

**KILLER
CHESS
TACTICS**

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Grandmaster Leonid Shamkovich was born in Russia in 1923 and has lived in the United States since 1976. Grandmaster Leonid Shamkovich, former US Open Champion and two-time Russian Champion, is one of the most respected authorities on chess sacrifices and tactics. He quickly became a powerful force in American chess winning the US Open and many major tournaments. Shamkovich has written on the subject of chess tactics and opening theory for over 40 years, and his work has appeared in every major chess journal. He has also served as an assistant or trainer for many of the very best chess players.

RAYMOND KEENE

Grandmaster Raymond Keene, multiple tournament winner, and former British Champion, is the world's most prolific chess writer, with more than 100 books to his credit. Considered one of the strongest players in the world and one of the top theoreticians, Keene is well known for his work organizing world championships, his many best-selling chess titles, and for his co-authorship with World Champion Garry Kasparov and Eric Schiller on *Batsford Chess Openings*—the all-time best-selling reference work on chess openings.

Keene was the first British player to achieve a FIDE Grandmaster norm, was a member of eight Olympic chess teams, was a medal winner in the chess Olympiad, and was awarded the title of Officer of the British Empire by Queen Elizabeth II for his services to chess. He has been the chess correspondent for the Spectator, London since 1977, and Thames Television since 1986. He also writes the *London Times* daily chess column.

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Eric Schiller, widely considered one of the world's foremost chess analysts, writers, and teachers, is internationally recognized for his definitive works on openings. He is the author of 100 chess books including Cardoza Publishing's series on openings, *Gambit Chess Openings*, *World Champion Openings*, *Standard Chess Openings*, and *Unorthodox Chess Openings* — an exhaustive opening library of more than 2500 pages.

Schiller is a National and Life Master, an International Arbiter of F.I.D.E., and the official trainer for many of America's top young players. He has recently been reappointed as official coach of America's best players under 18 to represent the United States at the Chess World Championships. He has also presided over world championship matches dating back to 1983.

Schiller's web site is www.ericsschiller.com; he is the senior editor of the free online chess magazine, www.chesscity.com.

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CARDOZA PUBLISHING

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Introduction

Killer Chess Tactics is your guide to the essential skills you need to defeat competent opponents at the chessboard. In this book you'll see how the very best players, the World Chess Champions, use essential tactics to achieve victory in the small battles that make up an overall chess game. From common pins and forks to complicated and subtle artistic combinations, you will encounter all the weapons found in arsenals of professional chess players.

From Paul Morphy, the unofficial world champion, to present-day champion Vladimir Kramnik, each of the 15 players who could lay claim to having been the best of their era has displayed remarkable tactical skills in numerous games.

The first part of this book covers basic chess tactics. These are the fundamental building blocks of successful chess achievement. You use tactics to achieve goals as part of your overall strategy to win the game. You have to master the art of tactical warfare if you want to succeed in chess! This portion of the book is an updated version of *World Champion Tactics* by Leonid Shamkovich and Eric Schiller. We've added the accomplishments and contributions of the 14th World Champion, Vladimir Kramnik, who won his title by defeating Garry Kasparov in a match in 2000.

In the second half of the book we put a variety of tactics into little bundles called "combinations". Successful combinations not only bring rewards in terms of chess victories, but they also have an intrinsic artistic quality that is appreciated in the chess world. Indeed, combinations have often been awarded the special prizes, sometimes quite hefty sums. You might think that the part of combinations is something achievable only once you have reached the level of master or beyond. In fact, it is possible to improve your combinational skills by studying the best examples of the great chess masters. And that's just what we will be doing! This part of the book is a revised and updated version of *World Champion Combinations*, by Raymond Keene and Eric Schiller.

When you start looking at a game or position, concentrate at first just on the moves in **bold**. These are the moves actually played in the game, or part of announced checkmates. Then go back and examine all the sidelines and variations, because they contain important examples of tactics. Sometimes, this can involve quite a lot of different branches. Going over the moves with a chessboard is a lot easier than doing it in your head! Depending on your level of chess skill, you may be able to follow the shorter branches without a chessboard, but for the longer ones you really should set up and play through the positions.

Throughout the book you'll find quizzes to test your knowledge of the basic tactics and artistic combinations. We've added a rating system so that you can check your results and see how you would fare in the chess community at large. Remember, tactics and combinations can be learned. If you thoroughly study material in this book your skills are certain to improve considerably. When you're playing a game, always look for the tactical devices you encounter in this book and put them to use whenever the possibilities arise. Before long you'll walk into every game armed with killer chess tactics!

Introduction to Tactics

Tactics are the means to an end. In order to capture a piece, we might arrange things so that the target piece is incapable of moving, and will remain in place until our attacking forces arrive. To do that, we can use a tactic called a “pin”. There are many tactics in the arsenal of top players. Some are used to attack pieces; others are used in a direct assault against an enemy king.

We will introduce each of the essential chess tactics, showing the power of each one as used by the World Champions themselves. Each section clearly explains the important concepts of the tactic.

The second part examines complete games and selected positions from the games of the World Champions. These are spectacular battles, with tactical blows all over the board. This gives the student an opportunity to see tactics at work in their natural environment.

At the end you will find a set of quiz positions, followed by the solutions to the problems. You can practice your tactics by working out the complete solutions to each position, and then compare your answers to the correct solutions. We’ve provided a chart showing you how your result compares with that of other chess players, from beginning to professional. The real purpose, however, is to measure your results so that you can return to sections where you need more work mastering the basic tactics.

Overview of Tactics

A chess tactic is a maneuver that is designed to achieve a specific goal. It does not necessarily involve attacking an enemy piece.

A tactic creates one or more threats that did not exist before the tactical move is made.

The crucial tactics explored in this book are:

Fork

Pin

Discovered Check

Discovered Attack

Deflection

Decoy

Interference

X-Ray Clearance

Blocking

Intermezzo

Desperado

Trapping a Piece

Overloading

Pursuit

Removing the Defender

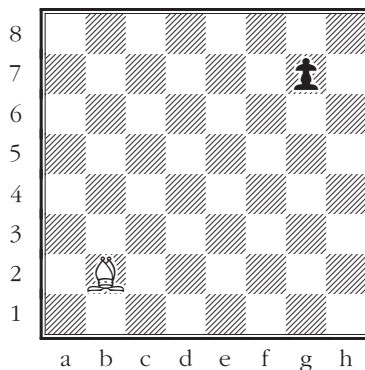
Promotion

Rook Lift

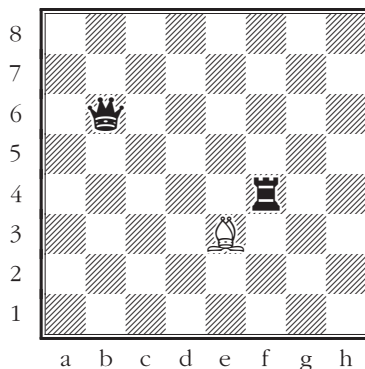
Types of Tactics

Before we get into a discussion of each of the tactics, let's review some terms that are often used to describe and classify them. Several authors offer precise definitions, but they rarely agree with each other and sometimes the meaning of one author's words changes when we think in terms of another author's definitions. While we are not lobbying for our own definitions, which we formulated specifically for this book, we do want you to understand what we mean when we use a technical term.

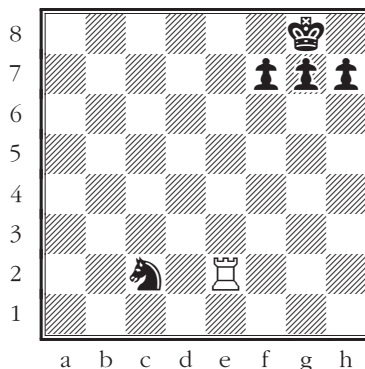
When you **attack** a piece you threaten to capture it. A **threat** is made when, on the next turn, a player can make a move that results in a position that is better than the one you had before. This may involve the capture of enemy forces, control of important squares, or damage to enemy pawn structure.



A **double attack** takes place when two enemy pieces are threatened with capture on the same move. Many tactics are based on this concept. If a combination is made up of a series of tactics, then the double attack can be said to be a feature that many tactics have in common. In the following diagram, the White bishop attacks the Black queen and the Black rook.



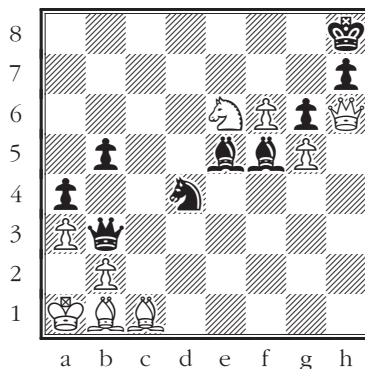
The term **double threat** is used when the attacker has two different threats as a result of the move. One of the threats is not a capture however, but something else, such as checkmate.



The White rook attacks the Black knight, and also threatens 1.Re8, checkmate.

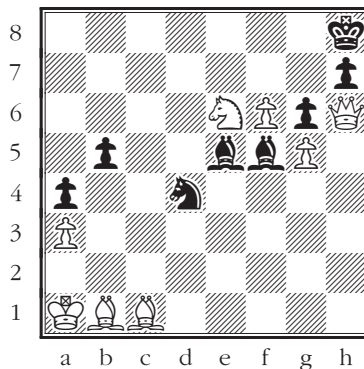
We use the expression **mating threat** when the threat is to checkmate the enemy king in one or more moves, where there would be no way for the enemy to escape if it were still our turn. The idea is that if the opponent doesn't stop the threat, the game will be won.

Consider the following position.



White has two mating threats. If it is White to move, there is the pleasant choice of 1.Qg7# and 1.Qf8#. That's simple enough. Black can capture the knight at e6 with the queen, bishop or knight. The first two options allow the checkmate, but taking with the knight parries both threats. Black also has a mating threat, however, and can carry it out right away!

1...Qxa3+!! forces Black to try 2.bxa3, since 2.Ba2 is checkmated by 2...Nb3#.



Black has two different mating threats! **2...Nc2+**; **3.Ka2 Bxe6#** is the most poetic, removing the White knight at last, but **2...Nb3+**; **3.Ka2 Nxc1#** is also good.

You may have noticed that the first move, **1...Qxa3+**, was marked with a double exclamation point (!!), which means “a brilliant move”. This is one of six symbols we use to comment on the value of a move without having to repeat the same words all of the time.

- !! means brilliant move of great artistic merit
- ! means strong move (usually also the best move)
- !? means interesting or provovative move, though it might not be best
- ?! means dubious move, implying that there are better options
- ? means weak move
- ?? means horrible blunder

Many different tactics were involved in these variations, but to understand the concept of the mating threat all you need to know is that from the very first move, checkmate was inevitable.

Closely related to the mating threat is the **drawing threat**. One player threatens, not to checkmate the opposing king, but to reach a technically drawn position, which might be a drawn endgame or perpetual check.

A **forced move** is a move that must be made in order to avoid immediate disaster. The international symbol for such a move is a small square, and many players use the term “box” to describe a forced move.

A forced move makes calculation of variations easier to carry out, because alternative strategies for the opponent can be easily dismissed. On the other hand, many moves that seem forced, especially recaptures, need not be played immediately. See the **intermezzo** topic later to learn how you can sometimes postpone a move that your opponent expected you to play right away.

Now let us move on to the individual tactics and acquire the tools that will let us build up winning positions. From this point onward we will use games played by the World Champions to illustrate the tactics.

Tactics for Attacking Pieces

In this section you will learn the ten basic tactics for attacking enemy forces:

Discovered Attack

Discovered Check

Windmill

Smothered Mate

Fork

Interference

Pin

Removing the Defender

Trapping a Piece

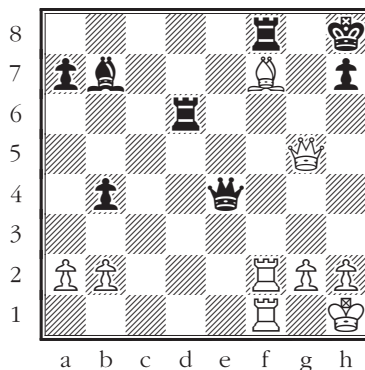
X-Ray Attack

DISCOVERED ATTACK

The **discovered attack** is the weaker sibling of the discovered check, which we'll meet next. In each case your attack takes place when a piece standing between the attacker and the enemy target moves away. In a discovered attack, the piece that finds itself under attack is not the mighty king, but a less valuable piece. That doesn't mean it can't be valuable! On the contrary, discovered attacks are much more common than discovered checks. They can also bring the enemy to their knees, as you can see below.

EUWE VS. THOMAS

HASTINGS, 1934



Euwe uses a discovered attack to force a quick win. He retreats the bishop from f7 to d5, uncovering an attack on the rook at f8 by the rook at f2. At the same time, the queen at e4 is attacked. Black must capture one of the attackers, but can't ward off both.

26.Bd5! Bxd5. Or 26...Rxf2; 27.Qg8#. **27.Rxf8+ Bg8; 28.Rxg8#.**

DISCOVERED CHECK

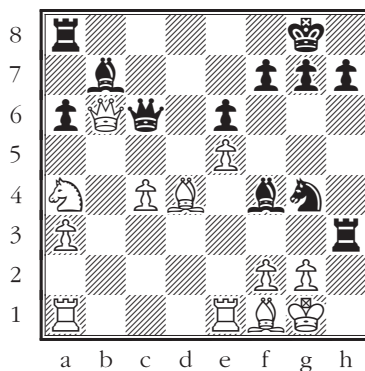
All tactics can be powerful, but a **discovered check** is usually the most powerful of all! This monster can demolish the enemy position quickly. The poor victim's resignation or checkmate is almost inevitable.

A discovered check takes place when a piece is moved, causing the enemy king to be attacked by another piece, which previously had an obstructed view.

A discovered *attack* can involve a check, but that doesn't make it a discovered *check*. A discovered check occurs only if the piece that is not moved gives check as a result of another piece getting out of the way.

GERASIMOV VS. SMYSLOV

Moscow, 1935



The future World Champion demonstrated the power of the discovered check with **21...Bh2+!**; **22.Kh1**

TACTICS FOR ATTACKING PIECES

Bxc5+ and White **resigned**, because after 23.Kg1 the bishop returns to h2 with check, retreats to c7 with another discovered check and grabs the enemy queen. This repeated use of discovered checks is the theme behind the windmill combination we'll cover later on.

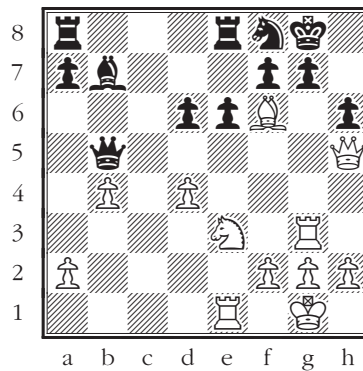
Sometimes a player can be tortured by repeated discovered checks, in a tactic known as a windmill. This horrible fate leaves the victim squirming helplessly as pieces fall off the board.

WINDMILL

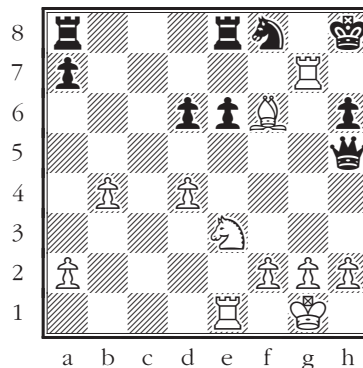
The **windmill** involves repeated use of a discovered check to win material. The piece that is moved, giving discovered check, captures a piece. It then returns to the scene of the crime, also with check, before engaging in a feeding frenzy. The windmill is at the heart of many famous combinations.

TORRE VS. LASKER

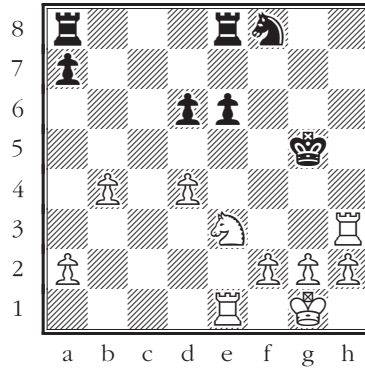
Moscow, 1925



The last move, 25.Bf6!! offered up the queen. After 25...Qxh5; 26.Rxg7+ the windmill goes into motion. 26...Kh8; 27.Rxf7+ Kg8; 28.Rg7+ Kh8; 29.Rxb7+ Kg8; 30.Rg7+ Kh8.



The rook could also grab the a-pawn, but that would only open a line for the Black rook on the a-file. Instead, it is time to switch directions and pick off the queen. 31.Rg5+ Kh7; 32.Rxh5 Kg6; 33.Rh3 Kxf6; 34.Rxh6+ Kg5; 35.Rh3.

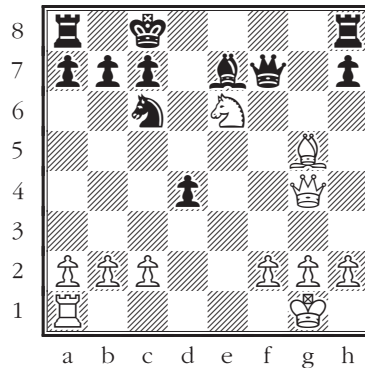


The carnage is complete and White had an easy win in the endgame, thanks to the extra pawns.

SMOTHERED MATE

The **smothered mate** is carried out by surrounding the enemy king with his own pieces, and delivering checkmate with a knight.

MORPHY VS. AMATEUR PARIS, 1859



Starting with a discovered check, White arranges the entombment of the Black king, who is buried alive.

20.Nc5+! Kb8; 21.Nd7+ Kc8; 22.Nb6+! A discovered double check, which also attacks the rook at a8. But the rook must not be captured, for it is part of the plan leading to smothered mate. **22...Kb8; 23.Qc8+!! Rxc8; 24.Nd7#.**

TACTICS FOR ATTACKING PIECES

FORK

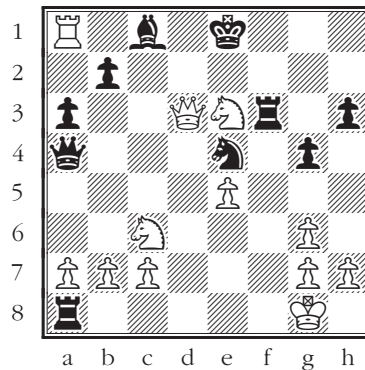
A **fork** is a move that attacks two pieces at once. Since the opponent can move only one piece at each turn, one of the two attacked pieces must be left to its fate. Sometimes you read that forks are only a property of knights and pawns, and another term is used when the attacker is a bishop, rook, queen or king. That is a rather artificial and useless distinction. Even if you want to distinguish short range and long range operations, the king would have to be included with the pawn and knight.

The Knight Fork

The **knight fork** is especially frequent at c7, where it gives check to the king and attacks a rook at a8.

TAL VS. PETROSIAN

CANDIDATES TOURNAMENT, YUGOSLAVIA 1959

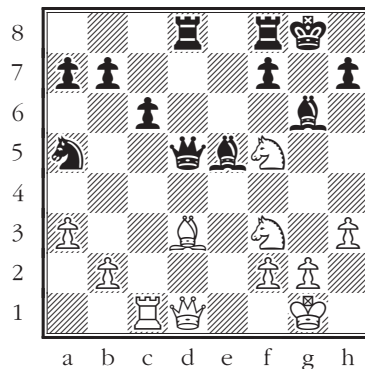


White has all sorts of available tactics here. Tal found the cleanest kill, attacking the enemy queen and forcing an exchange that led to a classic king and rook fork.

17.Qc7 Qxc7; 18.Nxc7+ Kd8; 19.Nxa8 and **White won**. When a queen and king are both involved, then we have an example of a **royal fork**.

KASPAROV VS. TIMMAN

VSB TOURNAMENT, AMSTERDAM, 1994

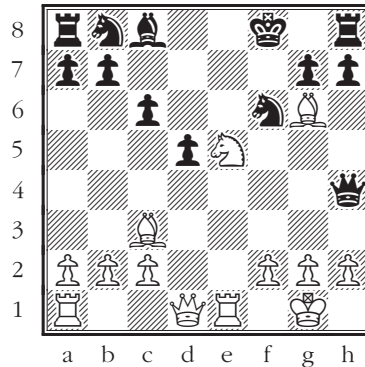


25.Ne7+ Kg7; 26.Nxd5. White had won enough material to secure victory, and the game didn't last long.

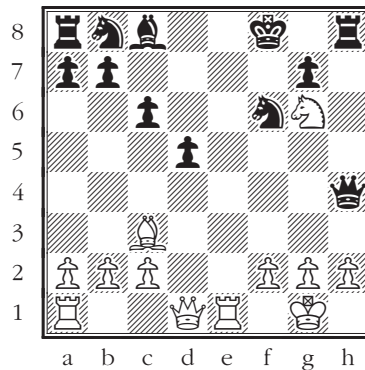
The Family Fork

One of the juiciest forks is the **family fork**, which targets a queen, king, and rook.

SMYSLOV VS. KAMYSHOV MOSCOW CITY CHAMPIONSHIP, 1945



Black did not dare capture the bishop, as that would have allowed 16.Nxg6+ with a family fork.

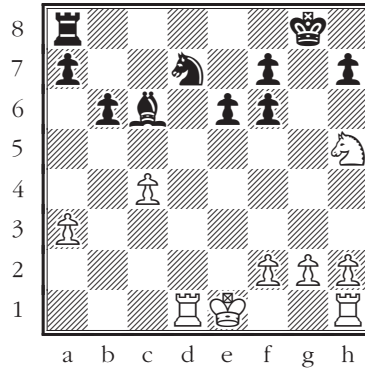


Another very common fork is at f6 (for Black) or f3 (for White), when the enemy has castled on the kingside. Here are two examples.

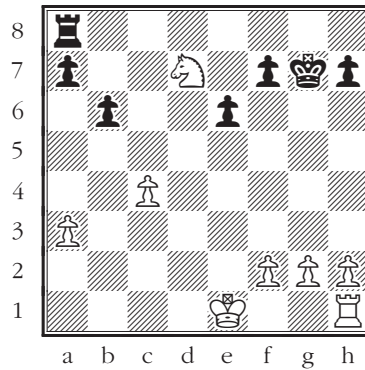
TACTICS FOR ATTACKING PIECES

KASPAROV VS. TIMMAN

MATCH, PRAGUE, 1998



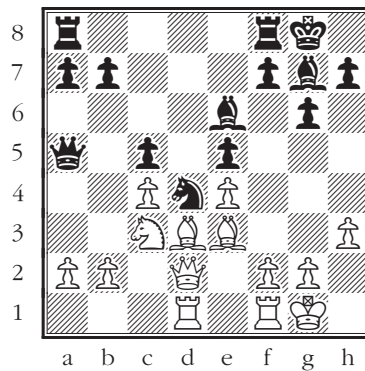
White wins material using a fork. 21.Rxd7! Bxd7; 22.Nxf6+ Kg7; 23.Nxd7.



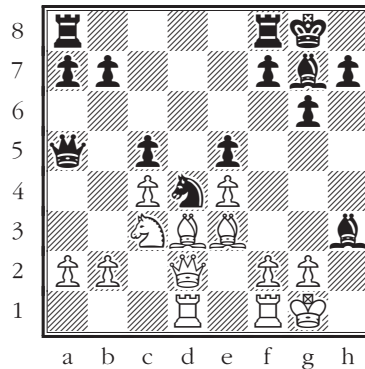
White is a piece ahead, and Black soon **resigned**.

ALONY VS. BOTVANNIK

TEL AVIV OLYMPIAD, 1964



Because the White king at g1 and queen at d2 can each be attacked by a Black knight at f3, Black was able to steal a pawn with **15...Bxh3!**

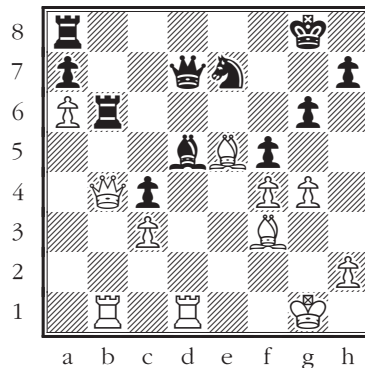


The bishop cannot be captured because of 16...Nf3+, and White had no time to get rid of the knight with 16.Bxd4 because of 16...exd4; 17.gxh3 dxc3; 18.bxc3 Bxc3 and Black still has an extra pawn. Alony tried **16.b4**, which led to an interesting battle but in the end Botvinnik prevailed.

The Bishop Fork

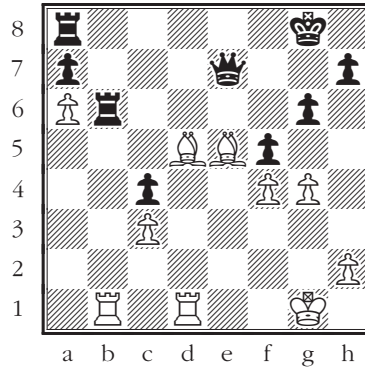
The bishop's ability to operate at long range makes it possible to fork two pieces on distant areas of the board.

ALEKHINE VS. GADJOS DÜSSELDORF, 1908



Alekhine moved his bishop into forking position with a preliminary queen sacrifice. **32.Qxe7 Qxe7; 33.Bxd5+**.

TACTICS FOR ATTACKING PIECES



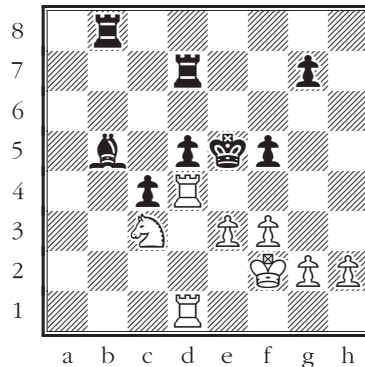
The simultaneous attack at g8 and a8 (and the pawn at c4, though that isn't relevant) wins White more material. After **33...Kf8**; **34.Bxa8**, White had a rook and two bishops for the queen, and won without difficulty.

34...Qh4; **35.Bg2 Rxb1**; **36.Rxb1 Qxg4**; **37.h3 Qg3**; **38.Bd4 Qxf4**; **39.Bxa7 Qd6**; **40.Ra1**. Black resigned.

The Rook Fork

The rook can create a double attack in two ways. It can attack two pieces on the same straight line, or can attack one piece on a rank and another on a file. When it is really lucky, it can attack three, or even in very rare cases, four pieces at once!

LASKER VS. SHOWALTER MATCH, NEW YORK, 1892/93



Lasker used a super rook fork with the help of a later knight fork to bring his opponent down. **37.Rxd5+!** This attacks king, rook and bishop, none of which are adequately protected. **37...Ke6**. **37...Rxd5**; **38.Rxd5+ Ke6**; **39.Rxb5** was out of the question.

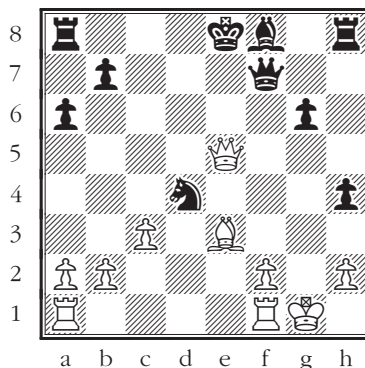
38.Nxb5! **Rxd5**; **39.Nc7+**. Knight fork! **39...Kd6**; **40.Nxd5** Black resigned.

The Queen Fork

With the ability to work on ranks, files, and diagonals, the queen has many opportunities to create forks. In the tricky queen vs. rook endgame, the win often comes by way of a fork. In the opening, a fork at e4 or e5 can snare one of the rooks in the corner.

SPASSKY VS. KINZEL

VARNA OLYMPIAD, 1962



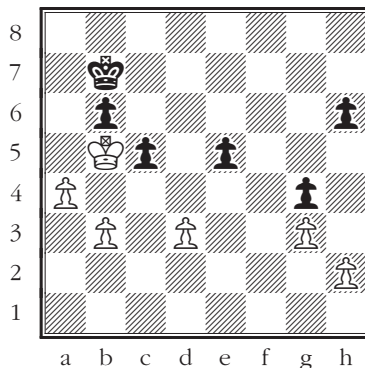
21. **Qxe5+** picked off the rook at h8 and the game ended a few moves later.

The King Fork

The king operates only at close range. He sort of waddles around and hits things with his elbows. Enemy pieces can only be knocked down when there is a real crowd around the attacking king. The king forks are usually seen in the endgame, when it safe for the monarch to take an active role in the game. The king cannot attack a queen, for it would have to walk into check to do so. It can, however, attack all the other pieces, though it must approach from a safe angle. The king fork is most common in the endgame when used against pawns.

PORTISCH VS. SMYSLOV

HOOGOEVENS TOURNAMENT, 1972



TACTICS FOR ATTACKING PIECES

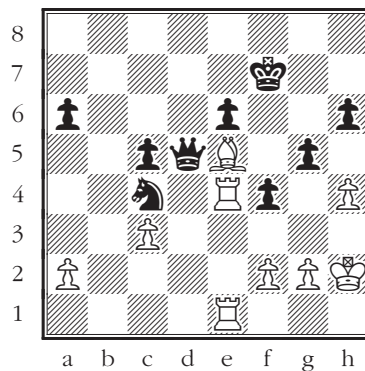
White's king attacks two pawns, at b6 and c5, but the attack is not effective because the pawn at b6 is defended. Portisch quickly forced the capitulation of the former World Champion with **40.a5!**

The b-pawn cannot be defended, so **40...bxa5** was forced, but after **41.Kxc5**, Black **resigned**. The White king will pick off the weak Black pawns.

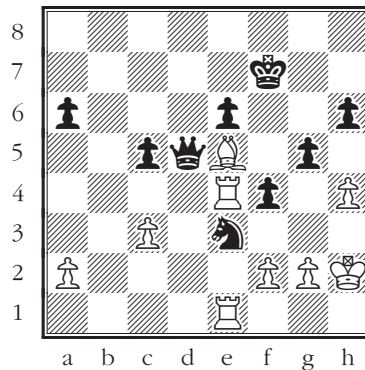
INTERFERENCE

The **interference** tactic places a piece on a line (rank, file, or diagonal) so that it interrupts the communication of enemy pieces. Interference can be a simple tactic, as in the following position.

PORTISCH VS. FISCHER 2ND PIATIGORSKY CUP, 1966



The rook at e4 is defended by his colleague, but because Black has a pawn at f4, interference is possible at e3. **28...Ne3!**



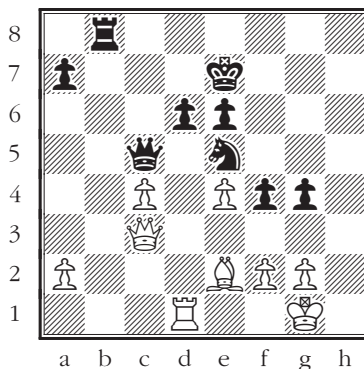
This wins material, and leads to victory after a few more moves.

29.R1xe3 fxe3; 30.Rxe3 Qxa2. White doesn't have enough compensation, and the game didn't last long. **31.Rf3+ Ke8; 32.Bg7 Qc4; 33.hxg5 hxg5; 34.Rf8+ Kd7; 35.Ra8 Kc6.** White **resigned**.

PIN

A **pin** is one of the most powerful weapons in all of chess. The simple pin is at the heart of many of the most complicated combinations. A piece is *pinned* when it cannot move off of the line on which it is attacked, if the result of moving would lead to the loss of a more important piece, which is a **relative** pin, or check to the king, which is an **absolute** pin. The basic method of exploiting a pin is to add as much pressure as possible to the pin.

SPRIDONOV VS. KASPAROV EUROPEAN TEAM CHAMPIONSHIP, 1980

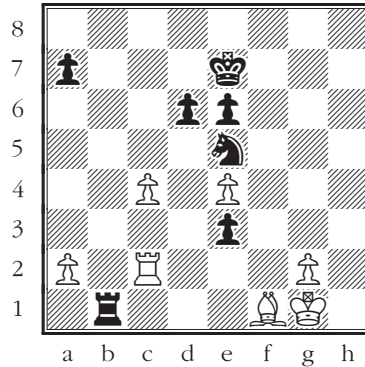


The pin at f2 (for White) or f7 (for Black) is one of the most powerful tactics. Here it leads to a crucial deflection.

35...g3!; **36...Rf1**. 36.Qd4 Qxd4; 37.Rxd4 Rb2 is a winning fork that is also a skewer. 38.Kf1 loses to a double deflection. 38...f3! The bishop cannot move, so the pawn is forced to abandon g2. 39.gxf3 (39.Bxf3 Rxf2+; 40.Ke1 Rxf3!; 41.gxf3 Nxf3+ finishes with a fork.) 39.g2+! The threat of the pawn promotion deflects the king from the bishop. **36.gxf2+**; **37.Rxf2**. The rook is pinned, so the back rank is exposed.

37...Rb1+; **38.Bf1**. The bishop is now pinned. **38.Qe3!** The queen is deflected, and the c-pawn is lost. **39.Qxe3**. 39.Qa5 Rb2; 40.Qc7+ Nd7 runs out of checks, and the penalty is the rook at f2. **39...fxe3**; **40.Rc2**.

TACTICS FOR ATTACKING PIECES



The pawn seems to be defended. **40.Nxc4!** White **resigned**. After **41.Rxc4 e2** Black gets a new queen.

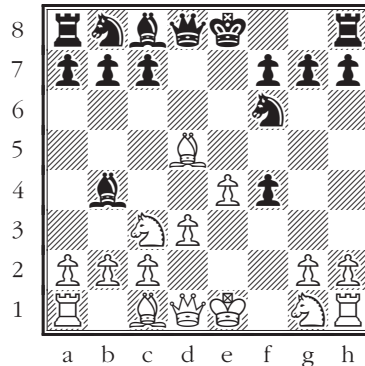
Absolute Pin

An **absolute pin** is a pin against the king and a consequence of the rules. Moving the attacked piece cannot break these pins. A player may not move in such a way as to leave the king in check at the conclusion of the move. Absolute pins play a major role in the opening, where they are used to tie down enemy pieces and prevent them from advancing.

BUDZINSKY VS. MORPHY

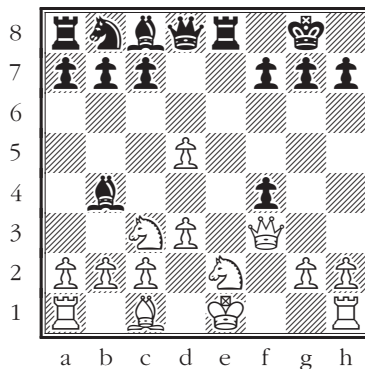
PARIS, 1859

1.e4 e5; 2.f4 exf4; 3.Bc4 d5; 4.Bxd5 Nf6; 5.Nc3 Bb4; 6.d3.



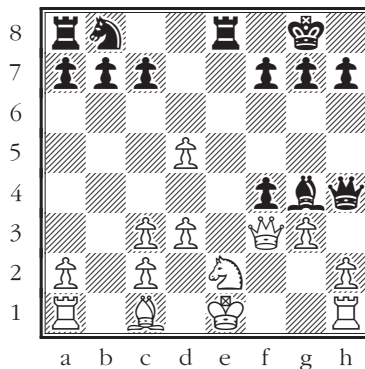
This creates an absolute pin at c3. Because the knight cannot move, the bishop at d5 and pawn at e4 have less support.

6...Nxd5; 7.exd5 O-O; 8.Qf3 Re8+; 9.Nge2.



A second absolute pin is added, this time along the e-file. Remember that the knight is not really protected by its colleague at c3, because that piece is also pinned by the bishop at b4.

9...Bxc3+; 10.bxc3 Qh4+; 11.g3. Black ignores the threat to the queen and continues the attack. **11...Bg4.**



Black exploits the pin on e2 by adding one at f3. If the queen moves, then Black wins material by capturing first at g3, then at e2. White actually resigned here, but let's consider what might have happened. 12.Qf2. (12.gxh4 Bxf3 wins either the rook at h1 or the knight at e2.) 12...fxg3; 13.hxg3 Qxh1+; 14.Kd2 shows yet another pin being exploited — this time on the h-file. 13...Rxe2+; 14.Qxe2 Bxe2; 15.Kxe2 g2; 16.Rg1 Qxh2; 17.Be3 Nd7 with a queen and two pawns for a mere rook.

TACTICS FOR ATTACKING PIECES

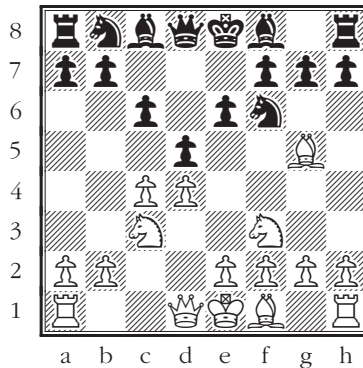
Relative Pin

The **relative pin** involves a pin against a piece other than the king. The pinned piece can move, but only at the cost of exposing a piece of greater value to attack. The most common relative pin involves a White bishop at g5, Black knight at f6, and Black queen at d8. The power of this pin is seen in many openings, including one named after Botvinnik himself, the Botvinnik Variation of the Semi-Slav Defense. If 13.Qg2 Rxc2; 14.Qxe2, Black has the devastating discovered check 14...g2+! If the piece at the rear of the pin is unprotected, it is known as a **skewer**. See the section on X-ray and Skewer below.

DENKER VS. BOTVINNIK

UNITED STATES VS. SOVIET UNION, RADIO MATCH, 1945

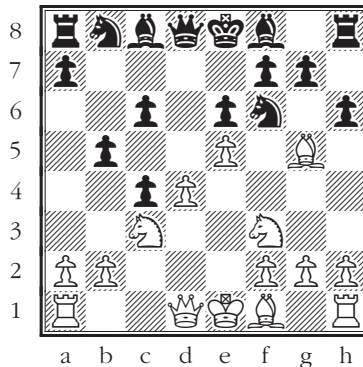
1.d4 d5; 2.c4 e6; 3.Nc3 c6; 4.Nf3 Nf6; 5.Bg5.



The Botvinnik Variation of the Semi-Slav Defense is crucially concerned with this pin and its consequences. It leads to wild complications early in the game, all because of the pressure on the kingside.

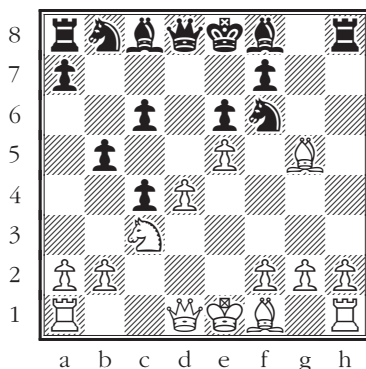
5...dxc4. Black boldly accepts the pawn. 6.e4. White threatens to exploit the pin by advancing the e-pawn to e5. 6...b5. Black ignores the threat, hanging on to the pawn.

7.e5 h6!



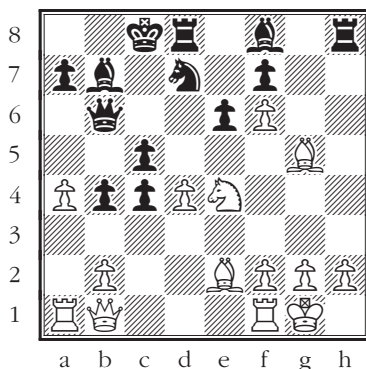
This key move pushes back the bishop, breaking the pin.

8.Bh4 g5; 9.Nxg5! White sacrifices a knight to re-establish the pin. 9...hxg5; 10.Bxg5.



White has renewed the pin and will win the knight.

10...Nbd7; 11.exf6 Bb7. The stage is now set for a complicated middlegame. Let's see how Botvinnik continued the game, using a flurry of tactics. **12.Be2 Qb6; 13.O-O O-O-O; 14.a4 b4!; 15.Ne4 c5; 16.Qb1!**



White removes his queen from the dangerous d-file, where the Black rook is stationed, and also protects his Knight at e4.

16...Qc7. Black is wasting no time, and aiming for direct attack, already threatening mate at h2. **17.Ng3.** White defends against the mate by retreating the knight, which is now pinned to h2.

17...cxd4; 18.Bxc4. The bishop cannot be captured because of the absolute pin Rc1. Instead, Botvinnik adjusts his sights, with a new target at g2. **18...Qc6.** White replied **19.f3** and for the rest you'll have to wait for the quiz section. White did not last long!

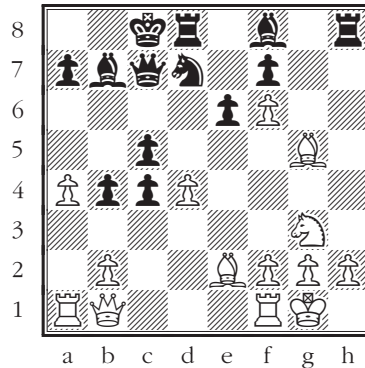
TACTICS FOR ATTACKING PIECES

Terminal Pin

There is one pin that doesn't clearly fit either the class of absolute pin or the class of relative pin. This is a pin not against a king, but against a mating square. It might be called a **terminal pin**, because moving the pinned piece will terminate the game. We saw an example of it in the previous game, after move 17 by White.

DENKER VS. BOTVANNIK

UNITED STATES VS. SOVIET UNION, RADIO MATCH, 1945



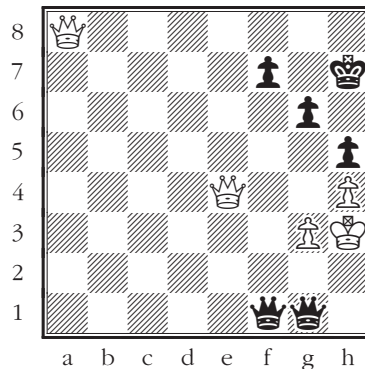
There is a terminal pin against the knight at g3, because of the threatened mate at h2.

St. Andrew's Cross

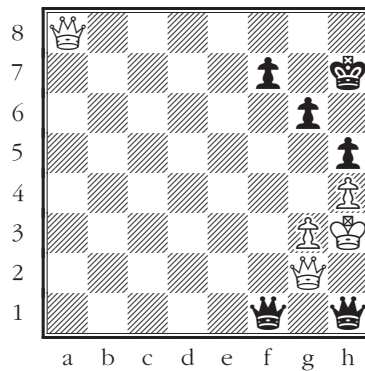
The **St. Andrew's Cross** involves two pins, one against the enemy king and another against a second piece. It has been seen in a number of games, and is hard to anticipate.

CAPABLANCA VS. ALEKHINE

WORLD CHAMPIONSHIP, 1927



Capablanca, as White, **resigned**, because if he blocked the check with 67.Qg2, then 67...Qh1 is checkmate.

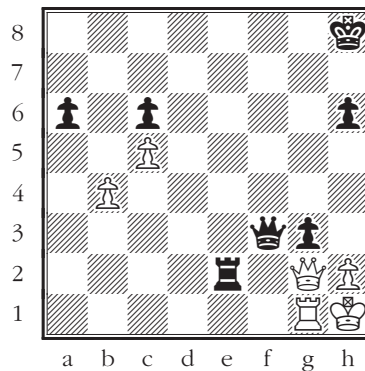


The king pin is on the f1-h3 diagonal, while the pin against the queen at a8 is on the h1-a8 diagonal.

Oblique Cross

The **oblique cross** also involves a diagonal pin, but has a rank or file pin as its partner.

ALAPIN VS. ALEKHINE ST. PETERSBURG INTERNATIONAL, RUSSIA, 1914



White **resigned**, because if the Black queen is captured, then the Black rook delivers mate at h2.