

Modern Ideas
in
Chess

by Richard Réti

21st Century Edition

Edited by Bruce Alberston



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Introduction

The 45 essays which constitute *Modern Ideas in Chess* appeared mostly in journals during 1921. Polishing was done the following year, and in 1923 the manuscript was published in English. The book was an instant success. Nobody had ever tackled chess in quite the way Réti had. For the first time ever, a very strong player provided a popular, readable account of chess ideas as developed by the leading players and handed down to generations following.

The chronology begins in the Romantic Era of Anderssen and Morphy, runs through the Classical School of Steinitz, Tarrasch, Lasker, picks up Rubinstein and Capablanca, and finishes off with Réti and his neo-romantic colleagues. Today we know this last group as the Hypermoderns, and Réti was certainly one of the ringleaders. In all, the book covers seventy years, 1852 to 1922.

Here the portraits of the great masters are vividly drawn and their most important theories carefully extracted and examined. Réti's explanations enable the reader to follow the development of chess ideas, of chess as art. Réti, as an artist himself, was interested in the creative process; he worked conscientiously to identify the tension that generates ideas. As a result, one can find here plenty of solid chess instruction, almost as a by-product of Réti's interest in the growth of chess.

And there were plenty of new chess ideas still to be discovered in the years following the First World War. So many, in fact, that when the Hypermoderns burst on the scene in the early 1920's it appeared that a revolution in chess thinking was taking place. It was a heady time and *Modern Ideas* conveys the excitement of the period.

The three periods – Romantic, Classical and Hypermodern – formed the foundation for the subsequent growth of chess and the development of new ideas. Perhaps the discoveries have not been as dramatic as those of the 1920's, but the continual influx of creative masters, even today, confirms Réti's basic thesis.

For the present reworking the editor has converted the text to double column, figurine algebraic notation, and added diagrams. Editorial touches include slight additions, one deletion, and a handful of minor corrections. This is Réti's book and it should come through pretty much intact.

Bruce Alberston

Astoria, New York

November 2009

Author's Preface

If we compare the games of chess of recent years with the older ones, we shall find, even with a superficial consideration of the games handed down to us from olden times, absolutely different openings and unusual contours of positions. New ideas rule the game and have considerable similarity with the ideas of modern art.

As art has turned aside from naturalism, so the ideal of the modern chess master is no longer what was called "sound play" or development in accordance with nature. That is to say in accordance with nature in the most literal sense; for that old kind of development was directly copied from nature.

We believe today that in the execution of human ideas deeper possibilities lie hidden than in the works of nature: or to put it more accurately, that at least for mankind the human mind is of all things the greatest that nature has provided. We are, therefore, not willing to imitate nature and want to imbue our own ideas with actuality.

Those pioneers in art, who are difficult to understand, are acknowledged by the few and jeered at by the many: Chess is a domain in which criticism has not so much influence as in art; for in the domain of chess the results of games decide, ultimately and finally.

On that account *Modern Ideas in Chess* will perhaps be of interest for a more extended circle. The artists who, in spite of derision and enmities, follow their own ideas, instead of imitating nature, may in times of doubt, from which no creative man is free, know, and cherish hope therefrom, that in the narrow domain of chess these new ideas in a struggle with the old ones are proving victorious.

I have in this volume attempted to indicate the road along which chess has traveled; from the classicism of Anderssen, by way of the naturalism of the Steinitz school, to the individualistic ideas of the most modern masters.

Richard Réti

Chapter 1

Symbols and Abbreviations

- ♔ or K stands for King
- ♚ or Q stands for Queen
- ♖ or R stands for Rook
- ♘ or B stands for Bishop
- ♞ or N stands for Knight
- ♟ or P stands for Pawn
- x = captures
- (the dash) stands for moves to
- 0-0 is castles kingside
- 0-0-0 is castles queenside
- /Q means promotion to Queen
- ! means very good move
- !! means brilliant move
- ? means mistake
- ?? means blunder
- + stands for check
- # or mate stands for checkmate
- 1-0 White wins
- 0-1 Black wins
- ½-½ Draw or tie game
- Resigns – the player gives up

The Development of Positional Play

1. Combination

We perceive after a careful consideration of the evolution of the chess mind that such evolution has gone on, in general, in a way quite similar to that in which it goes on with the individual chess player, only with the latter more rapidly.

The earliest books on the game as played today go back no further than to the commencement of modern times. They are written by masters of that period, and, from the beautiful combinations contained in them, we recognize, quite distinctly, the chess talent of the particular authors.

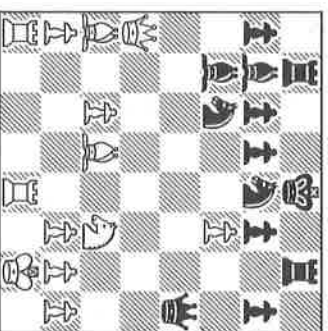
But on the whole they were groping in the dark, for the gross and glaring errors that occur in those works lead us to the conclusion that to obtain an accurate grasp of a position, or “sight” of the board, meant as much trouble to the experienced player of that time as it does to the beginner of today.

A chess player in his early stages, who for the first time plays over the games of those masters, experiences unbounded delight in the combinations to be found in them, more especially those involving sacrifices. The other parts of the game seem to have but little interest for him.

On these lines chess was played until the middle of the 19th century, practically until Morphy appeared upon the scene. (An exception, was the great Chess Philosopher, A. D. Philidor [d. 1795] who was too much in advance of his time to be properly understood.) During that period, quite at the beginning of the game a player tried to work out combinations quickly, with the conviction that they were much the most valuable factors in the game.

The chess hero of that epoch, with whose name, for most players, is associated the first grasp of the limitless beauties of our game, was Adolph Anderssen (1818-1879). One of his most beautiful and best known combinations is the following:

Anderssen vs. Dufresne
Berlin 1852



Anderssen, quite undisturbed by the threat of his opponent against his

king's position, plays a deeply considered preparatory move

19. ♖ad1

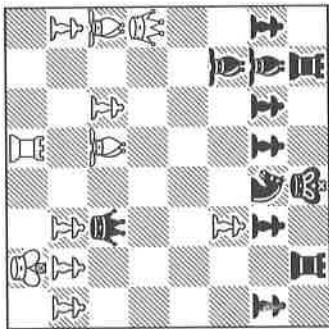
Dufesne accepted the "gift from the Greeks" without any foreboding.

19 ...

♙×f3

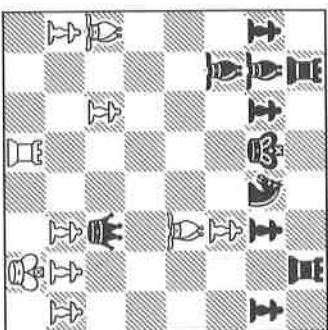
20. ♜×e7+

♚×e7



21. ♙×d7+ ♖×d7
22. ♗f5+

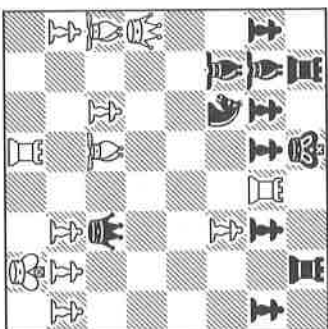
If 22... ♖c6, mate follows by 23. ♗d7.



22 ... ♖e8
23. ♗d7+

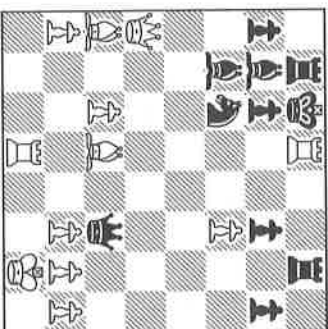
And mate follows next move with ♗×e7.

Still prettier would the ending have been had Black played 20... ♖d8,



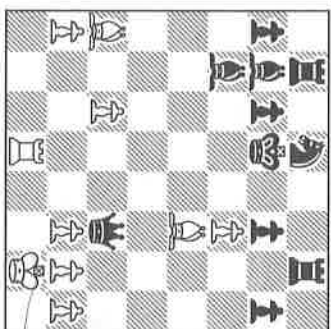
Analysis after 20... ♖d8

instead of 20... ♚×e7. We would then have had 21. ♜×d7+ ♖c8 22. ♗d8+!. A surprising turn in events. The rook can be taken in three different ways—



Analysis after 22. ♗d8+

If 22... ♜×d8 then 23. g×f3. If 22... ♖×d8 then 23. ♗e2+ wins the black queen. 22... ♚×d8 23. ♙d7+ ♖×d7 24. ♗f5+.



Analysis after 24. ♗f5+

And mate next move.

If we ask ourselves what there is in this particular combination, or, for a matter, in any combination, that compels our admiration, the reply will be that in the game just quoted it is the quiet inconspicuous introductory move (19. ♖ad1) which just by reason of its inconspicuousness operates with such great charm.

A strong and more strikingly attacking move could have been made without any regard as to what was to follow. But it is the choice by Anderssen of the less obvious move, whose meaning only becomes clear later on, that forces us to the appreciation of the deep working of his brain.

It is the same with a sacrifice. A combination composed of a sacrifice has a more immediate effect upon the person playing over the game in which it occurs than

another combination, because the apparent senselessness of the sacrifice is a convincing proof of the design of the player offering it.

Hence it comes that the risk of material, and the victory of the weaker material over the stronger material, gives the impression of a symbol of the mastery of mind over matter.

Now we see wherein lies the pleasure to be derived from a chess combination. It lies in the feeling that a human mind is behind the game dominating the inanimate pieces with which the game is carried on, and giving them the breath of life.

We may regard it as an intellectual delight, equal to that afforded us by the knowledge that behind so many apparently disconnected and seemingly chance happenings in the physical world lies the one great ruling spirit — the law of Nature.

2. Positional Play

The layman thinks that the superiority of the chess master lies in his ability to think out 3 or 4, or even 10 or 20, moves ahead. Those chess lovers who ask me how many moves I usually calculate in advance, when making a combination, are always astonished when I reply, quite truthfully, "as a rule not a single one."

Formerly, in Anderssen's time, the ability to make combinations was in fact the very essence of chess talent. Since then, however, the chess mind has further developed, and the power of accurately calculating moves in advance has no greater place in chess than, perhaps, skillful calculation has in mathematics.

Applying a simple mathematical formula we shall easily see how impossible, and on the other hand how objectless, it would be in general to try to work out in advance exact sequences of moves. Let us consider a position in which there is no direct threat: an ordinary tranquil position.

We shall certainly not be going too far if we assume that each side has every time on an average three feasible moves; that being the number to be taken into account, generally speaking, in order to effect the calculation.

If I want to work out, now, all the variations on the basis of one full move (i.e., one move by me and one by my opponent) for all the variations, I should have to consider already $3^2 = 9$ different variations. On the basis of two full moves the number of possible variations already amounts to $3^4 = 81$, their computation being at the most possible in correspondence games. Should we further wish to calculate

the number of variations of 3 moves of Black and White respectively we find that the number of such variations is represented by $3^6 = 729$: in practice therefore scarcely possible of execution. Allowing we took the trouble to make the above calculations, what would be the advantage to be derived therefrom?

The computation of the variations would only have some sense if, from the resulting respective positions, we could in the end discover which combination would be the most favorable. We cannot assume, again in a tranquil position, that after 3 moves so thought out, a clear result will be evident.

Therefore from the point of view of the ordinary player, who thinks that in chess nothing counts but combinations, a further calculation is called for; and it is clear with what rapidity, exceeding that of all human calculation, the number of possibilities would increase after a few moves.

Combinations in chess can only be made when the number of the possibilities to be reckoned in advance is a limited one, that is to say when the moves of one player force the opponent to make moves already foreseen.

This can happen either if a move contains a certain threat which can be parried by the opponent only in

one way or at any rate only in a very few ways: for example if my opponent's piece is exchanged, so that he in reply must take a piece, or again if check be called.

A combination by one player involves therefore forced moves by the opponent. It is only in such cases that it is possible to calculate much in advance, as many as twenty – perhaps more – moves, because the number of the different variations is still very small.

Speaking generally the essential object of this work is to deal not with exact combinations but with all kinds of considerations relating to the development and evolution of the strategic mind and which dictate moves in chess.

The method of playing chess by which we do not try to work out single moves in advance is known as positional play.

Play by means of combinations and positional play are not opposed to each other, but rather mutually supporting.

The scheme of a game is played on positional lines, the decision of it, as a rule effected by combinations. This is how Lasker's pronouncement that positional play is the preparation for combinations is to be understood.

3. Paul Morphy

Paul Morphy, the American, had in his early years a most brilliant chess career. After having gained in 1857, when only twenty years old, his first prize in the masters tournament in New York, he beat the greatest European masters, and finally Anderssen, in a decisive manner.

To the question: What was the secret of that success? the reply is that he had a wonderful talent for combinations. Anderssen possessed that talent no less than Morphy and in addition more imagination than the latter. The deciding advantage in Morphy's favor was the fact that he was the first positional player.

Positional play in the early days was nearly always governed by general principles. Morphy, it is true, had written nothing himself, but his games clearly contained the basic principles for the treatment of open positions. Morphy was not at home in close positions, and in these often not fully a match for some of his contemporaries. The games lost by Morphy were mostly those that partook of a close character.

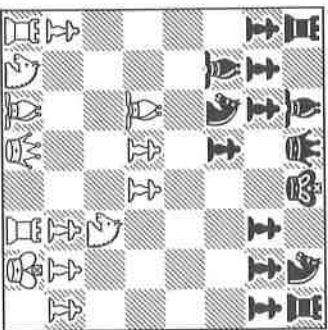
The most important principle in the treatment of opening positions to be learnt from Morphy's games is that which subsequently became to all chess lovers a matter of course: the

one which lays down in the opening, with every move development is to be advanced.

As an example I give the normal position in the Evans Gambit which is arrived at after the following moves:

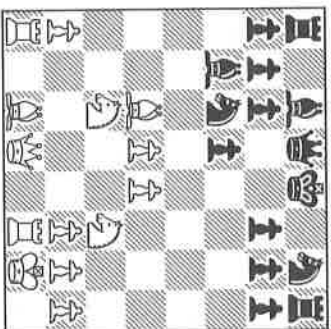
White vs. Black
Evans Gambit

- | | |
|--------|------|
| 1.e4 | e5 |
| 2.♘f3 | ♗c6 |
| 3.♙c4 | ♙c5 |
| 4.b4 | ♙×b4 |
| 5.c3 | ♙a5 |
| 6.d4 | e×d4 |
| 7.0-0 | d6 |
| 8.c×d4 | ♙b6 |



Before Morphy's time as the principle of development was not yet known, if a player had no opportunity for a combination he made either an attacking move or a defensive move. Therefore, in the position in the diagram, either ♗.d5 or ♗.b3, or even the purely defensive move ♗.h3 would have been the usual continuation.

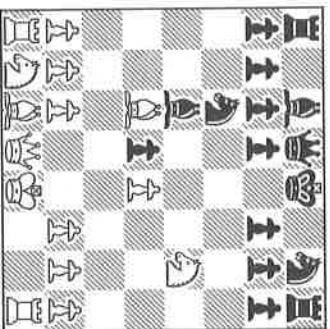
It was first through Morphy's example that what appears to us the most natural developing move, namely ♗.c3, has become usual.



Another example: A master game of the first half of the nineteenth century opened with the following moves:

White vs. Black
Scotch Gambit

- | | |
|-------|------|
| 1.e4 | e5 |
| 2.♘f3 | ♗c6 |
| 3.d4 | e×d4 |
| 4.♙c4 | ♙c5 |
| 5.♗g5 | |

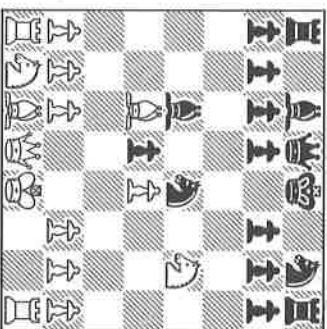


Morphy would certainly never have

made this move, an attacking one instead of a developing one.

5 ... ♗e5

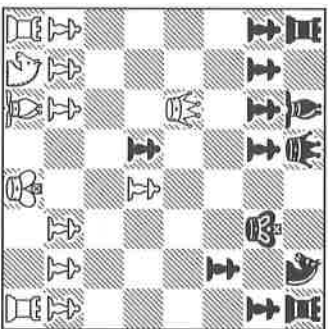
This move looks attractive. It protects the pawn at f7 and at the same time attacks the bishop at c4.



6.♙×f7+

The combination was as follows:

- | | |
|--------|------|
| 6 ... | ♗×f7 |
| 7.♗×f7 | ♗×f7 |
| 8.♗h5+ | g6 |
| 9.♗×c5 | |



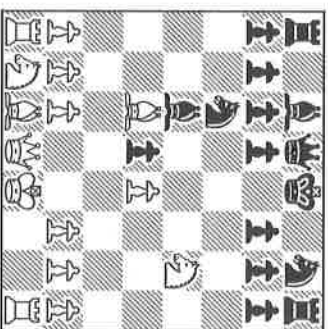
White wins a pawn and has a distinct advantage.

An American chess player tried the same combination against Morphy.

Meek vs. Morphy
Mobile 1855
Scotch Gambit

- | | |
|-------|------|
| 1.e4 | e5 |
| 2.♘f3 | ♗c6 |
| 3.d4 | e×d4 |
| 4.♙c4 | ♙c5 |
| 5.♗g5 | |

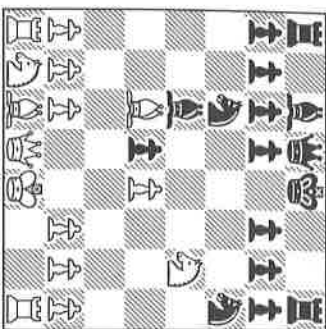
In the position of the diagram



Morphy did not allow himself to be inveigled into making the seemingly excellent move 5...♗e5 for he saw that it had the disadvantage of not developing another piece and that it ran counter therefore to his own principles.

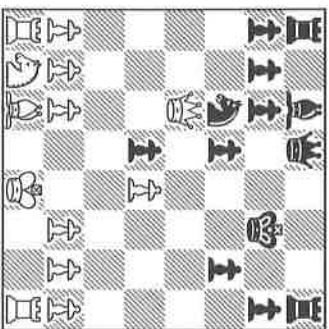
Morphy simply played —

5 ... ♗h6



And as White, as a sequel to 5. ♖g5, went on with the combination originally designed, the game proceeded as follows:

- | | |
|----------|------|
| 6. ♕×f7+ | ♖×f7 |
| 7. ♗×f7 | ♜×f7 |
| 8. ♝h5+ | g6 |
| 9. ♞×c5 | d6 |



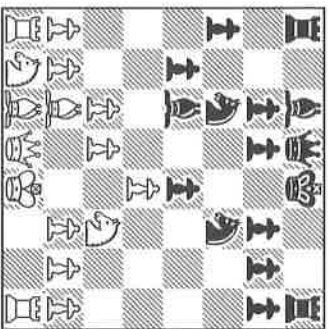
And the difference showed itself distinctly. The pawn at d4 is protected, as Morphy (in consequence of his developing move 5... ♗h6) exchanged the otherwise undeveloped piece and not the already developed knight at c6. White has a bad game and the premature attack by 5. ♗g5 is refuted.

4. Fourth Game of the Match Anderssen – Morphy

This contest between two different schools shows us clearly that the player who, merely through his imagination and power of combination, gave to the game its particular aspect, was bound to lose in the long run; because Morphy's positional play and the principle of quick development proved ultimately superior to mere talent, however strong.

Anderssen vs. Morphy
4th Match Game Paris 1858
Ruy Lopez

- | | |
|--------|-----|
| 1.e4 | e5 |
| 2. ♗f3 | ♖c6 |
| 3. ♖b5 | a6 |
| 4. ♖a4 | ♗f6 |
| 5.d3 | ♕c5 |
| 6.c3 | b5 |
| 7. ♖c2 | |

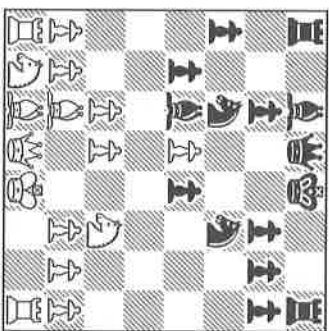


White had from now onwards a fantastic idea of attack. He wanted to effect a mate at h7. To conceive

such a plan at that moment is not justified by any weakness in Black's position, and seems, according to our modern views, to be almost ludicrous.

But we shall see what dangers Anderssen, in the furtherance of his idea, is able to conjure up against his opponent, and appreciate how he could have succeeded brilliantly against a weaker opponent.

- | | |
|--------|----|
| 7 ... | d5 |
| 8. ♖d5 | |

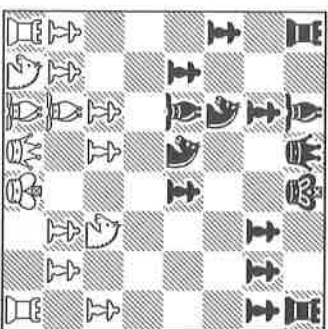


This move only furthers the opponent's development and affords Black more terrain in the center. On that account 8. ♝e2 would have been much better. But Anderssen still wants to make the attack along the diagonal b1-h7 and therefore willingly exchanges his e-pawn.

- | | |
|-------|------|
| 8 ... | ♗×d5 |
| 9.h3 | |

A loss of time. But Anderssen must, as a continuation of his plan of

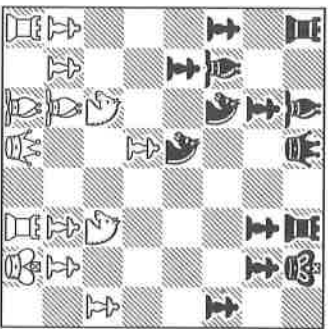
attack, soon play d3-d4 and fears that Black will hinder him by ... ♗g4. Morphy in contrast to Anderssen, goes quietly on with his development.



- | | |
|--------|-----|
| 9 ... | 0-0 |
| 10.0-0 | h6 |

This move (contrary to White's h3) forms part of the development. Morphy wants to play ... ♖e6 without being disturbed by White's ♗f3-g5.

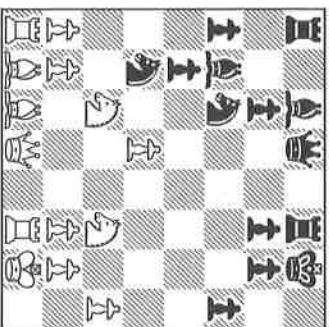
- | | |
|---------|------|
| 11.d4 | e×d4 |
| 12.c×d4 | ♖b6 |
| 13. ♗c3 | |



Does Anderssen intend to make a

developing move here? Certainly not. That it happens to be one is merely chance. It is essentially an attacking move which threatens 14. ♖xd5, 15. ♜d3, while 14. ♜d3 can at once be parried by Black with 14...♗f6.

13 ... ♗db4
14. ♙b1



14 ... ♙e6

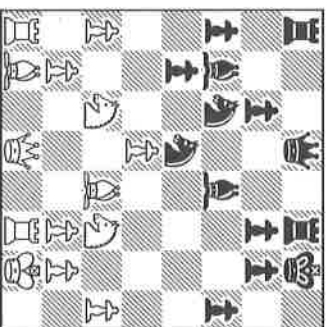
Morphy could have taken the pawn at d4 but he rightly prefers a simple developing move, otherwise he would have fallen into one of the many complicated traps which Anderssen sets for him. Let us consider some of the variations.

(a) 14...♙xd4 15. ♗e2 ♙b6 16. a3 and ♜c2.

(b) 14...♗xd4! 15. ♗xd4 ♜xd4 16. ♜f3 ♙e6 17. a3 ♗d5 18. ♖d1.

(c) 14...♗xd4 15. ♗xd4 ♙xd4! 16. ♜f3 ♙e6 17. ♙e4 ♖b8 18. a3 etc.

15.a3 ♗d5
16. ♙e3

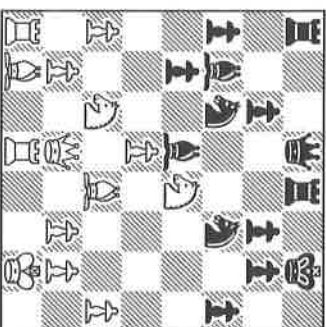


This also happens to be a developing move only because with the protection of his pawn at d4 the threat involves the gain of a pawn by means of 17. ♗xb5 axb5 18. ♜c2.

16 ... ♗f6
17. ♜d2 ♖e8
18. ♖d1

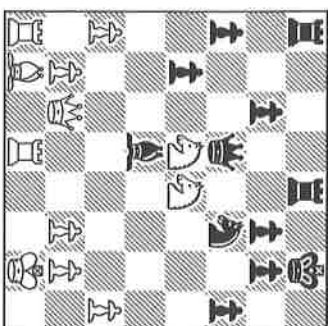
To place the rook not on the open file but on the file blocked by his own pawn seems, according to our present notions, to be very remarkable. But White now threatens 19. d5 and thereby forces Black to place a piece on d5 and as a consequence not to move the knight from f6 which protects h7.

18 ... ♙d5
19. ♗e5



Another of the deep Anderssenian traps. It would have been disastrous for Black to have taken the pawn offered, for if 19...♗xe5 20. dxe5 ♖xe5 21. ♙xb6 cxb6 22. ♙a2 ♜e8 23. ♗xd5 ♗xd5 24. f4 and White wins.

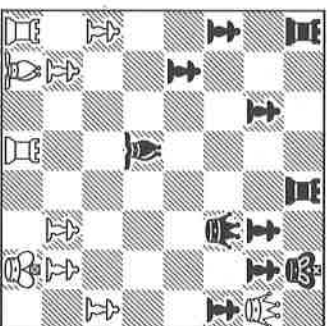
22. ♗xd5



22 ... ♜xe5

With this Morphy avoids the last trap. If 22...♜xd5 then 23. ♗c6 ♖e4 24. ♖xd4 ♖xd4 25. ♗e7+.

23. ♗xf6+ ♜xf6
24. ♜h7+

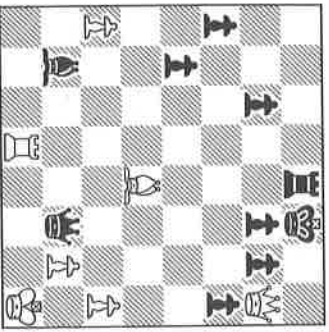


Analysis: after 24. f4

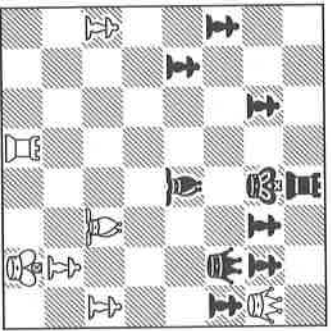
19 ... ♙d6
20. ♜c2 ♗xd4
21. ♙xd4 ♙xd4

Anderssen has thus ultimately carried out his attack along the diagonal b1-h7. But there is no mate, only a check and Morphy has now a won game.

24 ... ♖f8
 25. ♖e4 ♖ad8
 26. ♖h1 ♖xb2
 27. ♖ab1 ♖xd1+
 28. ♖xd1 ♗xf2



29. ♗h8+ ♖e7
 30. ♗h7 ♖e5
 31. ♖f3 ♗g3
 32. ♖g1 ♗g6



and Black wins by the preponderance of his pawns.

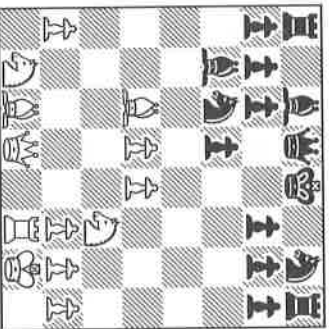
5. The Opening

Another of Morphy's perceptions, which becomes clear in a large number of his games, is that superior development increases in value, in

proportion as the game is more open. Therefore the side with the better development should endeavor as much as possible to shape the game as an open one, whilst it is in the interest of the side with the worse development to keep the game close. I give here some characteristic and illustrative games.

Morphy vs. Amateur
 New Orleans 1855
 (odds of the a1-rook)
 Evans Gambit

1. e4 e5
 2. ♖f3 ♖c6
 3. ♖c4 ♖c5
 4. b4 ♖xb4
 5. c3 ♖c5
 6. d4 exd4
 7. 0-0 ♖b6
 8. cxd4 d6



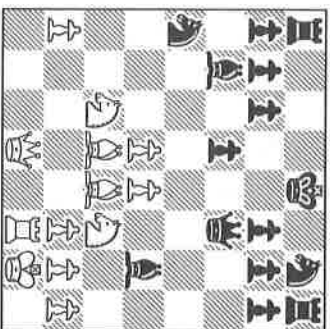
A familiar position in this opening. We see how Morphy is concerned with the possibility of developing moves. Black who plays according to old principles, makes attacking moves.

9. ♖c3 ♖a5
 10. ♖d3 ♖g4

A better development was clearly 10... ♖e7, but the text move attacks.

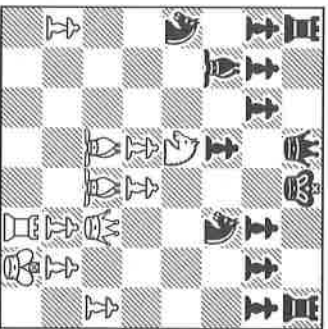
11. ♖e3 ♗f6

An attacking move; although it is an error in development to bring out the queen so early in the game.



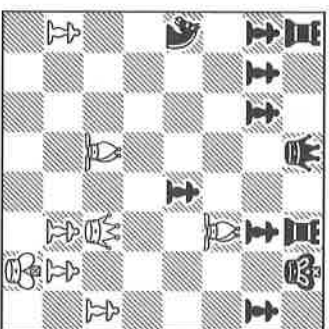
12. ♖d5 ♗d8
 13. h3 ♖xf3
 14. ♗xf3 ♖f6

The development comes now too late. Morphy wins with a delightful combination.



15. ♖g5 ♖xd4

16. e5 ♖xe5
 17. ♖e1 0-0
 18. ♖xe5 dxe5
 19. ♖xf6+ gxf6
 20. ♖xf6



Wins the queen and the game.

This game gives us an opportunity also of considering the pawn sacrifice as characteristic of Morphy. Thanks to his principle of development, he often had his rooks and bishops in play before his opponent had castled. Those pieces require open lines.

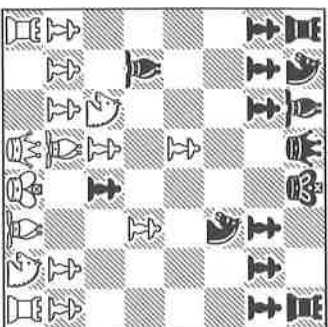
The early pawn sacrifices by Morphy are directed towards that object, namely, the opening of lines, and are made mostly for positional purposes, without any exact calculation. The following game will serve as an example.

Schulten vs. Morphy
 New York 1857
 Falkbeer Counter Gambit

1. e4 e5
 2. f4 d5

- 3.e4d5
- 4.♘c3
- 5.d3
- 6.♙d2

- e4
- ♘f6
- ♙b4
- e3

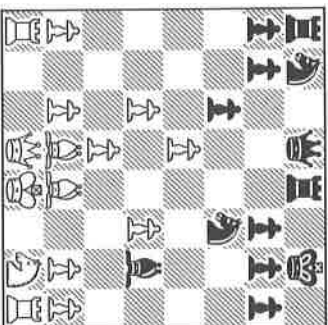


general principles. But now comes combination play with accurately thought out moves of a compelling force.

Opening the e-file.

- 7.♙×c3
- 8.♙d2
- 9.b×c3
- 10.♙e2
- 11.c4

- 0-0
- ♙×c3
- ♙e8+
- ♙g4
- c6!

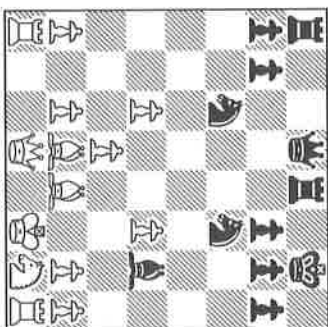


Foreshadowing the opening of the d-file.

- 12.d×c6
- 13.♙f1

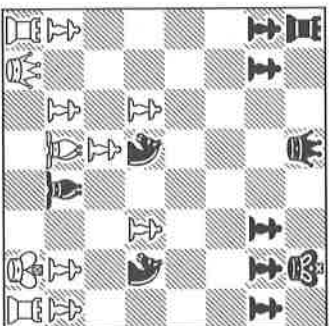
- ♘×c6

Up to this point Morphy had played on positional lines according to his



- 13 ...
- 14.♘×e2
- 15.♙b1
- 16.♙f2
- 17.♙g1

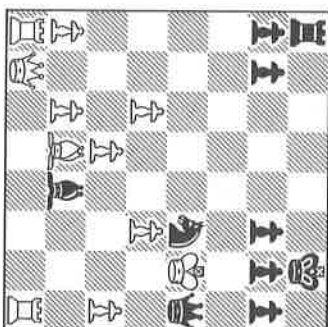
- ♙×e2
- ♘d4
- ♙×e2+
- ♘g4+



Black forces mate in seven moves.

- 17 ...
- 18.g×f3
- 19.♙g2
- 20.♙h3
- 21.♙h4
- 22.h3
- 23.♙g5

- ♘f3+
- ♙d4+
- ♙f2+
- ♙×f3+
- ♘h6
- ♘f5+
- ♙h5#

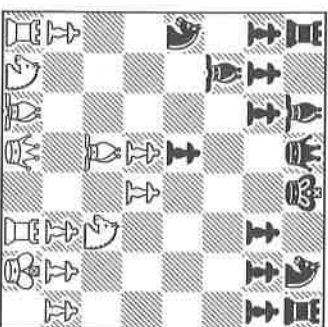


A large number of still more characteristic and, as regards the development of chess technique, more remarkable games of Morphy had this meaning: that his opponents were unacquainted with the principle that the opening of the game was favorable to the side with the better development, and further that those opponents whose development was defective, in advancing pawns with the object of freeing their position only opened up avenues of mobility for the pieces of the other player.

P. Morphy vs. Alonzo Morphy
New Orleans 1849
Evans Gambit

- 1.e4
- 2.♘f3
- 3.♙c4
- 4.b4
- 5.c3
- 6.d4
- 7.c×d4
- 8.0-0
- 9.♙d3

- e5
- ♘c6
- ♙c5
- ♙×b4
- ♙c5
- e×d4
- ♙b6
- ♘a5
- d5



A mistaken advance of the pawn which opens the e-file for White's rook and the diagonal a3-f8 for White's queen bishop; a better move was 9...d6.

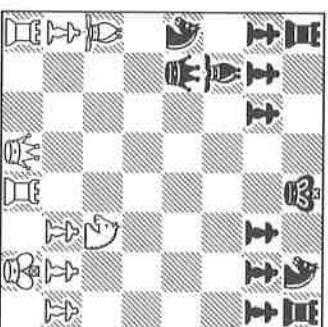
- 10.e×d5
- 11.♙a3
- 12.♘c3
- 13.d5!

- ♙×d5
- ♙c6
- ♙d7

This characteristic pawn sacrifice opens the d-file.

- 13 ...
- 14.♘×d5
- 15.♙b5+
- 16.♙e1+

- ♙×d5
- ♙×d5
- ♙×b5



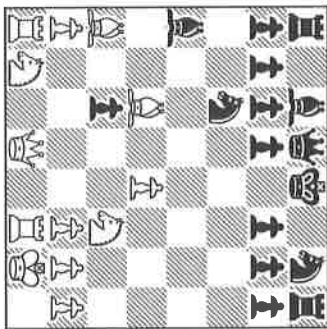
And wins.

Morphy vs. Amateur
New Orleans 1858

Evans Gambit

Morphy played blindfolded

- | | |
|---------|-------|
| 1. e4 | e5 |
| 2. d1f3 | dxc6 |
| 3. dxc4 | dc5 |
| 4. b4 | dxb4 |
| 5. c3 | da5 |
| 6. d4 | exd4 |
| 7. 0-0 | dxcc3 |
| 8. daa3 | |



The move recommended by theory is 8. ♖b3; but the text move corresponds with Morphy's mode of play. The intention is, after Black's ...d6, to effect a breakthrough by e4-e5, and to drive home his start in development by a complete opening up of the game.

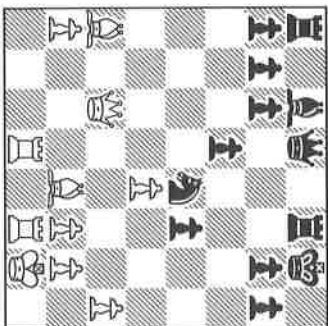
- | | |
|----------|------|
| 8 ... | d6 |
| 9. ♖b3 | gh6 |
| 10. dxc3 | axc3 |
| 11. ♖xc3 | 0-0 |
| 12. ♖ad1 | |

Already e5 was threatened.

- | | |
|----------|-------|
| 13. h3 | dge5 |
| 14. dxc5 | dxcc5 |
| 15. de2 | |

And now f4 to be followed by e5. Of little use would 15. ♖b3 have been by reason of the reply 15... ♖e6.

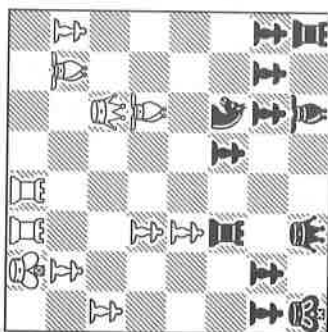
- | | |
|--------|----|
| 15 ... | f5 |
|--------|----|



The opening of the game with a defective development is the principle error by which Black loses. 15...f6 was right. One observes that

by reason of the move that was made, namely ...f5, both the e-file as well as the diagonals a1-h8 and a2-g8 were opened and to White's advantage, as the latter, thanks to his better development, is able to occupy them first.

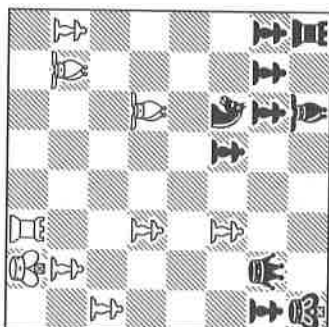
- | | |
|-----------|-----|
| 16. f4 | dc6 |
| 17. dxc4+ | ch8 |
| 18. ♖b2 | ve7 |
| 19. de1 | ff6 |
| 20. exf5 | vf8 |



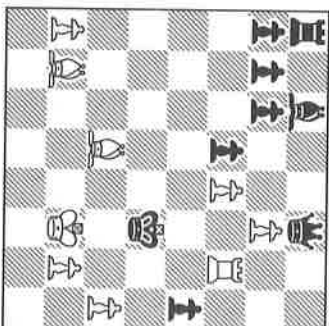
White turns the positional advantage, which he has been at pains to acquire, into a win, by means of a wonderfully beautiful combination.

- | | |
|---------|-------|
| 21. de8 | vxcc8 |
|---------|-------|

- | | |
|------------|-------|
| 22. vxff6 | ve7 |
| 23. vxgg7+ | vxgg7 |
| 24. f6 | |



And White wins. If 24... ♖f8 then 25. f7+ ♗e5 26. fe5 h5 27. e6+ ♖h7 28. ♖d3+ ♖h6 29. ff6+ ♖g5 30. gg6+ ♖f4 31. ff2 and mate next move.



Analysis: after 31. ♖f2

Steinitz

6. Wilhelm Steinitz

We have already mentioned that in the old era positional play was almost throughout based on general principles. The perception and development of those general principles were at that time nearly identical with the development of chess playing. From the striving for, and after investigation of, such general principles it becomes clear that chess at that time was treated on scientific lines. The greatest representative of the scientific tendency in chess was Wilhelm Steinitz.

I propose to consider here the difference in the scheme of Morphy's and Steinitz's games respectively. Morphy tried his utmost at the commencement to press forward in the center, so that his game became open quite early. It was due to his principles of development that he had, in most cases, at the outset a better development than his opponent.

As soon, however, as these principles of Morphy's had become the common property of all chess players it was difficult to wrest an advantage in an open game.

On the contrary the old form of opening brought about the early

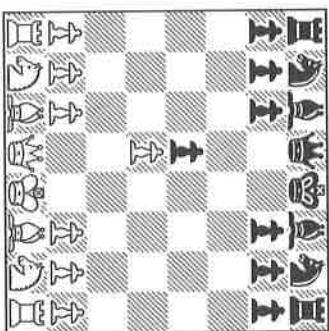
mutual opposing of bishops and rooks and led to simple exchanges.

For example, Morphy chose in reply to the French Defense the so-called "exchange" variation.

French Defense

- 1. e4 e6
- 2. d4 d5
- 3. exd5 exd5

which gives a more open game because the two center pawns have been got rid of.



In this opening Morphy by quick development and mostly for the purpose of doubling his rooks on the only open file, namely, the e-file, used thereby to obtain the command of it; and that was possible because his opponent, as a consequence of his failure to develop, was unable to set up an opposition with his rooks in time.

This variation of the French Defense is looked upon today as a typical drawing variation for the reason that by ordinary good play Black is able to put his major pieces in opposition to those of White, and White is then driven to general exchange, should he not wish to relinquish the command of those files, and, thereby, a decisive positional advantage to his opponent.

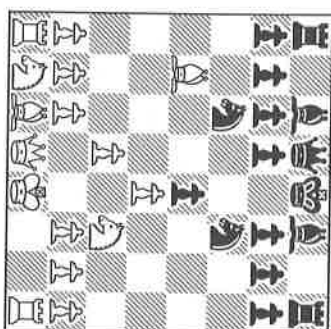
In order to avoid such a simplifying process so early in the game, and to have an opportunity of preparing deeply laid maneuvers for attack, without being threatened by his opponent with exchanges, Steinitz readily chose openings in which he obtained in the center a more defensive, but strong and unassailable position. The assured center position afforded him the possibility to prepare a wing attack slowly yet steadily.

In the following match game, Steinitz-Chigorin, we find this typical scheme of Steinitz play.

7. Steinitz - Chigorin

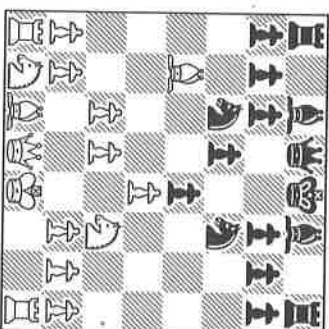
Steinitz vs. Chigorin
4th Match Game Havana 1892
Ruy Lopez

- 1. e4 e5
- 2. ♘f3 ♘c6
- 3. ♙b5 ♘f6
- 4. d3



One sees here at once the difference between Morphy and Steinitz. The former was always anxious to press on at the earliest possible moment with d2-d4. Steinitz on the other hand does not want to break through the center, but is more concerned with building up for himself a strong position, to enable him subsequently to prepare an attack on the kingside.

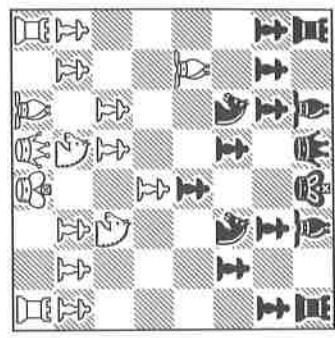
- 4 ... d6
- 5. c3



The position of the pawns on c3 and e4, which makes the forcing of the center by the black pieces impossible, runs with regularity through the Steinitz games wherever

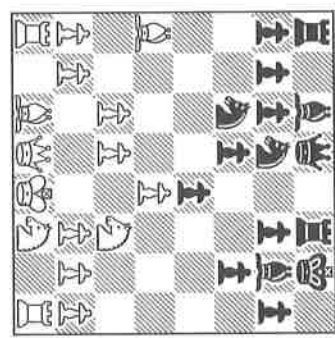
they are opened with e4.

- 5 ... g6
6. ♘bd2



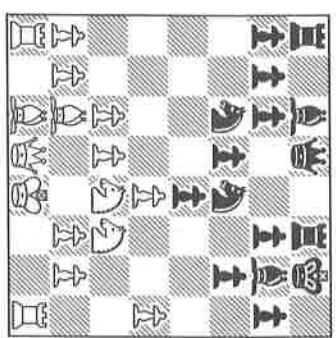
for which in open positions after d2-d4 there would be no time.

- 8 ... ♗d7



With the idea of making the game an open one if possible by means of ...♗c5 and ...d6-d5.

9. ♗e3 ♗c5
10. ♗c2 ♗e6
11. h4



With Morphy, who always brought about an open game, that kind of maneuver was impossible, as he dared not permit himself in open positions to lose so much time. Noteworthy and typical of Steinitz is the delay in castling: so that the possibility of castling on the queenside remained open to him.

- 6 ... ♗g7
7. ♗f1 0-0
8. ♗a4

In order to have this bishop ready for the attack. These are all far-reaching and preparatory maneuvers

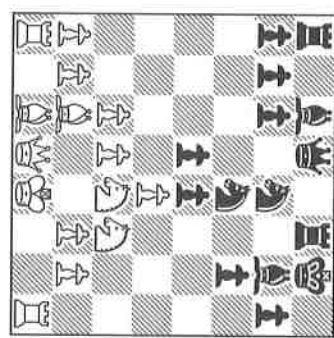
Now at this early stage the attack on the king's wing commences and indeed, clearly contrary to Morphy's principles, from an undeveloped position. But the essential point is that Black's counterplay against White's center does not lend itself to a successful result on account of the latter's assured position.

Equally remarkable is that the move h4 is not to be found in analogous games of Morphy, the reason being that Morphy unlike Steinitz always castled early in the game.

- 11 ... ♗e7

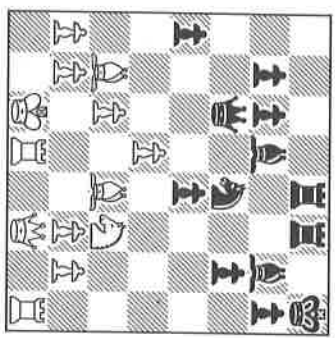
After which Black can effectively play ...d5.

12. h5 d5
13. h×g6 f×g6



Apparently a defensive move to provide against ...♗d4. In reality preparation for the decision of the contest.

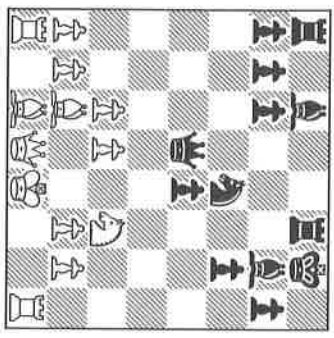
- 20 ... a5
21. d4



Perhaps 13...h×g6 was better. Steinitz would have continued with 14. ♖e2 in order to avoid the exchange of queens, as one will find happens in similar positions with other players; at the same time the strong pawn structure formed by the pawns at e4 and c3 would have been maintained and Black would have gained little by the opening of the d-file, as no points of attack are to be found thereon. After the weakening of the diagonal a2-g8 through ...fxg6, Steinitz opens the diagonal completely by the exchange on d5.

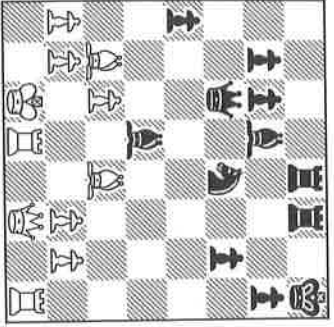
This ultimately brings the other bishop on the right diagonal a1-h8 for the decisive mating attack.

14. e×d5 ♗×d5
15. ♗×d5 ♖×d5



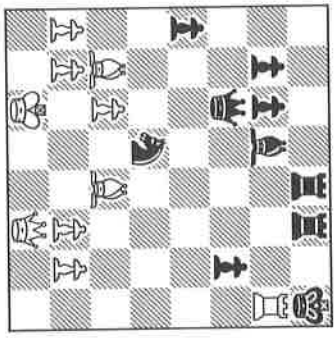
16. ♗b3 ♖c6
17. ♖e2 ♗d7
18. ♗c3 ♖h8
19. 0-0-0 ♖ae8
20. ♖f1

- 21 ... $e \times d4$
 22. $\text{Q} \times d4$ $\text{A} \times d4$



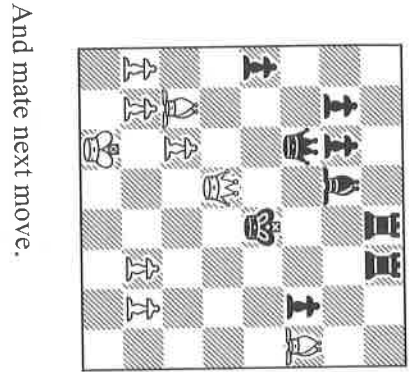
After 22... $\text{Q} \times d4$, 23. $\text{B} \times d4$ equally follows.

23. $\text{B} \times d4$ $\text{Q} \times d4$
 24. $\text{B} \times h7+$



After the deep and quiet preparation the end is brought about magnificently, inasmuch as the whole of the pent-up energy becomes active.

- 24 ... $\text{Q} \times h7$
 25. $\text{B}h1+$ $\text{B}g7$
 26. $\text{A}h6+$ $\text{B}f6$
 27. $\text{B}h4+$ $\text{B}e5$
 28. $\text{B} \times d4+$



And mate next move.

8. Close Positions

We have seen that Steinitz in his scheme of play endeavored, contrary to Morphy, to bring about a close game. We have also learned that the Morphy principle, based on the quick development of pieces, is the correct one only in open positions. After that had become grasped the next problem with which players were confronted in the period of scientific chess was to discover principles upon which close positions could be dealt with.

To have discovered such principles, deeper and more numerous as they were than those relating to development in open positions, is due to Steinitz. The latter, again unlike Morphy, set forth his thoroughly revolutionary discoveries concerning chess technique in books on theory, and also in his analysis of games. He became thereby the founder of a

school of chess which, till a few years ago, was, generally speaking, the leading one.

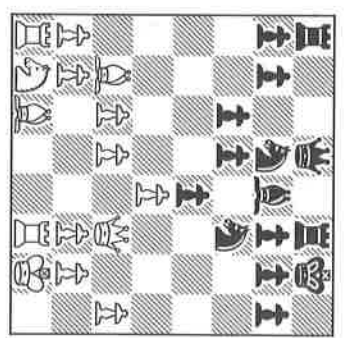
Steinitz discerned that in close positions the development of pieces was not of first importance but that certain continuing positional characteristics were so. These are shown by the available material in pieces on the board and by the structural appearance.

His discoveries are far too comprehensive to permit of their being fully set out here. But in order to afford some conception of his ideas I give two of the games which show frequently-occurring instances of the employment of those positional characteristics already referred to.

9. Steinitz - MacDonnell

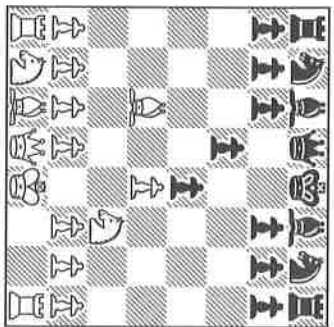
Steinitz vs. MacDonnell
 Dublin 1865
 Philidor Defense

1. $e4$ $e5$
 2. $\text{Q}f3$ $d6$
 3. $\text{A}c4$



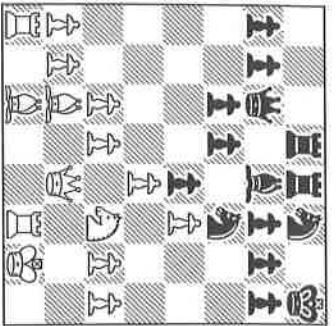
3. $d4$ is usual here. We have already seen, however, that Steinitz did not like to open the game in the center, but contented himself with a firm unassailable center position: so that he was free, undisturbed by his opponent

to prepare slowly but persistently an attack on the king's wing.



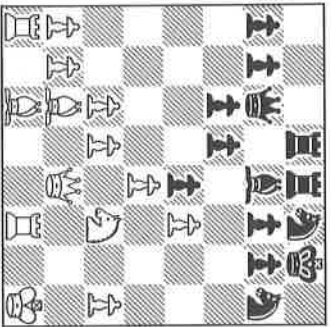
- 3 ... $\text{A}e7$
 4. $c3$ $\text{Q}f6$
 5. $d3$ $0-0$
 6. $0-0$ $\text{A}g4$
 7. $h3$ $\text{A} \times f3$
 8. $\text{B} \times f3$ $c6$
 9. $\text{A}b3$ $\text{Q}bd7$

10. $\text{B}e2$ $\text{Q}c5$
 11. $\text{A}c2$ $\text{Q}e6$
 12. $g3$ $\text{B}c7$
 13. $f4$ $\text{B}fe8$
 14. $\text{Q}d2$ $\text{B}ad8$
 15. $\text{Q}f3$ $\text{B}h8$
 16. $f5$ $\text{Q}f8$



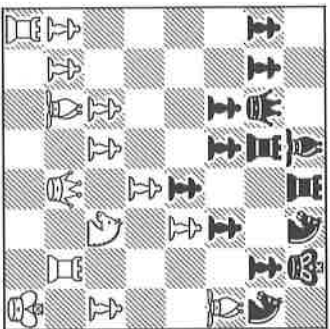
Now Black has a cramped position, because he has too little space in which to arrange his pieces in accordance with *any* plan; so he moves here and there with an absence of scheme.

- 17.g4 h6
- 18.g5 h×g5
- 19.♟×g5 ♖g8
- 20.♞h1 ♜6h7
- 21.♟f3



A most important principle to remember is: – when you control the larger amount of territory do not free the opponent's position by exchanging.

- 21 ... ♞d7
- 22.♞g1 ♠d8
- 23.♠h6 f6
- 24.♞g2

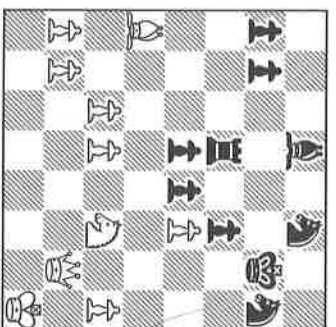


The advantage of the greater freedom of space is clearly seen here. White has the possibility, or to put it better, the space for doubling his rooks on to the g-file; Black cannot do likewise.

- 24 ... d5

A mistake which hastens black's defeat. It is however a difficult matter for a player in a cramped position of this kind, in which nothing reasonable can be embarked upon, to avoid making mistakes.

- 25.♞ag1 ♞8e7
- 26.e×d5 c×d5
- 27.♠a4 ♞d6
- 28.♞×g7+ ♞×g7
- 29.♞×g7+ ♞×g7
- 30.♠×g7 ♞×g7
- 31.♞g2+

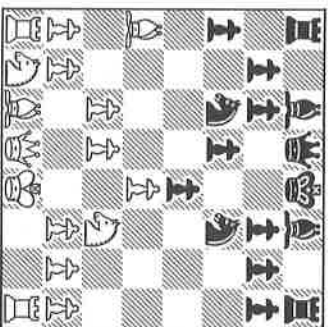


And White wins by preponderance of material.

10. Steinitz – Blackburne

Steinitz vs. Blackburne
Match Game #1 London 1876
Ruy Lopez

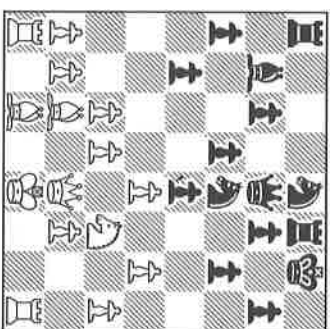
- 1.e4 e5
- 2.♟f3 ♟c6
- 3.♠b5 a6
- 4.♠a4 ♟f6
- 5.d3 d6
- 6.c3



- 6 ... ♠e7
- 7.h3

With this an attack on the kingside is already initiated.

- 7 ... 0-0
- 8.♞e2 ♟e8
- 9.g4 b5
- 10.♠c2 ♠b7
- 11.♟bd2 ♞d7
- 12.♟f1 ♟d8
- 13.♟e3 ♟e6
- 14.♟f5 g6
- 15.♟×e7+ ♞×e7



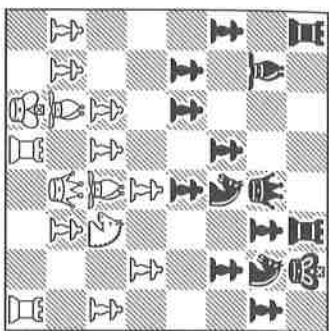
When Black played ...g6 there should have been a bishop on g7 to protect the squares f6 and h6. Seeing that that bishop has been exchanged, the squares f6 and h6, on which White has now the possibility of establishing pieces, become the so-called weak points in Black's position. How Steinitz in a few moves avails himself of those weaknesses for his final victory is remarkable.

- 16.♠e3 ♟8g7
- 17.0-0-0 c5

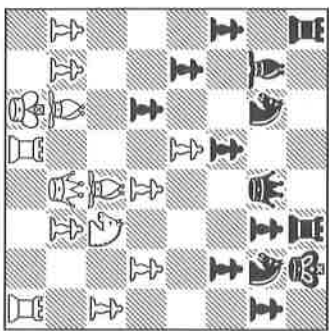
Here again the typical Steinitz scheme of play.

The Steinitz School

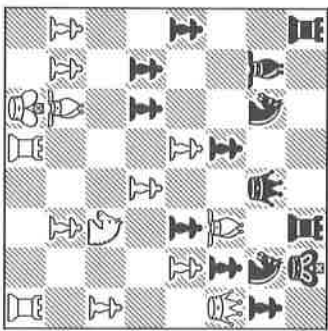
Ten moves have taken place since the exchange of Black's king's bishop, and White is firmly established upon the so-called weak points.



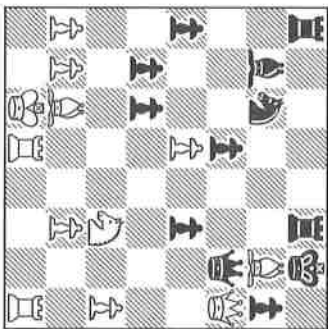
- 18.d4 e×d4
- 19.c×d4 c4
- 20.d5 ♖c7



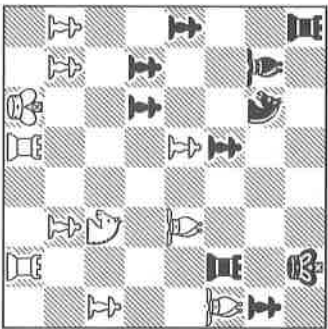
- 21.♗d2 a5
- 22.♗d4 f6
- 23.♗h6 b4
- 24.g5 f5
- 25.♗f6



28 ... ♗×h6+



- 29.♗×h6 ♗f6
- 30.♞hg1+ ♞g6
- 31.♗×f5



Black must give up the piece, for after 28...♗×g7, 29. ♞g1 follows.

And wins.

11. Siegbert Tarrasch

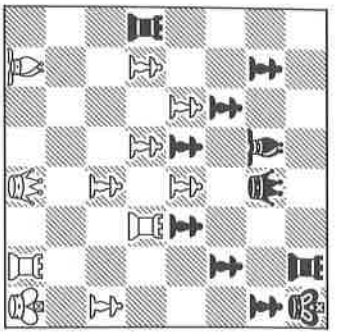
The ideas of Steinitz were too new for his time. The neglect of development, the extended knight maneuvers which were bound up with the withdrawal of apparently well posted pieces, the contempt for the momentary as opposed to the permanent positions (more difficult of comprehension), were so remote from his contemporaries that what was original in Steinitz was attributed more to his obstinacy and his preference for what was quaint, rather than to any deep deliberation on his part. But the facts themselves spoke for Steinitz, for he had beaten the best of his contemporaries, namely, Anderssen, Blackburne, Zuckertort, and Chigorin.

The aspiring young Masters of that day began to fashion themselves upon Steinitz's games in preference to those of any others; and thus arose the Steinitz school. It could not be said to be an imitation of the Steinitz method but rather a combining of the Steinitz technique (not Steinitz's scheme of the game) with the otherwise usual method of playing, whose tendency was the quick development of pieces. The latter Steinitz had neglected.

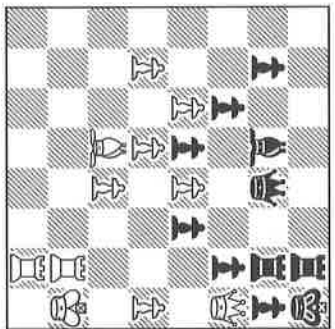
man to give the lead in it, and indeed the most prominent representative of that epoch, is Doctor Siegbert Tarrasch. Furthermore Tarrasch developed another branch of Steinitz's investigations, namely; the correct treatment of the opponent's cramped positions, which was not merely a small or less important branch. The greater freedom of space is by much the most important of the Steinitz permanent positional characteristics. Most of the others (like the advantage of two bishops or the disadvantage of a weak point on the other side, etc.) may force a cramped position.

It will be remembered that a large number of tournament games of such masters as Maróczy, Schlechter and Teichmann, etc., resembled trench warfare and one perceives also the overwhelming influence of Tarrasch upon the actual development going on in his time. This great influence was due not only to Tarrasch's activity in chess playing but also to his literary achievements.

Contrary to many other masters who kept their secrets to themselves, Tarrasch always communicated his theories and his mode of thought in chess to others, and brought them under discussion. In the last decade



- 30 ... ♔e6
- 31. h4 ♗a8
- 32. ♗f1

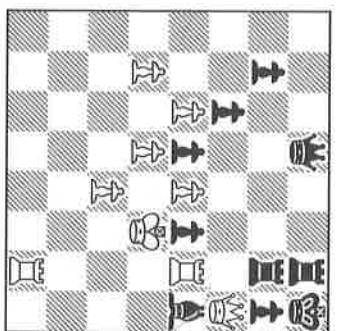


- 39. ♗f4 ♗g8
- 40. ♗h6 ♔d7
- 41. ♗h2!!

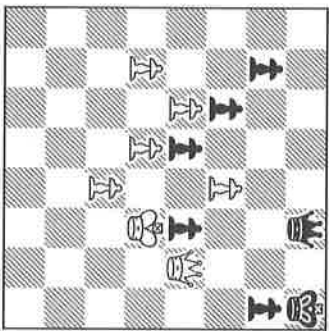
The direct breakthrough by means of ♔e2 and h5 would with Black's firm position lead only to a general exchange of pieces and to a drawn endgame. Tarrasch now applies his finest and last resources.

He avails himself of the large amount of open space at his disposal to bring his king to the middle of the board before those exchanges take place, which Black with his close formation is unable to emulate. It is on that account that the ensuing endgame terminates in White's favor with such rapidity.

Another trap – if 49. ♗xg7 then 49... ♗h4+.



- 49. ♗xh5 ♗xg5
- 50. ♗xg5 ♗xg5
- 51. ♗xg5 ♗f8
- 52. e6 Resigns



14. Emanuel Lasker

During the era of scientific chess there were not only accurate investigators like Steinitz and Tarrasch who built up their theories on experience, but there was living at that time a philosopher who played chess, by name Emanuel Lasker, the former chess champion.

In giving a portrayal of Lasker's individuality in chess I must not omit therefrom his love of philosophy. He began with quite small essays and lectures in which he compared chess to life. Then he wrote an essay entitled *Der Kampf* (The Struggle). To struggle means to overcome difficulties which stand in the way of reaching a goal.

He tried to discover general laws for the proper way to carry on the struggle. Chess as an example of a purely intellectual and straightforward struggle he adduced as the test of the correctness of his theory.

Lasker's chess activities were not an end in themselves, but a preparation for his philosophy. It strikes one as remarkable that Lasker, the one-time world's chess champion, had no disciples. Steinitz had founded a school. Nearly all modern masters have learnt from Tarrasch. One perceives quite clearly the mind of young Rubinstein in the chess praxis of later years: Only Lasker is inimitable.

Why is it? We ask: Can he be said to have given us nothing lasting towards the progress of our game?

The other masters endeavored to create a specific chess technique. They studied the peculiarity of the board and of the pieces and

White by this and the next few moves does not dispose of his pieces so as to arrive at a decision of the fight in the quickest possible way. In such positions, however, breathing time is permissible, seeing that the opponent is crippled.

- 32 ... ♗g7
- 33. ♗g2 ♗ag8
- 34. ♗h2 ♗d7
- 35. ♔d3 ♗a8
- 36. ♗g3 ♗e7
- 37. ♗g1 ♗ag8
- 38. ♗hg2 ♗f8

- 41 ... ♔e6
- 42. ♗g5 ♔d7
- 43. ♗g3 ♔e8
- 44. ♗f4 ♔d7
- 45. h5 ♔e8
- 46. hxg6 ♔xg6
- 47. ♔e2 ♗d8
- 48. ♔h5 ♔xh5

propounded general maxims such as "two bishops are stronger than two knights" or "the rook should be placed behind the passed pawns."

These are maxims that have no general value and, to a great extent, so far as they apply to progressive chess technique, require certain qualification: yet they are glasses for the short-sighted and have their uses.

Lasker acknowledged only universal laws of the struggle and by means thereof he triumphed over Steinitz and Tarrasch and proved the errors and defects in their chess technique. Therein lay his merit in chess.

So to improve his powers, that attack and the necessary defense went hand in hand, was for Lasker not a matter of chess principle only. The latter troubled him but little. It was the struggle as such that concerned him.

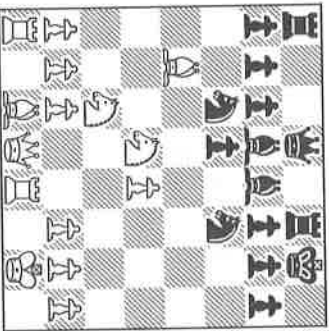
But against the most perfect technique even the Titans with their bare strength could not prevail. Thus Lasker was beaten by Capablanca. The age of heroes is over in chess as well as in other things.

Where Lasker was most original was in his application of the principles of development. Take, for example, with what wonderful control he avoids the self-suggesting and attractive moves for the sake of correct development.

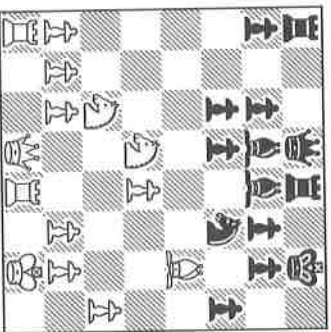
Schlechter vs. Lasker
1st Match Game, Vienna 1910

Ruy Lopez

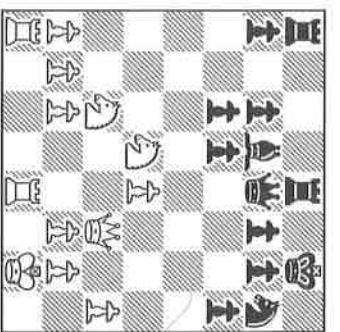
- | | |
|---------|------|
| 1. e4 | e5 |
| 2. ♘f3 | ♗c6 |
| 3. ♖b5 | ♗f6 |
| 4. 0-0 | d6 |
| 5. d4 | ♗d7 |
| 6. ♗c3 | ♗e7 |
| 7. ♖e1 | exd4 |
| 8. ♗xd4 | 0-0 |



- | | |
|---------|------|
| 9. ♗xc6 | bxc6 |
| 10. ♗g5 | ♖e8 |
| 11. h3 | h6 |



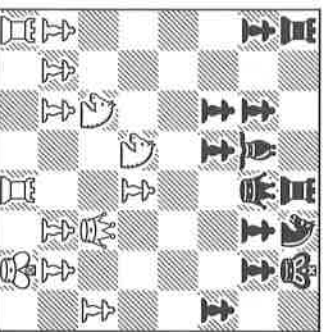
- | | |
|----------|------|
| 12. ♗h4 | ♗h7 |
| 13. ♗xe7 | ♖xe7 |
| 14. ♖f3 | |



This position arises out of the Ruy Lopez opening, viz., in a game Lasker-Janowsky and in a game Schlechter-Lasker.

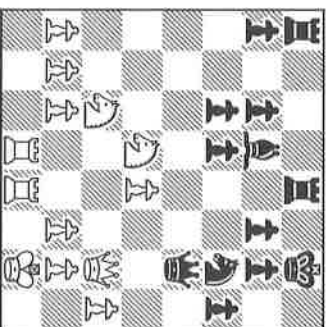
It is clear that the knight at h7 is not sufficiently effective. Janowsky did what most would have done, he brought the knight for an attack on the queen by way of g5 to e6 without any loss of time. But on e6 the knight is not favorably placed, because it blocks both the e-file and the outlet for the bishop at d7. Lasker therefore renounces the apparent gain of time by 14...♗g5 for the sake of correct development, and played against Schlechter

- | | |
|--------|-----|
| 14.... | ♗f8 |
|--------|-----|



So as to get the knight to g6 and obtained a good game after...

- | | |
|----------|-----|
| 15. ♖ad1 | ♗g6 |
| 16. ♖g3 | ♖g5 |



15. Marshall - Lasker

Marshall vs. Lasker

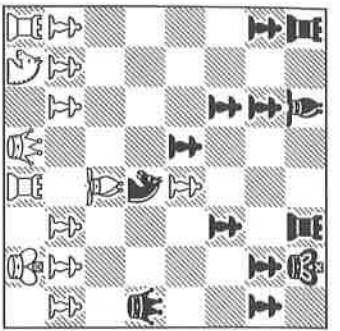
1st Match Game New York 1907

Ruy Lopez

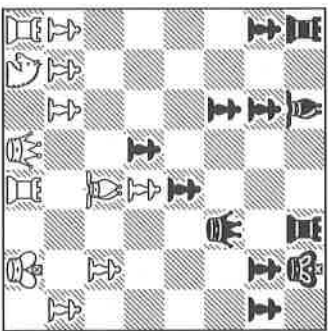
- | | |
|-----------|--------|
| 1. e4 | e5 |
| 2. ♘f3 | ♗c6 |
| 3. ♖b5 | ♗f6 |
| 4. d4 | exd4 |
| 5. 0-0 | ♗e7 |
| 6. e5 | ♗e4 |
| 7. ♗xd4 | 0-0 |
| 8. ♗f5 | d5 |
| 9. ♗xc6 | bxc6 |
| 10. ♗xe7+ | ♖xe7 |
| 11. ♖e1 | ♖h4 |
| 12. ♗e3 | f6 (D) |

Black develops the rook (f8) with this move; at the same time it serves as an introduction to an exceedingly

Had Marshall only rightly seen that he was forced after 15. g3 to give back the bishop it would have been better for him to have done so at once with 15. ♖e2.



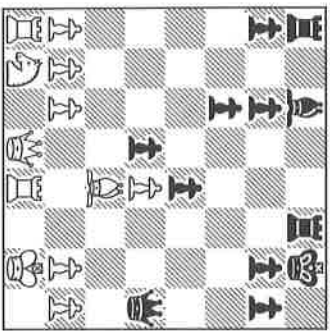
15 ... ♖f6



16. ♔xd4

deep combination, with a sacrifice which follows. One discerns very often in Lasker's games how he seized the idea of a combination in striving to continue his development untroubled by the threats of his opponent, his superior development frustrating his opponent's threat.

13.f3 fxe5
14.fxe4 d4

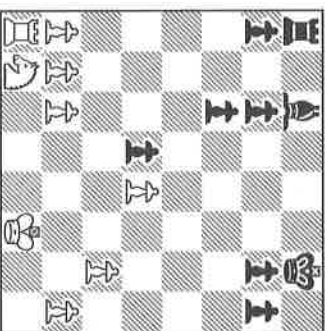


15.g3

The bishop dare not move, e.g., 15. ♔d2 ♔g4 16. ♖c1 ♖f2 17. ♔g5 ♖xg2+! 18. ♖xg2 ♔h3+ 19. ♖h1 ♖f2 or 15. ♔c1 ♖f2+ 16. ♖h1 ♔g4.

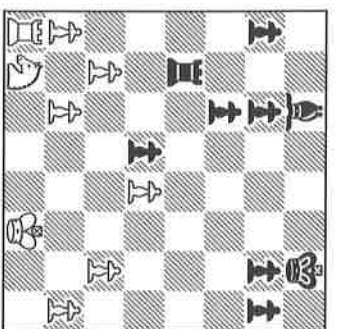
The depth of Lasker's combination is appreciated if we probe the consequences of 16. ♔d2. Then would follow 16... ♖f2+ 17. ♖h1 ♔h3 18. ♖g1 h5! (threatening ... ♔g4 and ... ♔f3+) 19. ♖xh5 (or 19. ♔e1) 19... ♖xg1+ 20. ♖xg1 ♖f1#.

16 ... exd4
17. ♖f1 ♖xh5+
18. ♖xh5 ♖xh5
19. ♖xh5 ♖xh5



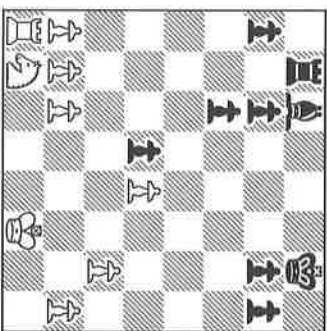
Marshall might have thought that he stood well in the endgame on account of Black's doubled pawns, but Black's better development decides the issue in his favor.

19 ... ♖b8

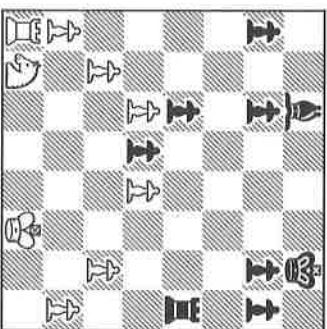


This discarding of apparent development with a gain of time through 19... ♔a6+ exhibits Lasker's deep insight into the essence of good development. The bishop, as a preliminary, is posted best on e8 because from here it operates in two directions. We shall see from what follows (cf. note to White's 21st move) how both of these directions come to be of value.

21 ... ♖h5



20.b3 ♖b5



22. ♖g1

The rook is developed on the open rank. (D)

If 22. h4 g5 23. h×g5 ♖h1+ and White is crippled.

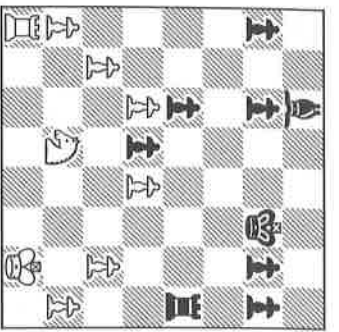
21.c4

22 ... c5

The next best move, 21. ♔d2, would not have been good because of 21... ♖c5 22. ♖c1 ♔a6+ and 23... ♔d3.

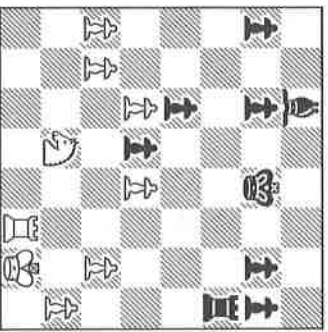
23. ♔d2 ♖f7

Now Black has gained the advantage of a protected pawn.



Develops the king before he gets cut off by ♖f1.

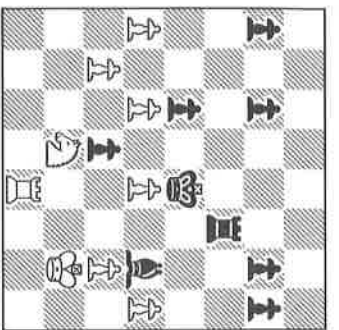
24. ♖f1+ ♖e7
25. a3 ♖h6!



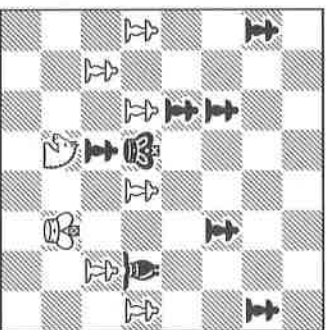
As the 5th rank is no longer quite free the rook is brought to the 6th rank.

26. h4 ♖a6
27. ♖a1 ♖g4
28. ♖f2 ♖e6
29. a4 ♖e5
30. ♖g2 ♖f6
31. ♖e1 d3

The passed pawn protected by the king wins.



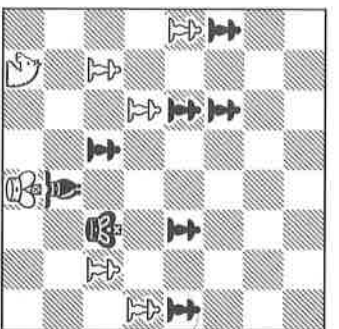
32. ♖f1 ♖d4
33. ♖xg6 gxf6
34. ♖f2 c6



Black makes moves to gain time because the white pieces have only forced moves.

35. a5 a6
36. ♖f1 ♖xc4
37. ♖e1 ♖e2
38. ♖d2+ ♖e3
39. ♖b1 f5
40. ♖d2 h5
41. ♖b1 ♖f3

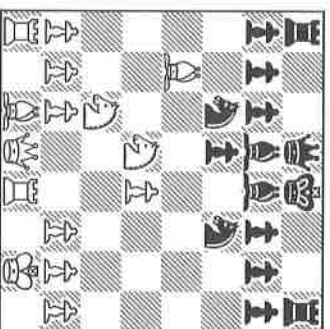
And Black wins.



16. Tarrasch – Lasker

Tarrasch vs. Lasker
4th Match Game Dusseldorf 1908
Ruy Lopez

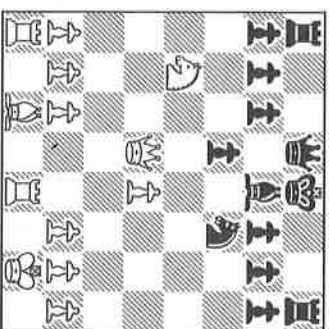
1. e4 e5
2. ♖f3 ♖c6
3. ♖b5 ♖f6
4. 0-0 d6
5. d4 ♖d7
6. ♖c3 ♖e7
7. ♖e1 exd4
8. ♖xd4



A position is arrived at in which White can develop his striking forces on the first four to five ranks while Black has only three at his

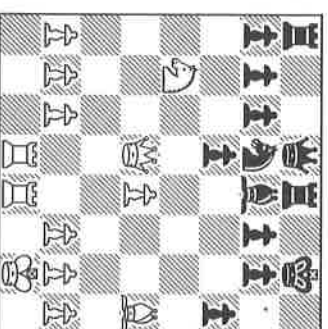
disposal (compare the treatment of this position in section 12). Black finds himself on that account cramped and seeks by means of exchanges to free his game.

- 8 ... ♖xd4
9. ♖xd4 ♖xb5
10. ♖xb5



We now get in accordance with well-known principles the following developing moves on each side.

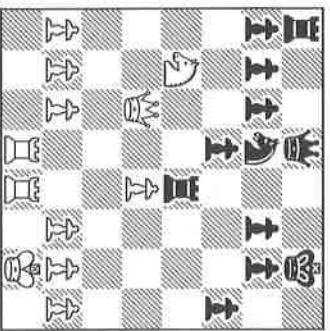
- 10 ... 0-0
11. ♖g5 ♖e8
12. ♖ad1 h6
13. ♖h4 ♖d7



The knight is badly posted at f6 because Black cannot challenge the control of e4 and d5. Besides it stands in the way of the bishop at e7, while the bishop itself blocks the only open file for the rook. For that reason and to bring about a further exchange 13... ♖d7 occurs.

14. ♖×e7 ♖×e7
15. ♗c4

White has developed all his pieces even to the knight at b5 which he wants to convey to f5 by way of d4.



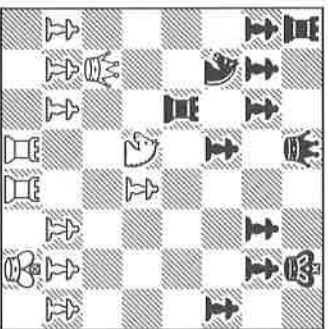
- 15 ... ♖e5!!

After this move White clearly dare not take the pawn at c7. In this position Black by numerous exchanges has somewhat overcome the disadvantage of his cramped position. That is to say a disadvantage as contrasted with white's position. White has the e- and d-files at his disposal for the development of both his rooks, Black has only the e-file open. Black is therefore confronted with the

difficulty arising from his inability to turn both rooks to account.

How does Lasker meet those difficulties? He has recourse to an idea which may not strike the layman as being anything extraordinary, but which to the expert seems as original as it is bold. He wants to get his rook into the open, via e5, well knowing that not only would any attacks by White against him be of no avail but that he can harass effectually white's queenside.

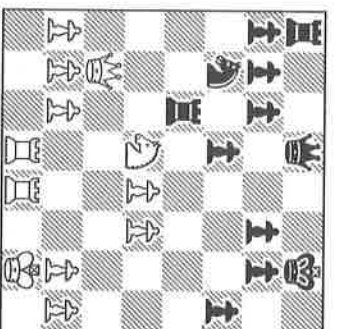
16. ♖d4 ♖c5!
17. ♗b3 ♖b6



The knight is necessary for the support of the rook as will be seen from the course of the game.

18.f4 (D)

Tarrasch's execution in this game is not on the same level as that of his opponent. He does not carry out any counter action but does the most obvious thing. He cuts off the rook,

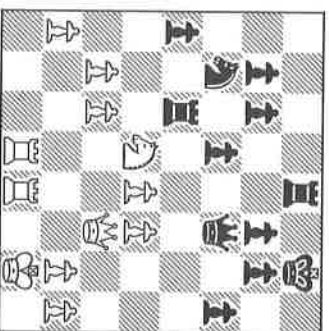


- 18 ... ♗f6
19. ♗f3 ♖e8
20. c3 a5

which he considers badly positioned, from the squares available in the event of its having to retire, and above all from e5. But Lasker had no intention of bringing back the rook to the e-file so soon, he having just moved it to c5.

In order to attack the queen's wing with ...a4, ...a3.

21.b3



after 21...a4 22. b4 without Black being able to take the pawn en passant.

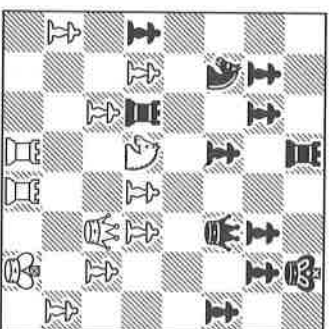
- 21... a4
22. b4 ♖c4

Now there is no move for the rook.

23.g3

Protecting the pawn at f4 and to make the queen mobile.

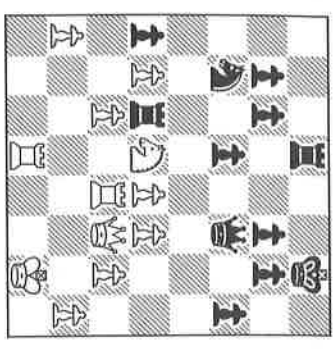
- 23 ... ♖d8



This move discloses at once the weakness of White's queenside and at the same time the strength of the rook's position at c4. Black now threatens, with ...c5, to burst open White's queen's wing and to liberate his own rook and further to reap an advantage from the weakness of White's pawns. It would have been a mistake to play at once 23...c5 because of the counter-attacking move 24. ♖b5.

24. ♖e3

So as to shut the rook in completely

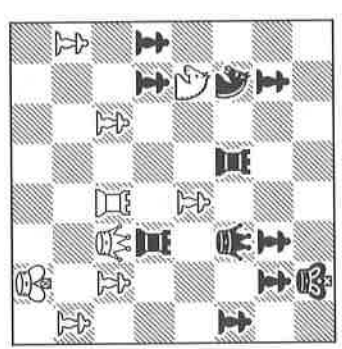


White is now positionally outplayed. He has, as against the threat of 24...c5 no defense from a positional point of view. Therefore he attempts to create one by means of a combination, which, as usual with all combinations resorted to in a state of mere desperation, does not get home.

Here comes the combination.

- 26 ... ♖×d6
- 27.e5

If the rook at e3 now stood at e1 Black would obtain the advantage by 27...♗e7 28. ♘×d6 ♖×c3.



- 27 ... ♗×f4

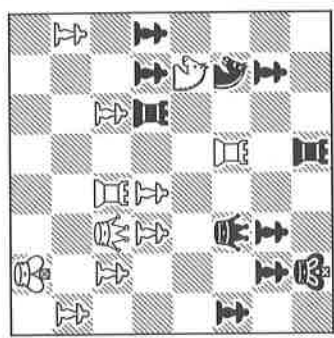
We shall very soon see that 24. ♗e3 is the necessary preparation with which to meet the designed combination of 24...c5 (cf. note to white's 27th move).

A surprising move which upsets white's combination. Whatever White plays Black retains a pawn preponderance.

- 24 ... c5
- 25. ♘b5 c×b4
- 26. ♗×d6

- 28.g×f4 ♗g6+

And Black won through his pawn preponderance on the queenside.



What is it, we may well ask, in this game that pleases us so much. The layman who plays it through without any enlightenment will at most derive some interest from the surprise move 27...♗×f4. But the expert will with very great tension follow Lasker's equally original and

deep idea of placing his rook upon seemingly perilous ground in order to extricate himself from his congested position. And we experience a desire that this bold stroke of genius and not the sober prosaic method will snatch a victory.

We see how Tarrasch, the man of method, closes in the rook that has been forced through. We were just on the point of giving up Black's game as lost. It was Black who had our sympathy. But then comes a surprising move 23...♗d8; with the threat of liberating the rook and breaking up White's position, and then again White's counter combination.

The drama approaches its climax. And then when the solution comes, 27...♗×f4, great is our delight that the miraculous has really come to pass and that the idea of a genius, for which every pedagogue would have foretold a bad end, has triumphed over all that was systematic and according to rule.

We saw at the commencement of this book that the pleasure derived by the chess lover from sacrificial combinations was the feeling that with them mind triumphs over matter. To play for material advantage is what everybody does. It is the usual everyday occurrence and may be deemed banal.

But winning combinations

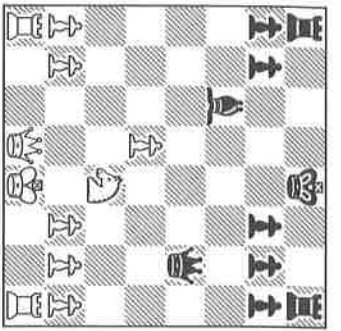
involving sacrifices, on the contrary, represent to us the victory of genius over what is banal or over that jejune practical mind which seeks but to harvest every material advantage. The chess votary thus sees in the sacrifice the miraculous about which he dreams, but which as a rule he never meets with.

Now we appreciate that what affords us so much enjoyment in chess is really the same thing for all of us, be it for the layman who sees nothing finer in chess than the sacrificial combination or be it for the expert who marvels at the far-reaching scheme of a game. It is the triumph of the intellect and genius over the lack of imagination; the triumph of personality over materialism.

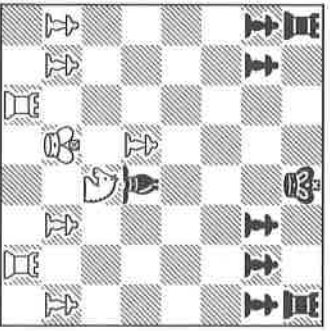
17. Americanism in Chess

The difference between European and American intellectual life had to find itself also in chess. I shall contrast here two masters, and contemporaries, as representative of the antithesis, namely, Rudolf Charousek and Harry Nelson Pillsbury. I once wrote the following sketch of Charousek:

"Youth has still its dreams and its ideals: but in the struggle for life they wear off. The ordinary citizen soon gets immersed in the troubles of everyday life and in its sorrows and joys. The right man is he who

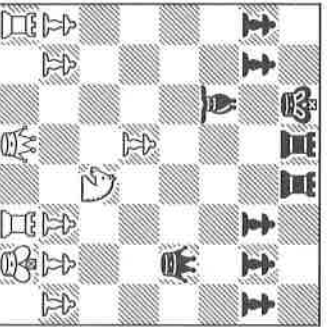


15. ♖g1 ♗a5+ 16. ♗d2 ♗×d2+ 17. ♗×d2 ♗e4 (so as to be able to play 18... ♗g6 after 18. ♖×g7) 18. ♖a1 and White will make an inroad into Black's game.



Analysis: after 18. ♖a1

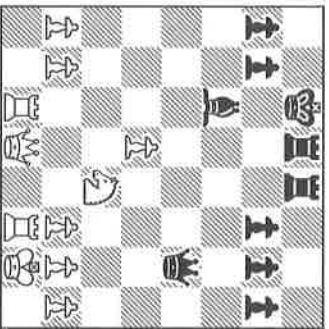
15.0-0 ♖he8



It looks now as if White to meet the threat of 16... ♖×e3 must play 16. g3 whereupon Black's attack would be overwhelming. Still Rubinstein cannot believe that he is lost. He believes in his ideas and again has played accordingly.

Imbued with this belief he looks for his salvation, that is for the "miracle," which must come to the rescue of the true believer who has never swerved from his conviction.

16. ♖c1!



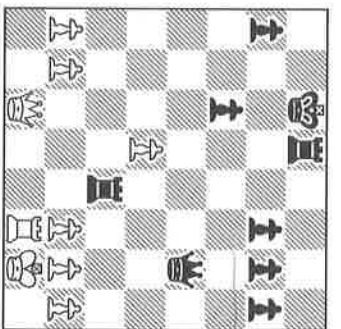
16 ... ♖×e3

If 16... ♗b8 then 17. ♖c5 ♗g6 18. d5 and Black's attack is beaten off and White with a good position retains his pawn.

17. ♖×c6+ b×c6

18. ♗c1!! (D)

This is the "miracle." Whatever move Black makes now, White turns the pawn gained to account and ultimately wins the endgame.



25. An Old Question

What is chess? A game to which the most serious men have devoted their whole lives and about which bulky volumes have been written. The question is, would you call it a game or a science?

If we trace the history of chess we shall find that the game was in vogue mostly in those countries that played a leading part in the matter of culture. In the declining middle ages the Arabs, at that time the greatest leaders in culture in the world, introduced chess into Europe.

The oldest European authors on chess we find lived about the year 1500 in Spain and Portugal, the countries which in the age of material and intellectual discoveries were the leaders. In the Renaissance period in Italy the names of Polerio and Greco stand out. In the eighteenth century and in the Napoleonic era France led Europe, both in politics and taste. That was

the time of the activity of Philidor and Labourdonnais, when Napoleon himself devoted his leisure hours to the game.

In the nineteenth century the countries where chess was generally in vogue were England and later on, Germany, Russia and America. After the world war, chess and the revival of chess tournaments have made a bridge for intercourse between erstwhile hostile nations and have thus done their part towards international reconciliation more quickly than science or art could do.

If we seek an explanation of the value of a game which was played with preference by people of the highest degree of culture, we shall probably find it in the following considerations – chess is a fighting game and Lasker has already pointed out that every human being has the instinctive need for a fighting game, be it of a sporting kind, such as cards, or a board game. It is the desire no matter how, to test one's strength and to seek victory as a compensation for our being, in modern times, mostly harnessed up in a frame-work of machinery, and as a consequence being bound to maintain throughout an equal pace.

People of the highest culture are not satisfied with just any sort of game. In the long run neither games that depend on physical skill nor games

of chance content them. But in chess we get a fighting game which is purely intellectual and excludes chance. It depends in chess upon the fighting capacity of our intellect whether we win or go under, and it is just that which gives to the game the depth contained in it.

We fight differently when we are in a happy state of mind than when we are sad — and it is not only the momentary disposition, but also character that shows itself in chess. The extra cautious, the petty, the tricky and the reserved, the variable opportunist — these are easily recognized and cannot in the long run wrest success from the straightforward opponent, who always seeks quite unconsciously the right path through all difficulties. The above considerations may afford us instances of the possibilities of expression that bring chess so near to art.

Is it possible we ask ourselves, that a game can at the same time be an art? Well, we can partly answer that by saying that games and art do not differ from each other as much as we think. They both have much in common.

Then again, in a materialistic sense, both are absolutely objectless and further, the player of games, equally with the artist, builds up his own world and flies from the sameness of the everyday one to the kingdom he has set up for himself.

And lastly every art was once a game and a pastime. The wall pictures of the prehistoric man, the songs of the ancient Greek shepherds or their masked comedies were not very far remote from art. As soon, however, as the luckless lover began to pour out his woes upon his lute then came the dawn of art. The essence of art consists of the ability of the artist to sink his soul in his work.

A hundred years ago chess was no doubt only a game, but he who has felt, for example, the deep sense of devotion that pervades Rubinstein's games knows that we find there a new and ever progressing art.

26. Capablanca

We have learnt to know beauty of a new kind in the latest years of the age of chess technique. We appreciate now not only beauty that lies in magnificent modern technical undertaking. We also see attention in things, which would formerly have seemed to us ugly, for example, in steam locomotives, in smoking furnaces, and in soot be-grimed workmen. We have today a world-wide art of efficiency and practicability. Americanism is doubtless beginning to penetrate triumphantly into the realms of art.

Of course it is a type of charm that we marvel at rather than feel the

glow of. For behind the old works of art we could always trace the artist and recognize the human countenance of their creators. Beauty of today is magnificent and overpowering, but it means the death of individualism. Through the world war the old Europe has lost its lead in the world, not only politically, but in culture. Americanism has forced itself into Europe, perhaps transiently, perhaps permanently: Who knows?

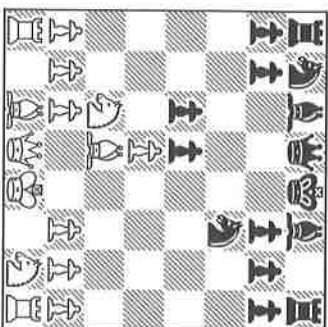
Capablanca is the chess master in whose game is incorporated the spirit of modern times. We see in his games the same magnificence, the same intensity of effort and the same precision as in the marvelous works of modern technique, and therefore Capablanca is the representative master of today and it is no accident that he has become world champion.

When in the early part of 1914 Capablanca was the guest of the Vienna Chess Club, amongst other things a consultation game was arranged. It proceeded as follows:

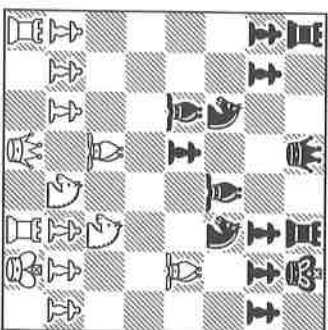
Fährdrich & Kaufmann
vs. Capablanca & Réti
Vienna 1914
French Defense

1. e4 e6
2. d4 d5
3. ♘c3 ♘f6

4. e×d5 e×d5
5. ♘d3 c5



6. d×c5 ♘×c5
7. ♘g5 ♘e6
8. ♘f3 ♘c6
9. 0-0
10. ♘e2

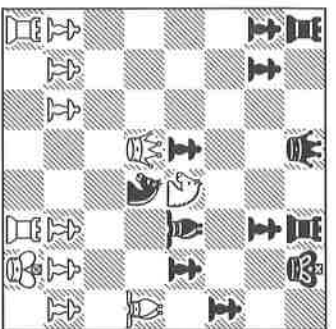
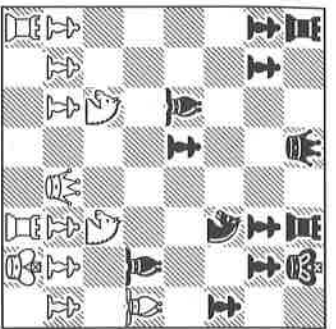


This move is refuted by Black who now acquires the initiative.

10... h6!
11. ♘h4 ♘g4

By 10...h6 Black prevented 12. ♘g3 as well as 12. ♘f4 since in both cases 12...g5 would follow.

12. ♘c3 ♘d4
13. ♘e2 ♘×e2+
14. ♙×e2



A position was arrived at here in which the opportunity presented itself to develop a hitherto undeveloped piece and indeed with an attack. The move 14...Re8 would have had that effect and was in accordance with the principles prevailing when I grew up and which correspond almost entirely with Morphy's principles (for he would without considering have chosen that move).

of the old principle, according to which in the opening every move should develop another piece. I studied Capablanca's games and recognized that contrary to all the masters of that period he had for some time ceased to adhere to that principle.

The following opening illustrates that point—

Capablanca vs. Blanco

Havana 1913

French Defense

- | | |
|---------|----------|
| 1.e4 | e6 |
| 2.d4 | d5 |
| 3.♘c3 | d×e4 |
| 4.♗×e4 | ♗d7 |
| 5.♗f3 | ♗gf6 |
| 6.♗×f6+ | ♗×f6 (D) |

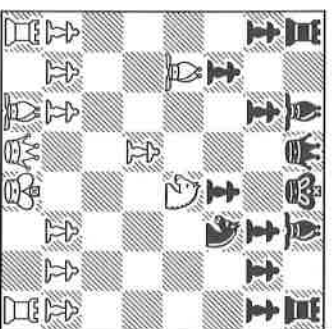
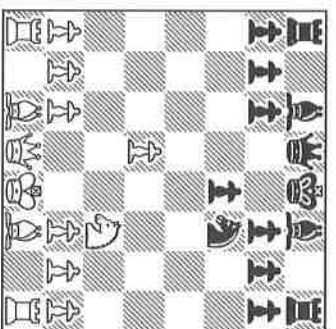
To my great astonishment Capablanca would not even consider the move at all. Finally he discovered the following maneuver by means of which he forced a deterioration of White's pawn position and thereby later on his defeat:

- | | |
|---------|---------|
| 14 ... | ♗d4 |
| 15.♗d3 | ♗×c3 |
| 16.♗×c3 | ♗e4! |
| 17.♗d4 | g5 |
| 18.♗e5 | ♗f5 (D) |

With this game began a revolution in my conviction as to the wisdom

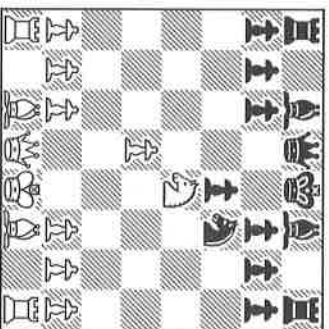
In this position White has only developed one piece, viz., the knight at f3 and at the same time the other pieces are undeveloped. Would not all the older masters have denounced a second move of this

only developed piece as a bungling



one? Yet Capablanca made it and played

7.♗e5



For the main disadvantage that Black was suffering from was the difficulty of developing his queen's bishop. Capablanca's plan is to retain this advantage as long as possible and by his move prevents Black's

7 ... b6

After which

8.♗b5+

would follow with advantage.

From a careful study of Capablanca's games I learned in the end that instead of applying Morphy's principle of developing all the pieces as quickly as possible, he was guided in his play by some plan based as much as possible on positional considerations. According to that method every move not demanded by that plan amounts to a loss of time.

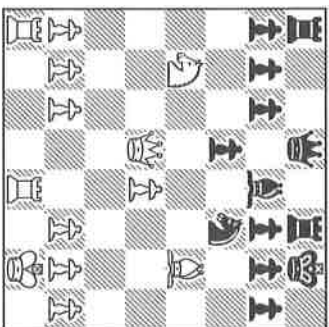
Yet we must not run away with the idea that Capablanca's openings entirely differ from those of the older masters. For, obviously, to carry out a plan you must develop your pieces. But there is a difference and it is by those particular and unusual moves wherein such differences lie, that Capablanca's method of opening is superior.

Lets us in that connection again consider the scheme of the game Tarrasch-Lasker (see section 16) from the point of view of the modern critic.

To avoid digression I shall not give an analysis of the first 10 moves which are so often made in this opening.

Tarrasch vs. Lasker
Dusseldorf 1908
4th Match Game
Ruy Lopez

- | | |
|---------|------|
| 1.e4 | e5 |
| 2.♘f3 | ♘c6 |
| 3.♙b5 | ♗f6 |
| 4.0-0 | d6 |
| 5.d4 | ♙d7 |
| 6.♗c3 | ♙e7 |
| 7.♞e1 | e×d4 |
| 8.♗×d4 | ♗×d4 |
| 9.♞×d4 | ♙×b5 |
| 10.♗×b5 | 0-0 |
| 11.♙g5 | |



This is in accordance with the old theory. As all the other pieces have been developed White takes it as a matter of course that he ought to bring the queen's bishop and the queen's rook into play.

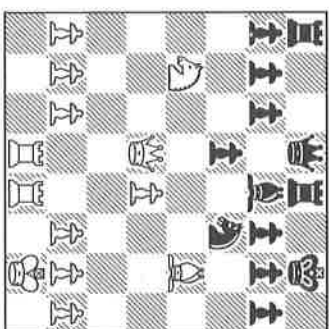
The essential element of the position is due to the center pawn formation

at e4 and d6. By means of it White can get the knight on to the fifth rank and it would be well protected.

In order to avail himself of that possibility Capablanca in the same position (see game Capablanca – Fonaroff section 27) played 11. ♞c3 so as to land the knight on b5 via d4 on the favorable square f5.

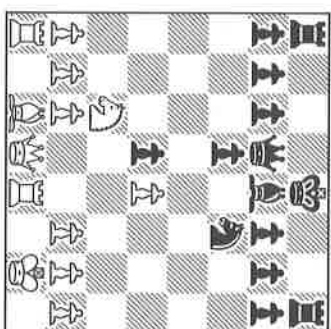
- 11... ♞c8
12. ♞ad1

Again a developing move but forming no part of any scheme. In this game, however, that is not so obvious.

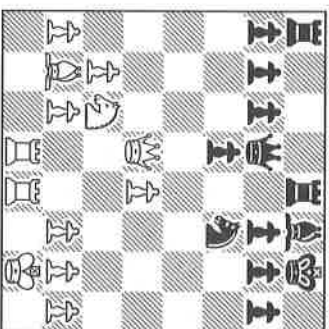


Take the following similar game already discussed, viz., Tarrasch-Schlechter (Leipzig 1894) 1.e4 e5 2. ♘f3 ♘c6 3. ♙b5 ♗f6 4. 0-0 d6 5. d4 ♙d7 6. ♗c3 ♙e7 7. ♞e1 ♗×d4 8. ♗×d4 e×d4 9. ♙×d7+ ♞×d7 (D)

Faulty development. It would have been right to take with the already developed knight at f6 and thereby to have freed the bishop at e7 and have created an open file for the rook.



10. ♞×d4 0-0 11. b3 ♞fe8 12. ♙b2 ♙f8 13. ♞ad1?

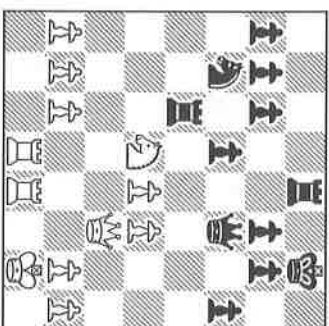


This shows itself at once to be time lost. But this move which develops the last undeveloped piece had formerly been considered so much a matter of course that none of the critics make it the subject of remark.

- 13... ♞c6 14. ♞d3 ♞e6 15. h3 ♞ae8
16. ♞3e3 etc.

- 12... h6
13. ♙h4 ♗d7
14. ♙×e7 ♞×e7
15. ♞c4 ♞e5
16. ♗d4 ♞c5
17. ♞b3 ♗b6

- 18.f4 ♞f6
19. ♞f3 ♞e8



An aimless developing move of the old style. A better move was 19... a5. If one compares the continuation of the game one finds that 19... ♞e8 effects nothing and later on the rook at e8 has to go to d8.

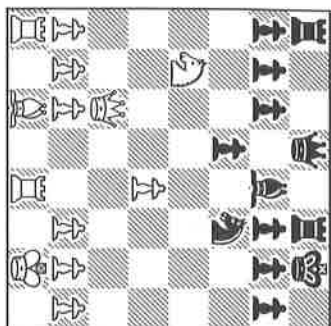
This game should illustrate what is new in Capablanca's technique. The two following games afford us a still better insight.

27. Capablanca – Amateur

Capablanca vs. Fonaroff
New York 1918
Ruy Lopez

- | | |
|--------|------|
| 1.e4 | e5. |
| 2.♘f3 | ♘c6 |
| 3.♙b5 | ♗f6 |
| 4.0-0 | d6 |
| 5.d4 | ♙d7 |
| 6.♗c3 | ♙e7 |
| 7.♞e1 | e×d4 |
| 8.♗×d4 | ♗×d4 |
| 9.♞×d4 | ♙×b5 |

10. ♖×b5 0-0
11. ♜c3



Compare the remarks bearing on this point in the preceding section.

- 11 ... c6
12. ♖d4 ♖d7
13. ♗f5 ♗f6
14. ♜g3 ♗e5
15. ♗f4

This is the advantage of not having developed his bishop at g5 according to pattern. He can, after having induced the weakness of the pawn at d6, now post his bishop at f4 with greater advantage.

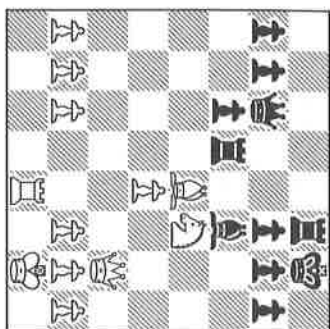
- 15 ... ♜c7

White threatens to gain the pawn at d6 with ♜ad1.

16. ♜ad1 ♜ad8
17. ♜×d6

A pretty combination by which White at least wins the weak pawn.

- 17... ♜×d6
18. ♗×e5

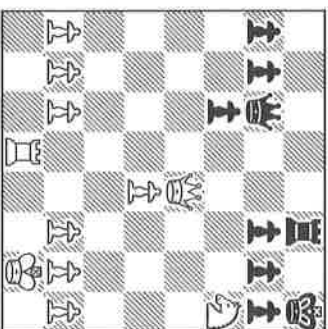


- 18 ... ♜d1

It is clear that after 18... ♗×e5 19. ♜×e5 Black loses. The best was 18... ♜a5 19. ♗c3 ♗×c3 20. b×c3 ♜g6 21. ♗e7+ and White has won his pawn. Black, however, prefers the ingenious move 18... ♜d1 thinking that Capablanca had overlooked it and that he would thereby obtain quite an equal game.

19. ♜×d1 ♗×e5
20. ♗h6+ ♜h8
21. ♜×e5

One sees now that Capablanca has accurately included in his calculations the seemingly brilliant defense.



- 21 ... ♜×e5
22. ♗×f7+ Resigns

Black resigns as he cannot take the knight because of 23. ♜d8+.

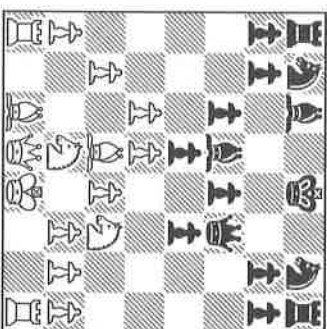
28. Capablanca – N.N.

Capablanca vs. Baca-Artús

Havana 1912

Dutch Defense

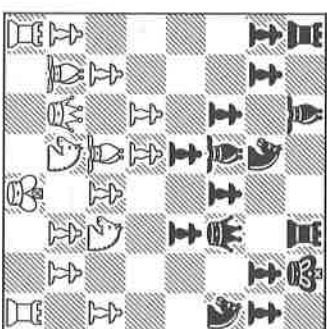
1. d4 d5
2. e3 e6
3. ♗d3 c6
4. ♗f3 ♗d6
5. ♗bd2 f5
6. c4 ♜f6
7. b3



The main difficulty in Black's game is his queen's bishop which he finds hard to develop, and which can only be freed by ...e5. Capablanca bases the scheme of his game on that. When the game becomes open by Black's ...e5, Black's kingside is weak in consequence of his advance of the f-pawn. White wants, in conformity with the positional scheme, to carry out the attack along

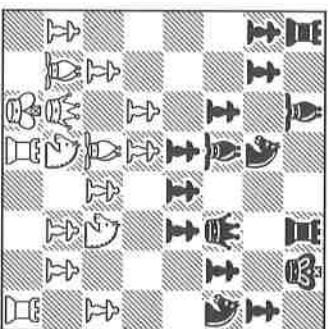
the diagonals a2-g8 and a1-h8 now that those diagonals can no longer be blocked by a pawn either at f7 or f6.

- 7 ... ♗h6
8. ♗b2 0-0
9. ♜c2 ♗d7
10. h3!!



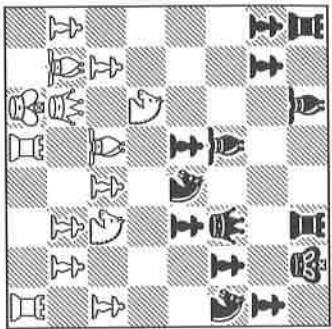
A very fine move which forms part of the plan above detailed to seize the diagonals a2-g8 and a1-h8.

- 10 ... g6
11.0-0-0 e5



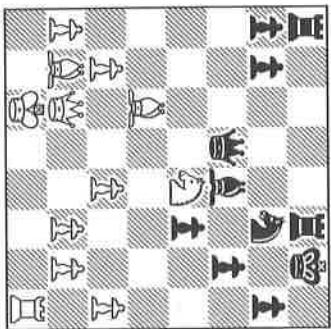
At last comes the liberating move by Black, but Capablanca has everything so well prepared that he can force a win.

- 12. dxe5 ♖xe5
- 13. cxd5 cxd5
- 14. ♗c4!!



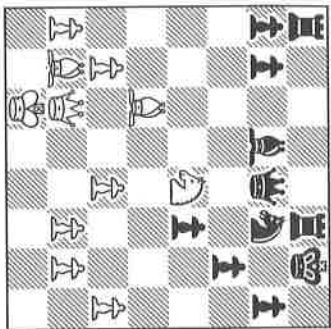
By which White gets command of the diagonal a2-g8.

- 14 ... dxc4
- 15. ♗xc4+ ♗hf7
- 16. ♖xd6 ♖xd6
- 17. ♗xe5 ♗e6



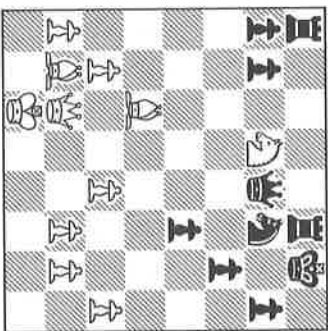
Black wants the diagonal. By the combination contained in the two following moves Capablanca however seizes it again.

- 18. ♖d1 ♖e7
- 19. ♖d7 ♗xd7



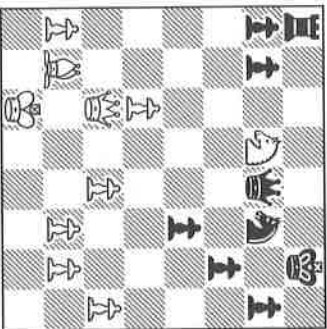
After 19... ♖e8, 20. ♖c3 wins.

- 20. ♗xd7



Now White threatens both ♖c3 and ♗f6+.

- 20 ... ♖fc8
- 21. ♖c3 ♖xc4
- 22. bxc4



And wins. For if 22... ♗d6, White remains with an extra piece after 23. ♖h8+ ♖f7 24. ♗e5+ ♖e6 25. ♖xa8.

On the other hand if 22... ♗d8, there follows 23. ♖h8+ ♖f7 24. ♖g7+ with ♗f6+ or ♗f8+.

29. The Hyper-Modern Style

Thus did Dr. Tartakower, the prominent chess master and writer on the game, describe the style of the youngest masters – Alekhine, Bogoljubow and Breyer. That designation is not to be deemed unlimited praise; but still less censure. For Tartakower himself in later years has approached that style.

As we younger masters learned to know Capablanca's method of play, by which each move is to be regarded as an element of a scheme, that no move is to be made for itself alone (contrary sometimes to Morphy's principle that every move should have its concomitant development), we began to see that moves formerly considered self-understood and made, as it were, automatically by every good player, had to be discarded.

As a special instance of the general ideas of the moderns I start by stating that a difference in principle exists between scientific rules as we know them in connection with Physics and Mathematics and the so-called chess laws. That difference becomes clear when we consider that Nature's laws prevail under all conditions, while the universal strategic chess principles are

maxims of treatment which may, perhaps, in the majority of instances, find a practical application, yet, in some cases, are better not resorted to.

Just as in life no universal rules of conduct can obtain, and just as the man who invariably acts in accordance with the most approved principles will not perforce become great, so it is with chess principles.

What is really a rule of chess?

Surely not a rule arrived at with mathematical precision, but rather an attempt to formulate a method of winning in a given position or of reaching an ultimate object, and to apply that method to similar positions. As, however, no two positions are quite alike, the so-called rule, if applied to an apparently similar position, may possibly be wrong, or at least as regards that particular position, there may exist a more suitable or effectual method of play.

It is the aim of the modern school not to treat every position according to one general law, but according to the principle inherent in the position. An acquaintance with other positions and the rules applicable to the treatment thereof is of great use

for the purpose of analyzing and obtaining a grasp of the particular position under consideration.

Chess principles as a whole can be viewed therefore only as maxims which it is often, or perhaps mostly, but certainly not always advantageous to follow. Every problem composer, for instance, is able to compose a problem for every rule in which the key move leads to the quickest solution and is the best move and which yet may be opposed to that rule.

In every game – indeed in the best of the earlier games – we come across moves that seem self-evident and which the master of routine made without reflection, because such moves were founded on rules of such long standing as to have become part of that master's flesh and blood.

According to the modern school of players, extreme deliberation is called for when one plays independently of rules and on the lines of one's own particular plan; and the source of the greatest errors is to be found in those moves that are made merely according to rule and not based on the individual plan or thought of the player.

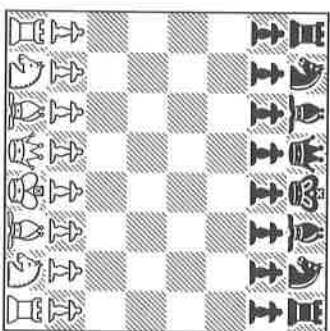
Games of the modern school seem to its critics to have the appearance of quaintness and inconsequence. The players of the modern school

move quickly where others stop to think and they instinctively avoid making moves which have hitherto been considered as obvious.

It is not my intention to lay down here that principles are superfluous (I have already demonstrated their usefulness), but I do want it to be made sufficiently clear, that chess rules must be subjected to careful consideration in each particular instance of their intended application.

The Hypermoderns are the greatest opponents of routine play.

30. A Complicated Position



Under the above title Breyer some years ago published an article in which he tried to prove that 1. d4 was better than 1. e4.

Among the moves with which the old masters were in the habit of imitating each other were the opening moves. They began the game with 1. e4 e5; not after individual mature reflection, but

simply because so many hundreds before them had without considering made the same moves following in the footsteps of hundreds of others.

It was that which engendered mistrust in the younger generation of masters and they criticized accordingly.

Formerly, the opening was defined as that part of the game in which the pieces were brought into play. After establishing that in the opening with every move a plan should be furthered, that definition of the opening came to lose its significance.

What we now seek to do in every position is to play on a plan founded on positional considerations. It has been known for a long time that the center is the most important part of the board because, from it, there is the prospect of moving the pieces quickly in all directions, whenever necessary.

White therefore plays according to the plan, whereby advancing a center pawn two squares as his first move, he endeavors to seize as much space as possible in the center. As this volume is not intended to be a book of instruction, I do not propose to compare, according to their respective values, the moves 1. e4 and 1. d4.

On the other hand I propose now to give a short critical disquisition on the usual counter moves: 1...e5 and 1...d5, and in the course of it to be as general as possible.

We start with the proposition that White, in the nature of things the attacker in the opening, endeavors to seize an advantage; while Black at that stage is contented if he secures an equal game. Seeing that the definition of the opening as being a struggle for the center goes beyond the usual conceptions of average chess, let us for the purpose of comparison consider a familiar instance of the struggle, arising from an attack on a castled position.

We will assume that White wants to attack Black's king's position, the latter having castled on the kingside. White as a rule tries to march against the castled position — exactly in the same way as in the opening position he commences an attack against the center of the board by pushing forward with his center pawns.

Let us see how Black acts in defense of his castled position. He will do his utmost to prevent the opening of files: therefore he will not move pawns on to squares from which they cannot well depart, or where, to use a phrase adapted to the game and used by Dr. Tarrasch, they offer marks or targets for the attack. Black, therefore, will do all he can to avoid ...h7-h6, because he fears

g2-g4-g5 and the opening of the knight's file. Just as little will he play ...g7-g6 on account of White's h2-h4-h5.

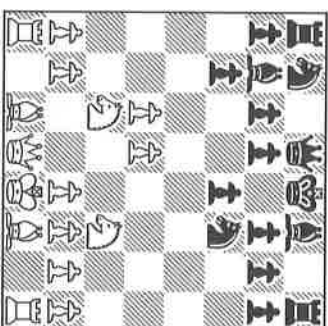
A similar mark for an attack in the center after 1. e4 e5, or 1. d4 d5, is found in the black pawn at e5 or d5 respectively. White, who before that move can conceive but a vague plan to seize in the center the largest possible amount of terrain, is, after 1. d4 d5, immediately in a position to conceive a plan in greater detail and is afforded thereby a much easier attacking game.

He can, for example, take advantage of the point of attack at d5 so as to open the bishop's file for himself with 2. c4. And, as in the opening of the game (see section 5), the advantage lies with the better developed side, so in this case it is in favor of White who has the first move and who has from the start one move, or, to be mathematically accurate, half a move to the good.

The most recent conception of openings in the case of the second player, in conformity with the ideas just set out, is that Black, by strengthening his position in the center, will aim at preventing White's furthering his plan of attack. We find, therefore, in the daily bulletin of the latest tournaments the following opening of Bogoljubow's.

Queen's Indian Defense

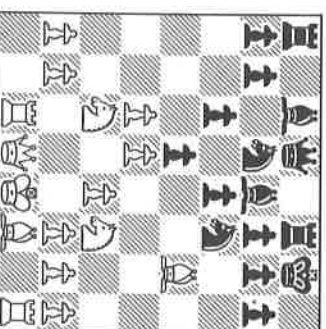
- | | |
|--------|-----|
| 1. d4 | ♘f6 |
| 2. ♘f3 | e6 |
| 3. c4 | b6 |
| 4. ♘c3 | ♘b7 |



or, in the event of 1...d5 being played —

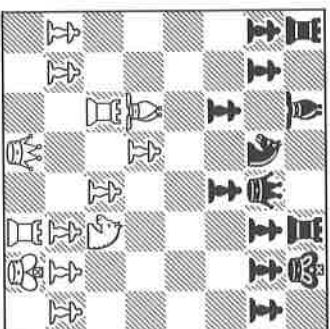
Queen's Gambit Declined

- | | |
|--------|------|
| 1. d4 | d5 |
| 2. c4 | e6 |
| 3. ♘c3 | ♘f6 |
| 4. ♘g5 | ♗bd7 |
| 5. e3 | ♗e7 |
| 6. ♘f3 | 0-0 |
| 7. ♗c1 | c6 |



This was formerly considered bad and ...b6 was played in order to make ...c5 possible. It corresponds with the modern scheme of defense not to arrive at a decision so soon in the center.

8. Qd3 dxc4
 9. Qxc4 Qd5
 10. Qxe7 Bxc7
 11. 0-0 Qxc3
 12. Bxc3



Black now has the chance either with ...c5 or ...e5 of pressing forward in the center. And, as the player having the move does not know which plan the defending player will adopt, it is much harder here for White to find a correct formation for his pieces than it was against the earlier usual defense.

The reader will now still better appreciate why it is not surprising that the most modern masters are styled "hypermodern" on account of their views having the effect of bringing into discredit the moves handed down from olden times, viz., 1...e5 and 1...d5, upon which no

serious doubt had ever before been cast.

The above brief explanation should suffice to bring home to the reader how difficult the correct handling of the openings is, if one is not content with playing the first moves according to the book, which as a rule sets out, without any critical observations, what other people have played.

Chess lovers craving for knowledge and always anxious to hear about play at tournaments, have often said to me "The opening moves of the game were presumably played very quickly, because at that time nothing is really going on," and I have had to answer them by saying, "The opening is the hardest part of the game; for it is very difficult at that point to get to know what is really going on."

31. Alekhine

When Chigorin died in 1908 chess activity in Russia had reached its highest point. Pre-eminence was Rubinstein whose distinction was have already sufficiently appraised in these pages.

Quite a distinctive position was assumed by Nimzowitsch. He had very exceptional talent for combinations, and besides endeavored to build up still further chess strategy and technique. In that

process he moved in the paths of Steinitz above described, and sought to expand his methods in detail.

There was also at the time the gifted Dus-Chotimirski, who had had but little training and the less original but very methodical Znosko-Borovski, and many others.

In that year Alekhine came into prominence. He had then just reached his seventeenth year and was, at first, merely one of the many types of Russian masters. He is, even for the hustling times of today, an incredibly nervous man, always restless, even when playing chess.

The dry methodical process, of which the chess technique then consisted, did not suit him. The positional consideration at that time was static not dynamic. Then it was that in every position the best move and not the deepest and most far-reaching plan was sought for. In such conditions his inner unrest could not be pent up. So he neglected strategy but produced something original in the realm of combinations. In general in a combination the first surprising and beautiful move is the sacrifice.

With Alekhine, it is mostly the final move that takes his opponent's breath away. He beats his opponents by analyzing simple and apparently harmless sequences of moves in order to see whether at some time or another at the end of it an original possibility, and therefore one

difficult to see, might be hidden.

The striving not to allow himself to be deceived by the apparent simplicity of a position and by obvious moves led him slowly in the new direction, while his fellow-countrymen, Rubinstein and Nimzowitsch, by treading the old well-worn paths, tried to approach truth in chess. Therefore Rubinstein and Nimzowitsch came to be held up as great strategists and nobody dared to compare Alekhine, the secessionist, with them.

When Alekhine divided with Nimzowitsch the first prize at the all-Russian tournament of 1914, everybody said that he had been lucky. Alekhine's friendship with Capablanca, who went to Russia in 1914, marked a turning point in his chess career. During his intercourse with Capablanca, he learnt the latter's new technique, the lively dynamics of which suited Alekhine's disposition, and added a methodical groundwork to his originality, whereupon he was able to build still further.

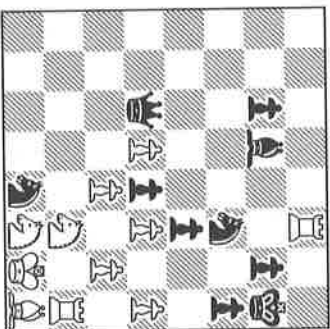
The following game is very characteristic of the new style of dealing with the openings, showing, as it does, the neglect of development as opposed to the carrying out of a positional scheme conceived in the beginning. It was not only the deciding game for first prize, but also a deciding one in the struggle between the old and new methods.

White has obtained, seemingly, enough material for the queen. But now follows the second point in Alekhine's combination.

34 ... ♘e1

Threatens mate in one.

35. ♖h2 ♗×c4



Threatens ♖b5.

36. ♖b8 ♖b5

37. ♗×b5 ♗×b5

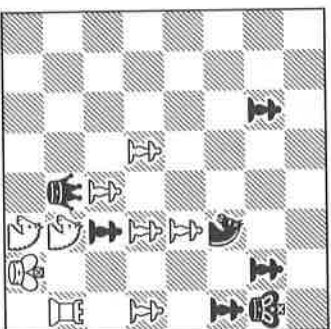
38. g4 ♖f3+!

39. ♖×f3 e×f3

40. g×f5

After 40. g5 follows 40... ♗g4.

40 ... ♗e2



And wins. White has only pawn moves and they are quickly exhausted. After ♖h3 and equally so after ♗h3, ... ♗g4 would follow.

34. Breyer

In Bratislava there appeared for some months a journal called *Czellini Sport* (Sport for the Mind). If a person were about to take a long journey he readily bought a copy, for with the study of a short chapter he could pass the time occupied in the whole journey, so difficult was each line as a mental exercise.

For example, in one number appeared a love letter which when read letter for letter backwards disclosed the original. There were keys for the discovery of secret codes and many other things of that description. There was also a chess rubric, the contents of which were peculiar.

For example, the following problem. White to play: who wins? The position was complicated: all the pieces on both sides were *en prise*, and only after a long study could it be seen that White was bound to have the advantage. Yet that was not the correct solution. On the contrary, what was apparently incredible could be proved, namely, that in the last fifty moves no piece had been taken and that no pawn could have been moved. Therefore according to the rules of chess it was a drawn position.

The sole editor of this paper, in which were to be found only original contributions, was Julius Breyer. And for that man, so sagacious that the finest finesses were not fine enough for him, and who at a glance saw through the most complicated conditions and had moreover at his command an untiring and intellectual capacity for work, there was only one art. In the domain of that art he worked not only with his mind, but he cast his whole personality into it. That domain was chess.

In his booklet *The Tree of Chess Knowledge*, Dr. Tartakower described the style of the "Hyper-Moderns." He has clearly Breyer in particular before his eyes.

This lucid sketch contains the following: "Chess can also show its cubism. Its chief representatives, Alekhine, Bogoljubow, Breyer and Réti, gained, especially in the year 1920, splendid successes in their contests with the tired big men of the old school like Rubinstein, Tarrasch, Maróczy and others, and thereby attracted the attention of the whole chess world to the most modern school.

"The tenets of the latter school had, till then, indicated a state of secession. They involved not only plans which had never disclosed themselves to us before: schemes which gave to the games an unhealthy stamp: moves which

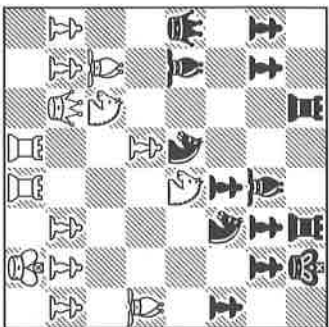
scuffed at any endeavor to obtain freer development of pieces, but also, finally, methods which seek salvation in their malignant and endless storing up of latent energy, and which in all earnestness were held up to us in the light of science.

"Through those methods the disclosure of secrets of hundreds of year's standing is promised to us. 'Not to build up but rather to obstruct a position' is the watchword there given out. The idols of the old school are smashed: the most favorite openings appear to be refuted; compromising the Four Knights Opening and above all (as Breyer preaches in one of his published treatises) "After the first move 1. e4 White's game is in the last throes."

"*Credo quia absurdum*"

At the end of the year 1921, the chess world lost in Breyer not only a chess master of the first rank, but a pioneer, who by his profound investigations, destructive of old principles, effected reforms. A new Steinitz was all too soon snatched from us. Breyer had set out his views on theory in numerous treatises and analysis of games, which appeared in the Hungarian papers. In close detail he analyzed the games for the world championship, between Capablanca and Lasker.

I give the following as an example —



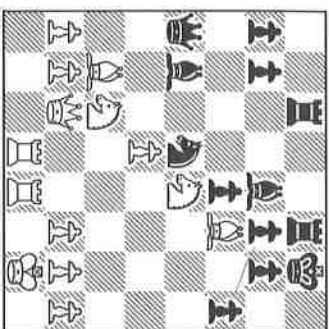
In this position White went on 17. $\text{Q}\times\text{d}5$ $\text{Q}\times\text{d}5$ 18. $\text{Q}\times\text{e}7$ $\text{Q}\times\text{e}7$. Capablanca had then, having regard to the isolated pawn at d4, a slight positional advantage and won by means of his superior technique.

As Breyer has proved Lasker could instead have gained a forced advantage. The combination was overlooked by both the masters as well as by numerous analysts.

The reason is to be sought in the fallacious earlier chess technique. Since the introductory move of the winning combination, namely, 17. $\text{Q}\times\text{f}6!!$, loses time and develops Black's position: it was almost an impossibility for a chess player who thought on old principles to discover this combination.

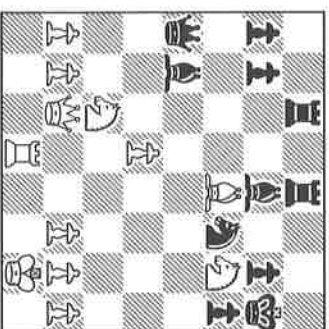
Breyer's analysis is as follows:—

17. $\text{Q}\times\text{f}6$



Variation A

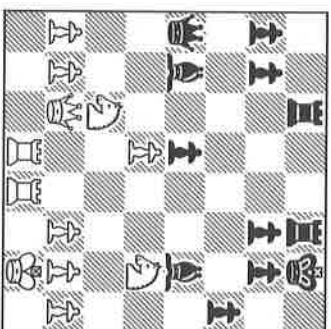
- 17 ... $\text{Q}\times\text{f}6$
- 18. $\text{Q}\times\text{g}6$ $\text{B}\text{f}e8$
- 19. $\text{B}\times\text{e}6$ $\text{f}\times\text{e}6$
- 20. $\text{Q}\times\text{e}6+$ $\text{Q}\text{h}7$



- 21. $\text{Q}\times\text{f}8+$ $\text{Q}\text{h}8$
- 22. $\text{B}\text{h}7+$! $\text{Q}\times\text{h}7$
- 23. $\text{Q}\times\text{g}6$ #

Variation B

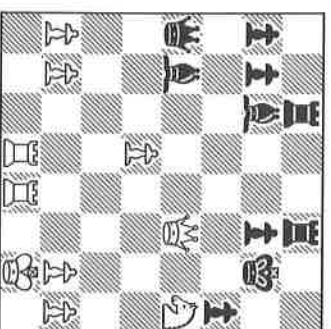
- 17 ... $\text{Q}\times\text{f}6$
- 18. $\text{Q}\times\text{d}5$ $\text{e}\times\text{d}5$
- 19. $\text{Q}\times\text{g}4$ $\text{Q}\text{g}5!$



If 19... $\text{Q}\text{d}8$ there follows 20. $\text{B}\text{f}5$.

- 20. $\text{f}4$ $\text{Q}\times\text{f}4$
- 21. $\text{B}\text{f}5$ $\text{Q}\text{c}7$

After other bishop moves then follows 22. $\text{B}\times\text{d}5$ a6 23. a4.



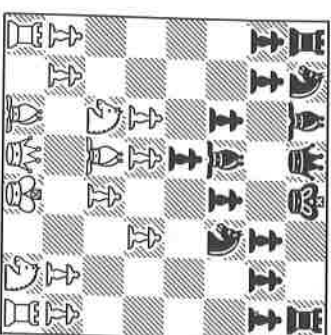
And mate in two moves.

- 35. Breyer — Dr. Esser
Breyer vs. Dr. Esser
Budapest 1917
Queen's Gambit Declined

- 1. $\text{d}4$ $\text{d}5$
- 2. $\text{c}4$ $\text{e}6$
- 3. $\text{Q}\times\text{c}3$ $\text{c}6$
- 4. $\text{e}3$

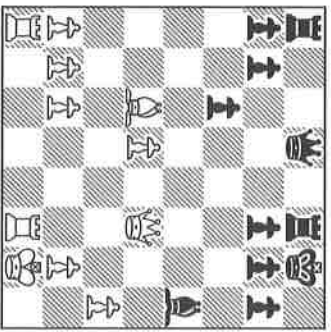
Compare here the note to move 3 of the following game.

- 4 ... $\text{Q}\text{f}6$
- 5. $\text{Q}\text{d}3$ $\text{Q}\text{d}6$
- 6. $\text{f}4!$

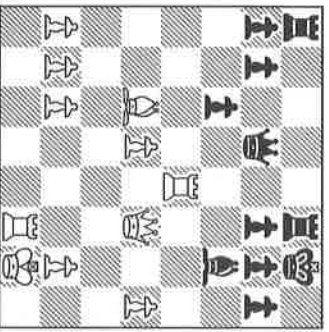


13. ♖×d5 seemed more likely. The text move, however, corresponds with the intention of the King's Gambit – i.e., attack upon f7.

- 13 ... ♖c7
 14.h3 ♖×f4
 15.♖×f4 ♖×f4
 16.♗×f4 ♖h5



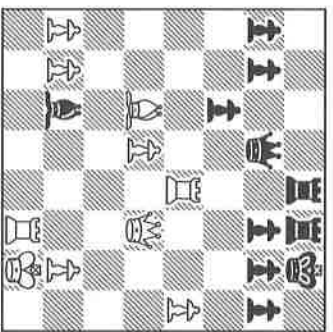
- 17.♖ae1 ♗d7
 18.♖e5 ♖g6
 19.h4!



The commencement of the decisive attack on f7. The bishop at g6 must be forced away from the defence.

- 19 ... ♖×c2

The other possibility was 19...♖ae8 20. h5 ♖×c2 (or 19...♖ae8 20. h5 ♖×e5 21. d×e5 ♖×h5 22. e6 ♗e7 23. ♗e5 etc.)

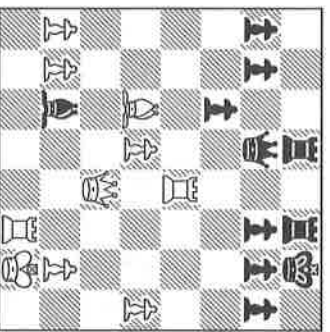


Analysis after 20...♖×c2

21. ♗×f7+ ♖×f7 22. ♖×f7 ♗×d4+ 23. ♖f2+ ♗×c4 24. ♖×e8#.

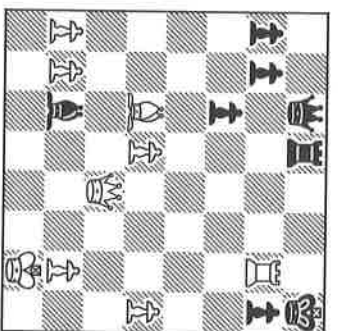
- 20.♗e3 ♖ad8

After 20...♖ae8 follows 21. ♖×f7 ♖×f7 22. ♖×e8+.



- 21.♖×f7! ♖×f7
 22.♖e7 ♗c8
 23.♖×f7 ♖h8
 24.♖×g7 Resigns

Black resigns because after 24...♖×g7, White, with 25. ♗e7+, forces mate in two moves.



42. Tartakower

This work would be incomplete did we not mention this master, who is not, so to speak, directly related to the newest school, but whose style of play shows a close relationship with that of the youngest masters. In order to present the connecting, and also the distinguishing features of Tartakower's play, I shall have to give here a short retrospect.

In Anderssen's time positional play had been but little developed. He who was better at making combinations was, on that account, as a rule the better player. The more gifted master sought to bring the game in the quickest manner into whirlpools of combination play.

Then came the development of positional play, especially through Steinitz. Those who had studied this

Steinitz science were more than a match for those who had not done so, even though the latter might be more generally gifted.

This led to the monotonous play of the '90s and of the turn of the century. Even Chigorin's genius succumbed, in the long run, to the dry play of Steinitz's disciples, who had caught the great master's technical artistic touches without possessing his creative powers.

Tartakower, from the beginning of his career, moved in the direction of Chigorin; not that he doubted the correctness of the principles, or the greatness of the acknowledged great masters of the time. Quite the contrary. As a young, enthusiastic chess lover, he retained the deepest veneration for the possessors of names so renowned, but the dry play was opposed to his nature. Thus we see in his instinctive resistance to the then prevailing style of play, a premonition of the later rise of the modern school. It is remarkable that Dr. Tartakower had already then got into the habit of avoiding the replies – 1...e5 to 1. e4; 1...d5 to 1. d4.

Then came the youngest of all. They contested a style which did not stand for personality, but rather for a conglomeration of rules to be mentally acquired, and they contested it, not by despising these rules, but by deeper investigations of their own.

Above all, they perceived that every chess principle meant only an approximation, and that no rules of universal application could exist. The Steinitz conceptions are to the youngest masters no longer the alpha and omega of chess, but elements for combination, just as in Anderssen's time the different mating positions and the double threats, etc., were.

To express it not quite accurately, but popularly: before Steinitz, combinations were sought after: after Steinitz, a dry positional game was played: the modern men have positional plans, and combine positionally, and as the moderns had disturbed the legend of inviolability of Tarrasch, Maróczy, etc., a new era for Tartakower drew near.

For he saw that his striving against the increasing shallowness of the game was no longer without prospect: therefore Tartakower, a child of his time, continued to perfect his chess technique without regarding it, however, as the essence of his game, and thus, by a different path, he gradually approached the latest experts.

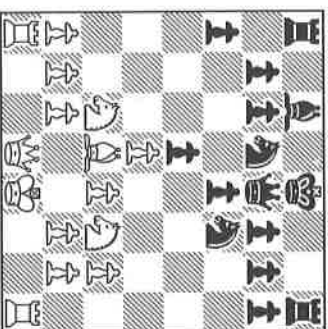
An example of what has just been stated is found in the following game containing many moves which deviate from the usual routine.

His opponent, Spielmann, secured for himself center pawns and, with

good development, the open c-file. At first sight he had a good game. Tartakower blocked his c-pawn by 8. ♖c3 despite the rule obtaining in the '90s that in the Queen's Pawn opening the c-pawn should not be blocked. He castled on the queenside (although Black had opened the c-file), and then he followed consequentially his idea, which, in conjunction with the open h-file, effected the destruction of Black's center.

Tartakower vs. Spielmann
Match Game, Vienna 1921
Queen Pawn Opening

- | | |
|---------|------|
| 1. d4 | d5 |
| 2. ♖f4 | ♗f6 |
| 3. e3 | e6 |
| 4. ♗f3 | ♖d6 |
| 5. ♖g3 | ♗bd7 |
| 6. ♖d3 | ♖xg3 |
| 7. h×g3 | ♗e7 |
| 8. ♗c3 | a6 |



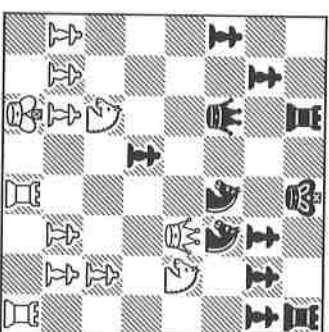
Spielmann strives for the establishing of a pawn center as also the opening of the c-file. Each of these plans is good in itself. But

together they are too much. Through that fallacious conception of position Black loses the game. Instead of 8...a6 for example 8...c5 and 8...e5 would have been good enough.

- | | |
|-----------|------|
| 9. ♗e2 | c5 |
| 10. d×c5 | e5 |
| 11. ♖f5 | ♗×c5 |
| 12. ♖×c8 | ♖×c8 |
| 13. 0-0-0 | ♗e6 |
| 14. ♗g5! | ♗c6 |

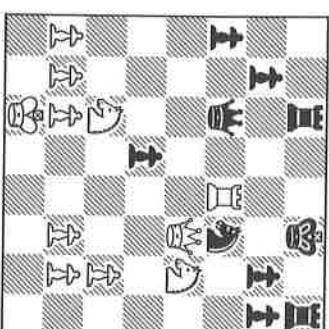
If 14...♗f5 then 15. f4 and g4. Now occurs a decisive queen maneuver typical of the modern style.

- | | |
|-----------|------|
| 15. ♗f3 | ♗e6 |
| 16. ♗f5 | d4 |
| 17. e×d4 | e×d4 |
| 18. ♖de1! | |



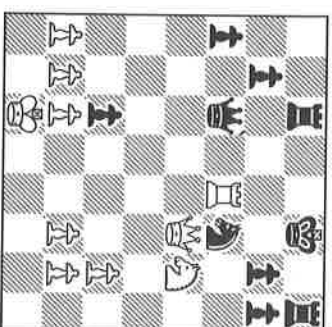
Not 18. ♖h1 on account of 18...0-0.

- | | |
|-----------|------|
| 18 ... | ♗e7 |
| 19. ♖×e6+ | f×e6 |
| 20. ♖e1 | ♗f8 |
| 21. ♖×e6 | |

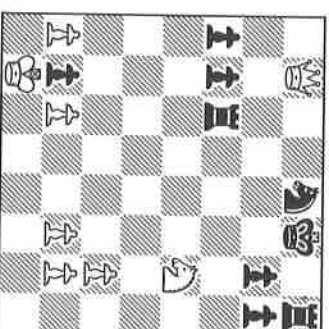


- | | |
|--------|------|
| 21 ... | d×c3 |
|--------|------|

If 21...♗c4 then 22. ♖f6+ g×f6 23. ♗×f6+ ♗g8 24. ♗e6 settles it.



- | | |
|----------|-------|
| 22. ♖×c6 | c×b2+ |
| 23. ♗b1 | ♖×c6 |
| 24. ♗e5 | b6 |
| 25. ♗b8+ | ♗e8 |



Conclusions

44. Reform in Chess

When Capablanca in his championship match with Lasker gave us at the beginning a very large amount of drawn games, he is said to have expressed himself as follows to a newspaper reporter. Chess technique and the knowledge of the openings have progressed to such an extent today that it might, even against a weaker player, be difficult to win a game.

As a remedy he proposed a reform in chess. He suggested a change of the opening position and as an example the interchange of the positions of rooks and bishops. I think that perhaps Capablanca's fears are exaggerated. For even the new ideas described in this book, relating to the execution of the game, take games out of the ordinary rut, and so to effect a draw through technique alone is not as easy as it was formerly.

But in principle Capablanca was certainly right. In order to enforce a mate one must at the end have at least the preponderance of a rook. We may have played better than our opponent and have wrested from him a material or positional preponderance without being in a position to comply with the obligation of mating him.

It is the same as if with a race it has been agreed that a small difference of time, say a second, should not decide the race and that it should count as a dead heat. Such a result according to Capablanca would mean that the best runners could not beat each other. But Capablanca's suggestion for effecting reforms in chess clearly does not go to the root of the matter.

The obligation to mate still remains. We still adhere therefore to the illustration of the foot race, and the useless second of time which was not to affect the decision, as being pertinent. Undoubtedly for some years the study of the openings in the suggested new opening positions would not be matured and so we should get fewer drawn games.

But such results would only be obtained through mistakes in the openings, that is to say through weaker play, not through progress but rather through retrogression. Every true chess lover must be adverse to Capablanca's casual suggestion.

The question arises: How has the fact of having mated an opponent given rise to the proof that the player so mating has played better than his opponent? In chess of the middle

ages the moves of pieces were more limited as compared with those of today. The rook was by far the strongest piece. The bishop could only move two squares at a time and the queen was weaker than the bishop.

The usual kind of victory at that time was by taking pieces (elimination of material). Such a victory was attained when one player had taken from the other all his pieces except the king. A stalemate occurred much more seldom and was therefore the more highly prized.

To win by mate, that is to say by one player actively mating the other, was on account of the weakness of the pieces, well-nigh impossible. So to effect a mate is was necessary to acquire too great a preponderance of pieces. It occurred almost only in problems. If a mate was once brought about in a game, it was usual to note it as a matter of everlasting memory, and in consequence of its rarity would be highly treasured, even to excess.

It was at the commencement of modern times that the present moves of the pieces became customary. Henceforth with the greater powers of the pieces, especially those of the queen, it was somewhat easy to effect a mate when one had an advantage; for the small positional advantages of today, which can only with the greatest trouble be made

use of, were not known at that time. A pawn more or less, played then no great part.

Seeing that a win by mate was in the middle ages valued as the best form of a victory, naturally nobody who had obtained an advantage was content to win by taking pieces or by stalemate. Those who were so content became later penalized, inasmuch as a rule sprang up that the king should not have his last piece taken from him, and then another to the effect that he who caused his opponent to be stalemated should suffer the penalty of the loss of the game.

At that period they had not learnt that there could well be a preponderance, sufficient to enable a player to bring about stalemate to the other side, but not sufficient to permit of that player enforcing a mate.

Those were romantic times for chess. Today when chess technique is in such a condition of refinement, what is there more natural than that we should revert to the original rules. Lasker has made such a proposal with which I associate myself with full conviction.

In order to prevent the decay of chess by the frequent occurrence of drawn games finer nuances of differences of execution must show themselves in the result, and

stalemate should be considered and counted in the estimating of scores for tournament purposes, wins by them to count less than enforced mates.

It would be a matter for congratulation if the managers of such tournaments just for once decided as an experiment to promote such a tournament on these lines.

45. Symbolism In Chess

Chess has afforded writers an occasion for the suggestion of every kind of symbolism. Most of them thought by such means to produce ingenious comparisons, very few had the notion that this symbolism had its foundation only in the essence of chess and arose out of it, and I feel I am here confronted with the question: How does a chess player think during the game?

To answer it, and to present the subject to my readers in the most popular way, I should say that a player when faced with a particular position puts this query to himself, namely, "In what way ought I to set about dealing with the matter of such a more or less complicated nature?" We see that it presents a practical problem such as we meet in everyday life.

Yet chess is purely abstract. The board and the pieces are suitable figurative presentations of abstract

chess, somewhat as in analytical geometry figurative analytical functions are represented by curves.

And just as in mathematics the relations of quantities are represented without the aid of concrete objects, and quantities in the abstract are the real subject matter of mathematical science, so the idea underlying chess is to bring the methods of practical dealing into agreement with methods that have no ultimate objects in themselves.

From that we understand how it is that the comparisons between chess and life, so often made, are only symbolic. We have seen, for example, that in chess the principle that every move should advance development, is for most players of the greatest use; but that the most gifted masters of today prefer to play from the beginning according to a scheme.

This problem applied to life would present itself in this form — "Should a man from the very outset develop all his powers and capacity or should he from the commencement of his career keep before his eyes a distinct object in life?" Equally as in chess, one feels bound to recommend to the average man the former alternative, whilst the genius does not adopt any such rules.

The grasp of chess in that light enables us the better to appreciate the

performances of the great chess masters. If we recognize life in chess we shall better understand the greatness of Steinitz, who disdained to play for proximate, yet transient advantages, but strove only after permanent ones.

We shall no longer complain, as so many lovers of sacrificial attacks have done, but express our admiration of Steinitz who, for the sake of a pawn or other smaller but lasting advantage, lays himself open to an apparently dangerous attack.

Today we see in chess the fight of aspiring Americanism against the old European intellectual life: a struggle between the technique of Capablanca, a *virtuoso* in whose play one can find nothing tangible to object to, and between great European masters, all of them artists, who have the qualities as well as the faults of artists in the treatment of

the subject they devote their lives to: they experiment and in striving after what is deep down, they overlook what is near at hand.

I should like to add here, that the Americanism of Capablanca's play shows itself in a milder, more attractive garb, probably (as was the case with Morphy) by reason of his Latin ancestry.

At the last London Congress, (August 1922) with the time limit so unfavorable to the European type, they succumbed before Capablanca. Yet they go on investigating and building further. Who will come out of this struggle victorious? Nobody can prophesy the answer. But one thing is certain. If Americanism is victorious in chess, it will also be so in life. For in the idea of chess and the development of the chess mind we have a *picture* of the intellectual struggle of mankind.