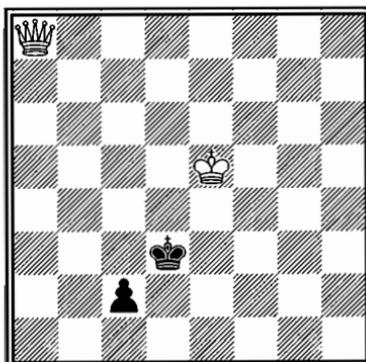
14 12

w



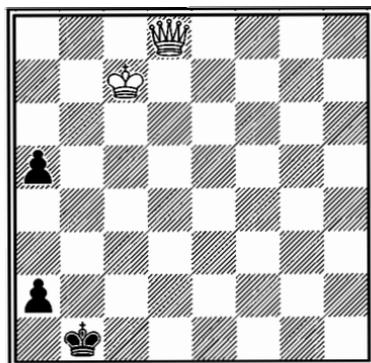
14 10

w



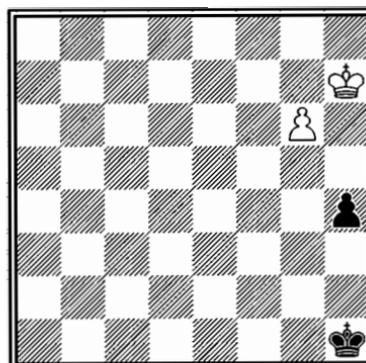
14 13

w



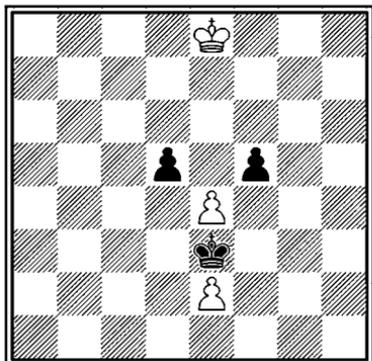
14 11

w



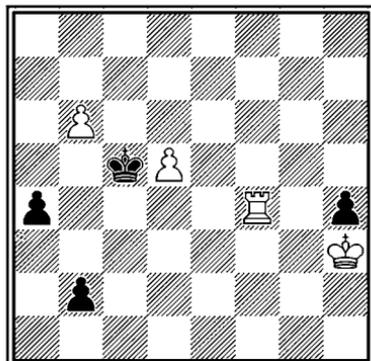
14 14

w



14.15

w



14.16

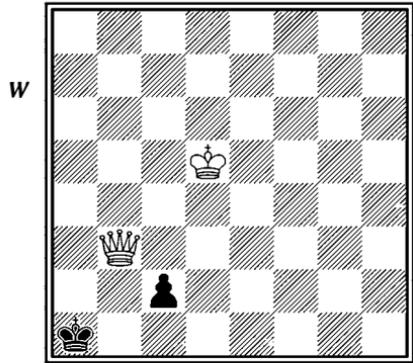
w

14.2

The side with the queen cannot force a gain of tempo against a rook's pawn on the seventh rank and thus the king is not able to approach:

1 1 b4+ c2 2 1 a3 r bl 3 1 b3+ r al =

It is true that Black has to block his pawn here, but nevertheless White cannot make any progress as a king move would produce stalemate.



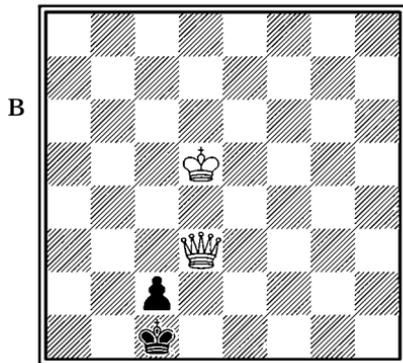
approach any closer, and capturing the pawn gives stalemate :

1 1 kc2 stalemate

14.3

A bishop's pawn also reduces the winning chances. In the present position the white king does not get near enough:

1 re d2 2 1 b2 r dl 3 1 d4+ e2 4 1 f3 dl 5 1 f3 r c 6 dS (D)



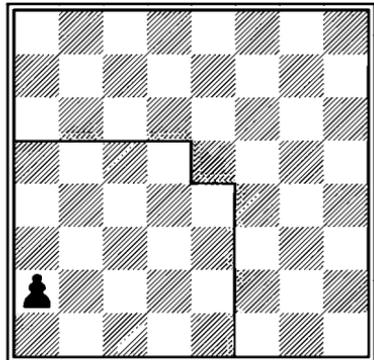
Up to now everything has worked as before but now Black shows that the bishop's pawn also offers an additional stalemate resource:

6..r b2 7 1 f2 bl s 1 b4+ a2 9 1 f3 r bl 1 0 1 b3+ r al! (D)

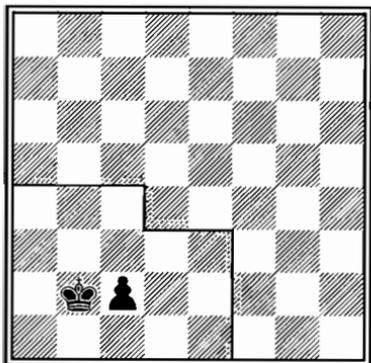
Black is not forced to block his own pawn. Therefore the white king cannot

Winning Zones with Rook's and Bishop's Pawns

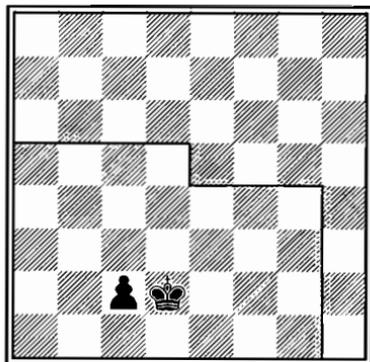
For most needs it is enough to know the standard case and the problems involved in winning against the rook's and bishop's pawns. Endgame specialists have gone further and calculated the following winning zones. White (to play) wins if his king is situated in the marked areas as:



Winning Zone with a Rook's Pawn



Winning Zone with a Bishop's Pawn (defending king on short side)



Winning Zone with a Bishop's Pawn (defending king on long side)

14.4

If the pawn is still on the sixth rank, then normally the game cannot be saved:

1 1 1+!

Not, of course. 1 ? c2, when Black draws according to the above pattern: 2 e6 d2 3' 2 ♖d1 4

♙d4+ ♕e2 5 1 c3 I 6 1 d3+ ♕c1 7 ♜d5 ♖b2 8 1 d4+ ♜b1 9 1 + ♕a2 ♠D 1 c3 bl ll 1 3+ a1! =.

1... b2

After 1... ♜d2 a staircase manoeuvre by the queen once again leads to a win: 2 ♙g2+ d1 3 1 f + ♜d2 4 1 f + d1 5 1 d4+ c2 6 f ♜b3 7 e6 c2 8 ♙a1!

2 1 h8! b3 3 f7 c2 4 1 a ! +

In this case the queen used the full scope of the chessboard.

14.5

If the attacker's king is near enough, even a rook's or bishop's pawn cannot save the game. In the diagram position the black king is situated on the wrong side of the pawn. As the route to the stalemate square e1 is via c1, it has to grant the white king yet another tempo to approach:

1 1 d7+ e2 2 1 c6 d2 3 1 d5+ e2 4 1 c4+ d2 5 1 d4+ e2 6 1 c3 d1 7 1 d3+

White again starts with a staircase manoeuvre by the white queen.

7... c1 8 b4 b2 9 1 c3+ bl 10 b3!

Even a new queen doesn't help against the threatened mate:

10...c1 1 1 1 d3+ al 12 1 a6+ bl 13 1 a2#

14.6

Kashdan – Flohr

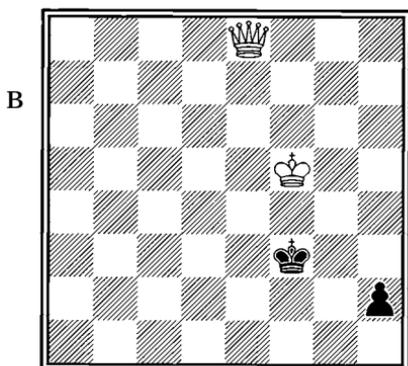
Hamburg OL 1930

At the end of a pawn race, it quite often happens that the emerging queen ending has to be evaluated:

1 f5!

White realizes that in the coming queen ending he will need to control the e4-square. Given the choice between d5 and f5, it is better to have the king nearer the corner to be inside the winning zone if Black does not promote.

1...h4 2e6h3 3e7h2 4e5. (D)



4...< g4!

4...h1? S. e4+-+ reveals why e4 had to be covered.

S' g4!

Now White makes use of the proximity of his king to the corner.

1-0

Black resigned because he did not wish to be shown the result: S...h1-6. e2+! g1 7' 3+-.

14.7

'Less is sometimes more!' - this proverb applies to the black position here. The f6-pawn gives White an easy win - without the pawn Black would have had an equally easy draw!

1. g7+ c 2" ' 7!

It is quite wrong to take the f-pawn.

2. xf6? is only a draw.

2... g1 3' bl+. g1 4' e4+ ' g1 5' g4+ ' 6' . g1 7' g3+ ' hl S' 1! 9' n.

The queen has covered a lot of ground in this line.

Further Examples

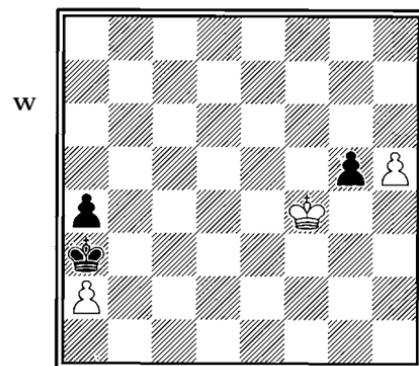
14.8

Ivanchuk - Hellers

Saguro Cit jr Wch 1987

Here it is again necessary to assess the race of passed pawns correctly:

41 g5 hxg5+ (D)



42' e3!

After 42. xg5? ' xa2 43 h6 a3 44 h7' bl 4S h8' a2= the white king is too far away to support any mating threat.

The text-move leaves Black with the harmful g5-pawn, which destroys any hope for

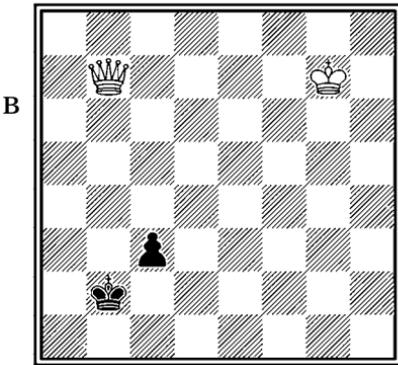
o b1 51 1 3+ a1 52 ' c2 g4 53
' cl#.

14.9

Her White's pieces are placed very unfavourably so he is unable to prevent the pawn's advance to the seventh rank:

1' 1+ b2 21 b7+ (D)

2 ♖h8 would be the normal move but the king on g7 renders it useless: 2...c2=.



2... c1!=

14.10

Bekey

Ref on schach, 1906

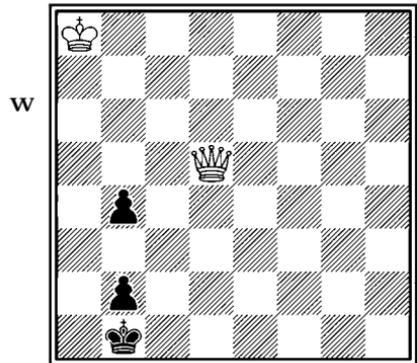
The b4-pawn hinders the standard winning procedure, for which the queen needs the squares c3 and a3. However, it turns out that a precise staircase manoeuvre by the queen leads to the win of the b4-pawn without allowing the b2-pawn to promote.

1' g3

1... c2 2' g6+ o cl 3' c6+ ♔d2 4' d5+ c2 5' c4+ dl 6' xb4 +-.

2' 1' a1 3' d4 a2 4' dS+ bl (D)

4... a3 5' dl o a2 6' a4+ o bl 7' xb4 +-; 4... a1 5' a5+ o bl 6' xb +-; 4... b3 5' a5+ o bl 6' b4 cl 7' c3+ o bl 8 ♖xb3.



5' b3 c1 6' c4+ dl 7' xb4 +-.

14.11

Gorgiev

1959

Interestingly, the a5-pawn does not help White to win. Without access to the b4-square, the queen cannot force the black king to a1:

1' dl + o b2 2' d4+ o b1 3'

c2 4' cS+ o b2 5' bS+ c2 6' a4+ b2=

14.12

Averbakh

Lehrbuch der Schachendspiele, 1979

Here we see a demonstration of the winning procedure with a queen against three connected passed pawns:

1' n+ g4

1...g2 2' f+ h4 3' xg2+-.

2' e2+! h4
 2..f 3' e4+ h3 4' xf3 h4 5
 ' g2+- .
 3' D! hl'
 After 3..' h3 the white king simply
 approaches: 4 c6+-.
 4' xhl+ ' g4 S' e4 h3 6' 0
 +-

14.13

Grigoriev (end of study)
Shakhmaty v SSSR, 1932

If the black king were on d2, the
 white king would be out of the win-
 ning zone. In this case, however,
 White can book the full point:

1' dS+ ' i2 2' a2! dl 3 d4!
 c1' 4' id3+-

14.14

Bodding

Sissa, 1852

The white king seems to be too far
 away for a win in the resulting queen
 vs rook's pawn position. However, the
 very bad position of the black king al-
 lows White to win.

1 g7h3 2 gS' h2 3' g6!

Neutralizing the stalemate position.

3..' g2 4 f +

Now we have reached a position
 from the game Kasdan-Flohr:

4..' in S' h8 g1 6' al+ g2 7
 ' a2+ ' g1 8 4 hl' 9' g3+-

14.15

Hultberg

Tidskrift för Schack, 1940

Which pawn should White capture?
 1 en S!

Of course, White does not leave his
 opponent a bishop's pawn.

1...d4 2 f6' ke2 3 f7 d3 4 f ' d2
 +-

After so many examples, we do not
 need to give the concluding staircase
 manoeuvre by the queen.

14.16

Kalandadze

Leninska Smena, 1968

This study contains some very in-
 teresting ideas. The rook will soon dis-
 appear from the board and we have to
 deal with the familiar problem of a
 passed-pawn race.

11 b4!

11 f1? ' kb6! wins for Black. We
 already know from Chapter 10 that
 Black's connected passed pawns will
 promote without their king's support.

1... xb4

After 1. a3 2 b7 a2 3 b8' al'
 White mates: 4' 6+ ' kd5 5 l d4+
 < e5 6' d6+ f5 7 l f4+ ' g5 8' f6+
 < h5 9 l f5#.

2 b7 a3 3 b8!

Beware of the trap 3 b8' ? bl' ! 4
 " xbl stalemate.

3.. a2 4 d6 bl' S1 xbl xbl

The second rook also has to leave
 the board. Black loses the new passed
 pawn race due to the harmful h4-
 pawn.

6 d7 a3 7 d8 a2 8' dl+ b2 9
 ' d2+ bl 10' ' i2 11' a3
 < b1 12' b3+ a1 13' #!

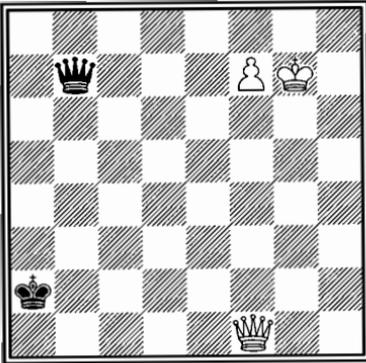
13 xh4?? is stalemate; 13 g2?
 h3+ 14 f2 h2=.

13..h 14' c2 h IS' c1#

15 Queen Endings (2)

Queen and Pawn vs Queen • Strategy and Tactics in Queen Endings

Queen and Pawn vs Queen



15.1

w

Averbakh

Lehrbuch der Schachendspiele, 1979

Black tries to prevent the promotion of the pawn by means of checks and pins. A typical procedure leads to the win:

1. h6

After 1... g5?!

White has not made any progress.

1... c2 2. g5 d5+ 3. g4 e4 g3 g6 5. h2 1. h6+ 6. g1!

This is the key idea. White arranges his pieces so that any further check can be met by a check exchanging queens (this is known as a *cross-check*). Thus

Black has to switch to passive defence.

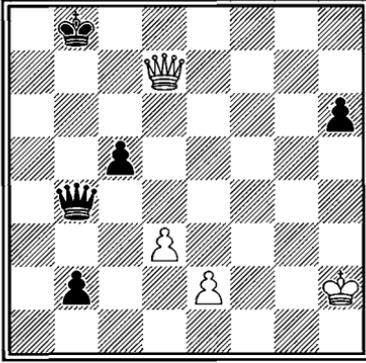
6... f

6... g6+ 7. g2+-; 6... e3+ 7. f+-.

7. f6 a3

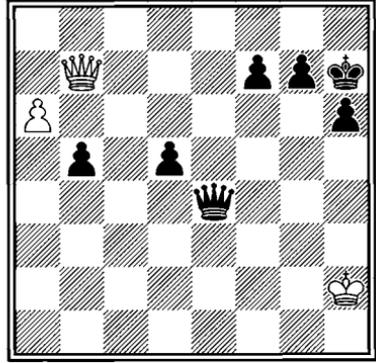
7... c5 S f2+-.

8. a2 9. e+ b2 10. e8+



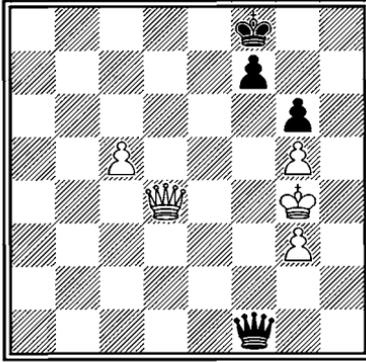
15.3

w



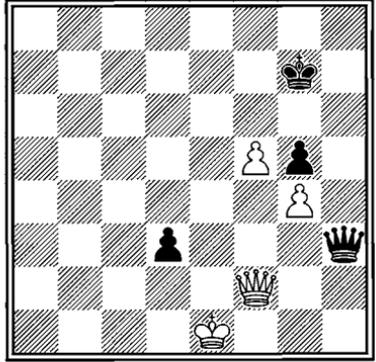
15.6

B



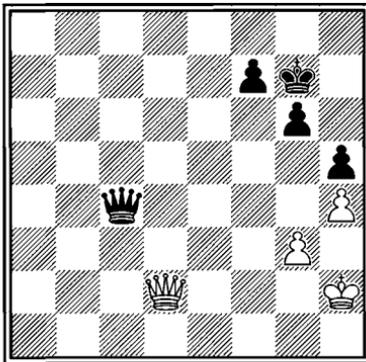
15.4

B



15.7

B

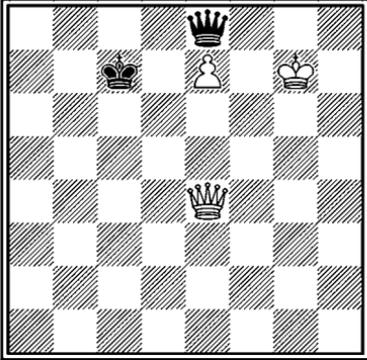


15.5

B

15.8

w



Strategy and Tactics in Queen Endings

1: An easily converted extra pawn

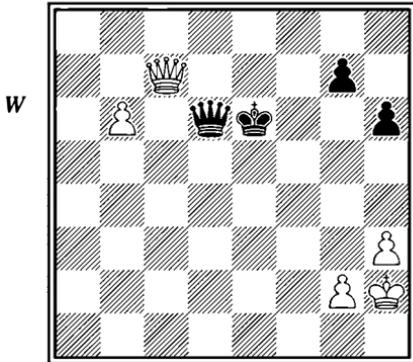
15.2

Averbakh

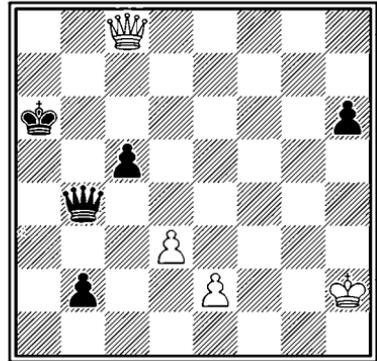
Lehrbuch der Schachendspiele, 1979

White wins if or less as his queen simultaneously protect his king and supports the passed pawn. Here is just one possible variation:

1. b8+ qn 2 b5 q e7 3. c7+ q e6 4 b6+ id6+ (D)



a draw, but it may not be easy to decide whether a series of checks can be continued indefinitely. Sometimes the attacker can escape the checks by subtle manoeuvres.



The pawn cannot be stopped in any other way. Now the theme of the outside passed pawn is decisive:

5. xd6+ id6 6 q g3 q e6 7 f4 qxb6 8 rs+-

2: Perpetual check

15.3

Rosen – Noetzel

Wuppertal 1987

Perpetual check is the defender's most important weapon in the fight for

check is one of the most common methods of halting a series of checks) 8.. c8! 9' g8+ (9' f5+ ' b8 10' f+ ' b7 11' f3+ ' a6 12' a8+ ' a7 13' c6+ < iS - +) 9..' d8 10' a2 (10' 3 V h4+ and 10' e6+ ' c7 11' a2' h4+ win for Black just as in the main line) 10.." 4+! (this interdiary check is the key idea) 11' g2 (11' g1 ' e1+) 11... ♖b4 (the queen returns to its original square, but with the crucial difference that the white king is now on g2 rather than h2, which allows Black to interpose on b7 with check) 12 V g8+ < b7 13 t d5+ ' b6 14' d8+ 1 a7. Now the checks have come to an end and Black wins.

4' d6+ ' b7 5 V d7+ ' b6

S...' a6 is quicker.

6' d8+ ' c6? (D)

This move definitely throws away the win, as now White can start checking along the eighth rank. 6..' b7 7' d7+ ' a6 is correct.

W

7' e8+?

7' c8+ draws, but the move played allows Black to return to the winning path

7.., b7

7... < iS? 8' d8+ draws as in note 'a' to Black's third move.

S' i!7+ 1/2-1/2

The players agreed to a draw, even though the position is winning for Black.

3: Mating themes

15.4

Borisenko – Simagin

USSR Ch (Moscow) 1955

The queen is a very powerful piece so it is always advisable to look for possible mating ideas. With his last move (S8 h3-g4) White was hoping to avoid perpetual check but in so doing he lost all caution:

59..f5+! 0-1

White resigned in view of 60 gxf6 (60 < h4 ' h1#) 60..' f5+ 61 < h4 ' h5#.

4: A difficult-to-convert extra pawn

15.5

Ciocaltea – Unzicker

Moscow Alekhine mem 1956

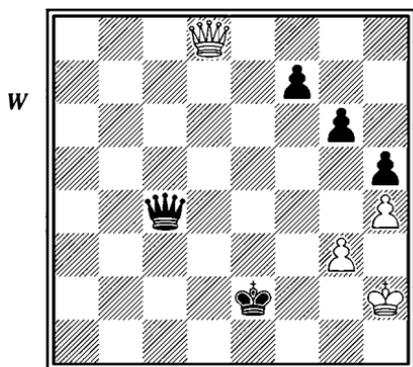
The black queen is optimally placed. It defends the base of the pawn-chain (f7) and at the same time prevents the possible breaking-up move g4. For the purpose of defending the king, the pawns are also ideally placed. However, in order to win, Black will have to move his f-pawn and this will weaken the king's position and give White chances for perpetual check. For attacking purposes, the black king is currently badly placed, so Black

first of all decides to improve his king position. Once the king arrives in the enemy camp, White will always have to be on the lookout for mating themes. This will limit the scope of the white queen, and in particular restrain the queen from attacking the g6-pawn, which will become weak once the f-pawn has advanced. Last but not least Black can't attempt exchange queens and liquidate to a winning pawn ending. Essentially, White is restricted to waiting and hoping for a possible perpetual check. His only other active possibility is to attack the g6-pawn once the f-pawn has moved.

67... ♖f6 68... ♗d8+ ♔e6 69... ♗e8+ ♔e7 70... ♗d7+ ♔e7 71... ♗e7+

Right now the black king blocks the fourth rank, but even so ♗g4? is not playable due to ♗f1... ♗e2+ ♗f2 ♗h1 ♗xg4+.

71... ♗d3 72... ♗a3+ ♔e2 73... ♗e7 ♗d1 74... ♗d8+ ♔e2 (D)



Black uses the familiar method of moving his king to the same line (rank in this case) as the white king in order to escape the checks.

75... ♗e7+ ♔e6

Here the queen defends the g6-pawn

76... ♗b7 ♔e7 ♗g2+ ♔e1 78... ♗g1+ ♔e2 79... ♗g2 ♔d3 80... ♗f3+ ♔d2 81... ♗f4+ ♔e2 82... ♗c7 ♗f5 83... ♗c2 ♔h4 ♗g2+ ♔h3 85... ♗b2

85... ♗g1+ ♔e2 86... ♗g2+ ♔d3 87... ♗f+ ♔d2 88... ♗f4+ ♔e2 stops the checks.

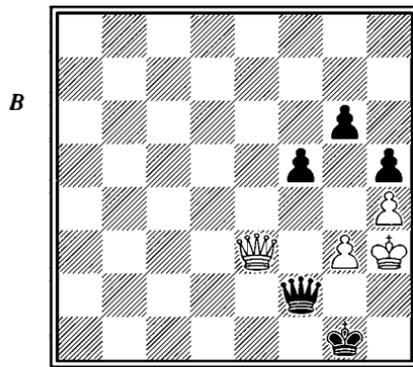
85... ♗c8 86... ♗g8 ♔d3 87... ♗c5+ ♔h8 ♗c6+

88... ♗g1 ♗f4! 89... ♗xf4 ♔c2+ 90... ♗h1 ♔e4! 91... ♗g5 ♗b1+ 92... ♗h2 ♔c2+ 93... ♗h1 ♗h3 ♗f5! (-+) 93... ♗c1+ 94... ♗h2 ♗xf4+ -+.

88... ♗e4 89... ♗c3+ 89... ♗xg6? ♔e2+ 90... ♗h3 ♗g2#. 89... ♗f90 ♗c5+ ♔e3 91... ♗c2 ♔e2

All the pieces gather on the second rank!

92... ♗c6 ♔g9 ♗h3 ♗g1 94... ♗c5+ ♗f95 ♗e3! (D)



A tricky stalemate trap!

95... ♗f4!

Not 95... ♗xe3? stalemate.

0-1

The finish would be 96' xf + xf
97 gxf4 f3- +.

Basic Ideas in Queen Endings

(according to R. Kreutzkamp, Advanced Chess Trainer of North Rhine-Westphalia)

For the side playing for a win:

- Place your queen actively (usually in the center)
- Move your king towards weak pawns or squares
- Create passed pawns
- Secure your own king position when passed pawns exist
- Liquidate to a winning pawn ending

For the side playing for a draw:

- Threaten a perpetual check
- Create a passed pawn of your own
- Weaken the enemy king position

For both sides:

- Watch out for stalemate and mating themes

Further Examples

15.6

Averbakh

Lehrbuch der Schachendspiele, 1979

This schematic example shows that one far advanced passed pawn can be as dangerous as several enemy passed pawns. The a6-pawn is so powerful that Black must force perpetual check:

1..! e2+ 2 c g3' e3+ 3 ' e2+
=

15.7

Riego – Starck

1963

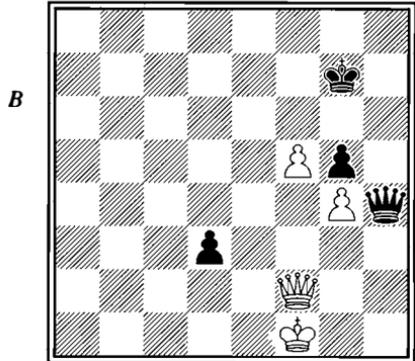
Black's passed pawn is already far advanced, but it is not immediately clear whether this pawn is strong or weak.

1..! h4!

1..! xg4? 2' b2+ f7 3' b3+
r g7 4' c3+ =.

2 n (D)

After 2' xh4 gxh4 the pair of isolated of passed pawns will promote without their king's support (the rule of the common square).



2..! h1+! 3' g1' xg1+ 4 c xg1

Suddenly the white king is out of the square of the pawn

4...d2- +

15.8

Averbakh

1962

How does White avoid a perpetual check?

1 e1!

1 e2?! e5+ 2 f ?' f6+ 3 g2
' c6+ 4 h2' h6+ is a draw.

1... ♖1+
 1... e5+ 2. e2+ +- ; 1... a5+ 2
 ♔f1 . b5+ 3. e2+ +- .
 2. " 1 3" g2+ -

15.9

Averbakh

1962

The black queen is practically stale-
 mated, so all White has to do is to pr-
 vent the move ...! d7:

1" e6! b8 2" f7+
 Or 2" g8

15.10

Pospišil

Ceskoslovensky Sach, 1984

* In this position White must avoid
 some traps:

1" ♖1+!

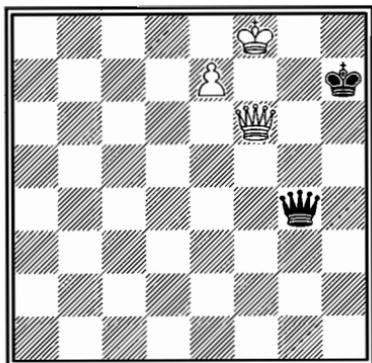
Not:

a) 1' e8?? is a joke which only
 makes Black laugh: 1... c8#.

b) 1 e8' ? 1 2" fe7" f4+ 3
 " 8f 1 b8+ 4" ee8 1 b4+ leads to a
 perpetual check.

c) 1 " d5? " f5+! 2 " xf5 stale-
 mate.

1...! h7 (DJ)



2e8 !+-
 Not 2e8 ?" g8+ 3' e7. f +! =,
 when White has to capture since the
 king cannot defend both queens, but
 then Black is again stalemated.

15.11

Batuyev – Simagin

Riga 1954

1. g1+. 2. cl+! d33. c

15.12

Kling and Horwitz

Chess Studies, 1851

Again, White applies the technique
 of moving his king onto the same line
 (f1e in this case) as the black king to
 stop the checks.

1' c8" g4+ 2' b8" b4+ 3' a8
 + -

15.13

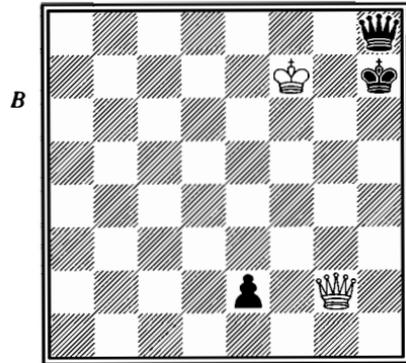
Pogosiants

Propor Unosti, 1976

A tragicomic situation. The bad
 position of queen and king enables
 White to play for mate:

1. (DJ)

1" xe2??" e8+ - +.



1... e8+!

An ingenious, yet inefficient defence:

2' xe8el + 3 c M! +-

15.14

Prokeš

Prace, 1948

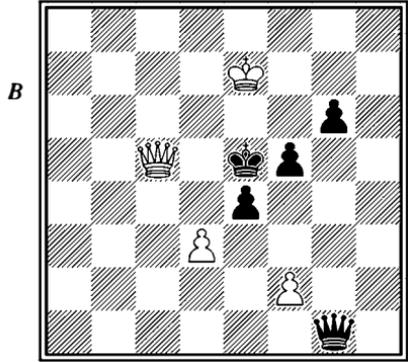
Of course, this becomes a queen ending!

1 c7g

1...gxf 2 c8" fl" 3' c4+ ' e5 4 d4+ +- is not an improvement. A beautiful discovered attack picks up the black queen.

2 gl' i3" c4+ eS 4' cS+!
(DJ)

Pr pa ing a deadly batter .



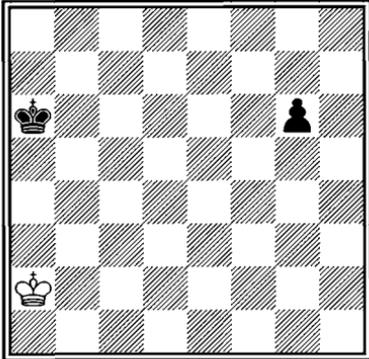
4...< f45V e3+ ' g4

5.. e5 6f4+ +- .

6f +-

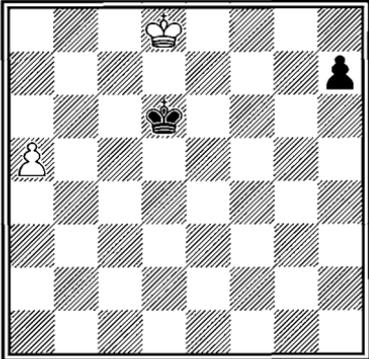
16 Endings from Easy to Difficult

Test Your Endgame Knowledge



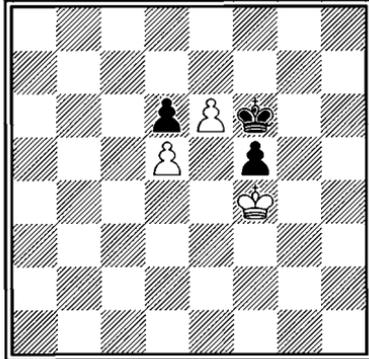
16.1

w



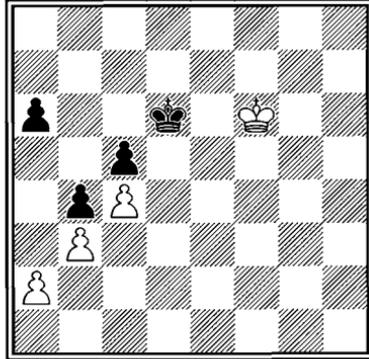
16.3

w



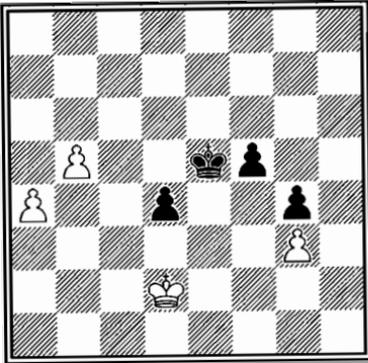
16.2

w



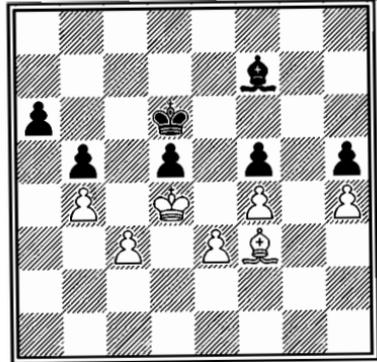
16.4

B



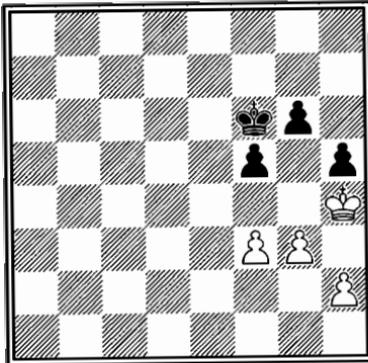
165

B



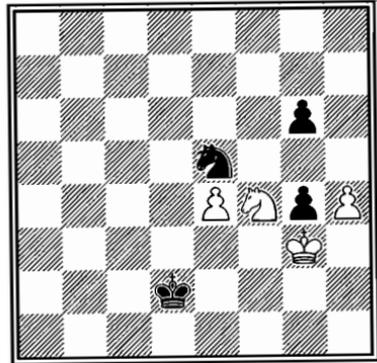
168

w



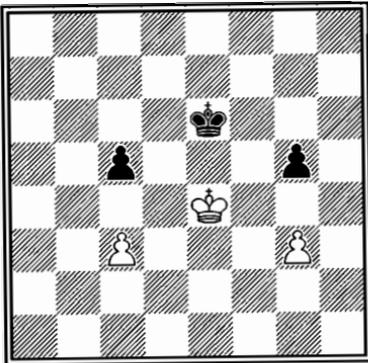
166

w



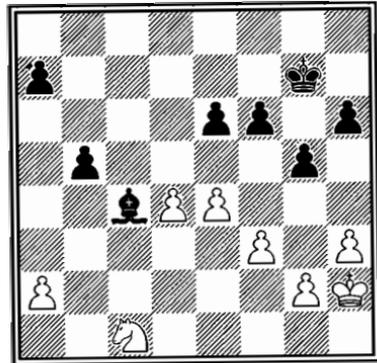
169

w



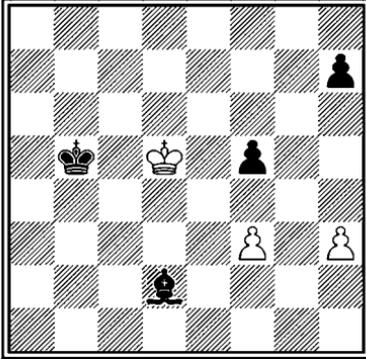
167

w

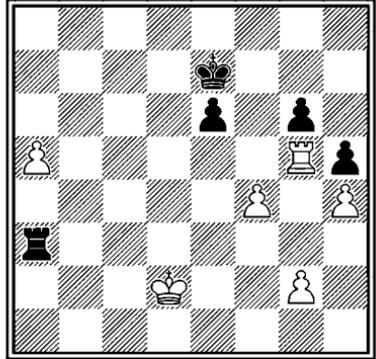


16.10

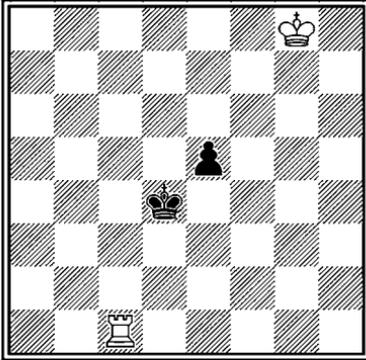
B



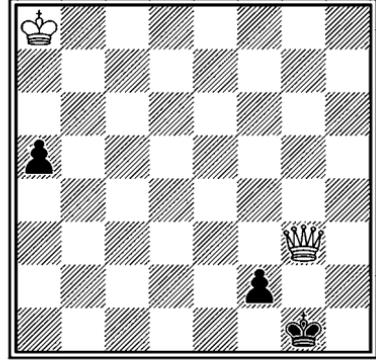
16.11 W



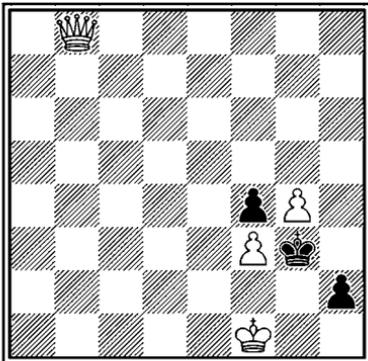
16.14 W



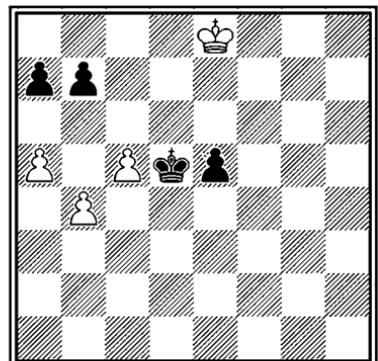
16.12 W



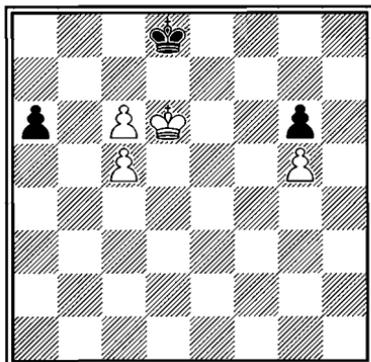
16.15 W



16.13 W

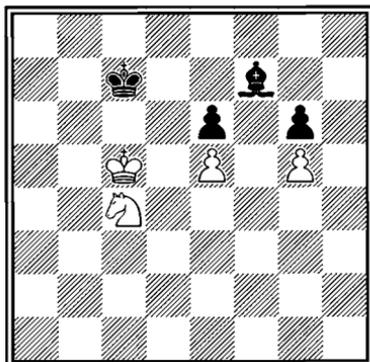


16.16 W



16.17

w



16.18

w

16.1

Mandler

Tidskrift för Schack, 1969

White is able to draw by carefully following the rule of the opposition:

1' b2!

Not:

a) Af er 1' b3? c b5! Black wins the opposition and the game: 2' t3 c5 3 d3' d5 4' t3 e5 5' f f5 6 c g3 g5 7 h3 f4-+. The king has conquer d a key square.

b) I a3?' t5! fails the same way. as after the moves 2Wb3 b5 we have the variation mentioned above.

1... b6

Black keeps the distant opposition

2' t2!

2' b3? b5!; 2c c3? c5!

2...Wc6 3' d2! (D)

We already know that 3 d3? d5 and 3 c3?' t5 ar wrong.

B

3...Wd6 4 e2' t6 5 f ' f6 6 g !

Black is unable to keep the distant opposition any longer as he would have to move to g6. Not 6' g3? g5.

6... gS

6.. f5 7 f =; 6.. e5 7 g3 f58 f =.

7 g =

White has successfully fought for the opposition and holds the draw.

See Chapter I.

16.2

Grigoriev

Shakhmaty, 1922

The protected passed pawn does not give White an automatic win and only a triangulation leads to success. White carries out this triangulation on the third and second ranks because the squares f3, g3, t and g2 are all available to him. Black only has access to three of the four corresponding squares and cannot duplicate the movements of the white king:

1c g3!

Or:

a) 1 e7? is precipitate: 1... xe7 2' kf5 =.

b) 1' t3?! does not do any harm but the white king has no business on the queenside.

c) 1' f3Wg6 2 g3 g7 3 h?! g6 keeps White at bay; in order to win White must play his king to the second rank.

1...' g7

White has a larger choice of king moves if Black's king cannot move to f7: after 1... g6 2Wh4 6 (2... h6 3 e7+-) the black king is tied to the square of the e6-pawn: 3' hS g7 4 g5+-.

2 g !

2 f is inferior because the king does not threaten to go to h3 2Wf4?!

' f6 r tur s to the original position and thus does not get White anywhere .

2.. ' 6(D)

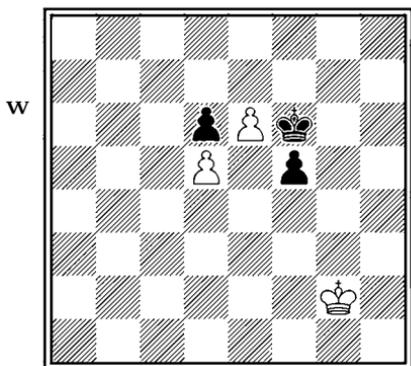
After 2.. ' g6 3 ' ! ' f6 4 ' f4 White has managed to pass the move to Black: 4.. ' g6 5 e7! ' 6 ' xf5 ' xe7 7 ' g6+- ; 2.. ' f5 3 ' f3 ' g7 4 ' g3! +- ; 2.. ' g5 3 ' ' g7 4 ' g3! +- . All these variations are similar: by manoeuvring with his king White exploits his extra space and gains the opposition.

16.3

Prokeš

Sachove Umenie, 1947

The black pawn seems to be unstoppable, but by using the king on both wings, White manages to get into the square ' h ,



3 ' h3!

3 ' g3 ' g7!; 3 ' ' g6!

3.. ' g

3.. ' g6 4 ' h4 ' f6 5 ' h5+-.

4 ' g !

4 ' h4 ' g6 5 en ' f7 6 ' g5 ' xe7

7 ' xf5 ' =.

4.. ' 6

4.. ' g6 5 ' h4!+- .

5 ' 4!

5 ' h ? ' g6

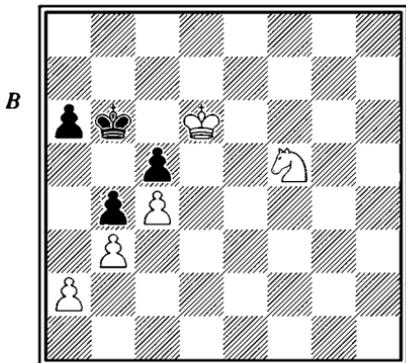
Now White has returned to the original position with Black to move:

5.. ' g6 6 e7! ' f 7 ' 5 ' e7 8

' g +-

See Chapters I, 2 and 3

2... e6 b6
 2... a5? still loses. 2... c7 just trans-
 poses to the main line after 3 d5 B
 3 b6 4 d6
 3 d6 (D)



3... a5!
 3... a5! 4 d5+-; 3... b7? 4 xc5
 +-
 4 xcs (stalemate) 1/2-1/2
 See Chapter 4.

16.5

Stoltz – Nimzowitsch

Berlin 1928

1... f4!

Black has realized that the common square of his d4 and g4-pawns reaches White's first rank. After 1... d5? 2 a c5 3 a6 b6 4 d3 the breakthrough only saves the draw. 4... f4! 5 xd4! (5 gxf4 1 g3+-) 5... f3 6 e3=. 1... e4?? would be fatal after 2 b6+-, 2 g f4+ (D) 2 b6 d6+-; 2 a d6! 3 a6 c7 +-.

2... d6! +-

2... xf4? 3 b6+-; 2... d5? results in a bad queen ending for Black after 3

a5 g3 4 a6 g2 5 a7 g1 6 a8 + c5 7 c6+.
 3 a5 g 4 a6 7 5 e2 d3+ 6 d3 g 0-1
 See Chapter 4.

16.6

Grigoriev

Sbornik Shakhmatnik Et udov. 1954

Here White is successful thanks to the careful use of his spare tempi:

1 f4!

Fixing the black pawns. The h2-pawn plays the role of the reserve pawn since it still has two moves available. 1 g4?? even loses: 1... hxg4 2 fxg4 f4 3 h3 g5+-; 1 h3! g5=; 1 h3? is not an alternative solution, since 1... g7 draws (Num).

1... 2 g g 3 h3!

Spare tempo number 1. 3 h4? gives away one of the two spare tempi and only draws after 3... f7 4 h6 f6 5 h7 6 h8 =.

3... f7 4 h6 f6 5 h7 f7 6 h4!

Spare tempo number 2. Without h4 White cannot make any progress; e.g., 6 h8 f.

6...<M7 g +
See Chapter 5.

16.7

Knoppel

Stella Polaris, 1967

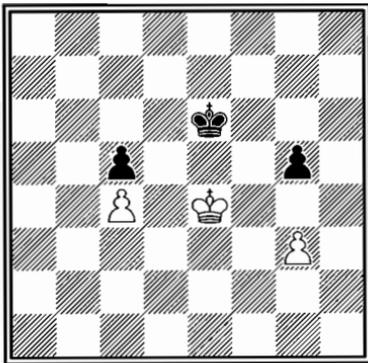
The correct assessment of this seemingly harmless pawn ending depends on an ending of queen vs pawn:

1 c4! (D)

Not 1 g4? c d6! (1... f6? 2 dS g6 3 xcS 6 4 dS +), and then

a) 2 c4 c e6 3 d3! (3' e3? eS - +) 3... e5 4 We3=.

b) 2 fS dS 3 c xgS c4 4 f4 xc3S gS c b2 6 g6 c4 7 g7 c3 8 g8' c2=. In this line Black relies on the bishop's pawn to guarantee the draw. The white king is not near enough to create mating threats or reach the c-pawn.



1...<M6

1... d6 2 c fS c6 3 xgS d6 4 fS +.

2 d5 f5 3 xcS g4 4 d4 xg3 5 c f 6 c g 7 c7 g3 8 c

+—

White wins without problems by the standard staircase manoeuvre. See Chapter 14.

16.8

Averbakh

1964

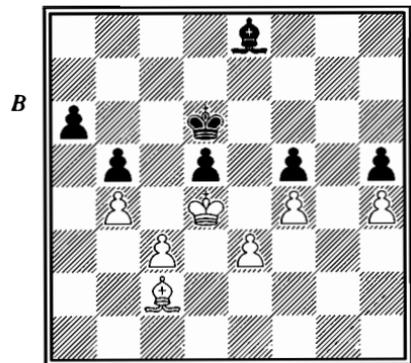
The theme of this position is the fight of the good bishop vs the bad bishop, in which White is aided by his active position. If it were Black to move, he would have to give up a pawn immediately or allow the white king to invade his position via e5. Therefore White tries to pass the move to Black.

1 i d1

1 i e2 is similar to the main variation after 1...M 2 d3 J g6 3 J bl.

1. g2? does not get White anywhere, as his bishop does not have sufficient space on the kingside; for example. 1...i g8 2 i h3 J 6.

1...i e8 2 c2! (DJ)



2... g

After 2...i d7 3 J d3 J 6 (3...i c8 4 J e2 +) 4 e2 i f S i f +— White has achieved his aim.

White's winning idea after the text-move is based on the fact that the white bishop has three squares available on the b1-h7 diagonal, whereas the black one only has two. This gives White the opportunity for a 'triangulation' of the bishop:

3i b1!

3i d3! is also possible; for example, 3..i h74i b1i g65i c2.

3..1 h74i 3! 1 g 51 c2! 1 h7 61 b3! i g87i d1 i f 81 f +-

See Chapter 8.

16.9

Christiansen – Root

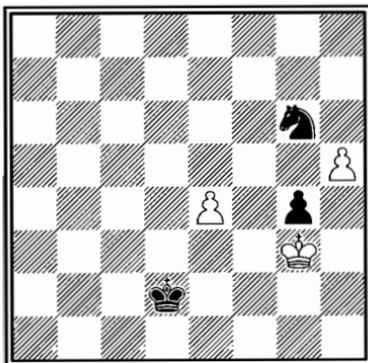
US Open (Pasadena) 1983

Black's king stands of side and his knight cannot tame two white pawns on its own:

1t g6!

1t d5? misses the opportunity. Then Black's king approaches and the e4-pawn is not sufficient for a win: 1..! t32' f4' t4=.

1...t g62M!(D)



2' kg4? only leads to a draw, because once again the black king arrives

intime; for example, 2..! t33h5t f 4' f5' t45h6 c56e5' t57' f6 t h7+ 8' g6t f + 9' g7t e6+ 10' f6t f8 11e6t h7+ =.

2...t r 3h6

3 e5+-.

3..! t 4eS 1-0

4..! t4 5 e6 t g6 6 h7' t5 7 e7 +-.

See Chapter 7.

16.10

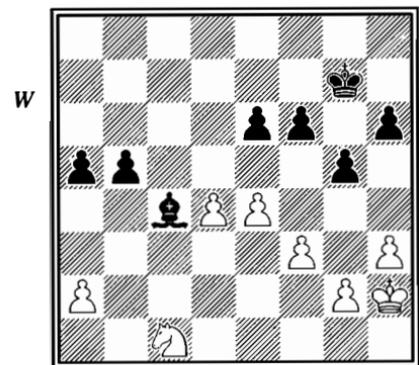
Based on Yudovich – Averbakh Moscow Ch 1949

Black has the following advantages:

- The bishop dominates the knight.
- Black can create an outside passed pawn.
- The white king is offside.

1..a !(D)

1...' t2' g3' e73' t' t6 4' t3 only increases White's defensive resources, as his king can join in.



2 g b4

2..a4? unnecessarily gives White the chance for a blockade that can only be broken by a pawn sacrifice: 3a3b4

4 axb4 a3S g4 a2(S... g6 f4 fS+ 7
 . tn) 6 t xa2 . xa2 7 bS i c4 8 b6
 . a6 9 h4. White starts to exchange
 pawns a d Bla k will still have to
 fight hard in order to win.

3' 844. t3. xa2!

4...b3? throws away Black's advan-
 tage: S axb3 axb3 6 t d3

S d3

Resignation S t xa2 b3 6 d c3 a3 7
 d2 a2- +.

S... bl+ 6 c4 b3 7 c3 fS! 8
 b2. c2 9 exfS exfS 10 f4 i e4 11 g
 xf4 12 gxf4. g2 13 h4. - +

Again the knight is excluded from
 play.

See Chapter 9.

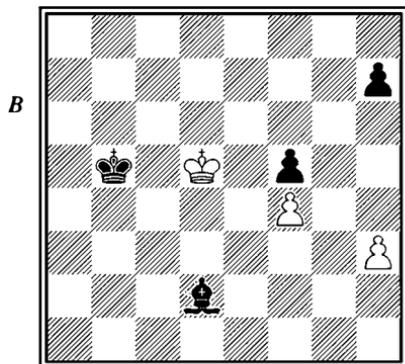
16.11

Rosen – Reinhard
 Essen 1987

Her the theme of the wrong bishop
 enabled me to save half a point that
 seemed lost:

1 f4! (D)

After 1 eS? f4- + the impo ant
 f-pawn remains on the board.



1z h

Black r luctantly agreed to the draw
 in view of 1...i xf4 2 e6 c4 3
 xfS. cl 4 e4 c3 5. f . d3 6
 g2 e3 7 hl =.

See Chapter 6.

16.12

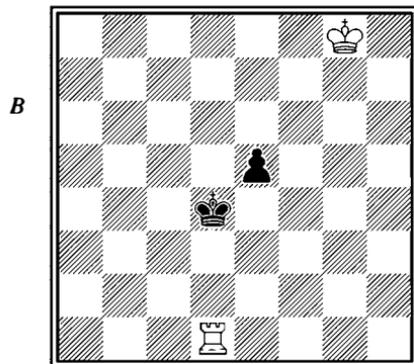
Averbakh

Lehrbuch der Schachendspiele, 1979

It is true that the white king can
 move into the extended squar , but
 Black threatens to win a tempo by at-
 ta king the c1-rook.

Ul dl+! (D)

First of all White improves his
 rook's position. After 1 7? e4 2
 e6 e3 3' f e2 4 f4 d3 S n
 d2 = Black wins the tempo that, as
 mentioned before , leads to a draw. 1
 l eI? e 2 c f e3 3 f6 d3 4 fS
 d2=.



1... c3
 1... e3 2 1 1+ f4 3. f7 e4 4
 . t6! (the kng approaches the pawn
 f om the side that is not occupied by
 t e black king) 4...e3 5 d5 6
 d4 e2 7 d3+- .
 2 1 eI!

2 W ? nullifies the achievement of the first move: 2...e3 1 e1 d3 4 f6 e3 5 f5 d2=.

2... d4 3 e4 4 e6 e5 f d3 6 f4 7 f+-

See Chapter 10.

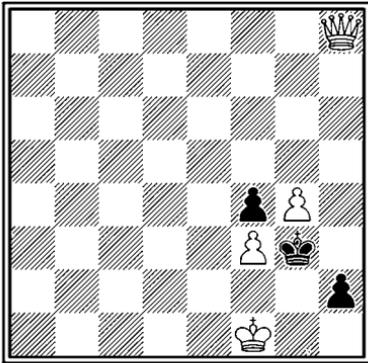
16.13

Menas – Braunstein

Bucharest 1960

1' h8? (D)

After this Black effectively only has two legal moves, so it should have been possible for White to foresee Black's reply. 1' xf4+! 1' xf4 2' g2 would have won.



1...hl' + 2' xhl (stalemate) Iz- 11 See Chapter 14.

16.14

Averbakh – Euwe

Zurich Ct 1953

It is true that the Black's rook is ideally placed behind White's passed pawn, but on the other hand Black's kingside pawn-structure is badly damaged. The g5-rook combines of offensive and defensive tasks in ideal fashion.

1' c2!

White chooses a possibility that avoids any risk. He moves the king to support the passed pawn without weakening the kingside. 1' xg6? 1' xa5 2' g5 %a8! gives Black options for counterplay; for example, after 3 g3 (3' xh5 1 a2+) 3...1 h8 followed by ... f6 the main danger is over for Black.

1... d6 2 b2 1 a4 3 g3' c6 (D)

W

4 b3

4' xg6 also looks very good, but White wants to make this move under even more favourable circumstances. 4...1 ba5 5' xe6+ d7 6' g6+- (6' e3 would be an even better square for the rook but Black can still annoy him with 6...1 c5).

4...: a5 b4 1 bl+ 6 c4: al 7' b3 1-0

Black only has the choice between two evils:

a) 7... d6 8' b4 1 b1+ 9' c4 1 a1 10' b5 1 b1+ 11 a6+-.

b) 7...: b1+ 8 c2: al 9' xg6 1 ba5 10' xe6+ +- ' d7 11 e3. In contrast to the variation after 4' xg6

the white king is on c2 instead of b2, so the cutting-of move ... CS is not available.

See Chapter 13.

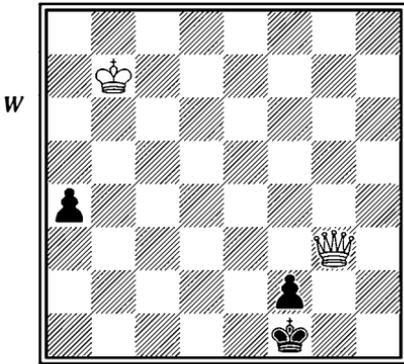
16.15

Fine

Basic Chess Endings, 1941

White's king is very far away from the kingside, so Black manages to get rid of his harmful a5-pawn in time:

1... n
 1... h1? 2' kt +- is trivial.
 2 b7a4! (D)
 2... e2? loses a valuable tempo: 3
 ' eS+ d2 4' f4+ e2 S' e + d2
 6' f3 e1 7' e3+ f1 8 6 a4 9
 d a3 10 e4 a2 11 f al' i 12
 ' kt' #.



3 c6a3 4 dSa2 S' g al' i

The easiest way. S... e2 is also sufficient because the white king does not get near enough; for example, 6' b2+ e1 7' a1+ e2 8' ka2+ f1 9 e4 g1 10' g8+ h1 11' h7+ g1 12' g6+ h1 13' hS+ g1 14' g4+ h1 15' h4+ g2 16' g4+ h2 17' e2 g1 and White is unable

to make any progress. However, the text-move avoids unnecessary difficulties.

6' ka1+ g =

White's king is outside the winning zone of a bishop's pawn.

See Chapter 14.

16.16

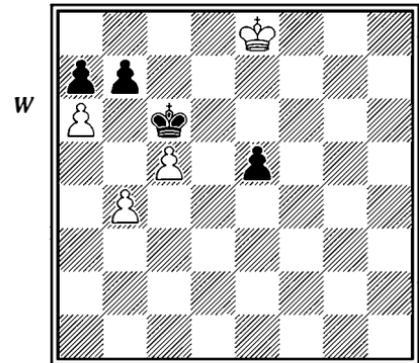
Csontos

If White cannot make use of his majority, he can throw in the towel:

1 a6!
 1 d7 a6! 2 c7 (2 bS? xcS - +)
 2... e 3 xb7 e3 4 c6 e2 S c7 e1' i6
 c8' i' kb4+ 7 xa6 leaves White with an extra pawn in a queen ending, but the endgame tablebases confirm that it is drawn.

1... c6! (D)

The best try. 1..bxa6 2 d7 e 3 c6 e3 4 c7 e2 S c8' e1' i6' eS+ e 7' e7+ +- ; 1..b6? 2 cxb6 axb 3 a7 +- .



2 bS+

2 axb7 xb7 3 d7 also wins.

2..r 7 3 b6+! b8

3...axb 4 a7 +- .

4 axb7 axb6

4... xb7 5 < d7 +.

Sc < c7 6 b8 +! b8 7 < d7 +

See Chapter 5.

16.17

J. Enevoldsen

Skakbladet, 1953

This is a difficult example based on the ending king and queen vs king and pawn:

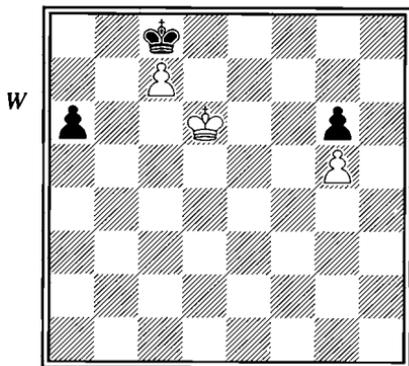
1 c7+!

Not:

a) 1' d5? < c7 2 < c5 a5 3 < b5 a4 4 < xa4' xc6 + shows the outside passed pawn in its element.

b) 1' e6? a 2' f6 a4 3 < xg6 a3 4 < f7 a2 5 g6 al' 6 g7' f1+ 7' g6' c4 - +.

1... c8(D)



2' e6!

2' c6? a5 3' b5' xc7 4' xa5 < d6 - +.

2...a5

2... xc7? 3 < f6 a5 4 < xg6 a4 5 < f7 a3 6 g6 a2 7 g7 al' 8 g8' =.

3' f6 a4 4 c g a3 5 < f7

5' h7? loses according to the familiar pattern. 5... a2 6 g6 al' 7 g7' 1+! (7... h1+ 8' g6' g2+? 9 c allows White to move his king to the correct side) 8' h8 (8 < h6' b6+ 9 < h7' xc7 -) 8... h1+ 9' g8 < xc7 - +.

S... a 6 g6 al' 7 g' n + 8' e7' c4 9' c5 + 10' e' c6 + 11 c' f6+

Black has achieved the desired position in which the king normally has to move in front of its own pawn. However, here an alternative exists:

12' e8!

12' g8?? < xc7 - +.

12... xg7 stalemate

See Chapter 14.

16.18

Kling and Horwitz

Chess Studies, 1851

A rather stereotyped example of the knight's superiority over a bad bishop. The technique of forcing a way into the opponent's camp with the help of knight checks is typical:

1 l d6 i g8 2 l bs+

2 l e8+! is less methodical but offers a short-cut: 2... < d8 (2... d7 3 l f6+ +-) 3 l f6 i f7 4 < h6+-.

2... i f7 3 < b6 i f7 4 l 6 i g8 5 < b7' d8

5... i h7 6 l f i g8 7 l h6 i h7 8 < b6' d8 9 < c6' e7 10 c c7 < e8 11 < d6+-.

6' i6 r e7 7' c7 J 7 8 l

< e8 9' d6 i g8 10 l e7 i f7 11 l c6 i g8 12 l d4+-

See Chapter 9

17 Advice for Teachers

This short final chapter contains advice on how to make best use of the material in this book for training purposes.

General Advice

Each chapter of this book is structured according to the following scheme:

1) The opening example (diagram x.1) is intended to offer an introduction to the subject. It should be explained in front of an participants on the demonstration board (roughly 10 minutes).

2) Then follows a teamwork phase. Groups of two or three participants form a team that gets an exercise to solve. The grade of difficulty of the exercise should be chosen according to the abilities of the teams. You can also give additional helpful advice ('White wins' or 'The position is drawn', for example). Of course the teams can carry on with the solution of other exercises once they have solved the 'mandatory exercise'.

In total, six is the maximum number of exercises you should choose from each unit. As a 'standard program' I recommend diagrams x.2-x.7 but you should also note the advice below for the individual chapters.

Time for this solution phase: approximately 40-50 minutes.

3) Finally, the positions can be discussed together again on the demonstration board. If possible, at this stage some participants or participating teams should present their results themselves. This gives more variety than a mere 'lecture' by yourself. But be careful: it is nice when participants present an example on the demonstration board but it is terrible when they make negative comments about other participants!

Wherever possible you should emphasize instructive phrases, rules and generalizations in this concluding discussion. Usually you can find such points in the solutions.

Time for this discussion phase: approximately 30-40 minutes.

You can use the 'voluntary program' (exercises x.8-x.16) for 'home-work', for an accompanying solution competition, as material for a second lesson on the same topic, or as an alternative to the 'standard program'.

It is advisable always to put the emphasis on the solution phase. Here all the participants become active rather than just listening to your lecture. Do not forget: 'One can talk about anything - but not for longer than 2 minutes!'

You should always adjust the course of events to the specific requirements

of your group. Thus, for a group with very young beginners it may be enough if you just discuss a single example for

approximately 15 minutes and then continue with something more entertaining, e.g. a tournament.

The following table summarizes the structure :

Phase	Activity	Required Material	Time (minute)
1. Introduction	Lecture	Demonstration Board	approx. 10
2. Solutions	Teamwork	Sets, Boards and Exercise Papers	approx. 40-50
3. Presentation of results	Lecture! Reports	Demonstration Board	approx. 30-40

Here is some additional practical advice:

- Arrange the seating so that all the participants are able to see the demonstration board as well as each other (e.g. a horseshoe shape).
- Have the necessary material prepared in advance, including the demonstration board.
- Make sure that attention is always focused on one point. When a position is analysed on the demonstration board, the current position is only put up there and not on the analysis boards as well.
- Especially during the solution phase, keep in close contact with the teams. If necessary, give advice or point out errors in the analysis. During this phase, you learn where the problems are and thus you can better focus on them in the concluding discussion.

Advice on the Individual Chapters

1: King and Pawn vs King: Basic Themes

Standard program: 1.1-1.7

In its presentation this chapter addresses beginners and so you should emphasize the basic principles. The material is necessarily somewhat 'dry'. For very young players the amount of work might even be far too much for a single session. A break would be very useful, for example by letting them play positions with one pawn and various king positions. To start with, it is a success when they understand that the king has to pave the way for the pawn.

With a very weak group it is in any case advisable to spread the material over several lessons.

The most interesting examples are from 1.8 onwards. In order to challenge

the stronger participants you should use some of these exercises for your instruction unit. For a stronger group as a whole you should only take these examples and once again concentrate on the principles in the concluding discussion.

This first instruction unit includes some studies. For the inexperienced player those are often too difficult: our position 1.11, for example, is not easy at all! Therefore it sometimes makes sense to reduce the level of difficulty by only presenting the end of the exercise. If you, for example, give the position after 2...c5 in 1.11. then beginners have a fair chance to solve it.

2: The King's Typical Fighting Methods

Standard program: 2.1-2.7

As dynamic themes predominate in this chapter it is not so easy to formulate any principles. The point that the king often has several paths to his destination is the focus of attention in all the exercises, although only one of these routes may be correct. This point has to be reinforced and emphasized in the concluding discussion.

When you talk about the two rook's-pawn examples, it is important that you refer to the later chapter on this topic. While explaining key squares, it must be stressed that rook's pawns form a special case.

The term body-check for the pushing-back procedure is my creation. If you prefer a more serious approach then you can just avoid it, but I am of

the opinion that such vivid terms can help topics stick in the memory.

In example 2.9, I have deliberately changed colours to allow Black a feeling of success once in a while. This does not seem important for reasons of justice, but it should prevent learners from automatically searching for a successful continuation for White. This is a particular danger with endgame work because studies always end with a win or draw for White. This might result in a general overestimation of the right to move first.

3: Typical Pawn Structures in Pawn Ending (1)

Standard program: 3.1-3.7

In this instruction unit, fundamental themes are again to the fore and the examples are relatively easy. At most, 3.7 contains a little finesse, namely the blockade of the white kingside by Black. Those working with stronger groups should use the examples beginning with 3.8.

The topics dealt with involve pawn-structures which are also of great importance in the middlegame. Therefore it is particularly important that the participants know these structures and how to deal with them. When you deal with middlegame topics you can then easily refer to this knowledge.

4: Typical Pawn Structures in Pawn Endings (2)

Standard program: 4.1-4.7

This chapter complements the previous one. The rules for pairs of isolated pawns are an important tool for

the assessment of endgame positions. For beginners it is relatively easy to create further basic positions yourself (4.4, for example, I made myself) so that starting with 4.9 no further purely basic examples appear.

Concerning the topic of connected passed pawns on the seventh and sixth ranks, you will easily find material in study collections, as this topic is very attractive for composers. I have chosen some not especially difficult examples which are nevertheless quite tricky for inexperienced players.

By the way, the topic of space advantage also forms the basis for the pawn breakthroughs which are covered in more detail in the next chapter.

5: Typical Pawn Manoeuvres in Pawn Ending

Standard program: 5.1-5.7

The introductory example is particularly suitable for a collective discussion on the demonstration board. Grant five minutes of orientation time to the participants and then ask for any suggestions. Usually almost every pawn move is mentioned. Deal with each move in detail in order to end with the rule that 'pawns in their original position are more valuable' which serves as a thread out of the maze.

Concerning the very complicated study by Wotawa (5.7) you have to decide yourself when you want to interfere and help out with some advice. I have had the experience that even this study is solvable - many learners have at least found the stalemate!

Exercise 5.4 would also be very suitable as an introduction to the topic of pawn-chains in the middlegame. This example makes it very clear why an attack on a pawn-chain should usually be directed at its base.

6: The Rook's Pawn

Standard program: 6.1-6.8

In this chapter, basic themes are again at the centre of attention, so the difficulty of the exercises is quite low. On the other hand I didn't want to leave out any of the examples. Normally the mate with a knight against a rook's pawn belongs in the standard program, but it was necessary to push it to the 'voluntary program'. We do not find any big surprises in the voluntary program, but all the themes mentioned in the standard program are repeated.

I advise you not to use additional material for this lesson as in my experience this only leads to confusion. It's not a problem if for once you don't need the full 90 minutes. If there are participants who are particularly interested, they can look at the bishop ending at the end of this chapter (page 169). Perhaps it is sufficient to let them find the way to win with h- and e-pawn.

7: Knight Ending

Standard program: 7.1-7.7

Endings with pieces begin with this lecture and it now becomes difficult to restrict the material. For the knight alone, a detailed coverage would need several instruction units (the same

comment holds for the other pieces). but the course would then soon cover 25 or even 30 lectures. Therefore restriction is necessary. I have limited myself to three basic topics which illustrate the strength and the weakness of the knight. The percentage of tactical positions is - especially in the voluntary program - quite high. Because the particular features of each piece can be demonstrated best in the field of combinations.

8: Bishop Endings

Standard program: 8.1-8.8

The material in this chapter is again very considerable. but I did not want to leave out any of the topics. Maybe it is a good idea to split this unit into two parts: the first for the topics of bishop vs pawn(s) and basic endings with bishop and pawn vs bishop and the second for the topics of opposite-coloured bishops and strategy in the bishop ending.

Of course the topic good bishop vs bad bishop is also very important for the middlegame.

My main objective in this chapter is to demonstrate the dangers of the bad bishop. There are few bad habits as widespread among inexperienced players as the fatal wish to place their own pawns, for safety reasons, on the same colour squares as their bishop!

9: Knight vs Bishop Ending

Standard program: 9.1-9.7

Again quite a lot of material for just a single instruction unit! Maybe it is advisable once again to split the

material and deal with it in two lessons. but by now you probably know how much you can demand from your proteges in one session!

Looking back, I cannot deny that I have somehow preferred the knight, as its tactical abilities prove to be crucial in many examples.

10: Rook Endings (1)

Standard program: 10.1-10.7

At last a reasonably short instruction unit with the focus on tactical positions. Rook endings are the most common type of ending in practice and I have taken that factor into account. Rook endings occupy no fewer than four chapters; each unit is therefore compact and concentrates on relatively few topics.

The important aim in this chapter is to examine the tactical strengths and weaknesses of the rook from different angles. Rook activity ranges from the mobile, dynamic rook that can force a draw against two connected passed pawns on the seventh rank, to the blocked, immobile rook that cannot even sacrifice itself for a pawn.

The theme of 'rook activity' will turn up again in the later chapters, especially in Chapter 13.

11: Rook Endings (2)

Standard program: 11.1-11.7

This and the following chapter are rather technical. However, the attacking and defensive procedures are so important in practice that it seemed unavoidable for me to treat them in

detail. Only position 11.5 offers a little tactical relief.

At the end of this unit all participants should know the three rook manoeuvres covered. This time the exercises 11.8-11.16 offer a particularly good opportunity to study the topic in more depth. The extension to the Karstedt manoeuvre (three files distance) is also examined in more detail there.

12: Rook Endings (3)

Standard program: 12.1-12.7

We conclude our excursion into the purely technical side of rook endings with the topic of frontal attack. When we recall the key defensive procedures, then we can recall that the best defensive chance is to occupy the promotion square with the king. If the king is cut off, it becomes more difficult for the defence. A side attack is then more effective than a frontal attack, which is often only successful against a not very far advanced pawn.

It is worth pointing out the golden rule of the three file (or rank) distance again and again. In technical rook endings it is often a valuable guide.

The topic of 'tactics' lends some more colour to this chapter and this offers a good mixture of more and less difficult positions. If you have a different point of view you will find further ideas in the 'voluntary program' beginning with 12.8

13: Rook Ending (4)

Standard program: 13.1-13.6

As the endgame course approaches its end, most of the participants will be

able to deal with a more sophisticated lecture. Nevertheless, you could still reduce the number of exercises - perhaps it is even sufficient to look at a single example more closely. In order to do this, you can find two endings analysed in 13.8-13.12 and 13.13-13.15.

14: Queen Ending (1)

Standard program: 14.1-14.7

After the sophisticated lecture we are back to some lighter stuff. Beginning with 14.8, you will find some slightly more difficult examples, especially those concerning the topic 'rook's/ishop's pawn'.

For inexperienced players, it is necessary that they know the staircase manoeuvre and the difference between the rook's/ishop's pawn on the one hand and the central knight's pawn on the other hand.

I have added the winning zones mainly for reasons of completeness. With the help of this instrument you can at least create slightly different positions in order to let the participants find them.

This time some quite interesting examples are presented, particularly 14.16. Despite its length, this study can also be solved by players who are not so strong.

15: Queen Endings (2)

Standard program: 15.1-15.5

In this final chapter it becomes far more difficult again. Queen endings, particularly the ending queen and pawn vs queen, certainly represent

one of the most difficult endgame topics.

You will probably have recognized that this time there are only four exercises for the participants to work on. As you will find out when you look at the substantial material in the voluntary program, this is not due to lack of material but because an attentive and detailed analysis of 15.5 should be the core of this lesson. However, this will consume so much time in the concluding discussion that everybody will be satisfied with only four examples.

If you prefer an exclusively tactics-orientated unit - and with weaker participants this is certainly worth considering - you can use some of the examples beginning with 15.6. While the standard program mostly dealt with strategy in queen endings, with a corresponding focus for the examples, these further positions are characterized by tactical ideas that contrast with the 'normal cases' covered in 15.1-15.5. Here you can find alternatives to tricky positions 15.1 and 15.5.

16: Endings from Easy to Difficult
This collection returns to the topics dealt with before. You can use these exercises in various ways; for example, at the beginning of the whole endgame course in order to test the pre-existing knowledge of the participants.

I have used this concluding chapter myself as a competition puzzle at the end of the endgame course in order to clarify the acquired knowledge, not only for me but especially for each learner. Particularly for young players

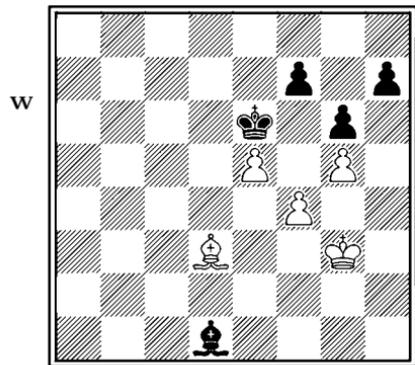
(but not exclusively for them!) this is an attractive way of rounding up the whole endgame course.

How to Deal with Errors

If you are a teacher, the following is sure to have happened to you too. You have conscientiously prepared your lesson, you proudly present all your wonderful examples - and then there comes a doubter who just tears apart your most beautiful position. This little appendix is the story of one such situation and should give you courage to do your best, no matter what the circumstances.

In one of my first lessons an example proved to be faulty. This developed into quite a story:

1) The Game



Timoshchenko - Stephenson
Hastings 1966/7

White 'talked' his opponent into resignation after the following beautiful series of moves:

1 f +! **gxf5**

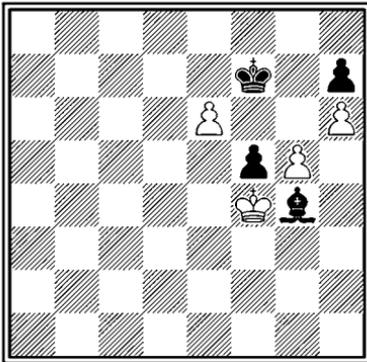
1... xe5 2 f xg6 f xg6 3 xg6 h xg6
4 h7 +- .

2 f4 g4 3 1 w+ e7 4 · xf7!
xf7 **5 e6+** · xe6 6 g6 1-0

Black resigned in view of 6... f6 7
g xh7 +- .

So, Black was persuaded but should he have been so easily convinced? In a training session at Katrnerberg chess club there were some doubts about the position after White's 5th move.

2) Analysis at the Katrnerberg chess club



It turned out that Black had missed a convincing answer here which would have secured the draw:

5... g8! 6 g6

6 e7? h5 - +.

6... ♖h5! 7 g

7 g xh7+ xh7 =.

7... g6 8 e7

Not, of course, S...m ?? 9 eS' + xeS 10 gS' + +- .

9 ♖xf5 ♖h5 =

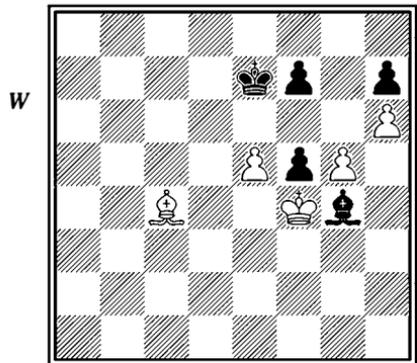
This position cannot be won. If White advances his king to d5 and

promotes the pawn, then an exchange on e5 leads to stalemate!

So, is the original position only a draw? I was prepared to believe it and took the example with me to the next training course at the North Rhine-Westphalia Chess Federation in order to demonstrate to the participants that one can never totally avoid such surprises. Unwillingly, I immediately proved my thesis again - the participants of the course did in fact find a win!

Their new idea started after Black's 3rd move:

3) Analysis at the North Rhine-Westphalia Chess Federation



Here, instead of 4 xf7? (the question mark has to replace the exclamation mark!), they played:

4 g6! f g6

After 4...h xg6 5 h7 +- White has no problems.

5 g8 6 xh7 !!

This tricky defence is better than 6... h5 7 g5 m S xg6+! h g6 9 e6+, when White wins easily.

7 xg b3 8 xf5 g 9 6

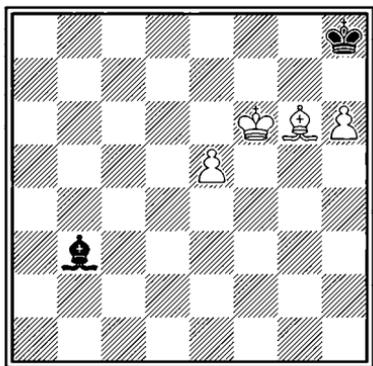
Aft r 9 e6? xe6+ 10 xe6 h8

Black's defensive idea becomes clear: Whi t is unable win due to the wrong bishop (see Chapt r 6).

9... h8 (D)

9... c4? 10 f7+! xf7 11 h7+

+-.



10j 7. 4 11 e6 h7 12 g5!

Whi t has to play ca f lly until the end:

a) 12 e7? xh6 13 d8 g7 14

e8 d1 15 e7 f6 16 f7 a4 17

b3 b5 18 4 a4 19 h 6 e5
20 c8 d6=.

b) 12 e7? xh6 13 e5 g7 14
h5 h6=.

12... b 13 g6+ g8 14 e7. 4
15 6+-

Aft r e5-d6-c7-d8 followed by
f5-d7 Wh t will f nally achie e his
aim.

I hope that this little digression has not only amused you but also encouraged you to make something positive even out of unsound examples. Aft r all, chess lives from the consta t succession of certainty and er or - your lessons will prof t if some truth is only detected during your instruction and your prot g s do not j ust dig out the bones wher you have buried them in- t ntionally!

With this last example I say good- bye t you. I thank you for your inter- est and I hope that you will benef t from the material. and so will your chess students.

Bibliography

During the construction of the present series of lessons I have used many sources. As the different parts have constantly changed over the years, it is no longer possible to indicate the precise origin of each example. Indeed, many examples can be found in several different endgame books.

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