

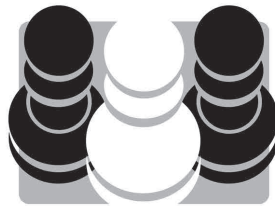
*Grandmaster Repertoire*

# Dutch Sidelines

By

**Mihail Marin**

*To my late mother, who used to tell me:  
“Play beautifully, Bobiță!”*



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# Preface

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It is hard to think of another opening in which White has regularly tried out such a multitude of sidelines as against the Dutch Defence. Many of these systems are so popular in practice that the term “sidelines” in the context above requires some clarification. The highly provocative character of the Dutch induces the thought that White may try to refute it by radical means, usually consisting of deviating from the natural course of development as early as on move two. No matter how popular a particular Dutch system might be, one could not refer to meeting 1.d4 with 1...f5 as a “classical” or “main” variation.

Judging from my own feelings through the decades, I believe that for a player familiarized with and specialized in the Leningrad Dutch main lines – meaning those with g2-g3 which were covered in Volume 1, *Leningrad Dutch* – many of the sidelines examined in this second volume are a bit irritating. No matter how complicated and, to a certain extent, risky, the variations covered in the first volume may be, Black can always derive a certain comfort from playing a structure of their own choosing. In most of the sidelines, it is usually White who makes the choice. Fortunately, any feeling of discomfort on Black’s side should not last for long after one starts examining the early deviations in closer detail. Even though they may put some pressure on Black at an early stage, from the point of view of the middlegame fight, they tend to be less strategically challenging than the main g2-g3 lines, which are built on a foundation of harmonious development.

I would also mention a positive practical and psychological element to preparing and playing against these sidelines. The main Leningrad Dutch lines feature a relatively small bunch of pawn structures, enabling Leningrad specialists to develop a good feel for the ensuing positions and to orientate their actions with relative comfort and ease. On the other hand, this specialization also tends to cause some limitation in the process of developing as a player of universal style and culture. Being confronted with the array of sidelines on a regular basis should be a reason for joy, as it allows a player to maintain freshness and alertness in a wide range of structures.

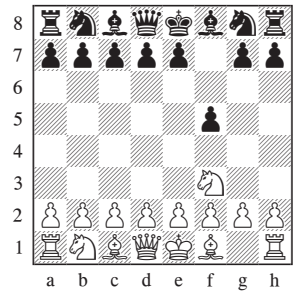
It would not be right to deny my slight worries when I started working on the material examined in this volume. However, after completing my endeavour, I feel that I am a “sidelines Dutch” player to no lesser extent than a Leningrad Dutch specialist. Rather than answering 1.d4 with 1...d6, in the hope of obtaining a good moment for advancing my f-pawn, I feel ready to play 1...f5 against any other move than 1.e4, secretly hoping that my opponents will offer me some strategic freedom by choosing any of the sidelines examined in this volume.

I hope that this book will inspire the readers to feel the same way.

Mihail Marin  
Bucharest, March 2021

# Chapter 10

## Other Lines



### Reti Dutch

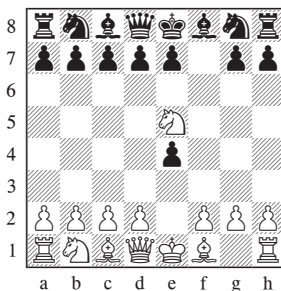
### Variation Index

1.  $\text{Nf3}$

1...f5

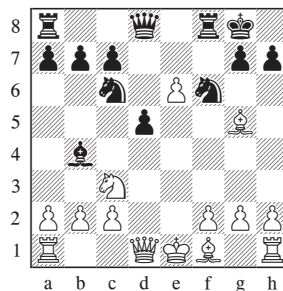
A) 2.e4 fxe4 3. $\text{Ng5}$ e5	271
A1) 4.d4	272
A2) 4.d3	274
B) 2.d3 $\text{Nc6}$ !	278
B1) 3.e4	278
B2) 3.d4!? e6!	282
B21) 4.c4	284
B22) 4.g3 $\text{Nf6}$ 5. $\text{Bg2}$ $\text{Be7}$	286
B221) 6.c4	286
B222) 6.0-0 0-0 7.c4 d6	290
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B22221) 9. $\text{Bb3}$	295
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A) note to 3.  $\text{Ng5}$



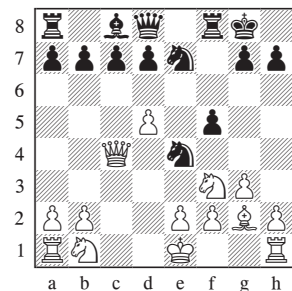
3...g6!N

B1) after 10.fxe6



10...d4!N

B221) after 12.  $\text{Bc4}$



12... $\text{Ch8}$ !N

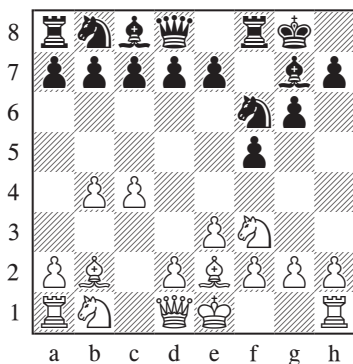
### 1. ♖f3 ♗f5

The Reti move order is mainly supposed to avoid early complications, allowing White to either reach a favoured 1.d4 or 1.c4 scheme by transposition, or else continue in pure hypermodern style. Against the Dutch Defence, the main independent lines are based on establishing early pawn contact, turning the position dynamic and demanding increased accuracy from Black. The good news is that with a bit of knowledge, Black is in no real danger.

White can play the immediate **A) 2.e4** or prepare the central advance with **B) 2.d3**.

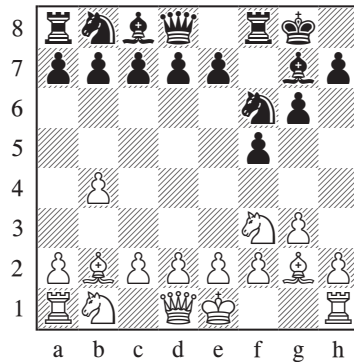
I found a few White repertoire books advocating delaying d2-d4, but neither move order causes us any worries:

2.c4 ♖f6 3.e3 g6 4.b4 ♗g7 5.♗b2 0–0 6.♗e2 is the move order recommended by Axel Smith in *e3 Poison*. This is a reasonable practical try, considering that Black's most popular continuation of 6...d6 allows 7.d4, reaching a position which lies outside our repertoire where White has good chances. However, we can do better with:



6...e6 (6...b6N is another possibility which may lead to the same transposition after a few moves.) 7.0–0 ♖e7 White has nothing better than 8.d4, transposing to variation A21 of Chapter 1.

Hilton & Ippolito go back and forth discussing various move orders against the Dutch in *Wojó's Weapons Volume 3*, but their preferred sequence seems to be: 2.g3 ♖f6 3.♗g2 g6 4.b4 ♗g7 5.♗b2 0–0



6.d4 After this move, we reach a position which is discussed briefly on page 233 of Volume 1 – see the comments at the start of variation A of Chapter 8. As I explain there, Black should have no qualms about responding with 6...d5, since White's bishop is no longer able to go to f4.

From the other moves which do not transpose to a regular Dutch or to the English Opening, I would mention two:

The exotic 2.♖c3!?, very much in Napoleon Bonaparte's style (even though the Emperor used to start the game by developing the knights in the reversed move order) only leads to a transposition: 2...♖f6 3.d3 ♖c6 4.e4 e5, reaching variation B1 below.

### 2.b3

Against this move, Black is best advised to obstruct the long diagonal, starting with:

### 2...d6

2...♖f6 exposes the knight to 3.♗b2 g6 4.♗xf6 exf6 5.c4± when Black's kingside structure is the same as in the 2.♖c3 ♖f6 3.♗g5 d5 4.♗xf6 exf6 system, but here

White's queenside development is more harmonious, as the knight does not block the path of the c-pawn.

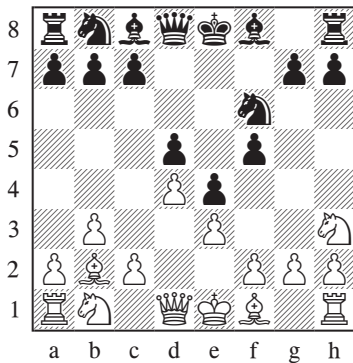
3.♖b2 e5 4.e3 ♘f6

Black has free development, and sooner or later White will have to display some ambitions in the centre, without really bothering Black. For instance:

5.d4 e4 6.♗g5 d5 7.♗h3

If the knight stayed on g5, White would have to consider the potential threat of ...f5-f4.

This position was reached in Kubicka – Marczuk, Walbrzych 2013. Black has a few decent options but I like:



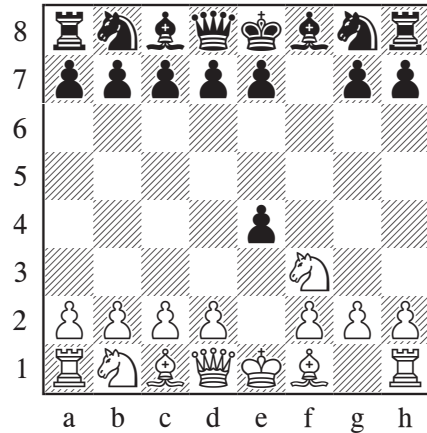
7...c6N 8.c4 ♗d6=

With a space advantage and a comfortable game.

### A) 2.e4

I must confess that there were years when I used to fear this move. But the way I see it now, White's only achievement will be to reach a reversed King's Gambit structure, in a better version for Black. Indeed, after 1.e4 e5 2.f4 exf4 White sometimes has to work hard to get their pawn back, whereas in the present gambit Black only needs to return the extra pawn to reach the desired type of position with an open f-file and an extra central pawn.

### 2...fxe4



### 3.♗g5

The only viable move.

3.♗e5? exposes the knight, allowing Black to gain time for development. 3...g6!N This way, Black gains two tempos by successively attacking the knight. 4.♗c3 ♖g7 5.d4 d6 6.♗g4 h5 7.♗e3 ♗f6 Black has normal development and a sound extra pawn.

### 3...e5

I prefer this to the other reasonable options because it immediately starts questioning the daring knight's stability, while also aiming for the reversed King's Gambit structure.

White can defend the knight with **A1) 4.d4** or **A2) 4.d3**.

### 4.♗xe4

This would be a minor concession, as the knight remains exposed.

### 4...♗c6!

Defending e5 in order to threaten ...d7-d5 without fear of ♖h5†.

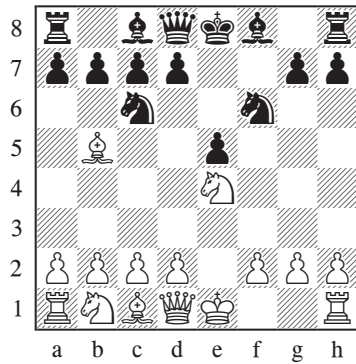
### 5.♖b5

Indirectly fighting against Black's space-gaining ambitions, as ...d7-d5 would once again run into ♖h5†.

5.c4N weakens d4 and costs a tempo, so 5...♟f6= is fine for Black.

5.d4?!N is likely to backfire: 5...d5 6.♙b5 ♖e7! 7.♙g5 ♗e6= Black has some initiative in the centre.

5...♟f6



It is obvious that Black already has pleasant play, due to a combination of normal development and a space advantage in the centre. A nice example continued:

6.♟bc3 ♙e7 7.♟xf6† ♙xf6 8.0-0

8.♟d5N can be met by 8...♟d4 9.♙c4 b5 10.♙b3 a5 and Black will soon be able to get castled.

8...♟d4 9.f4

White is hardly entitled to count on success from such an attack.

However, if 9.♙c4 c6! the threat of isolating the bishop with ...d7-d5 would more or less force 10.f4 anyway, which can be bravely met by: 10...exf4! 11.♙e1† ♟f8 12.♟e4 d5 13.♟xf6 ♗xf6= Black's control in the centre negates any problems connected with the uncastled king, while the extra pawn is quite relevant.

9...♟xb5

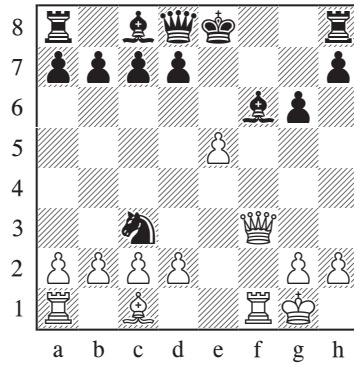
9...exf4?!N may transpose to the note above after: 10.♙e1† ♟f8 11.♙c4 c6

10.fxe5?

Consistent but bad.

10.♟xb5 was necessary, although 10...0-0= leaves Black with no problems whatsoever.

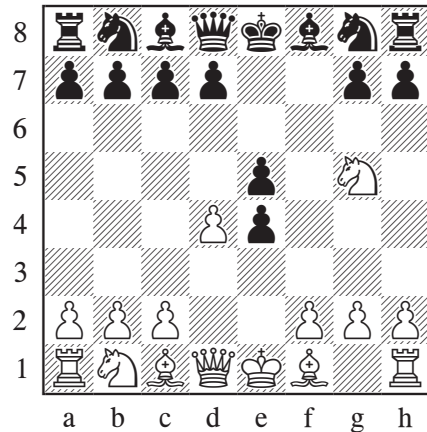
10...♟xc3 11.♗h5† g6 12.♗f3



12...♟e2† 13.♗xe2 ♙g7 14.d4 ♗e7-+

White did not have enough compensation for the piece in Palatnik – Yap, Cienfuegos 1985.

#### A1) 4.d4



This seemingly aggressive move has the drawback of delaying the fight for the e4-square.

#### 4...exd4

It would be a grave error to speed up White's development with 4...exd3? 5.♙xd3 when Black's kingside is under unbearable pressure, for instance: 5...♟f6 (5...g6 6.♙c4±) 6.♙xh7!± Followed by ♗h5†.

**5. ♖xe4**

The alternative is harmless:

**5. ♖xd4**

This gives Black a pleasant choice.

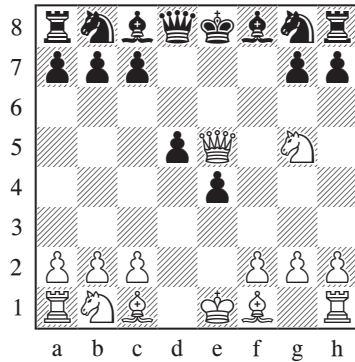
**5...d5**

5... ♖f6 6. ♖xe4 ♖e7 7. ♖bc3 ♖c6 gains time to reach a comfortable position, but the text move is more ambitious.

**6. ♖e5†**

6. ♖e2? ♖f6–+ left Black with a sound extra pawn in Schloetterer – F. Wagner, Nuremberg 2015.

Black blocked the check with the knight in an old correspondence game, but I prefer the more dynamic:

**6... ♖e7!N 7. ♖xd5**

White has retrieved the pawn, but the exposed queen enables Black to develop with gain of time.

**7... ♖f6 8. ♖b3 h6 9. ♖h3 ♖c6 10. ♖b5 ♖d7**

Threatening ... ♖d4.

**11. ♖xc6 ♖xc6 12. ♖f4 0–0**

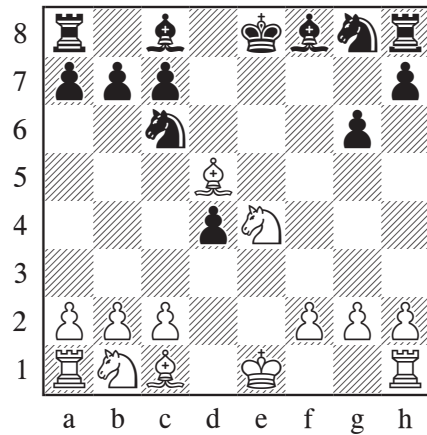
Black is much better developed, and 13. ♖g6 is ineffective due to 13... ♖d6 threatening mate.

**5... ♖c6**

Not only defending the d4-pawn, but also the e5-square, in order to prepare ...d7-d5 without fearing a nasty check on h5.

**6. ♖c4 d5!**

Returning the pawn for the sake of rapid development. Such moves are typical for several gambits and counter-gambits after 1.e4 e5.

**7. ♖h5† g6 8. ♖xd5 ♖xd5 9. ♖xd5****9... ♖f5!**

Attacking and pinning the knight, thus questioning White's stability in the centre.

The text move improves on the less active 9... ♖g7, as played in Ad. David – Clemens, Germany 2013.

**10.0–0**

10. ♖g5?! ♖b4– hits c2.

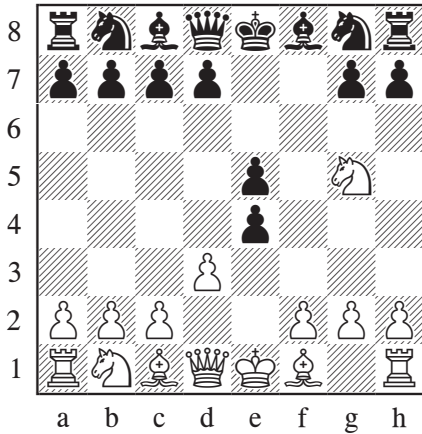
10.f3N may be best, although it weakens White's position and loses time. After 10... ♖g7 11.0–0 ♖ge7 12. ♖b3 0–0–0 Black enjoys a space advantage and better development.

**10... ♖ge7 11. ♖f6† ♖d8 12. ♖e4 ♖g7 13. ♖xf5 ♖xf5 14. ♖d5 ♖d7 15. ♖f4 ♖ce7 16. ♖xe7 ♖xe7 17. ♖d1 c5 18. ♖d2 ♖d5 19. ♖g3 ♖c6–**

Black was dominating in Lauer – Firnhaber, corr. 2019.



A2) 4.d3



The most principled move. White plans  $dxe4$  followed by  $\text{♕c4}$ , which would cause Black certain problems completing development.

4...e3!

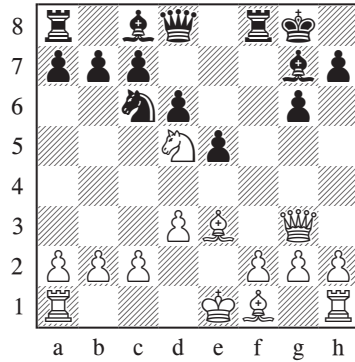
The best way to extinguish White's initiative and reach the desired reversed King's Gambit structure.

5.♙xe3 ♖c6 6.c4

It seems to me that if White is to make sense of their opening play, they will need to ensure the knight's future stability on e4. Here are some alternatives:

$6.\text{♙e2}?!$  has been the most popular choice but it makes little sense. After  $6\dots d5$  (or  $6\dots \text{♙e7}$  first) Black controls the centre and White will have to fight for equality.

The attack initiated by  $6.\text{♞h5}?!$  is premature, as White's queenside is underdeveloped.  $6\dots g6$   $7.\text{♞f3}$   $\text{♜f6}$   $8.\text{♜e4}$   $\text{♙g7}$   $9.\text{♜xf6}†$   $\text{♙xf6}$   $10.\text{♜c3}$   $0-0$   $11.\text{♜d5}$   $\text{♙g7}$   $12.\text{♞g3}$   $d6$



$13.\text{♙g5}$   $\text{♞d7}$   $14.h4$   $\text{♞f7}$   $15.c4$   $\text{♙e6}$  With better development and more space for Black, Malakhatko – Onischuk, Donetsk 1998.

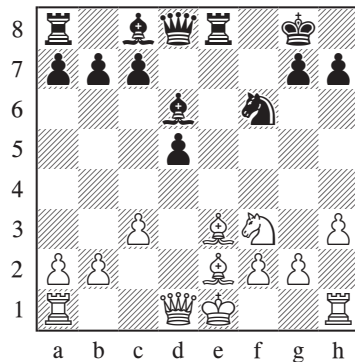
Another strange choice would be:  
 $6.c3?!$   $d5$   $7.d4$

Counterattacking on the dark squares is not only less principled, but also implies the loss of a tempo.

$7\dots \text{♜f6}$   $8.dxe5$   $\text{♜xe5}$   $9.h3$   $\text{♙d6}$

Black has wonderful development already. I would stop here, but the game continuation was rather interesting:

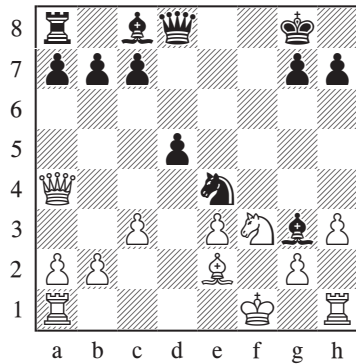
$10.\text{♜d2}$   $0-0$   $11.\text{♜d3}$   $\text{♜xf3}†$   $12.\text{♜xf3}$   $\text{♞e8}$   $13.\text{♙e2}$



$13\dots \text{♙xe3}!$

The start of a thematic attack on the dark squares.

$14.fxe3$   $\text{♙g3}†$   $15.\text{♜f1}$   $\text{♜e4}$   $16.\text{♞a4}$



16...♙e7!N

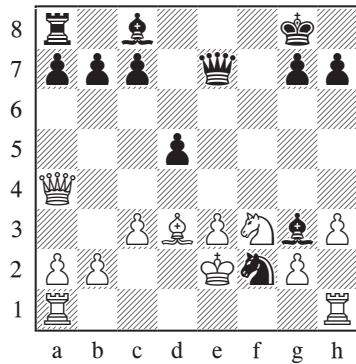
Applying pressure on the e-file, thus preventing White from recovering coordination.

The text move is even stronger than 16...♙e6, which allowed White to stay in the game by returning the exchange with 17.♙d3 ♘f2 18.♙e2 ♘hx1 19.♙hx1 ♙e7 in Espig – Messing, Timisoara 1972.

17.♙d3

This loses, but it is not clear what else White should do.

17...♘f2 18.♙e2



18...♘xd3!

This is the difference! Instead of recovering the exchange, Black continues attacking.

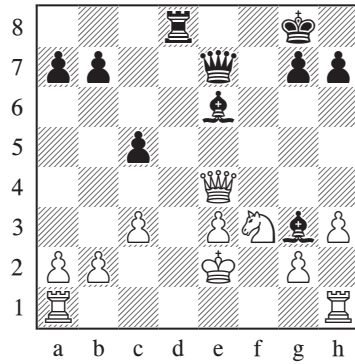
19.♙xd3 ♙d7 20.♙d4

The queen has to keep e4 defended at any cost.

20...c5!

Forcing a beautiful end.

21.♙xd5† ♙e6 22.♙e4 ♙d8† 23.♙e2  
23.♙c2 ♙b3† wins the queen.



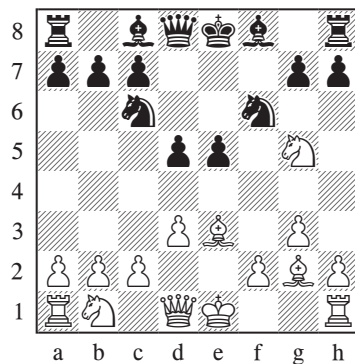
23...♙d5!!-+

Not the only winning move, but the most beautiful. The point is that 24.♙xe7 allows an elegant mate: 24...♙c4#

6.g3

I consider this the only logical alternative to the main line. From g2, the bishop will fight for the centre with the help of a delayed c2-c4.

6...♘f6 7...♙g2 d5



8.c4

At this stage, the generally desirable pawn break allows a disruptive check, but delaying it is also not without drawbacks.

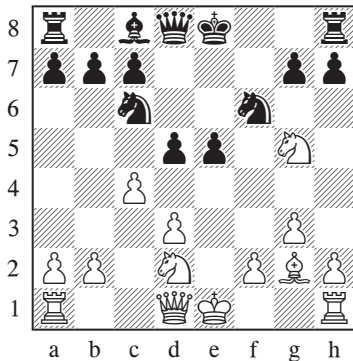
8.0-0 ♙g4! causes White to sacrifice some coordination. 9.f3 ♙f5 Now it will be hard for White to carry out c2-c4 under

favourable circumstances. 10.♖d2 ♔d7  
11.g4 ♕g6 12.♗b3 b6 13.d4 0–0–0 Black  
had fantastic play in Mansour – Sarsam,  
Casablanca 2002.

8...♗b4†!

Speeding up Black's development, causing  
White to lose a tempo and leading to the  
favourable exchange of the dark-squared  
bishops.

9.♗d2 ♕xd2† 10.♗xd2



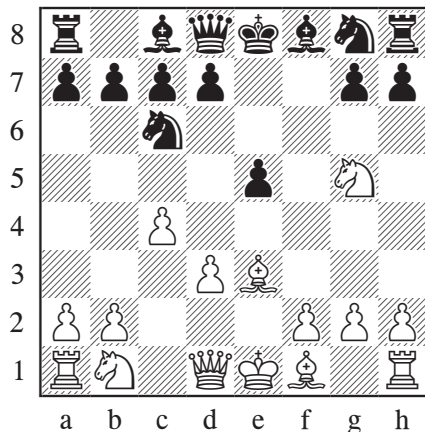
This position has been reached in a couple  
of games. Black should seize the favourable  
moment with:

10...♕g4!N 11.♖a4 0–0 12.0–0

12.cxd5 ♗d4 13.0–0 ♗xd5 offers Black  
activity and kingside threats which outweigh  
White's light-square control.

12...♗d4 13.♗fe1 ♔e8

With the more active game for Black.



6...♗f6 7.♗c3 ♗b4

White has managed to get more coherent  
development than in the last line above; but  
by pinning the knight, Black continues the  
thematic fight for the central light squares.

8.♗ge4

Setting up a blockade.

8.a3?! ♕xc3† 9.bxc3

This continuation ensures control over d4  
but at the cost of a tempo, while the resulting  
structure does not necessarily favour White.

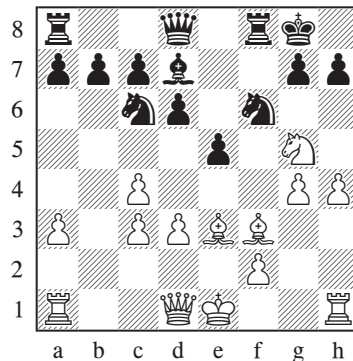
9...d6 10.♕e2 0–0 11.♕f3 ♕f5

Black is ready to complete development  
with ...♖d7 and ...♗ae8, perhaps followed  
by ...e5–e4 in order to weaken the doubled  
pawns.

12.g4?!

This is a clear case where the remedy is worse  
than the problem itself.

12...♕d7 13.h4

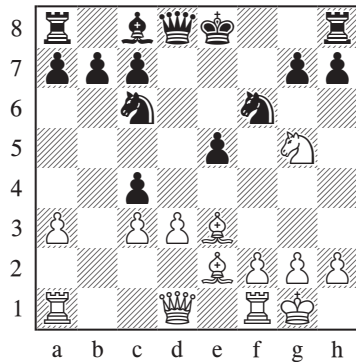


In Franz – Urankar, Latschach 2005, Black  
could have executed the central break  
without further preparation.

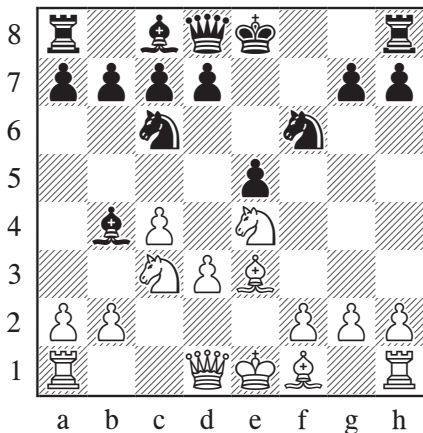
13...e4!N 14.♗xe4 ♗e5†

With fantastic play on the light squares.

If White wishes to provoke an exchange on c3,  
it makes more sense to wait until Black breaks  
in the centre: 8.♕e2 d5 9.a3?! ♕xc3† 10.bxc3  
dxc4 11.0–0!?



Despite the rapid time limit, both sides have been playing pretty accurately. With the last move, White looks to sacrifice a pawn in order to open things up for the bishop pair, but Black rejects the offer. 11...♙f5! 12.dxc4 ♗xd1 13.♖axd1 h6 14.♘f3 ♙d7 15.c5 0–0–0 16.h3 a6 17.♙c4 ♙f5 In Bushel – Averell, Internet (rapid) 2008, Black had succeeded in stabilizing the position and had the better long-term chances.



### 8...0–0!

I prefer this over 8...♗xe4 9.dxe4, which increases White's control over the centre, even though 9...0–0 10.♙e2 d6 11.0–0 ♙e6 12.♗d5 ♙c5 gave Black a fine and stable position in Seeman – Malaniuk, Tallinn 1999.

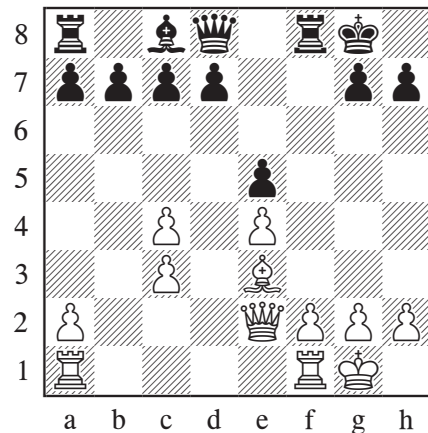
### 9.♙e2

Preventing Black's next move in the main line with 9.a3 ♙xc3† 10.bxc3 can be comfortably met by 10...b6 11.♙e2 ♙b7= followed by ...♗a5 or ...♗e7, increasing the pressure on the light squares.

### 9...♗d4!

After exchanging the light-squared bishop, Black will have easy play.

### 10.0–0 ♙xc3 11.bxc3 ♗xe2† 12.♗xe2 ♗xe4 13.dxe4



### 13...b6!N

Inserting 13...♗h4?! leaves the queenside a bit vulnerable. 14.f3 b6 15.c5 ♙b7 16.cxb6 cxb6 A forced strategic concession, as the pawn on c7 was hanging to ♗c4†. 17.♖fd1 ♙c6 18.a4± White had the more compact structure and a slight initiative in Williams – Rendle, Canterbury 2010.

### 14.c5

Otherwise ...d7-d6 would turn c4 into a chronic weakness.

### 14...♙b7=

Black does not have the slightest problem, as axb6 can now be answered by ...axb6.

# Abridged Variation Index

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The Variation Index in the book is 5 pages long. Below is an abridged version giving just the main variations, not the sub-variations.

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- B) 2.c4 ♗f6 38
  - B1) 3.♙g5 38
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### 1.d4 f5 2.c4 ♗f6 3.♗c3 g6

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