Chess for You and Me

MILTON HANAUER

Hello everybody!!
Hola a todos!!

We found this material over P2P Network, and we made some cosmetic changes to it!, thank you very much to the original creator.
Encontramos este material en la red P2P, y le hicimos pequeñas modificaciones , Mil gracias a los creadores originales.

We are a group of chess fans who are producing new chess material. We have members from all around the world, belonging to different cultures and speaking different languages, all of us joined by our common love for chess!
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If you are interested in joining us, or send any comments drop us an email at: **hecaissalovers@gmail.com**
Si alguien estuviese interesado en unirse al grupo nos pueden escribir a:
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Best regards!!
Saludos!

Chess Manual Series

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Chess Manual Series

CHESS

for You *and* Me

By MILTON L. HANAUER

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Contents

THE OPENING

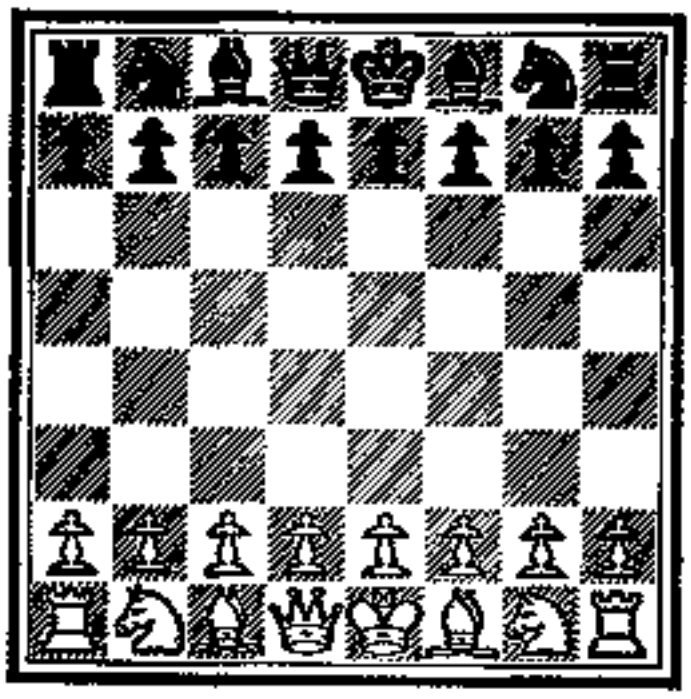
TO ETHEL

Whose patience was finally rewarded

Prologue

PEACE, IT'S WONDERFUL!

Look at this peaceful scene:



Everything in its place, and plenty of space to move around in.

Why two different colors?

Well, they're two different nations, you see.

Don't they like each other?

Not exactly.

How come?

Well, the White King and the Black King are enemies.

Enemies?

Yes, bitter enemies. You see, once they swore to battle each other to the death. The others rally round their Kings to protect them, and they fight hard. Sometimes the King leads his forces in the field, but usually the others make him stay back.

Wait a minute! Which one's the King?

This one: ♔. And this one: ♚.

How does he go?

One move at a time.

Any way?

Yes, any way. Forward—and sideward—and backward—and even diagonally.

Diagonally?

Yes, like this:

Gee, he's sure something. But why are the pieces different?

They move differently.

Go on—you can't move differently than in all directions.

Oh, yes, you can.

Yeah? Well how does that one in the corner move?

That one? That's the Rook ♖ ♜. He moves on a straight line only: to the right—to the left—front and back.

Gee, then I can go all the way over here? ♜—♙—♙—♙—

Well, not exactly. You can't jump over anything, you see.

Then how—?

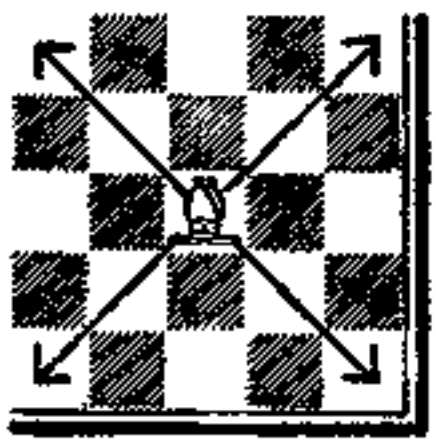
Let's not get ahead of ourselves. First let's see how each piece moves.

O.K. How about that one with the cross? ♗ ♝

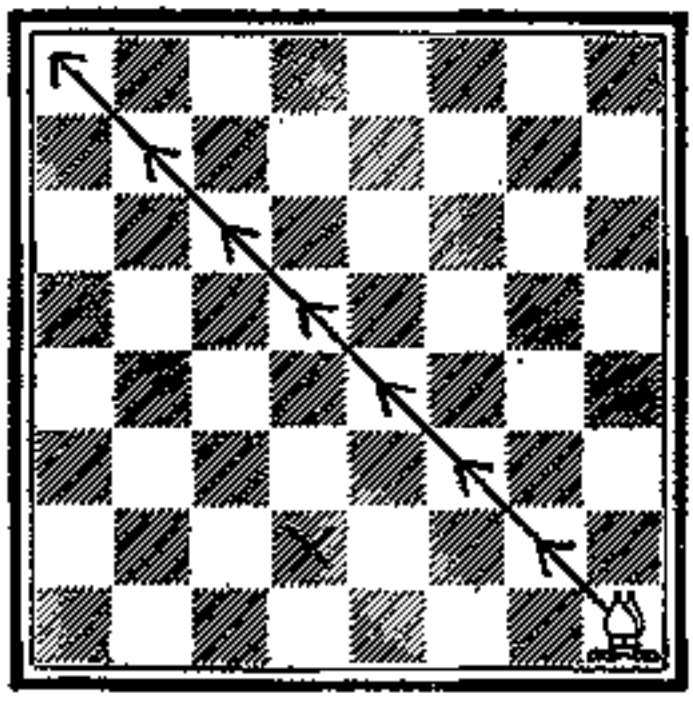
Oh, that's the Bishop.

The Bishop—a fighting man?

Very much so. Only he moves diagonally—like this:



Do you think he's worth more or less than a Rook? Well, he can go all the way from here to there:



Yes, that's the long diagonal. But let me ask you a question: Can the Bishop ever reach the square marked X?

No. Once he's on White, he stays on White.

That's right. And that's why the Bishop isn't worth so much as a Rook. In fact, he's worth two Pawns less. He's worth 3, and the Rook 5.

Pawns? What's that?

Those are the eight little men in front of the big pieces.

And how—

Wait a moment. Stop getting ahead of the story. Here, look at this one: ♕ ♛

Who's that?

The Queen, God bless her.

Big stuff, eh?

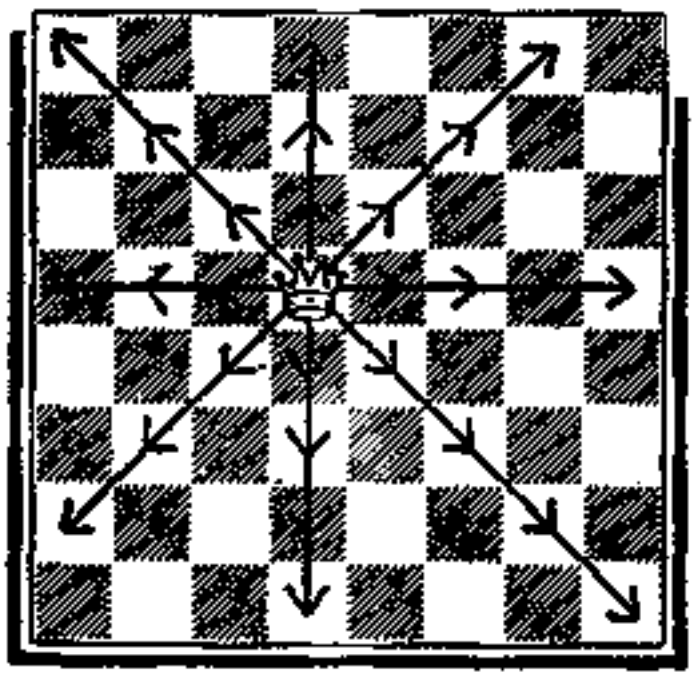
Yes indeed. The Queen's the most powerful piece. Worth 10.

Two Rooks. Um. How does she move?

Like both the Rook and the Bishop.

Gee, she can go anywhere.

Almost. Look:



Some stuff! But what good does it do to go to all those places? Can you take off the other fellow's men?

Yes, that's the idea.

But how?

Well, you just move your Queen to the square occupied by the opposing piece, take him off, and put the Queen down on the same square.

Is the Queen the only piece that can make a capture?

No, any piece can make a capture.

Even this one? ♙ ♟

Yes, even the Pawn. But since the Queen can move to so many more places at one time, you can see why she's so much more powerful than any other piece.

Gosh, if you win the fellow's Queen, I guess you just about have the game!

No—there's the King—♔ ♚

Don't tell me he's more powerful than the Queen!

No—not nearly so powerful. But he's much more important. In fact, if you lose the King, you lose the game.

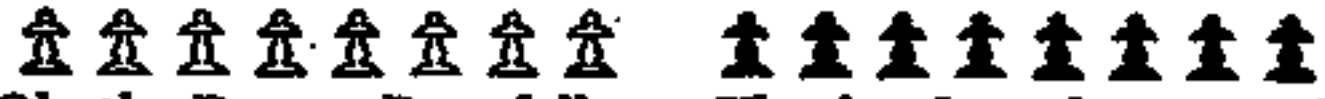
You mean if I can sneak in on the other guy's King—

It's not that easy. Of course, if you capture the King, as I've just said, you win the game—but you have to warn your opponent first, by saying "check" when you attack him.

Got to warn him, eh?
Yes. If then he can't get away, you win the game.
But how does he move? You told me—
One square at a time in any direction. Not very far.
Just how does he get out of danger, then?
Well, he has a special move, called "castling."
What's that?
Look at this position:

Once during the game we can move two pieces at one time. We move the King two squares to the right or left, and lace the Rook on the other side: So the pieces will land like this: or this:

Can you do that at any time?
Not if 1 the King has moved.
2 the Rook with which you want to castle has moved.
3 the King is in "check" or goes through or into "check."
It's a good idea to "castle" early in the game, then?
Yes, most people do.
That's pretty neat. Now these things.



Oh, the Pawns. Poor fellows. They're the only pieces that move forward only.
How many boxes?
One. But the first time you move a Pawn, it *can* advance two squares if they are vacant. You can move one Pawn two squares, and then another Pawn two squares, if you

want. But if you move a Pawn at all, it can go only one square the next time it moves.

Then if I go two squares, and he moves in front of me, can I take him off?

No. The Pawns are blocked.

Pawns *move* straight ahead, but they *capture* diagonally. So the White Pawn can capture the Black Rook or the Black Bishop, but not the Black Pawn. Which can the Black Pawn capture?

The White Queen—or the White Bishop.

Good for you! Now—

Wait a minute. You say any Pawn can move two squares the first time it moves?—

Yes—

Well, if I get some piece in front of his Pawn before it has moved, can he jump over it?

No, no jumping.

Aw, gee—

Well, maybe you can do a little "jumping" after all. With this fellow: ♘ ♞

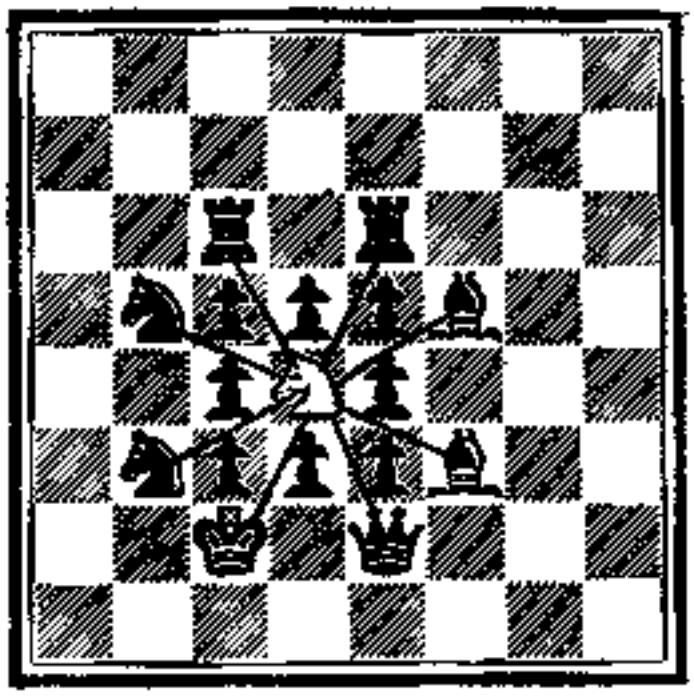
The horse?

He's called the Knight—the horse-man. And he's a steeplechaser. Look: (*see next diagram*)

The White Knight can move to any one of the squares occupied by a Black piece (*not* a Black Pawn) and can "jump" over any Pawn in doing it. If you look closely, though, you'll see that he really moves between them.

Then how does he move?

He moves in a line defined by two boxes in one direction and one in another:



Back and forth?

Yes. And you'll notice he goes from Black to White; from White to Black, etc.

Gosh, he scares me.

He scares all beginners. But after you get used to him, you find he's worth only about as much as a Bishop. You see, he doesn't move so fast as a Bishop, but he *can* change the color of his square.

Well, that's a lot to know. When do we start to play?

Hold on a moment. Let's get our information all together.

The Elements

THIS IS MEANT TO BE A BOOK FOR THE CHESS BEGINNER—A player who knows the moves of the game but little or nothing else. It is also meant to be a book which can be read *without the use of a board.* Therefore, in the interest of simplicity, we are using the following symbols:

♔	K	(King)	♔	(?)
♕	Q	(Queen)	♕	(10)
♖	R	(Rook or Castle)	♖	(5)
♗	B	(Bishop)	♗	(3)
♘	Kt	(Knight)	♞	(3)
♙	P	(Pawn)	♟	(1)

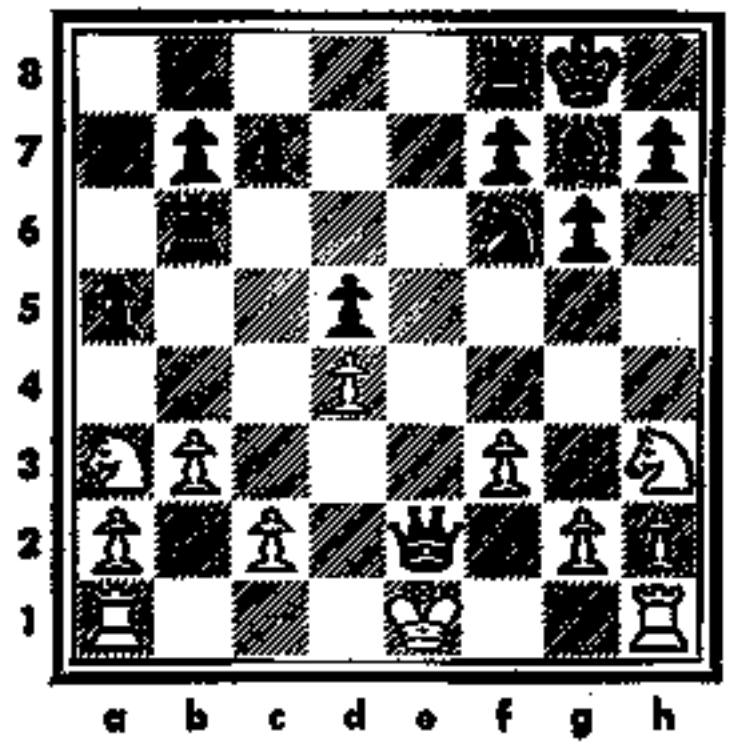
These pieces have different values, which are placed in parentheses after the pictures above. We notice the Pawn is worth one and the Bishop three. That means the Bishop is worth about 3 Pawns. The Rook is worth how many Pawns more than a Bishop? Is a Queen worth two Rooks? Try several more relationships for yourself.

These values may change with the position, but they are the usual values, and should be memorized.

In order for us to talk about the moves we must be acquainted with the board. For the sake of convenience, we have lettered the files a–h and numbered the ranks 1–8: Each square is designated by a letter and a number.

(*see next diagram*)

Thus, the White King (♔) is on e1; the Black Bishop (♗) is on g7. Where is the Black Queen? The Black Knight? Where are the White Rooks? The White Knights? Name all the squares of the White Pawns; of the Black Pawns.



In our abbreviations also, — (a dash) means "moves to" and × means "takes." "ch" stands for "check."

Every move is designated by

1 The piece that moves.

2 The square it comes from.

3 The square it goes to.

What move must White make in the diagram above? Obviously, he must take the Queen with his King, so we write the move: K e1 × Q e2. Make this move for Black: Kt f6—h5.

The King

NOW we are ready to start. But first, you notice that we have not ascribed any value to the King. That is because if he is lost, the game is lost.

Yet you always warn your opponent that his King is attacked, by saying "check!" Let's see how we, as White, may "check" the Black King in the following diagrams:

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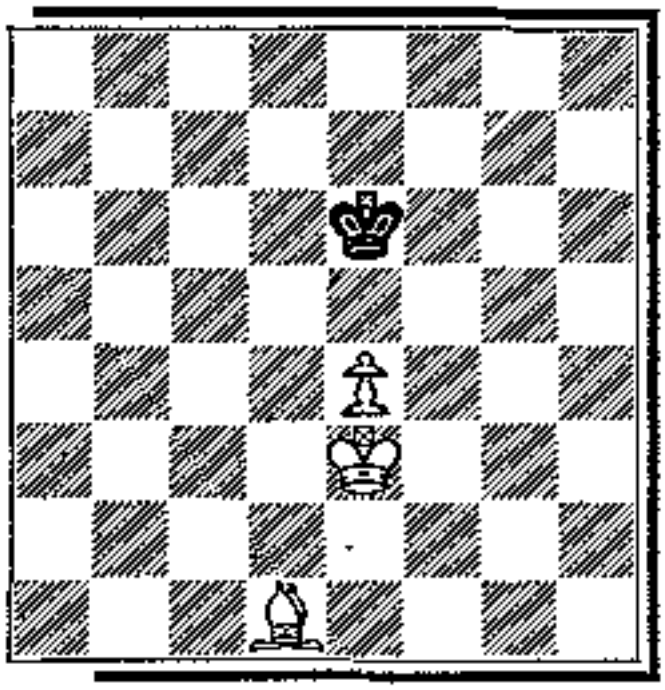

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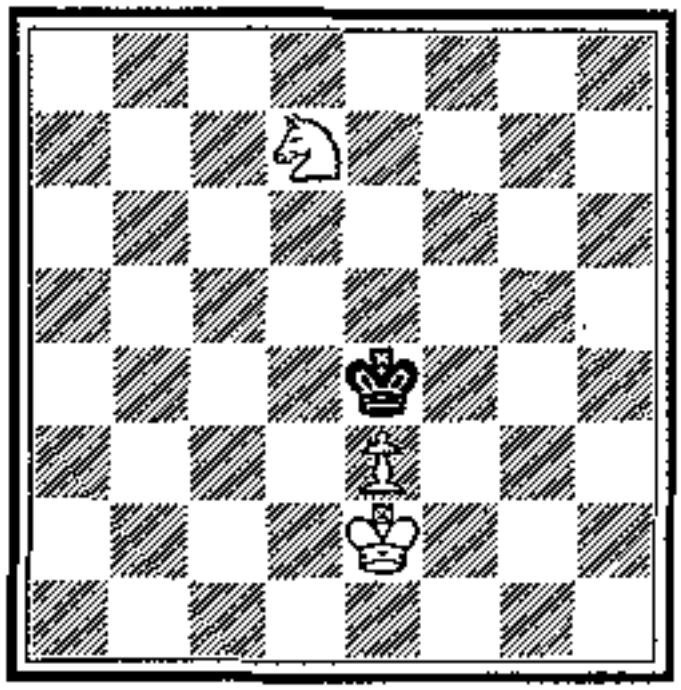

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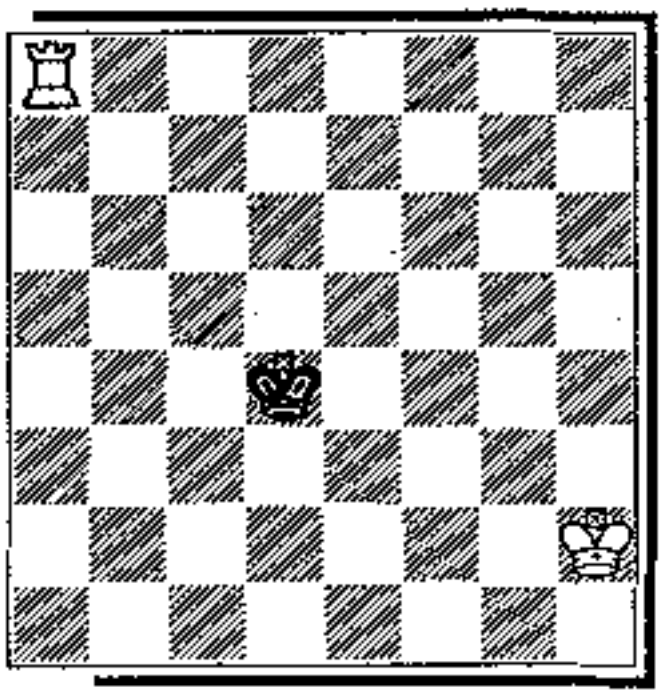

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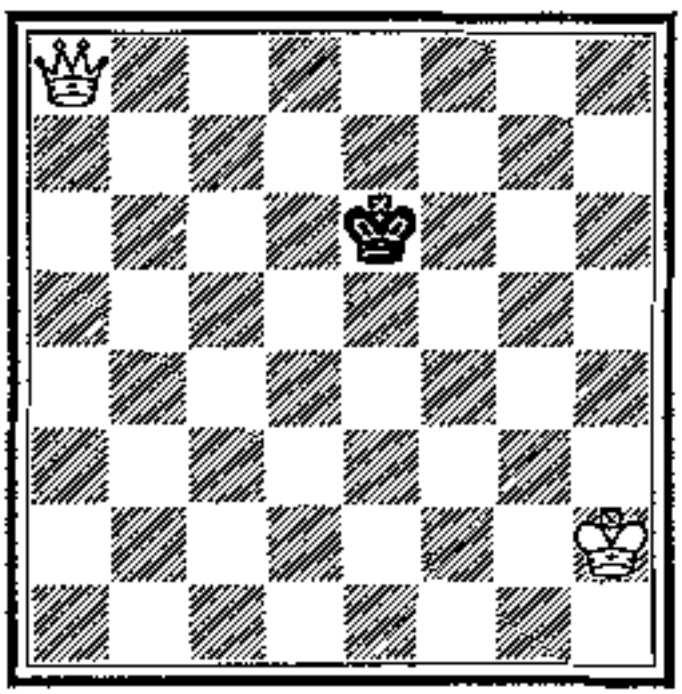

White always moves first. Solutions on Page 12.

Sol *to Problems on Page 11*

a. *1* B d1—b3 *ch* or *1* B d1—g4 *ch.*

b. *1* Kt d7—c5 *ch* or *1* Kt d7—f6 *ch.*

c. *1* R a8—a4 *ch* or *1* R a8—d8 *ch.*

d. The Queen can check on all these squares: a6, c6, c8, e8, g8, a2, e4, d5. This gives you some idea of the Queen's cruising powers!

MORE examples of checking follow. These examples are somewhat more complex, as there are more pieces on the board.

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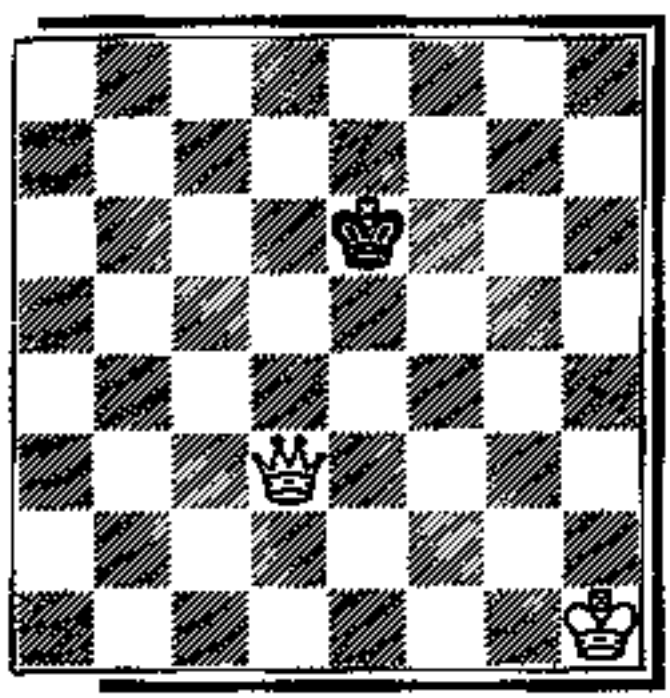

a. WHITE

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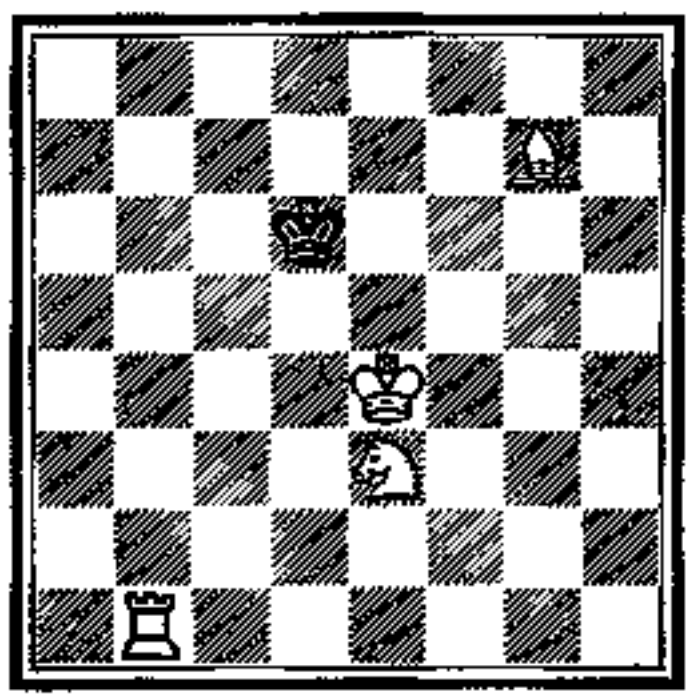

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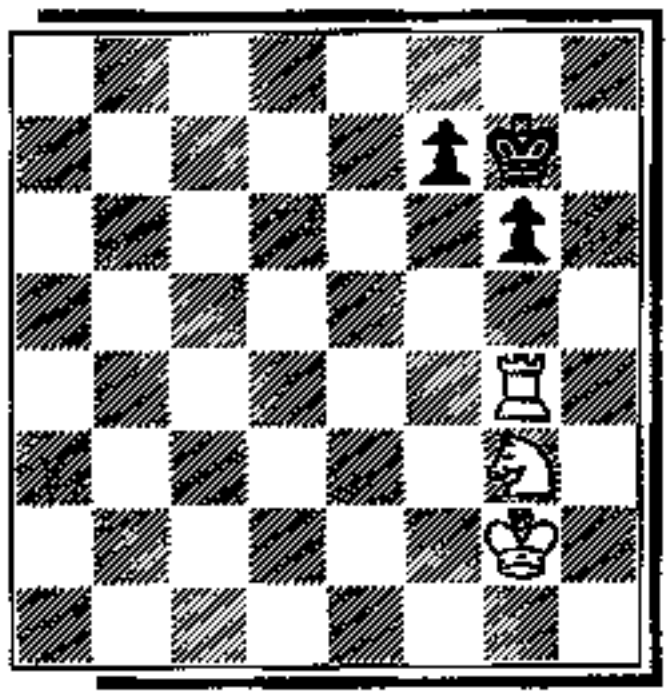

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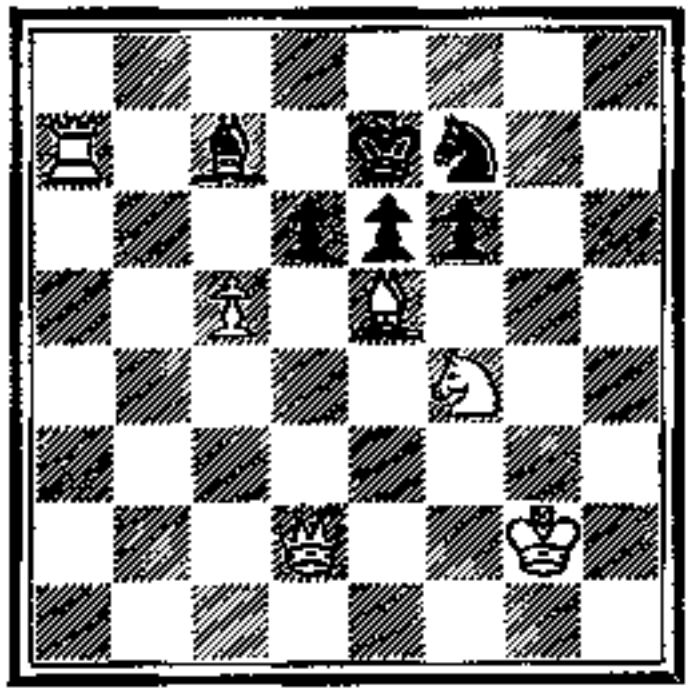

d. WHITE

White always moves first. Solutions on Page 14.

Solutions to Problems on Page 13

a. Another example of the Queen's power:

It can check on e4, e3, e2, b3, c4, d5, d6, a6, f5, g6, d7, h3.

However, on some of these squares it is unprotected, and the Black King can capture it. Where?

b. *1* B g7—f8 *ch* or *1* B g7—e5 *ch*. Also *1* R b1—d1 *ch* or *1* R b1—b6 *ch*. Also *1* Kt e3—c4 *ch* or *1* Kt e3—f5 *ch*.

But the White King cannot check the Black King (it is illegal to try to do so). You can see that if the White King comes close enough to attack the Black King, *he will be subjecting himself to attack.*

c. *1* Kt g3—f5 *ch* or *1* Kt g3—h5 *ch*. Also *1* R g4 × P g6 *ch*.

d. *1* Q d2 × P d6 *ch* or *1* R a7 × B c7 *ch* or *1* Kt f4—d5 *ch* or *1* Kt f4—g6 *ch* or *1* B e5 × P d6 *ch* or *1* B e5 × P f6 *ch* or *1* P c5 × P d6 *ch*.

Forking checks

you may now say: "It's all very well to check, but what advantage do I get from it?"

A good question, to which the answer is as follows: You know that on a check, your opponent must attend to his King's safety. You should therefore try to attack the King and some other piece *at the same time*. Try it:

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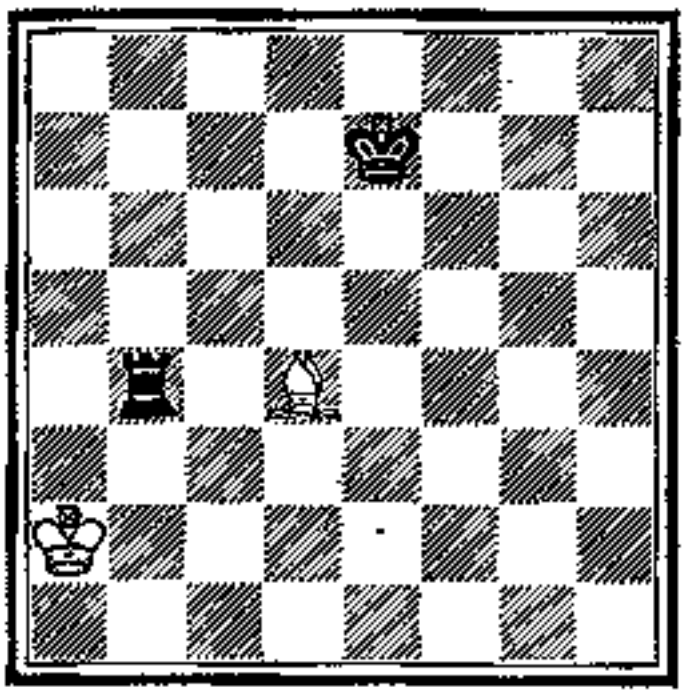

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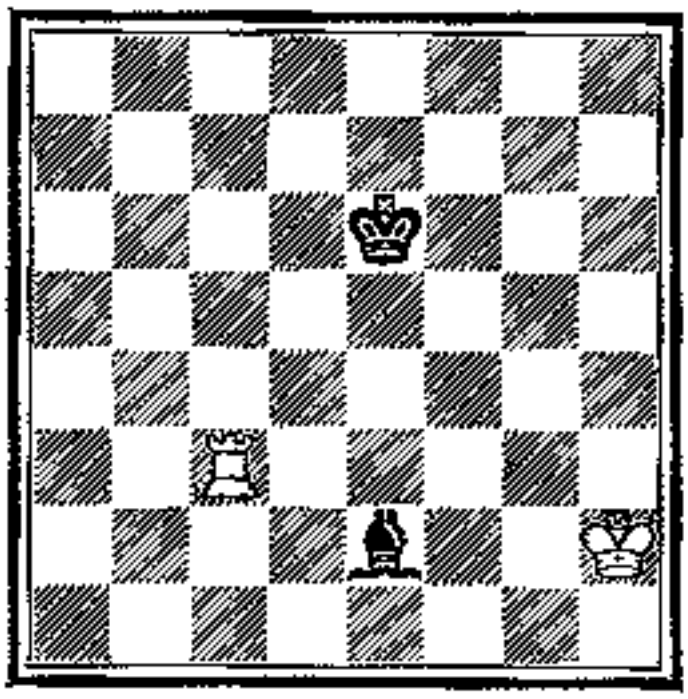

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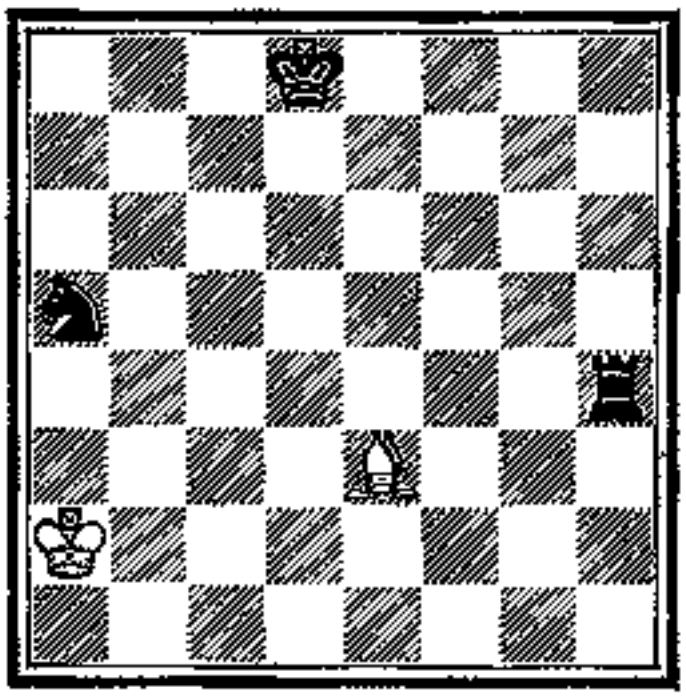

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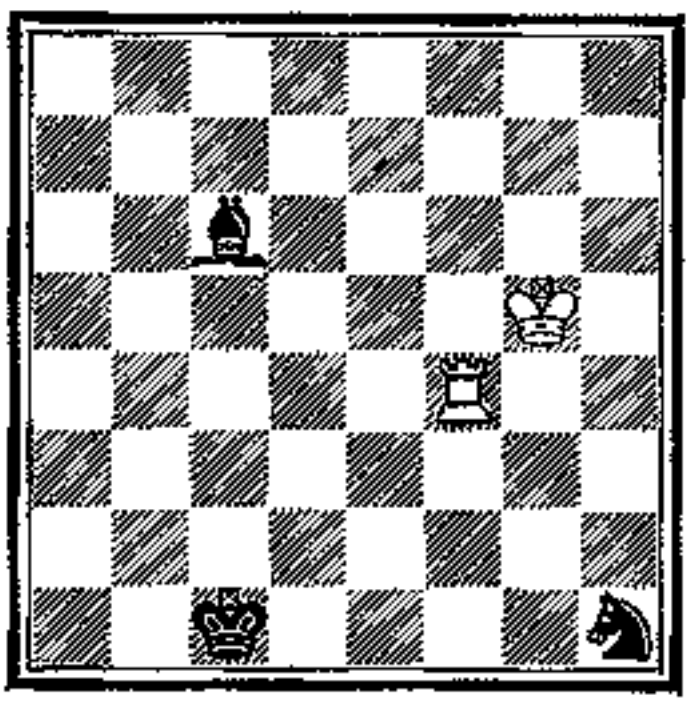

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White always moves first. *Solutions on Page 16.*

Solutions to Problems on Page 15

a. *1* B d4—c5 *ch.*

b. *1* R c3—e3 *ch.*

c. *1* B e3—g5 *ch,* winning the Rook. The Bishop can also check at *b6,* winning the Knight, but since the Rook is worth 5 and the Knight 3, the Rook is the piece to win.

d. *1* R f4—c4 *ch,* winning the Bishop; or *1* R f4—f1 *ch,* winning the Knight. (But note that the Bishop *protects* the Knight. It can capture your Rook after your Rook captures the Knight.)

Values

VERY often we have a choice of capturing one of a number of hostile pieces. (This applies only to positions in which we are not in check, and therefore have freedom of choice.) Which piece shall White capture in the following diagrams?

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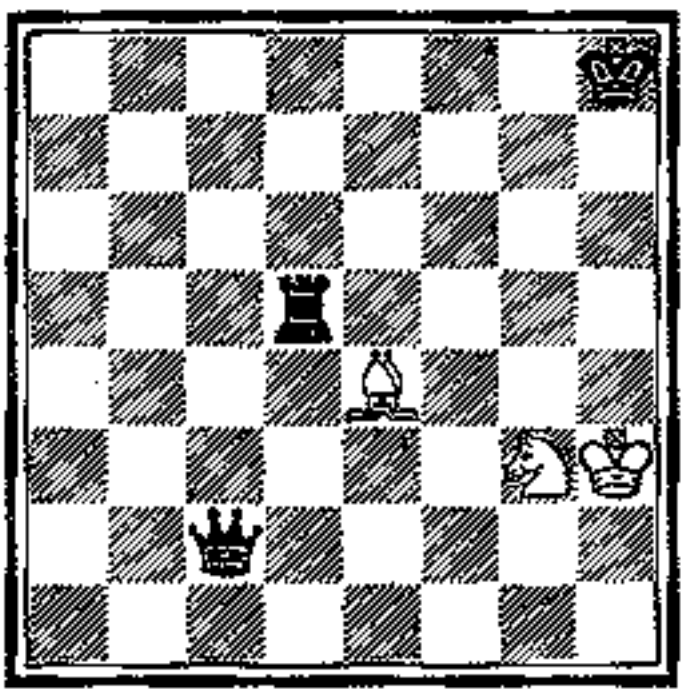

a. WHITE

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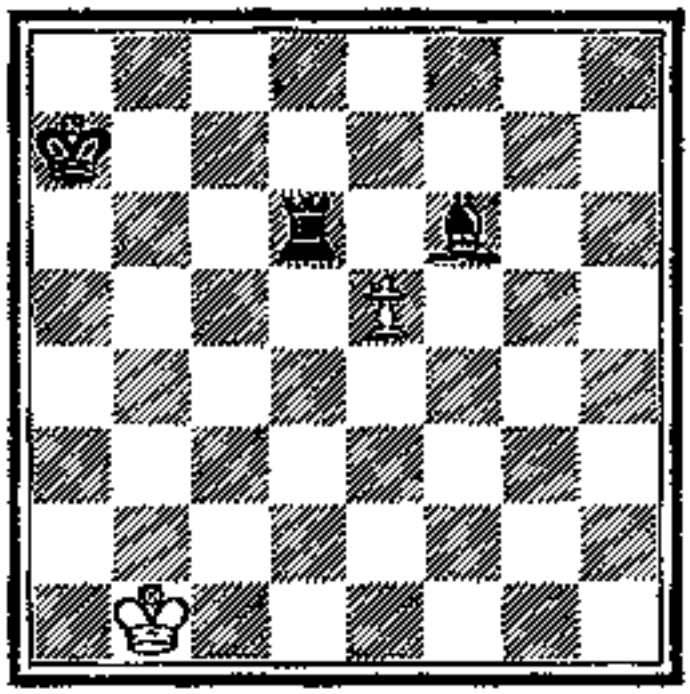

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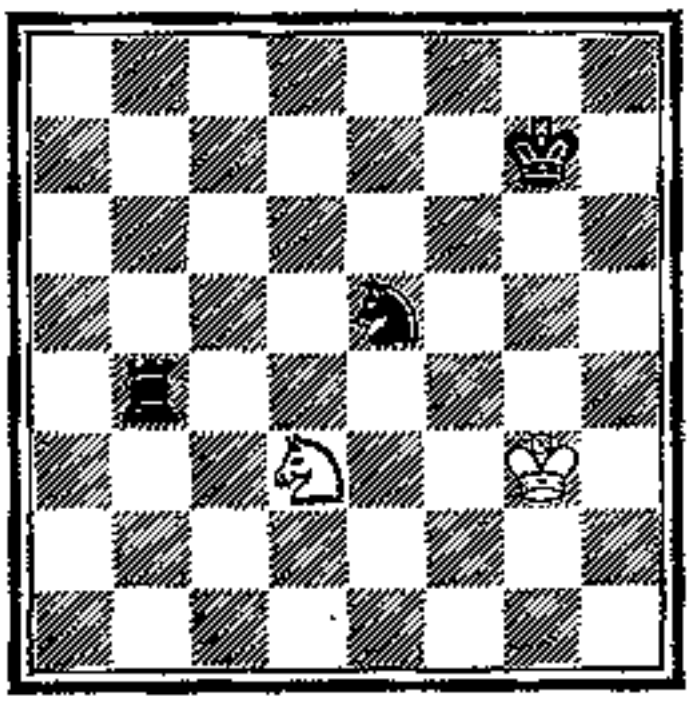

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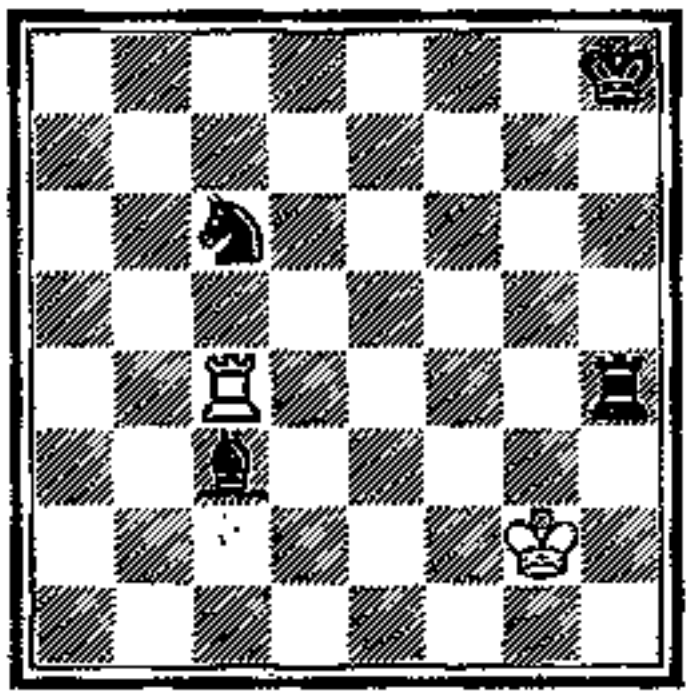

d. WHITE

White always moves first. Solutions on Page 18.

Solutions to Problems on Page 17

a. *I* B e4 × Q c2 (Queen = 10; Rook = 5).

b. *I* P e5 × R d6 (Rook = 5; Bishop = 3).

c. *I* Kt d3 × R b4 (Rook = 5; Knight = 3).

d. *I* R c4 × R h4 *ch* (Rook = 5; Knight = 3).

We may change our minds later on about taking a piece *just* because it's worth more than another, but until then—let's do it as above.

The fork

WHEN a piece attacks two enemy pieces at the same time, we have a "fork." A "forking check" attacks the King and another piece. Some common forks follow:

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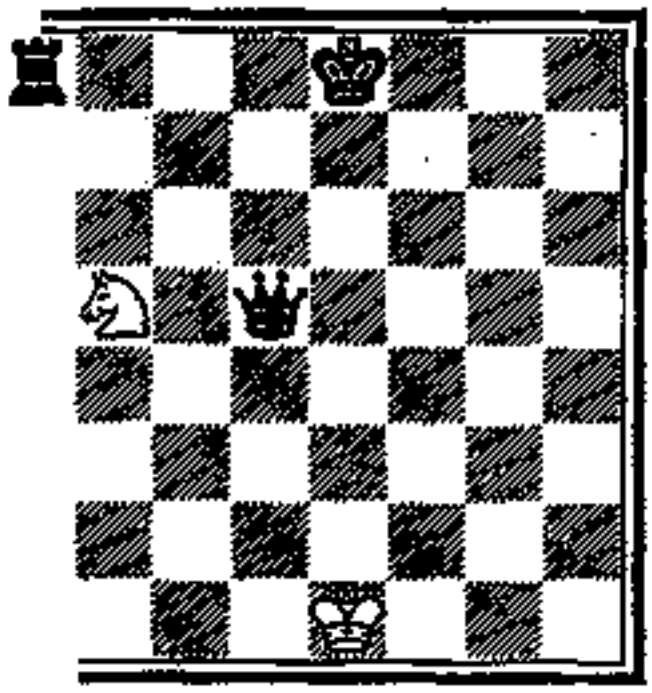

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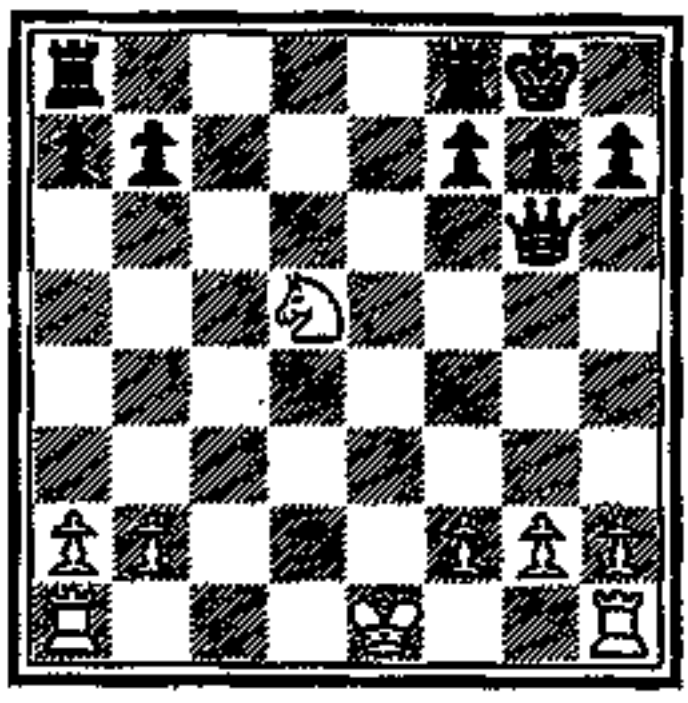

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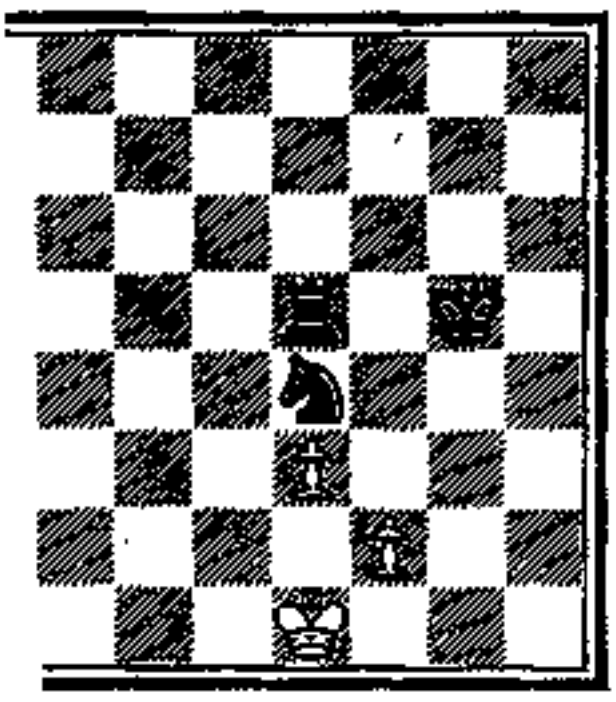

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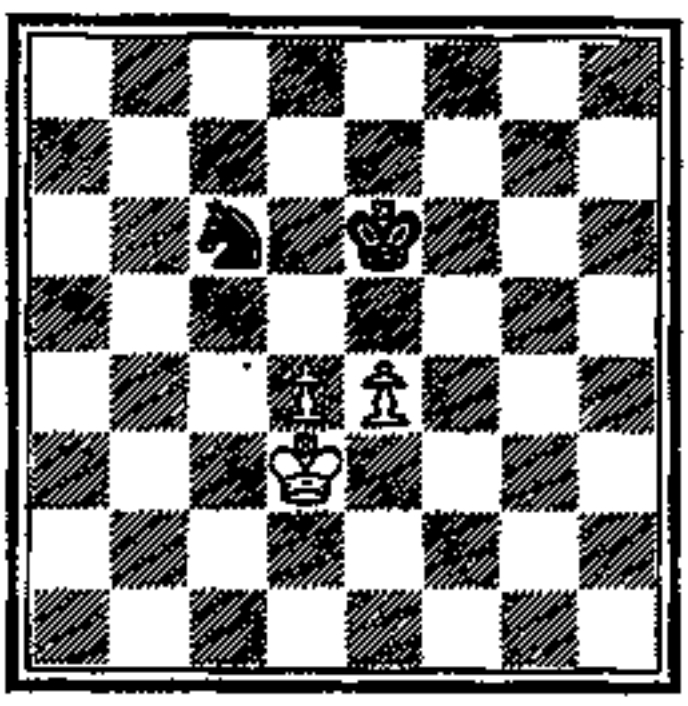

d. WHITE

White always moves first. Solutions on Page 20.

Solutions to Problems on Page 19

a. *1* Kt b5—c7 *ch.*

b. *1* Kt d5—e7 *ch.*

c. *1* P f2—f4 *ch.*

d. *1* P d4—d5 *ch.*

These are common situations, and recognition of them will often lead to gain. It is necessary, however, to picture the positions on page 19 as the *second* position to be reached. Thus:

1 I make a move (often an offer of material).
2 He must reply.
3 I can then fork his pieces as shown on page 19.

More complicated forks

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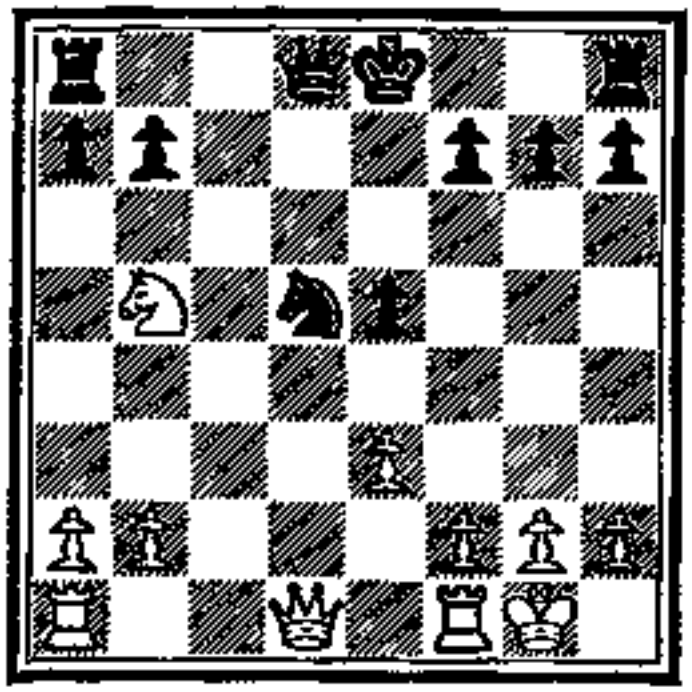

a. WHITE

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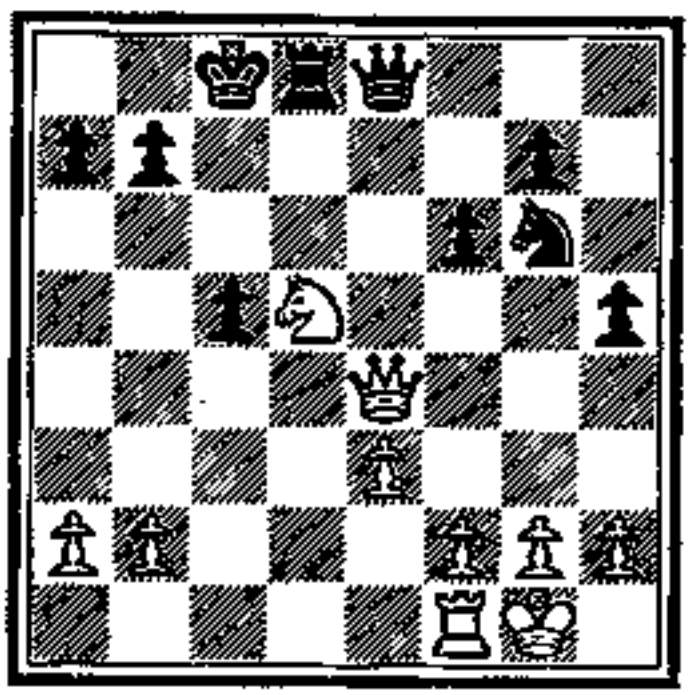

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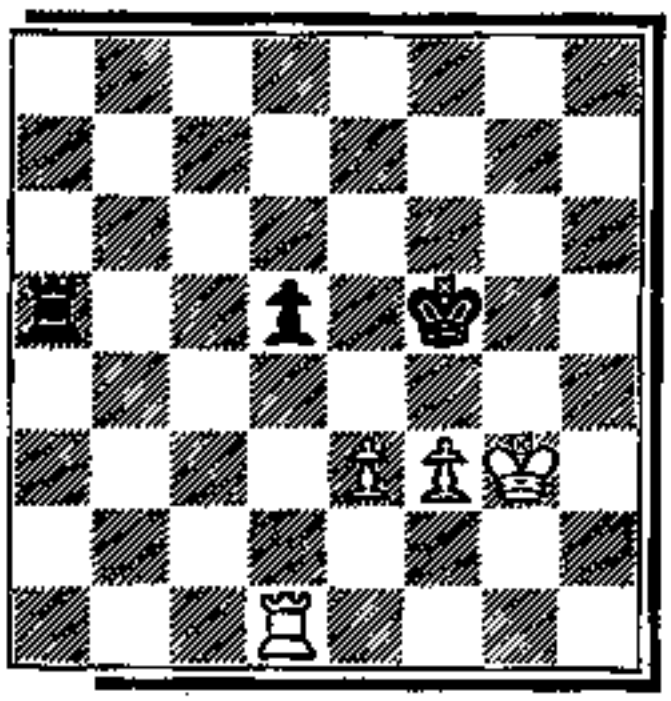

c. WHITE

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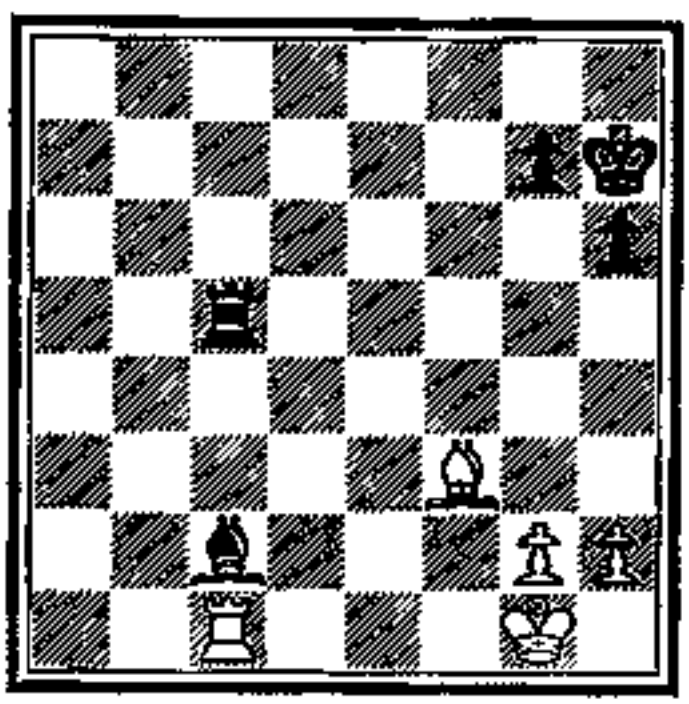

d. WHITE

White always moves first. Solutions on Page 22.

Solutions to Problems on Page 21

	White	Black
a.	*1* Q d1 × Kt d5	Q d8 × Qd5
	2 Kt b5—c7 *ch*	

White regains the Queen and remains a Knight ahead.

b.	*1* Q e4 × Kt g6	Q e8 × Q g6
	2 Kt d5—e7 *ch*	

White has won a Knight.

c.	*1* R d1 × P d5 *ch*	R a5 × R d5
	2 P e3—e4 *ch*	

White has a won game.

d.	*1* R c1 × B c2	R c5 × R c2
	2 B f3—e4 *ch*	

White has won a Bishop.

Queen forks

FORKS with the Queen are more numerous than those with other pieces. Some common types follow:

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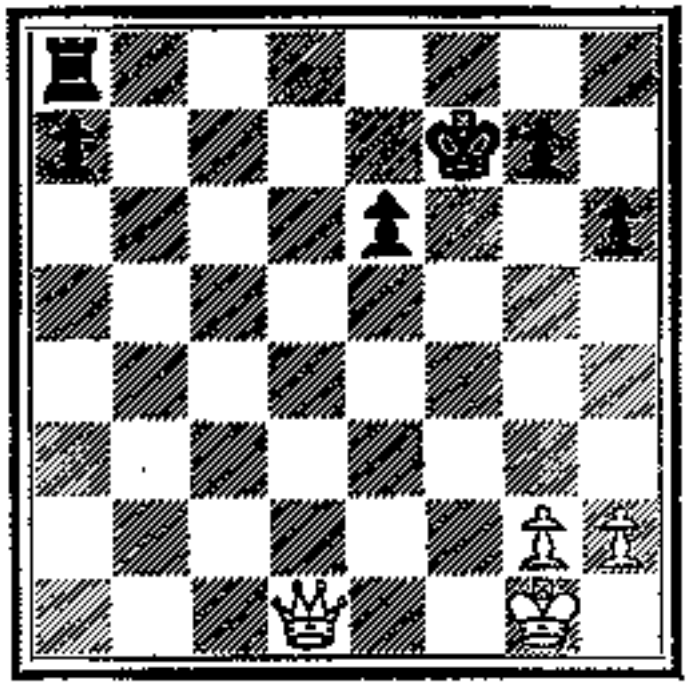

a. WHITE

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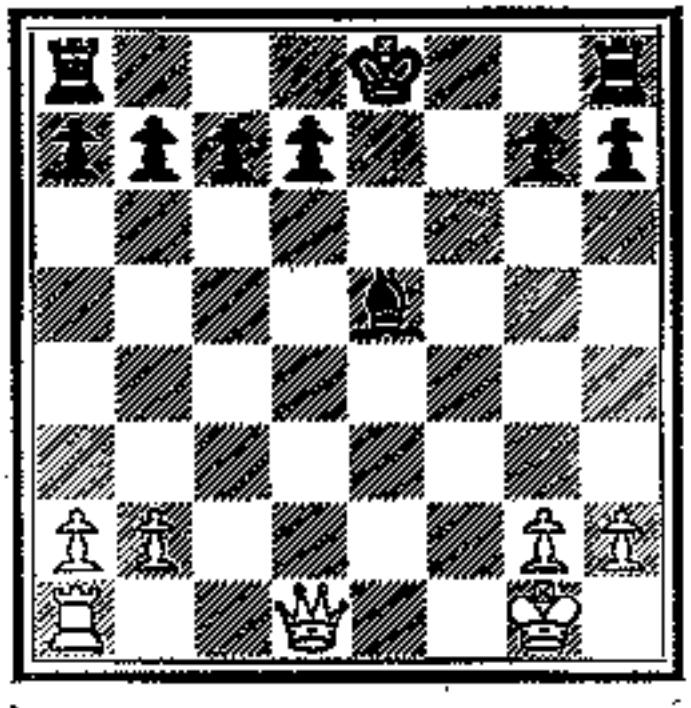

b. WHITE

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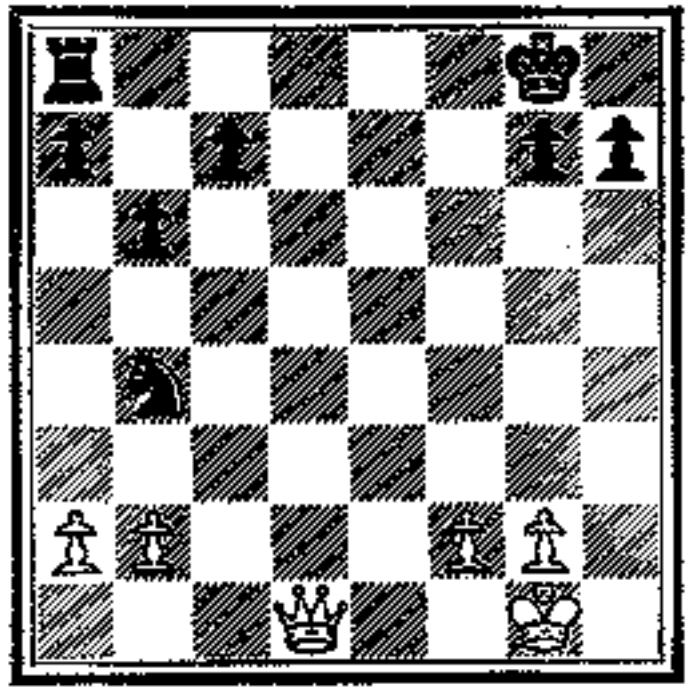

c. WHITE

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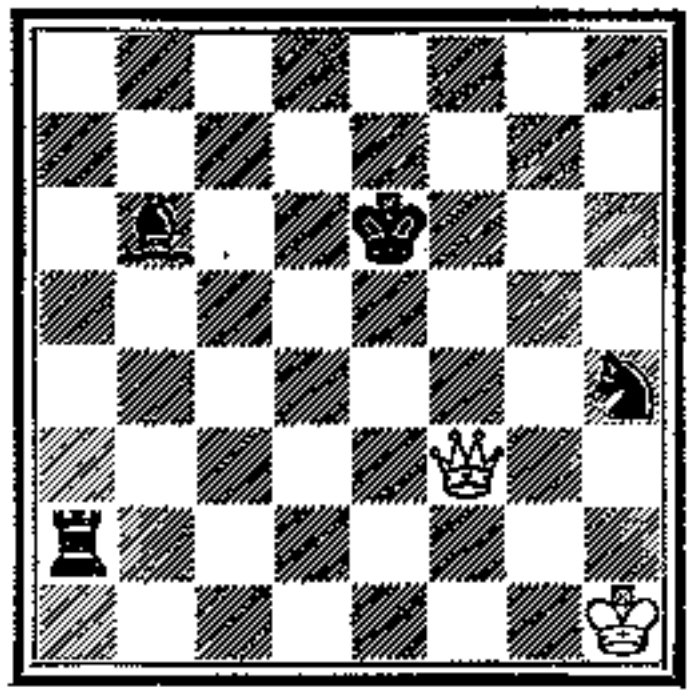

d. WHITE

White always moves first. *Solutions on Page 24.*

Solutions to Problems on Page 23

a. *1* Q d1—f3 *ch.* (If you can't see the fork immediately, try looking at the lines from the viewpoint of the opposing pieces. Thus, when you start from the Rook, the square f3 stands out like a tempting red apple!)

b. *1* Q d1—h5 *ch.*

c. *1* Q d1—b3 *ch.* (It would be better to play Q—d5 *ch*, in order to win the Rook—IF the Knight did not guard that square.)

d. *1* Q f3—b3 *ch*, winning the Rook.

The Queen can also win other pieces (but the Rook is the most valuable):

1 Q—c6 *ch* wins the Bishop.

1 Q—e4 *ch* wins the Knight. But White cannot win the Knight by Q—g4 *ch* or Q—h3 *ch*.

Why not? Because the Knight can place himself between his King and the Queen (. . . Kt—f5).

To place between is called to "interpose."

So far we've been concerned only with how to win things. But you may have been asking yourself: "How can I defend myself against a check?" See next page.

Defenses to forking checks

To defend yourself against a check, you can:

1 Take off the checking piece; 2 Interpose; 3 Move your King.

When you should do any one of these three depends on the position and the material you have on the board:

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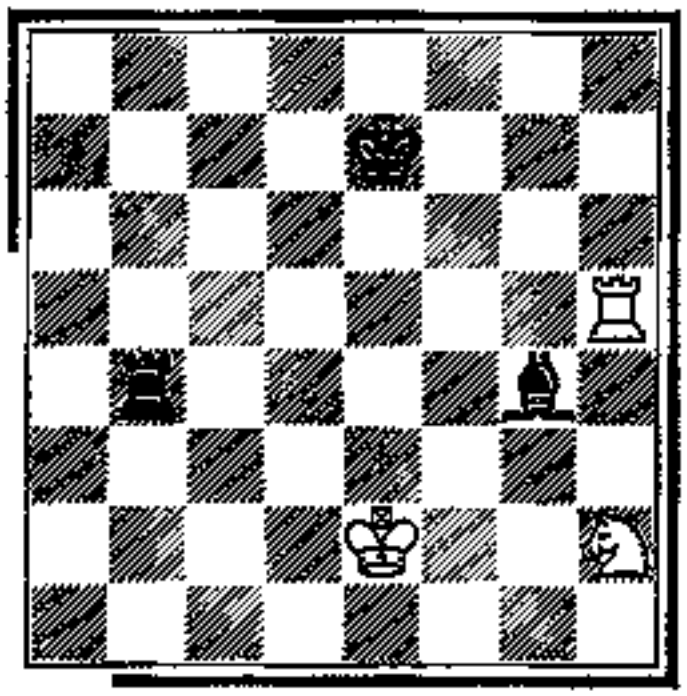

a. WHITE

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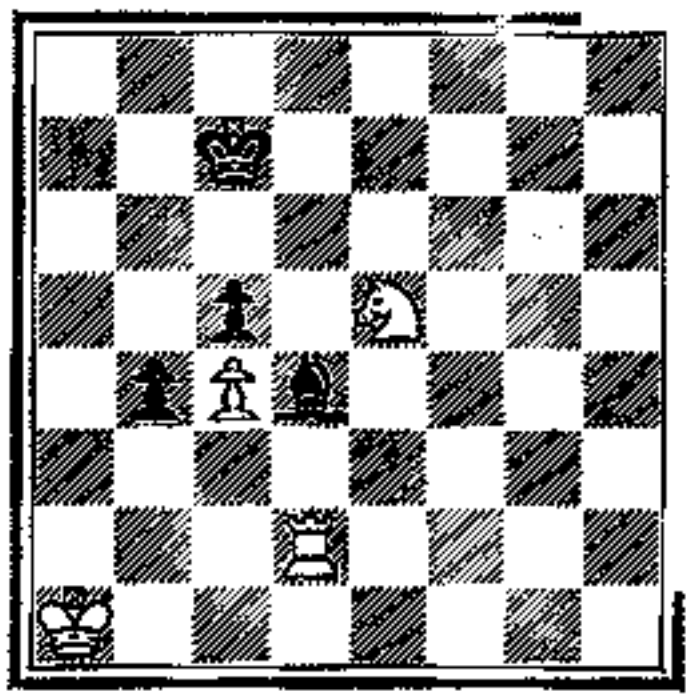

b. WHITE

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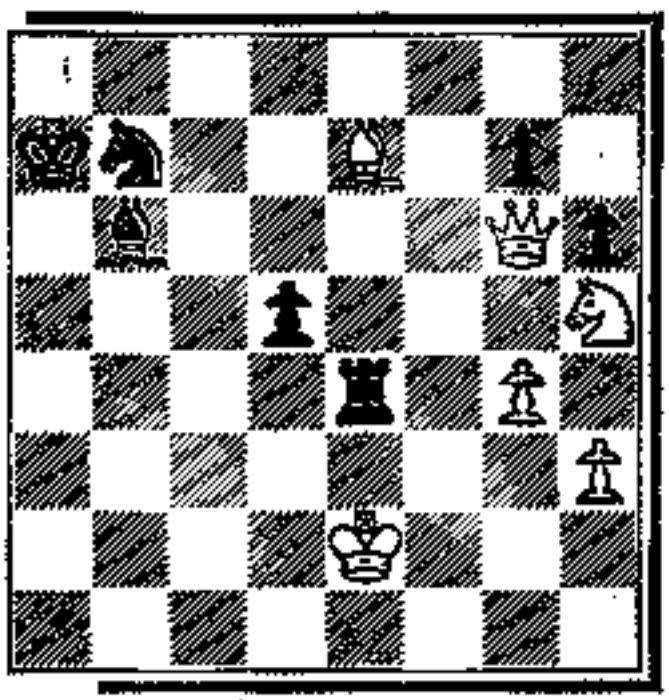

c. WHITE

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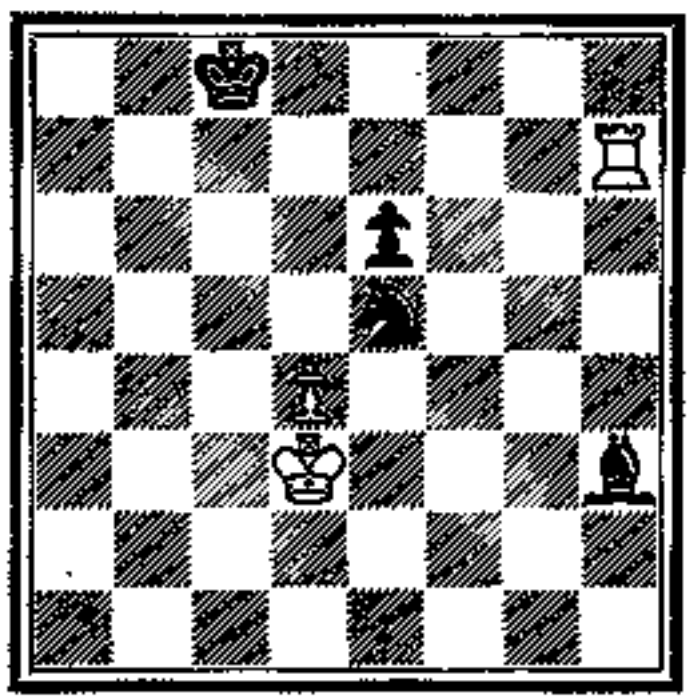

d. WHITE

White always moves first. Solutions on Page 26.

Solutions to Problems on Page 25

a. *1* Kt h2 × B g4. The Knight can be retaken on g4 by Rook at b4, but then the forces will be even. If the King moves from e2, the Bishop captures the Rook at h5 free of charge.

b. *1* R d2 × B d4. Count material. Do you prefer to lose a Knight (worth 3), or to lose a Rook for a Bishop (5—3=2)?

c. *1* K e2—f1. (But not *1* Q g6 × R e4.)

d. *1* K d3—c3.

If	*1* P d4 × Kt e5	B h3—f5 *ch*
	2 King moves	B f5 × R h7

When the King moves, however (instead of *1* P d4 × Kt e5), both Knight and Bishop are still attacked, and White must win one of them. Other King moves would not be correct, thus:

(A)	*1* K—e4 or K—c2	B—f5 *ch*
(B)	*1* K—e3 or K—d2	Kt—c4 *ch* (followed by 2 . . . B—f1 or . . . B—f5, as needed)
(C)	*1* K—e2	B—g4 *ch* (followed by a Knight move)
(D)	*1* K—e2 2 R × B h3	Kt—g6 Kt—f4 *ch* (winning the Rook)

King move plus threat (in reply to a forking check)

As we have seen from the solutions facing this page, the King may sometimes answer forking checks with a counter-threat to (1) capture an opposing piece, or (2) threaten a capture by one of his own pieces. For example:

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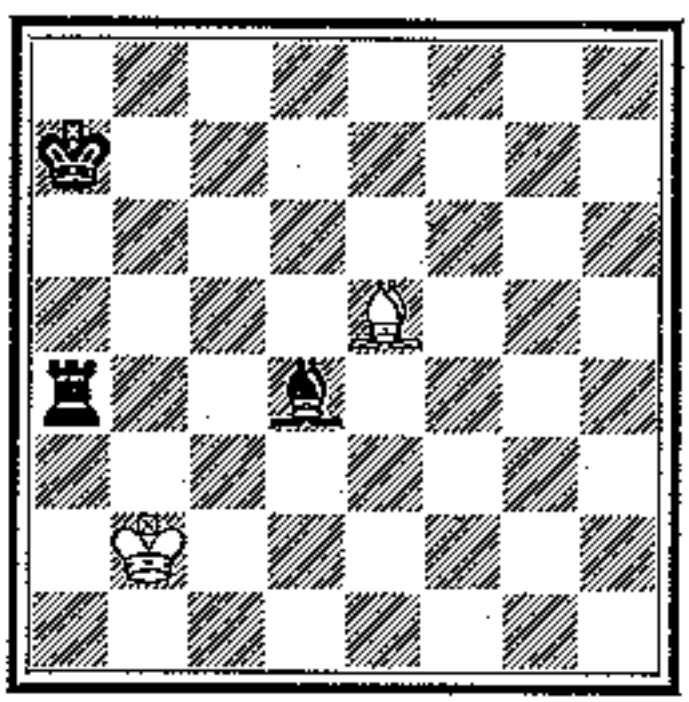

a. WHITE

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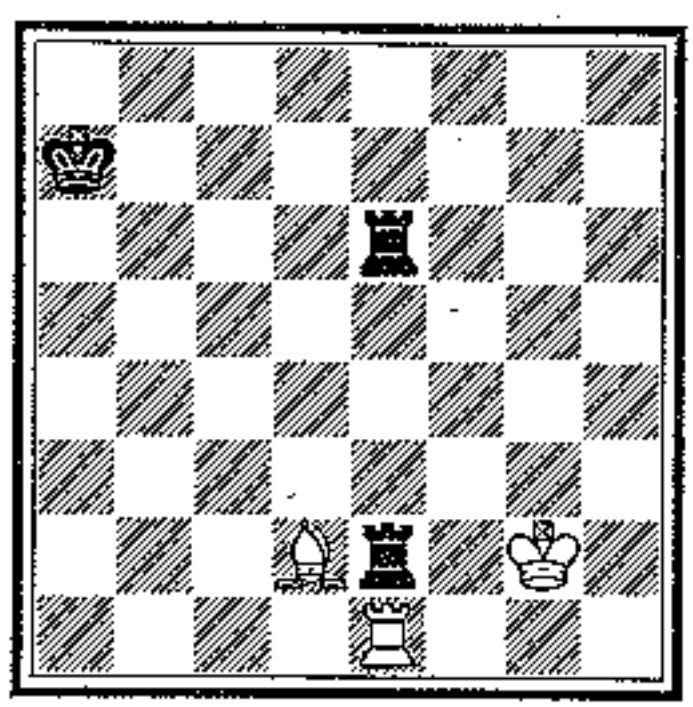

b. WHITE

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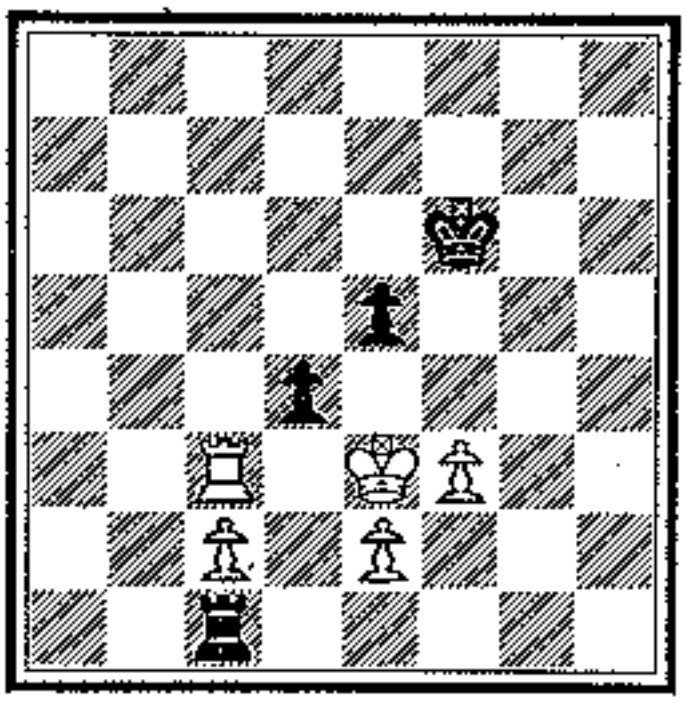

c. WHITE

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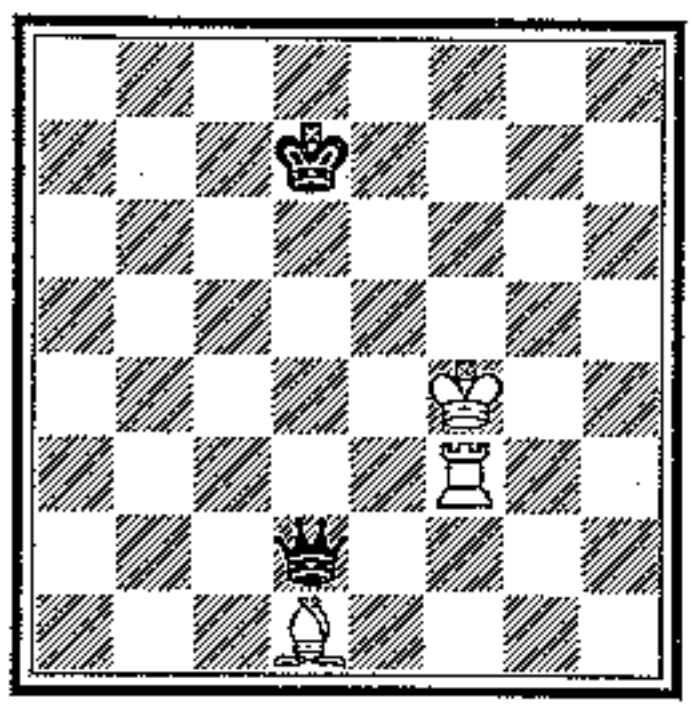

d. WHITE

White always moves first. Solutions on Page 28.

Solutions to Problems on Page 27

a. *1* K b2—b3 *!* If the Rook moves, White wins a whole Bishop; whereas if *1* . . . B d4 × e5; *2* K b3 × R a4 and White has won a Rook for a Bishop.

b. *1* K g2—f1. White must protect his Rook. Now if *1* . . . R e2 × B d2; *2* R e1 × R e6.

c. *1* K e3—d2 P d4 × R c3 *ch*
2 K d2 × R c1

d. *1* K f4—e4 Q d2 × B d1
2 R f3—d3 *ch*
White wins Queen for Rook.

We shall return to the subject of Defenses and Attacks after we have learned more about how to win a game, how much material is needed, and how to win when we have the necessary material.

Checkmate and Stalemate

OF course, the way to win a game is to *checkmate* the King. This means not only to have the King cornered so that he cannot move—but *to have him under attack.*

If the King is not attacked, and none of his pieces has a legal move, the game is a *stalemate*: drawn.

For examples, see the following page.

Checkmates and Stalemates (multiple diagrams)

In the first two diagrams to follow, there are many examples of typical *checkmates.*

In the remaining diagrams we see examples of *stalemates.*

Checkmates

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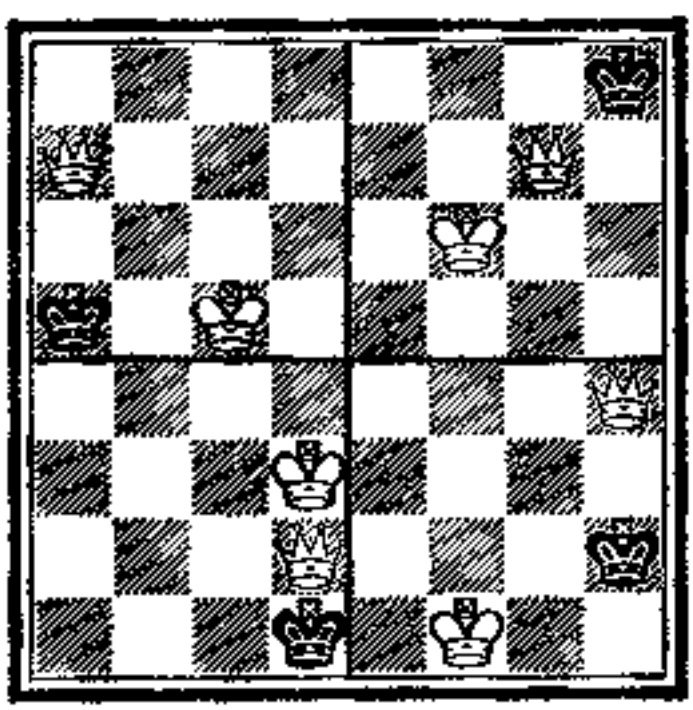

a. WHITE

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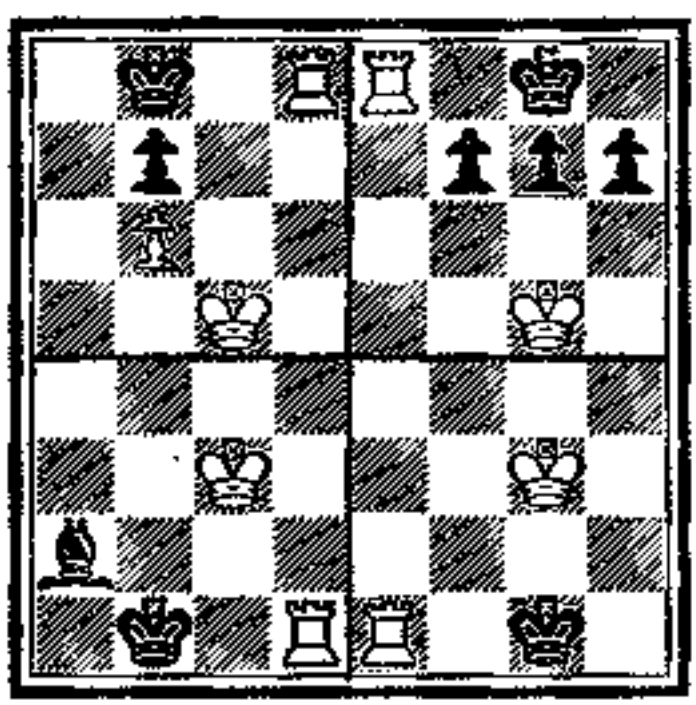

b. WHITE

Stalemates

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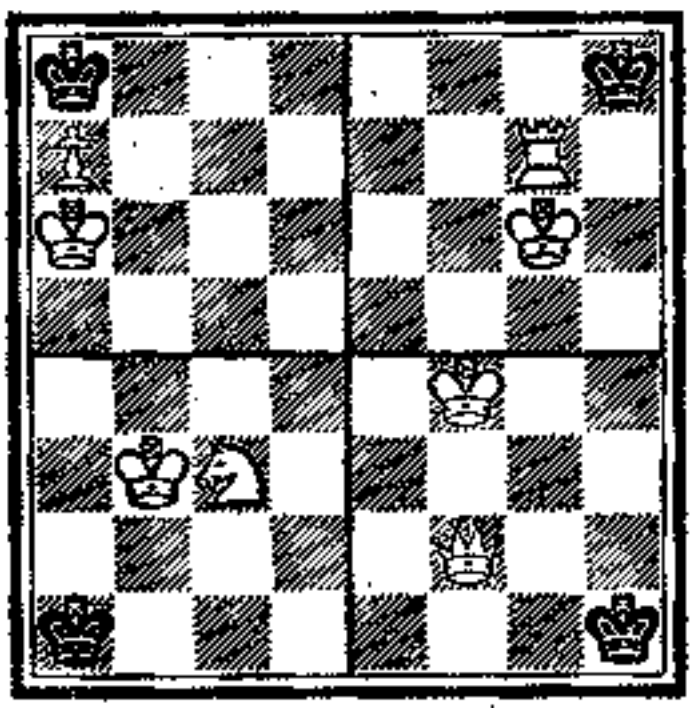

c. WHITE

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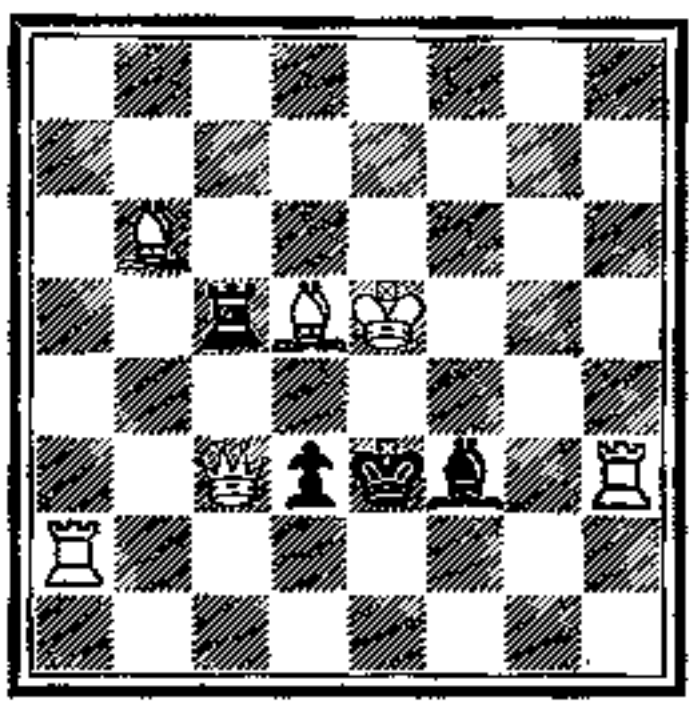

d. WHITE

Black always moves first. *Solutions on Page 30.*

Solutions to Problems on Page 29

a. Black's King is *cornered and under attack.* Thus both conditions for *checkmate* are fulfilled.

b. Same comment.

c. Black's King is *cornered but not under attack.* Hence he is *stalemated.*

d. This is also a stalemate. The Black King *is not attacked,* yet any move which Black makes will expose his King to attack. The game is a draw—neither player wins.

If it were White's move, he could checkmate in a number of ways: try to find all six of them! (White, *cannot,* however, attack the Black King with his own King.)

Therefore: if you have the opposing King in a stalemate position, you must attack him immediately, to checkmate him—or, if this is impossible and you are ahead in material or position, give him a spare move to avoid stalemate.

Checkmate

WHAT would you do in the following positions?

Note, by the way, that *checkmate* is often referred to as *mate*.

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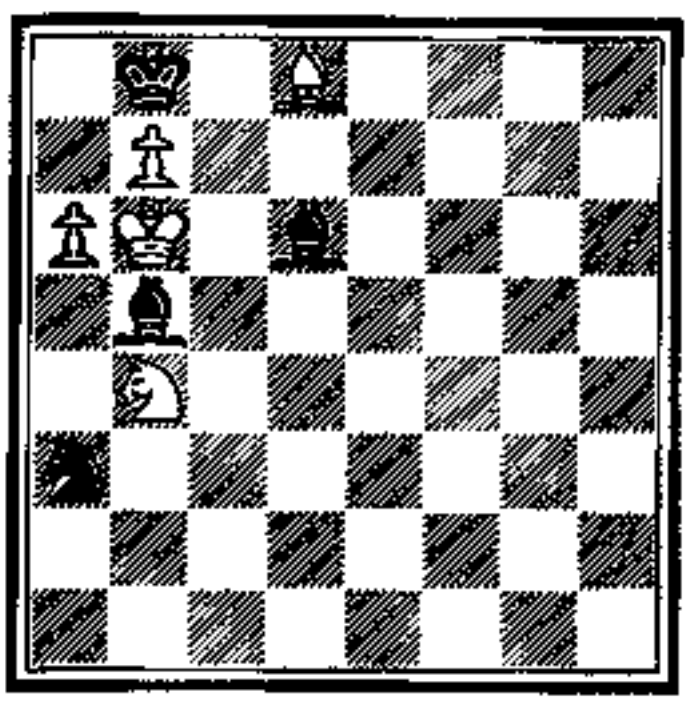

a. WHITE

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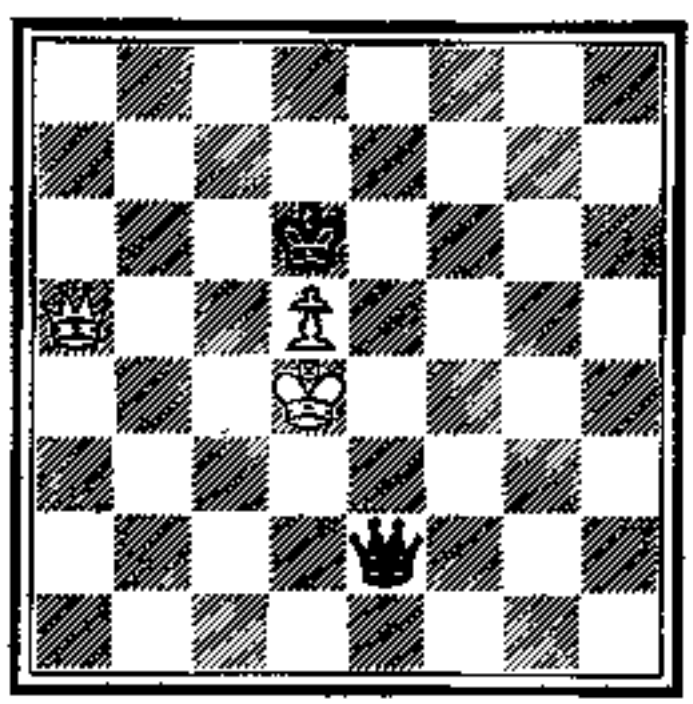

b. WHITE

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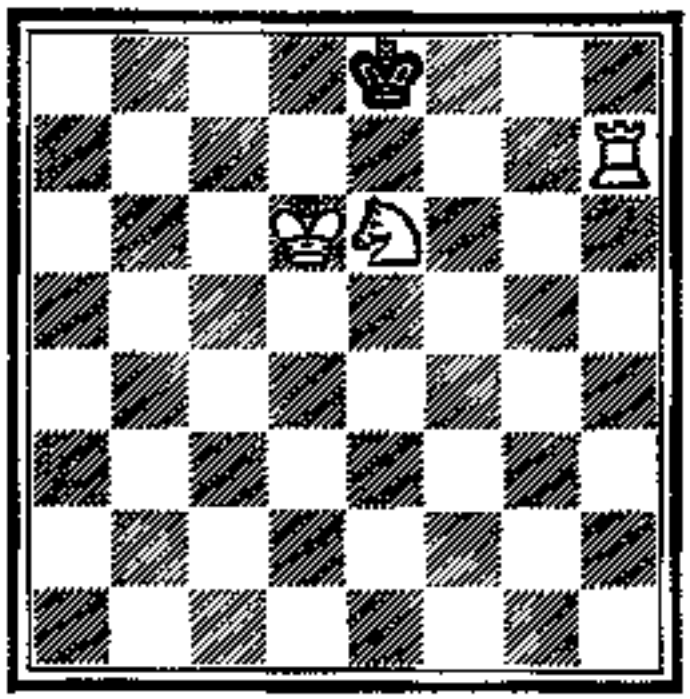

c. WHITE

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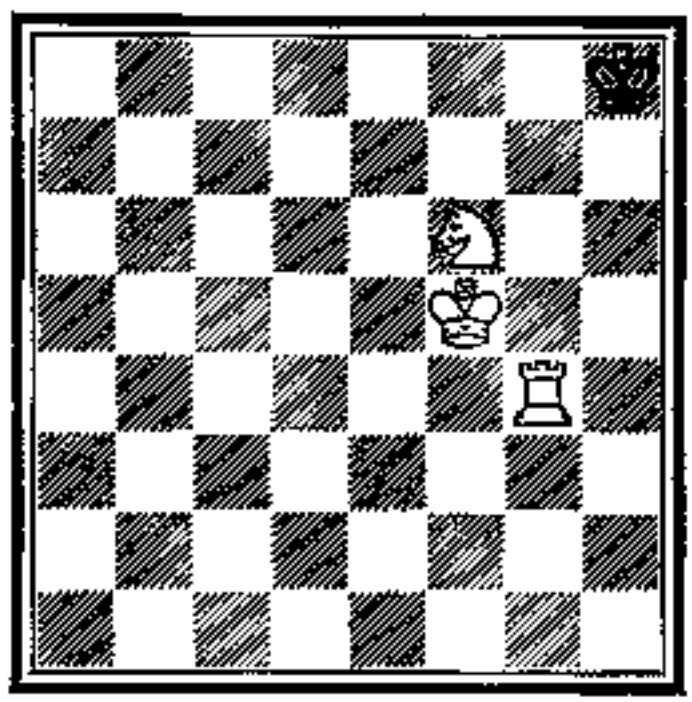

d. WHITE

White always moves first. Solutions on Page 32.

Solutions to Problems on Page 31

a. *1* P a6—a7 mate. (Not *1* Kt b4—c6 *ch*, B b5 × Kt c6; nor *1* B d8—c7 *ch*, B d8 × B c7 *ch*.)

b. *1* Q a5—d8 mate.

c. *1* R h7—e7 mate.

d. *1* R g4—g8 mate.

Checkmate by the Queen

MORE examples, which illustrate the action of the strongest piece on the board:

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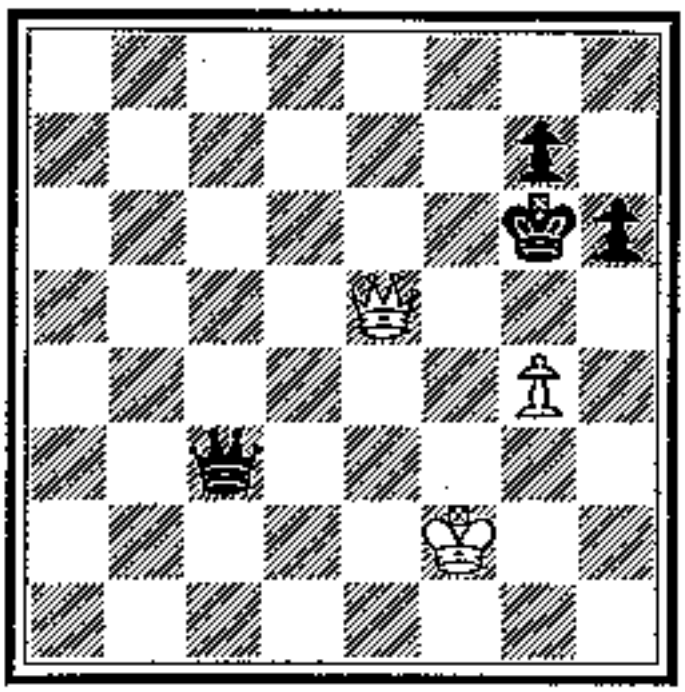

a. WHITE

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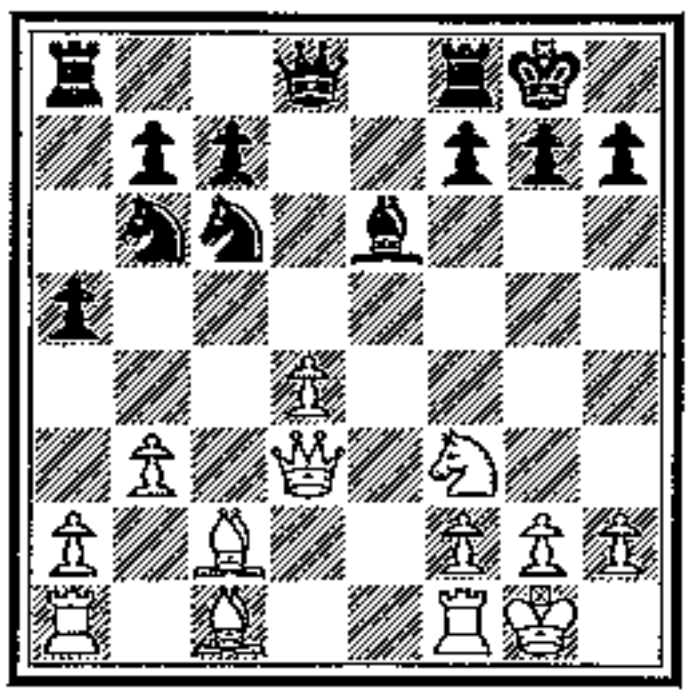

b. WHITE

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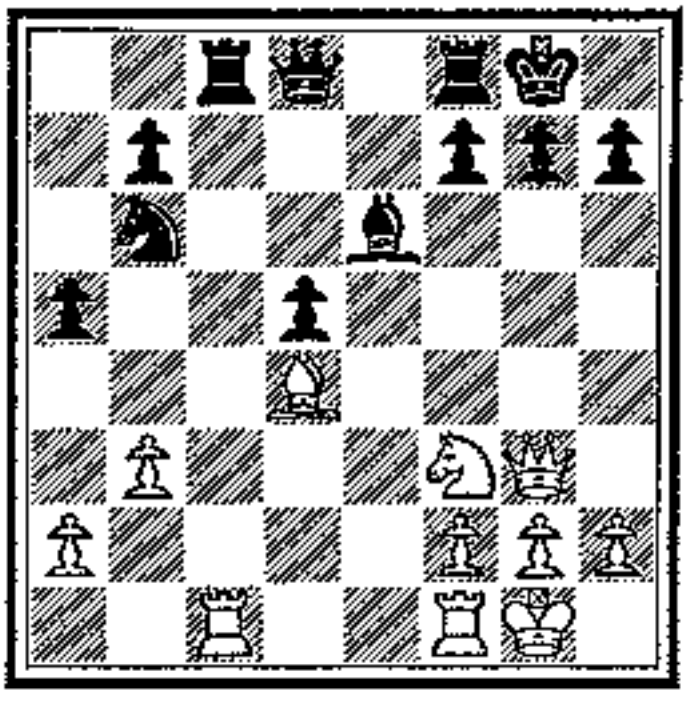

c. WHITE

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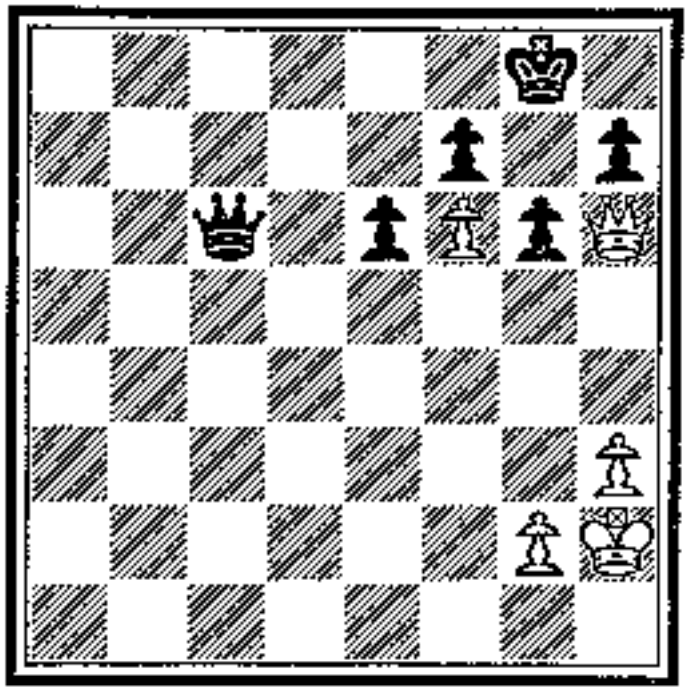

d. WHITE

White always moves first. Solutions on Page 34.

Solutions to Problems on Page 33

a. *1* Q e5—f5 mate (not *1* Q e5—h5 *ch*, K g6—h7).

b. *1* Q d3 × P h7 mate.

c. *1* Q g3 × P g7 mate.

d. *1* Q h6—g7 mate.

If it were Black's move in this position, how could he defend against the threatened mate? By getting his Queen to f8. But in Diagram *d* the Queen cannot get to f8. Therefore: *1* . . . Q c6—d6 *ch*; *2* P g2—g3, Q d6—f8.

How much material is necessary to checkmate a King? We have seen that a King and Queen can do it; the same applies to a King and Rook.

In the following positions we see that:

(a) *King and Bishop alone*, or *King and Knight alone*, can do no better than effect stalemate. *King and two Knights* likewise cannot force checkmate.

(b) *King and two Bishops* force mate.

(c) *King, Knight and Bishop* force mate.

(d) *King and Pawn* (as a Pawn) cannot win (see 29 c).

Material needed to effect Checkmate

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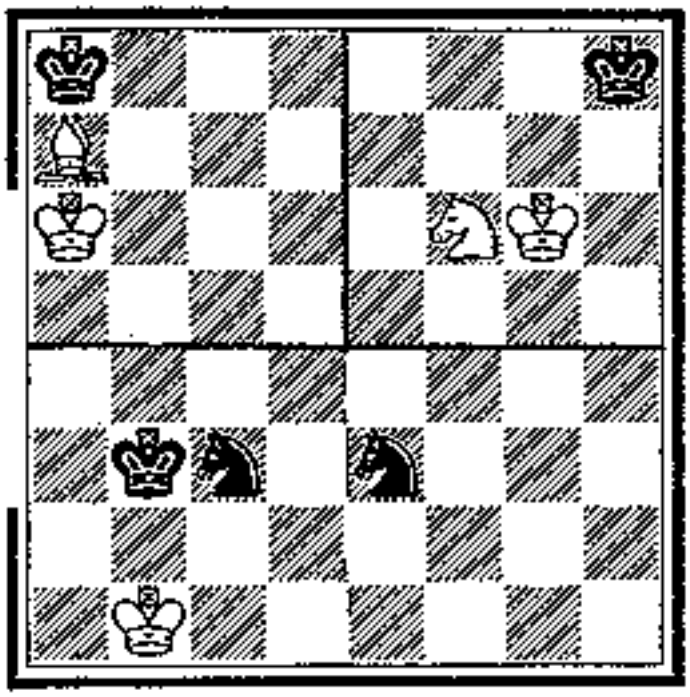

a. WHITE

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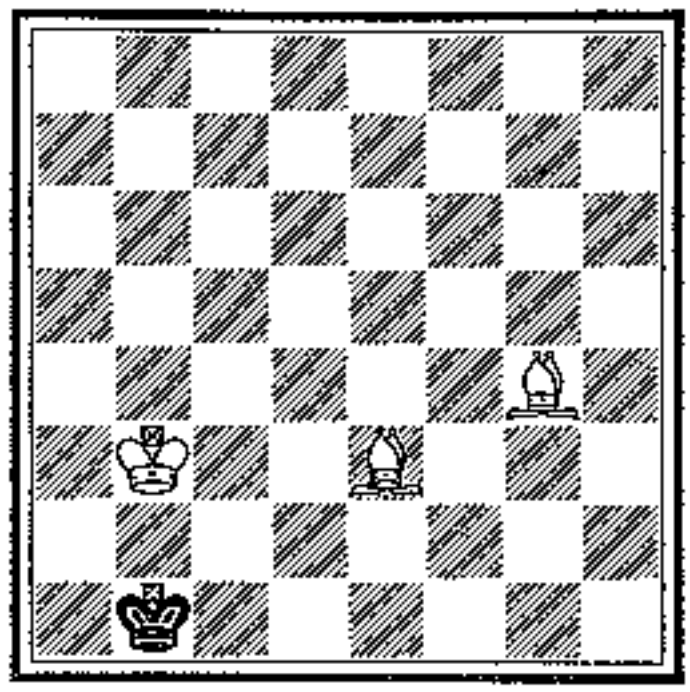

b. WHITE

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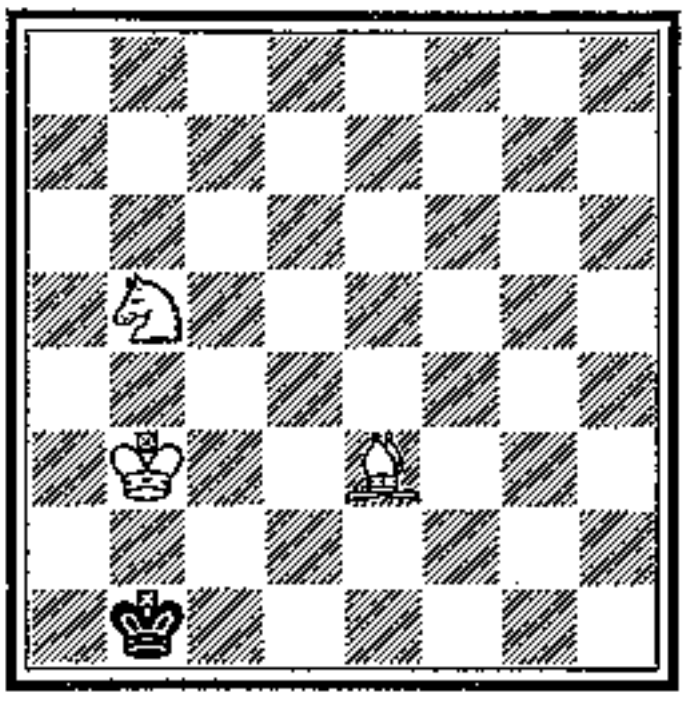

c. WHITE

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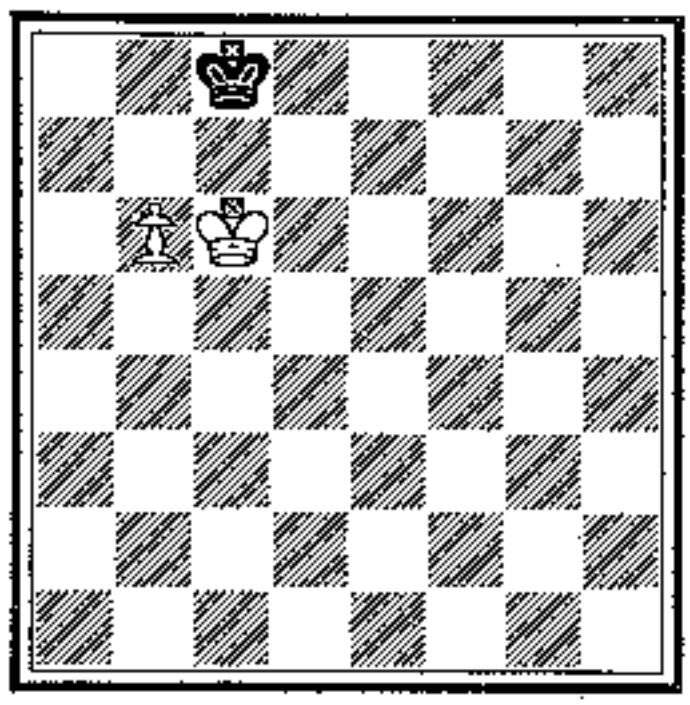

d. WHITE

White moves first, except in the top positions of Diagram a.
Solutions on Page 36.

Solutions to Problems on Page 35

a. In the two top positions, the Black King is stalemated.

In the bottom position, White draws with *1* K b1—c1 *!* (but not *1* K b1—a1 *? ?*, Kt e3—c2 mate!).

b. *1* B g4—f5 *ch*, K b1—a1; *2* B e3—d4 mate.

c. *1* Kt b5—a3 *ch*, K b1—a1; *2* B e3—d4 mate.

d. *1* P b6—b7 *ch*, K c8—b8; *2* K c6—b6 stalemate!

The Pawn can often win by becoming a Queen or Rook (see page 80).

These positions arise from a long and difficult series of moves, for which you are referred to more advanced works on the game.*

The mating processes with King and Queen against King, or King and Rook against King, are not difficult and are so common as to merit reproduction here. In the case of each of these basic checkmates, we give the original positions, followed by three positions which arise during the mating procedure.

There are four main stages in the mating process:

1 Limit the opposing King by Queen moves alone.

2 Avoid checks.

3 When the opposing King is on a rank or file at the edge of the board, move up your King.

4 Always let the other King have at least two moves to avoid stalemate.

* For example, *Learn Chess Fast* (Reshevsky and Reinfeld) or *Modern Chess Strategy* (Lasker).

King and Queen against King

Which is the proper move in each of the following?

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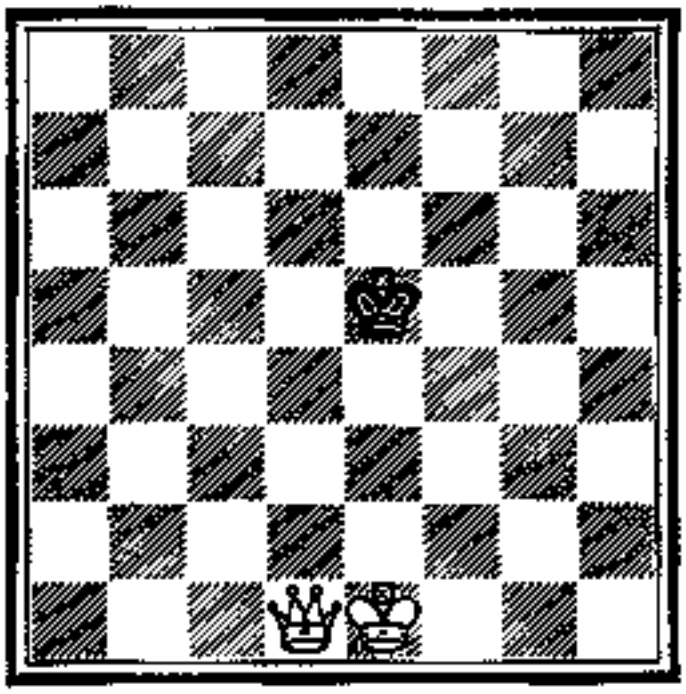

a. WHITE

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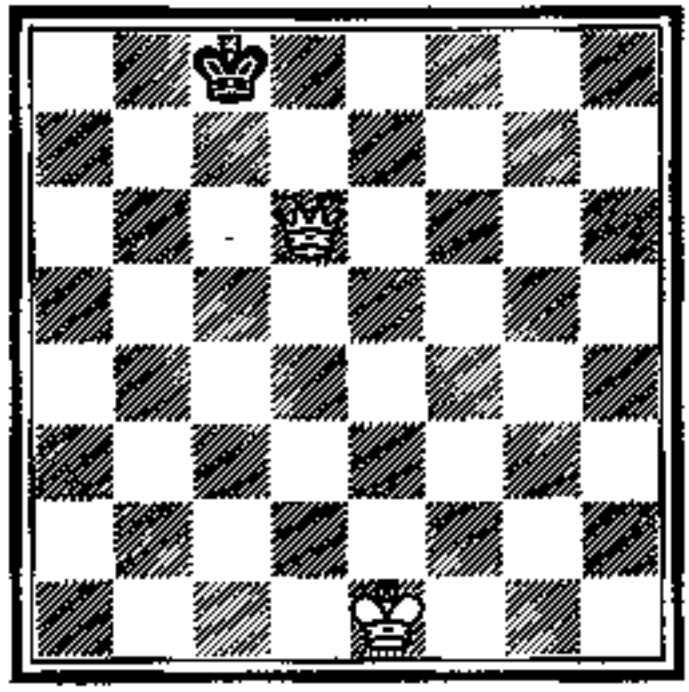

b. WHITE

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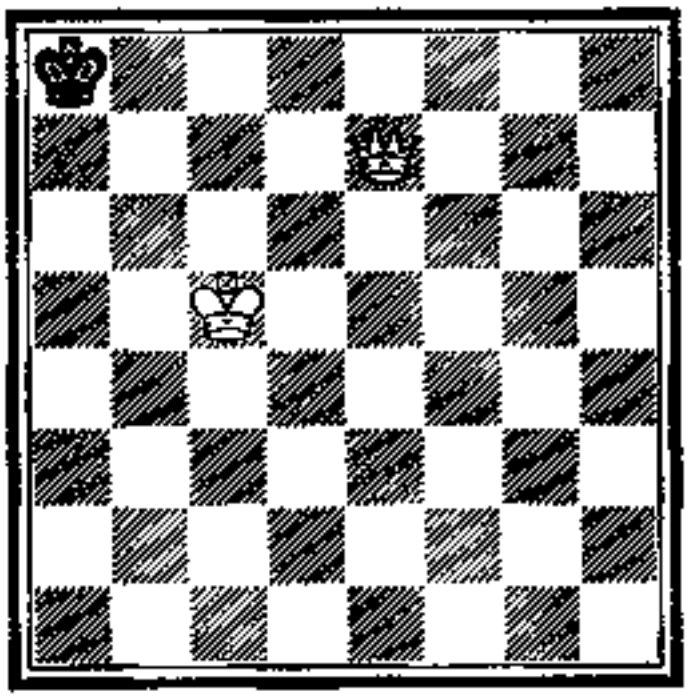

c. WHITE

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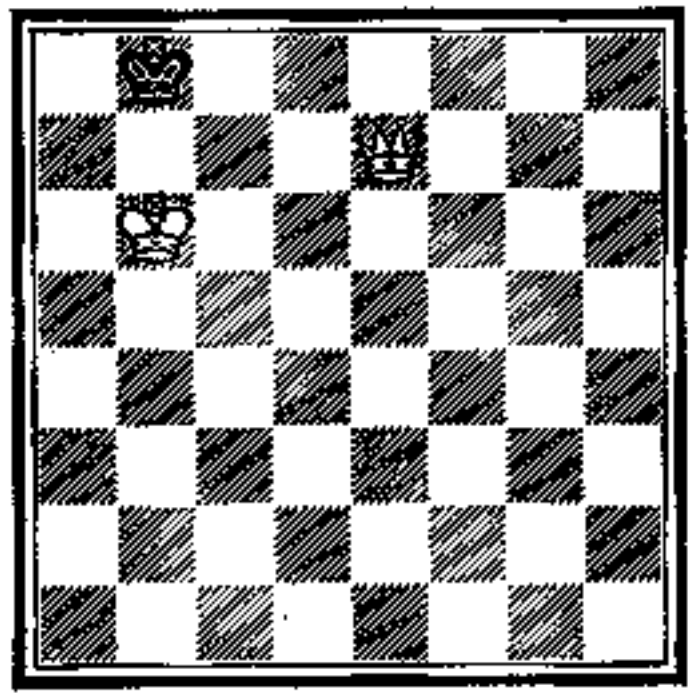

d. WHITE

White always moves first. *Solutions on Page 38.*

Solutions to Problems on Page 37

a. *1* Q d1—g4 (limits the King most).

b. *1* Q d6—e7 (restricts the King to the 8th rank).

c. *1* K c5—b6 (*not 1* Q e7—c7 *?? stalemate*).

d. *1* Q d7—b7 mate (or do you like d8, e8 or f8 better?).

The Rook, unlike the Queen, requires the support of its King at all times. The other principles are the same:

1 Limit the opposing King's scope; avoid checks.

2 Drive to the rank or file at the edge of the board.

3 Give the opposing King at least two moves (avoiding stalemate).

King and Rook against King

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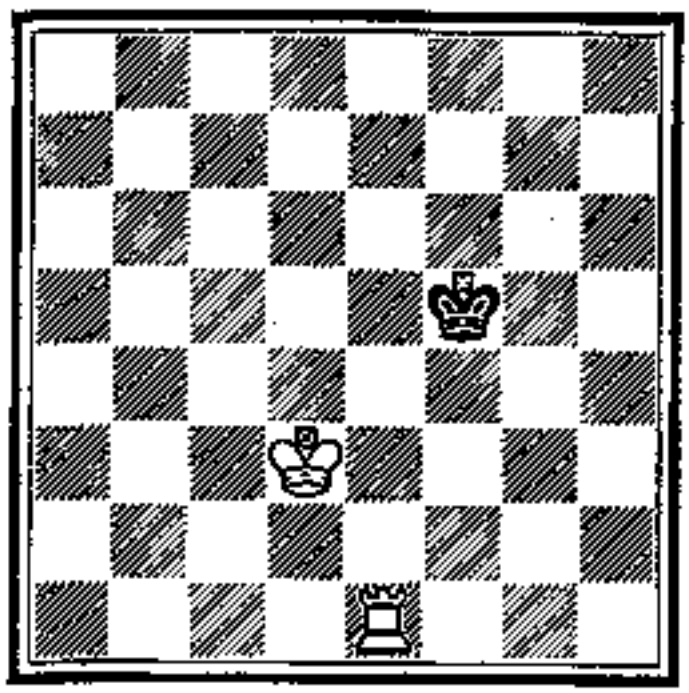

a. WHITE

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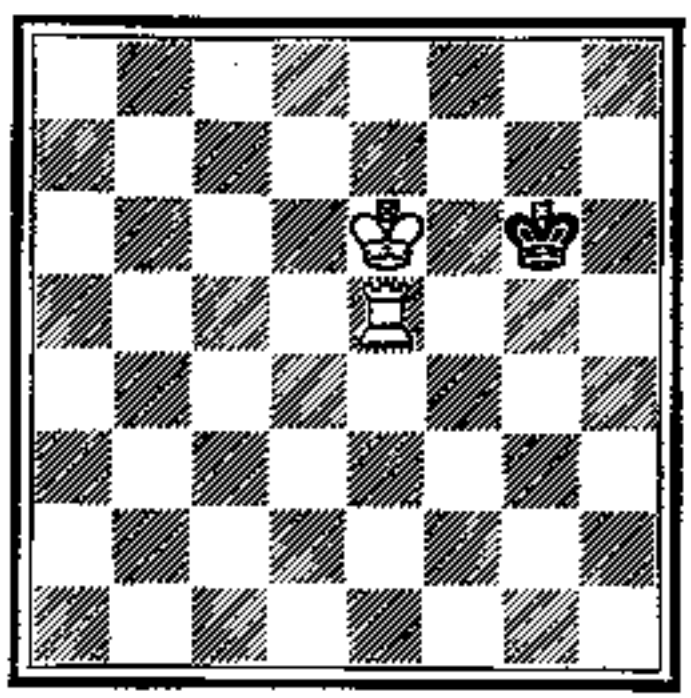

b. WHITE

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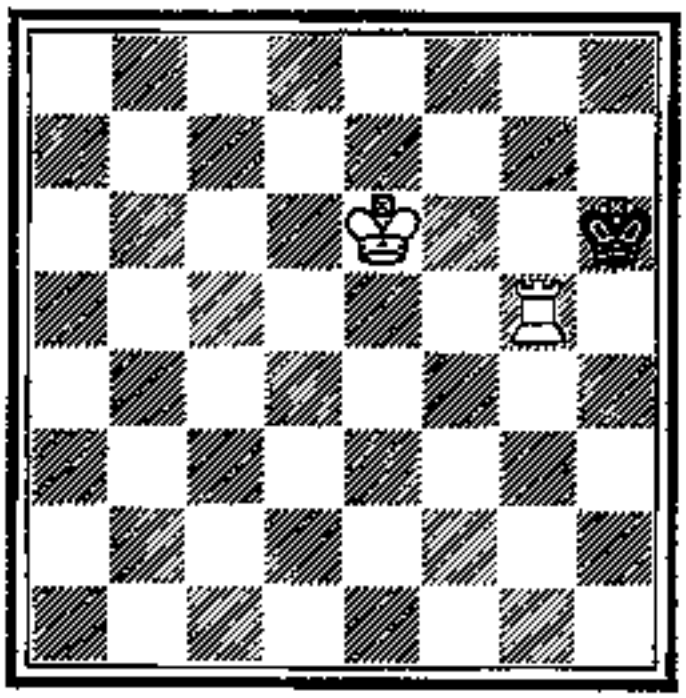

c. WHITE

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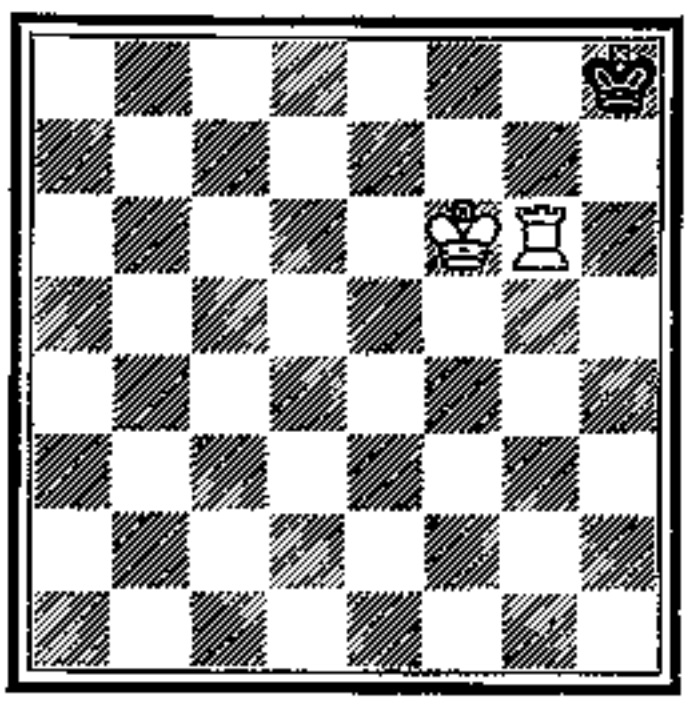

d. WHITE

White always moves first. *Solutions on Page 40.*

Solutions to Problems on Page 39

a. *1* R e1—e4 (followed by K d3—d4—d5).

b. *1* R e5—f5, K g6—g7; *2* R f5—g5 *ch* (this is permissible, as the King is forced back to the edge of the board).

c. *1* K e6—f6 (supporting the Rook).

d. *1* K f6—f7 (not *1* R g6—g7 stalemate!), K h8—h7; *2* R g6—f6, K h7—h8; *3* R f6—h6 mate.

Now that we know something about how to win a game provided we have the necessary material, let's return to the ways in which we can gain material.

Another type of check which is valuable might be called the "hurdle" check. The idea is: that when the King moves away, the checking piece continues along the same line and captures a piece behind the King.

"Hurdle" checks

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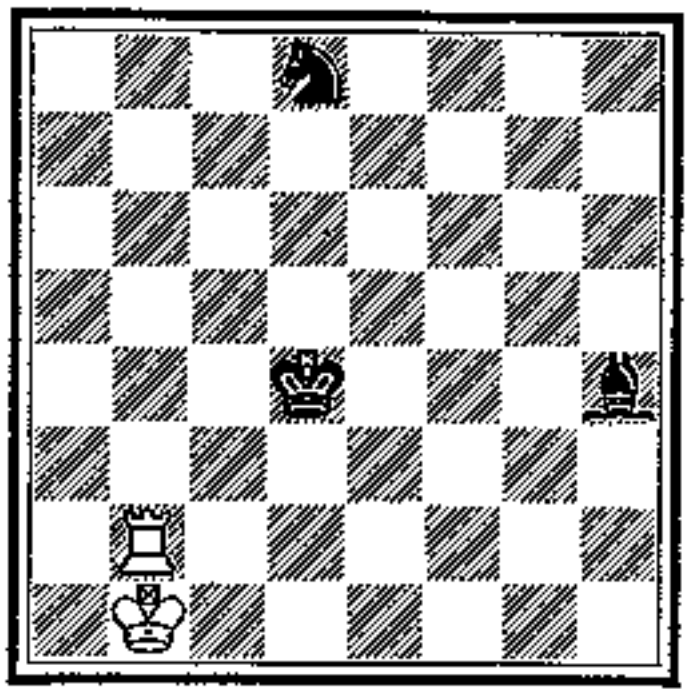

a. WHITE

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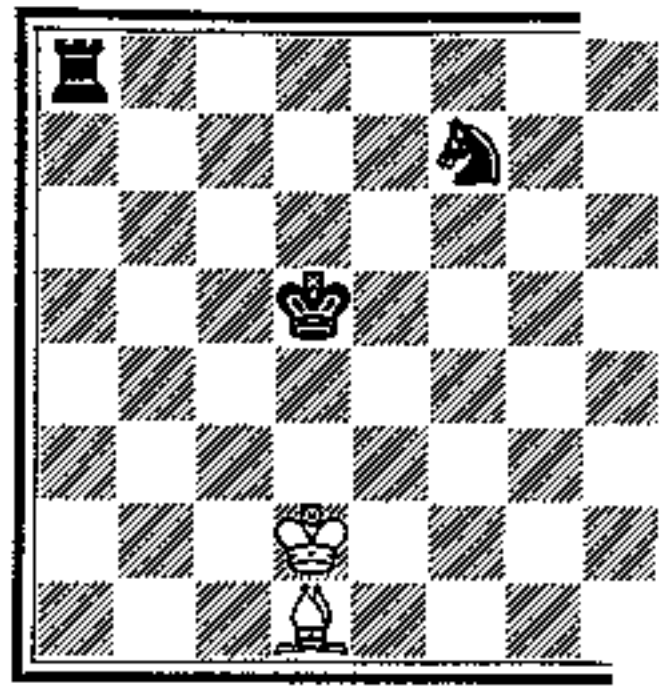

b. WHITE

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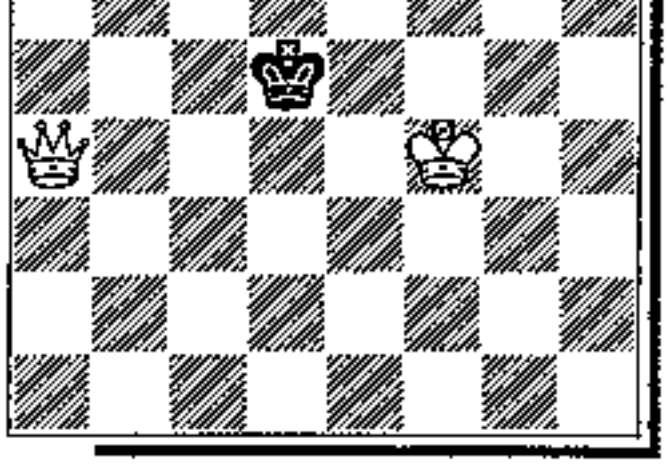

c. WHITE

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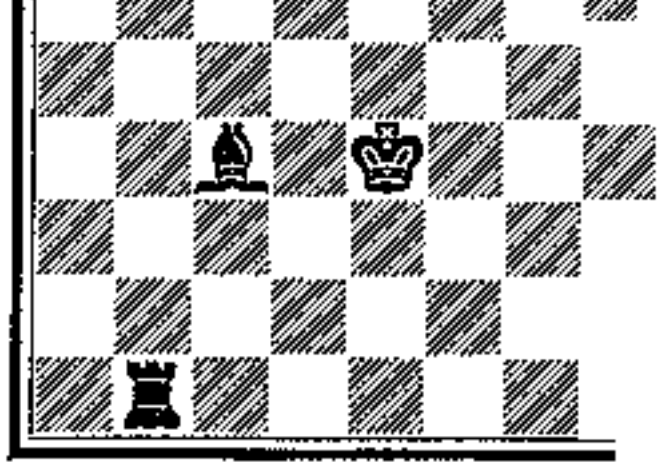

d. WHITE

White always moves first. Solutions on Page 42.

Solutions to Problems on Page 41

a. *1* R b2—b4 *ch*. It does no good to try to win the Knight, because it is protected by the Bishop.

b. *1* B d1—f3 *ch* (the Rook is worth more than the Knight).

c. *1* Q a4—e4 *ch* wins the Knight. *Not*, however, *1* Q—b5 *ch ?*, Kt—c5 *!* or *1* Q—b3 *ch ?*, K—c6 *!* or *1* Q—d7 *ch ?*, Kt—d6 *!*

d. *1* Q h2—h7 *ch*. But *not 1* Q—c2 *ch*, B c4—d3.

This defense is the simplest one when it is not possible to capture the checking piece: interpose a piece of the *same power* as the attacking piece. The Bishop goes along the same diagonal as the Queen (b1—h7) and therefore protects the Rook. The "hurdle" check avoids this interposition, but with the Bishop at e6, the check at c2 would be preferred. More examples of defending by interposition follow.

Defense to check by interposition

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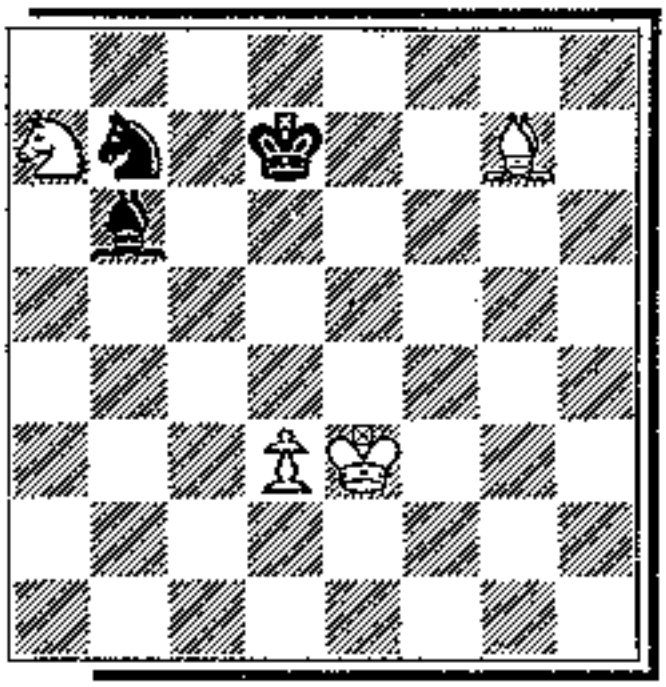

a. WHITE

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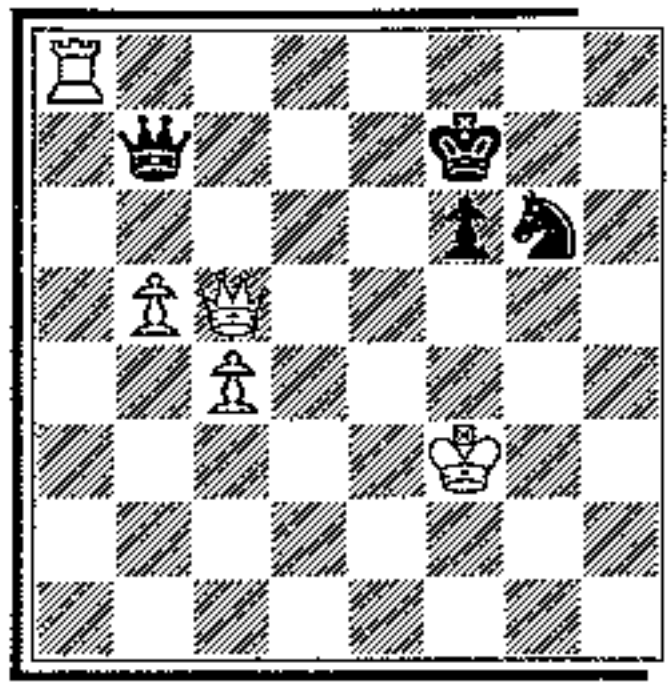

b. WHITE

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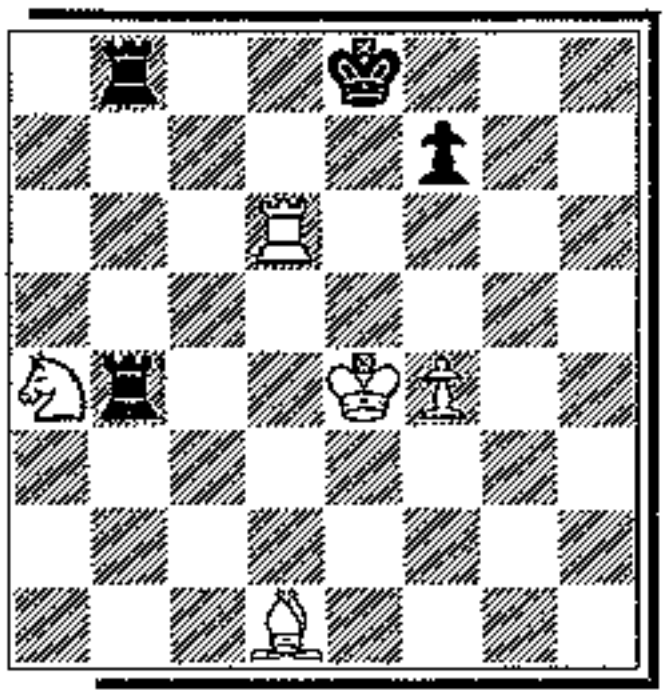

c. WHITE

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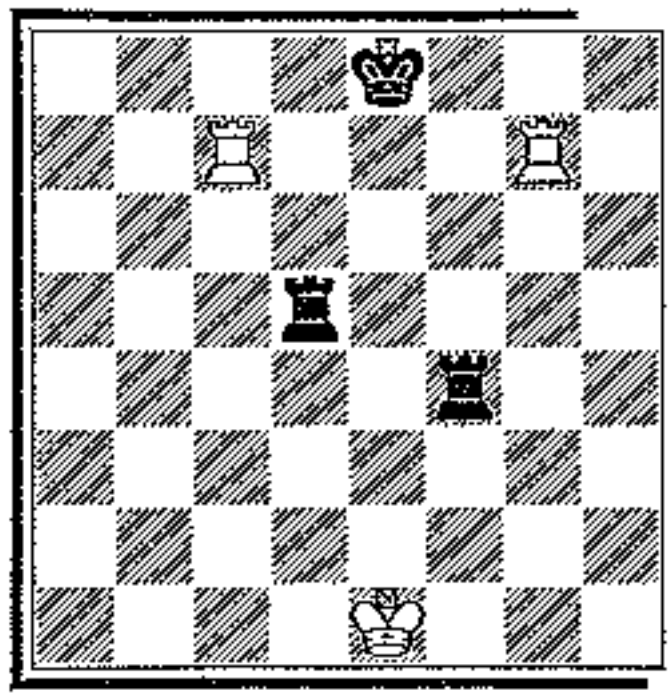

d. WHITE

White always moves first. Solutions on Page 44.

Solutions to Problems on Page 43

a. *1* B g7—d4. This move protects the Knight.

b. *1* Q c5—d5 *ch*. This not only protects the Rook, but forces the exchange of Queens by making Black attend to his King. *1* Q c5—c6 would allow Black a counter: . . . Kt g6—e5 *ch*.

c. *1* K e4—e3 and if *1* . . . R b4 × a4(*?*); *2* B d1 × R a4 *ch*. To interpose the Rook is not good: *1* R d6—d4(*?*), R b4 × d4 *ch*; *2* K e4 × d4, R b8—d8 *ch* wins the White Bishop.

d.

1 R c7—c8 *ch*	R d5—d8
2 R g7—g8 *ch*	R f4—f8
3 R c8 × R d8 *ch*	K e8 × R d8
4 R g8 × R f8 *ch* and wins	

A double hurdle check! The solution could also start with *1* R g7—g8 *ch*.

Discovered check

WE have one more type of check to examine: "discovered check," or, more properly, uncovered check. It occurs when you would be checking the opponent's King but for a piece of your own in the way. When you move that obstructing piece, you "discover" check.

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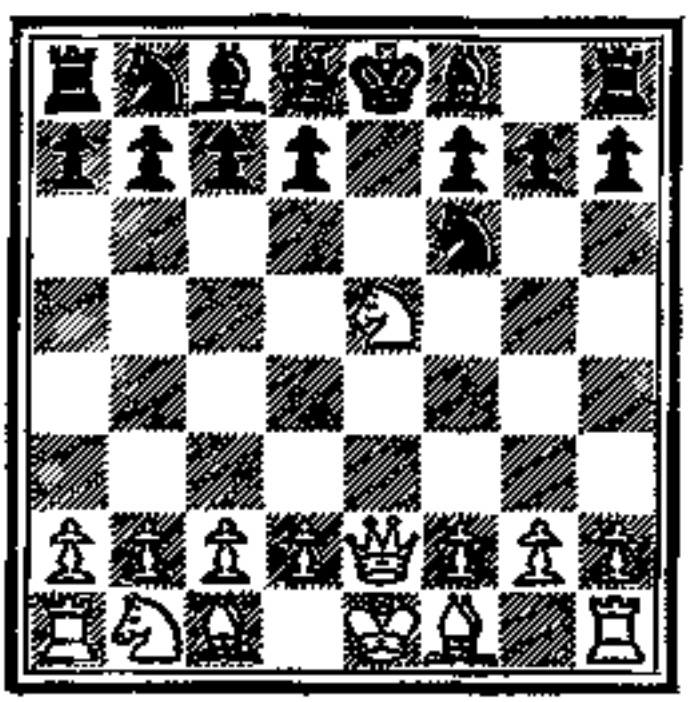

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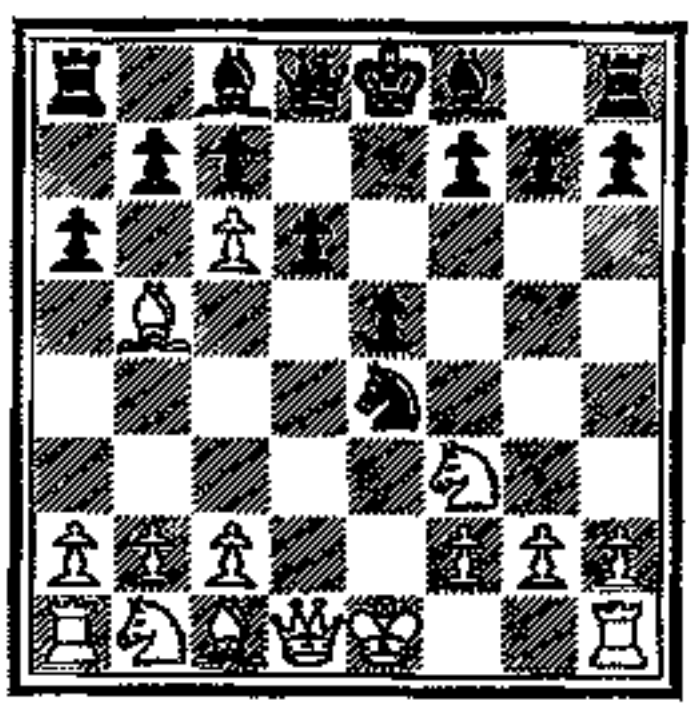

a. WHITE

b. WHITE

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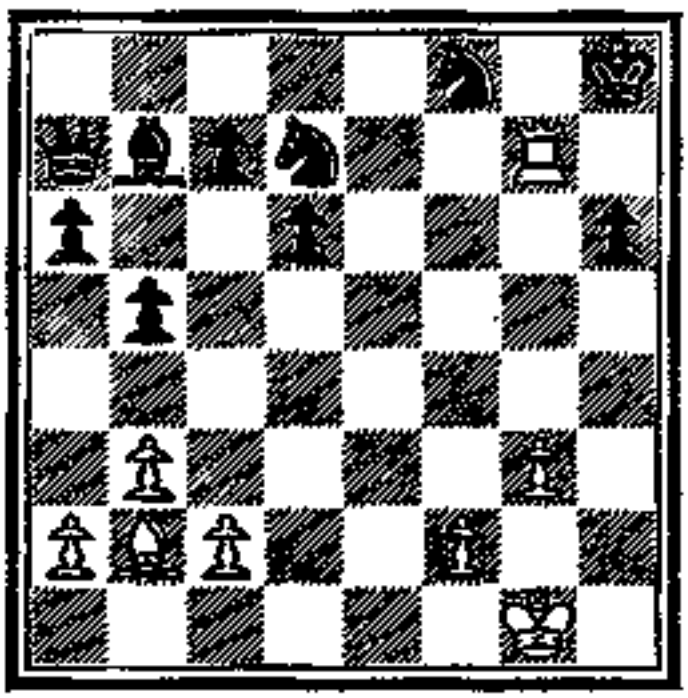

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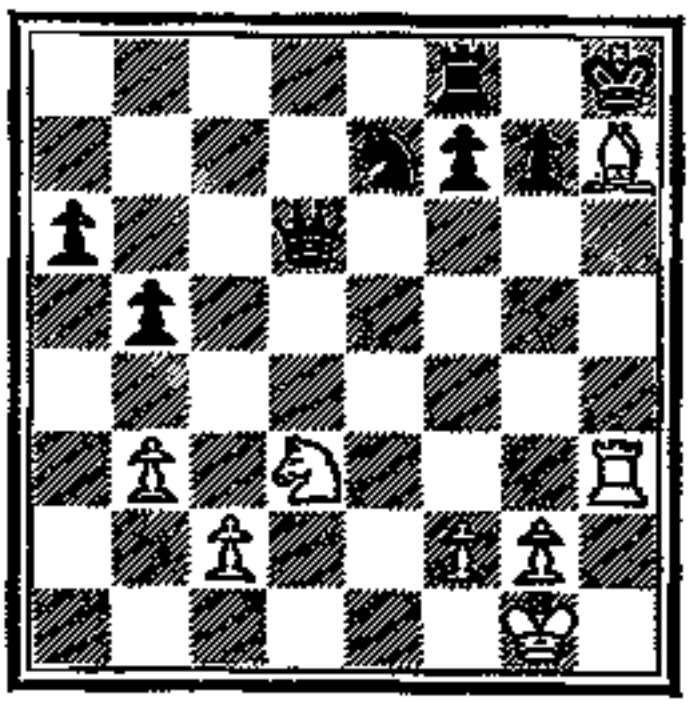

c. WHITE

d. WHITE

White always moves first. Solutions on Page 46.

Solutions to Problems on Page 45

a. *1* Kt e5—c6 *ch*. The check is by the Queen (a discovered check) and the Knight move wins Black's Queen.

b. *1* P c6 × P b7 *ch*. If *1* . . . P a6 × B b5; *2* P b7 × R a8, becoming a Queen.

c. *1* R g7 × Kt d7 *ch* K h8—g8
2 R d7—g7 *ch* !
Forces the King back into the discovered check.
2 . . . . K g8—h8
3 R g7 × P c7 *ch* K h8—g8
4 R c7—g7 *ch* K g8—h8
5 R g7 × B b7 *ch* K h8—g8
6 R b7 × Q a7 completing the slaughter.

d. *1* B h7—g6 *ch* !
White must interrupt the line of the Queen on the sixth rank, else Black answers . . . Q d6—h6.
1 . . . . K h8—g8
2 B g6—h7 *ch* K g8—h8
3 B h7—g6 *ch*

And the game is drawn by *perpetual check*. This is a fortunate result for White since he is so much material behind. It also teaches us another way to draw a game. (So far we have learned two others: 1 When neither party has sufficient material to win—for example, King and Bishop against King; 2 Stalemate.)

There is another way in which a game, according to the FIDE * rules, is a draw: "When a position has occurred three times with the same player to move, said player may claim a draw." This is interpreted in the United States to mean either player. The purpose of the rule is to prevent a player in a tournament where there is a time limit, from gaining too much time and thereby doing away with the time limit. You will notice that neither player is forced to claim the draw if he does not want it.

* *Fédération Internationale des Echecs* (International Chess Federation)

Double check

IN cases of discovered check where the obstructing piece also checks the opposing King, we have a "double check." This is the most deadly type of check, for the King must move. In Diagrams c and d we have examples of "Philidor's Legacy."

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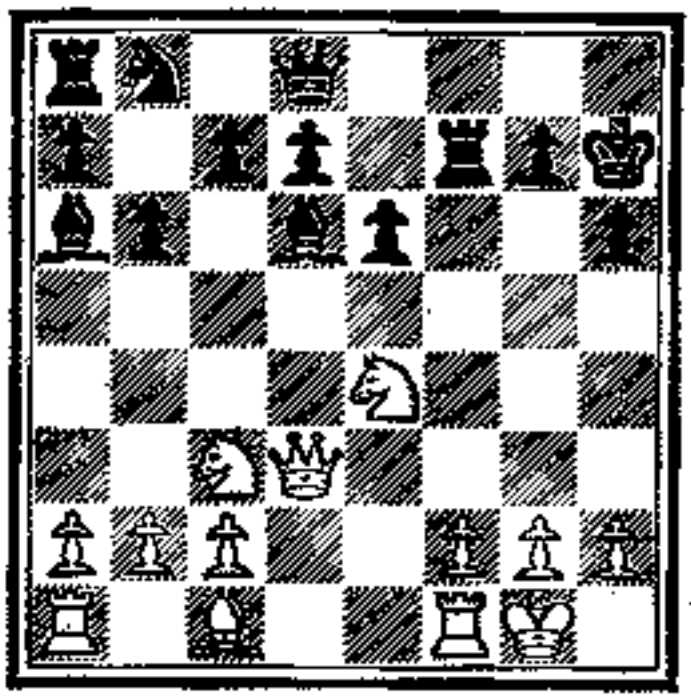

a. WHITE

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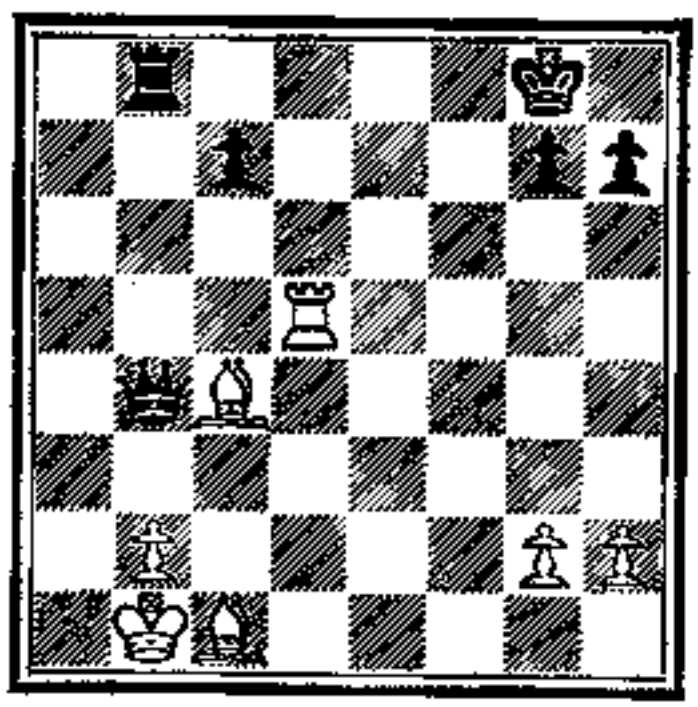

b. WHITE

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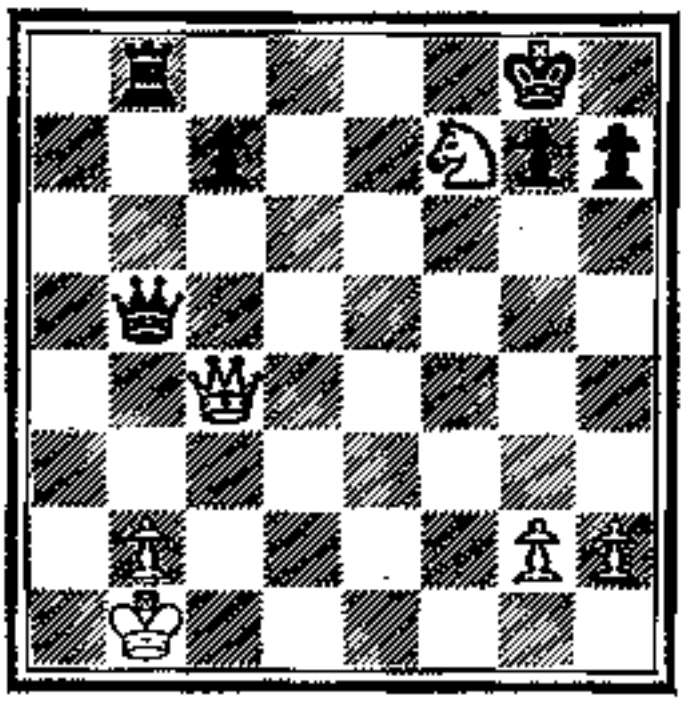

c. WHITE

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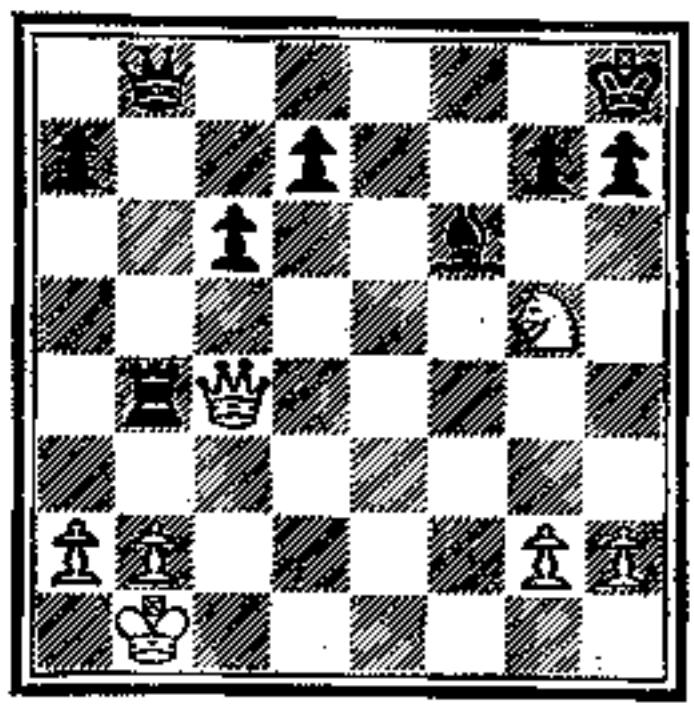

d. WHITE

White always moves first. Solutions on Page 48.

Solutions to Problems on Page 47

a. *1* Kt e4—f6 *double check* K h7—h8
2 Q d3—h7 *mate*

Is the move *1* Kt e4 × B d6 *ch* good? No: the Queen is attacked by the Black Bishop at a6. Is *1* Kt e4—g5 *double check* equally good? No: the King sneaks out *via* g8—f8—e7.

b. *1* R d5—d8 *double check* and *mate.*

c. *1* Kt f7—h6 *dbl ch* K g8—h8
If *1* . . . K g8—f8; *2* Q c4—f7 *mate.*
2 Q c4—g8 *ch !* R b8 × Q g8
3 Kt h6—f7 *mate*

A "smothered mate." This is known as "Philidor's Legacy," after the famous French player of the eighteenth century. It occurs frequently in similar positions.

d. *1* Kt g5—f7 *ch* K h8—g8
2 Kt f7—h6 *ch* K g8—h8
3 Kt h6—f7 *ch* K h8—g8
4 Kt f7—h6 *ch*

Drawn by *perpetual check.* If *3* Q c4—g8 *ch ? ?*, Q b8 × Q g8 and the Queen guards the square f7. Of course, White is so much material behind that he is happy to get a draw.

The pin is a paralyzing weapon, which renders an opposing piece temporarily useless. It occurs when the opposing King would be attacked if the "pinned" piece moved. In Diagram *d* on page 29, for example, the Rook at c5 is "pinned" by the Bishop at b6; the Bishop at f3 is "pinned" by the Rook at h3; and the Pawn at d3 is pinned by the Queen at c3.

The pin

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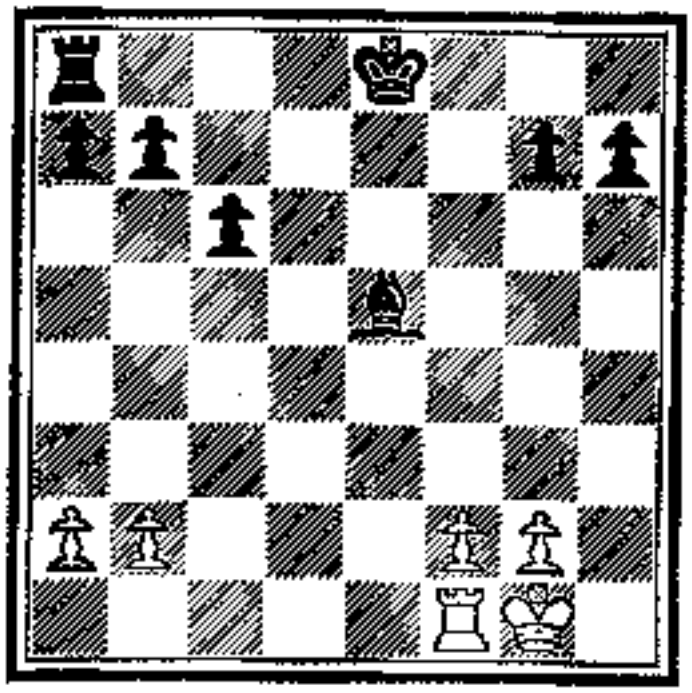

a. WHITE

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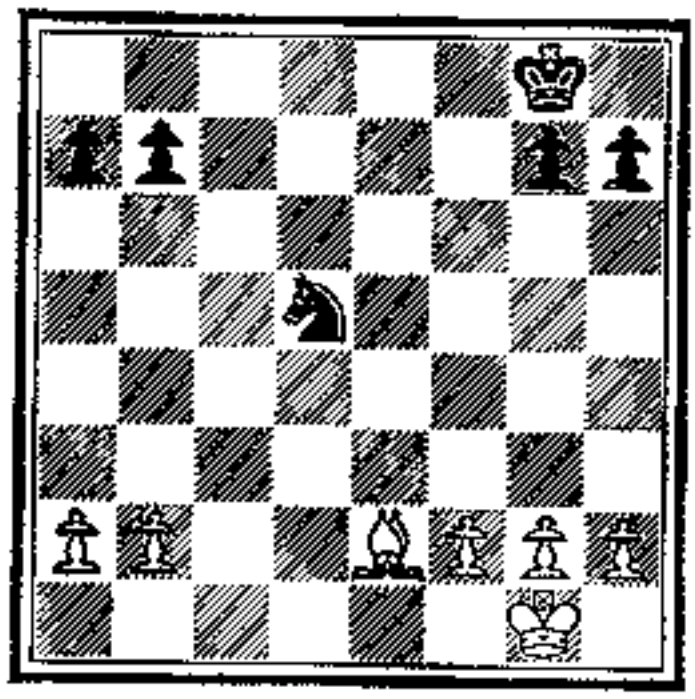

b. WHITE

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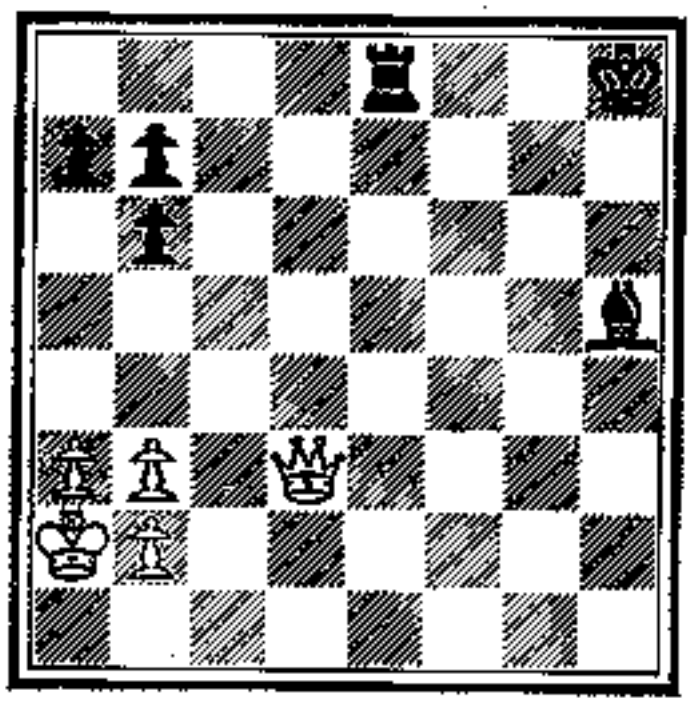

c. WHITE

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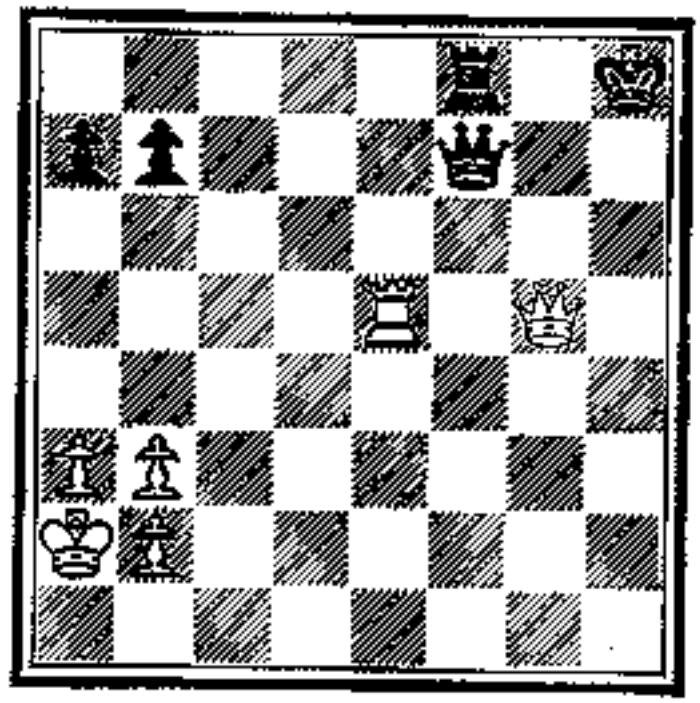

d. WHITE

White always moves first. *Solutions on Page 50.*

Solutions to Problems on Page 49

a. *1* R f1—e1

b. *1* B e2—c4

c. *1* Q d3—h3 — R e8—e5
2 Q h3—c3 *!* — White wins the Rook.

d. *1* Q g5—h4 *ch* — D f7—h7
2 R e5—h5

or

1 . . . . — K h8—g7
2 R e5—g5 *ch* — K g7—f6
3 Q h4—h6 *ch* — K f6—e7
4 R g5—g7

Attacking pinned pieces

"It's all very well to pin a piece," you might say, "but what do you do when you have pinned it? It can't always be taken off."

True enough, but the answer is: Attack it again, preferably with a piece of lesser value.

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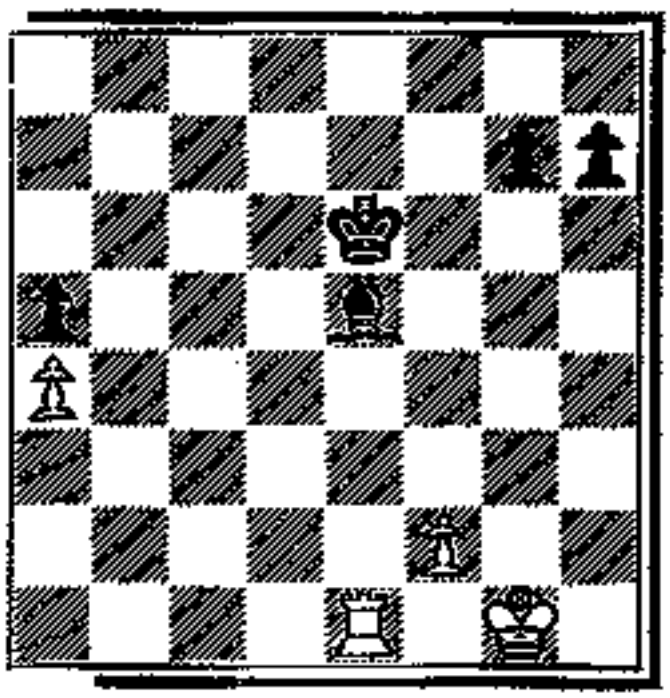

a. WHITE

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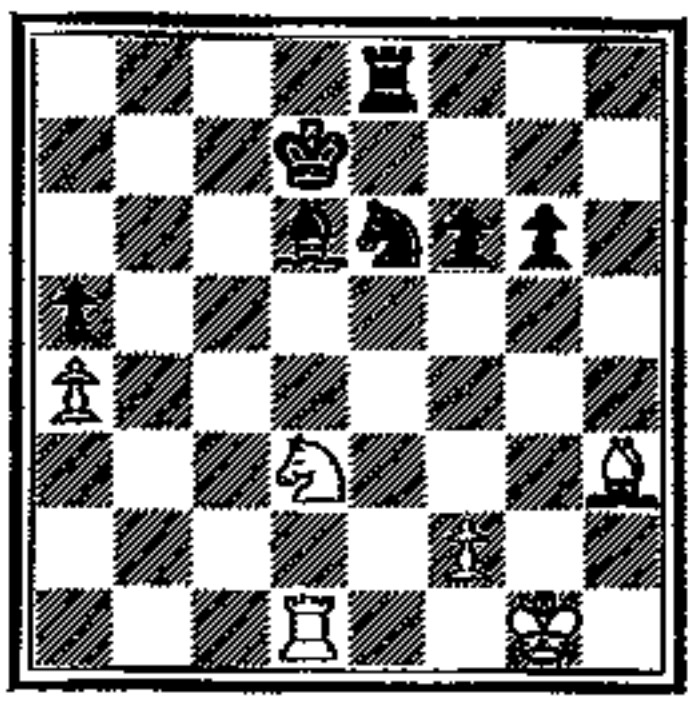

b. WHITE

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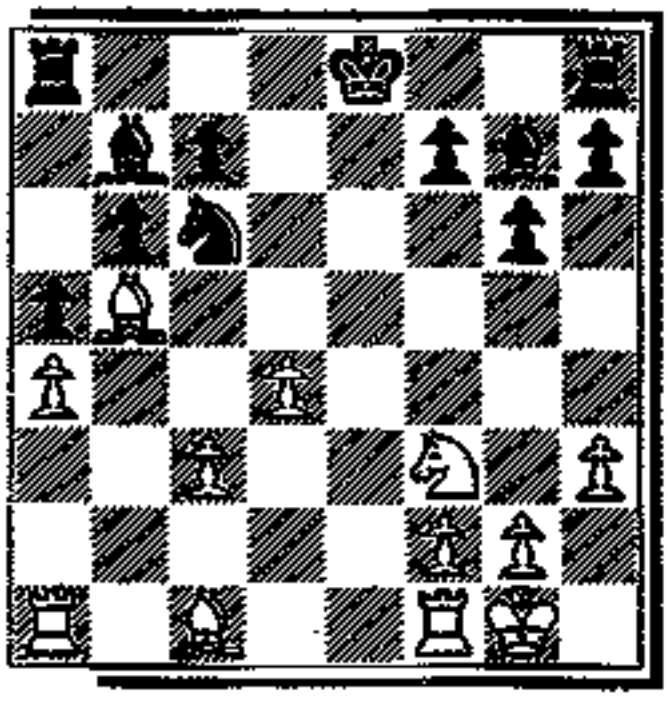

c. WHITE

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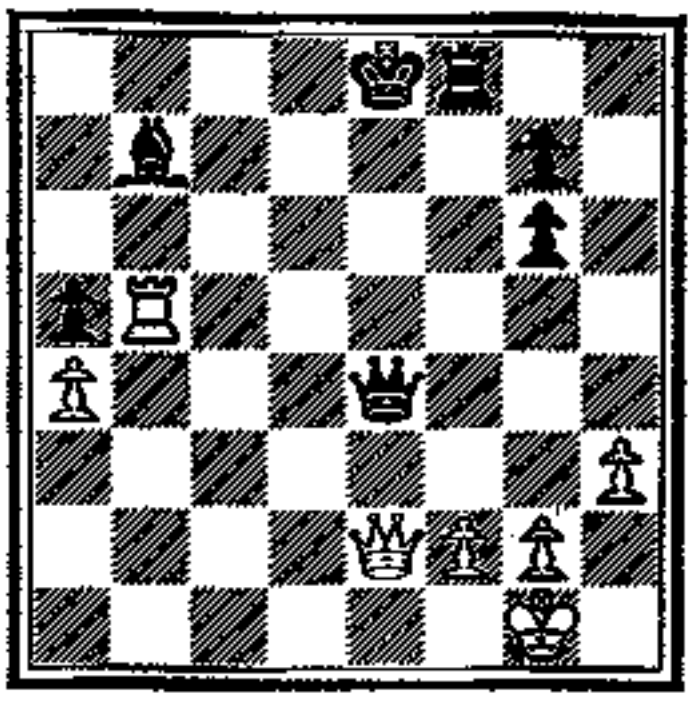

d. WHITE

White always moves first. Solutions on Page 52.

Solutions to Problems on Page 51

a. *1* P f2—f4

b. *1* Kt d3—c5 *ch*. The Black Bishop is now pinned by the Rook, and the move of the White Knight attacks the Black Knight a second time. If *1* Kt d3—f4, P f6—f5 relieves the pin.

c. *1* P d4—d5. Attack the pinned piece!

d. *1* R b5—e5 *ch*! The attack can be from the rear also!

Use of pin to check and mate

BECAUSE of the deceptive look of some positions with pinned pieces, we are giving some more examples. Look first for the Black King, then the pinned piece:

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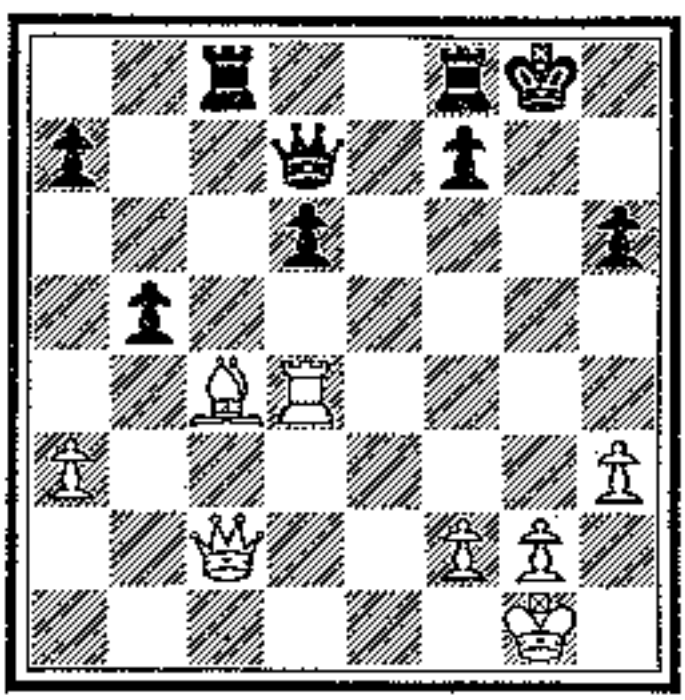

a. WHITE

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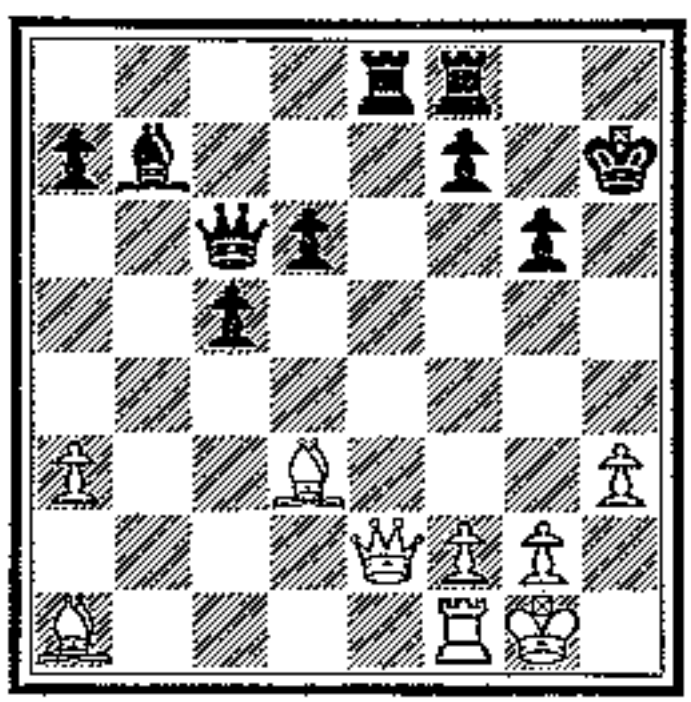

b. WHITE

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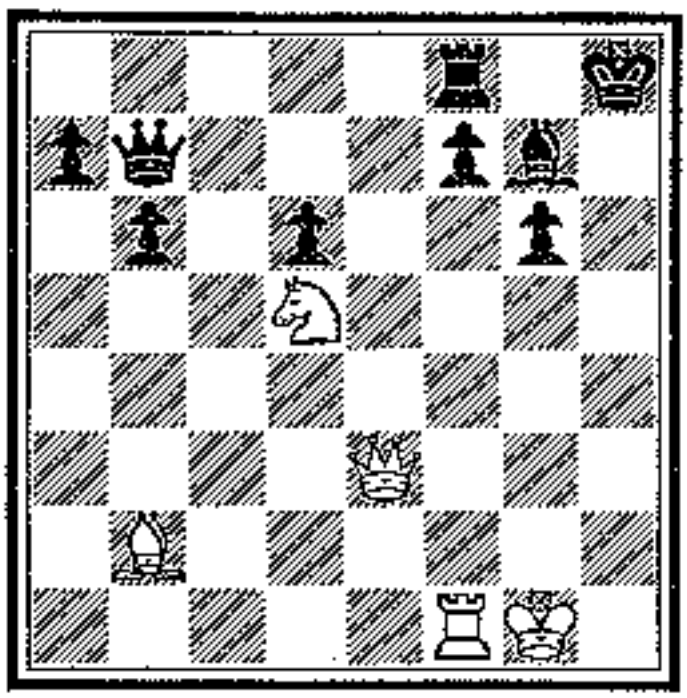

c. WHITE

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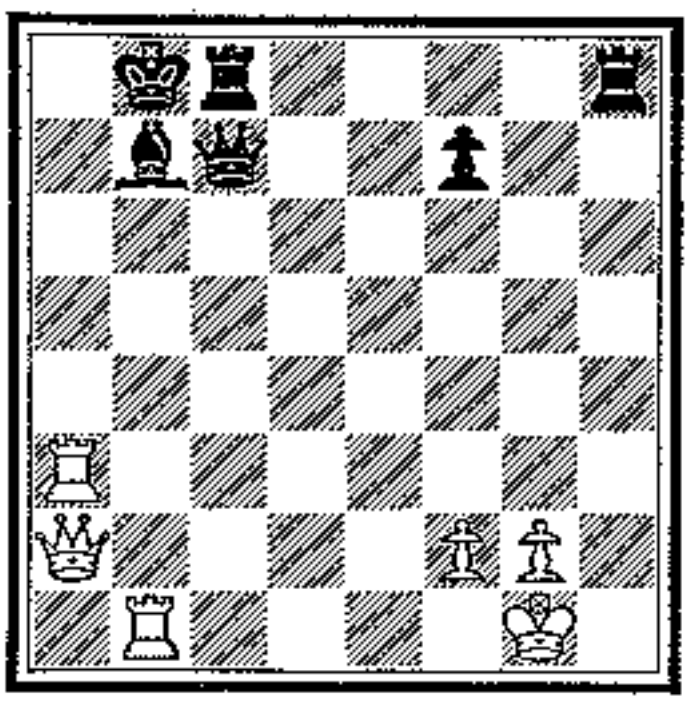

d. WHITE

White always moves first. Solutions on Page 54.

Solutions to Problems on Page 54

a. *1* Q c2—g6 *ch*

Black's Pawn at f7 is pinned.

1	K g8—h8
2 Q g6 × P h6 *ch*	K h8—g8
3 Q h6—g6 *ch*	K g8—h8
4 R d4—h4 mate	

b. *1* Q e2—h5 *ch* K h7—g8

The Black Pawn at g6 is pinned.

2 Q h5—h8 mate

c. *1* Q e3—h6 *ch* K h8—g8

The Bishop at g7 is pinned by the Bishop at b2.

2 Q h6 × B g7 mate

d. *1* R a3—a8 mate

These are common examples, and well worth calling to your attention, despite their seeming difficulty.

The next question seems to be: How can I defend myself against a pin? The answers are familiar:

1 Capture the pinning piece.

2 Interpose.

3 Move the King (plus a threat).

4 Protect.

5 Pin the pinning piece!

Defenses to the pin: by capture

THE simplest defense to a pin is to capture the pinning piece. This is feasible where (a) such capture entails no loss or (b) such capture is the lesser evil.

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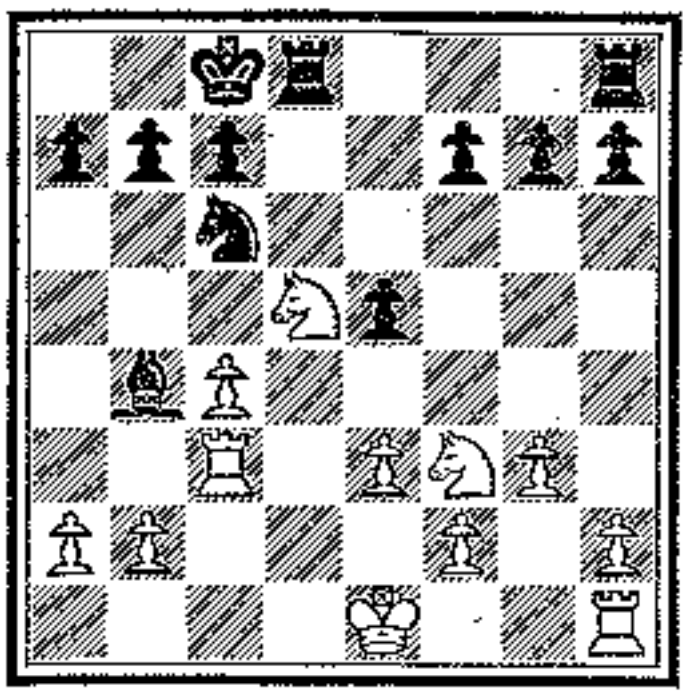

a. WHITE

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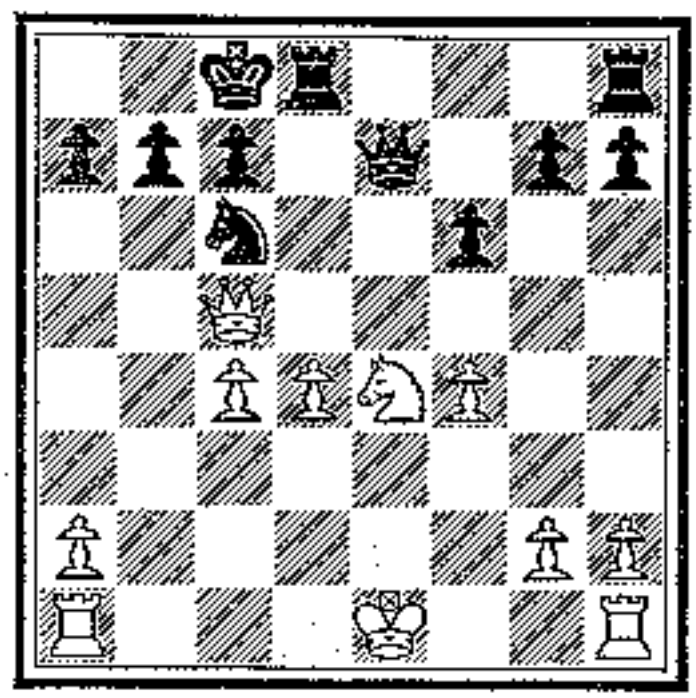

b. WHITE

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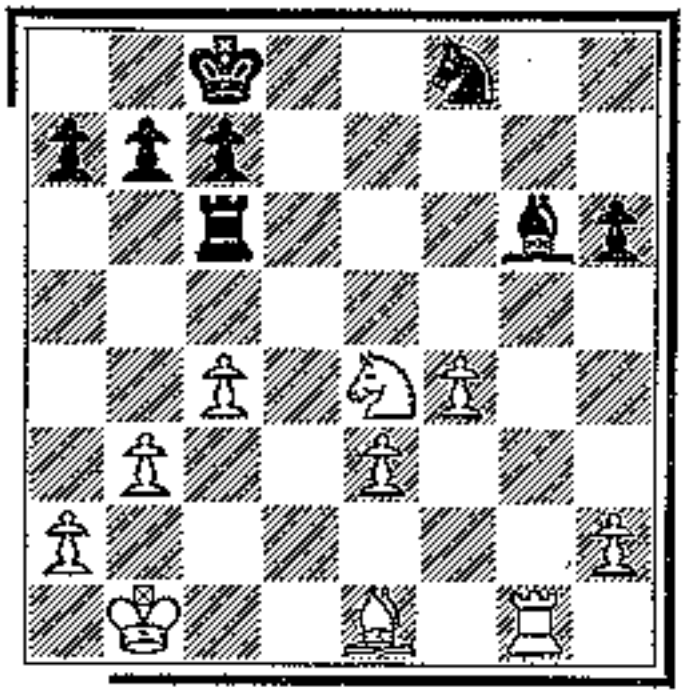

c. WHITE

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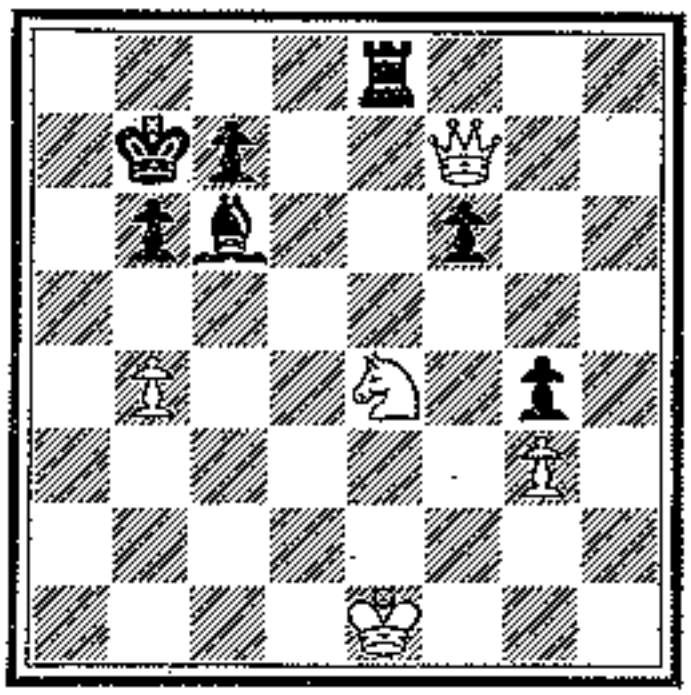

d. WHITE

White always moves first. Solutions on Page 56.

Solutions to Problems on Page 55

a. *1* Kt d5 × B b4. Else the Rook at c3 is lost for the Bishop (5 for 3!).

b. *1* Q c5 × Q e7. The Knight at e4 is pinned and liable to capture with check. White should therefore exchange Queens.

c. *1* R g1 × B g6. Better lose 5 for 3 than 3 for 0!

d. A longer example: Black has pinned and attacked the Knight and threatens . . . R e8 × Kt e4 *ch* followed by . . . R e4 × P b4. He will then have all the winning chances. (Remember that the Pawns can become Queens on reaching the eighth rank.)

Therefore:

1 Q f7 × R e8 *!*	B c6 × Q e8
2 Kt e4 × P f6	B e8—c6
3 Kt f6 × P g4	

And the game should end in a draw. Materially the Queen is worth not quite a Rook, Bishop and two Pawns; White has therefore gained slightly on the transaction.

Defenses to the pin: by interposition

THE second type of defense is *interposition*. This can be between the pinning piece and the pinned piece; or between the pinned piece and the King. Values of pieces must always be kept in mind.

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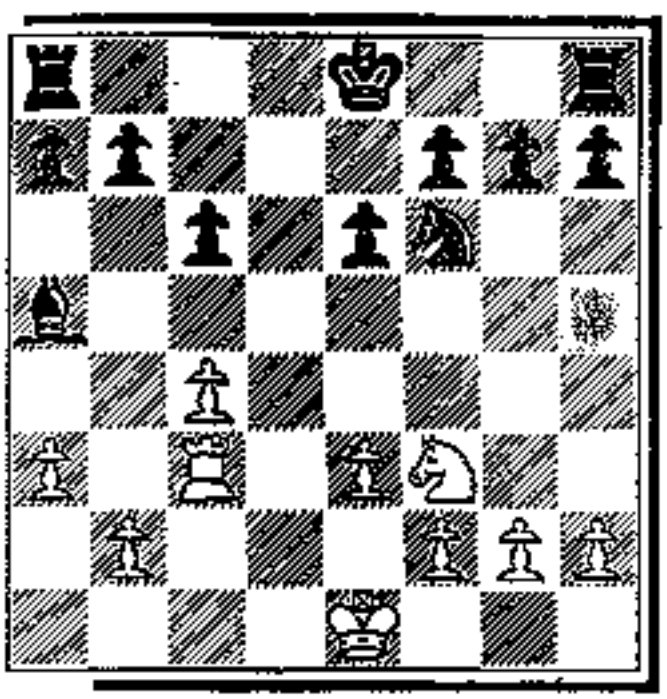

a. WHITE

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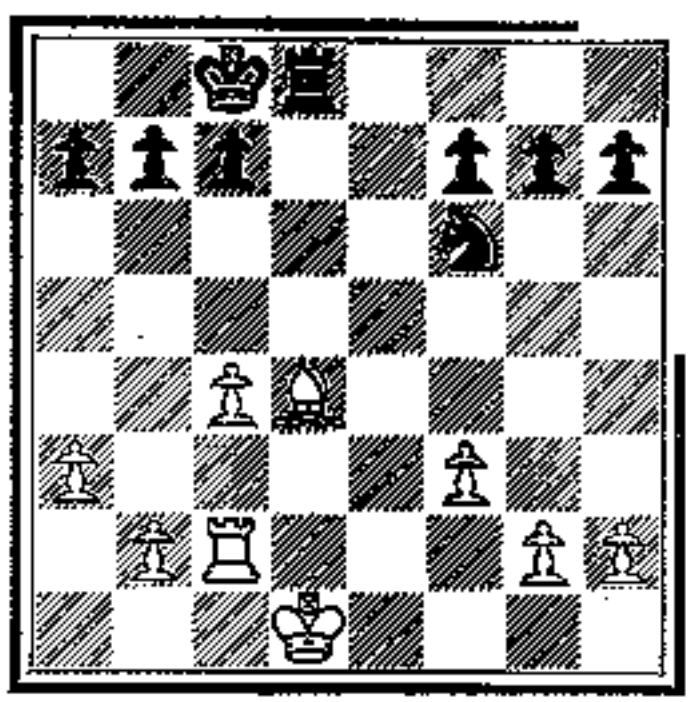

b. WHITE

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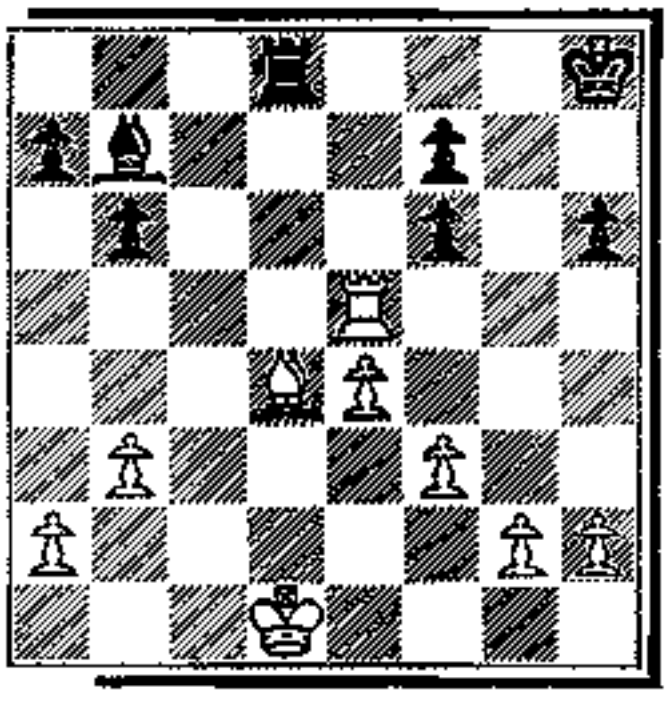

c. WHITE

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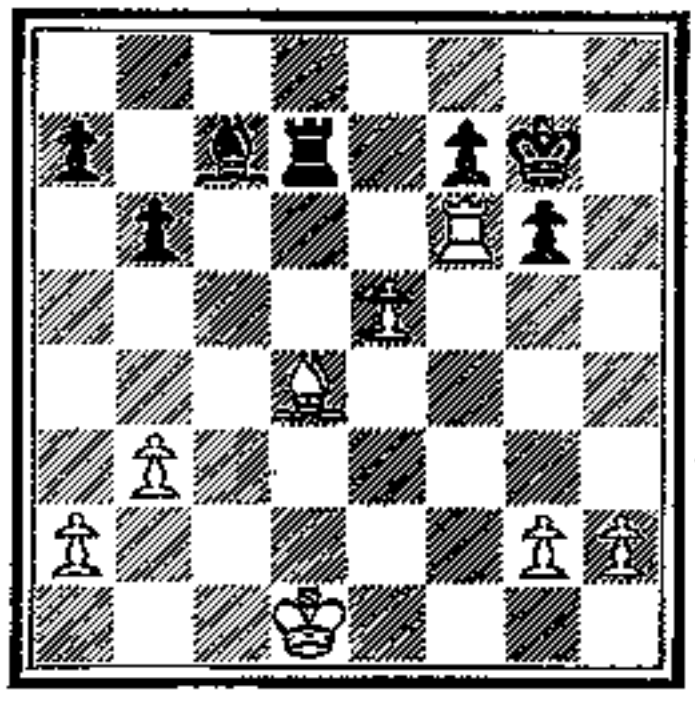

d. WHITE

White always moves first. Solutions on Page 58.

Solutions to Problems on Page 57

a. *1* P b2—b4

b. *1* R c2—d2

c. *1* R e5—d5 *!* — B b7 × R d5
2 B d4 × P f6 *ch* — K h8—h7
3 B f6 × R d8

Combines defense and attack.

d. *1* R f6—d6

If *1* R f6—f4, B c7 × P e5.

1 . . . . — B c7 × R d6
2 P e5—e6 *ch !* — K g7—f8
3 P e6 × R d7 — K f8—e7
4 P h2—h3

With equality. Not, however, *2* . . . B d6—e5 *?; 3* P e6 R d7, B e5 × d4 because of *4* P d7—d8(Q).

The defense weapon (Interposition) is here combined with the attacking weapon (Discovered Check) to disp Black's threat of attacking the pinned piece. Some more interpositions will follow later.

Defenses to the pin: by moving the King

THE third type of defense consists in moving the King out of danger.

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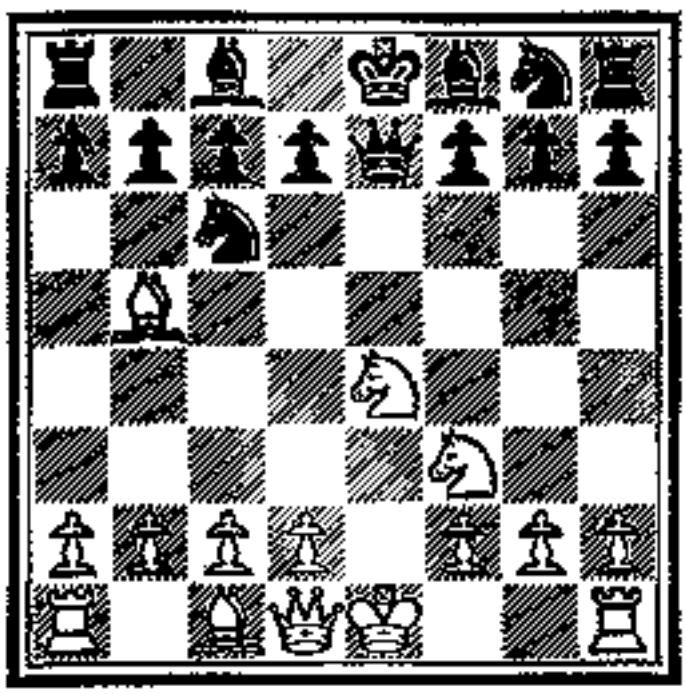

a. WHITE

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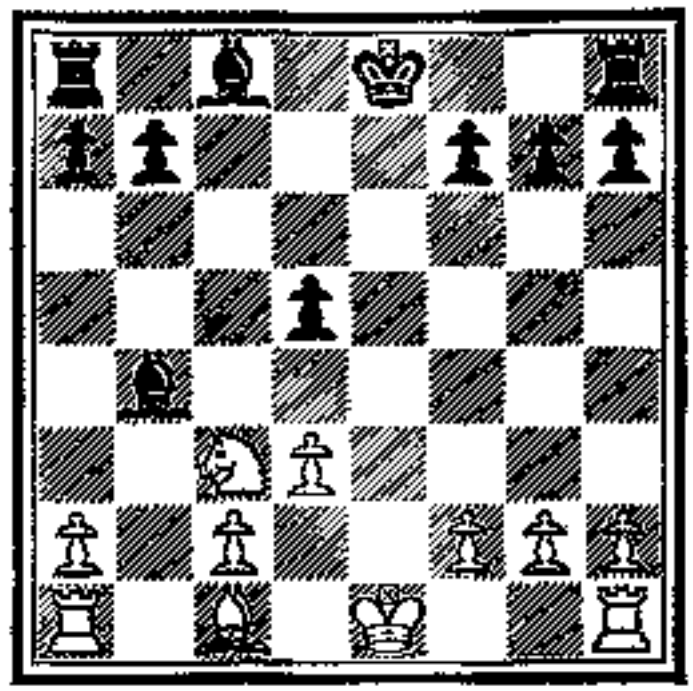

b. WHITE

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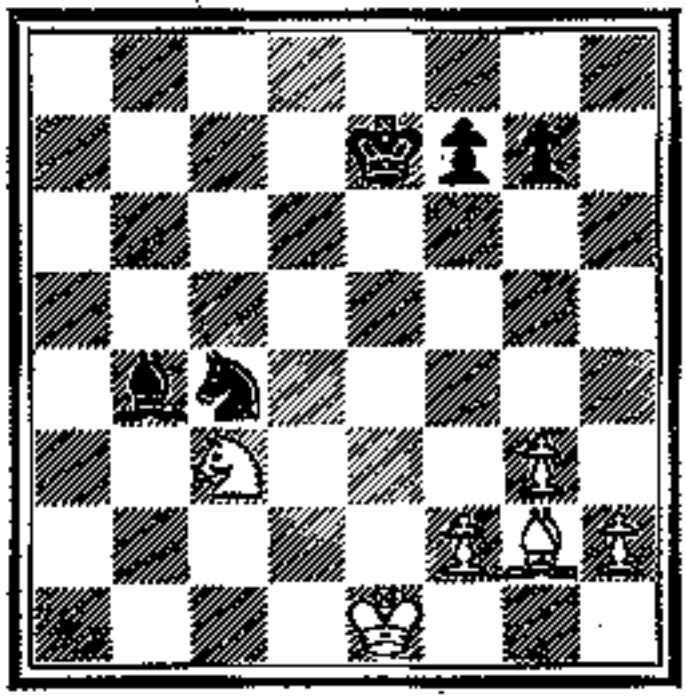

c. WHITE

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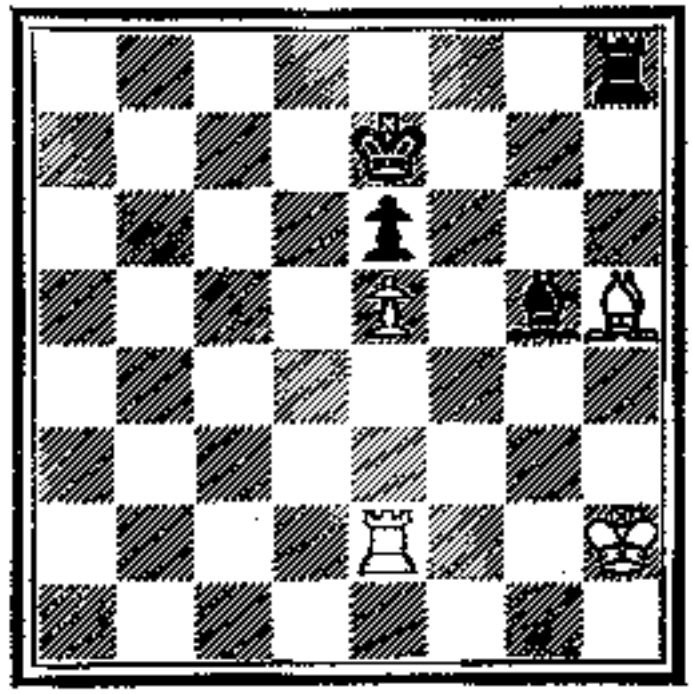

d. WHITE

White always moves first. Solutions on Page 60.

Solutions to Problems on Page 59

a. *1* O—O *!* If then *1* . . . Q e7 × Kt e4; *2* R f1—e1 pinning the Queen.

b. The immediate threat is *1* . . . B b4 × Kt c3 *ch.* The secondary threat is *1* . . . P d5—d4, attacking the pinned piece. *1* K e1—d2 would stop the first threat, but not the second. Therefore: *1* B c1—d2.

c. Black is threatening to win the Knight. White can't defend with his King because the Black Knight guards the square d2. Nor does it do any good to attack the Knight (by B g2—f1 or B g2—d5) because *1* . . . B b4 × Kt c3 is *check.*

However, there is a defense: *1* K e1—e2, B b4 × Kt c3; *2* K e2—d3 *!* forking the Black pieces. Now the best that Black can do is *2* . . . B c3—e1; *3* K d3 × Kt c4, B e1 × P f2 with equality.

d. *1* K h2—g3 R h8 × B h5
2 K g3—g4
An example similar to the above.

Defenses to the pin: by protection

SOMETIMES the solution to the problem of the pin may be a simple one—perhaps mere protection of the pinned piece will do. The Pawns are good protectors, and are often used as such. However, a protection *which does not also relieve the pin* is dangerous if your opponent can continue to attack the pinned piece.

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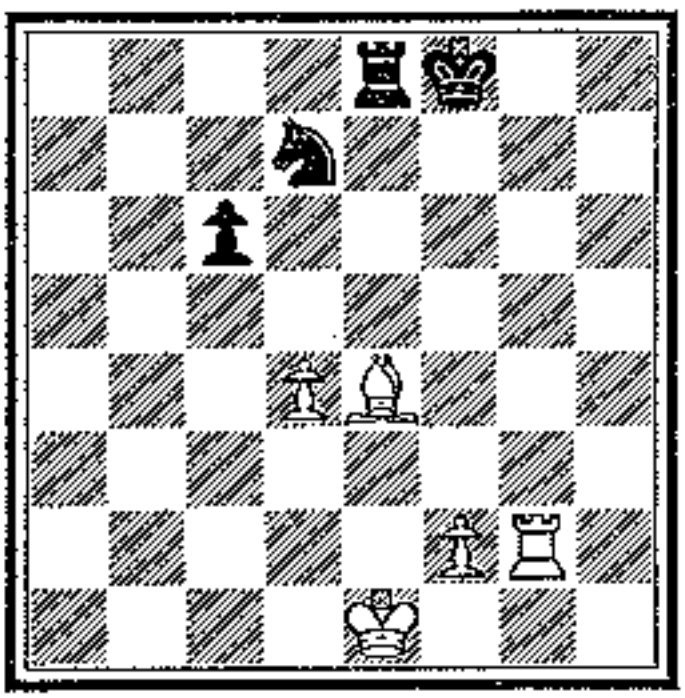

a. WHITE

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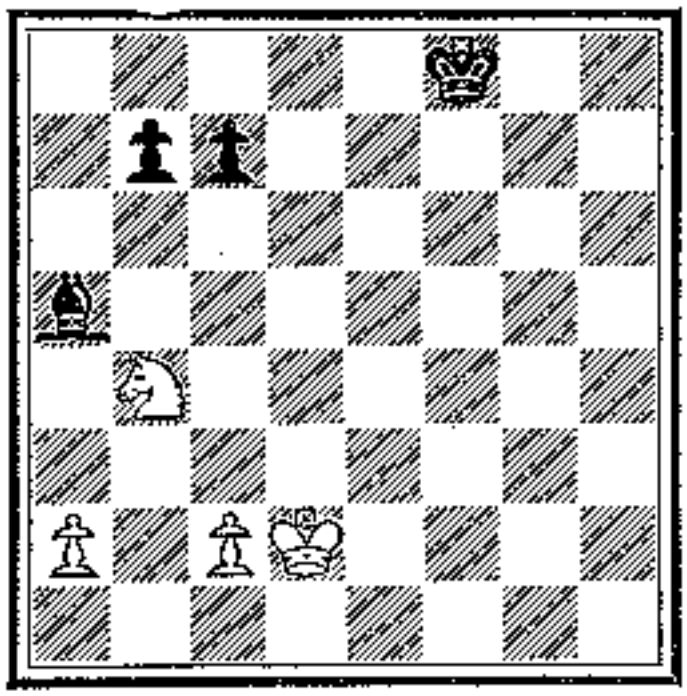

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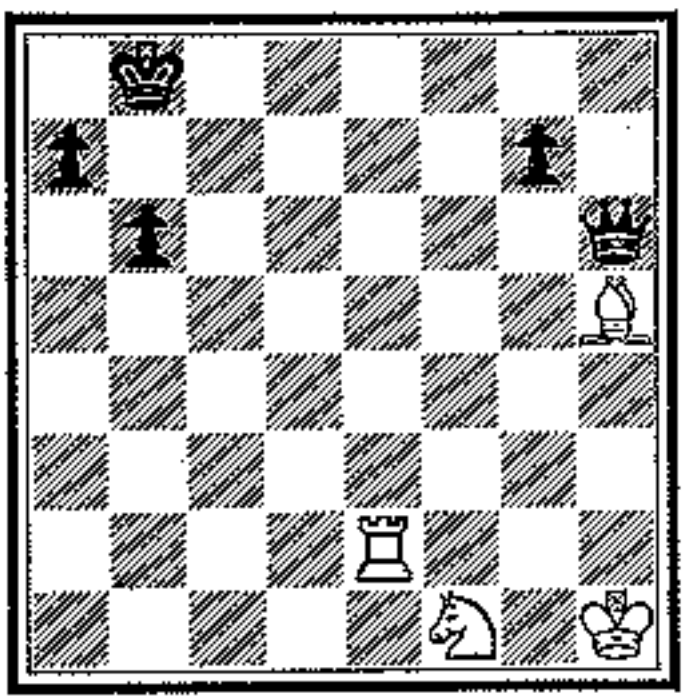

c. WHITE

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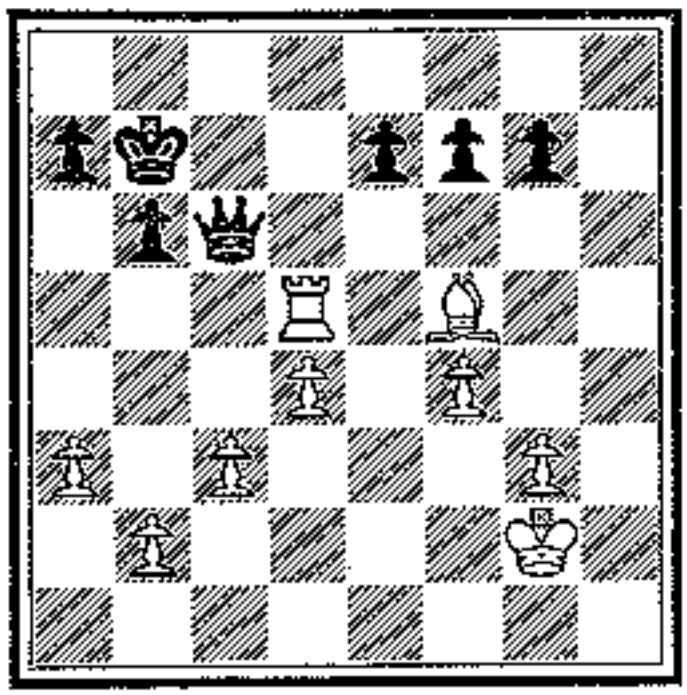

d. WHITE

White always moves first. Solutions on Page 62.

Solutions to Problems on Page 61

a. *1* P f2—f3 Kt d7—f6
2 R g2—e2

But not *1* R g2—g4, Kt d7—f6; *2* R g4—f4 (pinning the Knight), R e8 × B e4 *check!*

b. *1* P c2—c3. This not only protects the Knight but relieves the pin as well. Both *1* P a2—a3 and *1* K d2—c3 lose because of *1* . . . P c7—c5. (See also Diagram b on page 57.)

c. *1* R e2—h2. Protects and relieves the pin. *1* Kt f1—g3 is met by *1* . . . P g7—g6. If then *2* R e2—e6 (pinning the Pawn on the Queen), Q h6—c1 *ch*; *3* K h1—g2, P g6 × B h5. Against *1* R e2—h2, P g7—g6 is met simply by *2* B h5—f3.

d. *1* B f5—e4. This defensive move is also an attacking move, for it threatens *2* R d5—d7 *ch*, winning the Queen (which is pinned by the Bishop when the Rook moves). If the Queen moves, the Rook attacks it, and the Bishop gives discovered check at the same time. For example, *1* . . . Q c6—e6; *2* R d5—e5 dis *ch*. Or *1* . . . Q c6—c7; *2* R d5—d7 dis *ch*. The King must therefore move: *1* . . . K b7—c7. But then *2* R d5—c5 *!!* The Queen is now attacked by Rook and Bishop, and it is also pinned by the Rook. *2* . . . P b6 × R c5; *3* B e4 × Q c6.

Defenses to the pin: by counter-pin

AND now the fifth defense: pin the pinning piece!

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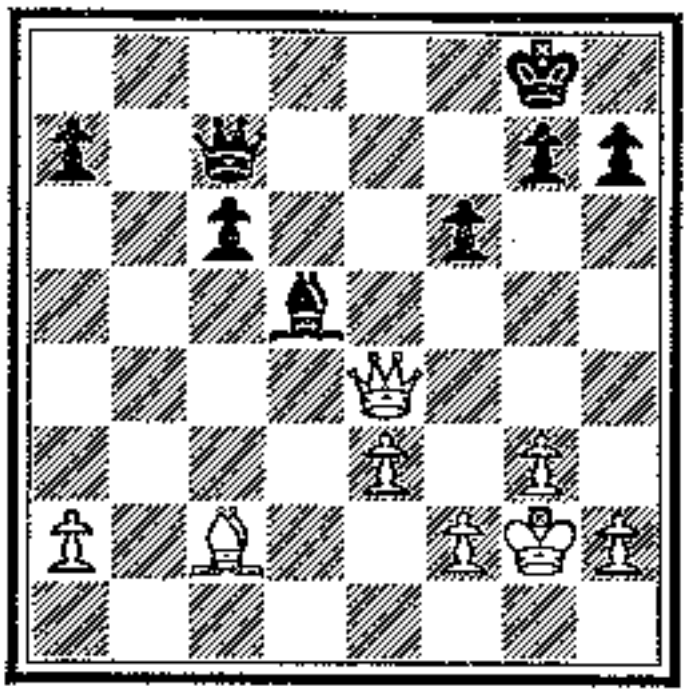

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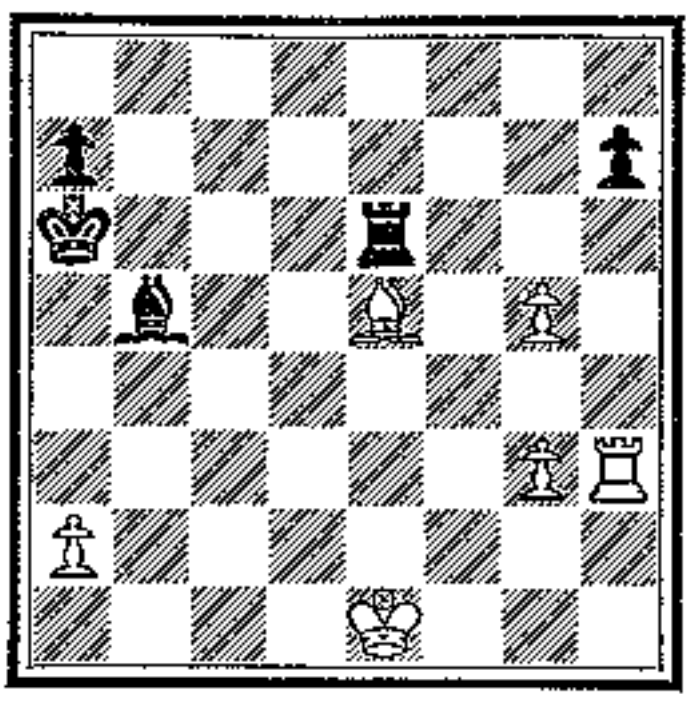

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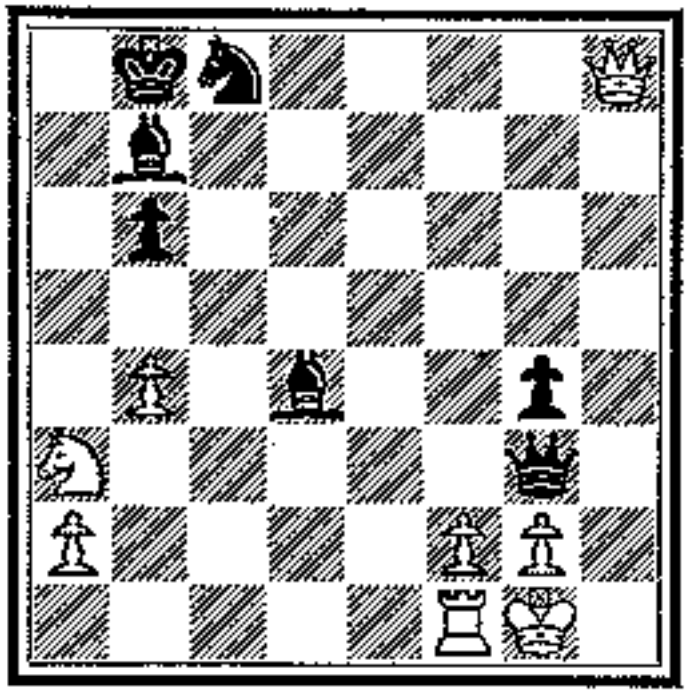

c. WHITE

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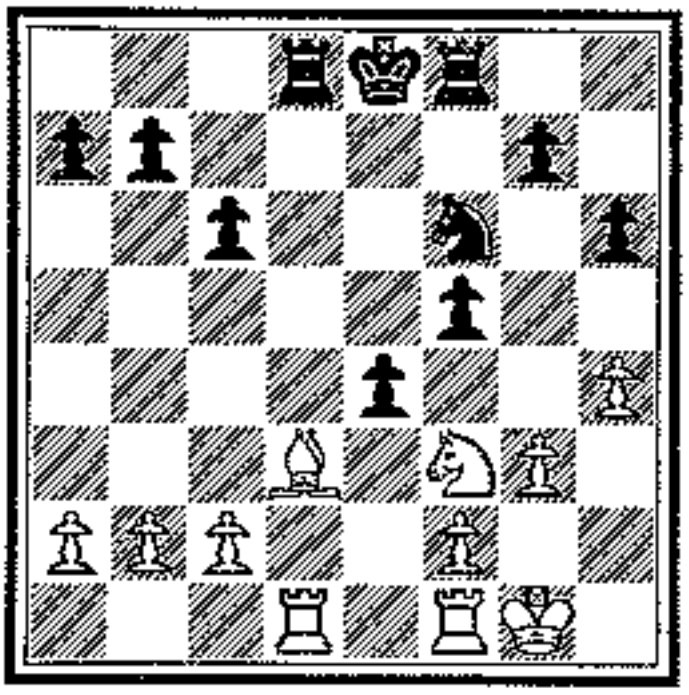

d. WHITE

White always moves first. Solutions on Page 64.

Solutions to Problems on Page 63

a. *1* B c2—b3

b. *1* R h3—h6

c. The Queen is safe from capture because of the pin of the Pawn on f2 by the Bishop on d4. However, Black threatens checkmate on g2 and the capture of the Knight on a3. Therefore *1* Q h8—h2 *!* pinning the Black Queen.

d. *1* R f1—e1. White threatens, if Black does not get the King off the e-file, to remove first the Knight and then the Bishop from the fork of the Pawn on e4. (Not the Bishop first, for after 2 . . . R d8 × R d1; 3 R e1 × R d1, the Pawn on e4 is no longer pinned.)

Therefore *1* . . . K e8—f7. Then follows 2 Kt f3—e5 *ch*, K f7—e6; 3 B d3—c4 *ch*, K e6 × Kt e5; 4 P f2—f4 *mate!* The Pawn on e4 cannot capture this Pawn at f3 in passing because it is still pinned!

Innumerable examples can be given of the uses of the Pin and the counter-Pin; but we have become so King-conscious now that we may forget that these attacking maneuvers can be directed against other pieces as well as the King.

Forks

IN the diagrams on this and the following pages, we shall use the Fork and Pin against other pieces. Even a Hurdle will work!

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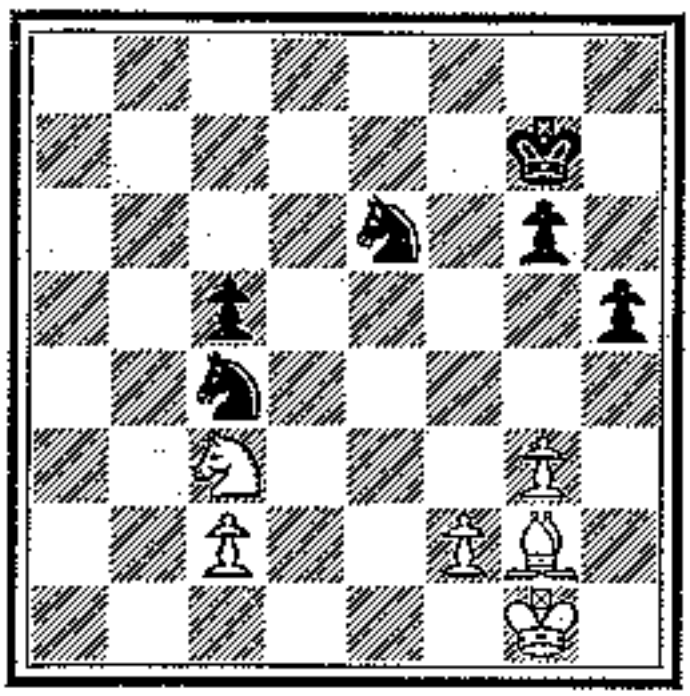

a. WHITE

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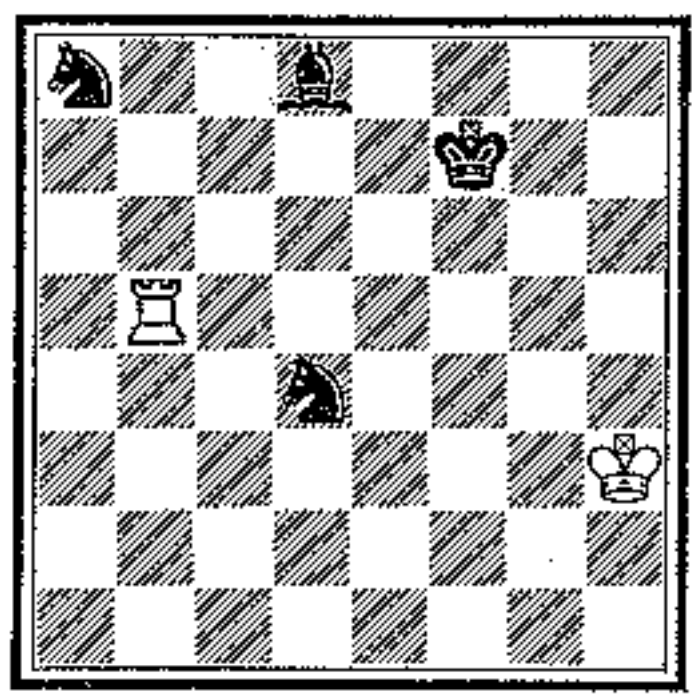

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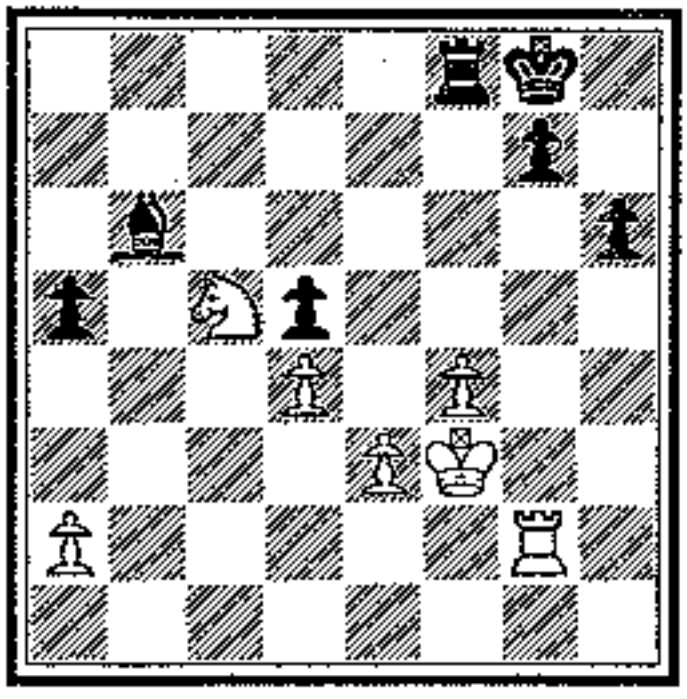

c. WHITE

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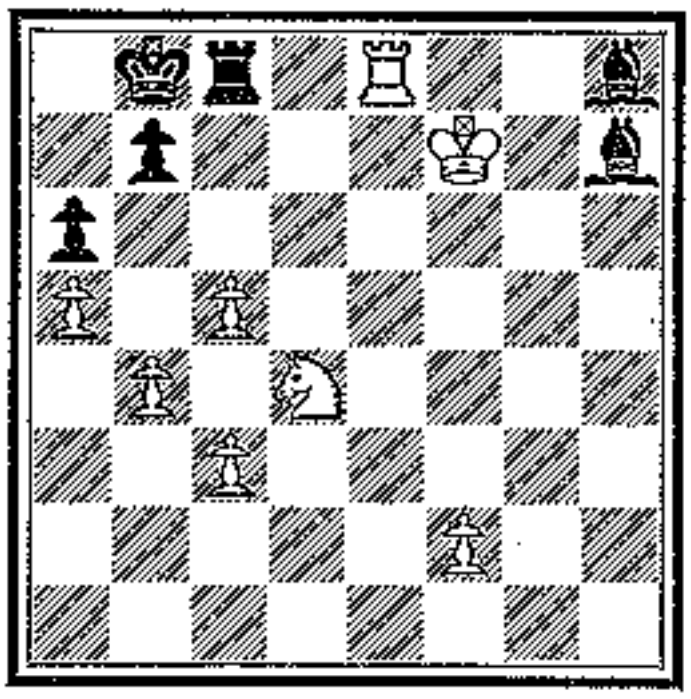

d. WHITE

White always moves first. Solutions on Page 66.

a. *1* B g2—d5 *!* The best Black can do is *1* . . . Kt e6—d4, winning the Pawn at c2. If *2* B d5 × Kt c4, Kt d4—f3 *ch*; *3* K g1—h1 *!* (not *3* K g1—f1, Kt f3—d2 *ch*; nor *3* K g1—g2, Kt f3—e1 *ch*).

b. *1* R b5—b8. Not *1* R b5—d5, B d8—f6 or *1* . . . Kt d4—c6 or *1* . . . Kt d4—e6.

c. *1* Kt c5—d7. This illustrates the peculiar powers of the Knight: The Rook can't protect the Bishop on b8 or f6, since it can be captured on either square.

d. The King cannot approach the Bishops. But the way can be prepared with:

1 R e8 × B h8 *!*	R c8 × R h8
2 K f7—g7 *!*	R moves
3 K g7 × B h7	

Pins; hurdles on pieces

PINS or hurdles on the Queen are next in importance to those on the King, but remember: they can be done on any piece.

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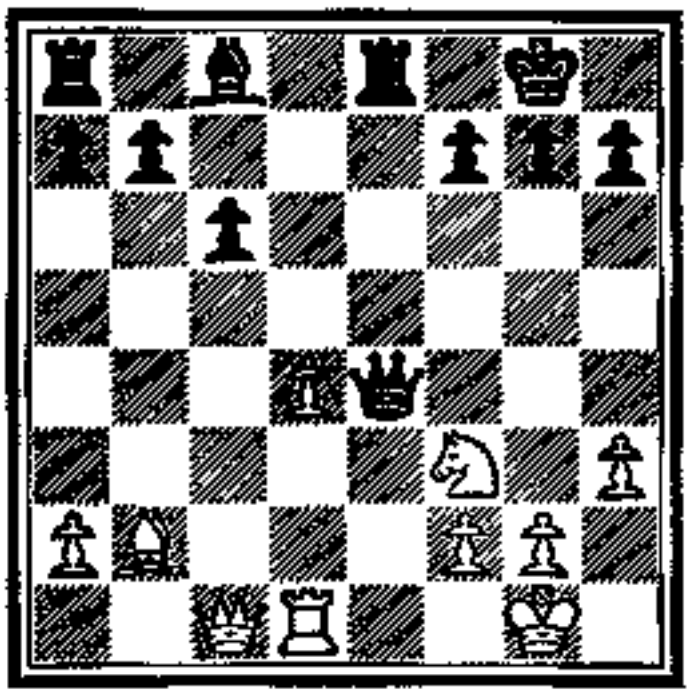

a. WHITE

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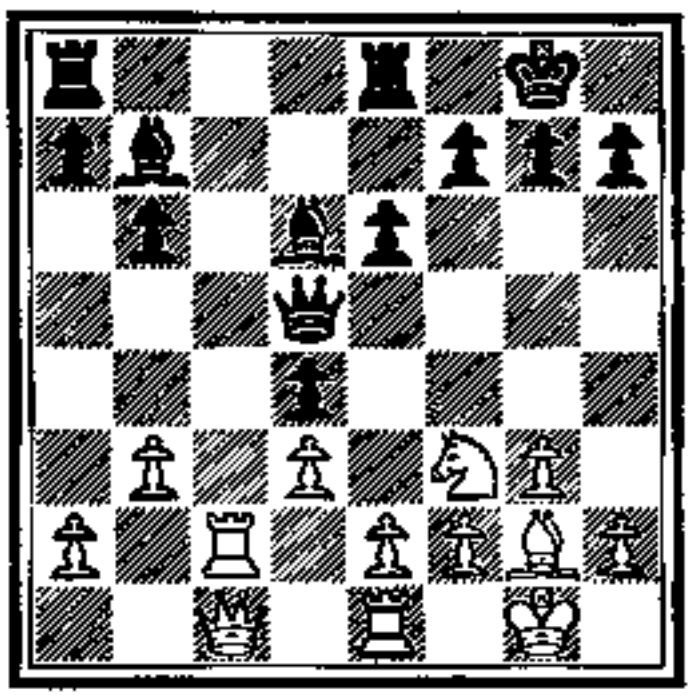

b. WHITE

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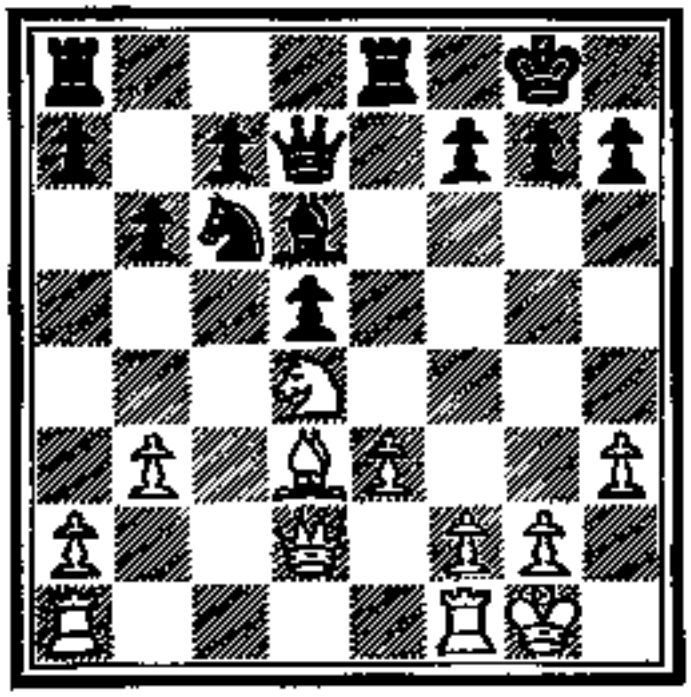

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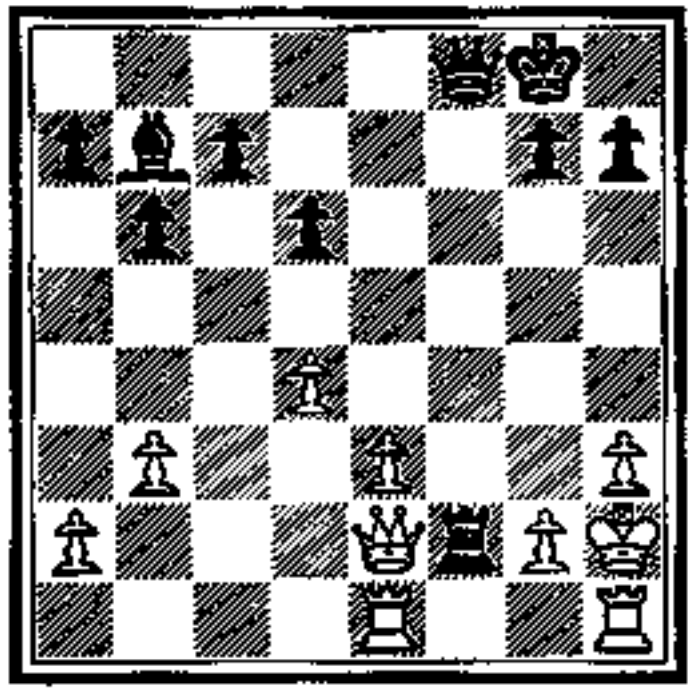

d. WHITE

White always moves first. Solutions on Page 68.

Solutions to Problems on Page 67

a. *1* R d1—e1. Black's Queen cannot leave the e-file, as this would be followed by 2 R e1 × R e8 mate.

b. *1* Kt f3—h4 wins the Bishop on b7. (This is the only move the Knight can make which guards White's Bishop.)

c. *1* B d3—b5.

d. *1* R h1—f1. If now *1* . . . R f2 × P g2 *ch*; 2 Q e2 × R g2, B b7 × Q g2; 3 R f1 × Q f8 *ch* etc. Or *1* . . . R f2 × Q e2; 2 R f1 × Q f8 *ch*, K g8 × R f8; 3 R e1 × R e2.

Sacrifices based on pin and hurdle

RECOGNITION of the positions on page 67, or similar ones, is important, for you can often "sacrifice" material to obtain them. *Caution:* Always note carefully the values of the pieces sacrificed and the pieces gained.

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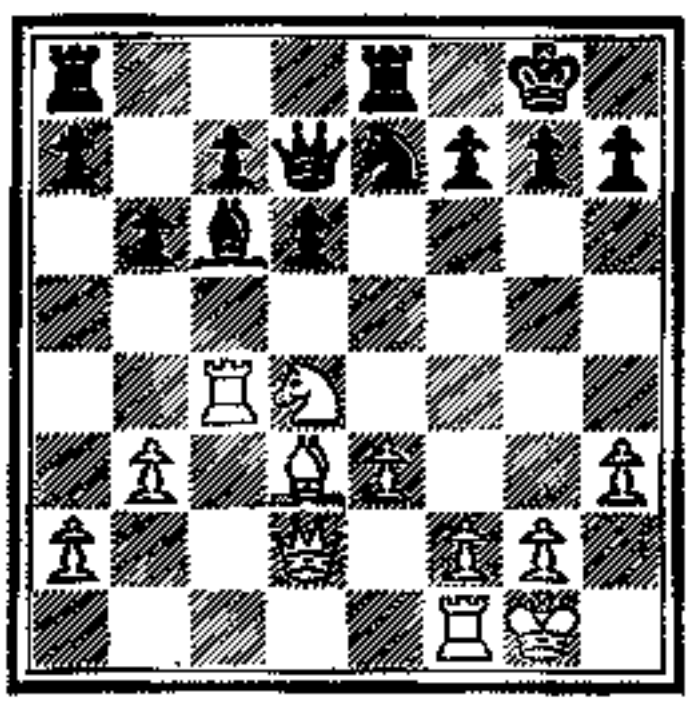

a. WHITE

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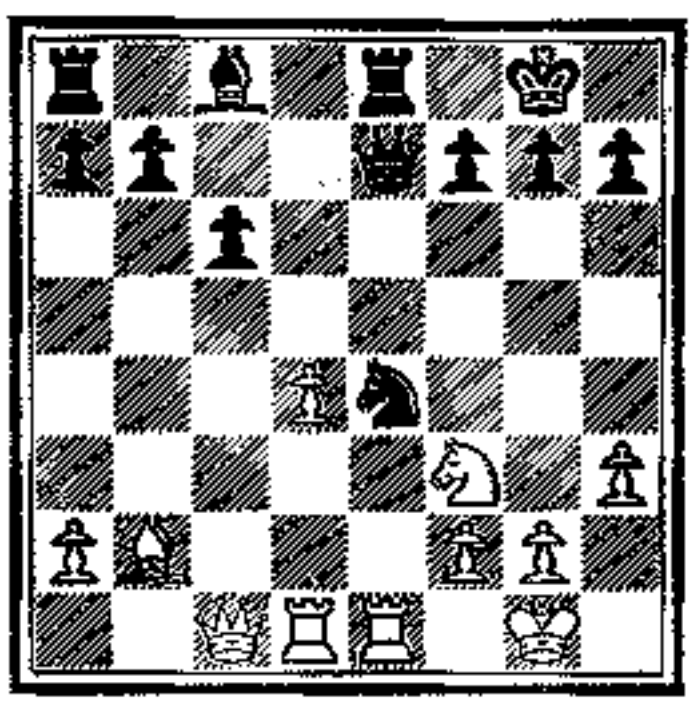

b. WHITE

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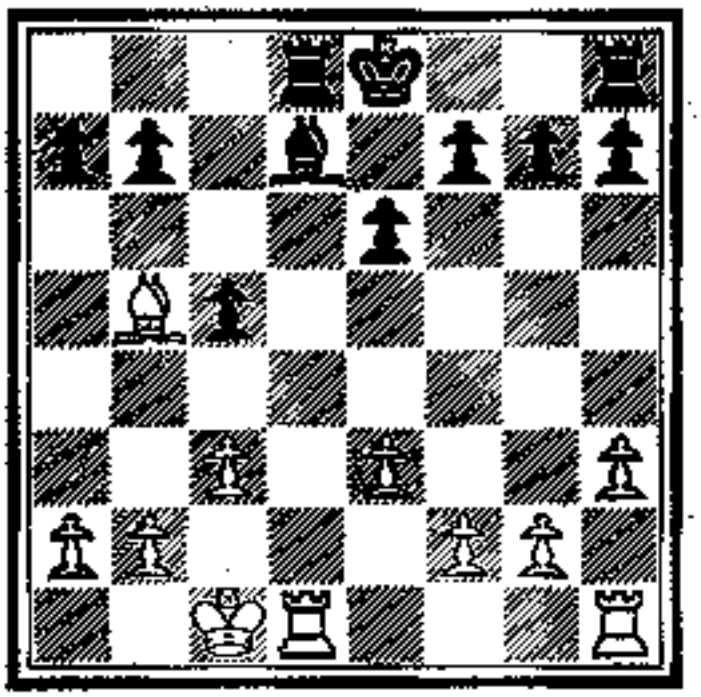

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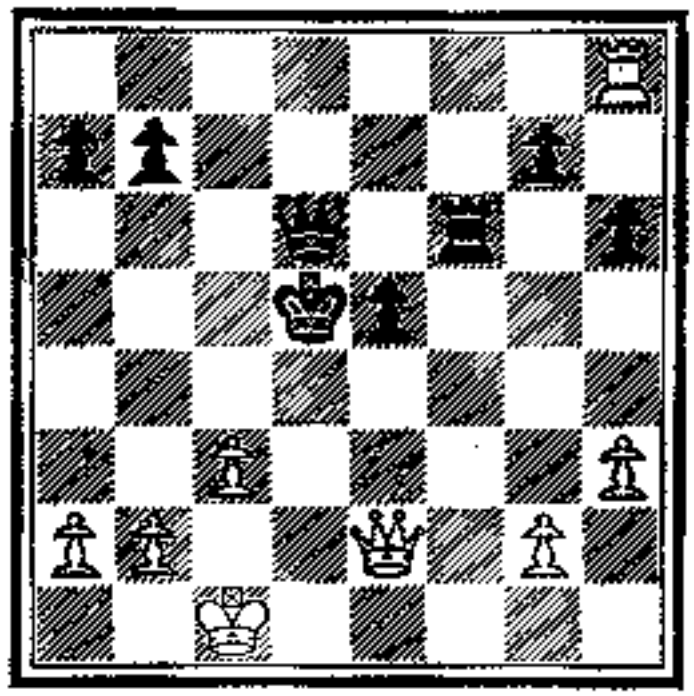

d. WHITE

White always moves first. Solutions on Page 70.

Solutions to Problems on Page 69

a. (Based on 67c)
1 R c4 × B c6, Kt e7 × R c6; *2* B d3—b5 and White will come out a piece ahead (first he wins the Knight; then he captures a Rook in return for his Bishop).

b. (Based on 67a)
1 R e1 × Kt e4 *!*, Q e7 × R e4; *2* R d1—e1 wins Queen and Knight for two Rooks.

c. *1* R d1 × B d7
Maintaining the pin by the Bishop at b5.
1 . . . . R d8 × R d7
2 R h1—d1

d. *1* R h8—d8 *!* Q d6 × R d8
2 Q e2—d3 *ch !*

And White wins Queen for Rook. The sacrifice of the Rook lures the Queen away from the protection of King and Rook, making a successful "hurdle" possible.

Often a direct attack upon a pinned piece is not possible. In such cases, you can *prepare* to attack the pinned piece a second time. Such preparatory moves include:

1 Doubling Rooks along a rank or file.

2 A Pawn push.

3 Moving a piece to a square from which it can be moved to attack the pinned piece.

Preparing the attack on pinned pieces

EXAMPLES will be more enlightening than stating the rules:

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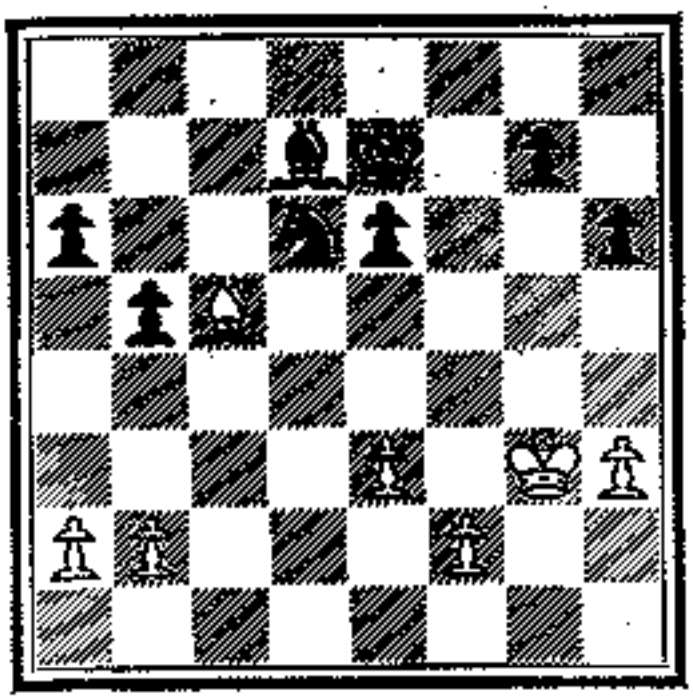

a. WHITE

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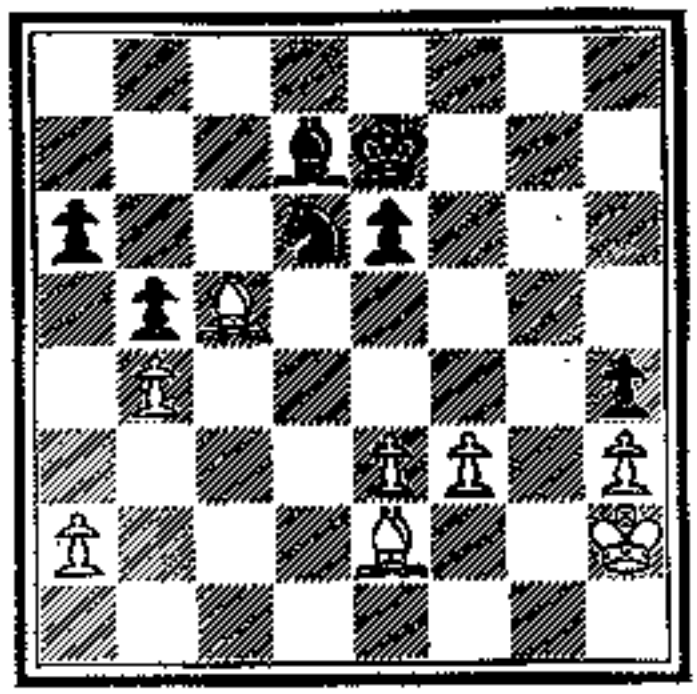

b. WHITE

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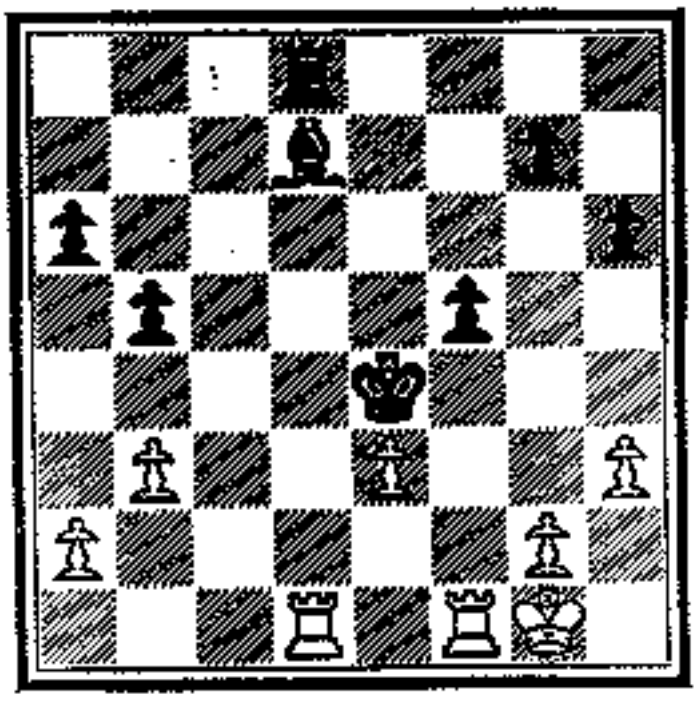

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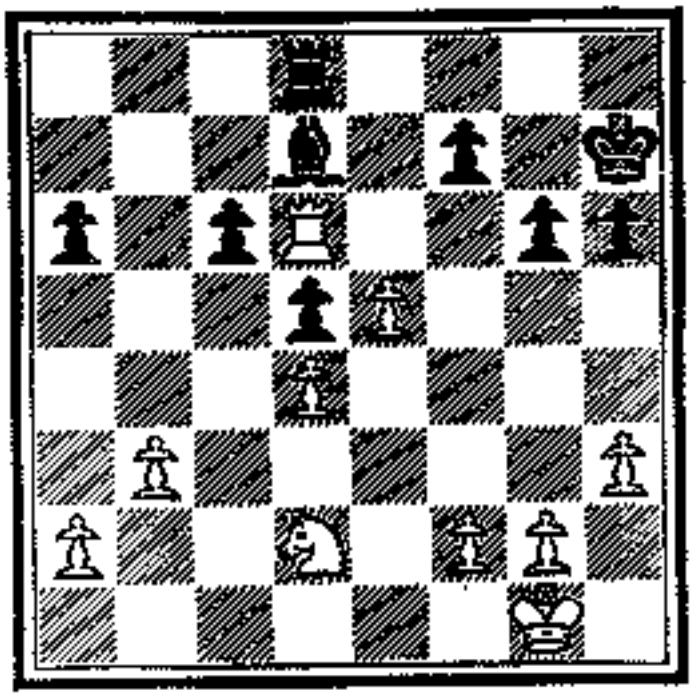

d. WHITE

White always moves first. Solutions on Page 72.

a. *1* K g3—f4 ! The King is headed for e5 to attack the Knight a second time. The only way to prevent 2 K f4—e5 is *1* . . . K e7—f6, but this loses the Knight at once.

b. *1* P e3—e4 P e6—e5
2 P f2—f4 K e7—e6
If 2 . . . P e5 × P f4; 3 P e4—e5 etc.
3 B e2—g4 *ch* K e6—e7
4 P f4 × P e5 etc.

c. *1* R d1—d6 ! to be followed by 2 R f1—d1 (Black's King is kept from e6).

d. *1* Kt d2—f3 ! K h7—g7
2 P e5—e6 ! P f7 × P e6
3 Kt f3—e5

White wins the Bishop. Other Knight maneuvers are too slow, as they give Black's King time to reach e7. (The order of White's first and second moves can be reversed.)

Material gain by attack on supporting piece

IF we can't attack a piece directly, we can sometimes attack the piece which supports it:

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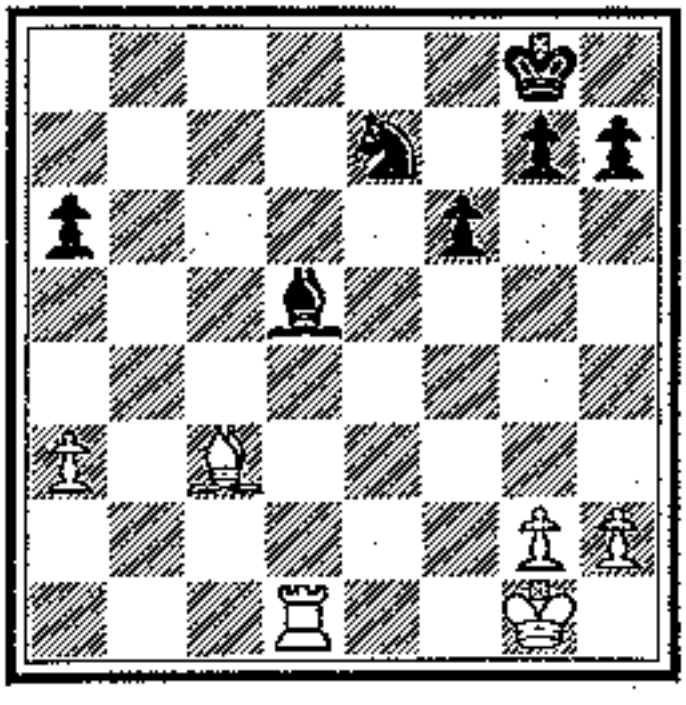

a. WHITE

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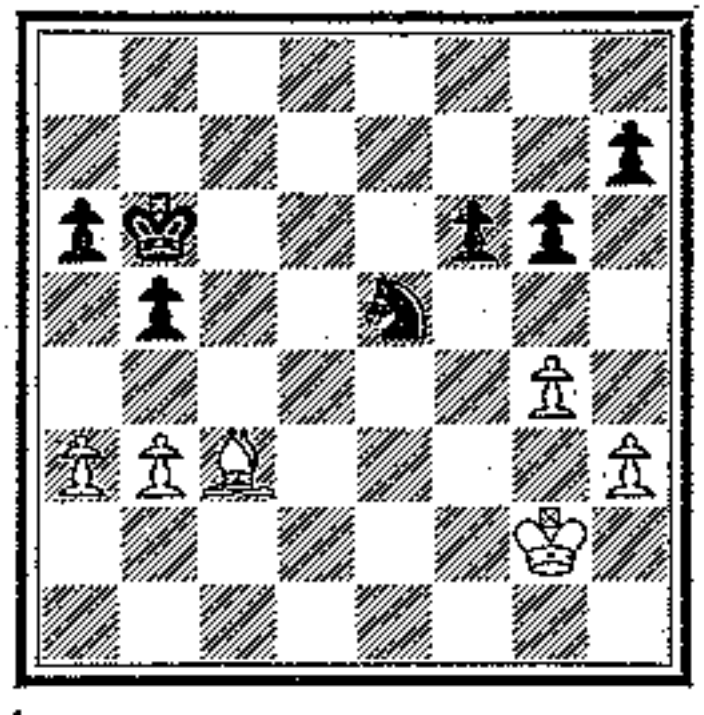

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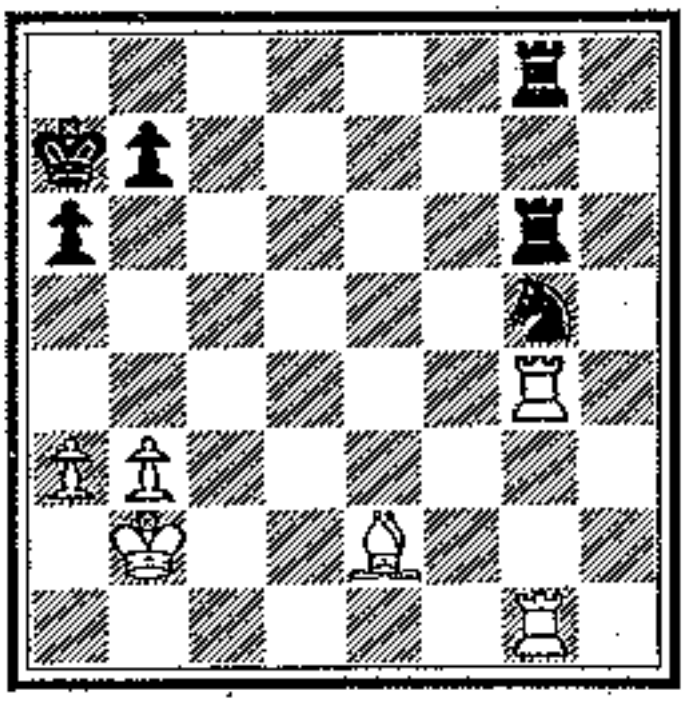

c. WHITE

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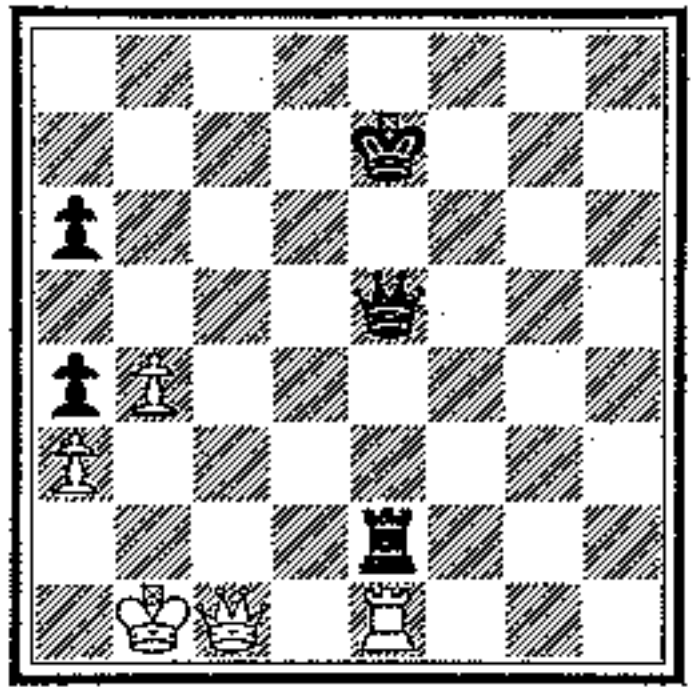

d. WHITE

White always moves first. Solutions on Page 74.

Solutions to Problems on Page 73

a. *1* B c3—b4. Black can protect the Knight by *1* . . . K g8—f7, but after 2 B b4 × Kt e7, the Bishop at d5 is unprotected.

b. *1* P g4—g5.

c. *1* B e2—d3 R g6—g7
2 B d3—c4 Kt g5—e6

An attempt to save himself: if 3 R g4 × R g7 *?*, R g8 × R g7; *4* R g1 × R g7, Kt e6 × R g7.

3 B c4 × Kt e6 *!* Protecting the Rook at g4.

d. *1* Q c1—c5 *ch !* K e7—f6

If *1* . . . Q e5 × Q c5; *2* R e1 × e2 *ch*, K e7—d6; 3 P b4 × Q c5 *ch* and White has won a Rook. Black's Queen is the supporting piece. Black cannot play *1* . . . K e7—e6 because of 2 D c5—c4 *ch* forking the King at e6 and the Rook at e2.

2 Q c5—f8 *ch* K f6—g6

If 2 . . . K—e6, we have a hurdle: 3 R e1 × R e2, Q e5 × R e2; 4 Q f8—e8 *ch* etc.

3 R e1—g1 *ch*. Suddenly a mating attack appears.

3 . . . . K g6—h5
4 Q f8—f7 *ch* K h5—h4
5 Q f7—h7 *ch* Q e5—h5
6 R g1—h1 *ch* etc.

We notice how our threats of a winning combination force the opponent to make moves which open up new opportunities for combinations of a different character.

We shall now study defenses to pins on pieces. The difference between these and defenses to pins on a King is: A piece pinned on a King can never move out of the pinning line. A piece pinned on some other piece *can move* out of that line, although some material loss may be suffered.

Defenses to pins on pieces: counterattacks on pieces of equal value

THESE can take the following forms:

1 An attack on a piece of equal value to that whereon it is pinned; **2** A mating attack; **3** A combination of 1 and 2.

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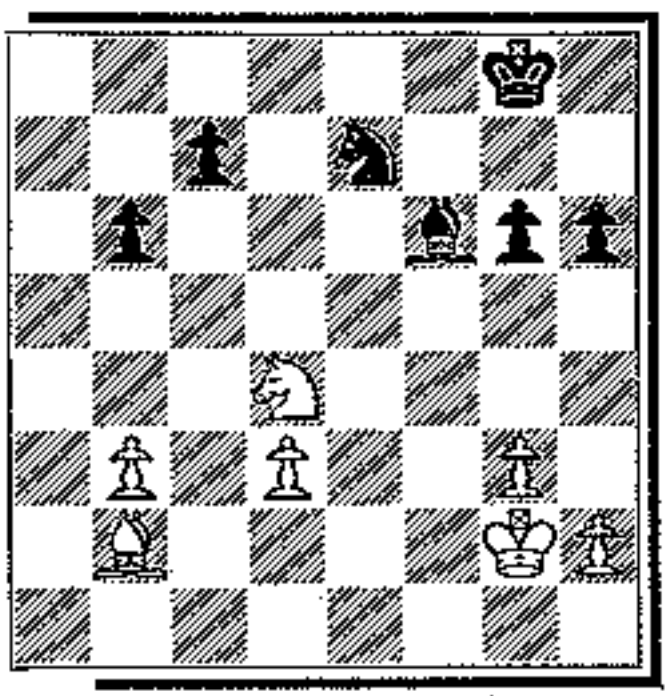

a. WHITE

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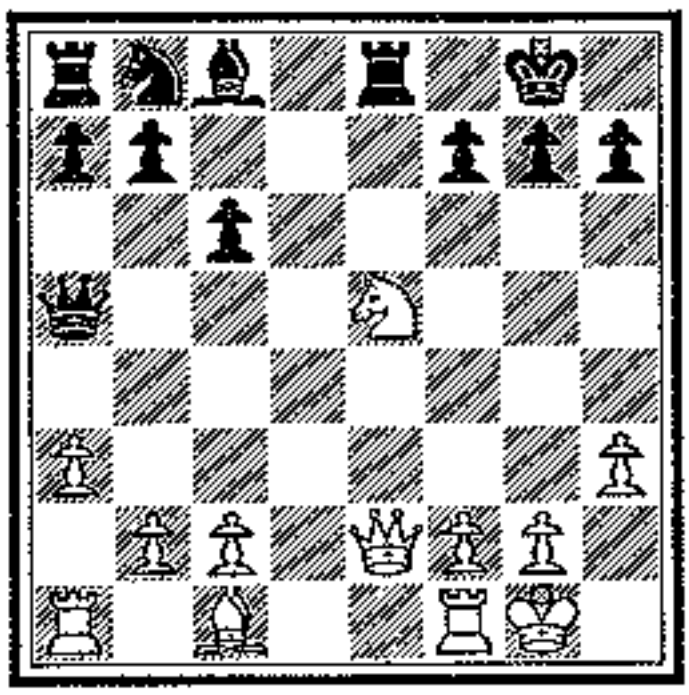

b. WHITE

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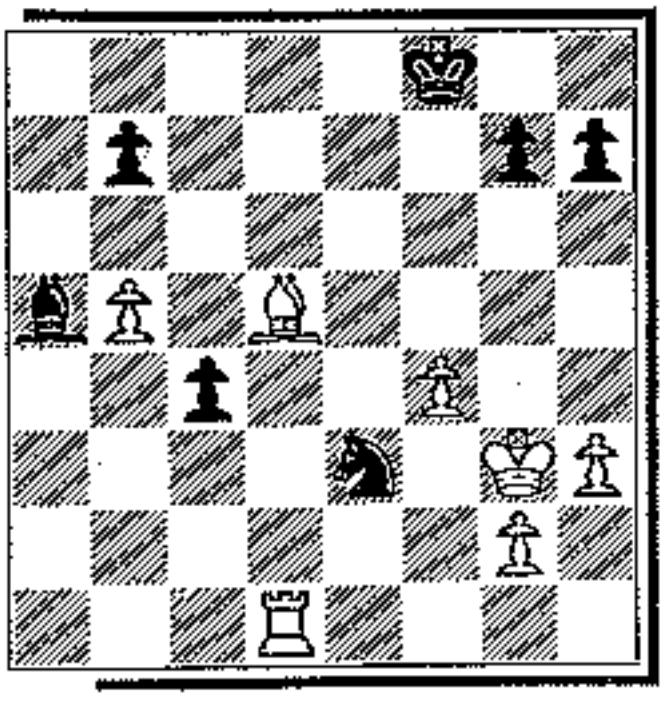

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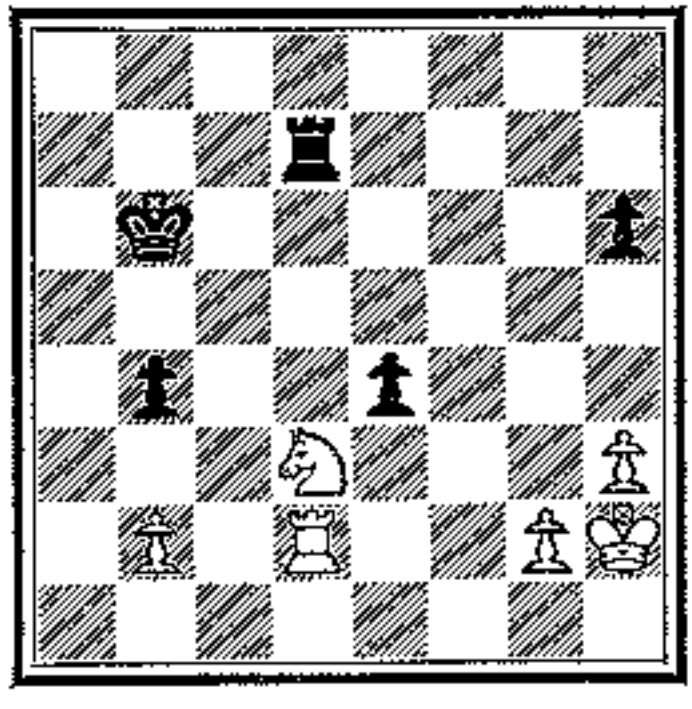

d. WHITE

White always moves first. Solutions on Page 76.

Solutions to Problems on Page 75

a. *1* Kt d4—c6 — B f6 × B b2
2 Kt c6 × Kt e7 *ch* — K g8—f7
3 Kt e7—d5 etc.

(Another way to release the pin was *1* B b2—c3, P c7—c5; *2* Kt d4—e2 etc.)

b. *1* Kt e5 × P c6

Not *1* P f2—f4 *?*, P f7—f6; *2* Q e2—c4 *ch*, B c8—e6.

1 . . . . — R e8 × Q e2
2 Kt c6 × Q a5

c. *1* R d1—a1

Not *1* R d1—d4 *?*, Kt e3—f5 *ch*.

1 . . . . — B a5—c3
2 R a1—a8 *ch*

d. *1* Kt d3—e5 — R d7 × R d2
2 Kt e5—c4 *ch* — K b6—b5
3 Kt c4 × R d2

Defenses to pins on pieces: counterattacks by means of mate threats

THE pinned piece may also move with a mating threat:

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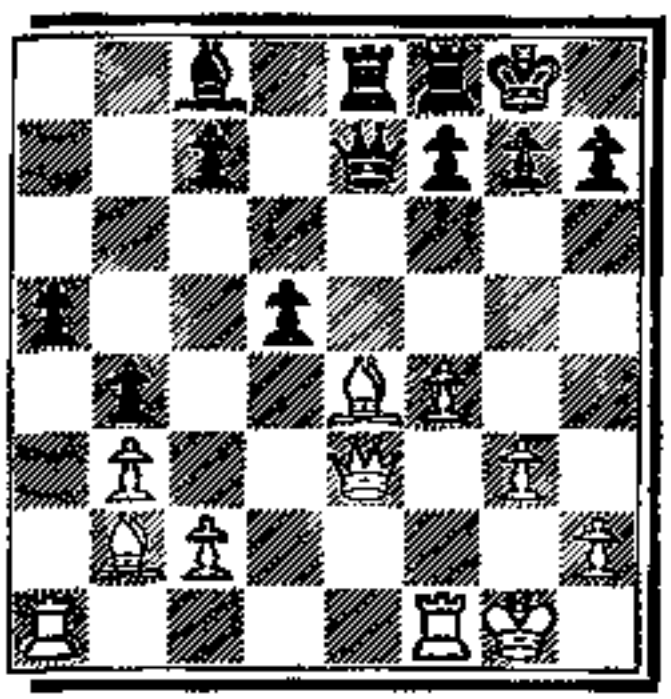

a. WHITE

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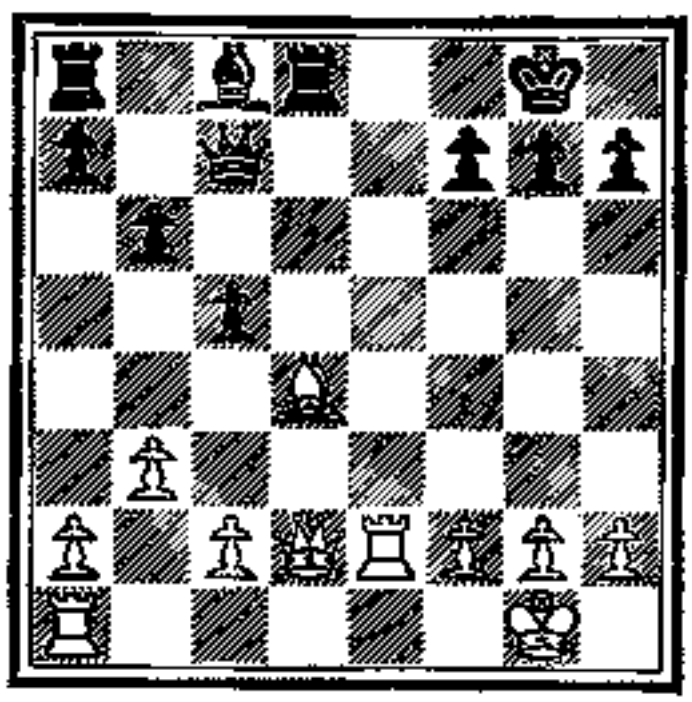

b. WHITE

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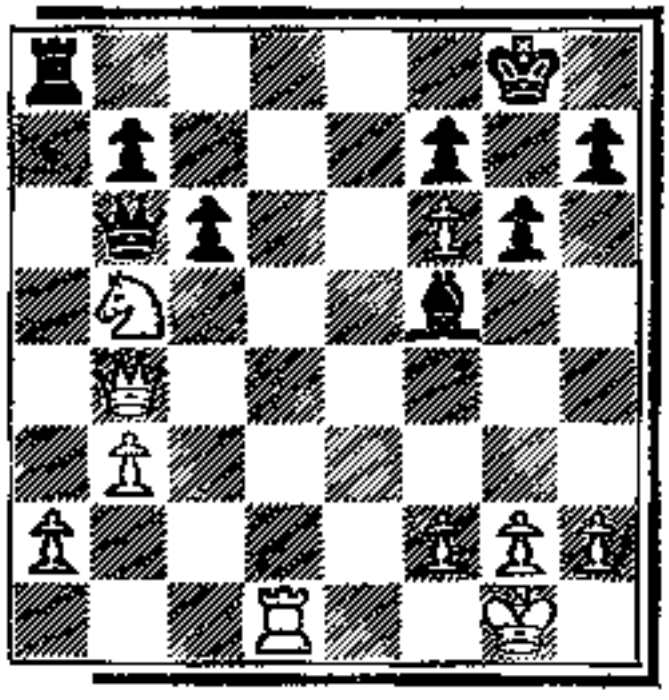

c. WHITE

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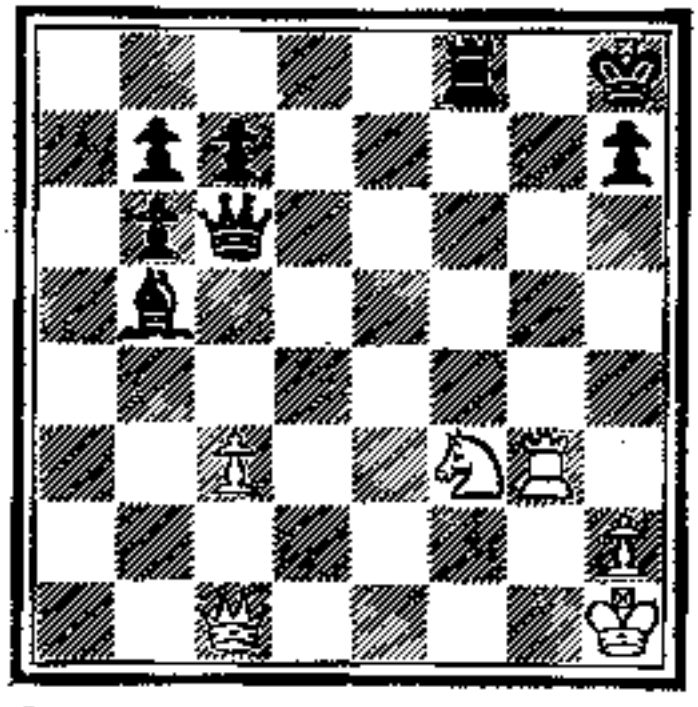

d. WHITE

White always moves first. Solutions on Page 78.

Solutions to Problems on Page 77

a. *1* Q e3—d4 threatens mate at g7. When Black defends the mate, the Bishop at e4 moves away. It is no longer pinned.

b. *1* Q d2—e3

Threatens 2 Q e3—e8 *ch*, R d8 × Q e8; 3 R e2 × R e8 mate.

1 . . . . B c8—a6

Defends the mate, leaving the White Bishop and Rook attacked.

2 B d4—e5 Q c7—c6

3 R e2—e1 R d8—e8

4 Q e3—g3

With a mate threat on g7.

4 . . . . P f7—f6

5 B e5—c3

c. *1* Q b4—d6 *!* so that if *1* . . . Q b6 × Kt b5 *?*; 2 Q d6—d8 *ch*. The try *1* Q b4—h4 (threatening Q h4—h6—g7 mate) fails because of *1* . . . P c6 × Kt b5; 2 Q h4—h6, Q b6 × P f6.

d. Black is threatening liquidation of all the pieces on f3: *1* Q c1—d1 *?*, R f8 × Kt f3; 2 R g3 × R f3, Q c6 × R f3 *ch*; Q d1 × Q f3, B b5—c6 *!*

Or if *1* Q c1—e3 *?*, R f8 × Kt f3; 2 Q e3—d4 *ch*, R f3—f dis *ch !* (not *2* . . . D c6—f6 *? ?*; 3 R g3 × R f3 and th Queen at f6 is pinned by the protected Queen at d4). The discovered check also defeats the move *1* P c3—c4, R f8 × K f3; 2 Q c1—b2 *ch*, R f3—f6 dis *ch*; 3 K h1—g1, Q c6—c5 *ch* etc.

The correct move is the triple threat *1* Q c1—g5 *!!* Th immediate threat is 2 Q g5—g7 mate. The secondary mate threats are on g8 (in case Black's Rook leaves the last rank), or on e5, in the event that the Black Rook or Queen loses

contact with the square f6. The veiled threat is 2 Q g5 × B b5 in reply to *1* . . . D c6—f6 or *1* . . . Q c6—g6 or *1* . . . D c6 × P c3. Black is helpless, but he has one more desperate try left: *1* . . . Q c6 × Kt f3 *ch !*; 2 R g3 × Q f3, B b5—c6 *!* It seems that he now wins the Rook, with some threats of his own. But White has a punch or two left: 3 Q g5—e5 *ch*, K h8—g8; 4 Q e5—e6 *ch*, K g8—h8 (if 4 . . . K g8—g7; 5 Q e6—e7 *ch* and 6 D e7 × R f8 *ch*); 5 Q e6 × B c6 *! !*, P b7 × Q c6; 6 R f3 × R f8 *ch*.

We are now going to leave the realm of combination a while, in order to explain how to turn the most minute advantage to account.

The Pawn

THE lowest-valued individual piece is the Pawn. Yet when a Pawn reaches the eight rank, it has the highest potential value of any piece; for not only can it become a Queen, but it has the choice of becoming any other piece (except a King, of course!). The value of this will become apparent later on.

The first important feature to recognize is a *Passed Pawn.* This is a Pawn which has no opposing Pawn in front of it or on the adjacent files. Thus, a Pawn on the c-file is passed when there is no opposing Pawn on the b, c and d files in front of it. A Passed Pawn must usually be supported by the King in the ending. (In fact, we should take time to explain that as the heavier pieces disappear from the board, the King becomes more and more powerful, and should be used with increasing frequency.)

Our first theory about a Passed Pawn is the statement *Passed Pawns must be pushed.* But not recklessly; we must count the number of moves it takes to get to the eighth rank. If the opposing King takes *two more* moves to reach that square, we should push the Pawn. If the opposing King takes less than two moves to reach the crucial square, we must use the King to support the Passed Pawn. (Note: if we move first, only one extra move is sufficient to ensure the queening of the Pawn.)

The Passed Pawn

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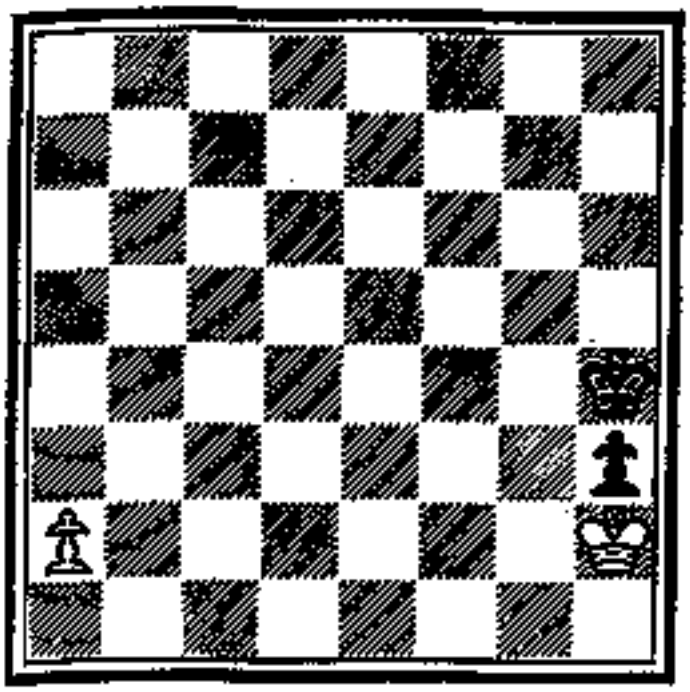

a. WHITE

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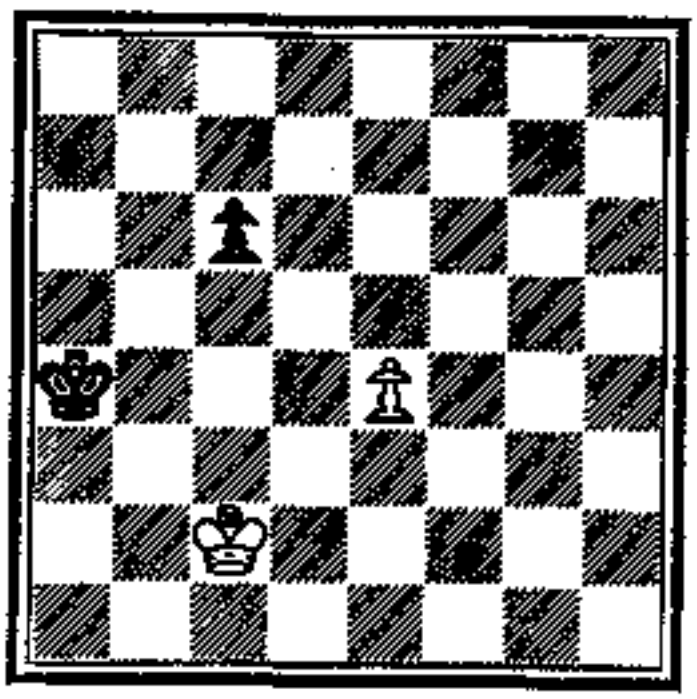

b. WHITE

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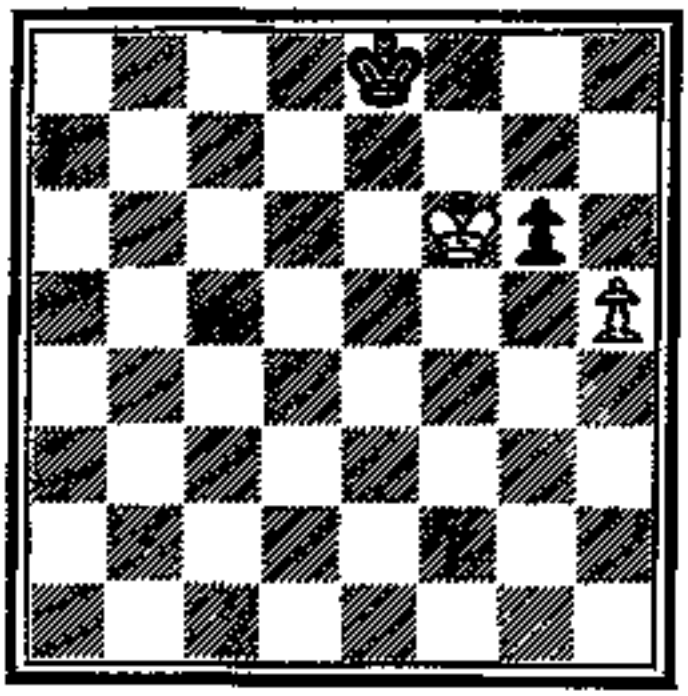

c. WHITE

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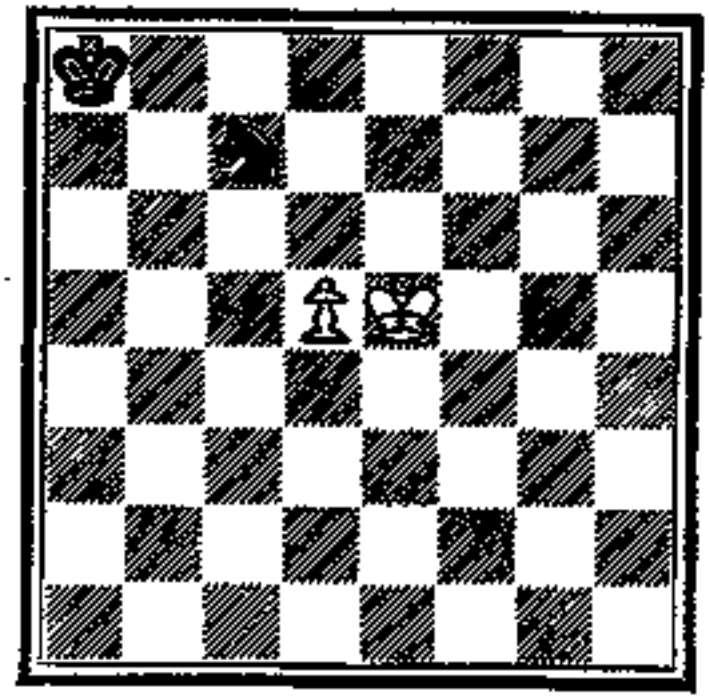

d. WHITE

White always moves first. Solutions on Page 82.

Solutions to Problems on Page 81

a. *1* P a2—a4

White requires only five moves for queening, Black's King needs 7 moves to reach the queening square (*and* White moves first!)

b. *1* P e4—e5

White needs only 4 moves, Black needs 5; *and* White moves first. The Pawn at c6 blocks the direct route for Black's King, costing him an extra move.

c. *1* P h5—h6 (wins because Black's King is cut off from g7), K e8—f8; 2 P h6—h7 wins.

But both *1* P h5 × P g6 and *1* K f6 × P g6 only draw!

d. *1* P d5—d6 !
K a8—b7 !
2 P d6—d7 !
Kt c7—e6
3 K e5 × Kt e6
K b7—c7
4 K e6—e7 and
5 P d7—d8(Q)

Note that Knight moves fail: *1* . . . Kt c7—a6 (or *1* . . . Kt c7—b5; 2 P d6—d7, Kt b5—a7; 3 P d7—d8(Q) *ch*); 2 P d6—d7, Kt a6—b4; 3 P d7—d8(Q) *check!* Again, if *1* P d5—d6 !, Kt c7—a6; 2 P d6—d7, Kt a6—b8; 3 P d7—d8(Q) and the Knight cannot fork, as he is pinned.

The next question which comes to mind is: If I don't have a Passed Pawn, how do I get one? The following rules will help:

1 See where you have a majority of Pawns.
2 First push the one which has no Pawn in front of it, until it is one square from contact with the opposing Pawn.
3 Push the Pawn next to it.
4 Obtain contact (diagonally).
5 Watch out for the opposing King!

Obtaining a Passed Pawn

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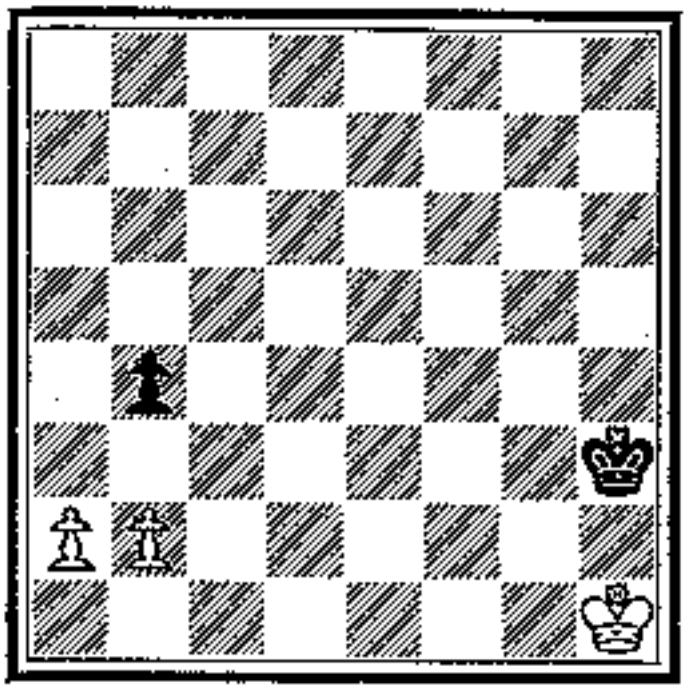

a. WHITE

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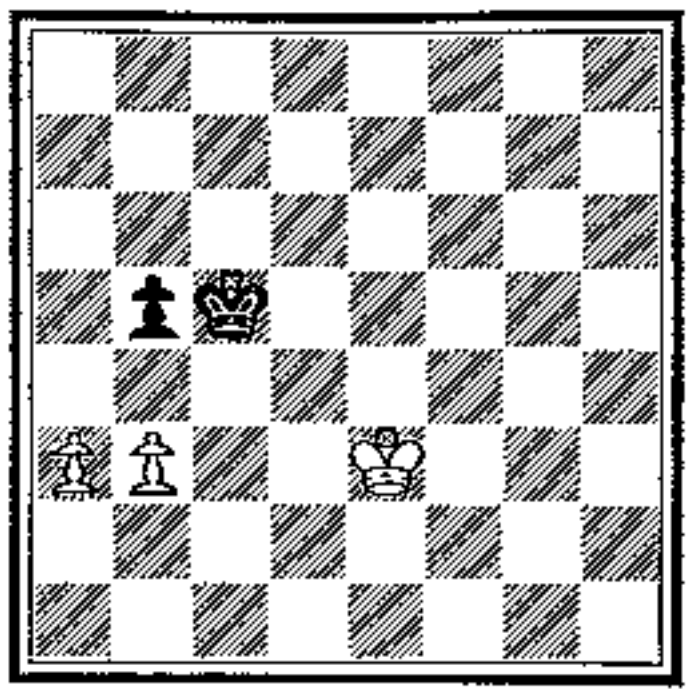

b. WHITE

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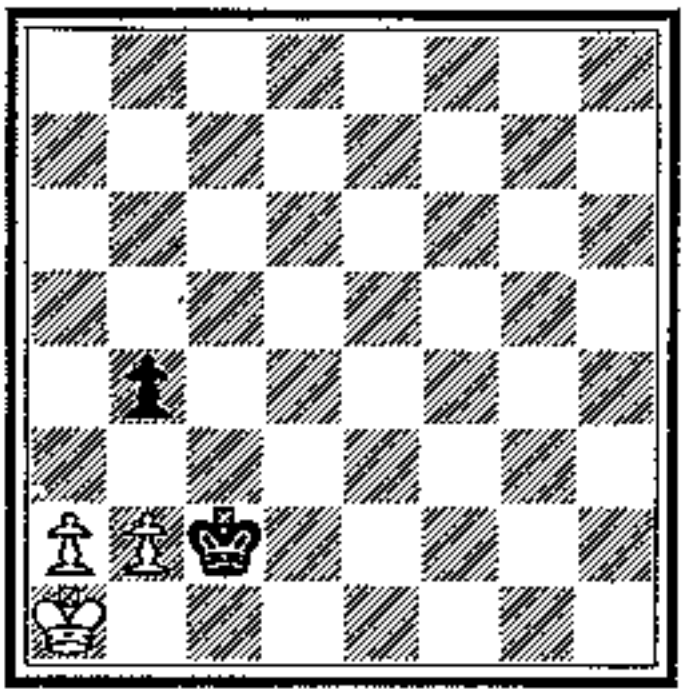

c. WHITE

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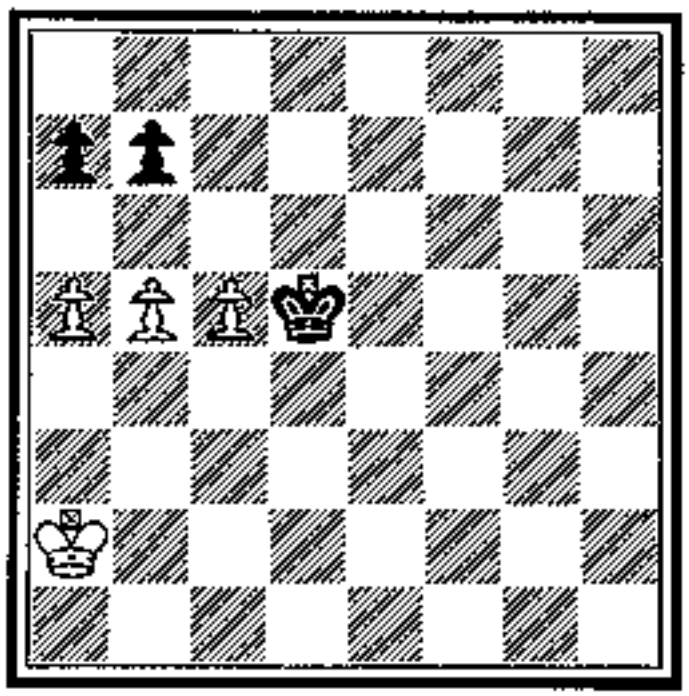

d. WHITE

White always moves first. Solutions on Page 84.

Solutions to Problems on Page 83

a. *1* P a2—a4 *!* — P b4 × P a3 (en passant)
2 P b2 × P a3

Can Black's King catch the White Pawn? Count: 7 moves to 5. No!

b. *1* K e3—e4

It would be foolish to exchange Pawns while the Black King is near enough to gobble up the remaining one.

1	K c5—d6
2 K e4—d4	K d6—c6
3 K d4—e5	K c6—c5
4 K e5—e6	K c5—d4
5 K e6—d6	K d4—c3
6 P b3—b4 *!*	K c3—b3
7 K d6—c5	K b3 × P a3
8 K c5 × P b5	

The extra Pawn here acts as a protection while the King does the work.

c. *1* P a2—a4 — P b4 × P a3 (en passant)
2 P b2—b4 *!*

With a clear path ahead.

d. *1* P c5—c6 — P b7 × P c6
2 P b5—b6 — P a7 × P b6
3 P a5—a6

The Black King is now blocked by his Pawns from reaching b7 in time.

Obtaining a Passed Pawn

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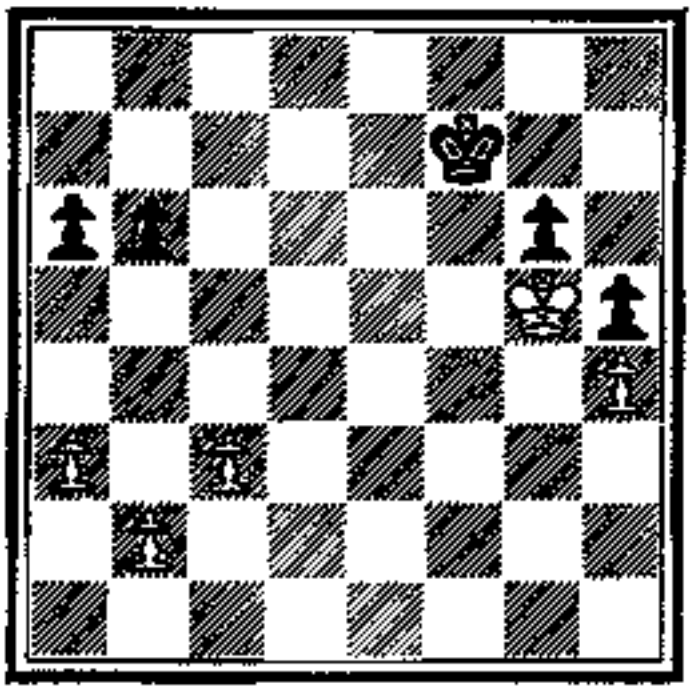

a. WHITE

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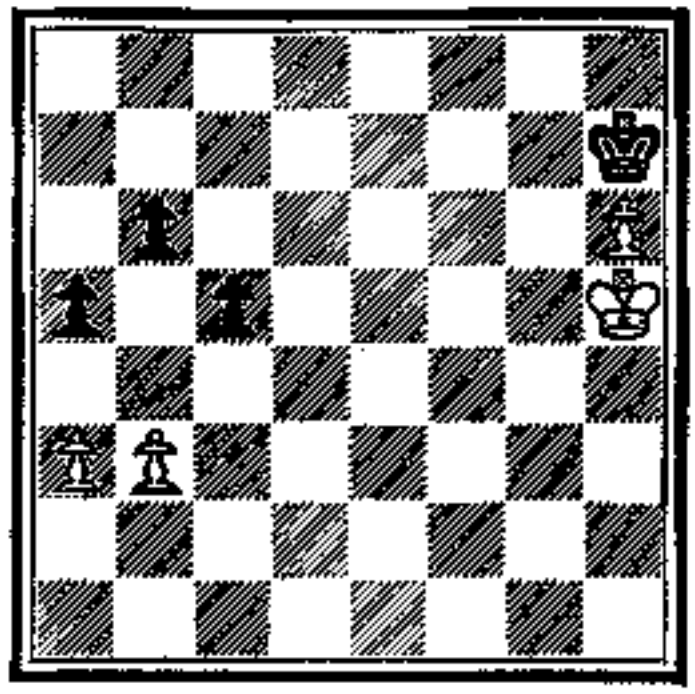

b. WHITE

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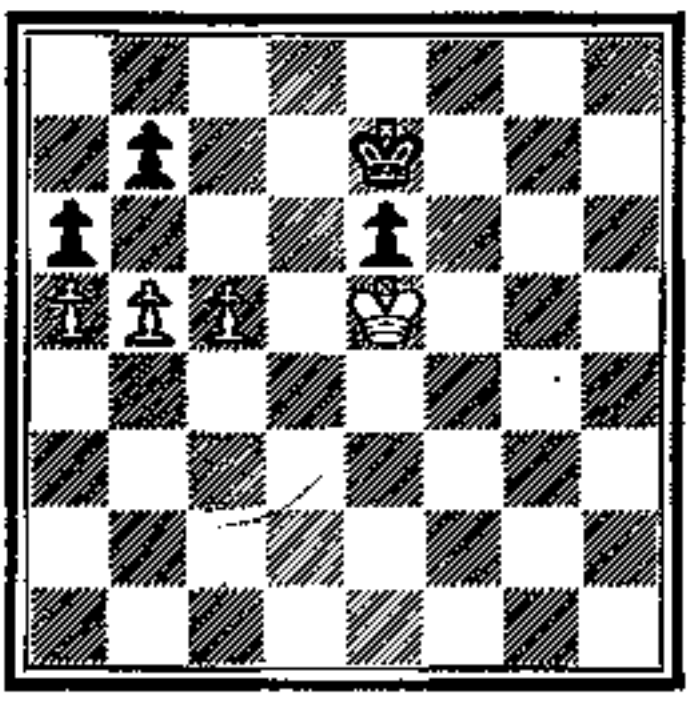

c. WHITE

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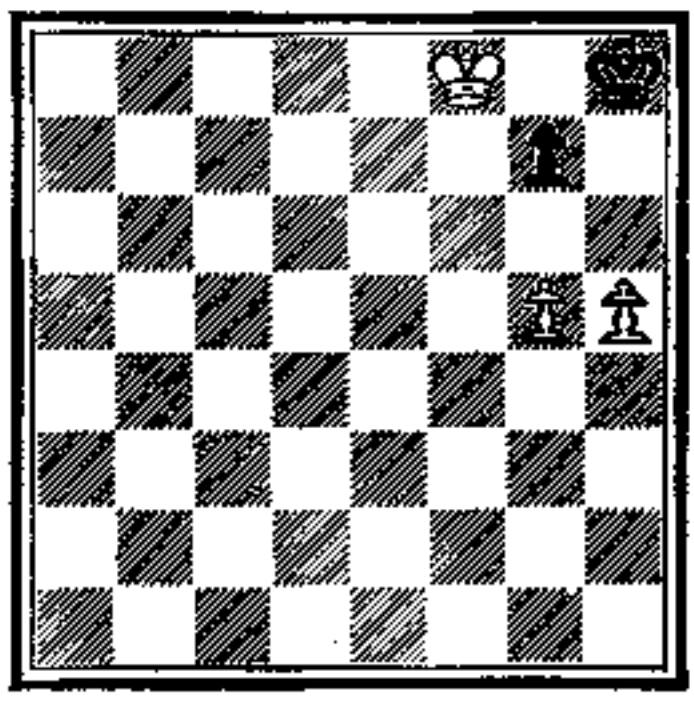

d. WHITE

White always moves first. Solutions on Page 86.

Solutions to Problems on Page 85

a. 1 P c3—c4	P a6—a5
2 P b2—b4	P a5 × P b4
3 P a3 × P b4	K f7—g7
4 P c4—c5	P b6 × P c5
5 P b4 × P c5	K g7—f7
6 P c5—c6	K f7—e6
7 K g5 × P g6	

And White wins by queening the h-Pawn after he captures the Pawn on h5.

b. 1 P a3—a4 *!*

The two White Pawns hold the three Black ones, and then White moves his King over to capture the Black Pawns. (You prevent Black from bringing his Pawns to a level.)

c. 1 P c5—c6 *!*	P b7 × P c6
2 P b5 × P a6	

Get your Passed Pawn as far from the opposing King as possible.

d. 1 P h5—h6	P g7 × P h6
2 P g5—g6 *!*	P h6—h5
3 P g6—g7 *ch*	K h8—h7
4 P g7—g8(Q) *ch*	K h7—h6
5 K f8—f7	P h5—h4
6 Q g8—g6 mate	

In the previous examples we have seen how the King supports a Passed Pawn. We have also seen one of the other uses of a Passed Pawn: to keep the opposing King busy while our King captures the opponent's Pawns.

In an ending with only Kings and Pawns, a player has an advantage when he has or can obtain a Passed Pawn furthest away from the other Pawns.

The outside Passed Pawn

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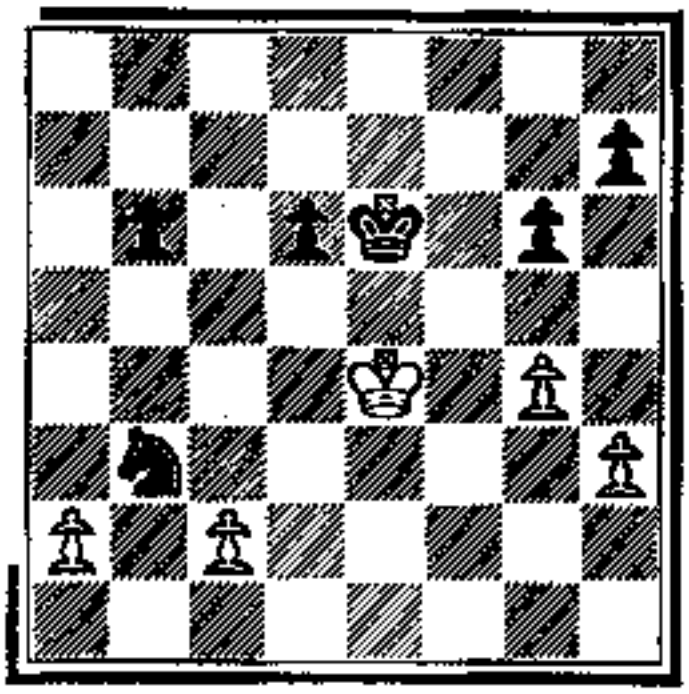

a. WHITE

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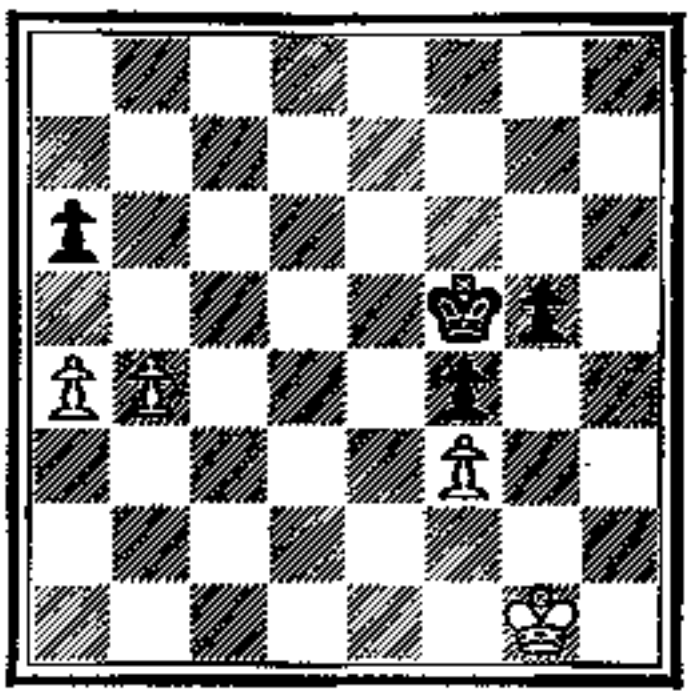

b. WHITE

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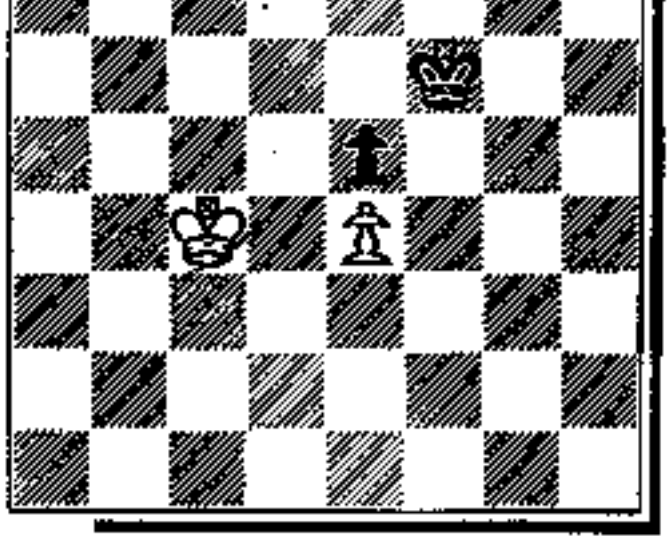

c. WHITE

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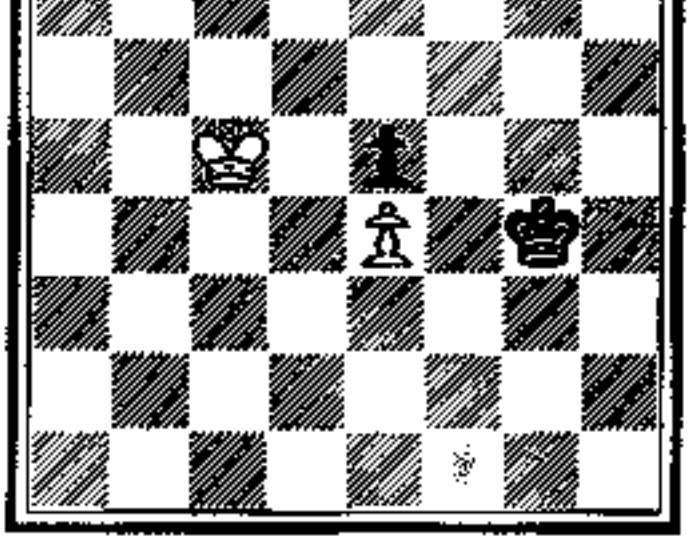

d. WHITE

White always moves first. Solutions on Page 88.

Solutions to Problems on Page 87

a. *1* P c2 × Kt b3 *!* — P d6—d5 *ch*
2 K e4—d4 — K e6—d6
3 P a2—a4 *!* — K d6—e6
4 P b3—b4 — K e6—d6
5 P a4—a5 — P b6 × P a5
6 P b4 × P a5 — K d6—c6
7 P a5—a6 — K c6—b6
8 K d4 × P d5 — K b6 × P a6
9 K d5—e6 winning the g and h-Pawns.

b. A tricky example:
1 P a4—a5 *!* — K f5—e6
2 P b4—b5 *!* — K e6—d6

If *2* . . . P a6 × P b5; *3* P a5—a6 and White's Passed Pawn can't be stopped.

3 P b5—b6 *!*

Now the Passed Pawn is protected by the Pawn at a5. The White King will proceed to capture the f and g-Pawns and queen his f-Pawn.

Looking at the diagram, you may wonder: why can't White play *1* P b4—b5, P a6 × b5; *2* P a4—a5 . . . ? The answer is that Black now has a Passed Pawn as well, and he counters with *2* . . . P b5—b4, queening immediately after White, but with a check!

c. *1* K c4—d5 *!* — K moves
2 K d5 × P e5 etc.

d. *1* K c5—d6 *!* — K g4—f4
2 K d6—d5 *!* and wins

King and Pawn vs. King

THIS is a basic ending which every player must know perfectly. Its main principles are:

1 When attacking, keep your King in front of your Pawn.
2 When defending, keep your King in front of the enemy's Pawn or King—whichever is more advanced.

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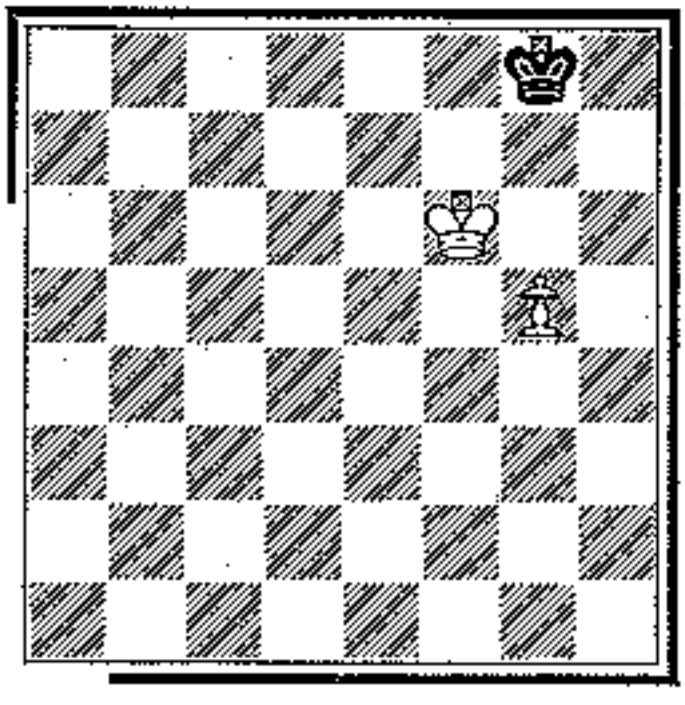

a. WHITE

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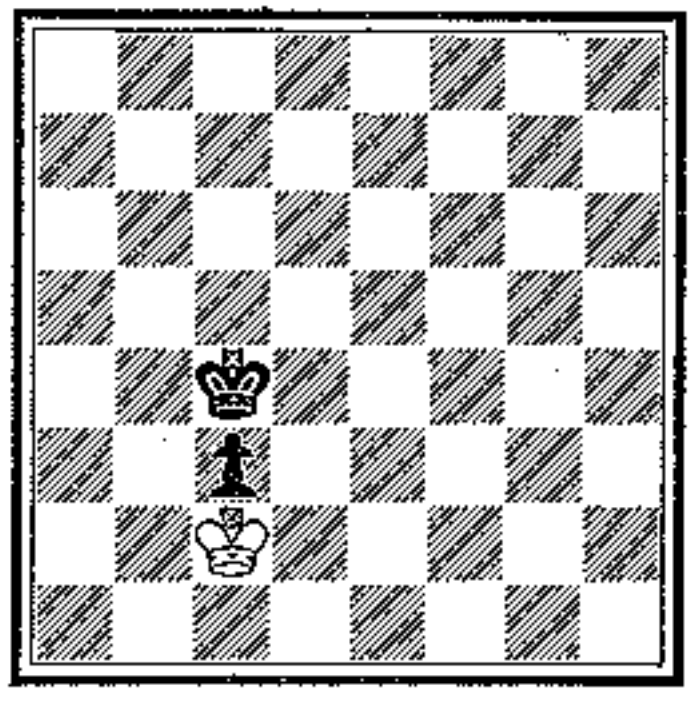

b. WHITE

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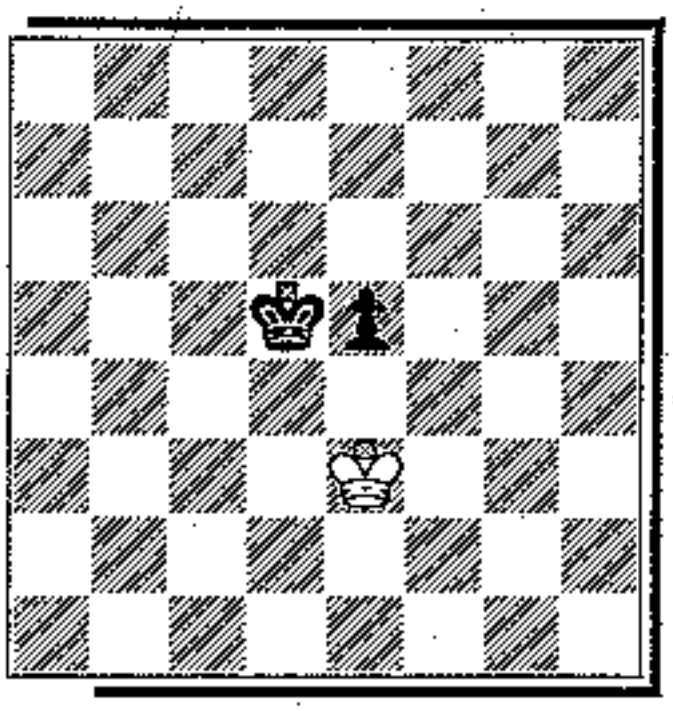

c. WHITE

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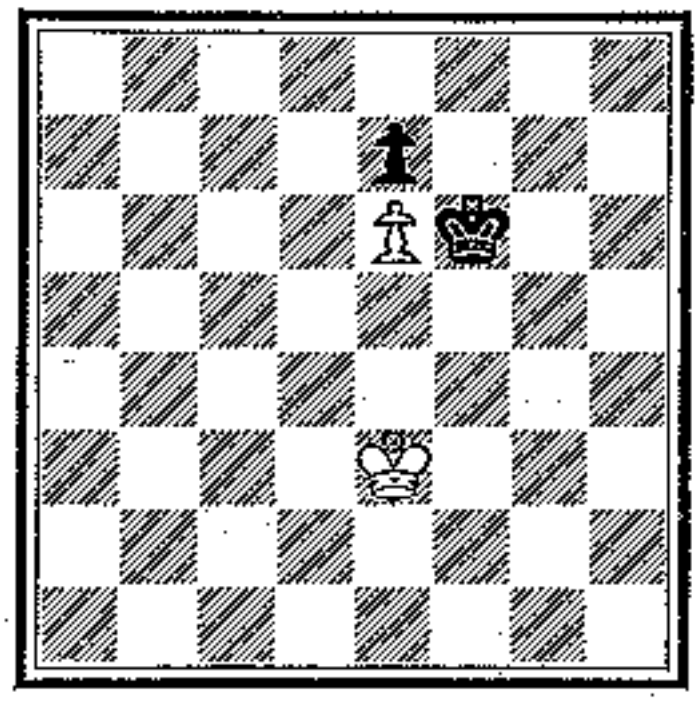

d. WHITE

White always moves first. Solutions on Page 90.

a. *1* K f6—g6 !	K g8—h8	*4* P g6—g7 *ch*	K h8—h7
2 K g6—f7	K h8—h7	*5* P g7—g8(Q) *ch*	K h7—h6
3 P g5—g6 *ch*	K h7—h8	*6* Q g8—g6 mate	

Note, however, that *1* P g5—g6 ? only draws: *1* . . . K g8—f8; *2* P g6—g7 *ch*, K f8—g8; *3* K f6—g6 Stalemate!

b. *1* K c2—c1 !	K c4—b3
2 K c1—b1	P c3—c2 *ch*
3 K b1—c1	K b3—c3

Stalemate! (Figure out how *1* K c2—b1 ? or *1* K c2—d1 ? loses.)

c. The main idea is to oppose the other King (see how this is done in a and b). So:

1 K e3—d3 !	P e5—e4 *ch*
2 K d3—e3	K d5—e5
3 K e3—e2	

Getting in front of the Pawn.

3	K e5—d4 (or f4)
4 K e2—d2 (or f2)	P e4—e3 *ch*
5 K d2—e2	K d4—e4
6 K e2—e1 !!	

White draws.

d. *1* K e3—f4 !	K f6 × P e6
2 K f4—e4 !	K e6—f6 (or d6)
3 K e4—f4 (or d4)	

White draws: if the Pawn moves, he plays as in c.

When the Kings face each other with one square between them, they are said to be in "opposition." The opposition can be obtained on rank, file or diagonal, and knowledge of it is valuable for the ending.

The opposition

IN Diagram *d*, White does not make just any move, but plays purposefully to get the "opposition" after Black captures his Pawn. In all the following, keep that principle in mind.

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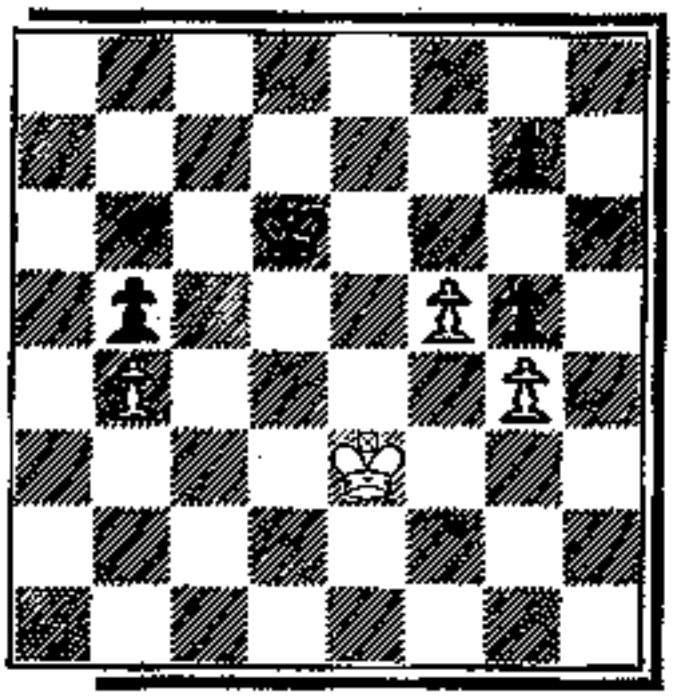

a. WHITE

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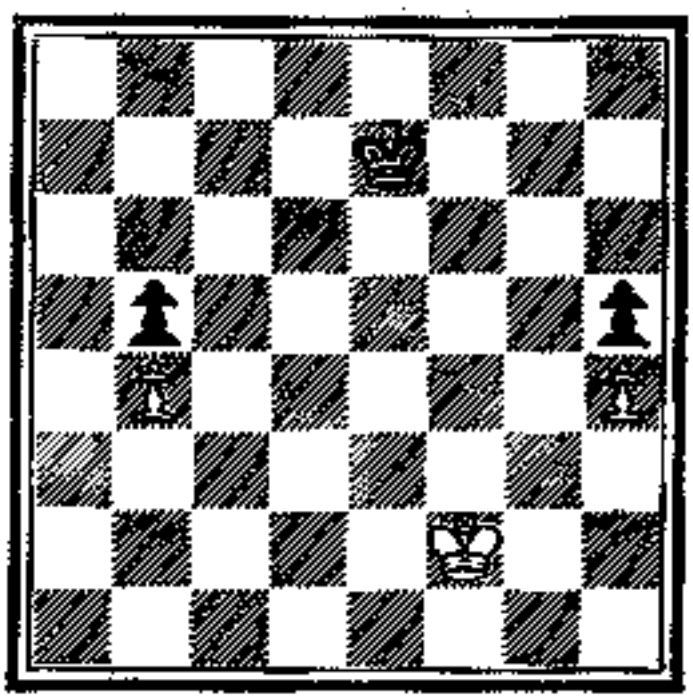

b. WHITE

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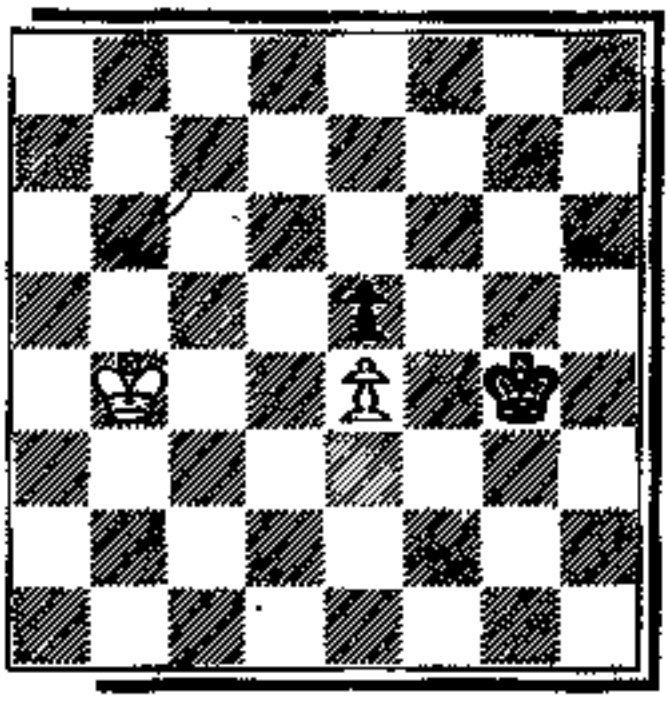

c. WHITE

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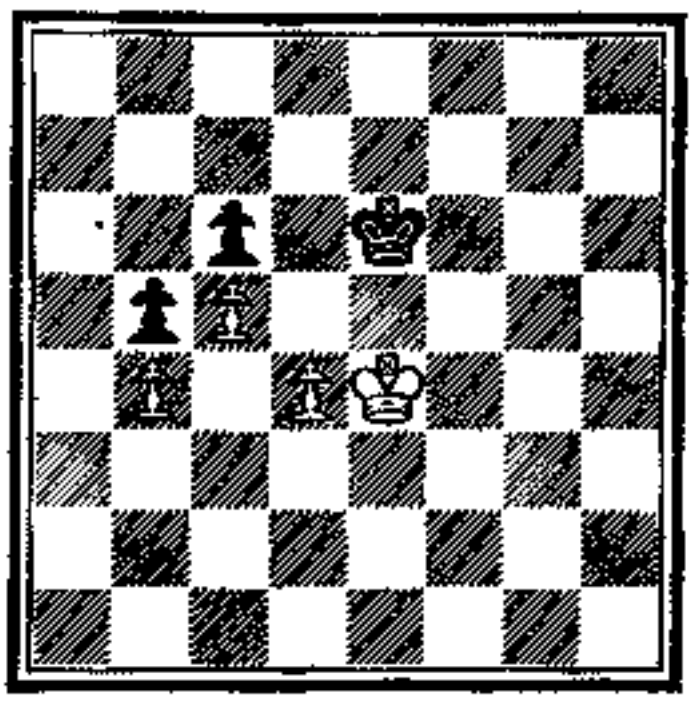

d. WHITE

White always moves first. Solutions on Page 92.

Solutions to Problems on Page 91

a. *1* K e3—**d4** K **d6—c6** *3* K **e5**—d5 K d7—**c7**
2 K d4—**e5** K c6—**d7** *4* K **d5**—c5, winning the b-Pawn

b. *1* K **f2—e3** **K e7—e6** *7* P **b4—b5** **K h4—g4**
2 K e3—**e4** K e6—**d6** *8* P b5—b6 P h5—**h4**
3 K e4—**d4** *!* K d6—**e6** *9* P b6—b7 P h4—**h3**
4 K **d4—c5** K **e6—f5** *10* P **b7—b8(Q)** P **h3—h2**
5 K c5 × P b5 K **f5—g4** *11* Q **b8—b7**
6 K b5—**c5** K g4 × P h4 and wins

c. *1* K **b4—c4** *!* K **g4—f3** *3* K **d3—d2** *!* K f4 × P e4
2 K **c4—d3** K **f3—f4** *4* K **d2—e2** and draws
(The opposition is kept on every move.)

d. *1* P d4—**d5** *ch !* P c6 × d5 *ch*
2 K **e4—d4** K **e6—e7**
3 K **d4** × P **d5** K **e7—d7**
4 P c5—**c6** *ch* K **d7—c7**
5 K d5—**c5** K moves
6 K **c5** × P **b5** and wins

Before the first move, Black had the opposition. The Pawn sacrifice forces a position where Black has to move and wherein he cannot continue to hold the opposition by . . . K—c6.

In positions where an opponent must give way because he *has to move* (as in Diagram d, page 91), he is said to be in *Zugzwang*. Sometimes *Zugzwang* is an advantage (as for example, in the case of Stalemate). As a rule, however, *Zugzwang* is disadvantageous. Here is how it works in Pawn endings:

Zugzwang

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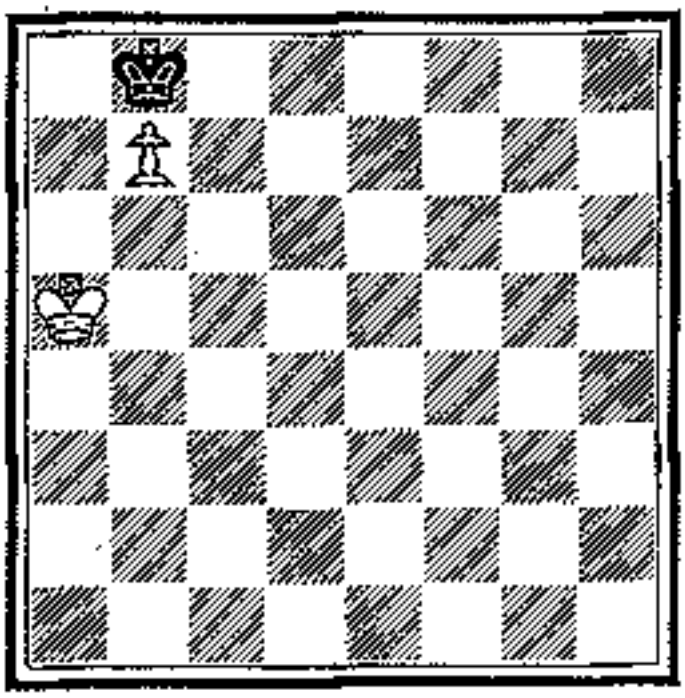

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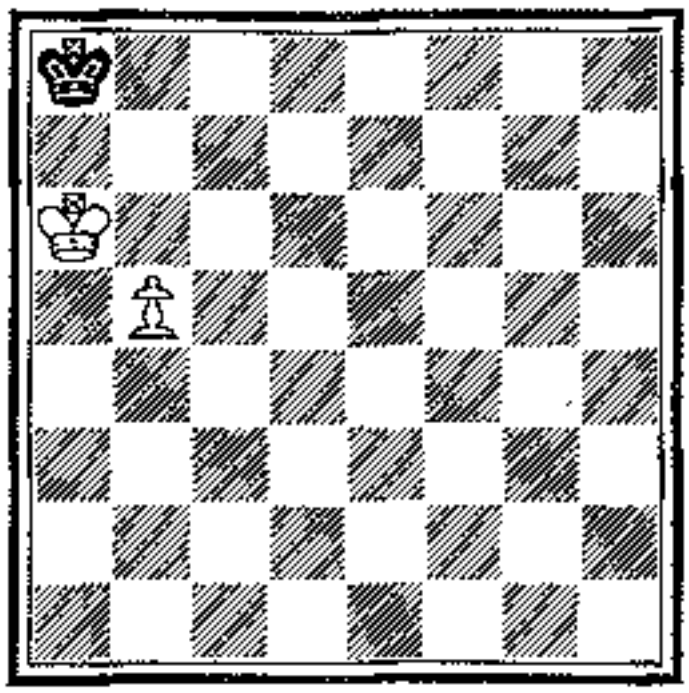

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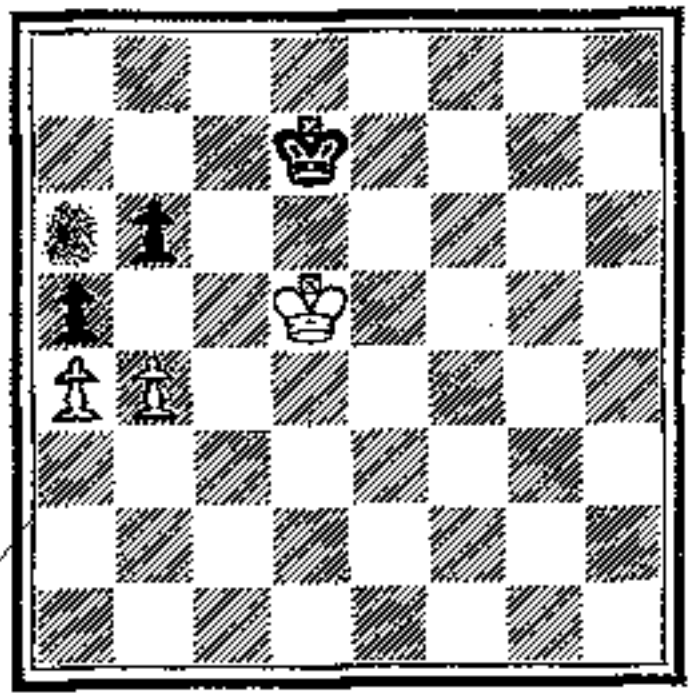

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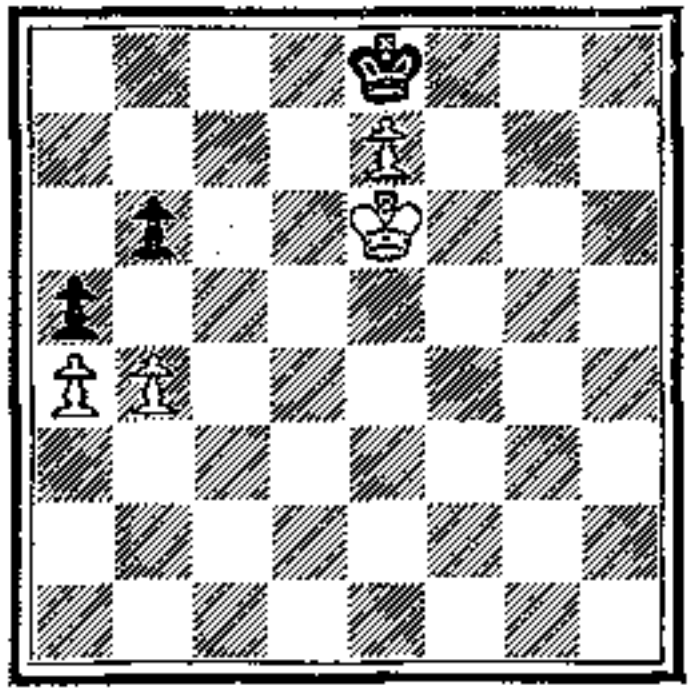

d. WHITE

White always moves first. *Solutions on Page 94.*

Solutions to Problems on Page 93

a. *1* K a5—a6 *!*

And not *1* K a5—b6 *??* stalemate!

1 . . . . K b8—c7

2 K a6—a7 and wins

b. Even the opposition fails against *Zugzwang*:

1 P b5—b6 K a8—b8

2 P b6—b7 etc.

Winning as above

c. *1* P b4—b5 *!* K d7—c7 *4* K d6—d7 K c8—b8

2 K d5—e6 K c7—c8 *5* K d7—c6 K b8—a7

3 K d5—d6 K c8—b7 *6* K c6—c7 winning the Pawns

Note that *1* P b4 × P a5 *??* draws—a Rook Pawn cannot win if the opposing King is in front of it. Try it!

d. *1* P b4 × P a5 P b6 × P a5

2 K e6—d6 etc.

But *1* P b4—b5 *??* would produce Stalemate!

Sacrifices to queen a Pawn

so valuable is a Pawn which is advancing to queen, that all kinds of sacrifices can be made to assure its promotion.

These sacrifices entail consideration of (1) the power of the defending pieces; (2) the position of one's own King.

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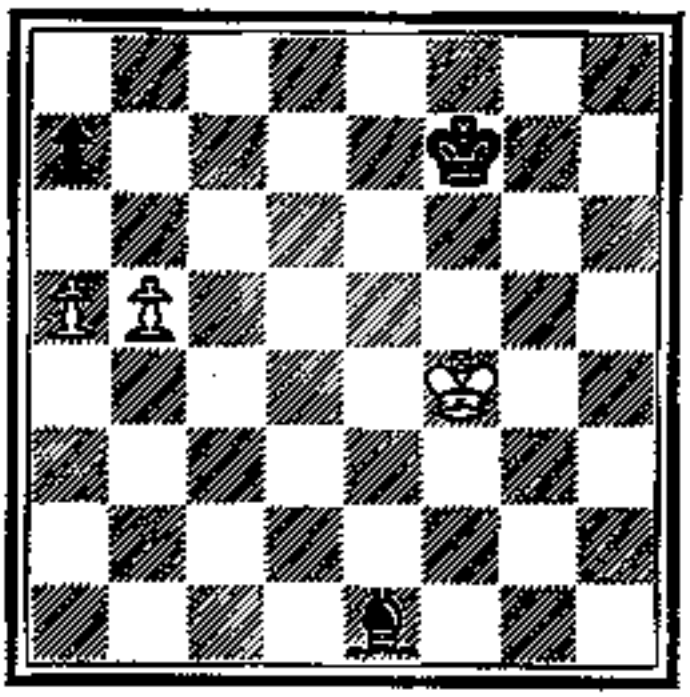

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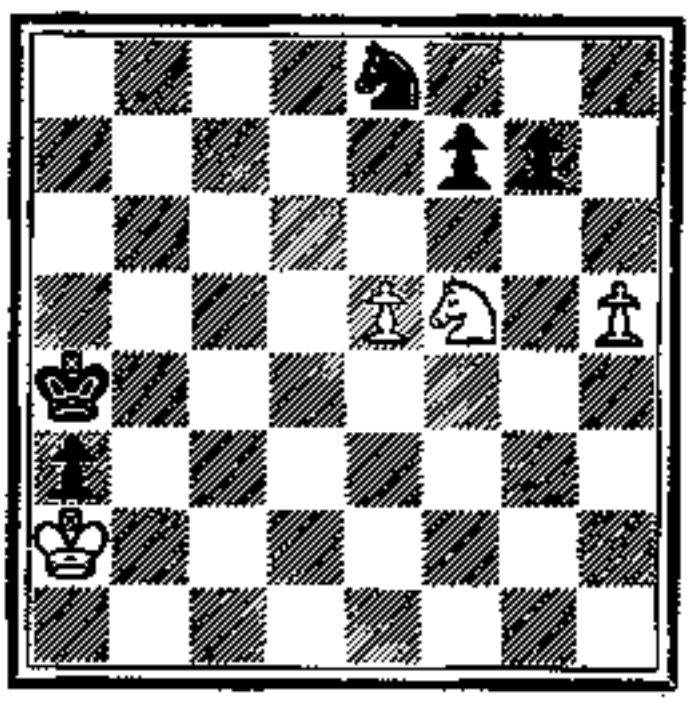

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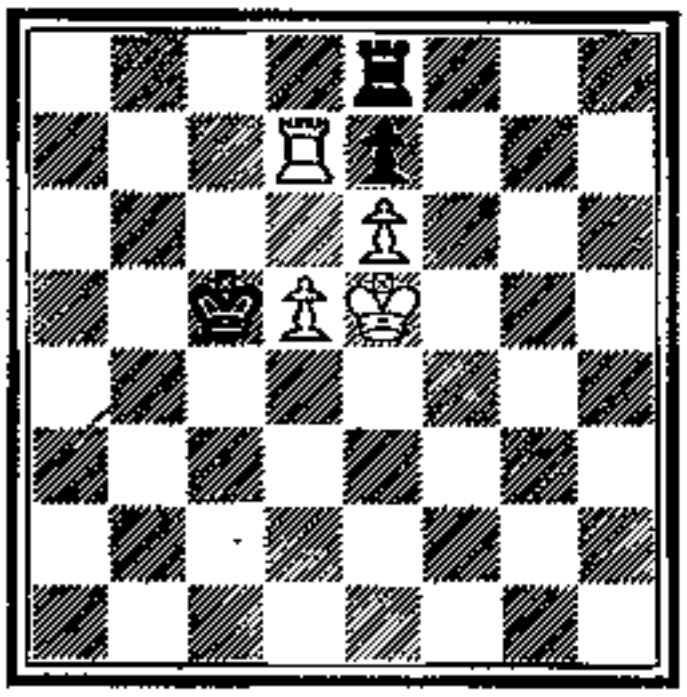

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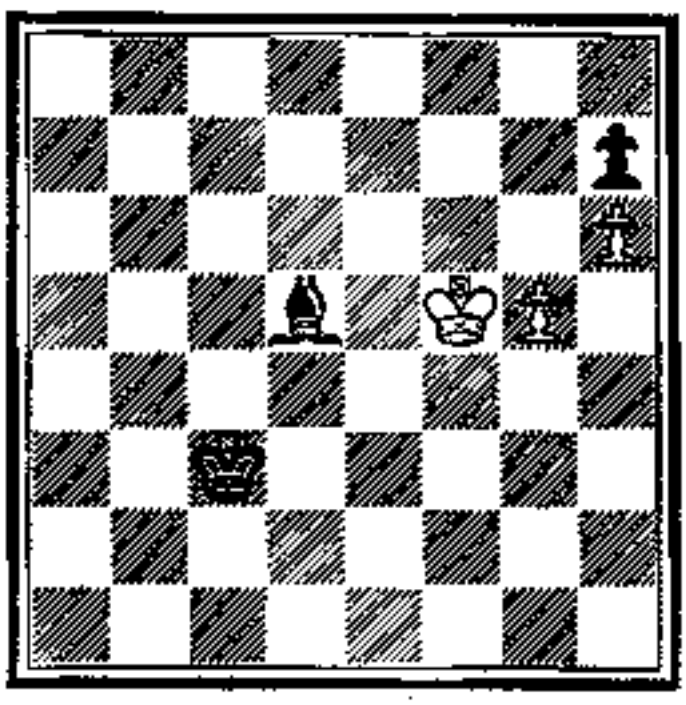

d. WHITE

White always moves first. Solutions on Page 96.

Solutions to Problems on Page 95

a. *1* P b5—b6 P a7 × P b6

2 P a5—a6

And the Pawn can no longer be stopped. Black may therefore try:

1 . . . . B e1—f2

If *1* . . . B e1 × P a5; *2* P b6 × P a7 and the Pawn queens.

2 P b6—b7 *!* B f2—g1

So that if *3* P b7—b8(Q), B g1—h2 *ch.*

3 K f4—g3 *!* and wins.

b. *1* Kt f5 × P g7 *!* Kt e8 × Kt g7

2 P h5—h6 *!*

The Pawn cannot be stopped.

Remove the Pawn on e5, and Black's answer to *1* Kt f5 × P g7 is *1* . . . Kt e8—f6.

c. *1* R d7 × P e7 R e8 × R e7 *4* P e6—e7 R d8 × P d7

2 P d5—d6 R e7—e8 *5* P e7—e8(Q)

3 P d6—d7 R e8—d8

d. *1* P g5—g6 P h7 × P g6 *ch* *4* K g7 × B g8 P g5—g4

2 K f5—f6 *!* B d5—g8 *5* P h6—h7 P g4—g3

3 K f6—g7 P g6—g5 *6* P h7—h8(Q) *ch* etc.

Stopping a Passed Pawn with a Rook

HOW can we defend against Passed Pawns? The simplest way is to cover a square which the Pawn must pass.

The best position for a Rook is behind the Pawn; but sometimes it must defend from side or front.

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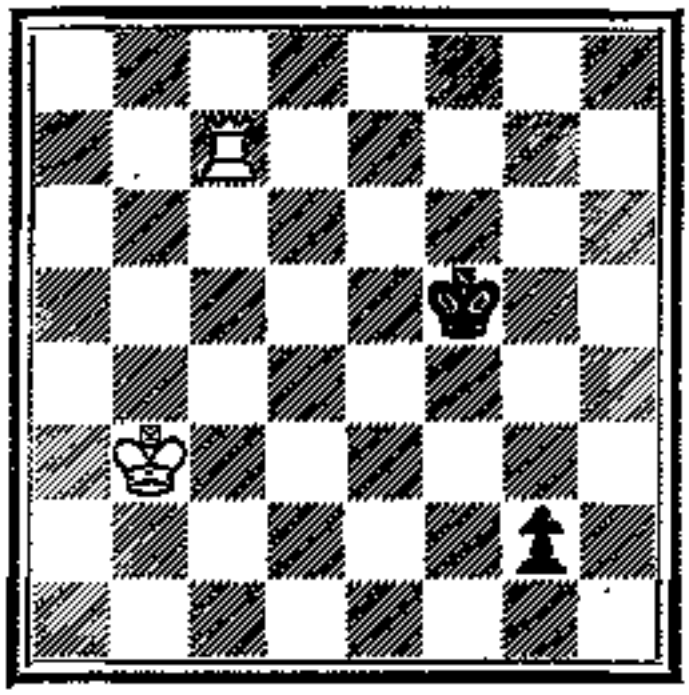

a. WHITE

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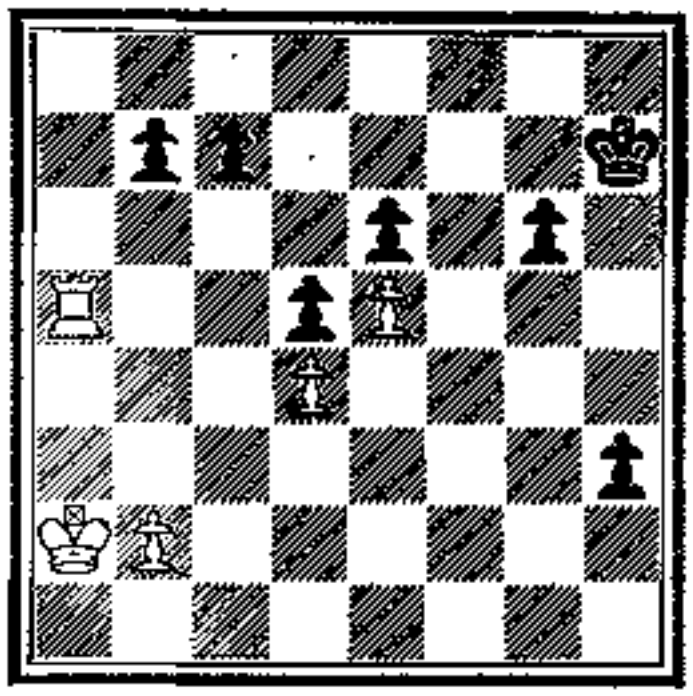

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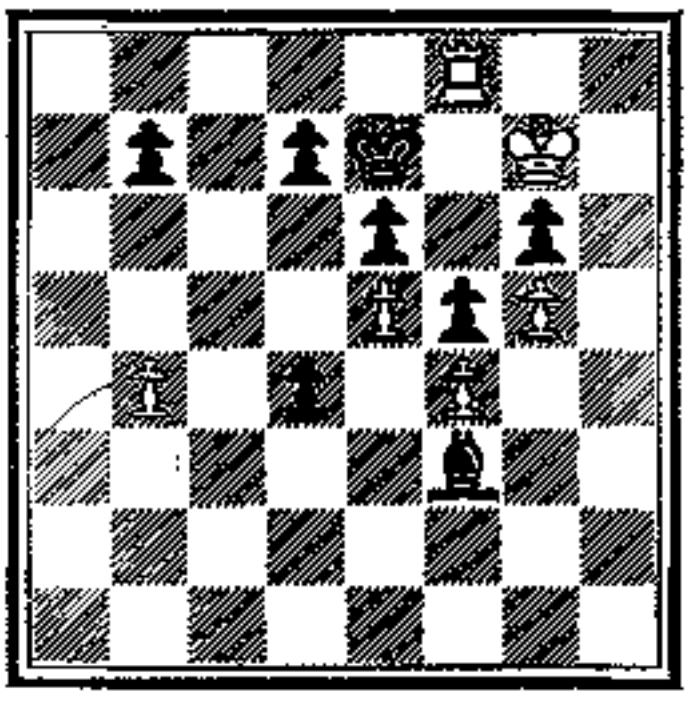

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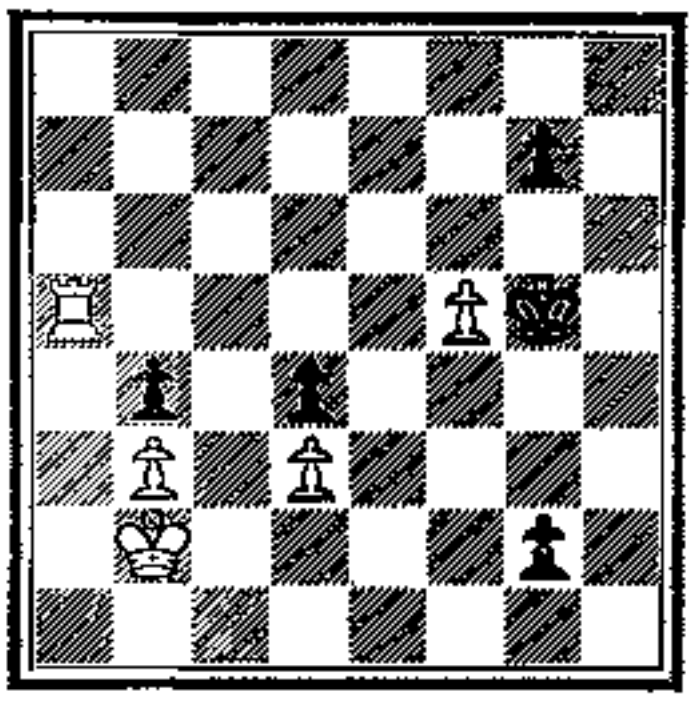

d. WHITE

White always moves first. Solutions on Page 98.

Solutions to Problems on Page 97

a. *1* R c7—g7 ! wins, whereas Rook to any other square permits Black's King to get to f2 to support the Pawn's queening.

b. *1* R a5—a3 P h3—h2
2 R a3—h3 *ch*

c. *1* R f8—a8 P d4—d3
2 R a8—a2 B f3—d1
3 R a2—d2 etc.

Note that *1* R f8—h8 stops the Pawn only at the expense of losing the Rook: *1* . . . P d4—d3; *2* R h8—h2, B f3—e2 !

d. *1* R a5—a7 ! K g5—f6
2 R a7—a1 K f6 × P f5
3 R a1—g1 K f5—f4
4 R g1 × P g2 P g7—g5
5 R g2—e2 P g5—g4
6 R e2—e4 *ch* K f4—f3
7 R e4 × P d4 P g4—g3
8 R d4—d8 P g3—g2
9 R d8—g8 etc.

1 R a5—a1 does not win: the reply is *1* . . . K g5—f4 ! The gain of one move through the threat of the hurdle check after *1* R a5—a7, P g2—g1(Q); *2* R a7 × P g7 *ch* is the margin of victory.

Now for some examples of other pieces vs. the Passed Pawn. The problem is complicated by the fact that there are two Pawns to stop.

The Queen has more defensive latitude than the Rook, since it can also defend on a diagonal. On the other hand, the Bishop and Knight are more limited in choice of defensive terrain.

Stopping a Passed Pawn with other pieces

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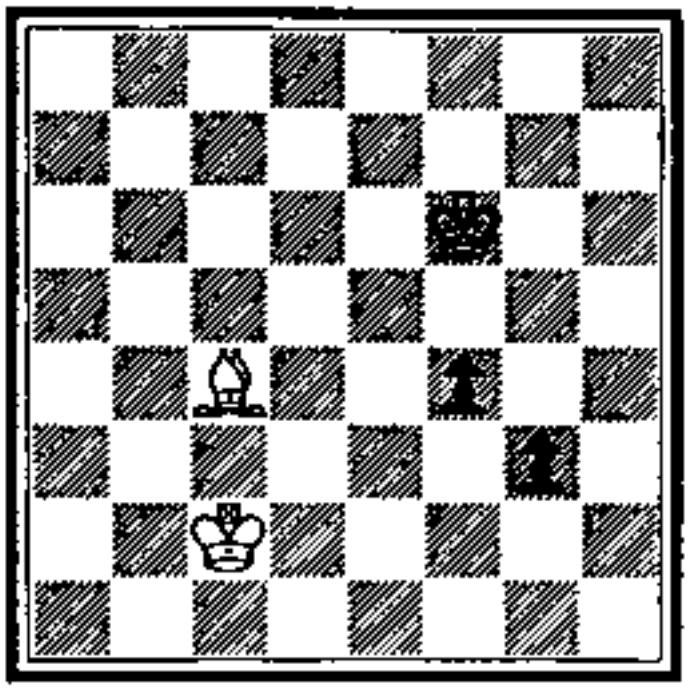

a. WHITE

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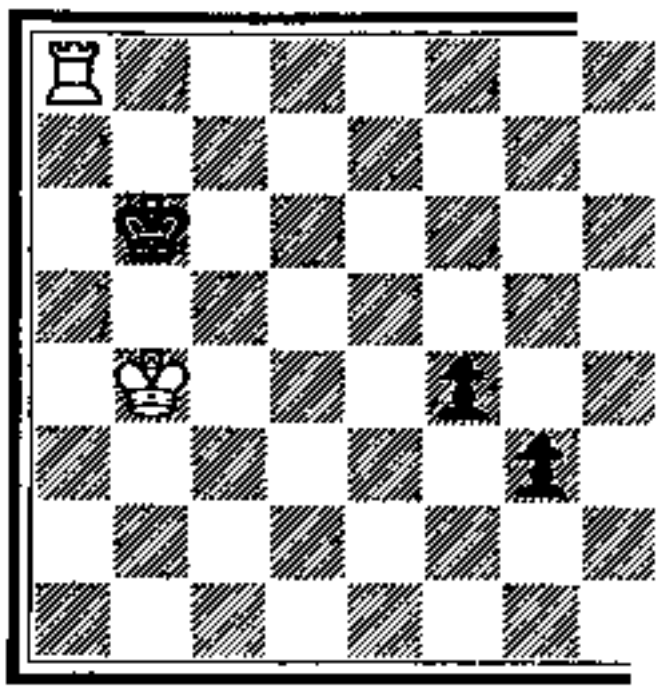

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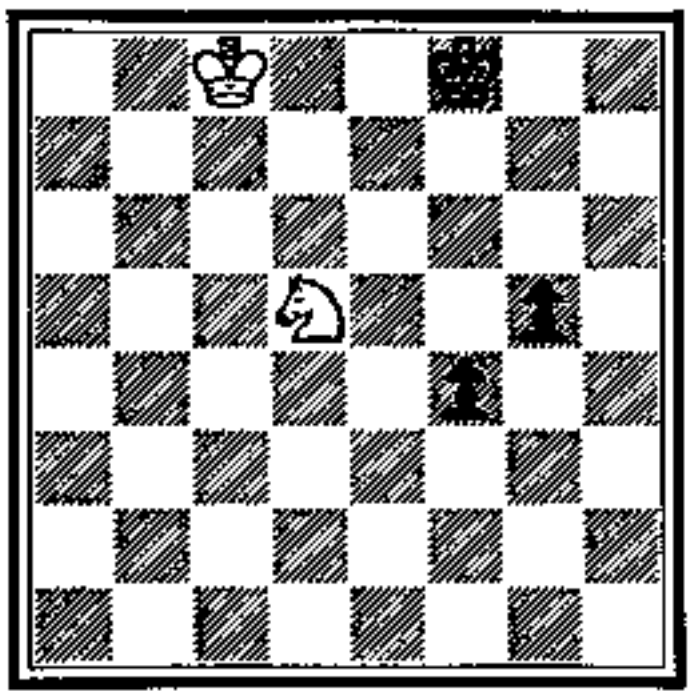

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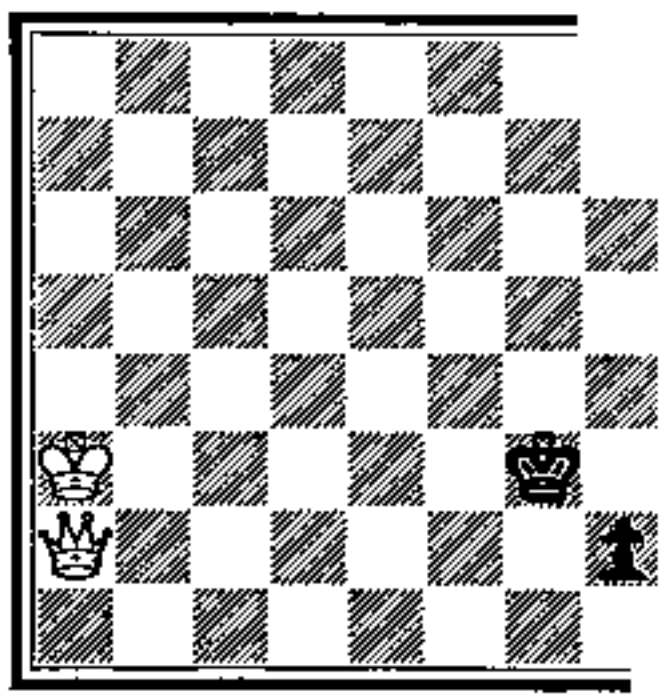

d. WHITE

White always moves first. *Solutions on Page 100.*

Solutions to Problems on Page 99

a. *1* B c4—d5 K f6—e5
2 B d5—f3 K e5—d4
3 K c2—d2 and draws
But not *1* B c4—f1 *?* when *1* . . . P f4—f3 wins.

b. *1* R a8—g8. The advanced Pawn must be stopped from the rear. *1* R a8—f8 *?* loses because of *1* . . . P g3—g2. *1* R a8—a1 or *1* R a8—a2 loses after *1* . . . P f4—f3.

c. *1* K c8—d7 P f4—f3
2 Kt d5—e3
Threatening to capture the g-Pawn if it advances.
2 . . . . P f3—f2
3 K d7—e6 P g5—g4
4 Kt e3—f1 *!* and draws
The Pawns are now stopped, and the King can gobble them up. (This is an actual ending from master play.)

d. How to stop the Pawn from becoming a Queen? It seems easy, since the Queen can easily come to the first rank. But if Black's King reaches g2, the game is a draw! Whenever the Queen checks the Black King, he goes (from g2) to g1; if checked on the g-file, he must go to h1—whereupon, if White's King tries to approach, it is Stalemate!

Knowing that we must guard g2 and h1, we find the square easily: *1* D a2—d5 *!*, K g3—f2; *2* Q d5—h1 and now White's King can approach.

We now come to an interesting topic: Pawns do not *have* to become Queens when they reach the eighth rank; they can become Bishops or Rooks or Knights. But why take a piece of lesser value? There are two main reasons: (1) Different movement is needed (hence a Knight); (2) avoidance of Stalemate (hence Rook or Bishop).

Underpromotion

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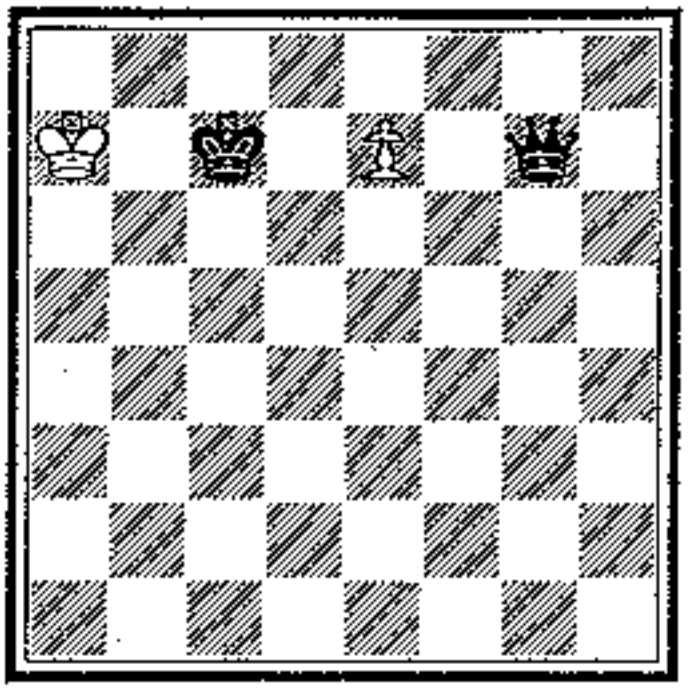

a. WHITE

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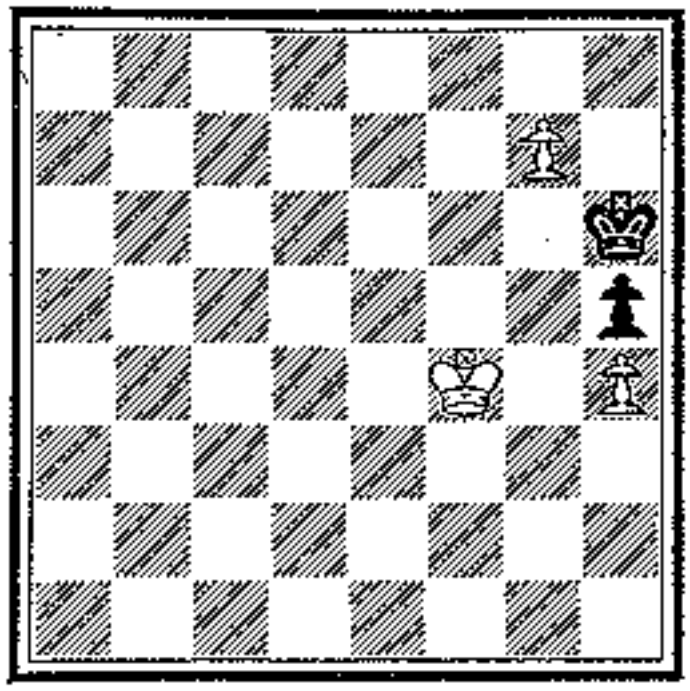

b. WHITE

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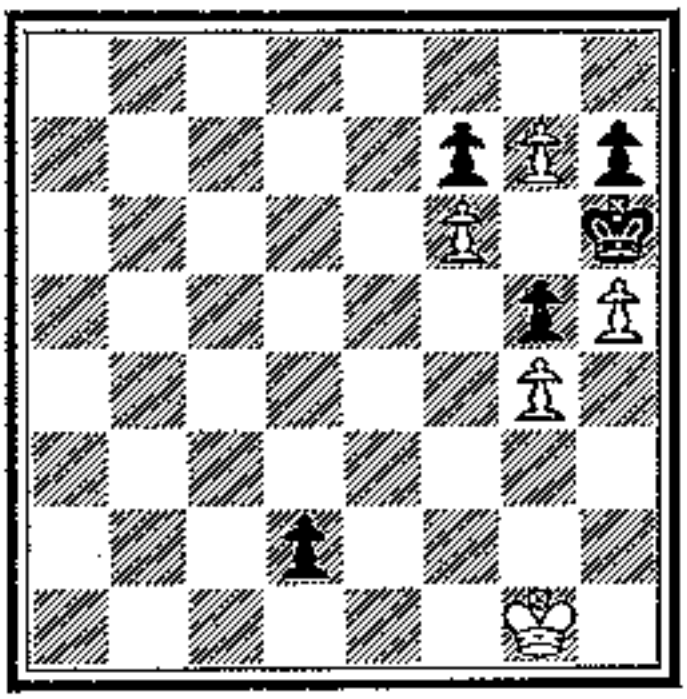

c. WHITE

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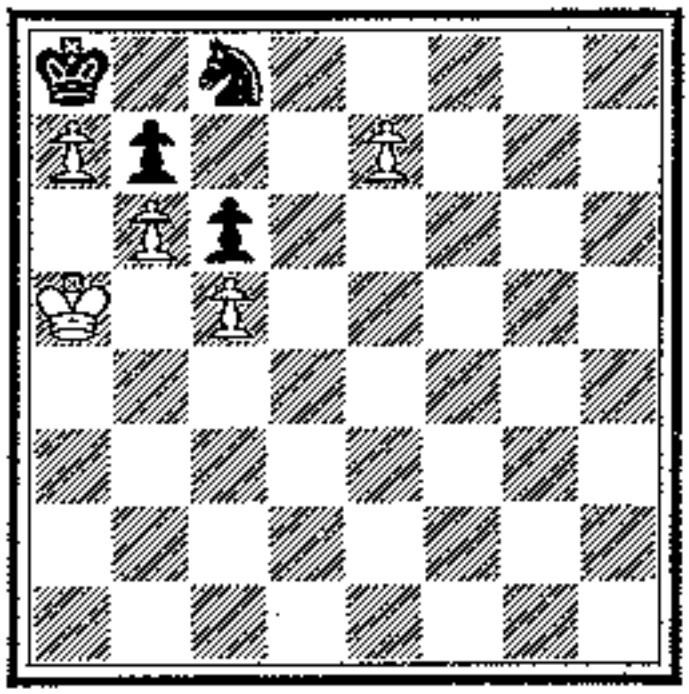


d. WHITE

White always moves first. Solutions on Page 102.

Solutions to Problems on Page 101

a. *1* P e7—e8(Kt) *ch* winning the Queen and thus forcing the draw. If *1* P e7—e8(Q) *?*, Q g7—a1 *ch;* mate next move.

b. *1* P g7—g8 (R), mating in five more moves. Not *1* P g7—g8(Q) *? ?* Stalemate!

c. *1* P g7—g8(Kt)mate. (Not *1* P g7—g8(Q) *? ?*, P d2—d1 (Q) *ch;* *2* K g1—h2, Q d1—h1 *ch;* *3* K h2 × Q h1, Stalemate!)

d. *1* P e7—e8(Kt) Kt c8 × P a7 *3* Kt e8—d6 K a7—b8
2 P b6 × Kt a7 K a8 × P a7 *4* K a5—b6 winning the Pawns

Of course, *1* P e7—e8(Q) or *1* P e7—e8(R) would be Stalemate. *1* P e7—e8(B) would also lead to no more than a draw: *1* . . . Kt c8—e7; *2* B e8—d7, Kt e7—c8; *3* K a5—b4 (if *3* B d7 × Kt c8 we have a Stalemate position, or if *3* B d7 × P c6, P b7 × B c6; *4* K a5—a6, Kt c8 × P a7; *5* P b6 × Kt a7 again with Stalemate), Kt c8—e7; *4* K b4—c4, Kt e7—c8; *5* K c4—d4, Kt c8 × P a7; *6* P b6 × Kt a7, K a8 × P a7 followed by . . . P b7—b6 liquidating White's last Pawn.

There are many aspects to the endgame, and we recommend that the reader see the following books for future study:

Mason: THE ART OF CHESS (new edition revised by Reinfeld and Bernstein)

Reinfeld: PRACTICAL ENDGAME PLAY

Fine: BASIC CHESS ENDINGS

Also the sections on that topic in books by Lasker (Emanuel and Edward), Capablanca, Alekhine, etc.

The best way to make a study of endgames is through the playing over of master games, for there the best players are confronted with practical situations and are forced to solve them.

The Opening

IT IS NOT OUR INTENTION TO GIVE A GREAT AMOUNT OF STUDY to openings, for whole volumes have been written on that subject alone. For the beginning player, the following general rules will help:

1 Develop a different piece on every move.

2 Develop your pieces toward the center (the squares d4, d5, e4, e5).

3 Try to control a specific line in the center.

4 Try to control a specific point on that line.

5 Do not allow your opponent to get complete control of any line.

6 Make as few Pawn moves as are necessary.

Following are typical opening positions. Let's see how the above ideas are carried out:

Ruy Lopez

1	P—e4	P—e5
2	Kt—f3	Kt—c6
3	B—b5	P—d6
4	P—d4	B—d7
5	Kt—c3	Kt—f6
6	O—O	B—e7

(see next diagram)

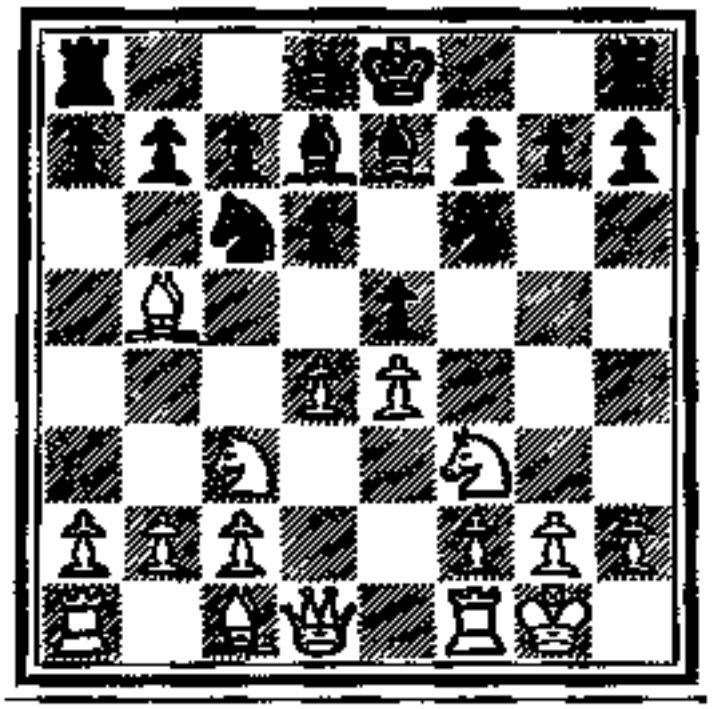
7 R—e1

Or 7 B × Kt c6, B × B c6; 8 Q—d3.

7 . . . . P × P d4

Forced.

8 Kt × P d4

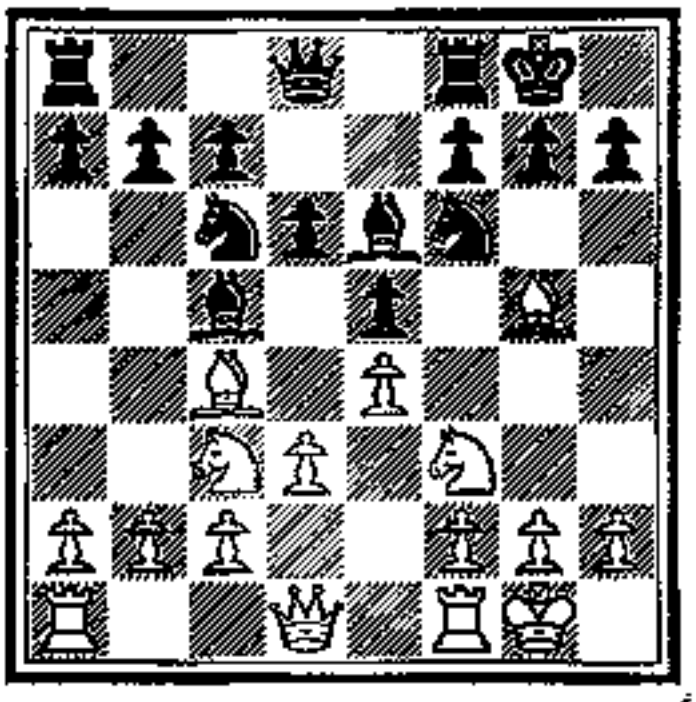


Both lines pave the way for the development of the Rooks. What line is White controlling? For which one is he fighting?

Giuoco Piano

[Quiet Game]

1	P—e4	P—e5
2	Kt—f3	Kt—c6
3	B—c4	B—c5
4	P—d3	Kt—f6
5	Kt—c3	P—d6
6	O—O	O—O
7	B—g5	B—e6



8 Kt—d5

Or *8* B—b3 maintaining the status quo.

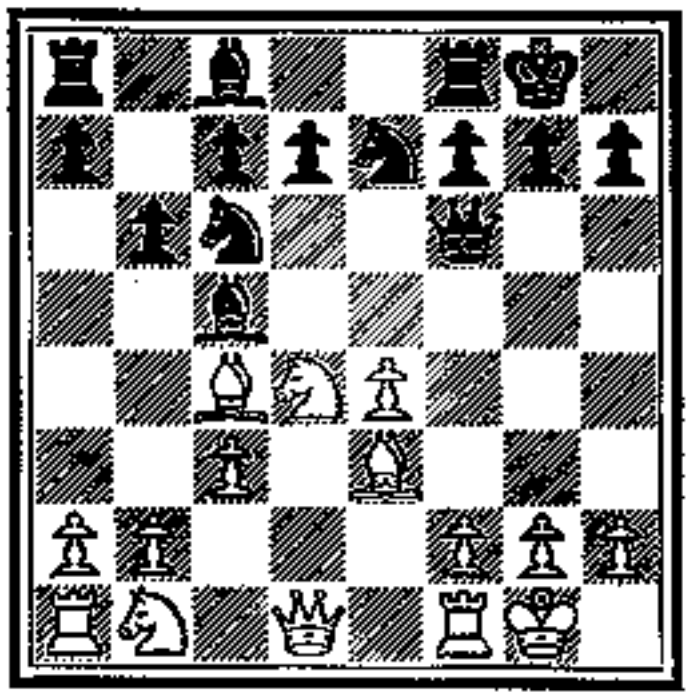
8	. . . .	B × Kt d5
9	B × B d5	P—h6
10	B × Kt f6	Q × B f6
11	P—c3	

Scotch Game

1	P—e4	P—e5
2	Kt—f3	Kt—c6
3	P—d4	P × P d4
4	Kt × P d4	B—c5
5	B—e3	Q—f6

Best.

6	P—c3	Kt g8—e7
7	B—c4	O—O
8	O—O	P—b6



9	Kt—c2	Q—g6
10	Kt—d2	

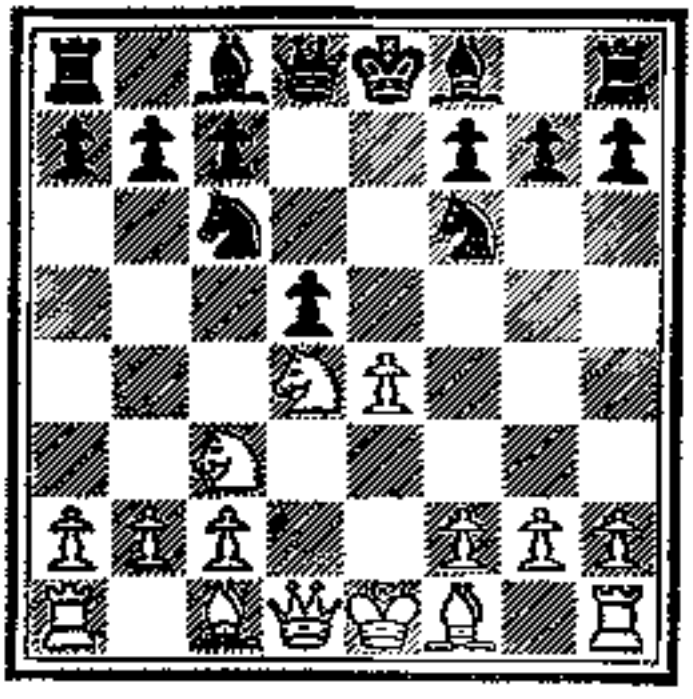
The game is about even.

Another variation of the Scotch Game:

1	P—e4	P—e5
2	Kt—f3	Kt—c6
3	P—d4	P × P d4
4	Kt × P d4	Kt—f6
5	Kt—c3	P—d5

(see next diagram)

6	Kt × Kt c6	P × Kt c6
7	P × P d5	P × P d5
8	B—d3	

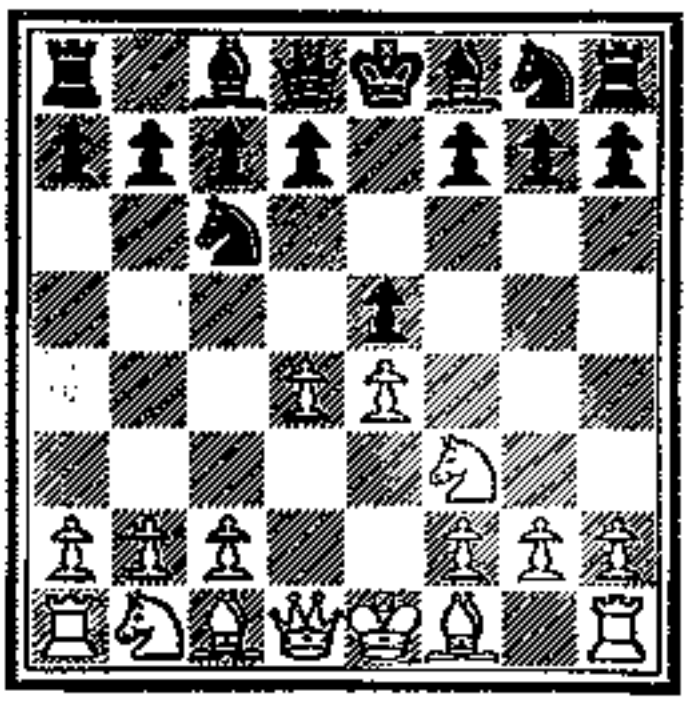


The important square is e4.

Perhaps all these moves are a bit puzzling, even with the explanation in advance. Let's go over one of them in detail:

Scotch Game

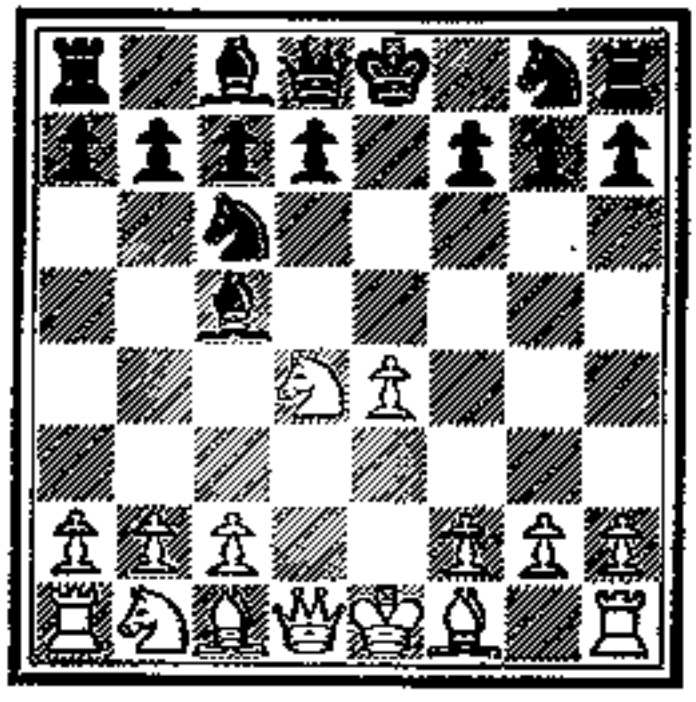
1	P—e4	P—e5
2	Kt—f3	Kt—c6
3	P—d4	



3 . . . . P × P d4 !

Not 3 . . . P—d6 ?; 4 P × P e5, P × P e5; 5 Q × Q d8 *ch*, K × Q d8 and Black cannot castle.

4 Kt × P d4 B—c5



5 B—e3

Protects the center, and entails a threat: 6 Kt × Kt c6, P × Kt c6 (the Queen was attacked); 7 B × B c5 winning a piece.

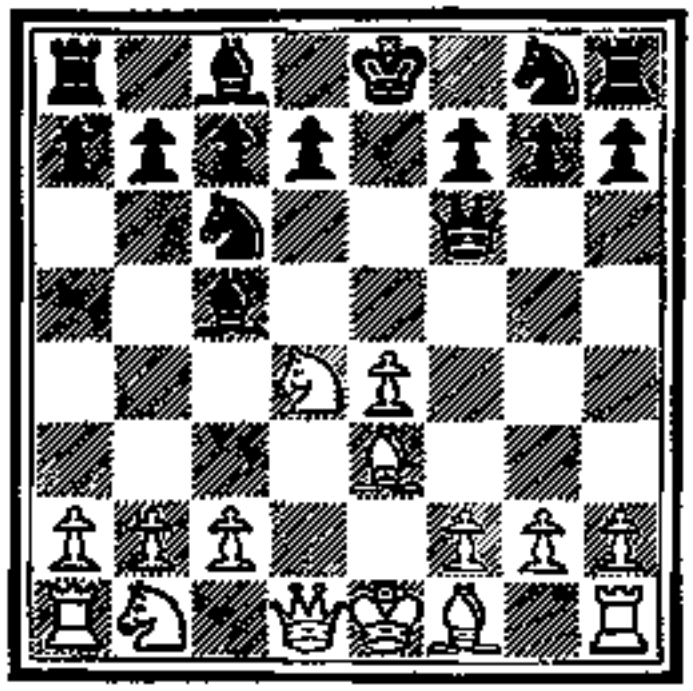
5 . . . . Q—f6

Unusual, since the Queen is kept back normally. But it forces White's reply, since the Knight is again attacked.

(*see next diagram*)

6 P—c3

White must protect his Knight. If 6 Kt × Kt c6 ?, B × B e3; 7 P × B e3, P d7 × c6 and White's Pawn position is ruined.



Also, White's last move shows why 5 . . . Q—f6 is safe. The piece most likely to chase her away (a Knight from d5), is prevented from going to d5 *via* c3. Of course Black must not exchange either, because then he (1) creates strong center Pawns for White and (2) reopens c3 for the Knight.

6		Kt g8—e7
7 B—c4		O—O

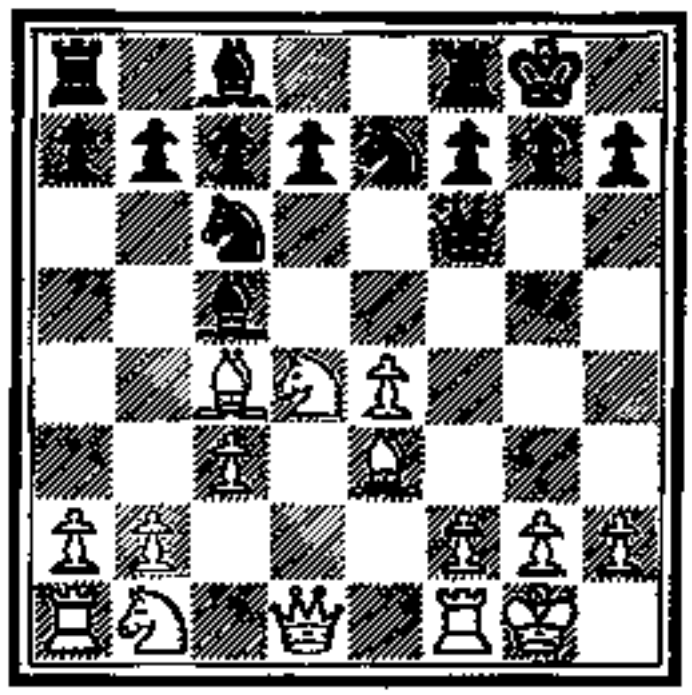
(Why can't Black win a Pawn by 7 . . . Q—g6 . . . ?)

8 O—O

(*see next diagram*)

8 . . . . P—b6

The Bishop at c5 is now protected by a Pawn which can recapture toward the center. (Figure out how 8 . . . P—d6 instead of 8 . . . P—b6 would change the Black Pawn posi-

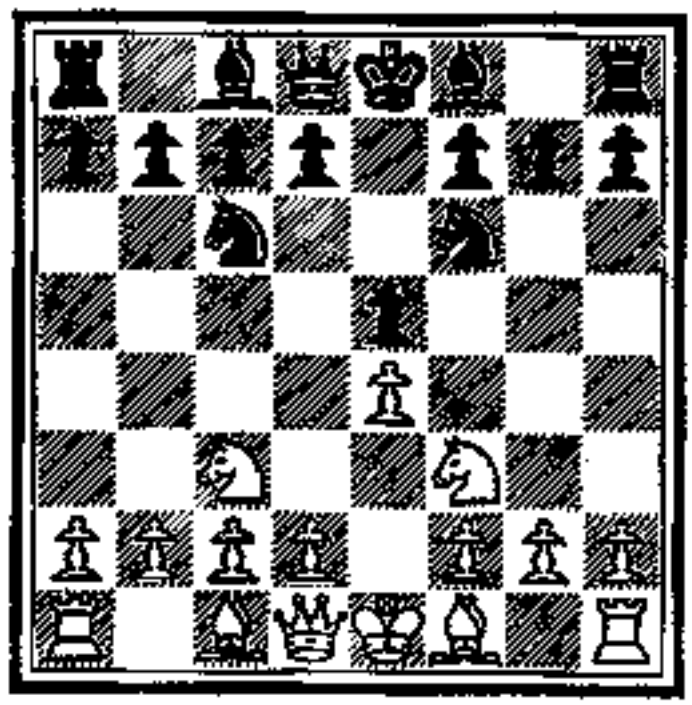


tion.) For the continuation in this position, see page 104.

Two more King's Pawn openings will now be taken up in detail. It is easy to see why the next one is called the Four Knights' Opening.

Four Knights' Opening

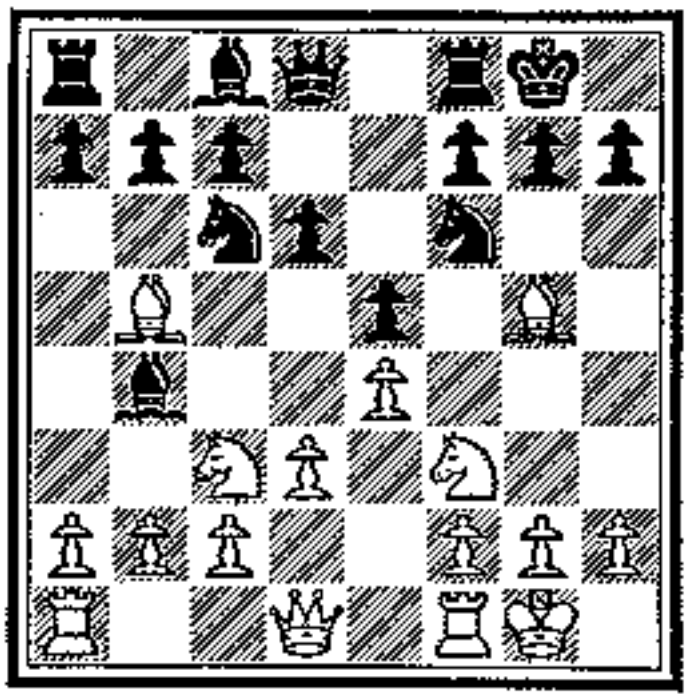
1 P—e4		P—e5
2 Kt—f3		Kt—c6
3 Kt—c3		Kt—f6



4 B—b5

4 P—d4 changes the opening to a Scotch Game (see page 104).

4		B—b4
5 O—O		O—O
6 P—d3		P—d6
7 B—g5		



7 . . . . B × Kt c3 *!*

The threat was *8* Kt—d5, whereby White would create a breach in Black's King's position by exchanging on f6.

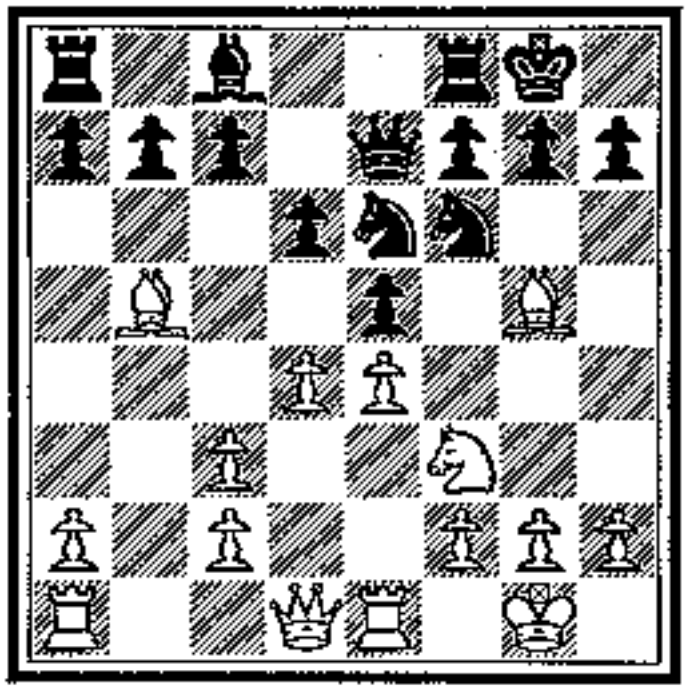
Even if Black could do the same on f3, the fact that White moves first puts the attack in his hands.

8 P × B c3		Q—e7
9 R—e1		Kt—d8
10 P—d4 *!*		

Since Black's "black" Bishop (the one on the black squares) is gone, White attacks the black squares.

10 . . . . Kt—e6

Relieves the pin without weakening the King-side.



11 B—c1 *!*

Preparing to return to the attack on another diagonal (a3—f8).

11		P—c6
12 B—f1		

Out of the way, the Bishop can return later or seek a new diagonal also (after P—g3 and B—g2).

12 . . . . Q—c7

What now?

(1) White must complete the development of his Queen, Rook at a1 and Bishop at c1.

(2) He must continue to hamper a Black advance in the

center (. . . P—d5) by controlling e5.

(3) He should not exchange on e5 because he will fatally damage his position on the Queen-side.

As for Black:

(1) He must complete the development of his Bishop at c8 and the Rooks at a8 and f8.

(2) He must not exchange on d4 because he will strengthen White's position, and weaken his own.

(3) He should try to force White to play P × e5 or P—d5 by a timely advance of the Pawn at c6 to c5.

Thus we see that both players are trying to control the center, and a specific line or square in the center.

The next opening is called the Ruy Lopez, after a famous Spanish chess player of that name.

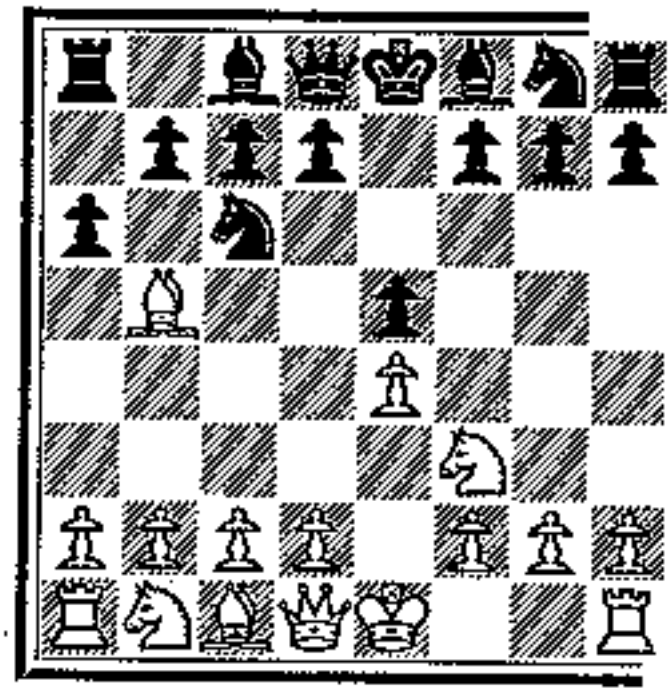
It is considered the strongest opening for White after *1* P—e4, so that we shall give one part of it in detail and then show several variations of it.

Ruy Lopez

[Morphy Variation]

1	P—e4	P—e5
2	Kt—f3	Kt—c6
3	B—b5	P—a6 !

Idea of *3* B—b5: *4* B × Kt



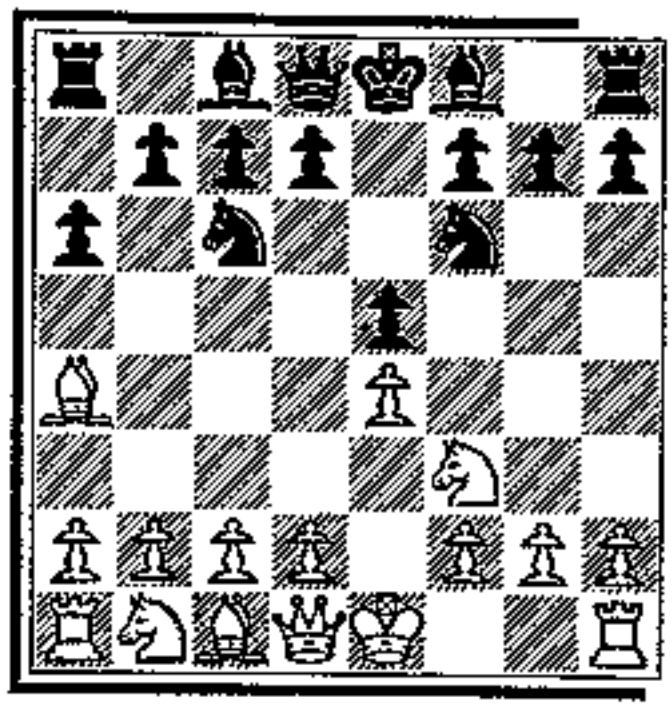
c6 and 5 Kt × P e5. This cannot be done immediately, because of *4* . . . P d7 × B c6; 5 Kt × P e5, Q—d4! But it is the constant threat, and Black's play always depends on it.

4 B—a4 !

Keeping the threat—and the Bishop!

4 . . . . Kt—f6 !

Defense by counterattack against the Pawn at e4.

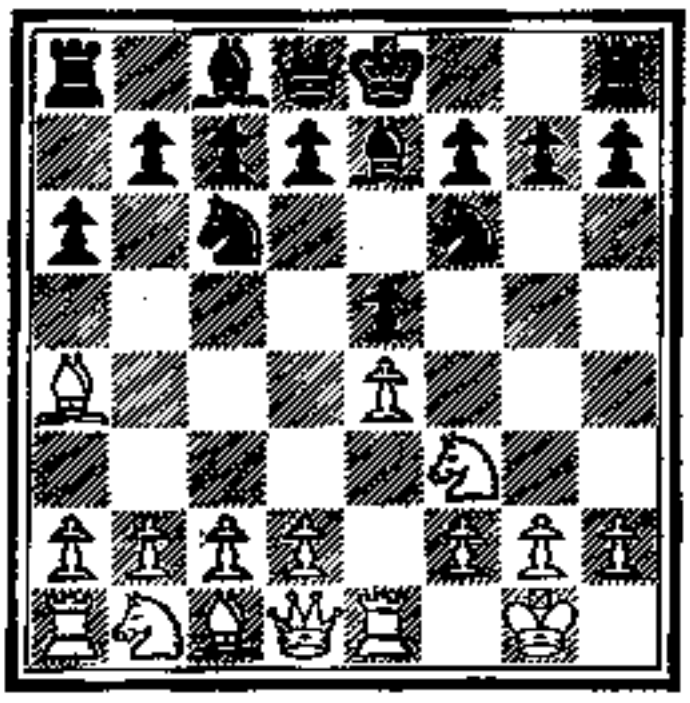


5 O—O!

The Rook will get into action early on the e file. Now there are several defenses for Black. In this opening, we shall treat 5 . . . B—e7. Later on, we shall see the consequences of 5 . . . Kt × P e4; 5 . . . P—b5 and 6 . . . P—d6; 5 . . . B—c5.

5 . . . . B—e7

6 R—e1



6 . . . . P—b5

Forced; to protect the P at e5, now attacked since the Pawn at e4 is protected

7 B—b3 P—d6

8 P—c3 Kt—a5

9 B—c2 P—c5

10 P—d4 Q—c7

The scene has now shifted to the squares d4 and e5. White seeks to keep his center intact; but so does Black. If White exchanges, he opens the d file for Black and relieves pressure; if he pushes P—d5, he blocks his Bishop at c2, and allows Black to get his pieces into action gradually. First White must play *11* P—h3! stopping . . . B—g4 and the indirect attack on d4. What then?

White (1) must complete his development by bringing his Knight from b1 to g3 or e3 *via* d2 and f1; his Bishop at c1 to g5 or even b2; his Queen to e2; his Rook from a1 to d1 or according to the following plan:

(2) can block the center with P—d5 and start a King-side attack (when the Knight gets to f1 from b1) by P—g4, K—h2, Kt—g3—f5 etc.

(3) can exchange on e5 and try to get quick control of the d file, particularly of d5. In that case, he plays his Bishop from c1 to g5, exchanges it for the Knight at f6, and develops his Knight from f1 to e3.

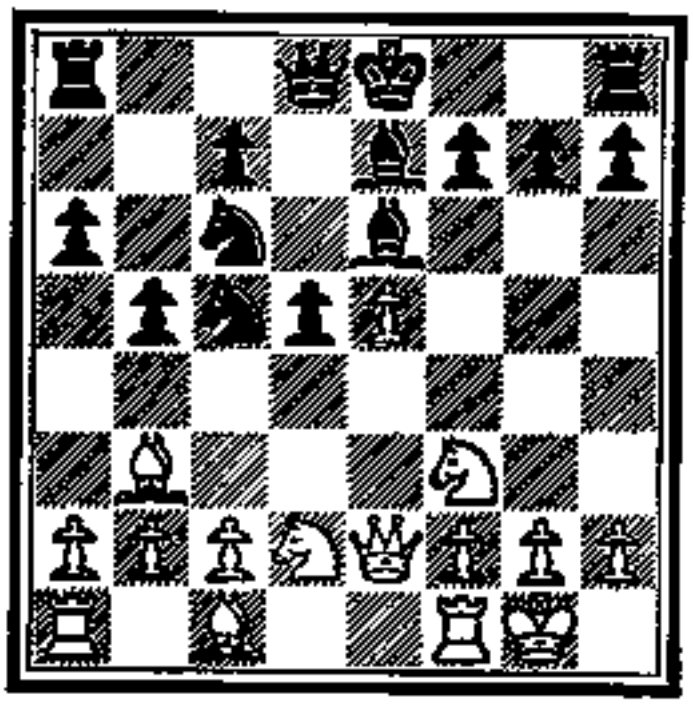
Black (after *11* . . . O—O) forces White to declare himself by . . . Kt—c6. If White replies P—d5, Black plays . . . Kt—d8, and then defends by . . . Kt—e8, . . . P—g6, . . . Kt—g7, . . . P—f6 and . . .

Kt—f7. This seems long and tedious, but in a blocked position, the forces clash more slowly. The Bishop at c8 goes modestly to d7 (with an eye on f5, where White may try to plant a Knight), and the Rooks seek an open line on the c or b files. A long hard game is in prospect.

Black has other, more open defenses that he can try. We can see them below:

[Variation A]

1	P—e4	P—e5
2	Kt—f3	Kt—c6
3	B—b5	P—a6
4	B—a4	Kt—f6
5	O—O	Kt × P e4
6	P—d4 *!*	P—b5 *!*
7	B—b3	P—d5 *!*
8	P × P e5	B—e6
9	Kt b1—d2	B—e7
10	Q—e2	Kt—c5

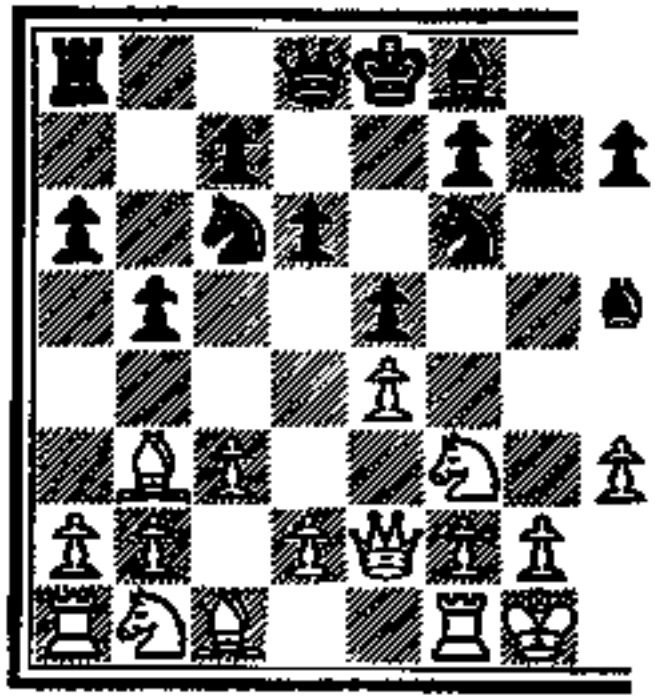


[Variation B]

1	P—e4	P—e5
2	Kt—f3	Kt—c6
3	B—b5	P—a6
4	B—a4	Kt—f6
5	O—O	P—b5
6	B—b3	P—d6
7	P—c3	

If *7* Kt—g5, P—d5 *!*; *8* P × P d5, Kt—d4!

7	. . . .	B—g4
8	P—h3	B—h5
9	Q—e2	



White must proceed more slowly: R—d1 and P—d4 are his goals; but he may have to play P—d3 first, if Black plays . . . Kt—a5 and . . . P—c5.

[Variation C]

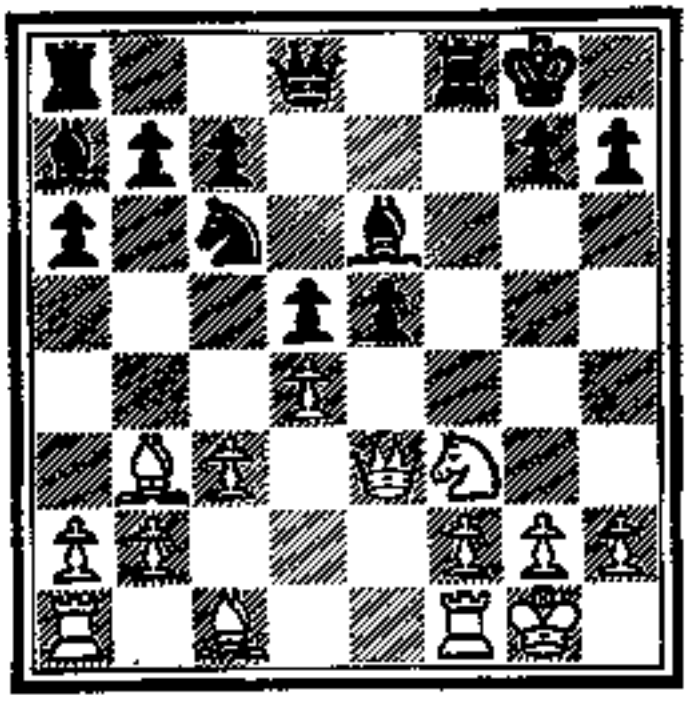
1	P—e4	P—e5
2	Kt—f3	Kt—c6

3	B—b5	P—a6
4	B—a4	Kt—f6
5	O—O	B—c5
6	P—c3	B—a7
7	P—d4	Kt × P e4
8	Q—e2	P—f5
9	Kt b1—d2	O—O
10	Kt × Kt e4	P × Kt e4
11	Q × P e4	P—d5
12	B—b3 !	B—e6 !

Why can't Black take the Queen?

13 Q—e3

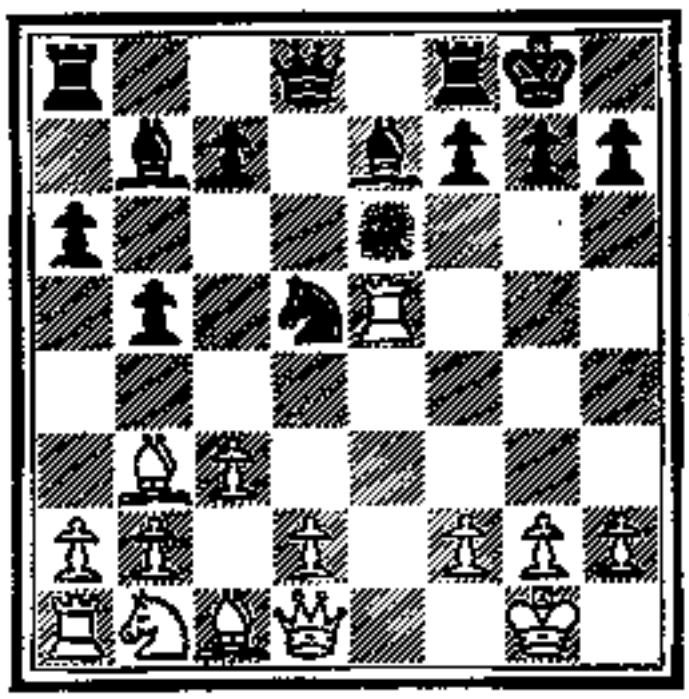
Why doesn't White play Q —e2 here?



What are White's threats? Black's? What is Black's next move?

[Variation D]

1	P—e4	P—e5
2	Kt—f3	Kt—c6
3	B—b5	P—a6
4	B—a4	Kt—f6
5	O—O	B—e7
6	R—e1	P—b5
7	B—b3	O—O
8	P—c3	P—d5
9	P × P d5	Kt × P d5
10	Kt × P e5	Kt × Kt e5
11	R × Kt e5	B—b7



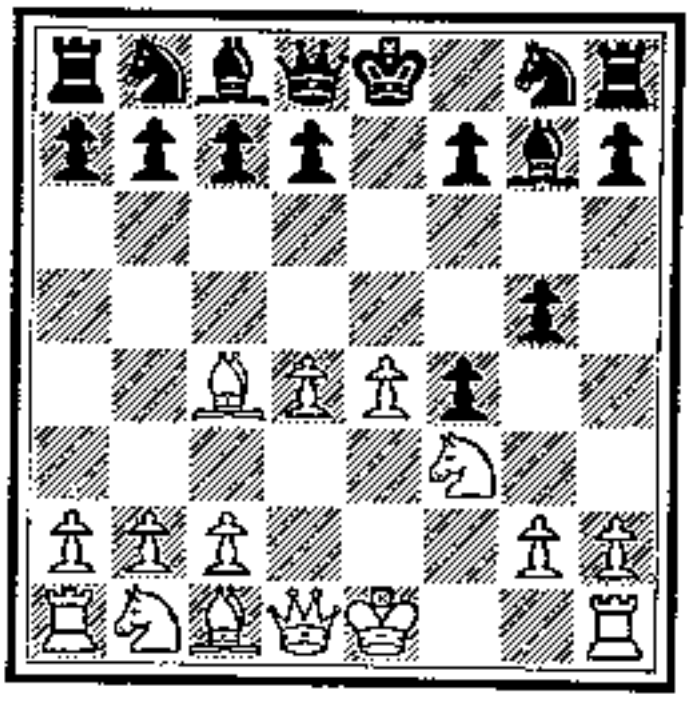
Black has sacrificed a Pawn for rapid development. He can soon gain possession of the King's file with his Rooks and start an attack against the White King. Recently players have tried *8* P—d3 to avoid this line. (See why it does.)

Other openings starting with *1* P—e4, P—e5 follow. Some of them are *gambits*, a term used to mean a sacrifice of material. The usual gambit gives up a Pawn for the sake of lur-

ing a d-Pawn or an e-Pawn from the center.

King's Gambit

1	P—e4	P—e5
2	P—f4	P × P f4
3	Kt—f3	P—g5
4	B—c4	B—g7
5	P—d4	



White has a free, open game and easy development for his Pawn.

King's Gambit Declined

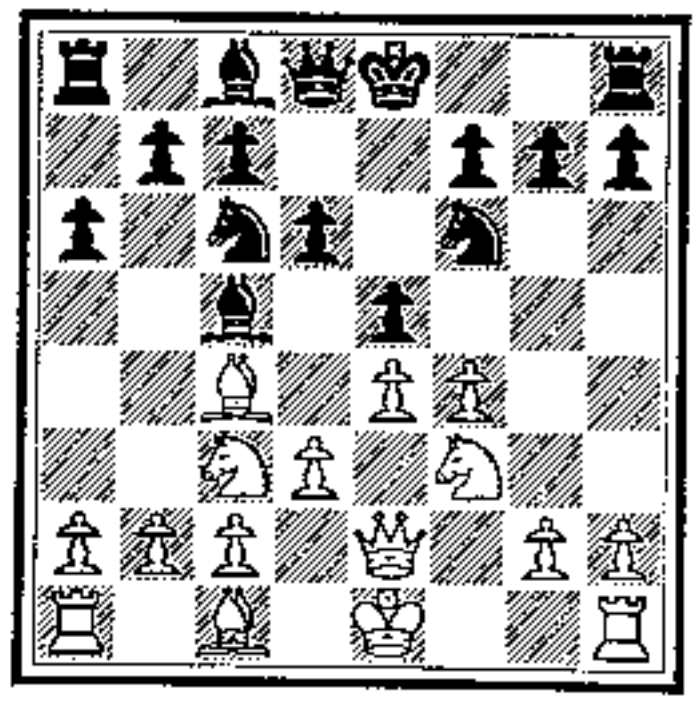
1	P—e4	P—e5
2	P—f4	B—c5
3	Kt—f3	

If 3 P × P e5 *?*, Q—h4 *ch.*

3	. . . .	P—d6
4	B—c4	Kt—c6
5	Kt—c3	P—a6

To preserve the Bishop from exchange in the event of White's playing Kt—a4.

6	P—d3	Kt—f6
7	Q—e2	



Falkbeer Counter Gambit

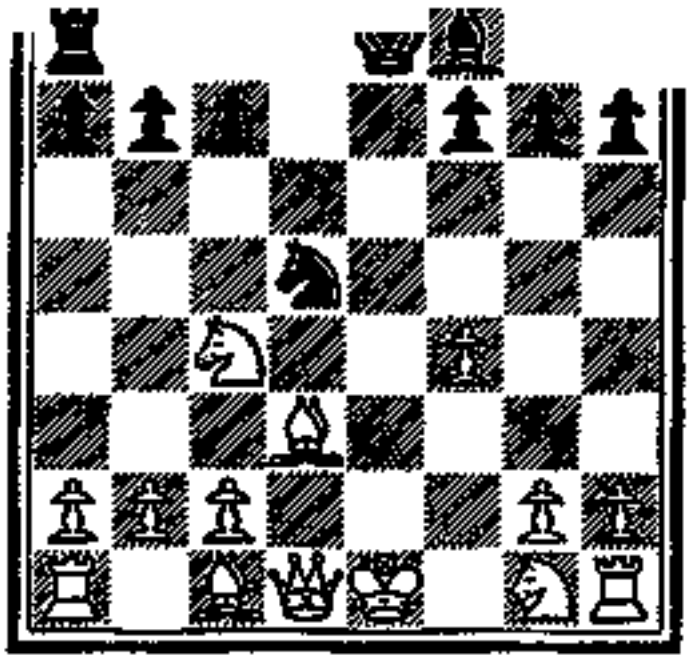
1	P—e4	P—e5
2	P—f4	P—d5
3	P × P d5	P—e4
4	P—d3	Kt—f6
5	Kt—d2	P × P d3
6	B × P d3	Kt × P d5
7	Kt—c4	

Not 7 Kt—e2 *? ?*, Kt—e3 *!* winning the White Queen.

(*see next diagram*)

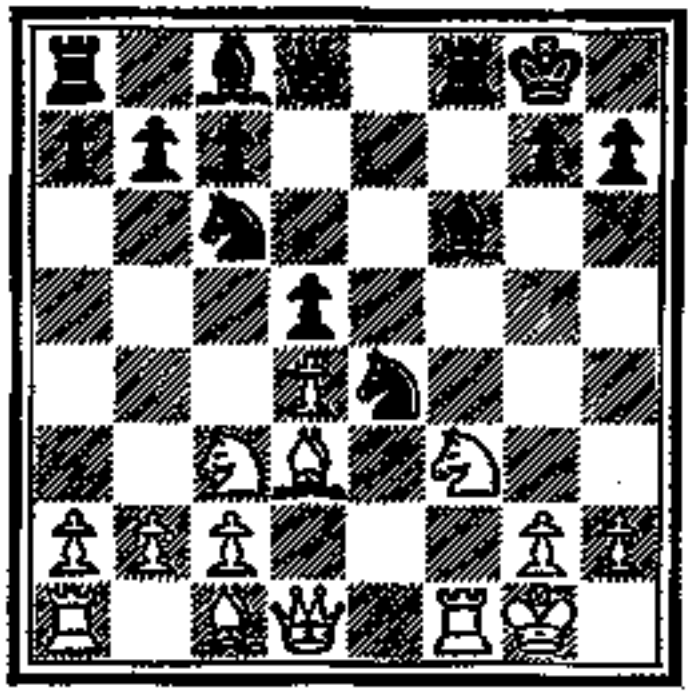
Vienna Game

1	P—e4	P—e5
2	Kt—c3	Kt—f6



8	P × P f6	B × P f6
	(e.p.)	
9	O—O	Kt—c6

As in the Ruy Lopez, Black defends by counterattack: White can win a Pawn by twice capturing on e5, but he loses his Pawn on d4.



3	P—f4	P—d5
4	P × P e5	Kt × P e4
5	Kt—f3	B—e7
6	P—d4	O—O
7	B—d3	P—f5

Necessary reinforcement.

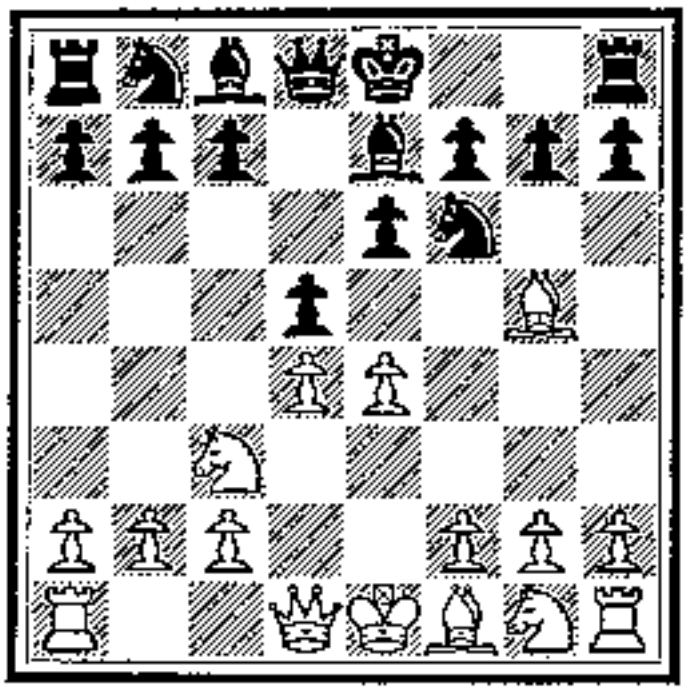
In answer to *1* P—e4, Black does not have to reply . . . P—e5. In fact, many modern players avoid that move, because it allows White to steer the game into channels with which he is familiar.

The most common "defenses" are *1* . . . P—e6 (French); *1* . . . P—c5 (Sicilian); and *1* . . . P—c6 (Caro-Kann). Detailed analyses of each follow:

French Defense

1	P—e4	P—e6
2	P—d4	P—d5
3	Kt—c3	Kt—f6
4	B—g5	B—e7

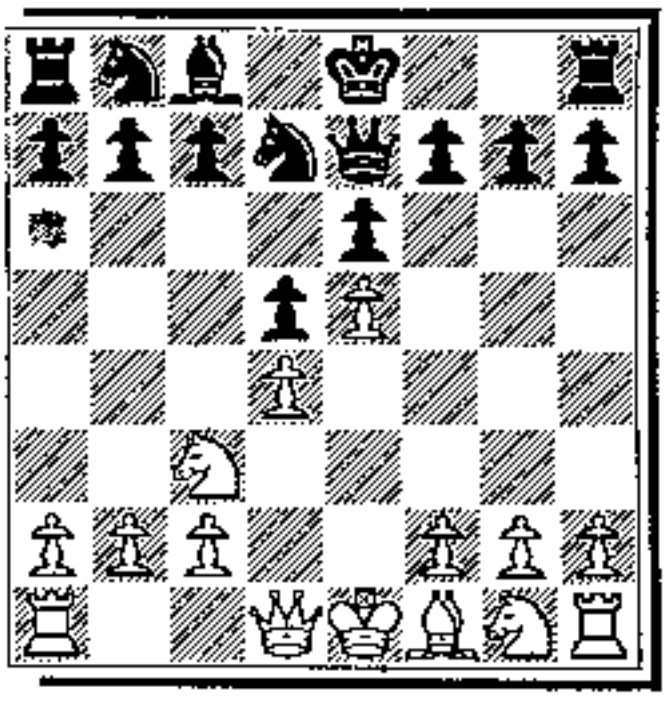
At first the fight is for the line e4—d5. Black keeps in hand his counter . . . P—c5. This is the natural freeing move in almost all forms of the French Defense.



5 P—e5 Kt f6—d7

Black is forced to yield the square e4 temporarily, since after 5 . . . Kt—e4; 6 B × B e7, Q × B e7; 7 Kt × Kt e4, P × Kt e4, the Pawn at e4 is hard to support. Now Black points his attack on the White Pawn at d4, the base of the White Pawn chain.

6 B × B e7 Q × B e7



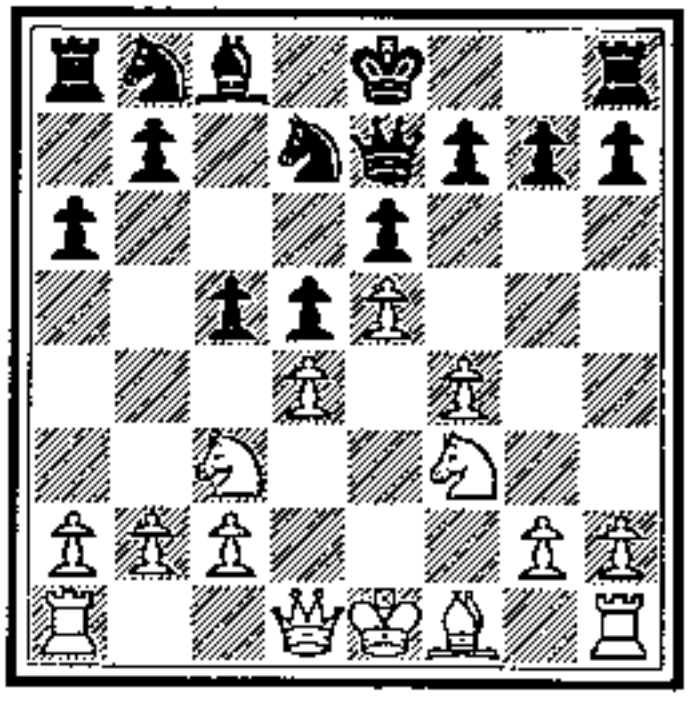
7 P—f4

White shifts his Pawn chain. (Another method of continuing is 7 Kt—b5, Kt—b6: 8 P—c3.) In giving up the Pawn at d4, White intends to occupy that square with a piece, preferably a Knight which will put pressure on e6, f5 and c6.

7 . . . . P—a6

Not 7 . . . P—c5 immediately because of 8 Kt—b5, threatening Kt—c7 *ch* as well as Kt—d6 *ch*.

8 Kt—f3 P—c5



9 Q—d2 !

Protects f4 and prepares to castle Queen-side.

9 . . . . Kt—c6

10 P—g3 !

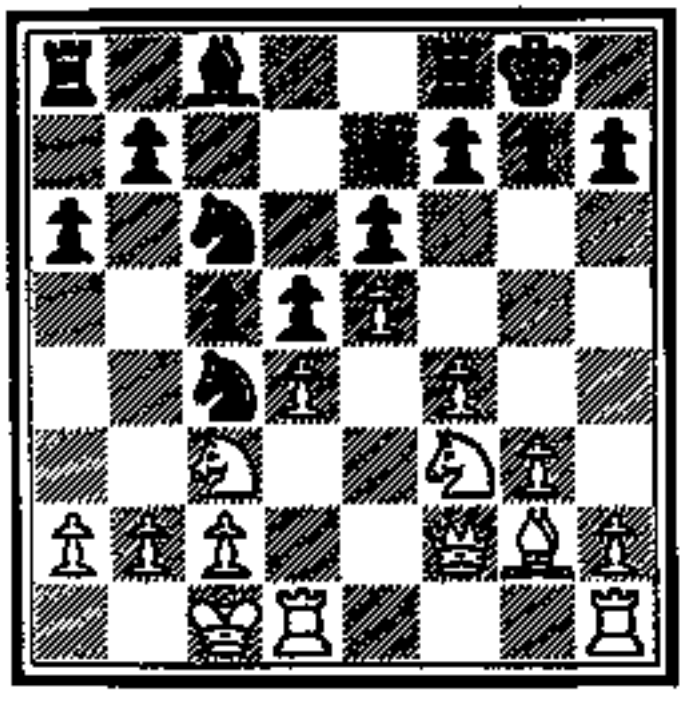
The Bishop develops along

the long diagonal (h1—a8) because Black is forced to open the center in order to get his pieces, especially the Bishop at c8, into action.

10 . . . . Kt—b6
11 O—O—O

The importance of developing quickly, in order to control the center, makes White risk this castling. His King is safe so long as the Bishop at c8 blocks a Rook attack on the c-file.

11 . . . . O—O
12 B—g2 Kt—c4
13 Q—f2



13 . . . . P—f6 *!*

The only chance for counterplay.

14 P × P f6 Q × P f6
15 R h1—e1 *!*

The idea is to hold back the Black forces from the black squares ("Restraint"). If White had played instead *15* P × P c5*?*, Black would have immediately continued . . . P—b6 *!*; *16* P × P b6, R—b8. The scene changes, and White must now defend an attack against his King. By consistently playing for the idea of the opening (*restraint of the Black Pawns* e6 and d5), White is able to avoid all traps.

More variations of the French Defense follow.

[Variation A]

1 P—e4 P—e6
2 P—d4 P—d5
3 Kt—d2

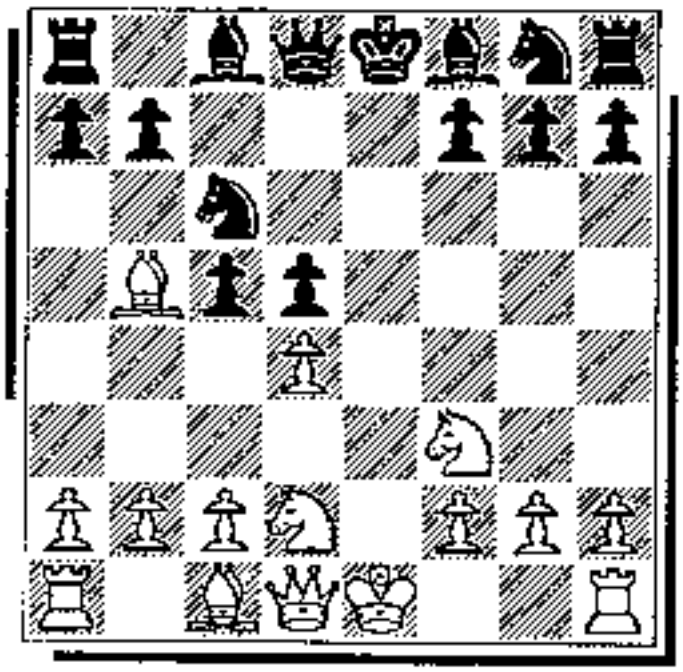
Protecting the Pawn at e4 without blocking the c-Pawn.

3 . . . . P—c5
4 P × P d5 P × P d5

If *4* . . . Q × P d5 White is ready to sacrifice a Pawn for rapid development: *5* Kt g1—f3, P × P d5; *6* B—c4, Q—d8; *7* O—O with fine prospects of regaining his Pawn by Kt—b3.

5 B—b5 *ch* Kt—c6
6 Kt g1—f3

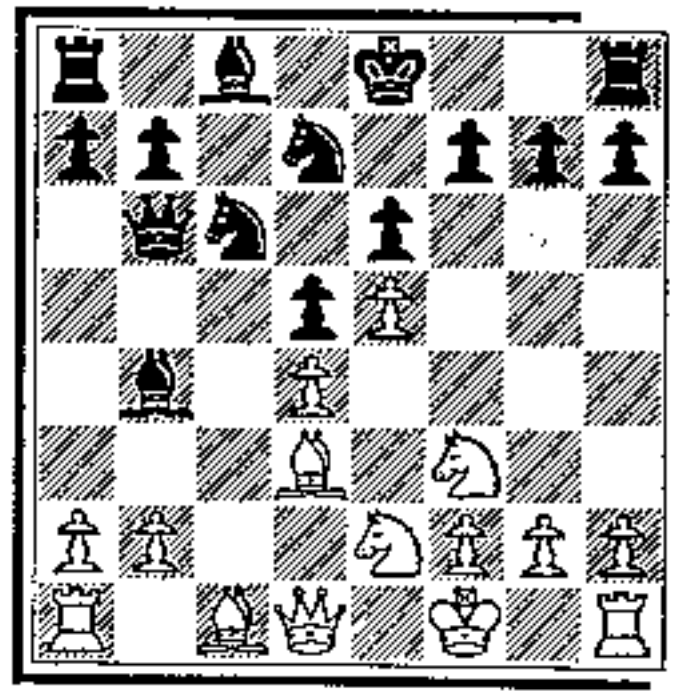
(*see next diagram*)



[Variation B]

1	P—e4	P—e6
2	P—d4	P—d5
3	Kt—d2	Kt—f6
4	P—e5	Kt f6—d7
5	B—d3	P—c5
6	P—c3	Kt—c6
7	Kt—e2	Q—b6
8	Kt—f3	P × P d4
9	P × P d4	B—b4 *ch*
10	K—f1 !	

Everything is sacrificed in order to hold the Pawns on d4 and e5: time in developing the Knights, and now even castling (eventually the King will get out at g2). The Bishop at c1 is developed to b2, freeing the Knights, and then a King-side or Queen-side attack is started. We owe this idea and the next variation to the great Danish player Nimzovich, whose theory of restraint of the center squares was one of the great contributions to the modern understanding of chess.



[Variation C]

1	P—e4	P—e6
2	P—d4	P—d5
3	Kt—c3	B—b4

Again Nimzovich. Why let White gain time by P—e5 . . . ?

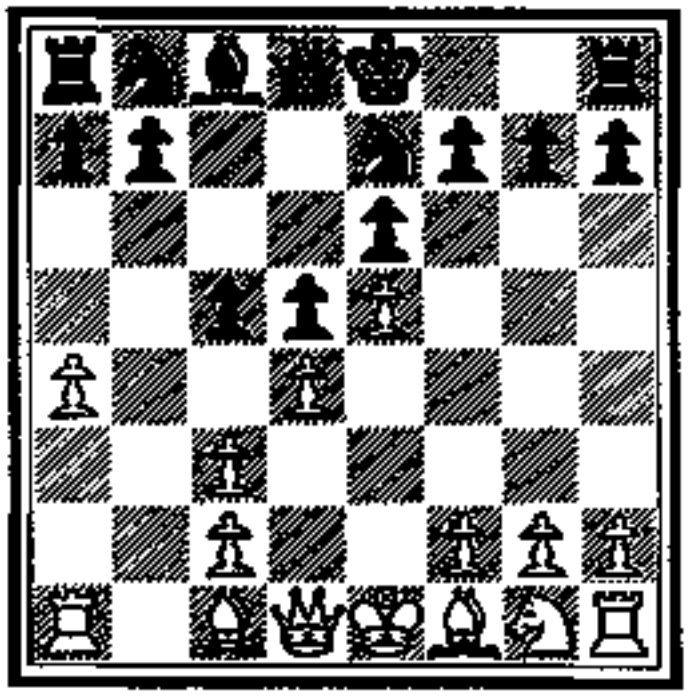
4	P—e5	P—c5
5	P—a3	

Paying the piper. Black must give up his "good" Bishop—the one on different colored squares from his Pawns. But he has compensation in the doubled White Pawns.

5	. . . .	B × Kt c3 *ch*

6 P × B c3 Kt—e7
7 P—a4 *!*

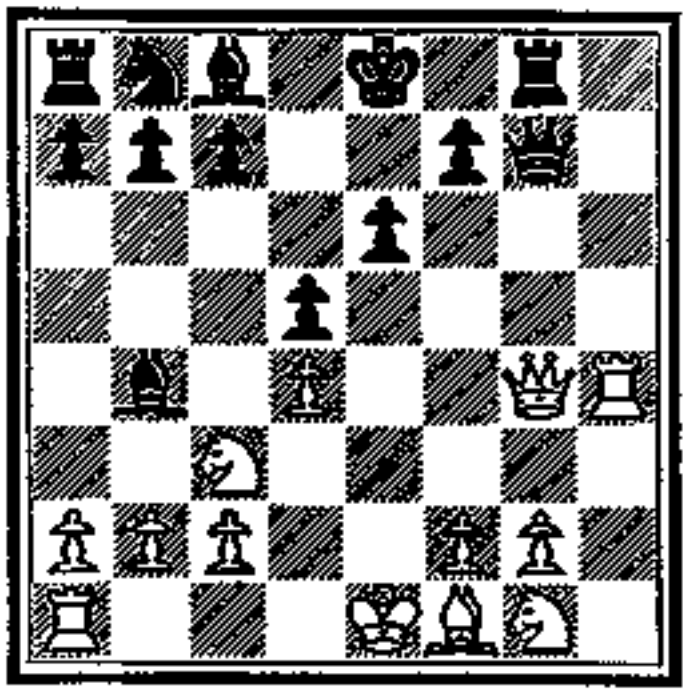
Idea: B—a3, on those weak black squares. Second idea: to prevent Black's maneuver . . . Q—a5—a4 with a Queen-side blockade.



[McCutcheon Variation]

1	P—e4	P—e6
2	P—d4	P—d5
3	Kt—c3	Kt—f6
4	B—g5	B—b4
5	P—e5	P—h6
6	P × Kt f6	P × B g5
7	P × P g7	R—g8
8	P—h4	P × P h4
9	Q—g4	Q—f6
10	R × P h4	Q × P g7

This concludes our study of the French Defense.

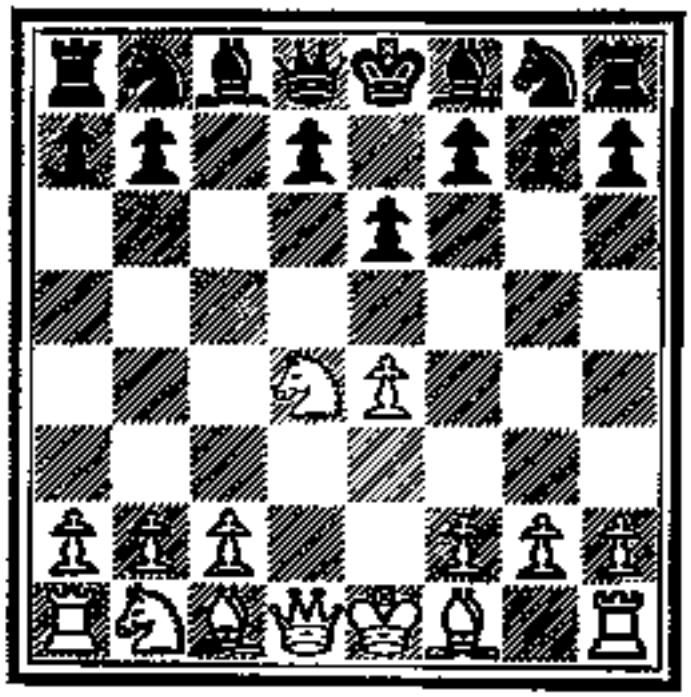


Sicilian Defense

The Sicilian Defense is well liked by many players because it is a battle on a wide front. White tries to hold the center and attack on the King-side; but in doing so, he is forced to open his own King's position. Black is slow to commit himself in the center. But if White's attack accelerates, Black must open up sooner than he wants. The result is an exciting battle where neither side can afford to waste a single move toward the completion of his plan.

1	P—e4	P—c5
2	Kt—f3	P—e6
3	P—d4	P × P d4
4	Kt × P d4	

An important position in this opening.



4 . . . . Kt—f6 !

Absolutely necessary to prevent 5 P—c4, which would give White too firm a hold on the center.

5 Kt—c3 P—d6

The threat was 6 P—e5. Now White pounds at d5.

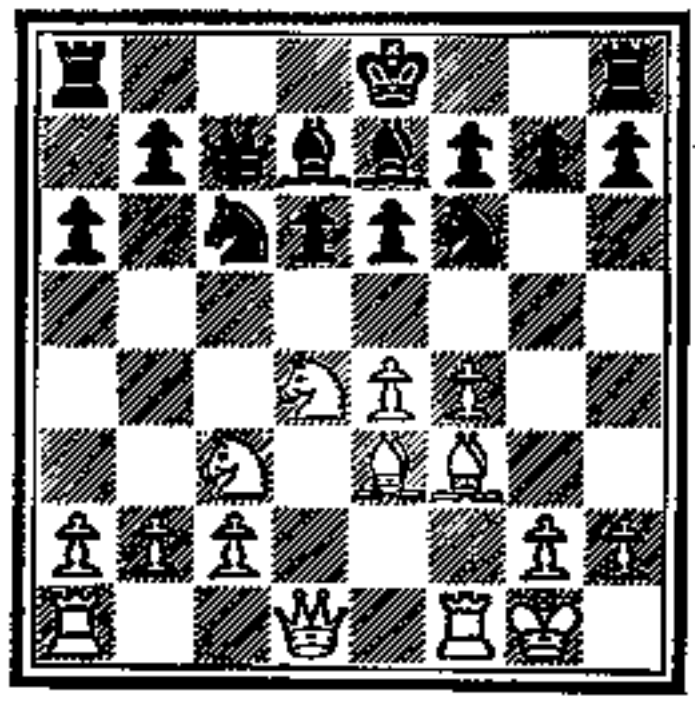
6 B—e2 P—a6
7 P—f4 Q—c7

This is the Paulsen Variation, and has been chosen to show the Sicilian in its most extreme form.

8 B—f3 B—e7

Black makes no effort for the moment to counter White's hold on d5.

9 O—O Kt—c6
10 B—e3 B—d7

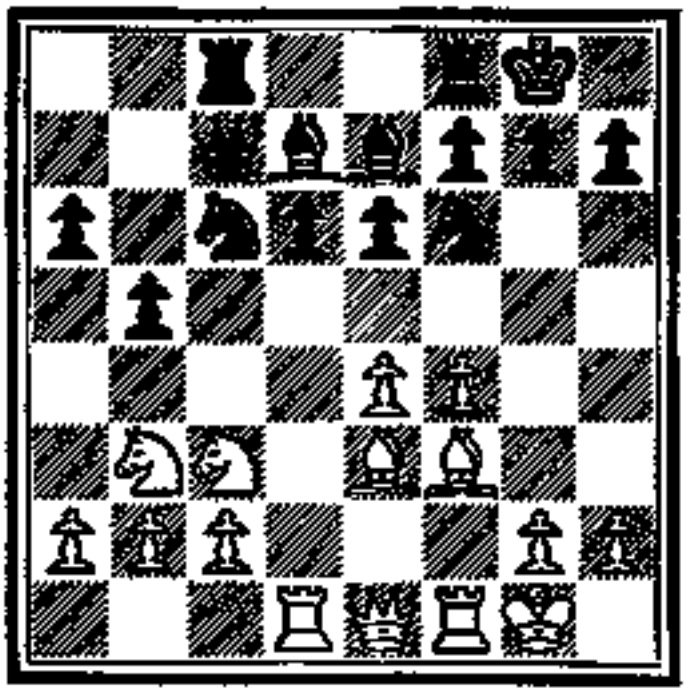


11 Q—e1 !

White must now pursue his King-side attack. He must also develop the Rook at a1. The Queen move makes way for the Rook on d1. Why? Black's plan is . . . Kt—a5—c4. It will then attack both the Bishop at e3 and the Pawn at b2. The Bishop can retreat to c1 to protect the Pawn—but then the Rook at a1 will be blocked. Hence the necessity of developing that Rook immediately.

11 . . . . O—O
12 R—d1 R a8—c8
13 Kt—b3 P—b5

The battle lines are now distinctly drawn. But this is a battle of movement—White holds the center securely. He



must advance on the King-side before Black continues his Queen-side advance; but how?

14 P—g4 *!*

This move prepares for two plans: the attack on the h-file with Queen and Rook and the storming of the Black Pawn position by the White Pawns.

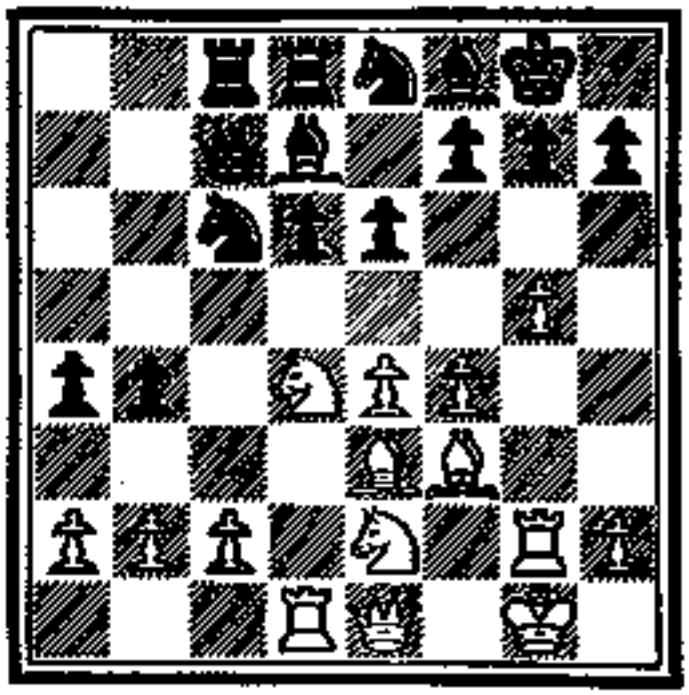
14 . . . . P—b4

Not exactly what Black had intended. But now he must speed things up.

15 Kt—e2 P—a5
16 R—f2 P—a4
17 Kt b3—d4 R f8—d8

Room for the King—and an intention to counter soon by . . . P—d5.

18 P—g5 Kt—e8
19 R—g2 B—f8



20 Q—h4 *!*

At last the attack on the h-file. The Rook is coming to h3 *via* g3.

20 . . . . Kt × Kt d4
21 Kt × Kt d4 P—a3 *!*

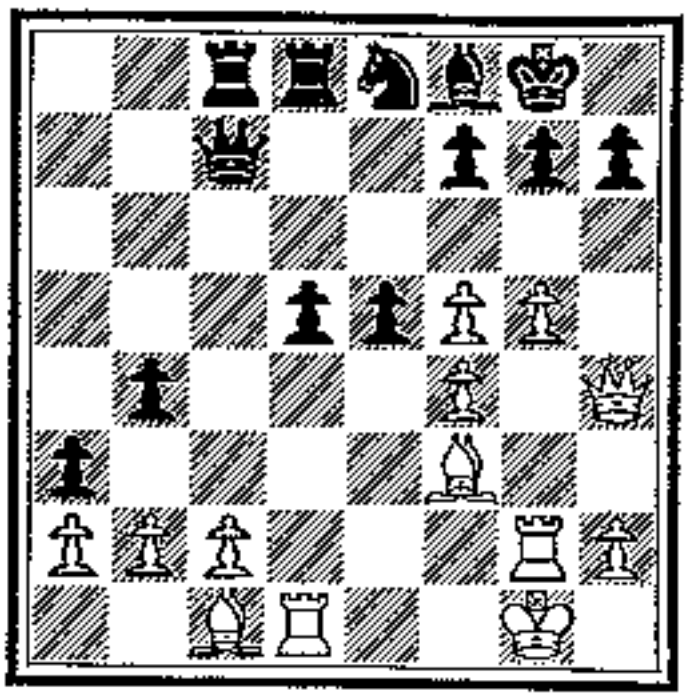
If White captures, Black gains the square c3 for his Queen for offensive and defensive purposes. If he continues with his plan, Black can just defend himself: 22 R—g3, P—e5 *!*; 23 Kt—f5 (blocking the Bishop at d7 from h3), B × Kt f5; *24* P × B f5, P × P b2 (can he do it?); 25 R—h3, P—h6; 26 P × P h6, Q × P c2; 27 P × P g7, B × P g7; 28 Q—h7 *ch*, K—f8. Now the White attack is stalled, and he is fatally beaten on the Queen-side.

White therefore plays:

22 B—c1

And now Black, finally, counters in the center with:

22	. . . .	P—e5 !
23	Kt—f5	B × Kt f5
24	P × B f5	P—d5 !



We have followed this game further than usual, because the battle develops more slowly. It is a real game, between two Russian masters, Rabinovich *vs.* Makogonov (Leningrad, 1934–35). From the final note, it seems that Black has the advantage. But how can this be so, if White was first to attack—and if White moved properly? We must conclude that somewhere White wasted time. Where?

1 The Knight maneuver Kt d4—b3—d4 lost two moves and gave the Black Pawns an object of attack. On the other hand, it stopped . . . Kt—a5—c4.

2 The Rook maneuver f1—f2—g2—g3—h3 seems slow. More direct would have been K—h1 and R—g1—g3—h3. In fact, Black's last move is possible only because the King is at g1 (25 B × P d5 ?, Q—c5 *ch;* 26 Q—f2, R × B d5; 27 Q × Q c5, B × Q c5 *check!).*

3 So serious is the loss of one tempo (time move) in the opening!

Other Sicilian lines follow:

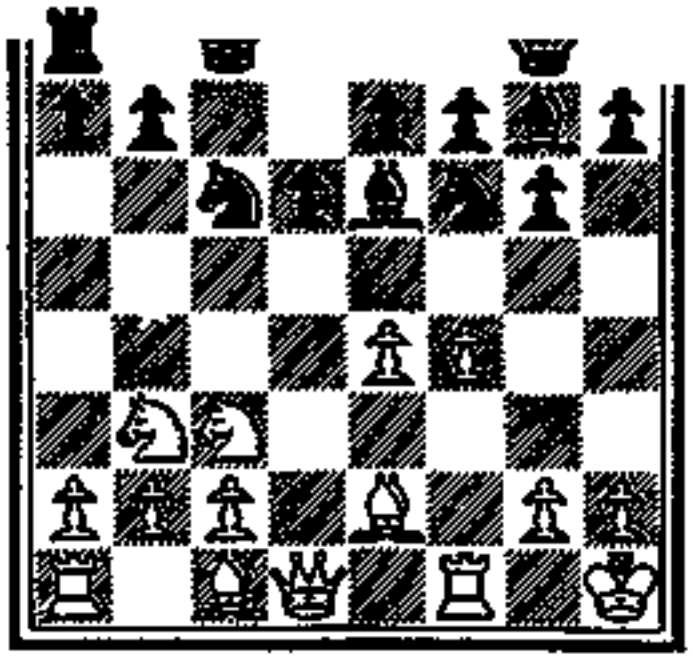
[Variation A]

1	P—e4	P—c5
2	Kt—f3	P—d6
3	P—d4	P × P d4
4	Kt × P d4	Kt—f6
5	Kt—c3	P—g6
6	B—e2	B—g7
7	O—O	O—O
8	K—h1	Kt—c6
9	Kt—b3	B—e6
10	P—f4	Q—c8

(*see next diagram*)

[Variation B]

1	P—e4	P—c5
2	Kt—f3	P—d6
3	P—d4	P × P d4
4	Kt × P d4	Kt—f6
5	Kt—c3	P—g6

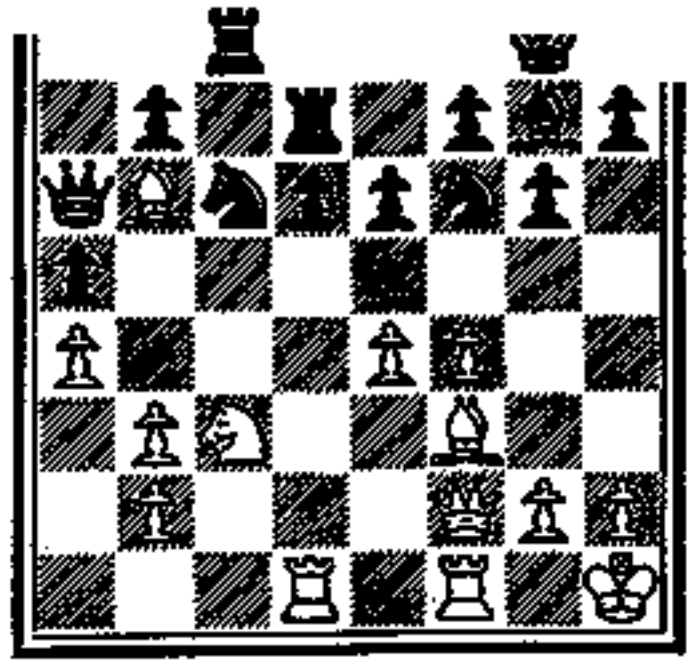


6	B—e2	B—g7
7	O—O	Kt—c6
8	Kt—b3	O—O
9	P—f4	P—a5 *?*
10	P—a4	Q—b6 *ch*
11	K—h1	B—e6
12	B—f3 *!*	B × Kt b3
13	P × B b3	R f8—d8
14	Q—e2	P—e6
15	B—e3	Q—a6
16	Q—f2 *!*	R a8—c8
17	B—b6	R—d7
18	R a1—d1	

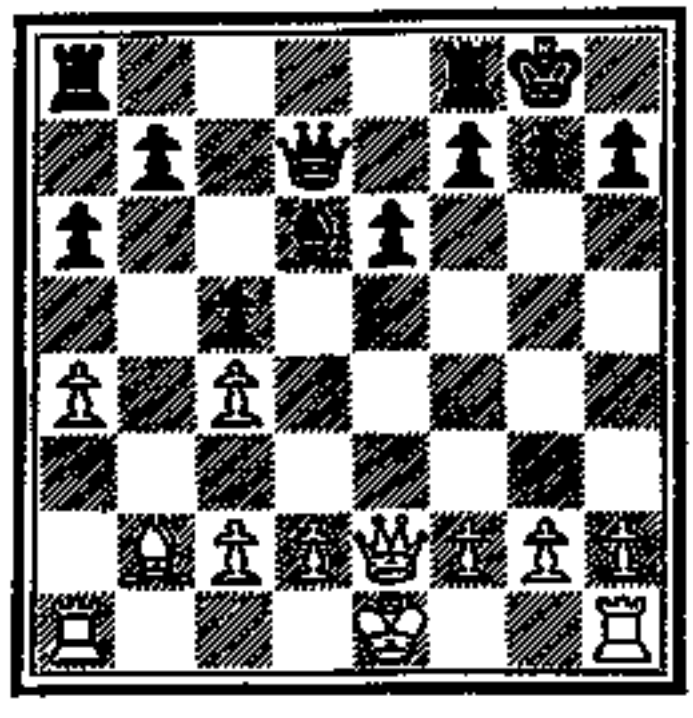
(*see next diagram*)

[Variation C]

1	P—e4	P—c5
2	Kt—f3	Kt—f6
3	Kt—c3	P—d5
4	P × P d5	Kt × P d5
5	Kt—e5	Kt × Kt c3

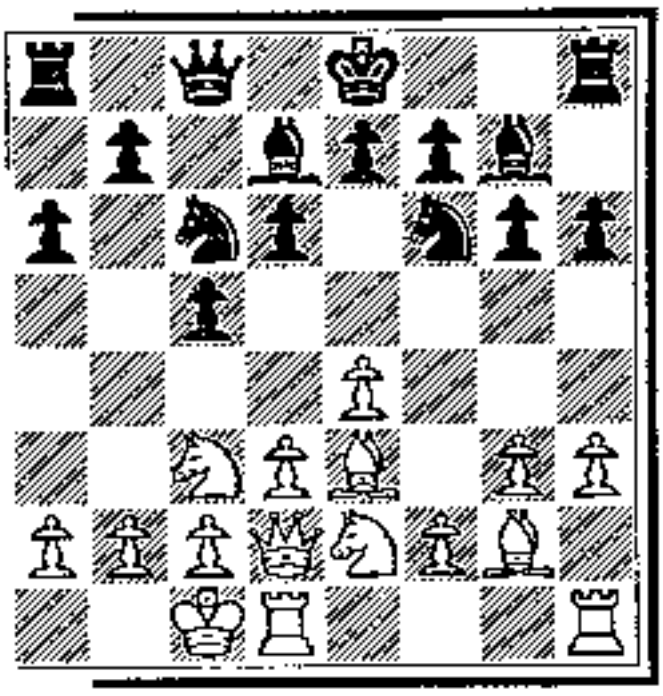


6	P b2 × Kt c3	Q—c7
7	B—b5 *ch*	Kt—d7
8	Q—e2	P—a6
9	B × Kt d7 *ch*	B × B d7
10	Kt × B d7	Q × Kt d7
11	P—a4 *!*	P—e6
12	B—b2 *!*	B—d6
13	P—c4	O—O



[Variation D]

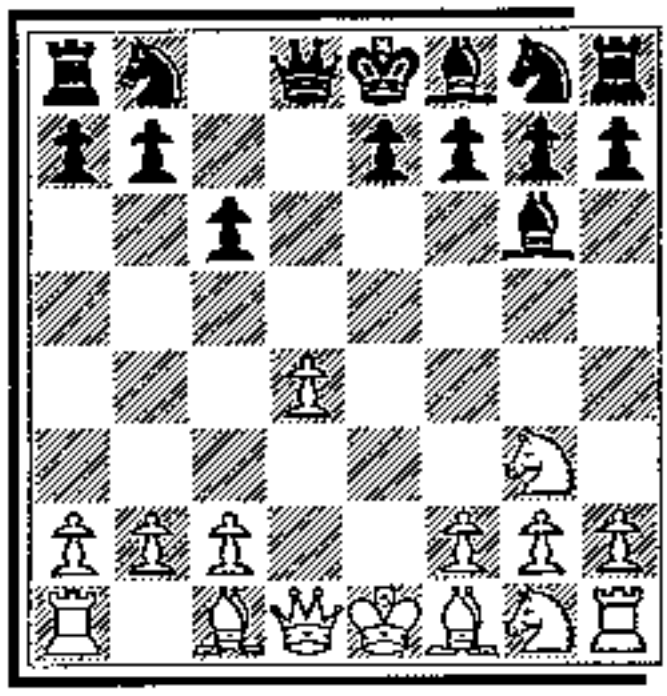
1	P—e4	P—c5
2	Kt—c3	Kt—c6
3	P—g3	P—g6
4	B—g2	B—g7
5	Kt g1—e2	P—d6
6	P—d3	B—d7
7	B—e3	Kt—f6
8	P—h3	Q—c8
9	Q—d2	P—h6
10	O—O—O	P—a6



Caro-Kann Defense

The Caro-Kann has the reputation of being a solid defense. It avoids the difficulty of the French Defense—the problem of the development of the Bishop at c8. On the other hand, White has no difficulties, and has more space for his pieces. Typical play against this defense is the following:

1	P—e4	P—c6
2	P—d4	P—d5
3	Kt—c3	P × P e4
4	Kt × P e4	B—f5
5	Kt—g3	B—g6



6 P—h4 *!*

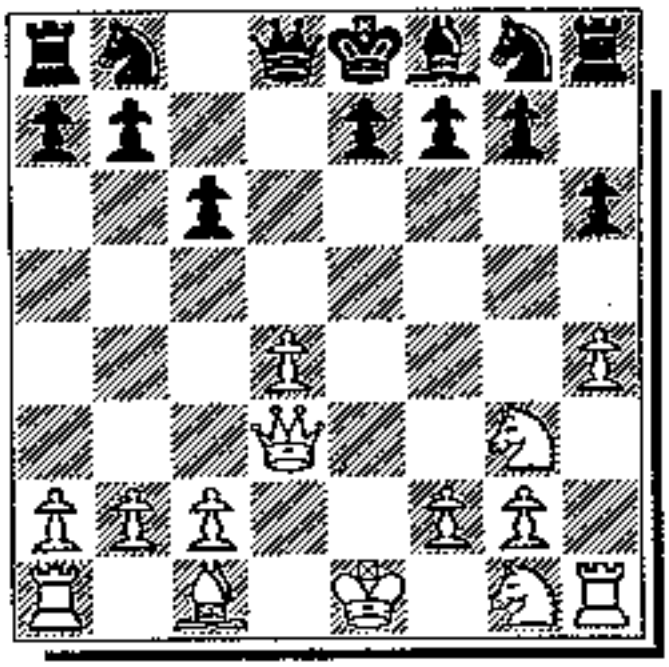
The idea is to weaken the white squares in Black's position and then to exchange the Bishop which guards those squares. To "weaken" a certain square means to force the Pawn guarding that square to move forward.

6 . . . . P—h6

To move the h-Pawn further would leave it liable to attack.

7	B—d3	B × B d3
8	Q × B d3	

White's lead in development is only temporary.



8 . . . . Kt—d7 !

Objects:

1 To prepare for an early . . . O—O—O.

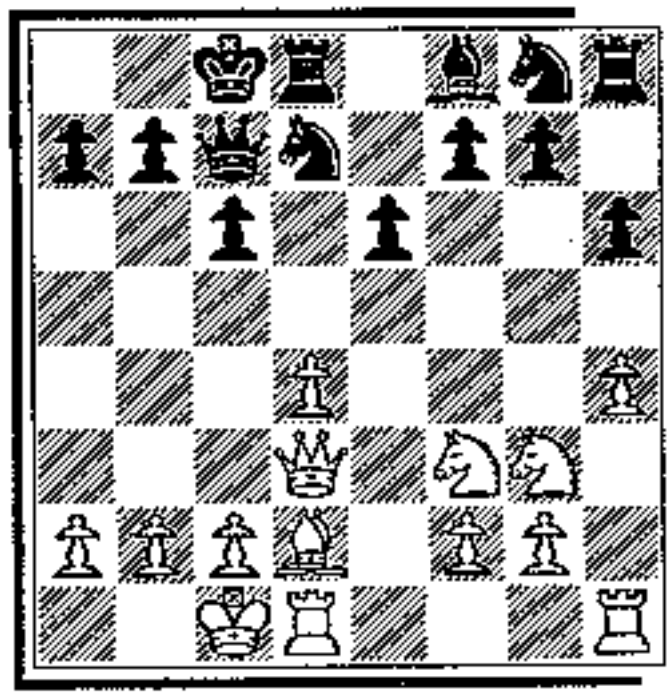
2 To prevent a White Knight from settling on K5.

3 To prepare . . . P—c5 at the earliest opportunity (after . . . P—e6).

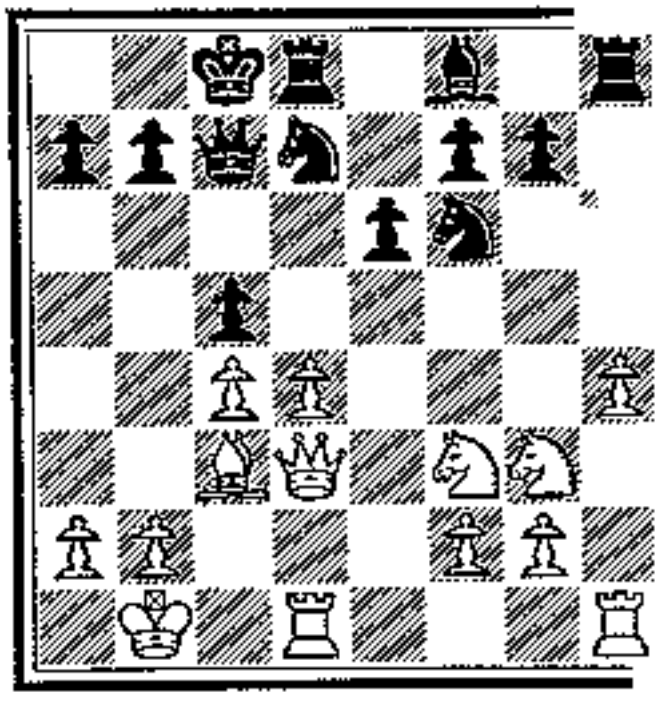
All following moves in Black's plan of development tend toward these aims, but the most immediate need is to prevent Kt—e5. Therefore Black must attack this square immediately with Knight and Queen.

Why should Black want to castle Queen-side in preference to the King-side? He has moved . . . P—h6. Every Pawn moved in front of a castled King invites an attack by opposing Pawns to open a file for Rooks. Moreover, White has prepared for this Pawn attack by P—h4. All he has to do now is P—g4—g5 and there it is. Therefore: . . . O—O—O.

9	Kt—f3	Q—c7
10	B—d2	P—e6
11	O—O—O	O—O—O



12	P—c4	Kt g8—f6
13	K—b1	P—c5
14	B—c3	



White is now well-developed, but there is no weakness in the Black position. However, Black must stop P—d5, which would give White a passed Pawn and the square f5 if Black exchanges. Therefore:

14	. . . .	P × P d4
15	Kt × P d4	P—a6

And the Bishop is ready to come to d6 or c5, as the occasion demands.

Other variations of the Caro-Kann follow:

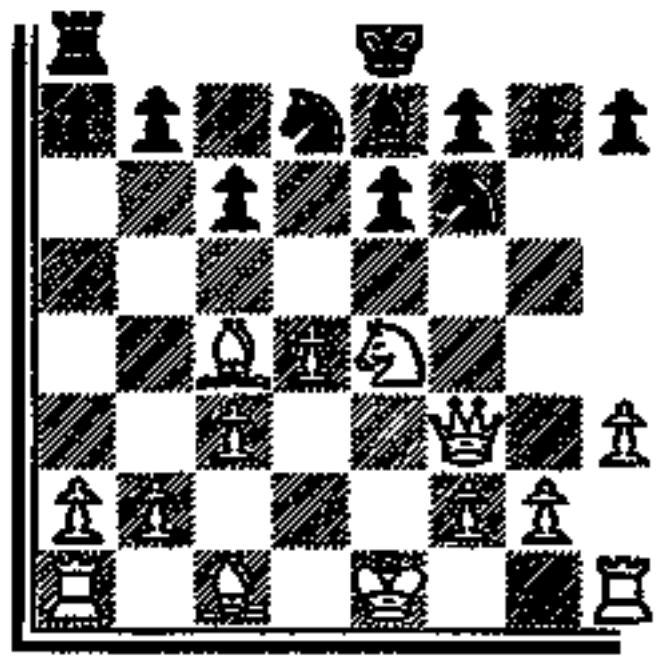
[Variation A]

1	P—e4	P—c6
2	Kt—f3	P—d5
3	Kt—c3	B—g4
4	P—h3	B × Kt f3
5	Q × B f3	P × P e4
6	Kt × P e4	Kt—d7
7	P—d4	Kt g8—f6
8	B—c4	P—e6
9	P—c3	B—e7

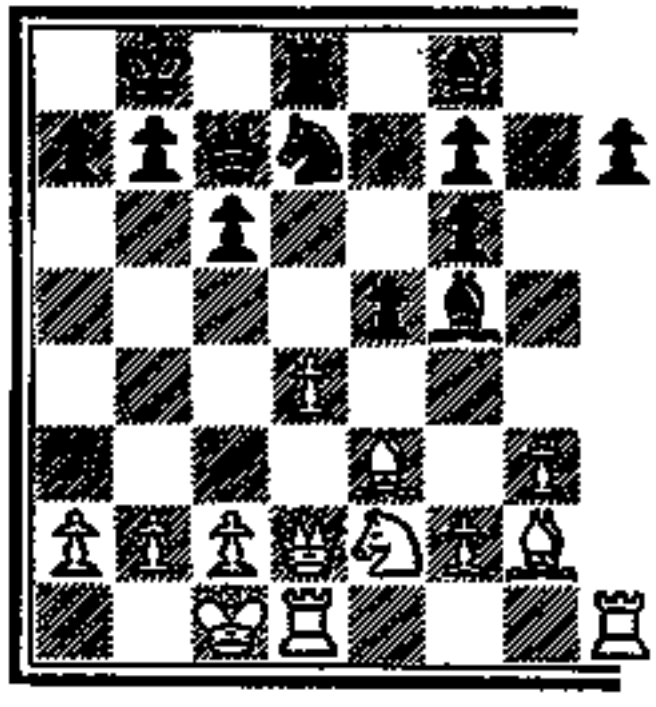
(*see next diagram*)

[Variation B]

1	P—e4	P—c6
2	P—d4	P—d5
3	Kt—c3	P × P e4
4	Kt × P e4	Kt—f6
5	Kt × Kt f6 *ch*	P g7 × Kt f6



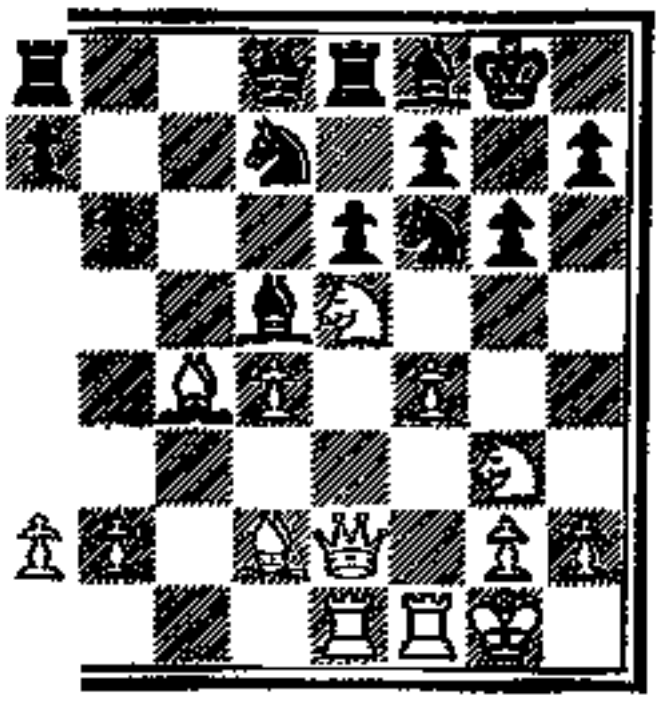
6	P—g3	B—f5
7	B—g2	Kt—d7
8	Kt—e2	Q—c7
9	B—e3	P—e5
10	Q—d2	O—O—O
11	O—O—O	K—b8



[Variation C]

1	P—e4	P—c6
2	Kt—f3	P—d5
3	Kt—c3	P × P e4

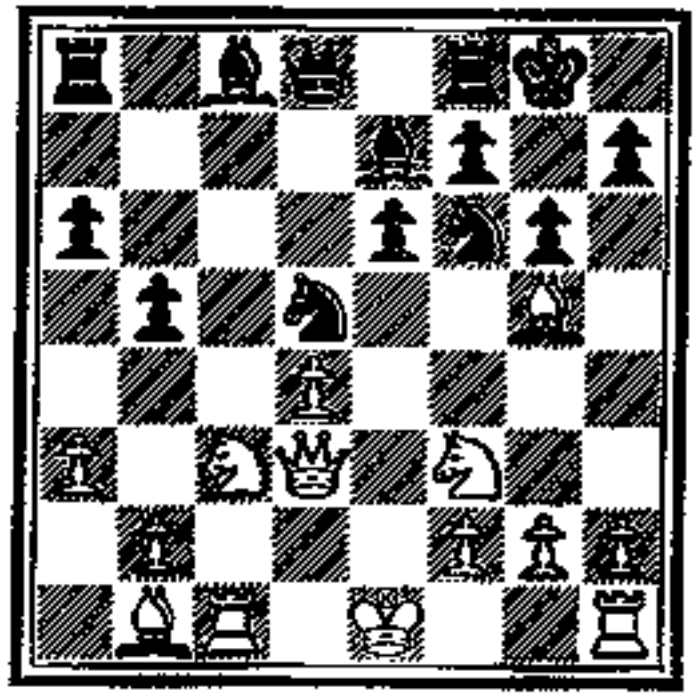
4	Kt × P e4	Kt—d7
5	P—d4	Kt g8—f6
6	Kt—g3	P—e6
7	B—d3	P—c5
8	P—c3	B—e7
9	O—O	O—O
10	Q—e2	P—b6
11	Kt—e5	B—b7
12	P—f4	P × P d4
13	P × P d4	P—g6
14	B—d2	R—e8
15	R a1—e1	B—f8
16	B—c4	B—d5



[Variation D]

1	P—e4	P—c6
2	P—d4	P—d5
3	P × P d5	P × P d5

4	P—c4	Kt—f6
5	Kt—c3	P—e6
6	B—g5	B—e7
7	Kt—f3	O—O
8	R—c1	Kt—c6
9	B—d3	P × P c4
10	B × P c4	P—a6
11	B—d3 !	Kt—b4
12	B—b1	P—b5
13	P—a3	Kt b4—d5
14	Q—d3	P—g6



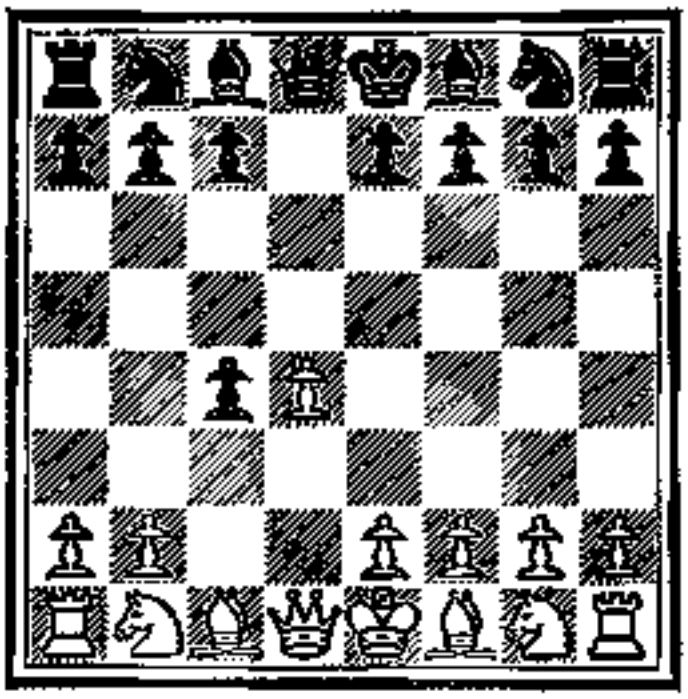
Exercise: Explain the reasons for:

1 White's eighth move.
2 Black's tenth move.
3 White's eleventh move.
4 Black's fourteenth move. Is it necessary?

There are other defenses to *1* P—e4, but it is not our purpose to exhaust the opening possibilities. We leave that to books like *Modern Chess Openings* * and Tartakover's *Die Hypermoderne Schachpartie.* We turn now to openings starting with *1* P—d4. The most important of these is called the Queen's Gambit.

Queen's Gambit

1 P—d4 P—d5
2 P—c4 P × P c4



3 Kt—f3 !

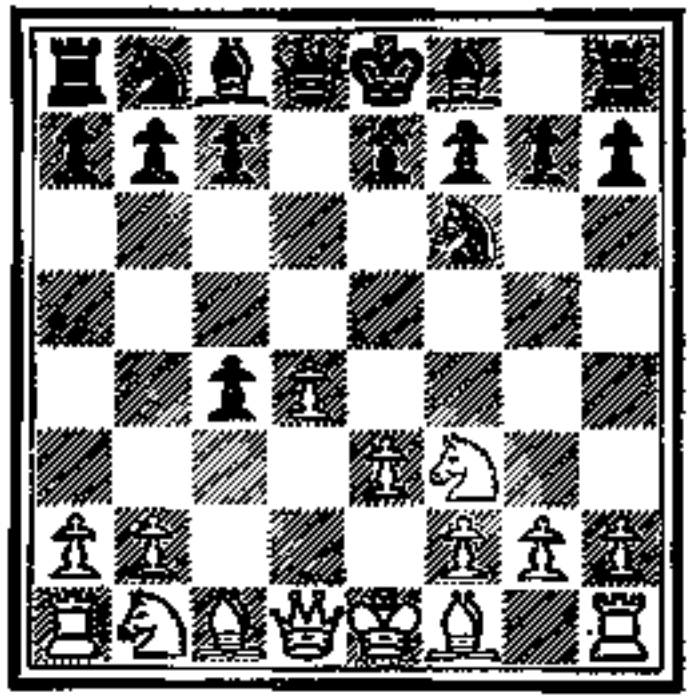
White, by his "gambit" (sacrifice of the Pawn at c4) has lured the Black Pawn at d5 from controlling e4; but he must first secure his corresponding point (e5) before trying to regain his Pawn.

3 . . . . Kt—f6

Black hastens to control d5 and e4 with pieces.

4 P—e3

If White delays, Black can defend the Pawn at c4 by . . . P—c6 and . . . P—b5. Should he now play *4* . . . P—b5 . . . ?



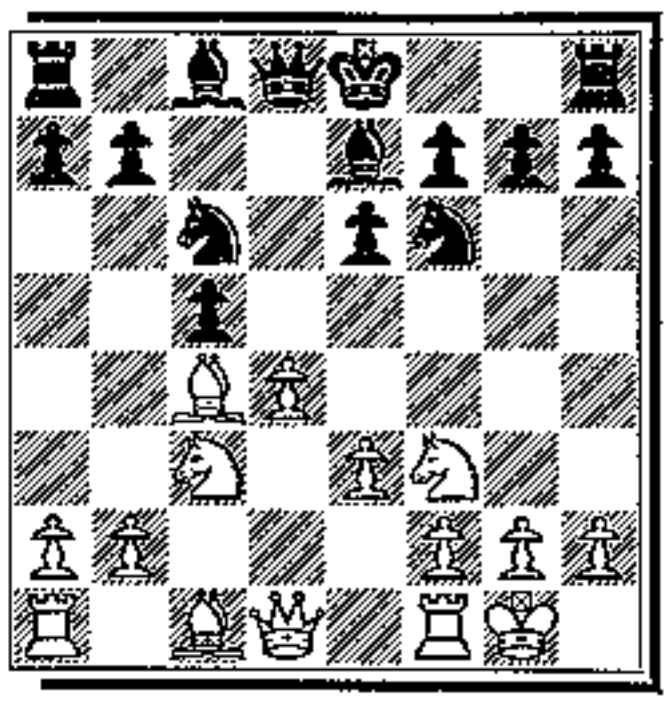
4 . . . . P—e6

If *4* . . . P—b5; *5* P—a4, P—c6 (*5* . . . P—a6 *?*; *6* P × P b5 and Black cannot re-

* *Modern Chess Openings* by Griffith and White, revised by Reuben Fine. David McKay Co., 1939. A new edition was in preparation at the time the present volume was going to press.

take); *6* P × P b5, P × P b5; *7* P—b3, P × P b3 *?*; *8* B × P b5 *ch* and *9* Q × P b3.

5	B × P c4	P—c5
6	O—O	Kt—c6
7	Kt—c3	B—e7

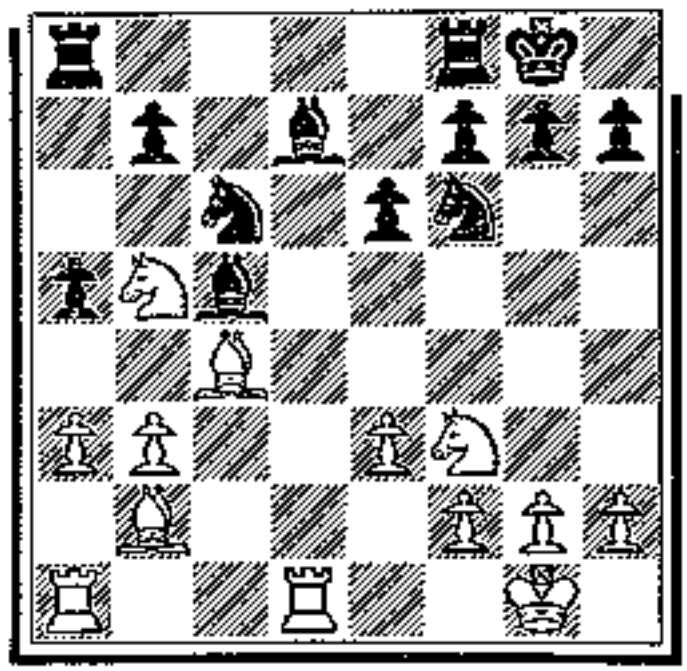


8 P × P c5

One of the fine points of this opening is to force the opposing Bishop to reach its destination in two moves instead of one ("to gain a tempo").

8	. . . .	Q × Q d1
9	R × Q d1	B × P c5
10	P—a3	P—a5
11	Kt—b5	O—O *?*
12	P—b3	B—d7
13	B—b2	

Despite the previous exchange of Queens, there is a great deal of play left in the position.



13 . . . . R f8—d8 *!*

Protecting the Bishop at d7, now threatened by B × Kt f6; and leaving the Rook free in the event of . . . B—e8.

Who has the advantage? Material is even, but White has:

1 Control of the line a1—h8.
2 Partial control of the black squares a7, c7 and d6 (by Kt—b5).
3 Immediate but not complete control of the d file.
4 A better developed "white" Bishop (meaning a Bishop on the white squares).

Do these seem too little to you? Then follow these moves to find out how White has what almost amounts to a direct winning combination:

14	Kt—c7	R a8—c8
15	B × Kt f6 *!*	P × B f6
16	R × B d7 *!*	R × R d7

17 Kt × P e6 Kt—d8 *!*

The only move! If *17* . . . P × Kt e6 *?; 18* B × P e6 *ch* and *19* B × R.

18 Kt—f4

And White, with a Pawn and a Knight for his Rook, a compact Pawn position as against Black's shattered one, and threats of Kt—d5, Kt—h4—f5 etc. has full compensation.

Why didn't the combination fully succeed? White's Rook at a1 is out of action. He would naturally try to get it into play on the c or d file. Thus:

14 R—d2 B—e8

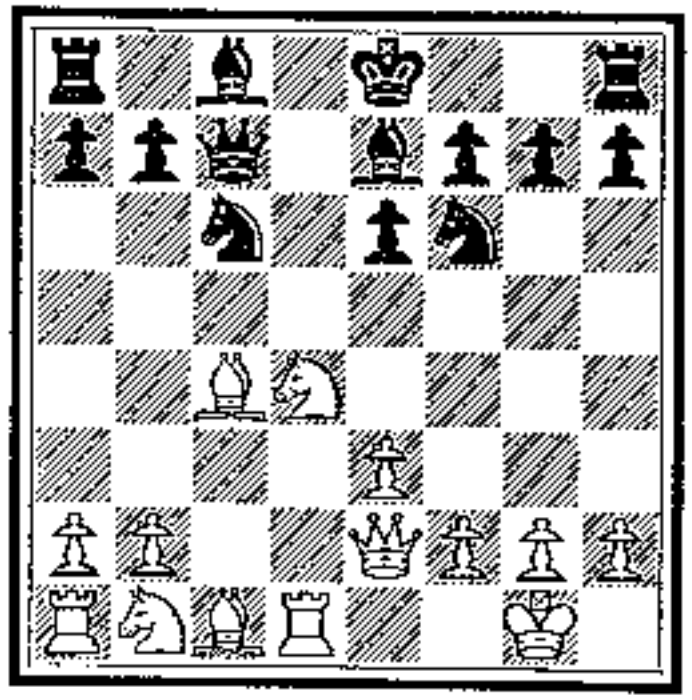
Black must oppose the file.

15 Kt—c7 *!* R × R d2
16 Kt × R d2 R—c8
17 Kt × B e8

And White has two Bishops for a Bishop and Knight—a slight but definite advantage. We see therefore that in some games one advantage, slight as it seems, might lead to another less slight, and eventually even to material advantage.

[Variation A]

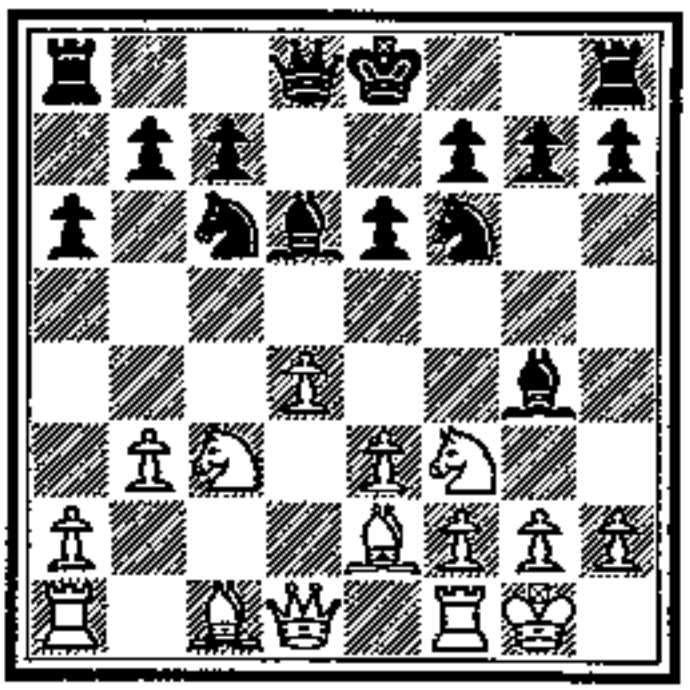
1 P—d4 P—d5
2 P—c4 P × P c4
3 Kt—f3 Kt—f6
4 P—e3 P—e6
5 B × P c4 P—c5
6 O—O Kt—c6
7 Q—e2 P × P d4
8 R—d1 B—e7
9 Kt × P d4 Q—c7



[Variation B]

1 P—d4 P—d5
2 P—c4 P × P c4
3 Kt—f3 P—a6
4 P—e3 B—g4
5 B × P c4 P—e6
6 Kt—c3 Kt—c6
7 O—O Kt—f6
8 B—e2 B—d6
9 P—b3

Now Black must play to free his game by advancing the KP.



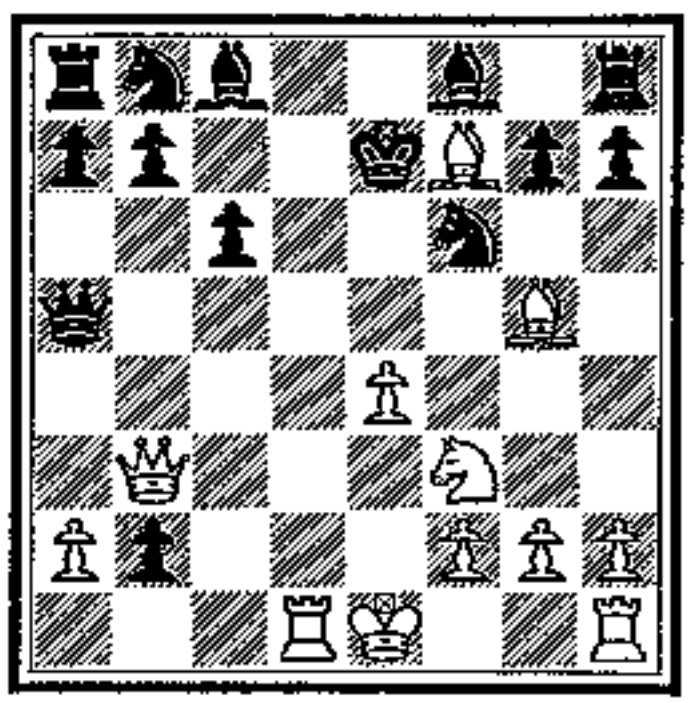
9 . . . . P—e5 *!*

This must be played before White's B—b2, for example 9 . . . O—O *?*; *10* B—b2, P—e5 *?*; *11* Kt × P e5 *!*, Kt × Kt e5; *12* P × Kt e5, B × B e2; *13* Kt × B e2 and the Bishop at b2 protects the Pawn at e5.

Or 9 . . . O—O *?*; *10* B—b2, R—e8; *11* R—c1 *!*, P—e5 *?*; *12* Kt × P e5 *!*, Kt × Kt e5; *13* P × Kt e5, B × B e2; *14* Kt × B e2, B × P e5; *15* Q × Q d8, R a8 × Q d8; *16* B × B e5, R × B e5; *17* R × P c7.

[Variation C]

1	P—d4	P—d5
2	P—c4	P × P c4
3	Kt—c3	P—c6 *? !*
4	P—e4	P—e5
5	Kt—f3	P × P d4
6	B × P *c4 ! ?*	P × Kt c3
7	B × P f7 *ch*	K—e7
8	Q—b3	P × P b2
9	B—g5 *ch*	Kt—f6
10	R—d1	Q—a5 *ch*



A wild variation, arising out of a "Slav Defense" played by Alekhine (White) *vs.* Euwe in the World Championship Match, 1937. Euwe played *6* . . . P—b5 *?* and lost.

[Variation D]

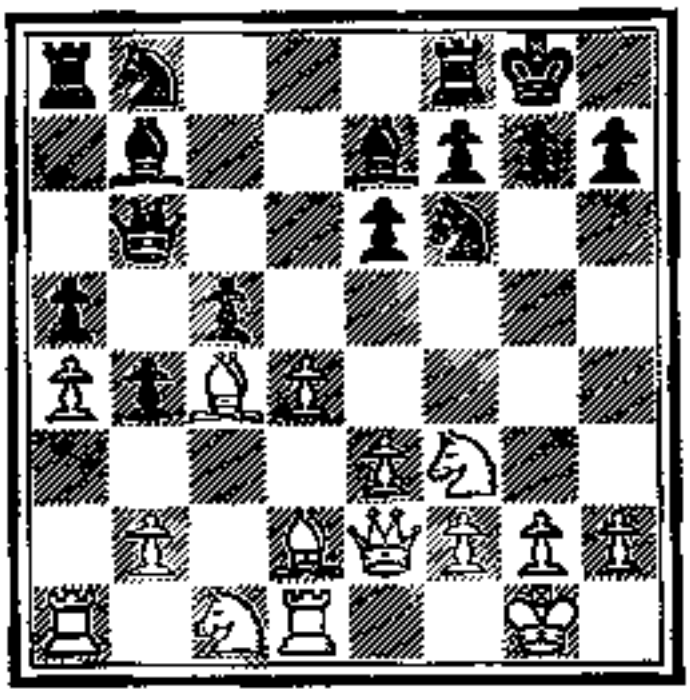
1	P—d4	P—d5
2	P—c4	P × P c4
3	Kt—f3	Kt—f6
4	Kt—c3	P—c6
5	P—e3	P—b5
6	P—a4	P—b4

Black returns the gambit Pawn—in order to get control of the line a8—h1 at once.

7	Kt—a2	P—e6
8	B × P c4	B—b7 *!*
9	Q—e2	P—c5 *!*
10	O—O	B—e7
11	B—d2	

Threatens the Pawn at b4 after P × P c5. Playing *11* P—b3 *?* would create a hole at c3.

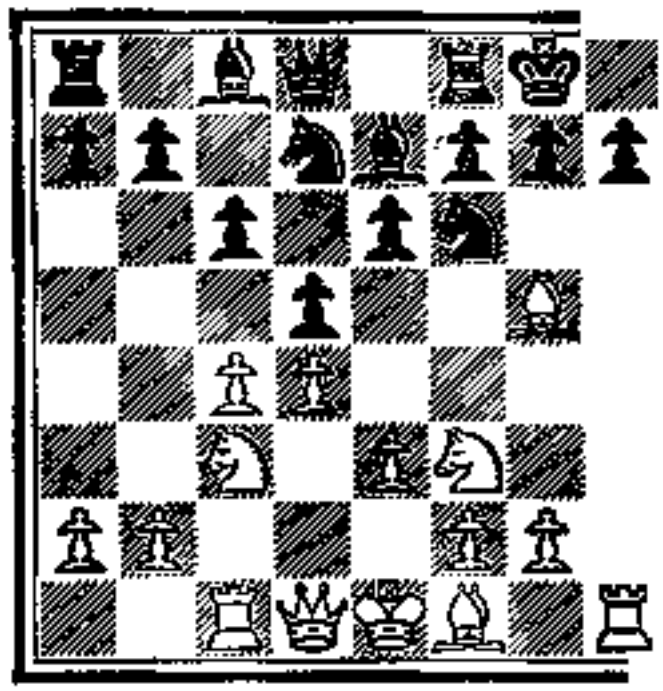
11	. . . .	P—a5
12	R f1—d1	Q—b6
13	Kt—c1	O—O



Queen's Gambit Declined

[Variation A]

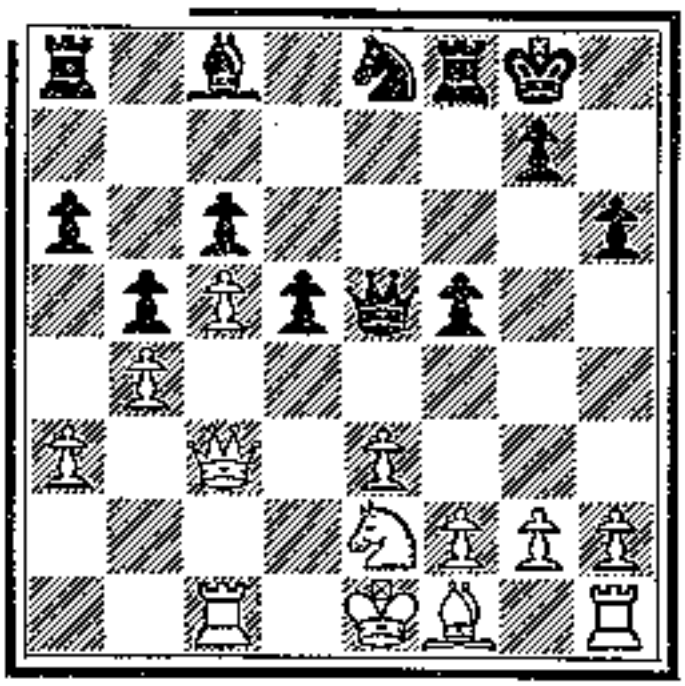
1	P—d4	P—d5
2	P—c4	P—e6
3	Kt—c3	Kt—f6
4	B—g5	B—e7
5	P—e3	Kt b8—d7
6	Kt—f3	O—O
7	R—c1	P—c6



This is the position known as the "Orthodox Defense." White would like to have his Pawn at c4 captured while he has not yet moved his Bishop from f1, thereby saving a tempo. The next diagram shows the consequences of that plan; while Variations C and D are typical of the play that follows *8* B—d3.

[Variation B]

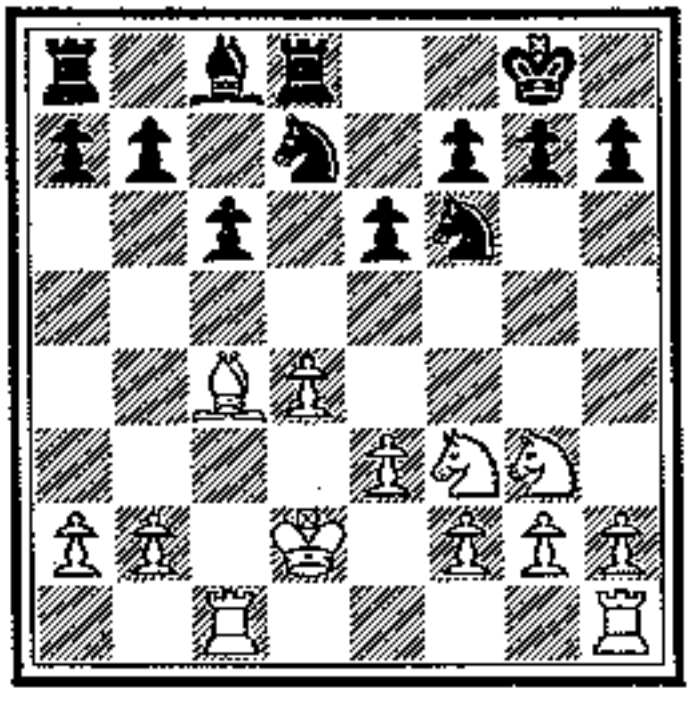
8	Q—c2	P—h6
9	B—h4	P—a6
10	P—a3	P—b5 *!*
11	P—c5 *?!*	P—e5 *!*
12	P × P e5	Kt—e8
13	B × B e7	Q × B e7
14	P—b4	Kt × P e5
15	Kt × Kt e5	Q × Kt e5
16	Kt—e2	P—f5
17	Q—c3	



[Variation C]

8	B—d3	P × P c4
9	B × P c4	Kt—d5
10	B × B e7	Q × B e7
11	Kt—e4	Kt d5—f6
12	Kt—g3	Q—b4 *ch*
13	Q—d2	Q × Q d2 *ch*
14	K × Q d2	R—d8

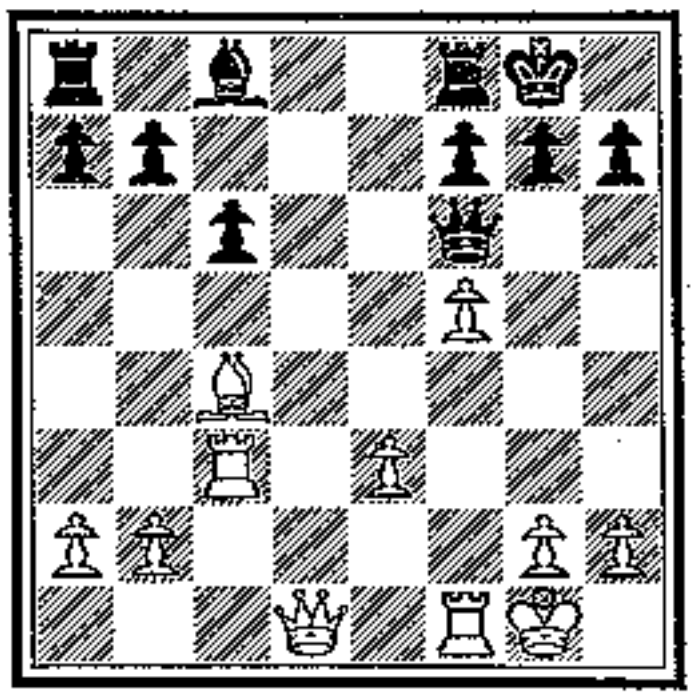
(Alekhine — Capablanca, World Championship, 1927)



[Variation D]

8	B—d3	P × P c4
9	B × P c4	Kt—d5
10	B × B e7	Q × B e7
11	O—O	Kt × Kt c3
12	R × Kt c3	P—e5
13	Kt × P e5	Kt × Kt e5
14	P × Kt e5	Q × P e5
15	P—f4	Q—f6
16	P—f5	

White weakens his King's Pawn and gives up the square e5 to prevent the development of Black's Bishop.



Queen's Gambit Declined

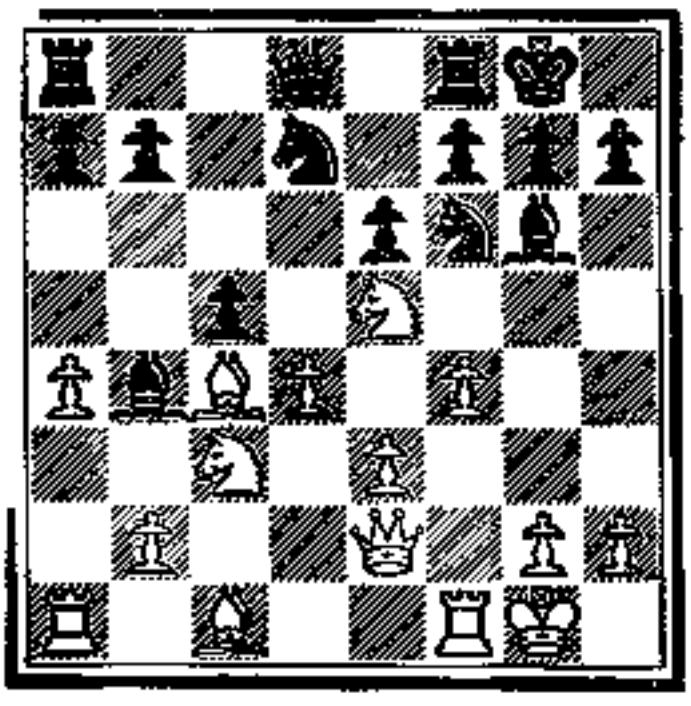
(Slav Defense: 2 . . . P—c6)

Some experts claim that it is to Black's advantage to try to balance the Pawn position as much as possible. They therefore answer 2 P—c4 with . . .

P—c6. This leads to the various "Slav" defenses:

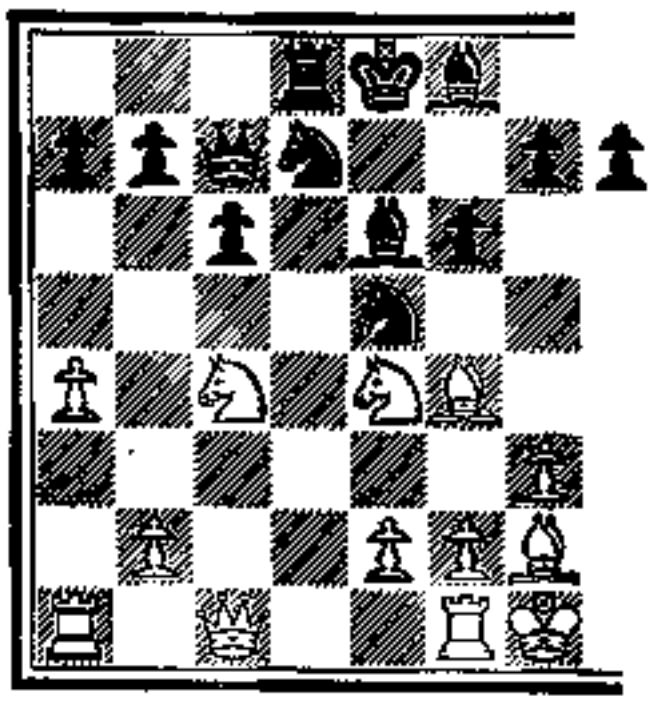
[Variation A]

1	P—d4	P—d5
2	P—c4	P—c6
3	Kt—f3	Kt—f6
4	Kt—c3	P × P c4
5	P—a4	B—f5
6	P—e3	P—e6
7	B × P c4	B—b4
8	O—O	O—O
9	Q—e2	B—g6
10	Kt—e5	Kt b8—d7
11	P—f4	P—c5



[Variation B]

1	P—d4	P—d5
2	P—c4	P—c6
3	Kt—f3	Kt—f6
4	Kt—c3	P × P c4
5	P—a4	B—f5
6	Kt—e5	Kt b8—d7
7	Kt × P c4	Q—c7
8	P—g3	P—e5
9	P × P e5	Kt × P e5
10	B—f4	Kt f6—d7
11	B—g2	P—f6
12	O—O	R—d8
13	Q—c1	B—e6
14	Kt—e4	



This is the variation played by Euwe *vs.* Alekhine in the first game of the World Championship Match in 1937. It resulted in Alekhine's no longer playing the defense. Before consulting that game or the notes to it, try to find out:

1 What advantages White gains if Black plays immediately *14* . . . B × Kt c4; *15* Q × B c4, Kt × Q c4; *16* B × Q c7.

2 What White's plan of action is on the Queen-side; on the King-side.

[Exchange Variation]

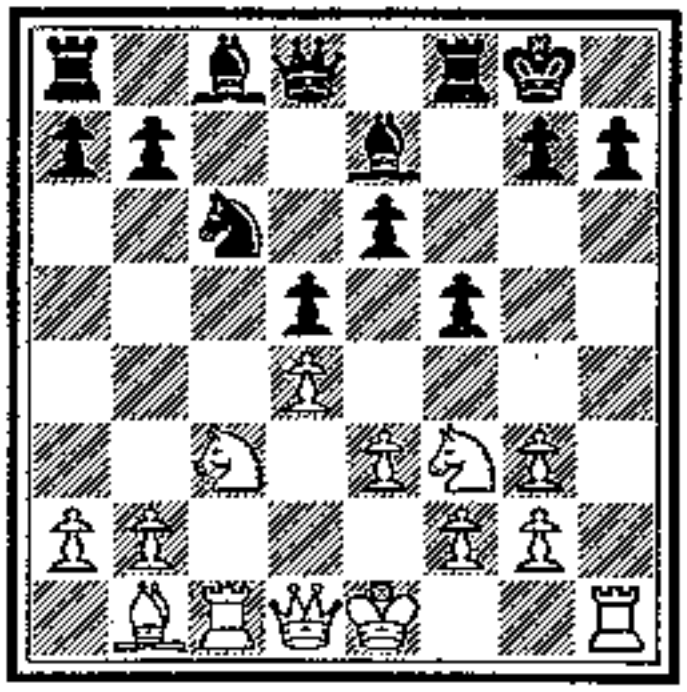
1	P—d4	P—d5
2	P—c4	P—c6
3	P × P d5	P × P d5
4	Kt—f3	Kt—f6
5	Kt—c3	P—e6
6	B—f4	B—e7
7	P—e3	O—O
8	B—d3	Kt—c6
9	R—c1	Kt—h5
10	B—e5	Kt—f6

If Black captures the Bishop immediately, his Knight on h5 is stranded; he must play . . . P—g6 to save it—and he thereby invites an attack on the h-file.

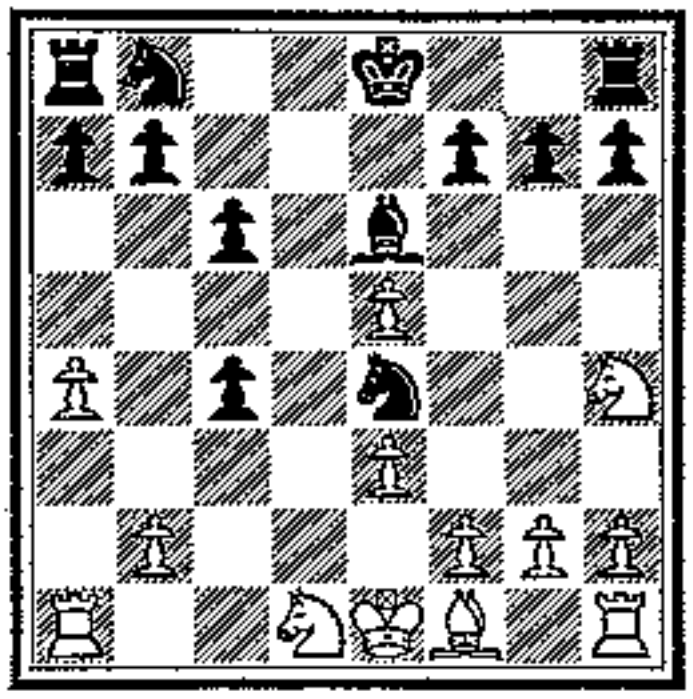
11	B—g3	Kt—h5
12	B—b1	Kt × B g3
13	P h2 × Kt g3	P—f5

See the game Capablanca—Dr. Lasker, New York, 1924 for the various possibilities in the position.

(*see next diagram*)



3	Kt—f3	Kt—f6
4	Kt—c3	P × P c4
5	P—a4	B—f5
6	Kt—h4	B—c8
7	P—e3 *?*	P—e5 *!*
8	P × P e5 *?*	Q × Q d1 *ch*
9	Kt × Q d1	B—b4 *ch*
10	B—d2	B × B d2 *ch*
11	K × B d2	Kt—e4 *ch*
12	K—e1	B—e6



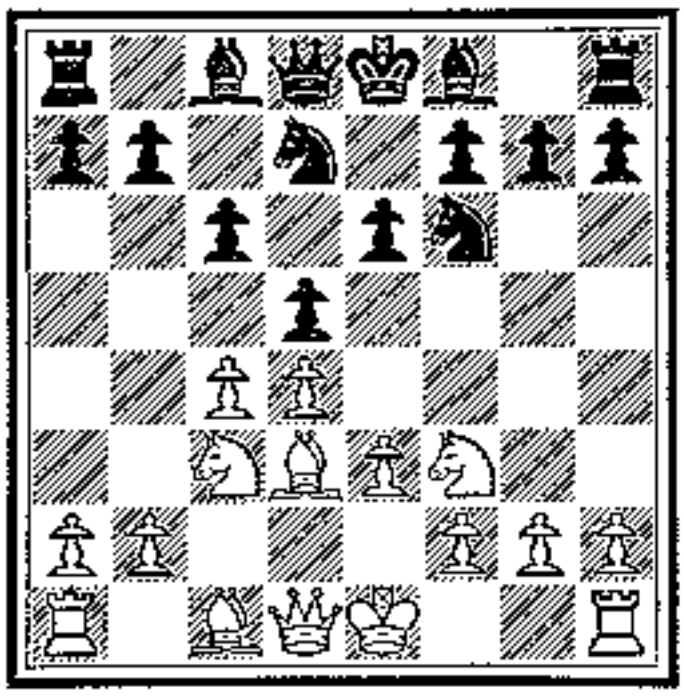
[Krause Variation]

1	P—d4	P—d5
2	P—c4	P—c6

[Slav-Meran Variation]

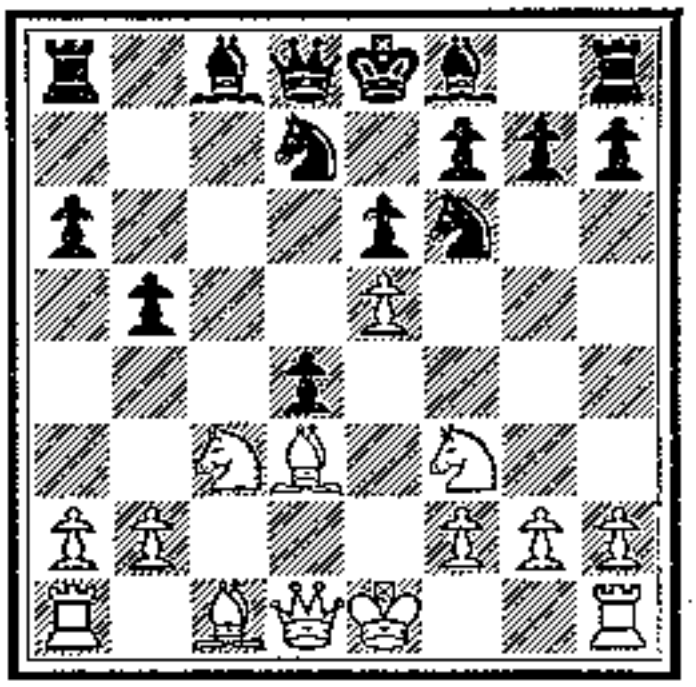
This is one of the most important variations of the Slav Defense. In the following diagrams, we see the position from which it arises, and some of the possibilities to which it leads.

1	P—d4	P—d5
2	P—c4	P—c6
3	Kt—f3	Kt—f6
4	P—e3	P—e6
5	Kt—c3	Kt b8—d7
6	B—d3	

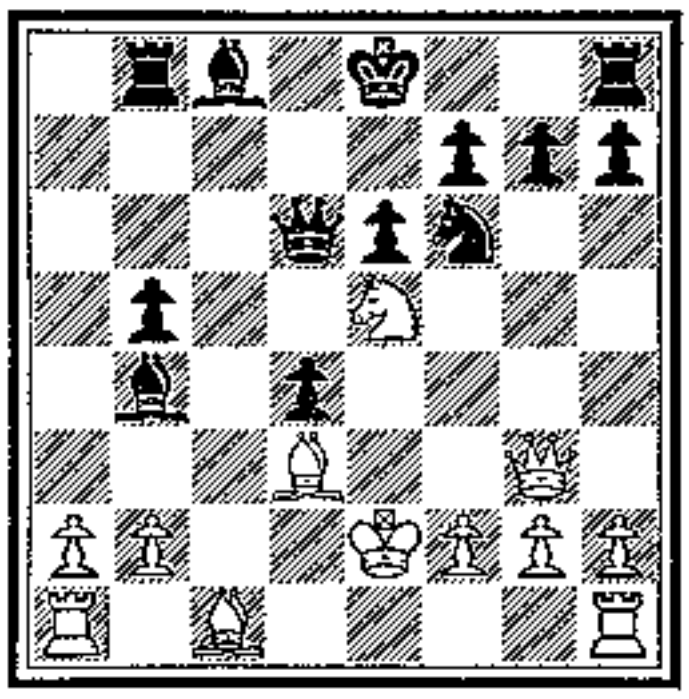


6	. . .	P × P c4
7	B × P c4	P—b5
8	B—d3	P—a6
9	P—e4	P—c5
10	P—e5	P × P d4

Practically forced. It leads to wild play.



11	Kt × P b5 !	Kt × P e5 !
12	Kt × Kt e5	P × Kt b5
13	Q—f3 !	B—b4 *ch*
14	K—e2 !	R—b8
15	Q—g3	Q—d6



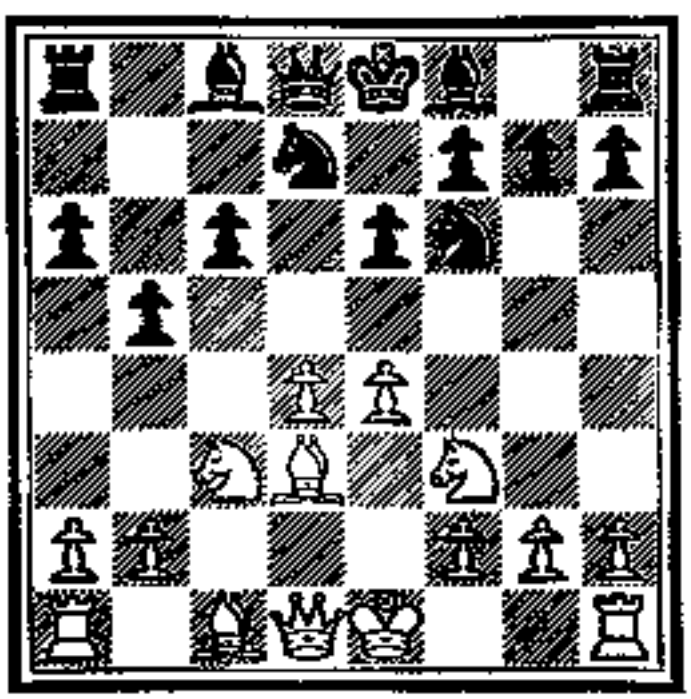
16 Kt—f3 !

16 Kt—c6 wins the exchange but Black gets a strong attack: *16* . . . Q × Kt c6; *17* Q × R b8, O—O; *18* P—f3, B—b7; *19* Q—e5, Kt—d5

and Black will soon force . . . P—e5.

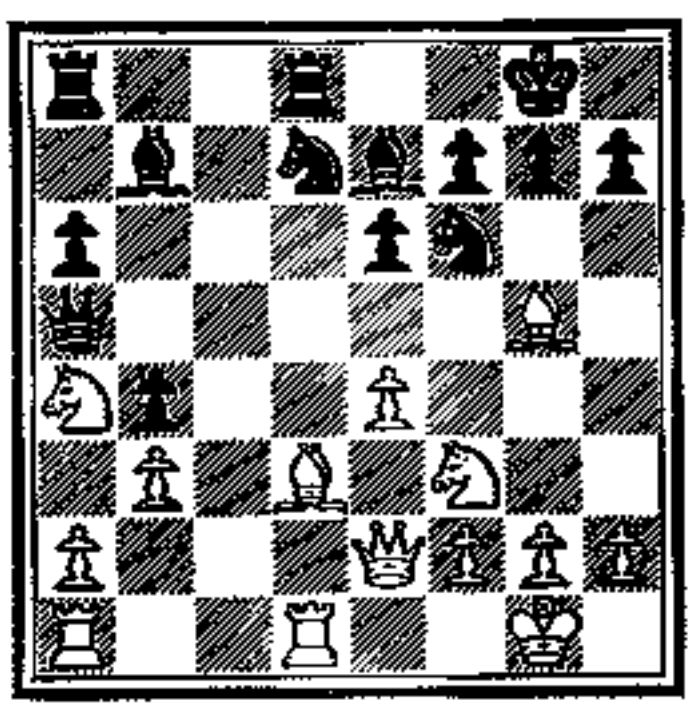
[Variation A]

Another popular line of play: after 9 P—e4



9 . . . . P—b4

10	Kt—a4	P—c5
11	P × P c5	B × P c5
12	O—O	B—b7
13	Q—e2	B—e7
14	R—d1	Q—a5
15	P—b3	O—O
16	B—g5	R f8—d8



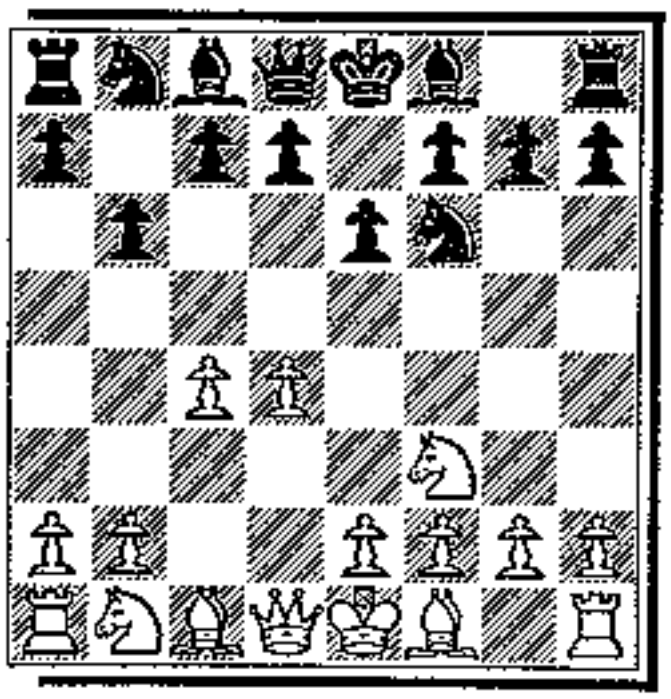
The foregoing variations do not exhaust the possibilities arising from 2 . . . P—e6 or 2 . . . P—c6. However a group of modern grandmasters began studying the possibilities of defending against *1* P—d4 without committing themselves by *1* . . . . P—d5. Instead, to insure their control of e4 (corresponding to White's control of e5), they hit upon the idea of . . . Kt—f6, . . . P—b6 and . . . B—b7 (control by pieces). To insure control of e4, however, it was necessary to control d5 also; so . . . P—e6 became a necessary part of the scheme. Then it was found that White could control e4 by playing quickly Kt—c3, Q—c2 and P—e4. Thereupon it became necessary to pin the Kt on c3 by the move . . . B—b4. (The timing of these moves is exceedingly important.) The latest development of the Nimzovich

Defense takes the curious course of Black's playing . . . P—d5 on the fourth move!

In order to appreciate the quality of this "remote control" defense, we are showing in detail the variation where White plays Kt—f3 and does not try to force P—e4 immediately. Don't forget to study the succeeding diagrams and decide in each case upon the next move:

Queen's Indian Defense

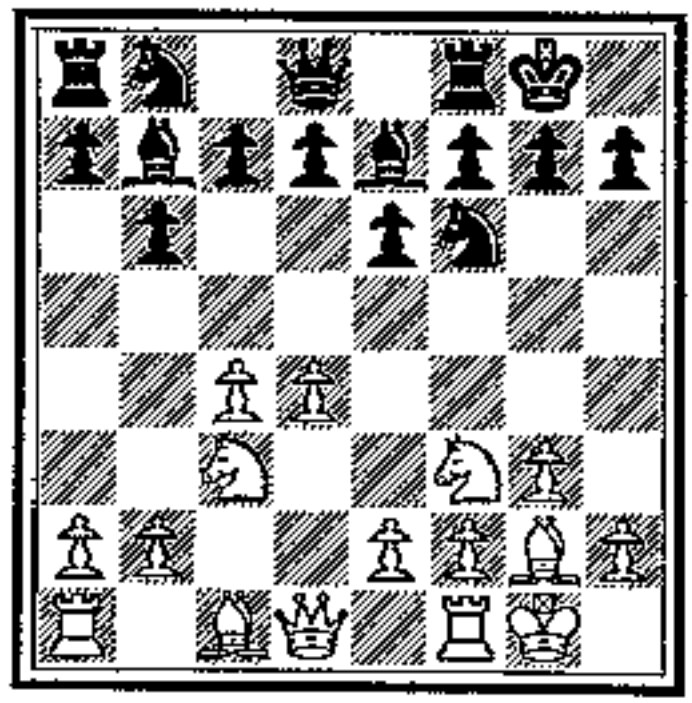
1	P—d4	Kt—f6
2	P—c4	P—e6
3	Kt—f3	P—b6



4 P—g3 *!*

White replies with a similar maneuver. (This method of developing a Bishop at b2, b7, g2 or g7 is called a *fianchetto*. The *ch* is pronounced like *k*.)

4	. . . .	B—b7
5	B—g2	B—e7
6	O—O	O—O
7	Kt—c3	



7 . . . . Kt—e4 *!*

Black must now occupy this square, before White plays Q—c2 and controls it.

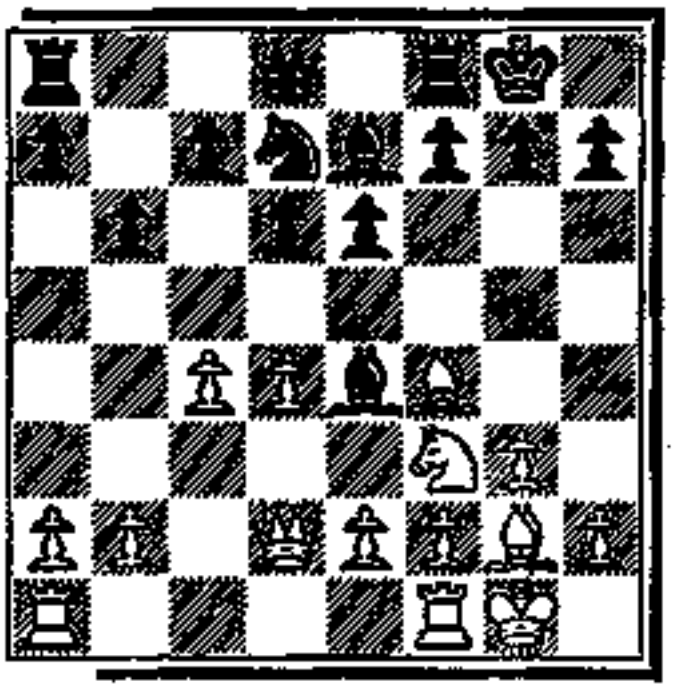
8	Kt × Kt e4	B × Kt e4
9	B—f4	P—d6
10	Q—d2	Kt—d7

(*see next diagram*)

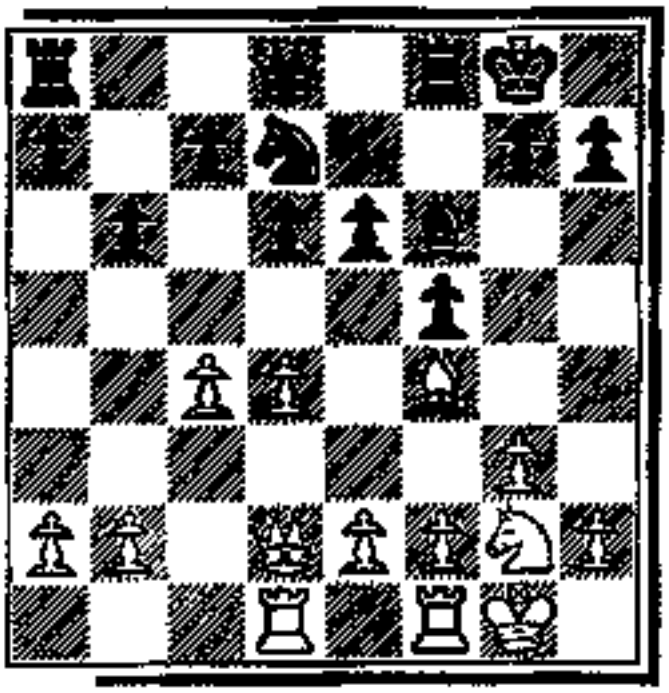
11 R a1—d1 *!*

Tending to prevent Black's freeing moves of . . . P—c5 or . . . P—e5, which will soon be threatened.

11 . . . . P—f5



12	Kt—e1	B × B g2
13	Kt × B g2	B—f6



14 Q—c2 *!*

The attack against f5 and the unveiling of the Rook on the d-file discourage . . . P—e5 for two reasons: Black would be unable to recapture on e5 with a Pawn and the squares f5 and d5 would be under attack by the move Kt—e3.

The following questions must now be answered:

1 Is . . . B × P d4 (followed by . . . P—e5) good for Black?

2 Can White play Kt—e3 on the next move?

3 How does Black continue, to force . . . P—e5 . . . ?

4 Why is *11* R a1—d1 better than *11* R f1—d1 . . . ?

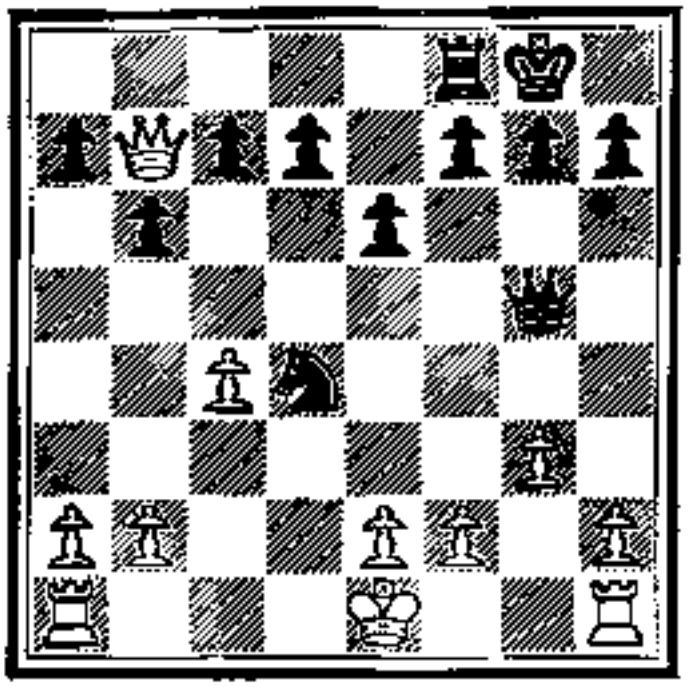
5 Should White play next P—e4, or prepare it by P—f3 . . . ?

Other Queen's Indian lines follow:

[Variation A]

1	P—d4	Kt—f6
2	P—c4	P—e6
3	Kt—f3	P—b6
4	P—g3	B—b7
5	B—g2	B—b4 *ch*
6	B—d2	B × B d2 *ch*
7	Q × B d2 *!*	O—O
8	Kt—c3	Kt—e4
9	Q—c2	Kt × Kt c3
10	Kt—g5 *!*	Kt—e4 *!*
11	B × Kt e4	B × B e4
12	Q × B e4	Q × Kt g5
13	Q × R a8	Kt—c6
14	Q—b7	Kt × P d4

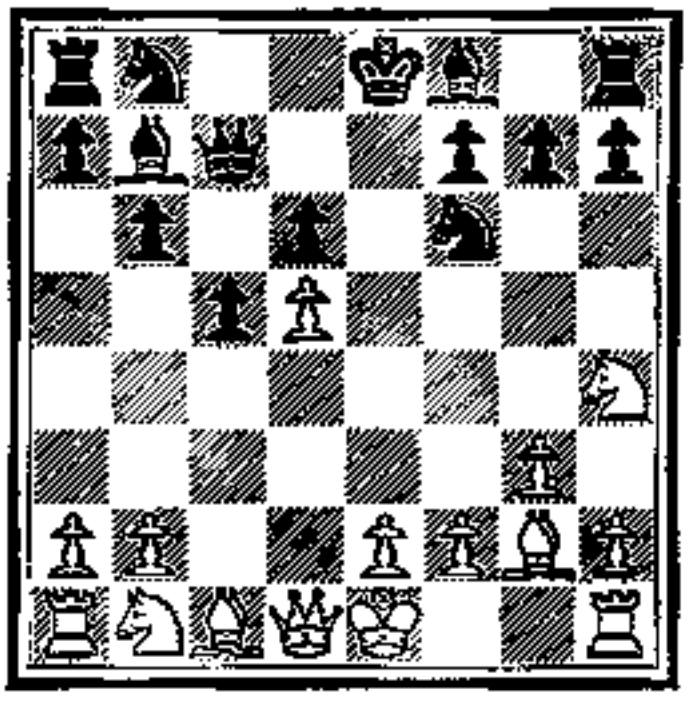
Euwe-Capablanca, 1931.



[Variation B]

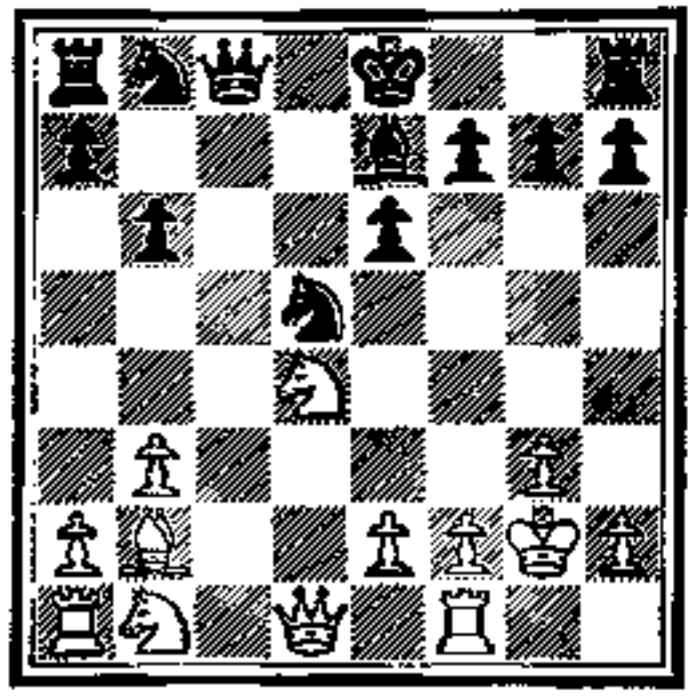
1	P—d4	Kt—f6
2	P—c4	P—e6
3	Kt—f3	P—b6
4	P—g3	B—b7
5	B—g2	P—c5
6	P—d5	P × P d5
7	Kt—h4	Q—c7
8	P × P d5	P—d6

White has a markedly superior position.



[Variation C]

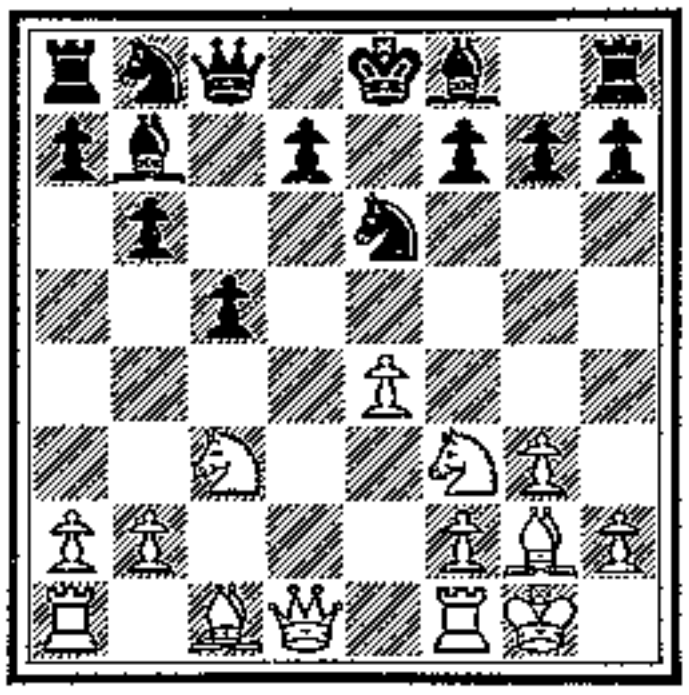
1	P—d4	Kt—f6
2	P—c4	P—e6
3	Kt—f3	P—b6
4	P—g3	B—b7
5	B—g2	Q—c8
6	O—O	P—c5
7	P—b3	P × P d4
8	B—b2	B—e7
9	Kt × P d4	B × B g2
10	K × B g2	P—d5
11	P × P d5	Kt × P d5



[Variation D]

1	P—d4	Kt—f6
2	P—c4	P—e6
3	Kt—f3	P—b6
4	P—g3	B—b7
5	B—g2	Q—c8
6	O—O	P—c5
7	P—d5!	P × P d5
8	P × P d5	Kt × P d5

9 P—e4 Kt—c7
10 Kt—c3 Kt—e6



White's free and open game is easily worth the Pawn sacrificed.

Nimzoindian Defense

1 P—d4 Kt—f6
2 P—c4 P—e6
3 Kt—c3

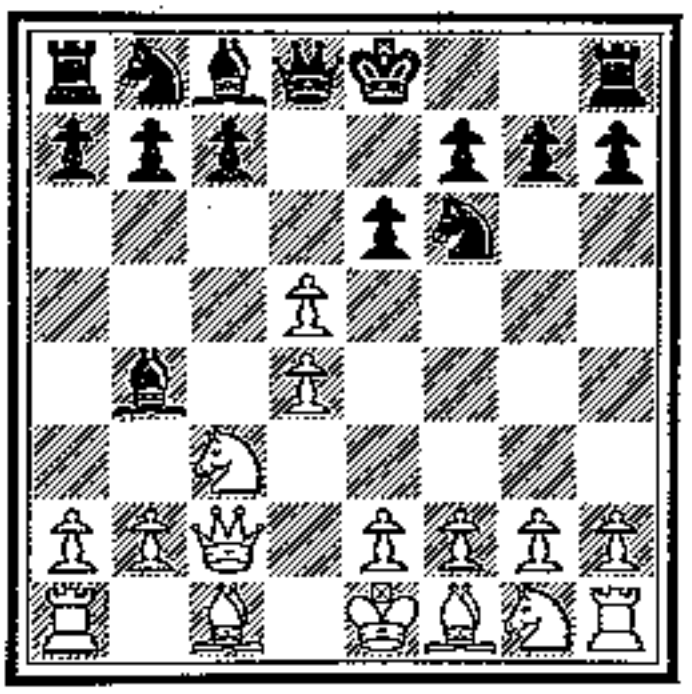
If Black still intends to play an Indian defense, he must pin the Knight with:

3 . . . . B—b4
4 Q—c2 P—d5
5 P × P d5

(*see next diagram*)

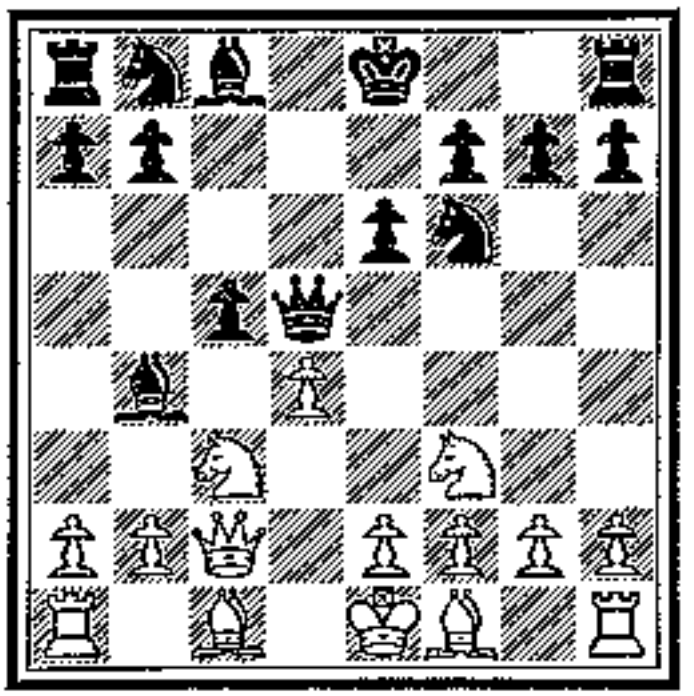
5 . . . . Q × P d5 *!*

The whole idea of the defense is to hold control of d5



and e4—and at the same time be able to challenge the Pawn at d4 by . . . P—c5 or . . . P—e5. The capture . . . P e6 × P d5 would spoil the second part of the plan.

6 Kt—f3 P—c5



7 B—d2

The pin on the Knight at c3 is relieved: the Queen at d5 is attacked, and e4 challenged.

If Black does not want to lose time by moving his Queen and later recapturing on c5 in reply to P × P c5, he must play:

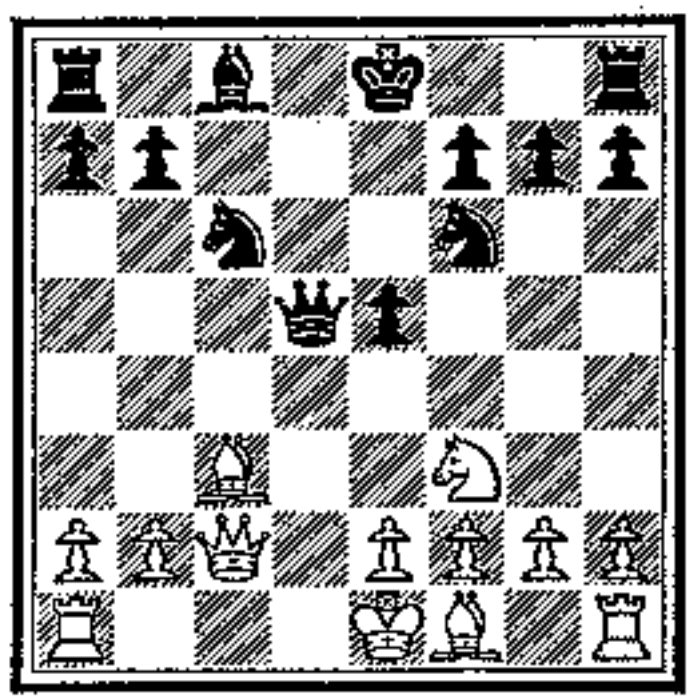
7	. . . .	B × Kt c3
8	B × B c3	

This controls d4 *and* e5.

8	. . . .	P × P d4
9	Kt × P d4	P—e5
10	Kt—f3	

If *10* Kt—f5, Black must give up his other Bishop for the Knight—but he has gained time and center space. White's move attacks the square e5, and incidentally the Black Pawn which is on it.

10 . . . . Kt—c6



11	P—e3	B—g4
12	B—e2	

Approximately even game.

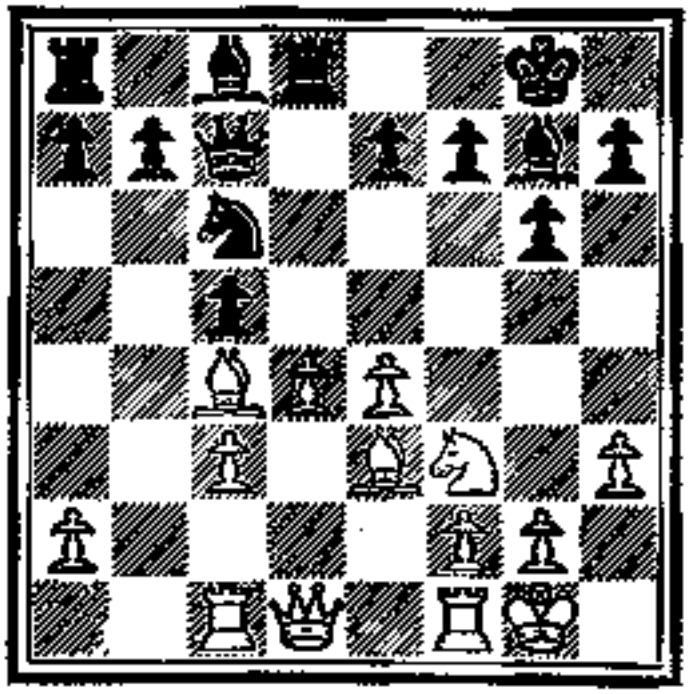
Other attempts to control the center lines are shown in the following diagrams. The first two are known as the Grunfeld Defense; the third, the King's Indian Defense, was one of the earliest to appear in master play; the fourth, the Dutch Defense, dates back to before the "hypermodern" school.

Grunfeld Defense

[Variation A]

1	P—d4	Kt—f6
2	P—c4	P—g6
3	Kt—c3	P—d5
4	P × P d5	Kt × P d5
5	P—e4	Kt × Kt c3
6	P × Kt c3	P—c5
7	Kt—f3	B—g7
8	B—c4	Kt—c6
9	B—e3	O—O
10	P—h3	Q—c7
11	R—c1	R—d8
12	O—O	

Plan the best continuation for both sides.



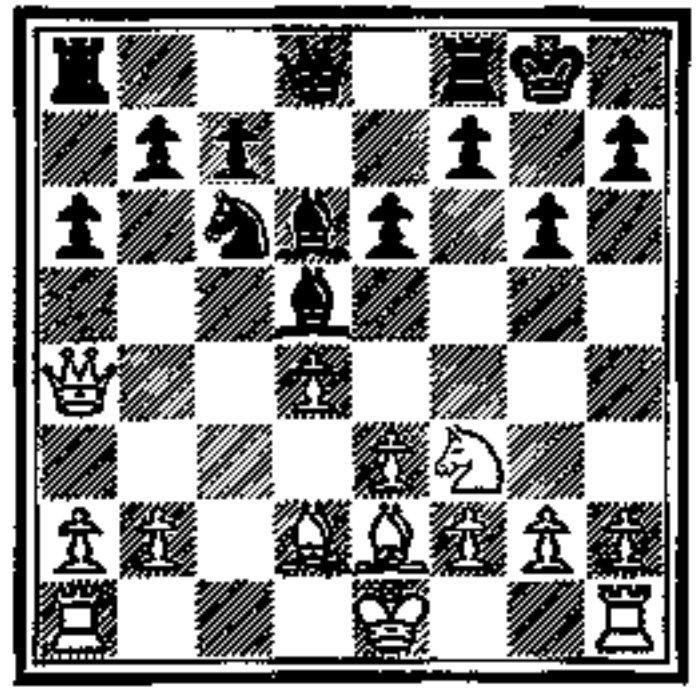
[Variation B]

1	P—d4	Kt—f6
2	P—c4	P—g6
3	Kt—c3	P—d5
4	Q—b3	P × P c4
5	Q × P c4	B—e6
6	Q—b5 *ch*	Kt—c6
7	Kt—f3	Kt—d5
8	Kt × Kt d5	B × Kt d5
9	P—e3	P—e6
10	B—d2	P—a6
11	Q—a4	B—d6
12	B—e2	O—O

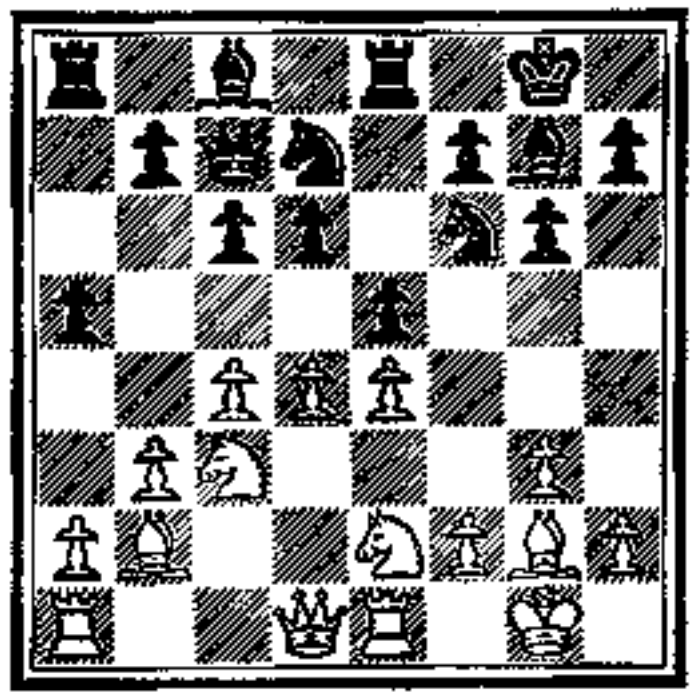
(*see next diagram*)

King's Indian Defense

1	P—d4	Kt—f6
2	P—c4	P—g6
3	Kt—c3	B—g7
4	P—e4	P—d6
5	P—g3	O—O



6	B—g2	Kt b8—d7
7	Kt g1—e2	P—e5
8	O—O	R—e8
9	R—e1	P—c6
10	P—b3	Q—c7
11	B—b2	P—a5

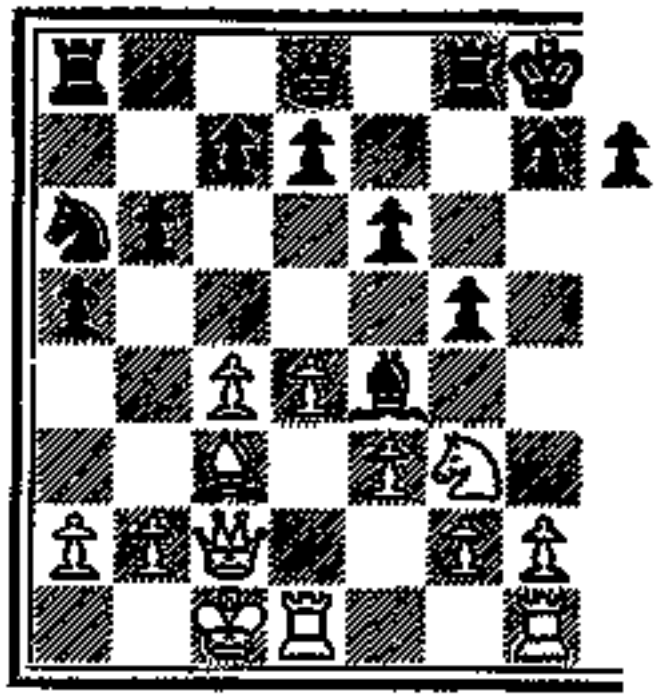


White here uses Black's idea: to control the center with pieces as well as with Pawns. The White Bishops are particularly effective.

Dutch Defense

1	P—d4	P—f5
2	P—c4	P—e6
3	P—e3	Kt—f6
4	Kt—f3	P—b6
5	B—d3	B—b7
6	Kt—c3	B—b4
7	B—d2	O—O
8	Q—c2	B × Kt c3
9	B × B c3	Kt—e4
10	O—O—O	P—a5
11	R h1—g1	Kt—a6

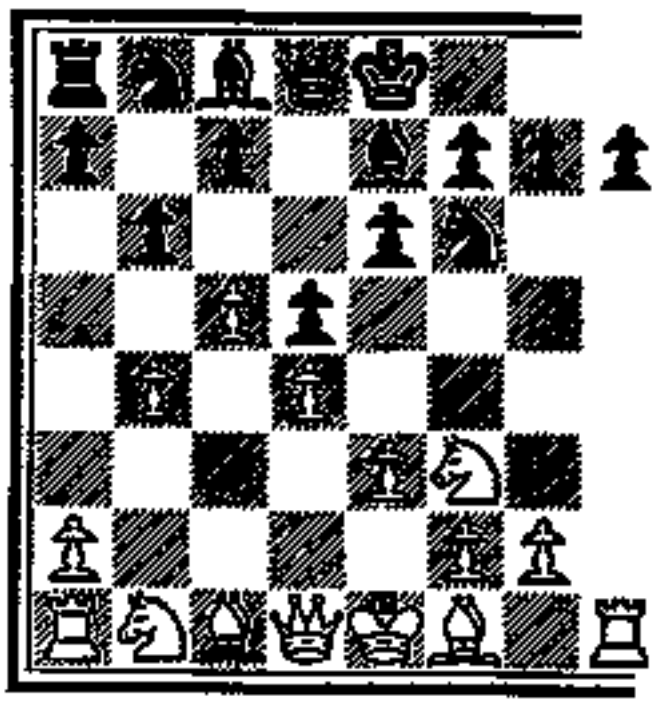
12 B × Kt e4 B × B e4



Hypermodern Chess

WHEN the power of the theory of controlling the center by means of pieces dawned upon the chess masters, they began to study games played years before to see what "made them tick." Imagine their delight in finding the following game in the Hamburg Tournament of 1885.

WHITE	BLACK
G. Mackenzie	*S. Tarrasch*
1 P—d4	P—d5
2 Kt—f3	Kt—f6
3 P—e3	P—e6
4 P—c4	B—d6 ?
5 P—c5	B—e7
6 P—b4	P—b6



Black has provoked the move P—c5 in order to relieve pressure on his Pawn at d5; and now he attacks the advanced Pawn simply to avoid a "Pawn roller" on the

Queen-side. His main objective is to play . . . P—e5 at the earliest opportunity. But White feels that his life hangs on the diagonal a1—h8; and everything is subordinated to the control of that line.

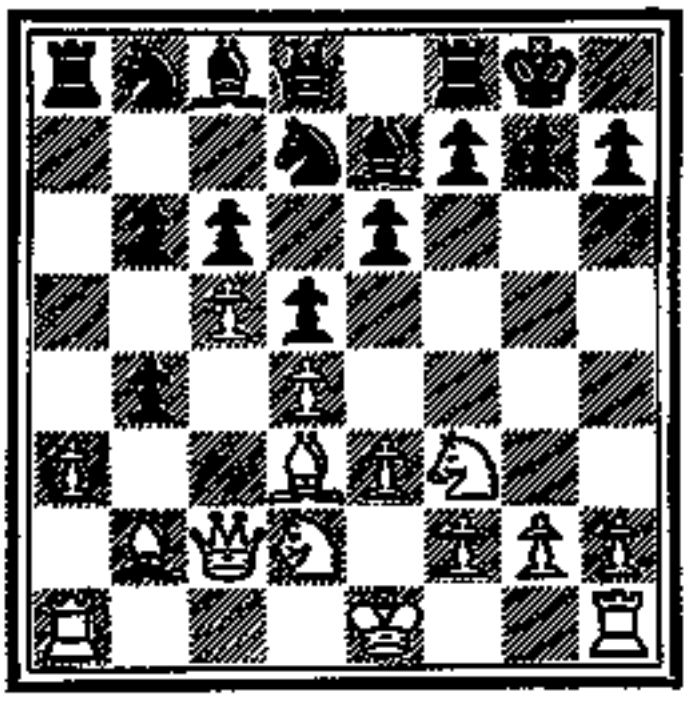
7	B—b2 *!*	O—O
8	Kt b1—d2	P—a5
9	P—a3	Kt f6—d7

An eye on c5, an eye on e5 —*and* an eye on c6.

10 Q—c2

Threatens P—c6 and P—b5, paralyzing Black's Queen-side.

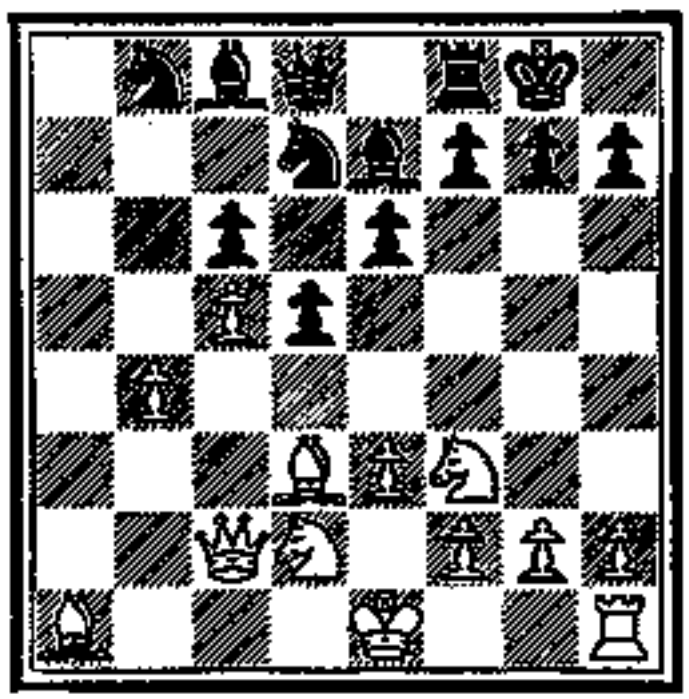
10	. . . .	P—c6
11	B—d3	P × P b4 *!*



12 P × P b4 *!*

White will not be distracted. If he captures the Pawn at h7, he will lose his Bishop unless he retreats it immediately, for Black will be threatening . . . P—g6. He therefore remembers that the Bishop's primary purpose is *control* of e4—h7, and keeps to his original plan.

12	. . . .	R × R a1 *ch*
13	B × R a1	P × P c5
14	P d4 × P	
	c5 ! !	



Now the diagonal is open—and the threat against the Pawn at h7 keeps it open.

14	. . . .	P—f5
15	Kt—d4	Kt—f6
16	O—O	

White does not fear *16* . . . P—e5; *17* Kt × P f5, P—e4; *18* Kt × B *e7 ch !*

16	. . . .	Q—c7
17	P—f4 *!*	Kt—g4
18	R—e1	P—e5

19 P × P e5 *!*

The Pawn at e3 becomes weak—but the diagonal a1—h8 very strong!

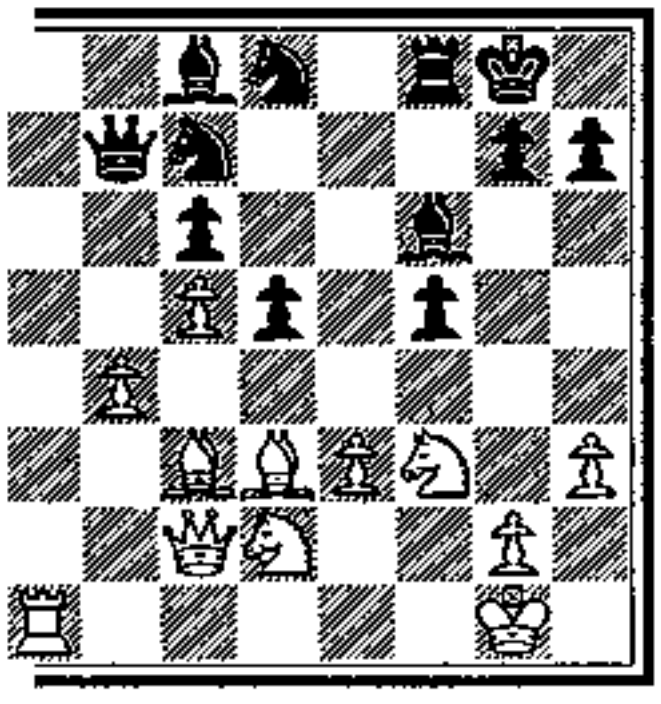
19	. . . .	Q × P e5
20	Kt d4—f3	Q—c7
21	P—h3	Kt—h6
22	B—e5	Q—b7
23	R—b1	Kt—a6

The threat was P—b5. After Black's last move, this advance would deprive the Pawn at c5 of protection.

24	Q—a4	Kt—f7
25	B—c3	Kt—d8
26	R—a1	Kt—c7
27	Q—c2	

The Queen wants to back up the Rook on the a-file.

27 . . . . B—f6



28 Kt—e5 *!*

Never swap that Bishop!

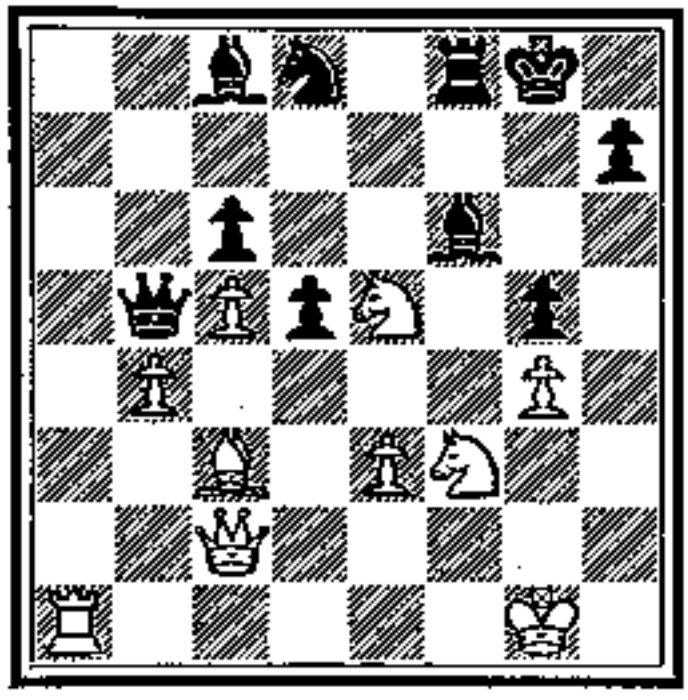
28	. . . .	Kt—b5
29	B × Kt b5	Q × B b5
30	Kt d2—f3	

To prevent *30* . . . Q—e2. The threat is now *31* R—a5. If Black tries to stop it by *30* . . . Kt—b7, he loses his Queen by *31* Kt—d4 !

30 . . . . P—g5

To undermine the Knight at f3. But the diagonal is now fully open, and White goes "all out" in his attack.

31	P—g4	P × P g4
32	P × P g4	



Black can now win a Pawn by 32 . . . B × P g4; 33 Kt × B g4, B × B c3; 34 Q × B c3, R × Kt f3; but then every White piece attacks the Black King along the controlled

lines: 35 Kt—h6 *ch*, K—f8; 36 Q—h8 *ch*, K—e7; 37 R—a7 *ch* etc.

32 . . . . Q—b7
33 K—g2

Black's Queen stops the Rook check; but now the King stops Black's combination for good.

33 . . . . Q—g7
34 B—d4

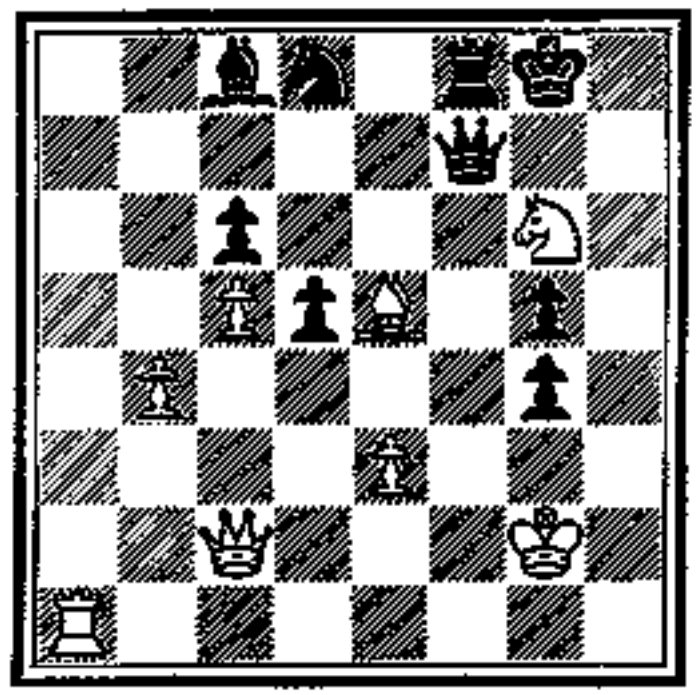
The Bishop needs protection against the threat of . . . B × P g4.

34 . . . . P—h5
35 Kt—g6 ! P × P g4
36 Kt f3—e5 !

All this is possible because of the control of the diagonals by the White Bishop and Queen. Now the threat of R—h1—h8 wins the diagonal—and the game.

36 . . . . B × Kt e5
37 B × B e5 Q—f7

For a moment it looks as if Black has strong counter-threats on the f-file. But those diagonals . . .



38 Kt—e7 *ch* ! ! Resigns

For if 38 . . . Q × Kt e7; 39 Q—g6 *ch* and 40 Q × Q g7 mate.

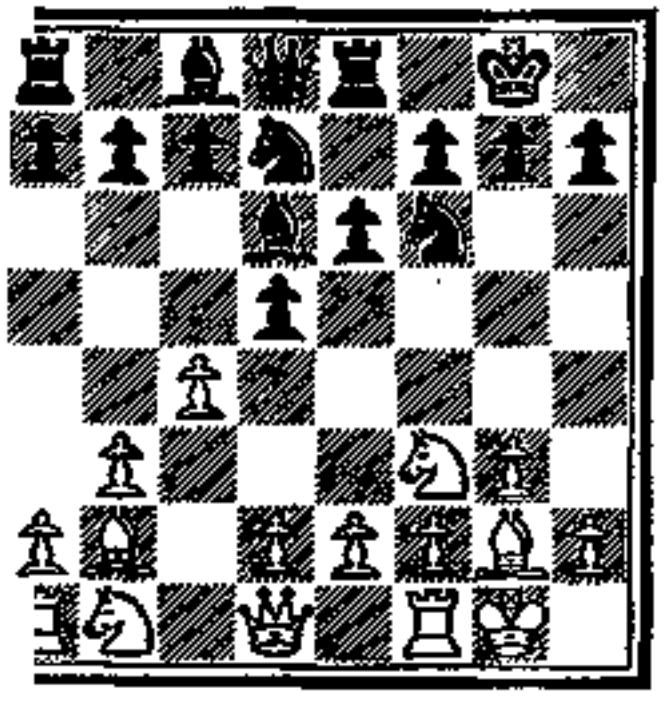
Playing over a game such as the one above is a rare experience and pleasure. Few such games have ever been played in the history of chess. But the masters of the year 1920 or so were obsessed with the horrible thought that it might never have come about if *Black* had not forced certain moves on White. For White, as his first four moves indicate, was certainly considering no such development. The next question was: how can White, *regardless* of Black's play, force similar positions? The answer is really

metaphysical, but two players (and Reti) propounded the theory that upon the following moves would the future of chess depend: *1* Kt—f3, *2* P—c4, *3* P—g3, *4* B—g2, *5* O—O, *6* P—b3, *7* B—b2. What, no center Pawns?! Not in the "Opening of the Future!"

Reti Opening

THE finest example of Reti's theory and play is his game with Bogolyubov in the New York Tournament of 1924.

WHITE	BLACK
R. Reti	*E. Bogolyubov*
1 Kt—f3	P—d5
2 P—c4	P—e6
3 P—g3	Kt—f6
4 B—g2	B—d6
5 O—O	O—O
6 P—b3	R—e8
7 B—b2	Kt b8—d7



8 P—d4 *!*

Absolutely essential to control e5. Black's pieces are placed somewhat like those in the previous game. Black must protect the Pawn at d5 now, if he wants to challenge the center.

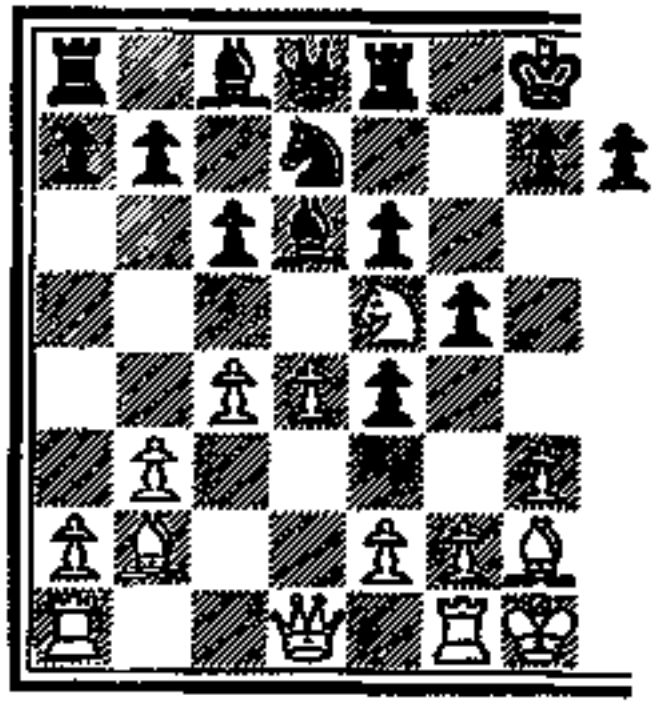
8 . . . . P—c6

9 Kt b1—d2 Kt—e4

Else White prevents this move by playing Q—c2.

10 Kt × Kt e4 P × Kt e4

11 Kt—e5 P—f5



12	P—f3 !	P × P f3
13	B × P f3 !	

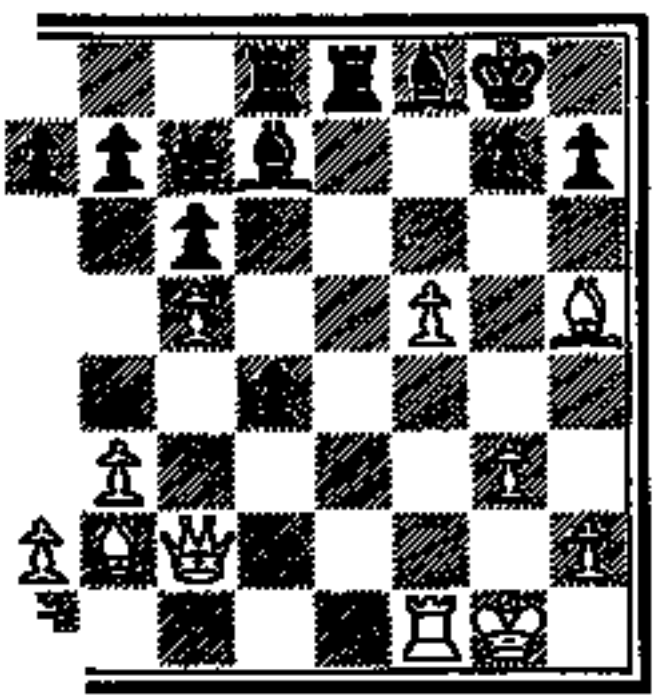
The e-Pawn is to be a battering ram against Black's center.

13	. . . .	Q—c7
14	Kt × Kt d7	B × Kt d7
15	P—e4	P—e5
16	P—c5	B—f8
17	Q—c2 !	

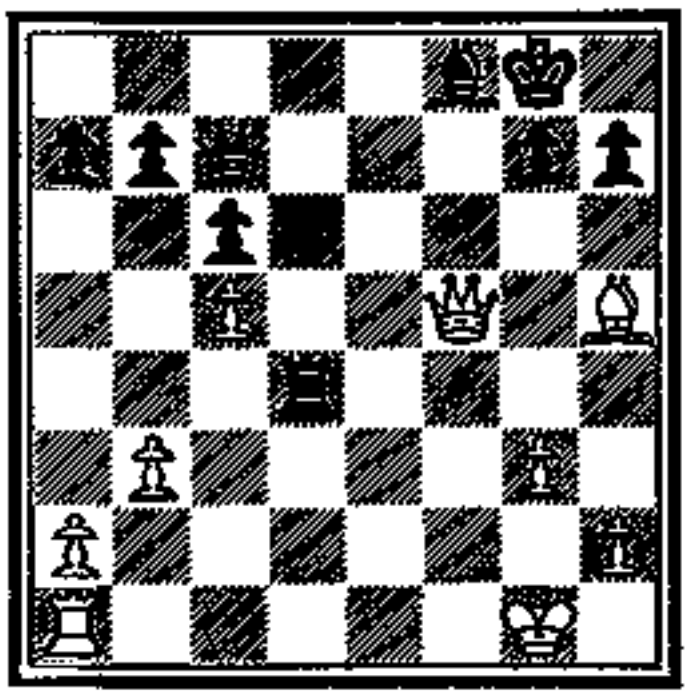
All the Pawns ready to be captured—and the master develops a piece! We know the reason: Diagonal Control.

17	. . . .	P × P d4
18	P × P f5	R a8—d8
19	B—h5	

White takes advantage of every momentary control—even of a square (g6). The Black Rook cannot remain on the last rank.



19	. . . .	R—e5
20	B × P d4	R × P f5
21	R × R f5	B × R f5
22	Q × B f5	R × B d4



Material even—Bishops of opposite colors—an indicated draw? No: White controls the white squares and the f-file. The combination is deadly.

23	R—f1	R—d8
24	B—f7 *ch*	K—h8
25	B—e8 ! !	Resigns

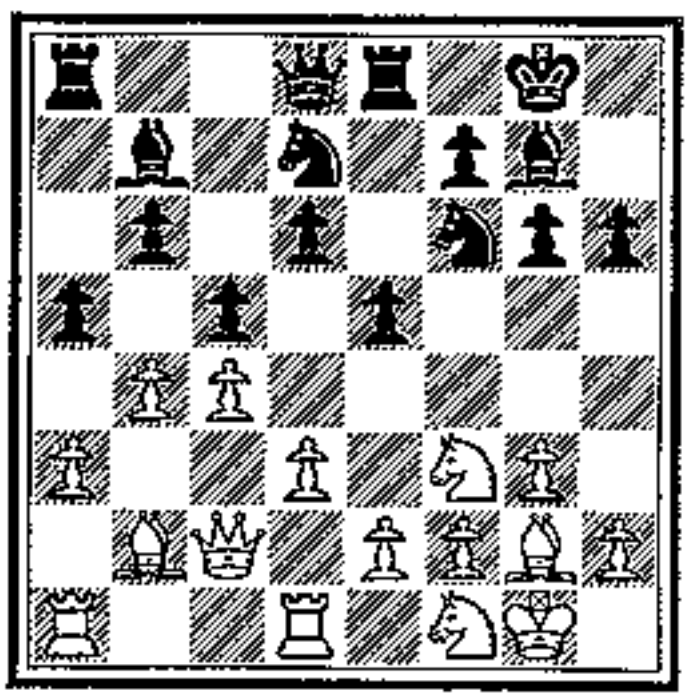
The threat of mate on f8 costs Black at least a piece.

Several variations of the Reti Opening follow; one shows a different line of procedure for White. In this last line of play (Variation D) we miss the characteristic fianchetto of the Bishops.

Reti Opening

[Variation A]

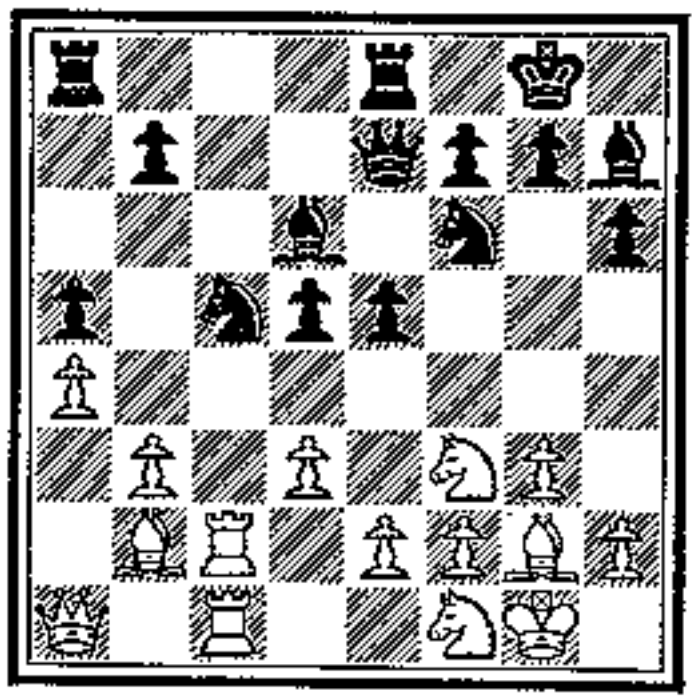
WHITE	BLACK
R. Reti	*J. R. Capablanca*
1 Kt—f3	Kt—f6
2 P—c4	P—g6
3 P—b4	B—g7
4 B—b2	O—O
5 P—g3	P—b6
6 B—g2	B—b7
7 O—O	P—d6
8 P—d3	Kt b8—d7
9 Kt b1—d2	P—e5
10 Q—c2	R—e8
11 R f1—d1	P—a5
12 P—a3	P—h6
13 Kt—f1	P—c5



White has a marked initiative.

[Variation B]

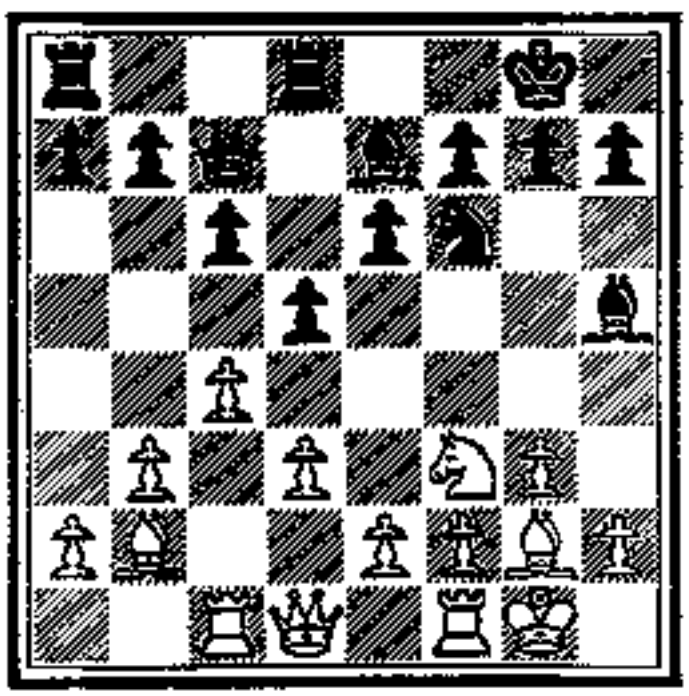
WHITE	BLACK
R. Reti	*Dr. E. Lasker*
1 Kt—f3	P—d5
2 P—c4	P—c6
3 P—g3	Kt—f6
4 B—g2	B—f5
5 P—b3	Kt b8—d7
6 B—b2	P—e6
7 O—O	B—d6
8 P—d3	O—O
9 Kt b1—d2	P—e5
10 P × P d5	P × P d5
11 R—c1	Q—e7
12 R—c2	P—a5
13 P—a4	P—h6
14 Q—a1	R f8—e8
15 R f1—c1	B—h7
16 Kt—f1	Kt—c5



White's best course is the sacrifice of the exchange with *17* R × Kt c5, B × R c5; *18* Kt × P e5, etc.

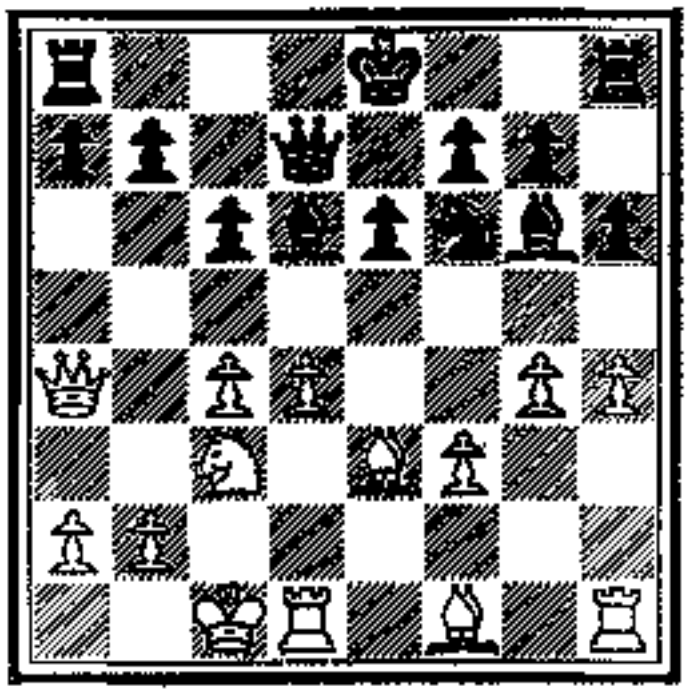
[Variation C]

	WHITE	BLACK
	R. Reti	*J. R. Capablanca*
1	Kt—f3	P—d5
2	P—c4	P—c6
3	P—g3	Kt—f6
4	B—g2	B—g4
5	Kt—e5	B—h5
6	P—b3	P—e6
7	B—b2	B—e7
8	O—O	Kt b8—d7
9	Kt × Kt d7	Q × Kt d7
10	P—d3	O—O
11	Kt—d2	Q—c7
12	R—c1	R f8—d8
13	Kt—f3	



[Variation D]

1	Kt—f3	P—d5
2	P—c4	P—d4
3	P—e3	Kt—c6
4	P × P d4	Kt × P d4
5	Kt × Kt d4	Q × Kt d4
6	Kt—c3	B—g4
7	Q—a4 *ch*	P—c6
8	P—d3	Kt—f6
9	B—e3	Q—d7
10	P—d4	P—e6
11	P—f3	B—f5
12	O—O—O	B—d6
13	P—g4	B—g6
14	P—h4	P—h6



Black's Queen Bishop is badly out of play.

This is not the last word on opening possibilities. Whole volumes have been written on the Opening alone—*Handbücher, Lehrbücher,* Digests, etc.—and the English-speaking chess players are respectfully referred to their Bible: "Modern Chess Openings" by Griffith and White (revised by Reuben Fine). Every tournament played contributes to the theory of the opening. In every club match some game causes great interest because of a new variation played. But the wealth of combinations of moves possible should not dismay the beginner. Rather let him remember that every player is guided by the general rules set forth in this book: Development, Timing, Center Control. Every inventor of a "new move" was once a novice like himself, a bit puzzled by the vastness of the world opened up to him, a bit timorous, perhaps—but led on by the same pleasure of discovery, of invention, of creativeness; of humor betimes; of tragedy and unexpected recovery; of courage and fighting in the face of heavy odds and seemingly overwhelming odds—in short, of the human world.

And that is why chess is the game for you and me.