

THE HYPERMODERN GAME OF CHESS



Savielly Tartakower

FOREWORD BY HANS REE

**The
Hypermodern Game
of
Chess**

by

Savielly Tartakower

Foreword by Hans Ree



2015
Russell Enterprises, Inc.
Milford, CT USA

The Hypermodern Game of Chess
by Savielly Tartakower

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Foreword

Savielly Tartakower's *The Hypermodern Game of Chess* is the most cherished book in my chess library. I bought the original German edition when I was young and knew little about Tartakower. I knew the name, but I doubt if I knew that he had been one of the strongest chessplayers in the world, and one of the most prolific and admired chess writers. But it was love at first sight and first touch when in the bookshop I took up my copy of *Die hypermoderne Schachpartie*, the first edition, published by the venerable *Wiener Schachzeitung* (*Vienna Chess Magazine*) in 1924.

It was a heavy tome of 517 pages and when I held it in my hands I felt the solemnity of chess. I liked the word hypermodern, though I realized that the hypermodernism of 1924 might not be the cutting edge of chess around 1960. But that didn't matter.

Tartakower himself explained that the title referred to Siegbert Tarrasch's book *Die moderne Schachpartie* released in 1913. If Tarrasch, born in 1862, could consider himself modern, then the younger stars would be hypermodern.

Nowadays we have become weary of successive strains of modernity, outdoing each other to the point of inventing expressions such as "post-post-modernism" in art, but as a youngster, not yet twenty years old, I was more susceptible to flashy catchwords.

Holding the book in my hand, I was impressed by its weight, and browsing the pages, I was charmed by its lightness. It is a serious book that offers more than a hundred well-annotated games, endgame lessons and detailed opening analyses which made it a manual of all current openings of that time, something that was still possible in 1924. It is also a light-hearted book; a treasure of aphorisms, photos and brief biographical sketches of the great players, and contemplations about the world outside chess.

On the first page of his introduction, Tartakower gives Tarrasch his due, calling *Die moderne Schachpartie* a book of high quality that shared with its readers the wisdom of the recent past. However, writes Tartakower, the chaos that soon followed in life, politics, chess and art, with its re-evaluation of all values, was still waiting for a systematic, objective explanation and glorification. This systematic explanation he was set to provide for chess with this book, his *magnum opus*.

Among many other things Tartakower was a perceptive critic of Russian poetry and a poet himself, though not a very good one. His ambitions went beyond chess; in his introduction he daringly gives a short sketch of the "secret sense and the inner value of the present situation of the world" in order to align the young chess revolutionaries – "the new Argonauts" – with the general revolutionary *Zeitgeist* which had given birth to the theory of relativity in physics, communism in politics and expressionism in art.

This should not be taken as a mindless adulation of all things new. About the egocentricity of expressionism Tartakower seems to have been skeptical, and his rejection of communism – a mockery of all "cultural achievements" – is clear.

After quoting a poem by Nietzsche about the lure of infinity, Tartakower concludes his introduction by expressing the hope that the reader will feel on every page of his book the liberating breeze of hypermodern chess.

He used big words in this introduction. Were they meant seriously? In a way they certainly were. There had indeed been a rejuvenating movement in chess in which Tartakower played an important role. And for an intellectual like him, it was natural to see the resemblances with the big changes in general culture. But on the other hand, there was almost always a built-in touch of irony in Tartakower's proclamations which made him serious in a light-hearted way.

Hans Kmoch, the Austrian-American chess master and chess writer who knew Tartakower well, wrote about him: "He could make a rather serious complaint and explain his case from many different angles in all earnestness and, without making any jokes at all, keep his audience bent over with laughter with his scintillating way of reasoning, the elegant somersaults of his logic, and his unexpected conclusions. He

liked to play with words, metaphors, conclusions and contradictions as if they were chess pieces. Once, at the inaugural meeting of a tournament, when an unusual suggestion that no one liked was about to be rejected, Tartakower rose and supported it so eloquently that the motion carried with only a single opposing vote – Tartakower’s.” (*Heroic Tales: The Best of ChessCafe.com*, 2002)

Tartakower has been called a master of paradox, which implies a capacity to see things from different sides. With all his playfulness he was a serious man living in troubled times.

In 1911, when he was living in Vienna, both his parents were murdered in Rostov-on-Don. In World War I he fought at the Russian front for the Austrian army. His brother died at the front. In World War II, after the German invasion of France in 1940, he found his way to Britain by way of Morocco and served in general De Gaulle’s army of the Free French. His irony was based on grim facts of life.

In a chapter of *The Hypermodern Game of Chess* about Georg Marco, a master born in Romania who settled in Vienna to become a legendary editor of the *Wiener Schachzeitung*, Tartakower calls him “Brother Bombasticus,” a noble brother who had planted in the heart of progressive chessplayers not only knowledge and ambition, but also the most important thing: joy. The word joy was set in bold, with three exclamation marks.

It was as if Tartakower had written a self-portrait in the guise of Brother Bombasticus. He did that often, apparently writing about others when he was really writing about himself. “The pieces feel, think and complain, according to a chess author,” he wrote. Of course that chess author was Tartakower himself.

Browsing *The Hypermodern Game of Chess* now, about fifty years after I bought the German first edition, I am sometimes less enchanted by his exuberant rhetoric than I used to be, but still, what a great book it is. A book written in a time of great expectations of fundamental changes in life, politics, science, art and chess. A time of short-lived optimism between the ravages of World War I and the even more terrible war that was to come.

Take a look at page 254 with the jolly drawing of the “graphic representation” of the game Maróczy-Euwe, Scheveningen 1923. Spot “the inquisitive eye of eternity” on a2 at the bottom left of the weird triangle that seems to be taken from a Miro painting. In what other chess book would you find such a thing? Really, like his Brother Bombasticus, Tartakower was able to convey the most important thing, the joy of chess.

Hans Ree
Amsterdam
September 2015

From the Translator

The translation before you follows the second edition of Savielly Tartakower's work, *Die hypermoderne Schachpartie*. This edition contained two addenda: the first served to supplement or otherwise append the original; the second corrected its many errata. Why these were not incorporated into the main body, the author himself explains:

"The favorable reception which this work has enjoyed – by the general public and among the sophisticated critics alike – indicates that the author's efforts were not in vain.

"Since, on the other hand, the analytical structure of this work has, despite numerous refutation attempts, proven bulletproof, and since the very latest achievements of theory have otherwise been accounted for in the supplement section, we may with complete assurance consider ourselves absolved from the enormous technical trouble which the production of a revised edition would entail."

With the benefit of 21st century word processing, I have incorporated the two addenda as well as the footnotes to the first edition into the main body of the text.

Tartakower writes in a refined German that is – to say the least – idiosyncratic. Like Friedrich Nietzsche shortly before him, he exhibits a penchant for wordplay. I have sought to sustain the translation in every respect; however, where an often Latinately derived English equivalent is sillier than it is insightfully humorous, or just plain impossible, I have reduced its rendering to "so many words." And like Nietzsche and Tartakower's contemporary, Martin Heidegger, he "imposes" new meanings upon everyday words; only, these impositions are based on a literal reading of a word's peculiar morphology or an interpretation of a word's particular etymology. Tartakower's neologisms, however, serve as much to entertain as to enlighten.

His use of the word *großzügig* is a notable example of the latter. *Großzügig* can either mean generous or indicate what our modern application of the word magnanimous serves to express. Tartakower means neither. One must instead look to the components of the word *großzügig* itself: *groß* meaning "great," and *zügig* meaning "swift," but which is also a derivative of the noun *Zug*, a (chess-)move. The translation "great move" falls short – and as an adverbial, moreover, is clumsy. Since chess is the game of kings, and since kings are, in turn, expected to evince magnanimity in both the modern and obsolete senses (i.e., valiant) of the word, I opted to translate this Tartakowerism as "regal," "majestic" or the like.

Biblical and literary allusions to the likes of Wilhelm Busch, Johann Wolfgang Goethe, Heinrich Heine, Immanuel Kant, Friedrich Nietzsche, Friedrich Schiller, Richard Strauss *et al.* can be found throughout. Some lend themselves better to translation than others, for many literary quotes have acquired idiomatic uses of their own.

While Tartakower's writing itself is majestic as it is multi-faceted, it may fairly be subjected to some criticism. In places, it can be somewhat affected – even stilted – or reflect a certain dandyism of its own, and it is not always clear where his own fancy ends and humor begins. Elsewhere, we find a militaristic tone and a tendency to hyperbolize. Although the former understandably befits the game of chess, it should be noted that such language is generally shunned by modern speakers of German; had he written this tome some thirty years later, he would have, to be sure, forgone this form of rhetoric.

Lastly, I would like to express my gratitude to Hanon Russell and Hannes Langrock for their invaluable work in readying the manuscript for print.

Jared Becker
Berlin, Germany
August 2015

Introduction

“What is chess?” – Perhaps nothing at all; a pure dalliance...

“What should it be?” – Everything, for it fashions the art of struggle into the triumphant struggle of art!

Glorious names and exploits already line the chess pantheon. Hastings 1895 effectively marks the outset of modern tournament history. Spanning world champion Lasker’s undisputed decade of reign 1894-1904, it features the tournament triumphs of Lasker and Tarrasch, Pillsbury and Maróczy, Janowsky and Schlechter, Burn and Atkins, of Chigorin and Charousek. Cambridge Springs 1904 then brought an appreciable rejuvenation not only in the scientifically ossifying opening formulas, but also within the roster of victorious masters. This period of rejuvenation also extended throughout a decade: 1904-1914, during which new stars such as Marshall and Duras, Vidmar and Bernstein, Spielmann and Nimzowitsch, and above all, Rubinstein and Capablanca shined in the chess firmament, albeit not brightly enough to drown out the sparkle of the old greats (with whom Teichmann and Mises were consorted as well). A book of tremendous value: *Die moderne Schachpartie* (1913. 2nd ed., 1916) by Dr. Tarrasch graces us with the great many insights and gems of this interval, whereas the chaos which then ensued in everyday life as in politics, in chess as in art – war, the re-evaluation of all values, the overthrow of all greats, the adoration of new truths, yet awaits a systematically objective exposition and romanticization.

This prompts us, before we turn to the chess picture of recent years, to first draw a brief sketch of the profound significance and intrinsic value of current world affairs.

The chess game of contemporary life – that is, of public life as well as of art and science – does not simply invoke a millennium of empirical evidence, but also seeks to solve in convincing, concrete manner the mysteries of millennia to come. Not simply by accident do we live in the age of the Relativity Theory, which sets Divine omnipotence upon tenuous ground by virtue of cold scientific rigor; in the age of communism, which flouts all “achievements of culture”; in the age of expressionism, which, in all forms of art – music, painting, poetry – pits itself in egocentric defiance against the cosmos.

What shape has this tsunami of spiritual subversion taken in chess? The very first tournament of the *post bellum* (Göteborg 1920) made plain that a new generation of rebellious chess-spirits had arisen. Réti and Breyer, Alekhine and Bogoljubow: these are masters, who – combining the zeal of a fighter with the fervor of a prophet – have revolutionized the millennium of chess thought! As Capablanca had already begun speaking of the exhaustion of chess theory and Rubinstein presumed the power to steer each and every game by means of convenient schemes into the endgame, these chess fakirs tore away every instrument of tradition, tore down every pillar of routine, tore up all faith in authority and cast Caissa’s proud ship adrift in the ocean of nameless openings.

Did it perish there, the helpless victim of rocks and cliffs, of winds and waves? – Oh no, for a strange assurance of the boundlessness of knowledge propels these new Argonauts. As Nietzsche expressed:

Unto New Seas

Thither – I will. Onward,
I rely on myself and my grip.
The sea wide, my Genoese ship
driving into the blue.

Everything excites me anew,
noon slumbers on space and time:
Your eye alone – its
Gaze upon me – infinity!

The Hypermodern Game of Chess

The epoch 1914-1924, or, if we factor in the international sterility of the wartime, in actuality merely the last lustrum 1919-1924, signifies an unexpected, undreamt-of advancement in the chess aspiration and may, therefore, as happens in the present book, be regarded as the foundation upon which the reconstruction of the dilapidated theory of chess is based. As he basks in the glow of the games selected, the annotator for his part hopes to impress the reader as both informative and amusing. In the explication of a method which strives for plasticity, this book does not simply intend to work with variations, but also, with the help of especially notable examples, to undertake a fundamental examination of the essence of the new chess as well as many a question of middle- or endgame strategy; while the essays devoted to the individual grandmasters themselves are intended to bring these new ideas even more fully into relief. This work also emerges with a number of theoretical novelties and stimulating ideas respectively, in whose technical and logical justification the reader is invited to serve also as contributor, as it were.

Should many a selected game from these recent years include a name commonly associated with the glory days of yore, or reflect a somewhat outmoded style of play, this does not trouble us, for, after all, even there lies the unmistakable stamp of our mysteriously revolutionary times; and so the author of these lines hopes that the reader will make march with these masters to seize new insights into chess, that he shall on every page feel the liberating breeze of the hypermodern game!

Savielly Tartakower

Second edition: We had occasion to interview the author concerning the broadsiding, which he, the author, has been dealt. "Any quarrel concerning the value of hypermodern efforts is silly," tells us Dr. Tartakower. "Let us rather rejoice in the fact that in our super-sophisticated age the mystery of chess is being tackled with fresh courage." – The Press Bureau of the Ministry of International Chess Matters.



Savielly Tartakower
1887-1956

The Hypermodern Game of Chess

25. ♖g3 ♜×b2+ 26. ♞c2 ♜×b1 27. ♞e2 ♙e6 28. f4 g6 29. ♗a8 h5 30. ♗c7 h4 31. ♗h1 ♜d3 32. ♞f2 ♙f5 *White resigns.* Theoretically and practically speaking, an outstanding game. The clever pragmatist Wolf (free of sheep's clothing!), much feared in every respect.

(71) Rubinstein – Maróczy

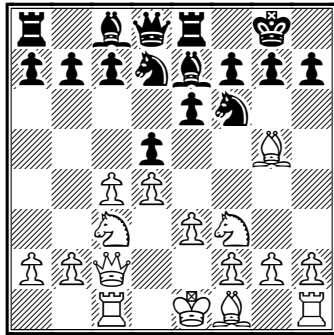
Göteborg 1920

1. d4 ♗f6 2. ♗f3 d5 3. c4 e6 4. ♙g5 ♙e7 5. e3 ♗bd7 6. ♗c3 0-0 7. ♞c1 ♞e8

This gives rise to a ponderous defense, whereby the rook fails to find proper service, while the dark sides of the preparatory moves 7...a6 and 7...h6 are discussed on pages 298 and 304.

More expedient, therefore, is 7...c6.

8. ♜c2 (D)



This fashionable move has remained customary since its establishment in 1914! Earlier, one had simply played 8. ♙d3, whereupon Black generally turned to Janowsky's system 8...dxc4 followed by ...a7-a6.

8...dxc4

This proves to be premature. The text position occurred twice in the Capablanca-Lasker match, which took the following courses:

(a) Game 11: 8...c6 9. ♙d3 dxc4 10. ♙xc4 ♗d5 11. ♙xe7 (11. ♗e4 is even sharper. Cf. Game 66, comment (b) to Black's 8th move). 11...♞xe7 (11...♜xe7 is more logical) 12. 0-0 ♗f8 13. ♞fd1 ♙d7 14. e4 ♗b6 15. ♙f1! ♞c8 16. b4 ♙e8 17. ♜b3 etc. The Cuban's maneuvers were marked by such power that in addition to his delivering mate on the 49th move, his opponent was forced to confess: "Capablanca is the chased expediency of chess!"

(b) Game 13: 8...h6 9. ♙h4 (9. ♙f4!) 9...c5 10. cxd5 ♗xd5 11. ♙xe7 ♗xe7 etc. The further simplification of the position led to a draw as early as the 23rd move.

(c) The question surrounding the immediate advance 8...c5 has been considered on various

occasions, which move, however, would seem to entail tremendous peril; Réti-Maróczy, Berlin 1920, continued miserably: 9. cxd5 exd5 (9... ♗xd5 10. ♗xd5 ♙xg5 11. ♗xg5 and wins) 10. dxc5 (or Réti-Yates, Karlsbad 1923: 10. ♙xf6 ♗xf6 11. dxc5 ♜a5 12. ♙d3 ♜xc5 13. 0-0, with advantage for White) 10... ♗xc5 11. ♞d1! (White would achieve nothing by 11. ♙b5 ♞f8 or 11. ♙e2 ♙e6 12. 0-0 ♞c8) 11... ♜a5 (11... ♙e6 is better) 12. ♙b5! (Black is now made to suffer for the placement of his king's rook) 12... ♞d8 13. 0-0 ♙g4 (13... ♙e6 was somewhat better, although even in this case 14. ♗d4 gives White an advantage) 14. b4! ♜×b4 15. ♞d4 ♜a5 16. ♞xg4 ♞dc8 17. ♙xf6 ♗e4 (pure desperation) 18. ♞xg7+ ♞f8 19. ♙d4 *resigns.*

9. ♙xc4 c5 10. 0-0 cxd4 11. ♗xd4 a6

Better is 11... ♗e5 12. ♙d3(b3) ♙d7 13. ♞fd1 ♜b6. Following the text move, Black's respiratory difficulties become ever more acute.

12. ♞fd1 ♜a5 13. ♙h4 ♗e5 14. ♙e2 ♗g6

Too much drifting about! Instead of the text move, Black could have aimed following 14... ♙d7 15. ♗b3 ♜c7, for a fair amount of simplification by 16. ♙xf6 ♙xf6 17. ♗d5 ♜xc2 18. ♗xf6+ gxf6 19. ♞xc2 ♙c6, or for a reasonable consolidation of the position by 16. ♜b1 ♙c6.

15. ♙g3 e5

An attempt at liberation.

16. ♗b3 ♜c7 17. ♜b1! ♜b8

♗c3-b5-c7 had been threatened.

18. ♙f3 ♜a7 19. ♗a5!

Thwarting (by the possibility of ♗a5-c6) the opposing plan of ...♞b8 followed by ...b7-b5. Black must therefore resort to other means of saving himself, whereby new weaknesses arise and he becomes maneuvered out of his supported points.

19... ♙b4 20. ♗c4 ♙d7 21. ♗d5 ♗xd5 22. ♙xd5 ♙e6 23. ♜e4! ♙xd5 24. ♞xd5 ♞ac8 25. ♞cd1

The possession of the d-file determines the outcome.

25... ♙f8

Threatening ...f7-f5, which, if played immediately, would fail to 25...f5 26. ♜xf5 ♞xc4 27. ♞d7.

26. b3 b5 27. ♗d6! ♙xd6 28. ♞xd6 ♞c7 29. h4!

The winning stratagem.

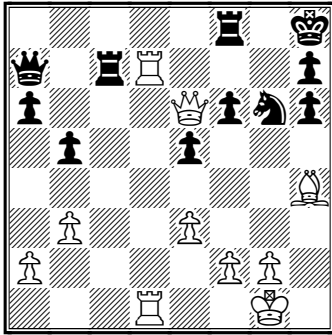
29...f6 30. ♜d5+! ♞h8

Somewhat better was perhaps 30... ♞f8, in order after 31. h5 to execute the knight maneuver ... ♗g6-h8-f7.

31. h5 ♗f8 32. h6 ♗g6 33. ♜e6! ♞f8 34. ♞d7 g×h6 35. ♙h4!

Black resigns since after 35... ♗×h4, 36. ♜e7 decides. Final position: (D)

The Hypermodern Game of Chess



A typical Rubinstein game, interwoven with *clarity and power!*

Strictly orthodox!

Professor Dr. Vidmar is a classical exponent of the proper Queen's Gambit.

(72) Vidmar – Yates

London 1922

1.d4 d5 2.c4 e6 3.♖c3 ♘f6 4.♙g5 ♙e7 5.e3 0-0 6.♗f3

A Marshall would proceed already here with a ruthless attack on the castled position with 6.♙xf6 ♙xf6 7.♗f3 b6 8.cxd5 exd5 9.♙d3 followed by h2-h4-h5 (cf. his games against Burn and Marco at Paris 1900).

6...♗bd7

The most popular.

In Tarrasch-Wolf, Vienna 1922, Lasker's sortie 6...♗e4 7.♙xe7 ♖xe7 8.cxd5 ♗xc3 9.bxc3 exd5 10.♖b3 ♗d8 11.c4 found a significant improvement in the surprising move 11...♗c6!, upon which neither 12.cxd5 nor 12.♖c1 seems to carry any meaningful effect. Other replies to White's posthumous Queen's Gambit have not entirely panned out: 11...dxc4 (Tarrasch-Leonhardt, Ostend 1905), 11...c6 (Marshall-Vidmar), 11...c5 (Flamberg-Krüger, Mannheim 1914), 11...♙e6 (a rook sacrifice proposed by Leonhardt).

Nonetheless, instead of 8.cxd5, White's pressure can be intensified by 8.♙d3 (match game Capablanca-Kostić) or 8.♖c2 (Alekhine-Maróczy, New York 1924). Also good is 8.♖b3; cf. Alekhine-Maróczy, Karlsbad 1922:

8...♗xc3 (according to Maróczy, 8...c6, keeping a transposition into a Stonewall set-up open, comes into consideration. This defensive resource can be precluded by 8.♖c2, however) 9.♖xc3 c6 (an encounter between the text opponents at New York reached the same position despite White having played 8.♖c2; there followed more aggressively: 9...c5 10.cxd5! cxd4 11.♗xd4 exd5 12.♙e2 ♗d7

13.0-0 ♗f6 14.♖ac1 and White clearly stands superiorly. And yet, according to Grünfeld, incidentally, 12.♙b5 would have been even better) 10.♙d3 ♗d7 11.0-0 f5 12.♖ac1 g5 (Black is getting anxious) 13.♗d2! ♖f7 (13...g4 would, at any rate, have been more consistent) 14.f3 e5 (hara-kiri!) 15.cxd5 cxd5 16.e4 (decisive) 16...fxe4 17.fxe4 ♖xf1+ 18.♖xf1 exd4 19.♖c7! ♗g7 20.♖f5 dxe4 21.♗xe4 ♖b4 22.♖xg5+ resigns.

7.♖c1 b6 8.cxd5

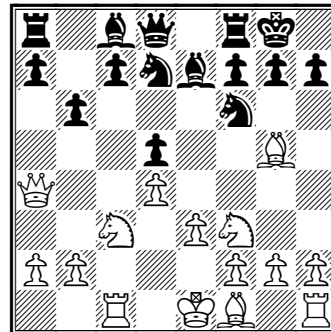
Kurt Emmerich, in his monograph on the Queen's Gambit published in Veits Bücherei, quite aptly notes the "equalizing justice," which brands this indisputably *good* move (obstructing Black's long diagonal) as *double-edged* (creating a queenside pawn-majority for the opponent), all the same.

8...exd5

Or the well-known 8...♗xd5 9.♙xe7 ♗xe7 10.♙d3, favoring White; or 9.♗xd5 exd5 10.♙xe7 ♖xe7 11.♖xc7 and White wins a pawn.

9.♙d3

The old truth. Duras' move 9.♖a4 (the Czechoslovakian pioneer, who has since 1914 dedicated himself to higher public service, stands out as a first rate tactician, in which respect he may even be considered as the founder of the Czechoslovakian school [Dr. Karl Treybal, Major Hromádka *et al.*]), had been acclaimed for some time. (D)



For example:

(a) 9...a6 10.♖c6 ♖b8 11.♗xd5, winning a pawn; similarly by

(b) 9...h6 10.♖c6 ♖b8 11.♙f4 etc.; furthermore,

(c) 9...♙b7 10.♙a6 (for 10.♙b5 a6, see below) is difficult for Black:

(c1) 10...♙xa6 11.♖xa6 c5 (11...c6 is safer; cf., however, Marshall-Kline, New York 1913: 12.0-0 ♗e4? 13.♙xe7 ♖xe7 14.♖b7! ♖fc8 15.♗xd5 ♖d6 [15...♖d8 was somewhat better] 16.♖xc6! resigns) 12.0-0! (12.♙xf6? ♗xf6, with an advantage for Black, [friendly game, Dr. Bernstein-Capablanca, Moscow

The Hypermodern Game of Chess



Dr. Milan Vidmar

1914]) 12...♖e8 (if 12...c4, then, according to Malkin, 13.♗e5!, threatening ♗e5-c6, instead of 13.♞fd1 ♖c8 14.♗b5 ♗b7! which ensued in a consultation game against Capablanca at Kiev 1914. Also dubious is the correspondence game Grünfeld-Petschau: 12...cxd4 13.♗xd4 ♗c5 14.♗b5 a6 15.♗e2 ♗d7 16.♞fd1 ♞fd8 17.♗c2!, threatening ♗d4-f5, with a superior position for White) 13.♞fd1 ♖c8 14.♗xc8 ♞axc8 15.dxc5 ♞xc5 16.♗d4 ♞ec8 17.♗b3, with a decisive win of a pawn for White (Duras-Balla, Breslau 1912).

(c2) or 10...♗c8 11.♗xb7 (more comfortable than Malkin's win of a pawn: 11.♗xd5 ♗xd5 12.♗xb7 ♗xb7 13.♗xe7 ♗xe7 14.♗xd7 etc., since Black then retains good counter-chances after 14...♗d5 followed by ...♞d8) 11...♗xb7 12.♗e5 ♞fd8 13.♗c6 ♗xc6 14.♗xc6 ♞e8 15.♗b5 ♗d6 16.♗xf6 etc., with advantage for White, Emmerich-Dr. Michalitschke, Oeynhausen, Hauptturnier, 1922.

(d) However, Black most purposefully continues: 9...c5! 10.♗c6 (after 10.♗a6 ♗xa6 11.♗xa6, White would obtain a positional advantage, which could hardly be realized. The sortie 10.♗e5 should be considered, however) 10...♞b8 11.♗xd5 and now:

(d1) The unclear 11...♗b7 was played in the ominous 5th match game of Capablanca-Lasker. As Gasque demonstrates in the *Stratégie* 1923, this move is playable, after all: 12.♗xf6+! ♗xf6 13.♗a4 ♗xf3! 14.gxf3 cxd4 15.♗xd4 ♞ac8! 16.♞xc8 ♞xc8 etc.

(d2) Simplest would have been 11...♗xd5 12.♗xd5 ♗b7 13.♗xe7 ♗xe7 14.♗g5 with approximate equality (as von Bardeleben points out in the *Deutsche Schachzeitung*, bad are 14.♗f5 and 14.♗b3. However, 14.♗e4 ♞c8 15.d5 ♗f6!= is permissible).

After 9.♗b5 ♗b7:

(a) 10.♗a4 is thinking along the lines of the Duras Variation. 10...a6 11.♗xd7 (11.♗c6 b5) 11...♗xd7 12.♗xe7 ♗xe7 13.0-0 c5 (Marshall-Capablanca, New York 1915) or 13.♗b3 ♗d6 (Capablanca-Lasker, 1st match game), and Black soon equalized.

(b) 10.0-0 is sharper; cf. the blindfold game Alekhine-Schapira, New York 1924: 10...a6 (the weaker 10...c6 occurred in the first match game Dr.Euwe-Davidson, 1924, whereupon the retreat 11.♗d3 is most appropriate) 11.♗a4 c5 (11...♞c8 is somewhat better, as played in the exhibition game Capablanca-Teichmann, Berlin 1913) 12.♗xd7! ♗xd7 13.dxc5 bxc5 14.♗xf6 gxf6 15.♗a4 ♗b5 16.b4!! etc., favoring White.

9...♗b7 10.0-0

On 10.♗c2, 10...♗e4 is advisable, e.g., as Dr. Claparède demonstrates in the *Deutsche Schachzeitung*: 11.♗f4 f5 12.0-0 c5 13.♗e5 ♗xe5 14.♗xe5 ♗d7 etc.

10...♗e4 is also indicated in reply to 10.♗e2. Weaker, on the other hand, according to von Bardeleben in the *Deutsche Schachzeitung* 1922, is 10...♞c8 11.0-0 c5 in light of Guyaz' move 12.♗f5!, e.g., 12...g6 13.♗h3 or 12...h6 13.♗f4! ♗h5 14.♗e5 etc.

10...c5

Along the lines of the preceding comment, 10...♗e4 is also playable here, e.g., Euwe-Dr. Olland, 1922: 11.♗f4 c5 12.♗e2 a6 13.♞fd1 and now instead of 13...f5, 13...♗xc3 14.♞xc3 c4 15.♗b1 ♗b4 16.♞cc1 ♗e7 followed by ...♗d7-f6 should be the simplest path to equality.

11.♗e2

Schlechter played this (in conjunction with ♞fd1) quite readily. On the immediate Pillsbury thrust 11.♗e5, Marco recommends 11...♗xe5 12.dxe5 ♗e8! 13.♗f4 g6! (13...f5? 14.♗c2 g5? was played in Schlechter's win against Lasker at Cambridge Springs 1904) 14.♗h6 ♗g7 15.f4 d4! 16.f5? ♗g5 etc.

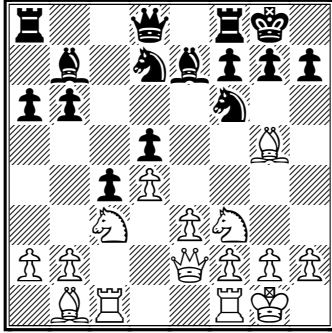
11.♞e1 (Pillsbury-Tarrasch, Hastings 1895), 11.♗b1 (Pillsbury-Schlechter, *ibid.*), as well as 11.dxc5 (recommended by Steinitz), have also by no means been proven by the course of time to be overwhelming.

11...c4

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Also here, the sortie 11...♖e4 should sooner be considered, e.g., 12.♗f4 ♘xc3 followed by ...c5-c4, with counter-play on the queenside.

12.♗b1 a6 (D)



13.♗e5

The famous Pillsbury knight-maneuver (Pillsbury-Tarrasch, Hastings 1895)!

13...b5 14.f4 ♗e4 15.♗x e4 d x e4 16.♗x d7 ♖x d7 17.♗x e7 ♖x e7 18.f5 f6 19.♗f4 ♗ad8

As will soon become clear, the immediate 19...♗ae8 was better, taking up in advance the defense of his primary weakness (e4-pawn).

20.♗cf1 ♗fe8 21.♗h4 ♖f7 22.a3 ♗e7 23.♗ff4 ♗de8 24.♖g4 ♗c6

Black is now threatening to proceed energetically on the queenside with ...a6-a5 and ...b5-b4. Therefore, White feels compelled to play his main trump card:

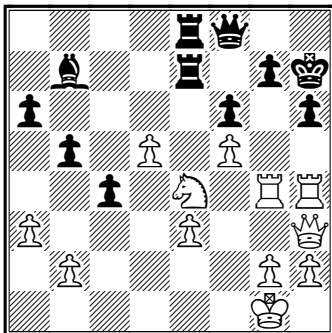
25.d5! ♗b7

On 25...♗xd5, the following cute combination wins: 26.♗xh7 ♖xh7 27.♖h3+ ♖g8 28.♗h4 ♖f8 29.♗h8+ ♖g8 30.♗xd5 etc. Now things proceed *fortissimo*.

26.♖h3 h6 27.♗fg4 ♖h7 28.♗x e4

True, this wins a pawn and threatens to win the exchange with ♗e4-d6. 28.♗g6! was more accurate, nonetheless: 28...♖f8 29.♖g4 ♖f7! (29...♗d8 30.♗gxh6+ etc.) 30.♗e2! etc., with an ominous position.

28...♖f8 (D)



29.♗x f6+!

A pretty sacrifice. White's conduction of the entire game creates a very aesthetic impression.

29...♖x f6 30.♗g6 ♖f8

A much tougher, and yes, perhaps even sufficient defense was offered by 30...♖xb2, as Schelfhout demonstrates in the *Tijdschrift van den Nederlandschen Schaakbond* of 1922, e.g., 31.♗h6+ ♖g8 32.♗h8+ ♖f7 33.♗xg7+ ♖xg7 34.♖h5+ ♖f6 35.♗h6+ ♖xh6 (not 35...♖e5 because of 36.f6+). Now, however, Black obtains adequate material for the queen) 36.♖xh6+ ♖x f5! etc.

In light of this finding, the committee at London did not see fit to award the present game the first brilliancy prize.

31.♖g4! ♖f7

On 31...♗e3, the elegant 32.♗gxh6+ gxh6 33.♖g6+ ♖h8 34.♗xh6+ ♖xh6 35.♖xh6+ ♖g8 36.f6! ♗e1+ 37.♖f2 ♗e2+ 38.♖g3 ♗e3+ 39.♖h4 ♗e4+ 40.♖g5! (more accurate than 40.g4 ♗xg4+ 41.♖xg4 ♗g1+ followed by ...♗xd5) 40...♗e5+ 41.♖g6 etc. is decisive.

32.♖g5 ♖h8 33.f6 ♗xd5 34.♗h x h6+ followed by mate in two moves.

(73) Maróczy – Olland

Scheveningen 1923

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

That 6...b6 following ...♗bd7 but *before* castling is a mistake on account of 7.cxd5 exd5 (on 7...♗xd5, Schlechter-Przepiórka, Nuremberg 1906, continued: 8.♗xd5 exd5 9.♗f4 0-0 10.♗d3 c5 11.0-0 ♗b7 12.♗c1 ♗e8 13.♗e5 ♗xe5 14.♗xe5 cxd4? 15.♗c7! etc.; even more compelling, however, would have been 8.♗xe7 ♖xe7 9.♗xd5 exd5 10.♗c1, with a clear positional advantage for White) 8.♗b5! ♗b7 9.♗e5 0-0 10.♗c6 ♗xc6 11.♗xc6 ♖e8 12.♗xe7+ ♖xe7 13.♗xd5 ♖e4 14.♗xf6+ gx f6 15.♗h6 ♖xg2 16.♖f3!! ♖g6 17.♗f4! etc., had already long since been demonstrated by Pillsbury.

7.♗c1 b6 8.cxd5 exd5 9.♗d3 ♗b7 10.0-0 ♗e8

In order to confront Pillsbury's sortie ♗f3-e5 with Teichmann's system ...♗d7-f8 etc. (D)

11.♗b5

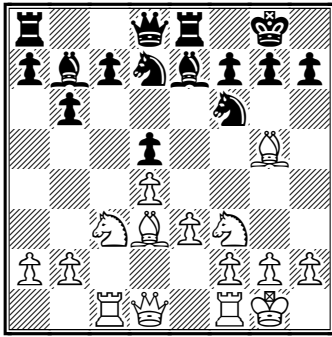
A combination of opening motifs, new and old, which here proves successful.

11...a6 12.♗a4 b5 13.♗c2 ♗e4

13...c5 is more appropriate, although even here White could expose the enemy's weaknesses by 14.dxc5 ♗xc5 15.♗d4.

The Hungarian grandmaster refutes the text move with admirable clarity.

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14. Qxe7 ♖xe7

14...♖xe7 was somewhat better. Of course, one could have hardly imagined that the weakness of the f7-point would become acute in only three moves.

15. Qb3

The losses of tempo incurred by the king's bishop are merely illusory, since each instance provokes a pawn weakness of some kind: the undermining of the backward c-pawn is not long in coming.

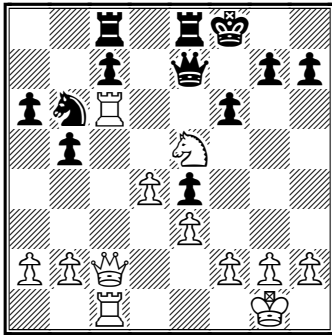
15...Qb6 16. Qxe4! dxe4 17. Qe5 Qd5

For many moves, Black enjoys little choice.

18. Qxd5 Qxd5 19. ♖b3 Qb6 20. ♖c6 ♜f8 21. ♖fc1!

As indicated by Maróczy in the tournament book, the plausible-looking 21. ♖c2 would turn out favorably for Black after 21...f6! 22. ♖xc7 ♖ac8!

21...♖ac8 22. ♖c2 f6 (D)



23. ♖xb6!

The tactical culmination of White's artistically conducted game: Black's every pawn begins to fall.

23...fxe5 24. ♖xa6 exd4 25. exd4 e3

Shooting blanks.

26. fxex3! ♖xe3+ 27. ♖f2+ ♖xf2+ 28. ♖xf2 ♖cd8 29. ♖xc7! ♖xd4 30. ♖aa7

The doubling of rooks on the seventh rank is decisive.

30...♖f4+ 31. ♖g3 g5 32. h3 h5 33. ♖h7 h4+ 34. ♖h2 ♖g8 35. ♖ag7+ ♖f8 36. ♖xg5 *Black resigns.* An impressive game.

(74) Capablanca – Tartakower

London 1922

1. d4 ♘f6 2. ♘f3 d5 3. c4 e6 4. ♗c3

On the immediate 4. ♗g5, which Capablanca had otherwise played on occasion, Duras' line is quite noteworthy: 4...h6 5. ♗h4 ♗b4+ 6. ♗c3 dxc4 7. e3 b5 8. a4 c6 etc., with the possibility of retaining the gambit-pawn. But not first 6...♗xc3+ 7. bxc3 dxc4; cf. the city match game Güntzer-Sprecher, Nuremberg 1919: 8. e4! g5 9. ♗xg5 ♗xe4 10. ♗xe4 ♖xh4 11. ♖f3 f5 12. ♗c5 ♗c6 13. ♖d1 (13. ♗xc4 ♗xd4) 13...♗a5? 14. d5 e5 15. ♗e6 ♗xe6 16. dxe6 0-0 17. e7 ♖f7 (17...♖xe7 18. ♖d5+) 18. ♖g3+ ♖xg3 19. ♖d8+ ♖g7 20. hxg3 and wins.

Should Black, however, revert to the standard Queen's Gambit with the routine 4...♗e7 or 4...♗bd7, then White has in reserve the novel deployment of the queen's knight ♗b1-d2, cf. the following delightful game, Capablanca-Janowsky, New York 1918: 4...♗bd7 5. e3 c6 (another defensive variation is found in Alekhine-Yates, Hastings 1922: 5...♗e7 6. ♗bd2 0-0 7. ♗d3 b6 8. ♖c2 ♗b7 9. 0-0 c5 10. ♖ad1 h6 11. ♗h4 cxd4 12. exd4 dxc4 13. ♗xc4 ♖c8 14. ♖d3 ♗d5 etc., with an unclear game) 6. ♗bd2 ♗e7 7. ♗d3 dxc4 (better is 7...0-0 8. 0-0 ♖e8 9. ♖c1 ♗f8 10. ♗e5 ♗bd7) 8. ♗xc4 0-0 9. 0-0 c5 10. ♖c1 (10. ♗c5, thwarting the development of the black queen's bishop, also comes into consideration) 10...b6 11. ♖e2 ♗b7 12. ♖fd1 ♗d5 13. ♗d6! ♗c6 14. ♗e4 f5 (double-edged) 15. ♗xe7 ♖xe7 16. ♗ed2 e5 17. dxe5 ♗xe5 18. ♗xe5 ♖xe5 19. ♗f3 ♖e7 (on 19...♖f6, White would also obtain the advantage by 20. ♗c4) 20. ♗d4! The knight draws one last breath of his adventurous life. 20...cxd4 21. ♖xc6 ♗b4 22. ♗c4+ ♖h8 23. ♖e6 d3 24. ♖xd3 ♖c5 25. ♖d4 b5 26. ♗xb5 ♗xa2 27. ♗c4 ♗b4 28. ♖h5 g6 29. ♖xg6 (29. ♖d7!? gxh5 30. ♖h6 would be insufficient on account of 30...♖f7) 29...♖ad8 30. ♖g7! *Black resigned*, since 30...♖xg7 is answered by 31. ♖g5+ ♖h8 32. ♖xd8, threatening 33. ♖f6#.

4...♗e7

On 4...♗bd7, 5. ♗f4 is recommendable (cf. Game 82).

5. ♗g5

More popular than 5. ♗f4.

5...0-0 6. e3 h6

This mixture of old and new opening ideas not only seeks to create confusion, but, furthermore, it postpones the choice of defensive method as long as possible.

The exhibition game Emmrich-Lillija, Helsingfors 1923, continued partially in the spirit of