

# Contents

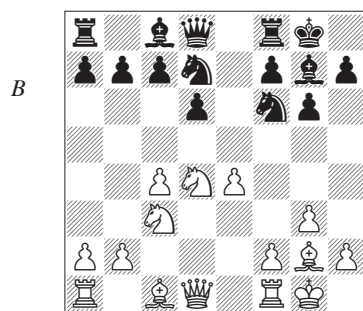
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## 8 Classical Fianchetto with 8...exd4

1 d4 ♘f6 2 c4 g6 3 g3 ♙g7 4 ♙g2 d6 5 ♗f3 0-0 6 0-0 ♗bd7 7 ♗c3 e5 8 e4 exd4

Black decides to make this exchange straight away. There are many positional possibilities between this line and Chapter 9 and here we only consider those continuations in which Black does not play an early ...c6. Readers should bear in mind that playing ...c6 will almost always transpose to Chapter 9 and in some positions this might be Black's best option.

9 ♗xd4 (D)



9...♙e8

Or:

a) 9...a6 and then:

a1) 10 h3 – 8...a6 9 h3 exd4 10 ♗xd4.

a2) 10 b3 ♙e8 11 ♙b2 (11 ♙e3 ♙b8 12 ♙c1, Korchnoi-Gallagher, Dresden

1988, 12...♗e5!?! 13 ♙c2 c5 14 ♗de2 b5 15 cxb5 axb5 16 ♙d2 ∞ Korchnoi) 11...♙b8 12 a4 a5 13 ♙c2 ♗c5 14 h3 c6 15 ♙ad1 ♙b6 16 ♙fe1 ♗fd7 ∞ Hawksworth-Daly, British Ch (Eastbourne) 1990.

b) 9...♗c5 and now:

b1) 10 ♙e1?! ♗g4! 11 ♗b3 ♙f6 12 f3 ♗e5 13 ♗xc5 dxc5 14 ♙e2 ♗c6 15 ♗d5 ♙d8 16 ♙f4 ♗d4 ♢ S.Jakob-Landenbergue, Berne 1989.

b2) 10 ♗b3?! ♙e6! 11 ♗xc5 dxc5 12 ♙c2 c6 13 ♙d1 ♙e7 14 ♙f4 ♙ad8 15 ♗a4 ♙d4 16 ♙xd4 (16 b3 ♗g4 is pleasant for Black) 16...cxd4 17 c5 b5! 18 cxb6 axb6 ♢ Kotov-Geller, Moscow 1951.

b3) 10 f3 a5 11 ♙e3 a4 and then:

b31) 12 ♙c2 c6 13 ♙fd1 ♗fd7 14 b4 axb3 15 axb3 ♙xa1 16 ♙xa1 ♗e5 17 ♙b1 ♗a6 18 ♙d1 ♙a5 19 ♙h1 ♙e8 ∞ Moldobaev-Yurtaev, Frunze 1987.

b32) 12 ♗db5 ♙e6 13 e5 ♗fd7 14 exd6 c6 15 ♗c7 ♙xc4 16 ♗xa8 ♙xa8 17 ♙d4 ♙xd4+ 18 ♙xd4 ♙xf1 19 ♙xf1 ♙e8 20 ♙h3 b5 = Platonov-Zak, USSR 1958.

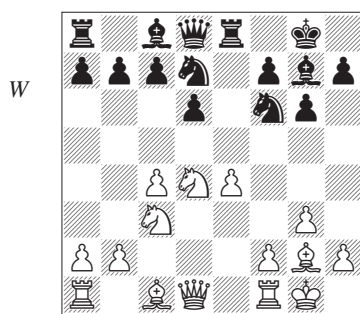
b33) 12 ♙f2 c6 13 ♗c2 ♙e7 14 ♙d2 ♗fd7 15 ♙c1 (15 ♙xd6? a3!) 15...♙e5 16 ♙f2 ♙e8 17 ♗e3 ♗f8 18 ♗e2 ♙c7 ∞ Averbakh-Gligorić, Zurich Ct 1953.

b34) 12 ♙b1 ♗fd7 (12...c6 13 b4 axb3 14 axb3 ♙e8 15 ♙e1 ♗fd7 16 b4

♗e6 17 ♗xe6 ♖xe6 18 ♖b3 ♗e5 19 ♗e2 ♖f6 20 ♗d4 ♖e8 21 ♗f2 ± Smejkal & Stohl) 13 b4 axb3 14 axb3 ♗e5 15 h3 f5 16 f4 ♗c6 17 ♗xc6 bxc6 18 ♗xc5 ♗xc3 19 ♗d4 ♗xd4+ 20 ♖xd4 fxe4 21 ♖xe4 ♗f5 22 ♖xc6 ♗xb1 23 ♖xa8 ♖xa8 24 ♗xa8 ♖xa8 25 ♖xb1 ♖a2 = Smejkal & Stohl.

b4) 10 h3 a5 11 ♗e3 (11 ♖e1!? a4 12 ♖b1 c6 13 b4 axb3 14 axb3 ♗fd7 15 ♗e3 ♗e5 16 ♖e2 ♖a3 17 ♖c2 ♖e8 18 ♖c1 ± Tukmakov-Todorčević, Lugano 1985) 11...a4 (11...♗fd7 12 ♖c2 ± Smejkal & Stohl) 12 ♗db5 (generally speaking, it is wrong to play ...exd4 and ...a5 without first playing ...c6 because White can soon continue ♗db5 and the pressure on d6 means that White will not be able to expel the b5-knight by ...c6) 12...♗fd7 13 ♗d4 ♗xd4 14 ♖xd4 (14 ♗xd4 ±) 14...♗e5 15 f4 ♗e6 16 ♖f2 ♗xc4 17 ♖ad1 with compensation, Taimanov-Oren, Moscow OL 1956.

We now return to the position after 9...♖e8 (D):



**10 h3**

White wants to play ♗e3 without running into the reply ...♗g4. Some of the alternatives are also promising:

a) 10 b3 ♗c5 11 f3 a5?! (11...c6!? ∞) 12 ♗e3 c6 13 ♖c2 ♖e7 14 ♖fe1 h5 15 ♖ad1 h4 16 ♖d2 ± Ubilava-Apicella, Belgrade 1988.

b) 10 ♖c2 and then:

b1) 10...♗c5 11 ♖d1 a5 12 ♗db5 ♗d7 13 ♗e3 ♖c8 14 f3 b6 15 ♖e1 ♗e6 16 b3 ♖e7 17 g4 h6 18 ♖d2 ♗h7 19 ♖ad1 ♖a6 20 ♗d4 ♗d7 21 ♗f2 ± Malaniuk-Ilinčić, Niš 1996.

b2) 10...♗xe4 11 ♗xe4 ♗xd4 12 ♗g5 f6 13 ♖ad1 with compensation for White, Nedeljkić-Janošević, Yugoslavia 1951.

b3) 10...c6 11 ♖d1 ♖e7 and now 12 b3 – 8...c6 9 ♖c2 ♖e8 10 ♖d1 ♖e7 11 b3 exd4 12 ♗xd4; 12 ♗e3 – 8...c6 9 ♖c2 ♖e8 10 ♖d1 ♖e7 11 ♗e3 exd4 12 ♗xd4.

c) 10 ♗e3 ♗c5 (10...c6 11 h3 – 8...c6 9 h3 ♖e8 10 ♗e3 exd4 11 ♗xd4; 10...♗e5 11 b3 ♗fg4 12 ♗f4 ♗c6 13 ♗de2 f5 14 h3 ♗f6 15 exf5 ♗xf5 16 ♖d2 {16 g4!? ± Botvinnik} 16...h5 17 ♖ae1 ♖d7 18 ♗h2 ♗h7 19 ♗g5 ± / ± Botvinnik-Lilienthal, Moscow 1941) 11 f3 c6 and then:

c1) 12 ♖f2!? ♗fd7 13 ♖d2 f5!? (13...♗e5?! 14 b3 f5 15 ♗xf5! ±; 13...a5 14 ♗de2 ±) 14 b4! and here Black should try 14...♗a6!? ∞, rather than 14...fxe4 15 bxc5 dxc5 16 ♗xe4 cxd4 17 ♗xd4 ±.

c2) 12 ♖d2 ♗fd7 (12...a5!? 13 ♖ad1 ♗fd7 14 ♗b3 ♗xb3 15 axb3 ♗f8 ±) 13 ♖ad1 ♗e5 14 b3 and now:

c21) 14...♖e7 15 ♗de2 (15 ♗c2 ♗f8 gives Black compensation; he intends ...a5) 15...♗ed3!? 16 ♗f4 (16 ♗xc5?! ♗xc5 17 ♖xd6 ♖xd6 18 ♖xd6 f5 with compensation) 16...♗xf4 17 ♗xf4 ♗e5! (17...♖d8 18 ♗e2 ±) 18 ♖fe1 a5 19 ♗e3! ♖f8 (19...b6 20 ♗d4