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PREFACE

In order not to play the Queen's Gambit, you can think of a thousand reasons. And excuses.

But in order to play the Queen's Pawn Opening, there can be only one reason.

You have to love this opening.

You cannot say to yourself five minutes before a game: I will play 1.d4, but 2.c4 – not on your life. Or even worse: you arrive for a game with the firm intention of playing 2.c4, you make the first move, but at the very last moment you change your mind: you look into your opponent's eyes, and become terrified – oh my God, he's so strong, he knows everything, he's an expert on the Queen's Gambit, I must urgently deviate somewhere. And without any preparation, without analysis or deep knowledge, bang! – 2.♘c3 or 2.♗f3 (or 2.♙g5, or something else). Anything but 2.c4.

This is a direct and sure way to lose. And not only to lose, but lose crushingly. How many such examples are to be found in this book – and how many others did not find their way into it.

You cannot regard the Queen's Pawn Opening as a one-off measure. Like a cheap umbrella, that you open once, wait till the thunderstorm is over, then stick in a corner and forget about.

No, no, you need to know and love this opening. And realise that it has its theory, a theory that has gone far beyond antiquated impressions. And that if you study this theory beforehand and reinforce it with your own analyses, then you can go boldly into battle, and the opening will serve you faithfully. But if you don't know, study and analyse it, but play by guesswork, after learning only the most general concepts that may be a hundred years old, this will be very foolish.

Take, for example, the Levitsky Variation: 1.d4 d5 2.♙g5 (**Chapter Two**). For many years everything in this variation was simple and understandable. Black brought out his knight to f6. White captured it

with his bishop (which was why, in fact, he placed it on g5), and Black recaptured with the e7-pawn. Then White arranged his pieces according to the following pattern: bishop on d3, queen on f3, knights on d2 and e2, pawn on c3. Kingside castling and then a rapid storming of the king: h2-h4, g2-g4 and so on.

Here you can indeed manage without any fundamental knowledge. You arrange the pieces as you have been taught, and then off you go.

But this was all in the past. All this long ago became outdated and moss-covered. All this is no longer applicable.

Firstly, Black has learned how to combat this set-up. It has transpired that, if Black plays competently, his pawns reach the white king more quickly. In addition, avoidance variations have been found in which a race is not necessary. Why, for example, should Black be in a hurry to castle kingside?

Secondly, out of nowhere the variation with the capture on f6 with the g7-pawn appeared. Here there are quite different ideas – they must be known, but how, if you don't work on the variation beforehand?

Thirdly (and most importantly), completely new variations have appeared. They have appeared, developed and produced extensive shoots. It can no longer be said that 2...♘f6 is the main move. 2...c5!? is played. 2...f6!? is played – a strange idea! – 2...c6!? and 2...h6 3.♙h4 c6!? are played, after which without preparation beforehand it is altogether difficult for White to make even one move! If you play 4.♘f3, you have to be ready to sacrifice your central pawn: 4...♖b6 5.♗c1 g5 6.♙g3 g4 7.♘e5 ♗xd4 (the Hodgson Gambit). If you play 4.e3, you have to be ready for the ambitious Gelfand variation: 4...♖b6 5.b3 e5!? or 5.♗c1 e5!? Everywhere the variations are forceful, concrete, 'modern', so to speak – i.e. 'move by move'. How can you play them without preparation? You can, of course, if you are not bothered about the result.

Much of what is given in the book is given for the first time – in the Russian language, at any event. This is the first time there has been a detailed, painstakingly written analysis of the Blackmar-Diemer Gambit (**Chapter Four**). Once again it may seem that the gambit is an unpretentious one which can be played 'at sight': 1.d4 d5 2.♘c3 ♘f6 3.e4!? de 4.f3!?, and then know where to develop the pieces, after which they can be launched into all sorts of combinations.

Nothing of the sort! If you throw your pieces about unthinkingly, you will be easily beaten. But if you make a proper study of the variations suggested and add your own to them, it can be a very formidable weapon.

In a match for the world championship it may not be employed, but in a club tournament or a keen friendly game – it is just the job. A very formidable weapon, with its traps, characteristics, branches and paths – and, of course, with its absolutely original theory, unlike anything else.

For the first time in the Russian language a detailed account of the modern state of affairs in the Veresov Opening is given (**Chapter Five**). Again it can be confidently stated that the ancient impressions of this opening are out of date. How was it regarded earlier? You played 1.d4 d5 2.♘c3 ♗f6 3.♙g5, and then, according to circumstances, you either captured on f6, or advanced e2-e4. There were no variations with an especially accurate move order, so that little thought was needed. You played it, and looked to see how it turned out.

Everything is different from how it was in the past. Again a new theory has developed – forceful, modern, ‘move by move’. Take, for example, just one variation: 1.d4 d5 2.♘c3 ♗f6 3.♙g5 ♙f5 4.f3 ♗bd7 5.♗xd5 ♗xd5 6.e4 h6 7.♙h4 ♗e3 – it is inconceivable to hope to figure it out without preparation. Traps and pitfalls on every move – even on every half-move. And yet the modern theory of this variation extends to move 20 and is proceeding even further!

In **Chapter Three** the variation 1.d4 d5 2.♘c3 ♗f6 3.♙f4 g6 4.♗f3 ♙g7 is studied. In the Queen’s Pawn Opening it is not a frequent guest, although a welcome one. More often it arises as a kind of ‘anti-Grünfeld’ (1.d4 ♗f6 2.♗f3 g6 3.♙f4 ♙g7 4.♘c3!?, and if Black is afraid of e2-e4, he replies 4...d5); thus it turns out that, by studying it, you obtain two variations instead of one. You can employ it in reply to 1...d5, as well as in reply to 1...♗f6. And it is an intricate variation, in which for an unprepared opponent it will be rather difficult to find his way.

Chapter One covers all kinds of rarities and, above all, ‘oldies’, such as 2.e3, 2.c3... It is probably not worth playing these, but to see how they have been played is very interesting. The modern-day elite, migrating from Wijk aan Zee to Linares, and from there on to Dortmund, increasingly play the Chelyabinsk Variation or the Petroff Defence – and for both sides. So that, when you read the first chapter, you will see that essentially nothing has changed. A hundred years ago it was just the same, except that the top grandmasters of those times, travelling from Vienna to Prague, crossed swords in the 1.d4 d5 2.e3 ♗f6 3.♙d3 variation. And also for both sides!

The book is equipped with a detailed **Index of Variations**, and at the end some **Illustrative Games** are given. Repetition is the mother of



learning, and these games serve precisely this aim. They are analysed in such detail, with references to the appropriate pages in the theoretical section, that by playing them through you will as though look at the entire book anew.

Good luck! And don't forget about **Volume Two**. There we will be talking about 1.d4 d5 2.♘f3.

And you will also get more than you bargained for.



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CHAPTER ONE

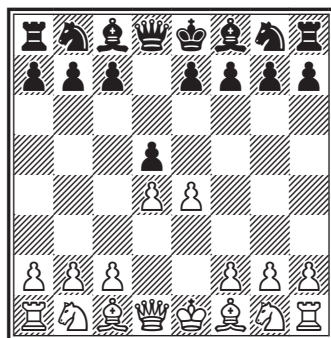
1.d4 d5. Everything apart from 2.♘g5, 2.♘c3 and 2.♘f3.

1. d2-d4 d7-d5

This chapter will cover variations where White does not play 2.♘g5, 2.♘c3 or 2.♘f3 (these moves will be examined in subsequent chapters). In avoiding the main lines of theory, White aims for little-studied positions, perhaps hoping to avoid opening preparations by the opponent.

Initially we will look at a number of continuations which occur very rarely in modern practice, and then examine these variations: 2.e3 (I), 2.♘f4 (II) and 2.c3 (III).

The immediate 2.e4 is unsatisfactory.

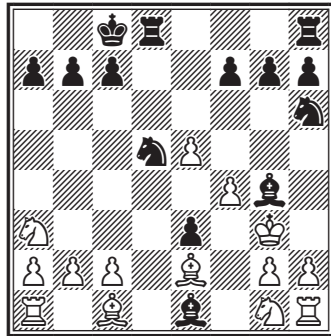


This was played by Blackmar, aiming for a lead in development at the cost of a pawn. The more accurate move order of the Blackmar-Diemer Gambit will be considered in Chapter Four. But in the diagram position Black achieves a comfortable game by first capturing the pawn: 2...de, and then promptly returning it – 3...e5!. For example: 3.f3 e5! 4.de ♖xd1+ 5.♔xd1 ♘c6, and only White can have problems. There was an amusing finish to a friendly game played by Carl Schlechter: 6.f4 (or 6.♘b5 ♘d7 7.♘f4 0-0-0 8.♘xc6 – 8.♘d2 ♘xe5 – 8...♘xc6+ 9.♔e2 ♘e7, Shaw – Davis, Rotorua 2011) 6...♘g4+ 7.♘e2 0-0-0+ 8.♔e1 ♘h6 9.♘e3 ♘b4 10.♘a3 ♘d5 11.♘c1 ♘b4+ 12.♔f2 e3+ 13.♔g3 ♘e1 – mate! (NN – Schlechter, Vienna 1903). (Diagram.)

Or 3.♘c3 e5! 4.de ♖xd1+ 5.♘xd1 ♘c6 6.♘f4 ♘ge7 7.♘b5 ♘d7 8.♘c3 ♘g6 etc. To those not wanting to abandon attempts to strike gold in the 1.d4 d5 2.e4 variation, the following idea can be recommended: 3.♘c3 e5! 4.♖h5!?

1.d4 d5. Everything apart from 2.♔g5, 2.♖c3 and 2.♗f3.

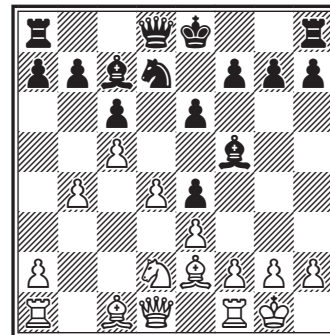
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Alekhine (Vienna 1922) is regarded as a classic game. The method employed by Black deserves full approval: 4...e6 5.c4 c6 6.♔e2 (White also has no advantage after 6.♖b3 ♖b6 7.c5 ♗c7, since his dark-square bishop has not managed to come out to f4) 6...♖bd7 7.0-0 ♔d6 8.c5 ♔c7 9.b4 ♖e4 10.♖xe4 de 11.♖d2

The branches 4...ed 5.♔c4 or 4...♗xd4 5.♔e3 look attractive enough for White: for the sacrificed pawns he develops a dangerous initiative. However, this initiative can be seized by Black, by in turn sacrificing pawns and gaining a lead in development: 4...♖f6!? 5.♖xe5+ ♔e7 6.♖xe4 0-0. Abbasifar – Prakash (Shenyang 1999) continued: 7.c3 ♖e8 8.♔e2 ♖bd7 9.♖xf6+ ♔xf6 10.♖h5 c5 11.♔e3 cd 12.cd ♖b6 13.0-0-0 ♖c6+ 14.♖b1 ♖xg2, with advantage to Black. White has tried to improve with 6.♔f4, but here too games have concluded in Black's favour: 6...♖c6 7.♖xc7 0-0 8.♖ge2 ♔g4 9.♖xd8 ♖fxd8 10.♔e3 ♖b4 11.♖c1 ♖ac8 with the initiative (Tocco – Wohl, Arco 2008), or 7.♔b5 0-0 8.♔xc6 ♔d6 9.♖g5 h6 10.♖h4 bc 11.♔xd6 cd 12.♖ge2 ♖b8 13.b3 ♔a6 (Tocco – Puzzoni, Saint Vincent 2008).

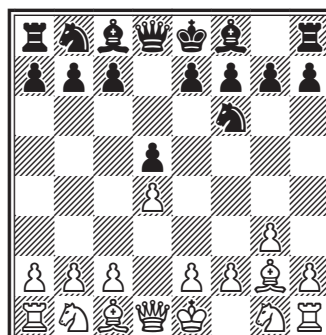
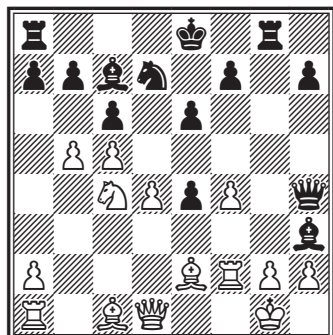
2.♖d2 ♖f6 (after 2...e6 3.e4 we have a French Defence!) 3.e3 ♔f5 4.♖gf3. In this variation Kmochn –



11...h5!. With a closed and stable centre Black is justified in attacking the king. The continuation was 12.f4 g5 13.g3 ♖f6 14.♔b2 gf 15.ef h4 16.♖b3 hg 17.hg ♖d5 18.♖c4 ♖xf4 19.♖ae1 ♖g5 20.d5 ♖d3, and White resigned.

Many years later grandmaster Rustemov chose his own way of attacking, and he also gained a convincing and very pretty (with a queen sacrifice!) win. Here is this game: 11...♖h4!? (instead of 11...h5) 12.f4 g5 13.♖c4 ♖g8 14.b5 ♔h3 15.♖f2 gf 16.ef. (Diagram.)

16...♖xf2+! 17.♖xf2 ♖xg2+ 18.♖e3 ♖f6 19.d5 ♖xd5+ 20.♖d4



♖d8 21. ♜d6+ ♙xd6 22. cd ♖xd6
 23. ♜c5 ♜d7 24. a4 ♖g8 25. b6 ab+
 26. ♜c4 ♖g2 27. ♚e1 ♙f5 28. ♜b3
 ♖xh2 29. ♙a3 c5 30. ♖d1 e3
 31. ♙b2 f6 32. ♙b5+ ♜c7 33. ♚g3
 e2 34. ♚g7+ ♜b8 35. ♖e1 ♖h3+
 36. ♜a2 ♜b4+ 37. ♜a1 ♖d1+.
 White resigned (Odeev – Rus-
 temov, Moscow 1999). A mind-
 boggling clash!

From White's point of view,
 after 2. ♜d2 ♜f3 3. e3 ♙f5 it may
 be more shrewd to play 4. c4!?
 immediately. If now 4... e6, then
 after 5. ♚b3 ♚c8 6. ♜gf3 ♜bd7
 7. ♜h4 ♙g6 8. ♜xg6 hg 9. ♙d3
 White gains a small plus thanks to
 his two bishops (Janik – Adamski,
 Krynica 1994). The accurate
 response to 4. c4 is 4... c6! 5. ♚b3
 ♚b6, when Black is alright.

2.g3 ♜f6 3. ♙g2. (Diagram.)

An unpretentious variation, in
 which Black has several continua-
 tions leading to an equal game:

3...c5 4. c3 e6 5. ♜f3 ♜c6 6. 0-0
 ♚b6 7. b3 cd 8. cd ♙b4 9. ♙b2 0-0

10. ♜c3 ♙d7 (Fontein – Euwe,
 Baarn 1939);

3... ♜c6 4. ♜f3 ♙f5 5. 0-0 e6 6. c4
 ♙e7 7. ♜c3 h6 8. ♜e5 0-0 9. ♜xc6
 bc 10. ♙f4 ♖b8 11. ♚d2 g5 12. ♙e3
 ♜g4 (Taimanov – Bronstein,
 Liverpool 1952);

3... ♙f5 4. c4 c6 5. cd cd 6. ♜c3
 ♜c6 7. ♜f3 e6 8. 0-0 ♙e7 9. ♙f4
 0-0 10. h3 ♜e4 11. ♖c1 ♖c8 12. g4
 ♙g6 13. ♜xe4 ♙xe4 14. ♜e5 ♜xe5
 15. ♙xe5 ♙xg2 16. ♜xg2 ♚a5
 (Tarnowski – Botvinnik, Leipzig
 1960).

From these examples it is
 evident that in the given variation
 White is more concerned about the
 safety of his own position than
 really fighting for an advantage.

I

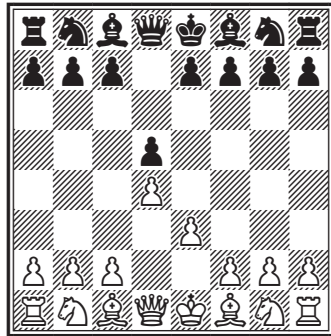
(1. d4 d5)

2. e2-e3 ...

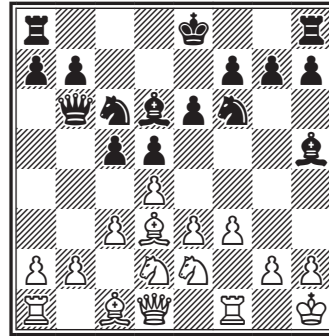
White chooses an 'especially
 solid' set-up. Usually he occupies
 the e5-point and aims for an attack

1.d4 d5. Everything apart from 2.♔g5, 2.♘c3 and 2.♘f3.

13



7.0-0 ♘c6 8.♘d2 ♖b6 9.♔h1
♙d6, and now...



on the kingside. The drawback to 2.e3 is that it is difficult to bring the c1-bishop into play. In addition, if in the battle for the e5-point White plays f2-f4, a typical move in this set-up, he thereby weakens the e4-square.

2. ... ♘g8-f6
3. ♙f1-d3 ...

Black has several continuations: 3...c5 (A), 3...e6 (B), 3...g6 (C) or 3...♘c6 (D).

3...♔g4!? is an interesting attempt to forestall White's plan. For illustrations we will again turn to the classics: 4.♘f3 e6 5.c4 ♘bd7 6.♖b3 ♙xf3 7.gf c5! 8.cd ed 9.♖xb7 cd 10.ed ♙d6 11.♘c3 0-0 with an excellent game for Black (Walter – Lasker, Mährisch Ostrau 1923).

4.f3 ♙h5 5.♘e2 is more critical. It appears that White has to forget about his plan of occupying the e5-square, but in Marshall – Alapin (Vienna 1908) he nevertheless managed to devise something. This is what happened: 5...e6 6.c3 c5

10.f4!? ♖d8 11.♘f3 ♘e4
12.♙xe4 de 13.♘g3 ef 14.♘h5
with complications not unfavourable for White.

A
(1.d4 d5 2.e3 ♘f6 3.♙d3)

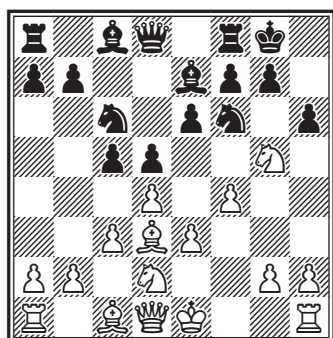
3. ... c7-c5
4. c2-c3 ♘b8-c6

From the thematic point of view it is better for Black to refrain from e7-e6, blocking the outlet for his light-square bishop. Otherwise the opponent's pressure on the kingside increases. Here is how this can happen:

4...e6 5.♘d2 ♘c6 6.f4 ♙e7
7.♘h3!?

A popular plan in the late 19th to the early 20th century. The king's knight makes way for its colleague from d2 to go to e5, and itself aims for g5. Of course, the normal 7.♘gf3 0-0 8.♘e5 is also possible.

7...0-0 8.♘g5 h6



9.h4!? (the tension increases – and this is already by the 9th move!) 9...cd 10.ed ♖d6 11.♘df3 hg (Black captures the offered piece, but almost immediately he is forced to return it) 12.hg ♗e4 13.♙xe4 de 14.♗e5 ♙xc5 15.fg ♗xe5 16.♙h5 f6 17.g6 ♗xc6 18.♙xc6 ♖f7 19.♙e3 b5 20.0-0-0 ♜f8 21.d5 ed 22.b4 ♙e6 23.♖h7 ♙b7 24.♙c5+ ♜e8 25.♖xg7 ♖c8 26.♖h1, and White won (Lipke – Schiffers, Leipzig 1894).

White's attack is not deadly, but it has to be agreed that even today it looks very fresh. At any event, it is not at all easy for Black to defend.

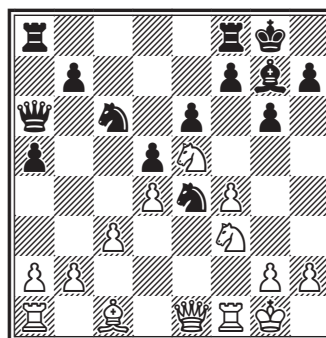
5. f2-f4 ...

5.dc is hardly justified. After 5...a5 6.♗d2 e5 7.♙b5 ♙xc5 8.♗gf3 ♙c7 9.♙a4 0-0 10.♙xc6 bc 11.b3 ♙a6 Black has a clear advantage (Capablanca – Verlinsky, Moscow 1925).

5. ... ♙c8-g4

5...cd 6.ed g6 followed by ♙c8-

f5 comes into consideration. Ahues – Nimzowitsch (Liege 1930) shed light on one of the main problems of the entire variation. There followed 7.♗f3 ♙f5!? 8.♗e5 ♙b6 9.♙e2 ♙g7 10.♗d2 e6 11.♗df3 ♙xd3 12.♗xd3 0-0 13.♗de5 a5 14.0-0 ♙a6! 15.♙e1 ♗e4, and it became clear how just unequal was the possession of the e5- and e4-points.



Black is established at e4 virtually for ever, whereas White can always be 'requested' to leave e5 by f7-f6. However, the game has not yet gone beyond the bounds of equality.

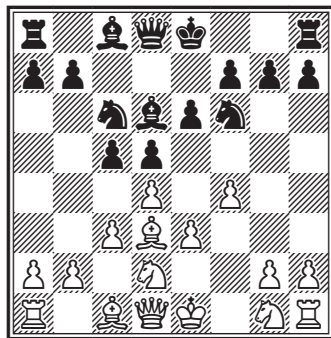
Another popular continuation is **5...e6**. Here two Marshall – Capablanca games need to be known. In the first of them (New York 1909) after 6.♗d2 ♙c7 7.♗df3 ♗e4 8.♗e5 events unexpectedly took on a forcing character: 8...cd 9.♙xe4 ♗xe5 10.fe de4 11.ed f5 12.ef gf 13.♙h5 ♙f7 14.♙b5 ♙d7 15.♙h5 ♙f7,

1.d4 d5. Everything apart from 2.♔g5, 2.♖c3 and 2.♗f3.

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with a draw. Two years later (also in New York) Marshall decided that he could allow the enemy knight to go to e4. But one would think that quite soon he regretted his decision: 6.♗f3 ♗e4! 7.0-0 f5!, and at any event it is not Black who has problems.

6...♔d6 (instead of 6...♖c7) is also possible. The generator of ideas in this variation, the American Frank Marshall, devised an unusual plan in reply to this: queen to f3, knight via h3 to f2, and then White plays e3-e4. It turns out quite well:

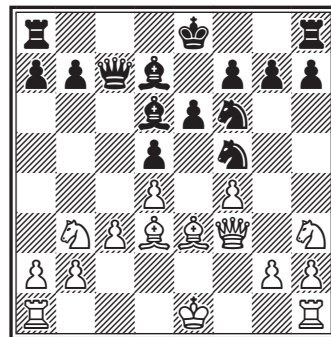


7.♖f3!? ♔d7 8.♗h3 ♖b6 9.♗f2 0-0-0 10.0-0 ♗b8 11.e4! de 12.♗fxe4 ♗xe4 13.♗xe4 ♔e7 14.d4 ♔xc5 15.♗xc5 ♖xc5 16.♔e3 (Marshall – Rubinstein, Vienna 1908). White gained an advantage.

However, it is sufficient to play the queen to c7 instead of b6, for a flaw in White's plan to be revealed: 8...♖c7!? 9.0-0 0-0-0 (Marshall – Von Bardeleben, Vienna 1908).

The '♖c7 + ♔d6' battery is eyeing the f4-pawn so closely, that for the moment White has to postpone e3-e4.

And finally, a completely non-standard plan performed by Alekhine. The future world champion, at that time still a young man, deployed both his knights as far away as possible from the e5-square. And all the same he gained a powerful initiative! Here is how this happened: 7...cd (instead of 7...♔d7) 8.ed ♖c7 9.♗h3 ♔d7 10.♗b3 (objectively this should not succeed, but the subsequent bishop manoeuvre is very good) 10...♗e7 11.♔e3 ♗f5



12.♔f2! g6 13.g4 ♗g7 14.♔h4! (Alekhine – Evtifeev, St. Petersburg 1909).

In general, in a choice between 5...e6 and 5...♔g4, preference should be given to the latter. The bishop is developed outside its pawn chain, at the same time hindering the knight advance to e5.

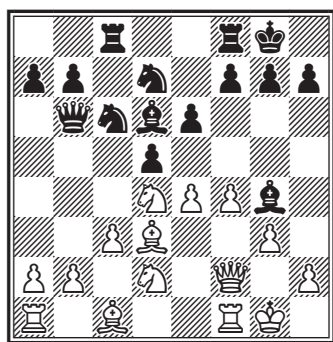
White will be forced to lose time in freeing himself from the pin.

6. ♖g1-f3 e7-e6

7. 0-0 ...

If 7. ♘bd2, then 7... ♙d6 looks good, with the idea, by playing c5xd4, of provoking c3xd4, since e3xd4 is not possible (the f4-pawn is under attack). This plan was carried out by the Russian grandmaster Oleg Korneev in a game with Valderrama (Nevia 2005). There followed 8.0-0 cd! 9.cd ♖c8 10.a3 0-0 11.b4 ♗e7!, and Black was ready to control a whole complex of light squares in the centre and on the queenside.

In Oskam – Euwe (Amsterdam 1920) White defended f4 by 8.g3?! and in the manner of Marshall he prepared e3-e4. However, Black proved excellently prepared for the opening of the centre: 8... ♖c8 9.0-0 ♗d7 10.♙e1 0-0 11.e4 cd 12.♗xd4 ♙b6 13.♙f2



13...e5! 14.ed ♗e7 15.fe ♗xe5
16.♙e4 f5! with the better prospects.

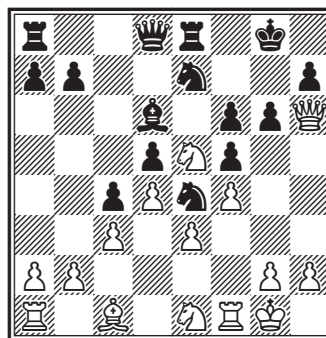
7. ... ♙f8-d6

8. ♙d1-e1 ...

There is probably some point in 8.h3 ♙xf3 9.♙xf3, as grandmaster Yusupov twice played in a match against the computer 'Rebel' (Ischia 1997). Both times the machine fearlessly went in for a rather dangerous position, as though provoking the enemy fire: 9...♙c7 10.♗d2 0-0 11.g4 ♗d7 12.♖f2 ♖ac8 13.♗f1. On the first occasion it emerged unscathed, but in the repeat encounter it was the human who triumphed...

8. ... 0-0

8... ♙f5!? is thematic, not fearing the doubling of the pawns: 9.♙xf5 ef 10.♗a3 0-0 11.♗c2 ♖e8 12.♙d1 c4 13.♗e5 ♗e4 14.♗e1 ♗e7 15.♙h5 g6 16.♙h6 f6 (Lagvilava – Shumiakina, Svetlogorsk 1997):



Once again we draw attention to how different the weak squares e4 and e5 are. The e5-point is weak temporarily – Black has the

1.d4 d5. Everything apart from 2.♔g5, 2.♖c3 and 2.♗f3.

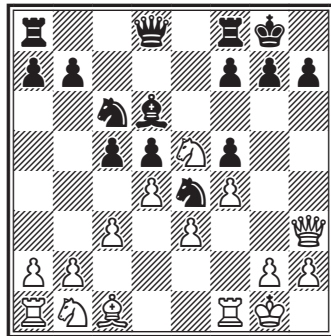
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possibility of ‘plugging’ it by f7-f6. The e4-point is simply weak, weak without any reservations.

9. ♖f3-e5 ♔g4-f5

This position was analysed in his time by Ludek Pachman. His verdict – ‘the chances are equal’ – was refined by grandmaster Volzhin. They may be equal, but White has to play with extreme care and accuracy to avoid coming under pressure. And in Zichichi – Volzhin (Valle d’Aosta 2002) White did not in fact demonstrate this accuracy:

10. ♔xf5 ef 11. ♖h4 ♗e4 12. ♖h3?! With the queens on, White’s lack of development is bound to tell. He should have abandoned any thoughts of an attack and exchanged queens.



12... ♔xe5 13. fe f6! 14. ♗d2 fe 15. ♖xf5 ♗g5 16. ♖g4 ♖xf5 17. ♖xf5 ♖e7. It is already hard to offer White any good advice, and soon he had to resign.

B

(1.d4 d5 2.e3 ♗f6 3.♔d3)

3. ... e7-e6

Black’s plans include strengthening his control of e4 by b7-b6 and ♔c8-b7.

4. ♗b1-d2 b7-b6

5. f2-f4 ♗b8-d7

5...♔d6 would appear to be more flexible, leaving the light-square bishop the possibility of both coming out to b7, and of being exchanged (via a6). However, in Lasker – Showalter (Kokomo 1893) it all reduced to the usual set of ideas: White attacks on the kingside, and Black defends. After 6. ♗h3 c5 7. ♖f3 cd?! (7...♗c6 was more accurate) 8.ed ♗c6 9.c3 0-0 10.0-0 a5 11.a4 ♖c7 12. ♖e2 ♗e7 13. ♗f3 ♗e8 14. ♗fg5 the play developed in White’s favour.

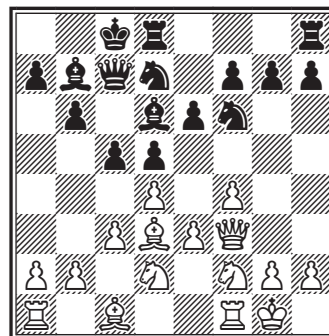
6. ♗g1-h3 ♔c8-b7

7. ♗h3-f2 c7-c5

8. c2-c3 ♔f8-d6

9. ♖d1-f3 ♖d8-c7

10. 0-0 0-0-0



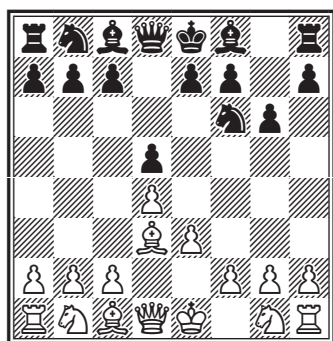
The resulting position is very similar to the one analysed earlier in the Marshall – Von Bardeleben game. The only difference is that the black knight is not on c6, but on d7 (which, most probably, is also in Black's favour). But all the ideas are the same: the 'queen + bishop' battery watches over the f4-pawn, not allowing White to open the centre with e3-e4, and if 11.g3 there follows 11...h5!, closely approaching the enemy king. Black has a comfortable game (Duz-Khotimirsky – Rabinovich, Moscow 1924).

C

(1.d4 d5 2.e3 ♘f6 3.♙d3)

3. ... g7-g6!?

This continuation is considered to be one of the most promising, since Black immediately and significantly restricts the bishop on d3.



4. ♘b1-d2 ...

4.f4 ♙g7 5.♘f3 0-0 6.0-0 c5 7.c3 b6 has occurred. In Ufimtsev – Averbakh (Moscow 1955) White decided to try and prevent the exchange of the light-square bishops and he played 8.♚e2. But Black found a way of insisting on getting his own way: 8...a5! 9.a4 ♙a6 10.♘bd2 ♙xd3 11.♚xd3 e6 12.b3 ♚c8 13.♙a3 ♘bd7 14.♘e5 ♚b7 15.♚ac1 ♚fc8 with excellent play.

4. ... ♙f8-g7

5. f2-f4 c7-c5

The plan with the exchange of bishops on f5 without spoiling the pawn structure can hardly be recommended to Black – it is painfully lengthy. But it is worth mentioning. This is how the play can develop: 5...0-0 6.♘gf3 ♘e8!? 7.c3 ♘d6 8.♚e2 ♙f5 9.h3 ♙xd3 10.♚xd3 f5 (Stenborg – Thibau, Dubrovnik 1950). White's actions were not especially accurate, and therefore the loss of several tempi by Black went unpunished.

6. c2-c3 ♚d8-c7

Black already has ♙c8-f5 in mind; foreseeing that the g-file will inevitably be opened, he defers kingside castling for an indefinite time.

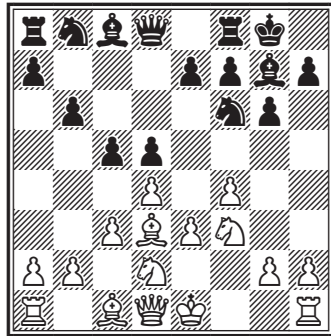
Another possibility is 6...0-0 7.♘gf3 b6, and now (Diagram.):

8.♚e2 ♙f5!? 9.0-0 ♙xd3 10.♚xd3 ♘bd7 (Ufimtsev – Bagirov, Moscow 1967) or

8.♘e5 cd 9.ed ♙a6!? 10.♙c2 e6

1.d4 d5. Everything apart from 2.♘g5, 2.♗c3 and 2.♗f3.

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11.♖f3 ♗f7 12.h4 ♗xe5 13.fe f6!
14.♖g3 fe 15.de ♖c7 16.♗f3 ♖c4
(Yuferov – V. Ivanov, Moscow 1990). As we see, Black's play, aimed at neutralising the bishop on d3, is simple and convincing.

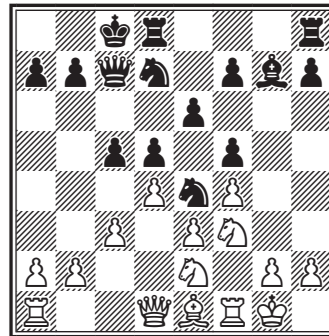
But the plan of rapidly advancing the queenside pawns also has the right to exist. In this case the bishop is deployed for the moment on b7: 7...♗c6 (instead of 7...b6) 8.0-0 cd 9.ed ♖b8!? 10.♗f3 b5 11.♗e5 ♖b6 12.♗h1 b4 13.♖a4 ♗b7 14.♗e3 ♖fc8 15.♖ac1 a5 16.♖b3 and nevertheless 16...♗a6! (Ufimtsev – Spassky, Moscow 1959).

7. ♗g1-e2?! ...

White has evidently not delved into the position and therefore he allows the opponent to demonstrate his idea in its clearest form. However, 7.♗g3 0-0 8.0-0 b6! 9.♖e1 ♗a6! is little better for him. Without the light-square bishop his attack has no chances of success: 10.♗xa6 ♗xa6 11.♖h4 e6 12.♗e5 ♗e8 13.♖f3 ♖d8 14.♖h3

♗d6 15.g4 f6 16.♗d3 ♖e7 etc. (Ballbe – Furman, Oberhausen 1961).

- | | |
|------------|---------|
| 7. ... | ♗c8-f5! |
| 8. ♗d3xf5 | g6xf5 |
| 9. 0-0 | ♗b8-d7 |
| 10. ♗d2-f3 | ♗f6-e4 |
| 11. ♗c1-d2 | e7-e6 |
| 12. ♗d2-e1 | 0-0-0 |



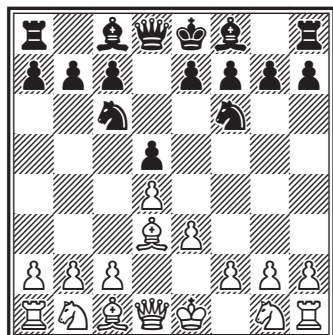
Black has played systematically and well and he is ready to reap the fruits of his work. Seeing that he might be about to lose the overall battle, White resorted to tactics: 13.c4!? But after 13...dc 14.♖c1 ♗b6 15.♗a5 cd 16.ed ♗b8 17.b3 c3! 18.♗xc3 ♗d5 19.♗d2 ♖b6 the game conclusively calmed down to Black's advantage (Goldberg – Kamyshov, Moscow 1949).

D

(1.d4 d5 2.e3 ♗f6 3.♗d3)

3. ... ♗b8-c6!?. (Diagram.)

A concrete and attractive idea. Black plans to exchange knight for



bishop (c6-b4). Now the prophylactic $4.\text{c3}$ will not do because of $4\dots\text{e5}$!

4. f2-f4 c6-b4

5. g1-f3 ...

$5.\text{d2}!$? is a clever attempt – White urges his opponent to exchange immediately on d3, hoping after $5\dots\text{xd3+}$ $6.\text{cd}$ to ‘plug’ the hole on e4. In Showalter – Lasker (London 1899) Black did not succumb to the provocation (but perhaps he should have done?) and he lost the initiative: $6\dots\text{g4}$ $6.\text{f3}$ e6 $7.\text{xb4}$! (with an easy heart giving up his ‘superfluous’ bishop) $7\dots\text{xb4+}$ $8.\text{c3}$ d6 $9.\text{bd2}$ $0-0$ $10.\text{b1}$ c5 $11.\text{e5}$ h5 $12.0-0$ c8 . The play is double-edged.

5. ... b4xd3+

6. c2xd3 ...

$6.\text{xd3}$ is superficial (although, of course, fully permissible). Von Gottschall – Schlechter (Munich 1900) continued $6\dots\text{e6}$ $7.0-0$ e7 $8.\text{b3}$ $0-0$ $9.\text{c4}$ b6 $10.\text{c3}$ b7 $11.\text{b2}$ c5 . The position looks

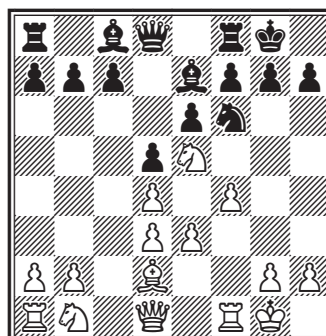
almost equal, but in the forthcoming open battle the two bishops nevertheless obliged one to give preference to Black.

6. ... e7-e6

The most usual move. Also not bad is $6\dots\text{g6}$ $7.\text{c3}$ g7 $8.0-0$ $0-0$ (Yates – Schlechter, Bad Pistyan 1912), or $6\dots\text{g4}$ $7.0-0$ g6 $8.\text{c3}$ c6 $9.\text{d2}$ g7 $10.\text{c1}$ $0-0$ (Oskam – Réti, Rotterdam 1919).

7. b1-c3 ...

In his game with Rubinstein (Prague 1908) Marshall tried $7.\text{d2}$ e7 $8.0-0$ $0-0$ $9.\text{e5}$:



If White is allowed to make a couple more moves: f1-f3-h3 , followed by either d2-e1-h4 , or g2-g4-g5 , then... But Black reacted very competently:

$9\dots\text{d7}$! $10.\text{c3}$ f6 ! (on no account should White be allowed to become established on e5) $11.\text{f3}$ c5 $12.\text{c1}$ cd $13.\text{ed}$ b8 ! $14.\text{e2}$ c6 !, and it became clear that it was time for White to switch to fighting for a draw.

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