

Contents

Bibliography	5
Introduction	7

Part I: The Fianchetto Variation

**1 d4 ♘f6 2 c4 g6 3 ♘f3 ♙g7 4 g3 0-0 5 ♙g2 d6
6 0-0 ♘c6**

1	Yugoslav Variation: 7 ♘c3 a6 8 d5 ♘a5	11
2	Panno Variation: 7 ♘c3 a6 8 h3 ♖b8 9 e4	42
3	Panno Variation: 7 ♘c3 a6 8 h3 Others	63
4	Panno Variation: 7 ♘c3 a6 8 b3	86
5	Panno Variation: White's Other 8th Moves	104

Part II: The Four Pawns Attack

1 d4 ♘f6 2 c4 g6 3 ♘c3 ♙g7 4 e4 d6 5 f4 0-0 6 ♘f3 c5

6	Four Pawns Attack, Main Line: 6...c5 7 d5 e6 8 ♙e2 exd5 9 cxd5	154
7	Four Pawns Attack: Other Lines	176

Part III: The Averbakh Variation 5 ♙e2 0-0 6 ♙g5

8	Averbakh Variation: 6...c5 7 d5 h6	207
9	Averbakh Variation: Other Lines	239

Part IV: h3 Lines

- | | | |
|----|--|-----|
| 10 | Makogonov Variation: 5 ♖f3 0-0 6 h3 | 256 |
| 11 | Other h3 Lines: 5 h3 0-0 6 ♙e3 and 6 ♙g5 | 281 |

Part V: Other Lines

- | | | |
|----|------------------------------------|-----|
| 12 | Seirawan Variation: 5 ♙d3 | 296 |
| 13 | Hungarian Variation: 5 ♖ge2 | 321 |
| 14 | Smyslov Variation: 4 ♖f3 ♙g7 5 ♙g5 | 331 |
| 15 | Odds and Ends | 343 |
| | Index of Variations | 363 |

Introduction

The King's Indian Defence is one of the richest openings in all of chess theory. Black does not play to equalize as he does in the classical defences. Rather he seeks to unbalance the game from the outset. The last decade has seen a revitalization of the King's Indian, as even top players are often trying to win with the black pieces. Compared to the classical openings, the price of each move is quite high and a mistake by either side can easily lead to disaster.

The King's Indian has always been considered a somewhat risky opening, but despite that common sentiment, the King's Indian has an impressive pedigree. While this dynamic system was pioneered in the 1950s by Russian and Yugoslav players such as David Bronstein, Efim Geller and Svetozar Gligoric, the two big names that are often attached to the King's Indian are those of its World Champion practitioners, Robert Fischer and Garry Kasparov. Whereas Fischer's retirement signalled the end of his King's Indian era, Kasparov gave up our favourite opening while he was still an active player, which 'indicated' its unsoundness. At least that was the general feeling after he lost a well-known game in 1997 to Kramnik in the then dreaded 'Bayonet' system.

In fact Kasparov stated something to the effect that the Sicilian and King's Indian were too much to keep up with at the level he was playing at, and so he stuck with the Sicilian while heading for more solid systems in the closed openings. Nowadays young players are not so worried about this; with advances in technology many modern talents play both the Sicilian and the King's Indian, as well as other sharp defences.

Opening fashions come and go. The beginning of the new millennium brought forward a great new champion of the King's Indian Defence in Teimour Radjabov. Like Kasparov, Radjabov hails from the city of Baku in Azerbaijan. Radjabov really took over where Kasparov left off, even scoring well in the aforementioned Bayonet (see Chapters 5 and 6 of Volume I). Radjabov's success influenced the younger generation as well as the old guard and nowadays most of the top players have been found at one time or another on the black side of the King's Indian.

The King's Indian Defence has always been an opening I've felt greatly attached to. Despite the fact that I have written extensively on the Slav Defences, the King's Indian was my first real defence to 1 d4. While the King's Indian is considered to be a 'tactical' opening, I have always considered it to be very strategic in nature. It is an opening where a feeling for piece placement and pawn structure is very important. There are many thematic ideas and although the opening lends itself to frequent complications, the tactics have always seemed 'logical' to me. So, while it is true that when I 'grew up' I began to rely more on the solid Slav systems, it is always useful to have a sharp weapon available, especially when one really wants to try to win with Black.

Even though the King's Indian is a complicated opening, I do not think it is so difficult to learn. For one thing, it is relatively 'move order proof'. That is, the King's Indian set-up can be employed against 1 d4, 1 c4, or 1 ♘f3. Also, the King's Indian lends itself to just a handful of pawn structures, so the ideas are easier to assimilate.

Volume II

In this book I cover all of the lines not examined in Volume I. Essentially this is absolutely everything other than the Classical and Sämisch Variations. The most important of these is undoubtedly the Fianchetto Variation. For this book it was very easy for me to decide which line to give, but in the 20+ years leading up to the writing of this volume, it was not such a clear choice.

For many years I played the Kavalek Variation with 6...c6 7 ♘c3 ♖a5. This was advocated in Andrew Martin's 1989 book *Winning With the King's Indian*. The Kavalek was an easy system to learn and I did quite well with it. Eventually I turned to the related classical lines with 6...♗bd7 7 ♘c3 e5 8 e4 c6 9 h3 ♖a5. While both of these systems remain playable, eventually I found enough little problems with them that I became discouraged and I looked in other directions.

I had always been attracted to the 'look' of 6...♗c6, but I could not find much written material advocating these lines for Black. In fact most of what I found claimed that the Yugoslav Variation with 7 ♘c3 a6 8 d5 ♗a5 9 ♗d2 c5 favoured White. Despite the lack of a good repertoire book for Black I settled down and started to study the Yugoslav and Panno lines myself, and found them to be not only playable but very rich and interesting.

With the King's Indian becoming popular again in the 21st Century, I was pleased to see that the Panno was Black's main choice at a high level. It was hardly surprising that when Victor Bologan's 2009 book *The King's Indian* came out, it was the Panno that was his recommendation. By combining my own analyses

with recent games and publications (in addition to Bologan, Boris Avrukh published a very high-level repertoire book for White), I believe I have managed to forge a reliable and flexible repertoire for Black against the Fianchetto Variation.

The rest of the lines in this book are less popular than the Classical, Sämisch and Fianchetto Variations, but many of them are very dangerous. The Four Pawns Attack is the most threatening for the unprepared. White tries to blow his opponent away in the centre of the board. Here I have gone for the main lines with 6...c5, rather than the modern lines with 6...♭a6. The main variations transpose into a Modern Benoni and these lines have always been considered to be reliable for Black. I have also devoted a chapter to White's sidelines in the Four Pawns. I believe these deviations are less dangerous, but there are several of them and they all have at least a bit of venom.

The Averbakh Variation was perhaps the most difficult for me in the entire book. It was hard just to choose a line for Black. Nowadays the Averbakh is not very popular. I believe this is mainly due to Black's success with the modern 6...♭a6. This line is very reliable, but I did not go with it for two reasons. Firstly, it has received a lot of coverage over the last decade or two in King's Indian literature. The Averbakh is rare enough that there have been few developments in very recent times. Secondly, the 6...♭a6 lines usually lead to strategic positions where White can manoeuvre around, hoping to obtain some sort of small advantage. The line I have chosen is one of the oldest responses to the Averbakh and it is very challenging for both players. I believe Black's play is quite sound and if he knows his stuff better than White, the first player will not be in for an easy time.

The remaining chapters in the book cover all of White's remaining lines. Most of these are positional in nature. Some of these are quite popular, such as the Makogonov and other h3 systems, as well as 5 ♕d3 and 5 ♖ge2. Others are quite rare, but Black should still be prepared.

There are several different King's Indian pawn structures discussed in this book. In Volume I the various lines of the Classical and Sämisch tended to revolve around just a handful of structures. In this volume some of the same structures will be seen, but there are several more – different Benoni and Benko Gambit structures may arise, and a Maroczy Bind structure is not uncommon. Knowing different plans in these structures can help a player understand not only the ideas in King's Indian, but may also help in other openings and one's understanding of chess in general.

I should say too a few words about what this book *does not* cover. There are no 'Anti-King's Indians'; only lines with 2 c4 are covered. Obviously there were space considerations (these two volumes were originally supposed to be one 272-page

book!), but the other reason is that Everyman Chess already has an excellent book that covers all of White's tries without 2 c4: Yelena Dembo's *Fighting the Anti-King's Indians*. In her book you will find everything – from the Trompowsky to the Blackmar-Diemer Gambit. The most important lines are the English lines, because if Black is not careful White may play a quick d2-d4 and get Black out of his preferred repertoire. Fortunately Yelena gives a specific move order for fans of the Panno!

There are a few people I would like to thank for their help with this second volume: my wife Heather, for more reasons than I can think of; my good friend IM Joe Fang, for the use of his extensive library and his excellent proof-reading; IM Vasik Rajlich, for keeping me up to date with *Rybka 4*, the primary analysis engine used for this book; GM Alexander Baburin, for providing me with the all of the extensive *Chess Today* databases; IM Richard Palliser for his edits and updates; and GM John Emms, for his seemingly never-ending patience for a long overdue book that was actually due October 22, 2010, the day Zoe was born...

IM David Vigorito,
Somerville, Massachusetts,
March 2011

Chapter 3

Panno Variation

7 ♞c3 a6 8 h3 Others

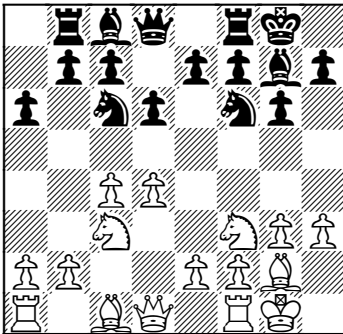
1 d4 ♞f6 2 c4 g6 3 ♞f3 ♙g7 4 g3 0-0 5 ♙g2 d6 6 0-0 ♞c6 7 ♞c3 a6 8 h3

In this chapter we look at lines with 8 h3 where both sides vary from the variations in the previous chapter. Line A covers White deviations, while Line B represents a different approach for Black.

A: 8...♞b8

B: 8...♙d7

A) 8...♞b8



The main move. The critical 9 e4 was considered in the last chapter, so here we look at White's alternatives.

A1: 9 ♙g5

A2: 9 ♙e3

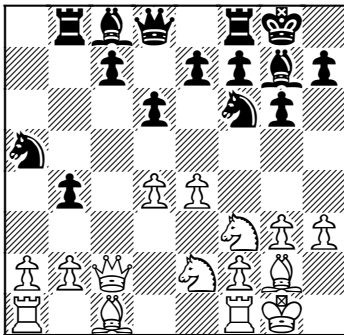
Other moves are rather uncommon:

a) 9 a4 is never dangerous, as White weakens both the b4- and b3-squares. After 9...a5 (also possible is 9...♞a5 10 b3 c5 when both 11 ♙d2 ♞b6 12 dxc5 dxc5 13 ♙f4 ♞a8 and 11 dxc5 ♞d7 12 ♙d2 dxc5 with the idea of ...♞c6 look fine for Black) 10 e4 e5 11 ♙e3 ♞e8!? 12 d5 (Atalik mentions 12 dxe5 dxe5 13 ♞xd8 ♞xd8 14 ♞fd1 ♙e6 15 ♞d5 ♞d7 16 ♞g5 ♞d4!) 12...♞b4 13 ♞e1 ♞d7 14 ♞a2 ♞a6 (or 14...♞xa2 15 ♞xa2 ♞c5 16 ♞d3 b6 with equality – Atalik) 15 ♙d2, as in A.Wojtkiewicz-S.Atalik, Komotini 1993, the simple 15...b6 looks fine for Black.

b) 9 a3 is not so harmless, but Black has a good response here too: 9...♞a5!

(worse is 9...b5 10 cxb5 axb5 11 b4!) 10 $\text{d}2$ (Black is fine after 10 b3 b5 11 cxb5 axb5 12 b4 $\text{c}4$) 10... $\text{d}7$ (or 10...c5) 11 e3 c5 12 b4 (this tactical attempt does not give White anything, but 12 $\text{e}2$ cxd4 13 $\text{d}4$ $\text{e}5$ 14 $\text{e}2$ $\text{e}c6$ leaves his position looking a bit silly) 12...cxd4 13 exd4 was A.Dreev-M.Gurevich, New York 1989. Here Black should just play 13... $\text{e}4$! 14 $\text{d}e4$ $\text{c}6$ 15 b5 $\text{e}xc3$ 16 $\text{d}xc3$ $\text{c}e5$ 17 $\text{h}6$ $\text{e}8$ with a solid position and an extra pawn, since 18 f4? fails to 18... $\text{d}xc4$ 19 $\text{d}4$ $\text{b}6$!

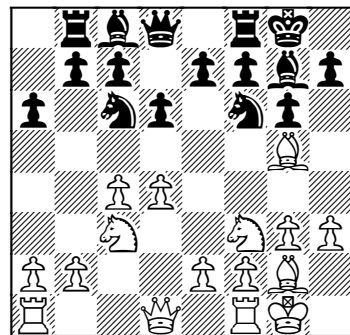
c) 9 $\text{c}2$ b5 (also possible is 9... $\text{d}7$ 10 e4 b5 11 cxb5 axb5 12 e5 $\text{f}5$ 13 $\text{c}e2$ dxe5 14 dxe5 $\text{d}5$) 10 cxb5 axb5 11 e4 (Black wins back the pawn and equalizes after 11 $\text{d}xb5$ $\text{d}b4$ 12 $\text{c}4$ $\text{a}2$ 13 $\text{d}xc7$ $\text{d}xc1$ 14 $\text{f}xc1$ $\text{e}xb2$, as in G.Kuzmin-V.Tseshkovsky, Tashkent 1980) 11...b4 12 $\text{e}2$ $\text{a}5$ and now:



c1) 13 $\text{e}3$ $\text{b}7$ (13... $\text{a}6$ 14 $\text{f}e1$ $\text{c}4$ is a little too ambitious and 15 $\text{g}5$ $\text{d}7$ 16 $\text{a}d1$ $\text{h}6$ 17 $\text{e}c1$ favoured White in B.Damljanovic-G.Timoshenko, Belgrade 1995) 14 $\text{d}2$ $\text{d}7$ with the idea of ...c5 gives Black his share of the play.

c2) 13 $\text{f}4$ b3!? 14 axb3 $\text{d}xb3$ 15 $\text{a}7$ c5 16 dxc5 $\text{d}xc5$ 17 e5 $\text{f}d7$ 18 exd6 exd6 19 $\text{d}5$ $\text{b}7$ 20 $\text{d}1$ $\text{e}d5$! 21 $\text{e}d5$ $\text{b}6$ 22 $\text{a}2$ was V.Tukmakov-M.Al Modiahki, Biel 2002, when 22... $\text{f}e8$ would give Black sufficient counterplay. White has the bishop-pair, but Black's pieces are all very active.

A1) 9 $\text{g}5$



White provokes ...h6 before going to e3. This move has not been seen so much since the famous game J.Lautier-A.Shirov, Manila Interzonal 1990. It turns out that ...h6 hardly harms Black, as White usually keeps the d2-square free for his knight, so the possibility of White gaining a tempo with $\text{c}d2$ is not really an issue.

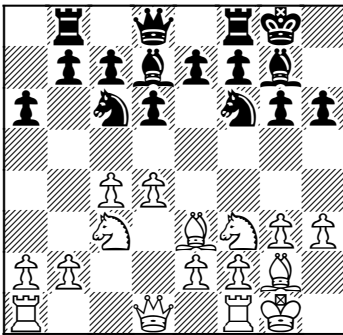
9...h6

Black usually plays this, but there is nothing particularly wrong with 9...b5 10 cxb5 axb5 11 d5 b4! (this is better than 11... $\text{d}a5$ 12 b4 $\text{c}4$ 13 $\text{d}4$ $\text{d}7$ 14 e3). Also possible is 9... $\text{d}7$, as 10 $\text{c}c1$ does not bother Black much: for example, 10...b5 11 cxb5 axb5 12 $\text{h}6$

b4 13 ♙xg7 ♗xg7 14 ♜d1 ♞e8 15 ♜e3 e5 16 dxe5 ♜xe5 17 ♜xe5 ♞xe5 and Black stood well in A.Escobedo Tinajero-A.Zapata, Toluca 2009.

10 ♙e3 ♙d7

We will take this as the main line in order to keep the repertoire compatible with the move order of Line B, but Black can also play 10...b5 11 cxb5 axb5 12 ♖c1 ♗h7 13 d5 (after 13 ♜xb5 ♞xb5 14 ♖xc6 ♞xb2 15 ♞fc1 both 15...♙e6 and 15...♞xe2 are possible) 13...b4 14 dxc6 bxc3 15 bxc3 (or 15 b3 ♜e4!), as in G.Schwartzman-A.Ardeleanu, Romanian Championship 1994. Now 15...♜d5! gives Black good counterplay.



11 ♜d5

This unusual-looking move occurs quite frequently in the Panno. Rather than wait for ...b5-b4, White offers to exchange knights immediately. Here it has some point because of the placement of Black's h-pawn. Instead White can attack the pawn right away with 11 ♖d2, but the queen is not ideally placed here and Black has few troubles after 11...♗h7 12 ♞ac1 b5 and then:

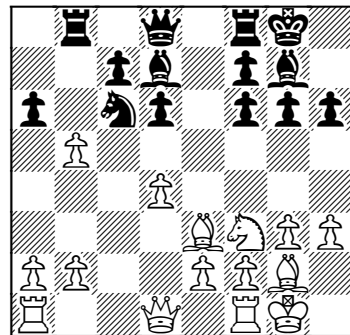
a) 13 ♜d5 ♜e4 14 ♞d3 f5 15 cxb5 ♞xb5 gives Black counterplay. After 16 ♜xc7?! ♖xc7 17 d5 ♜c5 18 ♙xc5 dxc5 19 dxc6 ♙xc6 Black was already better in R.Appel-Z.Lanka, German League 1993.

b) 13 cxb5 axb5 14 d5 ♜a5 15 b3 b4 16 ♜a4 ♙xa4 17 bxa4 ♜e4 18 ♖c2 ♜c3 19 ♜d4 ♖d7 20 a3 ♙xd4! 21 ♙xd4 ♜b3! 22 ♙xc3 (Black is also comfortable after 22 ♖xb3 ♜xe2+ 23 ♗h2 ♜xd4 24 ♖b2 ♜f5 25 axb4 ♖xa4, although this was a better try) 22...bxc3 23 ♞cd1 was V.Trichkov-N.Resika, Prague 2000. Here 23...♜d2 intending 24 ♞fe1 ♞b3! would have been very strong.

11...b5

Black ignores the threat to double his pawns and begins his own play. A solid alternative is 11...e6 12 ♜xf6+ ♖xf6 13 ♖d2 ♗h7 (or 13...g5!?).

12 ♜xf6+ exf6 13 cxb5



13...♞xb5!

The rook is quite active here. Instead 13...axb5 14 ♖d2 ♗h7 15 ♞fc1 is a little better for White according to Shirov.

14 ♖d2 g5!?

Black is ready to use his kingside pawn phalanx.

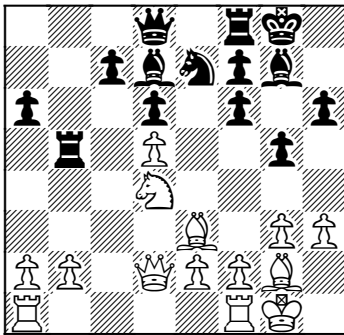
15 d5

Instead 15 ♖fc1 ♗e7 16 ♗e1 ♗f5 is unclear according to Lanka, while 15 ♗e1 has been the subject of a debate between two Finnish players which turned out well for Black:

a) 15...♗e8 16 ♖c1 ♗b4 17 ♗d3 ♗xd3 18 exd3 d5 19 ♖c5 c6 20 ♖xb5 axb5 was at least equal for Black in P.Kekki-J.Norri, Espoo 1993.

b) 15...♗e7 16 f3 f5 17 ♕f2?! f4 18 gxf4 gxf4 19 ♖xf4 ♖xb2 was good for Black in P.Kekki-J.Norri, Helsinki 1994.

15...♗e7 16 ♗d4



It looks as though Black will be pushed back, after which White could be happy with the open c-file and his space advantage, but Black has a strong retort.

16...♗xd5! 17 ♕xd5 ♗xd5 18 ♗f5

Instead 18 ♖h2 ♖c8 forces White's hand anyway, while 18 g4 ♖e8 19 ♗f5 ♖a8!? 20 ♖fd1 ♖e5 21 ♗xg7 ♖xg7 22 ♖ac1 h5 with the initiative is a possibility mentioned by Bologan.

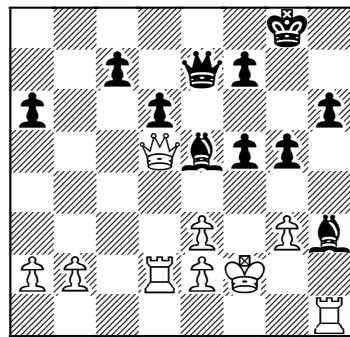
18...♕xf5

Worse is 18...♗xe3 19 fxe3 and White keeps a grip on the f5-square.

19 ♖xd5 ♕xh3 20 ♖fd1 ♖e8 21 ♖ac1 f5 22 ♖d2

Black has good compensation for the exchange. True to his nature, Shirov now fuels the fire.

22...♖xe3!? 23 fxe3 ♖e7 24 ♖f2 ♕e5 25 ♖h1?



25...♕xg3+! 26 ♖xg3 ♖xe3+ 27 ♖f3 ♖xd2 28 ♖a8+ ♖g7 29 ♖xh3 ♖xe2 30 ♖d5 ♖g6

30...♖f2 was even faster, but the text is good enough.

31 ♖d4 f4 32 ♖g1 f5

0-1 J.Lautier-A.Shirov, Manila Interzonal 1990.

A2) 9 ♕e3

This is White's main alternative to the 9 e4 of Chapter 2.

9...b5

Black can also play 9...♕d7 first (which could also arise from 8...♕d7 9 h3 ♖b8) 10 ♖c1 (Black can be happy after 10 a4 a5 or 10 d5 ♗a5 11 ♗d2 c5)

10...b5 11 ♗d2 which brings us back to the main line.

10 ♗d2

This is almost universally played, but also possible is 10 cxb5 axb5 and now:

a) 11 ♗d2 ♗d7 12 ♖c1 b4 (this is good, but 12...e6, 12...e5 and 12...♖c8 13 ♖h2 ♖a6!? are other possibilities) 13 ♗cb1 (Black seized the initiative after 13 ♗a4 ♗a5 14 b3 ♖c8 15 ♖h2 ♖b5! in D.Stephsen-V.Milov, Suncoast 1999) 13...♗a5 14 b3 c6 is pleasant for Black. White's pieces are all jumbled up.

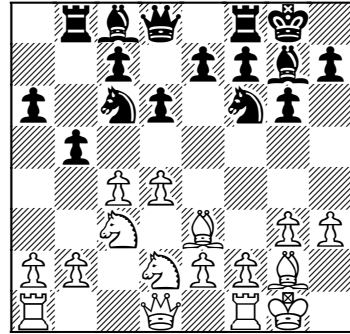
b) 11 ♖c1 ♗d7 12 d5 ♗a5 13 b3 b4 14 ♗b1 ♖c8!? (Black has scored tremendously here and is spoilt for choice; another promising continuation is 14...c6 15 dxc6 ♗xc6, as in Y.Stepak-J.Mestel, Beersheba 1984) 15 ♖h2 ♖b7 16 ♗g5 ♖fc8 and Black had the more harmonious position in L.Gutman-A.Zapata, Wijk aan Zee 1987. White already experiences problems with his d5-pawn.

c) 11 d5 ♗a5 12 ♗d4 (practice has also shown that Black has good counterplay after 12 b4 ♗c4 13 ♗a7 ♖b7 14 ♗d4 e5 15 dxe6 fxe6 16 ♖b3 e5 17 ♗e3 ♖h8) 12...b4 13 ♗cb5 (or 13 ♗a4 e5 14 ♗c6 ♗xc6 15 dxc6 ♗e6 with a good position for Black in G.Kaspret-G.Mohr, Austrian League 1995) and here:

c1) 13...e5 14 dxe6 c5 15 exf7+ ♖xf7 16 ♗c6 ♗xc6 17 ♗xc6 ♖b6 18 ♗xd6 ♖xc6 19 ♗xf7 ♖xd1 20 ♖fxd1 ♖xf7 21 ♖ac1 ♗f8 and Black had the better ending in M.Cuellar Gacharna-R.Byrne, Leningrad 1973. However, 17 ♗xd6!? would

have caused him more problems.

c2) 13...♗xd5! is promising: 14 ♗xd5 c5 15 ♗g2 ♗d7 16 ♖d3 ♖b6 and Black won back the piece while keeping the initiative in E.Khasanova-G.Timoshenko, Katowice 1990.



10...♗d7

This is the main move and is again consistent with the move order of Line B. In this particular position Black does have a couple of other possibilities, however:

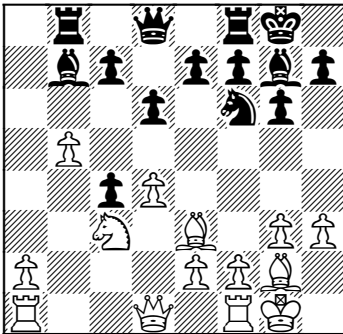
a) 10...♗b7 is an interesting tactical possibility, but I think White may find a way to an edge:

a1) 11 ♖c1 ♗a5 12 cxb5 ♗xg2 13 ♖xg2 axb5 14 b4 ♗c4 15 ♗xc4 bxc4 16 b5 d5 17 a4 ♖a8 18 ♖a1 c6 was fine for Black in E.Bareev-J.Howell, Gausdal 1986.

a2) 11 d5 ♗e5 (Black could consider 11...♗a5!? 12 cxb5 axb5 13 b4 ♗c4 14 ♗xc4 bxc4) 12 b3 c5 13 ♖c1 ♖a5 14 a4 (not 14 f4? ♗fg4!) 14...b4 (14...bxa4 15 ♗xa4 also looks better for White) 15 ♗ce4 ♗xe4 16 ♗xe4 leaves White with a small advantage, as Black cannot create any play on the queenside.

a3) 11 cxb5 axb5 12 ♖xb5 ♖a5 (Black has compensation for the pawn after 12...♗b4 13 ♖c3 ♗xg2 14 ♗xg2 ♗bd5) 13 ♖a4 ♗xg2 14 ♗xg2 ♖d7 15 ♖c3 ♖xa4 16 ♖xa4 ♖d5 17 ♖ac1 (instead 17 ♖ab1?! ♗xd4! 18 ♗xd4 ♖b4 was fine for Black in A.Greenfeld-J.Nunn, Biel 1986) 17...♖b4 (here 17...♗xd4? fails after 18 ♗xd4 ♖b4 19 ♖c3 ♖xd4 20 ♖f3) 18 b3 ♗xd4 19 ♗xd4 ♖xd4 20 ♖f3 and White is the better coordinated in the ending.

b) 10...♖a5!? looks quite viable after 11 cxb5 axb5 12 b4 ♖c4 13 ♖xc4 bxc4 14 b5 ♗b7 and now:



b1) 15 a4 ♗xg2 16 ♗xg2 ♖c8!? (Black intends to break up White's pawns with ...c6) 17 a5 ♖b7+ 18 d5 (or 18 ♗g1 ♖d5), and now Black has 18...♖xd5! 19 ♖xd5 (even worse is 19 ♖xd5 ♗xc3) 19...e6 winning back the piece with good play.

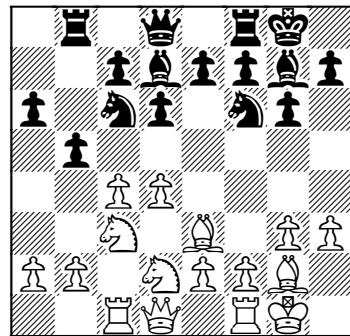
b2) 15 d5 e6 16 dxe6 fxe6 17 ♗xb7 ♖xb7 18 ♖c1 ♖d7 19 a4 c6 with unclear play in M.Tal-N.Rashkovsky, USSR Championship, Baku 1972.

11 ♖c1

Instead 11 cxb5 axb5 12 ♖c1 transposes to note 'a' to White's 10th move. White can also play 11 d5 ♖a5 (or 11...♖e5 12 cxb5 axb5 which has scored well for Black) 12 cxb5 axb5 13 b4 ♖c4 14 ♖xc4 bxc4 15 b5 (if 15 a3 ♖c8 16 ♗h2 c6 with counterplay) and here:

a) 15...♗xb5 16 ♖xb5 ♖xb5 17 a4 ♖a5 18 ♗d2 ♖a6 19 ♖c2 looks good for White, but Black held without much trouble after 19...♖d7 20 ♖xc4 ♖a8 21 ♖a3 ♖b6 22 ♖xc7 ♗f6 23 ♖c6 ♖xa4 24 ♖xa8 ♖axa8 in R.Hübner-S.Kindermann, Bremen 1996.

b) 15...♖c8 16 ♖a4 (after 16 ♗h2 ♗xb5 17 ♖xb5 ♖xb5 the move ...♖c8 is rather useful) 16...♗xh3 17 ♖xc4 ♗xg2 18 ♗xg2 ♖g4 and Black had counterplay in M.Saucey-V.Stephan, Pornic 2009.



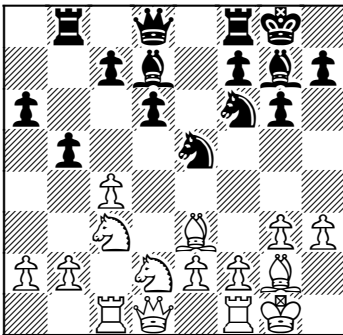
11...e6

This move was considered best by Janjgava and it was also Bologan's choice. Black's position remains very flexible. There are still a couple of alternatives worth considering too:

a) 11...♖a5 12 cxb5 axb5 13 b4 (in-

stead 13 b3 b4 14 $\text{d}cb1$ c6! was considered in note 'a' to White's 10th move, above) 13... $\text{d}c4$ 14 $\text{d}xc4$ bxc4 15 b5 (not so dangerous is 15 a3 $\text{c}c8$ 16 $\text{c}h2$ $\text{c}a6!$ 17 $\text{c}a1$ e6 18 $\text{c}d2$ $\text{d}c6$ with a good game for Black in K.Pang-F.Gheorghiu, Nice Olympiad 1974) 15...d5!? (White is better after 15... $\text{c}c8$ 16 $\text{c}h2$ c6 17 bxc6 $\text{d}xc6$ 18 d5 $\text{d}d7$ 19 $\text{c}d2$) 16 $\text{d}xd5$ (16 a4 would be met by 16...c6) 16... $\text{d}xd5$ 17 $\text{d}xd5$ $\text{d}xh3$ 18 $\text{d}xc4$ (Black can be satisfied after 18 $\text{d}g2$?! $\text{d}xg2$ 19 $\text{c}xg2$ $\text{c}d5+$ or 18 $\text{d}c6$ $\text{c}xb5$!?) 18... $\text{d}xf1$ 19 $\text{c}xf1$ and White had good compensation for the exchange in Ki.Georgiev-A.Brustman, Lugano 1987.

b) 11...e5 looks sufficient for Black after 12 dxe5 (or 12 d5 $\text{d}e7$ with nice play on both sides of the board) 12... $\text{d}xe5$ (worse is 12...dxe5?! 13 cxb5 axb5 14 $\text{d}de4$ and the c5-square is weak).



Here White has tried:

b1) 13 b3 should probably be met by 13... $\text{c}e8$, rather than 13...bxc4 14 f4 $\text{d}c6$ 15 $\text{d}xc4$ when White can claim an edge.

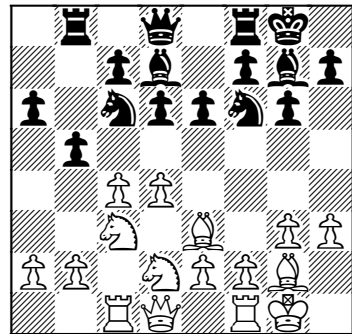
b2) 13 cxb5 axb5 14 b3 (or 14 $\text{d}g5$ $\text{d}e6$ 15 $\text{d}de4$ $\text{d}ed7$) 14...b4 15 $\text{d}a4$ (15

$\text{d}ce4$ could be met by 15... $\text{d}xe4$ 16 $\text{d}xe4$ $\text{c}e8$ or 15... $\text{d}d5$ 16 $\text{d}d4$ $\text{c}e8$) 15... $\text{c}e8$ looks very comfortable for Black. After 16 $\text{c}e1$ c5 17 $\text{d}b2$ $\text{d}e6$ 18 $\text{d}g5$ $\text{c}d7$ 19 $\text{d}xf6$ $\text{d}xf6$ 20 $\text{d}e4$ $\text{d}e7$ Black's bishop-pair gave him a clear advantage in B.Itkis-A.Istratescu, Bucharest 1994.

b3) 13 c5 and now:

b31) 13...d5 14 $\text{d}f4$ $\text{c}e8$ 15 $\text{d}b3$ c6 16 $\text{d}d4$ was M.Chetverik-B.Vigh, Harkany 2001. Here Chetverik suggests 16... $\text{c}c8$ with a level position.

b32) 13...b4 14 $\text{d}ce4$ d5! 15 $\text{d}xf6$ $\text{d}xf6$ 16 $\text{d}d4$ $\text{d}b5$ gives Black active play. After 17 $\text{d}f3$? $\text{d}xe2!$ 18 $\text{c}xe2$ $\text{d}xf3$ 19 $\text{d}xf3$ $\text{d}xd4$ 20 $\text{c}c2$ c6 21 $\text{c}xa6$ $\text{c}f6$ 22 $\text{d}g4$ b3 Black won quickly in D.Haessel-S.Muhammad, Chicago 2007.



12 b3

White also chooses to keep the tension. Alternatives:

a) 12 cxb5 axb5 13 $\text{d}de4$ $\text{d}xe4$ 14 $\text{d}xe4$ $\text{d}e7$ gives Black good play. The e7-knight may come to d5 or f5, and Black has a compact, flexible structure.

b) 12 d5 $\text{d}e7$ and now:

b1) 13 dxe6 fxe6 (13...♙xe6 also looks quite playable) 14 b3 ♖f5 15 ♙g5 h6 16 ♙xf6 ♗xf6 17 ♖ce4 ♗d8 18 c5 d5 and now 19 ♖c3 b4 20 ♖a4 ♙b5 was very good for Black in D.Paunovic-V.Milov, Villarrobledo (rapid) 2008, while 19 c6 could be met by 19...dxe4!? 20 cxd7 e3! with excellent play.

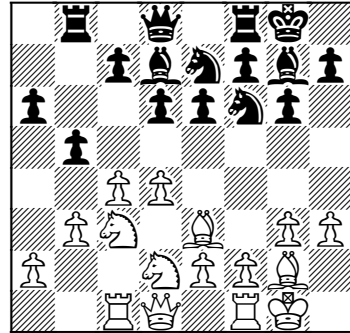
b2) 13 b3 gives Black several attractive options:

b21) 13...b4!? is untried but looks promising: for example, 14 ♖ce4 ♖xe4 15 ♖xe4 (after 15 ♙xe4 exd5 the h3-pawn is loose) 15...exd5 16 cxd5 ♖b5! gives Black promising counterplay.

b22) 13...♗f5 14 ♙g5 (Stohl points out that 14 ♙a7 ♖a8! 15 dxe6 ♙xe6 16 ♙xa8 ♗xa8 17 e4 ♖xg3! 18 fxg3 ♗xa7+ is promising for Black) 14...h6 15 ♙xf6 ♙xf6 is unclear, but following 16 c5?! dxc5 17 ♖ce4 exd5 18 ♖xf6+ ♗xf6 19 ♙xd5 ♖xg3! 20 fxg3 ♗d4+ Black was winning in A.Robert-F.Jenni, Biel 2001.

b23) 13...exd5 14 ♖xd5 ♖fxd5 15 cxd5 ♗f5 16 ♙f4 g5 17 e4 is rather murky: 17...gxf4 18 exf5 ♙xf5 19 ♗f3 ♗g5 (or 19...♙e5 20 gxf4 ♙b2!?) 20 gxf4 ♗f6 (instead 20...♗d8 21 ♖c6 ♙d7 22 ♖c2 f5!?) was unclear in S.Novikov-A.Zhigalko, Peniscola 2002, but White could have considered 22 ♖xa6 ♖a8 23 ♖xa8 ♗xa8 24 ♖c1) 21 ♖fe1 (21 ♖xc7 ♖fe8 with the idea of ...♗b2 gives Black good counterplay) 21...♖be8 (21...♖fe8!?) 22 ♗f1 was V.Korchnoi-L.McShane, Drammen 2004. Here Black should have played 22...♖xe1 23 ♖xe1 ♗c3 with counterplay.

12...♗e7



Black has a compact, flexible position. Already White needs to be concerned with ...♗f5.

13 ♙g5

White acquiesces to the exchange of this bishop and takes care to avoid compromising his pawn structure. This does not lead to much, but the alternatives have fared even worse:

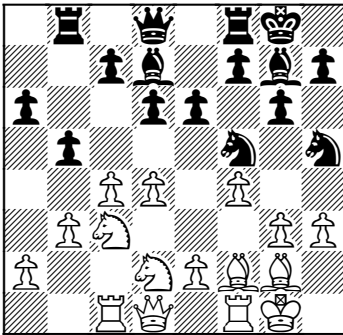
a) 13 cxb5 axb5 14 ♗f3 b4 15 ♖b1 ♗fd5 16 ♙g5 was drawn here in V.Jakovljevic-S.Dujkovic, Herceg Novi 2007, although Black certainly could have played on.

b) 13 g4 prevents ...♗f5, but Black has no trouble creating counterplay: 13...b4 14 ♖cb1 (14 ♖a4 could also be met with 14...h5) 14...h5 15 g5 ♖h7 16 ♗f3 ♗f5 17 ♗d3 e5 18 dxe5 ♖xe3 19 ♗xe3 ♖e8 20 h4 ♙xe5 21 ♖xe5 ♖xe5 22 ♗d3 ♗e7 was comfortable for Black in B.Jones-E.Efendiyev, correspondence 2006. White looks a bit overextended on the kingside.

c) 13 ♗f3 gives the e3-bishop a retreat, but this move still makes a

strange impression, as the knight looks better on d2. After 13...♙c6 14 ♙g5 b4 15 ♖b1 ♖e4 16 ♙xe7 ♗xe7 17 ♗d3 f5 18 ♖fd2 ♖xd2 19 ♖xd2 ♙d7 20 e3 e5 Black already had the initiative in R.Hübner-A.Shirov, Frankfurt (rapid) 1996.

d) 13 f4?! makes room for the bishop and looks constructive, but this advance runs into tactical problems after 13...♖f5 14 ♙f2 ♖h5! and now:



d1) 15 ♙h2 drops a pawn for very little: 15...b4 16 ♖ce4 ♙xd4 17 ♙xd4 ♖xd4 18 g4 ♖g7 19 e3 ♖c6 20 g5 ♖e8 (20...f5!?) 21 ♖f6+ ♗xf6 22 gxf6 ♗xf6 also looks good) 21 ♗e1 f5 22 gxf6 ♖xf6 23 ♖g5 ♗e7 and White's compensation looked insufficient in K.Josefsson-T.Runting, correspondence 1995.

d2) 15 ♖de4 has been seen in practice several times, but Black can quickly get the advantage with 15...b4! 16 e3 (White's position fell apart after 16 g4 ♖xf4 17 gxf5 exf5 in I.Danilov-V.Nevednichy, Calarasi 1995, while 16 ♖b1 d5 17 cxd5 exd5 18 ♖c5 ♖hxg3 was also grim for White in E.Scarella-

P.Zarnicki, Mar del Plata 1997) 16...bxc3 17 g4 ♖xd4 (or 17...♖f6 18 ♖xf6+ ♙xf6 19 gxf5 exf5 20 ♗xc3 ♗e8) 18 gxh5 ♖f5 19 ♖xc3 e5 and Black was obviously better in L.Spassov-A.Kovalev, Porz 1990.

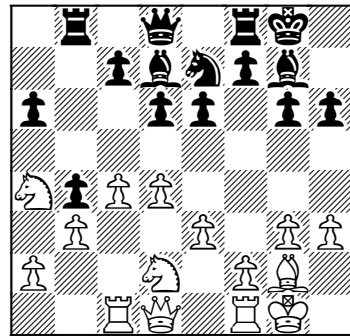
13...b4

13...h6 at once also looks fine.

14 ♖a4

After 14 ♖ce4? ♖xe4 15 ♖xe4 f5! 16 ♖d2 ♙xd4 clips a good pawn, while 14 ♖cb1 h6 (or 14...a5 15 e4 e5 16 d5 ♖e8 17 ♗e2 f6 18 ♙e3 f5 with counterplay in G.Windebank-J.Soberano, correspondence 2006) 15 ♙xf6 ♙xf6 16 e3 ♙g7 is similar to the main line, except that here White's knight is very passive on b1.

14...h6 15 ♙xf6 ♙xf6 16 e3 ♙g7



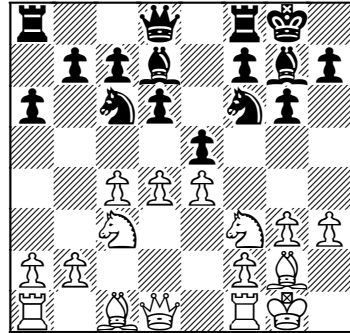
The position is fairly level. Black has the bishop-pair, but White is very solid. Black can exchange on a4, although White's other knight will then find a comfortable post on b3. A couple of examples:

a) 17 ♖b2 c5 18 ♖f3 ♙c6 19 ♖a4 (a strange waste of time) 19...♗c7 20 dxc5 dxc5 21 ♖d2 ♙xa4 22 bxa4 ♗fd8 23 ♗c2

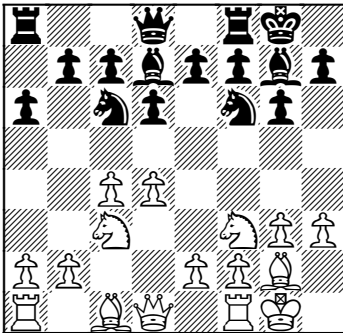
♟c6 (Black could consider keeping more tension and playing on with 23...♟c8!?)
 24 ♖b3 ♟a5 1/2-1/2 J.Nogueiras-A.Khalifman, Lucerne 1997.

b) 17 ♚c2 ♟xa4 18 bxa4 c5 19 dxc5 dxc5 20 ♟b3 ♚c7 21 ♜fd1 ♜fd8 22 ♜xd8+ ♜xd8 23 ♜d1 ♜xd1+ 24 ♚xd1 ♟f8 saw White's pressure against the c5-pawn compensate for his own weaknesses and the game was soon drawn in U.Adianto-E.Kengis, Sydney 1991.

9...e5



B) 8...♟d7



This developing move has been favoured by such grandmasters as Bologan and Shirov (both of whom learned the system from Lanka), as well as Fedorov and Socko. Black avoids the complications of Chapter 2, as he will now meet 9 e4 with 9...e5.

9 e4

This is still critical. After quieter moves play will generally transpose to variations we have covered under Line A: for example, 9 ♟g5 h6 10 ♟e3 ♜b8 is Line A1, while 9 ♟e3 ♜b8 10 ♜c1 b5 11 ♟d2 transposes to Line A2.

This is the main point behind Black's 8th move. Instead of creeping around on the flanks and allowing White to advance his e-pawn, Black is ready to fight in the centre. If Black is not going to play ...b5, then ...♟d7 is a more useful move than ...♜b8. Moreover, in some cases, as we shall see, Black is better off having his rook on the a-file. White has:

- B1: 10 d5**
- B2: 10 ♟e3**
- B3: 10 dxe5**

B1) 10 d5

