

ON THE ATTACK



The Art of
Attacking Chess
According to the
Modern Masters

Jan Timman

NEW  IN CHESS

Translated by Piet Verhagen

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**The Art of Attacking Chess
According to the Modern Masters**

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Preface

It is not easy to settle on an adequate way to classify attacking games, which is why I decided to make a selection from all the top players with a number of beautiful and instructive attacking games to their names. It goes without saying that such a selection is by its nature subjective: I have not included games from players like Kramnik and Leko, because I failed to find material that was suitable for my purpose.

I have aimed to provide an insight in the way in which modern top players conduct the attack. What their efforts, as presented here, have in common is that the games are all of an exceptionally high level and their attacks are 'correct', that is to say: they meet the demands of the position, according to Wilhelm Steinitz's adage: 'If you have an advantage you must attack, as otherwise the advantage will disappear'.

Interestingly, while there are differences between the players' styles, when it comes down to 'hitting home', there are more similarities than differences between them. The reason for this is precisely because they all know very well how to meet the demands of the position.

Except for that 'rare bird' Ivan Sokolov, all of the eleven players show a more or less consistent preference for 1.e4 – in the case of Kasparov and Karpov, at least in their attacking heydays. If I call this the opening move for attackers, I am following an old tradition: in the nineteenth century you played either 1.e4 e5 2.f4, a 'real gambit', or 1.d4 d5 2.c4, a 'positional' opening. Even though much has changed, the more concrete 1.e4 is still considered White's most aggressive opening move. But Sokolov and many others have proved that 1.d4 can also suit an attacking player very well. Many 1.d4 openings that had always been considered solid have been sharpened up in recent times.

In chess, players of any level have their qualities which come to the fore in certain fragments. But it is very seldom that an attack flows naturally from a strategically correct build-up. For instance, Emil Sutovsky's attacking play is highly interesting, but often rather speculative, and this kind of attack is precisely what I have aimed to avoid in the Games Section of this book.

There are, of course, many great attacking players in the last few decades who have not been included in this selection of eleven. Some of them are featured in the Fragments Section, in which I present a number of pretty and instructive fragments with the aim of shedding more light on the way 'modern attacks' are carried out. I have included, for example, Andrey Volokitin rather than a great talent like Magnus Carlsen, as the former had made a big jump forward when I started writing this book and showed definite signs of a 'complete' attacking player.

The two World Champions Garry Kasparov and Veselin Topalov have attained their greatest successes by excellent preparation, aimed at a quick initiative and a spectacular

middlegame win. This aspect has become a crucial part of present-day attacking chess, but I think it is exaggerated to predict that here lies the future of our game. There are also other tendencies. Levon Aronian is an interesting player who does not have a very broad opening knowledge, but does have a rather special, fresh and open-minded approach to the game and is still developing himself. This freshness and open-mindedness also distinguishes Peter Svidler, in my opinion a truly classical player who has written in various analyses that he was not quite up-to-date on his openings but just went for it, just because he found the position interesting. Both Aronian and Svidler are, however, strategical players rather than out-and-out attackers.

The 33 games in this book are from the past 25 years, and most of them are actually pretty recent. Here, too, the selection criteria are subjective, and I have left out famous games like Kasparov-Topalov, Wijk aan Zee 1999, and Short-Timman, Tilburg 1991. Both games are characterized by a long and spectacular king march, in the first instance by the defender, in the second one by the attacker. But the attacking aspects of the game do not really come to the fore.

I hope that the interested reader will enjoy the games and the fragments, and that true students of chess will find them useful for learning how to conduct an attack themselves.

Jan Timman,
Amsterdam, August 2006

33 Attacking Games

Boa Constrictor: Anatoly Karpov



The Boa Constrictor: this is how many people like to characterize Karpov's play. He takes his opponents in a stranglehold and then slowly squeezes the life out of them. And it is true that Karpov's play is primarily aimed at restricting his opponent's options. It just never was his style to enter into an open fight for the initiative.

But it is too simplistic to pin Karpov down on one particular style. Great champions by nature possess the kind of versatility that has enabled them to fight their way to the top. Karpov was, for example, a dogged defender who fought for every last bit of territory before giving way. This attitude requires strongly developed calculating skills. Karpov possessed these from early on and his youthful games were played at a terrific pace. I

remember that in 1977, when we played in Bad Lauterberg together, he never spent more than one hour in a game.

It is possible that his attacking prowess developed as a consequence of this skill in calculating. As a defender, you have to see what the attacker is doing, and this may have an inspiring effect. Karpov evinced the same kind of accuracy in both the attack and the defence. His opening repertoire also tended to be geared towards playing for the attack, particularly in his younger years. In his first match against Kasparov, he opened exclusively with 1.e4, and in the Sicilian he always went for the main lines.

In the seventies, Karpov was feared for his efficient demolitions of the Sicilian Dragon. With white he built up a huge score against this fierce weapon. This was, however, mainly a matter of good preparation with good seconds. With a thorough study, he was able to discern the most promising attacking methods against this sharp variation, winning, for instance, a famous game against Kortchnoi with it in 1974.

Karpov found out how to fight the Dragon, which move order to use – first g4 or h4 or ♗h6, playing ♖b1 or not – and in doing so became one of the players who forced Dragon adepts to be more inventive and find new ways to create a counterattack. When they failed to do so, his way of rounding off the attack was impeccable.

At times, if circumstances forced him, he would even play for an attack as Black.

The interesting thing about Karpov's games is that they are often 'strategic attacking games' – lengthy offensives full of adroit manoeuvres aimed at strengthening the attack.

Name:	Anatoly Karpov
Date of birth:	23.5.1951
Place of birth:	Zlatouet, Russia
Place of residence:	Moscow, Russia
Highest world ranking:	#1
Highest Elo:	2780

Karpov-Sax

Sicilian Defence

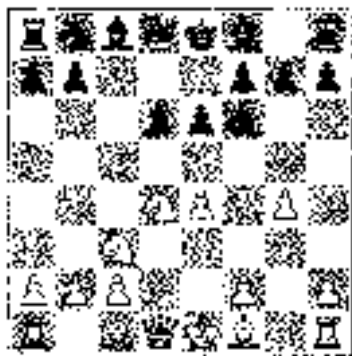
Linares 1983 (3)

An example of the relatively slow way in which Karpov sets up his attacks. He makes a long-term exchange sacrifice aiming to keep the enemy king in the middle of the board and then proceeds to harass the enemy position with a barrage of pinpricks. In the end, he brings his opponent to his knees with a deadly final offensive.

1. e2-e4 c7-c5
2. ♖g1-f3 e7-e6
3. d2-d4 c5xd4
4. ♗f3xd4 ♖g8-f6
5. ♗b1-c3 d7-d6

The Scheveningen Variation was the big rage in those days, in the same way that the Najdorf is now.

6. g2-g4



The Keres Attack was Karpov's specialty in that time, but against the Najdorf he

played the quiet 6.♗e2, allowing Black to play the main line of the Scheveningen. Conquering space on the kingside is an attractive enough proposition in itself, especially if White always has the option of castling queenside, but there may have been another reason for Karpov to go for the Keres Attack. In his first match game against Spassky, Leningrad 1974, he opted for 6.♗e2, whereupon Spassky played a Scheveningen without ...a7-a6 and won in impressive style.

Karpov played his first good game with the Keres Attack against Dorfman during the Soviet championship in Moscow 1976. Against Spassky he opted for the attack in Tilburg 1980, a game he won after a fascinating battle.

The main feature of the move 6.g4 is that it gains space. These days the Keres Attack leads to very sharp positions in which every move counts, but fundamentally it is a move which provides White with the strategic ammunition to start lengthy attacks, for which Karpov is rightly famous.

Karpov's love for the Keres Attack eventually assumed such proportions that in his second match against Kasparov he even went for g2-g4 before Black had developed his king's knight to f6 (Moscow,

World Championship 1985, 14th match game).

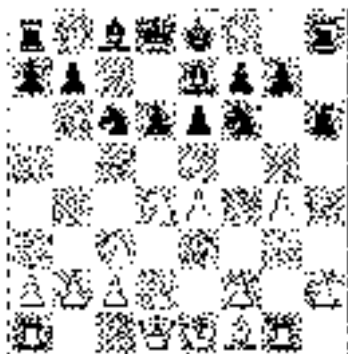
6. h7-h6

7. ♖h1-g1

Evgeny Vasiukov's move from 1973. 7.h4 came into fashion later. The text solidly protects the g-pawn, allowing White to develop his queen's bishop to e3 and then to set his sights on castling queenside.

7. ♗f8-e7

8. ♙c1-e3 ♝b8-c6



9. ♖d1-e2

A year earlier, Karpov had suffered a humiliating defeat with the alternative 9.♙e2, followed by 10.♖d2 (Karpov-Timman, Mar del Plata 1982). This time he is proceeding more cautiously: he is trying to castle queenside as soon as possible, while keeping the g-pawn sufficiently covered.

9. ♗c8-d7

The start of an interesting plan that ultimately proves to be insufficient to solve Black's opening problems.

10. h2-h4

Another option was 10.0-0-0, but the text is sharper.

10. ♞c6xd4

11. ♙e3xd4 e6-e5

12. ♙d4-e3 ♗d7-c6



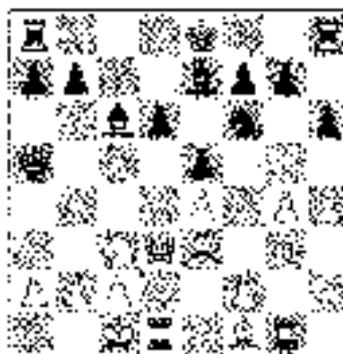
13. ♖e2-d3!

A remarkable move. After 13.♙g2 ♞h7! the point of the black set-up would have been revealed: White would be forced to advance his h-pawn in order to prevent losing a pawn, with the result that he would no longer be able to launch any action on the kingside.

13. ♖d8-a5

The start of a plan involving a piece sacrifice. Even now, the alternative 13...♞h7 would not have made Black's life much easier. White's best bet, it seems to me, is 14.0-0-0 ♙xh4 15.♞b5!, and White has a clear positional advantage.

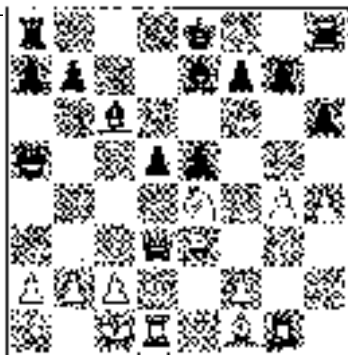
14. 0-0-0



14. ♞f6xe4

The sharp consequence of the previous move.

15. ♞c3xe4 d6-d5



Now Black would get good compensation for the piece after 16. ♖d2 ♔xa2 17. ♜b3 d4 18. ♙d2 a5. But Karpov has thought of an aesthetically pleasing way to return the piece.

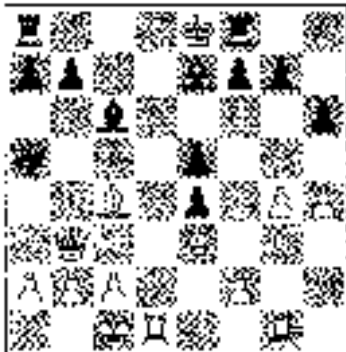
16. ♔d3-b3!

White gives back the piece in order to grab the initiative and launch a dangerous attack.

16. ♗d5xe4

17. ♙f1-c4 ♖h8-f8

There is no alternative; Black is forced to defend the f-pawn in order to keep his king in the centre. After 17...0-0 18.g5 the white attack would quickly assume decisive proportions.



18. ♖d1-d5!!

Personally, I regard this as one of the most impressive moves in the whole of chess history, mainly because of the concept behind it: two moves earlier, White

was still a piece up. Now, after three consecutive moves, he has sacrificed a full rook.

The exchange sacrifice is meant to give White total control of the light squares, keeping the black king locked in the centre. It is therefore a strategic sacrifice with, however, a clear aim: a direct attack on the enemy king.

Far less effective was the obvious 18. ♙d5 when, after 18...0-0-0 19. ♙xc6+ bxc6 20. ♖xd8+ ♙xd8, Black would have a defensible position, despite the fact that White would have more than ample compensation for the pawn.

18. ♙c6xd5

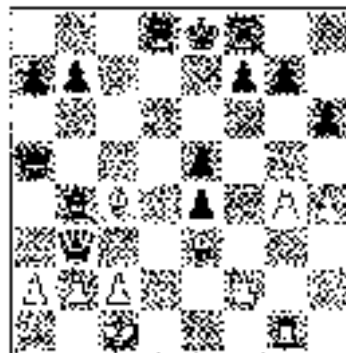
Black is forced to accept the sacrifice, because after 18...♔c7 19. ♖gd1 a6 (to prevent 20. ♙b5) 20. ♙b6 ♔c8 21. ♔g3 his position would soon collapse like the proverbial house of cards.

19. ♙c4xd5 ♖a8-d8

20. ♙d5-c4!

Coolly played. After 20. ♙xb7 ♙c5 White would have lost his grip on the enemy position. After the text Black is threatened by instant annihilation.

20. ♙e7-b4!



Perforce, Sax finds the most tenacious defence. With the bishop sortie, Black is shielding square b5, while at the same

time threatening 21...♔d2+, and he has come a long way towards easing his problems.

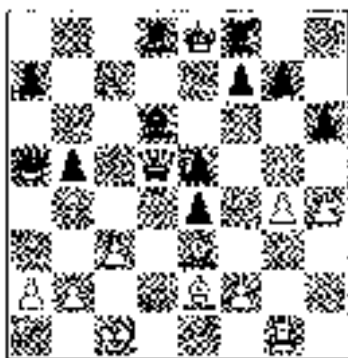
21. c2-c3 b7-b5

The point of the previous move. Now 22.cxb4 bxc4 23.♖xc4 ♖d5 would not yield a clear-cut result.

22. ♔c4-e2 ♔b4-d6

Now the idea behind Black's inventive defence is revealed: he has vacated square e7 for his king, and in doing so has stopped the white attack.

23. ♖b3-d5!



A third piece materializes on this vital central square. This queen move has a hidden but deadly point that Sax fails to spot in time.

23. ♔e8-e7

The most tenacious defence was the retreat 23...♖c7, after which White would have retained all his positional trumps with 24.♔xb5+ ♔e7 25.♖xe4. Yet it would have given Black practical chances to save the game.

By the way, the computer gives 23...♖xc3+ 24.♔b1 (24.bxc3? ♔a3+) 24...♖c7 to grab a pawn first. However, the opening of the c-file is very dangerous for Black. After 25.♖c1 ♖b8 26.♔xb5+ ♔e7 27.♖c6! White undoubtedly has a decisive attack.

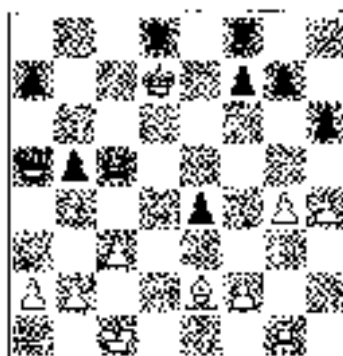
24. ♔e3-c5 ♔d6xc5

Sad necessity. 24...f6 would have run into the staggering 25.♔c4!!, and Black is mated or loses his queen.

These are the finesses that make strategic attacking games so attractive: it continually looks as if the fight revolves around solely strategic motifs, for example white domination of the light squares. But then the attacker unexpectedly uncorks a tactical bolt of lightning to launch a sudden mating attack.

25. ♖d5xe5+ ♔e7-d7

26. ♖e5xc5



The smoke has cleared, and it is evident that White will be able to bring down all his forces on the exposed black king in the centre.

26. ♖a5-c7

27. ♖c5-f5+ ♔d7-e7

28. ♖f5xe4+ ♔e7-d7

29. ♖e4-f5+

The cat-and-mouse game has started. The black king is given no respite.

29. ♔d7-e7

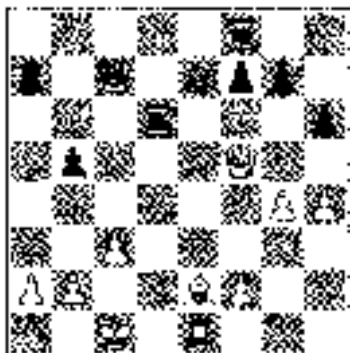
30. ♖g1-e1!

An attractive quiet move.

30. ♖d8-d6

The last defensive line. After 31.♔xb5+ Black would still be able to defend with 31...♖e6, but by giving another discov-

ered check first, White removes this defence from the position.



31. ♔e2-c4+ ♚e7-d8

32. ♙c4xb5

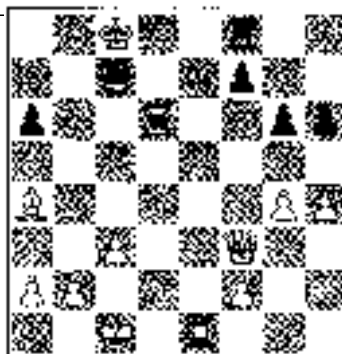
White has restored the material balance, and the black king's position is in tatters. Karpov completes the demolition job thoroughly and efficiently.

32. ♜a7-a6

33. ♙b5-a4 ♜g7-g6

34. ♜f5-f3 ♚d8-c8

Now White is ready to deal the final blow.



35. ♜e1-e7!

Black cannot take the rook, because after 35... ♜xe7 36. ♜a8+ ♚c7 37. ♜a7+ he would be left with a choice between being mated or losing his queen.

35. ♜d6-d1+

The notorious spite check.

36. ♚c1xd1 ♜c7xe7

37. ♜f3-a8+ ♚c8-c7

38. ♜a8-a7+ ♚c7-d6

39. ♜a7-b6+

Black resigned.

Karpov-Salov

Queen's Indian Defence

Linares 1993 (1)

Karpov comes out of the opening with the space advantage usually resulting from the Benoni. He uses it to open lines by means of a pawn sacrifice in order to launch an attack. A mistake by Salov enables him to go for an attractive finale.

- 1. **d2-d4** ♘g8-f6
- 2. **c2-c4** e7-e6
- 3. ♘g1-f3 b7-b6
- 4. **g2-g3** ♙c8-b7

The old-fashioned continuation that is rarely seen in modern practice. These days, black players almost exclusively go for the more active 4...♙a6. Salov always had a preference for the text, just like Karpov himself used to have in his younger days.

- 5. ♙f1-g2 ♙f8-e7



- 6. ♘b1-c3

An important finesse. White postpones castling in order to make the fight for square e4 as sharp as possible.

- 6. ♘f6-e4

6...0-0 can be met by 7.♙c2. In the 21st match game Kortchnoi-Karpov, Moscow 1974, White used it to score a quick win. After 7...c5 8.d5 exd5 9.♘g5 ♘c6 10.♘xd5 g6 11.♙d2! Black already found himself with his back against the wall.

Better is 7...d5 to keep control of the centre, but even then White ends up with a strategic plus after 8.cxd5 ♘xd5 9.0-0 ♘d7 10.♘xd5 exd5 11.♖d1 ♘f6 12.♘e5 c5 13.dxc5 ♙xc5 14.♘d3, Karpov-Spassky, Soviet team championship, Riga 1975.

- 7. ♙c1-d2 ♙e7-f6

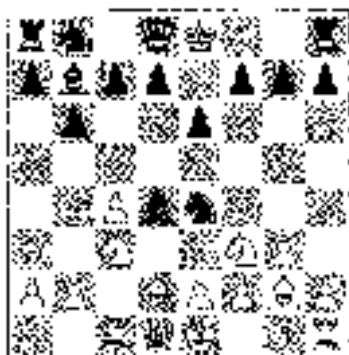


This is probably less good. Black wants to exert pressure on the white centre, but in

many cases his bishop will be slightly compromised on f6. His most solid move is 7...d5, intending to preserve the balance in the centre for the moment.

8. 0-0

Karpov has learnt his lesson. In Karpov-Salov, Rotterdam 1989, he unsuspectingly played 8.♖c1, after which Black uncorked the sharp reply 8...♗xd4!



analysis diagram

After 9.♘xd4 ♘xc3 10.♗xb7 ♘xd1 11.♖xd1 c6 12.♗f4 0-0 13.♗d6 ♖e8 14.♗xa8 ♗c8 15.b4 ♘a6 16.b5 ♗xa8 17.bxa6 c5! Black was fine.

8. 0-0

9. ♖a1-c1 c7-c5

I believe this to be a serious error. Black is aiming for a pawn structure similar to the one in the Benoni, but given the circumstances, this gives White far too much play. Correct was 9...♘xc3 10.♗xc3 d6, with a slightly passive but solid position.

10. d4-d5 e6xd5

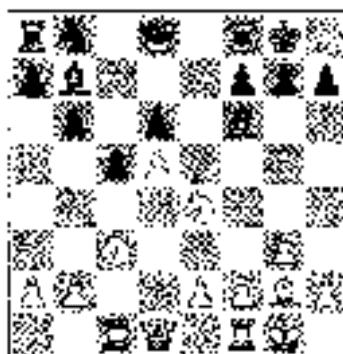
11. c4xd5 ♘e4xd2

12. ♘f3xd2 d7-d6

13. ♘d2-e4

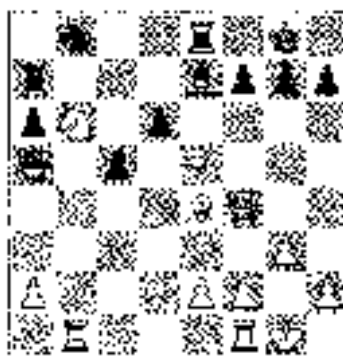
The standard way to take the initiative. In the Benoni, c4 is usually regarded as the ideal square for the white king's knight. Here the situation is different: White wants to force his opponent to swap or

withdraw his king's bishop, after which he will start expanding on the kingside.



13. ♗f6-e7

In Kasparov-Ligterink, Malta Olympiad 1980, Black quickly bit the dust after 13...♖e8 14.♗d2 a6 15.b4! ♗e7 16.bxc5 bxc5 17.♗f4 ♗c7 18.♘a4 ♗a5 19.♖b1 ♗xd5 20.♘b6 ♗xe4 21.♗xe4 ♖a7



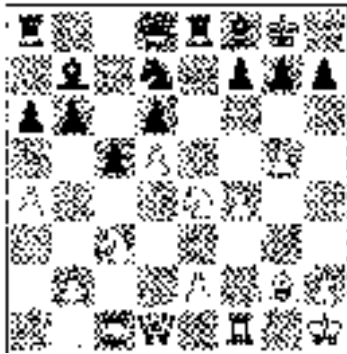
analysis diagram

22.♘c8! ♘c6 23.♘xa7 ♘xa7 24.♗d5, and Black resigned.

14. f2-f4 ♘b8-d7

Black continues the development of his queenside, but without managing to create counterplay. In Savchenko-Timoshenko, zonal tournament Nikolaev 1993, Black tried to counter the enemy expansion on the kingside with 14...♗c8, but after 15.♖h1 ♖e8 16.♗f3 a6 he, too, got trampled: 17.a4 ♗f8 18.g4 h6 19.♖g1, and White has an irresistible attack.

15. g3-g4 a7-a6
 16. a2-a4 ♖f8-e8
 17. g4-g5 ♗e7-f8
 18. ♔g1-h1



The preparations for the attack are continuing apace, and Karpov's style is unmistakable: he doesn't give his opponent even the slightest chance of counterplay. The text discourages Black from sacrificing a pawn with ...b6-b5.

18. b6-b5

Regardless. Salov wants to break White's stranglehold and opens the queenside at the cost of a pawn. He did not, however, have much of a choice, as a matter of fact.

19. a4xb5 a6xb5
 20. ♖c3xb5 ♗d8-b6
 21. ♖b5-c3

Far stronger than 21.♖a3, after which Black would get counterplay with 21...♗a6.

21. ♗b6-b4

Now, 21...♗a6 would be met by 22.♖f3, as Karpov indicates in *My Best 300 Games*.

22. ♗d1-d3

In the present circumstances, White starts by transferring his queen to the kingside.

22. ♖d7-b6
 23. ♗d3-g3



23. ♔g8-h8

The d-pawn was taboo: after 23...♖xd5 24.♖xd5 ♗xd5 25.♖f6+ gxf6 26.gxf6+ ♔h8 27.♗xd5 White would have a winning attack.

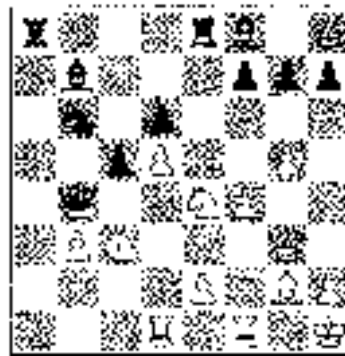
24. ♖c1-d1 ♖b6-c4

A harmless display.

25. b2-b3

Forcing back the knight.

25. ♖c4-b6



26. g5-g6!

A thematic pawn sacrifice. White forces the opening of the kingside. Far less strong was 26.f5 in view of 26...♖a3 27.g6 f6!, and Black obtains counterplay, as the white attack has been slowed down.

26. f7xg6

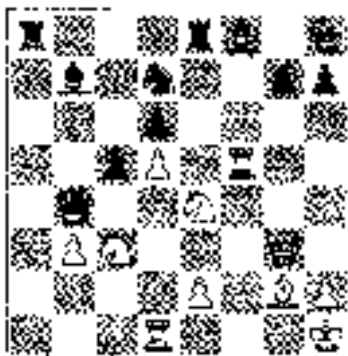
Now 26...f6 would be insufficient in view of 27.gxh7, with the deadly threat of 28.♖xf6.

27. f4-f5

Forcing the f-file to be opened.

27. g6xf5

28. ♖f1xf5 ♜b6-d7



At the first glance it is not particularly clear what White has achieved with his pawn sacrifice. He still has no immediate mating attack, and the black knight is on its way to the strategically ideal square e5. But Karpov has sharply calculated that his attacking potential is sufficient to break through the black defences.

29. ♖d1-f1 ♜d7-e5

30. ♖f5-f4!

A subtle little move. White wants to take

his knight to g5. After the immediate 30. ♜g5 Black would have had the reply 30... ♖g4.

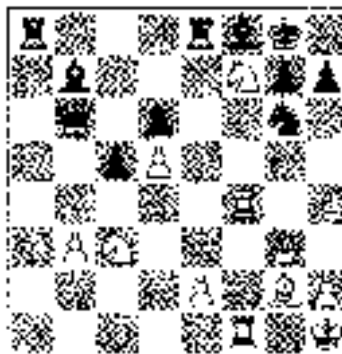
30. ♖b4-b6

The queen returns empty-handed.

31. ♜e4-g5 ♜e5-g6

Allowing a brilliant finale. There was no cure for the deadly threat of 32. ♜e6, e.g. 31... ♙e7 32. ♜f7+ ♜xf7 33. ♖xf7 ♖g8 34. ♙e4, with a mating attack.

32. ♜g5-f7+ ♜h8-g8



33. ♖g3xg6!

An extremely elegant sacrifice. Black resigned. After 33...hxg6 34. ♖h4 there is no avoiding mate on the next move.

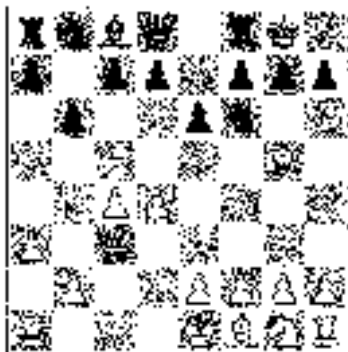
Lautier-Karpov

Nimzo-Indian Defence

Linares 1995 (8)

Karpov plays a system that he has ample experience with. Confronted by a sharp opening move from White, he is forced to go for active play. Once more he goes for a long-term exchange sacrifice that yields him a strategic attack, after which he accurately liquidates to a winning endgame.

1. **d2-d4** ♖g8-f6
2. **c2-c4** e7-e6
3. ♘b1-c3 ♙f8-b4
4. ♖d1-c2 0-0
5. **a2-a3** ♙b4xc3+
6. ♖c2xc3 b7-b6
7. ♙c1-g5



The key move in this system of the Nimzo-Indian. White pins the knight in order to exert pressure on his opponent.

7. ♙c8-b7
8. **e2-e3**

Alternatives are 8.f3 (with a view to a possible e2-e4) and 8.♘f3 (in order to take the knight to d2 and then play f2-f3).

8. d7-d6
9. **f2-f3**

This is not the way for White to play for an opening advantage. The correct approach is 9.♘e2, followed by withdrawing the queen and taking the knight to c3.

9. ♘b8-d7
10. ♙f1-d3 c7-c5

This makes for an easy game for Black. He has sufficient counterplay in the centre and will be able to develop his pieces to harmonious squares.

11. ♘g1-e2 ♖a8-c8



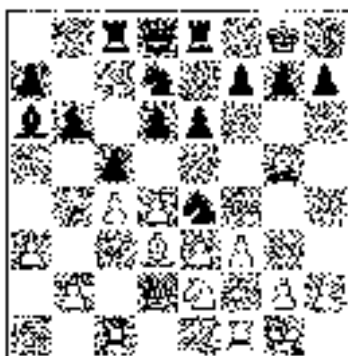
12. ♖c3-b3

Removing the queen out of the line of fire of the enemy rook. 12.0-0 can be met

strongly by 12...♙a6, as was seen in Gheorghiu-Timman, Malta Olympiad 1980.

Karpov himself tried 12.♚d2 against C.Hansen in Wijk aan Zee 1988, and after 12...cxd4 13.exd4 d5 14.cxd5 ♙xd5 15.♙a6 White had the initiative.

But Black can go about it differently. In Toth-Razuvaev, Dortmund 1992, he went 12...♞e8 (instead of 12...cxd4). This prophylactic little move meets the demands of the position perfectly. After 13.0-0 ♙a6 14.♞ac1 ♘e4!



analysis diagram

...Black had sufficient counterplay.

The text prevents the bishop sortie to a6.

12. h7-h6

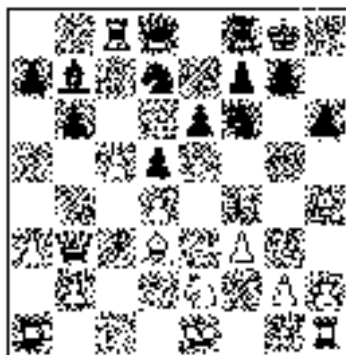
In this line it is often hard to decide whether or not Black should insert this little move. In some cases the white bishop is better on h4 than on g5, as witness, for instance, Toth-Razuvaev: there, the freeing knight jump would not have been possible if ...h7-h6 and ♙g5-h4 had been inserted, as this would have enabled White to withdraw his queen to e1.

In this particular situation the move is justified. Black is preparing for action in the centre, in which case advancing the h-pawn is often useful.

13. ♙g5-h4 c5xd4

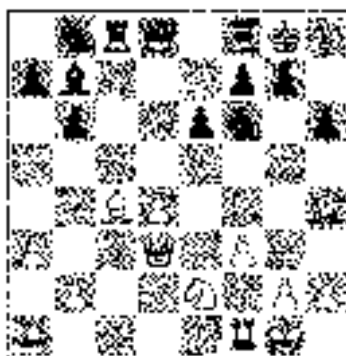
14. e3xd4 d6-d5

15. c4-c5



This, apparently, was what White had been aiming for with his 12th move. He exploits the fact that the black bishop is not covered.

Susan Polgar-Ioseliani, 3rd match game, Monaco 1993, continued 15.0-0 dxc4 16.♙xc4 ♘b8 17.♚d3



analysis diagram

...and White had an advantage after 17...♙d5 18.♙xd5 ♚xd5 19.♙xf6 gxf6 20.♘c3. But Black can do better, e.g. 17...♚c7 18.♞ac1 ♚d6, with equality.

15. ♙b7-a8!

This bishop move is based on deep calculation. Black is going to sacrifice an exchange in return for a strong pawn front and dangerous attacking chances.

This transaction is made possible mainly by the fact that White has not yet castled.

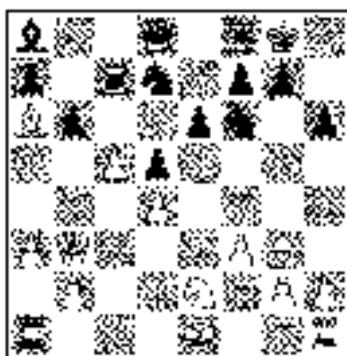
16. ♖d3-a6

Consistent but very risky. After 16.cxb6 ♜xb6 17.0-0 chances would have been roughly equal.

16. ♖c8-c7

17. ♖h4-g3

17.cxb6 was still White's best move here, when after 17...♜xb6 he could aim for move repetition with 18.♖g3 ♖c6 19.♖b5. After the text Black is better.

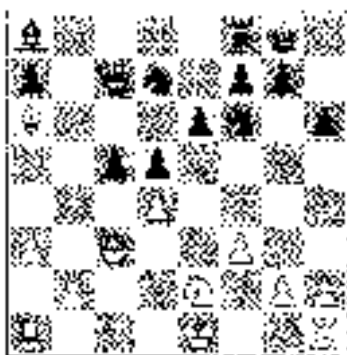


17. ♖b6xc5!

18. ♖g3xc7 ♖d8xc7

19. ♖b3-c3

This is what Lautier must have pinned his hopes on. But Black's next move is a sore blow.



19. ♖e6-e5

With the point that 20.dxe5 d4 21.♜xd4 fails to 21...♜d5.

Now it becomes clear that Black's exchange sacrifice, like the one in the previous game Karpov-Sax, was primarily aimed at the opponent's uncastled king. White is forced to jump through all kinds of hoops to prevent coming to an inglorious end.

20. ♖a6-d3

Involving the bishop in the game again.

20. ♖e5xd4

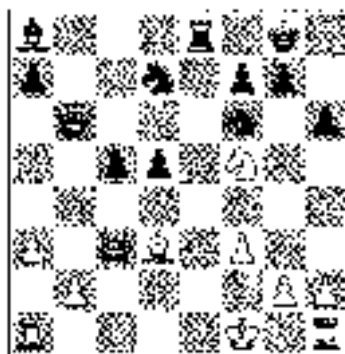
21. ♜e2xd4 ♖f8-e8+

22. ♔e1-f1

White has no choice: he is forced to give up his castling rights, as after 22.♜e2 d4, followed by 23...♜e5, he would be overrun. After this move, however, Black gets a strong attack, too.

22. ♖c7-b6

23. ♜d4-f5



Now White has at least one piece in an active position, but his problem is that Black will soon transfer all his pieces to the most vital squares.

23. ♖d5-d4

24. ♖c3-d2 ♜d7-e5

Karpov is slowly increasing the pressure on the white position.

25. ♖a1-e1 ♖e8-e6

26. ♖d3-b1 ♖a8-b7

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