

# A GNAT MAY DRINK

ONE HUNDRED ANNOTATED GAMES OF CHESS FROM 1900 TO 1999

*Second, revised edition*

**Jonathan Hinton**

*This second, revised edition*

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# Preface to the 2012 edition

It has been more than twelve years since I finished and published *A Gnat May Drink*, and it is gratifying that Chess & Bridge approached me to arrange for the book to be re-issued. At the time the original edition was published I was very pleasantly surprised by the positive recognition that it received. There were favourable reviews in Chess and the British Chess Magazine as well as a number of other places, and the book was nominated for the British Chess Federation's Book of the Year award for 2000. Above all, however, I cherished the enthusiasm with which *A Gnat May Drink* was received by my family and friends, and by team-mates at Ashtead Chess Club where many signed copies were distributed.

One of the questions that I have frequently been asked about the book (along with "It took you *how* long to write?") is to identify my favourite games. No easy task – I believe each one of them has some feature of interest otherwise it would not have been included. However, in choosing ten games that have particular appeal to me I came up with those from 1900, 1903, 1919, 1923, 1936, 1949, 1954, 1976, 1982 and 1986. And 1967 too, although this is primarily because it enabled me to use the line "Calapso collapses", which rather sadly still makes me chuckle.

Since the book was published much has changed in the chess world, most notably the inexorable increase in the potency of chess engines. In the five years between 1995 and 1999 that I spent writing the book, computer chess programs were strong enough to provide a useful blunder-check, as well as generating some ingenious ideas in complex tactical positions (and of course there are many of these in the one hundred games). Nowadays, the likes of Rybka and Fritz are so strong that I have no doubt that a full computer analysis of the games would uncover some further intriguing possibilities and potentially material errors in my analysis. However, although I have made a significant number of corrections to the text, I have not attempted to re-examine the analysis of the games in the book in immense detail, merely making modifications where I have discovered obvious analytical inaccuracies.

Chess publishing has changed, too, and happily for the better. The titles from Gambit and Quality Chess, and several masterpieces from McFarland, are but three examples of the considerable improvements across most of the chess publishing community. Thus I am delighted that this book is the first title published by Chess and Bridge's new publishing venture, LCCP

The last decade has also been exciting for Barbara and me personally – so this time round I extend my dedication to include Marcus and Sam, our two lovely and lively little boys.

*Jonathan Hinton*  
*Surrey*  
*September 2012*

One art they say is of no use;  
The mellow evenings spent at chess,  
The thrill, the triumph, and the truce  
To every care, are valueless.

And yet, if all whose hopes were set  
On harming man played chess instead,  
We should have cities standing yet  
Which now are dust upon the dead.

*Lord Dunsany, 1943*

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# Introduction

THERE are chess aficionados in the world for whom chess represents a beautiful and noble pastime, full of history, nostalgia and tradition. The type of chess book that is cherished by them is not generally the opening encyclopaedia, nor the computer-generated database of endgames, but for many it is the annotated collection of games. Unfortunately, there has been something of a trend in the second half of the twentieth century away from such volumes and towards technical publications that tend to cover modern opening theory or the raw data output of games without any explanation.

This is one of the reasons why, five years ago, I started work on this book. It is intended to be an enjoyable and traditional chess book; a collection of annotated games. As the twentieth century ends, I have taken a detailed look through my chess library and selected one game from each of the one hundred years. I present each game, complete with my annotations, in chronological order, hopefully creating a picture of chess during the last ten decades.

Since the primary objective of this book is to entertain, I have selected games that, for one reason or another, will hopefully enthral the reader. Although there are a number of very well-known contests included in this collection, I am convinced that no reader will have seen all the games before, since I have deliberately chosen a number of obscure but fascinating games.

My selection criteria were simple. Any game which offered an interesting, unusual or entertaining spectacle was eligible for inclusion. Thus the reader will find several examples of absorbing struggles with unusual material imbalances, such as queen versus minor pieces, or pawns against pieces. Similarly, I have included several battles with amazing attacks and king-hunts and there are also some less well-known tactical masterpieces, wild and woolly draws, and games with the most bizarre or original concepts behind them. There are also a number of exciting miniatures and games with unconventional openings and wonderful finishes.

Despite extensive examination of published material, the annotations must be regarded as my own, for each and every game has been thoroughly reappraised. However, I recognise my obvious limitations as an analyst, and so I beg forgiveness for any blunders that I expect lurk within the pages of this book.

To minimise the analytical errors I have, where appropriate, looked at the writings of the original annotators and have often examined three or four different writers' viewpoints on the same game. To my surprise, I discovered that many rather obvious mistakes had been made by many of the annotators and thus the interested reader should expect to see a number of original lines of play that will not have been described before. In several cases, I have let the analysis run on for a considerable number of moves in order to explore some of the intriguing possibilities lying within a position. Of course, there is certain to be inaccuracy and error as a result, but I believe that the treasures unearthed by doing so make up for any loss of precision in the analysis.

To aid the reader's appreciation of some of the analytical complexities (i.e. so that he may make some sense of my ramblings), I have used two sizes of diagram. The larger size is for illustrating actual positions from the games, whilst the smaller is for highlighting key points that arise in the notes.

That then is some of the rationale behind the book; above all, I hope that it will provide a small contribution to the nostalgia that is the traditional chess book.

Thanks go to my father Maurice for his advice and support – on this book but also on matters generally throughout the years – and to Elizabeth Hunt for the cover artwork. But most of all, thanks to Barbara for her patience and encouragement and for everything else.

Jonathan Hinton  
Surrey  
September 1999



Chess is a sea in which a gnat may drink and an elephant may bathe.

*Indian saying*



# 1909

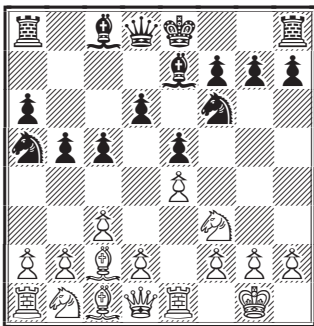
## Schlechter, C – Salwe, G St. Petersburg Ruy López (C90)

Carl Schlechter has a reputation for being a dull and drawish player, but in reality he had a clear and incisive style as illustrated in this game where he defeats his opponent in sparkling – and indeed unsound – fashion.

1.e4 e5 2.♘f3 ♘c6 3.♙b5 a6 4.♙a4 ♗f6  
5.0-0 ♙e7

The popular Closed Variation of the Ruy López.

6.♖e1 b5 7.♙b3 d6 8.c3 ♗a5 9.♙c2 c5



In this variation of the Ruy López, which was the most common at the time, Black has not yet castled whilst White has still to decide whether to advance his d-pawn one square or two. After 10.d4 ♖c7 (defending e5) 11.h3

0-0 the game would have transposed into the standard position in the Chigorin Variation. Schlechter prefers a quieter but equally playable system, based on 10.d3.

10.d3 ♗c6 11.♗bd2

Normal development for the Ruy López. The knight heads for e3 or g3 via f1.

11...0-0 12.♗f1

There are numerous alternatives available to Black in this well-known position. Black can play the immediate but loosening 12...d5!? or he can follow one of several systems of development. One set-up routes the knight on f6 to b6, whilst another places the bishop on f8 and the c6 knight on g6. The white-squared bishop can be positioned on e6 or b7. It's all a matter of personal choice, and Salwe plays it along very traditional lines.

12...♖c7

The purpose is to protect the pawn on e5, thus preparing the ...d5 advance.

13.♙g5!?

The first slightly unusual move of the game – 13.♗e3 is more common – but not without a certain logic. Clearly, Black's ultimate objective in this variation is to play ...d5 and thus free his game. The bishop sortie prevents this

for the moment (13...d5? 14.♙xf6 and 15.exd5).

13...♖e8

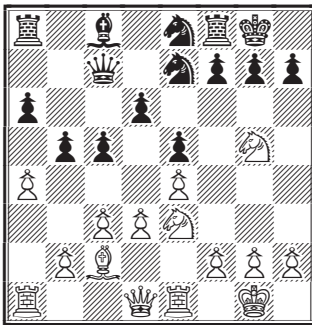
A clumsy retreat; 13...♗d8 or 13...♙e6 were better alternatives. Black must try to get his ...d5 thrust in.

14.♘e3 ♙xg5 15.♘g5 ♖e7

Black decides to “double” his knights, again in order to support the advance of the d-pawn, but his fiddly manoeuvres are dangerous in the face of White’s well-developed position. Schlechter decides it is time for action.

16.a4!

A typical advance in the Ruy López, which generally favours the side best placed to exploit the open file. If now 16...b4 then 17.d4! blasts open the centre to White’s advantage.



16...♗b8 17.axb5 axb5 18.♖d2

Still Schlechter refuses to be rushed, and calmly completes the mobilization of his forces.

18...h6

Driving away the knight that prevents 18...♙e6. Whether the bishop is better on e6 or b7 is a moot point anyway.

19.♘f3 ♙e6

Will Black finally get to play ...d5?

20.d4!?

No, Schlechter plays “P-Q4” first. If Black were now to exchange on d4, the resulting

position would favour White, as he could readily occupy the open c-file with an easy game.

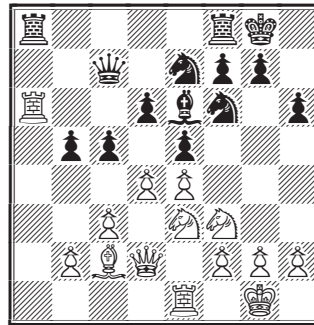
20...♘f6

At least Black’s rooks are now connected.

21.♗a6!?

Another bold move. To prevent White doubling rooks with 22.♗e1, Black contests the open file.

21...♗a8



22.dxe5?

A noble conception, which in the game leads to a fabulous attack by Schlechter. Despite winning one of the two brilliancy prizes on offer at St. Petersburg, the combination is unfortunately unsound. But it will take accurate play to prove it.

22...♗xa6?

Accepting the sacrifice plays into White’s hands and though not decisive, it gives him a strong attack. Black had two better options. The safe move is 22...dxe5, when 23.♖d6 (or 24.♗e1) leaves White with a slight plus. The risky move which seems to refute the combination completely is 22...♘xe4!! If 23.♙xe4 then 23...♗xa6 leaves White with insufficient compensation for the exchange, whilst after 23.♖d3 Black has the choice of 23...♗xa6 24.♖xe4 ♘g6 or 23...d5 and again White’s attack peters out.

23.exf6

If now 23... ♖g6 then 24. fxg7 ♖xg7 (24... ♗e8 is slightly better but after 25. ♗f5! White has all the chances) 25. ♗f5+! ♕xf5 (else 26. ♗xh6 follows) 26. exf5 is crushing, for example 26... ♗e5 27. f6+! ♖xf6 28. ♗xe5 dxex5 29. ♗xh6+.

However, 23... ♗c8! is the best defence, since after 24. fxg7 ♖xg7 25. ♗f5+ ♕xf5 26. exf5 the knight is not attacked, so Black has time for a useful defensive move like 26... f6. For that reason, instead of taking on g7, White might try 24. ♗d5 or 24. ♗f5 with an unclear position.

### 23... gxf6?

The disruption of the king's pawn shelter gives White excellent practical chances.

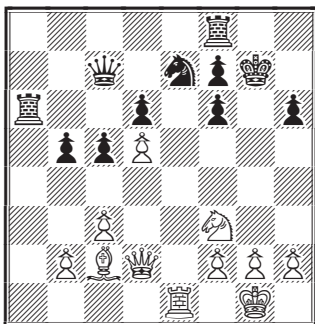
### 24. ♗d5!

This obvious but beautiful move attacks the queen and knight, as well as the pawns on f6 and h6, and therefore forces Black to take the piece.

### 24... ♕xd5

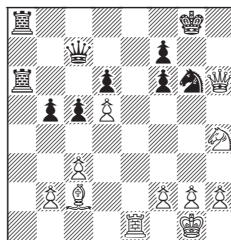
Not 24... ♗xd5 because after 25. exd5 the bishop must move and the pawn on h6 falls.

### 25. exd5 ♖g7?



Salwe is loathe to let White play 26. ♗xh6 but after 25... ♗g6 26. ♗xh6 ♗fa8, can White do any better than 27. ♕xg6 fxg6 28. ♗xg6+ ♗g7 29. ♗e8+ ♗xe8 30. ♗xe8+ ♖h7 with two pawns for the exchange and an unclear position? The dynamic attempt is 27. ♗h4?!,

exploiting the fact that 27... ♗xh4 loses to 28. ♗h7+.



However, Black has the clever tactic 27... ♗a1! 28. ♕b1 ♗c7!, forcing White to retreat with 29. ♗c1, because 29. ♗f1 fails to 29... ♗xb1! 30. ♗xb1 ♗e4!.

### 26. ♗h4!

This threatens 27. ♗xe7 ♗xe7 28. ♗f5+, which Salwe is able to avoid.

### 26... ♗e8

If now 27. ♗xe7? then 27... ♗a1+! 28. ♕d1 ♗xe7 29. ♗f5+ ♖g8 30. ♗xe7+ ♗xe7 is good for Black.

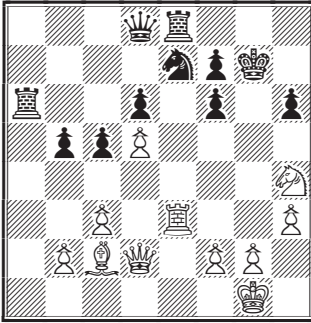
### 27. h3

Schlechter decides to put paid to Black's back-rank threats once and for all and his choice leads to speedy victory. In fact, 27. ♗d3! was an even quicker way to win, as 27... f5 loses to 28. ♗xf5+ ♗xf5 29. ♗xe8, and 27... ♗h8 fails after 28. ♗xe7.

### 27... ♗d8

The idea behind this curious retreat is to provide a flight square for the king, so that after 28. ♗xe7? ♗xe7 29. ♗f5+ ♖f8 30. ♗xh6+ ♖e8 31. ♗g7+ ♖d7 32. ♕f5+ ♖c7! Black wins. Good defensive calculation by Salwe, but Schlechter can simply position his army in the most appropriate way before commencing any precipitous action.

### 28. ♗e3!



**28...♘g6**

Black has vague ideas of playing 29...♖a1+ and a later ...♗e1 to generate some counterplay. A possible alternative was 28...♘g8!?, which has the benefit of defending the pawn on h6, but White wins beautifully with 29.♘f5+ ♕f8 30.♗g3! ♖a1+ 31.♕h2 ♗e1 32.♗xg8+!! ♕xg8 33.♖xh6 ♖f8 34.♘e7+!! ♖xe7 35.♖h7+ and 36.♖h8 mate.

**29.♘f5+ ♕f8 30.♗e6!!**

A simple but elegant combination, the main objective of which is to uncover a deadly attack on h6.

**30...♗xe6**

Of course 30...fxe6? allows mate in two.

**31.dxe6!**

The most accurate follow-up, because Black has no time for defensive moves such as 31...♖e8 or 31...fxe6 since 32.♖h6+ wins.

**31...d5**

Other moves are equally hopeless.

**32.♖xh6+**

Now the queen comes crashing in for the kill.

**32...♕e8 33.exf7+ ♕xf7 34.♖h7+ ♕e6 35.♖xg6 ♖a2**

The exposed situation of his king means that Black is totally lost. Schlechter chooses a pretty winning tactic.

**36.b4!**

Once the pawn on c5 is displaced, the knight lands on d4 with telling effect. The move relies on the fact that 36...♗xc2? loses to 37.♘g7+ and 38.♖xc2.

**36...cxb4 37.♘d4+ ♕d7**

Or 37...♕e5 38.♖g3 mate, and if 37...♕d6 again 38.♖g3+ followed by 39.♕f5+ wins.

**38.♕f5+**

And 38...♕d6 39.♖g3+ ♕e7 40.♘c6+ is curtains.

**Black resigns.**

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Set out below is a selection of the books within my library. Many of them were directly used for appraisal and analysis of the one hundred games included in this book, and all of them were used in one way or another during the extensive process of researching and selecting the games.

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## **Periodicals, etc.**

Various issues of the following periodicals, dating from throughout the twentieth century, were used in the research, selection and analysis of the games in this book.

*Chess Informator*  
*British Chess Magazine*  
*Chess*  
*New In Chess*  
*Kingpin*  
*The Chess Player*  
*The New Chess Player*  
*Lasker's Chess Magazine*  
*American Chess Bulletin*  
*Chess Notes*  
*and the internet*



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A05	1954	B01	1907	B48	1969
A13	1985	B05	1966	B53	1946
A18	1955	B12	1982	B70	1902
A29	1987	B15	1942		
A30	1986, 1996	B18	1960	C00	1997
A32	1975	B20	1980	C02	1944
A38	1923	B30	1968	C05	1976
A46	1940	B31	1992	C06	1949
A50	1936	B33	1979	C15	1932
A58	1989	B34	1995	C16	1977, 1983
A80	1998	B35	1962	C17	1935
A83	1905	B40	1930	C18	1963

C26	1921	C90	1909	D53	1928
C29	1913	C91	1970	D60	1973
C31	1915	C92	1958	D63	1919
C33	1920			D66	1941, 1978
C35	1956	D00	1912, 1924	D71	1938
C36	1914	D02	1972	D91	1999
C38	1903	D08	1908	D95	1950
C52	1945	D08	1910		
C55	1918, 1922, 1929	D10	1925	E13	1967
C57	1951	D17	1957	E23	1931
C61	1965	D20	1947	E37	1948
C65	1906	D21	1904	E41	1952, 1988
C67	1900	D22	1953	E47	1934
C71	1961	D27	1937	E62	1927
C77	1911	D31	1974	E63	1990
C78	1971	D33	1981	E75	1964
C82	1943	D37	1916	E81	1993
C86	1917	D45	1959	E95	1994

## Players

Abrahams	1936	Chernikov	1962	Halprin	1900
Adams	1951	Chesnauskas	1955	Hartlaub	1922
Adorjan	1981	Chigorin	1905	Henneberger	1934
Afek	1995	Cobo Arteaga	1963	Homer	1977
Affifi	1985	Cohn	1911	Hort	1961
Alekhine	1915, 1933	Csulits	1972		
Anders	1980	Cukierman	1936	Ivkov	1963
Andreev	1989	Czemiak	1939		
Arkhipov	1984			Janowski	1908, 1924, 1926
Amason	1987	Danielsson	1935	Jelen	1994
Atalik	1993	Devos	1948	Jensen, P	1959
Averbakh	1954	Dominik	1919	Jensen	1976
		Dunkelblum	1929		
Bade	1972	Duras	1906, 1907, 1911	Kadas	1984
Barden	1951	Dus-Chotimirsky	1910	Keres	1961
Barshauskas	1955			Kogan	1946
Becker	1923	Ehrenfeucht	1986	Koltanowski	1929
Bellizzi	1980	Eliskases	1934	Korchnoi	1987
Belyavsky	1985			Koyalovich	1915
Boekdrukker	1933	Fischer	1992	Kozul	1999
Bogoljubow	1935, 1937, 1940	Foguelman	1960		
Boleslavsky	1943, 1953			Larsen	1957, 1964
Boros	1930	Galuszka	1947	Lasker, Em	1902, 1917
Botvinnik	1931, 1943	Gaprindashvili	1979	Lasker, Ed	1924
Bozic	1950	Geller	1946, 1952, 1954	Latas	1986
Braga	1982	Gereben	1930	Lautier	1990
Bronstein	1945, 1964, 1968	Gibbs	1918	Lebedev	1941
Brown	1918	Gibson	1913	Lein	1965
Browne	1973	Gipslis	1996	Levitina	1979
Buerger	1927	Glek	1997	Littlewood	1977
Buljovic	1966	Golombek	1952	Ljubojevic	1971, 1983
		Grau	1921	Lutikov	1969
Calapso	1967	Gruber	1950		
Capablanca	1916	Grünfeld	1925	Mahood	1913
Chepmell	1904	Guerra Boneo	1921	Malinin	1989

Marin	1932	Ragozin	1945	Tisdall	1981
Marshall	1903, 1905, 1908,	Rejfir	1928	Tramoyeres	1932
	1910	Relstab	1940	Trepp	1988
Matanovic	1970	Reshevsky	1944	Treybal	1928
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Miagmasuren	1974	Rossolimo	1949		
Mikenas	1941			Vaganian	1975
Miles	1993, 1998	Salwe	1909	Vaisser	1998
Möller	1920	Sämisch	1937	Vasconcellos	1944
Myasojedow	1931	Schlechter	1909, 1912	Vasjukov	1970
		Schorr	1976	Voright	1902
Najdorf	1942	Schurade	1978		
Napier	1904	Seirawan	1983	Wallis	1949
Nemet	1988	Shirov	1990	Welsch	1901
Nezhmetdinov	1962	Shmutter	1995	Wheatcroft	1938
Nilsen	1959	Shories	1922	Wohl	1996
NN	1916	Sliwa	1947	Wolf	1906
Nyholm	1914	Spassky	1960, 1992	Wood	1948
		Spielmann	1907, 1920		
Oll	1997	Steiner	1917	Yates	1912, 1926, 1927
		Stulik	1956	Young	1991
Pachman	1967	Sutovsky	1994		
Panczyk	1978	Szavay	1917	Zaitsev	1968
Panno	1958			Zirulinikov	1953
Parr	1938	Taimanov	1969	Znosko-Borovsky	1915
Pillsbury	1900, 1903	Tal	1958, 1974	Zuckerman	1973
Pilnik	1942	Tarrasch	1925	Zvjagintsev	1999
Planinc	1971, 1975	Tereshchenko	1915		
Podgorny	1956	Teschner	1957		
Popov	1966	Tietz	1901		
Przepiórka	1919	Timman	1982		