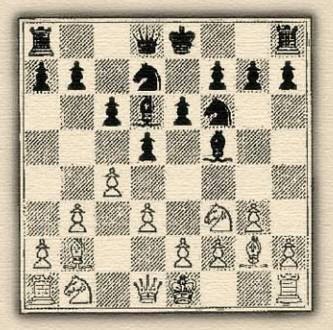
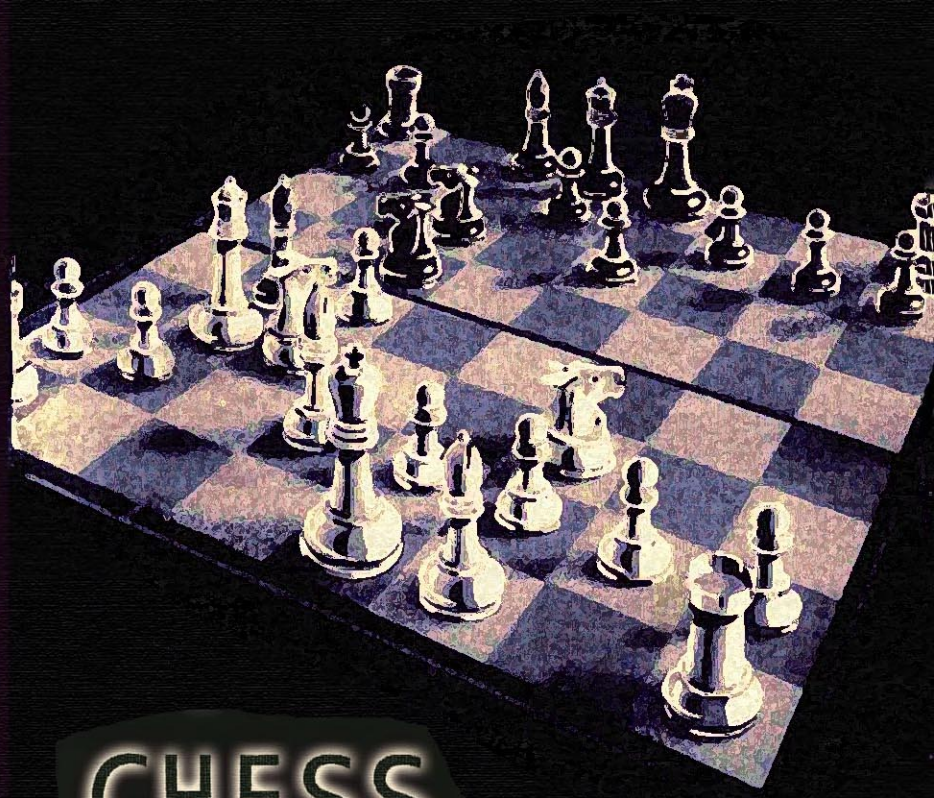
DO YOU KNOW THESE OPENINGS?



CHESS OPENINGS FOR PROGRESSIVE PLAYERS



CHESS OPENINGS

FOR PROGRESSIVE PLAYERS

M. GRAHAM BRASH

CHESS OPENINGS

FOR PROGRESSIVE PLAYERS

by

M. GRAHAM BRASH

With 61 Diagrams

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INTRODUCTION

A KNOWLEDGE of chess, the king of games, may perhaps be regarded as the keystone of a liberal education. Whether considered as a pleasant relief from the cares and worries of a strenuous life, or as a means of developing the reasoning faculty, the game of chess stands supreme among intellectual recreations. The incidence of chance is entirely absent, apart from the slight advantage of the first move, which is cancelled by the rule that, in a series of games, this is given to the two opponents alternately.

Once the rudiments of the game have been mastered, the most important study is that of the openings. The average moderate player, who perhaps meets the same two or three chess players fairly regularly, is apt to rely on one or two favourite openings, and may be overtaken by disaster on playing against a stranger who springs an unknown opening on him. It is therefore advisable for every chess player to acquire a sound knowledge of several openings, attacks, defences and gambits. The object of this book is to present these in a clear, simple manner, systematically arranged and divided into the five natural series into which they fall by virtue of the first moves. Each opening has a page to itself, with a diagram showing the position after Black's seventh move, and the major variations follow as annotations, together with comments, warnings, and occasionally a trap.

To commit the various openings to memory might appear to be desirable, but, even were this possible, it should not be attempted. The essential element in chess is an understanding of the reason behind each move, whether made by yourself or by your opponent. As can be seen from the footnotes (which are by no means exhaustive of the multiple variations in each opening, but aim to show only the best of many), any game can speedily take on an unusual character and, unless one is prepared to contest every deviation from the normal with some understanding of his opponent's ideas or intentions, a game may be lost in the early stages. Every good move in an opening or variation has a particular object in view, attack, defence, or development of position, and should not be replied to until every effort has been made to understand its meaning. It must always be remembered that chess is a combat between two forces, and it is essential to study every movement of the

opposing "army" and alter one's own plans whenever necessary to meet the situation created by the last move. To regard the opening as stereotyped is a great mistake (except in a friendly game in which it is agreed beforehand to play a certain opening according to the textbook[1]), for many games may be won or lost in the first few opening moves. Réti states: "The opening is the hardest part of the game; for it is very difficult at that point to get to know what is going on." The novice, therefore, cannot give too much time to the study of the openings, the why and the wherefore of every move. It is only thus that he can avoid being caught in a trap, or can profit by a weak move of his adversary.

The extensive range of openings given in this book, all of them thoroughly tested and analysed, is a legacy of great chess players over a period of five hundred years. Chess is, of course, a most ancient game, but the modern method of play was standardised only in the fifteenth century, when considerable changes were made in the powers of the Queen and some other pieces.

Until about the end of the nineteenth century, the King's side openings (1. P—K4) were most popular, though the Queen's Pawn Game (including the Queen's Gambit) was gradually gaining ground as a favourite in chess tournaments. The twentieth century has seen the rise of the modern school with its new ideas and experiments in daring openings, which have added infinite variety and greatly enriched the scope of the game. The theory of the openings is constantly being developed, and new moves are introduced so often that the enthusiastic player must keep his knowledge of these developments up to date. Several variations in games played as recently as the World Championship of 1948 have therefore been included in the footnotes.

The great chess Masters were not always correct in their assertions made in the enthusiasm of the moment, as when Philidor declared in 1749, "Playing the King's Knight the second move is entirely wrong; because it not only loses the attack but gives it to the adversary"; or when Julius Breyer, about 1920, claimed that "after the first move, 1. P—K4, White's game is in the last throes"; but, as the brilliant British amateur, H. E. Bird, wrote more than eighty years ago, "Openings ignored or rejected to-day may to-morrow be recognised and adopted by the best of players."

The twentieth century has seen a great development of the Queen's Pawn openings, formerly disparaged by the great Masters, until now they are used more often than any other opening in

[1] This will be found useful for practice, especially when coaching a young player to whom, otherwise, it would be necessary to give odds.

tournaments and matches. The young player, however, should master the King's side openings before attempting to play serious chess with Queen's side openings, which are much more difficult in development. The first twenty-four openings, here termed the First Series, are known as "open games," while openings 25 to 35, in which Black replies to White's 1. P—K4, with a different move from his opponent (here classified as the Second Series), are semi-open or semi-close games. The remainder of the openings in this book are known as "close games," and are here divided into: Third Series, commencing 1. P—Q4, with a similar move by Black, Fourth Series, 1. P—Q4, to which Black replies with a different move, and Fifth Series, in which White opens with any move other than P—K4 or P—Q4. These were formerly classed as irregular openings, and are only suitable for advanced players.

In the King's Pawn openings, each early move of White is usually an attack calling for either immediate defensive action or else an equally dangerous counter-attack. This tends to stabilise the order of the moves. In the Queen's Pawn openings, on the other hand, the usual object is to build up a strong position, controlling the centre, so that the attack can be brought home later with an overpowering combination. There is therefore considerable scope for transpositions in the close games, making it rather difficult to arrange such openings in a methodical manner. Players will have to be prepared in such games to meet a switch-over to a different opening by their opponents.

Objection may be made to the fact that in this book the openings are not continued so far as in some other books of this nature, which take them on to the sixteenth move or even further, but our object in stopping short of these further developments is to throw the onus of continuing the game thus early on the player, in the hope that he may gain more practice in reasoning the why and wherefore of each move. Two or three more moves are given in each opening after the diagram of the position after Black's seventh move. Further analysis would deprive this book of its concise nature, and require the addition of innumerable variations which can be consulted in other publications intended for reference by the more advanced player. It is hoped that this restraint will be welcomed by younger players, as a superabundance of variations might tend to discourage those for whom this book has been specially compiled.

Capablanca wrote: "Before development has been completed, no piece should be moved more than once, unless it is essential to

obtain either material advantage or to secure freedom of action." The object of this is to obtain an all-round development of the pawns and pieces, but the exceptions to this excellent rule can be seen in such openings as the Ruy Lopez in which White's King's Bishop makes several moves in succession, and Alekhine's Defence with its repeated moves of Black's King's Knight.

A problem which is often difficult for young players is that of castling. Considered purely as a defensive measure, it would probably be better to delay the option until one's opponent has concentrated his attack on one side of the board, and then see if it be possible to castle on the other side. But castling can also be used as an attacking manœuvre, as this is usually the quickest way of bringing the Rook into play. For instance, in an opening in which the Queens are exchanged early in the game, castling is almost essential.

No claim to originality is made in these openings, which will be recognised by experienced players as the standards of opening play evolved through the centuries, but the author offers this book in the hope that its simple, clear and methodical method of presentation will commend itself to all players whether in the novice class or at a more advanced stage. Once you have mastered the subtleties of the openings, you need have no fear of the middle-game, the art of which is to effect strong combinations against your opponent while not neglecting the defence of your own position. The study of the end-game is a different matter, but it does not present so many difficulties as the opening. Try to master the ideas behind these openings, one after another, and you will find not only a great improvement in your skill at chess, but your enjoyment of the game will be enhanced by the infinite variety that they afford.

The young player, however, should not try to absorb too many openings at an early stage, for this is bound to result in some confusion. Let him start with the GIUOCO PIANO, the old Italian opening which is still found to conform most faithfully to the ideas of orderly development. His next serious study should be the RUY LOPEZ, the most popular of all King's Pawn openings. Having gained proficiency in these, some knowledge of the EVANS GAMBIT, the TWO KNIGHTS DEFENCE (including the MAX LANGE ATTACK) and perhaps the KING'S GAMBITS should be acquired before proceeding further.

His progress should then lead him to the FRENCH DEFENCE and the SICILIAN DEFENCE, both of which he is sure to encounter many times. Only when certain of his ground in these openings he may

proceed to the QUEEN'S PAWN GAME and the QUEEN'S GAMBIT DECLINED, giving special attention to the SLAV DEFENCE. After intensive study of these important openings he should be able to tackle the more advanced games produced by the NIMZO-INDIAN and QUEEN'S INDIAN DEFENCES. He will then be in a position to select any other openings which may specially appeal to him.

A drawback to the above programme, however, is that you cannot dictate the moves of your opponent, and if you, as White, play 1. P—K4, you must be prepared to reply to the French, Caro-Kann, Sicilian, or other Defences given in the second series of this book. As Black, you should be ready with a reply to either P—K4, P—Q4, or one of the openings given in the fifth series. Once you are able to do all these with some confidence and can hold your own in the middle and end games, then you have become a Chess Player!

Most important of all, join a chess club where you can meet stronger players than yourself, and study their methods of play. In chess, as in most other pursuits, regular practice is an essential of progress.

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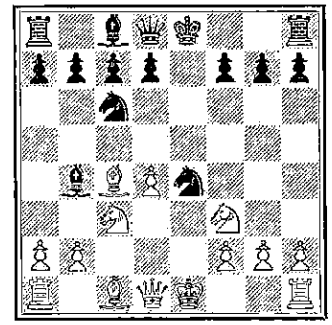
FIRST SERIES

1. GIUOCO PIANO (THE QUIET GAME)

This classical Italian opening should be mastered before attempting to play other openings. In spite of modern theories of development, the Giuoco Piano still exhibits the most orderly principles of the opening moves.

	White	*Black*
1.	P—K4	P—K4
2.	Kt—KB3	Kt—QB3
3.	B—B4	B—B4
4.	P—B3[1]	Kt—B3[2]
5.	P—Q4[3]	P × P
6.	P × P	B—Kt5 ch
7.	Kt—B3[4]	Kt × KP



(Continuing: 8. Castles, B × Kt. 9. P—Q5 (Möller Attack), and (*a*) B—B3. 10. R—K1, Kt—K2. 11. R × Kt, P—Q3. 12. B—Kt5, B × B. 13. Kt × B, Castles. 14. Kt × RP, K × Kt. 15. Q—R5 ch, K—Kt1. 16. R—R4, P—KB4, or (*b*) 9. .... Kt—K4. 10. P × B, Kt × B. 11. Q—Q4, P—KB4. 12. Q × Kt (B4), P—Q3.)

[1] This move is a prelude to P—Q4, forming a strong pawn centre. The older form of the opening went, 4. P—Q3, P—Q3. 5. Kt—B3, Kt—B3. (*a*) 6. P—KR3, Kt—QR4. 7. B—Kt3, P—B3, or (*b*) 6. Castles, B—KKt5. 7. B—K3, B—Kt3, or (*c*) a modern variation of the old form, the Canal Variation, introduced about 1926, thus, 6. B—KKt5, Kt—QR4 (Bogoljubov's reply, 1929). 7. Kt—Q5, P—B3.

[2] Other replies here are: (*a*) 4. .... P—Q3. 5. P—Q4, P × P. 6. P × P, B—Kt3. 7. Kt—B3, Kt—B3; and (*b*) 4. .... B—Kt3. 5. P—Q4, Q—K2. 6. Castles, Kt—B3. 7. R—K1, P—Q3.

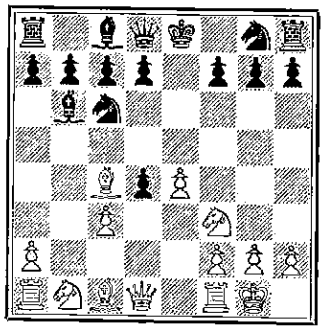
[3] Or 5. P—Q3 (Giuoco Pianissimo), P—Q3. 6. B—K3, B—Kt3. 7. QKt—Q2, Kt—K2.

[4] This move, instituted in 1619 by Greco, who was one of the first to compile books of Openings and of Complete Games, is a most spirited development. If, instead, White play 7. B—Q2, the exchange of Bishops usually follows: 7. .... B × B ch. 8. QKt × B, P—Q4. Or, the Cracow Variation could be played: 7. K—B1, P—Q4. 8. P × P, KKt × P. 9. Kt—B3. B—K3. 10. Q—K2, Castles.

2. EVANS GAMBIT (ACCEPTED)

Arising out of the Giuoco Piano opening, this Gambit at White's fourth move, offering to sacrifice a less valuable wing Pawn, was originated in 1824 by Captain W. D. Evans, R.N., and it was many years before an adequate defence was found.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—B4	B—B4
4. P—QKt4[1]	B × KtP
5. P—B3	B—R4[2]
6. P—Q4	P × P[3]
7. Castles	B—Kt3[4]



(Continuing: 8. P × P, P—Q3. (*a*) 9. Kt—B3, Kt—R4. 10. B—KKt5, P—KB3. 11. B—K3, Kt—K2; or (*b*) 9. B—Kt2, KKt—K2. 10. P—Q5, Kt—R4. 11. B—Q3, Castles.)

[1] Instead of the Evans Gambit, White can offer the Jerome Gambit, a very risky proceeding, but requiring an accurate defence; thus: 4. B × P ch, K × B. 5. Kt × P ch, Kt × Kt. 6. Q—R5 ch, K—B1 (safest). 7. Q × Kt, Q—K2. 8. Q—B5 ch, K—K1.

[2] Or 5. . . . . B—B4. 6. P—Q4, P × P. 7. P × P, B—Kt3. 8. Castles, P—Q3.

[3] This is the usual move, but an alternative is 6. . . . . P—Q3, refusing a second pawn, and building a compact pawn formation in the centre, thus: 7. Castles, B—Kt3 (Lasker's Defence). 8. B—R3, P × P.* There is also Leonhardt's Defence, 6. . . . . P—QKt4. 7. B—Q5, P × P. 8. Q—Kt3, Q—B3.

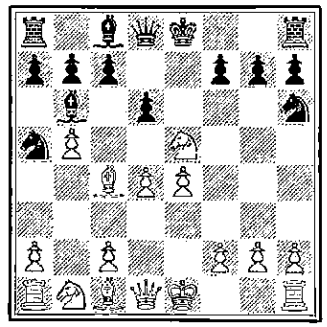
[4] In a magnificent game played by Anderssen *v.* Dufresne, nearly a hundred years ago, Black played 7. . . . . P—Q6; continuing 8. Q—Kt3, Q—B3. 9. P—K5, Q—Kt3. Anderssen's fine ending to this game, which can be found in *Chess*, by L. Hoffer (Routledge), is well worth studying. Another variation here is the Compromised Defence, sound, but leading to a difficult game, 7. . . . . P × P. 8. Q—Kt3, Q—B3. 9. P—K5, Q—Kt3. 10. Kt × P, KKt—K2.

* But a more promising continuation for White is probably 7. Q—Kt3, Q—Q2. 8. P × P, B—Kt3. 9. B—QKt5, P—QR3. 10. B—R4, B—B4.

3. EVANS GAMBIT (DECLINED)

If Black is not fully conversant with the play of this Gambit, it is better to decline the offered Pawn and so leave White with a weak pawn position. White has a choice of four continuations on his fifth move.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—B4	B—B4
4. P—QKt4	B—Kt3[1]
5. P—Kt5[2]	Kt—R4
6. Kt × P	Kt—R3[3]
7. P—Q4	P—Q3



(After this the Knights may be exchanged, but although White can gain another Pawn, Black will have a better position, thus: 8. B × Kt, P × Kt. 9. B × P, R—KKt1.)

[1] Not so good would be a counter-attack, 4. . . . . P—Q4. 5. P × P, Kt × P. 6. Castles, Kt—KB3. 7. Kt × P, QKt × QP.

[2] Variations here are: (*a*) 5. B—Kt2, P—Q3. 6. P—QR4, P—QR3. 7. P—Kt5, P × P, with equal chances; (*b*) 5. P—QR4, P—QR3. 6. P—B3, P—Q3. 7. P—Q3, Kt—B3; (*c*) 5. P—B3, P—Q3. 6. Q—Kt3, Q—K2. 7. Castles, Kt—B3.

[3] Or, either 6. . . . . Q—Kt4. 7. B × P ch, K—B1, or 7. . . . . K—K2. Or 6. . . . . Q—B3. 7. B × P ch, K—B1. 8. P—Q4, P—Q3. 9. B × Kt, P × Kt. 10. B—Q5, B × P.

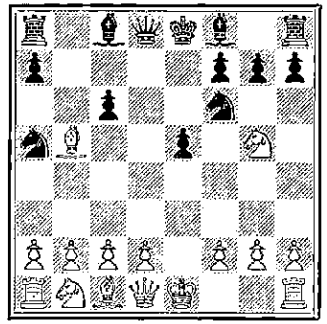
"In the open game speed in development is the very first law."

A. NIMZOWITSCH

4. TWO KNIGHTS' DEFENCE

Black, in his third move, avoids the dangers of the Evans Gambit, and tries to gain the initiative by attacking White's King's Pawn, a somewhat dangerous enterprise, perhaps, but the modern theory is that it is better to develop the Knights before the Bishops. White's fourth move gains a Pawn, but Black keeps the initiative. There are, however, several other continuations available for White at his fourth move, as shown in Note 1.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—B4	Kt—B3
4. Kt—Kt5[1]	P—Q4
5. P × P	Kt—QR4[2]
6. B—Kt5 ch[3]	P—B3
7. P × P	P × P



(Continuing: 8. B—K2, P—KR3. 9. Kt—KB3, P—K5. 10. Kt—K5, B—Q3. 11. P—KB4, P—Kt4.)

[1] Here White can adopt any of the following variations: (*a*) 4. P—Q3 (a safe move, but quiet), B—B4. 5. B—K3, B—Kt3. 6. Castles, P—Q3. 7. P—B3, Castles; (*b*) 4. Castles, Kt × P. 5. P—Q4, P—Q4. 6. B—QKt5, B—Q2. 7. B × Kt, P × B; (*c*) Dr. Krause recommends: 4. Kt—B3, Kt × P. 5. Kt × Kt, P—Q4. 6. B—Q3, P × Kt. 7. B × P, B—KKt5. 8. P—KR3, B × Kt. 9. Q × B, Q—Q2; (*d*) for 4. P—Q4, see Opening No. 5 (Max Lange Attack).

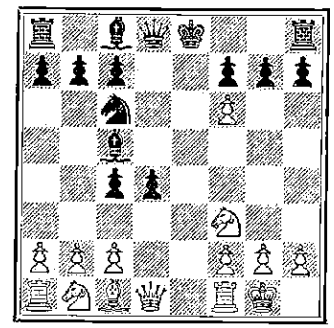
[2] 5. .... Kt × P may be dangerous. White may reply: 6. P—Q4, P—KR3. 7. Kt × P, K × Kt. 8. Q—B3 ch, with advantage to White. Alternatively, White may make the Fegatello Attack: 6. Kt × BP, K × Kt. 7. Q—B3 ch, K—K3. 8. Kt—B3 (setting a trap), Kt—K2 (falling into it). 9. P—Q4, P—B3. 10. B—KKt5, K—Q2. 11. P × P, K—K1. 12. Castles (QR), B—K3. 13. Kt × Kt, B × Kt. 14. R × B, P × R. 15. B—Kt5 ch, and wins. However, the Fegatello Attack may be refuted by: 8. .... Kt—Kt5. 9. P—QR3, Kt × P ch. 10. K—Q1, Kt—Q5. 11. B × Kt ch, K—Q3. 12. Q—B7, B—B4, with equal chances.

[3] Or, White can play: 6. P—Q3, P—KR3. 7. Kt—KB3, P—K5. 8. Q—K2, Kt × B. 9. P × Kt, B—QB4. 10. KKt—Q2, Castles.

5. MAX LANGE ATTACK

This complicated opening is named after the famous German analyst of the nineteenth century. White's fourth move, sacrificing his Queen's Pawn, is intended to clear the King's file, and Black cannot afford to decline the Pawn. The attack proper, however, is brought home with the seventh move, following up with 8. R—K1 ch. It leads to a most spirited game, and opinion is still undecided as to the soundness of the attack.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—B4	Kt—B3[1]
4. P—Q4	P × P
5. Castles	B—B4[2]
6. P—K5	P—Q4[3]
7. P × Kt	P × B



(Continuing: 8. R—K1 ch,[4] B—K3. 9. Kt—Kt5, Q—Q4. 10. Kt—QB3, Q—B4. 11. QKt—K4, Castles (QR).)

[1] The order of moves may be varied, thus: 3. .... B—B4. 4. Castles, Kt—B3. 5. P—Q4, P × P. 6. P—K5, etc. As the Hungarian Defence is sometimes played, it is inserted here: 3. .... B—K2. 4. Kt—B3, Kt—B3. 5. P—Q3, P—Q3. 6. P—KR3, Kt—QR4. 7. B—Kt3, Kt × B; or, after 3. .... B—K2. 4. P—Q4, P—Q3. 5. P—KR3, Kt—B3. 6. Kt—B3, Castles. 7. Castles, P × P.

[2] To avoid the dangers of the Max Lange Attack, Black could play, 5. .... Kt × P, followed by 6. R—K1, P—Q4. 7. B × P, Q × B. 8. Kt—B3, Q—QR4. This alternative seems to be played nowadays more often than any other variation of the Two Knights' Defence.

[3] Or, 6. .... Kt—KKt5. 7. P—B3 (Dr. Krause's Variation), 7. .... P—Q4. 8. P × P *en passant*, Q × P.

[4] Less usual is the following continuation: 8. P × P, KR—Kt1. 9. B—Kt5, B—K2. 10. B × B, K × B. 11. R—K1 ch, B—K3. 12. R—K4 (Euwe *v.* Yates, 1923).

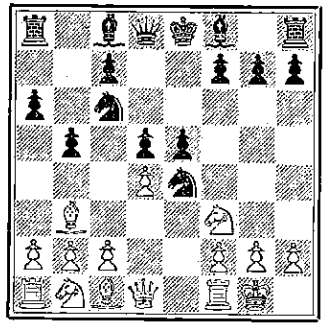
"The control of the centre is of great importance."

J. R. CAPABLANCA

6. RUY LOPEZ: (1) MORPHY DEFENCE

White's attack on his third move, B—Kt5, derives its name from the Spanish priest, Ruy Lopez de Segura (sixteenth century), though it had been previously given in the Göttingen MS. in 1490. It is still the most popular of all King's Pawn openings. It gives White a sound attack. Many defences have been tried, and of these the Morphy Defence (3. .... P—QR3) is perhaps the best. The great American Master, Paul C. Morphy, succeeded Anderssen as the greatest player of his time, and was mainly responsible for the development of positional play.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—Kt5	P—QR3
4. B—R4[1]	Kt—B3
5. Castles[2]	Kt × P[3]
6. P—Q4	P—QKt4[4]
7. B—Kt3	P—Q4



(Continuing: 8. P × P, B—K3. 9. P—B3, B—K2. 10. QKt—Q2, Castles; or 9. Q—K2, Kt—B4. 10. R—Q1, Kt × B (Keres *v.* Reshevsky, 1948).)

[1] Or White may play the Exchange Variation. 4. B × Kt, QP × B. 5. P—Q4, P × P. 6. Q × P, Q × Q. 7. Kt × Q, B—Q2, or, 7. .... B—Q3, if Black wishes to castle on King's side.

[2] White can safely delay castling, and play, 5. P—Q3, P—Q3. 6. P—B3, B—K2. 7. P—KR3 (Steinitz), Castles; or 7. QKt—Q2 (Capablanca), Castles.

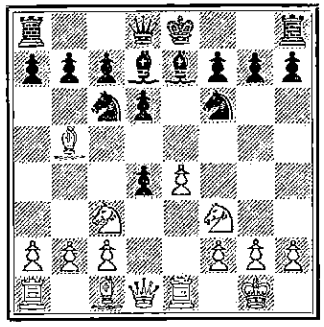
[3] This is Tarrasch's Defence, but Black can adopt the Tchigorin Defence in 5. .... B—K2. 6. R—K1, P—QKt4. 7. B—Kt3, and either (*a*) P—Q3. 8. P—B3, Kt—QR4. 9. B—B2, P—B4. 10. P—Q4, Q—B2: or (*b*) 7. .... Castles. 8. P—B3 (the Marshall Attack), and either P—Q4. 9. P × P, Kt × P. or 8. .... P—Q3. 9. P—KR3, Kt—QR4. 10. B—B2, P—B4. 11. P—Q4, Q—B2. After 5. .... B—K2, there is also the Worrall Attack, thus: 6. Q—K2, P—QKt4. 7. B—Kt3, P—Q3. 8. P—QR4, B—Kt5. 9. P—B3, Castles (Böök *v.* Alexander, 1938).

[4] The Riga Variation can also be played: 6. .... P × P. 7. R—K1, P—Q4. 8. Kt × P, B—Q3. 9. Kt × Kt, B × P ch. 10. K—R1, Q—R5. 11. R × Kt ch, P × R. But at White's 8th move, he can play Berger's Move, 8. B—KKt5, Q—Q3. 9. P—B4, with advantage to White.

7. RUY LOPEZ: (2) STEINITZ DEFENCE

The Steinitz Defence (3. .... P—Q3) gives a solid defensive position, though rather cramped. Direct attack by White is very difficult, and the tendency is to result in a draw. Wilhelm Steinitz, who was World Champion from 1866 to 1894, developed the scientific theory of positional play. The Steinitz Defence Deferred is now considered one of the best defences against the Ruy Lopez and its principal variations are given in Note 1.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—Kt5	P—Q3[1]
4. P—Q4[2]	B—Q2
5. Kt—B3	Kt—B3[3]
6. Castles[4]	B—K2
7. R—K1[5]	P × P



(Continuing: 8. Kt × P, Castles (Black must not castle until after the exchange of these Pawns). 9. B × Kt, P × B. 10. B—Kt5, P—KR3; or 9. B—B1, R—K1. 10. P—KR3, P—KR3.)

[1] More popular is the Steinitz Defence Deferred, played thus: 3. .... P—QR3. 4. B—R4, P—Q3, with five continuations for White: (*a*) 5. P—B3, B—Q2. 6. P—Q4, P—KKt3. 7. Castles, B—Kt2. 8. B—K3, KKt—K2; (*b*) 5. B × Kt ch, P × B. 6. P—Q4, P—B3 (protecting Black's centre—solid, but liable to give Black a cramped game).* 7. B—K3, Kt—K2. 8. Q—Q2, Kt—Kt3. 9. Kt—B3, B—K2. 10. P—KR4, P—KR4; (*c*) 5. Castles, B—Q2. 6. P—B4, P—KKt3. 7. P—Q4, B—Kt2. 8. B—K3, Kt—K2; (*d*) 5. P—Q4, P—QKt4. 6. B—Kt3, Kt × P. 7. Kt × Kt, P × Kt. 8. B—Q5, R—Kt1. 9. Q × P, Kt—B3, with equality; (*e*) 5. P—B4 (Duras Variation), B—Q2. 6. Kt—B3, Kt—B3. 7. P—Q4, P × P. 8. Kt × P, Kt × Kt. 9. B × B ch, Q × B. 10. Q × Kt, B—K2 (Kashdan *v.* Reshevsky, 1942).

[2] Or 4. Kt—B3, B—Q2. 5. P—Q4, P × P. 6. Kt × P, P—KKt3. 7. Kt—B3, B—Kt2; and Black's Bishop has a strong offensive position (J. S. Morrison *v.* Capablanca, 1918).

[3] Or, 5. .... KKt—K2. 6. B—QB4, P × P. 7. Kt × P, Kt × Kt.

[4] White can attack at once by 6. B × Kt, B × B. 7. Q—Q3, Q—K2.

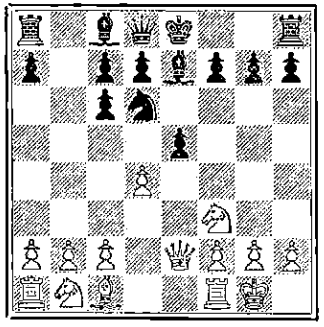
[5] Or 7. B × Kt, B × B. 8. Q—Q3, Kt—Q2.

* In this variation, Black can try to free his position by playing 6. .... P × P. 7. Kt × P, P—QB4. 8. Kt—K2, Kt—B3.

8. RUY LOPEZ: (3) BERLIN DEFENCE

This active defence has fallen out of favour in recent years, as the best Black can hope for, against an equal player, is a draw. Black's attack with his King's Knight costs him time and results in backward development. The other defences given in the notes are (*a*) Bird's Defence, which is not generally accepted as sound, though it has been played with success by Blackburne and Tarrasch, and (*b*) the Classical Defence, quite good, but out of fashion at present.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—Kt5	Kt—B3[1]
4. Castles[2]	Kt × P
5. P—Q4[3]	B—K2[4]
6. Q—K2	Kt—Q3
7. B × Kt	KtP × B



(Continuing: 8. P × P, Kt—Kt2. 9. Kt—B3, Castles; and (*a*) 10. R—K1, Kt—B4, or (*b*) 10. Kt—Q4 (Schlechter's Move), B—B4.)

[1] Other defences at this stage are: BIRD'S DEFENCE. 3. .... Kt—Q5. 4. Kt × Kt, P × Kt. 5. Castles, B—QB4. 6. P—QB3, Kt—K2. 7. P—Q3, P—QB3 (or Black can continue: 5. .... P—KR4. 6. P—Q3, B—B4. 7. Kt—Q2, P—QB3). THE CLASSICAL DEFENCE. 3. .... B—B4. 4. P—B3, and either P—B4. 5. P—Q4, BP × P. 6. B × Kt, QP × B. 7. Kt × P, B—Q3. 8. Q—R5 ch, P—Kt3. 9. Q—K2, B × Kt. 10. Q × P, Kt—B3. 11. Q × B ch, K—B2 (Smyslov *v.* Vidmar 1946), or Charousek's Variation, 4. .... B—Kt3. 5. Castles, P—Q3. 6. P—Q4, B—Q2. 7. Kt—R3, KKt—K2.

[2] White has two other good replies to this defence: (*a*) 4. P—Q4, P × P. 5. Castles, B—K2 (or 5. .... P—Q3. 6. Kt × P, B—Q2. 7. B × Kt, P × B). 6. P—K5, Kt—K5. 7. Kt × P, Castles; and (*b*) 4. P—Q3, P—Q3. 5. P—B3, P—KKt3. 6. QKt—Q2, B—Kt2. 7. Kt—B1, Castles. Black, however, can play in this variation: 5. .... B—K2. 6. Castles, Castles. 7. Kt—Q2, Kt—Q2.

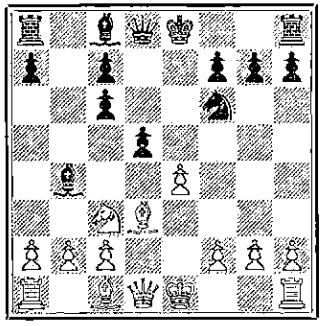
[3] It is of interest to record an old variation which is still occasionally played: 5. R—K1, Kt—Q3. 6. Kt × P, B—K2. 7. B—Q3, Kt × Kt. 8. R × Kt, Castles (Tarrasch *v.* Pillsbury, 1898).

[4] Black can try 5. .... Kt—Q3. 6. P × P, Kt × B. 7. P—QR4, P—Q3. 8. P × Kt, Kt × P.

9. THE SCOTCH GAME

This development (3. P—Q4) was first given by Ercole del Rio of Modena in his book published in 1750, but is called the Scotch Game from its successful use by the Scottish players in the Edinburgh-London Correspondence Match in 1824–8. Modern ideas tend to suggest delaying this challenge to the centre until after Black's pieces have been more developed.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. P—Q4	P × P[1]
4. Kt × P	Kt—B3[2]
5. QKt—B3[3]	B—Kt5[4]
6. Kt × Kt	KtP × Kt
7. B—Q3[5]	P—Q4



(Continuing: 8. P × P, P × P. 9. Castles, Castles. 10. B—KKt5, P—B3. 11. Q—B3, B—K2. 12. QR—K1, R—Kt1. 13. Kt—Q1, R—K1. 14. P—KR3, B—K3; or Black can simplify his game by 8. .... Q—K2 ch. 9. Q—K2, Kt × P. 10. Q × Q ch, K × Q.)

[1] Black should not play 3. .... P—Q3, but 3. .... P—Q4 is playable, though rarely seen.

[2] Tartakower considers 4. .... B—B4 a better move, continuing: 5. B—K3, Q—B3. 6. P—QB3, KKt—K2. 7. B—QKt5, Castles (or 7. Kt—B2, B × B. 8. Kt × B, Castles. 9. B—K2, P—Q3. 10. Castles, B—K3. 11. Kt—Q2, P—Q4).

[3] Also playable at once is 5. Kt × Kt, KtP × Kt. 6. B—Q3, P—Q4. 7. P × P, P × P, as played by Steinitz, Blackburne, Zukertort and Alekhine. In this variation, however, Tartakower in 1922 introduced 6. Kt—Q2, P—Q4. 7. P × P, P × P.

[4] Or 5. .... Kt × P. 6. Kt × Kt (B6), Kt × Kt. 7. Kt × Q, Kt × Q. 8. Kt × BP, Kt × BP. 9. Kt × R, Kt × R. 10. B—Q3, B—B4. 11. B × P, Kt—B7. 12. B—B4, P—Q3. (Bogoljubov *v.* L. Schmidt, 1949, opening moves transposed.)

[5] White could try 7. B—Q2, Castles. 8. B—Q3, P—Q4, as played by Alekhine *v.* C. H. O'D. Alexander, 1937.

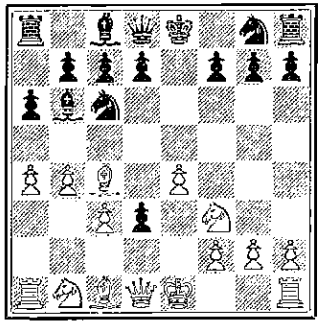
"Refrain from replying to your opponent's move immediately. Examine the position once again before playing."

S. TARTAKOWER

10. THE SCOTCH GAMBIT

The first three moves are as in the Scotch Game, but White, at his fourth move, does not retake Black's Pawn, but continues to develop his position. Although a Pawn down, he has an open game with considerable initiative, but Black's defences are usually equal to the attack, and White has to struggle hard for some time. The Göring Gambit is somewhat similar to the Danish Gambit (Opening No. 19).

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. P—Q4	P × P
4. B—QB4[1]	B—B4[2]
5. P—B3[3]	P—Q6[4]
6. P—QKt4	B—Kt3
7. P—QR4	P—QR3



(Continuing: 8. Castles, P—Q3. 9. Q—Kt3, Q—K2.)

[1] As an alternative, White can here offer the Göring Gambit: 4. P—B3, P × P. 5. B—QB4, P—Q3. 6. Kt × P, B—K3. 7. B × B, P × B.

[2] A lively alternative here is 4. .... B—Kt5 ch. 5. P—B3, P × P. 6. Castles, P—B7. 7. Q × BP, P—Q3.

[3] A variation sometimes played here is 5. Kt—Kt5, Kt—R3. 6. Kt × BP, Kt × Kt. 7. B × Kt ch, K × B, but White should not have such a good game.

[4] If Black play 5. .... P × P, then White replies: 6. Kt × P, P—Q3. 7. Q—Kt3, Q—Q2. 8. Kt—Q5, KKt—K2. 9. Q—B3. Castles. However, this is not considered so good for Black. Should White reply to 5. .... P × P with 6. B × P ch, Black can get equality with 6. .... K × B. 7. Q—Q5 ch, K—B1. 8. Q × B ch, Q—K2.

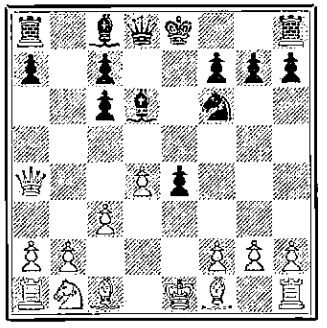
"The student as well as the more experienced player will improve his play considerably if he make it a rule to treat each opening systematically in accordance with its basic idea."

R. RÉTI

11. PONZIANI'S OPENING

This old opening is attributed to D. Domenico Lorenzo Ponziani (1719–1792), one of Italy's most gifted players. White's third move, P—QB3, rather too obviously threatens P—Q4 next move, and loses the advantage of the move for White, while the Bishop's Pawn hinders the usual development of the Queen's Knight. Black has three defences at his disposal, the best of which is P—Q4.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. P—B3	P—Q4[1]
4. Q—R4	Kt—B3[2]
5. Kt × P	B—Q3
6. Kt × Kt[3]	P × Kt
7. P—Q4[4]	P × P



(The following continuation is recommended by Tartakower: 8. B—QR6, B—Q2. 9. B—Kt7, P—B4. 10. B—B6, P × P.)

[1] This is the usual defence, and puts Black in a strong position, since White is now unable to play Kt—QB3. Another reasonably good defence is 3. .... Kt—B3, attacking White's King's Pawn, and usually continues: 4. P—Q4, Kt × KP. 5. P—Q5, Kt—Kt1. 6. B—Q3, Kt—B4. 7. Kt × P, Kt × B ch. 8. Kt × Kt, P—Q3. Black's third defence is known as Ponziani's Counter-attack: 3. .... P—B4. 4. P—Q4, P—Q3. 5. KP × P, P × P. 6. Kt × P, Kt × Kt. 7. Q × Kt, B × P (*Modern Chess Openings*).

[2] This is Leonhardt's Defence. As an alternative, there is Steinitz's Defence, 4. .... P—B3. 5. B—Kt5, Kt—K2. 6. P × P, Q × P. 7. P—Q4, B—Q2. Thirdly, there is Caro's Defence, 4. .... B—Q2. 5. P × P, Kt—Q5. 6. Q—Q1, Kt × Kt ch. 7. Q × Kt, P—KB4.

[3] Not so good would be 6. P × P, B × Kt. 7. P × Kt, Castles.

[4] Or 7. P—Q3, Castles.

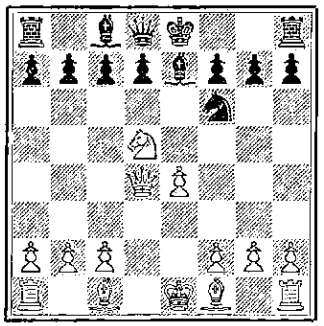
"I consider Ponziani's Opening a typically bad one."

DR. SIEGBERT TARRASCH

12. THREE KNIGHTS' GAME

White's third move, Kt—QB3, is purely a developing one, and leaves Black the choice of replying 3. .... B—Kt5, or the variations given in the notes, or 3. .... Kt—KB3, which produces the Four Knights' Game, No. 13. Both are quiet games.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. Kt—B3	B—Kt5[1]
4. Kt—Q5[2]	B—K2[3]
5. P—Q4	P × P[4]
6. Kt × P	Kt × Kt
7. Q × Kt	Kt—B3



(Continuing: 8. Kt × B, Q × Kt. 9. B—Q3, P—B4.)

[1] Not so good are (*a*) 3. .... B—B4. 4. Kt × P, Kt × Kt. 5. P—Q4, B—Q3. 6. P × Kt, B × P. 7. P—B4, B × Kt ch and (*b*) 3. .... P—KKt3. 4. P—Q4, P × P. 5. Kt—Q5, B—Kt2. 6. B—KKt5, P—B3. 7. B—KB4, P—Q3. Black can, however, try 3. .... P—Q3. 4. P—Q4, B—Q2.

[2] Variations here are: (*a*) 4. B—B4, Kt—B3. 5. Castles, P—Q3. 6. Kt—Q5, B—B4. 7. P—Q3, B—KKt5; and (*b*) 4. B—Kt5, KKt—K2. 5. P—Q4, P × P. 6. Kt × P, Castles. 7. Castles, P—QR3.

[3] Or 4. .... B—R4. 5. B—B4, P—Q3. 6. P—B3, Kt—B3. 7. P—Q3, Kt × Kt.

[4] Or 5. .... P—Q3. 6. B—QKt5, P × P. 7. KKt × P, B—Q2.
(See also Note 1 to Petroff's Defence, No. 14.)

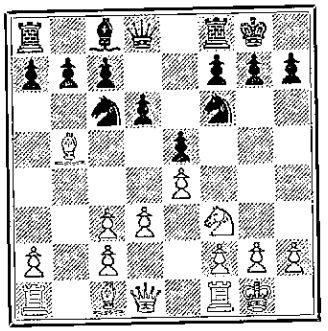
"In the opening you should move only a few pawns, just as many as are necessary for the development of the pieces, for, remember, *every pawn move loses the position.*"

DR. SIEGBERT TARRASCH

13. FOUR KNIGHTS' GAME

This is a very sound opening, with a delayed attack. With players of equal power, it often produces a draw. Nevertheless, most of the variations lead to difficult play. Rubenstein's Defence (Note 3) is really a strong counter-attack, and the most interesting of recent developments in this opening. It is recommended that this defence be studied carefully.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3[1]	Kt—QB3
3. Kt—B3	Kt—B3
4. B—Kt5[2]	B—Kt5[3]
5. Castles	Castles
6. P—Q3[4]	B × Kt[5]
7. P × B	P—Q3



(Continuing: 8. B—Kt5, Q—K2. 9. R—K1, Kt—Q1. 10. P—Q4, Kt—K3; or 8. B—Kt5, Kt—K2. 9. Kt—R4, B—Kt5.)

[1] Alapin's Opening can also produce a Four Knights' Game, thus: 2. Kt—K2, Kt—QB3. 3. QKt—B3, Kt—KB3. 4. P—B4, P—Q4. 5. BP × P, QKt × P. 6. P × P, Kt × P. 7. P—Q4, Kt (K4)—B3.

[2] This is the Spanish Variation, and the usual reply, 4. .... B—Kt5, leads to a double Ruy Lopez with a well-balanced game. There is also the Italian Variation, thus: 4. B—B4, Kt × P. 5. B × P ch, K × B. 6. Kt × Kt, P—Q4. 7. QKt—Kt5 ch, K—Kt1, and Black controls the centre with his Pawns at K4 and Q4, but he has lost the power of castling.

[3] Alternatively, Black can play Rubenstein's Defence, 4. .... Kt—Q5, to which the best replies seem to be: (*a*) 5. Kt × Kt, P × Kt. 6. P—K5, P × Kt. 7. P × Kt, Q × P; or (*b*) 5. Kt × P, Kt × KP. 6. Kt × Kt, Kt × B. 7. Kt × BP, Q—K2; or (*c*) 5. Castles, Kt × B. 6. Kt × Kt, P—B3. 7. Kt—B3, P—Q3.

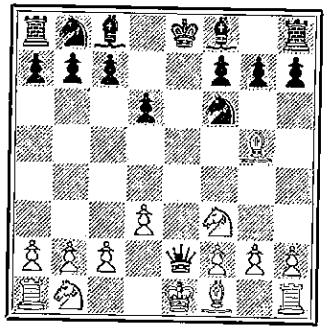
[4] Or 6. B × Kt, QP × B. 7. P—Q3, Q—K2 (Nimzowitsch Variation).

[5] Or 6. .... P—Q3. 7. B—Kt5, Kt—K2.

14. PETROFF'S DEFENCE

This bold defence by Black, who counter-attacks on his second move instead of defending his King's Pawn, is usually adopted to avoid the difficulties of defending the Ruy Lopez, but White should be able to obtain at least equality.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	Kt—KB3
3. Kt × P[1]	P—Q3[2]
4. Kt—KB3	Kt × P
5. Q—K2[3]	Q—K2
6. P—Q3	Kt—KB3
7. B—Kt5[4]	Q × Q ch[5]



(Continuing: 8. B × Q, B—K2. 9. Kt—B3, B—Q2.)

[1] White can offer a Three Knights' Game by 3. Kt—B3, B—Kt5. 4. B—B4, P—Q3. 5. Kt—Q5, Kt × Kt. 6. B × Kt, Castles. 7. P—B3, B—R4. There is also the continuation recommended by Steinitz: 3. P—Q4, P × P. 4. P—K5, Kt—K5. 5. Q—K2, B—Kt5 ch. 6. K—Q1, P—Q4. 7. P × P *en passant*, P—KB4. The Boden-Kieseritzki Gambit can arise from either this opening or from the Bishop's Opening, thus: 3. B—B4, Kt × P. 4. Kt—B3, Kt × Kt. 5. P × Kt, P—KB3. 6. Kt—R4, P—KKt3. 7. Castles, P—Q3.

[2] Not 3. .... Kt × P, because 4. Q—K2, intending, after Black's Knight retires, 5. Kt—B6 dis. ch, and White will gain at least a pawn, and possibly the Queen.

[3] This move, recommended by Lasker and Capablanca, is given instead of the older continuation, 5. P—Q4, P—Q4. 6. B—Q3, Kt—QB3. 7. Castles, B—K2 (or after 6. B—Q3, B—Q3. 7. Castles, B—KKt5).

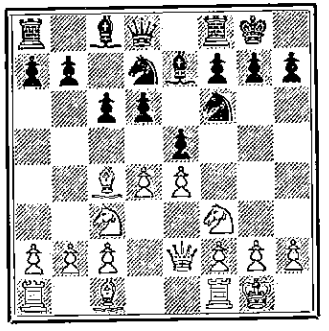
[4] This fine move, played by Morphy, offers exchange of Queens, with advantage in development to White.

[5] It is better for Black to accept the exchange of Queens than to play 7. .... B—K3 or 7. .... QKt—Q2, which would cramp his position, but 7. .... B—Kt5 (introduced by Tarrasch) is a good alternative, continuing: 8. Kt—B3, QKt—Q2, and then both castle on Queen's side.

15. PHILIDOR'S DEFENCE

This passive defence (2. .... P—Q3), introduced by André Danican Philidor to protect the King's Pawn before playing Greco's Counter-Gambit (P—KB4), was then considered a safer defence than Kt—QB3, but as it restricts the development of the King's Bishop it cannot stand against a really strong attack. Philidor preferred to advance his pawns, defending them by Knight and Bishop from the rear, but modern trends are towards the opposite policy.

White	*Black*
1. P—K4	P—K4
2. Kt—KB3	P—Q3[1]
3. P—Q4[2]	Kt—KB3[3]
4. Kt—B3[4]	QKt—Q2[5]
5. B—QB4	B—K2
6. Castles	Castles
7. Q—K2	P—B3



(Here Black threatens 8. .... P—QKt4, to prevent which White must play 8. P—QR4, to which Sozin in *Debut* advises 8. .... P × P; 9. Kt × P, Kt × KP; 10. Kt × Kt, P—Q4; 11. B—R2, P × Kt.)

[1] Greco's Counter-Gambit, 2. .... P—KB4 is best met by 3. Kt × P, Q—B3, and either 4. P—Q4, P—Q3. 5. Kt—B4, P × P. 6. Kt—B3, Q—Kt3. 7. B—B4, Kt—KB3. 8. Kt—K3, B—K3; or 4. Kt—B4, P × P. 5. Kt—B3, Q—KKt3. 6. P—Q3, B—Kt5. 7. P × P, Q × P ch. 8. Kt—K3, B × Kt ch. 9. P × B, Kt—K2. There is also the Queen's Pawn Counter-Gambit, 2. .... P—Q4. 3. P × P, P—K5. 4. Q—K2, Q—K2. 5. Kt—Q4, Q—K4. 6. Kt—Kt5, B—Q3. 7. P—Q4, Q—K2. Damiano's Defence, 2. .... P—KB3, is weak, and better avoided.

[2] A variation played by Steinitz goes: 3. B—B4, B—K2. 4. P—B3, Kt—KB3. 5. P—Q3, Castles. 6. Castles, B—Kt5. 7. P—KR3, B × Kt.

[3] This is the modern continuation. The original form went: 3. .... P—KB4. 4. P × KP, BP × P. 5. Kt—Kt5, P—Q4. 6. P—K6, B—QB4. 7. Kt × KP, B—K2. Other methods are: (*a*) 3. .... P × P. 4. Kt × P, Kt—KB3. 5. Kt—QB3, B—K2. 6. B—K2, Kt—B3. 7. Kt × Kt, P × Kt; and (*b*) the Hanham Variation, 3. .... Kt—Q2. 4. B—QB4, P—QB3. 5. Kt—Kt5, Kt—R3. 6. Castles, P—QKt4. 7. B—Kt3, Q—B2.

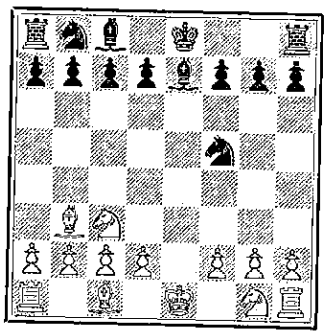
[4] Tarrasch recommended 4. P × P, Kt × P. 5. Q—Q5, Kt—B4. 6. B—Kt5, B—K2. 7. P × P, Q × P. An even stronger continuation for White is Sokolsky's move in this variation, 5. QKt—Q2, Kt—B4. 6. Kt—B4, P—Q4. 7. B—Kt5, Q—Q2. 8. Kt—K3, P—B3.

[5] This is the Hanham Variation Deferred, a favourite development of Nimzowitsch.

16. THE VIENNA GAME

Introduced by the Viennese player, Hampe, about 1840, White's second move, Kt—QB3, is primarily a developing move, protecting White's King's Pawn in advance, but it also prevents Black from playing P—Q4. Although White gives no immediate attack, nevertheless this move paves the way for aggressive and subtle combinations later on.

White	*Black*
1. P—K4	P—K4
2. Kt—QB3	Kt—KB3[1]
3. B—B4[2]	Kt × P[3]
4. Q—R5[4]	Kt—Q3
5. Q × KP ch[5]	Q—K2
6. Q × Q ch	B × Q
7. B—Kt3	Kt—B4



(Continuing: 8. Kt—B3, P—QB3. 9. Castles, P—Q4.)

[1] Should Black play, instead, 2. .... Kt—QB3, White has the choice of the following: 3. B—B4, Kt—B3. 4. P—Q3, B—Kt5. 5. B—KKt5, P—KR3. 6. B × Kt, B × Kt ch. 7. P × B, Q × B, and, if Black play carefully, he has an even game. (Black's second and third moves are sometimes transposed.) Or White can offer the Vienna Gambit by playing 3. P—B4, P × P. 4. Kt—B3, P—KKt4. 5. P—KR4, P—Kt5. 6. Kt—KKt5,* P—KR3. 7. Kt × P, K × Kt. 8. P—Q4, P—Q4.

[2] A stronger, though more risky, line of play is 3. P—B4, P—Q4. 4. BP × P, Kt × P. 5. Kt—B3, B—K2. 6. P—Q4, Castles. 7. B—Q3, P—KB4.

[3] Or 3. .... B—B4. 4. P—Q3, P—Q3. 5. P—B4, Kt—B3. 6. P—B5, Kt—Q5. 7. Kt—B3, P—B3.

[4] Although it is generally unwise to advance the Queen so early in the game, this is White's best move, threatening Q × BP mate, or Q × KP ch. If White were to play either 4. Kt × Kt or B × P ch, Black would gain control of the centre.

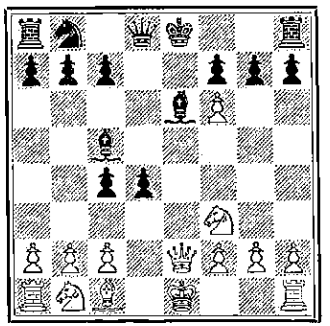
[5] Or 5. B—Kt3, Kt—B3. 6. Kt—Kt5, P—KKt3. 7. Q—B3, P—B4.

* The Hampe-Allgaier Gambit.

17. THE BISHOP'S OPENING

Two hundred years ago this was the most popular of all openings, but it is now rarely played, as it is considered wiser to develop the Knights before the Bishops. It may be easily transposed into the Giuoco Piano or the Vienna Game.

White	*Black*
1. P—K4	P—K4
2. B—B4	Kt—KB3[1]
3. P—Q4[2]	P × P
4. Kt—KB3	B—B4[3]
5. P—K5	P—Q4
6. P × Kt	P × B
7. Q—K2 ch	B—K3



(Continuing: 8. P × P, R—Kt1. 9. B—Kt5, B—K2.)

[1] This move constitutes the Berlin Defence, now considered the best and strongest reply, attacking White's King's Pawn, and preparing for P—Q4. Other good replies for Black are: (*a*) 2. .... B—B4 (the Classical Defence). 3. P—QB3, Q—K2. 4. Kt—KB3, P—Q3. 5. Castles, Kt—KB3. 6. P—Q4, B—Kt3. 7. B—KKt5, B—KKt5; and (*b*) 2. .... P—QB3. 3. P—Q4, P—Q4. 4. P × QP, BP × P. 5. B—Kt5 ch, B—Q2. 6. B × B ch, Kt × B. 7. P × P, Kt × P. Not to be recommended to Black is the old Calabrese Counter-gambit, as it favours White. It went: 2. .... P—KB4. 3. P—Q3, Kt—KB3. 4. P—B4, P—Q3. 5. Kt—KB3, BP × P. 6. QP × P, B—Kt5. 7. P × P, B × Kt. 8. Q × B, P × B. Weakest of all is 2. .... P—Q3, from which Legal's Mate arises, thus: 3. Kt—KB3, B—Kt5. 4. Kt—B3, P—KKt3. 5. Kt × P, B × Q. 6. B × P ch, K—K2. 7. Kt—Q5 mate. (Legal was Philidor's teacher.)

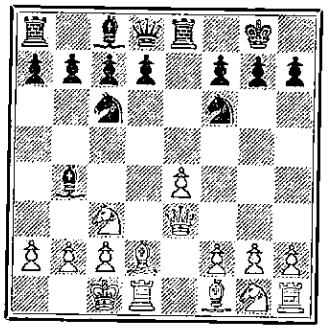
[2] Not so good is 3. P—B4, Kt × P. 4. P—Q3, Kt—Q3. 5. B—Kt3, Kt—B3. 6. Kt—KB3, P × P. 7. B × P, B—K2.

[3] Or 4. .... Kt × P. 5. Q × P, Kt—KB3. 6. B—KKt5, B—K2. 7. Kt—B3, Castles.

18. THE CENTRE GAME

White's usual object in this early challenge to the centre is to clear the Queen's file, castle on the Queen's side, and bring his Queen's Rook into play. However, he loses time in the Queen's premature sally and retiral, and Black can bring his Rook to bear on the King's file. This difficult opening has gambit variations, while the Danish Gambit (No. 19) also arises from it.

White	*Black*
1. P—K4	P—K4
2. P—Q4	P × P
3. Q × P[1]	Kt—QB3
4. Q—K3[2]	Kt—B3[3]
5. Kt—QB3[4]	B—Kt5[5]
6. B—Q2	Castles
7. Castles (QR)	R—K1



(Continuing: 8. B—B4 (best), Black replying either 8. .... P—Q3, 8. .... Kt—QR4, or 8. .... Kt—K4.)

[1] Instead of retaking the Pawn, White can play the Centre Gambit, 3. P—KB4, to which Black has choice of two replies: (*a*) 3. .... B—Kt5 ch. 4. B—Q2, B × B ch. 5. Q × B, Kt—QB3. 6. Kt—KB3, Kt—B3. 7. B—Q3, P—Q4; or (*b*) 3. .... B—B4. 4. Kt—KB3, Kt—QB3. 5. B—Q3, Kt—B3. 6. QKt—Q2, Kt—KKt5. 7. Kt—B1, P—Q3.

[2] 4. Q—QR4 leads to a reversed Centre Counter Game (see opening No. 31, Note 1).

[3] Alternatively, 4. .... P—KKt3. 5. Kt—QB3, B—Kt2. 6. B—Q2, Kt—B3. 7. Castles (QR), Castles.

[4] Or 5. B—Q2, Kt—KKt5. 6. Q—KKt3, P—Q4. 7. P—KR3, Kt—B3.

[5] Or 5. .... B—K2. 6. B—Q2, P—Q4. 7. P × P, Kt × P.

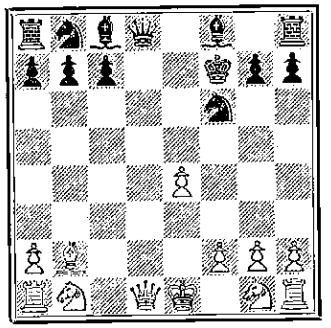
"A game may be termed well-commenced when the pieces are brought out so that no piece obstructs the action of another, and that each piece be so well planted that it cannot be attacked with impunity."

G. WALKER

19. THE DANISH GAMBIT

In this variation of the Centre Gambit, White offers his Queen's Bishop's Pawn, and then his Queen's Knight's Pawn, in order to open up the game and give his Bishops a clear field. Black can decline the third Pawn with every hope of an equal game, but if he takes it, his counter-sacrifice of his Queen's Pawn at his fifth move (Schlechter's Variation) appears to give him an advantage.

White	*Black*
1. P—K4	P—K4
2. P—Q4	P × P
3. P—QB3	P × P[1]
4. B—QB4[2]	P × P[3]
5. QB × P	P—Q4[4]
6. B × QP	Kt—KB3
7. B × P ch	K × B



(Continuing: 8. Q × Q, B—Kt5 ch. 9. Q—Q2 (best), B × Q ch. 10. Kt × B, P—B4 (or R—K1).)

[1] Alekhine considered it better to decline the Gambit by playing 3. .... P—Q4. 4. KP × P, Kt—KB3. 5. P × P, B—Kt5 ch. 6. B—Q2, B × B ch. 7. Q × B, Castles. Mieses recommends declining by 3. .... Q—K2. 4. P × P, Q × P ch. 5. B—K2, Q × KtP. 6. B—B3, Q—Kt3. 7. Kt—B3, B—Kt5.

[2] Or 4. Kt × P, P—Q3. 5. B—QB4, Kt—QB3. 6. Kt—B3, B—K3. 7. B—Q5, Kt—B3. If Black replies to 4. Kt × P by 4. .... B—Kt5, then 5. B—QB4 gives White a slight advantage.

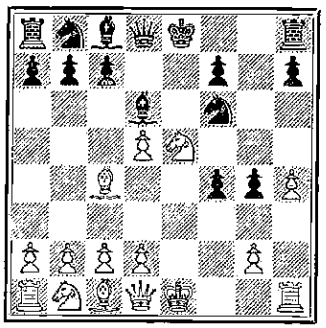
[3] Black may decline the third Pawn by 4. .... Kt—KB3, followed by either (*a*) 5. Kt—KB3, B—B4. 6. Kt × P, P—Q3. 7. Castles, Castles, or (*b*) 5. Kt × P, Kt—B3. 6. Kt—B3, B—Kt5. 7. P—K5, P—Q4.

[4] Other continuations are (*a*) 5. .... Q—K2. 6. Kt—QB3, P—QB3. 7. KKt—K2, P—QKt4, or (*b*) 5. .... B—Kt5 ch. 6. Kt—B3, P—Q3. 7. Kt—B3, Kt—KB3, or (*c*) 5. .... P—Q3. 6. Kt—K2, Kt—QB3. 7. Castles, B—K3.

20. THE KING'S GAMBITS: (1) THE KING'S KNIGHT'S GAMBIT

This historic series of gambit openings have for their main object the opening up of the King's Bishop's file, where the Rook can be brought early into play. They also enable White to play P—Q4 after Black's Pawn has taken White's King's Bishop's Pawn. The disadvantage to White is that his own castled position is thereby weakened. In the King's Knight's Gambit, Black's third move P—KKt4 is the classical reply, though 3. .... P—Q4 is now considered a stronger defence.

White	*Black*
1. P—K4	P—K4
2. P—KB4	P × P
3. Kt—KB3[1]	P—KKt4[2]
4. P—KR4	P—Kt5
5. Kt—K5[3]	Kt—KB3[4]
6. B—B4	P—Q4
7. P × P	B—Q3



(The continuation recommended is the Rice Gambit: 8. Castles, B × Kt. 9. R—K1, Q—K2.)

[1] To prevent 3. .... Q—R5 ch.

[2] A modern move is 3. .... P—Q4, continuing 4. P × P, Kt—KB3. 5. Kt—B3, Kt × P. 6. Kt × Kt, Q × Kt. 7. P—Q4, B—K2, with an alternative at 5. P—B4, P—B3. 6. P—Q4, P × P. 7. B × P, B—Kt5 ch. Interesting also is the Cunningham Gambit, as follows: 3. .... B—K2. 4. B—B4, B—R5 ch. 5. K—B1, P—Q4. 6. B × P, Kt—KB3. 7. Kt—B3, Castles.

[3] This is the Kieseritzki Gambit. But if White play 5. Kt—Kt5, the opening becomes the Allgaier Gambit, continuing 5. .... P—KR3. 6. Kt × P, K × Kt. 7. P—Q4, P—Q4.

[4] Or 5. .... B—Kt2 (Paulsen's Defence). 6. Kt × KtP, P—Q4. 7. Kt—B2, P × P.

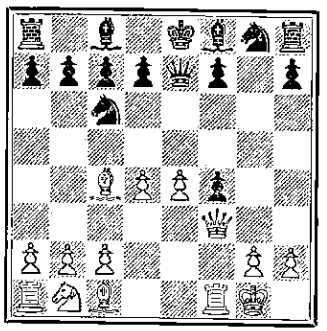
"The move, P—KKt4, I always call the 'suicide move.' It brings about a terrible loosening of the King's side, for which the only justification is a strong attack or the securing of some immediate advantage."

DR. SIEGBERT TARRASCH

21. THE KING'S GAMBITS: (2) THE MUZIO GAMBIT

This bold variation of the King's Knight's Gambit, in which White sacrifices a Knight, gives him a strong position from which he can launch a most violent attack. The Breyer Gambit, given in Note 1, is more closely allied to the King's Bishop's Gambit, and is an interesting variation.

White	*Black*
1. P—K4	P—K4
2. P—KB4	P × P
3. Kt—KB3[1]	P—KKt4
4. B—B4	P—Kt5[2]
5. Castles[3]	P × Kt[4]
6. Q × P	Q—K2[5]
7. P—Q4	Kt—QB3



(Continuing: 8. Kt—B3, Kt × P. 9. Q—Q3, Kt—K3.)

[1] The Breyer Gambit may be played here: 3. Q—B3, P—Q4. 4. P × P, Kt—KB3. 5. Kt—B3, B—Q3. 6. B—Kt5 ch, Kt—Q2. 7. P—Q4, Castles.

[2] The Greco-Philidor Gambit proceeds: 4. .... B—Kt2. 5. Castles, P—Q3. 6. P—B3, Kt—QB3. 7. P—Q4, P—KR3.

[3] Stronger play here is MacDonnell's Attack, 5. Kt—B3, P × Kt. 6. Q × P, P—Q4. 7. Kt × P, Kt—QB3. We here give the Salvio Gambit, though we do not recommend it to White: 5. Kt—K5, Q—R5 ch. 6. K—B1, Kt—QB3. 7. B × P ch, K—K2.

[4] As a matter of interest, we give Brentano's Defence, but the loss of so many Pawns will seriously handicap Black: 5. .... P—Q4. 6. B × P, P × Kt. 7. Q × P, P—QB3. 8. Q × P, Kt—B3. 9. Kt—B3, B—K2.

[5] Or 6. .... Q—B3. 7. P—K5, Q × P. 8. P—Q3, B—R3. 9. Kt—B3, Kt—K2.

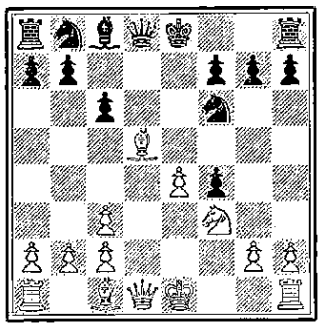
"In the opening it is always risky to accept pawn sacrifices by which the opponent gets open files."

J. MIESES

22. THE KING'S GAMBITS: (3) THE KING'S BISHOP'S GAMBIT

Sounder for White than the King's Knight's Gambit, Black's best reply is to offer up his Queen's Pawn as in the text, which should give him at least equality. The other replies expose him to possible traps, and should be avoided by the inexperienced player in serious games, but they are nevertheless instructive.

White	*Black*
1. P—K4	P—K4
2. P—KB4	P × P
3. B—B4[1]	P—Q4[2]
4. B × P	Kt—KB3[3]
5. Kt—QB3[4]	B—QKt5
6. Kt—B3	B × Kt
7. QP × B	P—B3



(Continuing: 8. B—B4, Q × Q ch. 9. K × Q, Castles.)

[1] Inviting a premature attack on his King by Black's Q—R5 ch. Alternatively, the lesser Bishop's Gambit, favoured by Bird and Tartakower, may be played: 3. B—K2, P—Q4. 4. P × P, Kt—KB3. 5. P—B4, P—B3. 6. P—Q4, B—Kt5 ch. 7. K—B1, P × P.

[2] This advance in the centre is now considered best, but formerly an immediate check was given, as in the "Immortal Game" played in 1851 by Anderssen *v.* Kieseritzki, thus: 3. .... Q—R5 ch. 4. K—B1, P—QKt4. 5. B × P, Kt—KB3. 6. Kt—KB3, Q—R3. 7. P—Q3, Kt—R4. For the details of this game and its wonderful finish, see Tartakower's *Breviary of Chess* (Routledge), a most excellent treatise. Other replies for Black are: 3. .... Kt—KB3. 4. Kt—QB3, P—B3. 5. Q—B3, P—Q4. 6. P × P, B—Q3. 7. P—Q3, B—KKt5; and the Lopez Counter-gambit, 3. .... P—KB4. 4. Q—K2, Q—R5 ch. 5. K—Q1, P × P. 6. Q × P ch, B—K2. 7. P—Q4, Kt—KB3.

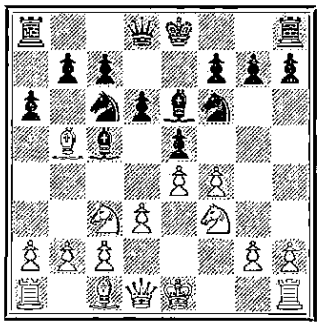
[3] The Queen can still give check, as 4. .... Q—R5 ch. 5. K—B1, P—KKt4. 6. Kt—KB3, Q—R4. 7. P—KR4, B—Kt2.

[4] Or 5. Q—K2, Kt × B. 6. P × Kt dis. ch, B—K2. 7. Q—B3, B—R5 ch.

23. THE KING'S GAMBIT DECLINED

Although the King's Gambits when accepted lead to difficult situations for both sides, Black does not get an easy game by declining the Gambit. 2. .... B—B4 is the usual defence, a sound developing move which tends to prevent White from castling.

White	*Black*
1. P—K4	P—K4
2. P—KB4	B—B4
3. Kt—KB3[1]	P—Q3
4. Kt—B3[2]	Kt—KB3
5. B—B4	Kt—B3
6. P—Q3	B—K3[3]
7. B—Kt5	P—QR3



(Continuing: 8. B × Kt ch, P × B. 9. Q—K2, P × P.)

[1] White dare not play 3. P × P, on account of 3. .... Q—R5 ch. 4. P—KKt3, Q × KP ch, winning a Rook.

[2] A good development for White is 4. P—B3, with either (*a*) 4. .... P—KB4. 5. BP × P, QP × P. 6. P—Q4, KP × P. 7. B—QB4, Kt—KB3; or (*b*) 4. .... B—KKt5. 5. P × P, P × P. 6. Q—R4 ch (Marshall's Variation), B—Q2. 7. Q—B2, Kt—QB3. There is also the Soldatenkov Attack, not so good for White: 4. P × P, P × P. 5. P—B3, Kt—QB3. 6. P—QKt4, B—Kt3. 7. B—Kt5, Kt—B3.

[3] This move is considered better than 6. .... B—KKt5, followed by either (*a*) 7. P—KR3, B × Kt. 8. Q × B, P × P. 9. B × P, Kt—K4; or (*b*) 7. Kt—QR4, Kt—Q5. 8. Kt × B, P × Kt.

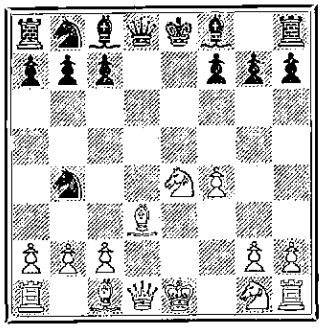
"It might be laid down as a principle of the opening that the breaking up of the King's side is of more importance than a similar occurrence on the Queen's side."

J. R. CAPABLANCA

24. THE FALKBEER COUNTER-GAMBIT

This reply to the King's Gambit, 2. . . . . P—Q4, creating a diversion in the centre, was successfully played and recommended by Tarrasch. As a result, the offering of the King's Gambit was decidedly out of favour in serious chess until Paul Keres, the brilliant young Russian Master, gave new life to White's game by his innovation at the fifth move, here given in the text. The older variation is to be found in Note 3.

White	*Black*
1. P—K4	P—K4
2. P—KB4	P—Q4
3. KP × P[1]	P—K5
4. P—Q3[2]	Kt—KB3
5. Kt—Q2[3]	P × P[4]
6. B × P	Kt × P
7. Kt—K4	Kt—Kt5



(Continuing: 8. B—Kt5 ch, B—Q2. 9. B × B ch, Kt × B. 10. Kt—KB3, Kt—B4.)

[1] But not 3. BP × P, for Black could reply 3. . . . . Q—R5 ch. An alternative move for White, however, is 3. Kt—KB3, QP × P. 4. Kt × P, Kt—Q2. 5. P—Q4, P × P e. p. 6. Kt × QP, KKt—B3. 7. Kt—B3, Kt—Kt3. There is also the Milner-Barry Variation: 3. Kt—QB3, P—Q5. 4. QKt—K2, B—KKt5. 5. P—Q3, B—Q3. 6. P × P, B × P. 7. Q—Q2, Kt—QB3; but Black can reply to 3. Kt—QB3, by Kt—KB3, transposing into the Vienna Game (p. 16, Note 2).

[2] A variation is 4. Kt—QB3, Kt—KB3. 5. P—Q3, B—QKt5. 6. B—Q2, P—K6. 7. B × P, Castles.

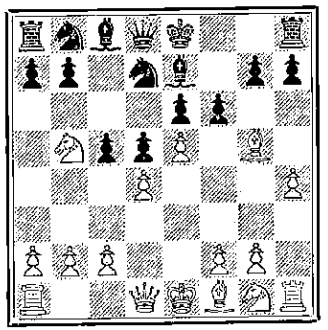
[3] This is the new Keres move. Formerly, the opening was played: 5. P × P, Kt × KP. 6. Kt—KB3 (to prevent Black from playing 6. . . . . Q—R5 ch), B—QB4. 7. Q—K2, B—B4, with the intention of castling next move. (Should Black play 7. . . . . P—B4, White can reply by either 8. B—K3 or 8. Kt—B3. It would be a weak move for Black to play 7. . . . . B—B7 ch.) 8. Kt—B3, Q—K2. 9. B—K3, B × B. 10. Q × B, Kt × Kt. 11. Q × Q ch, K × Q.

[4] Or 5. . . . . B—KB4. 6. P × P, Kt × KP, and (*a*) 7. Q—K2, Q—K2; or (*b*) 7. KKt—B3, P—QB3.

25. THE FRENCH DEFENCE: (1) CLASSICAL FORM

This is the most solid of the semi-open games, and leads to an intense struggle for command of the centre. Tartakower recommends the novice to have frequent recourse to this sound defence.

White	*Black*
1. P—K4	P—K3
2. P—Q4	P—Q4
3. Kt—QB3[1]	Kt—KB3[2]
4. QB—Kt5	B—K2[3]
5. P—K5[4]	KKt—Q2
6. P—KR4[5]	P—QB4[6]
7. Kt—Kt5	P—B3



(Continuing: 8. B—Q3, P—QR3. 9. Q—R5 ch, K—B1.)

[1] Other continuations are: (*a*) Tarrasch's Variation, 3. Kt—Q2, P—QB4. 4. KP × P, KP × P. 5. B—Kt5 ch, Kt—B3. 6. KKt—B3, Q—K2 ch. 7. B—K2, Q—B2. But Black can avoid the isolated Pawn by playing at his fourth move 4. . . . . Q × P. 5. KKt—B3, P × P. 6. B—B4, Q—Q1. 7. Castles, Kt—QB3. Or (*b*) the Exchange Variation, 3. P × P, P × P. 4. Kt—KB3, Kt—KB3. 5. B—Q3, B—Q3. 6. Castles, Castles. 7. Kt—B3, P—B3. Or (*c*) 3. P—K5, P—QB4. 4. P—QB3, Kt—QB3. 5. Kt—B3, Q—Kt3. 6. B—K2, KKt—K2. 7. Kt—R3, P × P.

[2] Or Winawer's Variation, 3. . . . . B—Kt5. 4. P—K5, P—QB4. (*a*) 5. P—QR3, B × Kt ch. 6. P × B, Kt—K2. 7. P—QR4, QKt—B3; or (*b*) 5. B—Q2, QKt—B3. 6. Kt—Kt5, B × B ch. 7. Q × B, Kt × QP. 8. Kt × Kt, P × Kt. 9. Q × P, Kt—K2.

[3] This is the normal line of defence, but Black could try Rubenstein's Variation, 4. . . . . P × P. 5. Kt × P, B—K2. 6. B × Kt, B × B. 7. P—QB3, Kt—Q2.

[4] White could try 5. B × Kt, B × B. 6. Kt—B3, Castles. 7. B—Q3, P—B4.

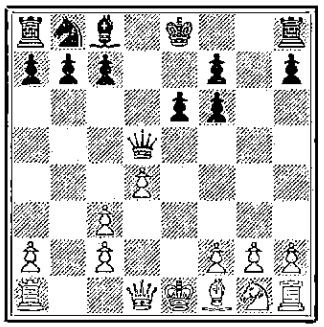
[5] This is the Chatard Attack, played so successfully by Alekhine. The older continuation went: 6. B × B, Q × B and either 7. Kt—Kt5, Kt—Kt3, or 7. P—B4, P—QR3.

[6] Black might play 6. . . . . B × B, followed by 7. P × B, Q × P, or 6. . . . . P—KB3. 7. B—Q3, P—QB4. 8. Q—R5 ch, K—B1.

26. THE FRENCH DEFENCE: (2) McCUTCHEON VARIATION

This aggressive defence (4. .... B—Kt5) leads to a lively struggle, each player pinning his opponent's Knight.

White	*Black*
1. P—K4	P—K3
2. P—Q4	P—Q4
3. Kt—QB3	Kt—KB3
4. QB—Kt5[1]	B—Kt5
5. P × P[2]	Q × P[3]
6. B × Kt[4]	B × Kt ch[5]
7. P × B	P × B



(Continuing: 8. Q—Q2, Kt—Q2. 9. P—QB4, Q—K5 ch.)

[1] Other lines of play at this stage are 4. P—K5, KKt—Q2, continuing either (*a*) 5. QKt—K2, P—QB4. 6. P—QB3, Kt—QB3. 7. P—KB4, Q—Kt3; or (*b*) 5. P—B4, P—QB4. 6. P × P, Kt—QB3. 7. P—QR3, B × P; or (*c*) the Gledhill Attack, 5. Q—Kt4, P—KR4. 6. Q—Kt3, P—R5. 7. Q—Kt4, P—QB4.

[2] This series of exchanges simplifies the game, but White can adopt several variations here: 5. Kt—K2, P × P. 6. P—QR3, B—K2. 7. B × Kt, B × B; or 5. P—K5, P—KR3, and either 6. P × Kt, P × B. 7. P × P, R—Kt1, or 6. B—R4, P—KKt4. 7. B—Kt3, Kt—K5, or 6. B—Q2, B × Kt. 7. P × B, Kt—K5. 8. Q—Kt4, P—KKt3.

[3] Better than 5. .... P × P.

[4] Or 6. Kt—B3, P—B4. 7. B × Kt, P × B.

[5] An interesting alternative is 6. .... P × B. 7. Q—Q2, Q—QR4; but White avoids the doubled Pawn, although he has forced it on his opponent.

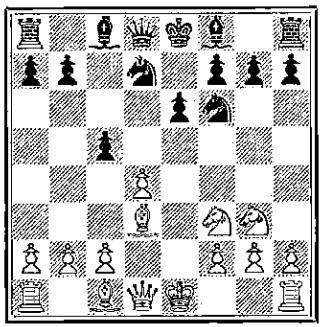
"Do not overload your memory with a large number of variations, but try rather to comprehend the strategy, the basic idea underlying the various openings."

S. TARTAKOWER

27. THE CARO-KANN DEFENCE

The Caro-Kann, like the French Defence, prepares for 2. .... P—Q4, but leaves Black's Queen's Bishop's diagonal open. It is considered by many to be the safest defence in this series. The Panov Variation, following exchange of Pawns, seems to give White equal chances, while the new development, 2. P—QB4, may shake Black's defence.

White	*Black*
1. P—K4	P—QB3
2. P—Q4[1]	P—Q4
3. Kt—QB3[2]	P × P
4. Kt × P	Kt—Q2[3]
5. Kt—KB3[4]	KKt—B3
6. Kt—Kt3	P—K3
7. B—Q3	P—B4



(Continuing: 8. P—B3, B—K2. 9. Castles, Castles. 10. Kt—K5, P × P.)

[1] Or 2. P—QB4, P—Q4. 3. KP × P, P × P. 4. P × P, Kt—KB3. 5. B—Kt5 ch, B—Q2 (better than QKt—Q2). 6. B—B4, Q—B2. 7. B—Kt3, B—B4. 2. Kt—QB3 is also playable.)

[2] Here White has choice of 3. P × P, P × P, with (*a*) 4. P—QB4 (Panov Variation), Kt—KB3. 5. Kt—QB3, Kt—B3, and either 6. B—Kt5, P—K3. 7. Kt—B3, P × P. 8. B × P, B—K2, or 6. Kt—B3, B—Kt5. 7. B—K2, P—K3. 8. P—B5, Kt—K5; or (*b*) (after exchange of Pawns) 4. B—Q3, Kt—QB3. 5. P—QB3, Kt—B3. 6. B—KB4, P—KKt3. 7. Kt—B3, B—Kt2. 8. QKt—Q2, Castles. 9. Castles, Kt—KR4 (Broadbent *v.* Golombek, 1947). More difficult is: 3. P—KB3, P—K3. 4. B—K3, Kt—B3. 5. Kt—B3, B—Kt5. 6. P—K5, KKt—Q2. 7. P—B4, P—QB4. 8. Kt—B3, Kt—QB3. Not so strong is: 3. P—K5, B—B4. 4. B—Q3, B × B. 5. Q × B, P—K3. 6. Kt—K2, Q—Kt3. 7. Castles, P—QB4. 8. P—QB3, Kt—QB3, with pressure on White's centre.

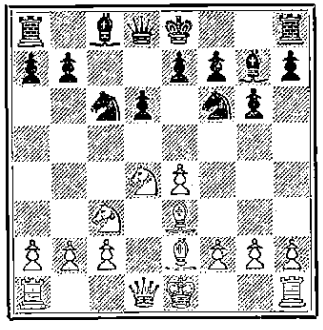
[3] A good fight can be had by 4. .... B—B4. 5. Kt—Kt3, B—Kt3; and either 6. P—KB4, P—K3. 7. Kt—B3, Kt—Q2. 8. B—Q3, B—Q3. 9. Castles, Kt—K2. 10. Kt—K5, B × B. 11. Q × B, Kt—B3. 12. B—Q2, Castles (G. Wood *v.* Golombek, 1948); or 6. Kt—B3, Kt—Q2. 7. P—B3, KKt—B3. 8. B—QB4, P—K3. 9. Q—K2, B—K2 (Yates *v.* Réti, 1924). Black can also play 4. .... Kt—B3, followed by either (*a*) 5. Kt × Kt ch, KtP × Kt. 6. Kt—K2, B—B4. 7. Kt—Kt3, B—Kt3. 8. P—KR4, P—KR4. 9. P—QB3, Q—Kt3; or (*b*) 5. Kt—Kt3, P—K3. 6. Kt—B3, P—B4. 7. B—Q3, Kt—B3. (Not 7. .... P × P, for 8. Kt × P, Q × Kt. 9. B—Kt5 ch, and Black loses his Queen.)

[4] A pretty trap can be set here: 5. Q—K2, KKt—B3? 6. Kt—Q6, mate.

28. SICILIAN DEFENCE (1) DRAGON: VARIATION

The Sicilian Defence is at present the most popular opening in this series. Its primary object is to prevent White from maintaining a Pawn at Q4. Black keeps a backward centre in the Dragon Variation, and brings his King's Bishop into play by a Fianchetto movement. This produces a complex situation which leads to a most interesting game.

White	*Black*
1. P—K4	P—QB4
2. Kt—KB3	Kt—QB3[1]
3. P—Q4[2]	P × P
4. Kt × P	Kt—B3[3]
5. Kt—QB3	P—Q3
6. B—K2[4]	P—KKt3[5]
7. B—K3	B—Kt2



(Continuing: 8. Castles, Castles. 9. Kt—Kt3, B—K3; and either 10. P—B3, P—Q4, or 10. P—B4, Kt—QR4.)

[1] The following is Nimzowitsch's Variation, which should be compared with Alekhine's Defence (Opening No. 34): 2. .... Kt—KB3. 3. P—K5, Kt—Q4. 4. P—B4, Kt—B2. 5. P—Q4, P × P. 6. Q × P, Kt—B3. 7. Q—K4, P—Q4.

[2] Hyper-moderns condemn this move, which offers the Queen's Pawn in exchange for the less valuable Queen's Bishop's Pawn. An alternative is: 3. B—Kt5, P—KKt3. 4. P—B3, B—Kt2. 5. Castles, Q—Kt3. 6. Kt—R3, Kt—B3. 7. P—K5, Kt—Q4 (Nimzowitsch *v.* Stoltz, 1934).

[3] If Black play 4. .... P—KKt3, intending an immediate King's Fianchetto, White's best reply is the Maroczy Variation, 5. P—QB4, B—Kt2. 6. Kt—Kt3, Kt—B3. 7. Kt—B3, P—Q3, with advantage to White. Should Black play 4. .... P—K4, there is a simple trap available for White to set an unwary player: 5. Kt—B5, KKt—K2 (?). 6. Kt—Q6, mate.

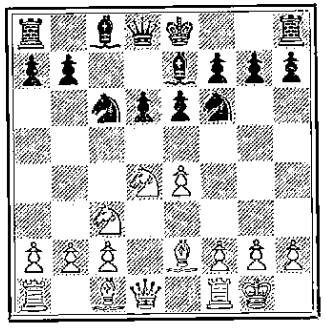
[4] An alternative here is Richter's Attack, which is formidable play for White: 6. B—KKt5, P—K3. 7. Q—Q2, B—K2.

[5] Or 6. .... P—K3. 7. Castles, Q—B2.

29. SICILIAN DEFENCE: (2) SCHEVENINGEN VARIATION

Black's second move, P—K3, was formerly the most popular continuation of the Sicilian, but of recent years Kt—QB3 as in the Dragon Variation has been more played. Black's fifth move, P—Q3, leads to the Scheveningen Variation, (7. .... B—K2), but 5. .... Kt—B3 is probably a safer continuation for moderate players.

White	*Black*
1. P—K4	P—QB4
2. Kt—KB3	P—K3[1]
3. P—Q4[2]	P × P
4. Kt × P	Kt—KB3[3]
5. Kt—QB3	P—Q3[4]
6. B—K2	Kt—B3[5]
7. Castles	B—K2



(Continuing: 8. K—R1 (Maroczy's Continuation), P—QR3. 9. P—B4, Q—B2., and (*a*) 10. B—K3, Castles, or (*b*) 10. B—B3, Castles.)

[1] 2. .... P—Q3 is a modern variation which usually transposes into the Dragon Variation, thus: 3. P—Q4, P × P. 4. Kt × P, Kt—KB3, 5. Kt—QB3, P—KKt3. 6. B—K2, B—Kt2. 7. B—K3, Kt—B3.

[2] White could try (*a*) 3. B—K2, Kt—QB3. 4. Castles, Kt—B3. 5. Kt—B3, B—K2. 6. P—Q4, P × P. 7. Kt × P, Castles: or (*b*) 3. P—B4, Kt—QB3. 4. P—Q4, P × P. 5. Kt × P, B—Kt5 ch. 6. Kt—B3, Q—KR5. 7. Q—Q3, Kt—K4. 8. Q—B2, Kt—KB3. 9. Kt—B3, Kt × Kt ch (Perkins *v.* Fairhurst, 1948).

[3] An old variation, Paulsen's Defence, runs thus: 4. .... P—QR3. 5. P—QB4, Kt—KB3. 6. Kt—QB3, P—Q3. 7. B—K2, Kt—B3; but this tends to give White superiority.

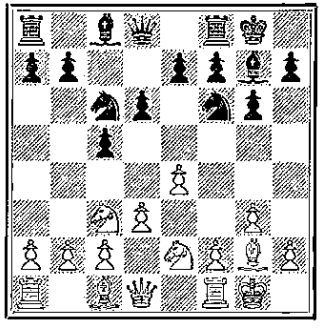
[4] A safe continuation for Black is 5. .... Kt—B3. 6. B—K2, B—Kt5. 7. Kt × Kt, KP × Kt. More risky is 5. .... B—Kt5, to which White has three replies: (*a*) 6. P—K5, Kt—Q4 (forced). 7. B—Q2, Kt × Kt. (*b*) 6. Kt—K1, Castles. 7. P—K5, Kt—K1. (*c*) 6. B—Q3, P—K4. 7. Kt—B5, Castles.

[5] The modern variation of Paulsen's Defence can be tried: 6. .... P—QR3. 7. Castles, Q—B2. 8. B—K3, B—K2. 9. P—B4, Castles. 10. B—B3, QKt—Q2. Fairhurst's Variation, attacking White's KP, is also good: 6. .... QKt—Q2. 7. Castles, Kt—B4. 8. B—B3, B—K2. 9. Kt—K1, Q—B2. 10. B—B4, B—Q2. 11. R—K1, P—K4.

30. SICILIAN DEFENCE: (3) PASSIVE REPLY

In this variation White also plays a close game, and both sides adopt a Fianchetto. This is a slower, but rather ingenious, opening which calls for great watchfulness on both sides.

White	*Black*
1. P—K4	P—QB4
2. Kt—QB3[1]	Kt—QB3
3. P—KKt3[2]	P—KKt3
4. B—Kt2	B—Kt2[3]
5. P—Q3	P—Q3[4]
6. KKt—K2[5]	Kt—B3
7. Castles	Castles



(Continuing: 8. P—KR3, Kt—K1. 9. B—K3, Kt—Q5.)

[1] Alapin's Variation, though seldom played, leads to an even game, thus: 2. P—QB3, P—Q4. 3. P × P, Q × P. 4. P—Q4, Kt—QB3. 5. Kt—B3, B—Kt5. 6. B—K2, P × P. 7. P × P, P—K3. A further reply to the Sicilian Defence is the Wing Gambit, as follows: 2. P—QKt4, luring Black's QBP to the flank where it will be powerless; 2. .... P × P. 3. P—QR3, P—Q4. 4. P—K5, Kt—QB3. 5. P—Q4, Q—B2. 6. Kt—KB3, B—Kt5. 7. P × P, Kt × KtP. Black can, however, decline the Gambit, playing 2. .... P—K4. 3. Kt—KB3, Kt—QB3. 4. P—Kt5, Kt—Q5. 5. Kt × P, Q—K2. 6. Kt—Kt4, Q × P ch. 7. Kt—K3, P—KKt3.

[2] White could play 3. Kt—B3, P—K3. 4. P—Q4, P × P. 5. Kt × P, P—QR3. 6. B—K2, Kt—B3. 7. Castles, B—Kt5.

[3] King's Fianchetto by both sides.

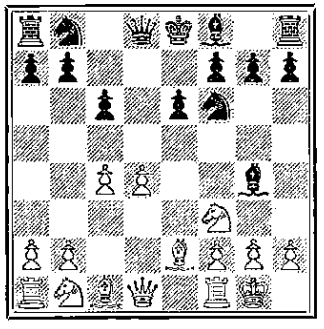
[4] Or 5. .... P—K3. 6. B—K3, P—Kt3. 7. KKt—K2, Kt—B3. 8. P—KR3 B—QR3. 9. Q—Q2, P—Q4 (Crown *v.* Kotov, 1947).

[5] Were White to play 6. Kt—KB3, he would mask the Bishop's attack, and also prevent P—KB4. Nevertheless, it is playable, as: 6. Kt—KB3, P—K3. 7. B—Kt5, KKt—K2. 8. Q—Q2, P—KR3. 9. B—K3, Kt—Q5.

31. THE CENTRE COUNTER GAME

This opening, otherwise known as the Scandinavian Defence, is not very popular and, on the whole, inferior for Black. The recapture of White's Pawn by Black's Knight certainly retards the latter's development, but no good alternative has been suggested. The early sortie of Black's Queen, as shown in Note 1, is too risky to be recommended. It is interesting to compare this older way of playing this opening with the Centre Game (Opening No. 18).

White	*Black*
1. P—K4	P—Q4
2. P × P	Kt—KB3[1]
3. P—Q4[2]	Kt × P
4. Kt—KB3[3]	B—Kt5
5. B—K2[4]	P—QB3
6. Castles	P—K3
7. P—B4	Kt—B3



(Continuing: 8. Kt—B3, QKt—Q2.)

[1] Formerly, the Centre Counter Game was played thus: 2. .... Q × P. 3. Kt—QB3, Q—QR4. 4. P—Q4, Kt—KB3. 5. Kt—B3, P—B3. 6. Kt—K5. B—B4. 7. B—Q3, B × B. 8. Q × B, or after 5. Kt—B3, B—Kt5. 6. P—KR3, B—R4. 7. P—KKt4, B—Kt3; but the modern method of play is better for Black.

[2] White could defend his King's Pawn by 3. B—Kt5 ch, followed by 3. .... B—Q2. 4. B—B4, B—KKt5. 5. P—KB3, B—B4. 6. Kt—B3, QKt—Q2. 7. KKt—K2, Kt—Kt3 (or 6. Kt—K2, Kt × P). But it is better for White not to attempt to defend his King's Pawn.

[3] Here White could try 4. P—QB4, Kt—KB3. 5. Kt—KB3, P—B3. 6. Kt—B3, B—Kt5. 7. B—K3, P—K3.

[4] Or 5. P—B3, P—QB3. 6. QKt—Q2, Kt—Q2. 7. B—B4, P—K3.

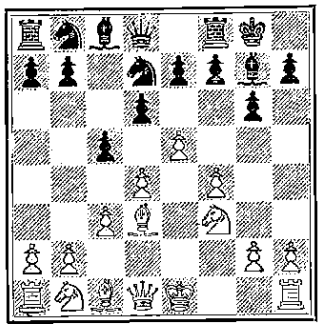
"Pawns are the soul of chess."

A. D. PHILIDOR

32. THE KING'S FIANCHETTO DEFENCE

Although seldom played, it is well for the student of chess to familiarise himself with this rather irregular opening lest it be sprung upon him unexpectedly. Black's position is rather cramped, but he still has a fair chance of equalising.

White	*Black*
1. P—K4	P—KKt3
2. P—Q4	B—Kt2[1]
3. P—KB4[2]	P—Q3
4. P—B3	Kt—KB3
5. B—Q3	Castles
6. P—K5	KKt—Q2
7. Kt—B3	P—QB4



(Continuing: 8. Castles, Q—Kt3. 9. K—R1, Kt—QB3.)

[1] Or 2. . . . . P—Q3. 3. B—QB4, B—Kt2. 4. Kt—KB3, Kt—KB3. 5. Q—K2, Kt—B3. 6. P—KR3, Castles. 7. Kt—B3, P—K4.

[2] Two possible variations here are: (*a*) 3. P—QB3, P—Q4. 4. P × P, Q × P. 5. Kt—B3, B—Kt5. 6. QKt—Q2, Kt—QB3. 7. B—B4, Q—KB4; and (*b*) 3. Kt—KB3, P—Q3. 4. Kt—B3, and either Kt—KB3. 5. B—QB4, Castles. 6. Q—K2, P—B3. 7. Castles, B—Kt5; or 4. . . . . Kt—Q2. 5. B—QB4, P—K3. 6. Castles, Kt—K2. 7. P—QR4, Castles. 8. B—K3, P—KR3. 9. Q—Q2, K—R2.

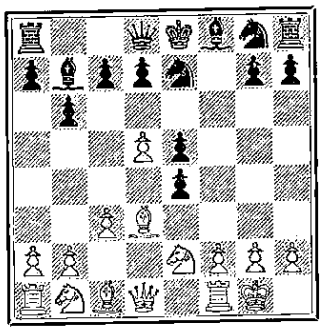
"Opening theory has been advanced in recent years to such a stage of finesse that even a slight weakness in this field may decide a great tournament."

FRED REINFELD

33. THE QUEEN'S FIANCHETTO DEFENCE

The chief objection to this unusual opening is that it discloses Black's intentions and leaves him no option but to pursue them, while White, with a move in hand, can prepare for Black's onslaught in advance. This opening is sometimes played 1. P—Q4, P—QKt3. 2. P—K4, etc. Similarly, in the King's Fianchetto Defence (Opening No. 32), White's first two moves can be transposed.

White	*Black*
1. P—K4	P—QKt3
2. P—Q4	B—Kt2[1]
3. B—Q3	Kt—QB3[2]
4. P—QB3	P—K4
5. P—Q5	QKt—K2
6. Kt—K2	P—KB4
7. Castles	P × P



(Continuing: 8. B × P, Kt—KB3. 9. Kt—Kt3, P—B3. 10. P—Q6, Kt—Kt3. 11. B—Kt5, Q—Kt1.)

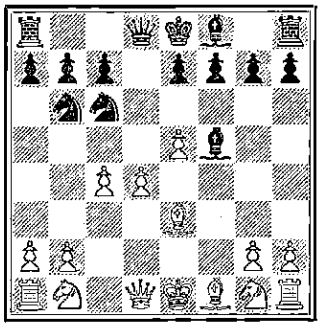
[1] Interesting is 2. . . . . P—K3. 3. Kt—KB3, B—Kt2. 4. B—Q3, P—QB4. 5. P—B3, P—Q3. 6. Castles, Kt—Q2. 7. R—K1, Kt—K2 (Mattison *v.* Tartakower, 1929).

[2] As an alternative, Black could here play 3. . . . . P—K3. 4. P—QB4, Kt—KB3. 5. Kt—QB3, B—Kt5. 6. Q—K2, Kt—B3. 7. Kt—B3, P—Q3. Black, however, must not play 3. . . . . P—KB4, for 4. P × P, B × P. 5. Q—R5 ch, P—KKt3. 6. P × P, B—KKt2. 7. P × P dis. ch, K—B1, and White should win. In this variation it would be fatal for Black to play 6. . . . . Kt—KB3, attacking White's Queen, for 7. P × P dis. ch, Kt × Q, and 8. B—Kt6, mate. This was actually played in the Paris Championship, 1931! If, after 3. . . . . P—K3, White play 4. B—K3. Black can adopt the Double Fianchetto Defence, thus: 4. . . . . P—Kt3. 5. Kt—Q2, B—Kt2. 6. KKt—B3, Kt—K2. 7. Q—K2, P—Q3.

34. ALEKHINE'S DEFENCE

This modern defence, introduced in 1921 by Dr. Alexandre Alekhine (World Champion, 1927–35 and 1937–48*), forsakes the principle of developing the pieces one by one, and moves the Knight several times, permitting White to occupy the centre. But, in doing so, he lures White's Pawns forward to untenable positions, after which he is able to develop his pieces with constant pressure.

White	*Black*
1. P—K4	Kt—KB3
2. P—K5[1]	Kt—Q4
3. P—QB4[2]	Kt—Kt3
4. P—Q4[3]	P—Q3
5. P—B4[4]	P × P
6. BP × P	Kt—B3
7. B—K3[5]	B—B4



(Continuing: 8. Kt—QB3, P—K3. 9. B—K2, and either 9. .... Q—Q2, or Kt—Kt5, or B—K2.)

[1] A sound, quiet development is: 2. P—Q3, P—B4. 3. P—KB4, Kt—B3. 4. Kt—KB3, P—KKt3. 5. B—K2, B—Kt2. 6. QKt—Q2, P—Q4. 7. Castles, Castles. 8. K—R1, P—Kt3. 9. P × P, Q × P (Thomas *v.* Alekhine, 1925).

[2] White can play more cautiously by 3. P—Q4, P—Q3. 4. P × P, KP × P. 5. Kt—KB3, B—Kt5. 6. B—K2, B—K2. 7. Castles, Kt—KB3; or, as Alekhine himself played against Reshevsky (Black) in 1937: 3. Kt—KB3, P—Q3. 4. P—Q4, B—Kt5. 5. P—B4, Kt—Kt3. 6. B—K2, P × P. 7. Kt × P, B × B.

[3] Or 4. P—B5, Kt—Q4. 5. Kt—QB3, Kt × Kt. 6. QP × Kt, P—Q3. 7. B—QB4, P—Q4.

[4] Or 5. P × P, KP × P. 6. Kt—QB3, B—B4. 7. B—K2, B—K2; but preferable for White seems to be 5. Kt—KB3, B—Kt5. 6. P × P, KP × P. 7. B—K2, B—K2.

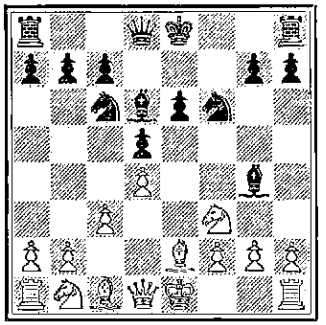
[5] A recent innovation is 7. Kt—KB3, B—Kt5. 8. P—K6, P × P. 9. P—B5, Kt—Q4.

* Although Dr. Alekhine died in 1946, his successor as World Champion was not decided until the World's Championship Tournament at The Hague and Moscow in 1948, when M. Botwinnik won with fourteen points in twenty games. The runner-up was V. Smyslov with eleven points. The other competitors were P. Keres (10½ points), S. Reshevsky (10½ points) and Dr. M. Euwe (four points).

35. NIMZOWITSCH'S DEFENCE

Aron Nimzowitsch, one of the greatest modern chess strategists, was probably responsible for introducing more variety into the openings than any other player of recent years. Here he builds up a position for an attack against White's King's side.

White	*Black*
1. P—K4	Kt—QB3
2. P—Q4	P—Q4[1]
3. P—K5[2]	P—B3[3]
4. Kt—KB3	B—Kt5
5. B—K2	P—K3
6. P × P	KKt × P
7. P—B3	B—Q3



(Continuing, 8. B—KKt5, Q—Q2. 9. QKt—Q2, Castles.)

[1] Or 2. .... P—K4. 3. P × P, Kt × P. 4. P—KB4, Kt—Kt3. 5. B—K3, B—Kt5 ch. 6. Kt—Q2, Kt—B3. 7. P—B3, B—R4.

[2] Or 3. Kt—QB3, P—K3. 4. Kt—B3, B—Kt5. 5. P—K5, B × Kt ch. 6. P × B, Kt—R4. 7. P—QR4, Kt—K2.

[3] Or 3. .... B—B4. 4. P—QB3, P—B3. 5. P—KB4, (*a*) P—K3. 6. Kt—B3, Q—Q2. 7. B—Q3, B—K5 (in this variation, White makes a strong counter-attack on the Queen's side against Black's King's side attack); or (*b*) 5. .... Q—Q2. 6. B—Q3, Kt—R3. 7. Kt—B3, B—K5. 8. Q—K2, P—B4. 9. B—K3, P—K3. 10. QKt—Q2, Castles (QR).

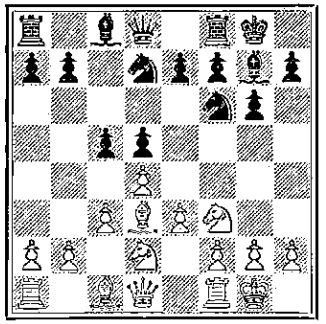
"The pawn is now regarded as strongest at home, and weaker the more it is advanced, because in its advance it leaves behind it 'holes' or squares which cannot be guarded by pawns."

H. J. R. MURRAY

36. QUEEN'S PAWN GAME: (1) COLLE'S SYSTEM

The name Queen's Pawn Game is usually applied to all games commencing 1. P—Q4 other than the Queen's Gambit, even including the Dutch and Indian Defences, which are here arranged in a different series. In all Queen's Pawn Games, both players must be careful not to obstruct the advance of their Queen's Bishop's Pawn by Kt—QB3, as the strength of the opening depends on a solid centre formed by the King's, Queen's and Queen's Bishop's Pawns. Colle's System is a quiet method of building up this centre.

White	*Black*
1. P—Q4	P—Q4
2. Kt—KB3	Kt—KB3
3. P—K3	P—B4[1]
4. P—B3[2]	P—KKt3[3]
5. QKt—Q2	QKt—Q2
6. B—Q3	B—Kt2
7. Castles	Castles



(Continuing: 8. P—QKt4, P×KtP. 9. P×P, Kt—K1; or 8. P—K4, QP×P. 9. Kt×P, P×P.)

[1] Black here offers an inverted form of the Queen's Gambit, which White declines. This leads to a thrilling contest. An alternative is 3. .... P—K3. 4. B—Q3, B—Q3. 5. QKt—Q2, Castles. 6. Castles, P—QKt3. 7. P—QKt3, B—Kt2; but this is not so good for Black as the text move. Black, however, can get equality by playing 3. .... B—B4. 4. B—Q3, P—K3. 5. B×B, P×B. 6. Q—Q3, Q—B1. 7. P—QKt3, Kt—R3 (Alekhine *v.* Euwe, 1935). In this variation, after Black plays 5. .... P×B, White could continue 6. Castles, QKt—Q2. 7. P—B4, P×P (Colle *v.* Alekhine, 1930).

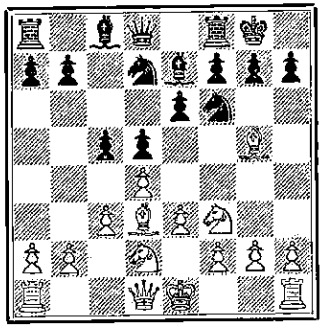
[2] This is the key move in Colle's system, defending the Queen's Pawn, so that the King's Pawn may be advanced to K4 later.

[3] Black could play 4. .... P—K3, followed by 5. QKt—Q2, QKt—Q2. 6. B—Q3, B—Q3. 7. Castles, Castles. 8. R—K1, Q—B2.

37. QUEEN'S PAWN GAME: (2) TARTAKOWER'S ATTACK

White's third move in this variation (a favourite development of Tartakower's) is more aggressive, and is usually rather difficult for Black to counter.

White	*Black*
1. P—Q4	P—Q4
2. Kt—KB3	Kt—KB3[1]
3. B—Kt5[2]	P—K3[3]
4. P—K3	P—B4
5. P—B3	B—K2[4]
6. B—Q3	QKt—Q2[5]
7. QKt—Q2	Castles



(Continuing: 8. Castles, Q—B2. 9. Q—K2, P—QKt3.)

[1] Or 2. .... P—QB4. 3. P×P, P—K3. 4. P—K4, B×P. 5. P×P, P×P. 6. B—Kt5 ch, Kt—B3. 7. Castles, Kt—K2 (Capablanca *v.* Rubenstein, 1928).

[2] Tartakower's Attack. A more violent variation is 3. P—B4, P—B4. 4. BP×P, P×P. 5. Q×P, Q×P. 6. Kt—B3, Q×Q. 7. Kt×Q, P—QR3.

[3] Black may try a Fianchetto development on the Queen's side, 3. .... P—B4. 4. P—K3, P—QKt3. 5. Q—B1, Kt—B3. 6. Kt—B3, Kt—K5. 7. Kt×Kt, P×Kt (Romanovsky *v.* Alatortsev, 1939).

[4] Or 5. .... QKt—Q2. 6. QKt—Q2, Q—Kt3. 7. Q—B2, B—Q3 (Tartakower *v.* Fine, 1936).

[5] An alternative here is 6. .... Kt—B3. 7. QKt—Q2, P—KR3. 8. B—R4, Castles. 9. Castles, Q—B2.

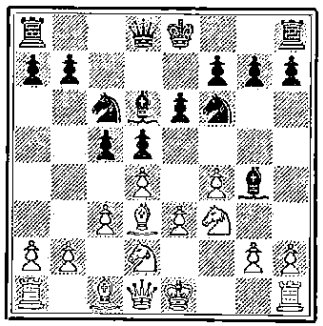
"If you do not threaten anything in the opening, you give entire liberty to your opponent not only in the development of his pieces but also in the choice of threats."

E. ZNOSKO-BOROVSKY

38. QUEEN'S PAWN GAME: (3) STONEWALL VARIATION

In this variation, with its quiet development, White manages to build up a strong pawn formation in the centre, with the intention of launching an attack on the King's side.

White	*Black*
1. P—Q4	P—Q4
2. P—K3[1]	Kt—KB3[2]
3. B—Q3[3]	P—B4[4]
4. P—QB3	Kt—B3[5]
5. P—KB4	B—Kt5
6. Kt—B3	P—K3
7. QKt—Q2	B—Q3



(Continuing: 8. P—KR3, B—R4. 9. P—QKt3, P × P.)

[1] Alternatively, the game might proceed: 2. B—B4, Kt—KB3. 3. P—K3, P—K3. 4. Kt—KB3, B—Q3. 5. B—Kt3, QKt—Q2. 6. B—Q3, B × B. 7. RP × B, Q—K2.

[2] If Black play 2. . . . . P—K3, then 3. B—Q3, P—QB3. 4. Kt—KB3, B—Q3. 5. QKt—Q2, P—KB4. 6. P—B4, Q—B3. 7. P—QKt3, Kt—KR3.

[3] Variations here are: (*a*) 3. Kt—Q2, B—B4. 4. P—QB4, P—B3. 5. P × P, P × P. 6. B—Kt5 ch, QKt—Q2. 7. KKt—B3, P—QR3; and (*b*) 3. Kt—KB3, P—K3. 4. QKt—K2, B—Q3. 5. P—B4, P—QKt3. 6. Q—B2, B—Kt2. 7. P—B5, P × P (Breyer *v.* Tarrasch, 1920).

[4] Or 3. . . . . Kt—B3. 4. P—KB4, Kt—QKt5. 5. Kt—KB3, Kt × B ch. 6. P × Kt, P—KKt3. 7. Kt—B3, B—Kt2.

[5] Or 4. . . . . P—K3. 5. P—KB4, QKt—Q2. 6. Kt—B3, P—KKt3. 7. Kt—Q2, B—Kt2.

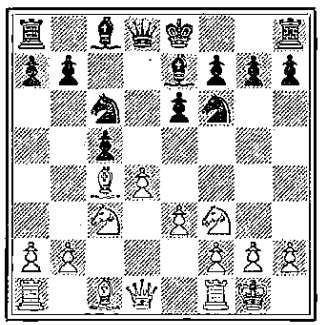
"Bring out your pieces."

L. C. M. DE LA BOURDONNAIS

39. QUEEN'S GAMBIT ACCEPTED

In the Queen's Gambit, White offers his Queen's Bishop's Pawn in order to break up Black's pawn formation, and if Black accepts the Gambit (as in this opening), he should not attempt to retain the Gambit Pawn. More usually, the Gambit is declined, but if Black remembers the above warning, he can still hold his own in most variations.

White	*Black*
1. P—Q4	P—Q4
2. P—QB4	P × P[1]
3. Kt—KB3[2]	Kt—KB3
4. P—K3[3]	P—K3
5. B × P	P—B4
6. Castles	Kt—B3[4]
7. Kt—B3	B—K2



(Continuing: 8. P × P, Q × Q. 9. R × Q, B × P.)

[1] Or 2. . . . . P—K3. 3. Kt—KB3, P × P. 4. P—K4, P—QB4. 5. B · P, P × P. 6. Kt × P, Kt—KB3. 7. Kt—QB3, QKt—Q2.

[2] Black must be prevented from playing P—K4. Not so good would be the immediate advance of the King's Pawn, as follows: 3. P—K3, P—K4. 4. B × P, P × P. 5. P × P, Kt—KB3. 6. Kt—QB3, B—K2. 7. Kt—B3, Castles, with advantage to Black. However, after 3. P—K3, a novice might try to protect the Gambit Pawn by 3. . . . . P—QKt4, when White can play 4. P—QR4, B—Q2. 5. P × P, B × P. 6. Kt—QB3, B—R3. 7. R × B, Kt × R. 8. Q—R4 ch, Q—Q2. 9. Q × Kt, and Black's position is hopeless.

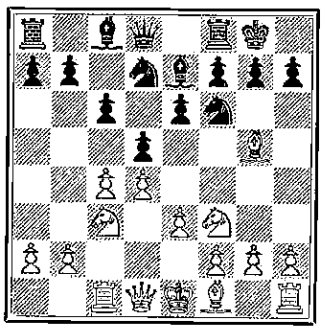
[3] Or Bogoljubov's move, 4. Q—R4 ch, P—B3. 5. Q × BP, B—B4. 6. Kt—B3, QKt—Q2. 7. P—KKt3, P—K3 (Bogoljubov *v.* Alekhine, 1934). To prevent this development, Black can play 3. . . . . P—QR3. 4. P—K3, P—K3. 5. B × P, Kt—KB3. 6. Castles, P—B4. 7. Q—K2, Kt—B3 (Euwe *v.* Grünfeld, 1936).

[4] Or either (*a*) 6. . . . . P—QR3. 7. Q—K2, P—QKt4; or (*b*) 6. . . . . P × P. 7. P × P, B—K2.

40. QUEEN'S GAMBIT DECLINED: (1) ORTHODOX DEFENCE

This opening, in its many variations, is now played more often than any other opening in tournaments and matches. The Orthodox is the safest defence for Black, though his game is rather confined. Therefore, White should not hasten exchanges, which would result in an enlargement of Black's territory.

White	*Black*
1. P—Q4	P—Q4
2. P—QB4	P—K3
3. Kt—QB3	Kt—KB3[1]
4. B—Kt5	B—K2
5. P—K3	QKt—Q2[2]
6. Kt—B3	Castles[3]
7. R—B1[4]	P—B3[5]



(Continuing: 8. Q—B2, Kt—K5. 9. B × B, Q × B; or 8. B—Q3, P × P. 9. B × P, Kt—Q4.)

[1] Variations here are: (*a*) Janowski's Variation, 3. .... P—QR3. 4. P × P, P × P. 5. Kt—B3, P—QKt3. 6. B—B4, B—Kt2. 7. P—K3, B—Q3; and (*b*) the Stonewall Defence, 3. .... P—KB4. 4. Kt—B3, P—B3. 5. B—B4, B—Q3. 6. P—K3, Kt—B3. 7. B—Q3, Q—B2; but Black's Queen's Bishop is shut off from the centre. Black has a similar Stonewall Pawn formation in the Dutch Defence (No. 41).

[2] Or Lasker's Defence, 5. .... Kt—K5. 6. Kt—B3, Castles. 7. B × B, Q × B.

[3] Or 6. .... B—K2. 7. Q—B2, Castles.

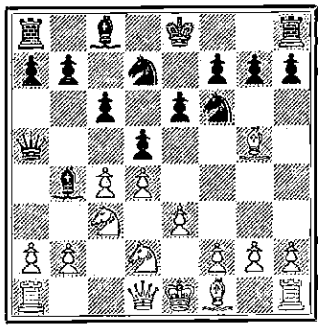
[4] Further variations are: (*a*) 7. B—Q3, P—QKt3; and (*b*) 7. Q—B2, and either P—B4 or P—B3.

[5] If Black reply to 7. R—B1 with P—QR3, this is the Swiss Defence, continuing 8. P—QR3, P—R3. 9. B—R4, P × P. 10. B × P, P—QKt4.

41. QUEEN'S GAMBIT DECLINED: (2) CAMBRIDGE SPRINGS DEFENCE

This defence is attributed to the great American player, Pillsbury. Here Black counter-attacks on his sixth move, pinning White's Knight and threatening his Bishop at KKt5 after a pawn capture. It leads to a keenly contested game.

White	*Black*
1. P—Q4	P—Q4
2. P—QB4	P—K3[1]
3. Kt—QB3	Kt—KB3[2]
4. B—Kt5	QKt—Q2
5. P—K3[3]	P—B3
6. Kt—B3[4]	Q—R4
7. Kt—Q2[5]	B—Kt5



(Continuing: 8. Q—B2, Castles. 9. B—K2, P—K4.)

[1] Or 2. .... P—QB3. 3. Kt—KB3, Kt—B3. 4. Kt—B3, P—K3. 5. B—Kt5, QKt—Q2. 6. P—K3, Q—R4. 7. P × P, Kt × P (Alekhine *v.* Euwe, 1935).

[2] More passive is 3. .... P—QB3. If played, White may continue either (*a*) 4. P—K3, Kt—B3. 5. B—Q3, B—Q3. 6. P—B4, Castles. 7. Kt—B3, P × P; or (*b*) 4. Kt—B3, Kt—B3. 5. B—Kt5, B—K2. 6. P—K3, QKt—Q2. 7. B—Q3, P × P.

[3] White can play 5. Kt—B3, B—K2. 6. R—B1, Castles. 7. P—K3, P—QKt3, or the Exchange Variation, 5. P × P, P × P. 6. P—K3, P—B3. 7. B—Q3, B—K2; but there is a trap here if White plays 6. Kt × P; Black replies Kt × Kt. 7. B × Q, B—Kt5 ch. 8. Q—Q2 (forced), B × Q ch, and Black gains a Knight in the exchanges.

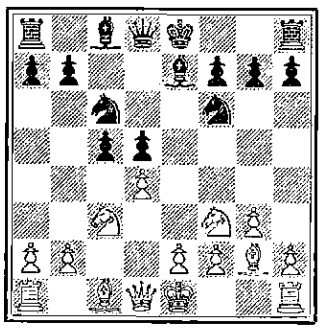
[4] To avoid the Cambridge Springs Defence, White can play 6. P—QR3, B—K2. 7. Kt—B3, Castles.

[5] Unpinning the Knight; but, instead, White could play 7. P × P, Kt × P. 8. Q—Kt3, B—Kt5; or 7. B × Kt, Kt × B.

42. QUEEN'S GAMBIT DECLINED: (3) TARRASCH DEFENCE

In this variation, Black counter-attacks on his third move by playing P—QB4, thereby permitting his Queen's Knight to occupy QB3, a more advanced position than Q2. His Queen's Pawn is usually isolated, but when properly defended it can become a strong point in the game.

White	*Black*
1. P—Q4	P—Q4
2. P—QB4	P—K3
3. Kt—QB3[1]	P—QB4
4. BP × P[2]	KP × P[3]
5. Kt—B3[4]	Kt—QB3
6. P—KKt3	Kt—B3
7. B—Kt2	B—K2



(Continuing: 8. Castles, Castles. 9. P × P, B × P. 10. B—Kt5, P—Q5. 11. Kt—K4, B—K2; or 10. Kt—QR4, B—K2. 11. B—K3, Kt—K5.)

[1] Should White develop his King's instead of his Queen's Knight by 3. Kt—KB3, Black's best reply is 3. .... Kt—KB3, leading to the Vienna Variation, thus: 4. B—Kt5, B—Kt5 ch. 5. Kt—B3, P × P. 6. P—K4; and (*a*) P—KR3. 7. B × Kt, Q × B. 8. Q—R4 ch, Kt—B3. 9. P—QR3, B—R4; or (*b*) 6. .... P—B4. 7. P—K5, P × P. 8. Q—R4 ch, Kt—B3. 9. Castles (QR), B—Q2.

[2] This move marks the Rubenstein Variation. The normal variation goes: 4. P—K3, Kt—KB3. 5. Kt—B3, Kt—B3. 6. P—QR3, B—Q3. 7. P × BP, B × BP.

[3] The Duisberg Gambit goes: 4. .... BP × P. 5. Q—R4 ch, B—Q2. 6. Q × QP, P × P. 7. Q × QP, Kt—QB3; but this is not to Black's advantage.

[4] Marshall's Variation is: 5. P—K4, QP × P. 6. P—Q5, P—B4. 7. B—Kt5 ch, B—Q2.

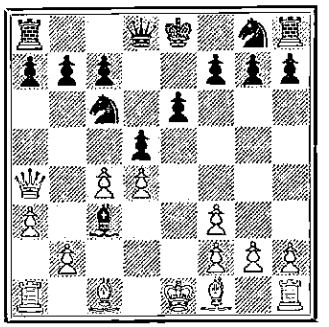
"Whoever wants to use his pieces, if necessary, on both sides of the chess-board, must be powerful in the centre."

M. EUWE

43. QUEEN'S GAMBIT DECLINED: (4) TCHIGORIN'S DEFENCE

This aggressive defence is hardly to Black's advantage, as his two Knights will not be so useful in the end-game as White's two Bishops. However, White's two doubled Pawns are a weakness. It is nevertheless of considerable interest, and the several variations given in the notes are all well worth studying.

White	*Black*
1. P—Q4	P—Q4
2. P—QB4[1]	Kt—QB3[2]
3. Kt—KB3[3]	B—Kt5
4. Q—R4	B × Kt
5. KP × B	P—K3
6. Kt—B3	B—Kt5
7. P—QR3	B × Kt ch



(Continuing: 8. P × B, KKt—K2. 9. R—QKt1, R—QKt1 (Alekhine *v.* Colle, 1925).)

[1] An interesting variation goes: 2. Kt—KB3, P—K3. 3. P—B4, P—QR3. 4. P—B5 ("Formerly this move was thought inferior, as Black may soon threaten P—K4"—Réti). 4. .... Kt—QB3. 5. B—B4, KKt—K2. 6. Kt—B3, Kt—Kt3. 7. B—K3 (to prevent Black's P—K4), P—Kt3 (Alekhine *v.* Rubenstein, 1914).

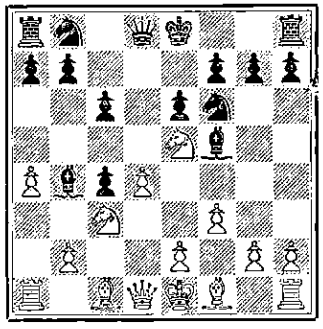
[2] Further variations here are: 2. .... Kt—KB3. 3. Kt—KB3, followed by either (*a*) P—K3. 4. Kt—B3, P—B4. 5. BP × P, KP × P. 6. B—Kt5, B—K3. 7. B × Kt, Q × B; or (*b*) 3. .... B—B4. 4. P × P, Kt × P. 5. QKt—Q2, Kt—KB3. 6. Q—Kt3, Q—B1. 7. P—K3, P—K3; or (*c*) 3. .... P—B4. 4. BP × P, BP × P. 5. Q × P, Q × P. 6. Kt—QB3, Q × Q. 7. Kt × Q, B—Kt5; while in this variation, after 3. .... P—B4, White can play Grünfeld's Variation, thus: 4. B—Kt5, B—Kt5 ch. 5. Kt—B3, P × P. 6. P—K4, P—B4. 7. B × P, P × P.

[3] Or 3. Kt—QB3, P—K4. 4. BP × P, Kt × P. 5. P—K3, Kt—B4. 6. P—K4, Kt—Q3. 7. Kt—B3, B—Kt5 (Euwe *v.* Tartakower, 1936).

44. QUEEN'S GAMBIT DECLINED: (5) SLAV (OR CZECH) DEFENCE

This is one of the best defences for Black. His second move, P—QB3 (instead of P—K3), permits the free movement of his Queen's Bishop. Whether Black accepts the Gambit on his fourth move or not, he has a good chance of obtaining equality. The Meran Variation (Note 1) is also popular in tournaments, giving Black a free game, though perhaps not so safe.

White	*Black*
1. P—Q4	P—Q4
2. P—QB4	P—QB3
3. Kt—KB3	Kt—B3[1]
4. Kt—B3[2]	P × P[3]
5. P—QR4[4]	B—B4
6. Kt—K5[5]	P—K3[6]
7. P—B3	B—QKt5



(Continuing: 8. B—Kt5, P—KR3. 9. B × Kt, P × B; or 8. Kt × P (B4), Castles. 9. B—Kt5, P—B4.)

[1] Here is the Semi-Slav Variation in which Black sacrifices his hold on the centre to get a Pawn majority on the Q-side: 3. .... P—K3. 4. Kt—B3, P × P. 5. P—QR4, B—Kt5. 6. P—K3, P—QKt4. 7. B—Q2, P—QR4. 8. P × P, B × Kt. 9. B × B, P × P. 10. P—QKt3, B—Kt2. 11. P × P, P—Kt5.

[2] An important alternative here is the Meran Variation: 4. P—K3, P—K3. 5. Kt—B3, QKt—Q2. 6. B—Q3, P × P. 7. B × BP, P—QKt4. 8. B—Q3, P—QR3. 9. P—K4, P—B4. 10. P—K5, P × P; or after 4. .... P—K3. 5. B—Q3, Kt—K5. 6. QKt—Q2, P—KB4. 7. Kt—K5, Q—R5 (Alekhine *v.* Euwe, 1926).

[3] This delayed acceptance of the Gambit is the most popular form of the Slav Defence. Instead, Black can take the initiative by 4. .... Kt—K5. 5. P—K3, P—K3. 6. B—Q3, P—KB4. 7. Kt—K5, Q—R5; or Black can play 4. .... P—K3. 5. P—K3, QKt—Q2. 6. either (*a*) B—Q3, B—Q3. 7. Castles, Castles, or (*b*) 6. Kt—K5, B—K2. 7. B—Q3, Castles.

[4] Or Alekhine's Variation: 5. P—K3, P—QKt4. 6. P—QR4, P—Kt5. 7. Kt—R2, P—K3.

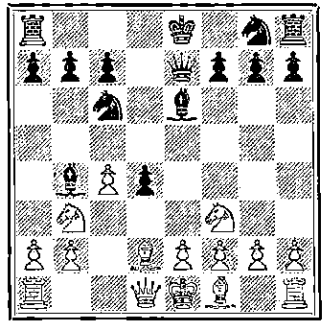
[5] Or 6. P—K3, P—K3. 7. B × P, and either (*a*) QKt—Q2. 8. Q—K2, Kt—K5, or (*b*) 7. .... B—QKt5. 8. Castles, Castles. 9. Q—K2, B—Kt5.

[6] Or 6. .... QKt—Q2. 7. Kt × P (B4), Q—B2. 8. P—KKt3, P—K4.

45. ALBIN COUNTER-GAMBIT

In this opening Black wishes neither to accept the Gambit nor to be confined to the close game that would otherwise follow. Black should not, however, attempt to regain the Gambit Pawn. This opening may be compared with the Falkbeer Counter-Gambit (No. 24), but the latter is a much more forceful defence.

White	*Black*
1. P—Q4	P—Q4
2. P—QB4	P—K4
3. QP × P[1]	P—Q5
4. Kt—KB3[2]	Kt—QB3
5. QKt—Q2[3]	B—K3[4]
6. Kt—Kt3[5]	B—Kt5 ch
7. B—Q2	Q—K2



(Continuing: 8. QKt × P, Kt × Kt. 9. Kt × Kt, Castles (QR).)

[1] Or 3. P—K3, P × QP. 4. KP × P, Kt—KB3. 5. Kt—QB3, B—K2. 6. Kt—B3, Castles. 7. B—K2, P × P.

[2] Not 4. P—K3, because of 4. .... B—Kt5 ch. 5. B—Q2, P × P. 6. B × B, P × P ch. 7. K—K2, P × Kt (Pawn becomes Knight, ch); but Janowski's Variation can be tried: 4. P—K4, Kt—QB3. 5. B—KB4, KKt—K2. 6. B—Kt3, P—KR4. 7. P—KR3, P—KKt4.

[3] Alternatively, White can play 5. P—QR3, B—KKt5. 6. QKt—Q2, Q—K2. 7. P—R3, B × Kt, or 5. P—KKt3, B—KKt5. 6. QKt—Q2, B—Kt5. 7. B—Kt2, KKt—K2.

[4] Or 5. .... B—KKt5. 6. P—KR3, B × Kt. 7. Kt × B, B—B4.

[5] Or 6. P—KKt3, Q—Q2. 7. P—QR3, KKt—K2. 8. Q—R4, Kt—Kt3. 9. B—Kt2, B—K2. 10. Castles, Castles.

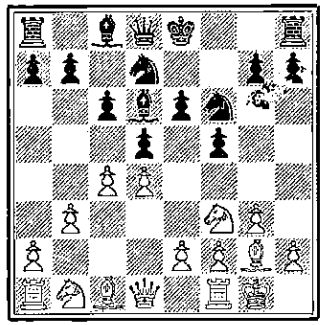
"It is advisable to play out the pieces, and not to crowd them."

S. P. D. DAMIANO

46. THE DUTCH DEFENCE

Black's first move in this defence is usually P—KB4, but as this permits White to play 2. P—K4, offering the Staunton Gambit, it is safer to play in the order given in the text. Black keeps a backward centre with a view to attacking on the King's side. This leads to a difficult but evenly balanced game.

White	*Black*
1. P—Q4	P—K3
2. P—KKt3[1]	P—KB4
3. B—Kt2	Kt—KB3
4. Kt—KB3[2]	P—Q4[3]
5. Castles	B—Q3
6. P—B4	P—B3
7. P—Kt3	QKt—Q2



(Continuing: 8. B—Kt2, Castles. 9. QKt—Q2, Kt—K5.)

[1] White takes advantage of the vacant long diagonal by preparing a Fianchetto development of his King's Bishop. This is a more subtle opening than the straightforward 2. P—QB4, P—KB4. 3. Kt—QB3, Kt—KB3. 4. B—Kt5, B—Kt5. 5. P—K3, P—QKt3. 6. B—Q3, B—Kt2. 7. Kt—B3, Castles, after which Black should have the better game. But if White dislikes castling on the King's side when his King's Knight's Pawn is at Kt3, he may play the opening in this manner: 2. P—QB4, P—KB4. 3. P—KKt3, Kt—KB3. 4. B—Kt2. B—Kt5 ch. 5. Kt—Q2, Kt—K5. 6. P—QR3, Kt × Kt. 7. B × Kt, B × B ch. 8. Q × B, Castles, and the game is even. If White play 2. P—K4, this transposes into the French Defence (No. 25).

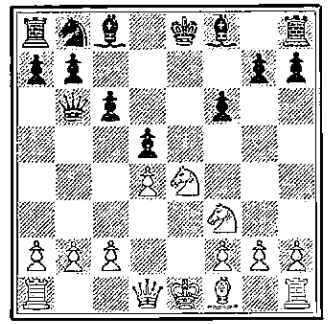
[2] Or 4. Kt—KR3 (which does not obstruct the King's Bishop), 4. .... P—Q3. 5. Castles, B—K2. 6. P—QB4, Castles. 7. Kt—B3, Q—K1. 8. Kt—B4, B—Q1. 9. P—K4, P—K4. 10. P × KP, QP × P.

[3] This move completes Black's Stonewall pawn-formation. But the advance of the Queen's Pawn can be safely delayed by playing 4. .... B—K2. 5. P—B4, Castles. 6. Castles, P—Q4. 7. Kt—B3, P—B3.

47. STAUNTON GAMBIT (OR BLACKMAR ATTACK)

This opening, although not much in favour at present, nevertheless produces a good contest in which White can quickly launch a strong attack. The Benoni Counter-gambit (Note 1) is also considered better for White.

White	*Black*
1. P—Q4	P—KB4[1]
2. P—K4	P × P
3. Kt—QB3	Kt—KB3
4. B—KKt5[2]	P—B3[3]
5. B × Kt[4]	KP × B
6. Kt × P	Q—Kt3
7. Kt—B3	P—Q4



(Continuing: 8. Kt—B5, B × Kt. 9. P × B, Q × BP. 10. Q—K2 ch, Q—K2.)

[1] Alternatively, Black can offer the Benoni Counter Gambit: 1. .... P—QB4. 2. P—Q5, P—K4. 3. P—K4, P—Q3. 4. Kt—QB3, B—K2. 5. B—Q3, B—Kt4. 6. Kt—B3, B × B. 7. Q × B, Kt—KR3. Should Black reply 1. .... P—Q4, it is still possible for White to offer the Staunton Gambit, thus: 2. P—K4, P × P. 3. P—KB3, offering a second Pawn (a doubtful move), which may be accepted by 3. .... P × P. 4. Kt × P, P—K3. 5. B—Q3, Kt—KB3. 6. P—B3, P—QKt3. 7. B—K3, B—Kt2: or refused by 3. .... P—K4. 4. B—K3, P × QP. 5. B × P, Kt—QB3. 6. B—Kt5, B—Q2. 7. Kt—B3, Q—Kt4.

[2] A bold move here (played by Tartakower) is 4. P—KKt4, to which the reply might be: 4. .... P—KR3. 5. P—Kt5, P × P. 6. B × P, P—Q4. 7. P—B3, B—B4.

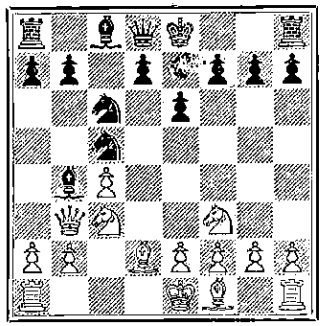
[3] Or 4. .... P—QKt3. 5. P—B3, P—K6. 6. B × P, P—K3. 7. Q—Q2, P—Q4.

[4] More aggressive play would be: 5. P—B3, P × P. 6. Kt × P, Q—Kt3. 7. Q—Q2, P—Q3.

48. INDIAN DEFENCES: (1) NIMZOWITSCH'S DEFENCE ("NIMZO-INDIAN")

The Indian Defences, derived from India, where the initial double leap of the Pawn was not permitted, are most important, Nimzowitsch's Defence (2. .... P—K3 and 3. .... B—Kt5) being at present the most popular. Black's object is to prevent White from establishing a strong pawn centre by playing P—K4. White has choice of five replies on his fourth move. Four are given here, and the fifth on p. 49.

White	*Black*
1. P—Q4	Kt—KB3
2. P—QB4	P—K3
3. Kt—QB3	B—Kt5
4. Q—Kt3[1]	P—B4[2]
5. P × P	Kt—B3
6. Kt—B3[3]	Kt—K5[4]
7. B—Q2	Kt × QBP[5]



(Continuing: 8. Q—B2, P—B4. 9. P—QR3, B × Kt. 10. B × B, Castles. 11. P—QKt4, Kt—K5. 12. B—Kt2, P—QKt3.)

[1] Or the Sämisch Variation: 4. P—QR3, B × Kt ch. 5. P × B, P—B4, and (*a*) 6. P—B3, P—Q4. 7. P—K3, Castles. 8. P × QP, Kt × P. 9. B—Q2, Kt—QB3, or (*b*) 6. P—K3, Kt—B3. 7. B—Q3, P—QKt3. 8. Kt—K2, Castles. 9. P—K4, Kt—K1. 10. Castles, P—Q3. 11. P—K5, QP × P. 12. P × KP, B—Kt2 (Lilienthal *v.* Najdorf, 1948). Preferable is Rubenstein's Continuation: 4. P—K3, with (*a*) P—Q4. 5. P—QR3, B—K2. 6. Kt—B3, Castles. 7. P—QKt4, QKt—Q2. 8. B—Kt2, P—B3. 9. B—Q3, P × P. 10. B × BP, B—Q3 (Botvinnik *v.* Reshevsky, 1948), or (*b*) 4. .... Castles. 5. B—Q3, P—QKt3. 6. KKt—K2, B—Kt2. 7. Castles, P—Q4. 8. P—QR3, B—K2, but in this variation White can play 5. P—QR3, B × Kt ch. 6. P × B, R—K1. 7. Kt—K2, P—K4. 8. Kt—Kt3, P—Q3. 9. B—K2, QKt—Q2. 10. Castles, P—B4 (Botvinnik *v.* Keres, 1948), or (*c*) 4. .... P—B4. 5. P—QR3, B × Kt ch. 6. P × B, Kt—B3. 7. B—Q3, Castles. 8. Kt—K2, P—QKt3. 9. P—K4, Kt—K1. 10. B—K3, P—Q3 (Botvinnik *v.* Reshevsky, 1948). White can also play 4. Kt—B3, to which Black's safest reply is 4. .... P—QKt3. 5. P—K3, B—Kt2. 6. B—Q3, Kt—K5. 7. Q—B2, P—KB4. 8. Castles, B × Kt. 9. P × B, Castles.

[2] A sound defence is 4. .... Kt—B3. 5. Kt—B3, P—QR4. 6. P—QR3, P—R5. 7. Q—B2, B × Kt ch. 8. Q × B, P—R3. 9. P—Q5, P × P. 10. P × P, Kt—QR4. 11. P—Q6, P × P. 12. B—B4, Castles (KR) (Fine *v.* Reshevsky, 1938).

[3] Or 6. B—Kt5, P—KR3. 7. B—R4, B × P. 8. P—K3, P—QKt3. 9. B—K2, B—Kt2.

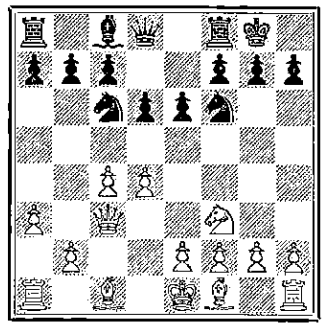
[4] Perhaps better is 6. .... B × P. 7. B—Kt5, P—KR3. 8. B × Kt, Q × B. 9. P—K3, P—QKt3. 10. B—K2, B—Kt2. 11. Kt—K4, Q—K2.

[5] This is better than 7. .... Kt × B. 8. Kt × Kt, P—B4. 9. P—K3, B × P. 10. B—K2, Castles. 11. Castles (QR), P—QKt3.

49. INDIAN DEFENCES: (2) "NIMZO-INDIAN," ZÜRICH VARIATION

The Zürich, or Milner-Barry, Variation, replying to 4. Q—B2 by Kt—QB3, is perhaps the most adventurous of the Indian Defences, and demands careful play. Three other replies to White's fourth move are given in Note 1.

White	*Black*
1. P—Q4	Kt—KB3
2. P—QB4	P—K3
3. Kt—QB3	B—Kt5
4. Q—B2	Kt—B3[1]
5. Kt—B3[2]	P—Q3[3]
6. P—QR3[4]	B × Kt ch
7. Q × B	Castles[5]



(Continuing: either 8. P—KKt3, R—K1. 9. B—Kt2, P—K4. 10. P—Q5, Kt—K2. 11. Castles, P—QR4; or 8. P—QKt4, R—K1. 9. P—K3, P—K4. 10. P × P, P × P; or 8. P—K3, P—K4. 9. P × P, P × P. 10. Kt × P, Kt × Kt. 11. Q × Kt, R—K1.)

[1] Instead of the Zürich Variation, Black can choose either: (*a*) 4. .... P—Q4, followed by either 5. P × P, Q × P. 6. P—K3, P—B4. 7. P—QR3, B × Kt ch. 8. P × B, Castles. 9. Kt—B3, P × P. 10. BP × P, P—QKt3. 11. B—B4, Q—B3, or 5. P—QR3, B × Kt ch. 6. Q × B, Kt—K5. 7. Q—B2, P—QB4; (*b*) 4. .... P—B4. 5. P × P, and either 5. .... B × P. 6. P—QR3, Kt—B3. 7. P—QKt4, B—K2. 8. Kt—B3, P—QKt3, or 5. .... Kt—B3. 6. Kt—B3, B × P. 7. B—Kt5, Kt—Q5. 8. Kt × Kt, B × Kt. 9. P—K3, Q—R4. 10. P × B, Q × B, or after 7. B—Kt5, P—QKt3. 8. P—K3, B—Kt2. 9. B—K2, B—K2. 10. Castles (KR), R—QB1. 11. QR—Q1, P—Q3; (*c*) 4. .... Castles. 5. B—Kt5, P—KR3. 6. B—R4, P—B4. 7. P × P, Kt—R3. 8. P—K3, Kt × P. 9. KKt—K2, P—Q4. 10. Castles (QR), B—Q2. 11. P × P, R—B1 (Euwe *v.* Keres, 1948).

[2] Or 5. P—K3, P—K4, with either (*a*) 6. P—Q5, Kt—K2. 7. Kt—B3, B × Kt ch. 8. Q × B, P—Q3. 9. B—K2, Castles. 10. Castles, Kt—K5 (Keres *v.* Alekhine, 1936), or (*b*) 6. P × P, Kt × P. 7. B—Q2, P—Q3. 8. P—QR3, B × Kt. 9. B × B, Castles. 10. Kt—B3 (Keres *v.* Euwe, 1940).

[3] Or either 5. .... P—Q4. 6. P—K3, Castles. 7. B—Q3, P × P. 8. B × BP, B—Q3, or 5. .... Castles. 6. B—Kt5, P—KR3. 7. B—R4, P—Q3. 8. P—K3, Q—K2. 9. B—K2, P—K4. 10. P—Q5, P—K5. 11. Kt—Q2 (Keres *v.* Euwe, 1940).

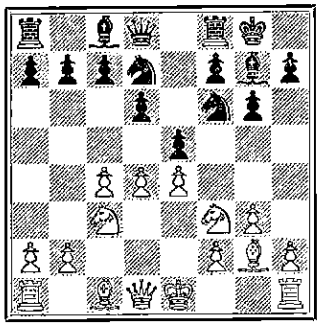
[4] Or either 6. B—Q2, P—K4. 7. P × P, P × P. 8. P—QR3, B × Kt. 9. B × B, Q—K2. 10. P—K3, P—QR4. 11. P—R3, Castles (Flohr *v.* Tartakower, 1946), or 6. B—Q2, Castles. 7. P—QR3, B × Kt. 8. B × B, Q—K2. 9. P—QKt4, P—K4. 10. P × P, Kt × P. 11. P—K3, B—Kt5 (Euwe *v.* F. E. A. Kitto, 1948).

[5] Or 7. .... P—QR4. 8. B—Kt5, P—KR3. 9. B × Kt, Q × B. 10. P—K3, Castles. 11. B—K2, P—K4 (Lasker *v.* Alekhine, 1936).

50. KING'S INDIAN DEFENCE (1)

This defence was developed chiefly by Réti and Euwe, but owing to the strength of White's Fianchetto reply, it is not now played so often in tournaments. After a King's Fianchetto, castling on the King's side may become dangerous if the Bishop is moved from Kt2 while the opponent has a Knight to play to his R6. For this reason, a Queen's Fianchetto is perhaps preferable.

White	*Black*
1. P—Q4	Kt—KB3
2. P—QB4[1]	P—KKt3
3. Kt—QB3[2]	B—Kt2
4. P—K4	P—Q3
5. P—KKt3[3]	Castles[4]
6. B—Kt2	QKt—Q2
7. Kt—B3	P—K4



(Continuing: 8. Castles, R—K1. 9. P—Q5, Kt—B4.)

[1] Tartakower gives the following variations in this opening: 2. Kt—KB3, P—KKt3. (*a*) Continuing with a corresponding Fianchetto development by White: 3. P—KKt3, B—Kt2. 4. B—Kt2, P—Q4 (compare with Grünfeld's Defence, No. 51). 5. P—B4, P—B3. 6. P—Kt3, Castles. 7. Castles, Kt—K5; (*b*) without a Fianchetto by White: 3. P—B4, B—Kt2. 4. Kt—B3, Castles. 5. P—K4, P—Q3. 6. B—K2, QKt—Q2. 7. Castles, P—K4.

[2] Here is an interesting variation: 3. P—B3, P—Q4. 4. P × P, Kt × P. 5. P—K4, Kt—Kt3. 6. Kt—B3, B—Kt2. 7. B—K3, Castles (Alekhine *v.* Bogoljubov, 1931).

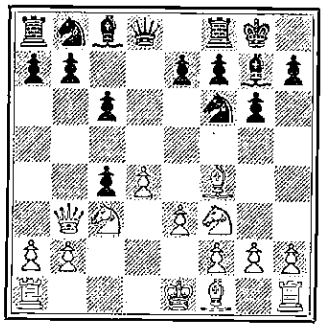
[3] If White does not wish to Fianchetto his King's Bishop, he may play: (*a*) 5. Kt—B3, Castles. 6. B—K2, QKt—Q2. 7. Castles, P—K4; or (*b*) 5. P—B3, Castles. 6. B—K3, P—K4. 7. KKt—K2, Kt—B3. 8. Q—Q2, Kt—Q2; or the Four Pawns Advance: 5. P—B4, Castles. 6. Kt—B3, P—B4. 7. P × P, Q—R4.

[4] A variation suggested by Alekhine is 5. .... P—K4. 6. P × P, P × P. 7. Q × Q ch, K × Q, simplifying the game to Black's advantage.

51. KING'S INDIAN DEFENCE: (2) GRÜNFELD'S DEFENCE

This is considered Black's best variation in the King's Indian Defence. Black plays 3. .... P—Q4 instead of placing his Pawns at Q3 and K4, counter-attacking strongly on White's centre. After exchanging Pawns there should be a very even game.

White	*Black*
1. P—Q4	Kt—KB3
2. P—QB4	P—KKt3
3. Kt—QB3[1]	P—Q4
4. B—B4[2]	B—Kt2
5. P—K3	Castles
6. Q—Kt3	P—B3[3]
7. Kt—B3	P × P[4]



(Continuing: 8. B × P, QKt—Q2. 9. Castles (KR), Kt—Kt3. 10. B—K2, B—K3.)

[1] Should White also adopt the Fianchetto of his King's Bishop, Black can still develop his Pawn at Q4, thus: 3. P—KKt3, B—Kt2. 4. B—Kt2, P—Q4, and either 5. P × P, Kt × P. 6. Kt—QB3, Kt × Kt. 7. P × Kt, P—QB4, or 5. Kt—QB3, P × P. 6. Q—R4 ch, KKt—Q2. 7. P—Q5, Castles. 8. Q × BP, Kt—K4.

[2] Here White has the choice of several continuations: (*a*) 4. P × P, Kt × P. 5. P—K4, Kt × Kt. 6. P × Kt, P—QB4. 7. Kt—B3, B—Kt2; (*b*) 4. Q—Kt3 (Botvinnik's move), P—B3 (or as below). 5. Kt—B3, B—Kt2. 6. P × P, P × P. 7. B—Kt5, Kt—B3, but it is perhaps better for Black to accept White's Pawn, thus, 4. .... P × P. 5. Q × BP, B—K3. 6. Q—Kt5 ch, Kt—B3. 7. Kt—B3, Kt—Q4 (Feigin *v.* Flohr, 1937), or after 5. Q × BP, B—Kt2. 6. Kt—B3, Castles. 7. P—K4, B—Kt5. 8. B—K3, KKt—Q2; (*c*) 4. P—K3, B—Kt2. 5. Kt—B3, Castles. 6. Q—Kt3, P—B3. 7. B—Q2, P—Kt3; (*d*) 4. Kt—B3, B—Kt2. 5. Q—Kt3, P × P. 6. Q × BP, Castles. 7. P—K4, B—Kt5. 8. B—K3, KKt—Q2 (Botvinnik *v.* Smyslov, 1948).

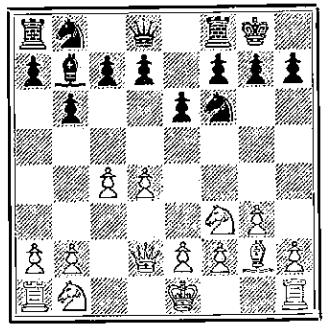
[3] Or 6. .... P—B4. 7. BP × P, P × P. 8. P × P, QKt—Q2 (Löwenfisch *v.* Botvinnik, 1937).

[4] An interesting alternative here is 7. .... Q—R4. 8. Kt—Q2, QKt—Q2. 9. B—K2, R—K1 (Lissitzin *v.* Romanovsky, 1935).

52. QUEEN'S INDIAN DEFENCE

In this defence Black plays a Queen's Fianchetto to which White usually replies with a King's Fianchetto, the two Bishops operating across each other's diagonals, both striving for control of the centre. The power of the Bishops is certainly greater on these long diagonals than when employed nearer the centre, while the Knights are more powerful in the middle of the board.

White	*Black*
1. P—Q4	Kt—KB3
2. P—QB4[1]	P—K3
3. Kt—KB3	P—QKt3
4. P—KKt3[2]	B—Kt2
5. B—Kt2	B—Kt5 ch[3]
6. B—Q2	B × B ch
7. Q × B[4]	Castles



(Continuing: 8. Kt—B3, P—Q3. 9. Q—B2, Q—K2, 10. Castles (KR), QKt—Q2; or 8. Kt—B3, Kt—K5. 9. Q—B2, Kt × Kt. 10. Kt—Kt5, Kt—K5.)

[1] If White delay the advance of his QBP, Black can play the Fianchetto immediately, thus: 2. Kt—KB3, P—QKt3. 3. P—KKt3, B—Kt2. 4. B—Kt2, P—B4. 5. Castles, P × P. 6. Kt × P, B × B. 7. K × B, P—Kt3 (or Kt—B3), with an alternative for White at the fifth move, 5. P—B4, P × P. 6. Q × P. P—Kt3. 7. Castles, B—Kt2.

[2] If White does not wish to Fianchetto his KB, he can play 4. Kt—B3, B—Kt2. 5. B—Kt5, P—KR3. 6. B—R4, B—K2. 7. P—K3, Kt—K5, with a variation for White at his fifth move, 5. Q—B2, B—Kt5. 6. P—QR3, B × Kt ch. 7. Q × B, Kt—K5. 8. Q—B2, Castles.

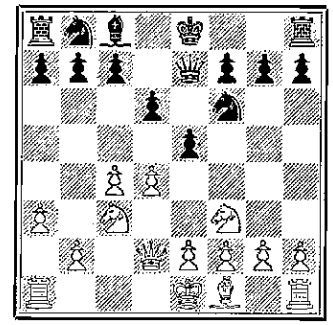
[3] Perhaps safer for Black is 5. . . . . B—K2. 6. Castles, Castles. 7. Kt—B3. Kt—K5 (or Nimzowitsch's move, 7. . . . . P—Q4, followed by 8. Kt—K5, P—B3). 8. Q—B2, Kt × Kt. 9. Q × Kt, P—Q3 (Euwe v. Keres, 1940). Should Black play 5. . . . . P—B4, this is countered by 6. P—Q5, P × P. 7. Kt—R4, P—Kt3. 8. Kt—B3, B—Kt2. 9. Castles, Castles.

[4] This is a better move than 7. QKt × B, P—B4. 8. Castles, Castles. 9. Q—B2. Kt—B3. 10. P × P, P × P.

53. BOGOLJUBOV'S DEFENCE

This variation of the Indian Defences, in its several developments, is a highly complicated opening, demanding very careful play by both sides. The Budapest Gambit, given in Note 1, is an attempt by Black to gain the initiative, but White can usually maintain his initial advantage.

White	*Black*
1. P—Q4	Kt—KB3
2. P—QB4	P—K3[1]
3. Kt—KB3	B—Kt5 ch[2]
4. B—Q2	Q—K2[3]
5. P—QR3[4]	B × B ch
6. Q × B	P—Q3
7. Kt—B3	P—K4



(Continuing: 8. P—Q5, QKt—Q2. 9. P—K4, P—QR4.)

[1] If Black play 2. . . . . P—K4 (Budapest Gambit), White can accept by 3. P × P, Kt—Kt5, with choice of three continuations, (*a*) 4. B—B4, QKt—B3. 5. Kt—KB3, B—Kt5 ch. 6. QKt—Q2, Q—K2. 7. P—QR3, KKt × P; (*b*) 4. P—K4, Kt × KP. 5. P—B4, KKt—B3. 6. B—K3, B—Kt5 ch. 7. Kt—B3, Castles; and (*c*) 4. Kt—KB3, B—B4. 5. P—K3, QKt—B3. 6. B—K2, KKt × KP. 7. Kt × Kt, Kt × Kt, White can decline the Gambit by playing 3. P—K3, P × P. 4. P × P, P—Q4, which leads to a fairly even game.

[2] An inverted form of Queen's Gambit declined can be had if Black play 3. . . . . P—Q4. 4. Kt—B3, B—K2. 5. B—Kt5, QKt—Q2. 6. P—K3, Castles. 7. R—B1, P—B3, resulting in the same position as in the Orthodox Defence, p. 40.

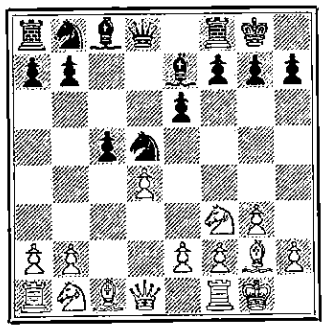
[3] Black can simplify the game by 4. . . . . B × B ch. 5. QKt × B, P—Q3. 6. P—K3, Castles. 7. B—Q3, Kt—B3. 8. Castles, P—K4, with a level game.

[4] Or 5. P—KKt3, P—QKt3. 6. B—Kt2, B—Kt2. 7. Castles, B × B. 8. QKt × B, P—Q3.

54. CATALAN SYSTEM

This very recent development in modern openings comprises both the Queen's Gambit Declined and a King's Fianchetto by White, as in the Réti-Zukertort Opening (No. 59), from which it can also be developed. This is another very difficult opening, hardly suitable for the novice!

White	*Black*
1. P—Q4[1]	Kt—KB3
2. P—QB4[2]	P—K3
3. Kt—KB3[3]	P—Q4
4. P—KKt3	B—K2
5. B—Kt2	Castles[4]
6. Castles	P—B4[5]
7. P × QP	Kt × P



(Continuing: 8. P—K4, Kt—Kt3. 9. Kt—B3, P × P. 10. Kt × P, Kt—B3.)

[1] The Catalan System can also arise from the Réti Gambit Declined (Opening No. 61), as follows: 1. Kt—KB3, P—Q4. 2. P—B4, P—K3. 3. P—KKt3, Kt—KB3. 4. B—Kt2, B—K2. 5. Castles, Castles. 6. P—Q4, QKt—Q2. 7. Kt—B3, P—B3.

[2] The following opening, played in 1926, foreshadowed the Catalan System: 2. Kt—KB3, P—K3. 3. P—KKt3, P—B4. 4. P—B4, P × P 5. Kt × P, P—Q4. 6. B—Kt2, P—K4. 7. Kt—KB3, P—K5 (Lasker *v.* Capablanca).

[3] Or 3. P—KKt3, P—Q4. 4. B—Kt2, P × P. 5. Q—R4 ch, B—Q2. 6. Q × BP. B—B3. 7. Kt—KB3, QKt—Q2. 8. Kt—QB3, Kt—Kt3. 9. Q—Q3, B—Kt5 (Smyslov *v.* Keres, 1948).

[4] Or 5. .... P—B4. 6. P × QP, Kt × P. 7. Castles, Kt—B3.

[5] Or 6. .... QKt—Q2. 7. Kt—B3, P—B3. 8. P—Kt3, P—QR3.

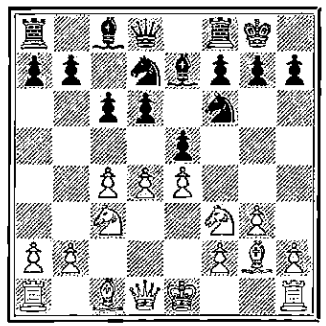
"When you control the larger amount of territory, do not free the opponent's position by exchanging."

RICHARD RÉTI

55. TCHIGORIN'S DEFENCE

Black's second move in the usual variation of this opening (P—Q3) shuts in his King's Bishop, and he plays a delayed Fianchetto of his Queen's Bishop. The variation given in Note 1, with a King's Fianchetto, is probably better for him. At the foot of this page are some interesting irregular replies to P—Q4.

White	*Black*
1. P—Q4	Kt—KB3
2. P—QB4	P—Q3
3. Kt—QB3	QKt—Q2[1]
4. P—K4	P—K4
5. Kt—B3[2]	B—K2
6. P—KKt3[3]	Castles
7. B—Kt2	P—B3



(Continuing: 8. Castles, Q—B2. 9. P—KR3, R—K1. 10. B—K3, B—B1. 11. K—R2, P—QKt3. 12. R—QB1, B—Kt2.)

[1] A good alternative for Black is 3. .... P—K4. 4. P—K4, Kt—B3. 5. KKt—K2, P—KKt3. 6. P—B3, B—Kt2. 7. B—K3, Kt—Q2. 8. P—Q5, Kt—K2 (Alatortsev *v.* Tolush, 1939).

[2] Or 5. P—Q5, Kt—B4. 6. P—B3, B—K2. 7. B—K3, Castles.

[3] Or (*a*) 6. B—Q3, Castles. 7. Castles, P—QKt3; (*b*) 6. B—K2, Castles. 7. Castles, R—K1. 8. B—K3, Kt—Kt5.

SOME UNUSUAL REPLIES TO 1. P—Q4

1. P—Q4, P—Q3. 2. Kt—KB3, Kt—KB3. 3. P—KKt3, QKt—Q2. 4. B—Kt2, P—K4. 5. P—B4, P—B3. 6. Kt—B3, P—K5. 7. Kt—Q2, P—Q4. 8. P—B3, KP × P (Euwe *v.* Weenink, 1927).

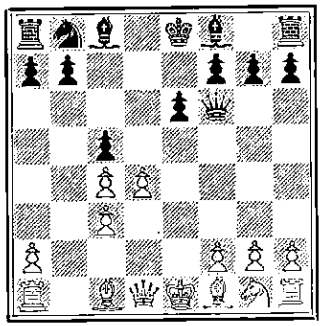
1. P—Q4, P—K4. 2. P × P, Kt—QB3. 3. Kt—KB3, Q—K2. 4. B—B4, Q—Kt5 ch. 5. B—Q2, Q × P. 6. Kt—B3, B—Kt5. 7. R—QKt1, Q—R6 (Deutsche Schachzeitung, 1930).

1. P—Q4, Kt—KB3. 2. Kt—KB3, P—Q3. 3. B—Kt5, QKt—Q2. 4. P—K3, P—K4. 5. Kt—B3, P—B3. 6. B—Q3, B—K2. 7. Q—K2, Q—R4 (Janowski *v.* Capablanca, 1913).

56. THE ENGLISH OPENING

This opening is so called from Staunton's success with it in a match against Saint Amant in Paris in 1843, and from its popularity at the London Tournament in 1851. In the text given here, both sides play their Pawns at least five times in the first seven moves! Several important early variations are given in the notes.

White	*Black*
1. P—QB4	Kt—KB3[1]
2. Kt—QB3[2]	P—K3[3]
3. P—K4	P—Q4
4. P—K5	P—Q5
5. P × Kt	P × Kt
6. KtP × P[4]	Q × BP
7. P—Q4	P—B4



(Continuing: 8. Kt—B3, P—KR3. 9. B—K2, P × P. 10. P × P, B—Kt5 ch.)

[1] A good reply for Black is 1. . . . . P—K4, leading to an inverted Sicilian Defence, thus: 2. Kt—QB3, Kt—KB3, and (*a*) 3. Kt—B3, Kt—B3 (Four Knights' Variation). 4. P—Q4, P × P. 5. Kt × P, B—Kt5. 6. B—Kt5, P—KR3. 7. B—R4, B × Kt ch. 8. P × B, Kt—K4; or (*b*) 3. P—KKt3, P—Q4. 4. P × P, Kt × P. 5. B—Kt2, Kt—Kt3. 6. P—Q3, B—K2. 7. Kt—R3, Castles (Golombek *v.* Scholten, 1947). Or Black can reply with 2. . . . . Kt—QB3. 3. P—KKt3, P—KKt3. 4. B—Kt2, B—Kt2. 5. P—Q3, KKt—K2. 6. Kt—Q5, Castles. 7. P—KR4, Kt—Q5.

[2] Or 2. Kt—KB3, P—B4. 3. P—Q4, P × P. 4. Kt × P, P—Q4. 5. P × P, Kt × P. 6. P—K4, Kt—Kt5. 7. Q—R4 ch, QKt—B3.

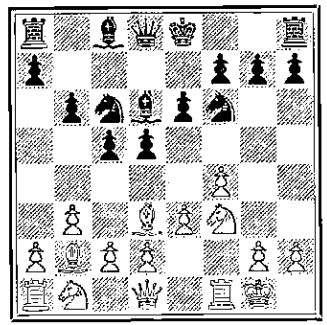
[3] Variations played in the Russian Championship, 1947, are: (*a*) 2. . . . . P—Q4. 3. P × P, Kt × P. 4. P—K4 (P × P would perhaps be better), Kt—Kt5. 5. B—B4, B—K3. 6. B × B, P × B. 7. KKt—K2, Kt—Q6 ch, with advantage to Black (Goldenov), who won at the 19th move; and (*b*) 2. . . . . P—B4. 3. Kt—B3, P—K3. 4. P—KKt3, P—Q4. 5. P × P, Kt × P. 6. B—Kt2, Kt—QB3. 7. Castles, Kt—B2 (Keres *v.* Smyslov).

[4] The game could be simplified here by 6. BP × P, P × P ch. 7. B × P, B × P. 8. Q—B2, Kt—B3. 9. Kt—B3, Kt—Q5, with further exchanges (Tartakower, *Breviary of Chess*).

57. BIRD'S OPENING

H. E. Bird, the famous British amateur of mid-Victorian days, was a pioneer in unusual openings. Although he won many games with this one, it is considered by most Masters to be unsound, as White weakens his King's castled position with his first move. Bird was one of the earliest enthusiasts of the Queen's Fianchetto development.

White	*Black*
1. P—KB4	P—Q4[1]
2. P—K3[2]	Kt—KB3[3]
3. Kt—KB3	P—QB4[4]
4. P—QKt3	P—K3
5. B—Kt2	B—Q3
6. B—Q3	P—QR3
7. Castles	Kt—B3



(Continuing: 8. P—B4, P × P. 9. B × BP, Castles.)

[1] The Swiss Gambit is played thus: 1. . . . . P—KB4. 2. P—K4, P × P. 3. Kt—QB3, Kt—KB3. 4. P—KKt4, P—KKt3. 5. P—Kt5, Kt—R4. 6. P—Q3, P—Q4. 7. B—K2, Kt—Kt2. There is an amusing trap in this variation, but unlikely to catch any but the young innocent: if White play 3. Q—R5 ch, P—KKt3. 4. B—K2, Black must not reply by 4. . . . . P × Q, for 5. B × P mate!

[2] Here is an alternative from a game played in 1859: 2. Kt—KB3, Kt—QB3. 3. P—Q4, B—KB4. 4. P—K3, P—QR3. 5. B—Q3, Kt—KR3. 6. Kt—QB3, P—K3. 7. P—QR3, B × B (Bird *v.* Falkbeer).

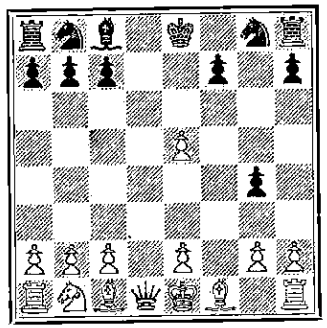
[3] Or 2. . . . . P—K3. 3. Kt—KB3, Kt—KB3. 4. P—QKt3, B—K2. 5. B—Kt2, P—QR3. 6. B—K2, P—QB4. 7. Castles, Kt—QB3. Black may adopt a Fianchetto Defence, playing 2. . . . . P—KKt3. 3. Kt—KB3, B—Kt2. 4. P—QB3, P—K3. 5. B—Q3, Kt—KR3. 6. B—QB2, Castles. 7. Castles, P—QB4.

[4] An important variation, introduced by Schlechter, is: 3. . . . . B—Kt5. 4. B—K2, B × Kt. 5. B × B, QKt—Q2. 6. P—B4, P—K3. 7. P × P, P × P.

58. FROM'S GAMBIT

Arising out of Bird's Opening, this Gambit is rather a risky adventure. Black's loss of his King's and Queen's Pawns so early in the game gives White an advantage in the centre which Black's attack on the King's side is usually too weak to counteract. However, if played as in the text, a level game may be obtained by a careful and accurate continuation. As in the English Opening, too many of the early moves are made by the Pawns.

White	*Black*
1. P—KB4	P—K4
2. P × P	P—Q3
3. P × P[1]	B × P
4. Kt—KB3[2]	P—KKt4[3]
5. P—Q4[4]	P—Kt5
6. Kt—K5[5]	B × Kt
7. P × B	Q × Q ch



(Continuing: 8. K × Q, Kt—QB3. 9. Kt—B3, B—K3. 10. B—Kt5, P—QR3.)

[1] More conservative play for White would be to decline the second Pawn, playing instead: 3. Kt—KB3, P × P. 4. P—K4, B—QB4. 5. B—B4, Kt—QB3. 6. P—Q3, B—K3. 7. QB—Kt5, Kt—B3.

[2] White may play a Fianchetto by 4. P—KKt3, P—KB4. 5. P—Q3, Kt—KB3. 6. P—QB3, Kt—B3. 7. B—Kt2, Kt—K4.

[3] Or 4. .... Kt—KB3. 5. P—Q4, Kt—Kt5. 6. B—Kt5, P—KB3. 7. B—R4, P—KKt4.

[4] Or 5. P—KKt3, Kt—QB3. 6. P—Q3, P—Kt5. 7. Kt—R4, P—B4.

[5] Possibly stronger play for White would be: 6. Kt—Kt5, P—KB4. 7. P—K4, P—KR3. 8. P—K5, B—K2. 9. Kt—KR3, P × Kt (Smirnov *v.* Jacobson, 1926).

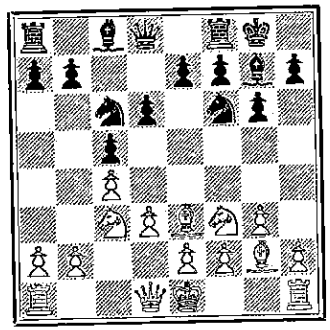
"In the opening, one or two pawn moves, not more."

E. LASKER

59. RÉTI-ZUKERTORT OPENING

This very modern opening should not be attempted until the player has a full understanding of the "close" game. In the first moves, each player prevents his opponent from playing P—K4, and adopts the Fianchetto of his King's Bishop. The symmetrical development is only possible as no immediate threat is given.

White	*Black*
1. Kt—KB3	Kt—KB3
2. P—B4[1]	P—B4[2]
3. P—KKt3[3]	P—KKt3[4]
4. B—Kt2	B—Kt2
5. Kt—B3	Kt—B3
6. P—Q3	P—Q3
7. B—K3	Castles



(Continuing: 8. Q—B1, R—K1. 9. P—KR3, B—Q2 (Tartakower's analysis).)

[1] Réti's variation of Zukertort's opening. White can also play Nimzowitsch's Attack, thus: 2. P—QKt3, P—Q4. 3. B—Kt2, P—B4. 4. P—K3, Kt—B3. 5. B—Kt5, Q—Kt3. 6. B × Kt ch, Q × B. 7. P—Q3, P—KKt3. 8. QKt—Q2, B—Kt2; or a Double Fianchetto, 2. P—KKt3, P—Q4. 3. B—Kt2, B—B4. 4. P—Kt3, QKt—Q2. 5. B—Kt2, P—K3. 6. Castles, B—Q3. 7. P—B4, P—B3. 8. P—Q3, Castles. 9. Kt—B3, P—KR3. 10. P—K4, B—R2. 11. KP × P, KP × P. 12. P × P, P × P; or Santasiere's opening (compare with the Polish Opening, No. 66), 2. P—QKt4, P—KKt3. 3. P—Q4, B—Kt2. 4. P—K3, Castles. 5. QKt—Q2, P—QR4. 6. P—Kt5, P—Q3. 7. B—K2, QKt—Q2. 8. Castles, P—K4.

[2] Black can play 2. .... P—KKt3. 3. P—QKt4, B—Kt2. 4. B—Kt2, Castles. 5. P—Kt3, P—Kt3. 6. B—Kt2, B—Kt2. 7. Castles, P—Q3; or 2. .... P—K3. 3. P—KKt3, P—Q4. 4. P—Kt3, P—B4. 5. B—KKt2, Kt—B3. 6. Castles, B—K2. 7. P—Q3, Castles (Capablanca *v.* Marshall, 1925).

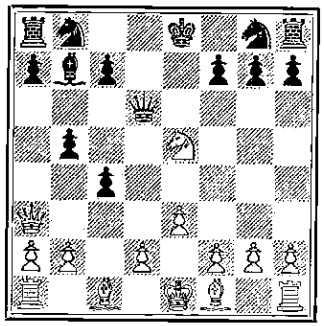
[3] Or 3. P—Q4, P × P. 4. Kt × P, P—K4. 5. Kt—Kt5, B—Kt5 ch. 6. B—Q2, B × B ch. 7. Q × B, Castles (Capablanca *v.* Torres, 1929); or 3. P—Q4, P × P. 4. Kt × P, P—Q4. 5. P × P, Kt × P. 6. P—K4, Kt—Kt5. 7. Q—R4 ch, QKt—B3 (Dake *v.* Muller, 1933).

[4] Or 3. .... Kt—B3. 4. B—Kt2, P—KKt3. 5. P—Kt3, B—Kt2. 6. B—Kt2, P—Q3. 7. P—Q4, P × P. 8. Kt × P, B—Q2 (Euwe *v.* C. Carls, 1928).

60. THE RÉTI GAMBIT ACCEPTED

Instead of the symmetrical development in the previous opening, Black immediately occupies the centre with his Queen's Pawn, and White challenges him with his Queen's Bishop's Pawn. Black accepts the Gambit, and White prepares to recover the Pawn by Kt—QR3. White has then three variations to choose from, and all lead to very difficult and complicated games. White could, of course, revert to the Queen's Pawn Game on his second move by playing P—Q4.

White	*Black*
1. Kt—KB3	P—Q4
2. P—B4[1]	P × P
3. Kt—R3[2]	P—K4[3]
4. Kt × KP	B × Kt
5. Q—R4 ch	P—QKt4
6. Q × B	B—Kt2[4]
7. P—K3	Q—Q3



(Continuing: 8. Q × Q, P × Q. 9. Kt—B3, Kt—QB3.)

[1] If White were looking for Black to reply 1. .... Kt—KB3, and does not wish to play the Gambit, after 1. .... P—Q4 he can offer an inverted form of the King's Indian Defence, thus: 2. P—KKt3, P—QB4. 3. B—Kt2, Kt—QB3. 4. Castles, P—K4. 5. P—Q3, B—Q3. 6. QKt—Q2, KKt—K2. 7. P—B4, P—Q5.

[2] Or 3. P—K3, Kt—KB3. 4. B × P, P—K3. 5. Castles, P—B4. 6. P—QKt3, Kt—B3. 7. B—Kt2, P—QR3.

[3] The two other moves at Black's disposal are: (*a*) 3. .... P—QB4. 4. Kt × P, Kt—QB3. 5. QKt—K5, Kt × Kt. 6. Kt × Kt, Kt—B3. 7. P—K3, P—K3 (Keres *v.* Fine, 1937); and (*b*) 3. .... P—QR3. 4. Kt × P, P—QKt4. 5. Kt—K3, B—Kt2. 6. P—KKt3, P—K3. 7. B—Kt2, Kt—KB3 (Bogoljubov *v.* P. Johner, 1926).

[4] Or 6. .... Q—Q4. 7. Q—KB3, Kt—KB3. 8. Q × Q, Kt × Q.

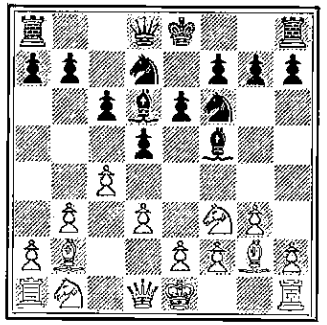
"In the openings, whenever possible, pieces should be moved in preference to pawns."

J. R. CAPABLANCA

61. THE RÉTI GAMBIT DECLINED

Black has the choice of three different moves in declining the Gambit. 2. .... P—QB3 is probably the best, but the other two developments given in Note 1 also lead to keen contests in which the wits of both players have to be exerted constantly.

White	*Black*
1. Kt—KB3	P—Q4
2. P—B4	P—QB3[1]
3. P—QKt3[2]	B—B4
4. B—Kt2	Kt—B3[3]
5. P—Q3	P—K3
6. P—Kt3	QKt—Q2
7. B—Kt2	B—Q3



(Continuing: 8. QKt—Q2, Q—K2. 9. Castles, Castles (KR). 10. R—K1, P—K4 (A. Kevitz *v.* Capablanca, 1931).)

[1] Variations here are: (*a*) 2. .... P—K3. 3. P—KKt3, Kt—KB3. 4. B—Kt2, B—Q3. 5. Castles, Castles. 6. P—Kt3, R—K1. 7. B—Kt2, QKt—Q2 (see also Catalan System, No. 54); and (*b*) 2. .... P—Q5. 3. P—QKt4, P—KKt3. 4. P—K3, P—QR4. 5. P—Kt5, P—QB4. 6. P × QP, B—Kt2. 7. P—Q3, P × P (Euwe *v.* Alekhine, 1926).

[2] Or White can first play the King's Fianchetto, 3. P—KKt3, Kt—B3. 4. B—Kt2, B—B4. 5. P—Kt3, QKt—Q2. 6. B—Kt2, P—K3. 7. Castles, B—Q3, with very similar result.

[3] Or 4. .... P—K3. 5. P—Kt3, Kt—Q2. 6. B—Kt2, KKt—B3. 7. Castles, B—Q3. 8. P—Q4, Castles. 9. QKt—Q2, Q—K2. 10. P—QR3, QR—Q1 (Golombek *v.* Milner-Barry, 1947; opening moves transposed).

"When you see a good move, look for a better one."

S. P. D. DAMIANO

FURTHER OPENINGS IN THIS SERIES

The following irregular openings, now rarely played, are added, not because we recommend them, but because they may sometimes repay study by enabling a player to steal a game from an opponent who fails to find an adequate reply. Their chief danger is that Black may more easily gain control of the centre, while they often result in White losing the advantage of the first move.

NO. 62. VAN'T KRUYS OPENING

1. P—K3	P—KB4[1]	2. P—QB4	P—K3
3. P—Q4	Kt—KB3	4. P—B4	P—B4
5. P—Q5	Q—B2	6. Kt—KB3	B—K2
7. B—K2	Castles	8. Castles	P—QKt3

[1] If 1. .... P—K4. 2. Kt—QB3, P—Q4.

NO. 63. THE SARAGOSSA OPENING

1. P—QB3	P—QB4[1]	2. P—Q4	P—K3
3. P—K4	Kt—KB3	4. P—K5	Kt—Q4
5. Kt—B3	P—Q3	6. KP × P	B × P
7. P × P	B × P	8. B—Kt5 ch	B—Q2

[1] If 1. .... P—Q4. 2. P—Q4, Kt—KB3. 3. B—Kt5, P—QKt3. 4. Kt—Q2, B—Kt2.

NO. 64. KING'S FIANCHETTO OPENING

1. P—KKt3	P—K4	2. B—Kt2	P—Q4
3. P—Q3	P—KB4[1]	4. P—KB4	Kt—QB3
5. Kt—QB3	B—Kt5	6. B—Q2	Kt—B3
7. P—K3	Castles	8. KKt—K2	P—K5

[1] If 3. .... Kt—KB3. 4. P—KB4, P × P. 5. QB × P, B—Q3. 6. B—Kt5, P—B3.

NO. 65. QUEEN'S FIANCHETTO OPENING

1. P—QKt3	P—K4	2. B—Kt2	P—KB3
3. P—K3[1]	P—Q4	4. Kt—K2	Kt—KR3
5. Kt—Kt3	B—K3	6. P—QB4	P—B3
7. B—K2	B—Q3	8. Castles	Castles

[1] Or 3. P—K4, B—B4. 4. B—B4, Kt—K2.

NO. 66. THE POLISH OPENING

1. P—QKt4	P—K4	2. B—Kt2	P—Q3[1]
3. P—K3	B—B4	4. B—K2	Kt—Q2
5. P—Q3	P—Q4	6. P—QR3	P—QB4
7. P × P	Q—R4 ch	8. Q—Q2	Q × BP
9. Kt—KB3	B—Q3		

[1] If 2. .... P—KB3. 3. P—K4, B × P. 4. B—B4, Kt—K2.

NO. 67. ANDERSSEN'S OPENING

1. P—QR3	P—Q4[1]	2. P—K3	P—QB4
3. B—Kt5 ch	Kt—QB3	4. Kt—KB3	P—K3
5. P—Q4	P—B5	6. Castles	P—QR3
7. B × Kt ch	P × B	8. Kt—B3	Kt—B3
9. Kt—K1	B—Q3	10. P—B4	Castles

[1] If 1. .... P—K4. 2. P—QB4 leads to an inverted Sicilian Defence.

NO. 68. THE QUEEN'S KNIGHT'S OPENING

1. Kt—QB3	P—Q4[1]	2. P—K4	P—Q5
3. QKt—K2	P—K4	4. Kt—Kt3	B—K3
5. P—Q3	Kt—QB3	6. P—QR3	P—KKt3
7. P—KB4	P × P	8. B × P	B—Q3

[1] If 1. .... P—K4. 2. P—K4 transposes to the Vienna Game, but in this case 2. P—Q4 should give Black a better game.

"The good player is always able to give a satisfactory 'because' to the plain 'why' when his move is questioned."

C. TOMLINSON

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