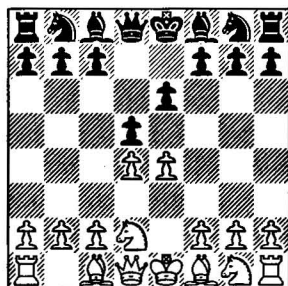


Chapter Six

Tarrasch Variation: Introduction and 3...c5



1 e4 e6 2 d4 d5 3 $\text{N}d2$

With apologies for the digression, here are some general remarks that could be of particular importance to the readers of previous editions. After many years of modern practice with the Tarrasch Variation, I feel that theory has coalesced enough to come to some general conclusions. First, it will come as no surprise that 3 $\text{N}d2$ does not threaten the survival of the French Defence. The knight on d2 exerts no pressure on d5 and to some extent gets in the way of the development of White's other pieces. Leading players are using the Tarrasch Variation much less than 3 $\text{N}c3$ and only somewhat more often than 3 e5. On the other hand, it is equally clear that 3 $\text{N}d2$ is a solid continuation which, if handled well, does not expose White to great risk and gives some prospects for advantage. How does theory stand? It now seems to me that all of Black's most popular responses either equalise or stay within the bounds of a normal small edge for White; none, however, is clearly preferable. Since choosing a system (or two) against the Tarrasch

is among the most important decisions that a French player is faced with, let me briefly try to characterize the main options:

(a) 3...c5 4 exd5 exd5 has a long history of being safe, and it hovers near theoretical equality. Players like Bareev, Short, Vaganian and Dreev have been holding their own and reaching that equality in the line 5 $\text{B}b5+$ $\text{Q}d7$ (or 5 $\text{N}gf3$ $\text{N}f6$ 6 $\text{B}b5+$ $\text{Q}d7$), but it offers few winning chances between opponents of equal strength and is hardly attractive to the average player;

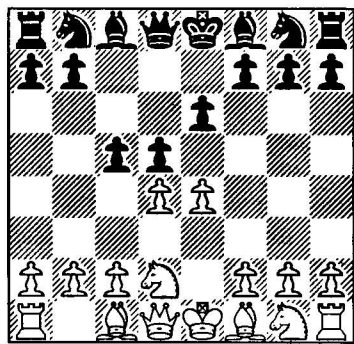
(b) 3...dxe4 (also played via 3 $\text{N}c3$ dxe4) is popular among the world's leading players at the moment (compare the related lines in Chapter 14). This is also in the 'safe but dull' category;

(c) the variation from the previous two books, 3... $\text{N}f6$ 4 e5 $\text{N}fd7$, is still going strong, but I feel that the theory now runs too deeply to present in a repertoire. Not only are the lines forcing, but most readers will prefer something requiring less memorisation. I'm also not excited about repeating most of the same material

from the previous edition, but those who wish to use 3...♟f6 can use it as a base from which to work.

One can also choose 3...♟c6 and 3...a6 to meet the Tarrasch, but they are marginal moves that have never become completely respectable. For this book, I have chosen two other systems. This chapter examines an ambitious variation from the previous editions, 3...c5 4 exd5 ♜xd5. There is still much to be discovered here. In the next chapter, a repertoire is offered with 3...♙e7, a fascinating move that is far from being understood, much less worked out. It is a leading defence at present and has thus far proven impervious to White's assaults.

1 e4 e6 2 d4 d5 3 ♟d2 c5



Black's philosophy here is to break up the centre immediately even at the cost of some time. This frustrates White's attempt to cramp Black (by e5), and in our main line leads to a Sicilian-like position in which Black hopes that his central majority will counteract White's his superior development. Those are essentially positional considerations but in practice the play can be rather sharp. White has two main replies:

6.1 4 ♟gf3

6.2 4 exd5

Others are relatively rare:

(a) 4 ♙b5+ ♟c6 5 exd5?! (5 ♟gf3 cxd4 6 ♟xd4 ♙d7 transposes to 4 ♟gf3) 5...♜xd5 6 ♟gf3 cxd4 7 ♙c4 Valenti-Huss, Lugano 1980. White is a full tempo down (♙b5-c4) on the main line. Most ambitious is 7...♜c5!? (7...♜d6) 8 ♜e2 e5 9 ♟g5 ♟h6 10 ♟ge4 ♜e7;

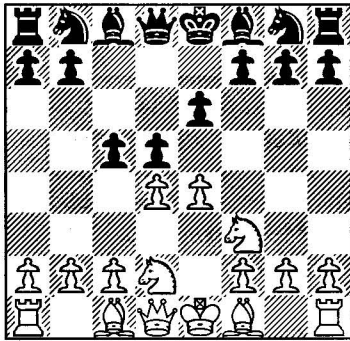
(b) 4 dxc5 ♙xc5 (more active than 4...♟f6 5 exd5 ♜xd5= Bronstein-Khasin, Kislovodsk 1968, with the idea 6 ♟b3 ♜xd1+ 7 ♟xd1 ♟a6!)=) 5 ♙d3 (5 ♟b3 ♙b6 6 ♙b5+ ♟c6 7 exd5 exd5 with an ideally active isolated IQP position, since Black's bishop came to c5 in one move: 8 a4 ♟ge7 9 ♟e2 0-0 10 0-0 ♙g4♯ Bronstein-Makarichev, Reykjavik Open 1990) 5...♟f6 (or 5...♟c6) 6 ♜e2 (6 e5 ♟fd7 7 ♜g4 and 7...0-0 8 ♟gf3 ♜c7 or 7...♟xe5!? 8 ♜xg7 ♟xd3+ 9 cxd3 ♜f8 10 ♟gf3 ♟d7 11 ♜xh7 ♜f6 12 ♜h4 ♜g6 with compensation, Feldman-Botvinnik, Leningrad 1931) 6...♟c6 7 ♟gf3 0-0 and we have arrived at a position with Black a full tempo ahead of the corresponding line with 3...♙e7 4 ♙d3 c5 5 dxc5 etc. as described in the next chapter. This makes life easy:

(b1) 8 e5?! 8...♟g4 9 0-0 f6 10 ♟b3? (but 10 exf6 ♟xf6 is comfortable and at least equal; also possible is 10...♜xf6 11 ♟b3 ♙b6) 10...♙xf2+ 11 ♜xf2 ♟xf2 12 ♜xf2 fxe5-+ Landenbergue-Huss, Silvaplana 1993;

(b2) 8 0-0 ♜c7 (or 8...♙b6!) 9 e5 (9 c3 ♙b6) 9...♟g4 10 ♙xh7+ (10 ♟b3? ♙b6 11 ♙xh7+ ♟xh7 12 ♟g5+ ♟g8 13 ♜xg4 ♟xe5 14 ♜h5 ♜xc2) 10...♟xh7 11 ♟g5+ ♟g8 12 ♜xg4 ♜xe5 13 ♜h5 ♜f5♯;

(c) 4 c3 is played more often than it should be. Among several answers Black has 4...cxd4 (or 4...dxc6 5 d1gf3 cxd4) 5 cxd4 d2c6 6 d1gf3 (6 exd5? Wxd5 wins a pawn) 6...Wb6! (more pointed than 6...dxe4 7 d1xe4 e7 8 e3 d3 d1f6=) 7 exd5 (7 Wxa4?! e3d7 threatens ...d2b4 and ...f3c8: 8 e3b5 dxe4 9 d1xe4 a6= Suechting-Alekhine, Carlsbad 1911) 7...exd5 8 d2b3 (8 Wb3 Wxb3 9 d1xb3 d1f6 10 a3 e3d6 11 e3d3 0-0 12 0-0 e3g4= Hedenstroem-Nygren, Skelleftea 1999) 8...e3g4= (only 8...d1f6 has been seen here) 9 e3e2 d1f6 10 0-0 e3d6 11 h3 e3xf3 12 e3xf3 0-0 and as so often in these opposing d-pawn positions, the knights are better than White's bishops.

6.1 4 d1gf3



This is a common choice. White wishes to sidestep our main line, since now 4...dxc6 5 exd5 Wxd5 6 e3c4 Wd6? loses its point after 7 d2e4. But Black has two good answers:

4...cxd4

4...d1f6 is also fine:

a) 5 e3b5+ e3d7 6 e3xd7+ d2bxd7 7 e5 d2e4 8 d1xe4 dxe4 9 d1g5 cxd4 10 Wxd4 Wxa5+ 11 e3d2 Wxe5= Van der Wiel-P.Nikolic, Lucerne 1989;

b) 5 e5 d1fd7 6 c3 d2c6 7 e3d3 e3e7 transposes to 3 d2d2 e3e7 4 d1gf3 d1f6

5 e5 d1fd7 (5...d2e4!?) 6 e3d3 c5 7 c3 d2c6, and here Black also has the popular options 7...g6 and 7...Wb6 8 0-0 g6;

c) 5 exd5 d2xd5 (5...exd5 6 e3b5+ e3d7 7 e3xd7+ d2bxd7 8 0-0 e3e7 9 dxc5 d2xc5 10 d2b3 d2ce4 has held up well recently: 11 d2bd4 Wd7 and 11 d1fd4 Wd7 12 f3 d2d6 13 d2c5 Wc7 14 d2d3 0-0 15 e3h1 Wfe8 M.Pavlovic-Bukal, Saint Vincent 2002) 6 d2b3 (6 c4 d1f6 7 d2b3, and best seems 7...d2a6!?) – Psakhis; 6 d2e4 can be met by 6...cxd4 7 d2xd4 and 7...e3e7 or 7...a6 intending ...e5; Black also has 6...d2d7; finally, Black can answer 6 dxc5 by 6...e3xc5 7 d2e4 e3e7 8 c4 d2b4!= or by 6...d2d7 7 c4 d25f6 8 d2b3 Wc7 9 e3e3 d2xc5=) 6...d2d7 (or 6...cxd4 7 d2bxd4 e3e7, e.g., 8 g3 0-0 9 e3g2 d2c6 10 d2xc6 bxc6 11 0-0 e3a6 12 Wf1 e3f6= Djuric-Uusi, Tallin 1981) 7 c4 (7 e3g5 e3e7 8 e3xe7 Wxe7 9 e3b5 cxd4 10 Wxd4 0-0 11 0-0-0 a6= Pavlovic-Short, Catalan Bay 2003) 7...d25f6 8 dxc5 (8 e3e2 e3e7 9 0-0 0-0 10 e3f4 b6 11 d2e5 e3b7 12 e3f3 Wc8= Arnason-Gulko, Groningen 1990) 8...Wc7 9 g3 d2xc5 10 e3g2 d2xb3 11 Wxb3 e3d6= Belyavsky-P.Nikolic, Barcelona 1989. 5 d2xd4

Here 5 exd5 Wxd5 would be the main line of the chapter.

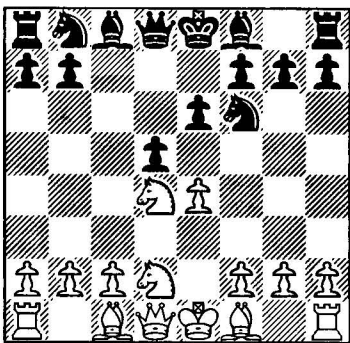
5...d1f6

5...d2c6 is often played as well. The most critical line is 6 e3b5 (6 d2xc6 bxc6 is solid; after 7 e3d3 Black has several moves but I like 7...d1f6 8 Wf2 [8 e5 d2d7 transposes to the main line note to White's 8th]) 8...e3e7 9 0-0 0-0 10 e5 d2d7 11 d1f3 e3b7= with the idea ...d2c5 or ...c5) 6...e3d7 7 d2xc6 bxc6 (or 7...e3xc6 8 e3xc6+ bxc6 9 c4 e3c5!? 10 Wxa4 d2e7 11 exd5 exd5 12 d2b3 e3b6 13 0-0 0-0= Pixton-Gulko, Seattle 2003) 8 e3d3 e3d6 (no one has tried

Play the French

my suggestion 8...♖b8!? with the idea 9 ♖e2 ♗d6 10 ♘f3 ♘e7 11 e5 ♗c7) 9 ♖e2 (but the similar 9 0-0 ♖b8! 10 h3 ♘e7 was tried in Pert-Levitt, Telford 2003; Black has no problems, especially since 11 ♘f3 can be answered by 11...e5!) 9...♘e7 10 e5 (10 ♘f3 ♘g6!)= 10...♗c7! 11 0-0 ♘g6 12 ♘f3 f6 13 ♗xg6+ (13 exf6 ♖xf6 14 ♘g5 e5) 13...hxg6 14 ♗f4?! g5 15 ♗g3 f5!.

Let's return to the position after 5...♘f6:



6 e5

The only dangerous move.

(a) 6 ♗b5+ ♗d7 7 ♗xd7+ ♘bxd7 8 exd5 ♘xd5 9 0-0 ♗e7 10 c4 ♘5f6 11 b3 ♘c5= Chiburdanidze-Luther, Graz 1991;

(b) 6 ♗d3 ♗c5 7 ♘4b3 dxe4 (7...♗b6!?) 8 ♘xc5 exd3 9 ♘xd3 0-0 10 0-0 ♘c6= Mi.Tseitlin-Teske, Polanica Zdroj 1988;

(c) 6 exd5 ♘xd5 (6...♖xd5!? 7 ♘b5 ♘a6 8 ♘c4 ♖xd1+ 9 ♗xd1 ♗c5 – Adams; this looks nice for Black, e.g., 10 ♘cd6+ ♗e7 11 ♘xc8+ ♗axc8 with the ideas ...♗xf2, ...♘g4 and ...♘b4) 7 ♘2f3 ♗e7 8 ♗d3 (8 ♗e2 a6!= planning ...♖c7 Eingorn-Dreev, Lucerne 1993) 8...♘d7 9 c4 ♘5f6= Scherzer-Remlinger, New York 1991.

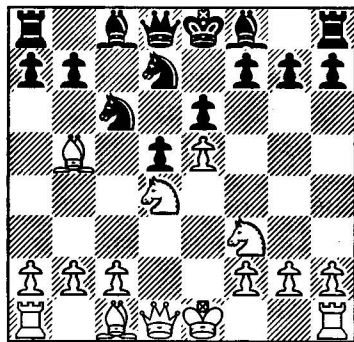
6...♘d7 7 ♘2f3

Not 7 f4? ♘xe5! 8 ♘xe6?! (8 fxe5

♖h4+) 8...♗xe6 9 fxe5 ♘c6 10 ♘f3 ♗c5.

7...♘c6 8 ♗b5!?

8 ♘xc6 bxc6 9 ♗d3 ♗a6! 10 0-0 ♗xd3 11 ♖xd3 ♗e7 12 c4 0-0= Svidler-Dreev, Rostov 1993; and 8 ♗f4 ♖b6! is at least equal.



8...♖b6!

This is more straightforward than 8...♖c7!? 9 0-0 a6 (9...♗e7!?) 10 ♘xc6 bxc6 11 ♗a4 which has arisen in several games and seems very slightly in White's favour.

9 c3

(a) 9 ♗e3 ♘xd4 10 ♘xd4 ♗c5! (or 10...a6 11 ♗xd7+ ♗xd7) 11 ♖g4 ♗xd4 12 ♗xd7+ ♗xd7 13 ♗xd4 ♖b4+!;

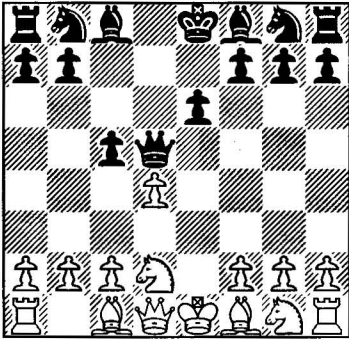
(b) 9 0-0 ♘xd4! (9...♗c5 has equalised in several games) 10 ♘xd4 ♗c5 11 ♗e3 transposes to note 'a'.

9...♗c5

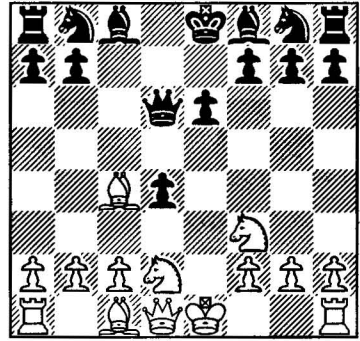
9...♘xd4!? is still reasonable in view of 10 ♘xd4 (10 ♗xd7+ ♗xd7 11 ♘xd4 ♗c5 12 ♖g4 0-0-0!) 10...♗c5 11 ♗a4 (11 ♖a4 a6 12 ♗d3 0-0) 11...0-0 12 f4 f6! 13 exf6 ♘xf6 with a healthy counterattack.

After 9...♗c5, a possible line is 10 ♖a4 0-0! 11 ♗xc6 bxc6 12 ♖xc6 ♗xd4 13 ♘xd4 ♘xe5!., because 14 ♖xa8?? ♗a6 15 ♖xf8+ ♗xf8 is hopeless for White.

6.2 4 exd5 ♖xd5



Kudryashov-Petrosian, Moscow 1967.
5...cxd4 6 ♖c4 ♗d6



This line was obscure when I chose it for the first edition. Now 4...♖xd5 may well be the most popular line of the Tarrasch! Thus one can no longer expect any surprise value from the queen recapture; but on the bright side 4...♖xd5 has survived all challenges and the fact that so many of the world's top players use this system is an indication of its essential soundness. Black intends, by trading his c-pawn for White's d-pawn, to end up with an extra centre pawn. This is as if, in an Open Sicilian Defense, he had played ...d5 and replied to exd5 with a piece capture. As in the Sicilian, violent White attacks are possible, based on superior development, but Black's structural advantage can give him a long-term edge.

5 ♖gf3

The only serious alternative is 5 dxc5 ♖xc5 6 ♖gf3 ♖f6 and:

(a) 7 ♖d3 ♖c6 (7...0-0 8 ♗e2 ♖bd7 9 ♖e4 b6 10 ♖xc5 ♗xc5 11 ♖e3 ♗c7 12 ♖d4 ♖b7 13 0-0-0 ♖c5!= Kasparov-Anand, Reggio Emilia 1992) 8 ♗e2 ♖b4! 9 ♖b5+ ♖d7 10 ♖xd7+ ♖xd7 11 ♖e4 ♖c8 12 0-0 ♖e7= Chow-Remlinger, Chicago 1992;

(b) 7 ♖c4 ♗c6! 8 0-0 0-0 9 ♗e2 a6 10 ♖e5 ♗c7 11 ♖df3 b5 12 ♖d3 ♖b7=

The trademark move of Black's system. The queen covers e5, prevents ♖f4, and keeps the back rank clear for rapid development; one might note that the older move 6...♗d8 did none of these things, although it sometimes transposed if ...♗c7 followed.

7 0-0

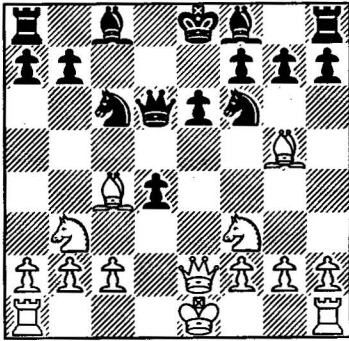
A common oversight is 7 ♖b3? ♗b4+ (8 ♖bd2 ♖c6 and White has lost time).

7 ♗e2!? has taken a leap popularity recently, especially since the main lines below have proven satisfactory for Black. White's main idea is to get a rook to d1 quickly in order to capture on d4 with more effect. The move ♖e4 can be useful, and the bishop on c4 won't necessarily lose a tempo if and when Black plays the move ...♗c7:

(a) 7...♖f6 8 ♖b3 ♖c6 9 ♖g5

(see following diagram)

This is an important position these days. Black's solutions are relatively unexplored; I particularly like the alternative idea in the recent game in 'a2':



(a1) 9...a6!? 10 0-0-0 b5 11 ♖d3 ♗e7 is rather loose, but if Black gets ...♗b7 in he will be ideally active:

(a11) 12 ♗b1?! ♗b7 13 ♖fxd4 ♖xd4 14 ♖xd4 ♗d5! 15 ♖f3 0-0 16 h4 b4 17 ♖e5= Illescas Cordoba-Rustemov, Mondariz 2002;

(a12) 12 ♖bxd4 may be best, e.g., 12...♖xd4!? 13 ♖xd4 ♗d5 14 ♗xf6 ♗xf6 15 ♗b1 and 15...♗xb7 16 ♖xb5 or 15...♗c5 16 ♗e4 ♖a7 17 ♗c6+ with the idea 17...♗d7 18 ♖xe6!. Black should try 12...♗b7;

(a13) 12 ♖he1 ♗b7 (12...♗c7 13 ♖bxd4 ♖xd4 14 ♖xd4 ♗b7=) 13 ♖bxd4 ♖xd4 14 ♖xd4 ♗d5=;

(a2) 9...♗b4+! is a logical and apparently effective new move from Adams-Akopian, Enghien les Bains 2003: 10 ♗d2 (10 ♖fd2 ♗e7 11 0-0 0-0 12 a3 ♗b6) 10...♗b6 (now the queen won't be exposed down the d-file after 0-0-0) 11 0-0-0 ♗d7 12 ♗g5 ♗c5!? 13 ♗b1 (13 ♗xf6 gxf6 14 ♗e4 f5 15 ♗h4 ♗e7, e.g., 16 ♗h6 0-0-0 17 ♖bxd4 ♖xd4 18 ♖xd4 ♖hg8!? 19 ♗xh7 ♗f6!; 13 ♖e5 ♖xe5 14 ♗xe5 ♗e7=) 13...0-0-0?! (13...h6 14 ♗f4 0-0?) 14 ♖e5! ♖xe5 15 ♗xe5 ♗d6 16 ♗e2 (16 ♗xd4 ♗xd4 17 ♖xd4 h6 18 ♗xf6 gxf6=) 16...h6=;

(a3) 9...♗e7!? (unpinning the e-pawn in the case of ...e5; Black's life

seems slightly difficult after this popular move) 10 0-0-0 e5 11 ♗b5! ♗g4 12 ♗xe5 ♗xe5 13 ♖xe5 ♗xd1 14 ♖xc6 ♗e2! 15 ♗xe2 bxc6 16 ♖xd4 unclear (Firman); White is an exchange down for a pawn but he has two bishops and will likely win another pawn, so I prefer his chances.

(b) For some reason, few players have paid much attention to the unique order 7...♖c6 8 ♖b3 (8 ♖e4 ♗c7 9 0-0 ♖f6 has proven solid in many games, e.g., 10 ♗g5 ♖xe4 11 ♗xe4 ♗d6 12 ♖fe1 0-0 13 ♖xd4!? ♗xh2+ 14 ♗h1 ♖xd4 15 ♗xd4 ♗d6 16 ♖ad1 ♗c5 17 ♗h4 ♗xf2!? 18 ♗xf2 ♗xc4 19 ♗f6! ♗g4 20 ♖d3 S.Pedersen-Ostenstad, Aars 1999, and Black should play 20...gxf6 21 ♖g3 ♗g6 with ...e5 next and a small material advantage), and now 8...a6!. In spite of Black's slow development I see nothing wrong with his position. White will have to waste time to regain the pawn and won't always succeed, e.g., 9 0-0 (9 ♗d2?! b5 10 ♗d3 ♖f6 11 0-0 ♗b7? Einvik-Lahlum, Gausdal 1994) 9...♖ge7!? (9...♖f6 10 ♗g5 ♗c7 11 ♖ad1 b5 12 ♗d3 Charbonneau-Sarkar, internet game 2001; and 12...♗e7 13 ♖bxd4 ♖xd4 14 ♖xd4 ♗b7 looks about equal, but there are many options here) 10 ♖d1 b5 11 ♗d3 e5 12 c3 f5 13 ♗c2 ♗e6 14 cxd4 e4 15 ♖g5 ♗c4 with ideas like ...♖b4-d3, ...♖d5, and ...h6/...g5 with ...♗g7. Given some recent White successes with 7 ♗e2, this is an idea worth noting.

7...♖f6

7...♖c6 8 ♖e4!? (8 ♖b3 usually transposes) 8...♗d8 is risky, but perhaps satisfactory. White can vary with 9 ♖e1 or even 9 c3!? dxc3 10 ♖xc3 with compensation.

8 ♖b3

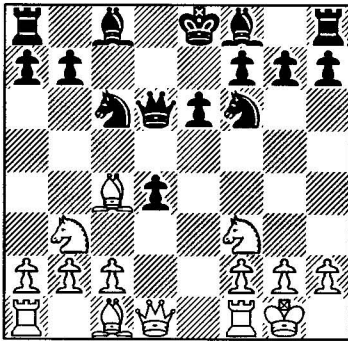
Recently, Kasparov revived the old move 8 ♖e1, but it hasn't really caught on and I'm not sure why. One possible (but untested) solution might be 8...♟c6 (8...♟e7 9 ♟e4 ♟xe4!? 10 ♞xe4 ♟c6 11 ♟xd4 0-0 12 ♟f4 with advantage was Kasparov-Gelfand) 9 ♟e4 ♟xe4 (Rustemov recently tried 9...♞d8!? and achieved a draw) 10 ♞xe4 ♟d7 (to get ...0-0-0 in as fast as possible in some lines) 11 ♟f4 ♞c5 (11...♞b4 12 ♟b3 ♞b6 13 ♟xd4 0-0-0 14 ♟g5! ♞e8 15 ♟e3 ♟c5±) 12 ♟b3 ♟e7 13 ♟xd4 ♟f6=. 8...♟c6

♟xc4 e4♠ – analysis in CCYB#7;

(b) 9 ♞e1 ♟d7 (9...a6 10 a4 ♞c7 11 ♟bxd4 ♟d7 12 ♞e2 ♟xd4 13 ♟xd4 ♟c5 14 ♟b3 ♟d6= Lane-Levitt, British Ch 1987) 10 g3 ♟e7 11 ♟f4 ♞b4 12 ♞d3 ♞c8 (12...0-0 13 ♟c7 ♟d8! 14 a3 ♞e7= Winsnes-Lein, Gausdal 1990) 13 a4 0-0 14 a5 ♟d8 15 ♟d2 ♞d6 16 ♟bxd4 ♟xd4 17 ♟xd4 e5 18 ♟b5 ♞c5= Ljubojevic-P.Nikolic, Tilburg 1987.

9...♟xd4 10 ♟xd4

At this point, White can choose to go into an endgame with 10 ♞xd4

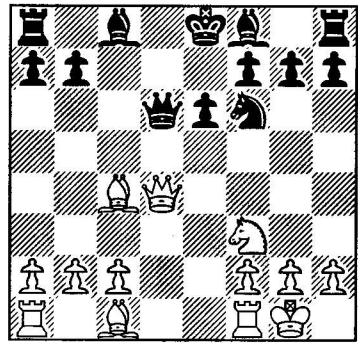


9 ♟bxd4

(a) 9 ♞e2!? risks losing a pawn:

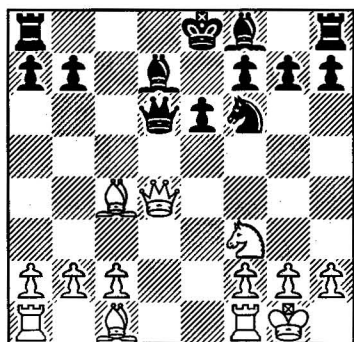
(a1) 9...♟e7 10 ♞d1 e5 is solid: 11 ♟b5 ♟g4 12 ♟bd2 ♟d7 13 h3 ♟xf3 14 ♟xf3 0-0 15 c3 ♟f6 16 ♟e3 Loberon-Henley, Indonesia 1983; and now 16...♞fe8!?!;

(a2) 9...a6 10 a4?! (10 ♞d1! b5 11 ♟d3 and 11...♟d7 12 c3 ♞c7= or 11...♞c7 12 a4 b4 13 ♟c4 ♟b7 14 ♟bxd4 ♟xd4 15 ♞xd4 ♟c5= Geller-Dolmatov, Moscow 1992) 10...♟e7 11 g3 (11 ♟g5?! e5 12 ♞fe1 ♟g4 13 h3 ♟xf3 14 ♞xf3 0-0♠ Siklosi-Brinck Claussen, Copenhagen 1988) 11...e5 12 ♟g5 0-0 13 f4 Di Lao-Terenzi, corr 1991, and now 13...♟g4! 14 ♟xf7 (14 ♞f2 e4!) 14...♟xe2 15 ♟xd6+ ♟xc4 16



This option is obviously important but has grown less popular by the year. Essentially, White hopes that his slightly freer development (Black's c8 bishop is still restricted) will give him an edge, whereas Black counts upon his 4-3 kingside majority in conjunction with the c-file to equalise and perhaps lead to a long-term Sicilian-like advantage. Indeed, when 4...♞xd5 first hit the scene, Black managed to win several of these endings; later, players of White got their revenge by pressuring the queenside (e.g., by ♟e2-f3, ♟f4, and a4-a5 or ♟b3-a5). Now we know that the ending should be drawn, but also that either player can try for more if his opponent slips up, with White need-

ing to be more careful. Little has essentially changed since the second edition, and Black has three reasonable moves: 10...a6, 10...♖xd4, and 10...♗d7. I believe that all three are playable; but to keep things clear I will limit myself to the latter, which develops quickly: 10...♗d7



In this position, for what it's worth, Black has a higher performance rating than White! I will try to show correct play:

(a) 11 ♗e3 ♖xd4 (or 11...♞c8) 12 ♗xd4 ♞c8 13 ♘e5! ♗c5 (just for fun, Black can achieve equality by means of the bizarre line 13...♘g4!? 14 ♘xd7 ♞xc4 15 ♞ad1 ♗d6 16 ♗xg7 ♗xh2+ 17 ♖h1 ♞g8 18 ♘f6+ ♘xf6 19 ♗xf6 ♗c7 20 ♞d4! ♞g4!) 14 ♞ad1 ♖e7 (14...♗xd4 15 ♞xd4 ♖e7 16 ♞fd1 ♞hd8=) 15 ♘xd7 ♗xd4 16 ♞xd4 ♞hd8!? (16...♘xd7 17 ♞fd1 ♘e5 18 ♗b3 ♞hd8=) 17 ♞fd1 (17 ♘b6 ♞c6!) 17...♗xd7 18 ♞xd7+ ♘xd7 19 ♗b5 ♘e5 20 c3 a6 21 ♗e2 ♘c4= - Brodsky;

(b) 11 ♗e2 ♖xd4 12 ♘xd4 ♞c8 (12...♗c5=) 13 ♗f3 ♗c5 14 ♘b3 ♗b6 15 c3 (15 ♗xb7 ♞xc2) 15...♗c6=;

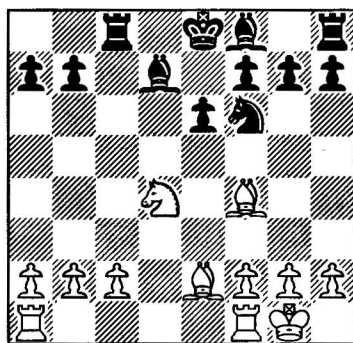
(c) 11 ♗f4 ♖xd4 12 ♘xd4 ♞c8 has been well tested:

(c1) 13 ♗b3 ♗c5 (White's bishop bites on granite; how awkward this

position has proven for him is indicated by the 200-point performance rating advantage that Black has here after more than 100 games! 13...♘e4!? was a creative solution in Eismont-Glek, Katowice Open 1993: 14 ♞fd1 ♘c5 15 ♞d2 ♗e7 16 c3 f6!? 17 ♗e3 e5 18 ♘e2 ♘xb3 19 axb3 a6 20 f4 ♗e6♞) 14 ♞ad1 0-0 15 ♞fe1 (15 h3 ♞fd8= 16 c3 ♖f8 17 ♗e3 h6 18 ♘c2?! ♘e4 19 ♗d4 ♗xd4 20 ♞xd4 ♘c5♞ Lindenann-Luther, Boblinger 2000) 15...♞fd8 16 c3 ♗e8 17 ♘c2 a5 18 a3 ♗c6= Ermenkov-Eingorn, St John 1988;

(c2) 13 ♗d3 ♘d5!? (13...♗c5 14 ♘b3 ♗e7 15 ♞fe1? ♘d5 16 ♗d2 ♘b4♞ Tagnon-Lane, France 1989) 14 ♗g3 ♗c5 15 ♘b3 ♗e7 16 c3 0-0= Wikman-Prystenski, corr 1990;

(c3) 13 ♗e2



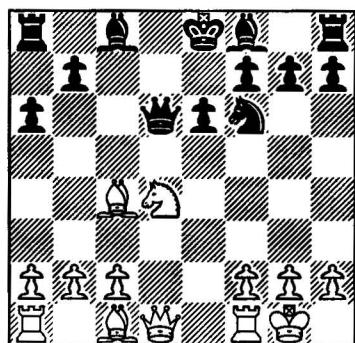
and both Black moves are instructive:

(c31) 13...♗c5 14 ♘b3 ♗b6 15 c4 (15 c3 0-0 16 ♗f3 ♗c6 17 ♗xc6 ♞xc6 18 ♞ad1 ♘d5 19 ♗g3 ♞fc8 ½-½ was the game Sedina-Naumkin, Tunis 2000) 15...♘e4!? 16 ♞ac1 ♖e7 17 ♗f3 ♗c6 18 ♗xe4 ♗xe4 19 ♞fe1 ♗c6 20 c5 ♗c7 21 ♗xc7 ♞xc7 ½-½ Vogt-Hug, Zurich 1999;

(c32) 13...♘d5 14 ♗g3 h5!? (14...♗c5 is common and equal, but

this is more exciting; also of note is 14...g5!?, by which Black prepares a possible ...d4, as well as ...g7, e.g., 15 c3 d4 16 Nbd1!? Qxe2+ 17 Qxe2 f6 18 f4! g5+ 19 f2 gxf4= Jacoby-Weidemann, Bundesliga 1986) 15 c4 (15 h4 g5 16 Qb3 g6 17 c3 Qe7! 18 g3 f6! 19 a4 a6 20 g6 e5 21 a5 g7 22 g4 g6= Acs-Shaked, Budapest 1997) 15...h4!? (15...Qb6! 16 b3 h4 17 g4 f6) 16 cxd5 hxg3 17 hxg3 e5 18 Qf3 g6 with two bishops and activity for a pawn, Womacka-Glek, Cattolica 1993.

10 Qxd4 a6



The main position of the 4...Qxd5 variation. Black prevents any tricks on b5 and prepares ...Qc7 and ...g6, to catch up on development. He also has the idea of developing the queen's bishop aggressively by ...b5 and ...g7. The analogies with the Sicilian continue, as ...a6 is part of the Najdorf, Scheveningen, Taimanov, and other Sicilian variations. From the diagram, White has tried a variety of plans:

6.21 11 g3 (89)

6.22 11 c3 (91)

6.23 11 b3 (92)

6.24 11 Ne1 (93)

Others are less critical:

(a) 11 g3 Qc7 12 g3 (12 Qe2 g6 13 h3 b5 14 g3 0-0= was Matanovic-Eliskases, Stockholm 1952) 12...g6 13 h3 (13 Qf3? Qg4=; 13 g3 h5!? or 13...b6, which is often better than ...b5 in these positions because the b-pawn isn't subject to attack by a4) 13...0-0 14 c3 (14 Qf3?? e5! 15 Qf5 [15 Qe2 e4] 15...e4 16 Qh6+ Qh8+) 14...e5 (this tends to be safe when Qc2-e3 is not handy) 15 Qf3 e4 (15...h6!? intending ...g5) 16 Qd4 Qe7 17 Qe2 Nd8 18 Qc2 g5= Almasi-Luther, Kecskemet 1993;

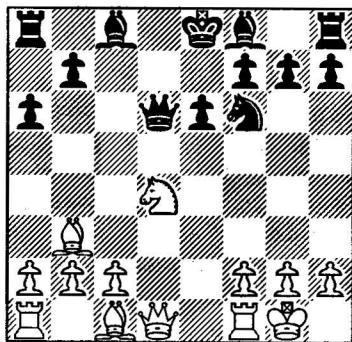
(b) 11 a4 Qc7 (11...g6 has also had excellent top-level results) and:

(b1) 12 g3 g6 13 Qf3 b6 14 Ne1 0-0 (14...g7 is probably more accurate, with a typical line being 15 h3 Nd8 16 Qe2 h6 17 c3 0-0) 15 c3 g7 16 h3 Nd8= I.Dahl-Lahlum, Asker 1994.

(b2) 12 Qe2 g6 13 h3 (13 Qf5 Qxh2+ 14 Qh1 Qf8! 15 Qg3 h5= Van der Wiel-Glek, Tilburg 1994) 13...0-0 14 g5 (14 Nd1 b6 15 g5 Qh2+ 16 Qh1 g5 – now that f4 is not possible – 17 Na3 g7 18 Ne3 f4= Ljubojevic-Hübner, Wijk aan Zee 1988) 14...Qe4! (14...b6 is also fine, since 15 Qxf6 gxf6 gives Black two bishops and the open g-file, a recurring theme) 15 g3 (15 Qxe4 Qxc4= with two bishops and ...e5 in store) 15...b6 16 c3 g7= Pleyer-Keitlinghaus, Bad Wörishofen 1997;

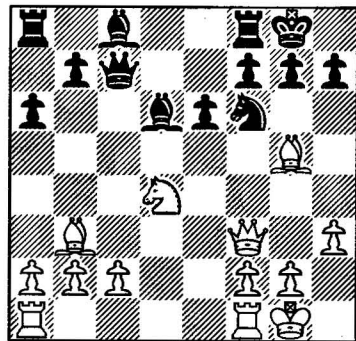
(c) 11 g3 g6 12 Qf3 Qc7 13 Qe2 g6 14 Ne1 Qd5 15 a3 (15 c4 Qf4 16 Qxf4 Qxf4 17 g3 Qh6 18 Qe5 g6= with ...0-0 and ...g7 to come) 15...Qf4 16 Qxf4 Qxf4 17 g3 Qh6!? 18 Nd1 Nd8 19 Qe5 g6 20 Qxd7 was agreed drawn in Berelovich-Borovikov, Ukrainian Ch 2001 in view of the opposite-coloured bishops.

6.21 11 g3



13...♙e5 14 c3 ♙d7 15 ♙g5! (15 ♙e3 0-0=) 15...♙xd4! 16 cxd4 ♙c6 17 ♖e3 ♘d5= or slightly better, Ernst-Ornstein, Swedish Ch 1980.

14 ♙g5



This takes the bishop off the exposed c4 square and waits one move before committing the white pieces to their posts.

11...♖c7 12 ♖f3

12 ♙e1 and 12 c3 transpose to 11 ♙e1 and 11 c3 below, respectively, whereas 12 a4 ♙d6 transposes to the note on 11 a4 above. 12 ♙g5 ♙d6 (or 12...♙e4! 13 ♙e3 ♘c5=, getting rid of the b3 bishop) 13 ♙xf6!? gxf6 14 ♖h5 (14 ♙e1? ♙xh2+ 15 ♙h1 h5! ♣ Jansa-Hübner, Bundesliga 1989) 14...♖c5! (This idea pops up throughout the 10...a6 variation. Black will be better in an ending due to his two bishops unless White can use his developmental edge) 15 ♖h4! ♖g5!? 16 ♖e4 ♖f4 17 ♖xf4 ♙xf4 18 ♙ad1 ♙d7 19 g3 ♙c7=, but with slightly better practical chances for Black.

12...♙d6 13 h3

13 ♙h1 0-0 14 ♙g5 ♘d7!? (14...♙e5 15 ♙ad1 ♙d7= looks easier) 15 c3 ♙e5 16 ♖h5 ♘g6 17 ♙c2 h6!? 18 ♘f3 (18 ♙e3 ♘f4 19 ♖f3 Potkin-Rodriguez Guerrero, Linares 2002; and perhaps 19...♙d7 was best, to get developed) 18...b5 19 ♙ad1 ♙f4 20 ♙xf4 ♘xf4 21 ♖e5 ♖xe5 22 ♘xe5 ♙b7 23 f3 ♙fd8= Ivanchuk-Anand, Reggio Emilia 1992.

13...0-0

An important theme appears after

14...b5!?

Ornstein's bold gambit. Black can also equalise by 14...♘d7 15 c3 b5! 16 ♙ad1 (16 ♖xa8? ♙b7 17 ♖xf8+ ♘xf8 18 ♙d1 ♘g6 ♣ with the idea ...h6, ...♘h4 Ernst-Wiedenkeller, Swedish Ch 1989; 16 ♙c2 ♙b7 17 ♖h5 g6 18 ♖h4 ♙h2+ 19 ♙h1 ♙e5= Djurhuus-Lahlum, Bergen 2000; 16 ♙fe1 ♙b7 17 ♖h5 ♘c5 18 ♙c2 g6 19 ♖h4 ♙fe8 20 ♙e3 ♙d5= Asrian-Savchenko, Ohrid 2001) 16...♘c5 (16...♙b7 17 ♖g4 ♘c5 18 ♙f6 g6 19 ♙fe1 ♘xb3 20 axb3 ♙fe8 21 ♙d3 ♙h2+ 22 ♙h1 ♙f4= M.Adams-Levitt, London 1989) 17 ♙c2 ♙b7 18 ♖h5 ♙e4 19 ♙xe4 ♘xe4= Hellers-Hübner, Wijk aan Zee 1986.

15 ♙xf6

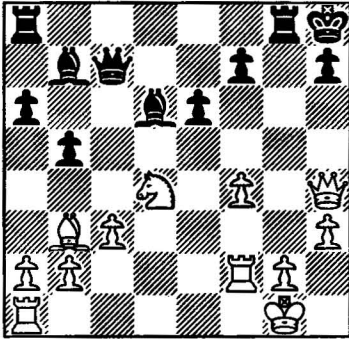
Not 15 ♖xa8? ♙b7 16 ♖xf8+ ♘xf8 because Black's attack continues.

15...gxf6 16 ♖xf6 ♙e5 17 ♖h4 ♙b7 18 c3 ♙h8 19 f4

Heretofore considered a kind of refutation, but Black has been given a new life recently. Instead, 19 ♙c2?! f5 20 ♙ae1 was Nolan-Spiegel, corr 1986; and Black should have played

20...♔h2+! 21 ♖h1 ♗g7 22 f3 ♕g3♞.
19...♞g8 20 ♞f2 ♔d6!

A creative idea of the strong correspondence player John Knudsen. 20...♔xd4?! 21 cxd4 ♞g6 22 f5! exf5 23 d5 was better for White in Yudasin-Ornstein, Trnava 1983.



Here's some analysis, with themes that apply to the whole system:

(a) 21 a4 ♞g7 22 axb5? ♞ag8 23 ♗f6 ♔e7 24 ♗e5 ♗xe5 25 fxe5 ♔xg2 and there are no good defences against ...♔f3+ and ideas like ...♔g5-e3;

(b) 21 ♗f6+ ♞g7 22 ♞e1 (22 ♔xe6 ♔e7♞ 23 ♗h6?? ♞g6; 22 g4 ♔e7 23 ♗e5 ♗xe5 24 fxe5 ♔h4 25 ♞f1 h5 26 ♔f3 ♔g3! 27 g5 ♞ag8♞) 22...♞ag8 23 ♞ee2 (23 g4 ♔e7 24 ♗e5 ♔d6 25 ♗e3!? ♔e7! 26 ♞d1? ♔h4 27 ♞e2 h5♞) 23...♔e7 24 ♗h6 b4! and White is very tied up, e.g., 25 ♞c2? ♗c5!-+ threatening ...♞g6 and answering 26 f5 with 26...♔g5;

(c) 21 ♔c2 ♞g7 22 ♞e1 ♞ag8 23 ♔e4 ♔c8! (preparing ...f5 and ...♔b7; 23...♔xe4 24 ♞xe4 b4!)= contemplates ...♗a5 or ...♗c4) 24 ♞ee2!? (24 ♗f6! ♔e7 25 ♗h6 f5 26 ♔c2 ♞g6 27 ♗h5 ♔c5=) 24...f5 25 ♔c2 ♗f7! (intending ...♔e7) 26 ♞f1 (26 ♔b3?? ♔e7 27 ♗h6 ♞g6) 26...♔b7 27 ♔f3 ♗c7! 28 ♔b3 ♔e4! and f4 is hard to defend, e.g., 29

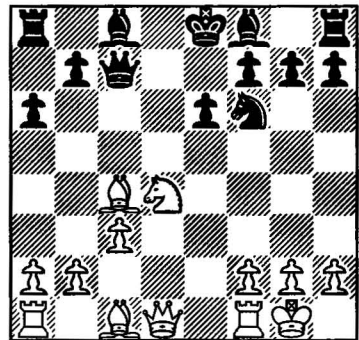
♔e1 (29 ♔g5 ♔d3!) 29...♔e7 30 ♗h5 ♗c6.

6.22 11 c3

By protecting the knight on d4, White frees his queen to go to f3 or e2, and he awaits developments before committing his other pieces.

11...♗c7

Because 11 c3 is rather slow, 11...♔d7 comes under consideration, e.g., 12 ♗f3 ♗c7 13 ♔b3 ♔d6 14 h3 ♔h2+ (in the same vein, Remlinger suggests 14...0-0 15 ♔g5 ♔h2+ 16 ♖h1 ♔e5! 17 ♞ad1 h6 18 ♔h4 ♞ae8 intending ...♔c8, ...b5, and ...♔b7) 15 ♖h1 ♔e5 16 ♔e3 0-0 17 a4 Larsen-Seirawan, Mar del Plata 1982, and here I proposed 17...b6! 18 ♞ad1 ♞ad8= to be followed by ...♔c8-b7.



12 ♗e2

(a) 12 ♔d3 ♔d6 13 h3 b6!? (a less aggressive method is 13...♔d7 14 ♗f3 0-0 15 ♔g5 ♔h2+ 16 ♖h1 ♔e5= Tiviakov-Kramnik, USSR 1991) 14 ♗e2 ♔b7 15 a4!? 0-0 16 ♔g5 ♔d5 17 ♞fe1 (17 ♗h5 g6 18 ♗h6 ♔h2+ 19 ♖h1 ♔f4!)=) 17...♔f4 (or 17...♔f4!?) 18 ♗g4 ♔xg5 19 ♗xg5 h6 20 ♗h4 ♔f6 21 ♞e3 ♞fd8! 22 ♞ae1 (22 ♞g3 ♖f8=) 22...♞d5! (threatening ...♞h5) and Black stood well in Maahs-Lahlum,

Hamburg 2002;

(b) 12 ♖b3 ♗d6 13 h3 0-0 (or 13...b6) and:

(b1) A standard tradeoff occurred after 14 ♗g5 ♗f4! 15 ♗xf6 gxf6 in Nunn-Speelman, London 1984, with Black's weaknesses compensated by his bishops and g-file: 16 ♖g4+ ♖h8 17 ♖h4 ♗g5 18 ♖h5 ♗g8= 19 ♗f3?! ♗f4 20 ♗c2 ♗g7 21 ♗ad1?! ♗d7? intending ...♗c6;

(b2) 14 ♗e1 b5 15 ♗g5 ♗b7 16 ♗c2 (16 ♗xf6 gxf6 17 ♖g4+ ♖h8 18 ♖h4 ♗h2+ 19 ♖h1 ♖f4!)= 16...♗d5 17 ♖h5 g6 18 ♖h4 ♗h2+ 19 ♖h1 ♗f4= M.Adams-Gulko, Groningen 1993.

12...♗d6 13 h3

The alternatives are instructive:

(a) 13 ♖h1 0-0 14 ♗g5 allows the trick 14...♗e4! =;

(b) 13 ♗f3 (watching e5 and often planning to go there) is often White's best idea in these lines. Here are two responses:

(b1) My second edition suggestion was 13...♗d7!? 14 ♗d3 (14 ♗e1 ♗c6 15 ♗e5 ♗e4!?; 14 ♗g5? ♗c6 15 ♗xf6 gxf6 threatens ...♗xf3, which is hard to meet) 14...♗c6 15 h3 0-0-0 or here 15...0-0 16 ♗g5 ♗d5=;

(b2) 13...0-0 14 ♗g5 ♗d5 (on 14...b5 15 ♗d3 ♗d5, 16 a4± has to be dealt with) 15 ♗ad1 (probably more accurate would be 15 ♗fd1, leaving the idea of a4 open, or 15 ♗d3 with the idea ♖e4) 15...b5! 16 ♗d3 h6 17 ♗c1 Koehn-Lahlum, Goteborg 2000 (by transposition), when Black can equalise by simply 17...♗b7.

13...0-0 14 ♗g5

The most natural move, Others don't do much, e.g.,

(a) 14 ♗d3 ♗h2+ (14...b6!? transposes to the note on 12 ♗d3 above) 15 ♖h1 ♗f4 16 ♖f3 ♗xc1 17 ♗axc1 ♗e8 18 ♗fe1 ♖a5 19 a3 e5= Lansin-

Gurjatinski, USSR 1990;

(b) 14 ♗d1 e5! 15 ♗f3 (15 ♗c2!? b5 16 ♗b3 ♗b7 17 ♗e3) 15...b5 16 ♗b3 ♗b7 17 ♗g5 ♗e4 18 ♗h4 ♗ae8= Jovovic-Bohak, corr 1990.

14...♗e4 15 ♗h4!?

15 ♖xe4 ♖xc4 yields nothing after 16 ♗f4 ♗xf4 17 ♖xf4 ♗d7= Palac-Keitlinghaus, Prague 1990.

15...♗d2!? 16 ♖xd2 ♖xc4= Kossashvili-Holzke, Biel 1989.

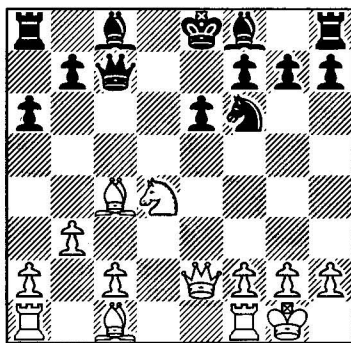
In general, 11 c3 is a solid move that doesn't do more than equalise.

6.23 11 b3

This is one of White's better plans: he exerts pressure on the kingside via the long diagonal, protects his bishop on c4, and might in some cases expand on the queenside by ♗d3 and c4.

11...♖c7 12 ♗b2

Sometimes White prefers to delay the fianchetto by 12 ♖e2!?. This is a multipurpose move, keeping a queen out of f4 and contemplating attack by ♗f5 or c4, but keeping the idea ♗f3-e5 in reserve:



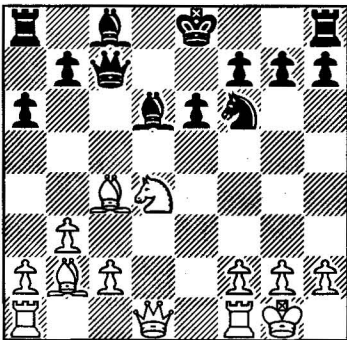
(a) 12...♗c5 13 ♗b2 0-0 14 ♗f3! (14 ♗ad1 b5 15 ♗d3 ♗b7 16 ♗f3 ♖f4! 17 ♗e5 ♖g5? Kotronias-Kindermann, Debrecen 1989) 14...b5 15 ♗d3 ♗b7

(15...♞f4!? 16 ♔e5 ♞g4 17 a4!) 16 ♘e5 (16 ♘g5?! ♞c6!) 16...♞ad8 17 a4 (17 ♞ad1 ♔a8! intends ...♞b7) 17...♔d4 18 ♔xd4 ♞xd4 19 axb5 axb5 20 ♞a7 ♞b8 21 ♞fa1 ♔e4 22 ♘f3 ♔xd3 ½-½ Ochsner-Brinck Claussen, Denmark 2000;

(b) 12...♔d6 13 ♘f5!? (13 ♔b2! ♔xh2+ 14 ♔h1 0-0 15 g3!? e5! 16 ♔xh2 exd4 17 ♔xd4=) 13...♔xh2+ 14 ♔h1 0-0 15 ♘xg7! (15 ♔b2? exf5 16 ♔xf6 gxf6 17 g3 Tavcar-Bohak, Bled 2001; and 17...♔xg3 looks good) 15...♔e5! (15...♞e5?! Rubin-Glek, corr 1989; 16 ♔h6! ♞xe2 17 ♔xe2 ♔e5= – Glek, but 18 ♞ad1±) 16 ♔h6 ♔xa1 17 ♞xa1 ♞c5 (17...♞d8 18 ♘h5 ♘xh5 19 ♞xh5 f6 20 ♞h4 ♞f7 21 ♔g5! ♞f8 22 ♔h6 ♞d8 23 ♔g5 ♞f8 ½-½ G.Perez-Pietra, email 2000) 18 ♞d1 b5 19 ♔e3 ♞e5 20 f4 Tsheshkovsky-Stirenkov, Belorechensk 1989; and instead of 20...♘e4 21 fxe5 ♘g3+ 22 ♔h2!±, Black might risk 20...♞c7.

12...♔d6

12...b5 13 ♔d3 ♔d6 transposes.



13 ♘f3

(a) 13 h3 b5 14 ♔d3 0-0 15 ♘f3?! ♔b7 16 ♞e2? Tal-Hübner, Brussels 1987; 16...♘h5! 17 ♞fe1 ♘f4 18 ♞e3 ♞ac8± with the idea 19 ♞ac1? ♔c5;

(b) 13 ♞e1 0-0 14 ♘f3 b5 15 ♔d3 ♔b7 16 a4 ♞fd8 17 ♞e2 ♔b4! 18 ♞f1

bxa4 19 ♞xa4 a5= Psakhis-Chernin, USSR Ch 1987.

13...b5 14 ♔d3 0-0

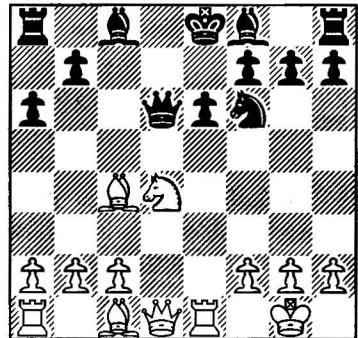
Or 14...♔b7 15 ♞e1 0-0 16 ♘e5 ♞ad8 17 ♞e2 ♘d5! 18 ♞g4 f5 19 ♞h4 ♘b4± Tiviakov-Psakhis, Rostov 1993.

15 ♞e1

Skrobek-Ornstein, Pamporovo 1981. This improves upon 15 ♔xf6?! gxf6 16 ♞e2 f5 – Ornstein, as well as 15 ♞e2 ♘d5!± Kaiszauri-Ornstein, Eksjo 1980, intending 16 ♔xh7+? ♔xh7 17 ♘g5+ ♔g8 18 ♞e4 (18 ♞h5 ♞xc2) 18...f5 19 ♞h4 ♘f6-+.

After 15 ♞e1, Ornstein suggests the ingenious manoeuvre 15...♔b7 16 ♔xf6?! (16 a4) 16...gxf6 17 ♔e4 ♞ad8 18 ♞e2 ♔c8! = The point is that White cannot safely prevent ...f5 and then ...♔b7, e.g. 19 h3 (19 c4 may be best) 19...f5 20 ♔d3 ♔b7 21 a4 (21 ♘e5 ♔b4!) 21...♔b4 22 ♞ed1 ♔c3±.

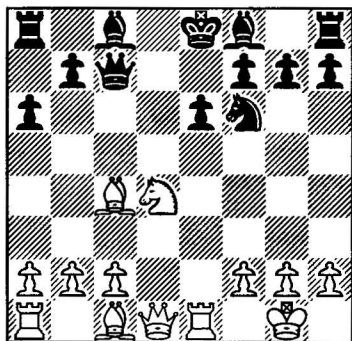
6.24 11 ♞e1



This direct move is by far the most popular among top players. 11 ♞e1 is the most active move and introduces ideas such as ♘f5 or sacrifices on e6. Theory has expanded dramatically since the second edition and this is a line that one should know intimately to get the most out of this 4...♞xd5 repertoire with 10...a6. I will there-

fore devote a great deal of analysis to it.

11...♖c7



12 ♖b3

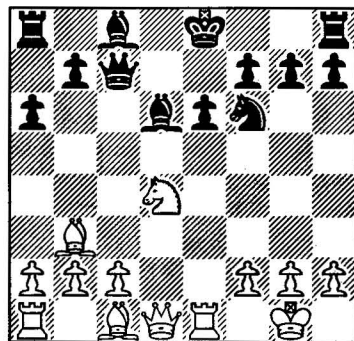
(a) 12 ♖d3?! used to be critical but is now considered solved: 12...♖d6 13 ♘f5 (the only ambitious try) 13...♙xh2+ 14 ♚h1 ♘f8 (14...h5? 15 g3± Shamkovich-Seirawan, US Ch 1980) 15 g3 (15 ♘xg7? h5!) 15...exf5 16 ♘xh2 (16 ♖f4 ♗c6+ 17 ♘xh2 ♖e6 18 c3 h5± Brindza-Bohak, corr 1989) 16...h5 17 ♖f4 ♗b6 18 ♚g2 ♖e6 19 f3 (19 c4 h4! 20 f3?? hxg3 21 ♙xg3 f4-+) 19...h4 20 ♞h1 ♘d5 21 ♗d2 h3+± Geller-Thesing, Dortmund 1992;

(b) 12 ♗e2 has two adequate replies:

(b1) 12...♙c5 13 c3, and although 13...0-0 isn't bad, the direct answer is 13...b5! 14 ♖b3 0-0 15 ♖g5 ♖b7! = – Speelman;

(b2) 12...♖d6 13 ♖g5!? (13 ♘f3 b5 14 ♖d3 ♖b7 15 ♘e5 0-0 16 ♖f4 ♘d5 17 ♖g3 ♘b4 18 ♞ad1 ♞ad8± Peters-Lakdawala, Los Angeles 2001) 13...0-0 14 g3 (14 ♙xf6 gxf6 15 ♖d3 ♙xh2+ 16 ♚h1 ♖f4= Emms-Knott, Millfield 2000) 14...♗e4! 15 ♗xe4 ♗xc4 16 ♖f4 ♙xf4 17 gxf4! (17 ♗xf4 f6± Van der Wiel-Nogueiras, Rotterdam 1989) 17...♖d7= Tal-Korchnoi, Brussels 1988.

12...♖d6



The ambitious move; everything else is slightly worse for Black.

13 ♘f5

This is the critical and most popular move, initiating amazing tactics. Others tend to lose the initiative:

(a) 13 h3!? 0-0 (13...♖f4 is also equal) 14 ♖g5 b5 15 ♙xf6 (15 c3 ♖b7 16 ♖c2 ♘d5!? 17 ♗g4 ♞fe8 18 ♗h4 g6 19 ♖e4 f5=) 15...gxf6 16 ♗h5 ♖b7, and 17 ♗h6 ♖e5! or 17 c3 ♚h8 18 ♗h6 ♞g8 19 ♗xf6+ ♞g7 20 f3 ♞ag8!= (intending ...e5 or ...♖e7 with attack), V.Akopian-Levitt, Groningen 1990;

(b) 13 g3!? 0-0!? (or 13...e5!, e.g., 14 ♖g5 ♖g4 15 f3 ♖h3) 14 ♖g5 b5!? (14...e5 is also thematic; then Furfhoff-Backe, Sweden 2001 was drawn after 15 ♙xf6 gxf6 16 ♗f3! exd4 17 ♗xf6. White will get a perpetual check, which Black can force by 17...♗c6) 15 ♙xf6 gxf6 with astonishingly effective counterplay: 16 ♗d2!? (two other ideas are 16 ♗g4+ ♚h8 17 ♗f3 f5 18 ♗xa8 ♖b7 19 ♗xf8+ ♙xf8 20 ♞ad1 ♖a8! 21 f3!±; and 16 ♗f3 ♖e5! 17 ♗xa8 ♖b7 18 ♗xf8+ ♙xf8 19 c3, when 19...a5 20 ♞ac1 ♗b6 looks fully satisfactory for Black) 16...♖e5 17 c3 A.Ivanov-Brunner, Gausdal 1991; here 17...f5!? 18 ♗h6 ♖g7 19 ♗g5 ♚h8 is a reasonable continua-

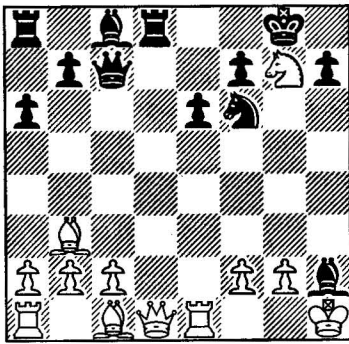
tion (but not 19...♟b7? 20 ♜xe6!).

13...♟xh2+ 14 ♖h1 0-0

14...♟f8?! was debated for several years until it was found that 15 ♜d4!? was strong, e.g., 15...exf5! 16 ♜xf6! h6! 17 ♜d4 ♟d6 18 ♟d2! threatening ♟c3 and ♟b4.

15 ♟xg7 ♜d8!

Gulko's move. Black cannot counter White's attack after 15...♟xg7? 16 ♜d4! (and even 16 ♜d2 is difficult).



16 ♜f3

(a) Se.Ivanov mentions 16 ♟h5 ♜xd1 17 ♟xf6+ ♟h8 18 ♜xd1 ♟e5 19 ♟g5 ♜e7, but this must favour Black;

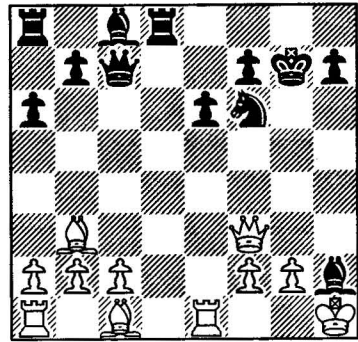
(b) 16 ♜e2?! (avoiding ...♟b7 with tempo) hasn't been decisively refuted (although see 'b2'), but isn't worth playing; 16...♟xg7 17 g3 ♟xg3 and:

(b1) 18 ♜g1? (after this White seems too exposed) 18...b5 19 ♜xg3+ ♟h8 20 ♟g5 ♟b7+ 21 ♟h2? (21 ♟g1 ♟e4! 22 ♟xd8 ♜xd8♞) 21...♟e4 22 ♜e3 ♜g8 and Black was winning in Kobalija-Kasimdzhanov, Wijk aan Zee 1998;

(b2) 18 fxg3 allows 3 good but only one possibly decisive move. The try for a kill is 18...♟d7! (18...♜c6+ gives some advantage, e.g., 19 ♟h2 h5!? 20 ♜e5 ♜b5! 21 ♟h6+ ♟g6♞ Mannion-Bryson, Scottish Ch 1993; 18...♜c5 19

♟f4 ♜h5+!? 20 ♜xh5 ♟xh5 21 ♟c7 ♜d7 22 ♟e5+ f6 23 g4 fxe5 24 gxh5 Efler-Gulich, corr 1999, and 24...♜d2♞) 19 ♟f4 (19 ♜e3 ♟c6+ 20 ♟g1 ♟e4! 21 ♜h6+ ♟g8 22 ♟f4 e5 or 22...♜e7) 19...♜a5! (I had HiArcs' help here; 19...♜c5 20 ♟e5 ♟c6+ 21 ♟h2 ♟g6 22 ♟xf6 has been analysed to a draw) 20 ♟e5 ♟c6+ 21 ♟g1 ♜d2! 22 ♜e3! (22 ♜g4+?? ♟f8 23 ♟xf6 ♜c5+; 22 ♟xf6+ ♟xf6 23 ♜f1+ ♟g7 24 ♜g4+ ♟h8 25 ♜f2 ♜g8-+) 22...♟g6 23 ♜e2 ♜ad8!-+.

16...♟xg7



17 ♟h6+

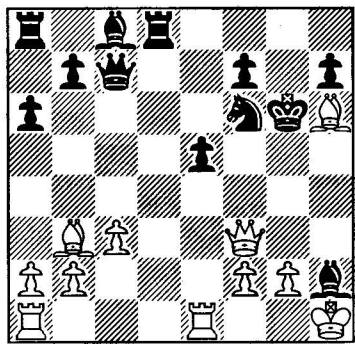
17 g3? is complex but is now established as extremely good for Black. A few lines to illustrate this: 17...b5! 18 ♟xh2 (18 ♟f4? ♟b7 19 ♟xc7 ♟xf3+ 20 ♟xh2 ♟g4+ 21 ♟g1 ♜d2 22 ♜f1 ♜c8 23 ♟a5? ♜c5 0-1 Ye Jiangchuan-Dolmatov, Moscow 1992) 18...♟b7 19 ♜e2 (19 ♟h6+ ♟g6 and now a trick is 20 ♜f4 ♜c5! 21 ♜e5? ♜xe5!, and 20 ♟f4 ♜c8! 21 ♜e2 e5!♞ as given by Lahlum isn't much better; 19 ♜f4 ♜c6! 20 ♜g1 ♜d1! 21 ♟e3 ♜xa1 22 ♜g5+ ♟f8 23 ♜c5+ ♟e8 24 ♜xc6+ ♟xc6 25 ♜xa1 ♟g4+ 26 ♟h3 ♟xe3 27 fxe3 ♜d8♞ Kotronias-Chernin, Munich 1993) 19...♜d4! 20 f4 (20 ♟f4? ♜xf4; 20 f3?! ♜h4+ 21 ♟g2 ♟g4!; 20 ♟g5 ♟g4+ 21 ♟h3 ♜c6♞) 20...♜ad8♞,

e.g., 21 ♖h3 ♜e4 22 ♙e3 e5!

17...♙g6 18 c3!

(a) 18 ♜ad1? ♜xd1 19 ♜xd1 e5! wins for Black, e.g., 20 ♖xh2 (20 g3 ♘g4 21 ♙c1 ♙f5 22 c3 e4-+ Radvanovic-Vakhidov, Chania 2000) 20...♘g4+ 21 ♙g1 ♖xh6 0-1 Zaw Win Lay-Khalifman, Bali 2000, in view of 22 ♙xf7 (22 ♜g3 ♙f5 23 ♜d4 ♙g5!-+) 22...e4 23 ♜h3+ ♙g7-+;

(b) 18 c4 tries to prevent ...♘d5, but then 18...e5! is similar to the main text and even better in variations where White would like to play ♙xe6 or where Black uses the d4 square. Black can also play 18...♘h5, when 19 ♙e3? f5 20 g4 (20 g3 b6 21 ♖xh2 ♙b7?) 20...♘f6 21 gxf5+ exf5 22 ♜g2+ ♘g4 23 f3 ♙d7-+ was Gufeld-Ravi, Calcutta 1994. 18...e5!?



The most direct move and most promising, although 18...♘h5 may be okay as well. The game Adams-Dreev below (after 18...♘d5 19 ♜ad1) was given enormous publicity after it appeared in 1996, and has been given as the main line of this variation for many years (implying that the line was bad for Black). I found 18...e5 and decided that it was okay just a few weeks after becoming aware of Adams-Dreev, and yet it only recently

received serious attention. This illustrates the way that a single move in one top-level game (a move that would attract only mild notice if played by a lower grandmaster) can discourage even strong players from discovering obvious improvements.

There are alternatives to 18...e5:

(a) 18...♘d5?! is considered bad due to the aforementioned Adams-Dreev, Wijk aan Zee 1996: 19 ♜ad1! f5 20 ♙c1 ♙d6 21 ♙xd5 exd5 22 ♜xd5 ♙d7 23 ♜h3 ♙f8 24 ♜e3 ♙g7 25 ♜g3+ ♖h8 26 ♜h4 ♙e6 27 ♙f4 ♙e7 28 ♙xc7 1-0. Improvements for Black were long sought and not found, though they may be available;

(b) 18...♘h5 is a valid alternative and has now been played in at least 60 games. Since Black seems to end up with equality after either 18...e5 or 18...♘h5, this is a reasonable choice: 19 ♙c1 (19 ♙e3 f5! has won several games for Black, but the clever 19 ♜e4! seems to draw: 19...♖xh6 20 ♜h4 ♜e5! 21 ♜xh2 ♙d7 22 ♜xf7 ♙c6! [22...♙e8 23 ♜f8+ ♜g7 24 ♜f4+ ♜g5 draws] 23 f4 ♜f5 24 ♜xf5 exf5 25 ♙f7 ♜d2 26 ♙xh5 Luther-Schlecht, Boblinger 2000, and now 26...♜ad8 was fully equal) and:

(b1) 19...f5 20 g4! (this probably doesn't yield much, but it is more interesting than 20 ♙xe6 ♘g7 21 ♙xc8 ♜axc8 22 g3 ♙xg3 23 fxg3 ♜c6= Womacka-Harikrishna, Pardubice 2002) 20...♘f4 (20...♘f6? 21 ♙xe6 ♙g7 22 ♜xf5 with attack; but 20...♙d7!? 21 gxf5+ ♙g7 22 ♜g2+ ♖h8 23 ♙g5 ♙e5 24 ♙xd8 ♜xd8 was dynamically equal in the game Blehm-S.Ivanov, Krynica 1997, one line being 25 ♙xe6!? ♜h4+ 26 ♙g1 ♙xe6 27 ♜xe5 ♙d7! with complications) 21 gxf5+ exf5 22 ♜g1+! ♖f6 23 ♙xf4 ♜xf4!? 24 ♜h5 ♙e6 25 ♙xe6

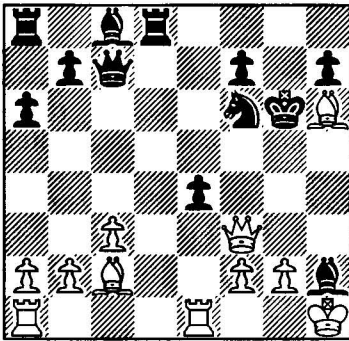
♙xe6 26 ♖ae1+ ♗d6 27 ♖g2. This position is unclear and most probably equal;

(b2) 19...♙f4 is also messy, but probably more reliable: 20 g4 ♘g3+ 21 fxg3 ♙xc1 22 ♖axc1 ♙d7 (this is clearer than 22...b6 23 ♖e3!?!; instead, 23 ♙c2+ ♗g7 24 ♙e4 led to two draws) 23 ♖e3 ♙c6+ drawn, Winsnes-Sjodahl, Sweden 1994, a possible continuation being 24 ♗g1 ♖d2! 25 ♖c2 ♖ad8 26 ♖xd2 ♖xd2 27 ♖xd2 ♖xg3+ 28 ♗f1 ♖h3+ with repetition.

19 ♙c2+!

19 ♗xh2? ♘g4+ 20 ♗h1 (20 ♗g1 ♘xh6 21 ♖g3+ ♘g4 22 f3 ♖c5+ 23 ♗f1 ♙f5) 20...♗xh6 21 ♖e4 ♖c6+ and White has no attack: 22 ♖ae1 ♖g6 23 ♙xf7 Forberg-Lahlum, Norway 2002; and the cutest win was 23...♖xe4! 24 ♖xe4 ♖d1+ 25 ♖xd1 ♘xf2+ etc.

19...e4



I have resisted the temptation to split up this 11 ♖e1 material at several points, but now it seems necessary:

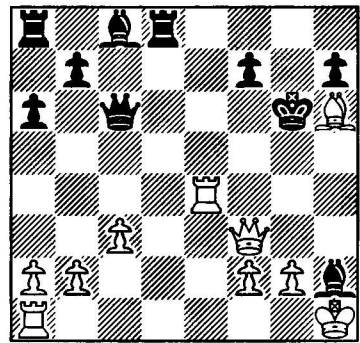
6.241 20 ♙xe4+

6.242 20 g3

6.243 20 ♖xe4

6.241 20 ♙xe4 ♘xe4 21 ♖xe4 ♖c6!

Threatening ...♗xh6 and ...♙f5. Black is playing for the win. 21...♙d6 seems to lead to a pawn down but drawn opposite-coloured bishops ending after 22 ♖h4 ♖c5 23 ♖d1! ♙e6 24 ♙e3 ♖f5 25 ♖h6+ ♗g7 26 ♖xf5 ♙xf5 27 ♖hxd6 ♖xd6 28 ♖xd6 ♙e6 29 a4 ♖e8. Amazingly, after I had done all of this analysis, a game A.Olsson-Leer Salvesen, Stockholm 2002 was sent to me with exactly the same moves, indeed leading to a draw!



22 ♙e3!?

This may barely suffice, but White has a more promising choice:

(a) 22 ♗xh2? ♗xh6 23 ♖xf7 ♖xe4 24 ♖f6+ ♗h5 25 ♖xd8 ♙h3! 26 ♖a5+ b5 27 f3 ♖e7!?

(b) 22 ♖h4? ♖xf3 23 gxf3 ♙c7!? 24 ♖g1+ ♗f5 25 ♖h5+ ♙e6 26 ♖e1+ ♗d7+ with the idea 27 ♙g5 ♖e8 28 ♖d1+ ♙c6;

(c) 22 ♖e3! leads to an interesting attack for a piece:

(c1) 22...♖b5 23 ♖h4 ♖e8 24 ♖d2 (24 a4!?, and 24...♖e5?! 25 ♖f3! ♖f5 26 ♗xh3 ♖xf3 27 gxf3 is difficult for Black, even if drawable, so much better is 24...♖xe3! 25 axb5 ♖e2 26 ♗xh2 ♖xb2 27 bxa6 ♖xa6 28 ♖xa6+ bxa6 29 ♙e3 ♙e6=) 24...♖e2 25 ♖d4! (25 ♖d8 ♖e8 26 ♖d2=) 25...♖e5 26 ♖d1? (26 ♖d3+ ♙f5 27 ♖g4+ ♗f6 28 ♙g7+ ♙e7

29 ♖xe5 ♗xd3 30 ♖xh2 ♜xf2 31 ♞e1+ ♜f6 which is well within drawing bounds) 26...♗g3! 27 fxg3 ♜xg3 and Black has a very large advantage after 28 ♞h2 ♗g4 29 ♜g1 ♞d8! 30 ♞f1 ♞xb2;

(c2) 22...♜d5 looks like a forced draw (although you never know): 23 ♞h4 ♗d6 24 f4! (24 ♞e1 f6) 24...♗f5 25 ♜g3+ ♜f6 26 ♞e1 (26 c4 ♜d3; 26 ♗g5+ ♜e6 and not 27 ♞e1+? ♜d7, but 27 ♗xd8! ♞xd8 28 ♜g5, when Black's bishops may still give him a slight advantage after 28...f6 29 ♞h6 ♞f8) 26...♞g8 27 ♗g7+! (27 ♗g5+ ♜g7 28 ♗e7+ ♗g6) 27...♞xg7 28 ♞h6+ ♞g6 29 ♜h4+ ♜g7 30 ♞xh7+ ♜g8 31 ♞h8+ ♜g7 32 ♞h7+ with a draw by perpetual check.

22...f5

Not 22...♗c7?? 23 ♞g4+! ♗xg4 24 ♜xg4+ ♜f6 25 ♗g5±.

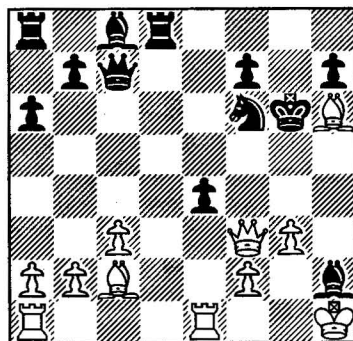
23 ♞h4 ♜xf3 24 gxf3 ♗e5

Black has to be careful here, even being in possession of an extra piece: 24...♗d6? 25 ♞g1+ ♜f7 26 ♞xh7+ ♜e6 27 ♞e1±.

After 24...♗e5, White can stop Black from consolidating his material by 25 ♞g1+! (25 ♞e1? h5! 26 ♞g1+ ♜f7 27 ♞xh5 ♞h8) 25...♜f7 26 ♞xh7+ ♜e6 27 ♞h6+! (27 ♞e1 ♞d7 28 ♞h5 ♗f6! and while things are still not clear, Black will apparently be able to give up the f-pawn and retain his advantage) 27...♜d7 28 ♞d1+ ♜e8 29 ♞e1 ♜f7 30 ♞h7+ ♜g8 (30...♜f6 31 ♞h6+ achieves nothing) 31 ♞e7! ♗f6 32 ♞g1+ ♜h8 33 ♞f7 ♗e5 34 ♞e7 ♗f6 drawn.

6.242 20 g3!?

This was played recently and is extremely complicated. According to my analysis, it leads to a probable draw, but Black has some chances:



20...♞e8

This was suggested to me by Lahlum. It is good, but perhaps not the best way to get winning chances. Alternatives:

(a) 20...♘g4?? 21 ♞xe4! wins, although in Battaglini-Lahlum, Kecskemet 2003, Black survived after 21...♜h5 when White missed the instantly winning 22 ♜f6!;

(b) 20...♗xg3 is the critical move: 21 fxg3! (21 ♞g1 ♘g4! with 22 ♞xg3 ♜xh6, 22 ♜xe4+ ♜h5!!, or 22 ♗e3 f5 23 ♜xg3 ♜xg3 24 ♞xg3 h5 and Black consolidates his pawn with only slight compensation for White) and here one more split is necessary:

(b1) 21...♜d7? 22 g4! (22 ♗e3 ♜g4?) 22...♘xg4 (22...♜xg4 23 ♗xe4+ ♘xe4 24 ♞g1 and regardless of the material Black's king is too exposed) 23 ♜f4! ♘f2+ 24 ♜g2!+- (analysis by Lahlum);

(b2) 21...♞e8! is the way to play for a win, but is difficult to analyse. One line would be 22 ♗f4 (22 ♜e3 ♜e5; 22 ♗e3 ♗g4 23 ♜f2 ♜e5) 22...♜e7 23 ♜e3 (23 ♜g1 ♗f5 24 ♜h1 ♘g4!) 23...♗f5 24 ♞ad1 (24 ♗g5? ♘g4) 24...♞ad8, and Black has the advantage, but it isn't a pawn's worth because the bishops count for something;

(b3) 21...♖e5 is the safe backup: 22 ♙f4 ♜f5 (or 22...♖e6 23 ♙xe4+ ♜xe4 24 ♜xe4 ♜g4) 23 ♙xe4 ♜xe4 24 ♜xe4 ♜xe4+ 25 ♜xe4 ♙f5 and the opposite-coloured bishops practically ensure a draw.

21 ♙f4 ♜c5!

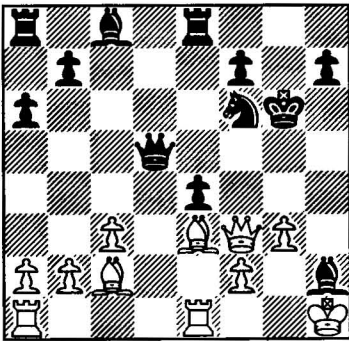
21...♜b6!? 22 ♙e3! avoids various drawn bishops-of-opposite-colours endings, although it's hardly clear.

22 ♙e3!?

22 ♜xh2 ♙g4= is easy for Black, e.g., 23 ♜g2 ♜g7 24 ♜g1!? ♙f3 25 ♜h3 ♜g4! hitting f2 with ideas like ...♜ad8-d5-h5; then 26 ♙e3 ♜f5 27 ♙d4+ f6= is best play, when White has nothing special to do and ...♜ad8 follows.

22...♜d5!

22...♜b5 is playable but less accurate.



23 ♙d4!?

White should avoid 23 ♜f4?? ♜h5 as well as 23 ♜ad1?! ♜e5! intending 24 ♙d4? ♙g4 or 24 ♜xh2? ♙g4 25 ♜h1 ♜h5+ 26 ♜g1 ♜xh1+ 27 ♜xh1 ♙f3+ 28 ♜g1 ♜e5. Better is 23 ♜g2! ♜h5 24 ♜xh2 ♙h3!= (with the idea ...♜g4) 25 ♙d1! ♜g4 26 ♜g1 ♜xh2 27 ♙xh5+ ♜xh5 28 ♜xh2 ♙g4 and only Black has chances, although this is surely drawn.

After 23 ♙d4, a logical continua-

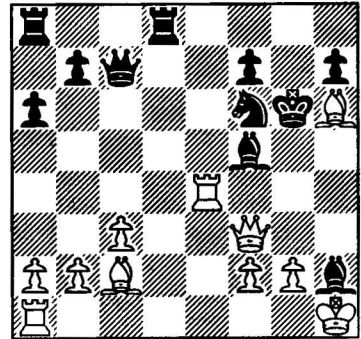
tion would be 23...♙f5 24 ♜f4 (24 ♜g2 ♜g4) 24...♜h5! 25 ♜e3 (25 ♜h4?? e3+) 25...♙xg3! 26 fxcg3 ♙g4 27 ♜h2 f5 and Black looks solid enough; the bishops have their influence but don't fully compensate for the extra pawn.

6.243 20 ♜xe4

Probably the safest line.

20...♙f5

Black's only way to play for complications, although White can apparently bail out. Also leading to 'only' a draw for Black is 20...♜xe4 21 ♜xe4+ ♜xh6 22 ♜xh7+ ♜g5 with a perpetual check, in view of 23 g3? ♙xg3 24 ♜g7+ ♜h5 25 ♜g2 ♙h3+! 26 ♜xh3 f5! 27 ♜xg3 ♜xg3+ 28 ♜xg3 ♜d2♠.



21 ♜g4+!

Heading for a perpetual. Other moves seem to favour Black:

(a) 21 ♜e3 ♜xe4 22 ♙xe4 f6 23 ♙xf5+ ♜xf5 24 g3 ♙xg3 25 fxcg3 ♜e5, and Black is simply an exchange up;

(b) 21 ♜c4!? ♜e5!? (21...♙xc2! 22 ♜xc7 ♙xc7 would be a winning try) 22 ♙xf5+ ♜xf5 23 ♜xf5+ ♜xf5, and not 24 ♜xh2?? ♜g4+ but 24 g3! ♜d3!=, a sample line going 25 ♙f4 ♜g4 26 ♜f1 ♜e8 27 ♜c5+ ♜f6 28 ♜g5 h5! 29 ♙xh5 ♜f3 30 ♜h4! ♜f5 31 ♜h5+ ♜f6=;

(c) 21 ♖ae1 is very messy, but I think that Black has good play, e.g., 21...♞d5!? 22 ♙f4 (22 ♞g4+? ♜xg4 23 ♙xf5+ ♜xh6 24 ♖h3+ ♜g7 25 ♖xg4+ ♜h8 26 ♖h3 ♞xf5 27 ♖xf5 ♖f4+ with both ...♖h6 and ...♖xf2 in mind) 22...♙xf4 23 ♞xf4 ♖xf4! 24 ♖xf4 ♙xc2 25 ♞e3 (25 ♞e7 ♞ad8+) 25...h5!±; if 26 ♞g3+?, 26...♜g4 wins. 21...♜xg4 22 ♖xf5+

If instead 22 ♖xg4+? ♜xh6 23 ♖xf5 ♖e5! 24 ♖xh7+ ♜g5 and the attack is over. 22...♜xh6 23 ♖xh7+ ♜g5 24 ♖f5+ ♜h6=

This is all extremely long analysis and can doubtless be improved upon. Nevertheless, the fate of the whole 4...♖xd5 line with 10..a6 may be linked to the assessment of Black's 18th moves, so I think that this detailed look is justified and practically obligatory. My impression is that both 18...e5 and 18...♜h5 equalise, and in the former case White had better know some specifics or he can easily come out worse. In conclusion, Black's game is holding up against 11 ♖e1, which is the only serious try at refuting 10...a6 and thus 4...♖xd5.