

Contents

Symbols	6
Dedication	6
Acknowledgements	6
Preface	7
Part 1: Theory and Practice Combine	
Introduction and Philosophical Considerations	10
Chapter 1: Broader Issues and Their Evolution	
1.1 The Surrender of the Centre	15
Surrender in the Double e-Pawn Openings	15
Examples in the King's Indian Defence	25
Old and New: Central Capitulation in the French Defence	28
1.2 Space, Centre, and Exchanging On Principle	36
Space and Exchanges in the Queen's Gambit	36
Hedgehogs and their Territoriality	44
The Philosophy of Exchanging in a Broader Context	53
1.3 The Development of Development	56
Pleasure before Work!	57
Revitalizing the Establishment	66
Development and Pawn-Chains	71
Chapter 2: Modern Understanding of Pawn Play	
Introduction	78
2.1 The Flank Pawns Have Their Say	80
Introduction	80
General Examples from Practice	81
Flank Attacks, Space, and Weaknesses	86
Knight's Pawn Advances	96
Radical Preventative Measures	100
2.2 Doubled Pawns in Action	107
The Extension of Doubled Pawn Theory	107
Doubled Pawns in Pairs	109

Voluntary Undoubling of the Opponent's Pawns	111
Examples from Modern Play	115
Doubled f-Pawns	119
Doubled Pawns on the Rook's File	127
2.3 The Positional Pawn Sacrifice	133
Assorted Examples	133
Kasparov's Pawn Sacrifices	139
Pawn Sacrifices in Ultra-Solid Openings	147
2.4 Majorities and Minorities at War	150
The Effective Minority	151
Development to the Rescue	152
Chapter 3: The Pieces in Action	
3.1 An Edgy Day and Sleepless Knight	156
Eccentric Knights in Double e-Pawn Openings	156
Knight Decentralization in Contemporary Play	157
Sleepless Knights	163
3.2 The Behaviour of Bishops	170
Bishops Good and Bad	170
Bishops in Complex Environments	181
Restless Bishops	185
3.3 The Minor Pieces Square Off	189
Bishop and Knight Conflicts	189
In Praise of the Bishop-Pair	194
3.4 Her Majesty as a Subject	201
The Relative Value of the Queen	201
Early Queen Excursions	202
Part 2: Modern Games and Their Interpretation	
1: Topalov-Rozentalis, Batumi Echt 1999	210
2: Dautov-Lputian, Istanbul OL 2000	212
3: Shirov-Kramnik, Novgorod 1994	215
4: Lautier-Shirov, Manila IZ 1990	216
5: Beshukov-Volkov, Antalya 2002	218
6: Stein-Benko, Stockholm IZ 1962	219
7: Gelfand-Bacrot, Cannes 2002	221
8: Kasparov-Portisch, Nikšić 1983	224
9: Kveinys-Speelman, Moscow OL 1994	225
10: Kasparov-Shirov, Horgen 1994	227
11: Serper-Nikolaidis, St Petersburg 1993	229
12: Nunn-Nataf, French Cht 1998/9	231
13: Voiska-Alexandrova, Warsaw wom Ech 2001	234
14: Khouseinov-Magomedov, Dushanbe 1999	238

15: Kan-Eliskases, Moscow 1936	240
16: Leko- <i>Fritz6</i> , Frankfurt rpd 1999	242
17: Shmulenson-Sanakoev, corr. 1972-5	243
18: Hodgson-Adams, Wijk aan Zee 1993	245
19: Shabalov-Karklins, USA 1998	248
20: Salinnikov-Miroshnichenko, Ukraine 2000	249
21: Kramnik-Leko, Tilburg 1998	251
22: Nadanian-Ponomariov, Kiev 1997	252
23: Pelletier-Yusupov, Switzerland tt 2002	254
24: Nevednichy-M.Grünberg, Romanian Ch (Targoviste) 2001	255
25: Van Wely-Piket, Wijk aan Zee 2001	257
26: Kasparov-Karpov, Linares 1992	258
27: Hübner-Petrosian, Seville Ct (7) 1971	261
28: Marciano-C.Bauer, French Ch (Méribel) 1998	263
29: J.Shahade-Ehlvest, Philadelphia 1999	266
30: Bologan-Svidler, Tomsk 2001	269
31: Gulko-Hector, Copenhagen 2000	271
32: Petrosian-Korchnoi, Moscow Ct (9) 1971	274
33: Shirov-Nisipeanu, Las Vegas FIDE 1999	275
34: Timman-Topalov, Moscow OL 1994	279
35: Nimzowitsch-Olson, Copenhagen 1924	281
Bibliography	285
Index of Players	286
Index of Openings	288

Pleasure before Work!

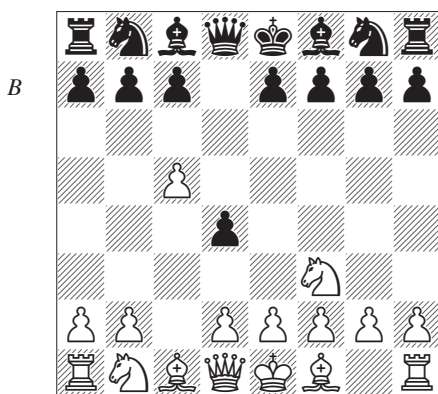
The majority of master games played today follow standard and at least moderately well analysed openings. But it is instructive (and a lot of fun!) to look at some of the many experimental developmental ideas that have been played and investigated recently. The last 10-15 years have seen an explosion in the use of exotic irregular openings, for example. I personally find it a great delight when I see something new being played within just the first few moves of the game. One naturally thinks: how could this not have occurred to anyone before? Or if the move occurred once randomly in the past, why didn't it attract any interest then? Today's players are inclined to question everything and have few inhibitions about playing superficially unprincipled moves. This can lead to highly entertaining play, as illustrated by the following game fragments and the notes within them.

Gabriel – Korchnoi

Zurich tt 1999

1 f3 d5 2 c4 d4 3 b4

A fairly normal move, but it introduces a surprising idea. A related example is Stefan Bucker's 3 c5!? (D), which has a similarly irreverent feel:



This looks more or less insane, using up a tempo to expose the c-pawn to attack and give up control of d5!. But there are some good points as well; for one thing, White has the concrete idea of 4 a4 + c6 5 b4!. M.Grünberg-Rahman,

Cairo 2000 continued 3... c6 4 a4 (still intending b4-b5, followed by moves such as b2 and a3-c4) 4... d5 5 b4 e5 6 e3 d7 7 b5 d8 ? (7... xc5 8 a3 ! b4 9 b2 dxe3 10 fxe3 d6 11 d4 d5 12 c4 e4 13 0-0-0 gave White rapid development in M.Grünberg-Popescu, Romanian Cht (Timisu de Sus) 1998) 8 c4 e4 9 c3 ! f5 (9...dxc3?? 10 xf7 +) 10 d5 e6 11 c6 bxc6 12 bxc6 c8 13 0-0 and Black's position had fallen apart. In my database White has scored 5½/6 after 3 c5, with a performance rating of over 2700!

3...f6 4 e3 e5

So far, Black has played a normal solution to 3 b4, one which has discouraged players on the white side of this line for years. But now:

5 c5!?

This extravagant move has suddenly received some serious attention. It seems ridiculous to use a whole tempo to give up the key d5-square and expose oneself to a crippling ...a5. On the positive side, White stops ...c5 at all costs and temporarily prevents Black from castling after c4 or b3 . At first thought, neither of these are terribly impressive goals, but there are concrete features as well:

5...d3!?

This intends to cut off White's f1-bishop and hamper his development for a long time to come. However, it's awfully ambitious, and Korchnoi himself (playing Black) was somewhat sceptical after the game. Quite fascinating play can follow the obvious 5...a5 after 6 b5 +! c6 7 c4 , and here Nikolaevsky-Savchenko, Kiev Platonov mem 1995 continued 7... g4 ! with unclear play. What good did White's check on move 6 do him? It turns out that, had Black played the natural 7...axb4, White could have played 8 xe5 !, intending 8...fxe5? (correct is 8... h6 ! 9 f3 xc5 10 0-0 with an unclear game) 9 h5 + d7 10 f5 + c7 11 xe5 + d7 (11... d6 12 cxd6+ b6 13 b2) 12 e6 + e8 13 xc8 +, etc. Note that if White had played 6 c4 instead, then after 6...axb4, 7 xe5 ?! would be inferior due to 7...fxe5 8 h5 + d7 (9 f5 +? c6 !). Very devious!

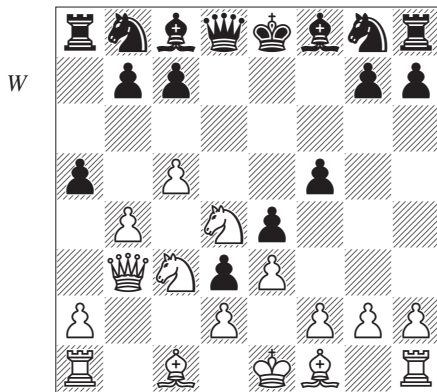
6 b3 !?

6 b2 had been played before, so as to meet 6...a5 with 7 a3. The text-move is much more interesting, allowing the queenside to be shattered for the sake of concrete tactics.

6...e4 7 ♖d4 a5 8 ♗c3

This game caught the attention of a number of strong players. Here GM Pelletier gave 8 ♗e6 ♗e7 9 ♗xf8 ♗xf8 10 b5 ♗e6 11 ♗a4 f5 12 ♗a3 c6 with an advantage for Black, although Bücker then suggests 13 g4! to break up the pawn-chain.

8...f5 (D)



Black has now made eight straight pawn moves! Korchnoi demonstrates that there is more than one creative player in this game.

9 ♗e6!

This move was condemned at the time on account of the course of the game, but turns out to be correct.

9...♗e7?!

None of the annotators liked 9...♗xe6, but this is probably best. There could follow 10 ♗xe6+ ♗e7 11 b5 ♗d7 12 ♗c4 c6 13 f3! exf3 14 gxf3 ♗g6 15 f4 with a small edge for White.

10 ♗xf8?

Korchnoi recommended 10 ♗a4+!, which is very strong. White may not seem to have gained much after 10...♗f7 (10...c6? 11 ♗d5; 10...♗d7? 11 ♗xc7+ ♗d8 12 b5 is winning for White), but the queen belongs on a4 and the extra tempo makes a huge difference. Korchnoi gave 11 ♗xf8 ♗xf8 12 ♗a3 ♗f6 13 f3 ♗f7 14 fxe4 fxe4 15 g3 ♗e5 16 b5 ♗e8 17 ♗g2 ♗g8 18 0-0 ♗f5 19 ♗c4+ ♗h8 20 ♗xf5! ♗xf5 21 ♗f1 followed by capturing on e4 with a clear advantage for White.

10...♗xf8 11 b5?!

Korchnoi considered 11 ♗a4 better despite the fact that 11...♗a6! 12 ♗xa5 c6! gives Black the initiative.

11...♗e6 12 ♗a4

A vital tempo lost by comparison with the note to move 10.

12...♗d7

After this move Black was clearly better and went on to win. Such a game reminds us that chess is still wide open to new approaches.

In the following game we see another bizarre-looking idea that is rapidly becoming a main line:

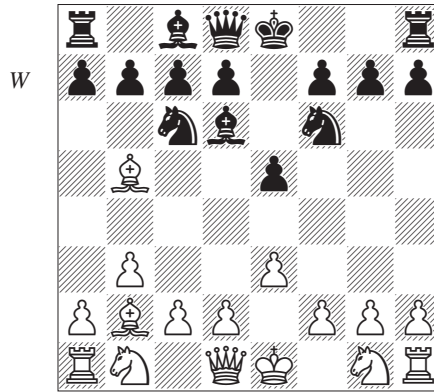
Zurek – Hraček
Czech Cht 2001/2

1 b3 e5 2 ♗b2 ♗c6 3 e3 ♗f6 4 ♗b5

White develops his bishops before his knights, which tends to be an invitation to oddity. Now the e5-pawn is threatened.

4...♗d6!? (D)

Doesn't that block the d-pawn? There's a game Suhle-Anderssen, Breslau 1859 with this move, and then nothing that I can find for almost 120 years! Instead, Black has played 4...d6 here as a matter of course.



5 ♗a3!?

Knight to the rim! White answers claustrophobia with literal eccentricity, and would obviously like to play ♗c4. Anderssen's 1859 opponent played the drab 5 d3. Any such slow move allows ...0-0, ...♗e8, ...♗f8, and ...d5.

In Arencibia-Efimov, Saint Vincent 2001, White played 5 g4!?, which is quite in the spirit of things so far! But g5 really isn't much of a threat, and after 5...0-0 6 ♗c3!? ♗b4 7 g5 ♗xc3! 8 ♗xc3 ♗e4, Black was doing well.