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# Introduction

## The prequel of this book

I knew that there was an interest, among all level of players, in a quality book about the sidelines in the Open Games (1.e4 e5). But I wasn't sure how they would react if I were to deliver a book with over 500 pages, a slightly frightening figure even for me. I was even considering eliminating the alternative repertoires and concentrating on just one option. But it's just as well that I rejected that idea, since precisely this possibility of having a different option against each of White's main systems is the key element in creating a kind of ultimate book about the Open Games.

The second benefit of this approach is that it allows me to answer numerous questions. Some of these questions have already been answered in practice, but nobody has collected them between the covers of one book, while some questions have never been answered. However, without those answers the understanding of certain lines would be incomplete.

## Why should you play (or teach) the Marshall or the Breyer?

Although it would be nice to reduce the required effort by playing something other than 3...a6, I'm convinced that when a player starts playing the Ruy Lopez, he should pick up the primary main lines, without trying to avoid the numerous sidelines with which White can try to surprise him. The knowledge accumulated by studying many different types of positions will only help the student to widen his repertoire by adopting interesting alternatives, such as the old-fashioned Chigorin System or the super-elite Berlin Defence, just to mention a few alternatives.

My first choice in the main line is the Marshall Attack, where I plan to offer two options for Black. This choice is not hard to explain. When White tries to avoid the main line against the Ruy Lopez it is due not to fear of the Zaitsev or Moscow lines, but to fear of the notorious Marshall Attack. However, as one of my friends (who was eagerly awaiting this book) put it: 'Yes, I know that the Marshall is cool, with many super-duper lines played by the elite GMs, but I simply do not want to play it!' My previous book *Bologan's Black Weapons* (which from here on I shall refer to as 'BBW') contained a similar dilemma: against 3...c4, should I allow the Evans Gambit after 3...c5 4.b4, or should I accept the possibility of playing a pawn down with 3...f6 4.g5 d5 5 exd5 a5? As the reaction of readers of BBW has confirmed, the only good answer is to include both options. In this book it means that the alternative to the Marshall Attack is the Breyer Variation. And so, dear reader, we again have two 250-page books inside one cover!

Aside from the coaches, who will use more or less all Parts and Chapters of the book, I assume that there will be three types of players utilizing this book. The first two types are obvious: the Marshall players, for whom I have covered more open lines (with ...c5 whenever possible), and the Breyer players, who are satisfied with the closed setups based on placing the bishop on e7.

However, we also have players who like to play the Anti-Marshalls as Black, meaning that if after 7...0-0, White offers the Marshall with 8 c3, they will say: 'Thanks, but no thanks' and transpose toward the Breyer with 8...d6.

Of course, there's no reason that a Breyer player can't play 5...♞c5 against, for example, 5.♞e2. On the contrary, I encourage the reader to extend his repertoire and thus his understanding of chess in general.

## Book Conventions

One of the conventions used already in BBW, and again in this book, is showing the diagrams with the black pieces on the 'south' side of the diagram. Some readers don't like it, such as GM Mathew Sadler, who wrote in his otherwise very positive review of BBW: 'It has honestly cost me a couple of months to be at peace with this innovation: it looks completely wrong to me!'

Well, I can only say in my defence that in every table war-game with tin soldiers, the participants are taking up positions 'behind' their armies, even when those positions are not on the 'south' side of the battlefield. The PC war-games (like Shogun or WarCraft) also prefer to show the map of the battlefield turned toward the player – and not strictly following the south to north orientation (as all other maps are doing).

Therefore, most chess books have – as they should – all the diagrams in the south to north orientation (White at the bottom, Black at the top). On the other hand, if we keep in mind that most readers (although probably not all) of a repertoire book for Black are moving the pieces while sitting on 'their' side of the board, it would be convenient for them to have the orientation of the diagrams correspond to what they see on the board.



## How the material is organized

In contrast to the previous book, this one is divided into four parts instead of five. Each part begins with general guidelines for all the featured chapters, providing the reader with an instant overview of all options.

Although it's not easy to play differently against some systems, I have managed to include two different approaches for Black against all of White's sidelines. Black can dictate the course of the game (in some lines) by deciding whether to play in the 'open' style, with the dark-squared ♞ on c5, or in the closed style, with the ♞ on e7. Another option at Black's disposal is to either push ...b7-b5 whenever White threatens ♞xc6 followed by ♞xe5 or, with the modest ...d7-d6, to accept the possible exchange ♞xc6/...b7xc6.

Let's now move inside the chapters. The reactions among readers regarding the **Fast Lane**, a list of lines to which the reader should in any case pay attention if he doesn't have time to go through the whole chapter, were really positive. In a perfect world one would have time to study each line meticulously, but in real life one must often reduce the preparation time to less than 30 minutes.

At the end of each chapter the reader will find brief summaries divided into three categories:

1. The **Traps** ( for White and  for Black) that appear in the chapter.
2. The **Transpositions** and **Move Orders**, weapons used by opening connoisseurs to trick their opponents into entering unfamiliar territory.
3. The list of Strategic Ideas is included to remind us that learning openings is not just about memorizing variations to move 20. These strategic ideas are represented throughout the book with bevelled and embossed diagrams.

## Index of Games

For some readers it was slightly odd to discover that in BBW, the games are not quoted within the analysis, but rather game references are noted with superscript numbers matching the actual game reference in the index at the end of the book. However, as my former team-mate GM Davor Rogic said: 'I like it when the flow of the lines is not interrupted by including the place and year of the quoted game, while in the back of the book I can see ALL the players cited in the chapter.' As in the Arsenal of Strategic Ideas & Themes, the indexed games offer the opportunity to view the whole forest after having examined the trees. The games referenced for **the main bold lines** are underlined, and whenever possible I tried to quote the **oldest** source game. My database of games within the codes C68-C95 includes over 240,000 games, but there's always the possibility that I missed some older games. In that case, please let me know and I'll be happy to include corrections in the next edition of this book.


## Index of Variations

The end of the book also contains an Index of Variations, highlighting all the variations that belong to what we might call the **Very Fast Lane**:

## Very Fast Lane

For newcomers to the 1...e5 move, or those who simply don't have a lot of time to prepare top-notch variations against every possible line, I have prepared the **Very Fast Lane**, covered after the last (theoretical) chapter, resulting in a book of 40 chapters being reduced (for the beginning of preparations) to only 17 chapters.

## The arsenal of strategic ideas and themes

The process of writing a book never proceeds without interruptions. The work must often be postponed because of family obligations, tournaments and leagues, training sessions and so on. Because of the fragmentary nature of the process, the writer often can't see the forest for the trees. As GM Mathew Sadler wrote in his review of BBW, this section of the book is nothing revolutionary. However, the very act of working on it really helped me to improve the overall quality of the book. As Sadler explained in his review, '... it brings together very nicely all the pawn structures and some typical piece structures, and cross-references to these specific openings.' I have utilized the same approach in this book. The lines are grouped in the next sections as follows: Pawn Structures, Ruy Lopez Phalanx, Piece Play, Anti Spanish- Ideas, and Gambit Lines & Ideas.

## Exercises

When I included twenty-two exercises in my book *The Rossolimo Sicilian*, I was almost certain that this was an innovation in books on opening theory. The first revelation was that GM Arthur Jussupow had already done this in 1999, long before I even considered writing any books. The second, and more shocking, revelation was that Arthur included no more nor less than 244 exercises (!?) in his book *The Petroff Defense*.

And when a friend of mine told me that he doesn't need another Marshall book full of variations and without exercises (since he already has such books), I realized that, without a thorough overview of the motifs characteristic of the Marshall & Breyer, the project would actually be incomplete.

That's why, in this book, I offer twenty-four exercises covering some key ideas in the Breyer, and 108 critical moments in the Marshall. All the positions are derived from lines covered in the book. In the Marshall section of the exercises, the exercises are organized according to chapters and it's always Black who is to move. In the Breyer section, the exercises are mixed, and sometimes it's White's turn to move (the reader always plays against the 'north' side of the board).

The main issue for the exercise section was the layout. Browsing through the book to find the solution is an annoying experience and consumes more time than one is ready to allocate for such an activity. With that in mind, I completely agree with GM Jacob Aagaard, who thinks that the best layout for exercises is puzzles on the odd page and solutions on the flip side (the even page). Such a layout is especially important and practical for a repertoire book, where the exercise diagrams are a great help in reinforcing the lines and motifs. The fact that one only needs to turn a page to check the solution of an exercise means that it only takes three to five minutes for repeating to review all the motifs. And that's an amount of time most of us are willing to sacrifice for the sake of repeating and fortifying reinforcing our knowledge of lines and ideas.

## Acknowledgements

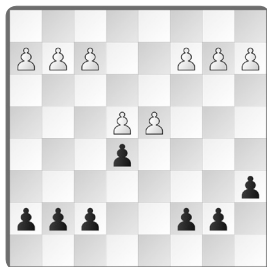
First and foremost, I would like to express my sincerest gratitude to all those who bought my previous book, because without it, it wouldn't make any sense to write this sequel. Then my gratitude goes to my publisher, who very quickly agreed to support this project, and, once again, to the reliable type-setting skills of FM Robert Dabo-Peranic.

I dedicate this book to my 'old' coach, GM Zigruds Lanka, for his enormous contribution to my knowledge and understanding of the Ruy Lopez.

Victor Bologan  
Doha, Qatar, August 2015

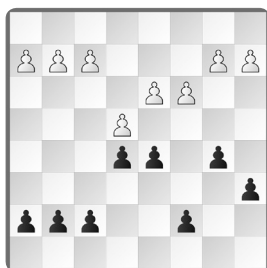
# Arsenal of Strategic Ideas & Themes

## -Structures



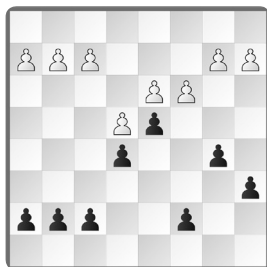
**1.** The rule is that whenever **the d2-d4 break** is not supported with c2-c3, Black should capture mercilessly with **...e5xd4**.

However, there are two important exceptions. In Judd's Anti-Marshall (Ch 14; with the inserted ...b7-b5), Black is forced to play ...c6xd4, while in the Matulovic Anti-Marshall (Ch 17-E3, with the additionally inserted a2-a4 and ...b5-b4) Black has to play ...d7-d6.



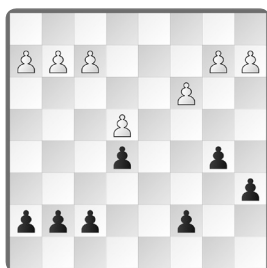
**2.** Usually Black doesn't have time for the McDonnell Maneuver (...c6-e7-g6), so he's obliged to prepare **the break in the center** by inserting ...b7-b5 (protecting himself from ...xc6), as in Ch 8-B2, Ch 10-D2a2, or Ch 11-A1b/B2b/B3c2.

Whether Black can increase his space advantage with ...d5-d4 depends on the level of support, as we can see in the next diagram.



**3.** The presence of Black's dark-squared ♞ on c5, as in Ch 8-B2 and Ch 11-A1c, encourages Black to create **a central wedge with ...d5-d4**, since he knows that after a series of captures he will not be compelled to play ...e5xd4.

In Ch 11-B2b the dark-squared ♞ is on g7, so the support for ...d5-d4 comes from ...e7 followed by ...fd8.

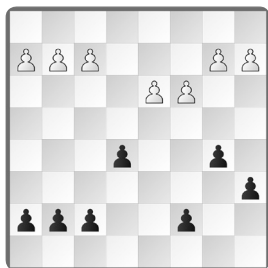


**4.** Sometimes, when White is well posted to fight against the advance ...d5-d4 (for example, with ...b3), Black prefers to release the tension with **...d5xe4**, as in Ch 11-B3c2.

The alternate reason for the exchange on e4 could be the pin ♞g5 (Ch 8-A3 (7...d5) and Ch 10-D2a2).

In Ch 18-A Black also prefers to exchange in the center, since the advance ...d5-d4 doesn't fully equalize.



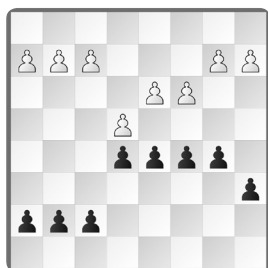


**5.** In Ch 15-Line B (with White's ♖ still on c2), White sometimes leaves Black's e5-♖ alive, hoping that Black will succumb to the **Nimzo-Nightmare**.

In some lines Black will insist on sacrificing his central ♖ (as in Ch 15-B1 (12...♖h8!?), B2 and B4, or Ch 19-A), while in other lines he will support it with ...♙f6 (Ch 15-B1) or with ...f7-f6 (Ch 15-B3b).



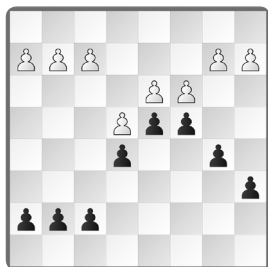
**6.** Besides ...d5-d4 (**D-3**), the sequel of **D-2** could also be the **double-phalanx**, as in Tal's Line (Ch 32). In Lines B1/2 the ...a6-a5 advance is played to allow the ♖-lift ...♙a8-a6, while in Ch 32-B3a, Black wants to secure the position of his ♖ on c5 by preventing b2-b4 (as White plays in Line B3b).



**7.** Taking a look at **D-6**, it's not hard to imagine Black **connecting** his **phalanxes with ...c7-c5**, and that's exactly what happens in Ch 30-A3b (15.♙e2 and 15.a4), Ch 32-B3b1, and Ch 40-B (16.b3).

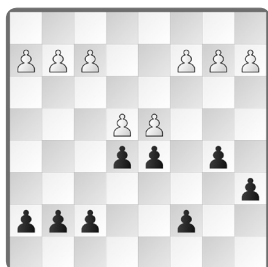
In Ch 32-B3c1, Black utilizes this ♖-formation to support ...d5-d4. White can, of course, always prevent it by capturing on d5, as in Ch 30-A2.

In Ch 12-B2c (15.♙xc6+), thanks to the dubious 18.f4?!, Black even creates the phalanx f5/e5/d5/c5, while in Ch 31-B1a2 & B2a, we have four ♖s abreast from d5 to a5.



**8.** The ultimate goal of the 4-♖ phalanx is to create a **cross-lever** with ...d5-d4 and ...c5-c4 (as in Ch 30-A3b2), usually as a counter-measure against the Paulsen Battery (**D-111**).

In Line A3b2, Black exchanges on c3 and pushes ...b5-b4 in an attempt to gain access to the d4-square.

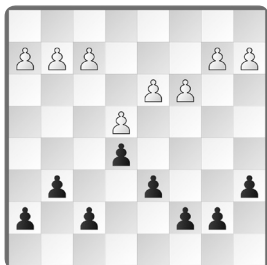


**9.** Finally, we should conclude this section with the clash of phalanxes that occurs in Ch 10-A and (with the inserted a2-a4/...b5-b4) Ch 10-B.

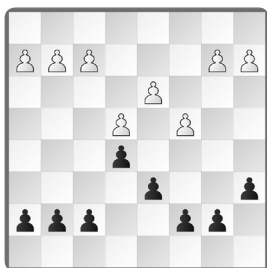
With White's ♖ on c3 we have the important Brave Line (Ch 18-B), where White is the one who creates **the cross-lever** with d2-d4, while in Ch 31-B there is a huge discussion about the cross-lever 10...d5, as well as the delayed cross-lever, 11...d5, in Line B1a (a similar cross-lever is in Ch 9-A1, after 9.♙e3).



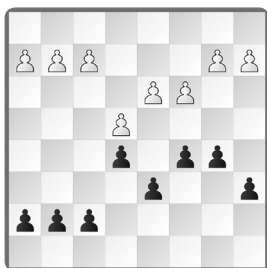
**10.** The **isolani** appears rarely. It's the cornerstone of one of the sidelines in the Marshall (Ch 19-C), and it can also arise in some sidelines of the Open Lanka (inside Ch 15-B2). It's interesting that in the Yates Line, when Black plays the sideline 10...d5 (Ch 31-B), White has the **doubled isolani** on d4/d5, while Black tries to block the c-file with the exchange ...♙xc3/b2xc3.



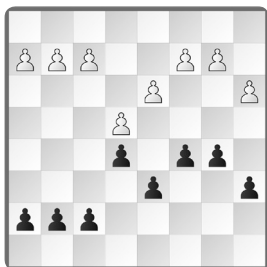
**11.** The early d2-d3 may inspire Black to adopt a different setup, with **the fianchetto on g7**, as in Ch 11-B2/3. In Zapata's Line (Ch 29-D2a1), White is forced to play d2-d3 because of the black ♙ on g4. The least ambitious lines with d2-d3 are in Ch 5-B2/B3a, where White already has his ♘ on c3, blocking his c2-♙.



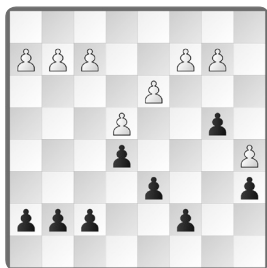
**12.** The idea of fianchettoing the dark-squared ♙ on g7 is essential against the **Duras Bind** (Ch 11-B1). The difference between having the ♙ on e7 and g7 is, at first sight, not significant. However, after spending an afternoon analyzing this line, I came to conclusion that Black cannot fully equalize without the fianchetto on g7.



**13.** More often White prefers to delay d2-d3 until Black develops his dark-squared ♙ on e7. In that case Black usually utilizes **Chigorin's ...♗c6-a5** followed by **...c7-c5**, as in Pilnik's Line (Ch 30). Against Tal's Breyer, Black sometimes leaves his ♙ on c7 and plays **...♗d7-c5** (Ch 32-B). There is even a variation where Black utilizes the Chigorin Maneuver **before castling**, as in the Carlsen Line (Ch 12-B2d).

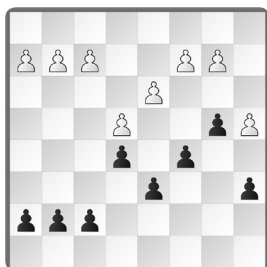


**14.** Some twenty years ago there was no discussion about the ♙-structure with a2-a3 instead of c2-c3. However, today one must study the Carlsen Line (Ch 12) with Black's ♙ still on c7 (Line B1), and the Closed Lanka (Ch 16-B).



**15.** White can try to isolate Black's b-pawn with **a2-a4-a5**, thus depriving Black of the maneuver ...c6-a5 followed by ...c7-c5, as in Carlsen's Line (Ch 12-B2b), Pilnik's Anti-Marshall (Ch 13-B2b), and Matulovic's Anti-Marshall (Ch 17-C1/F1B/F2c).

However, this very **thorn on a5** can be a target for the maneuver ...d8-b8-b5 (**D-87**).



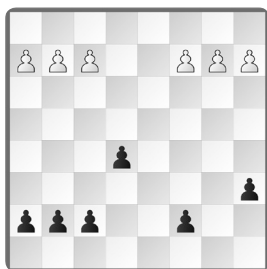
**16.** However, if Black has free access to the a5-square, then he will create a **b-chain**, as in the Closed Worrall (Ch 10-D1), Carlsen's Line (Ch 12-B2c), Pilnik's Anti-Marshall (Ch 13-B2a) and the Closed Lanka (Ch 16-A1/A2/A3a).

The lines where White plays c2-c3 are in Matulovic's Anti-Marshall (Ch 17-D2b and F2a/b), and Zapata's Line (Ch 29-D2b3).



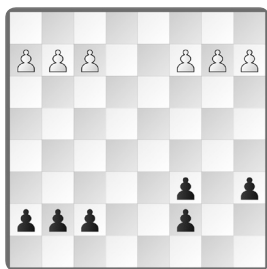
**17.** When Black obstructs his dark-squared e5 with ...d7-d6 (before inserting ...b7-b5), White gets a chance to create **three black b-islands** with the exchange on c6 followed by d2-d4/...e5xd4. This happens in the Tarrasch (Ch 5, Line A) and the Half-Closed Wormald (Ch 9-B1).

The latter version is easier to play for Black, because White has already played the not very useful e2.



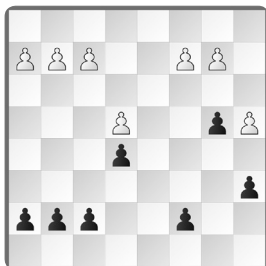
**18.** Sometimes, with **the e4-e5 break, White** doesn't just exchange b-pawns on e5 and c6, but also exchanges on c6, thus eliminating Black's e5-pair.

The resulting b-structure scores 56% for White, but the version from the Tarrasch Line (Ch 5.Line A) is not at all dangerous.



**19.** The alternative consequence of the break e4-e5 is this (almost) symmetrical b-structure (Ch 5, Sideline 10.f4). Usually, Black replaces his vanishing d6-b with his dark-squared e5.

Notice that in Line A2, after 11.f4 and 12.f3, Black prevents e4-e5 by inserting the counterattacking 12...c5.



**20.** The most important **symmetrical positions** arise in Matulovic's Anti-Marshall (Ch 17-E3), while only low-spirited players play the Timid Line (Ch 18-A). Matulovic's name is also connected with one of the rare lines in the Breyer (Ch 33-B).

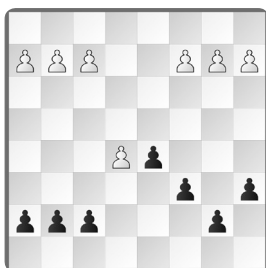
It's interesting that in Ch 33-C1, Black avoids 13.dxe5 ♖xe5 14.♗xe5 dxe5 and plays, instead, 13...dxe5.

The **Steinitz doubled ♖s** (e5/e6) appear in (Ch 17-E3a).



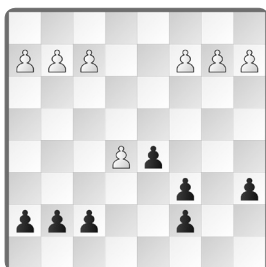
**21.** This **symmetrical ♖-structure** (from Ch 7 and Ch 29-C) usually appears after the exchange on d5 (as a result of the maneuver ♗f1-b5-a4-b3-d5).

In practice, this ♖-structure scores below 50% for White because he's behind in development, since the Spanish ♗ itself consumes four tempi for its self-immolation on d5.



**22.** The mutual ♖-majorities offer roughly equal chances (Ch 6-A2a). However, whenever Black succeeds in undermining White's thorn with ...f7-f6, his score rises to 73%.

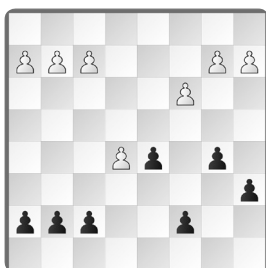
Nevertheless, Line A2a demonstrates that Black has to be very careful with the timing of this break.



**23.** If we **double Black's c-♖s**, then we get a ♖-structure where White scores fairly well.

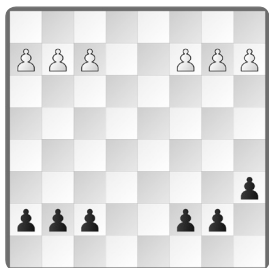
However, in the Löwenthal Line (Ch 7-A2b2), White must drive Black's ♗ away from the e4-square with f2-f3, and this weakening turns the prospects in Black's favor.

Philidor's undermining ...f7-f6 further improves Black's score.



**24.** Although I don't advocate the **Open Ruy Lopez in this book**, this ♖-structure can still arise (usually as a result of the central cross-lever) in the Closed Worrall System (Ch 10-A), where Black hurries with ...♗c6-a5 in order to facilitate ...c7-c6(5). In Line D2b2 (13...d5) Black avoids a weaker version of the Open Ruy Lopez.

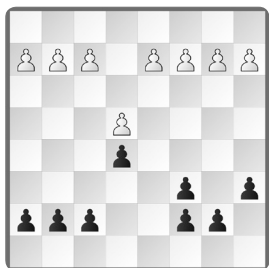
Additional examples of this ♖-structure can be found in Ch 17-D1 and Ch 31-B1a2.



**25.** To avoid the thorn on e5, Black will **clear the center** of  $\Delta$ s with ...d7-d6, as in the Löwenthal Line (Ch 7-A2a). The Judd Anti-Marshall (Ch 14-B2b), with black  $\Delta$ s on c5/b5, also utilizes the undermining move ...d7-d6. Sometimes White is the one who can clarify the situation in the center by capturing *en passant* (e5xd6), as in (Ch 7-A2b2).



**26.** A typical **3-2-1  $\Delta$ -structure**, with black  $\Delta$ s on c6 and d5, offers balanced chances for both sides. However, when the middle island hasn't moved yet (as in Ch 7-B1a), or when Black's  $\Delta$  is on d6 (Ch 7-B1-b), Black's chances improve because of the increased flexibility of his pawn structure. For example, in Line B1a, Black can utilize the maneuver ... $\mathbb{T}$ a8-b8-b6-e6 (the same idea works in Line B1b after ...d6-d5), while in Line B1b Black is ready, with ... $\mathbb{G}$ e7-d6, to accept doubled  $\Delta$ s at d5 and d6.



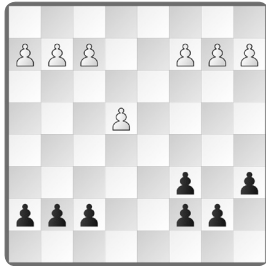
**27.** The quickest way to create the **2-1  $\Delta$ -majority in the center** is with the exchange on c6. Sometimes this  $\Delta$ -ratio in the center remains unchanged for extensive periods, as in Reshevsky's Defence (Ch 1-C2d2), where Black is successful in preventing the d3-d4 and f2-f4 levers, or the Winawer (Ch 2-B1), or the Steenwijker (Ch 3-D1a/b).



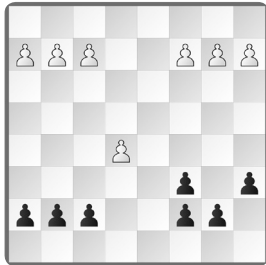
**28.** If White tries to probe the ground on the  $\mathbb{W}$ -side with a2-a4, instead of the solid ...a6-a5, the defensive phalanx a6/b6 (with the idea a4-a5/...b6-b5) offers more flexibility (as in Ch 1-C2d2 or Ch 2-B1). On the opposite wing, Black sometimes builds the defensive phalanx g6/f6 when White plays  $\mathbb{C}$ f3-h4 (Ch 3-C, 7... $\mathbb{C}$ d7).



**29.** White accepts **the exchange of e- $\Delta$ s** (usually with  $\mathbb{C}$ xe5/... $\mathbb{W}$ d8-d4xe4) in the variations where he relies on the initiative, based on Black's  $\mathbb{C}$  being still in the center, as in the Exchange Line (Ch 1-C1d1, C2b1/2). However, sometimes White has to accept this  $\Delta$ -structure without the initiative, as in the Steenwijker (Ch 3-C) after 7...c5.



**30.** Instead of the exchange of the e4- and e5-♖s, White more often tries to create **1-0 in the center** with the d2-d4 break, as in the Exchange Variation (Ch 1-A/B) or the Steenwijker (Ch 3-A/B/C/D2b), giving Black a comfortable middlegame for the sake of reaching a promising endgame. The **Lasker Wedge** (f2-f4-f5) is covered in Ch 1-A (7...♗d6).



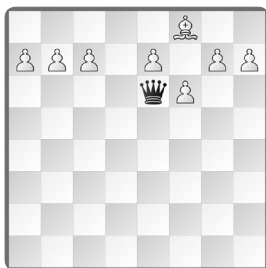
**31.** In contrast to the **Berlin Wall** (3...♗f6 4.0-0 ♗xe4 5.d4 ♗d6 6.♗xc6 dxc6 7.dxe5 ♗f5 8.♖xd8+ ♕xd8), which is slightly better for White (scoring 53%), the same ♖-structure becomes very favorable for Black when it arises in the Gouda Line (Ch 5-B) and the Löwenthal Line (Ch 6-A1/A2b1), scoring 56% for Black.w



**32.** White **increases his central ♖-majority** with f2-f4, as in the Steenwijker (Ch3-D2c). But sometimes Black is the one who creates this ♖-structure with the sacrifice on f2, as in Chigorin's Defense (Ch 1-B2).

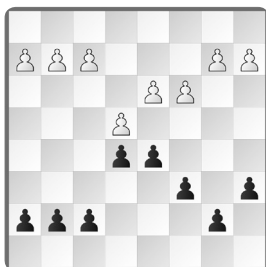
The opening of the f-file doesn't improve White's chances, but sometimes Black has to cover the outpost on f5 with the defensive phalanx g6/f6.

In some cases the counter-break ...f7(6)-f5 neutralizes White's initiative on the ♕-side (Ch3-D2c).



**33.** The Ruy Lopez is about c2-c3 and d2-d4.

However, sometimes White is so slow with his break in the center that Black gets a chance to exploit **the Paulsen Hole** on d3, as in Ch 1.(5.c3), Ch 8-B2a, Ch 10-D2a1 (10...♗f4), Ch 13.(6.c3), Ch 15-A (11.♗xe5?) and Ch 19-B (13.♗xe5??).



**34.** If White plays in a lazy Guioco Pianissimo-mode (which doesn't happen often), allowing Black time for the McDonnell Maneuver (...♗c6-e7-g6), then it should come as no surprise if Black himself creates the **central phalanx**, as in Ch 11-A2.

The next group of diagrams deals with positions that can arise from the Spanish phalanx.



## Chapter 18

### The Timid & The Brave Line



#### Fast Lane

♞ **Line B2a2** captures the essence of the way Black should treat this setup.

After

**1.e4 e5 2.♘f3 ♘c6 3.♙b5 a6**  
**4.♙a4 ♗f6 5.0-0 ♙e7 6.♖e1 b5**  
**7.♙b3 0-0**

we finally arrive at one of the main subjects of this book:

**8.c3 d5**



Before we get too carried away, we need to see what happens when White refrains from the capture on d5.

**A) 9.d3 =**  
**B) 9.d4**



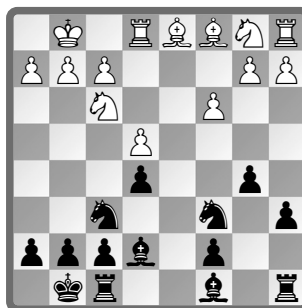
**A)** Whenever an amateur sees 8...d5 for the first time, he usually reacts in one of two ways: either he accepts the sacrifice, after which follows a typical Marshall-like carnage, or he turns to the timid d2-d3. Since the advance ...d5-d4 would allow White an opportunity to fight for

the initiative, Black prefers to exchange on e4.

**B)** The huge difference in the statistics for the above lines (9.d3 = 41%, 9.d4 = 57%) clearly reveals that it pays to be brave, even when faced with an opening as notorious as the Marshall Attack.

**A) 9.d3 dxe4 10.dxe4 ♙xd1**

**11.♙xd1**



**11...♖d8**

Black can also play **11...♙b7 12.♗bd2 ♗d7! 13.♙c2** (13.♗b3 ♗b6<sup>1</sup>) **13...♖fd8 14.♗f1** (14.♗b3 ♗b6 15.♙e3 ♗c4 16.♙c5 ♙f6 17.♖eb1 ♗b8 18.♗e1?<sup>2</sup> a5 with an edge), and now **14...♗c5<sup>3</sup>** (or 14...♗b6) leads to an equal game.

**12.♙c2**

After **12.♗bd2 ♗d7** (12...♖b8) **13.a4 b4 14.♙b3 ♗a5 15.♙d5 ♖b8 16.♗c4 ♗xc4 17.♙xc4**, Black should insert **17...bxc3** (White is better after 17...♙b7?! 18.♙g5<sup>4</sup>) **18.bxc3**, before playing **18...♙b7**. Since he removed the

focal point on b4, after **19.♔g5**, Black has several ways to react: to capture on g5; to protect the dark-squared ♔ with **19...♖f8** (or even **19...♔f6**).

**12...h6 13.♘bd2 ♔e6**

**14.♙f1<sup>s</sup> a5 15.♘e3**

15.a4 b4, with the idea ...♘d7-c5.

**15...a4** followed by ...♔c5.

**B) 9.d4 exd4 10.e5**

10.exd5 ♘xd5 transposes to 9.ed5 ♘xd5 10.d4 ed4.

**10...♘e4**



**B1) 11.♘xd4**

**B2) 11.cxd4**



**B1)** This exchange is a kind of bluff since if Black captures once more with **11...♘xd4<sup>6</sup>**, White's success rate jumps to 70%.

**B2)** This is the principled way to recapture.



**B1) 11.♘xd4 ♘xe5**

Both of the lines below score under 50%.

**B1a) 12.♔f4 ♖**

**B1b) 12.f3 ♖**

**B1a)** If Black wants to squeeze as much as possible out of this line, he should avoid the transposition to Line B1b with the far less popular **13...♘g6!?**.

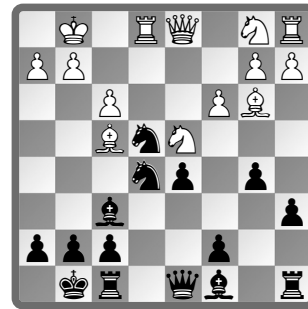
**B1b)** The only game in my database lost by Black is an internet blitz game: GM Alexander Grischuk played **17...♘g3?** **18.♔xd5<sup>7</sup>**, instead of the maneuver **17...♖f2-g3**, followed by ...♘g5!.

**B1a) 12.♔f4 ♔f6**

Black cannot play **12...c5?!**, as in Line B1b, because after **13.♔xe5 cxd4 14.♔xd4<sup>8</sup>** White has a small but stable advantage.

**13.f3**

White also struggles to equalize after **13.♔xe5** (**13.♘xb5? ♔h4**) **13...♔xe5** **14.♙f3 ♔g4 15.♖xd5?** (better is **15.♘bd2**) **15...♔xf3 16.♖xe5??** (even after the correct **16.gxf3 ♔xh2+ 17.♖g2 ♘g5**, Black is better) **16...♖h4 17.♗xe4 ♖xe4 18.♖xe4 ♔xe4<sup>9</sup>** and Black is winning.



**13...♘g6!?**

**13...c5** transposes to Line B1b, but the text move is more unpleasant, since after **14.♔e3 ♘c5 15.♘c6 ♖d6 16.♖xd5 ♘d3**, Black is better.

For this reason, it's better to immediately play

**14.♘c6**

Weaker is **14.♔xc7? ♖xc7 15.♔xd5**, because of **15...♙f2!<sup>10</sup>** (**15...♘xc3!?** is also good).

**14...♖d7 15.♔e3 ♘d6 16.♔xd5**



White doesn't have enough for the ♖ after  
16.a4 ♖b7 17.♗a5 c6 18.♙c5<sup>11</sup> ♜fe8.

**16... ♖b7 17.♗b4 c6**

**18. ♖b3 a5 19.♗d3 a4**

**20.♗c5 ♜c7 21.♙c2 ♗c4**

with a slight edge.

**B1b) 12.f3 c5!**



**13. ♙f4**

In practice White prefers to play **13.fxe4 cxd4** (with the idea 14.♜xd4 ♜c7 – GM Evgeny Vladimirov) **14.cxd4** (weaker is 14.♙xd5 ♗g4<sup>12</sup>) **14... ♙g4 15.♜d2 ♗c4 16.♜f4 ♙e6 17.exd5 ♜xd5** (or 17... ♙xd5 18.♗c3 ♖b7) **18.♗c3 ♜c6 19.♜f2 ♜fe8<sup>13</sup>** with an edge.

**13... ♙f6! 14.♙xe5?!**

Once again White can play **14.fxe4 cxd4**, and now the wisest capture is **15.cxd4** (White should avoid 15.♙xe5? ♙xe5 16.cxd4 because of 16... ♜b6! (GM Evgeny Vladimirov), or 15.♙xd5 ♙g4 16.♜d2<sup>14</sup> ♜c8!? 17.cxd4 ♗c4) **15... ♗g6<sup>15</sup>**, although even then Black has an edge.

**14... ♙xe5 15.♗c6 ♙xh2+!**

**16.♙xh2 ♜h4+ 17.♙g1 ♜f2+**

**18.♙h2 ♜g3+ 19.♙g1 ♗g5!**

Threatening the check on h3, while after 20.♜e2 comes 20... ♗xf3+ 21.♜xf3 ♜xe1+ (GM Evgeny Vladimirov).



**20.♙f1**

The only move, since after 20.♙h1<sup>16</sup> Black has 20... ♙h3!

**20... ♙h3! 21.♗e7+**

White would be checkmated after 21.gxh3?? ♗xh3 22.♜e2 ♜f2+ 23.♙d3 ♗f4#.

**21... ♙h8 22.♜e2**

Weaker is 22.♜e2 ♜ae8.

**22... ♗xf3 23.♗d2 ♗xe1**

**24.♜xe1 ♙e6 25.♜f2**

Black is also better after 25.♜e5 ♜d3+ 26.♜e2 ♜xe2+ 27.♜xe2 ♜fd8<sup>17</sup>.

**25... ♜xf2+ 26.♙xf2 ♜fe8**

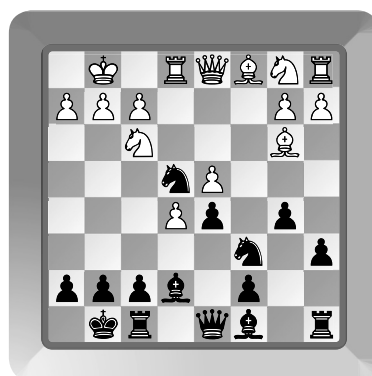
**27.♗c6 ♜ac8 28.♗e5 f6**

28...g6<sup>18</sup> is equally good.

**29.♗ef3 ♙f7<sup>19</sup>**

preparing the exchange of ♜s.

**B2) 11.cxd4**



Although we have the same center as in the Sveshnikov Line (see BBW, Chapter 48), here White scores an impressive 62% (in comparison with the disappointing 44% from the Italian Game). The main culprit for such a huge discrepancy is Black's dark-squared  $\text{♞}$ . On e7 it doesn't influence the center, while in the Italian game it pressures the d4- $\text{♙}$  from the b6-square (and really, with a more active dark-squared  $\text{♞}$  on b6, Black would have ... $\text{♞xd4}$  followed by ... $\text{♞xf2}$  and ... $\text{♚h4+}$ ).

**B2a) 11... $\text{♞f5}$**

**B2b) 11... $\text{♞g4}$  ∞**



**B2a)** In this line Black will try to be quick with the lever ...c7-c5.

**B2b)** This move is slightly more popular, but here too White's high score (70%) suggests that many players are not sure how to equalize in this line.

**B2a) 11... $\text{♞f5}$**



Now, after the neutral **12.h3**, the most popular response is to connect the  $\text{♚}$  with 12... $\text{♚d7}$ <sup>20</sup>. However, I think that it's better to launch counterplay with **12... $\text{♞c8}$ !** with the idea **13. $\text{♞c3}$**  (Black will also get his lever after 13. $\text{♞bd2}$   $\text{♞b4}$ , or 13.a3  $\text{♞a5}$  14. $\text{♞c2}$  c5) **13... $\text{♞xc3}$**  **14.bxc3**  $\text{♞a5}$  **15. $\text{♞c2}$**   $\text{♞xc2}$  **16. $\text{♚xc2}$**

**c5** and, if it becomes necessary, Black can rely on the defensive  $\text{♚}$ -lift, ... $\text{♞c6-g6}$ .

Black can expect White to attack his centralized  $\text{♞}$  with:

**B2a1) 12. $\text{♞bd2}$  =**

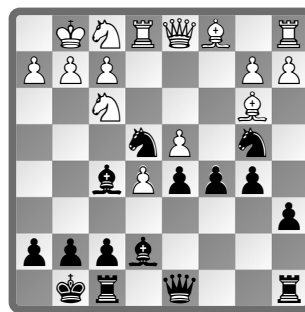
**B2a2) 12. $\text{♞c3}$  =**



**B2a1)** The slow maneuver  $\text{♞d2-f1-e3}$ , gives Black the opportunity to jump with 12... $\text{♞b4}$ , threatening ... $\text{♞d3}$ .

**B2a2)** If Black refrains from the natural ... $\text{♚d7}$  (at the 13<sup>th</sup> & 14<sup>th</sup> moves) and concentrates his efforts on the ...c7-c5 lever, he will equalize in an astonishingly easy manner, as evidenced by the very impressive statistics for this line.

**B2a1) 12. $\text{♞bd2}$   $\text{♞b4}$  13. $\text{♞f1}$  c5**



**14. $\text{♞e3}$**

In comparison with Line B1a2, after 14.a3  $\text{♞c6}$  15. $\text{♞g3}$   $\text{♞xg3}$  16.hxg3 c4 17. $\text{♞c2}$ , Black can support his light-squared  $\text{♞}$  with 17... $\text{♚d7}$ , since now 18. $\text{♞g5}$ ? is a mistake because of 18... $\text{♞xc2}$  19. $\text{♚xc2}$   $\text{♞xd4}$ ! 20. $\text{♞xd4}$   $\text{♞xg5}$ <sup>21</sup>.

**14... $\text{♞e6}$  15.dxc5**

White can, again, insert **15.a3**  $\text{♞c6}$ , but this will not change the assessment of the whole line. For example: **16.dxc5** (after 16. $\text{♞c2}$  f5 17.exf6  $\text{♞xf6}$  18.dxc5  $\text{♞xc5}$

19. ♖f5<sup>22</sup> Black will prevent the blockade with 19...d4) 16... ♖xc5 17. ♖c2 ♖c8 18. ♖d3<sup>23</sup> g6, with an excellent position.

15... ♖xc5<sup>24</sup>

This is slightly better than 15... ♖xc5, which also gives Black a pleasant game.

16. ♖e2 ♖a7

or 16... ♖b6, with the idea 17.a3 ♖c6 18. ♖xd5 ♖ad8, with counterplay.

16. ♖d2 ♖xd2

Black can even allow the exchange on c4 and play 16...c5 immediately, with the idea 17. ♖xc4 dxc4 18. ♖e3 ♖d5 19. ♖ad1 ♖ad8.

17. ♖xd2 c5 18.dxc5 ♖xc5

19. ♖f5 ♖e8<sup>27</sup>

or 19... ♖c8, with a level game.

**B2a) 12. ♖c3 ♖xc3 13.bxc3**



13... ♖a5

The most popular move is 13... ♖d7, connecting the ♖s, but the price is reduced control of the dark squares, which White can exploit with 14. ♖g5<sup>25</sup>.

14. ♖c2 ♖xc2

In this position everybody plays 14... ♖d7, and while I'm sure that Black is not weaker after 15. ♖g5 ♖a3 16. ♖h4 (16. ♖c1 ♖e7 17. ♖g5<sup>26</sup> leads to a repetition of moves), the very fact that White scores 70% in this line suggests that Black should look for a strategically less complex position to play.

15. ♖xc2 ♖c4!

Only now is Black ready for ...c7-c5.

After the direct 15...c5 16.dxc5 ♖xc5 (better is 16... ♖c4), White has 17. ♖g5 g6 18. ♖d3, with the idea 18...h6 19. ♖e6! and White has the initiative.

**B2b) 11... ♖g4**



12. ♖c3

In case of 12. ♖e3, Black is quick with 12... ♖a5 13. ♖c2 f5, after which White has nothing better than 14.exf6 (after 14. ♖d3 ♖c4 15. ♖c1 c5, Black is better, and his advantage will become even bigger after 16. ♖e2?! cxd4 17. ♖xd4 ♖c5 18. ♖c3 ♖xf2! 19. ♖xf2<sup>28</sup> ♖h4+) 14... ♖xf6 15. ♖bd2 ♖xd2 16. ♖xd2 (weaker is 16. ♖xd2 ♖c4<sup>29</sup>) 16... ♖c6 (now, after 16... ♖c4, White has 17. ♖b4), with chances for both sides.

12... ♖xf3 13.gxf3 ♖xc3

It's too risky to play 13... ♖xf2 14. ♖xf2 ♖h4+, because of the simple 15. ♖g2<sup>30</sup> (15. ♖e3<sup>31</sup> allows 15... ♖xd4!).

14.bxc3 f5!

As in Line B2a, Black shouldn't play 14... ♖d7 just because it's cool to have the ♖s connected.

With the text move Black prepares the defense of his ♖-side, which makes sense in light of the opened g-file.

### 15. ♖h1 ♘a5 16. ♖g1

Even after 16. ♖c2, it makes sense to play 16... ♖h8, with the idea 17. ♖g1 c5, transposing to the main line.

After the direct 16...c5, White has 17.dxc5, with the idea 17... ♖xc5 18. ♖g5, exploiting the vulnerable position of Black's ♖.

### 16... ♖h8



### 17. ♖c2

If White leaves this ♖ on b3, Black will capture it sooner or later. For example: 17. ♖e2 (17. ♖f1 ♖d7<sup>32</sup> (this is the safe

option, but to prove my point from the introduction, that Black can do without this move, I have also checked 17...c5 18.dxc5 ♖xc5 19. ♖g5 ♖d7 20. ♖d1, and Black is not weaker after 20...a5 or 20... ♖fe8) 18. ♖h3 ♘xb3 19.axb3 a5) 17...c5 18.dxc5 ♖xc5 19. ♖g5 ♖d7 20. ♖gd1 ♘xb3 21.axb3, and now Black equalizes with 21...h6 22. ♖e3 (22. ♖f4 ♖e6) 22... ♖xe3 23. ♖xe3 f4 24. ♖d4 ♖c6 25. ♖xd5 ♖xc3<sup>33</sup>.

### 17...c5!

Once more Black is not distracted by other ideas. He doesn't connect his ♖s because, for the moment, there is no concrete reason for doing so, and he doesn't install his ♘ on c4, since he wants to open the c-file for counterplay.

### 18. ♖f1

If 18. ♖f4<sup>34</sup> then 18... ♖c8.

### 18...cxd4

Weaker is 18... ♖d7 19. ♖h3!? with the idea ♖g5 (GM José Carlos Jerez Ibarra).

### 19. ♖g2 g6 20. ♖h6 ♖f7

### 21.cxd4 ♖c8 22. ♖d3<sup>35</sup> ♘c6

with the idea ... ♘b4-c2 (22... ♖c3 followed by ... ♘c4 is also equal).

## Traps

♘ **Line B1** is a trap for both sides. White hopes that Black will not have the nerve to capture on e5 out of fear that he won't be able to remember the lines when, after 11... ♘xd4, White's success rate is 70%. And if Black knows the lines, he'll be hoping that White goes in for 11. ♘xd4, when White's success rate drops by nearly 40% after the correct response, 11... ♘xe5.

## Transpositions & Move Order

↪ After 12.f3 comes 12...c5! 13. ♖f4 ♖f6! (**Line B1b**), while in case of the reversed move order, 12. ♖f4 ♖f6 13.f3, instead of 13...c5, Black has 13... ♘g6.

## Ideas To Remember

♘ The Sveshnikov center.

## Index of Variations

### Part I

1.e4 e5 2.♘f3 ♘c6 3.♙b5 a6 (55)



#### Chapter 1 (61)

- A) 5.d4 (62)
- B) 5.♘c3 (64)
  - B1) 5...f6 (65)
  - B2) 5...♙c5 (66)
- C) 5.0-0 (67)
  - C1) 5...♘e7!? (67)
    - C1a) 6.♘a3 (67)
    - C1b) 6.♘c3 (68)
    - C1c) 6.d4 (68)
    - C1d) 6.♘xe5 ♖d4 7 ♗h5 g6 (70)
      - C1d1) 8.♘f3 (70)
      - C1d2) 8.♗g5 (71)
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    - C2a) 6.d4 (72)
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      - C2b2) 7.♗h5 (73)
    - C2c) 6.♘c3 (74)
    - C2d) 6.d3 (75)
      - C2d1) 6...f6 (75)
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Chapter 2–4. ♙a4 ♘f6 5. ♙xc6 dxc6 (79)

- A) 6...♙c5 (80)
- B) 6...♙d6 7.♘bd2 (80)
  - B1) 7...c5 (81)
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- A) 7 ♗e1 (85)
  - A1) 7...♗d6 (85)
  - A2) 7...♘d7 (86)
- B) 7.♘c3 (86)
- C) 7.♗e1(e2) (87)
- D) 7.d3 (88)
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    - D1a) 8.b3 (89)
    - D1b) 8.♘bd2 (89)
  - D2) 7...♘d7 (90)
    - D2a) 8.♙e3 (91)
    - D2b) 8.b3 (91)
    - D2c) 8.♘bd2 (92)

Chapter 4 – 5.♘c3 (94)



- A) 5...♙c5 (94)
  - A1) 6.d3 (95)
  - A2) 6.0-0 (95)
- B) 5...♙e7 (96)

Chapter 5 – 5.0-0 ♙e7 6.♘c3 (98)

- A) 6...d6 7.♙xc6+ bxc6 8.d4 exd4 9.♘xd4 ♙d7 (98)
  - A1) 10.b3 (99)
  - A2) 10.♗e1 (100)

- A3) 10. ♖f3 (101)
- B) 6...b5 7. ♖b3 d6 (102)
  - B1) 8.a4 (103)
  - B2) 8.d3 (104)
  - B3) 8. ♘d5 ♘a5 9. ♘xe7 ♖xe7 (105)
    - B3a) 10.d3 (105)
    - B3b) 10.d4 (106)

### Chapter 6 – 5.d4 (108)



- A) 5... ♘xd4 6. ♘xd4 exd4 (108)
  - A1) 7.0-0 (108)
  - A2) 7.e5 ♘e4 8. ♖xd4 ♘c5 9. ♘c3 ♖e7 (109)
    - A2a) 10.0-0 (110)
    - A2b) 10. ♖g4 (111)
- B) 5...exd4 (111)

### Chapter 7 – 5.0-0 ♖e7 6.d4 exd4 (113)

- A) 7.e5 ♘e4! (113)
  - A1) 8. ♖e1 (113)
  - A2) 8. ♘xd4 0-0 (114)
    - A2a) 9. ♖e1 (115)
    - A2b) 9. ♘f5 (115)
      - A2b1) 9... ♘c5!? (115)
      - A2b2) 9...d5 (116)
- B) 7. ♖e1 b5 (118)
  - B1) 8.e5 ♘xe5! (118)
    - B1a) 9. ♘xe5 (118)
    - B1b) 9. ♖xe5 (119)
  - B2) 8. ♖b3 d6 9. ♖d5 ♘xd5! 10.exd5 ♘e5 11. ♘xd4 0-0 (120)

- B2a) 12. ♘c3 ♖e8 (121)
- B2b) 12.a4 (122)

### Chapter 8 – 5. ♖e2 (124)



- A) 5... ♖c5 (124)
  - A1) 6. ♖xc6 bxc6 7. ♘xe5 0-0! (124)
    - A1a) 8.d3 (125)
    - A1b) 8.0-0 (125)
  - A2) 6.0-0 (126)
  - A3) 6.c3 (127)
- B) 5...b5 6. ♖b3 ♖c5 (129)
  - B1) 7.a4 (129)
    - B2) 7.c3 0-0 8.0-0 d5 (130)
      - B2a) 9.exd5 (130)
      - B2b) 9.d3 (131)
    - B3) 7.d3 0-0 (131)
      - B3a) 8.0-0 (132)
      - B3b) 8. ♖g5 (132)

### Chapter 9 – 5. ♖e2 d6 (134)

- A) 6.c3 ♖e7 7.d4 b5 (134)
  - A1) 8. ♖b3 (134)
  - A2) 8. ♖c2 (135)
- B) 6.0-0 ♖e7 (135)
  - B1) 7. ♖xc6+ (136)
  - B2) 7.c3 (136)

### Chapter 10 – 5. ♖e2 b5 6. ♖b3 ♖e7 (139)

- A) 7.d4 (139)
- B) 7.a4 (140)
- C) 7.c3 (141)
- D) 7.0-0 0-0 (142)

- D1) 8.a4 (142)
- D2) 8.c3 (143)
  - D2a) 8...d5 (144)
    - D2a1) 9.exd5 (144)
    - D2a2) 9.d3 (145)
  - D2b) 8...d6 (146)
    - D2b1) 9.a4 (147)
    - D2b2) 9.h3 (147)
    - D2b3) 9.d4 (148)
    - D2b4) 9.♖d1 (150)

**Chapter 11 – 5.d3 (154)**



- A) 5...♗c5 (154)
  - A1) 6.c3 d6 (154)
    - A1a) 7.♗g5 (155)
    - A1b) 7.h3 (156)
    - A1c) 7.♘bd2 (156)
  - A2) 6.0-0 (157)
- B) 5...d6 (158)
  - B1) 6.c4 g6! (158)
    - B1a) 7.d4 (159)
    - B1b) 7.♘c3 (159)
  - B2) 6.c3 g6 (160)
    - B2a) 7.d4 (160)
    - B2b) 7.♘bd2 (161)
    - B2c) 7.♗g5 (162)
  - B3) 6.0-0 g6 7.c3 ♗g7 (163)
    - B3a) 8.d4 (164)
    - B3b) 8.♗e3 (164)
    - B3c) 8.♞e1 0-0 (165)
      - B3c1) 9.d4 (165)
      - B3c2) 9.h3 (166)

- B3c3) 9.♗g5 (167)
- B3c4) 9.♘bd2 (168)

**Chapter 12 – 5.0-0 ♗e7 6.d3 b5 7.♗b3 (170)**

- A) 7...0-0 (170)
  - A1) 8.♗d5!?! (171)
  - A2) 8.a4 b4 (172)
    - A2a) 9.♗d5!?! (172)
    - A2b) 9.a5 (173)
    - A2c) 9.♘bd1 (174)
  - A3) 8.♘c3 d6 9.a3 ♗g4 10.♗e3 ♘d4 11.♗xd4 exd4 12.♘d5 ♘d7 13.h3 ♗xf3 14.♞xf3 c6 (175)
    - A3a) 15.♘f4 (176)
    - A3b) 15.♘xe7+ (176)
- B) 7...d6 (176)
  - B1) 8.a3 (177)
  - B2) 8.a4 (177)
    - B2a) 9.♗e3 (178)
    - B2b) 9.♗d2 (179)
    - B2c) 9.♘c3 (180)
    - B2d) 9.c3 ♘a5!?! 10.♗c2 c5 (180)
      - B2d1) 11.♘bd2 (180)
      - B2d2) 11.d4 (181)

**Part II**

**1.e4 e5 2.♘f3 ♘c6 3.♗b5 a6 4.♗a4 ♘f6 5.0-0 ♗e7 6.♞e1 b5 7.♗b3 0-0 (183)**



**Chapter 13 (186)**

A) 8.a3 d5 9.exd5 ♖xd5 10.♗xe5 ♗xe5  
11.♞xe5 (187)

A1) 11...♙b7 (187)

A2) 11...♗f6 (188)

B) 8.d3 d6 (189)

B1) 9.a3 (189)

B2) 9.a4 ♙d7 (190)

B2a) 10.♗bd2(c3) (190)

B2b) 10.♙d2 (191)

B2c) 10.c3 (192)

### Chapter 14 – 8.d4 ♗xd4!? (193)



A) 9.♙xf7+ (193)

B) 9.♗xd4 exd4 10.e5 ♗e8 (195)

B1) 11.c3 (196)

B2) 11.♞xd4 ♙b7! 12.c4 c5 (197)

B2a) 13.♞d3 (198)

B2b) 13.♞g4 (199)

### Chapter 15 – 8.h3 ♙b7 (200)



A) 9.c3 (201)

B) 9.d3 d5!? 10.exd5 ♗xd5 (201)

B1) 11.♗c3 (202)

B2) 11.c3 (203)

B3) 11.a4 ♗d4! (203)

B3a) 12.♗xd4 (203)

B3b) 12.♗bd2 (204)

B4) 11.♗bd2 (205)

B5) 11.♗xe5 ♗xe5 12.♞xe5 ♞d6!  
13.♞e1 ♞ae8 14.♗d2 c5! (206)

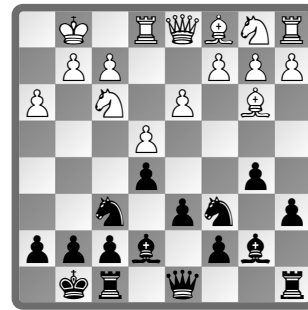
B5a) 15.a4 (207)

B5b) 15.♗e4 ♞c6 16.c4 ♗b6 (208)

B5b1) 17.cxh5 (209)

B5b2) 17.f3 (210)

### Chapter 16 – 8.h3 ♙b7 9.d3 d6 (212)



A) 10.a4 ♗a5 11.♙a2 c5 (213)

A1) 12.♗c3 (213)

A2) 12.♙g5 (214)

A3) 12.♗bd2 ♙c8!? 13.♗f1 ♙e6  
14.♗g3 b4 (214)

A3a) 15.♙e3 (215)

A3b) 15.♙d2 (216)

A3c) 15.♙xe6 (216)

B) 10.a3 ♞d7 (217)

B1) 11.♗bd2 (217)

B2) 11.♗c3 ♞fe8 (218)

B2a) 12.♙d2 ♗d8 (219)

B2a1) 13.♗d5 (219)

B2a2) 13.♗e2 (220)

B2a3) 13.a4 (220)

B2b) 12.♗d5 (221)

B2c) 12.♙g5!? (221)



**Chapter 17 – 8.a4 b4 (224)**

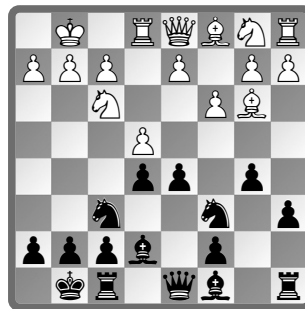


- A) 9. ♖d5 (224)
- B) 9.h3 (225)
- C) 9.a5 d6 (225)
  - C1) 10.h3 (226)
  - C2) 10.c3 (226)
    - C2a) 10... ♗e6 (226)
    - C2b) 10... ♖b8 (227)
- D) 9.c3 (228)
  - D1) 9...d5 10.exd5 ♗xd5 11. ♗xe5 ♗xe5 12. ♖xe5 ♗b7!? (228)
    - D1a) 13. ♖f3 (229)
    - D1b) 13.d4 (229)
  - D2) 9...d6 10.d3 ♖b8 11. ♗bd2 (230)
    - D2a) 11...d5!? (230)
    - D2b) 11... ♗a5 12. ♗a2 c5 (231)
      - D2b1) 13. ♗c4 (231)
      - D2b2) 13.d4 (232)
- E) 9.d4 d6 (233)
  - E1) 10.c3 bxc3 11.bxc3 ♗g4 (233)
    - E1a) 12.h3 (234)
    - E1b) 12.d5 (234)
    - E1c) 12. ♗e3 (235)
  - E2) 10.h3 (235)
  - E3) 10.dxe5 dxe5 (236)
    - E3a) 11. ♗bd2 (237)
    - E3b) 11. ♖xd8 (238)
- F) 9.d3 (239)
  - F1) 9... ♗c5 (239)
    - F1a) 10. ♗g5 (240)
    - F1b) 10.h3 (241)
    - F1c) 10.c3 (241)

- F2) 9...d6 (242)
  - F2a) 10.h3 ♗a5 11. ♗a2 c5 (242)
    - F2a1) 12.c3 (243)
    - F2a2) 12. ♗bd2 (243)
  - F2b) 10. ♗bd2 ♗a5 11. ♗a2 c5 (244)
    - F2b1) 12. ♗f1 (244)
    - F2b2) 12. ♗c4 (244)
  - F2c) 10.a5 ♗e6 11. ♗bd2 ♖b8 (245)

**Part III**

**1.e4 e5 2. ♗f3 ♗c6 3. ♗b5 a6 4. ♗a4 ♗f6 5.0-0 ♗e7 6. ♖e1 b5 7. ♗b3 0-0 8.c3 d5 (247)**



**Chapter 18 (252)**

- A) 9.d3 (252)
- B) 9.d4 exd4 10.e5 ♗e4 (253)
  - B1) 11. ♗xd4 ♗xe5 (253)
    - B1a) 12. ♗f4 (253)
    - B1b) 12.f3 (254)
  - B2) 11.cxd4 (254)
    - B2a) 11... ♗f5 (255)
      - B2a1) 12. ♗bd2 (255)
      - B2a2) 12. ♗c3 (256)
    - B2b) 11... ♗g4 (256)

**Chapter 19 – 9.exd5 ♗xd5 (258)**

- A) 10.d3 (258)
- B) 10.a4 (259)
- C) 10.d4 (260)

**Chapter 20 – 10.♘xe5 ♘xe5 11.♖e5  
c6 (261)**



- A) 12.♖f1 (261)
- B) 12.♖f3 ♕d6 (262)
  - B1) 13.♖e1 (262)
  - B2) 13.♕xd5 (263)

- A1b1) 20.♖g2 (270)
- A1b2) 20.f4 (271)
- A1b3) 20.f3 (271)

- A2) 16.♖f3 ♕f5! (272)
  - A2a) 17.♖g2!? (272)
  - A2b) 17.♖xd5 ♖ae8 18.♕d2 ♕f4!  
19.♖xe8 ♖xe8 20.♖c6! ♕d7  
(273)

- A2b1) 21.♖f3 (274)
- A2b2) 21.♖g2 (274)

- B) 14.♖e3 ♖h4 15.h3 (275)
  - B1) 15...g5 (276)
  - B2) 15...♖f4 (277)

**Chapter 23 – 12.d3 ♕d6 13.♖e1 ♕f5  
(279)**

**Chapter 21 – 12.♖e1 ♕d6 13.g3 ♖e8!?  
(264)**

- A) 14.♖xe8+ (265)
- B) 14.d4 (266)



**Chapter 22 – 12.♕xd5 cxd5 13.d4 ♕d6  
(268)**



- A) 14.g3 (280)
- B) 14.♕xd5 (280)
- C) 14.♘d2 (281)
- D) 14.♖f3 ♖f6!? (282)
  - D1) 15.♕xd5 (283)
  - D2) 15.♘d2 (284)

- A) 14.♖e1 ♖h4 15.g3 ♖h3 (269)

- A1) 16.♕e3 ♕g4 17.♖d3 ♖ae8 (269)
  - A1a) 19.a4 (269)
  - A1b) 19.♖f1 ♖h5 (270)

**Chapter 24 – 12.d4 ♕d6 13.♖e2 ♕g4  
14.f3 ♕f5! (286)**

- A) 15.♘d2 (286)
- B) 15.g3 (287)
- C) 15.♕xd5 (288)

**Chapter 25 – 13.♞e1 ♖h4 14.g3 ♗h3**  
(289)

- A) 15.♞e2(d3) ♕g4 16.♞f1 ♗h5  
17.♘d2 ♞ae8  
(289)

A1) 18.♞xe8 (290)

A2) 18.f3 (292)

- B) 15.♞f3 (293)

**Chapter 26 – 13.♞e1 ♖h4 14.g3 ♗h3**  
15.♕e3 ♕g4 16.♞d3 ♞ae8 17.♘d2  
♗h5!? (296)



- A) 18.♞f1 (298)  
B) 18.♕c2 (299)  
C) 18.a4 ♞e6! 19.axb5 axb5 (300)  
C1) 20.♘e4 (301)  
C2) 20.♕xd5 ♞xd5 (301)  
C2a) 21.♞f1 (302)  
C2b) 21.c4 (303)  
C3) 20.♞f1 ♕h3! 21.♕d1 ♞f5  
22.♞e2 c5! 23.♘f3 ♕f4!  
24.♞d2 ♘xe3 25.fxe3 ♕h6  
26.♞f2 ♞fe8 (303)  
C3a) 27.♘e5 (305)  
C3b) 27.♕c2 ♞h5 (305)  
C3b1) 28.♘e5 (305)  
C3b2) 28.e4 (306)  
C4) 20.♘f1 ♕f5! (306)  
C4a) 21.♞d1 ♕g4 22.♞d2 ♗h3  
23.♕d1 ♕xd1 (307)  
C4a1) 24.♞xd1 (307)  
C4a2) 24.♞axd1 (308)

- C4b) 21.♞d2 ♕h3!? 22.♕d1 ♞g6  
23.♕f3 ♞f5 24.♞d1 h5  
25.♞a6 ♕c7 26.♕h1 ♞fe8 (308)

C4b1) 27.♞f3 (309)

C4b2) 27.♞b1 (309)

**Chapter 27 – 15.♞e4 g5! (311)**



- A) 16.♞e1 (312)  
B) 16.♞e2 (313)  
C) 16.♞f3 ♕f5! (315)  
C1) 17.♕c2 (315)  
C2) 17.♕xd5 cxd5 18.♞e3 ♕e4  
19.♞xe4 dxe4 20.♞f6 ♞g4  
21.♞xg5+ ♞xg5 22.♕xg5 f5  
23.♘d2 ♞ae8! (316)  
C2a) 24.♞g2 (317)  
C2b) 24.a4 (317)  
D) 16.♞f1 ♞xf1+ 17.♞xf1 ♕f5 (318)  
D1) 18.f3 (318)  
D2) 18.♞e1 (319)  
D3) 18.♘d2 h6 19.♞e1 ♞ae8 20.♘f3  
g4! (320)  
D3a) 21.♞xe8 (320)  
D3b) 21.♘g1 (321)  
D3c) 21.♕xh6 (322)

**Chapter 28 – 15.♞e4 g5! 16.♞f1 ♗h5**  
17.♘d2 ♕f5 (324)

- A) 18.♕d1 (325)  
B) 18.♞e1 (327)  
C) 18.f3 ♘f6 (327)

C1) 19. ♖e1 ♜ae8 20. ♜xe8 ♜xe8 21. a4  
♞g6 (329)

C1a) 22. axb5 ♔d3 (330)

C1a1) 23. ♞f2? (330)

C1a2) 23. ♞d1 (331)

C1b) 22. ♘e4 (331)

C1c) 22. ♞d1 (332)

C2) 19. a4 (332)

C3) 19. ♞g2 ♞g6 20. ♜e3 ♜ae8 (334)

C3a) 21. ♘f1 (335)

C3b) 21. ♘e4 ♘xe4 22. g4 ♘g3!  
23. hxg3 ♔d3! (336)

C3b1) 24. ♔d2 (336)

C3b2) 24. ♞d2 (337)

#### Part IV

**1.e4 e5 2. ♘f3 ♘c6 3. ♔b5 a6 4. ♔a4  
♘f6 5.0-0 ♔e7 6. ♜e1 b5 7. ♔b3 d6  
(339)**



#### Chapter 29 (345)

A) 8.h3 (346)

B) 8.a3 (347)

C) 8.a4 (347)

D) 8.c3 0-0 (348)

D1) 9.a3 (348)

D1a) 9... ♘a5 (349)

D1b) 9... ♘b8 (349)

D2) 9.a4 ♔g4 (349)

D2a) 10.d3 ♘a5 (350)

D2a1) 11. ♔a2 (351)

D2a2) 11. ♔c2 (351)

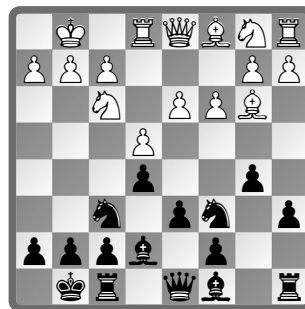
D2b) 10.h3 ♘xf3 11. ♞xf3 ♘a5  
(353)

D2b1) 12. ♔d1 (353)

D2b2) 12. ♔c2 (354)

D2b1) 12. ♔a2 (354)

#### Chapter 30 – 8.c3 0-0 9.d3 (356)



A) 9... ♘a5 10. ♔c2 c5 11. ♘bd2 ♘c6  
12. ♘f1 ♔e6 (356)

A1) 13. ♘g3 (357)

A2) 13. ♘e3 (357)

A3) 13.h3 h6 (358)

A3a) 14. ♘e3 ♜e8 (358)

A3a1) 15.d4 (358)

A3a2) 15. ♔b3 (359)

A3b) 14. ♘g3 ♜e8 (359)

A3b1) 15.d4 (360)

A3b2) 15. ♔b3 (361)

B) 9... ♘b8 (362)

B1) 10.a4 ♔b7 (362)

B1a) 11.axb5 (362)

B1b) 11. ♘bd2 (363)

B2) 10. ♘bd2 (363)

#### Chapter 31 – 9.d4 ♔g4 (367)

A) 10.d5 ♘a5 11. ♔c2 ♞c8 (368)

A1) 12. ♘bd2 c6 (368)

A1a) 13.dxc6 ♞xc6 (369)

A1a1) 14. ♘f1 (369)

A1a2) 14.h3 (369)

A1b) 13.b4! (370)

A2) 12.h3 (370)

- B) 10. ♖e3 ♘h5!? (372)  
 B1) 11. ♘bd2 (374)  
     B1a) 11...d5 (374)  
         B1a1) 12.exd5 (374)  
         B1a2) 12.exd5 (375)  
         B1a3) 12.exd5 (376)  
     B1) 11...♘a5 (377)  
 B2) 11.h3 exd4 12.cxd4 ♘a5 13. ♖c2 (378)  
     Ba2) 13...♘c4 (378)  
     B2b) 13...c5 (379)

**Chapter 32 – 9.h3 ♘b8 (382)**



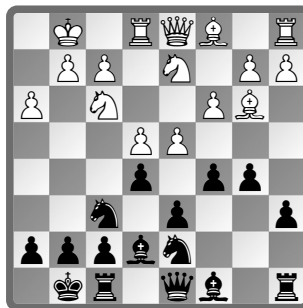
- A) 10.a4!? (382)  
 B) 10.d3 ♘bd7 11. ♘bd2 ♖b7 12. ♘f1 ♘c5! 13. ♖c2 ♜e8 (383)  
     B1) 14. ♘3h2 (384)  
     B2) 14. ♘e3 (384)  
     B3) 14. ♘g3 ♖f8 (385)  
         B3a) 15. ♖e3 (385)  
         B3b) 15.b4 ♘cd7 (385)  
             B3b1) 16.a4 (386)  
             B3b2) 16.d4 (386)  
         B3c) 15. ♘h2 d5 16 ♜f3 (387)  
             B3c1) 16...♘e6 (387)  
             B3c2) 16...g6 (389)

**Chapter 33 – 10.d4 ♘bd7 (390)**

- A) 11. ♘h4!? (390)  
 B) 11. ♖g5 (391)  
 C) 11.c4 c6 (392)

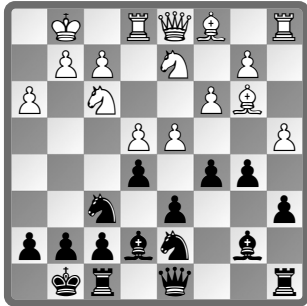
- C1) 12. ♜c2 (394)  
 C2) 12.c5 (394)  
 C3) 12. ♘c3 b4 13 ♘a4 c5 (395)  
     C3a) 14.dxc5 (396)  
     C3b) 14.d5 (396)

**Chapter 34 – 11. ♘bd2 c5 (398)**



- A) 12.d5 (398)  
 B) 12. ♖c2 (399)  
     B1) 12...cxd4 13.cxd4 ♖b7 (400)  
         B1a) 14.d5 (400)  
         B1b) 14. ♘f1 exd4 15. ♘xd4 ♜e8 16. ♘g3 g6 17.a4 ♜b6 (401)  
             B1b1) 18. ♘f3 (402)  
             B1b2) 18. ♖e3 (402)  
     B2) 12...♖b7 (403)  
         B2a) 13.d5 c4 14.b3! cxb3 15.axb3 ♜c7 16. ♖b2 a5! (404)  
             B2a1) 17. ♜e2 (405)  
             B2a2) 17.b4 (406)  
         B2b) 13. ♘f1 ♜c7 (408)  
             B2b1) 14.d5 (408)  
             B2b2) 14. ♘g3 (410)  
 C) 12. ♘f1 ♜e8 13. ♘g3 (410)  
     C1) 13...♖b7 (411)  
         C1a) 14.a4 (411)  
         C1b) 14.d5 (411)  
     C2) 13...♖f8 (412)  
         C2a) 14. ♖c2 (413)  
         C2b) 14. ♘g5 (414)  
         C2c) 14.d5 (415)

**Chapter 35**–11. ♖bd2 ♗b7 12.a4 c5! (418)



- A) 13.d5 (419)
- B) 13. ♖c2 ♗c7 (419)
  - B1) 14.d5 (420)
  - B2) 14. ♖f1 (421)

**Chapter 36** – 12. ♖c2 ♗e8 13.b3 ♗f8 (423)

- A) 14.a4 (423)
- B) 14. ♗b2 g6 15.a4 c6 (424)
  - B1) 16. ♖f1 (425)
  - B2) 16.b4 (425)
- C) 14.d5 c6 15.c4 ♗c7 (426)
  - C1) 16.a4 (426)
  - C2) 16. ♖f1 (426)

**Chapter 37**–12. ♖c2 ♗e8 13.a4 ♗f8 (428)



- A) 14.b4 ♖b6!? 15.a5 ♖bd7 16. ♗b2 ♗b8 (429)
  - A1) 17.d5 (431)
  - A2) 17. ♗b1 (431)

- A3) 17. ♗b1 (432)
- B) 14. ♗d3 c6 15.b4 ♖b6 (432)
  - B1) 16.a5 (433)
  - B2) 16.axb5 cxb5!? 17.d5 ♗c8 (434)
    - B2a) 18. ♗b2!? (435)
    - B2b) 18. ♗a3 (436)

**Chapter 38** – 12. ♖c2 ♗e8 13.a4 ♗f8 14. ♗d3 c6 (438)

- A) 15. ♗c2 g6 (438)
  - A1) 16.dxe5 (439)
  - A2) 16.b3 ♗c8 (439)
    - A2a) 17. ♗b2 (440)
    - A2b) 17. ♗a3 (440)
- B) 15.b3 g6 (441)
  - B1) 16. ♗f1 (441)
  - B2) 16. ♗a3 (441)
  - B3) 16. ♗b2 (442)

**Chapter 39** – 13. ♖f1 ♗f8 14. ♖g3 g6 15. ♗g5 h6 16. ♗d2 (444)



- A) 16...exd4 (446)
- B) 16... ♗g7 (446)
  - B1) 17.a4 c5 18.d5 c4 (447)
    - B1a) 19. ♗e3 (447)
    - B1b) 19.b4 cxb3 20. ♗xb3 ♖c5 21.c4 ♗d7 (448)
      - B1b1) 22.cxb5 (448)
      - B1b2) 22. ♗a5 (449)

B2) 17. ♖c1 ♜h7 18.a4 c5 19.d5 c4  
(450)

B2a) 20.b4 cxb3! 21. ♙xb3 (450)

B2a1) 21... ♘c5 (451)

B2a2) 21... ♖c7! (452)

Bb2) 20. ♙e3 (453)

**Chapter 40 – 13. ♘f1 ♙f8 14. ♘g3 g6**  
(455)



A) 15.b3(455)

A1) 15...exd4 (455)

A2) 15... ♙g7 (456)

A2a) 16.a4 (457)

A2b) 16. ♙b2 (457)

A2c) 16.d5 ♖e7 17.c4 c6 18. ♙e3  
♜ec8 (458)

A2c1) 19. ♖d2 (459)

A2c2) 19. ♜c1 (459)

B) 15.a4 c5! 16.d5 c4 (460)

B1) 17. ♘h2 (461)

B2) 17. ♙e3 ♖c7 (462)

B2a) 18. ♖e2 (463)

B2b) 18. ♖d2 (464)

B3) 17. ♙g5 ♘c5!? (464)

B3a) 18. ♖e2 ♙e7 19. ♙e3 ♖c7  
(465)

B3a1) 20. ♘h2 (465)

B3a2) 20. ♜a3 (466)

B3b) 18. ♘h2 ♙e7 (466)

B3c) 18. ♖d2 ♙e7 (467)

B3c1) 19. ♙e3 (467)

B3c2) 19. ♜a3 (468)

B3c3) 19. ♙h6 (469)