

# GM-RAM



**Rashid Ziyatdinov International Master**

**with NM  
Peter Dyson**



**ESSENTIAL  
GRANDMASTER  
CHESS KNOWLEDGE**

# **GM-RAM Essential Grandmaster Chess Knowledge**

by  
International Master  
Rashid Ziyatdinov

and  
NM Peter Dyson

Another Important Publication From

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## **GM-RAM**

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Requests for permissions and republication rights should be addressed in writing to:

**Bob Long, Editor-in-Chief**

**Thinkers' Press, Inc.**

**P.O. Box 8**

**Davenport, IA 52805-0008 USA**

**e-mail: [blong@chessco.com](mailto:blong@chessco.com)**

## Table of Contents

Foreword (GM Gregory Serper) .....	5
Author's Preface .....	7
Co-Author's Preface .....	9

### Chapter 1

<i>Introduction: The Language of Chess</i> .....	11
<i>How to Use this Book</i> .....	14

### Chapter 2

<i>Practical Chess Strategy and The Art of War</i> .....	15
--	----

### Chapter 3

<i>Essential Endgame Knowledge</i> .....	20
<i>It's All Up to the Pawns and the King</i> .....	25
<i>Rook Endings</i> .....	33
<i>Queen Endings</i> .....	43
<i>Minor Pieces with a Major Attitude</i> .....	47
<i>Rooks Versus Minor Pieces</i> .....	67
<i>Fortress: When Large Forces Can't Beat Small Forces</i> .....	73

### Chapter 4

<i>Essential Middlegame Knowledge</i> .....	77
<i>Middlegame Positions</i> .....	79
<i>Classical Games</i> .....	120

### Chapter 5

<i>Essential Opening Strategy</i> .....	137
---	-----

### Chapter 6

<i>The Economics of Chess as a Career</i> .....	139
---	-----

### Back of the Book

<i>Recommended References</i> .....	141
<i>For the Endgame Aficionado (Don Aldrich)</i> .....	142
<i>Supplemental Notes by Book's Owner</i> .....	145
<i>Colophon</i> .....	149
<i>About the Authors</i> .....	150

## Foreword

**I**t's both easy and very difficult for me to write about Rashid Ziyatdinov. Difficult because knowing him since my childhood I've been a witness to many of his talents (chess player, storyteller, philosopher, etc.) so I don't know if it is possible to describe everything. On the other hand, whatever you do with Rashid, even writing about him, looks easier because of his sense of humor.

I remember in January 1982 I played in a big chess tournament in Riga. The problem was that I couldn't go there from my city, Tashkent, alone (I was 12 years old). So Rashid, who was going to play there anyway, agreed to take care of me. We shared a room and I was able to see the way he worked on chess. Truthfully speaking, the very first day was a big disappointment for me. Instead of analyzing the modern openings and stuff, the guy played through the games of the World Championship Matches of the last century! At that time I thought that the real chess had started from Karpov, thanks to Soviet propaganda, and heard something about Fischer, but those old guys Steinitz, Lasker, Zukertort? And we were going to waste our time on their games? What a bummer! By the way, it's a very typical mistake for a young player. I'm very grateful to Rashid that by the end of the tournament I just loved to analyse those games with him.

I think it shows his talent as a coach and his level of chess culture. If you've never seen Rashid in action I feel sorry for you. The way he plays chess and especially analyses the positions deserves to be seen. When I prepared for my first World Junior Championship in 1987 I was happy that Rashid accepted my invitation to work together. It was probably one of the best moments in my life, and not just because I was younger. We spent countless hours analyzing openings and middlegames, and playing training games. Rashid has an ability

## GM-RAM

to discover something new and original even in an absolutely dry, at least at first sight, position. During the break between the chess sessions I was fascinated by listening to his stories. You can find everything you like in them (humor, wisdom, simple fun...).

While in Moscow a few days before my flight to Manila, where the World Junior Championship was scheduled, I got a letter from Rashid. In this letter he sent me more opening analyses and, what was even more important, some sage advice. No, I didn't have an opportunity to use either his analyses, or the advice, at that Championship, but this letter was like a talisman—I got my first Bronze Medal (1-Anand, 2-Ivan-chuk). I treasure his letter to this day.

Recently Rashid wrote this book and I hope to have it, because the more Ziyatdinov you have, the better!

GM Gregory Serper, February 1998

## Author's Preface

**D**o you know what amazes me in the thinking of all strong players? They do not think about a position by counting moves, like “I will play here, he will play there, and I will...”, etc. Instead, the strong player sees a few reasonable moves immediately, from which he will pick one, often without considering variations. He does this with the same ease with which we pick words when speaking. How is he able to do that? How is it possible?

The answer is that all the calculation he is doing is happening automatically—he doesn’t even realize it. We can make an analogy to the RAM memory of computers. When using information in its RAM memory, a computer works more than 100 times faster than when using information from its hard drive. In people, this can be termed our tacit knowledge. Someone once defined tacit knowledge as “we know more than we can tell”—a useful definition for our purposes.

This interpretation will help us to study chess and to prepare ourselves for chess competitions. We must acquire the tacit knowledge that will help us make all calculations automatically. That is, we want to know what must be done, even if we have not thought about why it is so. There is a simple method for acquiring such knowledge, and people begin to use this method when they are between one and two years old. At that age, when we start to speak, we repeat many times the words we are hearing from other people. For chess it is important to know which “words” we have to repeat many times—and this book offers them to you. For example, my own experience shows that when I understood all about endings of Rook and one (yes, only one) pawn against Rook, this understanding increased my strength greatly. In this sense, chess is a language and this book provides the reader with these most important “words.” The more of them you know,

the less you will need to calculate.

*What* you know about chess is more important than *how much* you know about chess. It is possible to spend tremendous amounts of time studying chess, yet see only slight improvement in your strength. My research has led me to identify what I consider to be the essential knowledge of a Grandmaster. The positions around which this knowledge is based are provided in this book. Preparing yourself by this method of learning the essential knowledge—such that it becomes second nature—will enable you to focus more energy on expressing your personal style through chess, and less energy on the mechanics of moves and combinations. Once you understand the positions in this book, your chess pieces will have new powers and meaning.

The good news for aspiring Grandmasters is that the work that must be done if you want to be strong player has a start and a finish. Everyone, on glancing through this book, can judge the amount of time needed to go from start to finish—that is, to learn and understand the essential positions. My opinion is that if you memorize all of them, you will be a 2600 level player. Even a 2500 level player does not know all of them cold. They can find the solution, but only after studying the position.

The second important part of your chess preparation is memorizing classical games. They will teach you the strategy of chess. For example, Grandmaster Lev Psakhis became threefold champion of Russia. (Those who play serious chess understand the significance of this accomplishment.) He had memorized all the games of Bobby Fischer. To be World Champion—at the level of Alekhine and Kasparov—you must know cold 1,000 of the most important games of top players. But even if you know only a few, that will help very much to increase the level of your playing strength.

The method of preparation I have described requires a lot of hard work, but if you want to become a strong player, you must do it.

Rashid Ziyatdinov, January 1998



## **Co-Author's Preface**

I suspect that many chess players who pick up this book and flip through it will say to themselves, "What is this? These guys just collected up a bunch of diagrams, and there are hardly any explanations!"

For most of them, that will be the last time they look at this book. Which is indeed unfortunate, for they will have missed the opportunity to begin a systematic process for rapidly improving their chess knowledge, understanding, and skill. What may at first glance appear to be a loosely organized book of positions is really the result of many years of chess study and teaching the game to others by IM Ziyatdinov. Here he has published, for the first time ever, the material he has used both for his own study and in teaching his students.

To be honest, it was with some trepidation that I agreed to collaborate on this project, as I was doubtful of the value of presenting the basic positions without accompanying explanations. In the end, it was my own experiences in training with Rashid that convinced me that this book should be published. I have seen marked improvement in my results after only a limited number of training sessions. I have seen even more remarkable improvement in some of Rashid's lower rated students. And we have covered only a small fraction of the positions presented here.

Of course, it is not simply the training materials that made such improvements possible. Rather, Rashid's ability to present and explain the material is more important. And for that reason, I would recommend to any serious student of chess that they acquire both the book and the teacher.

In the meantime, the book alone can be thought of as both a study outline and as an evaluation tool. Use the book to guide your study efforts. Learn as much as you can about each position. Use the books listed in the references as needed.

## **GM-RAM**

Work on both the endgame and middlegame sections in parallel, so that both parts of your game improve in tandem. Also use the book to evaluate the extent to which you have acquired the essential knowledge. Going as quickly as you can, look at each position. How many do you truly know? Grade yourself. Repeat this again every three to six months. I think you will be amazed at the results, and at how your increased knowledge of this material correlates with improved results over-the-board. I would like to thank my wife, Karen, for allowing me to spend way too much time on chess.

I would also like to thank my father, who taught me to play and who made my first chess set.

Peter Dyson, January 1998

## Chapter 1

### Introduction: The Language of Chess

**I**n chess, the experience of great players shows us that logic is more important than memory. The logic of chess is based on simple rules that everyone can learn. It is easier to see the logic of the game when the material on the board has been reduced to a small number of pieces. Therefore it is reasonable to pay more attention to the endgame. Clearly, it is better to know the last ten moves of your game than the first ten..

Most chess players learn the game in a very unscientific manner. First they learn the basic rules – how the pieces move and the basic checkmates. Later they start to learn some openings and learn some basic principles, such as the importance of proper development and control of central space. Then, if they become serious, comes deeper study of openings, and eventually, and often reluctantly, study of the endgame. This is very much analogous to learning a language by learning whole paragraphs, and only much later, if ever, bothering to learn the basic vocabulary and simple sentence structures. Eventually some proficiency can be obtained, but mastery of the language's nuances will likely never be obtained, since early bad habits will be hard to overcome. The highly successful Russian school of chess takes the opposite approach. Start with the endings and teaching fundamental knowledge, and then build upon this knowledge.

Chess is much like a language. It has a very logical structure wherein fundamental rules and structures combine and connect to create and explain ever more complicated positions. Like a language, chess has a basic alphabet and sentence structure. From these, all chess knowledge can be built, and to these, all possibilities in a game of chess can be traced. In chess, there often occur the most amazing and beautiful com-

binations. It may seem that these arise as if by magic. The great former World Champion Mikhail Tal was sometimes referred to as the *Wizard of Riga*, due to his ability to conjure combinations out of the most innocent looking positions. Yet, in each case, later analysis has shown that the seeds of the combination were present in the position, or in some cases that the combinations were unsound, and magic had nothing to do with it.

This book is about the language of chess. More specifically, this book is about the essential building blocks of chess. In the logical, scientific approach to chess, first one must master the basic building blocks, and from there begin to build a personalized vocabulary that will be the foundation for mastery of the game. In Russian chess folklore it is said that there are 300 positions which comprise the most important knowledge which an aspiring player must acquire. About two-thirds of these positions are endgame positions and the remaining third are middlegame positions. However, no one knows what all these positions are, as the opinions of top players and trainers vary regarding which positions comprise the magical 300. For the renowned trainer, Grandmaster Lev Alburt<sup>1</sup>, it is one collection, for us, another, and for Kasparov, a third. In this book, we present 256 positions. The remaining 45 positions we leave to the reader, who can complete the collection with those most meaningful to him.<sup>2</sup>

When we speak of mastery of the basics, we mean you must know these positions cold. You must recognize them immediately, just as you would any letter of the alphabet. Specifically, you must recognize the position, know the correct plans for each side, and know the expected outcome, whichever side is to move. You must also know how the plans or the outcome are affected by small changes in the placement of the pieces. You must know this without having to consider any of the possible variations.

---

GM Alburt presents his collection in his book, *Chess Training Pocket Book: 300 Most Important Positions & Ideas*.

<sup>2</sup> Actually, there are 253 unique positions, leaving 47 for the reader. The repeats are 1 and 25, 3 and 47, and 4 and 45.

## **The Language of Chess**

This book is designed for the serious student of chess who desires to reach the highest levels and is willing to make the investment of time to achieve this goal. However, this is not an instructional book. Perhaps it is more like a "Grandmaster's final exam," if there were such a thing. This book presents the key positions which must be known to achieve chess mastery. It does not undertake an explanation of them. There are other authors who have already adequately explained the positions presented here. A list of references is included. Alternatively, a chess trainer can help teach the necessary knowledge, provided that they possess the knowledge to begin with. In either case, the value added by this book is that the basic positions are presented in a single volume which can then be used to evaluate the degree to which chess mastery has been obtained.

Once a player has acquired all knowledge relevant to each of the positions in this text, success in a game consists of recognizing opportunities to convert the position on the board to one of the basic positions that is known to be a win (or a draw if that is the best that can be hoped for). Serious students need only two other types of knowledge in addition to the positions in this book: they must understand standard tactical motifs, and opening principles. A special chapter on opening strategy is included at the end of this book. As for tactics, there are many books and computer software programs that can provide the necessary knowledge. Finally, in addition to pure knowledge, a player must understand chess strategy, and develop a personal style based on this understanding. Chapter 2 provides a discussion of what is meant by strategy and some fundamental strategic principles.

Assuming understanding of the strategy, openings, and of chess tactics, a student of chess who knows every position in this book "by heart" (such that in a matter of seconds he or she understands everything important about the position [what is the result with White to move, what is the result with Black to move, and how to best play for each side]), will achieve Grandmaster status. The closer a student is able to come to this ideal, the closer they will come to reaching the highest levels in chess.

## GM-RAM

### How To Use This Book

**T**his book can be used in two ways. Firstly, as a guide that presents the basic positions in an organized manner. Secondly, as means of evaluating the degree to which the essential knowledge has been obtained. While most of the book focuses on presenting the key positions that form the foundation for chess mastery, other important material is included as well, such as in the chapters on practical chess strategy and opening strategy. The overall organization of the book is:

- **Chapter 2: Practical Chess Strategy and The Art of War.** Timeless strategic principles and their application to competitive chess.
- **Chapter 3: Essential Endgame Knowledge.** Endgame positions that are part of essential chess knowledge.
- **Chapter 4: Essential Middlegame Knowledge.** Middlegame positions that are part of essential chess knowledge and includes classical games from which these middlegame positions arise.
- **Chapter 5: Essential Opening Strategy.** The most important things to accomplish during the opening.
- **Chapter 6: The Economics of Chess as a Career.** For players considering a career in chess, this chapter describes what to expect in terms of the financial aspects of such a career choice.
- **Chapter 7: Recommended References.** Other books to which the reader can refer for detailed explanations of many of the positions presented in Chapters 3 and 4.

## Chapter 2

### Practical Chess Strategy and The Art of War

Clever is not he who wins, but he who wins easily. <i>Sun Tzu</i>
---

These words were written by the Chinese military strategist, Sun Tzu, around the year 500 B.C. in his book, *The Art of War*, which is the oldest known military treatise.

Mastery of chess requires more than just knowledge. Chess is also a contest, and to be successful in a contest, one must be guided by a strategy and a set of principles. There are many books on the subject of chess strategy, and we are not so bold as to believe that we have a better understanding of strategy as to attempt to add to the existing material. So we will rely on General Sun Tzu to explain the essential elements of strategy, and will attempt only to reflect his teachings in a light appropriate to chess.

Sun Tzu defined five essential elements for victory, each of which has a practical interpretation for chess:

1. He will win who knows when to fight and when not to fight. There are two interpretations relevant to chess players. First, in deciding to launch an attack, the chess equivalent of hand-to-hand combat, one must adhere to the dictates of the position on the board. Only if an attack is warranted by the situation on the board should an attack be initiated. Second, in chess we can decide not to fight by accepting, or offering, a draw. While primary consideration must be given to the situation on the chess board, other factors should be considered as well, such as our, or our opponent's, looming time pressure, our general energy level, our standing in the tournament, and even the implica-

## GM-RAM

tions a draw in the current round may have for pairings in the next round.

2. He will win who knows how to handle both superior and inferior forces. The superiority or inferiority may manifest itself in chess in either material or positional considerations. A player must be able to convert the full point from a technically winning position. At the same time, one must be able to put up maximum resistance in defending a difficult position or one with a material deficit.
3. He will win whose army is animated by the same spirit throughout all its ranks. In chess, this means that the pieces must be deployed such that they support each other in attack or defense. But more than this, the spirit and confidence of the player must be strong, for this strength is essential to create the will to win.
4. He will win who, prepared himself, waits to take the enemy unprepared. Here we can think in terms of two kinds of preparation. First there is the preparation that is done at home before a tournament. This includes mental and physical conditioning, in addition to working on one's games and preparing for likely opponents. And then there is the preparation that takes place once the game is underway. Here we can speak in terms of positioning our forces for attack or defense. A player can defeat his opponent either by attacking when the opponent does not have an adequate defense prepared, or by encouraging the opponent to launch an improperly prepared attack against our prepared defenses.
5. He will win who has military capacity and is not interfered with by the sovereign. There are two meaningful interpretations of this principle. First, we can think of the sovereign as the King on the board. A vulnerable King has been the downfall of many a player. One must always be mindful of the safety of one's King, and when the King is not safely tucked away, must review possible combinations carefully to be sure that an untimely check by the opponent will not cause the complete unraveling of one's game. Second, we can think of the King on the board merely as the General, and the Player himself as the sovereign. There are many ways in which the player can interfere with his own success: becoming distracted, taking smoking breaks during the game, moving too fast in the opponent's time pressure, forgetting one's



## Practical Chess Strategy and The Art of War

own clock, and so on. Any such interference can cause the player's downfall, and as such must be avoided.

On the subject of knowing yourself and your opponent, Sun Tzu said,

*"If you know the enemy and know yourself, you need not fear the result of a hundred battles. If you know yourself but not the enemy, for every victory gained you will also suffer a defeat. If you know neither the enemy nor yourself, you will succumb in every battle."*

This has very clear application to chess. To know yourself, the objective study of your own games is very important. In what types positions do you excel? Do you tend to overlook certain kinds of tactical opportunities? In what types of positions are you uncomfortable? What kinds of weaknesses can be detected in your play? At what point in a game do you begin to get tired and make mistakes caused by fatigue?

To know your opponent, you must be able to answer the same questions applied to your opponent. Careful study of your opponents' games is invaluable, and it is essential at the highest levels of competition. Perhaps the best example of application of this principle to chess is evidenced by Alekhine's 1927 victory in his World Championship challenge to Capablanca. Alekhine was renowned for his deep combinations and his ability to excel in complicated positions, while Capablanca was an intuitive genius who scored many points in relatively simple positions. Capablanca, upon finding a move he liked, would often play it without giving further consideration to other alternatives. Typically, this approach led to victory for Capablanca. But Alekhine, on studying Capablanca's games, discovered that often Capablanca would not play the very best move. With many pieces on the board, playing the second best move will often have little consequence. However, as the material is reduced, the effective use of each remaining piece grows in relative importance, and a small error is more likely to have direct bearing on the outcome of the game. Having gained this knowledge and understanding, Alekhine stunned

many in the chess world by rejecting the highly complicated positions that might give rise to opportunities for one of his famed combinations, and instead sought positions with reduced material, whereby small errors by Capablanca could be more readily exploited. And in this manner, Alekhine did wrest the World Championship title from Capablanca by a score of 6 wins to 3, with 25 draws.

The story of Alekhine's defeat of Capablanca also helps explain what Sun Tzu meant when he wrote,

*"What the ancients called a clever fighter is one who not only wins, but excels in winning with ease... He wins his battles by making no mistakes. Making no mistakes is what establishes the certainty of victory, for it means conquering an enemy that is already defeated."*

It also helps explain the large number of draws, as Alekhine was content to draw game after game, seeking his opportunities in those games where he could win by his match strategy, as articulated above.

On the timing of an attack, Sun Tzu said,

*"The control of a large force is the same in principle as the control of a few men: it is merely a question of dividing up their numbers... In battle, however, there are not more than two methods of attack—the direct and the indirect; yet these two in combination give rise to an endless series of maneuvers... that General is skillful in attack whose opponent does not know what to defend; and he is skillful in defense whose opponent does not know what to attack... If you are situated at a great distance from the enemy, and the strength of the two armies is equal, it is not easy to provoke a battle, and fighting will be to your disadvantage... If we know that the enemy is open to attack, but are unaware that our own men are not in a condition to attack, we have gone only halfway towards victory."*

Of course, as Alekhine demonstrated, in chess there is less margin for error when dealing with a small force than

## **Practical Chess Strategy and The Art of War**

with a larger one. But a player who excels in handling positions with few pieces will find that their knowledge also benefits them in situations with most of the material still on the board. And in fact, knowing how to control a few men will allow a player to confidently make appropriate exchanges in more complex positions.

In his explanation of attack, Sun Tzu recognized that there were infinite possibilities for conducting the attack. For all practical purposes, this is also true in chess. The indirect attack deals with positioning one's forces, in gaining space, and in preparing decisive breakthroughs. The opponent must be alert to, and parry, all such indirect threats in order to be ready when the direct attack is finally launched. The more subtle the attacking motif, or the more threats that can be created simultaneously, the more difficult it will be for the opponent to mount an adequate defense.

And of course, Sun Tzu recognized that in certain circumstances, to launch an attack would be ill-advised ("If you are situated at a great distance from the enemy, and the strength of the two armies is equal, it is not easy to provoke a battle, and fighting will be to your disadvantage."). This describes very well the situation at the beginning of a game of chess. How often have we seen an inexperienced chess player launch a premature attack with his Queen right out of the opening, and subsequently find himself in a very difficult situation? Later in the game, it can be more difficult to judge the appropriateness of an attack, particularly when we see a weakness in our opponent's position ("...the enemy is open to attack, but [we] are unaware that our own men are not in a condition to attack..."). To be confident of success, our own forces must be adequately prepared for the attack, as well as for defending against the opponent's likely counterattack.

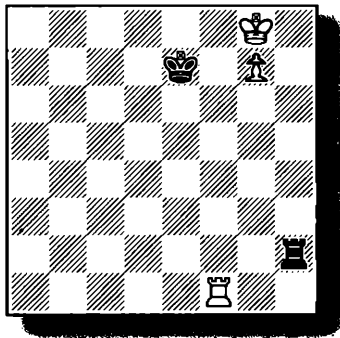
It is important to keep in mind that any explanation of strategy cannot possibly be complete. Especially one from over 2000 years ago. Thus, each player must interpret the words of Sun Tzu in a way that is meaningful to them. Since the essential knowledge of chess is common to all students, this personal interpretation of strategy will in turn become an important part of a chess player's unique style.

## Chapter 3

### Essential Endgame Knowledge

**T**his chapter covers the key endgame positions that are part of essential chess knowledge. Only the most elementary positions are left out (such as Queen or Rook against a lone King).

Consider the following examples that give the feel for the required knowledge. First, one must know when a small change in position leads to a completely different outcome. In the simplest positions, small changes have little meaning, and the correct ideas remain unchanged. This is illustrated by the following two classic examples.

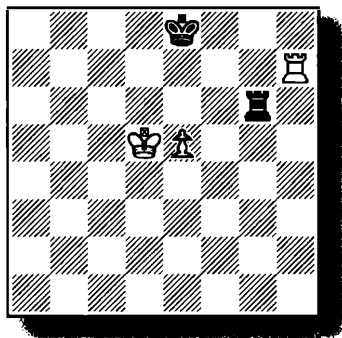


Rook and Pawn versus Rook  
with attacking King in front of the Pawn (not Rook Pawn)

In most cases, positions of this type are a win for White, regardless of whose move it is. This is known as the Lucena position, named for the 15th century Spanish player who first wrote about it. Characteristic of the Lucena position is the white pawn on the 7th rank and the King in front of it, while the black King is cut off by one file. This is one of the most basic R+P endgame positions. It is important to understand

## Essential Endgame Knowledge

it, and from what positions it can arise.



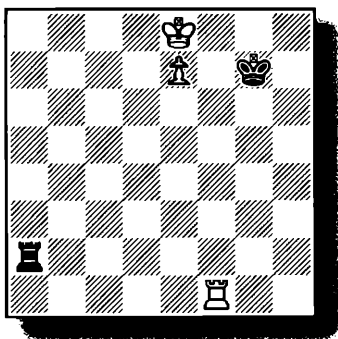
Black King on Queening square—pawn not yet to 6th

The next most basic R+P endgame is the Philidor position, which is a draw. Characteristics are that the black King stands on the queening square, and the black Rook patrols Black's 3rd rank, which the white pawn has not yet reached. By keeping his Rook on the 3rd rank, the white King cannot reach it to create the mate threats that force the black King away from the queening square. So the only way White can attempt to make progress is to move the pawn to the 6th to allow the King to move forward. However, as soon as the Pawn advances, Black's rook will move to his 8th rank, and the white King will not be able to hide from checks from the rear.

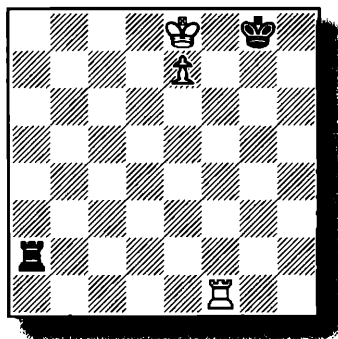
In the Lucena position, there is only one winning plan for White, regardless of the exact placement of the defending forces. Similarly, in the Philidor position, there is only one drawing plan for Black, regardless of how White attempts to proceed. In that sense, since there is only one correct idea, the strategy in these two examples is relatively simple.

But what about positions where there is more than one idea, depending on the exact placement of the pieces? In such cases, the level of knowledge required is much greater. Consider the following three positions.

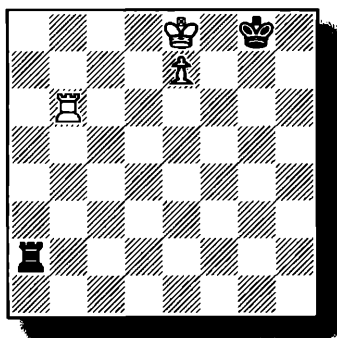
3



4



5



With Black to move, White cannot win by the Lucena method. In fact, in two of these positions, a draw is possible for Black, while the other is losing. It is essential to know in which positions the draw is possible. Spend a little time examining these positions before proceeding with the explanation below.

There are two drawing ideas. The serious player must know which idea to use, given the position on the board. The drawing ideas only work when Black's King and Rook stand on the key squares, and White's Rook stands poorly.

The first drawing idea is perpetual check, and can be used in Diagram 3. This idea applies when the white Rook stands where it cannot protect the white King from check (for example on the f or h-files). Black's King must stand on g6 or g7, and his Rook must be on the a-file. Black will simply give check from the a-file. The placement of the black King means the white King cannot escape toward the kingside. On the other hand, if the white King attempts to attack the black Rook by moving toward the a-file, the Rook will swing over to

### **Essential Endgame Knowledge**

the e-file, and the pawn will be lost. Note that if the black Rook is any closer than the a-file, the King will be able to attack the Rook, yet get back to the d-file in time to protect the pawn when the Rook moves to the e-file. But what if the black King is on g8, as in Diagram 4? Now, with the white Rook on the f-file, Black loses, since the idea of swinging over to the e-file fails to Rf8†, and the pawn queens.

Now consider the second drawing idea, demonstrated in Diagram 5. This idea applies when the white Rook stands such that it does not cover the e or f-files, and where it cannot obtain control of the f-file if Black allows White a free move. This means the white Rook is on b6, c6, b7, or c7. In this case the black Rook must again be on the a-file and black King can stand on g6, g7, or g8, such that the white King cannot hide from check on the kingside. Now Black will simply give check on a8 and then play Kf7, preventing the pawn's advance. Note that the poor placement of the white Rook means it cannot chase away the black King.

These few examples demonstrate what we mean by knowing a position. Notice that we did not give lots of variations, but instead focused on the understanding of the ideas applicable to the positions, and how these ideas are influenced by deceptively small changes in the position of the pieces.

The remainder of this chapter presents the other key endgame positions.

## Essential Endgame Knowledge

### It's All Up To the Pawns and the King

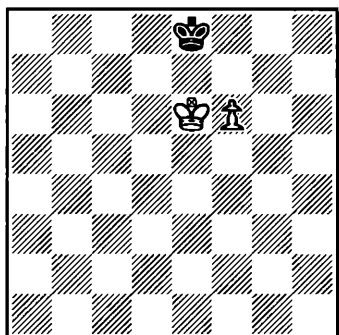


The control of a large force is the same in principle as the control of a few men: it is merely a question of dividing up their numbers.

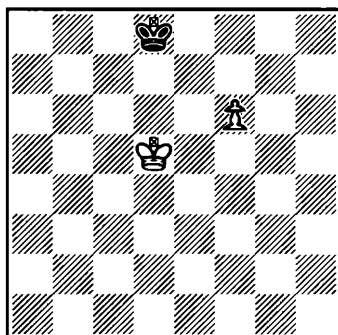
*Sun Tzu*



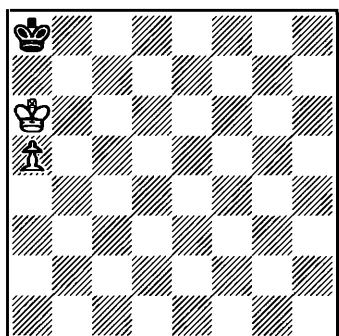
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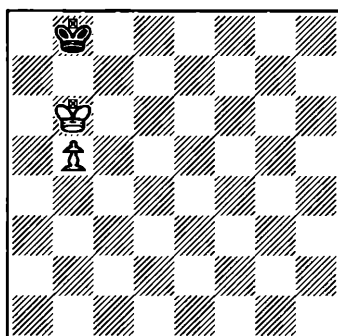
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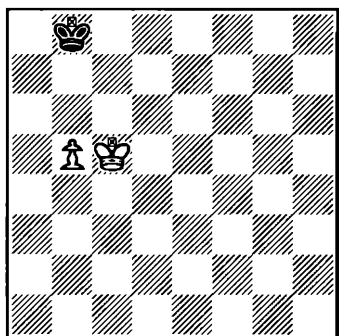
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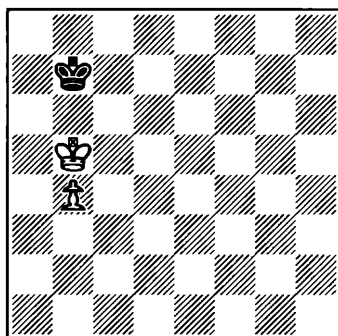
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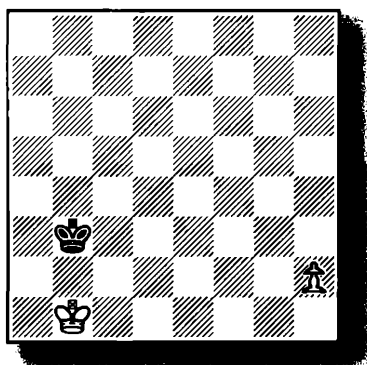


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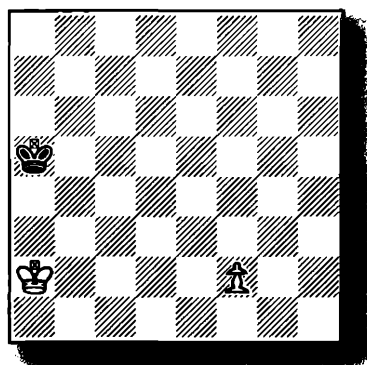


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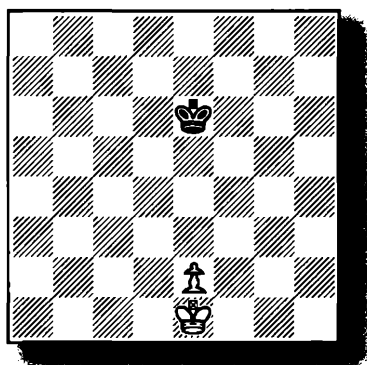
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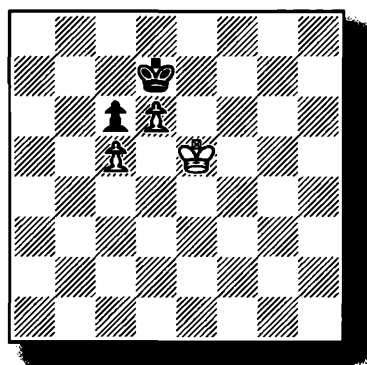
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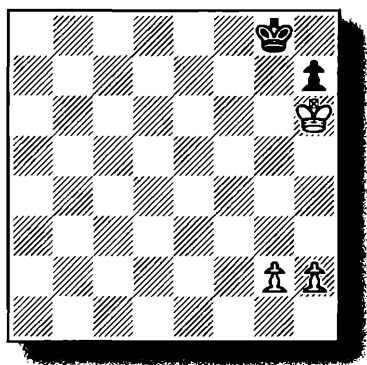
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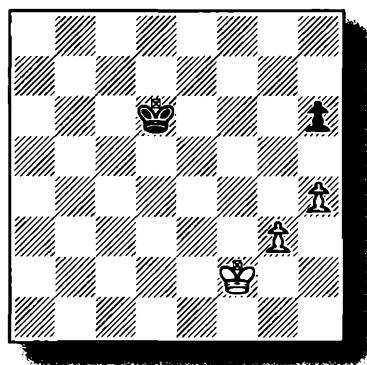
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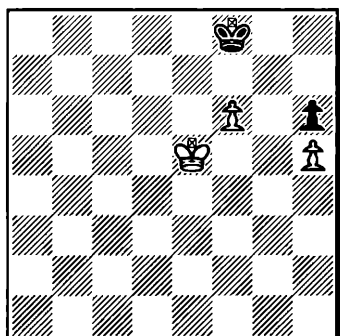


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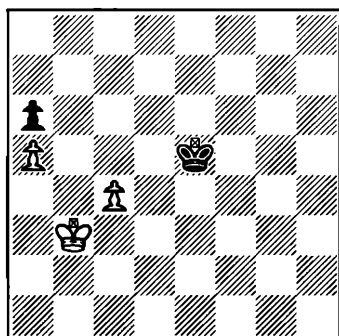


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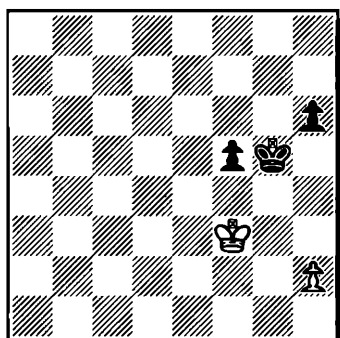
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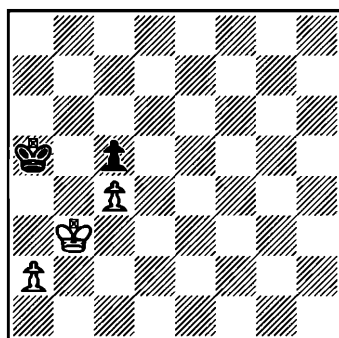
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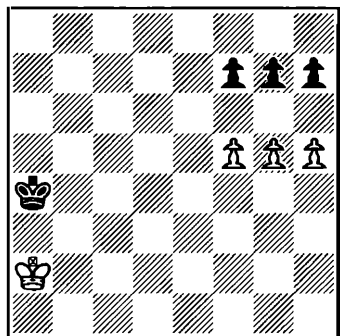
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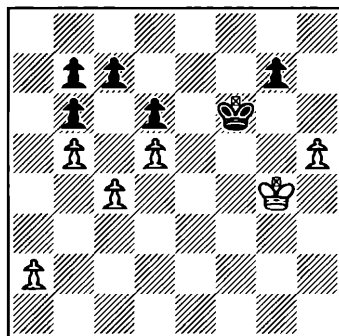
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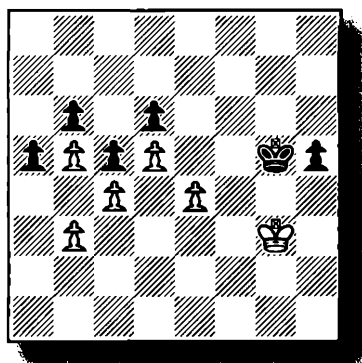


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23

## GM-RAM



24

Proofer's Note: Compare to  
*ECE #639 pg. 154 Kirov—  
Ermenkov, 1973.*

## Essential Endgame Knowledge

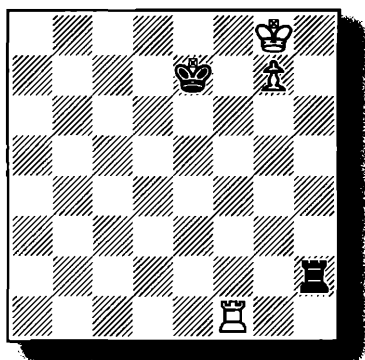
### Rook Endings



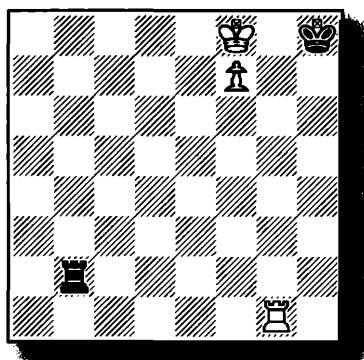
Who can play with Rook, he  
can play chess.

*Lasker*

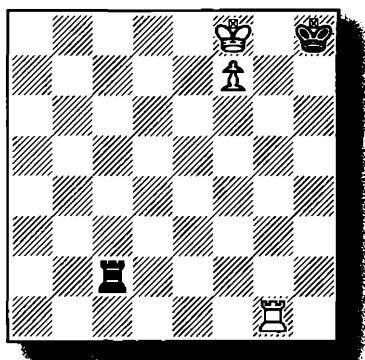
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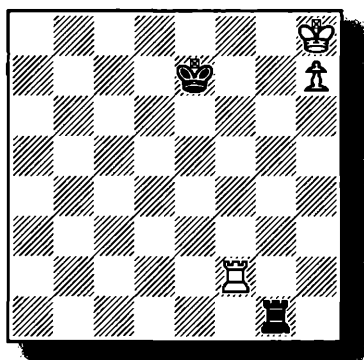
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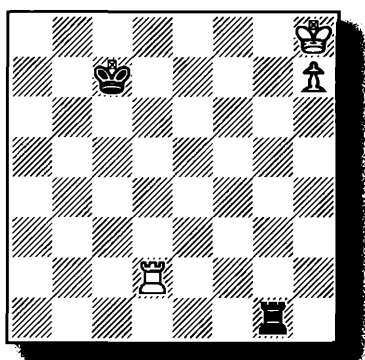
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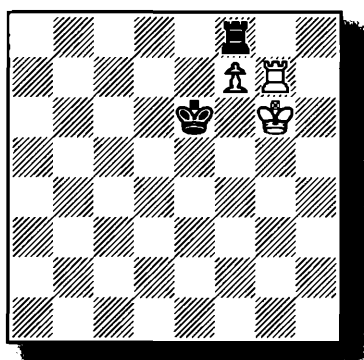
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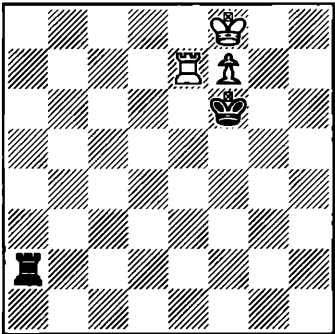


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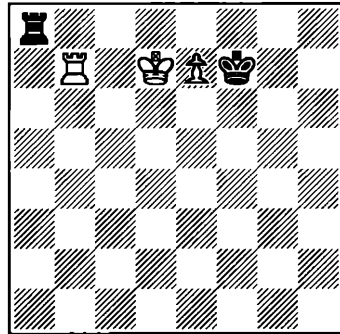


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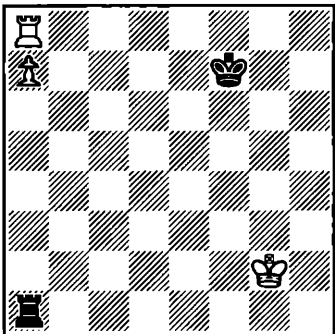
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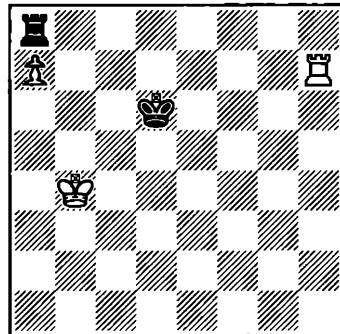
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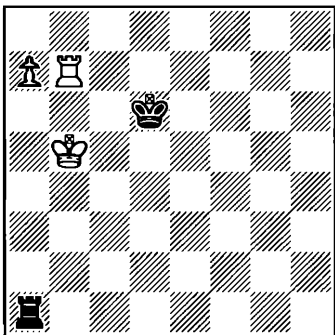
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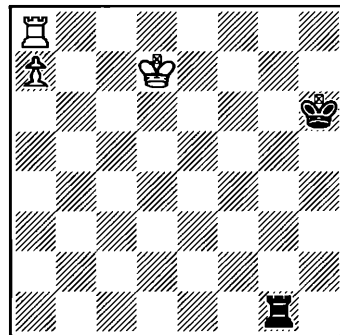
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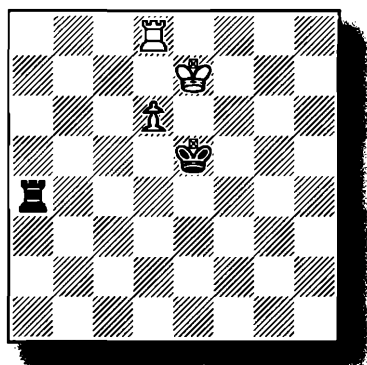


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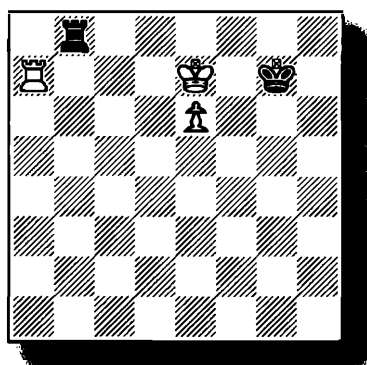


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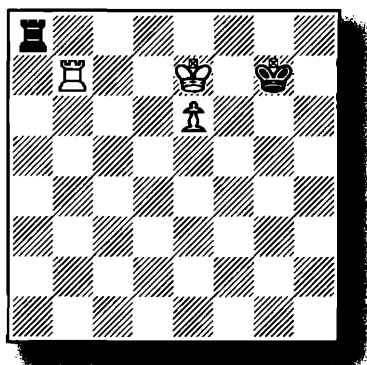
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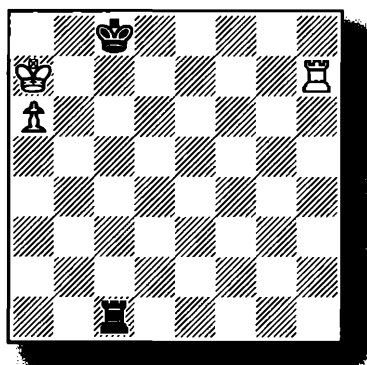
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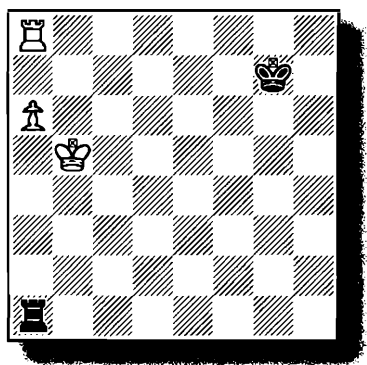
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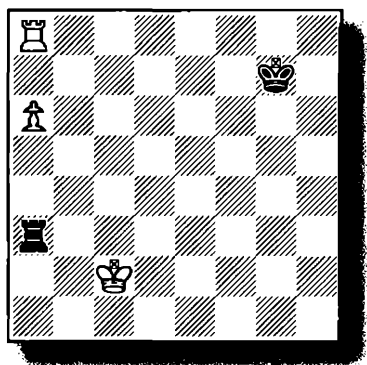
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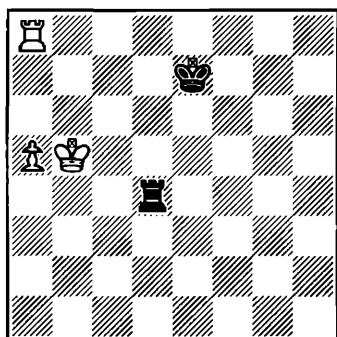


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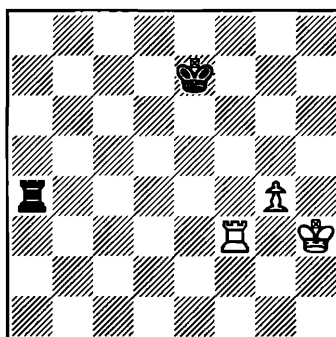


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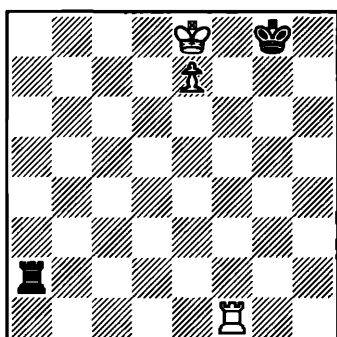




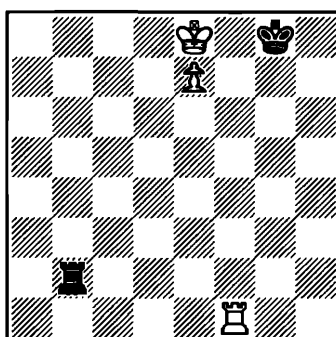
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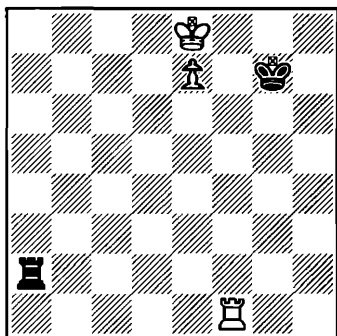
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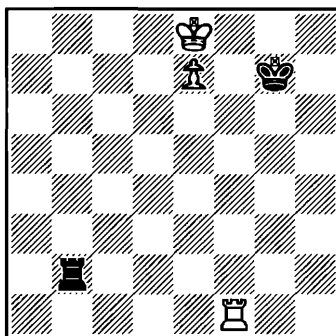
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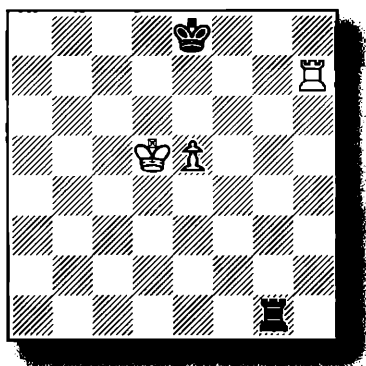


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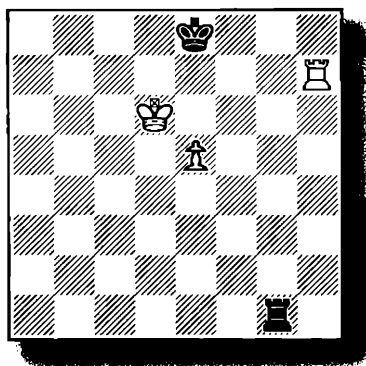


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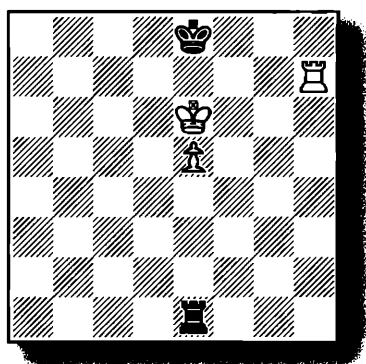
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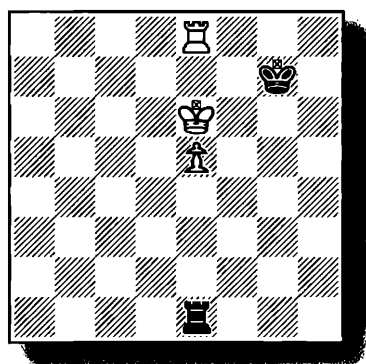
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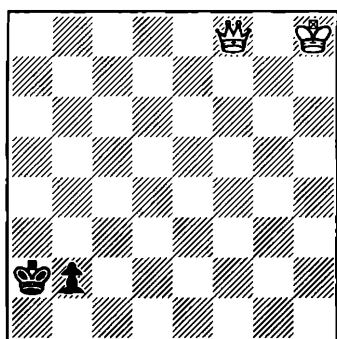


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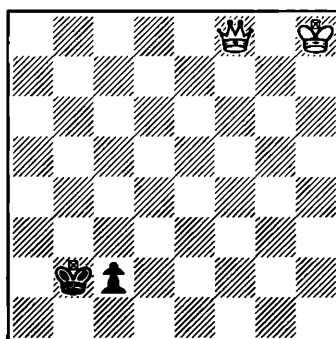
## Essential Endgame Knowledge

### Queen Endings

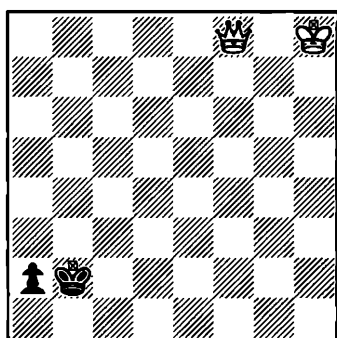




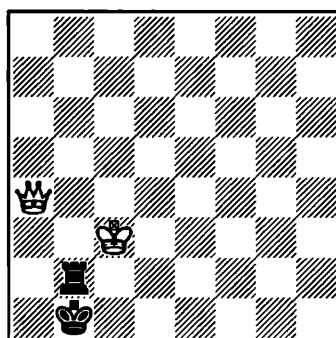
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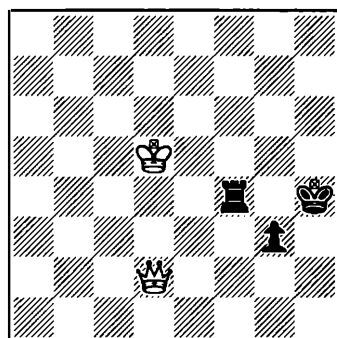
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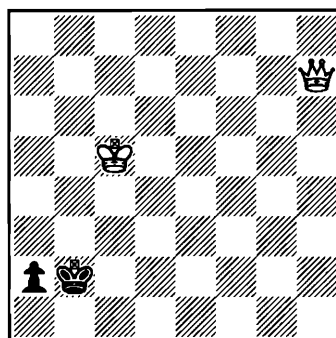
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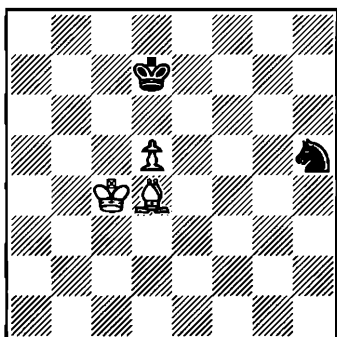


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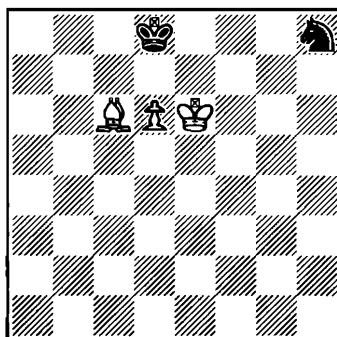
## **Essential Endgame Knowledge**

### **Minor Pieces with a Major Attitude**

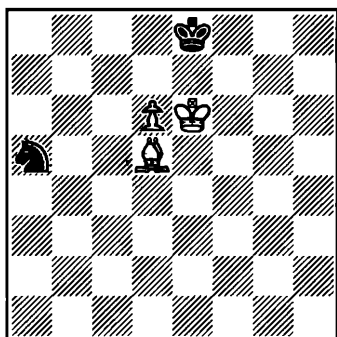




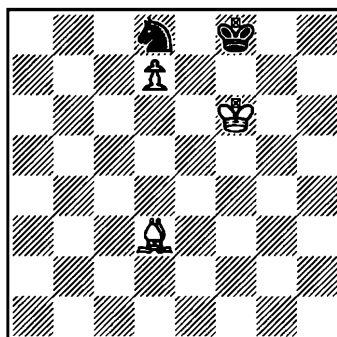
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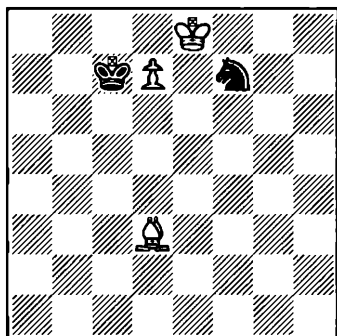
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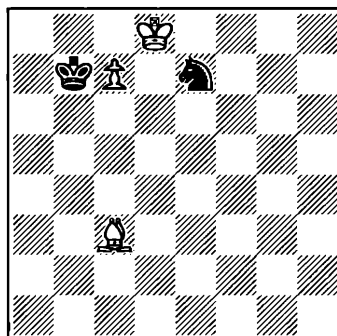
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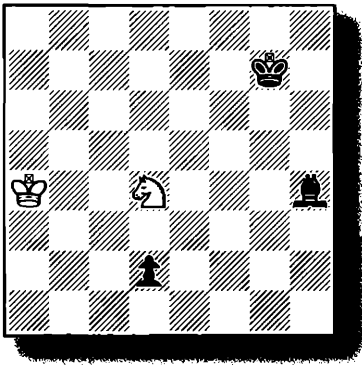
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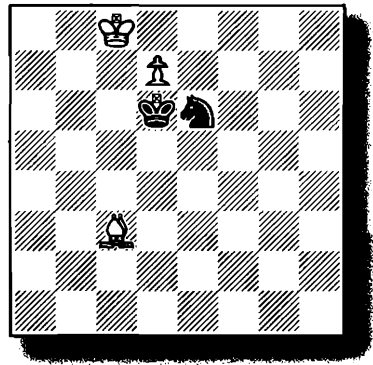
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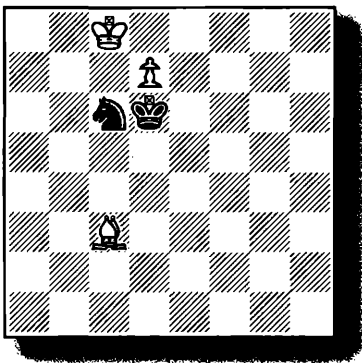
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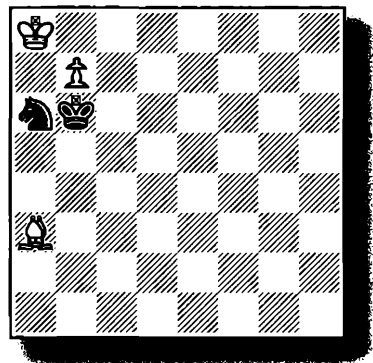
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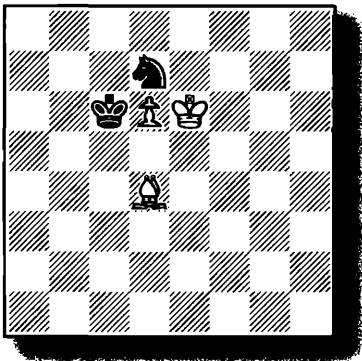
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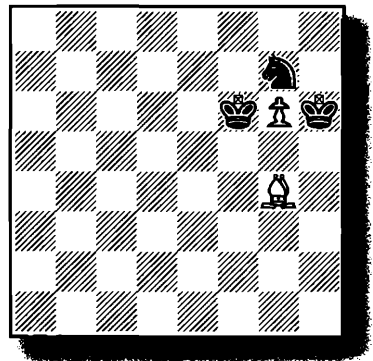
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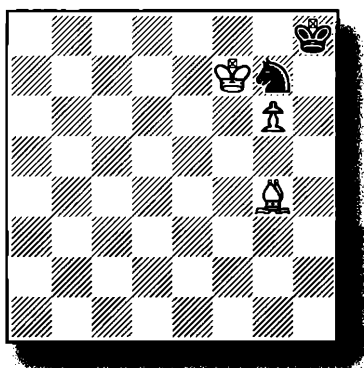
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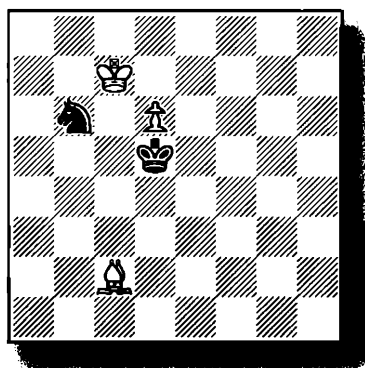
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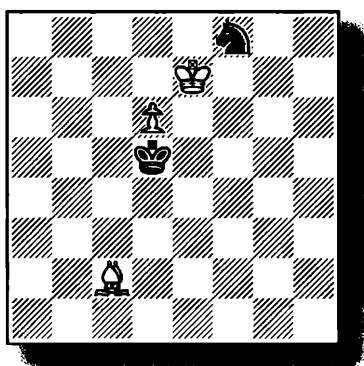
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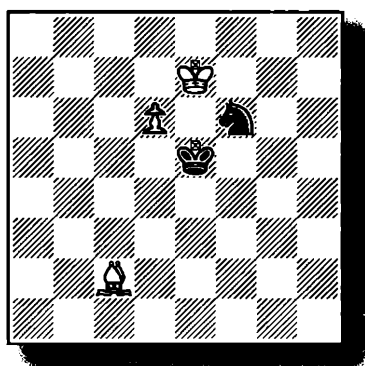
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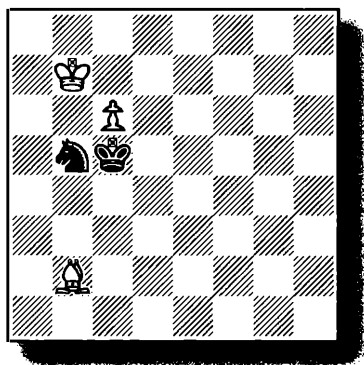
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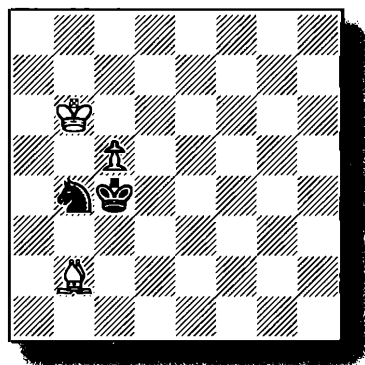
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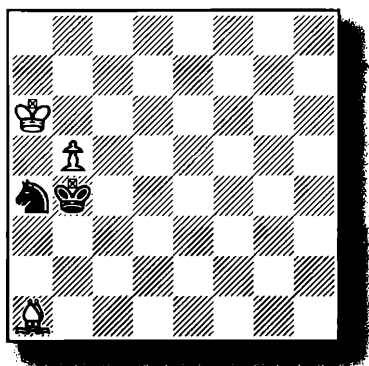


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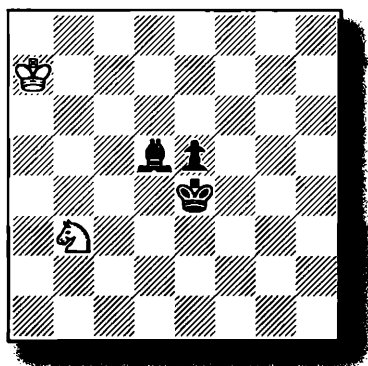


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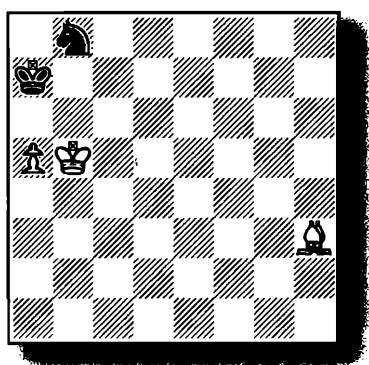




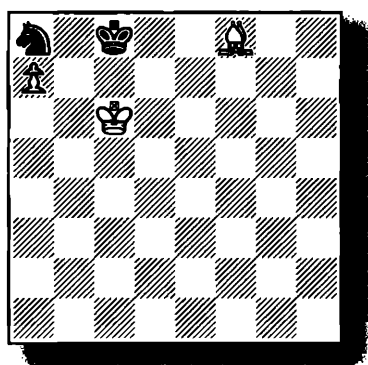
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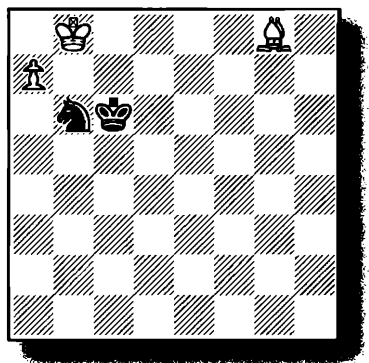
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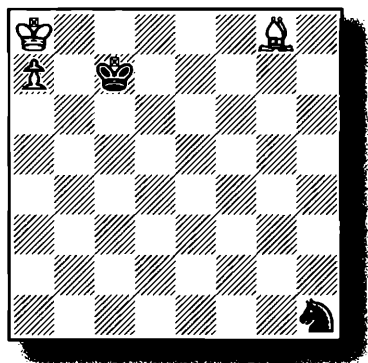
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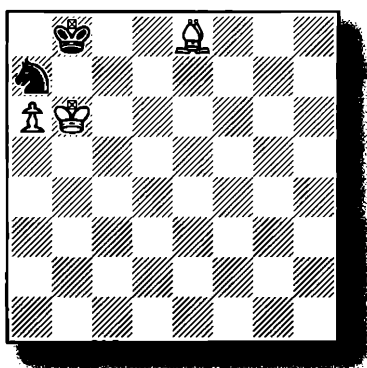
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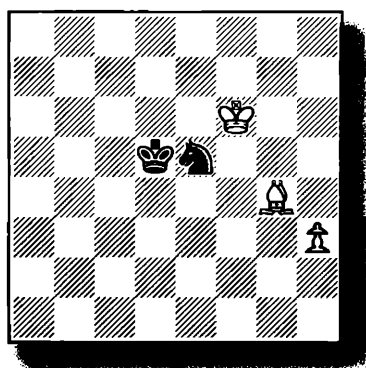
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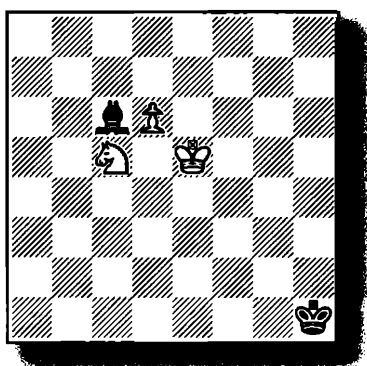
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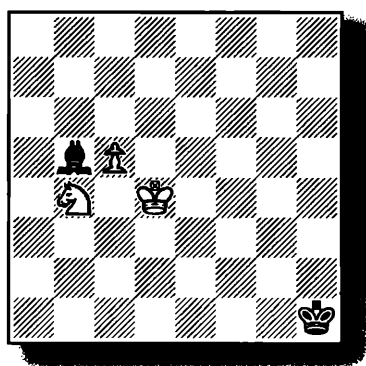
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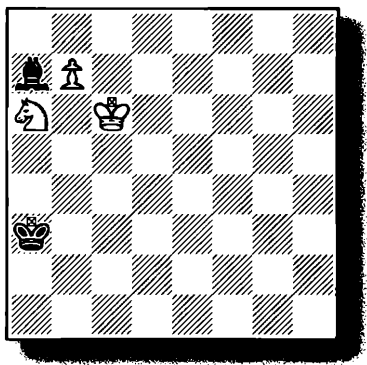
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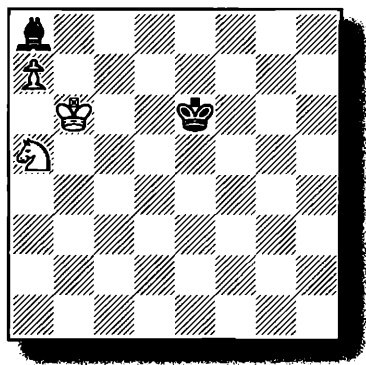
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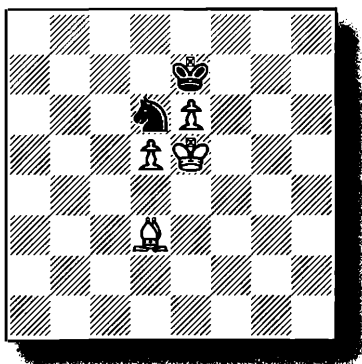
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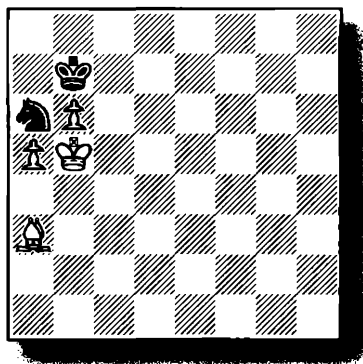
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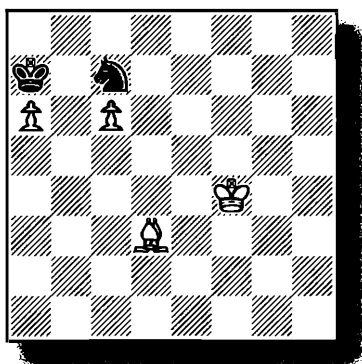
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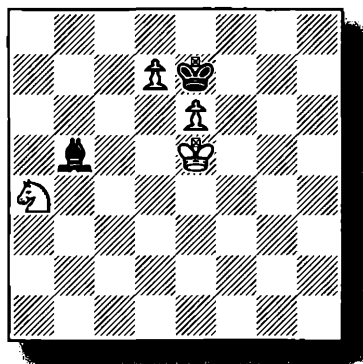
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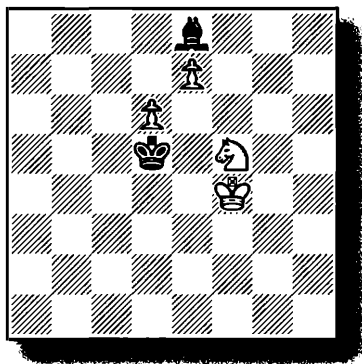
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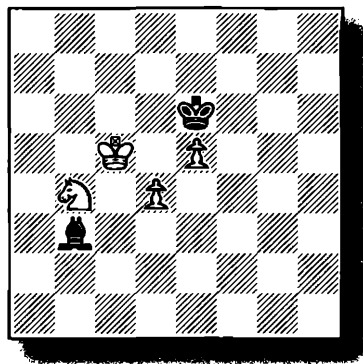
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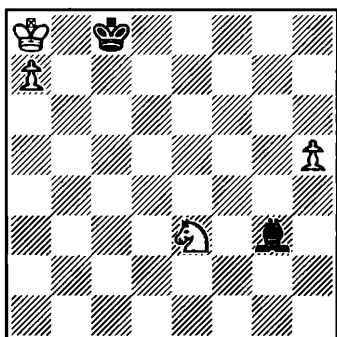
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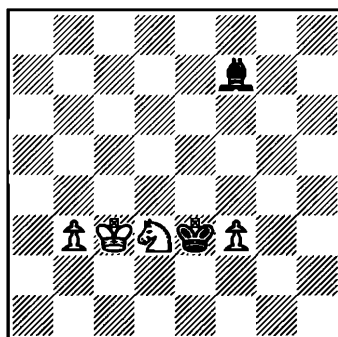
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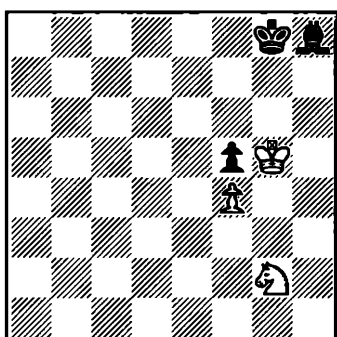
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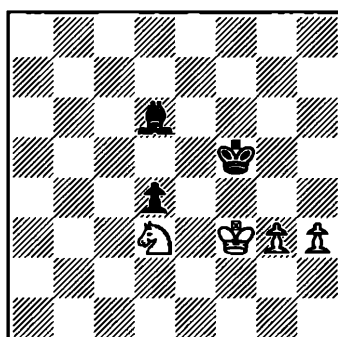
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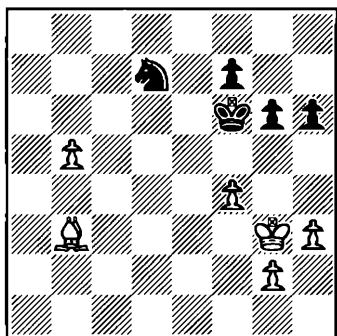
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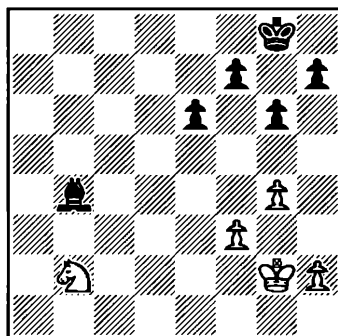
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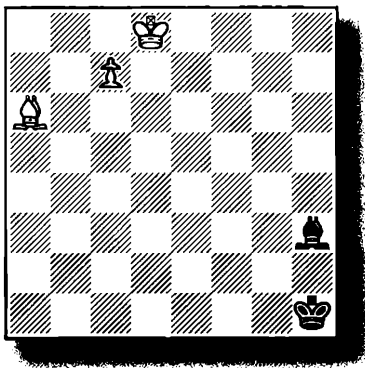


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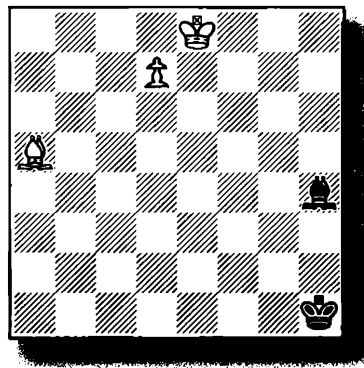


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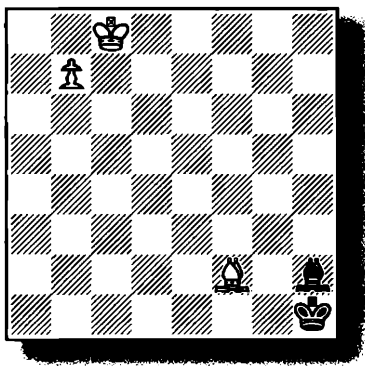




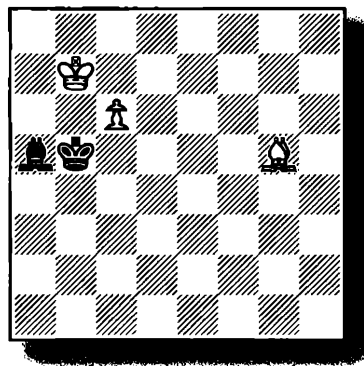
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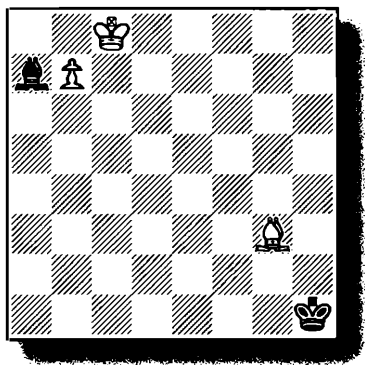
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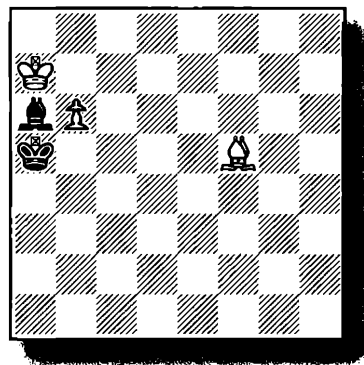
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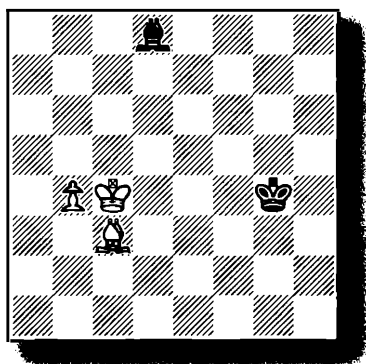
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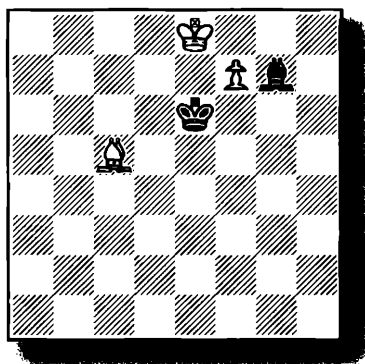
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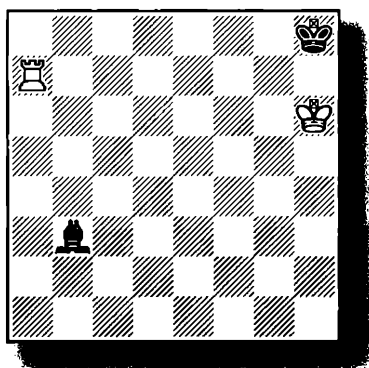
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## **Essential Endgame Knowledge**

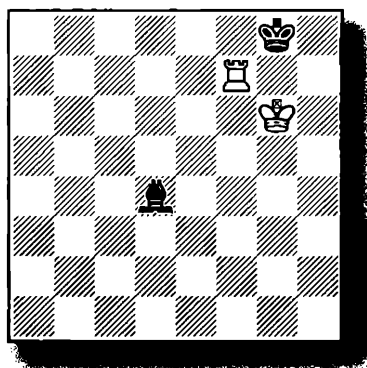
### **Rooks Versus Minor Pieces**



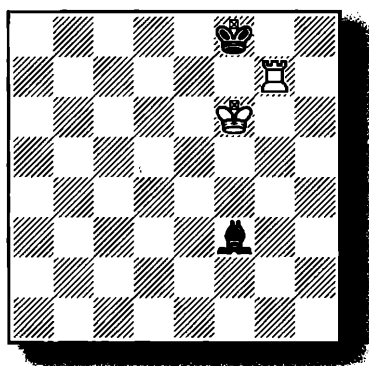




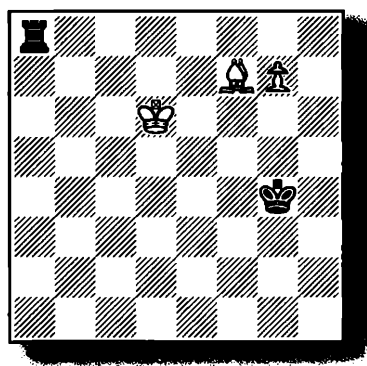
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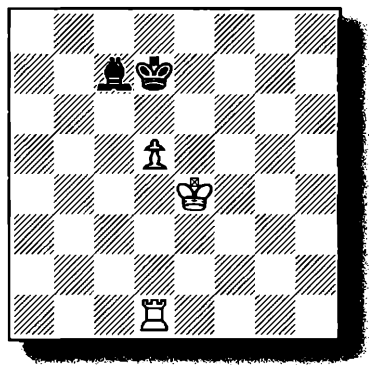
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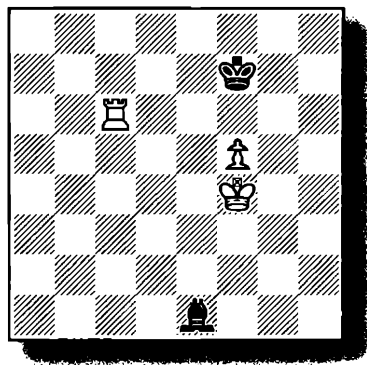
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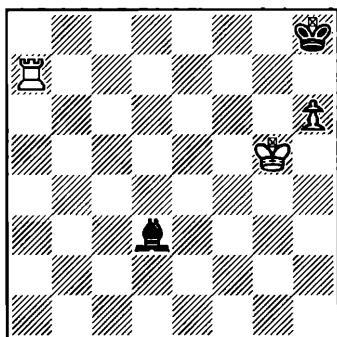
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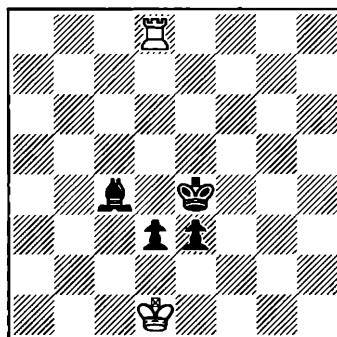
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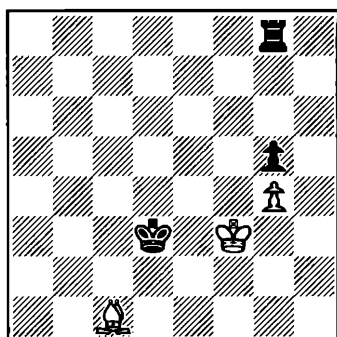
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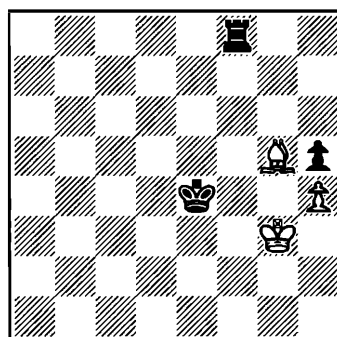
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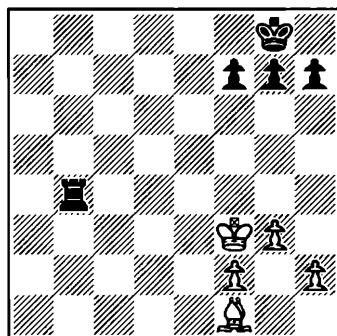
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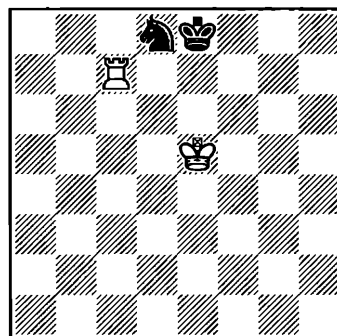
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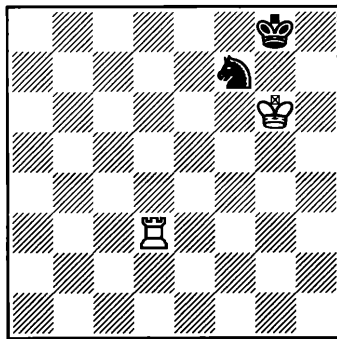
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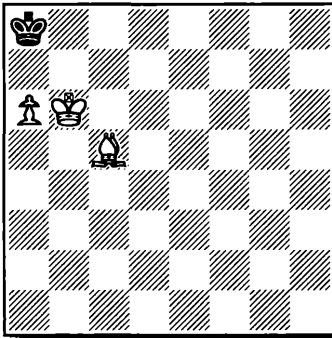


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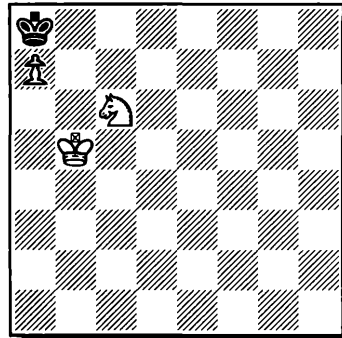
## Fortress

**When Large Forces  
Can't Beat Small Forces**

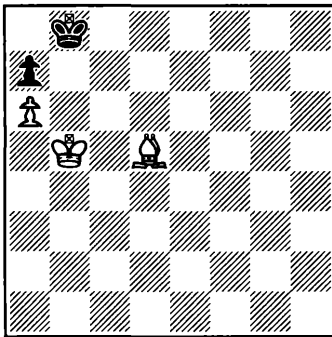




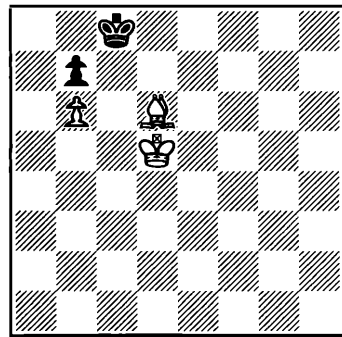
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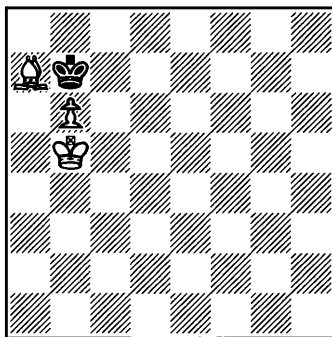
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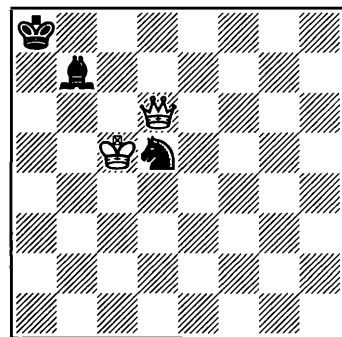
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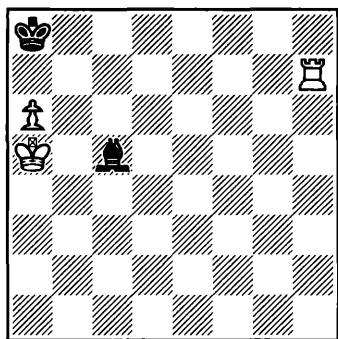
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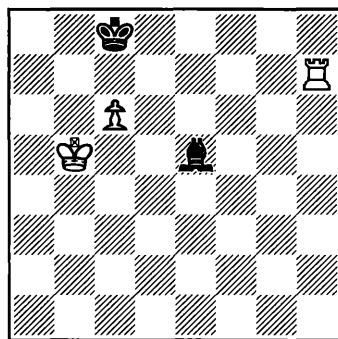
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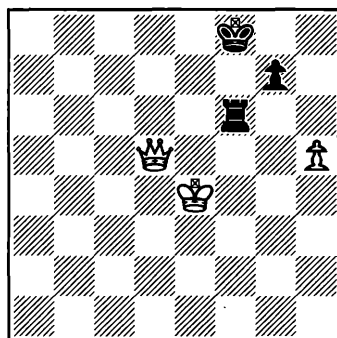
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136

## Chapter 4

### Essential Middlegame Knowledge

**T**his chapter presents the middlegame positions that are part of essential chess knowledge and includes classical games from which these middlegame positions arise. The first part of the chapter gives the positions. Certain of the games have more than one position included. The positions are like the fingerprint of the games—from this fingerprint, the associated game can be identified. Following the positions, the full game scores are given.

Many of the selected games were played over 100 years ago. It is reasonable to ask, “Why such old games? Why not any recent games, such as those of Kasparov?” On the British TV station BBC, there was a discussion about what constitutes classical music. In the end, they made the wise decision: music created before 1960 is classical music! More seriously, the games here have been analyzed in great detail by many strong players from different periods, different schools of chess, and different ages and generations. It is only after a game has withstood these many different perspectives—these “tests of time”—that it can be considered a classic. Given time and the scrutiny of future generations of players, some of the best games of today’s top players will also earn this distinction. In the meantime, the games presented here have been carefully selected from those meeting our criteria as classics for the essential middlegame knowledge contained in them.

The degree to which you understand these positions and the corresponding games will have a direct correlation to your chess ability. If you know just one of the important classical games, you will be able to become a 1400 level player, know 10 games and you will be 2200 level, know 100 and you will be 2500. To be World Champion, you will need to know 1000

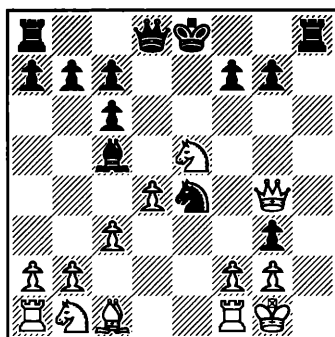
## **GM-RAM**

such games. We have included only the 59 games which we consider most important.

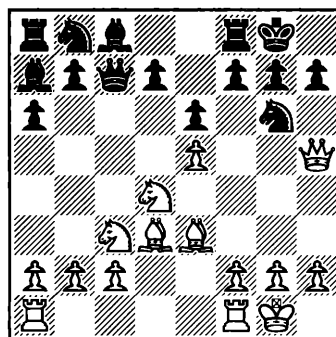


## Middlegame Positions

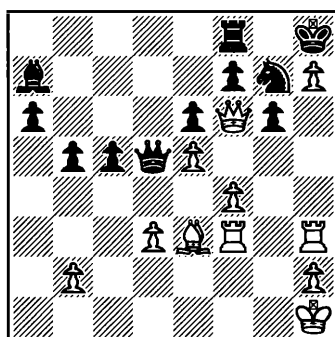




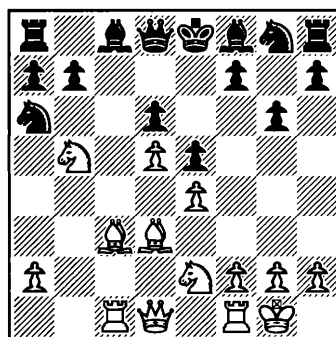
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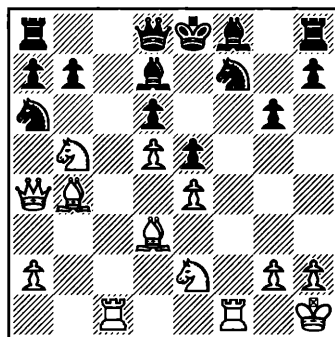
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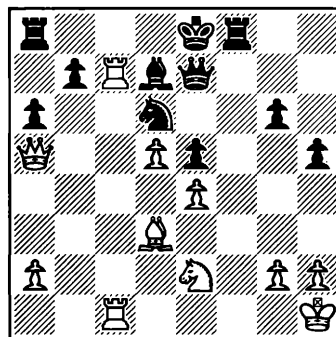
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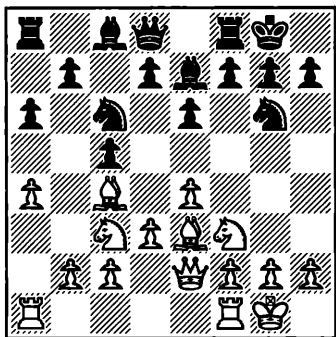
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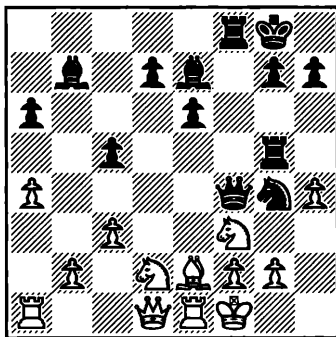
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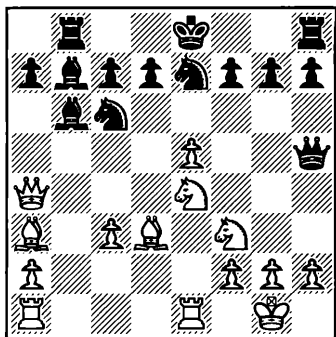
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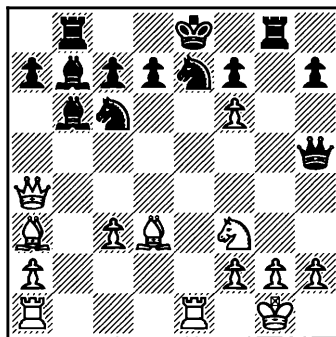
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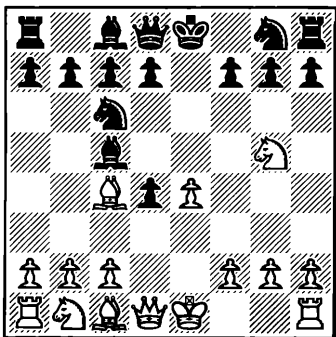
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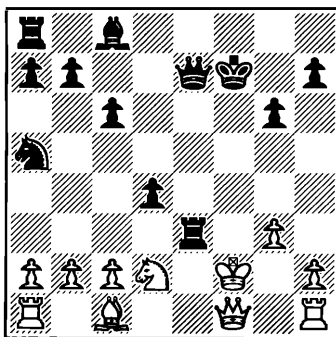
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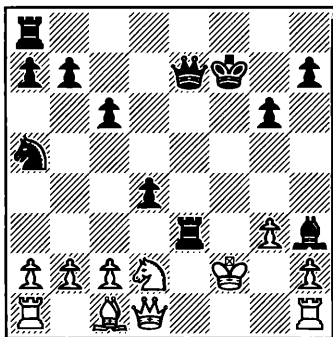
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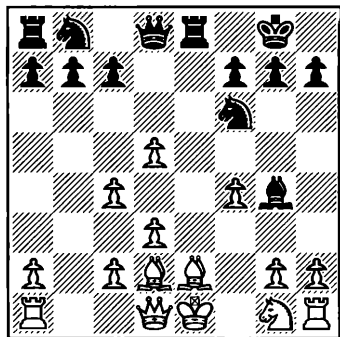
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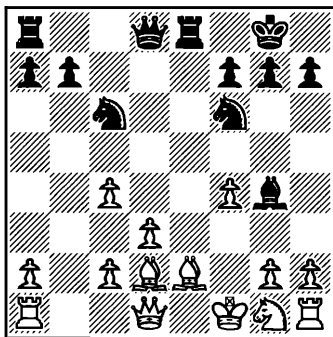
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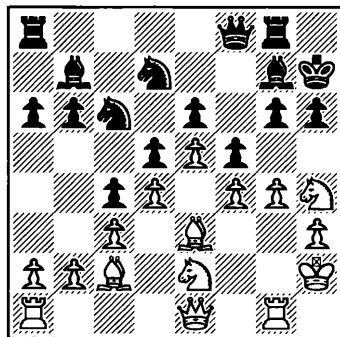
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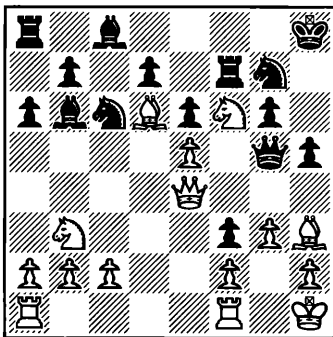
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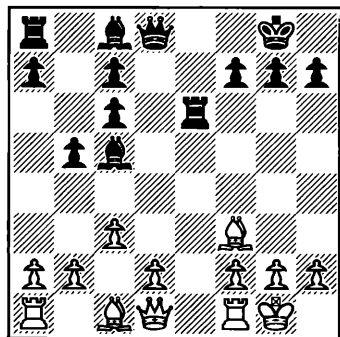
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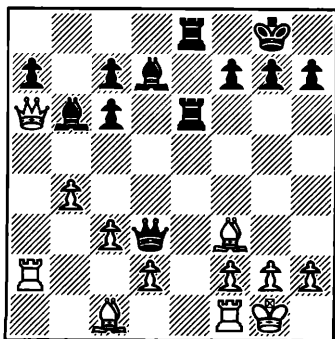
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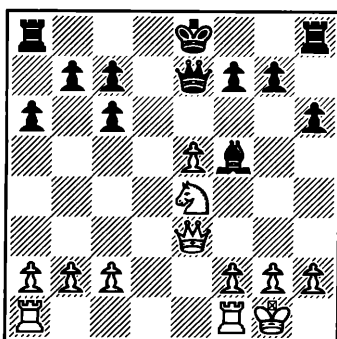
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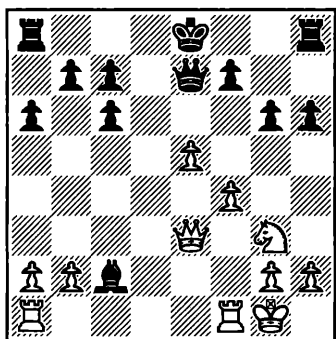
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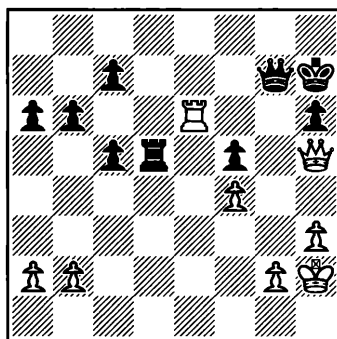
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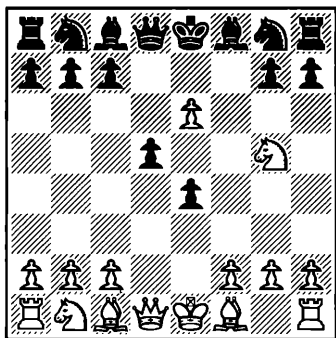
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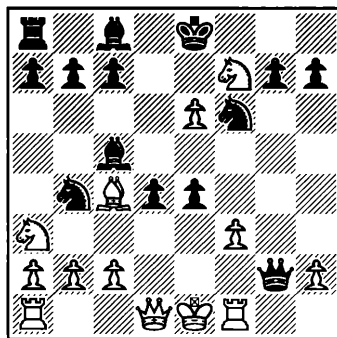
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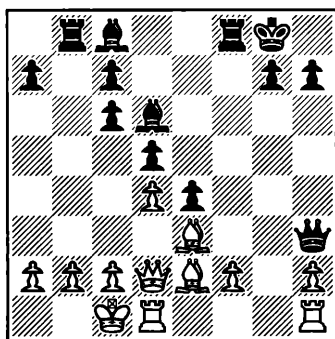
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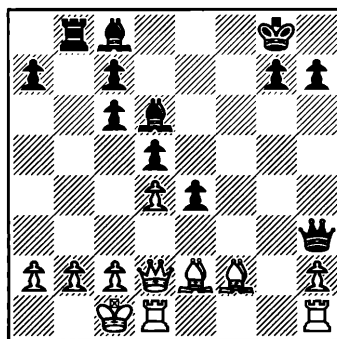
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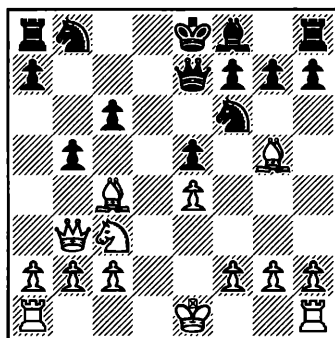
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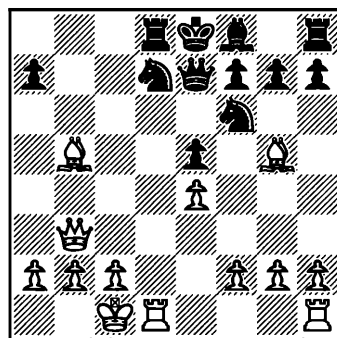
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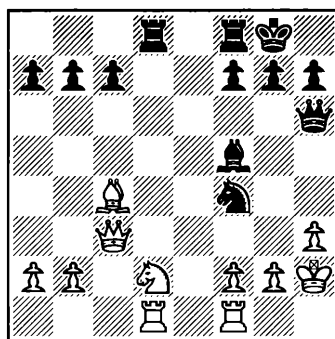
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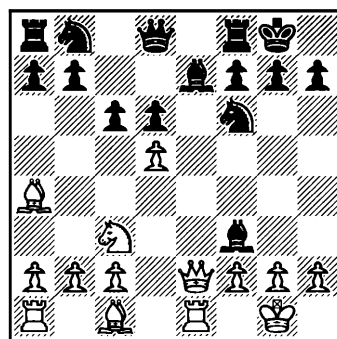
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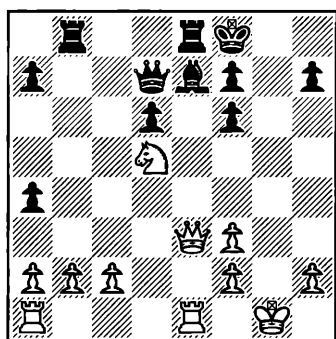
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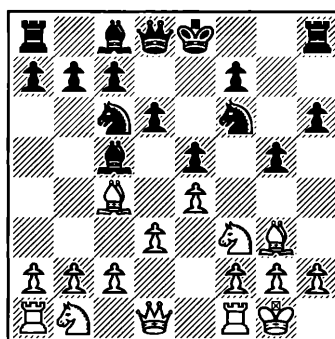
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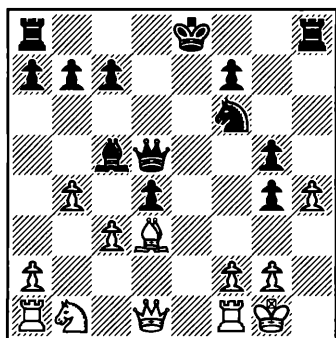
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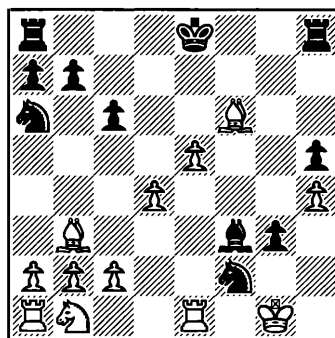
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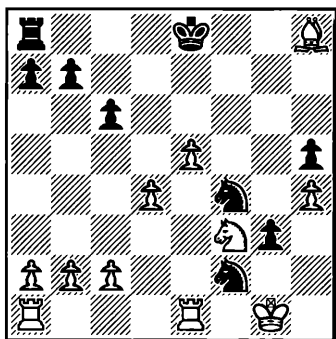
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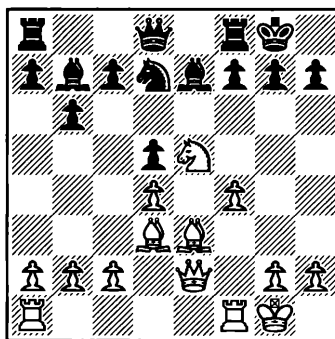
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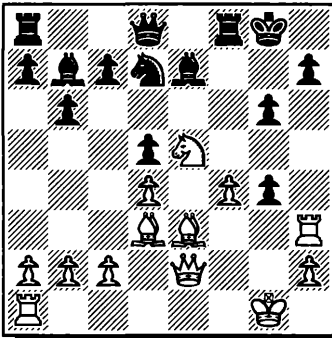
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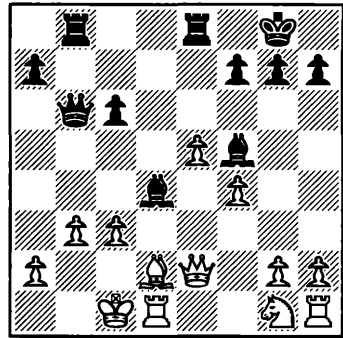
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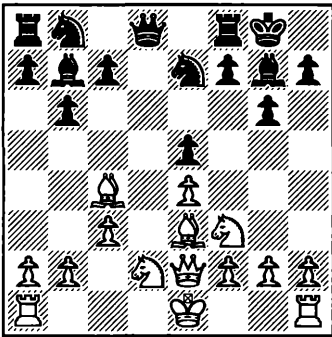
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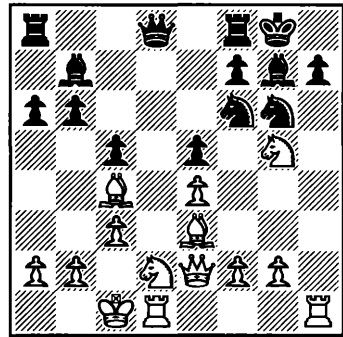
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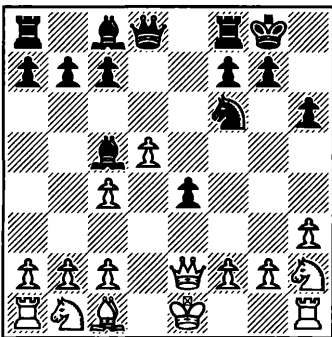
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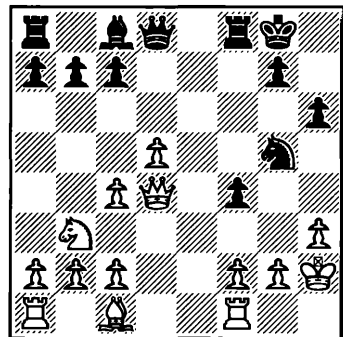
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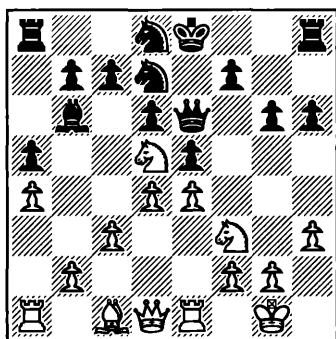


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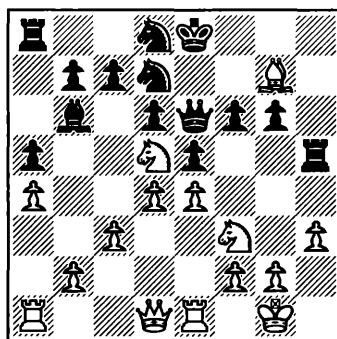


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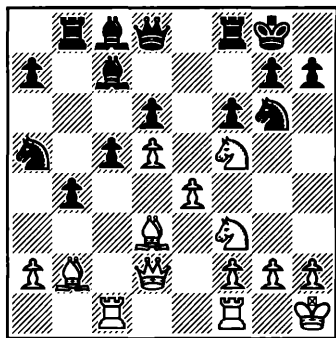




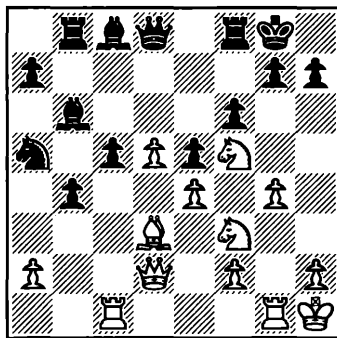
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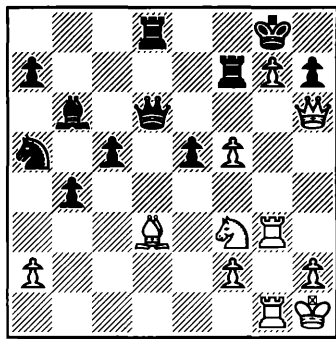
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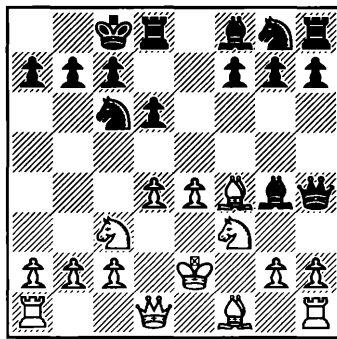
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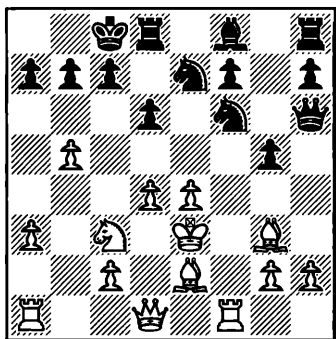
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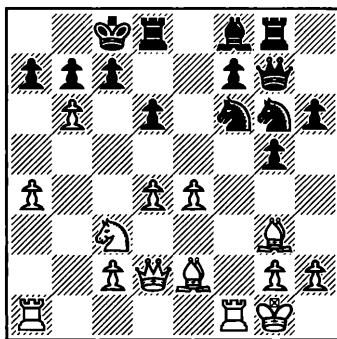
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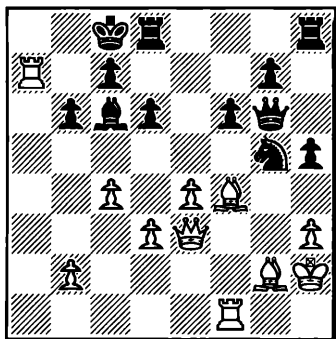
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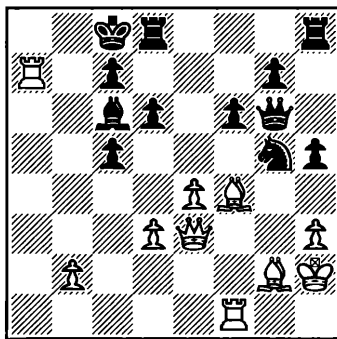
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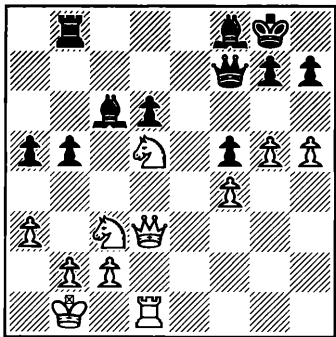
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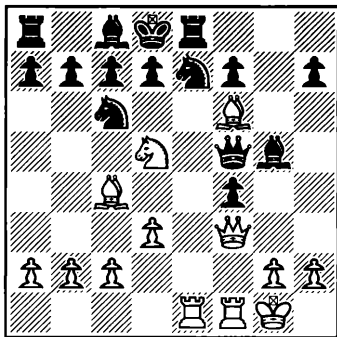
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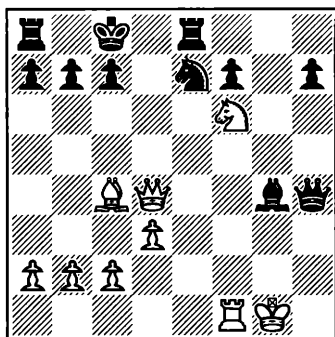
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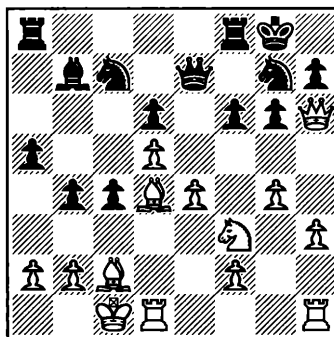
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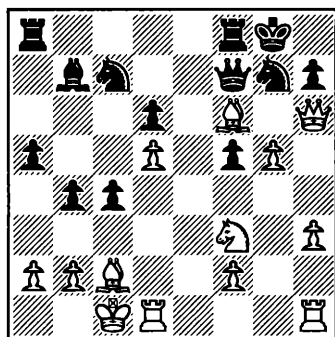
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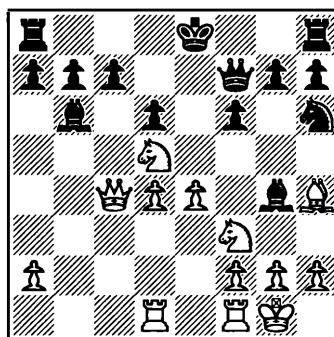
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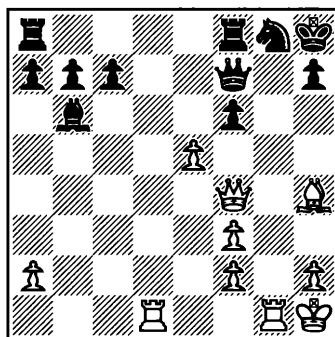
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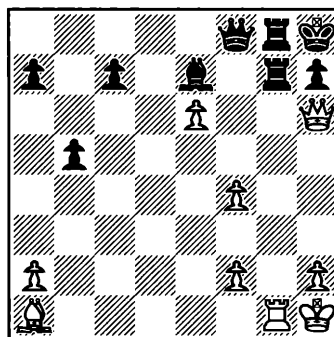
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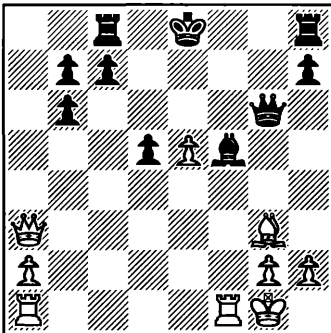


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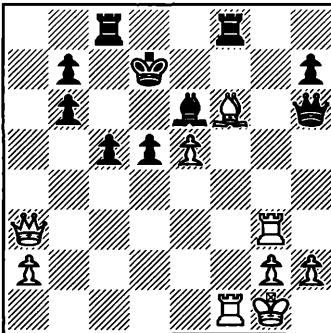


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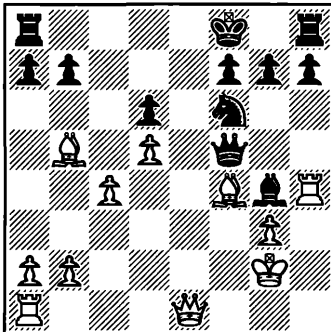




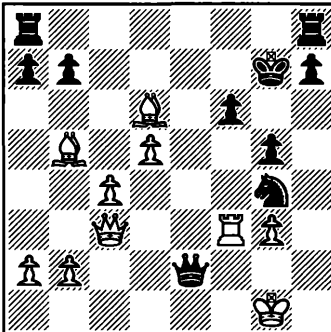
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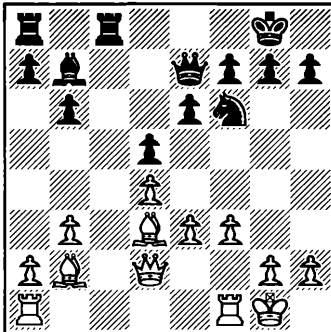
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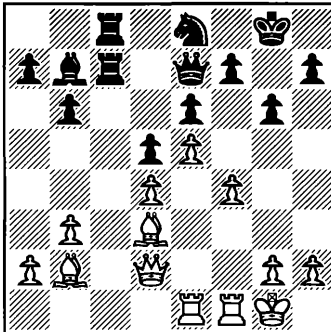
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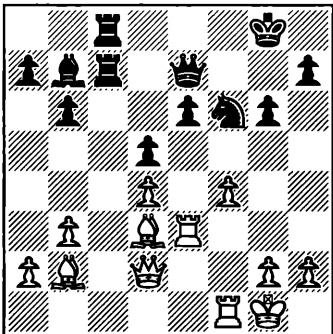
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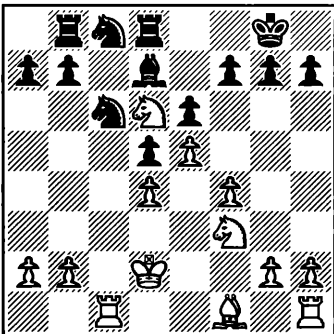
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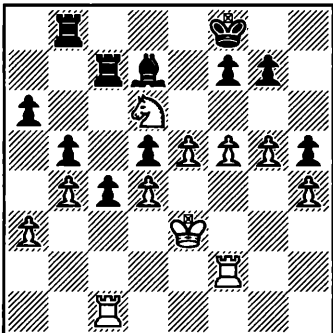
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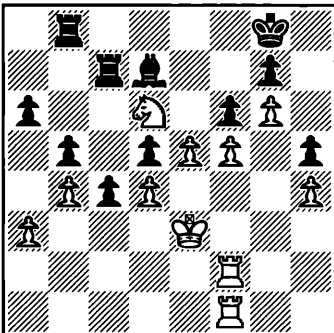
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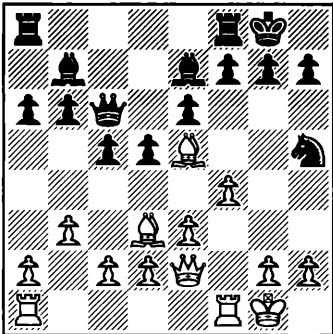
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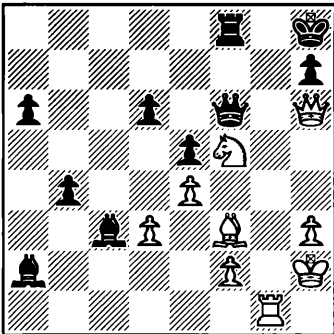
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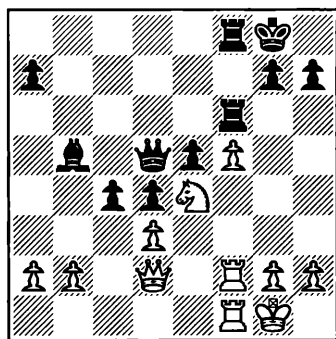


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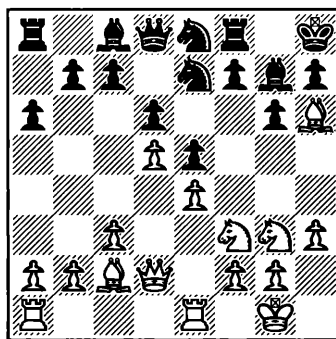


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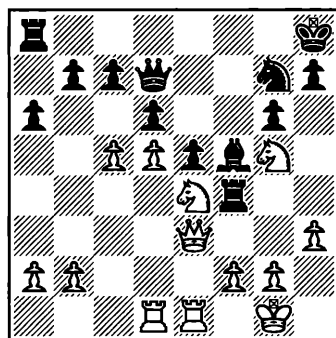




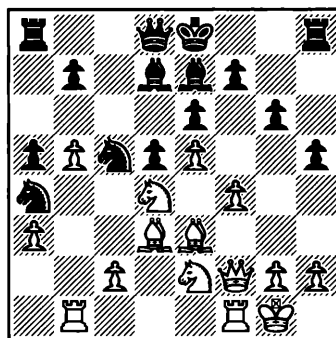
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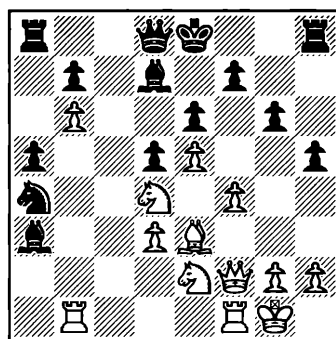
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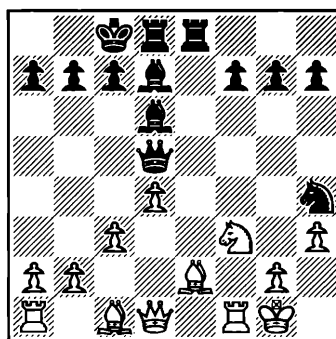
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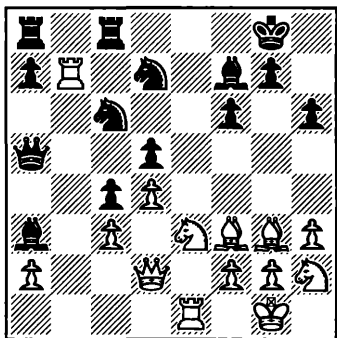


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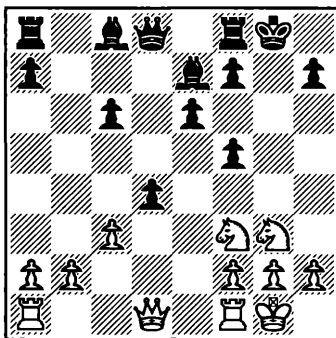


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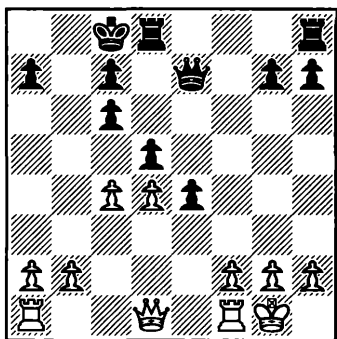




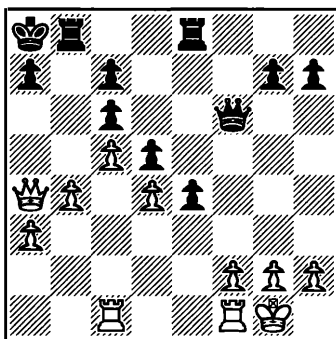
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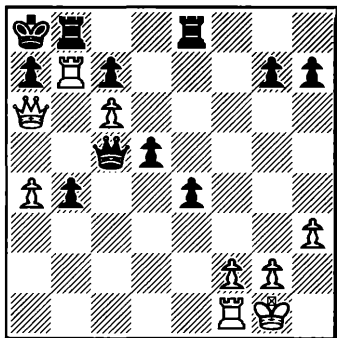
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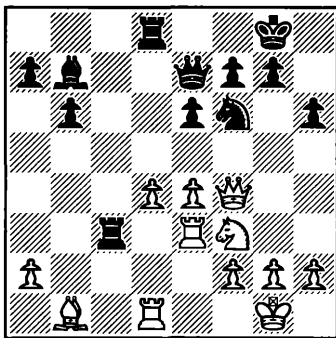
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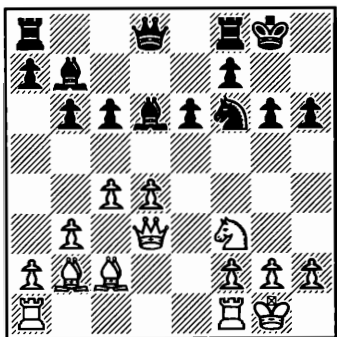
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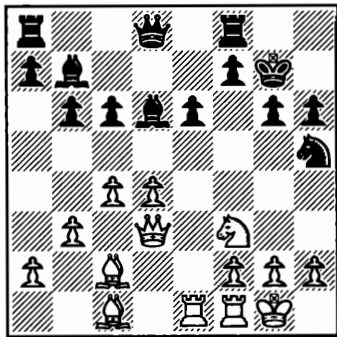
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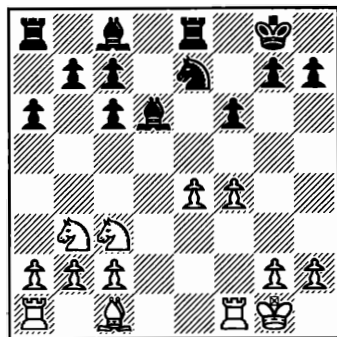
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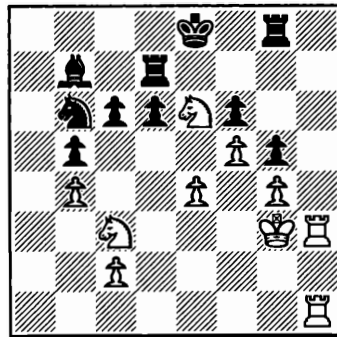
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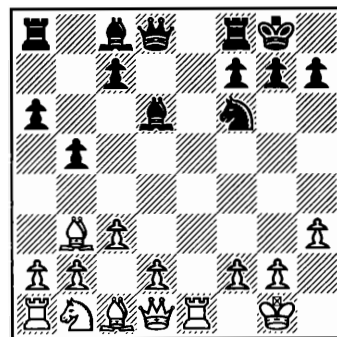
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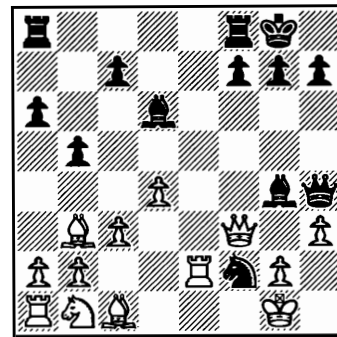
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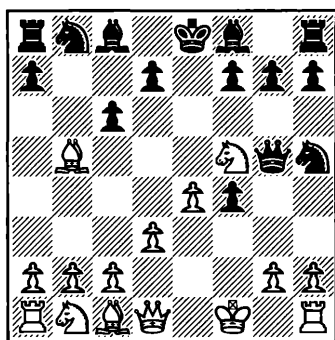
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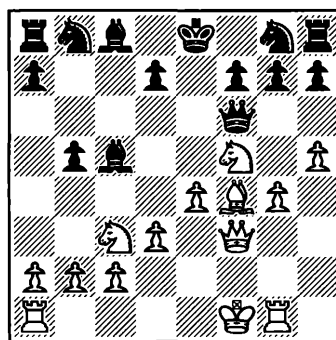
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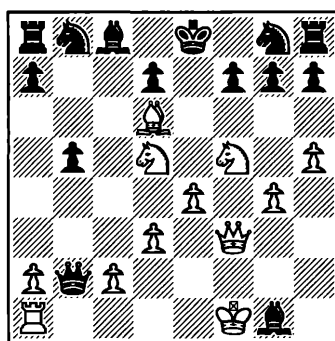
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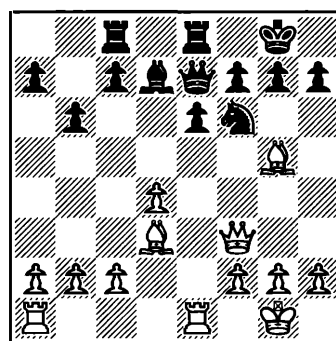
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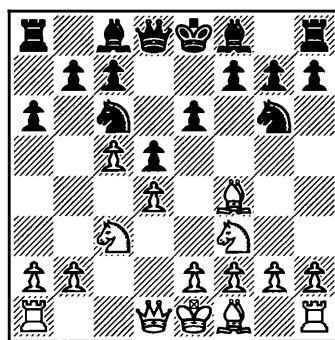
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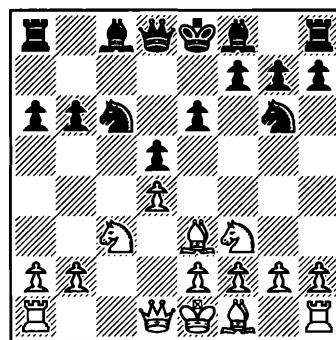
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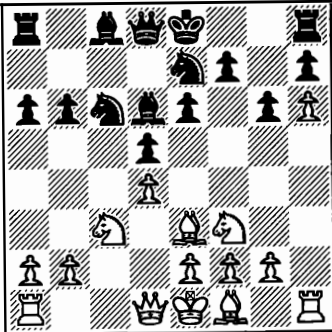
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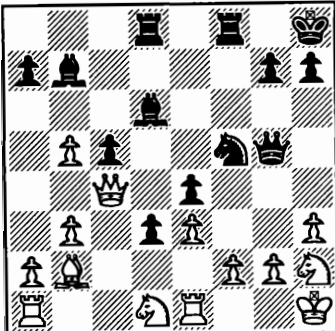
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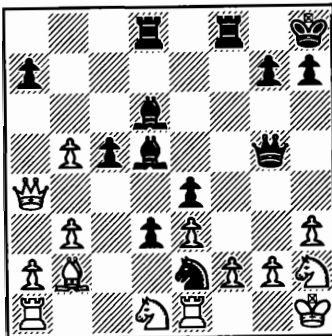
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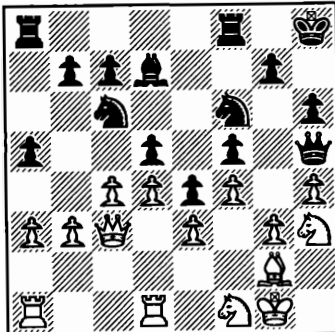
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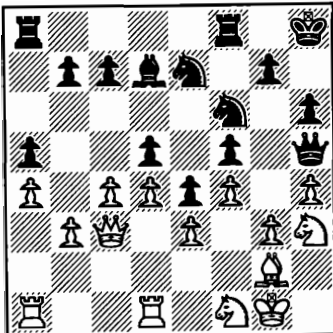
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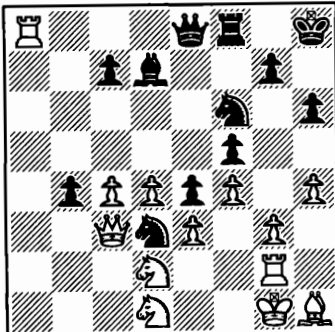
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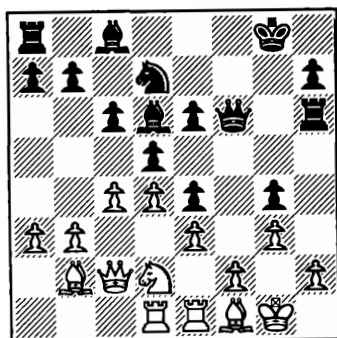
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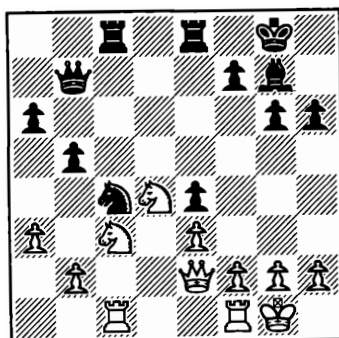
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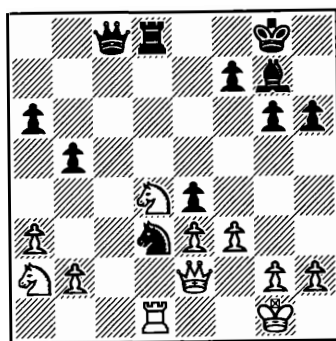
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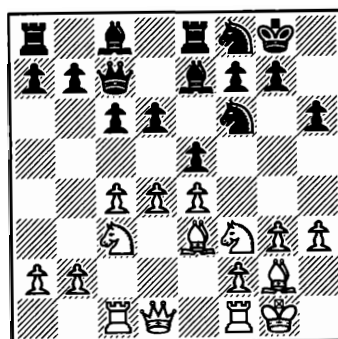
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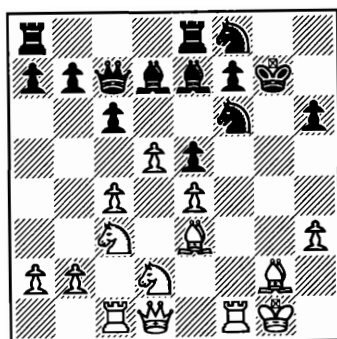
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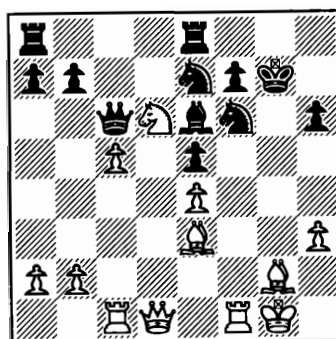
253



254



255



256

## Classical Games

### (1) Mayet,C–Anderssen,A [C64]

*Berlin, 1851*

1. e4 e5 2. Nf3 Nc6 3. Bb5 Bc5 4. c3 Nf6 5. Bxc6 dxc6 6. O-O Bg4 7. h3 h5 8. hxg4 hxg4 9. Nxe5 g3 10. d4 Nxe4 11. Qg4 Bxd4 12. Qxe4 Bxf2† 0-1

### (2) Anderssen,A–Staunton,H (1) [B40]

*London, 1851*

1. e4 c5 2. d4 cxd4 3. Nf3 e6 4. Nxd4 Bc5 5. Nc3 a6 6. Be3 Ba7 7. Bd3 Ne7 8. O-O O-O 9. Qh5 Ng6 10. e5 Qc7 11. Rae1 b5 12. f4 Bb7 13. Ne4 Bxe4 14. Bxe4 Nc6 15. Nxc6 dxc6 16. g4 Rad8 17. Kh1 c5 18. Rf3 Qa5 19. Ref1 Qa4 20. Bd3 Qxa2 21. Rh3 h6 22. g5 Rxd3 23. cxd3 Qd5† 24. Rff3 Ne7 25. gxh6 g6 26. h7† Kh8 27. Qg5 Nf5 28. Qf6† Ng7 29. f5 Qb3 30. Bh6 Qd1† 31. Kg2 Qe2† 32. Rf2 Qg4† 33. Rg3 1-0

### (3) Anderssen,A–Staunton,H (5) [C00]

*London, 1851*

1. e4 e6 2. d4 g6 3. Bd3 Bg7 4. Be3 c5 5. c3 cxd4 6. cxd4 Qb6?! 7. Ne2 Qxb2?! 8. Nbc3 Qb6 9. Rc1 Na6 10. Nb5 Bf8? 11. O-O d6 12. d5 Qa5 13. Bd4 e5! 14. Bc3 Qd8 15. f4! f6 16. fxe5 fxe5 17. Qa4?! Bd7 18. Bb4 Nh6 19. Kh1 Nf7 20. Qa3 Nc5 21. Nxd6† Bxd6 22. Bxc5 Bxc5 23. Qxc5 Qe7 24. Qc7 Nd6 25. Qa5 h5? 26. Rc7 Rf8 27. Rfc1 a6 28. Nd4! Rc8 29. Ne6 Rxc7 30. Rxc7 Rf7 31. Qb6 Rf6 32. h3 g5 33. Qb2! Nb5 34. Bxb5 axb5 35. Qxe5 h4 36. Rxb7 Rf1† 37. Kh2 Qf6 38. Rb8† Ke7 39. d6† Kf7 40. Rf8† Kg6 41. Rxf6† Rxf6 42. Qxg5† Kf7 43. Qg7† Kxe6 44. Qe7# 1-0

**(4) Szen,J–Anderssen,A (4) [B30]**

*London, 1851*

1. e4 c5 2. Nf3 Nc6 3. Nc3 e6 4. Bc4 a6 5. a4 Nge7 6. Qe2 Ng6 7. d3 Be7 8. Be3 O•O 9. O•O f5 10. exf5 Rxf5 11. Nb1 b6 12. c3 Bb7 13. Nbd2 Qc7 14. d4 Nf4 15. Qd1 Raf8 16. dxc5 bxc5 17. Bxf4 Qxf4 18. Re1 Ne5 19. Be2 Rg5 20. Kf1 Ng4 21. h4 Qh2 22. Bc4 Qh1† 23. Ke2 Qxg2 24. Nxc5 Bxc5 25. hxc5 Qxf2† 26. Kd3 Qf5† 27. Ke2 Qe5† 28. Kd3 Nf2† 29. Kc2 Qf5† 30. Kb3 Nxd1 31. Raxd1 Qxg5 32. Bd3 Rf2 33. Ne4 c4† 34. Ka2 Bxe4 35. Bxe4 Qa5 36. Ra1 Qxc3 O•1

**(5) Anderssen,A–Dufresne,J [C52]**

*Berlin 'Evergreen,' 1852*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Bc5 4. b4 Bxb4 5. c3 Ba5 6. d4 exd4 7. O•O d3 8. Qb3 Qf6 9. e5 Qg6 10. Re1 Nge7 11. Ba3 b5 12. Qxb5 Rb8 13. Qa4 Bb6 14. Nbd2 Bb7 15. Ne4 Qf5 16. Bxd3 Qh5 17. Nf6† gxf6 18. exf6 Rg8 19. Rad1 Qxf3 20. Rxe7† Nxe7 21. Qxd7† Kxd7 22. Bf5† Ke8 23. Bd7† Kf8 24. Bxe7# 1•0

**(6) Meek,A–Morphy,P [C44]**

*Mobile, 1855*

1. e4 e5 2. Nf3 Nc6 3. d4 exd4 4. Bc4 Bc5 5. Ng5?! Nh6! 6. Nxf7? Nxf7 7. Bxf7† Kxf7 8. Qh5† g6 9. Qxc5 d6 10. Qb5 Re8! 11. Qb3†? d5 12. f3? Na5 13. Qd3 dxe4 14. fxe4 Qh4† 15. g3 Rxe4† 16. Kf2 Qe7 17. Nd2? Re3! 18. Qb5 c6! 19. Qf1 Bh3! 20. Qd1 Rf8 21. Nf3 Ke8 O•1

**(7) Schulten,J–Morphy,P [C31]**

*New York, 1857*

1. e4 e5 2. f4 d5 3. exd5 e4 4. Nc3 Nf6 5. d3 Bb4 6. Bd2 e3 7. Bxe3 O•O 8. Bd2 Bxc3 9. bxc3 Re8† 10. Be2 Bg4 11. c4 c6 12. dxc6 Nxc6 13. Kf1 Rxe2 14. Nxe2 Nd4 15. Qb1 Bxe2† 16. Kf2 Ng4† 17. Kg1 Nf3† 18. gxf3 Qd4† 19. Kg2 Qf2† 20. Kh3 Qxf3† 21. Kh4 Nh6 O•1

**(8) Morphy,P–Meek,A (2) [C00]***USA-ch m2, 1857*

1. e4 e6 2. d4 g6 3. Bd3 Bg7 4. Be3 Ne7 5. Ne2 b6 6. Nd2  
 Bb7 7. 0•0 d5 8. e5 0•0 9. f4 f5 10. h3 Nd7 11. Kh2 c5 12.  
 c3 c4 13. Bc2 a6 14. Nf3 h6 15. g4 Kh7 16. Rg1 Rg8 17.  
 Qe1 Nc6 18. Nh4 Qf8 19. Nxg6 Kxg6 20. gxf5† Kf7 21.  
 fxe6† Kxe6 22. f5† Ke7 23. Qh4† Ke8 24. f6 Bxf6 25.  
 exf6 Rxg1 26. Rxg1 Nxf6 27. Bg6† Kd7 28. Bf5† Ke8 29.  
 Bxh6 Qh8 30. Rg7 Ng8 1•0

**(9) Morphy,P–Paulsen,L (1) [B40]***USA-ch m4, 1857*

1. e4 c5 2. d4 cxd4 3. Nf3 e6 4. Nxd4 Bc5 5. Nb3 Bb6 6.  
 Nc3 Ne7 7. Bf4 0•0 8. Bd6 f5 9. e5 a6 10. Be2 Nbc6 11.  
 0•0 Rf7 12. Kh1 f4 13. Ne4 Nf5 14. Bh5 g6 15. Bg4 Ng7  
 16. Qf3 h5 17. Bh3 Qh4 18. Nf6† Kh8 19. Qe4 Qg5 20. g3  
 f3 21. Nd2 Bd8 22. Nxf3 Qh6 23. Rg1 Bxf6 24. exf6 Ne8  
 25. Bf4 Nxf6 26. Qxc6 Qxf4 27. Qxc8† Rxc8 28. gxf4 Rxc2  
 29. Rac1 Rxf2 30. Rc8† Ng8 31. Ne5 Rg7 32. Nxg6† Kh7  
 33. Nf8† Kh6 34. Nxd7 Rxd7 35. Rcxg8 Rxf4 36. Bxe6  
 Re7 1•0

**(10) Paulsen,L–Morphy,P (8) [C48]***USA-ch m4, 1857*

1. e4 e5 2. Nf3 Nc6 3. Nc3 Nf6 4. Bb5 Bc5 5. 0•0 0•0 6.  
 Nxe5 Re8 7. Nxc6 dxc6 8. Bc4 b5 9. Be2 Nxe4 10. Nxe4  
 Rxe4 11. Bf3 Re6 12. c3? Qd3 13. b4 Bb6 14. a4 bxa4 15.  
 Qxa4 Bd7 16. Ra2? Rae8 17. Qa6 Qxf3! 18. gxf3 Rg6† 19.  
 Kh1 Bh3 20. Rd1 Bg2† 21. Kg1 Bxf3† 22. Kf1 Bg2† 23.  
 Kg1 Bh3† 24. Kh1 Bxf2 25. Qf1 Bxf1 26. Rxf1 Re2 27.  
 Ra1 Rh6 28. d4 Be3 0•1

**(11) Morphy,P–Loewenthal,J (14) [C77]***London m, 1858*

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4 Nf6 5. d4 exd4 6. e5  
 Ne4 7. 0•0 Nc5 8. Bxc6 dxc6 9. Nxd4 Ne6 10. Nxe6 Bxe6  
 11. Qe2 Bc5 12. Nc3 Qe7 13. Ne4 h6 14. Be3 Bxe3 15.  
 Qxe3 Bf5 16. Ng3 Bxc2 17. f4 g6 18. e6 Bf5 19. Nxf5 gxf5  
 20. exf7† Kxf7 21. Qh3 Qf6 22. Rae1 Rhe8 23. Re5 Kg6



### Essential Middlegame Knowledge

24. Rfe1 Rxe5 25. Rxe5 Rd8 26. Qg3† Kh7 27. h3 Rd7  
28. Qe3 b6 29. Kh2 c5 30. Qe2 Qg6 31. Re6 Qg7 32.  
Qh5 Rd5 33. b3 b5 34. Rxa6 Rd6 35. Qxf5† Qg6 36.  
Qxg6† Kxg6 37. Ra5 Rb6 38. g4 c6 39. Kg3 h5 40. Ra7  
hxg4 41. hxg4 Kf6 42. f5 Ke5 43. Re7† Kd6 44. f6 Rb8  
45. g5 Rf8 46. Kf4 c4 47. bxc4 bxc4 48. Kf5 c3 49. Re3  
1•0

#### (12) Barnes,T–Morphy,P [C41]

*London, 1858*

1. e4 e5 2. Nf3 d6 3. d4 f5?! 4. dxe5 fxe4 5. Ng5 d5 6. e6!  
Bc5 7. Nf7? Qf6 8. Be3 d4 9. Bg5 Qf5 10. Nxh8 Qxg5 11.  
Bc4 Qxg2 12. Rf1 Nc6 13. Nf7 Nf6 14. f3? Nb4 15. Na3  
Bxe6! 16. Bxe6 Nd3†!! 17. Qxd3 exd3 18. 0•0•0 Bxa3 19.  
Bb3 d2†! 20. Kb1 Bc5 21. Ne5 Kf8 22. Nd3 Re8 23. Nxc5  
Qxf1 24. Ne6† Rxe6 0•1

#### (13) Bird,H–Morphy,P [C41]

*London, 1858*

1. e4 e5 2. Nf3 d6 3. d4 f5 4. Nc3 fxe4 5. Nxe4 d5 6. Ng3  
e4 7. Ne5 Nf6 8. Bg5 Bd6 9. Nh5 0•0 10. Qd2 Qe8 11. g4  
Nxg4 12. Nxg4 Qxh5 13. Ne5 Nc6 14. Be2 Qh3 15. Nxc6  
bxc6 16. Be3 Rb8 17. 0•0•0 Rxf2 18. Bxf2 Qa3 19. c3  
Qxa2 20. b4 Qa1† 21. Kc2 Qa4† 22. Kb2 Bxb4 23. cxb4  
Rxb4† 24. Qxb4 Qxb4† 25. Kc2 e3 26. Bxe3 Bf5† 27.  
Rd3 Qc4† 28. Kd2 Qa2† 29. Kd1 Qb1† 0•1

#### (14) Morphy,P–Duke Karl Count Isouard [C41]

*Paris, 1858*

1. e4 e5 2. Nf3 d6 3. d4 Bg4? 4. dxe5 Bxf3 5. Qxf3 dxe5  
6. Bc4 Nf6? 7. Qb3 Qe7 8. Nc3! c6 9. Bg5 b5? 10. Nxb5!  
cxb5 11. Bxb5† Nbd7 12. 0•0•0 Rd8 13. Rxd7! Rxd7 14.  
Rd1 Qe6 15. Bxd7† Nxd7 16. Qb8†!! Nxb8 17. Rd8# 1•0

#### (15) Saint Amant,P–Morphy,P [C54]

*Paris, 1858*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Bc5 4. c3 Nf6 5. d4 exd4 6.  
cxd4 Bb4† 7. Bd2 Bxd2† 8. Nbxid2 d5 9. exd5 Nxd5 10.  
0•0 0•0 11. h3 Nf4 12. Kh2 Nxd4 13. Nxd4 Qxd4 14. Qc2

Qd6 15. Kh1 Qh6 16. Qc3 Bf5 17. Kh2 Rad8 18. Rad1  
Bxh3 19. gxh3 Rd3 20. Qxd3 Nxd3 21. Bxd3 Qd6† 22. f4  
Qxd3 0•1

**(16) Anderssen,A–Steinitz,W [C67]**

*London, 1862*

1. e4 e5 2. Nf3 Nc6 3. Bb5 Nf6 4. 0•0 Nxe4 5. d4 Be7 6.  
d5 Nb8 7. Nxe5 0•0 8. Re1 Nf6 9. Nc3 d6 10. Nf3 c6 11.  
Ba4 Bg4 12. Qe2 Bxf3 13. gxf3! Re8 14. Bg5 b5 15. Bxf6  
gxf6 16. dxc6! bxa4 17. c7 Qd7 18. cxb8=Q Raxb8 19.  
Nd5 Kf8 20. Qe3! Kg7!! 21. Nxe7? Rb5! 22. Nf5†?! Rxf5  
23. Qd3 Ree5± 24. Kh1 Rf4 25. Rg1† Rg5 26. Rg3 Qf5?  
27. Qxf5 Rxf5 28. Rd1 Rb5 29. b3 axb3 30. axb3 Rbc5  
31. c4 Rc6 32. f4 Rg6 33. f5 Rg5 34. f4 Rxg3 35. hxg3  
Rc5?? 36. Rxd6 Rxf5 37. b4+— h5 38. Ra6 h4 39. Kg2  
hxg3 40. Kxg3 Rh5 41. Rxa7 Rh8 42. Rc7 1•0

**(17) Dubois,S–Steinitz,W [C50]**

*London, 1862*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Bc5 4. 0•0 d6 5. d3 Nf6 6. Bg5  
h6 7. Bh4? g5 8. Bg3 h5! 9. h4 Bg4 10. c3 Qd7 11. d4  
exd4 12. e5 dxe5 13. Bxe5 Nxe5 14. Nxe5 Qf5 15. Nxg4  
hxg4 16. Bd3 Qd5 17. b4 0•0•0 18. c4! Qc6 19. bxc5 Rxh4  
20. f3 Rdh8 21. fxg4 Qe8?! 22. Qe1? Qe3†! 23. Qxe3  
dxe3 24. g3 Rh1† 25. Kg2 R8h2† 26. Kf3 Rxf1† 27. Bxf1  
Rf2† 28. Kxe3 Rxf1 29. a4 Kd7 30. Kd3 Nxg4 31. Kc3  
Ne3 32. Ra2 Rxb1 33. Rd2† Kc6 34. Re2 Rc1† 35. Kd2  
Rc2† 36. Kxe3 Rxe2† 37. Kxe2 f5 38. Ke3 Kxc5 39. Kd3  
f4 0•1

**(18) MacDonnell,G–Anderssen,A [C39]**

*London, 1862*

1. e4 e5 2. f4 exf4 3. Nf3 g5 4. h4 g4 5. Ng5 h6 6. Nxf7  
Kxf7 7. Bc4† d5 8. Bxd5† Ke8 9. d4 c6 10. Bb3 Be7 11.  
0•0 f3 12. gxf3 g3 13. f4 Nf6 14. f5 h5 15. e5 Ng4 16. f6  
Nf2 17. Qd2 Bh3 18. Re1 Na6 19. fxe7 Qxe7 20. Qg5  
Qxg5 21. Bxg5 Bg4 22. Bf6 Bf3 23. Be6 Nc7 24. Nd2  
Nxe6 25. Nxf3 Nf4 26. Bxh8 N2h3† 27. Kh1 Nf2† 1/2•1/2

**(19) Steinitz,W–Mongredien,A [B01]**

*London, 1862*

1. e4 d5 2. exd5 Qxd5 3. Nc3 Qd8 4. d4 e6 5. Nf3 Nf6 6. Bd3 Be7 7. O-O O-O 8. Be3 b6 9. Ne5 Bb7 10. f4 Nbd7 11. Qe2 Nd5? 12. Nxd5 exd5 13. Rf3 f5 14. Rh3 g6 15. g4 fxg4 16. Rxh7! Nxe5 17. fxe5 Kxh7 18. Qxg4 Rg8 19. Qh5† Kg7 20. Qh6† Kf7 21. Qh7† Ke6 22. Qh3† Kf7 23. Rf1† Ke8 24. Qe6 Rg7 25. Bg5 Qd7 26. Bxg6† Rxg6 27. Qxg6† Kd8 28. Rf8† Qe8 29. Qxe8# 1-0

**(20) Rosanes,J–Anderssen,A [C31]**

*Breslau, 1863*

1. e4 e5 2. f4 d5 3. exd5 e4 4. Bb5† c6 5. dxc6 Nxc6 6. Nc3 Nf6 7. Qe2 Bc5 8. Nxe4 O-O 9. Bxc6 bxc6 10. d3 Re8 11. Bd2 Nxe4 12. dxe4 Bf5 13. e5 Qb6 14. O-O-O Bd4 15. c3 Rab8 16. b3 Red8 17. Nf3 Qxb3 18. axb3 Rxb3 19. Be1 Be3† O-1

**(21) Steinitz,W–Mongredien,A [B06]**

*London, 1863*

1. e4 g6 2. d4 Bg7 3. c3 b6 4. Be3 Bb7 5. Nd2 d6 6. Ngf3 e5 7. dxe5 dxe5 8. Bc4 Ne7 9. Qe2 O-O 10. h4 Nd7 11. h5 Nf6 12. hxg6 Nxg6 13. O-O-O c5 14. Ng5 a6 15. Nxh7 Nxh7 16. Rxh7 Kxh7 17. Qh5† Kg8 18. Rh1 Re8 19. Qxg6 Qf6 20. Bxf7† Qxf7 21. Rh8† Kxh8 22. Qxf7 1-0

**(22) De Riviere,A–Morphy,P [C58]**

*Paris, 1863*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Nf6 4. Ng5 d5 5. exd5 Na5 6. d3 h6 7. Nf3 e4 8. Qe2 Nxc4 9. dxc4 Bc5 10. h3 O-O 11. Nh2 Nh7 12. Nd2 f5 13. Nb3 Bd6 14. O-O Bxh2† 15. Kxh2 f4 16. Qxe4 Ng5 17. Qd4 Nf3† 18. gxf3 Qh4 19. Rh1 Bxh3 20. Bd2 Rf6 O-1

**(23) Morphy,P–De Riviere,A [C53]**

*Paris, 1863*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Bc5 4. c3 Qe7 5. d4 Bb6 6. O-O d6 7. h3 Nf6 8. Re1 h6 9. a4 a5 10. Na3 Nd8 11. Nc2 Be6 12. Ne3 Bxc4 13. Nxc4 Nd7 14. Ne3 g6 15. Nd5 Qe6

16. Bxh6 f6 17. Bg7 Rh5 18. g4 Rxh3 19. Nxf6† Nxf6 20. Ng5 Qd7 21. Bxf6 Rh4 22. f3 exd4 23. cxd4 Rh6 24. Kg2 Nf7 25. Rh1 Nxc5 26. Rxh6 Nh7 27. Qh1 Nxf6 28. Rh8† Ke7 29. Rxa8 Bxd4 30. Qh6 Qc6 31. Rc1 Qb6 32. Rxc7† Ke6 33. Re8† Nxe8 34. Qxg6† Ke5 35. Qf5# 1•0

**(24) Anderssen,A–Zukertort,J [C51]**

*Barmen, 1869*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Bc5 4. b4 Bxb4 5. c3 Ba5 6. d4 exd4 7. O•O Bb6 8. cxd4 d6 9. d5 Na5 10. Bb2 Ne7 11. Bd3 O•O 12. Nc3 Ng6 13. Ne2 c5 14. Qd2 f6 15. Kh1 Bc7 16. Rac1 Rb8 17. Ng3 b5 18. Nf5 b4 19. Rg1 Bb6 20. g4 Ne5 21. Bxe5 dxe5 22. Rg3 Rf7 23. g5 Bxf5 24. exf5 Qxd5 25. gxf6 Rd8 26. Rcg1 Kh8 27. fxg7† Kg8 28. Qh6 Qd6 29. Qxh7† Kxh7 30. f6† Kg8 31. Bh7† Kxh7 32. Rh3† Kg8 33. Rh8# 1•0

**(25) Steinitz,W–Paulsen,L [C25]**

*Baden-Baden, 1870*

1. e4 e5 2. Nc3 Nc6 3. f4 exf4 4. d4 Qh4† 5. Ke2 d6 6. Nf3 Bg4 7. Bxf4 O•O•O 8. Ke3 Qh5 9. Be2 Qa5 10. a3 Bxf3 11. Kxf3 Qh5† 12. Ke3± Qh4 13. b4 g5 14. Bg3 Qh6 15. b5 Nce7 16. Rf1 Nf6 17. Kf2 Ng6 18. Kg1 Qg7 19. Qd2 h6 20. a4 Rg8 21. b6 axb6 22. Rxf6 Qxf6 23. Bg4† Kb8 24. Nd5 Qg7 25. a5 f5 26. axb6 cxb6 27. Nxb6 Ne7 28. exf5 Qf7 29. f6 Nc6 30. c4 Na7 31. Qa2 Nb5 32. Nd5 Qxd5 33. cxd5 Nxd4 34. Qa7† Kc7 35. Rc1† Nc6 36. Rxc6# 1•0

**(26) Paulsen,L–Rosenthal,S [C25]**

*Vienna, 1873*

1. e4 e5 2. Nc3 Nc6 3. g3 Bc5 4. Bg2 d6 5. d3 Nf6 6. Nge2 Bg4 7. h3 Bd7 8. Na4 Bb6 9. Nxb6 axb6 10. f4 exf4 11. Nxf4 Qe7 12. c4 Qe5 13. O•O O•O•O 14. Ne2 Nd4 15. Bf4 Nxe2† 16. Qxe2 Qh5 17. g4 Qg6 18. a4 h5 19. g5 Nh7 20. Qe3 f6 21. a5 Nxc5 22. Kh2 bxa5 23. Rxa5 b6 24. Ra7 Bc6 25. c5 bxc5 26. Qxc5 Qe8 27. Qa5 Ne6 28. Rc1 g5 29. Qa6† Kd7 30. Rxc6 gxf4 31. Rxd6† 1•0

**(27) Anderssen,A–Paulsen,L (2) [C62]**

*Vienna, 1873*

1. e4 e5 2. Nf3 d6 3. d4 exd4 4. Qxd4 Nc6 5. Bb5 Bd7 6. Bxc6 Bxc6 7. Bg5 Nf6 8. Nc3 Be7 9. 0•0•0 0•0 10. Rhe1 Re8 11. Kb1 Bd7 12. Bxf6 Bxf6 13. e5 Be7 14. Nd5 Bf8 15. exd6 cxd6 16. Rxe8 Bxe8 17. Nd2 Bc6 18. Ne4 f5 19. Nec3 Qd7 20. a3 Qf7 21. h3 a6 22. g4 Re8 23. f4 Re6 24. g5 b5 25. h4 Re8 26. Qd3 Rb8 27. h5 a5 28. b4 axb4 29. axb4 Qxh5 30. Qxf5 Qf7 31. Qd3 Bd7 32. Ne4 Qf5 33. Rh1 Re8 34. Nef6† gxf6 35. Nxf6† Kf7 36. Rxh7† Bg7 37. Rxx7† Kxx7 38. Nxe8† Kf8 39. Qxf5† Bxf5 40. Nxd6 Bd7 41. Ne4 Kg7 42. Ng3 Kf7 43. f5 Ke7 44. Kc1 Kd6 45. g6 Be8 46. Kd2 Kd5 47. Kd3 Ke5 48. Ke3 Kd5 49. Kf4 Kc4 50. Ne4 Kxb4 51. Nd6 Bc6 52. f6 Kc3 53. Nxb5† Bxb5 54. f7 1•0

**(28) Chigorin,M–Davidov [C37]**

*St. Petersburg, 1874*

1. e4 e5 2. f4 exf4 3. Nf3 g5 4. Bc4 g4 5. 0•0 gxf3 6. Qxf3 Qf6 7. e5 Qxe5 8. d3 Bh6 9. Nc3 Ne7 10. Bd2 Nbc6 11. Rae1 Qf5 12. Nd5 Kd8 13. Bc3?! Re8 14. Bf6 Bg5 15. g4 Qg6 16. Bxx5 Qxx5 17. h4 Qxx4 18. Qxf4 d6 19. Nf6 Ne5! 20. Rxe5! dxe5 21. Qxe5 Bxx4? 22. Qd4† Kc8 23. Be6†! Kb8 24. Nd7† Kc8 25. Nc5† Kb8 26. Na6† bxa6 27. Qb4# 1•0

**(29) Steinitz,W–Blackburne,J (1) [C77]**

*London m, 1876*

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4 Nf6 5. d3 d6 6. c3 Be7 7. h3 0•0 8. Qe2 Ne8 9. g4 b5 10. Bc2 Bb7 11. Nbd2 Qd7 12. Nf1 Nd8 13. Ne3 Ne6 14. Nf5 g6 15. Nxe7† Qxe7 16. Be3 N8g7 17. 0•0•0 c5 18. d4 exd4 19. cxd4 c4 20. d5 Nc7 21. Qd2 a5 22. Bd4 f6 23. Qh6 b4 24. g5 f5 25. Bf6 Qf7 26. exf5 gxf5 27. g6 Qxx6 28. Bxx7 Qxx6† 29. Bxx6 Rf6 30. Rhg1† Rg6 31. Bxf5 Kf7 32. Bxx6† hxx6 33. Ng5† Kg8 34. Rge1 1•0

**(30) Chigorin,M–Yakubovich [C51]***corr, 1879*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Bc5 4. b4 Bxb4 5. c3 Bc5 6. O-O d6 7. d4 exd4 8. cxd4 Bb6 9. Nc3 Na5?! 10. Bg5! f6 11. Bh4 Nxc4 12. Qa4† Qd7 13. Qxc4 Qf7 14. Nd5! Nh6! 15. Rad1 Bg4 16. Qc1! Bxf3 17. gxf3 O-O 18. Kh1 Qh5 19. Qf4! Kh8 20. Nxf6!? Qf7? 21. e5! dxe5 22. dxe5 Ng8 23. Rg1! gxf6 24. Rxc8†! Rxc8?! 25. Bxf6† Rg7 26. Rg1 Rxc8 27. Qh6! Bc5? 28. e6 Qf8 29. f4! Be7 30. Ba1! b5 31. f3! c5 32. f5 b4 33. Rg3 c4 34. Qxh7†! 1-0

**(31) Bird,H–Chigorin,M [C59]***Vienna, 1882*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Nf6 4. Ng5 d5 5. exd5 Na5 6. Bb5† c6 7. dxc6 bxc6 8. Be2 h6 9. Nf3 e4 10. Ne5 Qc7! 11. Ng4 Bxc4 12. Bxc4 Bd6 13. h3 O-O 14. Nc3 Nc4 15. b3? Ne5 16. Bb2? Rfe8 17. O-O Nexg4 18. hxc4 Qd7 19. Qe2 Nxc4 20. g3 Qf5 21. Kg2 Re6 22. Rae1 Rae8 23. Rh1 h5! 24. Ref1 Qg6! 25. Nd1? e3!! 26. Bd4 Nxf2 27. Rxf2 Qxc3† 28. Kf1 exf2 29. Ne3? c5 30. Bc3 Rxe3! 31. dxe3 Rxe3 32. Qd1 h4! 33. Bd2 h3! 0-1

**(32) Blackburne,J–Steinitz,W [C46]***London, 1883*

1. e4 e5 2. Nf3 Nc6 3. Nc3 g6 4. d4 exd4 5. Nxd4 Bg7 6. Be3 Nf6 7. Be2 O-O 8. O-O Ne7 9. Bf3 d6 10. Qd2 Nd7 11. Bh6! Ne5 12. Bxc7 Kxc7 13. Be2 f6 14. f4 Nf7 15. Rad1 c6 16. Bc4 Bd7 17. Bxf7 Rxf7 18. f5 Nc8 19. e5!! fxe5 20. Ne6†! Bxe6 21. fxe6 Re7 22. Qg5 Qe8 23. Rd3! Rxe6 24. Rh3 Qe7 25. Qh6† Kg8 26. Rf8†! Qxf8 27. Qxh7# 1-0

**(33) Chigorin,M–Steinitz,W [C51]***London, 1883*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Bc5 4. b4 Bxb4 5. c3 Ba5 6. O-O d6 7. d4 exd4 8. cxd4 Bb6 9. Nc3 Na5 10. Bg5 f6 11. Bf4 Nxc4 12. Qa4† Qd7 13. Qxc4 Qf7 14. Nd5! g5? 15. Bg3 Be6 16. Qa4† Bd7 17. Qa3 Rc8 18. Rfe1! g4 19. Nxb6 axb6 20. Nd2 Be6 21. f4 gxf3 22. Nxf3 Ne7 23. e5 fxe5 24. dxe5 d5 25. Rf1 Nf5 26. Nd4 Qg6 27. Nxf5 Bxf5 28.

Bh4! c5! 29. Rf3 Kd7 30. Raf1 Rhf8 31. Rg3 Qh6? 32. Bf6 Be6 33. Qa7!+— Kc7? 34. Rb3 Kd7 35. Qxb6 Rc6 36. Qxb7† Rc7 37. Qa6 1•0

**(34) Steinitz,W–Chigorin,M [C25]**

*London, 1883*

1. e4 e5 2. Nc3 Nc6 3. f4 exf4 4. d4 Qh4† 5. Ke2 d5! 6. exd5 Qe7† 7. Kf2 Qh4† 8. g3!? fxg3† 9. Kg2 Bd6! 10. Qe1†! Nce7! 11. hxg3 Qxd4 12. Rh4? Qf6 13. Ne4 Qg6 14. Bd3 Bf5 15. Nxd6†? cxd6 16. Bb5† Kf8! 17. c4 Nf6 18. Nf3 Bg4 19. Nd4 Nf5 20. Nxf5 Qxf5 21. Bf4 g5! 22. Bxd6† Kg7 23. Rxg4 Nxg4 24. Qc3†? f6 25. Rf1 Qe4† 26. Kg1 Qe2 27. Rf3 Rhe8! 28. Bxe8 Rxe8 29. Bc5 Qh2† 30. Kf1 Re2 0•1

**(35) Zukertort,J–Blackburne,J [A13]**

*London, 1883*

1. c4 e6 2. e3 Nf6 3. Nf3 b6 4. Be2 Bb7 5. 0•0 d5 6. d4 Bd6 7. Nc3 0•0 8. b3 Nbd7 9. Bb2 Qe7 10. Nb5 Ne4 11. Nxd6 cxd6 12. Nd2 Ndf6 13. f3 Nxd2 14. Qxd2 dxc4 15. Bxc4 d5 16. Bd3 Rfc8 17. Rae1 Rc7 18. e4 Rac8 19. e5 Ne8 20. f4 g6 21. Re3 f6 22. exf6 Nxf6 23. f5 Ne4 24. Bxe4 dxe4 25. fxg6 Rc2 26. gxh7† Kh8 27. d5† e5 28. Qb4 R8c5 29. Rf8† Kxh7 30. Qxe4† Kg7 31. Bxe5† Kxf8 32. Bg7† 1•0

**(36) Tarrasch,S–Noa,J [C11]**

*Hamburg, 1885*

1. e4 e6 2. d4 d5 3. Nc3 Nf6 4. e5 Nfd7 5. Nce2 c5 6. c3 Nc6 7. f4 cxd4 8. cxd4 Bb4† 9. Bd2 Qb6 10. Nf3 0•0 11. Bxb4 Qxb4† 12. Qd2 Nb6 13. Nc3 Rd8 14. Nb5 Bd7 15. Nd6 Rab8 16. Rc1 Qxd2† 17. Kxd2 Nc8 18. Nb5 a6 19. Nc3 N8e7 20. Bd3 Rbc8 21. b3 Nb4 22. a3 Nbc6 23. b4 h6 24. h4 Nb8 25. Ke3 Rc7 26. Rc2 Rdc8 27. Rhc1 Kf8 28. g4 Be8 29. Nd2 Nd7 30. Nb3 Nb6 31. Nc5 Nc4† 32. Bxc4 dxc4 33. N5e4 b5 34. Nd6 Rb8 35. f5 Bd7 36. Rf2 Nd5† 37. Nxd5 exd5 38. g5 h5 39. Rcf1 Kg8 40. g6 f6 41. Re2 Bc6 42. Rfe1 Rd8 43. Kf4 fxe5† 44. Rxe5 Kf8 45. Nf7 Re8 46. Ng5 Rce7 47. Nh7† 1•0

**(37) Lasker,Em–Bauer,I [A03]***Amsterdam, 1889*

1. f4 d5 2. e3 Nf6 3. b3 e6 4. Bb2 Be7 5. Bd3 b6 6. Nf3 Bb7 7. Nc3 Nbd7 8. 0•0 0•0 9. Ne2 c5 10. Ng3 Qc7 11. Ne5 Nxe5 12. Bxe5 Qc6 13. Qe2 a6 14. Nh5 Nxh5 15. Bxh7† Kxh7 16. Qxh5† Kg8 17. Bxg7 Kxg7 18. Qg4† Kh7 19. Rf3 e5 20. Rh3† Qh6 21. Rxh6† Kxh6 22. Qd7 Bf6 23. Qxb7 Kg7 24. Rf1 Rab8 25. Qd7 Rfd8 26. Qg4† Kf8 27. fxe5 Bg7 28. e6 Rb7 29. Qg6 f6 30. Rxf6† Bxf6 31. Qxf6† Ke8 32. Qh8† Ke7 33. Qg7† 1•0

**(38) Chigorin,M–Tarrasch,S (2) [A08]***St. Petersburg m, 1893*

1. e4 e6 2. Qe2 c5 3. Nc3?! Nc6 4. Nf3 a6 5. g3 Nd4 6. Qd3 Qb6 7. Bg2 Ne7 8. Nxd4 cxd4 9. Ne2 Nc6 10. c3 dxc3 11. bxc3 Bc5 12. 0•0 0•0?! 13. Qc2 e5!± 14. Rb1 Qa7 15. Bb2 d6 16. Ba1 Bg4 17. Nc1 b5 18. h3 Be6 19. Ne2 Rac8 20. Rbd1 Bb6 21. Qb2 Na5 22. d3 Kh8?! 23. g4 f6? 24. Ng3 Nb7 25. Kh2 Nc5 26. Qd2 Na4 27. Rc1 Ba5 28. Rc2 Rc6 29. Rfc1 Rfc8 30. g5! fxg5 31. Qxg5 Nxc3 32. Bxc3 Rxc3 33. Rxc3 Bxc3 34. Nf5 Qd7?! 35. Bf3 b4 36. Rg1 Rf8 37. Nxg7 Bxa2 38. Nf5 Qf7 39. Qh6 Qf6 40. Rg6 Qxg6?? 41. Qxf8† Bg8 42. Bh5 Qe6? 43. Qg7# 1•0

**(39) Chigorin,M–Pillsbury,H [C30]***Hastings, 1895*

1. e4 e5 2. f4 Bc5 3. Nf3 d6 4. Bc4 Nc6 5. Nc3 Nf6 6. d3 Bg4 7. h3 Bxf3 8. Qxf3 Nd4 9. Qg3! Nxc2†?! 10. Kd1 Nxa1 11. Qxg7 Kd7! 12. fxe5 dxe5 13. Rf1 Be7 14. Qxf7?! Kc8 15. Bg5 Rf8 16. Qe6† Kb8 17. Bh6 Re8 18. Qxe5 Nd7 19. Qh5! Nb6 20. Bd5 a6 21. Kd2 Nxd5 22. Nxd5 Rg8 23. g4 Bb4†!? 24. Nxb4 Qd4! 25. Nc2! Nxc2 26. Kxc2 Rg6 27. Bd2 Rd6 28. Rf3 Qa4† 29. Kc1 Qxa2 30. Bc3 Rc6 31. Qxh7 b5 32. Qe7 Qb3? 33. Kd2 a5 34. Rf5! Kb7 35. Rc5 Raa6 36. g5 Rxc5 37. Qxc5 Rc6 38. Qd5+— Qa4 39. g6 b4 40. g7 bxc3† 41. bxc3 Qa1 42. g8=Q Qxc3† 43. Ke2 Qc2† 44. Kf3 Qd1† 45. Kg3 Qg1† 46. Kh4 Qf2† 47. Kh5 Qf3† 48. Qg4 Qf6 49. Qgf5 Qh6† 50. Kg4 Qg7† 51. Qg5 1•0



**(40) Steinitz,W–Von Bardeleben,C [C54]**

*Hastings, 1895*

1. e4 e5 2. Nf3 Nc6 3. Bc4 Bc5 4. c3 Nf6 5. d4 exd4 6. cxd4 Bb4† 7. Nc3!?! d5? 8. exd5 Nxd5 9. O-O Be6 10. Bg5 Be7 11. Bxd5! Bxd5 12. Nxd5 Qxd5 13. Bxe7 Nxe7 14. Re1 f6 15. Qe2 Qd7 16. Rac1?! c6? 17. d5!! cxd5 18. Nd4 Kf7 19. Ne6 Rhc8 20. Qg4! g6 21. Ng5† Ke8 22. Rxe7† Kf8 23. Rf7†! Kg8! 24. Rg7†! Kh8! 25. Rxh7†! 1•0

**(41) Tarrasch,S–Chigorin,M [D00]**

*Hastings, 1895*

1. d4 d5 2. e3 Nf6 3. Bd3 Nc6 4. f4 Nb4! 5. Nf3 Nxd3† 6. cxd3 e6 7. O-O Be7 8. Nbd2 O-O 9. Qc2 Bd7 10. Nb3 Ba4! 11. Qc3 b6 12. Qe1 c5 13. Bd2 Bb5 14. Ne5 Nd7! 15. Nc1 Nxe5 16. dxe5 Rc8 17. Rf2 f6 18. Bc3 d4! 19. exd4 cxd4 20. exf6 Rxf6 21. Bb4 Bc5 22. Bxc5 bxc5 23. Qd2 Qd6 24. Ne2 Rcf8 25. Raf1 Qd5! 26. Ng3! e5! 27. f5?! c4! 28. Ne4 cxd3!! 29. Nxf6† Rxf6 30. Rc1 h6 31. Rc8† Kh7 32. Qb4! Bc6! 33. Qb8! Rxf5 34. Rh8† Kg6 35. Rf8 Rg5! 36. R8f3 d2 O•1

**(42) Lasker,Em–Steinitz,W [C87]**

*St. Petersburg, 1895*

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4 d6 5. d4 Bd7 6. c3 Nf6 7. Nbd2 Be7 8. O-O O-O 9. Re1 Re8 10. Nf1 Bf8 11. Ng3 g6 12. h3 Bg7 13. Bc2 Bc8 14. d5 Ne7 15. Be3 Rf8 16. Qd2 Ne8 17. Bh6 Kh8 18. Rad1 Ng8 19. Bxg7† Nxg7 20. c4 f5 21. Qc3 fxe4 22. Bxe4 Nf6 23. Qe3 Nxe4 24. Nxe4 Rf4 25. c5 Bf5 26. Nfg5 Qd7 27. Qxf4 exf4 28. Nf6 Ne6 29. Nxd7 Nxg5 30. Re7 Kg8 31. Nf6† Kf8 32. Rxc7 1•0

**(43) Pillsbury,H–Lasker,Em [C11]**

*Nürnberg, 1896*

1. e4 e6 2. d4 d5 3. Nc3 Nf6 4. e5 Nfd7 5. f4 c5 6. dxc5 Nc6 7. a3 Nxc5 8. b4 Nd7 9. Bd3 a5 10. b5 Ncb8 11. Nf3 Nc5 12. Be3 Nbd7 13. O-O g6 14. Ne2 Be7 15. Qe1 Nb6 16. Nfd4 Bd7 17. Qf2 Nba4 18. Rab1 h5 19. b6 Nxd3 20. cxd3 Bxa3 21. f5 gxf5 22. Nf4 h4 23. Ra1 Be7 24. Rxa4

## GM-RAM

Bxa4 25. Nfxe6 fxe6 26. Nxe6 Bd7 27. Nxd8 Rxd8 28. Bc5 Rc8 29. Bxe7 Kxe7 30. Qe3 Rc6 31. Qg5† Kf7 32. Rc1 Rxc1† 33. Qxc1 Rc8 34. Qe1 h3 35. gxh3 Rg8† 36. Kf2 a4 37. Qb4 Rg6 38. Kf3 1•0

### (44) Steinitz,W–Lasker,Em [C29]

*London, 1899*

1. e4 e5 2. Nc3 Nf6 3. f4 d5 4. d3 Nc6 5. fxe5 Nxe5 6. d4 Ng6= 7. exd5 Nxd5 8. Nxd5? Qxd5 9. Nf3 Bg4 10. Be2 0•0 11. c3 Bd6 12. 0•0 Rhe8 13. h3 Bd7 14. Ng5? Nh4! 15. Nf3 Nxc2!! 16. Kxc2 Bxc3†! 17. Kf2 f6! 18. Rg1 g5 19. Bxg5 fxc5 20. Rxc5 Qe6 21. Qd3 Bf4 22. Rh1 Bxc5 23. Nxc5 Qf6† 24. Bf3 Bf5 25. Nxc7 Qg6 26. Qb5 c6 27. Qa5 Re7 28. Rh5 Bg4 29. Rg5 Qc2† 30. Kg3 Bxf3 0•1

### (45) Janowski,D–Tarrasch,S [D02]

*Ostende, 1905*

1. d4 d5 2. Nf3 c5 3. c3 e6 4. Bf4 Qb6 5. Qb3 Nf6 6. e3 Nc6 7. h3 Be7 8. Nbd2 Bd7 9. Be2 0•0 10. 0•0 Rfc8 11. Ne5 Be8 12. Bg3 Nd7 13. Ndf3 Nf8 14. Rfd1 Na5 15. Qc2 c4 16. Nd2 f6 17. Nef3 Bg6 18. Qc1 h6?! 19. Nh2 Qd8 20. Bf3 b5? 21. e4! Nc6 22. exd5 exd5 23. Re1 b4 24. Ndf1!± bxc3 25. bxc3 Qa5 26. Ne3 Bf7 27. Qd2 Ba3 28. Rab1 Nd7 29. Rb7! Nb6 30. Nf5 Qa6 31. Nxc6†!! gxh6 32. Rxf7 Kxf7 33. Qxc6 Kg8 34. Qg6† Kh8 35. Qxf6† Kg8 36. Qg6† Kh8 37. Re5 1•0

### (46) Chigorin,M–Rubinstein,A [C11]

*Lodz, 1906*

1. e4 e6 2. d4 d5 3. Nc3 Nf6 4. Bg5 dxe4 5. Nxe4 Be7 6. Bxf6 gxf6 7. Nf3 f5 8. Ng3 c5 9. Bb5†! Nc6 10. c3 0•0 11. Bxc6 bxc6 12. 0•0 cxd4 13. Nxd4 Qc7 14. Qh5 Kh8 15. Rfe1 f4? 16. Ne4 f5 17. Ng5 Bxc5 18. Qxc5 e5 19. Qh6 Bd7 20. Nf3 Rfe8 21. Ng5 Re7 22. Qf6† Rg7 23. Nf7† Kg8 24. Nh6† Kh8 25. Rxe5 Qc8 26. Re7 Qf8 27. Rf7! 1•0

**(47) Capablanca,J–Raubitschek [C67]**

*New York, 1906*

1. e4 e5 2. Nf3 Nc6 3. Bb5 Nf6 4. 0•0 Nxe4 5. d4 d5 6. Nxe5 Bd7 7. Nxd7 Qxd7 8. Nc3 f5 9. Nxe4 fxe4 10. c4 0•0•0 11. Bg5 Be7 12. Bxe7 Qxe7 13. Bxc6 bxc6 14. c5 Qf6 15. Qa4 Kb8 16. Rac1 Ka8 17. b4 Rb8 18. a3 Rhe8 19. Qa6 Re6 20. a4 Qxd4 21. b5 Qf6 22. Rc2 cxb5 23. c6 b4 24. Rc5 Qd4 25. Rb5 Ree8 26. Rb7 Qc5 27. h3 d4 28. Kh2 d3 29. Rc1 Qxf2 30. Rf1 Qd4 31. Rf5 e3 1•0

**(48) Marshall,F–Capablanca,J (5) [D53]**

*New York m, 1909*

1. d4 d5 2. c4 e6 3. Nc3 Nf6 4. Bg5 Be7 5. e3 Ne4 6. Bxe7 Qxe7 7. Bd3 Nxc3 8. bxc3 Nd7 9. Nf3 0•0 10. Qc2 h6 11. 0•0 c5↔ 12. Rfe1 dxc4 13. Bxc4 b6 14. Qe4?! Rb8 15. Bd3 Nf6 16. Qf4 Bb7 17. e4 Rfd8 18. Rad1 Rbc8+ 19. Re3? cxd4 20. cxd4 Rc3 21. Bb1? g5 22. Nxc5!? Rxe3 23. Qxe3 Ng4 24. Qg3 Qxc5 25. h4 Qg7 26. Qc7 Rxd4 27. Qb8+ Kh7 28. e5+ Be4 29. Rxd4 Bxb1 30. Qxa7 Nxe5 31. Rf4 Be4 32. g3 Nf3+? 33. Kg2 f5 34. Qxb6 Nxh4+ 35. Kh2 Nf3+ 36. Rxf3 Bxf3 37. Qxe6 Be4 38. f3 Bd3 39. Qd5 Qb2+ 40. Kg1 Bb1—+ 41. a4 Qa1 42. Qb7+ Kg6 43. Qb6+ Kh5 44. Kh2 Ba2! 45. Qb5 Kg6 46. a5 Qd4 47. Qc6+ Qf6 48. Qe8+ Qf7! 49. Qa4 Qe6! 50. a6 Qe2+ 51. Kh3 Bd5 52. a7 Bxf3 0•1

**(49) Capablanca,J–Jaffe,C [D46]**

*New York, 1910*

1. d4 d5 2. Nf3 Nf6 3. e3 c6 4. c4 e6 5. Nc3 Nbd7 6. Bd3 Bd6 7. 0•0 0•0 8. e4 dxe4 9. Nxe4 Nxe4 10. Bxe4 Nf6 11. Bc2 h6?! 12. b3 b6 13. Bb2 Bb7 14. Qd3 g6?! 15. Rae1 Nh5? 16. Bc1 Kg7 17. Rxe6! Nf6 18. Ne5 c5 19. Bxh6+! Kxh6 20. Nxf7+ 1•0

**(50) Lasker,Em–Capablanca,J [C68]**

*St. Petersburg, 1914*

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Bxc6 dxc6 5. d4 exd4 6. Qxd4 Qxd4 7. Nxd4 Bd6 8. Nc3 Ne7 9. 0•0 0•0 10. f4 Re8 11. Nb3 f6 12. f5 b6 13. Bf4 Bb7? 14. Bxd6 cxd6 15. Nd4

Rad8 16. Ne6 Rd7 17. Rad1 Nc8? 18. Rf2 b5 19. Rfd2  
 Rde7 20. b4 Kf7 21. a3 Ba8? 22. Kf2 Ra7 23. g4 h6 24.  
 Rd3 a5 25. h4 axb4 26. axb4 Rae7? 27. Kf3 Rg8 28. Kf4?  
 g6? 29. Rg3 g5† 30. Kf3 Nb6 31. hxg5 hxg5 32. Rh3 Rd7  
 33. Kg3 Ke8 34. Rdh1 Bb7 35. e5 dxe5 36. Ne4 Nd5 37.  
 N6c5 Bc8 38. Nxd7 Bxd7 39. Rh7 Rf8 40. Ra1 Kd8 41.  
 Ra8† Bc8 42. Nc5 1•0

**(51) Capablanca,J–Marshall,F [C89]**

*New York, 1918*

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4 Nf6 5. 0•0 Be7 6.  
 Re1 b5 7. Bb3 0•0 8. c3 d5 9. exd5 Nxd5 10. Nxe5 Nxe5  
 11. Rxe5 Nf6 12. Re1 Bd6 13. h3 Ng4 14. Qf3 Qh4 15. d4  
 Nxf2 16. Re2 Bg4 17. hxg4 Bh2† 18. Kf1 Bg3 19. Rxf2  
 Qh1† 20. Ke2 Bxf2 21. Bd2 Bh4 22. Qh3 Rae8† 23. Kd3  
 Qf1† 24. Kc2 Bf2 25. Qf3 Qg1 26. Bd5 c5 27. dxc5 Bxc5  
 28. b4 Bd6 29. a4 a5 30. axb5 axb4 31. Ra6 bxc3 32.  
 Nxc3 Bb4 33. b6 Bxc3 34. Bxc3 h6 35. b7 Re3 36. Bxf7†  
 1•0

**(52) Anderssen,A–Kieseritsky,L [C33]**

*London, "The Immortal Game," 1851*

1. e4 e5 2. f4 exf4 3. Bc4 Qh4† 4. Kf1 b5 5. Bxb5 Nf6 6.  
 Nf3 Qh6 7. d3 Nh5 8. Nh4 Qg5 9. Nf5 c6 10. g4 Nf6 11.  
 Rg1 cxb5 12. h4 Qg6 13. h5 Qg5 14. Qf3 Ng8 15. Bxf4  
 Qf6 16. Nc3 Bc5 17. Nd5 Qxb2 18. Bd6 Bxg1 19. e5 Qxa1†  
 20. Ke2 Na6 21. Nxc7† Kd8 22. Qf6† Nxf6 23. Be7# 1•0

**(53) Tarrasch,S–Mieses,J (3) [C10]**

*Berlin m, 1916*

1. e4 e6 2. d4 d5 3. Nc3 dxe4 4. Nxe4 Nd7 5. Nf3 Ngf6 6.  
 Bd3 Be7 7. 0•0 Nxe4 8. Bxe4 Nf6 9. Bd3 b6 10. Ne5 0•0  
 11. Nc6 Qd6 12. Qf3 Bd7 13. Nxe7† Qxe7 14. Bg5 Rac8  
 15. Rfe1 Rfe8 16. Qh3 Qd6 17. Bxf6 gxf6 18. Qh6 f5 19.  
 Re3 Qxd4 20. c3 1•0

**(54) Alekhine,A–Rubinstein,A [D30]**

*Haag, 1921*

1. d4 d5 2. Nf3 e6 3. c4 a6 4. c5 Nc6 5. Bf4 Nge7 6. Nc3

## Essential Middlegame Knowledge

Ng6 7. Be3 b6 8. cxb6 cxb6 9. h4 Bd6 10. h5 Nge7 11. h6 g6 12. Bg5 0•0 13. Bf6 b5 14. e3 Bd7 15. Bd3 Rc8 16. a4 b4 17. Ne2 Qb6 18. Nc1 Rc7 19. Nb3 Na5 20. Nc5 Nc4 21. Bxc4 dxc4 22. Ne5 Bxe5 23. Bxe7 Bd6 24. Bxf8 Bxf8 25. Nxd7 Rxd7 26. a5 Qc6 27. Qf3 Rd5 28. Rc1 Qc7 29. Qe2 c3 30. bxc3 bxc3 31. Qxa6 Rxa5 32. Qd3 Ba3 33. Rc2 Bb2 34. Ke2 Qc6 35. f3 f5 36. Rb1 Qd6 37. Qc4 Kf7 38. Qc8 Qa6† 39. Qxa6 Rxa6 40. e4 g5 41. Kd3 Kg6 42. d5 fxe4† 43. fxe4 exd5 44. exd5 Ra4 45. Rd1 Kxh6 46. d6 Kh5 47. d7 Ra8 48. Ke4 Rd8 49. Kf5 Kh4 50. Rh1† Kg3 51. Rh3# 1•0

### (55) Tarrasch,S–Alekhine,A [E10]

*Bad Pistyan, 1922*

1. d4 Nf6 2. c4 e6 3. Nf3 c5 4. d5 b5 5. dxe6 fxe6 6. cxb5 d5 7. e3 Bd6 8. Nc3 0•0 9. Be2 Bb7 10. b3 Nbd7 11. Bb2 Qe7 12. 0•0 Rad8 13. Qc2 e5 14. Rfe1 e4 15. Nd2 Ne5 16. Nd1 Nfg4 17. Bxg4 Nxg4 18. Nf1 Qg5! 19. h3 Nh6 20. Kh1 Nf5 21. Nh2 d4! 22. Bc1 d3 23. Qc4† Kh8 24. Bb2 Ng3†! 25. Kg1 Bd5 26. Qa4 Ne2† 27. Kh1 Rf7 28. Qa6 h5 29. b6 Ng3†! 30. Kg1 axb6 31. Qxb6 d2 32. Rf1 Nxf1 33. Nxf1 Be6 34. Kh1 Bxh3! 35. gxh3 Rf3 36. Ng3 h4 37. Bf6 Qxf6 38. Nxe4 Rxh3† 0•1

### (56) Bogoljubow,E–Alekhine,A [A90]

*Hastings, 1922*

1. d4 f5 2. c4 Nf6 3. g3 e6 4. Bg2 Bb4† 5. Bd2 Bxd2† 6. Nxd2 Nc6 7. Ngf3 0•0 8. 0•0 d6 9. Qb3 Kh8 10. Qc3 e5 11. e3 a5 12. b3 Qe8 13. a3 Qh5 14. h4 Ng4 15. Ng5 Bd7 16. f3 Nf6 17. f4 e4 18. Rfd1 h6 19. Nh3 d5 20. Nf1 Ne7 21. a4 Nc6 22. Rd2 Nb4 23. Bh1 Qe8 24. Rg2 dxc4 25. bxc4 Bxa4 26. Nf2 Bd7 27. Nd2 b5 28. Nd1 Nd3 29. Rxa5 b4 30. Rxa8 bxc3 31. Rxe8 c2 32. Rxf8† Kh7 33. Nf2 c1=Q† 34. Nf1 Ne1 35. Rh2 Qxc4 36. Rb8 Bb5 37. Rxb5 Qxb5 38. g4 Nf3† 39. Bxf3 exf3 40. gxf5 Qe2 41. d5 Kg8 42. h5 Kh7 43. e4 Nxe4 44. Nxe4 Qxe4 45. d6 cxd6 46. f6 gxf6 47. Rd2 Qe2 48. Rxe2 fxe2 49. Kf2 exf1=Q† 50. Kxf1 Kg7 51. Kf2 Kf7 52. Ke3 Ke6 53. Ke4 d5† 0•1

**(57) Maroczy,G–Tartakower,S [A85]***Teplitz Schöna, 1922*

1. d4 e6 2. c4 f5 3. Nc3 Nf6 4. a3 Be7 5. e3 0•0 6. Bd3 d5  
 7. Nf3 c6 8. 0•0 Ne4 9. Qc2 Bd6 10. b3 Nd7 11. Bb2 Rf6  
 12. Rfe1 Rh6 13. g3 Qf6 14. Bf1 g5 15. Rad1 g4 16. Nxe4  
 fxe4 17. Nd2 Rxh2 18. Kxh2 Qxf2† 19. Kh1 Nf6 20. Re2  
 Qxg3 21. Nb1 Nh5 22. Qd2 Bd7 23. Rf2 Qh4† 24. Kg1  
 Bg3 25. Bc3 Bxf2† 26. Qxf2 g3 27. Qg2 Rf8 28. Be1  
 Rxf1† 29. Kxf1 e5 30. Kg1 Bg4 31. Bxg3 Nxb3 32. Re1  
 Nf5 33. Qf2 Qg5 34. dxe5 Bf3† 35. Kf1 Ng3† 0•1

**(58) Grünfeld,E–Alekhine,A [D64]***Karlsbad, 1923*

1. d4 Nf6 2. c4 e6 3. Nc3 d5 4. Bg5 Be7 5. Nf3 Nbd7 6.  
 e3 0•0 7. Rc1 c6 8. Qc2 a6 9. a3 h6 10. Bh4 Re8 11. Bd3  
 dxc4 12. Bxc4 b5 13. Ba2 c5 14. Rd1 cxd4 15. Nxd4 Qb6  
 16. Bb1 Bb7 17. 0•0 Rac8 18. Qd2 Ne5 19. Bxf6 Bxf6 20.  
 Qc2 g6 21. Qe2 Nc4 22. Be4 Bg7 23. Bxb7 Qxb7 24. Rc1  
 e5 25. Nb3 e4 26. Nd4 Red8 27. Rfd1 Ne5 28. Na2 Nd3  
 29. Rxc8 Qxc8 30. f3 Rxd4 31. fxe4 Nf4 32. exf4 Qc4 33.  
 Qxc4 Rxd1† 34. Qf1 Bd4† 0•1

**(59) Botvinnik,M–Tartakower,S [A55]***Nottingham, 1936*

1. Nf3 Nf6 2. c4 d6 3. d4 Nbd7 4. g3 e5 5. Bg2 Be7 6. 0•0  
 0•0 7. Nc3 c6 8. e4 Qc7 9. h3 Re8 10. Be3 Nf8 11. Rc1 h6  
 12. d5 Bd7 13. Nd2 g5 14. f4 gxf4 15. gxf4 Kg7 16. fxe5  
 dxe5 17. c5 cxd5 18. Nxd5 Qc6 19. Nc4 Ng6 20. Nd6 Be6  
 21. Nxe7 Nxe7 22. Rxf6 Kxf6 23. Qh5 Ng6 24. Nf5 Rg8  
 25. Qxh6 Bxa2 26. Rd1 Rad8 27. Qg5† Ke6 28. Rxd8 f6  
 29. Rxg8 Nf4 30. Qg7 1•0

## Chapter 5

### Essential Opening Strategy

**T**he problem with studying openings is dealing with the vast amount of theory that is available. The theory in the most popular openings is many moves deep, and the evaluation often hinges on the correctness of a single move. At the highest levels of competitive chess, opening discoveries are carefully guarded secrets that may go unplayed for years until there is the opportunity to spring the “theoretical novelty” on an unsuspecting opponent in a critical game.

There is a vicious cycle to the study of openings—once a player begins to study and play standard theoretical lines, he will find that there are opponents that know these lines a little deeper. Thus the player must invest even more time in study of the openings. This cycle continues as a player improves and as the strength and theoretical knowledge of his opponents increases. The time thus spent in study and rote memorization of opening theory eventually erodes the time spent in improving one’s fundamental chess knowledge, which can lead to a plateau effect in the playing strength of the player.

While it is impossible for the serious player to completely avoid this paradox, it is possible to combine some basic principles with a repertoire structured to keep the amount of theory which must be known to a manageable level. The logical nature of chess extends to the opening. The basic principles of the opening have been known a long time, and they are still good today. If you follow these principles, the logic of chess dictates that you will not get a bad position.

The most important advice to remember about the opening phase is this: *get your Rooks into the game within ten moves*. Of course this does not mean advancing the a or h pawns two squares and bringing the Rooks out in front of the

adjacent pawns. Rather, this advice is intended to focus attention on getting the other pieces quickly into play such that it is reasonable to turn attention to the placement of the Rooks by the 10th move.

Remember also the advice of Sun Tzu:

*"If you are situated at a great distance from the enemy, and the strength of the two armies is equal, it is not easy to provoke a battle, and fighting will be to your disadvantage."*

As a general rule, the opening phase of the game is not the time to engage in an attack. First the pieces must be developed.

In selecting openings, it is not necessary to strive to be on the cutting edge of theory. Often, as evidenced in some of the games of co-author Ziyatdinov, it can be more effective to play older theory that you are familiar with and where you are comfortable with the resulting types of positions. If you play old theory that you know very well, you will not have to think about specific lines, and this will have the important practical benefit of conserving time on your clock.

Perhaps the most valuable advice about studying openings is this: study the theory of an opening only after playing it. The point is that by playing the opening, you will gain first hand experience in analyzing the types of positions that can arise. This experience will give rise to questions about the opening in terms of what to do in certain positions that occurred, or might have occurred, in a real game situation. At this point, it is appropriate to study the theory of the opening, as any knowledge gained is in direct response to practical questions, and is more likely to be retained due to this association. On the other hand, attempting to learn an opening by studying theory before playing the opening will result in a lot of useless work. Later, when faced with the opening over the board, it is likely you will either forget the theory, or perhaps worse, will get the lines or move orders mixed up.



## Chapter 6

### The Economics of Chess as a Career

As sports go, chess is not lucrative for the average professional. The well known top players who have been able to achieve millionaire status (Kasparov and Karpov) are the exceptions. Aside from them, there are only about 20 players world wide who do well financially from chess (\$100,000+ per year income), and another 100 or so that make a comfortable living (\$50,000+). The next 1,000 players, on average, come out about even – earning in prizes about what they incur in entry fees and expenses. Then come perhaps 10,000 players who invest several thousand dollars per year more than they earn. And beyond this are the 1 million or more amateur players that may come out about even or make a small investment each year, depending on their skill at winning class prizes and the amount they wish to spend on what, for them, is their hobby.

The serious student of the game would be well served to keep in mind the example of Gata Kamsky, who reached the threshold of chess superstardom, only to decide that a career in medicine offered better long term prospects. In the U.S.A., there are many examples of top players who pursued other careers in order to make a decent living, among them Wolff and deFirmian. Of those who have remained focused on chess, they often make much of their income from non-playing activities such as teaching. It is unlikely that this situation will change significantly until chess has wider appeal and begins to attract sponsors such as we see with other sports. In general, this move into the mainstream of competitive sports will take a long time to happen in most countries. Of course, certain events may have a positive influence that significantly improves the economics of a chess career (such as chess be-

coming part of the Olympics, which now seems possible). But such milestones aside, this Chapter has provided a realistic picture of the financial life of a chess professional.

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## Chapter 7

### Recommended References



#### Endgame Books

Yuri Averbakh, *Comprehensive Chess Endings: Essential Knowledge*

Yuri Averbakh, *Comprehensive Chess Endings: Vol. 1*

Yuri Averbakh, *Comprehensive Chess Endings: Vol. 2*

Yuri Averbakh, *Comprehensive Chess Endings: Vol. 3*

Yuri Averbakh, *Comprehensive Chess Endings: Vol. 4*

Yuri Averbakh, *Comprehensive Chess Endings: Vol. 5*

Pal Benko, *Chess Endgame Lessons*

Mark Dvoretsky, *Secrets of Chess Training*

Reuben Fine, *Basic Chess Endings*

#### Middlegame Books

Alexander Alekhine, *My Best Games of Chess 1908-1937*

Alexander Alekhine, *On the Road to the World Championship 1923-1927*

Yuri Averbakh, *Chess Middlegames: Essential Knowledge*

Bobby Fischer, *My 60 Memorable Games*

Paul Keres and Alexander Kotov, *The Art of the Middle Game*

Hans Kmoch, *Pawn Power in Chess*

#### Books on Strategy

Sun Tzu, *The Art of War*

## FOR THE ENDGAME AFICIONADO

Power Technique

Reviewed by Don Aldrich  
for *Chess Gazette* 137

Ziyatdinov, *Grandmaster RAM* (Self Published, 1997) 98 pages, 256 diagrams.

IM Rashid Ziyatdinov is an interesting fellow. In person, he is about 5'8", long, angular and skinny, with an irrepressible personality. I first met him at the Governor's Cup in Sioux Falls, 1997, an event where he shared first place with GM Wolff, ahead of a host of other titled players. The guy can flat out play.

He is also very approachable, and will talk about chess with nearly anyone. As we both smoke, we spent a lot of time talking outside the convention center. I ran into him again at the National Open in spring '98, and at the Chicago Open over Memorial Day.

The reason I relate this non-essential information is to explain how and why I bought his book. At the Chicago event, I overheard two teenagers bad mouthing him and his book, for no other apparent reason than he is 'different,' not a 'real' GM [and indeed, he is an IM], and not worthy of respect. Apparently he had a quick draw that round, and one of the youths remarked it was so he could sell more copies of his 'lame' book. I thus went in search of Rashid, and indeed found him outside the playing hall selling his book, *GM RAM: Essential Knowledge*. I greeted him, he pretended to remember me, and I purchased said tome which he graciously insisted on autographing.

Getting back to my hotel room, I examined what I had. It is a smaller format [about the size of *New In Chess Magazine*,

6"x9""] spiral bound self-published work. By now, we have all heard the so called **300 position theory**—that all the knowledge one needs is contained in 300 positions, the trick being to find the right 300. Several ex-Soviets have been pushing this idea as part of the ‘secrets’ of Soviet chess training. *GM RAM* is Rashid’s contribution to this school of literature.

However, his book is quite different. The first 156 positions are all endgames, and simple ones at that: R+P v. R, B+P v B, etc. The balance of the diagrams are from 59 classic master games, most pre-1900, that you are expected to memorize(!).

Perhaps more remarkable, it did not take me too long to ascertain that the positions are presented with no analysis [answers] whatsoever! At this point, I understood why the two youngsters had characterized it as lame, and put it aside. Hey, I like the guy, and if the ten bucks helps him survive, it was not a total loss.

A couple of weeks later, I took it out again and started reading it. Okay, the answers are not in the book, but, as he points out, they are easily available elsewhere. The importance of this work is that Rashid is claiming that **these are the positions to know**. And by ‘know,’ he means know them cold, that is, if you see the position you immediately recall the results and plans for either side to play.

The point he makes, and makes well, is that chess is like a language. We all know the alphabet, but we also know the words. When you see a word in text, you do not work it out phonetically unless you have not seen it before, you *know* the word. These positions are like words; we could probably [well, maybe] work them out, but it is better to know the word. Thus, if the paragraph is a more complex position, it is extremely helpful to know the word [position] we need to achieve to obtain the desired result, without having to calculate the win in that position.

He represents that he has gleaned these 100+ positions from years of play and teaching, and that is **the information he is selling**. I am afraid I am not a good enough player to know if he is right. I do know that I have spent a lot of time digging out the answers from my library. This alone cannot be a bad thing. And it has not been easy. In *GM RAM*, he gives a short

list of references, but I am here to tell you that not all the positions can be found in the referenced books. Fortunately, they all were found in additional works, especially Nunn and *Batsford Chess Endings*.

Which is why this book is on the Aficionado list (mentioned in the *Chess Gazette*). If you do not have the necessary reference works, it will do you no good. If you do have the necessary books, I think it is a wonderful, interactive exercise. As to whether these really are the only 'need to know' positions, check back with me in a year. Meanwhile, I will work on convincing Rashid to do a second edition, with answers. *[Ed. Note: This book also does not have the answers. As I studied the material for re-setting this book, it became apparent to me that I don't really want the answers. I need to work on these positions, and work hard to improve. Sometimes the answers just popped out, especially near the end of the presented games. I agree, the material should be known cold. The many positions in this book are typical of positions which could arise in anyone's games if the player knew what to do. My request is not for answers, but additional positions, and some additional modern games illustrating the "older" concepts.]*

**T**his book is about the language of chess. More specifically, this book is about the essential building blocks of chess. In a logical scientific approach to chess one must first master the basic building blocks and from there begin to build a personalized “vocabulary” which will be the foundation for mastery.

In Russian chess folklore it is said that there are 300 positions which comprise the most important knowledge an aspiring player must acquire. About two-thirds of them are from the endgame and the remaining third are from the middlegame. However, no one knows what all these positions are as the opinions of top players and trainers vary regarding which ones make up the magical 300.

In this book are 253 unique positions; the remaining 47 are left to the reader who can complete the collection with those most meaningful to him. In addition there are 59 games every developing master would be advised to know.



International Master Rashid Ziyatdinov is one of the most successful players on the U.S. Grand Prix circuit, placing third twice before taking second place honors in the year long competition in 1999.

Ziyatdinov originally comes from Uzbekistan, where he won the national championship in 1981, 1983, and 1985. Since moving to the United States in 1997 he has won first place in a number of prestigious events including the Toronto International, the Chicago Open, and the Koltanowski International. In addition to being a fierce competitor, he is a highly regarded chess trainer. His many years of competing, studying, and teaching led to the development of his highly effective training methods.

He now has his first GM norm.