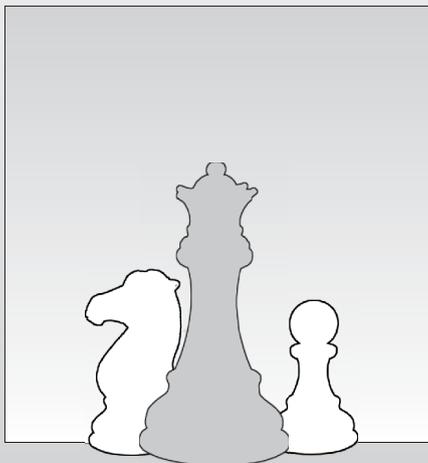




Chess University - 7

Eduard Gufeld
Oleg Stetsko
The Art of the
King's Indian

New Edition



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Garry Kasparov

THROUGH THE PRISM OF TIME

Chess players as a people are both distinctive and diverse. The unique individuality of each of them is something that we accept. However, this uniqueness does not always manifest itself.

Ask any player to name his best game, and you will almost certainly hear the standard phrase: 'I haven't played it yet!' This is how they all reply, with the exception of one player. On hearing such a question, Eduard Gufeld would merely shake his head and look at the questioner with a certain regret. And moments later, animatedly gesticulating and not sparing words, he would begin describing his 'immortal' game, which in his opinion eclipsed all other masterpieces created throughout the history of chess.

Yes, this game, lovingly called the 'Mona Lisa' by its creator, has made the rounds of nearly all chess publications in the world, without losing its genuine brilliance. Even now, after an analysis of the Bagirov-Gufeld game, the depth and richness of modern chess becomes closer and more understandable. And since a chess player is characterised above all by what he creates, this game says more about grandmaster Gufeld than any weighty tome.

But, of course, Gufeld's contribution to chess is not restricted to one game. Not even to many other fine games, to which any player would happily give his name. I have in mind the ideas which Eduard Efimovich put into effect throughout his chess career. There were a great many of them, but it is sufficient to look through a few games played by Gufeld with Black for one to be immediately struck by the grandmaster's 'idée fixe' — a fanatical belief in the all-powerful dark-square bishop, developed on the long diagonal. The notorious 'Gufeld bishop' has long been derided by chess players, but tell me, please, who can boast such a constant love for the King's Indian Defence? His faithfulness to this sharp opening, the nuances of which, by his own expression, he sensed with his finger-tips, was something he proclaimed all his life.

Gufeld was rightly regarded as one of the best experts in the world on this dynamic opening.

However, a view expressed from this angle merely skates on the surface, without touching on the essence of one of the few chess romantics. But after all, behind all the ‘eccentricities’, full of humour, commentaries and witty remarks (often made even during a game!) was concealed a boundless devotion to chess, a sincere belief in the inexhaustible nature of chess, and a constant striving for beauty and harmony in his games. And while Gufeld’s chess career was not adorned by a continuous stream of victories, his play helps us to open more widely the door to the immense land named CHESS.

Oleg Stetsko

MY FRIEND EDUARD GUFELD

It is well known that the measure of a person's creativity is what he leaves when he departs from this life. The creativity of Eduard Gufeld was multi-faceted, and his literary activity was only the visible part of his chess 'iceberg'. Brilliant games with famous contemporaries, numerous lectures, adorned by his inimitable humour, extensive game commentaries, marked by a deep and pedagogical talent, with the years were compiled into books. The last of these is now before you, dear reader. Unfortunately, the author was not in fact destined to see it. It is in the nature of an ode to the King's Indian Defence, to which he was faithful all his life: Gufeld sums up half a century's experience of employing this sharp opening, on which he was rightly considered an expert.

Gufeld developed his mastery during the post-war era, a difficult one for our country. But, despite the dire economic situation in the Soviet Union, as one of the fields of human culture chess was given state support and enjoyed great

popularity. As with most of his contemporaries, Eduard's chess talent was polished in the system of junior competitions. He reached the master level only at the age of 22 (rather late by present-day standards, but at that time it was far harder to obtain the master title), but at the very first attempt he broke through to the final tournament of the 26th USSR Championship. The post-war generation regarded the 1950s and 1960s as a kind of chess renaissance, and it was no accident that the world arena was illuminated by the names of Soviet grandmasters, born in the pre-war years – Tal, Petrosian, Spassky, Korchnoi, Stein, Polugaevsky... To break through into the USSR championship finals with these players participating, one had to possess an outstanding chess strength. Gufeld achieved this on eight occasions.

At that unforgettable time, in the system of competitions for the championship of the Armed Forces of the country, our chess paths crossed and with the years they

grew into friendship, and then into a creative collaboration. And despite the fact that after the break-up of the Soviet Union we ended up in different countries, in those difficult 1990s we jointly wrote several books. In October 1997 at Gufeld's invitation I visited him in Kiev, to where he travelled every year to see his mother Eva Yuryevna. Seeing me off at the station, Edik shared a dream: 'If you were to undertake to prepare a book on the King's Indian Defence based on my games. That would be a monument...' Gufeld had reasons for pessimism – his thirst for activity did not find an outlet: 'I can't live in Tbilisi – everything has been plundered, and in Kiev there is altogether no chess life...' We discussed the structure of the book: 'Take the annotated games from *My Life in Chess* (Edik was very proud of his biography, published in the USA in 1994) and add games published later in the *64* magazine. For the selection of the remaining material I give you carte blanche.' Edik did not keep his games, and I had to do a lot of digging about in periodicals to create a complete picture. In short, there was plenty to discuss by telephone, especially after Gufeld's world-wide wanderings finally led him to the USA. In 1998 I happened to visit Edik's apartment in Los Angeles, a kind of 'long box' with a single window,

combining in a strange manner the bathroom, living space and kitchen. On the second floor of this block there was also a small room. A few chess boards and portraits of the world champions (as in the USSR Central Chess Club) proclaimed the 'Eduard Gufeld Chess Academy'...

In 2000 the English publishing house Batsford brought out our book *The Art of the King's Indian*, which elicited a positive response from readers. Eduard was burning with a desire to publish it in Russia. But he wanted to create something new. After all, that book was based only on Gufeld's main weapon – the concept of counterplay with the development of the knight on c6. For the Russian edition I suggested that it should be radically revised and that he should share his experience of playing his favourite opening in a book entitled *A Lifetime of the King's Indian*. Edik was delighted! He not only approved the idea, but also considered it necessary to reinforce the theme of his conception (knight on c6) in a separate section of the book with examples by the most prestigious modern King's Indian players, by selecting the best of the games played during the past two decades.

Edik phoned me nearly every morning: one felt that, cut off from the atmosphere of his native chess world, he was missing contact in

Russian. I received such a call on 12 September 2002, the day after the conclusion of the 'Match of the new century' between teams from Russian and the strongest players in the world. I was late for a meeting at the publishing office of the *64* magazine, and I asked him: 'Phone tomorrow, and I'll tell you in more detail.' The following day there was no call. The indefatigable chess devotee had suffered a severe stroke, from which he did not recover...

Part 1

A LIFETIME OF THE KING'S INDIAN

Eduard Gufeld

PREFACE

For a long time I have been wanting to annotate a game, in such a way as to create a little textbook on chess, to implant in the fabric of a specific encounter some general rules of play. However, realising that it is not possible to encompass the unbounded, I will try to do this at least for the opening stage of the game. But first a brief introduction.

Yes, chess is a battle; as the 11th world champion Bobby Fischer expressed it – ‘total war’. But, on the other hand, this splendid game, in my opinion, completely replaces war. For a long time I have felt the urge to suggest to the FIDE President that he should conduct a world championship – among military leaders. Perhaps then they would think better of it and put an end to the arms race? At any event, an ancient Indian legend about the origin of chess runs as follows: when the wife of some restless rajah grew tired of endless wars, with the help of her retinue she devised such a fascinating game, that her master forgot about everything in the world, and in those regions a

lasting peace was established. This game was chess – ‘this wonderful and fervent world’! A world of art, in which apart from the fight, beauty is also valued. And in this world, where there is also a portion of my work, for half a century an honourable place has been occupied by the King’s Indian Defence.

Like it or not, the author of an opening book cannot be absolutely objective. This applies especially to systems and variations which he often employs in his games. The main idea of the King’s Indian Defence (or more precisely, the King’s Indian Attack!) is a battle against White’s pawn centre with pieces, which must have the timely support of pawn counters. The King’s Indian Defence is an asymmetric opening! Black’s strategy is based on disrupting the opponent’s plans, and at the same time at an early stage of the opening Black tries to implement his own plan of counterplay. For this reason the King’s Indian Defence should be studied exclusively as a transition process from opening to middle-

game. Hence a large part of this book comprises games which enable this link to be traced.

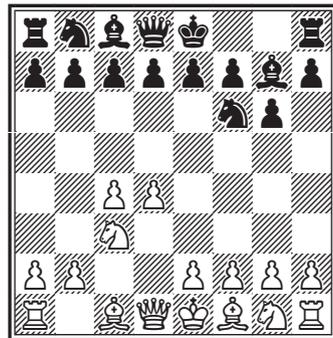
The opening in chess is a preparation for battle, the mobilisation of the pieces towards the centre. Towards the centre, since from here there is an excellent view of all the squares on the battlefield. And the player who is better prepared, who is better mobilised, is the one who has the better chances of winning. It can happen, of course, that a game is also won by other means, but we will talk about the scientific approach to chess.

Much of what is done in the opening is subject to strictly defined rules. Here chess has the appearance of a science. But if the game were only a sum of rules, it would long since have disappeared, died off: everyone would study these rules, rigorously follow them and that, strictly speaking, would be the end of the matter. The point is that, by following the rules, we achieve our aim only in 80 cases out of 100, and the 20% comprise exceptions, i.e. those mysterious cases when the general rules suddenly prove to be ineffective. And, by contrast, if a player plays contrary to the rules, I will guarantee that 80% of his moves will be mistakes.

The conclusion is simple: you must know the rules very well, to be able to find the exceptions! It is in this, and only this, that I see the

scientific aspect of chess. Let us try to put forward, at the least, two rules. As has already been said, the first precept of the opening is the rapid mobilisation of the pieces towards the centre. The second, closely linked with it, is the occupation of the centre with pawns (and, of course, opposing this by the opponent). Of course, in itself the existence of a pawn centre (say, a pair of pawns on d4 and e4) does not promise any material benefits, and does not create any threats. But it hinders the opponent from carrying out the first precept, i.e. developing his pieces towards the centre. The pawns cramp the opponent's forces, and deprive the enemy pieces of convenient central squares. And now let us see how these rules apply in a specific opening – the King's Indian Defence.

1.d4 ♘f6 2.c4 g6 3.♘c3 ♙g7.



What has occurred in the initial moves? How have the two opening

precepts been applied? White has clearly made more progress in occupying the centre with pawns, but Black is ahead of him in the development of the forces. Here it is like communicating vessels: one vessel is filled, and the other is drained by the same amount. You gain in one, and lose in the other.

4.e4 d6.

What should be the further actions of the warring sides? Logic suggests: since Black is allowing his opponent to occupy the centre with pawns, subsequently he should make every effort to destroy it. In turn, White will aim to maintain his pawn centre and catch up with Black in development. We will examine the most popular plan of further action, in which White sets about developing his pieces.

5.♟f3 0-0 6.♙e2 e5.

The best counterattack is a blow at the centre! The most vulnerable object there is the d4-pawn, and it is against it that the blow is struck. Now (if the harmless 7.de de 8.♞xe5 ♞xe4 is disregarded) White faces a choice: to close the centre with 7.d5, creating the grounds for further attacks on it by f7-f5 and c7-c6, or retain the tension. Let us suppose that he chooses the latter.

7.0-0 ♞c6.

Black continues the attack on the d4-pawn, forcing White nevertheless to close the centre. The battle begins...

But what if White prefers a plan of piece pressure on the central squares?

1.d4 ♞f6 2.c4 g6 3.g3 ♙g7 4.♙g2 0-0 5.♞c3 d6 6.♟f3.

White completes his kingside development, and for Black, in order to attack the pawn centre with e7-e5, it only remains to make a preparatory move such as 6...♞bd7, which initially was considered the main move. But while White has not expanded his pawn bridgehead, Black can also develop his knight in a more active position.

6...♞c6.

With this move, without giving up the attack with the e-pawn, Black expands his range of options. In addition, 6...♞c6 is a kind of provocation: Black has though invites the d4-pawn to attack the knight. However, after 7.d5 ♞a5 White is forced to defend his c4-pawn, and after 8...c5 (to safeguard the knight) Black gains the possibility of attacking not only the d5-pawn by e7-e6, but also the queen-side – a7-a6, ♖a8-b8 and b7-b5. As a result he achieves his main aim: he opens lines for a counter-attack.

Even more arguments can be put forward for the knight development at c6 when White chooses the Sämisch Variation 1.d4 ♞f6 2.c4 g6 3.♞c3 ♙g7 4.e4 d6 5.f3 0-0 6.♙e3, which implies the

evacuation of the king to the queenside. After 6...♘c6 7.♔d2 (here if 7.d5 there follows 7...♘e5!, and Black undermines the centre with c7-c6) 7...a6 8.0-0 ♖b8 followed by b7-b5, the target of the counterattack becomes the king. Now the rather strange move 6...♘c6 becomes quite understandable. Black not only follows the precept (he develops a piece towards the centre), but he also anticipates the further development of events.

Thus gradually, using specific examples, we have come to the idea

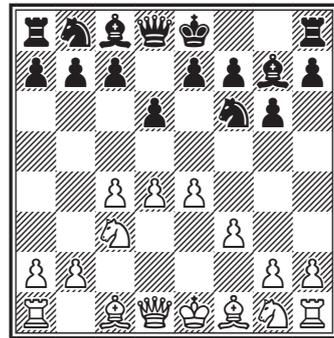
of developing the knight on c6. But this idea can be regarded in a much wider context. In the present book the theme of the knight development at c6 (in front of the c7-pawn) is also considered as a universal measure against other systems of development by White. I have tried to summarise my many years of experience in the King's Indian Defence, on the basis of which I have concluded that this is the best way of solving the problem of the queen's knight (and in this opening such a problem undoubtedly exists).

SÄMISCH VARIATION

Chess is a type of creative activity, lying at the junction of science, art and sport. I am convinced that any situations on the chess board are generated not only by the will of the player; there are also deep causes, reflecting the connection of chess with themes or other trends in culture, science and art. A reflection of this process was seen in one of the deep opening conceptions of the 20th century – the Sämisch Variation.

1.d4 ♘f6 2.c4 g6 3.♘c3 ♗g7 4.e4 d6 5.f3 (Diagram).

This set-up is distinguished by the geometrically clear line along



which White erects his pawns on c4, d4, e4 and f3, by a striving for the solidity of the entire construction, which is achieved by placing the pieces immediately behind this

chain, sensibly and purposefully: there is a clear plan for seizing the centre and, on the basis of this, an attack on the kingside. According to the idea of the variation's author Friedrich Sämisch, after 5...0-0 6. ♕e3 and ♖d1-d2 White prepares queenside castling and attacks on the kingside, which has been weakened by the move g7-g6, with g2-g4, h2-h4-h5xg6, ♕e3-h6 and ♜c3-d5, trying to eliminate the king's defenders. Later, taking account of counterplay found by Black, they also began practising other plans.

At the same time White's construction seems rather unwieldy, breaking the laws of harmony in the development of the pieces. Does it not resemble architectural constructions in the style of rationalism and constructivism, which dominated in those years. Sämisch, that chess Le Corbusier, in the same spirit also created his own set-up against the Nimzo-Indian Defence, erecting a powerful pawn armada in the centre: c3, c4, d4, e4.

Years passed, constructivism in art became dated, and the popularity of the Sämisch Variation in the Nimzo-Indian Defence fell sharply. I am convinced that in time the same fate will also befall his variation in the King's Indian Defence. Our descendents will look at games played with the Sä-

misch Variation with the sort of smile with which, in our era of light metals, plastics and glass, we look at the unwieldy concrete monsters of the 1920s. To us these constructions seem deprived of harmony of form, lacking air and light. It seems to me that constructions on the chess board in the style of Sämisch are equally unidirectional. And if, dear reader, you don't agree with me regarding my assessment of the move 5.f3, which is fundamental to the Sämisch Variation, I suggest you ask the opinion of the knight on g1...

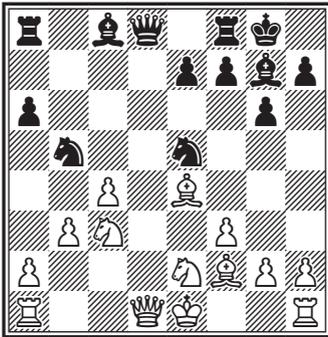
THE SEARCH FOR A REPLY

But let us turn to an examination of this variation. 5...0-0 6. ♕e3 is also the main continuation today. Later 6. ♕g5 was also added. Initially, in the period of striving for classical methods of play, 6...e5 was considered the orthodox reply. 7.d5 led to a closed pawn structure, in which, under the cover of his c4-d5-e4 pawn chain, White castled long with prospects of an attack on the kingside by the advance of the h- and g-pawns. Black's most common reply was 7...♜h5 with the idea of quickly playing f7-f5, which would neutralise White's plans on the kingside. Then White also began choosing the plan of developing without closing the centre –

№ 4. L. Polugaevsky – E. Gufeld

USSR Team Championship
Moscow 1972

1. d4 ♘f6 2. c4 g6 3. ♘c3 ♙g7
4. e4 0-0 5. ♙e3 d6 6. f3 b6 7. ♙d3
a6 8. ♘ge2 c5 9. e5 ♘e8 10. ed ♘xd6
11. dc bc 12. ♙xc5 ♘d7 13. ♙f2
♘e5 14. b3 ♘b5 15. ♙e4.



Here in the aforementioned Boleslavsky-Kapengut game a draw was agreed, and in his monograph Boleslavsky showed that after 15...♘xc3 16.♘xc3 ♘d3+ 17.♙xd3 ♙xd3 18.♙xd3 ♙xc3+ 19.♙e2 ♙xa1 20.♙e4 ♖b8 21.♖xa1, which in his opinion is the best continuation for both sides, White has sufficient compensation for the exchange, but not more. Polugaevsky played on, having apparently prepared some improvement for White. But I was on the alert and after 15...♘xc3 16.♘xc3, instead of Boleslavsky's recommendation 16...♘d3+, I found an opportunity to add fuel to the fire.

16...♙f5!

Black not only rejects the win of the exchange, but even sacrifices the exchange himself. True, 17.♙xa8 ♘d3+ looks unattractive for White. In general, the check on d3 is now strongly threatened. White must urgently decide on the position of his king.

17.♙e2.

I would have preferred 17.0-0.

17...♙a5 18.♙xf5?

18.♙e1 was more sensible. The Vilnius situation repeated itself, and again, on encountering an opening surprise, Polugaevsky does not immediately come to his senses...

18...gf 19.♘d5 e6 20.♙b6 ♙a3!

Black has the better game.

21.♘e3 ♘c6 22.♖b1 ♖fd8!

Once again offering an exchange sacrifice, this time for the dark-square bishop. For the moment Black does not pay any attention to trifles such as the a2-pawn: 22...♙xa2+ 23.♙c2 ♙a3 24.♙f1 would have allowed White to defend. But now in the event of 23.♙xd8 ♖xd8 24.♙e1 ♙xa2+ 25.♙f1 ♙c3 26.♙c1 ♖d2! the black pieces would burst into the heart of the opponent's position.

23.♙c1 ♙xa2+ 24.♙c2 ♙a3
25.♖hd1 ♖xd1 26.♙xd1 ♙b4.

After the successful attack Black needs to consolidate.

27.c5 ♘e5 28.♙f2 ♙b5
29.♙e2.

Black has regained the sacrificed pawn, while retaining the initiative. White has to fight for equality, which would be best aided by 29. ♖c4. But Polugaevsky, upset by the outcome of the opening, does not display resilience and overlooks the variation 29... ♗d3+ 30. ♕f1 ♗d4!, setting him difficult problems. But I was tempted by another possibility.

29... ♗d7 30. ♖xb5 ab 31. ♗d1
 ♗xb6 32. cb ♗b8.

Also winning a pawn, but now the limited material allows White to mount a lengthy resistance.

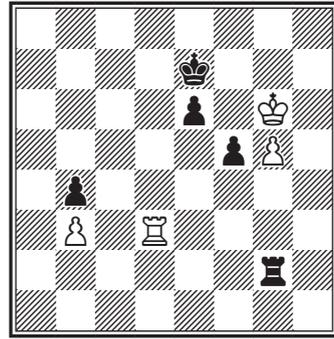
33. b7 ♗xb7 34. ♗d8+ ♗f8
 35. ♕e2 ♕g7 36. ♗c2 ♗e7 37. ♗c8
 b4 38. ♗c4 ♕f6 39. f4 h5 40. g3 ♗d6
 41. ♗c6 ♕e7 42. ♗c4 ♕d7 43. ♕e3
 ♗b8 44. ♗d4 f6 45. ♕f3 ♗b6 46. h3
 ♗e7 47. g4 hg+ 48. hg fg+ 49. ♕xg4
 f5+ 50. ♕h5 ♗a6 51. ♗c2 ♗b6
 52. ♗d4 ♗d6 53. ♕g5 ♗a6 54. ♗b5
 ♗e7+ 55. ♕g6 ♗c6!

This stage of the game looks frankly tedious, but here interesting tactical nuances again come to the fore. For example, if 56. ♗xc6 ♕xc6 57. ♕f7, then 57... ♗c5!, unexpectedly trapping the knight.

56. ♗d4+ ♕e8 57. ♗d1 ♗c2
 58. ♗d6+ ♕f8 59. ♗f7.

If 59. ♗c4 I would have replied 59... ♗c3.

59... ♗g2+ 60. ♗g5 ♗xg5 61. fg
 ♕e7 62. ♗d3.



The battle has livened up, and to convert his advantage Black has to find some study-like subtleties.

62... ♗f2!!

Sacrificing the b4-pawn, to clear the way for his passed pawns.

63. ♗d4 e5 64. ♗xb4 e4 65. ♗b5
 ♕e6 66. ♗b6+ ♕e5 67. ♗b5+ ♕e6
 68. ♗b6+ ♕e7 69. ♗b5 ♕d6!
 70. ♕f6 e3 71. g6.

If 71. ♗e5, then 71... f4! is unpleasant.

71... ♗g2!! 72. ♗b6+ ♕d5
 73. ♗b5+ ♕d4 74. ♗b4+ ♕d3
 75. ♕xf5 e2 76. ♗e4 ♗g5+.

This is the point of the combination.

77. ♕xg5 ♕xe4 78. g7 e1 ♖
 79. g8 ♖ ♖g1+. White resigned.

Soon Polugaevsky enlisted the help of Vladimir Bagirov, who in those years was his trainer. Our new meeting, this time by 'proxy', took place very soon.

Index of Variations

(Figures indicate game numbers)

Sämisch Variation

1.d4 ♖f6 2.c4 g6 3.♗c3 ♕g7 4.e4 d6 5.f3 0-0 6.♗e3	
6...e5	
7.♗ge2	1, 68, 69
7.d5	2, 70, 71
6...b6	3, 4, 5, 72
6...♗c6	
7.♗ge2 a6 8.♖d2 ♖b8	
9.a4	7
9.d5	8
9.♗c1 e5 10.♗b3	9, 10, 73
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8.d5	13
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7.♖d2 a6 8.0-0-0	15
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6.♗g5 ♗c6	16, 17, 18

Classical Variation

1.d4 ♖f6 2.c4 g6 3.♗c3 ♕g7 4.e4 d6 5.♗f3 0-0 6.♗e2 e5	
7.0-0 ♗c6 8.d5 ♗e7	
9.b4	
9...♗h5 10.g3	19, 80, 81, 82
10.c5	20, 21
10.♖e1	83, 84, 85, 86, 87, 88, 89
9...a5	90
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7...a5 8.♙g5 h6 9.♙h4 ♣a6 10.0-0 ♚e8	32, 100
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7...♣g4 8.♙g5 f6	
9.♙c1 ♣c6	34, 103
9.♙h4	104, 105
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Variations with the development of the bishop on g5

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6...h6 7.♙e3 c5 8.dc	40, 108
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1.d4 ♣f6 2.c4 g6 3.♣c3 ♙g7 4.e4 d6 5.♙g5 c5 6.d5	42, 43, 44
5.h3 0-0 6.♙g5 c5 7.d5	
7...b5	45, 46, 110
7...e6	111, 112
7...a6	113
1.d4 ♣f6 2.c4 g6 3.♣c3 ♙g7 4.♣f3 0-0 5.♙g5 c5	47, 48, 109

Variations with the bishop fianchetto on g2

1.d4 ♣f6 2.c4 g6 3.g3 ♙g7 4.g3 0-0 5.♙g2 d6 6.♣f3	
6...♣c6 7.0-0	
7...♙f5	49, 50, 51
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7...a6	55, 56, 57, 115
7.d5 ♣a5 8.♣d2 c5 9.0-0	
9...a6	58, 116, 117
9...e5	118
9.♚c2 e5	59

6...c5 7.♘c3 ♘c6 8.d5	60
7.dc.....	61, 62, 119

Four Pawns Attack

1.d4 ♘f6 2.c4 g6 3.♘c3 ♙g7 4.e4 d6 5.f4 0-0 6.♘f3 c5 7.d5	
7...e6 8.♙e2 ed 9.cd	63
9.ed.....	120
7...b5	65, 66, 121
7.dc.....	122
6.♙d3 c5 7.d5 e6 8.de	67
4...0-0 5.f4 c5 6.d5 b5	64