

THE TACTICS BIBLE

Magnum Opus

by
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KEY TO SYMBOLS

!	a good move
?	a weak move
!!	an excellent move
??	a blunder
!?	an interesting move
?!	a dubious move
□	only move
=	equality
∞	unclear position
∞	with compensation for the sacrificed material
±	White stands slightly better
∓	Black stands slightly better
±	White has a serious advantage
∓	Black has a serious advantage
+-	White has a decisive advantage
-+	Black has a decisive advantage
→	with an attack
↑	with initiative
↔	with counterplay
△	with the idea of
▷	better is
≤	worse is
N	novelty
+	check
#	mate

FOREWORD

So, here is another one of the thousands of chess books dealing with tactics! Well, nothing new under the sun; just a huge collection of categorised material, dealing with tactics and all existing mate patterns.

I am not seeking glory with this book, but I certainly had to have a book in tactics! That's the main idea of the book; to be a companion for trainers and players who seek improvement — simple but effective!

The names of the mates are not important. What's crucial is understanding and sub-consciously memorising these patterns in order to recognise when they're about to occur in a player's own games.

These mating patterns are not confined to chess problems and puzzles. As will be shown, they occur in the games of Grandmasters and even World Champions, past and present! They belong to everybody's games, even beginners'!

Each mate's theoretical pattern is presented as a diagram, with constructed examples and actual games. It is suggested that students set-up and play through these mates from the losers' viewpoint as well.

Most difficult of all is recognising patterns when they occur horizontally (i.e., rotated 90 degrees) from the normal orientation. The key to each pattern is the status of the squares surrounding the king: which ones are obstructed, which are potential flight squares that can be controlled with the available pieces. Players are advised to know these patterns forwards, backwards and upside down!

Novice players often complain they are unable to inflict these mates on their opponents and that opponents spot the threat and find a defensive move to prevent the mate.

Knowledge of the game and the defensive skill of today's players, even at the amateur level, is much greater than it was 200 years ago. Players should remember Nimzowitsch's advice: 'A threat is stronger than its execution'. Threat-

ening mate can force the opponent to make a defensive move that may compromise his position elsewhere.

The knowledgeable player uses a mating threat as a (small) tactical stepping stone to gain an advantage. Just like any piece of knowledge and its skillful application, a mate threat can be a potent tactical weapon in a player's arsenal.

One of the critical elements of position analysis is king safety, both one's own king and the opponent's.

Armed with knowledge of mating patterns, players can be alert for opportunities to bring their games to a speedy conclusion or prevent a disaster if they find themselves under such pressure.

Frequently, these mating possibilities occur on the kingside because players typically castle on that wing, or else in the middle of the board due to a player's failure to castle.

Efstratios Grivas
September 2018

BIBLIOGRAPHY

Books of this kind cannot be exclusively based on previous literature, although I have to pay tributes to various respected authors and trainers, such as Karsten Mueller and Mark Dvoretsky. Many other historical names can be found throughout the book, even dating back to 1500!

Tactics have a longer history than strategical concepts, mainly because they are much easier to understand for everybody!

So, my main sources were a healthy collection of internet sites, especially www.wikipedia.com, and the ChessBase online collection of games. Even www.facebook.com was helpful to find games and examples which fit in the presented subjects!

PART 1.

A TACTICAL WORLD

■ TACTICAL EDUCATION ■

How exactly does our tactical training/learning procedure take place from our very first chess years?

Usually the trainer supports his/her trainees with some photocopies filled with diagrams and subtitles like ‘White/Black to play wins/draws’. The trainees work on these exercises and they find out how their tactical abilities stack up.

Well, this is a very well-known method but I’ve always wondered how correct it is. You see, the trainer already provides a huge amount of information to the trainee. He informs him that there is a combination to be found and that this is a winning or a drawing one!

This is nothing like game conditions, where nobody will give any help or information. In a chess game, the player is alone in the desert, relying only on his own capabilities, seeking his oasis...

I consider that when you tell your students that there is something to find in a given position, you have already given away half of the solution. So, as I believe that training should be a simulation of the battle to come (game), the conditions should be similar.

So, I am trying to provide my trainees with just a position with the only information being whose move it is — sometimes not even that! OK, this sounds pretty hard but nobody promised you an easy job here! If you find it hard to work on chess, then what about working 9–5 in a factory? I often used to remind my trainees of this — after all they had made their hobby a profession and should be thankful for this...

What is certain is that tactical motifs are continuously repeated and can be learned exactly like we learn opening theory. Somebody is obliged to teach them and somebody is obliged to learn them — you need two to tango and you must learn the dance in depth in order to perform it!

There are many ways to teach tactical motifs — no doubt about it, but at the end of the day the most important for the trainer is to have created a teaching program.

I am sure that there are a lot of books on tactics but their main drawback is that the presentation is usually poor, without a concrete thematic outlook.

I feel that the correct approach is to collect some thematic, nearly identical positions which involve similar motifs.

Then again, this leads to an important question; which games should I present to my trainees? Well, nearly every trainer that I know starts from some famous games from the last centuries, like the ‘Immortal Game’ or the ‘Evergreen Game’.

These two games are usually presented with poor analysis, emphasising the winner’s triumph, without any care for the defending resources.

It is then natural that the trainee will mistakenly start thinking that every attack is destined to succeed...

My personal opinion is that those two games were simply played by coffee-house players who were en-

joying their life and their coffee! There is nothing wrong with this; wrong are the trainers who take them seriously!

Yes, these games are spectacular, easy to absorb and nice to present, but that is all. Their tactical education is poor, as they are lacking the defence factor, which is quite important in our modern world.

The other two from this survey are modern, ‘correct’, fierce fights, where both opponents tried their best.

Here I am fully presenting four important games in the Tactical Education of an ambitious chess player and I am putting strong emphasis on the defence factor as well.

The games are:

1. Adolf Anderssen vs Lionel Kizeritzky, London 1851 (The Immortal Game).
2. Anderssen Adolf vs Jean Dufresne, Berlin 1852 (The Evergreen Game).
3. Gregory Serper vs Ioannis Nikolaidis, St Petersburg 1993 (The Rainbow Game).
4. Garry Kasparov vs Veselin Topalov, Wijk aan Zee 1999 (The Chess Game).

Try to follow the games, analyse them, understand them, and cal-

culate the variations and I am sure that you will enjoy them even more than when the defence is absent!

■ CHESS SCHOOLS ■

In the short chess history of the post 1500 AD years, there have been four main 'schools' of chess.

The first was the so-called 'Romantic Chess', which was the style of chess prevalent in the 19th century. It was characterised by brash sacrifices and open, tactical games.

Winning was secondary to winning with style, so much, in fact, that it was considered unsportsmanlike to decline a gambit — the sacrifice of a pawn or piece to obtain an attack.

It is no coincidence that the most popular openings played by the Romantics were the 'King's Gambit Accepted' and the 'Evans Gambit Accepted'. Some of the major players of the Romantic era were Adolf Anderssen, Paul Morphy and Henry Blackburne.

The Romantic style was effectively ended on the highest level by Wilhelm Steinitz, who, with his more positional approach, crushed all of his contemporaries and ushered in the modern age of chess.

The second was the so-called 'Classical School'. Around 1860, Louis Paulsen realised that many attacks on the king succeeded because of poor defence.

Wilhelm Steinitz agreed with that and rejected the prevailing notion that attack was more honorable than defence. Steinitz strengthened defensive techniques and advocated strategic manoeuvring to gain enough of an advantage before launching an attack.

Steinitz was an advocate of the queenside pawn majority and the use of the bishop pair. He also emphasised occupation of the centre of the board and pawn structure. Steinitz began using his ideas in games in 1872. Steinitz had few followers at first, but by the 1890s most masters had been influenced by his ideas. Siegbert Tarrasch was a great promoter of the Steinitz school.

The third one was the so-called 'Hypermodern School'. The hypermodern school was founded by Aron Nimzowitsch, Richard Réti, Savielly Tartakower, Gyula Breyer and Grünfeld in the 1920s.

The hypermodernists rejected the idea that occupation of the centre was important. Instead, the hypermodern school emphasises control

of the centre by attacking it with pieces, especially from the periphery.

The hypermodern school also denied the superiority of the two bishops in all types of positions and claimed that the bishop pair was only strong in open or semi-open positions.

And the fourth one was the so-called ‘Soviet School’. In the 1940s the Soviet Union began a long domination of chess. The Soviet school agreed with Tarrasch and emphasised mobility.

A weakness that could not be attacked was not a real weakness. The Soviet school was based on teachings of Mikhail Chigorin (1850–1908).

Generally speaking, chess experts in the USSR described the Soviet School of Chess as a fast-paced, daring style of play best exemplified by the young generation of postwar players like David Bronstein.

Not all Soviet players used this playing style, though. The most notable exception was Botvinnik, whom Grandmaster Mark Taimanov compared to the methodical Wilhelm Steinitz.

The main contribution of the Soviet School of Chess was not the style of

players but their emphasis on rigorous training and study of the game, i.e. considering chess a sport rather than an art or science.

What I keep telling my trainees is that the level of defence is the greatest improvement in chess over the last 150 years. When there is action it is natural to see a reaction; when there is an attack, a defence is just around the corner.

Also, after the ‘immortal game’, I keep telling them to remember to bring out the queen’s bishop and not to leave the rooks standing in the corners!

At the end of the day, I do not think it is that important which ‘school’ you choose to follow; just do it well and try to play the best moves...

■ THE IMMORTAL GAME ■

THE OPPONENTS

ADOLF ANDERSSSEN

Karl Ernst Adolf Anderssen born in Breslau (now Wrocław), Poland (July 6, 1818 — March 13, 1879) was a German chess master. He is considered to have been the world’s leading chess player for much of the 1850s and 1860s. He was quite

soundly defeated by Paul Morphy who toured Europe in 1858, but Morphy retired from chess soon after and Anderssen was again considered the leading player.

After his defeat by Steinitz in 1866, Anderssen became the most successful tournament player in Europe, winning over half the events he entered, including the Baden-Baden 1870 chess tournament, one of the strongest tournaments of the era. He achieved most of these successes when he was over the age of 50.

Anderssen is famous even today for his brilliant sacrificial attacking play, particularly in the ‘Immortal Game’ (1851) and the ‘Evergreen Game’ (1852). He was a very important figure in the development of chess problems, driving the transition from the ‘Old School’ of problem composition to the elegance and complexity of modern compositions.

He was also one of the most likeable of chess masters and became an ‘elder statesman’ of the game, to whom others turned to for advice or arbitration.

LIONEL KIESERITZKY

Lionel Adalbert Bagration Felix Kieseritzky was born in Dor-

pat (now Tartu), Livonia, Russian Empire to a Baltic German family (1 January 1806 or 20 December 1805–6 or 18 May 1853 in Paris). From 1825 to 1829 he studied at the University of Dorpat, and then worked as a mathematics teacher, like Anderssen. From 1838 to 1839, he played a correspondence match against Carl Jaenisch — unfinished, because Kieseritzky had to leave for Paris. In Paris he became a chess professional, giving lessons or playing games for five francs an hour, and editing a chess magazine.

Kieseritzky became one of the four leading French masters of the time, alongside Louis de la Bourdonnais, Pierre Charles Fournier de Saint-Amant, and Boncourt. For the few years preceeding his death, he was among the top two players in the world along with Howard Staunton. His knowledge of the game was significant and he made contributions to chess theory of his own, but his career was somewhat blighted by misfortune and a passion for the unsound.

In 1842, he tied a match with Ignazio Calvi (+7 -7 =1). In 1846 he won matches against the German masters Bernhard Horwitz (+7 -4 =1) and Daniel Harrwitz (+11 -5 =2). He enjoyed a number of other magnificent victories throughout his career,

but he lacked nerve when it came to tournament play.

VENUE

The game was played between the two great players at the Simpson's-in-the-Strand Divan in London, England, in 1851. It was an informal one, played during a break in a formal tournament. Kieseritzky was very impressed when the game was over, and telegraphed the moves of the game to his Parisian chess club. The French chess magazine *La Régence* published the game in July 1851. This game was nicknamed 'The Immortal Game' in 1855 by the Austrian Ernst Falkbeer.

ATTACK & DEFENCE

The glee a seasoned chess player feels having perfected a war strategy out of the trillions of possible moves using his 16 piece army is almost orgasmic. Pardon me, I'll stamp out the 'almost'. It is orgasmic.

In 1851, the first international chess tournament was held in England. Invitations were sent to some of the most renowned chess players in Europe for a knockout style event to declare 'the World's Chess Champion'. The foggy streets of London welcomed (among others) the likes of Adolf Anderssen and Lionel

Kieseritzsky and a bunch of names I won't bother boring you with. Anderssen was the eventual winner of the event, and went on to be regarded as one of the finest chess players of all time.

But our story isn't about his tournament. It isn't about his victory. It's about a simple practice match he played against Kieseritzsky in a café on the 21st of June, which 'screwed Kieser inside out' by the time it was over. It was a fitting match for the longest day of the year.

To keep it simple, Anderssen was playing with white. Kieseritzsky chose black. Anderssen opened by offering his kingside bishop's pawn, and used this move to gain control of the centre of the board.

He slowly capitalised on this start, building momentum to play a game that relied on an extreme amount of guesswork coupled with some fabulous calculations. Around a quarter way into the game, Anderssen had pinned the black queen, leaving his own bishop up for grabs.

What you must remember is that he wasn't in a position where he would have surely captured the queen. He was just restricting her movement. To lose a bishop in order to restrict the queen's walking space was un-

orthodox, but Anderssen did it anyway. It was the first of his four sacrifices that would shoot this game to the fame it has reached today.

Anderssen had a vague outline of what he was doing, and he decided to be firm and attack whenever he could get the chance. In a crown jewel move at the half-way point, Anderssen used both his rooks as bait to set up a trap of a lifetime, blocking out the black king.

When Kieseritzsky fell for it and realised what Anderssen had done, popular legend goes that he resigned with a smile (which was very rare, he was one of the most arrogant players back then) and continued to play just to see whether Anderssen would win the way he thought he would. Anderssen picked this up and announced the final checkmate move out loud. For a chess player, this is hilarious. It's like saying, 'Okay... So you just lost... Now let me show you how I'm about to defeat you'.

Anderssen's genius didn't end there. He planned the checkmate in such a way, that Black was forced to take his queen as a final magnificent sacrifice, before he checkmated Kieseritzsky with his remaining bishop, rubbing salt on his wounds.

It was something like Federer nodding to Nadal and saying 'I'm going to lose this point now, because I know you're going to make a mistake the next time you serve and give me the match. There you go... Double fault! Game, Set, Match — me'.

One for the ages. Anderssen's combinative skill and foresight are timeless. Kieseritzsky sure showed his limitation by going for piece-grabs rather than defending his kingside against White's ominous buildup there.

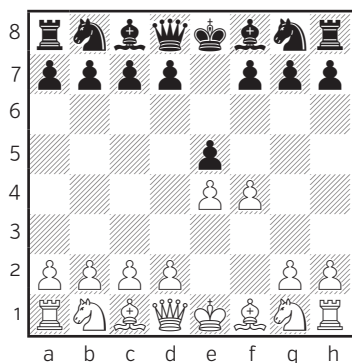
Kieseritzsky recorded this match and shared it with all the other competitors. From then on, he was known till his death as 'the immortal loser'. The world acknowledged its significance, and till date, not a match has been played that rivals its contribution to chess literature. Anderssen proved something, which has stayed with his fans for a lifetime: 'Victory does not depend on the pieces that you lose. It depends entirely on the pieces that you can continue playing with!'

THE GAME

Game 1

▷ **Adolf Anderssen**
 ▶ **Lionel Kieseritzky**
 London 1851

1.e4 e5 2.f4



The 'King's Gambit' was fashionable in those days and every self-respecting player would try it. After all, chess engines did not exist and defence was a rather mystical, unexplored notion, so there was little to worry about or be afraid of.

2...exf4

Black felt obliged to accept the offer, but nowadays most games continue with the 'Anti-King's Gambit' with 2...d5 where White's best option is 3.exd5 c6 with an unclear game. When I was young I won a game where White (a Hungarian IM)

played the blunder 4.fxex5? ♖h4+ 5.♗e2 ♜e4+ 6.♗f2 ♟c5+ 7.d4 ♟xd4+ 8.♗g3 ♟xe5+ 9.♗f2 ♟d4+ 10.♗g3 ♜g6+ 11.♗f4 ♜f5+ 12.♗g3 ♟f2# 0-1 Perenyi,B-Grivas,E Athens 1984.

3. ♟c4

An aggressive move, which invites Black to destroy White's castling rights. In return, White hopes to benefit from his opponent's early queen trip...

The most popular move nowadays is 3.♖f3 d5 4.exd5 ♖f6 5.♟c4 ♗xd5 6.o-o ♟e7 7.♗c3 ♟e6 8.♜e2 ♗c6 9.d4 o-o 10.♗xd5 ♟xd5 11.♟xd5 ♜xd5 12.♟xf4 ♟d6, with equal chances, as in Carlsen,M-Aronian,L Stavanger 2015.

3...♜h4+

A principal move, although Black has tried 3...d5 4.♟xd5 ♖f6 5.♗c3 ♟b4, as in Morozevich,A-Almasi,Z Monte Carlo 2002.

4. ♗f1

4.♗e2 is weaker: 4...♗f6 5.♗c3 ♜g4+ 6.♗f1 ♜xd1+ 7.♗xd1 ♗xe4 and Black's material advantage will tell, as in Kozolup,V-Grigoryan, A Nevinnomyssk 2012.

4...b5