This book provides White with a hard-hitting repertoire against all Black’s answers to 1.d4 d5 2.c4, the Queen's Gambit, including classics like the evergreen Queen's Gambit Declined, the highly fashionable Slav, and the rather obscure Chigorin.

The repertoire is based entirely on big mainlines, which guarantees its reliability and strength. Firstly, you cannot expect to get anything against well-respected openings like the Queen's Gambit Accepted and the Semi-Slav by trying a little sideline or just by playing safe. The main lines, on the other hand, have not become main lines by chance. They have slowly but surely evolved and proved their strength over the years, so by choosing main lines you gain reliable weapons.

Secondly, the main lines are sharp and put the maximum pressure on the opponent, both theoretically and in practice. This corresponds perfectly with the philosophy behind this work, which is that White should strive for the initiative and show that moving first matters. Developing the pieces fluidly to active squares and trying to take the centre with pawns to seize space – these are key elements in the various White set-ups presented here.

Playing White is like serving in tennis. I remember when I started to play a few years ago – tennis that is! – a good friend of mine explained that the serve should be a great offensive weapon. Actually this is quite a cruel thing to tell a beginner, because the serve is by far the most difficult stroke in tennis. But it is true of course, and the right attitude. With a good serve you either win directly or, if the opponent manages to return the ball, at least you get the chance to take the initiative and dictate the rest of the duel.

In this book I offer you an excellent first serve. And it will be an effective offensive weapon, I promise that. But every tennis player knows that it is important to have a decent second serve as well. This may also be true in chess, especially in this computer age, so having a safe alternative is a good idea. Thus, throughout the book I offer hints of where you could devote some of your further investigations.

Enough. Let’s hit the engine and start rolling – I hope you enjoy the films, the songs and the moves.

Lars Schandorff
Denmark, January 2009
Contents

Preface 3
Key to symbols used & Bibliography 6
Introduction 7

1 Queen's Gambit Declined 11
Follow the Patriarch 13
The 3...\( \text{e}7 \) move order 16
The mainline 21
3...\( \text{e}7 \) 28

2 Queen's Gambit Accepted 39
The 3...\( \text{b}5 \) Variation 41
The 3...\( \text{c}5 \) Variation 43
The 3...\( \text{e}5 \) Variation 48
The 3...\( \text{d}c6 \) Variation 60
The 3...\( \text{d}f6 \) Variation 64

3 The Slav 71
The Rare 3...dxc4 73
The 5...\( \text{d}a6 \) Variation 76
The 5...\( \text{d}g4 \) Variation 77
The 5...\( \text{e}6 \) Variation 81
The Mainline: 5...\( \text{f}5 \) 6.\( \text{d}e5 \) 84
The 6...\( \text{d}a6 \) Variation 86
The Mainline – Part One: 88
The Bishop Sacrifice – 15...0–0–0 88
The Bishop Sacrifice – 15...0–0 90
The Bishop Sacrifice – 15...b5 etc. 93
Kramnik's ending 95
The Mainline - Part Two 97
The Classical Move – 11...\( \text{f}6 \) 99
Morozevich’s 11...\( \text{g}5 \) 102
Sokolov's Variation – 7...\( \text{d}b6 \) 105
4 **The Semi-Slav**
   The Botvinnik Variation 112
   The Moscow Variation 113
   The Cambridge Springs 114
   Queen's Gambit Declined 114
   Theory: Botvinnik Variation 114
   Theory: Moscow Gambit 133
   Theory: Cambridge Springs 147
   Theory: QGD 158

5 **The a6-Slav**
   The 5...b6 Variation 165
   The 5...g4 Variation 166
   The 5...g6 Variation 169
   The 5...f5 Variation 171
   The 5...bd7 Variation 175

6 **The Tarrasch**
   Positional Play 182
   Theory 187
   The 9...c4 Variation 191
   The 9...e6 Variation 194
   The 9...cxd4 Variation 197

7 **The Chigorin**
   The System 206
   The a6-variation 210
   The active 4...g4 212
   Early Deviations 214

8 **Minor Lines**
   The Albin Counter-Gambit 220
   The Von Hennig-Schara Gambit 223
   The 2...f5 Variation 226
   The Symmetrical 2...c5 229
   The Triangle Variation 231
   The Semi-Tarrasch 236
   The QGD with 3...b4 238

Index of Full Games 241
Index of Variations 243
Introduction to the Repertoire

I have explained the principles of the repertoire – aggressive reliable mainlines that seize space – but after 1.d4 d5 2.c4 how does that translate into moves? Against some openings the choice seems obvious, in others there are several possible lines that could fit the bill. Where there was a real choice I have used my judgement to select the most principled continuation – no compromises!

Let’s take it one opening at a time in the order I have arranged the chapters:

**Chapter 1: Queen’s Gambit Declined**

1.\(d4\) d5 2.\(c4\) e6 3.\(\text{d}c3\) \(\text{f}6\) Against the Queen’s Gambit Declined my choice is: 4.\(cxd5\) exd5 Critical, yes, but how does it take space? The answer is that in many of my lines White will later play f3 and e4. 5.\(g5\) The great Botvinnik will be our guide of how to play this line.

**Chapter 2: Queen’s Gambit Accepted**

1.\(d4\) d5 2.\(c4\) dxc4 The Queen’s Gambit Accepted is a tough opening to meet, but it is obvious my space-gaining choice must be: 3.\(e4\) Black has various ways to challenge White’s central dominance, so we will leave the details till later.
Chapter 3: The Slav

1. d4 d5 2. c4 c6 3. e3 e6 4. c3 dxc4 5. a4 f5 Naturally, Black also has moves such as 5...g4, 5...a6 and 5...e6, and I cover them all. But 5...f5 is the mainline of the Slav, and I answer with the mainline: 6. e5 As against the Queen's Gambit Declined, I will usually build my centre with f3 and e4.

Chapter 4: The Semi-Slav

1. d4 d5 2. c4 c6 3. e3 e6 4. c3 e6 The Semi-Slav will be met by the most aggressive reply: 5. g5 Naturally if Black takes on c4 then White seizes the centre with e2-e4.
Chapter 5: The a6-Slav

1.d4 d5 2.c4 c6 3.\\textit{\textsf{f}}3 \textit{\textsf{f}}6 4.\textit{\textsf{c}}3 a6 Against the \textit{\textsf{a}}6-\textit{\textsf{Slav}} achieving e2-e4 is more difficult (though it will happen in one of my key lines!). This time I claim a space advantage by playing: 5.c5 At this point Black has a choice, so we will leave further explanation to the chapter itself.

Chapter 6: The Tarrasch

1.d4 d5 2.c4 e6 3.\\textit{\textsf{c}}3 c5 The \textit{\textsf{Tarrasch}} is the joker in our pack: White will not have a space advantage but we will have easy development and the sounder pawn structure by following the main line: 4.\textit{\textsf{cxd}}5 \textit{\textsf{exd}}5 5.\\textit{\textsf{f}}3 \textit{\textsf{c}}6 6.g3 White’s play will be more about control, whereas the rest of the repertoire is more attacking.
Chapter 7: The Chigorin

1.d4 d5 2.c4 düc6 In the Chigorin Black chooses piece-play over supporting his centre, so it is relatively easy for us to secure a space advantage – the trick is to find an accurate move order that limits Black’s counterplay. My solution is: 3.ćc3 şf6 4.ćf3 dxc4 Now 5.e4 looks like our kind of move, but it allows Black to play 5...g4, so I opt to develop first with: 5.ćg5 This is an old favourite of mine, and I will show how to use it as an effective weapon.

Chapter 8: Minor Lines

The final chapter is a hotchpotch of minor lines.

The lines covered include the Triangle Variation (1.d4 d5 2.c4 e6 3.ćc3 c6), the Albin Counter-Gambit (1.d4 d5 2.c4 e5) and the Von-Hennig-Schara Gambit (1.d4 d5 2.c4 e6 3.ćc3 c5 4.cxd5 cxd4). Naturally this chapter also covers many other lines, as this is a complete repertoire.

I have explained the ideas behind the repertoire and shown a few moves, so it’s time to dive into the details.