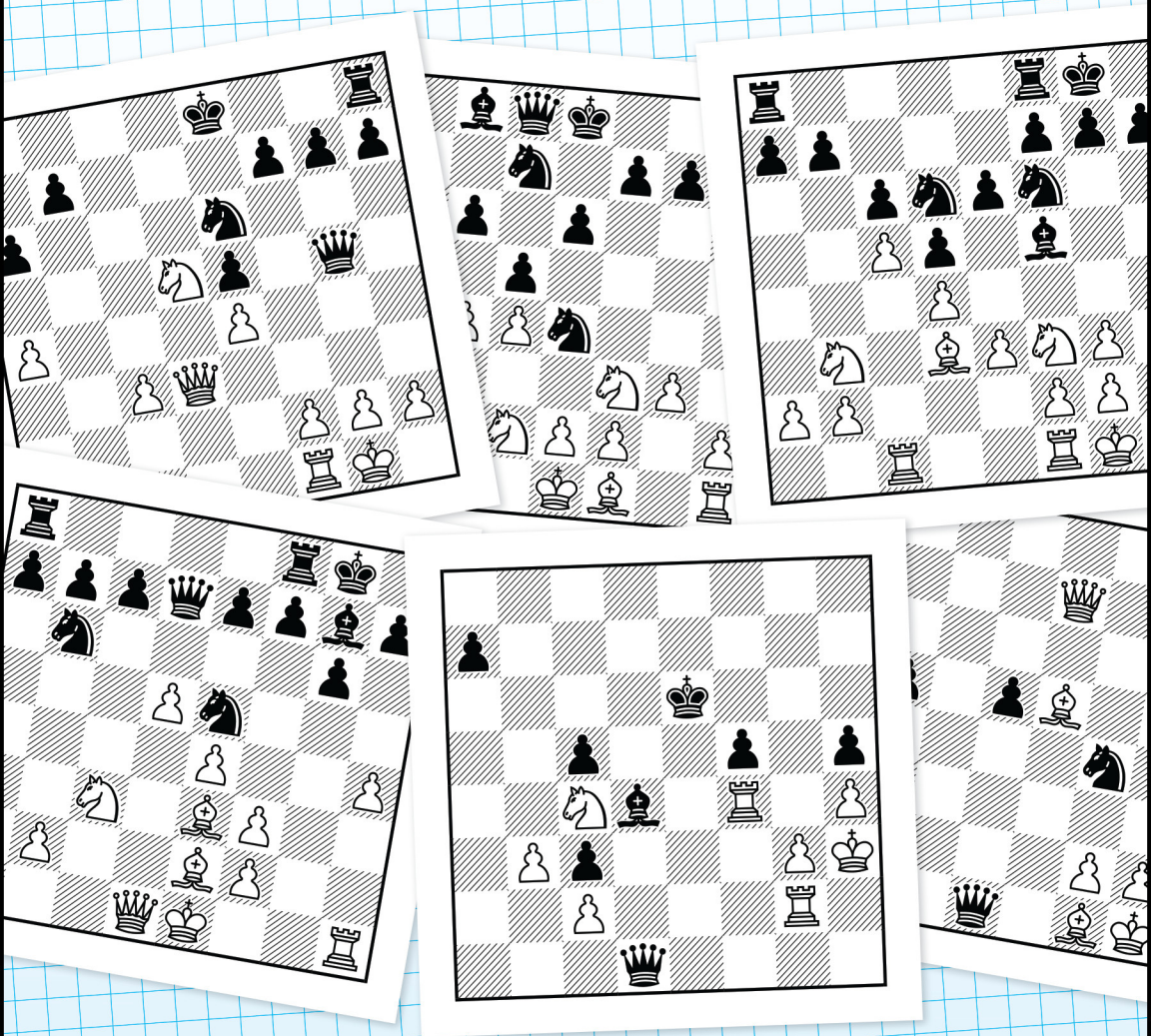


# CHESS TESTS



Mark Dvoretzky

# Chess Tests

Mark Dvoretsky

Foreword by Artur Yusupov



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Chess Tests  
by Mark Dvoretzky

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# Signs & Symbols

|          |                                  |
|----------|----------------------------------|
| !        | a strong move                    |
| !!       | a brilliant or unobvious move    |
| ?        | a weak move, an error            |
| ??       | a grave error                    |
| !?       | a move worth consideration       |
| ?!       | a dubious move                   |
| =        | an equal position                |
| ≅        | White stands slightly better     |
| ±        | White has a clear advantage      |
| +−       | White has a winning position     |
| ∓        | Black stands slightly better     |
| ∓        | Black has a clear advantage      |
| −+       | Black has a winning position     |
| ∞        | an unclear position              |
| #        | mate                             |
| ≡        | with compensation                |
| ⇌        | with counterplay                 |
| △        | followed by                      |
| (D)      | See the next diagram             |
| <b>W</b> | White to move                    |
| <b>B</b> | Black to move                    |
|          |                                  |
| m        | match                            |
| wm       | match for the world championship |
| zt       | zonal tournament                 |
| izt      | interzonal tournament            |
| ct       | candidates' tournament           |
| cm       | candidates' match                |
| ch       | championship                     |
| ch(1)    | championship, 1st league         |
| wch      | world championship               |
| ech      | European championship            |
| f        | final                            |
| sf       | semifinal                        |
| qf       | quarterfinal                     |
| ol       | Olympiad                         |
| tt       | team tournament                  |
| jr       | junior competitions              |
| corr     | correspondence game              |
| simul    | simultaneous display             |

# Foreword

Mark Dvoretzky managed to prepare this book for publication, but did not get a chance to write a foreword to it, so I had to assume this sad duty. Fortunately, he had time to talk about his concept with his friends and colleagues.

The diversity of subjects in the book is not accidental: the author's aim was to give his readers a chance to get acquainted with fascinating positions from various genres. Possibly you will find some themes more interesting and easy to understand; others will make you do some hard thinking. After having solved several test exercises, you should understand how good you are in this particular branch of chess. It might well happen that you would find your weak spot, but do not get upset, as this will be good news too. Consistent work with this book is going to help you strengthen your weaknesses and your play.

Independent solving of exercises has always been one of the most important components of our training sessions with Dvoretzky. Our regular studies began in 1975, and I well remember getting a new batch of positions to solve every week. Some tasks turned out to be very difficult to solve and required great effort from me. Then every solution (or, sometimes, attempt at a solution) would be analyzed carefully. As far as I understand, such an approach allowed my coach to understand my chess abilities relatively quickly and concentrate on the most effective directions of our work together.

A book format does not allow individual answers to all questions, but Dvoretzky's comments to the solutions will let you understand the nuances of these positions better.

My recommendations to readers are:

- (1) Set up the board for every position;
- (2) Write down your solutions;
- (3) Carefully analyze all the variations of a solution from the book at the board;
- (4) If you are unable to solve a position, put it aside for a time and then make a second go at it; and
- (5) Do not be upset if your answer turns out to be worse than the one given in the book; the very attempt at solving may push you further.

Of course, those are only recommendations; experienced players do not need to be told what is the best way to work for them.

This book offers to our chess coaching colleagues material of very high quality for working at various themes, from training of combinative vision to techniques of realizing advantages. Dvoretsky left behind a great chess heritage of many books and publications. I recommend using those materials for in-depth work in the directions mentioned in the book. If you follow this advice, then this volume will become a valuable addition to your chess studies, and will help you reinforce skills and knowledge you have already obtained.

And here is probably the most important point. Dvoretsky wanted to write a book that would not only teach some intricacies of chess, but would also be simply a pleasure to read for aficionados of the game, so he tried to amass the “tastiest” of examples here. I hope that this last book by him is going to achieve this, presenting its readers with many chess discoveries and joy of communication with the great coach and author.

Artur Yusupov  
Weissenhorn, December 20, 2016

*Editor’s note. Some of Mark Dvoretsky’s explanations and helpful hints from his introductions to his books Recognizing Your Opponent’s Resources and Maneuvering: the Art of Piece Play are also applicable (with minor amendments) to the present book.*

Among the exercises, you are going to find opening, middlegame and endgame positions taken from practical games and chess studies. You can also solve positions in the diagrams in the “Answers” section yourself when there is a question mark and an indication whose move it is to the left side of a diagram.

Comments in the “Answers” are rather detailed; they are not limited to quoting the only correct sequence of moves and side variations. My goal has been to reproduce the logic of the search for solutions to show how a player has probably made a correct decision over the board. However, reasoning and calculations which I offer here are not at all obligatory for everyone. Quite possibly, in many cases you would be able to reach the goal by other means, and this is perfectly normal as every one of us has a mind of his own and an individual approach to decision making.

Let me mention some technical conventions here.

As in all my books and articles, quotations included in the text are italicized. In the answers to exercises, moves of a main line of a solution are put in bold, whether or not those may have occurred during the game.



## *Chess Tests*

Studies are sometimes not given from their original positions; in those cases the name of an author is provided with an asterisk (\*). The same symbol is used for practical positions that did not happen during the game but arose during analysis. The solution to each set of tests is indicated at the bottom of the page on which the test appears.

Most examples are taken from my “card index” which I have been working on for several decades. Quite understandably, I have already used many successful examples in my previous books, so is it really so rewarding to offer them once again here? A compromise decision was made: I included some examples again, in many cases after having refined a number of variations.

I would also like to note that very often in the “Answers,” not only are the solutions annotated, but also the following course of the game. In order to appreciate the positional advantages of a decision more deeply, it is useful to get acquainted with future developments. Apart from that, in the process of analyzing you will encounter new interesting and instructive situations, both positional and tactical.

# Chapter 4

## Attack and Defense

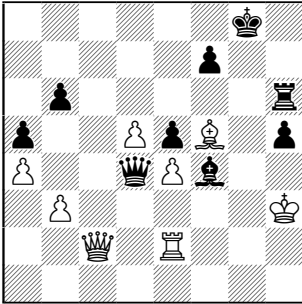
In most games played by a chessplayer, he either attacks or defends; sometimes even both. It is clear that we cannot overestimate the importance of improving our skill in those areas.

However, I have few tests on those subjects, and even those few that I do have are employed only rarely – mainly because both attack and defense are not one-time events; both are a process that requires skillful and precise activity on every move. As for exercises included in the tests, each of them presents only a separate fragment out of this process, and, as a rule, a tactical one which requires finding an offensive or a defensive combination. An ability to solve such tasks is certainly a very important one. However, it is but an element of a theme that we examine. Both attack and defense are broad, extensive concepts that embrace various aspects, including those that are impossible to reflect adequately in a short series of training positions. Then again, the exercises are rather diversified, and the games they are taken from contain many instructive moments that will be discussed in the comments.

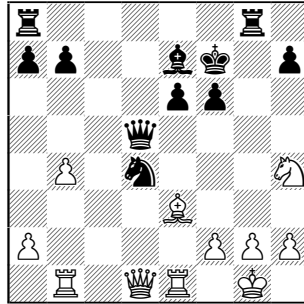
It seems reasonable for me to warn you that the tests **Attack #2** and **Defense #2** are very difficult, and even strong players should allow at least an hour and a half for solving them. The test **Attack and Defense** is also difficult – and also rather unusual. In every exercise of this test, you will have to determine the best way of attacking the opponent's position first, and then change color of your pieces in your mind and find the best antidote. While examining such situations, I noticed that if one of the players manages to solve secrets of the position and chooses an obscure path, the other usually fails to cope with his problems of finding an optimal solution to his tasks and loses. But very often such a solution does exist!

## Attack #1

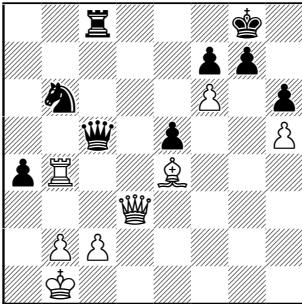
1  
B?



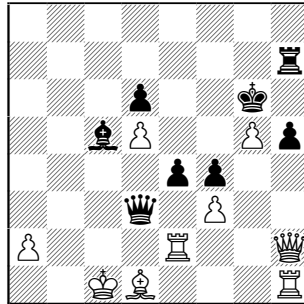
2  
B?



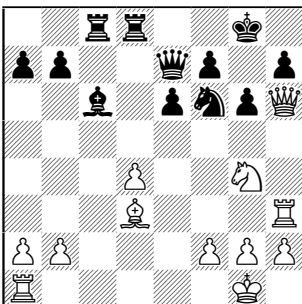
3  
W?



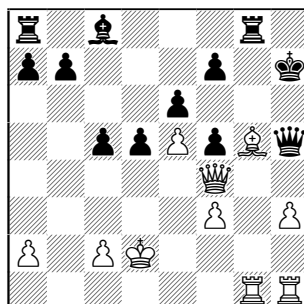
4  
B?



5  
W?



6  
W?



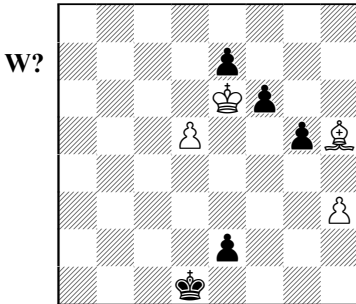
Solutions page 104

## Chess Tests

If we only could arrive at that position with Black to move... The way of solving this task is far from obvious.

**3. ♖h2-h1+! ♜d2-d1 4. ♖h1×d1+ ♜c1×d1 5. ♙g6-h5+! e3-e2**

Certainly not 5... ♜d2 6. ♜×e7+-.



If now 6. ♜×e7, then 6...f5! (the interference 7...g4 was threatened) 7. ♙f3 ♜d2 8. ♙×e2 ♜×e2 9. d6 f4, and nothing has changed in comparison with the variation 3. ♖×d2.

**6. ♜e6-f5!! ♜d1-d2 7. ♙h5×e2 ♜d2×e2 8. ♜f5-e6**

And now Black is in *zugzwang*!

**8... ♜e2-e1 9. ♜e6×e7 f6-f5 10. d5-d6 f5-f4 11. d6-d7 f4-f3 12. d7-d8 ♜f3-f2 13. ♜d8-a5+**

### Attack # 1

**1. Kasperovich-Bukhman, Moscow 1977**

With bishops of opposite color on the board, the determining factor of the position is not an extra pawn, but an opportunity to seize the initiative, to be

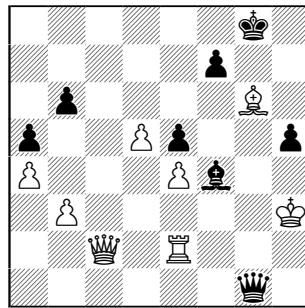
first to launch an attack. Black is to move. He is obviously active and is capable of creating threats to the enemy king, for example, 1... ♜a1 2. ♖g2+ ♖g6 3. ♖×g6+ (there is no other defense against the deadly check from h1) 3...fg. However, after 4. ♜g2, a long struggle lies ahead.

The task has a much quicker forced solution.

**1... ♖h6-g6!! 2. ♙f5×g6**

In the game there was **2. ♖g2 ♜e3+ 3. ♜h4 ♙g5+ 0-1**

**2... ♜d4-g1**



**3. ♙g6×f7+ ♜g8-h7! 4. ♙f7-g6+**

Or 4. ♙g8+ ♜h8!

**4... ♜h7-h6!**

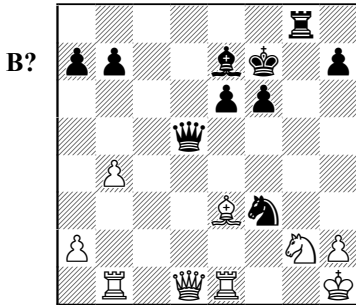
Mate is inevitable!

**2. Zilic-Pfannkuche, Buenos Aires 1957**

A rook sacrifice on g2 comes to mind immediately, but to decide upon it, one must foresee the continuation on the fourth move of the combination.

1...♖g8×g2+! 2.♗h4×g2 ♖a8-g8  
3.f2-f3 ♗d4×f3+ 4.♖g1-h1

4.♖f1 ♗h2+ is totally bad, and 4.♖f2 is going to be met with the text move.



4...♖g8×g2! 5.♖h1×g2

White lacks time for 5.♖×d5 because of 5...♖×h2#.

5...♗f3-h4+!

After 5...♗×e1+? 6.♖f2 ♗d3+ 7.♖e2, Black, if he wishes to avoid a worse ending, would have to find a drawing combination 7...♗×b4! 8.♖×d3 ♖h5+ 9.♖f1 ♖f3+ 10.♖g1 ♖g4+, with perpetual check.

6.♖g2-g3

The king's withdrawal to the f-file is now impossible because of mate on g2; the monarch is deprived of the vital square by its own rook.

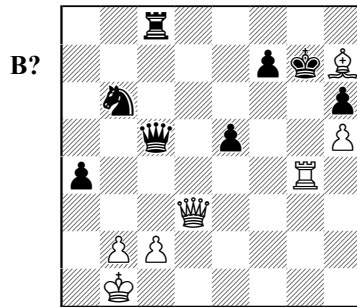
6...♖d5-g2+ 7.♖g3×h4 f6-f5+

And mate next move.

3. Malevinsky-Dvoiryys, Bryansk 1984

A series of checks is not always the best way of developing your attack.

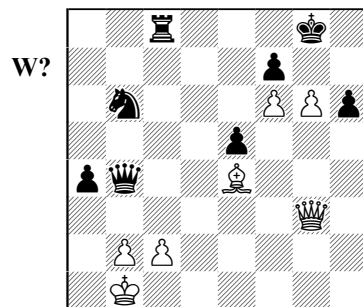
Alexander Malevinsky played  
34.♗h7+?! ♖h8 35.fg+ ♖×g7  
36.♖g4+



Semen Dvoiryys should have replied 36...♖f6! 37.♖d2 ♖e7 38.♖×h6 ♖f2∞, but chose 36...♖h8?!, which led to a difficult position in a simple variation, 37.♖f3 ♖e7 38.♗d3 (39.♖f5 or 39.♖e4 is threatened). However, there followed 37.♖g2? ♖e7. Black equalized and even eventually won.

Should White attack as follows, the outcome of the struggle would be reversed.

34.♖d3-g3! g7-g5 35.h5×g6  
♖c5×b4



While examining this variation, Malevinsky must have considered checks only: 36.fg+? ♖×f7 37.♖g6+

## Chess Tests

♖e6 38.♙f5+ ♖d6, with roughly even chances.

### 36. ♙e4-f5!!+-

It is important to cut off escape routes for the enemy king in advance. There is no adequate defense to 37.gf+.

### 4. Alburst-Mestel, Olympiad, Salonika 1984

Another illustration of the theme in the previous example: precise quiet moves often turn out to be much more effective than straightforward checks.

After 60...♖c3+? 61.♖b1, Black has to force a draw with 61...♖d3+ 62.♖a1! ♖c3+, since 61...♙d4? 62.♖b2 loses. And after 60...♙a3+? 61.♖b2 ♖c7+ 62.♙c2 (the h5-pawn is under attack) 62...♖xf3 63.♖b1 ♙xb2 64.♖xb2, he also has to be content with perpetual check.

### 60...h5-h4!!

Jonathan Mestel has turned his rook loose for the attack, and this can be seen in the variation 61.♙b3 ♙a3+ 62.♖b2 ♖c7+ 63.♙c2 ♖d4!+-.

**61. ♖b2** (61.♖b2 ♙e3+; 61.♙c2 ♙a3+ 62.♖b1 ♖b7+) **61...♖c7** and White resigned in view of the irrefutable threats 62...♙d4# and 62...♙a3+. Another way is 61...♙d4+ 62.♖c1 ♖c3+ 63.♙c2 ♖b7! with the idea of 64...♖b1+!

### 5. Podgaets-Novak, Bratislava 1967

The primitive win of a pawn, 22.♙xf6+? ♖xf6 23.♖xh7+ ♖f8, does not bring any advantage to White: his attack

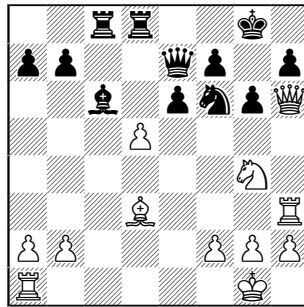
stops, he cannot defend the d4-pawn, and his opponent's pieces are placed much more harmoniously.

The combination 22.♙xf6? fg 23.♙xf6+ ♖xf6 24.♖xh7+ ♖f8+- is incorrect, but such ideas must surely be taken into consideration as they may well come in handy, should circumstances change even slightly.

If 22.♖g5?, then 22...♙d5 23.♙h6+ (23.♖h6 f5∞) 23...♖g7, and White has to force a draw with 24.♙f5+ ef 25.♖h6+ ♖f6 26.♖h4+ ♖g7, since 24.♙xf7? ♖xf7 25.♖h6+ ♖g8 (or 25...♖h8) 26.♙xg6 ♖g7! is not good as White is left down a piece.

On 22.♖h4, Black replies with 22...♖g7. However, after that, the powerful counter that Mikhail Podgaets played immediately may also be played here.

### 22.d4-d5!!



*Attacking the Strong Point!* is the title of a book written by the superb coach and analyst Igor Zaitsev. From the time of Steinitz, it has been thought that an attack should be directed against the most vulnerable point in an opponent's camp, as the chances to break the enemy defense are the best there. In most cases

this principle correctly suggests the main direction of the attack .

But other, in fact opposite situations also happen. *My point of view is at variance with a postulate of Nimzowitsch's system that calls for overprotection of key points. Practice shows that if an opponent manages to organize an attack precisely against this overprotected point, then it may end in a total strategic fiasco (Zaitsev).*

Here we deal with just such case: breakthrough at the point that is controlled by three black pieces and a pawn leads to the immediate collapse of his position. Any capture has fateful defects. 22...♗×d5 is impossible because of 23.♖×h7+ and mate on the next move. After the text, **22...♕×d5** **23.♖g5**, Black had to resign on the spot, since the d5-square is occupied, and so there is no reply 23...♗d5. After 23...♖g7, the outcome is decided by 24.♗×f6 ♖×f6 25.♖×h7+.

After 22...♖×d5, the c8-rook is left defenseless, which White exploits by 23.♕×g6! (this is stronger than the immediate 23.♗×f6+, though the latter move also secures a considerable advantage) 23...f6 24.♗×f6+ ♖×f6 25.♖×h7+ ♖f8 26.♖h8+ ♖×h8 27.♖×h8+ and 28.♖×c8, with an extra exchange and a pawn.

The move 22...ed is refuted in many ways, for example, by 23.♕×g6!? or 23.♕f5; but the most precise one seems to be 23.♖g5! ♖d6 24.♖f3 ♖g7 25.♖h6+ ♖g8 26.♗×f6+ ♖×f6 27.♖h3+-.

Finally, after 22...♕e8, the matter is decided with either 23.♗×f6+ ♖×f6

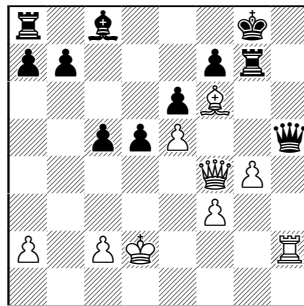
24.♖×h7+ ♖f8 25.de or 23.♕×g6 fg 24.♗×f6+ ♖×f6 25.♖×h7+ ♖f8 26.de!? (26.♖f3) 26...♖×e6 27.♖h6+ ♖f7 28.♖f3+ ♖e7 29.♖e3.

## 6. Podzelný-Pospech, corr

White is two pawns down but has a clear advantage in force on the kingside. In addition, there are bishops of opposite colors on the board, which is usually favorable for the attacking party. The only question is how to create threats to the enemy king quickly. White has to act with maximum energy, exploiting his opponent's lag in development otherwise, for example, after 1.♕e7? ♕d7, Black may seize the advantage.

### 1.♖h1-h2!!

White prepares 2.♖g4!, for example, 1...♖g7 2.♖g4! ♖g8 3.♕f6 fg 4.hg.



Black has to part with his queen. Even after that, everything appears fine with a balance of material (two rooks and a pawn against a queen), but his position is absolutely hopeless. White's queen and bishop attack along the dark squares, and Black's light-square bishop is unable to help his king in any way, shape or form. The variations are simple: