

DVORETSKY'S



ANALYTICAL MANUAL

Mark Dvoretsky **SECOND EDITION**

Dvoretsky's Analytical Manual

by

Mark Dvoretsky

Foreword by Karsten Müller



2013

Russell Enterprises, Inc.
Milford, CT USA

Dvoretzky's Analytical Manual

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Mark Dvoretzky

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Foreword

What is the point of an *Analytical Manual* in modern times, where computers using tablebases and the latest analysis engines seem to be capable of solving almost any question? The answer is easy to provide: There is a huge difference between the search for the objective truth, and a practical game with limited time as the great Mikhail Tal put it: “The hours of analysis and the few minutes of a practical game, they are absolutely not one and the same.”

So it is very important for the practical player to train his or her ability, knowing when to rely on intuition, rules of thumb and more general positional considerations, and knowing when to try to solve problems by calculating variations to the end, all the while managing time to avoid time pressure.

In this new book respected trainer and author Mark Dvoretsky delivers plenty of excellent, high quality training material and many exercises. All the problems and issues are discussed from the view of the practical player, giving many general guidelines and investigating the psychological aspects in depth.

As perhaps the world’s most famous chess trainer, Dvoretsky has profited from the suggestions of his high caliber students, who have discovered many mistakes and fresh ideas even in such well-analyzed games involving Tal and Botvinnik, Karpov and Kasparov and Kasparov and Korchnoi. Dvoretsky also makes full use of the comments of the combatants themselves, which results in very interesting psychological insights into the fight.

What grandmaster Artur Yusupov stated in his Foreword to Dvoretsky’s excellent *Endgame Manual* is still true: “One of the secrets of the Russian chess school is now before you, dear reader!”

International Grandmaster Karsten Müller
Hamburg, Germany
September 2008

Introduction

I have tried to be both candid and precise in my elucidations in the hope that they would offer insights into chess that will lead to fuller understanding and better play.

– Robert Fischer

The book you have just opened is based upon a series of articles published by the author on the American website *ChessCafe.com* (beginning in 2000), and later on the Russian sites *e3e5.com* and *chesspro.ru*. Yet it would hardly be correct to regard this book as a mere collection of essays. There are pieces in it I have not yet published; additionally, all this material has been edited with an eye to book publication – specifically, it has been re-examined, and significantly overhauled and extended.

Additionally, the “cumulative effect” should be considered. The impression obtained from material placed next to other pieces, in which similar problems are examined from a slightly different viewpoint, will differ significantly from the impression taken away from a standalone article.

Out of not less than hundreds of my publications of recent years, I have chosen only a small fraction – the ones corresponding most closely to the title of this book.

As a rule, all were produced in much the same way. My attention would be captured by a game (or fragment) that had been commented upon in a chess magazine or book. I would prepare it for my lessons, carefully going over the published analysis, most of all the key moments of the struggle, to which I wished to direct the attention of my students during their lessons. During this preparation, I would usually find important subtleties which had escaped the annotator’s attention – sometimes altering the whole picture of the game. And my students – strong, talented players – would often come up with ideas requiring more and more corrections. And finally, I concluded that a re-examination of the game, coming as a result of this process, would be interesting enough to bring to the attention of a wider circle of chess enthusiasts.

In my articles, I considered it a good idea to quote widely from previous commentators, in order to transmit their thoughts as accurately as possible – or, where necessary, to dispute them. For my readers’ convenience, I have indicated direct quotes in italics. Additional comments by the players themselves will follow in italics with quotes.

When analyzing an individual single game, long algebraic notation is used for the moves actually played. When analyzing game fragments, long notation is also used for the main line(s). So, for example, occasionally there are two or even three parallel lines of about equal value, each of which might be considered as the main, and in those cases long algebraic notation is used for each line. The objective is to improve the presentation of the text to make it more comprehensible and readable.

Some especially significant games have attracted the attention of several annotators. I like to compare different annotations – at times, they have diametrically opposed evaluations, conclusions, or views on the course of the game. I hope my readers will also find the presentation of different viewpoints interesting and educational. The notes to such games contain an especially large number of quotes; in such cases, I have assumed an arbiter’s mantle, attempting to determine which annotator is closer to the truth about this or that point of the game, and why.

I should like to remind the reader that some of the games examined in my articles were later subjected to detailed commentary in Garry Kasparov's multi-volume series, *My Great Predecessors*, after consideration of my ideas. And I, in turn, have naturally altered the original version of my own notes, adding variations Kasparov discovered, and subjecting these, as well, to strict critical examination.

I hope you will always find it easy, in the text, to distinguish my analyses from those of other commentators – with the possible exception only of a few relatively meaningless, purely technical, or short, obvious variations. Excessive punctiliousness would have seriously compromised the editing – and besides, it is impossible to be absolutely certain who said what first. In the first case, some of the earlier sources – chiefly foreign-language ones – are unknown and unavailable to me. Secondly, some analyses were supplemented by other analysts independently of, and nearly simultaneously with, one another. Finally, the authors of some of the books I used rarely cited their own predecessors.

In our day and age, computer analysis has become the standard workaday tool of almost every chessplayer, from World Champion to garden-variety amateur. And of course commentators, as well as the writers of books and articles make active use of electronic assistants. The benefits of this approach are obvious – but there are drawbacks as well.

1) The result a machine comes up with depends in large measure upon its computing power, which analytical module is used, and chiefly on the amount of time the computer gets to analyze. A clear example was the tragicomic episode occurring in the 8th match game in 2004 between Kramnik and Leko. The game was a Ruy Lopez, Marshall Attack. Kramnik, playing White, was following his home analysis, while his opponent had to come up with his decisions right at the board. At the decisive moment, the Russian grandmaster decided, without much hesitation, to go in for a line which, during preparation, his computer (or, more accurately, his second's computer) had assessed as winning for White. But Leko's calculations showed the opposite: that Black's attack must lead to mate. The Hungarian grandmaster proved right, scoring a victory in a game where his opponent had practically made not a single move of his own!

As it turned out, the computer had examined the position for just 40 seconds; had it been given another minute or two, it would have given the opposite opinion. But the preparatory process involves dealing with thousands of positions, so it is not possible to spend too much time on each one (time, after all, is limited); under such circumstances, how is one to avoid errors? Commentators face similar problems.

Sometimes an experienced player, taking an unprejudiced look at a position, will come to suspect that the computer is leading him down the wrong path. Then, delving deep into the variations, he will sometimes discover his own, more accurate path. But this certainly is not something that happens all the time.

Thus, computer analysis, even though it keeps us from making obvious blunders, almost unavoidably gives rise to specifically “computer” errors.

2) It has become much easier for modern annotators, armed with computers, to decorate the text of their games with wide-ranging analysis. Annotations sometimes devolve into thunderous variations, inadequately thought-out, with the result that the reader is unable to “see the forest for the trees,” and gets bored.

Introduction

In my work, I have tried to minimize the effect of these negative tendencies (it is hardly possible to eradicate them altogether). I invite my readers to judge the results.

I cannot imagine that the highly complex analyses presented in this book are error-free; I would be grateful for any notes, corrections, or amplifications. The process of approaching closer to the truth (and occasionally, unbeknownst to ourselves, alas – getting further away from it) is sometimes more interesting than its end result.

The materials which in the course of my entire career as a trainer I have squirreled away and prepared for study (and later, used in books), have been aimed at youthful talents, who have already achieved a certain level of mastery, or else for young and ambitious grandmasters. A few reviewers have upbraided me for the excessive complexity of my books, and their inaccessibility to the common amateur. There is no more sense in such complaints than there would be in upbraiding the author of a beginners' primer for not making a book interesting for masters and grandmasters. Every book has its intended audience; it is not possible to make them interesting and useful for everybody at once.

It is not for me to judge how closely my texts hew to the well-known recommendation of Albert Einstein: *“Everything should be made as simple as possible, but not simpler.”* – At any rate, that is what I have striven for. Among other things, for the reader's convenience all the examples presented in this book have been complemented with many diagrams; with their help, it will be easier for you to follow the course of battle and delve into the sub-variations.

The book which lies before you is aimed first of all at helping strong players complete themselves. This ensures that it will overflow with exceptionally complex analyses and exercises which will be difficult for even the leading grandmasters to handle. But I suggest that even amateur players will find something of interest in it. How can it not be interesting to peek – perhaps not as an owner, but at least as a guest – into the world of high-level chess, to see with one's own eyes what sort of problems chess “pros” have to wrestle with (successfully or not), and how far from being complete even their play is? The many exercises presented in this book differ greatly from one another in their level of difficulty: some are fairly simple and accessible. It makes sense to take a stab at solving the tougher exercises, too; then later, once you have seen the answer, you will have a better grasp of your own abilities, strengths and weaknesses. And finally: the analyses presented in this book include a multitude of most impressive passages, unusual and spectacular moves and combinations – and chessplayers of almost any grade can certainly find enjoyment in beauty.

Readers who become familiar with this book will soon see, no doubt, that side variations are often analyzed in far more detail than is necessary to follow the course of battle in the game under discussion. Why would the author do this? Because, first of all, I wanted to give an objective assessment of all, or nearly all, the previously existing commentaries, written by other annotators. But chiefly because many of these side variations are interesting and educational in and of themselves, and create supplementary exercises. Look at them simply as lyrical digressions; do not worry if they seem unconnected to the main theme.

I have, more or less, already begun discussing the goals I pursued in preparing this book. So now, I shall lay them out, once again:

- 1) One thing chess most certainly is – and that is art. Demonstrating its exceptional depth and beauty will, I hope, bring pleasure to readers, and serve as a stimulus, encouraging them to seek out similarly outstanding ideas of their own – over-the-board, in the process of tournament play, and during post-mortems.

2) Where possible, I have tried to lay out the principles, methods and rules, ideas and techniques that lie behind the moves.

In most books (mine among them), the instructive information is bound up with a theme selected by the author; and to make learning easier, it will be laid out in a definite, logical order. But here, as with any collection of games, this is not possible. I had to make sense of what was happening or could have happened in the game and explain it; living chess battles are, as a rule, filled with a wide diversity of chess themes. So there can be no logical teaching pattern.

On the other hand, this is less important for qualified players, who already have long since acquired their basic knowledge. The author's commentary will allow them to repeat, perhaps touching up their knowledge, perhaps re-examining what they had formerly considered known and understood. Above all, this refers not even to purely chess-related techniques and evaluations, but more to psychological problems, which chessplayers must solve at the board, and also to methods of self-completion.

3) The book was designed as a practice book. Any diagram with a question mark under it (and sometimes also a clarifying question) can be employed as an exercise for independent solving. The majority of the diagrams in this book fall into this category.

As previously mentioned, some of the exercises are exceptionally difficult; others, much simpler. From time to time, they will be "inserted," one inside the other. The "inner" exercise will sometimes form a constituent part of a more complex one, and more or less will have to be resolved as part of the search for the "overall" exercise's solution. But they can also be solved independently – as in those cases where the answer to the complex exercise cannot be found, and the calculations have gone off in a different direction.

The complexity of the exercise is indicated by the number of stars under the diagram.

You will understand that all these evaluations are subjective: different players will probably find this or that exercise more or less difficult, and even I may under- or overestimate the solving difficulty.

In the search for the best move, it is important for the chessplayer to find a golden mean between the desire to analyze all variations as deeply and accurately as possible, and the need to budget enough time to calculate the rest of the moves. This is a problem that should always be kept in mind during training. *A good chessplayer should be able to calculate accurately; but he should not abuse this.* (Rudolf Spielmann). Where possible, you should have faith in your positional assessments and intuitive guesses. Then, when you compare your thoughts and analyses with the text, you will see whether your intuition has betrayed you this time, or not; and if it did, you can think about the reasons why.

In this book, you will find games and fragments where you will be asked to solve a series of consequent tasks for one of the two players. It is not necessary to foresee everything, from beginning to end – in fact, most often this will be impossible. Such situations are very good for playing out. This is a training method I worked out and began using successfully many years ago.

Set yourself a certain time control (1 hour, for example), and try to find one move after another, just as in a tournament game. Take your answers from the book text (it works even better if you play against a friend or a trainer). Some of your moves will come quickly; but at some point – certainly not necessarily at the very beginning – you will feel that the critical moment has arrived, where you will have to delve deep into the position, in order to come up with the right decision. And of course, there may be several such moments.

Introduction

The examples where there are interesting tasks to solve for both sides, are good for “two-sided play,” playing on even terms against a strong opponent, neither of you knowing the solution. Such encounters often prove very enlightening; I have had numerous confirmations, from my own experience, of the enormous benefit to be had from such training sessions. What is in fact being played out here is not the entire game, but only its most tense portion, something which does not require a whole lot of time. As soon as the play is over, you can evaluate your actions with the help of the analyses given in the book.

Those cases, where the position would be a good one for training, are covered in the text, as well as in the list of players and composers given at the end of the book.

In many cases, I have made reference to my earlier works. To avoid having to recite those long titles every time, I have made some abbreviations.

Mark Dvoretzky
Moscow
August 2008

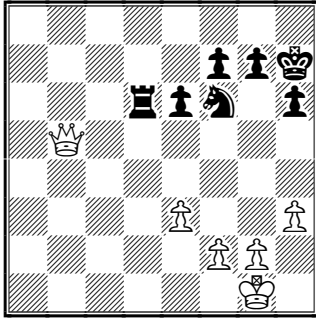
Additional introductory note, Second Edition:

The examples presented in this book have a purely practical role. Even after their publication, I actively used them in training sessions with the young grandmaster Ivan Popov. Talented and strong chessplayers can often get new ideas even from material that has been thoroughly examined.

There have been many additions and corrections to the material in this new edition, much of it the fruit of our training sessions. Readers’ letters were also another source for correcting the text. In that regard, I would like to thank Charles Sullivan, who suggested many valuable corrections to the material in my books and articles.

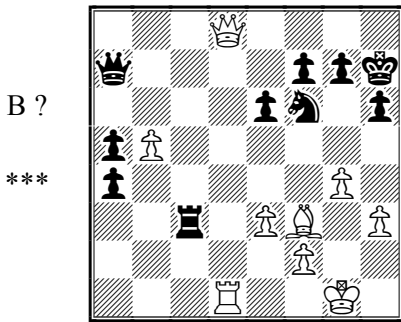
Mark Dvoretzky
Moscow
July 2013

Immersion in the Position



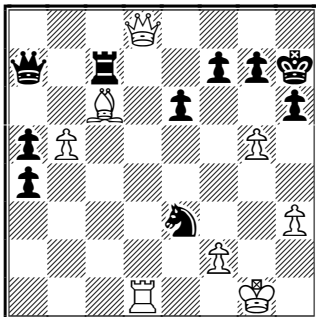
This position is probably drawn.

There is one more tense variation, in which Black holds on by means of “only” moves, if after **1 g4!? a5**, White tries **2 a4!? ba 3 b5**.



3...♖c5 4 b6 ♜b3 5 b7 ♖e5 would not be good, in view of 6 ♖c8! (threatening 7 ♜d8) 6...♟d5 (6...a3?? 7 ♖c2+; or 6...♜b2?! 7 ♜d2!) 7 ♖c2+ g6 8 ♟xd5 ed 9 ♜b1! ♜xb1+ 10 ♖xb1 ♖b8 11 ♖b5 a3 12 ♖d7! (12 ♖xd5 ♖c7 is inferior) 12...a2 13 ♖xf7+ ♟h8 14 ♖f6+ ♟h7 15 ♖b2 a1♖+ 16 ♖xa1 ♖xb7 17 ♖xa5 – here White’s extra pawn must win.

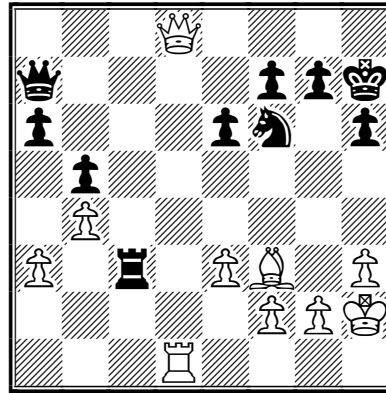
Black has to continue **3...♞c7! 4 ♟c6 ♟d5**, without fearing 5 ♟xd5 ed 6 ♖xd5 ♖b7=. And **5 g5!** is met, not by 5...hg 6 ♖xg5 a3 7 e4+-, but by the counterblow **5...♟xe3!**



Here, just as in the main line after 1 ♜d6, White wins the queen by **6 ♟e4+ g6 7 b6! ♖xb6 8 ♟xg6+! fg 9 ♜d7+ ♜xd7 10 ♖xb6 ♟f5**, but he has no chance of winning.

Now it is time to evaluate Sutovsky’s most important suggestion:

1 ♖g1-h2!



What is its point? Well, above all, **this apparently mysterious king move, like almost any strong positional move, contains a prophylactic idea.** It turns out that this constitutes an indirect defense of the a3-pawn.

On 1...♞xa3?, White replies 2 ♞c1, threatening both 3 ♞c8 and 3 ♞c7 ♖b6 4 ♖e7. With the king still on g1, Black would have the strong reply 2...♞xe3!. Here, this is not possible – both because White could now take the rook (since his king would no longer be in check from e3), and in view of 3 ♞c7 (there is no first-rank rook check).

I note here that I tried, in several lines, to double major pieces on the eighth rank by ♖f8 and ♜d8, and it would never work, because of the counterattack beginning with ♖c7. But here, White controls both the open c- and d-files, so there is no counterattack.

Emil continues his line as follows: 2...e5 3 ♞c7 ♖b6 4 ♖e7 ♖e6 5 ♖f8 ♖f5 (5...e4 6 ♞xf7 ♖e5+ 7 g3 ♖g5 8 ♞xf6 (threatening 9 ♟xe4+) 8...ef 9 ♞e6! ♞a2 10 ♖xf3+-) 6 ♞xf7 ♖g6 (6...♖g5 7 ♞xf6!) 7 ♞a7! (the computer’s recommended move, 7 ♖e7, is strong too) 7...e4 8 ♞a8 ♖f5 9

♖h8+ ♕g6 10 ♜a7 ♖e5+ 11 g3 ♘e8 12 ♙g4,
and mate is not far off.

So what else can Black do? He does not have all that many resources left. Not 1...♞c2?? because of 2 ♖d3+. After 1...♞c7 2 ♜d6 ♞c2, the rook on c2 is vulnerable once again: 3 ♜xe6! ♜xf2 (3...fe 4 ♖d3+ and 5 ♖xc2) 4 ♜e7 ♜d2 (only move) 5 ♜xa7 ♜xd8, and here, perhaps the most efficient way to win is 6 ♙c6!?, since 6 ♜xa6 ♘d5 leads to some technical difficulties for White (my variation).

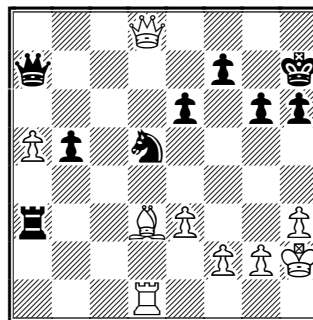
Instead of 2...♞c2, Sutovsky examined 2...♞d7 3 ♜xd7 ♘xd7 (3...♖xd7 4 ♙e4+) 4 ♖e7 ♖c7+ 5 g3 ♖g8 6 ♖e8+ ♘f8 7 ♖c6, and the a6-pawn must fall.

In reply to 1 ♖h2, Black may of course trade queens by 1...♖c7+, but this endgame looks difficult for him. It would make sense to return to its analysis after answering the main question – what does White have after the programmed pawn advance?

1 ... a6-a5!?

It turns out that, by comparison to the starting position, the move 2 ♙e2! is now much stronger. Recall that, after the immediate 1 ♙e2!, Black replied 1...♘d5 (but not 1...e5? 2 ♙d3+ e4 3 ♙xe4+! ♘xe4 4 ♜d7+-) 2 ♙d3+ g6 3 ♙e4, and now either 3...♖c7 4 ♖xc7 ♘xc7 5 ♜d7 ♖g7, or 3...♘e3!?. But here, Black no longer has the ♘xe3 counterstroke, the b5-pawn is *en prise*, and the possibility of b4×a5 might also sow confusion in Black's defensive plans.

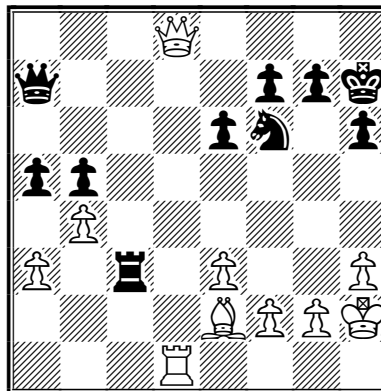
By the way, 2 ba?! would be inaccurate, because of 2...♞xa3 3 ♙e2 ♘d5! (3...♘e4? loses to 4 ♙d3 f5 5 ♙xe4 fe 6 ♜d7 ♖c5 7 ♖f6 ♖d6+ 8 ♜xd6 gf 9 ♜xe6) 4 ♙d3+ g6.



5 ♞c1 ♖e7! leads to a drawn endgame: 6 ♖xe7 ♘xe7 7 ♜c7 ♜xd3 8 ♜xe7 ♖g7 9 ♜b7 ♜b3. And on 5 ♙xg6+ fg (5...♖xg6? 6 ♜xd5! ed 7 ♖d6+ and 8 ♖xa3) 6 e4, Black saves himself by 6...♖xf2 7 ed (7 ♖d7+ ♖h8 changes nothing) 7...♖f4+ 8 ♖g1 ♜xh3!

So we must play

2 ♙f3-e2!



2 ... ♘f6-d5

There is no time for 2...ab? in view of 3 ♙d3+. And after 2...e5?, the familiar bishop transfer to the f5-square by 3 ♙xb5 ♞xa3 4 ♙d7! would be strong.

3 ♙e2-d3+

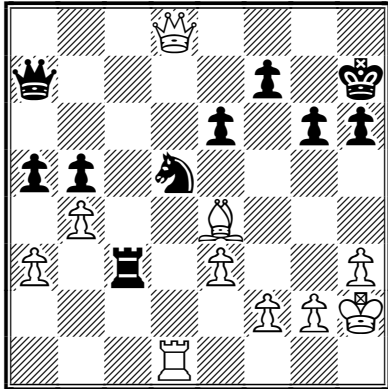
3 ba? ♞xa3 is inferior – we just looked at this position.

3 ... g7-g6

The exchange sacrifice 3...♞xd3 4 ♜xd3 ab 5 ab ♖a2 is hopeless: 6 e4 ♘xb4 7 ♜f3+-, or 6...♖b1 7 ♜f3 ♖xe4 8 ♜xf7+-.

4 ♔d3-e4!

And again, not 4 ba? ♖xa3.

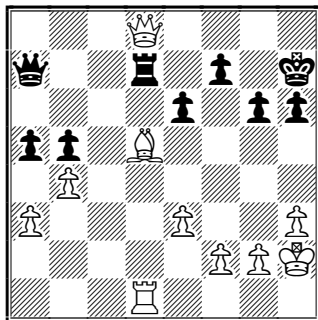


This pretty bishop maneuver, setting off from f3 on a roundabout journey to e4, thereby breaking up Black's defense, is all known to us by analogy with the move 1 ♔e2, but here it is considerably more effective.

A) 4...ab is met by 5 ♔xd5 ba (5...ed 6 ab ♖c2 7 ♖g3 is hopeless for Black) 6 ♔xe6 ♖c7+ (there is nothing better) 7 ♖xc7 ♖xc7 8 ♔d5, and the extra bishop must win for White.

B) The variations after 4...♖c7!? 5 ♔xd5 ♖d7 are decidedly non-trivial.

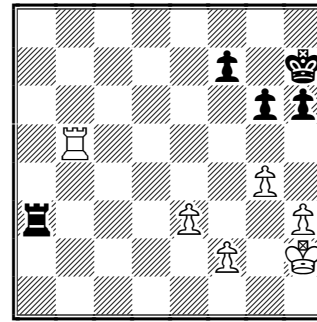
W ?



The a5-pawn is untouchable: 6 ♖xa5? ♖b8+! 7 g3 ♖a7!, and unexpectedly the white queen is trapped.

An important position (not for evaluating this particular variation, but for one's general chess education) arises in the line 6 ♖f8 ed 7 ba ♖xa5 8 ♖c5 ♖c7+ 9 ♖xc7 ♖xc7 10 ♖xd5 ♖c3 11 ♖xb5 ♖xa3 12 g4.

Evaluative problem No. 4



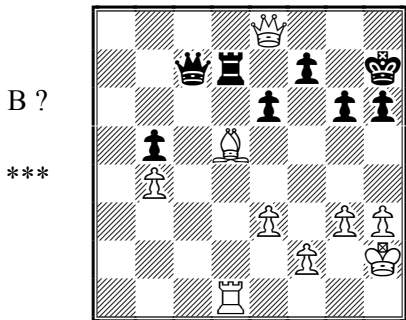
With best play for both sides – is this a win, or a draw?

If Black had had time to play h6-h5, he could hold this position without any particular trouble. But since his opponent has prevented this, now the defense will be difficult. Still, objectively the position is drawn. To indicate one important guidepost: White obviously will continue h3-h4-h5. After g6xh5, he will recapture with the rook; then, he will move the rook away, and try for e3-e4-e5. So Black should prevent the pawn's advance to e5, by playing f7-f6! at the proper moment. This is not the only path to the draw; but it is probably the simplest, at least from a practical point of view. This kind of recommendation is easily understood and memorized.

Instead of 6 ♖f8, a stronger move is 6 ♖e8!, attacking the black rook (now Black does not have 6...ed? 7 ba). The main threat is to bring the rook via c1 to c8. Black cannot prevent this: 6...♖c7+ 7 g3 ab 8 ♖c1! ♖d8 9 ♖xd8 ♖xd8 10 ♔c6 ba 11 ♔xb5+-, so he plays 6...ab!

Let us assume that White responds simplistically: 7 ab ♖c7+ 8 g3.

Evaluative problem No. 5

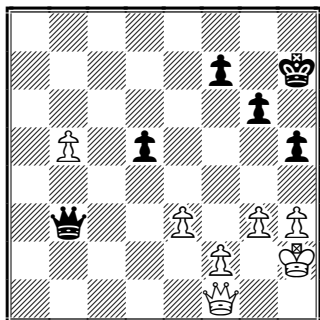


How does Black defend? Which line gives him the greater drawing chances?

Emil restricted himself to the short variation 8...ed 9 $\text{E}d4$, maintaining the material balance, and evaluated Black's position as "very unpleasant." This is most likely correct.

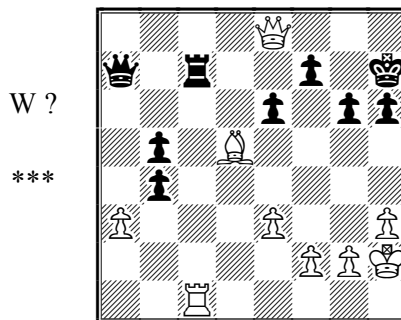
In my day, when faced with similar difficult situations, I successfully employed the "escape operations technique" (discussed in detail in the last part of my book SCE-2) – that is, I sought a way to sharply alter the character of the game, even if it meant losing a little material.

So here also, my attention was drawn to 8... $\text{E}xd5!$? 9 $\text{E}xd5$ ed 10 $\text{W}xb5$ $\text{W}c2$, since the only way White can defend the f2-pawn, while avoiding some unpleasant checks, would be the passive 11 $\text{W}f1$. Now it is not at all certain that Black must lose in the lines 11... $\text{W}c4!$? 12 $\text{W}b1$ d4 13 ed $\text{W}xd4$ 14 $\text{W}g1$, or 11... $\text{W}b2$ 12 b5 d4 13 ed $\text{W}xd4$ 14 $\text{W}g1$; but still, these positions do not look good for him. In my view, it would be better for Black to try to restrict the opposing queen: 11... $\text{W}b3!$ 12 b5 h5.

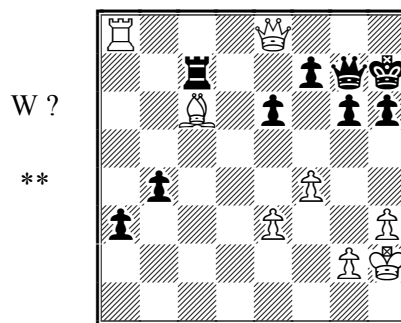


And I do not see how White can make any progress here. Black's more active queen goes a long way toward balancing his pawn minus.

White's game can be strengthened by 7 $\text{E}c1!$ The threat of 8 $\text{E}c8$ is too dangerous – I see nothing better for Black than 7... $\text{E}c7$.

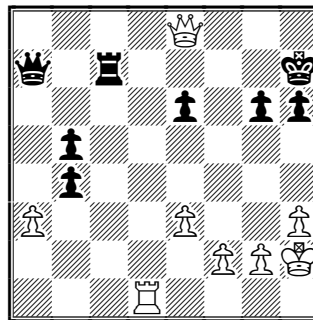


And White keeps his extra piece after 8 $\text{Q}c6!$ ba 9 $\text{E}d1$ $\text{W}c5$ 10 $\text{E}d8$ $\text{W}e5+$ 11 f4 $\text{W}g7$ 12 $\text{E}a8$ b4.



The final exactitude: the tempting 13 e4? (planning to wall in the queen by e4-e5) is refuted by 13...b3! 14 $\text{E}xa3$ $\text{W}f6!$ =. So White simply plays 13 $\text{Q}e4!$, eventually winning, since the pawns will advance no further.

The attempt to play "for brilliancy" is less convincing: 8 $\text{Q}xe6!$? fe (8... $\text{E}xc1$ 9 $\text{Q}xf7$ $\text{W}g7$ 10 $\text{W}g8+$ $\text{W}f6$ 11 $\text{W}xg6+$ $\text{W}e7$ 12 $\text{W}e6+$ $\text{W}d8$ 13 $\text{W}e8+$ $\text{W}c7$ 14 ab would be hopeless) 9 $\text{E}d1!$



Considering the mortal threat of 10 $\text{E}d8$, Black has no alternative but to harass the enemy queen