

ABOUT CREATIVITY OF THE GEORGIAN MASTERS

IGM GIA NADAREISHVILI (1921-1991)

by Iuri Akobia (Georgia)



IGM Gia Nadareishvili created the Georgian composers school of chess end-game studies. Many famous chess composers in Georgia owe him their gratitude. I think many readers are familiar with the names of IGM Iosif Krikheli (1931-1988), IGM David Gurgenzidze, IM Velimir Kalandadze, IM Vazha Neidze and others. We may say without exaggeration that all of them have been brought up on the creativity of Gia Nadareishvili.

Many famous chess players knew Gia personally and were highly appreciative of his works. Such were for example: M. Euwe, M. Botvink, D. Bronstein, M. Tal, A. Karpov, G. Kasparov Y. Averbach, and others.

To characterize Gia, in the foreword of one of Nadareishvili's books Mikhail Botvink wrote: "Possibly, the basis of Gia's talents are as follows: he is bright, with witty ideas to invest in the natural everyday form familiar to the chess player. Perhaps this is why his compositions are

so difficult and charming. He affords bulky constructions only when it is necessary for the realization of an idea. The difficulty of his compositions is not due to the need for a mechanical search for moves, but rather in the unexpectedness of the conceived ideas hidden in a seemingly ordinary position..."

I visited Nadareishvili very often. He liked to sit beside the chess board with colleagues. Gia never hid his ideas from colleagues but rather willingly shared new ideas with them. He spent all his free time in creativity. It is necessary to mention that Gia did not have much free time. For many years he was the chief neuropathologist of Tbilisi, which was taking much of his time and energy. Certainly, the majority of his free time was spent on the analysis of critical positions of studies and in searching for anticipations. It was quite hard to do this kind of research at that time. The information was only available in magazines and books, or in any other sources at hand. There are different possibilities for us now! This is very sad! Why is it sad? – The reader will understand me. In those days we were all losing much time on mechanical work – on the analysis of suspicious positions. This work (especially for study composers) took away much energy and time. It is different now – the program in the PC does most of this 'dirty' job for us. Certainly, not all of the difficulties connected with this matter were solved by Gia (the same was true for many famous composers of the past). I often ask myself a question – how many interesting ideas had not been realized by famous composers of the past for technical reasons. When I selected Gia's studies for this article, I found that many of his works had mistakes. Thus, many times I had a feeling of disappointment. I think that interesting ideas, which really have not been counted because of errors in settings, deserve from us additional efforts for their revival. I hope those worthy ideas will not be lost.

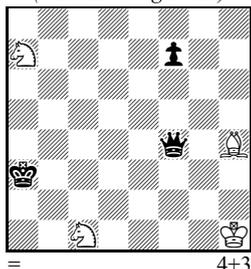
I hope that works of Gia which are presented here, testify to aspects of his approach to the creation of studies. He mainly paid attention to the unexpected move in positions. In practically all of his studies there are so-called "key moves" which always cause emotions in fans of chess. I do not remember any

study with difficult demonstrative variations (in which all artistic moments are lost and the solver forgets about them entirely). The amusement of solvers is provided for in all the works. Solving such studies involves us always. Now it is time to ask one very important question to all who have made (or make today) a study – what studies would we have received as a heritage from the classical authors of past years, had they had such possibilities as we have now (I mean the modern tools)? Answers to this question can be absolutely different. It could be said that in the past composers were not convinced of the correctness of some positions, or could not analyze them deeply enough, and simplified them for the accurate realization of the main idea. And with modern possibilities yesterday's composers would considerably complicate their works, and the majority would become difficult for solving and their artistic values would accordingly be lost. Others say that some would not change the contents of their works, but not all would act so. I adhere to the second opinion more. It will be correct if we pay particular attention to this question. I can assert accurately that we would receive more and more interesting positions from Gia with insignificant complications, but they would be more correct than now. On the other hand, it is impossible to assert that other masters would complicate their products more. For example, it was not necessary to complicate the studies of the very famous IGM Genrikh Kasparyan (1910-1995). It is known that his studies differ from others not only in their difficulty of construction, but also in being to a high degree correct. It will be pertinent to note that Genrikh was a high-class chess player (he was a champion of Tbilisi in chess in 1931, 1937 and 1945). This circumstance speaks that he had less difficulties with the analysis of positions. If we speak in general, in my opinion each composer has his own approach to the matter of complication of a position or its simplification. It is possible to say the same about the degree of precise expression of an idea in a study. It was the same before as it is now: composers aspire either to express their plans in simple ways or to complicate them for greater hiding.

Some studies of Gia Nadareishvili are presented below chronologically.

1. Gia Nadareishvili

3.pr *Thaemes-64* 1958
(corr. D. Gurgenzidze)



Systematic movement of two knights fighting against a queen is shown in the given study. Gia Nadareishvili gave this idea the name “Mkhedruli”.

1.Sb5+ Ka4 2.Sc3 Ka5 3.Sb3+ Ka6 4.Sc5+

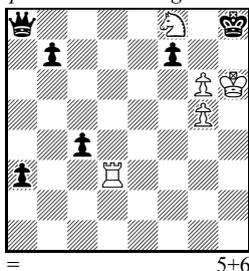
4.Bf6? Qh6+ 5.Kg2 Qg6+ 6.Kh1 Kb6+

4...Ka7 5.Bf6! Qxf6 6.Sb5+ Ka8 7.Sc7+ Ka7 8.Sb5 and positional draw.

Thematic tournaments with theme “Mkhedruli” were held in Georgia several times.

2. Gia Nadareishvili

2.pr *Vecherni Leningrad* 1967



The way to rescue White is in active play of pawns.

1.g7+ Kg8 2.Sg6!!

Such sacrifice is not simple.

2...fxg6 3.Re3 Kf7 (3...a2 4.Re8+ Qxe8 stalemate) 4.g8=Q+ Qxg8 (4...Kxg8 5.Re8+ Qxe8) 5.Re7+ Kf8 6.Re8+ Kxe8 stalemate.

2...Qe8

Now, the problem for White is to find the way for rook to the eighth rank. Thus at any moment if Black captures the knight it is necessary to offer the rook on e4, e6 or e8, so that a capture by the black queen will protect the pawn g6, stalemating White. It is very difficult to find a correct move by the rook.

3.Rd4!! with threat 4...Rxc4 and 5.Se7+

3...b5 4.Rd6! a2 5.Rb6

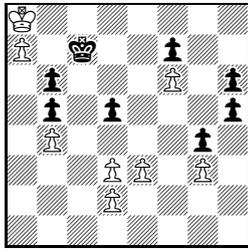
5.Ra6? a1=Q 6.Rxa1 fxg6+

5...fxg6

5...a1=Q 6.Se7+ Qxe7 7.Rb8++

6.Re6! Qa8 7.Re8+ Qxe8 stalemate.

M. Botvinnik: “White rook can make many moves, and that’s why a quiet move 3.Rd4!! represents a revelation. It is possible to try many other promising continuations...”.

3. Gia Nardareshvili*1.pr Shakhmatnaya Moskva
1970*

= 8+8

M. Botvinnik: "Many studies of Nardareshvili remind in their construction on studies by Rinck. This one by its form is more similar to studies of V. Korolkov (and not only by a form) – here Gia was under Korolkov's influence. Even if it was so, there is nothing bad in it... After seeing the solution the reader remains under impression of author's witty, unexpected and exact logic of thinking ...".

The comments of IGM **S. Flor:** "The pawn study. It can be difficult enough even when there are only one or two pawns on the board, let alone no less than seven on each side as we have here! Black's threat 1...h4 is very dangerous. At first sight White has no chance of rescue. Here the composer offers a challenge ('a tough nut'): find a drawing play for White!

1.e4

1.d4? h4 2.e4 h3 3.exd5 h2 4.d6+ Kxd6 5.Kb8 h1=Q

1...d4

This answer leads to the most artful play. In case of 1...h4 White has a simple draw:

2.exd5 hxg3 3.d6+ Kxd6 4.Kb7 g2 5.a8=Q g1=Q 6.Qf8+ Ke6 7.Qe7+ Kf5 8.Qxf7=

2.e5 h4

Who will be faster? In a game of chess in such cases there is only one course. In a tournament when

advanced pawns run into promotion one cannot fail to notice how the players are getting worried and anxious to queen the pawn, sometimes the second and even the third one. Especially happy is the one who can put a new queen on the board with a check to the opponent's king!

3.e6

It is obvious that excessive greed leads to defeat: 3.gxh4? g3 4.e6 g2 5.e7 g1=Q 6.e8=S+ Kd7 7.Kb7 Qh1+ –+

3...h3 4.e7 h2 5.e8=R!!

We reached the culmination of this double-edged battle! This is the beauty! The Grand Master-player would put a queen on e8 with satisfaction. Why is it not good here?

5.e8=Q? h1=Q+ 6.Qe4 Qf3!–+; 5.e8=S+? Kd7 6.Kb8 h1=Q 7.a8=Q Qxa8+ 8.Kxa8 Kxe8–+

The pawn promotion into a piece other than a queen in studies is not a rare motif.

5...h1=Q+

Black has promoted to queen with check. Is it the end for White? No, the excitement has just begun for both sides.

6.Re4 Qxe4+

6...Qc1 7.Re7+ Kd8 8.Rc7! Kxc7; 6...Qf3 stalemate

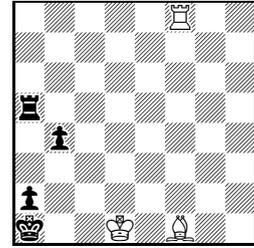
Black does not reconcile yet with a draw and undertakes one more, and last, attempt to win.

7.dxe4 h5 8.e5 h4 9.e6 h3 10.e7 h2 11.e8=S+! Kc8 12.Sd6+ Kc7

12...Kd7 13.Kb8 h1=Q 14.a8=Q Qxa8+ 15.Kxa8 Kxd6 16.Kb7 Kd5 17.d3=

13.Se8+ Kc8 14.Sd6+ positional draw.

If two grandmasters had played such an intense end-game the final phrase of the commentator would be – "the persistent fight which does honor both players!".

4. Gia Nardareshvili*1.pr Georgia 50 JT 1971*

= 3+4

For Nardareshvili's creativity characteristic initial positions are seemingly technically simple, with an easy and fast win for Black. In this one it looks as though White must give away both pieces for well advanced black pawns. If White tries to move the king or rook he can not do anything:

1.Kc2? Rc5+ 2.Kb3 Rc3+ 3.Kxb4 Kb2–+;

1.Rb6? Kb2 2.Rxb4+ Ka3 –+

So, he will try to open the play with a bishop move:

1.Bc4

Black cannot get the benefit from king moves:

1...Kb1 2.Rb8 Ra4 3.Bxa2+ Kxa2 4.Kc2=; 1...Kb2 2.Rf2+ Kb1 3.Bd3+ Ka1 4.Kc2=

1...Rc5!

It looks logical to move the bishop to e6. However, that would be a bad choice:

2.Be6? Kb1 3.Rb8 Rc1+ 4.Kd2 Rc2+ 5.Kd1 a1=Q 6.Rxb4+ Rb2 7.Rc4 Rb6! 8.Rc1+ Kb2 9.Rxa1 Rd6+ 10.Ke2 Rxe6+ capture of bishop with check (see the line 7...Rb8 in the main variation); 2.Bxa2? Kxa2 3.Ra8+ Kb2–+;

Only the unexpected long move of bishop saves White:

2.Bg8!! Kb1 3.Rb8! Rc1+ 4.Kd2 Rc2+ 5.Kd1 a1=Q 6.Rxb4+ Rb2 7.Rc4!

The magnificent author's plan consists in this move. A huge Black advantage is meaningless

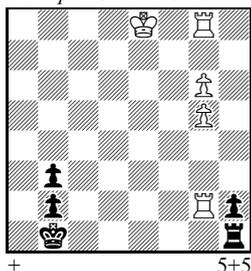
since his options for action are limited.

7...Rc2

7...Rd2+ 8.Kxd2 Qa5+ 9.Ke2 Qa2+ 10.Kd1=; 7...Rb8 8.Rc1+ Kb2 9.Rxa1 Rd8+ 10.Ke2 and it is impossible to capture the bishop with check as in the thematic try.

8.Rb4+! Rb2 9.Rc4 positional draw.

5. Gia Nardeshevili
1-3.pr Kommunist 1973



It is difficult to imagine how White can win in this situation. It is obvious that for White it is necessary to give the rook for pawn h2. After that there will be a material balance on the board and Black has pawns closer to the promotion rank. White must solve his problems with a complex play:

1.Rh8 Re1+

Black hopes to make a draw by: 2.Kf8? h1=Q 3.Rxh1 Rxh1 4.g7 Rc1=, or 2.Kf7? h1=Q 3.Rxh1 Rxh1 4.g7 Rh7 5.Kg6 Rxc7 6.Kxc7 Ka1= – from this White can make the conclusion that the king should not step onto the seventh rank.

1...Ka1 2.Rxb2 Kxb2 3.g7 Ka1 4.g8=Q+-

2.Kd8! Rd1+

2...h1=Q 3.Rxh1 Rxh1 4.g7+-

3.Kc8! Rc1+

3...h1=Q 4.Rxh1 Rxh1 5.g7 Rc1+ 6.Kb7+-

4.Kb8! h1=Q 5.Rxh1 Rxh1

Now, White should reject a seductive continuation 6.Rxb2+!? Kxb2 7.g7 Ka1! (7...Kc1? 8.g8=Q b2 9.Qc4+ Kb1 10.Qe4+-) 8.g8=Q b2 9.Qg7 Rh3 (Rh4) 10.Qa7+ Kb1 11.g6 Rh8+ 12.Kc7 Rg8! 13.Qa6 Rg7+ 14.Kd8 Kc2 (Kc1) 15.Qc4+ Kb1 16.Qc6 Ka2!= (16...Ka1? 17.Qa6+! Kb1 18.Qf6+- Kc2)

6.g7! Ka1! 7.Rxb2

7.g8=Q? b1=Q 8.Qg7+ b2 9.g6 Qa2+-

7...Rh8+

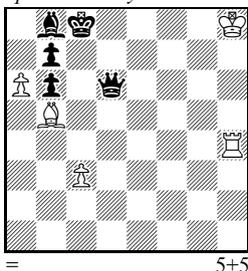
7...Kxb2 8.g8=Q Ka1 9.Qxb3 Rh8+ 10.Kc7! Rc8+ 11.Kd6 Rd8+ (11...Rc6+ 12.Ke5 Rc5+ 13.Qd5) 12.Ke5 Re8+ 13.Qe6+-

8.gxh8=Q? stalemate.

8.gxh8=R! wins.

6. Gia Nardeshevili

2.pr Shakhmaty v SSSR 1973



Difficulties for White lie in the fact that he must fight against the enormous power of the queen. Also, as it will be visible, the white king is exposed to a mate threat both from the queen and the bishop.

1.Rc4+ Bc7 2.a7

While the bishop is pinned the checks by queen give nothing to Black. Except other things, it is necessary for Black to stop the pawn.

2...Qa3

Now it is necessary for White to bypass some latent traps. It would be tempting to play for example: 3.Ba4, 3.Ra4 or 3.a8=Q. However, these continuations lead to loss:

3.Ra4? Qf8+ 4.Kh7 Qf5+ 5.Kg8 Qa5+-; 3.Ra4? Qf8+ 4.Kh7 Qf7+ 5.Kh6 Bf4+ -+ and 3.a8=Q Qxa8 4.Ra4 Be5+ etc.

It means that the white king should move to a white square. There are two such possibilities, but only one is correct:

3.Kh7!! Qxa7

Forced draw in line 3...Kd8 4.Ra4 Qe7+ 5.Kg6 Qe6+ 6.Kg5=.

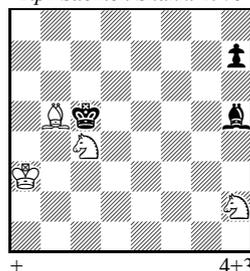
4.Ra4 Qb8 5.Rg4!

Now it is known that if White played 3.Kg8? then there would be no threat in move 5.Rg4. But what is the threat? The point is that Black is now in zugzwang. At this moment if White was to play then Black would win: 6.Kg8 Be5+ -, 6.Kh6 Bf4+ -, 6.Kg8 (g6) Bh2, 6.Rc4 Kd8 7.Re4 Be5 etc.

5...Bd8 6.Rc4+! Bc7 7.Rg4! Qa7 8.Ra4 Qb8 9.Rg4 positional draw.

7. Gia Nardeshevili

1.pr Suomen Shakki 1975



1.Ba6

1.Ka4? Bd1+ 2.Ka5 Be2=

1...Be2 2.Kb3 Bd1+ 3.Kb2!

3.Kc3? Be2 4.Kb3 loss of time

3...Be2 4.Kc3

White usage of king's triangle b3-b2-c3 has won him a tempo – Black is now forced to move the pawn **4...h6 5.Kb3 Bd1+ 6.Kb2! Be2 7.Kc3**

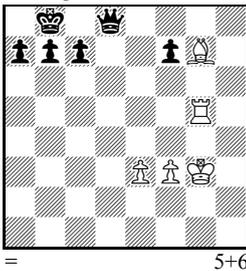
Again the win of a tempo.

7...h5 8.Kb3 Bd1+ 9.Kb2 Be2 10.Kc3 h4 11.Kb3 Bd1+

11...Kd4 12.Kb4 h3 13.Bb5+–

12.Kb2 Be2 13.Kc3 h3 14.Kb3 Bd1+ 15.Kb2 Be2 16.Kc3+–.

8. Gia Nadareshvili
2.pr Schach 1975



This position is very similar to a practical game. The Black side has material advantage, but the concealment opportunity for the rescue is available for White. The game is developed around the mate threats or a win of the queen. The main area of play is the eighth rank.

1.Bf6! Qf8! 2.Bg7 Qg8 3.Bf6 Qh7 4.Rg7 Qh8 5.Rg5!

Seductive loses are **5.Rxf7** and **5.Rg4?**:

5.Rxf7? Qh6; 5.Rg4? Qf8 6.Bg7 Qd6+ and impossible **Be5**

5...Qf8 6.Bg7 Qe7 7.Bf6 Qf8 8.Bg7 Qd6+ 9.Be5 Qf8

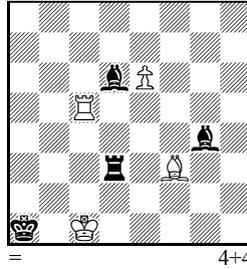
The queen has nowhere to hide in her own camp and now she will try the active attack:

9...Qg8 10.Bf6 Qh7 11.Rg7 Qh8 12.Rg5!

(**12.Rg4? Qf8; 12.Rxf7? Qh6**)

12...Qf8 13. Bg7 positional draw.

9. Gia Nadareshvili
3.pr Thèmes-64 1976



Two White pieces are under the attack. Can White be saved by a check **1.Ra5+?** Yes, if Black would play **1...Ba3+ 2.Rxa3+ Rxa3 3.Bxg4=**. But he can play better: **1.Ra5+? Ra3! 2.Rd5 Bf4+ 3.Kc2 Bf3.**

It appears that the bishop d6 should be enticed to the square e7. The point is that from d6 there is a check on f4, but from e7 it is impossible to check from g5 because this square is guarded by the white rook.

1.e7! Bxe7 2.Be2!

2.Ra5+? Ra3 3.Re5 Bf6+–

2...Bxe2 3.Re5!

Here, as far as it is possible to calculate, White has carried out the task and has achieved a drawn position. Has he? If Black continues with **3...Ba3 4.Kc2 Bf1 5.Re1+**, or **3...Bd1 4.Rxe7 Ba4 5.Re1 Bb3 6.Rh1 Ka2 7.Rg1 Ka3 8.Rh1 Kb4 9.Rh2 Kc3 10.Rc2** he should reconcile to such result. However Black has at disposal one more 'devilish' move:

3...Re3!!

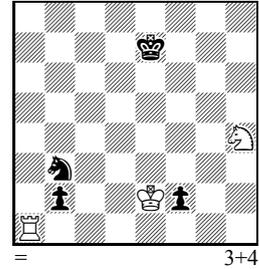
Still White has a salutary chance:

4.Ra5+

4.Rxe3? Bg5 5.Kd2 Ba6+–

4...Ra3 5.Re5 Re3 6.Ra5+ positional draw.

10. Gia Nadareshvili
1.pr Georgia 60 JT 1982



1.Sf5+

1.Rb1? f1=Q+ 2.Rxf1.Sc1+]

1...Ke6 2.Rb1 f1=Q+ 3.Rxf1 Sc1+ 4.Kd2 b1=Q

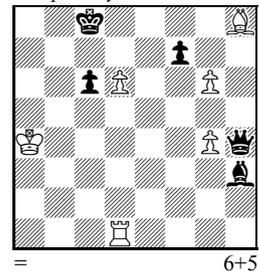
It is difficult to believe that White can be saved with such a significant material advantage for Black. Still:

5.Sd4+ Kd5

5...Ke5 6.Sc6+ Ke4 7.Re1+ Kd5 8.Rxc1=

6.Sc2 Sb3+ 7.Kc3 Sc1 8.Kd2 positional draw.

11. Gia Nadareshvili
1.pr Sarychev JT 1984



1.d7+ Kd8 2.g7 Qxg4+ 3.Ka5!

3.Ka3? Qg3+ 4.Kb4 Bxd7+–

3...Qg5+ 4.Kb6 Bxd7

4...Qb5+ 5.Ka7 Qa4+ 6.Kb6 Qxd1 7.g8=Q+=

5.g8=Q+! Qxg8 6.Bf6+ and two main lines:

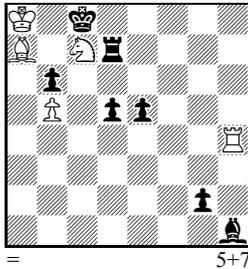
A) **6...Ke8 7.Rh1! Bh3 8.Rd1 Bd7 9.Rh1** positional draw;

B) **6...Kc8 7.Ra1!**

7.Rh1? Bh3 8.Rd1 Qf8+–

7...Be8! 8.Rd1 Bd7 9.Ra1 Be8 10.Rd1 positional draw.

12. Gia Nadeshevili
5.pr Bron JT 1985



There are some dangerous possibilities for Black to win. He threatens to promote the pawn to a queen, or to take the white knight by rook with a material advantage.

1.Rh8+ Rd8 2.Rxd8+ Kxd8

White has the clear draw after
2...Kxc7 3.Rg8 d4 4.Rg7+ Kd6
5.Kb8 d3 6.Bxb6 d2 7.Kc8=

3.Sxd5

Now, it is possible to promote to queen. However, the consequences are unexpected.

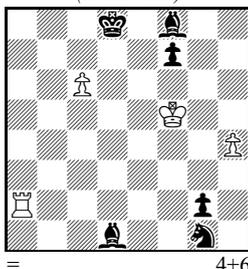
A) 3...g1=Q 4.Bxb6+ Qxb6 stalemate with pinned knight.

B) 3...g1=B 4.Kb8 e4 5.Sc3!

5.Sf6? Bh2+ 6.Kb7 e3+--

5...Bd4 6.Sxe4 Bxe4 7.Bxb6+ Bxb6 stalemate.

13. Gia Nadeshevili
Iuri Akobia
Szachy 1985 (corr.)
(correction)



The first move is obvious:

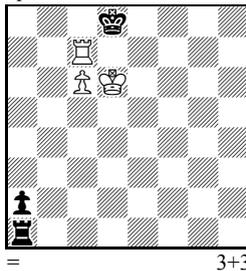
1.Rxg2

Blacks has two comprehensible continuations. After these moves, it is necessary for White to act resolutely since the black superiority is obvious.

A) 1...Se2 2.Rg8 Ke7 3.c7 Sd4+ 4.Ke4 Sb5 5.c8=S+!;

B) 1...Sf3 2.Rg8 Sxh4+ 3.Kf6 Sg6 4.c7+! Kc8 (Kxc7) 5.Kxf7 Bb3+ 6.Ke8 Ba4+ 7.Kf7 Bb3+ 8.Ke8 positional draw.

14. Gia Nadeshevili
2.pr Bakinski Rabotchi 1986



The rook ending with equal material, but for Black there is a chance to win. The threat Rd1+ with the subsequent a1=Q is difficult to protect against. Check with the rook is the unique resistance maneuver.

1.Rd7+ Kc8!

1...Ke8 2.Re7+ Kf8 3.Ra7=

2.Rc7+ Kb8 3.Rb7+ Ka8

White has ran out of checks. Fortunately, there are some other opportunities for rescue.

4.Rb6!

In this position Black has a dilemma how to resolve his problem: to attack the rook with the king or to attack the king with the rook? Let's examine the first option:

4...Ka7

This move is – a trap. Now, if 5.Kc7? than 5...Rb1! 6.Rb7+ Ka8 and Black wins.

5.Rb7!+ Ka6 6.Rb8! Ka7

6...Rd1+ 7.Kc7 a1=Q 8.Ra8+

7.Rb7+ Ka8 8.Rb6

A draw because White has repeated the fourth move. Let's now see the second variation:

8...Rd1+ 9.Kc7 a1=Q 10.Ra6+! Qxa6 stalemate;

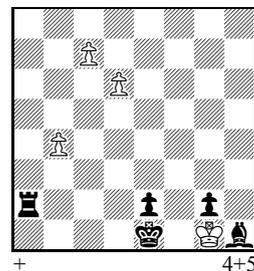
But the ninth move of Black can be something else:

9...a1=R! 10.Rb8+ Ka7 11.Rb7+ Ka6 12.Rb6+ Ka5 13.Kb7!

13.Rb2? Ra1 14.Kb7 Rh1 15.Rd2 Rh6 16.Ra2+ Kb4 17.Rb2+ Ka3 etc, wins.

13... Rab1 14.Rxb1 Rxb1+ 15.Ka7! Rc1 16.Kb7 Rb1+ 17.Ka7 positional draw.

15. Gia Nadeshevili
1.sp.pr October Revolution 70
JT 1987



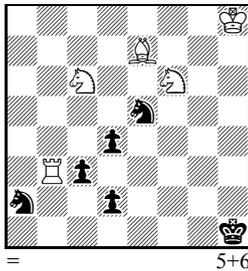
Promotions to bishop and rook were not new in 1987. However, here these ideas were raised to a high technical level, with usage of a small number of pieces.

1.d7! Rd2 2.d8=Q Rxd8 3.cxd8=B!

3.cxd8=Q (or cxd8=R) with stalemate

3...Kd2 4.Bh4 Kc3 5.b5 Kc4 6.b6 Kb5 7.b7 e1=Q+ 8.Bxe1 Ka6 9.b8=R!+ –.

16. Gia Nadareshvili
1.pr Chavchavadze 150 MT
 1987
 (corr. I. Akobia)



It looks as though the black pawn d2 must be stopped. A try to give the rook that duty will have no effect:

- 1.Rb1+? Sc1 2.Se4 Sed3 3.Bg5 d1=Q 4.Rxc1 (4.Sxd4 c2+) 4...c2+.

It means that it is better to let the pawn go and win the promoted queen with a fork:

- 1.Se4! d1=Q 2.Sf2+ Kg1! 3.Sxd1 c2**

Checks by the rook do not bring success to White:

- 4.Rg3+? Kf1 5.Sc3 Sxc3 6.Sxe5 c1=Q 7.Rf3+ Kg1 8.Kg7 Se4 9.Rd3 Qc7 10.Sg6 Qd7+.

- 4.Sc3! Sxc3**

- 4...dxc3 5.Sd4! Sg6+ 6.Kh7 Sxe7 7.Sxc2=

- 5.Bg5!**

- 5.Rxc3 dxc3 6.Sd4 Sg6+.

- 5...Sf7+**

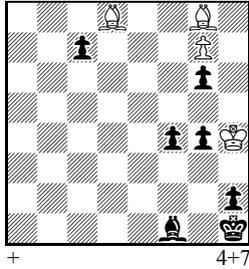
- 5...Sxc6 6.Rb2 d3 7.Rb3 Se5 8.Be3+ Kf1 9.Rxc3 Ke2 10.Bc1=

- 6.Kg8! Sxg5 7.Sxd4 c1=Q 8.Rxc3! Qd2**

- 8...Qxc3 9.Se2+=

- 9.Rc1+! Kf2 10.Rc2=**

17. Gia Nadareshvili
3.pr Sacharov JT 1989



It is not difficult to guess the introductory play:

- 1.Bd5+ Kg1**

- 1...f3 2.Bxc7 Kg1 3.Bxh2+

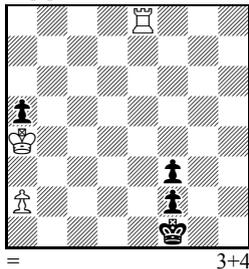
- 2.g8=Q f3 3.Bxf3 gxf3 4.Qxg6+ Bg2 5.Qb1+**

- 5.Kg3? h1=S+

5...Bf1 6.Kg3 h1=Q 7.Qb6+!! A most unexpected move, which nails the destiny of Black.

- 7...cxb6 8.Bxb6+ f2 9.Bxf2** mate with selfblocks by B and Q.

18. Gia Nadareshvili
sp.pr Krikheli MT 1989



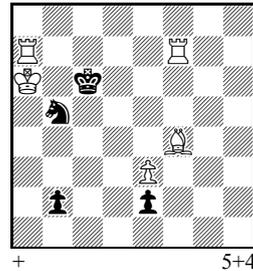
- 1.Ka3!** (the move for a stalemate) **1...Kg2 2.Rg8+ Kh3 3.Rh8+ Kg4 4.Rg8+ Kf4 5.Rf8+ Ke4 6.Re8+ Kd3 7.Rd8+ Kc2 8.Rc8+ Kb1 9.Rb8+**

Thematic try 9.Rd8? f1=R! (9...f1=Q 10.Rd1+ Qxd1 stalemate) 10.Rd2 Kc1 11.Rd3 Kc2+.

- 9...Ka1 10.Rd8! f1=Q**

- 10...f1=R 11.Rd3 Kb1 12.Rb3+ Kc2 13.Ka4 f2 14.Rf3=
11.Rd1+ Qxd1 stalemate.

19. Gia Nadareshvili
Iuri Akobia
1.cm Magyar Sakkvilág
 1991



It is not clear to how White can win. For Black there will be soon a queen on b1 or on e1. Let's try to move a pawn. Of course, Black should play accurately: 1.e4? Kc5! (1...e1=Q? 2.Rac7+ Sxc7+ 3.Rxc7#) 2.Rf5+ Kc4! 3.Rxb5 e1=Q 4.Rc7+ Kd3 5.Rb3+ Kd4 6.Be3+ Qxe3! (6...Kxe4 7.Rc4+ Kd5 8.Rc5+ Ke4 9.Rcb5+- Qa1+ 10.Kb7+-) 7.Rxe3 b1=Q= (7...Kxe3? 8.Rb7+-).

Apparently, Black cannot play so simply.

- 1.Rf6+ Kd5**

- 1...Kc5 2.Rf5+ Kc4 3.Rxb5 e1=Q 4.Rc7+ Kd3 5.Rd7+ Ke4 6.Rd4+ Kf3 7.Rdb4 Qc3 8.Rxb2 Qc8+ 9.Ka5 Qd8+ 10.Kb4 Qh4 11.Rc5 etc. technical win

- 2.Rb7 b1=Q**

- 2...e1=Q 3.Rxb5+ Ke4 4.Re6+ Kf3 5.Reb6+-

- 3.Rxb5+ Qxb5+ 4.Kxb5 e1=Q 5.e4+!** with variations:

- A) 5...Qxe4 6.Rd6#**

- B) 5...Kd4 6.Rd6+ Kc3 7.Bd2+ +,**

- or **6...Kxe4 7.Re6+ +-.**

