# Contents

# Introduction

In the pages of chess history, Gyula Breyer (1893-1921) may justly be called an unsung hero. Though ranked with great players such as Alekhine, Réti, Nimzowitsch, Tartakower and Bogoljubow in the development of the hypermodern revolution, very little has been written in the English language about his life and work or indeed his extraordinary style of play.

Yet, paradoxically, his name is constantly mentioned by modern-day competitive players. This is due to the ongoing popularity of the Breyer Variation of the Ruy Lopez, in which Black makes a weird-looking knight retreat to its starting square as early as the ninth move. Also Breyer's shock proclamation 'After 1.e4 White's game is in its last throes!' is occasionally quoted, usually in jest. But perhaps none of this should come as a surprise, since Breyer made outlandish moves and controversial statements throughout his chess career!

Anyway, by piecing together fragments from magazines, newspapers and books, we have now been able to construct a biography which runs in chronological order and in concert with the many games. Breyer's short life was a roller-coaster ride, ending tragically in premature death from heart and lung disease, aggravated by a poverty stricken life in exile. Nevertheless, despite his delicate state of health, Breyer filled his hours with intense activity and left behind a substantial body of creative work, rich in content and inspirational in nature. And it is this legacy we have unlocked from the archives, translated from Hungarian into English, and now made accessible to the chess world at large.

Breyer joined the Budapest Chess Club at the age of seventeen and made an immediate impact because of the unorthodox nature of both his style of play and his views on existing chess theory. As it happened, he had timed his arrival on the chess stage perfectly, since this came about in an era when chess players, even grandmasters, had been brainwashed into believing that the principles of play laid down by law-giver Dr. Tarrasch represented the last word in chess proficiency. However, strict adherence to these rigid rules had in fact stifled any further development of the game and led to an excess of routine play, blind faith in published opening theory and an awful lot of boring games and short draws. Not surprisingly, Breyer, a rebel with a cause, vowed to do something about this sorry state of affairs, even if he had to break every rule in the book!

A daily quota of fifty blitz games against strong club members enabled Breyer to quickly absorb all the essentials of existing chess knowledge and, remarkably, in less than two years, thanks to his enormous natural talent, he was already competing successfully against world-class players in international tournaments, where he showed great fighting spirit and will to win.

But Breyer was not satisfied with merely scoring points and winning prizes; he wanted to explore the vast untapped potential of chess, to expand its horizons, to take it where no one had taken it before – to its outermost limits!

Curiously, his opportunity came with the outbreak of the First World War. With the cessation of international competition, these dark days are usually seen as a period of stagnation for chess, yet for the engineering student Breyer it was a time to collect his thoughts and put down on paper all those progressive ideas that were circulating in his fertile brain. Revolutionary articles duly began to appear in the pages of the Hungarian chess magazine *Magyar Sakkvilág*, and home-grown openings, such as the Budapest Defence (1.d4 ♘f6 2.c4 e5), made their debut in games he played in local tournaments.

Though it was Nimzowitsch who publicly criticised Dr. Tarrasch for his overly dogmatic teachings, it was Breyer who personally invited readers to enter a brave new world where self-reliance and logical reasoning, not slavish memorisation of moves or inflexible principles, offered the greatest rewards in chess. He even went as far as to say: 'We must condemn the deep recondite chess books to be burned at the stake! Let us at last learn to play chess!' Whereas Dr. Tarrasch wanted to simplify the task of chess

mastery by laying down fixed rules, Breyer wanted to complicate the game by means of unexpected twists and turns in order to reach positions which might confuse an unprepared opponent and offer possibilities of seizing the initiative.

Across the chessboard, Breyer wholeheartedly practised what he preached, and although his experimental ideas sometimes let him down in individual games, no setbacks ever deterred him from continuing his voyage of discovery.

Breyer regarded all opening theory as nothing more than an analysis of the starting position and so he too began his own investigations into openings from the very first moves. 'We all learned from Breyer,' said Réti, who in like fashion hit upon a brand-new opening, 1.♘f3 d5 2.c4, followed by the double fianchetto g2-g3 and b2-b3, which bears his name to this day. But lest we forget, it was much earlier, during wartime, when Réti was still playing in the older classical style, that Breyer had recommended fianchettoing bishops in the first few moves, something that was then considered bizarre. For example, he wrote: 'The white bishop normally stands best on g2, from where it can control seven squares.' Or '1.e4 e6 2.d4 b6!! and Black, without weakening his own position, can play against the weakness of the c4-, d4-, e4-squares, which White has already partially abandoned.'

Over the past hundred years or so, with a few notable exceptions, Breyer's contributions to chess have been largely ignored by authors, or relegated to just a few lines. True, he sometimes made incorrect assertions and drew mistaken conclusions, but he remained a trailblazer who infused new life into chess and led it in fresh and exciting directions. Breyer had an uncanny knack of creating extraordinary positions, replete with dynamic possibilities, in contrast to Nimzowitsch, whose main focus was on restraint by blockade and prophylaxis, prior to going over to the attack.

However, like Nimzowitsch, Breyer did appreciate the value of overprotection, as shown, for example, by his handling of the d3/e4 and e5/d6 central pawn formations for White and Black respectively. In such cases, by holding firm in the centre, he was often able to launch a flank attack with a kingside pawn advance.

Breyer was also fond of deploying his forces behind a wall of pawns, in order to store up energy and then wait patiently for the right moment to release it against a particular target. Therefore he compared his play to trench warfare, or more precisely 'the battle of the moving trench, the

moving fortress and the tanks.' This explains his preference for defences such as the Philidor, French, Semi-Slav, and even the King's Indian, which was then a rarity. In the latter part of his career Breyer adopted the same plan with the white pieces by opening with 1.d4 d5 2.e3.

Though the hypermoderns placed great emphasis on control of the centre, rather than occupation, this formed only part of Breyer's own agenda. His principal aim in the opening was to obtain positions in which, as White, he could strive for the initiative and, as Black, for counterplay – and not colourless equality!

He repeatedly expressed his admiration for Alekhine, who had the ability to play moves the opponent did not expect, not just in the opening but at any stage of the game. Breyer too had this ability and when discussing the aesthetics of chess he highlighted the theme by stating 'Beauty in chess is the unusual.'

A year before he died, Breyer achieved his greatest tournament victory, winning in Berlin ahead of a world-class field.

Following this success, he wrote every week for *Bécsi Magyar Újsag*, a Hungarian language newspaper published in Vienna. All fifty of his columns have been translated for this book and show Breyer as a stylish, versatile, entertaining, witty and weighty journalist, who was ready, willing and able to cover an exceptionally wide variety of chess-related topics.

One little-known issue he raised was the mathematical value of squares, which has not really been handled even in today's chess literature. Breyer contended that pieces could have no fixed value as their strength varied according to their position on the board at any given moment in the game. It was the value of the squares that mattered.

He also proposed a method of scoring in certain kinds of drawn positions, for example by taking into account the degree of material advantage on the board at the moment when a stalemate was delivered. Such a scoring system could be used to resolve tie-breaks.

When Breyer broke the world simultaneous blindfold record, playing twenty-five boards in Slovakia, he wrote humbly: 'Blindfold play has no serious significance from the point of view of chess; it is only a mnemo-technical show serving the popularisation of chess.'

Breyer even advocated the creation of a rating system for chess players, fifty years before Professor Arpad Elo's list came into force! He also proposed that specialised grandmaster titles be awarded for outstanding theoretical dissertations. Then again, he suggested that magazines publish games annotated by both players, with each being then asked to comment on the other's remarks. He also explained for the first time the mechanics of the queenside minority attack, where two pawns effectively tackle four and create lasting weaknesses in the opponent's camp.

His final article in the newspaper was on chess problems or, as he put it, chess poetry. He composed a fair number of chess problems, of which three dozen appear in this book. One of these, a retrograde problem with a solution approaching fifty moves, is well and truly out of this world and to this day still held in awe by problemists.

There seemed to be no limit to Breyer's imagination and even in his final competitive event, held in Vienna, 1921, he was heralded by the press as 'the most brilliant of all the competitors.'

Following his death, a number of affectionate and well-crafted tributes to Breyer were published, although he was not fully understood during his lifetime and even considered rather eccentric because his theories on chess were so radically different from those that were generally accepted at the time. Yet he was not only liked, but even loved by his colleagues for his humility, intelligence, diligence, cheerfulness, humour, creativity, honesty and integrity – and respected for the strength and fearlessness of his style of play.

Nevertheless, with the irony of fate, after he had passed away Breyer was for the most part forgotten. His name disappeared into the shadows in the wake of the joyful excesses and free spirits of the full-blooded hypermodern revolution, which flourished in the 1920s and which Breyer himself had originally inspired.

As a final word, we should mention the great appreciation shown by Alekhine towards Breyer, when responding to Capablanca's suggestion that chess was played out and should be reformed by a rearrangement of the starting positions of the pieces or even a larger chessboard: 'To just such a deadening level the reformist school, these pseudo-scientists, would reduce the noble game of chess, but fortunately there prevails a stronger oppositional force which first asserted itself in the play of Breyer and Réti, whose premature deaths were a distinct loss to the chess world.'

So now, after far too long a time, the present book will now endeavour to reinstate Breyer to his rightful place in the World Chess Hall of Fame!

Presented in these pages are well over two hundred games played by Breyer, with commentaries by himself and his colleagues. The inclusion of contemporary annotations will allow readers to transport themselves back in time and gain an understanding of the level of chess knowledge and standard of play when the games were played. We need only add that for the sake of accuracy and completeness, many of these original comments have been supplemented by our own analytical observations, which are given throughout the book in [square brackets]. However, if no annotator at all is credited, it means we have ourselves provided the commentaries to that particular game.

*Jimmy Adams*
*London 2017*

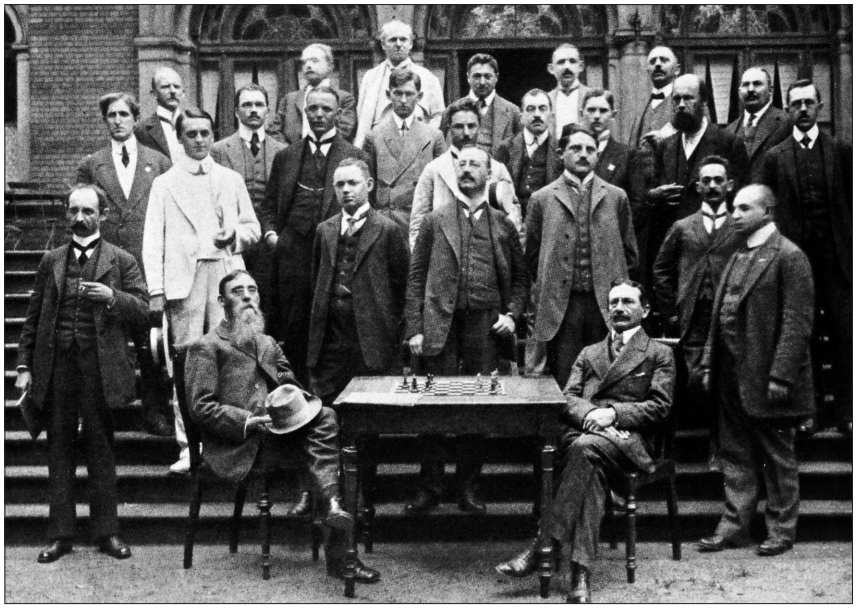
CHAPTER 5

# Breslau 1912: joining ranks with the masters

A month later, Breyer was taking part in another major tournament, the 18th Congress of the German Chess Federation, held at Breslau from 14 July – 7 August 1912.

The line-up of players was similar to that in Pöstyén, and, after his further good result, Breyer was from now on recognised as a fellow master by his rivals in international tournaments.

*Rubinstein, Důras 12; Teichmann 11½; Schlechter, Tarrasch 11; Marshall 9½; Spielmann 9; Barász,* **Breyer**, *Mieses, Przepiórka 8½; Burn 7½; E. Cohn, Levitzky 7; Carls 6½; Lowcki 6; Treybal 5; Von Balla 4.*



Breslau 1912. Seated: Burn, Tarrasch. Standing, front row, left to right: Schlechter, Von Balla (white suit), Spielmann, Mieses, Carls, Barász, Przepiórka. Second row: Marshall, Leonhardt, Důras, Breyer, Cohn, Lowtsky, Alekhine, Lewitzky, Treybal. Back row: Prof. Seger, Julius Steinitz, Saburow, A. Ehrlich, Dr. Epstein, Alexander, Rotter

## **42** Spanish Game
**Oldrich Důras**
**Gyula Breyer**

German Chess Federation master tournament, Breslau 1912

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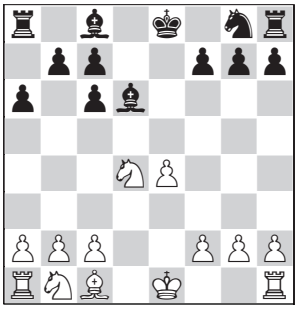
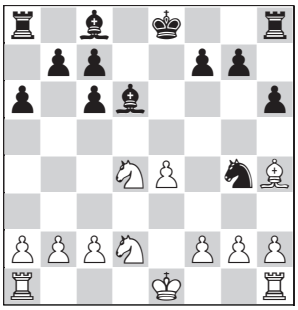
Notes by Leonhardt in the tournament book.
**1.e4 e5 2.♘f3 ♘c6 3.♗b5 a6 4.♗xc6**
The latest direction of the Czechoslovakian master in the Ruy Lopez, since his old flame of d2-d3 followed by c2-c4 no longer produces results.
**4...dxc6 5.d4 exd4 6.♕xd4 ♕xd4 7.♘xd4 ♗d6**

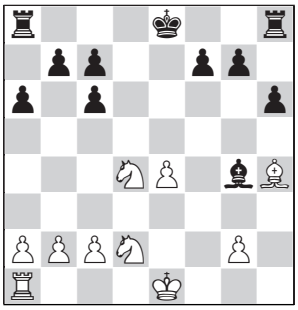


**8.♗e3**
[In addition to 8.♘c3 or 8.0-0, 8.f3 could be played, avoiding the following harassment of White's queen's bishop. Then Black has 8...♗e5 when 9.♗e3 would lose to 9...c5 10.♘b3 ♗xb2. Therefore White would continue instead with 9.c3 followed by ♗e3, ♘d2 and 0-0-0.]
**8...♘f6**
The knight would be better developed on e7, since, under some circumstances, the move ...f7-f6 is of importance.
Meanwhile, Black is preparing a curious exchanging combination, the object of which is unfortunately shown to be totally erroneous.
**9.♘d2**
[9.f3 could still have been played.]
**9...♘g4 10.♗g5**
[Better alternatives were 10.♔e2 or 10.♘f1, covering the h2-pawn and avoiding the break-up of his pawns after 10...♘xe3 11.♘xe3.]
**10...h6 11.♗h4**

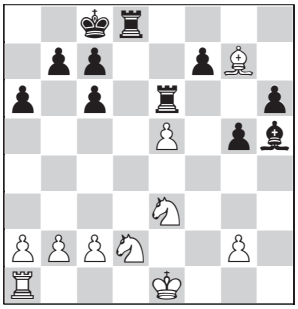


**11...♗xh2?**
An adventurous move.
[If 11...♘xh2 12.f3 g5 (12...♗e5 13.c3) 13.♗f2 c5 (13...g4 14.♘c4 c5 15.♘xd6+ cxd6 16.♘b3 and the black knight is lost) 14.♘e2 g4 15.♗g3 gxf3 16.gxf3 ♗xg3+ 17.♘xg3 ♖g8 18.♔f2 and White will capture the knight in his own good time.]
**12.♖xh2**
Of course not 12.f3, since 12...♗e5 would follow.
**12...♘xh2 13.f3**
[White will eventually win the knight anyway by ♗g3 so Black decides to sacrifice it at once.]
**13...♘g4 14.fxg4 ♗xg4**
Now White has knight and bishop against rook and two pawns, which is generally accepted as a fair deal. But here, where the black pawns

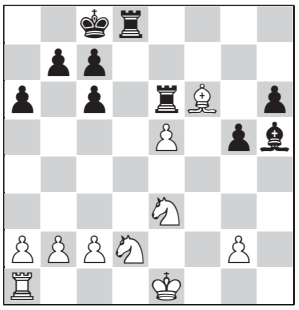
will be partly devalued, partly weak, this is not so.



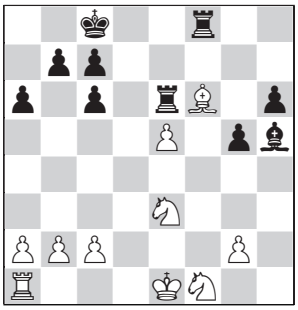
**15.♘f5! g5 16.♘e3 ♗h5**
[Continuing to prevent White from castling.]
**17.♗g3 0-0-0 18.♗e5!**
White conducts his minor pieces extraordinarily skilfully.
**18...♖he8**
On 18...♖hg8, 19.♘f5 would follow.
**19.♗g7 ♖e6 20.e5**



**20...f6?**
Of course, Black could not defend his weak kingside pawns for much longer. The text move, based on an erroneous combination, however unnecessarily accelerates the end.
[But Black can play more actively by 20...♖d4 21.♘f3 (21.♘b3 ♖e4 22.♔d2 ♖e8 23.♘c5 ♖d8+ 24.♘d3 ♗g6=) 21...♖f4 when the game goes on.]
**21.♗xf6**



**21...♖f8**
[He could have played instead 21...♖d4. Then
(1) 22.♘f5 ♖f4 23.♘e7+ (23.♘g7 ♖fxf6 24.♘xe6 ♖xe6 25.♘c4 b5 26.♘e3 ♖xe5 wins for Black) 23...♔b8 24.♘g8 ♗f7 25.g3 ♖f5 26.♘xh6 ♖fxf6 wins; but
(2) 22.g3, limiting the rook's lateral movements along the rank, is good for White, e.g. (a) 22...♗g6 (to cover the f5-square) 23.♔e2 ♖e8 24.♖h1 h5 25.♘f3 ♖a4 26.♘xg5 ♖xa2 27.e6, and White is on the road to victory; (b) 22...b6 23.♘f5 ♖d5 24.♘c4, protecting the e-pawn and threatening 25.♘e7+ or 25.♘g7, thereby forcing Black to give up the exchange after which he will remain a piece down; (c) 22... b5 23.♘b3 ♖d7 (23...♖dd6 is also insufficient: 24.g4 ♗f7 25.exd6) 24.♘c5 forking the rooks.]
After the move played, White would lose a piece if he did not have...
**22.♘df1**
... available. But, upon seeing this, Black gave up the hopeless game.
[In fact White also had 22.g4 ♗g6 23.♔e2, threatening 24.♖h1, when 23...h5 loses to 24.♘f3 hxg4 25.♘xg5.]



[Breyer's resignation is rather premature but White would indeed win after, say, 22...♗g6 (22...c5 23.♔d2 ♖f7 24.g4 ♗g6 25.♔c3 ♖d7 26.♘f5 is also good for White) 23.♔d2 h5 24.♘g3 ♖f7 25.♘gf5 b6 26.♖h1 ♗xf5 27.♘xf5 h4 28.♖f1 and Black is in such a stranglehold that he will eventually have to give up the exchange, leaving him a piece for two pawns down.]

In the following game Breyer defeated Dawid Przepiórka by a purposeful transposition into the endgame.

**43** Caro-Kann Defence
**Gyula Breyer**
**Dawid Przepiórka**

German Chess Federation master tournament, Breslau 1912

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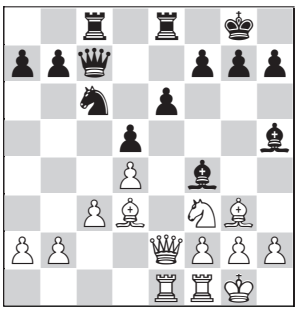
Notes by Leonhardt in the tournament book.
**1.e4 c6 2.d4 d5 3.exd5 cxd5 4.♗d3 ♘c6 5.♘f3 ♗g4 6.♘bd2 e6**
[6...♘xd4? 7.♘xd4! ♗xd1 8.♗b5+ ♕d7 9.♗xd7+ ♔xd7 10.♔xd1 leaves White a piece up.]
**7.c3 ♗d6 8.♘f1 ♘f6 9.♘g3 ♕c7**

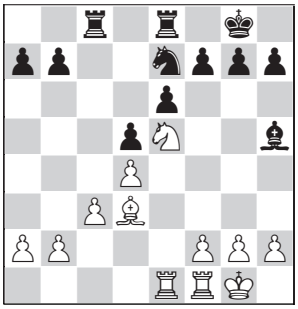
**10.♗g5**
[10.h3 ♗xg3 11.hxg4 ♘xg4 12.fxg3 ♕xg3+ 13.♔d2 ♘f2 14.♕e1 ♘xh1 15.♕xh1 would be a short sharp skirmish leading to a material balance for White of two bishops for rook and two pawns.]
**10...♘h5 11.♘xh5 ♗xh5 12.♕e2**
[And here 12.h3 0-0 13.0-0 ♗f4 14.♗e2 is sound.]
**12...♗f4**
[If 12...0-0 13.♗e3 e5? then 14.♗xh7+! ♔xh7 15.♘g5+ ♔g6 16.g4 with a winning attack for White. Instead 13...h6 would avoid this scenario.]
**13.♗h4**
[13.♗xf4 ♕xf4 14.♕d2 would be the safe way to play.]
**13...0-0 14.♗g3 ♖ac8 15.0-0 ♖fe8 16.♖ae1**



**16...♘e7**

What is the knight going to do here? 16...♘a5, in order to settle on c4, had more point.
[Black also has (1) 16...f6 when 17.♗xf4 ♕xf4 18.♕d2 ♕xd2 (18...g5 19.♕xf4 gxf4 20.♘h4 ♔g7 21.g3 f3 also offers interesting play) 19.♘xd2 e5 enables him to occupy the centre; or else (2) 16...♗g6 17.♗xg6 hxg6 18.♘g5! introducing the threat of ♕g4-h4-h7; (3) 16...♘a5 17.♗xf4 ♕xf4 after which 18.♕e5 ♕xe5 19.♘xe5 f6 is good for Black but 18.♕d2 ♕c7 19.♘g5 h6 20.♘h3 followed by ♘f4 frees White's game.]

**17.♗xf4 ♕xf4 18.♕e5 ♕xe5 19.♘xe5**



**19...♘c6**

[He could exchange minor pieces by 19...♗g6 but 19...f6 was more enterprising. Then (1) 20.♘f3 ♗xf3 21.gxf3 ♘g6, with a view to advancing ...e6-e5; or (2) 20.♗b5 fxe5 21.♖xe5 ♗f7 22.♗xe8 ♖xe8 both favour Black.]

**20.♗b5**

In order to have knight versus bishop in the ending.
[20.♘xc6 bxc6 21.b4, restraining ...c6-c5, also has its merits.]

**20...♗g6**

[Black could also play 20...f6 21.♗xc6 (or 21.♘xc6 bxc6 22.♗a4 e5) 21...bxc6 22.♘d3 e5 23.dxe5 ♗g6 24.♘f4 fxe5 25.♘xg6 hxg6, which is also fine for him.]

**21.♗xc6 bxc6 22.♖c1**

[Not an immediate 22.♘d7 because of 22...♗d3 winning the exchange.]

**22...c5**

To anticipate the manoeuvre ♘e5-d7-c5.

**23.b4! cxb4 24.cxb4 f6 25.♘c6 ♖c7**

Preventing 26.♘e7+.

**26.♖fd1!**

In order not to allow the bishop to reach c4, via d3.

**26...♔f8**

[Not 26...♖ec8 27.♘e7+!.]

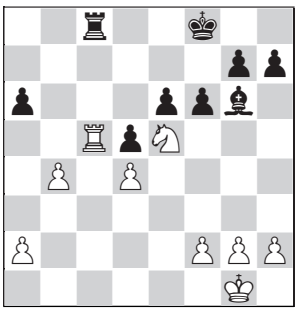
**27.♖c5 a6 28.♘e5**

So if 28...♖xc5 29.♘d7+ ♔e7 30.♘xc5, attacking the a6-pawn.

**28...♖ec8?**

The losing move. After 28...♖b7 the position was probably tenable.
[But after 29.♘xg6+ hxg6 30.a3 ♔e7 31.♖dc1 ♔d7 32.f4 White does have a powerful grip on the position.]

**29.♖dc1 ♖xc5 30.♖xc5**



**30...♖xc5**

[If 30...♖d8 31.♘xg6+ hxg6 32.f4 (32.♖c6 ♖b8 33.a3 a5, exploiting the weakness of White's back rank) 32...♔e7 33.♖c7+ ♖d7 34.♖xd7+ ♔xd7 35.a4 and White has an outside passed pawn in the king and pawn endgame.]

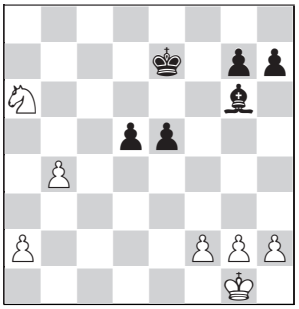
**31.♘d7+**

[31.♘xg6+ hxg6 32.dxc5 ♔e7 33.a4 ♔d7 34.b5 would have led to a winning king and pawn endgame.]

**31...♔e7 32.♘xc5**

Now Black's a-pawn is lost, whereupon the game is easily won for White.

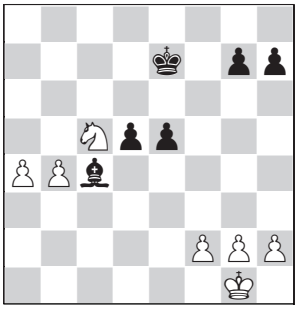
**32...e5 33.dxe5 fxe5 34.♘xa6**



**34...♗d3**

[34...d4 35.♘c5 ♔d6 (1) 36.♔f1 ♔d5 37.♔e1 ♔c4 38.a3 ♔c3 39.b5 d3 40.♔d1 d2 (threatening 41...♗c2+ and queening the pawn) 41.♘a4+ ♔c4 42.b6 ♗e4 43.f3 ♗c6 44.♔xd2 and White has every prospect of winning this endgame; (2) 36.f3 ♔d5 37.♔f2 ♔c4 38.a3 ♔c3 39.♘a4+ ♔b3 (39...♔c4 40.♘b6+ ♔b3 41.b5 ♗d3 42.a4 ♔b4 43.♘d7 e4 44.fxe4 ♗xe4 45.b6) 40.b5 ♗e8 41.b6 ♗c6 42.b7 ♗xb7 43.♘c5+ ♔xa3 44.♘xb7 wins for White.]

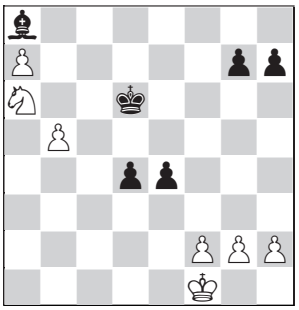
**35.♘c5 ♗c4 36.a4**



**36...e4 37.a5 ♔d6 38.a6 ♗b5**

[If 38...d4 39.♘xe4+ ♔c7 40.a7 since 40...♔b7 loses the bishop to 41.♘d6+ and 40...♗d5 41.f3 ♔b6 42.♘d6 ♔xa7 43.♘b5+ ♔b6 44.♘xd4 leaves White two pawns up.]

**39.a7 ♗c6 40.b5! ♗a8 41.♘a6 d4 42.♔f1 1-0**



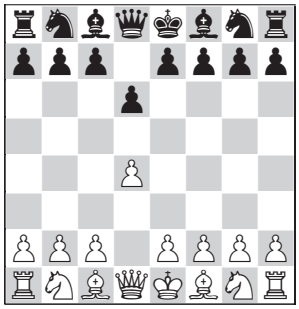
[This time it is Breyer's opponent who resigns rather prematurely. Play might have continued: 42...♗b7 43.♔e2 and now:
(1) 43...g5 44.f3 e3 (44...exf3+ 45.gxf3 h5 46.♔d3 ♗xf3 47.♔xd4 ♗a8 48.b6 ♔c6 49.♘c7 ♔xb6 50.♘xa8+ ♔xa7 51.♘c7 g4 52.♘b5+ ♔b6 53.♘c3 h4 54.♘e2 and White retains his last pawn and wins) 45.♔d3 h5 46.♘b8 ♔c5 47.♘c6 ♔xb5 48.♘xd4+ ♔b6 49.♔xe3 or 48.♘d8 ♗a8 49.♘e6 ♔b6 50.♘xg5 ♔xa7 51.♘e6 ♔b6 52.♘xd4, hopping around all over the place with the knight and picking off pawns to win the game;
(2) 43...♗a8 44.b6 ♔c6 45.♘c7 ♗b7 46.a8♕ ♗xa8 47.♘xa8 ♔b7 48.♘c7 ♔xb6 49.♘e6, winning for White; similarly
(3) 43...♗d5 44.b6 ♗b7 45.♘c7 ♔c6 46.a8♕ ♗xa8 47.♘xa8 wins.]

## **44** Irregular Defence
**Akiba Rubinstein**
**Gyula Breyer**

German Chess Federation master tournament, Breslau 1912

Notes by Leonhardt in the tournament book, and Schlechter in *Deutsche Schachzeitung*.

**1.d4 d6**



*Leonhardt*: The same inferior move which Barász played against Rubinstein in the first round. Out of pure respect for Rubinstein's Queen's Pawn Game, irregular moves are adopted in the quiet hope that the unknown terrain will prove to be like black ice for the feared Russian. That may at times be so, but usually it would only be like jumping from the frying pan into the fire. If one wants to obtain a closed game by advancing the d-pawn one square, then the text move should be preceded by ...♘f6 in order to forestall e2-e4.

*Schlechter*: An inferior defence through which White obtains an attractive attacking game.

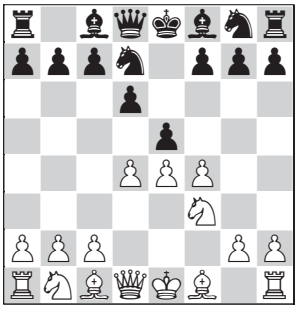
**2.e4 ♘d7 3.f4!**

*Schlechter*: The best.

**3...e5**

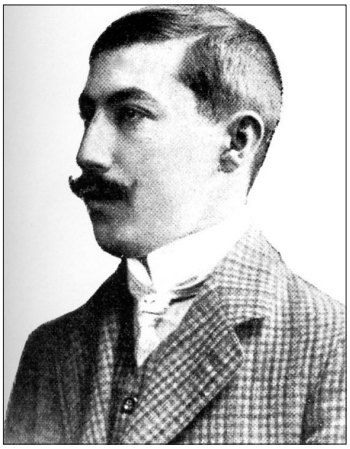
*Schlechter*: Leading to this badly defended position of the King's Gambit: 1.e4 e5 2.f4 d6 3.♘f3 ♘d7 4.d4.

**4.♘f3**



**4...exf4?**

*Leonhardt*: More appropriate to the character of the position was 4...♕e7, followed by development of the bishop on g7, in order to maintain the pawn on e5. In playing the text move, the second player is untrue to himself and changes the game into an unplanned meeting with the King's Gambit.



Akiba Rubinstein

*Schlechter*: Evidently, he could not support his e-pawn; however, 4...exd4 was a little better. [Perhaps 4...♘gf6 could have been tried. Then: (1) 5.♘c3 ♕e7 (5...exd4 6.♕xd4 concedes too much space) 6.♘b5 ♘b6 7.fxe5 (7.dxe5 ♘xe4 8.♗d3 ♘c5) 7...♘xe4 8.♗d3 d5; or (2) 5.fxe5 dxe5 6.dxe5 ♘xe4 7.♕d4 ♘dc5 8.♕xd8+ ♔xd8 9.♗e3 ♗e6 10.♘bd2 ♘xd2.]

**5.♗xf4 ♘gf6 6.♘c3 ♘b6 7.a4 ♕e7?**

*Leonhardt*: There is of course not much to be said about such a move. Black attempts to save face with as much dignity as is possible.

*Schlechter*: Better was 7...♗e7 followed by 8...0-0.

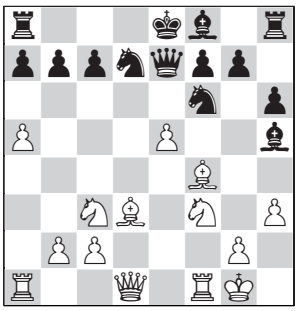
**8.♗d3 h6**

*Schlechter*: In order to prevent 9.♗g5. Black is already rather badly placed.

**9.0-0 ♗g4 10.h3 ♗h5 11.a5 ♘bd7 12.e5**

*Leonhardt*: With this, the attack on the uncastled king begins, and is carried out soberly and strongly, without allowing Black to catch his breath.

**12...dxe5 13.dxe5**



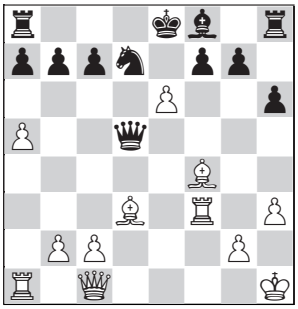
**13...♕b4**

[If 13...♕c5+ 14.♔h1 ♘d5 (14...g5 15.♗h2 ♘d5 amounts to the same thing) 15.♘xd5 ♕xd5 16.g4 ♗g6 17.♗xg6 ♕xd1 18.♗xf7+ ♔xf7 19.♖axd1 wins.]

**14.♕c1**

[14.exf6 was very strong, for example: (1) 14...♗c5+ 15.♔h1 ♕xf4 16.fxg7 ♖g8 17.♕e1+ ♔d8 (if 17...♗e7 18.♕xe7+ ♔xe7 19.♘d5+ wins) 18.♘d5 ♕d6 19.♕h4+ ♔c8 20.♕xh5 and wins; (2) 14...♕xf4 15.♕e1+ ♔d8 16.fxg7 ♗xg7 17.♘d5 ♗d4+ (17...♕d6 18.♕h4+) 18.♔h1 ♕d6 19.♕h4+ ♗f6 20.♕xh5 also wins for White.]

**14...♗xf3 15.♖xf3 ♕c5+ 16.♔h1 ♘d5 17.♘xd5 ♕xd5 18.e6**



**18...fxe6**

[18...♘f6 19.exf7+ Then: (1) 19...♕xf7 20.a6 b6 21.♗b5+ ♔d8 22.♕d2+ ♔c8 23.♗c6 ♖b8 24.♕d3 ♗c5 25.♕f5+ ♔d8 26.♖d1+ ♗d6 27.♗xd6 cxd6 28.♖xd6+ ♔c7 29.♕e5 ♔c8 30.♖c3, mating in four moves; (2) 19...♕xf7 20.♕e3+ ♗e7 21.♗xc7 ♔f8 (21...0-0 22.♕e2!, threatening ♗c4 winning the queen, and if 22...♔h8 23.♗c4 ♕e8 24.♖e3 wins the bishop on e7) 22.♖e1 with an overwhelming position; (3) 19...♔xf7 20.♕f1! ♕c6 (20...♕c5 21.♗c4+ ♔e8 22.♖c3, threatening ♗f7+, if 22...♕b4 23.♖e3+ ♔d8 24.c3 ♕xb2 25.♕d1+ ♘d7 26.♖a2 wins the queen) 21.♗c4+ ♔g6 22.♖c3 ♗c5 23.♕d3+

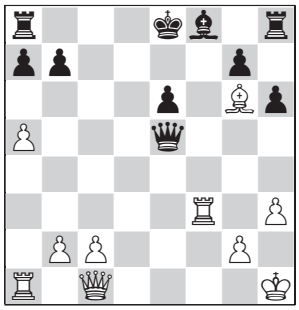
♕e4 (23...♘e4 24.♗d5 wins) 24.♕g3+ ♔h7 25.♗d3, winning the queen.]

**19.♗xc7 ♘e5**

*Schlechter*: This exchange, after which the black king remains in the middle of the board without protection, is unfortunately forced, due to the threat of 20.♗g6+ followed by 21.♖f7+. Indeed, if 19...♗d6 20.♗g6+ ♔e7 21.♖f7+ ♔e8 22.♖xg7+ ♔f8 23.♕f1+ ♔xg7 24.♕f7 mate.

**20.♗xe5 ♕xe5 21.♗g6+**

[Even stronger is 21.♖e3 ♕f6 22.♗b5+ ♔e7 23.♖f3 ♕e5 24.♕f1, threatening the decisive 25.♖f7+.]



**21...♔d7**

[If 21...♔d8 22.♖e3 ♕g5 (22...♕c7 23.♕d1+ ♔c8 24.♖c3 ♗c5 25.♕h5 e5 26.b4 wins) 23.♕d2+ ♔c7 24.♖c3+ ♗c5 (24...♔b8 25.♕d7 ♗c5 26.a6 ♕d5 27.♕xb7+ ♕xb7 28.axb7 ♔xb7 29.♖xc5 wins) 25.♕d4 b6 26.♕xg7+ ♔d6 27.♖d1+ wins.]

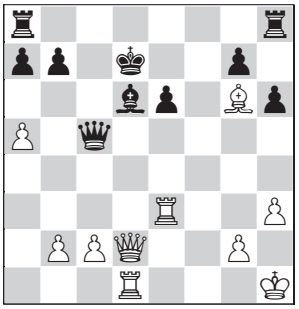
**22.♖e3 ♕c5**

22...♕g5 and 22...♕c7 lose in similar fashion to the previous note.

**23.♕d2+**

[There is a slight difference in checking by 23.♕d1+ because after 23...♗d6 White has 24.♕f3! ♕b5 (if 24...♖af8 25.♕xb7+ ♕c7 26.♕e4 wins) 25.♕f7+ ♔c8 26.a6 ♖b8 27.♖c3+ ♔d8 28.♖d1 ♕d7 29.♖xd6 ♕xd6 30.♖d3, winning.]

**23...♗d6 24.♖d1**

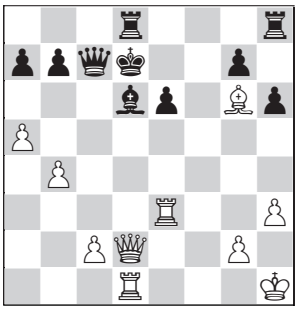


**24...♖ad8**

*Leonhardt*: There was the threat of 25.♖d3.

[White also defeats (1) 24...♖hd8 by 25.b4 ♕c7 (26...♕c6 26.♖c3 ♕d5 27.♖d3 wins) 26.♖xe6, winning the bishop on d6 because 26...♔xe6 27.♕d5+ ♔f6 28.♕f5+ ♔e7 29.♕f7 is mate, and (2) 24...♔e7 by 25.♕e1 e5 26.♕h4+ ♔d7 27.♗f5+ ♔e8 (27...♔c7 28.♖c3) 28.♕h5+ ♔f8 29.♖f3 ♕c7 30.♗g4+ ♔e7 (30...♔g8 31.♗e6+ ♔h7 32.♕f5+ g6 33.♕f7+ ♕xf7 34.♖xf7+ ♔g8 35.♖df1 ♖h7 36.♖f8+ ♔g7 37.♖1f7 mate) 31.♖f7+ ♔d8 32.♕xe5 ♕xf7 33.♖xd6+ mating.]

**25.b4! ♕c7**



**26.♗f7?**

*Leonhardt*: Good enough, but a combinative player would have wound up the game with 26.♖xe6!. If Black takes the rook, there follows 27.♕d5+ and mate in two moves. If he doesn't take it, then his bishop must suffer the consequences.

[This is quite right: (1) 26.♖xe6 ♔c8 27.♗f5 ♔b8 28.♖xd6 ♖xd6 29.♕xd6 ♕xd6 30.♖xd6 wins; but so does (2) 26.♖c3 ♕b8 27.♕d4 ♖hg8 28.♖cd3 ♔e7 (28...♔c7 29.♕c4+ ♔d7 30.♗f7 followed by ♖xd6+) 29.♕h4+ ♔d7 30.♕f4 ♕c7 31.♕f7+ ♔c8 32.♕xe6+ ♔b8 33.♖xd6.]

**26...♖hf8**

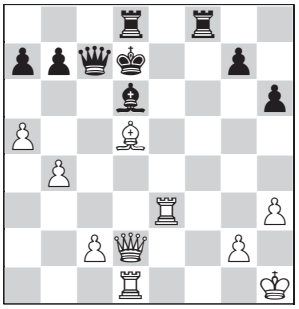
[Of course 26...♔c8 loses to 27.♖c3.]

**27.♗xe6+ ♔e7**

[There is no escape by 27...♔e8 because of 28.♗f5+ ♗e7 29.♖xe7+ ♕xe7 30.♗g6+ ♖f7 31.♗xf7+ ♔xf7 32.♕xd8, winning.]

**28.♗d5+ ♔d7**

[If 28...♗e5 29.♖de1 ♖f5 30.g4! ♖g5 31.h4 ♕d6 32.c4 followed by ♖xe5+.]



**29.♖c3**

[Another example of the awesome power of White's attack is the following: 29.♕d4 ♖de8 30.♖c3 ♕b8 31.♕g4+ ♔d8 32.♗e6 ♔e7 33.♗c4 ♔d8 34.♗b5 ♖f7 35.♖xd6+ ♕xd6 36.♖c8+ ♔e7 37.♖xe8+ ♔f6 38.♗d3 g5 39.♕f5+ ♔g7 40.♕h7+ ♔f6 41.♕g6 mate.]

**29...♕b8 30.♕d4**

[30.♕e2 ♖de8 (30...♖f6 loses to 31.♗b3 ♖df8 32.♗a4+ ♔d8 33.♖e1, threatening mate by 34.♕e8+) 31.♕g4+ ♔d8 32.♗e6 followed by ♖c8+.]

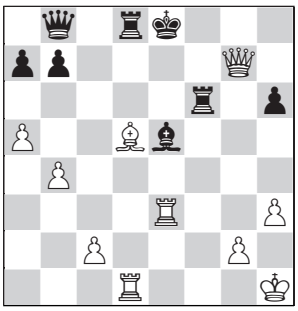
**30...♖f6**

[30...♖de8 fails to 31.♕xg7+ ♖e7 32.♕g4+ ♔d8 33.♗e6, threatening 34.♖c8+.]

**31.♕g4+ ♔e8**

[Upon 31...♔e7 comes 32.♕xg7+ ♔e8 33.♕xf6.]

**32.♕xg7 ♗e5 33.♖e3**



**33...♕d6**

*Leonhardt*: There was the threat of 34.♕xf6.

[If 33...♖xd5 34.♕g8+ ♔e7 35.♕xd5 and wins.]

**34.♖xe5+! ♕xe5 35.♗f7+ ♔e7**

[35...♖xf7 loses to 36.♕xe5+ ♖e7 37.♕h8+.]

**36.♗h5+**

[36.♗c4+/♗b3+/♗a2+ all mate in three! 36...♔e8 37.♕h8+ ♔e7 (37...♖f8 38.♕xe5 mate) 38.♕xd8 mate.]

**36...♔e6 37.♗g4+ 1-0**

[37...♖f5 38.♗xf5+ ♕xf5 39.♕xh6+ ♔e7 40.♕h4+ concludes matters.]

In this tournament, Breyer produced several excellent games. Against Treybal, for instance, he simplified in the middlegame with a far-reaching combination and obtained a favourable endgame, and then a pawn advantage. However, the win necessitated further subtle play since in a rook endgame an extra pawn is often not sufficient. Breyer solved his problem with the skill of a mature master; his achievement was regarded with undivided appreciation by contemporary critics. [*Asztalos*]

## **45** Spanish Game
**Gyula Breyer**
**Karel Treybal**

German Chess Federation master tournament, Breslau 1912

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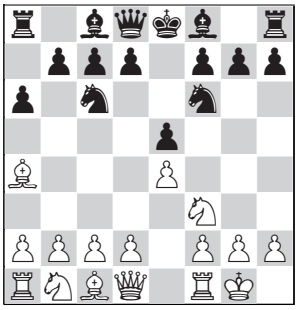
Notes by Leonhardt in the tournament book and Asztalos in *Magyar Sakkélet*.

**1.e4 e5 2.♘f3 ♘c6 3.♗b5 a6 4.♗a4 ♘f6 5.0-0**



**5...♗e7!**

*Leonhardt*: I regard this move as the right continuation and not 5...♘xe4, although this latter way of playing has lately won many friends. In my opinion, after choosing to play 3...a6, a more logical course is to further push back the bishop to b3, by ...b7-b5. But this manoeuvre can only make sense if the e5 point, attacked by White, is maintained. That could be achieved with ...♗e7, ...b7-b5, followed by ...d7-d6. However, if Black captures on e4, then e5 falls unnecessarily into White's hands. Also, it seems to me, there is an inconsistency in combining ...a7-a6 and ...♘xe4.

**6.♖e1**

*Leonhardt*: A cautious and cunning mode of development which has already bagged many victims even though it does not appear to be full-blooded.

6.♘c3 looks sounder.

**6...b5 7.♗b3 d6 8.c3 0-0?**

*Leonhardt*: There is still time for castling since the centre is completely barricaded at the moment. Better is an immediate 8...♘a5 9.♗c2 c5 so as to answer 10.d4 by 10...♕c7.

**9.d3?**

*Leonhardt*: Now 9.d4 could well be played. On 9...♗g4, White could continue with 10.♕d3!.

**9...h6?**

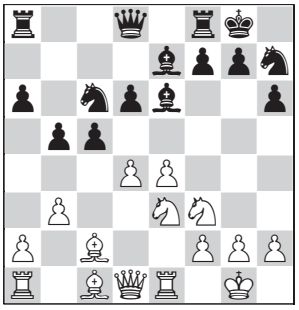
*Leonhardt*: The manoeuvre ...♘h7 followed by ...♗f6, introduced by this move, seems to me to be little in accordance with the needs of the position. Black could have still achieved quite a good game

by 9...♘a5 10.♗c2 c5 11.♘bd2 ♕c7! 12.♘f1 ♖d8!.

**10.♘bd2 ♘a5 11.♗c2 c5 12.♘f1 ♘h7 13.♘e3 ♗e6 14.b3?**

*Leonhardt*: In order to take away the c4-square from the ♘a5. But the move is bad since the rook on a1 is in the firing line of the ♗f6. Correct was at once 14.d4, with which White obtains the better game.

**14...♘c6! 15.d4 exd4! 16.cxd4**



**16...♗f6?**

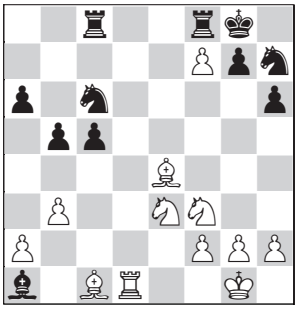
*Leonhardt*: Too soon, since after this White can bring about a nice combination. Correct was 16... cxd4, since White could not answer with 17.♘xd4 because of 17...♘xd4, followed by ...♗f6. Only 17.♘d5 remains, but then Black at least equalises the game by 17...♗xd5 18.exd5 ♘b4.

[In fact White can win here by 19.♗xh7+ ♔xh7 20.♗d2 ♘xd5 21.♕e2, threatening 22.♕e4+; then if the black knight moves White has 22.♕xe7, or if 21...f5 22.♕e6 is also decisive. Therefore Black should instead continue 17...♖c8 18.♗b2 ♗g4.]

**17.e5!**

*Leonhardt*: Introducing a complicated combination, which yields White an advantageous endgame and finally a little pawn.

**17...dxe5 18.d5 e4 19.♗xe4 ♗xa1 20.dxe6 ♕xd1 21.♖xd1 ♖ac8 22.exf7+**



**22...♖xf7**

*Leonhardt*: Black must bite into this sour apple, since, after 22...♔h8 23.♘f5!, the position would still turn out unfavourably for him. How bitter the knight move to h7 has turned out for Black!

[Well, at least we can say that after 23.♘f5 ♖xf7 (or 23...♖fd8 24.♘d6 ♘f6 25.♗c2) 24.♘d6 ♖d7 25.♗f4 ♗f6 26.♖e1 Black will probably have to give back the exchange. Also the results of the attractive-looking 23.♘h4 are not at all clear, e.g. 23...♖xf7 24.♘g6+ ♔g8 25.♗xc6 (best, if 25.♗d5 ♘f6 26.♗xf7+ ♔xf7 27.♘h4 ♗d4) 25...♖xc6 26.♖d8+ ♘f8 (26...♖f8 27.♘e7+ ♔f7 28.♘xc6 wins a piece) 27.♖xf8+ ♖xf8 28.♘e7+ ♔f7 29.♘xc6 ♖c8 30.♘a5 ♗c3 31.♘b7 ♔e6 (31...♖c7 32.♘d5, trading knight for bishop) 32.♗a3 ♗d4 33.♘c2 and, though White retains two pieces for a rook, his knight is awkwardly placed after 33...♔d5 34.♘a5, while 34.b4 will not turn out too well either.]

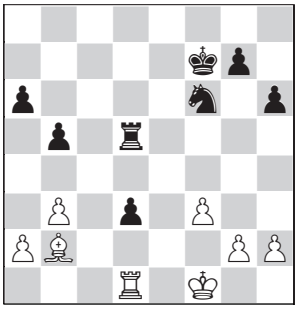
**23.♗d5 ♘f6 24.♗xf7+ ♔xf7 25.♗a3 ♗d4 26.♘f5 ♖d8 27.♘3xd4 ♘xd4 28.♔f1**

*Leonhardt*: Of course not 28.♗xc5 because of 28...♘f3+.

**28...♖d5 29.♘xd4**

[Better is 29.♘e3 and if 29...♖h5 then 30.♗xc5 ♘xb3 31.♗d6 ♘a5 (if 31...♘c5 32.g4 ♖g5 33.h4 wins) 32.g4 with advantage to White.]

**29...cxd4 30.♗b2 d3 31.f3**



**31...b4**

*Leonhardt*: The endgame stands badly for Black since the d3-pawn cannot be held. Perhaps it would be better to now move the knight away from being exchanged. But then White prevents ...b5-b4 by 32.♗c3.

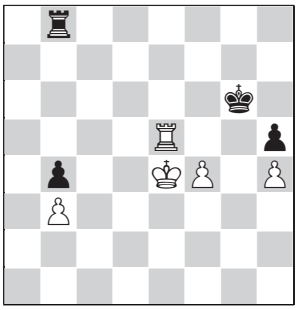
**32.♗xf6 ♔xf6 33.♔f2 h5 34.♔e3 ♖e5+ 35.♔xd3**

*Leonhardt*: Now the pawn has fallen and an instructive endgame ensues, which is conducted in first rate style by Breyer.

**35...♖d5+ 36.♔e2 ♖e5+ 37.♔f2 a5 38.♖c1 g5 39.g3 ♔f5 40.♖c2 a4?**

*Leonhardt*: This only eases White's task since now the b4-pawn must be protected.

**41.♖c4 axb3 42.axb3 ♖b5 43.♔e3 ♖b6 44.♖c5+ ♔g6 45.h4 gxh4 46.gxh4 ♖e6+ 47.♔f4 ♖f6+ 48.♔e4 ♖e6+ 49.♖e5 ♖b6 50.f4 ♖b8**

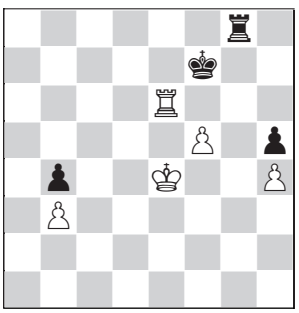


**51.f5+**

[White could also have continued 51.♖g5+ ♔h6 52.f5 ♖e8+ 53.♔f4 ♖e2 54.♖g6+ ♔h7 55.♖b6 ♖g2 56.♔e5 ♖g4 57.♖b7+ ♔h6 58.♖b6+ ♔h7 (58...♔g7 59.♖g6+ ♖xg6 60.fxg6 ♔xg6 61.♔e6 ♔g7 62.♔f5 is a winning king and pawn endgame) 59.f6 ♖xh4 60.♔f5 ♔g8 61.♔g6 ♖g4+ 62.♔xh5 ♖d4 63.♔g6 ♖g4+ 64.♔f5 ♖d4 65.♖b7 ♔f8 66.♔e6 ♖e4+ 67.♔d5 ♖f4 68.f7 ♔g7 69.♔c5 ♔f8 70.♖xb4 ♖xf7 71.♖e4, cutting off the black king and winning with the passed b-pawn.]

**51...♔f7 52.♖e6 ♖g8**

*Asztalos*: Looking for an opportunity for activity, since a permanent defensive role would mean certain defeat.



**53.♖g6! ♖c8**

*Asztalos*: It wasn't possible to capture twice on g6 because 55.♔e5 is a winning continuation.
**54.♖g3 ♔f6 55.♔f4 ♔f7 56.♖d3 ♖g8 57.♖d4 ♔f6 58.♖d6+ ♔f7 59.♖g6!**
*Asztalos*: The same attractive play a second time!
**59...♖c8 60.♖b6 ♖g8 61.♔e5! ♖g4 62.♖b7+! ♔e8 63.♔f6!**
*Asztalos*: On 63.♔e6 ♖e4+ 64.♔f6 ♖g4, the play would be much more difficult.
**63...♖xh4 64.♔g5 ♖h3 65.♖xb4 h4 66.♖e4+ ♔f7 67.b4 ♖g3+ 68.♖g4 ♖xg4+ 69.♔xg4 ♔f6 70.b5 1-0**

## **46** Spanish Game
**Siegbert Tarrasch**
**Gyula Breyer**

German Chess Federation master tournament, Breslau 1912

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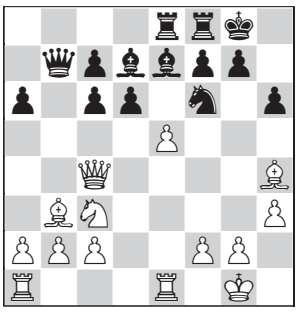
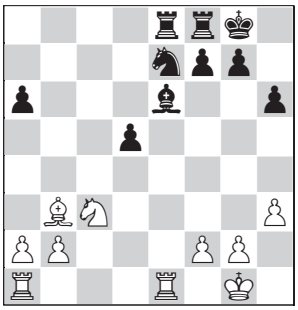
Notes by John from the tournament book.
**1.e4 e5 2.♘f3 ♘c6 3.♗b5 a6 4.♗a4 ♘f6 5.0-0 ♗e7 6.♘c3 d6 7.d4 exd4 8.♘xd4 ♗d7 9.♘xc6 bxc6 10.♕d3 0-0 11.h3 ♖e8 12.♗b3 ♕c8 13.♕c4**
Forcing Black to lose a tempo with 13...♖f8.
**13...♖f8 14.♗g5 h6 15.♗h4 ♕b7 16.♖fe1 ♖ae8 17.e5**



This advance either eliminates the bishop on e7, the support of Black's d-pawn, or else isolates the doubled c-pawn.
**17...♘d5**
The obvious 17...d5 would result in an advantage for White after 18.♕d3 ♘h7 19.♗xe7 ♖xe7 20.♘a4 ♕b5 21.c4.
**18.♗xe7 ♘xe7 19.exd6 cxd6 20.♕d3 d5 21.♘a4 ♗c8 22.c4 ♕b4 23.♕c3**
Steering into a favourable endgame; the black pawns are obviously weak.
**23...♕xc3 24.♘xc3**
24.bxc3 would allow the game to be practically equalised.
**24...♗e6 25.cxd5 cxd5**



Black is not anxious about concerning himself with a draw, while White, for his part, has consistently kept in mind the isolation of the black pawn, and indeed the d5-pawn represents a worthwhile attacking object for White. But it should be emphasised, and the sequel shows him to be right, that Breyer regards the d5-pawn as being strong, and he exploits this fact exceedingly skilfully.
**26.♘e2 ♖b8 27.♘f4 ♖b6 28.♖ac1 ♖d8 29.g4 ♖dd6 30.♖c7 ♘c6 31.♖d1 d4 32.♗xe6**

[If 32.♘xe6 fxe6 33.♖e1 ♘a5 and if 34.♗a4 then 34...♖xb2.]

**32...fxe6 33.♘d3 e5 34.f3**

Because of the forced exchange on e6, White has connected the centre pawns; in order to now prevent them advancing, a weakening of the kingside was necessary.

**34...♖f6 35.♔g2 ♖e6 36.♖e1 ♘e7**

[36...♘b4 37.♘xb4 ♖xb4 38.b3 ♖bb6 keeps the game evenly balanced.]

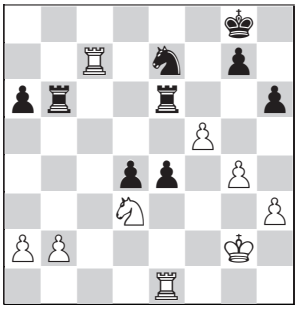
**37.f4**

Obviously bad is 37.♖xe5 ♖xe5 38.♘xe5 ♖xb2+ and Black threatens to enter with his knight on e3. Therefore White must at once soften up the centre, after which exciting complications arise.

**37...e4**

[37...♘d5 38.♖c8+ ♔h7 39.fxe5 ♖b5 (39...♘b4 40.♘f4) 40.♖d8 (or 40.♖e4) 40...♘b4 41.♘xb4 ♖xb4 42.b3 ♖b5 43.♖xd4 ♖bxe5 44.♖xe5 ♖xe5 45.♔f3 is good for White.]

**38.f5**



**38...exd3!**

[If 38...♖ec6 then 39.♖xc6 ♘xc6 40.♖xe4.]

**39.fxe6**

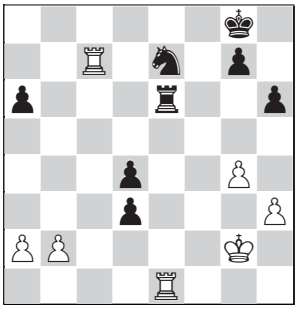
39.♖xe6 ♖xe6 40.fxe6 ♘d5 [Here 40...d2 41.♖xe7 d1♕ 42.♖e8+ ♔h7 43.e7 ♕e2+ simply wins for Black!]

Siegbert Tarrasch

41.♖d7 (41.♖c1 d2 followed by 42...♘e3+) 41...d2 42.e7 ♔f7! and wins.

[The second incorrect analysis as White can play instead 41.♖c8+, winning. A sample line: 41...♔h7 42.♔f2 ♔g6 43.♖f8 ♘e7 44.♔e1 ♘c6 45.♔d2 etc.]

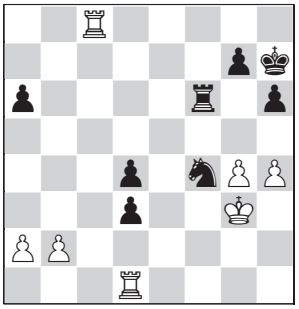
**39...♖xe6**



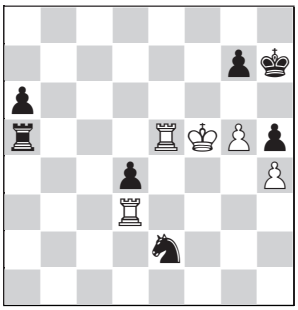
**40.♔f2**

The best, since on 40.♖xe6 d2! 41.♖exe7 d1♕ 42.♖xg7+ White must take the perpetual check. If however 40...♘d5? then 41.♖e8+ ♔h7 42.♖c1 d2 (if 42...♘e3+ 43.♖xe3 dxe3 44.♔f3 and 45.♖h1 wins)

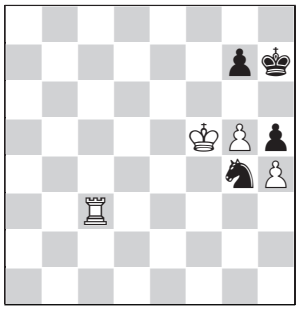
43.♖d1 ♘e3+ 44.♖xe3 dxe3 45.♔f3 wins.
[In fact White does not *have* to take the perpetual after 42.♖xg7+. He could try one last trick after 42...♔f8 (on 42...♔h8 43.♖ge7 wins) 43.♔g3 ♕d3+ 44.♔f4 ♕xh3 45.♔f5, hoping for 45...d3? 46.♔g6! ♕xg4+ 47.♔h7 ♕e6 48.♖b7 (48.♖c8+? would be a blunder because of 48...♕xc8 49.♖g8+ ♔e7 50.♖xc8 d2) 48...♕e4+ 49.♔h8 ♕e5 50.♖a7 d2 (if 50...♕d5 51.♖ad7 wins) 51.♖a8+ when he wins. However, after 45...♕f3+! 46.♔g6 ♕e4+ 47.♔xh6 ♕e3+! 48.♔g6 ♕e4+ 49.♔f6 ♕f4+ 50.♔e6 ♕e4+ 51.♔d6 ♕f4+ 52.♔d5 ♕f3+ 53.♔xd4 ♕f2+ 54.♔c3 ♕e3+ 55.♔c4 ♕e2+ it will be Black who keeps on checking.]
**40...♖f6+ 41.♔g3 ♘d5 42.♖c8+ ♔h7 43.♖d1 ♘f4 44.h4**



**44...♘e2+**
44...g5 was the obvious move, and a full analysis shows that, after this, Black keeps a firm grip and would have found it hard to lose the game. [Upon 44...g5 can follow 45.♖c7+ ♔g8 46.hxg5 hxg5 47.♖c5 ♖g6 48.♖f5 ♔g7 49.♔f3 ♔h6 50.♔e4 and White will in fact still win.]
**45.♔g2 ♖b6**
[45...♘f4+ 46.♔h2 (46.♔g3 ♘e2+ 47.♔h2 ♖g6) 46...♖e6 47.h5 would be a tougher defence to crack.]
**46.♔f3 ♖xb2 47.♖xd3**
With the fall of this important outpost, Black's winning chances disappear.
**47...♖xa2 48.♖e8 ♘g1+ 49.♔f4 ♘e2+ 50.♔f5 h5**
[Here 50...♘c3 51.♖xd4 ♖f2+ 52.♔e6 ♘b5 53.♖d7 ♖e2+ 54.♔f7 ♖f2+ 55.♔e6 ♖e2+ etc. would have enabled Black to hold the position.]
**51.g5 ♖a5+ 52.♖e5**



**52...♖xe5+**
Black exchanges, since his king is in a mating net, but White's g5-g6+ is in fact not dangerous, since Black has time for counter-measures. Therefore 52...♖a2 was indicated. [Although even then 53.♖e7 ♖a5+ 54.♔e4 ♖a4 55.♖b7 leaves Black in a precarious position.]
**53.♔xe5 ♔g6 54.♖a3 ♘c3 55.♖xa6+ ♔h7 56.♔xd4 ♘b5+ 57.♔e5 ♘c3 58.♖c6 ♘d1 59.♔f4 ♘f2 60.♔f5 ♘g4 61.♖c3!**
Instead 61.g6+ ♔h6 (61...♔g8 62.♖c8 mate) 62.♖c5 ♘e3+ 63.♔f4 ♘g4 64.♖c8 ♔xg6 65.♖c6+ ♘f6 66.♖a6 ♔h6 67.♔f5 ♔h7 68.♔g5 ♘d7 69.♔xh5 is a draw according to the Nalimov endgame tablebase.



[Here Breyer resigned, again prematurely! True, White wins after 61...♔g8 62.g6 ♘h6+ 63.♔e6 ♔h8 64.♖c5 ♘g8 65.♖xh5+ ♘h6 66.♖xh6+ gxh6 67.♔f7 and 68.g7+, but this is by no means clearly the case after 61...g6+ 62.♔e6 ♔g8 63.♖c7 ♘e3 64.♖a7 ♘g4 65.♖b7 ♔f8 66.♖f7+ (or 66.♖a7 ♔g8 67.♔e7 ♔g7 68.♖a4 ♘e5 69.♖f4 ♘g4 70.♖f6!? ♘e3) 66...♔g8 67.♔e7 ♘e3 68.♔f6 ♘g4+ etc.]

## 47 Spanish Game
**Gyula Breyer**
**Zoltán von Balla**

German Chess Federation master tournament, Breslau 1912

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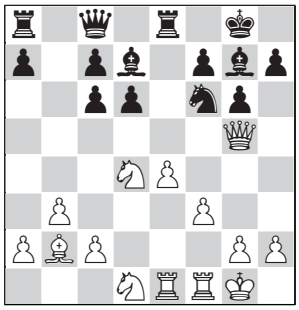
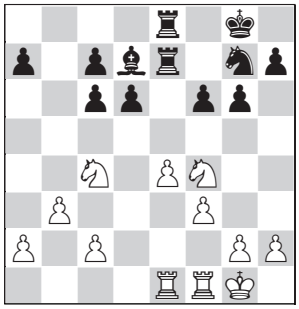
Notes by Schlechter in the tournament book.
**1.e4 e5 2.♘f3 ♘c6 3.♗b5 ♘f6 4.♘c3 d6 5.d4 exd4 6.♘xd4 ♗d7 7.♗xc6 bxc6 8.0-0 ♗e7 9.b3**
The manoeuvre introduced by Dr. Tarrasch in the master tournament at Manchester. In the most recent times, 9.♗g5 has usually been played.
**9...0-0 10.♗b2 ♖e8 11.♕d2 ♗f8 12.f3**
The continuation 12.♖ae1, followed by f2-f4, is dubious because of the weakening of the e-pawn.
**12...g6 13.♖ae1 ♗g7 14.♘d1 ♕c8 15.♕g5**



**15...♕d8**
16.♘f5 was threatened.
[This is not really the case, as then 16...♗xf5 17.exf5 (17.♗xf6 h6 18.♕h4 g5) 17...♕xf5 18.♕xf5 gxf5 19.♘e3 ♖xe3 20.♖xe3 ♘d5 would be good for Black.]
**16.♘e2 ♘h5 17.♕xd8 ♖axd8 18.♗xg7 ♘xg7 19.♘f4 f6 20.♘e3 ♖e7 21.♘c4 ♖de8**



**22.♔f2**
22...f5 was threatened. The game is easy to understand and not very interesting.
**22...♔f7 23.c3 ♘e6 24.♘xe6 ♖xe6 25.♘b2 ♔e7 26.♖e3 ♔f7 27.♖fe1 ♖e5 28.♘d3 ♖a5 29.♖1e2 ♖b5 30.c4 ♖bb8 31.c5 a5 32.cxd6 cxd6 33.♖d2 ♗e6 34.♘b2 ♖ed8**
Draw agreed.

## 1.d4!! d5??

Not more than five or six years ago, almost at the beginning of my chess career, it caused a general sensation, one could even say scandal, in the Budapest Chess Club, if one of the young players played 1.d4 in the opening position. Old tournament foxes dwelt on the decadence of youth, the complete lack of independence, the death of original ideas, and conversed especially about the extinction of the latter with that melancholy resignation which was appropriate in those days to the last Mohicans of the American jungle.

What could have been the cause of the bitterness of these leading lights, when it occurred to one of us to set out to win with a move with which almost all the games of Rubinstein and his illustrious contemporaries began? They had an answer to this as well, 'Dry play! Dry play!', they kept saying. 'There are so many lovely, lively openings, Spanish Game, Italian, King's Gambit, Danish Gambit, etc., in which everyone can show what they can do!'

Surprisingly, they were right. To our eyes, simple insipid positions occurred, which were then decided by Caissa. For my part, I reconciled myself to the fact and always played 1.e4. Two questions have bothered me. Why are the masters dry players, and does the charge of lack of ideas also apply to them?

In those days I could not reply to those questions, but now I think I can. Tournament practice shows that, assuming the necessary playing strength, *Black has more difficulty in finding a satisfactory defence against the Queen's Pawn Game than in games with the 1.e4 opening.* That was the simple reason for 1.d4 gaining ground. It could also be seen that White can too easily play for the draw, which is big enough punishment for a Black party whose playing strength and position in a given tournament makes him want to play for a win. It could also be perceived that, in seemingly satisfactory defences, some minute disadvantages against White must have remained, otherwise it would be difficult to imagine how Rubinstein, for example, is able to bring games against renowned masters to a decision with his brilliantly

simple methods. No wonder that, against the defences of lesser lights, minor Rubinsteins were reaping their rewards and taking no notice of reprisals beginning with the slogan 'No originality!'

In tournaments later on, I experienced very great difficulties if my opponents played 1.d4. I was overcome almost with a physical indisposition and had the feeling as if I had already lost the game. As I already mentioned, my own opening move was 1.e4 because I believed that a young player commits a sin by playing 1.d4. However, since I have sad memories of 1.d4 with black, I only play 1.e4 against a player who I know does not like the French Defence. Naturally it is not necessary to tie oneself to one opening move, but if I want to start with a pawn and play the best move, I definitely begin with 1.d4.

I can say at the outset that *after 1.d4 the best move by Black is not 1...d5*. If we only argued in favour of 1...♘f6 by saying that Black reserves all his possibilities, perhaps even that would be sufficient. But, for example, in the columns of our magazine, the esteemed reader could see how sadly the c4-pawn stands after the 2...*e5*! move of our editor, while, after 1.d4 d5? 2.c4, the same pawn is the most dangerous enemy of the black position.

I confess that, in my chess career to date, my only activity regarding the research of the openings was confined to the question of what Black's most satisfactory reply was to 1.d4. Naturally I did not even imagine that it was already too late for any further research after I had also played on the board 1...d5 and 2.c4, instilled into me by the books and praxis. Thus it was a very miserable business. First of all, I renounced the so called Orthodox Defence, because even today I don't know what Black can do after 1.d4 d5 2.c4 e6 3.♘c3 ♘f6 4.♗g5 ♗e7 5.e3 ♘bd7 6.♘f3 0-0 7.♖c1. And, of course, on the one hand it is not advisable to fight on unknown territory, whilst on the other – perhaps it is a forgiveable sin on my part – I will say outright that the black position is not attractive. A position cannot be attractive in which it is so awkward to find good moves, and the last thing that can be said about the position is that it is easy to play.

The question could arise as to why I didn't learn from the chess books the prescribed continuation, which seemed to me to be difficult. Anyone who does this, and has an ambition to be a good chess player, will not achieve his objective. One must have the belief that, what others have seen, one must oneself also be able to see, possibly after lengthy study, and, if I don't see it, then either that excellent continuation does not exist or it just doesn't mould itself to my own game, and thus I have to leave it alone and search in another direction.

I then examined – naturally after already playing 1.d4 d5? 2.c4 – whether the whole course of the game could not be shepherded in another

direction. To this end, 2...c6 seemed very appropriate. On the one hand, after 3.♘f3 e6, the capture of the c4-pawn is threatened and thus White's queen's bishop has to stay on its original square! That is already very advantageous because it means that not only will the c8-bishop be condemned to a passive role, but also White could no longer play as he liked, as he could against the Orthodox Defence where White does not really have to search in chess books for good moves. On the other hand, I liked the 2...c6 move also because it enabled me to play the following: after 3.♘f3 (on 3.♘c3 I planned 3...e5!! – Winawer's method of play, which is basically an Albin Counter Gambit with a tempo advantage) 3... e6 4.e3 (4.♘c3 dxc4) 4...♘f6 5.♘c3 ♘e4 6.♗d3 f5 7.♘e5! ♕h4 8.0-0 ♘d7 9.f4, White's position is satisfactory but the game has been steered into a slightly bizarre direction. I was satisfied. If you deign to cast your minds back to some of my games 4-5 years ago, which were made public, it is these opening moves you will see. All of these moves were known long ago, but for me they were the result of a consistently thought out logical consideration. I only mention this to give myself a chance to highlight once again how important it is to reflect upon the opening moves, by which I do not mean analysing, which always leads to a dead end, but a not quite intuitive commencement of the game. I do not know any other analysis than that which can be acquired through practice, and theoretical knowledge – believe it – is rather to my disadvantage.

Many chess book-worms may respond to some sequences of moves in this essay with a dismissive wave of the hand and a secretively smiling face, that they know at least a hundred variations that apply to the present question. Let me reassure the esteemed reader that *such an endless pile of moves is never needed*, at least the writer of these lines never needed them. On the other hand it happened quite often, as it generally does with better players, that, up to 15-20 moves, I played moves prescribed by theory without knowledge of them. From the further conduct of the game it can be seen that one has not played a sequence learned by heart, but his own ideas, and it can also be seen when a sequence *learned by heart* has ended.

For a good while I played the above-mentioned variation, even after I had discovered the defect of this defence. But, there being nothing better for me, I had to be content with it. Since nowadays I defend differently against 1.d4, I will betray a secret, which in fact is not a secret to knowledgeable theoreticians.

Here it is: 1.d4 d5 2.c4 c6 3.e3! e6 4.♘c3 ♘f6 5.♗d3!. Black's plan has come to naught. The knight on g1 does not come out and, on the other hand, we instead take possession of the e4-square! Even if Black plays ...f7-f5, in anticipation, he achieves nothing because the knight on e4 can be chased away at any time with f2-f3. Another example of haphazard play!

Many people play ♘f3 on the second move, instead of the excellent c2-c4, for no visible reason, although it is clear that it already does allow Black a certain type of game, since he can then play ...♘e4.

I am still loyal to the above-mentioned sequence of moves. How is this possible, if White can prevent my favourite plan just as he likes? I discovered it simply like this:

On a gloomy afternoon in the chess club, I was showing grandmaster Maróczy this sequence of moves, and told him, with reference to some of my games, which variations were possible. If I remember rightly, he was nodding his head and recalled some Marshall games. At the same time, as befitted the gloomy weather, I described my great sorrow that none of this works... only one tempo is missing... excellent position etc. etc. 'If that's the only trouble' he consoled me, 'and if otherwise you think the game excellent, play the same with white!'

Ever since, I often begin my games with 1.d4 d5 2.e3!. (In addition to the excellent 1.d4 d5 2.c4, I also very much like the opening 1.d4 d5 2.♘c3!?. Why the latter variation, I shall discuss on another occasion perhaps.) In the meantime, however, the writer of these lines, who, as the reader can see, sympathises more with Black, the abandoned foster child, than with White, though not quite unselfishly continued to search for a satisfactory defence for Black, or rather, more strictly speaking, for himself.

The variation recommended by Dr. Tarrasch, 1.d4 d5 2.c4 e6 3.♘c3 c5!, which is said to be satisfactory because it balances the c2-c4 move with a similarly good ...c7-c5 move, seemed almost uncomfortable, the reason for which is as follows: somehow Black is left with an isolated d5-pawn. On the other hand it is true, as they say, that he has excellent piece play. However, the great piece play can, with the slightest carelessness, fizzle out, and the disadvantage remain. It is impossible to expect constant vigilance and therefore it is more comfortable to play a position where there isn't a permanent weakness.

I will perhaps return to this method of play if it is proved to me that what I play now is bad. An occasion for this may be provided by a small tournament commencing now, about which we also report elsewhere in this magazine. It would then necessitate great study for me to play a disliked variation from which I was finally put off by the memorable Rubinstein-Capablanca game at San Sebastian 1911, perhaps quite unjustifiably. The game: Rubinstein *White* Capablanca *Black*: 1.d4 d5 2.♘f3 c5 3.c4 e6 4.cxd5 exd5 5.♘c3 ♘c6 6.g3 ♗e6 7.♗g2 ♖c8 8.0-0 ♗e7 9.dxc5 ♗xc5 10.♘g5 ♘f6 11.♘xe6 fxe6 12.♗h3 ♕e7 13.♗g5 0-0 14.♗xf6 ♕xf6 15.♘xd5 ♕h6 16.♔g2 ♖cd8 17.♕c1 exd5 18.♕xc5 ♕d2 19.♕b5 ♘d4 20.♕d3 ♕xd3 21.exd3 ♖fe8 22.♗g4 ♖d6 23.♖fe1 ♖xe1 24.♖xe1 ♖b6 25.♖e5 ♖xb2

26.♖xd5 ♘c6 27.♗e6+ ♔f8 28.♖f5+ ♔e8 29.♗f7+ ♔d7 30.♗c4 a6 31.♖f7+ ♔d6 32.♖xg7 b5 33.♗g8 a5 34.♖xh7 a4 35.h4 b4 36.♖h6+ ♔c5 37.♖h5+ ♔b6 38.♗d5 b3 39.axb3 a3 40.♗xc6 ♖xb3 41.♗d5 a2 42.♖h6+ 1-0.

The reader can see a method of defence in the Breyer-Von Balla game published in this edition. This system was unknown to me until it was played here. The critical point, as the reader can see, was when I played ♗f4 rather than ♘h4. Unfortunately, during the game it is difficult to know, on the one hand, what is the critical point, and, on the other, what is the critical move at the critical point. Master Von Balla revived an interesting idea with the opening and led the game energetically to a victory in which I had no say. But my opponent also is sure to have been aware of ♘h4, after which the Black position is *very difficult* so that it seems likely that the same variation will not be played between us again. What I wanted to say with all this is that the defence played is not quite satisfactory for Black either.

In order that the most satisfactory defence against 1.d4 may be established, we must firstly know why 1.d4 is good, what are its advantages and disadvantages, why it is possibly better than 1.e4, and generally when we defend we have to know first of all what is threatened.

The other day I dealt with 1.e4. Perhaps one or two things can be utilised in examining the 1.d4 move. I said that on 1.e4, 1...e5 is not the best reply, but 1...e6. Similarly, on 1.d4, 1...d5 is not the best reply because after 2.c4 White's position is first-class (bishop's pawn attacking a centre pawn with great force) and Black cannot counterbalance it with 2...c5. And even if he could! Our objective can never be to make the advantages of our opponent, our own advantages as well, because we would not thereby spoil his position (one of the reasons for the many drawn games), but we should play so as to try to capitalise on the disadvantage of the opponent's move. If 1...d5 is not the best move, is it perhaps by analogy 1...d6 ? In this case, a French Defence would develop thus: 1.d4 d6 2.e4 e5 3.dxe5 dxe5 4.♕xd8+ ♔xd8. I have not examined these moves so far. At all events it can be seen that the same moves after 1.d4 provide a more disadvantageous game for Black than after 1.e4. That is to say it is more difficult to find a defence against 1.d4 than after 1.e4, consequently 1.d4 is the better move. The reason for this is probably the asymmetry of the king and queen position.

What can we choose for a defence? We said about 1.e4 that it gave up d4 and f4 and attacked d5 and f5. The 1.d4 move simply gives up c4 and e4 and attacks e5 and c5. In the case of 1.e4, we defended with 1...e6 and said that we shall first defend e5 and f5 and then attack the abandoned d4 and f4 as well as the e4-pawn itself. Now, in the case of 1.d4, we have the opportunity to attack e4 immediately, and will do so too, because we do not need any kind of preparatory move: 1.d4 ♘f6!! (in the case of 1.e4 this didn't work:

1...♘c6? 2.d4!) If now the 'strong' 2.c4 comes, it is a mistake in this position. It can be immediately attacked by 2...e5! (Abonyi's move). 2...d6!, 2...g6! or 2...c5! (Black is attacking!) can also be played – what should then White play? On 2.♘f3, even 2...d5 can follow very well, with the jumping in on e4 mentioned before. After 2.e3, Black feels very good after 2...d6. It begins to appear that White has a bad position. One cannot go that far, but this much is true, that on 1...♘f6 White does not start the struggle with an opening advantage. The correct sequence of moves is 1.d4 ♘f6 2.♘f3 d6 or 2...d5. Also possible is 1.d4 ♘f6 2.♘c3 or 2.♗g5. The second moves listed here for White are definitely not as good as 2.c4 was against 1...d5.

It is for the time being unnecessary to speak of variations. It is enough to know from the theory that the opening moves must be played thoughtfully. The inexperienced player thinks least of all in the opening and the ending. In the opening there are too many combinations, he is trying to get it over with, whilst in the endgame he sees little.

The correct continuation of the aforementioned opening moves I shall show in connection with games, so as to demonstrate how the train of thought of these moves links up with the later ideas of the game.

[Breyer in *Magyar Sakkvilág*, 3 June 1917.]

Breyer's articles are still thought-provoking today and interesting even in such cases when they have been superseded or can be disputed.

The above two articles stem from the beginning of his creative period as a chess theoretician. He advanced further than this, of course, but towards the end of his life he no longer had the opportunity to publish such lengthy or thought-provoking articles.

As his thoughts were formed and improved he would no doubt have reached – similarly to Nimzowitsch and Réti – a stage of formulating his concepts and system but it was just those years that were not given to him. [*Bottlik*]

## After the opening...

We have received very many interested, agreeing, instructive, arguing and head-shaking views about those ideas which, on the one hand, were seeking liberation from the stranglehold of the Queen's Gambit, and, on the other, were given an airing in the pages of our magazine in the interest of the French Defence. As with master Von Balla, what puzzled most of the readers was the move 2...b6 after 1.e4 e6 2.d4. As can be seen from what they wrote, they were dissatisfied to note the lack of variations so as to ask, when making an alternative move, 'What will the master reply to this

move!?' But last time we were not talking about variations or sprawling sequences of moves, but general principles. If incidentally a few moves did slip into the exposition, this was only by accident, because I was taking care not to write out variations from anywhere.

The point was Black should not defend, but attack. Whilst the conclusion was that the counterattack can only succeed if Black's position at the beginning of the game is closed, so that he can mobilise against the white centre, weakened by the advance of the e- and d-pawns. As a closed opening, the French Defence is excellent for Black. What is worrying is the following: 1.e4 e6 2.d4 d5 3.exd5 exd5 etc., because in this way the position, under normal circumstances, can be a draw. *It must not happen that the opponent can dispose of the fate of the game at the third move, just because he is playing White.*

It is to avoid this advantage of White's that I pointed to the move 2... b6. Instead, I could just as well have written on 2...g6 and 2...d6. I did not intend to supply analysis, but to channel the player's train of thought into a particular direction, as well as to show that even without learning variations there is a direction and a way along which he can progress.

There are those who analyse without thinking, and there must be those who can think without analysing. The outstanding masters belong to the latter kind. They do not analyse, for instance, the variations of the Spanish Opening in order to play them if they prove good, but they would like to play their individual ideas and analyse only so that they are not surprised during a game. Let us clarify the difference with an example.

A passionate analyst discovers, in about 20 or 30 variations of the Spanish Opening, that they are good for White. In one variation perhaps Black is left with a doubled pawn, in another White gets piece play, in the fifth variation, a mating attack can even be introduced, in the thirtieth, White is left with the two bishops, etc. The advantage everywhere is of a different kind. The objective of the play will thus be different after every one of Black's counter-moves. In this case, the development of the game will be determined purely by the well-prepared analyst who learned and recognised the role of chance in the Spanish Game.

In this way of course the game cannot provide a strategically unified picture. How different is the play of a great master such as Lasker or Důras. He helps himself by playing the variation 1.e4 e5 2.♘f3 ♘c6 3.♗b5 a6 4.♗xc6 dxc6 5.d4 exd4 6.♕xd4 ♕xd4 7.♘xd4 etc. Our analyst lists this amongst his variations as the so-called Exchange Variation, but the point is something very different. The battle plan was prepared in advance: it is based on the kingside pawn majority and is not adapting to the situation of the moment, because this plan is capable of running through the entire

game. In this way, the picture of the game is strategically coherent and will thereby be captivating or at least riveting the interest throughout.

Rubinstein plays the Queen's Gambit. They defend against it with black in many different ways and the outcome usually is that the opponent is left with an isolated pawn on d5, and this settles the fate of the game.

Maróczy plays for subtle advantages in the endgame and is a genius in simplifying the position.

*Alekhine* occupies squares, which can no longer be defended by hostile pawns, with his knights, and his plans in any type of opening are directed towards the creation of such squares.

Spielmann puts a pawn on f5, the object of which is to cripple the mobility of the black pieces.

These and other similar objectives or themes of thought run through the games of certain players, and these games, *although of different openings*, are similar to each other, unlike the games of the aforementioned analysing 'master' which are very different from one another, according to what the opening was. And this changes kaleidoscopically, because a theoretician is not a constant man.

In view of this, it can on the one hand be said that the really good player plays independently, and on the other hand we can speak of a style of a player, not only in the sense that he plays sharply or less sharply, but in a very strongly and characteristically differentiated manner. That this character is independent of the opening, that is whether the game was a King's Gambit, Queen's Gambit, Scotch Gambit, or Spanish Opening, etc., whether the master played with white or black, can be seen very vividly in, for example, the games of master Barász, where the pieces hover like vultures in order to swoop down at an unguarded moment, whilst taking no less care of their own position, which slowly becomes similar to a fortress.

It is definitely useful to make styles of play the objects of examination, because from this we shall see how the middlegame can develop as a result of purposive play.

When we sit down to play with an unknown person, we are curious to see what sort of player he is. What is important is not only whether he plays well or badly, because counterplay must never be adapted to that, but also the kind of plan according to which he conducts his game.

It will not be without interest to mention at this point how master Abonyi discovers the style of play of an unknown provincial champion, visiting the Chess Club, who invites him for a casual game of chess ('provincial' can also be someone from the capital).

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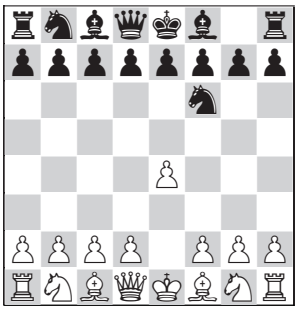
**A provincial -**
**István Abonyi**
**1.e4 ♘f6!?**



This is the so-called *test* move. Our provincial has the chance to respond to it in various ways:

(1) If he plays 2.e5 with the speed of lightning then he is a temperamental youth who will sacrifice one or two pieces in the course of the game.

(2) If he first looks up in an offended way because he reads condescension into the move, and then plays 2.e5, then he may be of noteworthy strength of play.

(3) If he plays 2.d4 then he certainly knows from Dr. Tarrasch's book that quick development and the quick mobilisation of pieces are good. He is the sort that mixes up variations, i.e. a theoretician. At all events he will have 'by accident' in his pocket, a few of his own games noted down, which Abonyi will guess because he will immediately start complaining that he is overburdened with material and has a particularly great deal of publishable games.

(4) If he plays 2.d3 then he is just a solid patzer.

(5) If 2.♘c3, then a thoughtful positional player.

(6) If he plays 2.♕f3 then he betrays the character of an honest child of nature.

Finally (7) Anyone who plays 2.f3 or any not yet mentioned move is a very weak player.

The games of grandmasters unfortunately cannot be recognised so easily, although it would be very beneficial because usually it isn't the so-called 'outplaying' that wins the game, but the chain of thought running through the game, called style. What is meant by style here is the special character of the chess playing genius of individual masters. Whichever is the stronger and adapts better to the characteristics of the chessboard and the pieces, will suppress the other. Against this suppression there are only desperately brilliant remedies. Rubinstein, who can justly be called

the Russian steamroller, tramples in a head-spinning manner through the chess energies of his opponents' brains and can only be halted by a forceful obstacle. This has already been noticed by his opponents, and against him they no longer try to succeed with their personality but with the most fantastic methods.

The existence of individual style and chess energy is the explanation also for the fact that even amongst grandmasters there are some who lose against a particular player constantly, even though the latter is a player of lesser calibre. That's because the resultant force of the 'clashing point' of the two styles will carry along the game in a direction where the weaker player comes out on top, whilst against others this cannot happen. Our grandmaster, Maróczy, did not achieve the desired result against Berger. Rubinstein loses to Spielmann noticeably often, etc. etc. In such cases, always certain special causes come to the fore. To elucidate the kind of causes that may play a role here, I am obliged to place my own humble self before the reader as an illustrative example. I lose the vast majority of my games against a young, well-regarded, main-tournament player.

The explanation could be as follows: the playing style of this writer is somewhat geared to risk-taking, even against his own will. On the other hand, the culmination of his opponent's game is just that he is able to take up a completely passive standpoint until his opponent overreaches himself. With others he can't achieve that outcome because inaction brings its own punishment, but between those two players the resultant force tips the scale to his favour. After more thorough examination, we should be able to find the causes in games between grandmasters too.

Let us now at last group the games of certain outstanding masters in order to see the form of self-expression of an individual's chess energy and chess genius, which will accompany us throughout in all his games from the first move on. We shall find the games surprisingly similar. We shall not be able to learn this style, but we shall see that such chess style, chess sense, chess instinct, or perhaps some spiritual chess energy, does indeed exist, and that is what enables the outstanding master to achieve his successes.

And we shall also learn *that the more we strive for self-reliance, the more our playing strength will grow automatically.* That is because this self-reliance, since the personality of human beings is different, will always take us forward on a quite unique road, and at all events we shall overtake those who set out for the jungle without a purpose and a way.

Let us see what follows in Rubinstein and Spielmann. How do they work with the precision of a machine? How do they stumble accidentally and what can be the forces which could hinder and even cripple the functioning of their 'machinery'?