

# **Queen's Gambit Declined: Vienna**

**Jacek Ilczuk and Krzysztof Pańczyk**

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# About the Authors

The authors have regularly been publishing together for 16 years. So far they have written four books and over 50 surveys (theoretical articles on chess openings) in the Dutch quarterly *New in Chess Yearbook*. They are leading chess theoreticians, well known for the depth and thoroughness of their analysis.

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## Also by the Authors:

*Offbeat King's Indian*

*Ruy Lopez Exchange*

*The Classical King's Indian Uncovered*

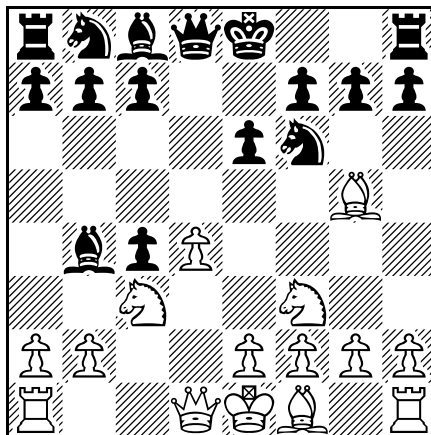
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# Introduction

Vienna was a place of rich chess life as early as the second half of the nineteenth century. It held its first international chess tournament in 1873 and by the end of the century eight international tournaments had taken place there. The participants included such prominent chess players as Steinitz, Blackburne, Paulsen, Zukertort, Schlechter, Janowski, Tarrasch and Pillsbury, and later on Duras, Maróczy, Réti, Sämisch, Rubinstein and Tartakower all played in the now Austrian capital. As such, it is scarcely a surprise that some chess openings are named after this very city. One of them is the Vienna variation in the Queen's Gambit which arises after:

**1 d4 d5 2 c4 e6 3 ♘c3 ♘f6 4 ♘f3 dxc4 5 ♗g5 ♗b4**



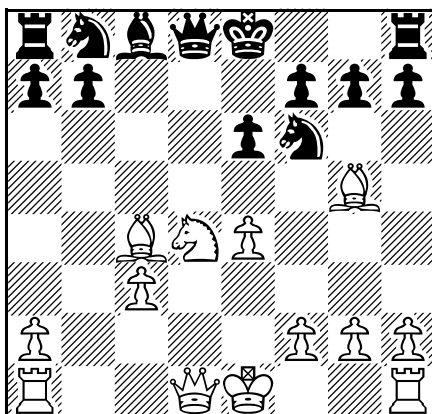
This is the key position of the Vienna. The opening floats somewhere around the realms of the Queen's Gambit, the Nimzo-Indian and the Ragozin. Sometimes the play may even transpose to sidelines of the Botvinnik complex in the Semi-Slav. In practice, apart from general knowledge, both sides need to be familiar with a number of theoretical opening variations, as well as ideally possessing decent tactical and calculation skills.

Not only does Black's idea look very aggressive, but also it is extremely ambitious. He develops his dark-squared bishop to pin the knight on c3 and then (after ...c7-c5) plans to increase the pressure by ...♔a5. By capturing the c4-pawn, Black avoids the exchange on d5

which would lead to a Karlsbad structure or an isolated pawn on d5 if Black would like to push ...c7-c5. Consequently, the c- and d-files are left open.

White, on the other hand, gives as good as he gets and usually actively takes the centre by advancing e2-e4. Black is often forced to leave his king in the centre, as queenside castling is usually impossible due to problems with development of the light-squared bishop, and kingside castling is dangerous as White usually exchanges his bishop on f6, weakening the pawn structure on the kingside.

After the most popular **6 e4** Black should play the active **6...c5**. Here a very complicated position with mutual chances appears. Now White has at his disposal very sharp variations in the classical system with **7 e5**. This forced line was common in the early days of the popularity of the Vienna, but nowadays it is again becoming fashionable, as it allows White to considerably sharpen the play and depart from the deeply worked out variations in the main line which remains **7 ♖xc4 cxd4 8 ♜xd4 ♖xc3+ 9 bxc3**.



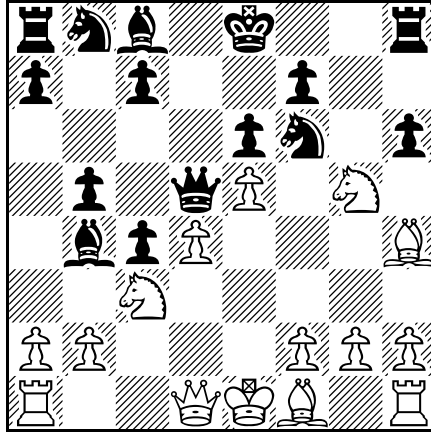
Now the play has more a strategic if also sharp character. Theory, however, suggests that after a complicated middlegame a more peaceful ending may arise – if both sides know their stuff.

In the Vienna variation both players ideally should demonstrate a whole range of skills: tactical, especially the ability to obtain an initiative as a compensation for the pawn, and strategic, as well as excellent knowledge of both concrete variations and endings. Not everyone is up for that and the opening certainly allows both sides to play for a win.

The earliest game in the Vienna ended in a draw, and in a sideline of the opening.

*Game 1*  
**E.Bogoljubow-H.Wolf**  
Karlsbad 1923

**1 d4 ♘f6 2 ♘f3 e6 3 c4 d5 4 ♘c3 dxc4 5 e4 ♖b4 6 ♖g5 b5 7 e5 h6 8 ♙h4 g5 9 ♘xg5 ♚d5?**



Black has to play 9...hgx5 as we will see in Chapter Ten.

**10 ♖xf7! ♔e4+ 11 ♙e2 ♚xf7**

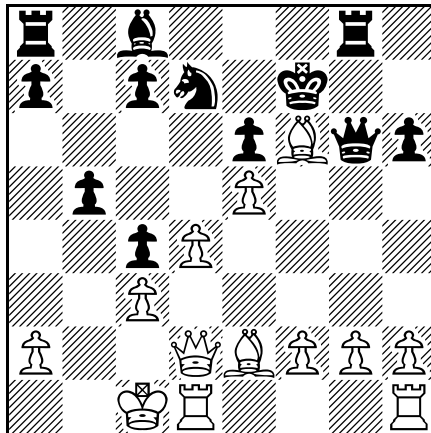
After 11...♔xh4 12 ♘h8 ♜d5 13 0-0 ♙xc3 White can evacuate his knight, keeping both a material and a positional advantage.

**12 ♙xf6 ♜g8 13 ♔d2 ♙xc3 14 bxc3 ♘d7 15 0-0-0**

After 15 ♔xh6! Black has no better than 15...♘xf6 16 ♔xf6+ ♙e8 17 ♔f3 ♙b7 18 ♔xe4 ♙xe4 19 f3 ♙d5 20 ♚f2 a5 21 ♜ab1 with a lost endgame.

**15...♔g6**

15...♔f5 looks slightly better, but White still has a winning ending after 16 ♔xh6 ♘xf6 17 exf6 ♔g5+ 18 ♔xg5 ♜xg5 19 ♙f3 ♜b8 20 h4.



**16 ♔f4**

The simplest solution was 16 ♙f3 ♜b8 17 ♙h4.

**16...♘xf6**

## Queen's Gambit Declined: Vienna

After 16...♙b7 White wins in all variations with 17 d5!: 17...♘xf6 18 ♙h5 ♜xh5 19 dxe6+ ♙e8 20 exf6 ♜g5 21 f7+ ♙e7 22 fxg8♘+, 17...♙xd5 18 ♜xd5 exd5 19 e6+ ♙xe6 20 ♙g4+ ♙f7 21 ♙h4+ ♙g7 22 ♙xd7 or 17...exd5 18 e6+.

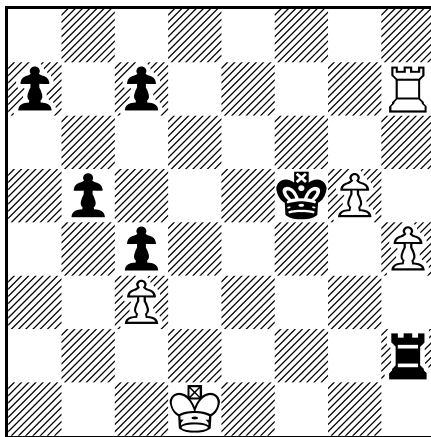
### 17 exf6

17 ♙f3 was again better: 17...c6 (or 17...♜b8 18 exf6 ♜g5 19 ♙h5+!) 18 ♙xc6 ♜b8 19 exf6 ♜g5 and compared with the game, White is a pawn up.

### 17...♜g5 18 ♜xg5 hxg5 19 ♙g4?!

By now only with 19 h4 White could fight for the advantage. After many adventures the game was later drawn:

19...♙b7 20 ♜de1 ♙d5 21 ♜hf1 ♙xf6 22 f4 gxf4 23 ♜xf4+ ♙e7 24 ♙xe6 ♙xe6 25 d5 ♜g6 26 ♜fe4 ♙d6 27 dxe6 ♙e7 28 ♜h4 ♜ag8 29 g3 ♜8g7 30 ♙d2 ♜xe6 31 ♜h6 ♜xe1 32 ♙xe1 ♜f7 33 g4 ♜f3 34 ♜h7+ ♙f6 35 ♙d2 ♙g5 36 ♜g7+ ♙f4 37 h4 ♜f2+ 38 ♙d1 ♜xa2 39 g5 ♜h2 40 ♜h7 ♙f5



### 41 ♜h6?

41 h5 ♙xg5 42 ♜xc7 ♜xh5 43 ♜xa7 ♙f5 44 ♜e7 ♙f4 45 ♙c2 ♜e5 is only a little better for Black, whereas after the text he might have won with 41...♙e4! 42 g6 ♙d3 43 ♙e1 b4.

### 41...c5? 42 ♙e1? b4 43 ♜c6 bxc3?

After the obvious 43...b3 Black could have won easily.

### 44 ♜xc5+?

44 ♙d1 c2+ 45 ♙c1 ♙e4 46 ♜d6 ♜xh4 47 ♙xc2 draws.

### 44...♙e4 45 g6 c2 46 ♜xc4+ ♙d3 47 ♜c7 ♜xh4??

The final mistake. Instead, 47...♜e2+ 48 ♙f1 ♜e7 49 ♜c8 ♜e8 50 ♜c7 a5 wins.

### 48 ♜d7+ ♙c3 49 ♜c7+ ♙b2 50 ♜b7+ ♙c1 51 g7 ♜e4+ 52 ♙f2 ♜e8 53 ♜xa7 ½-½

In a game in a 1925 simultaneous display given by Alekhine in Amsterdam, his opponent deployed the Vienna variation and defeated the grandmaster.

*Game 2*  
**A.Alekhine-H.Woher**  
 Amsterdam (simul) 1925

1 d4 ♘f6 2 ♘f3 d5 3 c4 e6 4 ♘c3 dxc4 5 ♙g5 h6 6 ♙xf6 ♚xf6 7 e4 ♙b4 8 ♙xc4 c5 9 0-0 ♙xc3 10 bxc3

Here 10 e5 ♚e7 11 bxc3 ♘c6 12 ♚e2 cxd4 13 cxd4 leads to a similar type of position; for example, 13...♙d7 14 ♚ac1 ♚c8 (A.Astashin-A.Ostrovsky, Leningrad 1967) 15 ♙d3 with a small edge for White.

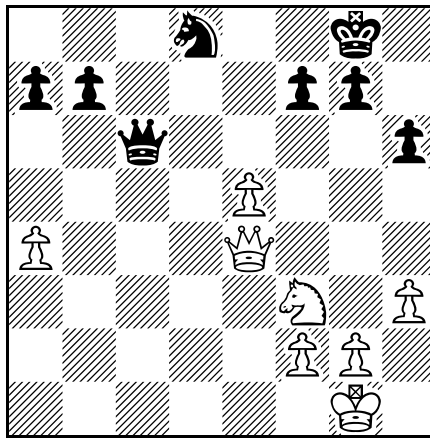
**10...0-0**

The immediate 10...cxd4 is discussed in Chapter Nine.

**11 e5 ♚e7 12 ♚e2 cxd4 13 cxd4**

13 ♘xd4!? ♚d8 14 h3 (or 14 ♙d3 ♘d7 15 f4) 14...♘d7 15 ♚ad1 ♘c5 16 ♘b5 offered White more chances of obtaining an initiative.

**13...♙d7 14 d5 exd5 15 ♙xd5 ♙c6 16 ♚ad1 ♙xd5 17 ♚xd5 ♘c6 18 ♚fd1 ♚ad8 19 h3 ♚xd5 20 ♚xd5 ♚d8 21 ♚e4 ♚e6 22 ♚xd8+ ♘xd8 23 a4 ♚c6**



**24 ♚b4?**

The fourth world champion might have maintained the balance with 24 ♚d4 ♚c1+ 25 ♙h2 ♘c6 26 ♚d7.

**24...♘e6 25 ♙h2 b6 26 ♙g3 ♘c5?**

26...a5! 27 ♚h4 b5 wins.

**27 a5 ♘e4+?!**

And here the amateur would have been doing pretty well after 27...♘e6 28 axb6 axb6.

**28 ♙h2 ♘xf2 29 a6 ♚e4 30 ♚e7??**

30 ♚c3! would only have been a little better for Black.

**30...♚f4+ 31 ♙g1 ♘h3+ 32 gxh3 ♚g3+ 33 ♙h1 ♚xf3+ 34 ♙h2 ♚f2+ 35 ♙h1 ♚f1+ 36 ♙h2**



♖xa6 37 ♜e8+ ♔h7 38 ♜xf7 ♜e2+ 39 ♔h1 ♜xe5 40 ♜xa7 ♜e4+ 41 ♔h2 b5 42 ♜a3 b4 43  
 ♜b3 ♜e5+ 44 ♔g2 ♜c3 45 ♜b1+ g6 46 ♜e4 h5 47 ♜e7+ ♔h6 48 h4 b3 49 ♜g5+ ♔h7 50  
 ♜e7+ ♜g7 51 ♜b4 b2 52 ♜b8 ♜c3 53 ♜b7+ ♔h6 54 ♜b8 ♜c6+ 55 ♔g3 ♜c3+ 56 ♔g2 ♜d2+  
 57 ♔f3 ♜c3+ 58 ♔g2 ♜g7 59 ♜b6 ♔h7 60 ♜b5 ♜d4 61 ♜b7+ ♔h6 62 ♜b8 ♜e4+ 63 ♔f2  
 ♜xh4+ 64 ♔f3 ♜h1+ 65 ♔g3 ♜g1+ 66 ♔f3 ♜f1+ 67 ♔g3 b1 ♜ 68 ♜h8+ ♔g5 69 ♜d8+ ♜f6  
 70 ♜d2+ ♔f5 0-1

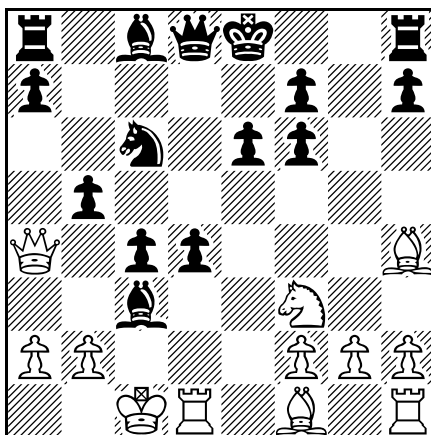
The greatest contribution to the development of the variation was made during the late 1920s and then 1930s by such players as Albert Becker, Hans Kmoch, Heinrich Wolf and Hans Müller. Due to the popularity the variation enjoyed during the 1933 Chess Olympiad in Folkestone, it was first named the Folkestonian Variation. However, the Viennese master Ernst Grünfeld is acknowledged to have been the real author of our favourite system. He named it 'the Grünfeld Variation in the Queen's Gambit' and won two important games with it.

*Game 3*  
**F.Apsenieks-E.Grünfeld**  
 Folkestone Olympiad 1933

1 c4 e6 2 ♘f3 ♘f6 3 d4 d5 4 ♙g5 dxc4 5 e4 ♙b4+ 6 ♘c3 c5 7 e5 cxd4 8 exf6 gxf6 9 ♜a4+?

9 ♙h4 is definitely better, but here too Black has excellent play. These variations are discussed in Chapter Eight.

9...♘c6 10 0-0-0 ♙xc3 11 ♙h4 b5!



Black already has a winning position and such a scenario is by no means unknown either these days at club level.

12 ♜xb5 ♜b8 13 ♜xc6+ ♔d7 14 ♜xc4 ♙xb2+ 15 ♔c2 ♜a5 16 ♘d4 ♜b4 17 ♙xf6 ♜xc4+ 18

♙xc4 ♖c3+ 19 ♔b1 ♙a3 20 ♘c2 ♗xf6 21 ♘xa3 ♔e7 22 ♙b3 ♗xf2 23 ♘c4 ♙c6 24 ♚d2 ♗f5+  
25 ♙a1 ♗f6+ 26 ♘b2 ♚g8 27 ♚c1 ♚xg2 28 ♚xg2 ♙xg2 29 a4 ♗f4 30 ♚c2 ♙e4 31 ♚c4 ♗xh2  
0-1

*Game 4*  
**C.Rosenberger-E.Grünfeld**  
Vienna 1934

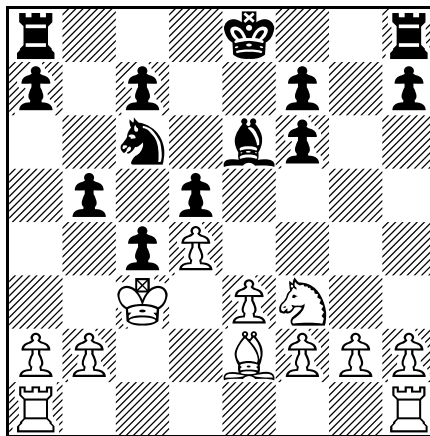
1 d4 d5 2 c4 e6 3 ♘f3 ♘f6 4 ♙g5 ♙b4+ 5 ♘c3 dxc4 6 ♗a4+ ♘c6

Now the play transposes to a sideline of the Ragozin system.

7 e3 ♗d5 8 ♙xf6 gxf6 9 ♗xb4?

9 ♗c2 and 9 ♘d2 are definitely better. In both cases White has enough compensation for the pawn, as we will see in Chapter Eleven.

9...♘xb4 10 ♘xd5 exd5 11 ♔d2 ♙e6 12 ♔c3 ♘c6 13 ♙e2 b5



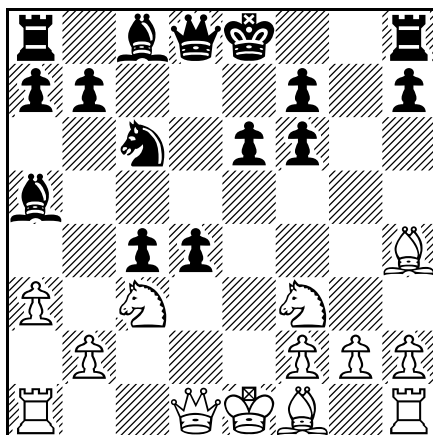
**14 b4?**

After this move Black wins immediately. However, in any case White did not have enough compensation for the pawn one way or another.

14...a5 15 a3 ♔e7 16 ♘h4 ♚a6 17 bxa5 ♚xa5 18 ♚hb1 ♚ha8 19 ♔b2 b4 20 a4 ♚xa4 21 ♚xa4  
♚xa4 22 ♚a1 c3+ 0-1

These games were so interesting that other masters felt encouraged to start playing the variation. For example, during the 1935 Chess Olympiad in Warsaw one of the main lines in the Vienna (with 7 e5) was played in the game M.Napolitano-A.Muffang:

1 d4 ♘f6 2 ♘f3 e6 3 c4 d5 4 ♘c3 dxc4 5 e4 ♙b4 6 ♙g5 c5 7 e5 cxd4 8 exf6?! gxf6 9 ♙h4 ♘c6  
10 a3 (even after the preferable 10 ♘xd4 ♘xd4 11 ♙xc4 White does not have full compensation for the pawn, as discussed in Chapter Eight) 10...♙a5



Now after 11  $\text{Nxd4}$   $\text{Wxd4}$  12  $\text{Wxd4}$   $\text{Nxd4}$  13  $\text{Qxf6}$   $\text{Nc2+}$  14  $\text{Qd2}$   $\text{Nxa1}$  15  $\text{Qxh8}$  the knight has the b3-square: 15... $\text{Nb3+}$  16  $\text{Qc2}$   $\text{Qxc3}$  17  $\text{Qxc3}$  b5 with an edge for Black. Instead, the game saw **11  $\text{Qxc4}$   $\text{dxc3}$  12  $\text{Wxd8+?}$**  (better was 12 b4  $\text{Wxd1+}$  13  $\text{Qxd1}$   $\text{Qd8}$  14  $\text{Qc1}$   $\text{Qd7}$ , but White does not have enough compensation for the pawn) **12... $\text{Qxd8}$**  and Black was already doing extremely well.

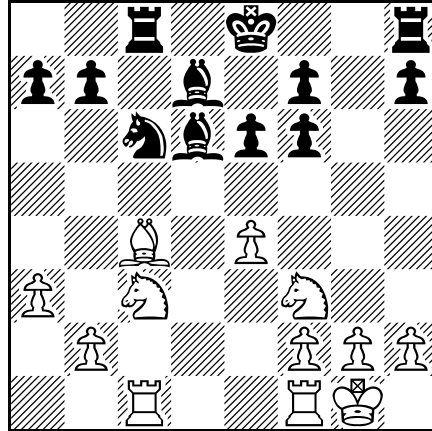
The first world champion who used the Vienna variation as Black was Emanuel Lasker.

*Game 5*  
**V.Chekhover-Em.Lasker**  
Moscow 1935

**1 c4  $\text{Nf6}$  2  $\text{Nc3}$  e6 3  $\text{Nf3}$  d5 4 d4 dxc4 5 e4  $\text{Qb4}$  6  $\text{Qg5}$  c5 7  $\text{Qxf6}$**

Taking on f6 now, or in the move order 7  $\text{Qxc4}$  cxd4 8  $\text{Qxf6}$   $\text{Wxf6}$ , does not give White chances of obtaining an advantage. All these sidelines are discussed in Chapter Six.

**7... $\text{Wxf6}$  8  $\text{Qxc4}$  cxd4 9  $\text{Wxd4}$   $\text{Nc6}$  10  $\text{Wxf6}$  gxf6 11  $\text{Qc1}$   $\text{Qd7}$  12 0-0  $\text{Qc8}$  13 a3  $\text{Qd6}$**



Black already has good play.

14 ♖e2 ♗e5 15 ♗xe5 ♙xe5 16 ♙b5 ♖xc1 17 ♙xd7+ ♖xd7 18 ♖xc1 ♖c8 19 ♖xc8 ♙xc8 20 b3 ♖c7 21 ♖f1 b5 22 ♙e1 ♙b2 23 a4 bxa4 24 bxa4 ♖c6 25 ♖d2 ♖c5 26 ♗c3 ♖b4 27 ♗b5 a5 28 ♗d6

The only way to prolong resistance was 28 ♖d3 ♙e5 29 h4 f5 30 exf5 exf5 31 h5 f4 32 f3 ♖xa4 33 ♖c4.

28... ♖xa4 29 ♖c2 ♙e5?! 30 ♗xf7 ♙xh2 31 ♗d8 e5 32 ♗c6? ♙g1 33 f3 ♙c5 34 ♗b8 ♖b5 35 g4 ♙e7 36 g5 fxg5 37 ♗d7 ♙d6 38 ♗f6 ♖c4 0-1

One more historical game is worth mentioning, the occasion when the world champion Alekhine played a consultation game as White against the Vienna.

### Game 6

**A.Alekhine & H.Frank-E.Bogoljubow & Pfaffenroth**

Exhibition game, Warsaw 1941

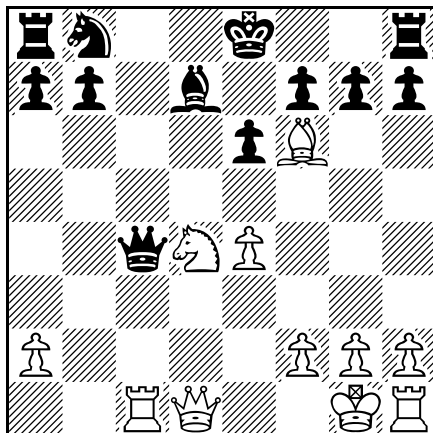
1 d4 ♗f6 2 c4 e6 3 ♗f3 d5 4 ♙g5 ♙b4+ 5 ♗c3 dxc4 6 e4 c5 7 ♙xc4 cxd4 8 ♗xd4 ♖a5 9 ♙xf6 ♙xc3+! 10 bxc3

This is the key position for the whole system as discussed in Chapter Four.

10... ♖xc3+ 11 ♖f1 ♖xc4+?!

Black is too greedy. The best move is 11...gxf6.

12 ♖g1 ♙d7 13 ♖c1



**13...♔a6??**

This move loses immediately. The only chance for Black was 13...♔b4!, as we will see later on.

**14 ♖xe6 fxe6 15 ♜c8+ ♔f7 16 ♜xh8 gxf6 17 ♜h5+ ♔e7 18 ♜c5+ ♔f7 19 ♜f8+ ♔g7 20 ♜e7+ 1-0**

In all these games White chose the classical 7 e5 or different sidelines, whereas the continuation 7 ♜xc4 cxd4 8 ♖xd4 ♜xc3+ 9 bxc3, which was recognized as the main line before the 1980s, was represented only by a few games. The first one was:

*Game 7*  
**M.Bartosek-L.Pachman**  
Prague 1943

**1 d4 ♖f6 2 c4 e6 3 ♘f3 d5 4 ♜g5 ♜b4+ 5 ♘c3 dxc4 6 e4 c5 7 ♜xc4 cxd4 8 ♖xd4 ♜xc3+ 9 bxc3 ♜a5 10 ♜b5+ ♜d7 11 ♜xf6 gxf6 12 ♜b3 0-0 13 0-0 ♜xb5 14 ♖xb5 ♖a6?!**

14...♖c6 looks best and will be discussed in Chapter Three.

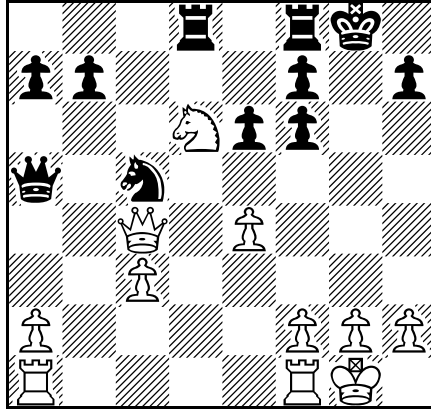
**15 ♖d6**

According to Ribli, 15 c4 with the idea of ♜g3 gives White an initiative.

**15...♖c5 16 ♜c4?**

White would have been doing well after switching his queen with 16 ♜d1!.

**16...♜ad8**

**17 ♖fd1**

After 17 ♖ad1 ♜d7 18 ♜d4 ♜fd8 19 e5 ♜c7 20 ♜g4+ ♚f8 21 ♜h4 fxe5 22 ♜h6+ ♚e7 23 ♜g5+ the game ends in perpetual check.

**17...♜b6??**

This is a very serious blunder. Black should have played 17...♜d7, with a small advantage for Black, as pointed out by Ribli.

**18 e5 fxe5?! 19 ♜e4??**

After 19 ♖ab1 ♜d6 (if 19...♜c7 20 ♜xb7!) 20 ♜g4+ ♚h8 21 ♜xb6 ♜xb6 (Ribli) 22 ♜h5 f5 (or 22...f6 23 f4) 23 ♜h6 ♚g8 24 ♜e3 ♜c6 25 ♜xe5 White wins.

**19...♜xe4**

Now the position is equal. The players later swapped inaccuracies, with Pachman eventually coming out on top.

**20 ♜xe4 ♜xd1+ 21 ♜xd1 ♜d8 22 ♜xd8+ ♜xd8 23 h3 ♜d5 24 ♜e3?! a5 25 a3 ♜d6 26 ♜c1?! b5 27 h4?! a4 28 h5 ♜e7?**

Black should have played 28...h6 with good winning chances.

**29 ♜e3? f6 30 ♜g3+ ♚h8 31 h6! ♜f8 32 ♜h4 ♚g8 33 ♜h5 f5 34 g3 e4 35 ♚g2 ♜d8 36 g4 ♚f8 37 gxf5 ♜d5 38 ♚g3? exf5 39 ♜g5 ♜e5+ 40 ♚g2 ♚f7 41 ♜h5+? ♚f6 42 ♜h4+ ♚g6 43 ♜h3 f4 44 ♚f1 ♜f5 45 ♜h4 e3 46 ♜e7 ♚xh6 47 ♜c7 ♜d3+ 48 ♚g2 ♜e4+ 49 ♚h2 exf2 50 ♜d6+ ♚h5 51 ♜c5+ ♚g4 52 ♜xf2 ♜e3 53 ♜f1 ♜g3+ 0-1**

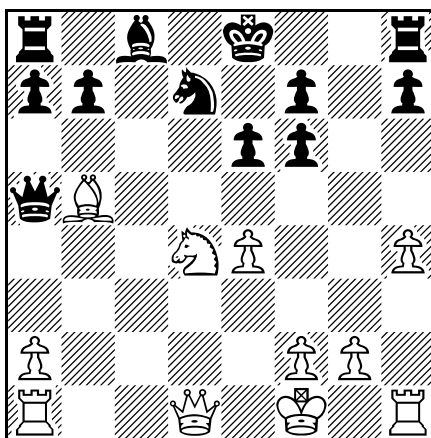
After the World War II the Vienna practically sank into oblivion and only since 1987 has been back in grace amongst the world's top players. These days the variation enjoys great popularity and is quite regularly used by such top players as Kramnik, Gelfand, Grischuk, Aronian and Anand. As for our fellow Polish players, the Vienna is sometimes seen in the games of Wojtaszek, Piorun, Gajewski, Dragun and Macieja.

We hope that you will enjoy joining us on a fascinating journey through the rich and sometimes fairly theoretical lines of the Vienna variation.

Jacek Ilczuk & Krzysztof Panczyk,  
June 2018

*Game 19*  
**A.Dreev-S.Kishnev**  
 European Cup, Kallithea 2002

1 d4 ♘f6 2 c4 e6 3 ♘f3 d5 4 ♘c3 dxc4 5 e4 ♙b4 6 ♙g5 c5 7 ♙xc4 cxd4 8 ♘xd4 ♙xc3+ 9 bxc3 ♜a5 10 ♙b5+ ♜bd7 11 ♙xf6 ♜xc3+ 12 ♚f1 gxf6 13 h4 ♜a5



#### 14 ♜h3

White sometimes delays developing the rook to h3 which often leads to a different move order; i.e. 14 ♜c1 ♙e7 15 ♜h3 ♜d8. Here:

a) 16 ♜c2 ♜b6 (as in C.Koch-J.Toscano, correspondence 2001; instead, 16...a6 17 ♙e2 ♘e5 18 ♜b2 ♜d6 was seen in S.Lputian-C.Gabriel, Baden-Baden 1996, when 19 ♜d1!? with the threat of ♜a3 followed by f2-f4 leads to an advantage for White) 17 ♜b2 ♘e5 18 ♜d1 ♙d7 19 ♜a3+ ♙e8 20 ♙e2 with slightly the better chances for White.

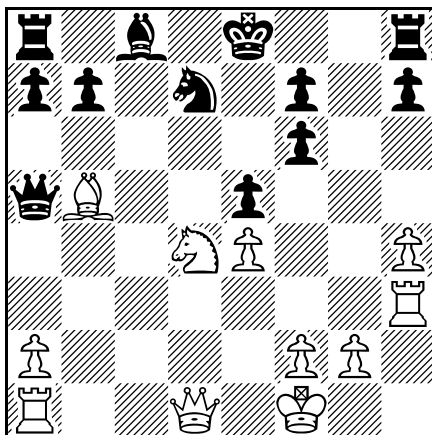
b) 16 ♜hc3 allows Black to exploit the pin on the d-file: 16...a6 (or 16...♘e5 17 f4 ♘g6 18 a4 ♜b6, as in C.Gabriel-R.Rabiega, German League 1995, and after 19 ♜f3 ♙d7 20 ♜c7 ♙f8 21 ♙xd7 ♜xd4 22 ♜d1 ♜b6 23 ♜cc1 ♜b2 24 ♜b1 ♜c2 the game should end in a draw) 17 ♙a4 (as in J.Speelman-P.Wells, Copenhagen 1996; 17 ♙e2 ♘e5 was preferred in N.Zhukova-N.Kosintseva, Krasnoturinsk 2005, when 18 ♜d2 ♙e8 19 f4 ♘g6 20 f5 exf5 21 exf5 ♘e7 22 ♜e1 results in an unclear position) 17...♘b6!?. With this resource Black can equalize; for example, 18 ♜c7+ (if 18 ♙b3 ♙d7 19 ♜c7 ♜e5 20 ♜xb7 ♙f8 21 ♙g1 ♙c8 22 ♜xb6 ♜xd4) 18...♙f8 19 ♜f3 (or 19 ♙b3 ♜e5 20 ♜d2 ♜xd4 21 ♜h6+ ♙e8 22 ♜xf7 ♙xf7 23 ♜xh7+) 19...♜e5 20 ♙a3+ ♜d6 21 ♜f3 ♜e5 22 ♜a3+.

#### 14...e5?

A forcing but misguided move, which makes White exchange his bishop or sacrifice it.

Instead, 14...a6 was discussed back in Chapter One. Black has also tried 14...♙e7 15 ♜b1 ♜d8 16 ♜c1 ♜b6!? (or 16...a6 17 ♜a3 ♜b6 18 ♘c6+ bxc6 19 ♙xc6 ♜a7 20 ♜c3 and White

has the upper hand, P.Lukacs-M.Dzevian, Budapest 1991, while a blunder is 16...♘e5? 17 ♖c5+! ♙d6 18 ♙d1! ♜b6 19 ♘c6+! bxc6 20 ♜xd6+ ♙e8 21 ♙g3 ♜xb5+ 22 ♙g1 1-0 (A.Adorjan-A.Chernin, Debrecen 1990) 17 ♘f5+ exf5 18 ♙xd7 ♜d6 19 ♙xf5 b6 20 ♙g1 with the advantage, P.Bazant-J.Sykora, correspondence 2000.



### 15 ♘f5!

This sacrifice wins. Much weaker is 15 ♙xd7+? ♙xd7 16 ♘f5 ♙d8 (H.Jones-G.Van Erps, correspondence 2002) 17 ♜h5 ♙xf5 18 ♜xf5 ♙e7 19 ♙f3 ♜a6+ with good play for Black.

### 15...♜xb5+ 16 ♙d3 ♜b6

Others also lose, as shown by Ribli: 16...♙f8 17 ♘d6 ♜a6 18 ♜b3 or 16...♜a6 17 ♙g1.

### 17 ♜b1 ♜a6

Even after the preferable 17...♜c7 Black is not able to free himself from the pins one way or another, as shown by 18 ♙c1 ♜b6 19 ♙c4 ♘c5 20 ♙d6.

### 18 ♙g1 ♜xa2?

This move accelerates Black's defeat. However, he was pinned like a cured shoulder of pork and after, instead, 18...♜c6 19 ♙c1 ♜b6 20 ♜h5 ♙f8 21 ♙dc3 ♙d8 22 ♙d1 ♙g8 23 ♜c2 White wins.

### 19 ♙c1 b5

Neither 19...♙f8 20 ♙dc3 nor 19...♙d8 20 ♙xc8+ ♙xc8 21 ♙xd7 would have saved the game either.

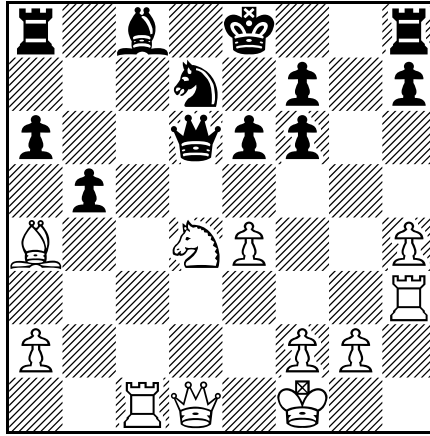
### 20 ♙c7 ♜a4 21 ♜c1 ♜a6 22 ♙d6 ♜xd6 23 ♘d6+ ♙e7 24 ♙xc8 1-0

## Game 20 A.Greenfeld-J.Piket European Cup, Bugojno 1999

1 d4 ♘f6 2 c4 e6 3 ♘f3 d5 4 ♘c3 dxc4 5 e4 ♙b4 6 ♙g5 c5 7 ♙xc4 cxd4 8 ♘xd4 ♙xc3+ 9 bxc3



♙a5 10 ♖b5+ ♘bd7 11 ♙xf6 ♜xc3+ 12 ♚f1 gxf6 13 h4 a6 14 ♜c1 ♜b4 15 ♙a4 ♜d6 16 ♜h3 b5



### 17 ♜c6

White has the better ending after 17 ♜c6! ♙b7 18 ♘xb5! ♜xd1+ 19 ♜xd1 axb5 20 ♙xb5 ♙xe4 21 ♜xd7 0-0.

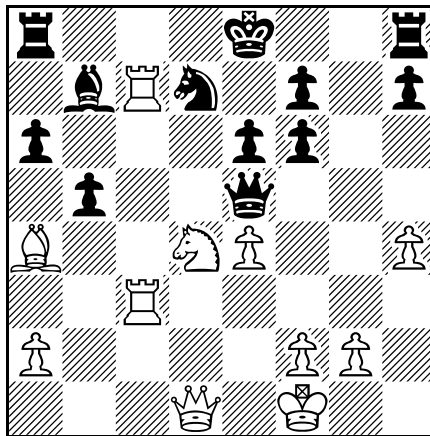
### 17...♜e5

No better is 17...♜f4 18 ♙c2 0-0 19 ♘e2 ♜h6 20 f4 ♙h8 21 ♜d6 and White has the upper hand.

### 18 ♜hc3 ♙b7

Weaker is 18...0-0 19 ♙c2 ♜f4 20 ♜c7 ♘e5 21 g3 ♜h6 22 ♘c6 ♘xc6 23 ♜3xc6 with a clear advantage for White.

### 19 ♜c7

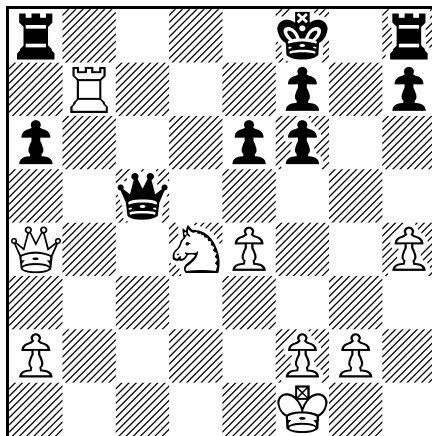


### 19...♙xe4??

A terrible blunder.

Not much better would be 19...♖xe4 20 f3 ♖xh4 21 ♖xb7 ♘e5 (after 21...♗d8 22 ♖xd7! White wins; likewise, if 21...bxa4 22 ♔g1 with a huge attack for White, 21...♗g8 22 ♘xe6 ♖h1+ 23 ♔f2 ♖xg2+ 24 ♔e3 and Black's counterplay fails, or 21...♖h1+ 22 ♔f2 ♖h4+ 23 ♔g1 ♘e5 24 ♘c6 0-0 25 ♗b3 ♘xc6 26 ♖xc6 ♗ad8 27 ♖e2 with some advantage to White) 22 ♘xe6! fxe6 23 ♗d6 and White wins, as analyzed by Ribli.

According to the Hungarian Grandmaster and theoretician, the best continuation is 19...bxa4 20 ♖xb7 ♘c5 21 ♖xc5 ♖xc5 22 ♖xa4+ ♔f8.



After 23 ♗d7 (if 23 ♘xe6+ fxe6 24 ♗d7 ♖c1+ 25 ♔e2 ♖c2+ with perpetual check) 23...♖c1+ 24 ♔e2 ♖c4+ Ribli estimated the position as equal. However, it is not clear if this assessment is correct. Following 25 ♔d2 e5 26 ♘f5 ♖xa2+ 27 ♔e1 ♖a1+ (Black has to drag white king to the third rank; otherwise in many variations White will have the move ♗d3 with the threat of ♖a3+ and then ♖e3 or ♖g3) 28 ♔e2 ♖a2+ 29 ♔f3 ♖e6 30 ♖c7, in spite of the fact that Black has a solid material advantage, he is completely paralyzed; for example, 30...h6 (30...h5 might be better, making more room around black king, although here too White can play for a win, as with 31 ♔g3 ♖c8 32 ♖a5 ♔g8 33 ♔h2 ♖h7 34 ♖b6) 31 g3 ♖c8 32 ♖b8 ♖xb8 33 ♖xb8+ ♖e8 34 ♗d6+ ♔g8 35 ♖xf6 with a clear advantage for White. **20 ♘f5!! 1-0**

And Black resigned. Indeed, White wins in all variations: 20...♗d8 (or 20...♘b6 21 ♗d7+!! ♘xd7 22 ♖c8+ ♖xc8 23 ♖xc8 mate) 21 ♖xd7 ♗d5 (if 21...♖xd7 22 ♖c8+ ♗d8 23 ♖xd8 mate) 22 ♖e7+ ♔f8 23 ♖h5 ♗xg2+ (23...exf5 fails to 24 ♖xe5 fxe5 25 ♖g5) 24 ♔xg2 ♖g8+ (no better is 24...♗d5+ 25 f3 ♖g8+ 26 ♔h1 exf5 27 ♖cc7 ♖g6 28 ♗b3) 25 ♔f1 ♖g7 26 ♗d7! ♖b8 (or 26...♖xd7 27 ♖c8+) 27 ♖xd8+ ♖xd8 28 ♘xg7, as correctly pointed out by Ribli.