Dejan Antic & Branimir Maksimovic

The Modern Bogo 1.d4 e6
A Complete Guide for Black

New In Chess 2014
## Contents

**Foreword** ................................................................. 7

**Part I: 3.â”€d2** .................................................................. 9

<table>
<thead>
<tr>
<th>Section I</th>
<th>The Exchange 3...â”€xd2+ ............................................... 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 1</td>
<td>The Sideline 4.â”€xd2 .................................................... 12</td>
</tr>
<tr>
<td>Chapter 2</td>
<td>Black Fianchetto: 4.â”xd2 â”f6 5.â”f3 b6 .......................... 21</td>
</tr>
<tr>
<td>Chapter 2.1</td>
<td>Central Strategy: 6.â”c3 ............................................. 22</td>
</tr>
<tr>
<td>Chapter 2.2</td>
<td>Fianchetto 6.g3 .......................................................... 28</td>
</tr>
<tr>
<td>Chapter 3</td>
<td>5...0-0 ........................................................................ 57</td>
</tr>
<tr>
<td>Chapter 3.1</td>
<td>Fianchetto 6.g3 .......................................................... 58</td>
</tr>
<tr>
<td>Chapter 3.2</td>
<td>Central Strategy: 6.â”c3 ............................................. 63</td>
</tr>
<tr>
<td>Chapter 4</td>
<td>The Classical Centre – 4.â”xd2 â”f6 5.â”f3 d5: The Fianchetto 6.g3 .......................................................... 69</td>
</tr>
<tr>
<td>Chapter 4.1</td>
<td>Black Plays in the Centre with ...â”e7 ............................ 70</td>
</tr>
<tr>
<td>Chapter 4.2</td>
<td>The Black Queenside Fianchetto ..................................... 77</td>
</tr>
<tr>
<td>Chapter 5</td>
<td>White Builds the Centre .................................................. 97</td>
</tr>
<tr>
<td>Chapter 5.1</td>
<td>The Flexible 7...â”bd7 .................................................. 98</td>
</tr>
<tr>
<td>Chapter 5.2</td>
<td>7...â”e7: Main Line 8.â”c1 ............................................ 113</td>
</tr>
<tr>
<td>Chapter 5.3</td>
<td>7...â”e7: Releasing the Tension – 8.cxd5 .......................... 129</td>
</tr>
</tbody>
</table>

**Section II** ........................................................................ 139

| Chapter 6 | The 3...c5 System: 3...c5 4.â”xb4 cxb4 5.â”f3 â”f6 .... .......................... 140 |
| Chapter 7 | The Early 6.â”bd2 ......................................................... 140 |
| Chapter 8 | The Stable Centre: 6.e3 .................................................. 149 |
| Chapter 9 | Play on the Queenside: 6.a3 ............................................. 160 |
| Chapter 9.1 | The Fianchetto: 6.g3 0-0 7.â”g2 d6 8.0-0 .................................. 181 |
| Chapter 9.2 | The Flexible 8.â”e8 ....................................................... 182 |
| Chapter 9.3 | The Direct 8...â”c6 ....................................................... 186 |
| Chapter 9.3 | Strengthening b4: 8...a5 ................................................ 193 |

**Section III** ........................................................................ 209

| Chapter 10 | The Eingorn System: 3...a5 ............................................... 210 |
| Chapter 11 | The Accelerated Bogo: Deviations .................................. 210 |
| Chapter 12 | The Direct Central Thrust 4...d5 ..................................... 226 |
| Chapter 13 | Nimzo-Type 4.â”f3 d6: The Fianchetto 5.g3 ....................... 239 |
| Chapter 14 | Nimzo-Type 4.â”f3 d6: The Solid 5.â”c3 .......................... 257 |
| Chapter 14 | The Regular Bogo: 4.â”f3 â”f6 ........................................... 275 |
**Foreword**

Two years ago the undersigned authors completed their work on *The Modern French*. This book was warmly received by chess fans and experts alike. As a logical continuation we now present the book *The Modern Bogo*, with which we complete a fully-fledged opening repertoire for black players.

One of the questions that readers as well as the New In Chess editors asked during the course of writing this book, was what our recommendation is if after 1.d4 e6 White continues with 2.e4. With our answer that we recommend 2...d5, entering the French Defence, the next dilemma was whether this book is only for people who play the French with black. Of course, our reply is: no, it is not. More than 90 percent of the material is comprised of the popular theoretical lines in the Bogo- and Nimzo-Indian, which are regularly reached via the move order 1.d4 筽f6 2.c4 e6. With this in mind, the book is aimed at a wide reading audience. However, because we recommend the move order 1.d4 e6, the book has a particular significance to fans of the French Defence.

As mentioned, more than 90 percent of the lines are also reached through the standard transposition with 1.d4 筽f6 2.c4 e6. Less than 10 percent of the material covers lines without 2...筽f6. As you will find in the book, with this course of action Black deprives White of many Nimzo-Indian lines, and also retains the possibility of striking at the centre while the knight is still on g8. The resulting positions are very original already early in the opening.

The book structure is offering the following chapters: the Bogo-Indian after 2...筽b4+, with transpositions to the standard positions, as well as the regular move order 1.d4 筽f6 2.c4 e6 3.筽f3 筽b4+ 4.筽d2, and now the options 4...筽xd2+, 4...a5 and 4...c5, in all cases with excellent play for Black. In the line with 4...a5 we have also covered the Catalan Opening, with the currently most popular set-up for Black.

In the line 1.d4 筽f6 2.c4 e6 3.筽f3 筽b4+ 4.筽bd2 we suggest 4...0-0, and then possibly 5.a3 筽e7 6.e4 d5. The play is very dynamic and bears lots of similarities to the Tarrasch French, where the extra tempo with the white pawn on a3 doesn’t make a difference since his pawn on c4 and knight on d2 are not compatible. Tournament practice suggests that these lines are the most popular continuations for Black and we believe that our contribution and our new ideas will cement their solid reputation.

In order to increase the legibility of this book we have used a special feature in the Index of Variations (in the back of the book). Although we advocate (and use) the move order 1.d4 e6 2.c4 筽b4+ throughout this book we appreciate that the great majority of the material in this monograph can be classified under the regular Bogo-Indian Defence: 1.d4 筽f6 2.c4 e6 3.筽f3 筽b4+.
So we strictly follow the order in which each line is presented but have made a distinction between lines with or without the insertion of $\text{g}f3$ and $\text{g}f6$. Hence the page numbers in the Index of Variations may at times seem slightly chaotic, but we feel it’s the best way to enable the reader to find where any given line or position is examined in our book.

We are grateful to the people who actively participated in the work on this book: the translators Mr Vladimir Krpan and IM Aleksandar Davidovic, as well the editors of New In Chess. Our gratitude also goes out to Mr Goran Urosevic, the founder of Chessdom.com, who helped with corrections in the final stages.

Dejan Antic and Branimir Maksimovic, June 2014

Explanation of Symbols

The chessboard with its coordinates:

- White to move
- Black to move
- King
- Queen
- Rook
- Bishop
- Knight

$\pm$ White stands slightly better
$\mp$ Black stands slightly better
$\pm$ White stands better
$\mp$ Black stands better
$++$ White has a decisive advantage
$+-$ Black has a decisive advantage
$=\ $ balanced position
$\infty$ unclear position
$\cong$ compensation for the material
! good move
!! excellent move
? bad move
?? blunder
?! interesting move
?!! dubious move
↑ initiative
$\Rightarrow$ counterplay
# mate
corr. correspondence
Chapter 3.1

Fianchetto 6.g3

1.d4 e6 2.c4 ßb4+ 3.ßd2 ßxd2+ 4.ßxd2 ßf6 5.ßf3 0-0 6.g3 b6

In this move order Black is on time to control the central e4-square, as opposed to the lines starting with 6.ßc3 which we cover in Chapter 3.2. However, it appears that in this type of Queen’s Indian Defence, without dark-squared bishops, this is not enough for full equality. We should also note that this position can be reached with a different move order: 1.d4 ßf6 2.c4 e6 3.ßf3 b6 4.g3 ßb4+ 5.ßd2 ßxd2+ 6.ßxd2 0-0.

For 6...d5 – see Chapter 4.1.
For 6...d6 7.ßg2 ßc6 8.ßc3 e5 – see Chapter 3.2.

7.ßc3 ßb7
7...ßa6 8.e4±.

8.ßg2
Here Black usually chooses between simplifying with 8...ße4, the classical 8...d5, or the flexible 8...d6.

8...d6
Introducing the standard plan, with the main idea of attacking the white centre with ...e6-e5 or ...c7-c5.
A) The thematic 8...ße4 does not promise equality.

A1) 9.ßc2 is inaccurate, however:
9...ßxc3 10.ßg5 ßxg5 11.ßxb7
\( \text{\texteuro x2}! \) This move would not be possible with the white queen on d3. 12.\( \text{\texteuro x2} \) Now if 12.\( \text{\texteuro xa8} \) \( \text{\texteuro xd4} \)!. 12...\( \text{\texteuro c6} \) 13.\( \text{\texteuro xa8} \) \( \text{\texteuro xa8} \) 14.\( \text{\texteuro d3} \) d5 15.0-0 \( \text{\texteuro d8} \) with certain compensation, Komodo CCT-Critter 1.6, Internet (blitz) 2013. 16.f4 \( \text{\texteuro f5} \) 17.\( \text{\texteuro xf5} \) \( \text{\texteuro xf5} \) 18.cxd5 \( \text{\texteuro xd4} \) 19.\( \text{\texteuro f2} \) \( \text{\texteuro xd5} \) 20.\( \text{\texteuro ac1} \) c5 21.b4 \( \text{\texteuro f8} \) 22.bxc5 bxc5 23.\( \text{\texteuro fe1} \); A2) 9.\( \text{\texteuro xe4} \) \( \text{\texteuro xe4} \) Black is controlling the important e4-square, but this is only temporary. 10.0-0 d6

Now White has three typical procedures to fight for the key square e4:

A21) 11.\( \text{\texteuro f4} \) \( \text{\texteuro b7} \) 11...f5? 12.\( \text{\texteuro g5} \). 12.e4 \( \text{\texteuro d7} \) 13.\( \text{\texteuro fe1} \) \( \text{\texteuro e7} \) 14.\( \text{\texteuro ad1} \) e5 15.\( \text{\texteuro d2} \) transposes to the type of position we cover under 8...d6 9.0-0 \( \text{\texteuro e4} \);

A22) 11.\( \text{\texteuro e3} \) \( \text{\texteuro b7} \) 12.\( \text{\texteuro d3} \) f5 13.\( \text{\texteuro e3} \) Or 13.\( \text{\texteuro e1} \) \( \text{\texteuro xg2} \) 14.\( \text{\texteuro xg2} \) \( \text{\texteuro d7} \) with approximate equality, Ma Zhonghan-Yu Shaozeng, Tianjin 2013. 13...\( \text{\texteuro e8} \) 14.c5 \( \text{\texteuro d7} \) 15.cxd6 cxd6 16.\( \text{\texteuro ac1} \) \( \text{\texteuro f6} \) 17.\( \text{\texteuro h4} \) \( \text{\texteuro xg2} \) 18.\( \text{\texteuro xg2} \) \( \text{\texteuro d5} \) 19.\( \text{\texteuro d3} \) \( \text{\texteuro d7} \) = Vallejo Pons-Safarli, Nakhchivan 2011;

A23) 11.\( \text{\texteuro e1} \) \( \text{\texteuro xg2} \) 12.\( \text{\texteuro xg2} \) \( \text{\texteuro d7} \) 13.e4 e5 14.\( \text{\texteuro e3} \) White has exchanged the bishops and succeeded in pushing e2-e4. Despite his somewhat passive set-up, Black has a healthy pawn structure and the material is reduced. It shouldn’t be difficult to hold a draw:

14...\( \text{\texteuro xd4} \) 15.\( \text{\texteuro xd4} \) \( \text{\texteuro f6} \) 16.\( \text{\texteuro xf6} \) \( \text{\texteuro xf6} \) 17.f3 with some space advantage for White but the most likely result is a draw, Lengyel-Ivkov, Stip 1977.

A3) 9.\( \text{\texteuro d3} \) \( \text{\texteuro xc3} \) No equality even after 9...f5 10.\( \text{\texteuro e5} \)! (also possible is 10.0-0 \( \text{\texteuro xc3} \) 11.\( \text{\texteuro xc3} \) \( \text{\texteuro e4} \) 12.\( \text{\texteuro ac1} \) \( \text{\texteuro f6} \) 13.d5 \( \text{\texteuro xc3} \) 14.\( \text{\texteuro ac3} \) \( \text{\texteuro a6} \) 15.dxe6 dxe6 16.\( \text{\texteuro d4} \) = Eingorn-Grekh, Cappelle la Grande 2013) 10...\( \text{\texteuro c5} \) (10...\( \text{\texteuro d6} \) 11.\( \text{\texteuro d6} \) \( \text{\texteuro d5} \) =) 11.\( \text{\texteuro dxc5} \) \( \text{\texteuro xg2} \) 12.\( \text{\texteuro g1} \) \( \text{\texteuro c6} \) 13.0-0-0 \( \text{\texteuro f6} \) 14.f4 bxc5 15.\( \text{\texteuro xc6} \) dxc6 16.e4 \( \text{\texteuro a6} \) 17.e5 \( \text{\texteuro e7} \) 18.\( \text{\texteuro f3} \) = Polugaevsky-Dokhoian, Belgrade 1988. 10.\( \text{\texteuro g5} \)

Here 10...\( \text{\texteuro xg5} \) simply fails to 11.\( \text{\texteuro xb7} \) \( \text{\texteuro xe2} \) 12.\( \text{\texteuro xa8} \)!, so 10...\( \text{\texteuro d4} \) and now:

A31) 11.\( \text{\texteuro xe4} \) \( \text{\texteuro xe4} \) 12.\( \text{\texteuro xe4} \) \( \text{\texteuro xg5} \) 13.\( \text{\texteuro xa8} \) \( \text{\texteuro c6} \) 14.\( \text{\texteuro b7} \) \( \text{\texteuro xd4} \)

This is the critical position for the evaluation of the exchange. Black has given up the rook for the pawn and for an ac-
tive knight on d4. His pawn structure is healthy and intact and his king is safer. White is still having trouble with the king in the centre.

The position is very dynamic and interesting to explore further, so it is no wonder that it was seen in a game between two World Champions.

15.\(d1\) c5 15...\(e5\)?! is weaker: 16.e3 \(\square c2+\) 17.\(\square e2\) d5 18.\(d2\) and there is no good escape route for the knight, Euwe-Capablanca, 8th match game, Amsterdam 1931; 15...\(a5\) is also okay: 16.\(\square f1\) \(\varepsilon e5\) 17.\(\square g2\) d5 with fine play for Black, Cordova-Cori Tello, Montcada 2012. 16.e3 \(\square c2+\) 17.\(\square d2\) \(\varepsilon f5\) 18.\(g2\) \(\underline{b4}\)

And Black is at least equal, Euwe-Capablanca, 10th match game, Amsterdam 1931.

A32) 11.\(\text{x}e4\) \(\text{c6}\) 12.0-0 \(\text{b}8\) Or 12...\(f5\) 13.\(\text{c3}\) \(\text{w}6\) 14.e3 \(\text{b}4\) 15.\(\text{d2}\) \(\text{xg2}\) 16.\(\text{xg2}\) \(\text{c6}\) 17.b3 \(\text{d}8\) 18.f4 \(\text{f7}\) 19.e4± with a massive centre and active play for White, Indjic-Radovanovic, Vrnjacka Banja 2012. 13.\(\text{c3}\) \(\text{b4}\) 14.\(\text{d2}\) \(\text{xg2}\) 15.\(\text{xg2}\) c6 16.a3 \(\text{a6}\) 17.e4 d5 18.cxd5 cxd5 19.e5 Black has succeeded in trading the bishop but he is left with a passive knight. 19...\(\text{c7}\) 20.\(\text{mac1}\) \(\text{d7}\) 21.\(\text{c2}\) \(\text{bc8}\) 22.\(\text{fc1}\) \(\text{b5}\) 23.\(\text{xb5}\) \(\text{xc2}\) 24.\(\text{xc2}\) \(\text{xb5}\) 25.\(\text{c7}\)

White has better chances, with the black bishop passively placed on b7,
Miljkovic-Karpov, Nis (rapid match) 2010.

9.0-0

It is also possible to play the thematic 9.d5 e5 (or 9...a5 10...d4 e5 11...db5 a6 12.0-0 c8 13.b3 d7 14.a3 with a small space advantage for White, Sargissian-Parligras, Legnica 2013) 10.0-0 bd7 11.e1 a5 12.d3 c5 13.f4 exf4 14.gxf4 e8 15.xc5 bxc5 16.e4 a6 17.b3 a4 18.e1 d7 with mutual chances, Ivanchuk- Kharitonov, Tashkent 1987.

9...bd7

On 9...e4, after 10.xe4 xe4 11.f4 (11.fd1 d7 12.ac1 e7 13.e3 f6 14.d5 xf3 15.exf3 e5= Gavrilov-Milosevic, Basle 2013) 11..b7 12.e4 d7 13.e1 e7 14.ad1 e5 15.d2 a5...

White can now immediately take on e5. In case of 15..fe8, after 16.dxe5!? (with 16.c2 we can transpose to Kasparov-Akopian below) 16.xe5 d4 f6 18.b3 ad8 19.f4 d7 20.d5 f8 21.c3 White has lots of space and very active play, Dautov-Larsen, Bad Homburg 1998. 16.dxe5! Earlier 16.c2 was played, and although the white bishop is not very attractive, White’s surplus in space and good central control grant him some advantage, Feller-Dorfman, Internet (blitz) 2006. 16...x e5 17.d4 with a slight space advantage that is typical for this structure.

10.c2 e7 11.e4 e5 12.fe1 fe8 13.ad1±

White is more active thanks to his space advantage in the centre, Kasparov-Akopian, Internet (blitz) 1998.

**Conclusion**

In the opening stage, Black manages to control the e4-square, however this doesn’t provide equality. The problem is that Black doesn’t have any direct influence on the centre, and quite often White can align three pawns on the 4th rank. In truth, Black’s position is flexible and without weaknesses, although somewhat passive. His play is based on undermining White’s centre with ...d7-d6 and ... e6-e5, or ...d7-d6 and ...c7-c5. In case Black implements ...d7-d5, White will also have an easier and more active game due to the absence of dark-squared bishops.
Chapter 15.3

5.a3 \( \text{e7}: \) The Subtle 6.\( \text{c2} \)

1.d4 e6 2.c4 \( \text{b4}+ \) 3.d2 \( \text{f6} \) 4.f3 0-0 5.a3 \( \text{e7} \) 6.\( \text{c2} \)

This is an interesting move order, favoured especially by grandmaster Zdenko Kozul. In addition to transposing to the main line with 7.e4, White has additional options of 7.g3 and 7.e3. We will devote most of our attention to the theoretical duel with 7.e4, considering that the other possibilities aren’t a real challenge for Black.

6.b4

The attempt to capture space on the queenside, at such an early stage, gives Black additional possibilities, for example: 6...a5 7.b5 c5 8.dxc5 In case of 8.bxc6 bxc6 9.c5 d6 10.cxd6 \( \text{xd6} \) 11.e4 \( \text{c7} \) 12.b2 c5 13.dxc5 \( \text{xc5} \) 14.xf6 \( \text{xf6} \) 15.c4 \( \text{b7} \) 16.0-0 \( \text{d8} \) 17.e2 \( \text{c6} \) 18.fc1 \( \text{e7} \) and here the bishop pair guarantees Black a pleasant game in the long run, Moiseenko-Vitiugov, Ningbo 2011.

8...\( \text{xc5} \) 9.b2 b6 10.g3 \( \text{b7} \) 11.g2 \( \text{e7} \) 12.0-0 d6 13.e4 \( \text{bd7} \) 14.d4 \( \text{c7} \) 15.e2 \( \text{fe8} \) 16.f4 e5 17.f5 \( \text{c5} \) 18.xe7+ \( \text{xe7} \) 19.f5 \( \text{ac8} \) 20.\( \text{ae1} \) h6 with excellent chances for Black, Shirov-Tomashevsky, Sochi 2012.

6...d5 7.e4

A) 7.g3
7...b6 8._transport_g2 a7 8...c5!? 9.dxc5 bxc5 10.0-0 a7 11.cxd5 exd5 12.ad1 bd7 13.h4 e8 (13...b6 14.f5 he8 15.e4 f8 16.exd5 xd5 17.f4 c4 we6 18.xd5 xd5 19.b3 g7b6 20.f3 xe3 21.xe3 ac8 22.f2 c4 23.xc4 xc4 24.bxc4 xc4 ½-½ Kizov-Antic, Skopje 2011) 14.f5 f8 15.fc4 ½-½ Kozul-Dzidar, Medulin 1997.

B) 7.e3 b6 8.d3 c5 9.0-0 cxd4 10.exd4 dxc4 11.dxc4 b7 12.e5 w5 13.g5 c8 14.w2 c6 with an unclear position, Laylo-Ni Hua, Ho Chi Minh City 2012.

C) 7.b4 b6 8.d2 b7 9.c5 a5 10.e3 axb4 11.axb4 c6 12.ha8 xa8 13.c3 bxc5 14.dxc5 d4! 15.exd4 d5 16.b5 cb4 17.xb4 xb4 18.wb1 xf3 19.xf3 wa3 20.w2 with an attack for Black, which unfortunately doesn’t win (1-0, 27) Kozul-Palac, Sibenik 2012.

7...c5

With this move we transpose to one of the main branches. We will give the most important games and some rich analysis with plenty of possibilities for both sides.

8.dxc5 dxe4 9.xe4 dxe4 10.wxe4 c6 11.b4

11.f4 f5 and now:

A) 12.w3 a5+ 13.wd2 wxd2+ 14.xd2 wxc5 15.w3 w7 16.b4 (16.wc3 w6+) 16...f4 with an initiative for Black. 14...e5 15..c3 15.b4 e4+ 15...e4 16.d4

A1) 16...xc5 17.xc6 bxc6 18.b4 18.w2 d8 19.b4 e7 20.0-0 w6 21.wf1 f7 22.f3 g5 23.fxe4 w3+ 24.xf1 fxe4 25.wf1 c5 26.wa1 d4 27.wd2 g5 28.wc2 w6 29.bxc5 xc5 30.wf1 ½-½ Kosulin-Petrov, LSS email 2007. 18...w7 19.0-0-0 19...w6 20.0-0 a5 (20...ad8 21.wd1 w7 22.w4 d7∞) 21.b5 cxb5 22.cxb5 wfc8 23.wd4 w3 24.wxc4+ xc4 25.w3 w7 with chances for both sides in the endgame, Javorsky-Bucek, ICCF email 2010. 19...a5 20.wa5 c5 with a complex endgame, Manso Gil-Galanov, ICCF email 2008;
A2) 16...a5!? N A new and interesting attempt to create more tension. 
17.\(\text{c}c6\) bxc6 18.b4 \(\text{e}6\) Black has compensation for the sacrificed pawn, due to his better piece development. In addition, there are many tactical possibilities, so let’s see what may follow:

A21) 19.\(\text{d}d2\) f4! 19...h4 20.f3 axb4 21.axb4 \(\text{x}a1\) 22.\(\text{x}a1\) a8 23.\(\text{b}2\) \(\text{a}2\) 24.\(\text{c}1\) e7 25.fxe4 fxe4 26.\(\text{b}1\) \(\text{a}4\) 27.\(\text{c}3\) f+. 20.\(\text{e}2\) e3+ 21.fxe3 fxe3+ 22.\(\text{e}1\) 22.\(\text{d}3\) f5+ 23.\(\text{xe}3\) \(\text{ae}8\) –. 22...axb4 23.\(\text{a}b4\) \(\text{a}1\) + 24.\(\text{c}1\) \(\text{b}8\) 25.\(\text{c}3\) \(\text{xc}5\)!

A22) 19.\(\text{e}2\) axb4 20.axb4 \(\text{a}1\) + 21.\(\text{a}1\) a8 22.\(\text{c}3\) a3 23.\(\text{d}2\) a2+ 24.\(\text{d}1\) f4 25.\(\text{e}1\)

With a draw.

B) 12.\(\text{c}2\) and now:

12...\(\text{xc}5\)!? An active approach! If instead 12...\(\text{a}5\)+ 13.\(\text{d}2\) (13.\(\text{d}2\) \(\text{xd}2\) + leads to the endgame which we mentioned in the previous text, with excellent chances for Black) 13...\(\text{c}7\) 14.b4 (14.0-0-0 \(\text{e}5\)) 14...a5!! \(\Delta\) 15.\(\text{d}1\) axb4 16.axb4 e5. 13.\(\text{d}1\) \(\text{f}6\) 14.\(\text{g}5\) 14.b4 e5 (14...\(\text{d}4\)?) 15.\(\text{g}5\) \(\text{g}6\) with the idea 16.bxc5 e4 17.\(\text{d}6\) \(\text{h}5\). 14...\(\text{g}6\) 15.\(\text{b}4\)

15...\(\text{e}5\)! Black makes good use of his development advantage, denying White a harmonious positioning of his pieces.

369
Index of Variations

1.d4 e6 2.c4 )b4+ (without ...f6)

3.\(\text{d2}\)

3...\(\text{xd2}+\) ................................................................. 11
  4.\(\text{xd2 c6}\) ............................................................... 12
  4...d5 ................................................................. 15
  4...d6 ................................................................. 16
  4.\(\text{xd2}\) ................................................................. 21
  [4...f6 5.f3]
3...c5 4.\(\text{xb4 cxb4}\) ................................................. 139
  [5.f3 f6]

3...a5

4.e4 ................................................................. 210
4.c3 d6 ................................................................. 213
  4...f6 ................................................................. 215
  4.f3 d5
    5.e3 ................................................................. 226
    5.c3 ................................................................. 230
    5.xb4 ................................................................. 230
    5.c2 ................................................................. 231
    5.a3 ................................................................. 232
The Modern Bogo 1.d4 e6

5.g3 dxc4 ............................... 232  
[5...\(\textcap\)f6]
4.\(\textcap\)f3 d6 5.g3 [5...\(\textcap\)f6] ................................. 239
5.e4 ..................................... 257
5.e3 ..................................... 257
5.a3 ..................................... 258
5.\(\textcap\)c3 .................................. 259  
[4...\(\textcap\)f6]

3.\(\textcap\)d2

3...b6 ........................................ 358
3...c5 ........................................ 358
3...f5 ........................................ 359
3...d5 ........................................ 359
3...c5
4.dxc5 ....................................... 401
4.a3 ................................. 402
4.\(\textcap\)f3 d5
5.cxd5 ........................................ 403
5.e3 ........................................ 403  
[4...\(\textcap\)f6]
4.e3 \(\textcap\)c6 5.d5 .......................... 422
5.\(\textcap\)e2 ..................................... 423
5.\(\textcap\)f3 [5...\(\textcap\)f6]
5...\(\textcap\)xc3+ 6.bxc3 d6. ......................... 428
4.d5 \(\textcap\)xc3+ 5.bxc3
5...\(\textcap\)a5 .................................... 431
5...\(\textcap\)e7 .................................... 433
5...d6. ...................................... 433
1. d4 ²f6 2. c4 e6 3. ²f3 ²b4+

4. ²d2

4... ²xd2 5. ²xd2

5... b6

6. ²c3 22

6. g3 28

5... 0-0

6. g3 58

6. ²c3 63

5... d5 6. g3

6... 0-0 7. ²g2 70

6... ²bd7 77

6... ²c3 99

7... ²bd7 100

7... ²e7

8. ²d1 114

8. ²d3 118

8. a3 120

8. ²c1 123

8. cxd5 129

4... c5 5. ²xb4 cxb4

6. ²d3 140

6. ²c2 141

6. ²bd2 141

6. e3 149

6. a3 160

6. g3 181
6...0-0 7.\texttt{g2} d6 8.0-0
8...\texttt{e8} 
8...\texttt{c6} 
8...a5 

4...a5
5.e3 
5.\texttt{c2} 
5.a3 
5.\texttt{c3}
5...0-0 
5...b6 

5.g3
5...b6 
5...d5 
6.cxd5 
6.\texttt{g2} 
6.\texttt{c2} 

4.\texttt{bd2}

4...0-0
5.\texttt{c2} 
5.g3 
5.e3 
5.a3 \texttt{e7}
6.g3 
6.e3 
6.b4 
6.\texttt{c2} 
6.\texttt{c2} 
6.e4 d5 
7.\texttt{d3} c5 8.dxc5
8...a5 
8...dxe4 
7.cxd5 exd5 8.e5 \texttt{fd7} 9.\texttt{d3} c5 
7.e5 \texttt{fd7} 8.\texttt{d3} c5 9.h4
9...f5 
9...h6 
9...cxd4 
9...g6 
8.b4 a5 9.b5 c5
10.\texttt{b2} 
10.\texttt{d3} 
10.cxd5 

The Modern Bogo 1.d4 e6

462
4. \( \text{c3} \)

4...c5 ............................... 406
5.g3 cxd4 6.\( \text{d4} \) e4 .............. 406
7.\( \text{d2} \) ............................ 406
7.\( \text{d3} \) ............................. 409
5.e3 \( \text{c6} \) 6.\( \text{d3} \) \( \text{xc3}+ \) 7.bxc3 d6 .... 425
8.0-0 ..................................... 425
8.\( \text{d2} \) .................................. 427
8.e4 ...................................... 428