

Contents

Preface	7
Introduction	11
Chapter 1 The complete Capablanca	12
Chapter 2 Conversion of an advantage	25
Chapter 3 The principle of two weaknesses	49
Chapter 4 Double-rook endgames	71
Chapter 5 Piece activity in the endgame	89
Chapter 6 Drawn endgames	100
Index of names	119

Preface

José Raúl Capablanca y Graupera was born on 19 November 1888 in Havana, Cuba. A child prodigy who learned the game at the age of four, he became a champion of his country at the age of 12, beating the previous champion Juan Corzo in a match.

Capablanca followed the path of the most famous chess prodigy before him, Paul Morphy, never tasting failure and going from success to success.

In 1909, at the age of 21, without any experience at that level, he shockingly beat former World Championship Challenger and American Champion Frank Marshall in a match, 8-1 with 14 draws. This success propelled him to the world elite and he proved his worth at the San Sebastian super-tournament in 1911. He won the tournament with 9½ out of 14, half a point ahead of such luminaries as Rubinstein, Vidmar, Marshall and Nimzowitsch among others – everyone except the World Champion Emanuel Lasker, who didn't play.

The myth that Capablanca never worked on chess is persistent, but also wrong. Capablanca worked on chess a lot in his formative years, and this work consisted of analysing middlegame and endgame chess positions, whether arising from games of the other masters or those of his own. This continuous analysis further developed his natural intuition and chess understanding. Many years after Capablanca, Bobby Fischer did the same type of work, with similar benefits.

In 1914, Capablanca played the super-tournament in St Petersburg that also featured the World Champion Lasker. He seemed destined to win. Playing excellent chess, he was leading comfortably. But a loss to the World Champion in the Exchange Variation of the Ruy Lopez was followed by a big blunder in his game against Tarrasch, which allowed Lasker to win the tournament by half a point. The reasons for his collapse in those two games were the temptations of St Petersburg's nightlife and the many distractions he succumbed to in the Russian city.

Nevertheless, in 1921 Capablanca played the World Championship Match, which he won 4-0 with 10 draws. Lasker didn't play badly in that match, but he was undone by blunders and lack of practice. In the match Capablanca proved to be stronger than Lasker, notably due to the age difference of 20 years and Capablanca's more recent tournament practice.

Capablanca's reign as a World Champion was as natural as his game. Since he was usually winning tournaments, an occasional glitch didn't bother him in the least. He was the best and he knew it.

Losing the title to Alexander Alekhine in 1927 was a big shock to Capablanca. Prior to the match he dominated the New York super-tournament, which only confirmed his conviction of invincibility. By the time he realized he was in danger of losing the match, with the score being 4-2 in Alekhine's favour, he wasn't able to convert the winning positions in Games 27 and 31 (which would have tied the match), while Alekhine converted his in Games 32 and 34, winning 6-3 with 25 draws.

It took many years for Capablanca to recover from this shock. In fact, his return to winning ways coincided with Alekhine's loss of the title to Euwe in the period 1935-1937. Capablanca knew he was stronger than Euwe (having already beaten him in a match in 1931 with the score 2-0 with 8 draws) and could expect a fair treatment from the Dutchman. At that time, he met his second wife, Olga. Harmonious family life ('You are the only person who doesn't interfere with my being alone') and the motivation that the world title could be won again, brought Capablanca triumphs at the tournaments in 1936 in Moscow and Nottingham (the latter shared with Mikhail Botvinnik), ahead of the whole world's elite. It must have been very special to him to beat his nemesis Alekhine in Nottingham.

However, in 1937 Alekhine beat Euwe to regain the title. Approximately at this time, Capablanca also started to suffer from high blood pressure. By the time of the AVRO Tournament in 1938, he suffered from health problems, and the unforgiving playing schedule of constant travelling among various cities proved too difficult even for his genius. He scored the worst result of his career, finishing second to last and losing to Alekhine on his birthday.

His swan song was winning the gold medal on board one at the 1939 Olympiad in Buenos Aires. He didn't want to play Alekhine when Cuba met France.

The reason for his death was cerebral hemorrhage caused by hypertension, further aggravated by the problems caused by his ex-wife who took him to court. He died on 7 March 1942 at the age of 54 in the same Mount Sinai hospital where Lasker had died one year earlier. One day and a year after Capablanca's death, Bobby Fischer was born.

The year 2005 was pivotal in my chess career. After a deep personal crisis that lasted several years, I spent three months studying Capablanca's games using his books and the books written about him. My first tournament after this study was the strong Malaga Open, which I managed to win, and where I scored my second grandmaster norm. The level of my chess strength and understanding increased significantly as a direct result of my study of Capablanca's games.

Later in 2005 I went to Cuba, where I played in the Capablanca Memorial in Havana. The previous year I visited Alekhine's grave in Paris, while during my stay in Havana I visited Capablanca's final resting place. I paid my dues to the greatest teacher I ever had.

The magical simplicity of Capablanca's moves gave me the impression that I could also play like that and it gave me the confidence I had always lacked. I scored my final grandmaster norm in 2007.

Capablanca lost 34 games in his whole career. He was undefeated for eight years, from 1916 to 1924, a period that included his World Championship Match with Lasker. Except for Keres, who only managed to beat him at the AVRO Tournament, Capablanca had a positive (or equal) score against all of his contemporaries, including the next generation consisting of Botvinnik, Fine, Reshevsky, Flohr etcetera.

Lasker once said: 'I have known many chess players, but only one genius: Capablanca.' Even from today's perspective, he was probably right.

*Alex Colovic,
Skopje, July 2024*

Introduction

Why Capablanca? It is my firm belief that a proper chess education should include the study of all the World Champions. When I did this study, I inevitably formed opinions about all of them. So in spite of my idol being Fischer, it was José Raúl Capablanca that made the biggest impression on me. I learned the most from his games, like Fischer himself did. It is the absolute clarity of Capablanca's moves, the apparent logic and simplicity, that show how ideal chess should be played. Capablanca was also Botvinnik's idol, who was of the same opinion that Capablanca's style was the ideal one. When looking at Capablanca's games, I always found it very easy to understand why he played the moves he did. They made me feel that I could play like that. Chess made sense when looking at his games. By studying Capablanca's games I modelled my decision-making process according to his.

In this book, I present you with some of his most famous endgames, and I hope to show you what I saw under the surface of his moves. By studying the endgame, we improve all aspects of our play. The great Cuban himself recommended the study of the endgame first and foremost. This book is suitable for all levels, even grandmasters! I remember Karpov, who was a World Champion at that time, writing that he felt he needed to revise Capablanca's games. After going over his games, playing chess somehow becomes easier, endgames become a joy to play and, inevitably, the results improve.

It would be ideal if you could take some time to try to solve the exercises in this course. By doing so, you will train your brain to think (even if only a little bit!) like the great Cuban, to attune your mental processes to his. Better mental processes lead to better decisions on the board, which leads to a higher quality of the moves you make. I am confident that after studying the following endgames in the manner in which I did, you will rise to a new level of chess understanding and practice.

Join me on this journey and experience the joy of learning to play like Capablanca!

Conversion of an advantage

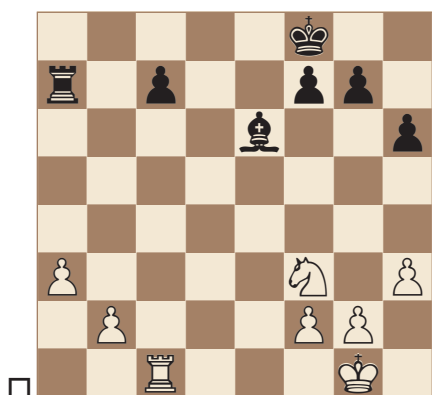
Capablanca's technique of converting an advantage stood on two big pillars of positional play: prophylaxis, aimed at complete prevention of the opponent's counterplay, and play on two weaknesses, when he sought to weaken or attack the opponent on both wings. Capablanca combined these two elements into a particular manner of play that was based on spatial domination, when it appeared that he simply started moving forward like a tank and pushed the opponent to the last ranks.

The following games demonstrate these themes in a clear and easily understood way.

Game 2

José Raúl Capablanca
Viacheslav Ragozin

Moscow 1936



Another famous position thanks to the book *Endgame Strategy* by Shereshevsky. White is a pawn up and has a winning

advantage as Black has no compensation for the material deficit.

Capablanca himself wrote about this endgame, and it is very instructive to note what he thought about it. He wrote that White's plan is to stop the advance of Black's c-pawn (prophylactic thinking!) and place his pieces on the following squares: the knight on d4, the rook on c3 (in order to defend the pawn on a3), the pawns on b4 and f4 and the king on e3. Thus, he further wrote, White would control the whole fifth rank (note how Capablanca thinks in terms of space!) and can then consider how to advance his pawns on the queenside.

In a position where concrete calculation was unnecessary (there are no tactics here, so he only made sure that he could

achieve the envisioned set-up), Capablanca was thinking in terms of where to best position his pieces. This is a very useful way of thinking, and not only in endgames, as it gives you an idea how to improve your position.

Another important aspect of Capablanca's style, clearly visible in this example, is the manner in which he converted his advantage, namely by 'relentless elevation'.

This term was coined by GM Matthew Sadler and WIM Natasha Regan in their book *Chess for Life*, and it basically means taking all your pieces and shoving them up the board until the opponent's pieces have no room left! (As Matthew kindly explained, the term 'elevation' was first used by Alexander Shashin in his book *Best Play: A New Method for Discovering the Strongest Move*.) This method of conversion of an advantage is quite effective as it eliminates all possible counterplay because it simply gets rid of all the opponent's pieces that stand in the way.

33. ♘d4

Capablanca follows his plan.

33... ♖b7 34. b4

Defending the pawn and continuing with the plan.

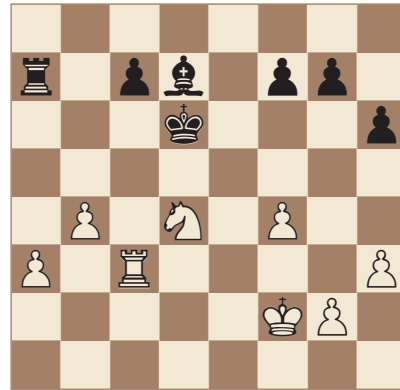
34... ♙d7 35. f4

White opens the path for the king.

35... ♚e7 36. ♚f2 ♜a7 37. ♝c3

All part of the plan.

37... ♙d6



38. ♜d3!

A characteristic moment. It was entirely possible to play the planned move 38. ♚e3, but Capablanca takes the opportunity to worsen his opponent's position first, by forcing the black king to go back before proceeding with his plan.

No 'detail' was too small for Capablanca's technique, he took every possible opportunity to maximize his chances and minimize his opponent's.

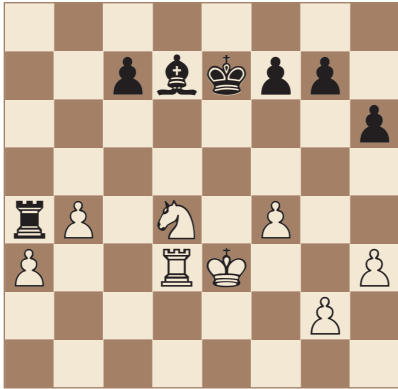
38... ♚e7

In case of 38... ♙d5, White wins more material after 39. ♘b5+ ♚c4 40. ♝xd7 ♚xb5 41. ♝xf7 when Black's kingside is lost.

39. ♚e3

Now that the black king has been forced back, White continues with his plan.

39... ♜a4

**40. ♖c3**

An aesthetically pleasing position and another important moment. While on the surface it completes White's envisioned set-up, this move is in fact a prophylactic one. Capablanca himself gave the line he was trying to prevent with this move. In case of a further centralization with 40. ♕e4?! Black has the strong retort 40...c5! 41.bxc5 ♗c6+ with 42...♙xg2 next, made possible by Black's last move 39...♖a4 since the knight on d4 is pinned. This line shows us what Capablanca meant when he mentioned in the beginning the importance of stopping the advance of Black's c-pawn. You can also see how careful he was in detecting his opponent's ideas and how precise he was in thwarting them.

40... ♕d6 41. ♖d3

The same idea as three moves earlier. Capablanca forces the king to go back.

41... ♕e7 42. ♖c3

A repetition of moves, which is usually used to reach the time control or to gain 30 seconds on the clock in modern times. However, there is a psychological aspect when it comes to the repetition of moves in superior positions. In Soviet literature it was lauded as good practice when converting an advantage, but in my own practice I realized that things are not as straightforward as they may appear at first sight.

Further deliberations on the subject led me to realize that there are two types of players. Players like Capablanca and Karpov (for example) enjoyed repeating moves. It gave them a sense of superiority, as if they were playing cat and mouse with their opponent. They felt comfortable repeating moves and were doing so whenever possible.

Other players (like yours truly), feel very uncomfortable repeating moves. The repetition feels like a sign of indecisiveness, of not knowing what to do next. It also feels like giving the opponent quick and free moves (since in an inferior position the opponent is not against a draw, so they will repeat quickly).

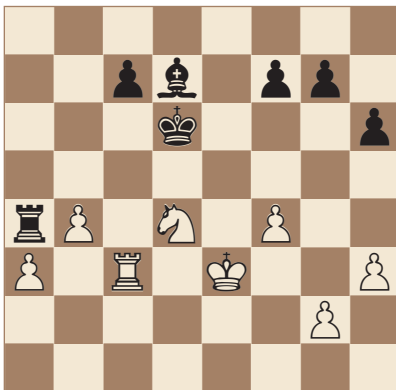
I became aware that the repetition of moves often would break my usual playing rhythm of going forward, and would confuse me.

So once I understood all of the above, I stopped repeating moves unless I badly needed to gain time on the clock.

Another thing I noted was that players with straightforward and forceful technique (like Fischer) never repeated moves and were very direct when converting an advantage, without making superfluous moves.

There is no right or wrong when it comes to repetition of moves in such situations. What is important, however, is to understand in which category of players you fall so that you can take the approach that is most comfortable to you personally.

42...♔d6



EXERCISE: A critical moment in the game. White has achieved his desired set-up, but how to make further progress, how to move forward? Can you think of a constructive plan for White?

ANSWER: 43.♖e2!

The most difficult move of this endgame. White has advanced according to his plan, but Black has also set up his defences, and his queenside blockade prevents White from advancing his pawns. It often happens that in order to move forward, it is necessary to temporarily disrupt the perfect harmony of a position because the pieces are needed on other squares from where they can be more effective. That is the case here – in order to move forward, White needs to get his queenside pawns moving.

The only way to break Black's blockade on the light squares is to use the knight to dislodge the rook from a4. This can be done from either c3 or c5 (or b2, but that square is difficult to reach). This seems impossible at first sight, as it appears that coming to c3 loses the pawn on a3 while going to c5 doesn't look achievable, but Capablanca calculated a couple of 'small' details that makes it all work like clockwork.

This is also a good opportunity for you to test yourself – can you see how Capablanca makes the knight transfer work?

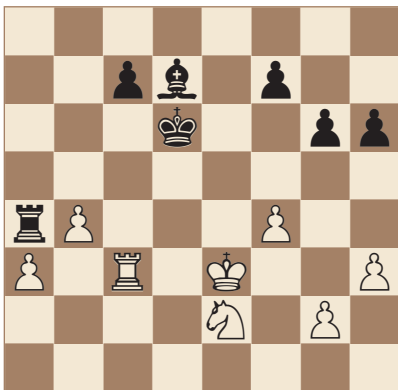
43...g6

Black takes control of the f5-square.

In case of 43...♗b5, intending to take the knight on e2, the knight finds the route to c5 to dislodge

the rook from a4 with 44.♖g3!. This has the idea of ♖g3-e4-c5 and at the same time threatens 45.♗f5+, a check and an attack on the pawn on g7. A simple, one-move-long variation, but a crucial one to see when deciding upon 43.♗e2.

Another try for Black is 43...♗f5, preventing the check from d3 which happened in the game, but then after 44.g4 ♗b1 45.♗d4! the knight returns to d4 with the threat of ♗b5+, using the fact that the bishop no longer controls the light squares on the queenside. After 45...♗d7 46.♗b3, the knight again finds its way to c5.



44. ♗d3+!

The key move that glues White's ideas together. Now, wherever the black king goes, White uses it to his advantage.

Note that the move 44.♗d4 runs into 44...c5+! (remember Capablanca's warning against

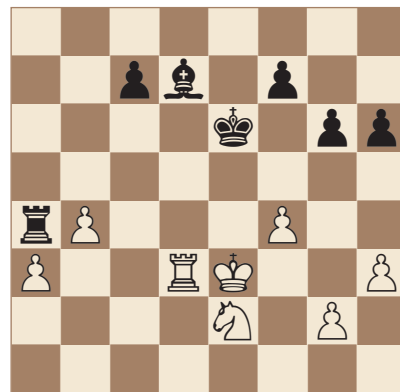
the advance of the c-pawn?) 45.♗xc5 ♗xa3 with a favourable transformation for Black.

44...♗e6

The one-move-long variations Capablanca had to see are:

A) 44...♗e7 45.♗c3!. Mission accomplished, as the pawn on a3 is taboo in view of the discovered attack 46.♗d5+ that comes with check; and

B) 44...♗c6 45.b5+, winning the bishop on d7.

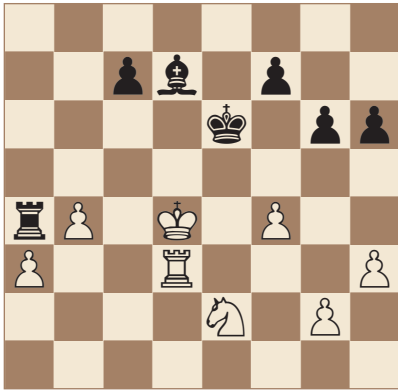


EXERCISE: In this position White has a tactical possibility that wins by force. Can you find it?

45. ♗d4?

Capablanca follows his plan, but here he misses a tactical possibility for himself and for his opponent – unfortunately an occasional occurrence in his games. The idea of the move is to play ♗c5 or to finish the transfer of the knight to c3 as we shall see in the game.

ANSWER: What Capablanca missed was the tactical shot 45.f5+! gxf5 46.♟f4+ ♔e7 47.♟d5+ ♔f8 48.♟xc7 which obtains two connected passed pawns on the queenside, with a straightforward win.



With the game move, Black got an unexpected chance to save the game.

EXERCISE: Can you see it and calculate the lines?

45...♖a6?

Ragozin misses his chance.

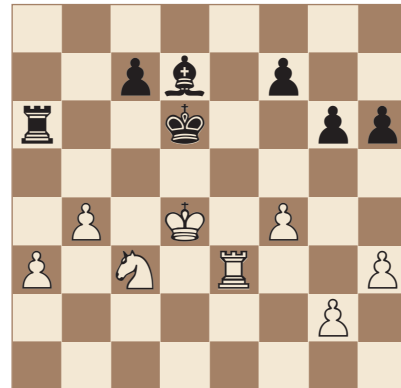
ANSWER: Black had to go after the knight on e2 with the skewer 45...♙b5!. The tactical justification is seen after 46.♞e3+ (the second variation White can try is 46.♟c3, but after 46...♙xd3 47.♟xa4 ♙f1 Black regains the pawn and should draw) 46...♙d6 47.♟c3 when it seems White is just winning but Capablanca

was right – the c-pawn had to be stopped at all costs! Now Black has 47...c5+! and he draws after 48.♙e4 ♙c6+ 49.♙d3 ♖xa3.

46.♞e3+!

Things fall into place now. This is an important check to finalize the plan of the knight transfer to c3.

46...♙d6 47.♟c3



Mission accomplished. The pawn on a3 is taboo in view of the discovered attack ♟e4+ – and with the knight on c3 controlling the light squares on the queenside, the pawns can start marching forward. From here on you can witness Capablanca's 'relentless elevation'.

As a sidenote, I found it satisfying that White started from one aesthetically pleasing position on move 43 and manoeuvred to another aesthetically pleasing position four moves later, with the three pieces changing their squares!

47...f5

Preventing the knight from coming to e4 and then to c5.

48.b5

Crossing the equator.

48...♖a8

Of course, taking on a3 loses the rook to 49.♘e4+.

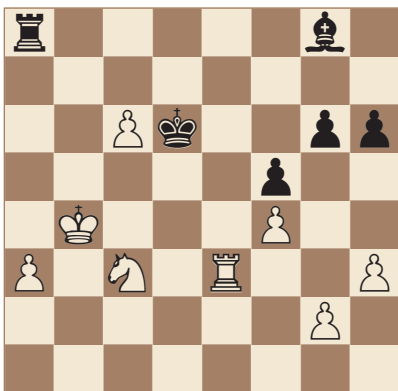
49.♔c4

The king moves to b4 in order to support the advance of the pawns. All pieces should advance together.

49...♙e6+ 50.♔b4 c5+

Black prefers to do something rather than wait to be run over.

51.bxc6 ♙g8



52.♘b5+!

Connected with the next move, a typical method of conversion of the advantage by Capablanca. There was nothing wrong with advancing the a-pawn, but the moment he is given a chance he immediately (and by force) switches the direction of the attack to the

other side of the board. He temporarily 'forgets about' his extra passed pawn on the a-file and starts an attack on the defenceless kingside pawns.

52...♙xc6 53.♖d3!

Capablanca put it most eloquently himself: 'I manoeuvre until I win another pawn.' The kingside pawns cannot be saved.

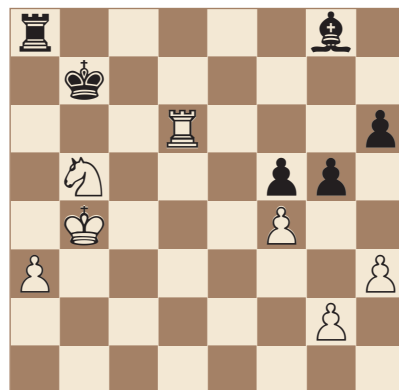
53...g5

Two short variations had to be seen:

A) On 53...♙d5?, 54.♖xd5! wins a piece thanks to the fork on c7 after 54...♙xd5 55.♘c7+;

B) Defending the pawn on g6 with 53...♙f7 drops the bishop to 54.♖d6+ ♔b7 55.♖d7+.

54.♖d6+ ♔b7



55.fxg5

Even in completely winning positions, Capablanca pays attention to the opponent's counterplay, even if that counterplay doesn't bring much.

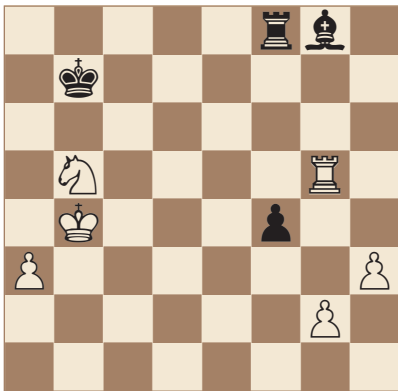
Here, for example, he doesn't take on h6 in order not to allow 55...gxf4, which pins down the pawn on g2 when Black threatens ...♔d5. White is still easily winning after 56.♖g6, but it's notable that Capablanca avoided this.

55...hxg5 56.♖g6

White wins the g5-pawn.

56...♜f8 57.♖xg5 f4

Black tries the same idea mentioned in the comment to White's 55th move of putting a pawn on f4, and perhaps also trying to exchange pawns by pushing ...f3.



58.♗d4!

The last instructive moment in this game. I have the impression that Capablanca played this move a tempo – he saw the threat of 58...f3 and simply prevented it. His innate sense of prophylaxis was never idle. It is curious that when commenting this game, he

preferred the move 58.a4, but we can learn much more about his playing algorithm and decision-making processes from his actual choices during the game than from the comments he wrote many days after the game finished.

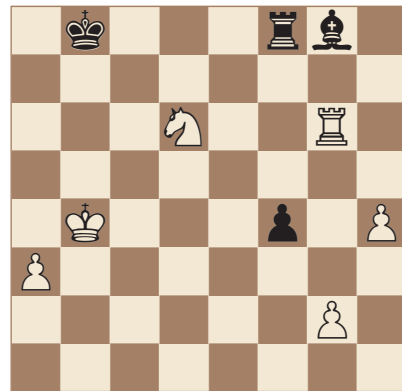
58...♜c8 59.♖g7+ ♔b6 60.♖g6+

Improving the position of the rook with tempo – it is better placed on the sixth rank than on the fifth.

60...♔b7 61.♗b5

Improving the position of the knight with tempo, threatening 62.♗d6+.

61...♜f8 62.♗d6+ ♔b8 63.h4

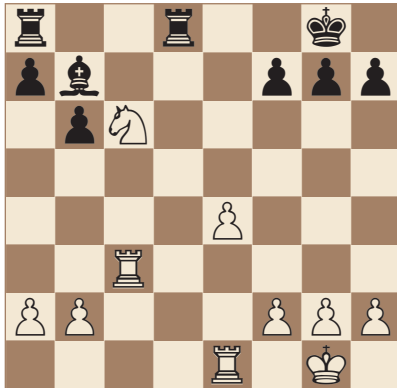


Ragozin finally resigned, as the h-pawn runs fast and the a-pawn can join at any moment. Notice how Black's pieces have been forced back to the last rank and White's pieces are still going towards them – the elevation was indeed relentless!

Game 12

Frank Marshall
José Raúl Capablanca

New York 1918



Black is a pawn down, but with his next move he obtains enough compensation thanks to the activity of his rook on the second rank.

20...♖d2

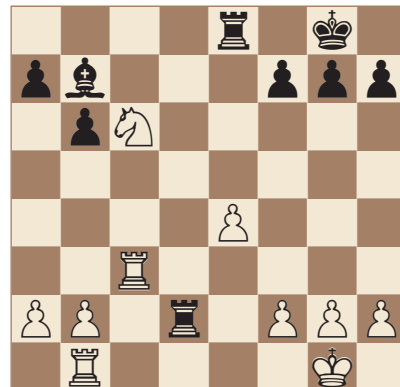
Black shouldn't have problems drawing this endgame – he can enter a (double) rook endgame which in the worst-case scenario will be a 4 vs 3 for White on the kingside, which is drawn. However, a subtle psychological ploy starts to develop from this point. White is a pawn up, he feels he must try to play for a win and is not willing to acquiesce to a draw. He believes that he is completely safe and can try for more without any risk. With this mindset, he underestimates the threats that Black can pose.

21.♖b1

White clings onto the extra pawn. In *Chess Fundamentals*, Capablanca calls this move a serious mistake, and psychologically speaking he may be right! Objectively, though, White is fine after this move.

As best for White Capablanca proposed 21.♘e7+ ♔f8 22.♖c7 ♖e8 23.♖xb7 ♖xe7 24.♖b8+ ♖e8 with a draw, but Marshall wants to play for more.

21...♖e8



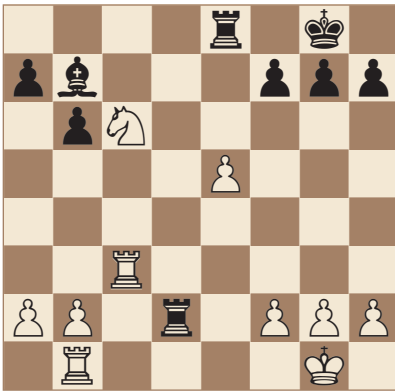
Capablanca continues to attack White's position – the pawn on e4 is hanging now.

22.e5?!

The first step along the slippery slope of increasing problems. Marshall's sense of danger should have told him that it was already time to admit that Black has more than enough compensation and that if he insists on keeping the pawn, things can become dangerous.

Equally suspicious was 22.f3?! f5! as White cannot take on f5 in view of 23...♖ee2, but White still had more than one way to draw without issues.

For example, 22.♘xa7 ♜xe4 23.h3 ♜ee2, when Black will regain the pawn with a simplified and drawn position, or 22.♖bc1 ♙xc6 23.♜xc6 ♜xb2 with an equal double-rook endgame.



EXERCISE: How should Black continue now?

ANSWER: 22...g5!

An excellent move that solves two issues at once. First, the black king is no longer in danger of getting mated due to the weak back rank. Second, Black prevents f4, which would securely defend the pawn on e5. White's problem is that he is tied up and his pieces cannot move: the knight on c6 because it loses the pawn on e5 and opens up the bishop on b7, the rook

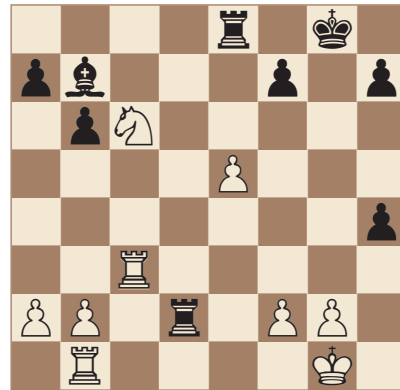
on c3 because it defends the knight on c6, and the rook on b1 because it defends the pawn on b2.

23.h4

Marshall plays actively, creates luft and breaks up Black's king-side structure, but at the same time he is no longer a pawn up. Objectively speaking, the path to a draw is no longer problem-free for White.

For example, after 23.h3 ♙xc6 24.♜xc6 ♜xe5 Black's activity is unpleasant as he threatens 25...♜ee2.

23...gxh4



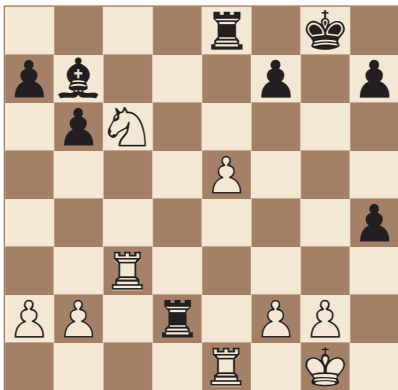
This capture regains the pawn, but at the same time the pawn on h4 fixes White's pawn on g2. Now Black has the idea of ...♜e8-e6-g6, which would be fatal for White as he could no longer defend the knight on c6, the pawn on g2 and the pawn on b2 (in case he plays ♖bc1 to defend the knight on c6).

24.♜e1?

The decisive mistake. It was already very difficult for White to defend. His only chance was to secure the knight on c6, thus ensuring that the bishop on b7 doesn't come to life.

The way to achieve this was 24.b4! with the idea of b5. After 24...♙xc6 25.♖xc6 ♖xe5 Black is better in the double-rook endgame, but White's drawing chances are significant.

In case of 24.b4! b5 (renewing the threat of ...♖e6), White's knight obtains access to the a5-square, and this saves him. For example, 25.a3 ♖e6 26.♘a5! ♙d5 27.♘b3 and in view of the threats of ♘c5 or ♘d4 (if the rook on d2 moves from the d-file) Black has to take the knight, with a drawn double-rook endgame. It's not an easy path to find, but there were no longer any easy paths to save the game. With the game move, Marshall defends the e5-pawn and abandons the queenside, hoping for activity on the kingside.



EXERCISE: Should Black start collecting the pawns on the queenside?

ANSWER: 24...♖e6!

Following the plan!

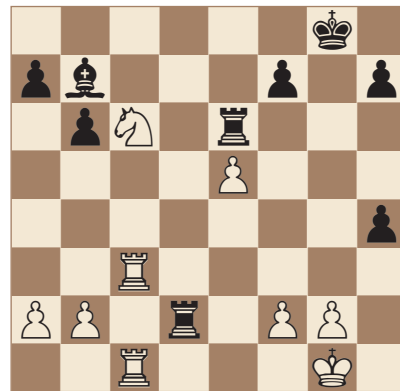
Capablanca is accurate, continuing to play for domination and not allowing White to become active.

Going after the pawns on the queenside would have been worse: 24...♖xb2?! 25.♘xa7 ♖xa2 26.♘b5 with ♘d6 to come and White is very happy to have activated his knight.

25.♖ec1

White must keep the knight on c6.

As an illustration, here is what happens if the knight leaves the long diagonal: 25.♘xa7? ♖g6 26.g3 h3 with the devastating threat of 27...h2+.



EXERCISE: How should Black continue to increase his initiative?

ANSWER: 25...♔g7!

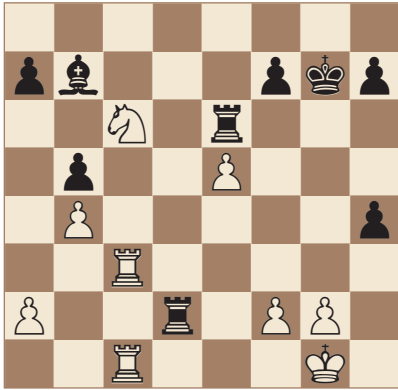
Preparing ...♖g6 by avoiding the fork ♘e7+.

26.b4

Now it's too late for this idea.

26...b5

Of course, Black will never allow b5.



27.a3

White can barely move. 27.♘a5 doesn't save him as it did in the line mentioned in the comment to White's 24th move: 27...♙d5 28.♘b3 ♖xa2 29.♘d4 ♗xe5 and now it is Black who is a pawn up, with a winning position as a bonus.

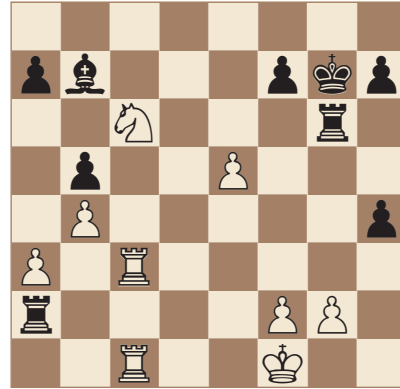
27...♖g6

The turn of the screw.

28.♔f1 ♖a2?!

Capablanca maximizes the scope of his pieces – the rook on the second rank not only controls it, but now also attacks the a3-pawn. However, the rook move gives up control of the d8-square, and this gives White an unexpected chance.

Therefore it was better to play 28...a6 or 28...h5 when White will soon run out of moves.



EXERCISE: Can you find White's unexpected chance?

29.♔g1?

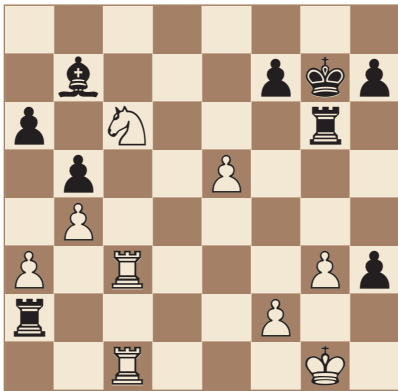
ANSWER: Capablanca wrote in his comments that White's best chance was 29.e6! and laconically explained that this would only have prolonged the game. However, after 29...fxe6 (the point of White's move is that 29...♖xe6? is met by 30.♘d8! – this is the problem with the black rook leaving the d-file), now 30.♖1c2 is possible with the sixth rank blocked by Black's pawn on e6: 30...♖xc2 31.♖xc2 ♔f6. Black is a pawn up and is playing for a win, but his isolated pawns on the kingside and White's compact position make the conversion a very difficult task.

After the game move,
White ends up in a beautiful
zugzwang.

29...h3!

Not only attacking the g2-pawn,
but also opening the long
diagonal and introducing ...h2+
ideas.

30.g3 a6



A rare zugzwang with so many
pieces on the board!

31.e6

Two moves too late!

A move like 31.♖c5 can be met
with 31...h2+ (or 31...♖h6).

31...♖xe6!

Keeping the attack on the
knight on c6.

32.g4

The point of 29...h3 can be seen
after 32.♘d8 h2+! 33.♕xh2 ♖h6+
34.♕g1 ♖h1#.

32...♖h6

Threatening 33...h2+.

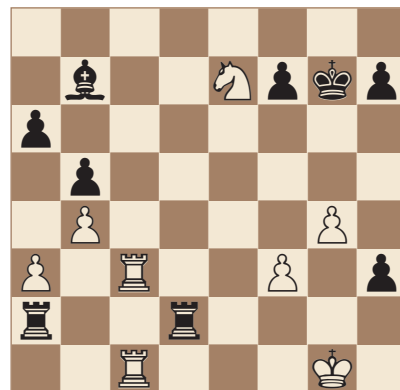
33.f3 ♗d6

With his last move, White
weakened the second rank.
Capablanca immediately takes
advantage of this by threatening
34...♖dd2.

34.♘e7

The knight finally moves, but
the attack can no longer be
stopped.

34...♖dd2



Threatening mate with the
typical mechanism after
35...♖g2+ 36.♕h1 ♖h2+ 37.♕g1
♖ag2+ 38.♕f1 ♖h1#.

35.♘f5+

The knight rushes to cover the
g2-square.

35...♕f6 36.♘h4 ♕g5

A truly hapless knight!

**37.♘f5 ♖g2+ 38.♕f1 h2 39.f4+
♕xf4**

White is soon mated, so he
resigned.