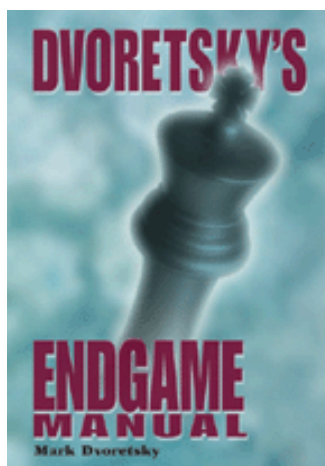


SKITTLES
ROOM

Adolf Albin and the Genesis of the Albin Counter Gambit Part II

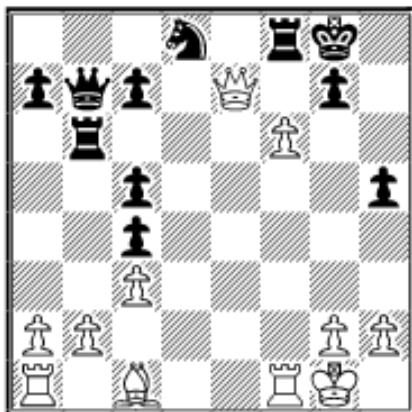
by Olimpiu G. Urcan

III. First-rate Playing Strength

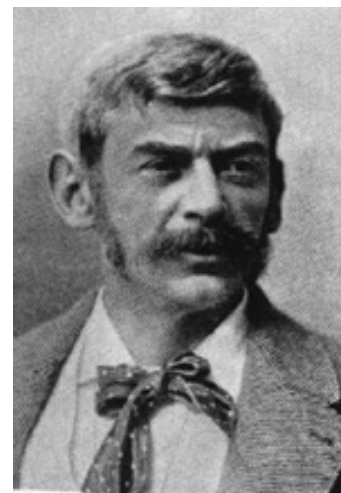
Albin was a very dangerous opponent for his contemporaries and was able to support his opening ideas with his unarguable playing strength. He inflicted defeats on almost all of the great masters of his time: Alapin, Blackburne, Charousek, Grünfeld, Janowsky, Marco, Marshall, Mason, Mieses, Pillsbury, Réti, Schiffers, Schlechter, Showalter, Steinitz, Tarrasch, Teichmann, Vidmar, Winawer, and many others.

Albin, A. – Pillsbury, H.
Buffalo, 1894 Round 4

1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 4.d4 exd4 5.0-0 d6 6.Nxd4 Be7 7. Nxc6 bxc6 8. Nc3 0-0 9.f3! Allowing either Be3 or Ne2 according to circumstances. **9...Be6** More customary is 9...Re8, in conjunction with either ...Nd7, ...Bf6, and ...Nf8, or with ...Bf8. **10.Bd3 Nd7 11.Ne2 Ne5 12.Nd4 c5** If 12...Nxd3 then 13.Nxe6 Nxb2 14.Nxd8 Nxd1 15.Nxc6 and wins. **13.Nxe6 fxe6 14.Be2 Rb8 15.f4 Nf7 16.Bc4 Rb4** This ingenious diversion is met with great care and skill on the part of Mr. Albin. Some very interesting play now ensues. **17.Qd3 Qc8 18.c3 Rb6 19.Qh3 Nd8 20.f5 Qb7 21.Qg4 h5 22.Qe2 d5 23.exd5 exd5 24.Qxe7 dxc4 25.f6!**



25...Nf7 Taking the pawn costs a piece because of Bh6. **26.fxc7 Kxg7 27.Bf4 Rg6 28.Rf2 Qd5 29.Raf1 Re6 30.Qxc7 Rf6 31.Qe7 Re6 32.Qc7 Rf6 33.Be3 Rxf2 34.Bxf2 Re8 35.Bxc5 Kg8 36.Bd4 Qe6 37.h3 h4 38.Qf4 Qg6 39.Qxh4 Re2 40.Rf2 Rxf2 41.Qxf2 Ng5 42.Qg3 Kh7 43.Qc7+ Kh6 44.Be3 Kh5 45.Qa5 1-0**



Adolf Albin

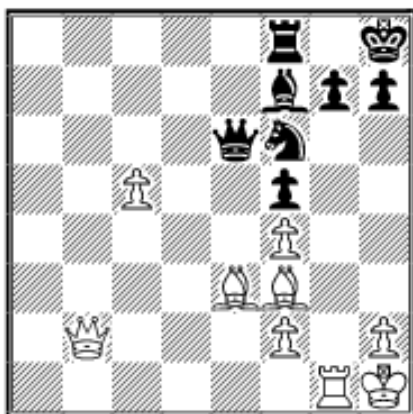
Albin was so jubilant about this victory over Pillsbury that he was willing to bet that he would defeat Showalter in their final game on Friday. [And he did.]

Source: *Brooklyn Standard Union*, August 16, 1894; John S. Hilbert, *Buffalo 1894 and 1901 Chess Tournaments*, Caissa Editions, 1996, p.66.

There was considerable excitement at last evening's session of the City Chess club's international tournament in New York, which came as rather a pleasing change to many spectators from the somewhat tedious waiting and watching they must undergo in order to follow the movements of the players throughout the games. It was the defeat of Steinitz, which in itself was sufficient to cause the flurry. After going through six rounds without a defeat, the ex-champion at last met with a setback in the seventh; Albin being the fortunate one to add to his score at the veteran's expense.

Steinitz, W. – Albin, A.
New York, 1894 Round 7

1.d4 f5 2.g3 d5 3.Bg2 Nf6 4.Nh3 e6 5.O-O c5 6.dxc5 Bxc5 7.c4 d4 8.b4 Be7 9.Bb2 O-O 10.a3 e5 11.Nd2 a5 12.Qb3 Ne4 13.Rfd1 axb4 14.axb4 Rxa1 15.Bxa1 Be6 16.e3 b5 17.Bf1 Nc6 18.exd4 exd4 19.Nf4 Bf7 20.Nf3 Bxb4 21.Nxd4 Nxd4 22.Bxd4 Qa5 23.Ra1 Qd8 24.Be3 Bd6 25.Qxb5 Bxf4 26.gxf4 Nd2 27.Be2 Qf6 28.Rd1 Qg6+ 29.Kh1 Ne4 30.Rg1 Qe6 31.Qb2 Nf6 32.Bf3 Kh8 33.c5 0-1



A. Albin's time: 1 hour and 55 minutes.
W. Steinitz's time: 2 hours.

We have found a few more explanative lines on the dispute that occurred at the end of this game in the *Brooklyn Daily Eagle*, 4th November 1894, p. 3:

... This honor, however, was an empty one, for just as Steinitz had a well earned victory within his grasp Albin claimed the game on the ground that his opponent had exceeded his time. The limit under which the games are being played is eighteen moves per hour. When Steinitz had completed thirty-three moves his clock indicated exactly two hours, and this was verified by five members of the committee. The latter decided that since two hours had been completed the time required for the remaining three moves would necessarily bring it over that time, even if it were but the fraction of a second. They accordingly awarded the game to Albin, much to the dissatisfaction of Steinitz, who thought he could discern a slight shade in the position of the hands in his favor. To verify this, a magnifying glass would have been required. Albin, though having a lost game at the end, nevertheless deserves credit for the stiff fight he put up ... Albin, who is naturally of a nervous temperament, was greatly excited pending the committee's consideration of his claim.

Janowsky, D. – Albin, A.

Hastings, 1895 Round 21

Notes by Tinsley

1.d4 f5 By adopting this somewhat risky advance so early in the game, Black plays for a kingside attack. If the attack proves unsuccessful, the e-pawn and center are weakened in the resulting middlegame and endgame. **2.c4 e6 3.Nc3 Bb4** Probably inferior, 3...Nf6 first is much better. **4.e3 Nf6 5.Bd3 O-O 6.Nf3** Better is 6.Nge2. Also, 6.g3 was advisable to prevent any chance of ...f4 by Black. **6...d6 7.Qb3?!** Better was 7.Qc2. **7...c5!** A very ingenious reply to a poor move. If 8.dxc5 dxc5, then there is an immediate attack on the bishop. That White's seventh move is not a good one is proved by his eleventh move, as we will see. **8.O-O Nc6 9.Rd1 Bxc3 10.bxc3 Qe7 11.Qc2 e5!** Herr Albin's genius is well displayed in this striking position. The play should be followed carefully from this point. **12.Bxf5** It is pretty clear Black now has the attack. It was also evident that White did not see the pretty coup in store for him, and even if he had noticed it, the remedy is not easy to find. By the advance of the center pawn Black, in fact, gets a fine game. **12...e4 13.Bxc8** Black's 12...e4 is splendidly conceived and 13.Bxc8 seems the natural reply. But it proves insufficient, as observed by the *Standard* correspondent, who suggested the following variations: 13.Nh4 Ng4 (13...g5 14.Bxc8 Raxc8 15.Nf5) 14.Bxc8 Rxf2 (If 14...Raxc8 then 15.f3 Nxh2 16.Qxe4 Qxe4 17.fxe4 Ng4) 15.Nf5 Qf6 16.Qxe4 Rxc8 17.Qxg4 Qxf5 18.Qxf5 Rxf5 and White could make a fight out of it. There are a number of interesting variations that derive from any change of the above moves. **13...exf3 14.Bh3 Ne4** Again the play is fine, for the obvious 15.gxf3, then 15...Ng5 with a telling attack. **15.g3 Rad8 16.Rb1 b6 17.Bf1 Rde8 18.Bd3 Qd7 19.Kh1** If 19.Bxe4, then 19...Rxe4 and 20...Qh3 wins easily. **19...Qh3 20.Bf1 Qh5 21.h3 Ng5 22.Kh2 Re4 23.Qa4**



It is too dangerous to leave the position wholly at Black's mercy; but the point is, there is now little to be done. **23...Nxb3 24.Qxc6** Herr Albin, who was pardonably proud of this game, explained after that if 24.Bxh3 he intended 24...Rf6, and the game is over because of 25...Qxh3+ and mate by 26...Rh6 cannot be avoided. It is one more of the very pretty ideas underlying this charming little game. **24...Nxf2 25.Kg1 Nh3+ 26.Bxh3 Qxh3 27.Rb2 Qxg3+ 28.Kf1 Rh4 0-1**

Source: *Revista Romana de Sah*, 1948, p.339

Albin, A. - Steinitz, W.

Nuremberg, 1896

Notes by Tarrasch and *Deutsche Schachzeitung*

Adolf Albin was a stronger player than chess history has given him credit for. The former World Champion was bent on making a good showing at Nuremberg, his last tournament before his rematch with Lasker. He was

aiming to maintain at least a share of first place against a player who was not, even in imagination, in his class. Not so on this day! Albin was absolutely fearless and searching for everything he could find in the position. His sanguine 8th move should have warned Steinitz of the battle to come, and Steinitz had his opportunities; the game went back and forth with no holds barred. Steinitz offered a knight at move 32. Albin refused and continued to set up his kingside attack. The White queen's wing became untenable; Albin's attack was his only salvation. Finally on moves 41 and 43 Steinitz lost valuable time. The punishment was abrupt; six moves later the old champion lost the game.

1.e4 e5 2.Nf3 Nc6 3.Bb5 Bc5 4.c3 Nf6 In the consultation game, which had been played on the foregoing Sunday, the move Qf6, a regular choice of Steinitz, did not prove itself. For this reason Steinitz tried out a new move, which in my opinion is considerably worse. The position is now similar to the main variation of the Giuoco Piano, with the difference in favor of White, that the bishop, which there goes to b5 in two tempi already stands there and it is not exposed to the strong counter attack d5. **5.d4 exd4** Better was 5...Bb6 **6.e5 Ne4 7.cxd4 Bb4+ 8.Kf1!** The best move. Both pieces on e4 and b4 are now exposed, 9.d5 is threatened followed by Qd4 and the move 8...d5 won't do because of Qa4. **8...Qe7 9.Qc2** Still stronger would be 9.Qa4 with the threat of winning the bishop at b4 and a3. The best counter move would be 9...Qe6 in order on 10.Bxc6? to force mate in a few moves with 10...Qc4+. White would then, instead of 10.Bxc6, play 10.Be3 and after the response 10...Be7 11.Bc4 with very good play. **9...f5**

Here Black could offer a very strong rook sacrifice with 9...d5 10.Bxc6+ bxc6 11.Qxc6+ Qd7 12.Qxa8+ Qb5+ 13.Kg1 0-0 14.Qxa7 Qe2 15.h3 Qxf2 16.Kh2 Bxh3 17.Rg1 Qg3+ 18.Kh1 Nf2 mate or 12.Qxd7+ Bxd7 and White has a pawn more, if Black also has a temporary initiative. – Deutsches Wochenschach

10.h4 White somewhat neglects his development. I would prefer Nc3 in order to cut off the retreat of the knight at e4. **10...Ba5 11.a3** In order to prevent Qb4. **11...Bb6 12.Be3 O-O 13.Bc4+ Kh8 14.h5** In order to play Nh4 and Ng6+. **14...Qe8 15.Qe2 Ne7 16.Nc3 d6 17.Bf4 Bd7! 18.Re1** Better than 18.Nxe4 fxe4 19.Qxe4 which will cost a piece after 19...d5 20.Bxd5 Nxd5 followed by Rxf4. **18...Bc6 19.Rh2**

The introduction to a far-ranging plan: The rook should - for later, after the g-pawn is advanced - be free of the threat from the bishop from c6. – Deutsche Schachzeitung.

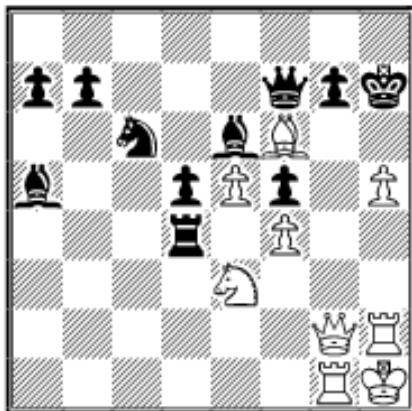
Indirectly defends the f-pawn in order to advance the center pawns. This move forces Black's eventual d5, and White has accomplished his design, which is to remove the threat of having his center broken. – The British Chess Magazine.



19...Rd8 A loss of time, for Black still cannot play dxe5 without bringing the bishop on f4 on to a very dangerous diagonal. Black should purposely attack White's queen's wing just as he does later: d5, Bd7, Be6, Rc8, and c5. **20.g3 d5 21.Bd3 Kg8** The purpose of this move is not obvious. **22.Kg2 Bd7** It is difficult to say who really stands worse; only so much can one say, neither player stands well. **23.Bc2 Be6 24.Rd1** Now that White has protected the d-pawn once more he threatened to move the knights at c3, and by f3 to win the knight to e4. Therefore it was here at a suitable moment for Black to exchange the endangered knight. **24...h6 25.Qe3 Kh7** In order to prevent the bishop's offer on h6. **26.Ba4 Qf7 27.Ne2 c5 28.b4** To take the retreat of the knight after c5. With this White plays a very daring game for his queen's wing finally becomes untenable. **28...cxb4 29.axb4 Rc8 30.Ne1 Rc4 31.f3 Rxb4** White must give up the b-pawn, for otherwise Black would have doubled his rooks and thereby have procured the square c3 for his knight. **32.Bc2 Rc8** Black could easily have moved the knight to g5 without any special disadvantage. However he offers it as a sacrifice, for after 33.fxe4 fxe4 he has two pawns for it besides a free game (Nf5) and the prospect of winning another pawn, while the White pieces were in one another's way. **33.g4** White therefore renounces the win of a piece. Finally, White reaches the realization of the already long-planned pawn advances and the attack against the enemy king. **33...Rb2** Much stronger was 33...Rbc4 by which Black, if White still does not take the knight, comes out without any material advantage, for now on 34.Bd3 he could save the knight on e4 or c3. Black would in any case have obtained good winning chances on account of his strong position on the queen's wing. **34.Qc1 Ra2 35.Qb1 Raxc2 36.Nxc2 Nc3 37.Nxc3 Rxc3 38.g5** In order to open the g-file for the rook. **38...hgx5 39.Bxg5 Nc6** Here 39...f4 must be played in order to open the square f5 for the black pieces. **40.Qb2 Rc4 41.f4 Qc7** With this Black loses valuable time, of which White makes use in a clever way to organize his pieces for a kingside attack. 41...Ba5 and Bc3 should be played immediately. **42.Kh1!** Protects the knight on c2 against the threat Nxe5. **42...Ba5 43.Ne3**

White takes the opportunity to open the way for his queen to the square g2 with win of tempo - Deutsche Schachzeitung.

43...Rb4 The decisive loss of time. Much stronger was 43...Bc3. If the queen then goes to g2, there follows 44...Rxd4 and on 45.Rg1 Rd2! Disturbing White's attack. If 44.Qc1 then 44...Bxd4 45.Nxc4 dxc4 with a strong game for Black. **44.Qg2 Qf7 45.Rg1 Rxd4** Now the very least 45...Bd8 must be played. There follows now a very elegant conclusion. **46.Bf6!!**



46...Rd3 47.Qxg7+ Qxg7 48.Rxg7+ Kh6
 49.Rxb7 1-0 Mate is threatened with 50.Bg5.
 Mate can only be covered by 49...Bd8, there
 follows, however 50.Bg7+ Kh7 51.H6 Rxe3
 52.Bf6+ followed by h7 and h8Q.
 Source: Tarrasch, S., *Nuremberg 1896*
International Chess Tournament. Translated
 by John C. Owen, p.196-200

IV. Albin's Character and Style

Albin was born to a very wealthy family, yet his life was not one of opulence, but one of struggle in every dimension. His family was politically persecuted and had to flee from Frankfurt to Zhitomir and then to Bucharest; leaving its properties behind. Finishing his studies in Vienna in 1906, Albin returned to the Romanian Principalities where he was appointed to run the *Frothier Printing House* in Bucharest. Soon he became associated with Dr. Stroussberg, working as a translator for the influential railroad tycoon who was nicknamed "The King of Railways." A catastrophic political affair leads to Albin's exile to Vienna again; together with his wife and three children. He then worked as a book-keeper and correspondent, but lost his entire fortune in badly timed stock-market speculations. The return to Vienna brought many financial hardships that lasted for the rest of his life. He opened a small paper store that could hardly support the family. But chess became his priority and at the age of 43 he was acknowledged as a chess master in Vienna. There are many unanswered mysteries surrounding his life: what exactly happened to Albin's family back in Frankfurt? And what happened to his children? These moments seem to have marked Albin's life and career and it determined the troubled waters on which he would walk for the rest of his life. Albin died in February 1920 at age 72 in a Vienna sanatorium, as result of advanced age and poor-health. He lived a life in which he was forced to adapt, improvise and persevere.

Historical sources can provide us with a glimpse of Albin's character and how his contemporaries regarded the extravagant and jittery Romanian master. The *Brooklyn Daily Eagle* (1895, August 11th, p.5) wrote:

Albin, formerly of Vienna, is at present an active member of the Metropolitan Chess Club of New York and is a familiar figure in local circles. He is an extremely ingenious player, but somewhat lacking in patience and is fond of indulging in original lines of play.

And *Chess Monthly* (1893-1894, page 66):

Albin is somewhat of an artist at chess; he belongs to the romantic school, like Chigorin, and prefers pretty combinations (careless of the result) to a plodding dry game.

In *Hastings 1895 Centennial Edition* (p. 21) we read:

His style of play is ingenious and picturesque, with a pleasing dash of rashness; perhaps deficient in book knowledge, but showing a keen appreciation of the leading principles of the game.

W. Goldman noted the following in his book on Vienna Tournament from 1890 (p. 38-39):

... The experience (losing his savings) of which resulted in his becoming a bitter and sarcastic man with few friends... He was described in later years as having an 'artist-like temperament' and being an 'avant-garde' dresser by the sartorial standards of old Vienna... A resourceful and imaginative foe in the attack, he was a grim defender of lost causes – being known for his determination to 'fight until the last cartridge.'

Perhaps Albin himself summarized it perfectly – as quoted earlier in his letter to *Wiener Schachzeitung*:

My whole audacity - to win against the invincible – consisted in the fact that I did not follow the same chess habits as many did against Tarrasch, but I chose to follow my own path into a variation which was regarded as wrong by the theory.

While *Deutsches Wochenschach* (1893, p.351) announced that *to carry out a beautiful thought, no sacrifice was too much for him*. Albin's opening philosophy was strongly connected to his personal character. He was often described as nervous and hot tempered, lacking patience and highly active. Such an agitated master – living on the edge of chess theory – would not be content to follow the recommendations from a chess book. He created it and radicalized it. He was the passionate type, living the game as he thought was interesting and treading his own path. His chess games and chess words contain a deep sense of originality, passion to play the game along non-conventional lines and trying to put up a good fight against any opponent. From this perspective, Albin is among the first who gained a deep grasp of using an opening surprise to create a psychological impact upon the opponent. His perpetual hunt for *new ideas, against the mainstream*, places Albin among the pioneers of original style of play in chess. Yet is he the real father of the Albin Counter-Gambit? At this date there are no games to compellingly confirm this hypothesis, but most of the evidence points in that direction. A simple piece of the puzzle is missing: an Albin Counter-Gambit game played by Albin prior to 1881, if such a game exists. Dubois's claim seems valid enough but any claim of a monopoly on the birth of the gambit is unjustified. It is absolutely conceivable that Dubois and Albin independently discovered the same idea around the year 1872. Two facts are certain: Albin was an edgy master who combatively injected tension in his games and was extremely dangerous with the initiative. Therefore he would try to snatch the initiative through every means (a sudden kingside attack, sacrificing pawns, or maximizing the pressure in the center). Secondly, Albin was a gambler both in life and over the board. As opposed to Dubois's prudence, Albin would bet his savings to defend his eccentric ideas. It takes a gambler to concoct a gambit.

Appendix 1

To the address of Mr. Adolf Albin

In recent months, a couple of articles, written by Mr. Adolf Albin, have been published in the chess column of the *Neue Hamburger Zeitung*, in which, with little humor and much ease, the chess world is notified about a conspiracy to suppress the merit of Mr. Albin for the invention of a new opening in which everyone writing in the German chess press joined. *D. Schachzeitung*, *Wiener Schachztg.*, *D. Wochenschach*, Dr. Tarrasch, Marco, Bachmann, the editors of the congress books of Munich and Hannover – all are part of this conspiracy and are mauled with malignities.

It concerns the opening 1.d2-d4 d7-d5 2.c2-c4 e7-e5 which, according to the assurance of Mr. Albin, was advisedly tried by him against E. Lasker at the New York Tournament, 1893, for the first time, and since then has entered tournament practice. We did not know of the game at that time; but if we had known and published it without annotating that 2...e7-e5 was a brand new invention of Mr. Albin, only ill will and lack of judgment would impute this to us as a kind of crime, for a chess editor also isn't all knowing. We suppose that if other chess magazines and chess columns, when glossing the game Lasker–Albin or other games with the same opening, have not mentioned the merit of the invention of Mr. Albin, have not been fraught with bad intentions either. It is not known to us, whether Mr. Albin perhaps ever has made an attempt to call even just one of the jostled persons' or editorial staffs' attention to his merit of invention. But if, every now and then, somewhere abroad, it has been written that the move 2...e7-e5 marked Mr. Albin's counter gambit to the Queen's Gambit, only a pasquillant and defamer, an immature or ill human being can derive the conclusion from this that every German chess editor and glossator should have read that. One might envision all that and then will understand the humor of the words with which Mr. Albin, loc. cit., starts his "Synopsis to my Queen's Counter Gambit:"

What I was happy about upon the publication of the game is rather the fact that a worthy German chess column was found which, without having to fear the chess gods, frankly stands for a truth that is systematically hushed up by the whole German chess press for years.

Now, the challenge emerges for me to finally speak up and counter duly and frankly the terrorism which is practiced inwardly and in every thinkable meanest form against me for years. I owe it to the friends which, despite all the intrigues, I met everywhere to curb the events behind the scenes and thus – to my honor.

We think: if Mr. Albin had spoke up – often, a postcard is sufficient to clarify a misapprehension – he wouldn't have had to act as an innocent being persecuted by the whole world, nowhere finding justice. We don't know any chess gods and don't need to fear any; we do not practice the tactics of hushing up and we hate terrorism and intrigues. We don't tread on anyone's toes in bad faith and we aren't afraid of making up for a wrong, if we have recognized it as such, either. Due to his unqualified manner of acting, Mr. Albin cannot demand respect and gratefulness at all. But we are unbiased enough to not impute to him what probably only anger about a chess life rich of disappointments made him do. The opening 1.d2-d4 d7-d5 2.c2-c4 e7-e5 has not much in common with the Queen's Gambit anymore and it is distinguishing enough to deserve a name on its own. If Mr. Albin has the merit of its invention, it is allowed to bear his name. We will call it Albin's Counter Gambit.

Source: *Deutsches Wochensach*, 1904, p.345

Appendix 2

Again Mr. Albin and his Counter-Gambit

Mr. Adolf Albin claims to have invented the opening 1.d2-d4 d7-d5 2.c2-c4 e7-e5; this not having been generally accepted is proof to him that one wants to hush him up. In issue 39, we have rejected this view and agreed to name this opening after Mr. Albin, if he actually had the merit of its invention. However, historic truth is a peculiar subject, it's not as easy to determine as Mr. Albin thinks and at this stage, we have no doubt he has written his article in the *Neue Hamburger Zeitung* in vain. For our attention has been called to an article Mr. A. Guglielmetti, editor of the *Rivista Scacchistica Italiana*, has published in the 1903 January issue of that magazine which says the following:

*When, in the 1900 volume of this magazine, the opening 1.d2-d4 d7-d5 2.c2-c4 e7-e5 presented itself, it appeared to us to be a novelty by E. Lasker, as we never had seen it being played by another person; on page 42 of the 1901 volume, we thought to correct ourselves by accrediting the invention of the move 2...e7-e5 to Albin, because we noticed he already had played it in 1893 and since then, we always referred to this opening with the name Albin's Counter Gambit. Also, Salvioli accredited this counter gambit to Albin in *Ultima Teoria e Pratica* expressing himself as follows: "An interesting counter gambit having been used by Albin against Lasker in New York, 1893, for the first time. At that time, the practitioners immediately considered it bad; but some years later, the same Lasker made it fashionable again and since then, it had often been used in important games." Today, Mr. Filippo Sales from Mailand informs us that the same opening had been played between the messrs C. Salvioli (!) and M. Cavallotti at the Tournament of Milano (Third Italian National Tournament) in 1881 (!). In the corresponding tournament book, the same Salvioli glossed the game and commented on 2...e7-e5: "A strange counter gambit with which one loses a pawn without sufficient compensation." It is strange how fully it has disappeared from Mr. Salvioli's view that he himself had played and glossed a game (a tournament game!) with this opening that, up to the fourth move, exactly reads like the one Burn – Schlechter which he showed in *Ultima Teoria* as a sample (1.d2-d4 d7-d5 2.c2-c4 e7-e5 3.d4-e5: d5-d4 4.e2-e4 Nb8-c6).*

We confess that, even with this correction having unobjectionably determined the authorship, we are not really convinced; it might be possible that someone had played likewise even earlier. However, we will, until new discoveries, refer to this opening with the name Counter Gambit Cavalotti, more so because he used it in an important game and on an important occasion.

It may be painful for Mr. Albin that, by means of this assessment, the merit of an invention is taken away from him which he, loc. cit., treats as a kind of lifework. But for us, too, historic truth stands above the satisfaction of individual ambition and we are of the opinion that, until further notice, the opening 1.d2-d4 d7-d5 2.c2-c4 e7-e5 has to be named not after Mr. Albin, but after Mr. Cavalotti. Of course, we do not assume that Mr. Albin didn't find the move 2...e7-e5 independently, but he does not have the merit for the invention. Mr. Albin who

has followed up the whole chess literature – except for the Italian – for “his” invention definitely would be the first to accuse us of hushing up, if we didn’t honor Mr. Cavalotti here.

Source: *Deutsche Wochenschach*, 1904, p.377

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