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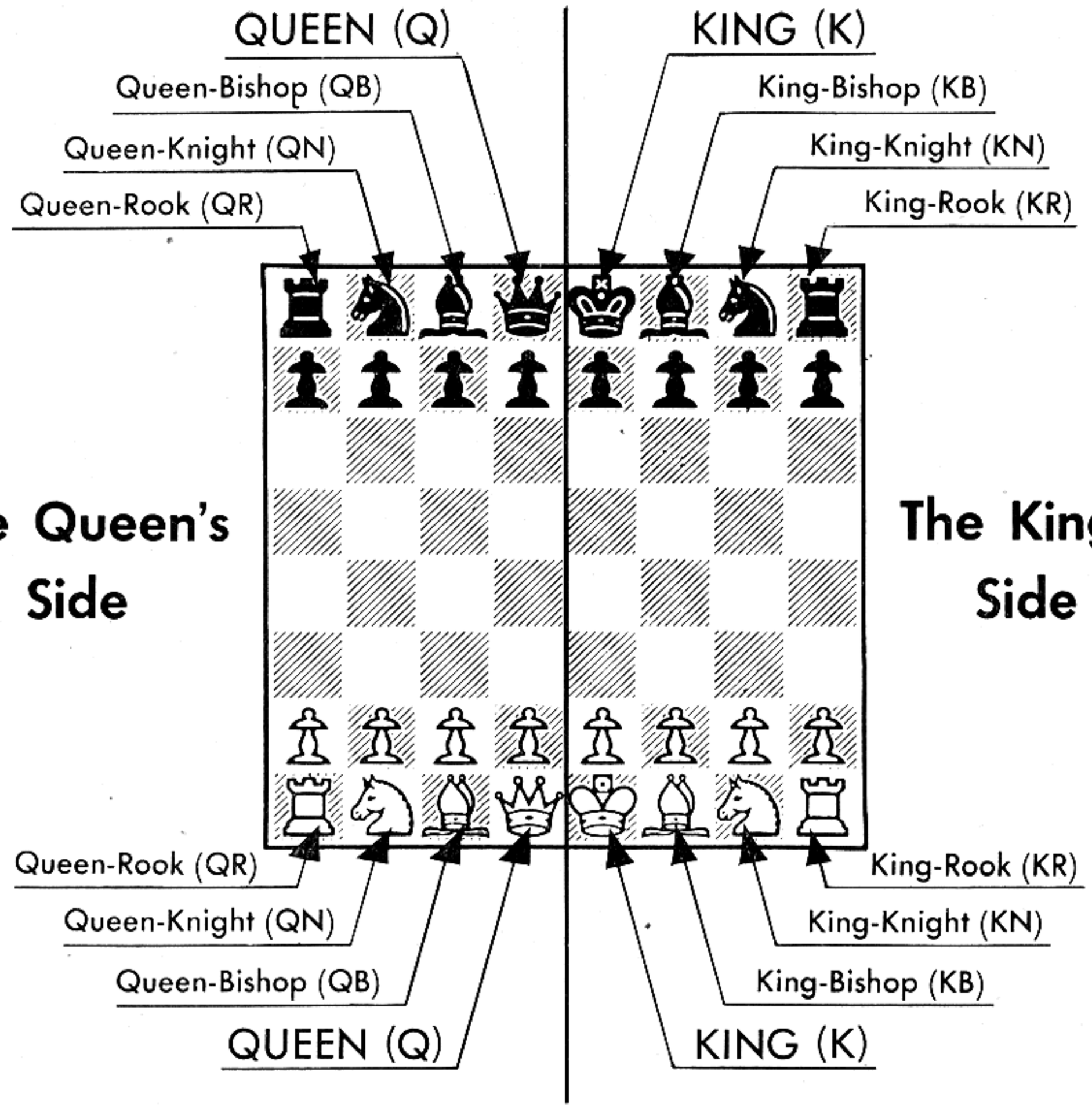


The names and symbols of the chess pieces*

HOW TO READ CHESS NOTATION

by KENNETH HARKNESS

TO ENABLE chessplayers to record the moves of their games, and to permit the publication of games in compact form, various systems of chess notation have been perfected. The system we use in this country is called "descriptive chess notation." It is the result of a process of evolution which started nearly one thousand years ago. The basic method was used by the writers of 10th century manuscripts to identify the squares of the chessboard and describe the moves of the men.

The recent historical background of notation, explained in this article, may help the reader to understand the underlying principles of this method of recording chess moves. Once these principles are understood, the apparently unintelligible symbols of modern notation are easily interpreted.

In all the early printed books on chess, down to about 1800, the moves of games are described in words. Everything is spelled out in full. No attempt is made to abbreviate the names of the chessmen or the numbers of the squares. In the earliest books, prior to 1670, the record of a game is presented in the style of an ordinary text, with no separations of any kind between the descriptions of moves.

The books published between 1670 and 1820 make it easier for the reader to follow the record of a game. A separate line is given to each move of each player. In this period, Philidor introduced the modern custom of numbering each move and its reply with the same number.

In the early English editions of his *Chess Analyzed* (first edition, London 1750), Philidor describes chess moves in this fashion:

1.

White. THE King's Pawn two Steps.
Black. The same.

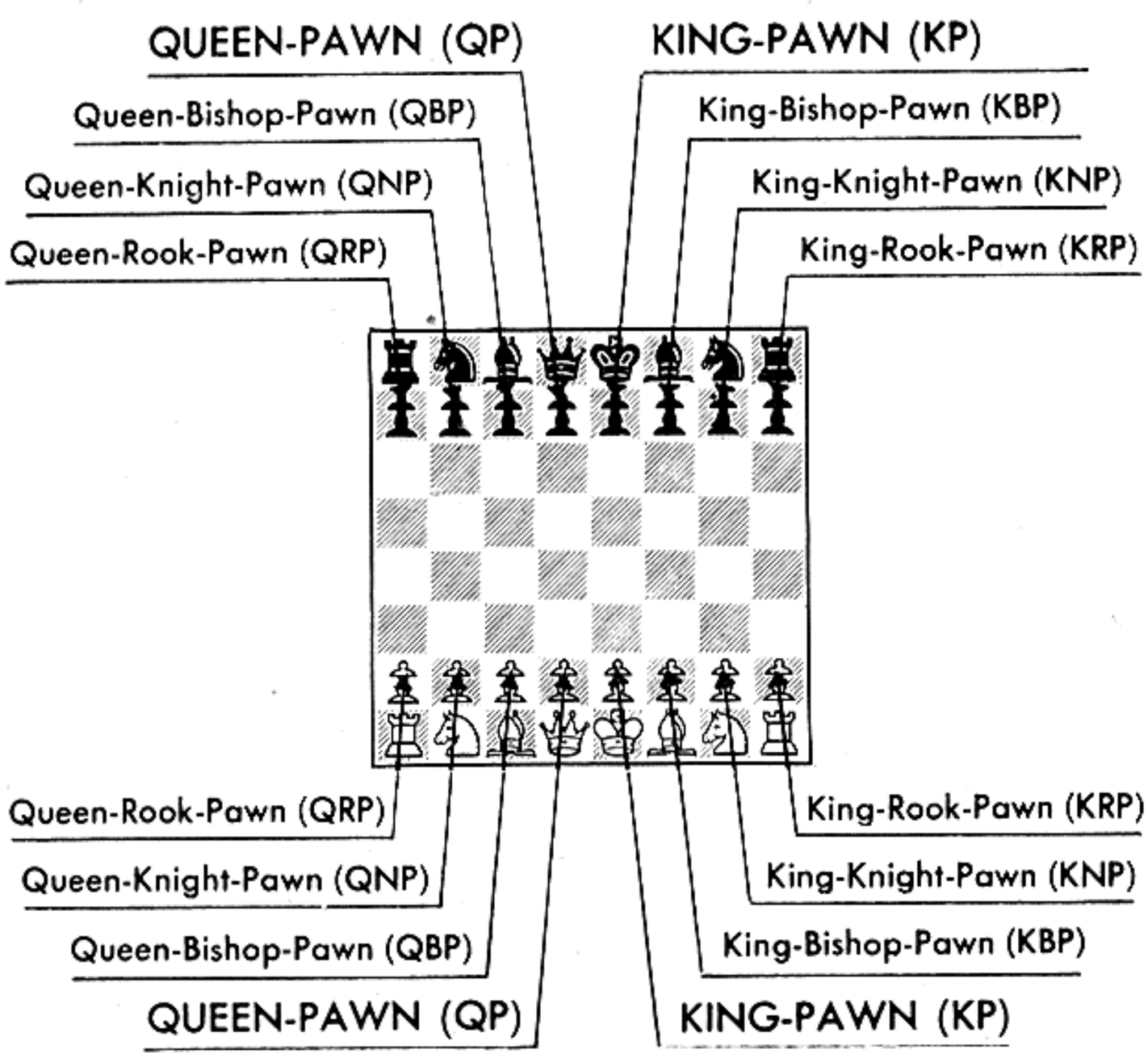
2.

W. The King's Knight at his Bishop's third Square.
B. The Queen's Pawn one Move.

3.

W. The King's Bishop at the Queen's Bishop's fourth Square.
B. The King's Bishop's Pawn two Moves.

* The diagram illustrates the starting position. Theoretically, the pieces retain their distinctive names throughout the progress of a game. In olden times, the full names were always used. In modern notation, the symbol for **Rook (R)** or **Bishop (B)** or **Knight (N or Kt)** is used when a specified move or capture can be made by only one piece.



The names and symbols of the Pawns*

4.

W. The Queen's Pawn one Move.
B. The Queen's Bishop's Pawn one Move.

5.

W. The King's Pawn takes the Pawn.
B. The Queen's Bishop retakes the Pawn.

6.

W. The Queen's Bishop at the black King's Knight's fourth Square.
B. The King's Knight at his Bishop's third Square.

Any reader who knows the moves and names of the chessmen should be able to follow this notation. It employs a fairly simple method of designating the piece or Pawn moved and the square to which it moves.

Names of the pieces: Philidor uses the following names for the pieces:

The King	The Queen
The King's Bishop	The Queen's Bishop
The King's Knight	The Queen's Knight
The King's Rook	The Queen's Rook

We use the same names today but omit the possessive form of speech. We now refer to the *King-Bishop* and *Queen-Bishop*, the *King-Knight* and *Queen-Knight*, the *King-Rook* and *Queen-Rook*.

The diagram on page 7 shows how these pieces are placed on the board at the start of the game. Each player (White and Black) has a King-Bishop, King-Knight and King-Rook on the King's side of the board, a Queen-Bishop, Queen-Knight and Queen-Rook on the Queen's side of the board.

Note that the corresponding White and Black pieces face each other across the board—King opposite King, Queen opposite Queen, etc. As a result, the vertical rows of squares (called *files*) are named after the pieces. Thus, the two Kings stand on the *King's file*, the two Queen's on the *Queen's file*, etc. (See diagrams 1 to 4, page 9).

Names of the Pawns: Philidor identifies the Pawns as follows:

The King's Pawn
The King's Bishop's Pawn
The King's Knight's Pawn
The King's Rook's Pawn
The Queen's Pawn
The Queen's Bishop's Pawn
The Queen's Knight's Pawn
The Queen's Rook's Pawn

We still use these names, omitting the possessive form of speech. Now we call the Pawns the *King-Pawn*, the *King-Bishop-Pawn*, the *King-Knight-Pawn*, etc.

A Pawn bears the name of the file on which it stands. At the start of a game, as illustrated on this page, the King-Pawn stands in front of the King, the King-Bishop-Pawn in front of the King-Bishop, etc. Unlike the pieces, however, *a Pawn can change its name during the progress of a game.* Whenever a Pawn captures it takes the name of the file on which it captures. For instance, if a King-Pawn (a Pawn on the King's file) captures an enemy unit on the Queen's file, the Pawn becomes a Queen-Pawn. If the same Pawn, after becoming a Queen-Pawn, captures on the Queen-Bishop's file, it becomes a Queen-Bishop-Pawn.

Identifying the Squares: The descriptive notation of Philidor's day divides the chessboard horizontally into two equal sections. Half the board belongs to one player and the other half to his opponent. Specifically, the four horizontal rows of squares (ranks) nearest to White belong to White; the other four ranks belong to Black.

In each half of the board (White's and Black's) the squares of the rank nearest to the player are named after the pieces placed on these squares at the start of the game. Thus, the Queen's Rook is placed on the Queen's Rook's Square, the Queen's Knight on the Queen's Knight's Square, etc. The square of a piece is also called its "home" or its "place."

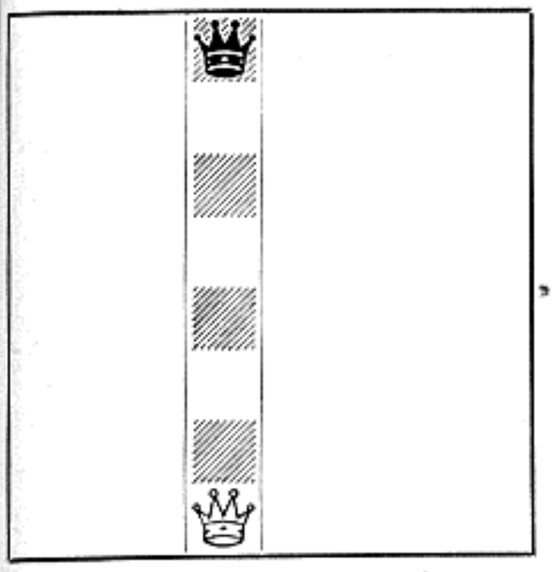
In this old notation, the three squares in front of each piece (White and Black) are identified as the second, third and fourth squares of that piece. Thus, the three squares in front of the King (White or Black as the case may be) are the King's second, third and fourth squares; the three squares in front of the King's Bishop are the King's Bishop's second, third and fourth squares, etc.

Note that Philidor's notation numbers the squares to each player's fourth rank. To describe the move of a piece into enemy territory (beyond the player's fourth rank) the occupied square is identified as belonging to the opponent and is numbered from the opponent's edge of the board. For example, at White's sixth move in the quotation from Philidor's writings, White plays his Bishop to "the black King's Knight's fourth Square." The White Bishop crosses the center and occupies a square in Black's half of the board. Consequently, the square is numbered from Black's edge.

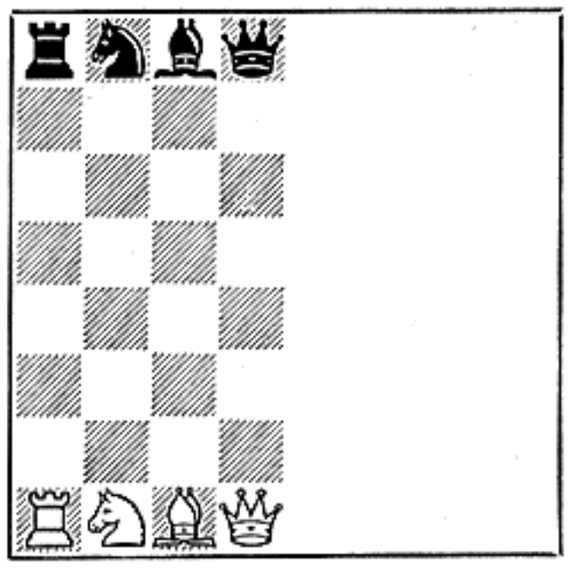
In the early 19th century, the above-described method of numbering squares was gradually changed. It became easier for players to say that a Bishop moves to "the King's Knight's *fifth* square" instead of to "the adversary's King's Knight's fourth square." Then, as the process of evolution continued, the numbering was gradually extended beyond the fifth rank. It became customary to speak of a player's sixth, seventh and eighth squares on a given file. Eventually, the old method of dividing the board into two halves was abandoned. By the year 1840, all chess writers had adopted the new style of numbering from 1 to 8.

(*continued on page 10*)

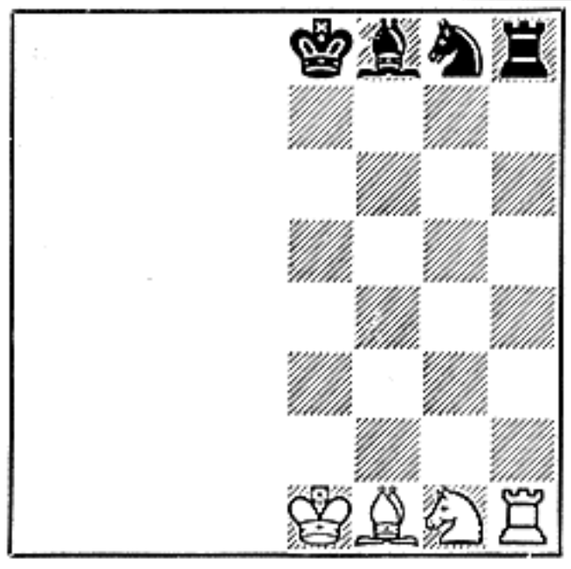
* In old-fashioned notation, the full names or symbols of the Pawns are used. In modern notation, the symbol P (Pawn) is used when a specified move or capture can be made by only one Pawn. Sometimes the symbol RP (Rook-Pawn) or NP (Knight-Pawn) or BP (Bishop-Pawn) is used to show that reference is made to a Pawn on a certain file (and when it is unnecessary to specify that the file is on the Queen-side or King-side of the board). A Pawn's full symbol (QRP or QNP, etc.) is used only when a shorter symbol would be ambiguous.



1 This is a FILE. Each row of squares up and down the board is called a FILE. The file on which the two Queens are placed (*shown above*) is the Queen's file.



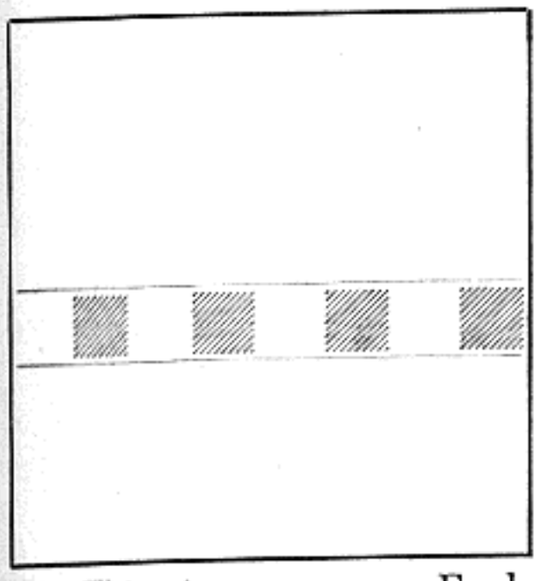
2 The four files on the Queen's side are named (*l. to r.*) the Queen-Rook's file, the Queen-Knight's file, the Queen-Bishop's file, the Queen's file.



3 The four files on the King's side of the board are named (*l. to r.*) the King's file, the King-Bishop's file, the King-Knight's file, the King-Rook's file.

QUEEN-ROOK'S FILE	QUEEN-KNIGHT'S FILE	QUEEN-BISHOP'S FILE	QUEEN'S FILE	KING'S FILE	KING-BISHOP'S FILE	KING-KNIGHT'S FILE	KING-ROOK'S FILE

4 The names of the 8 files (*l. to r.*) are abbreviated as follows: QR-file, QN-file, QB-file, Q-file, K-file, KB-file, KN-file, KR-file. The N stands for Knight.



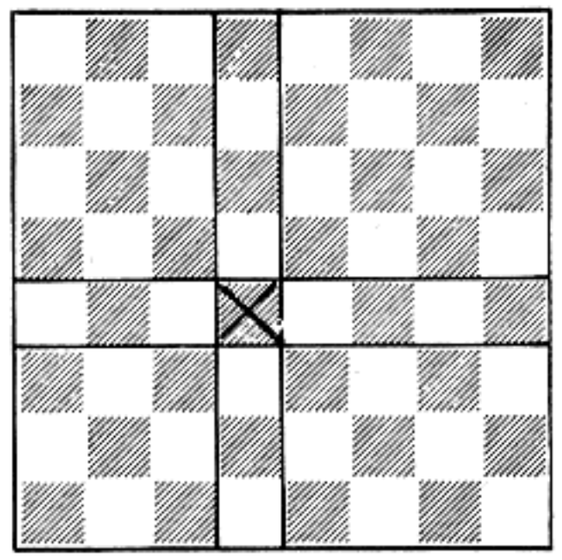
5 This is a RANK. Each row of squares running horizontally across the board is called a RANK.

8 WHITE'S EIGHTH RANK
7
6
5
4
3
2
1 WHITE'S FIRST RANK

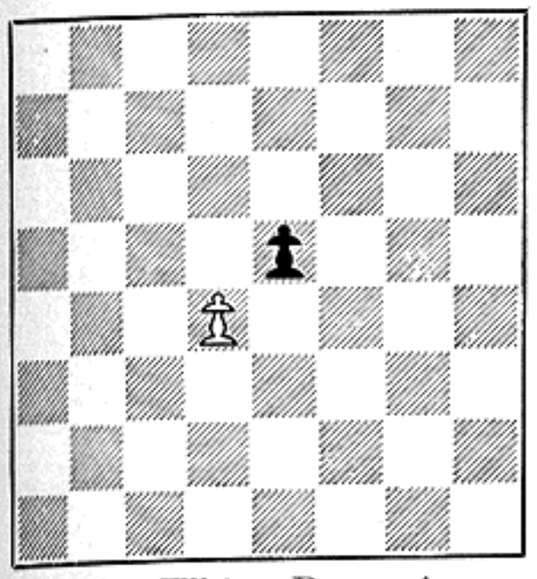
6 The ranks are numbered from 1 to 8. White calls the rank in front of him his *first* rank, and counts up the board.

1 BLACK'S FIRST RANK
2
3
4
5
6
7
8 BLACK'S 8TH RANK

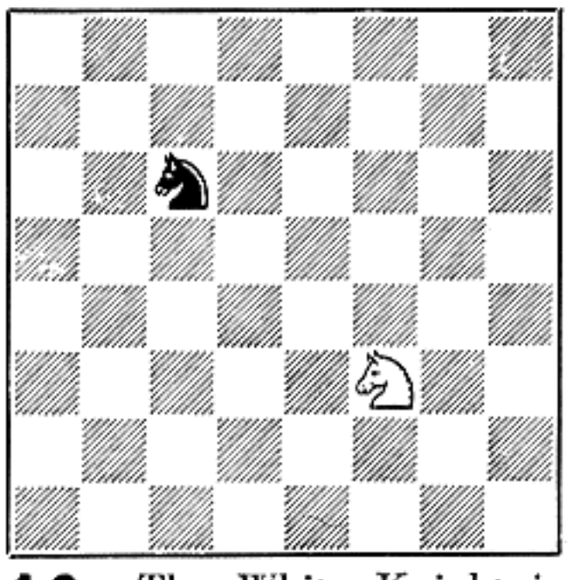
7 Black counts the ranks from 1 to 8 in the same way but starts the count from his own side of the board.



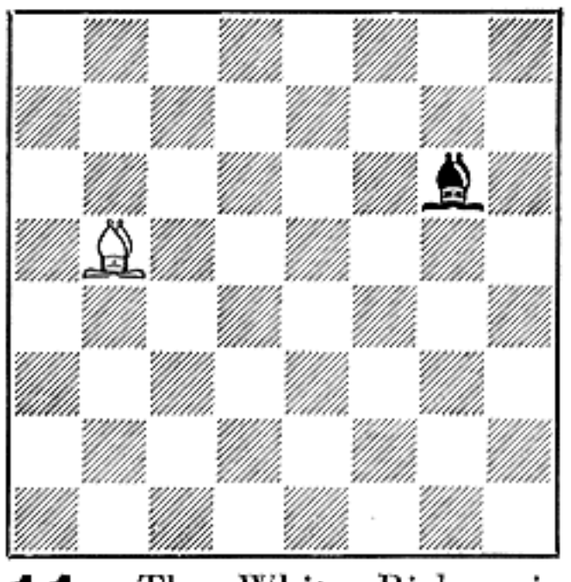
8 A *square* is identified by naming the file and rank number. The marked square above is White's Q4 or Black's Q5.



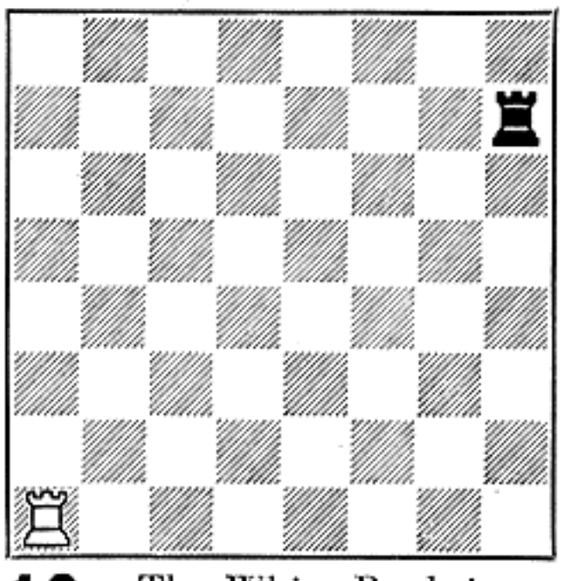
9 The White Pawn is on the Q-file and on White's 4th rank. Hence it is on White's Q4 square. The Black Pawn is on Black's K4 (K-file & Black's 4th rank).



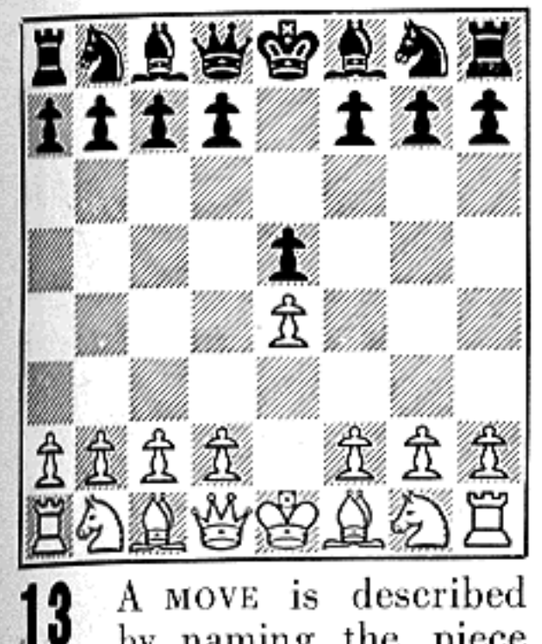
10 The White Knight is on White's KB3 sq. (KB-file and White's 3rd rank). The Black Knight is on Black's QB3 square (the QB-file & Black's 3rd rank).



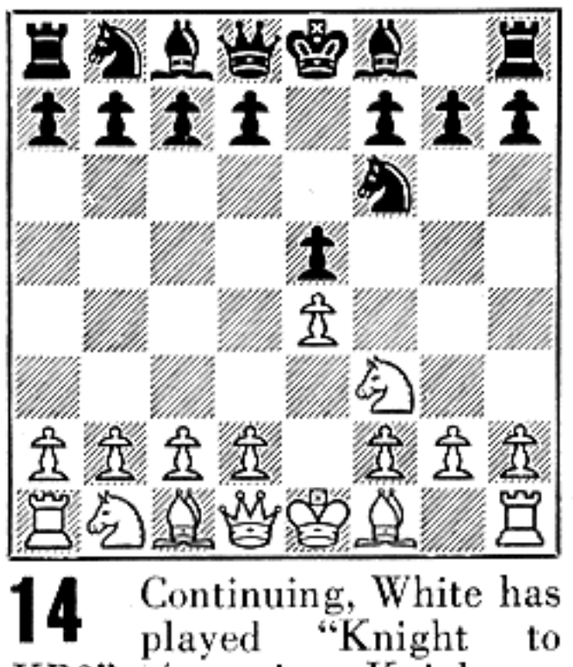
11 The White Bishop is on White's QN5 sq. (QN-file and White's 5th rank). The Black Bishop is on Black's KN3 square (KN-file & Black's 3rd rank).



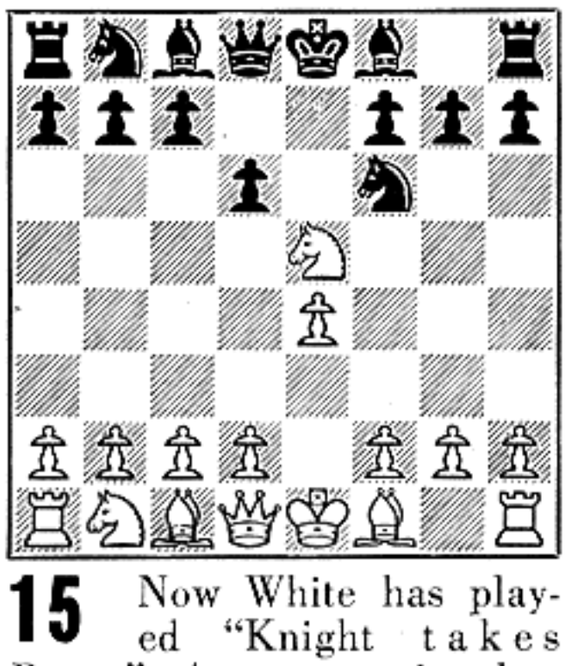
12 The White Rook is on White's QR1 sq. (QR-file and White's 1st rank). The Black Rook is on Black's KR2 square (KR-file and Black's 2nd rank).



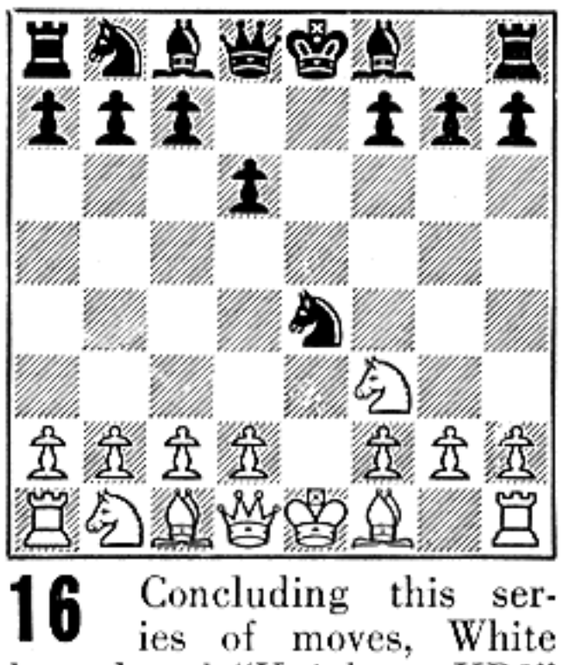
13 A MOVE is described by naming the piece or Pawn moved and the square to which it goes. Above, White has played "Pawn to K4" and Black has moved "Pawn to K4."



14 Continuing, White has played "Knight to KB3" (meaning Knight to *White's* KB3) and Black has moved "Knight to KB3" (meaning Knight to *Black's* KB3 square).



15 Now White has played "Knight takes Pawn." A capture is thus described when more detailed identification is not needed. After the capture, Black played "Pawn to Q3."



16 Concluding this series of moves, White has played "Knight to KB3" and Black has played "Knight takes Pawn." In chess notation, these descriptions are abbreviated.

Unfortunately, the chessplayers of that period continued to number the squares from both edges of the board. They had always counted from White's and Black's "home" squares, and continued to do so, merely extending the numbering to the 5th, 6th, 7th and 8th ranks.

This ambiguous method of identifying squares has become firmly established during the past century. We are now saddled with a notation which employs two numbers for each square. The system, as used today, is explained and illustrated on page 9. For White's moves, the squares on each file are numbered from White's first rank; for Black's moves, the squares are numbered from Black's first rank.

THE revised method of numbering squares is the only radical change in descriptive notation that has taken place during the past two hundred years. However, considerable progress (perhaps too much progress) has been made in abbreviating and standardizing written notation. To save space in magazines and books, and to make it easier for a player to record his moves quickly, contractions and symbols have been adopted. As a result, written notation now looks quite unlike the original.

It has taken a long time to contract notation to its present form. As each new abbreviation or symbol appeared in print, the diehards of the period were shocked and alarmed by the effrontery of editors who dared to change the "traditional" methods of recording chess moves.

No contraction was ever adopted simultaneously by chess publications. In the books and magazines of any period, including the present, various styles of notation can be seen. Some publications use the notation of previous decades; others use the current style; still others are pioneering with new methods. Most publications wait until the players of any period adopt a new style before making the change in their publications.

Chess writers of the early 19th century took the first step in abbreviating the descriptions of moves. Instead of writing out the names of the chessmen in full, they began to use initials. Thus, in some books, "The King's Pawn" is contracted to "The K. Pawn" and "The Queen's Bishop" to "The Q. Bishop," etc. In later books of the same period, the definite article is dropped and the use of initials becomes more extensive. The names of the chessmen are contracted to "K.P." for King's Pawn, "Q.B." for Queen's Bishop, "K.Kt." for King's Knight, etc. (The names *King* and *Knight* having the same initials, the symbol *Kt* for Knight came into general use, although one writer attempted to popularize *Kn* for Knight).

Around 1813, the first two moves of Philidor's game would have been written in the following style:

1.

W. K.P. two squares
B. The same.

2.

W. K.Kt to its B. third square.
B. Q.P. one square.

The next important step was adopted in 1822 when books started appearing with the White and Black moves in two adjacent columns. It was around that time, too, that players were beginning to number the squares beyond the fourth rank. Some books, published in the early 1830's, use the new and old methods of numbering intermittently, clearly indicating that the new style had not been fully accepted by the chess public.

The period of transition ended about 1836. At that time, the moves of Philidor's game would have been written as follows:

White	Black
1. K.P. two	1 The same
2. K.Kt. to B. third	2. Q.P. one
3. K.B. to Q.B. fourth	3. K.B.P. two
4. Q.P. one	4. Q.B.P. one
5. K. P. takes P.	5. Q.B. takes P.
6. Q.B. to K.Kt's 5th	6. K.Kt. to B. third

Note that the White and Black moves are both numbered and that the word "square" has been dropped.

In 1848, some chess publications began to describe Pawn moves in the same way as piece moves. Prior to that time, a Pawn move had always been described by specifying the number of squares the Pawn advances. The new style helped to standardize notation by invariably designating the square to which a piece or Pawn moves. Thus, at the middle of the century, the moves would have been written as follows:

White	Black
1. P. to K's 4th	1. P. to K's 4th
2. K.Kt. to B's 3rd	2. P. to Q's 3rd
3. K.B. to Q.B's 4th	3. P. to K.B's 4th
4. P. to Q's 3rd	4. P. to Q.B's 3rd
5. K.P. takes P.	5. Q.B. takes P.
6. Q.B. to K.Kt's 5th	6. K.Kt. to B's 3rd

With variations and hangovers from earlier decades, the above style continued in use for at least twenty years. The obvious contraction of the square numbers ("fourth" to "4th" etc.) had been used previously by an occasional writer (as early as 1814 by Peter Pratt) but did not become common practice until Staunton gave it his blessing in *The Chessplayers' Chronicle* for 1848.

Around 1870, some publications simplified the square designations, dropped the periods after initials, eliminated the repetitions of the move numbers. Notation became more condensed, as illustrated below:

White	Black
1 P to K4	P to K4
2 Kt to KB3	P to Q3
3 B to B4	P to KB4
4 P to Q3	P to QB3
5 P takes P	B takes P
6 B to KKt5	Kt to KB3

Note that White's 3rd move is recorded *B to B4*. Prior to 1870, this move was generally written *K.B. to Q.B.4*. The simplification is made possible by the fact that White, at his 3rd turn, can move only one Bishop, and this Bishop can go to only one square on the 4th rank—White's QB4.

This type of condensation has been used (and misused) up to the present day. Most chessplayers still do not know when to condense and when not to condense. The scores turned in by tournament players are usually full of mistakes and inconsistencies in notation.

Fortunately, the ability to *write* condensed notation correctly is not needed by the reader of modern chess magazines and books. Today, responsible editors check game scores carefully and present them as free from errors as possible. Condensation is used correctly, in accordance with definite standards. Inconsistencies are avoided. As a result, published scores are easy to follow.

The score above has two examples of inconsistency in condensation. To conform to a standard style, Black's 4th move should be written *P to B3* and Black's 6th move should be written *Kt to B3*. In later years, such inconsistencies in published scores became less common.

Near the end of the 19th century, symbols were adopted to represent the words "to" and "takes." As early as 1844, George Walker had used *x* for "takes." In the 1870's, some publications adopted a hyphen or dash to represent "to" or "moves to." But it was not until 1892 that *The British Chess Magazine* finally broke down and admitted these symbols to its pages. Since that time, notation has been written as follows:

White	Black	White	Black
1 P–K4	P–K4	4 P–Q3	P–B3
2 Kt–KB3	P–Q3	5 PxP	BxP
3 B–B4	P–KB4	6 B–KKt5	Kt–B3

This type of notation has prevailed to the present day. During the past twenty years, however, more and more players have been writing the symbol *N* for Knight. Postal chess players, who find that the similarity between *K* for King and *Kt* for Knight leads to confusion, have almost unanimously adopted the new symbol. Many tournament players are using it.

So far as we know, Frank Marshall was the first to use *N* for Knight in a published book (*Comparative Chess*, Philadelphia, 1932). CHESS REVIEW adopted the symbol in 1946. We find that it takes less space than *Kt*, is easier to read and write, makes proof-reading easier, increases notation accuracy.

Step by step, the wordy descriptions of Philidor's day have been boiled down to the following style:

White	Black	White	Black
1 P–K4	P–K4	4 P–Q3	P–B3
2 N–KB3	P–Q3	5 PxP	BxP
3 B–B4	P–KB4	6 B–KN5	N–B3

(To be continued next month)

NOTATION SYMBOLS USED IN *CHESS REVIEW*

Symbols for Chessmen

NAME	FULL SYMBOL	BASIC SYMBOL
King	K	K
Queen	Q	Q
King-Bishop	KB	B
Queen-Bishop	QB	B
King-Knight	KN	N
Queen-Knight	QN	N
King-Rook	KR	R
Queen-Rook	QR	R
King-Pawn	KP	P
Queen-Pawn	QP	P
King-Bishop-Pawn	KBP	BP or P
Queen-Bishop-Pawn	QBP	BP or P
King-Knight-Pawn	KNP	NP or P
Queen-Knight-Pawn	QNP	NP or P
King-Rook-Pawn	KRP	RP or P
Queen-Rook-Pawn	QRP	RP or P

See diagrams on page 10 for chessboard symbols

Symbols for Words

WORD OR WORDS	SYMBOL
to	–
takes	x
check	†
double check	‡
discovered check	§
Castles with King-Rook	O–O
Castles with Queen-Rook	O–O–O
en passant	ep
on the player's	/
and Queens	(Q)
and promotes to a Rook	(R)
and promotes to a Bishop	(B)
and promotes to a Knight	(N)
Best move	!
Best and spectacular move	!!
Spectacular but possibly unsound or unnecessary	!?
Unsound but trappy	?!
Inferior move	?
A blunder	??

HOW TO READ CHESS NOTATION

by KENNETH HARKNESS

PART TWO

LAST MONTH, in a survey of the historical background of descriptive notation, we outlined the principles governing this method of recording chess moves. This month, we will go into more details.

In effect, modern notation is a shorthand method of writing words which describe the moves of games. The words themselves have not changed much since Philidor's day. Two hundred years ago, a typical move was written "The King's Knight at his Bishop's third square." Today, chess players *speak* of the same move as "Knight to King-Bishop three." But in the shorthand of modern notation, the move is written *N–KB3*.

To follow the printed score of a game, you translate the shorthand record of a move into English words, then duplicate the described move on your own board or pocket chess set. In this way you can play over a game from start to finish. Translating the notation is fairly simple, once you know the meanings of the abbreviations and symbols. Duplicating the moves is also quite easy, once you have learned how to interpret the descriptions.

At the top of this page are listed the symbols used in CHESS REVIEW to represent the names of the chessmen, the words describing moves, captures, checks, etc. The symbols for the squares of the chessboard are shown in the diagrams on page 10.

SYMBOLS FOR THE CHESSMEN

Basic Symbols

The six different *types* of men are represented by the following basic symbols:

K for King — *B* for Bishop
Q for Queen — *N* for Knight
R for Rook — *P* for Pawn

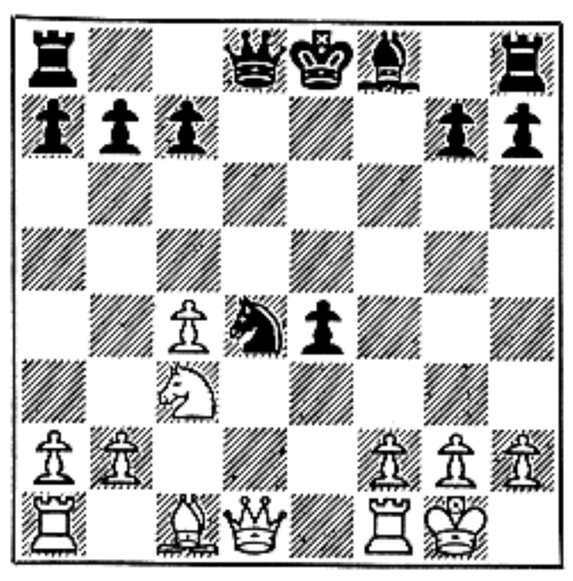
Note that CHESS REVIEW uses *N* for Knight. Many other publications still use the old-fashioned *Kt* for Knight.

When you examine the various game scores in this magazine, you will notice that basic symbols are used frequently to represent pieces and Pawns—and you may wonder how the reader can tell, from a basic symbol, which man to move or capture. For instance, if the symbol *P* for Pawn is used to describe a move, how does the reader know which of the eight Pawns to move or capture?

Actually, there is never any doubt in the reader's mind. He reads *the entire description* of the move. Then, looking at the position on his own board, he finds that *only one unit* of the type specified can legally move (or be captured) in the manner described.

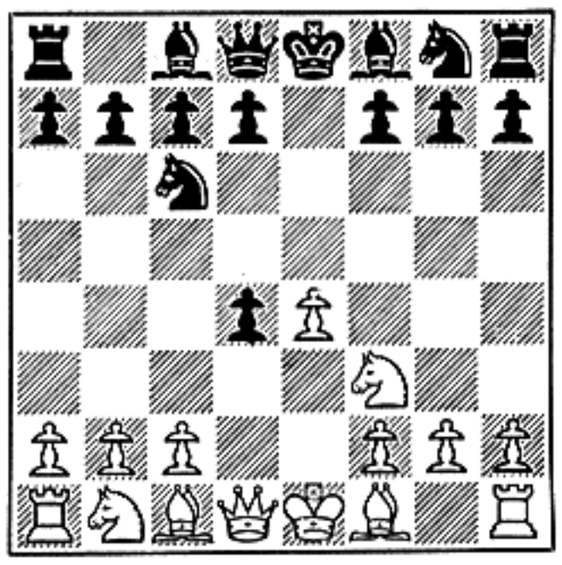
For example, if an opening move is written *P–K4* (Pawn to King four), the reader knows that the basic symbol *P* refers to the King-Pawn, since no other Pawn may move to the square *K4*. The specification of the square to which the Pawn moves is sufficient to identify the Pawn. (See diagram 1, page 9.)

Another example:



White's move, in this position, is written *R–K1* (Rook to King one). It is obvious that the basic symbol *R* refers to the Rook beside the King, since this is the only Rook that may move to the square *K1*.

Still another example:

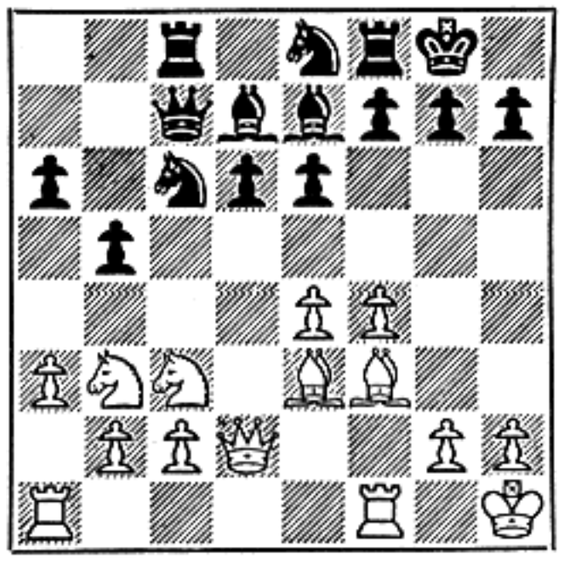


Here White's move is written *NxP* (Knight takes Pawn). The basic symbols *N* for Knight and *P* for Pawn are perfectly clear, since White may capture only *one Pawn* with *one Knight*.

Full Symbols

When a basic symbol would NOT identify clearly a man to be moved or captured, a full symbol may be used to represent the distinctive name of a particular Rook, Knight, Bishop or Pawn. The full symbol shows that a choice exists and enables the reader to make the correct move or capture.

Rooks and Knights: The full symbols for Rooks and Knights (KR, QR, KN, QN) are used to clarify moves, provided the reader is able to distinguish between the King-side and Queen-side pieces of these types. For example:

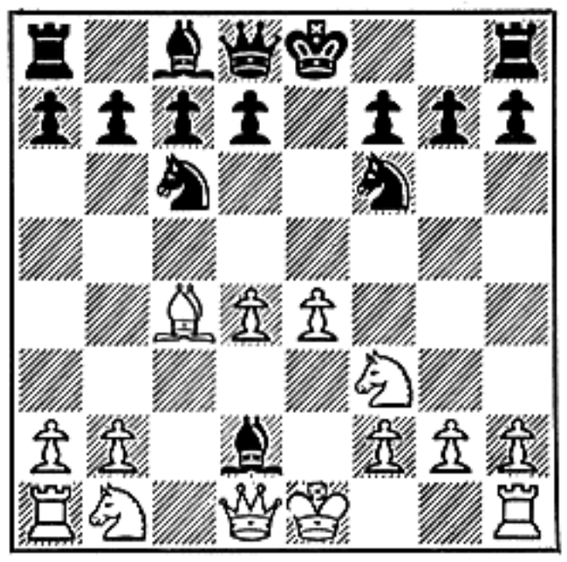


White's move is written *QR–Q1* (Queen-Rook to Queen one). Here the basic symbol *R* for Rook would be ambiguous, since *either* of White's Rooks may move to the square *Q1*. However, the full symbol *QR* makes the move clear. The Queen-Rook (at the left) has not moved from its original square, so the reader knows that this is the Rook which now moves to *Q1*.

Another example:

(*See diagram at top of next column*)

White's move is written *KNxB* (King-Knight takes Bishop). Here the basic symbol *N* for Knight would be ambiguous, since either of White's Knights may capture the Black Bishop. The symbol *KN* makes it clear that it is the *King-Knight* (at the right) which captures. In this position you can easily distinguish the King-Knight from the Queen-Knight; the



former has made only one move and the latter is still on its original square.

When it is difficult or impossible to distinguish between King-side and Queen-side Rooks or Knights (after these pieces have moved once or twice), a different method of identification is employed in chess notation. Instead of giving the full symbol of the piece to be moved or captured, the notation shows the *rank or square* on which the piece stands. For example, moves may be written *N/K5xP* (Knight on the player's K5 square takes Pawn), or *R/7–K2* (Rook on the player's 7th rank to King two). This type of notation will be explained in more detail next month.

Bishops: The full symbols for Bishops (KB and QB) may appear at any stage of a game score. You can always identify a Bishop, no matter how often it has moved, by observing *the color of the square* on which it stands.

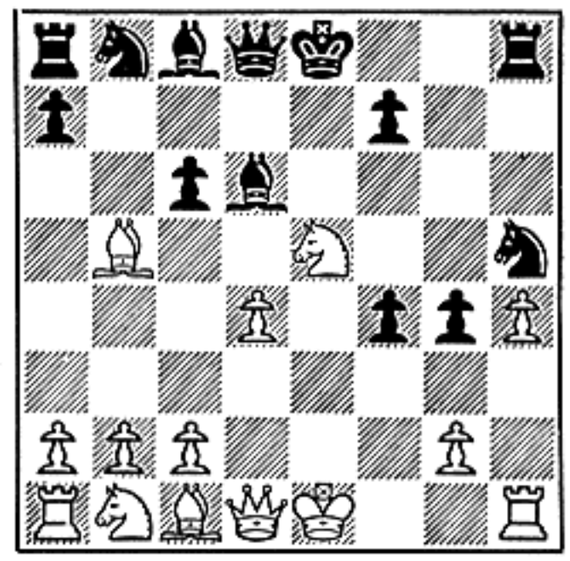
Each player has a "white-square" Bishop and a "black-square" Bishop. Thus, White's Queen-Bishop moves only on black squares; so if White captures *QBxN* (Queen-Bishop takes Knight) it is the Bishop on a black square that captures a Knight.

If you have any difficulty in distinguishing a King-Bishop from a Queen-Bishop, or vice versa, just look at the colors of the "home" squares of these pieces—the squares on which they are placed at the start of a game.

Pawns: It is impossible for a player to have the option of moving more than one Pawn to a given square without a capture. Consequently, the basic symbol *P* for Pawn is always used to describe the move of a Pawn to a vacant square. However, when a Pawn captures (or is captured) it is frequently necessary to distinguish the capturing (or captured) Pawn from some other Pawn or Pawns.

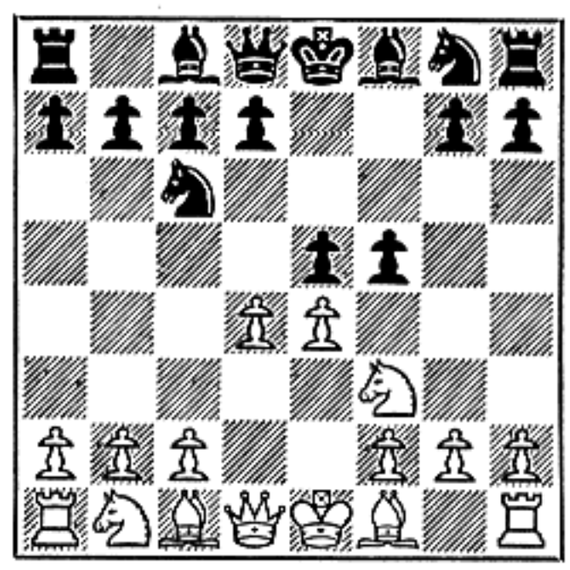
At any stage of a game score, an individual Pawn may be identified by its full symbol (QRP, QNP, QBP, QP, KP, KBP, KNP or KRP). It is then quite easy to locate the Pawn. Just remember that a Pawn is named after *the file on which it stands*, no matter what its original name may have been. Thus, if a capture is written *BxKNP* (Bishop takes King-Knight-Pawn), the full symbol shows that the Pawn to be captured stands on the King-Knight file.

A Pawn may also be identified by a semi-condensed symbol—*RP* for Rook-Pawn, *NP* for Knight-Pawn, or *BP* for Bishop-Pawn. The interpretation of these symbols can best be explained by means of an illustration:



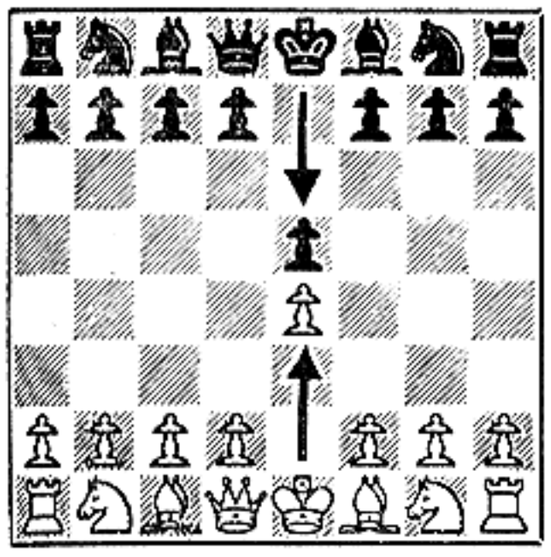
In this position White may capture any one of three Pawns with his Knight. If he takes the Pawn on the Queen-Bishop file (left), the move is written *NxQBP*. If he takes the Pawn on the King-Bishop file (the Pawn next to the Black King), the move is written *NxKBP*. (Although Black has two KB-Pawns, White's Knight can capture only one of them.) But if White captures the Pawn on the King-Knight file, the move is written *NxNP* (Knight takes Knight-Pawn). A full symbol must be used to describe either of the first two captures, since White's Knight may capture either a QBP or a KBP. However, the semi-condensed symbol *NP* is sufficient to describe the capture of the King-Knight-Pawn, since White cannot capture a *Queen*-Knight-Pawn.

Another example:



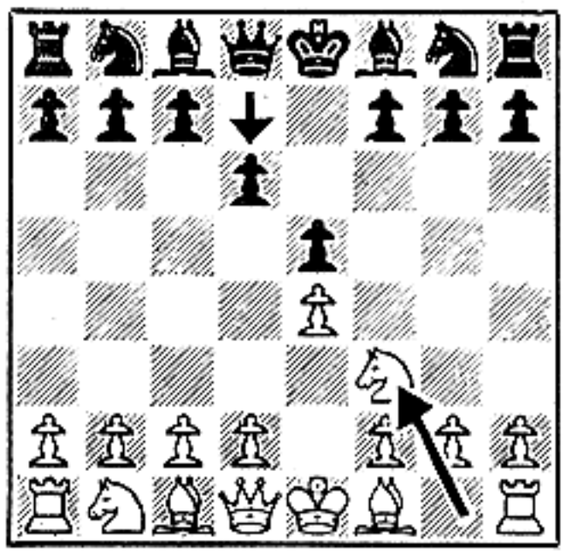
With White to move, there are two possible Pawn captures on the board. Obviously, it would be ambiguous to use basic symbols and describe either of these captures as *PxP* (Pawn takes Pawn). The capturing Pawn OR the captured Pawn must be identified. Thus, if White captures with his Queen-Pawn (the White Pawn on the Queen-file), the move may be written *QPxP* or *PxKP*. Either style will serve to identify the capture. Or if White captures with his King-Pawn (White's Pawn on the King-file), the move may be written *KPxP* or *PxBP*. In the latter case, note that a semi-condensed symbol is sufficient to identify Black's King-Bishop-Pawn, since White can capture only one Bishop-Pawn.

(*Continued on page 10*)



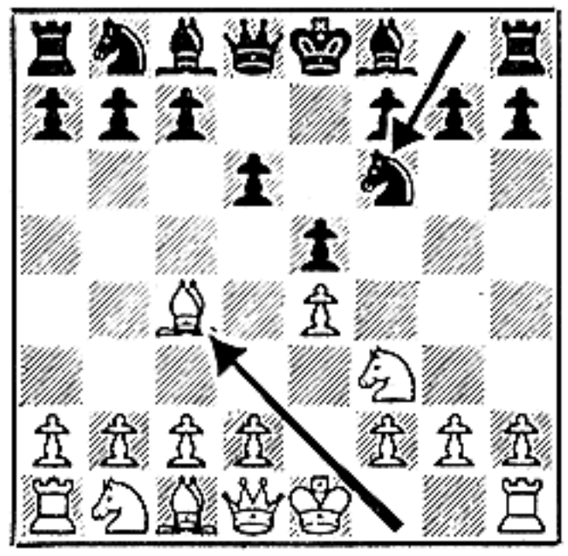
1 WHITE P–K4 BLACK P–K4

White plays *Pawn to King four*. He moves a Pawn to White's 4th square on the King-file (4th from bottom of diagram). Black also plays *Pawn to King four*. He moves a Pawn to BLACK's 4th square on the King-file (counting from Black's edge of board at top of diagram).



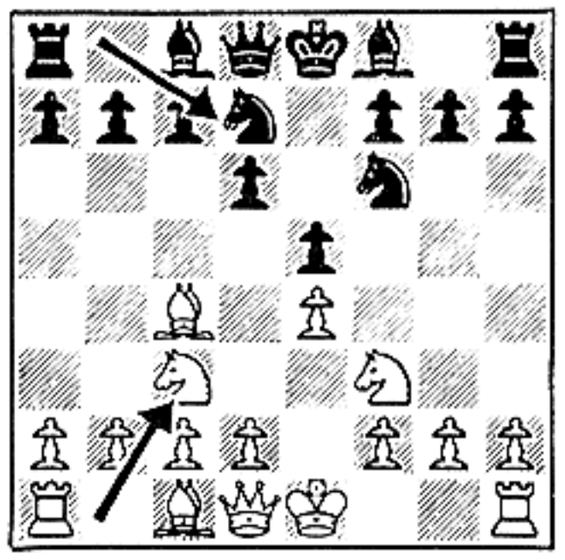
2 WHITE N–KB3 BLACK P–Q3

White plays *Knight to King-Bishop three*. He moves a Knight to White's 3rd square on the King-Bishop file. (Locate the square and you know which Knight to move.) Black plays *Pawn to Queen three*. He moves a Pawn to Black's 3rd square on the Queen-file.



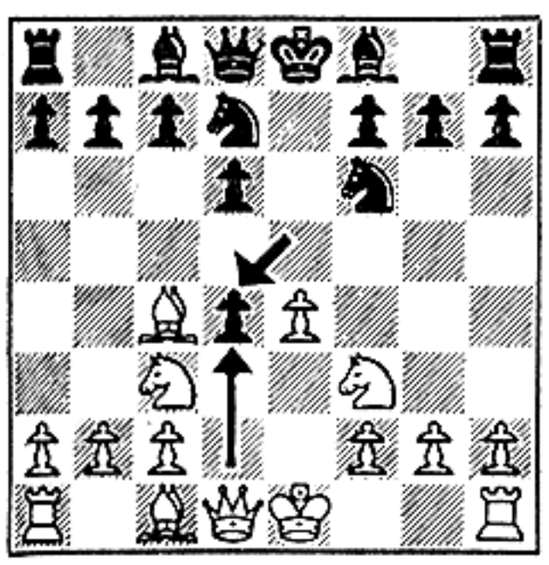
3 WHITE B–B4 BLACK N–KB3

White plays *Bishop to Bishop four*. He moves a Bishop to White's 4th square on one of the Bishop files. Obviously, it is the *Queen*-Bishop file since White cannot move a Bishop to the KB-file. Black plays *Knight to King-Bishop three*, his 3rd square on the KB-file.



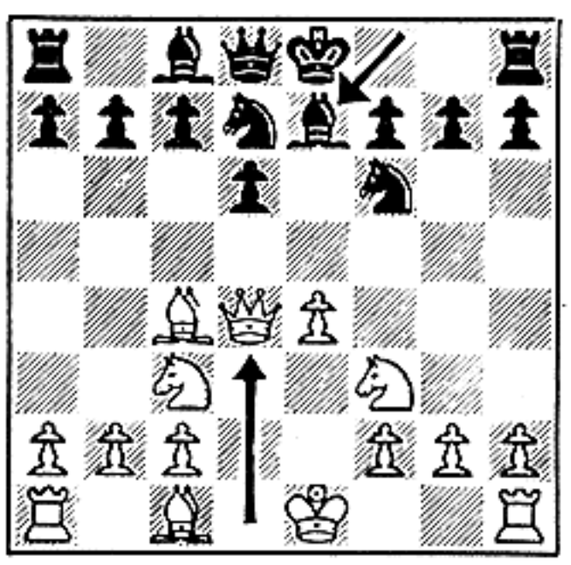
4 WHITE N–B3 BLACK QN–Q2

White plays *Knight to Bishop three*, meaning Knight to *Queen*-Bishop 3 since White's KB3 is already occupied. Black plays *Queen-Knight to Queen two*. Either of Black's Knights can move to the 2nd square on the Queen-file. It is the Queen-Knight that makes the move.



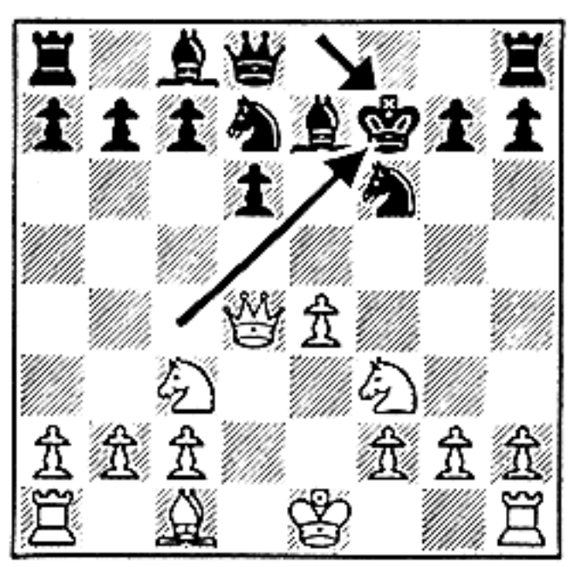
5 WHITE P–Q4 BLACK PxP?

White plays *Pawn to Queen four*, moving a Pawn to his 4th square on the Queen-file. Black plays *Pawn takes Pawn*, capturing the Pawn just moved by White. Black's capture is an inferior move, as shown by the question mark. He should have played 5 . . . B–K2.



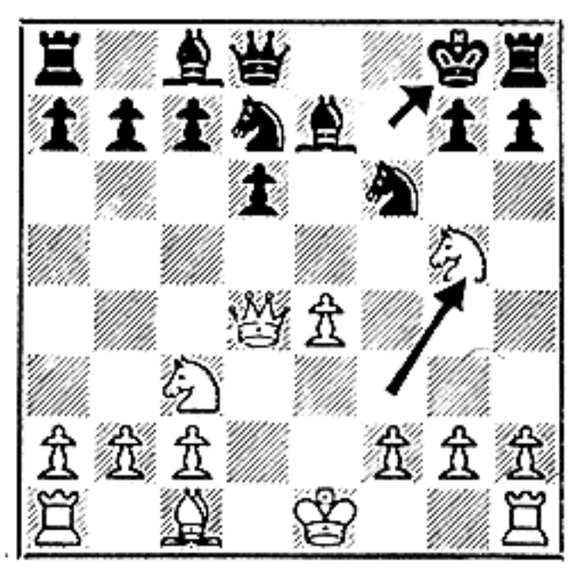
6 WHITE QxP BLACK B–K2

White plays *Queen takes Pawn*. The description is adequate, for the Queen can capture only one of Black's Pawns. Black plays *Bishop to King two*. Only one Bishop can move. It goes to Black's 2nd square on the King-file. Black intends to castle, but . . . . .



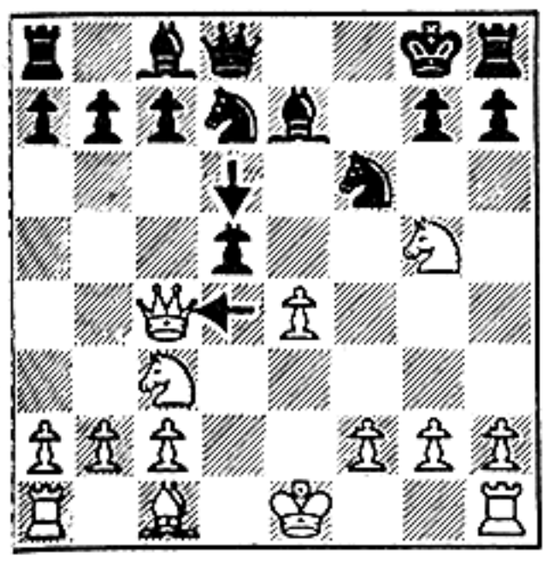
7 WHITE BxP†! BLACK KxB

White plays *Bishop takes Pawn check!* The dagger (†) shows that the Pawn capture is made with check. The exclamation mark (!) shows that White's sacrifice is the best move and in this case a surprising move. Black plays *King takes Bishop*, capturing the piece.



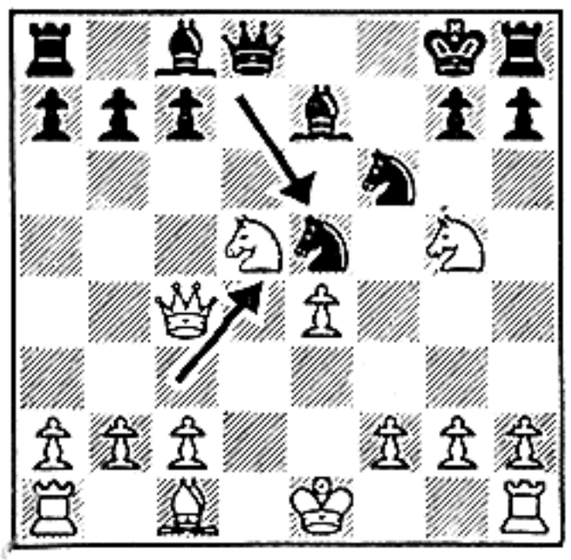
8 WHITE N–N5† BLACK K–N1

White plays *Knight to Knight five check*. Obviously, this means Knight to *King*-Knight 5, since Knight to *Queen*-Knight 5 (a playable move) would not check the Black King. Black plays *King to Knight one*. The square is KN1, condensed to N1, as the King cannot go to QN1.



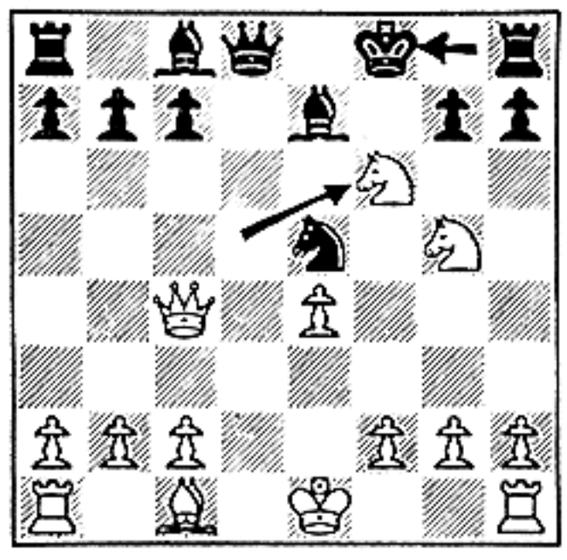
9 WHITE Q–B4† BLACK P–Q4

White plays *Queen to Bishop four check*. The square is QB4, condensed to B4. The Queen cannot move to KB4. In any case, the check identifies the square. Black plays *Pawn to Queen four*, moving a Pawn to his 4th square on the Queen-file and intercepting the check.



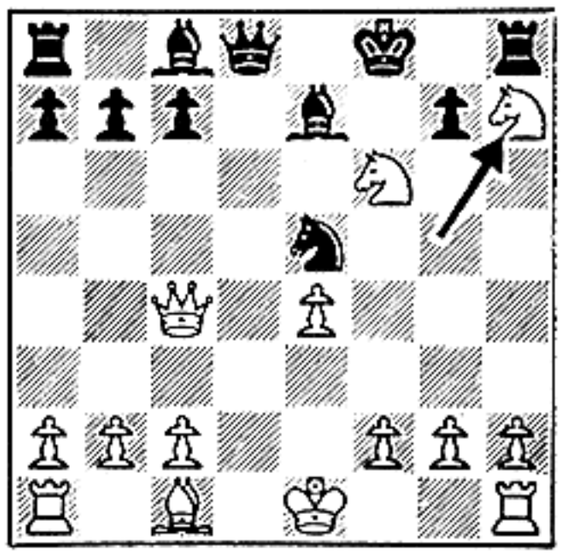
10 WHITE NxQP BLACK N–K4

White plays *Knight takes Queen-Pawn*. He captures Black's Pawn on the Queen-file. The Pawn is named because White's other Knight can also capture a Pawn. Black plays *Knight to King four*. Only one of Black's Knights can play to this square.



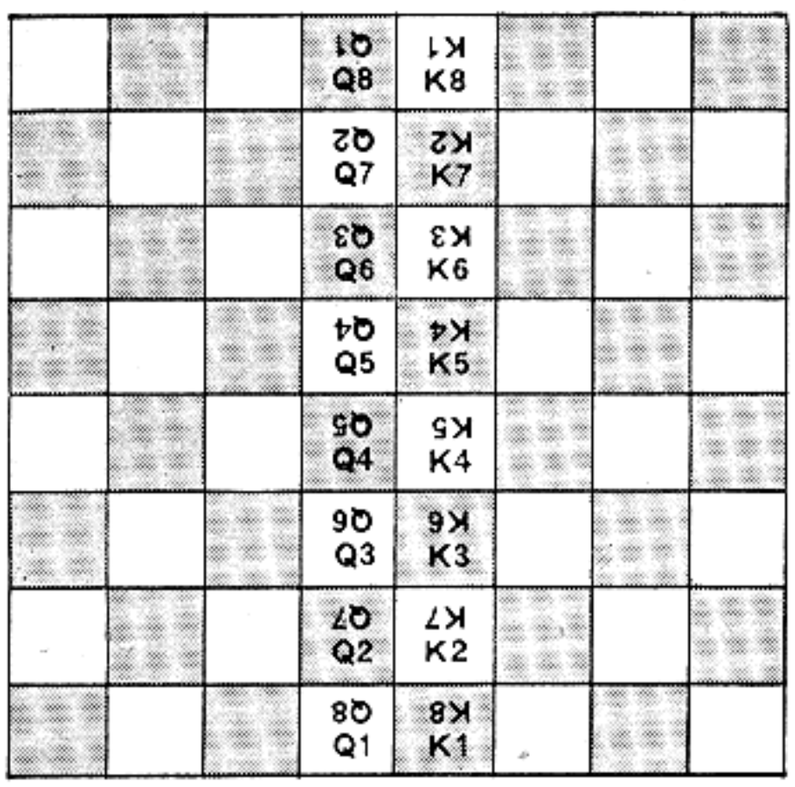
11 WHITE NxN‡ BLACK K–B1

White plays *Knight takes Knight double check*. There is only one possible "Knight takes Knight" capture on the board. The double check (by Knight and Queen) is indicated by the double dagger (‡). Black plays *King to Bishop one*. The square is KB1, condensed to B1.

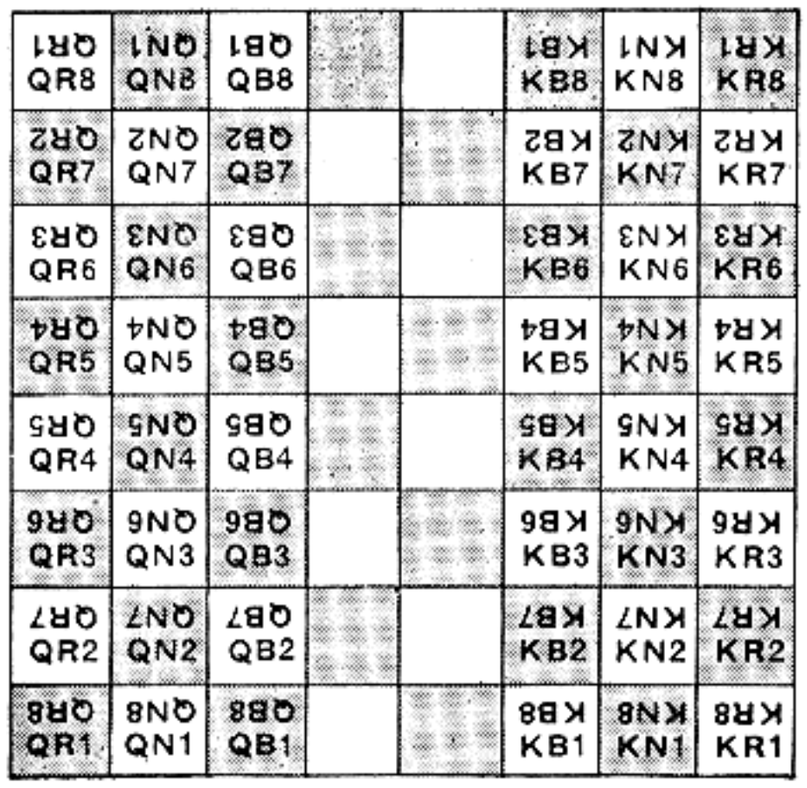


12 WHITE N/5xP† BLACK Resigns

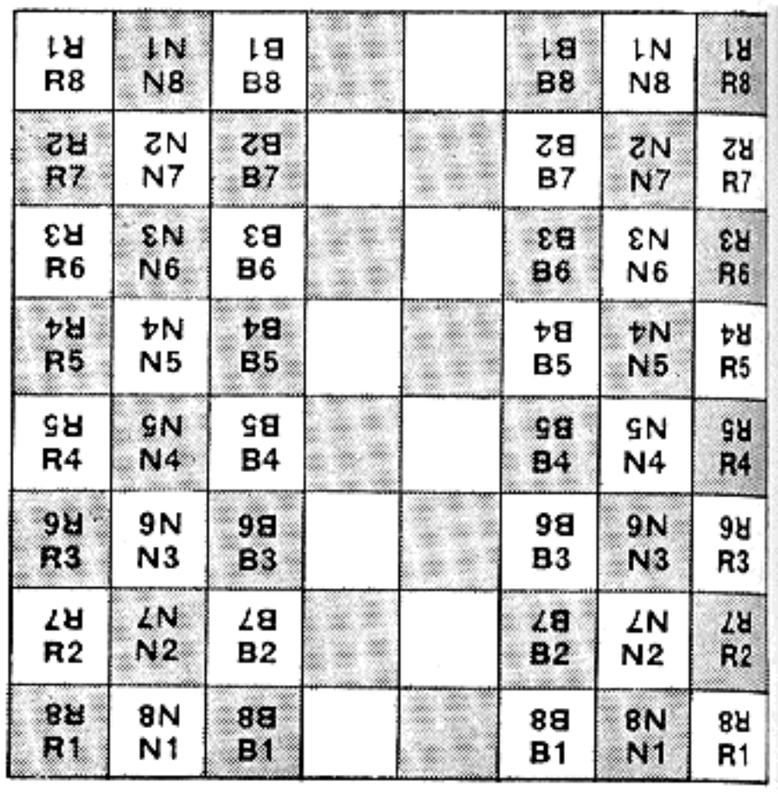
White plays *Knight on White's 5th rank takes Pawn check*. Either of White's Knights could capture the Pawn with check. The capturing piece is identified as the Knight on the 5th rank. Black *resigns*, for after 12 . . . RxN (forced) White plays 13 Q–N8 mate.



1 The above symbols are *invariably* used to identify squares on the Queen-file and King-file. Note that every square has two *numbers* — one for White's moves and the other for Black's moves. When a White move is described, you locate the square on the specified file by counting from White's edge of the board (at bottom of these diagrams). When a Black move is described, you count from Black's edge (top of diagrams). To view symbols from Black's point of view, turn page upside down.



2 When necessary, these *full symbols* are used to identify squares on the Queen-side and King-side of the board. At left: the Queen-Rook file, Queen-Knight file and Queen-Bishop file. At right: the King-Bishop file, King-Knight file and King-Rook file. Each square has two numbers. Thus, White's *QR1* square (lower left corner) is Black's *QR8* square. As explained in the caption to the next diagram, the above symbols are used only when condensed symbols for the same squares would be ambiguous.



3 These *condensed* symbols are also used for the squares shown in diagram 2. When a condensed symbol is used, the description of the move makes the meaning clear. For example, if a move is written *B–N5*, only one of the player's *N5* squares can be occupied by a Bishop (without a capture or check). Although the player has two *N5* squares, one on the QN–file and the other on the KN-file, the described move can be made legally to only *one* of these squares. Otherwise, the move would be written *B–KN5 or B–QN5*.

SYMBOLS FOR THE SQUARES

The symbols representing the squares of the chessboard are shown above.

Full Symbols

It is not necessary to memorize the square symbols. When a full symbol is given it is quite simple to find the square on your board. Just *locate the file* to which the square belongs, then count up or down the board as the case may be (up from White's edge for a White move or down from Black's edge for a Black move).

For example, if one of White's moves is written *B–KN3* (Bishop to King-Knight three), the symbol *KN3* tells you that the square is on the King-Knight file. To find the square, locate the KN-file and count up to the third rank from White's edge of the board. Similarly, if one of Black's moves is written *Q–KB3* (Queen to King-Bishop three), the symbol *KB3* shows that the square is on the King-Bishop file. Locate this file and count to the third rank from Black's edge of the board.

The process of finding squares may sound laborious—but after you have played over a few games you will become familiar with the locations of squares and will be able to play moves without going through the counting procedure.

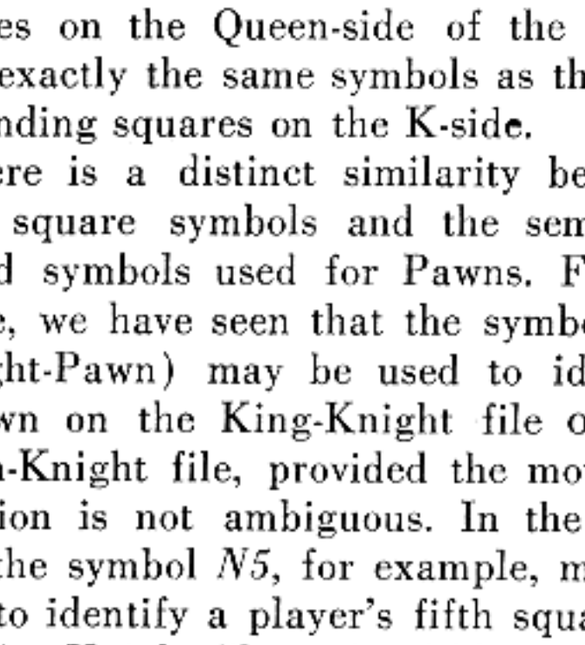
Short Symbols

It is undoubtedly true that notation would be slightly easier to read if the squares were always represented by their full symbols. However, condensed symbols for certain squares have been used in hundreds of books and periodicals during the past eighty years. To read chess publications you must know how to interpret these symbols.

The short symbols are shown in diagram 3 above. You will observe that the squares on the Queen-side of the board have exactly the same symbols as the corresponding squares on the K-side.

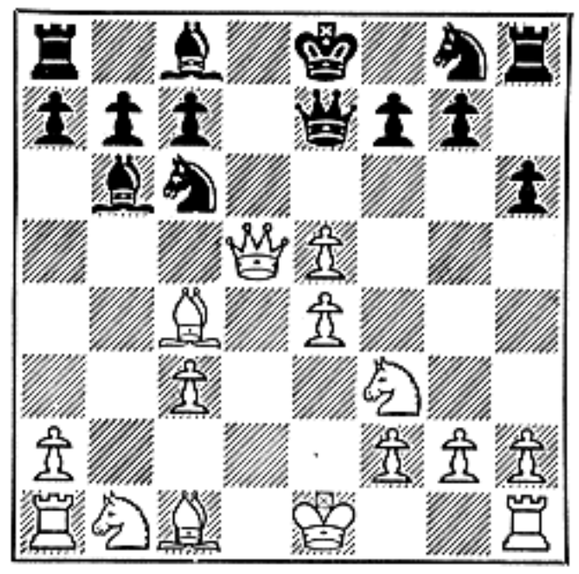
There is a distinct similarity between short square symbols and the semi-condensed symbols used for Pawns. For instance, we have seen that the symbol NP (Knight-Pawn) may be used to identify a Pawn on the King-Knight file OR the Queen-Knight file, provided the move description is not ambiguous. In the same way, the symbol *N5*, for example, may be used to identify a player's fifth square on the *King*-Knight file OR his fifth square on the *Queen*-Knight file, provided the move description is not ambiguous.

When a short square symbol is used to describe a move, you will find that only *one* of the squares bearing the specified symbol may be occupied in the manner described. For example:



In the diagrammed position, White's move is written *N–N5* (Knight to Knight five). The short symbol *N5*, by itself, does not inform you whether a Knight moves to the *N5* square on the King-side (*KN5*) or to the *N5* square on the Queen-side (*QN5*). However, when you look at the position, you see that a White Knight may occupy only *one* of these squares—the N5 square on the King-side. Hence, the description *N–N5* can be interpreted in only one way. It is clear that White moves his Knight to the square *KN5*.

Another example:



White's move is written *B–R3* (Bishop to Rook three). Again the short symbol does not inform you whether a Bishop moves to *KR3* or *QR3*, but you know that it is one (and only one) of these squares to which reference is made. A glance at the position shows that White can move a Bishop to the *R3* square on the Queen-side (QR3), but cannot move a Bishop to the R3 square on the King-side (KR3). The short symbol is easily interpreted.

(*To be continued next month*)

HOW TO READ CHESS NOTATION

by KENNETH HARKNESS

PART THREE

IN THE first two parts of this series we outlined the history of notation and explained the symbols representing the chessmen and squares of the chess board. This month we will show how to interpret other symbols used in written notation.

Symbols for "to" and "takes"

A move to a vacant square is described by naming the unit moved and the square to which it goes. The names are abbreviated and linked by a hyphen or dash (—) representing the word "to." For example, the move of a Pawn (P) to a player's Q4 square is written *P–Q4* (Pawn to Queen four).

A capture is described by naming the capturing unit and the captured unit. The names are abbreviated and linked by the symbol *x* representing the word "takes." Thus, if a Queen (Q) captures a Pawn (P), the capture may be written *QxP* (Queen takes Pawn).

Move Numbers

To enable the reader to follow the moves of a game in the correct sequence, each move is numbered. Note, however, that White's moves and Black's replies bear the same numbers. Thus, White's first move is No. 1 for White—and Black's reply is No. 1 for Black. Then White's second move is No. 2 for White—and Black's reply is No. 2 for Black, etc.

The move number *precedes* the descriptions of a White move and a Black reply. For example:

	WHITE	BLACK
1	P–K4	P–K4
2	N–KB3	N–QB3
3	B–N5	P–QR3

Here the moves are columnized. On each line, the move number is followed by White's move and Black's reply.

To save space, the record of a game may be arranged as follows:

	WHITE	BLACK		WHITE	BLACK
1	P–K4	P–K4	4	B–R4	N–B3
2	N–KB3	N–QB3	5	O–O	B–K2
3	B–N5	P–QR3	6	R–K1	P–QN4

Here the first three moves (White and Black) are columnized at the left, the next three moves (4 to 6) at the right. In this and other arrangements, the move numbers always indicate the order in which the moves should be played.

Castling and En Passant Captures

The castling moves are represented by the following symbols:

O–O = Castles with King-Rook
O–O–O = Castles with Queen-Rook

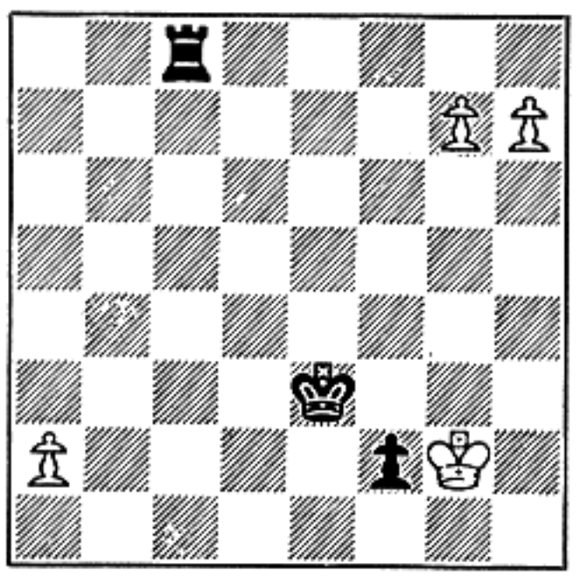
An *en passant* Pawn capture is shown as follows:

PxPep = Pawn takes Pawn *en passant.*

Pawn Promotion

When a Pawn reaches the eighth rank the Pawn becomes a Queen, Rook, Bishop or Knight. The choice of substitution is made by the player. If he chooses a Queen, he is said to have "queened a Pawn." If he chooses a Rook or minor piece, he "makes" a Rook, Bishop or Knight, as the case may be.

In chess notation, the symbol for the piece substituted for a promoted Pawn is shown in parenthesis after the description of the move or capture which enables the Pawn to reach the eighth rank. For example:

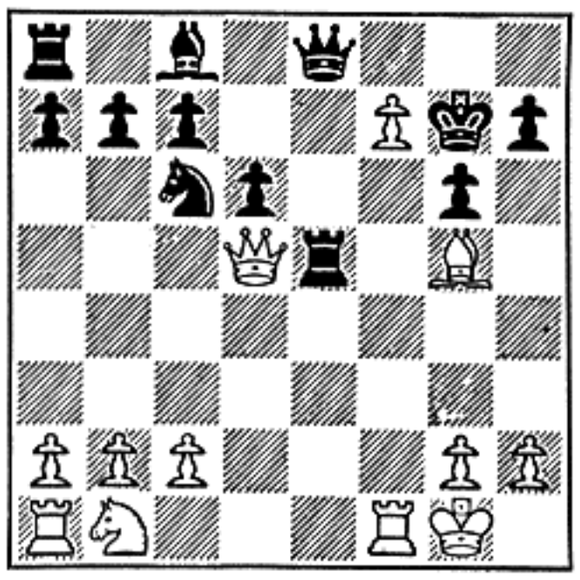


White advances his Knight-Pawn to the eighth rank and *queens his Pawn.* The move is written

1 P–N8(Q) . . . .

This notation may be translated as "Pawn to Knight eight and queens."

Another example:



White captures the Black Queen and promotes his Pawn to a Knight with check. The capture is written:

1 PxQ(N)† . . . .

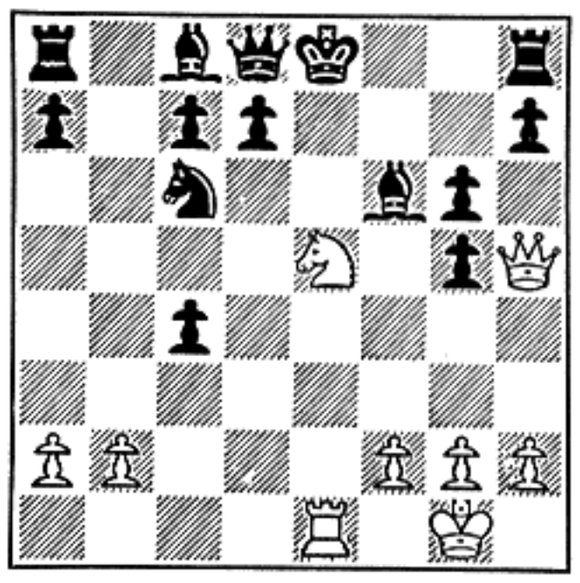
The colloquial translation of this capture would be "Pawn takes Queen and makes a Knight with check."

Symbols for Checks

When a move or capture delivers check, the attack on the opponent's King is indicated in chess notation. In the past, CHESS REVIEW has employed the contraction *ch* to represent the word "check"—without distinguishing between ordinary checks, discovered checks and double checks. Now we use three symbols:

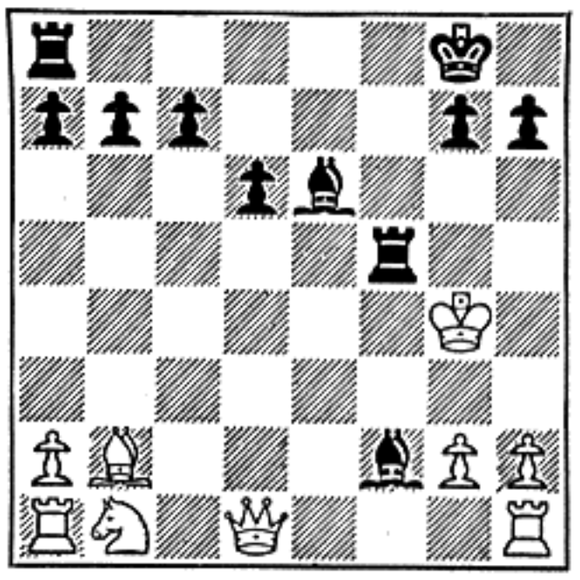
† = check
§ = discovered check
‡ = double check

One of these symbols follows the description of a move or capture giving check. For example, in the following position White mates in seven moves and each move is a check. The notation under the diagram illustrates the use of symbols for check, discovered check and double check.



WHITE	BLACK
1 NxNP§	Q–K2
2 RxQ†	BxR
3 N–K5§	K–Q1
4 N–B7†	K–K1
5 N–Q6‡	K–Q1
6 Q–K8†	RxQ
7 N–B7 mate	

Although the main purpose of a check symbol is to call the reader's attention to the fact that a check is delivered, it must be realized that a move or capture with check may be written in a more condensed style than would otherwise be possible. For example:



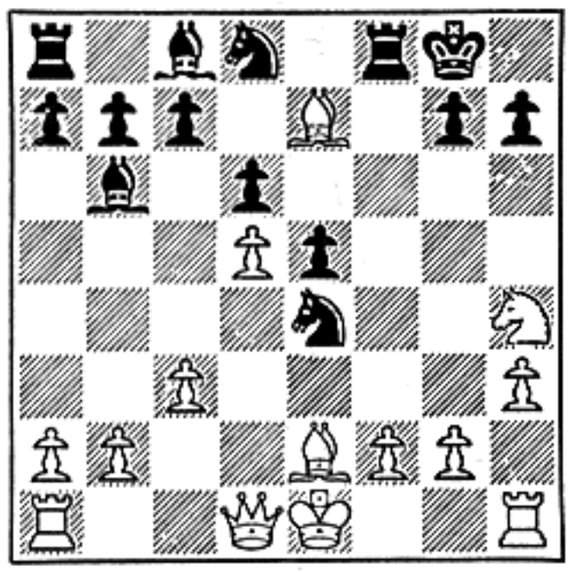
Black advances his KRP two squares and

checks the White King. The move is written

1 . . . . P–R4†

Note that this move is not written 1 . . . P–KR4† The fact that a check is given makes it unnecessary to use a full symbol for the square. The check symbol shows the reader which Pawn to move. Although Black can also play . . . P–QR4, this move does not give check.

Another example:

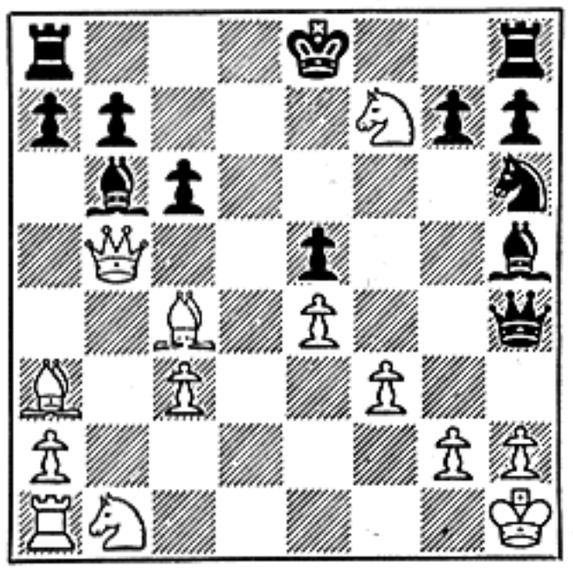


Black's Bishop captures the White KBP with check. The move is written

1 . . . . BxP†

It is not necessary and not good practice to write 1 . . . BxBP† The simple 1 . . . Bx P† identifies the capture without any possibility of confusion. It is true that Black's other Bishop can capture a Pawn, but this capture would not check the White King.

In some positions, a check symbol may not be sufficient to identify a move or capture written in condensed style. In such cases, the use of condensation would be incorrect. For example:



White's Queen captures the Black KP with check. The capture is written

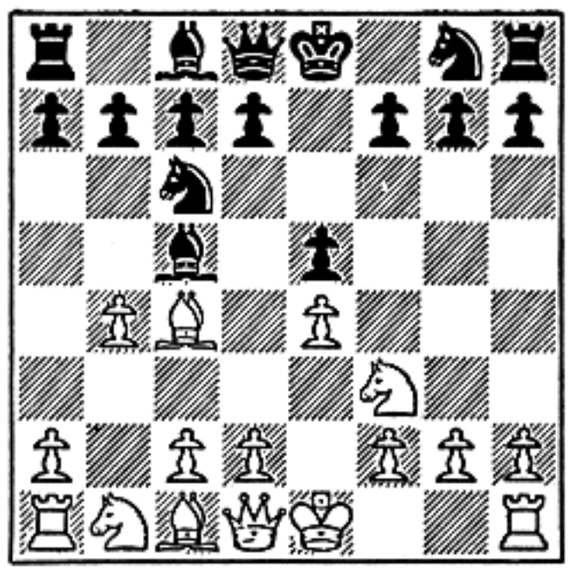
1 QxKP† . . . .

Note that this capture is not written 1 QxP† The use of a basic symbol for the captured Pawn would be ambiguous. White's Queen may capture the QBP or the KP—and either capture would check the Black King. The check symbol alone does not identify the correct capture.

There is still another type of position which requires explanation. The conditions are illustrated in the following diagram:

(*See diagram on next column*)

Here Black has the choice of capturing



one of two Pawns with his Bishop. Should he capture White's KBP, the White King would be checked and the capture would be written

1 . . . . BxP†

The check symbol is sufficient to identify the captured Pawn.

However, Black actually captures the other Pawn (White's KNP) and the White King is *not* checked. Hence, it is possible to write the capture as follows:

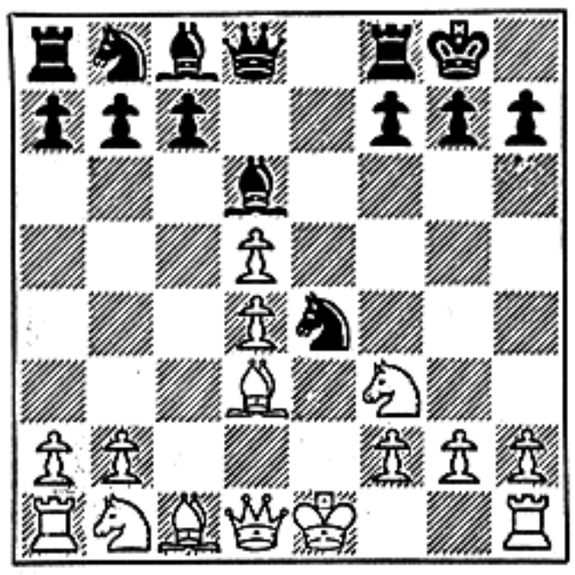
1 . . . . BxP

A basic symbol is used for the captured Pawn in the belief that the *omission* of the check symbol enables the reader to make the correct capture. All chess publications, including CHESS REVIEW, have always written such moves or captures in this way.

It is our belief, however, that many readers find this negative method of identification confusing. The reader may not notice that the omission of a check symbol is the key to the correct move or capture. Consequently, CHESS REVIEW has now adopted a clearer style of description in such positions. We now use a full symbol to clarify a move or capture which does NOT give check when the player has the option of making a similar move or capture with check. Thus, in the above position, CHESS REVIEW writes the capture as follows:

1 . . . . BxNP

Another example:



If Black moves his Bishop to QN5, checking the King, the move is written

1 . . . . B–N5†

It is not necessary and not good practice to write 1 . . . B–QN5† A short symbol can be used for the square because the check identifies the move clearly.

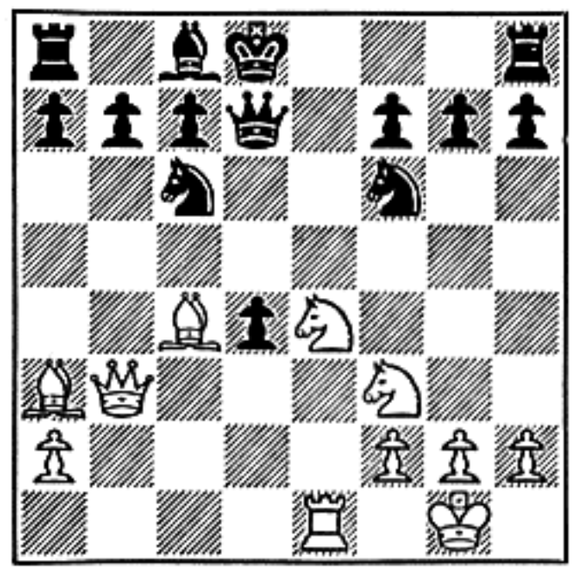
However, if Black moves his other Bishop to KN5, CHESS REVIEW would write the move as follows:

1 . . . . B–KN5

A full symbol is used for the square. We do not rely on the omission of the check symbol to identify the move.

Rooks, Knights and Pawns

As explained last month, a full symbol may not be sufficient to identify a Rook or Knight after the piece has moved a few times. To clarify, a move or capture involving one of these pieces it is often necessary to specify the rank or square on which the Rook or Knight stands. For this purpose, CHESS REVIEW has adopted a special symbol (/) to represent the words "on the player's." For example:

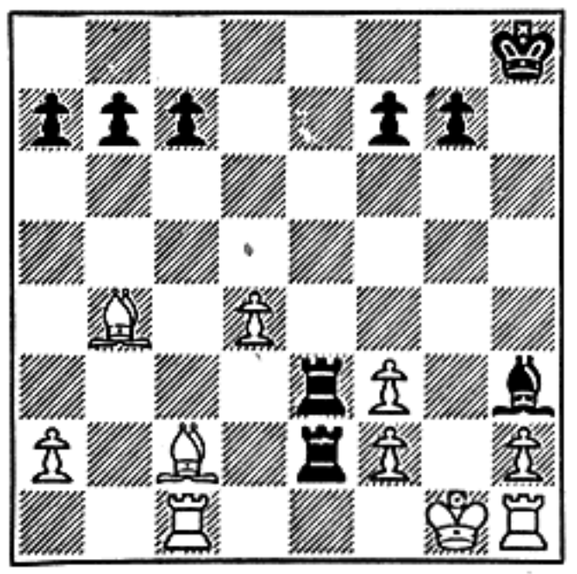


White moves his Knight at K4 to KN5. As either Knight may move to this square, it is necessary to identify the piece moved. A full symbol (QN) would not be entirely clear; the reader cannot be expected to remember which Knight is the Queen-Knight. However, one of White's Knights is on the 3rd rank and the other on the 4th rank. Hence, the piece moved is clearly identified if the notation specifies that it is the Knight on White's 4th rank which goes to the square KN5. Therefore the move is written

1 N/4–N5 . . . .

Translated literally, this reads "Knight on the player's 4th rank to Knight five." Note the use of the slant-bar symbol to represent the words "on the player's." Note also that "the player" is the man who makes the move—White, in this case. Hence, the notation N/4 refers to the Knight on *White's* 4th rank.

Another example:



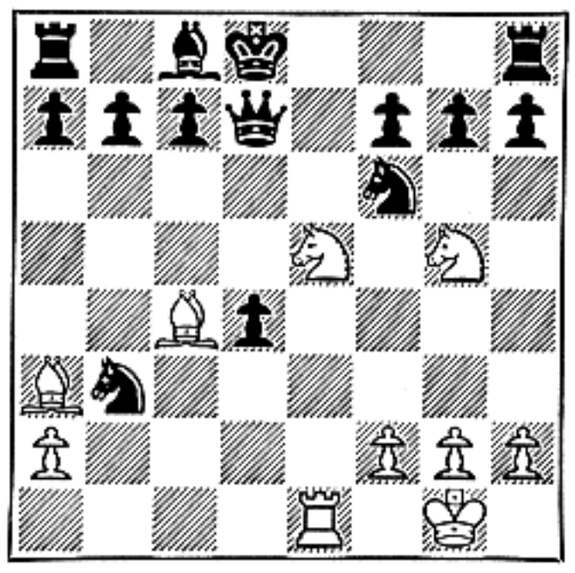
Black's Rook at K6 captures a Pawn. To describe this capture with full symbols

would be useless. It is obvious that the notation QRxP would not be clear; the reader cannot be expected to remember which is Black's Queen-Rook. Of course, RxP is ambiguous; either Rook may capture a Pawn. And RxBP is also ambiguous, because White has two Bishop-Pawns and either Pawn may be captured by a Rook. Consequently, it is necessary to specify the rank on which the capturing Rook stands. The move is written

1 . . . . R/6xP

Translated, this reads "Rook on the player's 6th rank takes Pawn." In this case "the player" is Black, so it is the Rook on *Black's* 6th rank which captures a Pawn.

Still another example:



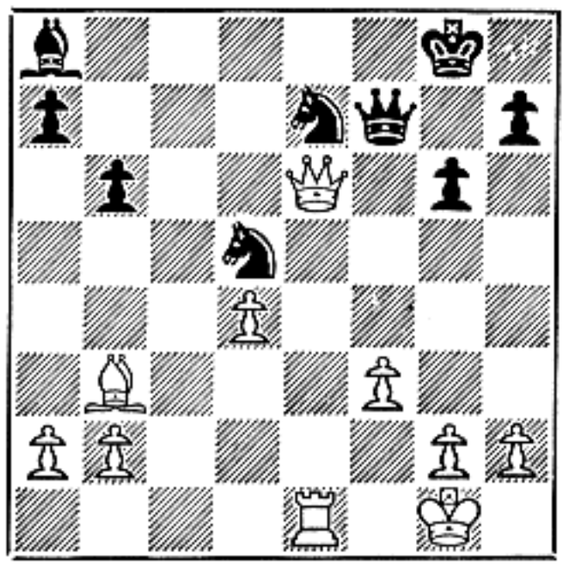
White's Knight at K5 captures Black's KBP with check. As either of White's Knights may capture the KBP it is necessary to identify the capturing Knight. A full symbol for the Knight would not help the reader. Moreover, as both Knights are on White's 5th rank, the capturing unit must be identified by specifying *the square* on which it stands. The move is written

1 N/K5xP† . . . .

This reads "Knight on the player's K5 takes Pawn check."

Note the distinction between this notation and the descriptions of the moves illustrated in diagrams 9 and 10. To save space, the *rank* alone is specified if the meaning is clear; otherwise the *square* is indicated.

Another type of position is illustrated below:



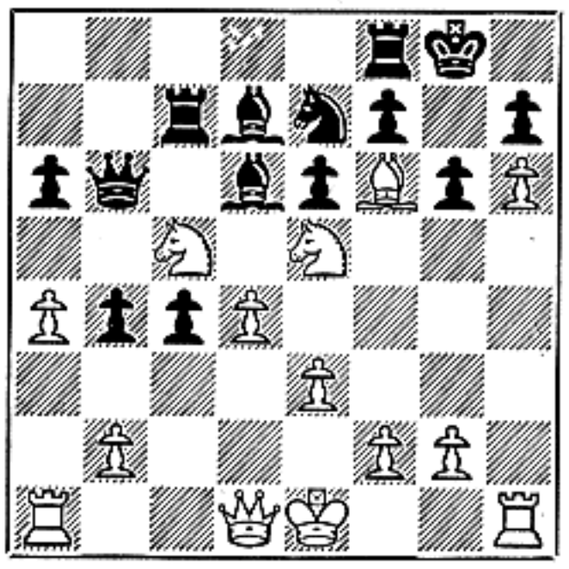
White's Queen captures the Knight on the King-file. As the Queen can capture the other Knight, the *captured* unit must be identified. One of the Black Knights is on White's 5th rank, the other on his 7th rank, so the captured Knight can be identified by specifying the rank. Thus, the move is written

1 QxN/7 . . . .

This reads "Queen takes Knight on the player's 7th rank."

Note that the specified rank is always numbered from the *player's* side of the board. In this case, White is the player —and the captured Knight stands on *White's* 7th rank.

Another example:

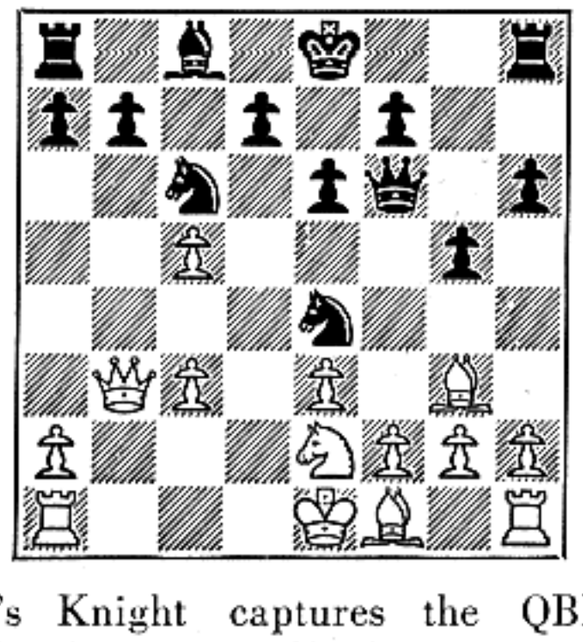


Black's Bishop captures the Knight on the King-file. This Bishop can capture one of two Knights—so the captured unit must be identified. As both Knights are on the same rank, the square on which the captured unit stands must be given. The move is written

1 . . . . BxN/K4

This reads "Bishop takes Knight on the player's K4." Black is the player and the square is *Black's* K4.

The same style of notation is used to identify a captured Pawn when other methods would be ambiguous. For example:



Black's Knight captures the QBP on Black's QB4 square. To describe this capture as NxQBP would be ambiguous, for White has two QBP's and the Black Knight can capture either of them. However, one of these Pawns is on Black's 4th rank, the other on his 6th rank. Hence, the capture is written

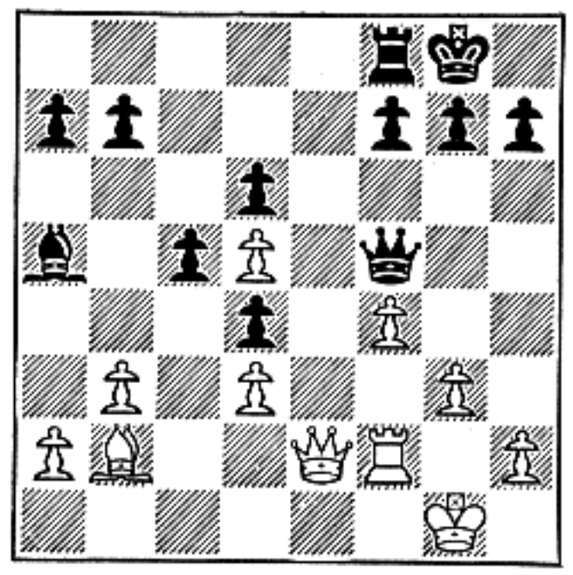
1 . . . . NxP/4

Which reads "Knight takes Pawn on the player's 4th rank"—Black's 4th rank in this case.

Another example:

(*See diagram next column*)

Black's Queen captures the Pawn on



Black's Q4 square. To describe this capture as QxQP would be ambiguous. White has two Queen-Pawns and the Black Queen can capture either of them. Hence, the capture is written

1 . . . . QxP/Q4

Which reads "Queen takes Pawn on the player's Q4 square."

Note that we specify the square, although it is actually sufficient to indicate the rank and write the move 1 . . . QxP/4. Our reason for doing this is to make the capture entirely clear to readers who forget that the specified rank is always numbered from the *player's* edge of the board. If we wrote this move as 1 . . . QxP/4 some readers would believe, wrongly, that the Pawn on *White's* 4th rank is captured.

To avoid confusion when reading this type of notation, just remember that the slant bar symbol (/) always means "on the *player's*." If White makes the move or capture, the specified rank or square is numbered from White's edge of the board. If Black makes the move or capture, the rank or square is numbered from Black's edge of the board.

Obvious Moves

In a correctly written game score, ambiguous notation is never used to describe "obvious" moves. For example, in the position illustrated at the top of this column it would be entirely incorrect to describe Black's capture as *QxP*. It may be obvious that Black's Queen has only one *safe* Pawn capture, but the reader should not be called upon to judge the quality of a move; the notation should inform him exactly which move or capture to make. In the above example, the correct capture would be apparent to most readers—but in many positions the "obvious" move would be incorrect.

Referring to Marshall's games, Napier wrote that "some of his best moves look like typographical errors!" If the "obvious" moves in Marshall's games were written with ambiguous notation, the average reader would never be able to play over the scores.

* * * *

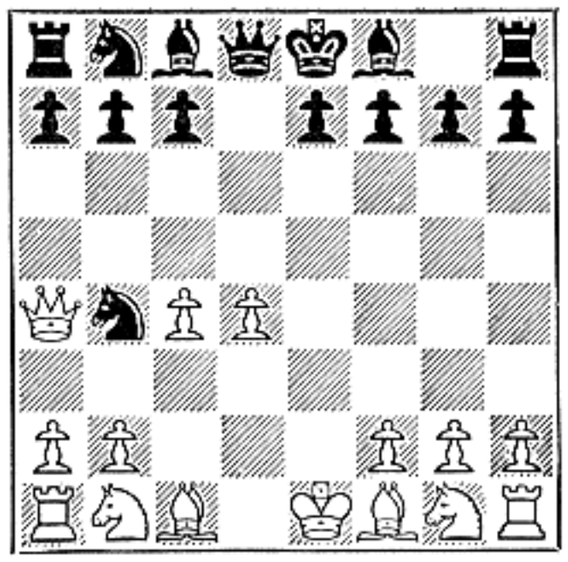
We conclude this series with the quiz on the following page. When space is available we will respond to requests for an explanation of algebraic notation.

— THE END —

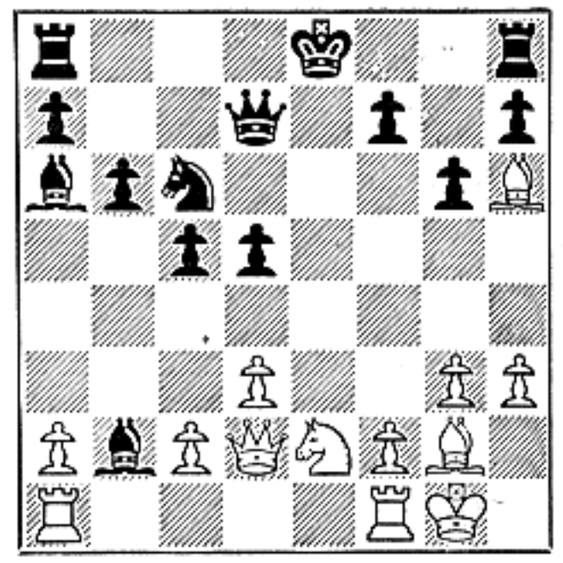
CHESS NOTATION QUIZ

How WELL do you know chess notation? Try examining the positions in diagrams 1 to 10 and see if you can pick the *correct and best* notation for each described move or capture. Then try your hand at writing the notation for the moves and captures described under diagrams 11 to 14.

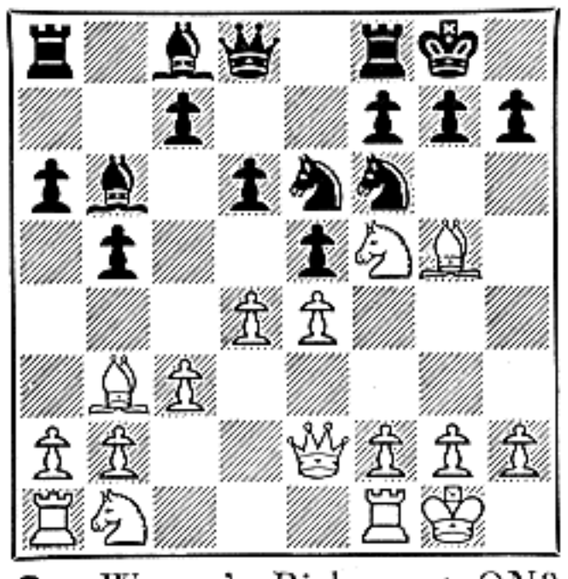
The answers are on page 20. Don't be alarmed if you make a low score. Many chess masters would flunk this quiz badly. Score 1 point for each of your correct answers. If you get all 25 correct, go to the top of the class. A score of 20 to 25 is exceptional; 15 to 19 is excellent; 10 to 14 is fair to good. If you score less than 10 points you do not know how to *write* chess notation very well.



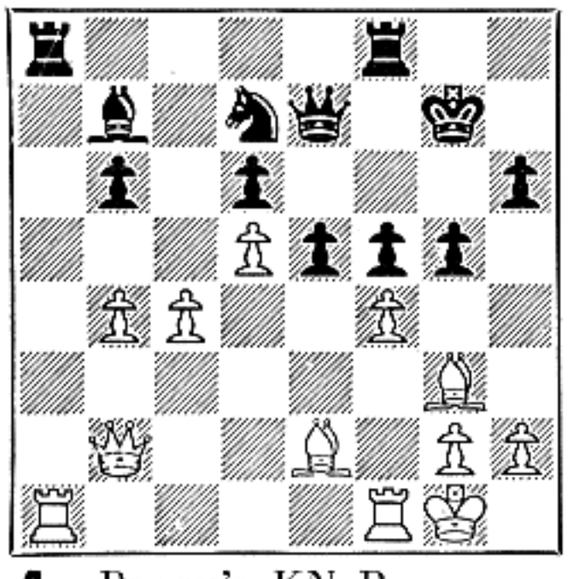
1 BLACK moves his undeveloped Knight to QB3—
a:N–QB3. *b*:N–B3. *c*:QN–B3



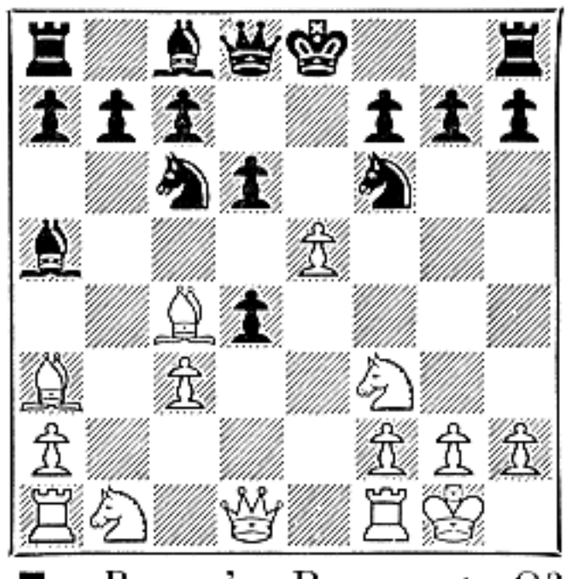
2 WHITE moves his threatened Rook to QN1 —
a:QR–N1. *b*:R–QN1. *c*:R–N1



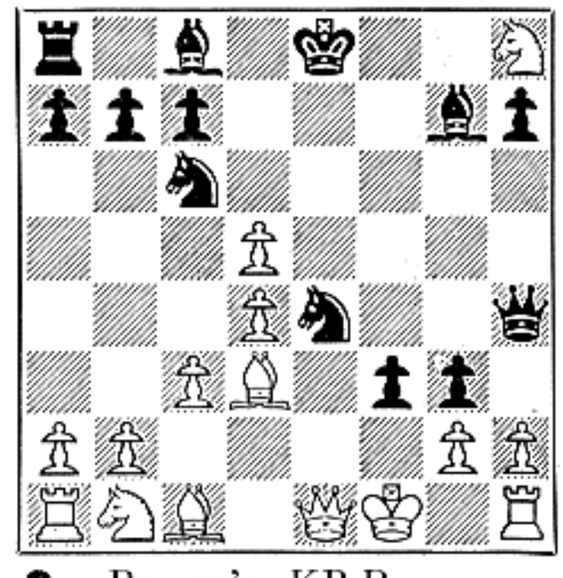
3 WHITE's Bishop at QN3 captures a Knight —
a:BxN. *b*:QBxN. *c*:KBxN



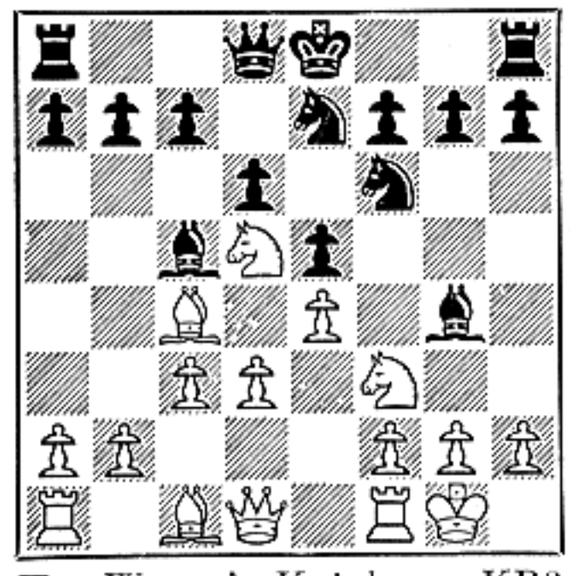
4 BLACK's KN–Pawn captures a Pawn —
a:PxP. *b*:NPxP. *c*:PxBP



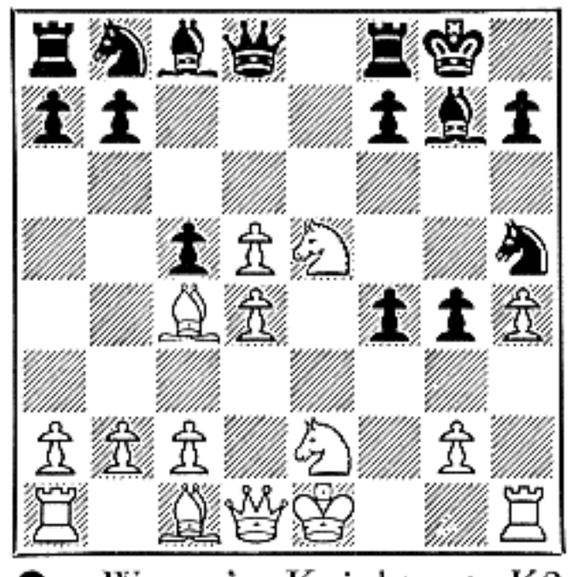
5 BLACK's Pawn at Q3 captures a Pawn —
a:QPxP. *b*:PxP. *c*:PxKP



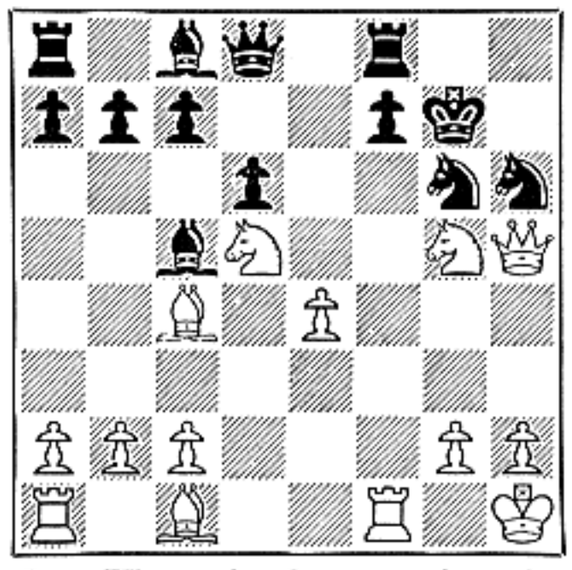
6 BLACK's KB-Pawn captures a Pawn —
a:PxNP† *b*:PxP† *c*:BPxP†



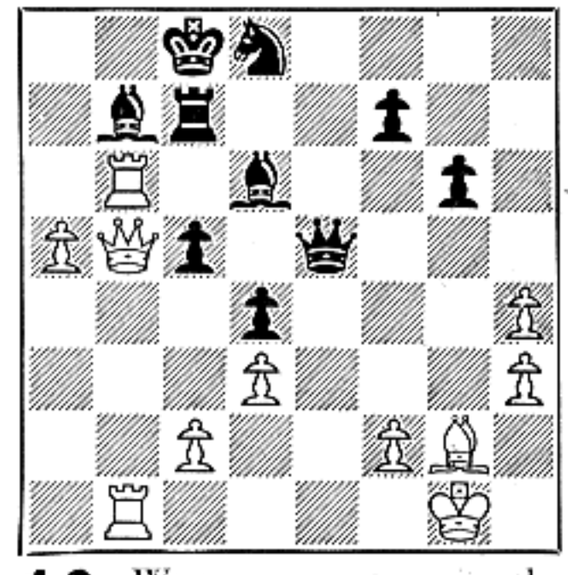
7 WHITE's Knight at KB3 captures a Pawn —
a:KNxP. *b*:NxKP. *c*:NxP



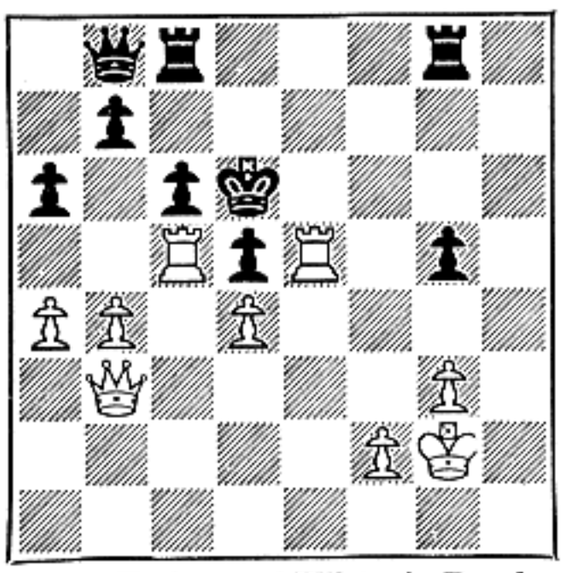
8 WHITE's Knight at K2 captures a Pawn —
a:N/2xP. *b*:NxBP. *c*:QNxP



9 WHITE's Queen takes the Knight on the KR-file—
a:QxN/R3† *b*:QxN/R6†



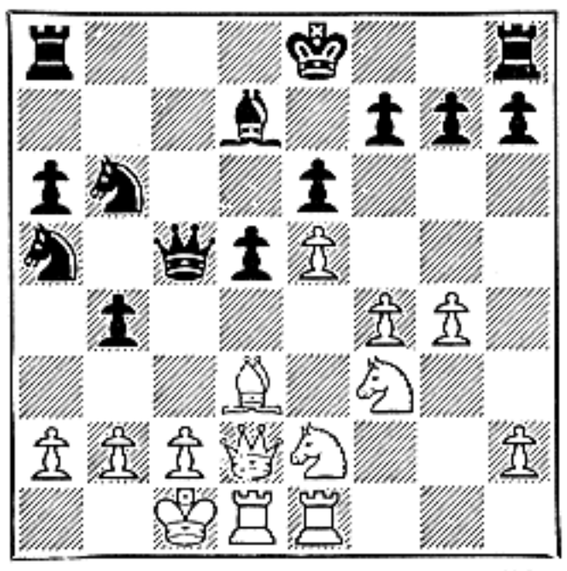
10 WHITE captures the Bishop on the QN-file
a:RxQB. *b*:RxB/7. *c*:RxB/2



11 Either of White's Rooks may capture the Queen-Pawn with check. Write the notation for each of these optional captures.

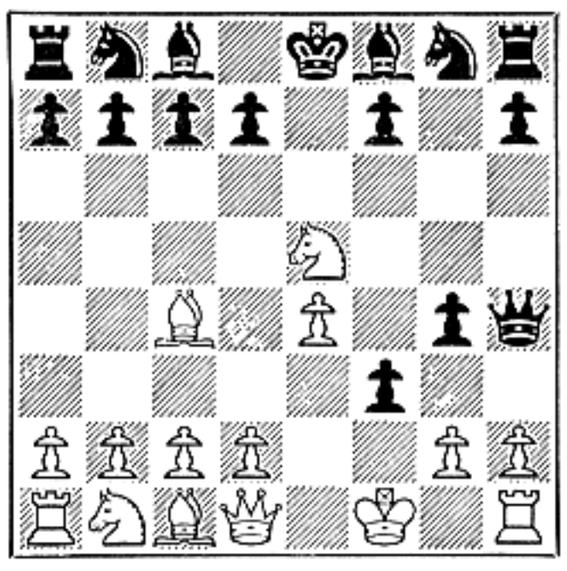
11A: .....
11B: .....

Score 1 point for each correct answer. Score Nos. 12, 13 and 14 in the same way.



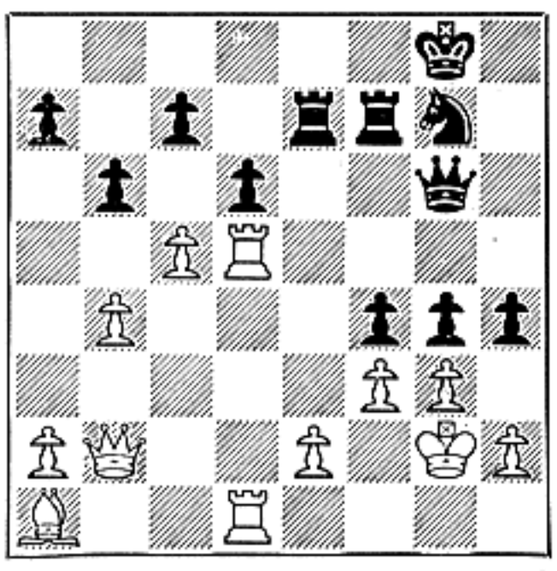
12 WHITE's Knight at K2 has four legal moves. Write the notation for each of these four moves.

12A: .....
12B: .....
12C: .....
12D: .....



13 WHITE's Knight at K5 has four legal captures. Write the notation for each of these captures.

13A: .....
13B: .....
13C: .....
13D: .....



14 BLACK has five optional Pawn captures by five different Pawns. Write the notation for each capture.

14A: .....
14B: .....
14C: .....
14D: .....
14E: .....

LET'S PLAY CHESS!

A Picture Guide to the Game of Chess

IRVING CHERNEV

By IRVING CHERNEV
Associate Editor of CHESS REVIEW

and

KENNETH HARKNESS
Managing Editor of CHESS REVIEW

This 8-page supplement contains Part One of a new, pictorial, self-teaching guide to the game of chess. The series will appear monthly and will form a complete course of instruction in the rules and tactics of the game.

By following this course, with its remarkable illustrations, diagrams and practice drills, the beginner can quickly and easily learn the basic principles of chess.

Part 2 of the series will appear next month - in the April issue.

INTRODUCTION

In this series we present an entirely new method of chess instruction. You will learn the rules and tactics of chess by *seeing* and *doing* things. The explanations and definitions will be illustrated, in all cases, by pictures, diagrams and examples.

The course starts—as it must—at the very beginning. We are going to presume that you have never seen a set of chessmen in your life. If you already "know the moves," so much the better. You can skip the first part and carry on from there. If you have been playing chess for some time, you may regard this as a "refresher" course in the elementary principles. There will be much in the later sections which will help and instruct you. Advanced players will find it an excellent means of introducing chess to their friends.

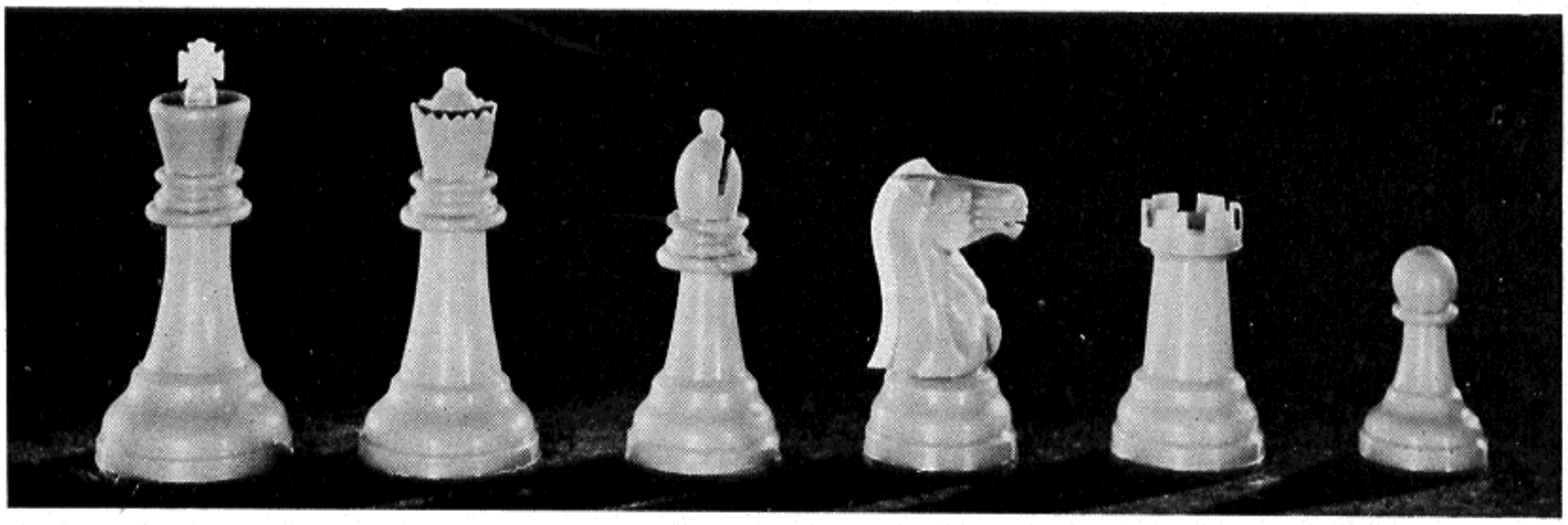
As the course is primarily intended for beginners, elementary subjects will not be quickly glossed over. Two or three pages of pictures, diagrams and text may be used to clarify abundantly definitions which most chess books dismiss in a few words. Chess notation—those mysterious numbers and symbols used to record chess moves—will not be employed in the early stages. The notation system will be introduced gradually and painlessly, as we go along. After you have read several installments you will suddenly realize that you know and understand chess notation without conscious effort on your part.

This course may help to dispel the erroneous belief that chess requires extraordinary intelligence or a mathematical mind. Chess has nothing to do with mathematics and to enjoy a game of chess with a relative or friend you need no more intelligence than for a friendly game of bridge, gin rummy, or any other home game.

Of course, chess would not have survived for thousands of years if there was no more to it than gin rummy. With its limitless possibilities, chess can be played and enjoyed by beginners, average players, advanced players and masters. Each class plays a different type of game—but enjoyment of the game is not reserved for the masters. The beginner soon learns to appreciate the beauty and art of master play—the delightful combinations, the amazing strategy and perfect timing displayed by these experts—but for sheer pleasure he enjoys best of all his own efforts against players of equal strength. An absorbing hobby, chess provides him with relaxation and recreation in greater measure than any other home game.

It is our hope that this course will be the means of introducing our new readers—and the friends of our old readers—to a fuller appreciation and understanding of the greatest game in the world, the Royal Game of Chess.

The Chessmen and Chessboard



KING QUEEN BISHOP KNIGHT ROOK PAWN

To play chess you need a set of chessmen and a chessboard. You may, if you wish, use an inexpensive pocket chess set; but eventually you will want to own a regular set of plastic or wooden chessmen and a cloth or wooden board.

Chessmen and boards are available in various sizes, colors and designs. If possible, take the advice of an experienced chessplayer in selecting your set. Tricky designs and violent colors become distasteful later. Although red and black boards are sold in great quantities, you will find more subdued colors easier on the eyes.

The pieces of a "Staunton design" plastic chessmen are pictured on this page. On other pages, a wooden chess set of similar design is illustrated. With slight modifications in the products of different manufacturers, sets of this design are by far the most popular.

Let us now examine the chessmen in detail and take stock of the "White" and "Black" forces. No matter what the actual color of your chessmen may be, it is customary to refer to the light-colored men as the **white** pieces and the dark-colored men as the **black** pieces.

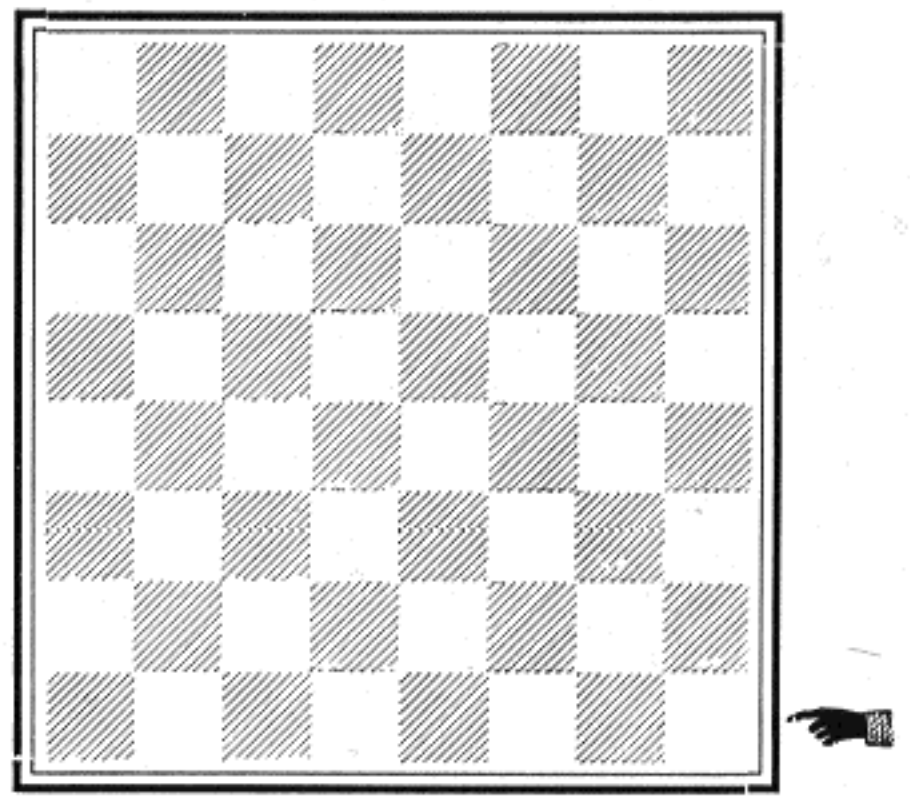
Comparing your chessmen with the illustration above, you will note that the white pieces consist of 1 King, 1 Queen, 2 Bishops, 2 Knights, 2 Rooks and 8 Pawns. Now if you compare the white with the black men you will find that they correspond exactly. There are two identical sets of forces—a White army and a Black army.

The King is always the **tallest** piece. The Queen, with a knurled crown, is almost as tall as the King. The Bishops can always be distinguished by the sharp slits at the top. The Knights (with horses' heads) and the tower-like Rooks (formerly called Castles) are easily identified. The Pawns are the smallest of all.

At the top of the next column the entire forces of the white and black "armies" are shown, in the order we have just described them. In this illustration, the chessmen are represented by the **symbols** used in the printed diagrams which will appear in this series. Study these symbols carefully and become acquainted with them. The King and Queen are represented by their respective crowns. The symbol for the Bishop features the slit top (supposed to represent a Bishop's miter.) The symbols for the Rook, Knight and Pawn depict the general shapes of these men.

White Men		Black Men	
1 King		1 King	
1 Queen		1 Queen	
2 Bishops		2 Bishops	
2 Knights		2 Knights	
2 Rooks		2 Rooks	
8 Pawns		8 Pawns	

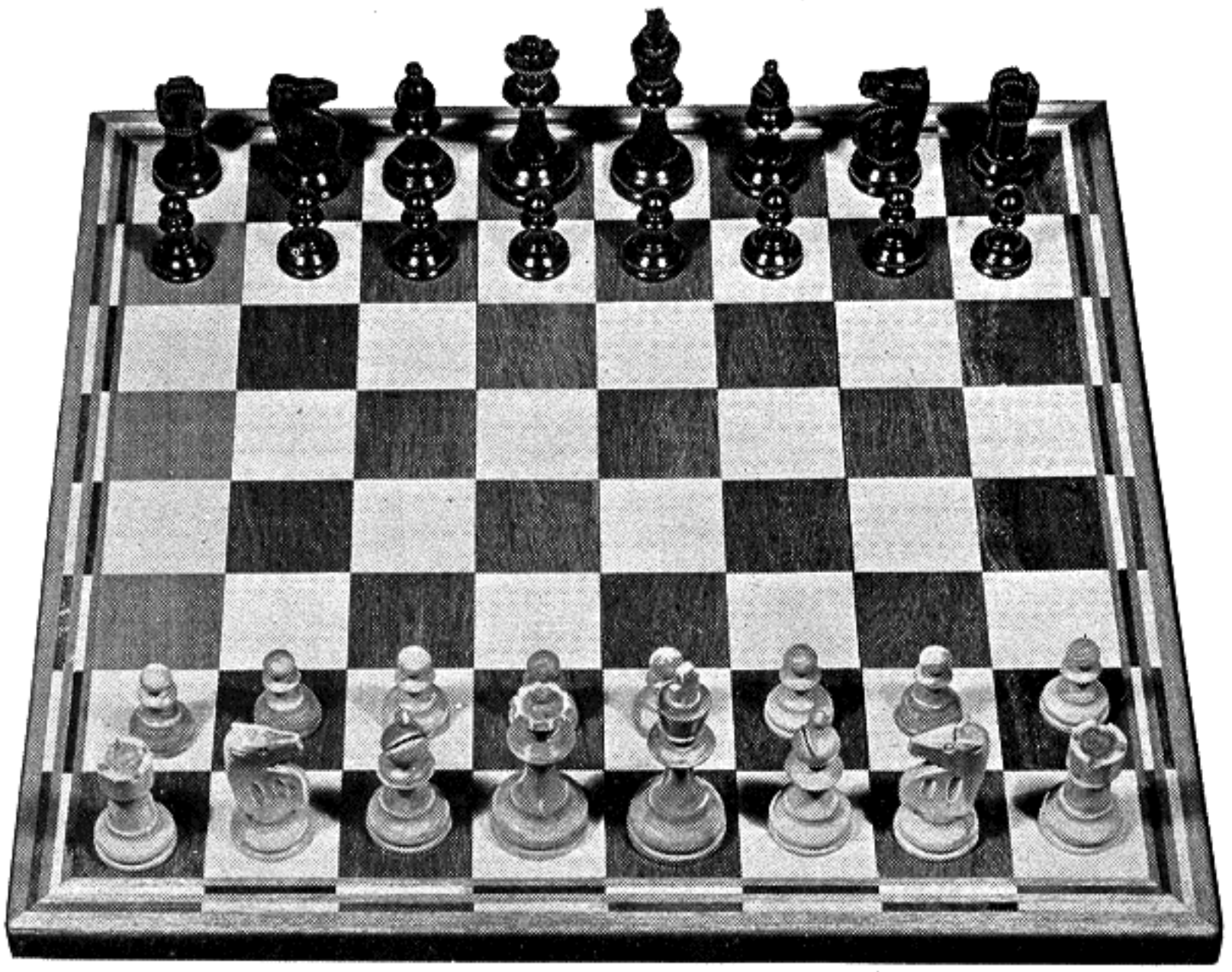
The Chessboard



Chess is played between two opponents on a board with 64 squares. Every square may be used. The board has 32 light and 32 dark squares. These are always referred to as **white** and **black** squares.

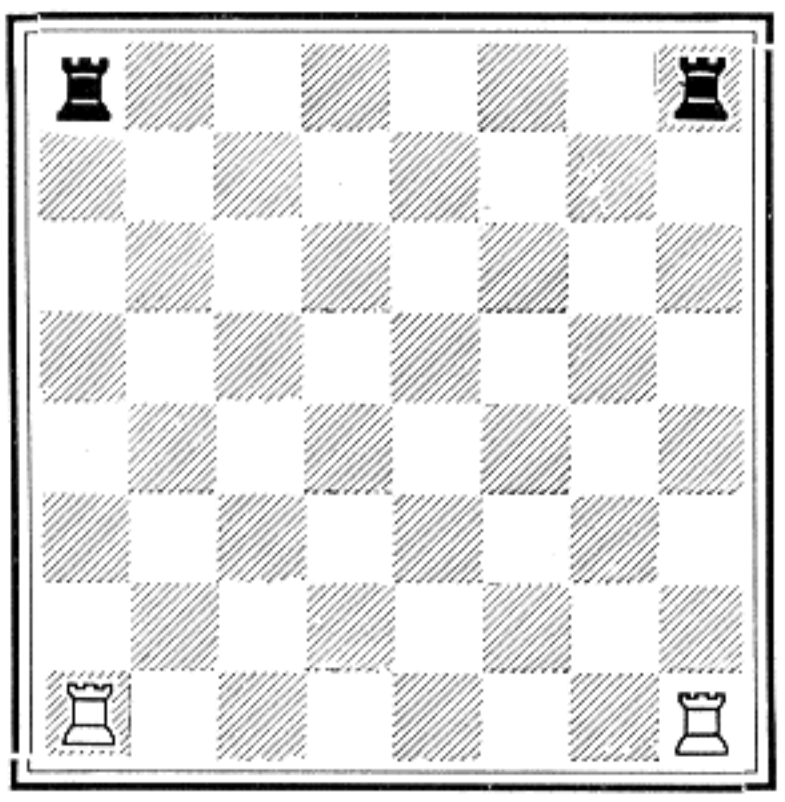
The board must be placed so that each player has a **white** square at the right hand corner nearest to him. (See pointer above.) This is important. You cannot play chess with the board turned round the wrong way.

The Starting Line-Up

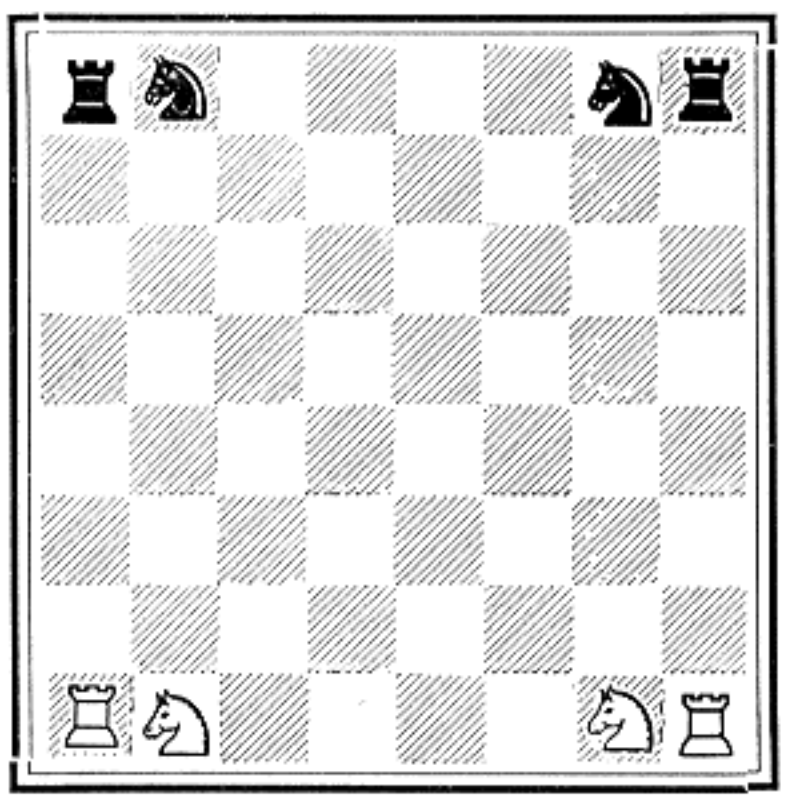


You are not yet ready to play a game of chess—but this picture shows how the chessmen must be lined up to start a game. Place the pieces on the board as explained under the diagrams below.

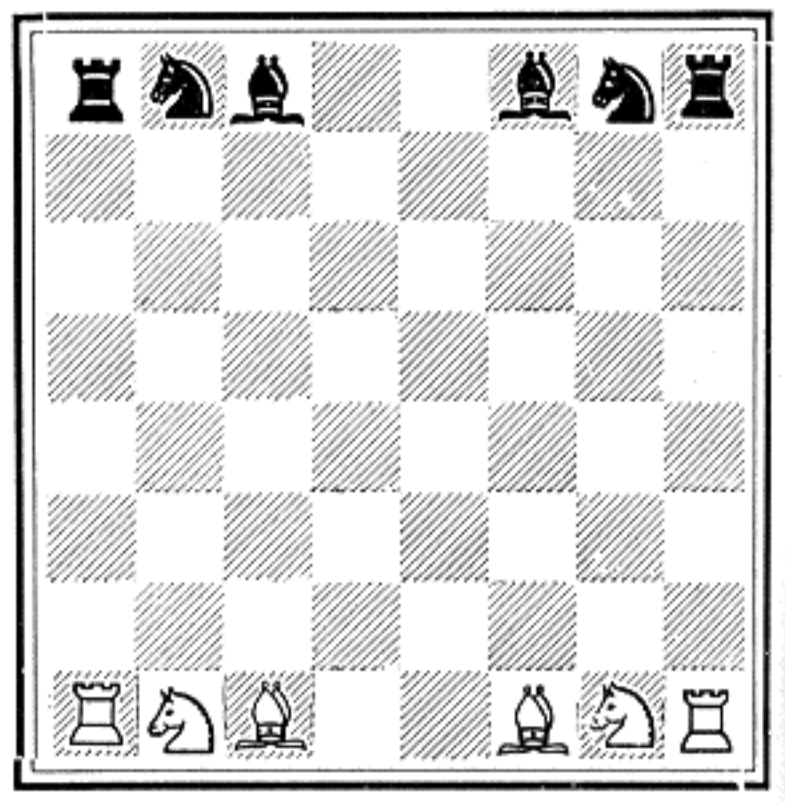
Remember to place the board with a **white** square at the **right** hand corner nearest to you.



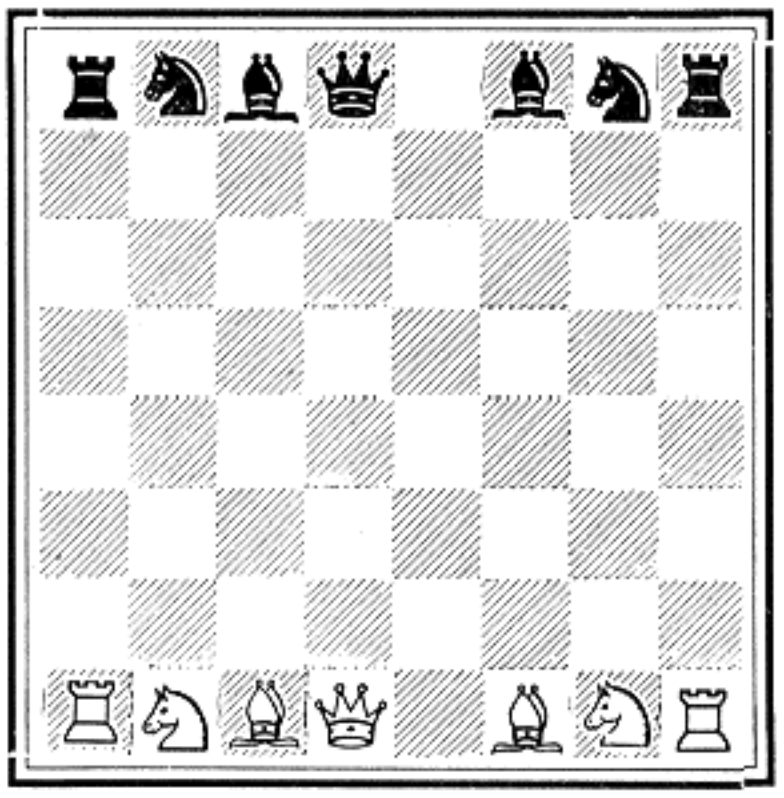
1 Each player has two Rooks. Place them in the corners.



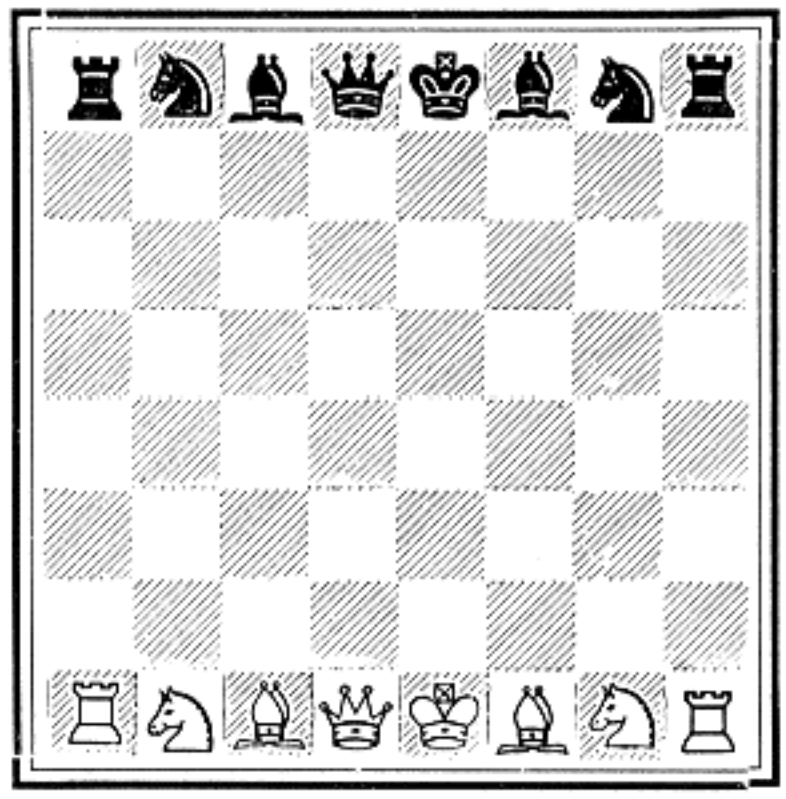
2 Each player has two Knights. They go next to the Rooks.



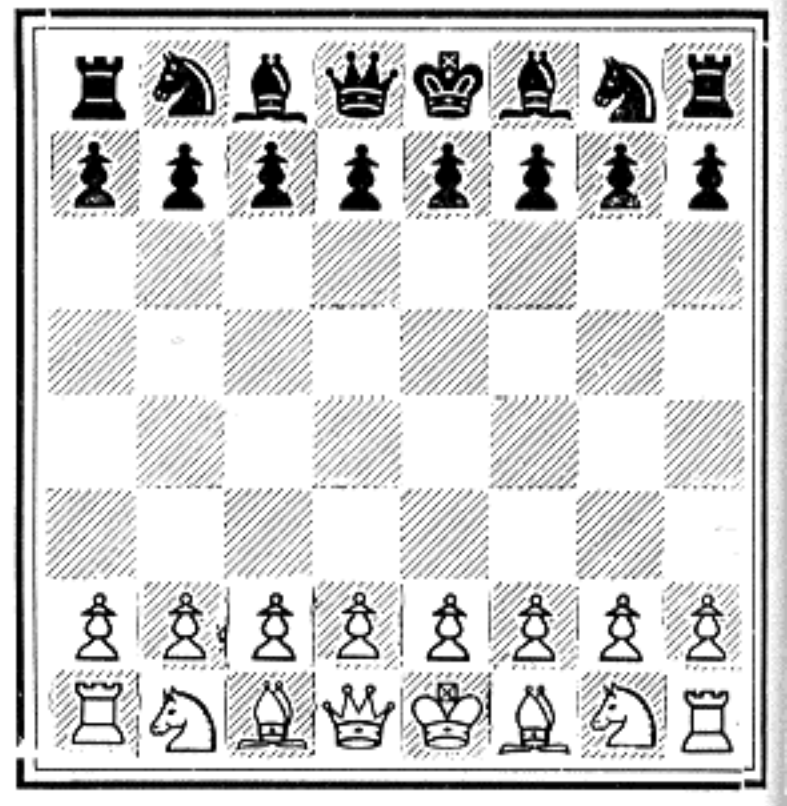
3 Each player has two Bishops. Place them beside the Knights.



4 The **white** Queen goes on the remaining **white** square on the front row; the **black** Queen goes on the corresponding **black** square on the back row.



5 Place the Kings beside the Queens. Note that the opposing Kings and Queens directly **face each other** across the board. King opposite King; Queen opposite Queen.



6 Finally, place the pawns on the second rank, each in front of a piece. The board and men are now properly set up, ready for play. Compare with photo above.

The Moves of the Chessmen

As the painter mixes his pigments and spreads them on canvas to create a work of art, so does the chessmaster combine the distinctive powers of the chessmen to produce a masterpiece of the chessboard.

The art of chess is based on the fact that each *type* of man—King, Queen, Bishop, Knight, Rook and Pawn—moves in a different way, in accordance with definite rules. Each type has special powers, prescribed limitations.

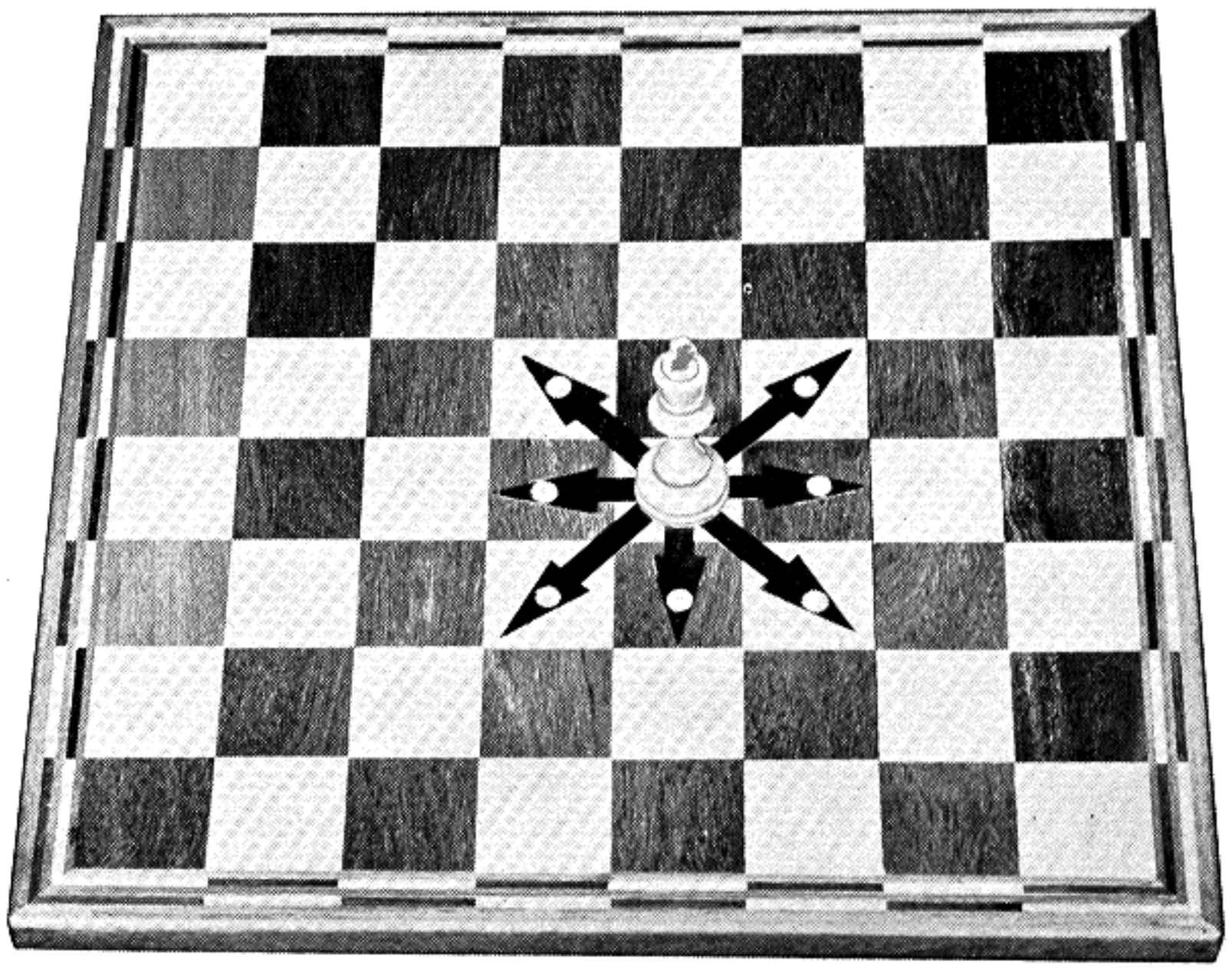
At first sight, it may seem as though the chessmen swoop at each other from one side of the board to the other without rhyme or reason. Queens, Bishops and Rooks dart hither and yon. Knights leap from square to square in peculiar fashion. Actually, these pieces are following a clear-cut pattern, are moving and capturing in accordance with simple rules, pictured and described on this and the following pages. This pictorial presentation of the chess moves will enable you to comprehend the powers of the pieces *in a few minutes!*

How the KING Moves and Captures

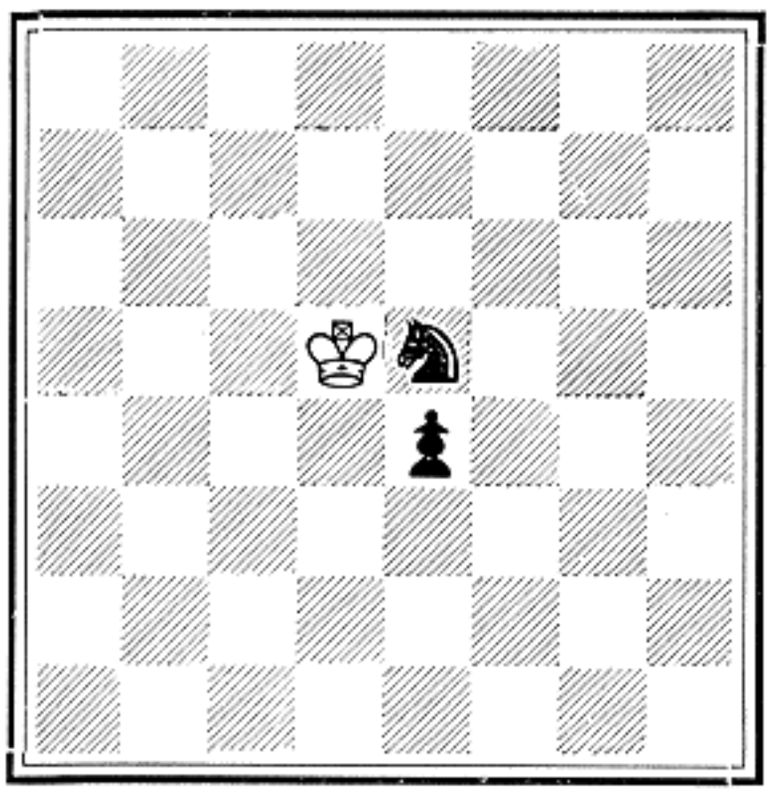
The King moves ONE SQUARE at a time in ANY DIRECTION.

See picture at right. Here the King has **8 optional moves.** He can move in any desired direction (indicated by the arrows) to any one of the 8 adjoining squares.

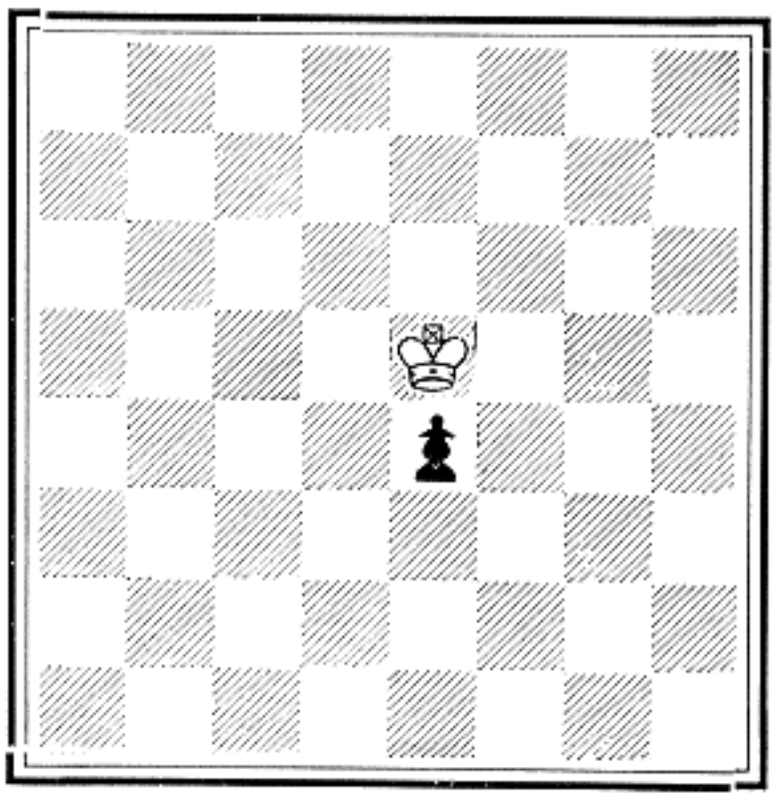
The white dots on the tips of the arrows indicate the squares to which the King has the option of moving.



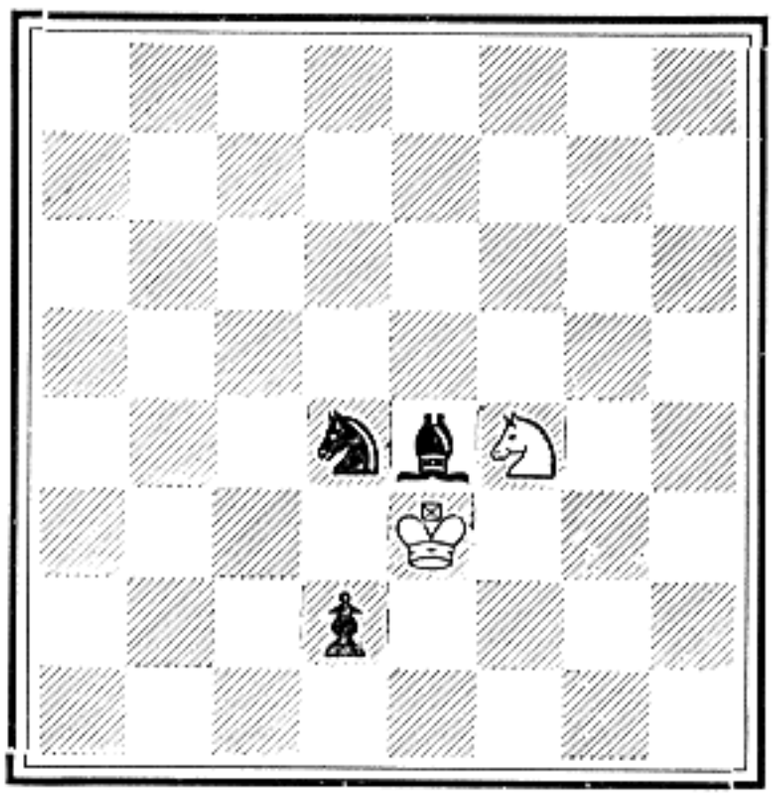
NOTE: The arrow on the square beyond the King is hidden in this photograph. This is one of the 8 adjoining squares to which the King has the option of moving.



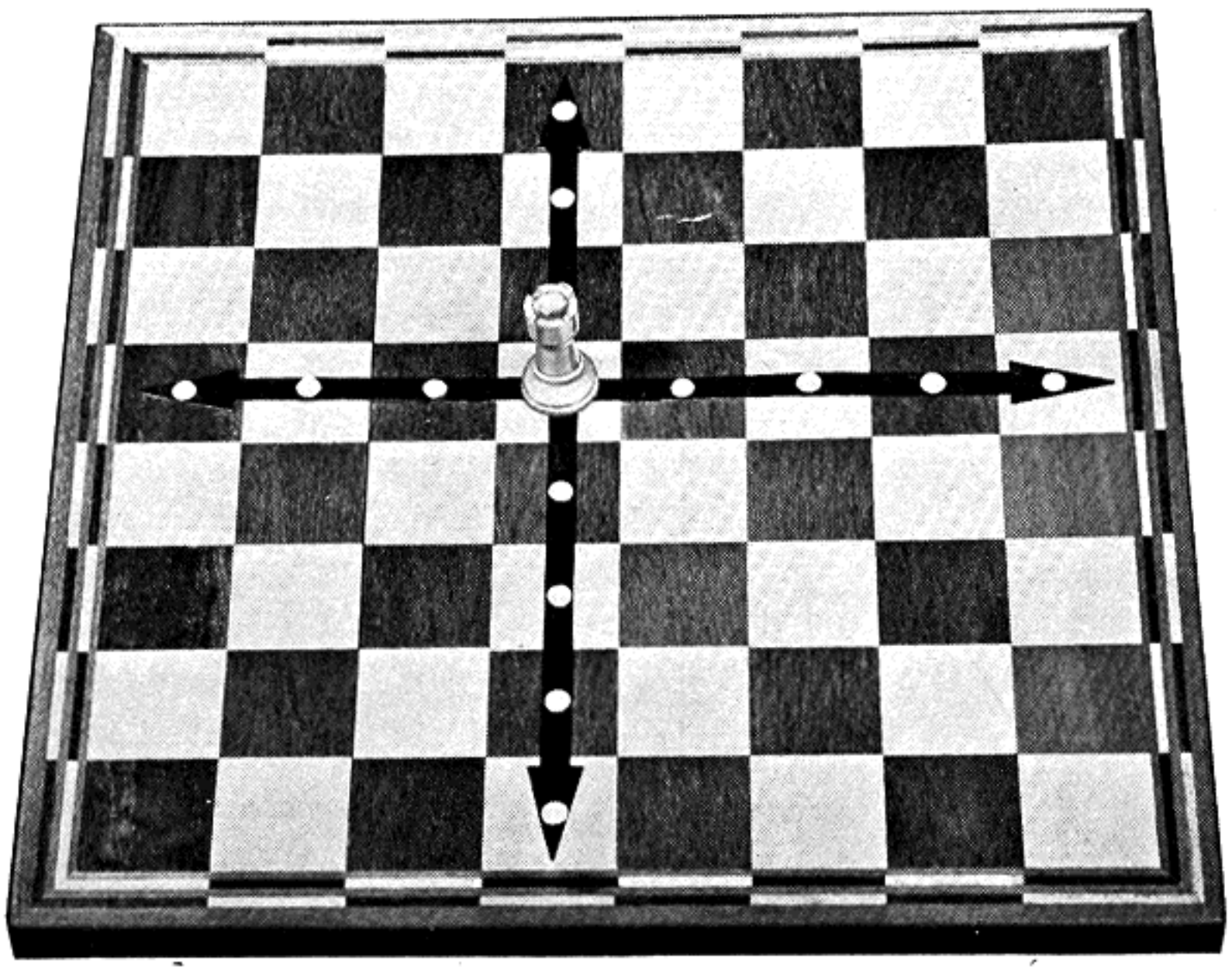
1 The King may capture an enemy piece on any square to which he has the option of moving. Here the white King can capture the black Knight **or** the black Pawn.



2 The King **has** captured the Knight in Diagram 1. Note the method of capturing. The Knight is removed and the King occupies the square on which the Knight stood.



3 Here the white King can capture the black Knight, Bishop or Pawn. He cannot capture the **white** Knight as no piece may capture a piece of its own color.



How the ROOK

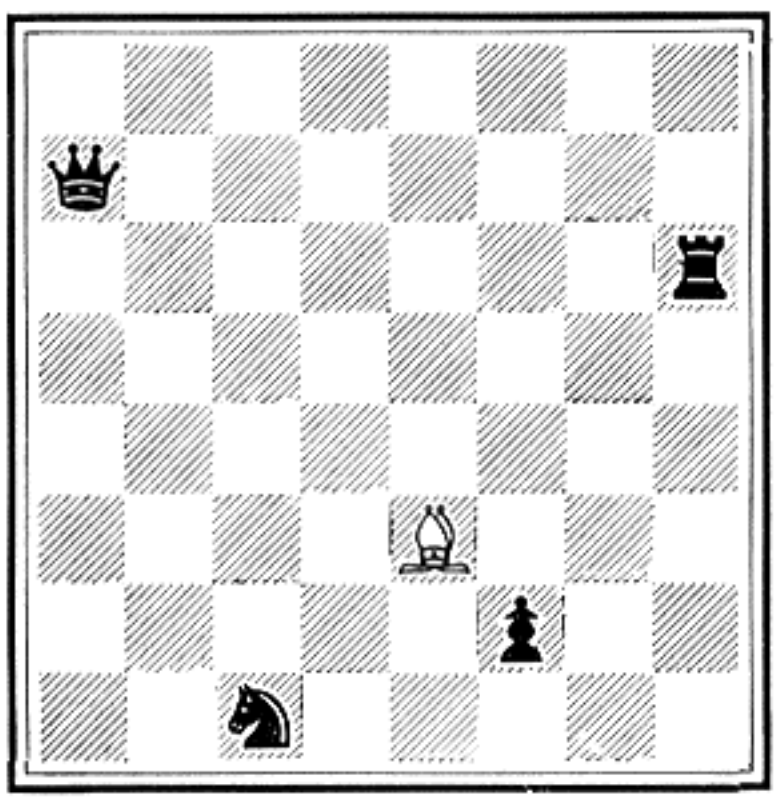
Moves and Captures

The Rook moves North, South, East or West. It may travel ANY DESIRED NUMBER OF SQUARES in one move, provided there is no obstructing piece.

The Rook in the picture can move in the **directions** indicated by the arrows and it can **stop** at any of the squares marked with a white dot.

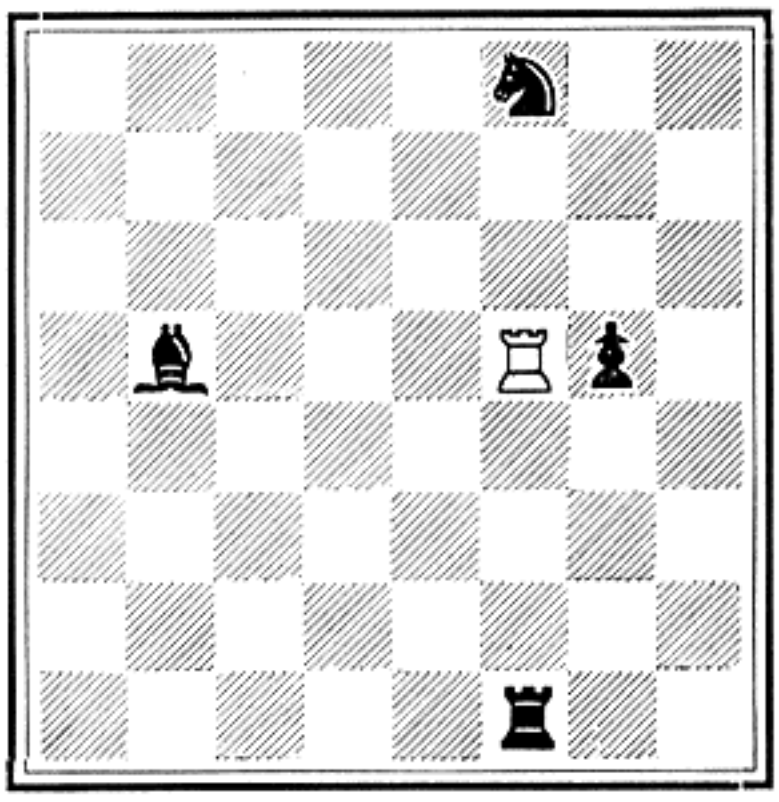
If an enemy piece (Black, in this case) occupied one of the dotted squares, the Rook could **capture** it.

If a friendly piece (White) occupied any of these squares, the Rook would be obstructed and could not move beyond the obstruction.



The **white** Rook (diagram at right) can move to the **left** and capture the Bishop; or to the **right** and capture the Pawn; or he can move **up** and capture the Knight, or **down** and capture the black Rook.

The Bishop (diagram at left) can capture any of the four black men. **All captures** in chess are accomplished by removing the enemy piece and occupying the square on which he stood.



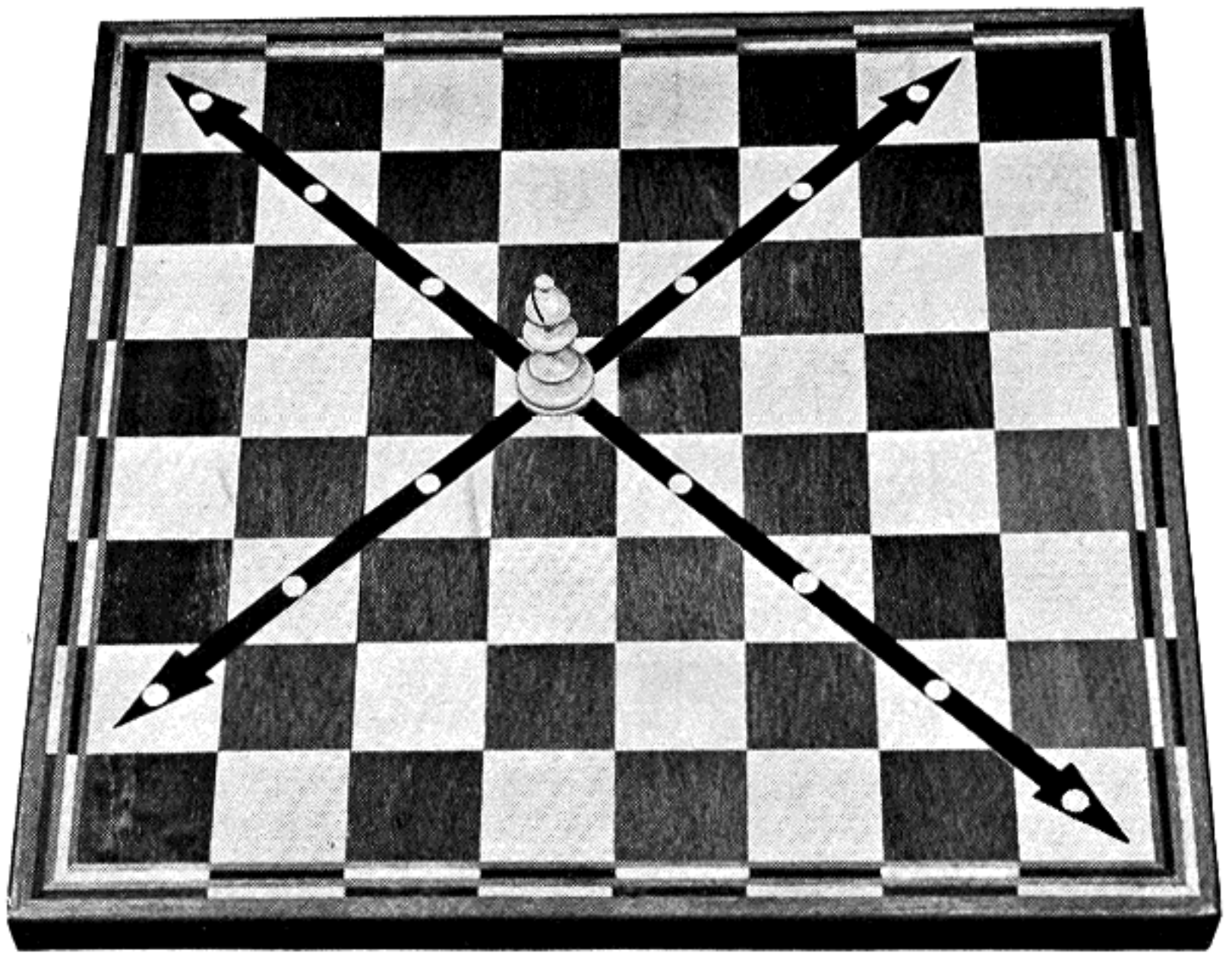
How the BISHOP

Moves and Captures

The Bishop moves DIAGONALLY. It may travel ANY DESIRED NUMBER OF SQUARES in one move, provided there is no obstruction.

The Bishop in the picture can move in the **directions** indicated by the arrows and it can stop at any of the dotted squares.

Like the Rook, it can capture an enemy piece and would be obstructed by a friendly piece on any of these dotted squares.



How the

QUEEN

Moves and Captures

The Queen combines in one piece the moves of a ROOK and BISHOP. She can move North, South, East or West (like a Rook) OR she can move diagonally (like a Bishop).

The Queen in the picture at the top of the page can move in the **directions** indicated by the arrows and can **stop** at any of the squares marked with a white dot.

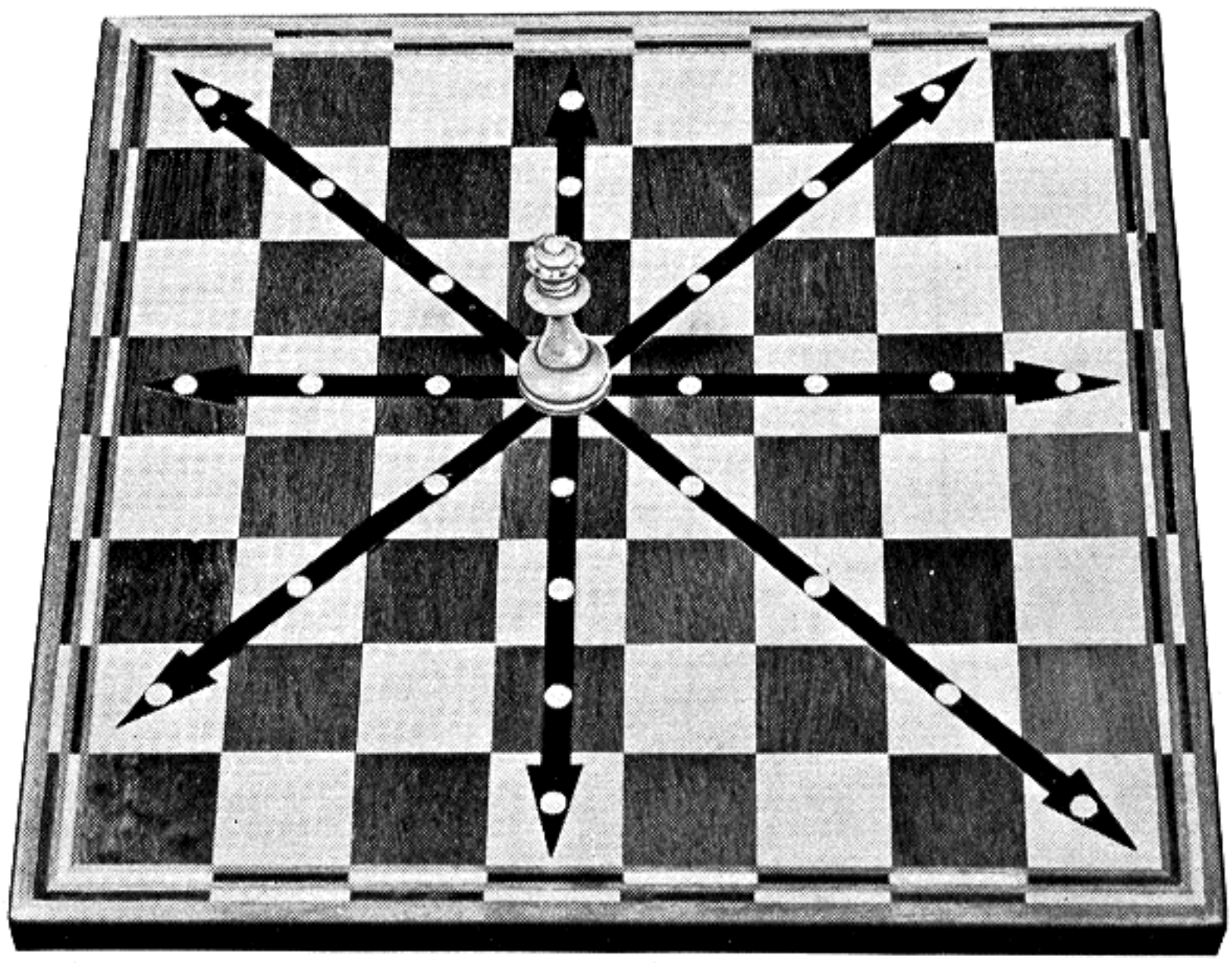
The Queen could capture an enemy piece and would be obstructed by any friendly piece which occupied any of the dotted squares.

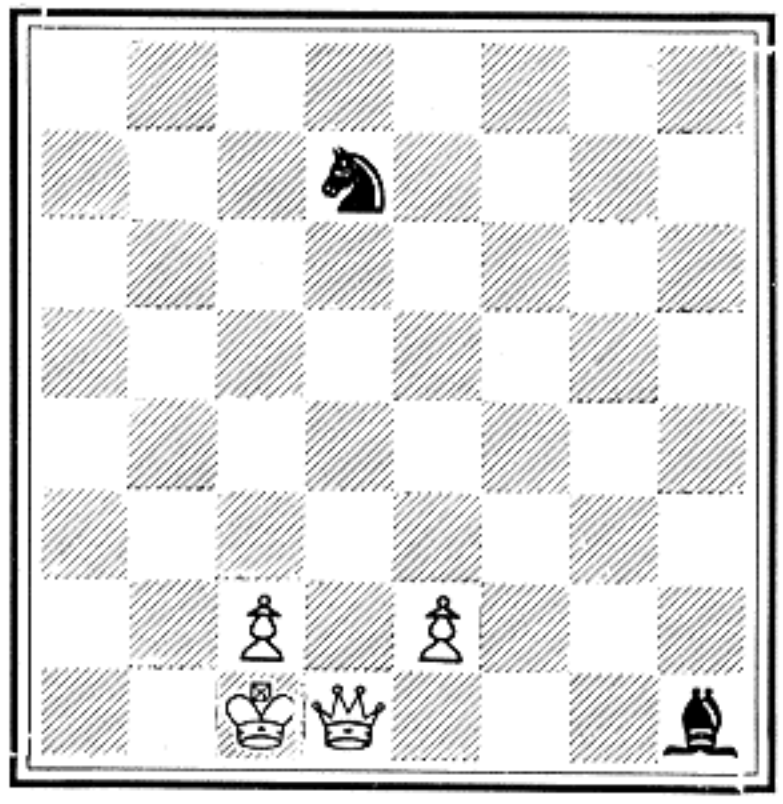
The **before** and **after** pictures at the bottom of the page show the white Queen capturing a black Pawn.

In the first picture, the white Queen is **obstructed** by its own pieces and can move only in **two directions,** as indicated by the arrows. She can move to any of the dotted squares, or she can capture the black Pawn (but she cannot go beyond the black Pawn.)

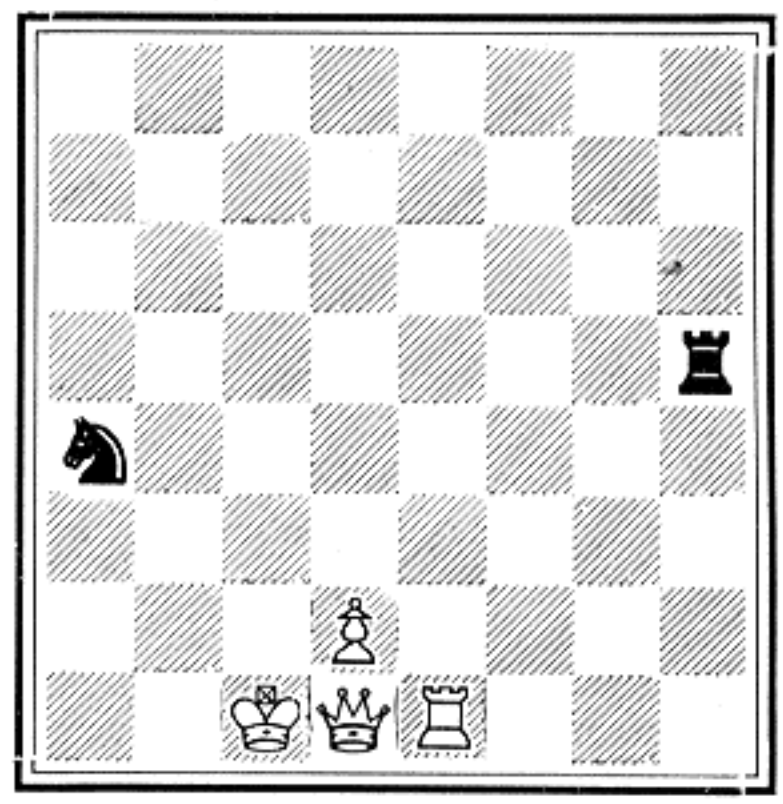
In the second picture, the Queen has moved forward and **captured** the black Pawn. The Pawn has been removed from the board and the Queen occupies the square on which the Pawn stood. The capturing piece **always** occupies the square vacated by the captured piece.

The Queen was **not forced** to capture the Pawn. Chess captures are **optional.**

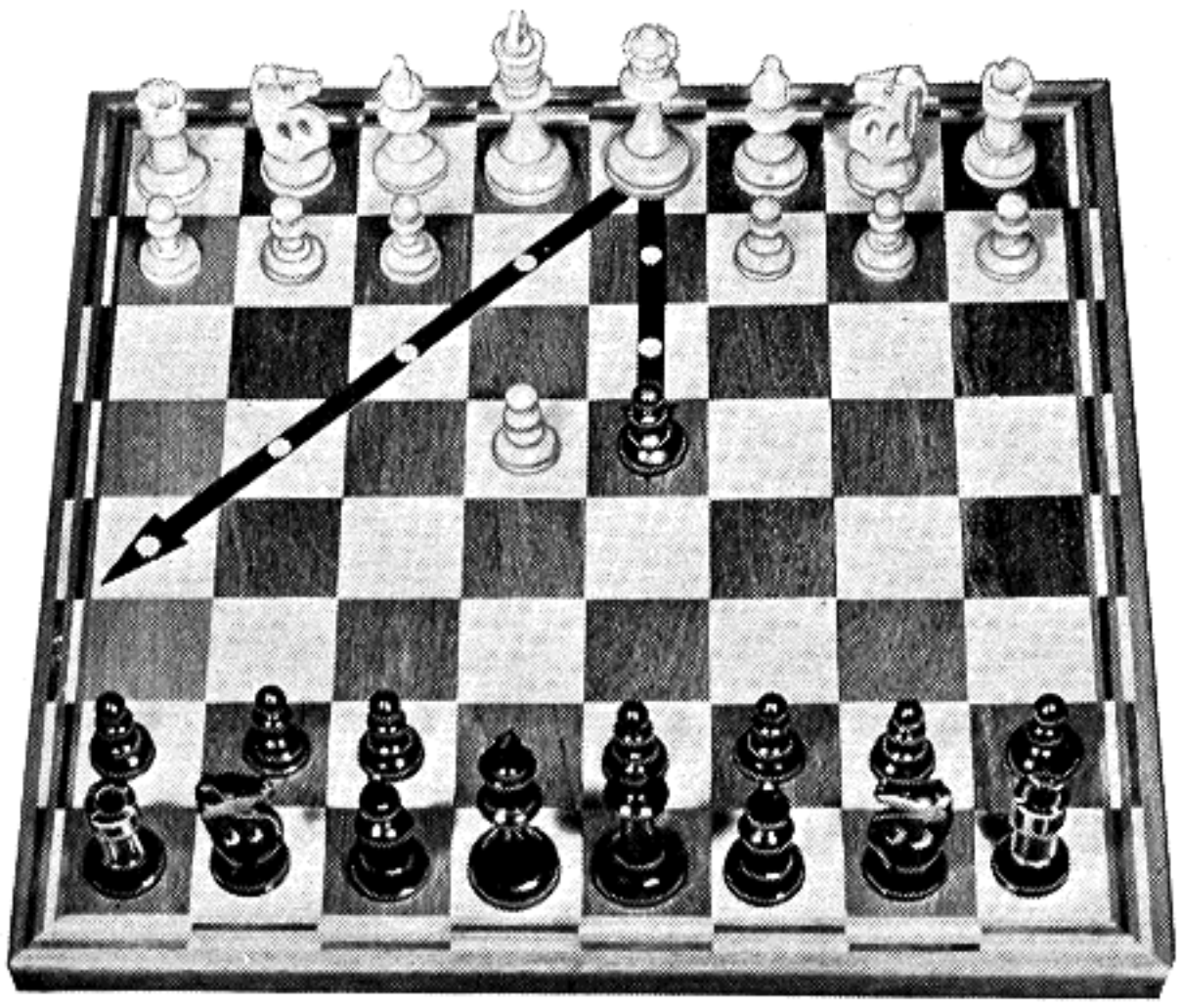




The Queen in this diagram can move like a Rook and capture either of the black pieces. The white men prevent her from moving in any other direction.

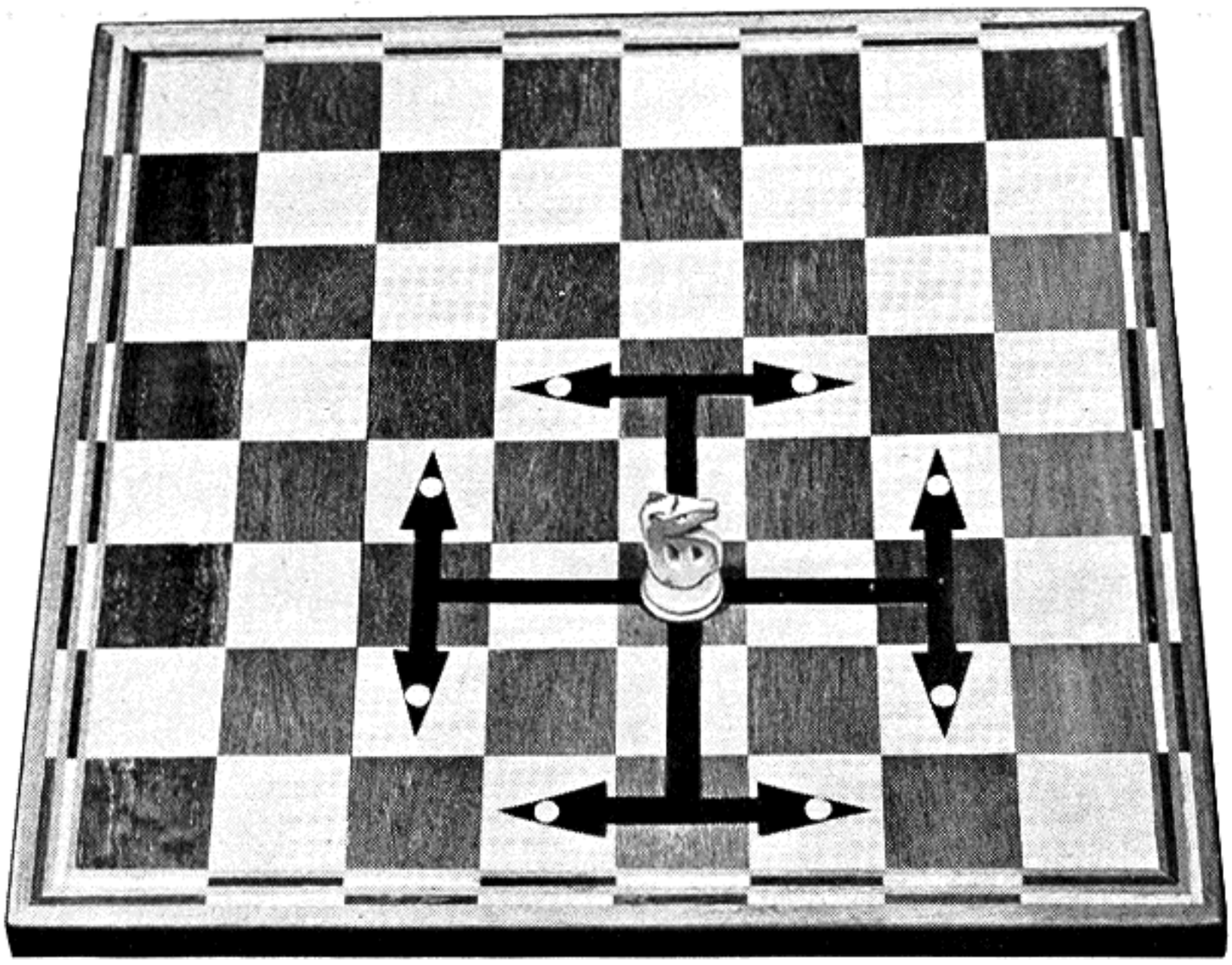


The Queen in this diagram can move like a Bishop and capture either of the black pieces. The white men prevent her from moving in any other direction.

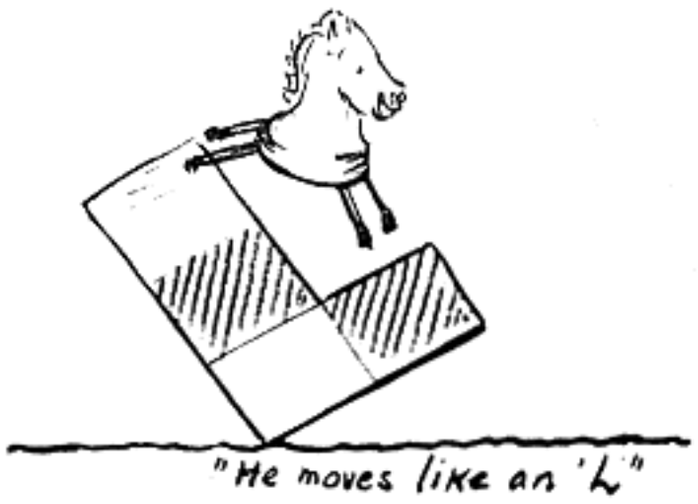


BEFORE CAPTURING

AFTER CAPTURING



How the KNIGHT Leaps and Captures



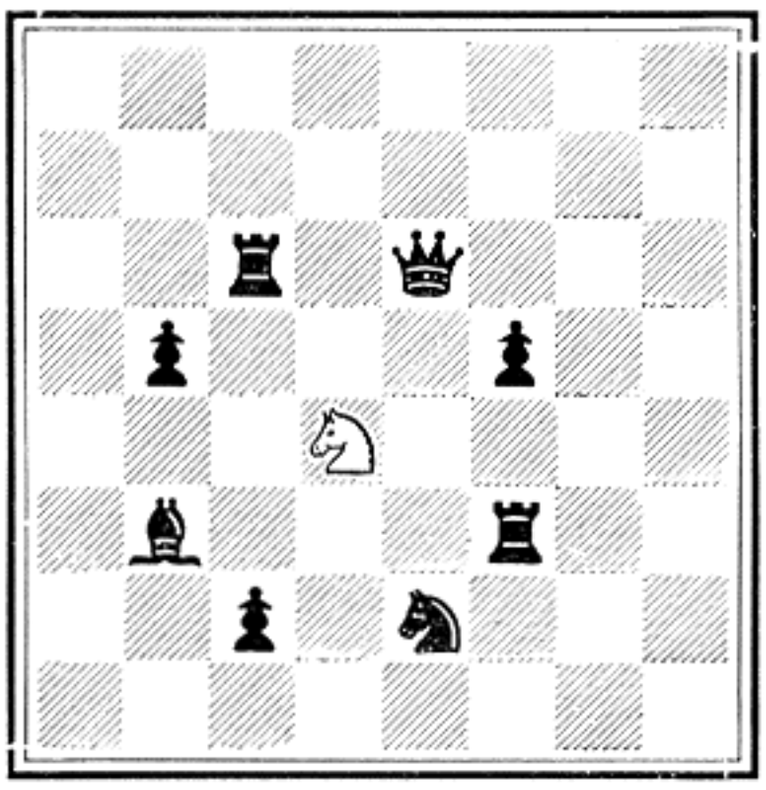
The Knight **LEAPS** from a **BLACK** square to a **WHITE** square; or from a **WHITE** square to a **BLACK** square. He **ALWAYS** goes to a square of the opposite color.

When starting from a Black square, the Knight **leaps over one square** and lands **to the right or to the left** on to a White square.

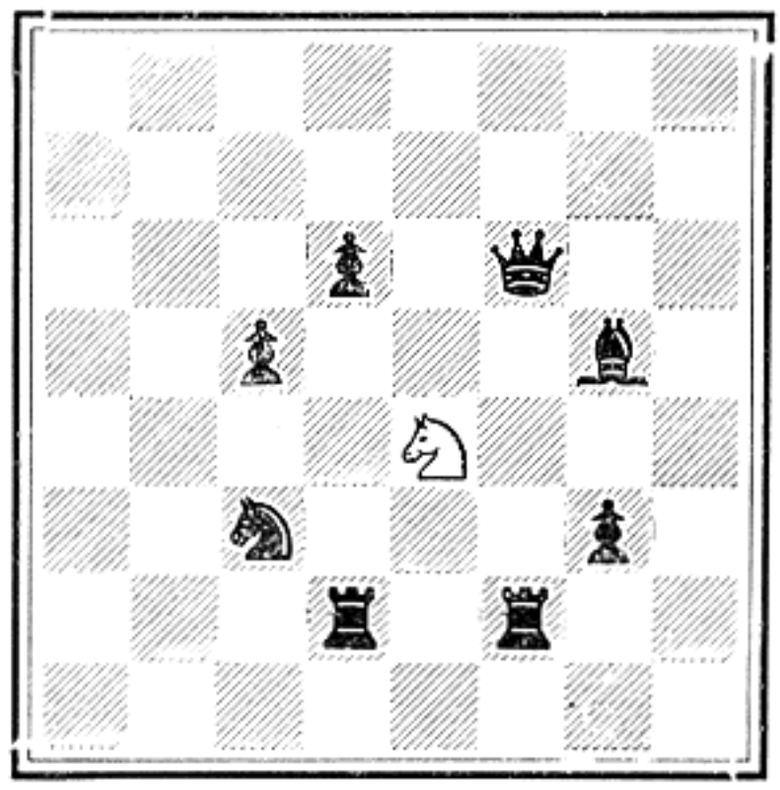
Similarly, when starting from a White square, the Knight **leaps over one square** and lands **to the right or to the left** on to a Black square.

The Knight in the picture (top of page) is on a **black** square. He can **leap one square** (to the North, South, East or West) and land to the right or to the left on to a **white** square. The squares to which he can leap are indicated by the arrow tips with white dots.

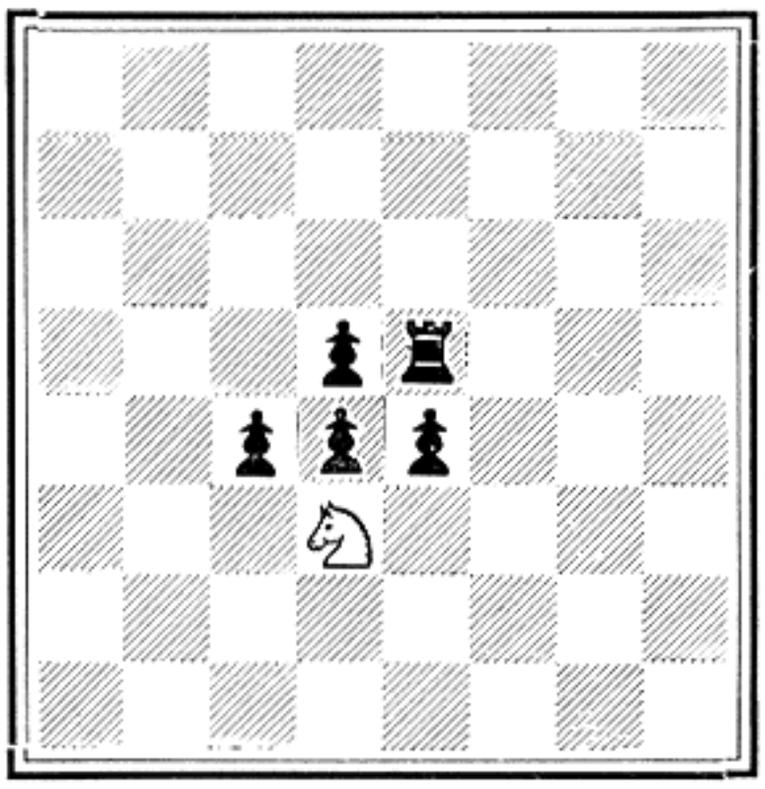
The Knight captures exactly as he moves. When capturing, or when moving to a vacant square, the Knight **leaps over any of his own men or any of the opponent's men.** The Knight is the **only** piece that can do this.



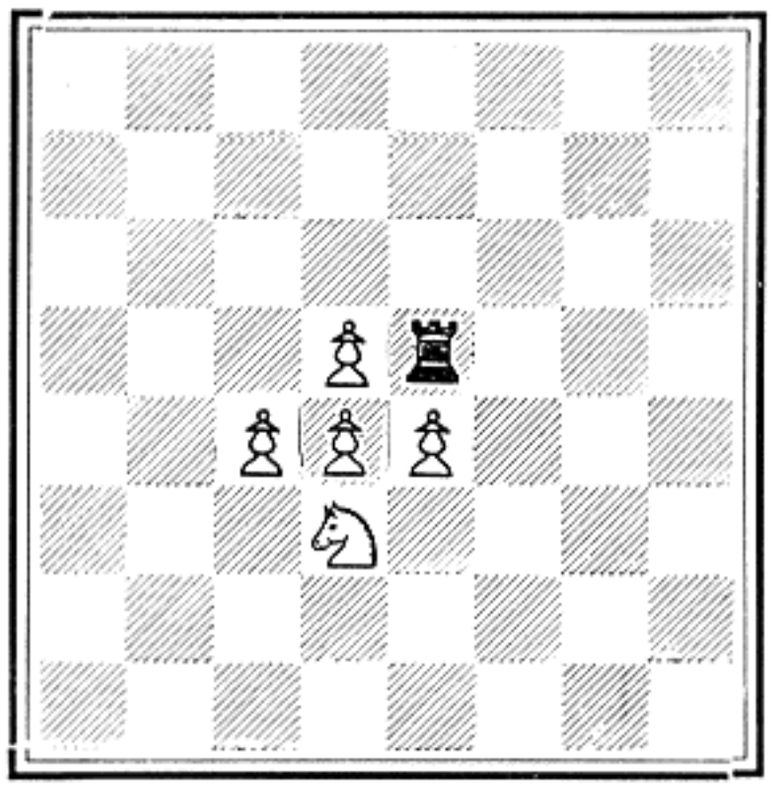
1 The white Knight can capture any of the 8 black pieces as they are all in the direction of its possible moves.



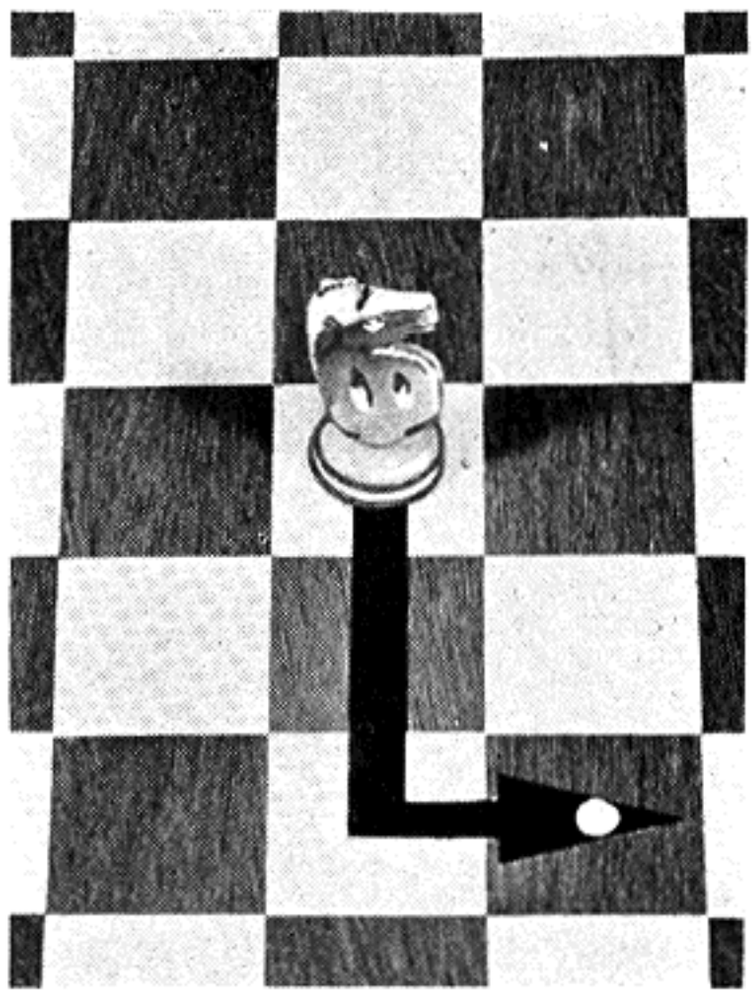
2 This white Knight can also capture any of the 8 black pieces. Note that he now goes from a white to a black square.



3 The white Knight can jump over the black Pawns and capture the black Rook. Suppose they were his own pawns?



4 The Knight can still jump over them and capture the black Rook. The Knight can jump over any piece.



The Knight's leap forms the letter "L". He could also leap to the black square at the lower left and the leap would then be a reversed "L".

(To be continued next month)

LET'S PLAY CHESS!

A Picture Guide to the Game of Chess

IRVING CHERNEV

By IRVING CHERNEV
Associate Editor of CHESS REVIEW

and

KENNETH HARKNESS
Managing Editor of CHESS REVIEW

This series began last month, in the March issue. The series is intended for beginners and will form a complete course of instruction in the rules and tactics of the game.

By following this course, with its remarkable illustrations, diagrams, examples and practice drills, the learner can quickly and easily master the basic principles of chess. Part 3 will appear next month—in the May issue.

PART TWO

In the first part of this series we described and illustrated the moves of the King, Rook, Bishop, Queen and Knight. For the benefit of new readers, we will summarize the moves of these pieces:

The King moves one square at a time in any direction.

The Rook moves North, South, East or West and may travel any desired number of squares in one move, provided there is no obstructing piece.

The Bishop moves diagonally. It may also travel any desired number of squares in one move, provided there is no obstruction.

The Queen combines in one piece the moves of a Rook and Bishop.

The Knight (starting from a Black square) leaps over one square and lands, to the right or left, on a White square. It leaps in a similar manner from a White to a Black square. The Knight is the only piece that leaps over intervening men.

Any of the above pieces can capture an enemy piece on a square to which it can move. To capture, the enemy piece is removed and the capturing piece occupies the square on which it stood.

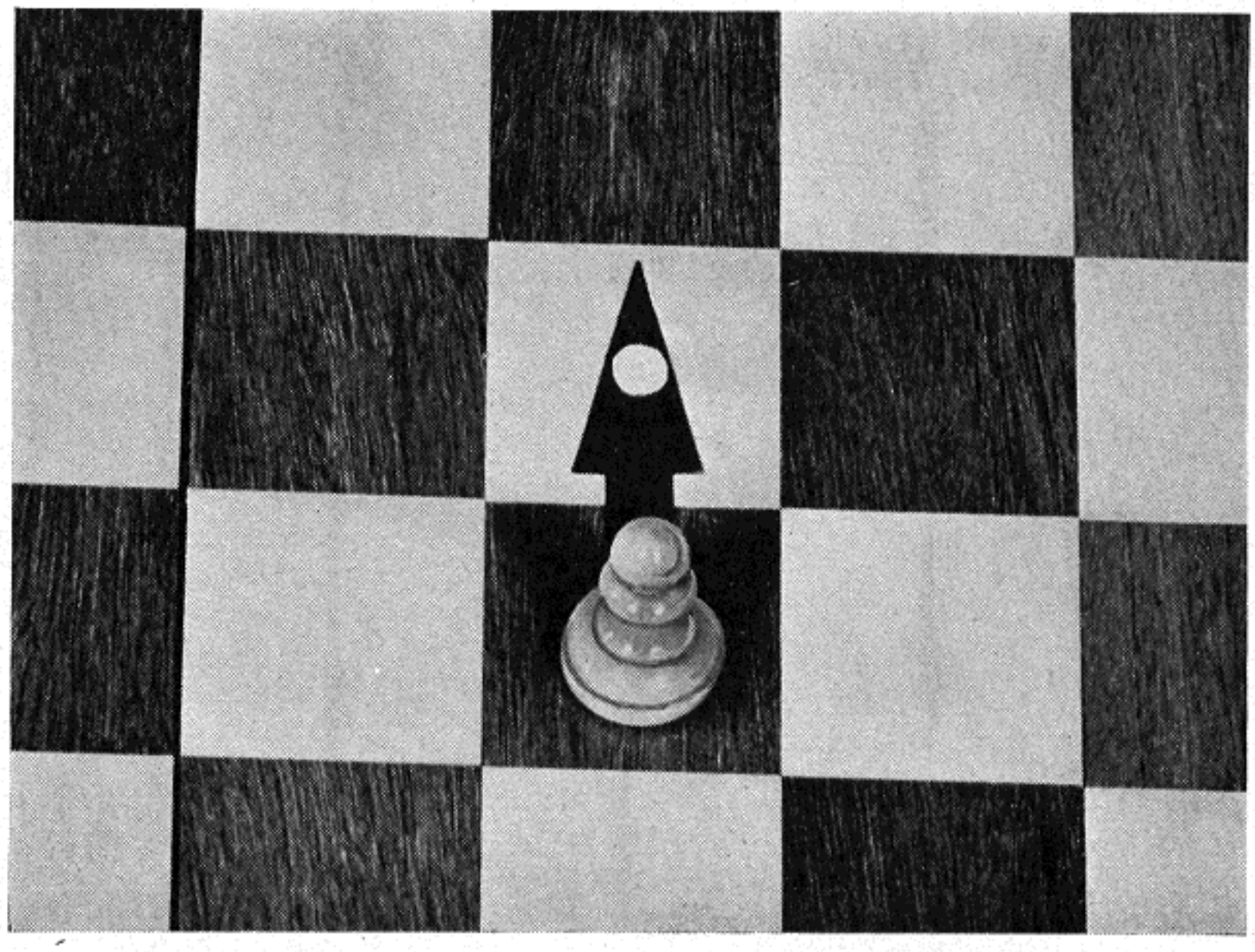
This month, we continue with a description of how the Pawn moves and how the Pawn captures. The Pawn is the only chessman which does not capture in the same way as it moves. We also explain how a chess game is won and the meaning of "check" and "checkmate".

How the PAWN *Moves*

The Pawn is the soldier of chess. He marches STRAIGHT FORWARD — ONE SQUARE AT A TIME.

The Pawn in the picture at the right has only **ONE MOVE.** He can go forward one square, as indicated by the arrow. He cannot move backwards, nor in any other direction.

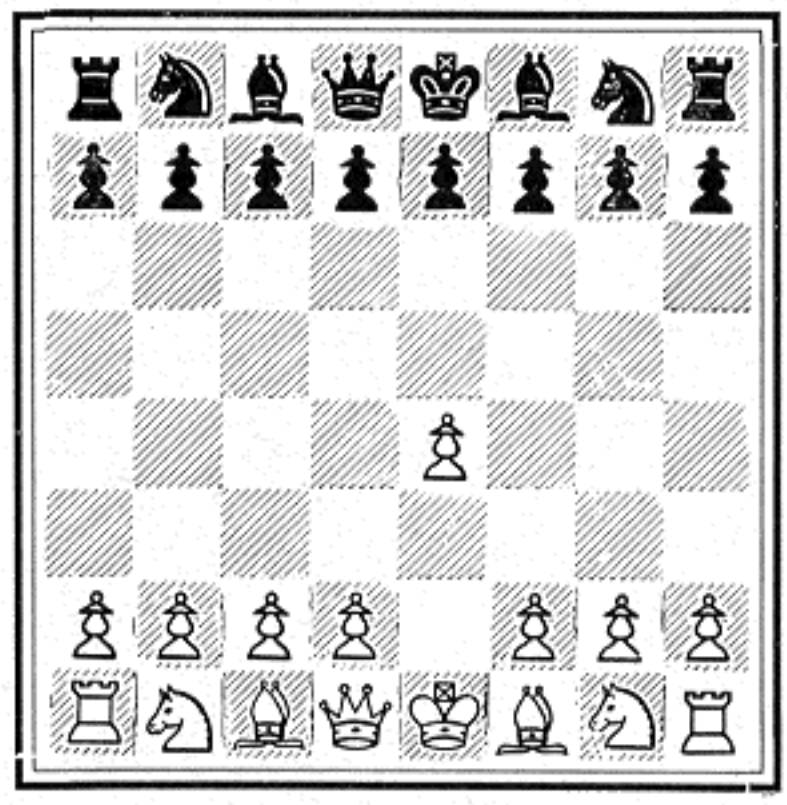
If a friendly piece were located on the square immediately in front of this Pawn (the square indicated by the dotted arrow tip), the Pawn would be **completely blocked** and could not move. Moreover, the Pawn would be similarly obstructed by an **enemy** piece on this square, because the Pawn, unlike other pieces, does NOT capture as it moves. (The Pawn's method of capturing is described on the next page.)



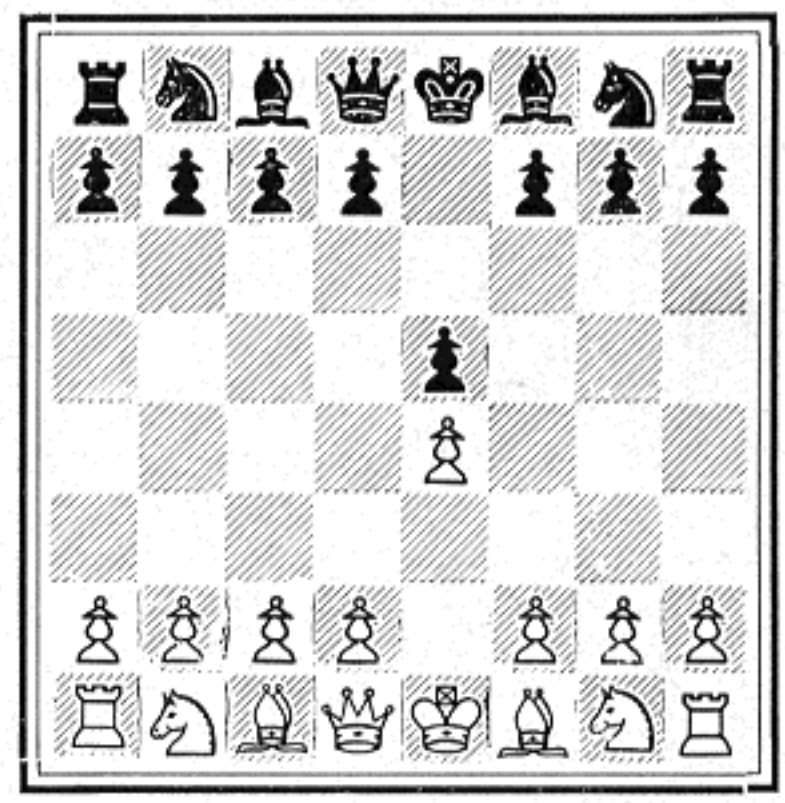
On his FIRST MOVE, the Pawn has the CHOICE of moving forward ONE OR TWO SQUARES. After his first move he may continue up the board, but only one square at a time.

The eight Pawns in the picture below are lined up in their original positions at the beginning of the game. (See Starting Line-up.) From this starting position, each Pawn may move forward **either one or two squares,** as indicated by the dotted arrows.

Remember, it is only when the Pawn moves **for the first time** that it is permitted to go forward two squares. Furthermore, both squares must be vacant.



1 The white Pawn in the center has moved forward two squares. This is a popular and good opening move.



2 In reply, the black Pawn has advanced two squares. Now these two Pawns block each other and neither can move.

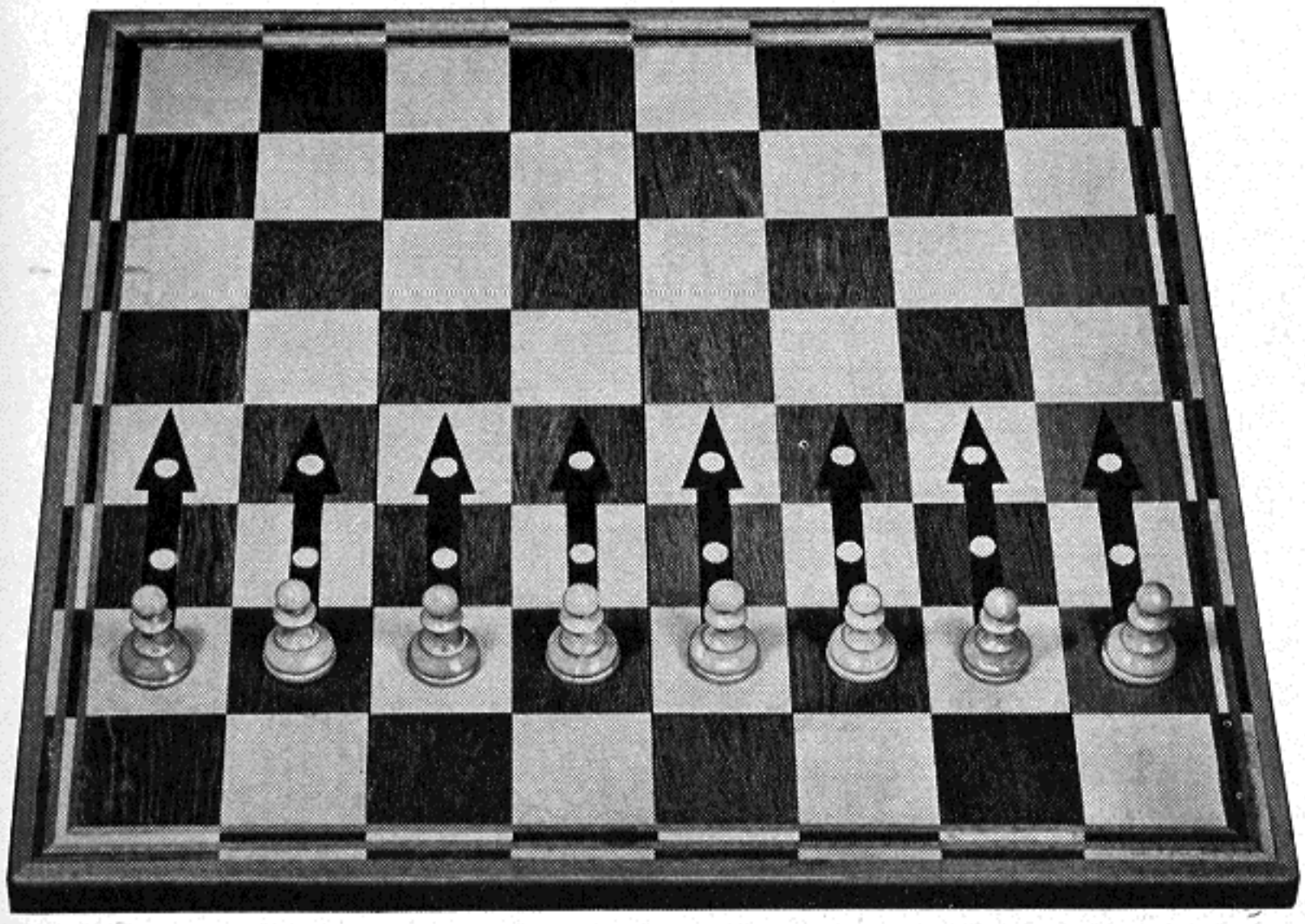
The two moves pictured in the above diagrams are frequently used to start a game of chess. At the beginning of the game, the only pieces that can move are the Pawns and the Knights; all others are blocked.

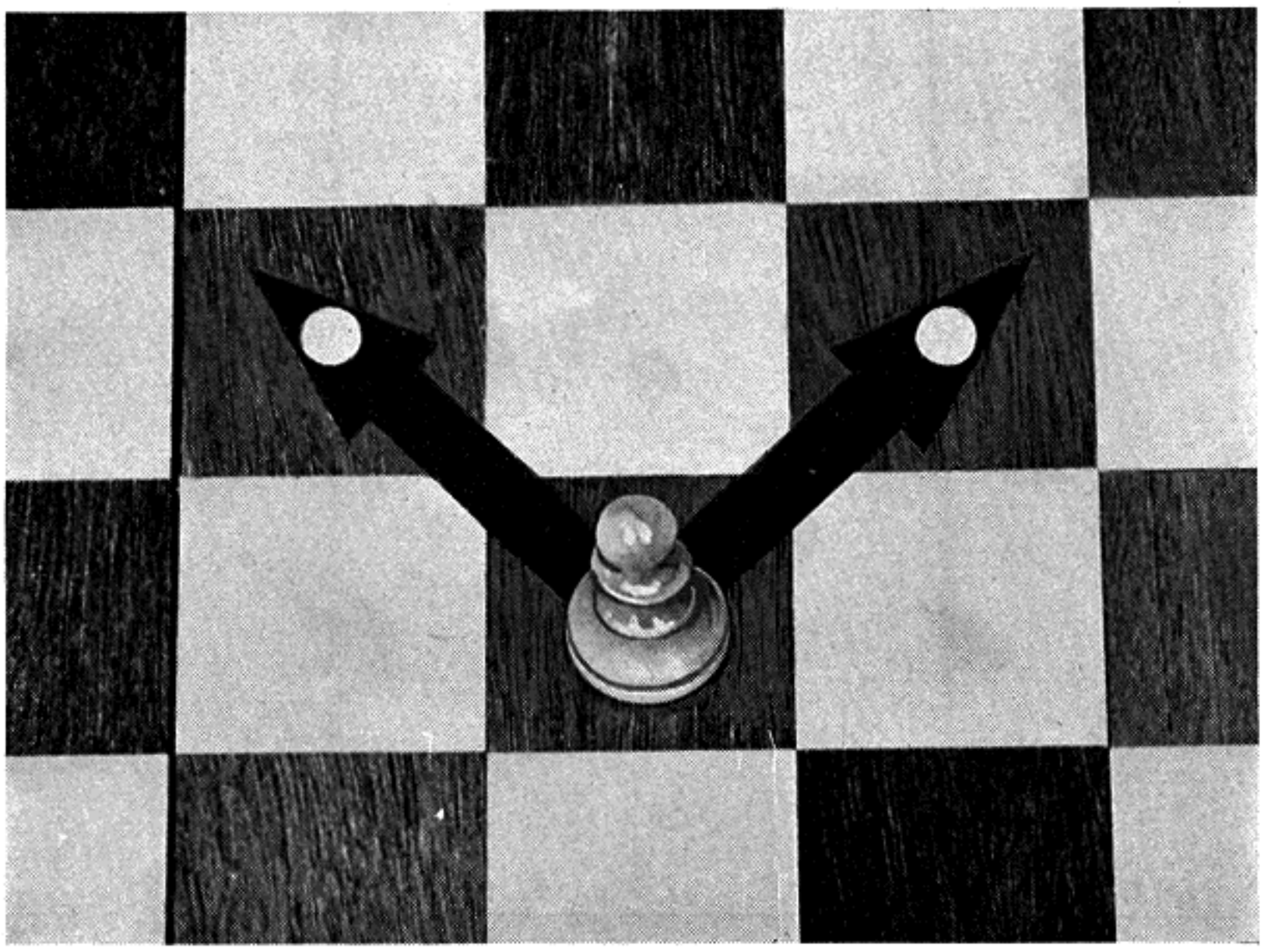
In Diagram 1, **White** (the player handling the white pieces) advanced his **King's Pawn** (the Pawn in front of his King) and thus unblocked his Queen and one of his Bishops (the King's Bishop —next to the King).

In Diagram 2, **Black** (the player handling the black pieces) made the same move with his King's Pawn and similarly released his Queen and King's Bishop.

NOTE: As each player moves his Pawns forward (towards his opponent) it follows that the white and black Pawns always move in opposite directions.

In chess diagrams, it is understood that the white Pawns move UP the board and the black Pawns move DOWN the board, unless stated to the contrary.





How the PAWN *Captures*

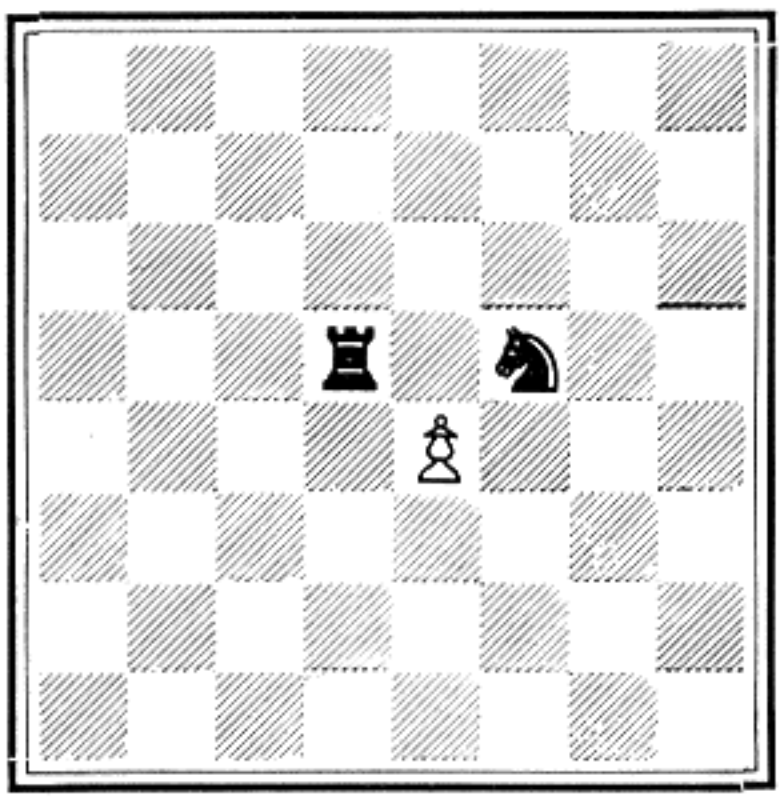
The Pawn can CAPTURE an enemy unit on either of the two squares DIAGONALLY IN FRONT of the Pawn.

The Pawn in the picture at the left can CAPTURE on either of the two squares indicated by the arrows. The Pawn **cannot move to these squares in the ordinary way;** but if an enemy unit were located on either of the squares indicated by the dotted arrow tips, the Pawn could CAPTURE it and thus reach one of these squares.

Compare this with the previous page and observe that the Pawn's MOVE and the Pawn's CAPTURE are entirely different. In this respect the Pawn is exceptional; all the other chessmen capture in exactly the same way as they move.

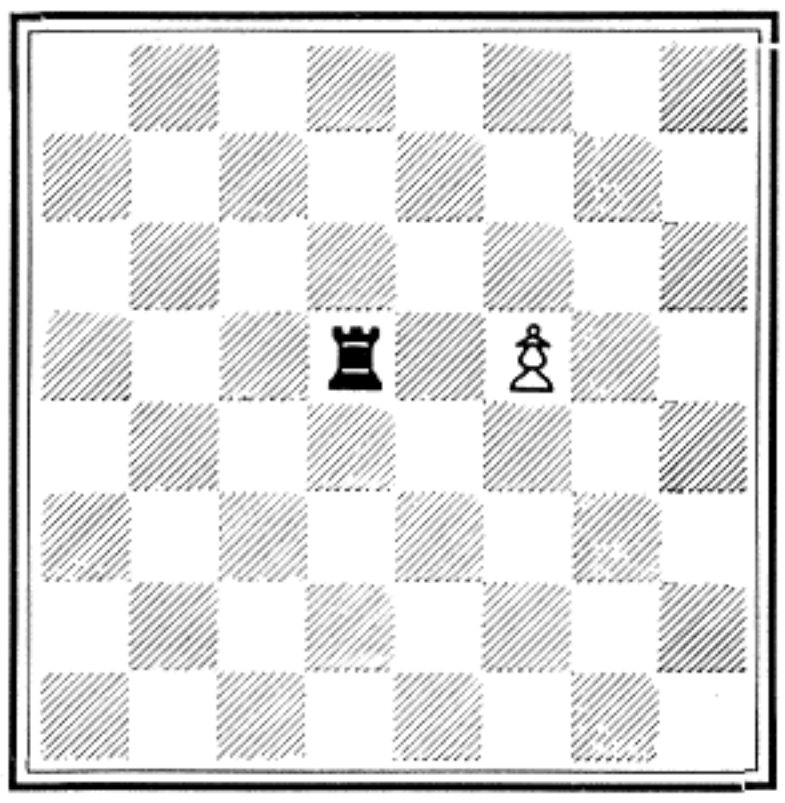
Note particularly that the Pawn does NOT capture an enemy unit in the path of its ordinary forward movement. Consequently, a Pawn is **blocked** by any piece (friend or foe) standing on the square directly in front of it.

The Pawn's method of capturing greatly increases its power. Whereas it can move to only one square (after its first move) it can capture on either one of **two** squares. Beginners are inclined to forget this and often place their pieces on squares where they can be captured by the opponent's Pawn. Bear in mind that the Pawn captures "like a V."



BEFORE CAPTURING

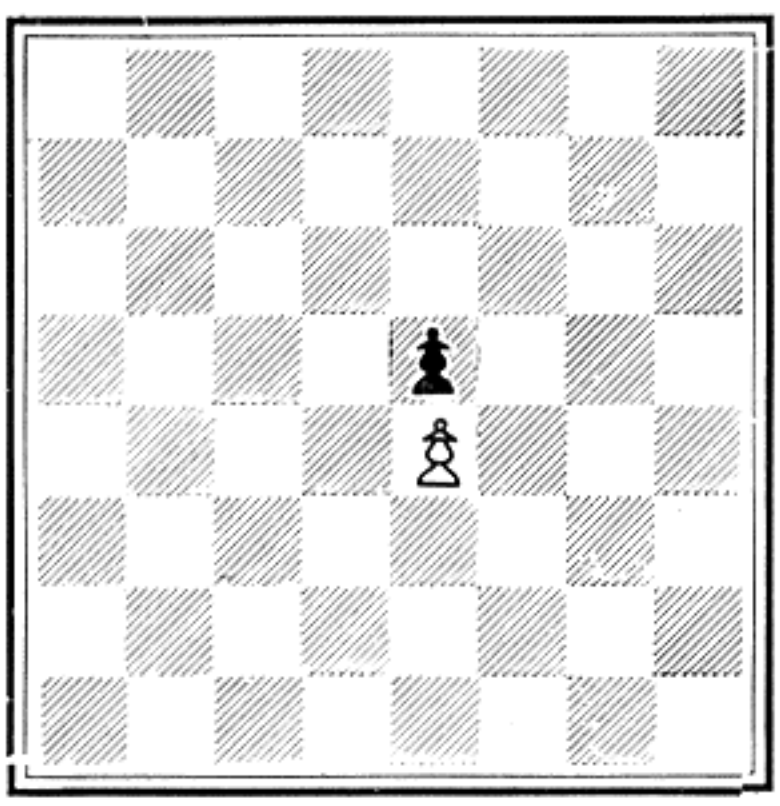
The Pawn can capture either the Rook or the Knight.



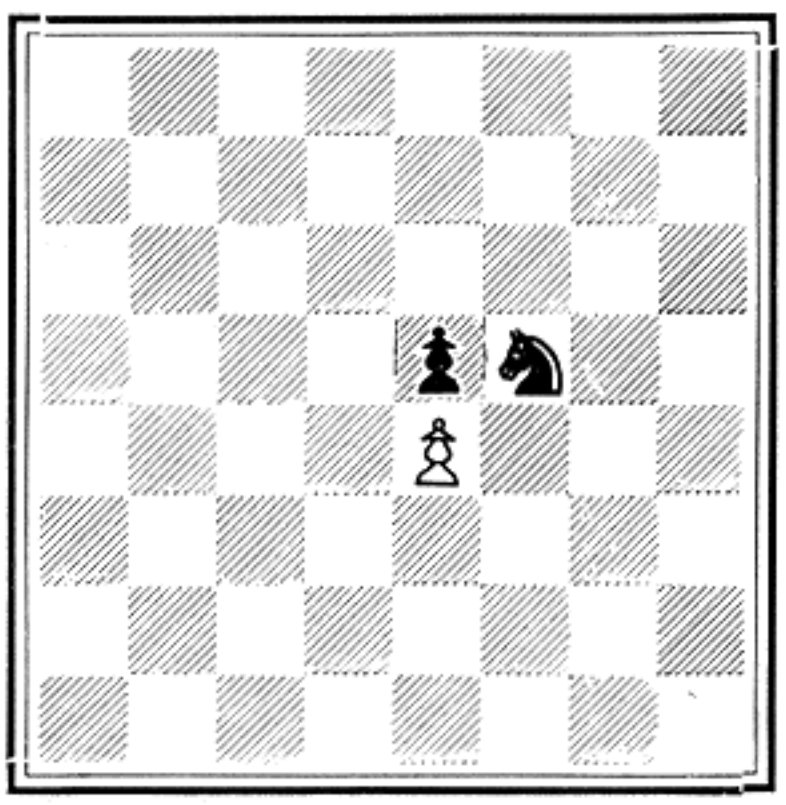
AFTER CAPTURING

The Pawn has captured the Knight.

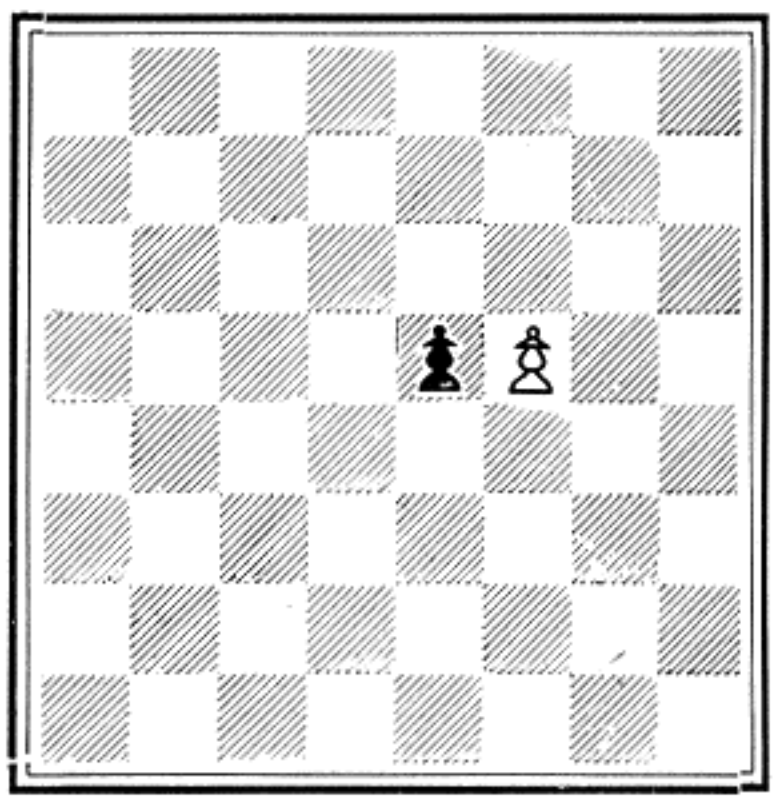
Remember the Pawn's V Capture



1 In this position both Pawns are blocked. They cannot move and they cannot capture.



2 The Pawns still cannot move in the ordinary way; but a black Knight now occupies a square on which it can be captured by the white Pawn.



3 The white Pawn has captured the Knight. Note that both Pawns, previously blocked, are now free to move forward.

The Object of the Game

When you have learned how the different types of chessmen move and capture, and how games are won or drawn, you possess the basic knowledge required to start playing chess. From the interesting and varying character of the moves, as described and pictured on the foregoing pages, you probably realize that chess is an extremely colorful, animated game. The uninitiated may look at the chessboard, while a game is in progress, and merely see inanimate pieces of wood on checkered squares; but to those who know the movements of the chessmen, the board is alive with potentialities. The all-powerful Queen radiates its strength in all directions; the Rooks and Bishops threaten enemy pieces on distant squares; the Knights keep their eyes on nearby posts, ready to leap over barricades and attack the enemy; the Pawns face each other across the board, each armed with a V-shaped prong with which to attack or defend.

How Do You Win?

But what happens on the miniature battlefield of the chessboard? How is a decision reached?

The manner in which a game of chess is won is perhaps the most interesting and distinctive feature of the entire game. The ultimate objective is the "checkmate" of the opponent's King. The King is checkmated (or "mated") when it is *subject to capture and there is no way of preventing this.* You have won the game if you are threatening to "take" your opponent's King and it is impossible for him to avert the capture. The King is never *actually* captured. You cannot take the King and go on playing; there is nothing left to play for. The game is over when the capture of one of the Kings is unpreventable. Thus, both Kings always remain on the board.

With the checkmate of the King as the determining factor, the end of a game of chess is unpredictable except in the last stages. Sometimes a direct attack on the King is made comparatively early in the proceedings and if the attack is successful the game is over in a few moves. At other times, no attempt is made to directly assault the King until most of the pieces have disappeared from the board by captures and recaptures (exchanges). Each game has distinctive and individual characteristics; except in rare instances, no two games are ever alike. Certain "openings" may be followed for a few moves (the players make a series of opening moves which have been recommended by chessmasters) but before long they are "on their own" and have to do their own thinking, their own planning.

How Long Does it Take?

Contrary to general belief, the average game of chess does not last long. Most friendly games are over in 20 to 30 minutes. Even tournament and match games between masters, with prizes or titles at stake, are usually finished in less than 3 hours, frequently in less than 2 hours. In many chess clubs, one of the most popular diversions is the "rapid transit" or "lightning chess" tournament, in which the players are allowed ten seconds for each move and a game lasts only a few minutes!

Strategy and Tactics of Chess

Specific details of the tactics employed in a game of chess will be given later. In the meantime, we can describe the procedure only in general terms. The player with the white pieces *always starts first;* he makes the opening move. Then Black makes a move and the game continues with the players moving alternately. At no time may either player move twice in succession, or pass his move. Captures are not compulsory, nor are you required to inform your opponent that you threaten to capture one of his pieces at your next turn.

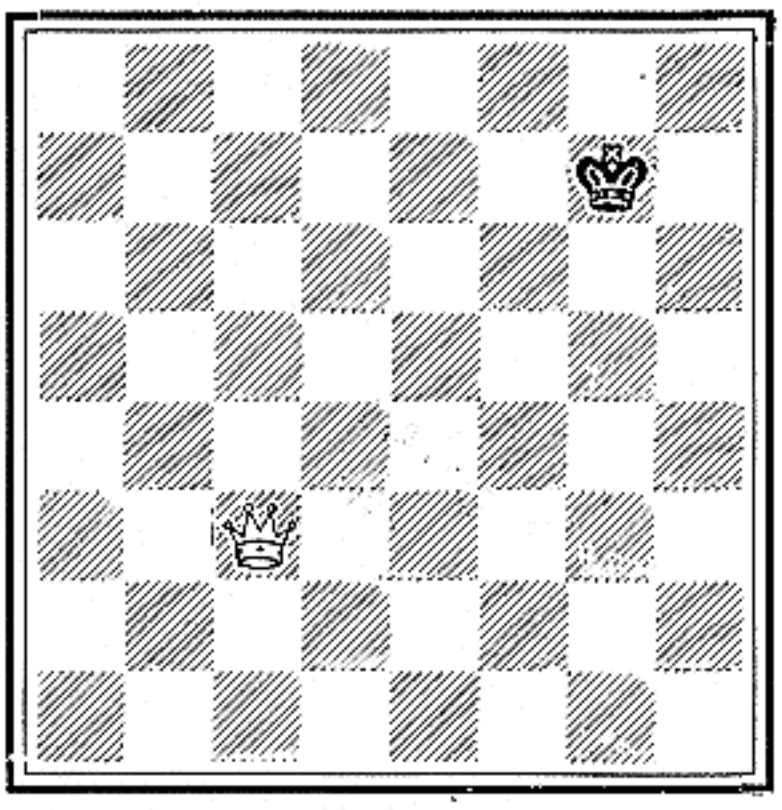
In the early stages, the main purpose is to free the pieces for action, get them on to squares where they will exercise their power to the fullest advantage. The forces must be mobilized for the ensuing battle. As the game proceeds, various strategical plans are made which the players try to carry out. The forces are combined to launch an attack or to defend against the onslaughts of the enemy. At all times, the players bear in mind the final and all-important objective — the checkmating of the King. Each safeguards his own King, attempts to weaken the defenses of the opponent's King. Sometimes an all-out attack is made in an attempt to force an early checkmate. More frequently, the player concentrates his attack on some weak point in the opponent's position and eventually may succeed in reducing the strength of the enemy by winning a Pawn or a more important piece. This gives him a definite advantage, often sufficient to win the game. Throughout the proceedings, pieces are constantly being exchanged and the player must carefully "guard" each of his units so that he will not "lose a piece" if a capture is made by the opponent.

In some games, the players exchange their pieces without advantage to either side and the forces dwindle to the point at which neither player can force checkmate. Such games are drawn as no decision can be reached. There are other conditions under which games are drawn, to be explained later.

Check and Checkmate

Before we describe and illustrate an actual game of chess, it is necessary for the learner to clearly understand what it means to "check" the King, how the King can get "out of check" and the specific meaning of "checkmate". A pictorial explanation of these terms is given on the following pages.

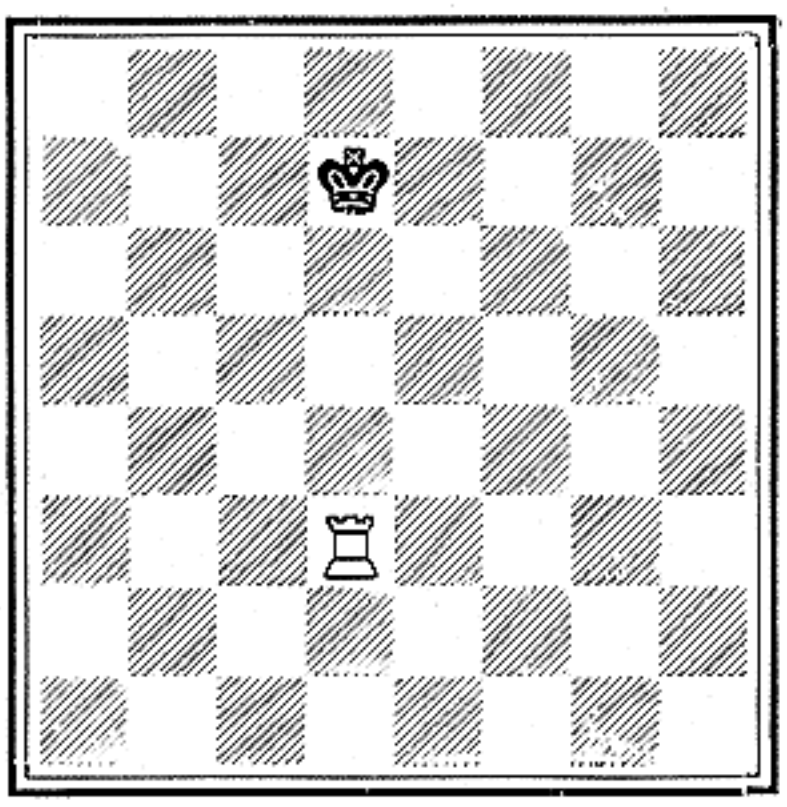
Checking the King



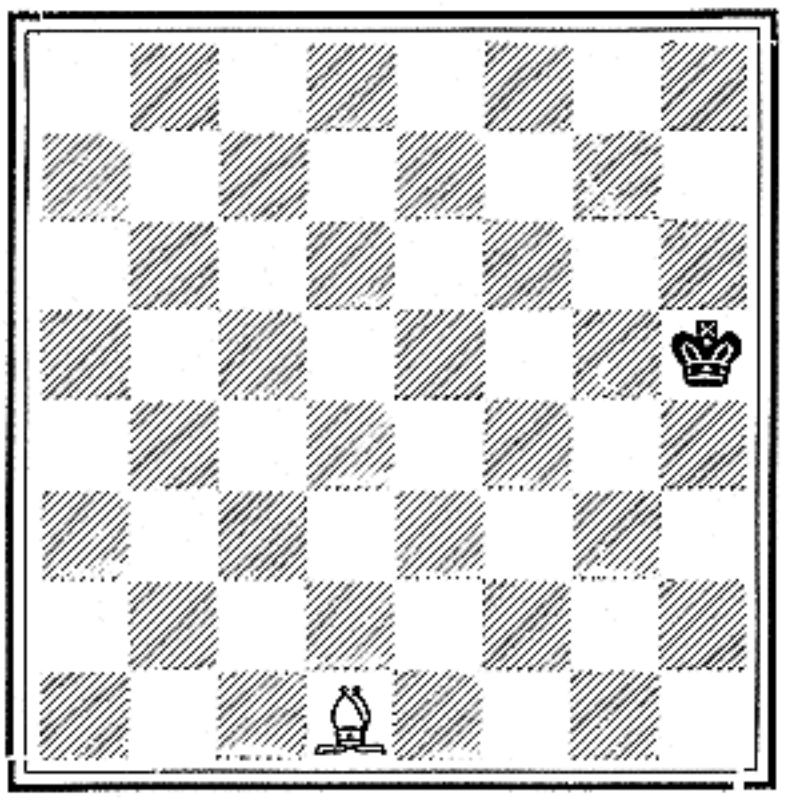
1 The King is in the line of capture of the Queen. He is therefore in check. In this case the Queen is attacking diagonally, like a Bishop.

When the King is attacked and subject to capture, he is said to be "in check." The player who attacks the King calls out "check" as a warning and ALL OTHER BUSINESS MUST BE DROPPED. The King must immediately be removed from check. No matter what else may be taking place on the board, the King's plight takes priority. Any move which does not remove the King from check is an **illegal move** and must be retracted.

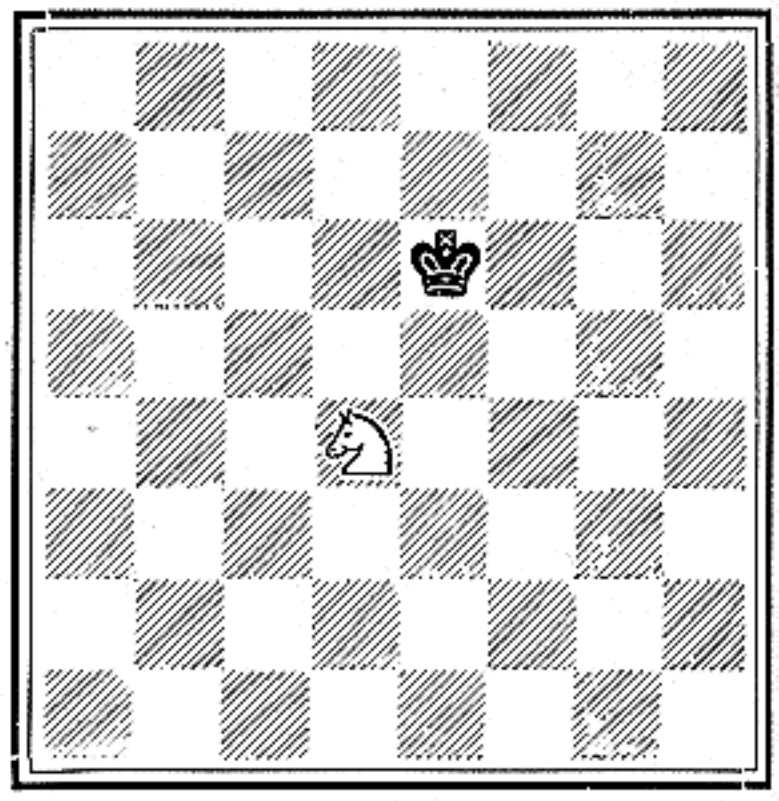
Any piece may check the King except the opposing King. The diagrams on this page show examples of checks by the Queen, Rook, Bishop, Knight and Pawn, together with an illustration of "double check" wherein **two pieces** simultaneously attack the King.



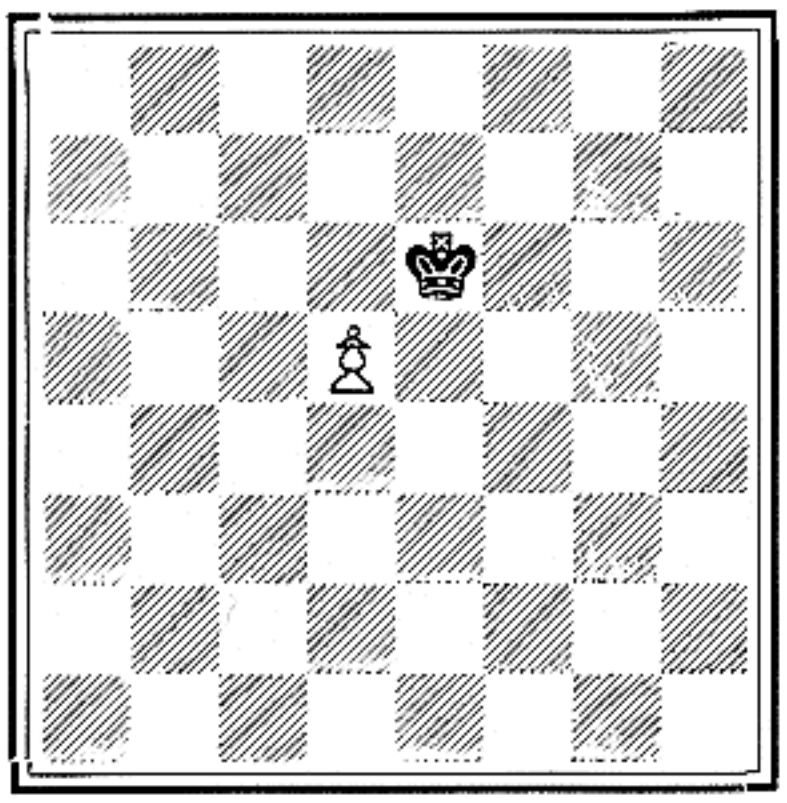
2 The Rook moves North, South, East or West. It is therefore attacking, or checking the King.



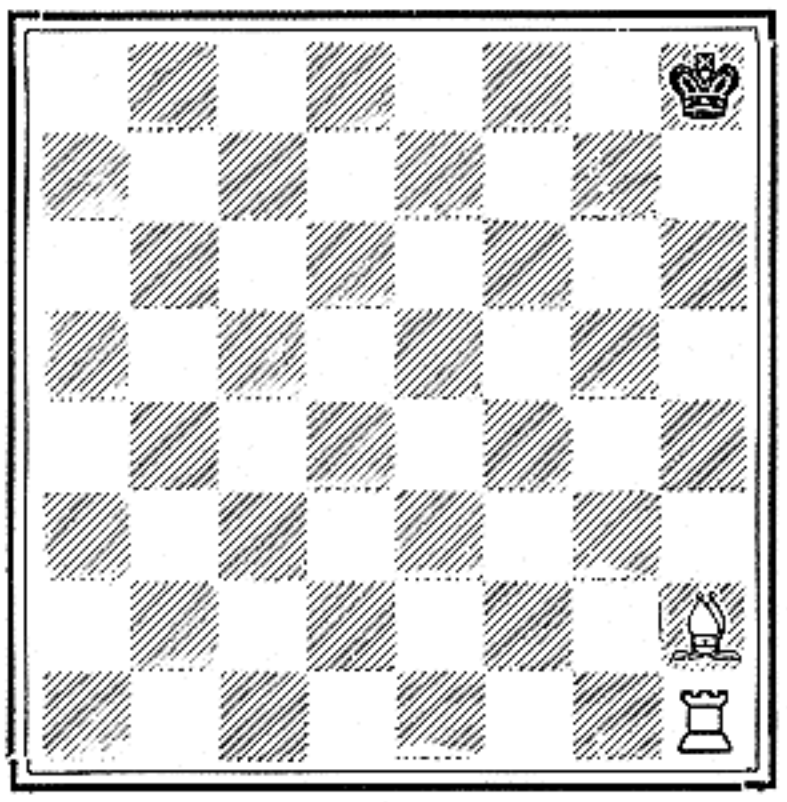
3 Here the King is subject to capture by the Bishop. The Bishop moves and captures diagonally. The King is in check.



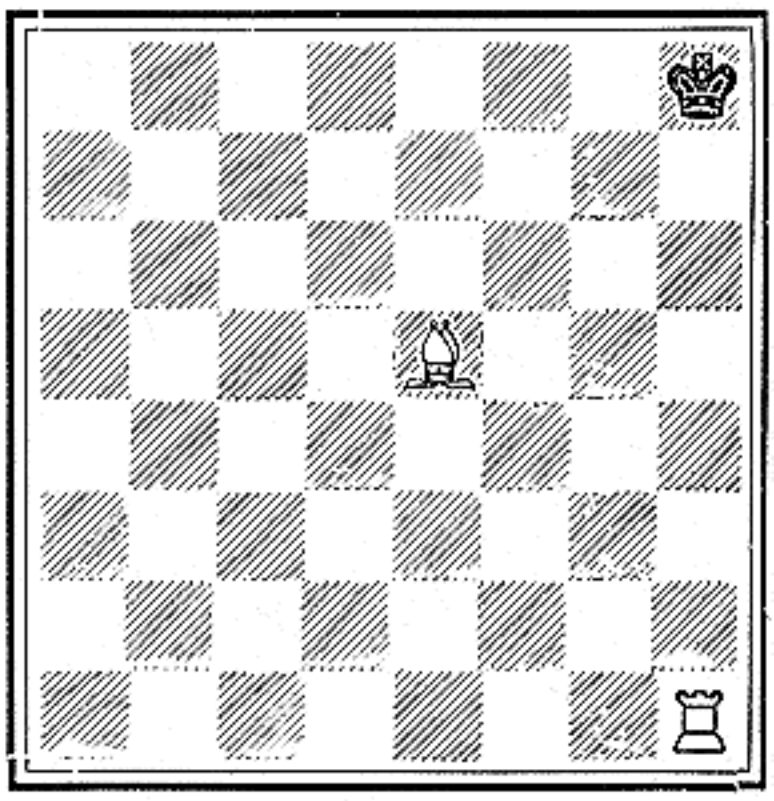
4 The Knight is attacking or checking the King. The Knight leaps over to a square of the opposite color.



5 The King is in check as the Pawn attacks and captures diagonally, one square ahead.



6 Here the King is NOT in check but if the Bishop moves it will unmask a "discovered check" by the Rook.



7 The Bishop of Diagram 6 has moved to a square on which **it also checks the King.** The King is in "double check".

Getting out of Check

The player whose King is in check must make a move which will remove his King from check. **Any other move would be illegal.**

There are three ways of getting out of check:

1. Moving the King to a square on which he is no longer in check.

This method is illustrated in diagrams 1A and 1B.

Note that it is not sufficient to move the King to another square on which he would **still** be in check. He must move to a square on which he is not attacked by the checking piece **or by any other piece.**

When the King is in "double check" (checked by two pieces) he MUST move. The remaining two methods would not enable him to get out of check.

2. Capturing the checking piece.

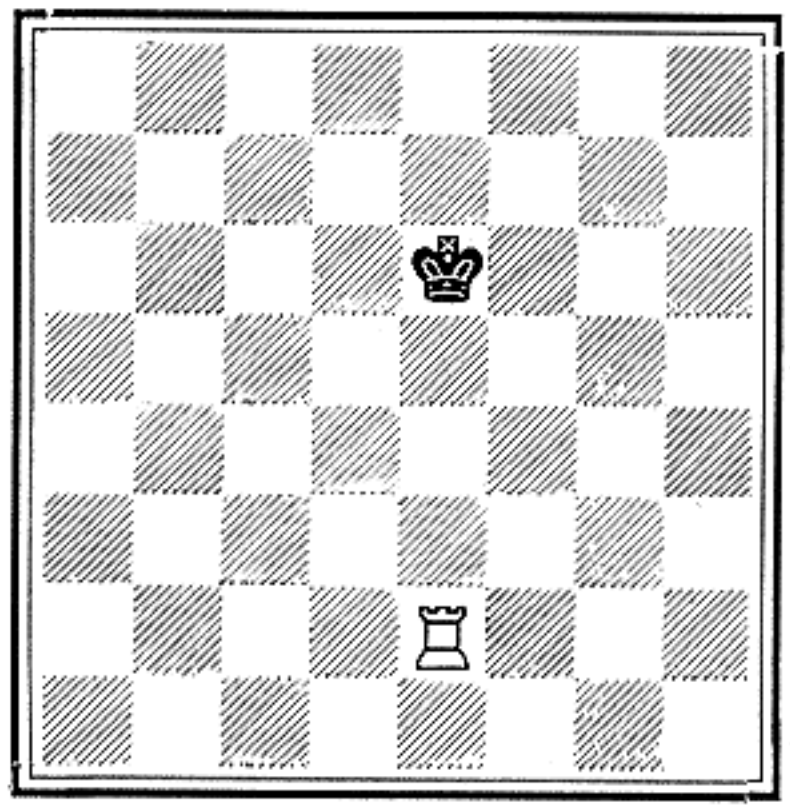
This method is illustrated in diagrams 2A and 2B. The King stays where he is and the check is removed by capturing the checking piece.

3. Placing a piece between the King and the checking piece.

This method is illustrated in diagrams 3A and 3B. Again the King stays where he is and the check is removed by interposing a piece to ward off the attack.

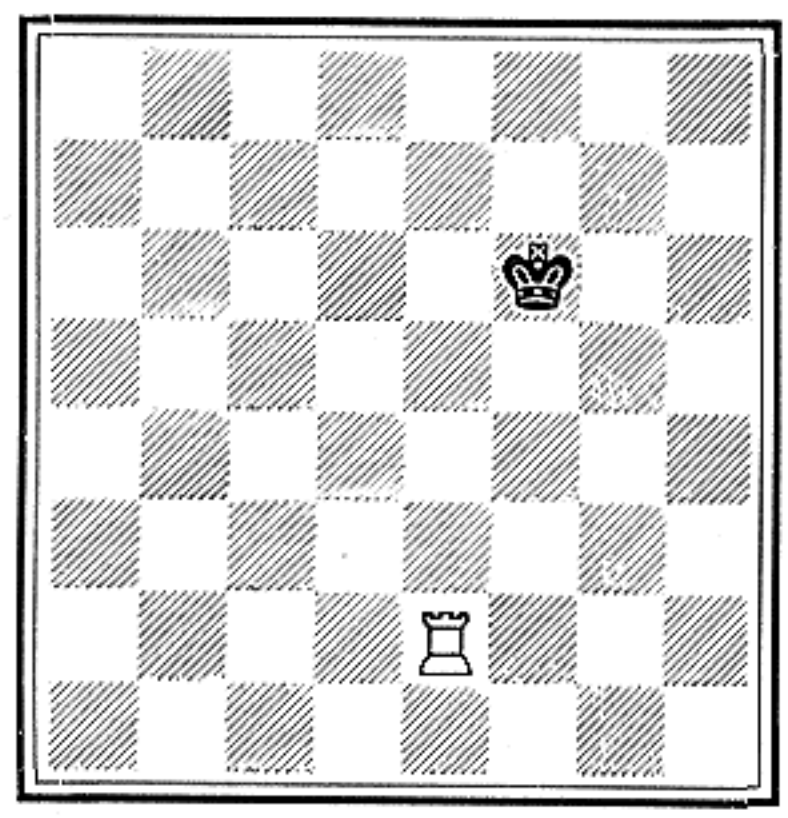
Note that this method does not avail against check by a Knight as the Knight leaps over intervening pieces. When a Knight checks the King, the Knight must be captured or the King must be moved out of check.

It frequently happens that the player whose King is in check can choose between the three methods described above. Two or three of these ways of getting out of check may be available. In such cases, the player may select whichever method he prefers. Of course, if only one method is possible, he must get out of check by the only available means.



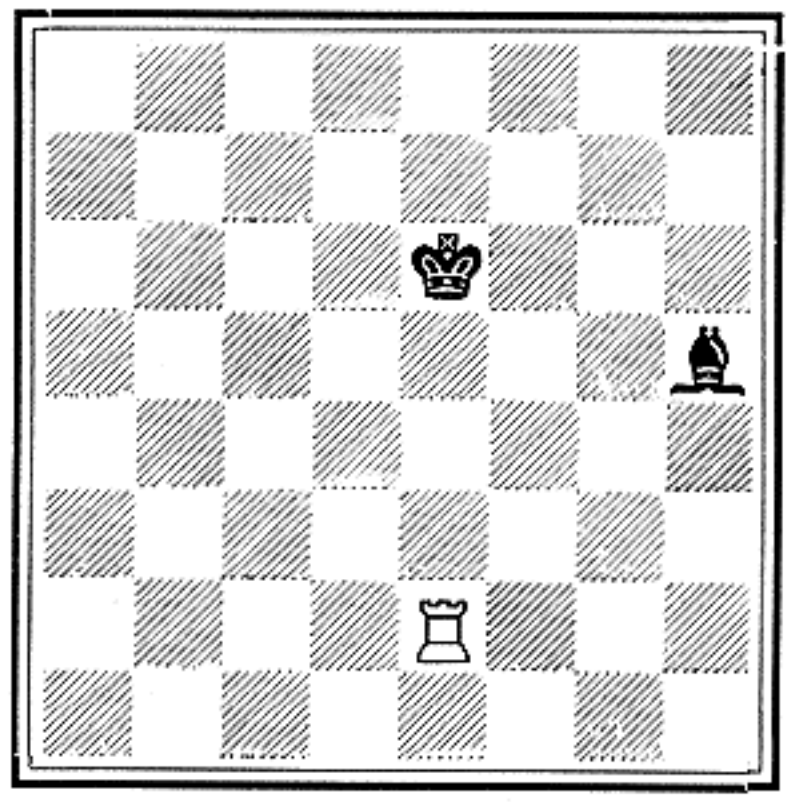
KING IS IN CHECK

1A The Rook is checking the King. The direction of the Rook's attack is due North.



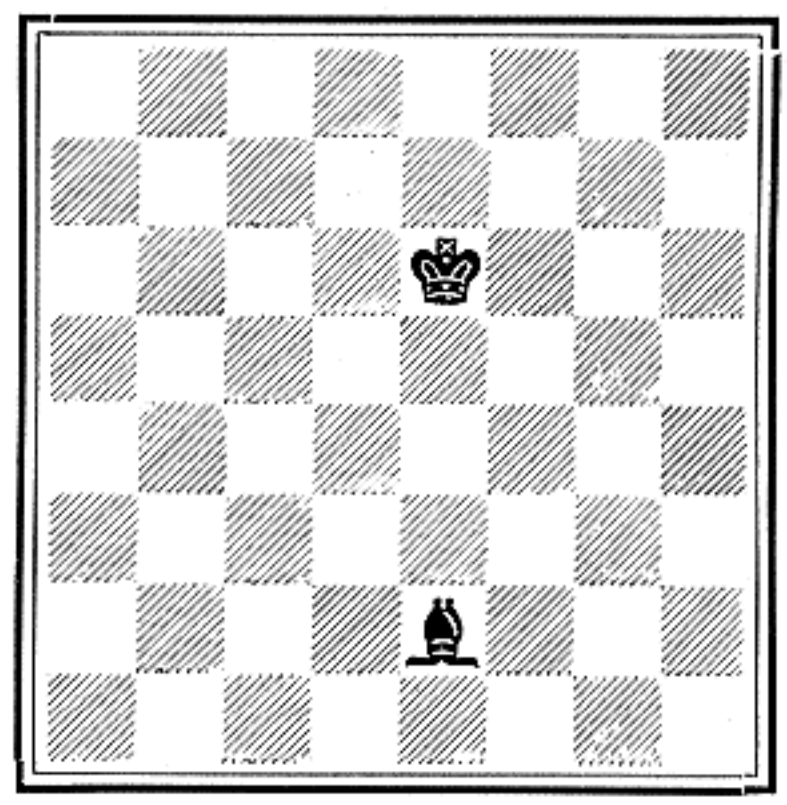
KING IS OUT OF CHECK

1B To get out of check, the King simply steps away from the line of attack.



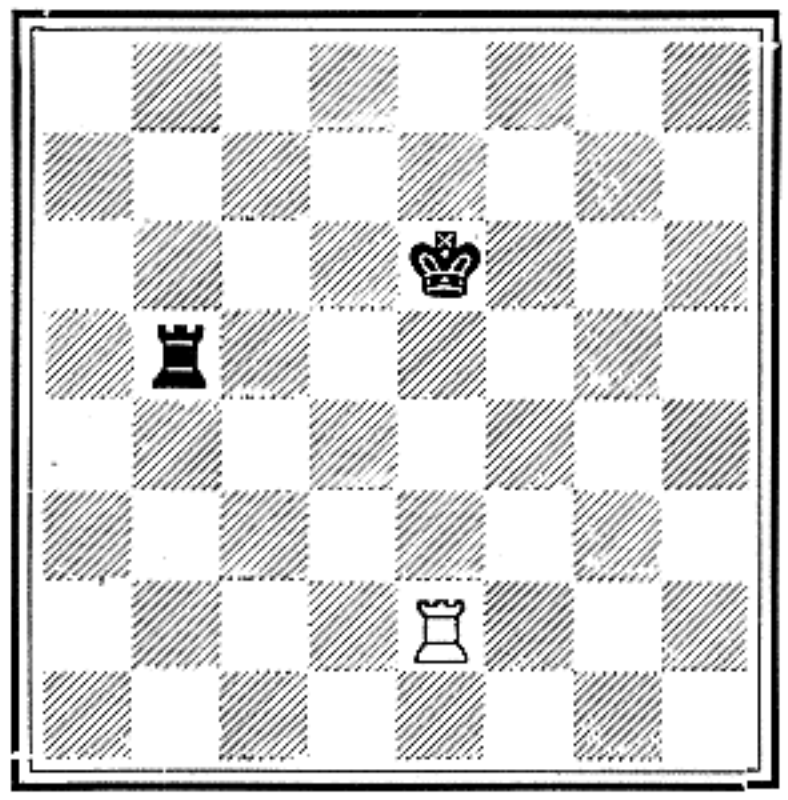
KING IS IN CHECK

2A He can get out of check by stepping away (as in 1B) or the Bishop can capture the checking Rook.



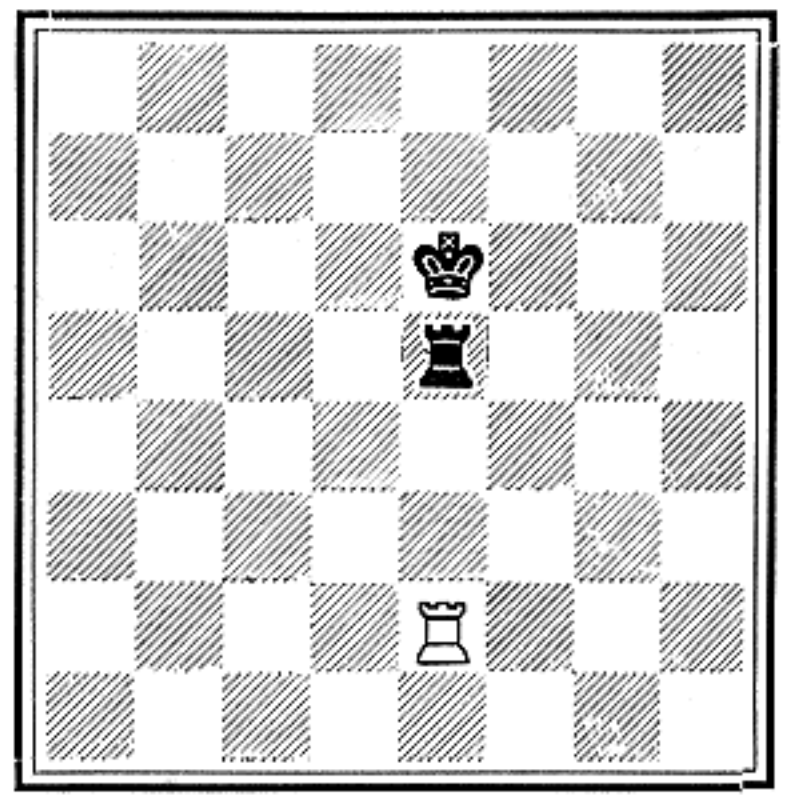
KING IS OUT OF CHECK

2B The Rook has been captured and as it has been removed from the board the King is no longer in check.



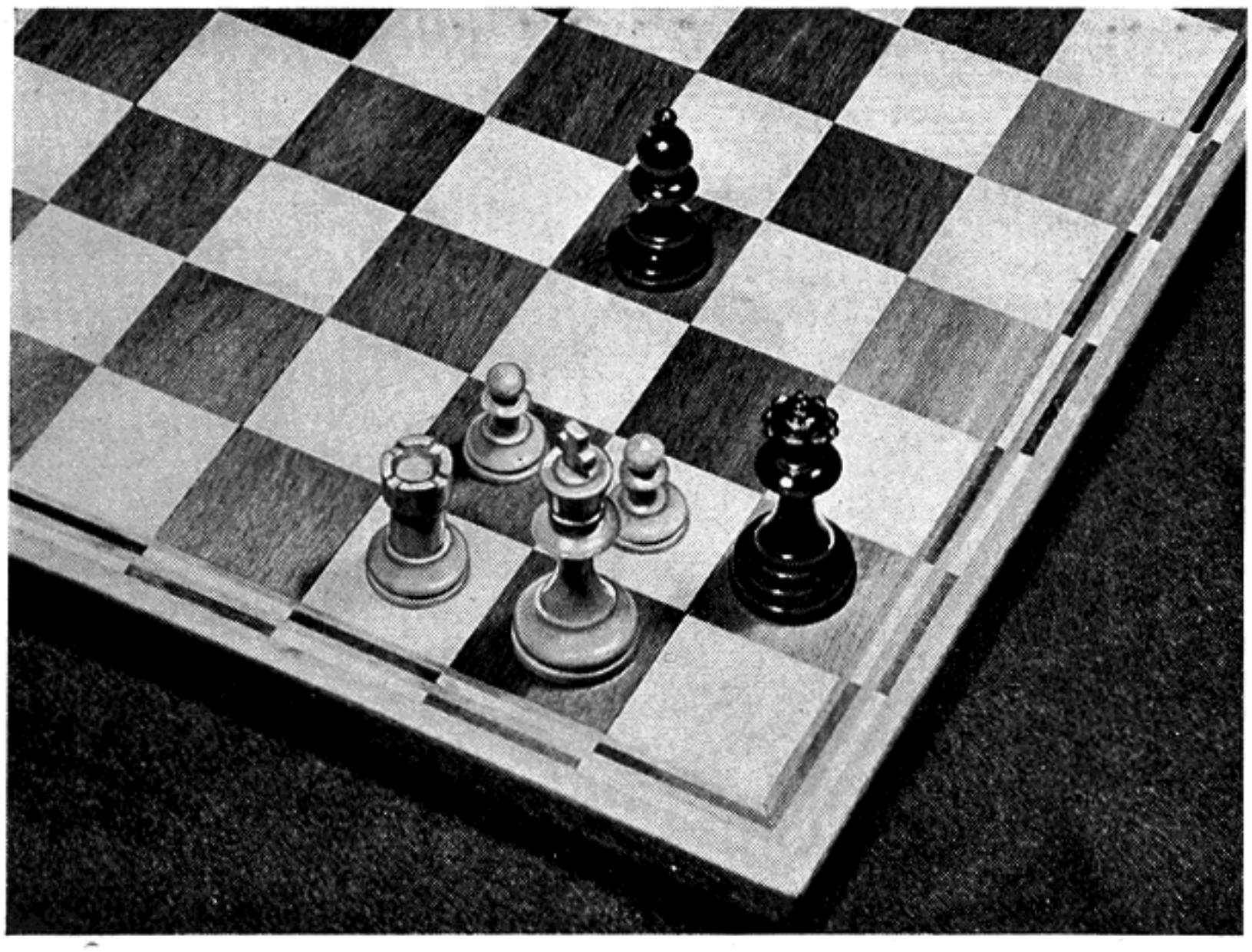
KING IS IN CHECK

3A He can get out of check by moving away (as in 1B) or the Black Rook can be interposed to break up the attack.



KING IS OUT OF CHECK

3B The King is not in check as his own Rook is a barrier between himself and the white Rook.



Checkmating the King

If the King is in check and it is impossible to get him out of check by any of the three methods described on the previous page, the King is checkmated and the player thus checkmated **has lost the game.** A player may have twice as many pieces as his opponent, but **if his King cannot get out of check he is checkmated and has lost the game.**

A typical checkmate is pictured in the photo at the left. Here the **White King** is "mated" (the shorter term is commonly used.) The conditions of checkmate are fulfilled as follows:

The King is in check:

The Black Queen is attacking the King (diagonally) and is threating to capture it.

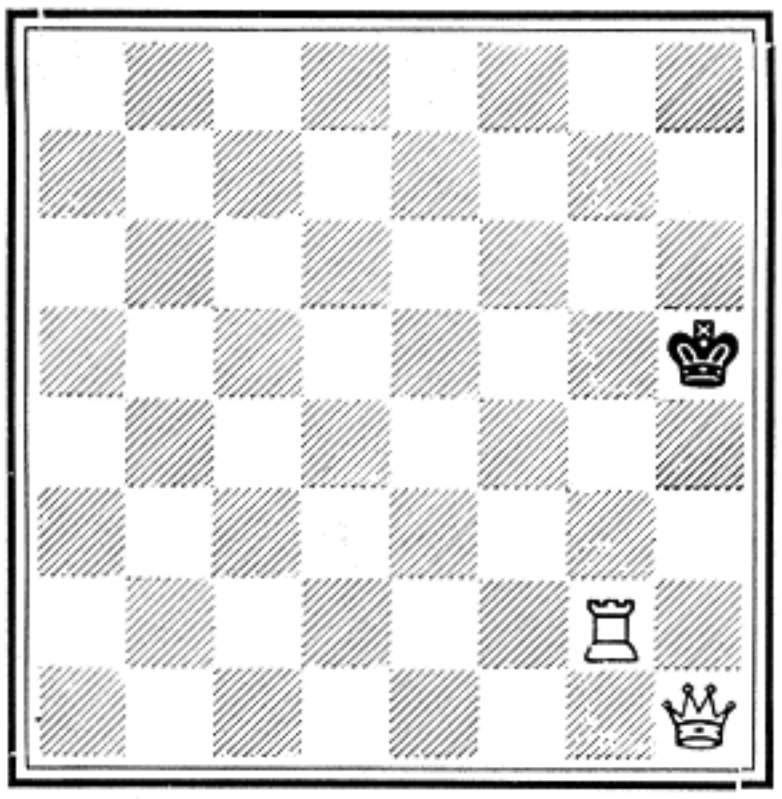
The King cannot MOVE out of check:

The only square to which the King can move is the corner square and here the King would **still** be in check by the Queen. The move would be illegal.

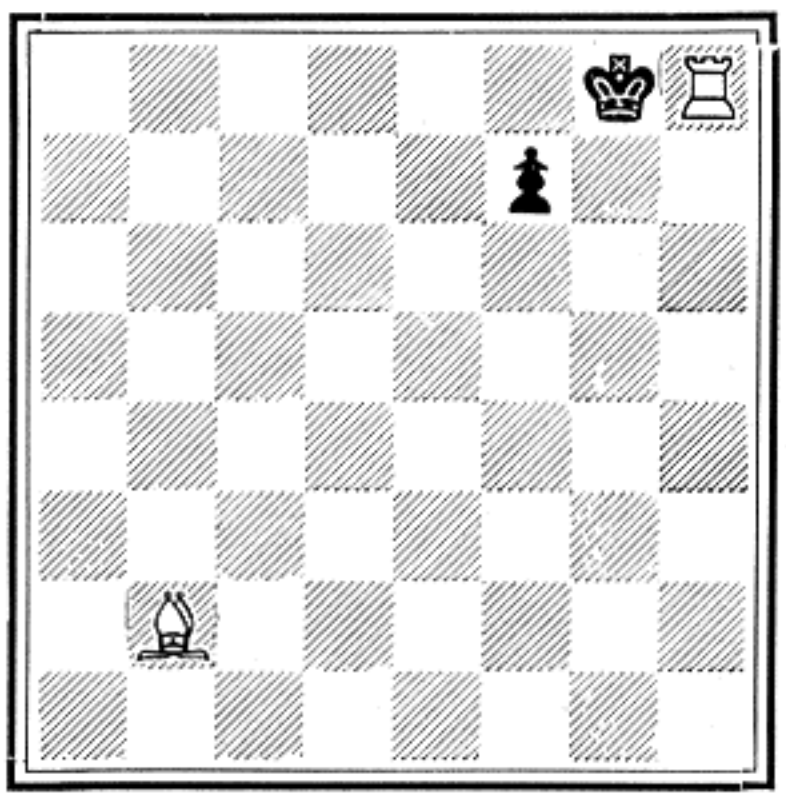
The checking piece cannot be captured:

The only piece capable of capturing the Queen is the King itself; but if the King captured the Queen he would then be in check from the Black Bishop. Hence, the capture would NOT get the King out of check. The capture would be illegal. (No move or capture can ever be made which exposes the King to a check.)

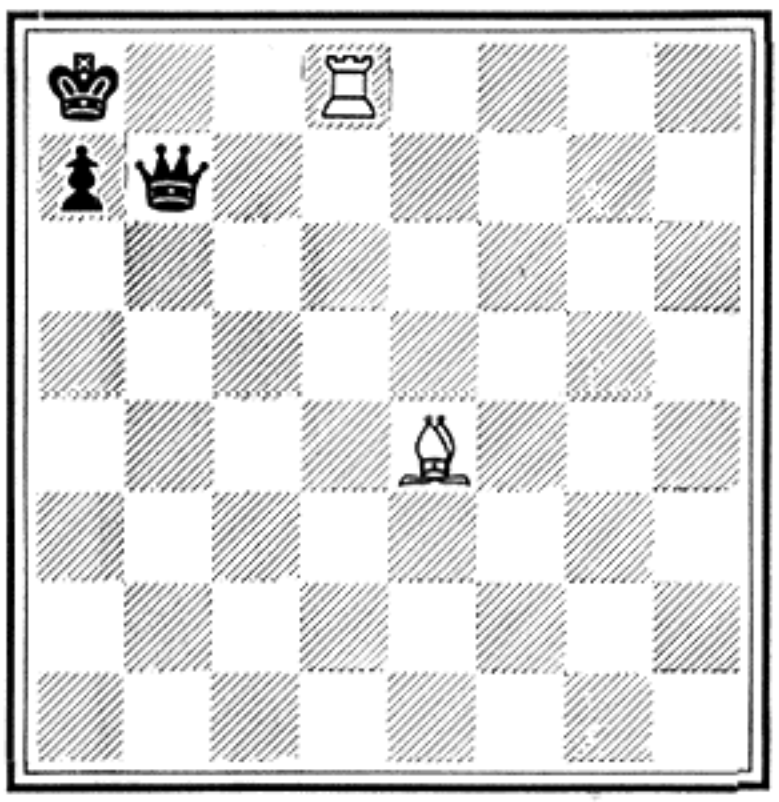
Nothing can be interposed between the checking piece and the King.



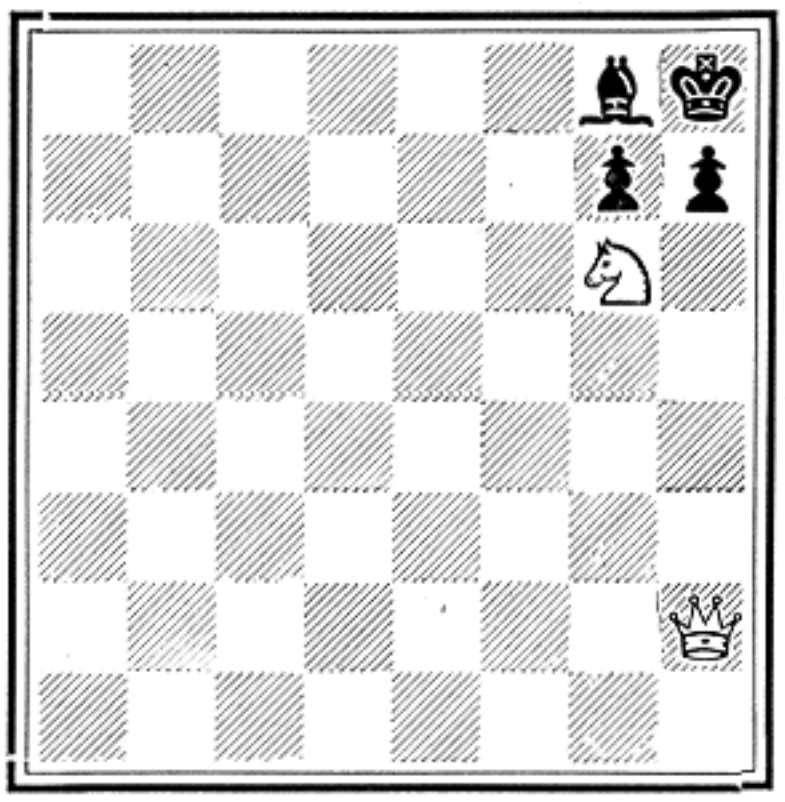
1 The Black King is checkmated. He is attacked by the Queen and no matter where he moves, he would still be attacked by the Rook or Queen.



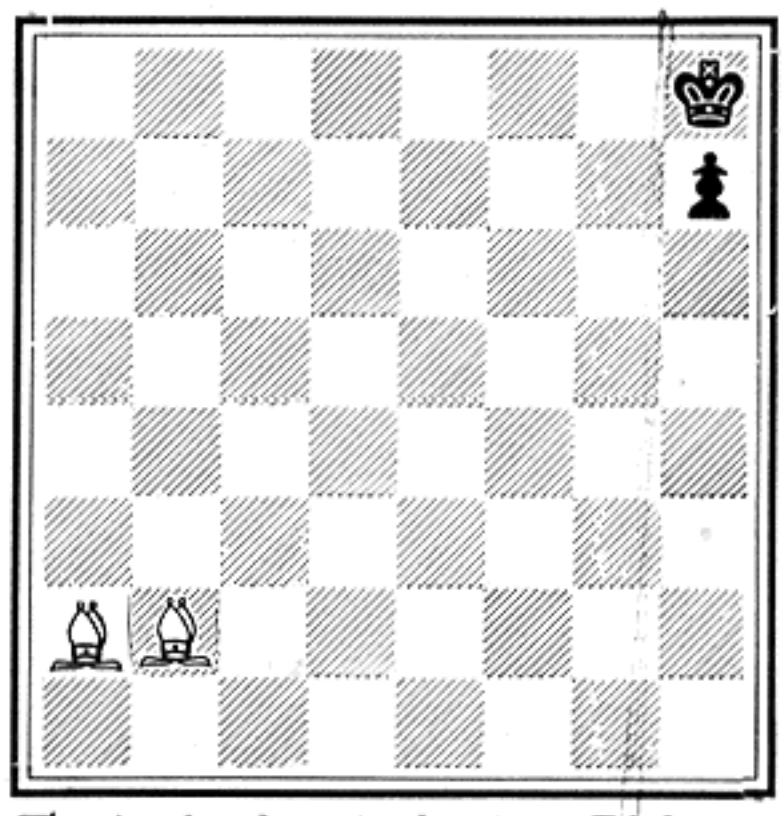
2 Here the King cannot move anywhere as he would still be in check from the Rook or Bishop. He cannot capture the Rook as he would then be in check from the Bishop. He is checkmated.



3 Checkmate. The Rook is checking the King, who cannot move out of the Rook's path. The Queen cannot be interposed between the King and Rook as the King would then be in check from the Bishop.



4 A checkmate by the Knight. The Knight is checking the King and the King cannot move. Black is not allowed to capture the Knight with his Pawn as the King would then be exposed to check by the Queen.



5 A checkmate by two Bishops. The Bishop on the black square is checking the King. The other Bishop is preventing the King from moving out of check. The Black Pawn blocks the King's escape.

LET'S PLAY CHESS!

A Picture Guide to the Game of Chess

IRVING CHERNEV

By IRVING CHERNEV

Associate Editor of CHESS REVIEW

and

KENNETH HARKNESS

Managing Editor of CHESS REVIEW

This series began in the March issue. The series is intended for beginners and will form a complete course of instruction in the rules and tactics of the game. By following this course, with its remarkable illustrations, diagrams, examples and practice drills, the learner can quickly and easily master the basic principles of chess. Part 4 will appear next month—in the June-July issue.

The complete course will be published, in book form, by SIMON AND SCHUSTER, New York. If completed in time, the book will be available in the late Fall of this year; otherwise, it will be scheduled for publication in the Spring of 1944.

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PART THREE

What is the secret of the fascination of chess? Why do people, once they have learned the game, stick to it all their lives, getting just as much of a thrill out it after years of play as when they first began, when every move was a fresh surprise?

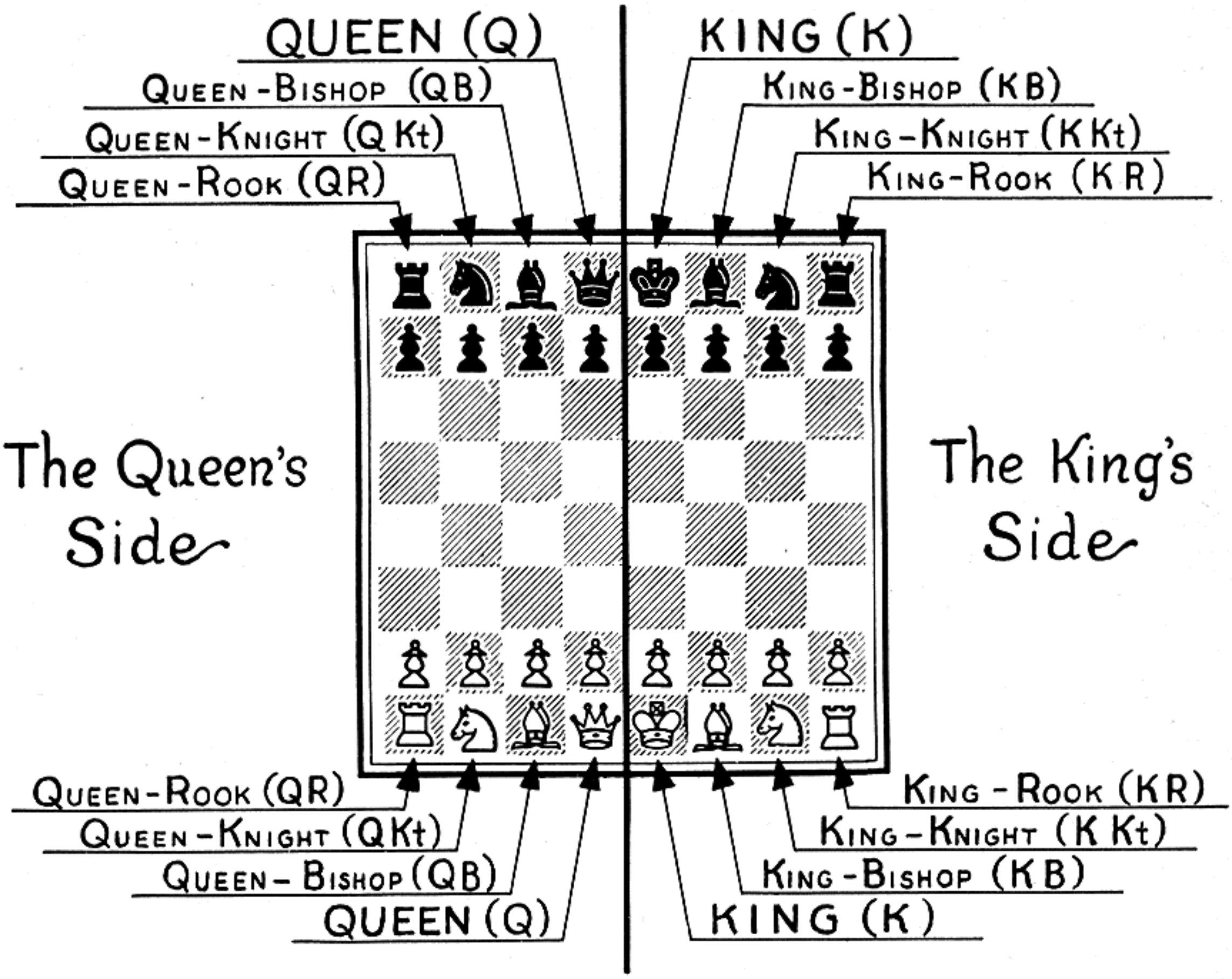
The reason may be that it gratifies the natural instinct for a good fight, as well as the satisfaction realized in conducting a battle where the forces are even, where everything is open and aboveboard, and victory is achieved by the consistent carrying out of one's own plans.

Another reason may be that chess is a game in which free rein is given to the imagination, and daredevil tactics can upset the careful, methodical plodding of the super-cautious opponent.

Or it may be that people like the way beautiful and artistic ideas are pictured on the chessboard in the games of the great players.

But whether chess is a battle, a science, or an art, it has the power "like love, like music, to make men happy."

The game we present this month will give the learner an inkling of the fascinating quality of chess. The moves of the different types of chessmen, and how they capture, have been explained and illustrated in the first two parts of the series. Last month, the object of the game was outlined and the meaning of "checkmate" defined. Before proceeding with more rules, we present a short "movie of a chess game" so that the learner may observe the chessmen in action and see what an actual game of chess looks like.



How the Chessmen and Squares are Named

Throughout the remainder of this course, reference will constantly be made to the chessmen which appear in the diagrams and pictures accompanying the text. In order that we may be able to refer to individual pieces and describe their moves to certain squares on the board, a simple means of identification becomes necessary. The method by which pieces and squares are "named" is explained below and on the following page.

Each player has two Rooks, two Knights and two Bishops. These pieces are classified as shown in the above diagram. Here the chessboard is divided into two sections by the heavy line drawn down the middle of the board. The pieces standing to the left of the Queen (on what is known as the "Queen's side" of the board) are called the Queen-Bishop, Queen-Knight and Queen-Rook. The corresponding pieces on the "King's side" are called the King-Bishop, King-Knight and King-Rook.

If these pieces move to other squares, they are still referred to by their original names, so long as this means of identification remains clear. However, if a piece has made several moves, possible confusion is avoided by specifying the square on which the piece stands. (The method of naming squares is described on the next page.)

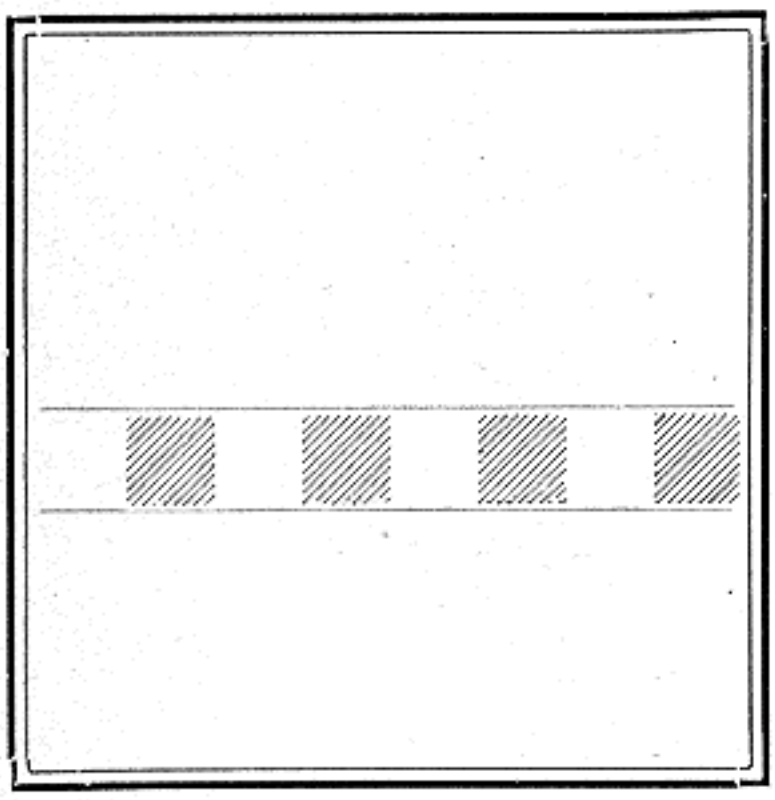
As explained on the next page, each vertical row of squares (up and down the board) is known as a "file" and the Pawns are named after the files on which they stand. From left to right in the above diagram, the Pawns (White or Black) are called the Queen-Rook's Pawn, Queen-Knight's Pawn, Queen-Bishop's Pawn, Queen's Pawn, King's Pawn, King-Bishop's Pawn, King-Knight's Pawn and King-Rook's Pawn.

If a Pawn captures and thereby moves to an adjoining file, it takes the name of the file to which it has moved. For instance, if the Queen-Rook's Pawn captures an enemy man on the Queen-Knight's file, it is then referred to as a Queen-Knight's Pawn.

It should be noted that these methods of identifying the chessmen are only used when the simple terms Bishop, Knight, Rook or Pawn would be ambiguous. For instance, if either one of two Rooks can move to a certain square, the intended Rook is identified as the Queen-Rook or King-Rook (or by naming the square on which the Rook stands). However, if only one Rook can move to the square specified, the simple term "Rook" is sufficient.

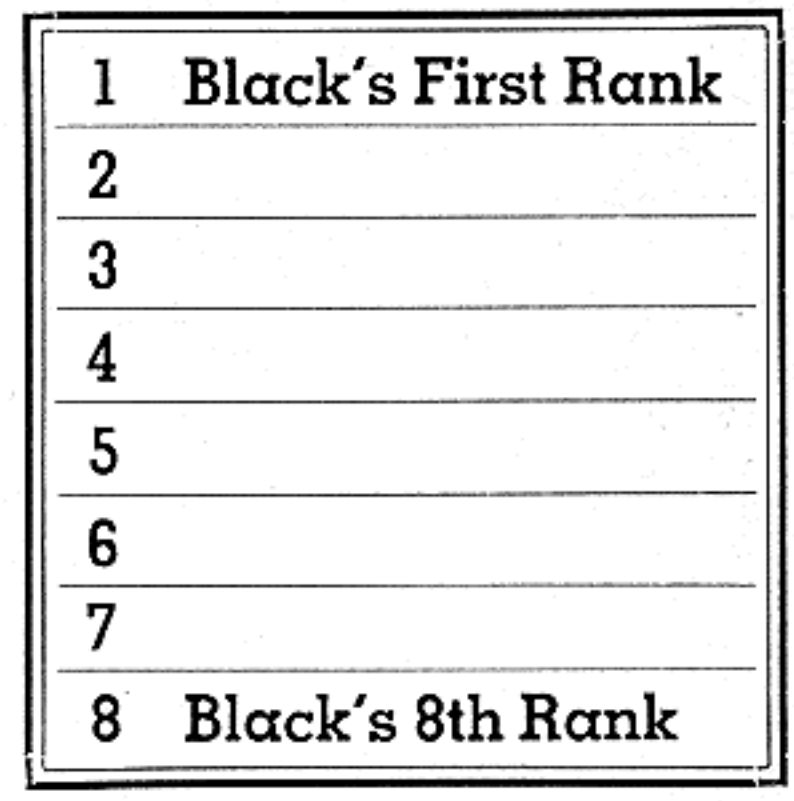
When describing the moves of a chess game, it is customary to use initials instead of the full names of the pieces. Thus, K stands for King, Q for Queen, B for Bishop, Kt for Knight, R for Rook, and P for Pawn. The initials used for Queen-Rook, King-Rook, etc. are given in the above diagram. In the same way, Queen-Rook's Pawn is represented by QRP, Queen-Knight's Pawn by QKtP, and so on.

Ranks, Files and Squares

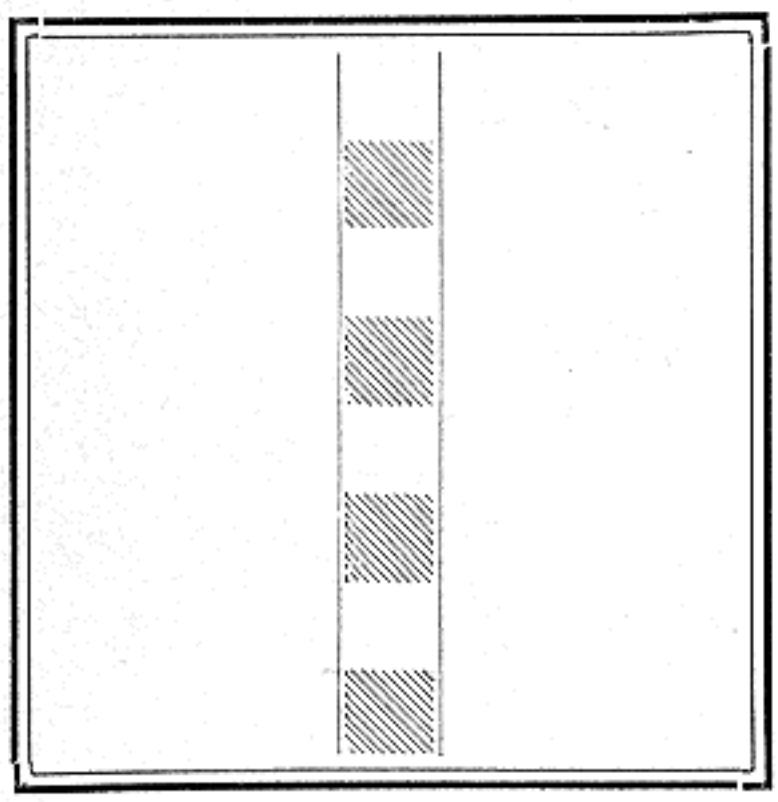


1 This is a **RANK.** Each row of squares running across the board (East and West) is called a **RANK.**

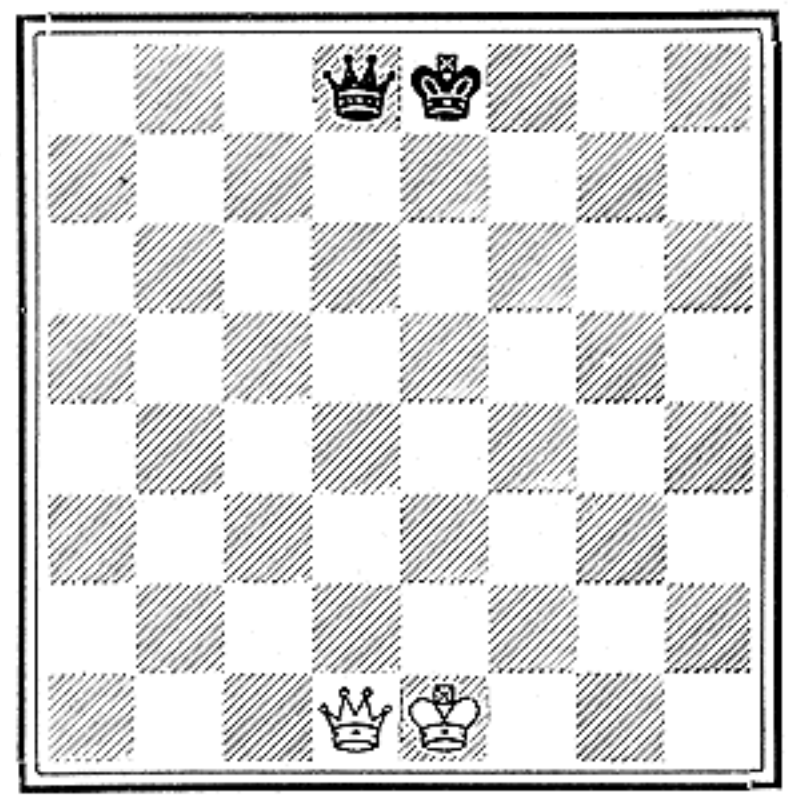
2 The ranks are numbered from 1 to 8. White calls the rank immediately in front of him his **first** rank and counts up the board.



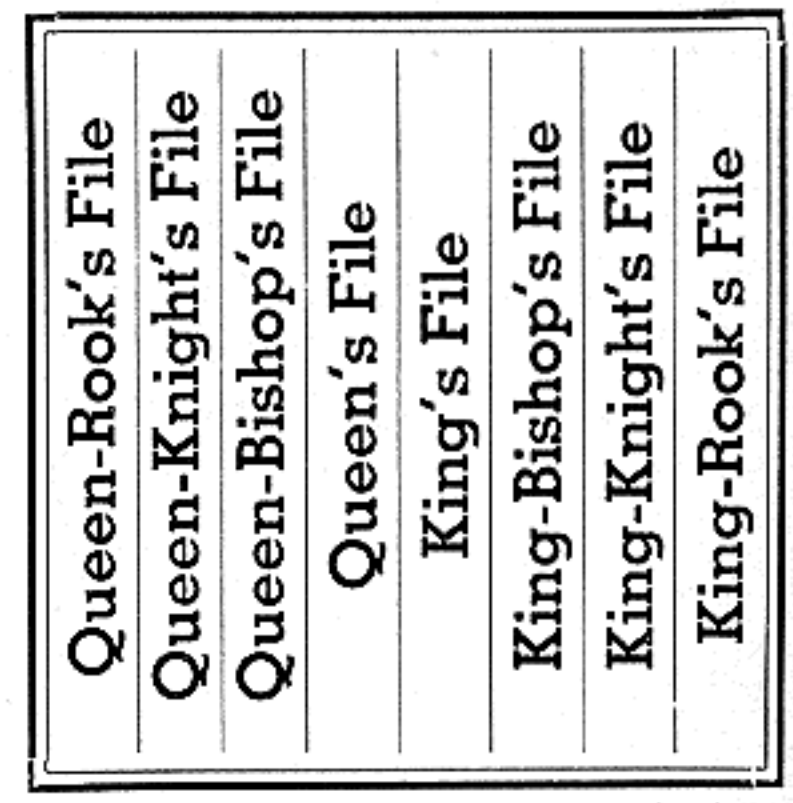
3 Black counts the ranks from 1 to 8 in the same way but starts the count from his own side of the board.



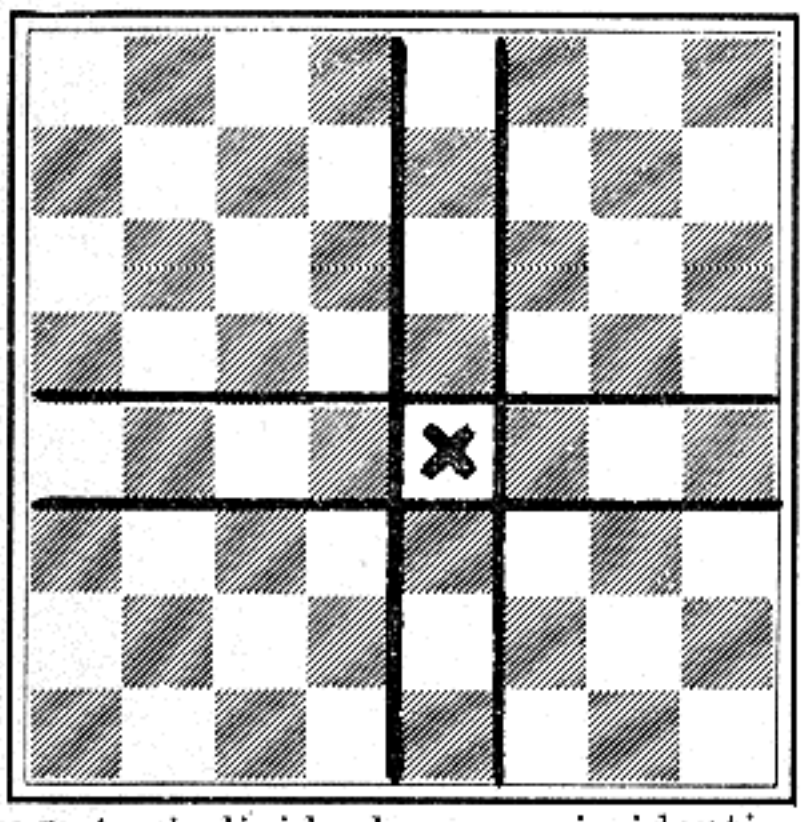
4 This is a **FILE.** Each row of squares up and down the board (North and South) is called a **FILE.**



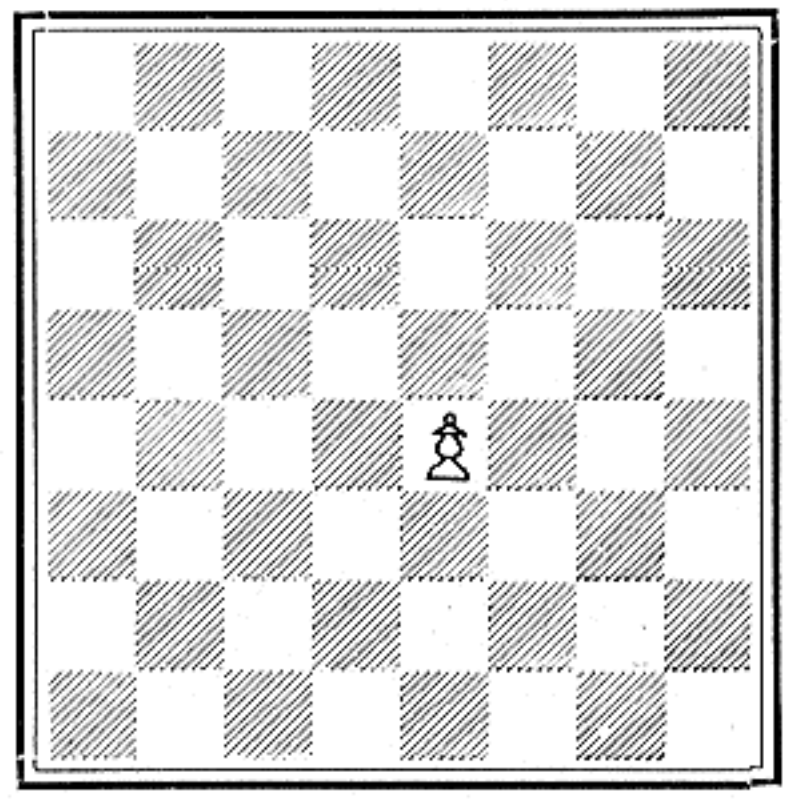
5 The file on which the opposing Kings stand at the start of the game is called the **King's File.** The white and black Queens are on the **Queen's File.**



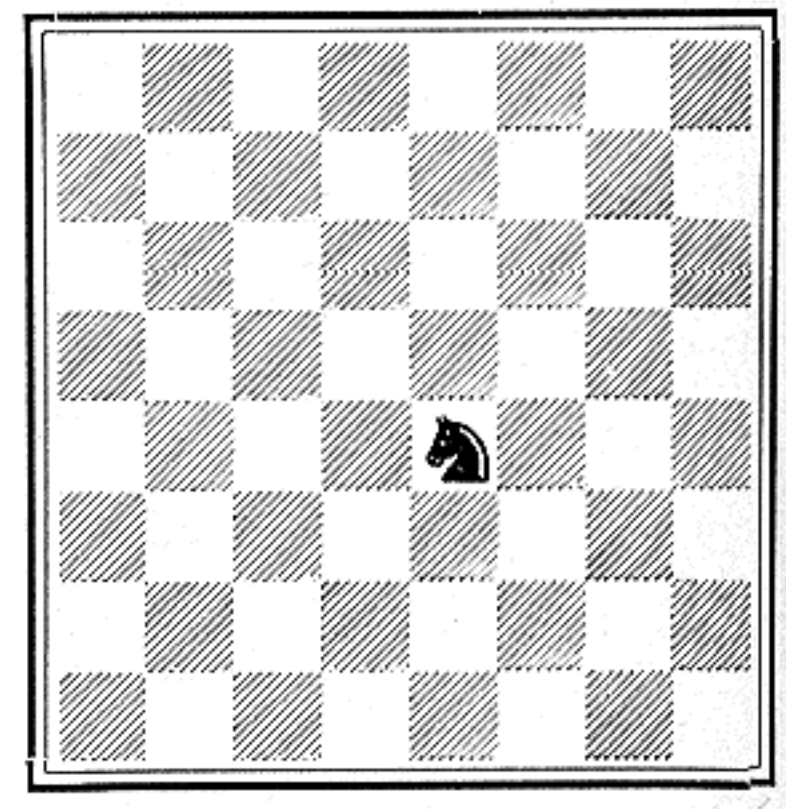
6 In a similar way, all 8 files are named after the pieces at the top and bottom of the files at the start of the game. Compare with diagram on previous page.



7 An individual square is identified by combining the name of its file and the number of its rank.



8 Thus, the Pawn stands on the square called **White's "King 4"** i.e., on the **King's file** and on **White's 4th rank.**



9 This Knight stands on Black's **"King 5"** — on the King's file and Black's 5th rank. It is the same square as in Diagram 8, but named from Black's point of view.

Let's Play a Game of Chess

We still have a few more rules to learn, but first let us see what a real game of chess looks like.

On this and the following pages, we present a short "movie" of a chess game! Each and every move, from the opening to the final checkmate, is pictured in this series of photographs. Look for the arrow on each picture; it shows how the piece moves.

You do not need a set of chessmen to follow this game as the pictures and comments tell the whole story. However, it will do no harm to play over the game on your chessboard or pocket set. In this way you will get some practice in moving the pieces.

The game presented here was actually played many years ago in a chess tournament. In these events, the players always write down their moves on a "score-sheet". Written records of the games are thus preserved and important games are published in newspapers, magazines and books.

To enable players to write their moves quickly and to permit the publication of games in compact form, a simple "code" of symbols and abbreviations has been developed. Under the comment on each move in the following game, we briefly explain how chess-players would describe the move and how it would be written in what is known as "descriptive chess notation."

White's First Move

White starts the game by moving his King's Pawn two squares forward. Note that his Queen and one of his Bishops can now get into action.

In the language of chess, this move is described as "Pawn to King 4" — meaning that the Pawn has moved to the 4th square in front of the King (counting the square on which the King stands as No. 1.)

To write down the move, initials are used for Pawn (P) and King (K) so that it appears as follows:

Move No.	White	Black
1	P—K4	. . . .

The dash between P and K4 means "to" or "moves to".

Black's First Move

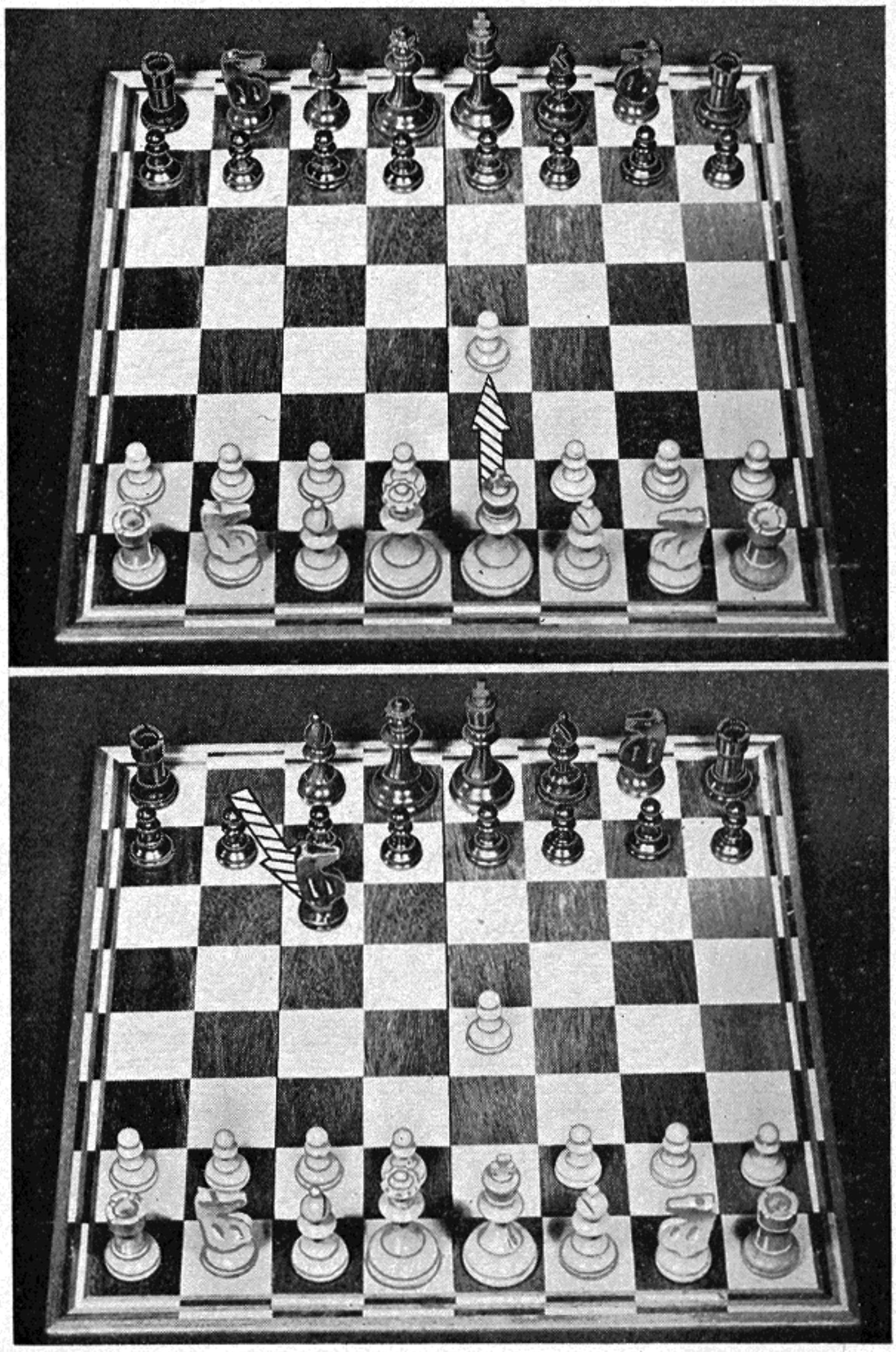
Black begins by bringing out his Queen-Knight which leaps over the Pawns and is ready for further action.

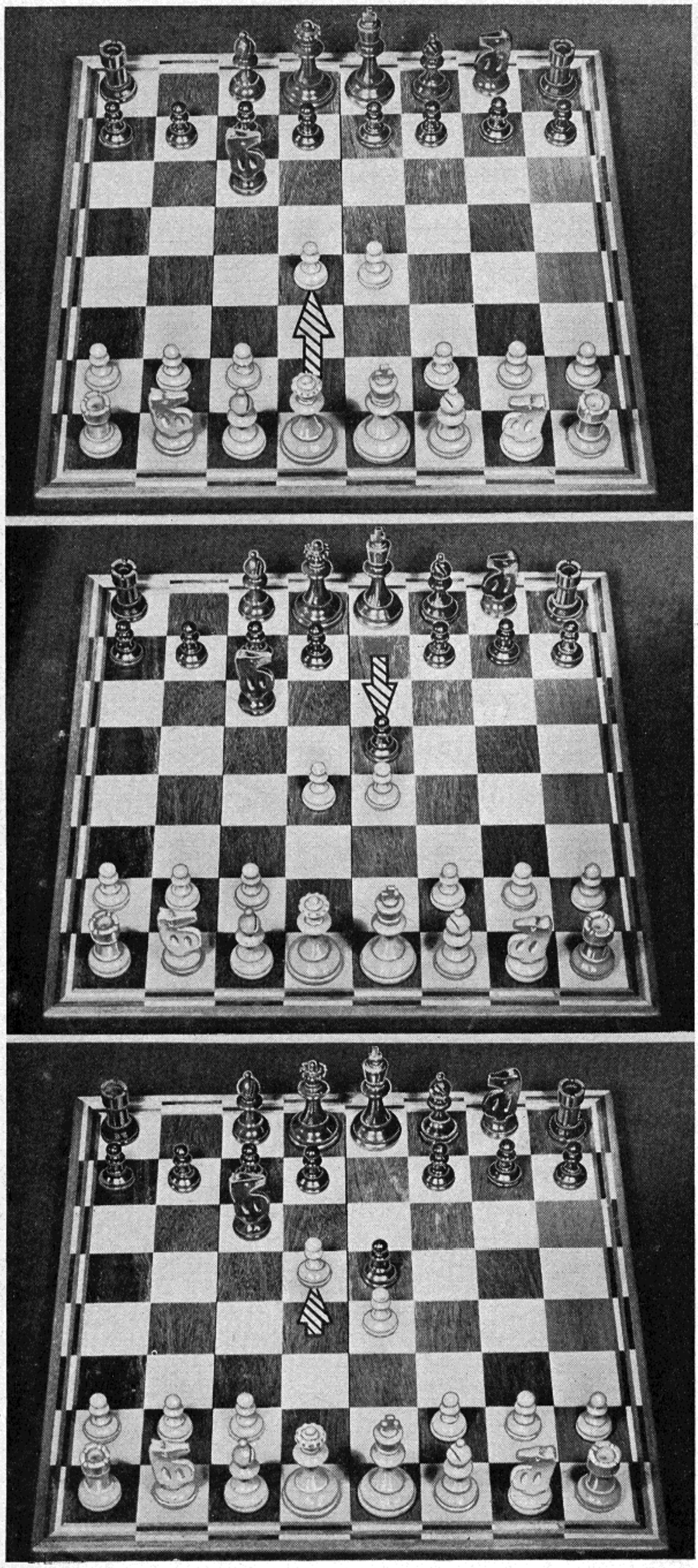
Black's move is called "Knight to Queen-Bishop 3." In other words, the Knight has moved to the 3rd square in front of Black's Queen-Bishop (counting the square on which the Bishop stands as No. 1).

Using abbreviations (Kt for Knight and QB3 for Queen-Bishop 3) the move is written:

White	Black
1	Kt—QB3

The dots after the move number indicate that White's move has already been recorded.





White's Second Move

White advances his Queen's Pawn two squares, giving his Queen still more scope and unblocking his other Bishop. Both Bishops are now free to move.

White's move is "Pawn to Queen 4." The Pawn moves to the 4th square in front of the Queen. (The Queen's square is Queen 1.) Using initials, the move is written:

2 P—Q4 . . . .

When recording a **White** move, the **number** of the square is obtained by starting the count from **White's** first rank (the bottom row in the pictures). When recording a **Black** move, the count starts from **Black's** first rank (the top of the board).

Black's Second Move

Black moves his King's Pawn two squares. Black is now attacking the White Queen's Pawn with both Knight and Pawn. White must decide what to do about this.

This move is: "Pawn to King 4" and is written:

2 . . . . P—K4

The Pawn moves to the 4th square in front of the King. A more accurate way of expressing this is to say that the Pawn moves to the 4th square on the **King's file.** The vertical rows of squares (up and down the board) are called "files" and are named after the pieces at the top and bottom of each file in the starting line-up. (The opposing Kings are at the top and bottom of the King's file; the two Queens are at the top and bottom of the Queen's file, etc.)

White's Third Move

White advances his Queen's Pawn one square forward. Now the White Pawn attacks and threatens to capture the Black Knight.

Note that White had various choices on this move — which is typical of chess. He could have captured Black's Pawn with his own Pawn—or permitted Black to capture. Instead he decided to move the threatened Pawn.

White's move is called "Pawn to Queen 5" and is written:

3 P—Q5 . . . .

Square Q5 (Queen 5) is the fifth on the Queen's file, counting from the bottom of the board.

Black's Third Move

Black does not want to lose his Knight — so he moves it away.

A Knight is much more valuable than a Pawn. If Black had not moved his Knight, White would have captured it; and although Black could then take the capturing Pawn, the exchange would be all in White's favor.

Black's move is "Queen-Knight to King 2". In abbreviated form, this is written:

3 . . . . QKt—K2

As either of Black's Knights could have moved to square K2 (the 2nd square on the King's file) it is necessary to specify that the Queen-Knight (QKt) was moved.

White's Fourth Move

White moves his King-Bishop's Pawn two squares forward. This Pawn now attacks the advanced Black Pawn.

(Each Pawn bears the name of the file on which it stands. The Pawn moved by White is called the King-Bishop's Pawn because it stands on the King-Bishop's file — the vertical row of squares between the White King-Bishop and the Black King-Bishop in the starting line-up.)

The move is described as "Pawn to King-Bishop 4" or Pawn to the 4th square on the King-Bishop's file and is written:

4 P—KB4 . . . .

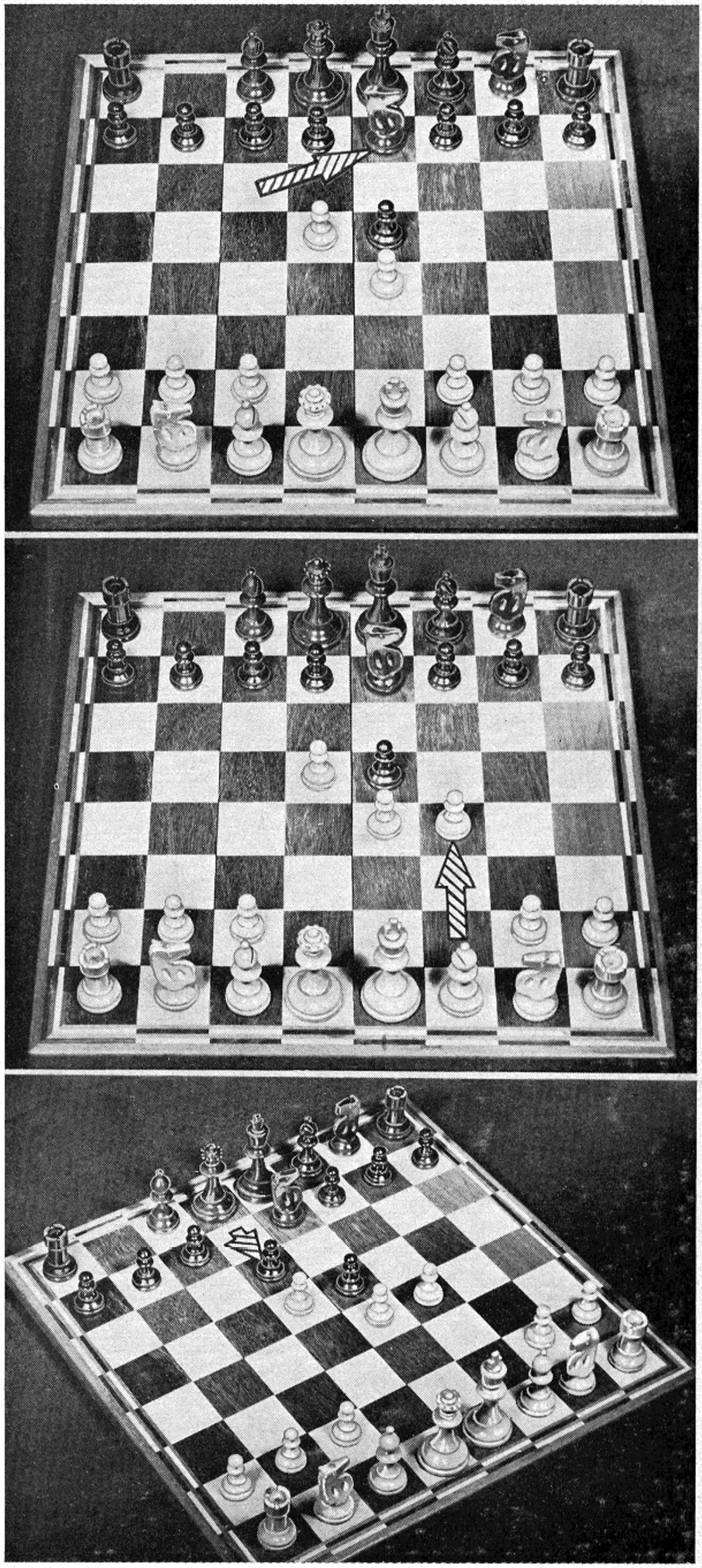
Black's Fourth Move

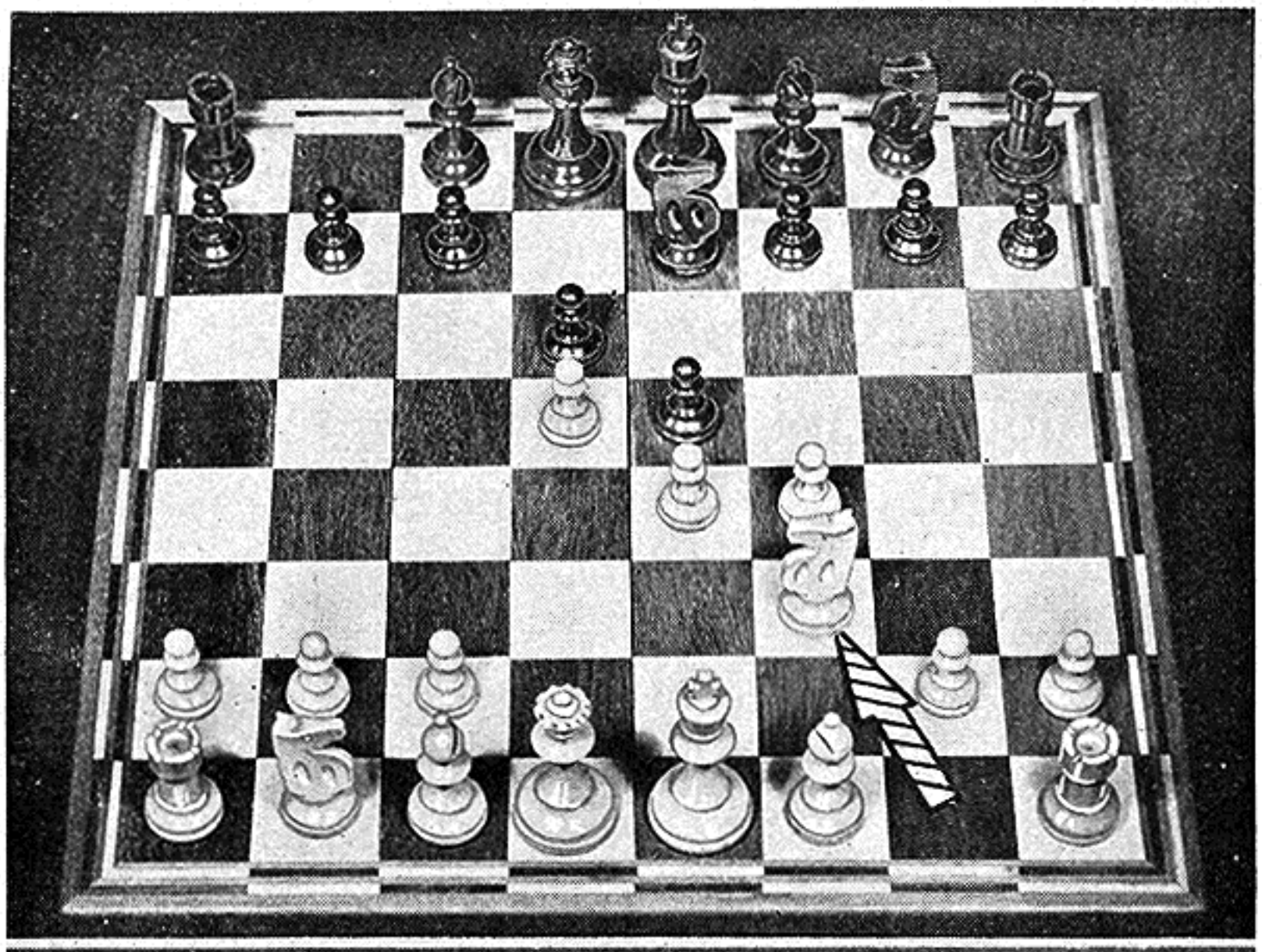
Black moves his Queen's Pawn one square. In this way he defends his King's Pawn, attacked by White. If White captures the King's Pawn, the Pawn just moved can capture in return.

Black's 4th move is "Pawn to Queen 3" or Pawn to the 3rd square on the Queen's file, counting from the top of the board (the Black side).

Here is the "score" of the game up to this point:

White	Black
1 P—K4	Kt—QB3
2 P—Q4	P—K4
3 P—Q5	QKt—K2
4 P—KB4	P—Q3





White's Fifth Move

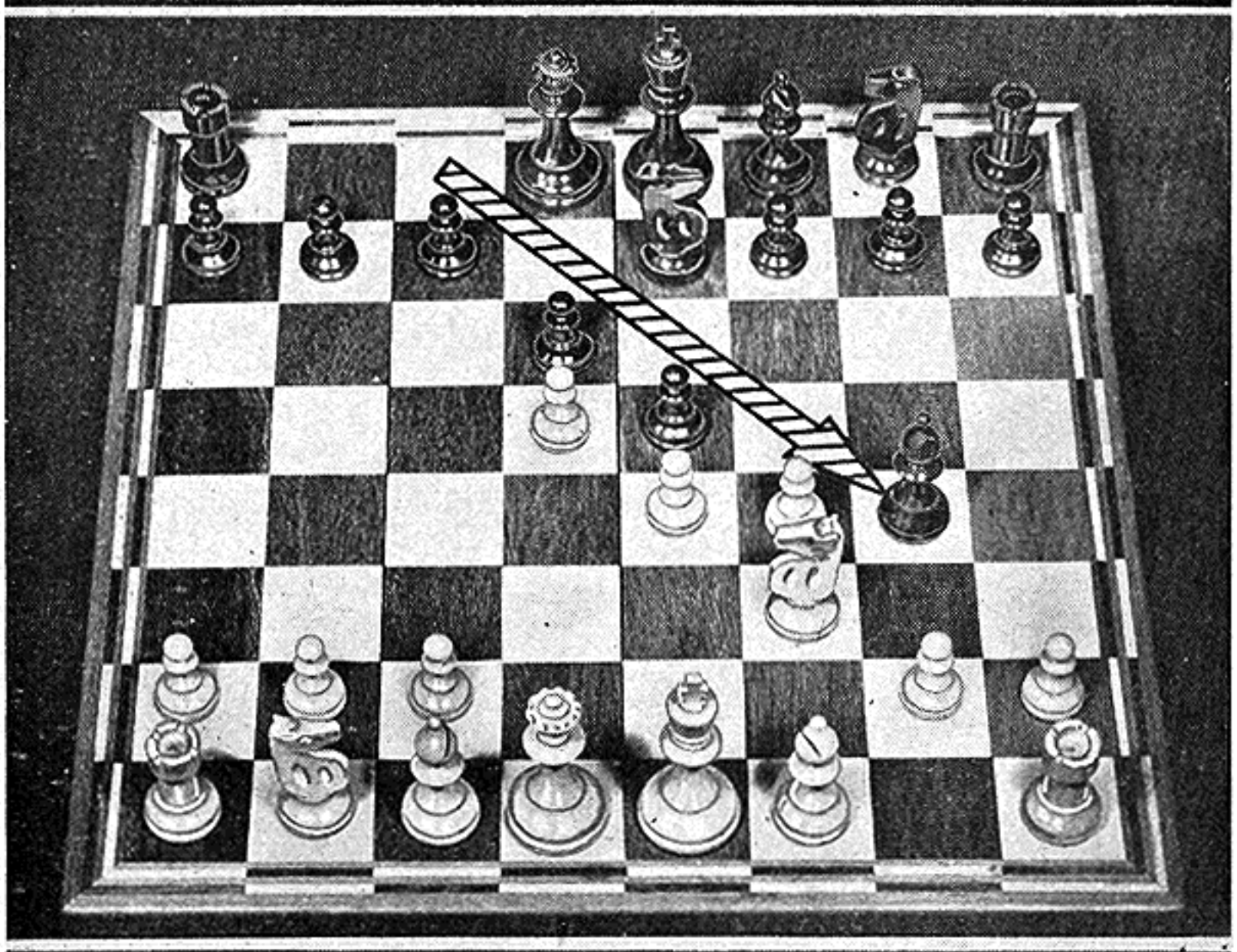
White brings his King-Knight into play. In its new position, the Knight attacks the Black King's Pawn, already threatened by the White King-Bishop's Pawn.

The Black Pawn is attacked twice, defended once. White thus threatens to win a Pawn.

White's 5th move is called "Knight to King-Bishop 3" or Knight to the 3rd square on the King-Bishop's file and is written:

5 Kt—KB3 . . . .

The names of the files are permanent. For instance, the King-Bishop's file is always called the King-Bishop's file, no matter where the Bishops may move later in the game.



Black's Fifth Move

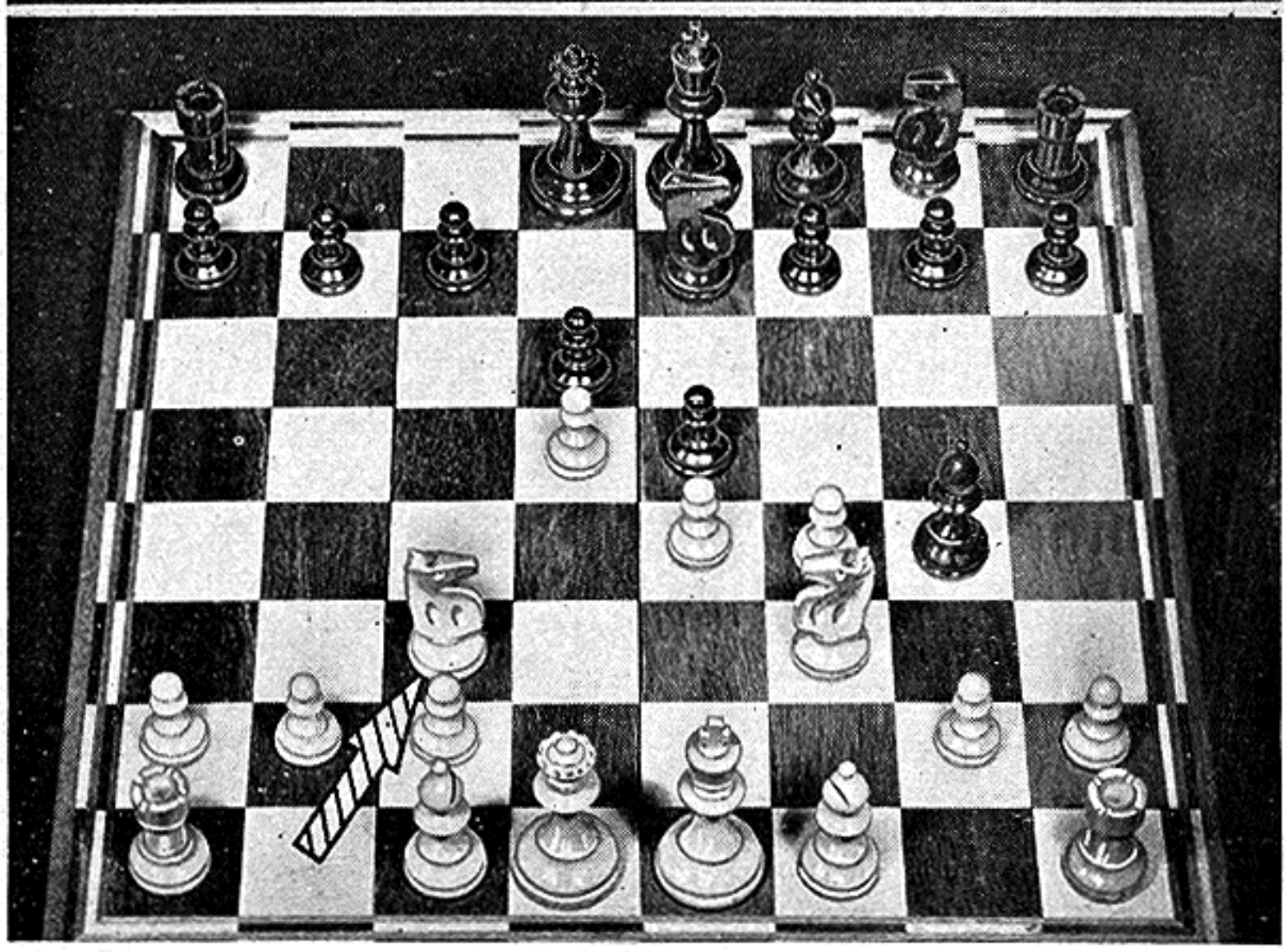
Black moves his Bishop and "pins" the White Knight. If the Knight were to move, the Bishop could capture White's all-powerful Queen.

Black thus defends his threatened King's Pawn indirectly by making it unprofitable for White to capture with his Knight. Black would gladly give up his Pawn and Bishop to gain the White Queen.

Black's move is written:

5 . . . . B—Kt5

Unnecessary details are always omitted. Black can move only one of his Bishops and there is only one Kt5 square to which this Bishop can move—the 5th square on the King-Knight's file. Hence, "Bishop to Knight 5" is sufficient.



White's Sixth Move

White "develops" his other Knight — which means that he brings it into play.

White makes no specific or immediate threat with this move. He is mobilizing his forces.

The move is called "Knight to Bishop 3" and is written:

6 Kt—B3 . . . .

Again observe the omission of unnecessary details. The 3rd square on the King-Bishop's file (KB3) is already occupied and "B3" is therefore sufficient to identify the square on the Queen-Bishop file to which the Knight is moved. As only one Knight can move to this square, Kt—B3 is adequate.

Black's Sixth Move

Black moves his Knight and attacks the White King-Bishop's Pawn.

The White Pawn is now attacked twice as Black is also threatening to capture it with his King's Pawn.

Black's 6th move is called "Knight to Knight 3" and is written:

6 . . . . Kt—Kt3

Actually, it is the **Queen**-Knight which moves to the 3rd square on the **King**-Knight's file — but it is not necessary to give these specifications. The simple "Kt-Kt3" identifies the move without any possibility of confusion.

White's Seventh Move

White counter-attacks and threatens to capture the Black Bishop by moving his King-Rook's Pawn one square forward.

As in war, the counter-attack is frequently used in chess. Instead of guarding his threatened Pawn, White makes a counter-threat which cannot be ignored without loss, a Bishop being more valuable than a Pawn.

White's 7th move is "Pawn to King-Rook 3." This is written:

7 P—KR3 . . . .

Here the square must be clearly identified as **King**-Rook 3 (KR3). To write "P—R3" would be ambiguous as White could play P—QR3 or P—KR3.

Black's Seventh Move

Black captures the Knight with his Bishop.

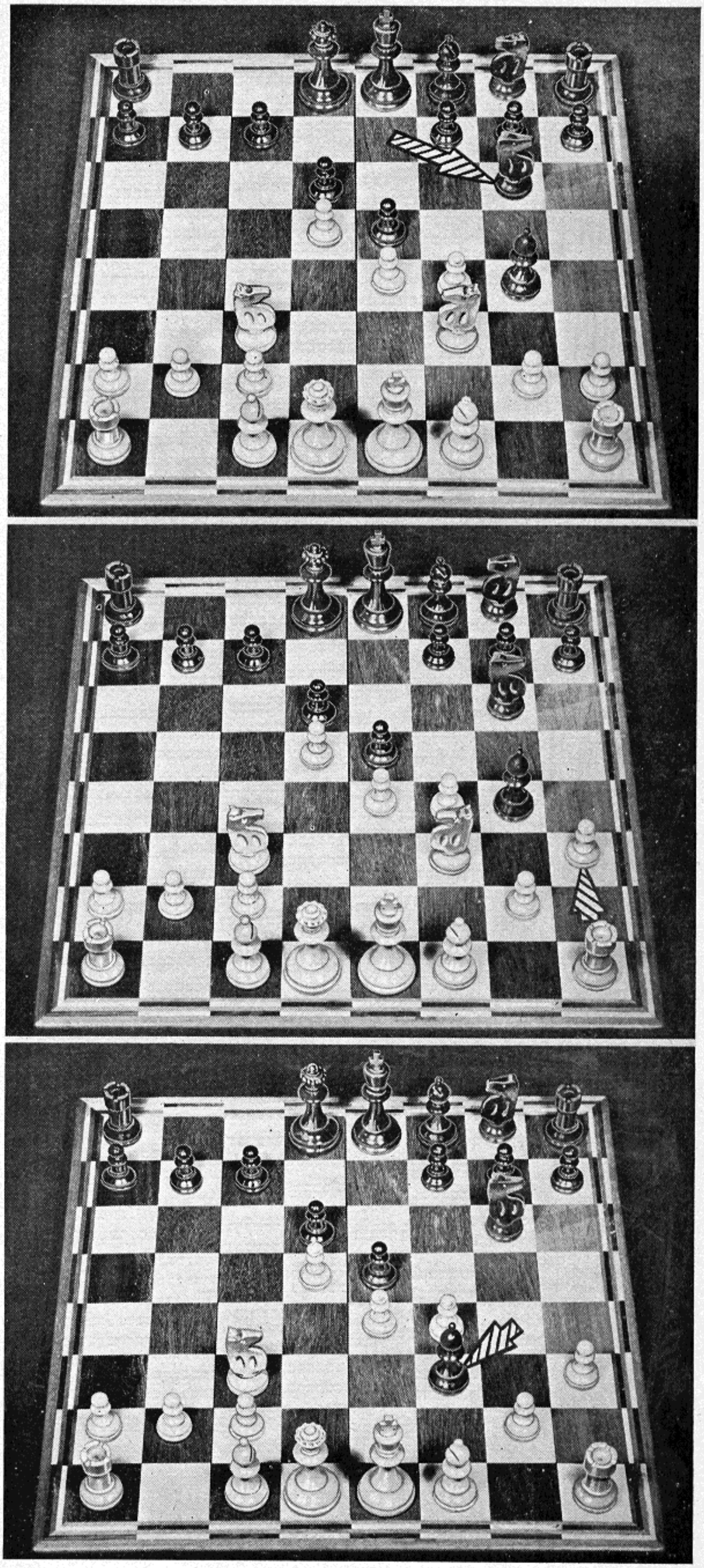
The White Knight is removed from the board and the Black Bishop occupies the square on which it stood.

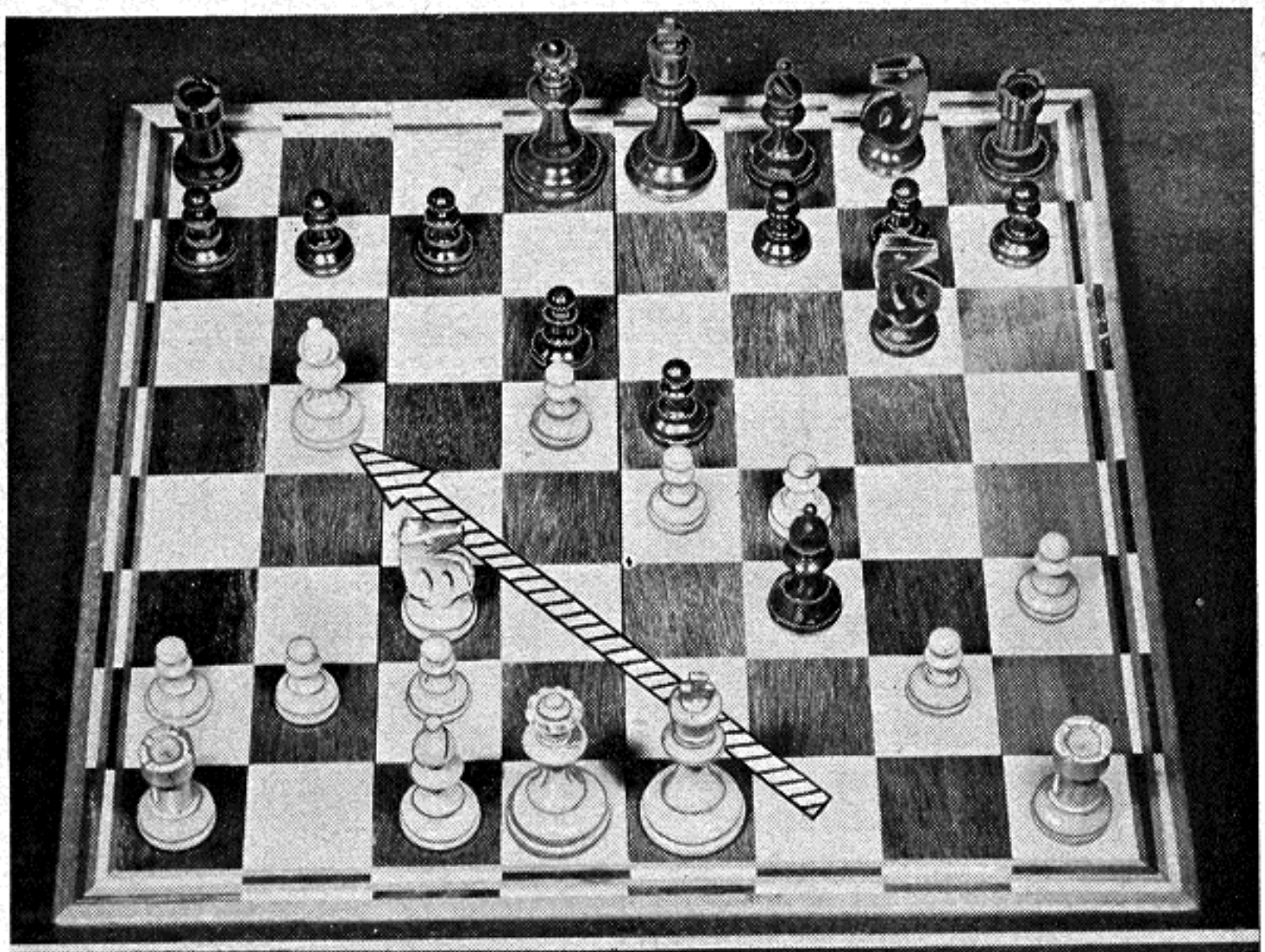
Black now threatens to capture the White Queen on his next move.

Black's 7th move is described as "Bishop takes Knight" and is recorded as follows:

7 . . . . B x Kt

The symbol "x" stands for "takes" or "captures".





White's Eighth Move

White moves his Bishop to a square on which it attacks the King. The White player calls out "check!"

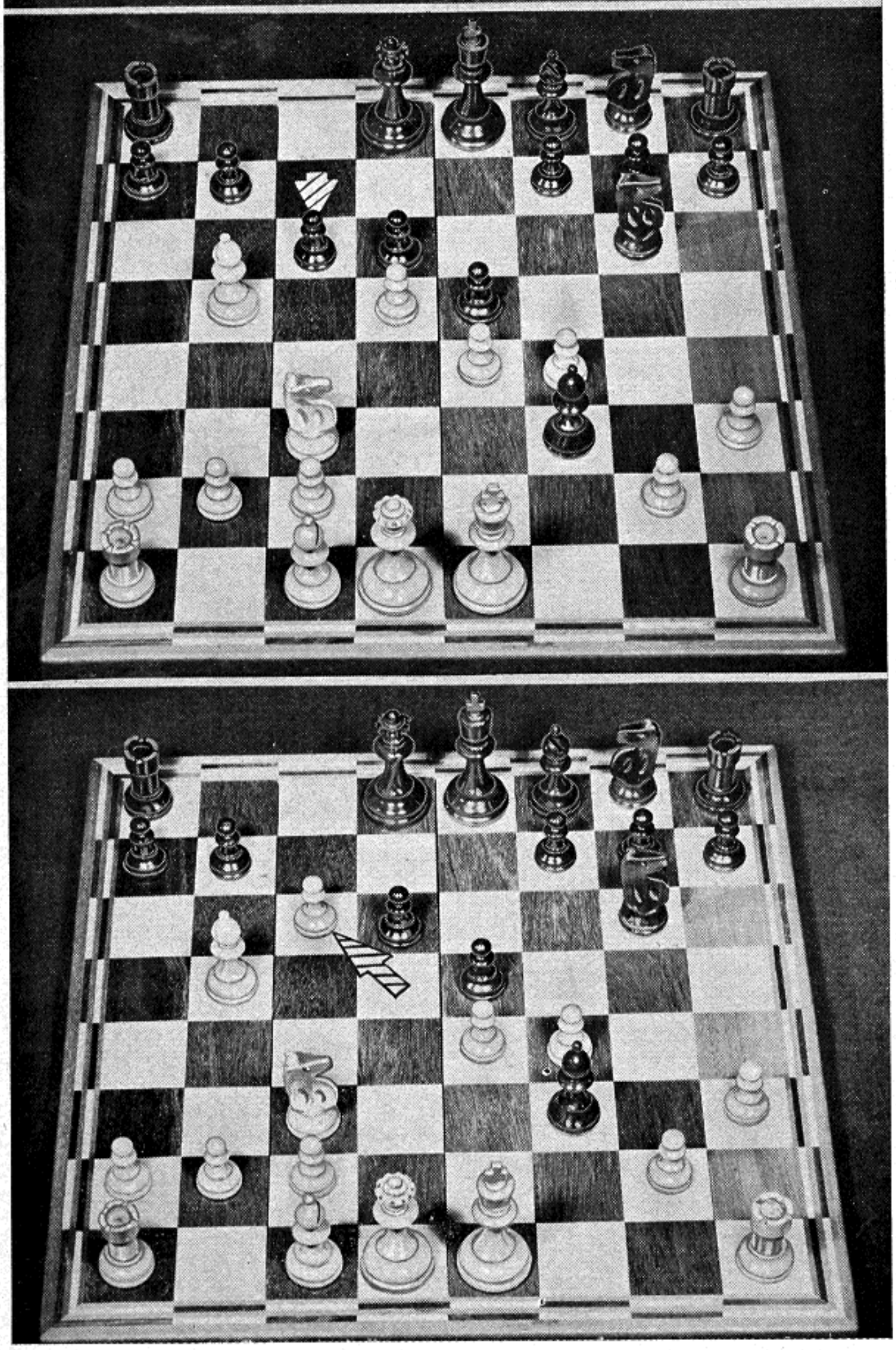
Black must drop everything and get his King out of check.

A check is the most effective of all counter-attacks — one which **must** be answered. White can leave his Queen "on take" because he knows that Black is not allowed to capture it while his King is in check.

White's move is known as "Bishop to Knight 5 check." The Bishop goes to the 5th square on the Queen-Knight's file and checks the King. The move is written:

8 B—Kt5ch . . . .

The word check is abbreviated to "ch."



Black's Eighth Move

Black advances his Queen-Bishop's Pawn one square, interposing it between his King and the checking Bishop. His King is now out of check.

Black could not capture the checking Bishop but he could have moved his King to get out of check. However, he preferred the third method and interposed one of his Pawns.

Black's move is called "Pawn to Bishop 3" and is written:

8 . . . . P—B3

The Pawn is moved to the 3rd square on the **Queen**-Bishop's file. However, "Pawn to Bishop 3" clearly identifies the move because this could not mean "Pawn to **King**-Bishop 3" — an illegal move.

White's Ninth Move

White captures the Black Pawn with his Queen's Pawn!

Has White forgotten that his Queen is attacked by the Black Bishop?

White's move can be described as "Pawn takes Bishop's Pawn" or "Queen's Pawn takes Pawn." Using the latter, the move is written:

9 QP x P . . . .

Equally correct is 9 P x BP. However, the capture must be clearly identified. "Pawn takes Pawn" (9 P x P) would be insufficient as White has two possible Pawn captures on the board (the King-Bishop's Pawn can also capture a Pawn).

Black's Ninth Move

Black captures the powerful Queen with his Bishop.

The Queen is removed from the board and the Bishop takes its place.

This is an example of the interesting "combinations" which take place in a chess game. Actually, White has not overlooked this capture. He has planned ahead and knows that if Black takes the Queen, White will **win the game.**

Black's 9th move (a capture is also called a "move") is described as "Bishop takes Queen" and is written:

9 . . . . B x Q

White's Tenth Move

White's Pawn captures the Black Queen-Knight's Pawn and as the Bishop now attacks the King, White calls out "check!"

This is another example of a "discovered" check. The attack on the King by the Bishop was unmasked by capturing with the White Pawn which stood between the Bishop and the King.

White's 10th move is called "Pawn takes Pawn check" and is written:

10 P x Pch . . . .

This is sometimes written "10 P x P dis.ch." to show that it was a discovered check—but this is not essential. Nor is it necessary to write "P x KtPch" as no other Pawn capture delivers check.

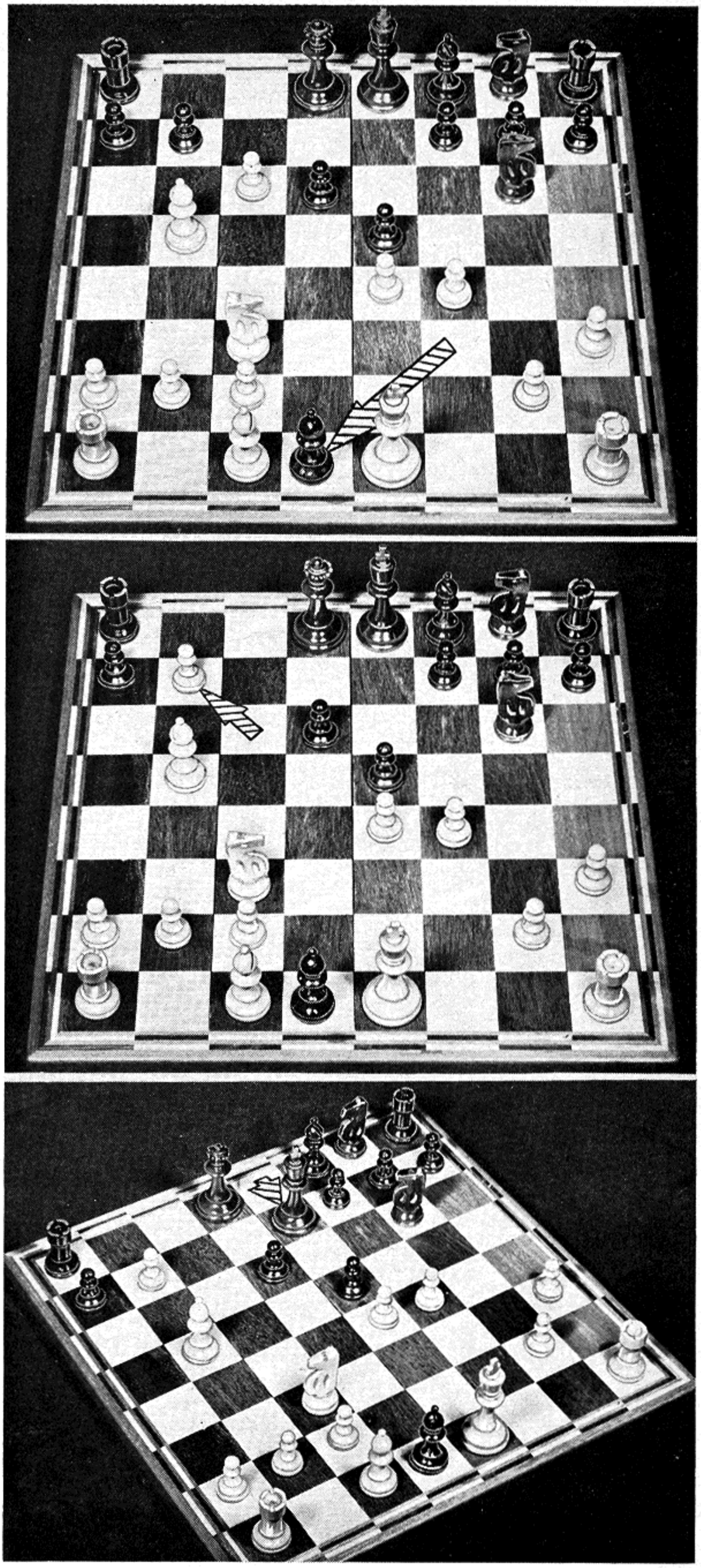
Black's Tenth Move

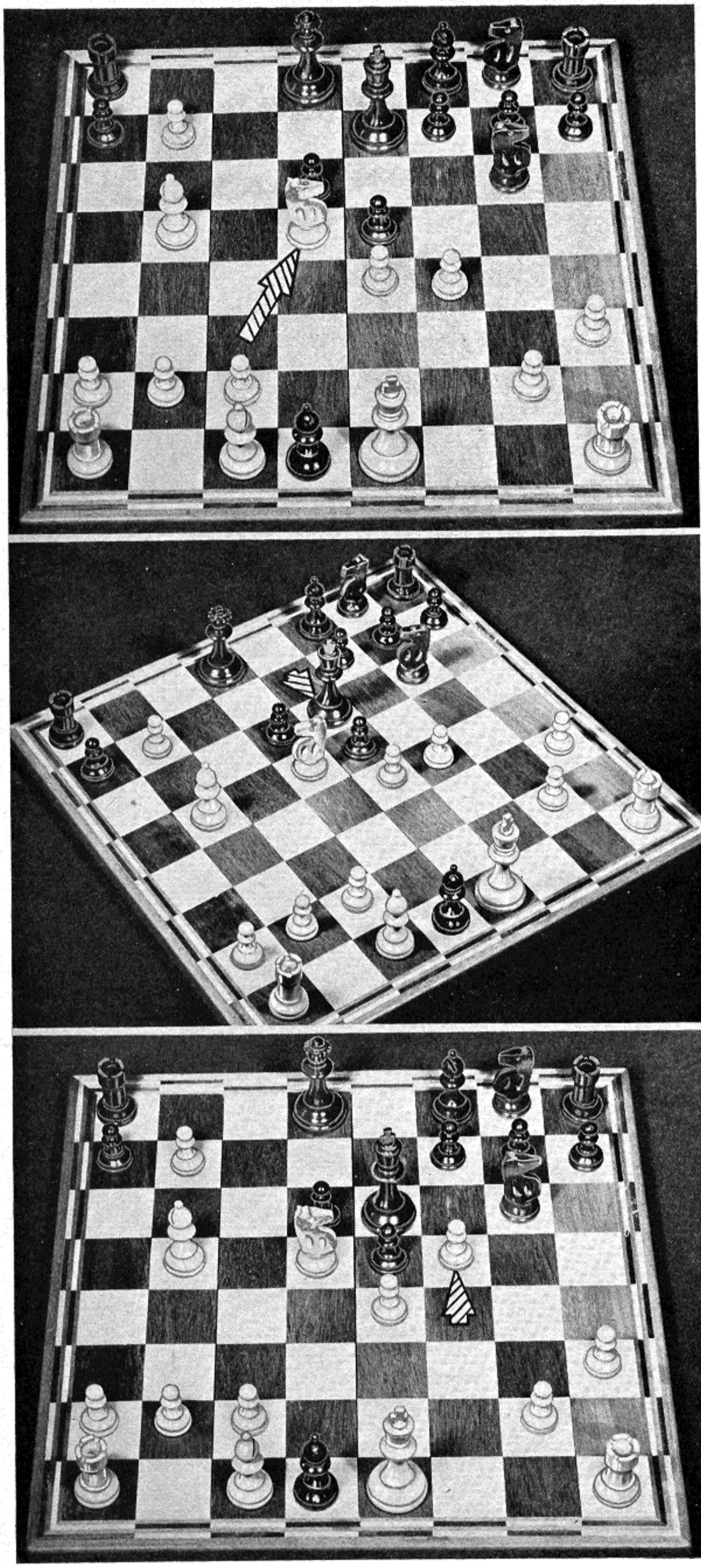
Black gets his King out of check by moving him away from the Bishop's diagonal attack.

Black could have interposed his Queen between the Bishop and King and this would have prolonged the game by a few moves but Black's doom is sealed.

Here is the complete score of the game up to this point:

White	Black
1 P—K4	Kt—QB3
2 P—Q4	P—K4
3 P—Q5	QKt—K2
4 P—KB4	P—Q3
5 Kt—KB3	B—Kt5
6 Kt—B3	Kt—Kt3
7 P—KR3	B x Kt
8 B—Kt5ch	P—B3
9 QP x P	B x Q
10 P x Pch	K—K2





(Part 4 next month — in the June-July Issue)

White's Eleventh Move

White moves his Knight, checking the King.

White is closing in for the kill. His Knight leaps to the attack and forces the enemy King to come forward and meet his doom.

Having "sacrificed" his Queen, the most valuable of all his pieces, White must make forceful moves and give his opponent's King no opportunity to escape.

Black now realizes that his capture of the White Queen was a mistake. This capture made it possible for White to launch an attack on the Black King.

White's move is "Knight to Queen 5 check." The Knight leaps to the 5th square on the Queen's file and attacks the King. The move is written:

11 Kt—Q5ch . . . .

Black's Eleventh Move

Black moves his King one square forward, to get out of check.

This move was "forced." When a Knight checks, the Knight must be captured or the King must move. Here Black could not capture the Knight and the King was forced to move to the only square on which he is no longer in check.

Black's 11th move is "King to King 3" and is written:

11 . . . . K—K3

White's Twelfth Move

White moves his King-Bishop's Pawn one square forward and announces "checkmate!" The game is over and White wins.

The White Pawn is checking the King and the King **cannot get out of check.** He cannot move to an unoccupied square as he would **still** be in check from the Bishop or Knight. Nor can he capture the checking Pawn or the White Knight as both are guarded by the White King's Pawn. Either capture would be illegal. The checking Pawn cannot be captured by any other Black unit and interposition is impossible. Therefore, the King is checkmated.

White's final move is "Pawn to Bishop 5 mate" and is written:

12 P—B5 mate.

LET'S PLAY CHESS!

A Picture Guide to the Game of Chess

IRVING CHERNEV

By **Irving Chernev**

Associate Editor of CHESS REVIEW

and

Kenneth Harkness

Managing Editor of CHESS REVIEW

This series began in the March issue. The series is intended for beginners and will form a complete course of instruction in the rules and tactics of the game. By following this course, with its remarkable illustrations, diagrams and examples, the learner can quickly and easily master the basic principles of chess. Part 5 will appear next month—in the August-September issue.

The complete course will be published, in book form, by SIMON AND SCHUSTER, New York. If completed in time, the book will be available in the late Fall of this year; otherwise, it will be scheduled for publication in the Spring of 1944.

Part Four

By this time, the follower of this course has a general picture in his mind of how chess is played. The moves of the different types of men, and how they capture, have been explained and illustrated. The meaning of "checkmate" has been defined. Last month, we presented a short movie of a chess game in which each move was pictured and described. The learner has also been introduced to chess "notation" — the chessplayer's shorthand method of recording what happens on a chessboard.

This month, we continue with the rules of the game not hitherto defined. A special move, known as Castling, is described and illustrated. We also explain what "stalemate" means; how Pawns are promoted to become more valuable pieces; and how the Pawn captures "en passant".

Read these rules carefully and get a clear understanding of them. It is true that there are literally thousands of chessplayers who have never even heard of the "en passant" capture by the Pawn and many others who have hazy ideas on the rules governing the castling move. However, to become a good chessplayer you must know all the rules and play the game in accordance with these rules.

Safeguarding the King

In the game we have just illustrated, Black was checkmated because he did not observe one of the fundamental principles of chess. **He failed to consider the safety of his King.** On his 7th move, Black should have retreated his Bishop to the square Q2, in front of his Queen. This would have protected his King from danger. By capturing the Knight, Black exposed his King to a dangerous attack which resulted in the loss of the game.

As the entire outcome of a game of chess depends on the fate of the King, the following rule should always be observed:

When it is your turn to move, avoid making any move which will give your opponent an opportunity to attack your King unless you are quite certain that the attack will be harmless.

As you gain knowledge and experience, you will be able to judge whether an attack on your King is harmless or not. In the meantime, regard with suspicion any contemplated move which will permit an attack on your King. Always consider the safety of your King and see that he is adequately protected.

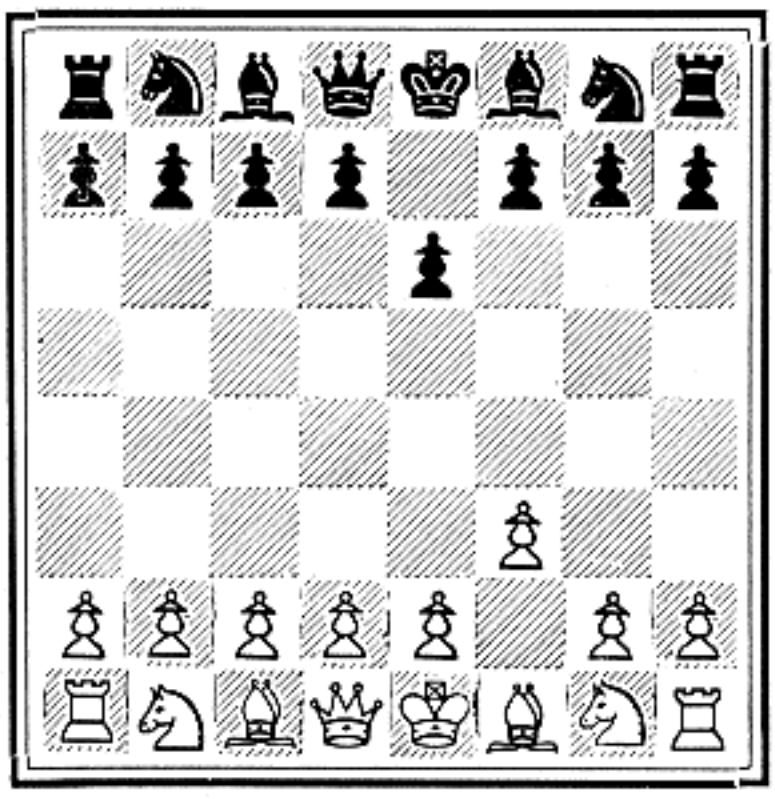
A striking example of how **not** to play chess is the "Fool's Mate" illustrated below. Here White completely disregards the safety of his King and is mated in 2 moves!

The King is particularly vulnerable in the early stages of the game. On his original square he is in a comparatively exposed position and subject to attack. It is extremely important, therefore, that the player avoid making opening moves which will expose his King to danger. Furthermore, the King should be moved to a place of safety as quickly as possible.

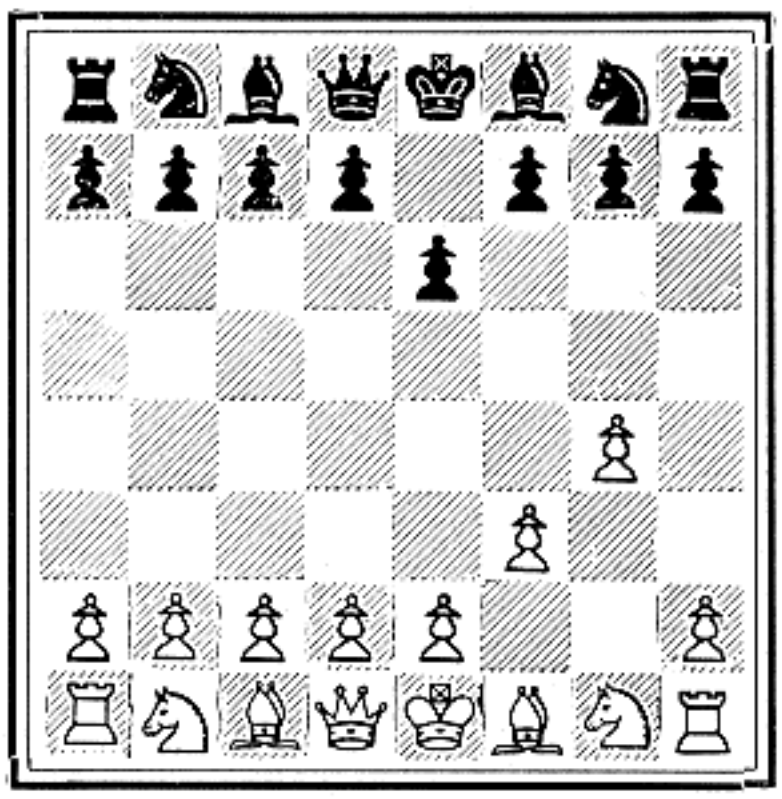
A special move with King and Rook, known as "Castling", is described on the following page. The main purpose of this move is to enable the player to quickly remove his King to a safe haven.

* * * * * *

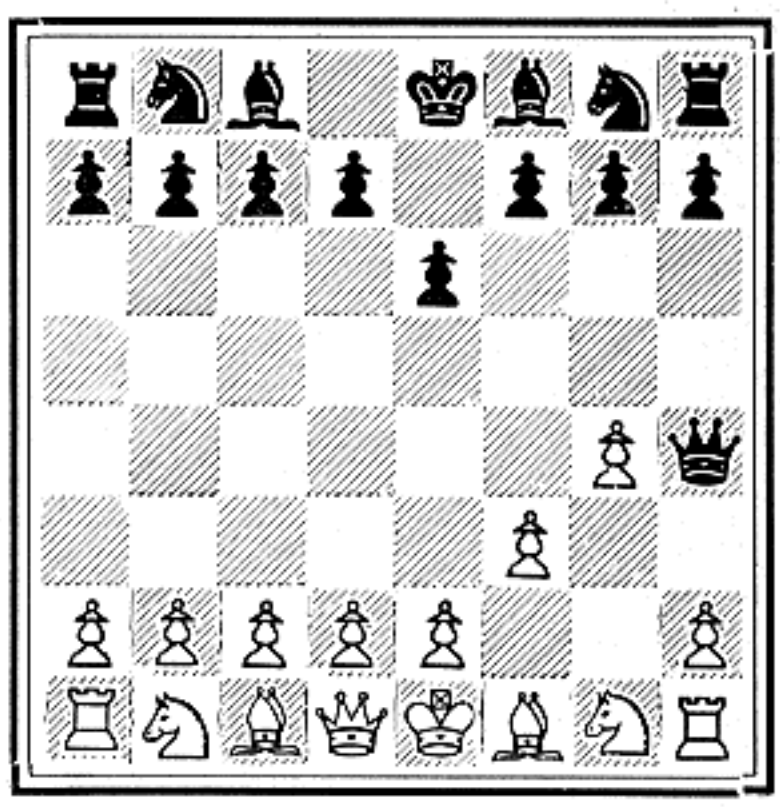
In the remaining diagrams below, the learner is reminded that **any move which exposes the King to a check** is an illegal move.



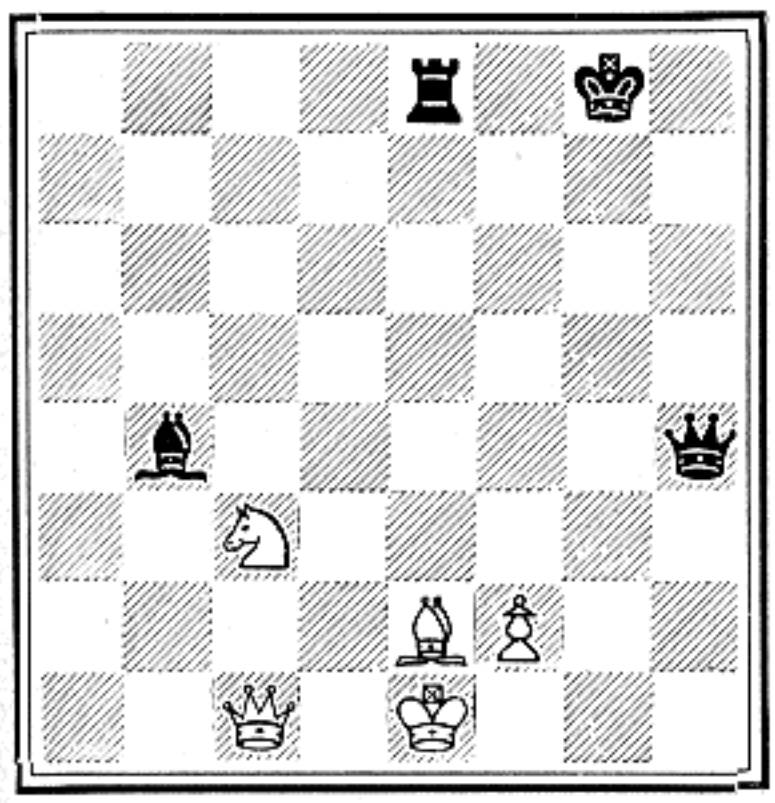
1 In the "Fool's Mate" White exposes his King to danger by playing 1 P-KB3. Black plays P-K3.



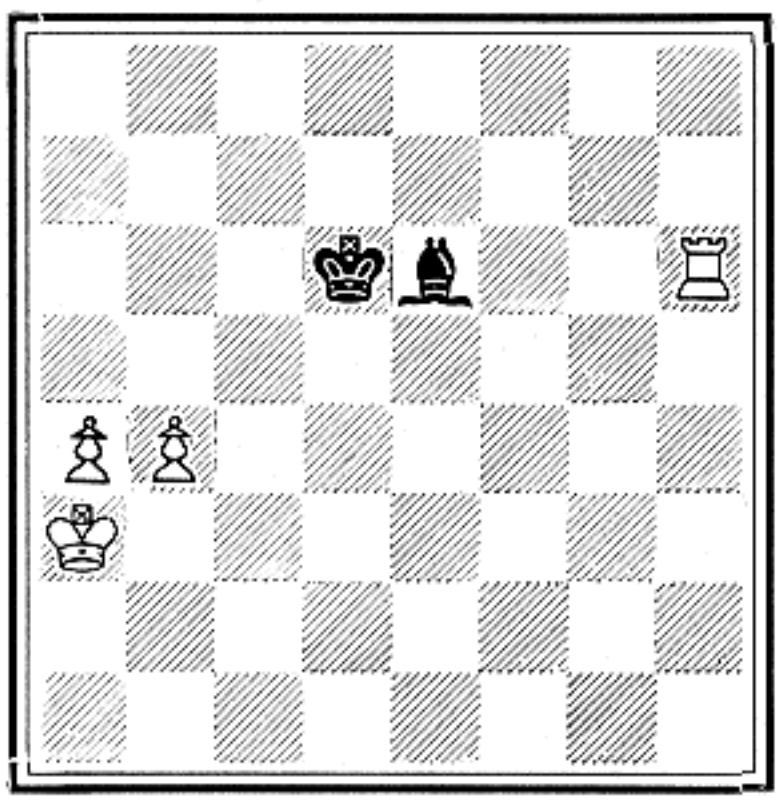
2 White completely disregards the safety of his King by continuing 2 P-KKt4.



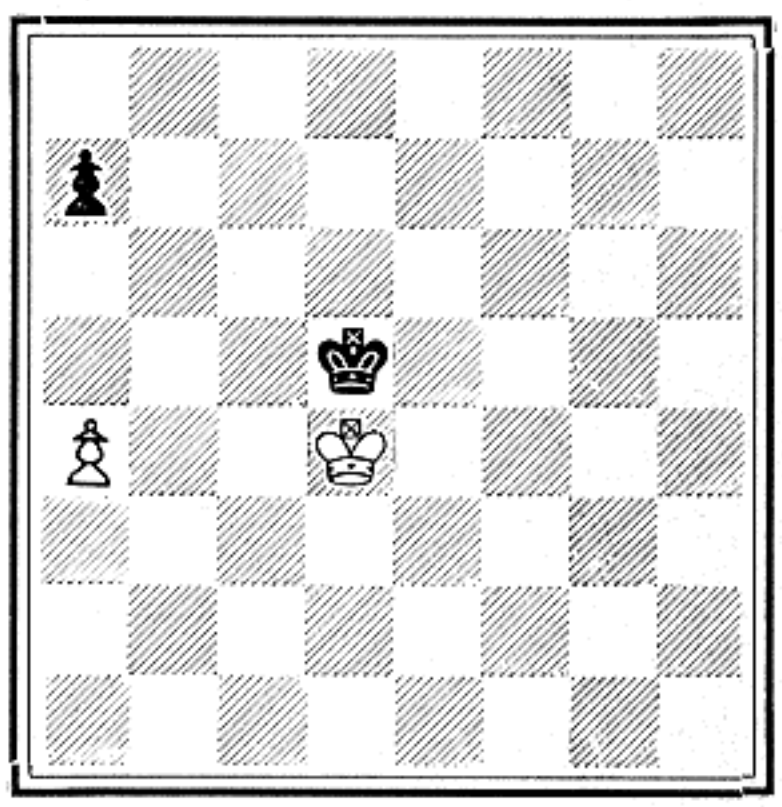
3 Black ends the "game" with 2 . . . Q-R5 mate! An extreme example of careless play in the opening.



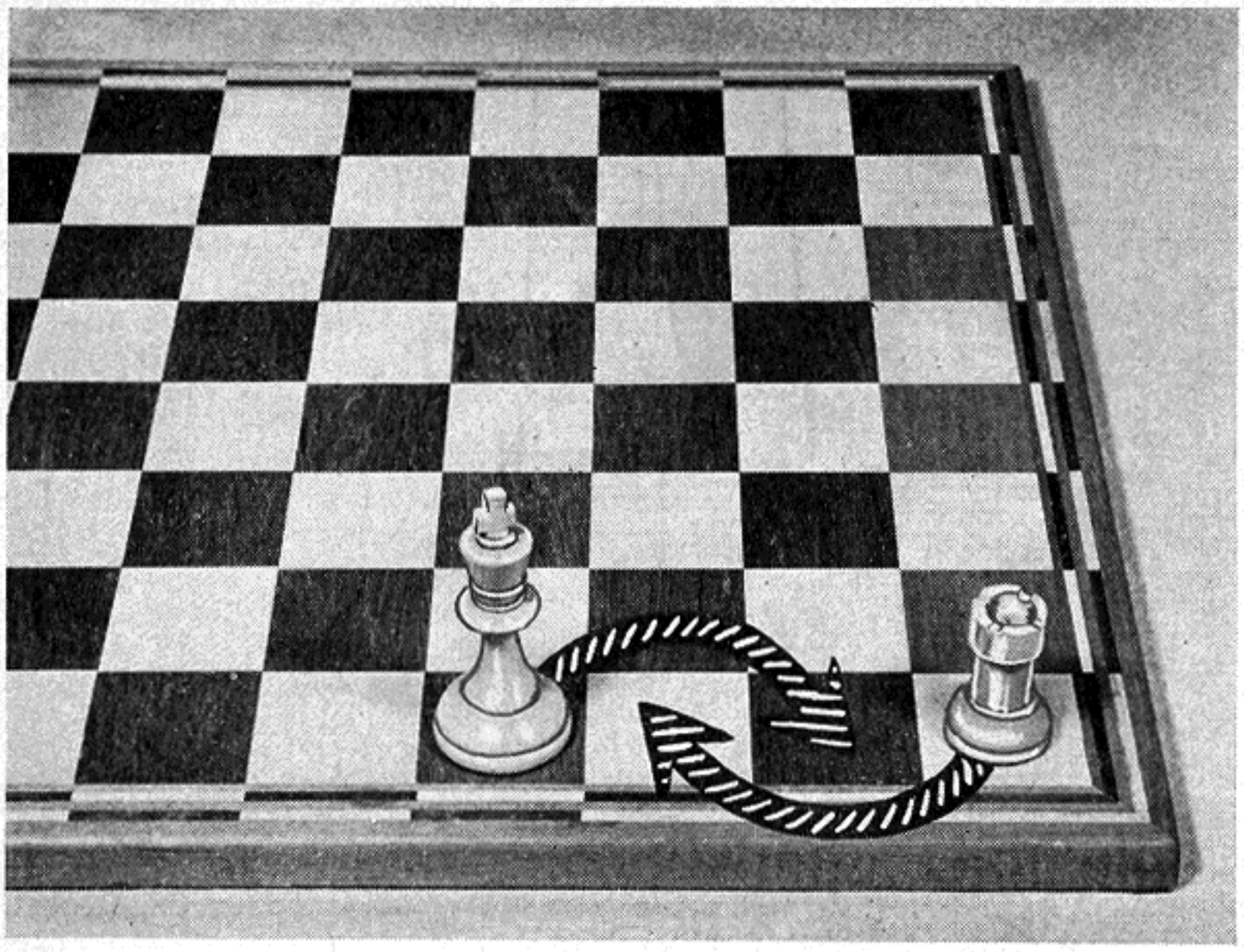
4 The King is never permitted to move (or capture) into check and any move by another piece which **exposes** the King to check is an illegal move. In the above position, any move by the White Knight, Bishop or Pawn would be illegal.



5 Here the White King is not permitted to move to either of the adjoining **white** squares. This would be moving into check in spite of the fact that the black Bishop is completely pinned. A check is valid, **even when made by a piece with no legal moves.**



6 This is an illegal position. The two Kings are mutually attacking each other, which is impossible. A King cannot attack the opposing King; to do so, he would have to move into check. Consequently, the opposing Kings must always be separated by at least one square.



How to CASTLE

with King and Rook

To enable the player to quickly remove his King to a safe location, a maneuver known as "castling" is permitted under the rules of chess.

Castling involves the movement of two pieces (King and Rook) but **counts as one move.** Each player is allowed to make this combined move only **once** during the game.

There are two methods of castling, as illustrated by the two photos on this page. The player has the choice of castling by **one** of these methods.

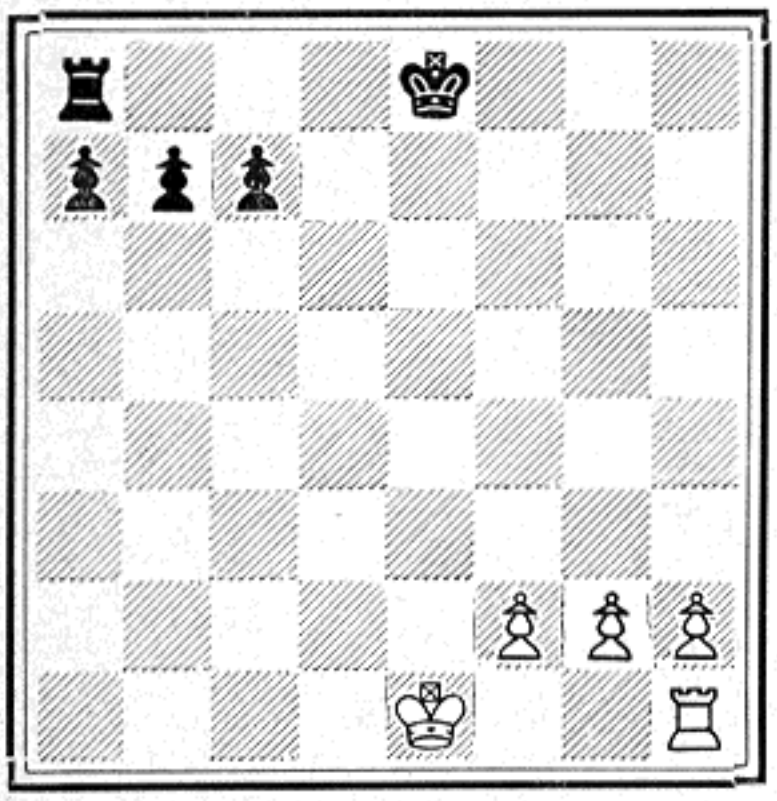
In each case, the King moves TWO SQUARES (to the right, or to the left) and the Rook towards which he moves is transferred to the adjacent square on the other side of the King.

The picture at the top of the page illustrates the method known as "Castling on the King's side" or "Castling King's Rook." Here White moves his King **two squares** towards the King-Rook and transfers this Rook to the adjacent square on the other side of the King.

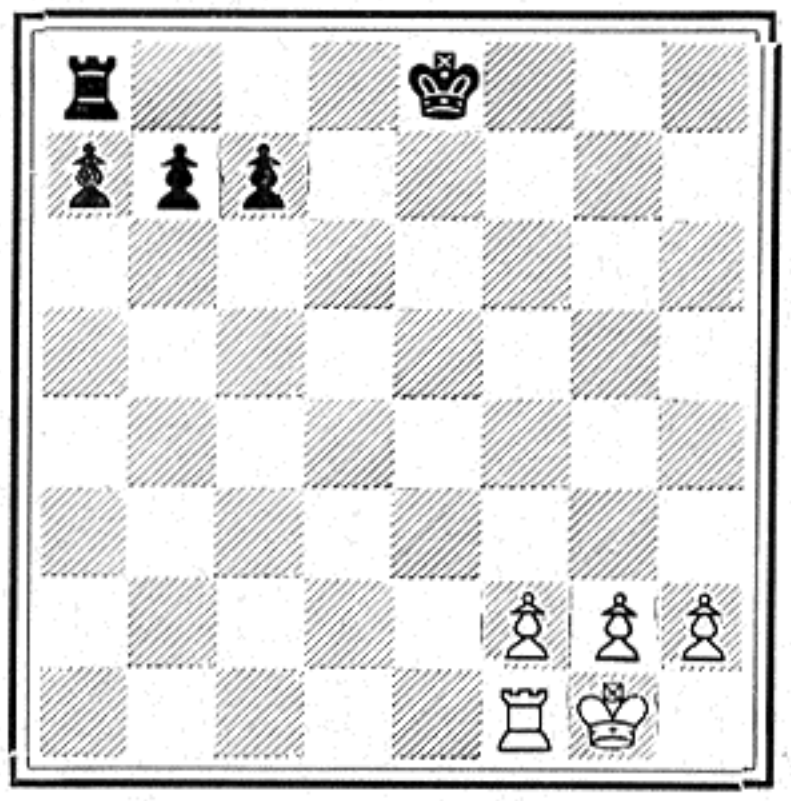
The picture at the bottom of the page illustrates "Castling on the Queen's side" or "Castling Queen's Rook." The King is moved **two squares** towards the Queen-Rook and the latter is placed on the other side of the King.

* * * * *

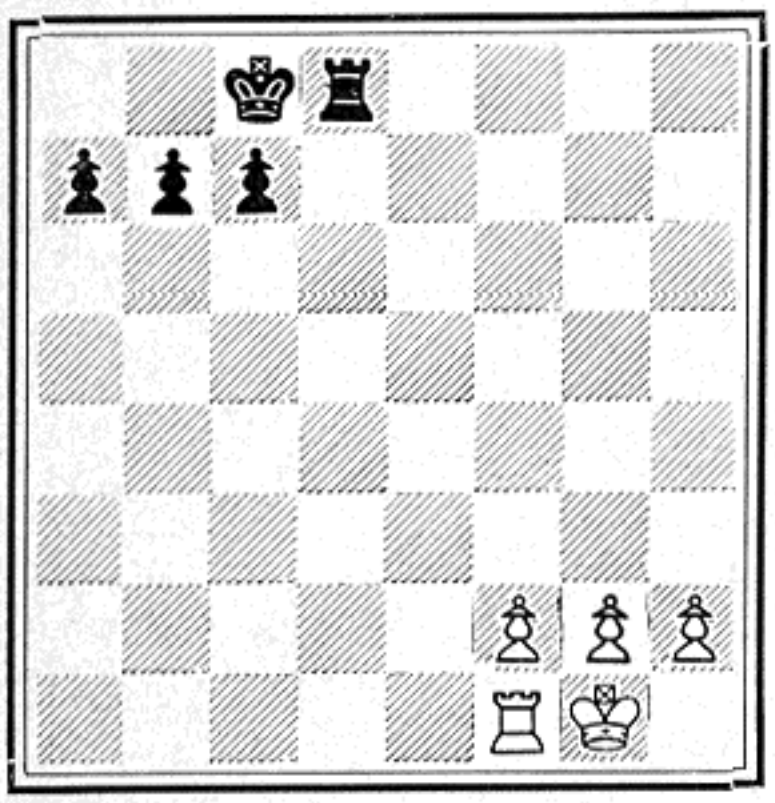
When recording a game by means of chess notation, special symbols are used for the castling moves. If a player "castles KR (King-Rook)" the move is represented by the symbol **O-O.** If he "castles QR (Queen-Rook)" the symbol **O-O-O** is used.



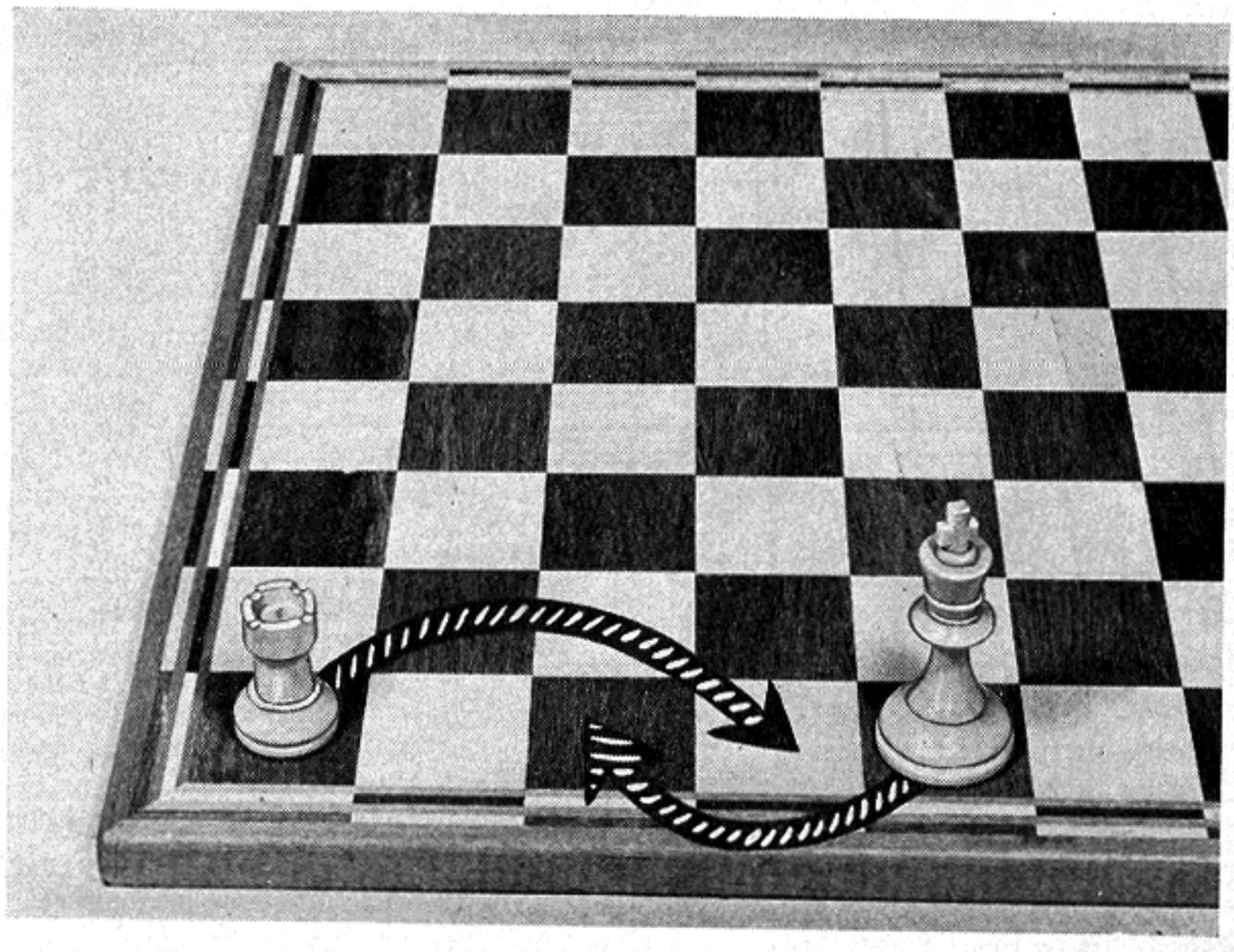
1 In this position, neither player has castled. (For the sake of clarity, other pieces normally on the board prior to castling are not shown.)



2 Now White has castled on the King's side. The King has been moved to a safer location and the King-Rook brought into active play.



3 Black has castled on the Queen's side. This method is less frequently used as it is easier to attack the King on this side of the board.



Rules on

CASTLING

Castling is an important safety privilege allowed to each player **only once** during a game.

However, the player must observe the rules governing this move. There are certain conditions under which castling is not permitted; and others under which the right to castle is entirely forfeited.

The rules on castling are as follows:

(a) The squares between the King and Rook used for castling must be unoccupied. Otherwise, castling is illegal. See diagram 1.

(b) As any move which exposes the King to a check is illegal, castling is not permitted if it would cause the King to occupy, **or pass over,** a square attacked by an enemy man. See diagrams 2 and 3.

(c) If the King is in check, he is not permitted to castle out of check. See diagram 4. (This rule is frequently mistinterpreted. The fact that the King **has** been checked does **not** deny him the right to castle later in the game. Moreover, the rules **permit** castling with a Rook attacked by an enemy man.)

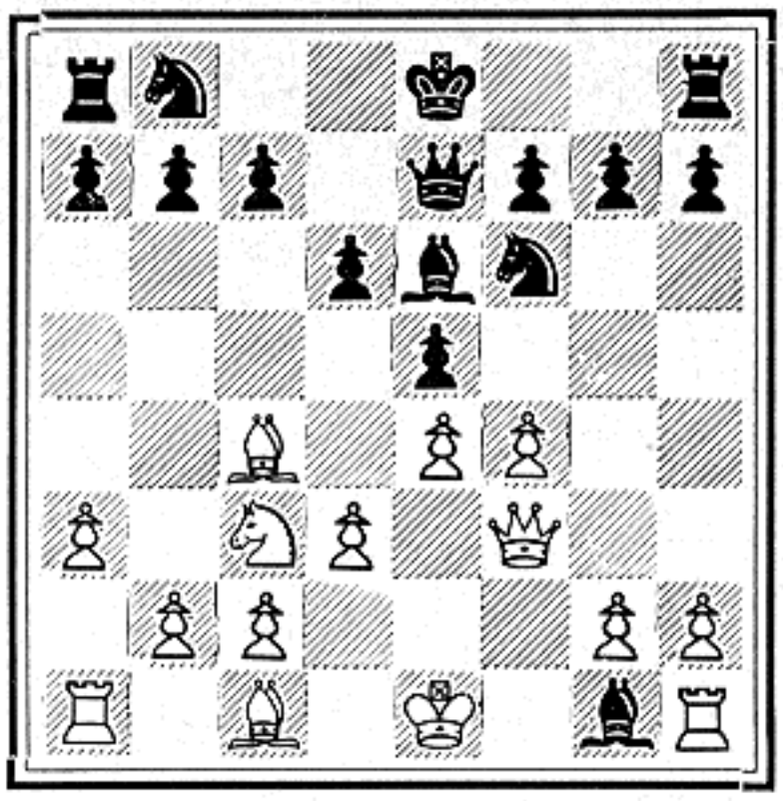
(d) If the King has moved from his original square, the right to castle is entirely forfeited. See diagram 5. (Even if the King moves **back** to his original square, castling is no longer permitted.)

(e) If one of the Rooks has moved, the right to castle **with that Rook** is entirely forfeited. See diagram 6.

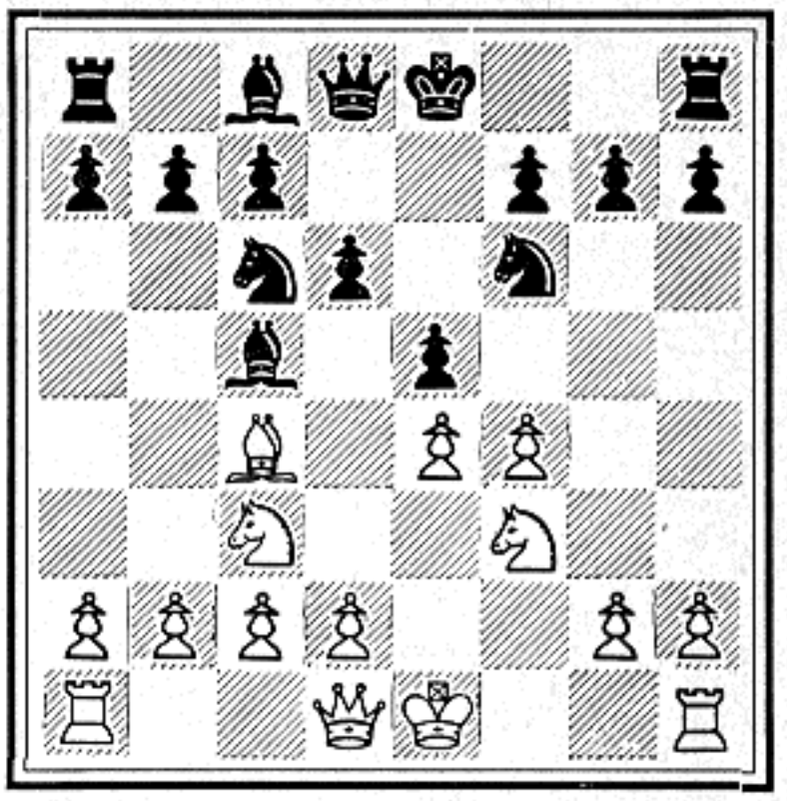
Castle Early in Game

Many chess games are lost as a direct result of delay in castling. A player who fails to castle **at the earliest opportunity** is taking unnecessary risks and may lose the game on this account. An uncastled King is exposed to attacks from all angles and his presence in the center of the board is a constant source of danger. The learner should make a practice of castling **as soon as possible.**

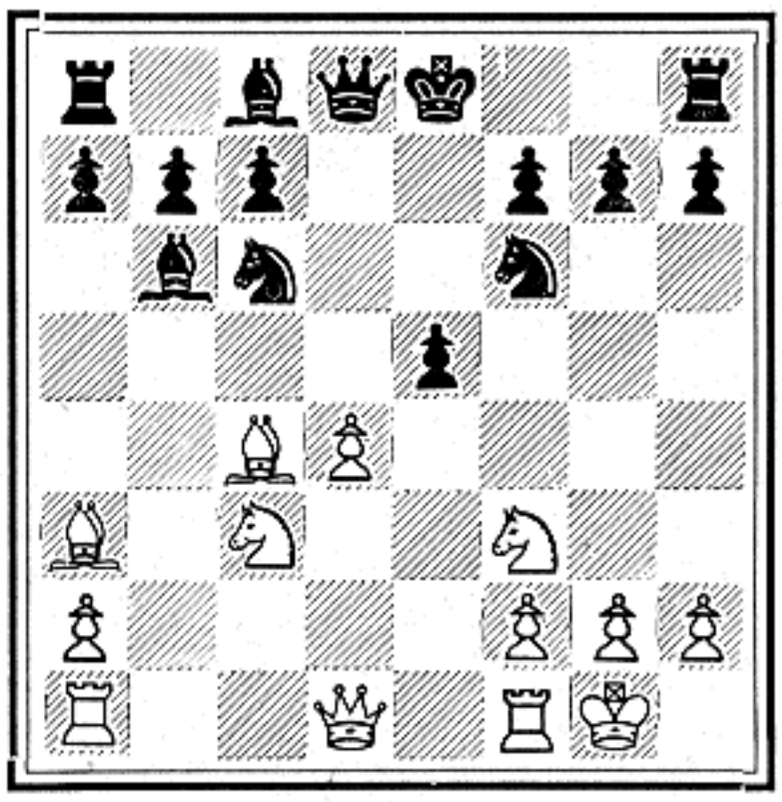
The preferred and safest method of castling is **on the King's side.** Surrounded by unmoved Pawns and other protecting men, the King is more secure against attack on the King's side of the board. The learner should emulate the example of experts who choose this method of castling in the vast majority of their games. It requires considerable experience to recognize the special situations in which Queenside castling can be used to advantage.



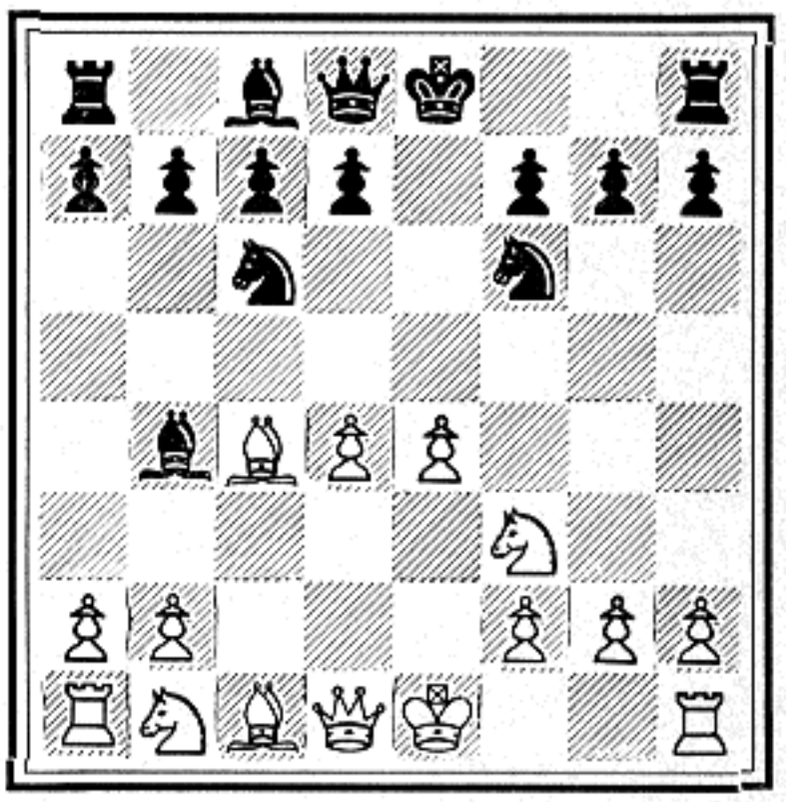
1 To castle, the squares between the King and Rook must be unoccupied. In above position, White cannot castle on either side; Black can castle on the King's side, but not on the Queen's side.



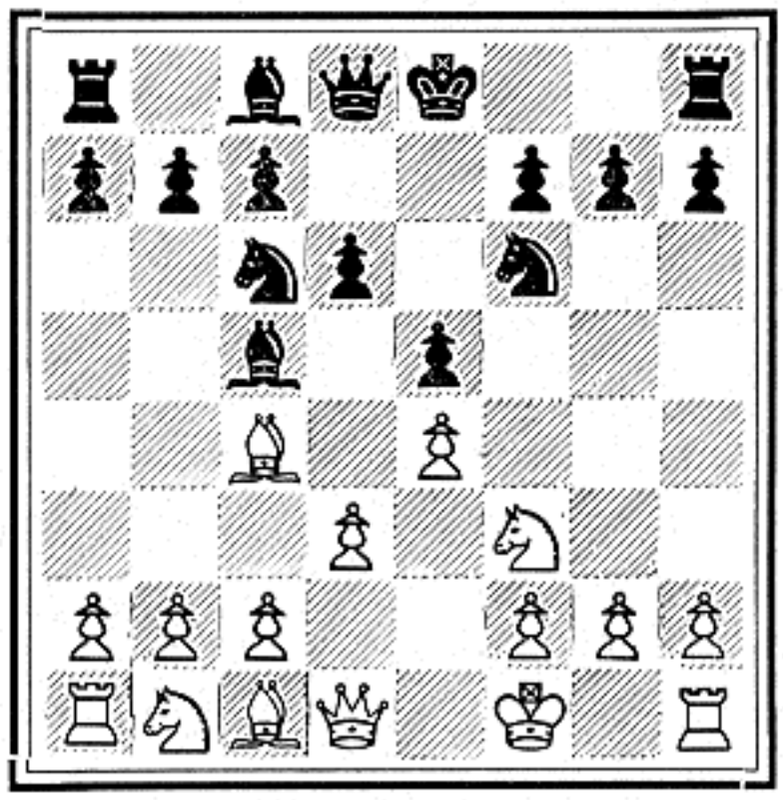
2 Castling **into check** is illegal. Here White is not permitted to castle as this would cause the King to occupy a square attacked by the black Bishop.



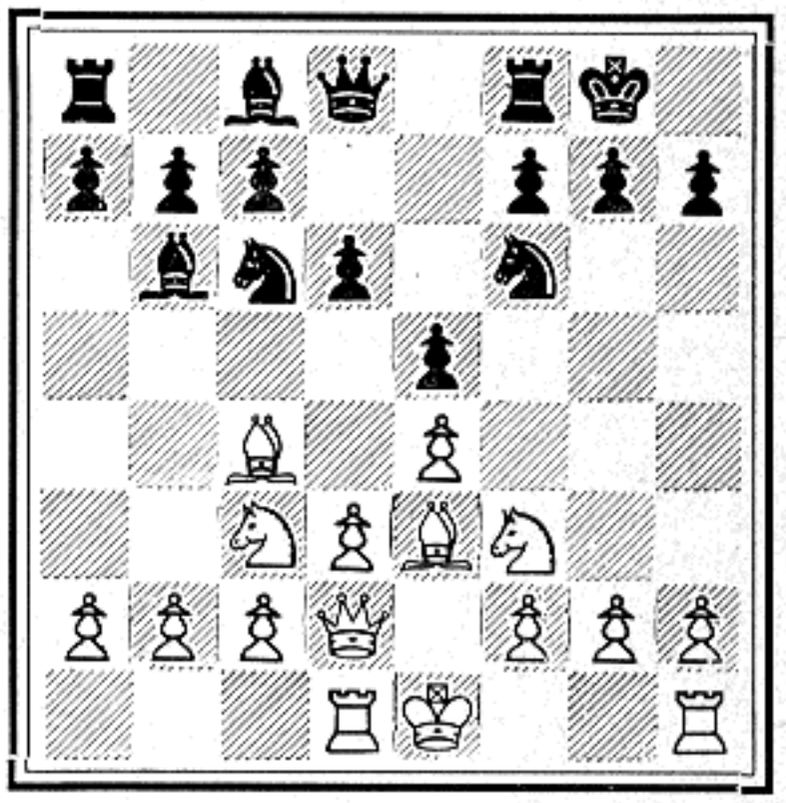
3 Castling **over check** is illegal. Here Black is not permitted to castle as the King would have to **pass over** a square controlled by the enemy Bishop at White's QR3 square.



4 Castling **out of check** is illegal. Here the White King is in check and is not permitted to castle to get out of check. He must get out of check by legal methods.



5 The White King has moved from his original square and has thereby forfeited the right to castle. The castling privilege is lost entirely, once the King has moved. Note that Black is getting ready to castle.



6 If a Rook has moved, the right to castle with that Rook is forfeited. In this position, White may castle with the King-Rook, but not with the Queen-Rook which has moved from its square.

The Meaning of
Stalemate

We have learned that checkmate is the victorious conclusion of a game. The King is checkmated when he is in **check and cannot get out of check.**

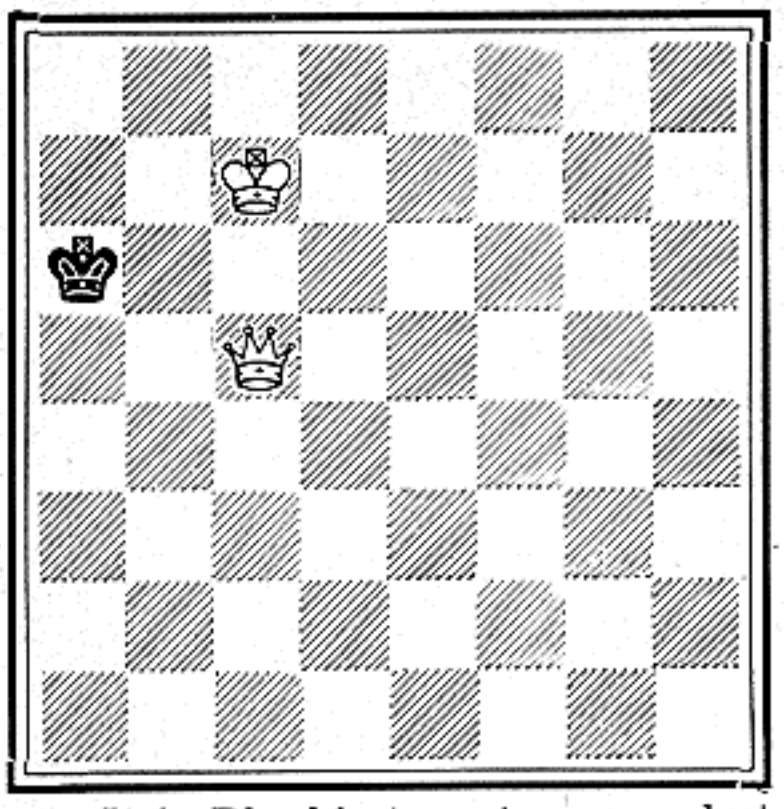
However, the player in a winning position must be careful to avoid "stalemating" his opponent. A stalemate occurs when the player who is supposed to move has, in fact, **no legal moves** and his King is **NOT IN CHECK.**

When a stalemate position is reached, the game is automatically drawn.

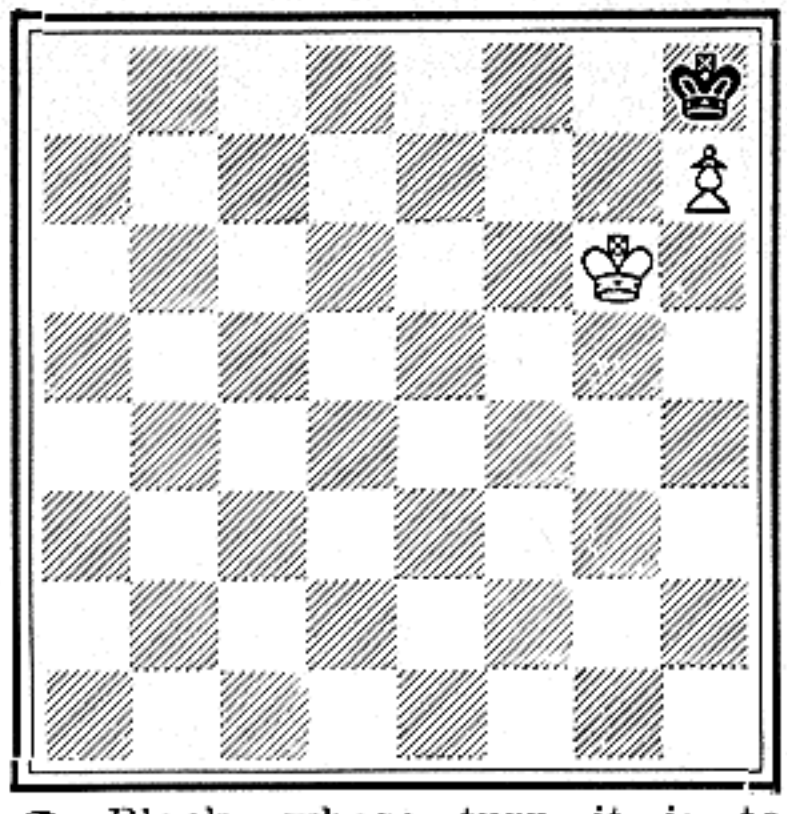
Diagrams 1-4 show typical stalemates. Note that, in each case, the player on the move is unable to make a legal move with any of his men and that his King is NOT in check. He cannot move his King without going into check and he cannot move any of his remaining men because they are blocked.

Stalemate usually occurs in the endgame when most of the pieces are off the board. Sometimes the stalemate cannot be avoided but frequently a player with a lost game will out-maneuver his opponent and force a stalemate, thus obtaining a draw.

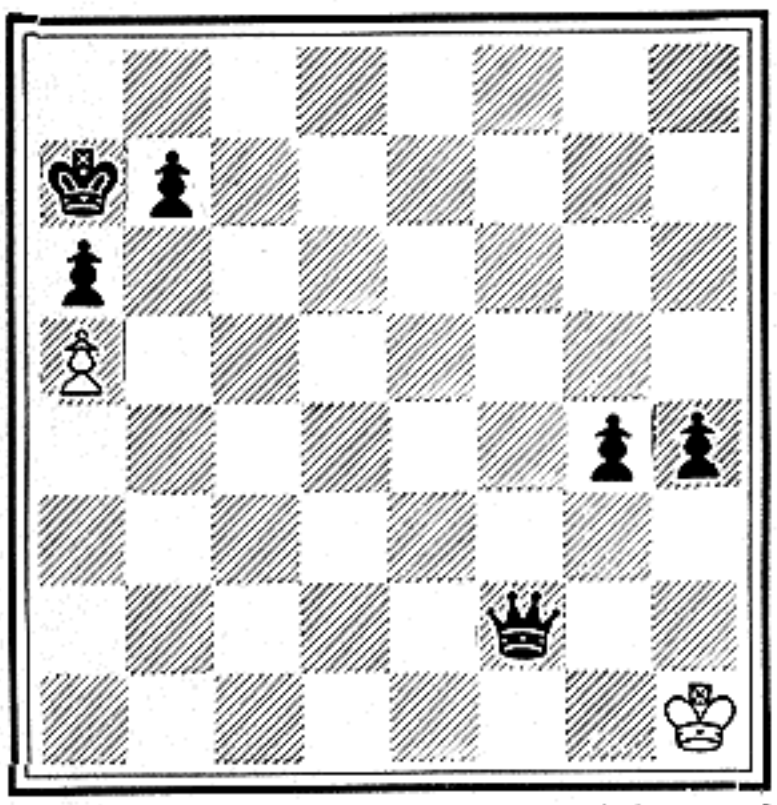
Diagrams 5A, 5B and 5C illustrate the use of the stalemate idea in saving an otherwise lost game.



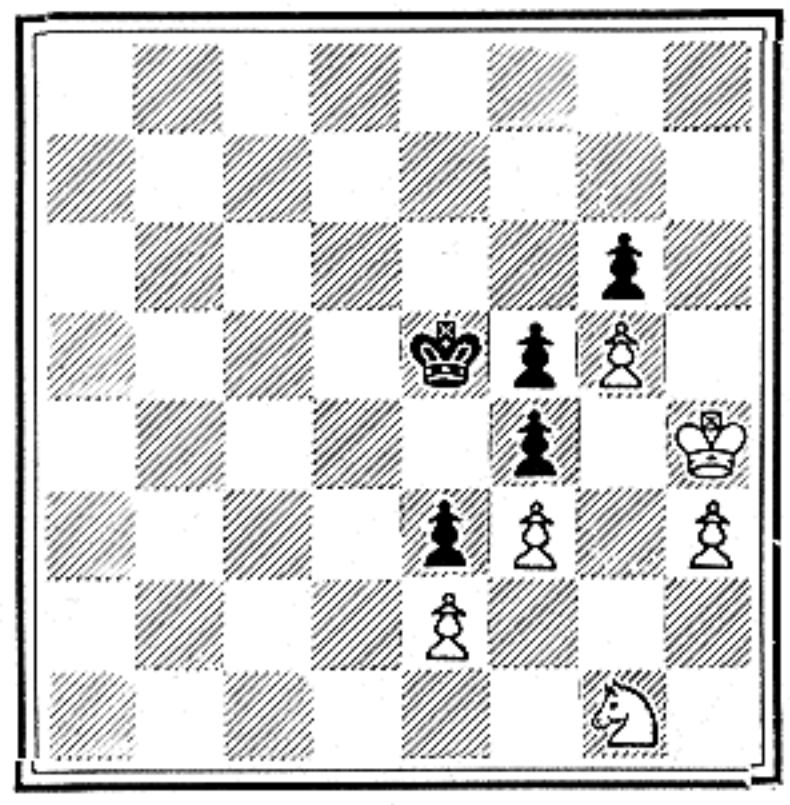
1 It is Black's turn to move, but his King cannot move without going into check. As he is not in check and has no legal moves left, he is stalemate and the game is drawn.



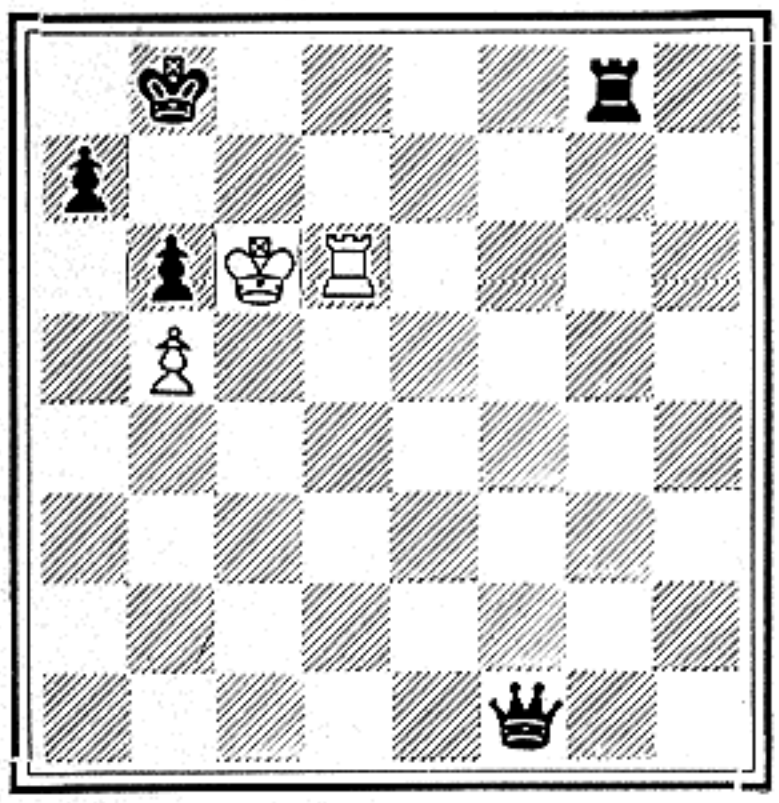
2 Black, whose turn it is to move, is unable to make a legal move and his King is not in check. He is therefore stalemate and the game is drawn.



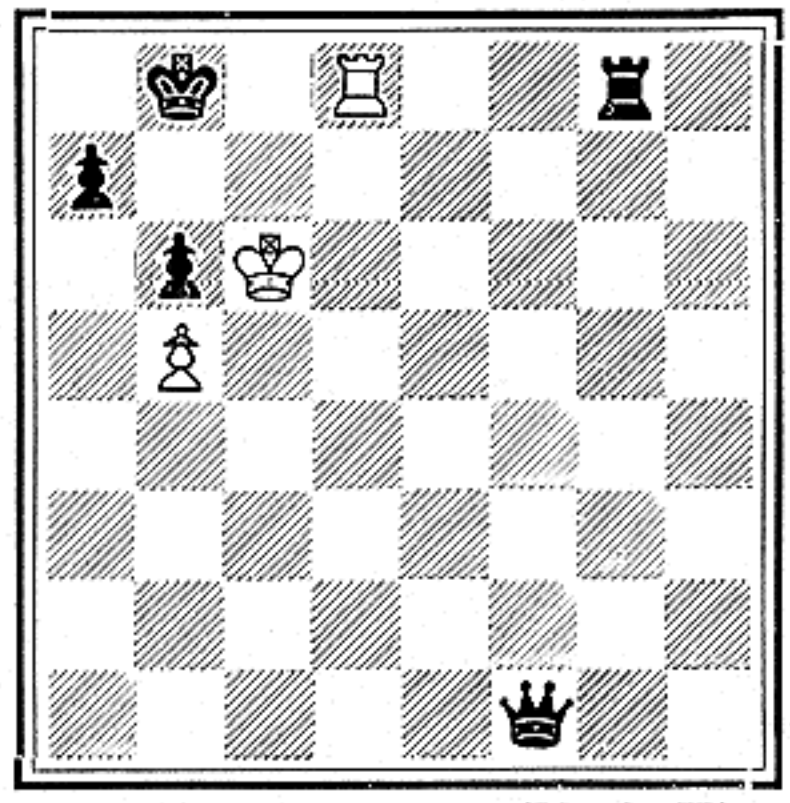
3 This is the final position of an actual game. Black has just captured the white Queen with his own Queen and now White has no legal moves and the game is drawn by stalemate.



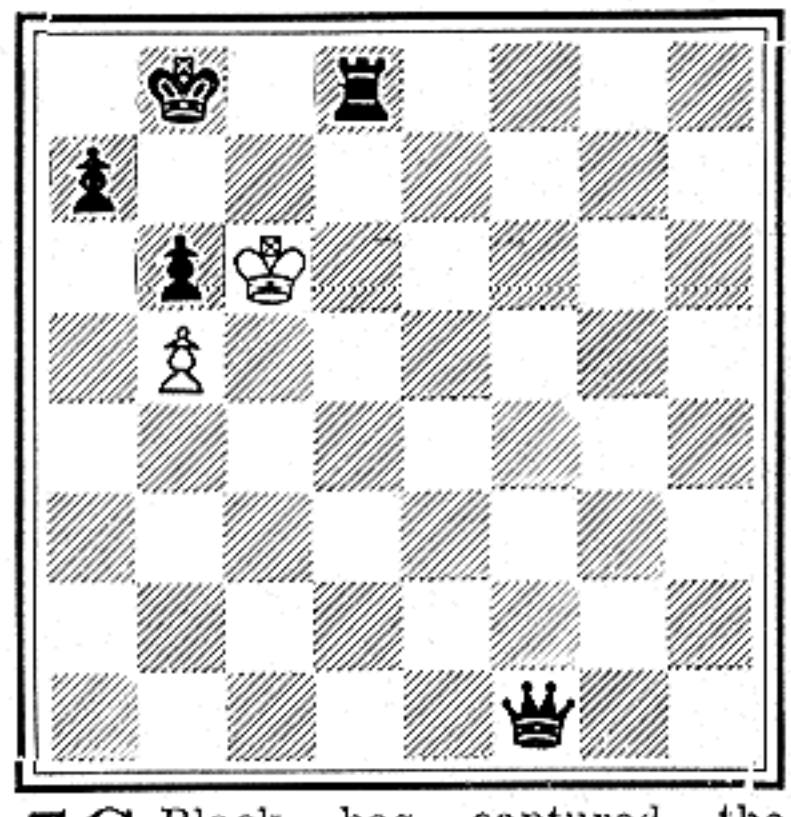
4 It is White's turn to move. His Knight cannot move, his Pawns are blocked and his King cannot move without going into check. The position is a draw by stalemate.



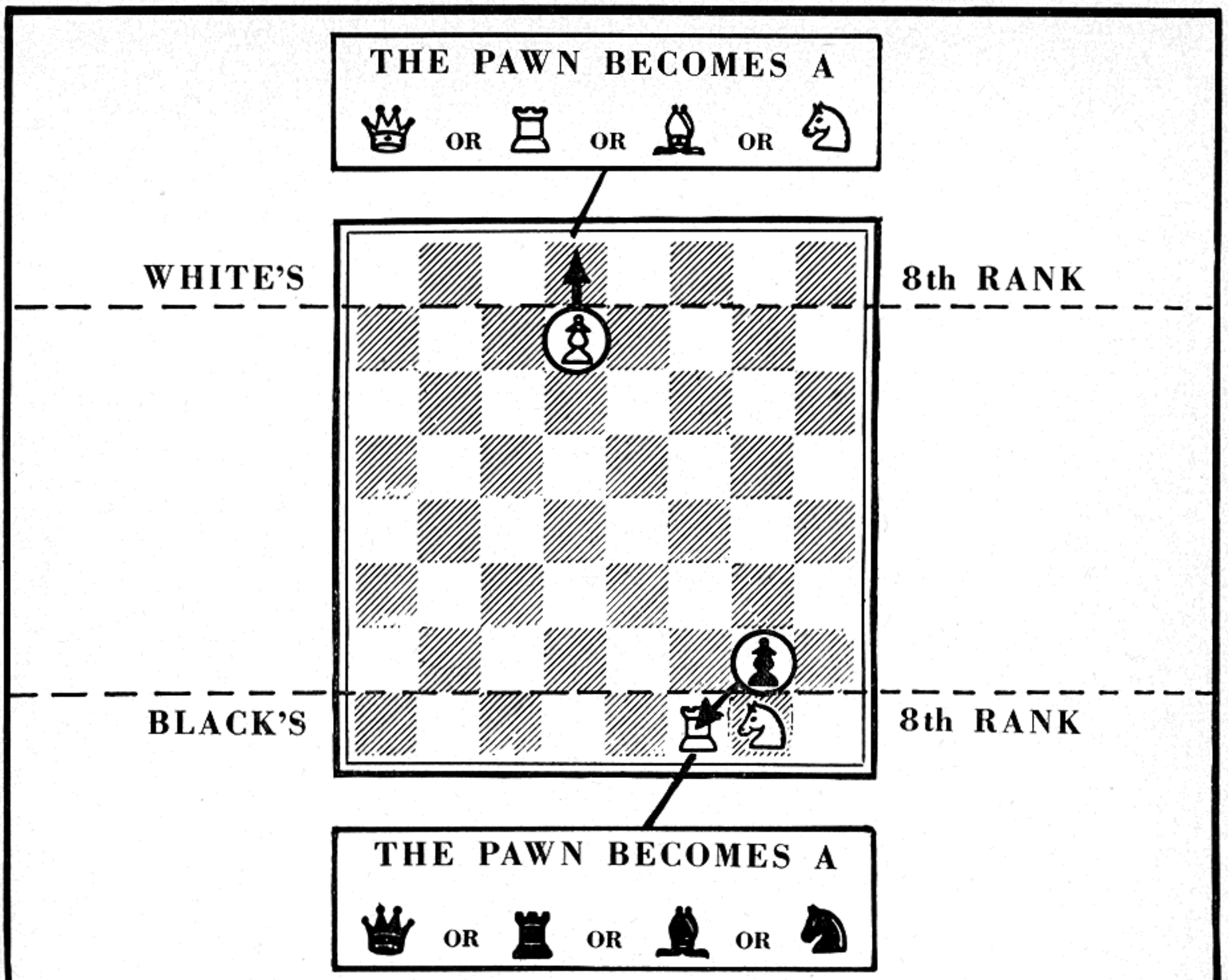
5A White is a Queen behind but he has an ingenious way of saving the game.



5B He checks the Black King with his Rook and Black is forced to capture.



5C Black has captured the checking Rook and now White has no legal moves. He has saved the game by forcing stalemate.



Promotion Power of the Pawn

You have undoubtedly seen many references to the "lowly Pawn" in literature and the daily press. Writers are fond of describing unwitting tools or those pre-destined to some dire fate as "mere Pawns."

It is true that the Pawn is the weakest of all the chessmen. While the Knights go leaping about the board and the Bishops, Rooks and Queens swing from one side to the other, the Pawn plods ahead one square at a time. His V-shaped capturing power adds to his strength and he is invaluable for defense, but the Pawn's scope is limited.

However, the Pawn is the one and only chessman with a real future ahead of him. He starts life at the lowest rung in the ladder of chess but he can look forward to promotion when he reaches his goal —which is something none of the other men can do.

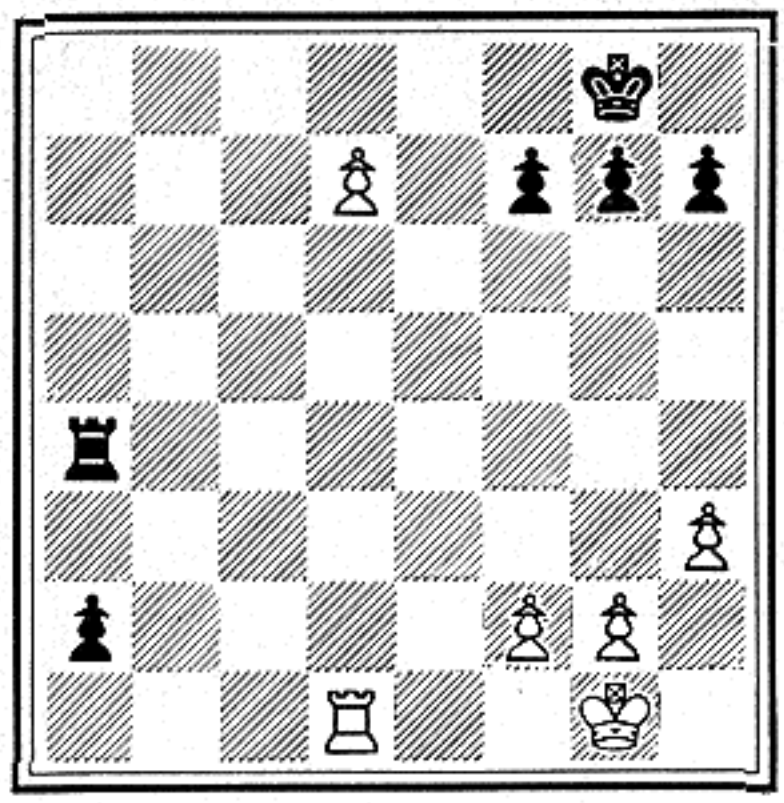
If a Pawn succeeds in reaching the 8th rank, he immediately becomes a Queen, Rook, Knight or Bishop! The player who successfully advances a Pawn to his 8th rank immediately substitutes one of these pieces for the Pawn. The choice of pieces is up to the player but he *must* make the substitution. On reaching the 8th rank a Pawn cannot remain a Pawn. Another piece of the same color must be substituted —any piece but a King.

A Queen is usually selected as she is the most powerful piece and this promotion is called "Queening a Pawn." The term "under-promotion" is used if a player selects one of the less valuable pieces— a Rook, Knight or Bishop.

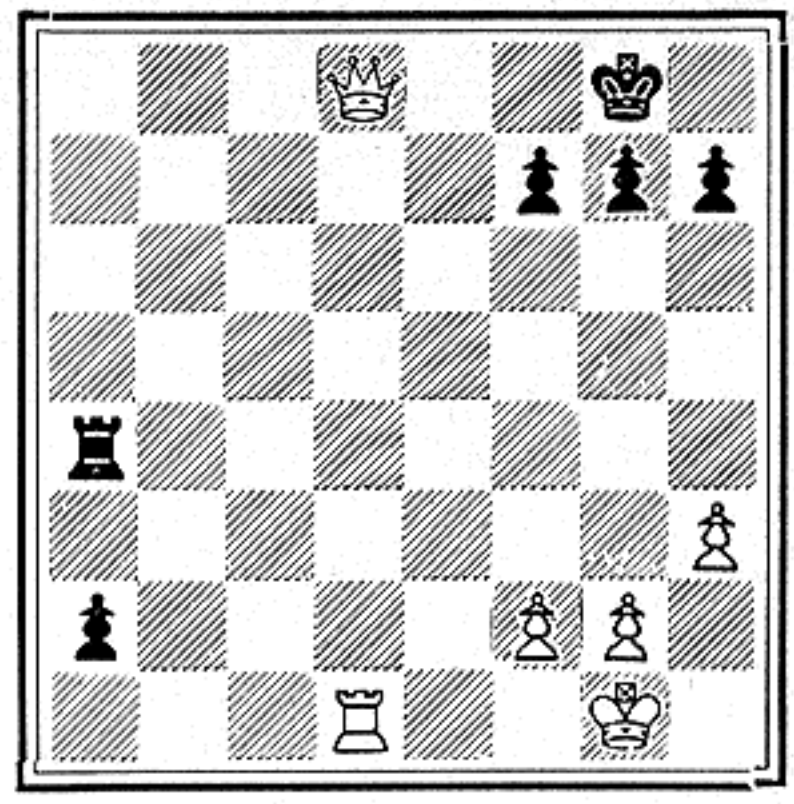
As illustrated in the above diagram, a Pawn can reach the 8th rank by moving there in the ordinary way or by capturing an enemy unit. Thus, the White Pawn can advance one square and on reaching the 8th rank it is immediately promoted to a White Queen, Rook, Bishop or Knight. The Black Pawn can reach the 8th rank by capturing the White Rook. Upon making this capture, the Pawn is immediately promoted to a Black Queen, Rook, Bishop or Knight.

Pawn promotion is not affected by the presence or absence of similar pieces on the board. For instance, if a player has his original Queen and promotes a Pawn he can have two Queens on the board —or more, if he can promote other pawns.

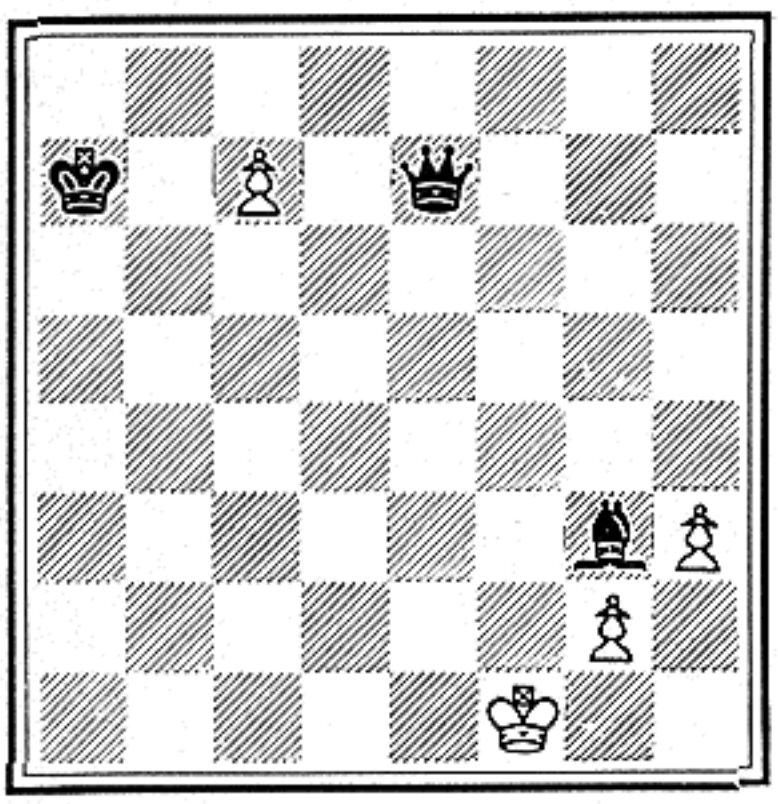
Examples of Pawn Promotion



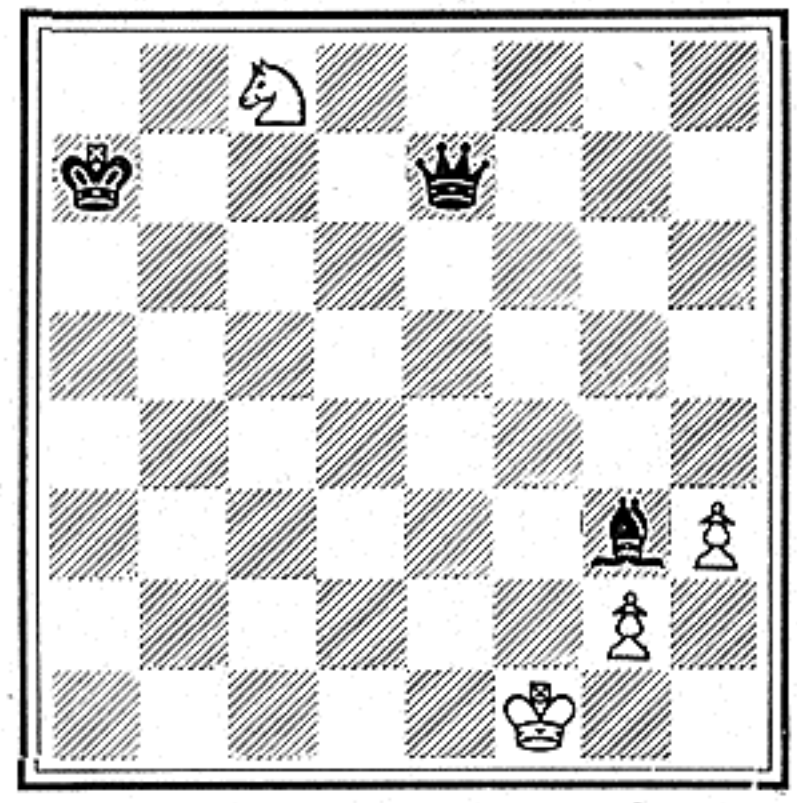
1A It is White's turn to move and he advances his Queen's Pawn one square to the eighth rank.



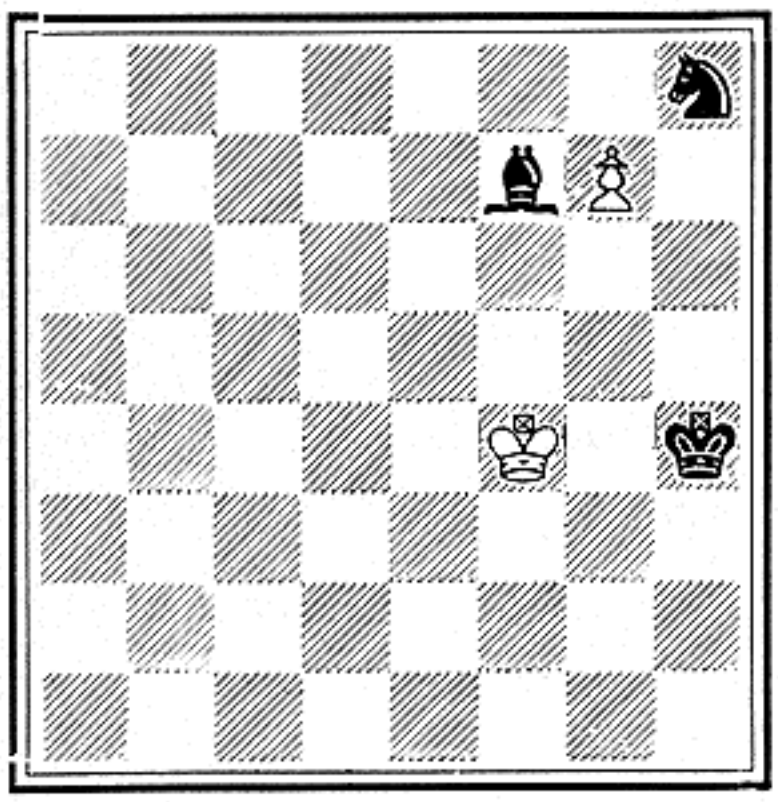
1B He substitutes a Queen for the promoted Pawn and thus checkmates the Black King.



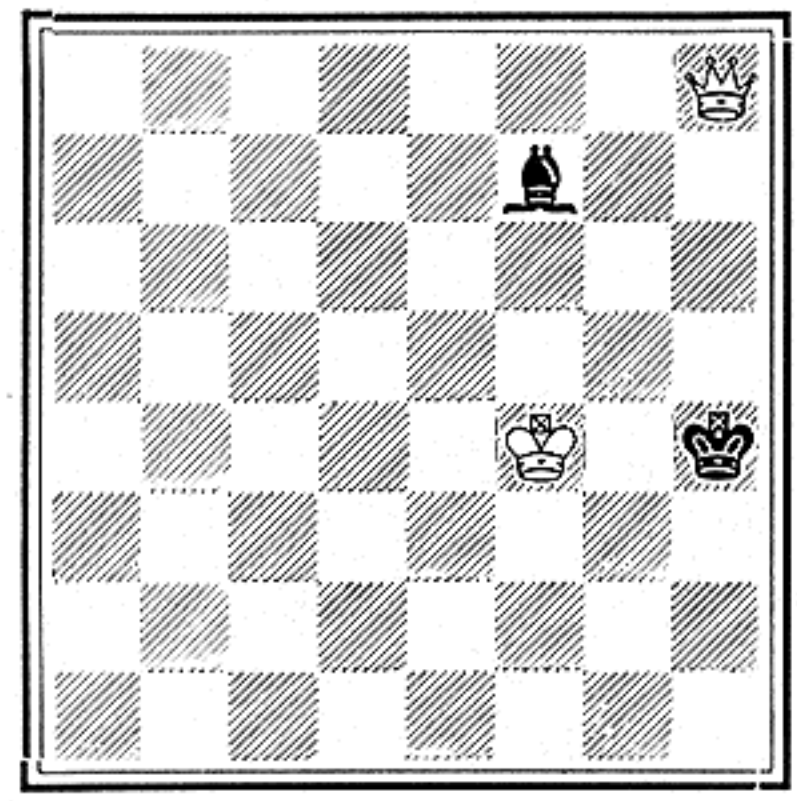
2A It is White's move. He could not win by promoting his Pawn to a Queen. In fact, should he do so, the Black Queen would swoop down the file and checkmate him!



2B Instead, White under-promotes the Pawn to a Knight and checks the King which must move out of check. Note that after the King moves, White captures the Queen with his Knight.



3A If White's Pawn were to advance, the Bishop would simply capture it at once.



3B Instead, White captures the Knight, promoting the Pawn to a Queen and wins easily with his superior material.

The fact that a Pawn can be promoted to a powerful Queen or other piece has a tremendous effect on the strategy of the game.

The promotion power of the Pawn greatly enhances its potential value. This is particularly true of a "passed Pawn" — a Pawn which has passed beyond the barricade of opposing Pawns and can no longer be captured by an enemy Pawn. Such a Pawn is a potential threat which cannot be ignored. The closer it gets to the 8th rank the more dangerous it becomes. Its progress must be blocked with valuable pieces.

In the final stages of a chess game, much of the play frequently hinges around the creation of a passed Pawn and the subsequent removal of blockading pieces which prevent it from reaching the 8th rank.

It will be realized, therefore, that the value of a Pawn must not be underestimated. The loss of even one Pawn in the early part of the game may be sufficient to enable the opponent to win the ending with his extra Pawn.

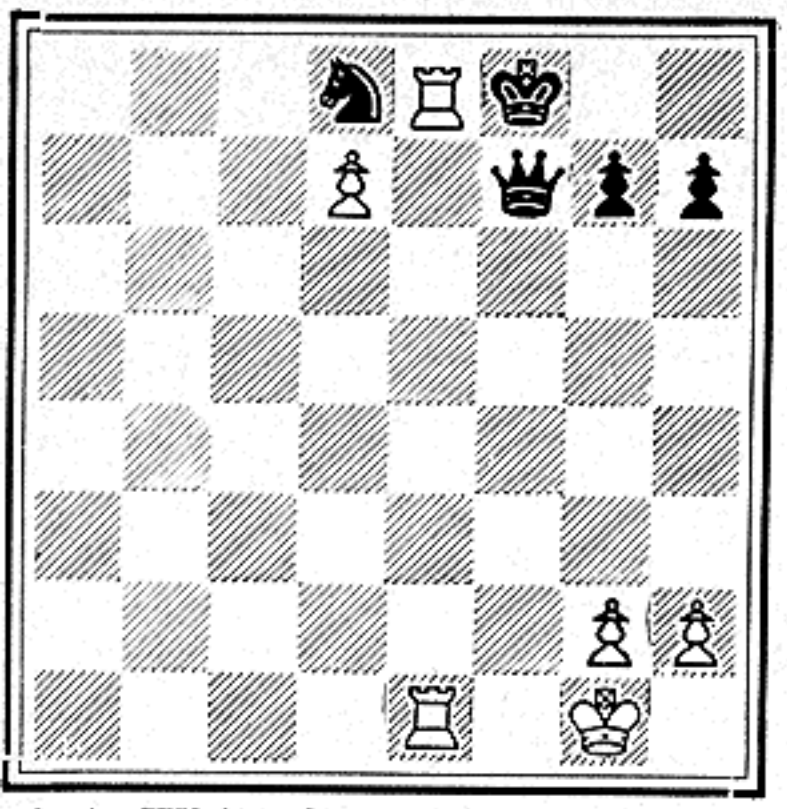
The technique of creating and utilizing a passed Pawn will be explained later. In the meantime, some examples of final Pawn promotion are given in the diagrams on these pages.

Diagrams 1A and 1B show the promotion of a Pawn to a Queen which checkmates the opponent.

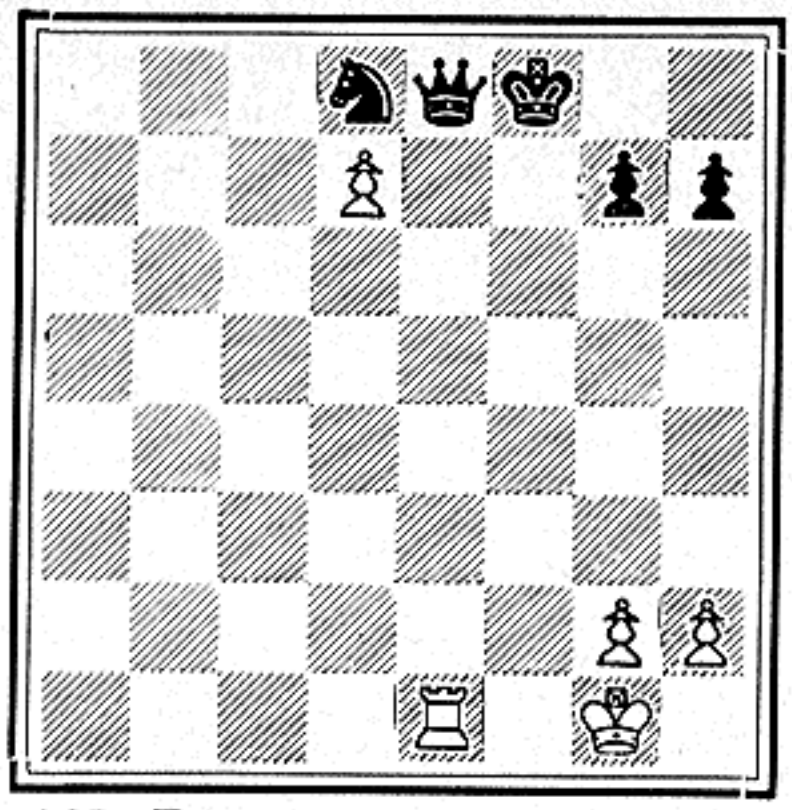
Diagrams 2A and 2B illustrate the "under-promotion" of a Pawn to a Knight. Such cases are exceptional. As in the position shown, there must be a definite reason for not promoting to a Queen.

Diagrams 3A and 3B show how a Pawn is queened by capturing an enemy man on the 8th rank. In the position illustrated, White had the choice of queening his Pawn by moving it forward or by capturing. He selected the method which enabled him to win.

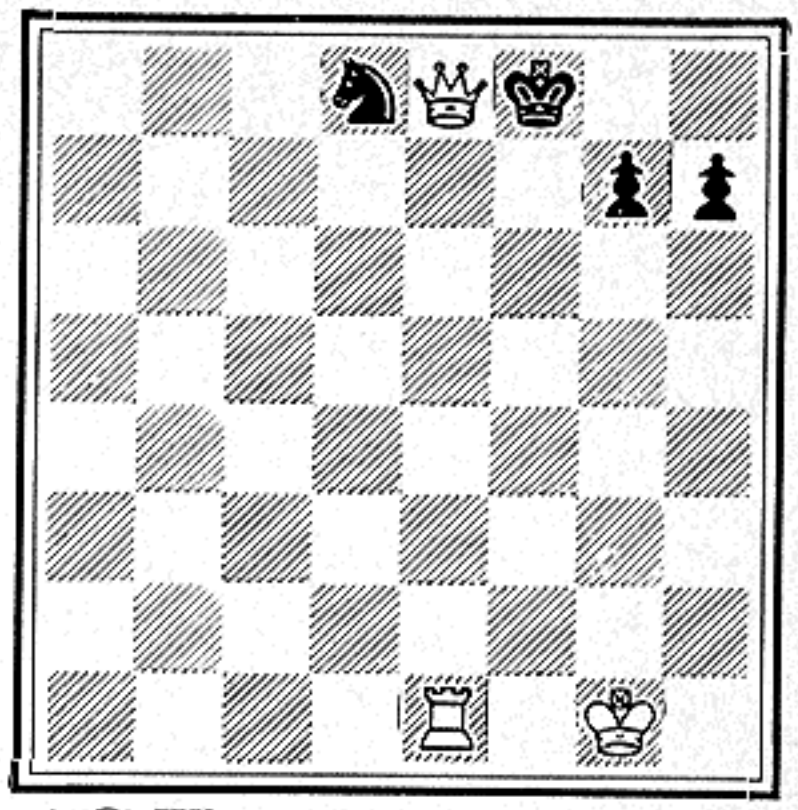
Diagrams 4A, 4B and 4C on the next page show how a player can sometimes force a capture which enables him to Queen a blocked Pawn on the 7th rank.



4A White has a Pawn on the 7th rank but it is blocked by the Black Knight. As shown here, he checks the Black King with his Rook.



4B To get out of check, Black is forced to capture the checking Rook with his Queen. There is no other way in which he can get out of check.



4C Whereupon White captures the Black Queen with his Pawn. Having reached the 8th rank, the Pawn becomes a Queen which checkmates Black.

How the Pawn Captures "en passant"

On a previous page, we explained the Pawn's method of capturing. There is, however, a special type of capture which happens **occasionally** in a game.

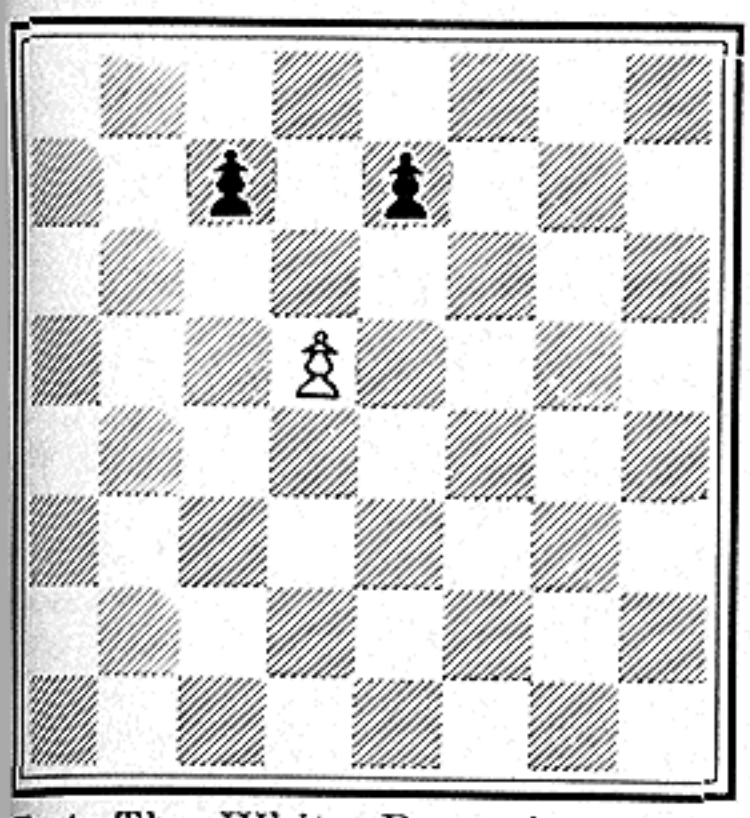
When a Pawn advances to a square on the fifth rank of the board, it is permitted a capturing privilege called capturing "en passant" (while passing). This special type of capture is illustrated in the three diagrams below.

Diagram 1A shows a White Pawn on the fifth rank. This Pawn controls the two white squares diagonally in front of it; in other words, if either of the two Black Pawns in the diagram moved forward **ONE SQUARE,** the White Pawn could capture it.

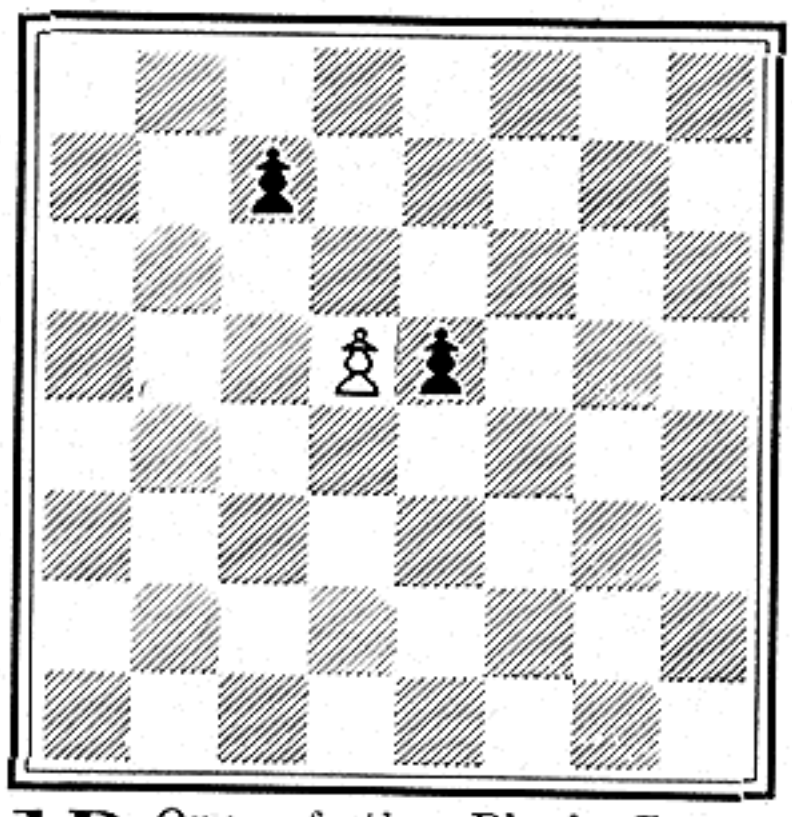
In Diagram 1B, one of the Black Pawns has moved forward **TWO SQUARES,** as it is permitted to do on its first move. In doing so, it has passed through the square on which the White Pawn could have captured it. This gives the White Pawn the right to capture the Black Pawn, **just as though it had moved forward only one square.**

Diagram 1C shows the White Pawn exercising the power of capturing "en passant." The Black Pawn has been captured **while passing** — just as though it had moved only one square.

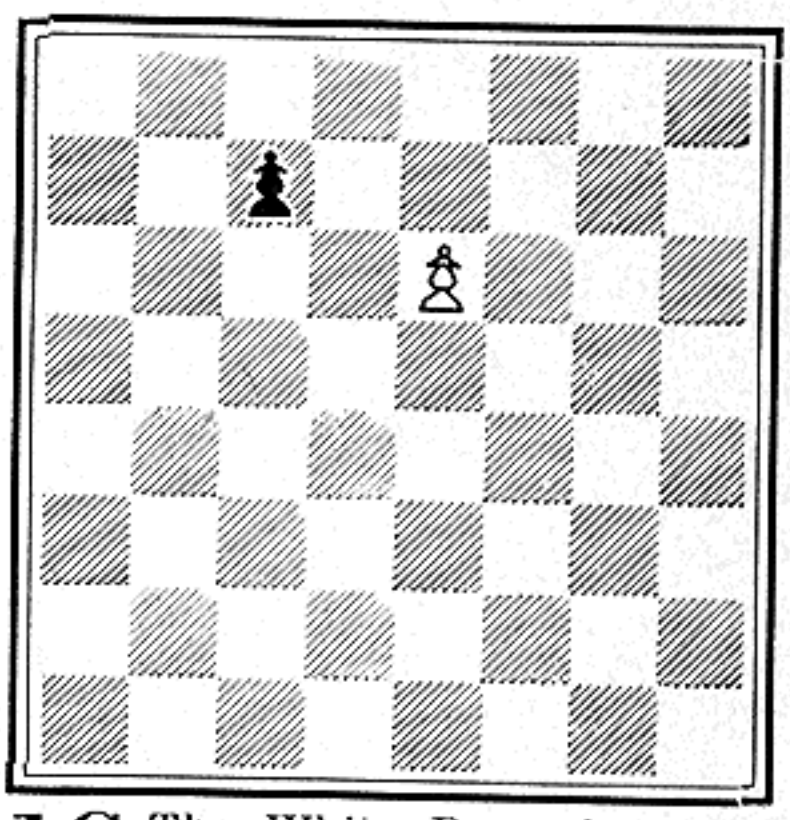
Capturing "en passant" can only be done with a Pawn on the fifth rank and affects only adverse Pawns on the adjoining files attempting to pass its normal range of capture. The "en passant" capture is optional but the capture must be made immediately or not at all. Thus, in Diagram 1B, if White decides not to capture "en passant" the Black Pawn is immune from that method of capture.



1A The White Pawn is on the 5th rank and controls the two white squares diagonally in front of it (K6 and QB6).



1B One of the Black Pawns has moved two squares, thus **passing** through a square controlled by the White Pawn.



1C The White Pawn has captured "en passant"—**while passing.** The capture is made just as though the Black Pawn had advanced one square.

LET'S PLAY CHESS!

A Picture Guide to the Game of Chess

IRVING CHERNEV

By **Irving Chernev**

Associate Editor of CHESS REVIEW

and

Kenneth Harkness

Managing Editor of CHESS REVIEW

This series began in the March issue. The series is intended for beginners and will form a complete course of instruction in the rules and tactics of the game. By following this course, with its remarkable illustrations, diagrams and examples, the learner can quickly and easily master the basic principles of chess. Part 6 will appear next month—in the October issue.

The complete course will be published, in book form, by SIMON AND SCHUSTER, New York. If completed in time, the book will be available in the late Fall of this year; otherwise, it will be scheduled for publication in the Spring of 1944.

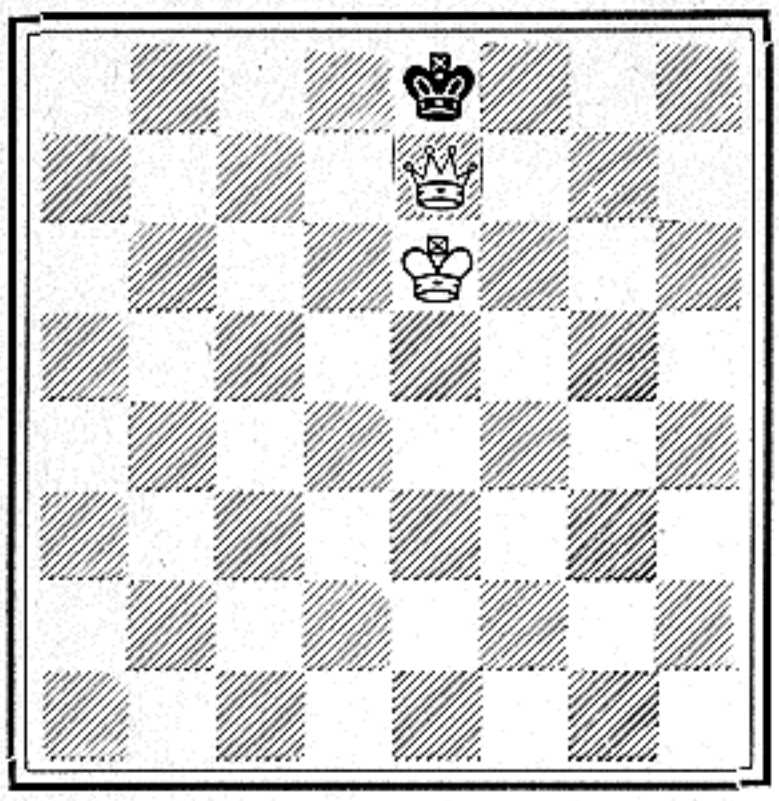
Part Five

When this course was started it was pointed out that several pages might well be devoted to topics ordinarily dismissed in a sentence in the usual textbook on chess. We continue to pursue this policy. Much space has been taken to define and illustrate the rules of chess in an effort to inculcate an understanding of the game by means of pictures, examples and definitions written in everyday language.

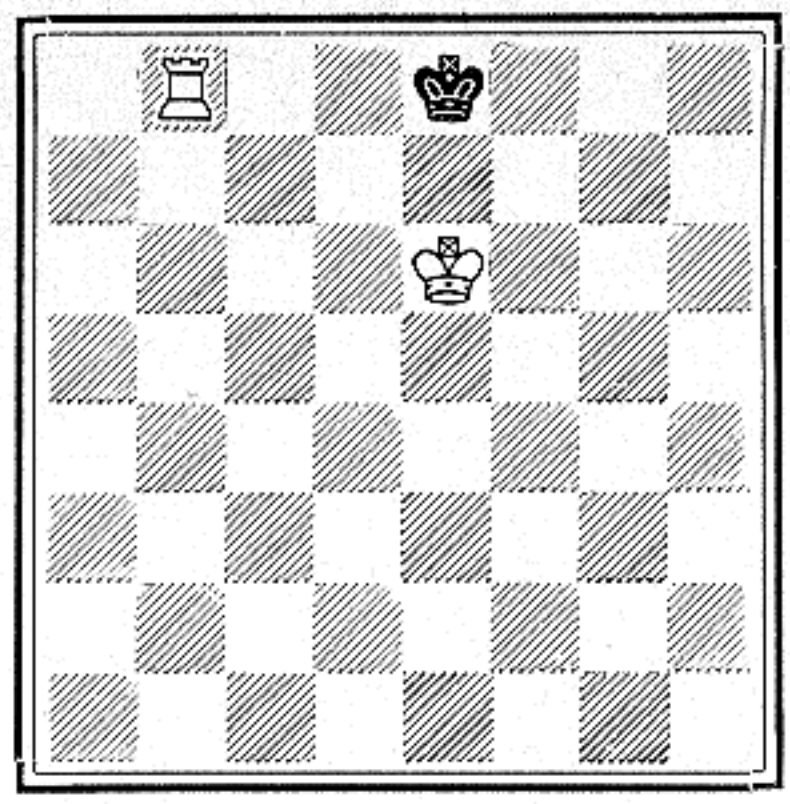
With the completion of the fundamental rules in this issue, the future contents of this course will perhaps be more interesting and instructive to the average player. By the same token, the matters discussed will also be a little more difficult. For this reason, we suggest that the beginner should *start to play chess right now.* Join a chess club or find a friend with whom you can play the game. As in all other pursuits, practice and experience are the best teachers.

The remainder of this course will help you to improve your game, will give you an understanding of the tactics and strategy of chess, will assist you in overcoming mistakes and faulty thinking—but you should regard the course as an aid to the practical player, not as a substitute for the real thing.

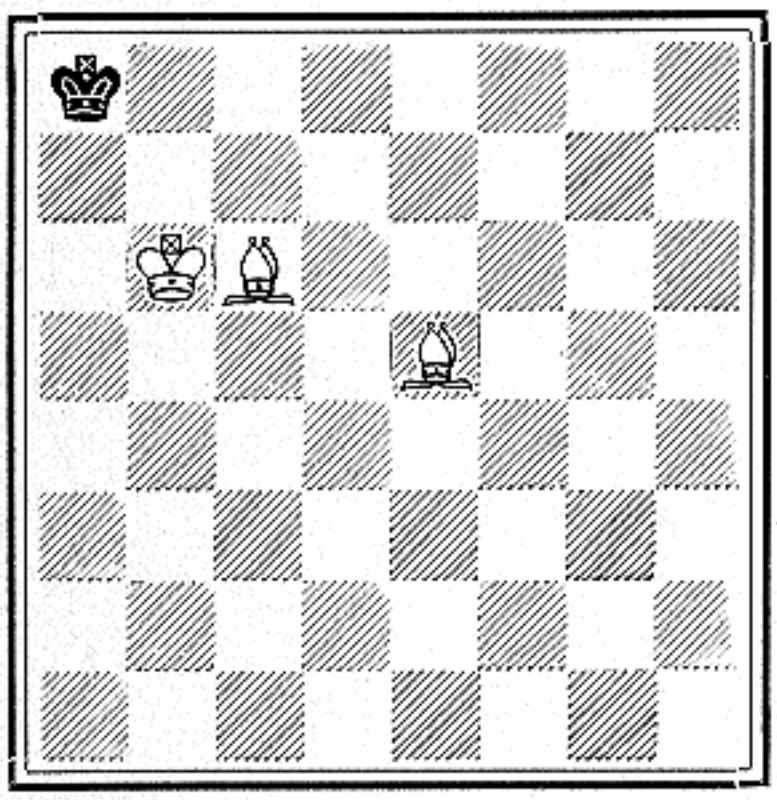
How Games Are Drawn



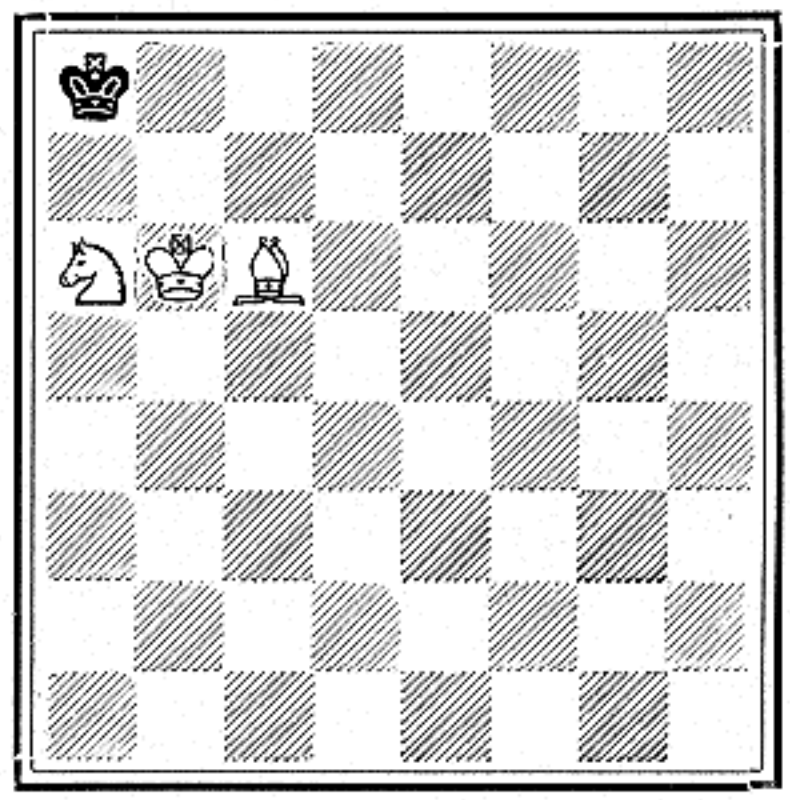
1 Checkmate of a lone King can easily be forced by a King and Queen. The King is driven to the edge of the board and then mated as shown above or in the manner illustrated in diagram 2 with the Queen or Rook.



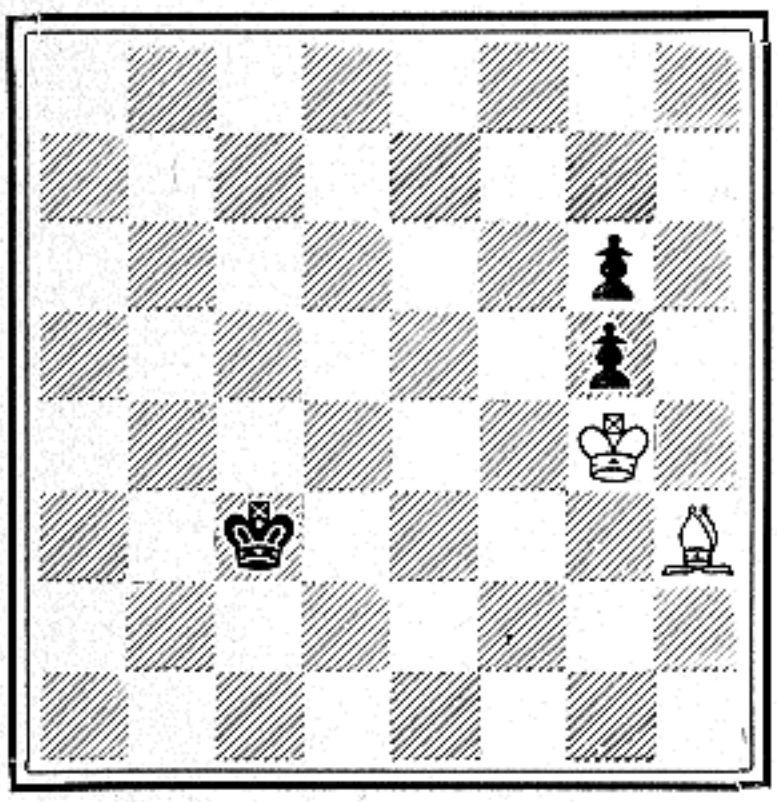
2 A King and Rook can also force checkmate of a lone King. The typical mating position is shown above. The Black King has been driven to the edge of the board. The Rook checks and the White King blocks any escape.



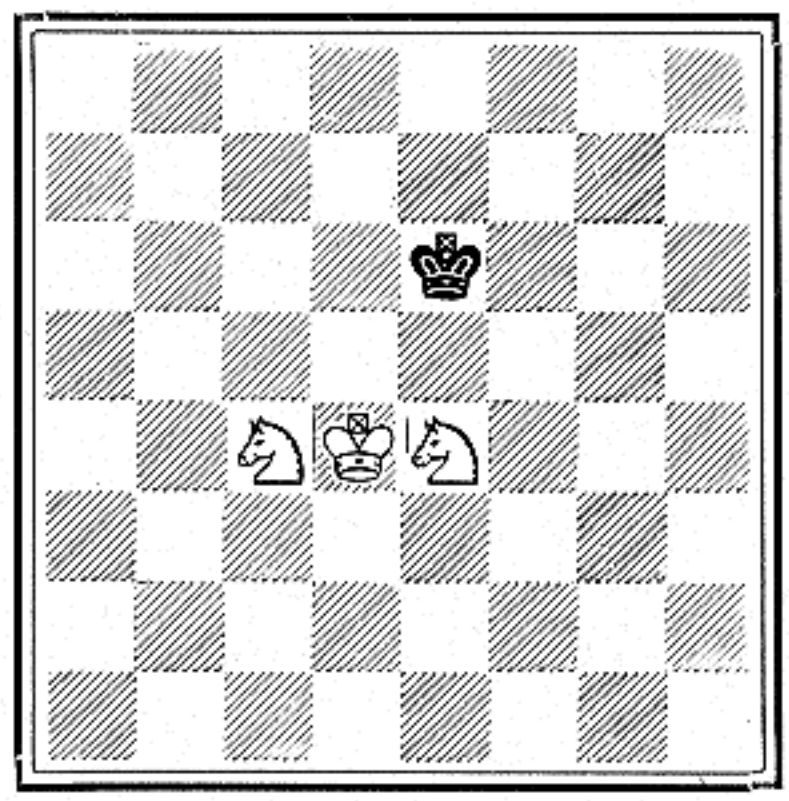
3 A King and 2 Bishops can compel checkmate. The King is driven into a corner and then mated with the cooperation of all three pieces as illustrated above. One Bishop checks while the other Bishop and the King prevent escape.



4 A King, Bishop and Knight can also force mate, although this conclusion is unusual in actual games. The mating technique is tricky. In the final mate, shown here, the Bishop checks while the Knight and King prevent escape.



5 This position is a draw. In two successive moves the White King will capture the two Pawns—but it is impossible for a King and Bishop to checkmate a lone King.



6 This position is a draw. A King and ONE Knight cannot possibly checkmate a lone King. A King and TWO Knights can checkmate only if a blunder is made by the player with the lone King.

A game in which neither player can force checkmate is called a draw. Obviously, if all the chessmen are exchanged until the Kings alone are left on the board, the game cannot be won. Similarly, certain endings are automatically drawn because it is **impossible** to checkmate with the available material. Other endings are "technically" drawn because checkmate cannot be forced, even though possible against inferior defense.

In deciding whether or not an ending can be won, an important consideration is the presence or absence of Pawns on the board. So long as there are any Pawns left, there is always the possibility that one may be queened. Therefore, if you are playing an ending with Pawns on the board, you should continue until a decision is reached.

If all the Pawns are off the board, a player **must be ahead at least a Rook or two minor pieces** (as the Bishops and Knights are called) **to be able to win.** The reason for this can be understood when it is realized that, if everything else is exchanged, a player must be left with at least **ONE QUEEN**, or **ONE ROOK**, or **TWO BISHOPS**, or **A BISHOP AND KNIGHT** to be able to force checkmate of a lone King. In all cases, the aid of the player's King is needed to checkmate. Final mates with the above pieces are illustrated in diagrams 1 to 4.

Note, however, that it is impossible to checkmate a lone King with **King and Bishop** (diagram 5) or with **King and Knight.** Even a **King and two Knights** cannot force checkmate (diagram 6). In the last case, checkmate is possible if a blunder is made.

Technically Drawn Games and the 50-Move Rule

In completely even endings, such as the position of diagram 7, it is customary for players to agree to a draw, as only an outright blunder can produce a win. If Pawns cannot be queened and the remaining material is even, there is seldom any reason for continuing the game.

In other endings, the material may be unequal but the advantage insufficient to win. For instance, the position of diagram 8 is an easy draw. Although White is a Pawn ahead, he can never queen the Pawn unless Black co-operates and helps his own defeat. However, the defense in unequal endings is sometimes difficult, as in the case of King and Rook vs King and Bishop. The player with winning

chances against inferior defense may decide to continue the game.

To break a possible impasse and prevent interminable attempts to win drawn games, the rules of chess provide that a game is drawn if 50 moves have been made on each side without checkmate having been given and without any man having been captured or Pawn moved. Needless to say, this rule is seldom invoked except in tournament or match play.

Draw by Perpetual Check

We have already noted that a game is drawn if a stalemate position is reached. Due to the possibility of stalemate, many "lost" endings are continued because the player on the losing end hopes that a mistake will be made, enabling him to draw the game by stalemate.

There is another way in which an otherwise lost game can be rescued. If a player proves that he can subject his opponent's King to an **endless series of checks,** the game is drawn. This method is called "drawing by perpetual check" and can take place at any stage of the game.

An example of perpetual check is given in the picture at the top of this page. Here White has queened a Pawn and now has **two Queens** on the board. (Note: chessplayers use a Rook turned upside down to represent a second Queen.) Of course White has sufficient material advantage to win but Black draws by perpetual check.

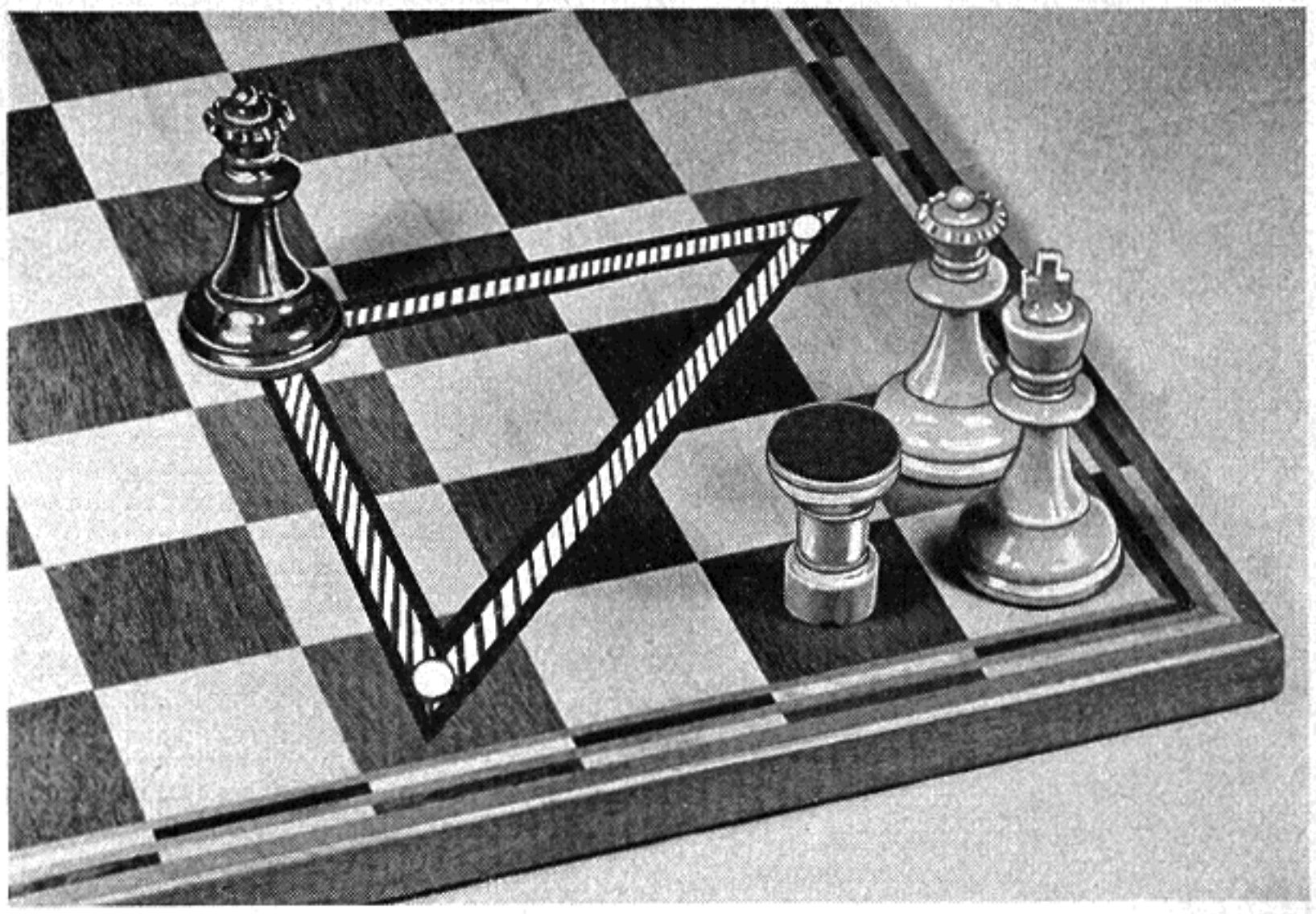
In the position shown, the White King is in check and the only way to get out of check is by interposing one of the Queens. Black then checks by moving to another corner of the triangle in the picture, the actual corner depending on which Queen has been interposed. Again White must interpose one of his Queens and Black then checks by moving to the third corner of the triangle, or by returning to the position in the photo. This procedure could continue indefinitely and White cannot prevent the endless series of checks.

Other examples of perpetual check are given in diagrams 9 and 10.

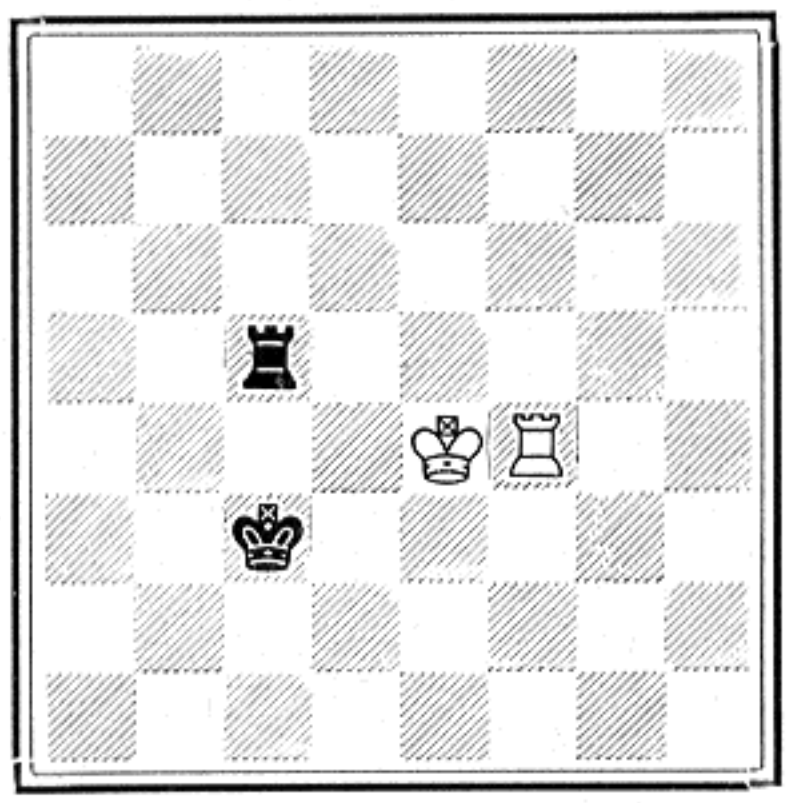
Draw by Repetition

To take care of situations in which both players keep **repeating the same moves,** the rules of chess specify that a game is drawn if the same position is repeated three times.

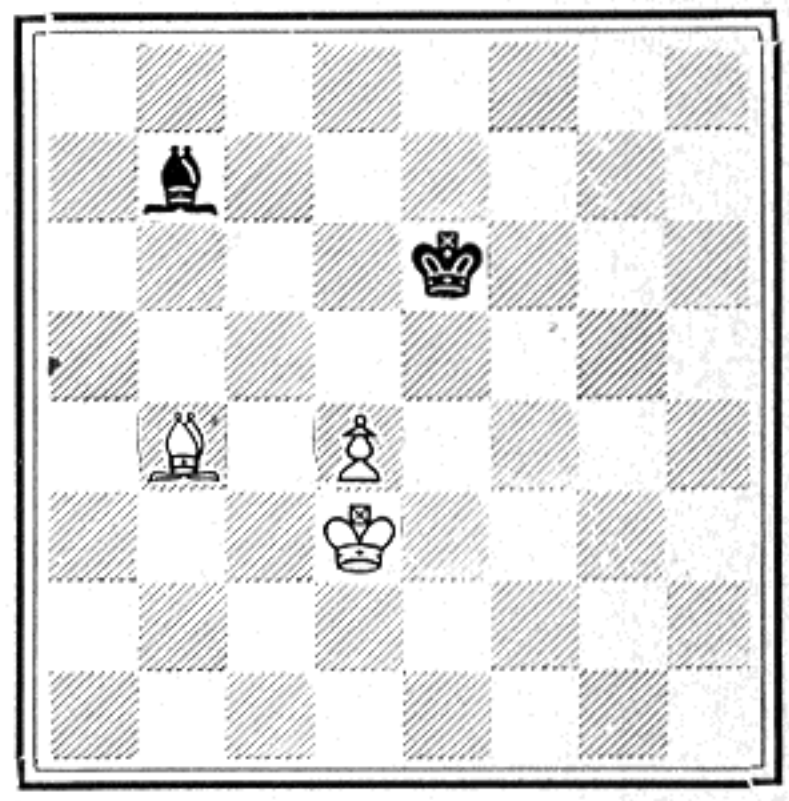
It sometimes happens that equality can only be maintained by repetition of this nature. Each player keeps moving the same piece back and forth. If the game is to continue, one of the players must change the position by making a different move; otherwise the game is drawn after the third repetition.



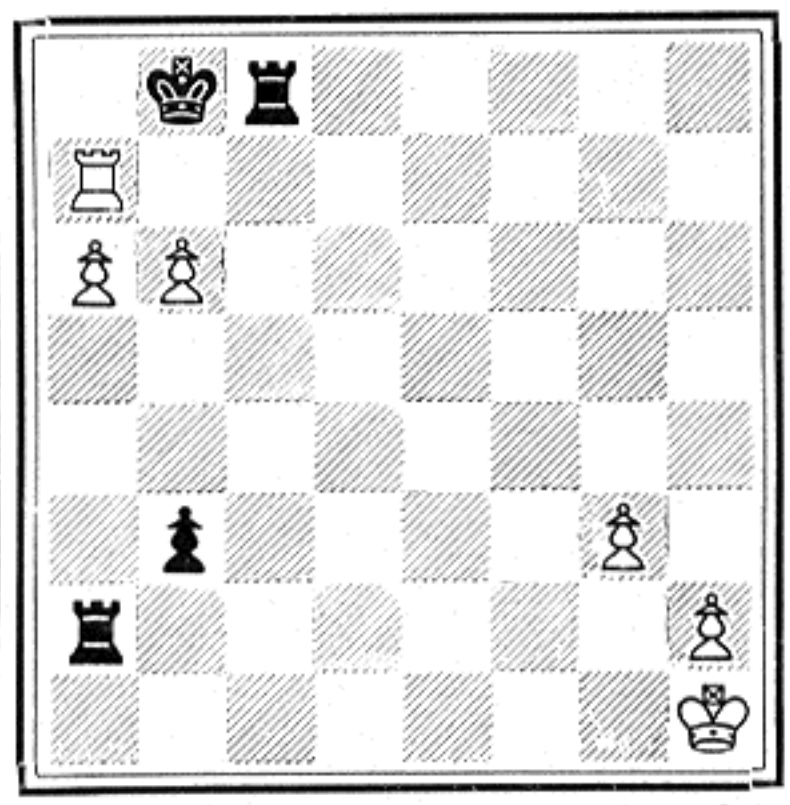
Black draws by perpetual check. Note that a Rook, turned upside down, is used to represent a second Queen.



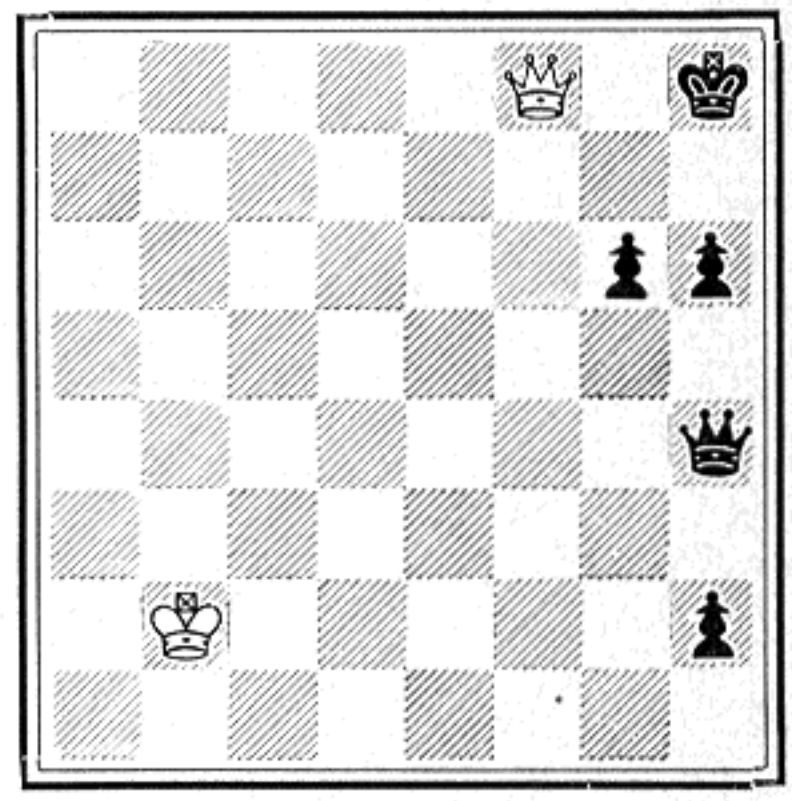
7 In positions like this players agree to a draw. Only an obvious blunder can lose the game.



8 Although White is ahead in material, Black can easily draw this ending. White cannot queen the Pawn.

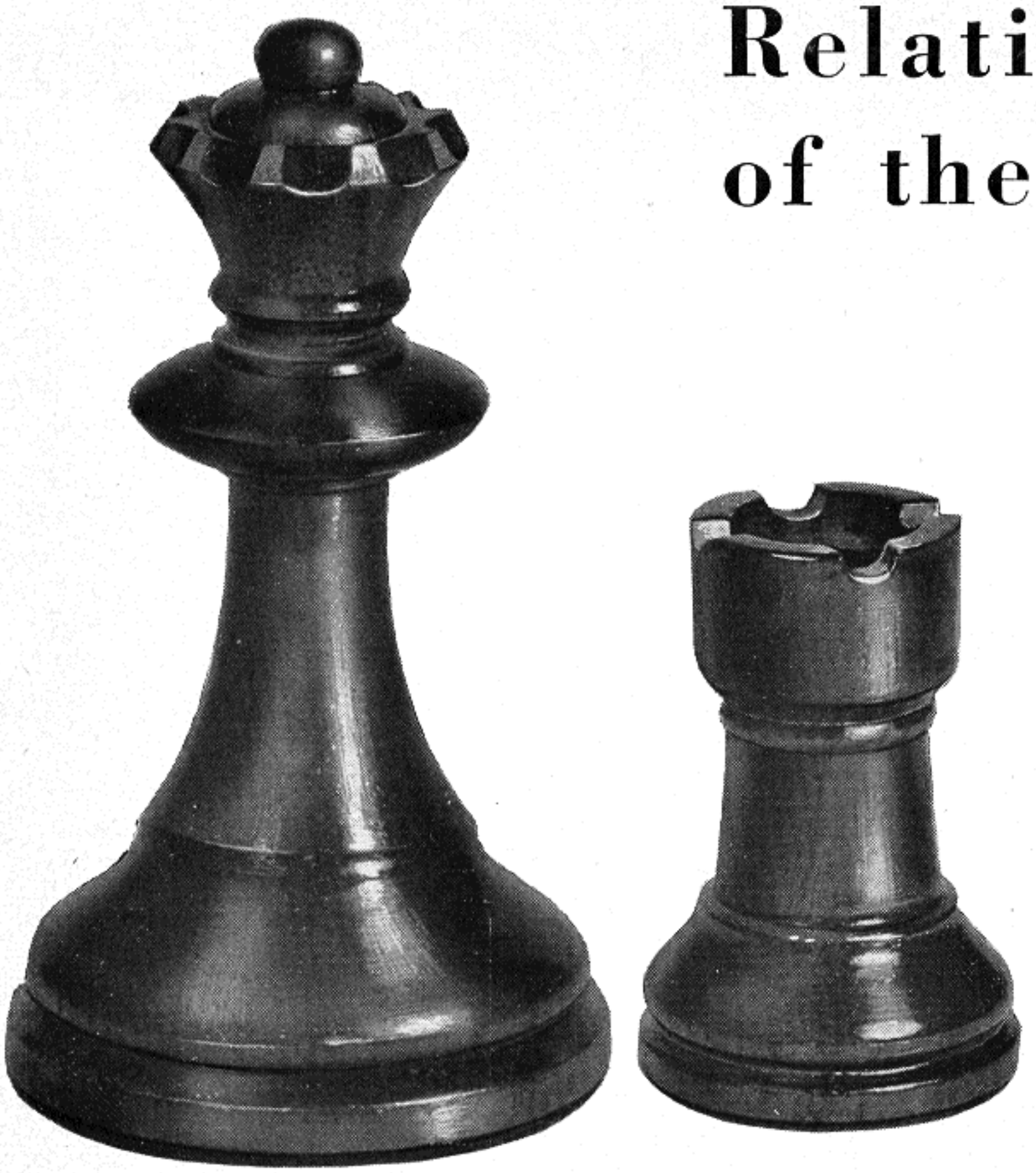


9 White is a Rook behind and is threatened with immediate checkmate. He saves the game by perpetual check. The White Rook can check indefinitely on the two squares in front of the Black King.

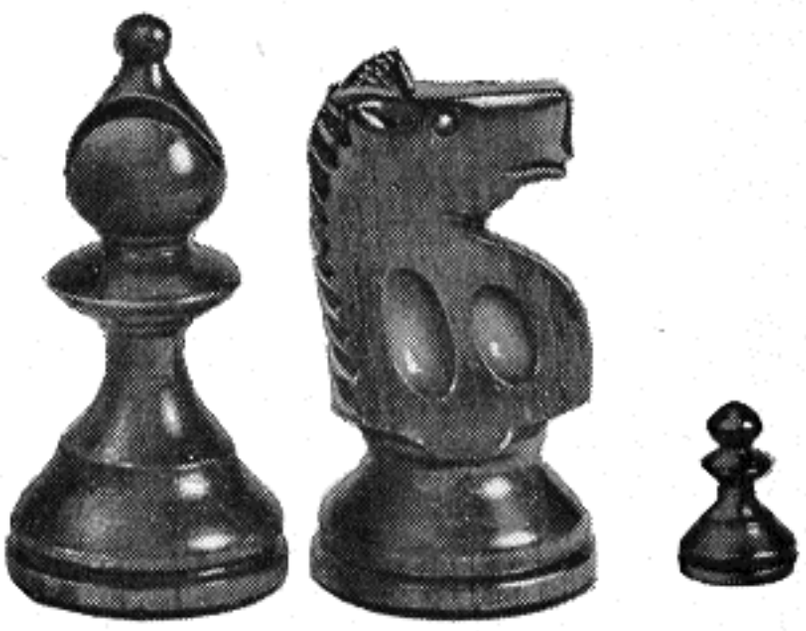


10 Here Black's advantage in material would be overwhelming but White draws by perpetual check. The White Queen can check indefinitely on the 7th and 8th squares of the King-Bishop's file.

Relative Values of the Chessmen



MAJOR PIECES	Value
Queen	9
Rook	5
MINOR PIECES	
Bishop	3
Knight	3
PAWN	1



Throughout a chess game the men are constantly being exchanged. As the pieces are unequal in value, the player must be able to decide whether exchanges are an "even swap" or whether they are profitable or unprofitable.

Obviously, the Queen is much more valuable than a Rook because the Queen can move in twice as many directions as the Rook. Similarly, the Rook is more valuable than a Bishop or Knight because of its long-range attack on white and black squares.

The composite photo above shows how the different types of chessmen would appear **if their sizes corresponded with their "exchanging values."** The King is not included as he cannot be exchanged.

Considering the Pawn as the unit of value, a Queen is worth 9 units, a Rook is worth 5 units and a Bishop or Knight is worth 3 units. The Queen and Rooks are known as the "major pieces" while the Bishops and Knights are called "minor pieces." (Although the general term "pieces" is often used when referring to all the chessmen, the same term more specifically refers to the major and minor pieces, in contradistinction to the Pawns.)

Note how the Queen towers above all the other men. The ability to move and capture in all directions makes the Queen the most valuable of all the chessmen. In the center of an open board, the Queen controls no less than 27 squares. No other piece has such power.

If you exchange Queens with your opponent, you are making an even exchange; but if you give up your Queen for **any other man** you are definitely not getting full value and the sacrifice should cost you the game, unless it enables you to checkmate.

Occasionally, the Queen can be exchanged for **two Rooks** and this is an approximately even swap. In fact, two Rooks are worth about a Pawn more than a Queen. There are other combinations of pieces and Pawns roughly equivalent in value to a Queen (three minor pieces plus Pawn; or Rook plus minor piece plus Pawn) but these exchanges are exceptional. The beginner should make sure of getting nothing less than his opponent's Queen for his own Queen and leave the other combinations to more advanced players, unless they are forced upon him.

The Rook is next in value to the Queen. In any position on an open board a Rook controls 14 white and black squares. A Rook is worth a Bishop and 2 Pawns, or a Knight and 2 Pawns; but in actual practice, the Rook is seldom exchanged for anything except the opponent's Rook. However, if you can capture **two** of your opponent's minor pieces for one of your Rooks, do not hesitate to make the exchange. A Bishop and Knight (or 2 Bishops, or 2 Knights) are worth much more than one Rook.

The Bishop and Knight are approximately equal in exchanging value. Offhand, the Bishop may seem stronger than the Knight. It is true that the Bishop has a longer range and controls more squares (maximum: Bishop 13, Knight 8) but the Bishop is **confined to squares of one color** and this limitation reduces its value to the equivalent of a Knight. However, two Bishops, controlling both white and black squares, are considered stronger than two Knights.

A Bishop or Knight is worth 3 Pawns, but in practice a minor piece is generally exchanged for another minor piece. **Two** minor pieces are equal to a Rook plus 2 Pawns and **three** minor pieces are equal to two Rooks—but such exchanges are unusual. If you capture a Rook with one of your minor pieces you are making a profit; the transaction is called "winning the exchange."

As the Pawn controls only two squares, its capturing power is limited and it is the least valuable of the chessmen, so far as exchanges are concerned. As pointed out previously, however, the general worth of the Pawn should not be underrated. Its potential value for the ending is extremely important as each Pawn is a possible Queen. Moreover, its comparatively low exchanging value makes it an effective unit for both attack and defense. Although the Pawn has a low exchanging value, this does not mean that Pawns can be given away with impunity.

Rule for Exchanging

Always get your money's worth, or better, when making exchanges.

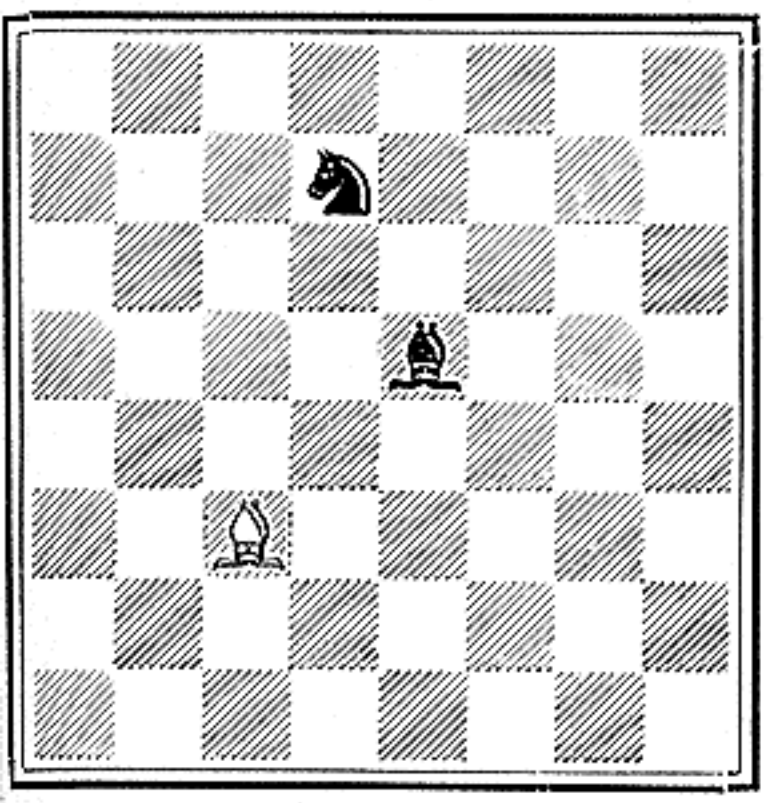
Remember the picture of the ENORMOUS QUEEN, the BIG ROOK, the SMALL KNIGHT AND BISHOP, the TINY PAWN and be guided accordingly.

If you exchange Queen for Queen, Rook for Rook, Bishop or Knight for Bishop or Knight, Pawn for Pawn, the result is equal. But if you give up a piece for a less valuable piece, or if you give up any minor or major piece for a Pawn, you will probably lose the game.

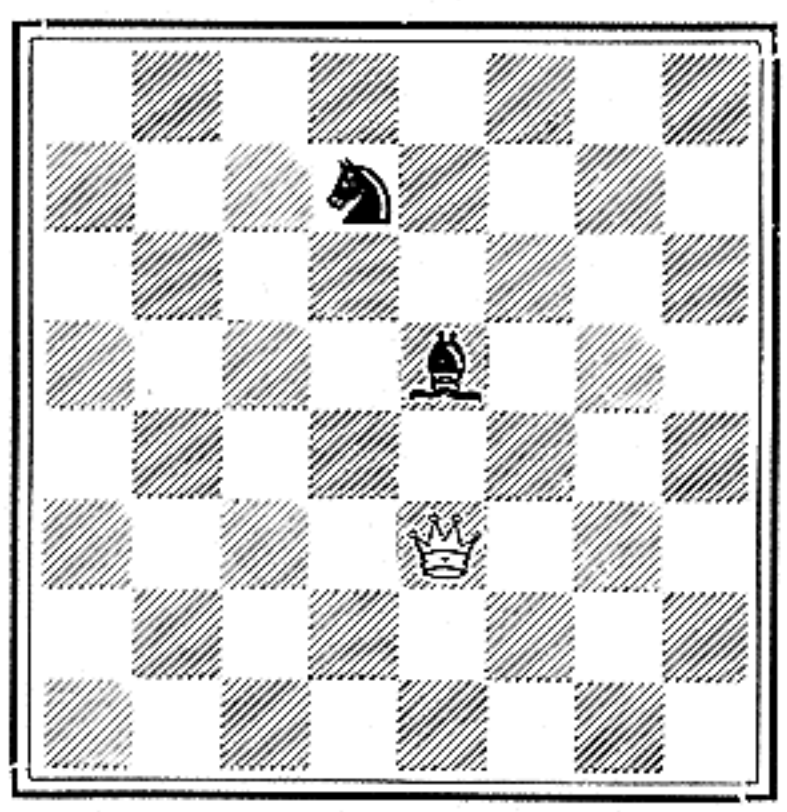
Every rule has exceptions. These exceptions do not prove the rule unsound. They merely demonstrate that other factors have entered into the situation and permit the rule to be broken.

Chess is a charming and imaginative game because the relative values of the men are not static but are influenced by the positions occurring on the board. The beautiful combinations, the brilliant and artistic conceptions created with chessmen, are brought about by sacrifices of material, usually culminating in checkmate. A Queen may be given up to allow a meek little Pawn to administer a crushing blow. A Knight may wreak havoc where a Rook might be helpless. In all such cases, material is deliberately sacrificed with a greater advantage in view.

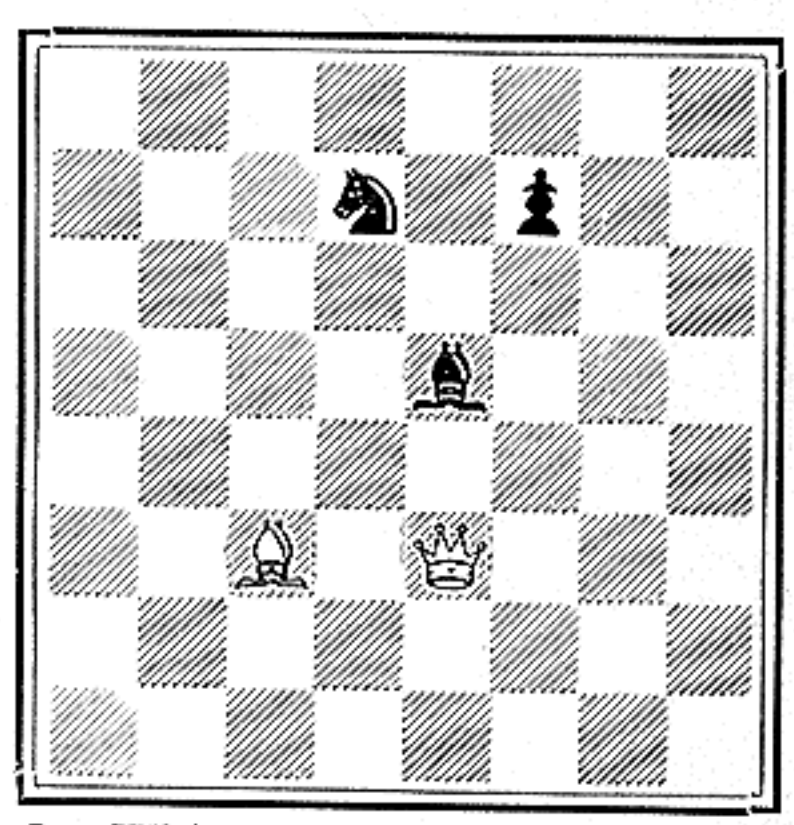
The positional factors which influence the values of the men will be explained later. Meantime, the learner should avoid sacrifices of material unless he clearly sees a continuation which forces checkmate or the regain of material sacrificed. Such continuations must leave the opponent no options, must not depend upon his co-operation.



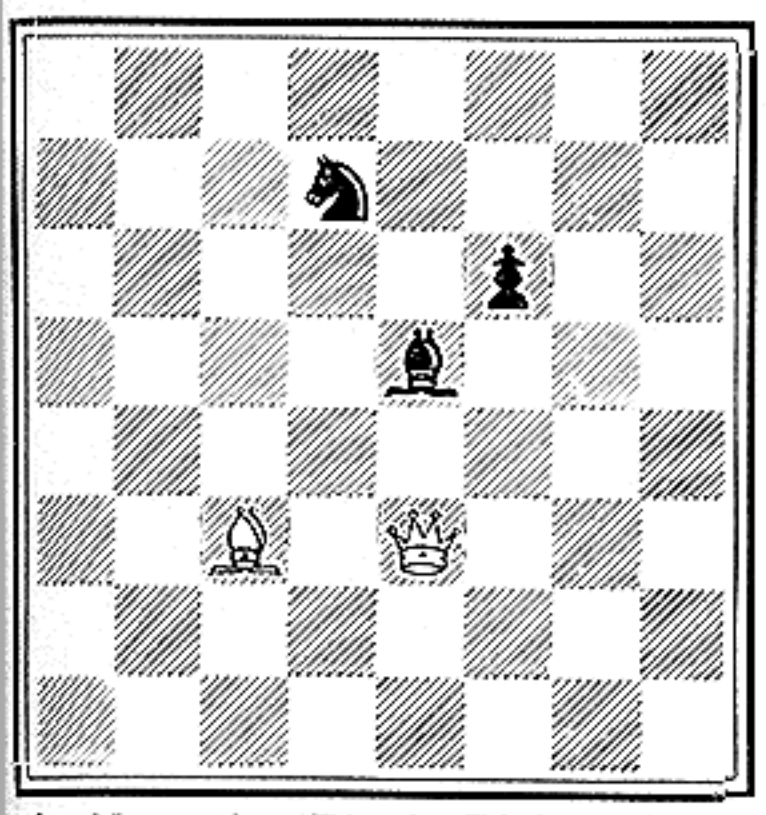
1 An even exchange. If White captures the Bishop, Black can recapture with the Knight. This exchange, and the exchanges in the following diagrams, should be pictured mentally.



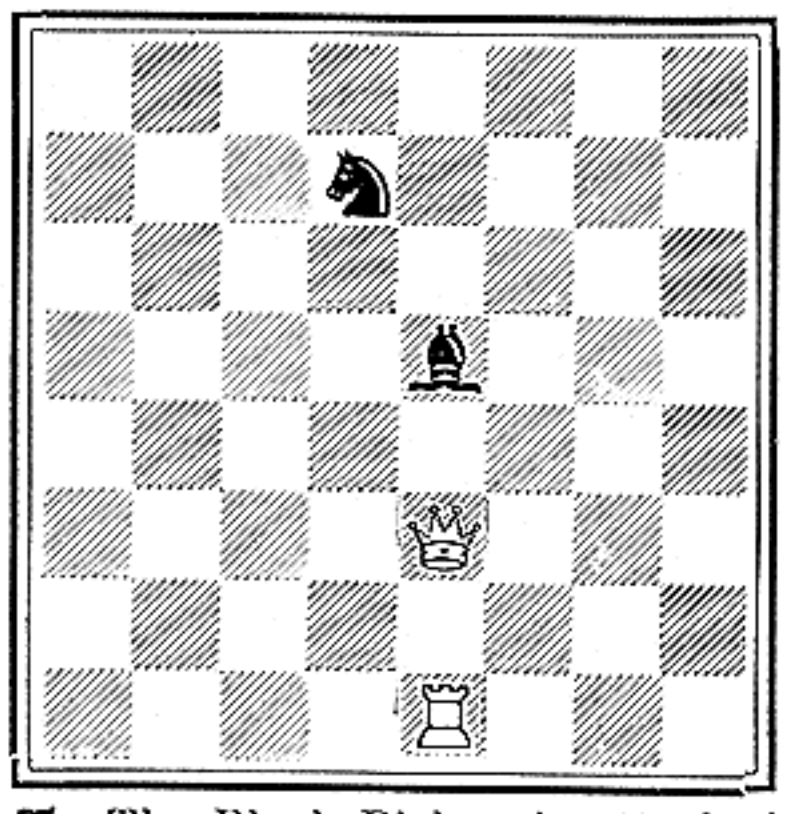
2 An uneven exchange. If the Queen captures the Bishop, the Knight recaptures the Queen. White would lose heavily by this transaction as the Queen is worth more than three minor pieces.



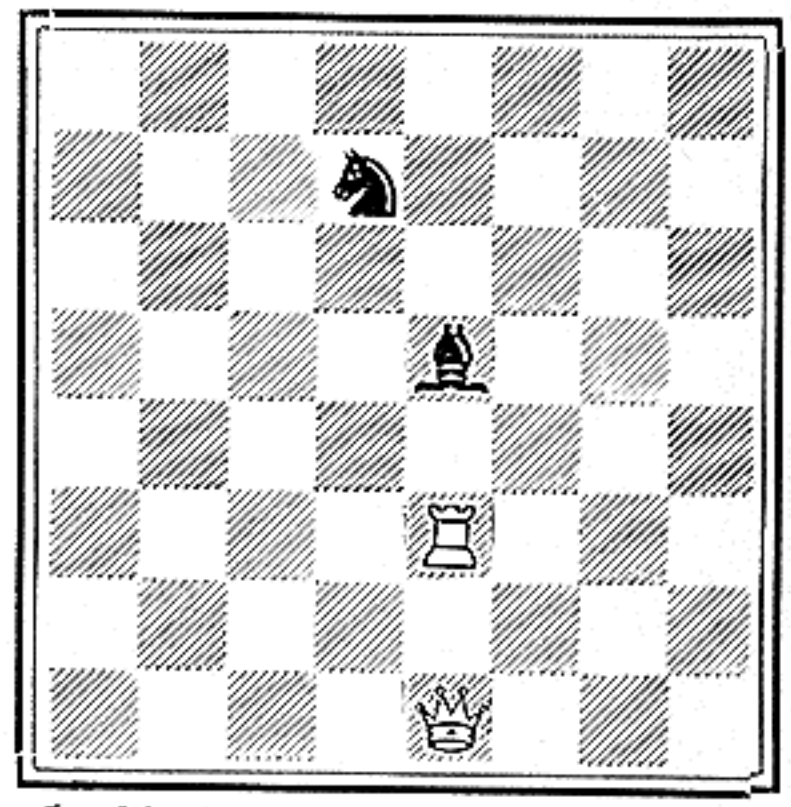
3 White can win a piece because the Black Bishop is attacked twice, defended once, and White can start by playing BxB (Bishop takes Bishop). If Black recaptures, White plays QxKt (Queen takes Knight).



4 Now the Black Bishop is attacked twice, defended twice, so White cannot gain any material advantage. White can exchange Bishops (BxB, KtxB) but if he continues with QxKt the Pawn will recapture his Queen which would be disastrous.

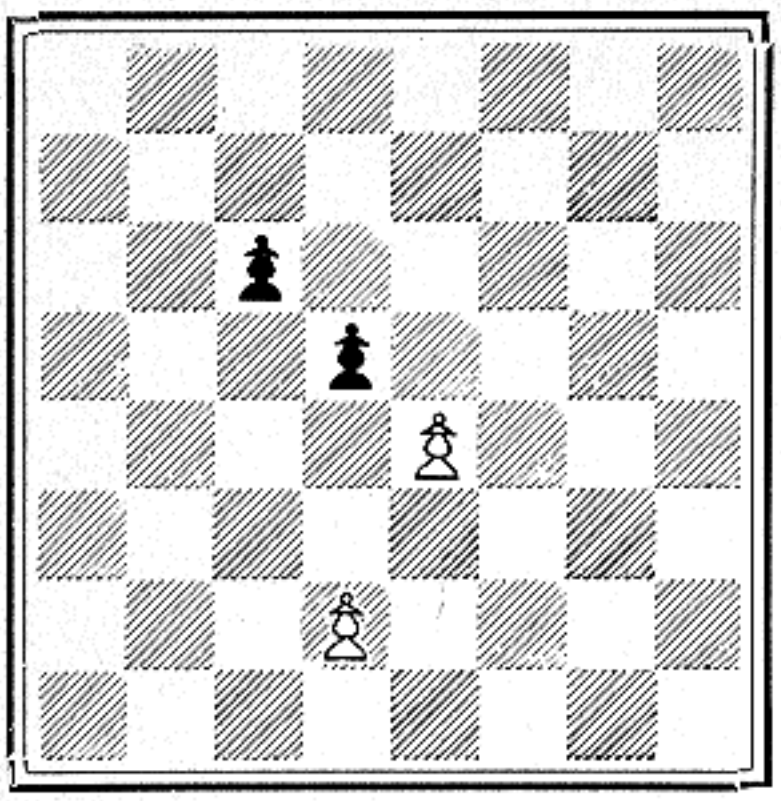


5 The Black Bishop is attacked twice, defended only once, but White cannot win material advantage because the first capture would be with the Queen. Thus, if 1 QxB, KtxQ; 2 RxKt White has exchanged his Queen for a Bishop and Knight — a losing transaction.

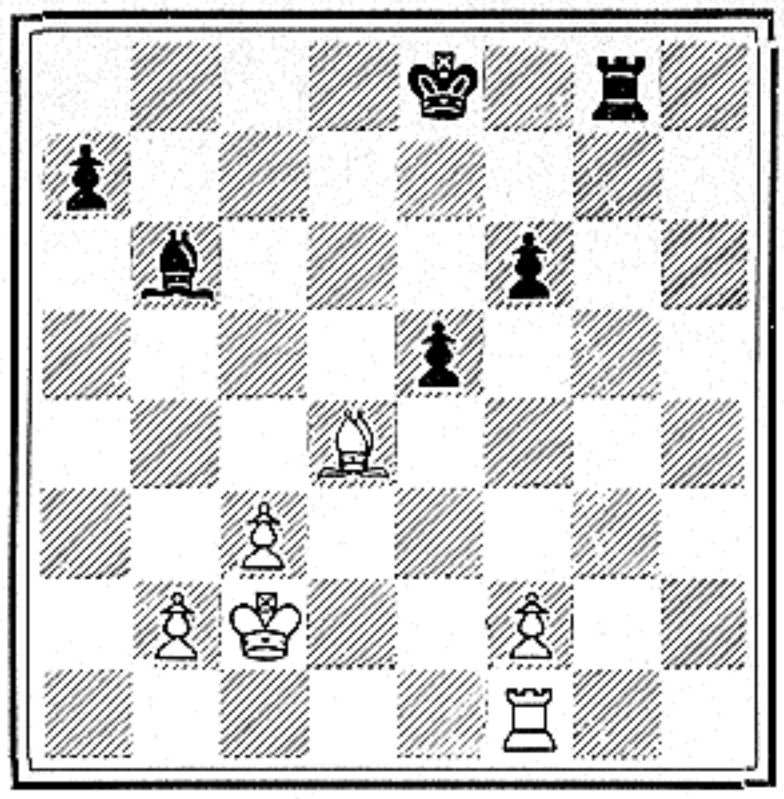


6 Similar to the position of diagram 5, but now White can gain a material advantage because the Rook and Queen are transposed. He can exchange his Rook for two minor pieces by playing 1 RxB, KtxR; 2 QxKt. The Bishop and Knight are worth more than the Rook.

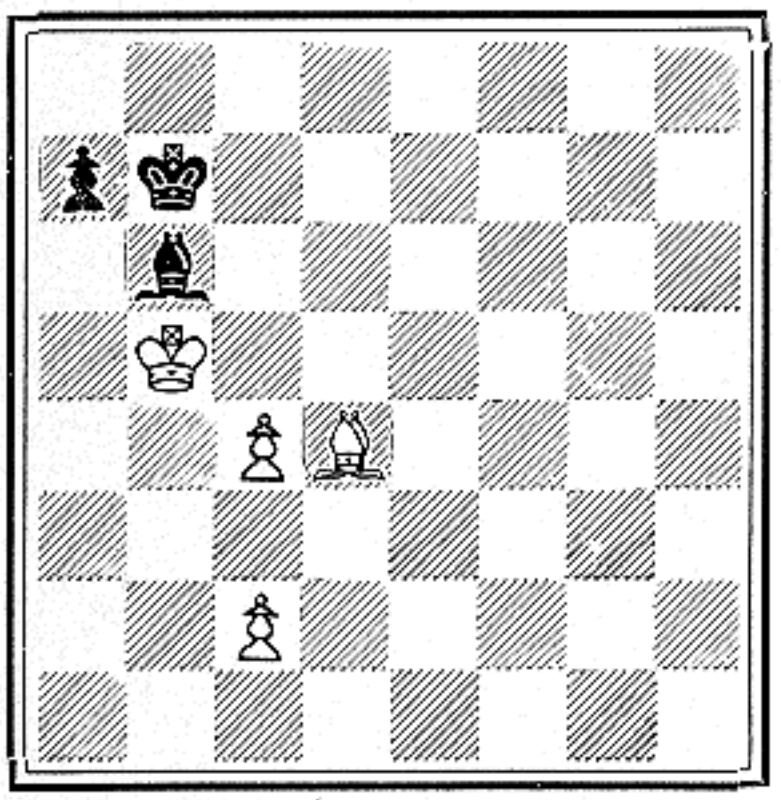
What to Do When a Capture Is Threatened



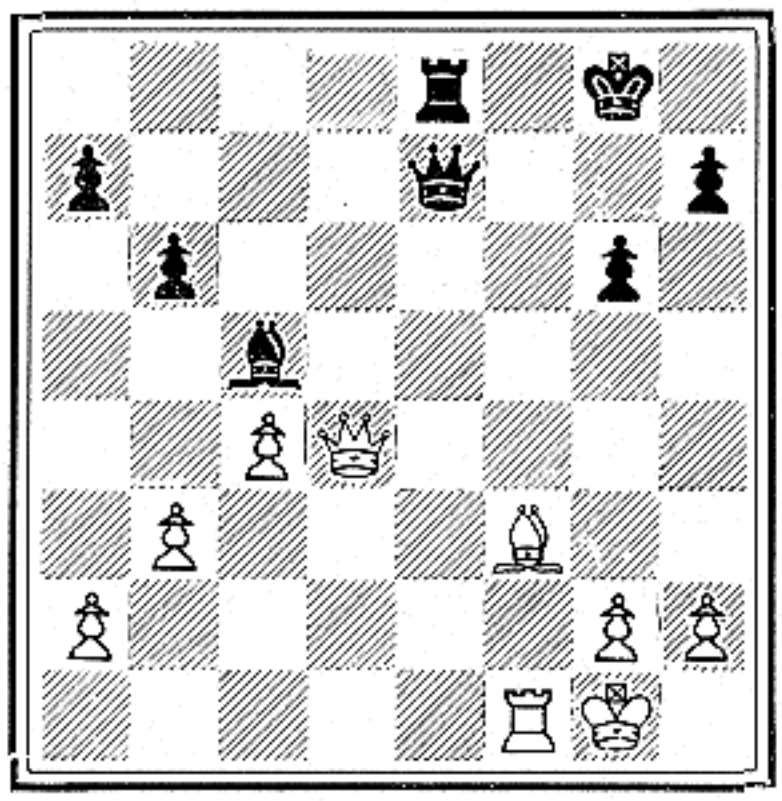
1 Black threatens to capture White's unprotected Pawn. Visualize these options for White: he can guard with his other pawn and permit an exchange; or he can capture the attacking Pawn; or he can move his attacked Pawn forward one square.



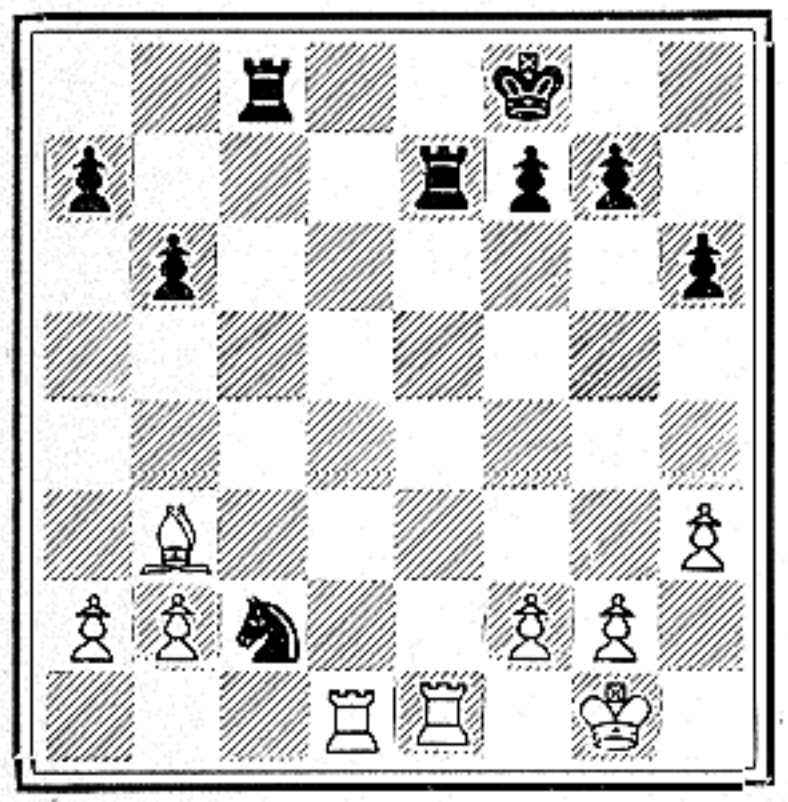
2 White must not permit the capture of his Bishop by the Black Pawn. He can capture the enemy Bishop or move his own Bishop back one square allowing Black to exchange; or he can pin the attacking Pawn by moving his Rook one square to the left.



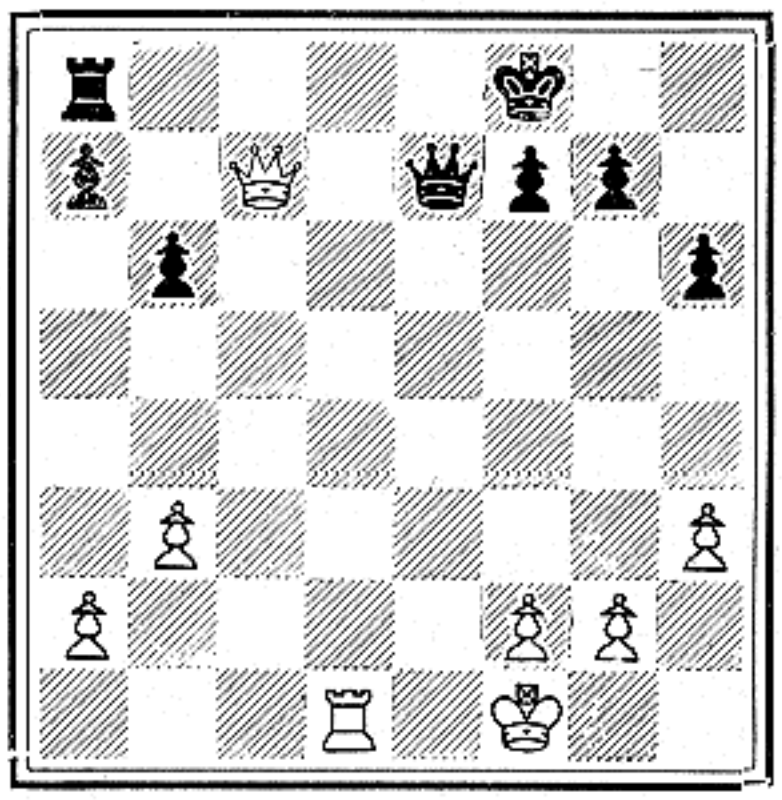
3 Black threatens to capture White's unprotected Bishop. White can permit an exchange by guarding with his Pawn at QB2; or prevent the capture by interposing his other Pawn; or capture the Bishop; or move his Bishop to a vacant square.



4 Black threatens to capture White's Queen with his Bishop and the Queen is pinned, cannot move. Counter-attack is the only way to avoid serious loss. White can play B-Q5ch and the Black Queen must interpose. The counter-attack is successful.



5 White is threatened with the loss of a piece as one of his Rooks is attacked twice, defended once. He can capture the Knight with his Bishop, or capture the Rook with his own Rook; or move the attacked Rook one square to the right.



6 Black threatens to capture White's unprotected Queen with his own Queen. White can guard and permit an exchange by moving his Rook one square to the left; or he can capture the Black Queen; or he can interpose his Rook.

During a game of chess, the players are constantly "threatening" to capture each other's men. Almost every move attacks something or defends an opponent's threat.

The learner must be on his guard against these constant threats. He must not allow his opponent to capture one of his men without being able to capture an equally valuable man in return. In other words, he must avoid the loss of material.

When a capture is threatened, the player under attack usually has a choice of different methods of meeting the attack. The best method is a matter of judgment. At the moment, the important thing to realize is that there are various ways of meeting the threat of capture.

The following possibilities should be considered:

(a) If not already protected, guard the attacked man and **permit an exchange,** provided the exchange is even or in your favor.

(b) Prevent the capture by **interposing** another man. Bear in mind that this may permit capture of the interposed unit.

(c) **Capture the attacking unit,** either with the man under attack or with another of your men.

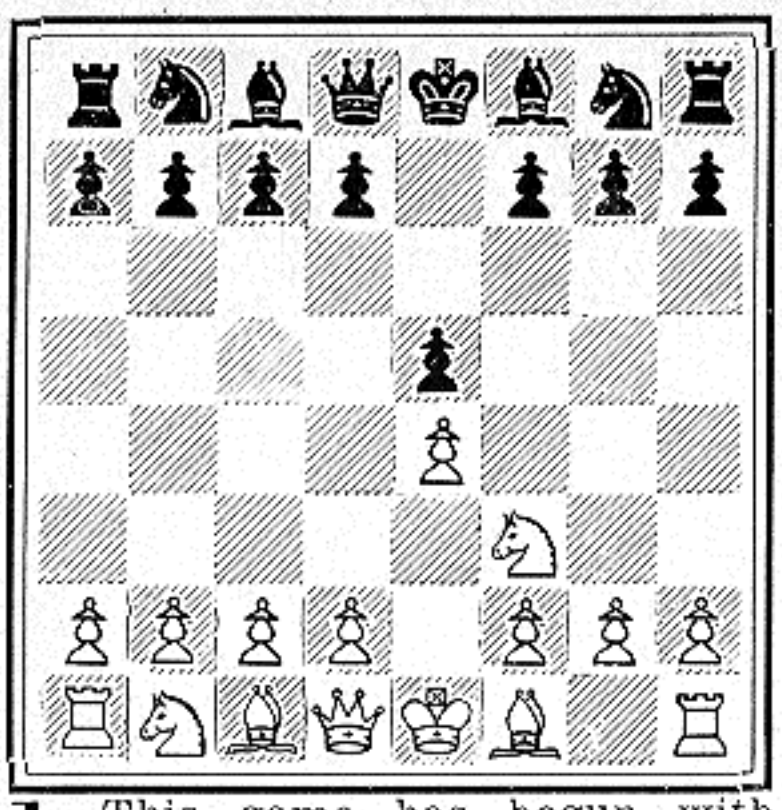
(d) **Capture something else** with your attacked man—or move it to a vacant square.

(e) **Pin the attacker** so that the threatened capture becomes illegal or unprofitable.

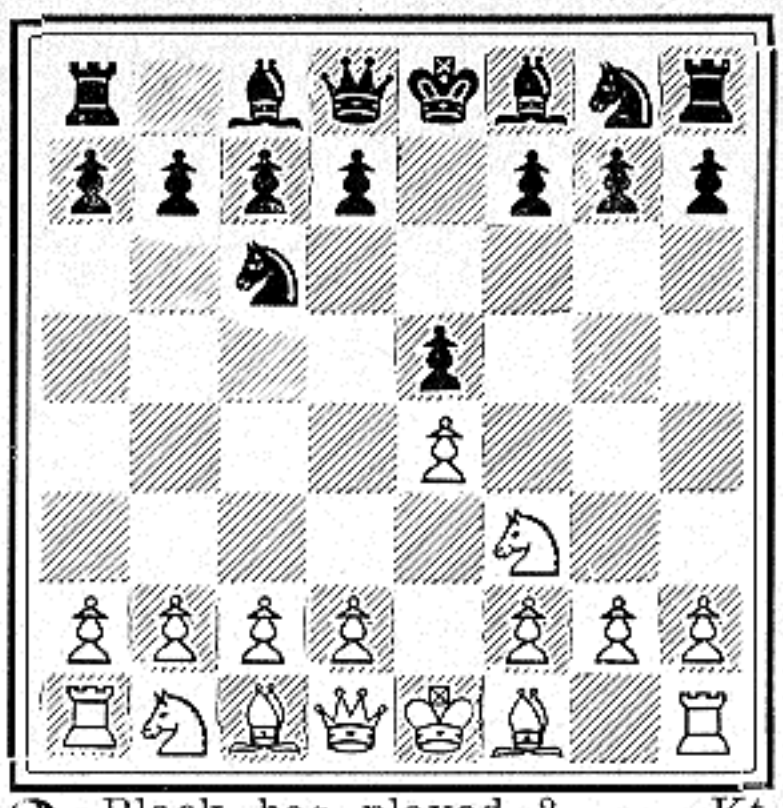
(f) **Counter-attack** by capturing elsewhere on the board, checking the opponent's King or making a threat of your own which is at least as dangerous as that of your opponent.

Some examples of the use of these methods are illustrated on this page. On the following page, the opening moves of a game are pictured with captions explaining how the players weigh the possibilities of captures and effects of recaptures at almost every move.

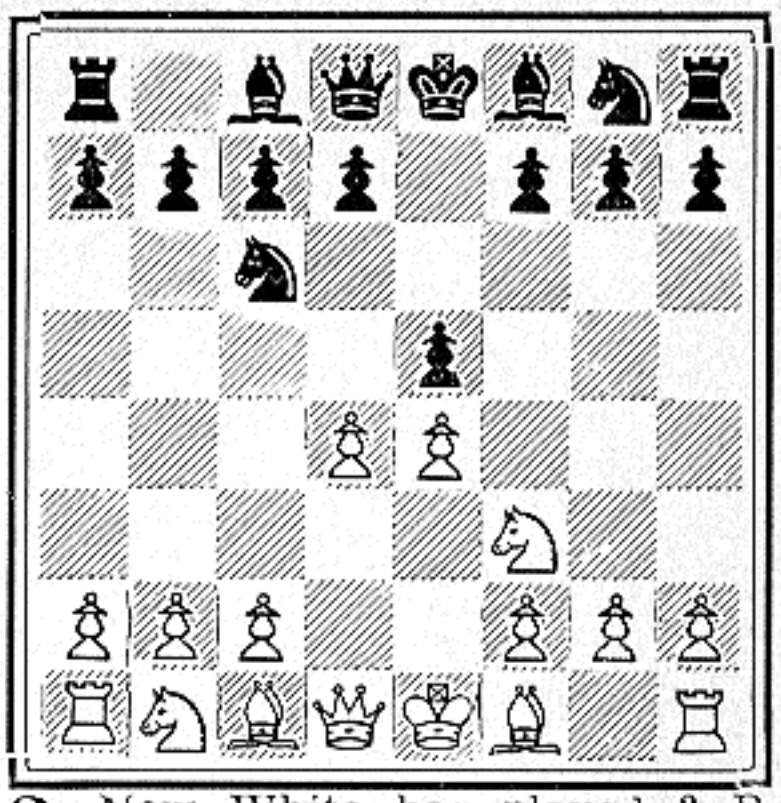
Note that possible moves (including captures) must be visualized mentally before making an actual move— because a **move made on the board must stand.**



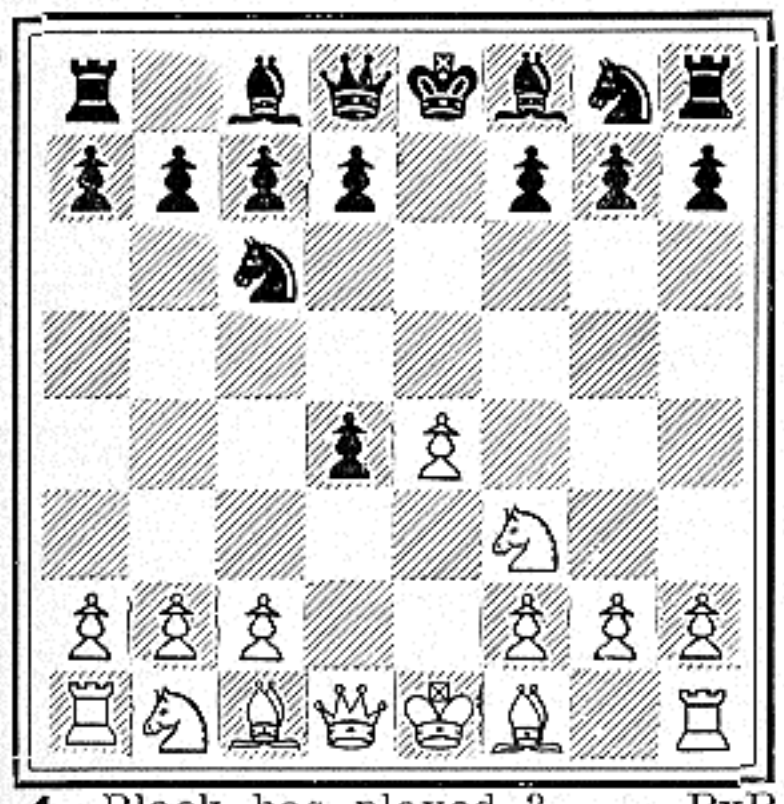
1 This game has begun with the moves 1 P-K4, P-K4; 2 Kt-KB3. White is now threatening to capture Black's Pawn. The Pawn is unprotected so Black must meet this threat or lose material. Black can counter-attack by playing Kt-KB3 or he can guard the Pawn.



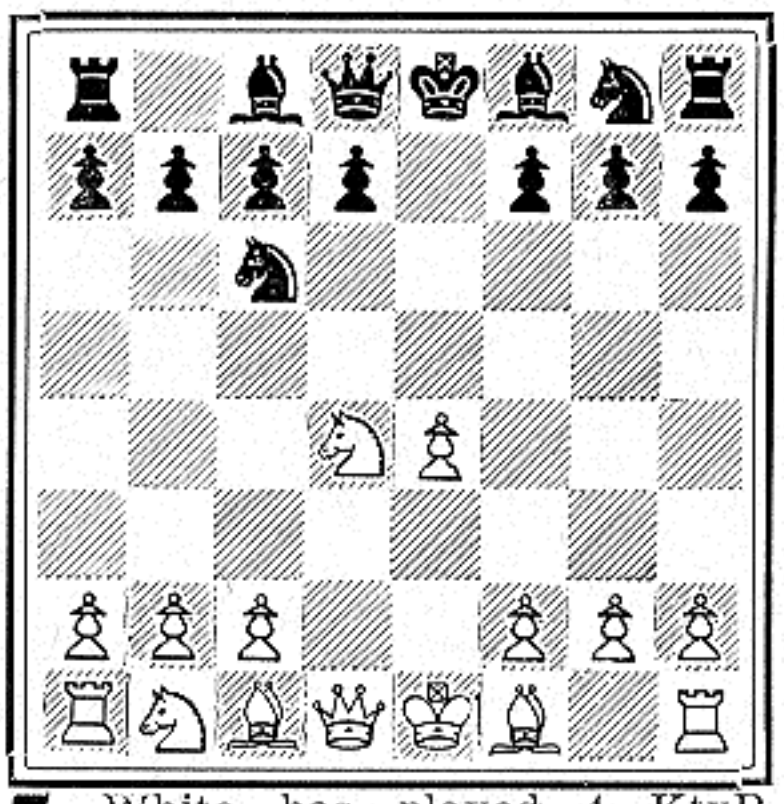
2 Black has played 2 . . . Kt-QB3. This defends the threatened Pawn. If White, on his next move, were to play KtxP, Black would capture the Knight, gaining a Knight for a Pawn. The players must visualize these captures and recaptures without touching the pieces.



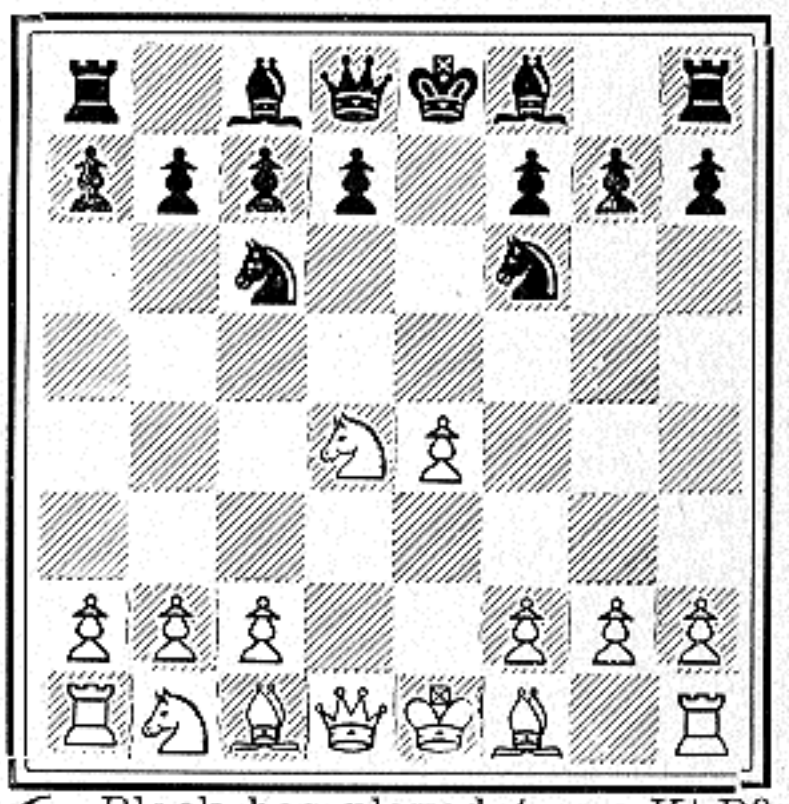
3 Now White has played 3 P-Q4. With this move he attacks the Black Pawn a **second time.** It is attacked twice, defended once. Hence, White threatens to win a Pawn. Black now considers the various ways of meeting this new threat before making his move.



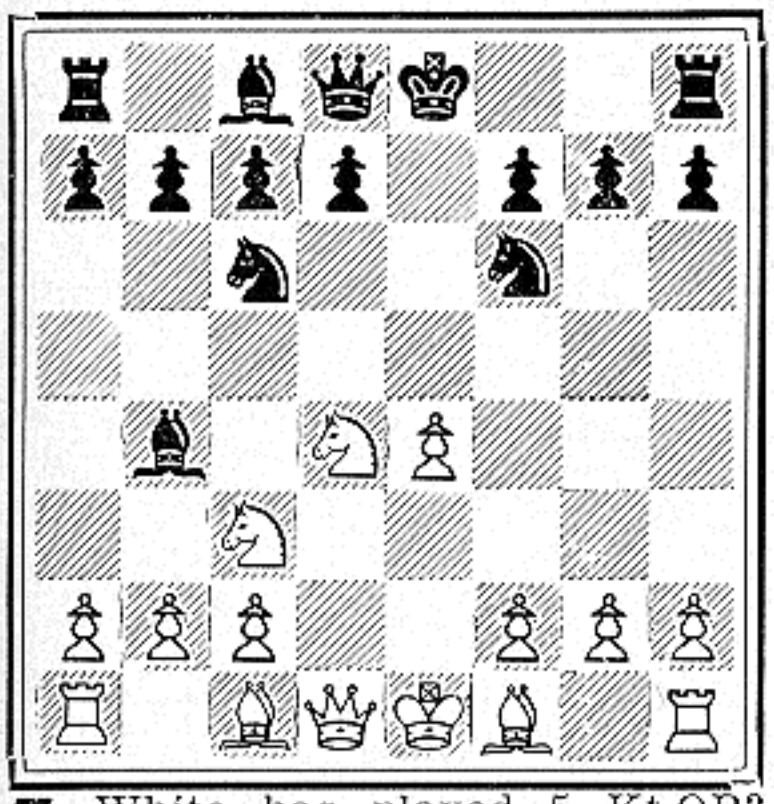
4 Black has played 3 . . . PxP capturing one of the attacking men with the threatened Pawn itself. Refer again to diagram 3 and note that Black had other ways of meeting the threat. He could have defended the Pawn a second time or captured with the Knight—but he chose best.



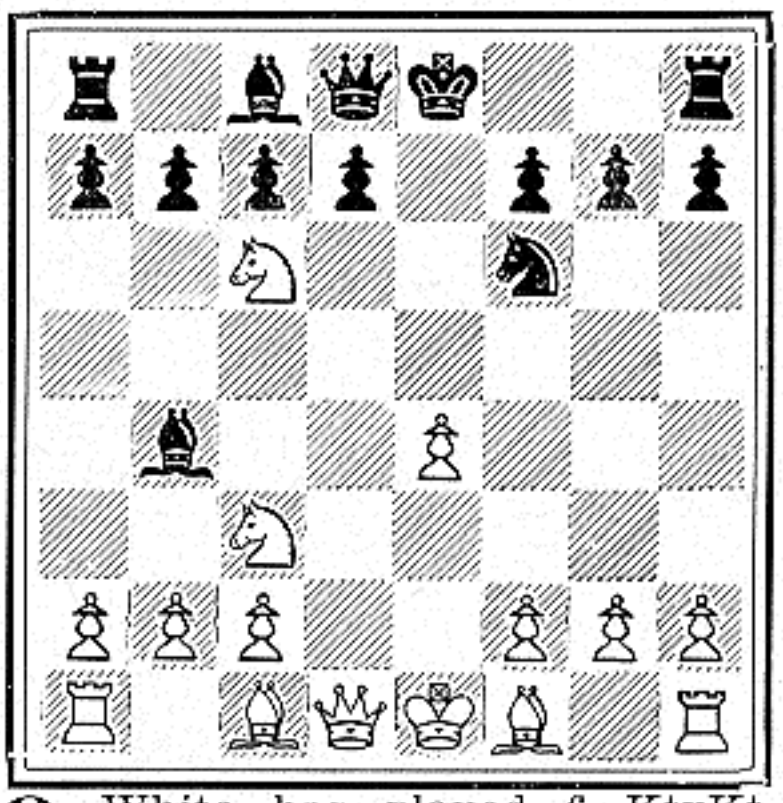
5 White has played 4 KtxP, completing the exchange of Pawns. Black now realizes that White can capture his Knight but the threat is not serious as the Black Knight is protected. He could exchange Knights himself but nothing would be gained so he develops a piece.



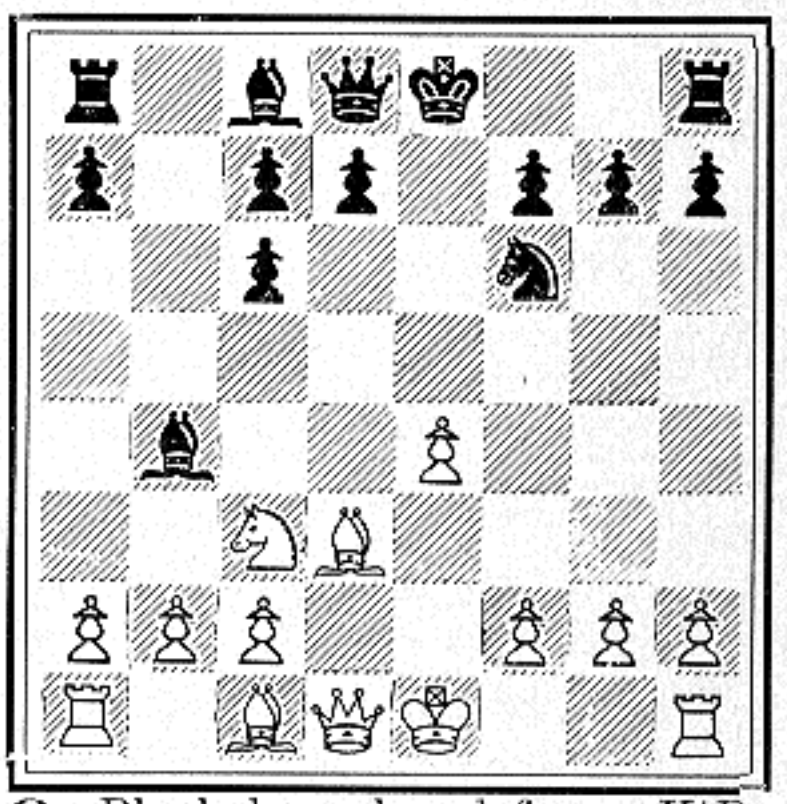
6 Black has played 4 . . . Kt-B3 and is now threatening two captures (KtxKt and KtxP). The White Knight is guarded by the Queen but the Pawn is unprotected. White has various ways of meeting the new threat, decides to defend his Pawn and develop a piece.



7 White has played 5 Kt-QB3 (defending the Pawn) and Black has played 5 . . . B-Kt5. White's Queen-Knight is now completely pinned and **no longer defends the threatened Pawn.** Any move by the QKt would be illegal as it would expose the King to check.



8 White has played 6 KtxKt. See diagram 7 and note that Black was threatening three captures but the main threat was KtxP. White has now answered this dangerous threat with a counter-attack. Black's Knight has been captured and his Queen is attacked.



9 Black has played 6 . . . KtPx Kt and White has played 7 B-Q3. Black was forced to answer the counter-attack and now his two remaining threats are defended. Only a few moves have been played but enough to show that the fighting begins early in the game.

LET'S PLAY CHESS!

A Picture Guide to the Game of Chess

IRVING CHERNEV

By **Irving Chernev**

Associate Editor of CHESS REVIEW

and

Kenneth Harkness

Managing Editor of CHESS REVIEW

This series began in the March issue. The series is intended for beginners and will form a complete course of instruction in the rules and tactics of the game. By following this course, with its remarkable illustrations, diagrams and examples, the learner can quickly and easily master the basic principles of chess. Part 7 will appear next month—in the November issue.

The complete course will be published, in book form, by SIMON AND SCHUSTER, New York. The book is scheduled for publication early in 1944.

Part Six

This month we devote most of our space to a pictorial presentation of a 30-move chess game. The game illustrates certain principles, as outlined on the following page.

As you follow this game, you will observe how the players anticipate each other's "threats" and try to avoid the loss of material. Apart from purely materialistic considerations, however, you will be impressed by the manner in which the players express their individuality on the chessboard. Each maneuvers his pieces in accordance with his own ideas, for chess is a game that allows a great deal of choice and provides scope for the expression of individual taste.

Every chessplayer develops a "style" of his own, based on his character and personality. People who are cautious in their daily lives tend to play a careful, painstaking game. Those who are energetic in their habits will strive, on the chessboard, to maintain the initiative at all costs, will counter-attack instead of passively defending. The imaginative man or woman translates his "castles in the air" into more permanent structures on the chessboard. A reckless, devil-may-care style is usually the mark of one who is always willing to take a chance to "see what will happen." The mathematician generally turns out to be a cool, calculating antagonist, an opponent difficult to beat.

It is this clash of wills and temperaments, this battle between different styles, which makes chess such a fascinating game.

Superior Force Should Win

The most important factor in winning a game of chess is **superiority in material.** At the beginning of the game, the opposing forces are equal. Each player has the same number of men, the same quality of material. But if, during the course of the game, one player gains material (for instance, by capturing an unprotected piece, or by making a profitable exchange, or by accepting a meaningless sacrifice) the forces are no longer equal and **the player who is ahead in material should win the game.**

This is one of the fundamental principles of chess. The purpose of most attacks is to gain material at the expense of the opponent. As the chessmen have different values, material superiority is measured in quality as well as quantity. A player who "wins the exchange" by giving up a Knight or Bishop to capture a Rook is ahead in material, even though he has the same number of men as his opponent.

Even the comparatively insignificant gain of one Pawn may be sufficient to win. By holding this advantage throughout the game and by exchanging the remaining material, the player who is a Pawn up may be able to reach an ending in which his extra Pawn can be promoted to a Queen. As we have seen, a Queen is sufficient to force checkmate.

The gain of more important material than a Pawn gives an overwhelming advantage to the superior force. A player who is a Rook or Queen ahead can usually end the game quickly with an immediate attack on the King. The gain of a minor piece (Bishop or Knight) requires a certain knowledge of technique to force a win but, in a contest between experienced players, the outcome should never be in doubt. In such cases, the player who is a piece up may use his superior force to win more material, or he may decide to exchange most of the remaining men and reach an ending in which his advantage is comparatively greater, enabling him to queen a Pawn and finish the game in short order.

Contests between strong players usually end in immediate resignation if a minor or major piece is lost without compensation and if there is no chance of launching an attack to regain material, checkmate the King, or draw by perpetual check. It is recognized that the player who is a piece up can force a win, that it is merely a matter of technique, even though it may take some time.

In contests between inexperienced players, however, the loss of a piece may be a mere incident in the game. The tide of battle may sway to and from one side to the other. The players enjoy themselves thoroughly as they fight it out to the bitter end. Even against hopeless odds, resignation is never contemplated — and rightly so, as the other fellow is quite capable of blundering away his advantage.

It is also true that a strong player can "give odds" to a weak opponent and win the game. For instance, in a recent "rapid transit" (ten seconds a move) tourney, chessmaster I. A. Horowitz actually gave odds of a Queen, Rook, Bishop and Knight to one of his opponents—and won!

Therefore, when we say that material superiority should win, it will be realized that we are stating an abstract principle which applies, in practice, to games between experienced players of approximately equal strength. The fundamental nature of the principle, however, should not be overlooked by the learner if he wishes to graduate from the beginner class.

Rules for Learners

You cannot expect to win chess games by giving away material to your opponent! Conserve your pieces and pawns—they are your "material." This does not mean that you should be afraid to make exchanges. You and your opponent must make exchanges, or there would be no game. But get your money's worth when making or allowing exchanges —and try to avoid the outright loss of material.

Take a good look at the square to which you intend to move one of your minor or major pieces and make sure that there are no Pawns attacking the square — remembering the Pawn's V-shaped capture. Look at your opponent's other pieces — his Queen, Rooks, Bishops, and Knights — and see if they are attacking the square to which you intend to move. If the square is attacked, do you want him to take your piece? Will you be able to recapture and will the exchange be even or profitable? Is he attacking the square with 2 or more men — and if so, are you defending the square with the same number of men? These are some of the things you should consider before making a move.

At first, when you are unfamiliar with the chessboard, you will lose material by oversights. To use the international chess expression, you will put or leave pieces "en prise" (pronounced **awng preeze**) which means "on take" without compensation.

As you gain experience, you will overcome this fault, common to all beginners and not unknown among masters.

Don't take moves back. Suffer the consequences of your mistakes and you will learn to avoid them. The rules of chess specify that if a player touches one of his own men he must move it, and if he touches one of his opponent's men he must capture it, provided the move or capture is legal. (If illegal, there is no penalty.) If he merely wants to adjust the position of a man (or men) he must announce this intention, using the international expression "J' adoube." (Meaning: I adjust. Pronounced **Zhahdoob**).

While oversights are to be expected, do not **deliberately** give material to your opponent with a vague expectation or hope that some benefit will be derived. It is senseless to blindly sacrifice material in the hope that your opponent will help you to checkmate him. The continuation after a sacrifice of material must be forced and conclusive.

What Does He Threaten?

Most beginners are so busy thinking up their own moves and concentrating on their own plans that they pay little or no attention to what the opponent is doing and soon find themselves checkmated or in a hapeless position. This is a serious fault which can only be corrected by conscious effort.

The method of overcoming this fault is comparatively easy — if you adhere to it. Each time your opponent makes a move, **forget your own plans for a moment and concentrate on HIS move.** Ask yourself this question: **"What does he threaten?"** All strong players follow this procedure and avoid trouble. Emulate their example and your game will rapidly improve. The procedure may be summarized as follows:

Your opponent makes a move. LOOK AT THE PIECE HE JUST MOVED. Dismiss other thoughts and plans from your mind. What does he threaten? Why did he move this piece? In its new position, is the piece attacking one of your men? Can you permit him to capture, or is the attacking piece less valuable than your own man? If he threatens to capture a man of equal or lower value, is your man protected? Will you be able to recapture?

Then look at his OTHER pieces. Is he concentrating his fire? Are two or more of his pieces now attacking one of your men? If so, will you lose material if he captures twice (or several times) on the same square?

When he moved his piece, did he unmask an attack by **another** of his men? Look at his Rooks, Bishops and Queen, even if they are still on his first rank and a long way off from the scene of action. Has an attack by one of these pieces been released by the move he just made?

Try to discover your opponent's intention or plan of attack, if any. Is there a secondary or once-removed threat? For instance, on his **next** move will he be able to win material in any way? Will he be able to check your King and will that be dangerous? Did his move "pin" one of your men and will the follow-up cost you material?

If you discover that your opponent's move threatens you with the LOSS OF MATERIAL you must do something about this threat immediately.

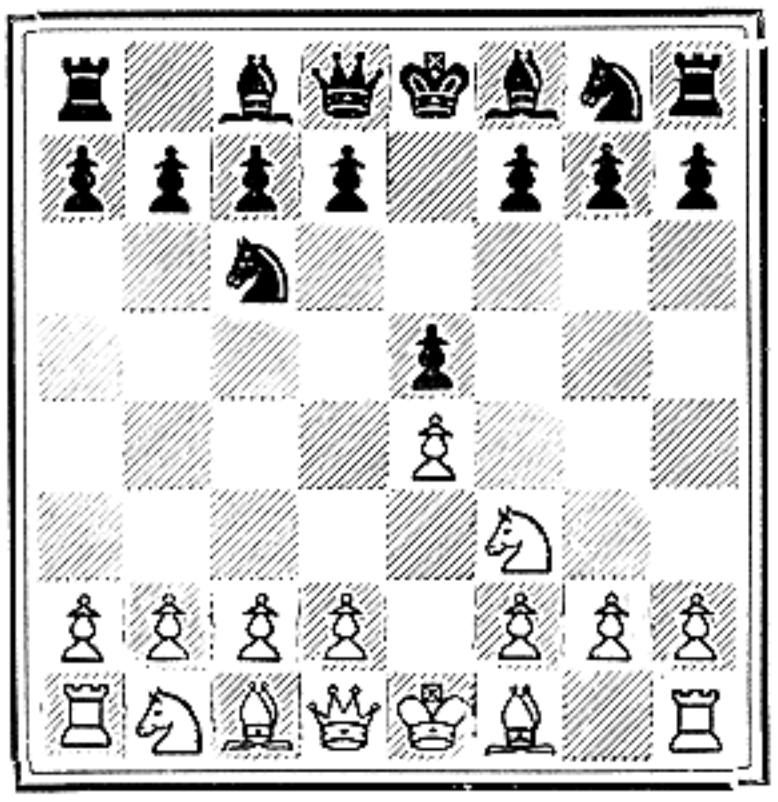
Under the heading "What to Do When a Capture is Threatened" we outlined the various methods of answering such a threat. When the threatened capture would cost you material (quantitively or qualitatively) you must take action. Select the method you believe best in the circumstances. Defend, interpose, move away, capture, pin the attacker or counter-attack—but do NOT permit your opponent to win material.

Illustrative Game

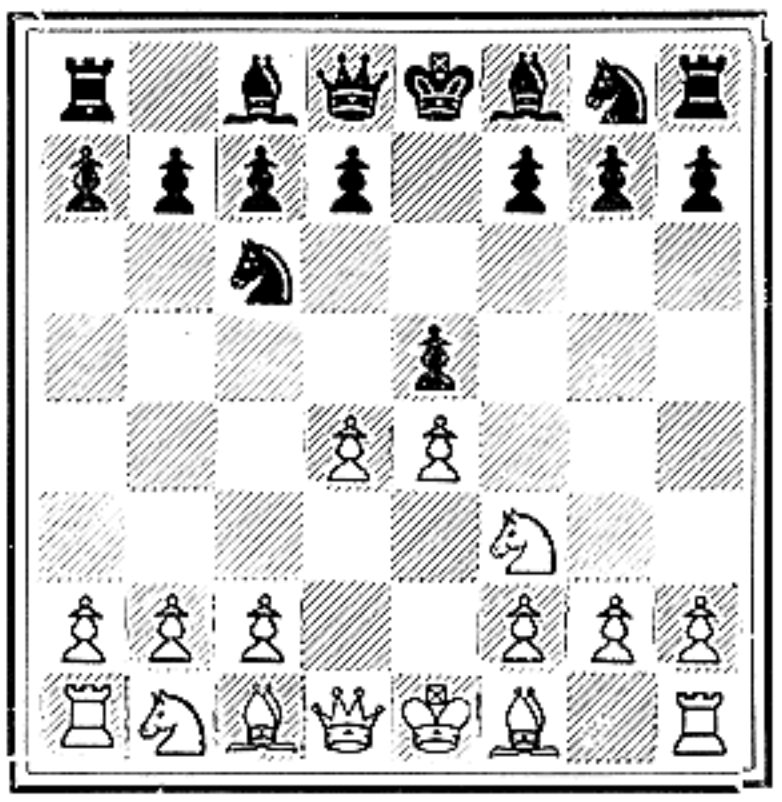
On this and the following pages we present a move-by-move description of a game between two experts. The game was played between Rafael Blanco and Abraham Kupchik at Havana in 1913.

This game will be used to illustrate the necessity of examining your opponent's threats before making a move. You can follow the game without using a set of chessmen as the position after each move is pictured in the diagrams. The captions explain the moves as they are made.

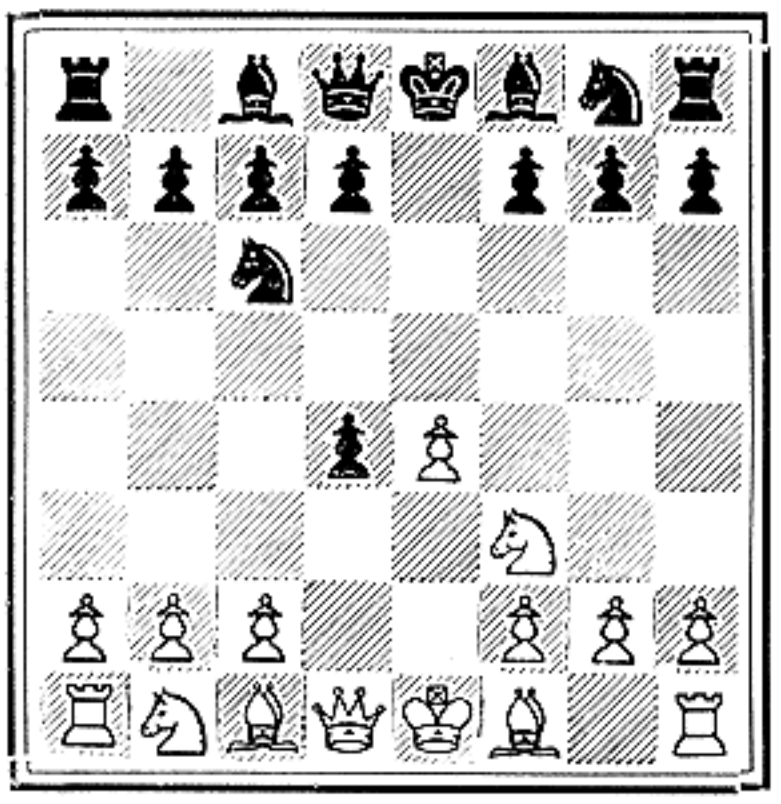
Although this is a record of an actual game, we ask you to regard yourself as the player of the white forces. With your permission, we will play over this game together, as though we were members of a consultation team. The captions are written with this idea in mind.



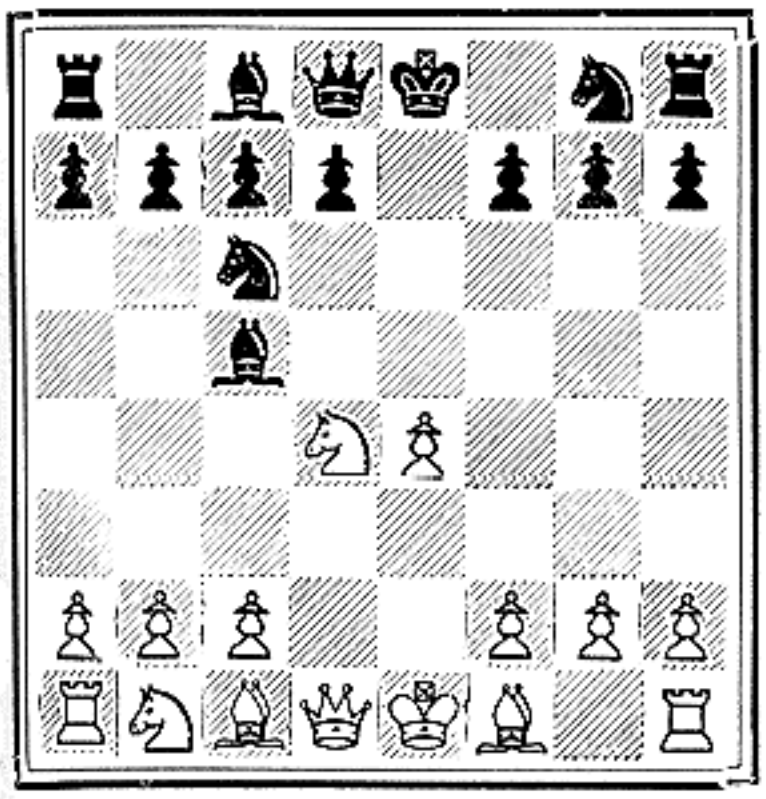
1 The game has begun with the opening moves 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3. We are playing White and it is our turn to move. Before considering possible plays, we first ask: "What does our opponent threaten?" We see that he has no threats so proceed to develop.



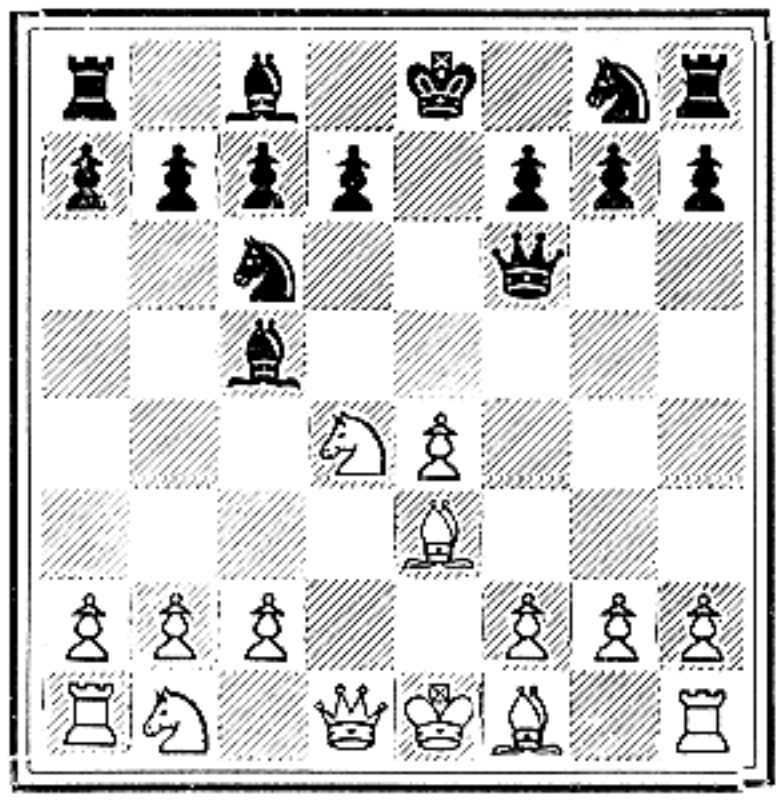
2 As White, we have played P-Q4. We had other good moves at our disposal, such as B-Kt5, or B-B4 or Kt-B3. The move we made threatens to win a Pawn. We are attacking Black's advanced Pawn twice and it is defended only once.



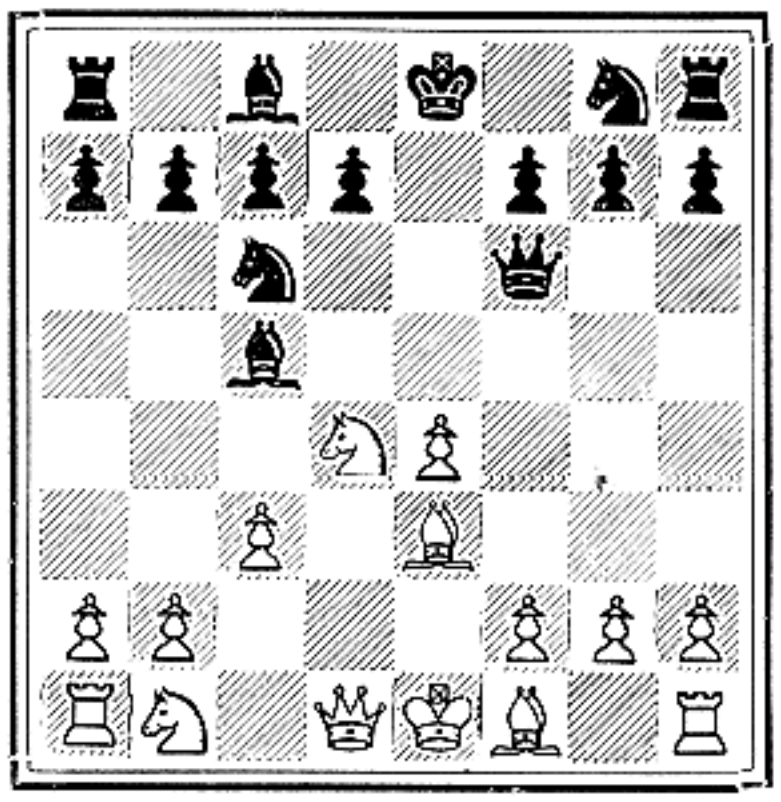
3 Black has played PxP and again it is our move. What does he threaten? Well, he is not threatening to capture anything but he has just taken one of our Pawns and if we don't recapture we will have lost material.



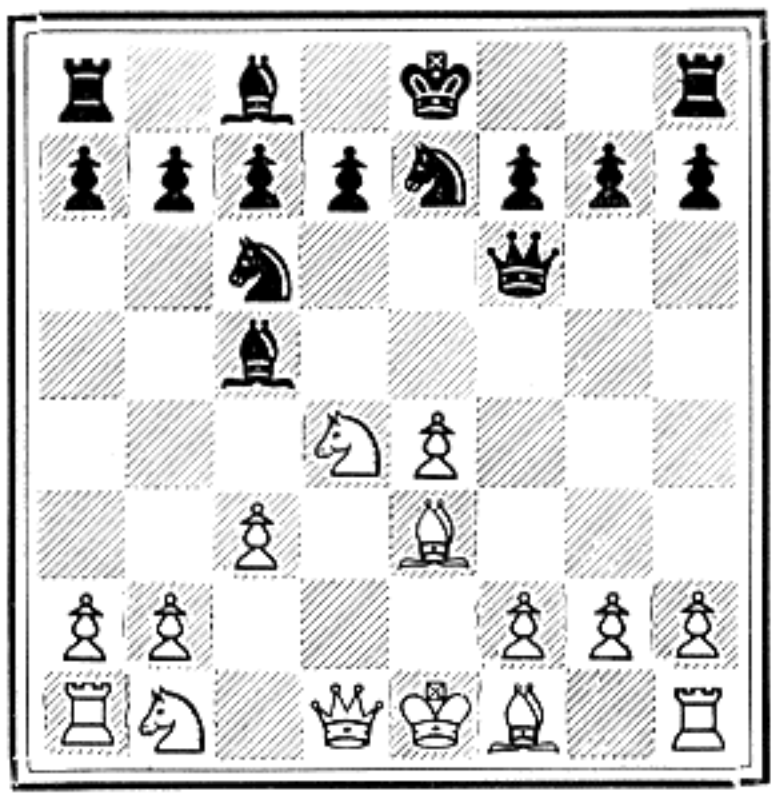
4 We have played KtxP and Black has played B-B4. Again it is our turn. What does he threaten? He threatens to win our Knight! He is attacking it with 2 pieces (Bishop & Kt) and it is guarded only by our Queen. **We must answer this threat at once.**



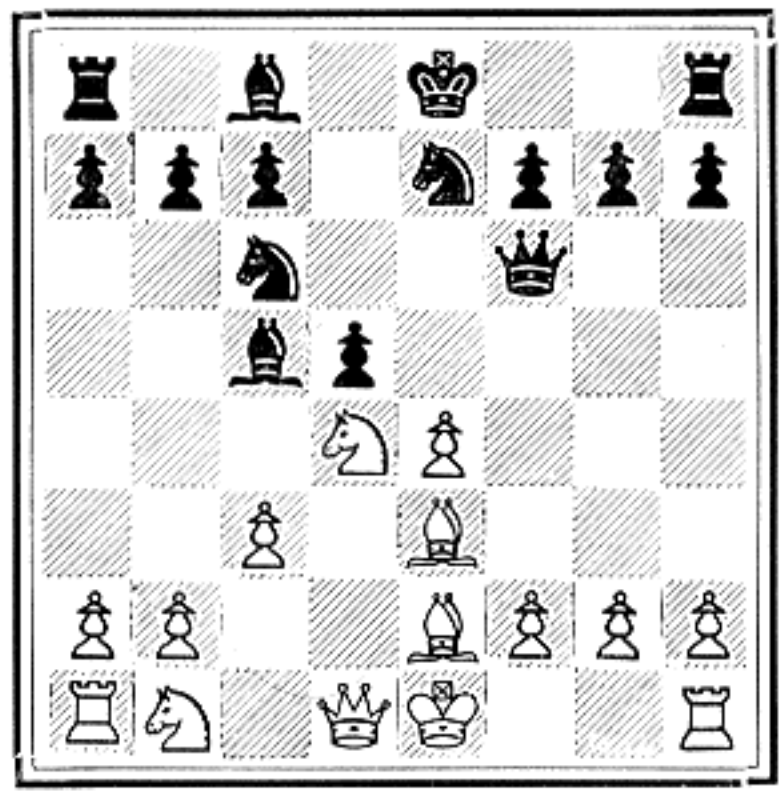
5 We have played B-K3, defending our Kt a 2nd time and Black has played Q-B3 attacking it for the 3rd time! Again he threatens to win our Knight! He is attacking it with three pieces and it is defended with only two pieces. **Our next move must meet this threat.**



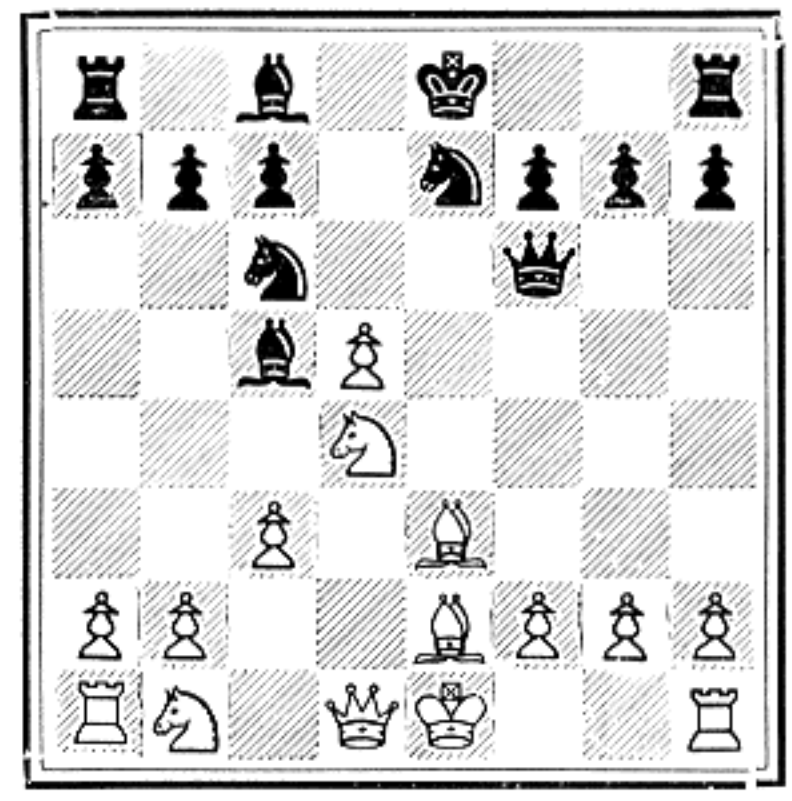
6 By playing P-QB3 we have defended the Kt a 3rd time. Now it is Black's move and he can exchange pieces but cannot win any material. If he plays KtxKt we will play PxKt and he cannot then continue BxP without sacrificing material.



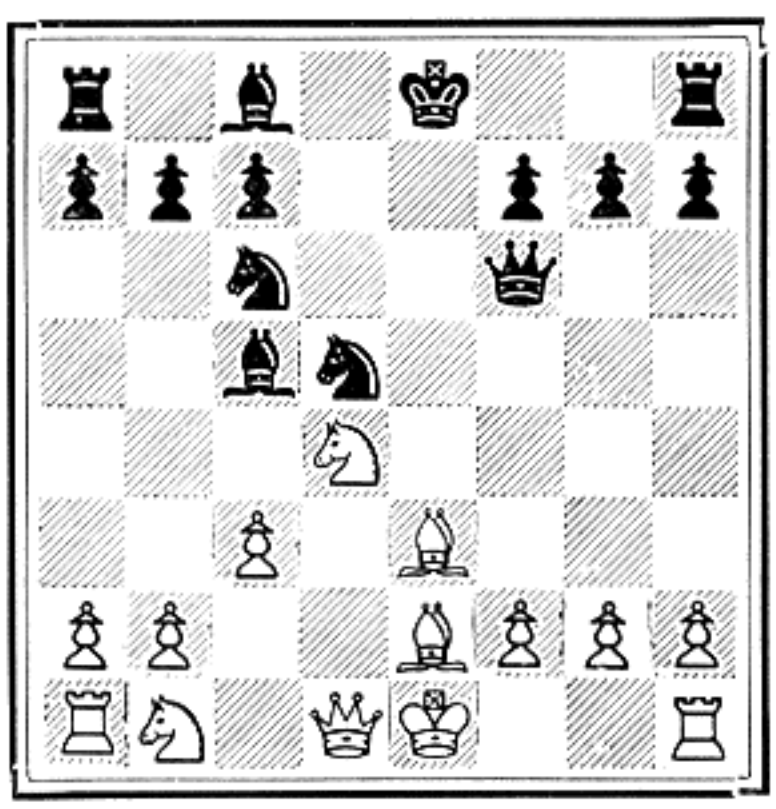
7 Black has played KKt-K2. (Note we must specify **King**-Knight to K2 as Black's other Kt can also go to this square.) What does he threaten? There is no new threat involved in this move. Black is just continuing with his development.



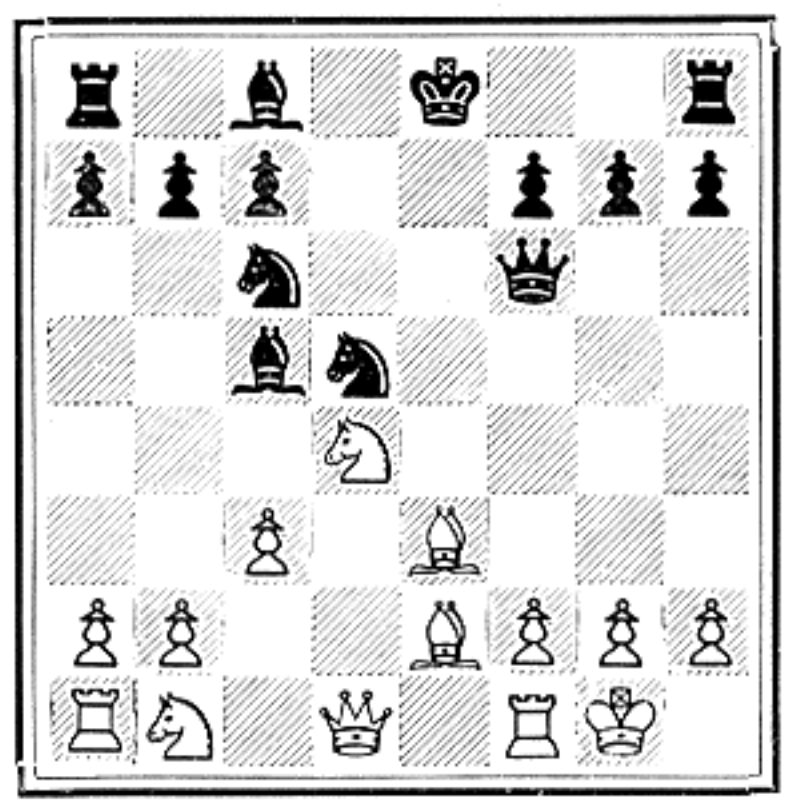
8 Now we have played B-K2, getting ready to castle, and Black has played P-Q4. What does he threaten? He threatens to play PxP, winning a Pawn, as our KP is unprotected. We must meet this threat before going ahead with our plans.



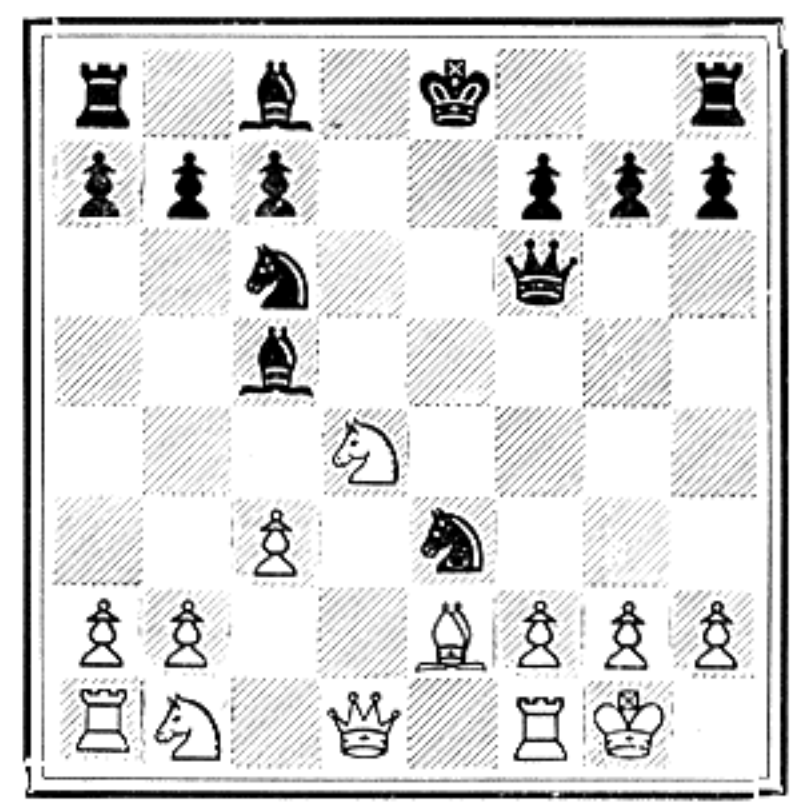
9 To defend our Pawn would have been awkward and unnecessary. The simplest and best way to answer Black's threat was to capture his attacking Pawn. As shown above, we have played PxP and now our Pawn attacks his Knight.



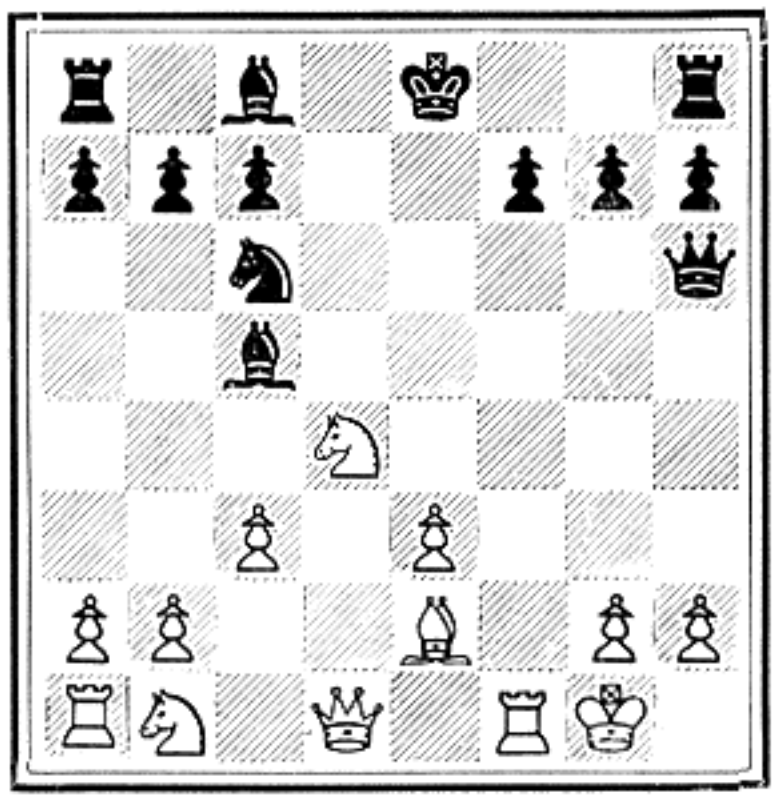
10 Black has played KtxP, completing the exchange of Pawns. Any threats? We can see that the Kt just moved by Black is attacking our Bishop and is also attacking one of our Pawns. We cannot move the Bishop as it is needed to defend our Knight.



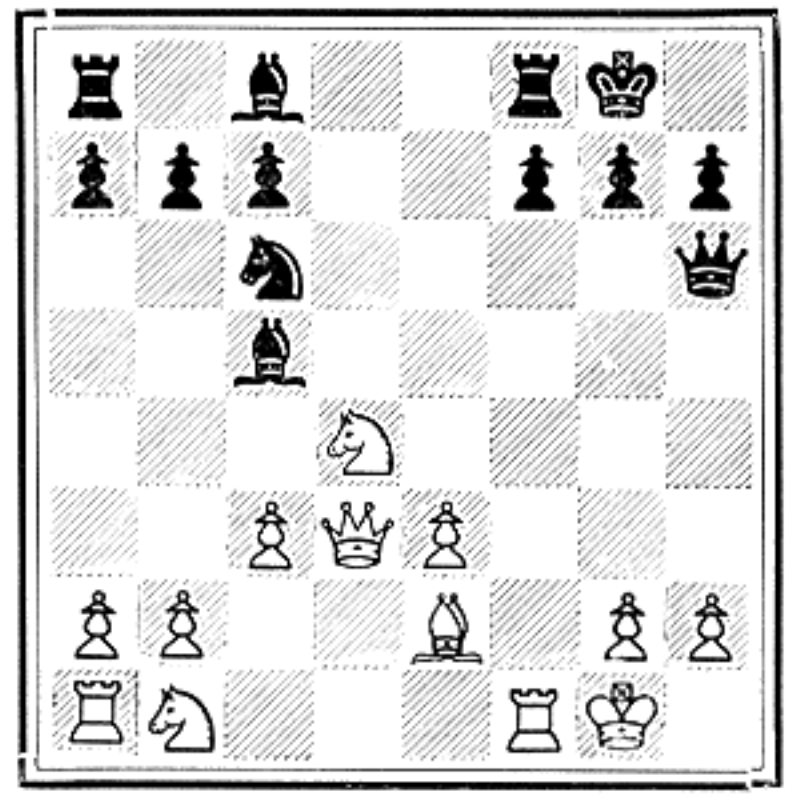
11 But Black's threats are not dangerous and we have castled. Our Pawn and Bishop are both protected. Black cannot play KtxP without loss and if he plays KtxB we can play PxKt. The recapturing Pawn will take the Bishop's place and guard our Knight.



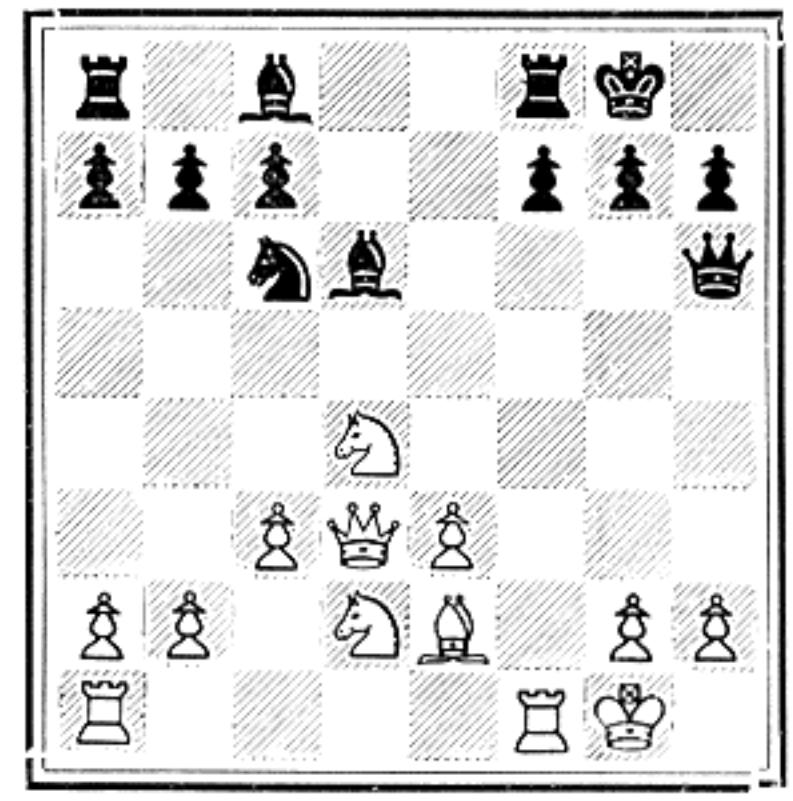
12 Black has played KtxB. He has removed our Bishop and his Kt now attacks our Queen & Rook. There is only one thing to do here. We must recapture immediately. Incidentally, our Rook will be attacking Black's Queen when we recapture.



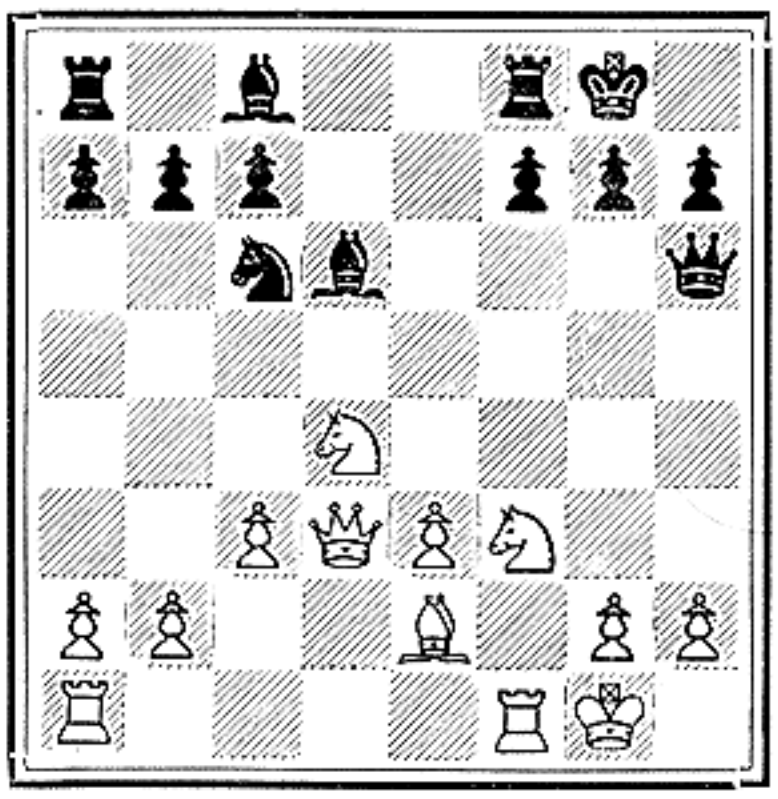
13 We have played PxKt and Black has moved his Queen to R3. What's the threat? We must not overlook any threats merely because Black was forced to move his Queen. Note that he is now attacking our unprotected King-Pawn. We must guard the Pawn or move it.



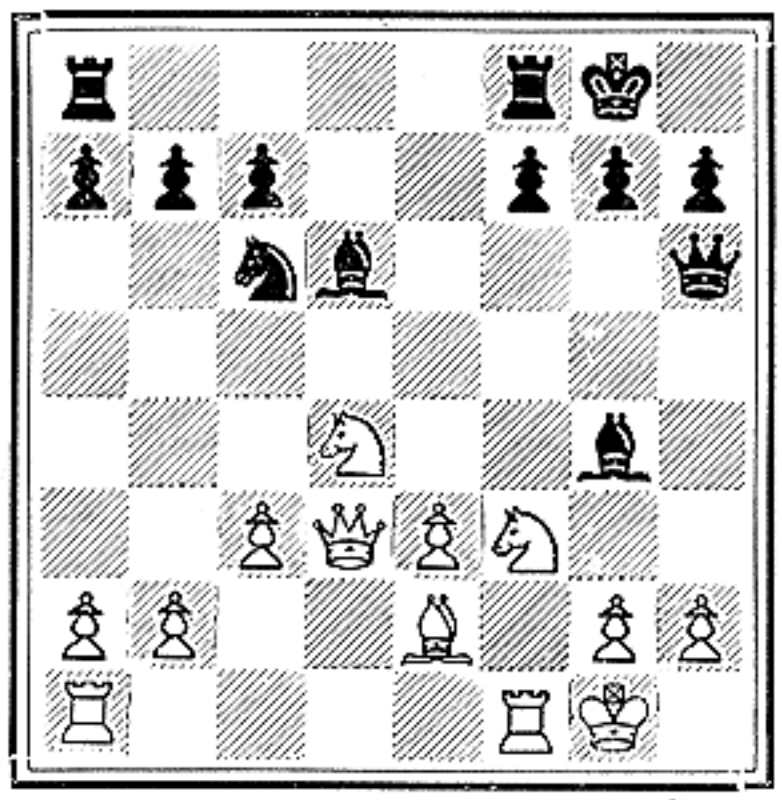
14 We have played Q-Q3 protecting the attacked Pawn and Black has castled. Any threats? None. Black is just getting his King out of danger. Is all our material safe? Yes — so we can proceed with our development.



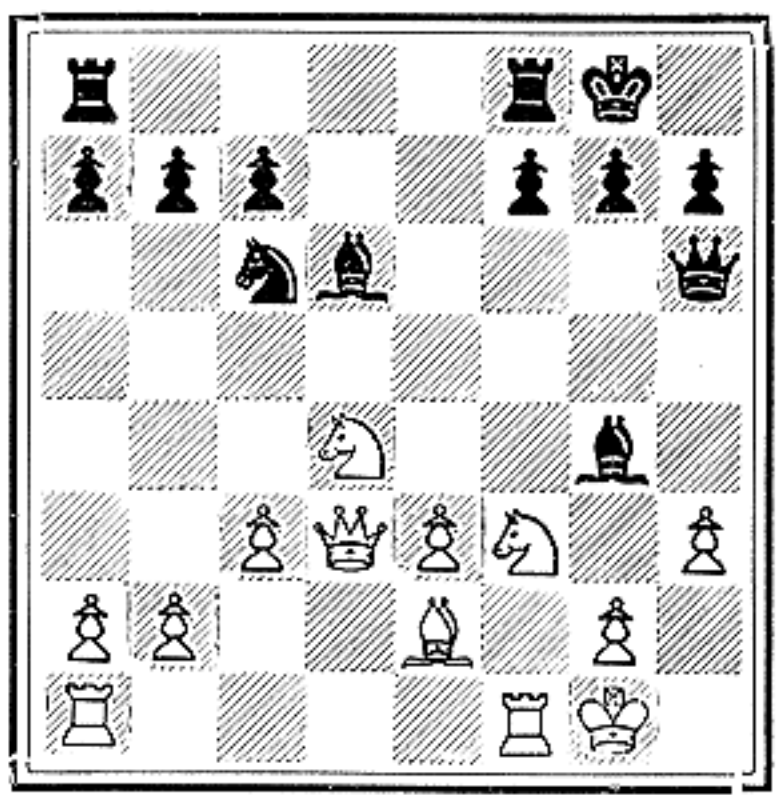
15 We have played Kt-Q2 and Black has played B-Q3. Why did he change the position of this Bishop? Looking down the Bishop's line of diagonal attack we find . . . our King-Rook Pawn! The threat is BxPch or QxPch. **Quick! Our King is in danger!**



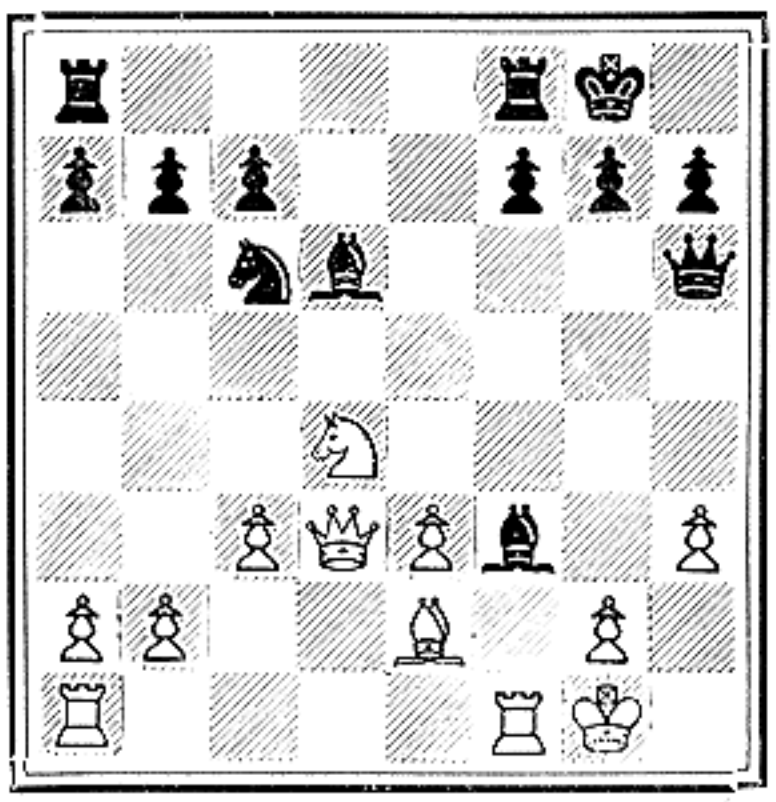
16 We have come to the King's defense by playing Kt (at Q2) to B3. Our KRP is attacked twice (by Black's Queen and Bishop) but is now guarded twice (by Knight and King) so we are safe. But we must be careful; Black is assaulting our King's position.



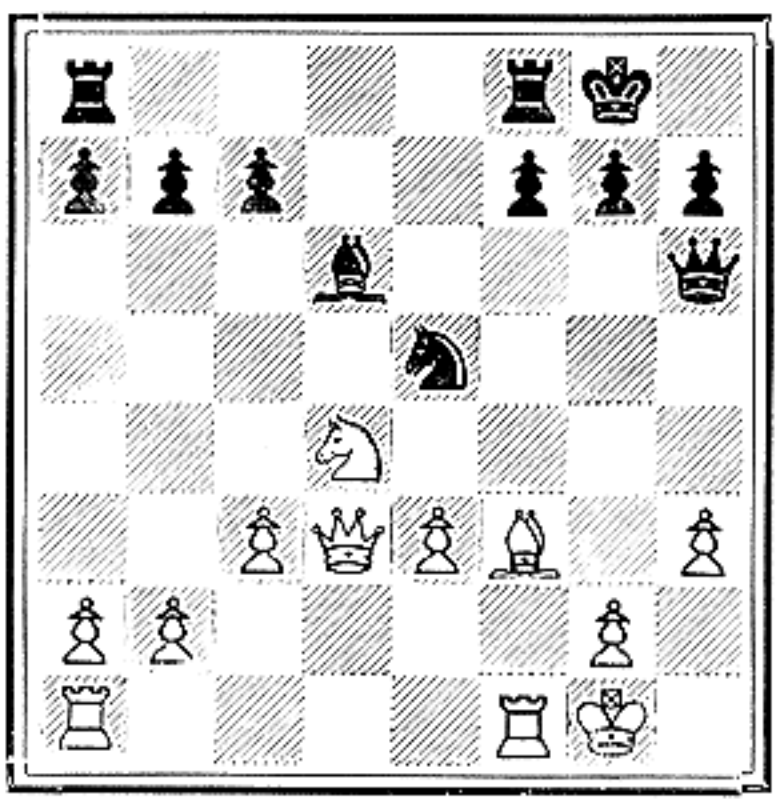
17 Black has played B-KKt5. What does he threaten now? If he plays **Bishop** takes Kt, we can recapture KtxB and our other Kt will guard the KRP. But suppose he plays **Knight** takes Kt? Then we cannot recapture with our Kt which guards the KRP.



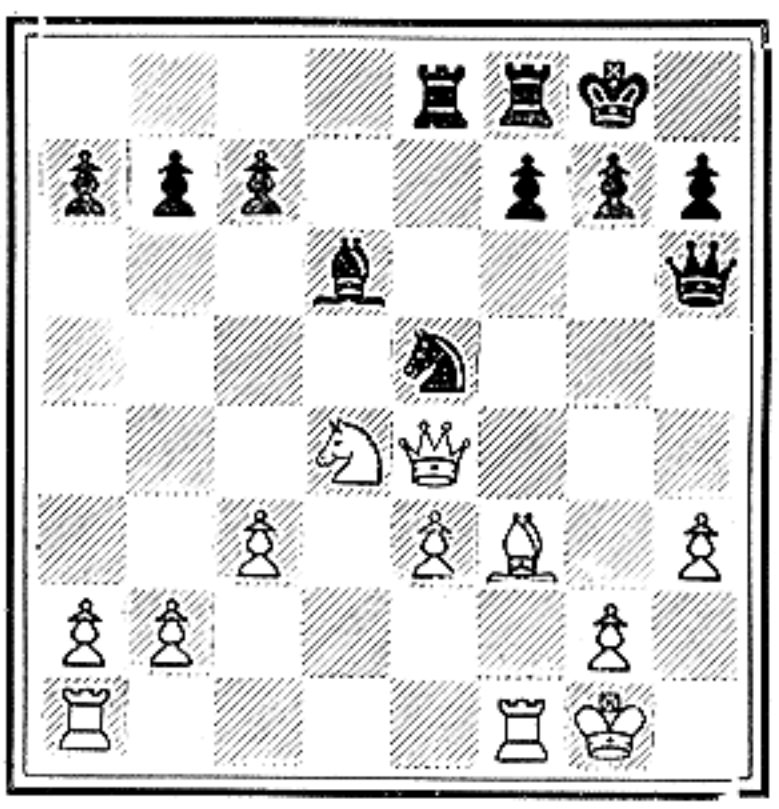
18 We have played P-KR3, attacking Black's Bishop, because his real threat (in the position of diagram 17) was KtxKt. To protect our King, we would have been forced to recapture KPxKt and he could then play BxKt, followed by BxPch, at least winning a Pawn.



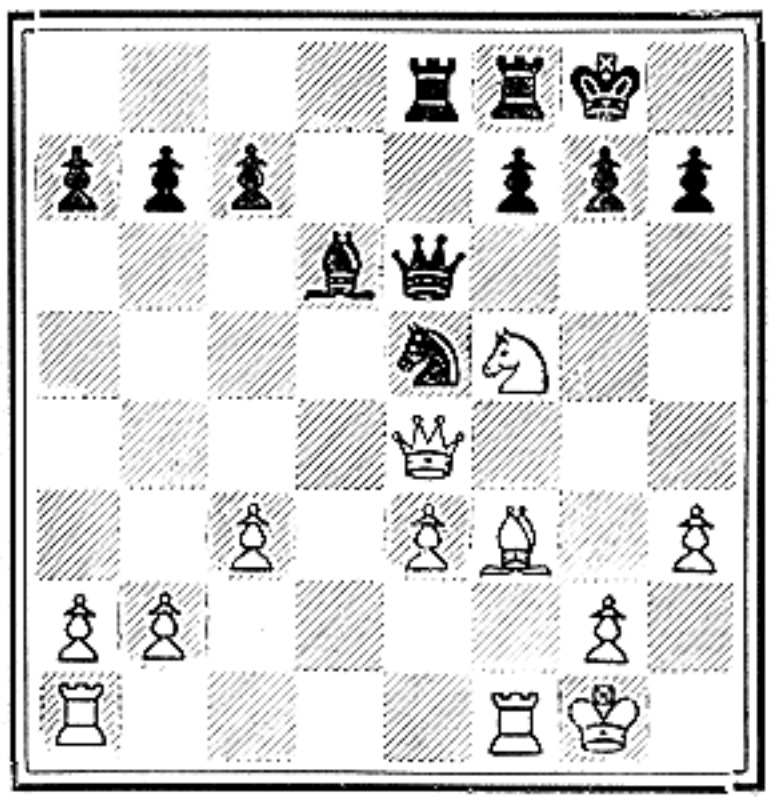
19 As Black's Bishop was threatened, he has played BxKt. Now we need not recapture with our Knight because our KR-Pawn is safe, having moved out of the range of fire. We can recapture with the Bishop if we wish to do so.



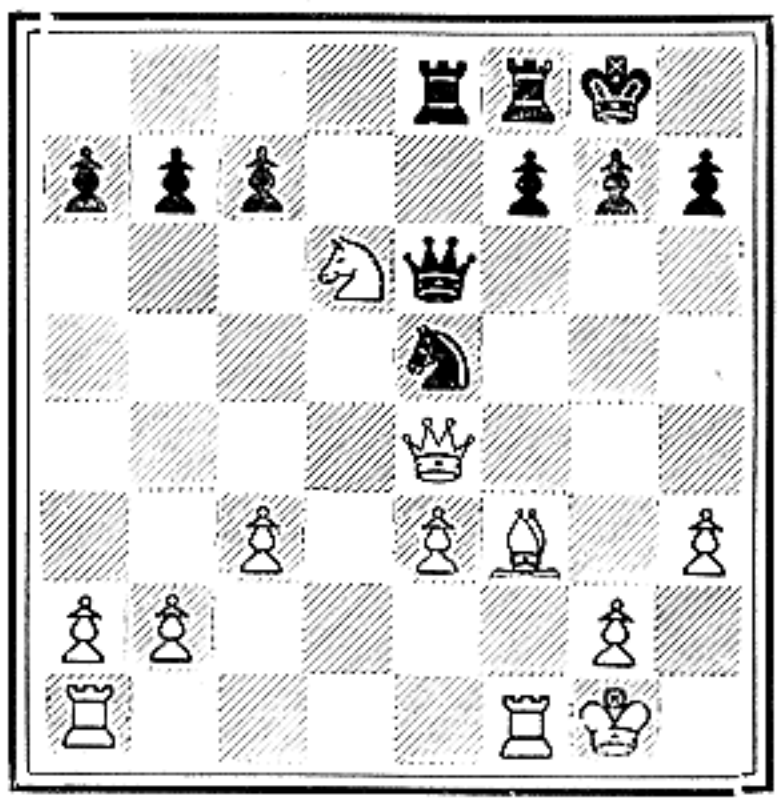
20 We have played BxB and Black has played Kt-K4. What does this move threaten? The answer is obvious: his Kt now attacks our Queen and Bishop. As we cannot capture his Knight **we must move our Queen.**



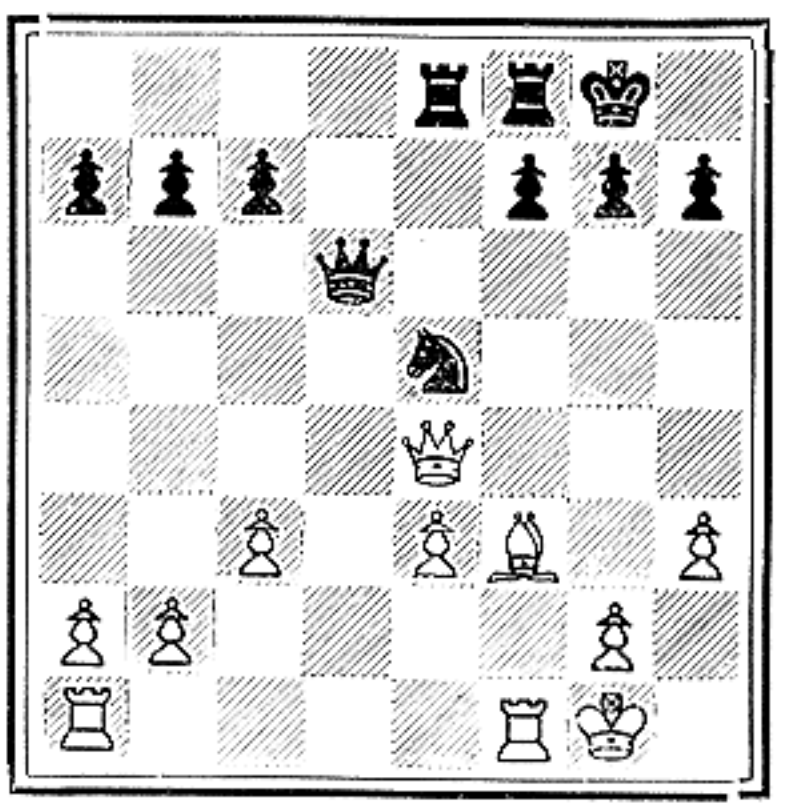
21 Our Queen has moved to K4 and Black has played QR-K1. Why did he move his Rook? The threat is veiled. If his Kt moves the Rook will attack our Queen. We must beware of such once-removed threats. Shall we move the Queen or counter-attack?



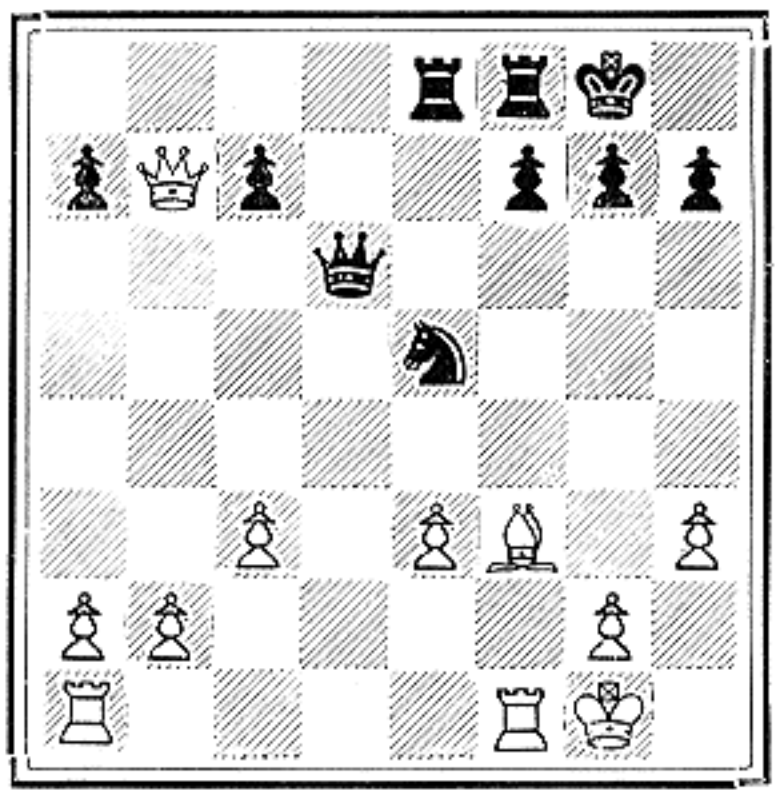
22 Counter-attack! By playing Kt-B5 we attacked the Black Queen and Bishop. The Queen has moved to K3. Any threats? Not immediate, but he has lined up his Queen and Rook on the King-file and we must remember that our Queen is subject to attack.



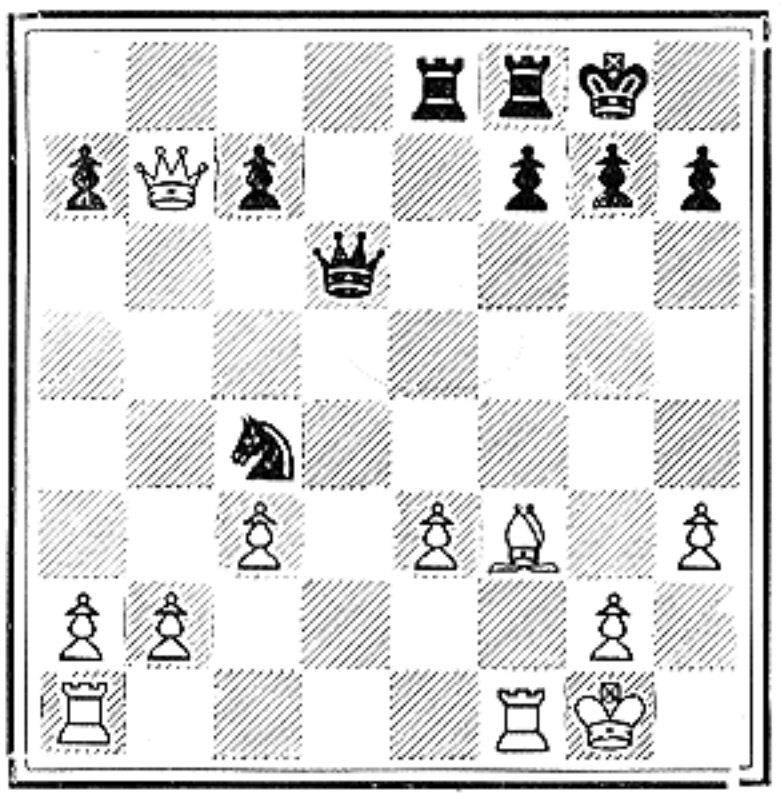
23 We have played KtxB. His Bishop was not actually threatening anything but it was potentially dangerous. Our King is vulnerable along black-square diagonals. By removing the Bishop we eliminate a powerful weapon of attack.



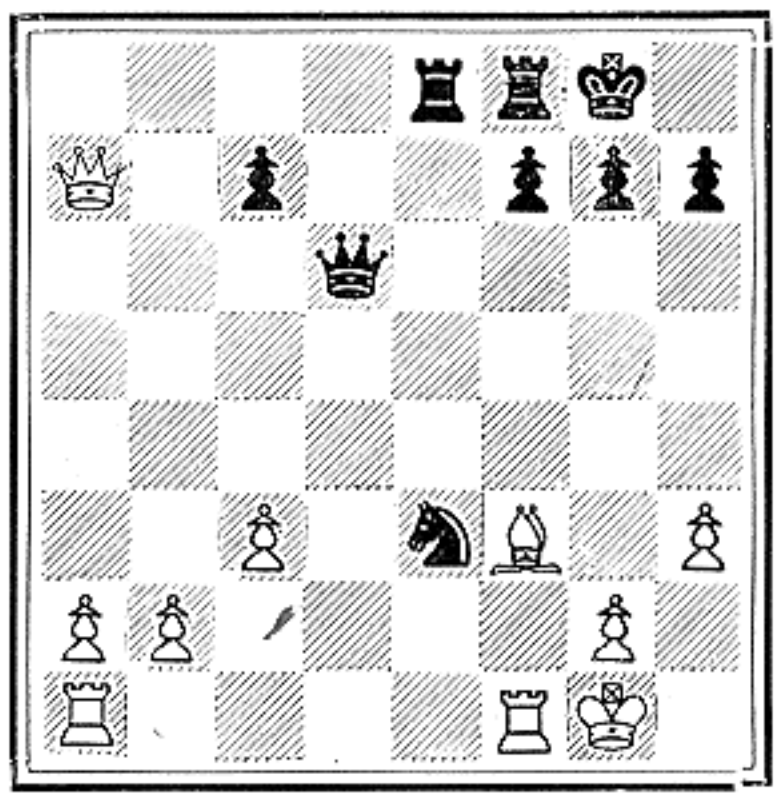
24 Black has recaptured QxKt. Any new threats? Again we note that our Queen is not very safe. If the Kt moves, the Black Rook will attack our Queen. Moreover, our KP is "weak." Unprotected by any other Pawn, it will be subject to attack when our Queen moves.



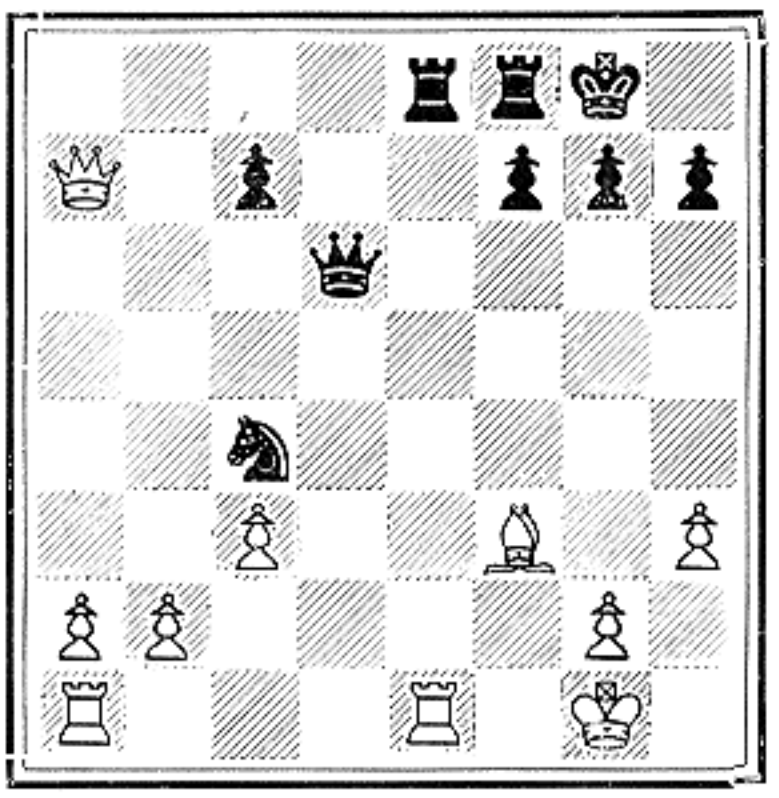
25 We have played QxP. Black's Pawn was unprotected and we are now ahead in material. We are also attacking Black's QRP which is unguarded. We begin to develop a plan which may enable us to win the game.



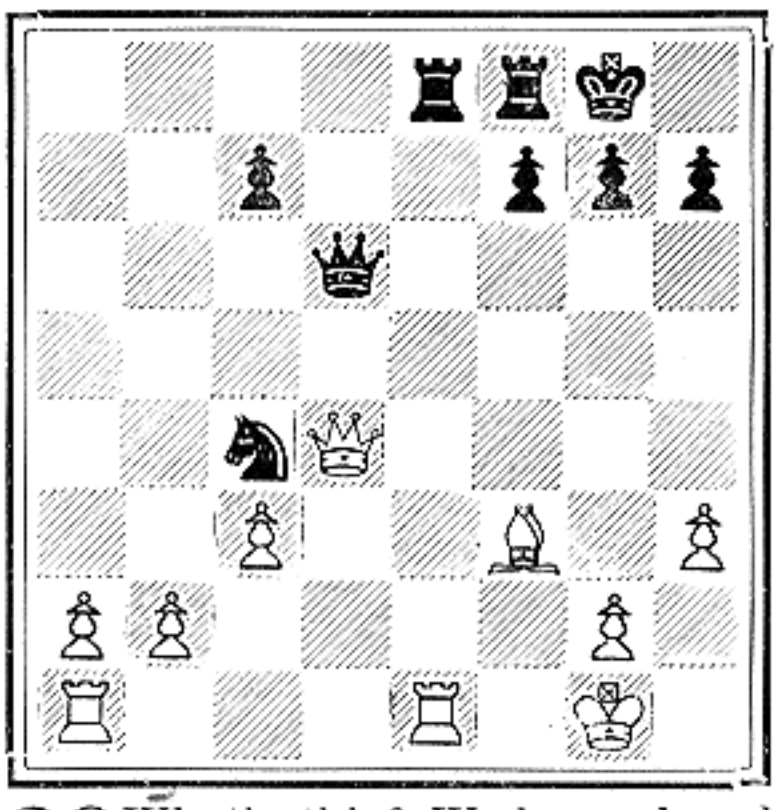
26 Black has replied Kt-B5. With one move he attacks our KP twice (with Kt and R) and threatens to recover his lost material. There is nothing we can do to defend this threat — but we can retain our advantage by capturing another of his Pawns.



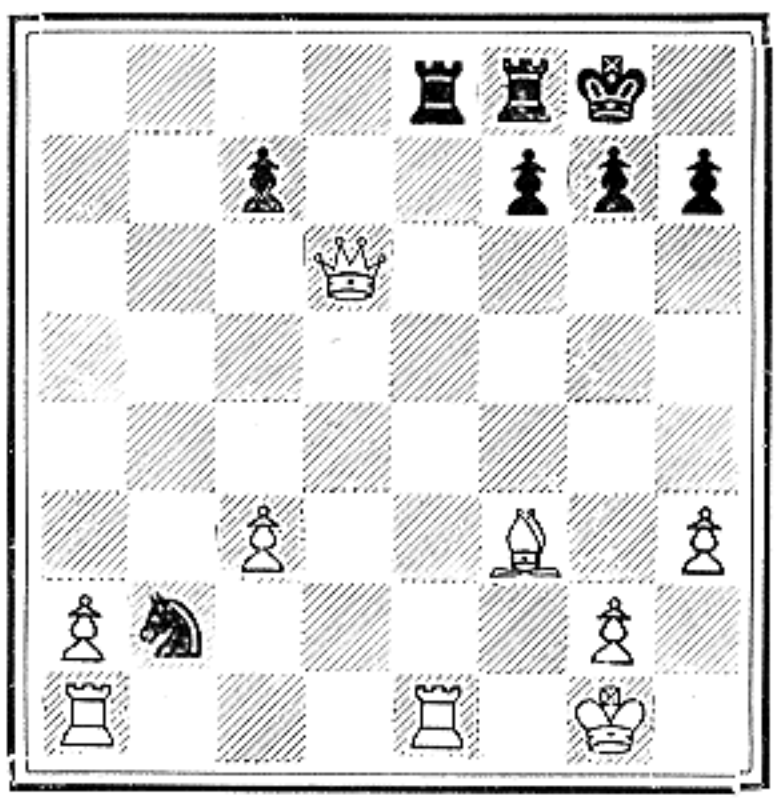
27 We have played QxRP and Black has captured KtxKP. We are still ahead by one Pawn. More important—our QRP is now a "passed Pawn" (no opposing Pawns to prevent its advance to the 8th rank.) At present, however, Black is threatening to win the exchange.



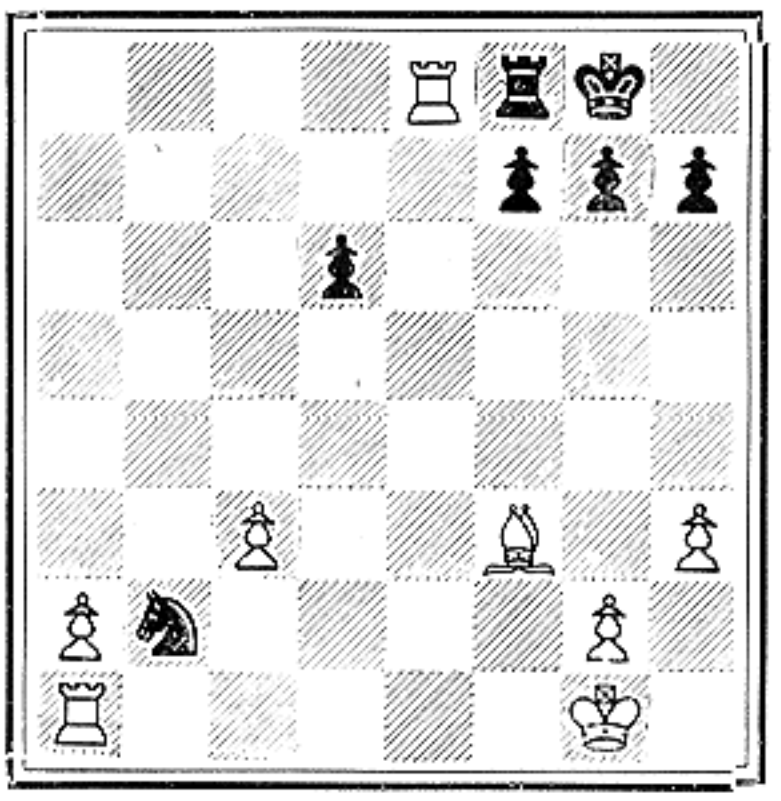
28 We have moved our attacked Rook to K1 and Black has returned his Kt to B5. Are there any threats we must take care of? Black can play RxR but we can recapture with our other Rook. How about his Knight? Yes, he threatens to capture a Pawn.



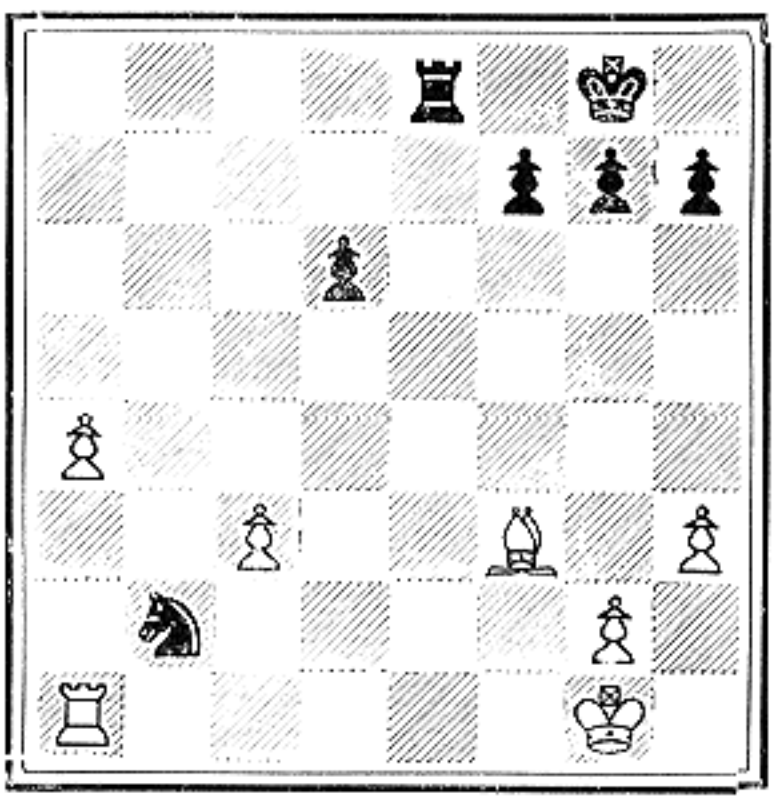
29 What's this? We have played Q-Q4. Are we not going to protect that Pawn? No. The time has come to capitalize on the advantage of a passed Pawn. We are going to try to win the game by advancing our QRP to the 8th rank. Our QKtP is unimportant.



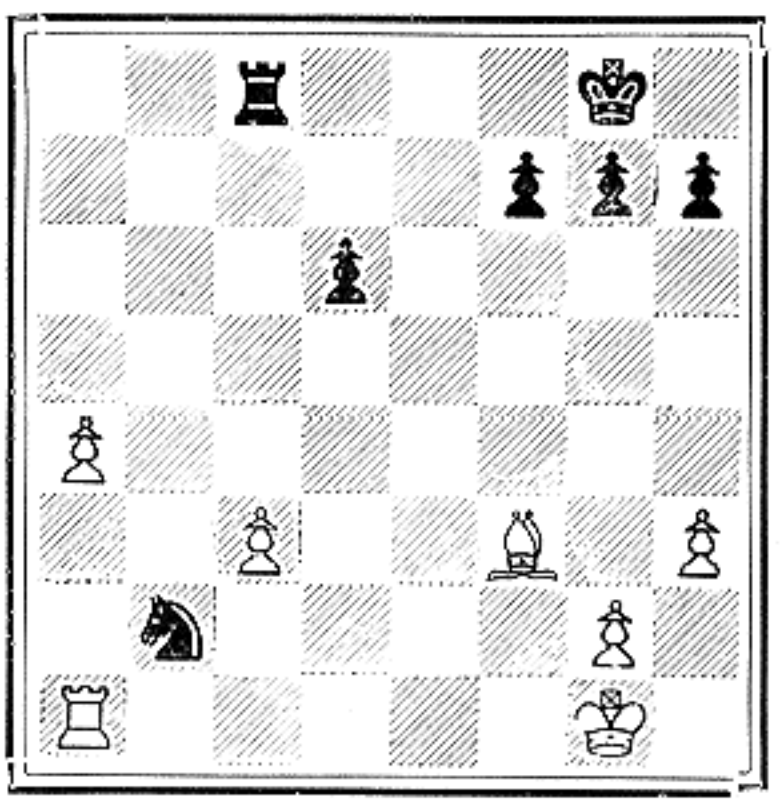
30 Black has played KtxP and we have played QxQ. Our plan is to exchange as many of the remaining pieces as possible to forestall any counter-attacks. Although we are no longer ahead in material, we have a passed Pawn—a big advantage.



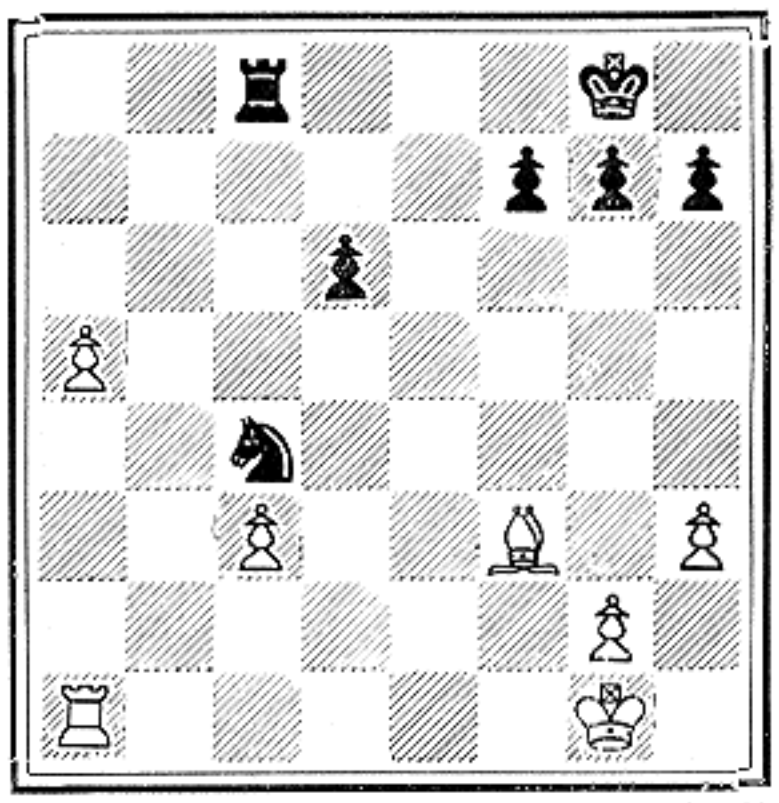
31 Black has played PxQ and we have captured RxR. We continue to liquidate everything in sight. The less men there are on the board, the more dangerous our passed Pawn will become when we start advancing it.



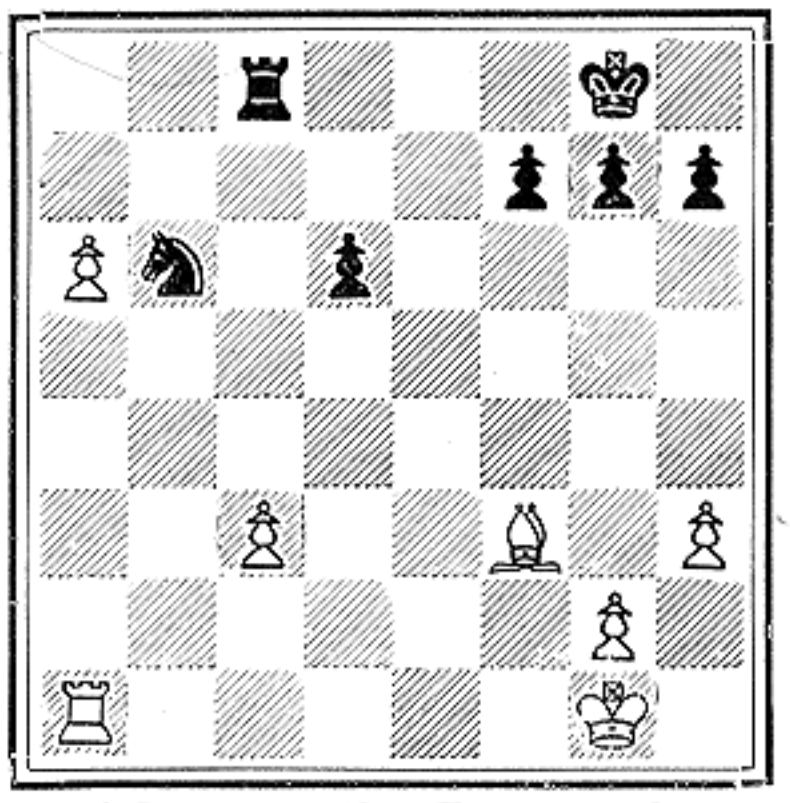
32 Black has recaptured RxR and we get our passed Pawn started with P-QR4. If possible, we are going to promote this Pawn and win the game. Note that our Bishop controls the queening square at QR8 and that our Rook is well placed, behind the passed Pawn.



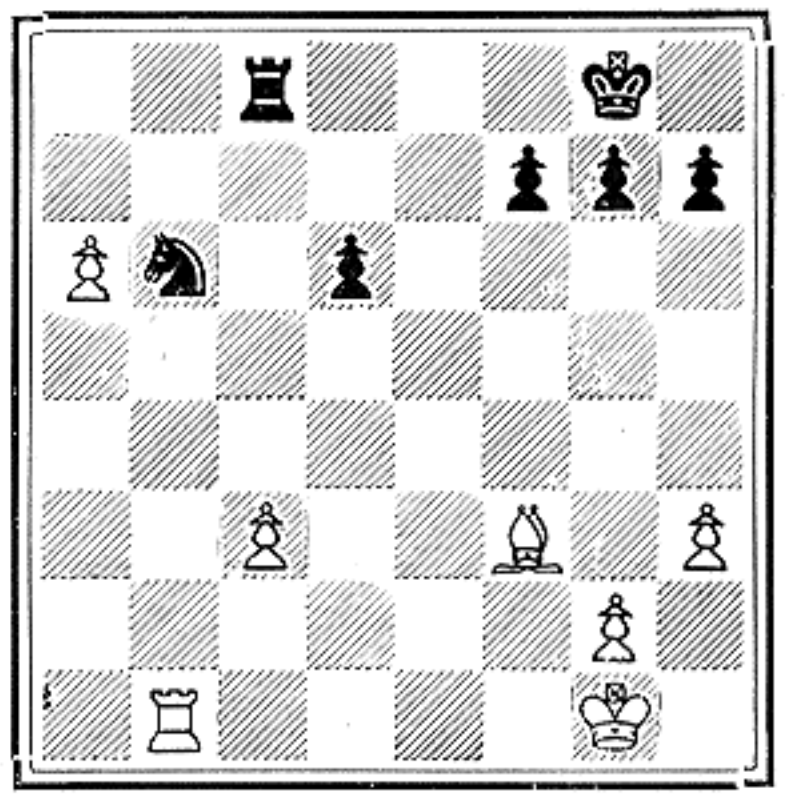
33 Black has played R-QB1. What does he threaten? Well, he threatens RxP, but we are not going to pay any attention to his threats now unless they are dangerous. He has no threats which compare with our own threat of queening a Pawn.



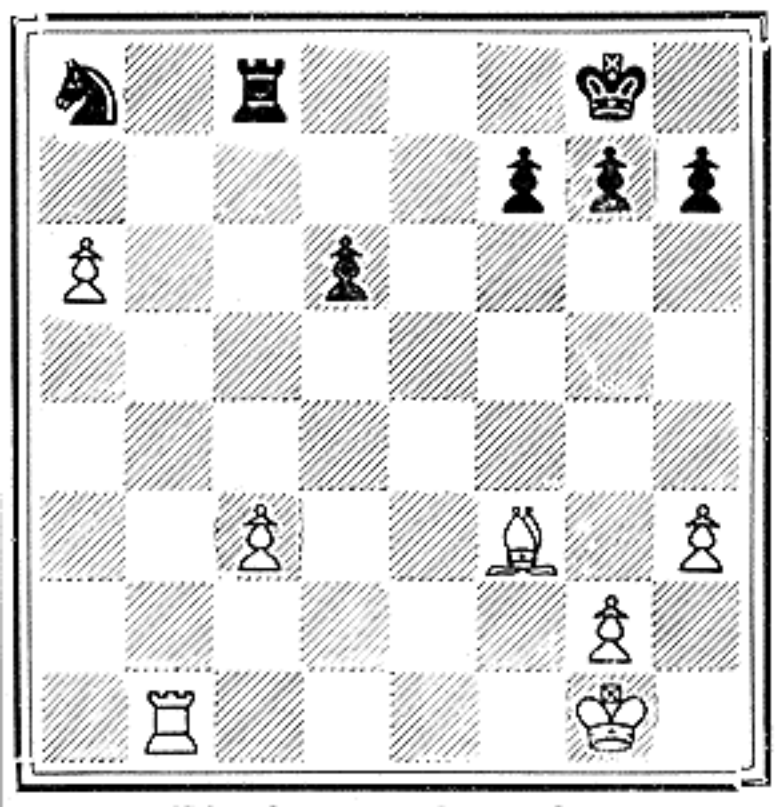
34 We have advanced the QRP another square forward and Black has played Kt-B5. He could not afford to take our Pawn. He is scurrying back with his Knight, trying to prevent our Pawn from reaching the 8th rank.



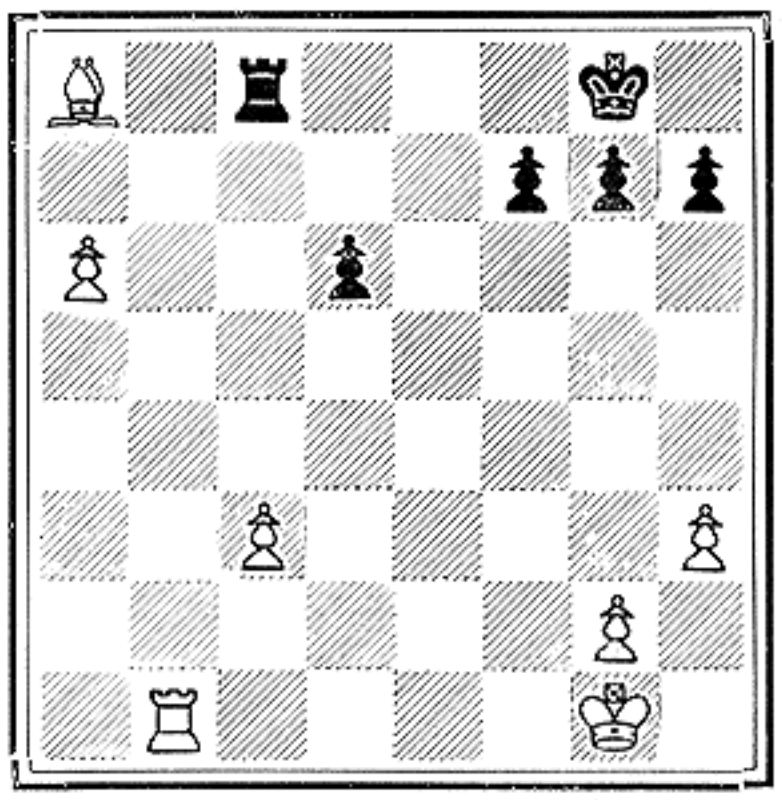
35 On goes the Pawn and now it has reached the 6th rank. Black has played Kt-Kt3. Now his Kt defends the queening square. If we play P-R7 and P-R8 he intends to sacrifice his Knight for our promoted Pawn. We must not permit this sacrifice.



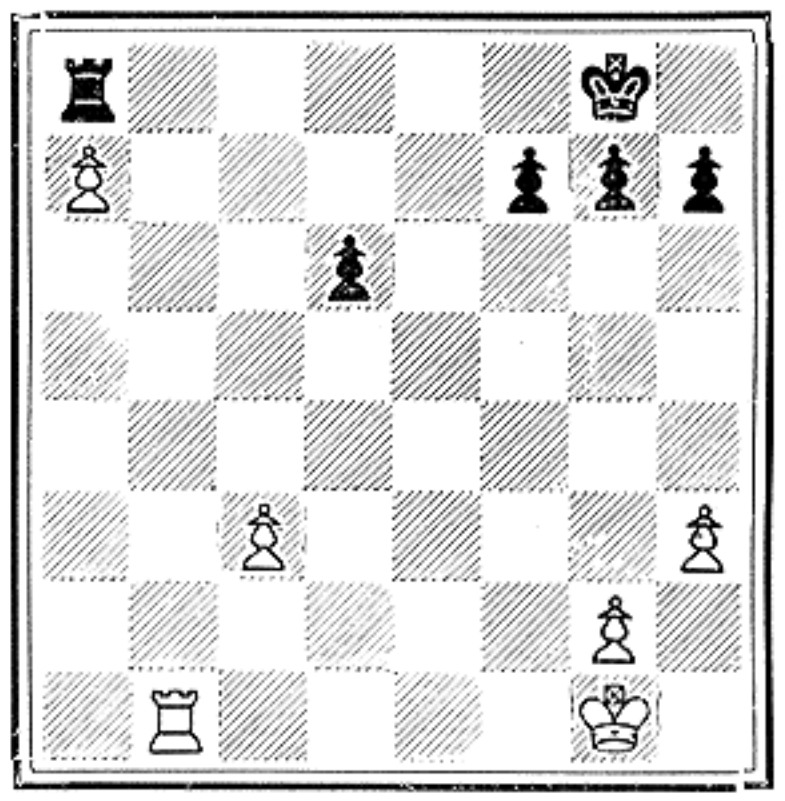
36 Instead, we have played R--Kt1 attacking the Kt. We must force the Kt to move from its present square. If he guards the Kt by playing R-Kt1 we will play P-R7 which wins a piece (either the Rook or the Kt) and still retains the passed Pawn.



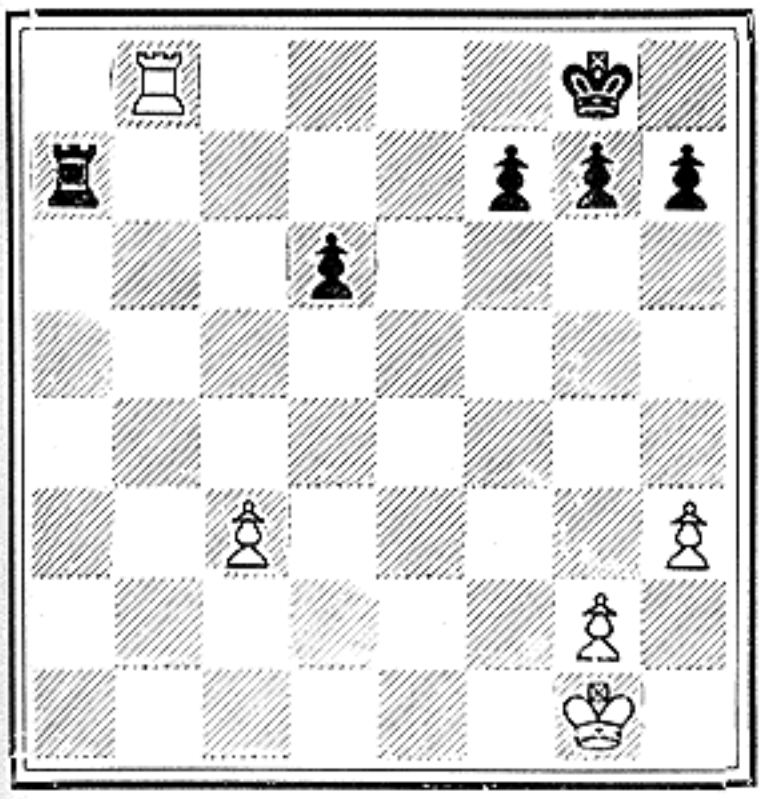
37 Black was forced to move his Kt and has played it to his R1 (our QR8). Now he is trying to **block** our passed Pawn. There is no longer any question of threats by Black. He is definitely on the defensive.



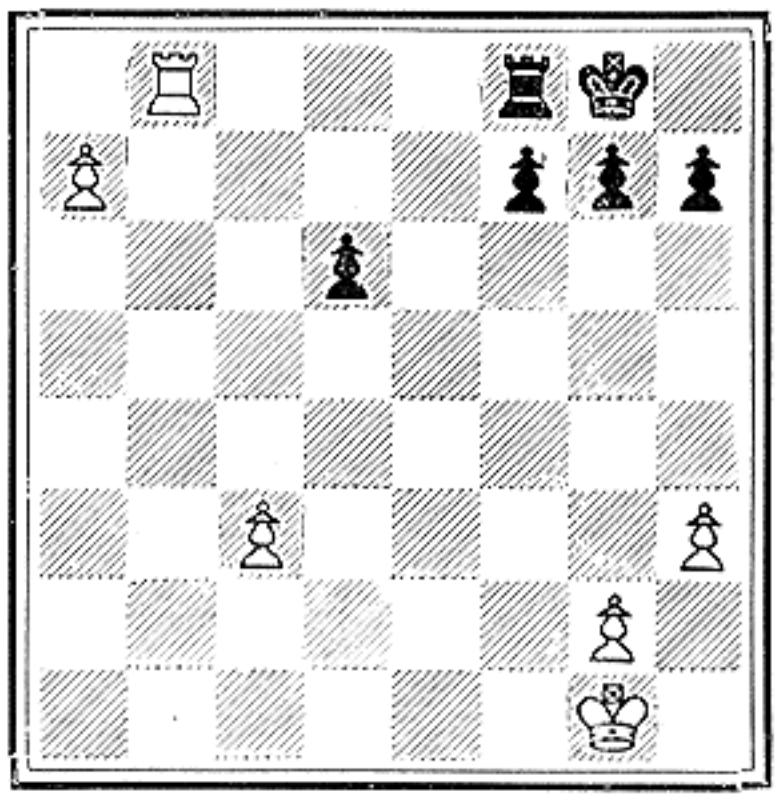
38 We have played BxKt, removing the block. But how does this accomplish anything? Black will play RxB and his Rook will be attacking our Pawn. If we just defend the Pawn with R-R1 it will be completely blocked. What is our next move?



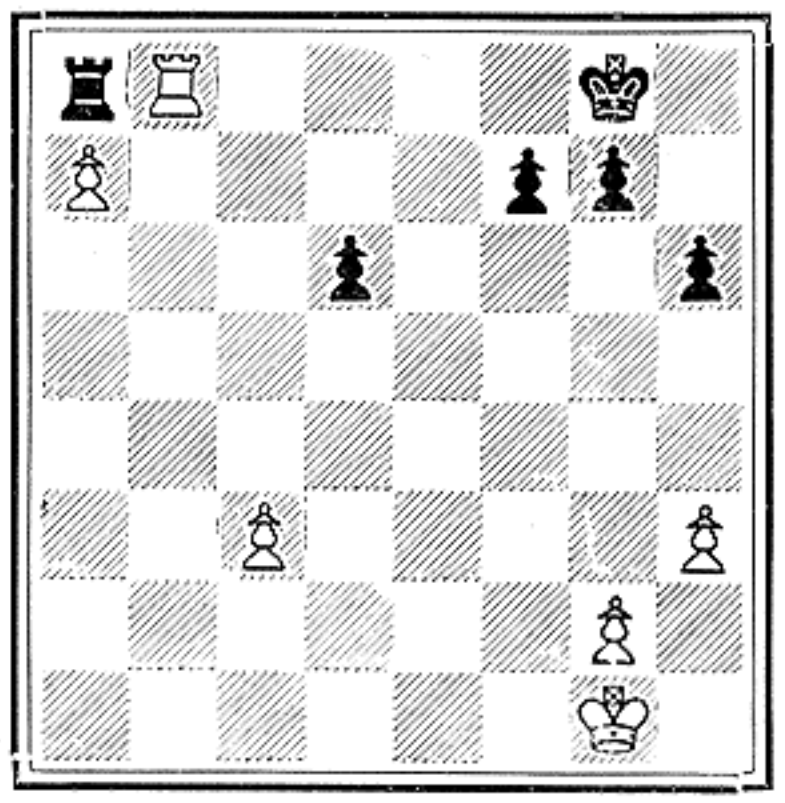
39 Black has played RxB and we have played P-R7, the winning move! At this point Black resigned the game. We are threatening R-Kt8ch, which forces Black to play RxR. We then play PxR; the Pawn becomes a Queen and Black is checkmate.



40 Players usually resign when their position is hopeless. This diagram, and the two following, show why Black resigned after White's P-R7. **He either gets mated or must permit White to make a new Queen.** As shown above, if he plays RxP White mates with R-Kt8.



41 In the position of No. 39, if he moves his Rook away, White plays R-Kt8 as shown here. Now if Black captures RxR, White recaptures PxR(Q) mate. If he does not capture and makes a Pawn move, White plays RxRch and then queens the Pawn which wins easily.



42 Again, if he plays P-R3, to defend the threat of mate explained under diagram 39, White plays R-Kt8ch as shown above. All Black can do is capture RxR and White recaptures, making a Queen. This advantage in material is overwhelming.

LET'S PLAY CHESS!

A Picture Guide to the Game of Chess

IRVING CHERNEV

By **Irving Chernev**

Associate Editor of CHESS REVIEW

and

Kenneth Harkness

Managing Editor of CHESS REVIEW

This series began in the March issue. The series is intended for beginners and will form a complete course of instruction in the rules and tactics of the game. By following this course, with its remarkable illustrations, diagrams and examples, the learner can quickly and easily master the basic principles of chess. Part 8 will appear next month— in the December issue.

The complete course will be published, in book form, by SIMON AND SCHUSTER, New York. The book is scheduled for publication early in 1944.

Part Seven

It is not by accident that many chess expressions are used to describe the operations of armed forces — for chess is a "war game" in which the strategy and tactics of warfare are duplicated.

Queens, Rooks, Bishops and Knights have different powers — just as tanks, airplanes, artillery and the other heavy weapons of war move and operate in different ways. The infantry, so like Pawns on a huge chessboard, move and attack in their own manner. Each has its own sphere of operation and activating the movements of the various forces are the generals who, like chessmasters, must decide the disposition of the forces to the best advantage.

Many of the considerations underlying the strategy of chess and war are similar. Generals and chessmasters must decide where to attack, when to defend savagely because a certain bit of ground is of immense strategical value, when to retreat and when to advance. Traps and pitfalls are prepared for the enemy, surprise sorties to divert him, unexpected and brilliant strategical movements to accomplish his defeat. The wily "player" of either game must learn to analyze accurately the possibilities open to his opponent, prepare to meet his threats, counter-attack with some of his own. On the chessboard, the thrill of battle and the grand strategy of war are realized, while the players, for the time being, are full-ranking generals. No wonder that chess is such an exciting game!

In this month's installment we explain the Principle of Mobility — and as an illustration of this important principle, we present a game in which the "pincers" movement and other tactics of modern warfare are clearly exemplified.

The Principle of Mobility

In chess, as in war, one of the most important considerations is the "mobility" of the fighting forces. To understand the meaning of this term, as applied to chess, let us first consider the difference between a Queen and a Pawn.

A Queen is said to be worth nine Pawns. Why? What is the real difference between the two men? A Pawn can check and mate the opponent's King just as effectively as the Queen. Each is capable of capturing an enemy piece. However, the Pawn attacks only two squares, while the Queen attacks at long range in eight directions. Even if the entire board is cleared, the Pawn moves only one square at a time, whereas the Queen can cover any distance in one move. In other words, the Queen has much greater *mobility* than the Pawn. This superior mobility gives the Queen great offensive power, makes it much more valuable than the Pawn.

On an open board, the difference between the Queen and Pawn is obvious. But when a game of chess is in progress, the board is *cluttered up with chessmen.* If no men have been exchanged, 32 of the 64 squares are occupied. Of necessity, the Queen must be at least partially obstructed by its own men and the opponent's men. The more the Queen's mobility is restricted, the less powerful it becomes. Its effective power depends upon its freedom of movement, its mobility under playing conditions. If the Queen is completely obstructed, it may be as weak or weaker than a Pawn.

Similarly, the factor of mobility affects the powers of all the other chessmen. Rooks become powerful when they possess freedom of movement on files and ranks. Bishops exercise their power when they are free to move along diagonals. The power exercised by any piece depends upon its mobility. Even the Knight, which is able to jump over obstructions, is affected. The Knight's mobility can be restricted by enemy control of the squares within its range, or by the occupation of these squares by friendly pieces.

The war of chess is between two armies of equal force and one of the primary objectives of the successful general is to seek mobility for his forces. The battle for mobility begins with the opening move. At the start, both armies are comparatively immobile. The Queens, Rooks, and Bishops are completely blocked by Pawns so that their offensive power is zero. The main object of the opening moves is to quickly mobilize the important pieces. Each player seeks to develop his pieces on squares on which they have freedom of action and exercise their power. As quickly as possible, he mobilizes *all* his important pieces because he realizes that the effective power of the entire army is determined by its overall mobility. One or two men, no matter how mobile and powerful they may be, cannot hope to successfully attack the combined, fully mobilized forces of the enemy.

If one player develops his men quickly and effectively so that his pieces are mobile and exercise a large degree of their potential power, while the opponent develops only one or two pieces, or places his men in such a way that they interfere with each other and obstruct each other's movements, *the player with superior mobility possesses a definite advantage which may be sufficient to win the game.*

How Mobility Wins

We have explained that superior force should win. Other factors being equal, the player who is ahead in material should win because he possesses an *absolute* advantage in force. In effect, superior mobility is the equivalent of superiority in material. It represents an *effective* advantage in force which may be sufficient to win. By its nature, however, the advantage of mobility may be temporary, whereas material gain is more likely to be permanent. To produce a win, superior mobility must be utilized to checkmate the opponent, or it must be translated into material gain.

In some chess openings, called "gambits," a Pawn (or even a piece) is sacrificed to obtain quick mobilization and to clear the way for an early attack. The player actually gives up material to obtain the advantages of superior mobility. If the opponent wastes too much time in attempting to hold his material gain at the expense of his own development, the gambit player often succeeds in translating his superior mobility into a winning attack.

The principle of mobility also explains the seemingly mysterious manner in which a strong player defeats a weak opponent to whom he has "given odds." Apart from outright blunders, which may equalize the material forces, the strong player uses the principle of mobility to gain the upper hand. He develops his pieces rapidly, places them on squares on which they exercise their full power. Meantime, his opponent gets his men tangled up so that they possess little or no mobility. His Bishops are hemmed in behind his own Pawns. His Knights are pushed around by the strong player's Pawns. His Rooks never enter the game. Hopefully, he brings his Queen out too soon, then loses time moving it around the board as the strong player attacks it with developing moves. Before long, the advantage of material superiority becomes a negligible factor compared with the effective power of superior mobility, complete mobilization. The strong player then concentrates the power of his mobile forces to win material or to attack the King's defenses and finish with checkmate.

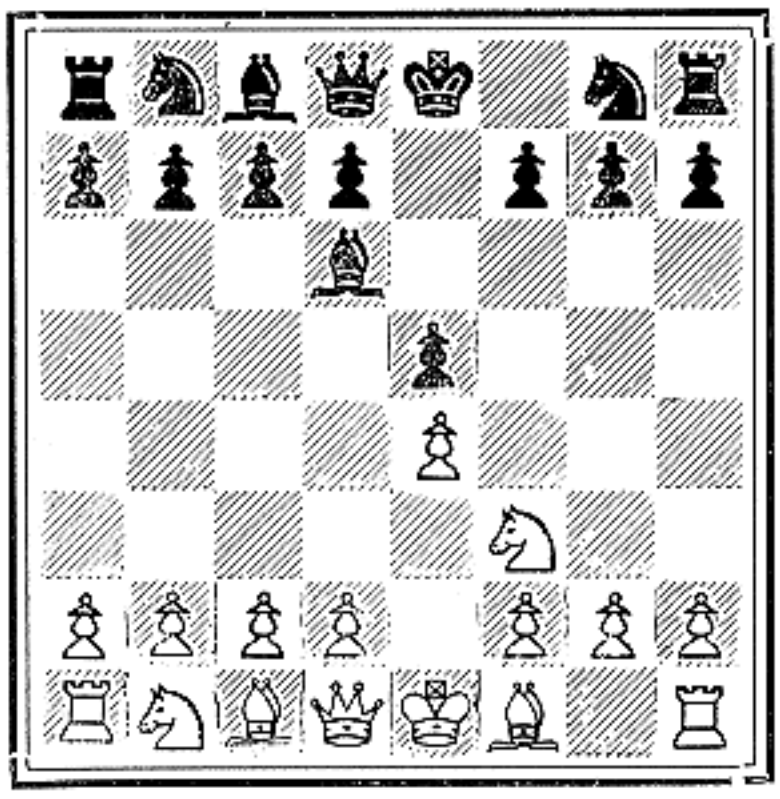
Rules and Examples for Learners

Lack of mobility may be caused by your opponent's efforts to restrict the freedom of your pieces—or it may be **self-inflicted by your own inferior moves.**

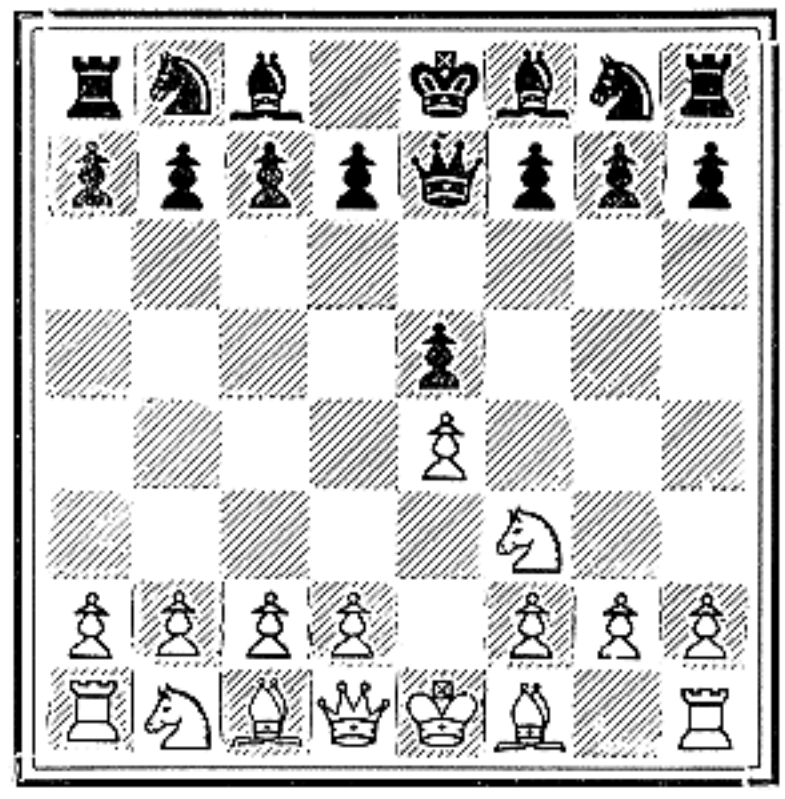
Avoid moves which cause your pieces to interfere with each other. Do not place a piece or Pawn on a square where it blocks the path of another piece and makes it difficult to free the latter. Favor moves which maintain or increase your freedom of movement and which tend to restrict your opponent's mobility.

There is no rule of thumb which will enable you to pick the best move in any position, but if you try to conform with the principle of mobility in your choice of moves, you will automatically play stronger chess. A knowledge of the importance of mobility serves as a valuable aid to the selection of good moves, as a means of weeding out bad moves.

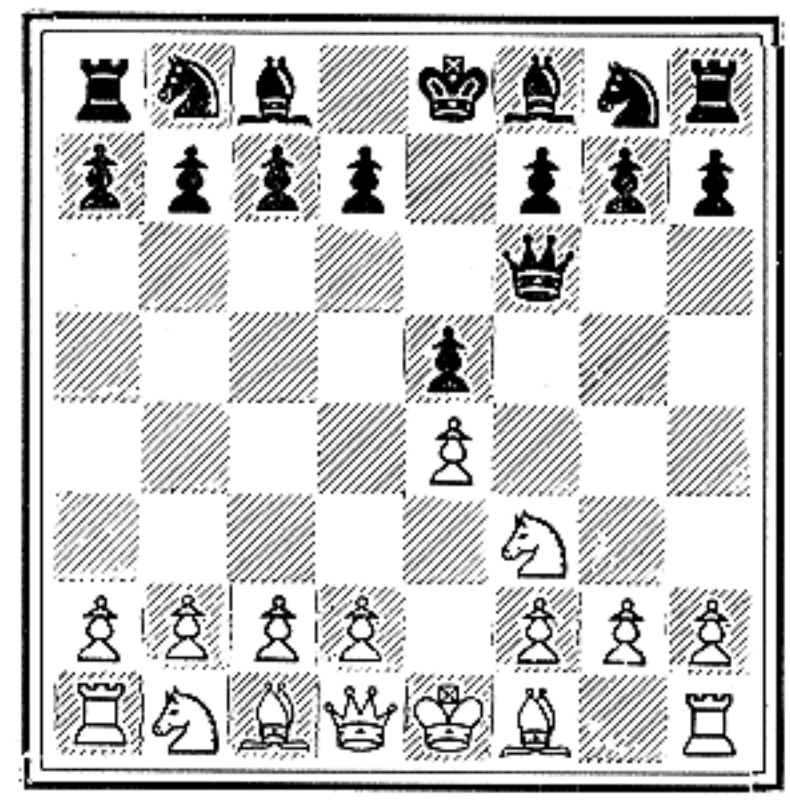
The examples given in the diagrams on this page help to explain how the principle of mobility governs the choice of moves. These diagrams show various answers which Black could make after the opening moves 1 P-K4, P-K4; 2 Kt-KB3. Each diagram shows a different second move for Black. Although every move defends the threat of KtxP, four can be rejected as bad moves because they violate the principle of mobility or endanger the safety of the King. Of the two remaining moves, one stands out as the best method of guarding the threatened Pawn.



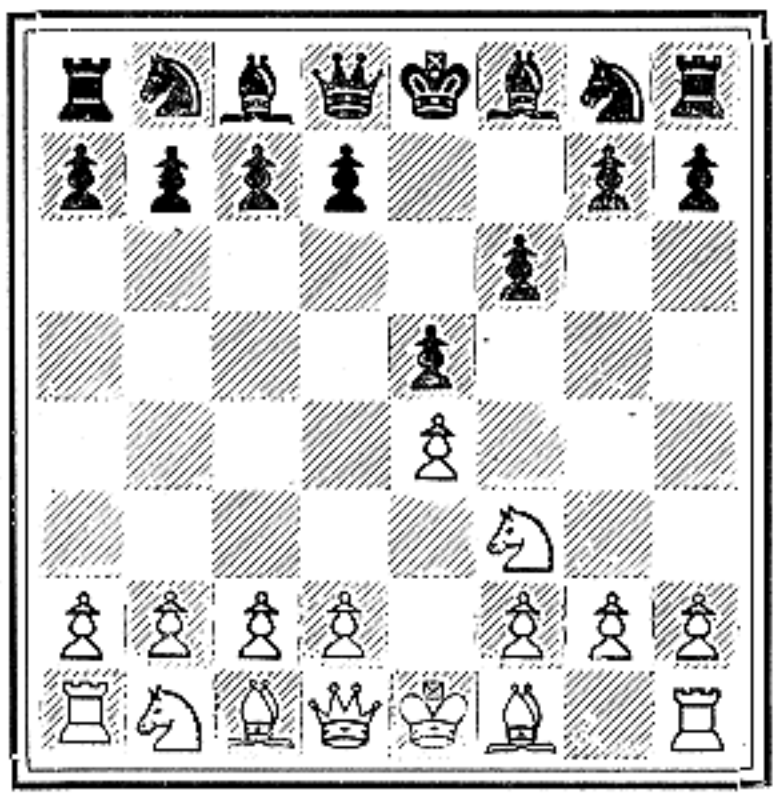
1 After 1 P-K4, P-K4; 2 Kt-KB3, Black has played his Bishop to Q3 to defend the threatened Pawn. This is an extremely bad move as it violates the principle of mobility. At Q3, the Bishop blocks the Queen-Pawn which, in turn, imprisons the Queen-Bishop. A striking example of a "traffic jam" which can only be disentangled with loss of time.



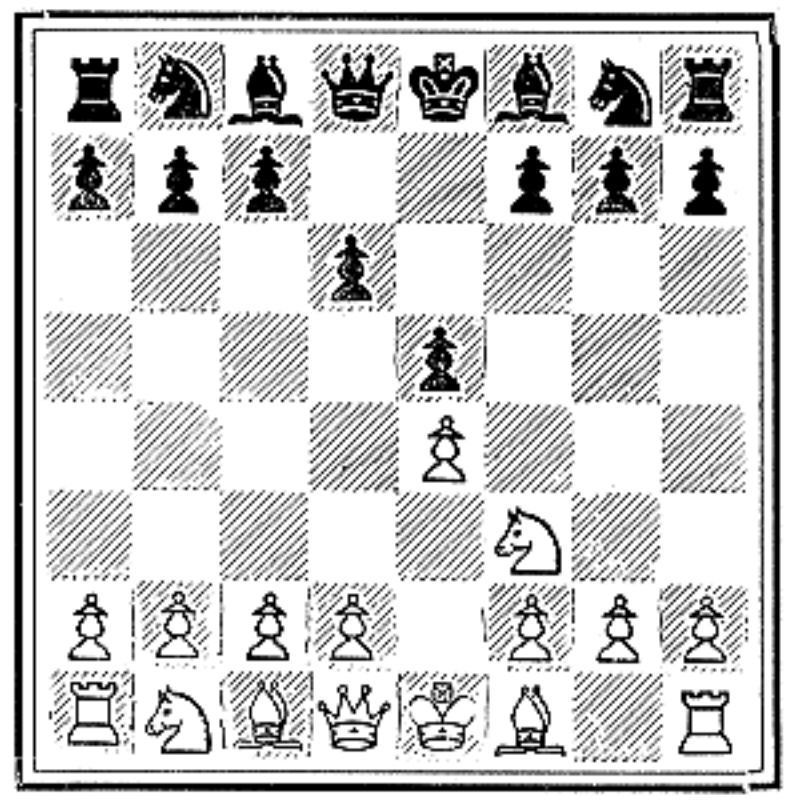
2 Instead, Black has played his Queen to K2. The Queen is too valuable to be used for purely defensive purposes. Moreover, the Queen should not be developed so early in the opening as time will be lost if it is attacked. However, this move can be rejected on the grounds of mobility alone as the Queen now **blocks the King-Bishop,** hampers its development.



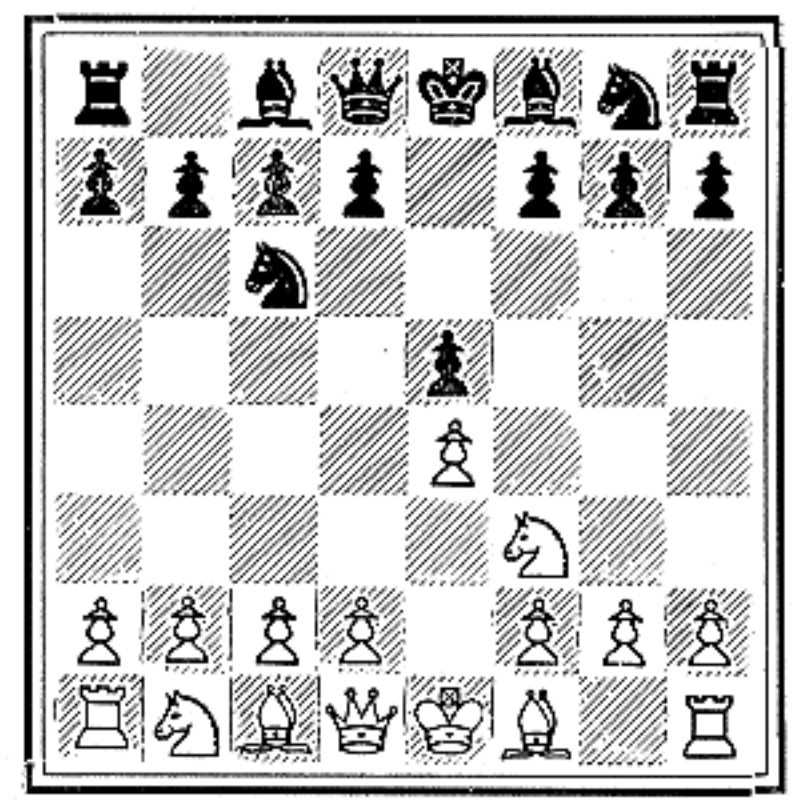
3 Here Black has played his Queen to B3. The Queen's own mobility has been increased but the mobility of the King-Knight has been decreased. The Queen interferes with the KKt, prevents its normal development to KB3. The loss of the Kt's mobility is important, whereas the Queen's added mobility is premature. Avoid moves which cause pieces to **interfere** with each other.



4 The move 2 . . . P-KB3, shown above, is **dangerous** because it creates a weakness in the King's defenses. White can play 3 KtxP! and if 3 . . . PxKt; 4 Q-R5ch, P-Kt3; 5 QxKPch, winning the Rook. Besides, the move does not improve the mobility of Black's important pieces, actually interferes with the development of the King-Knight.



5 The defensive 2 . . . P-Q3 is "playable" but the principle of mobility enables us to decide that it **is not best.** The effect on mobility is double-edged. By move to Q3, the Q-Pawn has released the Queen-Bishop but has partially shut off the path of the King-Bishop. The move is not **bad** as it **slightly** increases overall mobility.



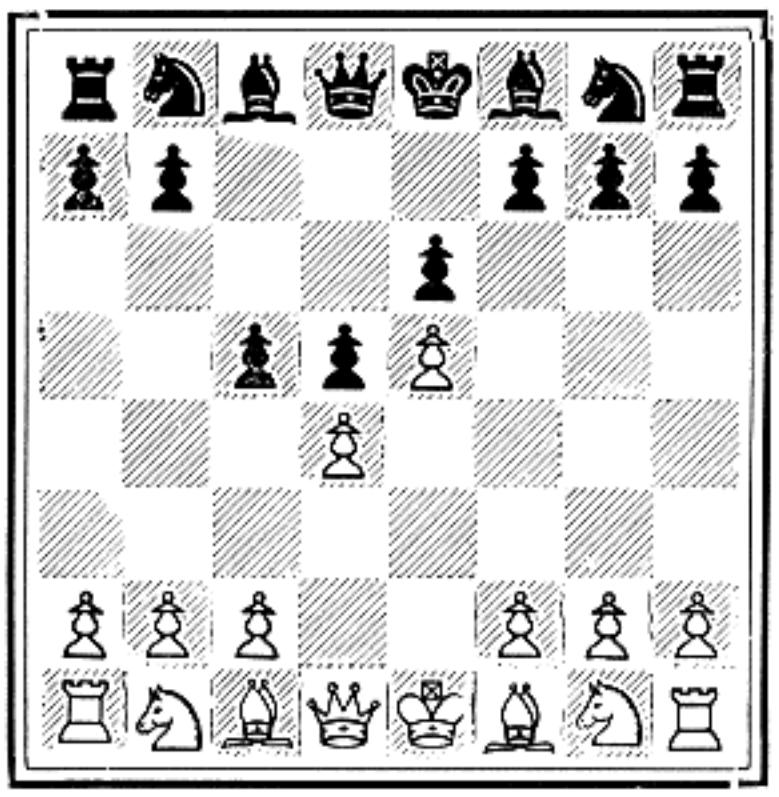
6 The move 2 . . . Kt-QB3 stands out as the best method of **guarding** the threatened Pawn. Mobilization has been **actively promoted** by the development of an important piece. The Queen-Knight **does not interfere** with the mobility of other pieces. There can be **no loss of time** as the Knight will not be forced to move if threatened by a minor piece.

Illustrative Game

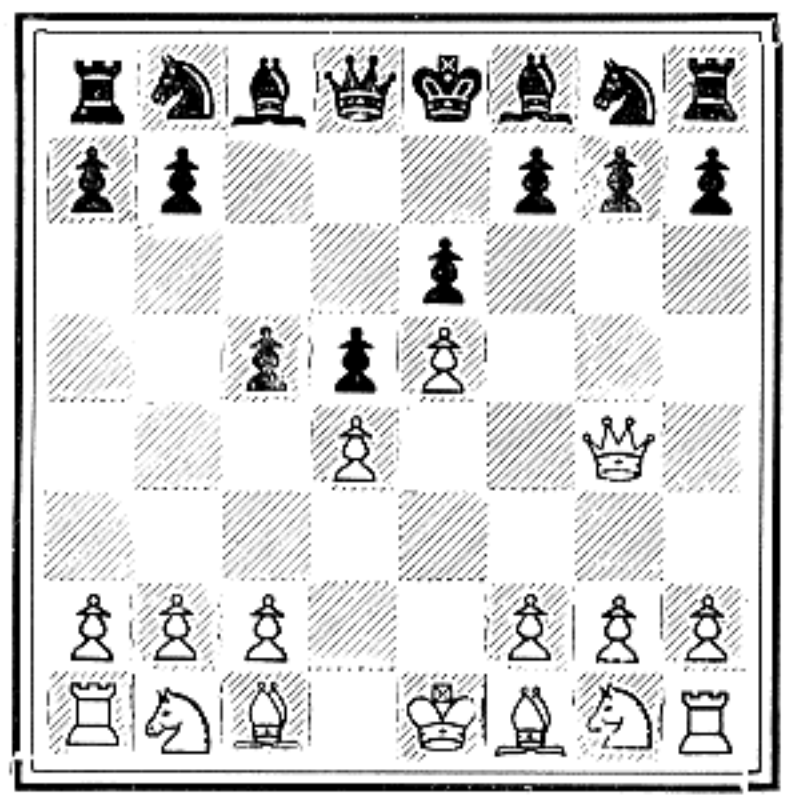
The game portrayed and described below is a remarkable example of the effective power of superior mobility. Here you will see the Principle of Mobility in operation. The game was played between Aaron Nimzovich (White) and A. Hakansson in a match at Kristianbad, 1922.

Throughout this entire game, the player of the White forces has one basic idea in mind. His strategy is to **restrict the mobility of his opponent's pieces.** Every move is selected to conform with this fundamental strategy. In the execution of this plan he is successful to a startling degree. The Black pieces are forced to retreat and become completely helpless, forming a tangled cluster of useless wood. Rooks, Bishops and Knights lose all their power as they lose their freedom of movement. Even the mighty Queen is pushed into a corner where she is completely obstructed and utterly useless. Against this jumbled mess of powerless men, the player of the mobile White forces possesses an overwhelming superiority in effective power. His advantage is so great that he is able to sacrifice material to deliver the finishing blow.

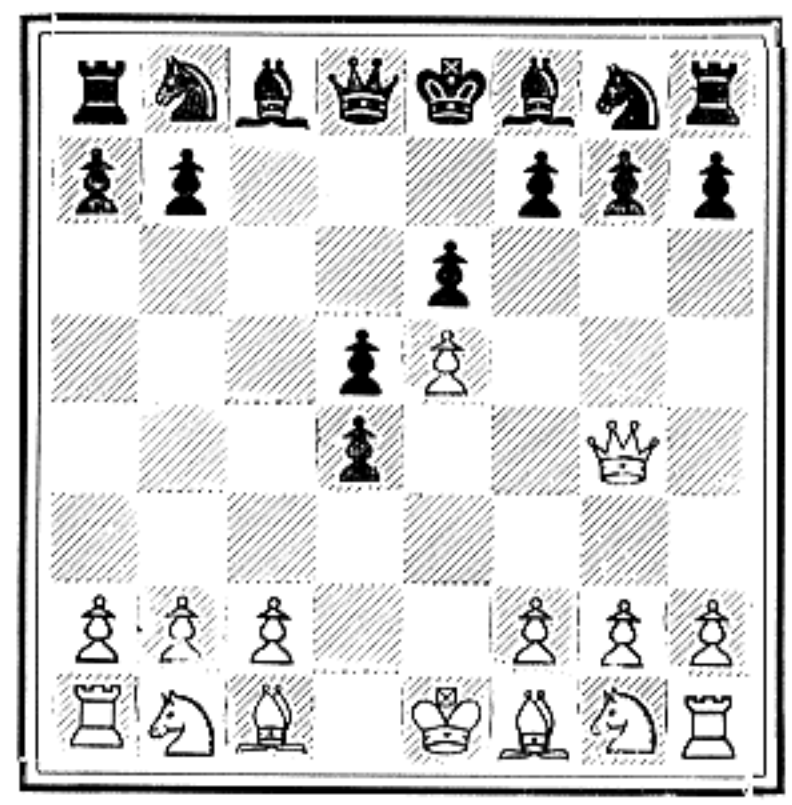
The tactics used by the White player are also extremely interesting. You will observe an amazing similarity to the tactics of warfare. Here you will see an example of the "pincers" movement with which all newspaper readers are now familiar. Instead of storming the center of the line, which is usually difficult, White **holds** the center. When the center is blocked, he **attacks on both wings.** Supported by heavier forces in the rear, the Pawn infantry advances on both sides of the board — in a pincers movement which forces the enemy to retreat. When the Pawns have cleared the way, the more powerful forces press home the advantage at the weakest part of the line. A Rook on the QB-file does most of the damage and completes the disorganization of the opposing army. Then comes the final break-through in the center, the storming of the enemy's position to demolish his resistance and win the battle.



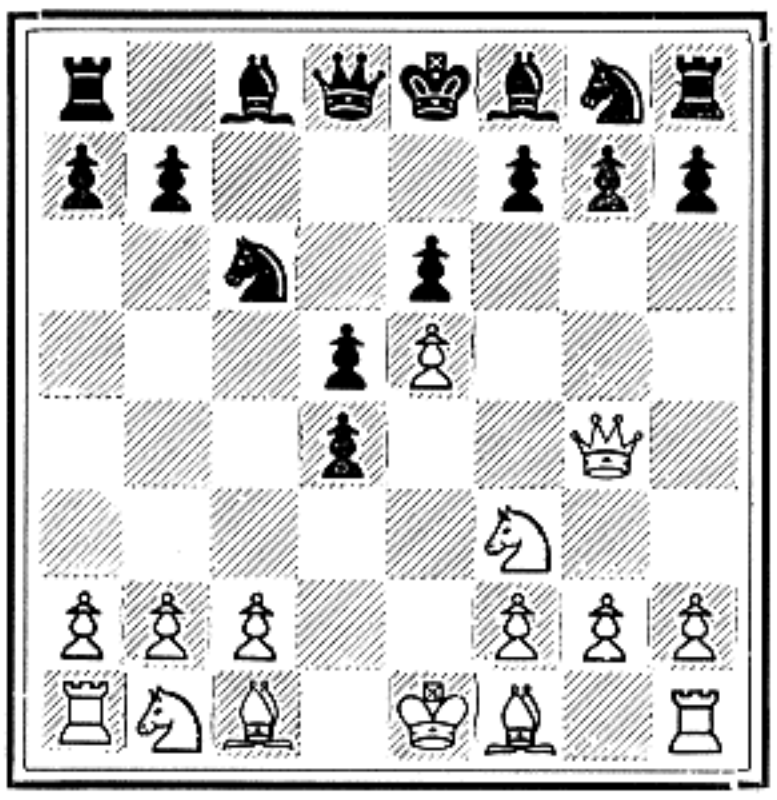
1 The game has started with the moves 1 P-K4, P-K3; 2 P-Q4, P-Q4; 3 P-K5, P-QB4. This is a variation of the "French Defense" which must be played with great care by Black or he will find himself in a permanently cramped position, as in this game.



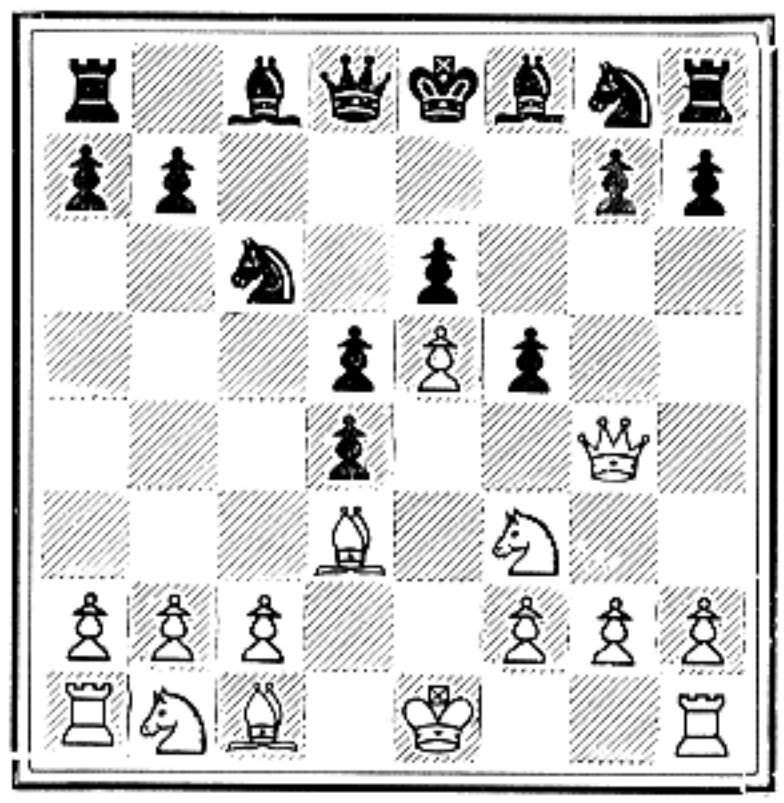
2 For his 4th move, White has played Q-Kt4. Ordinarily, the early development of the Queen is inadvisable, but this position is exceptional. The Queen cannot be attacked with developing moves by Black and serves a useful purpose at Kt4.



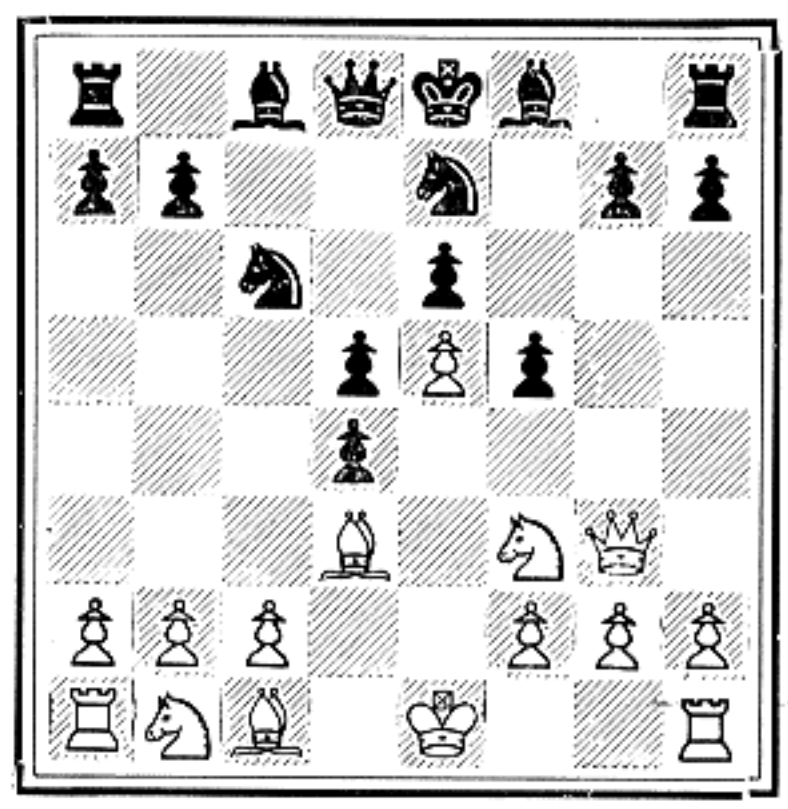
3 The object of White's Queen move is to restrict the mobility of Black's K-Bishop and hamper the development of his King-side pieces. Black cannot move his KB as White would then play QxKtP. Now Black has played PxP, removing White's support for the KP.



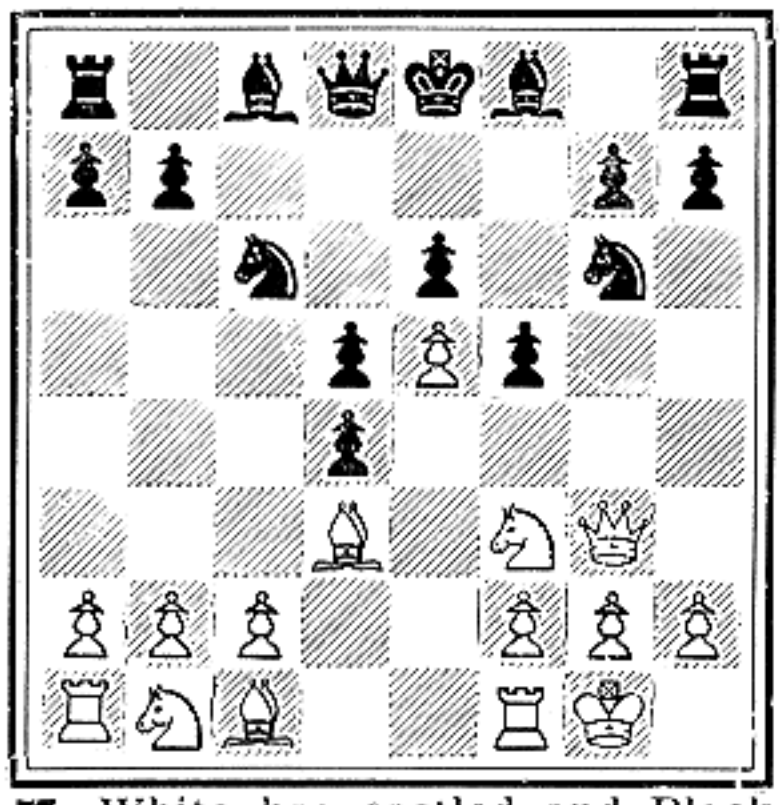
4 White has continued Kt-KB3 and Black has played Kt-QB3. Note that White is delaying the recapture of the Pawn in order to mobilize quickly. He believes he will be able to regain this Pawn at a later stage. Black's move attacks the KP on which he intends to concentrate.



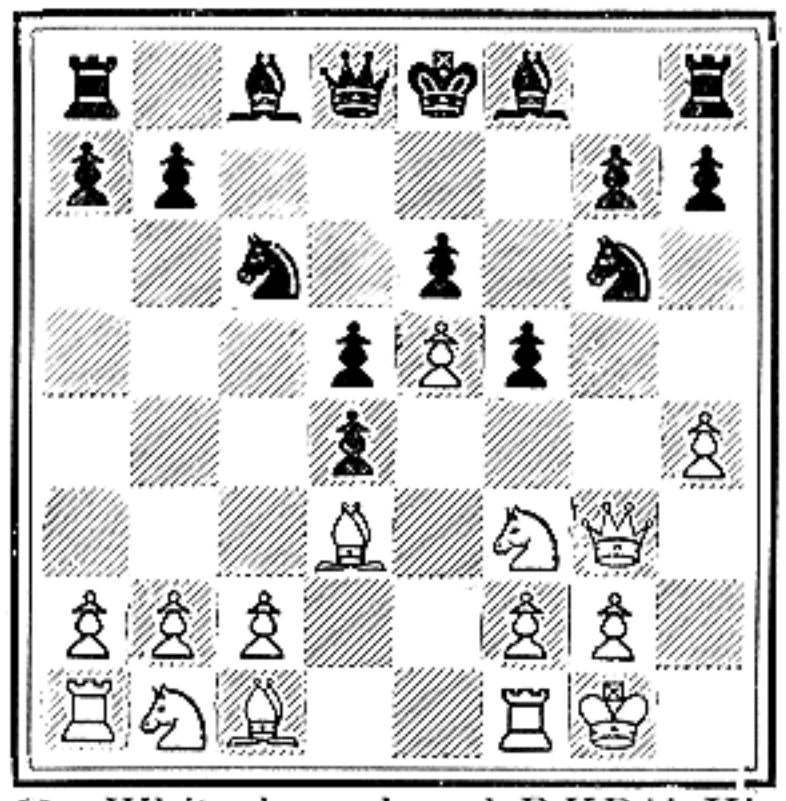
5 White has played B-Q3, continuing his development, and Black has attacked the Queen by playing P-B4. He hopes that White will now play PxP en passant which will enable Black to recapture KtxP, again attacking the Queen with a good developing move and giving him freedom.



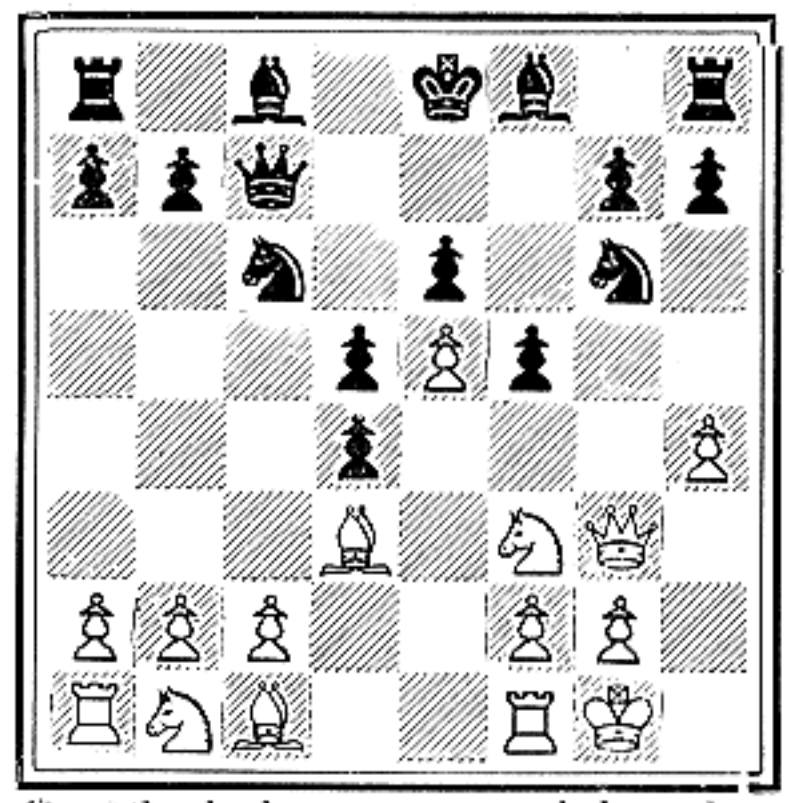
6 Instead, White has played Q-Kt3 and Black has moved his KKt to K2. Note how the White Queen and the Pawn at K5 are hampering Black's development. His KKt could not play to KB3 and his KB still cannot move as White's Queen is attacking the KKt-Pawn.



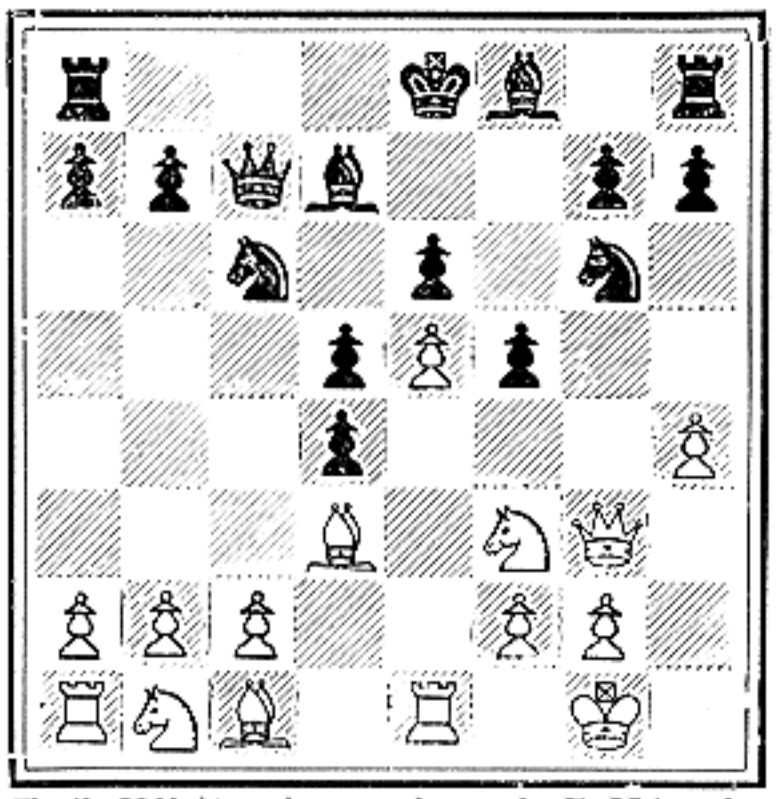
7 White has castled and Black has played Kt-Kt3. Now the KKt-Pawn is shielded from attack and the black KB is free to move. Moreover, both of Black's Kts are now attacking White's KP. So far, this Pawn is safe as it is guarded twice.



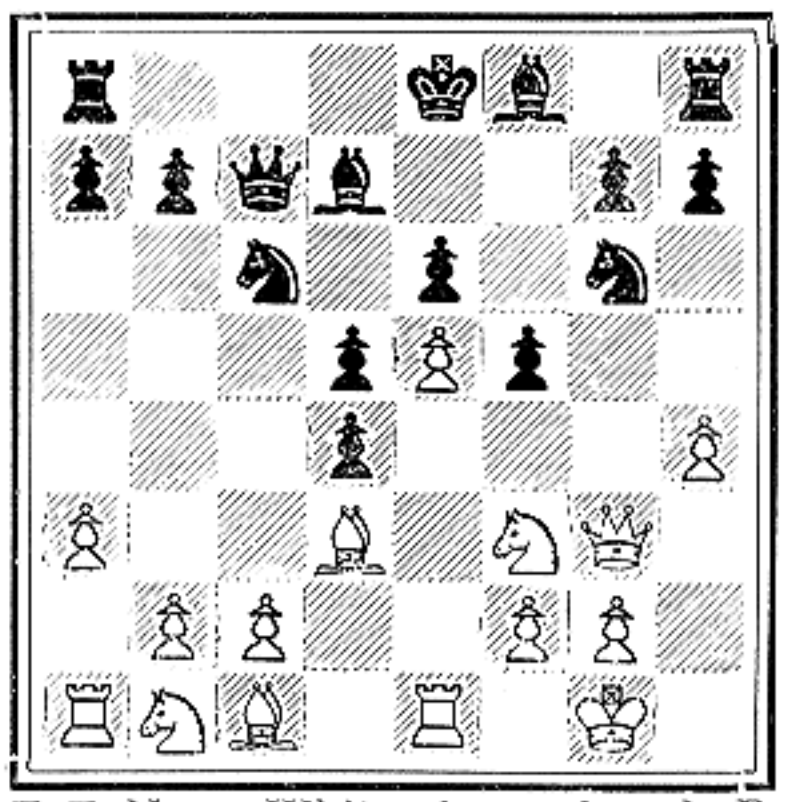
8 White has played P-KR4! His entire strategy is based on restriction of Black's mobility. He threatens to advance his Pawn to R5, driving the Kt back to K2, where it will again interfere with the KB and cramp Black's entire position.



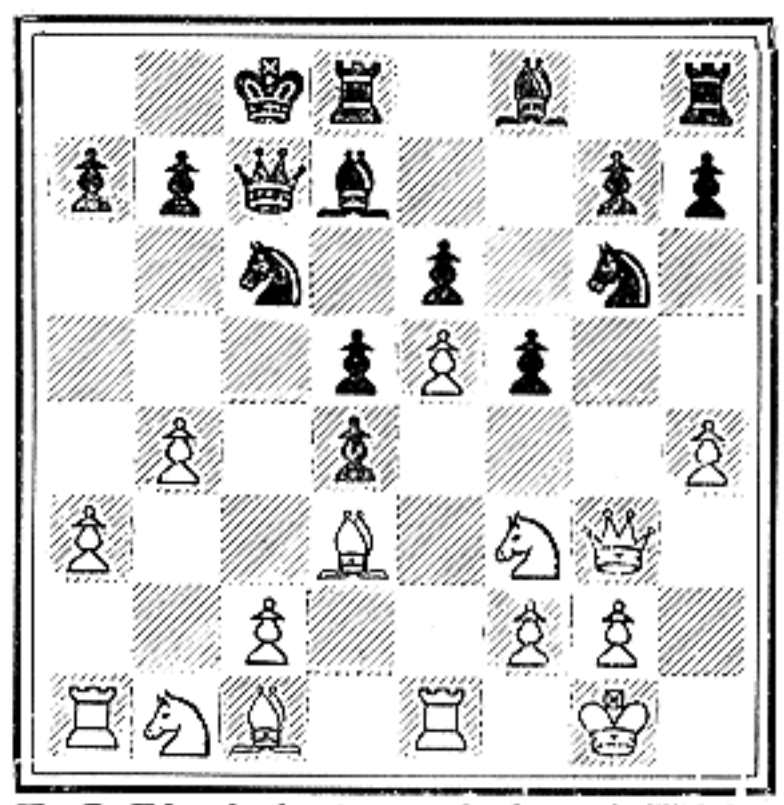
9 Black has answered by playing his Queen to B2. This meets the threat of P-R5 because Black is now attacking the K-Pawn three times and it is defended only twice. If White plays P-R5, Black can capture the KP with his KKt, gaining material and freedom for his pieces.



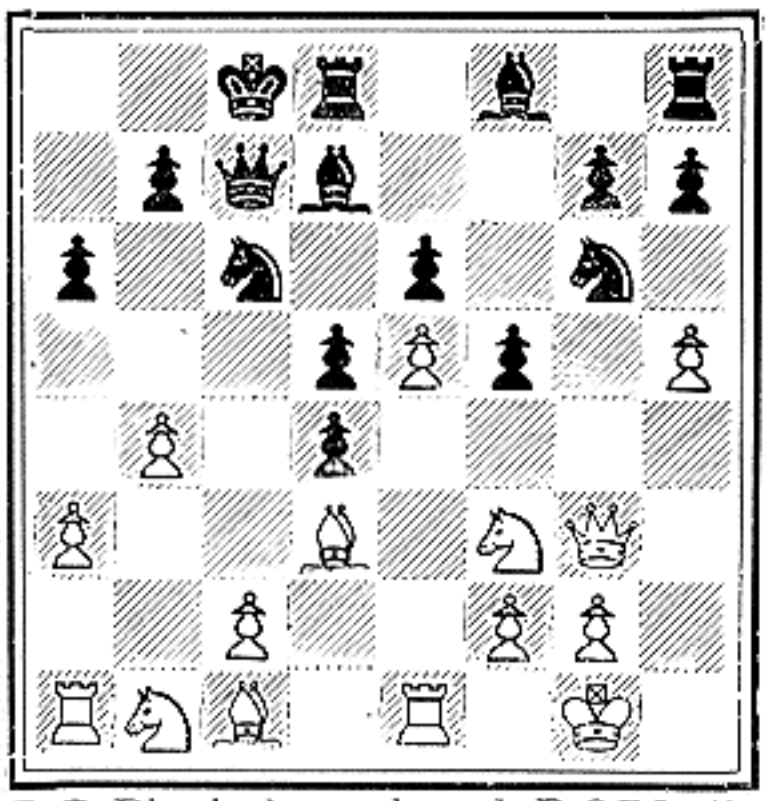
10 White has played R-K1, defending his KP for the third time and thus renewing the threat of P-R5. Black has given up hope of developing his KB and has played B-Q2 with the idea of castling with the QR and attacking on the King-side.



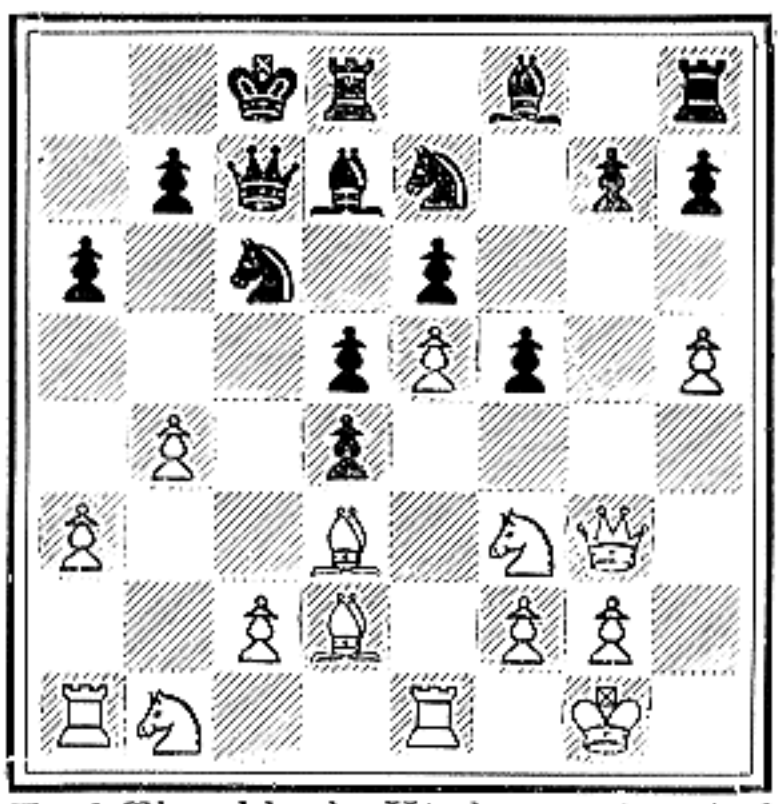
11 Now White has played P-R3. Does this seem mysterious? He could have played P-R5 but he sees that Black intends to castle QR so he prepares an advance of his Q-side Pawns. This is the first step in a pincer attack from both sides of the board.



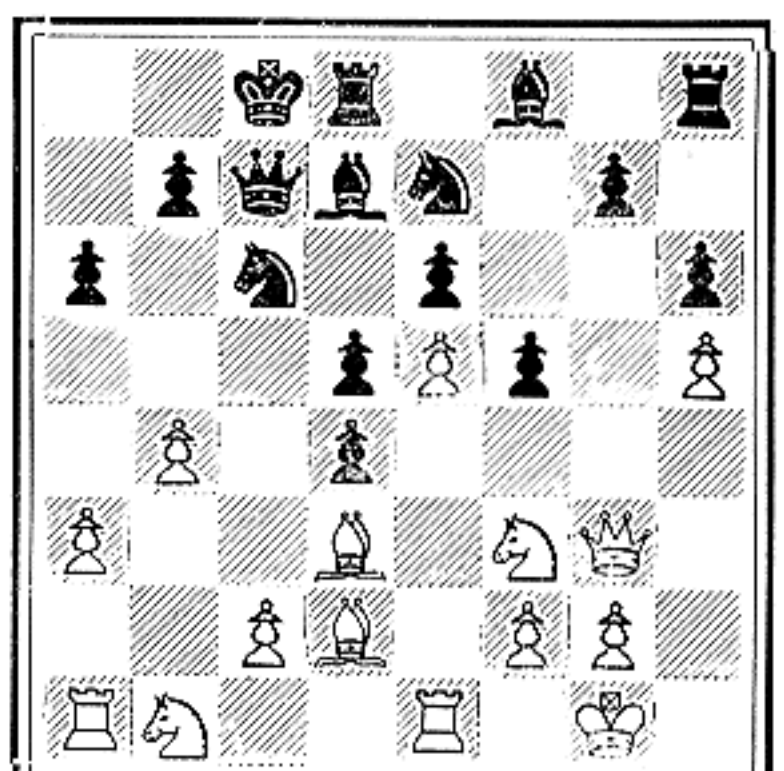
12 Black has castled and White has followed up his last move by playing P-Kt4. Now White's left wing attack is under way. He threatens to play P-Kt5 which would force Black's QKt back to Kt1, where it would be entirely out of play.



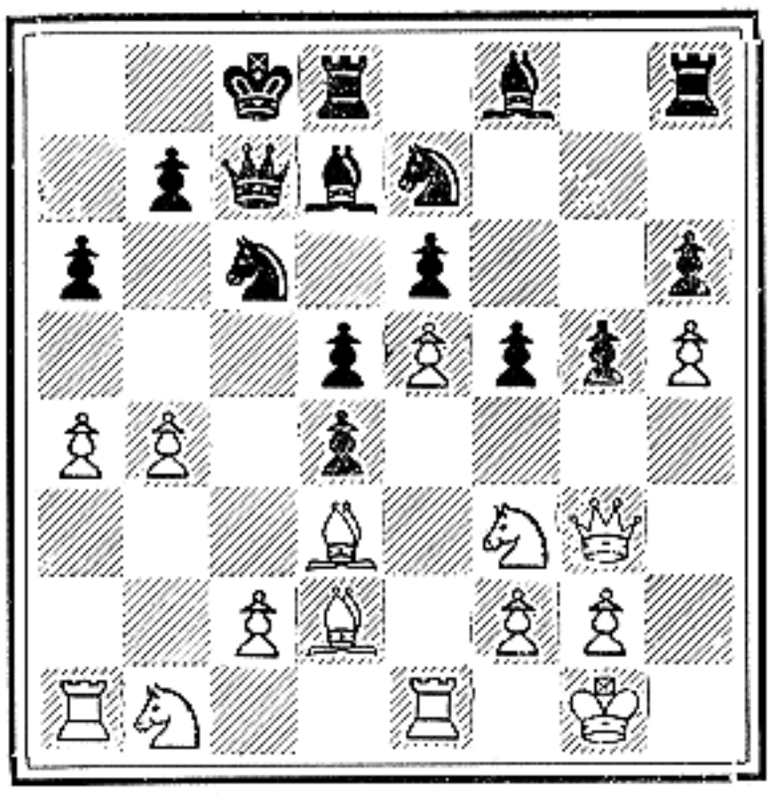
13 Black has played P-QR3 (to prevent White's P-Kt5) and White has played P-R5 to dislodge the KKt. As Black retreats from the attack on two flanks, his forces become crowded into a tangled mass of mutual interference and helplessness.



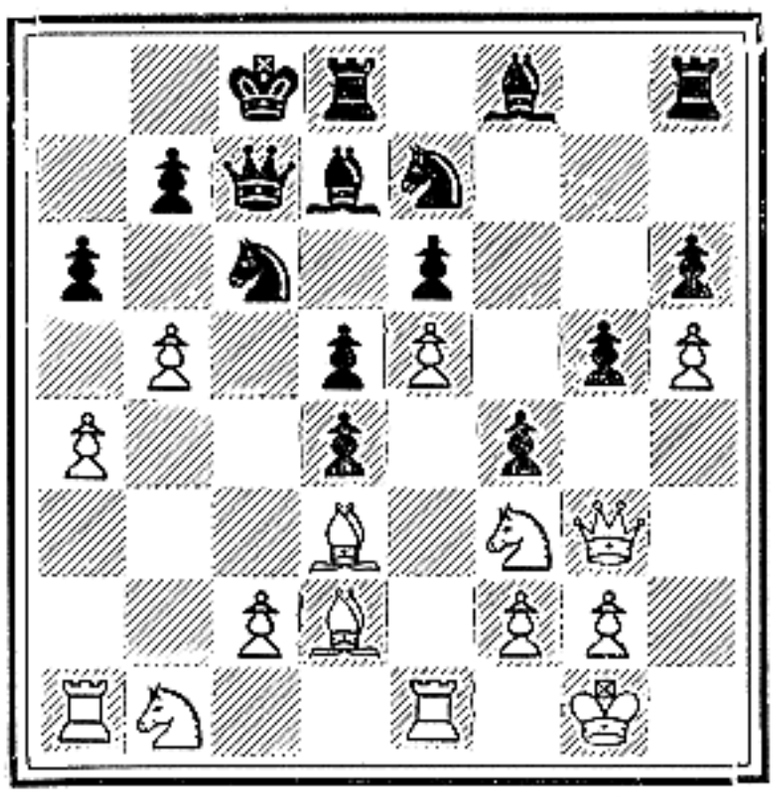
14 The black Kt has retreated to K2, bottling up the KB. White has played B-Q2 to guard his QKtP so that he can resume the Q-side branch of the pincer attack by advancing his QRP and then his QKtP. Note that while the wing attacks are in progress the center is blocked.



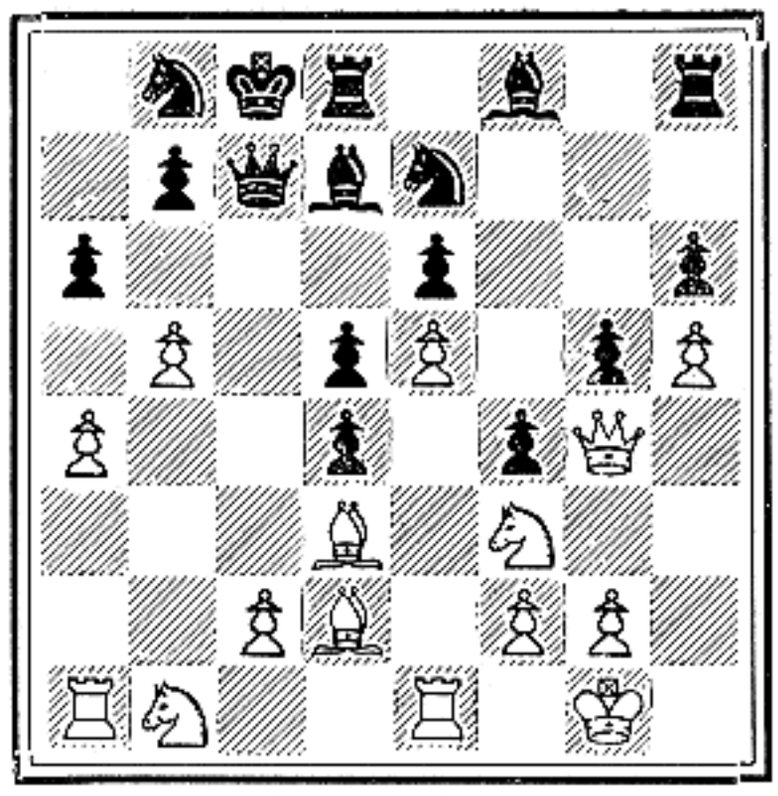
15 Black has played P-R3 to stop White from playing Kt-Kt5 and also with the idea of starting a counter-attack on the King-side. (White could have played Kt-Kt5 on his last move and raise havoc with the threat of Kt-B7, but preferred his own plan.)



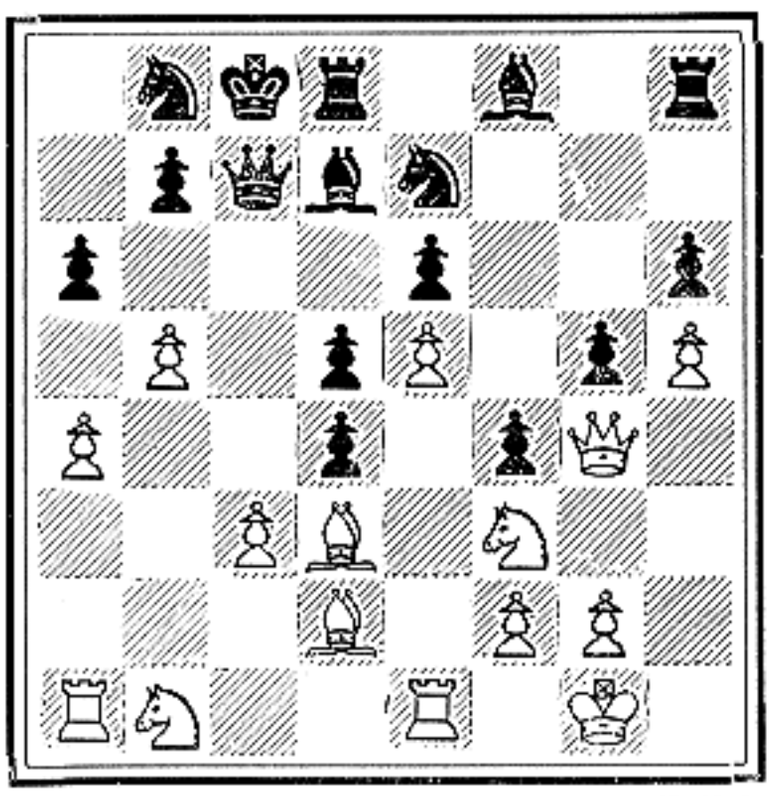
16 White has resumed his left wing advance by playing P-R4, threatening P-Kt5. Black has countered with P-KKt4. Again he hopes that White will capture en passant as then Black could play R-Kt1 and soon regain his Pawn with attacking chances and more freedom.



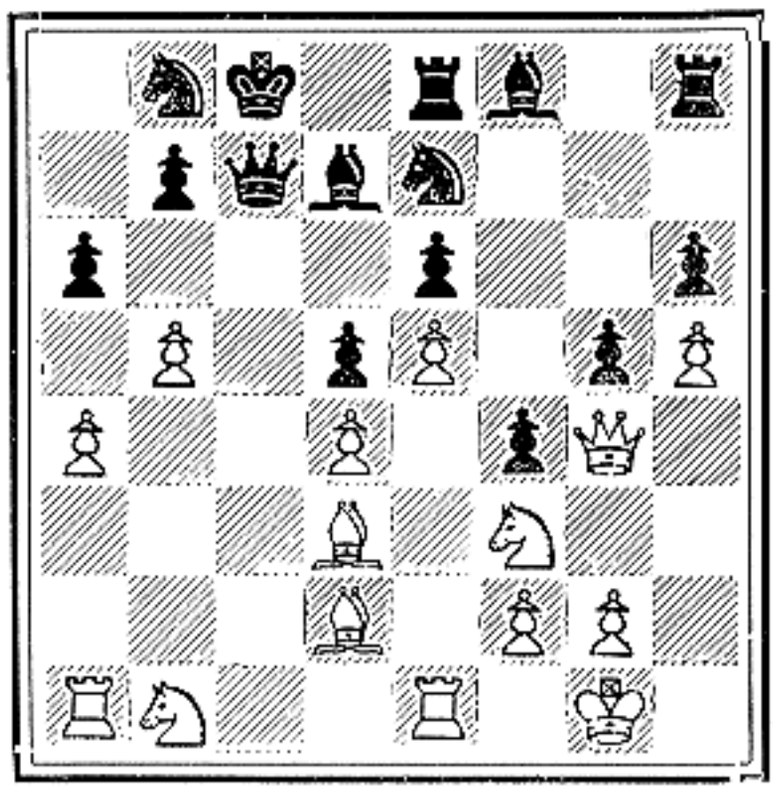
17 But White ignores Black's feeble efforts and has played P-Kt5. Now, his infantry have "contacted the enemy." The advanced Pawn stabs at the Black Knight and QRP, clearing the way for the supporting forces in the background. Black has countered with P-B5.



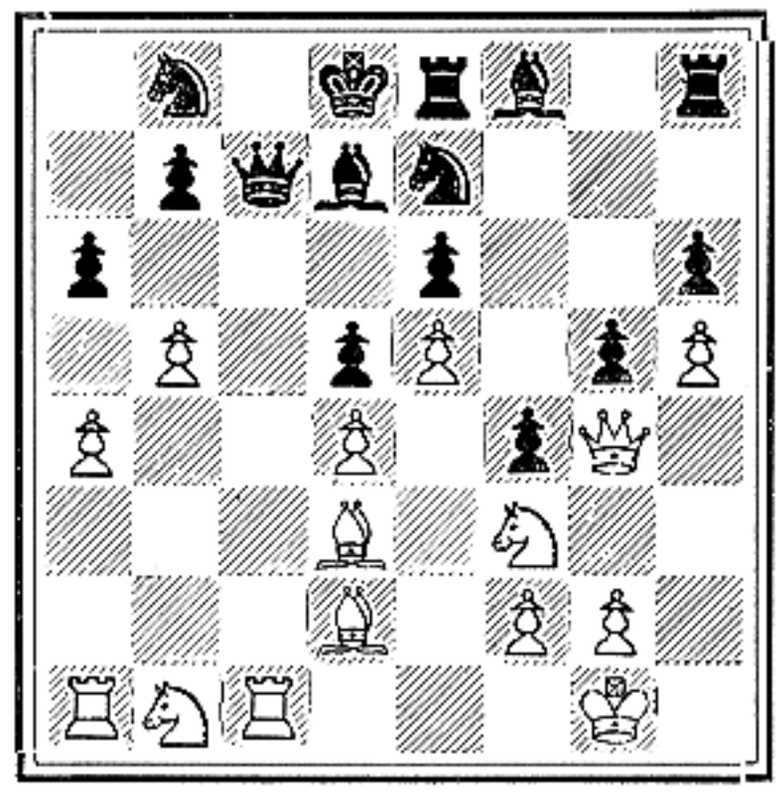
18 As White's Queen was attacked, he has played Q-Kt4. Black has retreated his QKt to Kt1 where it is completely stranded. Black was afraid to exchange Pawns as this would have opened up the QR-file and exposed his King to attack by White's QR.



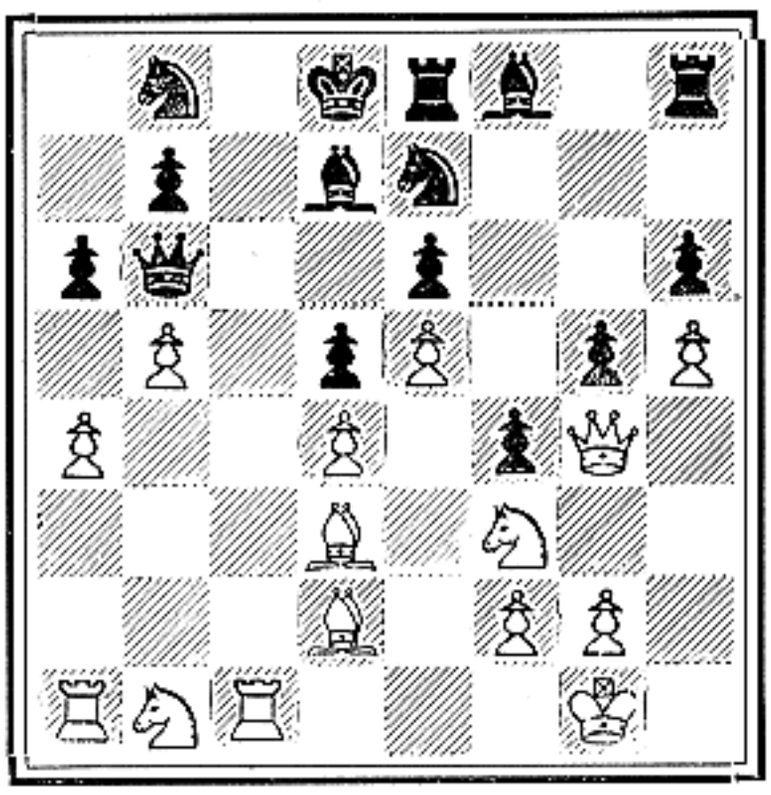
19 Now White has played P-B3. Why give away this Pawn when he could play KtxP? Because White wants to open the QB-file, move his heavy artillery into position, and open fire on the Black King and Queen. Black dare not take the Pawn.



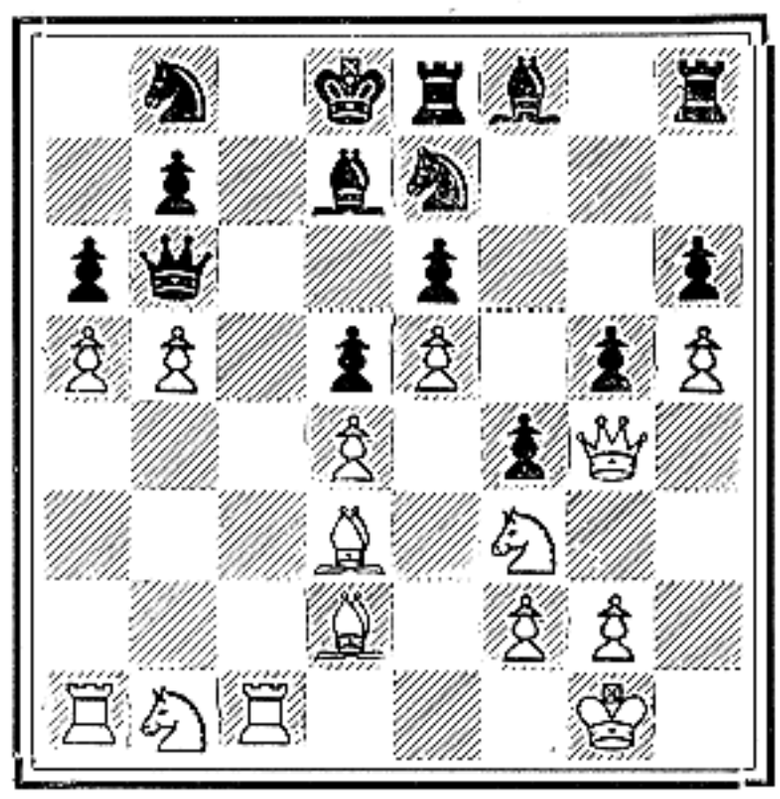
20 Black has no time for material gain when his King is in danger and has played R-K1 to provide an escape for the Monarch. White has captured the QP, opening the QB-file, and threatens to play R-QB1. Then Black's real troubles will begin.



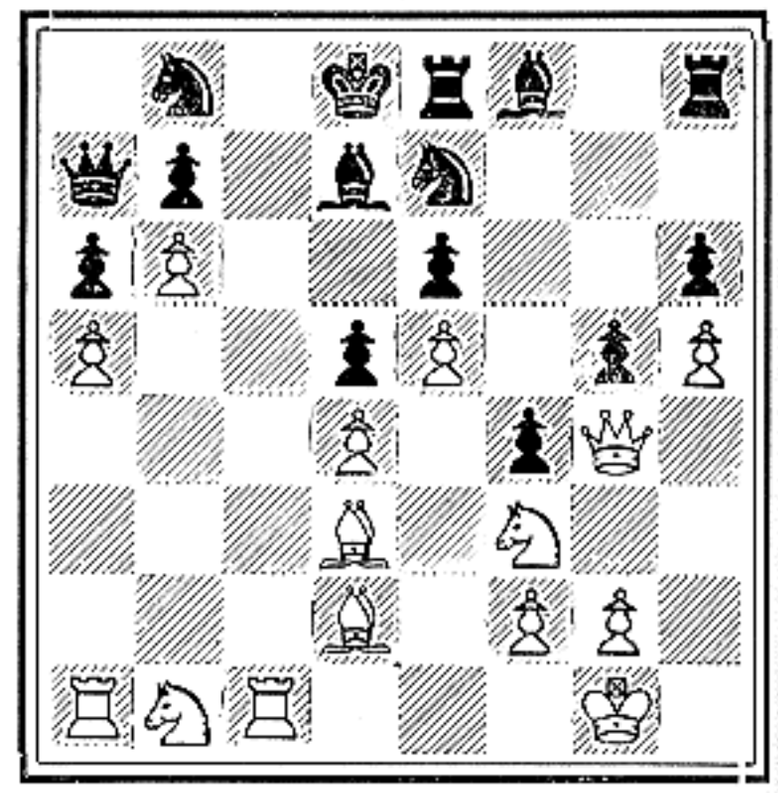
21 Black has hastily moved his King to Q1, to get out of the line of attack, and White has played R-QB1. One of the big guns has moved into position. Contrast the power of this Rook, sweeping the entire file with its deadly fire, with Black's powerless forces.



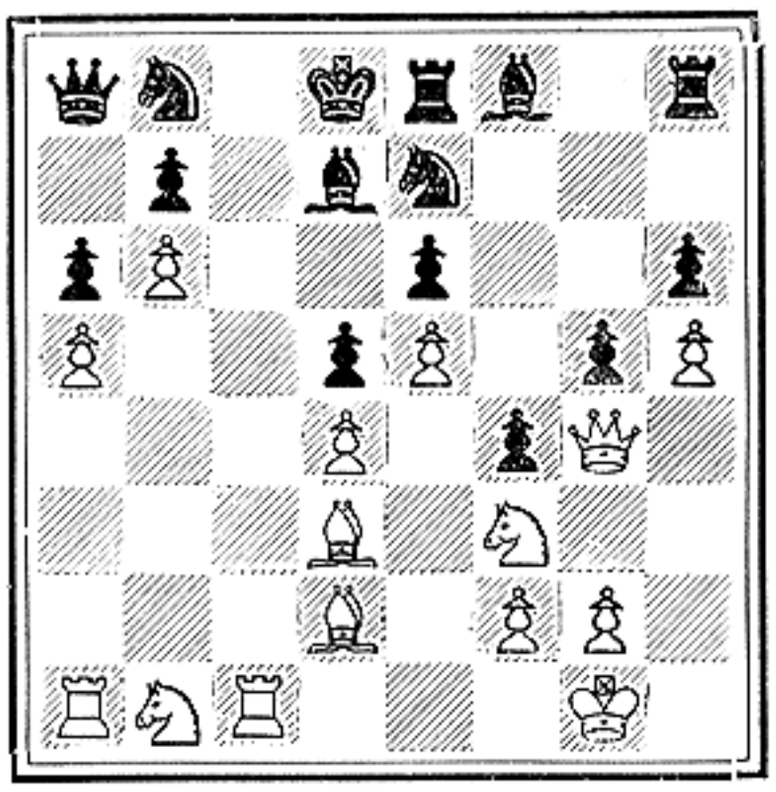
22 Black has made the one and only available move with his Queen — to Kt3. At this stage, examine Black's pieces and note how little mobility they possess, how they interfere with each other. They are either completely blocked or ineffectively placed.



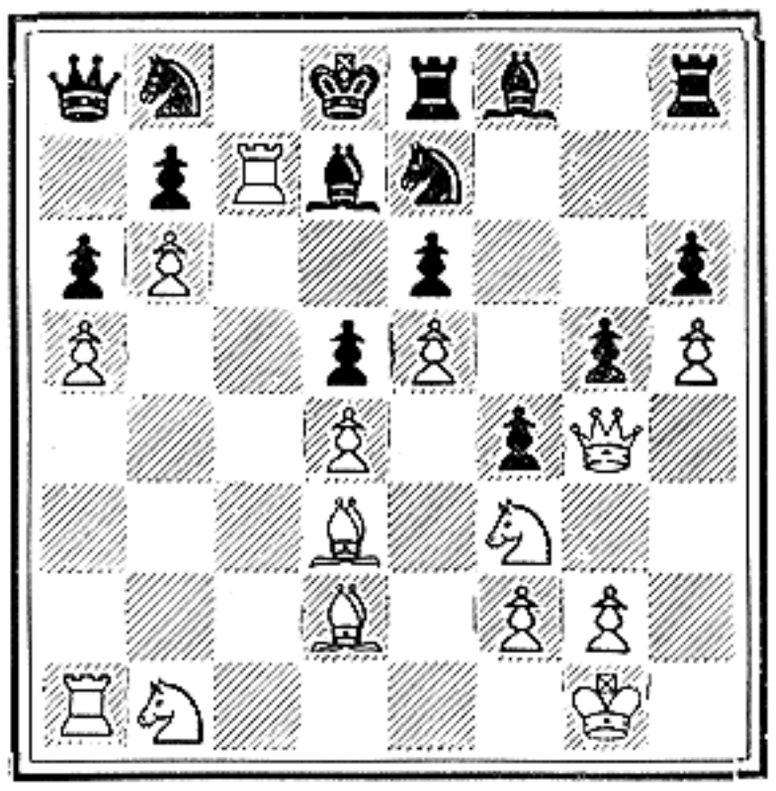
23 White has played P-R5 and now the infantry have come to grips with Black's most valuable piece. The QRP stabs at Black's Queen and she cannot flee to an advanced post. She can only get away from the threatening Pawns by retreating.



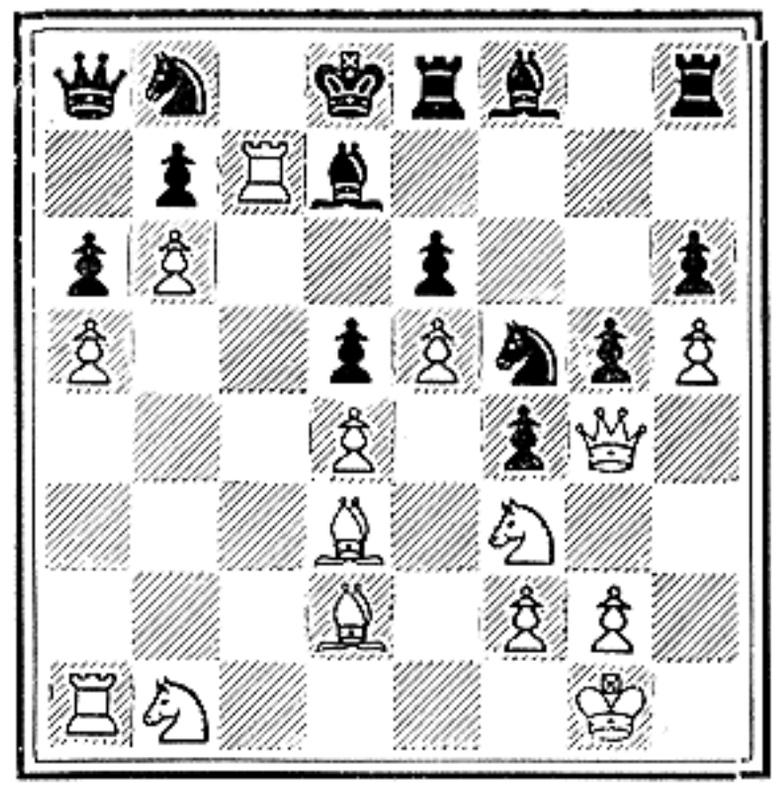
24 The Queen has gone back to R2, the only available square, and the White infantry stab at her again as the QKtP advances to Kt6. Was ever a Queen treated so disrespectfully? White is slowly but surely strangling his opponent to death.



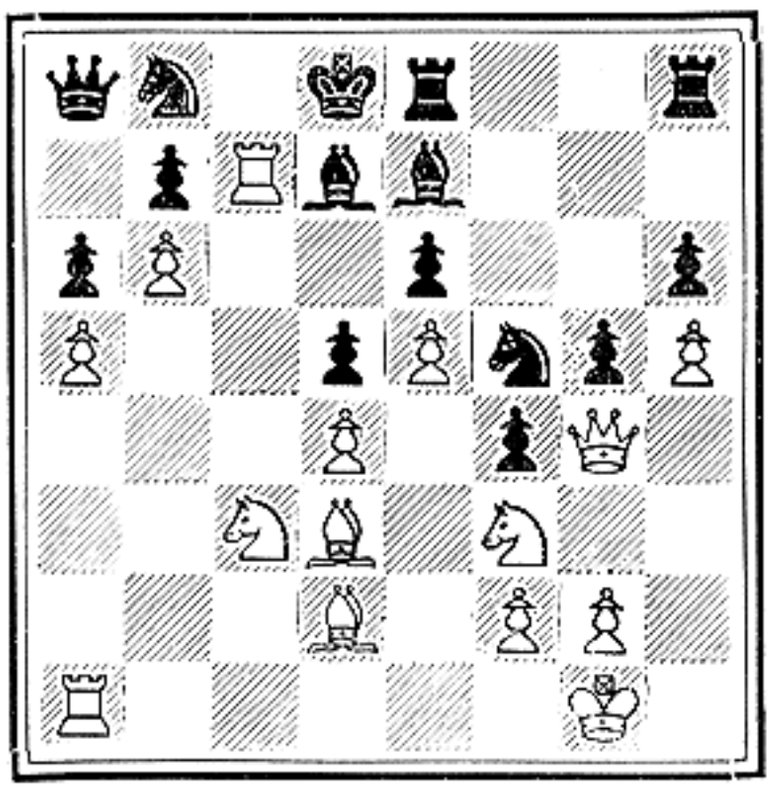
25 With only one place to go, the Queen has retreated to R1. The black Queen's position is almost incredible. It is completely out of the game. Here is a striking example of how a Queen can lose all its power when it loses its mobility.



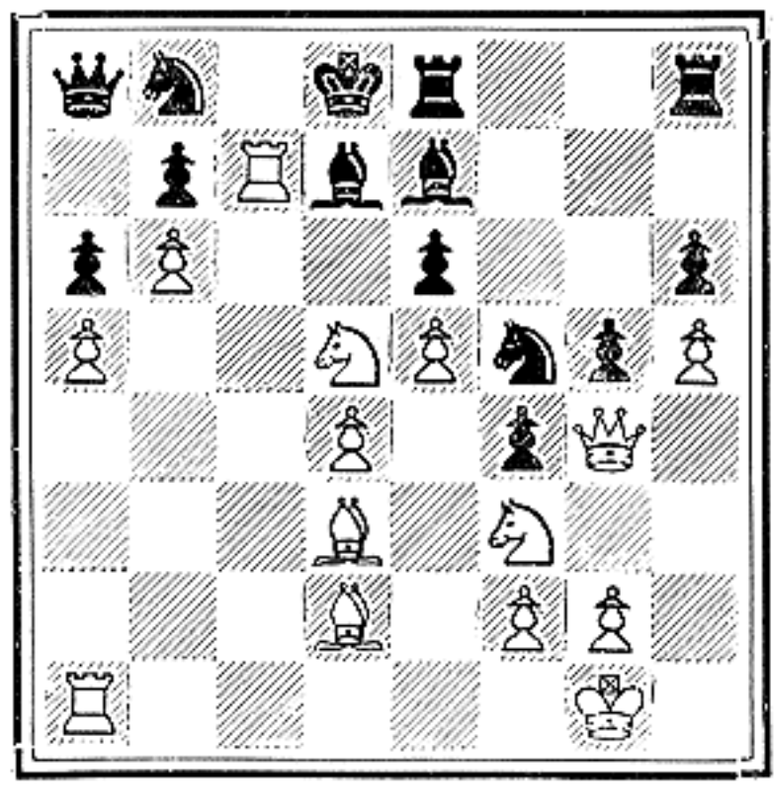
26 White decides that the time has come to capitalize on his big advantage in mobility. The pincer attack on the flanks has disorganized Black's forces and rendered them almost powerless. Now comes the break through the center. As the first step, White has played R-B7.



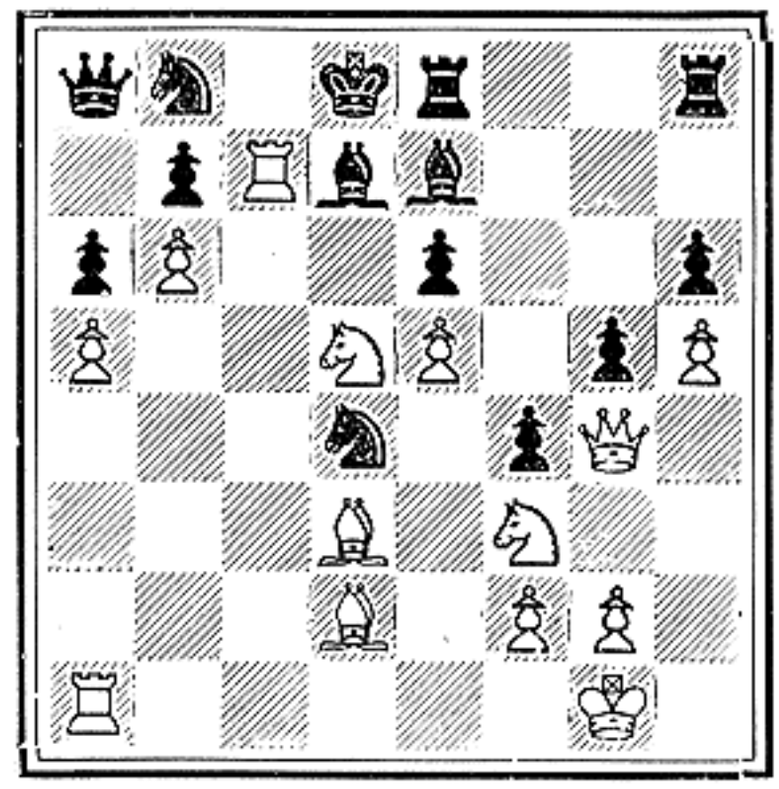
27 In a struggle to get some freedom, Black has played Kt-B4. This gives some mobility to both his Bishops. The KB can move to K2 and the QB is relieved from guarding the KP. But it will take a long time to disentangle the pieces.



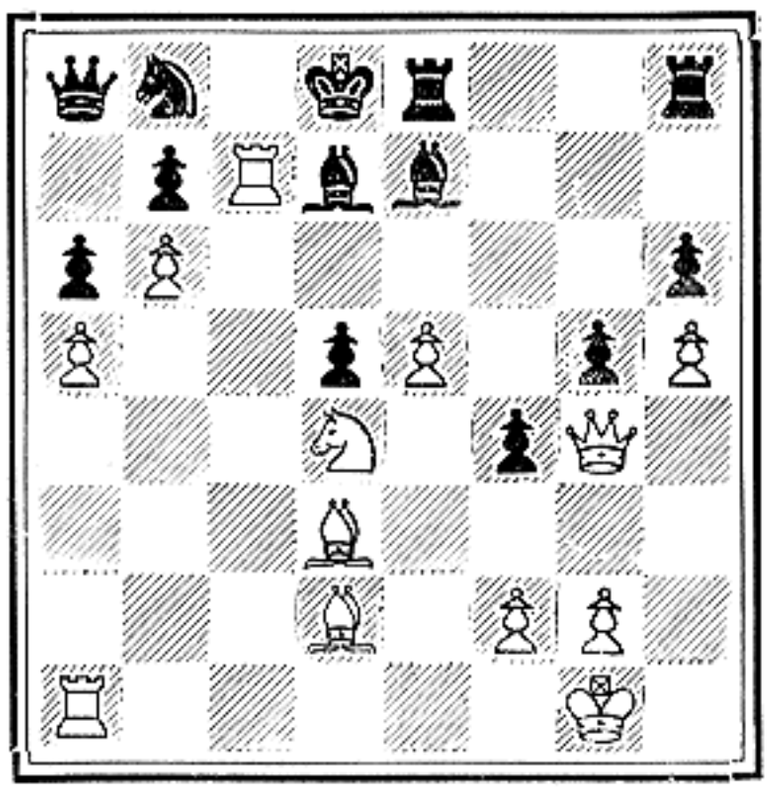
28 White has played Kt-B3, bringing up his reserves for the final thrust. Black has played B-K2, again trying to get his pieces into some semblance of coordination. Then comes a sparkling finish to the game.



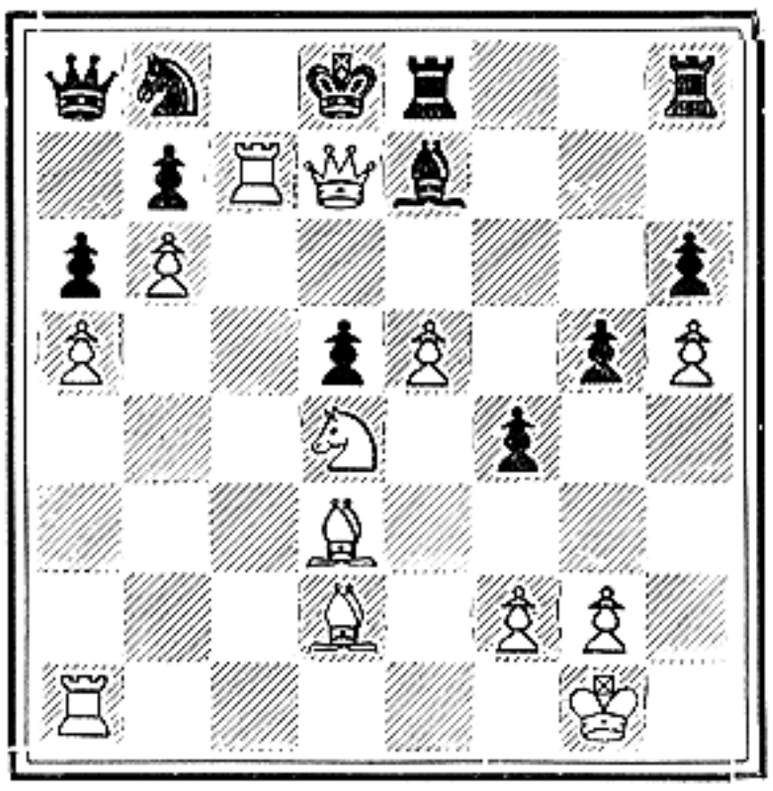
29 White has played KtxQP! This is not a sacrifice although it looks like one. If Black recaptures PxKt, White can play BxKt, regaining his piece with a concentrated attack which would finish the game quickly.



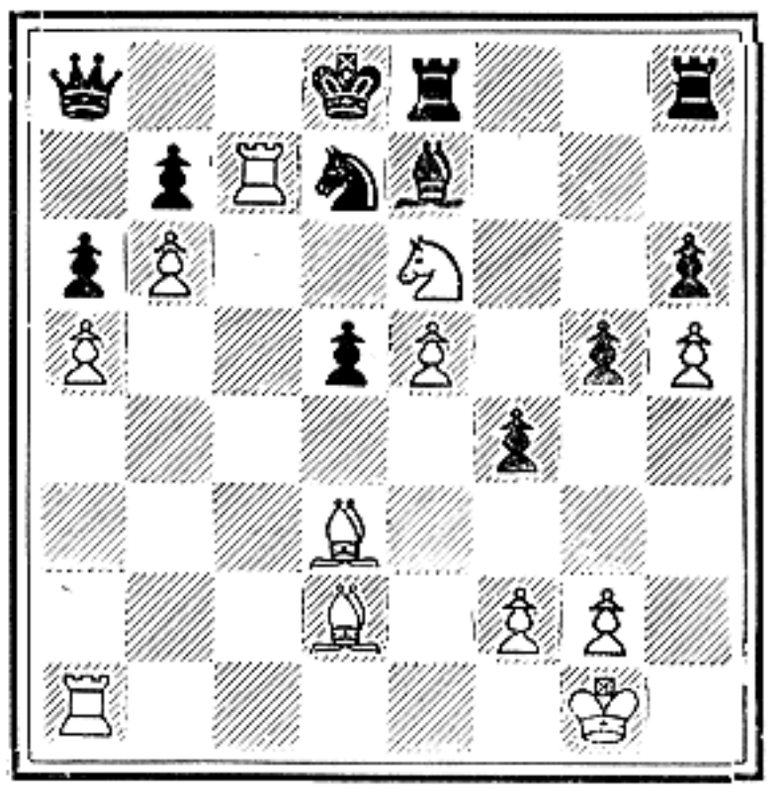
30 Black's position is crumbling and there is not much he can do to save himself. He has played KtxP with the idea of regaining the lost Pawn. He figures that if White plays KtxKt he will be able to play PxKt.



31 The game continues as Black anticipated—up to a point. White has played KtxKt and Black has captured PxKt. Now White's Queen is attacked. Black has gained some freedom by the exchanges and he appears to be unaware of the rude shock that awaits him.



32 White has played QxBch! The pretty sacrifice of the Queen is the natural outcome of the position. White has broken through the center and is using his overwhelming advantage in mobility to force a checkmate.



33 Black has played KtxQ, his only move, and White delivers the final blow with Kt-K6 mate! Even the finish is the result of poor mobility. The Black King is unable to move out of check because he is hemmed in by his own Rook and Bishop!

LET'S PLAY CHESS!

A Picture Guide to the Game of Chess

By Irving Chernev & Kenneth Harkness

of the Editorial Staff of CHESS REVIEW

This series is intended for beginners and will form a complete course of instruction in the rules and tactics of the game. Part 9 will appear next month, in the January issue.

The complete course will be published, in book form, by SIMON & SCHUSTER, New York. The book is scheduled for publication early in 1944.

PART EIGHT

The Principles of Opening Play

The opening moves of a chess game are extremely important. To play them well you must have the proper objectives in mind. Aimless, purposeless moves lead nowhere and moves made with faulty objectives lead to trouble.

The purpose of the opening is NOT to checkmate your opponent. Abandon all ideas of checkmating in 5 or 6 moves. Any moves which even threaten mate at this stage of the game are probably bad moves unless your opponent has played very weakly. The average game of chess lasts about 40 moves. Checkmate rarely comes before 30 moves have been played. Even the chess champion of the world could not checkmate an ordinary player in much less than 25 moves unless his opponent blundered badly.

Realize, therefore, that if you set out with the idea of checkmating in a few moves, you are breaking the principles of good chess; you are trying to do something which cannot be accomplished against reasonable defense. The moves you make with this false objective in mind are bound to be bad moves which may boomerang and cause your own defeat.

Furthermore, the purpose of the opening is NOT to win material. You may *threaten* to win material but that is not the primary objective of any of your opening moves. You should not particularly expect to win the material you are threatening. Your threats are made for another purpose, as we shall explain later. Of course, you can always take time out to capture a piece if your opponent leaves it "en prise" and if you are sure that you are not falling into a trap — but gaining material in this fashion is the result of a blunder on the part of your opponent.

Basic Objective Is Development

Major attacks with the definite object of winning material or checkmating the opponent do not normally take place in the opening. The opening is the stage in which the players *prepare* for battle. The basic objective is mobilization, or "development" as it is called in the language of chess.

The chess army is comparatively powerless at the start of the game and the purpose of the opening moves is to *organize and coordinate the pieces so that maximum power is made available in the shortest possible time.*

Specifically, this means that *every minor and major piece should be moved from its original square and brought into action as quickly as possible.* The opening moves should be devoted to mobilizing the Knights, Bishops, Queen and Rooks. Development is not completed until the first rank has been cleared of all pieces except the King and Rooks. Furthermore, the King should be castled for his own safety and in order to bring the castling Rook into play.

This development of the minor and major pieces is the all-important consideration in the opening. In the process, threats are made; but these are opening skirmishes in the battle for mobility, not major engagements to win material. The players fight to control certain territory on the board. Each player seeks maximum mobility for his own forces, attempts to interfere with his opponent's mobilization, tries to make it more difficult for him to develop his pieces in a normal manner.

The Element of Time

As previously explained, a player who mobilizes *quickly* gains a great advantage over an opponent who wastes time in the opening and fails to develop all his pieces. The preparatory mobilization must be done speedily. If you dawdle in your preparations, the enemy will "git there fustest with the mostest" — and we all know what that means.

The element of time, important in all stages of the game, is particularly decisive in the opening. In chess, "time" is the *number of moves* taken to reach an objective. If two moves are used to do something which could be accomplished in one move, *time* has been wasted.

Opening play is always affected by the opponent's responses, so that the number of moves required to complete development varies with each opening. However, your objective should be the mobilization of ALL your pieces in *as few moves as possible.*

Any useless, unnecessary moves which do not promote the development of your own pieces, or which do not actively interfere with your opponent's development, are a waste of time. Any loss of time in the opening gives your opponent an opportunity to mobilize a more powerful striking force and gain a definite advantage in effective power.

The Importance of Castling

Castling is an essential and integral part of the opening procedure. The King must be transferred to a safe haven and the castling Rook brought into play. As long as your King remains in the center of the board, you are *in danger* and your development is not completed.

Castle at the first opportunity (provided the King will be safe in his castled position, as he should be if you have played the opening properly) and castle on the *King's side* of the Board. Don't go in for Queen-side castling until you have gained more experience.

When Your Opponent Breaks Rules

Chess is not a game which can be played by rote. Rules and principles are intended as guides to aid the player in selecting good moves and to enable him to follow sound strategical plans.

However, rules should never be followed blindly. For instance, we have emphasized that development is the basic objective of the opening — but this does not mean that you must develop a piece every time you move, no matter what your opponent is doing.

At all times, you must watch your opponent's moves, answer his real threats. Use the principles we have outlined to select your best answer, the reply which develops a piece if possible. But if the threat is important, it must be answered—with or without a developing move.

You must also be on the alert to win material (if it is safe for you to win it), even though this is not your primary objective. Furthermore, there are times when you can postpone your development, to take advantage of certain situations which arise on the board. In other words, the way you play the opening depends to some extent on *how your opponent plays his side of the board.*

If your opponent plays in a normal manner and develops his pieces in accordance with the best principles, you should do likewise. Try to interfere with his development; fight to win the battle of mobility — but do NOT break the rules and principles of opening play; do not neglect your own development.

However, if your opponent does not observe opening principles, the situation is changed, and you can adjust your own play accordingly. If he wastes time, *he has given you additional time.* You can then use your own judgment as to the best way of utilizing this advantage. You may decide to continue your development, or you may decide to postpone your development, and use your *extra time* for some other purpose. Moves which would ordinarily be unsound may become the best moves in such positions. If your opponent has played very badly you may see an opportunity to win material or even checkmate him.

If your opponent breaks the rules of opening play by engaging in a premature attack before he has completed his development, it is usually best to concentrate on defense with developing moves. His attack will soon peter out and leave you with a big advantage in development. You can then launch a counter-attack which should be successful. However, if the object of your opponent's "attack" is to win a Pawn and the attack involves considerable *waste of time* on his part, it is usually best to let him have the Pawn. He has given you time to gain an advantage in development which should more than offset the loss of a Pawn. In the opening, the Principle of Mobility is often more important than the Principle of Superior Force.

Your opening play should be flexible and imaginative. Always be ready to take advantage of your opponent's mistakes BUT — and remember this — LET YOUR OPPONENT BE THE FIRST TO NEGLECT HIS DEVELOPMENT AND BREAK THE RULES OF SOUND OPENING PLAY.

Mistakes to Avoid in the Opening

Much can be learned from a clear understanding of the things one should NOT do. Therefore, let us examine some of the common mistakes made in the opening and demonstrate how dangerous they are.

Some players are too aggressive for their own good. They start out with the idea of annihilating their opponents in the first ten moves. If an attack is pursued with good developing moves, there can be no criticism of such tactics. Too often, however, these early attacks are made *at the expense of development.* Premature attacks with two or three pieces are doomed to failure.

There are other players who are not quite so aggressive, who do not expect to smash the other fellow into smithereens, but who conduct their opening campaign with the idea of stealing one or two Pawns. The Queen is usually used for this purpose and development is postponed while the Pawn-snatching operations are in progress.

Players in both these categories should learn that the *early development of the Queen,* for the purpose of conducting a major attack, or to indulge in Pawn-grabbing, *is a serious mistake.*

Some examples of the fate that can befall those who break this opening rule are given on the following pages.

Premature Attacks

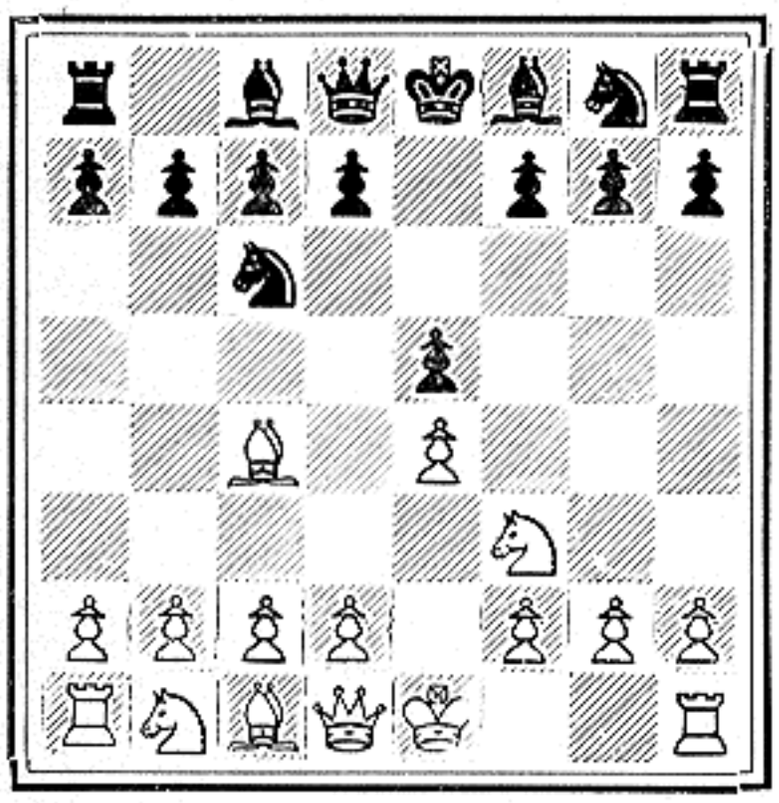
At an early stage in World War II, our Russian allies agitated for a "second front" to relieve the pressure in the East. As good chessplayers, our Russian friends should have known that a major attack at that time would not have proved successful, because the Allies **were not prepared** for such an effort. The necessary reserves and supplies were lacking. An abortive attempt was made at Dieppe, with disastrous results.

A premature attack on the chessboard, against good defense, must fail for the same reason. The attack is made **without sufficient preparation.** The attacker tries to break through the enemy defenses with only part of his forces, leaving the remainder undeveloped. As reserves are lacking, the attack dies out. Even if he succeeds in winning material, his unprepared home front is left vulnerable to a strong counter-attack.

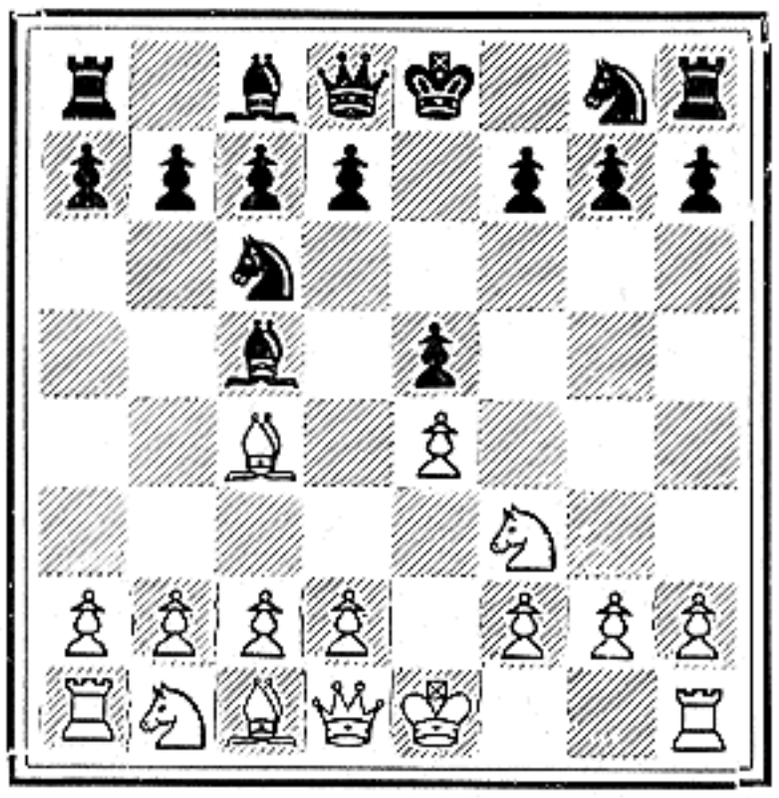
It is true that premature attacks sometimes succeed — but only when the defense is weak. It is a mistake to play on the assumption that your opponent will not know how to meet your premature attack. It is much more important that you learn how to play good chess — and a premature attack is not good chess.

Premature attacks are usually made with the Queen and one or two minor pieces. The objective is to checkmate or to win material — both false objectives in the opening. As the Queen is involved, the attacks are extremely risky and sometimes give the opponent an opportunity to counter-attack immediately. In any case, time is wasted — time which should be devoted to mobilization.

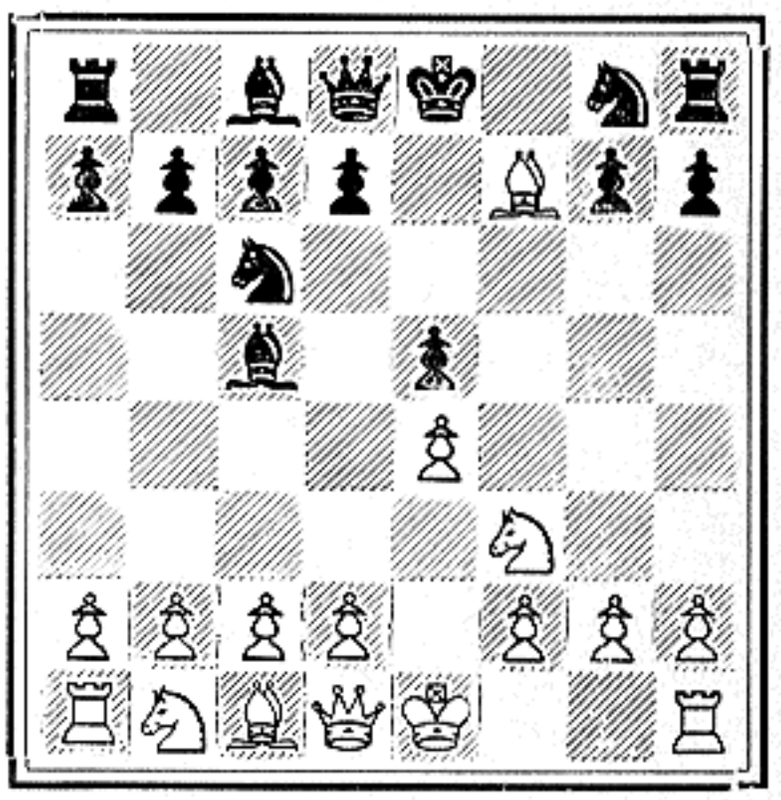
Three examples of abortive attempts to win material are given on these pages. In the first game, the English chessmaster Blackburne played the black pieces. The second example is a beginner's effort. If this attack seems crude, note how the same motif, in subtler form, is repeated in the third example, a game played between famous chessmasters Reti and Tartakover.



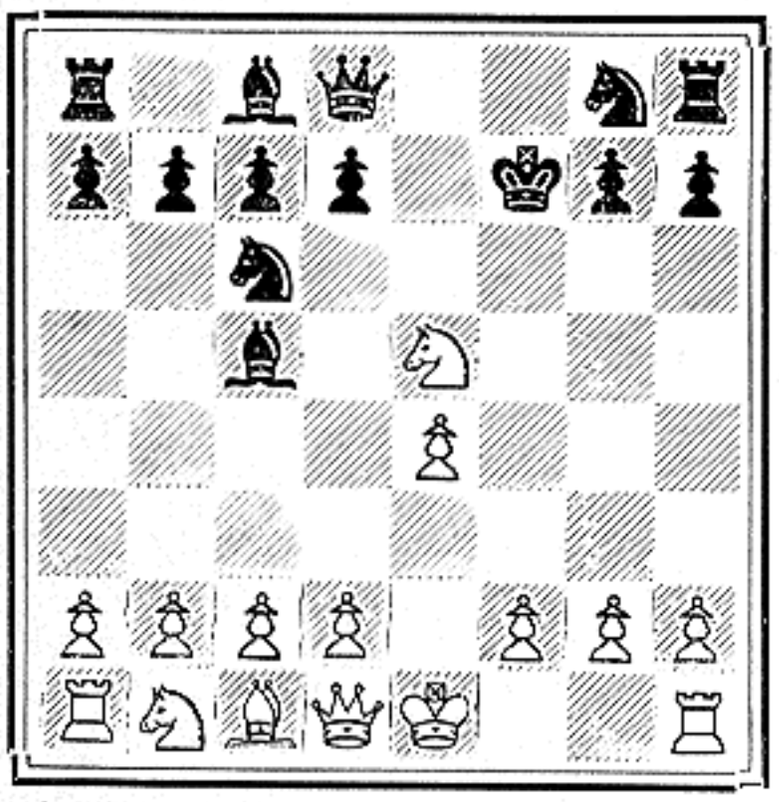
1 This game has opened with the moves 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 B-B4. White's third move is one of the strongest at his disposal—better than 3 P-Q4, which we have seen in other games. The Bishop is attacking a vulnerable point in Black's position—his KB2 square.



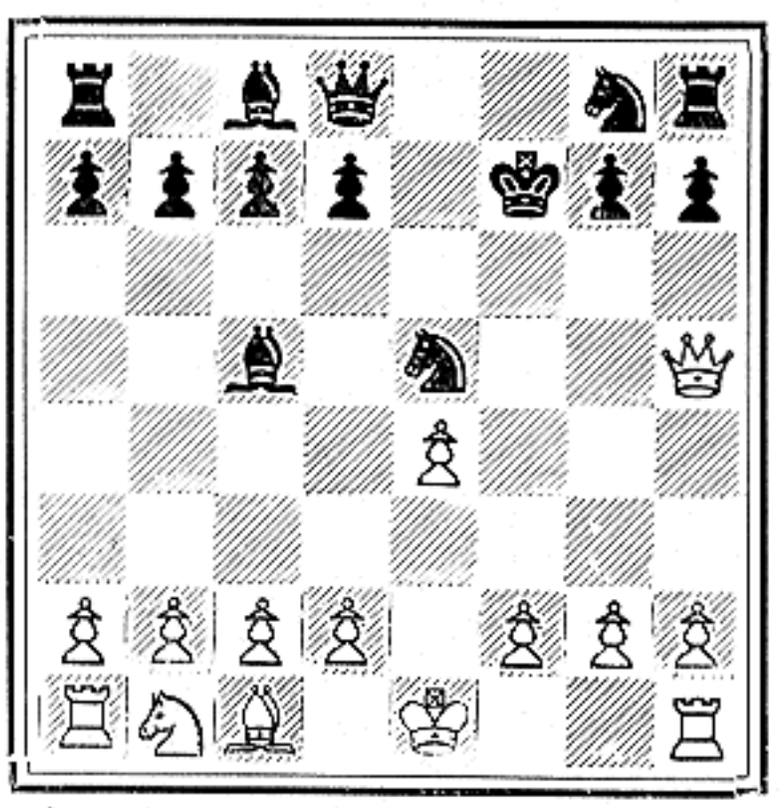
2 Black has replied by playing B-B4, duplicating White's last move. This is one of the oldest openings in chess and is called the **Giuoco Piano,** meaning "Quiet Game." Actually, this type of opening can lead to lively play. Many traps and pitfalls are involved.



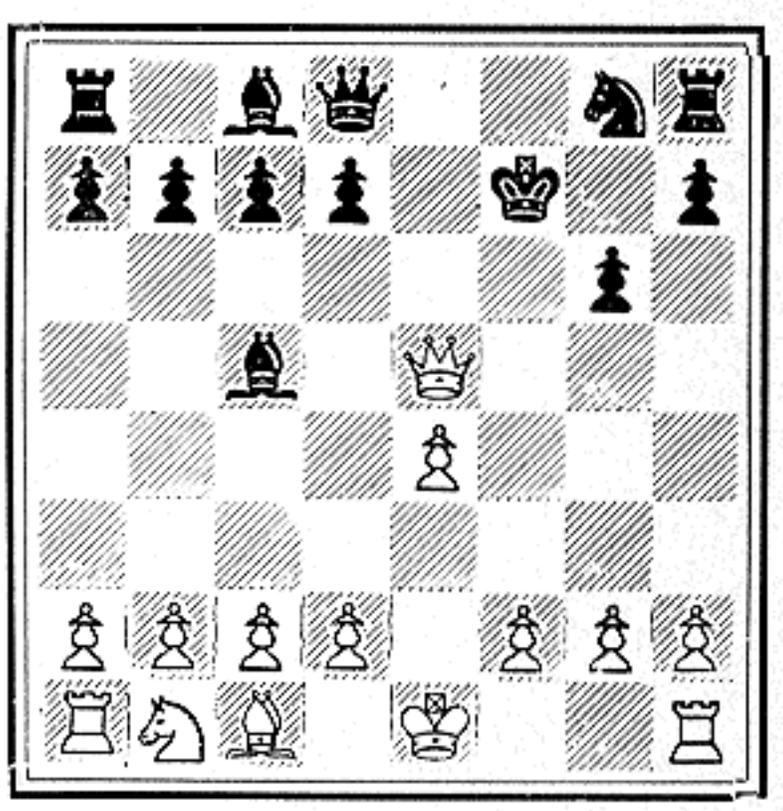
3 White has played BxPch!? Without waiting to complete his development, he begins an entirely unsound attack. Black has played his defense well and there is no justification for making an attack of this nature. Of course, White has "ideas" but they are not sound.



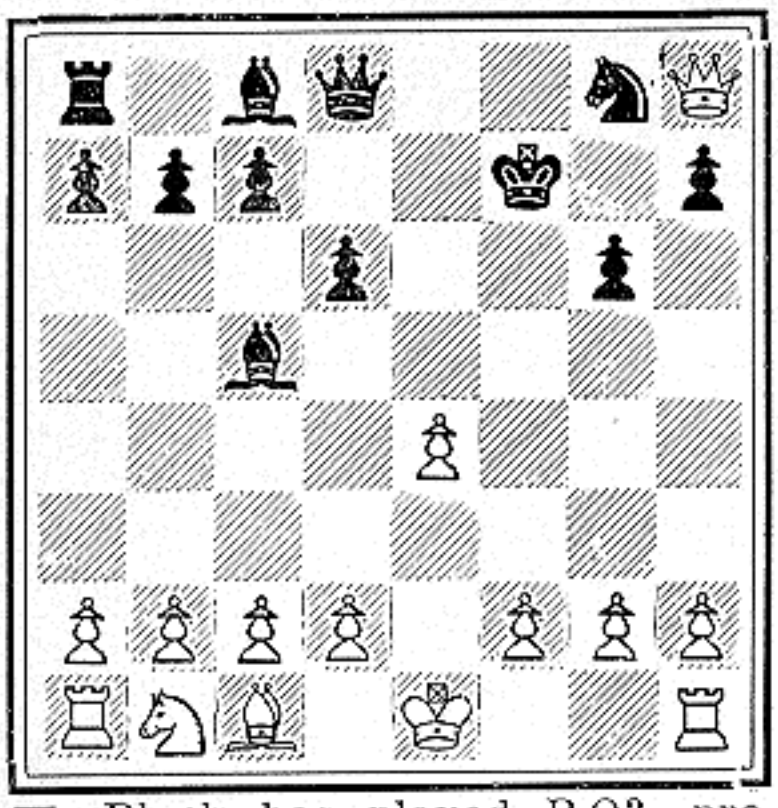
4 Black has captured the Bishop with his King and White has played KtxPch. This is the second move of White's "combination." Note that Black was not afraid to accept the Bishop sacrifice. Always accept sacrifices if you see no reason for not doing so.



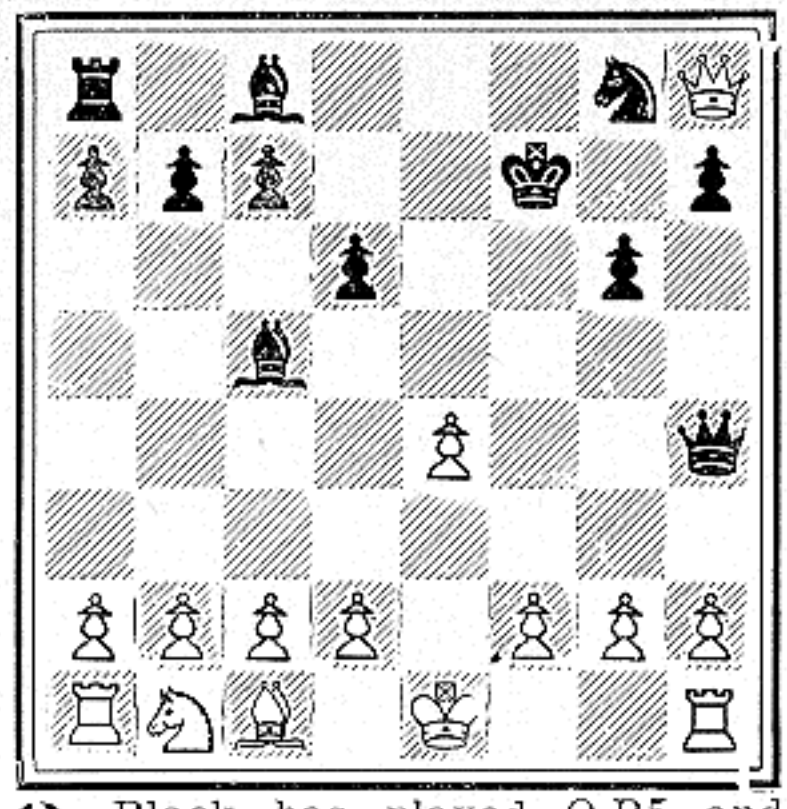
5 Black has captured KtxKt and White has played his Queen to R5 with a check. So far, White has given up two pieces for 2 Pawns, but now he must win back one piece. Black could now play safe, with a winning game, by moving Kt-Kt3, allowing White to play QxB.



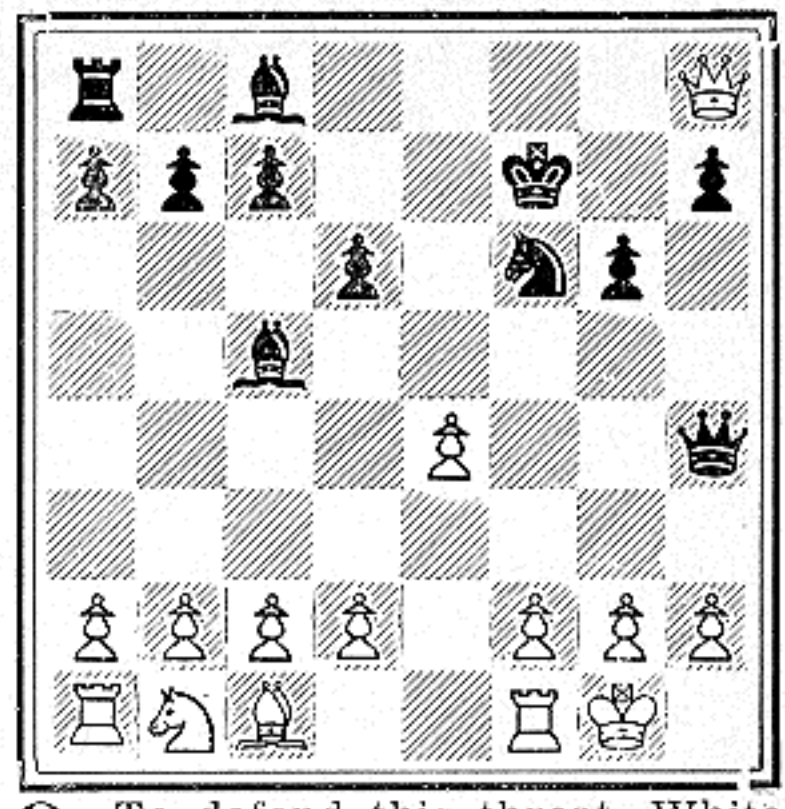
6 Instead, Black has played P-Kt3 and White has captured QxKt. Now the Queen is attacking Bishop and Rook and one must fall. Has Black overlooked this? No. He is deliberately tempting White, leading him on to his destruction. What is his plan?



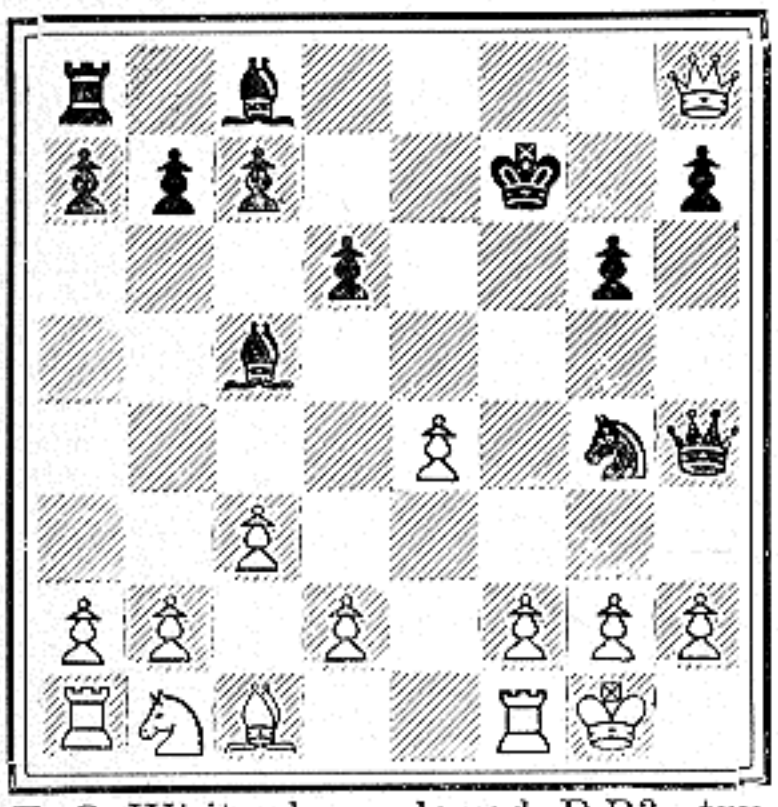
7 Black has played P-Q3, protecting the attacked Bishop and releasing his other Bishop. White has played QxR. Now count the material and note that White's premature attack has apparently succeeded. He has gained 2 Pawns and won the exchange (Rook for minor piece).



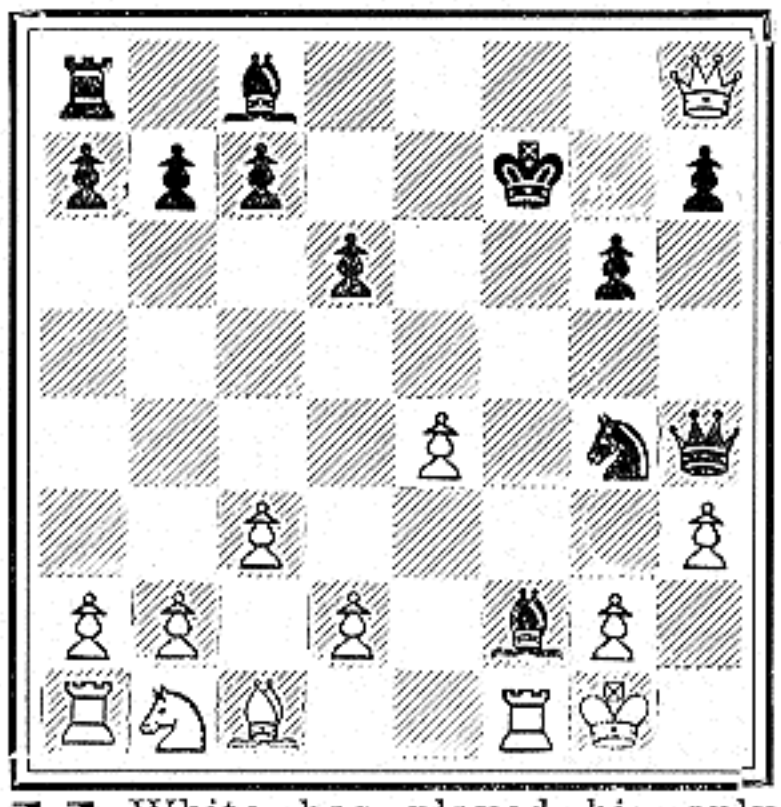
8 Black has played Q-R5 and now we see why he allowed White to capture his Rook. The white Queen has been deflected from the scene of forthcoming action. Black is ready to launch a counterattack on White's undeveloped home front. He now threatens QxPch & B-Kt5 mate.



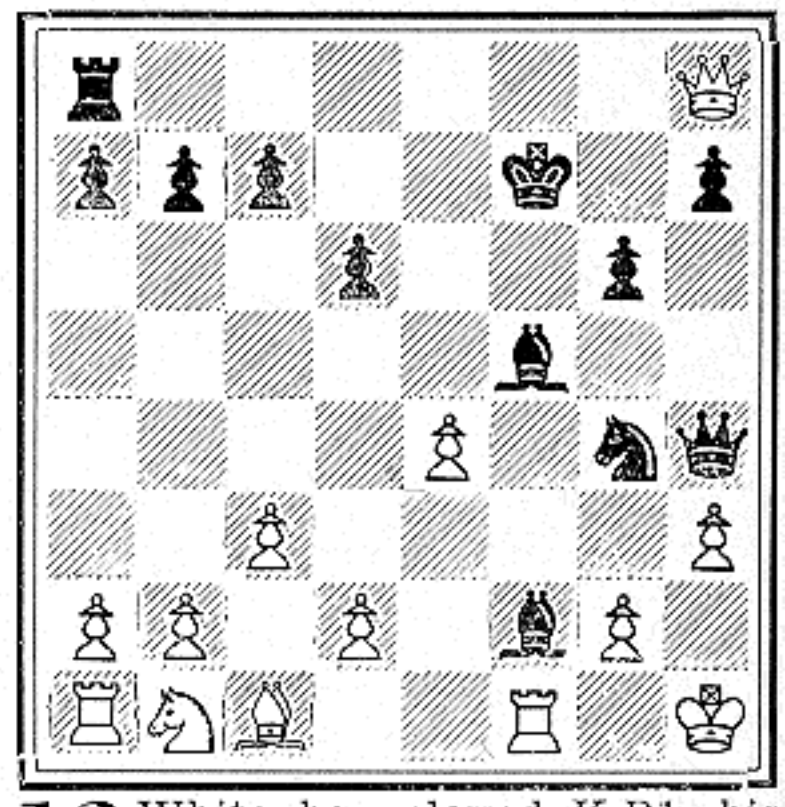
9 To defend this threat, White has castled. Black has played Kt-B3, thereby developing a piece and closing the lid on the white Queen which now cannot retreat to aid in defense. In this position Black can win in several ways, no matter what White does.



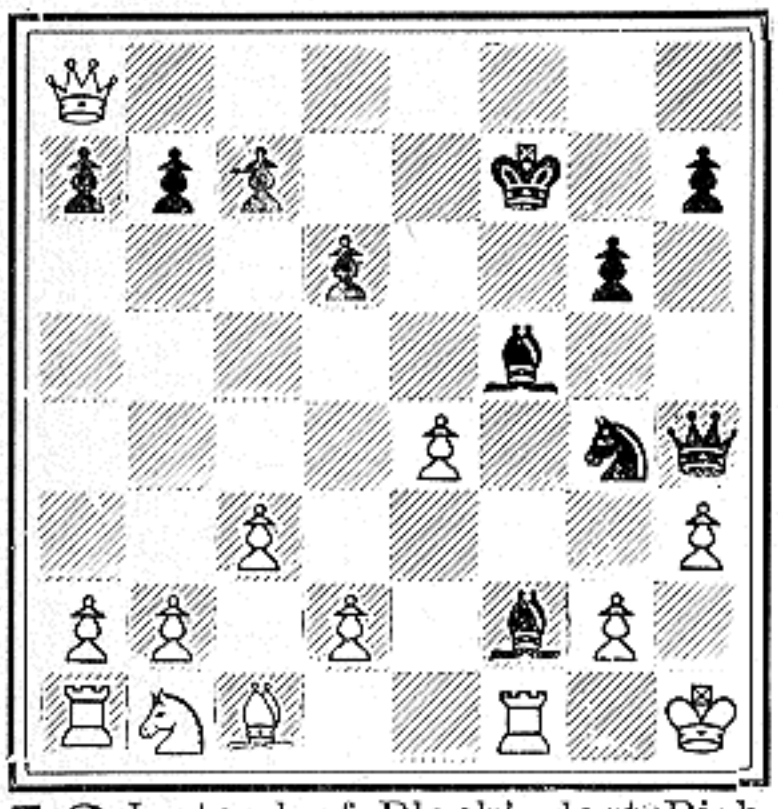
10 White has played P-B3, trying to shut off Black's Bishop with P-Q4, and Black has played Kt-Kt5. Black could have won the Queen by playing B-R6 (can you see how?) but the Knight move leads to a more pleasing finish. Black now threatens QxRP mate.



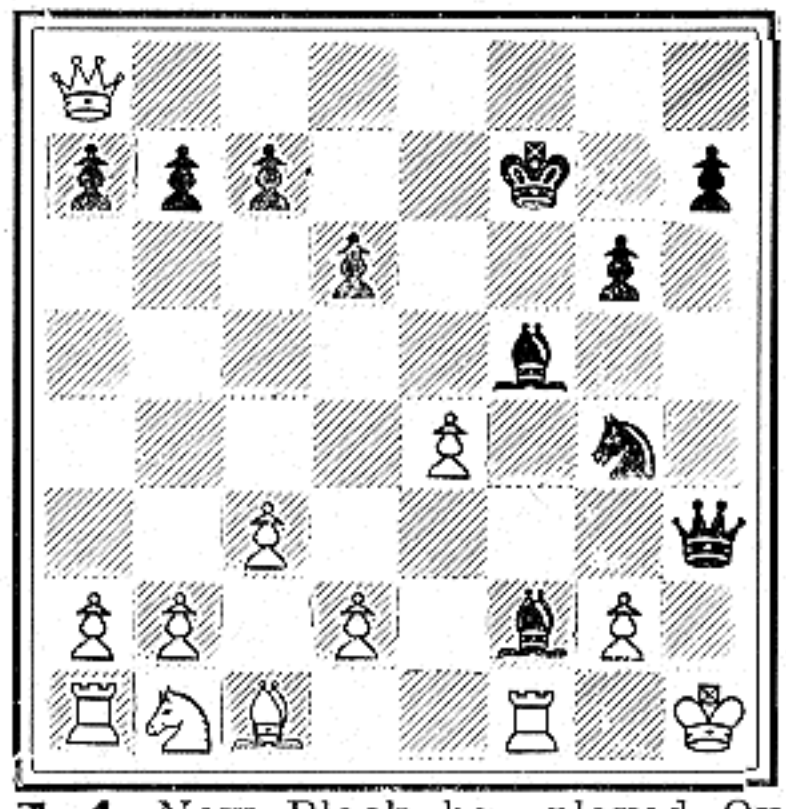
11 White has played his only defense, P-KR3, and Black forces the issue with BxPch. The white King is in a "mating net," as it is called, and cannot escape. Now if White plays RxB, Black will capture QxRch and after K-R1, Black will mate with Q-B8.



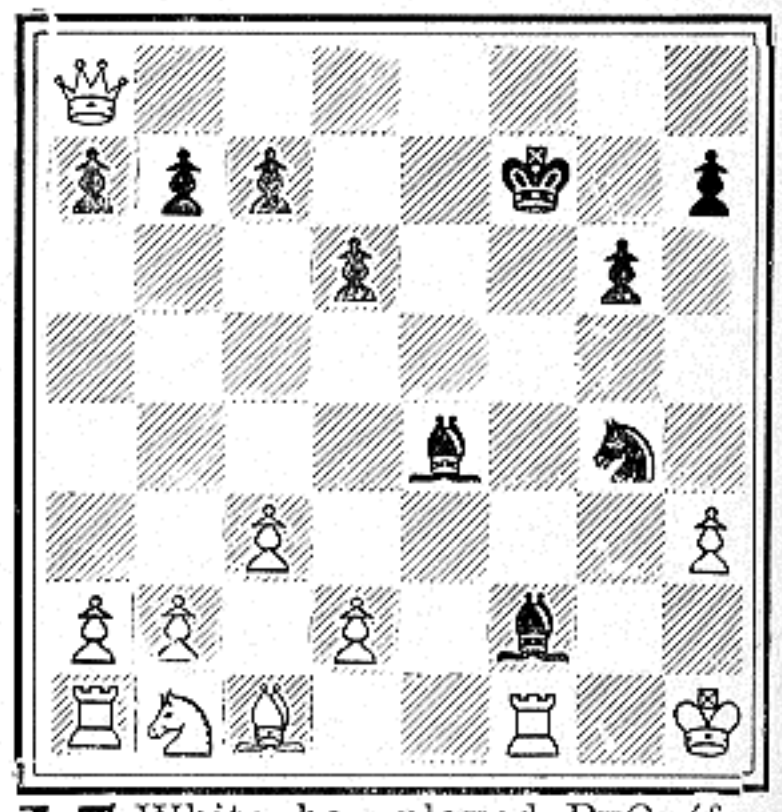
12 White has played K-R1, his only move, and Black has played B-KB4, bringing out another piece. Note that this piece can be put "en prise" to a Pawn because the black Rook now attacks the Queen. Actually, Black is toying with his opponent, teaching him a much-needed lesson.



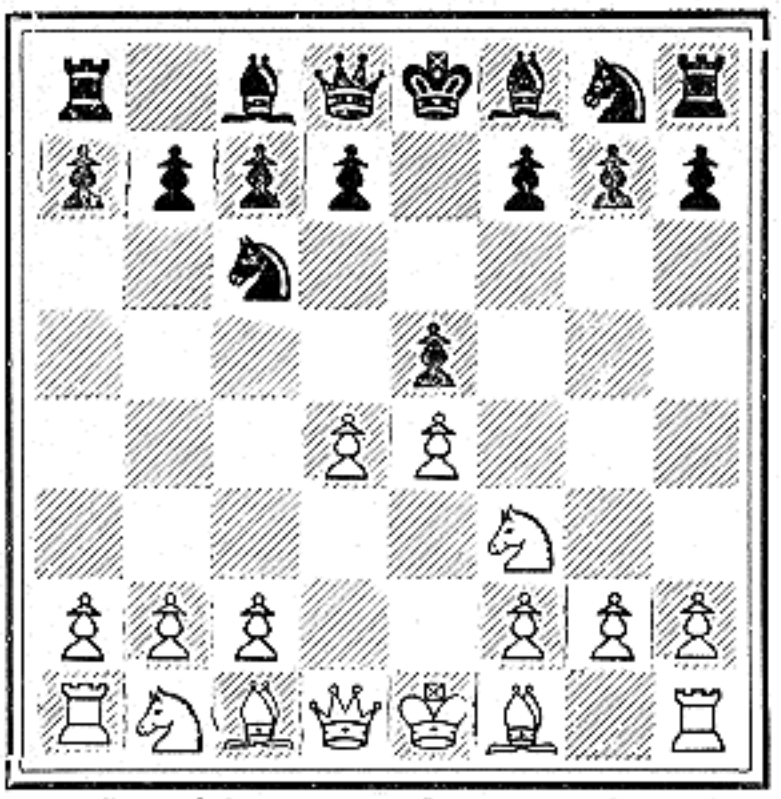
13 Instead of Black's last Bishop move, he could have mated with Q-Kt6, followed by Q-R7 mate; but he is deliberately playing for a more beautiful mate. Having nothing else to do with his Queen, White has captured the Rook. Note that the white Queen (Dia. 12) could not escape.



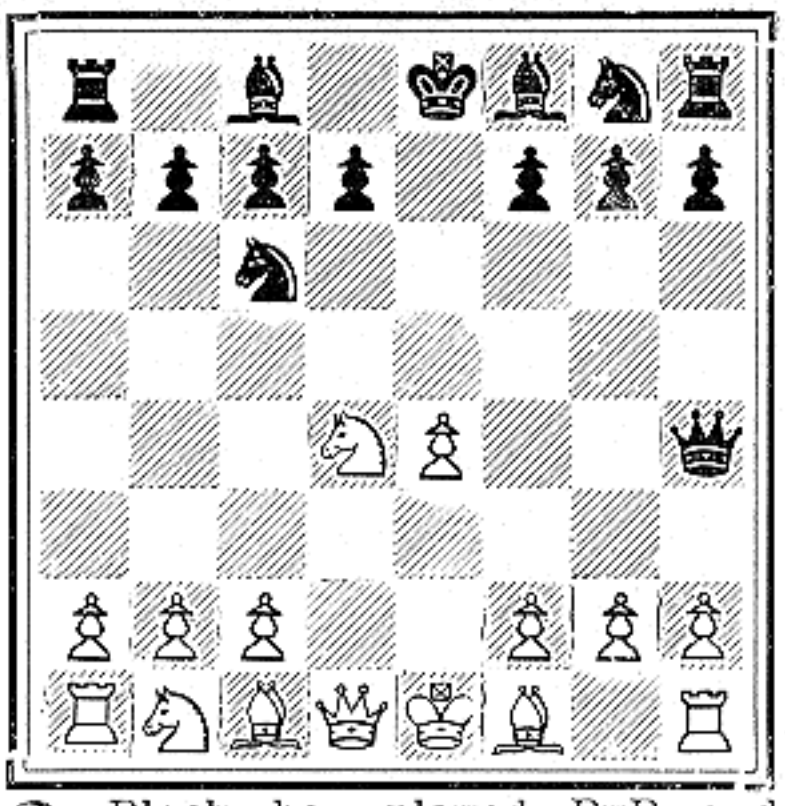
14 Now Black has played Qx Pch! He is sacrificing his Queen and demonstrating the helplessness of White's position. White's QR, QKt and QB cannot aid him now **because they were never developed.** His adventurous Queen is far away — and quite useless.



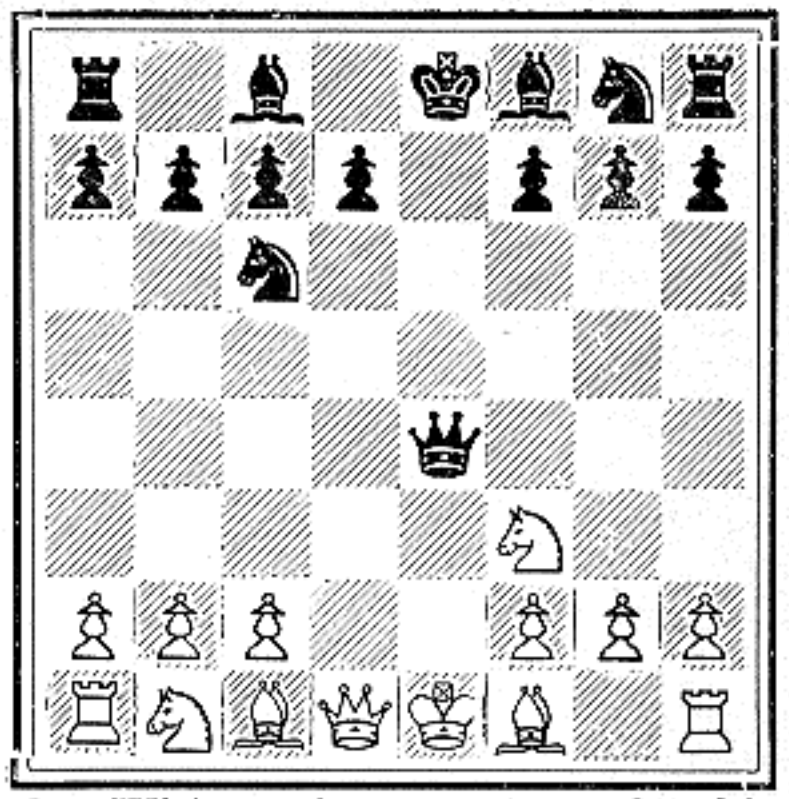
15 White has played PxQ (forced) and Black delivers the final thrust with BxP mate. A delightful, "pure" mate with 2 Bishops & Knight. **Moral:** What is a man profited, if he gains a Queen and 2 Rooks and lose by checkmate? Premature attacks don't pay.



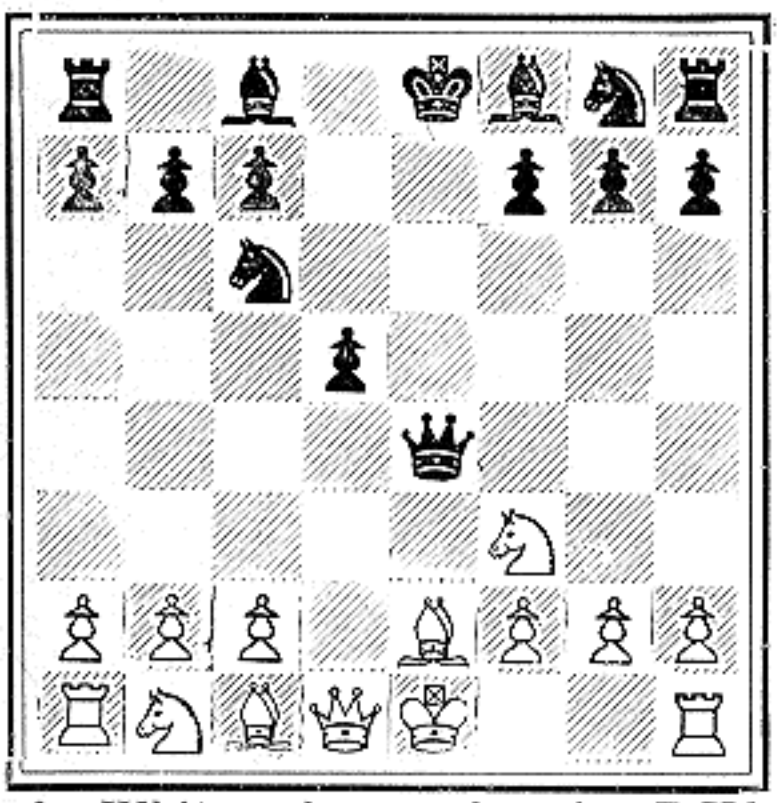
1 In this second example of a premature attack, the game has begun with the opening moves 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 P-Q4. We have already seen these starting moves in several games. They are called the "Scotch Opening."



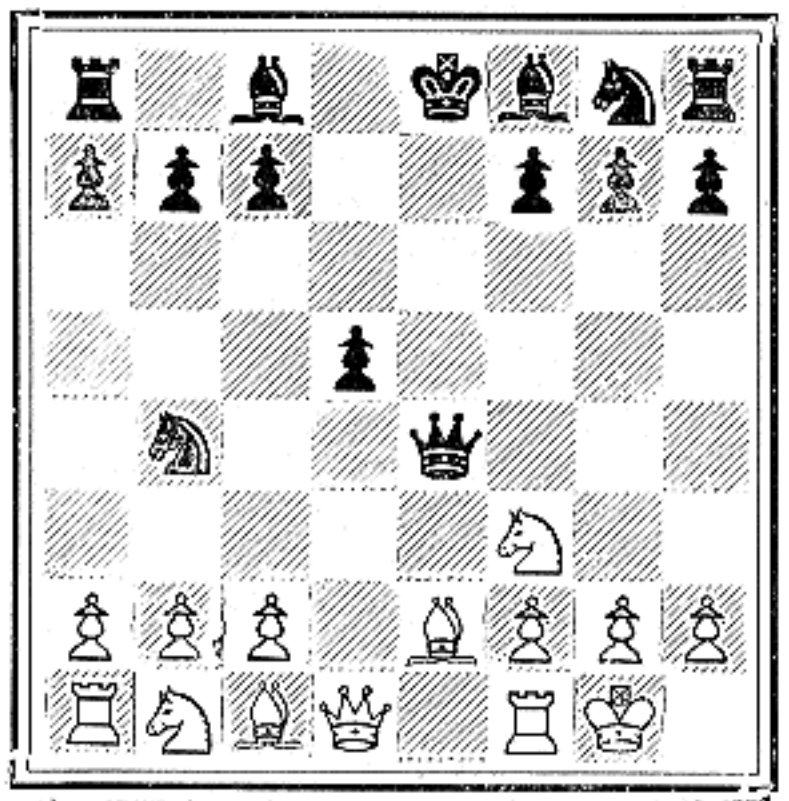
2 Black has played PxP and White has recaptured with his Kt. Then Black prematurely develops his Queen by playing Q-R5. This is a bad move as Black is **wasting time** trying to win a Pawn with his Queen. The motive is wrong and will get him into trouble.



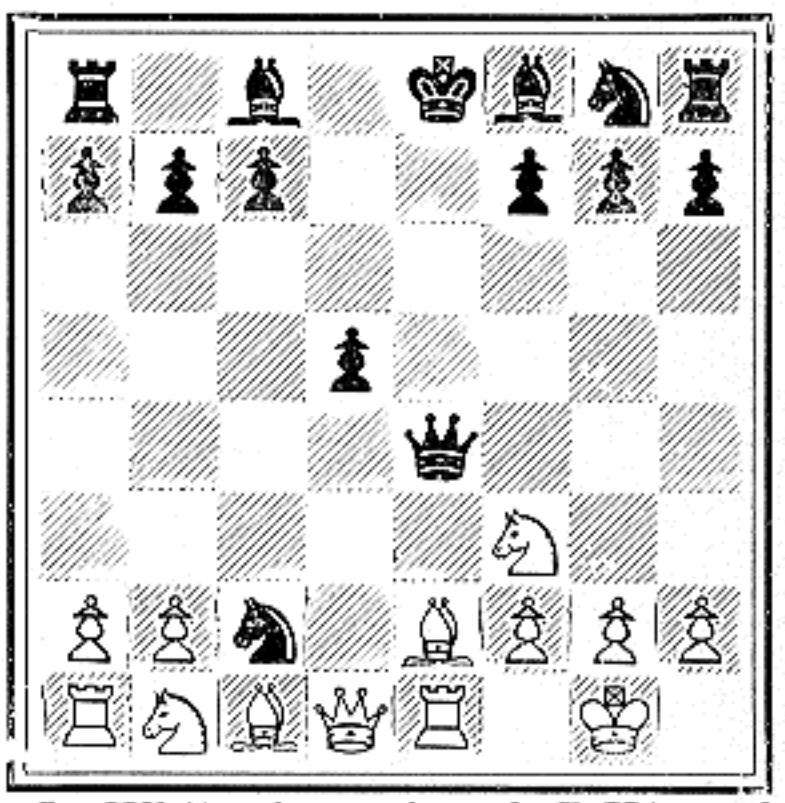
3 White has returned his Knight to KB3, attacking the Queen, and Black has played QxKPch. This is the type of move which always looks good to a beginner. He captures a Pawn "for nothing" and checks at the same time. Actually, it is an extremely dangerous capture.



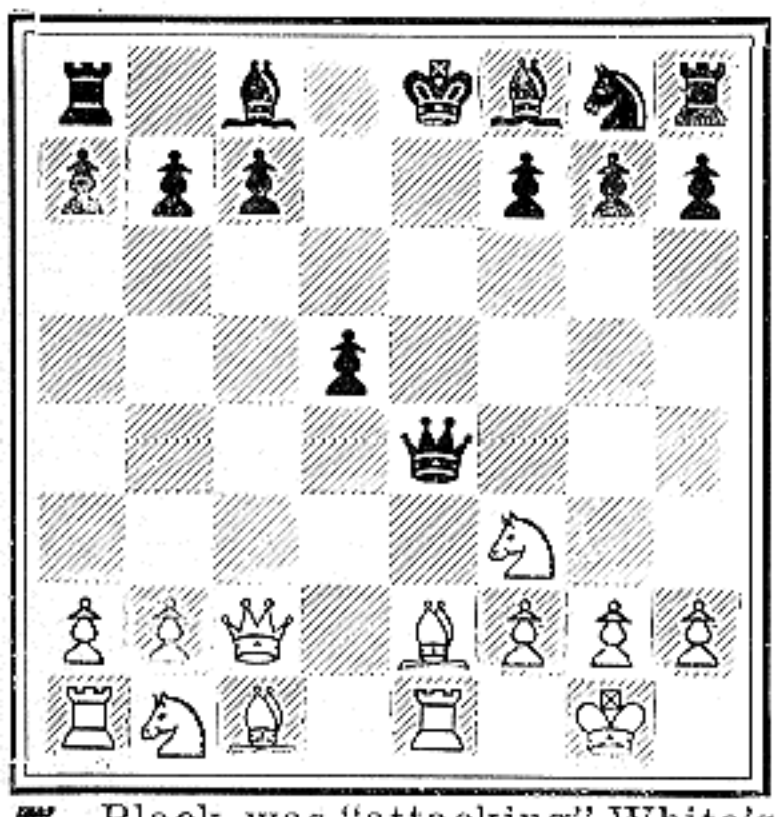
4 White has played B-K2, getting out of check with a developing move, and Black has played P-Q4. By quickly developing his pieces, White will soon be in position to attack the vulnerable Queen and King. Black has wasted time and can be forced to waste even more.



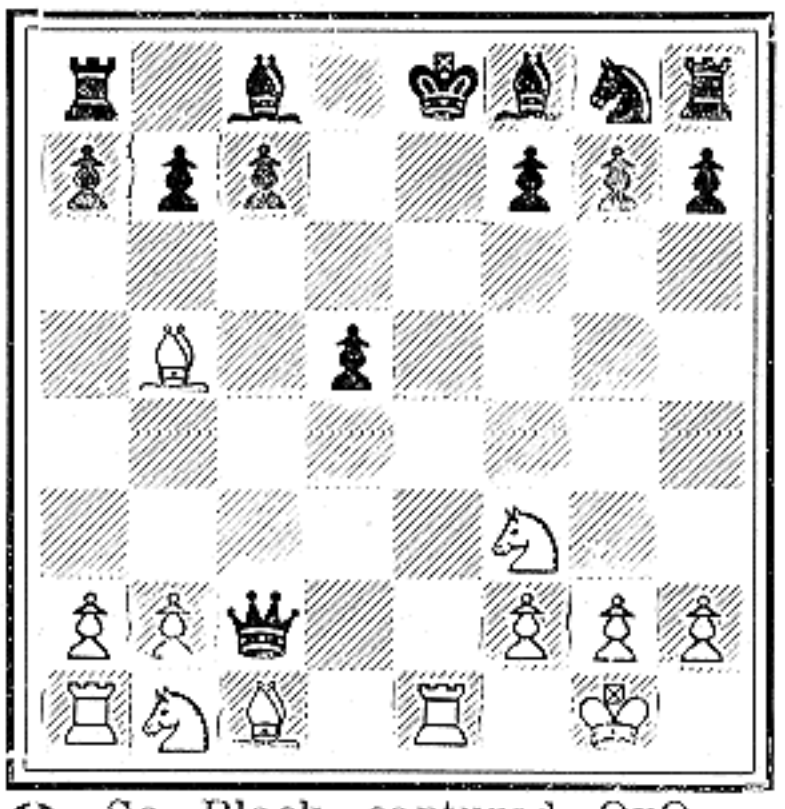
5 White has castled and Black has played Kt-Kt5. A terrible move! Completely disregarding the safety of his King and Queen, both dangerously exposed on an open file, Black blithely attempts to win material instead of developing his pieces and safeguarding his King.



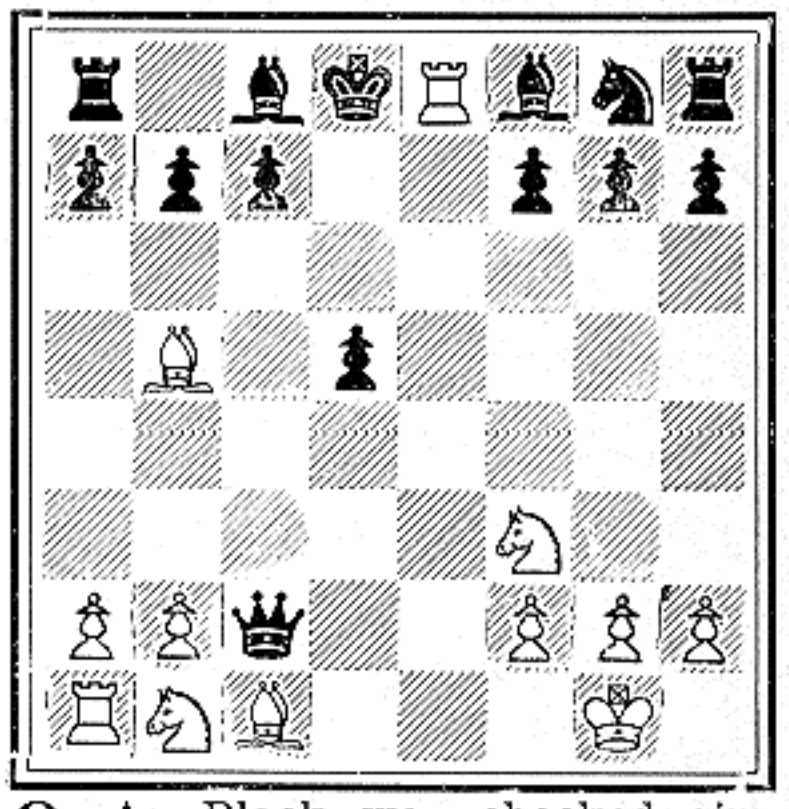
6 White has played R-K1 and Black pays no attention to what his opponent is doing, calmly continues with KtxBP. This is a glaring example of making moves without first examining the opponent's threats. However, it is now too late to do anything.



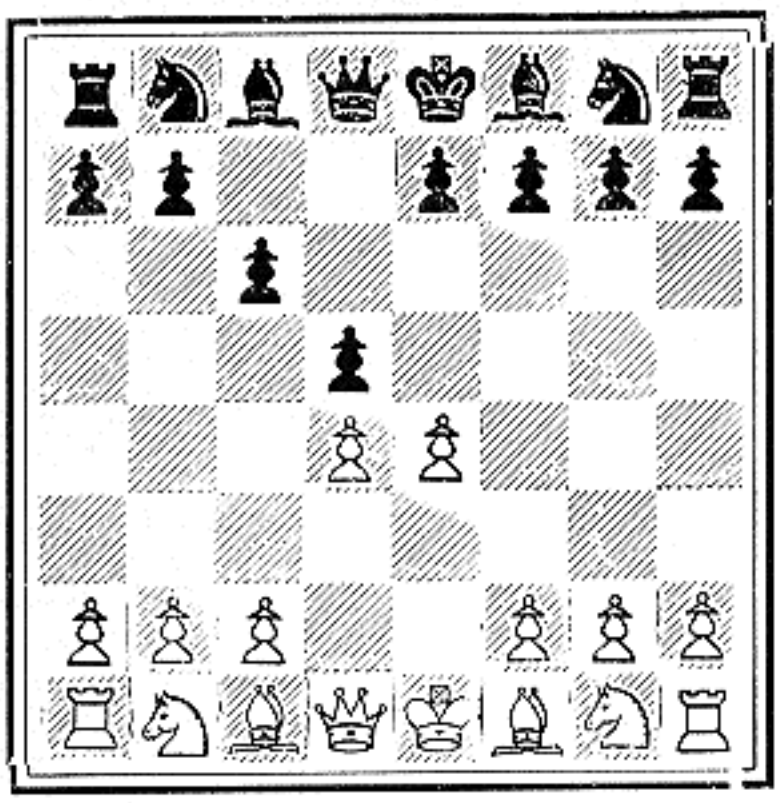
7 Black was "attacking" White's two Rooks with his Knight. Very threatening — but White has calmly captured the Kt with his Queen. No doubt very surprising to the Black player who probably said to himself: "The poor fellow is putting his Queen en prise."



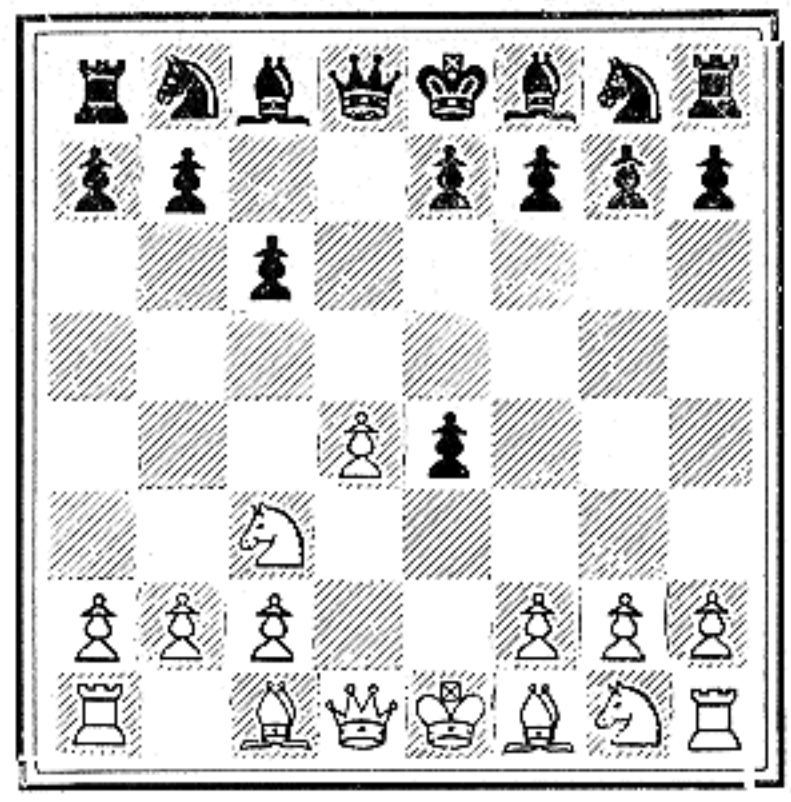
8 So Black captured QxQ — and then came the catastrophe. White played B-Kt5 double check! The Bishop checks the King and, in moving, has uncovered a check by the Rook. The double check is one of the most deadly attacks on the chessboard.



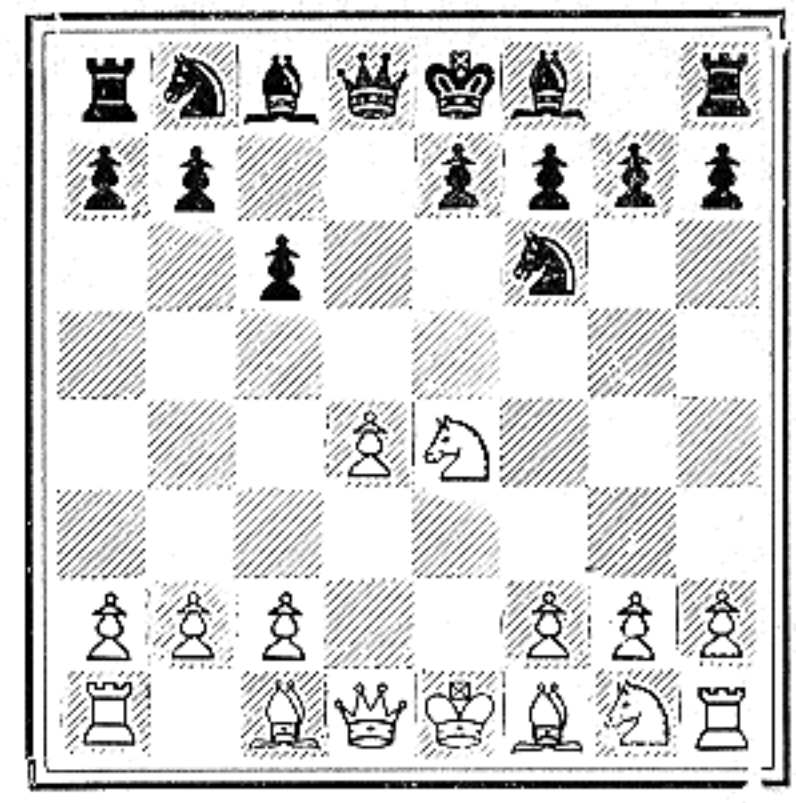
9 As Black was checked simultaneously by 2 pieces, he was forced to move his King and White played R-K8 mate. In case this example of the dangers involved in a premature attack seems primitive, compare it with the game between two masters on the next page.



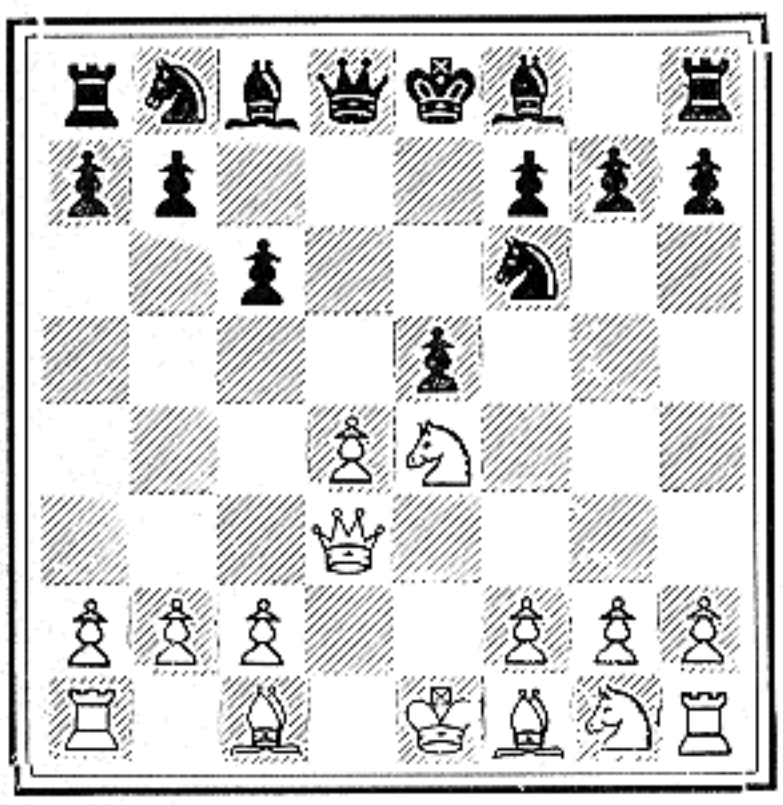
1 This 3rd example of a premature attack, played by two masters, bears a remarkable resemblance to the beginner's game on the previous page. Subtle refinements are added but the motif is the same. The game has started with the moves 1 P-K4, P-QB3; 2 P-Q4, P-Q4.



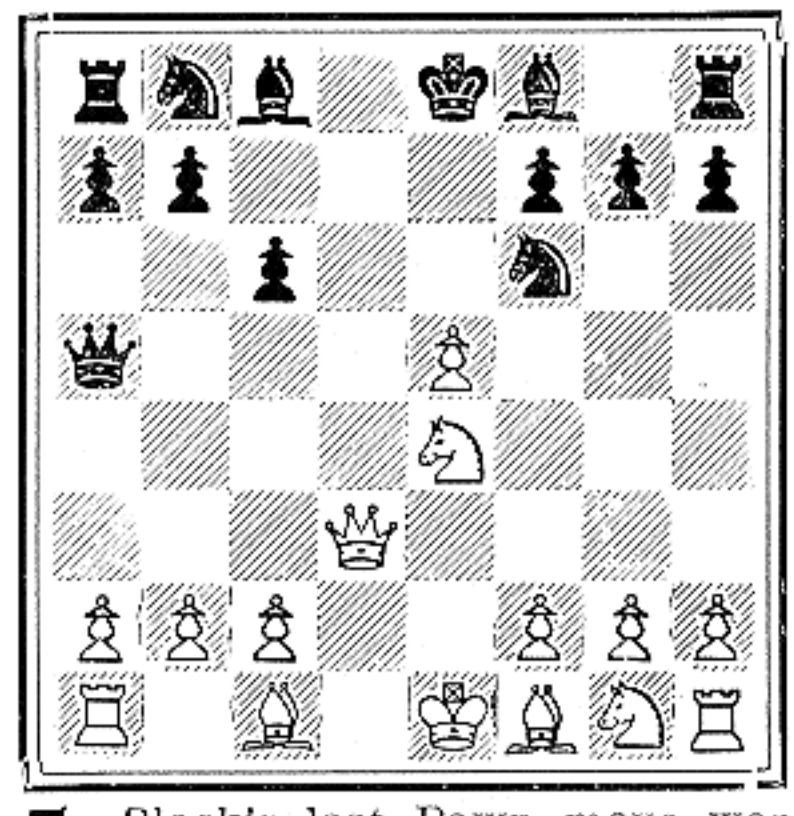
2 This is an opening we have not seen before. It is called the "Caro-Kann Defense." Black was threatening White's KP, so White guarded the Pawn by developing a piece, playing Kt-QB3. Black then captured the Pawn.



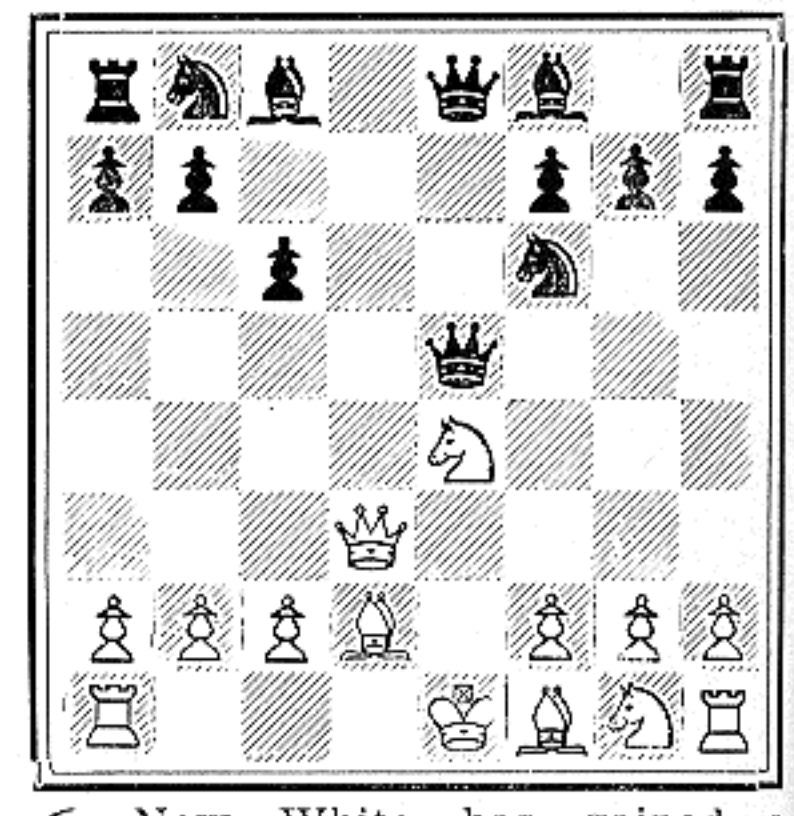
3 White recaptured with his Kt and completed the exchange of Pawns. Now Black has played Kt-B3. His object in making this move is to challenge White's Kt which occupies a strong central position. He forces White to answer the threat of KtxKt.



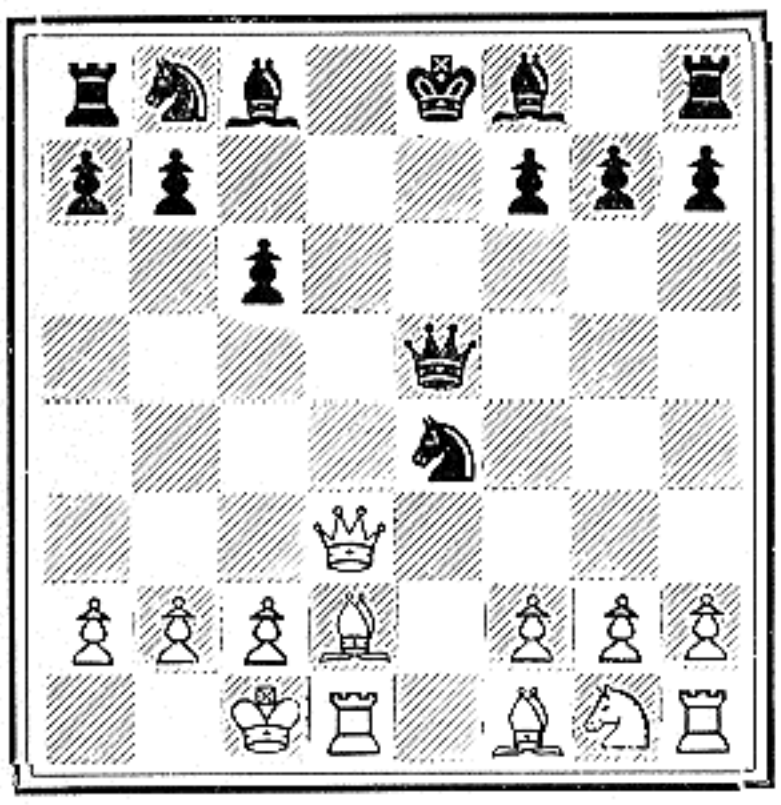
4 To move his Kt away would have been a waste of time and capturing KtxKt would merely aid Black's development (after KtxKt, KPxKt) so White has played Q-Q3, defending the Kt, and Black has played B-K4. White's Q move does not violate principles as he is not wasting time.



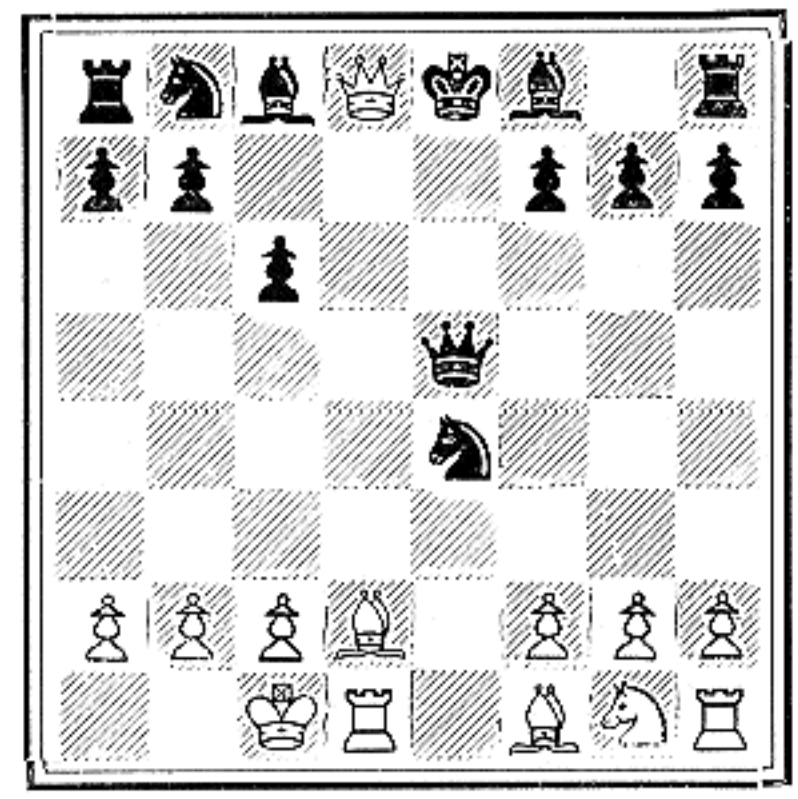
5 Black's last Pawn move was not good as White can capture it and Black must then lose time with his Queen in order to recapture. As shown above, White has played PxP and Black has played Q-R4ch to be able to regain the lost Pawn.



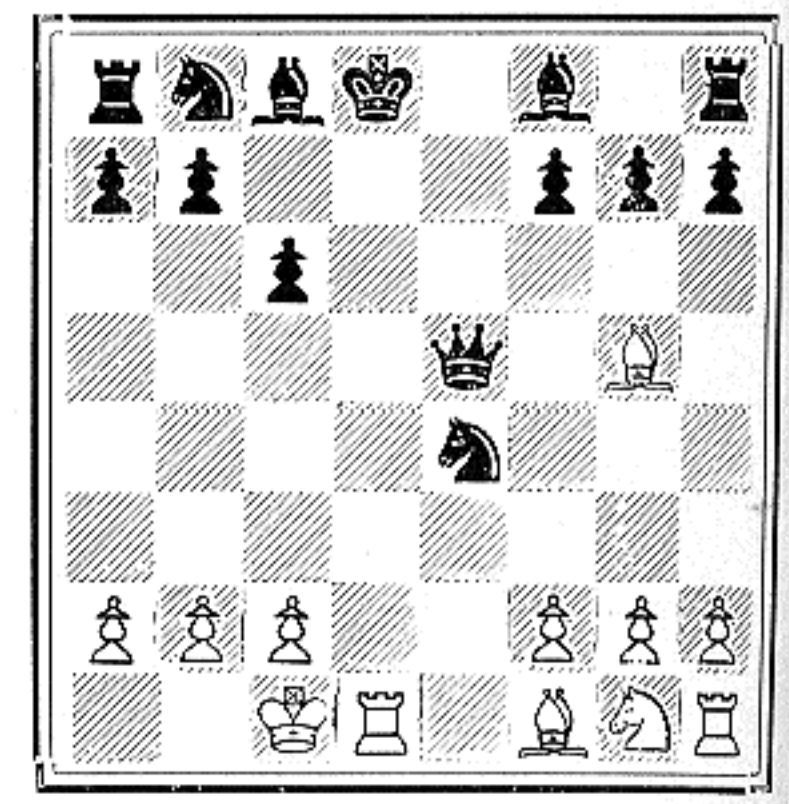
6 Now White has gained a move (time) by playing B-Q2, getting out of check and developing a piece, while Black makes a 2nd move with his Queen to recapture the Pawn (QxKP). Now we see that the purpose of Black's maneuver is to win material by attacking the pinned Knight.



7 But White demonstrates that this is a premature attack. He has castled and Black has played KtxKt, winning the Kt but losing the game! Black's attack is more subtle than in the previous game and the refutation more brilliant, but the same principles apply.



8 White has played Q-Q8ch!! By this brilliant sacrifice of the Queen, White demonstrates that Black, in failing to observe the principles of opening play, has left himself exposed to a counter-attack which ends the game in startling fashion.



9 Black has played KxQ and White gives a deadly double check by playing B-Kt5! The finish is the same as in the last game, with this added refinement: if Black plays K-K1, then R-Q8 mate, or if K-B2, then B-Q8 mate. Moral: Premature attacks often boomerang.

Pawn-Grabbing with the Queen

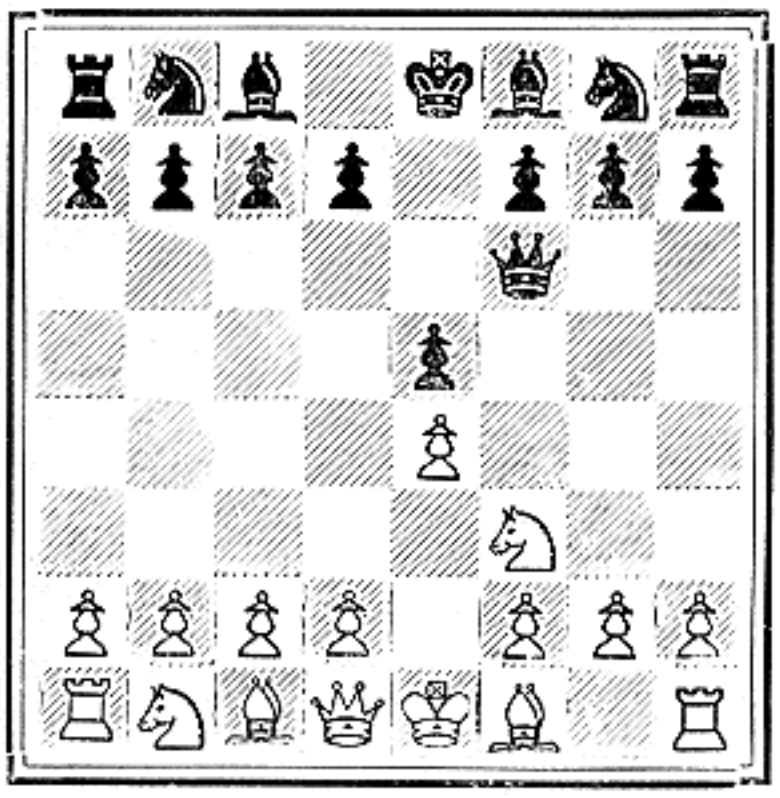
As illustrated by the foregoing examples, premature attacks often invite dangerous and decisive counter-attacks. The attacker concentrates on material gain when he should be attending to the real business of the opening—the mobilization of all his forces and the safeguarding of his King. The execution of his attack takes time — valuable time which should be devoted to development.

Some premature attackers go out for big game. They threaten mate, try to win a piece, or the exchange. They throw everything they have at their opponent, including the proverbial kitchen sink. Some of these attacks are hard to meet and call for skillful defense. Against weak players they often succeed. The attacks may be theoretically unsound but the defense must be accurate.

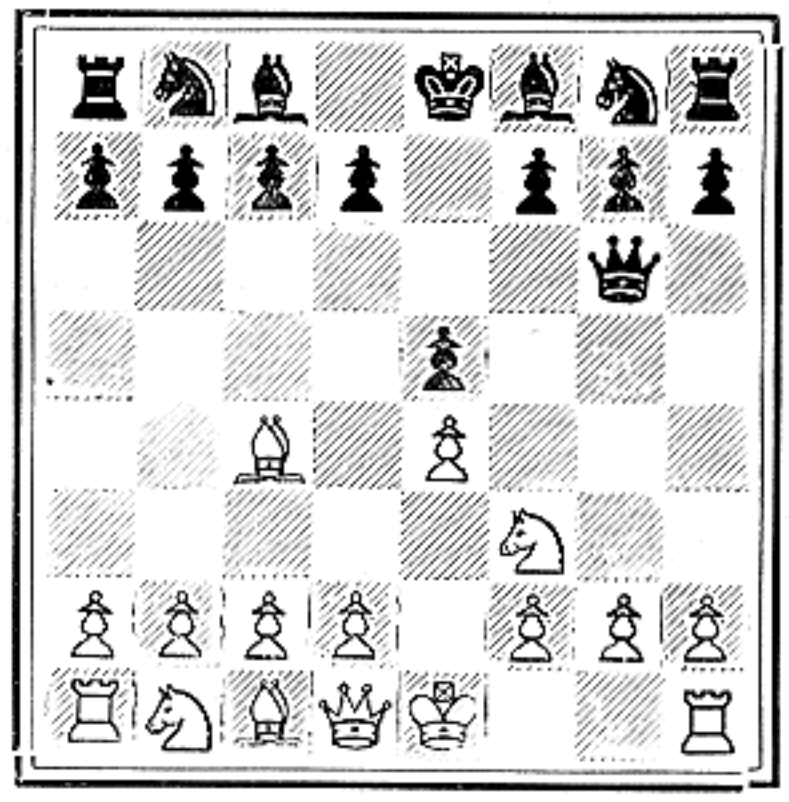
There is, however, another type of premature attacker who has no such lofty ambitions. He is the player who brings out his Queen as quickly as possible, hoping to win one or two Pawns with this powerful piece and then return to safety. The Pawn-Grabber does not expect to checkmate you, or win important material; he is just after a Pawn or two.

This type of premature attack is particularly reprehensible. The booty is so small — and the risk is so great. The Queen, like a large and powerful battleship without a convoy, is in constant danger if she is exposed to attack before the minor pieces have been developed. The Queen is far too valuable a piece to be risked in this fashion. Not only is time lost. The Queen herself may be lost.

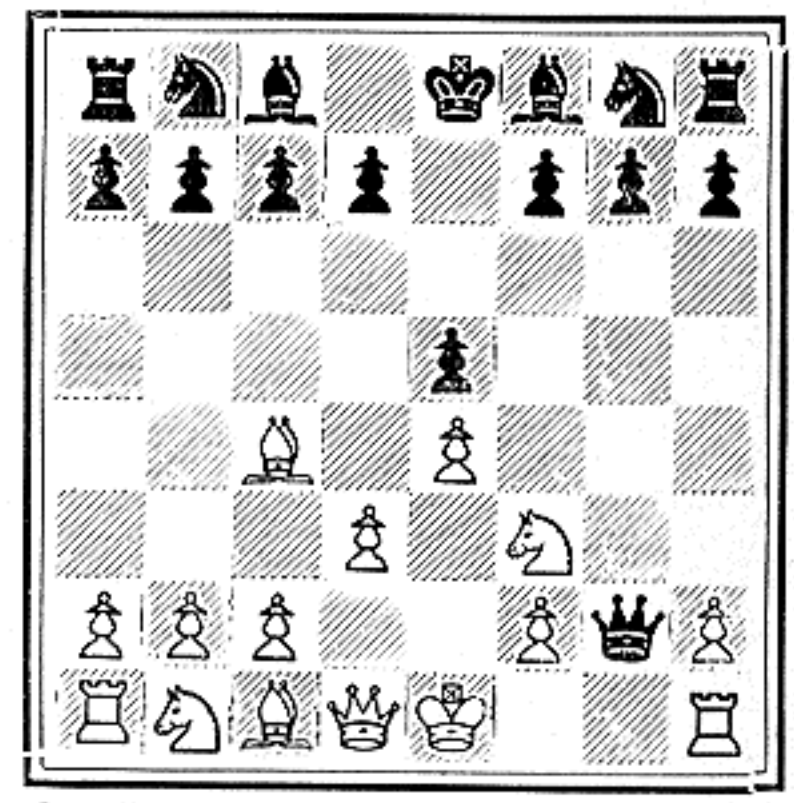
The following two examples illustrate the dangers of Pawn-Grabbing with the Queen.



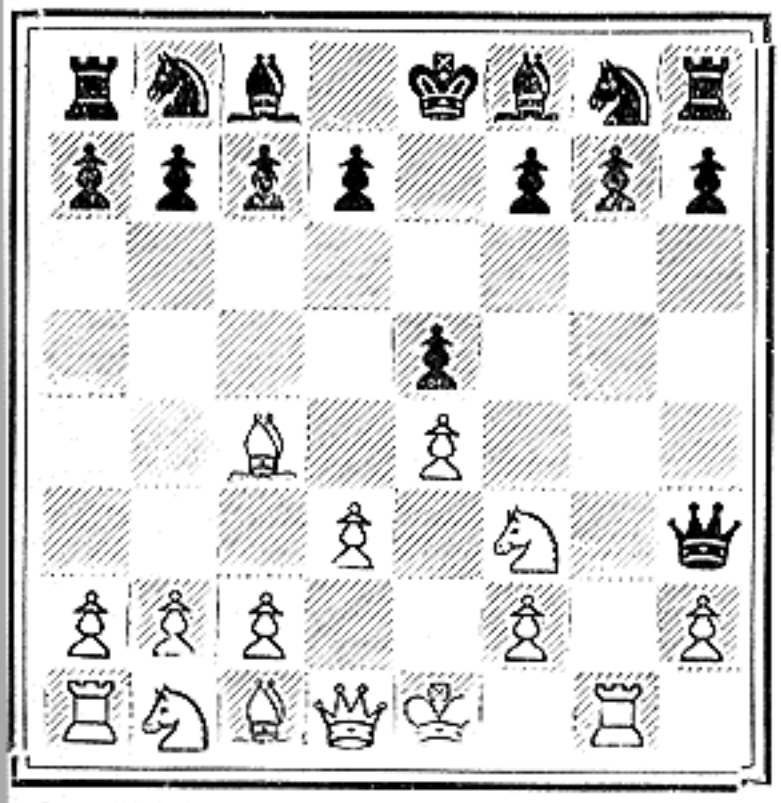
1 This game has opened with the moves 1 P-K4, P-K4; 2 Kt-KB3, Q-B3. Black's Queen move is premature and interferes with the development of the KKt. His objective is wrong. Good players develop their minor pieces first, then castle, then bring the Queen into play.



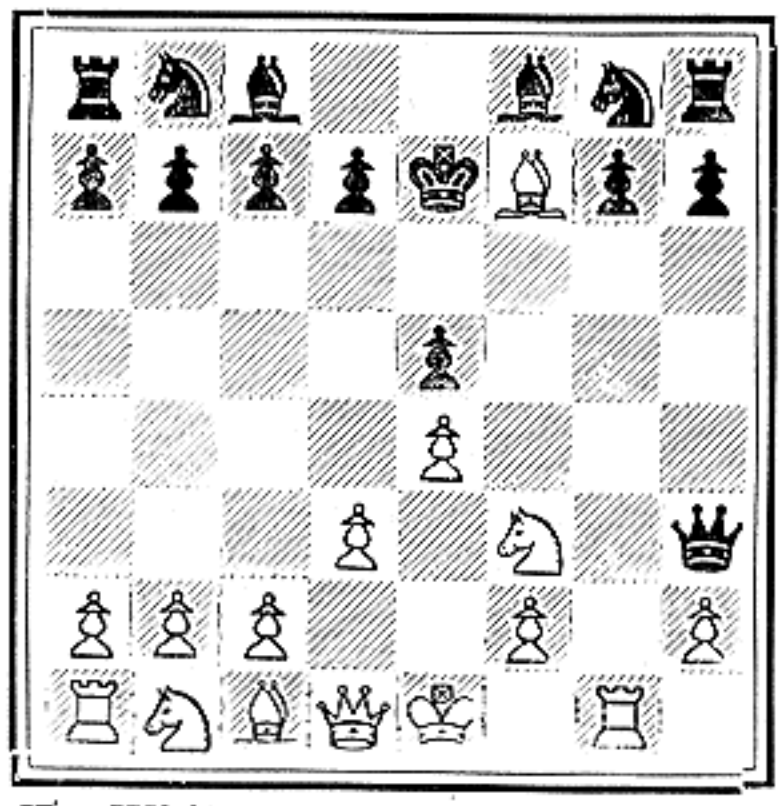
2 White has played B-B4, developing another piece, and Black has played Q-KKt3. Now we see that he brought out the Queen to win a Pawn. He is attacking the white KP and KKtP. But he is wasting time and rapidly losing the opening battle of mobility.



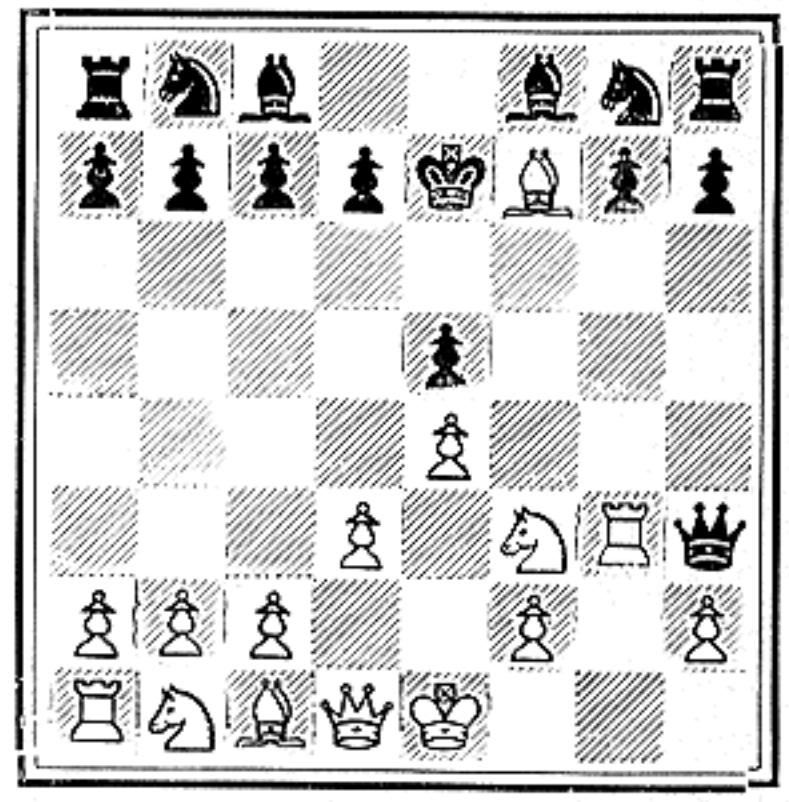
3 White has played P-Q3, protecting his KP and releasing his Q-Bishop which now becomes an active piece on the diagonal even though it has not yet moved. Black has played QxKtP, grabbing a Pawn with his Queen and wasting still another move.



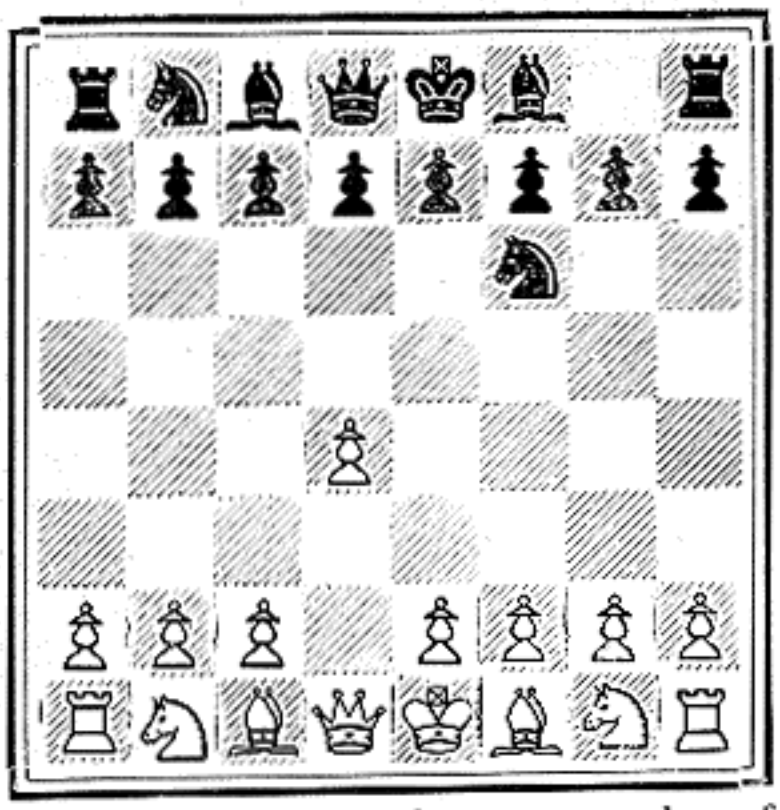
4 White is already far ahead in development and Black's Queen is exposed to danger. Now White has played R-Kt1, attacking the Queen and forcing her to move to R6. Note that with each move White has brought a different piece into active play, while Black has done nothing.



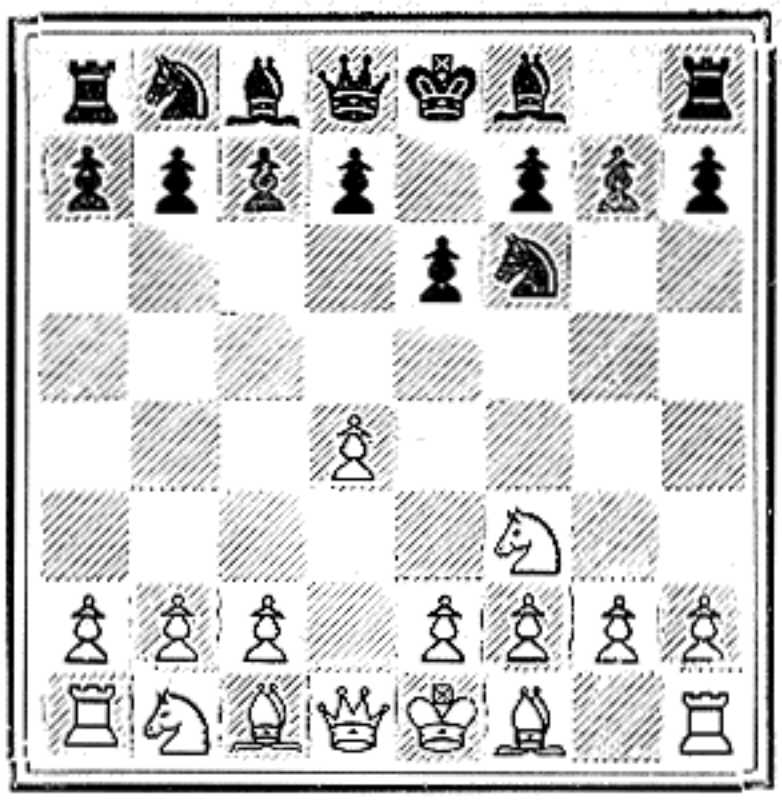
5 White now capitalizes on his development and the exposed position of the black Queen. He has played BxPch! — and Black has moved his King to K2. Black could not capture KxB as then White would play Kt-Kt5ch, attacking K and Q and winning the Queen.



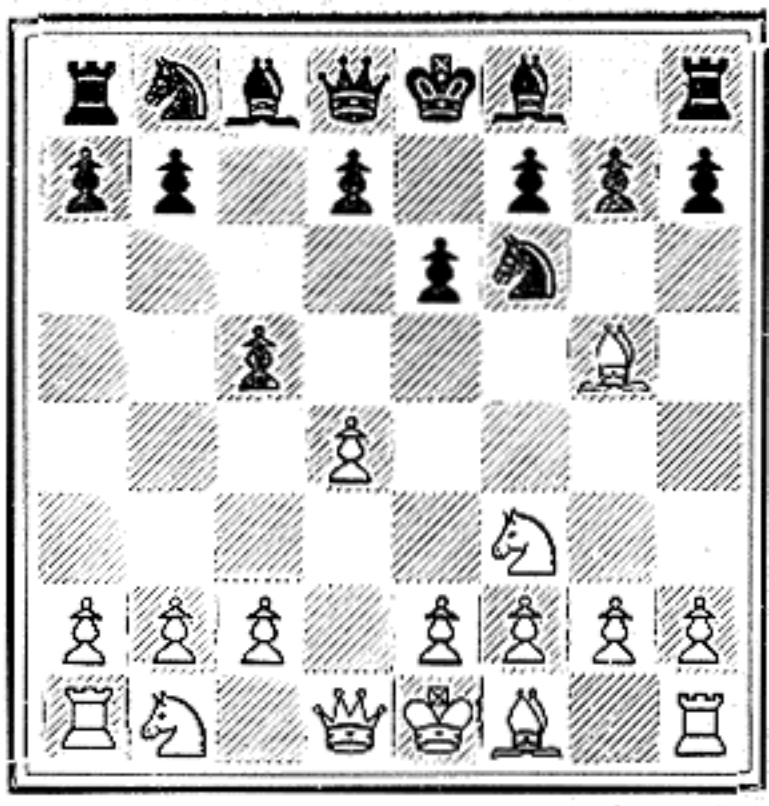
6 However, the Queen is lost in another way. White has played R-Kt3 attacking the Queen and there is no escape. Note that all the possible squares she can go to are guarded by the three pieces developed by White and by the unmoved but active Q-Bishop.



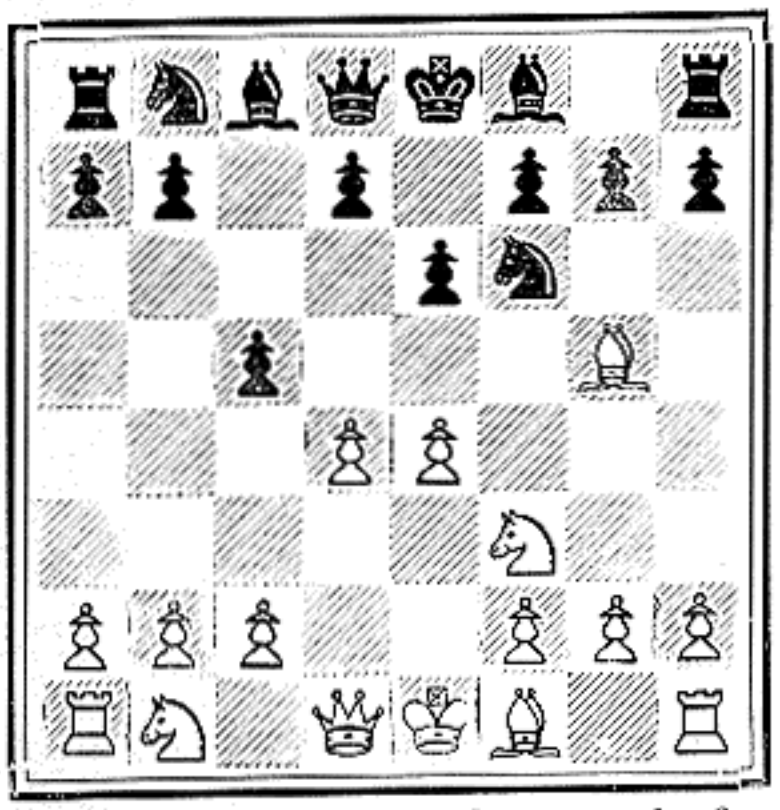
1 Here is another example of the dangers involved in Pawn-grabbing with the Queen. The game has opened with the move 1 P-Q4, which is as good a starting move as 1 P-K4 and is preferred by many masters. Black has played Kt-KB3.



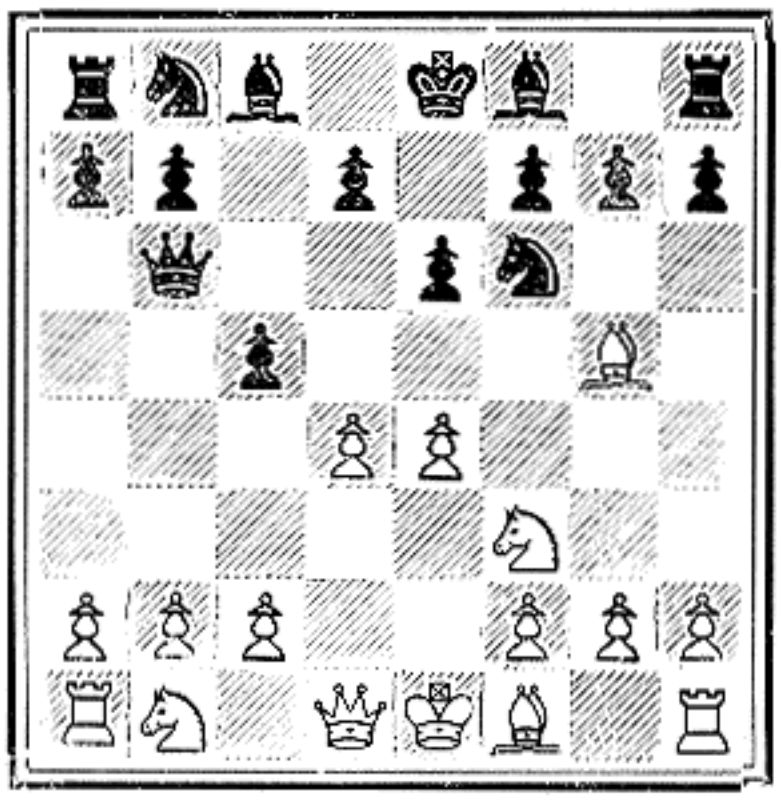
2 White has played Kt-KB3, developing a minor piece in accordance with the best principles of opening procedure. Black has played P-K3 in order to release his King-Bishop.



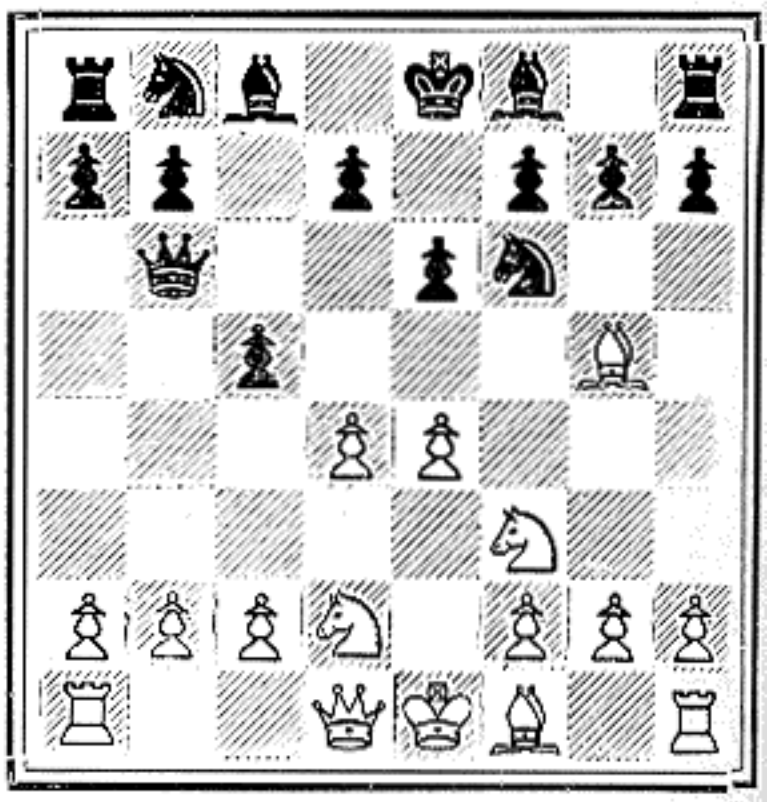
3 White has continued with B-Kt5, pinning the black Kt. White's Bishop was released by his opening Pawn move and is now posted on a strong square. Black has played P-B4, attacking White's center Pawn.



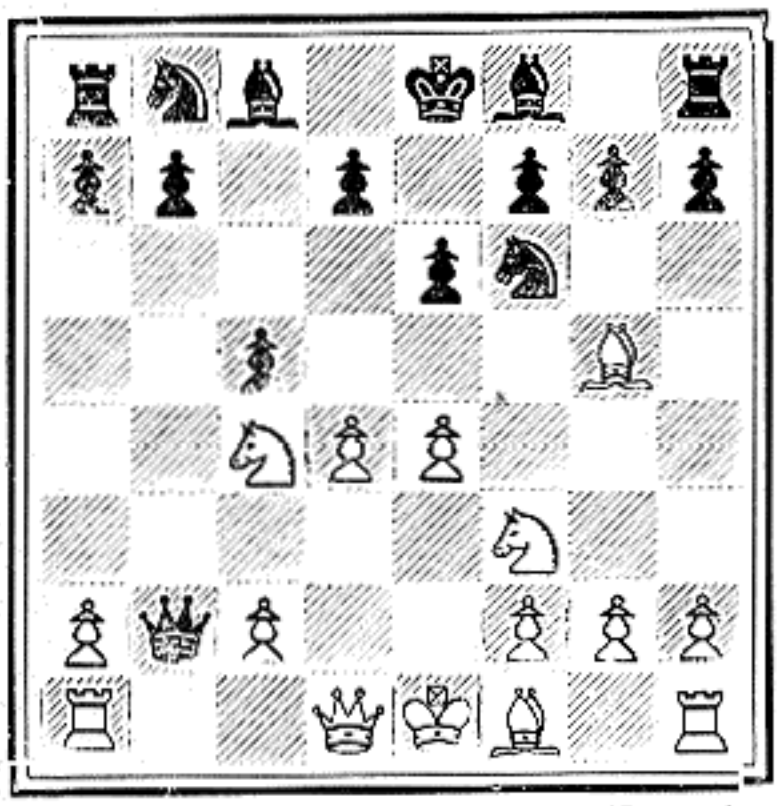
4 It would not be good for White to play PxP as this would aid Black's development by the recapture BxP. Instead White has played P-K4 and threatens to advance this Pawn to K5, attacking the pinned Kt. Black must do something about this threat.



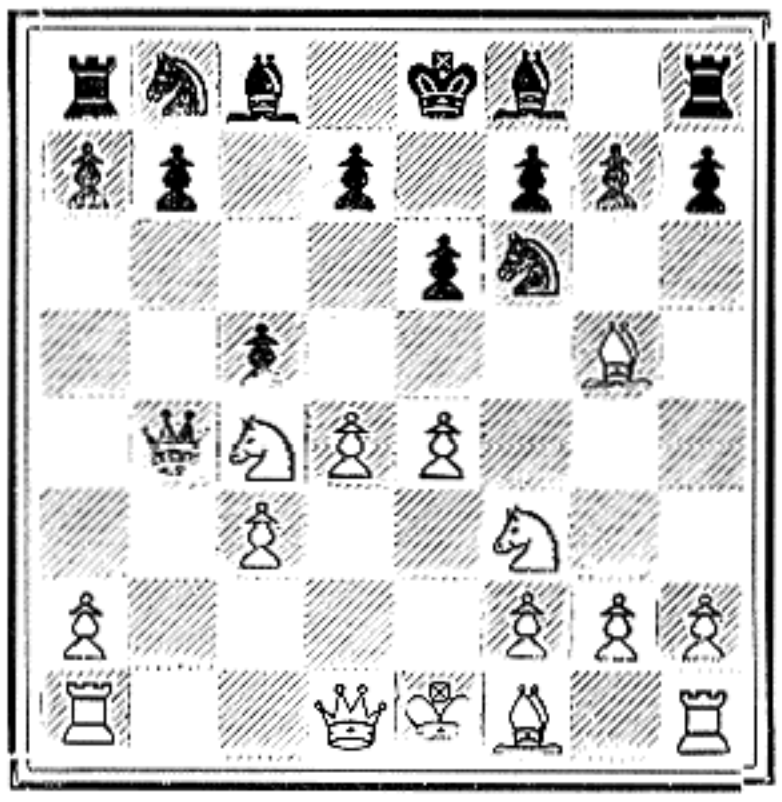
5 Black has played Q-Kt3. He does not bother about defense, but counter-attacks. His Queen threatens the KtP and his Knight, now unpinned, has his eye on the unprotected KP. White must lose a Pawn but which shall he save?



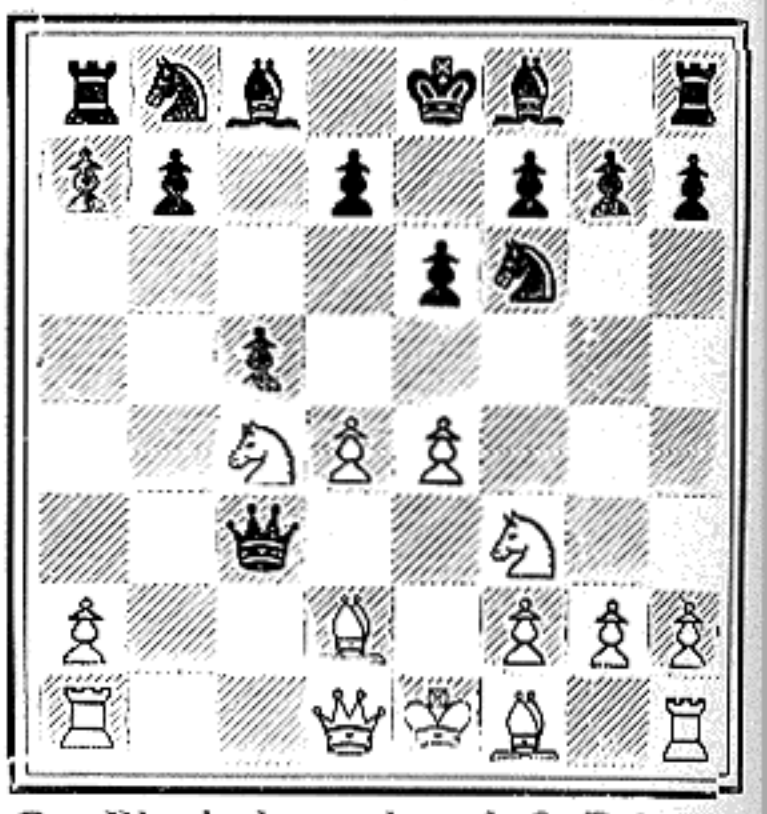
6 He protects the center Pawn by playing QKt-Q2. He realizes that if Black plays QxP he will be wasting time with his Queen and exposing the Queen to danger. Note, however, that White does not play Kt-B3 as then Black's QxP would threaten the Kt.



7 Black has played QxP, winning a Pawn but putting his Queen in a dangerous position. White has attacked the Queen by playing Kt-B4. Where can the Queen go? If Q-B6ch White plays B-Q2 and the Queen is lost. If Q-Kt4, White plays Kt-Q6ch, followed by BxQ.



8 The only move left was Q-Kt5ch to which White has replied by playing P-B3. Black had hoped for B-Q2 and his Queen could then go to R5, but now that square is covered by the white Queen and Black's Queen has only one move.



9 Black has played QxPch, his only move, and White has replied with B-Q2. Now the Black Queen is lost as there is no square of escape. Pawn-snatching in the opening, by the Queen or other pieces, is dangerous against an opponent who develops systematically.

LET'S PLAY CHESS!

PART NINE

A PICTURE GUIDE TO THE GAME OF CHESS

By IRVING CHERNEV & KENNETH HARKNESS
OF CHESS REVIEW'S EDITORIAL STAFF

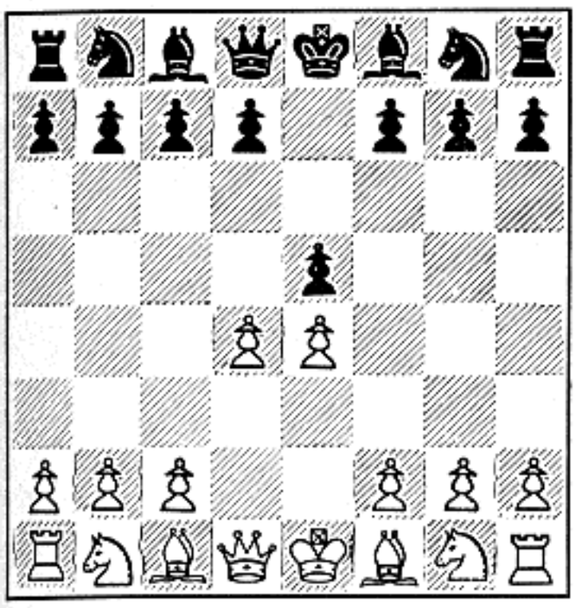
This course of instruction is intended for beginners. It started in the March 1943 issue. Part 10 will appear next month, in the February issue. When completed, the course will be published, in book form, by SIMON & SCHUSTER, New York.

Exposing the Queen to Attack

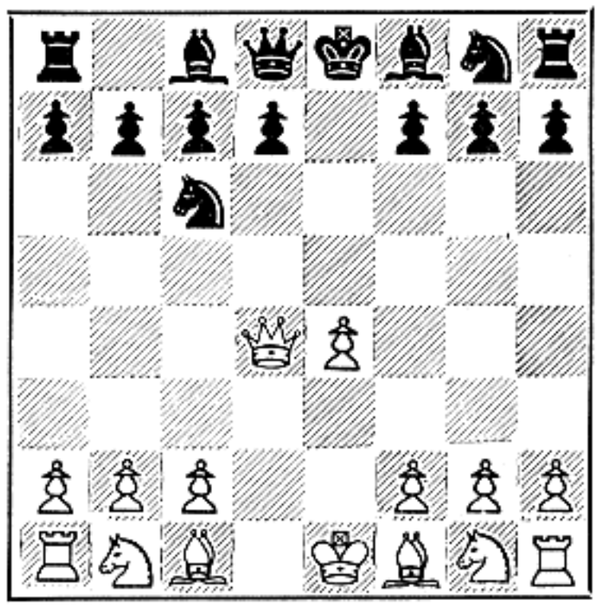
As illustrated by the foregoing examples, the underlying motive of premature attacks is faulty and the outcome is often disastrous. The attacker concentrates on material gain when he should be attending to the real business of the opening — the mobilization of all his forces and the safeguarding of his King.

It is characteristic of premature attacks that the powerful Queen is brought out as soon as possible to give the attack force. It should be noted that this early development of the Queen is generally *a mistake in itself*. Even if a player has no intention of conducting a premature attack, he should not place his Queen in an exposed position in the early stages of development. If the Queen can be attacked and forced to move a second time, a move has been wasted and the opponent gains an advantage in development.

The diagrams below illustrate this point. Here the opening moves of the "Center Game" are pictured.



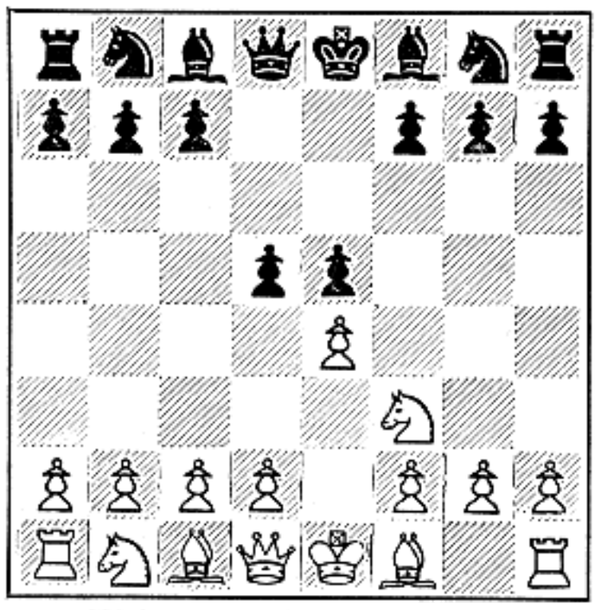
1 The opening begins with the moves 1 P-K4, P-K4; 2 P-Q4. White's second Pawn move is premature.



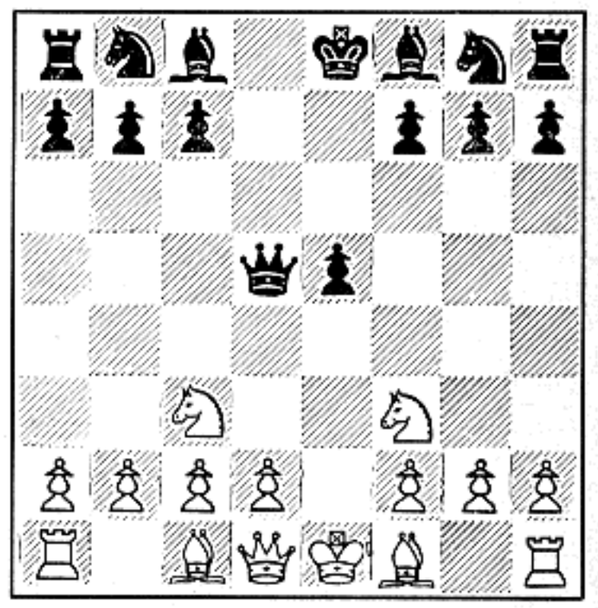
2 Black captured PxP and White recaptured with his Queen. Then Black played Kt-QB3, reaching this position.

White may have had no intention of conducting a premature attack. However, by playing 2 P-Q4 and then recapturing the black Pawn with his Queen, *he exposed his Queen to attack.* Black's developing response of 3 . . . Kt-QB3, shown in position No. 2, forces White to move his Queen a second time. He usually moves it to K3 — but this is a wasted move. Black can immediately gain an advantage in development by bringing out his other Knight. Thus, in four opening moves, Black develops two Knights while White develops nothing but his Queen. We need pursue the opening no farther to conclude that it is inferior for White.

Another example of losing time with the Queen is found in the opening illustrated below:



1 This opening begins with the moves 1 P-K4, P-K4; 2 Kt-KB3, P-Q4. Black's second Pawn move is premature.



2 White played 3 PxP and Black recaptured with his Queen. Then White played 4 Kt-B3, reaching this position.

Black's defense can be rejected as definitely inferior because it entails loss of time when his Queen is attacked. White obtains a big lead in development. (In position No. 2 Black usually plays 4 . . . Q-K3 and the continuation is 5 B-Kt5ch, B-Q2; 6 O-O.)

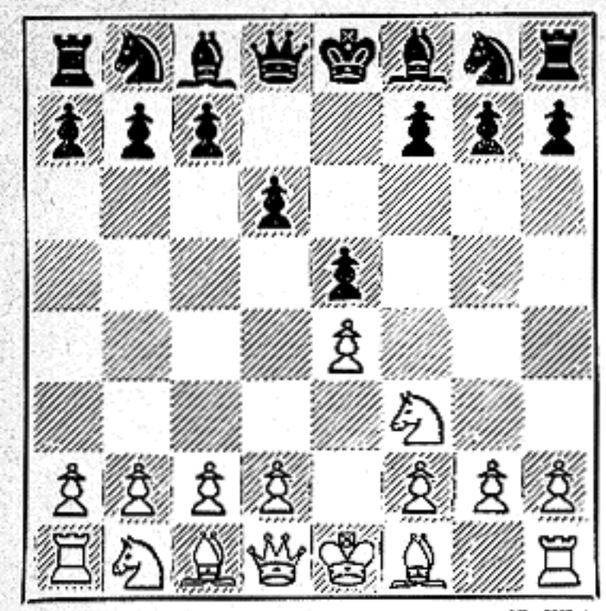
There are many similar examples to be found in the openings. They should be avoided on principle. The point to remember is that the Queen *must move* if it is attacked by a minor piece or Pawn which cannot be captured. As a result, the opponent gains a move and a corresponding advantage in development.

It should be borne in mind, however, that there are a few occasions when the early development of the Queen is a strong move. Such moves are distinguished by the fact that *no loss of time is involved.*

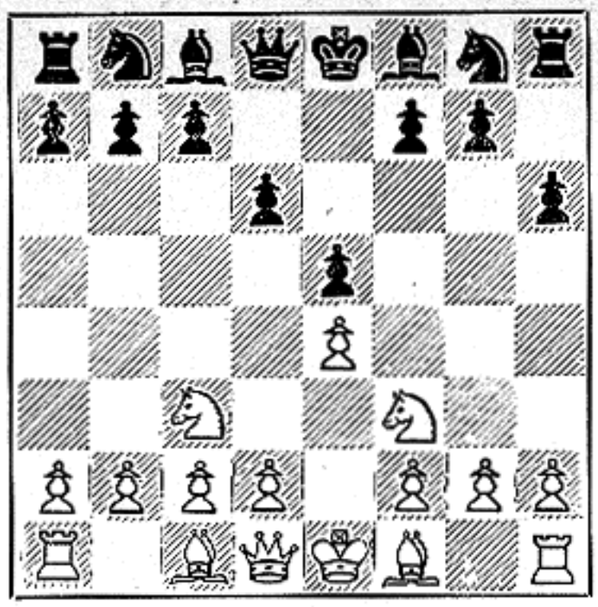
Unnecessary Moves

The type of player who goes in for premature attacks at least possesses the fighting spirit and will to win which characterizes all good chessplayers. His efforts are ill-timed as the attacks are made without sufficient preparation; but experience will correct this fault.

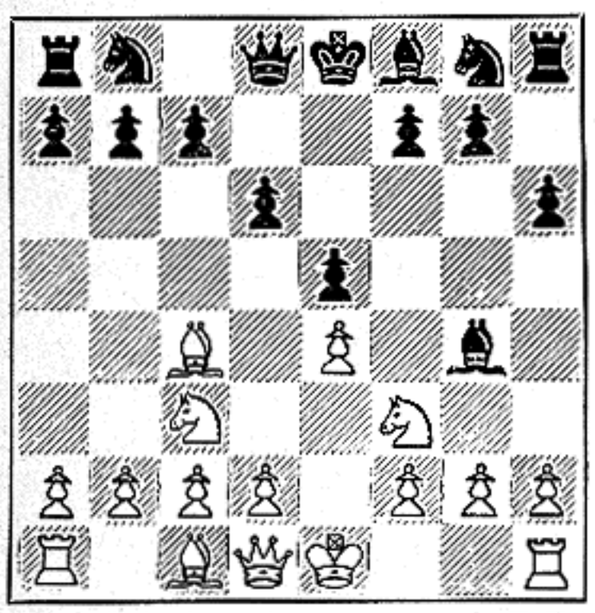
On the other hand, many inexperienced players approach the game with far too defensive a point of view. Psychologically, this type of player is beaten before he makes his first move. He is scared of his opponent and would never dream of making a premature attack — or any other kind of attack. He is forever "seeing spooks" and warding off fancied threats before they materialize.



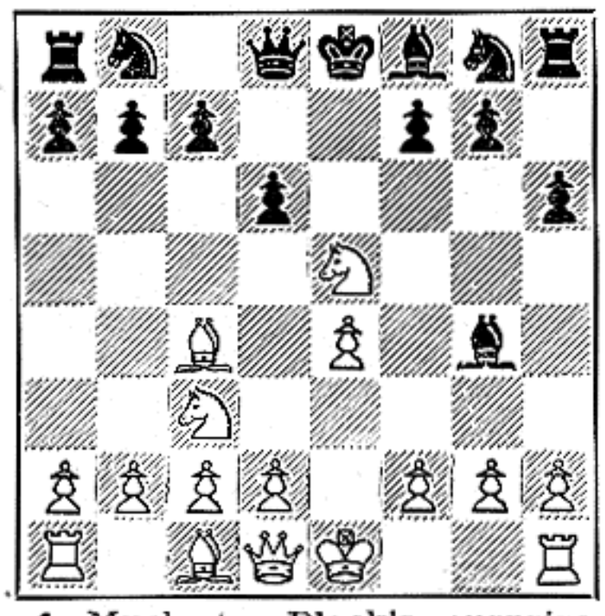
1 The opening moves: 1 P-K4, P-K4; 2 Kt-KB3, P-Q3. Black's 2nd move was inferior but not exactly a wasted move as the Q-Bishop was released. However, White's threat could have been answered by developing a piece. Either the defensive Kt-QB3 or the counter-attacking Kt-KB3 is a better move than P-Q3.



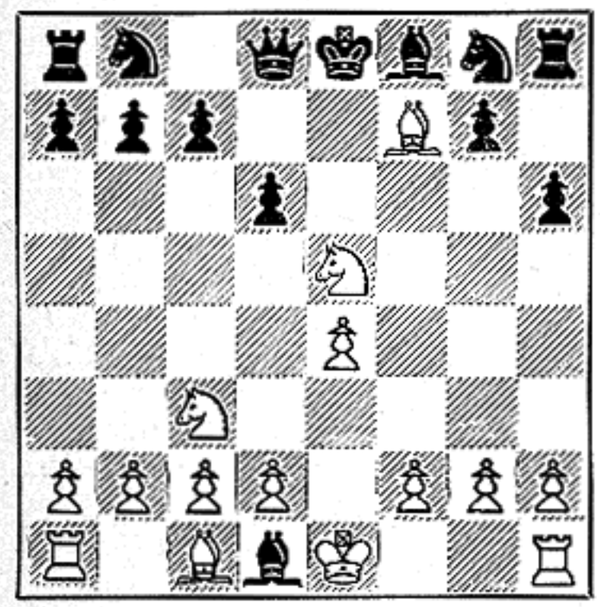
2 White's 3rd move was Kt-B3 and Black played P-KR3. Black's Pawn move was completely unnecessary. It attacks nothing, defends nothing, does not promote development in any way. In 3 moves, White has developed two pieces while Black has made 3 Pawn moves and developed no pieces.



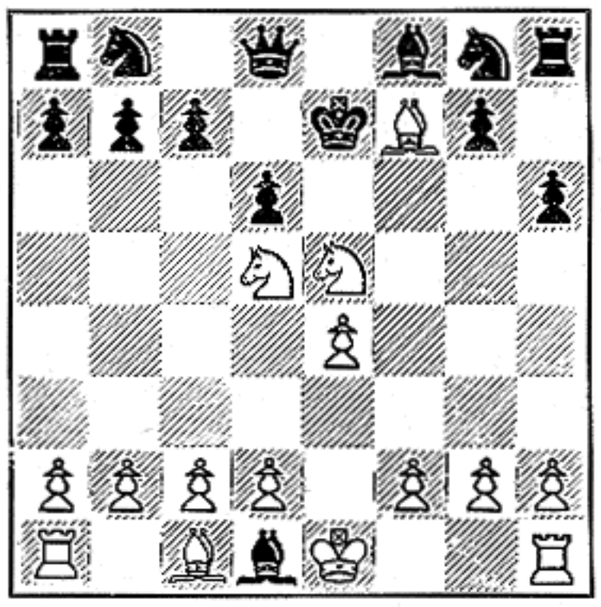
3 White's 4th move was B-B4 bringing out another piece, and at last Black has moved a piece by playing B-Kt5. Note that after the initial Pawn move, **White has brought a different piece into action with each successive move.** Meantime, Black has frittered away valuable time.



4 Much to Black's surprise, no doubt, White has played 5 KtxP!! The Knight which Black thought he had pinned with his Bishop has captured the KP and White exposes his Queen to capture! White is so far ahead in development that he can give up his Queen to carry out his plan, which is nothing less than checkmate!



5 Black failed to foresee the consequences of accepting the sacrifice and captured BxQ. Whereupon, White continued with 6 BxPch! Black should not have taken the Queen. In position 4, he should have captured PxKt, when White would have played QxB with a Pawn ahead and a strong position.



6 Black has played K-K2, his only move to get out of check, and White delivered the knockout blow with 7 Kt-Q5 mate! This shows what can happen when one player mobilizes while the other wastes time. Even if Black had not taken the Queen, White's gain of a Pawn and advanced development would have won the game.

The defensive player loses time and fails to accomplish the purpose of the opening by making *unnecessary moves* to protect himself from imagined danger. Moves of this type are also made by players who may not be consciously on the defensive, but who just don't know what to do. Unaware of the true purpose of the opening, they make meaningless moves which accomplish nothing.

A chess move should never be made without reason. It must have a purpose behind it. Even if the objective is wrong, this is better than no objective at all. If you keep in mind the fact that you are supposed to develop your pieces in the opening, you will automatically avoid the useless and needlessly defensive moves made by most beginners; you will learn to make every move count.

Most of the unnecessary opening moves made by weak players are Pawn moves. A favorite is Pawn to KR3 or Pawn to QR3, played when the Pawn attacks nothing and defends no real threat. The move in itself is not bad; it is the timing which makes it a mistake. Strong players often play P-R3, but only when it is a useful, necessary move. If the Pawn attacks a Bishop or Knight it may be a perfectly good move; no time is lost, since the opponent is forced to move a developed piece. Occasionally, the move is necessary to defend an important threat. But to play P-R3 before your pieces are developed and without any real reason for the move is just a futile waste of time.

Another common but frequently unnecessary move is Pawn to Q3 when a piece move would accomplish the same purpose and when the position calls for P-Q4 at a later stage. Equally time-consuming but much more dangerous are unnecessary moves of the Pawns guarding the castled King. In openings which begin with the move 1 P-K4 (King-Pawn Openings) it is particularly dangerous for Black to move his King-Bishop Pawn. Any Pawn move which will make it difficult for the player to castle or which will render the King unsafe in his castled position is a bad move.

Actually, most openings require *only a few Pawn moves.* It is, of course, essential that certain Pawns be moved in order that the Bishops and Queen may be developed. Pawns are also played to occupy and control the important central squares of the board, or to contest the opponent's occupation of these squares. In practically all openings, the *King-Pawn and Queen-Pawn are played at an early stage* in the proceedings because the movement of these Pawns achieves both the above objectives. Pieces are released for action and at the same time the Pawns occupy central squares. In some openings, the King and Queen Pawns are the only Pawns moved during the early stages of development.

In the popular "Queen's Gambit" and in a few other openings, the Queen-Bishop Pawn is moved in addition to the QP and KP. Other Pawns are played in special openings. In all cases, however, a strong player moves a Pawn only when a definite and important reason exists for the move. The Pawn is played to permit the development of a piece, or to occupy an important square, or to attack an enemy piece, or to restrict the opponent's mobility. He avoids all Pawn advances which will endanger the safety of his King. He very seldom moves a Pawn for purely defensive reasons; if possible, he defends a threat by developing a piece and thereby avoids loss of time.

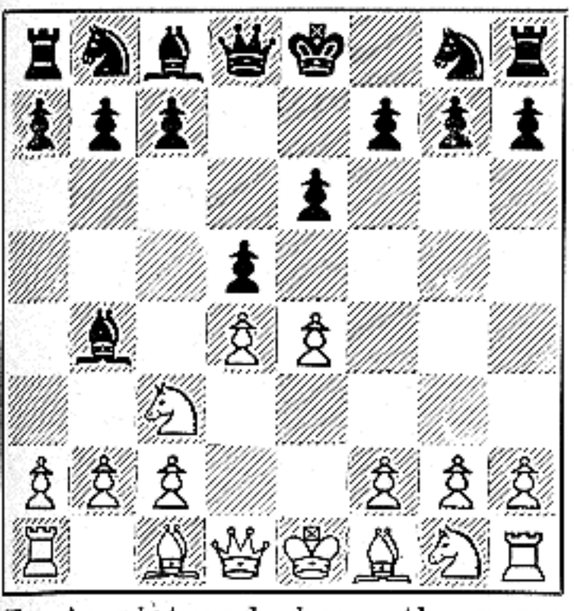
The initial Pawn moves of standard openings are easily learned. The wisdom of these moves has been established. After making these Pawn advances, the learner should question any subsequent Pawn move which he contemplates making. Is it really necessary to move the Pawn? Is it not possible to develop a piece instead?

And how about piece moves? All the unnecessary moves are not made with Pawns. If you make two moves with the same piece, when it could be developed with one move, you are probably making an unnecessary move and losing time. Shifting the same piece around the board does not develop your other pieces. Moreover, if you violate the Principle of Mobility you may be forced to make unnecessary moves to untangle pieces which interfere with each other.

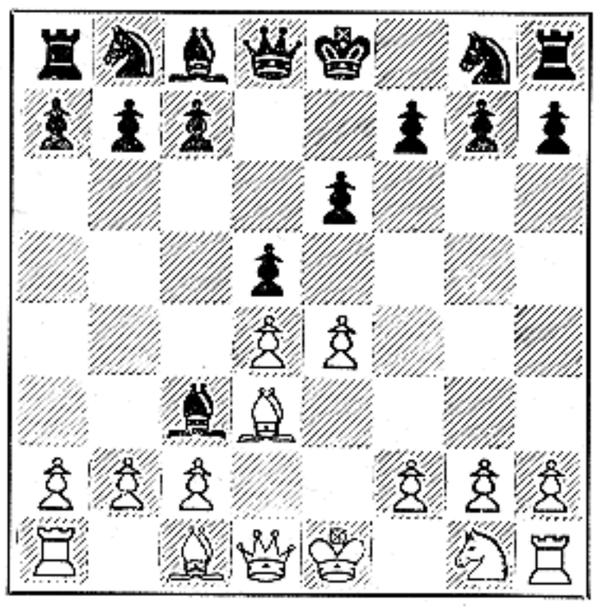
The loss of time caused by unnecessary moves is a serious matter in the opening. Each wasted move is a net gain for the opponent. If you present him with one extra move the gain is slight; perhaps you are strong enough to survive this handicap. But if you waste two or three moves you will find yourself in hot water. Any worthy opponent can use two or three extra moves to develop a strong position and make you suffer for your sins.

Examples of Unnecessary Moves

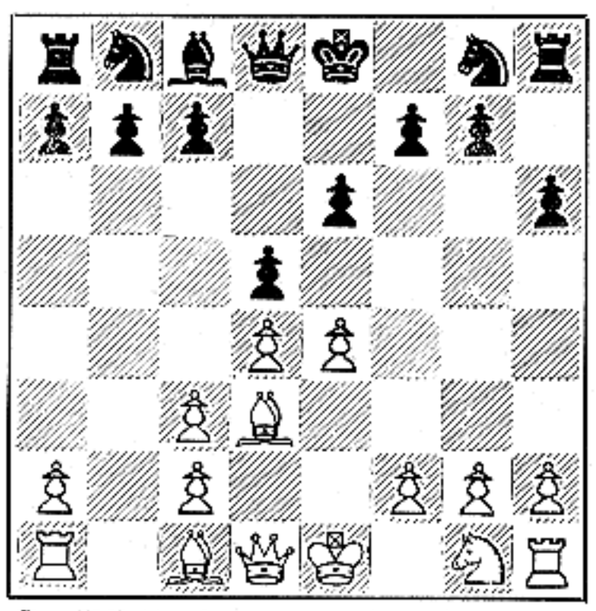
By way of entertainment and instruction, let us examine three examples of faulty opening play in which unnecessary, time-wasting moves are made. The first gamelet (Page 28) illustrates the strong position which can be built up in a few moves against a player who makes defensive pawn moves instead of developing his pieces. The second example (below) is an actual game played by Alexander Alekhine, chess champion of the world, against an amateur in a simultaneous exhibition. Unnecessary moves and failure to provide for the King's safety result in a quick finish. The third example (Page 30) is a game played between two High School boys in the 1943 tournament for the Interscholastic Championship of New York. In this game, the player of the white pieces is afraid of his own shadow, breaks all the opening rules, defeats himself with meaningless moves.



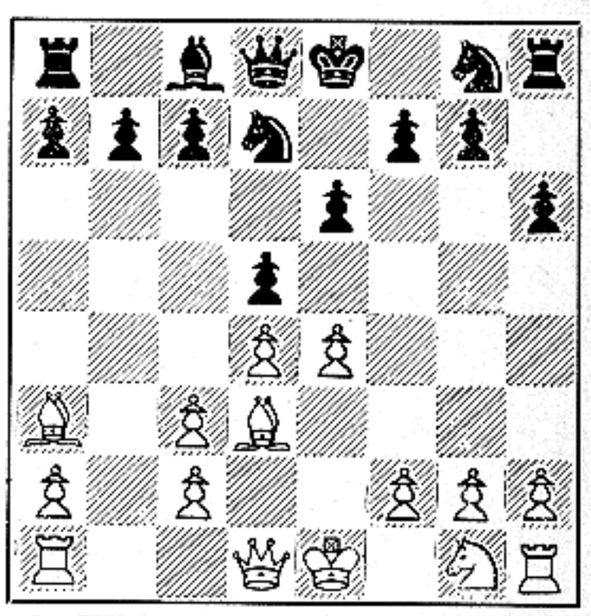
1 As pictured above, the game has begun with the moves 1 P-K4, P-K3; 2 P-Q4, P-Q4; 3 Kt-QB3, B-Kt5. This is a variation of the French Defense. Black is now threatening to play PxP and White cannot recapture with his pinned Kt. White must find an answer to this threat on his next turn.



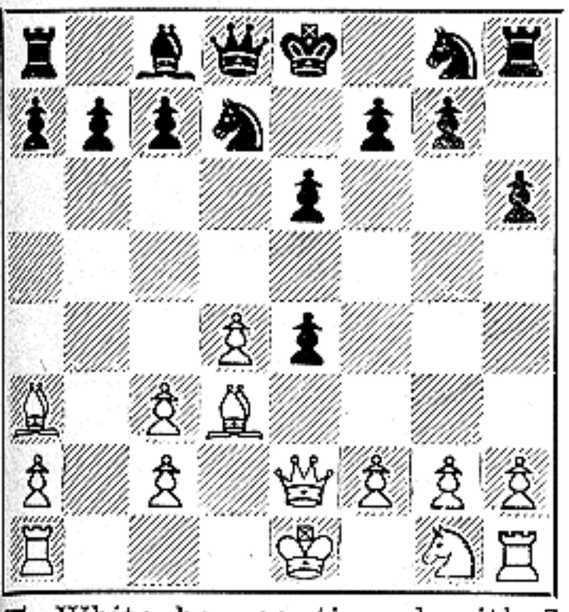
2 White has defended the Pawn by playing 4 B-Q3 and Black has captured BxKtch. Black's capture is not good. It is seldom a good idea to exchange a developed piece, which is serving a useful purpose, unless forced to do so. Black's Bishop was pinning the Knight and there was no reason for releasing the pin.



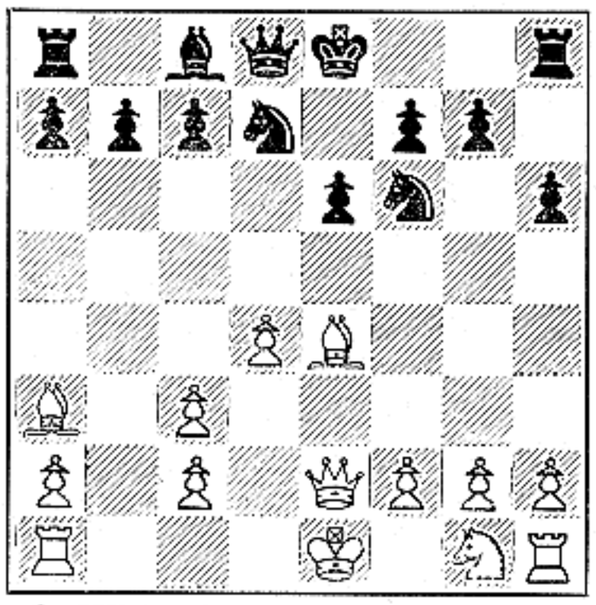
3 White has completed the exchange of minor pieces by playing 5 PxB and Black has played P-KR3. Again we see this inexplicable, time-wasting Pawn move. Without a single piece in action, Black makes a useless move and presents his opponent (world's champion!) with the equivalent of an extra turn.



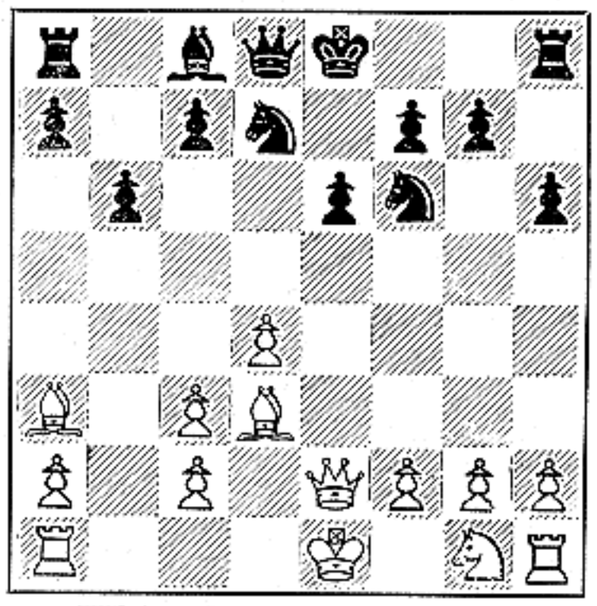
4 White has gratefully accepted the favor and developed another piece by playing 6 B-R3. This Bishop now rakes the black King's position and makes it difficult for Black to castle. Instead of trying to solve this problem, Black has played Kt-Q2, bottling up his Q-Bishop with an irrelevant move.



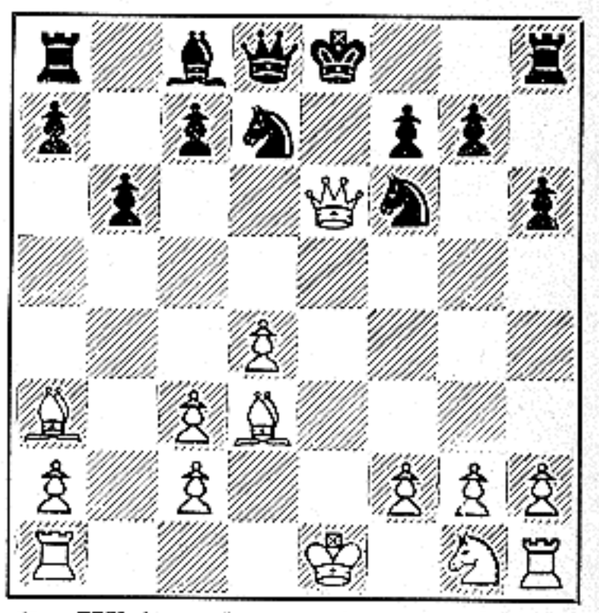
5 White has continued with 7 Q-K2 and Black has replied by capturing PxP. Black's capture is understandable. White was threatening to win a Pawn with 8 PxP as Black's pinned KP could not recapture. But Black could have defended this threat by playing Kt-K2 which develops another piece and permits castling.



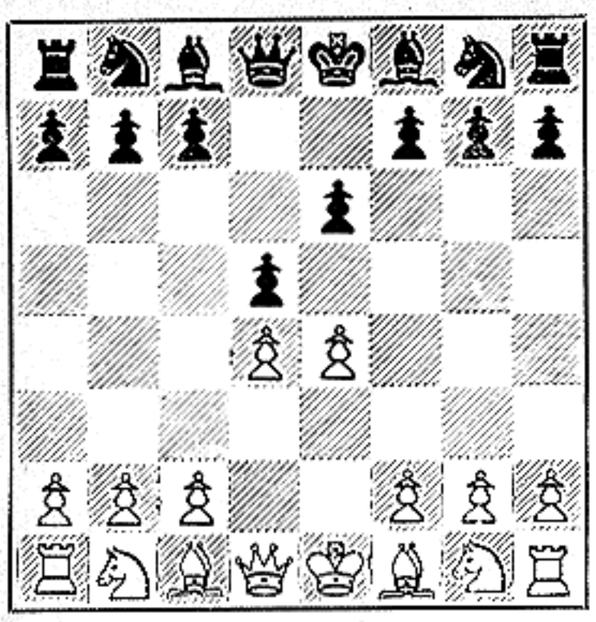
6 White has completed the exchange of Pawns with 8 BxP and Black has played KKt-B3. With this move Black has made castling impossible. Behind in development, he cannot afford to leave his King in an exposed position. His urgent problem was to find a means of castling. Again he could have accomplished this by playing Kt-K2.



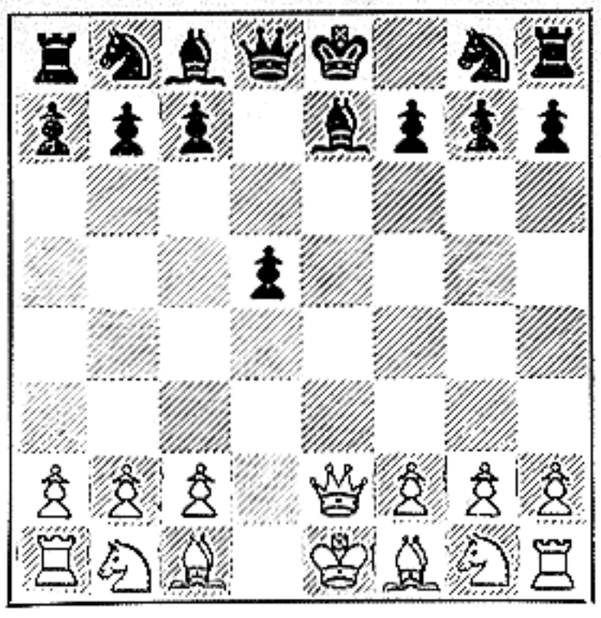
7 White has retreated his attacked Bishop, playing 9 B-Q3. On the brink of disaster, Black has innocently and unsuspectingly played another Pawn move—P-QKt3. He is trying to develop his Bishop; but he has already lost too much time. His only chance of survival was to play Kt-Kt3.



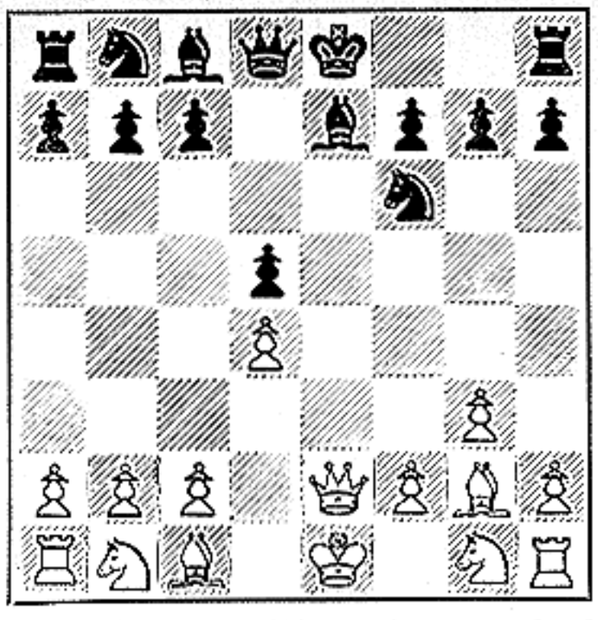
8 White has played QxPch and the game is over! If Black plays PxQ, White checkmates with B-Kt6! Or if Black interposes his Queen, then QxQ is mate. Spectacular finishes like this are always possible against a player who wastes time with unnecessary moves and fails to provide for the safety of his King.



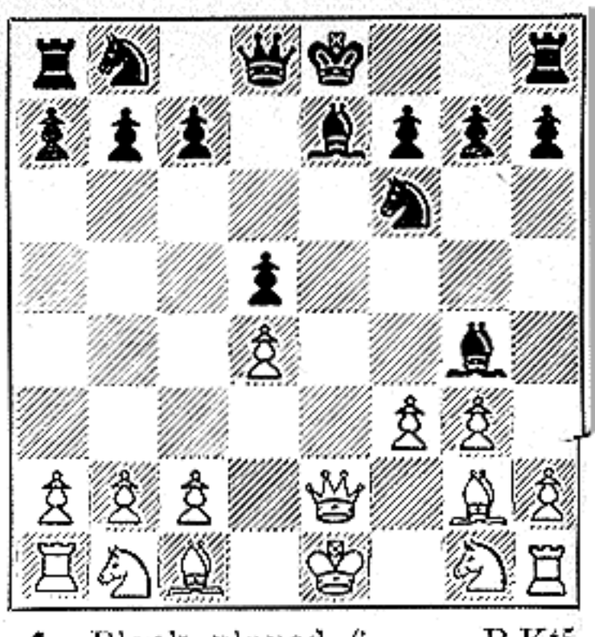
1 This game started with the moves 1 P-K4, P-K3; 2 P-Q4, P-Q4. These are the opening moves of the French Defense. Note that in the King-Pawn Openings, **if Black plays a defense which permits White to play P-Q4 without losing a Pawn, White makes this move immediately.** This is a good rule to remember.



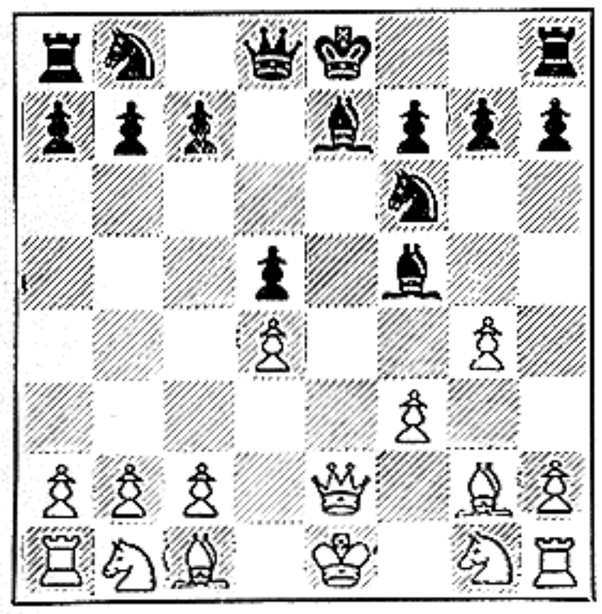
2 The game has continued with the moves 3 PxP, PxP; 4 Q-K2ch, B-K2, reaching the above position. White's check is a typical beginner's move. It is too early to decide where to develop the Queen and the check does Black no harm. Hence, it is a wasted move. Worse still, White's Queen now blocks his own K-Bishop.



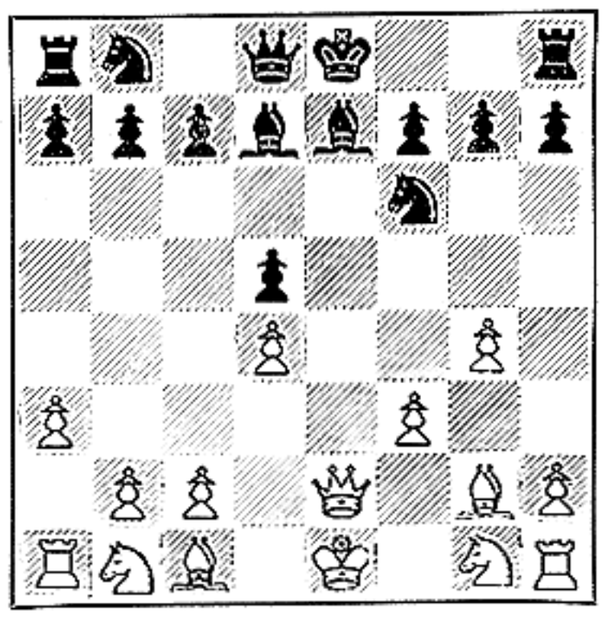
3 This position is reached after 5 P-KKt3, Kt-KB3; 6 B-Kt2. White has wasted another move as it has taken two moves to develop his Bishop. Meantime, his Queen and King are dangerously exposed on an open file. White's chief concern now should be to provide for castling as soon as possible.



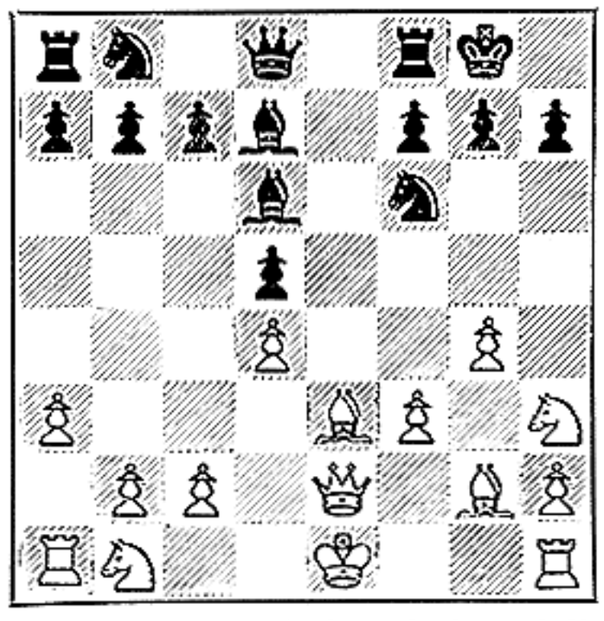
4 Black played 6 . . . B-Kt5, attacking the Queen, and White replied with 7 P-KB3?? Wasted move No 3 and a perfect example of how not to play chess. It was unnecessary as Kt-KB3, developing a piece and providing for castling, serves the purpose. The Pawn move demobilizes the KB & KKt, endangers the King.



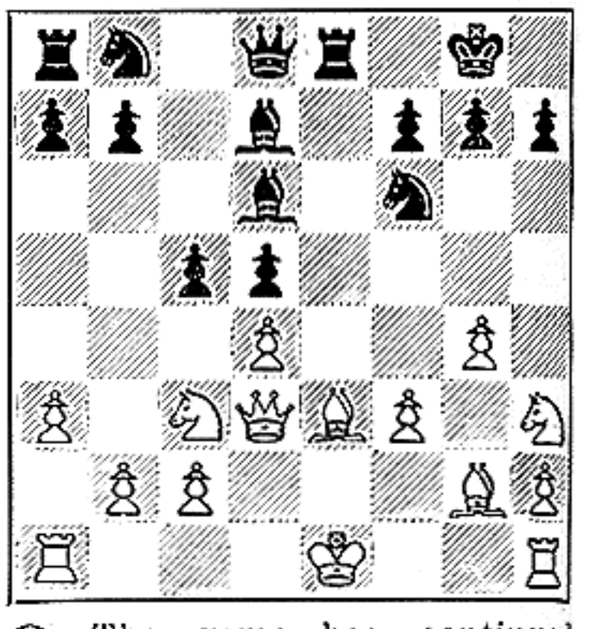
5 Black played 7 . . . B-B4 and White again attacked the Bishop with 8 P-KKt4. Another pointless, unnecessary and weakening move. White's only hope of quick castling is on the King-side. The Pawn advance makes this hazardous. In any case, the attack itself is meaningless as Black can just move his Bishop.



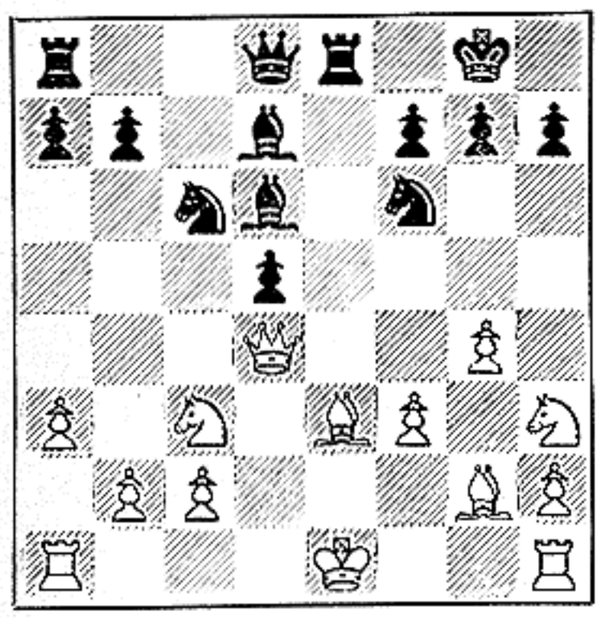
6 Black retreated his Bishop to Q2 and White, believe it or not, played 9 P-QR3??? With his King and Queen in danger and not a single piece in play, except the Queen, he makes another time-wasting Pawn move! He is activated by fear of a non-existent threat. At least he should have played Kt-KR3 to permit castling.



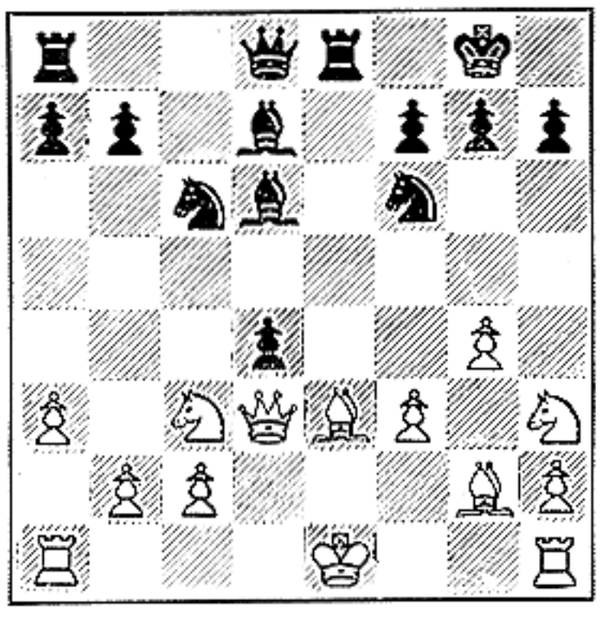
7 Black castled and then followed 10 B-K3, B-Q3; 11 Kt-R3, reaching this position. With a sudden spurt of energy, White has actually developed two pieces in two moves! But he has come to life too late. By this time he should have been fully developed and his King in a safe position.



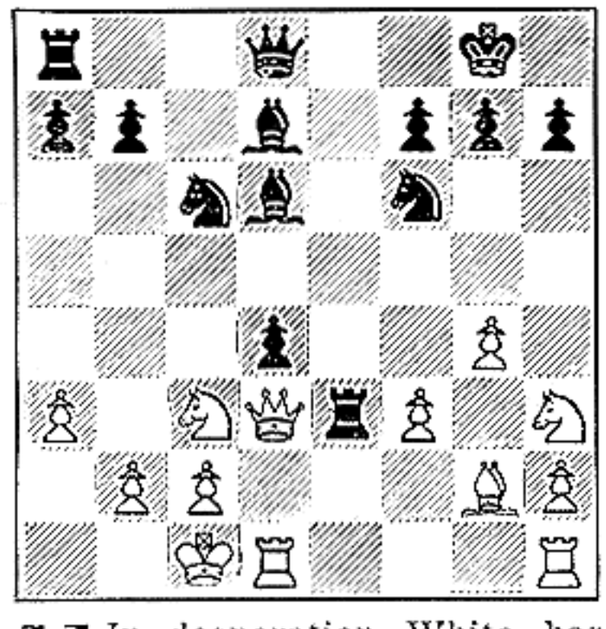
8 The game has continued with 11 . . . R-K1; 12 Kt-B3, P-B4; 13 Q-Q3, reaching this position. White failed to realize the urgency of castling. He should have taken the King out of danger on his 12th move instead of playing Kt-B3. He would probably have lost the game anyhow, but it would have taken longer.



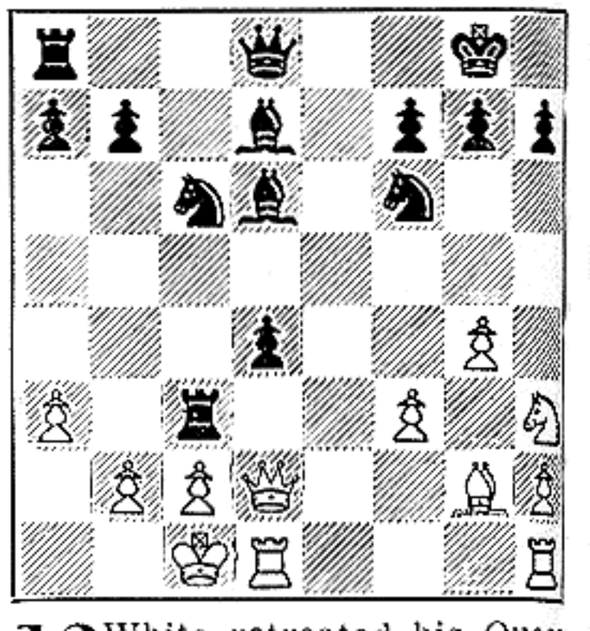
9 As it is, White's goose is Cooked. In position 8, Black was threatening PxP and general havoc in the White camp as the pinned Bishop could not recapture. White moved his Queen in an attempt to meet this threat. But, as shown above, after 13 . . . PxP; 14 QxP, Kt-B3, White is still in trouble.



10 White's Queen, attacked by the Kt, has retreated to Q3 and Black has played P-Q5! Another Black Pawn renews the same threat as before. The pinned Bishop is as defenceless as a sitting duck. White is beginning to pay the penalty for his time-wasting moves and failure to castle.



11 In desperation White has castled on the Queen-side (16 O-O-O) and Black has played RxB, attacking the Queen. There was no way for White to avoid losing the piece and now he is falling apart at the hinges. He must move his Queen and then he will lose his Knight as well.

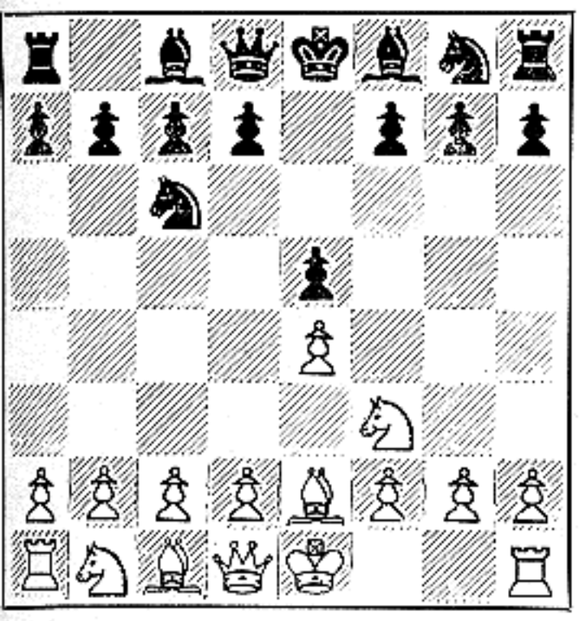


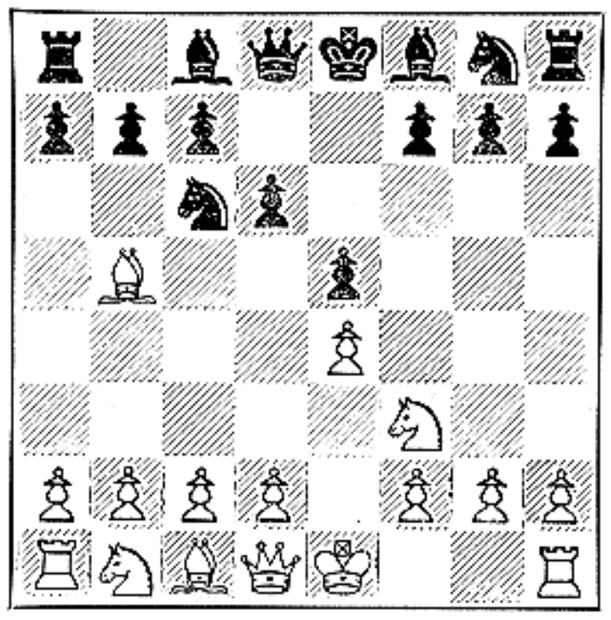
12 White retreated his Queen to Q2 and Black played R Kt! At this point White could resign as he has lost two pieces and if he plays PxR he will be mated. The finishing moves, not shown, are as follows: 18 PxR BxPch; 19 K-Kt1, Q-Kt3ch; 20 K-R1, Q-Kt7 mate.

ON LOSING A TEMPO

The loss of time caused by irrelevant, unnecessary Pawn moves is fairly obvious. There are, however, other ways of wasting time in the opening which are not always apparent to the player.

Let us consider the opening moves pictured in the diagram below:

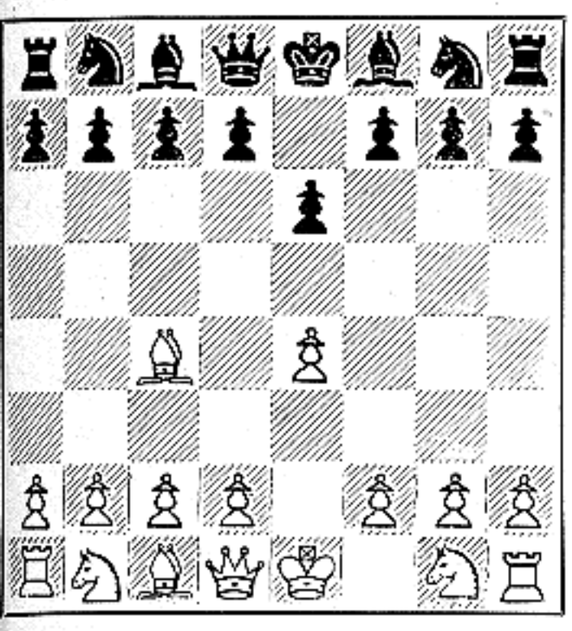


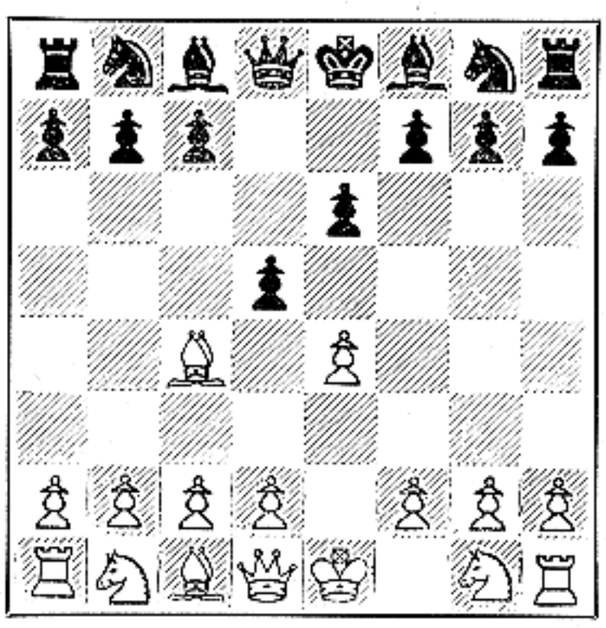


The first diagram shows the position after 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 B-K2. The second diagram shows the position after the succeeding moves of 3 . . . P-Q3; 4 B-Kt5. After Black moved his QP, White decided it would be a good idea to pin the Knight. But he could have played his Bishop to Kt5 in the first place and saved a move. He used two moves to accomplish something which could have been done in one move.

This is rather a crude example of what is called "losing a tempo." A move is wasted and the opponent gains an extra turn. Here the two Bishop moves were made in succession and the loss of time is apparent. However, players often lose a tempo in exactly this fashion, without realizing it, because a few moves may intervene between the two moves of the Bishop, or whichever piece is moved twice.

In the diagram below, another method of losing a tempo is illustrated.





At the left is shown the position after the opening moves 1 P-K4, P-K3; 2 B-B4. At the right appears the position after Black's response of 2 . . . P-Q4. Now, whether or not White exchanges Pawns, he must move his Bishop a second time *without accomplishing anything* with this piece. If he checks with the Bishop (at Kt5) he will lose even more time when Black responds with P-B3. Obviously, White should not have played 2 B-B4. By this faulty development of his Bishop, he is forced to make a useless move with this piece in response to his opponent's strong and logical 2 . . . P-Q4. In effect White has lost a valuable tempo.

The above examples are purposely of an elementary nature to clearly illustrate the meaning of a loss of tempo. In the first case, the loss of a move is clearcut and absolute. In the second case, the effect is the same; the Bishop is forced to make an additional, useless move and the opponent gains the advantage of a tempo.

Needless to say, time-wasting moves of this type are not always as obvious as this. Moreover, it does not follow that a tempo is lost every time a piece is moved twice in the opening. As always, the opponent's play affects each situation on the board. It is only when the opponent *gains time to make a strong move* that a loss is sustained by the player who moves a piece twice.

The lesson to be learned is that unnecessary moves are always a waste of time, whether they are made voluntarily or are forced upon you. A piece should be developed with ONE MOVE — not two moves, or three moves. Furthermore, each piece should be developed on a square where it is free from harmful attack, where it cannot be forced away by a strong reply.

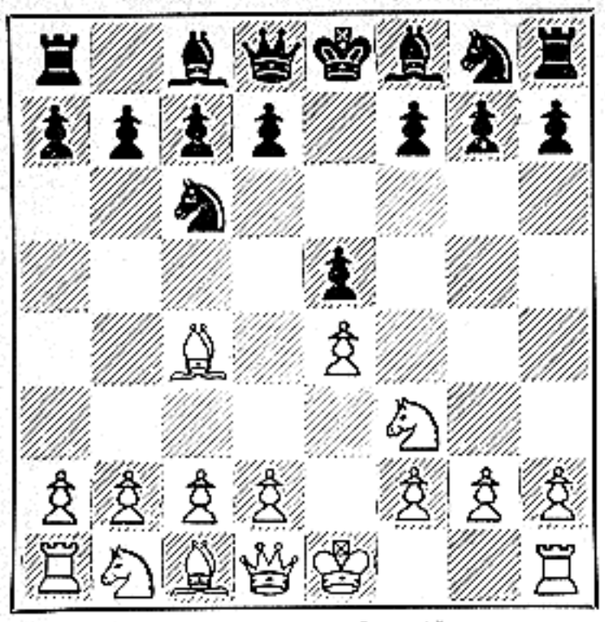
To apply this lesson, you must learn to distinguish between good and bad developing moves. As we shall explain later, a good developing move usually threatens something, or attacks a weak point in the enemy's position, or interferes with the opponent's development. The force of the move is nearly always directed towards the center of the board, the area of greatest mobility.

You must also learn *never to make a move without considering your opponent's possible replies.* In fact, this is one of the best ways of judging whether your contemplated move is good or bad. If your move will *hurt your opponent* and force him to make an inferior move in reply, then you have found an excellent move. Even if he is forced to make a defensive or mediocre response there is probably nothing wrong with your own move. But if you see that he has a reply which will *hurt you* — look around for another move!

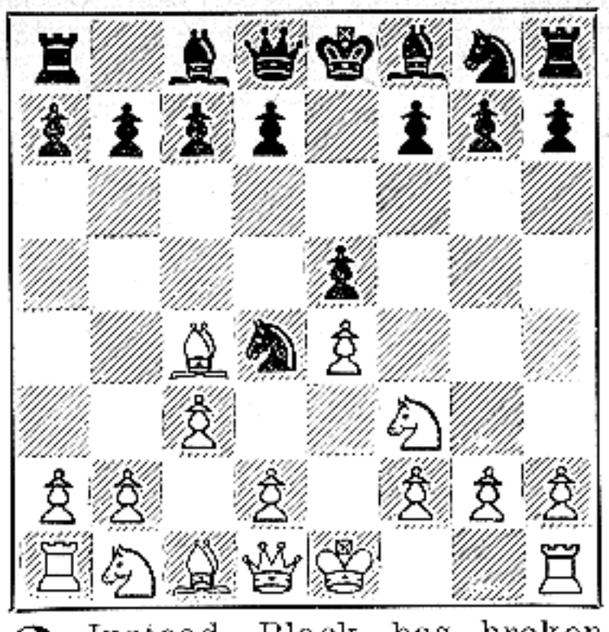
As you gain experience, you will learn *how to time* your developing moves. In the captions to the various examples in this course, you will observe that a move is sometimes criticized because "it was too early to decide where to develop this piece." In other words, there was no particularly strong move available to the piece in question. In such cases the player should usually delay the development of the piece until the right moment arrives, when it is possible to bring out the piece with a real threat and employ its full force. In the meantime, some other piece should be developed.

Examples of Time-Wasting Play

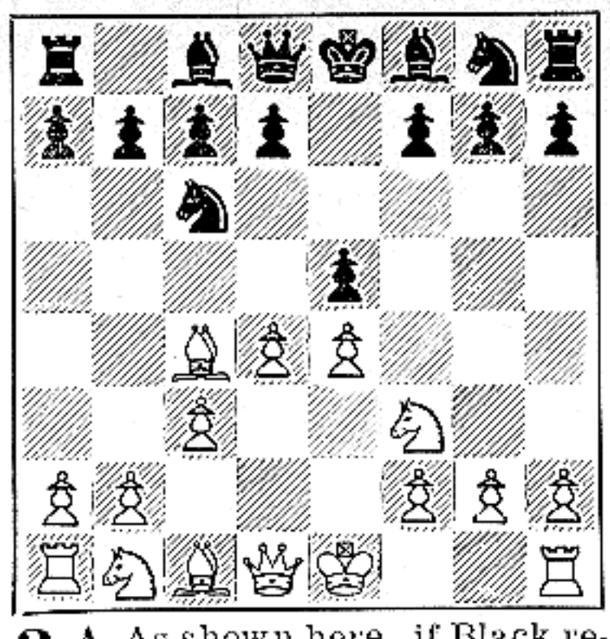
On the following page, we give three brief examples of faulty opening play in which the above rules are broken. In the first example, Black tries to lay a trap for his opponent but in doing so he makes a useless second move with a developed piece; the piece is driven away and Black loses two tempi. In the second example Black does not time his moves properly and fails to consider the replies available to his opponent; as a result, he is forced to retract his only developing moves. The third is a similar case, but here the player gets into still more trouble by refusing to admit his error.



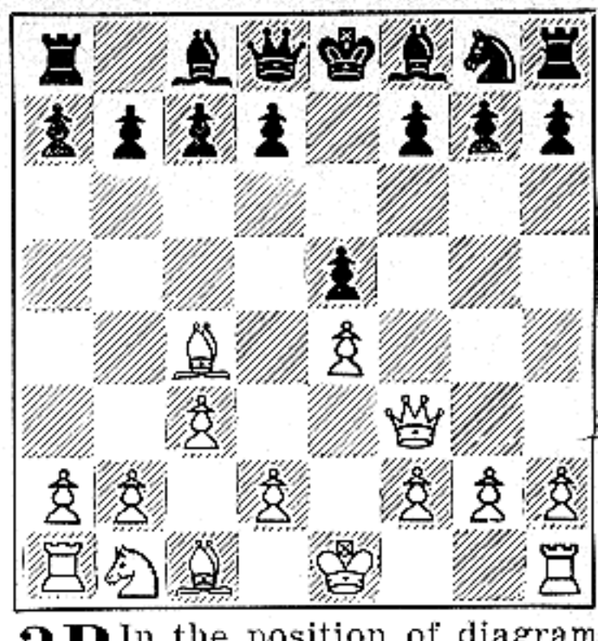
1 In this example the game has opened 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 B-B4. These are standard moves we have seen in other games. Black should now play either 3 . . . B-B4 or 3 . . . Kt-B3, in either case observing opening principles by developing a piece on a strong square.



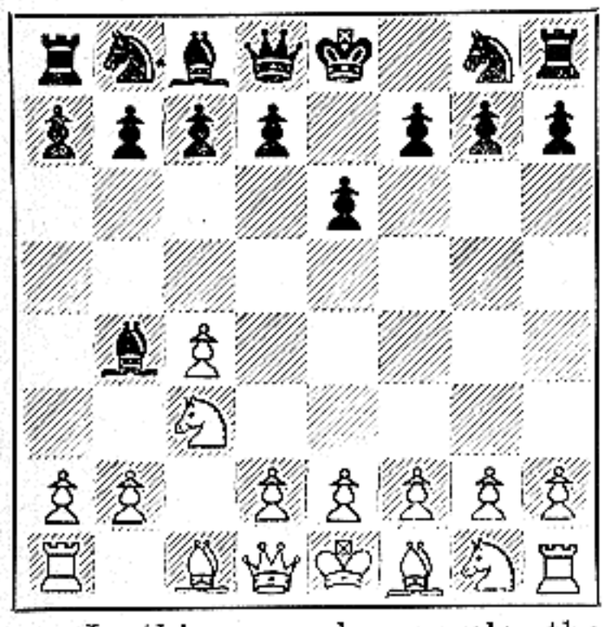
2 Instead, Black has broken the rules by playing Kt-Q5 and White has attacked the Kt with 4 P-B3. Black has not only wasted a move which should have been used to develop another piece, but has placed the Kt on a square where it can be driven away and forced to make another useless move.



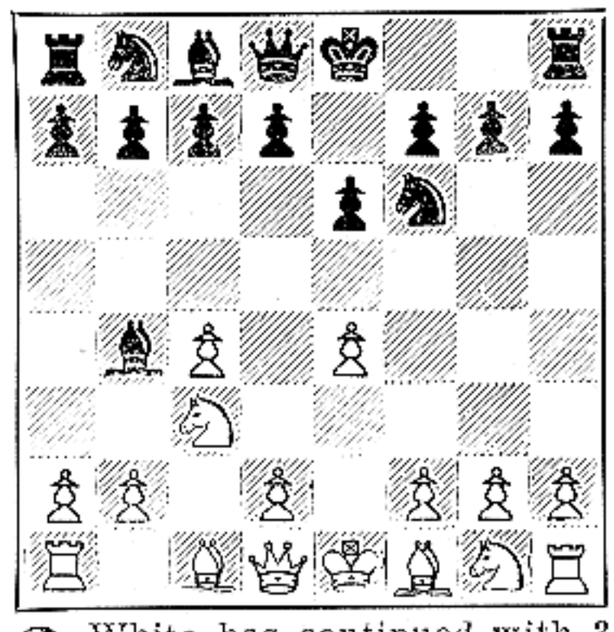
3A As shown here, if Black returns his Kt to B3, White can play P-Q4 and gain two tempi as a result of Black's two useless Knight moves. Compare this position with diagram No. 1. In each case it is Black's turn to play. Black's position is unchanged but White has gained 2 moves.



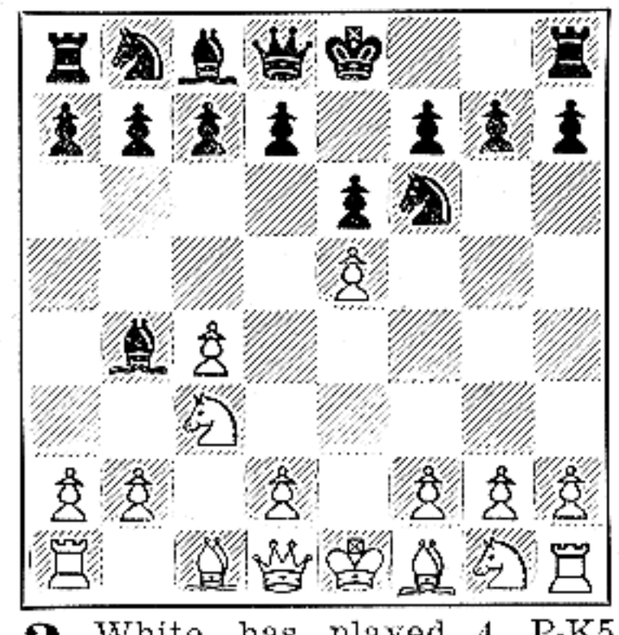
3B In the position of diagram 2, if Black plays KtxKt, White recaptures QxKt and again gains 2 tempi. Black's Kt made 3 moves to capture a piece which had made only one move. (The trap: When Black played 3 . . . Kt-Q5 he hoped for 4 KtxP, Q-Kt4; 5 KtxBP, QxKtP; 6 R-B1, QxKPch; 7 B-K2, Kt-B6 mate.)



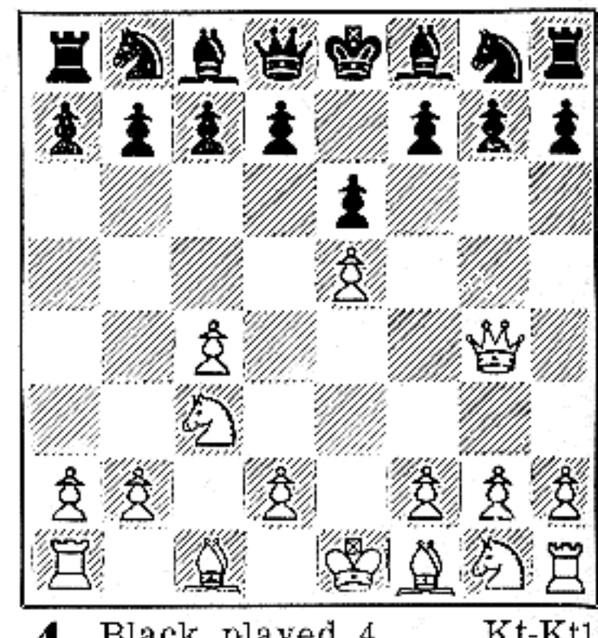
1 In this second example, the game has started 1 P-QB4, P-K3; 2 Kt-QB3, B-Kt5. White's 1st move is called the English Opening, infrequently used. Black's 2nd move with his Bishop was premature. It is too early to determine the best square for this piece. 2 . . . P-Q4 was more logical.



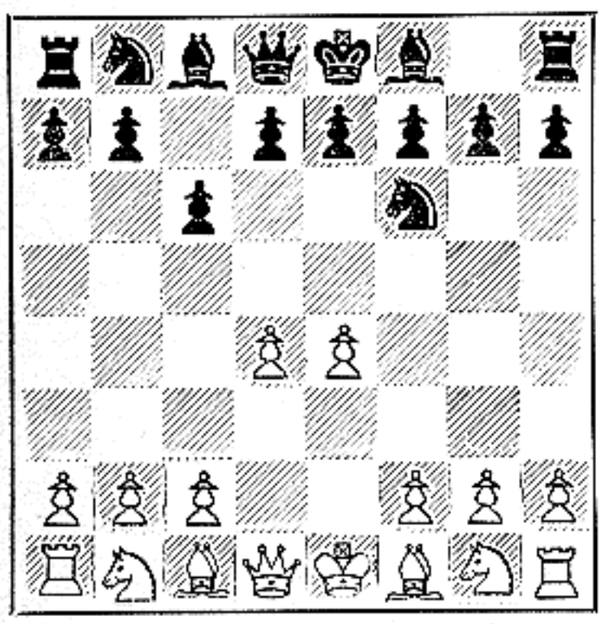
2 White has continued with 3 P-K4 and Black has played Kt-KB3. **If Black had first considered his opponent's replies he would not have made this Kt move.** He has placed his Kt on a square where it can be attacked and driven away with loss of time.



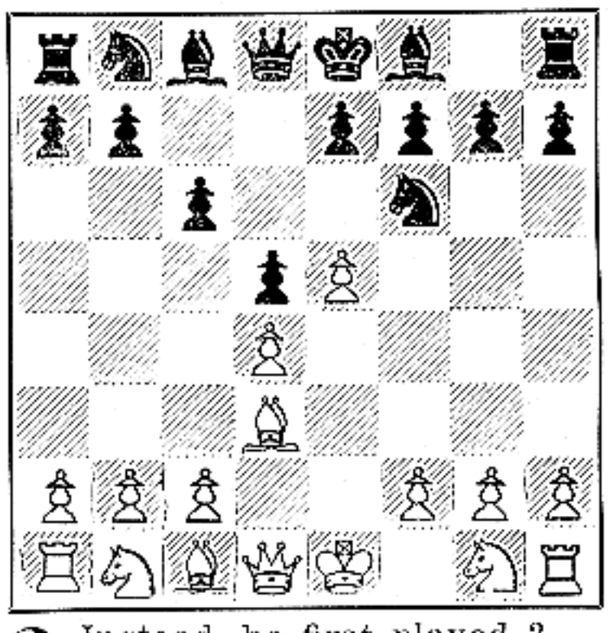
3 White has played 4 P-K5 and **this will force Black to retract his last move.** If Black tries to justify his move by now playing BxKt, followed by Kt-K5, he will lose the game. (4 . . . BxKt, 5 QPxB, Kt-K5?; 6 Q-Kt4, Kt-B4; 7 QxKtP, R-B1; 8 B-Kt5, P-KB3; 9 BxP, RxB; 10 PxR, etc.)



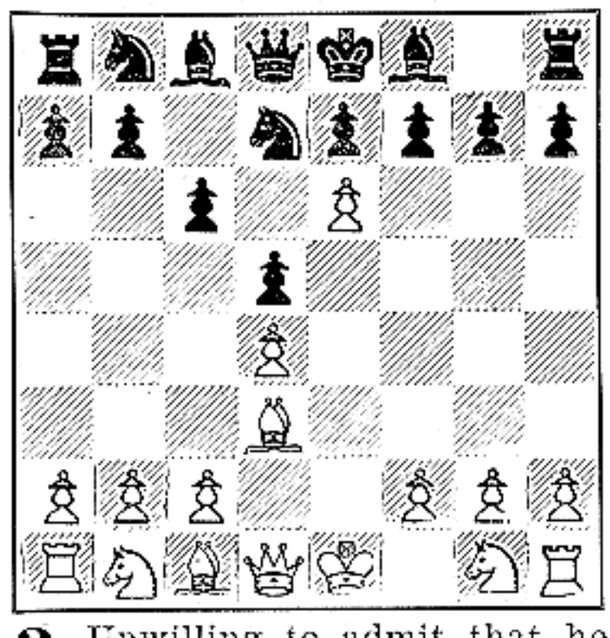
4 Black played 4 . . . Kt-Kt1, returning his Kt to its original square and then followed 5 Q-Kt4, B-B1. Black has retracted both his piece moves and White has gained 4 tempi! Black's retreat of his Bishop was the best way to defend White's threat of QxKtP, winning a Rook. Faulty timing caused this debacle.



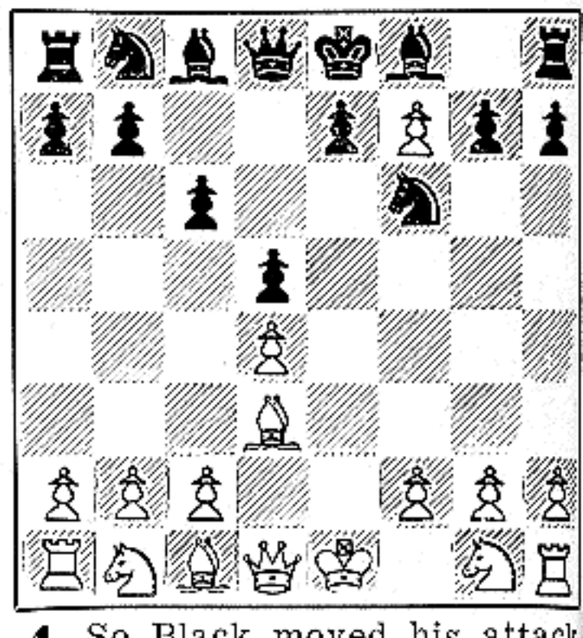
1 In this third example we again see the effect of faulty timing of opening moves and failure to anticipate the opponent's replies. The game has started with 1 P-K4, P-QB3; 2 P-Q4 — the Caro-Kann Defense. At this point Black should play 2 . . . P-Q4, the logical follow-up of his first move.



2 Instead, he first played 2 . . . Kt-B3 and after White's response of 3 B-Q3 he then played 3 . . . P-Q4. This transposition of moves was a bad mistake as White then continued with 4 P-K5, as shown here. Black should have considered this possibility before making his second move.



3 Unwilling to admit that he made a mistake (he should have retracted his move and returned his Kt to Kt1) Black has played KKt to Q2 and White has continued with 5 P-K6! Black cannot take the Pawn or he will be mated. (5 . . . PxP; 6 Q-R5ch, P-Kt3; 7 QxPch, PxQ; 8 BxP mate.)



4 So Black moved his attacked Kt back to B3 and White captured 6 PxPch! Now Black must play KxP and lose the privilege of castling. By faulty timing, not considering his opponent's replies and unwillingness to admit his error, Black has lost much time and will lose more.

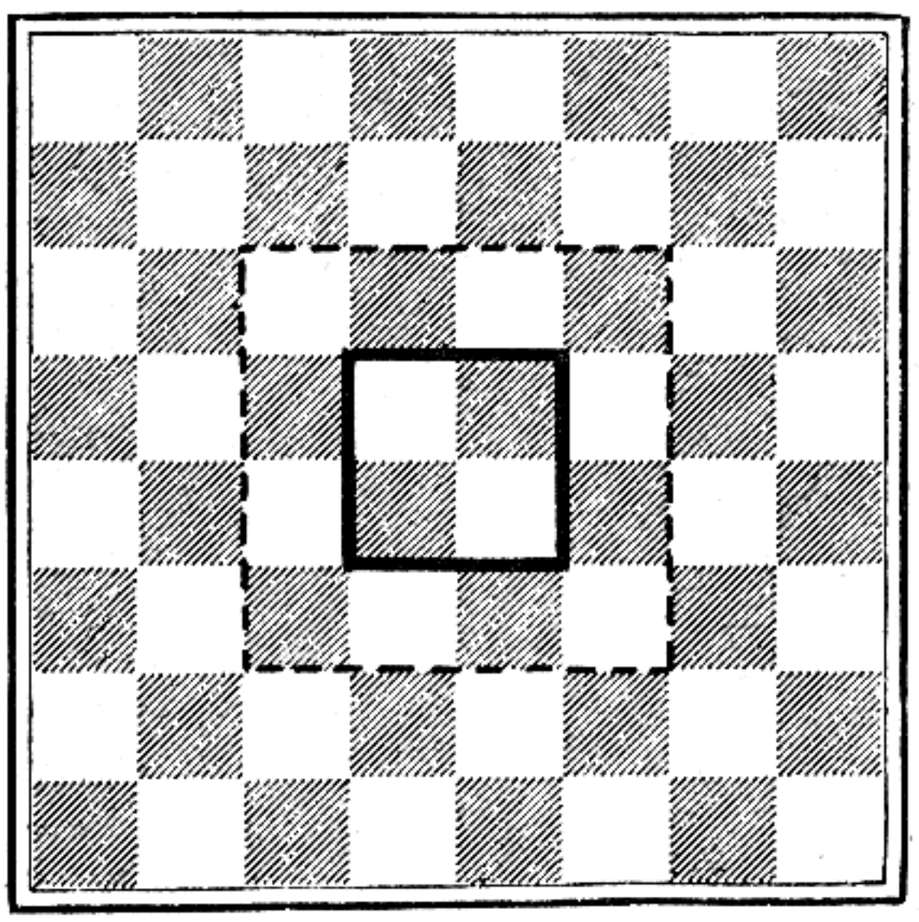
LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS
Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. It started in the March 1943 issue. Part 11 will appear next month, in the March issue. When completed, the course will be published, in book form, by SIMON & SCHUSTER, New York.

PART TEN: CONTROL OF THE CENTER

The most important strategical aim of the opening battle for mobility is the *control of the central squares.* The central squares, outlined with a heavy rule in the diagram below, are the four squares in the exact center of the board — K4, Q4, K5 and Q5. These are the all-important squares around which the opening battle rages. The squares surrounding this area, outlined with a broken line in the diagram, are next in importance, as these are subsidiary to the center.



The entire central area is important because this is the region of the board in which pieces exercise their maximum offensive and defensive power and in which they possess their greatest mobility. The player who is able to *use* central squares has great freedom of action and is able to transfer his pieces quickly from one side of the board to the other. If his pieces are located in or near the center, they attack more squares—and more important squares—than elsewhere on the board. This is particularly true of Knights. A Knight posted at K5 or Q5, which cannot be captured or driven away, is a tower of strength and much more powerful than a Knight located at the side of the board. In the center, the Knight attacks 8 important squares; at the edge of the board, say at R3, it attacks only 4 squares and the squares are less important. The Queen and Bishops are also powerful when they are in or near the center of the board. In the early stages of the game these pieces do not ordinarily occupy squares in the exact center, but their power is directed *towards* the center. Bishops are frequently placed on squares subsidiary to the center (KB4, QB4, K3 or Q3). Rooks are also used to support the center, not to occupy it.

It is logical that the center of the board should be the field of battle in the opening, for you can hit at the center from all directions—from the left and right with your Knights and Bishops, straight ahead with your Pawns and Rooks, from any angle with the Queen. In other words, it is possible to concentrate your fire on the center with great rapidity. By the same token, of course, your opponent can defend the center with equal facility. In chess, as in war, it is not easy to break through in the center of the line. The player of the white pieces, who has the opening initiative, does not really expect to crash through in the center and win the game in this manner. Nevertheless, he begins by concentrating the power of his forces on the central squares in the hope of establishing even a minute advantage in this sector because he knows that this advantage will enable him to exert continuous pressure on his opponent, slightly cramp his mobility, make it easier to execute wing attacks at a later stage in the game. If, in the process, Black wavers in his defense and allows White to establish a clear superiority in the center, the game may be won on this factor alone.

If a player loses control of the center he is in the position of a General whose army is divided by a wedge in the center of his line. He lacks mobility and means of communication. Unable to occupy squares in or near the center, his pieces are badly placed. If the center wedge is strong enough, it may completely disrupt his position. An early break-through in the center (unusual against good defense) can win with alarming speed.

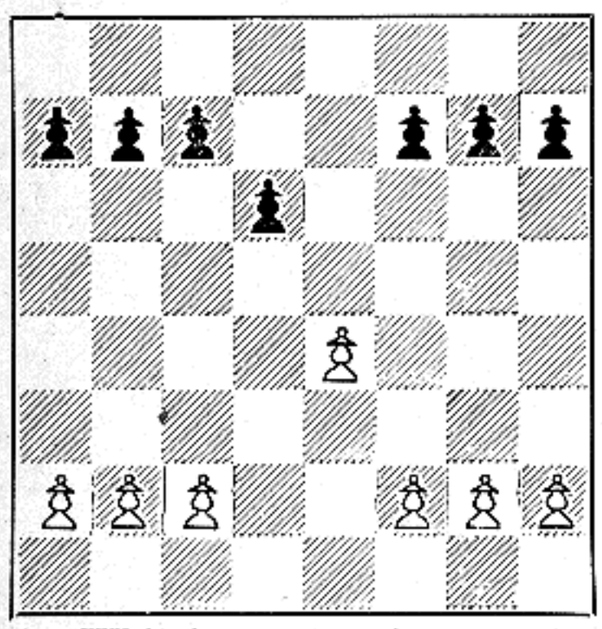
As White has the opening move, he has the best chance of securing an advantage in the center. With each succeeding move he attacks the center, directly or indirectly, and endeavors to obtain control of at least one of these vital squares. (To *control* a central square means that you have established the right to place one of your pieces on this square without having it captured. You may or may not exercise your right of occupancy — but the square is yours. It also means that you can capture an enemy piece if it is placed on the square you control.)

Black fights back and tries to prevent White from establishing control in the center. If given the opportunity, of course, Black will wrest the initiative from White and secure an advantage in the center for himself. Against a worthy opponent, however, Black is satisfied if he is able to establish *equality* in the center. He may

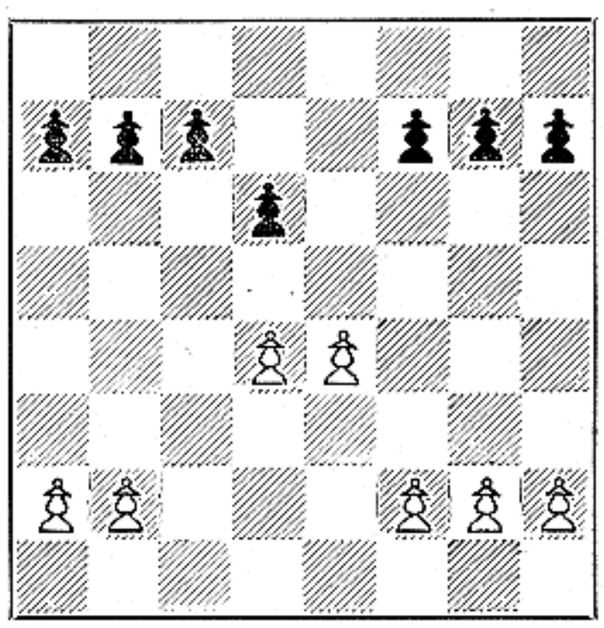
accomplish this by liquidating the center Pawns or he may be able to offset White's control of one square by commanding the corresponding square in White's camp.

PAWNS IN THE CENTER

Pawns perform an extremely important function in the control and occupation of central squares. When a Pawn occupies a central square it attacks two vital squares in the enemy's territory and prevents him from placing pieces on these squares. If there is no opposing Pawn to dispute the attack on one of these squares, the Pawn then *controls* this square and its value is greatly enhanced. This is illustrated in the diagrams below.



1. White's center is superior



2. White has a strong center

In these diagrams of "Pawn skeletons" the pieces normally on the board have been removed to make the Pawns stand out. In diagram 1, White has a Pawn at his K4 square and Black has a center Pawn at Q3. With this arrangement of Pawns, *White has secured an advantage.* In the first place, his KP is further advanced than Black's QP and attacks two important squares in enemy territory; the Pawn is an annoying and restricting force which prevents Black from placing pieces on the attacked squares. More important, the white KP is in *undisputed control of White's Q5 square.* There is no black Pawn to prevent White from placing a piece on this square. (Black cannot dispute this control by advancing his QBP without creating a serious weakness in his Pawn position. His QP would then become an easy target for attack.) The outcome of the game in which this Pawn position exists would depend, of course, on many other factors, but White will probably be able to capitalize on his advantage by playing up his KBP and attacking on the King-side. An attack of this nature is the customary outcome of such a Pawn position.

Note that if Black's center Pawn in diagram 1 were at his K3 instead of Q3, White would no longer have control of his Q5 square and his advantage in the center would be greatly reduced. Furthermore, if Black's center Pawn were at his K4 square (instead of Q3) complete equality would be established.

In diagram 2, White has secured a clear and definite superiority in the center. He has all the advantages of diagram 1 plus a Pawn at Q4. Presuming that White's KP and QP cannot be captured, Black is hampered and restricted by these Pawns as he cannot place any of his pieces on central squares, or even on squares subsidiary to the center. Here, White's wedge in the center is a serious matter and may develop into an overwhelming attack.

DEVELOPING TO CONTROL THE CENTER

Every opening move should have some bearing and influence on the situation in the center. White usually starts the game by playing P-K4 or P-Q4. In either case, a center Pawn is moved, not only because two pieces (Queen and Bishop) are thereby released, but because the Pawn immediately occupies a central square. The move itself is important, quite apart from its effect on the mobility of other pieces.

If White starts with P-K4, he will, if given the opportunity to do so with advantage, follow this up by playing P-Q4 at a later stage. Against some defenses, he plays P-Q4 on his second move; against others, he tries to get this move in later. Similarly, if he starts with P-Q4 he tries to play P-K4 later. If he can place two Pawns in the center and maintain them there, he will have secured an important advantage.

Black, however, will try to equalize the condition in the center as soon as possible; he will try to prevent White from obtaining either of the Pawn arrangements in the above diagrams, or similar positions. For instance, in answer to P-K4, he may reply with the same move, playing 1...P-K4, which is the safest defense. This stops White from playing P-Q4 without further preparation. Black will then try to maintain his own Pawn at K4, attack and try to remove White's center Pawn, strive to play P-Q4 himself at a favorable moment, make every effort to equalize or seize control of the center.

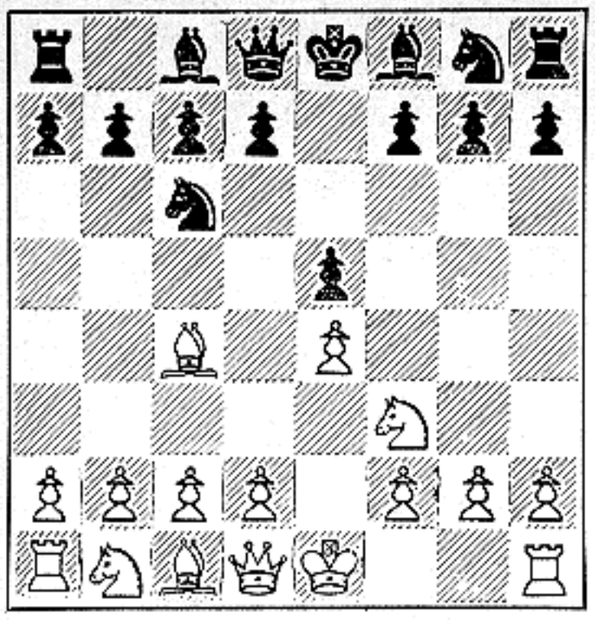
The Pawn play in the center varies with each opening, but the point to be remembered is that *each player tries to maintain at least one of his own Pawns in the center and strives to remove his opponent's center Pawn.*

(Note that "maintaining" a Pawn in the center does not necessarily mean that the original Pawn stays in this position. A Pawn is maintained if the original Pawn is captured and a supporting Pawn takes its place. Similarly, a Pawn is "removed" only when no other Pawn can take its place by recapture.)

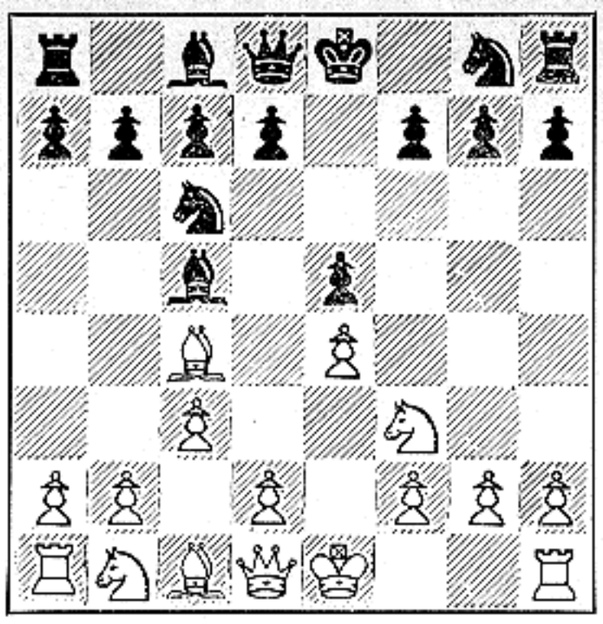
The importance of the center also serves as a guide to the best development of the pieces in the opening. Knights are usually played to KB3 and QB3 because in these locations they attack central squares and are ready to occupy one of these squares at a later stage, if possible.

A Bishop is often played to KKt5 or QKt5 in order to pin a Knight. The restriction of the Knight's mobility is important in itself, but the move also affects central control because the opponent's Knight is attacking the center. In some openings, a Bishop is developed at QB4 or KB4. Here it is located on one of the subsidiary center squares, directly bearing on the center and in control of a long, open diagonal. The squares on which the Bishops are developed vary with each opening. Sometimes a Bishop is placed at K3 or Q3, where it supports the center and is free to move in either direction. In other openings, one Bishop may be temporarily developed on K2 or Q2; and in still other openings, one or both Bishops may be "fianchettoed"—which means development at KKt2 or QKt2, to control the center from the wing.

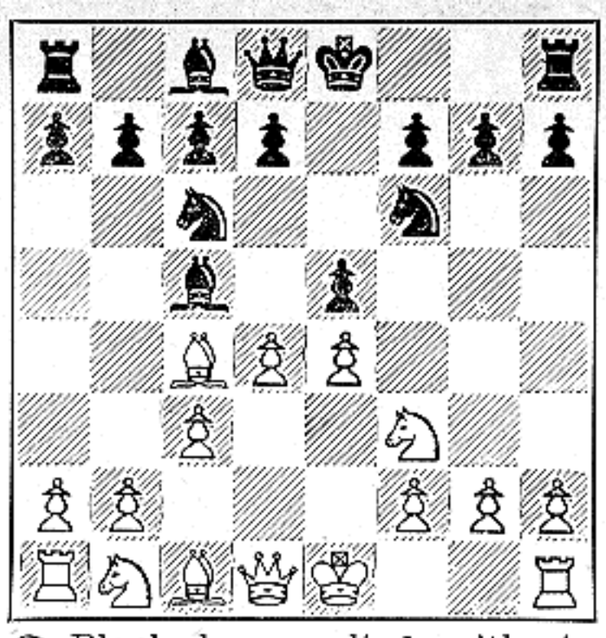
It should be noted that the Bishop does not have to be placed *on* a central square to be effective. Being a long range piece, the Bishop can control from afar. All



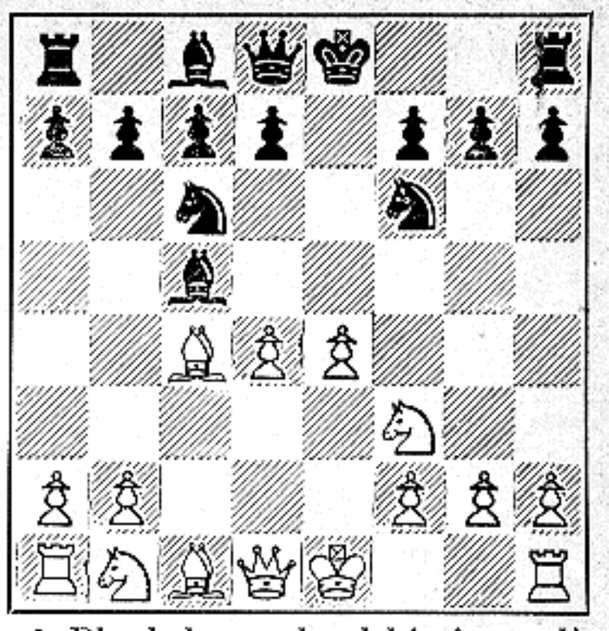
1 This example of the opening battle for control of the center has started with 1 P–K4, P–K4; 2 Kt–KB3, Kt–QB3; 3 B–B4. We have seen this opening before but the moves now take on new meaning when their purpose is understood. The Pawns occupy central squares and the force of each move is directed towards the center.



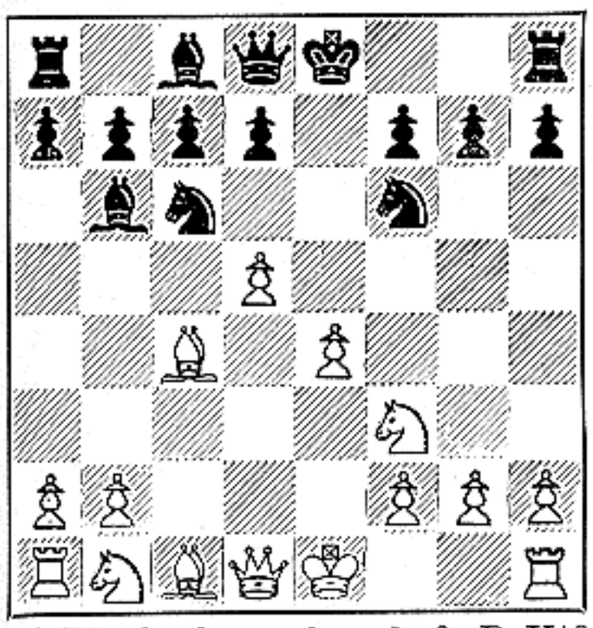
2 Black has played 3...B–B4 and the opening is now called the **Giuoco Piano.** (When Black plays 3...Kt–B3 it is called the **Two Knights' Defense.**) White has continued with 4 P–B3. This is by no means a wasted Pawn move. White intends to build up a strong center and remove Black's center Pawn with his next move.



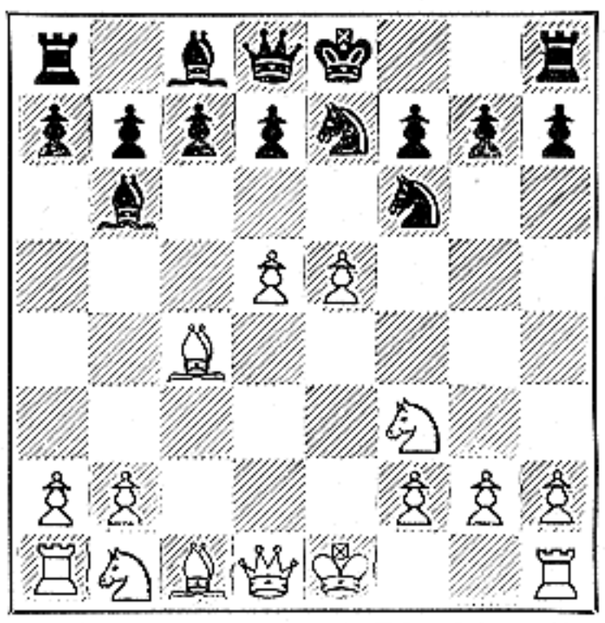
3 Black has replied with 4... Kt–B3, attacking White's K–Pawn, and White has followed up his last move with 5 P–Q4. Every move hits at the center. **White is now threatening PxB as well as PxP.** Note that Black's center Pawn is attacked twice, defended only once. What should Black do in this critical position?



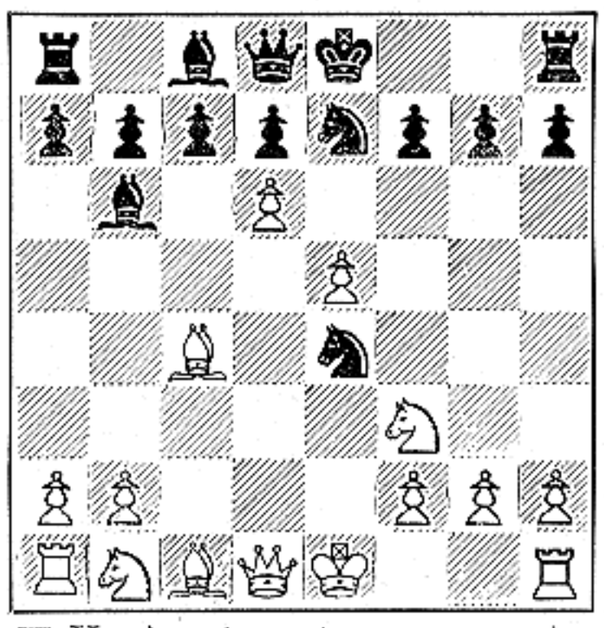
4 Black has solved his immediate problems in the only feasible way — by exchanging Pawns with 5...PxP; 6 PxP. **But now White again threatens PxB.** Moreover, White has succeeded in placing 2 Pawns on central squares and has removed Black's center Pawn! **Black must find a way to break up White's center at once.**



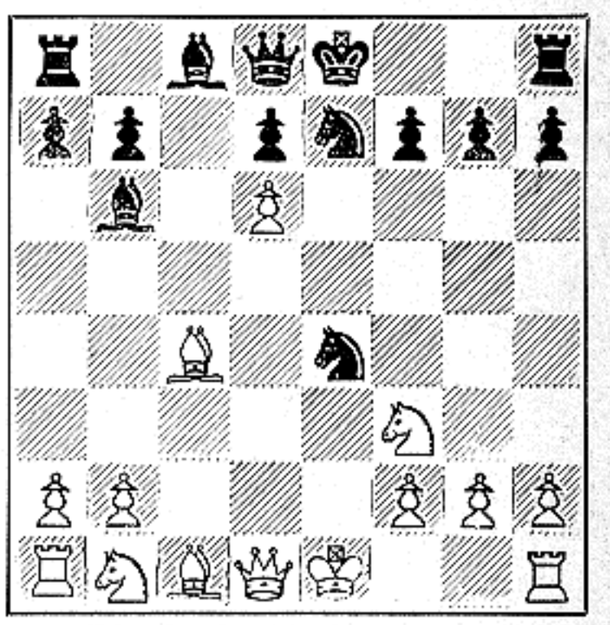
5 Black has played 6...B–Kt3 and White has attacked the Kt with 7 P–Q5. **Black's Bishop move was a bad blunder,** relinquishing all control of the center. **He should have played 6... B–Kt5ch.** Then if 7 Kt–B3, Ktx KP removes one of White's center Pawns; or if 7 B–Q2, BxBch; 8 QKtxB, P–Q4 breaks up the center.



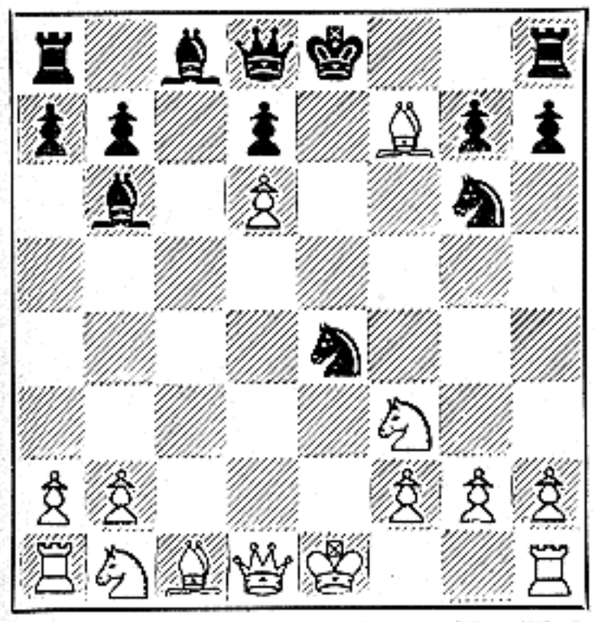
6 As a result of Black's mistake, the two white Pawns will crash through the center of the line with devastating effect. Black's QKt, attacked in position 5, has retreated to K2 (the only other playable move, equally bad, was Kt–Kt1) and White has pushed on with 8 P–K5, attacking Black's other Knight.



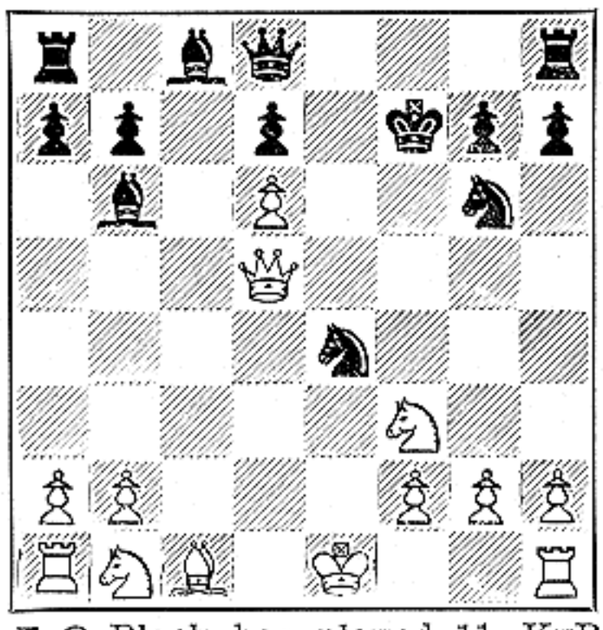
7 Hoping to get some counter play by attacking White's KBP, Black has moved his Kt to K5—but the forward march of the center Pawns continues. White has played 9 P–Q6. The Queen Pawn now jabs at the black Knight at K2. Note how this steamroller advance in the center sweeps aside all opposition in its path.



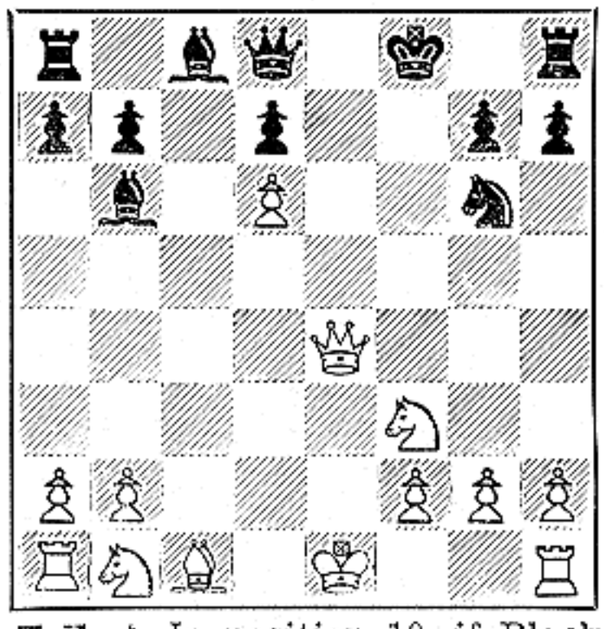
8 Black decided to get rid of one of the Pawns with the exchange 9...PxP; 10 PxP. There was little else he could do. In position 7, if 9...Kt–Kt3; 10 Q–Q5 wins the Kt at K5 as Black must guard the threat of 11 QxP mate; or if 9...KtxP; 10 Q–Kt3 with a murderous attack (11 BxPch and 12 B–Kt5 etc.)



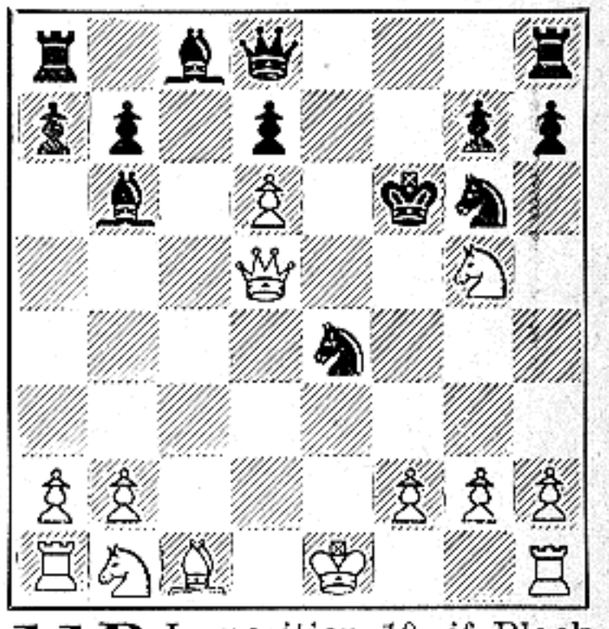
9 Black has played 10...Kt–Kt3. White did **not** continue 11 Q–Q5 as Black could just castle and the open King-file prohibits 12 QxKt. (11 Q–Q5, O–O; 12 Qx Kt? R–K1,) Instead, White has played 11 BxPch! The Pawns have done their damage and cleared the way. Now White capitalizes on his position.



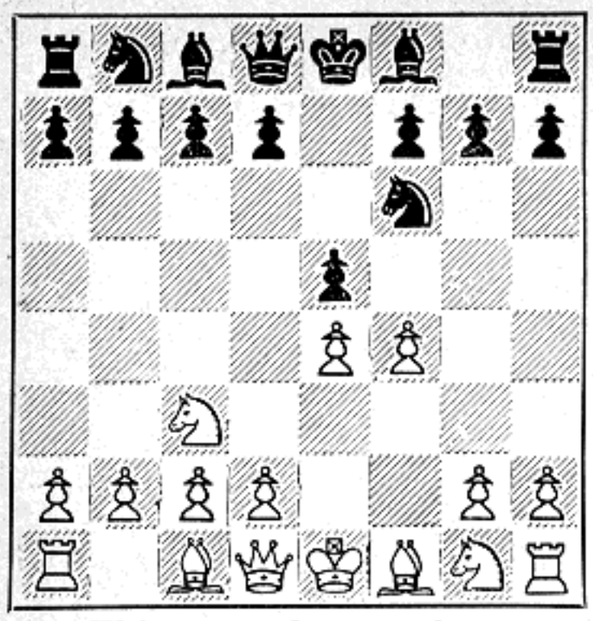
10 Black has played 11...KxB and White has continued 12 Q–Q5ch. Diagrams 11A and 11B show two possible continuations from this point. In position 9, if Black played 11...K–B1 (instead of KxB) then 12 Q–Q5, Kt–B3; 13 Q–Kt3 and White is a Pawn up with a fine position against Black's hopeless mess.



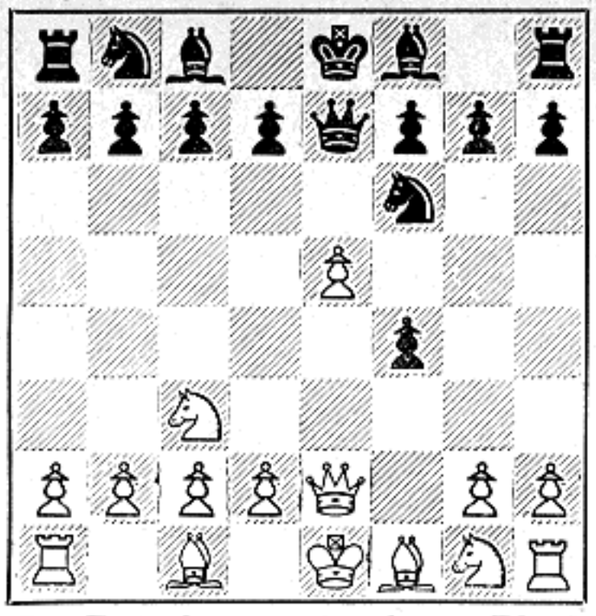
11A In position 10, if Black plays 12...K–B1, White captures 13 QxKt and the final position is shown above. **White can now win with ease.** He is a Pawn up and can get his pieces into action at once. Black is all tangled up and hemmed in. For instance, the Q-Bishop is so imprisoned that it will take 4 moves to get it out!



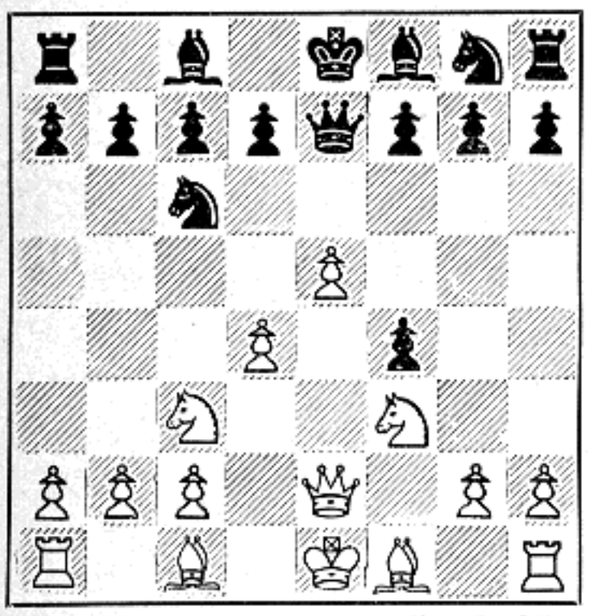
11B In position 10, if Black plays 12...K–B3 (to prevent QxKt by ...R–K1) he walks into a mate. As shown here, White plays 13 Kt–Kt5 and announces mate in 2. The threat is KtxKt mate. If 13 ...R–K1; 14 KtxP mate, or if 13 ...KtxKt; 14 BxKt mate, and if 13 ...Kt elsewhere; 14 KtxPch, RxKt; 15 B–Kt5 mate.



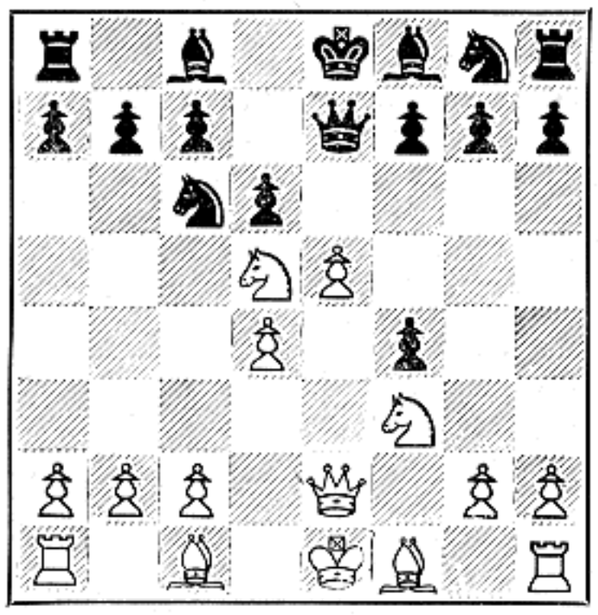
1 This second example comes under the heading of an opening trap. As shown here, the starting moves are 1 P–K4, P–K4; 2 Kt–QB3, Kt–KB3; 3 P–B4. This is called the **Vienna Gambit.** White offers a wing Pawn **to dislodge Black's center Pawn and give White a free hand in the center.** Black should not take the Pawn.



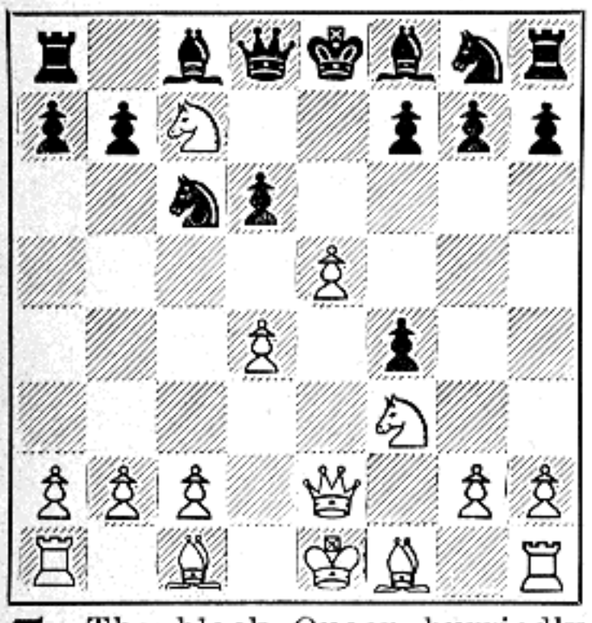
2 But here we show Black falling into the trap. He plays 3...PxP and White pushes on with 4 P–K5, attacking the Kt. Black hates to return his Kt to Kt1 (but this is best) and plays 4...Q–K2, pinning White's KP, but White then plays 5 Q–K2 and now Black must retreat his Kt or lose it.



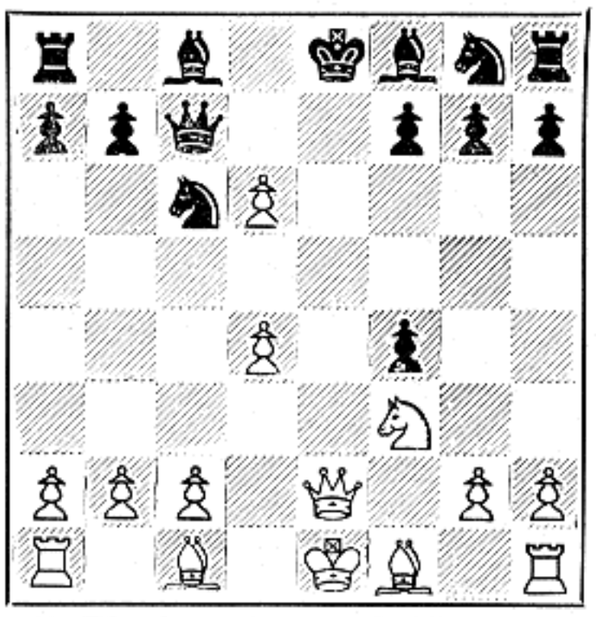
3 So Black plays 5...Kt–Kt1 and after 6 Kt–B3, Kt–QB3; 7 P–Q4 we reach this position. Now Black finds that he seems to have run out of moves! He can't move his KKt or either of his Bishops; in fact, he cannot develop a single piece. What to do? Perhaps a Pawn move to give himself some freedom? (Best: 7...Q–Q1.)



4 Blissfully unaware of what is going to happen to him, Black plays 7...P–Q3 with the idea of developing his Queen-Bishop. Incidentally, he hopes to get rid of that annoying white Pawn in the center of the board when his troubles will be over....but his dreams are shattered as White wallops him with 8 Kt–Q5!



5 The black Queen hurriedly retreats to Q1 and then White gets in the second body punch with 9 KtxPch! And now, after only 9 moves, Black has an irretrievably lost game! Can one little Pawn capture bring all this trouble in its wake? It can, **when it involves giving up control of the center.**



6 Black plays QxKt and White delivers the knock-out with 10 PxP, a deadly **discovered check** which wins the Queen. If Black had played 9...K–Q2; 10 KtxR would also win soon. Where did Black go wrong? In position No. 1 he should have played 3...P–Q4 and if 4 PxKP, KtxP; or if 4 PxQP, either PxP or P–K5.

it needs is a long, open diagonal. A Knight, however, is a short-range piece and is much more powerful when placed in the center.

It should also be observed that the choice of square on which to develop a Bishop is not so easily determined as in the case of a Knight. To play Kt-B3 is a strong move in practically all positions, but it takes some time and a further revelation of the opponent's plans to decide where to develop a Bishop. For this reason, *the Knight is usually developed first.*

After the initial Pawn move, or moves, the Knight is the first piece to enter the fray. Sometimes both Knights are brought out before a Bishop is moved. On other occasions, one Knight is developed and then a Bishop, followed by the other Knight. The remaining Bishop may be developed later, but it is usually *released* so that it is free to move when the right moment arrives.

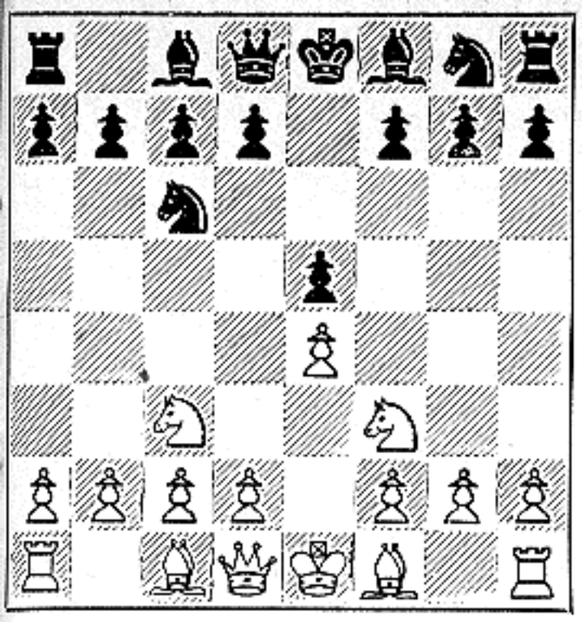
As we have pointed out, the Queen is generally held in the background until two or three minor pieces have been developed. In many openings, the Queen moves to K2 or QB2; less frequently, it is developed at Q3 or QKt3. Wherever it goes, the Queen always has an eye on the center.

After castling, the Rooks are customarily placed at K1 and Q1 where they exert pressure on the center files, a pressure which increases as exchanges take place in the center of the board. However, if there is an open file (cleared of Pawns), a Rook usually occupies it at once, particularly if the file is near the center. For instance, if the QB file is open, the QR will go to QB1 where it sweeps the file with its power. To maintain control of such an open file, the player often "doubles" his Rooks, i.e., he advances one Rook on the file and brings the other Rook behind its mate so that their power is combined on the same file.

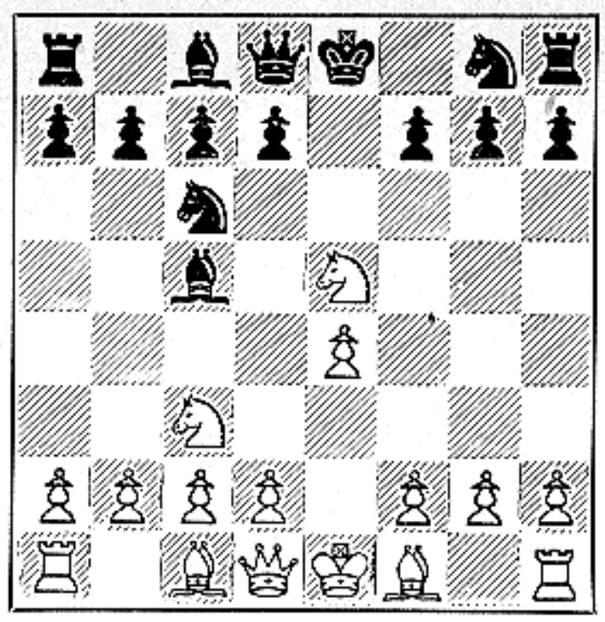
EXAMPLES OF CENTER CONTROL

Four illustrations of the importance of center control are given on these pages. In the first example (Page 29) White succeeds in establishing two Pawns in the center. Black has an opportunity to break up this formation but fails to do so. As a result, White crashes through the center with a winning attack. The power of two unopposed center Pawns is clearly demonstrated. The second example (at the left) is an opening trap in which Black loses quickly because he gives up control of the center. In the third illustration (Page 31), White seizes an opportunity to remove his opponent's center Pawn and establishes the type of Pawn superiority given in diagram 1, Page 28. The finish of this game (Pollock-Mortimer, London 1887) shows how White capitalizes on this advantage with a winning King-side attack. The fourth example (Page 32) is a tournament game won by world champion Alekhine in which White takes advantage of an opening indiscretion to gain time and a strong center. Again a winning King-side attack is the outcome.

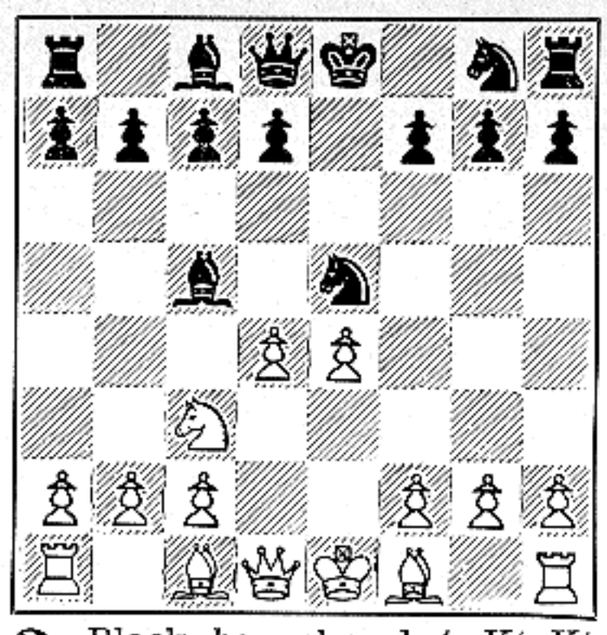
In these examples—and all future illustrations of openings—observe that each developing move is directed towards the center in an attempt to establish superiority or at least obtain equality in this section of the board. If an advantage in the center is secured, the game often "plays itself" thereafter.



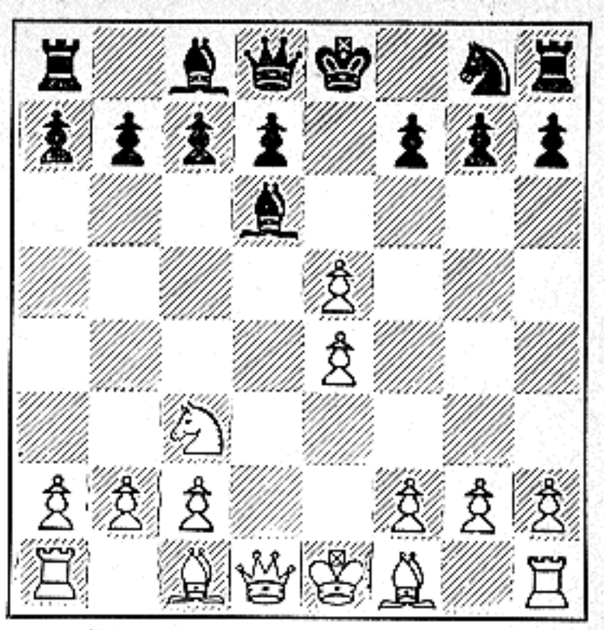
1 In this third example, the game has started with 1 P–K4, P–K4; 2 Kt–KB3, Kt–QB3; 3 Kt–B3. This is the first time we have seen this 3rd move for White. It usually leads to a rather drawish game. Black should answer with 3...Kt–B3 (**Four Knights' Game**) or 3...B–Kt5 (**Three Knights' Game.**)



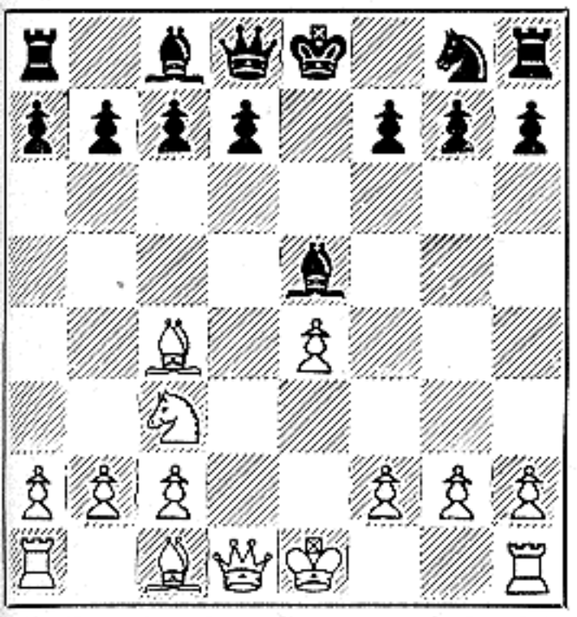
2 Black has played 3...B–B4 and White has captured 4 KtxP! Black's third move was a bad mistake as he **immediately loses control of the center.** If he had anticipated his opponent's reply he would not have made this move. White's capture looks like a sacrifice but actually it is not.



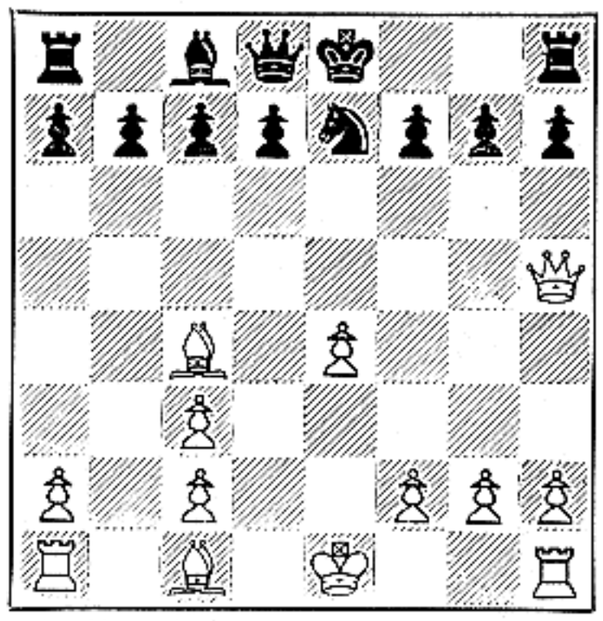
3 Black has played 4...KtxKt and White has followed up with 5 P–Q4! This regains the piece by a **simultaneous attack** on Black's Bishop and Knight. Black must give up one or the other. Note carefully this type of attack. It is a dangerous weapon and is often used to win a piece.



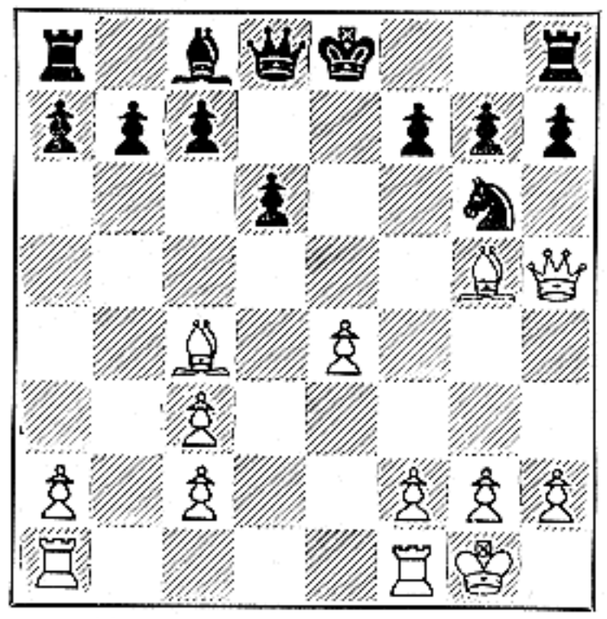
4 Black decided to retain his Bishop and has played 5... B–Q3. White has captured 6 Px Kt, regaining his piece and accomplishing his object. He has not only forced Black to lose time, but **has secured superiority in the center,** having removed Black's center Pawn and maintained his own Pawn at K4.



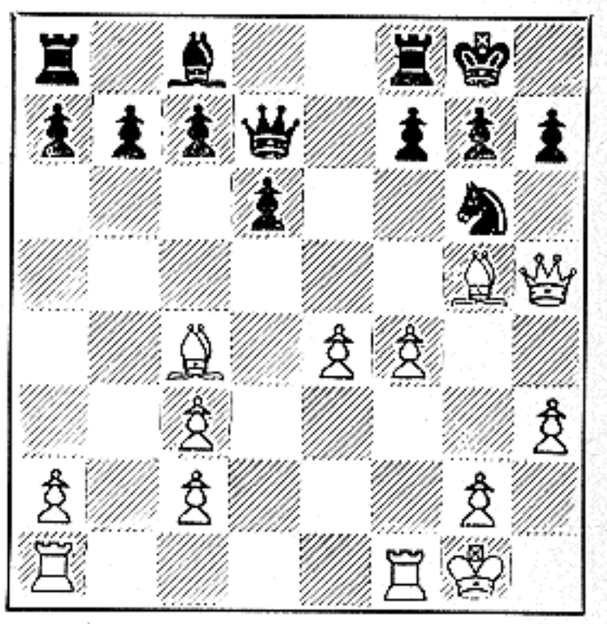
5 Black has recovered his Pawn by 6...BxP and White has developed his Bishop with 7 B–QB4. Note that a tempo has been gained as White has a Pawn at K4 and 2 pieces in action, whereas Black has only his Bishop to show for his opening moves. White is now in a strong position with numerous threats.



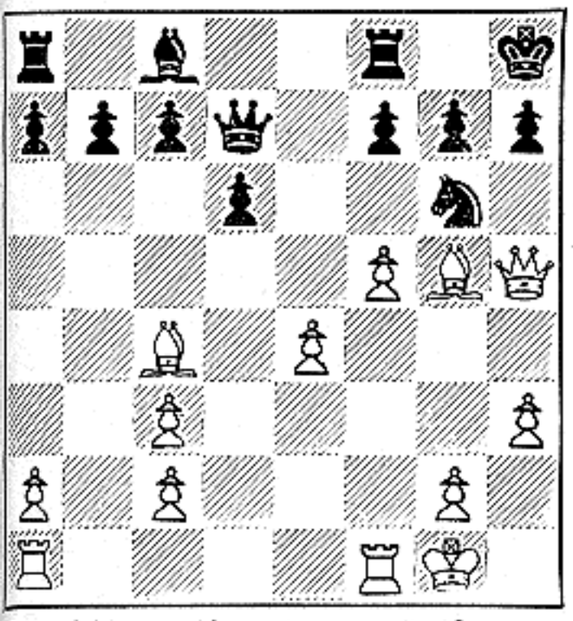
6 Fearing White's threat of P–B4 and the loss of more time with his Bishop, Black decided to exchange (7...BxKtch; 8 PxB) and then played 8...Kt–K2. White immediately seized the opportunity to attack and played 9 Q–R5. Now White is threatening QxP mate. Black should have played 8...Kt–B3.



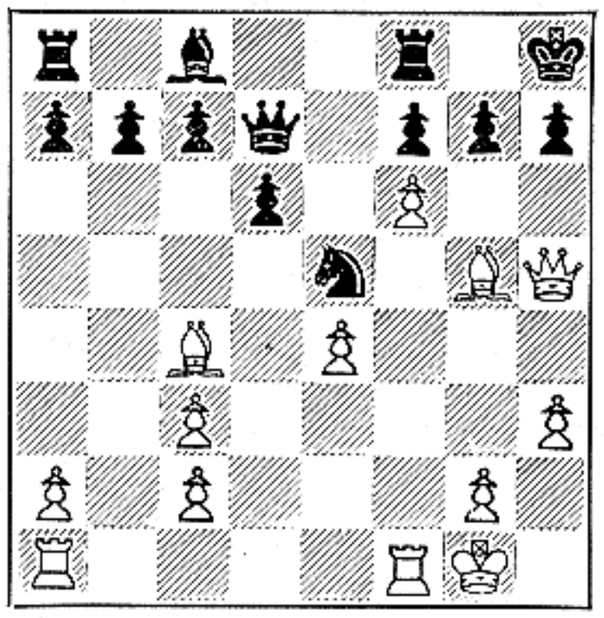
7 To defend the threat of mate, Black played 9...Kt–Kt3. Then White castled and Black released his QB with 10... P–Q3. Again White developed with a threat as he played 11 B–KKt5 attacking the Queen. Note that White's center Pawn superiority is now the type of diagram 1, Page 28.



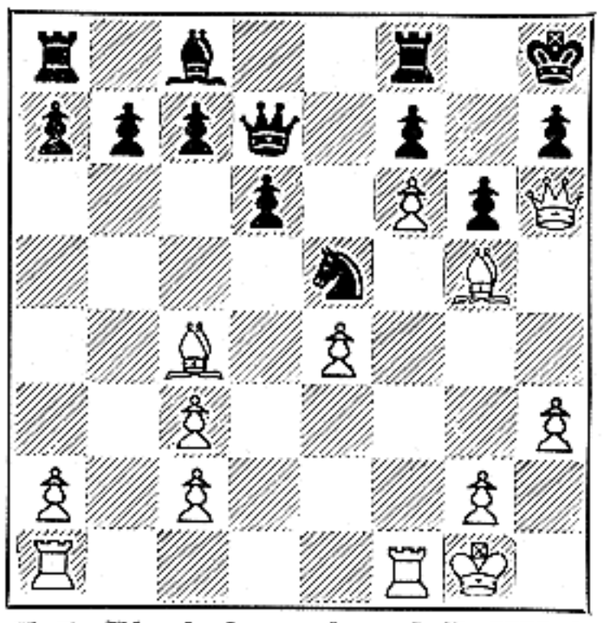
8 Black's attacked Queen moved to Q2, forcing another weakness as the Queen now blocks the Bishop, and White played 12 P–KR3 (to prevent Black from moving Q–Kt5 and exchange of Queens.) Then Black castled and White has launched his K-side attack with 13 P–B4. Now the center control pays dividends.



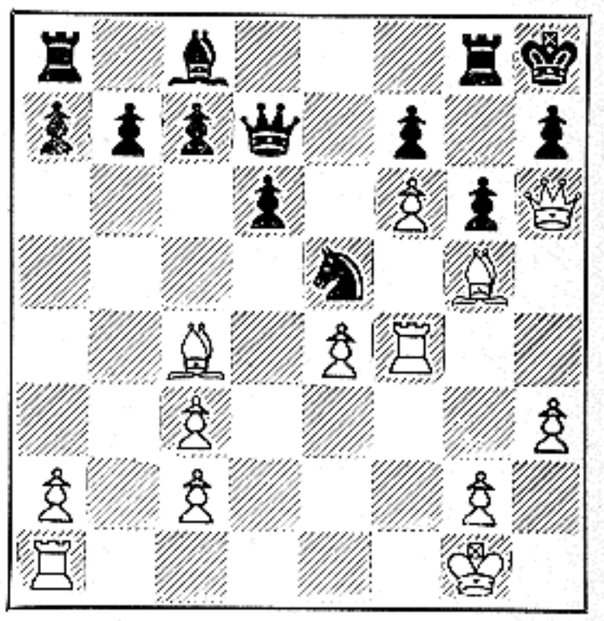
9 Attempting to meet the oncoming assault, Black has played 13...K–R1 to unpin his KBP so that he can counter attack with P–B3. But White allows no time for this and has attacked the Kt with 14 P–B5. The onward march of the Pawn sweeps away defensive pieces in its path and clears the way for the final mate.



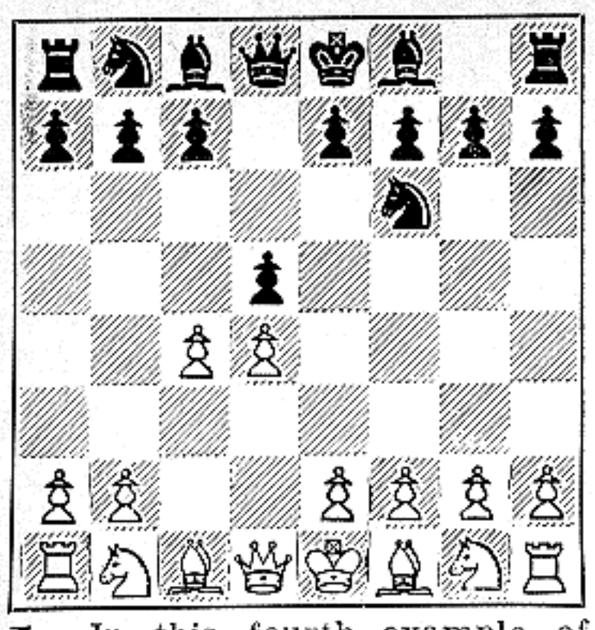
10 Black has moved Kt–K4, attacking White's Bishop, but White pays no attention to this threat and pushes on with 15 P–B6! In this position, Black has no time to take the Bishop as White is threatening mate. (16 PxPch, KxP; 17 B–B6ch, K–Kt1; 18 Q–Kt5 mate. If 16 PxPch, K–Kt1; 17 PxR also leads to mate.)



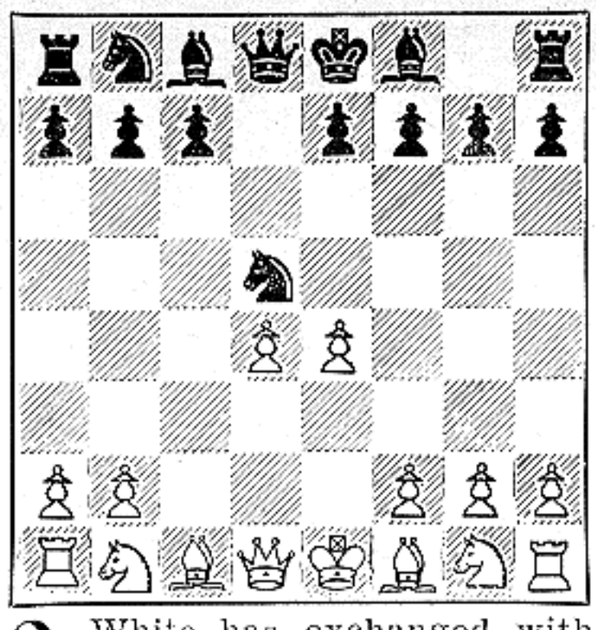
11 Black has played P–KKt3, his only defense, and White has continued 16 Q–R6. Now he threatens Q–Kt7 or QxR mate. The white KBP has penetrated the defenses surrounding the black King and has reached its goal. **This advance of the KBP would never have been possible if Black had maintained a Pawn at K4.**



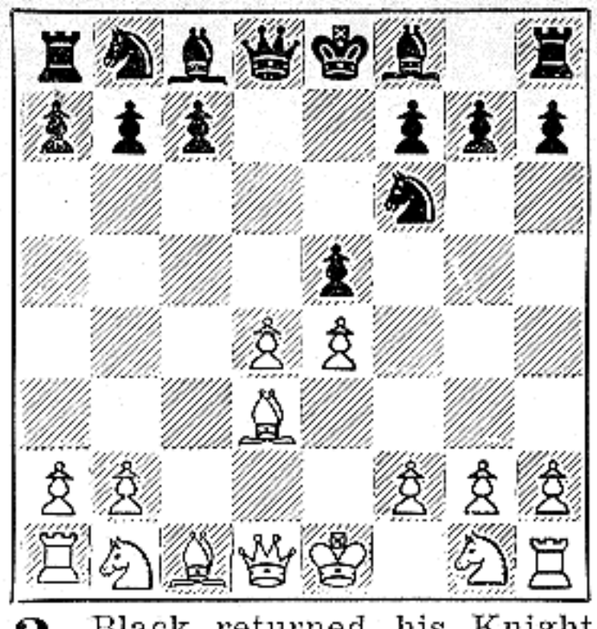
12 Again Black has played his only defense, R–KKt1, and White finishes the game with 17 R–B4! White is now threatening QxPch, followed by R–R4 mate. There is no defense and Black resigned. All Black's troubles in this game can be traced to his 3rd move which cost a tempo and lost control of the center.



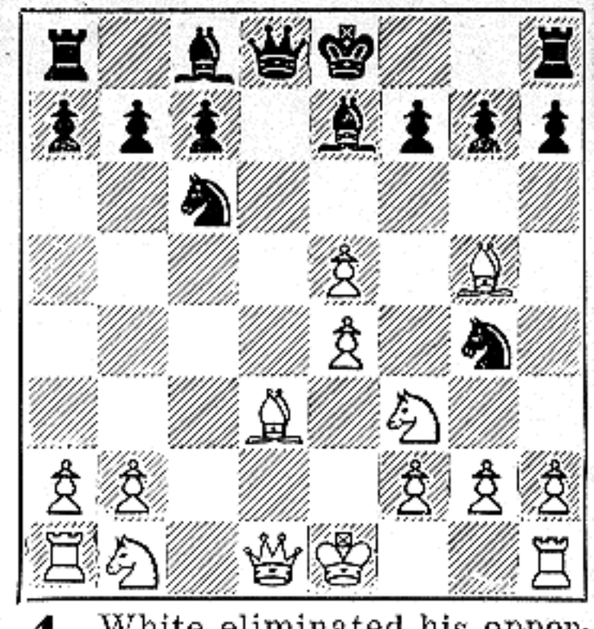
1 In this fourth example of the importance of center control, the game has started with 1 P–Q4, P–Q4; 2 P–QB4, Kt–KB3. White's first move is at least as good as P–K4, similarly occupies a central square. His 2nd move makes the opening a **Queen's Gambit** as White offers a wing Pawn to establish center control.



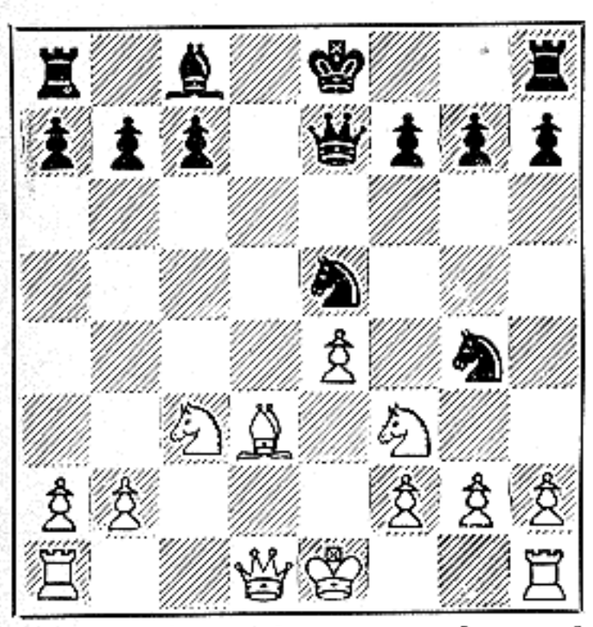
2 White has exchanged with 3 PxP, KtxP and now has played 4 P–K4! This demonstrates that Black's 2nd move (diagram 1) was a mistake as **White has secured an immediate superiority in the center** and gained time by attacking the Knight. (Black should have played 2...P–K3 or P–QB3 to maintain a Pawn at Q4.)



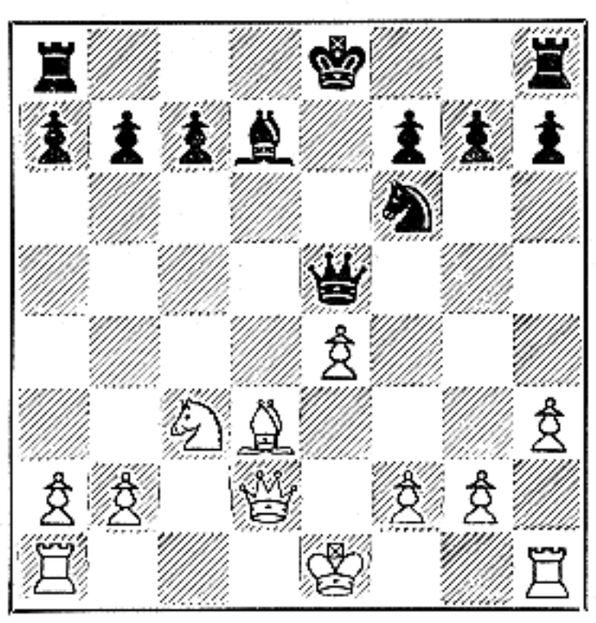
3 Black returned his Knight to KB3 and White played 5 B–Q3, to maintain his Pawn at K4. Black then replied with P–Q4 in an immediate effort to break up White's powerful center. But this will only partially reduce White's advantage. Black has already lost control of the center.



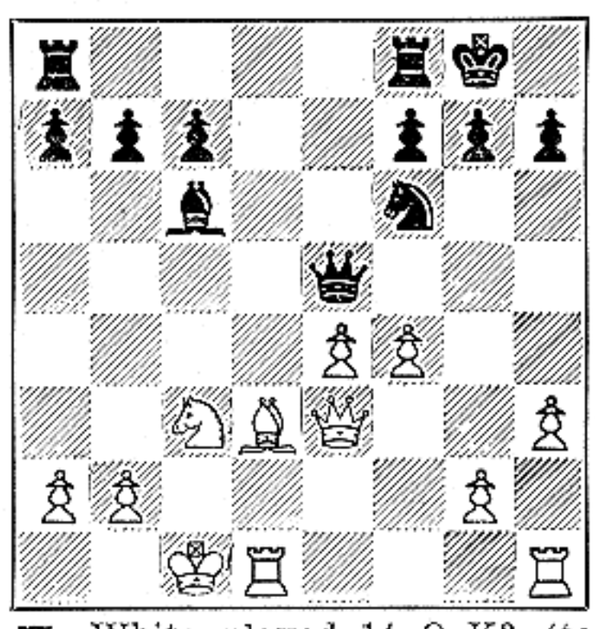
4 White eliminated his opponent's remaining center Pawn by 6 PxP and Black's KKt played to Kt5. After 7 Kt–KB3, Kt–QB3; 8 B–KKt5, B–K2, the above position is reached. White's last move was to forestall Black's threatened ...Kt–Kt5 which would initiate a strong attack, force exchanges, give Black winning prospects.



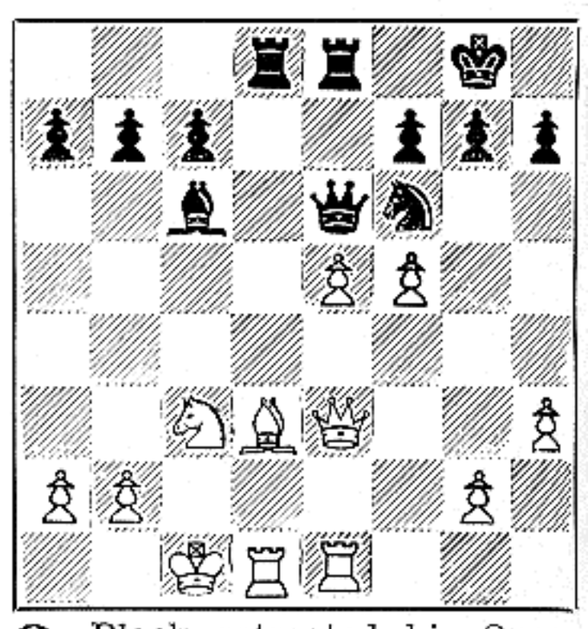
5 White has exchanged Bishops (9 BxB, QxB) to remove Black's Queen from the Q-file and again thwart the execution of Black's ...Kt–Kt5 attack. Then, after 10 Kt–B3, Black finally recovered his Pawn with QKtxP. White could not hold on to his extra Pawn but retains his KP and still controls the center.



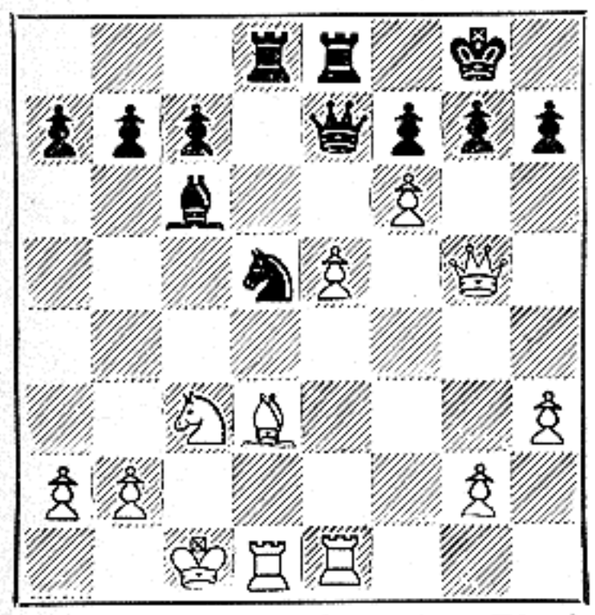
6 White captured 11 KtxKt and Black recaptured with his Queen (to prevent White from castling) but White continued 12 P–KR3, forcing the Kt to return to KB3, and after 13 Q–Q2, B–Q2, the above position is reached. Black's Queen is now exposed to a Pawn attack. (He should have recaptured with his Kt.)



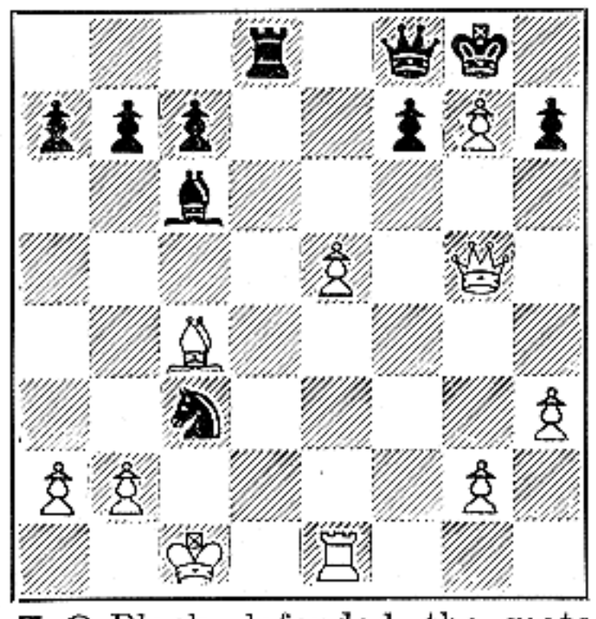
7 White played 14 Q–K3 (to prevent Black from castling QR by the threat of QxP) and Black replied with B–B3, bearing on White's KP. Then both players castled, White on the Q-side, Black with the KR. Finally, with 16 P–B4, White starts his K-side attack. Again we see how control of the center brings results.



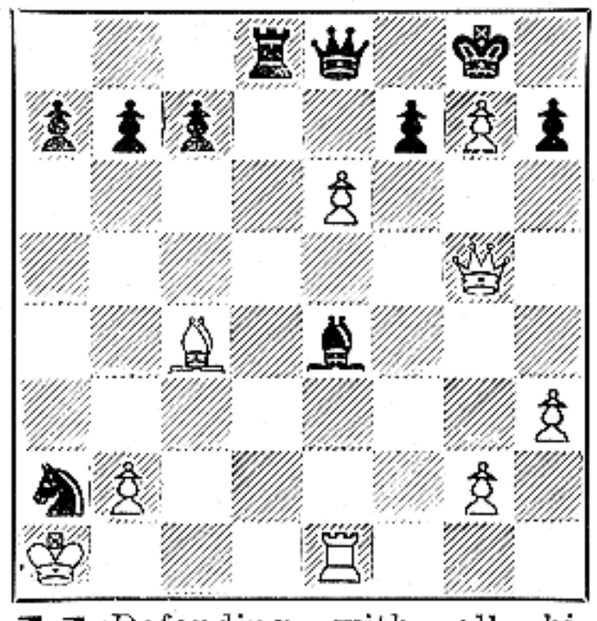
8 Black retreated his Queen to K3 and White pushed on with 17 P–K5. As White's KP is pinned, Black did not move his Kt, but tried to build up resistance with 17...KR–K1. Then, after 18 KR–K1, QR–Q1, White attacks the Queen with 19 P–B5, as shown here. (19 PxKt would not do, as White would lose Q & R for Q.)



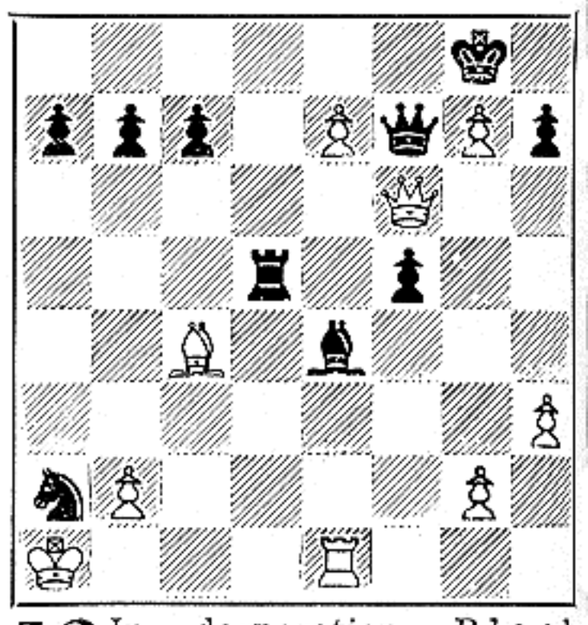
9 To retain the pin, Black retreated his Queen to K2 but then White played 20 Q–Kt5, releasing the pin, and Black was forced to move his Kt, playing Kt–Q4. With 21 P–B6 White again attacked the Queen. The Pawns are reaching their goal and stabbing at Black's King position. White now threatens QxP mate.



10 Black defended the mate with Q–B1 and White continued 22 B–B4 (threatening to win a piece as Black's Kt was attacked 3 times.) Black solved this with KtxKt. Then White exchanged Rooks (23 RxR, RxR) and without stopping to recover his piece, has just played 24 PxP! (Now if ...Q–K1; 25 BxPch! etc.)



11 Defending with all his power and clever traps, Black played KtxPch and White moved 25 K–Kt1 (not 25 BxKt?, Q–B4ch!) Then Black moved Q–K1 and White continued 26 P–K6 (threatening PxPch). Black again tempted with B–K5ch but White played 27 K–R1 (not 27 RxB?, R–Q8ch, followed by ...Q–R5ch!)



12 In desperation, Black played P–KB4 and after 28 P–K7 dis. ch, R–Q4; 29 Q–B6, Black was forced to defend the threat of Q–B8ch by playing Q–B2. In this position (above) White played 30 P–K8, queening with check, and Black resigned as White mates in 2. (30 P–K8(Q)ch, QxQ; 21 BxRch, BxB; 32 RxQ mate.)

LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS
Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. It started in the March 1943 issue. Part 12 will appear next month, in the April issue. When completed, the course will be published, in book form, by SIMON & SCHUSTER, New York.

PART ELEVEN: THREATS IN THE OPENING

In this chapter, we have explained the principles to be followed when selecting opening moves, but we again emphasize that *the first thing to do before making any move is to consider your opponent's threats.*

A contemplated move may do everything that a good opening move is supposed to do, but if it does not answer the opponent's threat, it is not the proper time to make the move. *Each move must be relevant to the position as it exists on the board.* If your opponent is threatening you with loss of material, your choice of moves is immediately limited to those which answer this threat. All other moves may be summarily rejected. You may be able to meet the threat with a good developing move or a good counter-attacking move, but you must answer the threat in some way, even if your reply does not meet the requirements of good development.

For instance, if you start your game with 1 P-K4 and your opponent replies with 1 . . . P-Q4, your King-Pawn is attacked and something must be done about it. You may decide to exchange Pawns by playing 2 PxP (best) or you may protect your Pawn, or advance it; but you cannot ignore the threat and make an irrelevant move, no matter how good the move may be in all other respects. (An exception to this rule exists in the case of a premature attack. If you decide that the execution of your opponent's threat will gain you more than adequate compensation in time and development for any material loss, you may be able to ignore his threat.)

The opponent's positional threats also affect the choice of opening moves. For instance, if your opponent is trying to prevent you from castling, this threat will cause you to develop your pieces so that you will be able to castle. An ordinary developing move which does not meet this threat would be irrelevant in such a position.

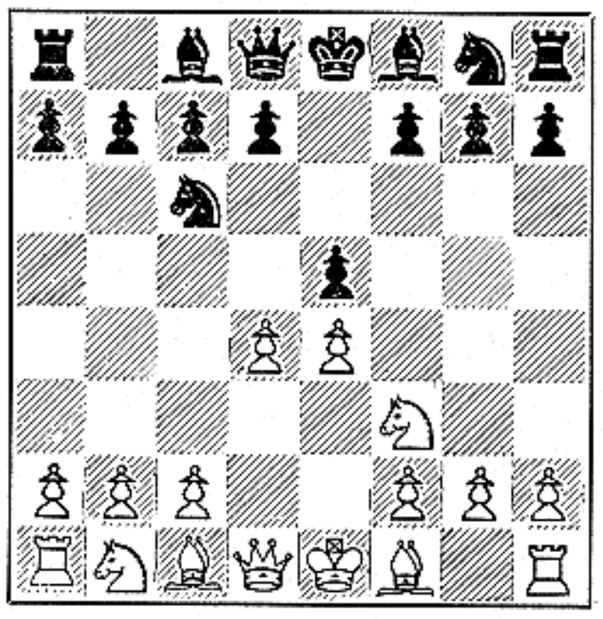
Another important rule which we reiterate for emphasis is the following:

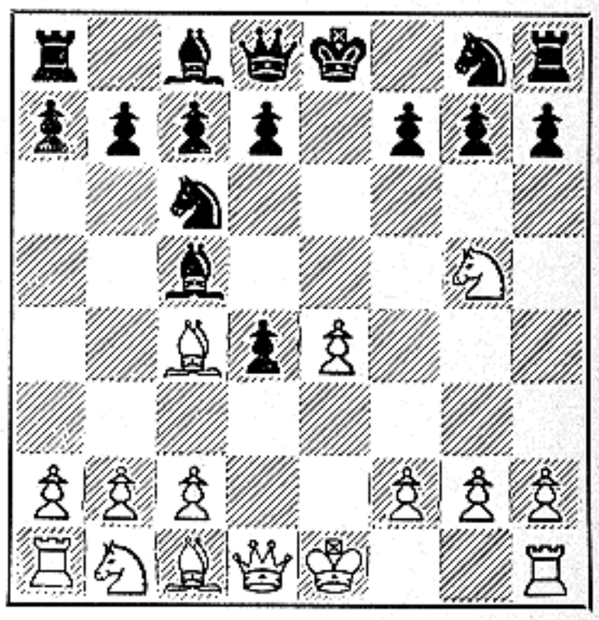
Never make a move without considering your opponent's replies.

It is essential that existing threats be answered. It is just as important to *anticipate* threats. Before making any move, visualize the reply you would make if you were playing your opponent's side of the board. Don't presume that he will make a weak answer. Give him credit for being able to find the strongest reply. In this way you will avoid making weak moves which give your opponent an opportunity to gain material or positional advantage.

Threats and counter-threats are the attacking weapons which condition the development of the pieces in the opening. The threats are not made with the expectation of winning material, but in an effort to seize control of the center and build up a strong, mobile position. Nevertheless, the threats must be answered and anticipated. If they are ignored, the resulting loss of material or positional weakness may decide the issue immediately.

A good example of how threats affect the development of pieces is found in the "Scotch Gambit" opening illustrated in the diagrams below.





The game starts with the moves 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 P-Q4, reaching the position in the diagram at the left. This opening leads to an open type of game which Black must defend with care. However, White's 3rd move is not particularly good as he will find it difficult to maintain his King-Pawn in the center. Black is given the opportunity to capture the Queen-Pawn and should do so immediately.

The diagram at the right shows the position after the continuation 3 . . . PxP; 4 B-B4, B-B4; 5 Kt-Kt5. Now White has sacrificed a Pawn for quick development and an attack against Black's KB2 square. This is a particularly vulnerable point, as the KBP is guarded only by the black King. Many King-Pawn openings are based on an assault against this Pawn.

White is attacking the KBP with two pieces—Bishop and Knight—and is threatening to play either BxPch or KtxBP. To guard with the Queen would accomplish nothing as White would cheerfully give up Kt and Bishop for the black Queen. *The best move for Black is 5 . . . Kt-R3!* This guards the KBP a second time and clears the way for castling, if White permits. Note that Kt-R3 is not a good developing move under ordinary circumstances. A Knight is not well placed at R3. The normal development square is KB3, attacking the center. But to play Kt-B3 in this position would be completely irrelevant as White would immediately capture KtxBP and win the exchange. This threat must be met and Kt-R3 is the way to meet it, despite all theoretical objections to the move.

Actually, White's attack is premature and gains him nothing when properly defended in this manner. Thus, after 5 . . . Kt-R3; 6 KtxBP, KtxKt; 7 BxKtch, KxB; 8 Q-R5ch, P-Kt3; 9 QxB, P-Q4, Black has slightly the better of it. However, many a game has been won by this type of attack against inferior defense.

DEVELOP WITH THREATS

With the foregoing qualification in mind, the principles of good opening procedure can be summarized in one sentence:

Bring out all your pieces as quickly as possible, placing them on strong squares, and play to get control of the center.

What does it mean to develop a piece on a strong square? The answer to this question has already been given. Each piece should be developed on a square where it attacks the center, directly or indirectly, and exercises its maximum power in the battle for control of the central squares. However, certain conditions must be met. In its new location, the piece must be free from harmful attack; on the next move, or shortly thereafter, the opponent must not be able to drive the piece away with a strong reply and gain a tempo. Furthermore, the Principle of Mobility must be observed; the piece should not interfere with the development of your other men. If these conditions are met, a piece which attacks the center directly, or helps to control the center, is developed on a strong square.

It is possible, however, that two or more moves may conform to the requirements outlined above. In such cases, each move is probably playable and the selection is a matter of choice. But there is an additional rule which may aid your selection; the best move is *the one which hurts your opponent the most.* Select a move which gives your opponent a problem to solve. Attack one of his pieces, or a vulnerable square; pin one of his Knights or otherwise restrict his mobility; threaten to win material or create a weakness in his position.

By making a sound developing move which attacks or threatens something, you limit your opponent's choice of replies. You may force him to make a defensive move which does not aid his development. His answer may even interfere with his mobilization and cramp his position. You also give him an opportunity to make a mistake. If he does not answer your threat in the best way, you may gain an immediate advantage.

The "threat" factor is often most important in deciding *the right time* to develop a piece. Every effort should be made to time your opening moves so that the full force of each piece is released when it is developed. Every move cannot embody a threat, but if a choice exists, select the move which meets all the conditions of sound development and at the same time does the most damage to your opponent's position.

OPENING VARIATIONS

Someone once went to the trouble of trying to calculate the number of possible moves in a game of chess. When it came to White's 4th turn his figure was already in the millions—so he gave up!

Does this mean that the chess openings are so complex that the average person can never hope to be able to play the game? Emphatically not! It merely means that chess is a game of infinite possibilities and permits each player to give free rein to his imagination in the choice of moves and determination of playing strategy. It means, too, that chess is a game of delightful variety. No two games are alike!

However, it also means that it is practically impossible to *memorize* all the chess openings, especially if one includes all the inferior possibilities for each player. Chess simply cannot be played by rote. Players who laboriously memorize opening variations recommended by chessmasters usually find themselves completely at sea if the opponent deviates from "the book." The important thing is to understand the objectives of the opening and to adhere to the principles outlined in this chapter. Let these principles be your guide in selecting a move in each position.

Actually, in any given position, the choice of moves is definitely limited. Most of the possible moves are obviously bad, even to a beginner at the game. When these bad moves are weeded out, the choice usually boils down to *just a few moves.* The real question is how to choose one of the three or four playable moves which are actually available.

The principles we have outlined will aid you in making this choice. When it is your turn to move, think in the following terms:

1. *What does he threaten?* Always ask this first. If there is a threat, your next move must answer it.

2. *Can I remove my opponent's center Pawn?* If you have been given this opportunity, remove the Pawn, provided you will not lose time or be exposed to danger.

3. *What developing moves are available to me which aid in the control of the center?* You will find that only a few moves answer these requirements. Consider them and give preference to the one which does the most harm to your opponent's position.

4. *What is his best reply?* Check the merits of each contemplated move by considering your opponent's best replies. Select and make the move to which he has no really strong reply.

Follow the above procedure and you are much more likely to pick a good move and get good opening development than by trying to remember the "book" move in any position.

Players who wish to take part in competitive chess events will undoubtedly find it advisable and helpful to make a study of opening variations. For these players and other students of the game, some excellent books, devoted solely to the interesting subject of the chess openings, are available. However, any attempt by the beginner to "analyze" the openings usually produces a state of mental fog. For this reason, we do not include in the present work any list of opening variations. Such a list would be beyond the scope of this introduction to chess.

When you have gained sufficient experience in actual play you may find it beneficial to study the objectives and

lines of play in specific openings. Meantime, the illustrative games throughout this book will provide you with enough examples to give you a working knowledge of opening procedure.

HOW DEVELOPMENT WINS

There is no such thing as a "forced win" at the start of a game of chess. If there were, all interest would be removed from the game. White has the first move and therefore possesses the initiative, but this is not sufficient to force a win. Black cannot afford to be too aggressive in the opening and must play with care to prevent White from increasing the slight advantage conferred by the opening move, but if both sides develop their pieces properly, there is no logical reason for one to beat the other.

Many well-played games between strong players end in a draw; others are won because one player is able to accumulate minute advantages in his position which finally result in gaining material. Between ordinary players, however, most games are won as a result of blunders (called "oversights" when made by masters) or *because the loser failed to develop his pieces in the opening.*

The rules for opening development are comparatively simple—but how few players observe these rules! Masters continue to give odds of a Knight or a Rook to amateurs, and trounce them decisively, mainly because the master brings all his pieces out quickly and posts them on strong squares where they do the most damage. He takes into account, too, his opponent's possibilities of development. If the amateur threatens to place a piece on a good square, the master advances a Pawn and prevents it—or he drives away pieces which have reached good squares if they are not properly supported.

How does the amateur conduct his game? He brings out two or three pieces and then begins to look around for combinations! He never finds them, because they cannot possibly be there! When he loses, he attributes it to the master's superhuman powers of calculation and shows you how the combination which won the game was foreseen thirty moves back. Actually, nothing of the sort takes place. Masters do make wonderful combinations, but they are usually based on superior development. When all the pieces are developed, and the opponent's are not, combinations do not have to be sought. They are there on the premises, ready and waiting.

One-time world champion Wilhelm Steinitz was once asked: "How can you give odds of a Rook and still win so easily?" Steinitz answered: "Look at my opponent's position. His Queen-Rook, Knight and Bishop are still home on their original squares. He's really giving me Rook odds, and nobody in the world can do that!"

To illustrate how development wins, we present two beautiful games played by masters. The first is a famous encounter by Paul Morphy against the Duke of Brunswick and Count Isouard. The combinations are really exquisite and the Queen sacrifice which forces checkmate is delightful. It is almost a shame to take you behind the scenes and show you that the "brilliant" moves are simply the application of cold logic in the treatment of the opponents' violation of proper principles of development. In this game you will see the following important ideas carried out by Morphy, playing White:

1. Rapid development of all the pieces.

2. Sacrifice as a means of tearing open the adversary's position.

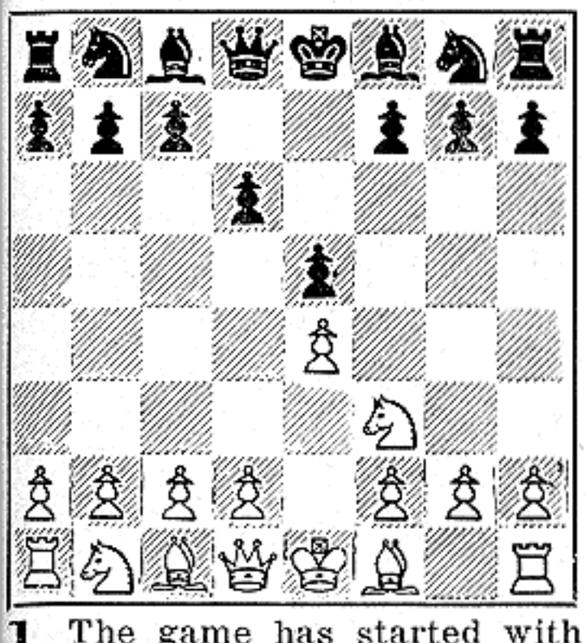
3. How to conduct an attack against a badly developed position.

4. How to intensify pressure against pieces that are pinned.

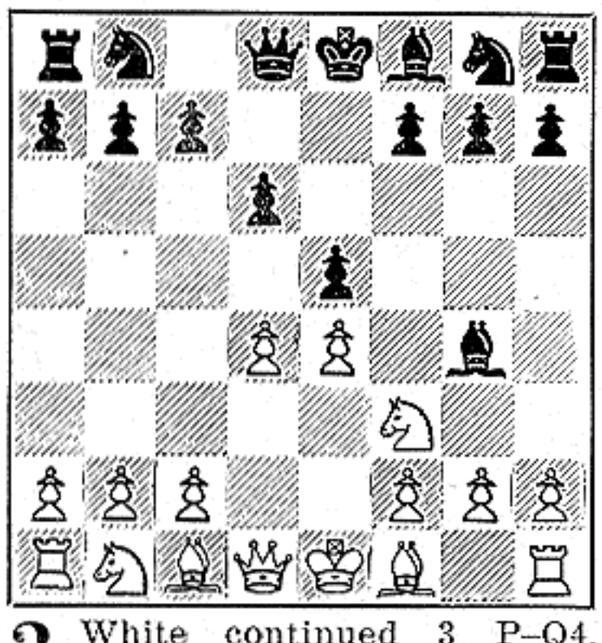
5. The power of Rooks on open files.

6. The importance of getting one's King into safety quickly by castling early in the game.

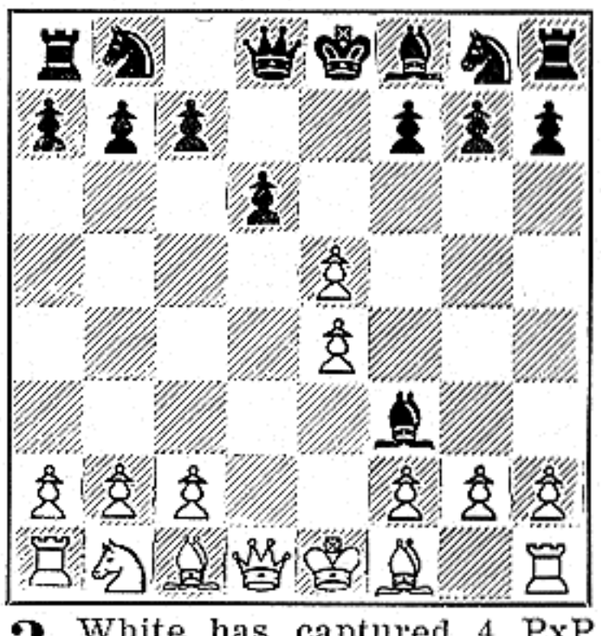
The second illustration is an almost perfect example of precise and logical development by the player of the white pieces, grandmaster Akiba Rubinstein, who won the game in 1920 at Gothenberg against chessmaster Maroczy. Superior development enables White to break through brilliantly but logically on the King-side and force checkmate.



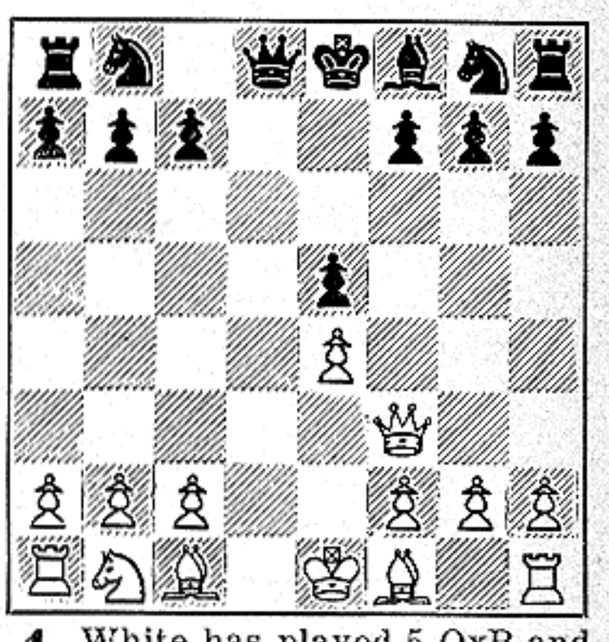
1 The game has started with 1 P–K4, P–K4; 2 Kt–KB3, P–Q3. Note that White's 2nd move is the only sound developing move which attacks the center and also threatens something. Black's response is inferior as he neglected the opportunity to answer the threat by developing a piece. (. . . Kt–QB3 or . . . Kt–KB3.)



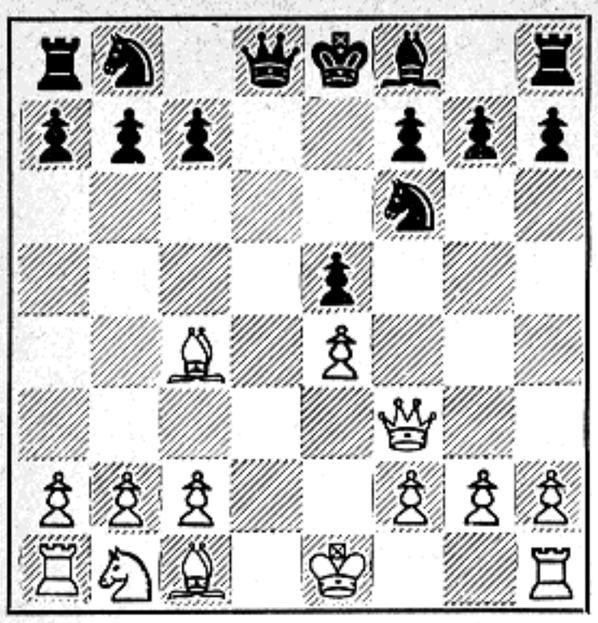
2 White continued 3 P–Q4, attacking Black's K-Pawn twice, and Black has defended with B–Kt5, pinning the Kt. Again Black's reply is bad. His Bishop is not posted on a strong square because he cannot maintain the pin after White's next move. Relatively better were Kt–QB3, Kt–Q2 or PxP.



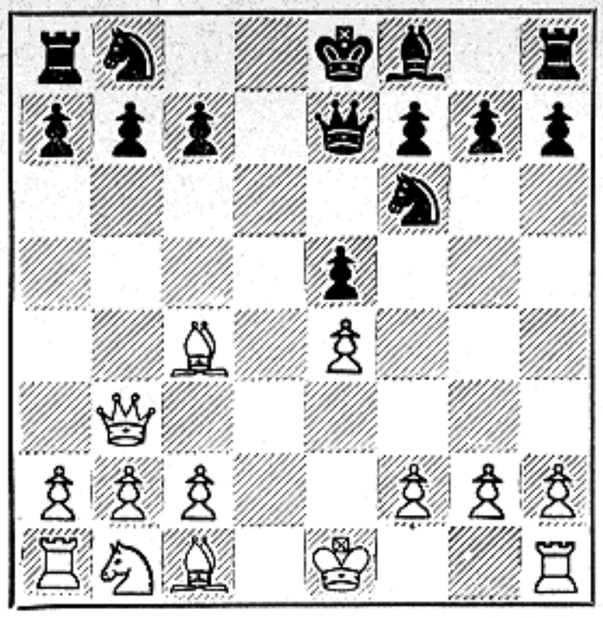
3 White has captured 4 PxP and Black has replied with BxKt, the only way to avoid losing a Pawn. (If 4 . . . PxP; 5 QxQch, KxQ; 6 KtxP.) This demonstrates that Black's original Bishop move was not a good developing move and not the right way to answer White's threat.



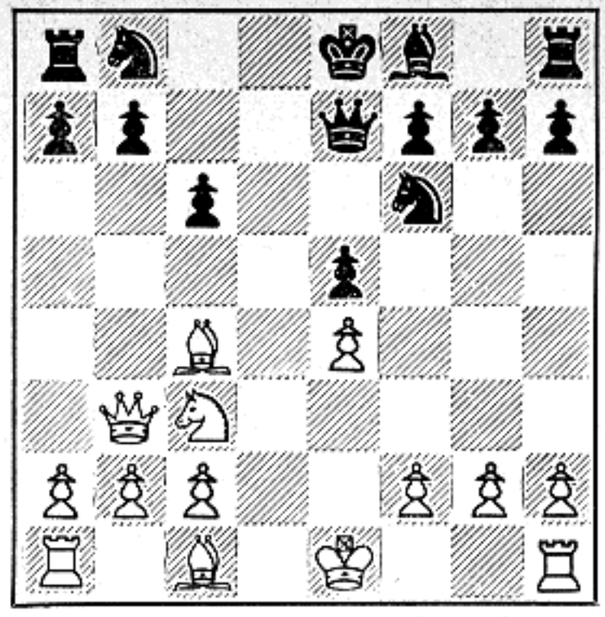
4 White has played 5 QxB and Black has recaptured his Pawn. In this position it is White's turn to move and Black has nothing to show in the way of development for his opening moves. Two bad moves have cost him time and given White a superior position. White's Queen is strongly posted and not subject to attack.



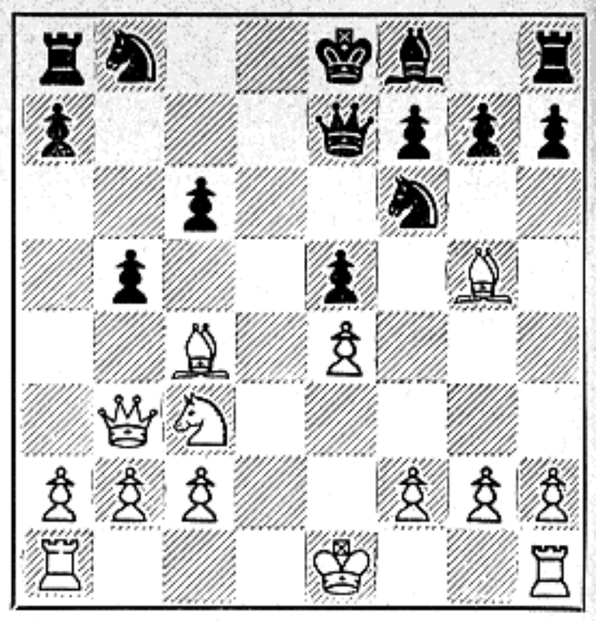
5 White continued 6 B–QB4 and Black replied with Kt–KB3. Note that White developed his Bishop with a threat (QxP mate) and that the Bishop is now posted on a strong square, subsidiary to the center, attacking Black's vulnerable KB2 square. Black defended the threat of mate by developing a piece.



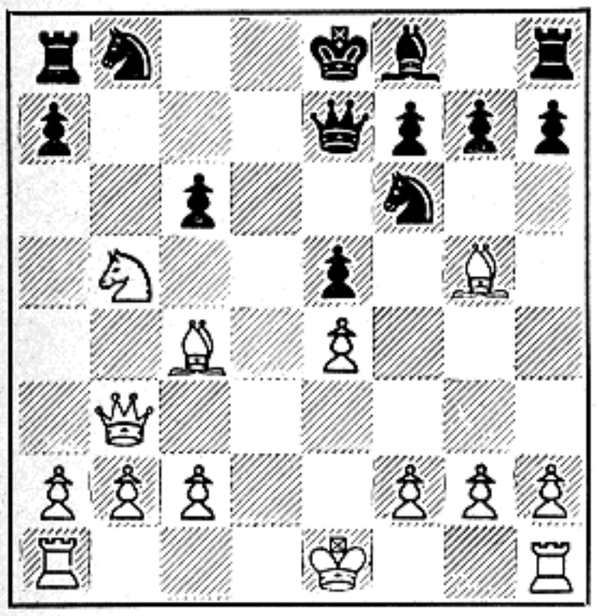
6 Now White has played 7 Q–QKt3, threatening BxPch and mate with the Queen, which Black has defended with Q–K2. Black did not play Q–Q2 as then White could continue with QxP and win Black's Rook. White is not attacking prematurely. His opponent's inferior opening play gave White time to move his Queen twice.



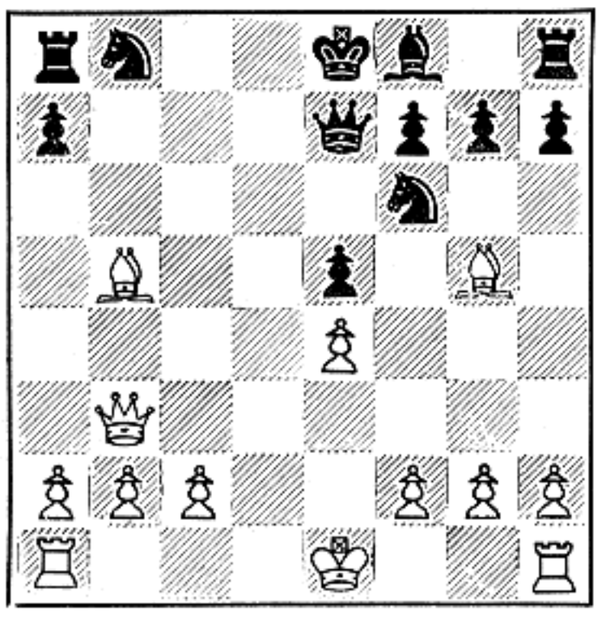
7 White has developed another piece and guarded his KP with 8 Kt–B3 and Black has defended White's threat of QxP (winning the Rook) by playing P–B3. In position 6, White could have won a Pawn by playing 8 QxP but Black would have responded with Q–Kt5ch, forcing exchange of Queens and killing the attack.



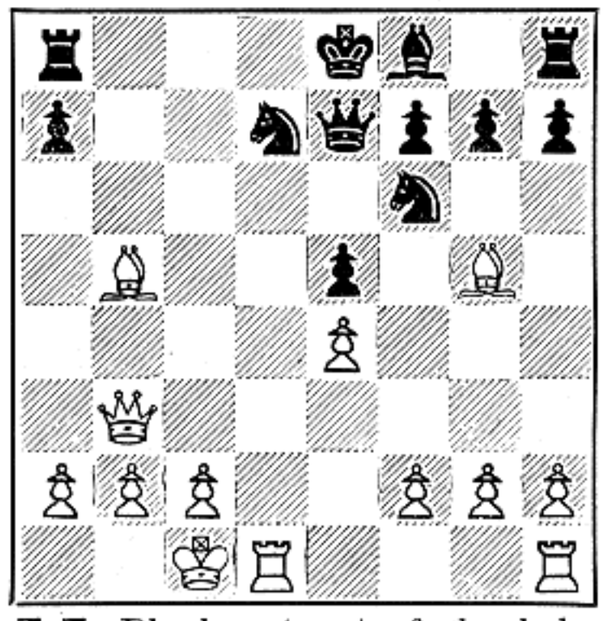
8 White has released the full force of his other Bishop by playing 9 B–KKt5, pinning the opponent's Kt, and Black, in desperation, has countered with P–Kt4. Note that White is fully developed, ready to castle, while Black is in a hopeless tangle with only one piece in play and that one is pinned.



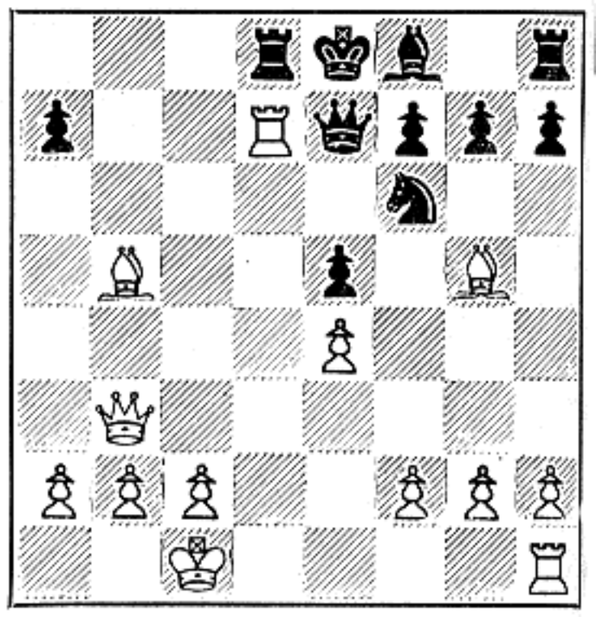
9 White has played 10 KtxP! With such an imposing lead in development and mobility, White can afford to make this sacrifice of a piece to maintain his aggressive position. To have backed away with his Bishop would have permitted Black to extricate himself by moving his Queen, developing his Bishop and castling.



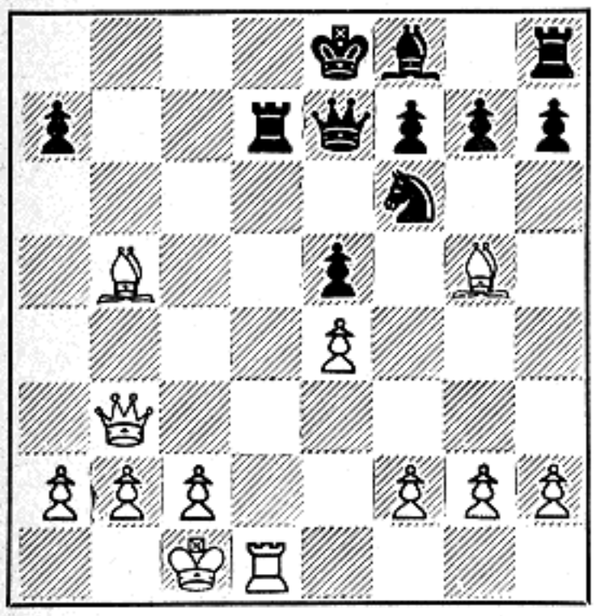
10 Black has accepted the sacrifice, capturing PxKt, and White has recaptured with 11 BxKtPch. Now White has taken 2 Pawns in exchange for his Knight and has held on to his mobile, threatening position, giving his opponent no opportunity to untangle his pieces and move his King out of danger.



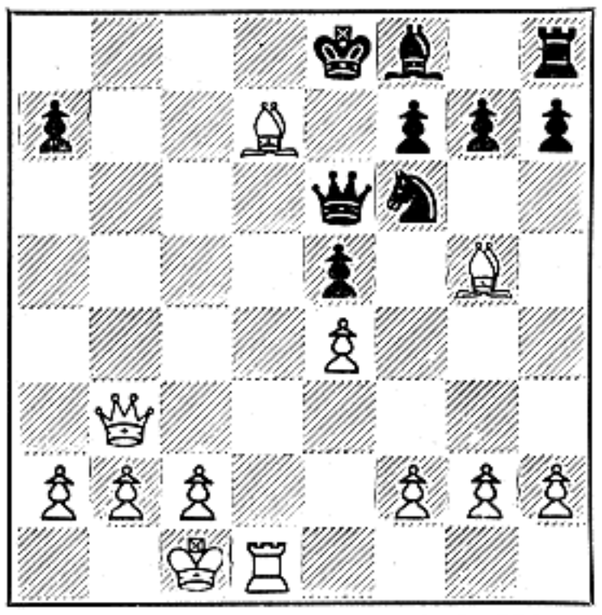
11 Black got out of check by playing QKt–Q2 and White has followed up with 12 O–O–O, thereby safeguarding his King and at the same time bringing the QR into active play on the open file where it attacks Black's pinned Knight! Another example of developing with an attack as White now threatens BxKtch!



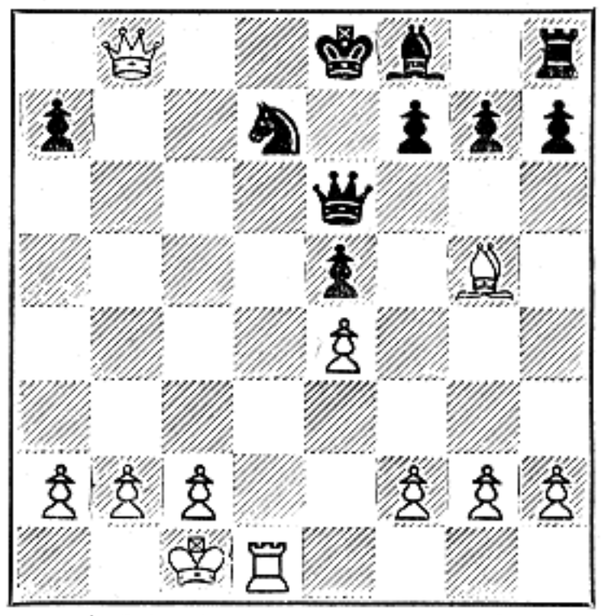
12 In position 11, White's threat of BxKtch was undefended as Black's King could not recapture, the Queen dare not, and the other Knight is paralyzed by White's Bishop! So Black has played R–Q1 but White gives him no rest and has sacrificed the exchange with 13 RxKt! Again Black's response is forced.



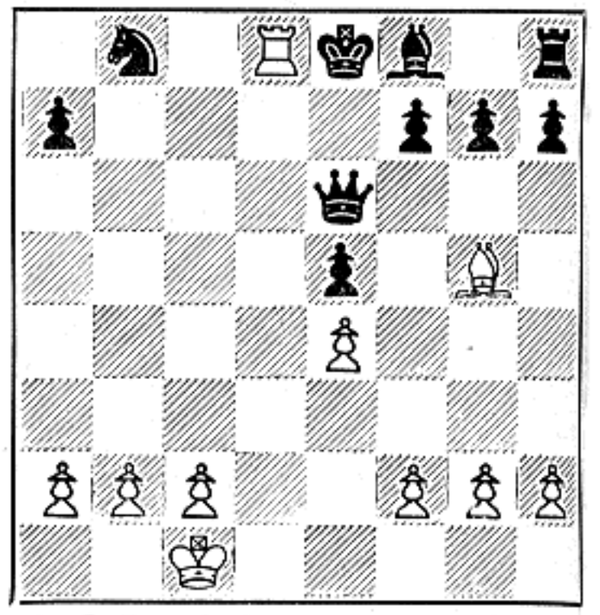
13 Black recaptured RxR and White has played 14 R–Q1. Now we see that the sacrifice of the exchange has brought the other Rook into action without loss of time and cut down one of the pieces defending the black King. White now threatens to capture the pinned Rook. In chess you can hit a man when he's down.



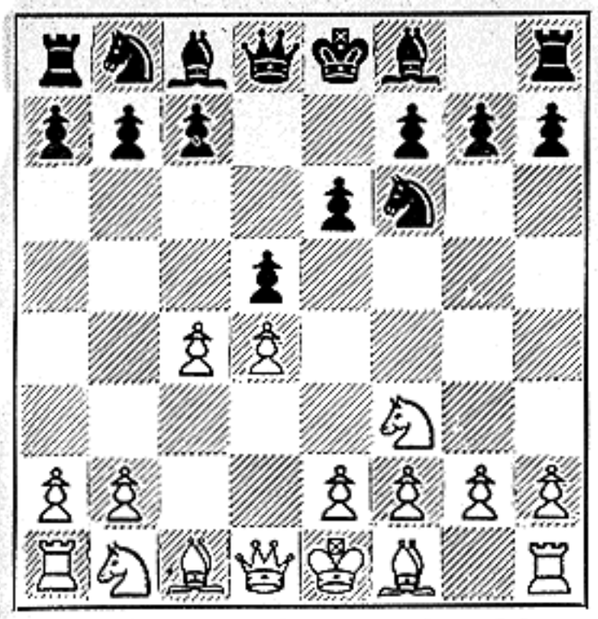
14 Black has played Q–K3 to unpin his Knight and enable this piece to recapture without losing his Queen. White has continued with 15 BxRch. This is the first move in a combination to force checkmate. White is chopping down the defenders and hacking his way through to final victory in spectacular fashion.



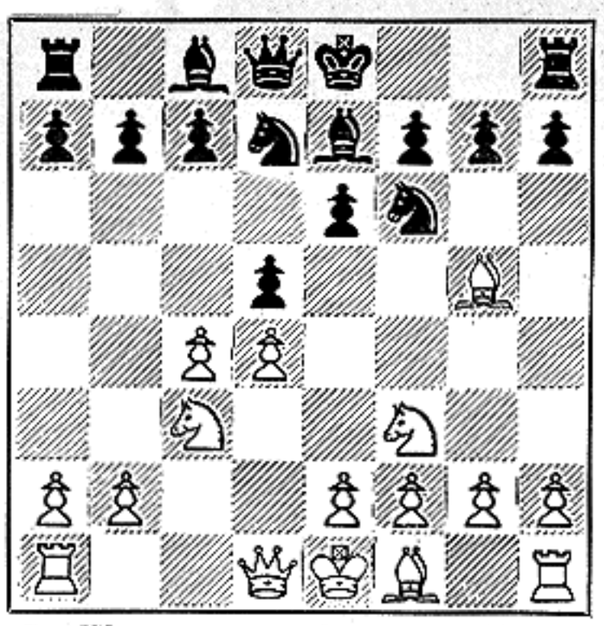
15 Black recaptured KtxB, his only means of avoiding material loss, and White has played 16 Q–Kt8ch!! Still another sacrifice, and one which Black must accept as he has no other way of getting out of check. In a well planned combination the opponent's moves must be forced and the outcome clearly foreseen.



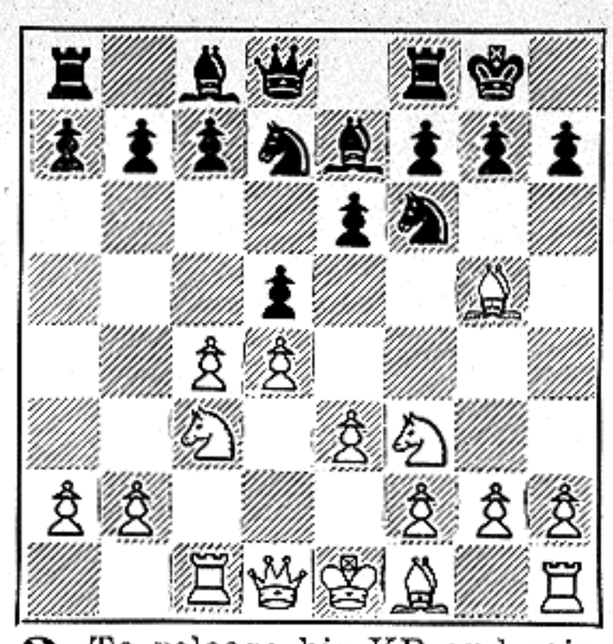
16 Black has captured KtxQ, his only move, and White has mated with 17 R–Q8. This game demonstrates convincingly and delightfully the triumph of development and mobility over mere dead weight. Black has lost even though he is far ahead in material with most of his remaining pieces set up for the next game!



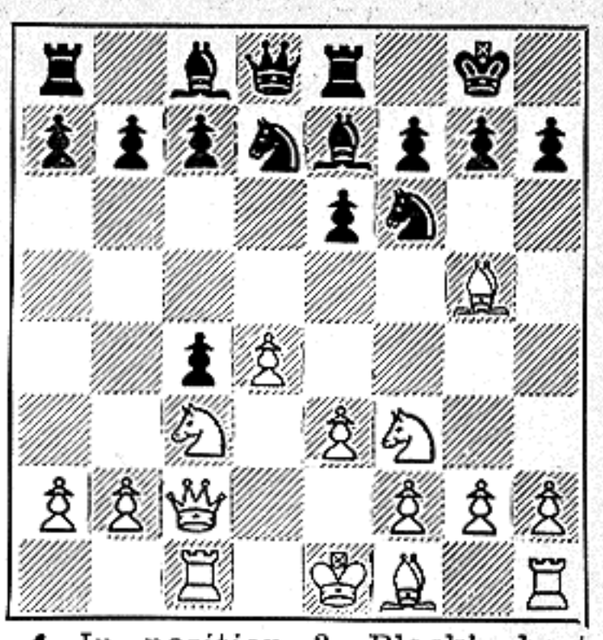
1 This second example of how superior development wins started with 1 P–Q4, Kt–KB3; 2 Kt–KB3, P–Q4; 3 P–B4, P–K3; known as the Orthodox Defense of the Queen's Gambit Declined. White offered his QBP to gain center control but here Black declined and guarded his QP. If accepted, White could easily regain the Pawn.



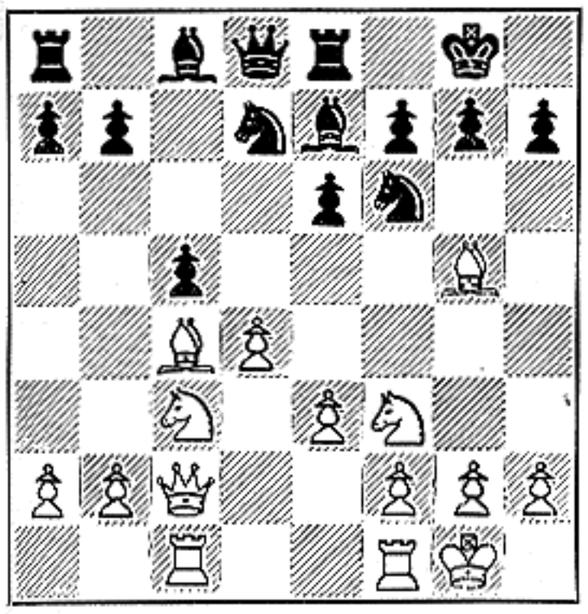
2 The game has continued with 4 B–Kt5, B–K2; 5 Kt–B3, QKt–Q2, reaching this position. Note how White develops a different piece with each move and how each move increases the pressure on Black's center Pawn. Moreover, every move attacks or restricts and the pieces are all posted on strong squares.



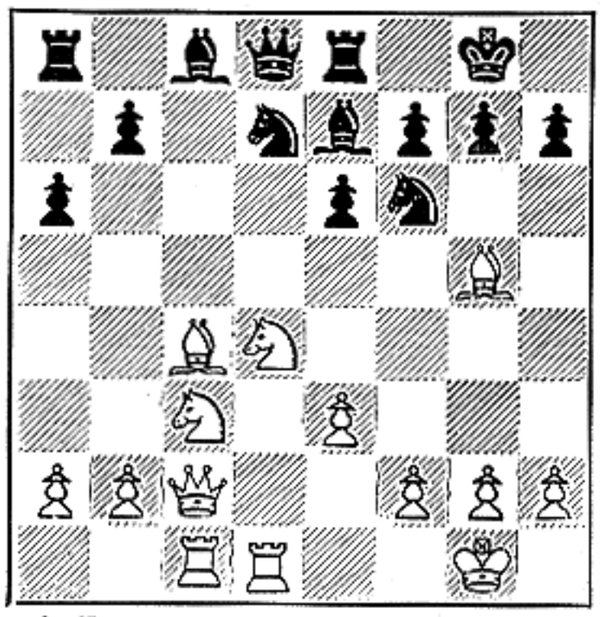
3 To release his KB and reinforce his QP, White continued 6 P–K3; then Black castled and White has played 7 R–B1. This Rook occupies an important file and prevents Black from playing . . . P–B4 to obtain freedom. (If 7 . . . P–B4; 8 PxBP, PxP; 9 P–B6, Kt–Kt3; 10 Kt–K5 with a strong positional advantage.)



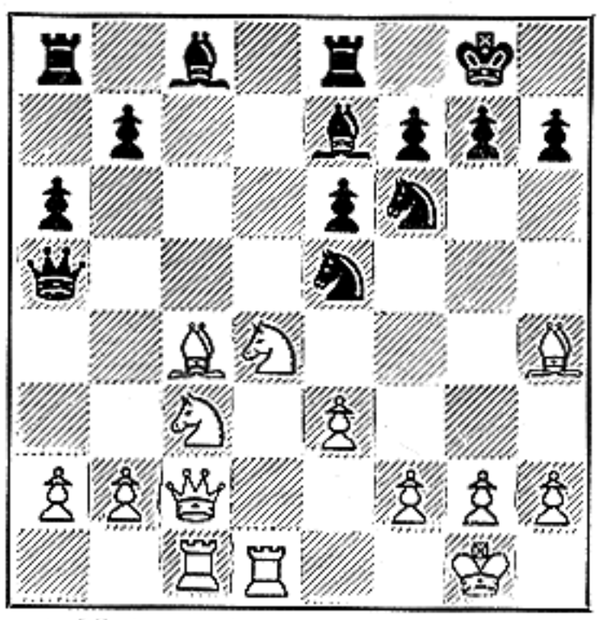
4 In position 3, Black's best move is P–B3 to keep the QB file closed—but in this game Black played R–K1. Then White developed his Queen with 8 Q–B2 and Black played PxP. Black is too impatient. His position is cramped but quite playable. The Pawn exchange only helps White. Again . . . P–B3 was best.



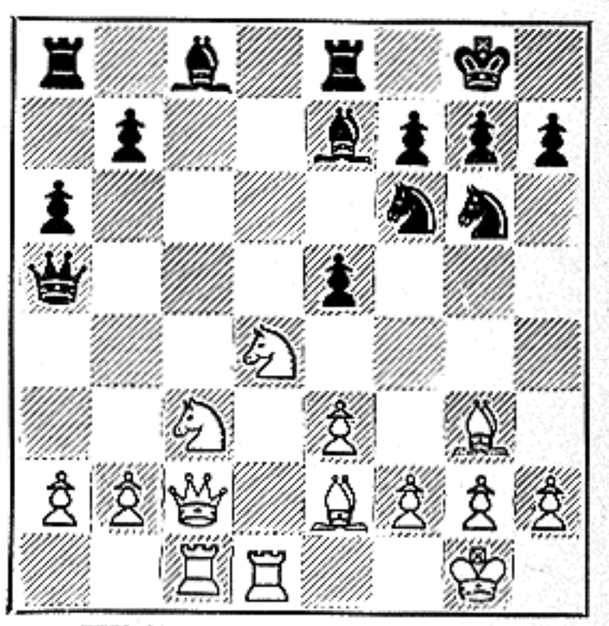
5 White has recaptured and developed a piece at the same time by playing 9 BxP. Then Black moved P–B4 and White castled (10 O–O.) Black is attempting to free his game but it is extremely dangerous for him to open up the QB-file and the Q-file as White can command both files and attack.



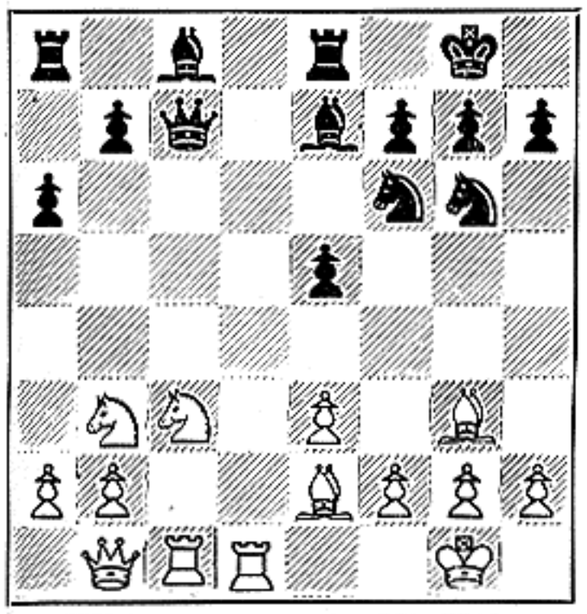
6 Black captured PxP and White recaptured with 11 KtxP. Then Black played P–QR3 and White finished his development with 12 KR–Q1. Now look at White's position. Every piece is developed on a strong square before any attempt at attack is made and each piece was developed with one move.



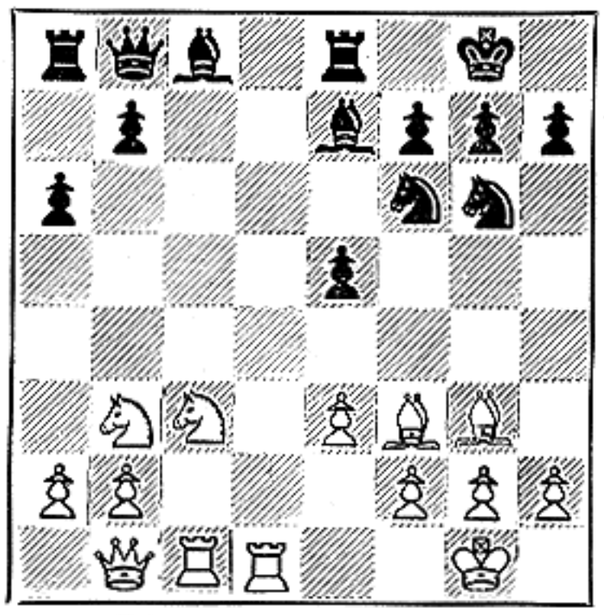
7 Not yet fully developed, Black's last few moves were weak and exposed him to dangerous attacks on the two open files. Realizing his Queen was vulnerable, he played Q–R4, attacking White's Bishop across the board. White moved 13 B–R4 and Black attacked the other Bishop with Kt–K4.



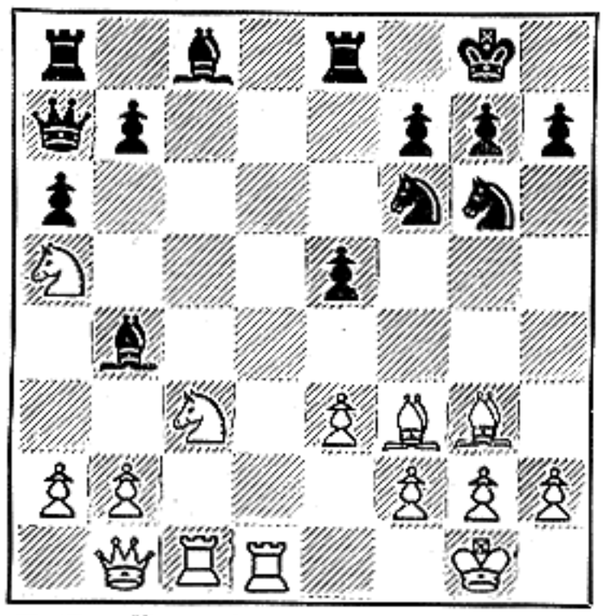
8 White preserved his Bishop and unblocked the QB-file by playing 14 B–K2 and Black responded with Kt–Kt3, attacking the other Bishop. White then moved 15 B–Kt3, commanding a long diagonal but Black closed the line and attacked White's Knight with P–K4. Black is trying to find a haven for his Queen.



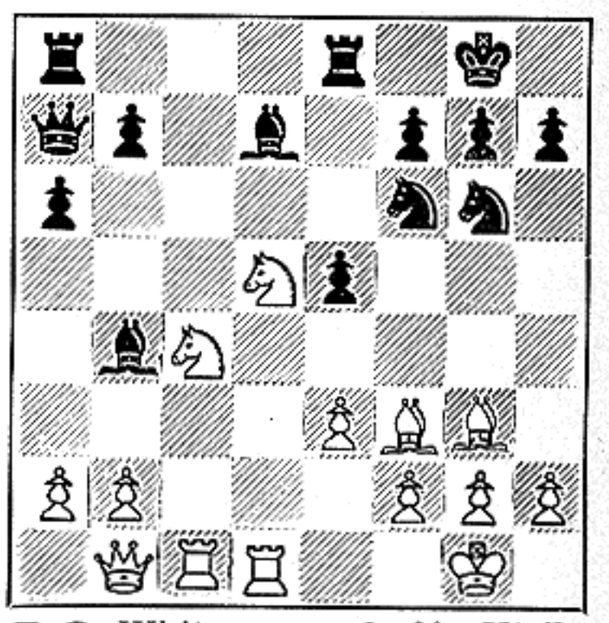
9 White moved 16 Kt–Kt3, attacking Black's Queen. Desperately searching for a place of safety, the Queen retreated to B2. But White continued 17 Q–Kt1 and now the black Queen faces the Rook's fire, veiled by the Kt, and must flee. White threatens Kt–Kt5, followed by Kt–B7 winning the exchange.



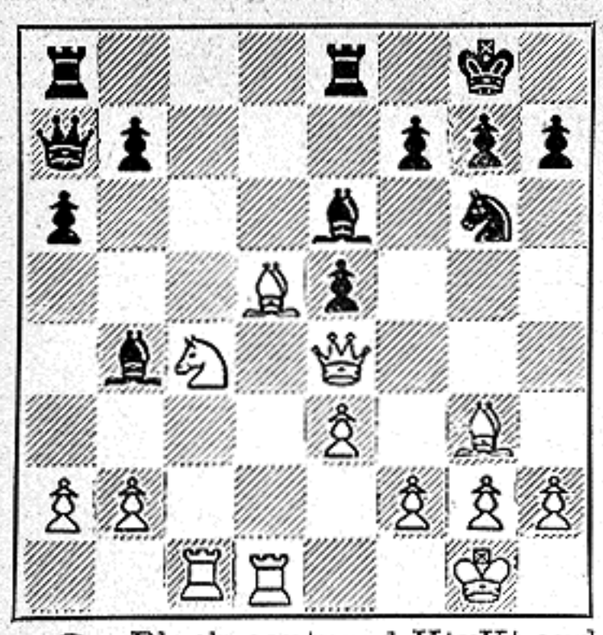
10 Black's Queen retreated to Kt1 and White has played 18 B–B3, transferring this Bishop to an attacking post where it pins Black's QKtP. Note that although both Queens are at Kt1 squares, Black's strongest piece interferes with his QR while White's Rooks are not hampered by the Queen.



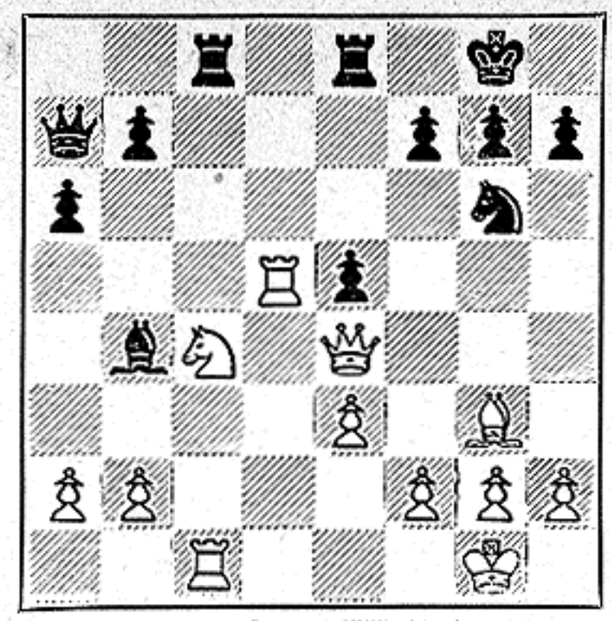
11 To release his QR, Black played Q–R2. White then attacked the QKtP a second time with 19 Kt–R5 so that the black QB cannot move and leave the Pawn unprotected. To chase away the annoying Kt, Black has countered with B–QKt5. But White's maneuver was made to transfer the Kt to a better square.



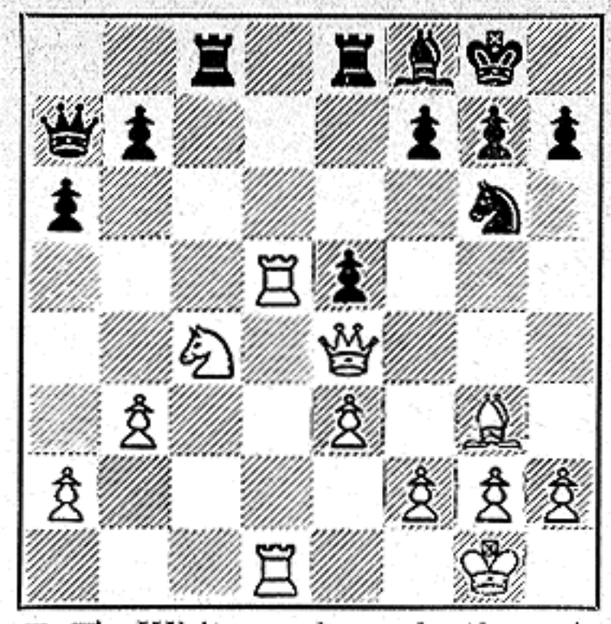
12 White moved 20 Kt–B4 and at last Black was able to develop his Bishop by playing B–Q2. Pressing home his positional advantage with attacking moves, White has played 21 Kt–Q5. Now he threatens Kt–B7, winning the exchange, or KtxKtch followed by RxB, or simply KtxB. Obviously, Black must remove the Kt.



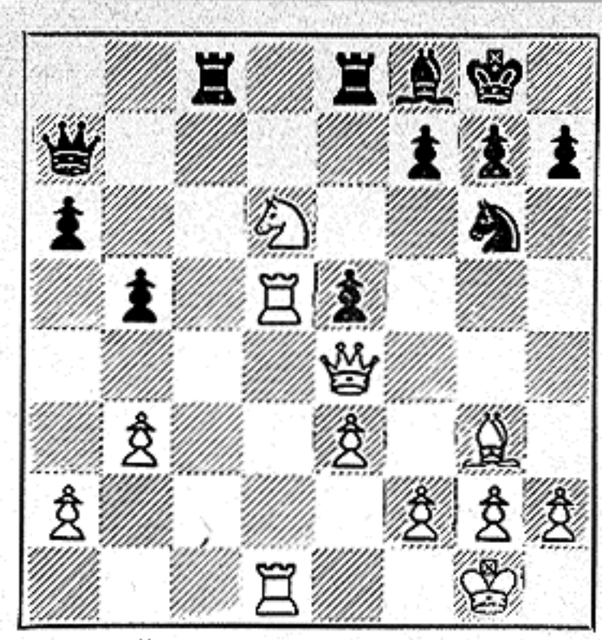
13 Black captured KtxKt and White recaptured 22 Bx Kt. Then Black played B–K3 to meet White threat of BxPch followed by RxB. White did not exchange, as that would help Black, but brought another piece out with 23 Q–K4. Note that it is often better to let the opponent capture.



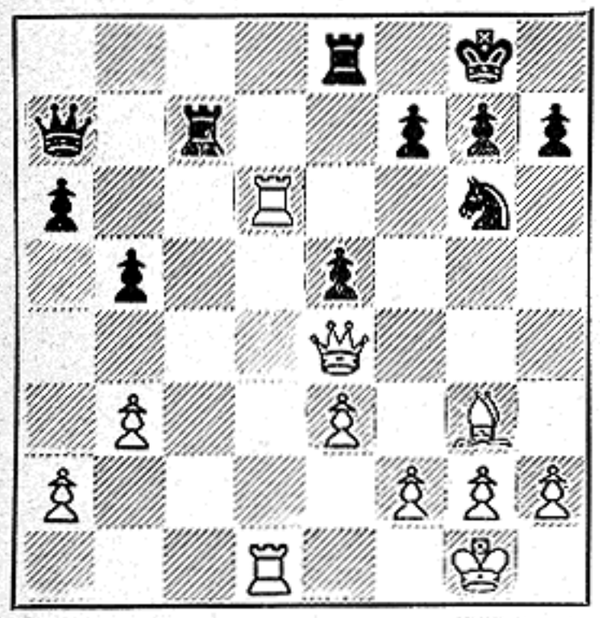
14 To reduce White's forces and eliminate the attack on his QKtP, Black captured BxB and White recaptured by 24 RxB. Now Black has finally brought his QR into the game by playing QR–B1. Black is now pinning White's Knight to prevent him from playing KtxP. But White prepared for this on his last move.



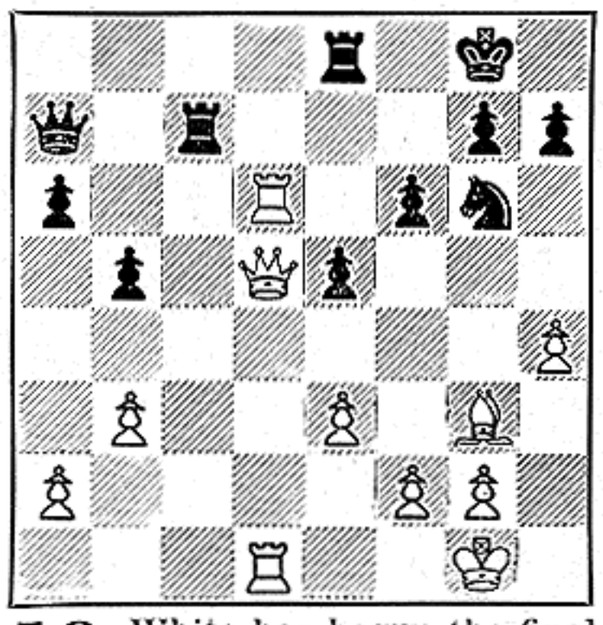
15 White released the pin and doubled Rooks on the Q–file with 25 QR–Q1. He also threatened KtxP with a disclosed attack by the Queen on the black Bishop. Black replied by playing B–B1. Now White has guarded his Kt by 26 P–Kt3 to release his Queen. (Black was threatening P–B4, followed by P–B5.)



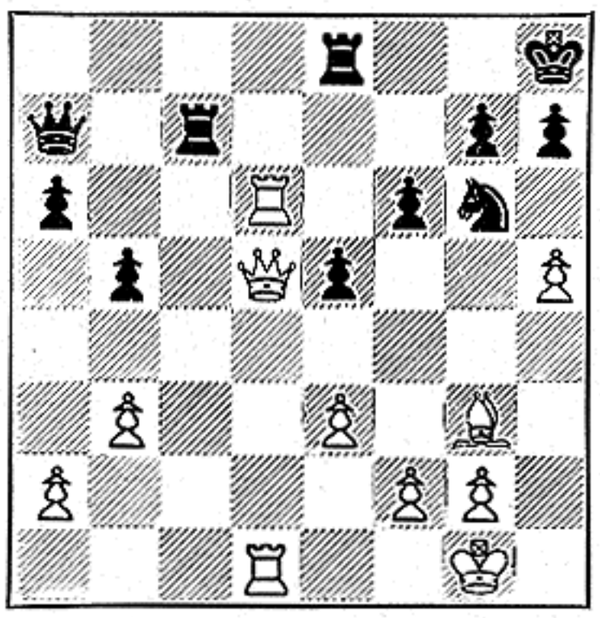
16 In an attempt to get his Queen into the game, Black played P–Kt4, attacking the Kt. White countered with 27 Kt–Q6. Now the Knight is attacking both Rooks and threatening to win the exchange. Note that White could not play 27 KtxP as this would lose a piece. Thus, if 27 KtxP, P–B3 and the pinned Kt is lost.



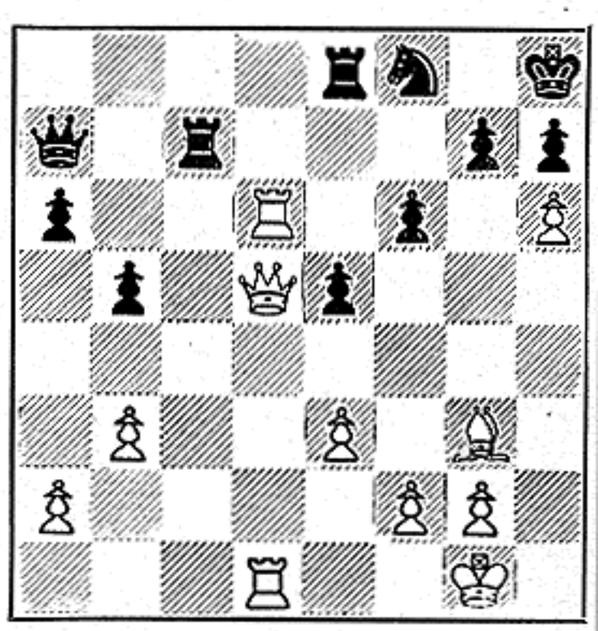
17 The response to White's last move was forced and Black played BxKt. White recaptured by 28 RxB. Now Black has played R–B2. His object is to prevent White from continuing R–Q7, attacking the Queen and occupying the 7th rank. This rank is the strongest location for a Rook in the midgame.



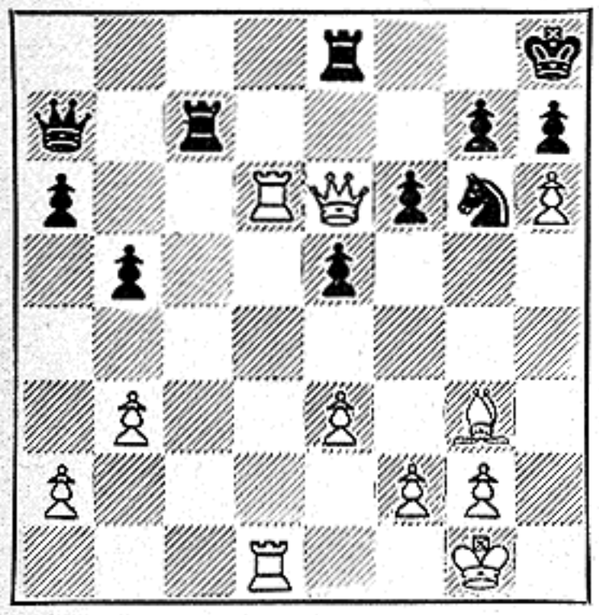
18 White has begun the final attack which wins the game. He played 29 P–KR4, threatening P–R5 followed by BxP. Black replied by defending his KP with P–B3. (If . . . P–KR4 White would win the RP with Q–B5.) White has continued 30 Q–Q5ch and now completely dominates the board.



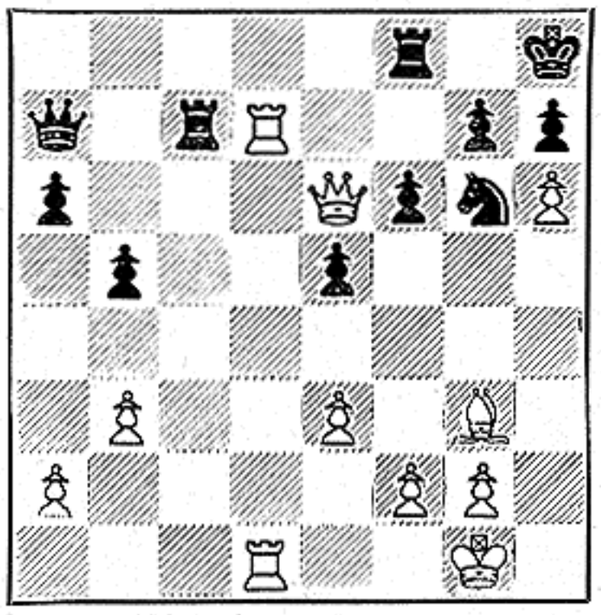
19 Black got out of check by playing K–R1 and White has attacked the Knight with 31 P–R5. In a mating attack every move must be forceful and give the opponent no opportunity to assemble his pieces in defense of his King. White has attacked the Knight to gain time for his next move.



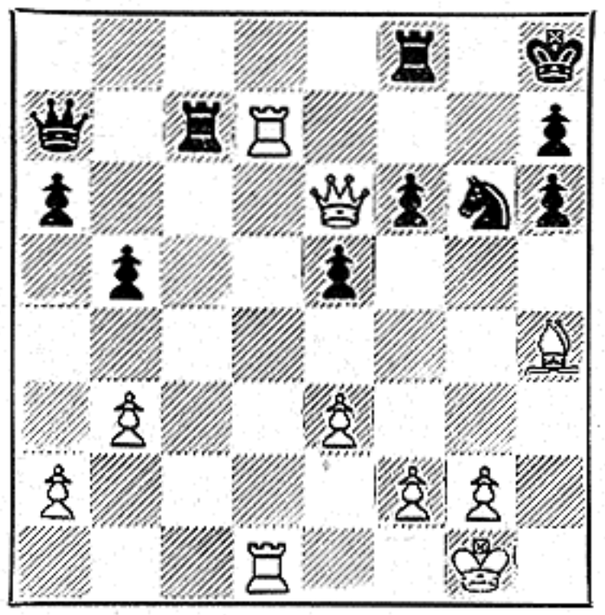
20 Black moved his Kt to B1 and White has played 32 P–R6! His object is to break up the Pawn barricade surrounding the black King. In other games we have seen the same technique. Now if Black plays PxP White would soon mate: e.g. 32 . . . PxP; 33 RxBP, R–Q2; 34 BxP!, RxQ; 35 RxKt dbl ch and mate!



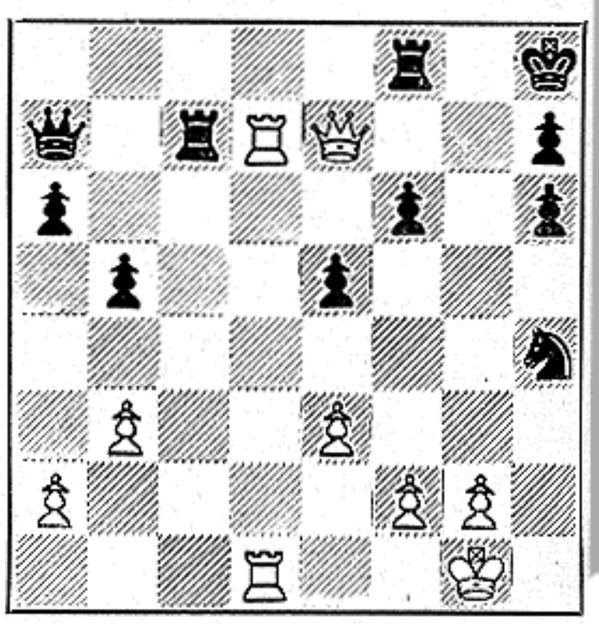
21 Black realized he could not capture and returned his Kt to Kt3. White has continued 33 Q–K6! A brilliant Queen sacrifice? By no means. Impossible-looking moves can always be looked for when a player's position is vastly superior. Of course, if Black captures RxQ White can force mate with R–Q8ch.



22 White's only reason for his spectacular Queen move was to bring this piece into the game with decisive result. Black has moved his Rook to KB1 and White has played 34 R–Q7! Now the Rook occupies the 7th rank and White is threatening PxP mate! How can Black defend this threat? By exchanging Rooks?



23 If Black exchanged Rooks the threat of PxP mate would still be there and the black Queen would be attacked as well. Therefore Black was forced to play PxP and now White has continued with the beautiful move B–R4!! (Threat: 36 BxPch, RxB; 37 QxRch, K–Kt1; 38 Q–Kt7 mate.)



24 Again Black had no option. He was forced to capture the Bishop with his Knight. White has played his final move 36 Q–K7 and Black resigned. White threatens three mates with QxRP, Q–Kt7 or QxR and Black is defenseless. This entire game is a beautiful example of masterful play by White.

LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS
Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. It started in the March 1943 issue. Parts One to Eleven will be published in book form, by SIMON & SCHUSTER, New York.

PART TWELVE: MIDDLE GAME TACTICS

It is usual to consider a game of chess as consisting of three parts: the opening, midgame and ending. In the opening, the players try to place their pieces where they will be most effective, on squares where they exercise control of the center and where they have the greatest mobility. Rapid development is so logical that it becomes almost automatic. The beginner soon learns to bring his Knights to B3, his Bishops on long diagonals, his Queen to a safe square. Then he castles and places his Rooks on center files—and then he's stuck! The opening is over, the midgame has begun—and he doesn't know what to do next.

The midgame is the period of attack and defense. Strong players have certain strategical objectives in view and to carry out their plans they use the *tactical weapons* of chess. The beginner, on the other hand, has no definite plan. He is inclined to move his pieces wildly about the board, hoping to find some brilliant "combination" which will win a piece or checkmate his opponent. But he is seldom successful and is not likely to improve until he learns the *tactics* of the game, the fundamental ideas which go into planning and executing an attack.

To become a strong player, you must be familiar with such varied tactics as Pins, Forks, Sacrifices, Double Attacks, Discovered Attacks. You must learn how to exploit Overworked Pieces and Pawn Weaknesses. You must know the fundamental ideas involved in Mating Attacks. Without a knowledge of the tactics employed in chess, you are unable to plan ahead or take advantage of situations as they appear on the board. You are more or less at the mercy of your opponent.

Fortunately, chess tactics are artistic and fascinating. As you study them, the beauty of the game will be unfolded and you will learn to appreciate chess more than ever before.

THE POWER OF THE PIN

The Pin is a tactical weapon used with great frequency in all stages of the game. It is perhaps the most important of all.

A piece or Pawn is said to be pinned when it is attacked by a Bishop, Rook or Queen and *cannot move away* without exposing to capture a more valuable piece standing behind it in the line of attack. The pinned unit has lost its mobility. It must remain under attack, as long as the pin is in force, to protect the piece behind it.

If the protected piece—or "screened" piece as it is called—is the King, the pin is absolute. It would be illegal for the pinned man to move from the line of attack as this would expose the King to a check. If the screened piece is a Queen or Rook or minor piece, the pinned unit is not legally prohibited from moving away, but it would be unprofitable to do so, as the player would suffer material loss.

In the opening stages of the game, the pin is frequently used to immobilize an enemy Knight. A Bishop is played to QKt5, attacking a Knight which cannot move as the King would be exposed to check. Or a Bishop is played to KKt5, pinning a Knight which dare not move as the Queen would be exposed to capture. In either case, the object is to aid the fight for control of the center. The pinned Knight is disarmed and rendered useless so that it no longer attacks or defends the center.

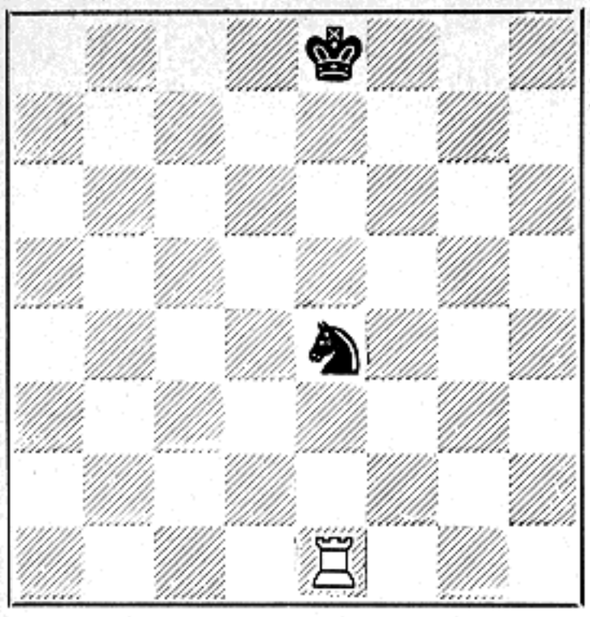
In the midgame, however, the pin is often used *to win material.* A pinned man is always a vulnerable target for attack because it cannot escape and find refuge elsewhere. It must stand and take the punishment meted out by the attacker.

HOW PINS ARE USED TO WIN MATERIAL

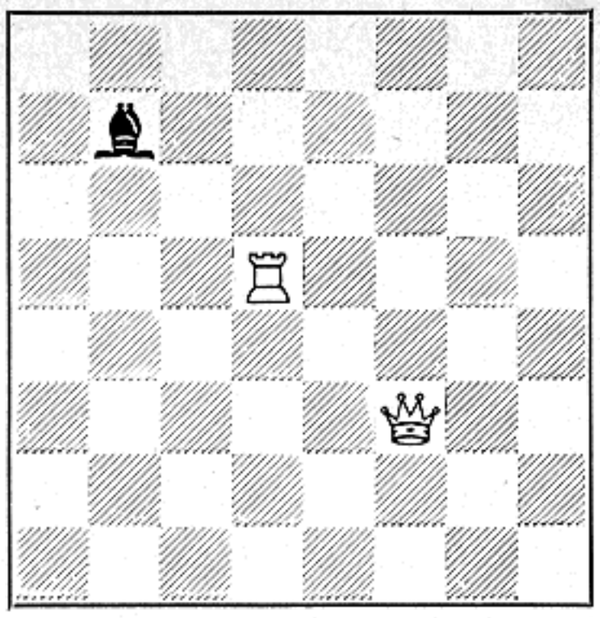
There are certain basic methods of winning material by means of a pin. A careful study of these methods, as presented here in their simplest forms, will give you the fundamental knowledge required to use this weapon in actual play. You will know the objectives you are seeking and learn to recognize the inherent possibilities in more intricate pinning situations when encountered over the board.

The basic methods of exploiting the immobility of a pinned man to win material may be classified and defined as follows:

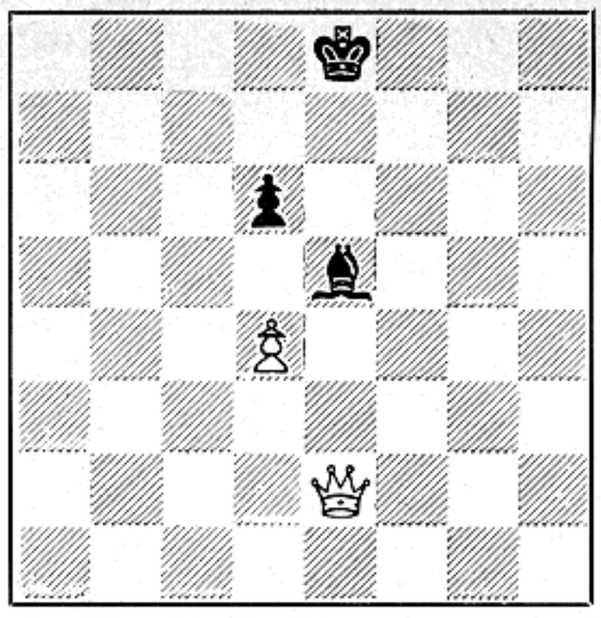
1. If the pinned unit is unguarded, and cannot be guarded, the pinning piece can immediately capture and win it. See example 1.
2. If the pinned unit is more valuable than the pinning piece, material advantage can be won by capturing. See example 2.
3. After a piece has been pinned and thereby rendered immobile, it can be won by attacking it with a Pawn. See example 3.
4. Material can be won by attacking a pinned man with one or more additional pieces. The pinned unit (or one of its guards) may be lost because the defense is outnumbered or because one of the guarding units is too valuable to recapture. Material is also gained when a defending man must be sacrificed for an attacking piece (or pieces) of lower value. See examples 4, 5, 6 and 7.
5. A pinned unit can be won by capturing, pinning or blocking one of its guards—or by forcing the guard to move away and leave the pinned man to its fate. See examples 8, 9, 10 and 11.
6. Material can be won by capturing a man which the pinned unit had previously guarded but which is actually *en prise* because the pinned man cannot or dare not recapture. See example 12.



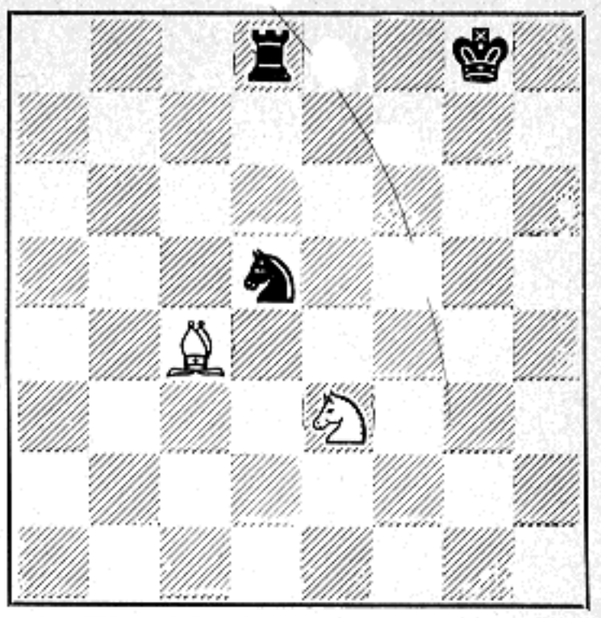
1 The black Knight is pinned by the white Rook. The Knight is not allowed to move as the King stands behind it in the line of fire and it is illegal to expose the King to a check. The pin is absolute. As the Knight is not guarded, and cannot be guarded, White wins the piece by playing Rook takes Knight.



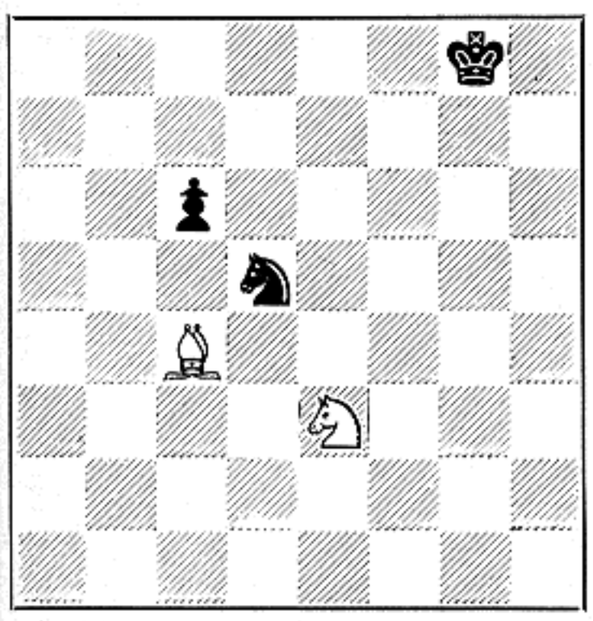
2 The white Rook is pinned by the black Bishop. The pin is not absolute, but if the Rook moves the Queen will be exposed to capture. Black can win the exchange by playing BxR. A qualitative gain in material can always be won when a Rook or Queen is pinned by a Bishop, or when a Queen is pinned by a Rook.



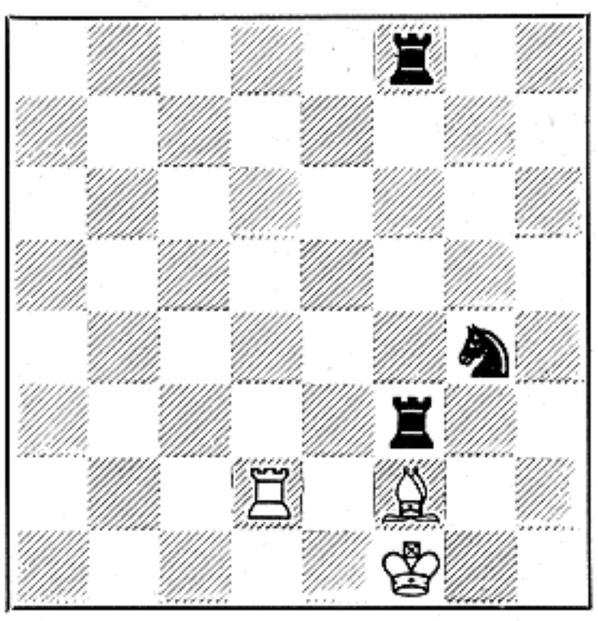
3 The black Bishop is pinned by the white Queen, cannot move away. Black has guarded his Bishop with a Pawn, which prevents White from playing QxB; but White has attacked the helpless Bishop with a Pawn and can win the piece by playing PxB. A pinned piece is always vulnerable to attack by a Pawn in this manner.



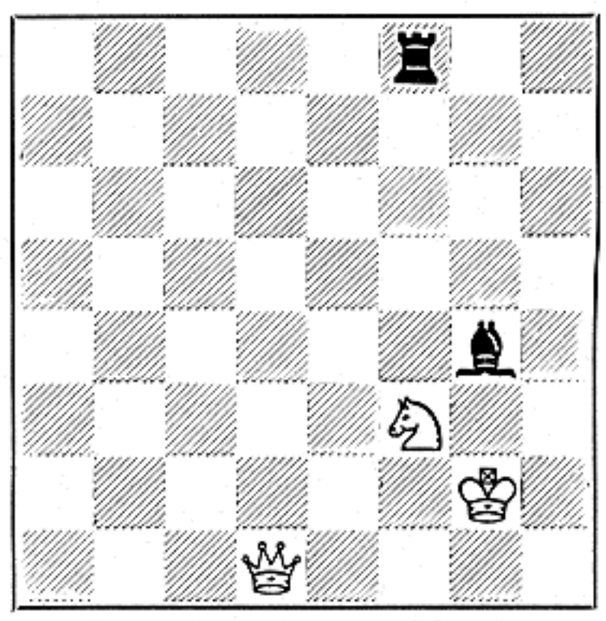
4 The black Knight is pinned by the white Bishop. The pinned unit is guarded by a Rook, but White has attacked it with another piece and now the defense is outnumbered. The pinned Knight is attacked twice, defended once. White wins a piece by playing BxKt or KtxKt. If Black recaptures he loses his Rook.



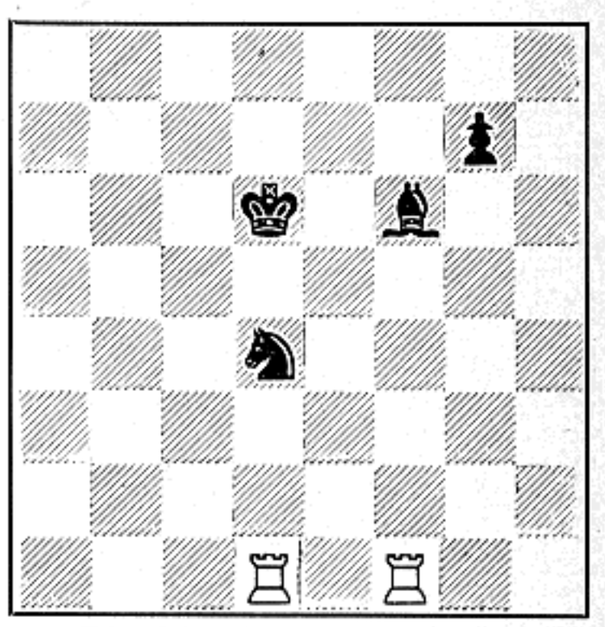
5 Similar to the position of diagram 4, but now the pinned Knight is guarded by a Pawn instead of a Rook. The defense is outnumbered 2 to 1, but Black can afford to recapture when White plays KtxKt or BxKt. In situations like this, the attacker cannot win the pinned piece outright, but can win the guarding Pawn.



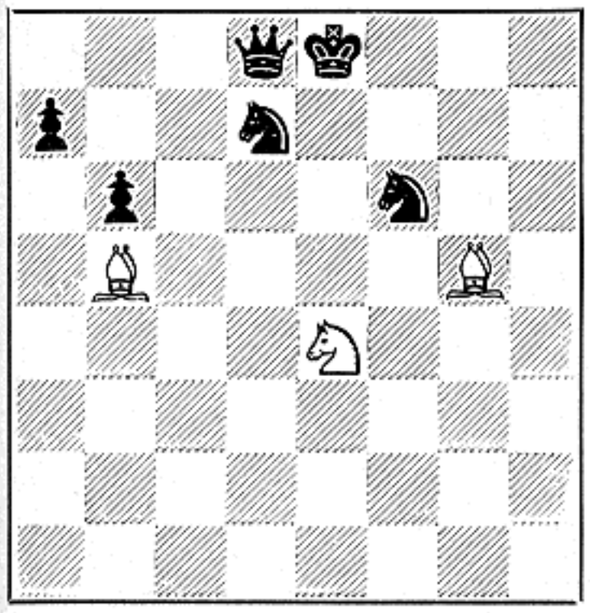
6 An example of "piling up" with a concentrated attack by several pieces on a pinned man—a common method of exploiting a pin to win material. Here, White's pinned Bishop is the target and cannot escape. The Bishop is lost as the defense is outnumbered 3 to 2. Black wins the piece after 1 . . . RxBch; 2 RxR, RxRch.



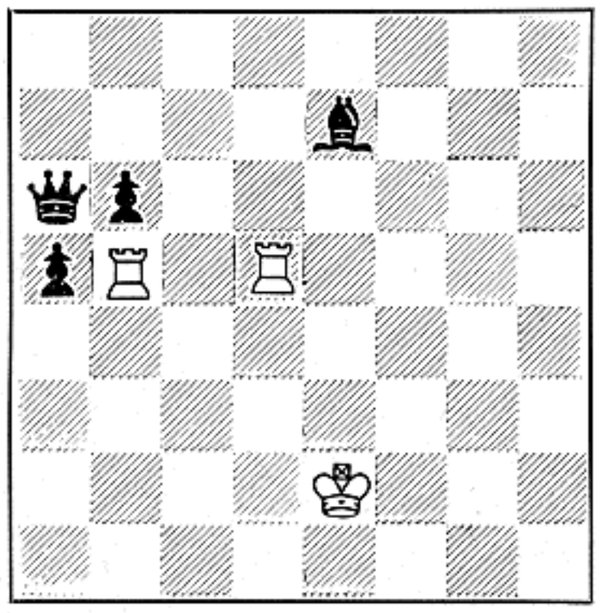
7 White's pinned Knight is also attacked by a Rook. The defense is not outnumbered but the Queen is worth more than the combined value of both attacking pieces. If Black plays RxKt, White loses the Kt as his Queen is too valuable to recapture; but Black can force the recapture and win Q for R by playing BxKtch instead.



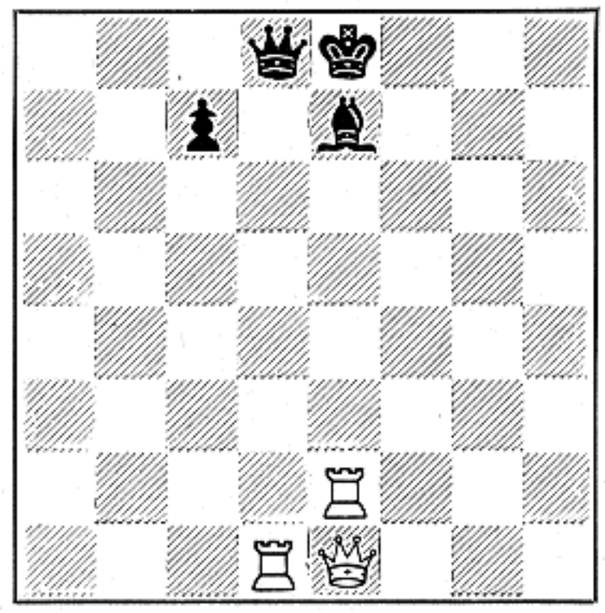
8 Black's Knight is pinned and cannot move. However, it is guarded by a Bishop. How can White exploit this pin to win material? By capturing the guard! After 1 RxBch, PxR; 2 RxKtch, White has gained two minor pieces for a Rook. This method of winning material by capturing a guard occurs frequently in games.



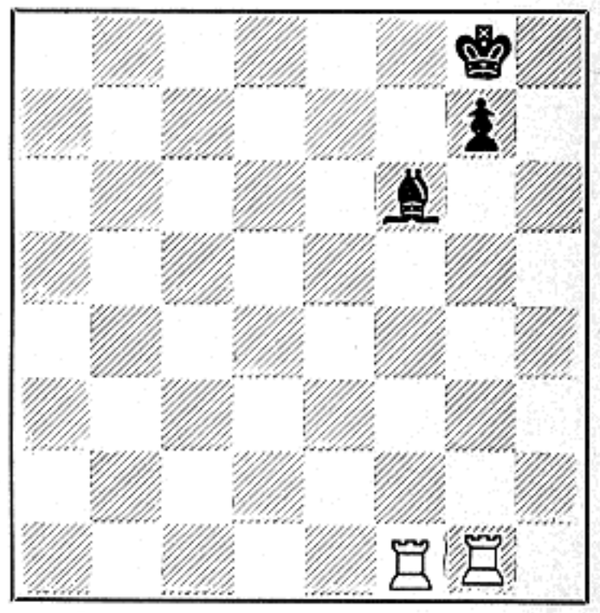
9 Another method is to render one of the guards helpless by pinning it. Here, Black's Kt (at KB3) is pinned and is also attacked by the white Knight. White wins a piece by playing BxKt, attacking the Queen. The Queen dare not recapture and the other black Knight cannot recapture because it is also pinned.



10 Still another method is to block the guard of a pinned piece. Here, the white Rook (on the QKt file), is pinned by the black Queen, but is guarded by the other Rook. But Black can play B–B5, placing his Bishop between the two Rooks and blocking the guard. The pinned Rook is then **en prise**, permitting QxR.



11 Finally, the guard of a pinned piece can be forced to move away and leave the piece unprotected. Here, Black's pinned Bishop is attacked twice, defended twice, but White is also threatening the defending Queen with his Rook on the Q-file. The black Queen must move away and then the Bishop falls.

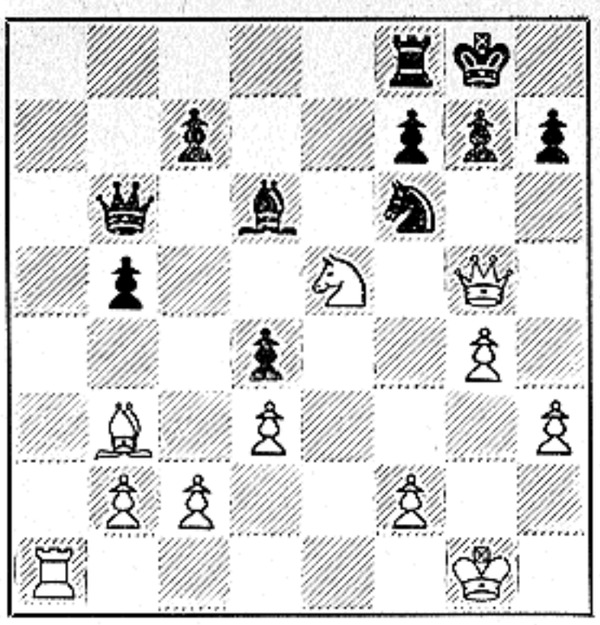


12 A very common method of winning material is shown in this example. White wins a piece by playing RxB. The black Pawn cannot recapture because it is pinned. Players often lose material in this way because they forget that the threatened piece is not guarded when the "guard" is pinned and cannot recapture.

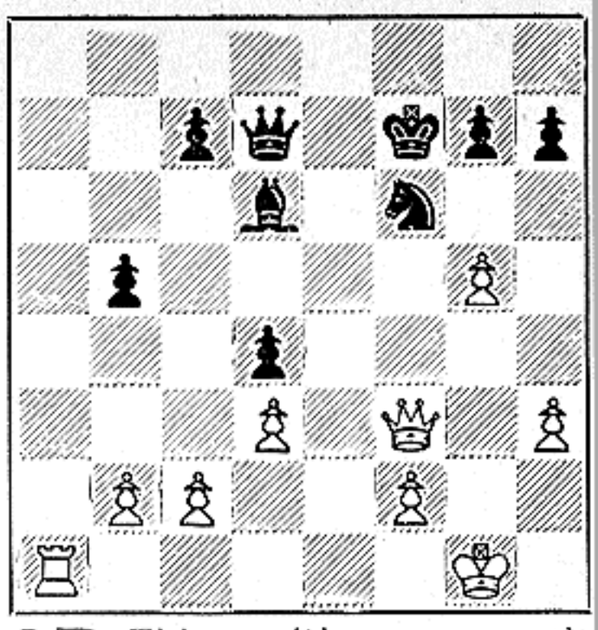
COMBINATIONS WITH PINS

A knowledge of the basic methods by which pins can be used to win material will enable you to look for opportunities to *produce* these situations on the chessboard. You need hardly expect to find elementary material-winning positions prepared for you by your opponent. For instance, only a weak adversary will leave his King and Queen exposed on an open file or diagonal and invite you to pin the Queen with your Rook or Bishop. But if you know what you are looking for, you will be able to search beneath the surface of an apparently harmless position and perhaps find that you are able to bring about one of these basic pinning situations and win material. You may be able to accomplish this by making an exchange, or sacrificing a piece, or by means of a series of forced moves—by "making a combination" as it is called.

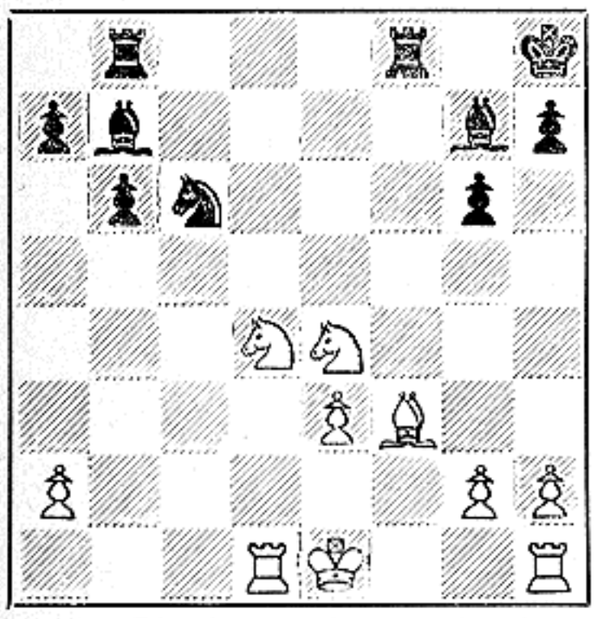
Some illustrations of how this is done are presented on these pages. The examples are taken from games, each with two diagrams showing the "before and after" positions. The original position may seem intricate, but note how it can be simplified by forced moves and reduced to a basic material-winning position.



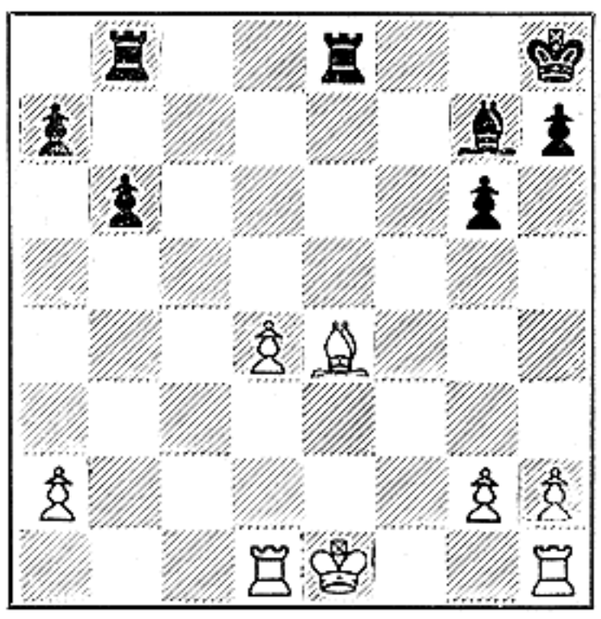
3A **White to play and win the exchange.** Offhand, there seems no way to win material. But you must probe the possibilities of each position. The white Bishop is attacking the King "through" a Pawn. Can this be exploited—perhaps by a sacrifice? If so, is there a forced continuation that wins?



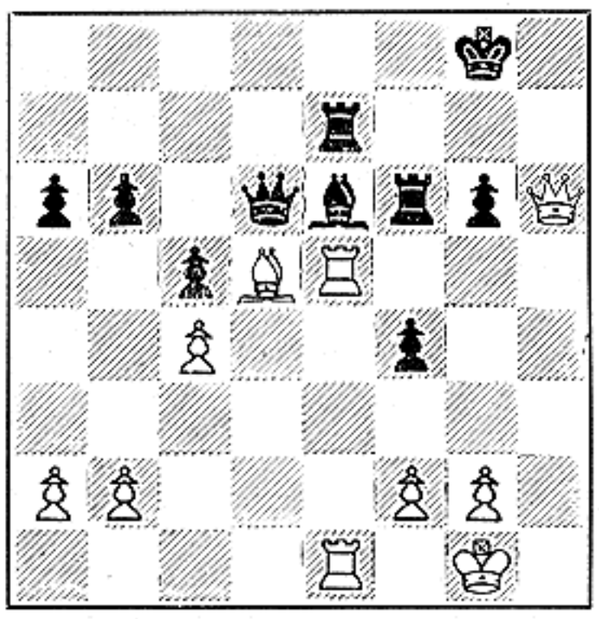
3B This position was reached after 1 **KtxP!, RxKt** (The black Rook is pinned); 2 **Q–B5, Q–B3** (Now the Knight is also pinned!); 3 **P–Kt5, Q–Q2** (Black defends his Rook, attacks the white Queen); 4 **Bx Rch, KxB** (White wins the exchange); 5 **Q–B3.** Now the basic **Pawn attack** on the pinned Knight regains the piece.



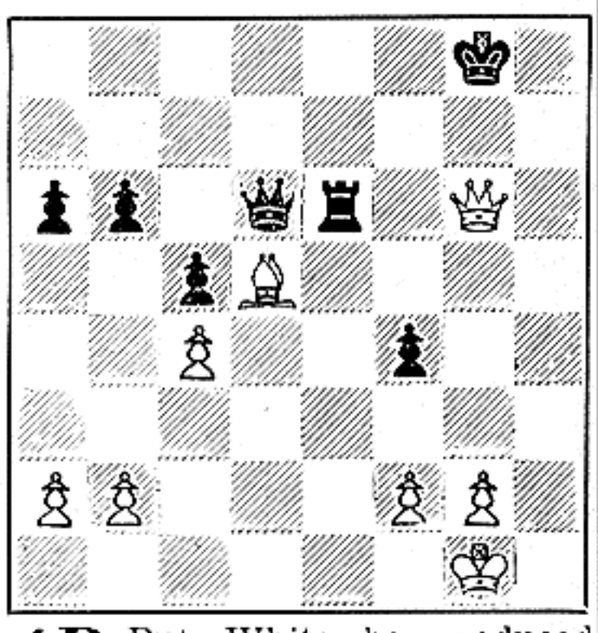
1A **Black to play and win a piece.** Nothing is pinned but Black can force a basic, material-winning pin by means of exchanges. When the opponent's King is not castled, look for opportunities to open the King's file and pin an enemy piece with your Rook. Can you visualize the exchanges that will accomplish this?



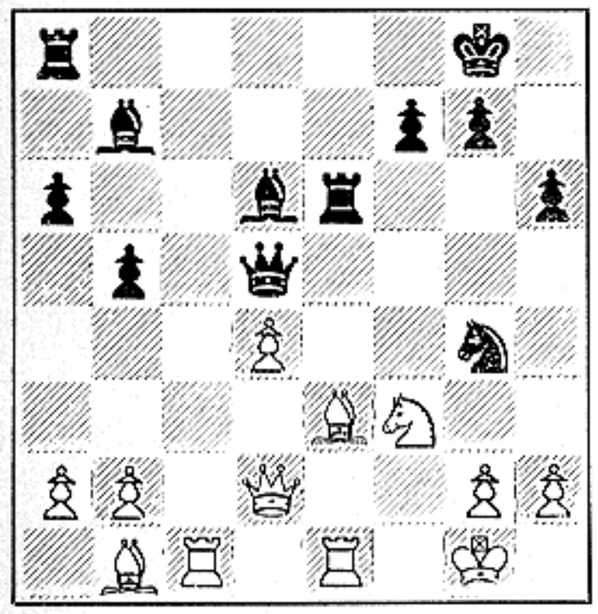
1B This position is reached after 1 . . . KtxKt; 2 PxKt, BxKt; 3 BxB, KR–K1. By this series of forced exchanges, Black has produced a basic pinning situation. The white Bishop, pinned to the King, is **unguarded and cannot be guarded.** After any move by White, Black wins the piece with 4 . . . RxB.



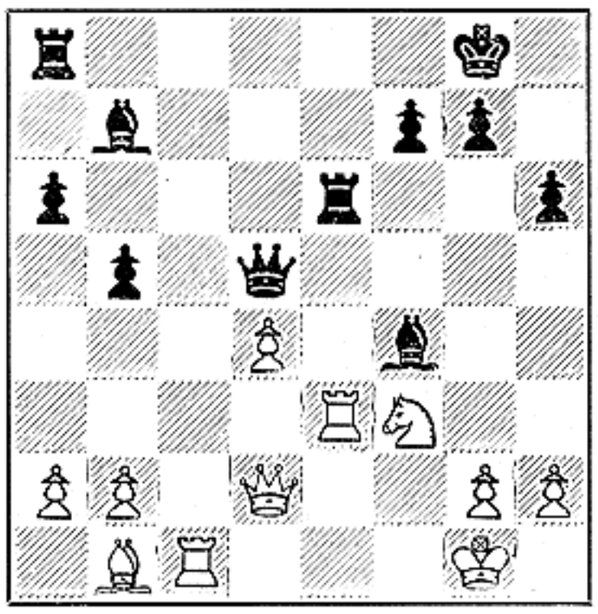
4A **White to play and win a piece.** The black Bishop is pinned by two Rooks and must remain where it is to protect the Rook behind it. But how can White win material? The Bishop is attacked three times (by 2 Rooks & Bishop) but defended three times (by 2 Rooks & Queen). The piece is apparently safe.



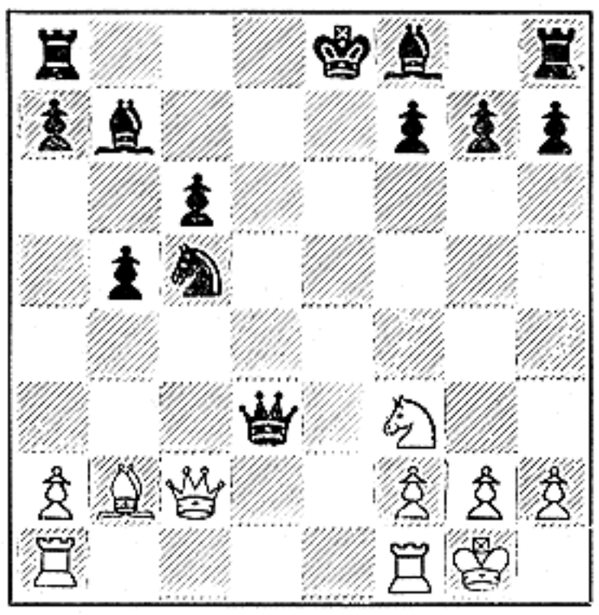
4B But White has reduced matters to a basic position by playing 1 RxB, R(on B3)xR; 2 RxR, RxR; 3 QxPch. By these exchanges White has pinned the black Rook and removed the obstructing Pawn with a check. Now we have the simple case of a pinned piece attacked twice, defended once. 4 QxR follows.



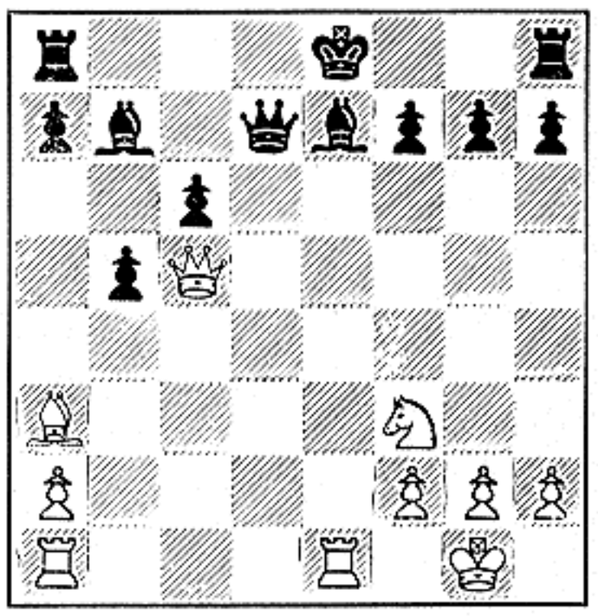
2A **Black to play and win the exchange.** Again nothing is pinned, but Black can force White into a pin which will cost him the exchange. This is a fairly simple example of a pin by substitution. A pin is produced by exchanging a piece and forcing the opponent to recapture with a piece which can be pinned.



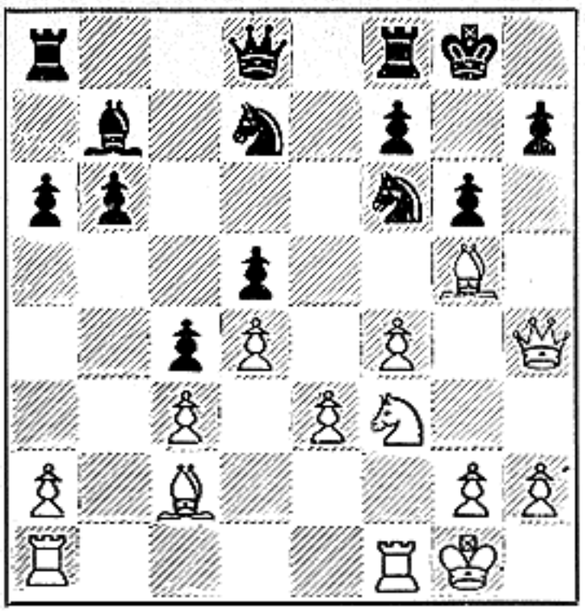
2B Black has produced the pin by playing 1 . . . KtxB; 2 RxKt, B–B5. Now White's Rook is pinned by the Bishop, cannot move without exposing the Queen to capture. Black must win the exchange. This is a basic, material-winning pin, in which the pinned unit is **more valuable** than the pinning piece.



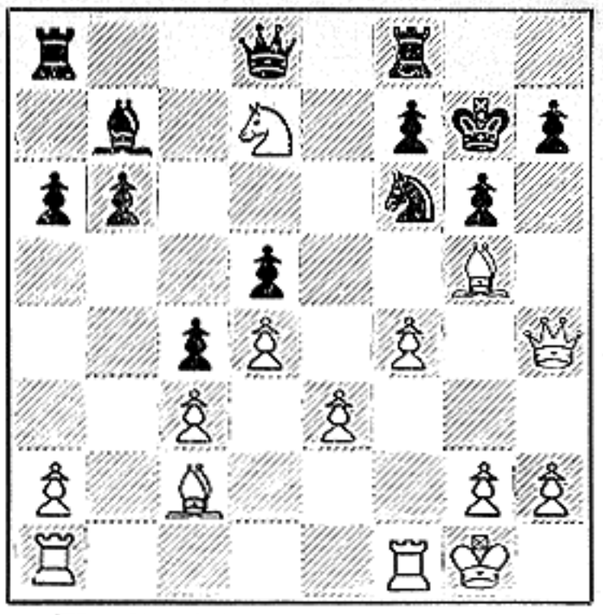
5A **White to play and win two pieces.** In this position White is a piece down and his Queen is attacked! Yet he can regain one piece, and win another, by utilizing the power of the pin. Can you see how? (When a King is exposed on an open file, look for opportunities to force an enemy piece into a pin.)



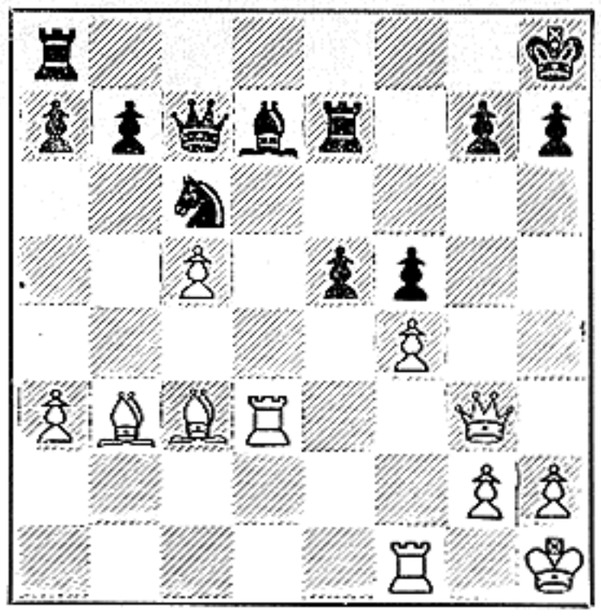
5B This position is reached after **1 KR–K1ch, B–K2** (forced, as if 1 . . . K–Q1; 2 QR–Q1 pins the Queen); 2 **QxKt, Q–Q2** (White attacks the pinned Bishop a 2nd time by capturing a piece hitherto guarded, now en prise. Black defends Bishop); 3 **B–R3.** Now the pinned Bishop is lost as the **defense is outnumbered.**



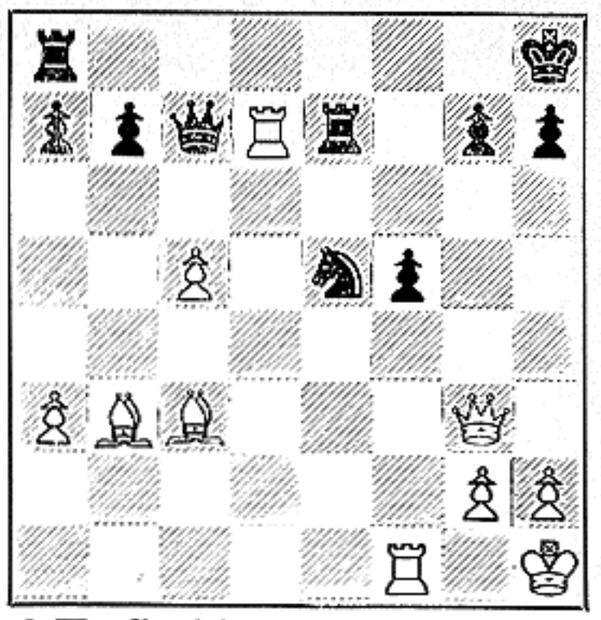
6A White to play and win a piece. Black's Kt (on KB3) is pinned and is attacked twice, defended twice. White cannot immediately attack it with another piece. How does he proceed? (Always look for chances to win a pinned piece by capturing, pinning, blocking or otherwise removing one of its guards.)



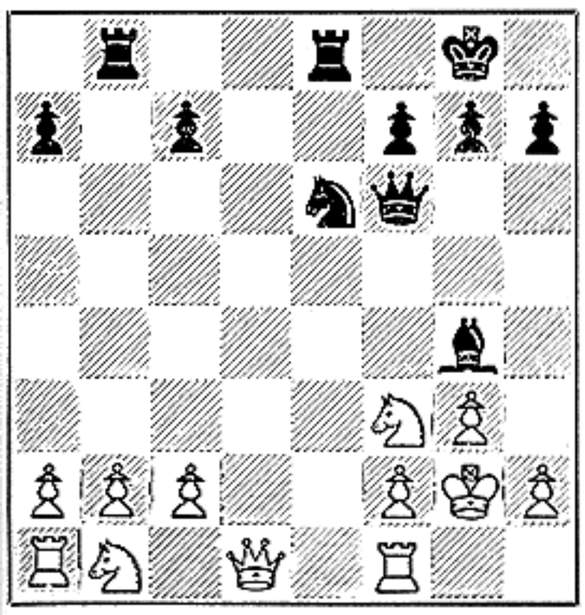
6B Position after 1 Kt–K5, 2 K–Kt2; 2 KtxKt. White attacked the protecting Knight and then captured it. Black brought his King to the defense of his pinned Kt. (If 1 . . . Ktx Kt; 2 BPxKt wins the piece.) Now White is forced to recapture 2 . . . QxKt, removing the second guard, and 3 BxKt wins the piece.



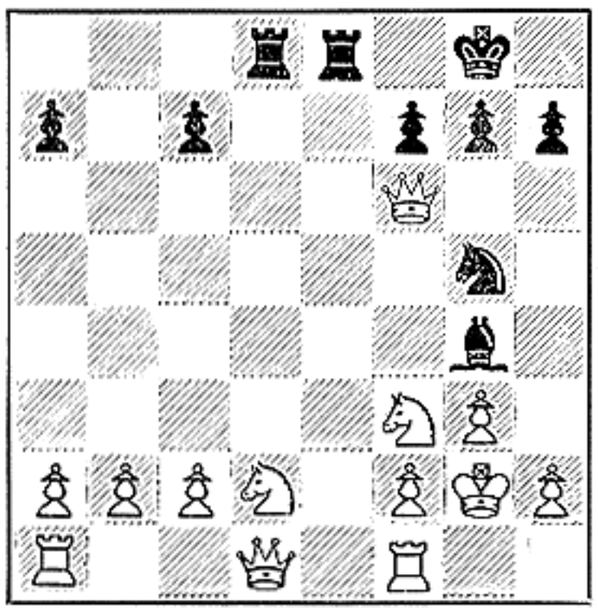
9A White to play and win material. There are no pins here, but White can produce a pin and then force the gain of material. (Always look for opportunities to create a pin and then remember that one of the ways to win the pinned piece is to force one of its guards to move away from its defense.)



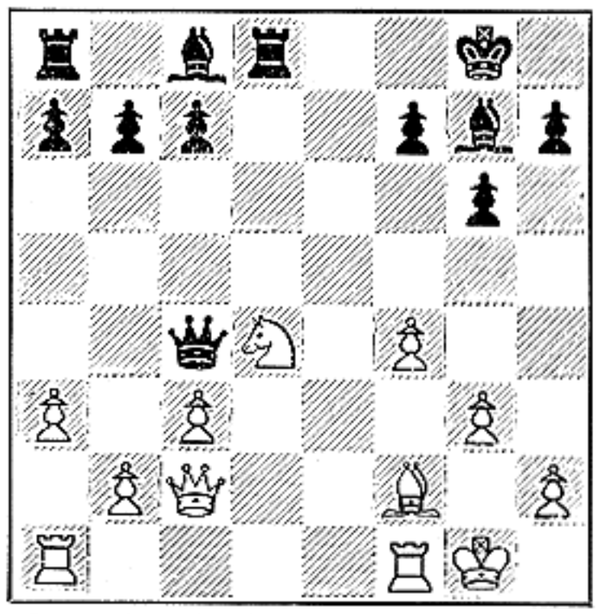
9B Position after 1 PxP, Ktx P; 2 RxB! The first moves created the pin. Black's Kt cannot move without permitting QxQ. White's second move attacked both guards of the pinned Knight, forcing one to move. Now if 2 . . . QxR or 2 . . . RxR; 3 BxKt and White has won two minor pieces for his Rook.



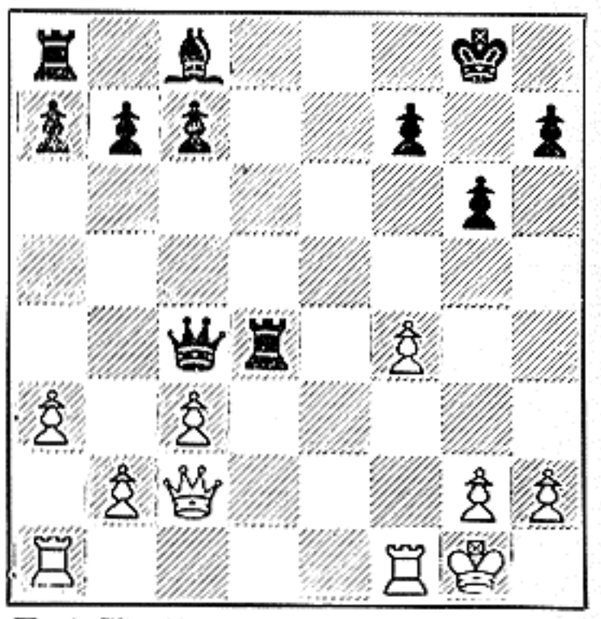
7A Black to play and win. Although White is a Pawn up, he is under-developed and in a bad position. His Queen is exposed and his KKt is pinned. The Knight is attacked by Bishop and Queen, guarded by Queen and King. Black should win this game with ease, but can you see how he should proceed?



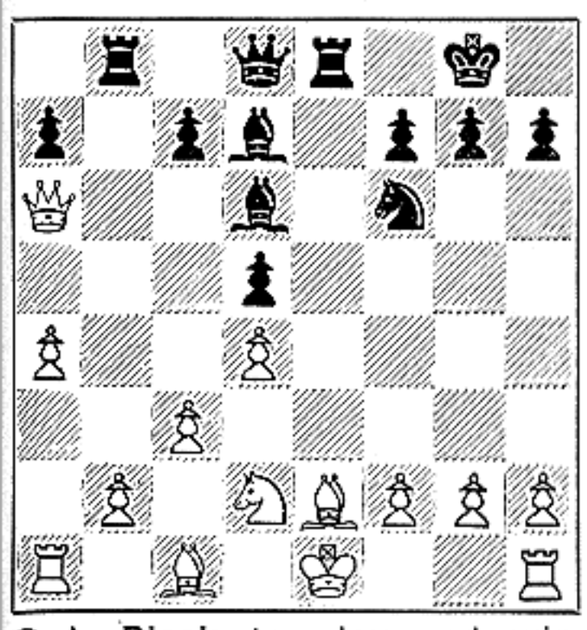
7B This position was reached after 1 . . . Kt–Kt4; 2 QKt–Q2, QR–Q1. Black attacked the pinned Knight with another piece and White guarded a third time with his QKt, his only means of defense. Then Black pinned the guarding Knight with his Rook. Now White at least loses a piece: if 3 R–K1, RxR; 4 QxR, BxKtch etc.



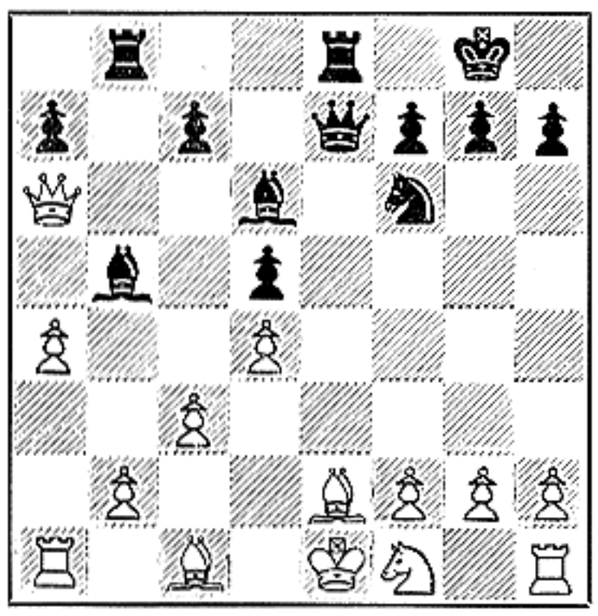
10A Black to play and win a piece. Things are not always as they seem. In this position, White felt quite safe. He had checked his material to make sure that he had left nothing unguarded. Yet he loses a piece in two moves. What was wrong? (A piece is not guarded if its protector is pinned.)



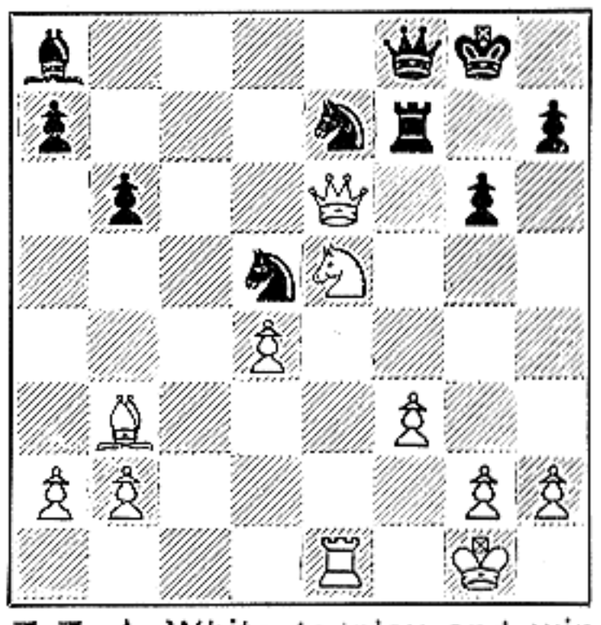
10B Position after 1 . . . Bx Kt; 2 BxB, RxB. And now White suddenly realizes that he cannot play 3 PxR as he would lose his Queen. This example illustrates the result of a blunder by White. Previously, he should have moved his Queen out of the pin. But it is easy to overlook such dangers.



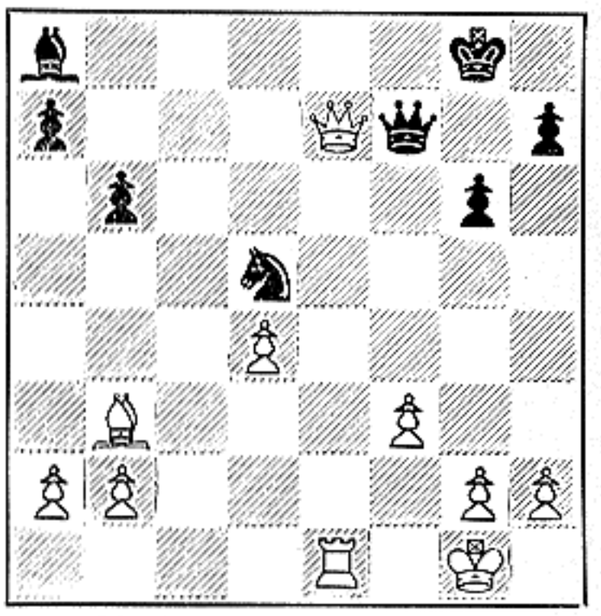
8A Black to play and win. White has been on a Pawn-grabbing expedition with his Queen — and pays the usual penalty. He has not castled and his King-Bishop is pinned. Note that this Bishop is now guarded by the Queen as well as the King. If White could castle he might stave off defeat. But . . .



8B Position after 1 . . . Q–K2; 2 Kt–B1, B–Kt4! Black's first move attacked the Bishop a second time and prevented castling. White played Kt–B1 to permit B–K3 or Kt–K3. But then Black blocked the guarding Queen with B–Kt4. Now if 3 PxB, QxB mate; or if 3 QxB RxQ etc; or if 3 B–K3, BxQ. White resigns.



11A White to play and win a piece. Black is badly tied up and has just played P–Kt3 in an effort to release the pin of his Rook. Now White must force the issue and give him no time to get out of his troubles. Look for ways of using the pinning potentialities of that white Bishop.



11B Position after 1 KtxR, QxKt; 2 QxKt (at K7). White's first move won the exchange and his second has won a piece because now, if 2 . . . QxQ; 3 RxQ and the "protecting" Knight cannot capture the Rook and if 2 . . . KtxQ, Black loses another piece after 3 Rx Kt etc. as the black Queen is pinned.

LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS

Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. It started in the March 1943 issue. Parts One to Eleven will be published in book form, by SIMON & SCHUSTER, New York.

PART THIRTEEN: The Power of the Pin (cont'd)

From the foregoing examples of combinations with pins, it will be realized that opportunities to win material with this weapon arise in many situations. In all cases, however, material is eventually won by one or more of the six basic methods which we have classified and defined.

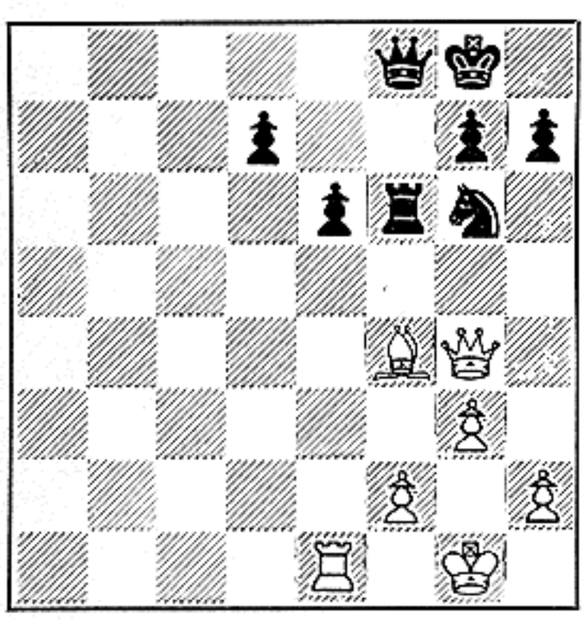
There is a seventh method which we did not include in our original classification because it occurs very seldom in practice. But the method is worth knowing and may be defined as follows:

7. Material can occasionally be won by forcing a pinned piece to move in order to defend a major threat (usually the threat of mate) and thereby expose the screened piece to capture.

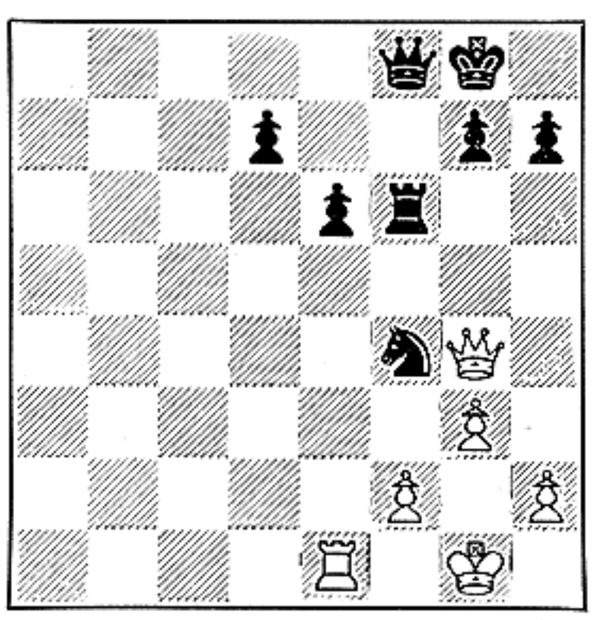
In other words, a threat is made which can be defended only by the movement of a pinned piece. When the latter moves, the piece behind it is exposed to capture and won. Needless to say, this method does not apply to absolute pins but only to pins in which the screened unit is not the King. Illustrations of this method of winning material are given in *examples* 1 *and* 2 on the following page.

Winning Material by Threatening to Pin

In all the methods we have discussed so far, material is won as a direct result of a pin which has been put into execution. In many cases, however, material can be won by the mere *threat* of a pin. The actual pin never happens. For instance, a player captures a Pawn or more valuable piece and wins material because the opponent *cannot afford to recapture*. If he recaptured, a line would be opened up and permit a pin which would cost him even more material. This method is illustrated below and in example No. 3 on the following page.



Black to play and win a piece. Nothing is pinned, nor will a pin be employed. But the threat of a pin can be used to win material. Chances like this often happen in games.



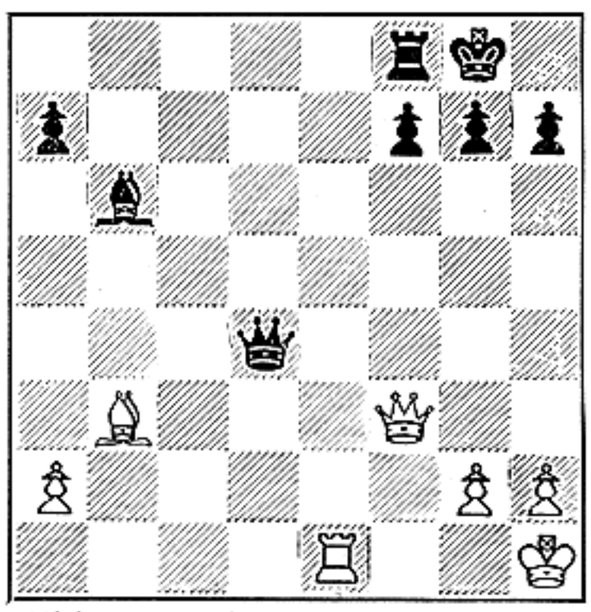
Position after 1 . . . KtxB. Black wins the piece because White cannot afford to recapture PxKt which would open the file and expose his Queen to a pin (2 PxKt?, R–Kt3.)

Utilizing Pins to Occupy Squares

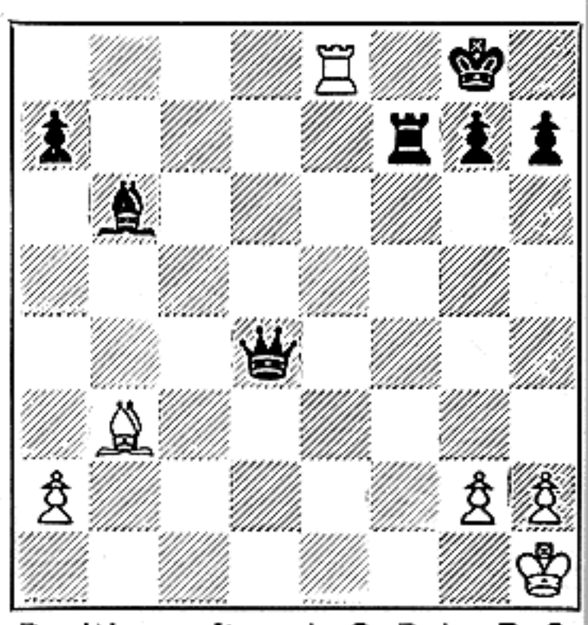
The pin is also used as a means of immobilizing enemy pieces *to permit the occupation of squares* vital to an attack. In these attacks, a piece occupies a square which would be controlled by an enemy unit were it not for the fact that the latter is pinned and cannot capture. Here the pin is used in a somewhat incidental but important part of an attack. The pin itself does not win material, but the pin permits the player to occupy certain squares and execute his attack. Examples 4, 5 and 6 on the following page illustrate the use of this method.

Mating Attacks with Pins

In mating attacks, the power of the pin is frequently used. All the methods of winning material we have outlined are used to remove defending pieces and get at the enemy King. The pin is also used to permit the occupation of squares by pieces which threaten mate. Furthermore, as illustrated below, a defending piece is sometimes forced into a pin in order that the King may be exposed to checkmate. Six illustrations of mating attacks with pins are given on Page 28.



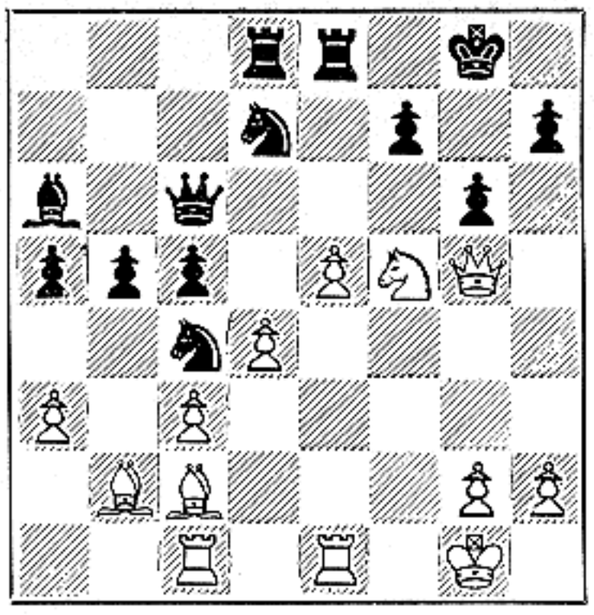
White to play and mate in 2. This example illustrates a basic method of executing a checkmate by means of a pin. A defending piece is forced into a pin and immobilized.



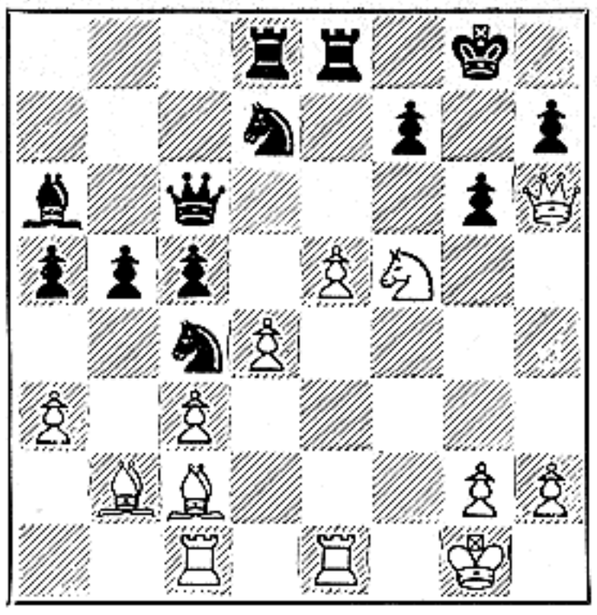
Position after 1 QxPch, RxQ; 2 R–K8 mate. White sacrificed his Queen to force the defending Rook into a pin and expose the King to mate. Black's Rook is pinned by the Bishop.

Don't Walk Into Pins!

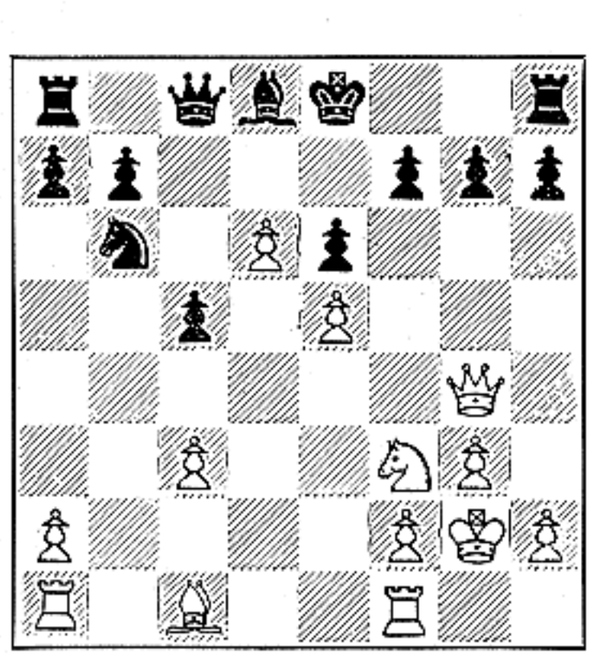
The pin is a dangerous weapon. Care must be exercised at all times to avoid walking into pins which will cost you material. Before making any capture or other move, check to see that you will not expose yourself to a material-winning pin. If the move will result in opening up files, ranks or diagonals, make sure that your opponent cannot pin something. Try to anticipate *dangerous* pins and avoid them. Six examples of "walking into pins" are given on Page 29.



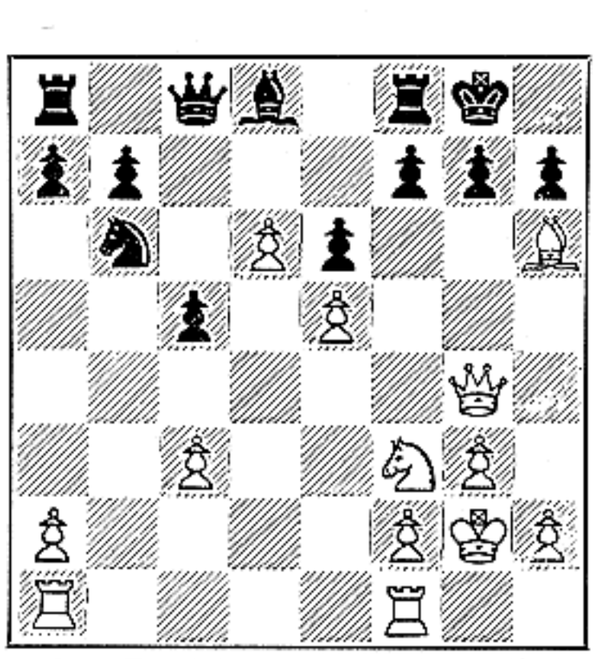
1A White to Play and Win. Black's KKtP is pinned on the file by the white Queen but there seems no way for White to take advantage of this. Yet White can force an immediate win of material on his very next move! The method used is basic but not common. A pinned unit is **forced to move** and expose the screened piece to capture.



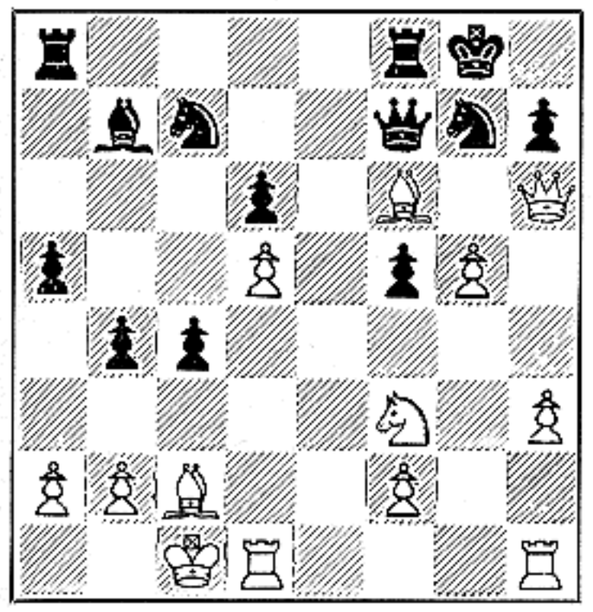
1B Position after 1 **Q–R6!** White has pinned the KKtP **on the rank** and threatens the black Queen "through" this Pawn. He also threatens Q–Kt7 mate! Black has only one way of preventing mate. **He must capture with the pinned Pawn** even though this exposes his Queen. White wins easily after 1 . . . PxKt; 2 QxQ.



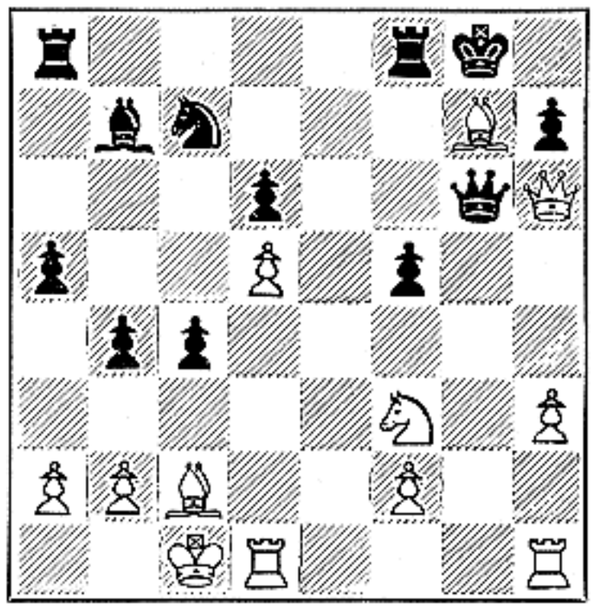
2A Black to play. **How can White win material if Black castles?** White threatens QxKtP, but if Black knows chess tactics he will play K–B1 and not defend by castling. If Black castles, White can use method No 7 to win material. This is one of the few examples of this method which occurs frequently in games.



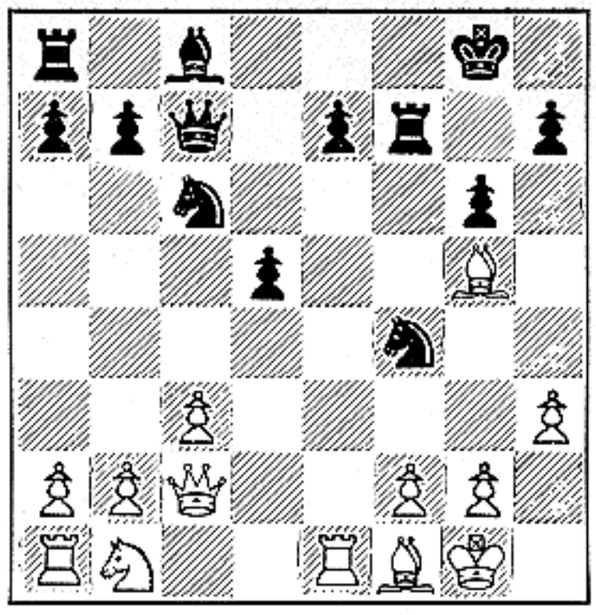
2B Position after 1 . . . O–O; 2 B–R6! Now Black's KKtP is pinned on the file by the Queen and on the diagonal by the Bishop! Moreover, White threatens QxP mate. To defend mate, Black must play 2 . . . P–Kt3, thereby **moving the pinned Pawn** and exposing his Rook to capture. White wins the exchange after 2 . . . P–Kt3; 3 BxR.



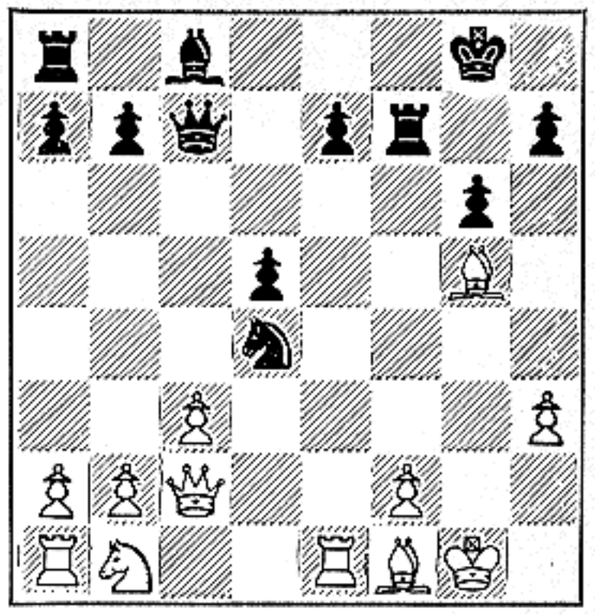
3A White to Play and Win. There is nothing pinned here, nor will a pin actually occur, but White can win material by **the threat of a pin.** How does White proceed? To set the stage for his pinning threat, White must open up a file so that he will be able to use one of his Rooks to support the attack.



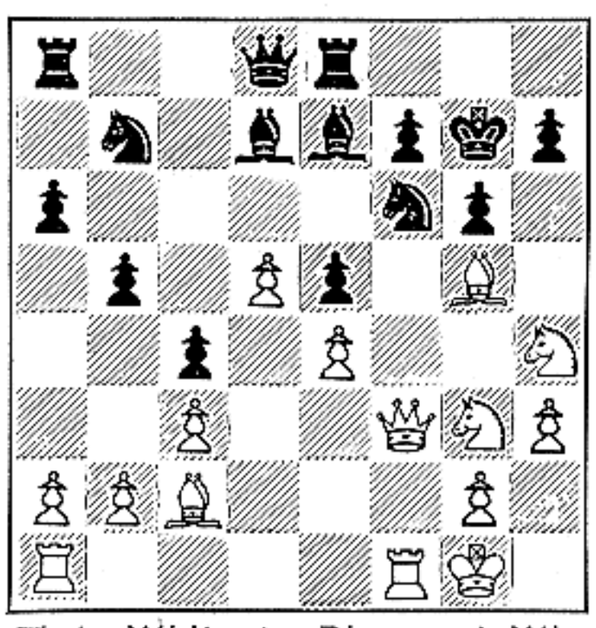
3B Position after 1 P–Kt6, QxKtP; 2 BxKt. White has opened the file and has captured a piece but Black **cannot afford to recapture** on account of the pinning threat. If 2 . . . QxB; 3 KR–Kt1 wins Queen for Rook. (Note that 1 . . . QxP was best. White threatened 2 QxP mate. If 1 . . . PxP; 2 Kt–Kt5 etc.)



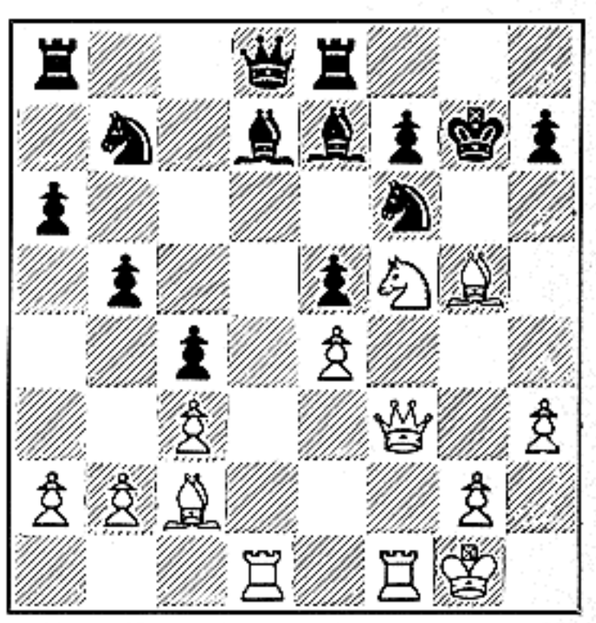
4A Black to Play and Win. In this position, Black makes a combination which will force White to give up his Queen for 2 Kts. The Queen is not won by any of the material-winning methods hitherto illustrated, but Black utilizes a pinning situation to **occupy a square** vital to the attack.



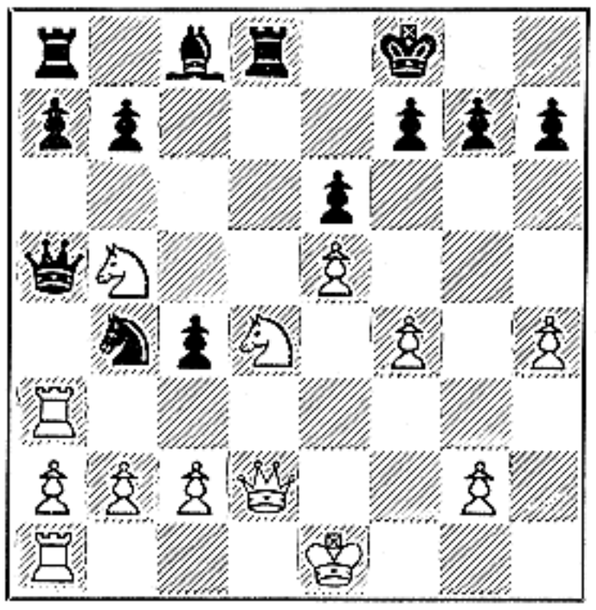
4B After 1 . . . KtxPch; 2 Px Kt, Kt–Q5! Black has occupied the Q5 square and could do so only **because the white QBP is pinned.** (if 3 PxKt, QxQ.) Now White must move his attacked Queen and Black wins after 3 Q–Q3, Kt–B6ch because White's only defense to the threatened Q–R7 mate is 4 QxKt, giving up his Queen.



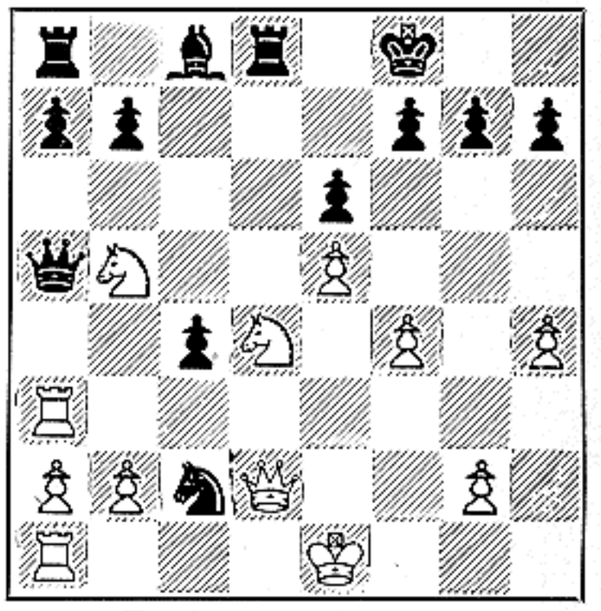
5A White to Play and Win. This is a beautiful example of a winning combination in which **a pin is created** and then utilized to permit the **occupation of a square** in the ensuing attack. Note that Black's Kt (at KB3) is attacked 3 times (by B, Q & R) and defended 3 times (by B, Q & K).



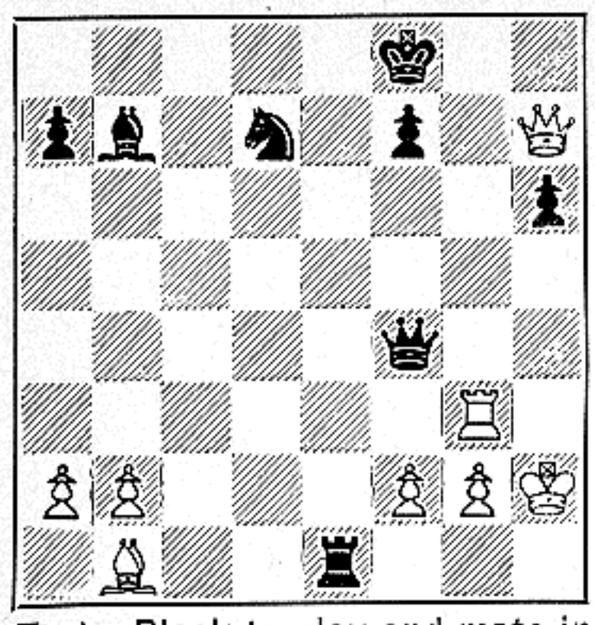
5B Position after 1 P–Q6, KtxP (forced, as the Bishop cannot unguard the Kt); 2 QR–Q1, Kt–Kt2 (White was threatening RxKt!); 3 Kt (at R4)–B5ch, PxKt; 4 KtxPch. The last move is possible **because Black's QB is pinned.** Now, after 4 . . . K–Kt1; 5 KtxBch, QxKt; 6 BxKt, White wins by mating threats.



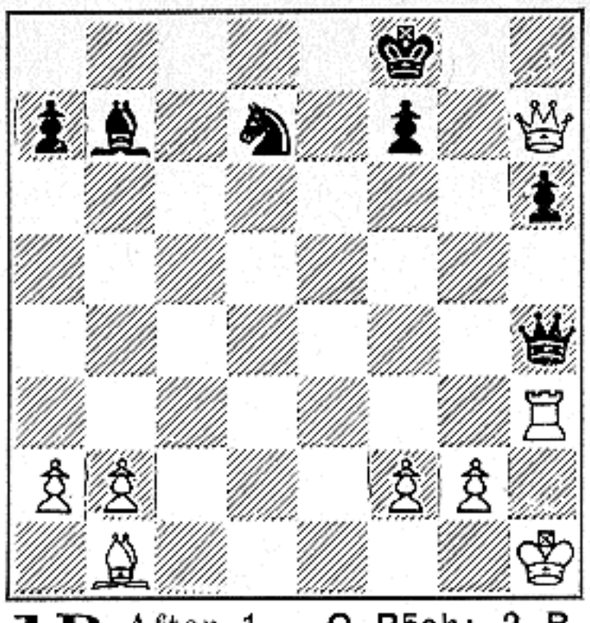
6A Black to Play and Win. White's Rook attacks the black Queen and if the latter moves White can play QxKtch. But Black can use the tempo-gaining device of a check and the tactical power of the pin to occupy a threatening square with a winning counter-attack. Note that White's Knight (atQ4) is now pinned.



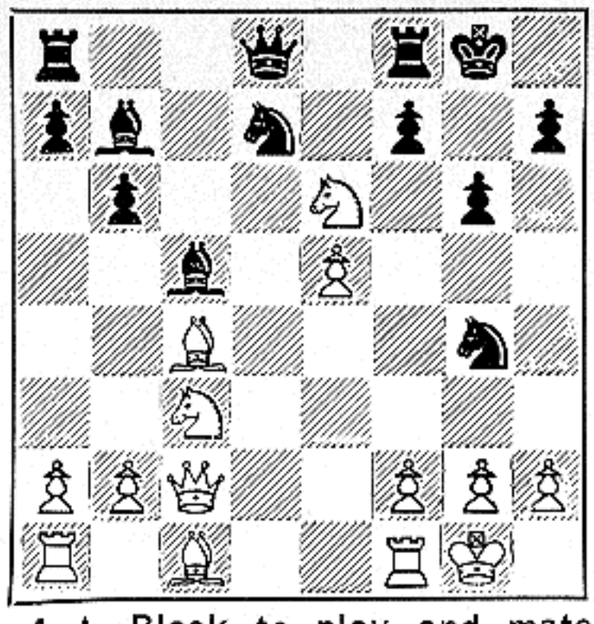
6B Position after 1 . . . Ktx Pch! This prevents RxQ, as White must answer the check, and creates a new pin. White cannot play QxKt and dare not play KtxKt! He must move his King. After 2 K–Q1, QxQch; 3 KxQ Black wins a piece with 3 . . . KtxKt as he captures a man which was attacked twice, defended once.



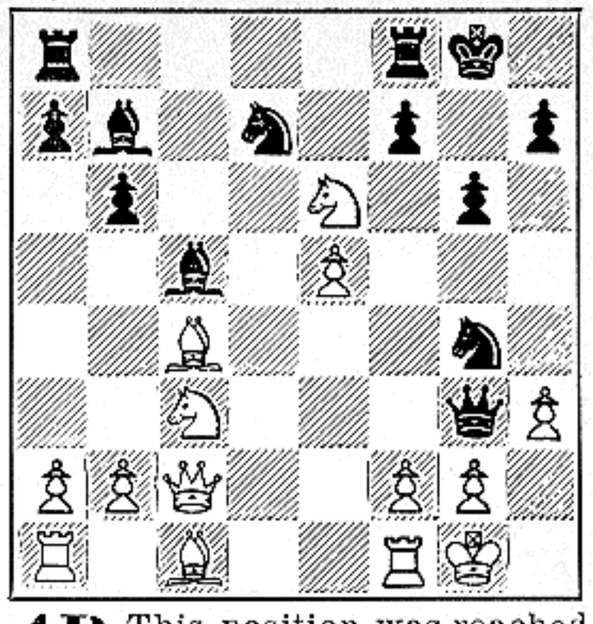
1A **Black to play and mate in 4 moves.** In this combination, White has only one forced reply to each Black move. Black finds a way to use the pinning potentialities of his Bishop to get rid of the defending Rook and thus clear the way for the final mate. When mate can be forced, do not hesitate to make sacrifices.



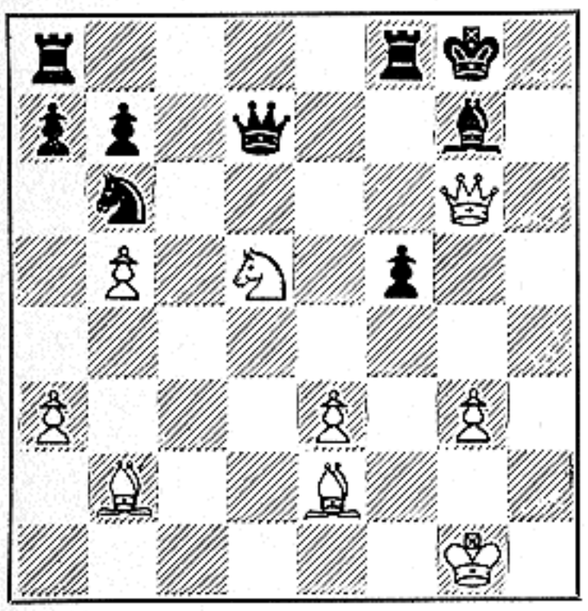
1B After **1...Q–R5ch; 2 R–R3, R–R8ch; 3 KxR.** Black has sacrificed his Rook to attain this position in which White's KKtP is pinned by the black Bishop. Now Black can capture the defending Rook and the pinned Pawn cannot recapture. The final moves are **3...Qx Rch; 4 K–Kt1, QxP mate.**



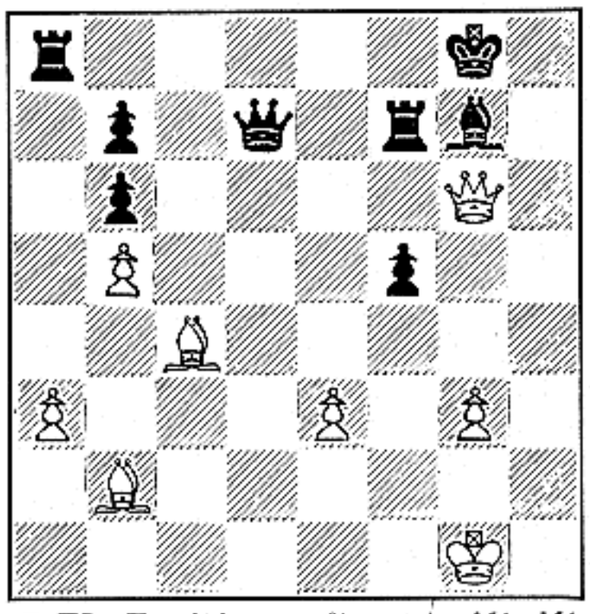
4A **Black to play and mate in 3 moves.** White has just played Kt(from Kt5)xKP, attacking Q and R. He hoped for 1...PxKt; 2 BxPch, followed by 3 BxKt (at Kt4). But his attempted combination misfired and exposed him to mate. With Black's Kt and 2 Bishops threatening his King, White had no time for combinations.



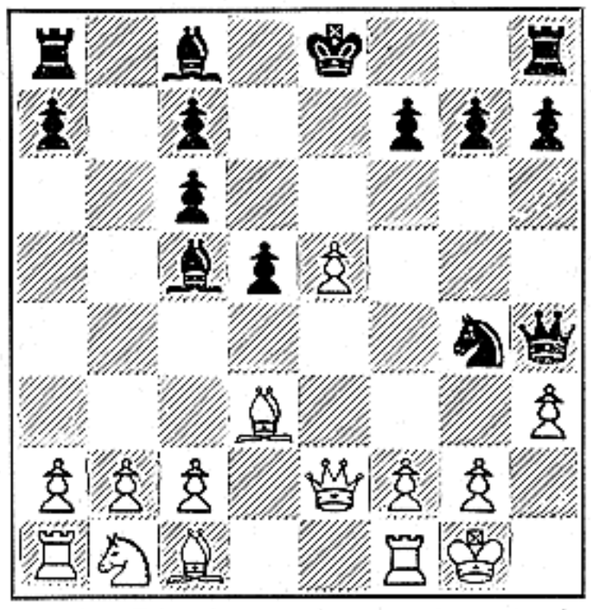
4B This position was reached after **1...Q–R5** (threatening QxRP mate); **2 P–KR3, Q–Kt6!** Black has utilized the power of a pin **to occupy a vital square** with his Queen. The Queen cannot be captured because the white KBP is pinned. Black threatens Q–R7 mate or QxKtP mate. White resigns as he cannot defend both threats.



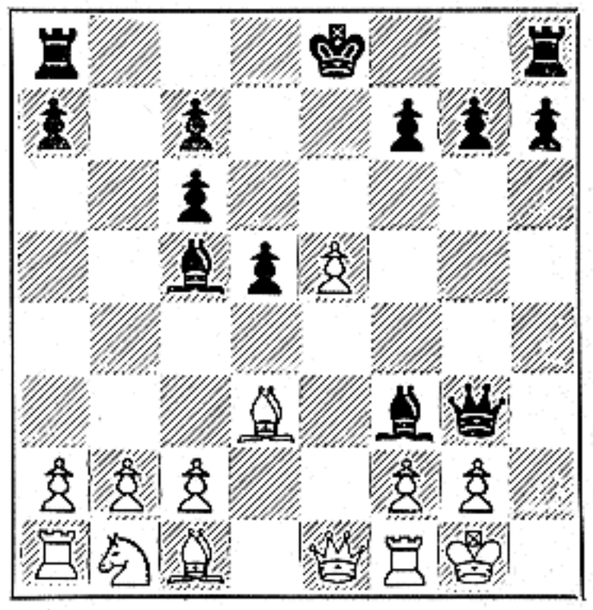
2A **White to play and win.** In this delightful combination, Black's moves are virtually forced. At one point, his only choice is to decide which of White's Bishops will be given the privilege of pinning him to death! Note that Black's Bishop is already pinned by the white Queen.



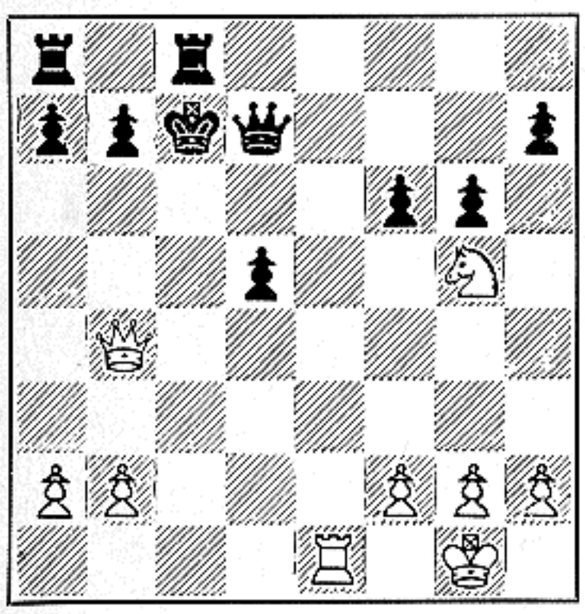
2B Position after **1 KtxKt, PxKt** (virtually forced as Black has nothing better); **2 B–B4ch, R–B2.** Now the black Rook is pinned and White plays **3 QxB mate!** The Queen can occupy the mating square because the pinned Rook cannot capture. If Black had played 2 ...K–R1 then 3 Q–R6 mate!



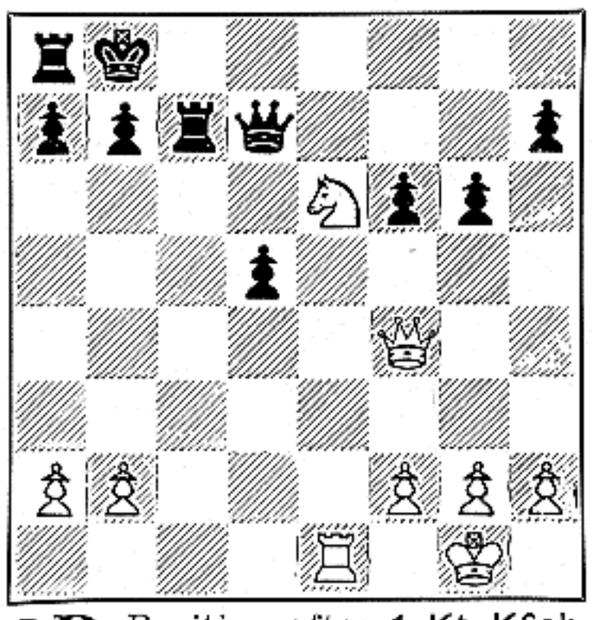
5A **Black to play and mate in 4 moves or win the Queen.** White has just played P–KR3, attacking the Knight and defending the threat of QxRP mate. How does Black continue? To force a win, each move must be accompanied by a strong threat. The white KBP is pinned. Can Black use this pin? Can he create another pin?



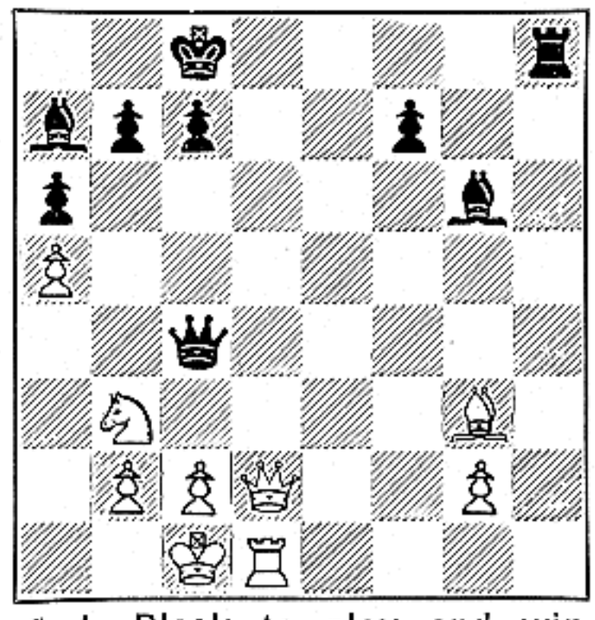
5B This position was reached after **1...Q–Kt6** (the same threatening move as in example 4, made possible by the pin); 2 PxKt, BxP (attacking the Q); **3 Q–K1, B–B6!** Now Black has taken advantage of the pin on White's KKtP to occupy the B6 square with his Bishop. White resigns as there is no defense to 4...QxKtP mate.



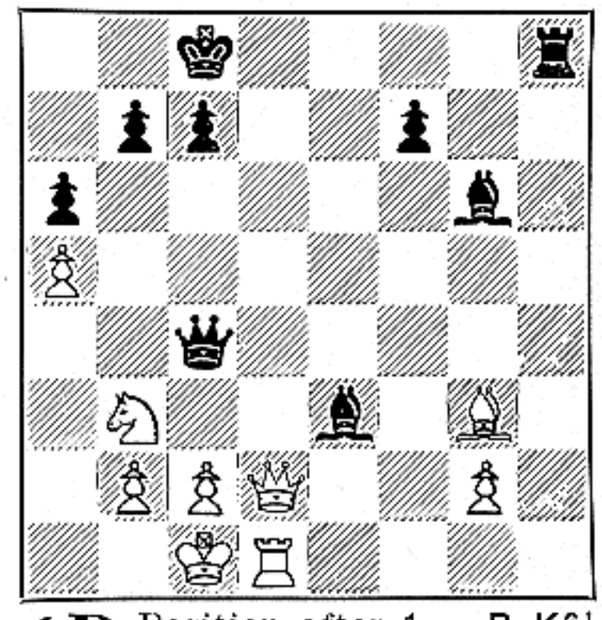
3A **White to play and win.** Again Black's responses are virtually forced in this mating attack as he can only save himself by giving away material. Note that most mating attacks are characterized by forcible moves which give the opponent little or no choice of reply and do not give him any time to set up a defense.



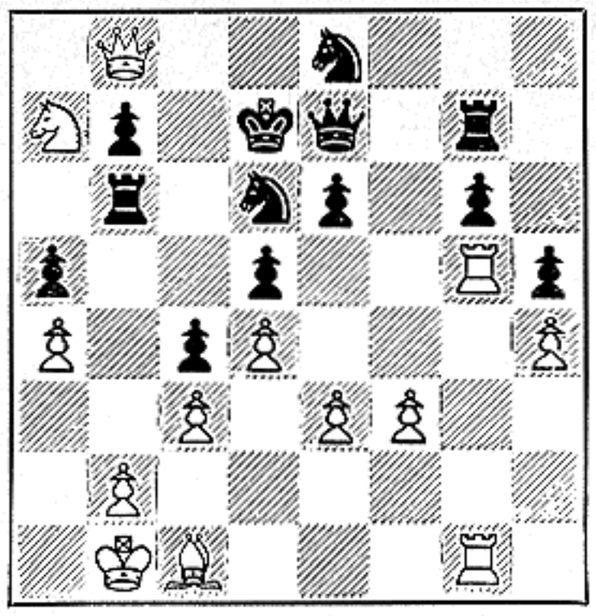
3B Position after **1 Kt–K6ch, K–Kt1; 2 Q–B4ch, R–B2.** Now the Rook is pinned by the white Queen. To mate, White must remove one of the defenders and pin the black Queen. In this position, the final moves are **3 KtxR** (threatening the QR too), **QxKt; 4 R–K8 mate.** The black Queen is pinned and cannot interpose.



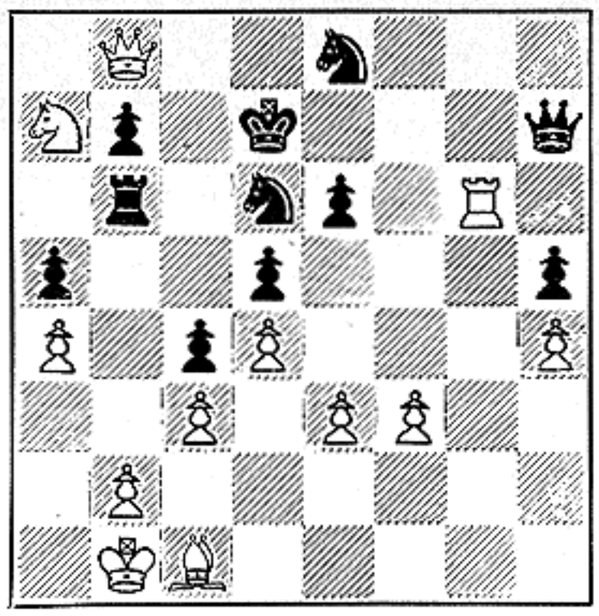
6A **Black to play and win.** Observe the peculiarities of this position. White is threatening 1 Q–Q7ch, K–Kt1; 2 Q–Q8ch, RxQ; 3 RxR mate. If it were White's move, the game would be over. But it is Black's turn to play. How can he use the power of the pin to simultaneously defend the mate and counter-attack?



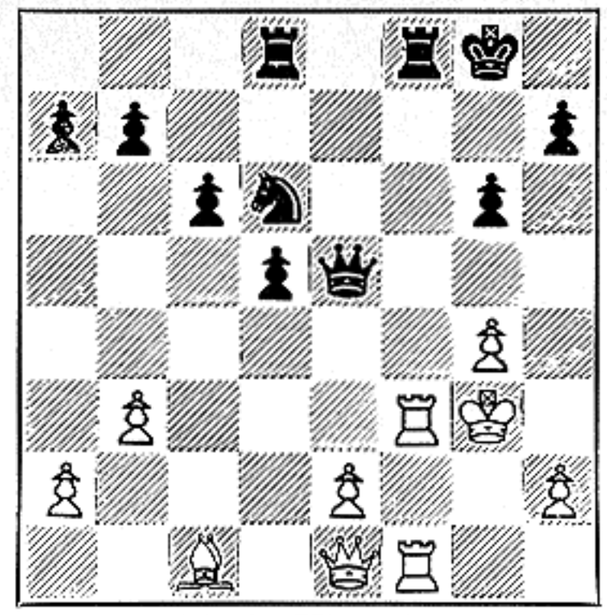
6B Position after **1...B–K6!** With one move, Black defends the mating threat and delivers a deathly blow from which White cannot recover. The Bishop pins the white Queen and threatens to capture it. The Bishop is unguarded but White dare not take it, as if 2 QxB, QxP mate! White throws in the sponge!



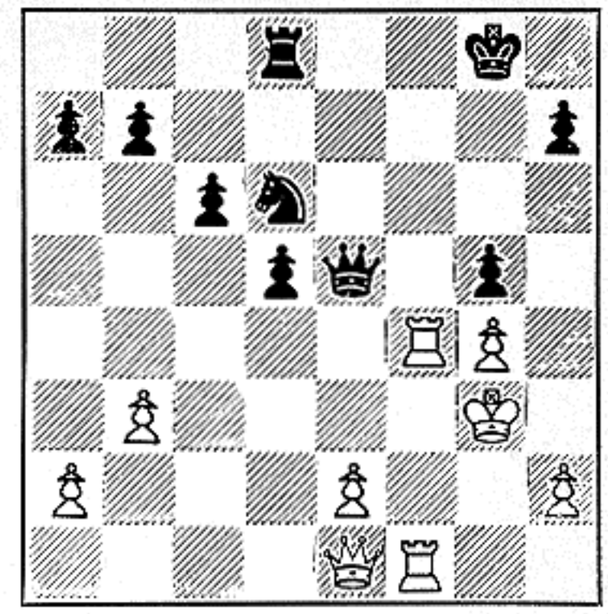
1A It is White's move in this position. Note that he is attacking Black's KKtP with two Rooks and that the Pawn is defended by only one Rook. Apparently White can win a Pawn by playing 1 RxKtP. What is wrong with this capture? Is there a trap? What counter-threat will White be overlooking if he takes the Pawn?



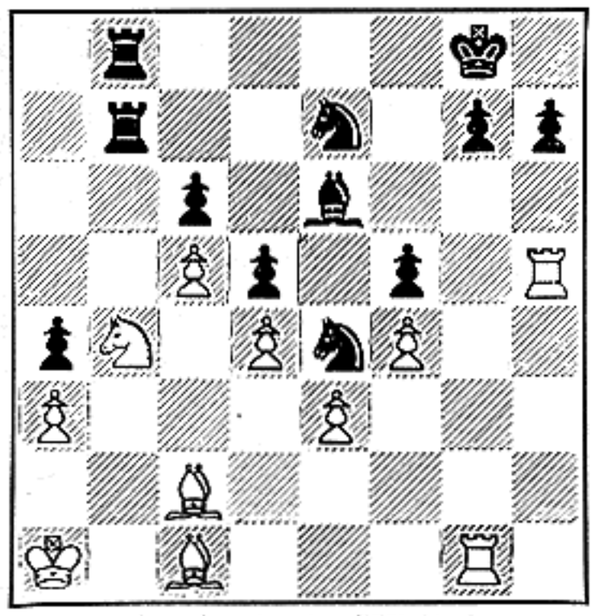
1B Position after **1 RxKtP, RxR; 2 RxR, Q–R2!** Too late, White realizes that he has **walked into a pin.** Black's Queen now pins the white Rook which cannot move as the King would be exposed to check. The Rook is unprotected and cannot be guarded in any way. A basic pinning situation which costs White his Rook.



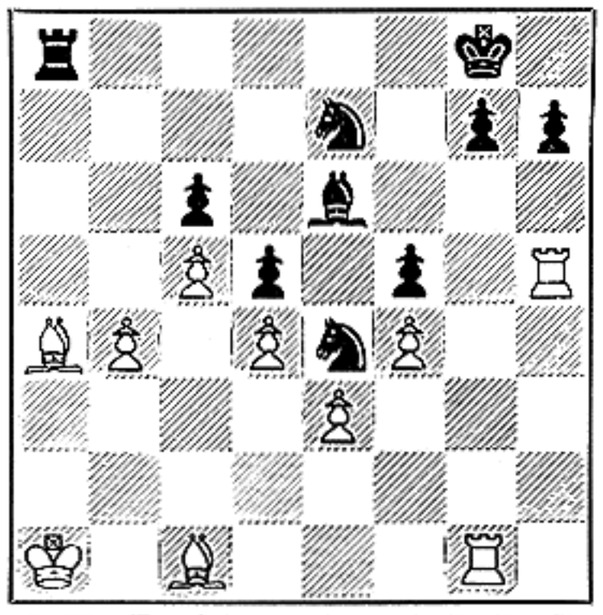
4A White's King is in check so it is his turn to move. The question for him to decide is whether to move his King or interpose a piece? How about 1 B–B4? That looks like a good move. It develops a piece and attacks the black Queen at the same time. What danger is involved in this move?



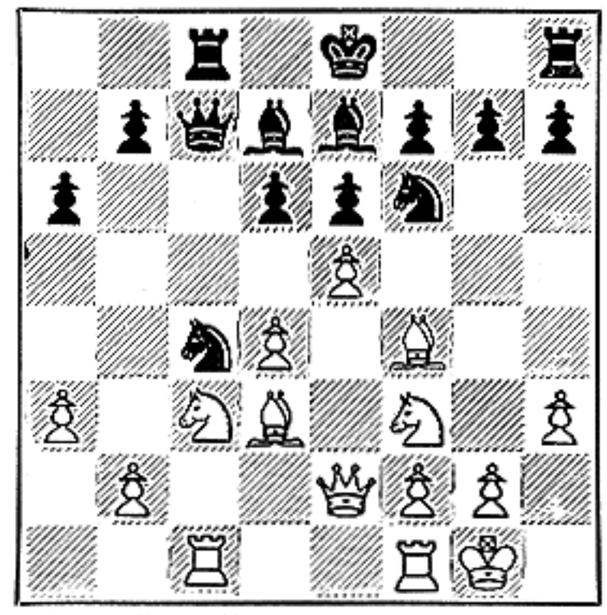
4B Position after **1 B–B4, Rx B; 2 RxR, P–KKt4.** White has walked into a pin. He overlooked the fact that Black did not have to move his Queen but could capture the Bishop, then attack the pinned Rook with a Pawn. Now White must lose his Rook. He should have foreseen this danger and played 1 K–R3.



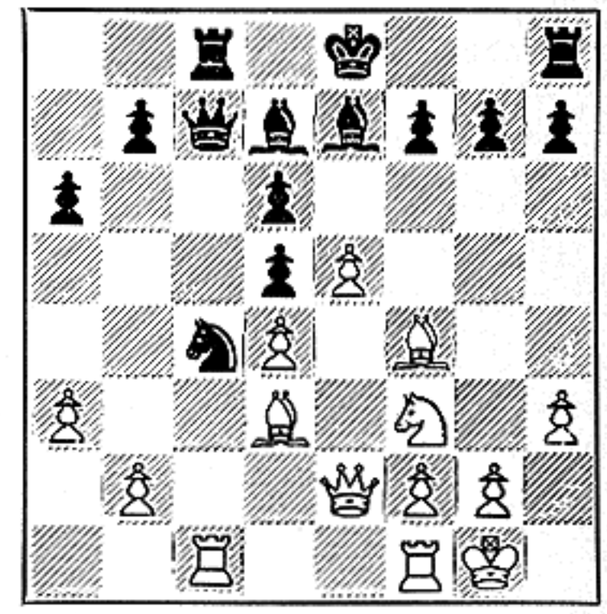
2A Again it is White's turn to play. There is an unguarded black Pawn on the QR–file which invites capture. Is it safe to take it? Why not? Supposing White plays 1 BxP, what is there to fear? A Pawn is a Pawn, as chess-players say. What can Black do about it? There aren't any open files or pins.



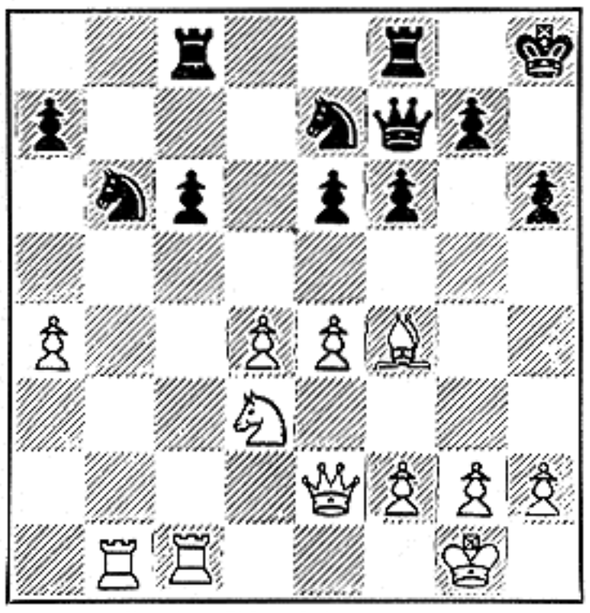
2B Position after **1 BxP, Rx Kt!; 2 PxR, R–R1.** Black quickly demonstrates that it was a dangerous capture and that White has walked into a pin. Now the Bishop is pinned by the black Rook. The piece is lost as it is unguarded and cannot be protected. Black wins two minor pieces for a Rook.



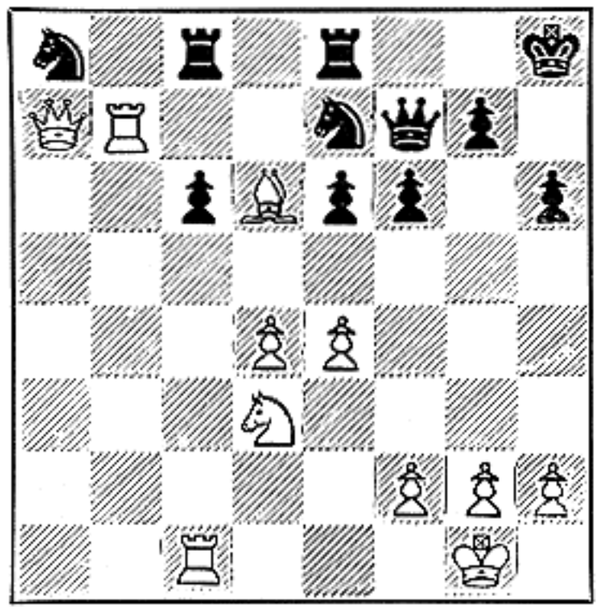
5A It is Black's turn to move. White has just played P–K5 attacking the Kt. What should Black do? He can play PxP or he can move his Knight. If he moves his Knight, where will he place it? There is one square to which the Knight must not be moved. Black must not play 1 . . . Kt–Q4. Can you see why this is a bad move?



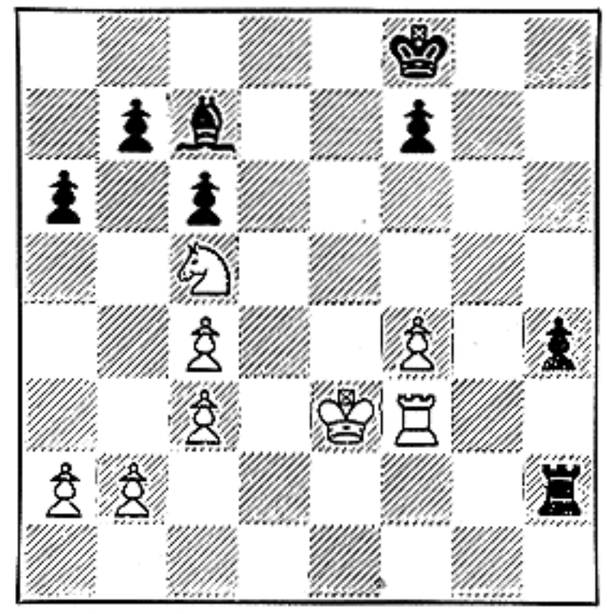
5B Position after **1 . . . Kt–Q4; 2 KtxKt, PxKt.** By permitting this exchange, Black has enabled his opponent to clear the QB-file and win the pinned black Kt with 3 P–QKt3. Worse still, White can play 3 PxP, opening the K-file and winning the pinned Bishop. With one bad move, Black walked into two pins.



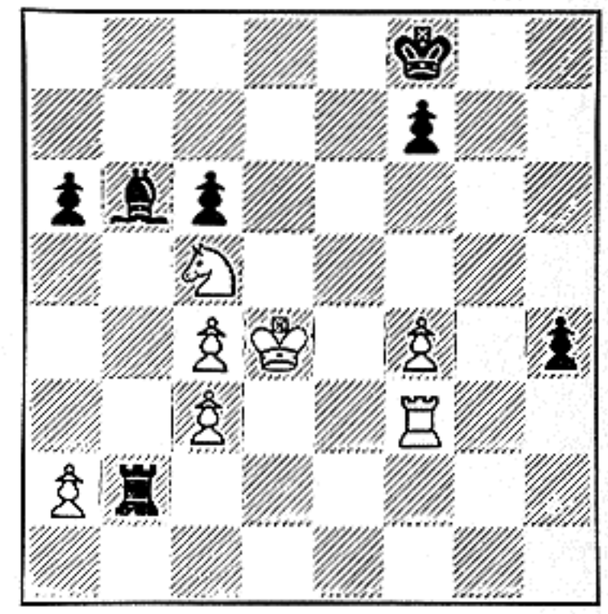
3A It is Black's turn to play and there is a nice fat Pawn on the QR-file which Black can capture with his Knight. Surely there is no objection to making this capture —or is there? What is the weakness in Black's position which White can exploit if Black takes the Pawn? Will Black be walking into a pin?



3B Position after **1 . . . KtxP; 2 Q–R2** (attacking the Kt), **Kt–QKt3; 3 QxRP, Kt–R1** (the only square for the Kt, again attacked by the Queen); **4 R–Kt7, KR–K1; 5 B–Q6.** With amazing swiftness, White has exploited the weakness on Black's 2nd rank. Black's pinned Knight is lost as the defense is outnumbered.



6A **White to play.** Pins are dangerous at all stages of the game. In this endgame position, Black has a dangerous passed Pawn and is threatening White's Q-side Pawns with his Rook. Here White should concentrate on defense with, say, 1 Kt–Q3. But suppose White plays 1 KtxKtP. What is wrong with this capture?



6B Position after **1 KtxKtP, RxP** (attacking the Kt); **2 Kt–B5, B–Kt3; 3 K–Q4.** White walked into a pin, then defended the Knight with his King. But now Black can force the guard to abandon the pinned piece—a basic method of winning material. Black wins the Kt after **3 . . . R–Q7ch; 4 K–K3, R–Q3.**

LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS
Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. It started in the March 1943 issue. Parts One to Eleven will be published in book form, by SIMON & SCHUSTER, New York.

PART FOURTEEN

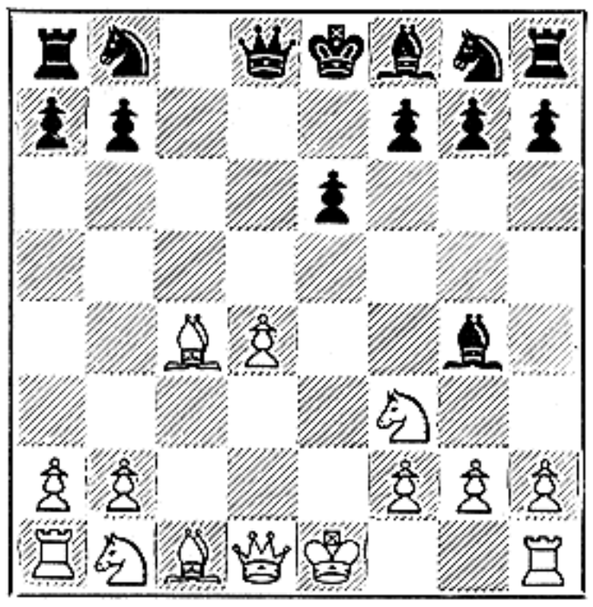
How to Defend Pinning Attacks

There are many ways of defending a pinning attack. Even in an apparently hopeless position, there is sometimes a way out, if you know what to look for. A knowledge of the tactics used to meet these attacks may enable you to save threatened material on many occasions.

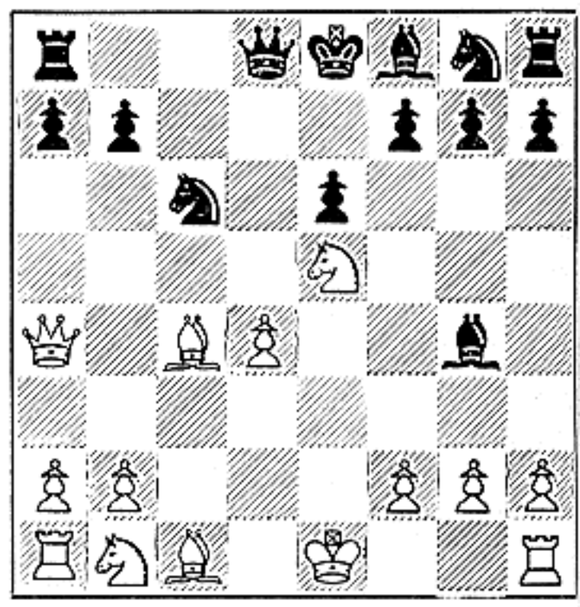
As a rule, the best defense is to *get out of the pin as quickly as possible*. Moreover, a counter-attack is often the only way to avoid material loss. If you can break out of a pin and simultaneously counter-attack, so much the better. Material may be saved by breaking the pin with a check, or the threat of mate—or by attacking or capturing one of the opponent's men. But even if you are unable to counter-attack you may be able to get out of a pin before any harm is done.

The various methods of breaking a pin are defined and illustrated below. (Note: if the method involves moving the pinned piece, it is understood that the pin is not absolute.)

1. *Break the pin and simultaneously counter-attack by moving either the pinned unit or the screened piece.* This is a most effective method. The pin is broken with one move and the counter-attack gains the necessary tempo to save threatened material. The attack may be (a) a check; (b) a move threatening mate; (c) any threat or capture which must be answered or which at least regains any material lost as a result of the move. See examples 1, 2 and 3 below.



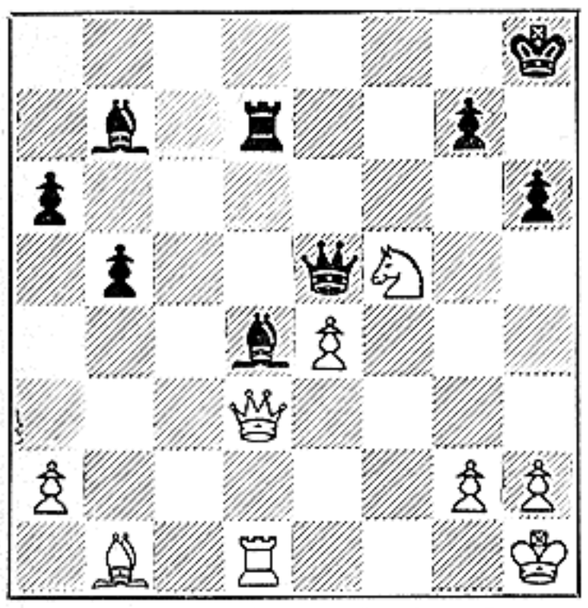
3A This position was reached after 1 P–Q4, P–Q4; 2 P–QB4, PxP; 3 Kt–KB3, P–QB4; 4 P–K3, PxP; 5 PxP, B–Kt5?; 6 BxP, P–K3?. Black's Bishop move was premature and his last Pawn move permits a decisive attack by White. Can you see how White can break out of this pin?



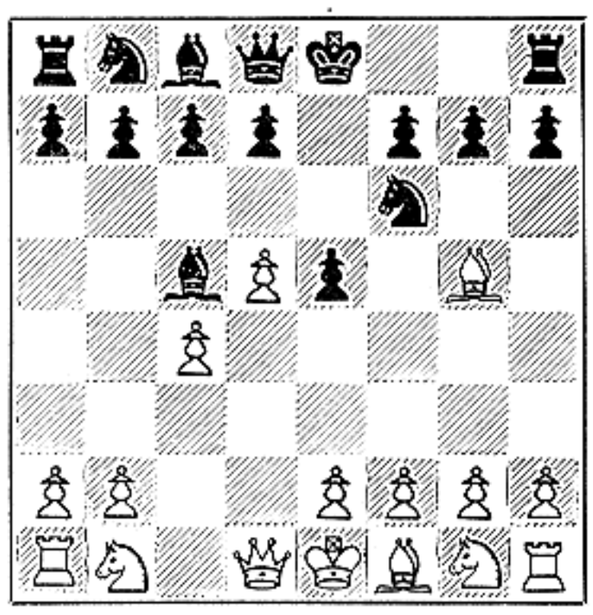
3B Position after 7 Q–R4ch, Kt–B3; 8 Kt–K5. White broke the pin by checking with his screened piece and turned the tables with a vengeance. Now Black's Kt is pinned and White's released Kt attacks it as well as the Bishop. A few moves later, Black was forced to resign!

2. *Block the attack by interposition.* Break the pin by placing one of your men in front of the pinned unit, warding off the attack. The interposed piece or Pawn may serve as a protecting shield or it may actively counter-attack by threatening the pinning piece or some other enemy unit . See example 4 below.

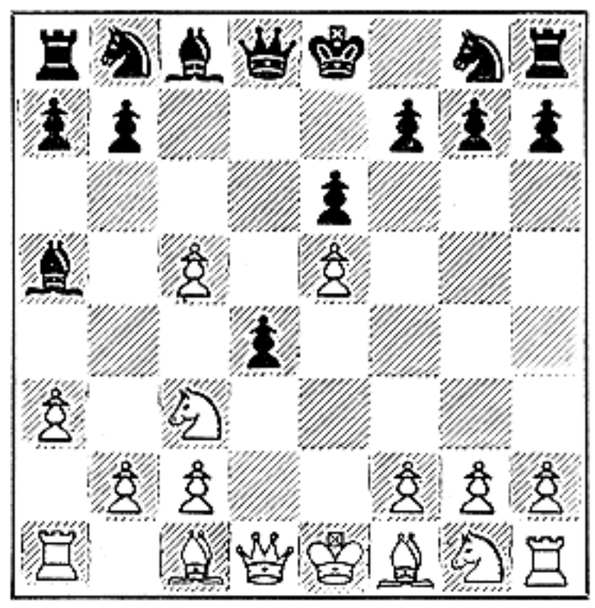
3. *Shield the screened piece by interposition.* Place one of your men between the pinned unit and the screened piece. The pinned unit is then free to move as the interposed man shields the screened piece. See example 5 below.



1 This position looks hopeless for Black. His pinned Bishop appears to be lost as the defense is outnumbered. If he moves the Bishop he will apparently lose his Rook. But Black can break out of this pin by playing B–Kt8! (threatening QxP mate!) and gain a winning advantage in material.



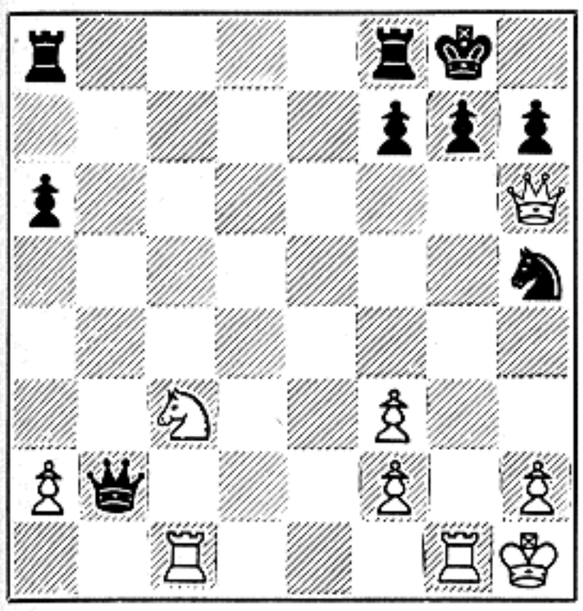
2 This position was reached after 1 P–Q4, Kt–KB3; 2 P–QB4, P–K4; 3 P–Q5?, B–B4; 4 B–Kt5? An example of an illusory pin. Black can immediately break out of the pin with 4 . . . Kt–K5, threatening BxP mate. If 5 B–K3, BxB; 6 PxB, Q–R5ch; 7 P–Kt3, KtxP etc.



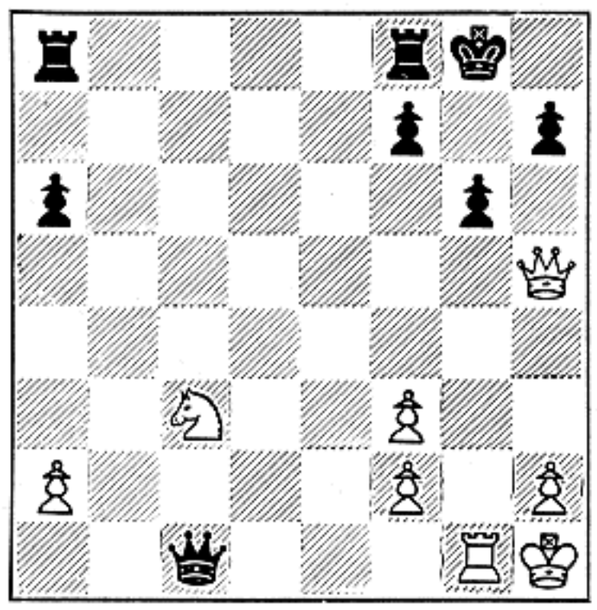
4 White's QKt is pinned and attacked by a Pawn. He breaks the pin with 1 P–QKt4, blocking by interposition and avoiding material loss by the counter-attack on the Bishop. If 1 . . . PxKt; 2 QxQch, KxQ; 3 PxB. Or if 1 . . . B–B2; 2 Kt–Kt5, BxP; 3 Kt–KB3.

5 Black's KKt is pinned and White threatens to win a Pawn (PxP followed by KtxP if Black recaptures). But it is Black's turn to move and he defends the threat by playing B–K2. This interposition shields the Queen and unpins his Knight.

4. *Capture something guarded only by the pinning piece, or make some threat which the pinning piece must defend.* To recapture, or defend your threat, the opponent must release the pin. Opportunities to use this method do not occur frequently but should not be overlooked. See example below.

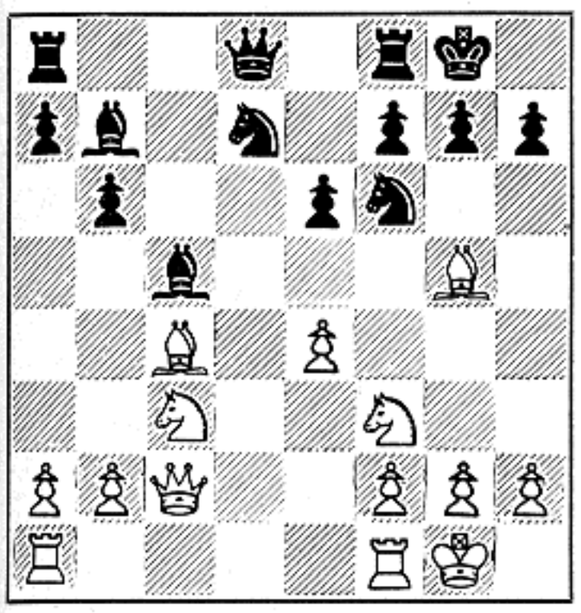


6A Black's KKtP is pinned by White's Rook and White is threatening QxKt. If the Kt moves to a safe square White can play QxKtP mate. If 1 . . . P–Kt3, White can apparently play QxKt as the Pawn cannot recapture. What can Black do to avoid loss of material?

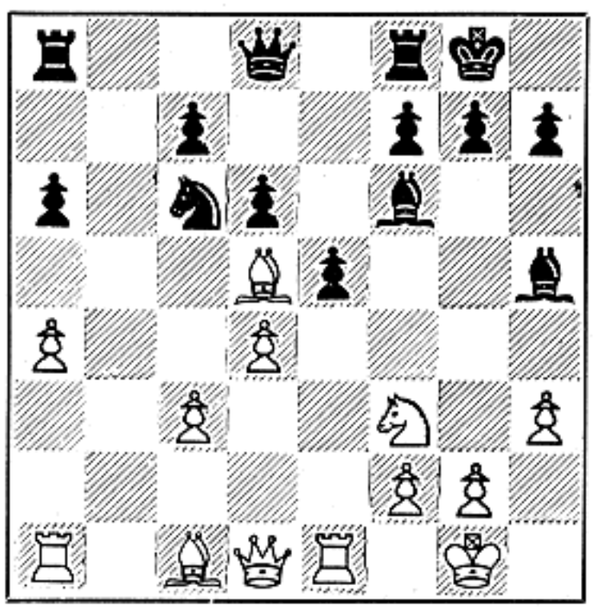


6B Position after 1 . . . P–Kt3; 2 QxKt?, QxR!! Black has captured a piece guarded only by White's pinning Rook and he threatens QxRch as well as QxKt. White is forced to release the pin or lose more material. After 3 RxQ, PxQ Black is the exchange ahead.

5. *Move your screened piece out of the line of attack.* When a counter-attack is not playable, this simple method of unpinning is often used as it requires only one move. The pin is dissolved and the pinned unit released. The latter, of course, must be protected. If not, the preparatory step of guarding it must be taken, if there is time. See examples 7 & 8 below.



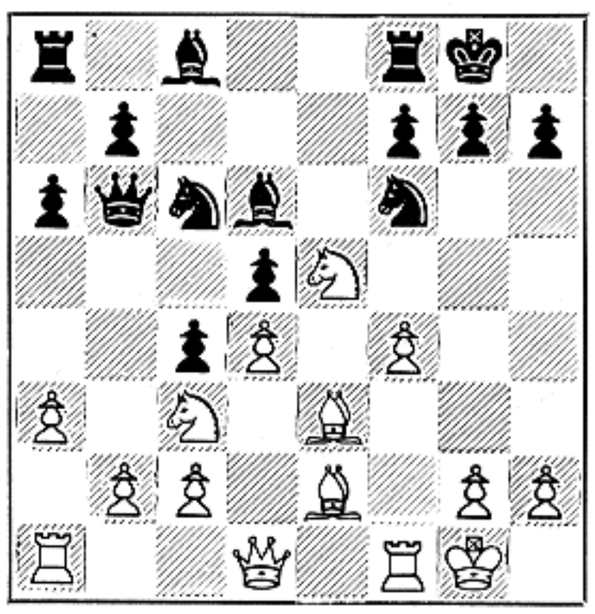
7 Black's Knight at KB3 is pinned and White threatens P–K5. White can also occupy the open Q-file and pin the other Knight. Black's best move in this position is Q–B1, moving the screened piece and dissolving the pin, at the same time taking his Queen out of danger.



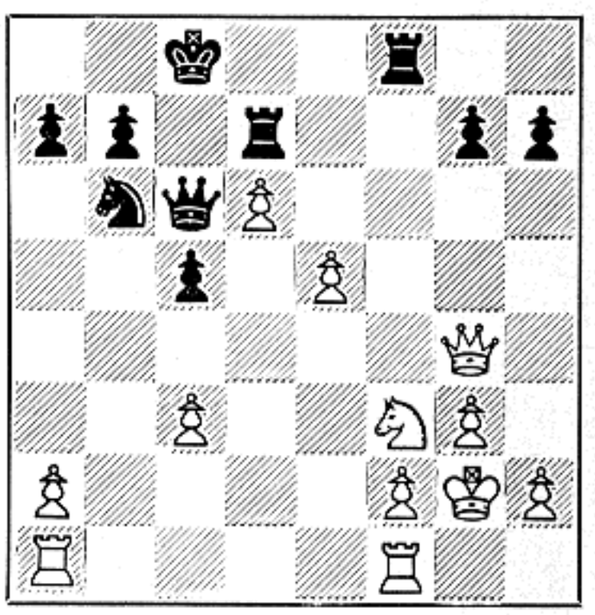
8 Black's Knight is pinned and unprotected. To get out of this pin and avoid loss of material, Black must first play Q–Q2, guarding the Knight, and then move his QR, dissolving the pin and releasing the Kt. Fortunately, he has time for this defensive maneuver.

6. *Guard the screened piece.* In some positions, the only way (or the best way) to release a pin is to protect an unguarded screened piece. If the position is such that the screened piece can then be exposed with safety, this method liberates the pinned unit. See example 9.

7. *Attack the pinning piece, forcing it to release the pin or be captured.* An attack on the pinning piece is often combined with, or followed up by, a blocking interposition. For instance, in example 4 White had played P-QR3, attacking the pinning Bishop, and followed up with P-QKt4. In some situations, however, the attack on the pinning piece itself forces the release of the pin. See example 10.



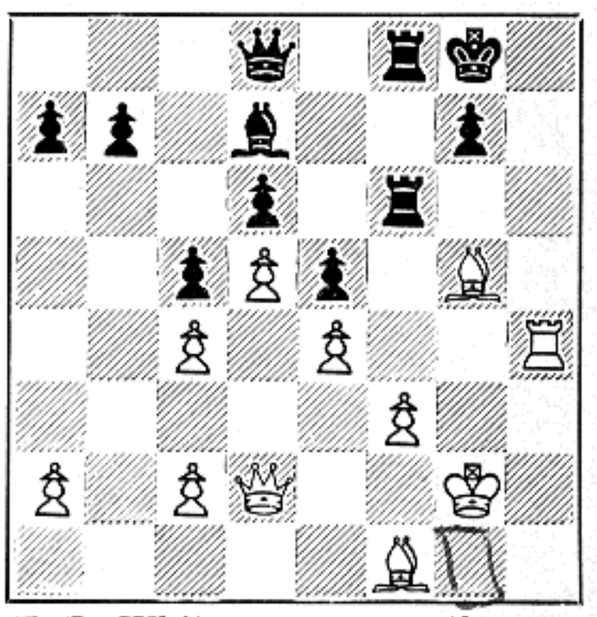
9 White's Bishop at K3 is unguarded. As a result his QP is pinned by the black Queen. Black is threatening 1 . . . Ktx Kt; 2 BPxKt, BxP and if 3 PxB, QxB. Black also has the immediate threat of 1 . . . Qx KtP. To meet both threats, White plays 1 Q–Q2, guarding the Bishop, releasing the pin and preventing 1 . . . QxKtP as 2 KR–Kt1 would win the Queen.



10 White's Kt is pinned by the black Queen and attacked by a Rook. It is guarded by Queen and King. Black wants to play R (at Q2) to KB2, winning the Kt, but this Rook is pinned by the white Queen. Moving the King would give White time for defense, so Black breaks the pin with 1 . . . P–KR4, attacking the Queen and forcing 2 QxRP.

8. *Pin the pinner.* A pin can sometimes be released by setting up a counter-pin. The opponent's attacking piece is pinned so that it becomes illegal or unprofitable for him to capture. As a result, material may be saved or time may be gained to defend the attack by other methods. See examples 11 & 12.

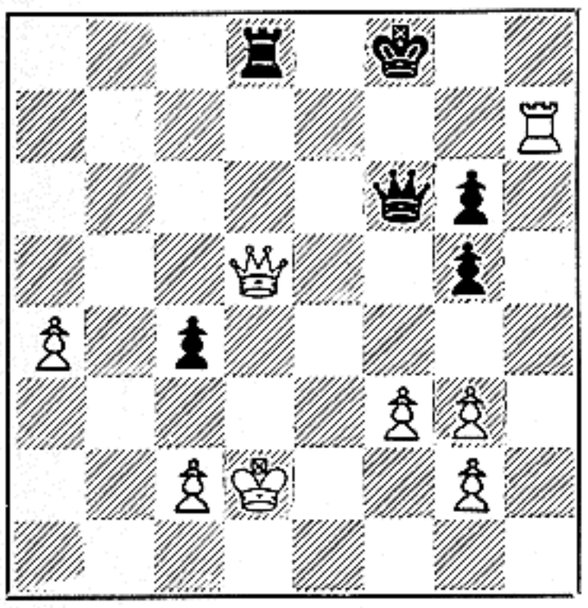
11 White's Queen is pinned and Black threatens to win the piece on his next move. What can White do? He plays 1 R–QB1, pinning the pinner! This makes 1 . . . RxQ illegal and if 1 . . . RxR; 2 QxQ winning Q for R. White thus turns the tables and wins.



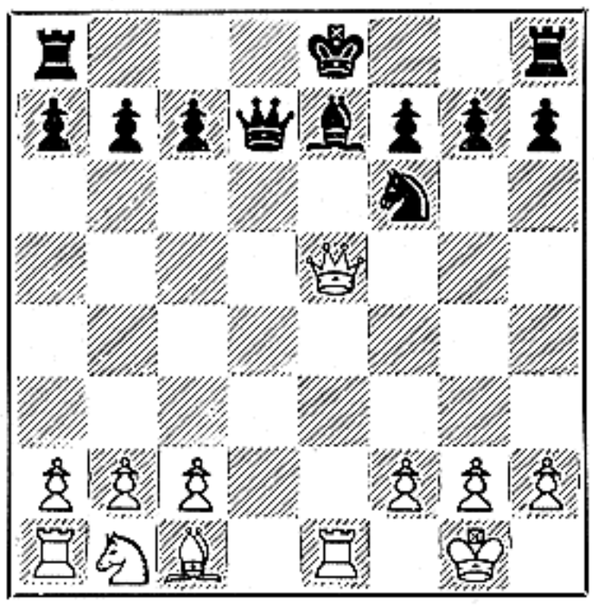
12 White gave up the exchange to reach this position, expecting to regain the exchange as he is now pinning Black's Rook with his Bishop. But he overlooked the fact that Black can now play 1 . . . R–Kt3, pinning the pinner and making 2 BxQ an illegal move. Black wins the B.

If you cannot break a pin by any of the foregoing methods you must seek other means of defending the attack. Concentration on defense by adequate protection of the pinned unit or by thwarting attempts to increase the pressure may be sufficient. Mating threats or other forms of counter-attack may protect you from loss or may regain captured material.

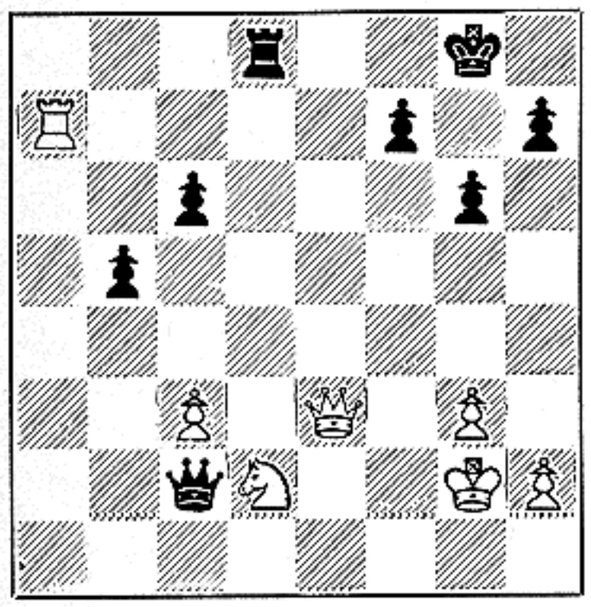
First seek relief by breaking the pin or defending your material; but if these measures will not serve, search the position for possible counterplay. A Knight fork, double attack, counterpin, check, mating threat or other resource may save your game or turn the tables on your opponent. Some examples of the use of such tactics appear below.



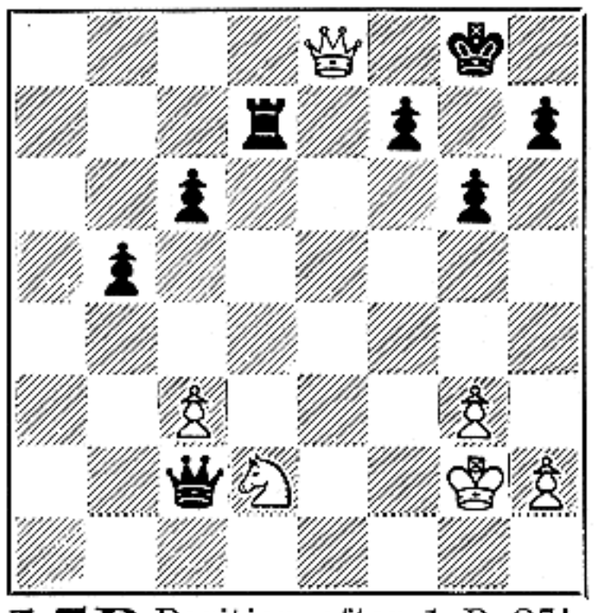
13 White is threatened with the loss of his Queen, pinned by the black Rook. He saves the piece by playing 1 R–R8ch, forcing the black Queen to capture QxR. Then White plays 2 QxRch, regaining the sacrificed piece.



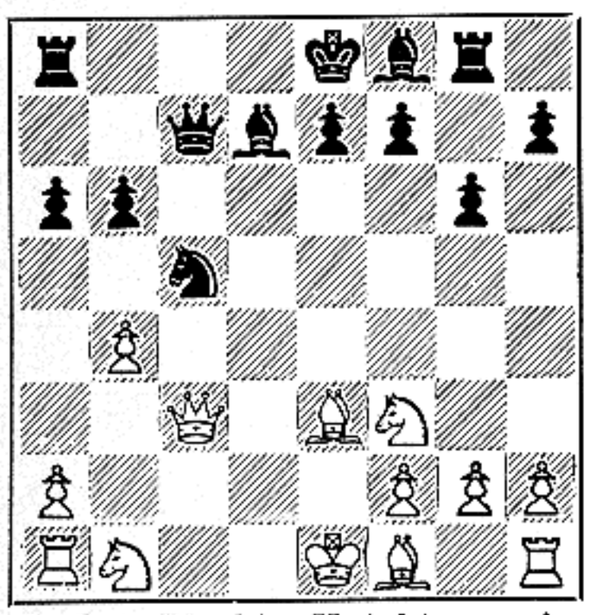
14 Black's Bishop is pinned. If he castles he will apparently lose the piece. But Black sees that a mating threat will save his Bishop and breaks the pin by castling QR! After 1 . . . O–O–O; if 2 QxB?, QxQ; 3 Rx Q, R–Q8ch and mate next.



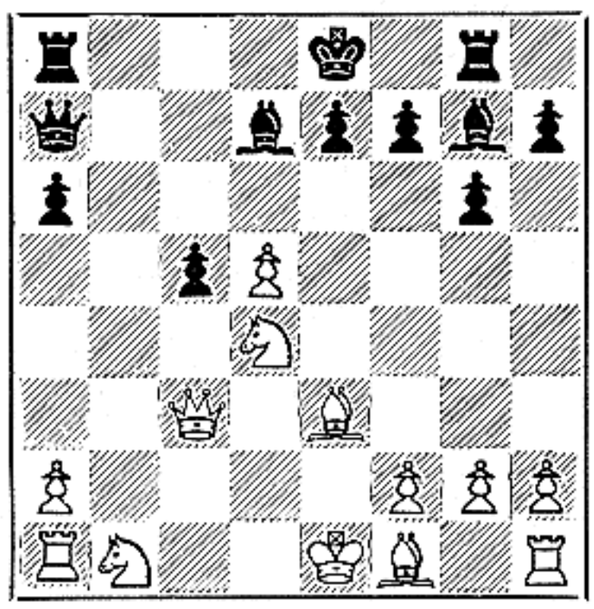
15A White's Knight is pinned and apparently he must lose the piece as it is attacked twice, defended once. But White looks for possible counterplay and finds it.



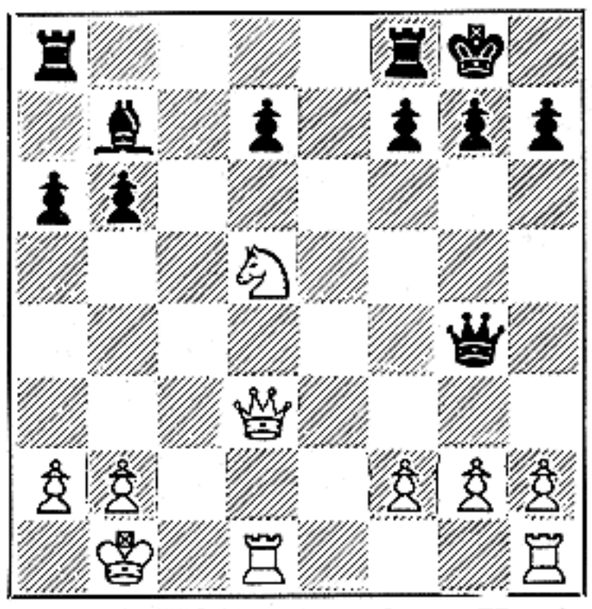
15B Position after 1 R–Q7!, RxR; 2 Q–K8ch. White sacrificed his Rook but now regains it. After 2 . . . K–Kt2; 3 QxR the Knight is saved and the pin can be broken.



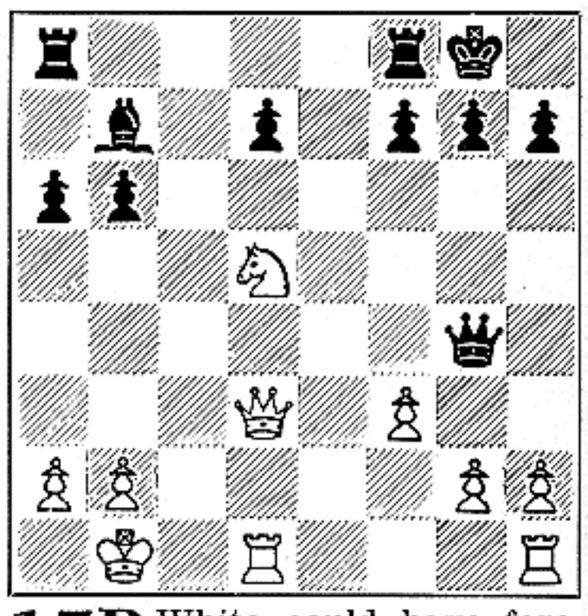
16A Black's Knight is pinned by the white Queen and attacked by a Pawn. Threatened with the loss of a piece, Black must look for counterplay. Ordinary methods will not suffice here. Can you see how White will extricate himself from this difficult position without losing material?



16B Position after 1 . . . B–Kt2 (attacking Q and R on the same diagonal); 2 Kt–Q4, Q–R2; 3 PxKt, PxP. Black lost his Kt but will now regain it by the counter-pin as White's Kt is pinned and attacked by a Pawn. (Note that if 2 B–Q4, BxB; 3 KtxB, Q–K4ch breaks the pin and the Knight escapes.



17A White to play. He is a Pawn down but his Kt attacks Black's unguarded QKtP. However, it would be a blunder to play 1 KtxP as Black could reply 1 . . . B–K5 pinning the white Queen. White must anticipate and prevent this pin. Always consider your opponent's reply to a contemplated move.



17B White could have forestalled the pin by playing 1 K–R1. Instead, he has played 1 P–B3 as this prevents the Bishop from occupying the pinning square and gains a tempo by attacking the Queen. After 1 . . . Q–KR5; 2 KtxP regains Pawn. (If 1 . . . QxKtP; 2 Kt–B6ch wins or 1 . . . Q–K3; 2 Kt–B7 wins.)

Anticipating and Preventing Pins

Additional examples of defending pinning attacks appear on the following page. From these and the previous illustrations you will realize that a pinning attack can often be successfully defended after it has been launched. However, there are many positions in which it is necessary to anticipate the threat of a pin and forestall the attack. For instance, if your King and Queen are on an open file which cannot be blocked, you dare not wait until after you are pinned to take action.

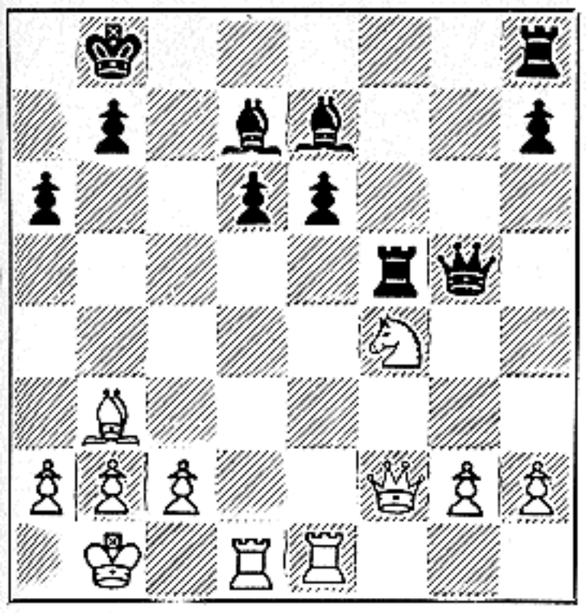
There are other arrangements of pieces which invite pins. A Rook or Queen on the same diagonal as your King is a dangerous weakness if your opponent has a Bishop on the same color of diagonal. Similarly, a Rook and Queen on the same diagonal are vulnerable to attack by a Bishop. If your King or Queen is behind a Bishop or Knight on an open file or rank, your opponent may be able to attack this weakness. Even if there is no immediate threat of a pin, such weaknesses should be avoided or eliminated.

If you are actually threatened with a pin which would cost you material (or worse) you must, of course, try to avoid or prevent the pin. If the pin would greatly hamper your mobility you should also anticipate your opponent's threat.

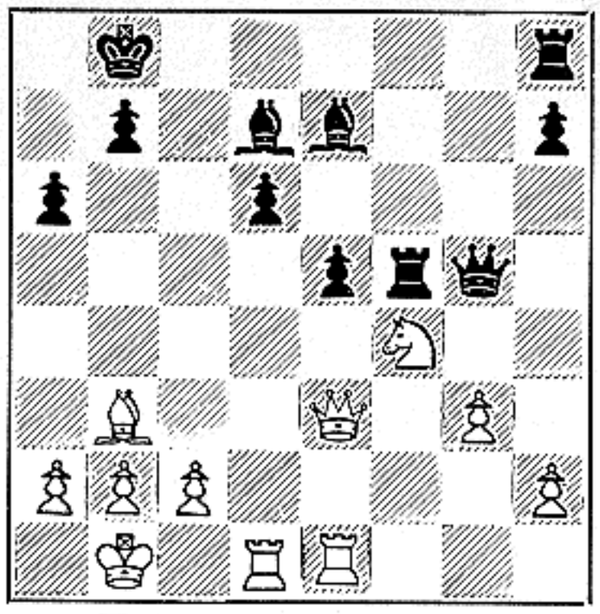
A pin can be forestalled in three ways: (a) shifting one of your pieces so that the conditions for a pin no longer exist; (b) preventing your opponent from occupying the pinning square; (c) interposing or blocking the open line.

A few words of caution must be added. Don't develop a fear complex on the subject of pins. Don't be so afraid of them that you become too defensive and see spooks. All pins are not fatal. You can submit to some pins because you know that you will not lose any material and can break the pin with complete safety. If you forestall a comparatively harmless pin with an unnecessary, defensive move, you are losing time; you are preventing something which your opponent may not even have intended or which could be defended, after he pins you, without any loss of time. If a pin would be dangerous or extremely annoying, by all means prevent it; but don't forestall a *permissible* pin with a weak, time-losing move. The prevention of such a pin may do more harm to your position than the pin itself.

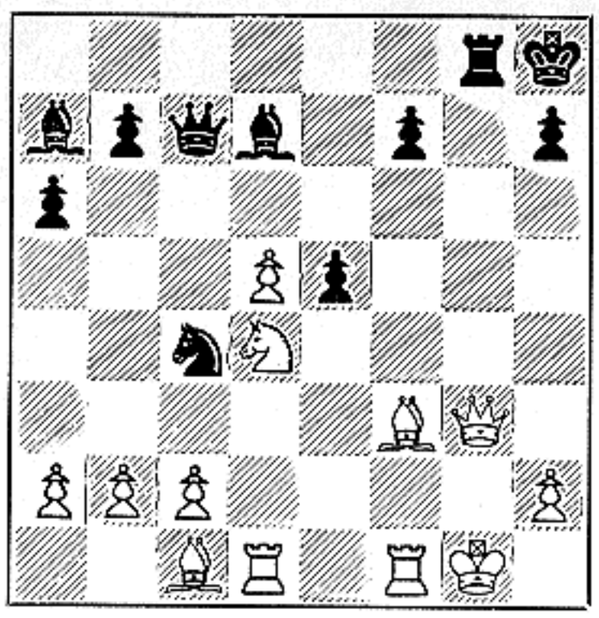
An example of anticipating a pin is given below.



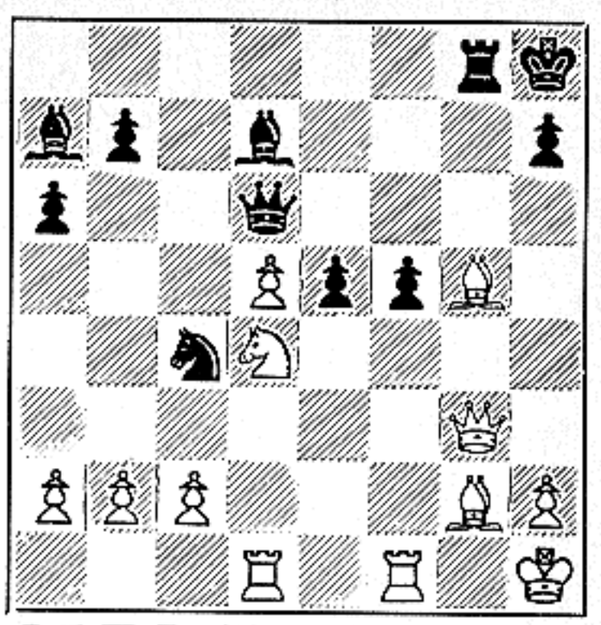
18A White's Knight is pinned by the black Rook and he is threatened with the loss of the piece as the defense is outnumbered. The Kt is attacked by Rook and Queen, defended only by White's Queen. If White plays P–Kt3, Black can then attack the pinned Knight with a Pawn. How can White defend this attack?



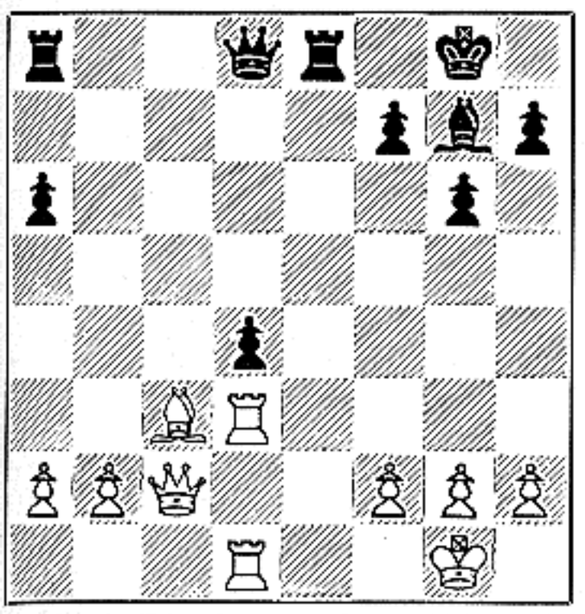
18B Position after **1 P–Kt3, P–K4; 2 Q–K3.** White has found the way to regain lost material. By moving his Queen he unpinned the Knight which is now free to move. At the same time he pinned Black's KP with his Queen and Rook. Now if Black plays 2... PxKt White captures 3 QxB.



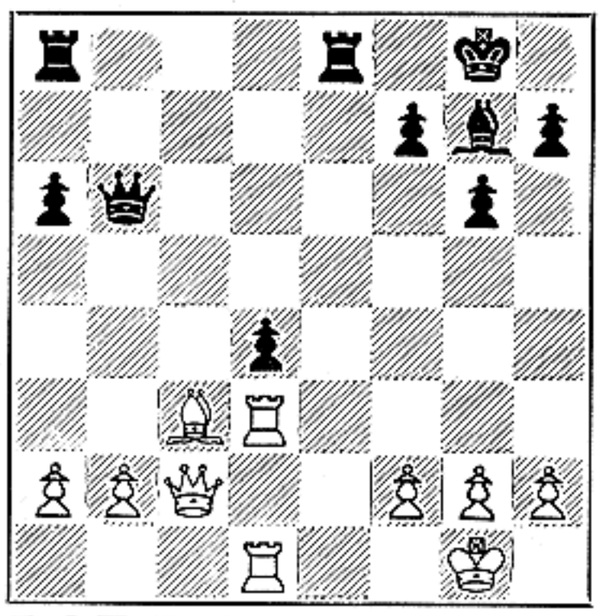
21A **White to play.** Black lost a Rook to obtain this position. Unless White defends properly, his opponent will more than regain his lost material. White's Queen is pinned and threatened by the black Rook. His Knight is pinned by a Bishop and attacked by a Pawn. How can White save this game?



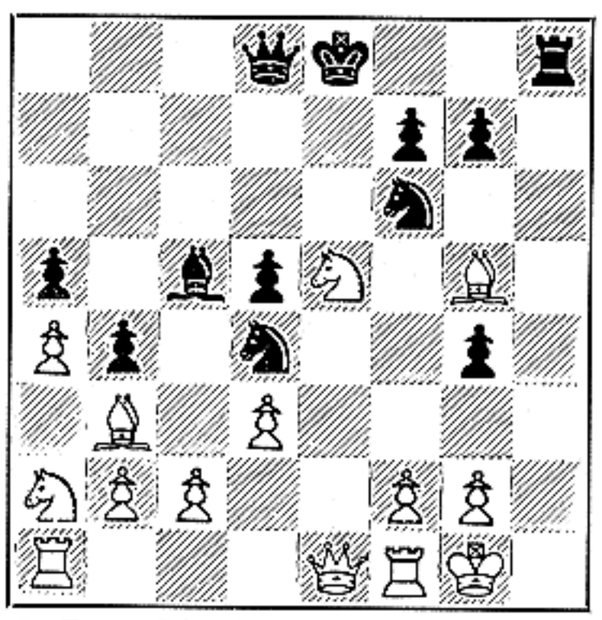
21B Position after **1 B–Kt5, Q–Q3; 2 B–Kt2, P–B4; 3 K–R1.** White's first move blocked the pin and threatened 2 B–B6ch, R–Kt2; 3 QxR mate. His 2nd move again threatened B–B6ch. His 3rd move unpinned the Kt. Now if 3...Q–KKt3; 4 Kt–K6 or if 3...BxKt; 4 RxB etc., wins and if 3...PxKt; 4 Q–R4 etc. wins.



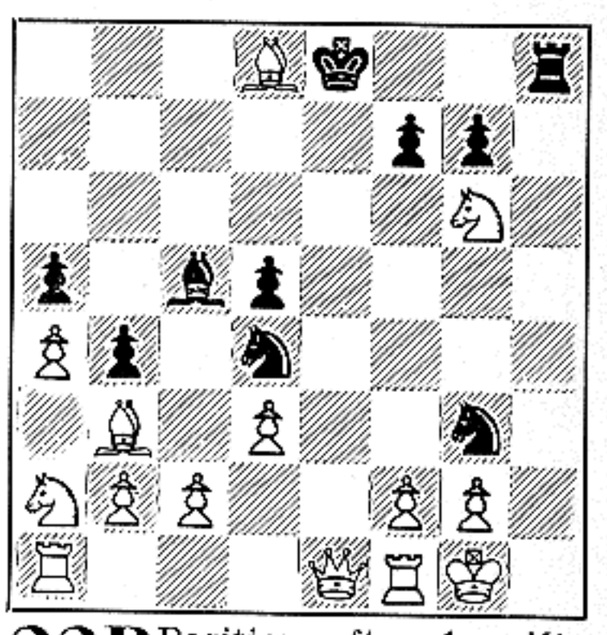
19A Black to play. His QP is pinned, preventing him from playing PxB as he would lose his Queen. He is also threatened with the loss of the Pawn as it is attacked 3 times, defended only twice. Ordinary defensive measures will not save the Pawn, but Black has a resource if he looks beneath the surface.



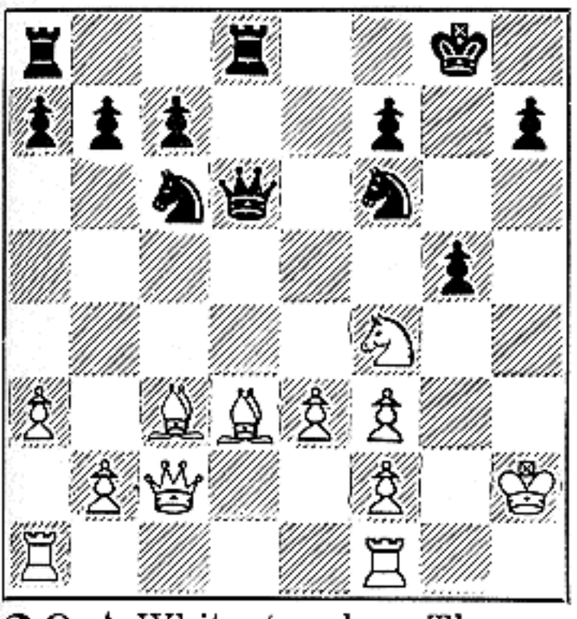
19B Position after **1...Q–Kt3.** With one simple move, Black has broken the pin by moving his screened piece out of the line of attack and he now threatens PxB. But how does this save the Pawn? By the threat of mate. The Pawn is immune as if 2 BxP, BxB; 3 RxB, QxR!; 4 RxQ, R–K8 mate.



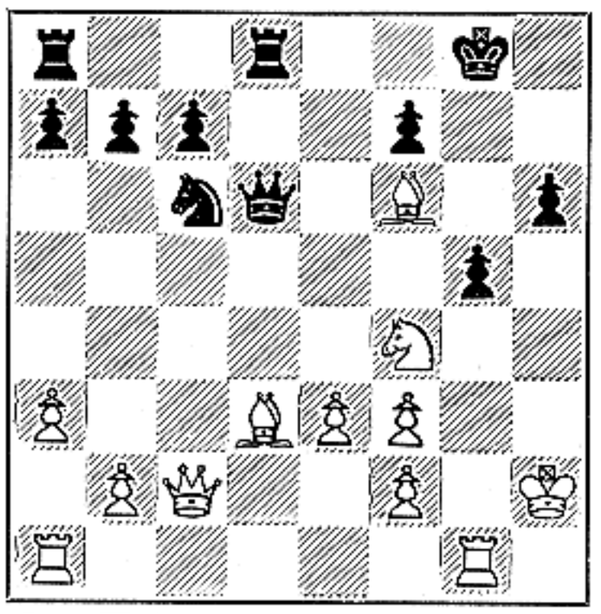
22A **Black to play and mate in 4 moves.** Black is two pieces down in this position. His Knight at KB3 is pinned by the Bishop and White is threatening Kt–Kt6 with a discovered check. But material, pins and threats are all meaningless if mate can be forced. Can you see Black's continuation?



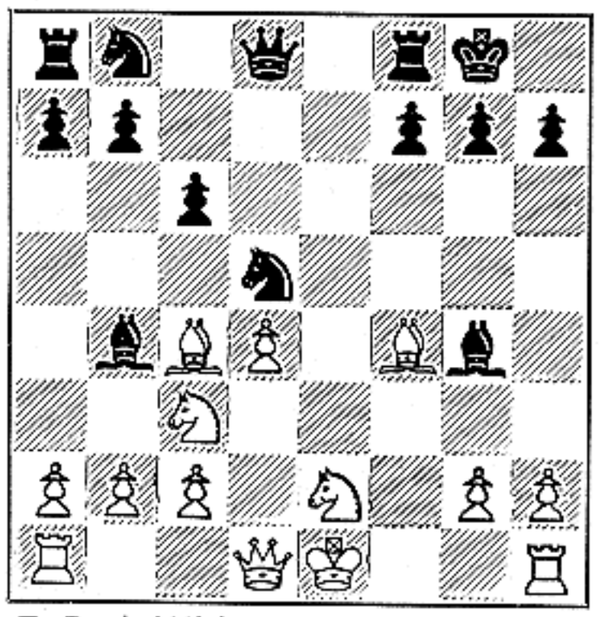
22B Position after **1...Kt–K5!; 2 BxQ, Kt–Kt6** (threatening R–R8 mate); **3 Kt–Kt6ch** (if 3 PxKt, Kt–K7 mate.) Now White is a Queen and two pieces up and threatens Black's Rook. But Black knows what he is doing. The final moves are 3...Kt(Q5)–K7ch; 4 QxKtch (forced), KtxQ mate! An amazing combination.



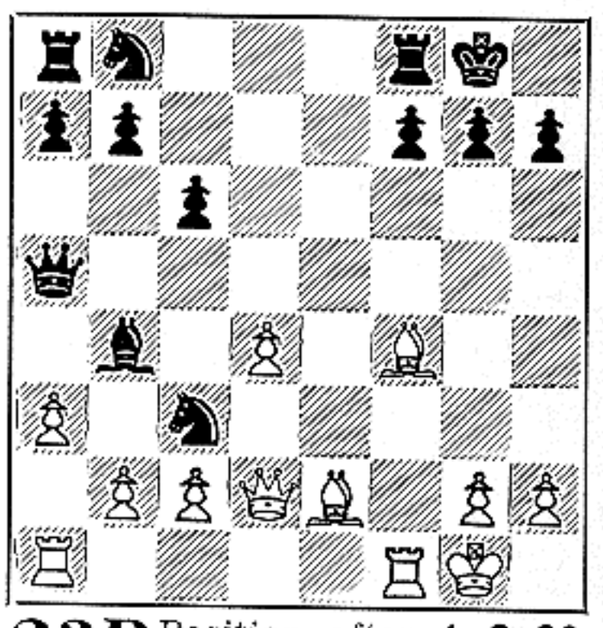
20A White to play. The position looks extremely difficult. White's Knight is pinned by the black Queen and is attacked by a Pawn. This Knight is also needed to defend White's Bishop at Q3, attacked by Queen and Rook. Black sacrificed a piece for this assault. Will he regain it? Can White prevent it?



20B Position after **1 KR–KKt1, P–KR3; 2 BxKt.** White's 1st move pinned and threatened to capture the KKt P, thus defending the threat of PxKt. His 2nd move gained more time for defense. Now, after **2...QxB** White will play **3 QR–Q1** (not 3 Kt–R3, Q–Q3 ch!) and if **3...Q–K4; 4 K–R1,** unpinning the Knight.



23A **White to play.** Here is a position which calls for skillful defense. Both of White's Knights are pinned. His Knight at QB3 is attacked twice and Black can increase the pressure with ...Q–R4. White's Bishop at KB4 is also threatened. His King is not castled so that ...R–K1 looks dangerous. What to do?



23B Position after **1 Q–Q2, QBxKt; 2 BxB, Q–R4; 3 O–O!, KtxKt; 4 P–QR3.** White's 1st move unpinned his Kt at K2 and guarded the threatened Bishop. If 1...R–K1; 2 O–O holds everything. White's 3rd move gave up a piece but now he must regain it. If 4...KtxBch; 5 QxKt and Black's Bishop is lost!

LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS

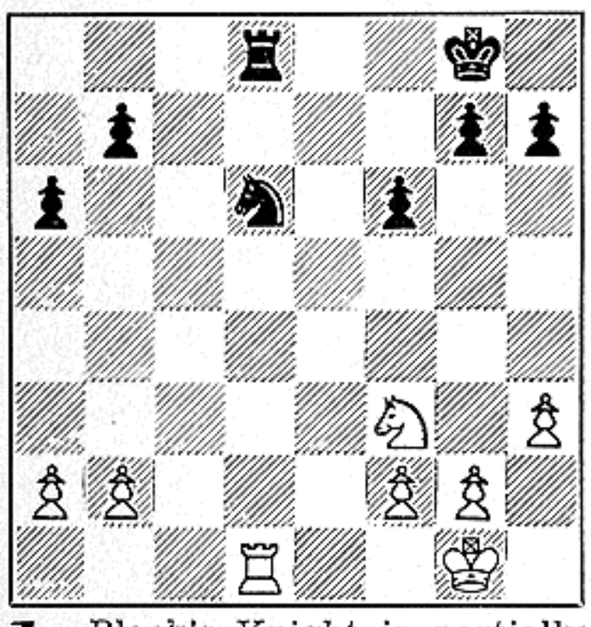
Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. It started in the March 1943 issue. Parts One to Eleven will be published in book form, by SIMON & SCHUSTER, New York.

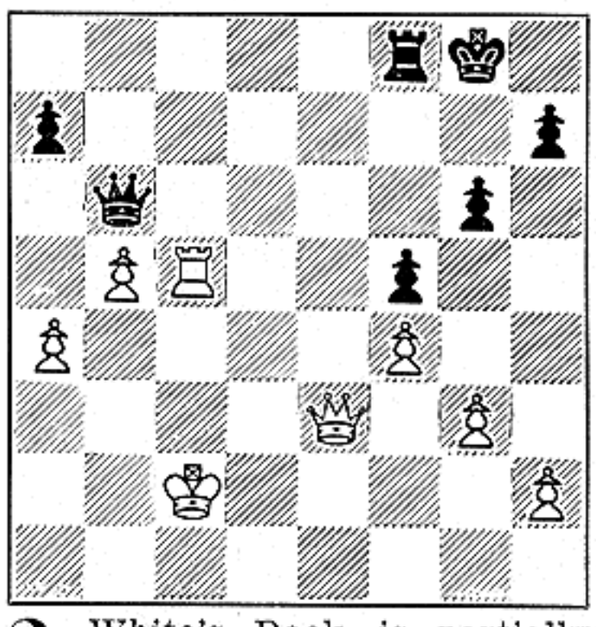
PART FIFTEEN: PARTIAL PINS

When a piece is pinned it cannot or dare not move out of the line of attack. If it can move, the pin is illusory; the piece is not really pinned at all. There is, however, a type of pin—which may be called a *partial pin*—wherein the attacked piece can move to a square on which it guards the screened piece, but cannot move to any other square. (See examples 1 & 2.)

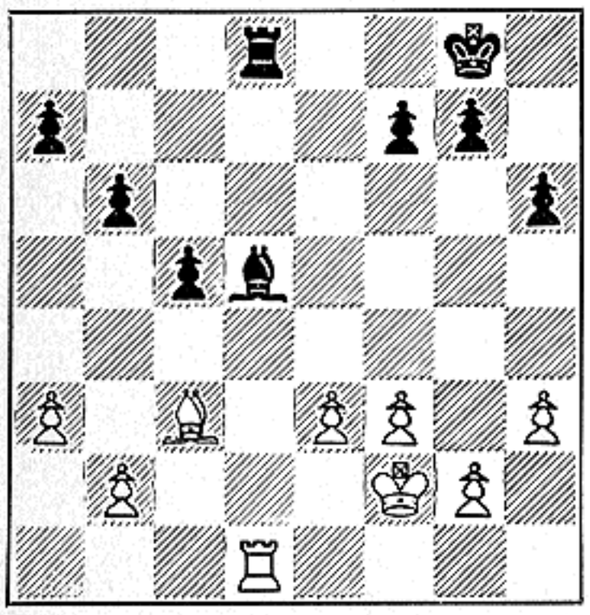
The principle underlying a partial pin is sometimes utilized to defend a pinning attack. The player moves his screened piece and transforms a complete pin into a partial pin. (See example 3.)



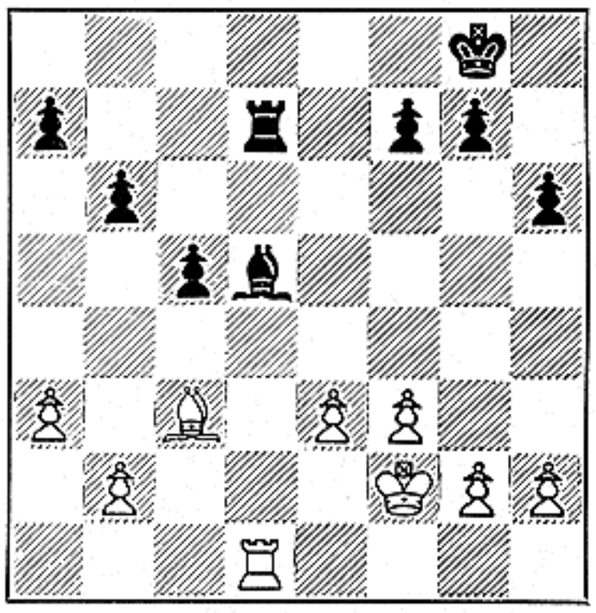
1 Black's Knight is partially pinned. Black can move the Knight to B2 because the Kt will then guard his Rook from this square—but if he moves the Knight to any other square he will lose his Rook.



2 White's Rook is partially pinned. White can move his Rook to B3 or K5, where it guards his Queen, but if he moves it to any other square he will lose his Queen. (He can also unpin with Q–QB3.)

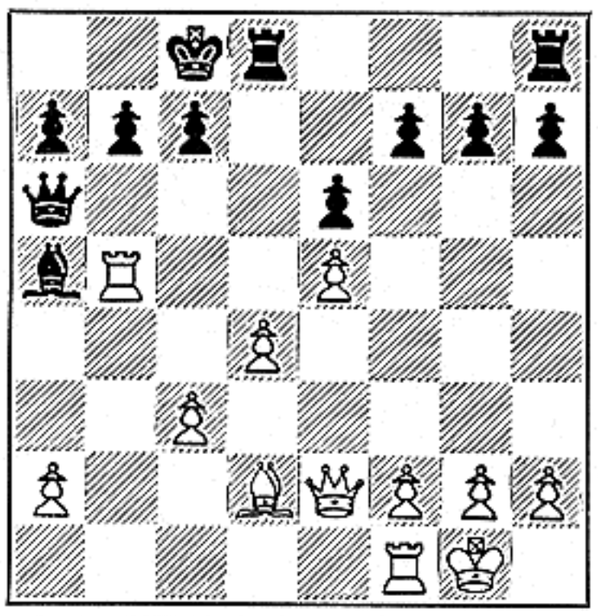


3A Black's Bishop is pinned. If he moves it anywhere he loses his Rook and if he moves the Rook off the file he loses his Bishop. White threatens to play P–K4 winning the Bishop. What should Black do?

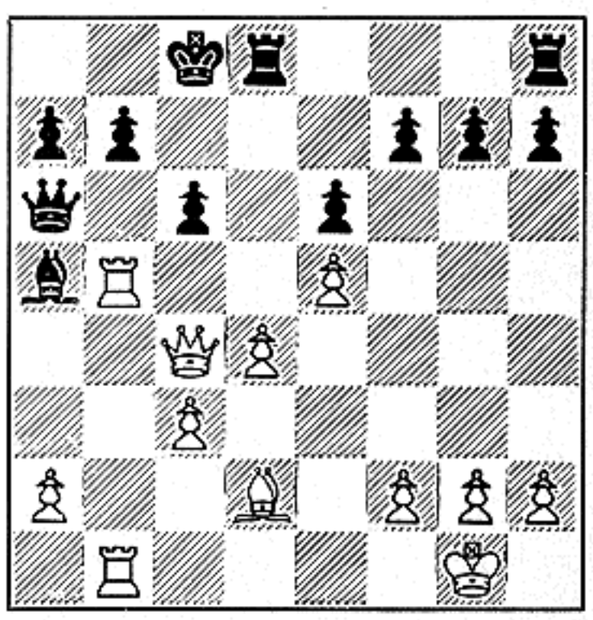


3B Black has played R–Q2. By this move he has **partially** unpinned his Bishop which can now move to K3 or B3 where it guards the Rook. This was the only defense to save the loss of a piece.

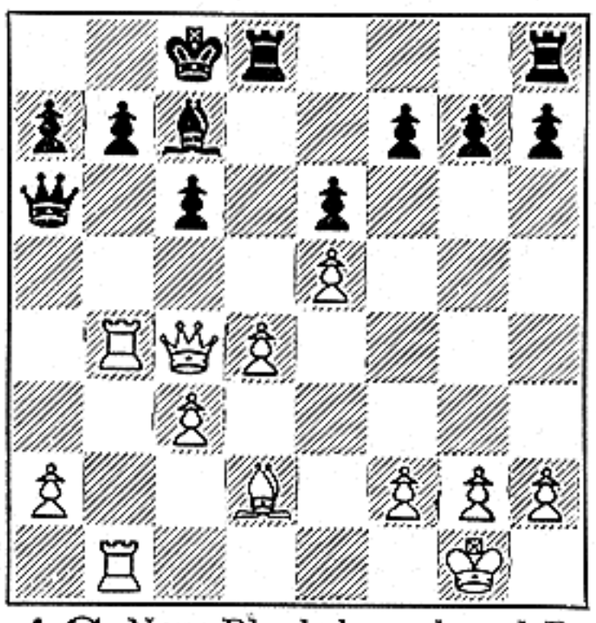
In the four diagrams below we present an excerpt from a game which illustrates, in just a few moves, several of the pinning attacks and defenses we have discussed. Among others, the "partial unpinning" defense appears in this example.



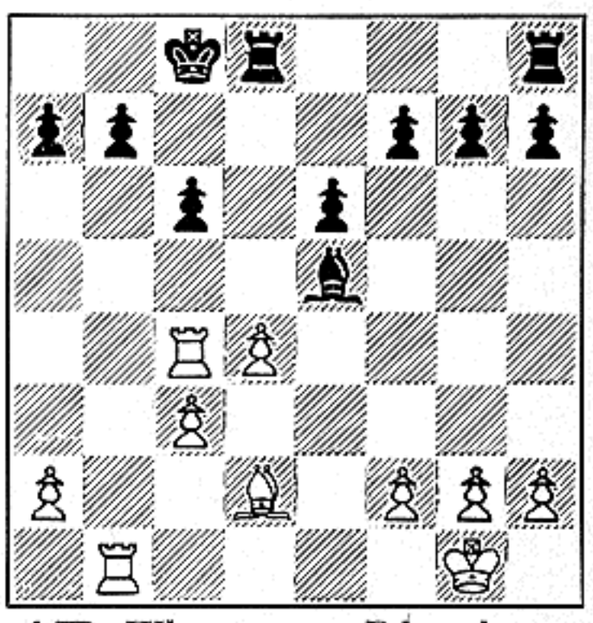
4A White's Rook on the QKt file is pinned. If it moves, White loses his Queen. The best defense is 1 R–K1, **guarding the screened piece** and releasing the pinned Rook. But White has other plans.



4B Position after 1 KR–Kt1, P–QB3; 2 Q–B4. White is trying to work up an assault against the enemy King. He has defended the Pawn attack on his Rook **by pinning the Pawn with his Queen.**



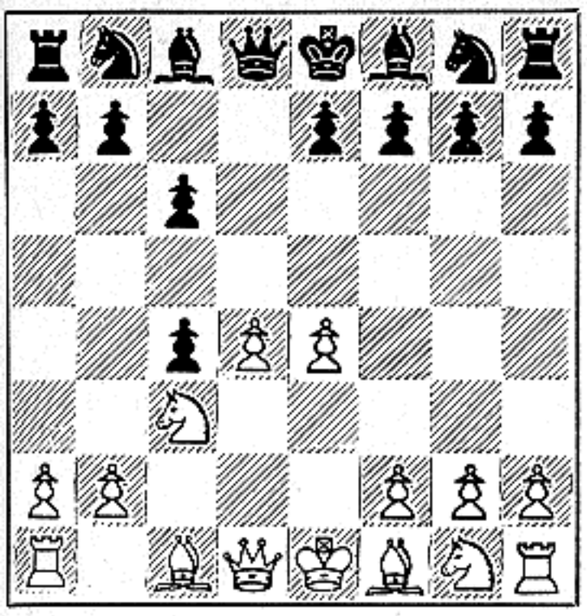
4C Now Black has played B–B2, **breaking the pin by interposition,** and White has retreated his attacked Rook to Kt4. He could make this move because his previous Queen move **partially unpinned** the Rook.



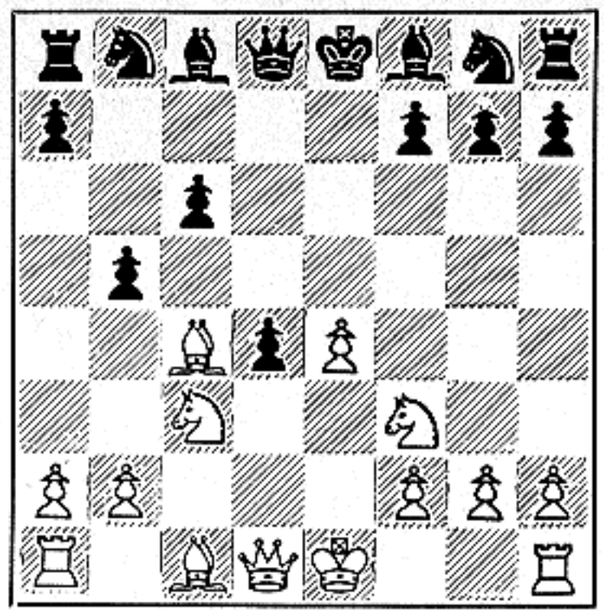
4D Whereupon Black exchanged Queens (3 . . . QxQ; 4 RxQ) and then played BxP! Black has captured and won a Pawn which was en prise because **the guarding Pawn is pinned.** (If PxB, RxB.) A fine example of chess tactics.

Winning by Pinning

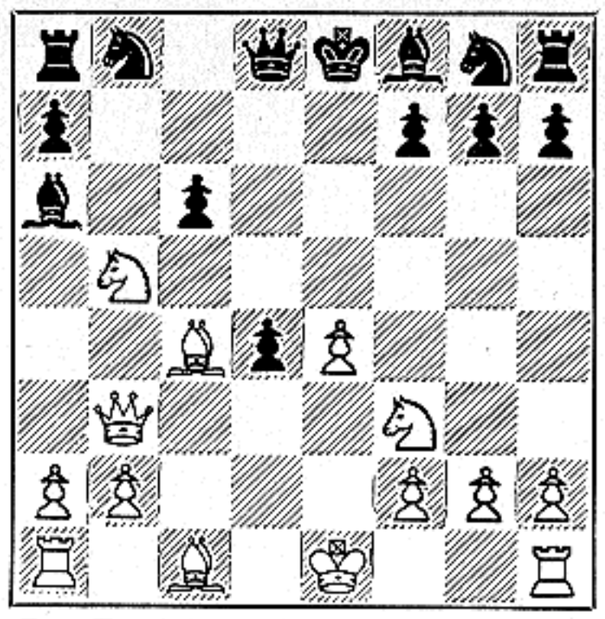
We conclude this section on pins with three illustrative games from master play. Although pins appear in almost every game of chess, these examples have been chosen because much of the play hinges around the pinning attacks and defenses to these attacks. In each game you will see this important tactical weapon used with telling effect to disrupt the opponent's position or decide the issue by winning material.



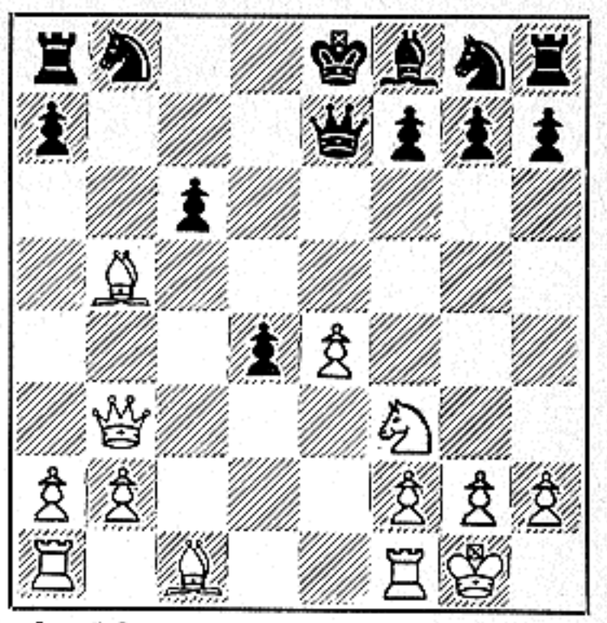
1 This first example of winning by pinning is the 6th game of the 1937 Alekhine-Euwe match for the world's championship. Alekhine had White. The above position was reached after 1 P–Q4, P–Q4; 2 P–QB4, P–QB3; 3 Kt–QB3, PxP; 4 P–K4. The opening is an unusual line in the Slav Defense to the Queen's Gambit.



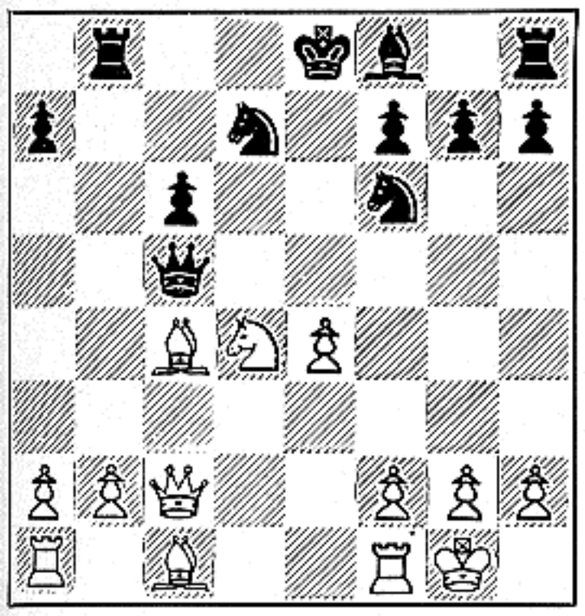
2 The game continued to the position pictured with the moves 4 . . . P–K4; 5 BxP, PxP; 6 Kt–B3?!, P–QKt4? With his sixth move, White offered to sacrifice his Kt. Black should have accepted but was afraid of the resulting attack. His Pawn move was a mistake, as White quickly demonstrates on his next move.



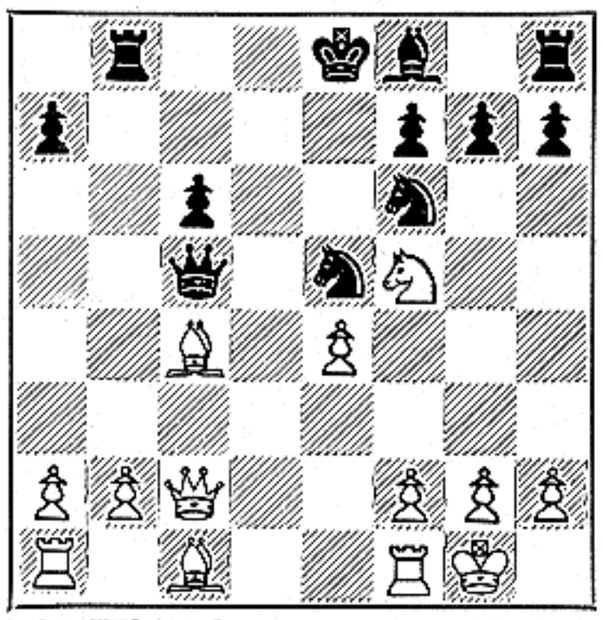
3 Position after 7 KtxKtP, B–R3; 8 Q–Kt3. Black could not play 7 . . . PxKt as then 8 B–Q5 would at least win Black's Rook. Instead, he pinned the Kt and White protected his Bishop with the Queen. Black still cannot play PxKt and if 8 . . . BxKt; 9 BxPch, K–Q2; 10 KtxP and White has a winning attack against Black's exposed King.



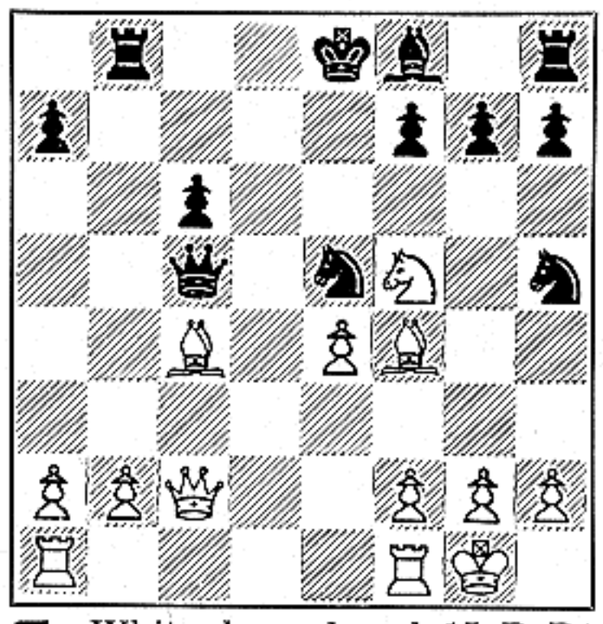
4 The game continued to this position with 8 . . . Q–K2; 9 O–O, BxKt; 10 BxB. With his Queen move, Black guarded the threat of BxPch. White could safely castle because he could still answer 9 . . . PxKt with 10 B–Q5. Now, after the exchange of minor pieces, Black cannot play 10 . . . PxB as 11 Q–Q5 would win the Rook.



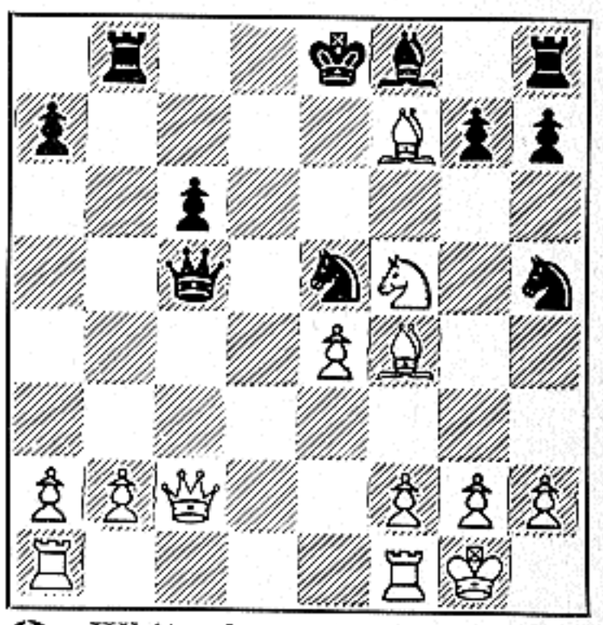
5 Position after 10 . . . Kt–B3; 11 B–QB4, QKt–Q2; 12 KtxP, R–QKt1; 13 Q–B2, Q–B4. White was threatening KtxP. Black's last Queen move attacks the Kt and pins White's Bishop. A Pawn down, Black also offers bait for a trap. If 14 KtxP, R–B1 wins a piece, but not 14 . . . QxKt; 15 BxPch and Black's Queen is lost.



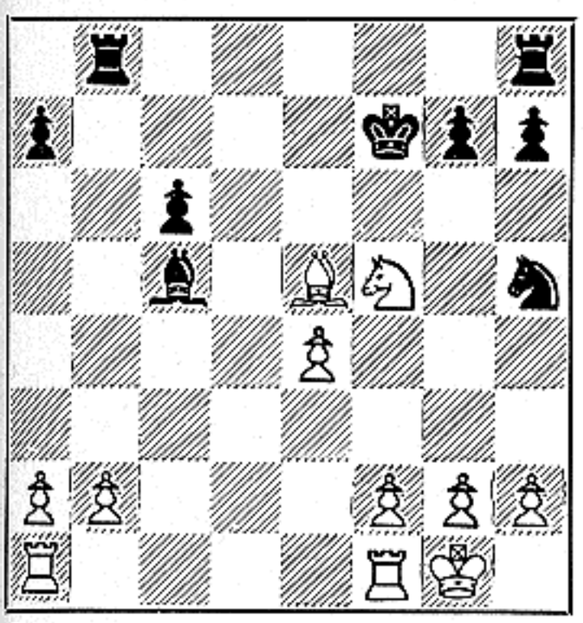
6 White has played 14 Kt–B5, moving his attacked Knight, and Black has replied with Kt–K4. With this move, Black attacks the pinned Bishop twice and threatens to win a piece. This threat could easily be defended by P–QKt3 or Kt–K3 but White seeks and finds a better way—a method which combines attack and defense.



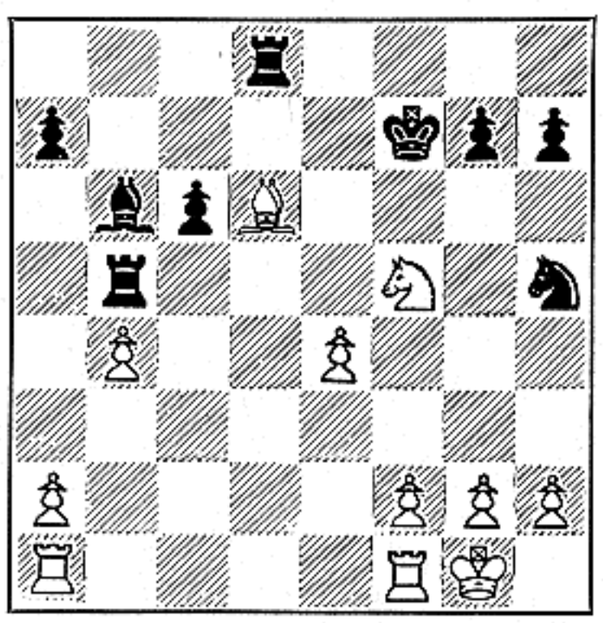
7 White has played 15 B–B4 and Black has answered with Kt–R4. **White met the threat with a counter-pin.** Instead of meekly defending he developed a piece and pinned the attacking Knight. Black has tried to meet this counter-pin by attacking the pinning Bishop with his other Knight. What should White do now?



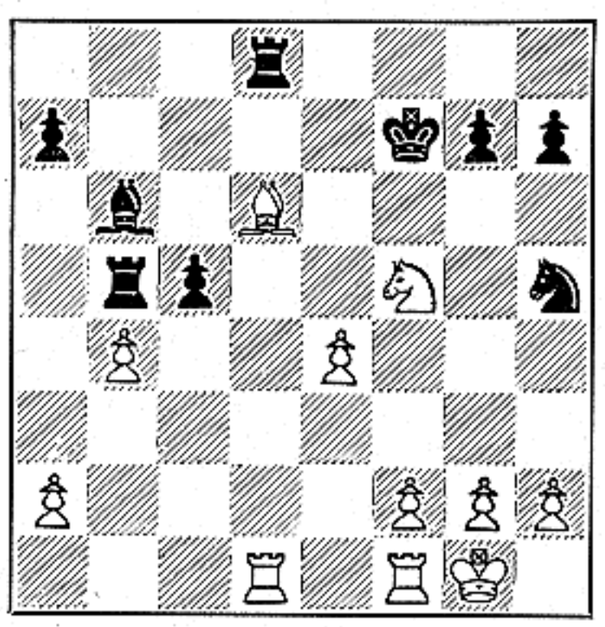
8 White has played 16 BxP ch! **He has broken the pin by checking with the pinned piece.** He can expose his Queen because the check must be answered. By analyzing ahead he sees that he will regain his piece. Now Black must play Kx B. If 16 . . . KtxB; 17 QxQ, BxQ; 18 BxR. Or if 16 . . . K–Q1; 17 QxQ, BxQ; 18 BxKt.



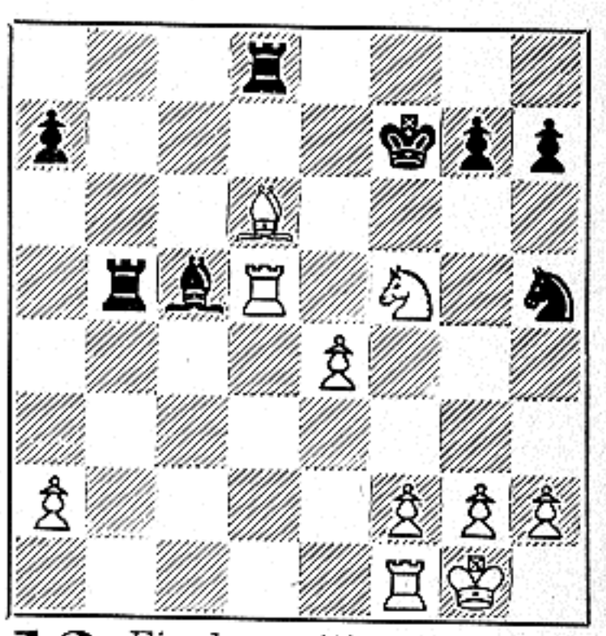
9 Position after 16 . . . KxB; 17 QxQ, BxQ; 18 BxKt. By breaking the pin with a counter-attack, White has regained his piece and won another Pawn. At the same time he has removed the Queens from the board which makes it easier for him to win the ending. When ahead material, it is usually best to exchange Queens.



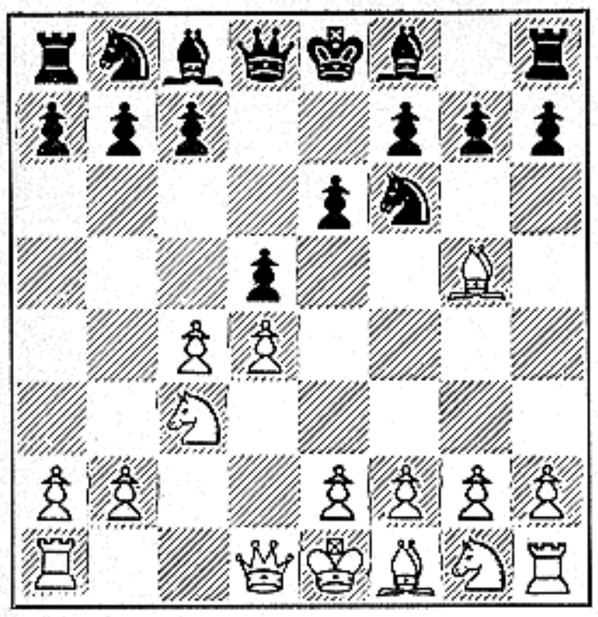
10 The game continued to this position with 18 . . . R–Kt4; 19 B–Q6, B–Kt3; 20 P–QKt4, R–Q1. Black has placed his Rook in a vulnerable position and this enables White to win quickly. With his last Pawn move White threatened to follow up with P–QR4 but Black met this threat. Now if 21 P–QR4, RxKt; 22 PxR, RxB.



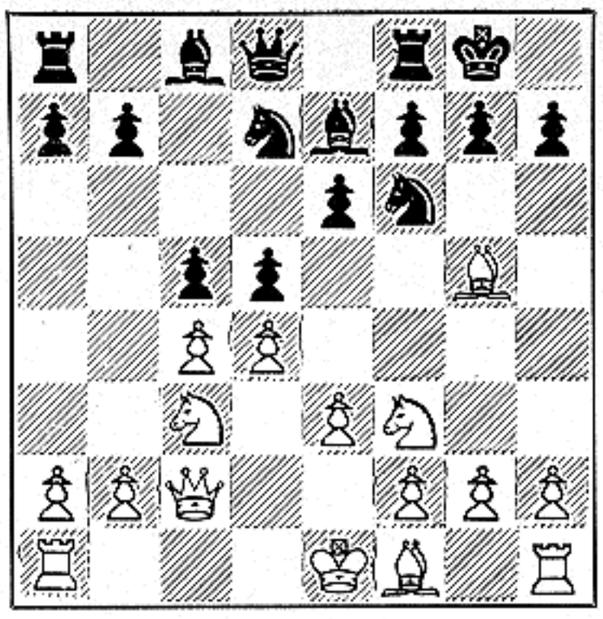
11 White has played 21 QR–Q1 and Black has replied with P–B4. White's Rook move guarded his Bishop and renewed the threat of P–QR4, winning the Rook. Black, trying to stave off defeat, has again met this threat. Now if White plays 22 P–QR4 Black can play RxKtP. But Black's resources are disappearing fast.



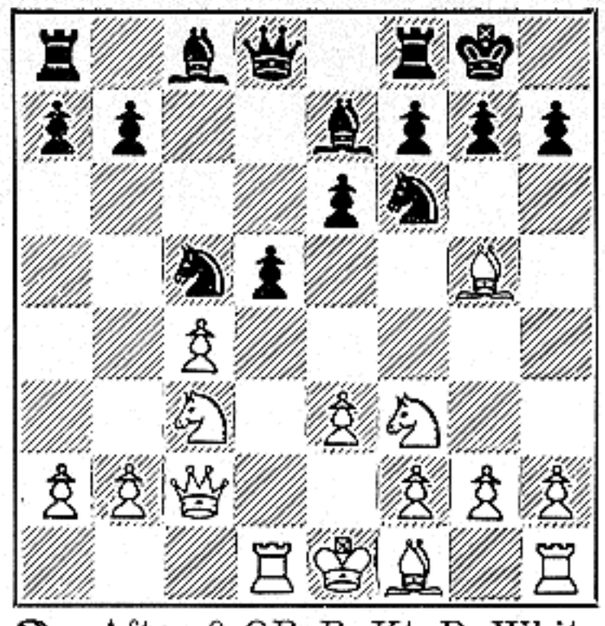
12 Final position after 22 PxP, BxP; 23 R–Q5. At this point Black resigned. The game ends with a material-winning pin. White threatens to win Black's pinned Bishop. If 23 . . . BxB; 24 KtxBch, RxKt; 25 RxR. Or if 23 . . . RxB, 24 Ktx Rch, BxKt; 25 RxR. And if 23 . . . R–QB1; 24 BxB, either RxB; 25 Kt–Q6ch wins.



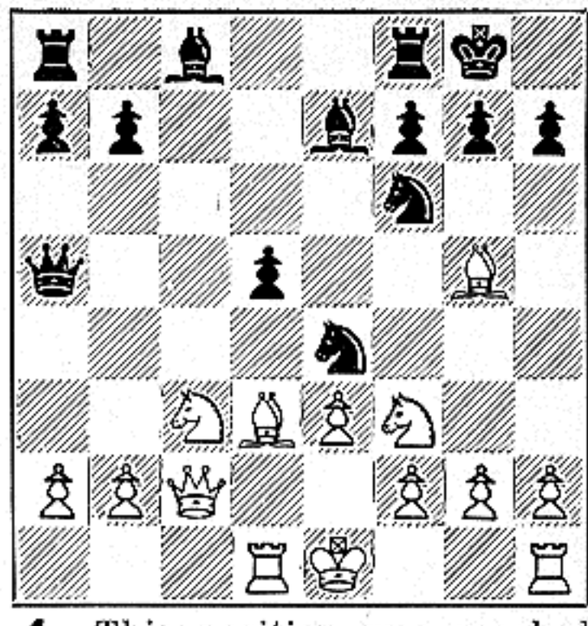
1 This second example is from a tournament at Carlsbad in 1911. The game (Kostics vs. Teichmann) began with a standard variation of the Queen's Gambit Declined, the above position being reached after 1 P–Q4, P–Q4; 2 P–QB4, P–K3; 3 Kt–QB3, Kt–KB3; 4 B–Kt5. The first pin. White pins the Kt with his Bishop.



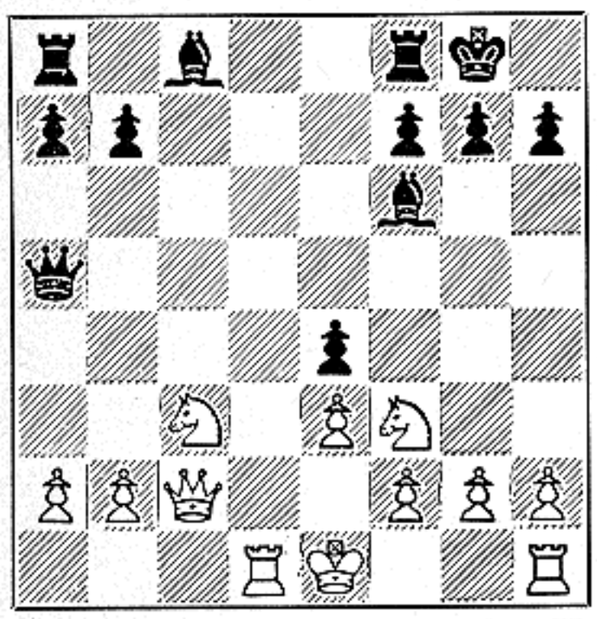
2 The game continued to this position with 4 . . . QKt–Q2; 5 P–K3, B–K2; 6 Kt–B3, O–O; 7 Q–B2, P–B4. Note that with his 5th move, Black unpinned his Kt by interposition. The last Pawn move by Black is always made in this opening, if playable, to give Black freedom and to challenge White's center Pawn.



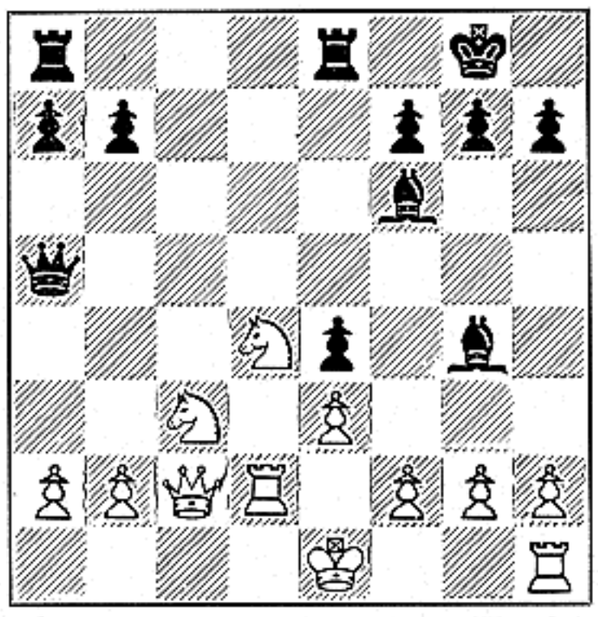
3 After 8 QPxP, KtxP, White has played 9 R–Q1. The second pin. By his Rook move White pins the black QP and prevents Black from playing PxP. White also threatens to win a Pawn with 10 PxP, PxP; 11 KtxP, KtxKt; 12 BxB, QxB; 13 RxKt. Black must meet this threat and should also get his Queen on a safe square.



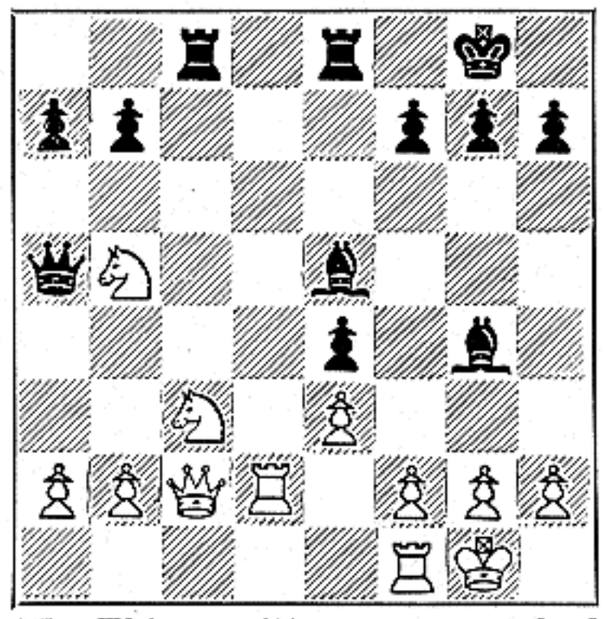
4 This position was reached after 9 . . . Q–R4; 10 PxP, PxP; 11 B–Q3, Kt(B4)–K5. Black defended White's threat and broke the pin by moving his Queen and creating a pin of his own. White's QKt is now pinned by the black Queen. Black's last Kt move blocked White's threat of BxPch, winning a Pawn.



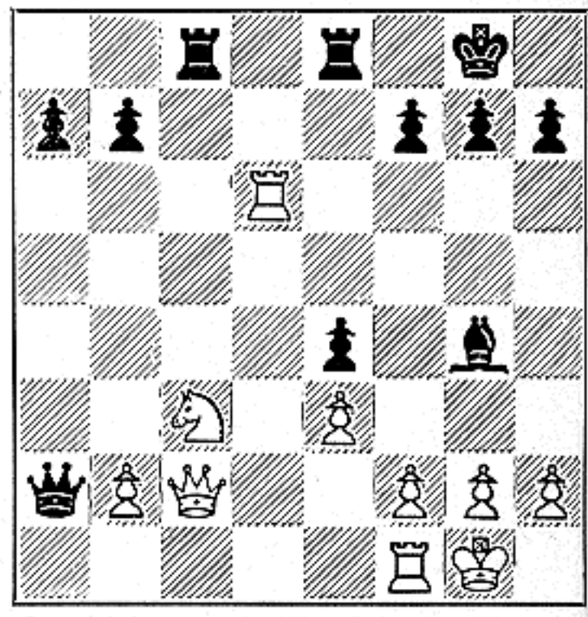
5 Black's Knight on the K-file was too strong and White decided to exchange. After 12 BxKt(K4), PxB, he was forced to exchange the other minor pieces with 13 Bx Kt, BxB, reaching this position. Now if White plays QxP, Black will capture BxKtch and regain the Pawn with strong threats.



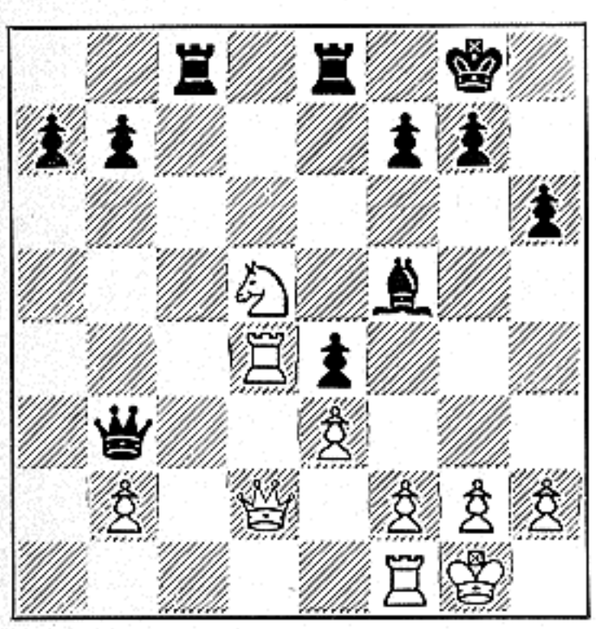
6 Position after 14 Kt–Q4, B–Kt5; 15 R–Q2, KR–K1. Black brought out his Bishop with a threat, gaining time. Black has come out of the opening with a decided advantage. Now the threat of a pin prevents White from playing Ktx P. (16 KtxP?, BxKt; 17 PxB, P–B4 wins a piece.)



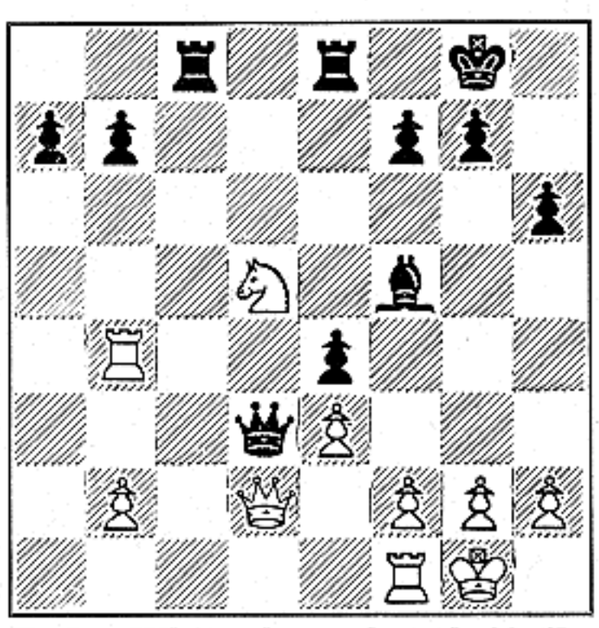
7 This position was reached after 16 O–O, QR–B1; 17 Kt(Q4)–Kt5, B–K4. Now Black has pinned White's Kt on the QB-file. Black's last move defended White's threat of Kt–Q6, attacking two Rooks. White still cannot play QxP as he would walk into a "discovered attack." (18 QxP?, BxPch).



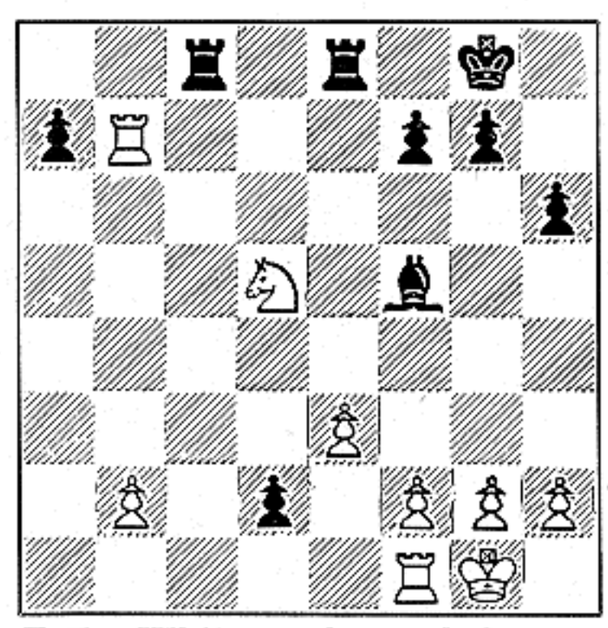
8 After 18 Kt–Q6, BxKt; 19 RxB, Black played QxP, drawing first blood. Black has taken advantage of the fact that White's Knight is pinned by the Rook to capture and win a Pawn. Note how pins have enabled Black to restrict White's mobility, answer his threats, win material, develop a strong position.



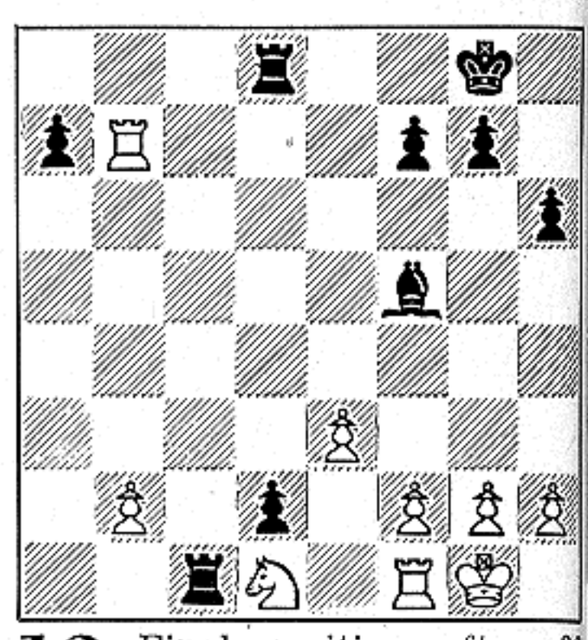
9 The game continued to this point with 20 R–Q4, B–B4; 21 Q–Q2, Q–Kt6; 22 Kt–Q5, P–KR3. With his 20th, White attacked the KP with his Rook and Black guarded it. Then White unpinned the Kt and Black moved his attacked Queen. Finally, White moved his Kt and Black "made a luft" for his King.



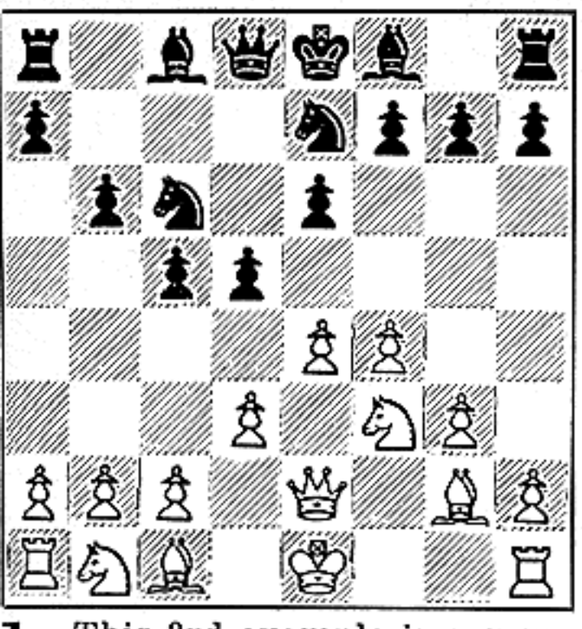
10 White has played 23 R–Kt4 and Black moved Q–Q6. Note that when Black played 22 . . . P–KR3 (diagram 10) he gave his King an escape to avoid possible mates on the back rank and threatened R–B7. If he had played 22 . . . R–B7 (instead of P–KR3) White would have had counterplay with 23 Kt–K7ch, etc.



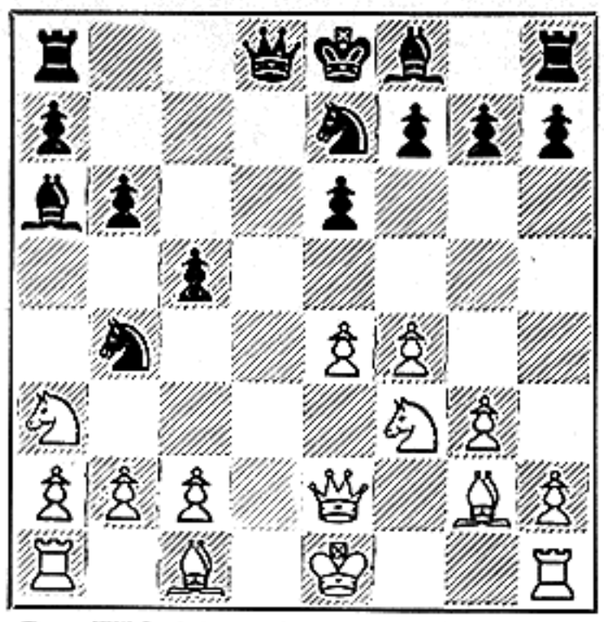
11 White exchanged Queens with 24 QxQ, PxQ and then played 25 RxP, to which Black replied with P–Q7! Although White regained a Pawn, he erred in exchanging Queens as Black now has a passed Pawn which wins the game. If White now plays 26 Kt–K7ch, then 26 . . . RxKt; 27 RxR, R–Q1; 28 R–Q1, B–B7 wins.



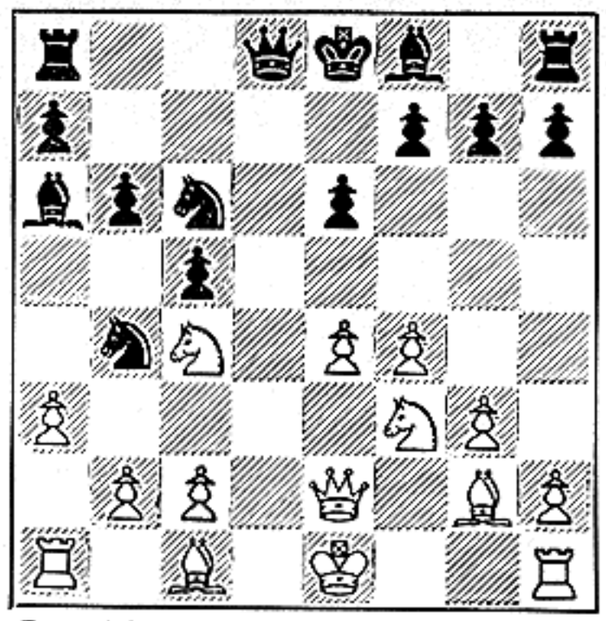
12 Final position after 26 Kt–B3, KR–Q1; 27 Kt–Q1, R–B8. White scurried back with his Kt in an attempt to block the passed Pawn, but now there is no defense to Black's threatened B–B7, removing the block and promoting the Pawn. If 28 Kt–B3, RxRch; 29 KxR, P–Q8(Q)ch wins. White threw in the sponge.



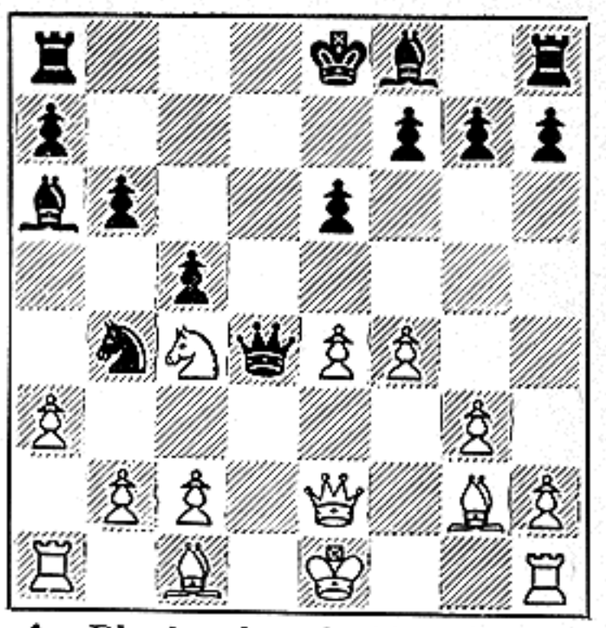
1 This 3rd example is a game by two famous masters, Paul Keres vs V. Mikenas, at Kemeri in 1937. The diagram shows the position reached. after 1 P–K4, P–K3; 2 Q–K2, P–QB4; 3 P–KB4, Kt–QB3; 4 Kt–KB3, KKt–K2; 5 P–KKt3, P–Q4; 6 P–Q3, P–QKt3; 7 B–Kt2—an unusual line in the French Defense.



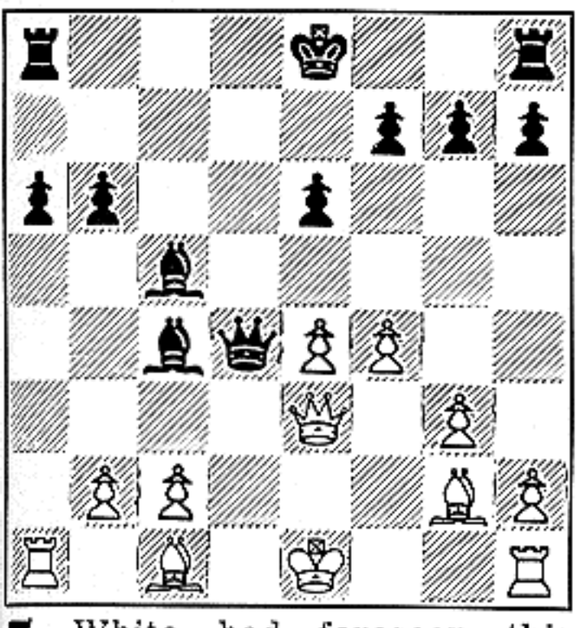
2 White is experimenting with the opening. In position No. 1, Black could have played 7 . . . B–R3 and made it much more difficult for White. However, the game continued 7 . . . PxP; 8 PxP, Kt–Kt5; 9 Kt–R3, B–R3. Now White's Queen is attacked and he must choose his reply with great care.



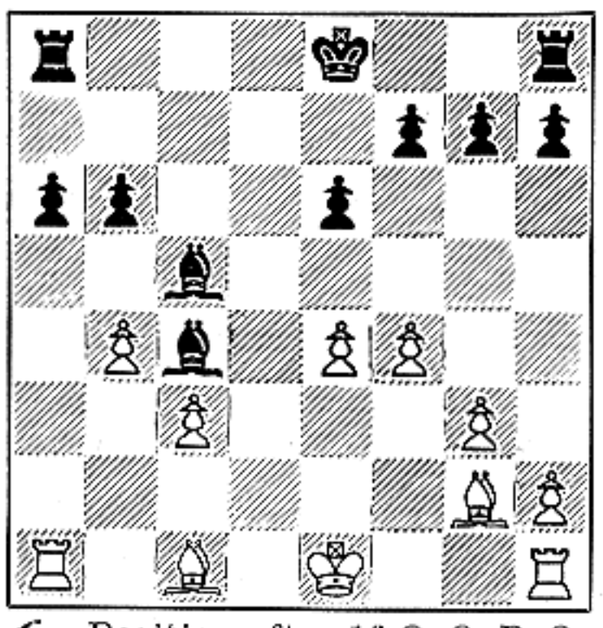
3 After 10 Kt–B4, KKt–B3, White played 11 P–QR3. Rather than move his Queen and permit Black's Bishop to rake his King's position, White interposed his Kt and accepted the resulting pin. Realizing that his pinned Kt is unsafe and that Black is developing threats, White has countered with his QRP.



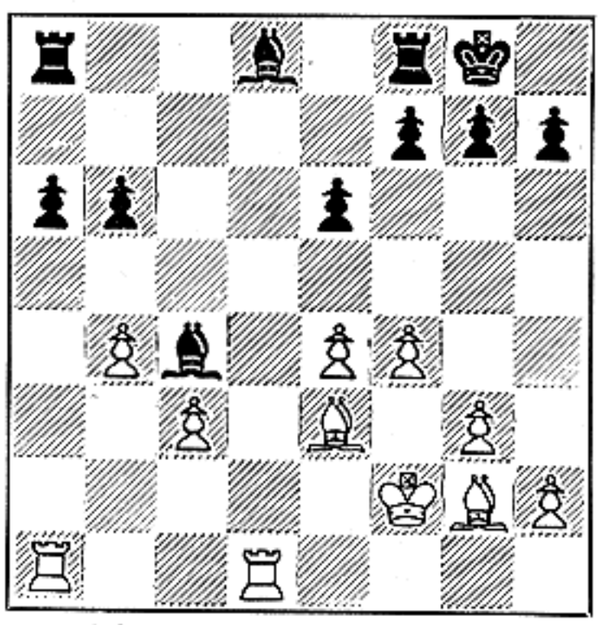
4 Black played 11 . . . Kt–Q5, attacking the Queen and threatening QKtxPch. So White captured 12 KtxKt and Black recaptured QxKt. Now Black is attacking the pinned Knight twice and threatens BxKt. Note that White cannot save the piece by playing P–Kt3 as this Pawn is pinned by the black Queen.



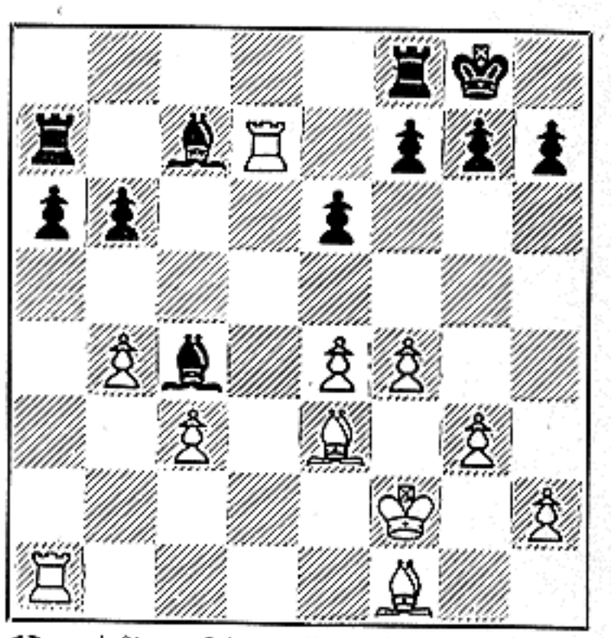
5 White had foreseen this when he played 11 P–QR3. To offset the loss of his own Kt he captured 13 PxKt and the game then continued to this point with 13 . . . BxKt; 14 Q–K3, P–QR3; 15 PxP, BxP. White has succeeded in getting out of a difficult position with even material and now develops a winning plan.



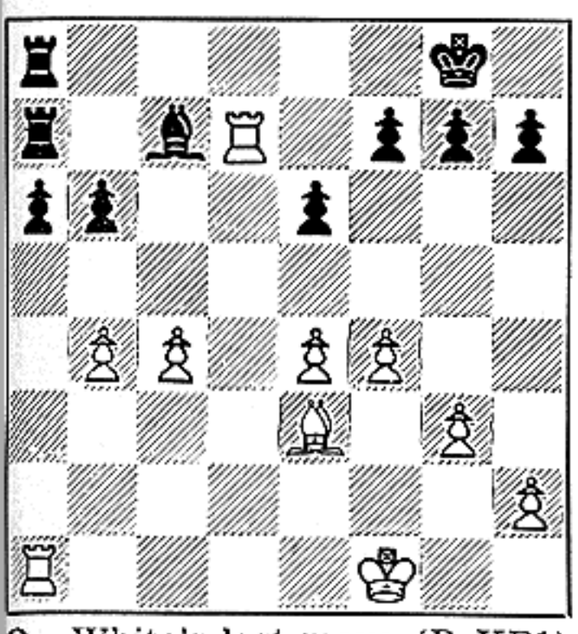
6 Position after 16 QxQ, BxQ; 17 P–B3, B–B4; 18 P–QKt4. White's plan is to concentrate his forces on Black's Q-side Pawns. His QR is already well placed for this purpose, on the open file. With his last two Pawn moves he is driving away Black's Bishop so that he can occupy this diagonal with his own Bishop.



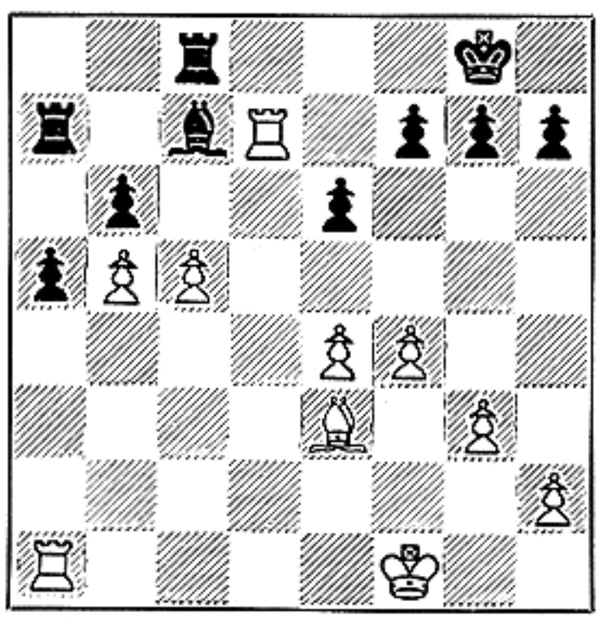
7 This position was reached after 18 . . . B–K2; 19 B–K3, B–Q1; 20 K–B2, O–O; 21 KR–Q1. Now White's pressure on the weak QRP begins to tell. Black is beginning to run out of good moves. He has no way of bolstering his defenses. For instance. if he now plays 21 . . . P–QKt4, then 22 P–K5, R–B1, 23 RxP.



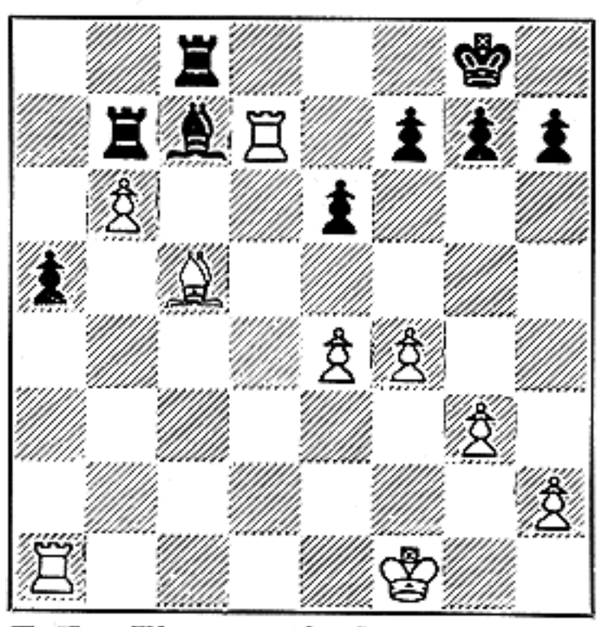
8 After 21 . . . B–B2; 22 R–Q7, R–R2. White played 23 B–KB1. Black has walked into a partial pin from which he will never recover. White occupied the 7th rank (the strongest post for a Rook) and when Black defended the Bishop with R–R2 he pinned his own piece. He would have fared better with 22 . . . QR–B1.



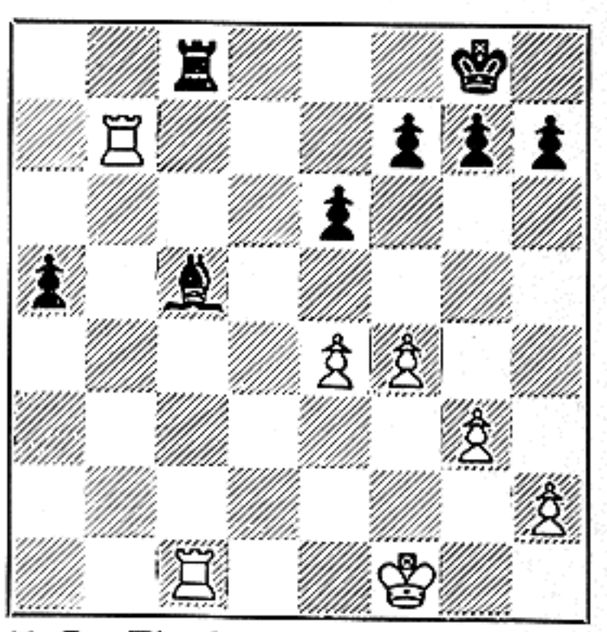
9 White's last move (B–KB1) forced Black to trade Bishops and the game continued 23 . . . BxB; 24 KxB, KR–R1; 25 P–B4. With Black's white-square Bishop off the board, his weak Pawns become even harder to defend. Note that his QKtP is also pinned so that he could not play 24 . . . P–QR4.



10 Black had hoped to be able to play K–B1 and K–K1 to relieve the pressure but White forestalled this plan by a rapid advance of his own Q-side Pawns. The above position was reached after 25 . . . R–QB1; 26 P–Kt5, P–QR4; 27 P–B5. White displays perfect technique and presses his advantage.



11 The method by which White has exploited the weaknesses of Black's Pawns, and his lack of mobility, mainly due to the pin, is highly instructive. Now the final stage is at hand. Here is the position after 27 . . . PxP; 28 BxP, R–Kt2; 29 P–Kt6. Now White attacks the pinned Bishop with a Pawn.



12 Final position after 29 . . . BxKtP; 30 RxR, BxB; 31 R–B1. At this point Black resigned. The game ends with another pin! Already down the exchange, Black cannot save his Bishop. White's immediate threat is RxB with mate to follow. If Black gives his King an escape, then R–Kt5 wins the Bishop.

LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS

Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. Parts one to eleven have now been arranged for publication in book form. Entitled "An Invitation to Chess" this book will be published by Simon & Schuster, New York, in the Spring of 1945.

PART SIXTEEN; THE KNIGHT FOPK

Of all the chessmen, the Knight is most feared by the beginner. The inexperienced player recognizes the superior powers of the Rook and Queen, but he understands the "straight line" movements of these pieces (and the Bishop) and is able to defend himself against their threats with some degree of confidence. He is able to use these pieces himself for attacking purposes. But the Knight's "hop, skip and jump" baffles him. He is unable to use this piece effectively and is often confounded by the antics of his opponent's Knights.

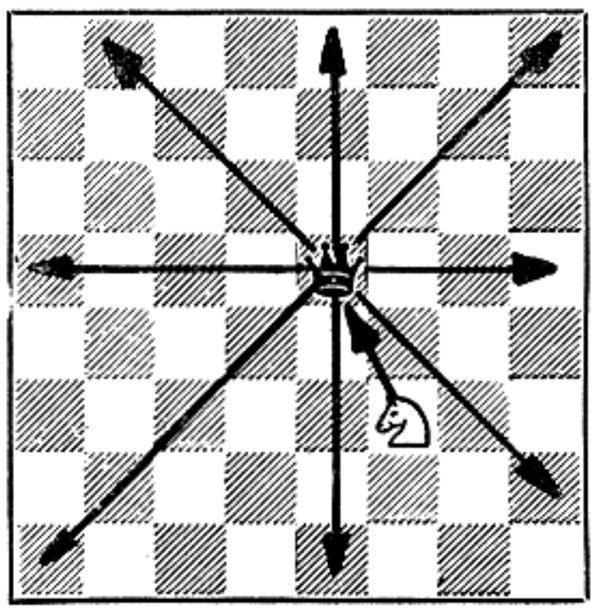
The Knight's move is confusing and seems to follow no comprehensible pattern. The Queen, Rook and Bishop travel along the "natural" lines of the board—the ranks, files and diagonals—but the Knight jumps here and there, and the beginner never knows where it will go next. It seems to arrive from nowhere and then raises havoc by checking the King and attacking other pieces at the same time. It lands right in the middle of a cluster of Rooks, Bishops and Pawns and threatens all of them, yet not one of the attacked pieces is able to capture the wily horseman. Even the mighty Queen is helpless when a Knight attacks her. She cannot stand her ground and trade blows with the Knight, but must ignominiously run away.

What is there about the Knight which makes it so fearsome? Why does it seem so elusive? Why can the Queen not capture an attacking Knight just as she would capture an unguarded Pawn, Rook or Bishop? Does the Knight travel a ghostly path of its own on the board?

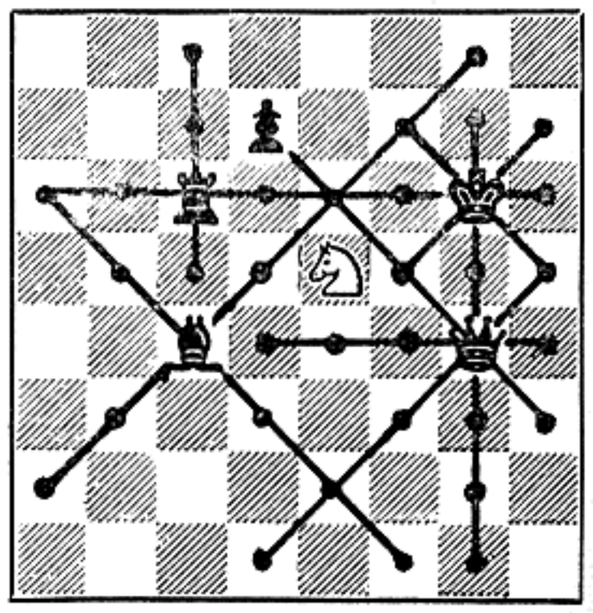
Let us attempt to lay the ghost! We fear most the things we do not understand. Perhaps if we examine the Knight's method of attack in more detail — and from a different point of view—we will be able to make the movements of this piece conform to a more geometric and comprehensible pattern. If we fully understand the nature of the beast we may be able to defend its attacks with more success and greater confidence.

First let us consider the position of diagram 1 on the next column. Here a Knight boldly challenges a Queen—and although the Queen is attacking in eight directions all over the board, the Knight is immune. The Queen is like a fort on the Siegfried Line with big guns firing at long range—but unable to lower the muzzles to get at an attacking party right outside the wall.

The position of diagram 1 is not a posed arrangement of Knight and Queen. These two pieces cannot attack each other at the same time in any position. In fact, it is impossible for a Knight and *any other type of man* to attack each other at the same moment. A Knight can



1 A Knight boldly challenges the Queen. The latter is firing away in eight directions but is not attacking the Knight.



2 The Knight is threatening all five of the Black men but not one of them returns the attack. The Knight is immune.

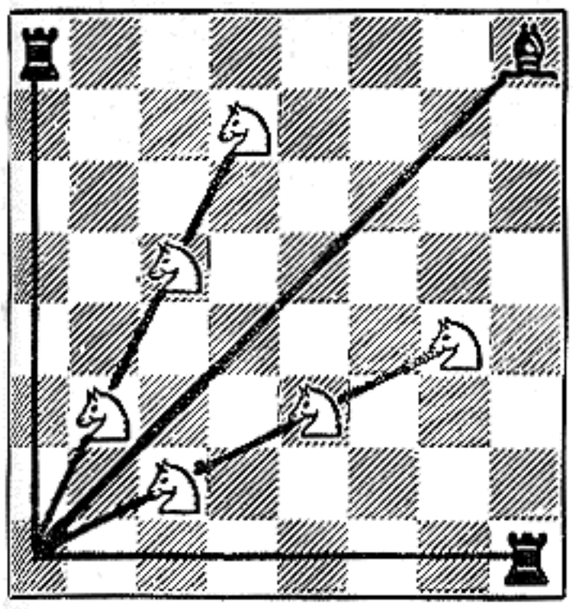
attack a King, Queen, Rook, Bishop or Pawn—or all of them at the same time—and not one of them attacks the Knight!

This is illustrated in diagram 2. Here a Knight is planted in the middle of five enemy units and *is attacking all of them*—yet not one is hitting back at the Knight. The lines radiating from the Black men show the directions of their attacking force. The squares through which these lines pass are all attacked, including every square surrounding the Knight, but the Knight stands on a square not covered by any of the Black men.

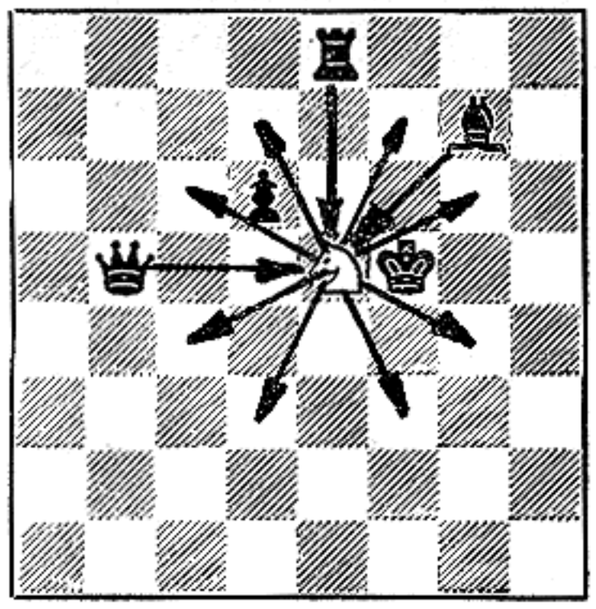
To understand the reason for the Knight's immunity, observe that all the lines of attack in diagram 2 are horizontal, vertical or diagonal. The Rook attacks horizontally and vertically (along ranks and files). The Bishop and Pawn attack diagonally. The Queen and King attack in all these directions. The Knight, however, does not attack in any of these directions.

What, then, is the direction of the Knight's attack? Is there any direction to the attack at all? We are accustomed to thinking of the Knight as jumping over other pieces and making a weird, sideways move. It is possible, however, to regard the Knight's attack as *a straight line force at a different angle to the other types of men.* Diagram 3 on the next page illustrates this conception. Here the horizontal and vertical lines indicate the Rook's attack. The diagonal line is the Bishop's move. All the chessmen, *except the Knight,* attack in one or more of these directions—horizontal, vertical or diagonal. Now observe that when Knight moves are linked together, as in the diagram, they form a *straight line* cutting across the board half way between the Bishop's line and the Rook's line.

It seems, therefore, that there is method to the Knight's madness. It moves in a definite direction which



3 When Knight moves in the same direction are linked together, they form a straight line. The direction is between the moves of a Rook and Bishop.



4 The five Black men are all attacking the Knight. The Knight is firing in eight directions but misses the attackers. No mutual attack is possible.

can be defined and illustrated. When regarded from this new point of view, the Knight does not jump here and there at random but *travels in a straight line and stops at the nearest square in the direction of its movement.* The angle of attack is *between* the diagonal and vertical (or diagonal and horizontal) directions of the other men.

The different directions in which the pieces attack are illustrated in diagram 4. Here a Knight is attacked by five men—a King, Queen, Rook, Bishop and Pawn. All five are threatening the Knight but the latter is not hitting back at a single one of them. Note the lines of attack on both sides. The Knight is firing in eight directions, just like a miniature Queen. It attacks eight squares but misses all the Black men because the latter aim at the Knight *between* its outgoing lines.

These diagrams illustrate the fact that there can never be a mutual attack between a Knight and any other type of man—and show the reason for this. Just as a Rook and Bishop can never mutually attack each other *because they attack at different angles,* so the Knight can never trade blows with any other type of man because the Knight attacks at a different angle to all the others.

The Knight's attack is distinctive in one other respect: *the attack cannot be warded off by interposition.* Any unit placed between a Knight and its quarry does not oppose the Knight's thrust and does not shield the attacked unit. The line of attack does not pass through the center of a square until it reaches its objective. The Knight jumps over intervening men (or passes between them, from an abstract point of view).

The formidable nature of a Knight's attack, then, is due to two factors: (1) when it attacks other types of men, the threatened unit or units cannot capture the Knight. (2) defense by interposition is impossible. If these advantages seem overwhelming, it should be remembered that the Knight also has its weaknesses; otherwise it would be rated higher in the scale of values. As we have seen in diagram 4, the first factor mentioned above works both ways, so that the Knight's strength, in this respect, is also its weakness. But the main reason for the Knight's comparatively low rating is its limited range.

At the moment, however, we are concerned with the Knight's power, not its weaknesses. When a Knight attacks an enemy piece, the factors we have outlined give the threat unusual force. Whereas an attack by a Queen, Rook or Bishop can sometimes be met by capturing with the threatened unit, or by interposing another piece, these defenses are not available against a Knight's attack. Other methods must be used to save threatened material. And if a Knight attacks two or more pieces *simultaneously,* it may be impossible to avoid the loss of material.

When a Knight threatens two or more pieces at the same time, it is said to "fork" the attacked men. A Knight fork is a dangerous and much used tactical weapon. Two or more threats are made *with one move* and material is often won because the defender is unable to answer both (or all) threats.

Simultaneous threats can be made by any of the chessmen but the Knight is particularly suited to this form of attack because the threatened units cannot capture the Knight and defense by interposition is impossible. If a player forks two pieces with a Knight his opponent cannot prevent the capture of one of the attacked units unless he is able to remove the Knight with some other piece or is able to counter-attack. These are the only two ways in which the capture of one of the forked pieces can be prevented.

Knight forks involving the King are particularly dangerous as defense by counter-attack then becomes impossible. When the fork is made with a check, the attacking Knight must be captured or the King must move; there are no other defenses. If a Knight forks King and Queen, and the Knight cannot be captured, the King must move and the Queen falls to the Knight.

Knight forks involving the Queen are also extremely dangerous. For instance, if a Knight (which cannot be captured) forks Queen and Rook, the loss of the exchange cannot be prevented unless there is a counter-attack in the position.

Material-winning Knight Forks

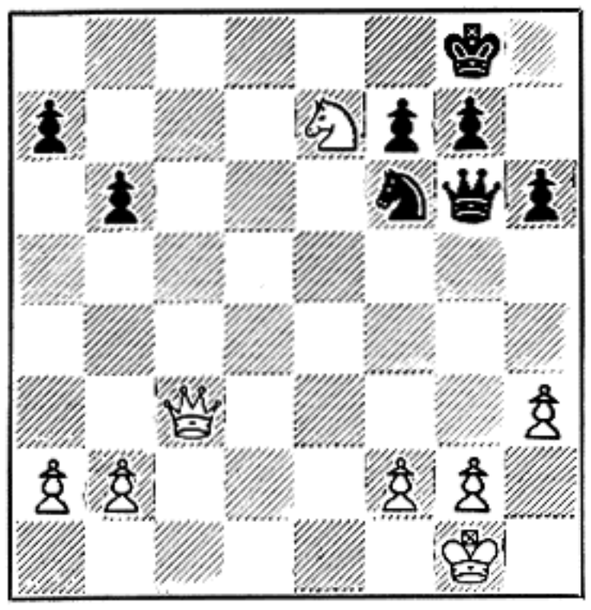
The various conditions under which a Knight fork wins material are classified and set forth on the following page. Each fork is illustrated and the captions under the diagrams explain how material is won. The basic forking situations are shown in diagrams 1 to 10. In all these positions, the attack is effective because the defender is unable to capture the forking Knight with a minor piece or Pawn.

Diagrams 1 to 4 are Knight forks with check. These are usually the most dangerous as the check must be answered by moving the King. Diagrams 5 to 10 are forks without check. In these cases the forks are successful when, as in the positions shown, there is no counter-attack available to the defender. We have not included forks of promoted pieces, such as two Queens or two Bishops. These happen rarely in actual play but follow the same principles.

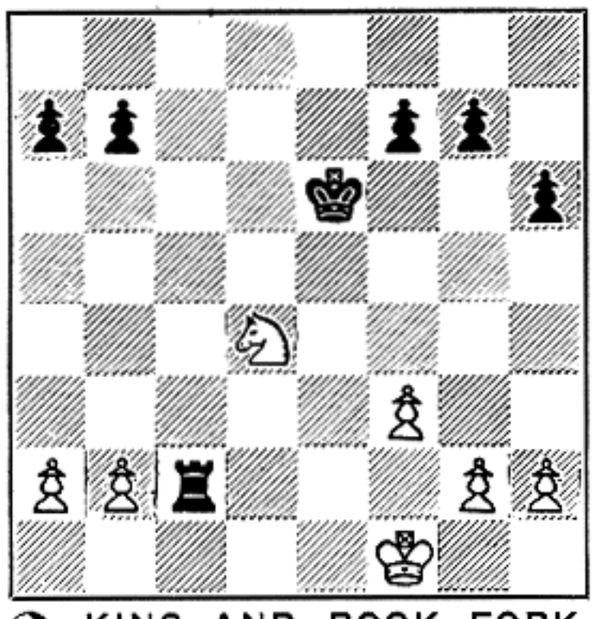
Winning Material by a Forking Threat

Material can often be won by the threat involved in a Knight fork which may or may not be put into execution. Diagrams 11 and 12 on the next page show the basic situations. In position 11, a fork by a *guarded* Knight is answered by capturing the Knight with a Rook, resulting in the loss of the exchange. In this case, the defender chooses the lesser of two evils as the fork threatened the loss of the Queen. In similar but exceptional positions, involving the threat of mate, the Queen must be sacrificed for the Knight.

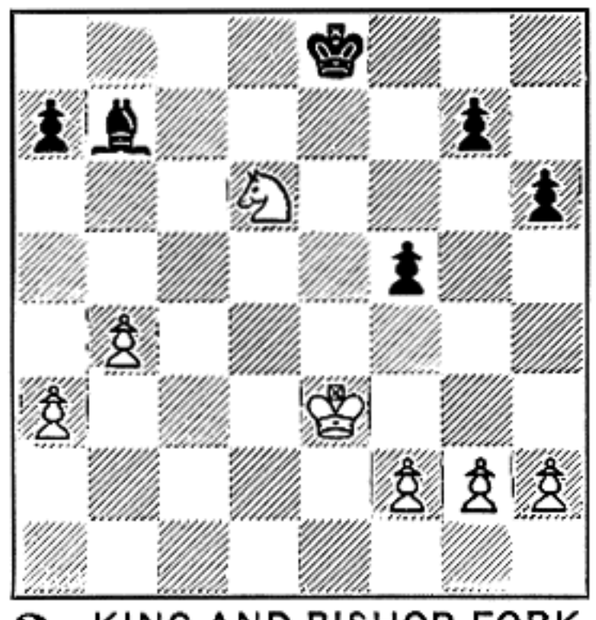
Diagram 12 shows how the *threat* of a fork to follow can be used to win material. A piece or Pawn is captured and the opponent cannot afford to recapture as he would lose more material by the resulting fork.



1 KING AND QUEEN FORK. The White Knight is forking King and Queen. As the Knight cannot be captured, the King must move out of check. Then the Queen falls to the Knight. This is the deadliest of all forks as the material gain is overwhelming, whether or not the Queen is guarded. Yet this fork happens frequently.

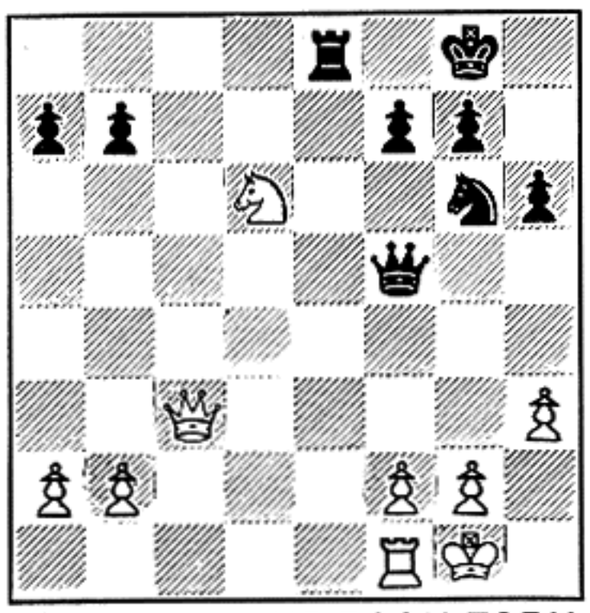


2 KING AND ROOK FORK. The White Knight is forking King and Rook. The King must move out of check and the Knight then captures the Rook. Here the Rook is won outright. In other positions, when the Rook is guarded, or can be guarded by the King, or if the Knight cannot escape after capturing, the exchange is won.

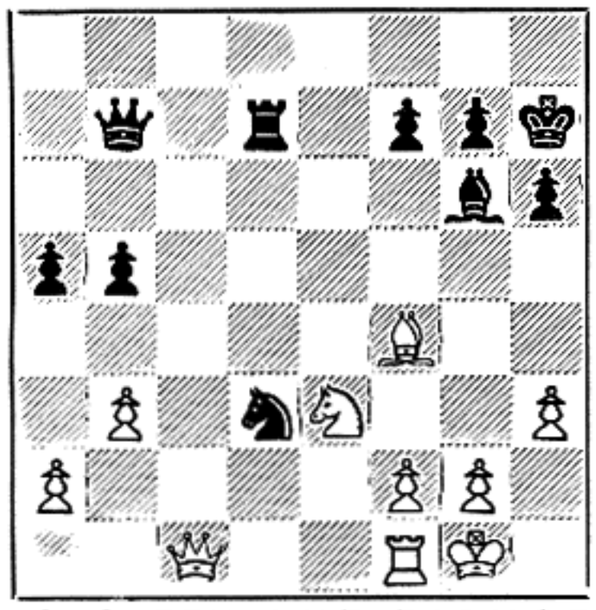


3 KING AND BISHOP FORK. KING AND PAWN FORK. Both of these forks are shown above. In this example, White wins either the Bishop or Pawn. Material is won only when the Bishop or Pawn, as the case may be, is unguarded and cannot be guarded by the King. Moreover, the Knight must be able to escape.

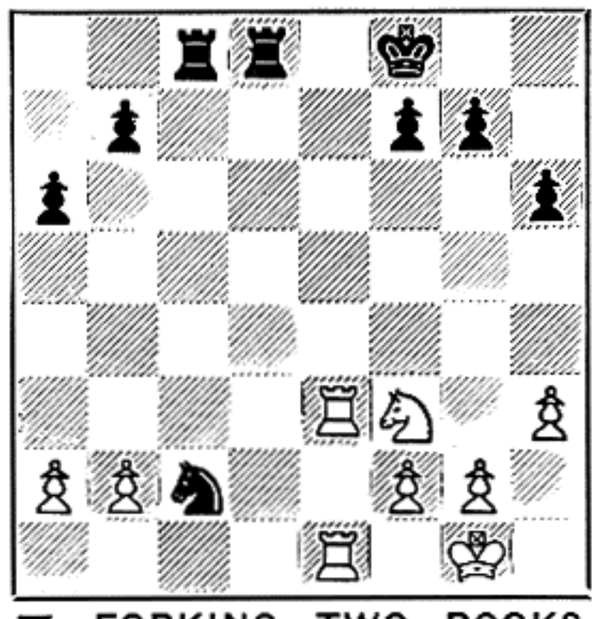
4 A FAMILY CHECK. When a Knight checks the King and forks two or three pieces at the same time, it is called a "family check." As the King must move, the attacker can take his choice. In the above position, White is forking King, Queen, Rook and Bishop.



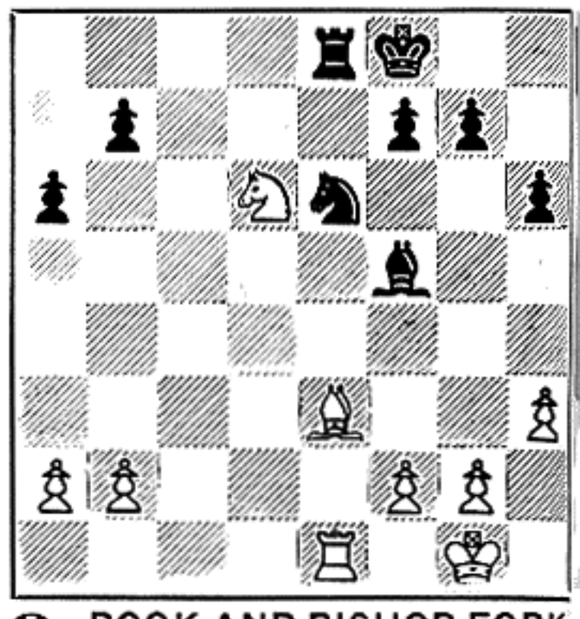
5 QUEEN AND ROOK FORK. The White Knight is forking Queen and Rook. As the Knight cannot be captured and there is no counter-attack in the position, White wins the exchange. The Queen must move back and guard the Rook. When the Rook is unguarded and cannot be guarded, the fork wins the piece.



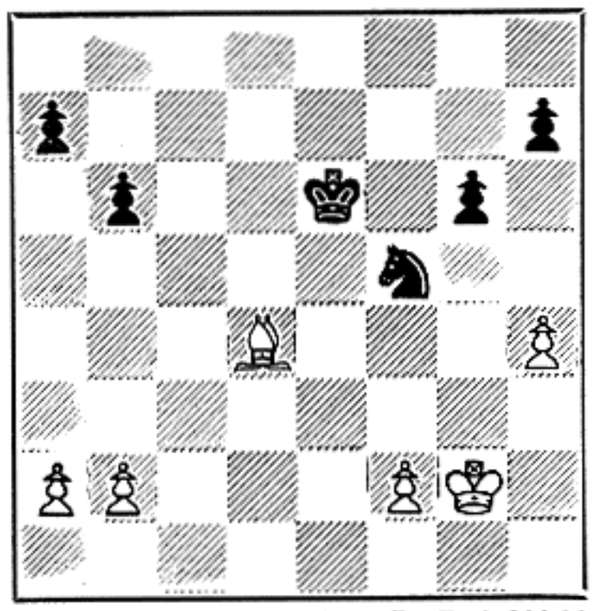
6 QUEEN AND BISHOP FORK. Here a Black Knight is forking Queen and Bishop. The Queen must move and the Bishop is won. To win the Bishop it must be unguarded and, as in this case, the Queen must be unable to guard it. A Knight can also win a Pawn by forking Queen and Pawn in similar circumstances.



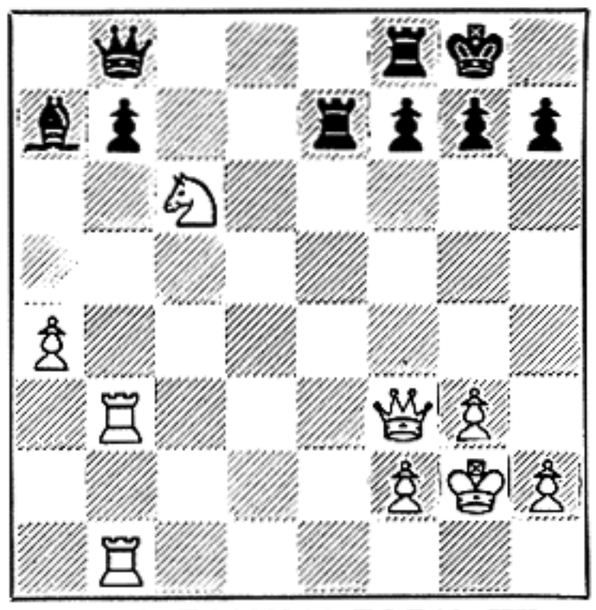
7 FORKING TWO ROOKS. This type of fork occurs frequently and must win the exchange. In the above position, the Black Knight is forking two Rooks. No matter what White does, the Knight can capture one of the Rooks. In all these positions, there is no counter-attack to save the defender.



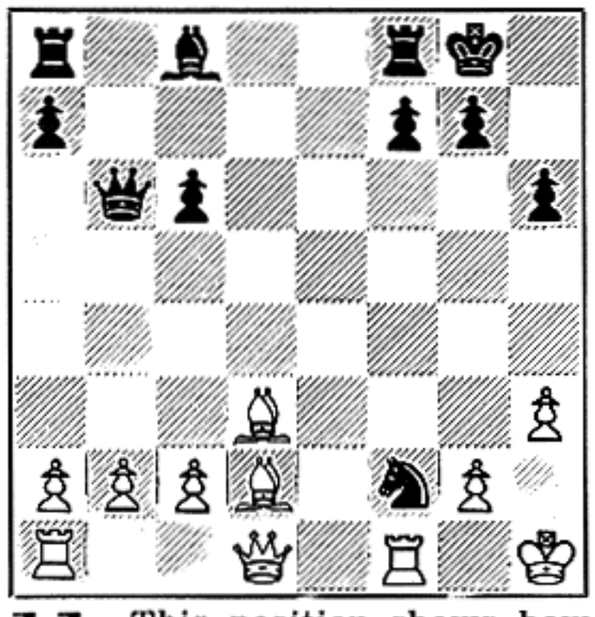
8 ROOK AND BISHOP FORK. The White Knight is forking Rook and Bishop. The Bishop is unguarded and cannot be guarded by moving the Rook. If Black moves the Bishop, White wins the exchange; if he moves the Rook, the Bishop is lost. A Knight can also fork a Rook and unguarded Pawn and win the Pawn.



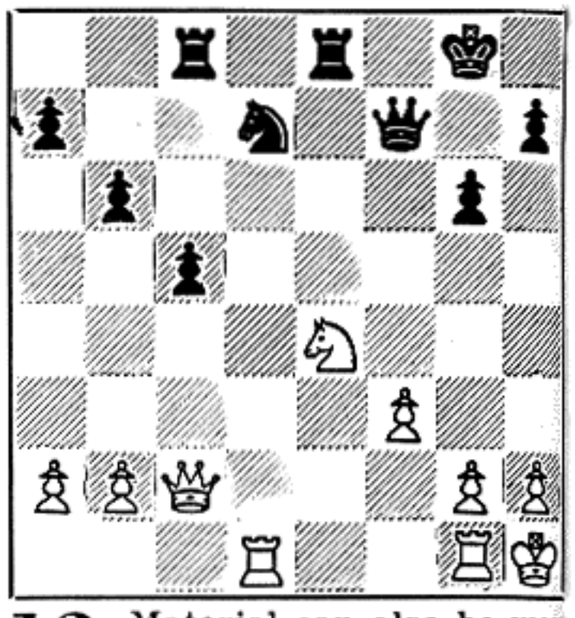
9 BISHOP AND PAWN FORK. The Black Knight is forking a Bishop and a Pawn. When the Bishop moves, the Knight wins the Pawn. This fork is effective only because both Bishop and Pawn are unguarded and the Bishop cannot guard the Pawn. As in all other cases, the Knight must be able to escape.



10 A FAMILY FORK. When a Knight forks three or more pieces, the prospects of winning material are greatly increased. In this position, White's Knight is forking Queen, Rook and Bishop. The Knight cannot be captured as the Black Pawn is pinned. Black must move his Queen and lose either his Rook or Bishop.



11 This position shows how material can be won when a forking Knight is captured. Black's Knight, guarded by his Queen, is forking White's King and Queen. If the King moves the Queen is lost. White chooses the lesser of two evils and plays RxKt. Black recaptures QxR and wins the exchange.



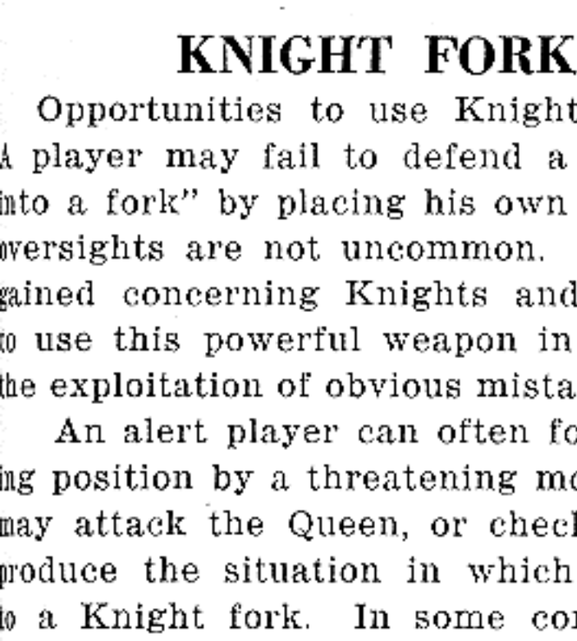
12 Material can also be won by the threat of a fork. In this position, White plays RxKt! This capture wins the piece because Black cannot afford to recapture. If, after 1 RxKt, Black plays QxR, then 2 Kt–B6ch forks King and Queen and wins the Queen. Combinations with Knight forks use similar tactics.

KNIGHT FORK COMBINATIONS

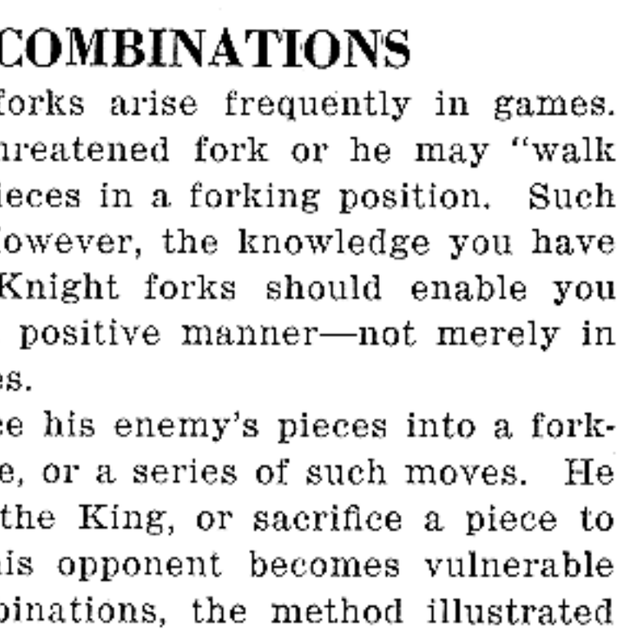
Opportunities to use Knight forks arise frequently in games. A player may fail to defend a threatened fork or he may "walk into a fork" by placing his own pieces in a forking position. Such oversights are not uncommon. However, the knowledge you have gained concerning Knights and Knight forks should enable you to use this powerful weapon in a positive manner—not merely in the exploitation of obvious mistakes.

An alert player can often force his enemy's pieces into a forking position by a threatening move, or a series of such moves. He may attack the Queen, or check the King, or sacrifice a piece to produce the situation in which his opponent becomes vulnerable to a Knight fork. In some combinations, the method illustrated in diagram 12 on the previous page is used. A sacrificial capture wins material, whether or not the opponent recaptures. If he refuses to accept the sacrifice the captured material is won and there may be other threats in the resulting position. If he accepts he is exposed to a Knight fork which at least regains the sacrificed piece and leaves the player ahead in material.

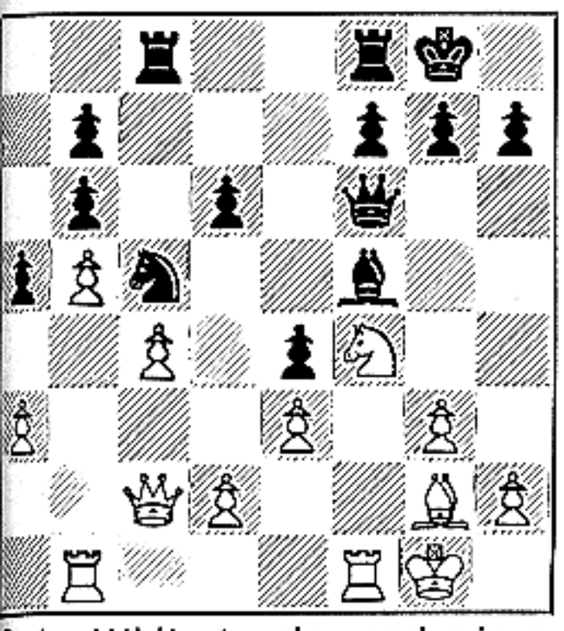
Five combinations with sacrificial captures are presented on this page. Study these examples carefully. Even strong players sometimes overlook chances to win material by this method.



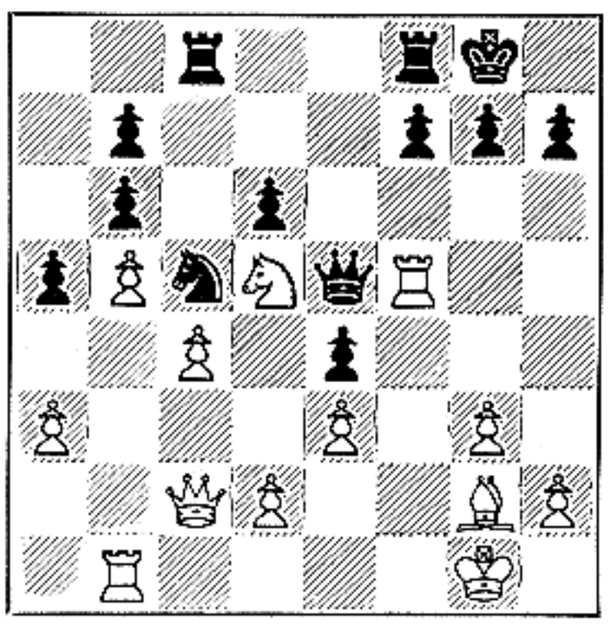
1A **White to play and win a piece.** There is no obvious way to use a Knight fork, but the player must search for hidden possibilities. The unguarded Black Knight is a weakness. Is there some way of exploiting this weakness? If White attacks the Knight, how will Black guard it — and what will happen then?



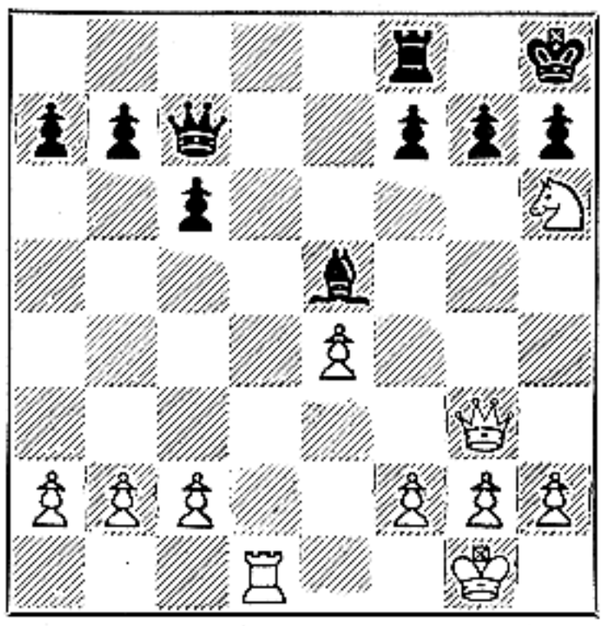
1B Position after 1 Q–Q8ch, K–Kt2; 2 QxKtch! First White attacked the Knight and checked the King. Black's reply was forced. Then White captured the Kt, winning the piece, as if Black now plays KxQ, then 3 KtxP forks King and Queen. The fork wins the Black Queen and White remains a piece ahead.



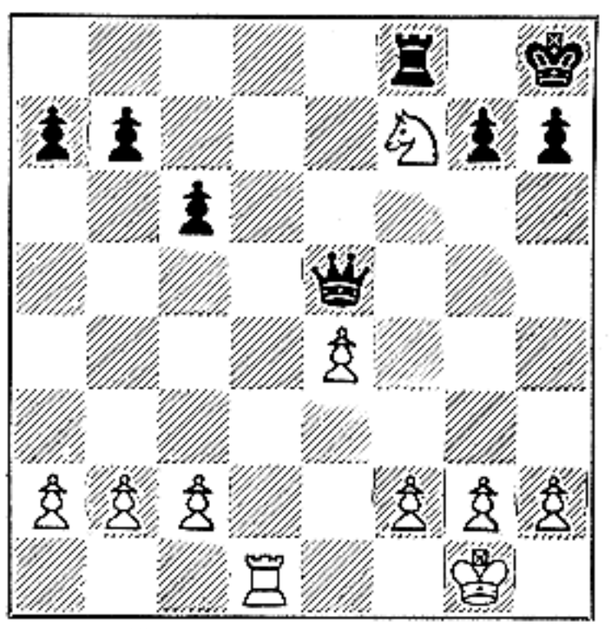
2A **White to play and win a piece.** White must seek ways of exploiting weaknesses in Black's position. The greatest weakness is the exposed Bishop, protected only by the Queen. This means that the Queen is tied down to doing the duty of a Pawn. How can White take advantage of this weakness?



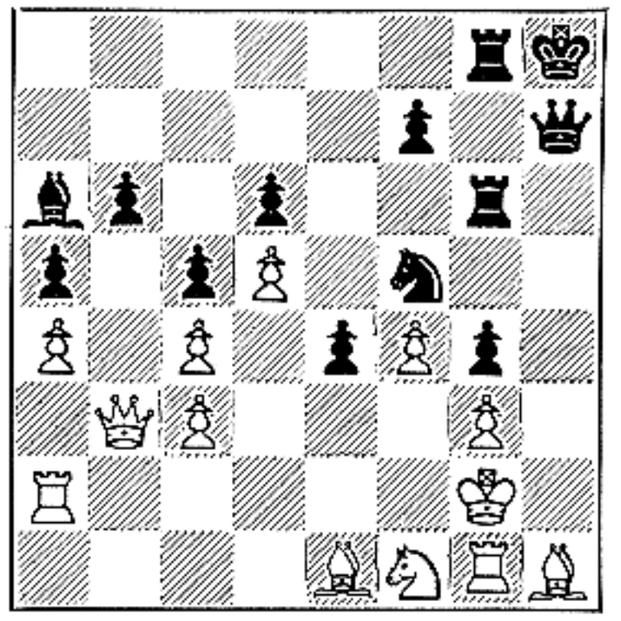
2B Position after 1 Kt–Q5, Q–K4; 2 RxB! White's first move attacked the Queen and opened the KB–file, exposing Black's Bishop to attack by the Rook. White's capture of the Bishop wins the piece as Black cannot afford to recapture. If 2 . . . QxR; 3 Kt–K7ch forks King and Queen and wins the Queen.



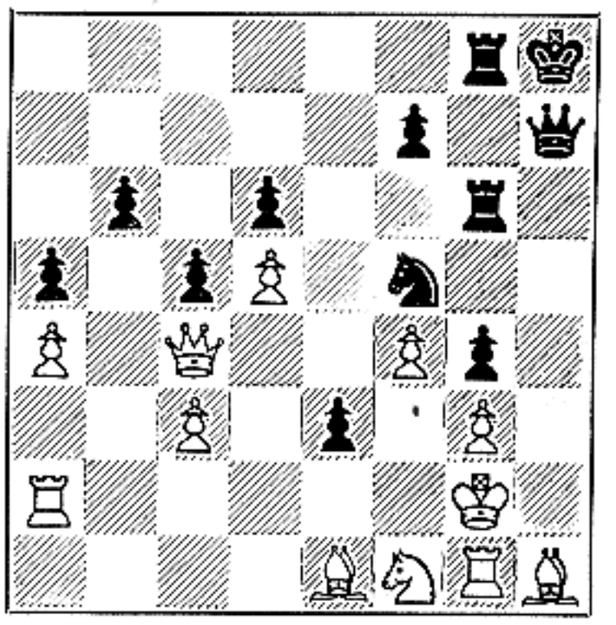
3A **White to play and win a piece.** White's Queen and Knight are both en prise, yet he can win a piece by force! The Knight is in its present position because White had checked the Black King and the latter moved to R1. But is White not forced to move his Queen? And if so, how will he save his Knight?



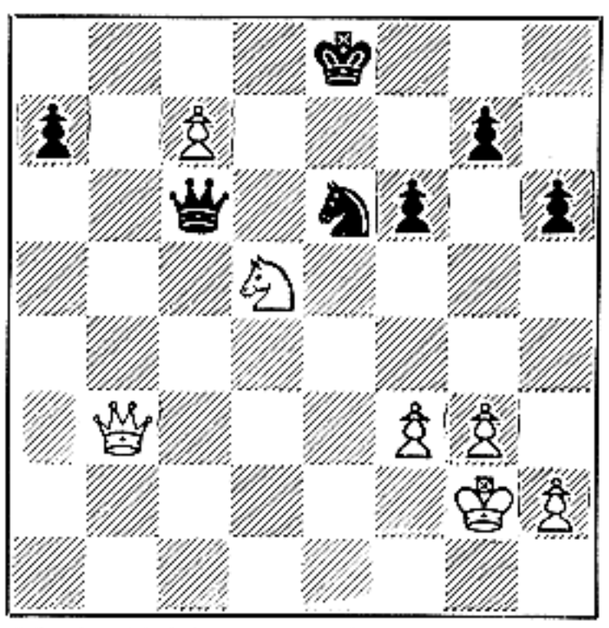
3B Position after 1 QxB!, QxQ; 2 KtxPch! White's first capture threatened QxQ and if Black just moved his Queen, White could retreat his Kt. But accepting the Queen sacrifice has gained Black nothing as now his King and Queen are forked and the Knight cannot be captured. If 2 . . . RxKt; 3 R–Q8ch and mate follows.



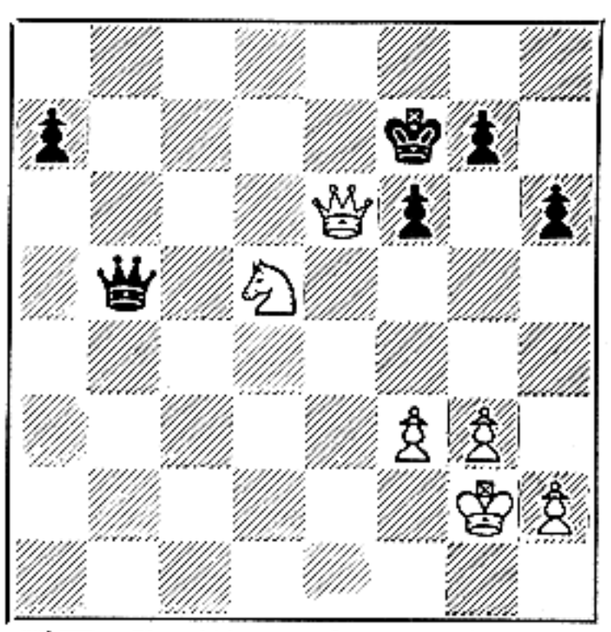
4A **Black to play and win.** Black is down a piece for two pawns but has more than enough compensation. White's King is in danger and his men are in a hopeless tangle. But how can Black capitalize immediately on his superior mobility, his positional advantage? How does a Knight fork enter the picture?



4B Position after 1 . . . BxP!; 2 QxB, P–K6! Black's sacrificial capture, if not accepted, threatened to win the game in various ways. By his Pawn move he threatens to play Q–R6 mate! Now White's only defense is 3 KtxP, when KtxKt forks the White King and Queen and wins the Queen.



5A **White to play and win.** Material is even and although White has a passed Pawn on the 7th rank, Black is threatening to win this Pawn. To play 1 Q–Kt8ch would not achieve anything as after 1 . . . K–Q2 there is no good continuation. How can White use both a pin and a fork to win in this position?



5B Position after 1 Q–Kt5!, QxQ; 2 P–B8(Q)ch, K–B2; 3 QxKtch! White's first move pinned the Black Queen, forced acceptance of the sacrifice as if 1 . . . Q–Q2; 2 P–B8(Q)ch and Black's Queen cannot capture. White's 2nd move made a new Queen. His capture of the Kt wins the piece as if 3 . . . KxQ; 4 Kt–B7ch.

LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS

Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. Parts one to eleven have now been arranged for publication in book form. Entitled "An Invitation to Chess" this book will be published by Simon & Schuster, New York, in the Spring of 1945.

Part Seventeen: Knight Fork Combinations

In the combinations presented in part 16, the common motif was a sacrificial capture with the threat of a Knight fork to follow. This month, we present other combinations in which the following tactics are employed:

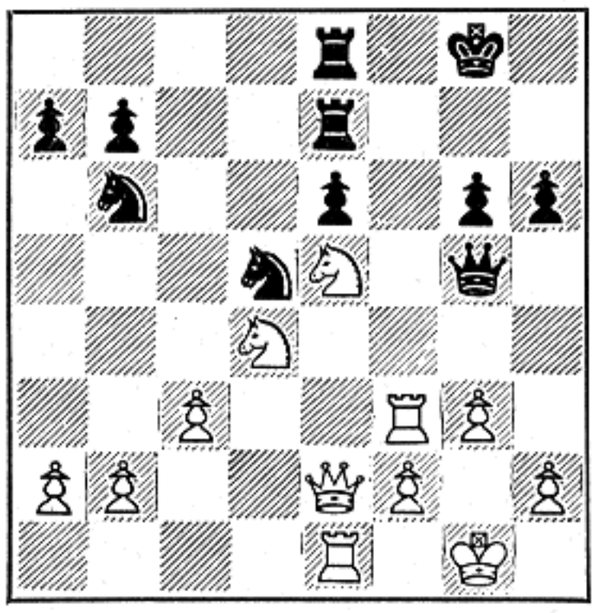
(1) By means of a check, the player forces his opponent's King into a fork. See diagrams 1A and 1B. To produce the desired position, the check is sometimes made with a sacrifice of material.

(2) By attacking a piece (with or without a sacrifice), the player gives his opponent the option of losing material by the direct threat or by the resulting Knight fork if he moves his attacked piece. See diagrams 2A and 2B.

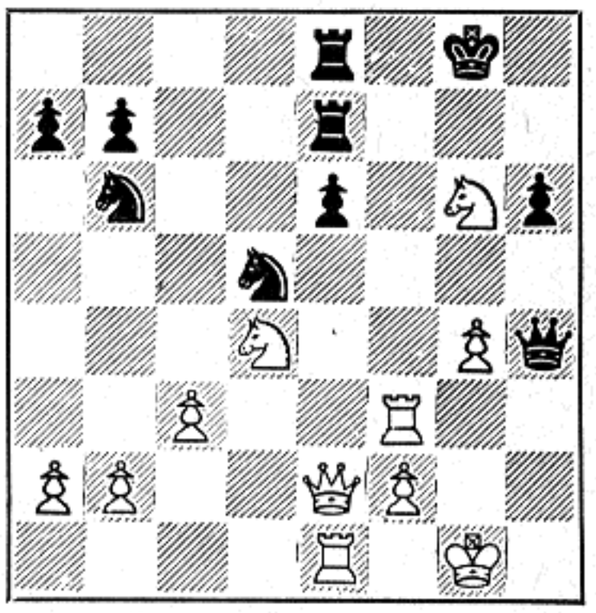
In some combinations, mating threats and other tactical threats are used to force or produce a forking position. Classification would be difficult and not particularly helpful as each combination possesses individual characteristics of its own. Particular attention, however, is called to those combinations in which the sacrifice of a piece is offered by placing it *en prise*. This method resembles the "square occupation" made possible by a pin. If the opponent captures the offered piece he would become vulnerable to a Knight fork. We emphasize this type of sacrifice because the average player hesitates to put a piece *en prise*, even though he may be capable of seeing a combination involving a sacrifice with check or capture.

Various examples of Knight fork combinations are given on the following pages. It will be observed that a single combination may employ two or more of the methods we have classified and described; even a single move may threaten two or more things at once. For instance, in example 3 on this page, Black begins his combination by apparently putting a Bishop *en prise*, but actually the piece is immune as White would lose his Queen if he captured it. The sacrificial offer involves a threat (method 2) as the opponent's Queen is attacked and forced to move to a vulnerable square. Black then checks the White King and simultaneously attacks the Queen (a combination of methods 1 and 2 in a single move). White is forced to capture the Bishop with King or Queen and in either case becomes vulnerable to a Knight fork.

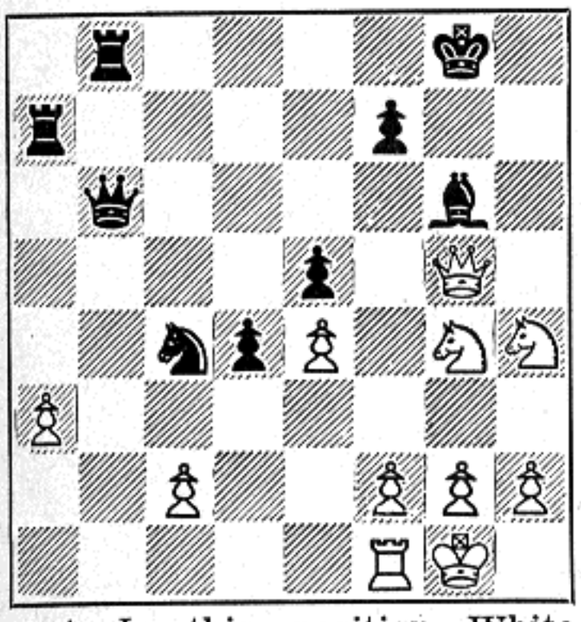
Note also that a combination may utilize several tactical weapons—pin, Knight fork, discovered check, etc. This is illustrated in some of the examples.



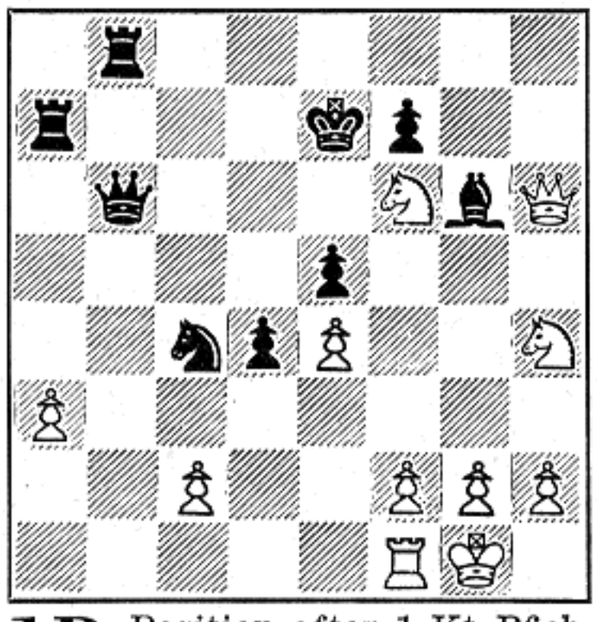
2A In this position, White plays 1 P–KR4, attacking the Black Queen. Black's only playable response is Q–R4, when White follows up with 2 P–KKt4, again attacking the Queen and forcing Black to play QxRP. In this way White forces the Queen into a Knight fork.



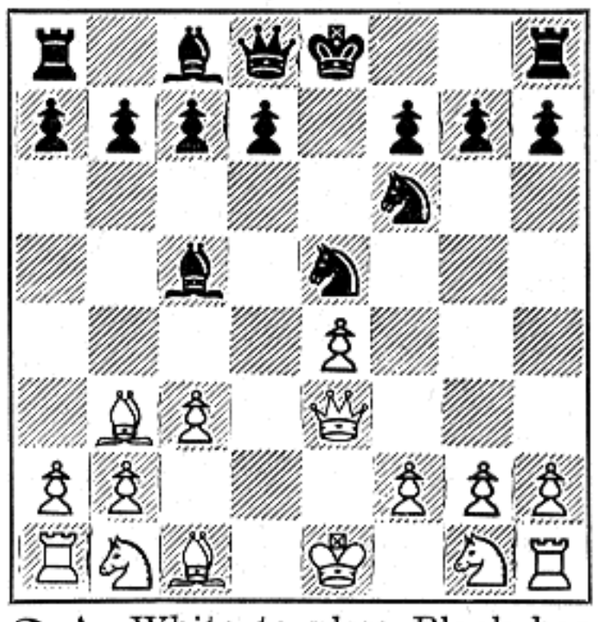
2B Position after 1 P–KR4, Q–R4; 2 P–KKt4, QxRP; 3 KtxKtP. Now the Black Queen and Rook are forked. If Black tries to save the loss of the exchange by getting out of the fork with 3 . . . QxPch, the continuation is 4 R–Kt3, QxQ; 5 KtxR dbl ch followed by 6 QxQ.



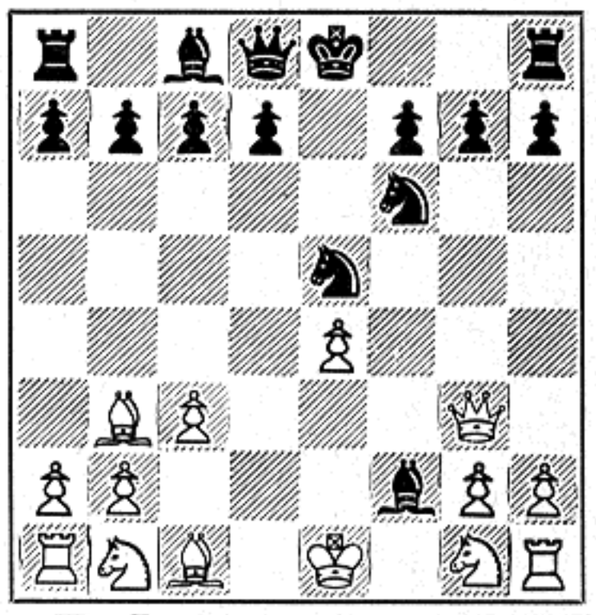
1A In this position White plays 1 Kt—B6ch and if Black answers with K–Kt2, then 2 Kt–B5ch follows and no matter where the Black King moves (R1 or B1), 3 Q–R6 is mate. So, after 1 Kt–B6ch, Black must play K–B1.



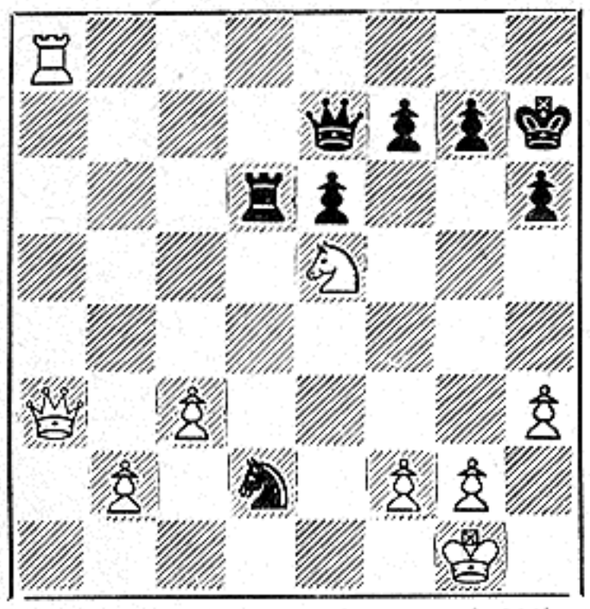
1B Position after 1 Kt–B6ch, K–B1; 2 Q–R6ch, K–K2. By checking the Black King, first with the Knight and then with the Queen, White has forced his opponent into a Knight fork. Now 3 Kt–Q5ch forks King and Queen and wins.



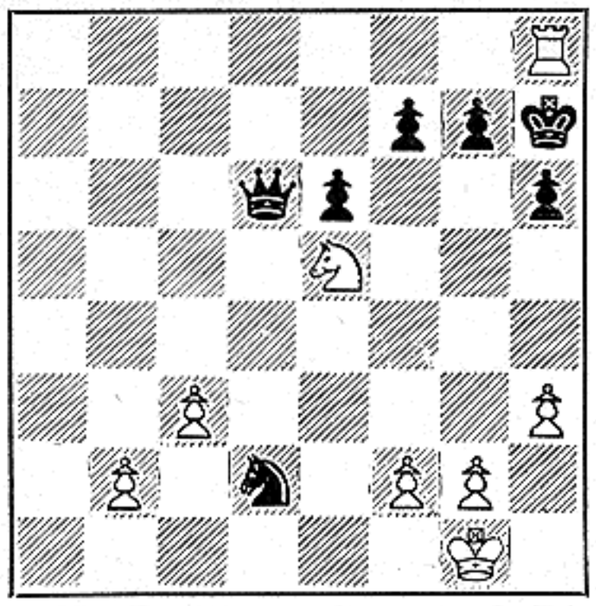
3A White to play. Black has just attacked the White Queen with his unguarded Bishop. Apparently en prise, the piece is immune as if 1 QxB, Kt–Q6ch wins the Queen. White is in trouble as his Queen has no safe squares.



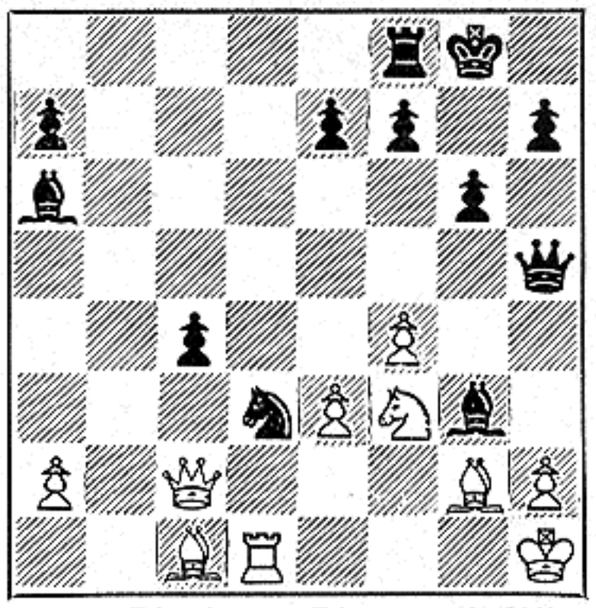
3B Position after 1 Q–Kt3 (as good as any), BxPch. Now Black is attacking both King and Queen with his Bishop and White must accept the sacrifice; if QxB, then Kt–Q6ch, or if KxB, then KtxPch and in either case the Queen is lost.



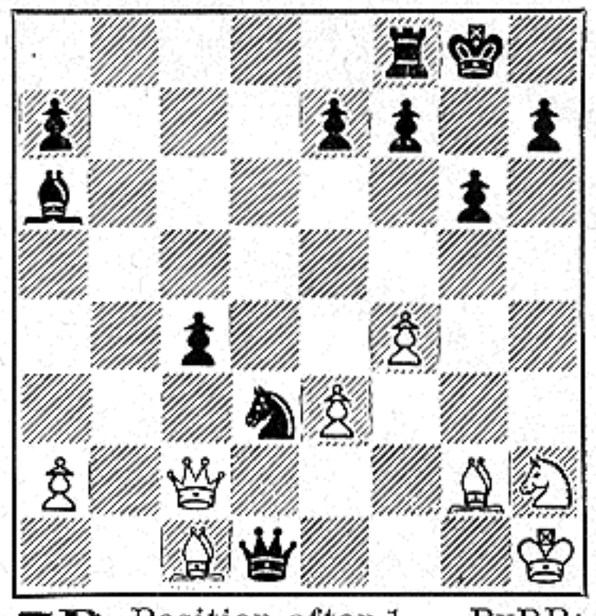
4A **White to Play and Win.** White has two passed Pawns and the easiest way to win this game would be to liquidate most of the remaining material. If he could exchange Queens and Rooks the win would be simple. Can you see how White can force these exchanges by using the tactical weapon of a Knight fork.



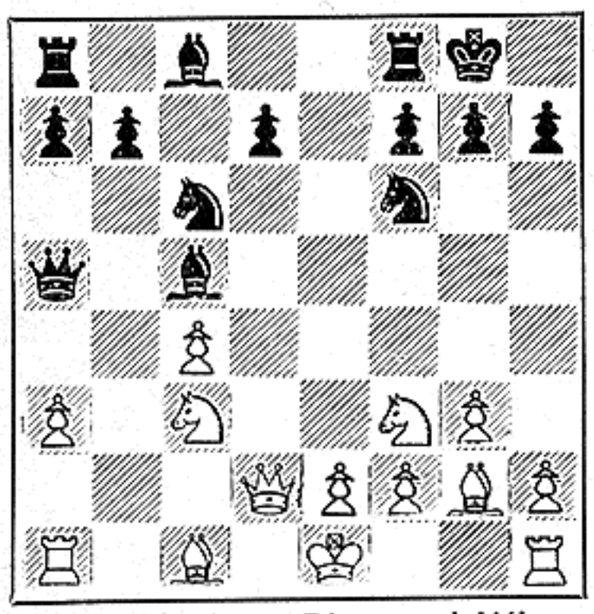
4B Position after 1 QxR!, QxQ; 2 R–R8ch! First White sacrificed his Queen for a Rook and now he is sacrificing his own Rook with a check to force the Black King into a fork. Black is forced to play 2...KxR and then 3 KtxPch regains sacrificed material and completes the liquidation.



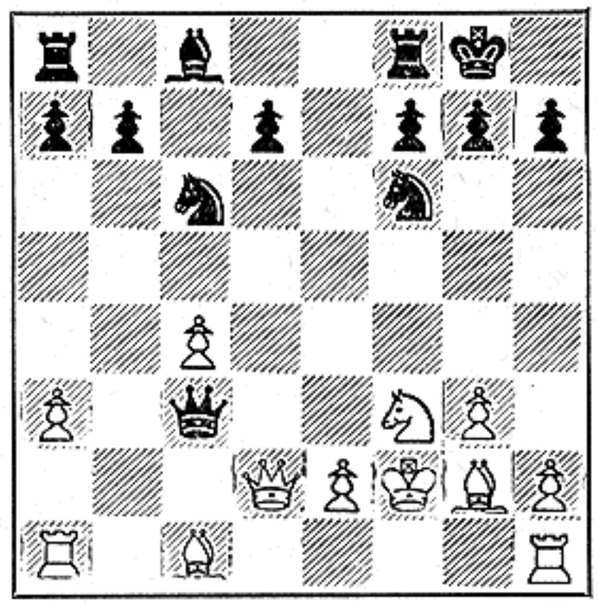
7A **Black to Play and Win.** Black is two Pawns up and has a strong position. He can win this game by slow methods, but he sees the opportunity to win at least two more Pawns by playing a combination. At first sight, the immediate 1...Kt–B7ch looks good, but after 2 K–Kt1, KtxR; 3 PxB, Black's Kt cannot escape.



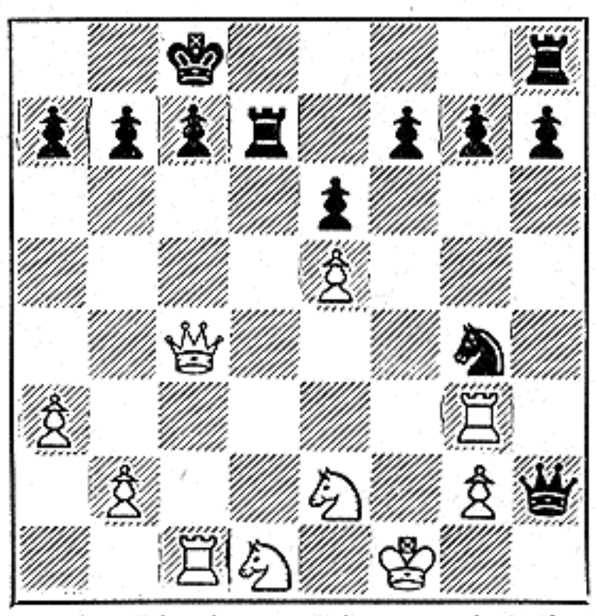
7B Position after 1...BxRP; 2 KtxB, QxRch! White's response to Black's first move was not forced, but on any other response (such as 2 R–B1) Black could have played 2 ...BxP dis ch, winning 2 Pawns and exposing White's King to attack. As it is, Black wins the exchange as after 3 QxQ, Kt–B7ch regains the Queen.



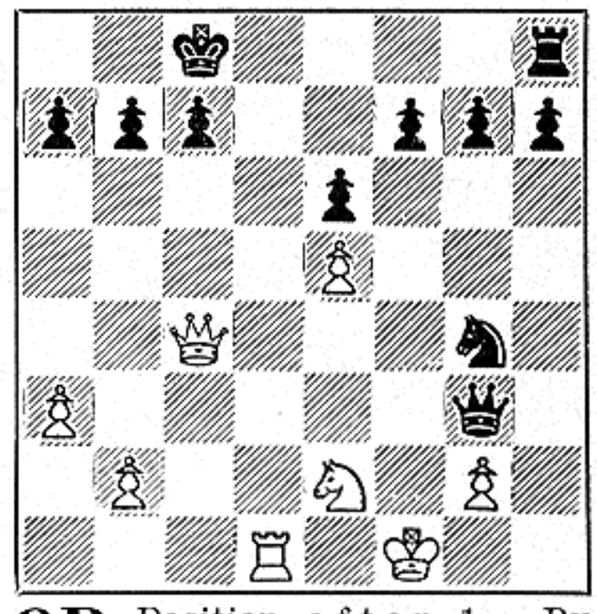
5A **Black to Play and Win a Pawn.** Black visualizes the possibility of a combination to win a Pawn and prevent White from castling. He sees that he could fork King and Queen if he could force White's King to occupy KB2 and also get rid of White's Kt at QB3. But how can he accomplish both these aims?



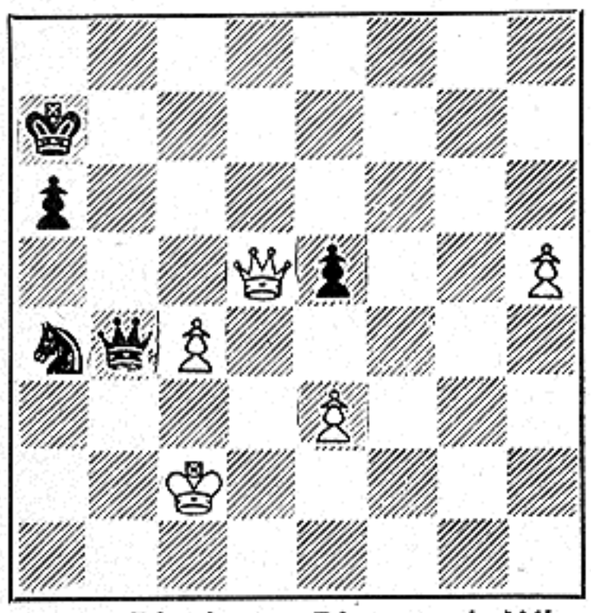
5B Position after 1...BxPch; 2 KxB, QxKt! In two moves, Black has achieved both his objectives. The White King is at KB2 and the White Knight at QB3 has been captured. Now, to regain lost material, White must play 3 QxQ when Black's Kt–K5ch wins back the Queen. Net result: Black is a Pawn ahead.



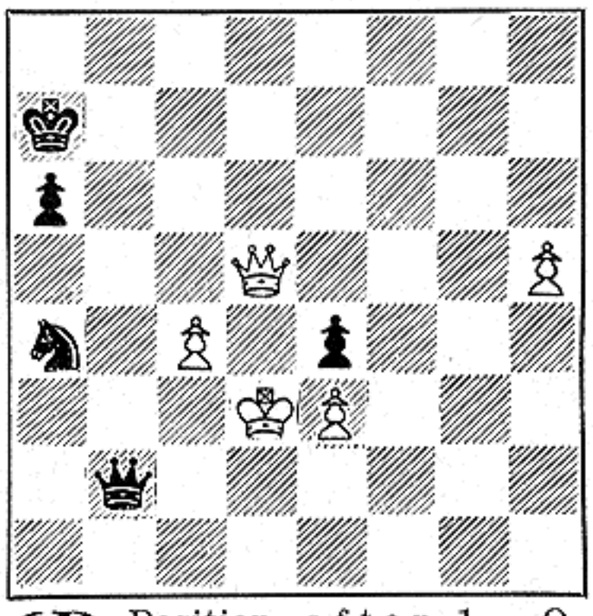
8A **Black to Play and Win.** Black has exchanged a piece for three Pawns to reach this position. Now he must find a forceful continuation. 1... KtxP could be met by 2 Q–QR4, threatening both QxP and R–R3. There is a promising square for the Black Knight at K6, but how can Black use this doubly-guarded square?



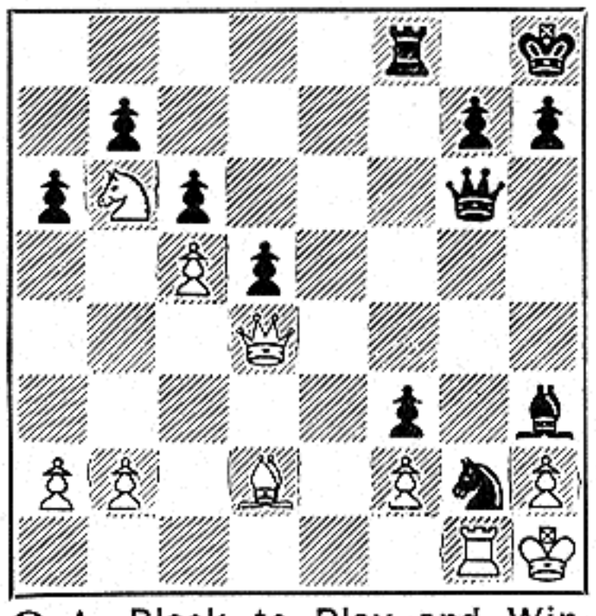
8B Position after 1...RxKtch; 2 RxR, QxR! With two sacrifices, Black has removed the two guards so that the K6 square is now available for his Knight! Now White has nothing better than 3 KtxQ, when 3...Kt–K6 is a family check winning back the Queen. Black's combination has won a whole piece and the rest is easy.



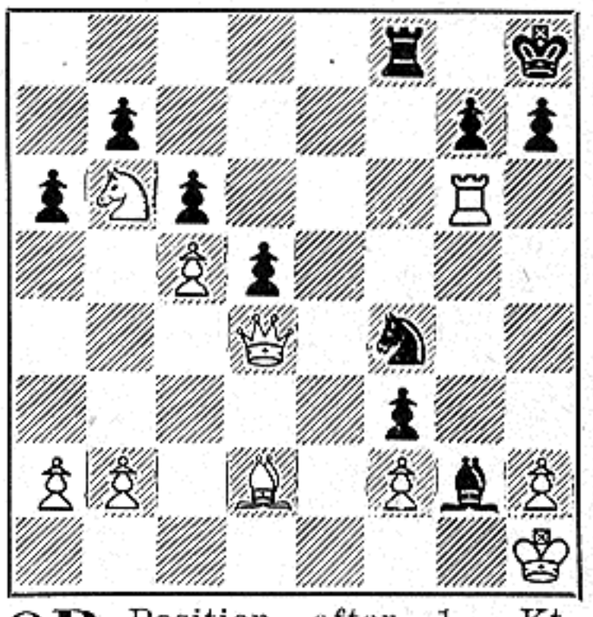
6A **Black to Play and Win.** Although Black is a Knight ahead, White has a dangerous passed KRP and it would not be easy for Black to win this game by slow methods. However, there is a quick way in the position, utilizing the power of a Knight fork. Can you see how Black can force mate or loss of the Queen?



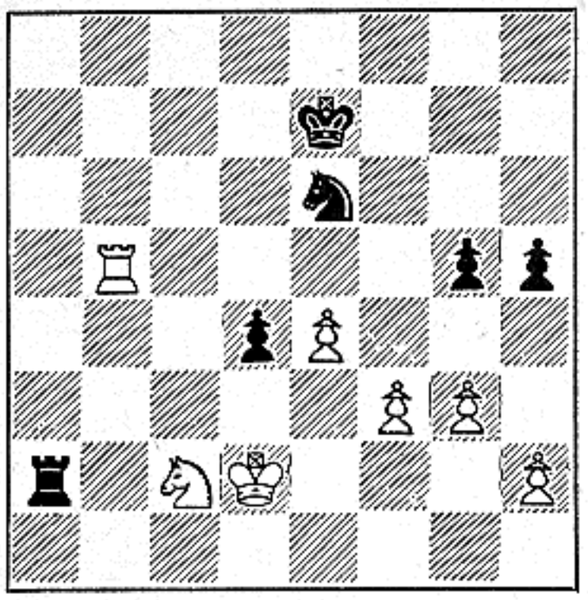
6B Position after 1...Q–Kt7ch; 2 K–Q3, P–K5ch. White's response to the check was forced. If he had played 2 K–Q1, Kt–B6ch and mates next move. Now if White plays 3 QxP, Kt–B4 is mate. And if he plays 3 KxP, Kt–B6ch forks the King and Queen and wins. A clear-cut combination in which two checks forced the fork.



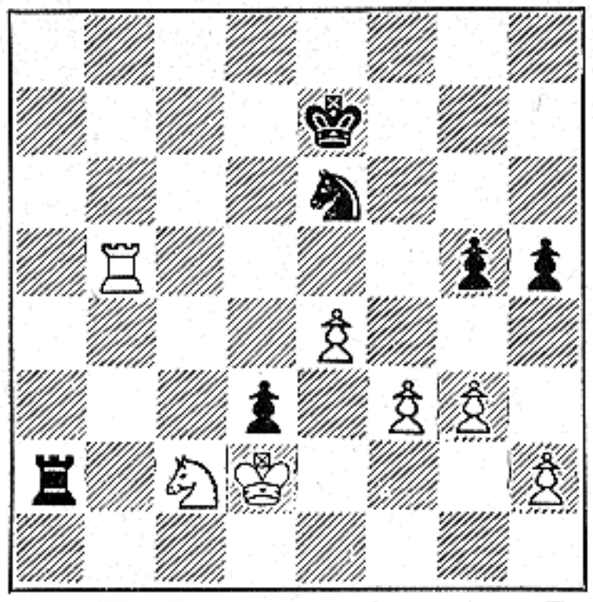
9A **Black to Play and Win.** Black's method of forcing a win by a Knight fork is very instructive. He uses a mating threat to accomplish his purpose. His first move is 1... Kt–B5, threatening 2... B–Kt7ch; 3 RxB, QxR mate. In this way he forces White to play 2 RxQ and then he follows up with 2...B–Kt7ch.



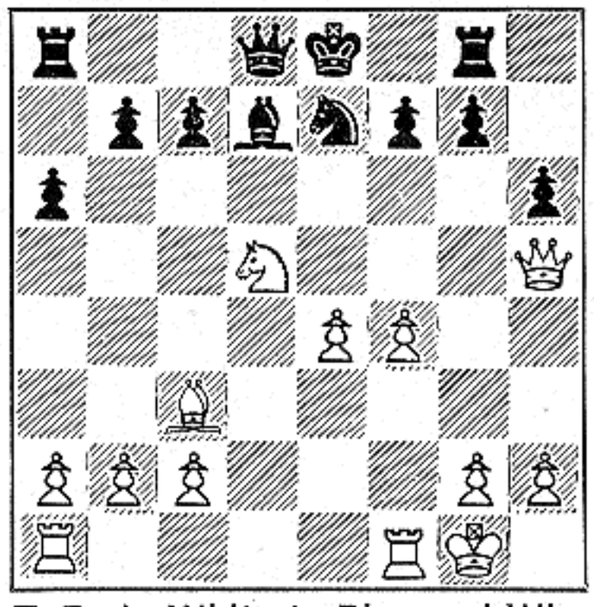
9B Position after 1...Kt–B5; 2 RxQ, B–Kt7ch. Now if White plays 3 K–Kt1, Kt–R6 is mate, so White is forced to play 3 RxB. Then follows 3... PxRch; 4 K–Kt1 and the Knight fork 4...Kt–K7 regains the Queen. Net result of the combination is the win of the exchange for a Pawn, which is sufficient.



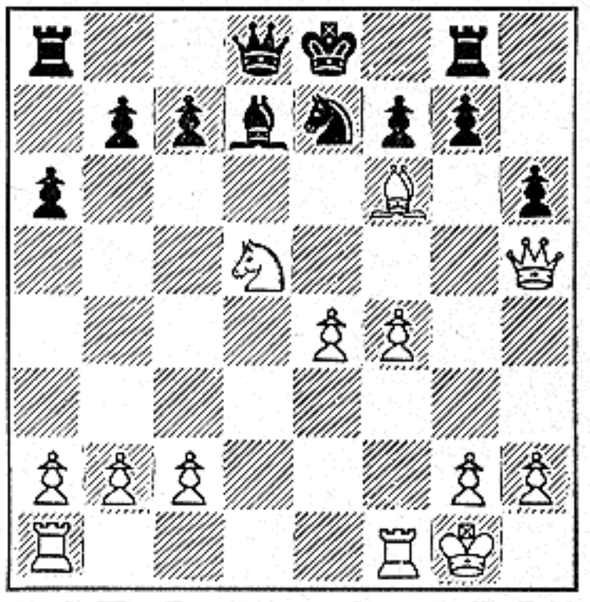
10A **Black to Play and Win.** Black is a Pawn behind with little material left on the board. Only by a knowledge of chess tactics can he force a win in this position. He uses the powerful weapons of a pin and Knight fork to win a piece. Note that White's Knight is now pinned. Can Black capitalize on this?



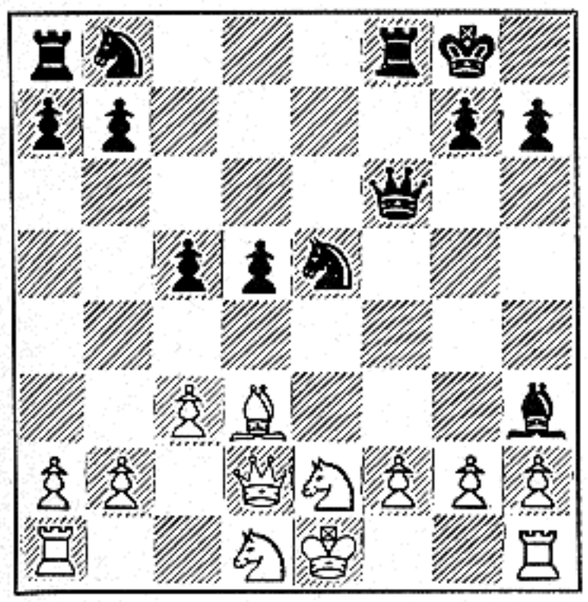
10B Position after 1...P–Q6! A simple but effective move, threatening to win the pinned Kt. Now if 2 KxP, RxKt; 3 KxR, Kt–Q5ch and the fork wins back the Rook. Or if 2 KxP, RxKt; 3 RxP, KtxR; 4 KxR, KtxBP wins. Or if 2 R–Kt7ch, K–B3; 3 KxP, Kt–B4ch forks King and Rook. An instructive position.



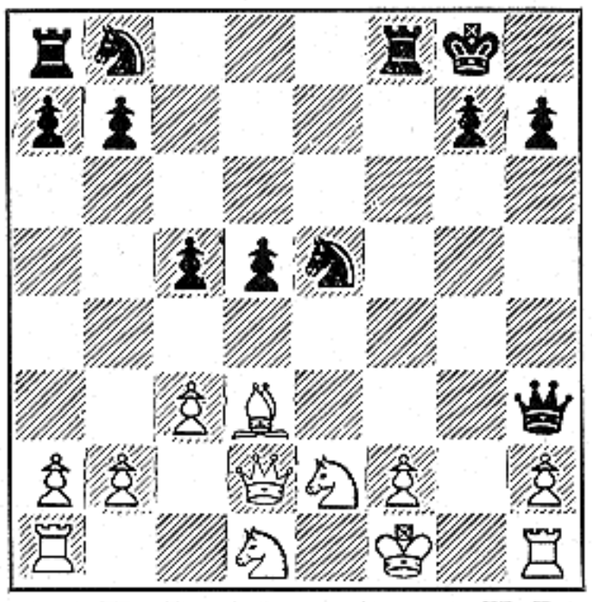
13A **White to Play and Win.** White is a Pawn up, which may be enough to win, but he can take advantage of his positional superiority to win by a combination. Black's King and Rook are vulnerable to a fork if White could play Kt–B6ch without losing his Knight. Can you see how White can accomplish this?



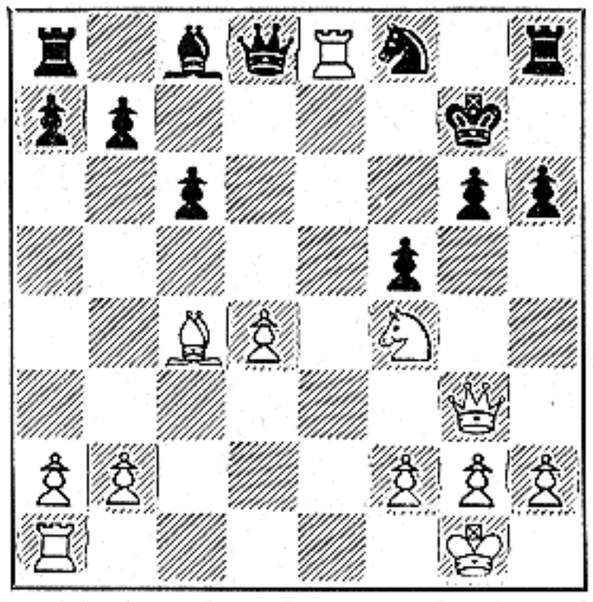
13B Position after 1 B–B6! White has apparently put his Bishop en prise, but Black dare not capture as if 1...PxB; 2 KtxKBPch, K–B1; 3 QxRPch, R–Kt2; 4 Kt–R5 and mate follows. As it is, White threatens BxKt, so Black must accept the inevitable with 1...B–Kt5; 2 QxB, PxB; 3 Ktx KBPch winning the exchange.



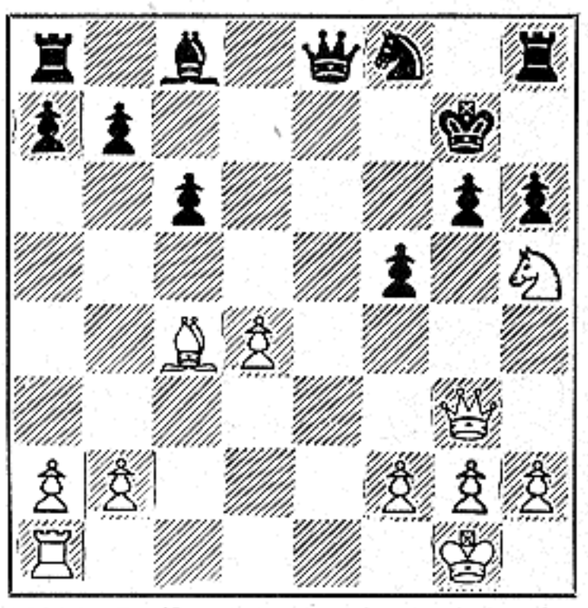
11A **White to Play and Black to Win.** Black has just offered the sacrifice of his Bishop, having played B–R6 on his last move. But the Bishop is immune, as if 1 PxB, Kt–B6ch wins the Queen. But Black threatens BxP, followed by the Knight fork. White's only defense is to castle or play K–B1.



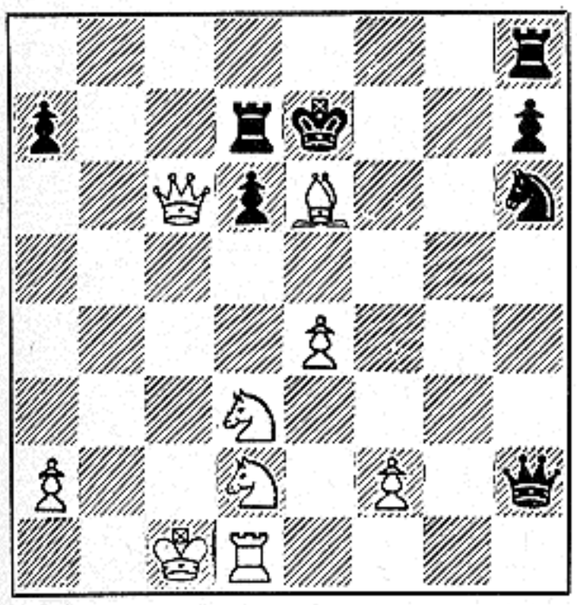
11B Position after 1 K–B1, BxPch; 2 KxB, Q–B6ch; 3 K–Kt1, Q–Kt5ch; 4 K–B1, Q–R6ch. By his original sacrifice and series of checks, Black finally forces the White King into a fork. Now he must play 5 K–B1 or 5 K–Kt1, when 5...Kt–B6 checkmates. If White had castled the result would have been the same.



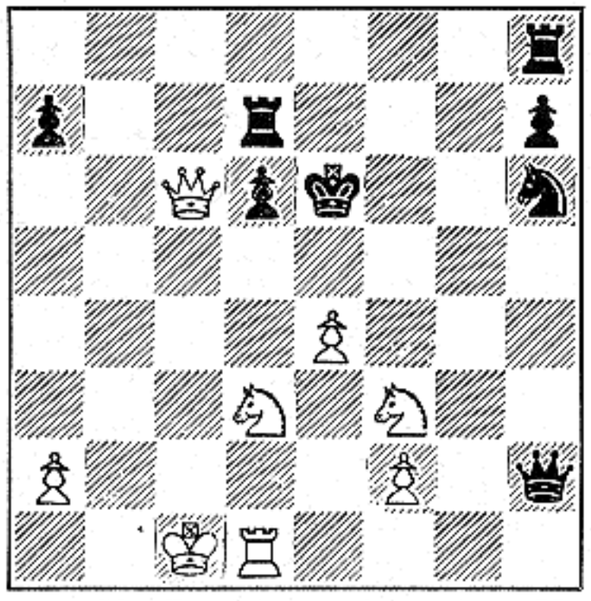
14A **Black to Play and White Wins.** White has just placed his Rook at K8, attacking Black's Queen, but apparently putting the piece en prise. But whether Black captures or not, he loses his Queen or gets mated. For instance, if 1...Q–Kt4; 2 Q–K3, P–KR4; 3 Q–K5ch, etc. Or 1...Q–B2; 2 Kt–R5ch followed by 3 QxQ.



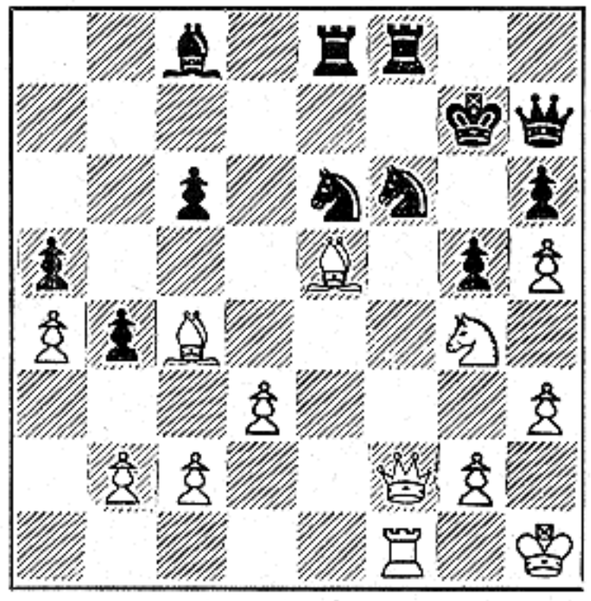
14B Position after 1...Qx R; 2 Kt–R5ch. By accepting the sacrificial offer, Black is forced into a fork. White's Knight cannot be captured as the Black KtP is pinned. Black's only legal move is 2...K–R2, when 3 Kt–B6ch wins the Queen. Note the use of sacrifice, check, pin and Knight fork.



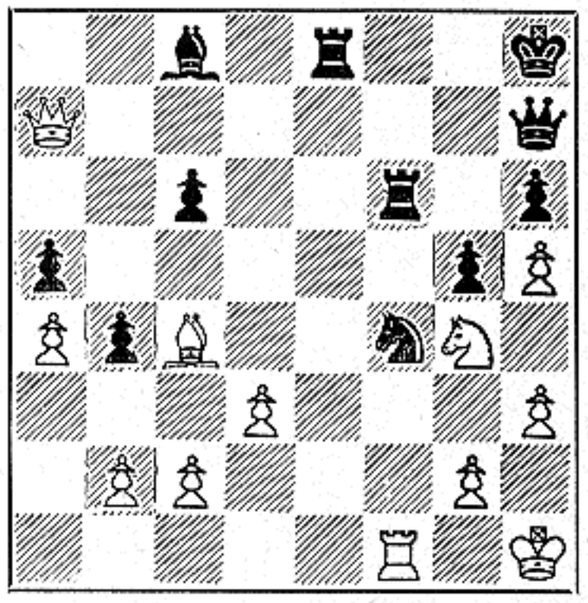
12A **Black to Play.** White has just placed his Bishop on K6, apparently putting the piece en prise to Black's King! This is a good example of a sacrificial offer without an obvious threat. The Bishop attacks Black's Rook, but the win after this Rook moves requires deep analysis. But why not 1...KxB?



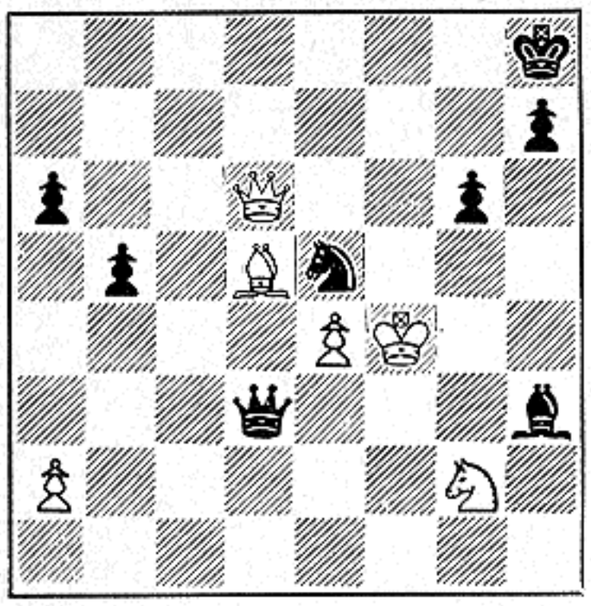
12B Position after 1...Kx B; 2 Kt–B3. The acceptance of the sacrificial offer costs Black his Queen! Attacked by the Knight, Black's Queen must move. There are only three squares not covered by White's men — Kt7, R6 and R4 — and no matter which of these squares the Queen occupies, 3 Kt–B4ch wins the Queen.



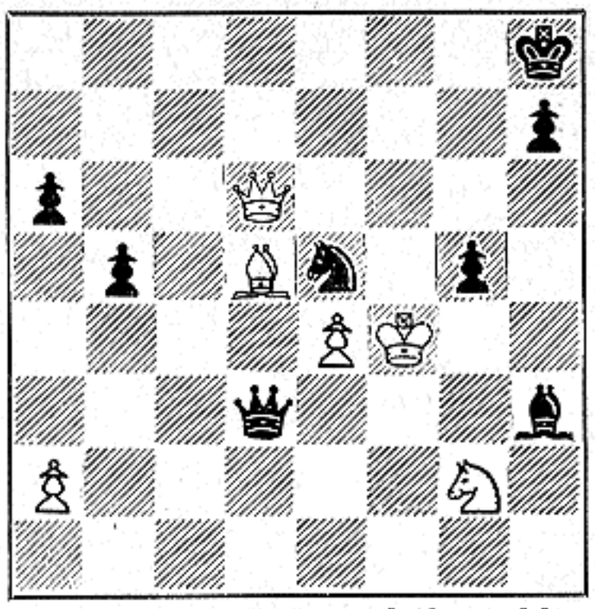
15A **Black to Play and White Wins.** Black is a Rook ahead, but White has a fierce attack. Black's Knight on the KB file is badly pinned and White threatens, among other things, 1 KtxKt. Black's only hope is to play 1...Kt–B5, blocking the file. After this move, what is White's best continuation?



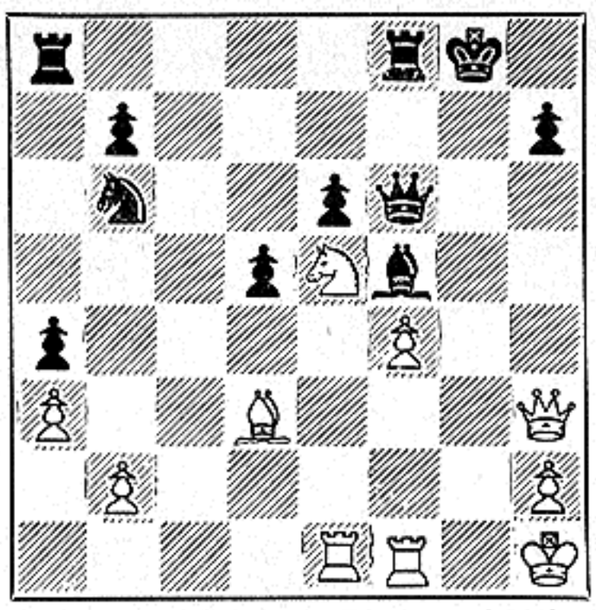
15B Position after 1...Kt–B5; 2 Q–R7ch, K–R1; 3 BxKtch, RxB. White's first check forced the King into the corner; the second check brought the Black Rook to a vulnerable square. The stage is set for the finale: 3 QxQch, Kx Q; 4 KtxRch and the fork wins Black's other Rook. Pins and forks are deadly weapons.



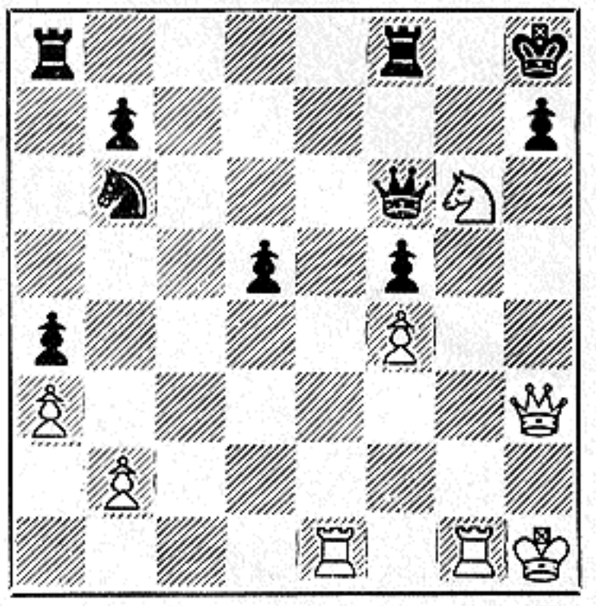
16A **Black to Play and Win.** On the surface, White seems to have all the winning chances as he threatens Q–B8 mate. If Black defends with 1 . . . Q–B6ch, White can play KxKt and interpose his Kt if Black then checks at Kt6. How, then, can Black win? Note that White's Bishop is pinned by the Black Queen.



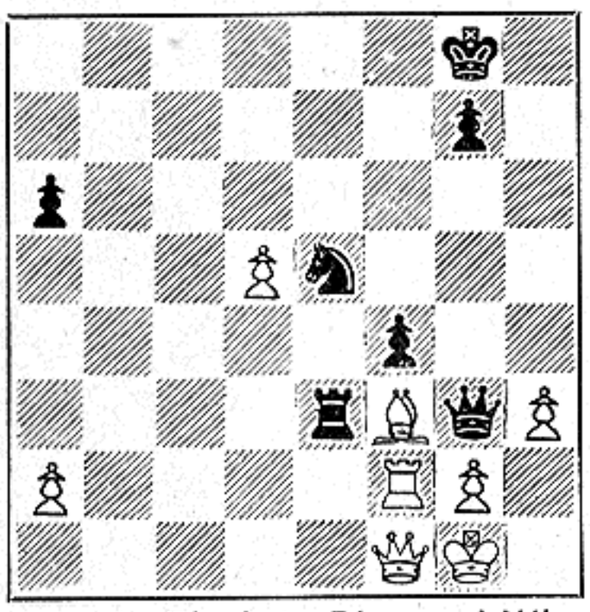
16B Black turned the tables with 1 . . . P–K t 4 c h ! White has two choices. If 2 KxKt, Q–Kt6ch; 3 K–B3 or Q5, QxQ wins the White Queen. (Here the Kt interposition is meaningless; if 3 Kt–B5, Qx Ktch etc.) Or if White plays 2 KxP, then Black's Kt–B2ch forks K and Q and if 3 BxKt, QxQ, winning the Queen.



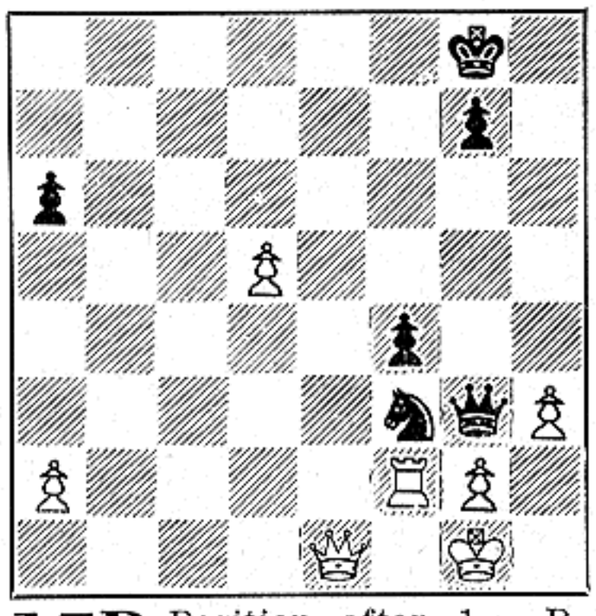
19A **White to Play and Win.** White is a Pawn down but the Black King is exposed to attack and a knowledge of chess tactics should enable White to capitalize on his strong position. Look for opportunities to use pins, forks and other tactics by making forceful moves—checks, threats, captures, sacrifices.



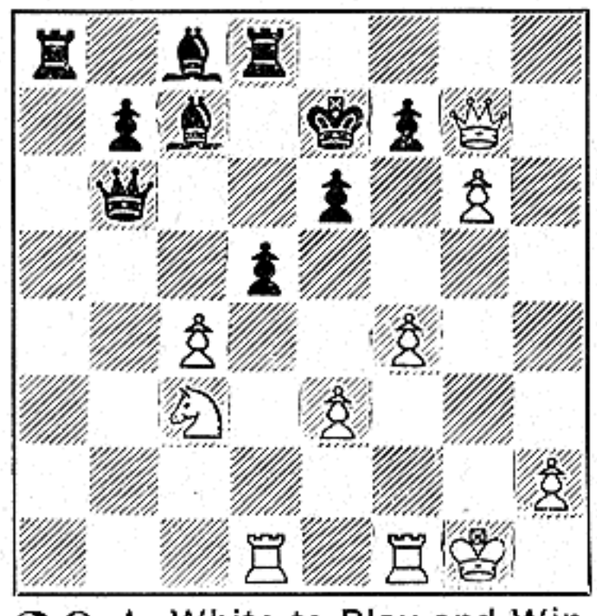
19B Position after 1 R–Kt1ch, K–R1; 2 BxB, PxB; 3 Kt–Kt6ch. White's first check forced the Black King to a vulnerable square. Then, after exchanging Bishops, he used the power of a pin and fork. The Knight is immune as Black's RP is pinned. After 3 . . . K–Kt1, White wins with the simple 4 KtxR—or 4 R–K7!



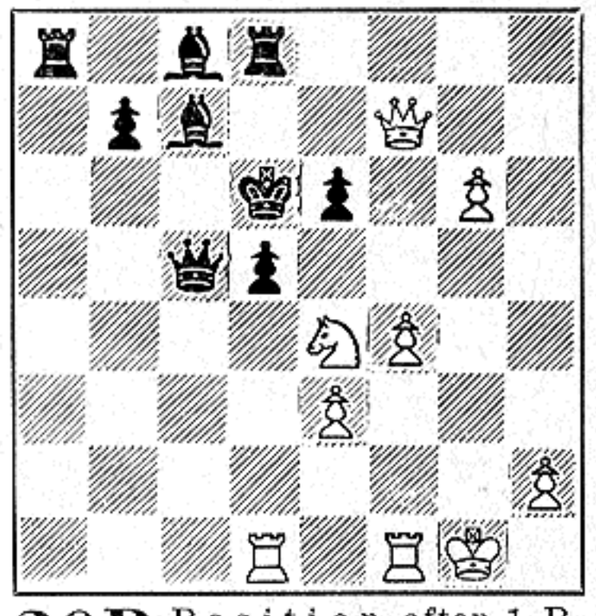
17A **Black to Play and Win.** White is a Pawn up, but Black's pieces are well placed for an attack. The problem is to find the right continuation to take advantage of the fact that White's KKtP is pinned. Are there any checks, threats, captures or sacrificial offers to force a win immediately?



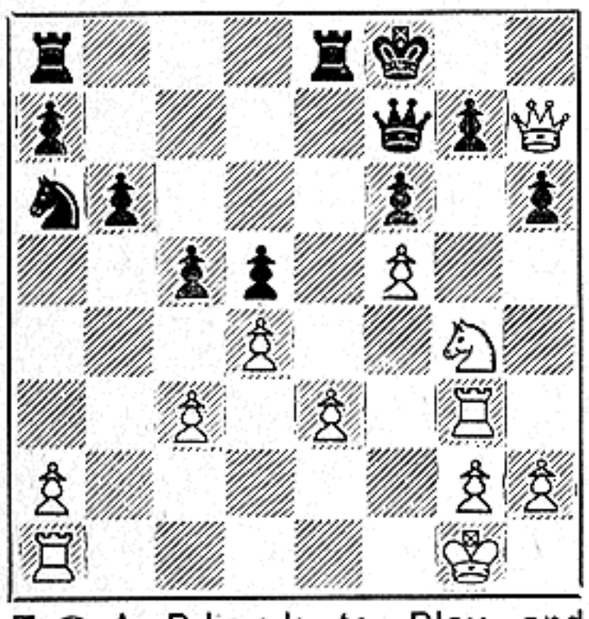
17B Position after 1 . . . R–K8! ; 2 QxR, KtxBch. By sacrificing his Rook, Black has forced the White Queen into a fork and pin! The Knight, now forking White's King and Queen, cannot be captured by the pinned Pawn. White's Rook is alsc pirined, so that if 3 RxKt, QxQch wins the White Queen.



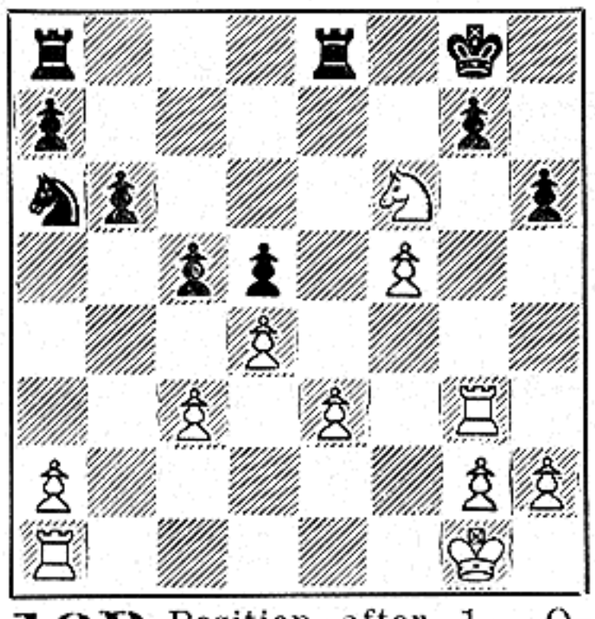
20A **White to Play and Win.** In a combination, the order of moves is usually important. Here White is a piece down but his strong position enables him to play a winning combination. The obvious 1 Qx Pch is not best as the Black King can escape via Q3. What threat can White first make to force a winning fork?



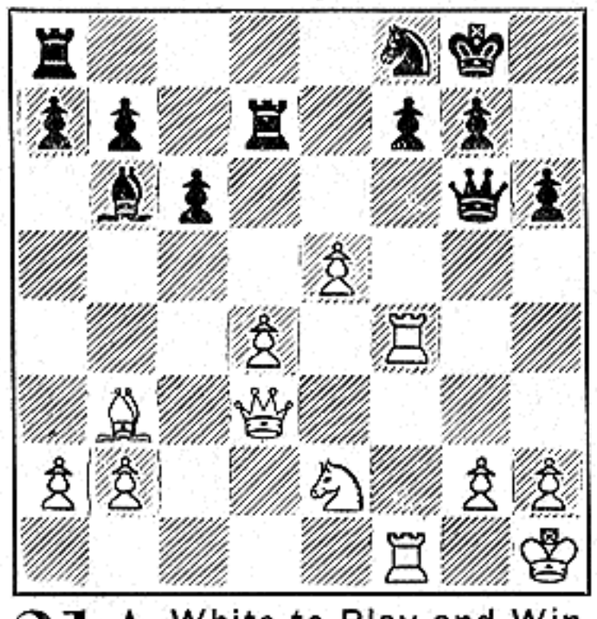
20B Position after 1 P–QB5!, QxP; 2 QxPch, K–Q3; 3 Kt–K4ch. White's first move threatened QxP mate and attacked the Black Queen. The response was forced. Then the check compelled the King to walk into a pin and Knight fork. Now Black must lose his Queen. Note the tactics: first a threat, then a check.



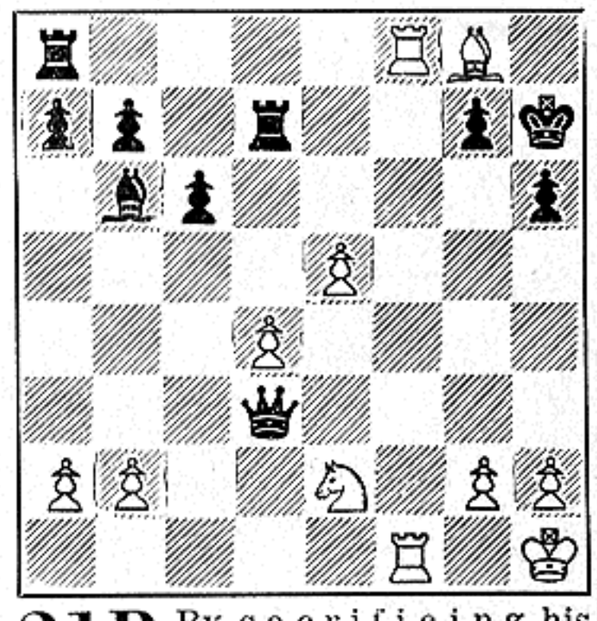
18A **Black to Play and White Wins.** White is threatening KtxRP (forcing Px Kt) followed by QxPch and R–Kt7, winning the Black Queen. If Black tries to avoid this by now playing 1 . . . K–K2, then 2 Kt–K5 wins (as if 2 . . . PxKt; 3 RxP or if 2 . . . Q–B1 3 Kt–Kt6ch). But what happens if Black plays 1 . . . Q–Kt1?



18B Position after 1 . . . Q–Kt1; 2 QxQch, KxQ; 3 KtxBPch. By a capture with check, White has forced the Black King into a fork and pin! Black has lost a Pawn and now must lose the exchange as his King and Rook are forked. The Knight is immune as White's Rook pins the KKtP. A combination of fork and pin.



21A **White to Play and Win.** This combination uses a variety of tactics: pins, forks, discovered checks, sacrifices. Material is even but White has the position. Note that Black's KBP is pinned and White's fire is concentrated on it, while Black's Queen attacks the White Queen. How does White force a win?



21B By sacrificing his Queen! This position is reached after 1 RxP! QxQ (if 1 . . . RxR; 2 BxRch etc.); 2 Rx Kt dbl ch, K—R2; 3 B–Kt8ch. White's double check forced the King to move. Now the Bishop check again makes the King move. And if 3 . . . K–Kt3; 4 Kt–B4ch forks K & Q. Or if 3 . . . K–R1; 4 B–B4 dis. ch., etc.

LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS

Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. Parts one to eleven have now been arranged for publication in book form. Entitled "An Invitation to Chess" this book will be published by Simon & Schuster, New York, in the Spring of 1945.

PART EIGHTEEN: KNIGHT FORKS (Continued)

The subject of Knight fork combinations is so confusing to most players—and so many opportunities to win material by this weapon are missed in actual play—that it may be advisable to recapitulate the basic methods by which Knight forks are produced.

The six diagrams on this page illustrate, in simple form, the fundamental objectives of the vast majority of Knight fork combinations. A careful study of these positions is recommended. If you clearly understand the mechanics of these simple combinations you will possess the key to more complicated positions.

As we have previously pointed out, most Knight forks are produced by captures, checks or threats. The basic themes, therefore, may be classified and defined as follows:

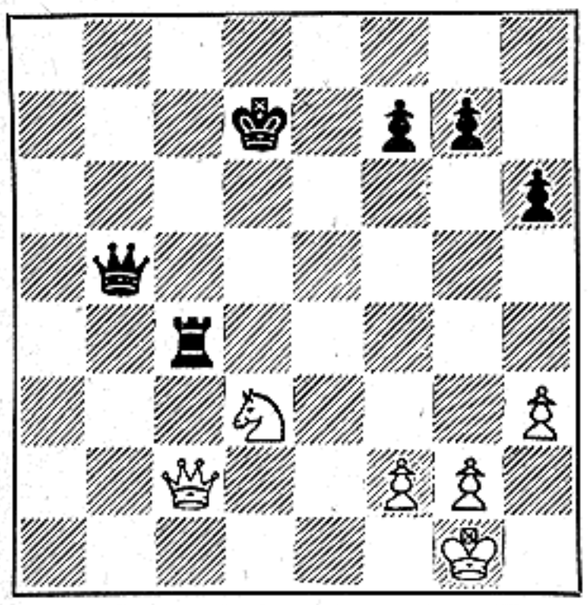
CAPTURE COMBINATIONS: These can be sub-divided into two classes, as illustrated.

Diagram 1: A piece or Pawn is captured and the recapturing piece is exposed to a Knight fork. This motif occurs time after time. In some cases, the opponent cannot afford to recapture; in others, it makes no difference whether he recaptures or not. The player makes a net gain in material.

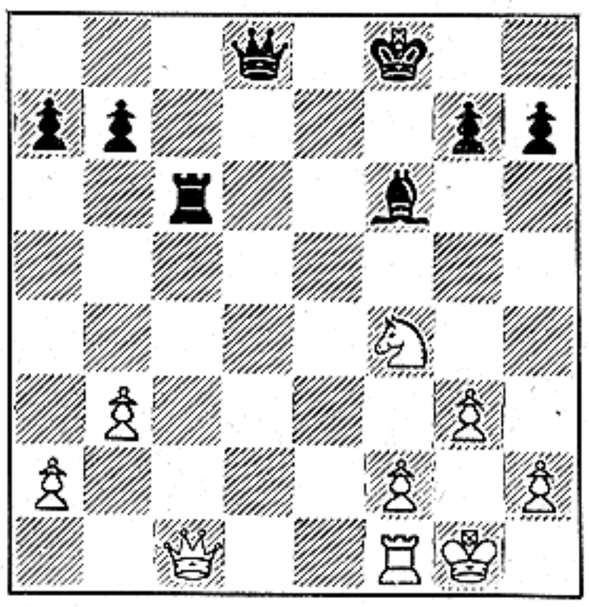
Diagram 2: A piece or Pawn defending a Knight fork is captured and the fork becomes playable. The captured unit guarded the square on which the Knight could fork. If the opponent does not recapture, material is won. If he recaptures, the resulting fork produces a net gain in material. Note that in this type of combination, the recapturing piece is not forked. The object of the capture is to remove the guard.

CHECKING COMBINATIONS: See diagram 3. By means of a check, the King is forced to occupy a square on which it becomes exposed to a Knight fork. The check may involve a sacrifice or capture, but not necessarily so. In some cases, a series of checks is required to produce the desired position. This type of combination is extremely common.

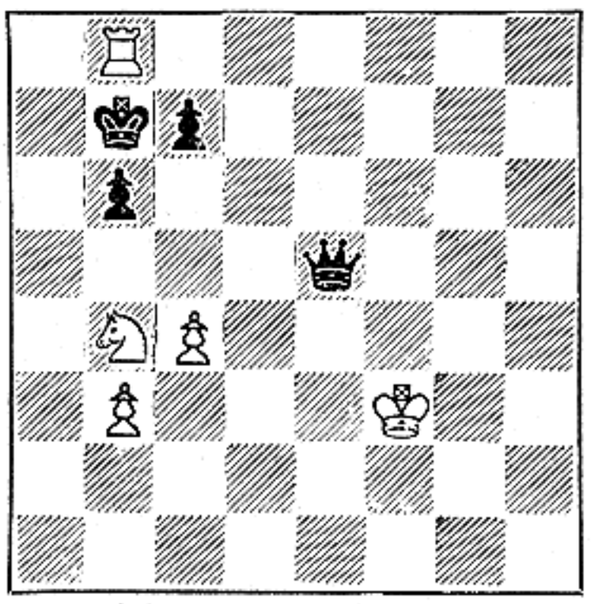
THREAT COMBINATIONS: This general classification covers many situations. The threat may be anything from a simple attack on an enemy piece to the threat of mate. The object is to drive an enemy piece to a square on which it becomes vulnerable to a Knight fork. If the opponent refuses to be driven, the threat itself wins material or checkmates. Three of the commonest types of threat combinations are illustrated in diagrams 4, 5 and 6.



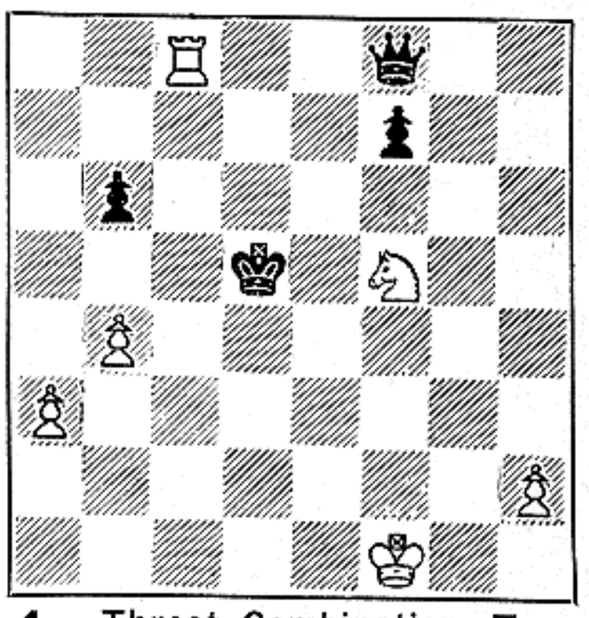
1 Capture Combination, Type No. 1. White plays 1 QxR. If Black does not recapture, White has won a Rook. If Black plays 1 . . . QxQ, the recapturing piece is exposed to a Knight fork as 2 Kt–K5ch forks K & Q and regains the sacrificed Queen. White remains a Knight ahead.



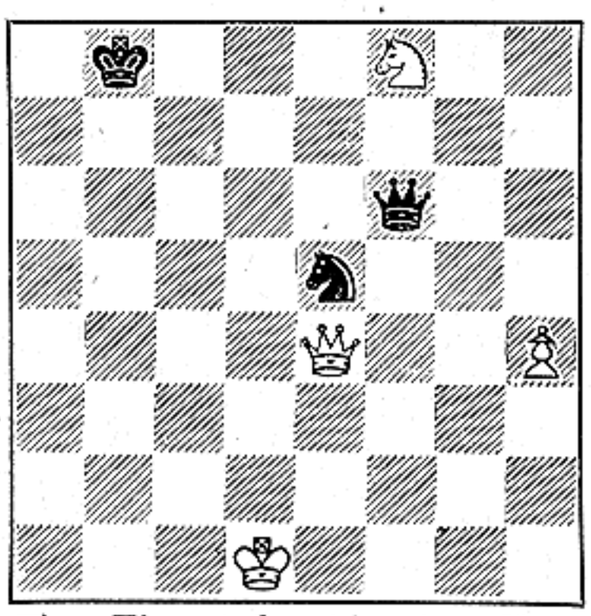
2 Capture Combination, Type No. 2. White plays 1 QxR, thereby removing the defender of a Knight fork. If Black does not recapture, White has won a Rook. If Black plays 1 . . . PxQ, the Knight fork 2 Kt–K6 ch wins Queen for Knight and White remains the exchange ahead.



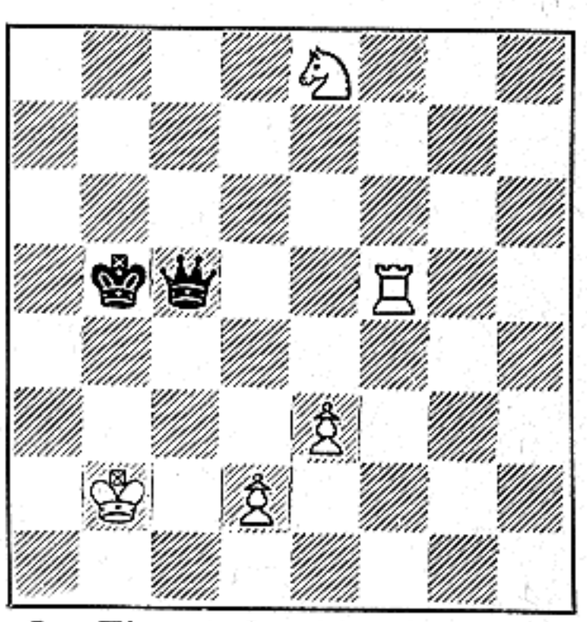
3 Checking Combination. The White Rook is checking the King. The King cannot escape and Black must play 1 . . . KxR. Thus, the check forces the King to occupy a square on which it becomes exposed to the Knight fork 2 Kt–B6ch. The combination wins Queen for Rook.



4 Threat Combination, Type No. 1. A direct attack on an enemy piece. The White Rook is attacking and threatening to win the Queen. Every square to which the Queen can move is attacked. If Black plays 1 . . . QxR, the Queen becomes exposed to the Knight fork 2 Kt–K7ch, winning Q for R.



5 Threat Combination, Type No. 2. A double attack. White plays 1 QxKtch with a double attack on King and Queen. If the King moves, Black loses his Queen. This threat virtually forces 1 . . . Qx Q when the Black Queen becomes exposed to the Kt fork 2 Kt–Q7ch. The combination wins a Knight.



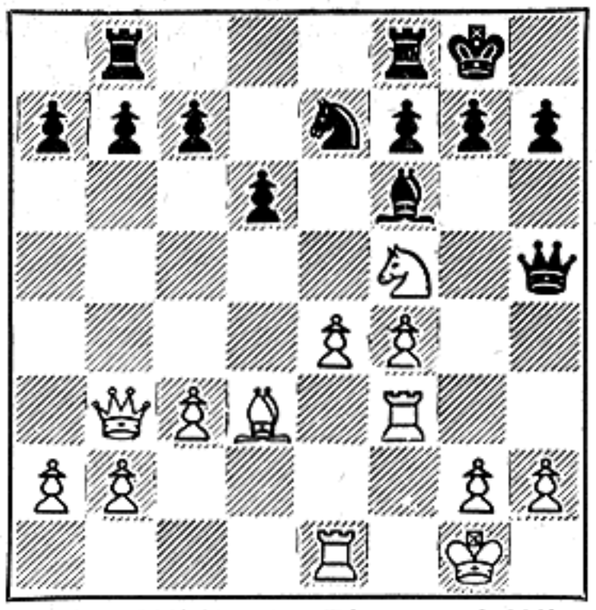
6 Threat Combination, Type No. 3. A pinning attack. The White Rook is pinning and threatening the Black Queen. The pin prevents the Queen from leaving the rank. If Black plays 1 . . . QxR, the Queen becomes exposed to the Knight fork 2 Kt–Q6ch. White wins Queen for Rook.

SACRIFICIAL KNIGHT FORKS

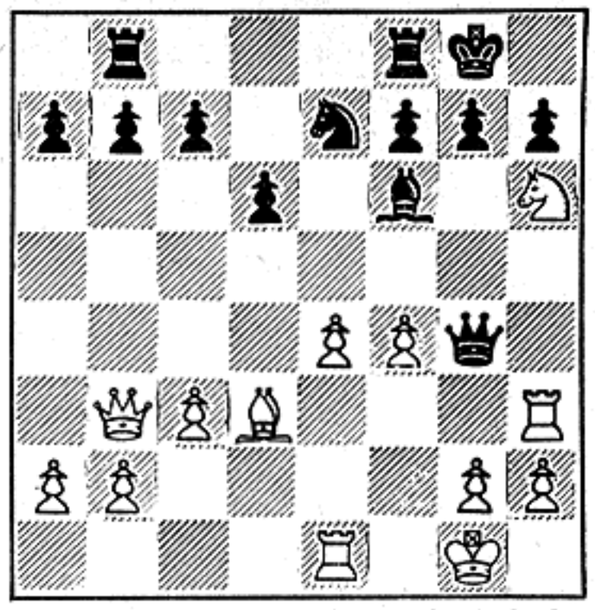
In every combination we have examined so far, a material-winning Knight fork is the main objective of the play. By means of threats, checks, captures or sacrifices, the player sets the stage for a Knight fork.

There are other ways of employing this weapon. For instance, the ability to occupy "protected" squares, made possible by the threat of a Knight fork, is often utilized to place a piece in an attcking position. Another method is to use the Knight fork as an auxiliary weapon in a combination to threaten mate, force a pin, produce a double-attack, gain a tempo, or lay the groundwork for some other type of tactical threat.

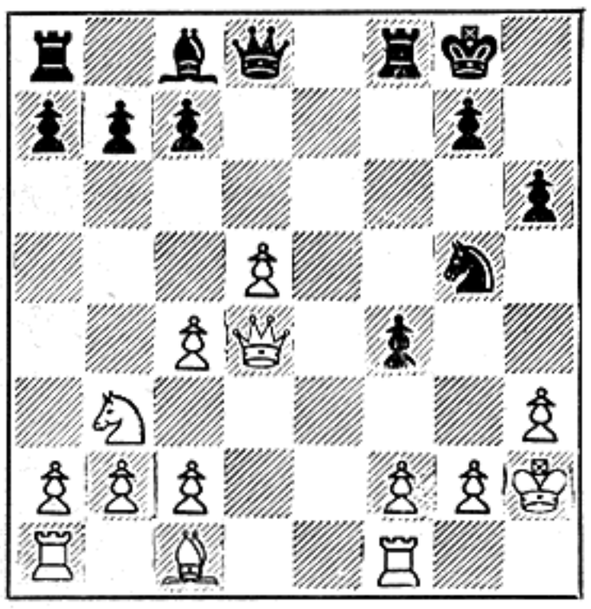
The examples on this page illustrate the employment of the Knight fork as a means to an end. Note that the forking Knight can always be captured, so that the attack is a pseudo-sacrifice. Actually, the opponent is given the option of losing by the fork itself, or by the resulting attack if the Knight is captured.



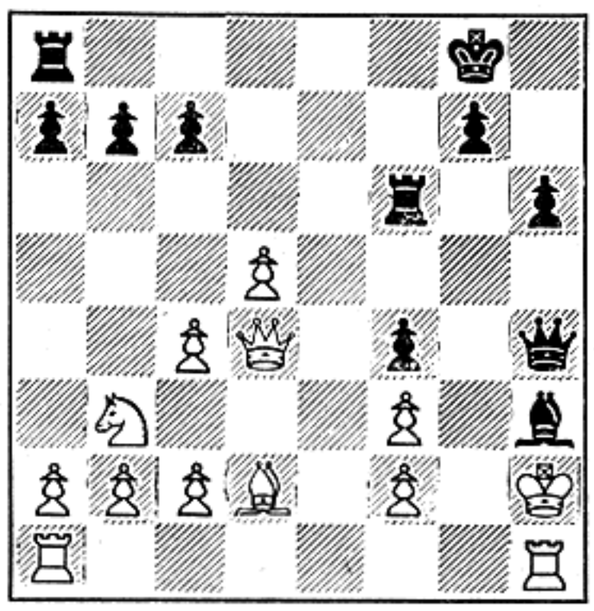
3A **White to Play and Win.** In this example, the use of a Knight fork as a means of forcing a pin is illustrated. Black's Queen is exposed to attack. Can you see how to take advantage of this and compel the Queen to become vulnerable to a Knight fork with the threat of a winning pin to follow?



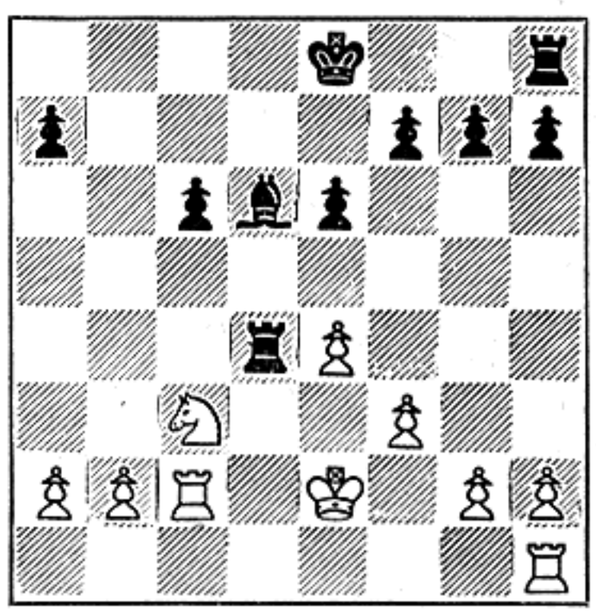
3B Position after 1 R–R3, Q–Kt5; 2 Kt–R6ch. White's first move forced the Queen to the vulnerable square. Now the King and Queen are forked and Black can choose how he prefers to lose his Queen—by the fork itself, or by the pin after 2 . . . PxKt; 3 R–Kt3. A good example of winning tactics.



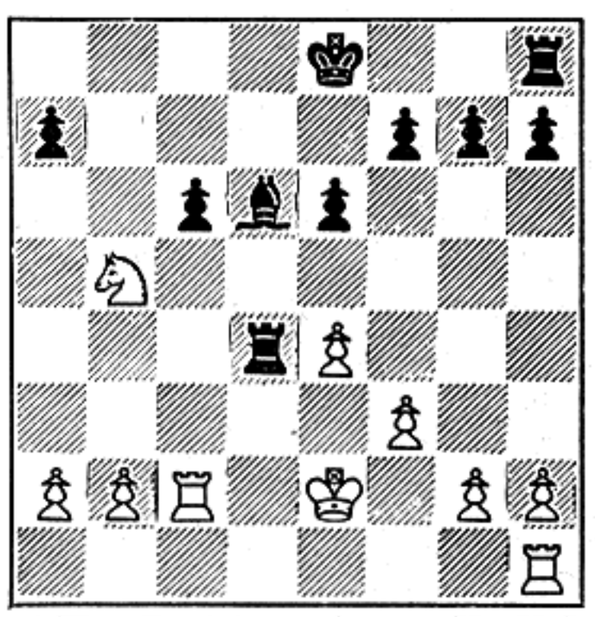
1A **Black to play and Win.** This example is from a game in which the famous Paul Morphy had the Black pieces. In this position, Black makes a move which threatens to win immediately—and if this threat is removed, Black is able to launch a successful attack against the King.



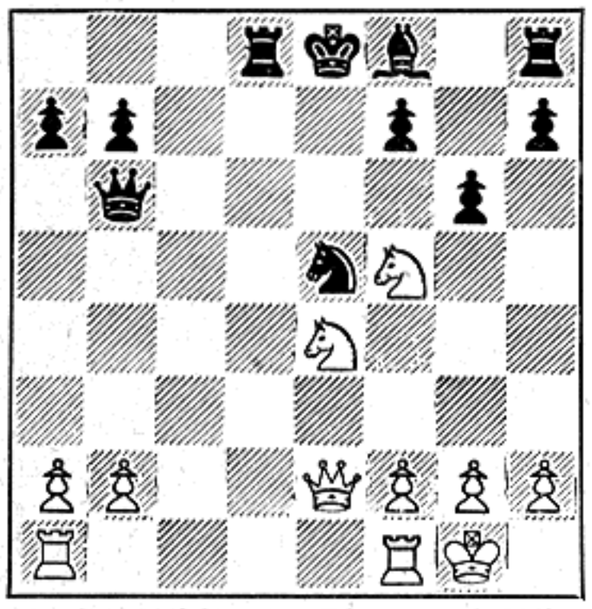
1B Position after 1 . . . Kt–B6ch! (forking K & Q); 2 PxKt, Q–R5; 3 R–R1, BxP; 4 B–Q2, R–B3. Now White can only delay mate by heavy loss of material. If 5 R–KKt1, B–B8 mate, or if 5 K–Kt1, R–Kt3ch; 6 K–R2, R–Kt7 mate. The original Knight fork cleared the way for this decisive attack.



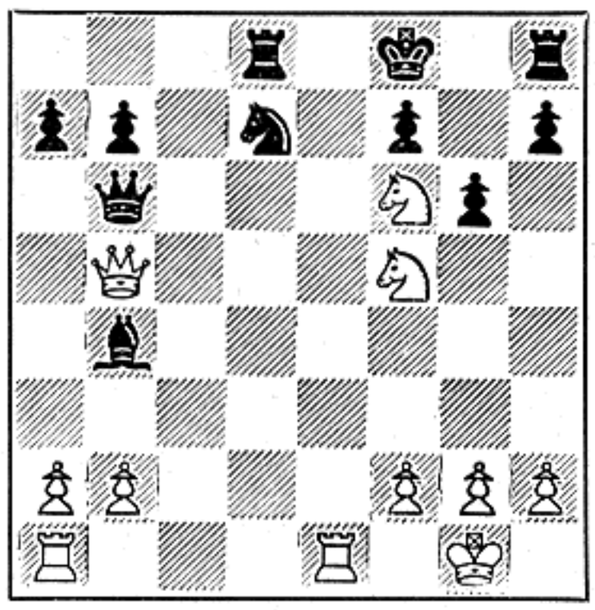
4A **White to Play and Win.** Another example of the use of a Knight fork as a means to an end. A fork threatens to win the exchange—and if this threat is removed, the way is cleared for the execution of another threat, this time a "raking" attack on a rank.



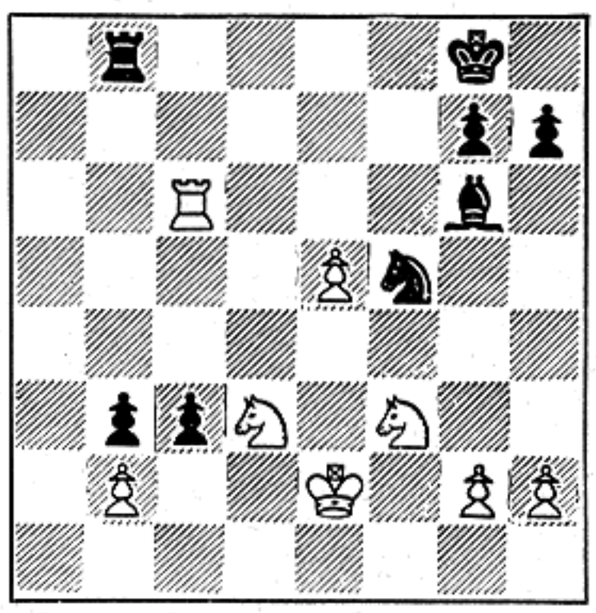
4B Position after 1 Kt–Kt5. The Knight is forking Rook & Bishop. If the Bishop guards the Rook, the exchange is won; if the Rook leaves the file, the Bishop falls. And if 1 . . . PxKt, the way is cleared for 2 R–B8ch, followed by 3 RxR, winning the exchange. A threat within a threat.



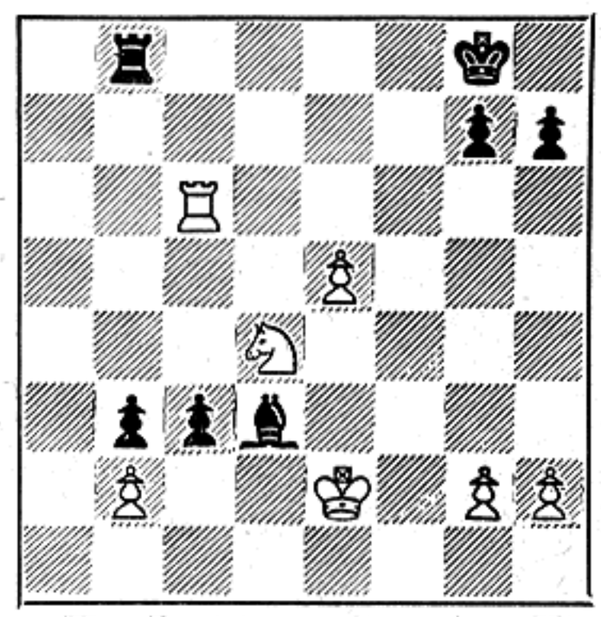
2A **White to Play and Win.** In this position, White makes a startling move, then follows up with two killer-dillers, leading to a Knight fork accompanied by a mating threat! If you can select White's first move, you know the game—or you've seen the position before!



2B Position after 1 Q–Kt5 ch!, Kt–Q2 (if 1 . . . QxQ; 2 Kt–B6 mate); 2 KR–K1, B–Kt5; 3 Kt–B6 dbl ch, K–B1. With three terrific moves, White has produced the position he sought. Now follows 4 KtxKtch and Black loses his Queen by the fork or if 4 . . . RxKt; 5 Q–K5 and mate cannot be stopped.



5A **Black to Play and Win.** The two Pawns on Black's sixth rank are potential winners. For instance, if Black could play PxP without losing his Pawn, the game would be over. But White's Knight at Q3 prevents this. How can Black gain a tempo with a fork, remove the White Knight and queen his Pawn?



5B Position after 1 . . . Kt–Q5ch (forking K & R); 2 KtxKt, BxKtch. Now, whether White captures KxB or moves his King, he cannot prevent Black from capturing PxP and queening. Note that the original Knight fork was a threat to gain a tempo and clear the way for the attack that followed.

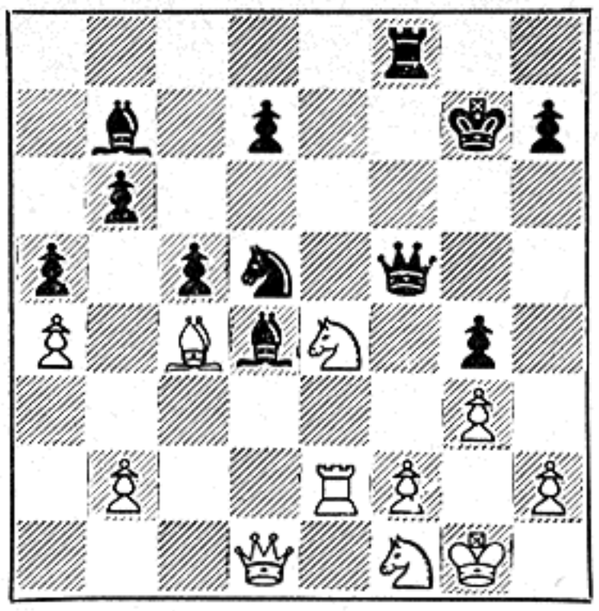
WALKING INTO A KNIGHT FORK

Most of the Knight forks in games between average players are not produced by deep combinations. They are just the result of oversights. A player may invite a fork by placing his own pieces in a vulnerable position, or he may overlook a threatened fork.

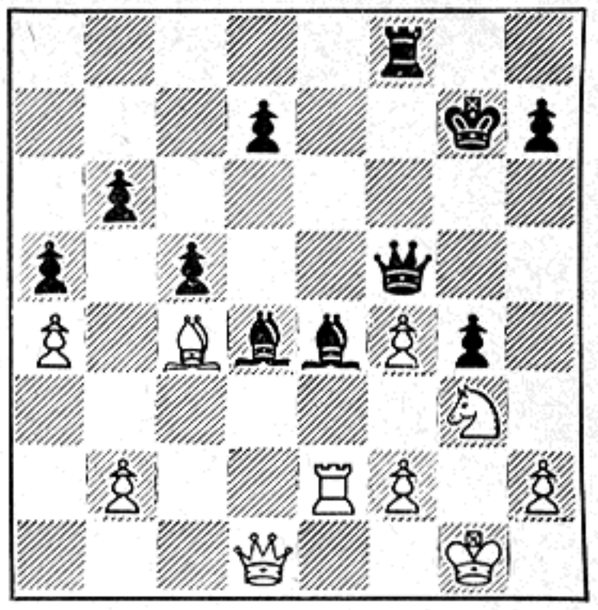
Mistakes are an inherent part of chess. You can, however, cut down on your blunders by always remembering to ask yourself "What does he threaten?" when your opponent makes a move and to ask "What will be his best reply?" before making a move of your own.

Specifically, if your opponent's Knight is within attacking range of your King or major pieces, always consider the possibility of a fork before making a move. A good rule to remember is that your pieces can only be forked when they are on squares of the same color. However, look out for captures, checks or threats which will force your pieces into a fork.

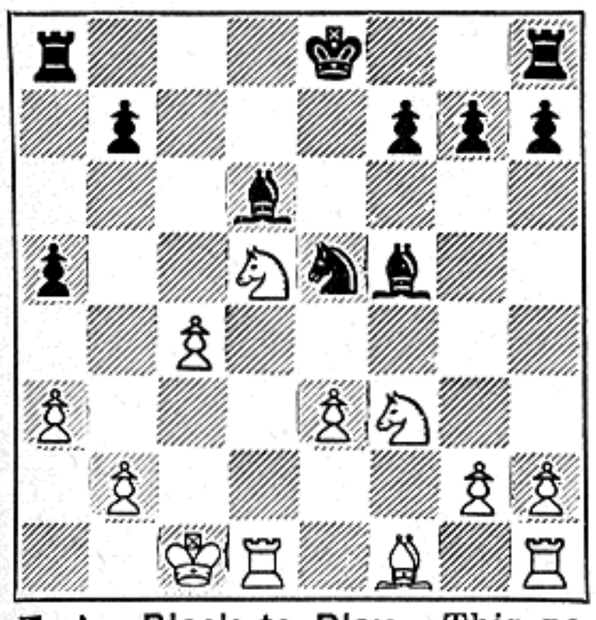
In case you are discouraged by your own blunders, it may comfort you to know that chess masters, including world champions, have "walked into Knight forks," as some of the examples on this page show.



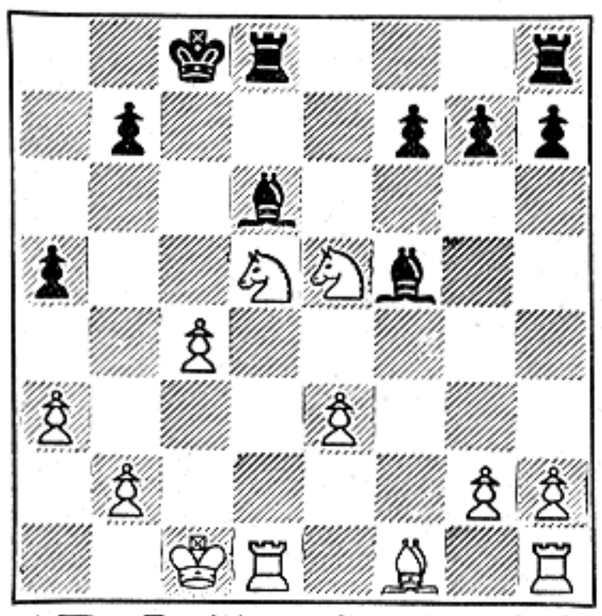
3A **Black to Play.** With an hour to spare on his clock, present world champion Alexander Alekhine played a combination in this position to win a Pawn. In doing so he walked right into a Knight fork which should have cost him his Queen. The game was Buerger-Alekhine, Margate 1937.



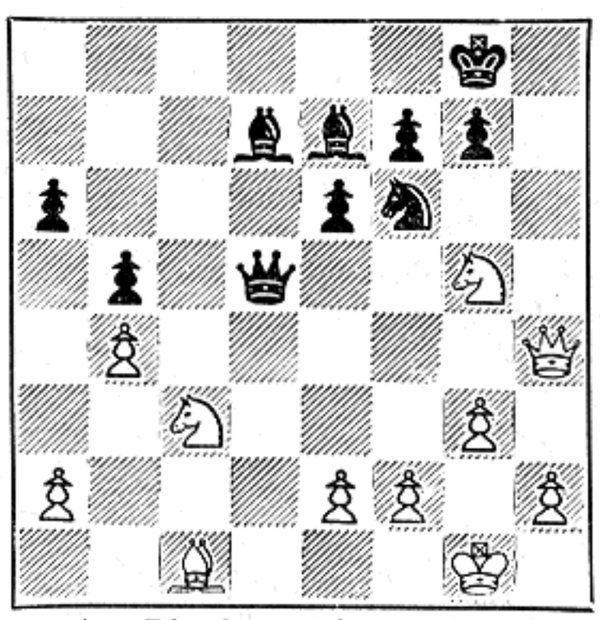
3B Position after 1...Kt–B5; 2 PxKt, BxKt; 3 Kt–Kt3. With plenty of time to foresee the consequences, Alekhine now played 3...Qx P??, winning a Pawn. Even an ordinary player would have realized that this exposed him to the Knight fork 4 Kt–R5ch —but his opponent didn't see it and played 4 KtxB???.



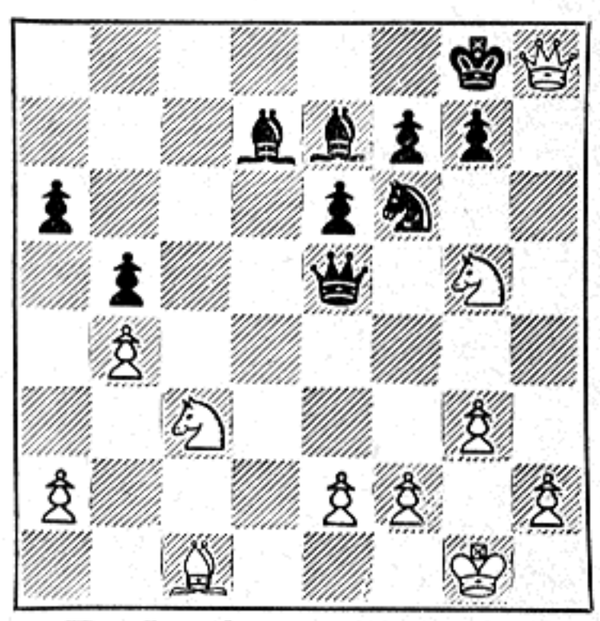
1A **Black to Play.** This position is from a game between U. S. champion Harry N. Pillsbury and chessmaster Carl Schlechter at Monte Carlo, 1903. With the Black pieces, Schlechter played 1...O–O–O? —an outright blunder, and not very deep. Can you see how Pillsbury won a piece?



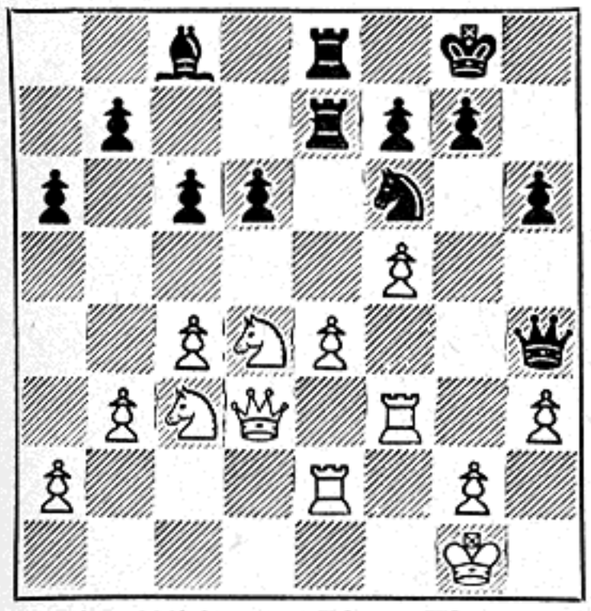
1B Position after 1...O–O–O; 2 KtxKt. By castling, Black walked into a Knight fork. Now if he recaptures 2 ...BxKt; 3 Kt–K7ch forks King and Bishop and wins the unguarded piece. And if he doesn't recapture, he is just down a piece. Black should have played KtxKt before castling.



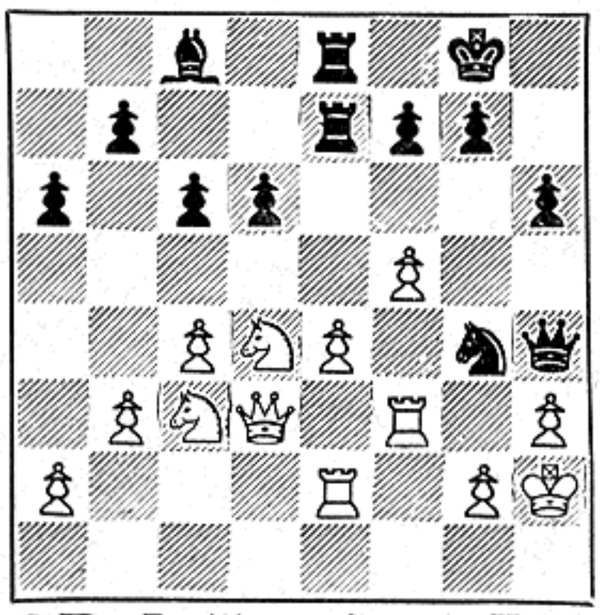
4A **Black to Play.** When two world champions meet to play a match for the title, neither player would ever walk into a Knight fork. But if he did, his opponent would promptly punish him for his oversight. O yeah? How about this position from the Alekhine-Euwe 1937 title match?



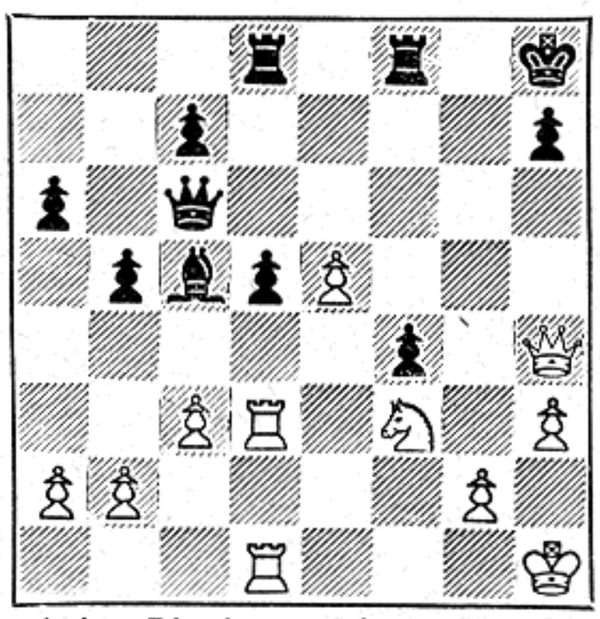
4B In the position of the preceding diagram, Euwe played 1...Q–K4?? walking into a Knight fork. As shown above, White could have punished this with 2 Q–R8ch, Kx Q; 3 KtxPch, forking K & Q and winning a Pawn. But neither player saw it and the game continued 2 B–Kt2, B–B3; 3 P–QR3.



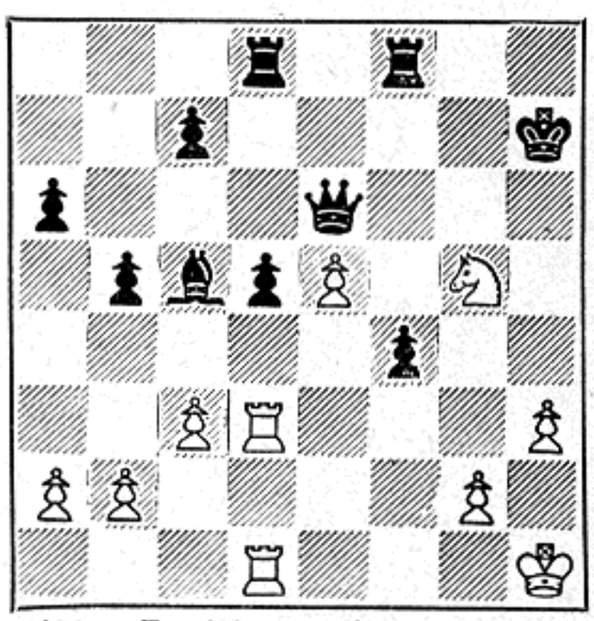
2A **White to Play.** The next time you walk into a Knight fork, remember this example. The great Emanuel Lasker, world's chess champion from 1894 to 1921, was guilty of the same blunder. This position is from one of his games with Capablanca. Lasker, playing White, moved 1 K–R2??



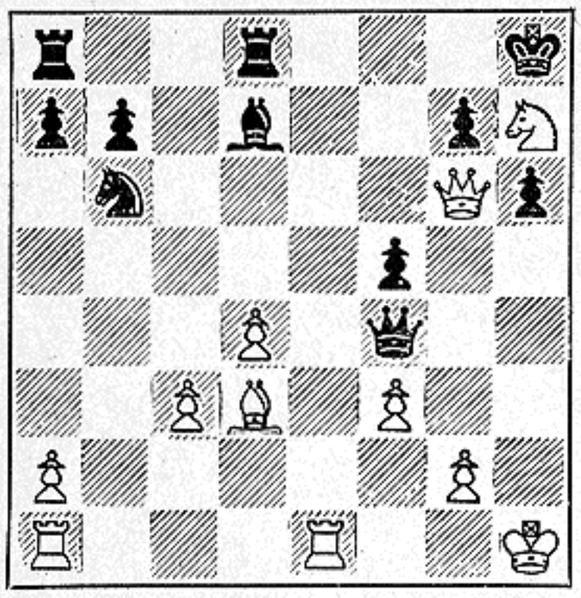
2B Position after 1 K–R2, Kt–Kt5ch. Now, after the King moves, Black will play Kt–K4, forking Queen and Rook and winning the exchange. Note how Black took advantage of the pinned RP to check the King and thus gain the necessary tempo to swing the Knight over to the forking square.



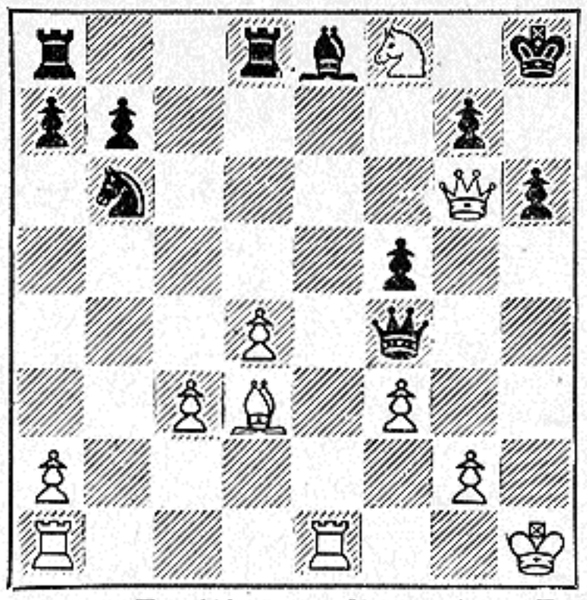
5A **Black to Play.** In this position Black played 1 ...Q–K3 and walked into a Knight fork. How so? In its new position, the Queen is on a white square, while the King and Rooks are all on black squares. To be forked pieces must be on squares of the same color.



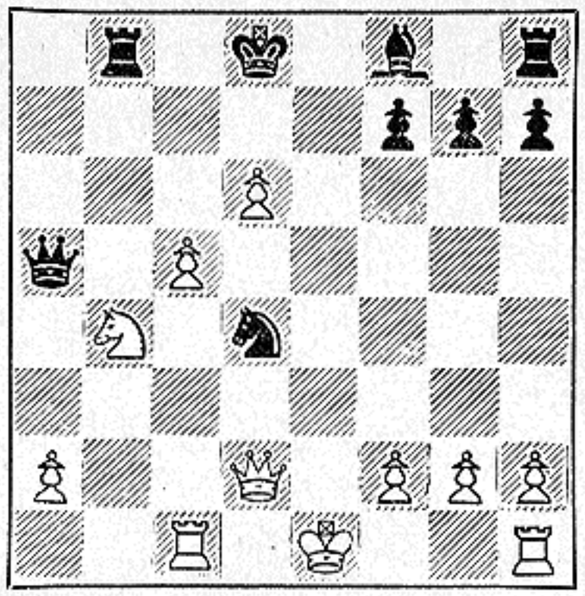
5B Position after 1...Q–K3; 2 QxPch, KxQ; 3 Kt–Kt5ch. Now the Black King must move and White will play KtxQ, forking two Rooks and a Bishop! A striking example of a fork followed by another fork. Black overlooked that a check could force his King to a white square.



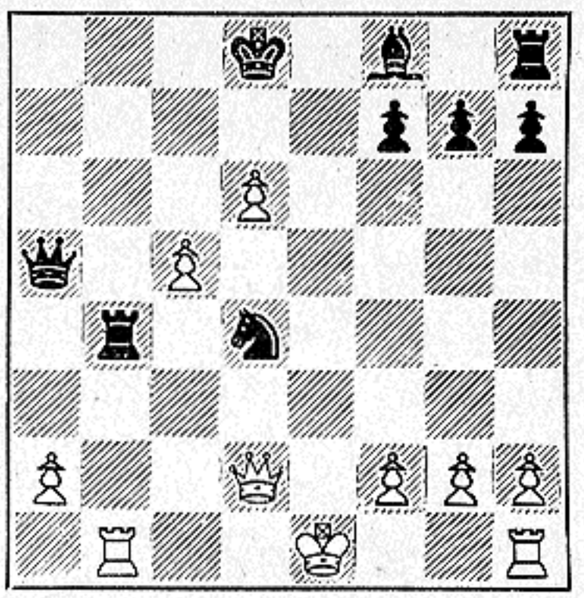
6A **Black to Play.** When there is a Knight in your vicinity, you must consider all possible captures, checks and threats before making a move. In this position, Black fancied a good idea would be to attack the White Queen with his Bishop and drive the Queen away from the King's neighborhood. What happens after 1 . . . B–K1?



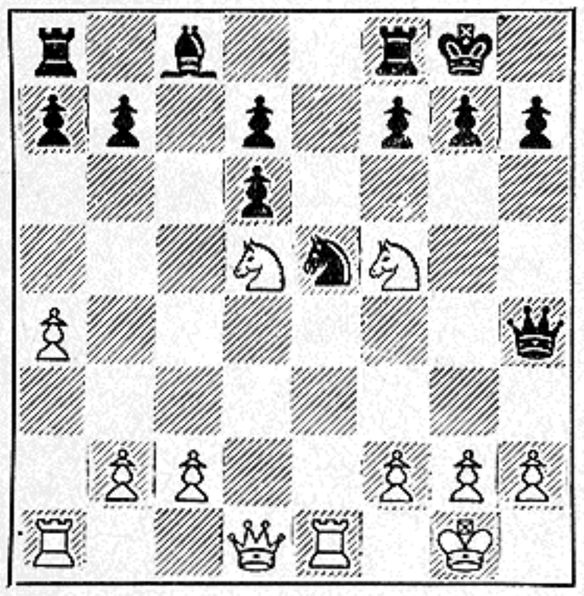
6B Position after 1 . . . B–K1; 2 Kt–B8! Instead of moving his Queen, White extricated his Knight and now threatens Q–R7 mate. To his surprise, Black finds he cannot play 2 . . . BxQ as 3 KtxBch forks K & Q; and if he plays 2 . . . K–Kt1, then 3 QxPch, Kx Q; 4 Kt–K6ch nets White a Pawn.



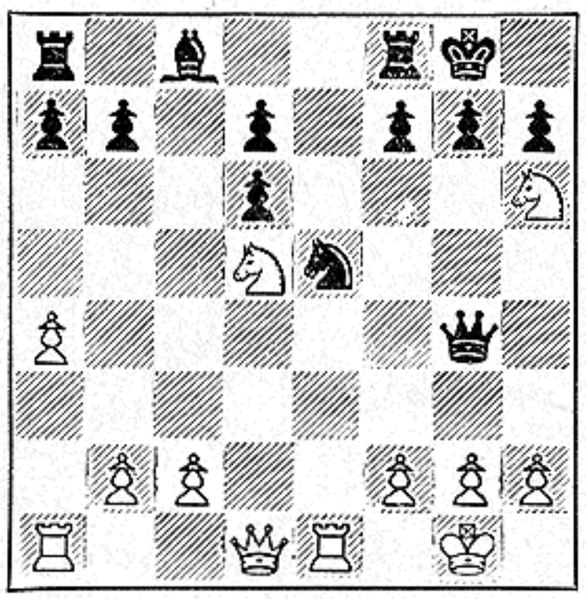
9A **White to Play.** Black is attacking White's Knight with Queen and Rook and the piece is guarded only by White's Queen. He can move the Knight or he can play 1 QxKt. But why not guard the attacked Kt a second time by playing 1 R–QKt1? How can this result in a Knight fork?



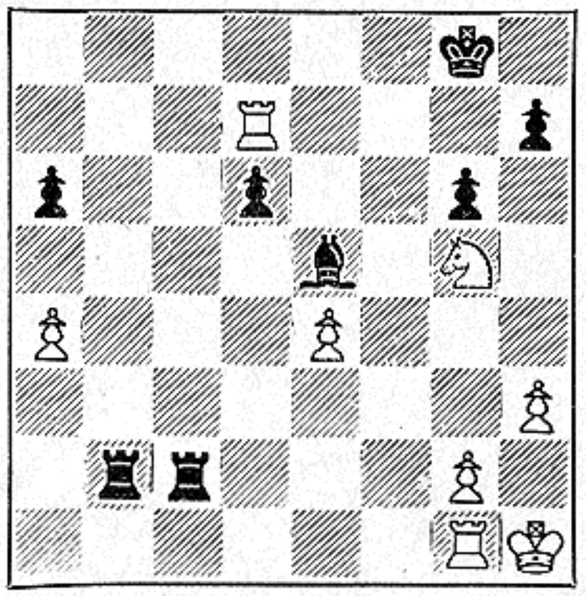
9B Position after 1 R–QKt1, RxKt! White has walked into a Knight fork capture combination. The theme is somewhat disguised by the fact that two exchanges can be made on the vulnerable square. Now if 2 RxR, QxR and if 3 QxQ, Kt–B7ch. Or if 2 QxR immediately, Black plays Kt–B7ch.



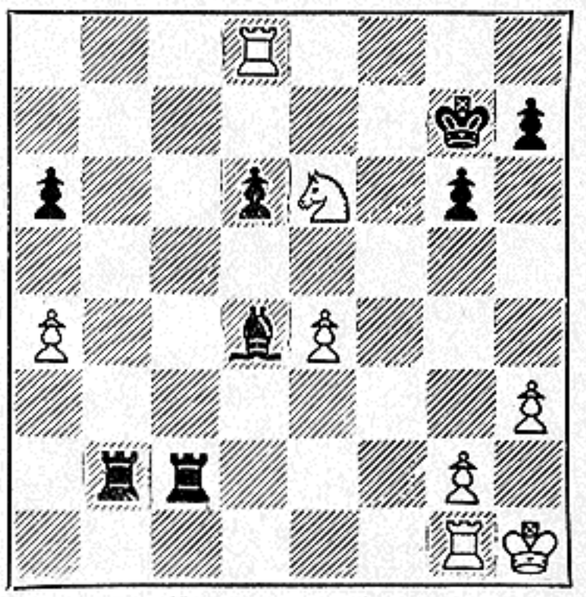
7A **Black to Play.** Black's Queen is attacked. The question is where to move the piece. Black wants to keep the Queen in action and doesn't like the idea of retreating to Q1. Why not play 1 . . . Q–Kt5. That seems a safe square and challenges the White Queen. But the move is a blunder.



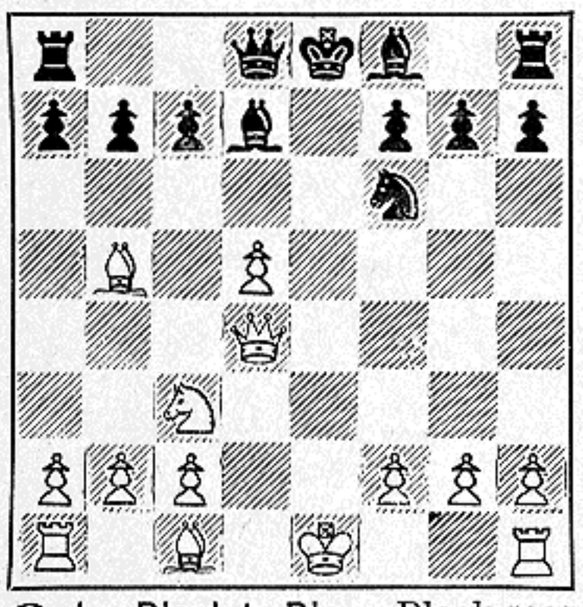
7B Position after 1 . . . Q–Kt5; 2 Kt–R6ch. Black walked into a fork, but this is a sacrificial fork as obviously Black can play 2 . . . PxKt. But this paves the way for the follow-up fork 3 Kt–B6ch and Black loses his Queen. One Knight is dangerous. Two can be dynamite. Black should have played 1 . . . Q–Q1.



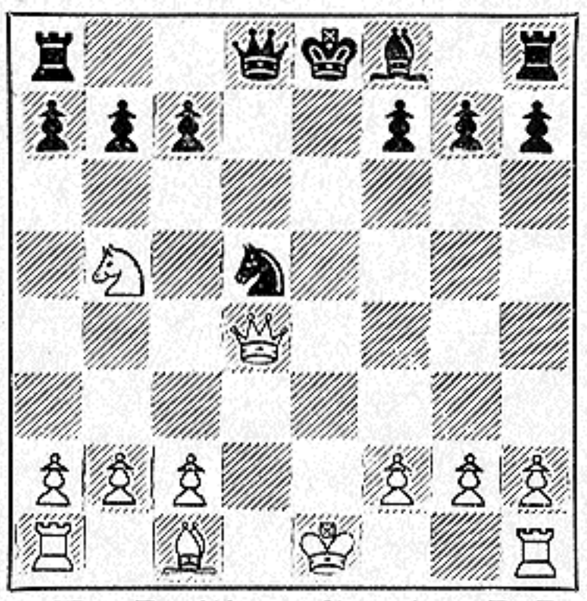
10A **Black to Play.** Black has doubled his Rooks on the 7th rank and thinks he sees an opportunity to finish off his opponent immediately by playing 1 . . . B–Q5, where the Bishop attacks the Rook guarding the threatened Pawn. This looks like a killer. But with a Knight near his King Black should have reconsidered.



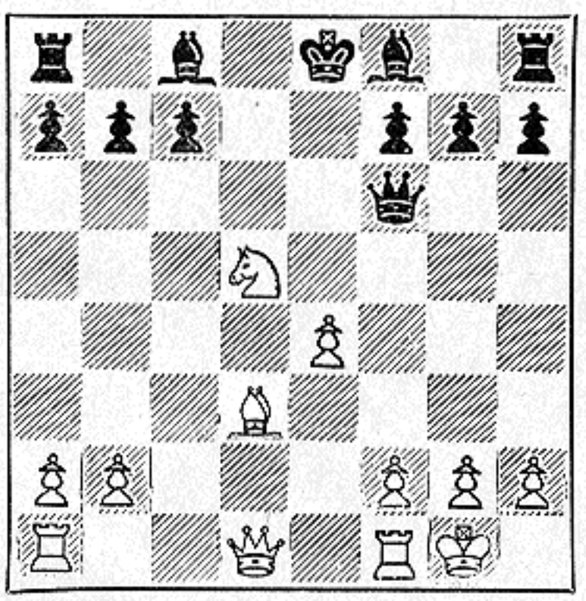
10B Position after 1 . . . B–Q5; 2 R–Q8ch, K–Kt2; 3 Kt–K6ch and Black loses his Bishop by the Knight fork. Black walked into a basic checking combination. By means of a check, White forced the Black King to occupy a square on which it became exposed to a Knight fork. Always consider checks and captures.



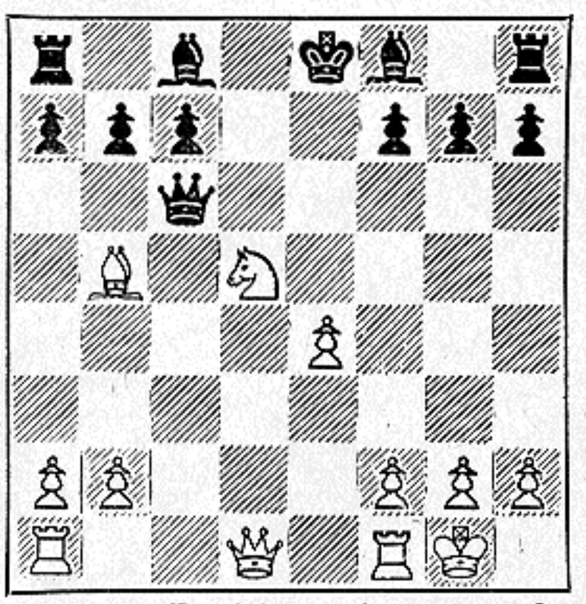
8A **Black to Play.** Black sees a very simple way of winning a Pawn. If he plays 1 . . . BxB, White must recapture with his Knight and the advanced QP will then be attacked twice, defended once. Very careless of White to overlook this simple threat. But what is wrong with this little combination?



8B Position after 1 . . . BxB; 2 KtxB, KtxP. Black has won his Pawn but he has also walked into an elementary Knight fork capture combination. White now plays 3 Qx Kt, winning the piece, as if 3 . . . QxQ; 4 KtxPch regains the Queen. If Black had played 2 . . . QxP, then 3 KtxPch.



11A **Black to Play.** Black's Queen is attacked by the Knight. The Queen must move but must go to a square where it defends White's threat of KtxPch, forking King and Rook. 1 . . . Q–Q1 or Q–Q3 are both playable. But what dangerous threat will Black run into if he plays 1 . . . Q–B3?



11B Position after 1 . . . Q–B3; 2 B–Kt5! Black has walked into a basic Knight fork threat combination, this time by means of a pinning attack. White has pinned the Queen with his Bishop and threatens to win the Queen. If Black plays 2 . . . QxB, the Queen is exposed to the Knight fork 3 KtxPch.

LET'S PLAY CHESS!

By IRVING CHERNEV & KENNETH HARKNESS

Of CHESS REVIEW'S *Editorial Staff*

A PICTURE GUIDE TO THE GAME OF CHESS. This course of instruction is intended for beginners. Parts one to eleven have now been arranged for publication in book form. Entitled "An Invitation to Chess" this book will be published by Simon & Schuster, New York, in the Spring of 1945.

PART NINETEEN: KNIGHT FORK DEFENSES

If your opponent is threatening a Knight fork, it is usually necessary to forestall the attack in some way. If you wait until you are actually forked it may be too late to do anything about it. Prevention is by far the best cure. Eliminate the threat by guarding the forking square, or by capturing the enemy Knight immediately, or by moving one of your threatened pieces so that the conditions for a fork no longer exist, or by launching a counter-attack.

However, if you are actually forked, don't give up hope. There may be a loophole of escape, even though opportunities to avoid loss of material are infrequent. The first thing to do is to make sure that your opponent has not blundered. You may be able to win his Knight (as in example 1) or his fork may be part of an unsound combination (as in example 2). In the absence of such blunders, you must look for a counter-attack which may enable you to break the fork or gain compensation for lost material. The possibilities are as follows:

1. Check or threaten mate by moving one of your forked pieces. This gives you the necessary tempo to get out of the fork. Your opponent must answer the check or defend the threat. Then, on your next move, you can shift the other forked piece and extricate yourself from the fork. (See examples 3 and 4).

2. Threaten or capture enemy material with one of your forked pieces. This may give you a tempo to break the fork, as described above, or it may gain compensation for material lost by the fork. To be completely effective, your counter must be at least as strong as the opponent's existing threat. (See examples 5 and 6).

3. Threaten perpetual check by moving one of your forked pieces. This may save a lost game by enabling you to draw by the perpetual or give you the necessary tempo to break the fork. (See example 7).

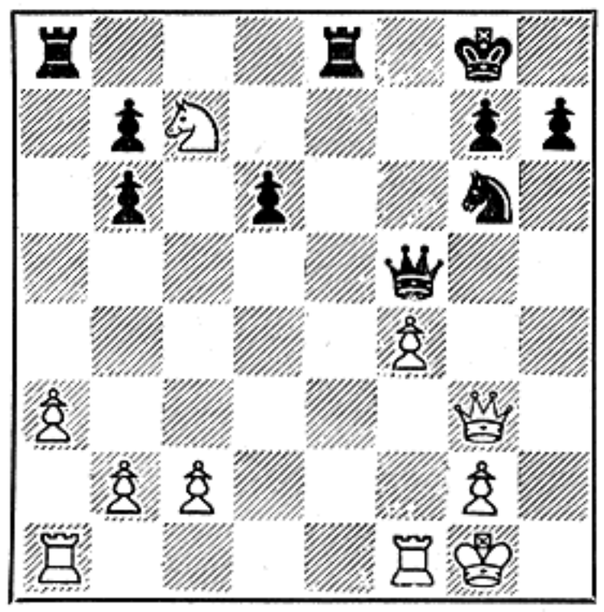
4. Pin the forking Knight, either with one of your forked pieces, or with some other unit. (See examples 8 and 9.)

5. Launch an independent counter-attack with your other pieces to threaten mate, force perpetual check or gain material compensation. (See examples 10, 11 and 12.)

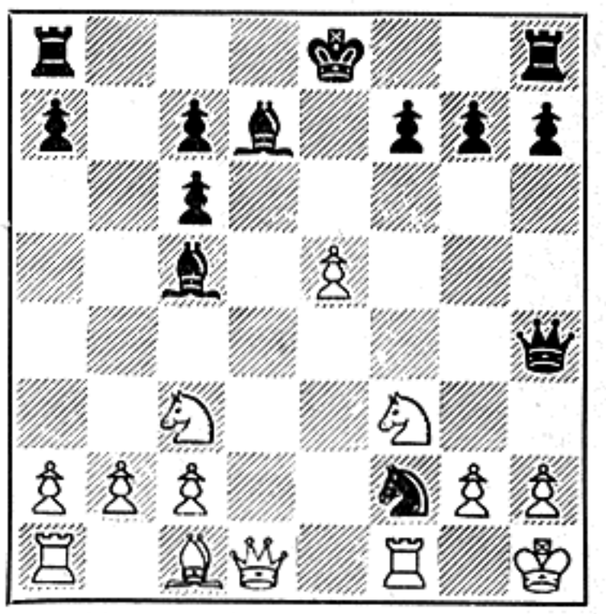
Needless to say, none of the above defenses can be used (except in most unusual positions) if the forking Knight is checking your King. When you are in check you must either capture the Knight or move your King, so that your chances of avoiding the loss of material are slim. Even if your King is not in check, the above counter-attacking defenses may not be available.

If there is no counter-attacking defense in the position, save whatever material you can. Guard one forked piece with the other, if necessary—or try to make sure that you at least win the forking Knight after it captures your piece. Occasionally a fork involves no real threat. For instance, if your Rook and an unguarded Bishop or Pawn are forked, you can usually eliminate the threat by guarding with your Rook. Even if both the forked units are major pieces you can at least cut your losses by the same method. For instance, if your Queen and unguarded Rook are forked you can usually avoid the outright loss of the Rook by moving the Queen to a square where it guards the Rook.

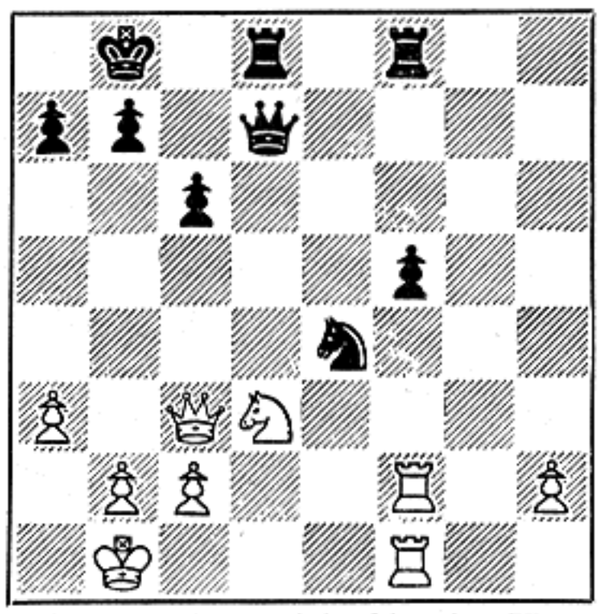
And if all these defenses fail, you can always resign.



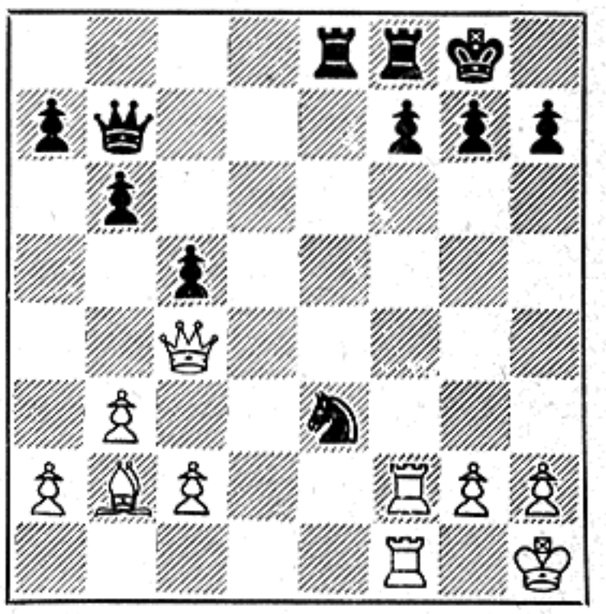
1 Unsound Fork. White is forking Black's two Rooks but Black has a defense which wins the Knight. He can play 1...Q–B4ch and after White gets out of check Black will pick up the loose Kt with his Queen. Here a Knight fork is answered by a Queen fork. White's fork was a blunder.



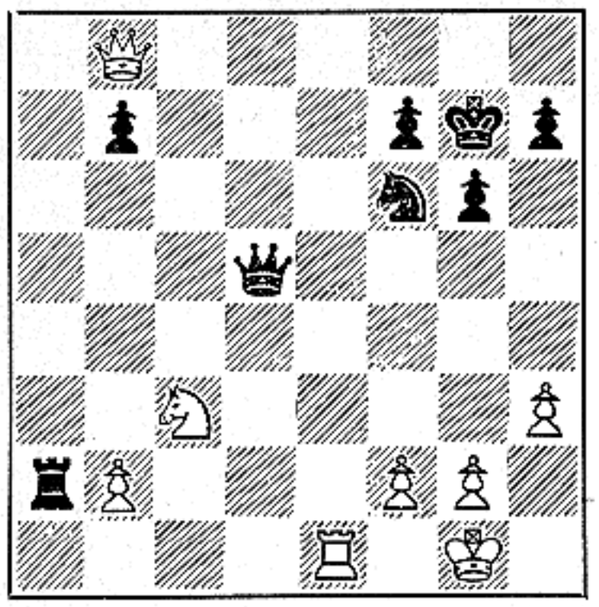
2 Unsound Fork. Black is forking King and Queen. If White just plays 1 K–Kt1, then 1...KtxQ unmasks a check by the Bishop. But the combination is unsound as White can play 1 RxKt and Black must recapture QxR (not 1...BxR; 2 KtxQ). Then 2 Kt–K4 traps the Queen!



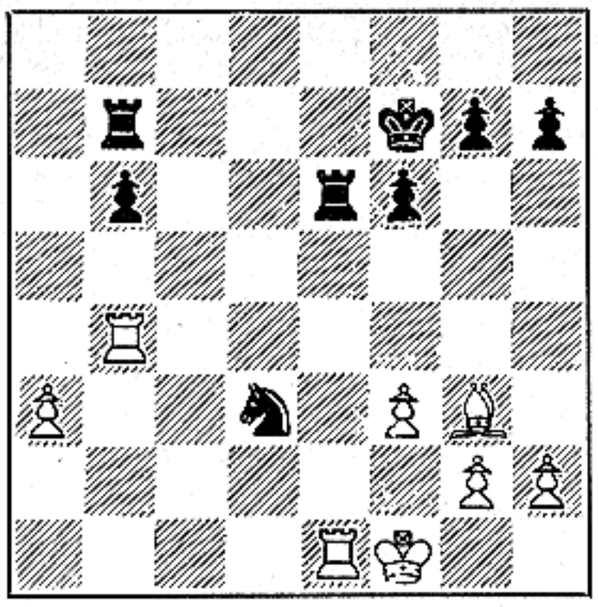
3 Escaping with Check. Here Black is forking Queen and Rook, but White can break the fork by playing 1 Q–K5ch. If Black moves his King White can then play R–Kt2. Or if Black plays 1...Q–Q3, then 2 QxQch first, followed by moving the attacked Rook.



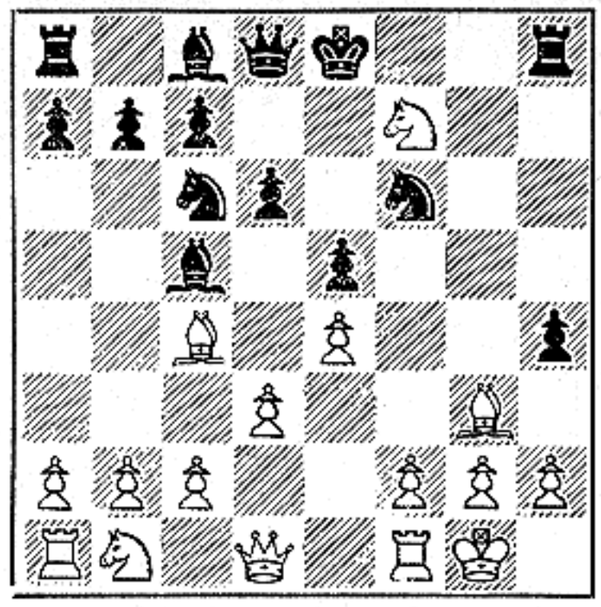
4 Escaping by Mating Threat. White's Queen and Rook are forked but he can break the fork by playing 1 Q–B3. This threatens QxP mate and Black must defend with 1...P–B3, giving White time to move his attacked Rook and liquidate the fork.



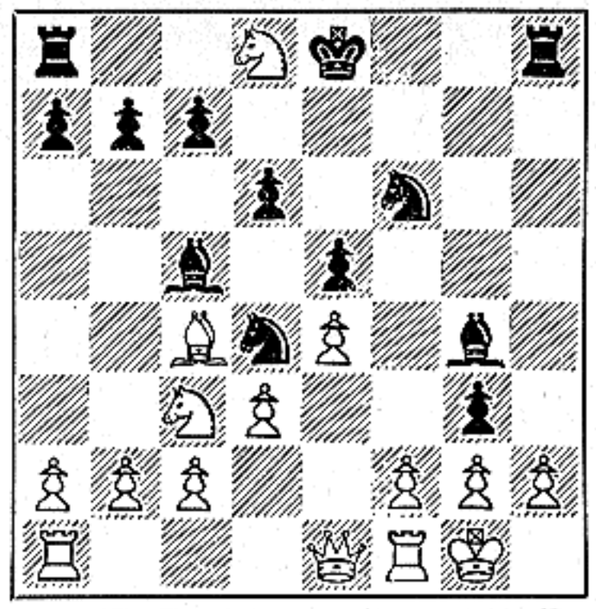
5 **Material threat by forked piece.** Black's Queen and Rook are forked. To save loss of material he must counter-attack if possible. Black can play 1...Q–Q7 attacking White's Rook so that if 2 Ktx R, QxRch gaining complete compensation. Or if 2 R–Q1, Q–B7 with the same threat. And if 2 R–KB1, RxP may win.



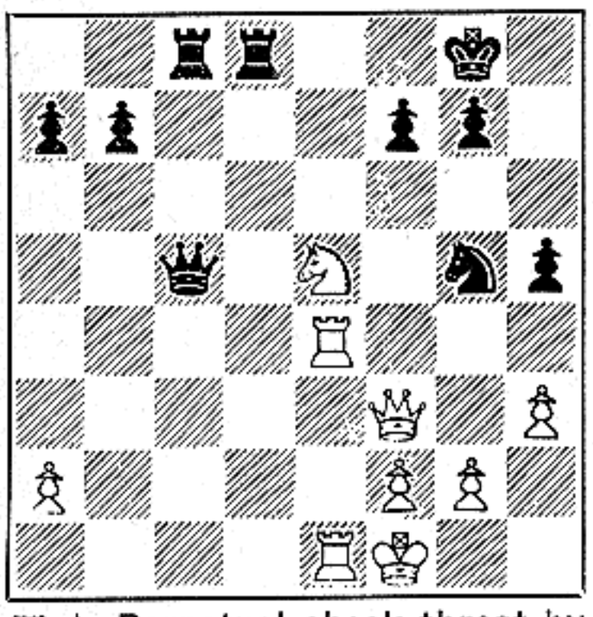
6 **Capture by forked piece.** Here White's two Rooks are forked, but he can avoid material loss by capturing with one of the forked units. White plays 1 RxR. Then if Black recaptures KxR he can move his other Rook. But if Black plays 1...KtxR, he must not recapture 2 PxKt, but retreat his Rook.



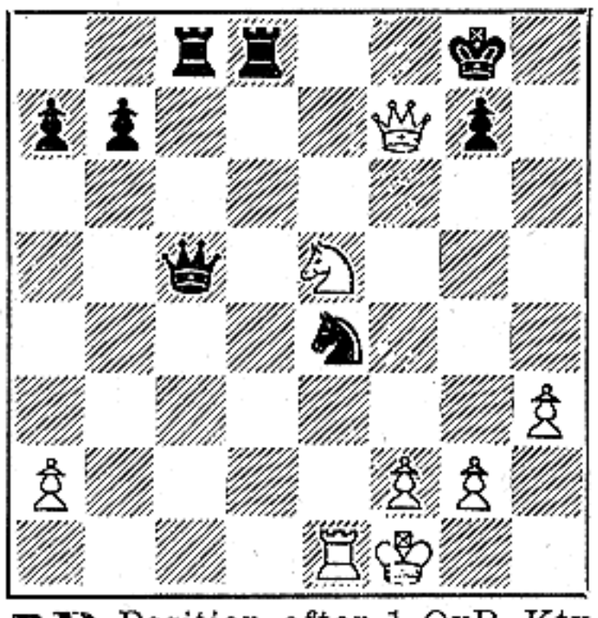
10A **Independent Counter-attack.** Black to play. This position is from a famous Steinitz trap. White has indulged in a premature attack culminating in a Knight fork, as shown. But a premature attack in the opening always invites trouble. Here Black can disregard the fork entirely and play to win the game.



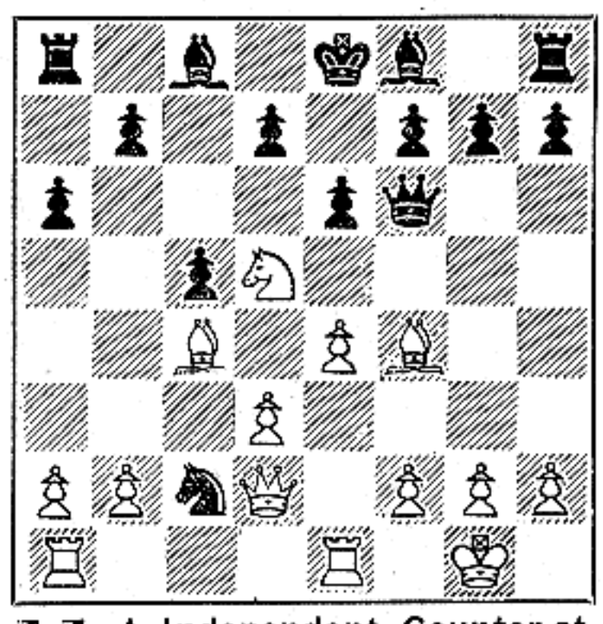
10B Position after 1...Px B!; 2 KtxQ, B–KKt5; 3 Q–K1, Kt–Q5; 4 Kt–B3. Now the continuation is 4...Kt–B6 ch; 5 PxKt (forced, as if 5 K–R1, RxP mate), QBxP, threatening PxP mate and White has no defense. Although a Knight fork is a strong weapon, it should rarely be used at the expense of development.



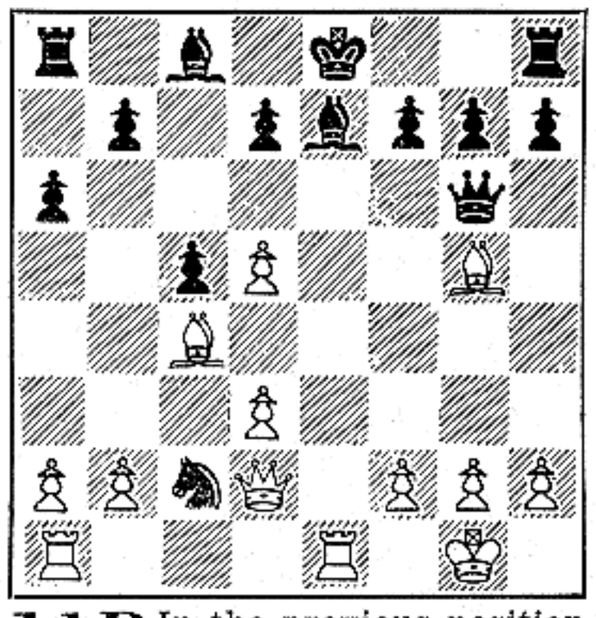
7A **Perpetual check threat by forked piece.** It is White's move in this position. His Queen and Rook are forked and he is threatened with the loss of the exchange. As usual, a counter-attack is the only salvation, but there are no playable checks, mating threats, material threats or captures to break the fork. See 7B.



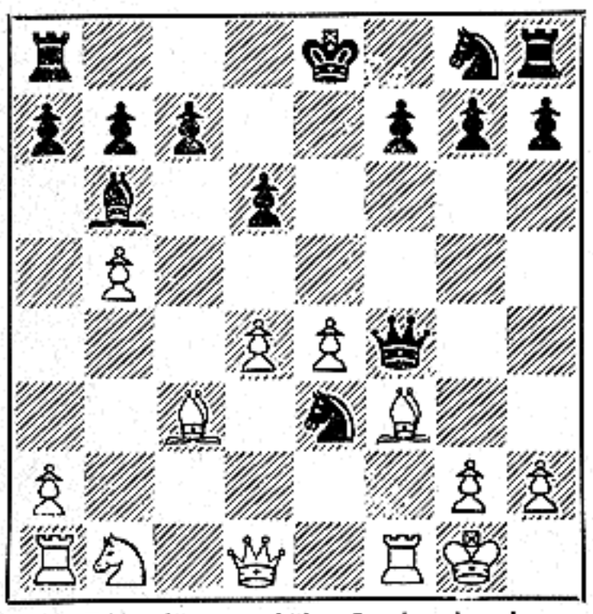
7B Position after 1 QxP, Ktx R; 2 QxPch. White saves his game by a perpetual check. Now White can check at Kt6, R5 or B7 as the Black King moves to his R2, R1 or Kt1. If Black had played 1...Kt–R2 (instead of KtxR) then 2 QxP ch, K–R1; 3 Kt–Kt6 mate. Or if 1...P–B3; 2 R–KKt4 and White escapes.



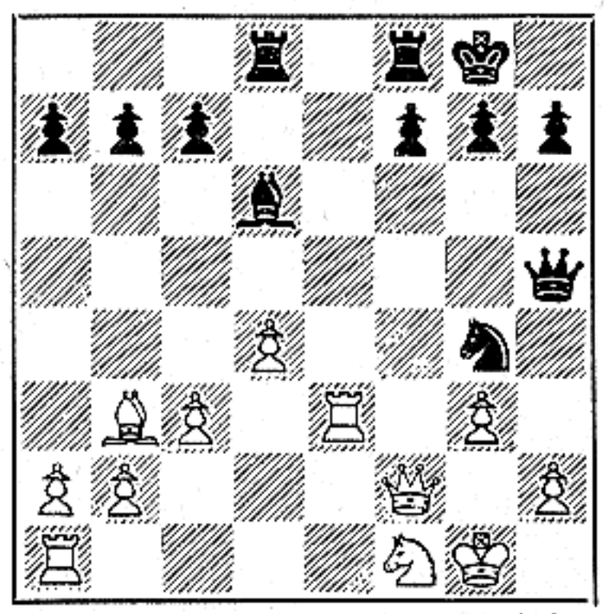
11A **Independent Counter-attack.** Black to play. Another example of a premature attack. Before completing his development, Black wasted time with his Kt to fork White's Rooks. In reply, White played his Kt from B3 to Q5, as shown, with a counter-attack on Black's Queen. (Instead, Black hoped for 1 QxKt, QxB.



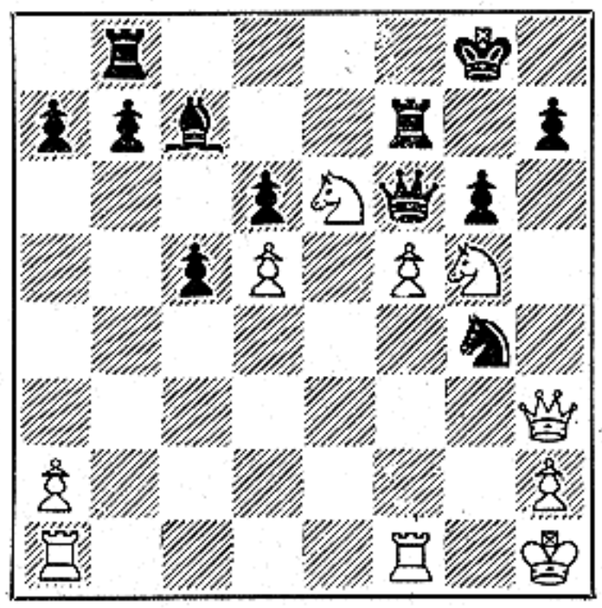
11B In the previous position 1...PxKt is virtually forced, as if 1...Q–R5; 2 B–KKt5 wins, or if 1...Q–Q1; 2 Kt–B7ch wins. Above is shown the position after 1...PxKt; 2 PxP dis.ch, B–K2; 3 B–KKt5, Q–KKt3. Now White mates or wins the Queen with 4 RxBch, K–B1; 5 R–K8ch!, KxR; 6 Q–K2ch.



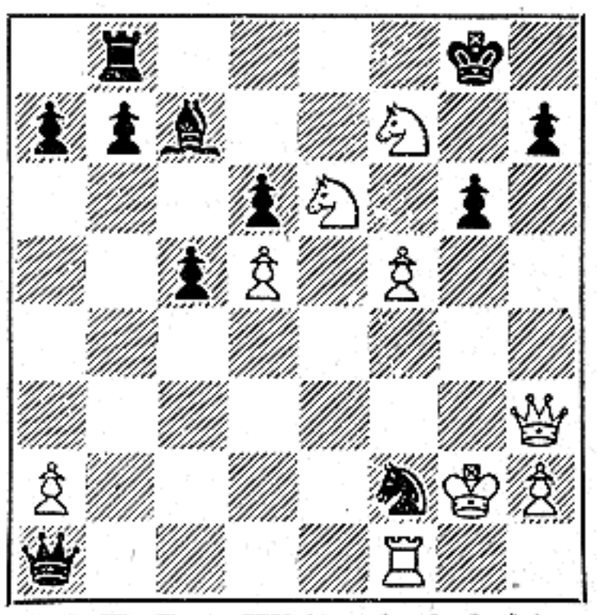
8 **Pinning with forked piece.** White to play and he is faced with loss of the exchange as his Q & R are forked. It looks hopeless, but White has an escape. He can play 1 Q–B1, pinning the Kt, then move his Rook on his next turn. Note that White must not pin with 1 Q–Q2 as then 1...QxPch!; 2 KxQ, KtxRch wins.



9 **Pinning a forking Knight.** White to play. His Queen and Rook are forked and he must defend with care to withstand Black's attack. To save the loss of the exchange he can pin the forking Knight by playing either 1 Q–B3 or B–Q1. Both moves are playable and get him out of his immediate troubles.



12A **Counter-attack to force perpetual check.** In this position it is Black's move. Two Pawns up, he sees a method of forcing wholesale exchanges by means of a Knight fork combination so that he can reach a winning endgame. He visualizes 1...QxR!; 2 RxQ, Kt–B7 ch; 3 K–Kt2, KtxQ; 4 KtxR, Kx Kt, etc.



12B But White fooled him. After 1...QxR, White played 2 KtxR and Black was forced to continue 2...Kt–B7ch to which White replied with 3 K–Kt2, reaching this position. Now the best Black has is 3...QxRch; 4 KxQ, KtxQ, when White has a perpetual with 5 Kt–R6ch, K–R1; 6 Kt–B7ch, etc.

KNIGHTS ON THE LOOSE

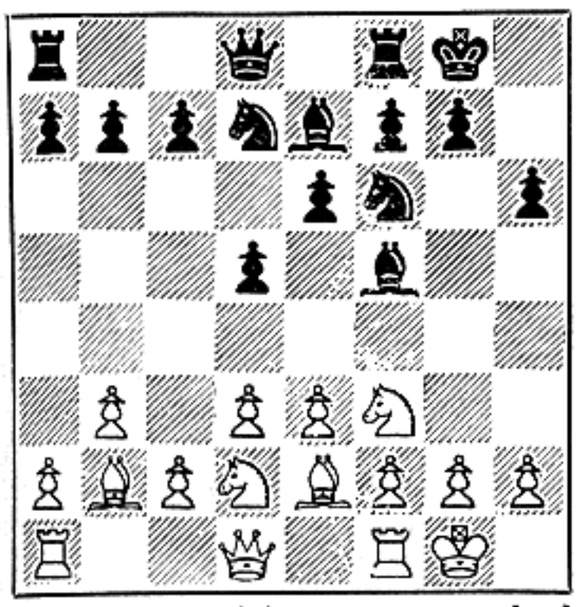
The Power of the Knight Fork

as demonstrated by Vassily Smyslov

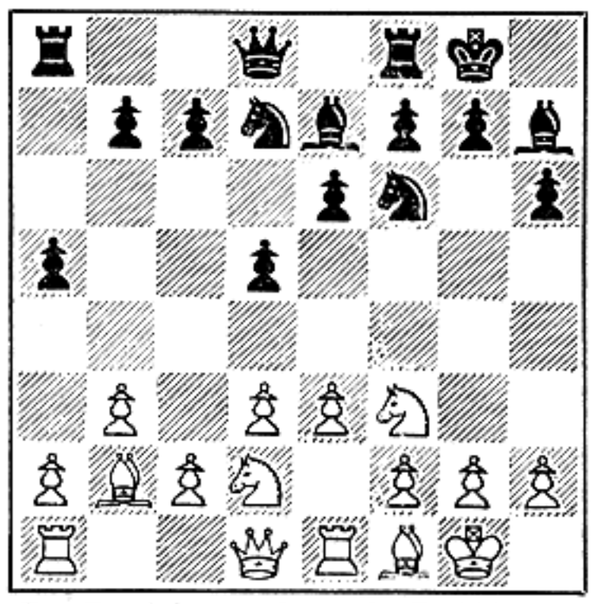
in an exciting game from the

13th USSR Chess Championship

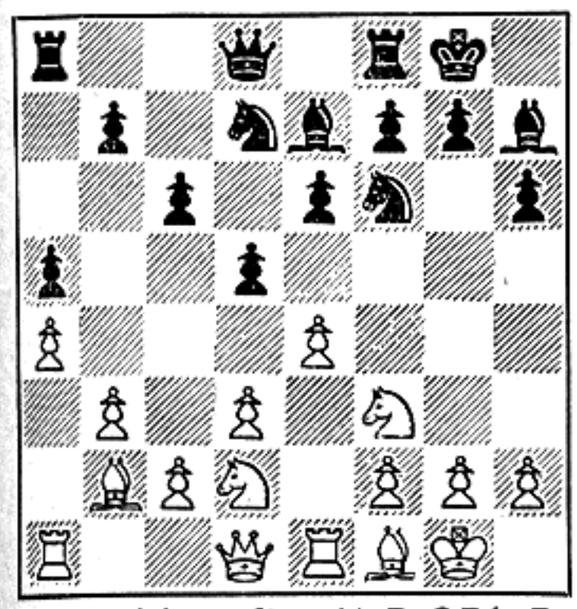
The game portrayed and described on this and the following page is an unusual example of the power of Knights and the sparkling combinations made possible by Knight fork threats. The winner, playing Black, is Grandmaster Vassily Smyslov. The loser, playing White, is the dashing Red Army chessmaster Lieut. A. Tolush. A brilliant and aggressive player, Tolush is here completely routed by the even more brilliant Smyslov.



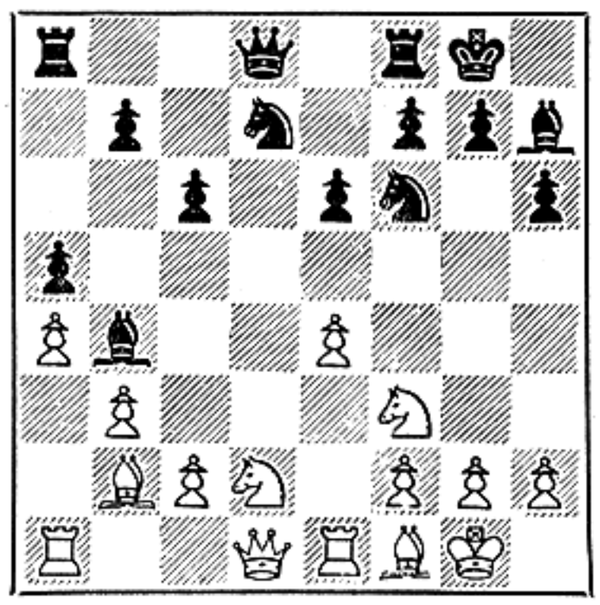
1 This position was reached after the following moves: 1 Kt–KB3, P–Q4; 2 P–QKt3, Kt–KB3; 3 B–Kt2, B–B4; 4 P–K3, P–K3; 5 B–K2, P–KR3; 6 O–O, QKt–Q2; 7 P–Q3, B–K2; 8 QKt–Q2, O–O. White is playing in hypermodern style—controlling the center with pieces instead of Pawns.



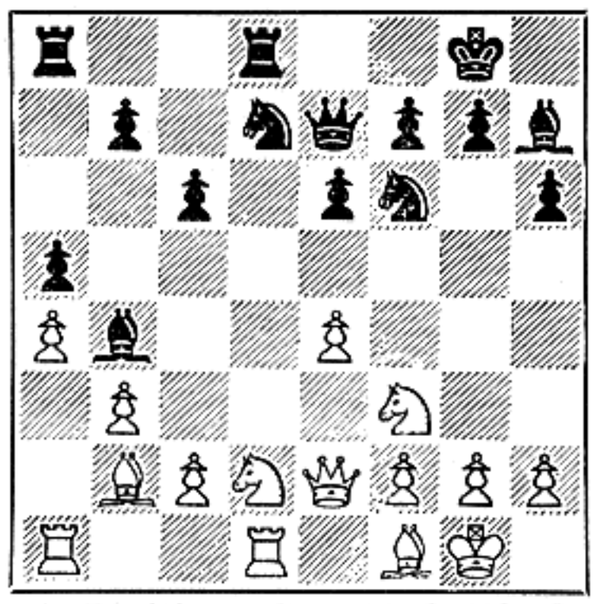
2 **Position after 9 R–K1, B–R2; 10 B–KB1, P–QR4.** With his last two moves, White signals his intention to strike forward in the center with P–K4, where his Pawn will be well supported. Black has countered with a Q-side advance. White should now meet this with 11 P–QR3.



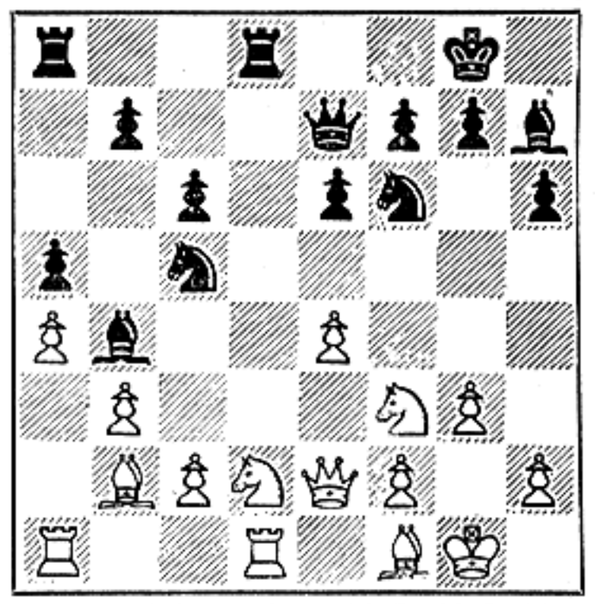
3 **Position after 11 P–QR4, P–B3; 12 P–K4.** White's 11th move was a mistake. By advancing his QRP two squares he has lost control of his Q–Kt4 and created weaknesses in his Pawn formation which Black can exploit. Furthermore, 12 P-Q4 was preferable to P–K4 as now the KP cannot be maintained on K4.



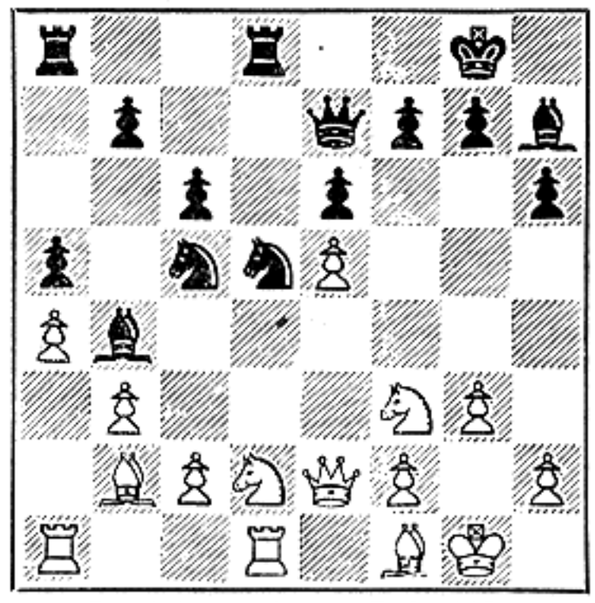
4 **Position after 12 . . . PxP; 13 PxP, B–Kt5.** After the exchange of center Pawns, White's KP becomes a target of attack. The weaknesses created by White's 11th move also become apparent. Black's Bishop, pinning the White Kt, can only be dislodged by P–B3, weakening the QKtP and closing the Bishop's diagonal.



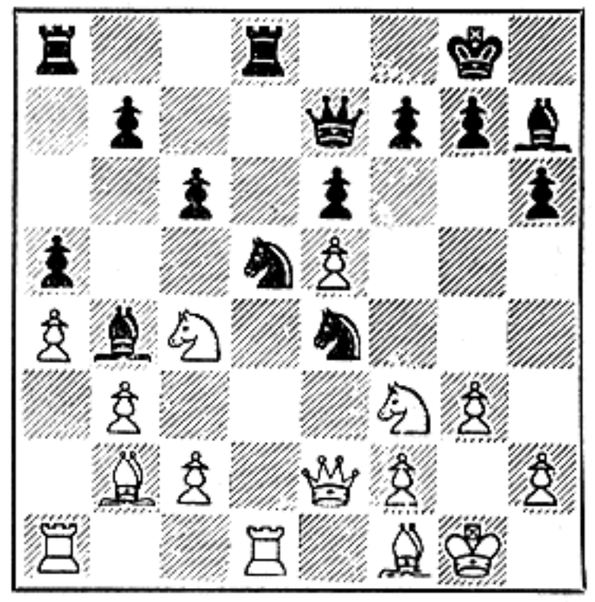
5 **Position after 14 Q–K2, Q–K2; 15 KR–Q1, KR–Q1.** White has relieved the pin on his QKt, so that this Kt now protects his KP. Attacked twice (by Black's Kt and B) the center Pawn is safe as it is guarded twice. But if Black attacks the Pawn again, White will be in trouble.



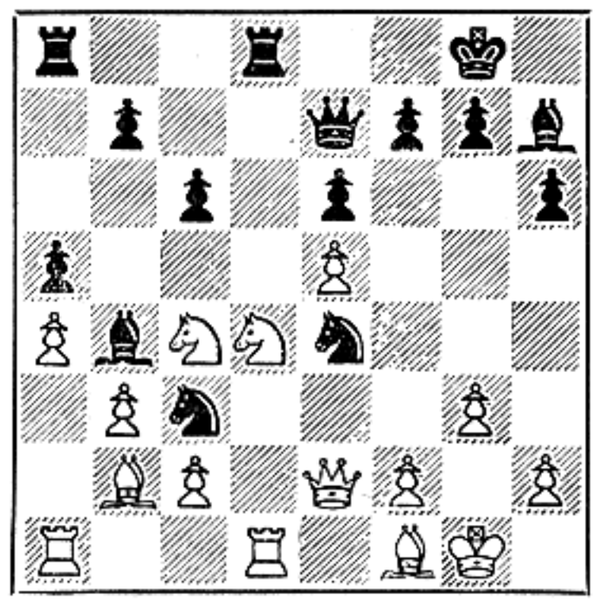
6 **Position after 16 P–Kt3, Kt–B4!** With his 16th move, White planned to support the KP with B–Kt2, but he undoubtedly overlooked Black's reply. Now if 17 P–B3, Kt–Q6; 18 PxB, KtxB with a superior position. White should have consolidated with 16 P–B3, B–QB4; 17 Kt–Q4, followed by P–KKt3 and B–Kt2.



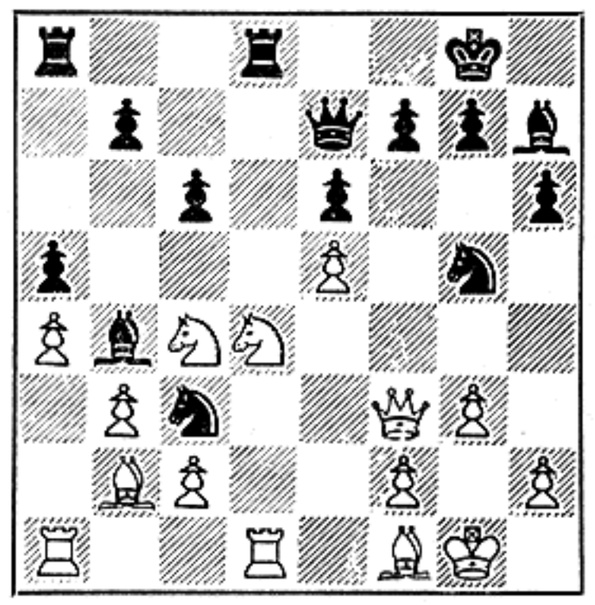
7 **Position after 17 P–K5, Kt–Q4.** In the previous diagram, note that White's KP was attacked three times, guarded twice. Unable to protect the Pawn with another minor piece or Pawn, he was virtually forced to make the weak 17 P–K5. His only option was 17 BxKt, QxB which is equally bad.



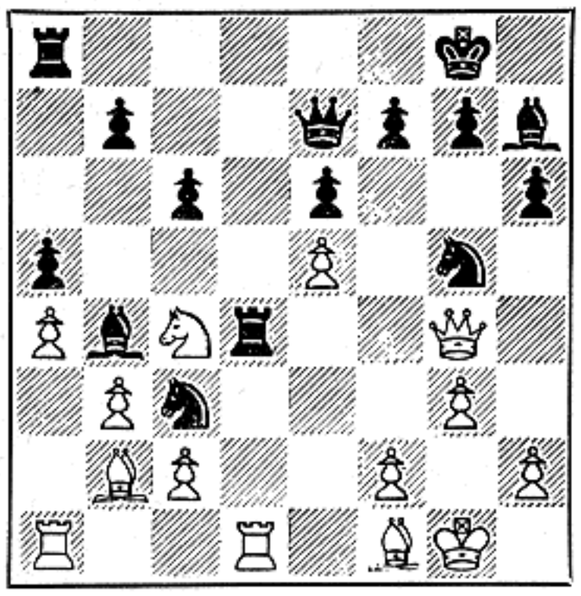
8 **Position after 18 Kt–B4, Kt–K5.** White was trying to post his Kt at Q6, but Black's reply prevented this. Now Black's cavalry is sweeping forward to the attack. Smyslov is taking the fullest advantage of White's apparently minor mistakes in the opening. Positionally, White has a lost game.



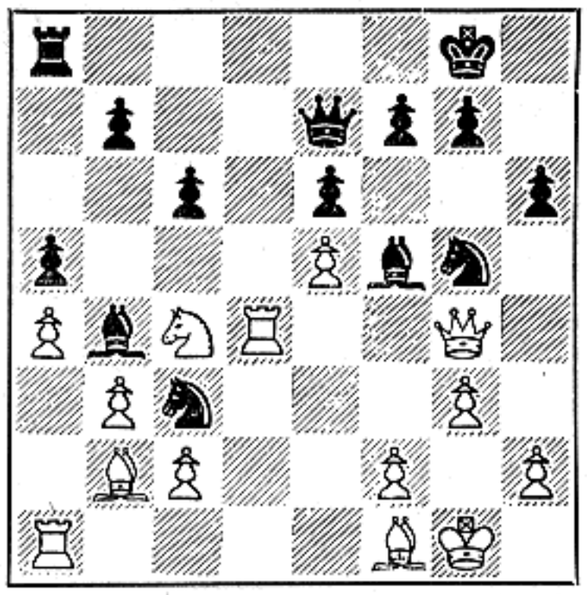
9 **Position after 19 Kt–Q4, Kt (Q4)–B6.** Now the Black Knights are tearing White's game apart. His Queen and Rook are forked and he must at least lose the exchange. White apparently allowed this fork by his 19th move, but his position had become so inferior that almost any move would have lost.



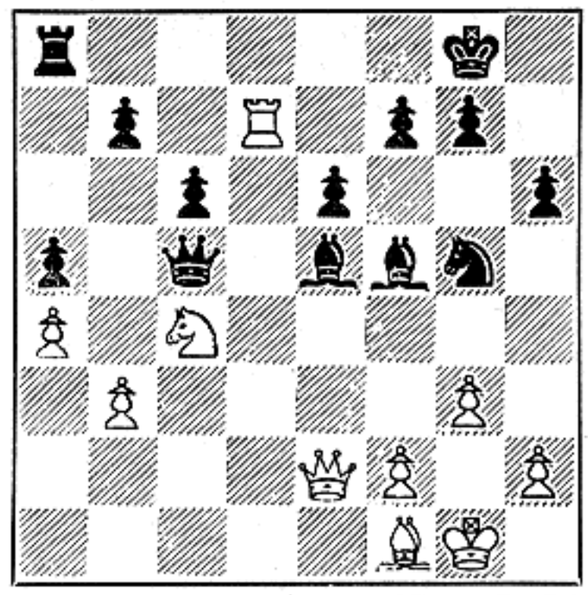
10 **Position after 20 Q–B3, Kt–KKt4.** Black is in no hurry to take the exchange. He sees an opportunity to end the game with a brilliancy and is now attacking White's Queen. With two Knights on the loose in enemy territory, the rest of this game is a succession of Knight fork threats and combinations.



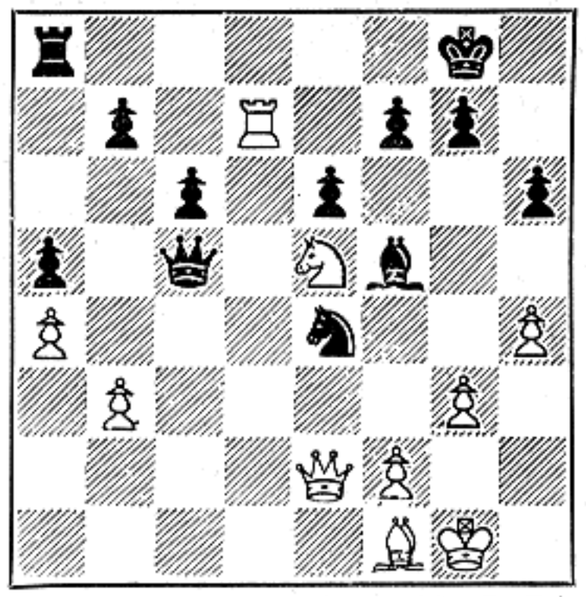
11 **Position after 21 Q–Kt4, RxKt!** Not content with the simple KtxR, enough to win, Smyslov unleashes a brilliant attack which will decide the issue much more quickly. Instead of taking the exchange, he gives up the exchange! The purpose is to remove White's Knight so that Black's next move becomes playable.



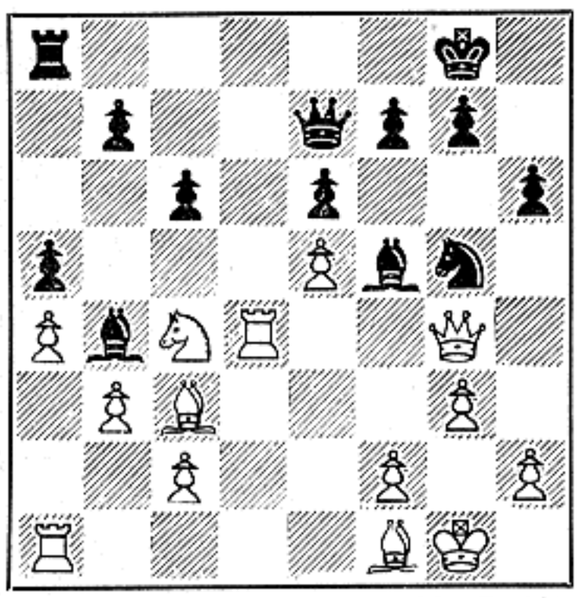
12 **Position after 22 RxR, B–KB4!** Now we see that Smyslov is playing a Knight fork "threat" combination. The White Queen is attacked and has no place to go. If 23 Q–R4, Kt–B6ch forks K & Q. If 23 Q–B4, Kt–K7ch; 24 BxKt, Kt–R6ch. If 23 Q–R5, P–KKt3; 24 QxP, Kt–B6ch forks K & R and wins the Rook.



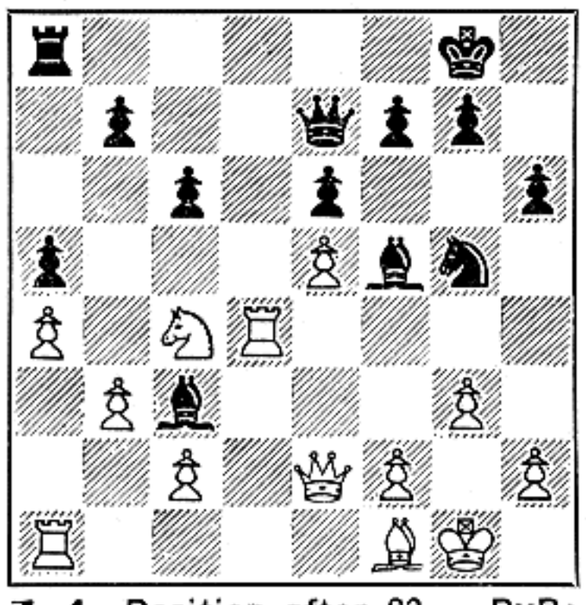
17 **Position after 27 . . . BxP!** The developments begin. Here we see another example of a Knight fork "capture" combination. Black has captured a Pawn with his Bishop. Now if White plays 28 KtxB, the continuation is 28 . . . QxKt; 29 QxQ, Kt–B6ch, forking K & Q, winning a Pawn and removing the Queens from the board.



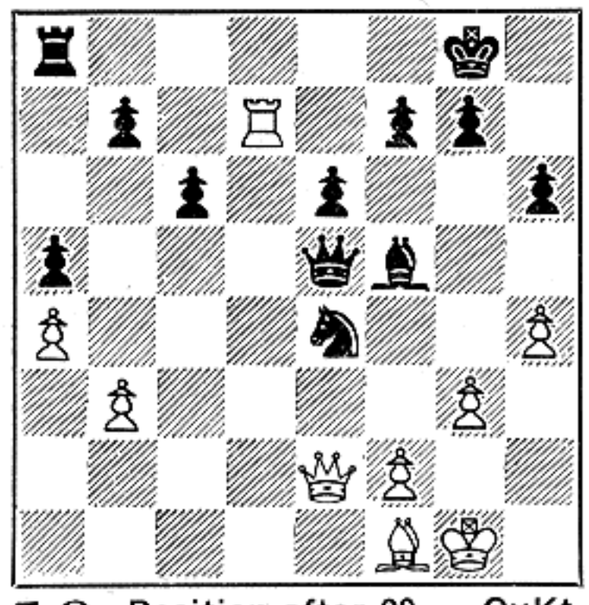
18 **Position after 28 P–R4, Kt–K5; 29 KtxB.** With his 28th move, White dislodged the Knight so that he could capture Black's Bishop without being exposed to a Knight fork. However, the Knight has a strange glitter in his eye. He seems to sense that Master Smyslov is grooming him for the finale.



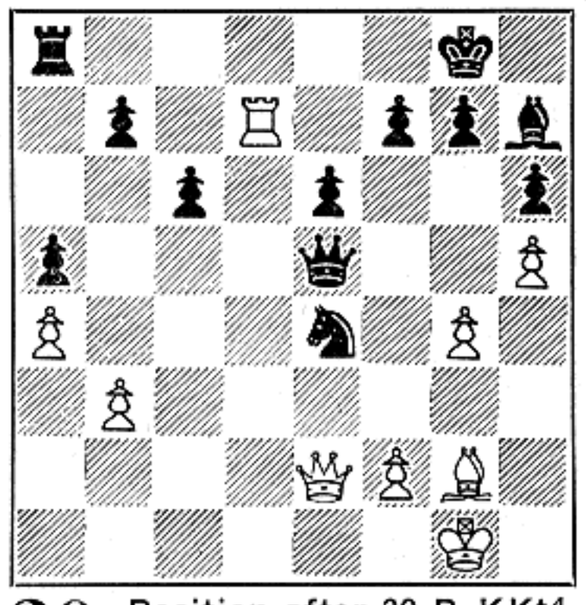
13 **Position after 23 BxKt.** White realized that moving his Queen would be hopeless. The Black Knights are covering too much territory. Instead, he decides to give up his Queen and try to get as much compensation as possible. Now if 23 . . . BxQ; 24 BxB, PxB; 25 RxB and White would retain slim chances.



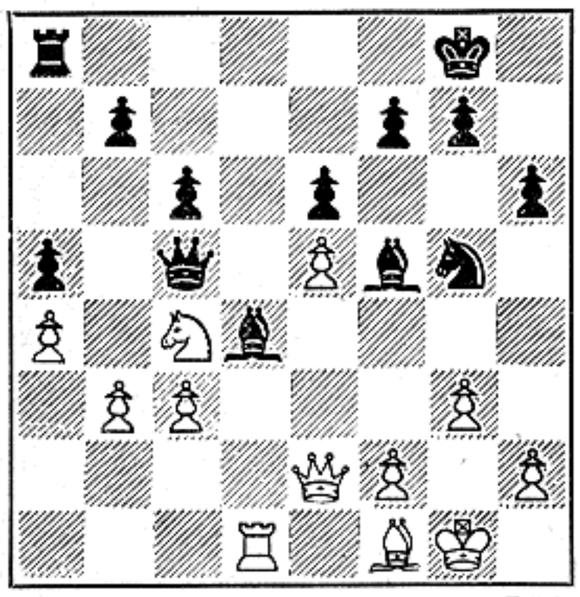
14 **Position after 23 . . . BxB; 24 Q–K2.** But Black sees a quicker win. His Bishop recapture forks the two White Rooks, both unguarded. White's Queen was still en prise, so he had to move it; but he could not guard the Rooks with 24 Q–Q1 as then 24 . . . BxR (Q5); 25 QxB?, Kt–B6ch forks K & Q. A capture combination.



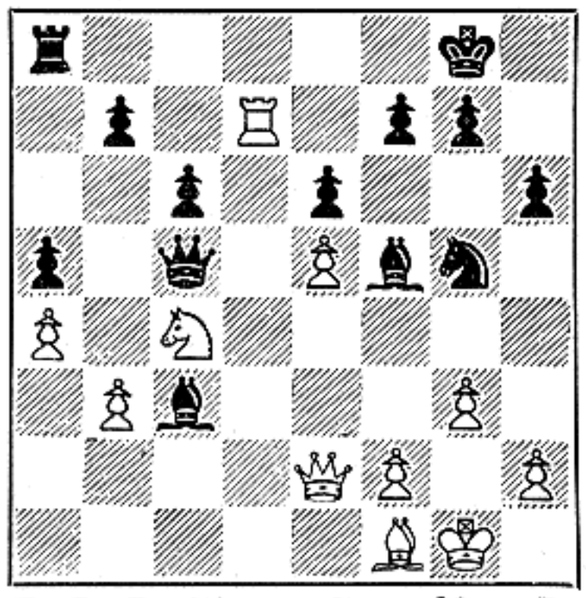
19 **Position after 29 . . . QxKt.** Now we begin to see what Tolush thought he had up his sleeve. He has been playing on with the faint hope that when he reached this position he could somehow, in some way, take advantage of the fact that Black's Knight is pinned. A forlorn hope, but you can't win by resigning.



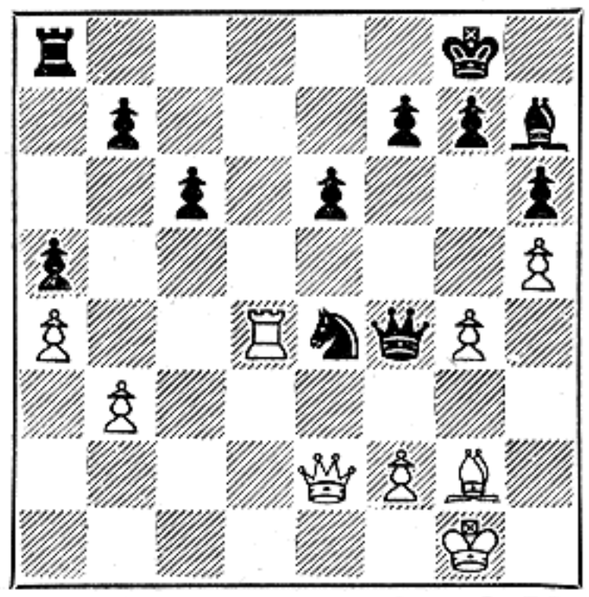
20 **Position after 30 P–KKt4, B–Kt3; 31 P–R5, B–R2; 32 B–Kt2.** White is still struggling. His only hope lies in the apparently vulnerable position of Black's Knight with the unguarded Queen behind it. White's Pawn advance prevents Black from playing 32 . . . Q–KB4. Perhaps Black will blunder.



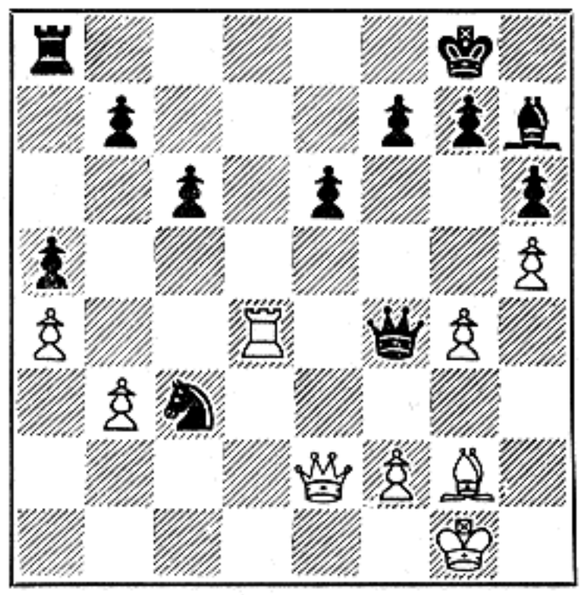
15 **Position after 24 . . . BxR on Q5; 25 R–Q1, Q–B4; 26 P–QB3.** White has been permitted to hold on to his Queen at the cost of a Rook, so now Black is a whole piece ahead. White could have resigned at this point, as there is little left to play for, but then we would have been denied the pretty finish.



16 **Position after 26 . . . Bx BP; 27 R–Q7.** Lieut. Tolush knows not the meaning of defeat. He keeps fighting against hopeless odds. And we can be glad that he did, because the game shows more examples of Knight fork combinations. Now White has hopefully established his Rook on the 7th rank and awaits developments.



21 **Position after 32 . . . Q–B5; 33 R–Q4.** Now look what Black got himself into. Maybe White had the right idea after all. Black's Knight is pinned by the Rook and all White's pieces are trained on it. Well, maybe it isn't as dangerous as it looks. Black can break the pin —but why get into it?



22 **Position after 33 . . . Kt–B6!** Smyslov was playing for the gallery. He accepted the pin just to get in this final blow with the Knight. White resigned as he must lose at least another Rook. If 34 RxQ, Ktx Qch forks K & R. If 34 Q–Q3, QxR; 35 QxQ, Kt–K7ch forks K & Q. A Knight is a dangerous animal.

FIRST STEPS

By C. J. S. PURDY

(Many times Champion of Australia)

1. THE OPENINGS

We have learned that many readers—especially members of newly formed chess clubs—would welcome more elementary fare than we usually give.

Hence our new series, "First Steps." As far as possible, each month's article will be complete in itself. We begin with the openings. This is not the logical subject with which to begin, but it is what beginners always seem to be most worried about. Our remarks will be useful to average players as well.

We will assume that readers are familiar with chess notation. Those who are not, can doubtless obtain the needed information.

Notice should be given to the following signs and their meanings.

! —Best
!! —Best and very fine (or spectacular)
? —Inferior
?? —A bad blunder
!? —Doubtful
!!?—Brilliant, but doubtful
??!—Quite unsound, but dashing

OPENING PLAY: INTRODUCTORY

The first thing to do is to lock up any book on the openings that you possess, and lose the key!

Even moves and principles explained in great detail are of little use to a player who is below average strength. After he has studied this article, such explanations, we trust, will be easily grasped.

The following simple rules, together with those given later, will enable you to play the openings at grade A club strength. Follow these rules until you have brought your middle-game and end-game up to the same strength.

DEVELOPMENT

The main aim in the opening is to get all your pieces into working order, i. e., developed.

The moves of the minor pieces and the Queen have a double purpose: (1) to get these pieces into play themselves; (2) to clear the back line for the Rooks. The player who completes development first has an advantage, because he has the right to take the initiative; and the player with the initiative has the easier game. Development is complete when the Rooks are connected on the back rank, i.e., have nothing between them, and at least one rook is on an effective file, but both rooks if there are two effective files. By that time the other pieces will obviously have been moved out, too.

It is therefore well to get each piece out in one move, so that you can clear the back line in as few moves as possible. It is practically never good to move a piece twice, unless to save it from capture. When bringing each piece out, try to put it on the square on which the piece itself is likely to be most effective, and will impede the rest of your army least. The Bishops are the pieces which require most thought, because they have more choice than Knights; Knights should generally come out before Bishops, simply because it is easier to decide early which are their best squares. The usual order is, first a Knight, then the KB, then the other Kt; then K-side castling, or the other B, or the Q, according to circumstances.

THE CENTER

There is a second aim in the openings: to get a good share of the center squares.

The center is tremendously important, especially the four squares in the very center of the board. The two middle squares on each Bishop file are also valuable, i.e., QB4, QB5, KB4, KB5. There is great virtue in moving a center pawn (KP or QP) two squares, for it commands one of the enemy's center squares, and his adjoining Bishop-file square, too. Also, by clearing the squares behind it for use by pieces, it enables its own army to command those squares, as well as the square on which it stands. Compare the feebleness of a pawn on the third rank.

Make it an invariable rule, whether you are White or Black, to move either the KP, QP, or QBP two squares on the first move. This gives Black three choices if White starts with 1 P-K4, but only one if White starts with 1 P-Q4.

Don't move the KBP early, for it exposes the King, and unlike P-QB4 (which makes a possible avenue for the Queen) does not help to develop anything.

Whichever of these three pawns you move first, keep the option of moving the pawn next door to it (on any of the four central files) two squares also, although you may not

actually do it for a long time. In any game in which P-K4 is not played early, you will generally find that the two pawns you must reckon on getting out two squares are the QP and QBP. This gives the rule: *Where you don't play P-K4 early, never block your QBP.*

It is because 1 Kt-QB3 breaks this rule right at the start that it is an inferior opening.

WHICH PAWNS TO MOVE

Which pawns should we move in the opening? The nursery advice is, "only the KP and the QP." The proper rule is: if you start with P-K4, then only the KP and QP; but if you don't, then the QBP is also a good pawn to move, for the purpose of helping to control the center. Also, if you don't move the KP early at all, you may play P-KKt3, to develop your KB in fianchetto, and similarly, if you don't move the QP, you can fianchetto the QB.

Don't fianchetto a Bishop if an avenue is already open to it.

Sometimes it is all right to break this rule, but it is never wrong to follow it! Therefore, always follow it.

As for the other pawns, the general rule is not to move any of them until development is complete. The following may be exceptions.

When it becomes impossible to play P-Q4 and you have played P-K4, keep the option of P-KB4—and play it whenever you think the time is fitting.

When you have a Bishop at QB4, and the opponent plays P-QR3 to hit the Bishop with P-QKt4—foil him by P-QR4. This loses a move—a "tempo"—in development, but the enemy has equally lost a "tempo" with P-QR3.

When a piece has come down to Kt5, on either side—you can ask it to move with P-R3. Do not play P-R3 to stop its going there; that gives up a move for nothing at all.

The only pawn moves that help to open the files for Rooks are two-square pawn moves, and inasmuch as the Rooks are usually most effective on center or B files, this truism adds to the virtues of 1 P-K4, P-Q4, and P-QB4.

It is often possible for you, especially when White, to play both P-K4 and P-Q4. But when this is not possible, you will find it necessary to move either the KP or QP only one square. In such a case, don't let a Bishop be shut in thereby, but first play the Bishop out to B4 or Kt5, unless there is some tangible objection. A very good opening system is that of the Giuoco Piano, which begins with 1 P-K4, 2 Kt-KB3, 3 B-QB4, and 4 P-Q3. Note that White has developed his KB before playing P-Q3. White can also, however, play 3 P-Q4 (the Scotch Game) which frees him from all restrictions.

"T'WERE BETTER TO HAVE PLAYED AND LOST **" . . . . . YEA! MUCH BETTER!

FIRST STEPS

By C. J. S. PURDY

(*Many times champion of Australia*)

1. THE OPENINGS

(Continued from September, 1939, *The Chess Review*.)

WHAT ARE DEVELOPING MOVES?

To see how you stand in development, count the number of moves each side must make before his Rooks will be connected, and until one of them is posted on an open or half-open file. Add half a move for the player whose turn it is to play. If one player is 2½ moves ahead, and has as good a share of the center as his opponent, he usually has a winning advantage. Such a "pull" is about equivalent to the advantage of a pawn plus, taking a center pawn as the standard. A bishop pawn is worth a bit less, and one of the others is worth hardly more than half a center pawn, especially in the opening.

To avoid getting behind in development, refrain from playing any non-developing move, unless you can thereby compel the enemy to make a non-developing move, too, to counterbalance it. For example, after 1 P-K4, P-Q4, White rightly plays 2 PxP. This obviously develops nothing, but Black recaptures with his Queen, and thereupon White recovers the lost move by 3 Kt-QB3, because Black is forced to move the same piece (Q) twice.

You can only count as a developing move the first move made by each piece, or the two pawn moves which free the bishops. At least one bishop must be freed by a center pawn.

Never count P-QB4 as a developing move, but in close games remember that the man who has played it has a "pull" in the center. A "close game" so-called, generally occurs when P-K4 is not essayed until late in the game.

EXCHANGES

An exchange of pawns or pieces loses a move when the opponent can recapture with a developing move. Such exchanges must therefore be avoided unless you are in a situation where you must lose a move in development in any case—for they simply speed the development of your opponent.

Some examples: With a formation in which both players have pawns on Q4, and one of them has played P-QB4, the other should never play PxBP until the adversary's KB has moved,—else that piece will recapture the pawn with its first move, and thus gain a developing move.

To illustrate: After 1 P-Q4, P-Q4; 2 P-QB4!, Black should avoid PxP, since White presently will move his KP and next play BxP in one stride. Black could try to hold his pawn by P-QKt4?. But this breaks an invariable rule:

In the opening, never play a non-developing move in order to hold a pawn.

Here P-QKt4 is not a developing move because Black's QB already has an avenue of development open to it.

When you are considering taking a center pawn, the rule is:

If the pawn is threatening (1) to capture your pawn, or (2) to advance and attack a piece, always take it; otherwise don't.

An important rule is:

Pawn captures should be made toward the center.

An exception may sometimes be made when something has to be recaptured on either of the B3 squares. Here it is usually preferable to take with the center pawn, instead of the KtP, as this immediately opens an avenue for the bishop which was previously shut in. E. g., 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 B-Kt5, P-QR3; 4 BxKt, QPxB!

The main problems are concerned with piece exchanges. In the opening, a bishop with a good diagonal is better than a knight, so never hesitate to exchange a knight for a well-posted bishop. When exchanging B for Kt, remember this: Let us suppose you have a bishop at Kt5 which is pinning a knight, and it is attacked by P-R3. Rather than lose a move by retreating, exchange with BxKt, provided the opponent cannot recapture with a developing move. But if he can recapture with a developing move, it is usually better to maintain the pin by retreating to R4. In the example above, White exchanges even though Black can recapture with a developing move (QPxB!). Black gets a doubled pawn, which is some balm to White, but nevertheless, 4 B-R4 is better for White than 4 BxKt because the bishop has greater future usefulness, and the variation resulting from White's exchange of BxKt is recognized as leading him into an inferior position.

AVOID PAWN-GRABBING

Never play to win a pawn in the opening. If you are offered a center pawn, take it—if you can do so safely—not, however, with the idea of retaining it, but just to give the enemy some trouble, and consequent loss of development, as he expends moves in regaining it.

It is generally unwise to capture a KtP with your queen, particularly if the queen will be

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immediately chivvied. It is more profitable to induce the enemy to use a move to defend it.

All these rules will require study. You must review them again and again. But they have one unique point of merit—they cover all phases of opening play, whereas if you study all the openings individually, you set yourself a task at least two hundred times as great.

As examples, we suggest that readers study the openings in the games given this month. Go over them with rules in your mind. You may see the rules broken on occasion, but you will almost always find that it would have been equally good (perhaps better!) to have followed the rules.

END OF II

FIRST STEPS

By C. J. S. PURDY
(Many times Champion of Australia)

WHERE TO PUT YOUR PIECES IN THE OPENING

Capablanca sums up the art of opening play with a counsel of perfection; "Bring out your pieces as fast as possible, and put them in the right places." In this article I introduce a scheme I have long had in mind, for showing how to "put the pieces in the right places", no matter what opening is being played.

PART I: FOUR TESTS

(Part II, on the application of the tests in practice, follows next month.)

The ideal square for a piece in the opening will stand the following tests:

1—The piece can go there in one move.
2—The piece will be effectively posted there.
3—The piece will not suffer from exposure.
4—The piece will not obstruct any of its own forces.

Rarely can you find a square which passes all these tests, but try to get the square that passes test 3, and as many of the other three as possible.

TEST 1

The reason for Test 1 is that the first object of development is to clear your back line in as few moves as you can, so as to use your Rooks. The absurdity of keeping such huge pieces locked away in corners never seems to strike the average player.

TEST 2

The reason for Test 2 is self-evident, and the only question is: What is meant by "effective"? Generally speaking "effective" means "having some bearing on the center." This may be either direct or indirect, e. g., a Bishop at Kt2, with the fianchetto diagonal open, commands two of the four center squares, besides valuable squares in the enemy camp, and is obviously in a splendid position. The KB in the Ruy Lopez—after 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 B-Kt5—is also fairly well posted, for although he commands no center square himself, he bears on an enemy Knight which commands two.

TEST 3

We all know that it is bad, as a rule to "develop" the Queen early. It is bad because there are so many smaller pieces than the Queen, that she is very easy to drive away from any square that is at all exposed, and thus the enemy is likely to gain time on us. As a rule, move the Queen only one square—just to free the Rooks—and choose the square on the file which is least likely to be opened, e.g., in the Queen's Gambit formation (with Ps at QB4, Q4, and K3), the Queen should almost invariably go to K2.

Rooks are nearly as averse to fresh air as the Queen, for the same reason. The Rooks like to command open files, but preferably from the rear.

BIFFING THE BISHOP

What is less generally understood is that Bishops can also suffer heavily from exposure. For they still have Knights to harry them, the exchange of Bishop for Knight being usually disadvantageous in the early part of a game. Further, owing to a Bishop having the power of developing beyond the third rank on its first move, i.e. to B4 or Kt5, it is the favorite victim of Pawns, who, being ordinary soldiers, have little respect for the cloth.

Before going to B4 or Kt5, a Bishop should quietly ask itself, "If I am biffed with Pawns, will it do the enemy harm or good?"

For example, never develop a Bishop at QB4, if there is any chance of its being biffed later by P-K3 and P-Q4 (e.g. 1 P-K4, P-QB4; 2 B-B4?) or at KB4 if it can be biffed by P-Q3 and P-K4 (e.g. 1 Kt-KB3, P-Q4; 2 P-QKt3, B-B4!?—the "London system", which is certainly playable, but risky against best play.)

On the other hand, do not, as a rule, be afraid to play B-B4 if the only biff possible is P-R3 and P-Kt4, as P-R3 loses the enemy a tempo.

Nevertheless, the development of Bishops at B4 appeals less and less to a player after he reaches championship class. Below follow examples of the different kinds of biffs that a Bishop may be exposed to on KB4.

Biff by pawns. — 1 P-Q4, P-Q4; 2 P-QB4, P-QB3; 3 Kt-KB3, Kt-B3; 4 P-K3, B-B4?; 5 PxP, PxP; 6 Kt-B3, P-K3; 7 Kt-K5!, Kt-QB3 (or Q2); 8 P-KKt4!, B-Kt3 (forced); 9 P-KR4!, P-KR3 (forced); 10 KtxB, PxKt; and Black has a hopeless pawn position.

Biff by a Knight. — 1 P-Q4, P-Q4; 2 Kt-KB3, Kt-KB3; 3 P-B4, P-K3; 4 Kt-B3, B-K2; 5 B-B4? (5 PxP, PxP first is all right), PxP!; 6 P-K3 (if P-K4, B-Kt5!), Kt-Q4!; and Black must get some advantage out of the biff, e.g. 7 BxP, KtxB, etc., or 7 B-Kt3, KtxKt; 8 PxKt, P-QKt4, maintaining the pawn.

Biff by a Bishop. — 1 P-Q4, P-Q4; 2 Kt-KB3, P-K3; 3 B-B4?, B-Q3; White must now lose a tempo by BxB or B-Kt3, or else allow a double Pawn after P-K3.

And now we shall see a Bishop biffed by all three combined.

1 P-K4, P-QB3 (Caro-Kann); 2 P-Q4, P-Q4; 3 Kt-QB3, PxP; 4 KtxP, B-B4? (4 Kt-Q2!); 5 Kt-Kt3, B-Kt3; 6 P-KR4!, P-KR3 (forced) 7 B-Q3! Black must now lose a tempo by exchanging, since he no longer has the support of the KRP. Thus, the advantage of developing the B in one move was illusory.

Now an example of a biff at QB4. 1 P-K4, P-K4; 2 Kt-KB3, P-Q3; 3 P-Q4, PxP; 4 KtxP, Kt-KB3; 5 Kt-QB3, P-KKt3 (Woinarski Variation of the Philidor); 6 B-B4?, B-Kt2; 7 O-O, O-O.

Black now threatens KtxP! and if KtxKt, P-Q4, forking Bishop and Knight. If White stops that with 8 P-B3! the KB is still vulnerable to a biff some time by Kt-QB3-K4, whenever it suits his opponent, or else to a big push of the Q-side Pawns, beginning with P-QR3 or P-QB3, which may induce the weakening P-QR4 by White.

Before developing a Bishop at Kt5 you must consider your reply to the very obvious biff, P-R3. Can you then exchange with advantage? If not, have you a good retreat? Usually you should be able to maintain the pin by B-R4, but you still must consider the possibility of the further biff, P-Kt4. Usually it will only hurt the biffer, unless (1) your Bishop has no further retreat, or (2) you are bound to castle on that wing, and the enemy can castle on the other.

Other biffs to a Bishop on Kt5 occur when it does not pin, or does not pin effectively. Examples follow:

1 P-Q4, Kt-KB3; 2 Kt-KB3, P-QKt3; 3 B-Kt5!?, Kt-K5 (Bogoljubow-Alekhine).

1 P-K4, P-QB4; 2 Kt-KB3, P-K3; 3 P-Q4, PxP; 4 KtxP, Kt-KB3; 5 B-KKt5?, Q-R4ch.

Rarely is B-Kt5 good unless it does pin, and pins effectively.

An exception is the Ruy Lopez. However, we shall now use the Lopez to show how very careful you must be about Bishops.

1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 B-Kt5, P-QR3; 4 B-R4, P-Q3; 5 P-Q4, P-QKt4. This biff, in itself, is not harmful. 6 B-Kt3, KtxP!; 7 KtxKt, PxKt; 8 QxP??? Now the stiff biff! 8 P-QB4! White must lose a Bishop for two Pawns, e.g. 9 Q-Q5, B-K3; 10 Q-B6ch, B-Q2; 11 Q-Q5, P-B5 etc.

White should, of course, play 8 B-Q5!, R-Kt1; 9 QxP, but there is still a trap, for Black plays 9 B-Q2, and again threatens devilish biffs by the QBP, square by square. Best is 10 P-QR3! (Tartakower), with a good game. This P-R3 to shelter a Bishop is often necessary.

Even the development of a Bishop on the third rank, i.e. at Q3 or K3, leaves it open sometimes to a biff by a Knight, e.g. after playing B-K3 it is often necessary to play P-KR3 to prevent Kt-KKt5, showing that the difference between a Bishop and a Knight in the opening frequently exceeds the value of a tempo.

Even in fianchetto a Bishop is liable to be exchanged off by B-R6, and as that weakens the squares B3 and R3, it is usual to prevent B-R6 by P-R3 (followed probably by K-R2). That also costs at least one tempo.

Perhaps we can now partly understand why masters often choose K2 for the KB, even in positions where the Bishop is itselt quite poorly posted on that square.

The Knights have fewer temptations than Bishops, as they cannot go past the third rank on their first move. Avoid supporting a threatened pawn with a Knight, e.g. 1 P-Q4, P-Q4; 2 P-QB4, Kt-KB3 for now 3 PxP, KtxP makes the Knight subject to a tempo-gaining biff by a center pawn. And after 1 P-K4, P-K4; 2 Kt-QB3, Kt-KB3; 3 P-KB4, a common blunder is 3 Kt-B3??; (4 PxP, QKtxP; 5 P-Q4).

TEST 4

An elementary application of Test 4 is the injunction to a beginner not to play P-Q3 before he has developed his KB to QB4 or QKt5, or P-K3 before he has developed his QB to KB4 or KKt5. This is a maxim with many exceptions, owing to Test 3, and especially with the Black pieces. E.g. after 1 P-Q4, P-Q4; 2 P-QB4, P-QB3; 3 Kt-KB3, Kt-KB3; 4 P-K3, neither 4 B-B4 nor 4 B-Kt5 is good, and Black should play 4 P-K3. This shows that the elementary maxim is fundamentally unsound. Here we find Test 3 knocking out all the other three tests. Make it a rule to regard Test 3 as the acid.

If you do block one of your Bishops temporarily in the opening, you must have a good reason, and you must be sure that you can provide it with a good egress later, e.g. 1 P-Q4, P-Q4; 2 P-QB4, P-K3. Here Black knows he can fianchetto the temporarily slighted prelate.

So much for blocking Bishops, but what about Bishops blocking their own forces? Why is it that ordinary mortals play B-Q3 where a master often plays B-K2 or fianchettoes? One reason is given by Test 3, and another is that you often have a Pawn at K4, which would block the Bishop. The least understood reason is that in many openings it is

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desirable to keep the Q-file open. This happens whenever you exchange, or are liable to exchange, your QP.

For example, after 1 P-K4, P-QB4; 2 Kt-KB3, Kt-QB3; 3 P-Q4.

Again, 1 P-K4, P-K4; 2 Kt-KB3, P-Q3; 3 P-Q4.

Again, 1 P-K4, P-QB3; 2 P-Q4, P-Q4; 3 Kt-QB3, PxP. Here it is Black who will be tempted to play B-Q3 later, probably to his cost.

By a few experiments you can soon see that the Q file is opened far more often than the K file, and this explains why B-K2 is often good, while B-K2 is usually ridiculous.

It took some of the masters quite a long time to learn that B-Q3 was bad in the following sort of opening:

1 P-Q4, Kt-KB3; 2 P-QB4, P-KKt3; 3 Kt-QB3, B-Kt2; 4 P-K4, P-Q3; 5 Kt-B3, O-O; 6 B-Q3?. After 6 Kt-Q2 and 7 P-K4, White must either have his P exchanged—which would make B-Q3 bad, as already explained, or must play P-Q5, which would allow an enemy Knight to come into QB4 with a biff.

Next month we shall get down to brass tacks. Our concern this month has been to open players' eyes to some of the considerations that actually guide strong players in the opening, as opposed to the superficial maxims given in books.

FIRST STEPS

By C. J. S. PURDY
(Many times Champion of Australia)

WHERE TO PUT YOUR PIECES IN THE OPENING

PART II: THE PIECES, ONE BY ONE

Let us warn the student that he should be careful, before proceeding further, to re-read not only the September, October and November "First Steps," especially the parts on pawn play and pawn exchanges.

Part I of the present article on "Where to Put your Pieces in the Opening," was given last month, and dealt with four tests for finding good squares for your pieces. Part II takes the pieces individually, and Part III—probably the most helpful—will give a complete illustrative example.

THE KNIGHTS

The most effective post for a Knight to take on its first move is B3, for there it commands two of the four center squares. In my first article in the September *Chess Review,* you will find the following very important rule:

Where you don't play P-K4 early, never block your QBP.

So, whenever you are playing a close game, i.e., you have not played P-K4, you must never on any account play Kt-QB3 until you have played P-QB4: and if P-QB4 cannot be safely played for some time—as often happens when you are Black—you may have to content yourself with developing the QKt at Q2. Note that Q2 has this advantage over Kt-QB3: that the Knight is nearer the K-side. This is often useful, whether for defensive or attacking purposes, as both Kings usually castle on the K-side.

If you always develop the King's Knight at KB3 you will never be far wrong. However, if you have played P-K4, and cannot play P-Q4 for some reason, it is desirable to keep the KBP free—see my first article in *The Chess Review* for September, 1939 — because you should always keep the option of getting two adjacent central pawns abreast on the fourth rank. In this case it is well to develop the KKt at K2.

Example: 1 P-K4, P-QB4; 2 Kt-QB3, Kt-QB3: Here White does well to avoid Kt-KB3, for Black can answer with P-K4!, which prevents White from playing his QP two squares, and White himself has spoiled his chance of advancing his KBP two squares. It is therefore not possible for him to obtain the initiative —since he cannot get two adjacent central pawns out two squares unless he moves his KKt again, which involves loss of time.

Sometimes Kt-KB3 is inadvisable because of an awkward pin.

Example: 1 P-K4, P-K3; 2 P-Q4, P-Q4; 3 PxP, PxP; 4 B-Q3, B-Q3; 5 Kt-QB3, Kt-K2! Here it has been found that 5 Kt-KB3 is somewhat dangerous for Black owing to the pin by 6 B-KKt5, whereas 5 Kt-K2 allows B-KKt5 to be met by P-KB3. The Knight at K2 enables Black to follow up with B-KB4, which challenges White's powerful KB.

Another example is the orthodox attack against Alekhine's Defense: 1 P-K4, Kt-KB3; 2 P-K5, Kt-Q4; 3 P-QB4, Kt-Kt3; 4 P-Q4, P-Q3; 5 PxP, KPxP; 6 B-Q3, Kt-B3; 7 Kt-K2; Clearly, the pin would be obnoxious after 7 Kt-KB3.

Sometimes even Kt-KR3 is best. This occurs when you want to keep the option of playing P-KB3 and P-K4, in order to break up a Stonewall formation.

Example:—Dutch Defense: 1 P-Q4, P-KB4; 2 P-KKt3, P-K3; 3 B-Kt2, P-Q4; 4 Kt-KR3! White wants to keep the option of P-KB3 and P-K4, the only way to break through.

The same move is good for Black against Bird's Opening.

However, these exceptions are subtleties for strong players rather than first-steppers. Remember that KB3 is nearly always at least as good as any other square, and usually far and away the best.

THE BISHOPS

Provided that the long diagonal is reasonably open, a Bishop is most effectively posted at Kt2, for there it bears on two of the four center squares, and sometimes squares in the enemy camp as well.

A fianchetto, however, may involve loss of time in two ways: first, as both center pawns are generally moved at some time—one or two squares—you are losing a tempo by playing P-Kt3; secondly, you may have to play P-KR3 and K-R2 to avoid the exchange of a fianchettoed KB through B-R6. Such an exchange weakens the squares in front of your castled King.

Another drawback to a fianchetto is that the pawn at Kt3 limits the mobility of the other Bishop and virtually debars it from developing at B4 or Kt5, since it cannot retreat to Kt3 if biffed—very important.

Don't fianchetto unless you know it is good, especially if an avenue is already open to the Bishop.

The KB should usually be developed before the QB, because you want the way clear for K-side castling. Besides, it is nearly always easier to select the KB's square. The explanation—too long to give here—depends on the unsymmetrical nature of original position—inasmuch as the two center files have such very different pieces at their ends.

One effect of this, as we noted last month, was that B-K2 is often a good move, but B-Q2 hardly ever.

When in doubt about the KB, put it at K2. It is safest.

Don't be afraid to develop a Bishop more aggressively if your judgment tells you it is good—see last month's lengthy discussion on this matter.

The only time when you should develop the QB early is when you are White in the Queen's Pawn Game, and wish to develop it in one move before playing P-K3. The same sortie for Black, however, is nearly always inadvisable; see "Biffing the Bishop." As a general rule, develop all the other three minor pieces before the QB.

THE ROOKS

Develop Rooks on their most effective files as soon as you can, but keep them on the back row as long as the opponent has two or more minor pieces. If brought out, they may only be targets.

If you have advanced a pawn two squares, usually be prepared to back it up with a Rook. E.g., after playing P-QR3 and P-QKt4, you generally need your QR to back up this advance, in case a file is opened through it.

THE QUEEN

The Queen has to be moved off the back rank to free the Rooks, but she should usually be moved only one square, as already stated, to the file that is least likely to be opened. It is bad to put a Queen on an open file. It only means the loss of a tempo later when the file is taken by an enemy Rook.

That the Queen will suffer from exposure if brought into mid-board is not an invariable rule. E.g., a gross blunder often made in the Scotch Opening (1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 P-Q4, PxP; 4 KtxP) is 4 KtxKt?. This loses a clear tempo and therefore gives Black almost a lost game after 5 QxKt. The White Queen is brought into a dominating post. She can be attacked, it is true, by Kt-K2-QB3, but the Black Knight makes two moves, so that no time is gained. Raw beginners often hit away the Queen by 5 P-QB4?? This makes their game absolutely lost, after 6 Q-Q1!, as the QP is left backward, and there is a hole at Q5 on which a White Knight can settle later with devastating effect.

It is surprising, nevertheless, how easy it is to lose the Queen altogether, e.g., 1 P-K4, P-K3; 2 P-Q4, P-Q4; 3 Kt-QB3, PxP; 4 KtxP, Kt-KB3; 5 KtxKtch, QxKt; 6 Kt-KB3, QKt-Q2; 7 B-Q3, O-O??, (say); 8 B-KKt5, Resigns.

Look for Part III of "Where to Put Your Pieces in The Opening" in *The Chess Review* next month.

Winter Tournament—Copenhagen, Denmark
January, 1939
QUEEN'S GAMBIT DECLINED
(Tarrasch Defense)

White's imagination gallops, but his judgment goes at foot's pace.

Lauerberg White			J. Nielsen Black	
1	P-QB4	P-K3	14 QxKt	R-K1
2	Kt-QB3	P-Q4	15 R-Kt1	R-K5
3	P-Q4	P-QB4	16 Q-Kt3	Q-K2
4	BPxP	KPxP	17 R-Q1	R-Q1
5	P-K3	Kt-KB3	18 R-Kt5?	P-Q5!
6	Kt-B3	Kt-B3	19 R-Kt5	P-B3
7	P-QR3	B-Kt5	20 R-Kt4	PxKP
8	PxP	BxP	21 RxRch	QxR
9	B-K2	O-O	22 RxPch	K-R1
10	O-O	P-QR4	23 PxP	Q-Q8ch
11	Kt-Q4	BxKt	24 K-B2	Q-B7ch
12	BxB	BxKt	Resigns	
13	PxB	KtxB		

INFORMAL LADDER

(Maximum score for Nos. 1438-1455: 78)

***G. Plowman 802, 58; *I. Rivise 796, 60; *A. Sheftel 790, 55; *F. Sprenger 778, 56; W. O. Jens 701, 65; *W. Patz 736, —; T. McKenna 678, 46; ****P. L. Rothenberg 527, 59; *J. Hannus 540, 30; I. Burn 567, —; K. Lay 539, —; W. Keysor 484, —; G. Fairley 414, 59; **I. Burstein 402, 65; Dr. M. Herzberger 453, —; A. Tauber 362, 63; B. M. Marshall 390, 14; J. M. Dennison 329, 38; A. A. J. Grant 279, 71; Dr. W. F. Sheldon 271, 61; ****Dr. G. Dobbs 267, 53; P. A. Swart 198, 44; I. Sapir 182, 59; *Dr. P. G. Keeney 156, 56; A. Saxer 166, —; ****H. B. Daly 101, 61; J. Donaldson 87, 18; ***I. & M. Hochberg 46, 55; S. P. Shepard 63, 26; V. Rosado 79, —; W. C. Dod 75; A. Fortier 60; A. B. Hodges 57; *E. J. Korpanty 57; R. Neff 55; E. Popper 47; Bill Clubb 19; W. D. Gibbs 16; Bill Beers 12; F. Grote 6.

This month's ladder prize goes to G. Plowman, who joins the select "four-star" group and earns our hearty congratulations. A. J. Fink's fine No. 1417 easily wins the quarterly three-mover contest. The San Francisco expert is hard to beat!

FIRST STEPS

By C. J. S. PURDY
(Many times Champion of Australia)

WHERE TO PUT YOUR PIECES IN THE OPENING

PART III: A COMPLETE OPENING DISCUSSED

To illustrate the previous articles, we could present many different ways of playing the first half-dozen moves in chess. We think it will be more helpful, however, to demonstrate a single opening and carry it through to the early mid-game. For experience shows that it is more often the second half-dozen moves than the first, which trouble the average player.

As our example we shall take the Pillsbury Attack in the Queen's Gambit Declined, for it is an excellent opening for giving one a grasp of the principles which govern opening play in general.

We will not examine the opening critically, but will use its moves to illustrate principles given in the previous "First Steps" articles.

Memorizing the moves will benefit the student very little, but if he studies them in connection with the "First Steps" articles his general conduct of opening play should improve considerably.

THE FIRST MOVE

With what move should White open? The old theory said P-K4 or P-Q4. These moves develop, and also lay hold upon important squares in the center. Modern theory also favors them, but nearly as popular among the masters is 1 P-QB4 and this bears out in a striking way the theory put forward by the present writer —that stress should be laid on getting out two *adjacent* central pawns two squares—i.e., either the QP and KP, QBP and QP, or KBP and KP.

If White opens with P-K4, it is very easy for him soon to play out the QP, but the insecurity of White's pawn at K4 can be exploited by Black with the French Defense. (1 P-K4, P-K3; 2 P-Q4, P-Q4; 3 Kt-QB3, and now either 3 B-Kt5 or 3 Kt-KB3)—the insecurity being evident because there is no piece supporting the square K4. Notice that Q4 is supported by the Queen, and the squares QB4 and KB4 are supported by masked Bishops.

If White opens with P-Q4 Black can prevent P-K4, and can satisfactorily meet P-QB4, say some theorists, by simply taking the pawn. White's trouble is that he must shut in his QB (by P-K3) to recapture the pawn.

Now consider 1 P-QB4. This move, unlike P-K4, is perfectly secure, and it only remains for White to play P-Q4, a move which is also well supported. True, White does not wish to recapture on Q4 with his Queen, but he can recapture with the King's Knight which will be well posted on that square. If Black replies with 1 P-K4 or 1 P-QB4, White will not play P-Q4 immediately, but will do so later on. In fact, the whole secret of the English Opening lies in timing P-Q4 to a nicety.

The double push that we think so fundamental, has a very simple purpose. It is the only way to open files for the use of the Rooks. Surely the importance of utilizing the Rooks is obvious. Remember that the two Rooks form a quarter of your total force! Therefore, the primary objective behind 1 P-QB4, which itself is not technically a developing move, is development! Note that the pawns must be adjacent—not P-Q4 and P-KB4, for instance, for that system creates a "hole." The two adjacent pawns abreast mutually strengthen one another.

It is impossible to say what is Black's best answer to 1 P-QB4. The obvious move 1 P-K4, is open to the same objections, in greater degree, as 1 P-K4 for White. Noticing that P-QB4 gives White a hold on the important center square Q5, we might think of 1 . . . P-Q4, but this permits White a very favorable pawn exchange. Better, therefore, is preparation by 1 . . . P-K3 or 1 . . . P-QB3, and of these the more logical is 1 . . . P-K3, since it aids development. This move is considered Black's safest. Now we can begin.

THE PILLSBURY ATTACK

1 P-QB4	P-K3
2 P-Q4!	P-Q4

We have now arrived at the Queen's Gambit Declined. Black's QB is shut in, but experience has shown that the early sortie of the QB in this type of opening is, in most cases, too hazardous for Black—see "Biffing the Bishop" in a previous installment. White has the initiative, for it still remains for Black to get his second pawn out two squares—the QBP on present indications.

3 Kt-QB3 . . . .

Clearly the most natural developing move. Now Tarrasch said Black should play P-QB4 at once, but the move is obviously risky, because White can then open up lines, and open lines naturally favor the party which has the more pieces in play. Here White has one and Black none. On the other hand, a move which

cannot be bad is 3 Kt-KB3, because we know that KB3 is usually the King's Knight's ideal square.

3 . . . . Kt-KB3

4 B-Kt5! B-K2!

Developing one piece and unpinning another. Always seek a developing move which serves a second good purpose, too.

5 P-K3 QKt-Q2

As we know, Black must not block his QBP, but it looks (and is) unsafe to play P-QB4 at this stage. The development of the QKt at Q2 is therefore indicated.

6 Kt-B3 O-O!

As the opening up of the Q side is the whole theme of this opening, there is no point in Black's reserving the option of Q side castling, although, it is true, White sometimes takes this risk.

At practically any stage, Black could "put the question" to White's QB with P-KR3, but this raises complications into which we need not delve now.

7 R-B1! . . . .

Pursuing the leading idea of the double pawn push—Rook development! The other developing move, 7 B-Q3, allows Black to take the "gambit pawn" without losing a tempo, opening the fianchetto diagonal for the QB.

7 . . . . P-QKt3

Black's only developing move. This gives the out-and-out Orthodox Defense—"strong-orthodox" as the Germans call it—although the more artificial . . . P-B3 has long been in greater vogue. The old move has never yet been refuted, despite the various attempts made to invalidate it.

8 PxP PxP

White, of course, immediately closes the diagonal which Black has so clearly expressed his intention of using. Black cannot recapture with the Knight, or his QBP is lost.

9 B-Q3 . . . .

Pillsbury's move, and probably the best.

9 . . . . B-Kt2

10 O-O P-B4!

Absolutely compulsory after playing P-QKt3, as otherwise the QBP is left "backward." A backward pawn on an otherwise open file is likely to be lost.

11 Q-K2! . . . .

Always the best square for the Queen in this opening, because it is the least exposed. If 11 PxP, Black naturally retakes with the pawn, for the two pawns abreast give moral support to each other. In case of dire necessity, one of them can advance and thus be protected by the other. Two such pawns abreast are called "hanging pawns." As they can both be attacked by Rooks they are weak, but because they grip so much of the center between them, they are also strong! On the other hand, a single isolated pawn, that is, a pawn which has no fellow-pawn to support it, is rather weak as a rule. The handicap usually is about equivalent to the loss of a tempo—in the opening.

Having played B-Q3, White naturally contemplates attack on the K-side, for which the control of the center is essential. Consequently in this position it would not be logical to play for the "hanging pawns." He must maintain his own pawn on Q4.

11 . . . . Kt-K5!

As Black's development is still incomplete, this appears to be a violation of principle. It does lose a tempo, but the point is that it forces White to do likewise. He must either exchange Bishops, whereafter Black recaptures with a developing move (QxB), or move his QB to another square. Therefore, the maneuver loses Black no time, and must be good because it makes his game less restricted. If White exchanges, Black's Queen is brought to her ideal square.

12 B-KB4! KtxKt!

As White cannot recapture with a developing move, this exchange does not lose time; if White recaptures with the Rook, Black's other Knight gets to K5 with a biff. And if he recaptures with the pawn, he blocks his Rook. Exchanges are good for the side with the more restricted position, for the fewer pieces you have, the less they can get in each other's way!

13 PxKt P-B5!

Not developing, but it biffs and so it does not lose time. It gives up pressure in the center, but prevents White ever using his QR on the QB file by the now impossible P-QB4, and also drives White's KB off one of his two

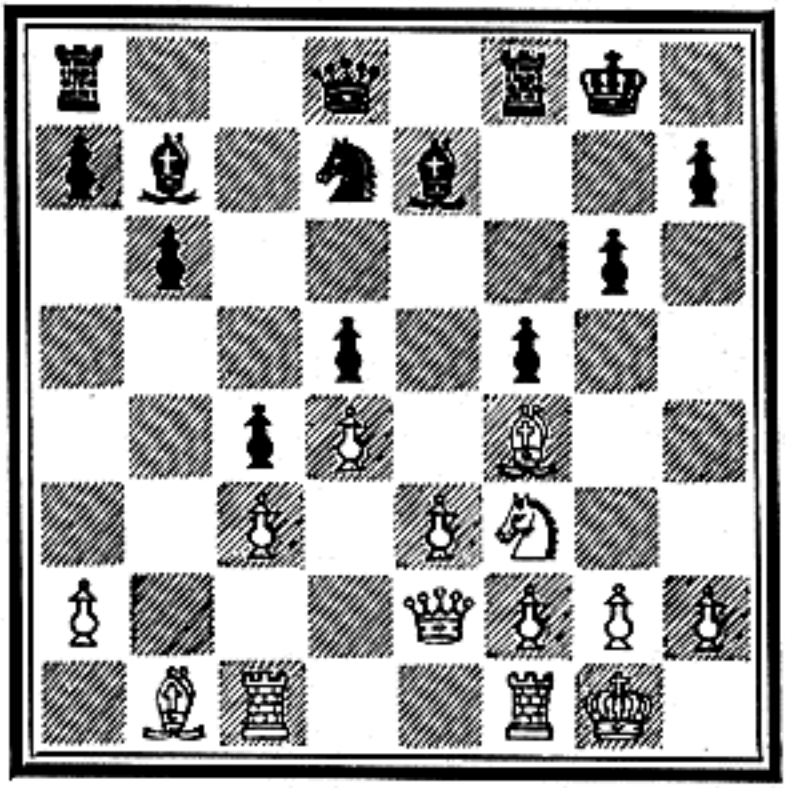
(Continued on page 24)

useful diagonals. Also, it creates an advantage for Black if ever he can bring about an end-game, for he can make a passed pawn on the side where the enemy King does not stand. When in doubt, biff!

14 B-B5 P-Kt3

The White KB is still very mobile, and the same principle applies: biff!

15 B-Kt1 P-B4!



With this, Black prevents a break-through in the center by P-K4. The character of the middle-game is now clear. White must attack on the K-side. Black, after making his K side as secure as he can, will sidle up the flank pawns on the Q side. The chances are probably even.

TEACHING CHESS TO YOUNGSTERS

by Dr. JULIUS S. WEINGART

IF WE ARE to foster the growth of chess in our country, we must get the youngsters to play. The benefit of learning the game at an early age (I might better say, beginning to learn it) is so obvious that there is no need to belabor the point. I would emphasize, however, that it is not good chess minds that we lack, so much as good teachers, men who will devote time and energy to this work and pursue it with enthusiasm.

Anyone who has watched youngsters play chess needs no persuasion that much more is desirable than a mere initiation into the character of the moves and the rules of the game. Pieces are left *en prise*, pins overlooked, forks disregarded. Generally, the boy who makes the most mistakes loses. I have often watched two such youthful enthusiasts at the chess-board with all the Pawns contending with each other on the fourth and fifth ranks and not a single piece of either side in play.

A chess teacher should have three qualifications: he should love chess, he should love to teach and he should love children. With these prerequisites, the instructor will soon have an interested and enthusiastic group of children about him. Watching their progress will afford him the utmost pleasure. He will also have found the fountain of youth—for there is nothing more rejuvenating and heart-warming than working with the young.

The class should not be too large. My own group consists of about a dozen. Any larger ones entail some lack of personal attention, and always the best teaching is done when a good deal of time can be devoted to each pupil. Our sessions are weekly, on afternoons just after school, and last from an hour to an hour and a half. That is quite long enough for childhood attention.

First of all, keep good discipline in your class. Insist on order and reasonable quiet and attentiveness. You can be kind and friendly without being lax and letting the class run wild. On no account ever ridicule their moves. Encourage them frequently and be sure to praise them when they have done well. Let them know from the start that regular attendance is required if they are not to be dropped from the class. Teach them the rules of chess etiquette right from the beginning, that fumbling with the men is bad form, the retraction of moves illegal. Thus the moral value of the game will soon leave its impress on their young characters.

The fundamental maxim of your teaching should be "*Festina lente*"—make haste slowly. Remember that most chess manuals are written for adult students or for children in their later teens. You cannot and should not attempt to proceed so fast with younger pupils. That would only discourage them and you cannot afford to have that happen. Take up each point slowly, methodically and carefully and make sure that your class understands it before proceeding further. Never introduce the complex before the simple is thoroughly understood. Take enough time to let each new move or method of play sink into the pupils' minds and become a settled part of their mental equipment.

Teaching the moves of the men should take three or four sessions at least. It is not enough to tell them that the Rook moves in vertical and horizontal lines and the Bishop in diagonal ones. You must explain what the word, "diagonal," means, and you must have them move these pieces about the board until you bring about a sure co-ordination in their young minds. You will be surprised but not discouraged, I hope, if you find that some of them have difficulty in keeping their Bishops on the proper diagonal. But just remember that what seems so simple to you is a new, strange and weird procedure for a child and that, just as he has learned to walk and talk by making mistakes, he will have to learn his chess likewise.

You can make a game of it right from the start. Teach them chess notation early and then have them move the Rook about the board, naming the squares to which it moves. Ask them to move it, for example, from QR1 to KB7 in two moves, three moves, etc., and in varied ways for each. Then let them play in pairs, each boy with one Rook, under the rule that the first who makes an illegal move or places his piece in jeopardy has lost the game.

Follow the same procedure with the other pieces, first the Bishops, then the Queen and last of all with the Knight. Put the Knight on various squares of the board and have the pupils place Pawns on all those squares that it controls. Let them try to get this awkward jumper from one distant square to another in the smallest number of moves. Continue with the moves of the King and the Pawns until you are sure that the children understand them *thoroughly*. No time is gained, it is even lost, if these elements of the game are taken up in a hurried or slipshod manner.

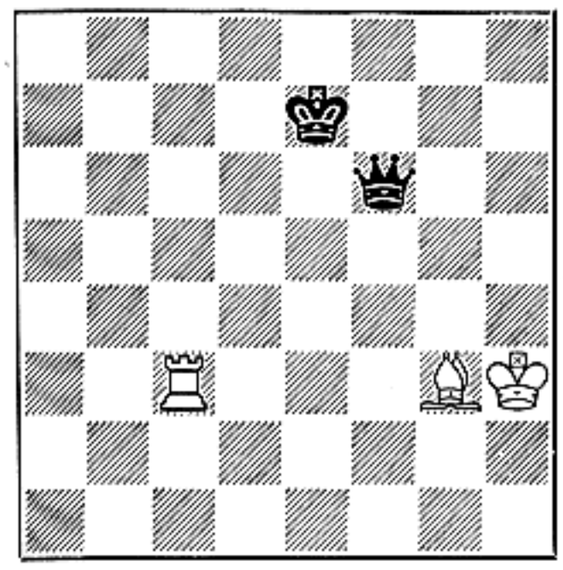
Each pupil should have a decent chess set of his own. It is also most advisable that the teacher have a wall-board for demonstration. A sign-painter can make one for you, if such is not otherwise available. My own, so made to order, has 3 3/4 inch squares in white and green, and the symbols are painted yellow and bright red. Hooks hang these over the squares. By all means get a chess stamping outfit also. You will have ample use for it.

Keep up the study of chess notation. Ask the pupils to place the King on KB3, the Queen on QR5, etc., on their boards. Call a boy to the blackboard and have him write down the moves which another boy makes on the wall-board. Let the class watch for errors. Thus, line upon line and precept upon precept, you will get the desired results.

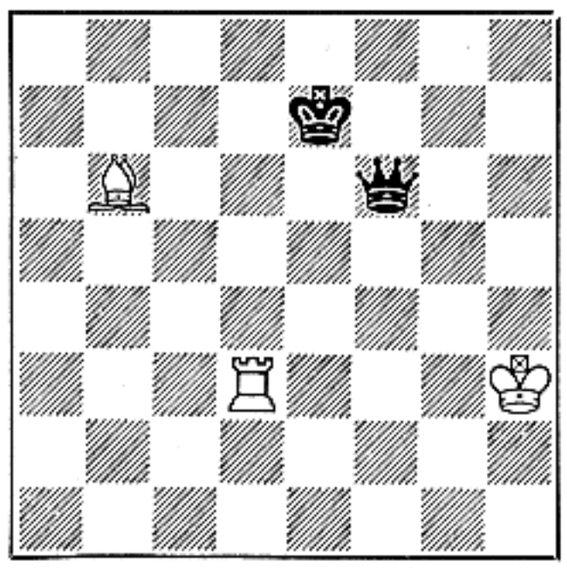
Tell the youngsters right at the start that it will be some time before they will be playing actual games, that there is no use trying this until they have the underlying principles firmly fixed in their minds, that you are going to make good players of them, not mere dubs and woodpushers, and that, if they are patient and persevering, they will be laying up for themselves a source of endless joy and amusement.

Simple problems, very simple ones, should then be set the class. Make these so simple that the proper move is obvious. By way of illustration, I am inserting a few of the first ones that I have used, mere samples out of a large number much like them. Now, my teacher of chess, do not hastily assume that these are too easy. You will find that youngsters are apt to make the first move that pops into their heads. Do not let this disappoint or discourage you. Too many of us adults do the same. Run many variations on each problem, using the pieces in a different position, but with the same idea.

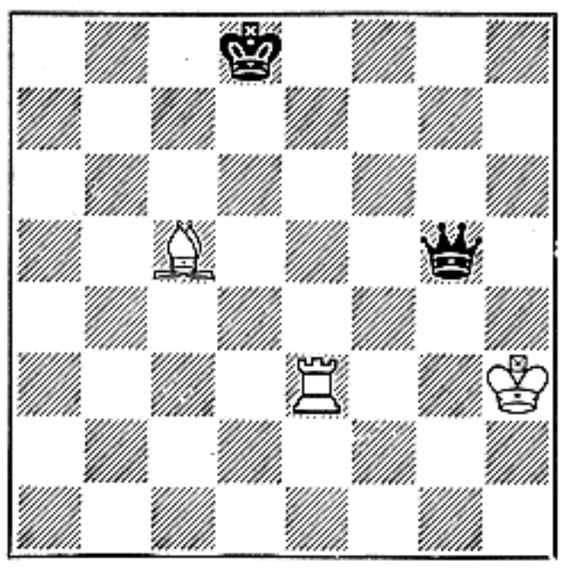
Instructive Positions for Youngsters



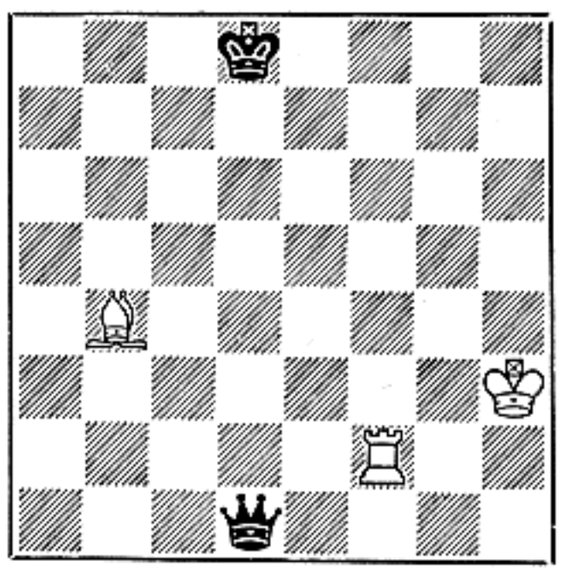
1 White to play and win. When solved, ask: "If the White King is on KR2, can you do it?"



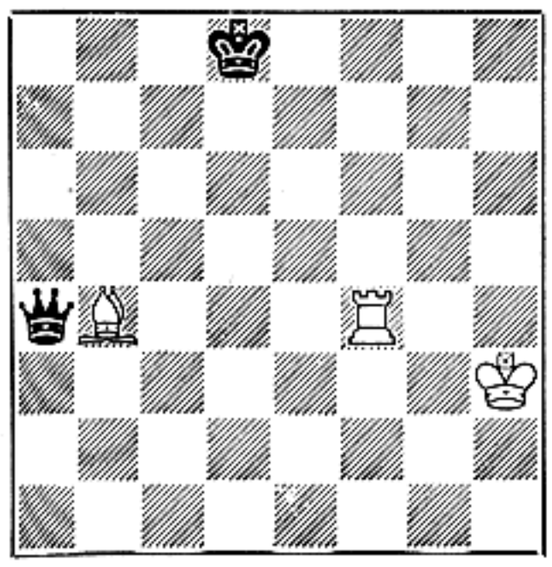
2 White to play and win. With *1*, explain term, "pin," for *2*, explain "X-ray attack."



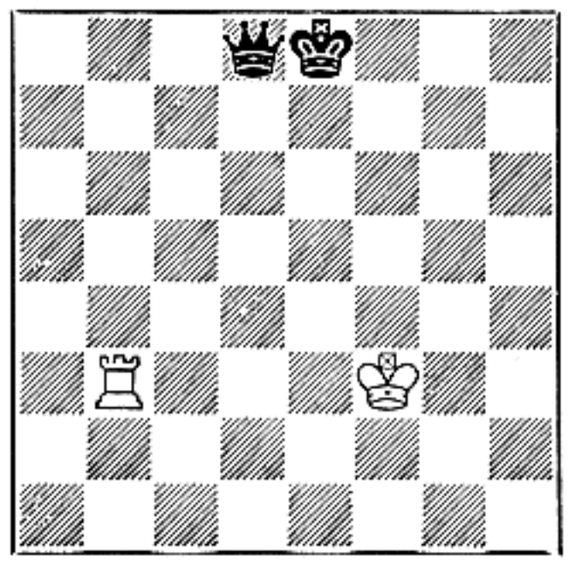
3 White to play and draw. Explain term, "fork." Continue with variants on these ideas.



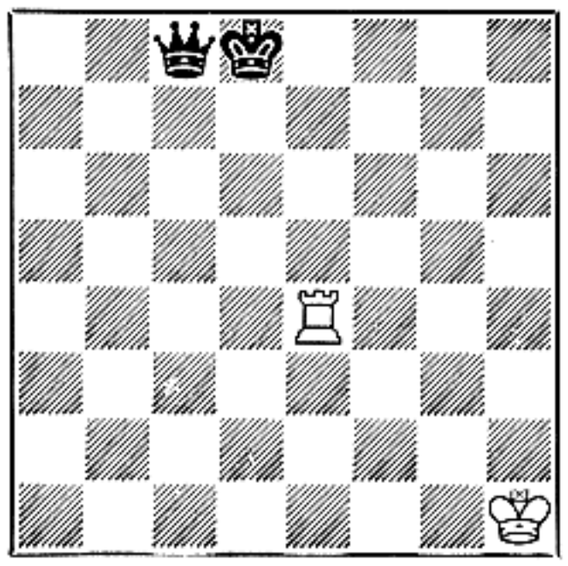
4 White to play and draw. A slightly different version. Use simple theme, till mastered.



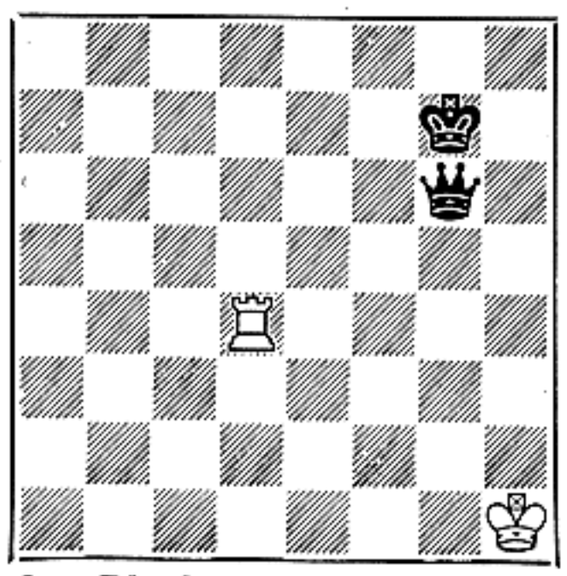
5 White to play and win. Now a new idea. Explain meaning and use of "discovered check."



6 Black to play and win. When solved, explain as another type of "fork." Ask for second, equal solution.



7 Black to play and win. But insist it be done in fewest possible moves. Then give other X-ray variants.



8 Black to play and win. As it is more complex, explain they must spot fork two moves ahead.

These examples are merely illustrative and are given to impress upon you that you should start with as simple ones as these. The more variants you run on each one, the more firmly will the proper procedure become fixed in your pupils' minds. Of course, you can step up the difficulties according to the chess ability which you encounter. But always proceed from the simple to the complex, from the foresight involved in one move to that required for two, etc. Studiously avoid for some time having more than a very few pieces on the board. Only gradually introduce other pieces which do not partake in the combination. It is a good rule, in these early stages, never to set the pupils a problem which you could not solve instantly or in a very few seconds.

No special set of problems is necessary since the teacher can and should have the fun of making these up for his class. Good ones are found in all the chess magazines, notably in CHESS REVIEW. Use your stamping outfit and start to make a collection of positions suitable for teaching purposes.

I generally give the children a problem or two to take home with them, solutions to be brought to the next session. A problem ladder is started with points awarded for correct moves. You will be surprised how much this stimulates attendance and interest.

By all means, let every pupil have a small note-book in class. Have answers written in this and shown to the teacher, not shouted *fortissimo*. You should see to it that the slower thinkers are not deprived of their proper mental exercise.

Continue with simple Pawn end-games and last of all start the study of a few openings with an analysis of what should be done and why. Ask such questions as "What do you think should be Black's next move?" "Why is that move bad?" "Would this move merely waste time?" Let the pupils think it out for themselves as much as possible.

When they play their first games insist that they record the moves. Then choose some of these games to be played over on the wall-board at the next session, with comments by yourself and the class. You can criticize and suggest, but praise whenever possible.

Play over some games of good players with them, preferably short ones, asking them "Now, what do you suppose White did next?" "What difficulty is Black in?" "What is the threat?" "How can he best reply to it?" Remember always that a teacher is not one who merely pours knowledge into his pupils' heads. He is one who gets them to think for themselves. Use the Socratic method. A dialog or two of Plato will show you how this great teacher proceeded and a recent book of small compass, by Polya, *How to Solve It* (Princeton University Press), will show the way of a modern master teacher. While this latter book relates to the teaching of mathematics, the method applies equally well to chess.

Even after your pupils become able to play games with one another, keep up the study of chess theory. As early as possible, introduce the rule that they should visualize the possibilities in a combination without ever touching a piece. A little attempt at blindfold play is, as Mr. Koltanowski claims, a splendid help toward concentration and visualization. You will be surprised how avidly your young pupils will take to it.

The artistic side of chess will appeal to them also as you begin to introduce problems involving sacrificial moves, ingenious draws when all seems lost, end-games won by a combination of strategy and patience.

All this will come only after the youngsters have gained an easy familiarity with the simpler positions. But you will sooner or later be much gratified by seeing them acquire not only a real love for the game but an incipient grasp of its intricacies. And the light that comes into their young eyes when they have solved a problem or evolved a clever combination will be your best and truest reward.

CHESS MADE EASY

By Donald MacMurray

This is the first of a series of articles designed to explain to the beginner, step by step, the basic ideas which must be grasped before the game can be played intelligently. It is assumed that the reader is familiar with the rules of the game, the movements of the pieces, and the system of notation of the moves, which is explained very clearly in Mitchel's Guide to the Game of Chess.

I.. Some General Considerations.

To begin with, let us think of the conduct of the game in terms of our final object, which is to checkmate the adverse King. For effecting this purpose, we have at our command a little army of sixteen pieces.

It is apparent, however, that something is seriously wrong with the position of our army as it stands at the beginning of the game. Surely no maneuvers of any army can be successful unless its units are coordinated with each other; and here we find that almost half of our pieces, far from being coordinated, can not make any move at all. Therefore our first problem is: How shall we get the pieces out so as to ensure them greater mobility—in fact, the maximum mobility?

Before going further, it may be as well to digress a little, and to state that this idea of mobility, in its wider sense, is the standard by which we measure the relative values of the pieces. That is to say; the greater the mobility of which a piece is capable, the greater its value. These values are, closely:

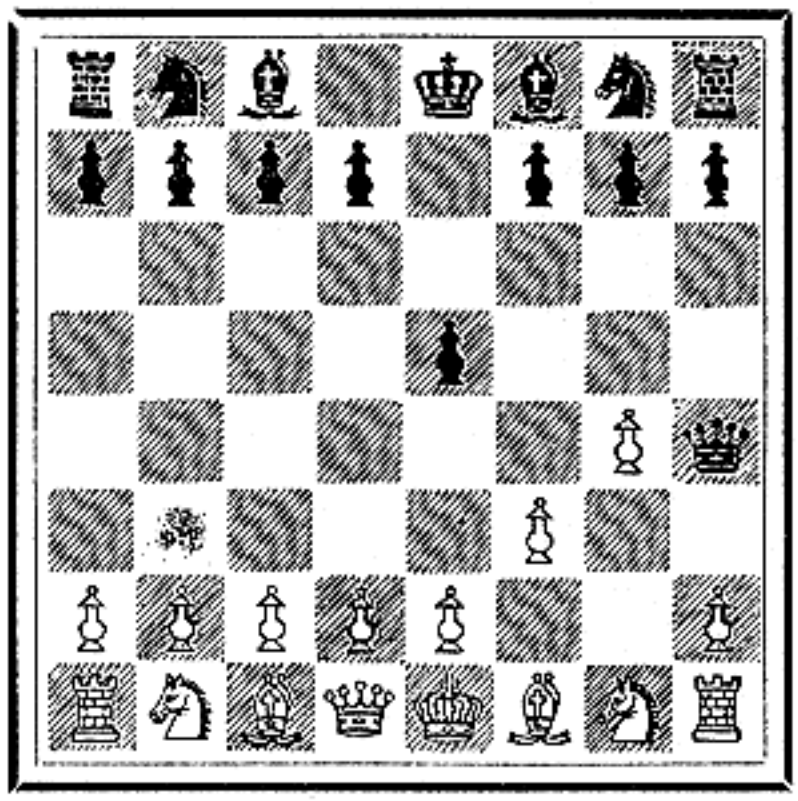
Pawn 1, Knight 3½, Bishop 3½, Rook 5, Queen 10.

(The king, of course, is invaluable in the sense that he cannot be exchanged or lost, as the other pieces can; but in the end-game, which in general, is the only time when he becomes useful, he is worth a little more, perhaps, than a bishop).

These values are not arbitrary. They are made as a result of practical experience, and practical experience will show it to be correct in most cases. Like all chess maxims and generalizations, it is only a rule of thumb, and many positions may arise which will enhance the comparative value of some one piece; still, it is worth while to know it because it is the very real and solid basis upon which rests nearly every calculation of every chess player, from the grand master down to the duffer.

Now, to return to our original problem: It is clear that some of the pawns must be advanced in order to free the pieces behind them. But never let it be thought that this can be done purely at random; witness the following lamentable incident.

1 P—KKt4?, P—K4; 2 P—KB3??, Q—R5 mate!



Our best first move is either 1 P—K4 or 1 P—Q4. The reasons for this are: First, each of these moves opens the lines in front of two pieces, the queen and a bishop; second, each of these moves provides the beginning of a "skeleton" of pawns behind which we may arrange our pieces, without fear of their being driven away from their best squares by the rapid, and possibly crippling, attacks which our opponents might make upon them if he were permitted an unrestricted advance of his own center pawns. Third, each of these moves is a bid for the control of the center of the board. The "center" is a subject which we will be able to discuss more fully later on, but the importance of stationing pieces there, and conversely, of preventing the opponent's stationing his pieces there, may be brought out by the following simple illustration:

Put a knight on one of the corner squares, and see what a feeble beast he is. Only two squares to move to! Put the same knight on one of the center squares, *e. g.* K5 or Q5. Now he has FOUR TIMES the mobility; besides, he is able from there to strike at either side of your opponent's position.

CHESS MADE EASY

By DONALD MACMURRAY

This is the second of a series of articles designed to explain to the beginner, step by step, the basic ideas which must be grasped before the game can be played intelligently. It is assumed that the reader is familiar with the rules of the game, the movements of the pieces, and the system of notation of the moves, which is explained very clearly in Mitchell's Guide to the Game of Chess.

2. MATERIAL.

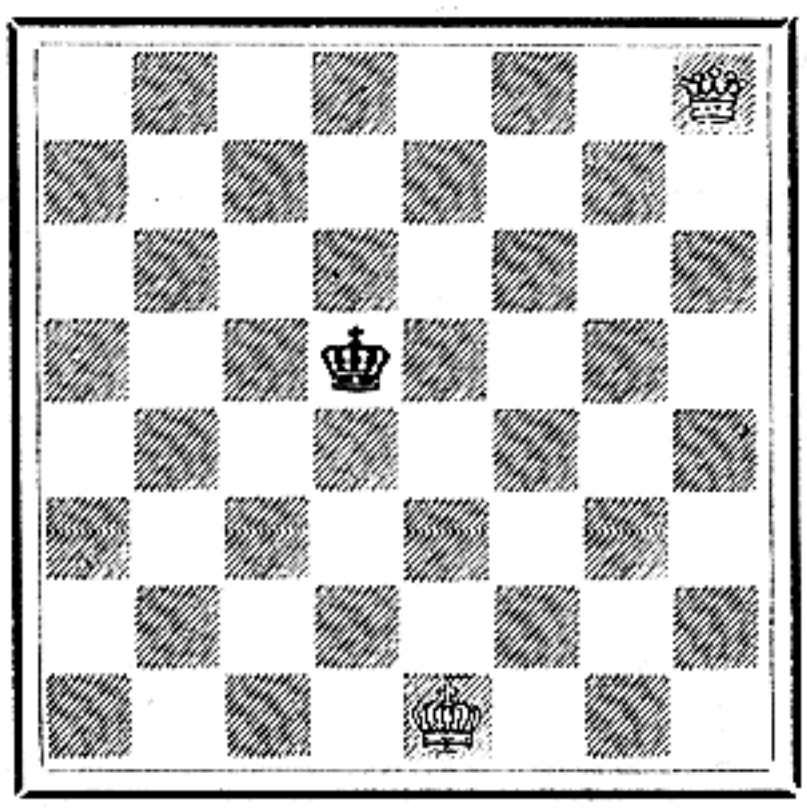
The largest single factor in the game of Chess is the "material;" i.e., the pieces collectively. In the beginning, the two sides are even in material, and the most insistent necessity that we face is that of *at least* maintaining this equality. This is a fact which cannot be too strongly impressed upon the beginner, who is all too often moved to give up pieces to get rid of enemy pawns which are harassing him, and who considers the loss of a "mere" pawn of no importance whateve

The chief reason for the importance of material is to be found in the end-game. With the adverse king left alone upon the board checkmate can be forced by king and queen, king and rook, king and two bishops, or king, bishop and knight, (not, however, by king and two knights). These last two end-games are very rare, for the reason that which ever side is ahead in material can usually succeed in saving one of its pawns, with which it can make a new queen.

We shall illustrate the technique of some of these mates. They are all simple enough when the principle involved is understood; namely, that the scope of the adverse king must be restricted until he is finally forced over to the edge of the board, where alone it is possible to mate him with any of these minimal forces.

First let us take queen and king against lone king. Set up this position:

Black



White

White	Black
1 Q-B3	K-K5

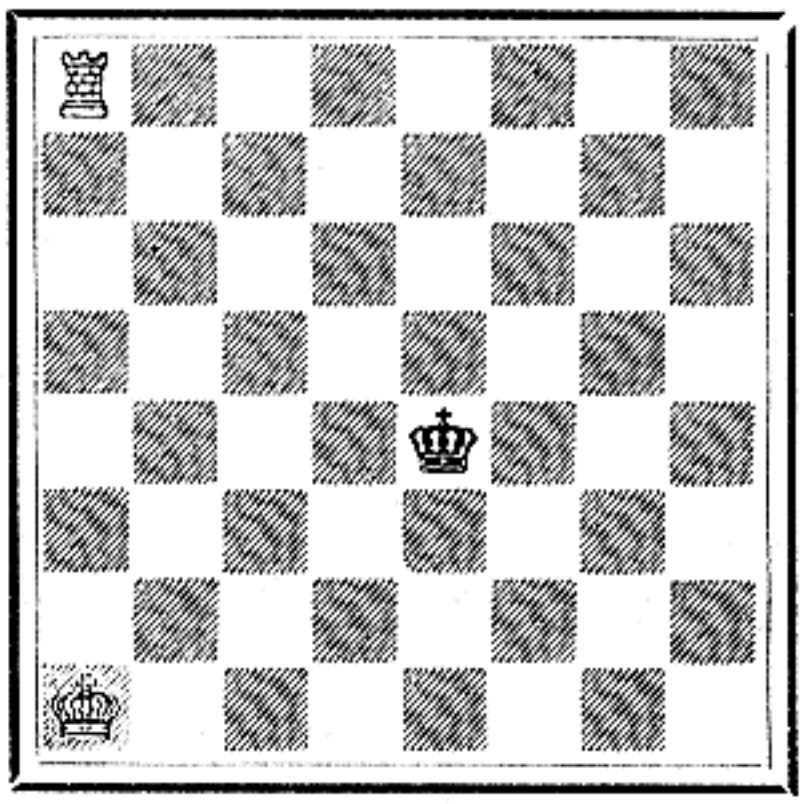
Black tries to keep his king as near to the middle of the board as possible.

2 K-K2	K-B5
3 Q-K3 ch	K-B4
4 K-B3	K-Kt3
5 Q-B4	K-Kt2
6 K-Kt4	K-Kt3
7 Q-B5 ch	K-Kt2
8 K-Kt5	K-Kt1
9 K-Kt6	K-R1
10 Q-B8 Mate.	

N. B. When you actually have cornered the king, for heaven's sake beware of stalemating him! (for example, 10 Q-B7. This is a stalemate, and the game is drawn.)

Now let us try King and Rook against King. Set up this position.

Black



White

White	Black
1 R-R5	K-Q5

White's first move cuts the king off from half the board.

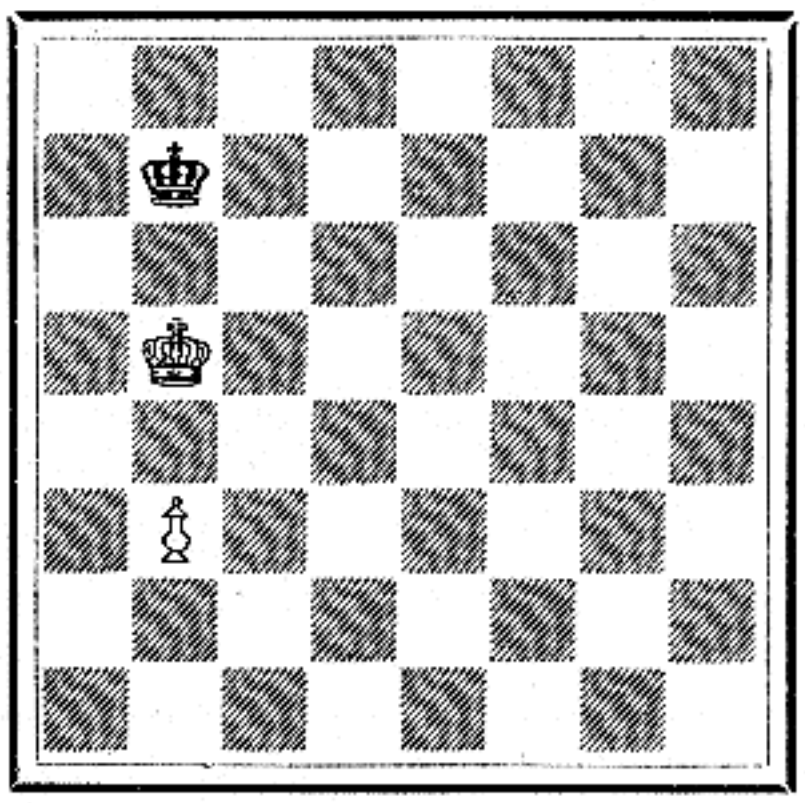
2 K-Kt2	K-B5
3 K-R3	K-B6
4 R-B5 ch	K-Q5
5 K-Kt4	K-K5
6 K-B3	K-K6
7 R-K5 ch	K-B5
8 K-Q4	K-B6
9 R-K4	K-B7

10	R-K3	K-Kt7
11	K-K4	K-B7
12	K-B4	K-Kt7
13	R-K2	K-R6
14	R-QR2	K-R5
15	R-R2 Mate.	

Of course the mate can be effected much more quickly from many positions.

Because the mates with two bishops and with bishop and knight are both more difficult to learn and less important, we shall leave them until later on, and meanwhile turn our attention to the simplest of pawn end-games. King and pawn against King. (See Diagram on next column).

Black



White

Either side to move, White wins. This Diagram illustrates the "opposition."

Here the King's task is to support his pawn all the way down to the queening square. This can be done whenever the king can be put on the same file with his pawn, two squares in front of it; or whenever the king can get to the sixth rank ahead of his pawn. (A rook's pawn will not win at all unless the adverse king can be shut off from R8 and Kt8, because when the pawn reaches the seventh rank, either there is a stalemate or the pawn is left unprotected.)

In the diagram, the relation of the King's positions have to each other is called the "opposition."

When the kings are on the same file (or, as the case may be, rank), and are separated by one square, whichever side has just moved is said to "have the opposition." Having the opposition is an advantage, because the adverse king, whose turn it is to move, cannot advance; he must go either to one side or backwards, and in either case your own king is free to advance if he needs to.

If it is Black's move in the position shown, he can do no better than

White	Black
1	K-B3

whereupon follows

2	K-R5	K-Kt2
3	K-Kt5	K-R2
4	K-B6	K-R3
5	P-Kt4	K-R2
6	P-Kt5	K-Kt1
7	K-Kt6	K-R1
8	K-B7	K-R2
9	P-Kt6 ch	K-R1
10	P-Kt7 ch	K-R2
11	P queens ch	K-R3
12	Q-Kt6 Mate.	

If, in the diagram it had been White's move, he could have gained the opposition by playing 1. P-Kt4, after which he could proceed as above.

In this visual-aid course for beginners the winning tactics of the middle game are classified, explained and illustrated with pictures, diagrams and examples.

CHESS REVIEW

by KENNETH HARKNESS

Picture Guide to Chess

EDITOR'S NOTE: Before starting this course on middle game tactics, the beginner should read "An Invitation to Chess" by Irving Chernev & Kenneth Harkness (Simon & Schuster Inc., New York, $2.) in which the same visual-aid method of instruction is used to teach the fundamentals of chess.

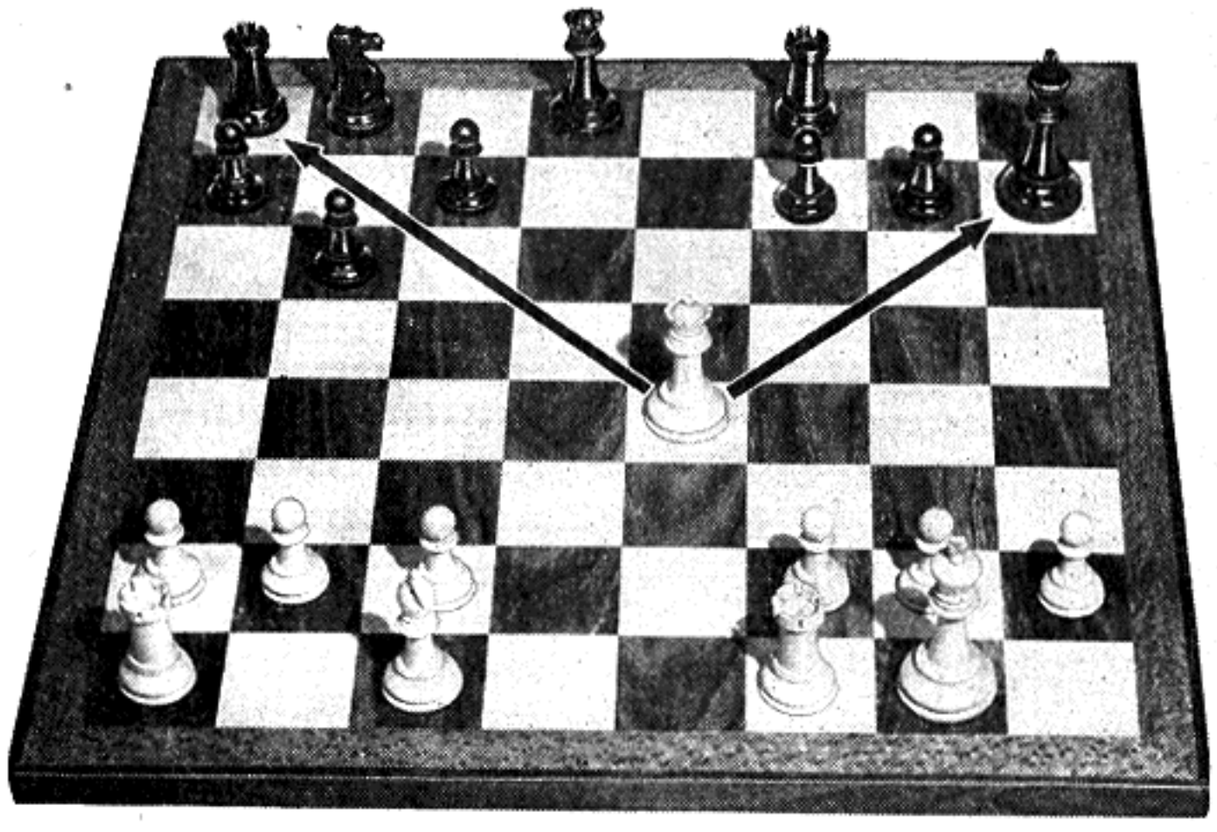
QUEEN FORKS (Part One)

MANY of the tactical operations of the middle game are based on the principle of the "double attack." Two threats are made by a single move and the opponent can answer only one of them. The execution of the remaining threat wins material. This is the underlying principle of most chess combinations.

In the commonest type of double attack, a piece makes two threats *in different directions*. We use the term "fork" to describe this kind of double attack. Any piece or Pawn can execute a fork.

The picture at the right illustrates a typical Queen Fork. In one direction, White's Queen is checking the opponent's King; in another direction, the Queen is threatening a Rook. The two attacks were made simultaneously when White moved his Queen on his last move. In effect, a "check and piece" fork of this type gains a tempo under the rules of the game. The check forces the opponent to defend his King and the player wins the piece which forms the second target of the fork.

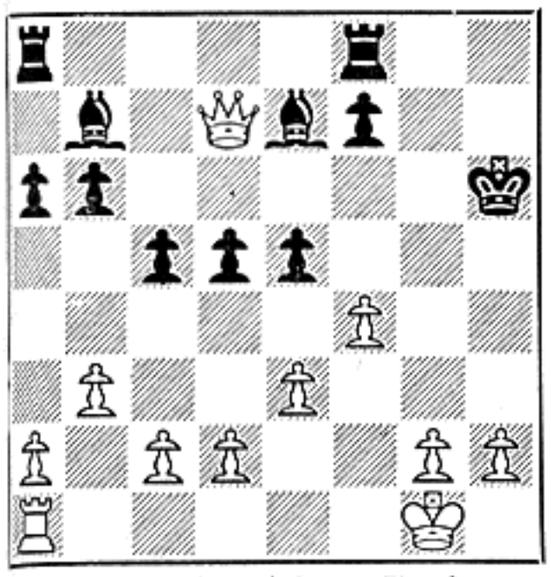
Queen Forks in which the enemy King is one of the targets are the most frequent in actual play.



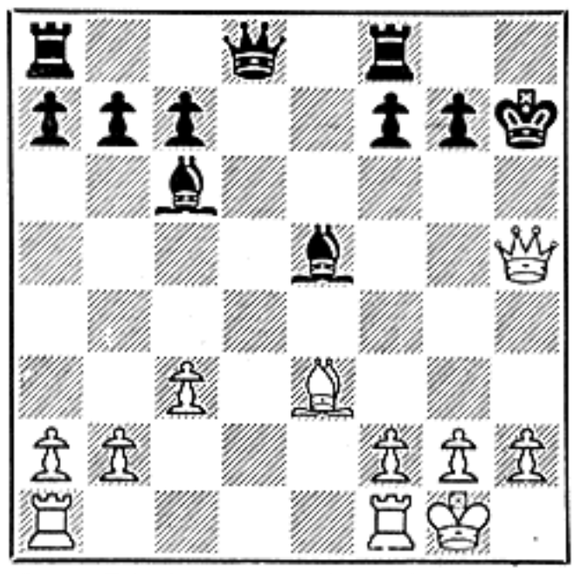
White's Queen is forking King and Rook. Black must get out of check and White then wins the Rook.

However, the Queen can also win material by forking two or more pieces or Pawns. In all cases, the threatened units must be unprotected. Being the most valuable of all pieces, the Queen cannot capture protected material of lesser value, unless unusual conditions exist. (Note, however, that a piece can be virtually unprotected when its defenders are outnumbered.)

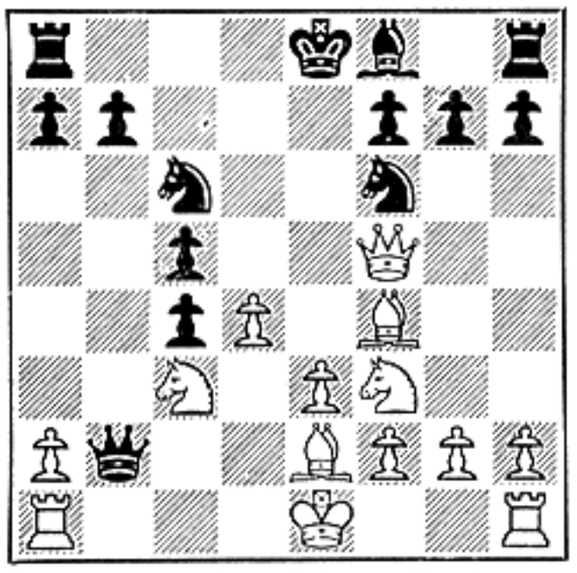
Despite the limitations imposed by its exchanging value, the Queen is a powerful forking piece. Its great mobility and its multi-directional, long range attack more than compensate for its inability



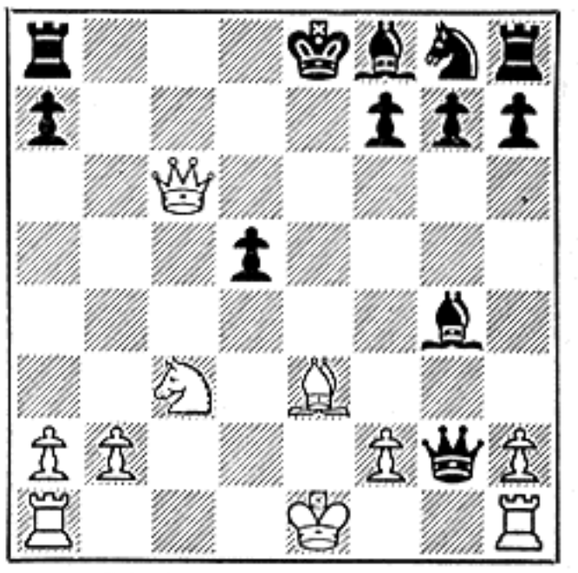
1 Straight Line Fork on a Rank. The White Queen is forking two Bishops and must win one or the other. Like a Rook, the Queen can fork two targets on a rank or file.



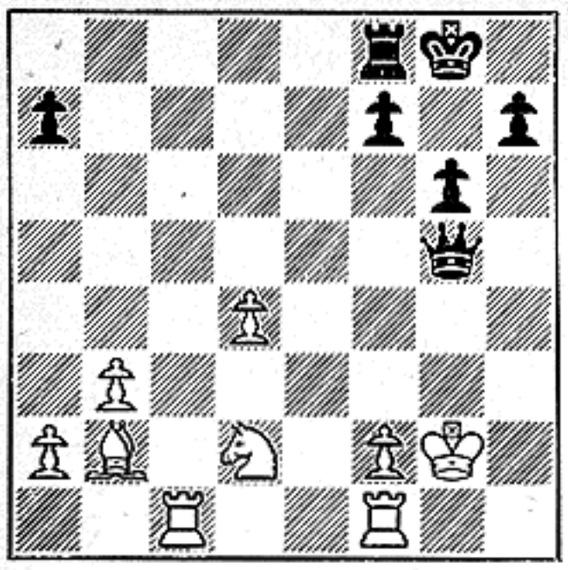
2 Right Angle Fork on Rank and File. The White Queen is forking King and Bishop and wins the Bishop. The Queen can fork at right angles, like a Rook, on rank and file.



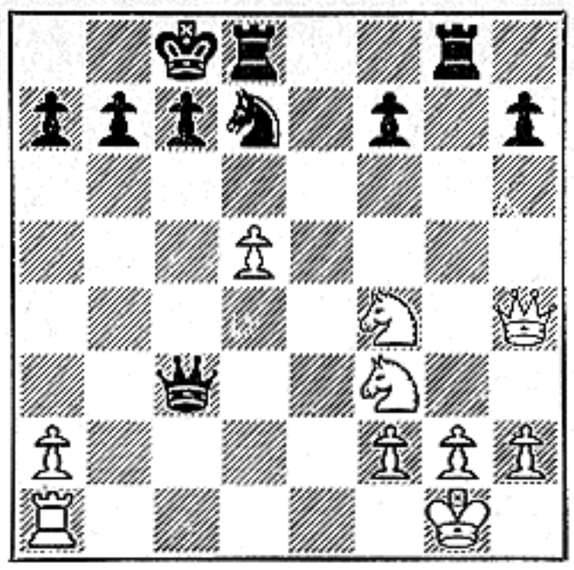
3 Straight Line Fork on a Diagonal. The Black Queen is forking a Rook and a Knight and wins a piece. Like a Bishop, the Queen can fork two targets on one diagonal.



4 Right Angle Fork on Two Diagonals. The White Queen is forking King and Rook and wins the Rook. The Queen can fork at right angles, like a Bishop, on two diagonals.



5 **Acute Angle Fork.** The Black Queen is forking King & Knight and wins the piece. Here the Queen combines the powers of Bishop and Rook, forking one target on a diagonal, the other on a file.



6 **Wide Angle Fork.** The Black Queen is forking Rook & Knight and wins a piece. The Knight is vulnerable because White's KNP is pinned. Here the Queen is forking on diagonal and rank at a wide angle.

to capture guarded material. The Queen can reach a forking square from a distant point, travelling in a lateral, vertical or diagonal direction. When it reaches the forking square it attacks at long range in eight directions.

The various angles at which a Queen can fork two targets are illustrated in diagrams 1 to 6.

QUEEN FORK COMBINATIONS

THE winning of material by a Queen Fork is often the result of an oversight on the part of the opponent, but combinations can also be played to produce the conditions under which a Queen Fork operates.

The ultimate purpose of a Queen Fork combination is to set up a position in which the Queen can attack two vulnerable targets simultaneously. In the process, material may be sacrificed, to be regained later with interest. The gain of material may take place at the end of the combination, when the Queen Fork is executed, or at an earlier stage, when a unit is captured and the opponent does not recapture because the resulting fork would win more valuable material.

The immediate objective of a Queen Fork combination is either *to create a target* (or two targets) for the intended fork, or to make it possible for the Queen *to occupy the forking square*. In some combinations, both objectives are achieved.

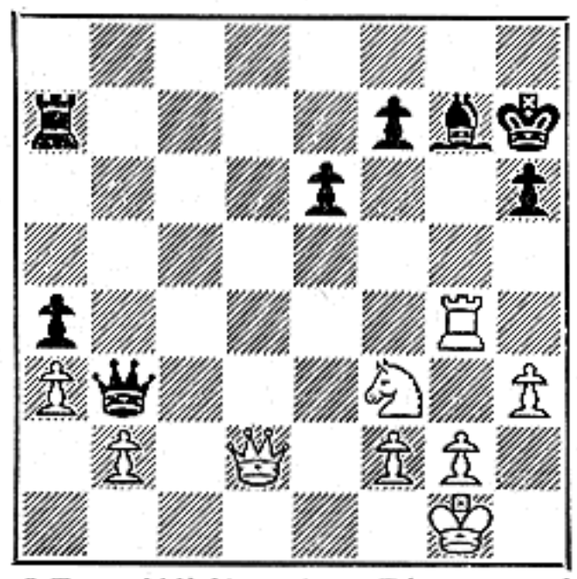
Combinations to Create a Target

If the opponent's King is exposed to check, or if one of his pieces is unprotected, a possible target for a Queen Fork already exists. In such cases, a combination may be played to create a second target for the Queen. If there is no obvious weakness in the opponent's position, a combination may create two targets for a Queen Fork.

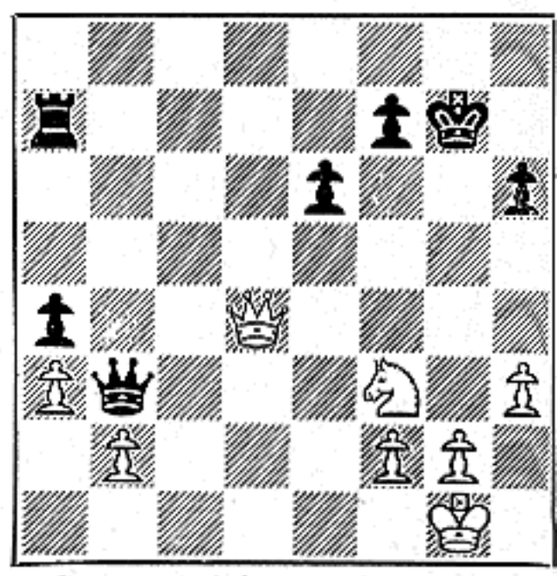
A target can be created in several ways. The five commonest methods are defined and illustrated in the remaining columns of this section.

Combinations to make it possible for the Queen to occupy the forking square will be discussed in Part 2.

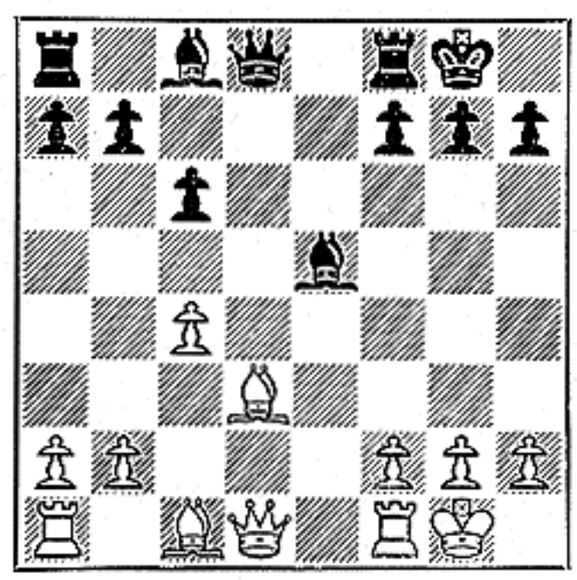
1. Creating a Target by Checking the King: The enemy King is the most vulnerable of all targets for a Queen Fork. The immediate objective of many combinations is to force or induce the King to occupy a square on which it becomes a target for the fork. This can often be accomplished by a check or series of checks, sometimes involving a capture or sacrifice. The target-creating check may be given by the Queen itself, or by some other piece or Pawn. The examples below illustrate the use of this method.



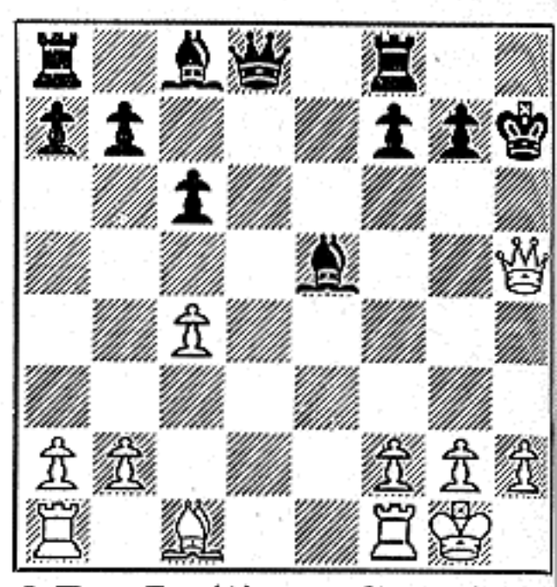
1A **White to Play and Win a Piece.** Black has an obvious weakness in his position; his Rook is unprotected. White can create a second target for a fork by checking the King.



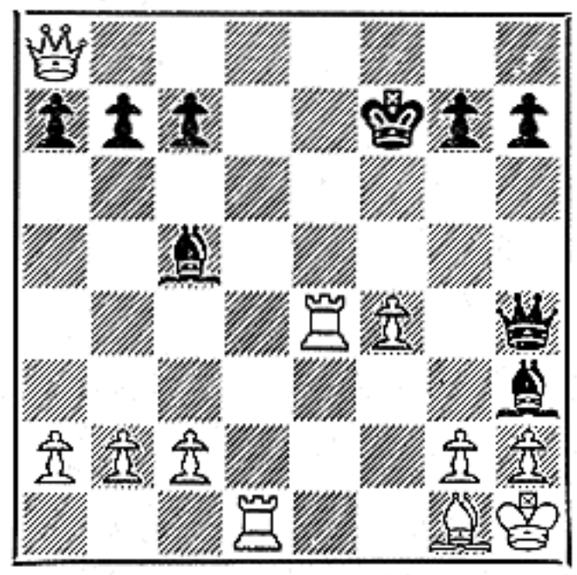
1B **Position after 1 Rx Bch, KxR; 2 Q–Q4ch.** Now the Queen is forking King & Rook, winning back the Rook. The combination gains a piece, clearly illustrating the method.



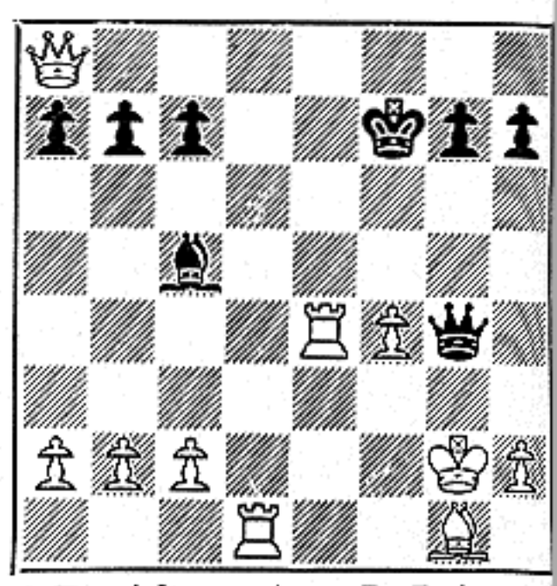
2A **White to Play and Win a Pawn.** Black's unprotected Bishop in the center of the board is an existing target for a fork. The other target can be created by checking the King.



2B **Position after 1 Bx Pch, KxB; 2 Q–R5ch.** Now the Queen is forking King & Bishop, regaining the sacrificed piece. The combination wins a Pawn. This type of combination is quite common.

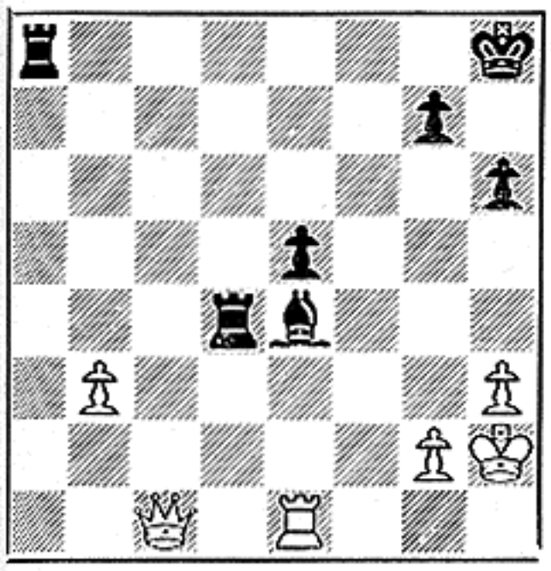


3A **Black to Play and Win.** White is a Rook and an exchange ahead but his Queen is out of play and both his Rooks unprotected. By means of a Bishop sacrifice, Black wins both Rooks as a result of successive Queen Forks.

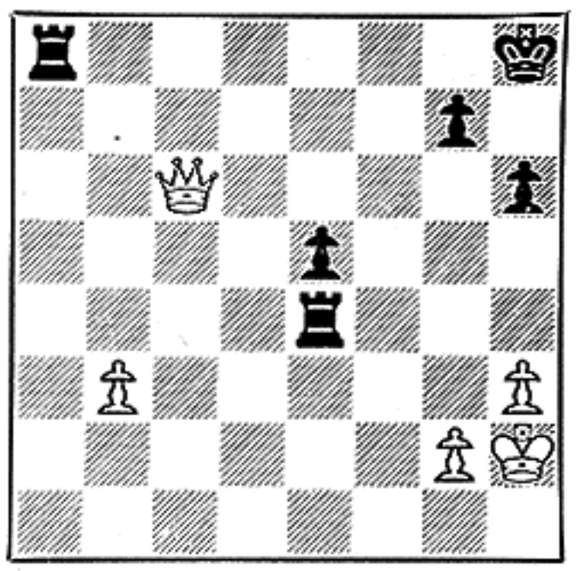


3B **After 1 . . . BxPch; 2 KxB, Q–N5ch.** The first check forced the King into a fork, winning one Rook. Now follows 3 K–B1, QxRch; 4 K–N2, Q–N5ch; 5 K–B1, Q–B6ch, a second fork winning the other Rook.

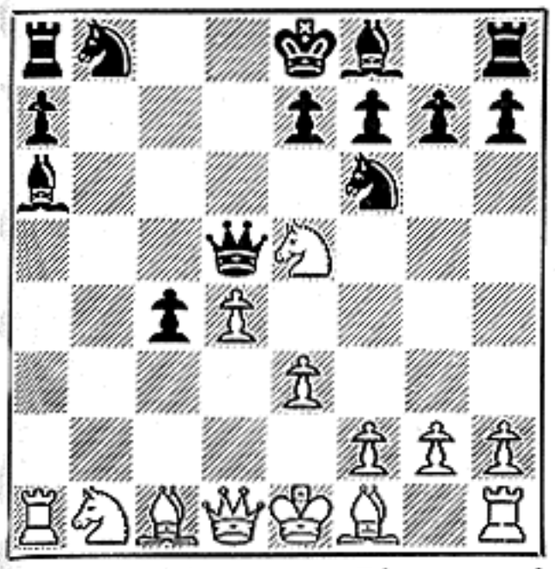
2. *Creating a Target by Substitution:* This method is simple and easily understood. A guarded enemy piece or Pawn is captured, with a sacrifice if necessary, and *the recapturing unit* becomes a target for a Queen Fork. Sometimes a series of exchanges on the target square is needed to produce the desired position. The created target is usually a piece or Pawn but it can also be the opponent's King (when the King is the guard of the captured unit.) The examples below illustrate the use of this substitution method.



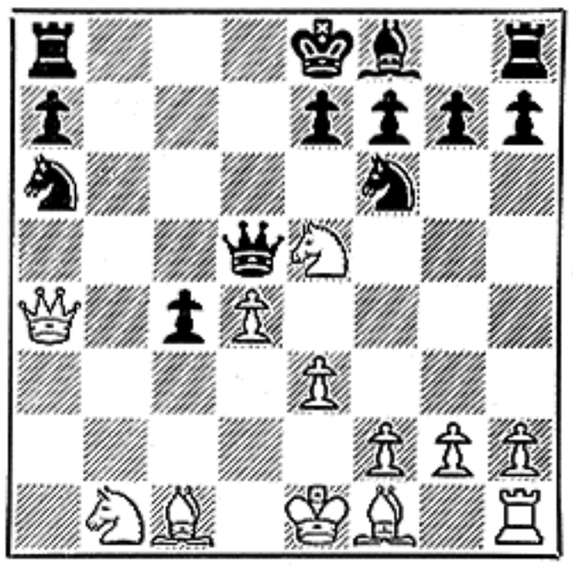
1A White to Play and Win a Piece. Black's Rook on the QR file is unprotected and vulnerable to attack by White's Queen. Can White create a second target by substitution?



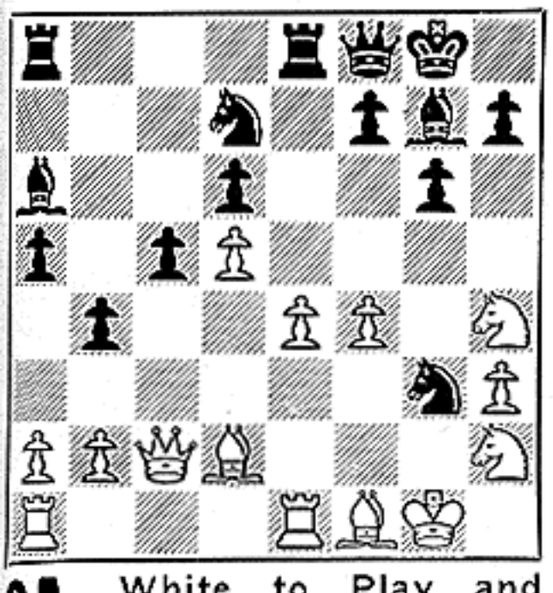
1B Position after 1 RxB, RxR; 2 Q–B6. Now White must regain his sacrificed Rook. The combination wins a piece. Black's recapturing Rook became the second target.



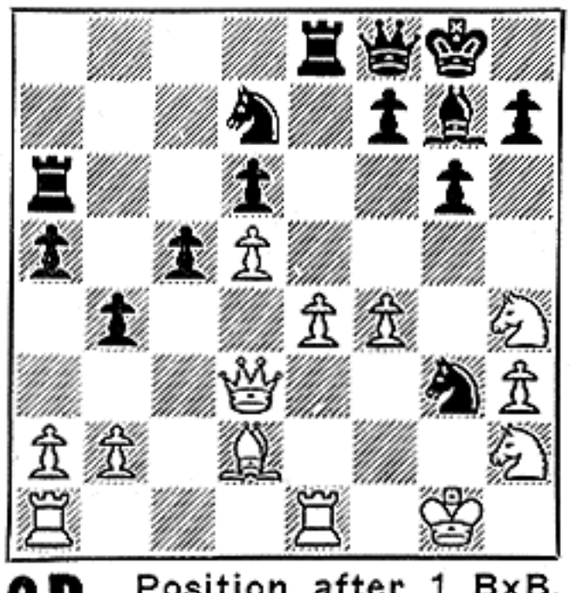
2A White to Play and Win Two Pieces for a Rook. Black's King is exposed to check. The Bishop on the QR file is also in an exposed position, but this piece is guarded.



2B Position after 1 RxB, NxR; 2 Q–R4ch. Now White's Queen is forking King & Knight. The combination wins Bishop & Knight for a Rook. The target was created by substitution.

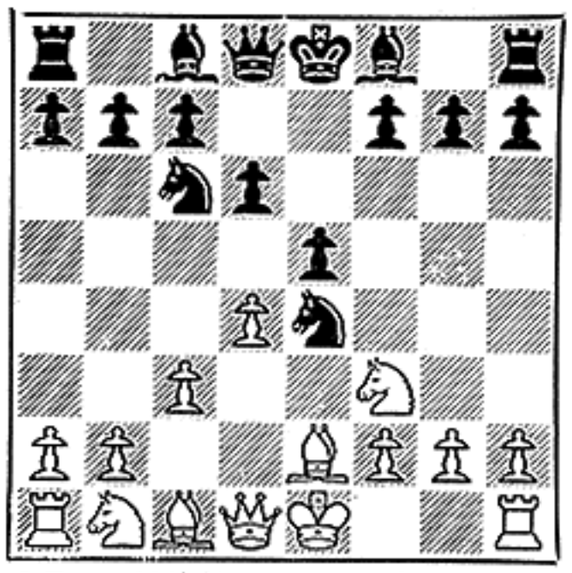


3A White to Play and Win a Piece. Black's N on the KN file has just captured a Pawn. This exposed, unguarded piece is a likely target for a Queen Fork. How does White create the second target?

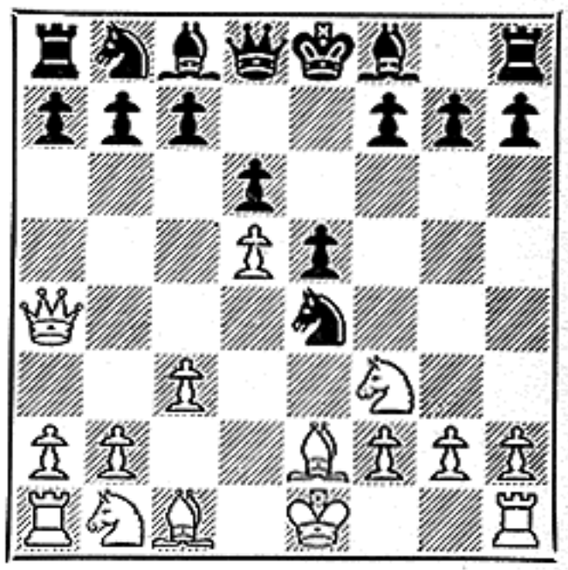


3B Position after 1 BxB, RxB; 2 Q–Q3. White created the second target by exchanging Bishops on the QR file. Black's recapturing Rook and his exposed Knight are forked and White wins a piece.

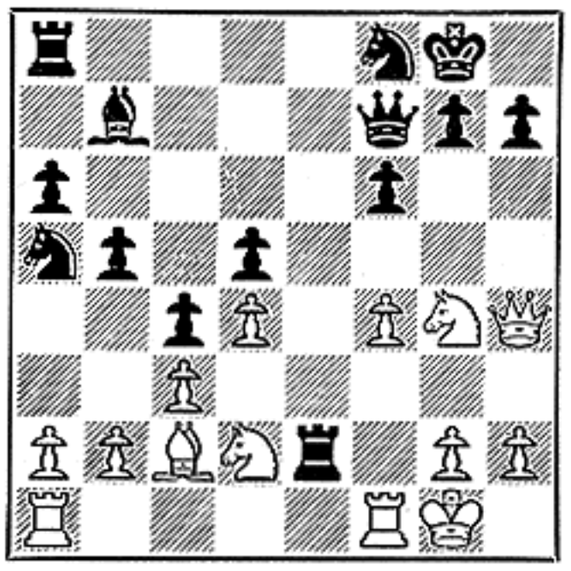
3. *Creating a Target by Opening a Line of Attack:* Sometimes an enemy unit could be forked, but the line of attack from the forking square is blocked. If this line could be opened the enemy unit would become a target. If the block is one of the player's own pieces or Pawns, it can possibly be moved with a threat of some kind, thereby opening the line with a tempo. If the blocking unit is an enemy piece or Pawn it can often be removed by a capture, check or threat. Examples of line-opening combinations are given below.



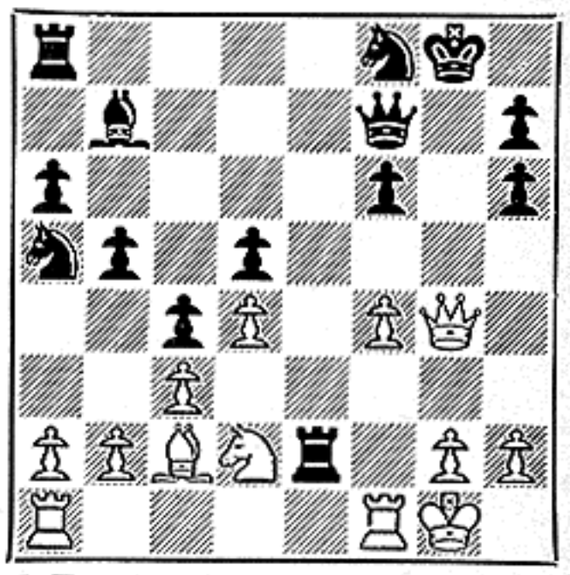
1A White to Play and Win a Piece. Black's N on the K–file has just captured a Pawn, thereby falling into a trap. With one move White can open two lines for a Queen Fork.



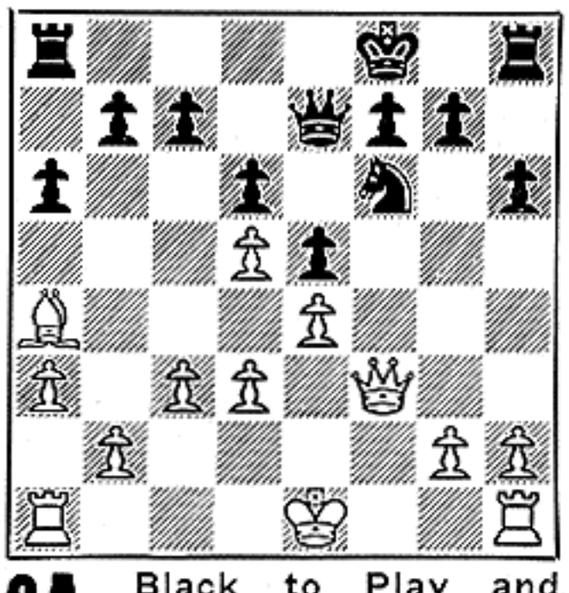
1B Position after 1 P–Q5, N–N1; 2 Q–R4ch. The Queen Fork wins the Knight. White's first Pawn move forced Black's Queen-Knight to move and also cleared White's fourth rank.



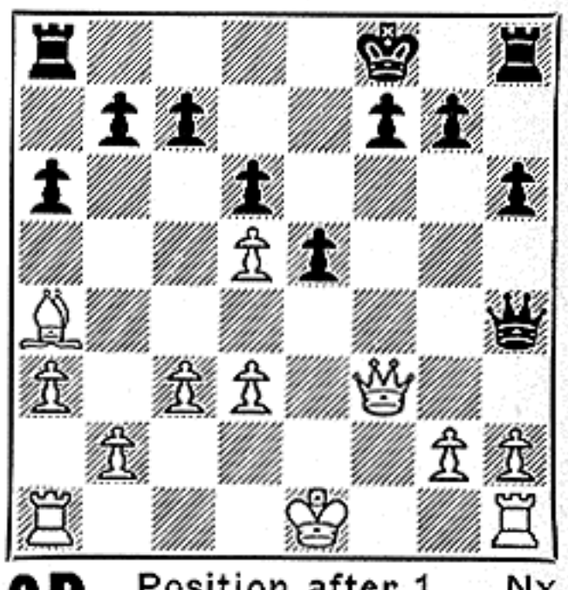
2A White to Play and Win the Exchange. Black's unguarded Rook is in a dangerously exposed position. How can White open a line and create a second target for a fork?



2B Position after 1 N–R6ch, PxN; 2 Q–N4ch. Having sacrificed his Knight, White now wins the forked Rook. White forced open the KN–file by a sacrificial Knight Fork.

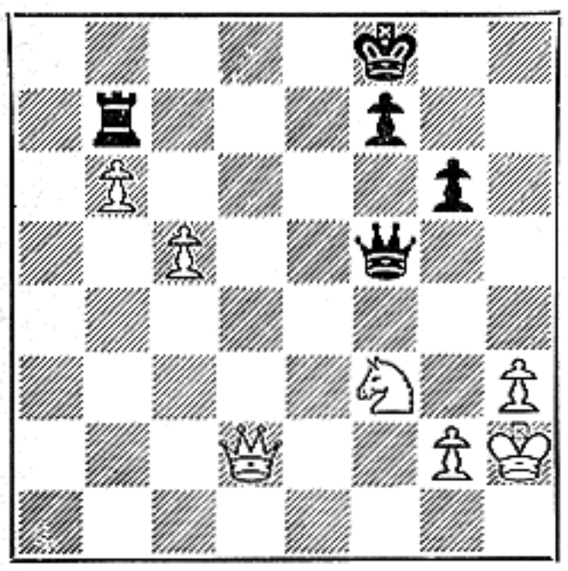


3A Black to Play and Win a Pawn. White's King is exposed to a check on the diagonal and his Bishop is unprotected. A fork would be playable if White's KP disappeared from the fourth rank.

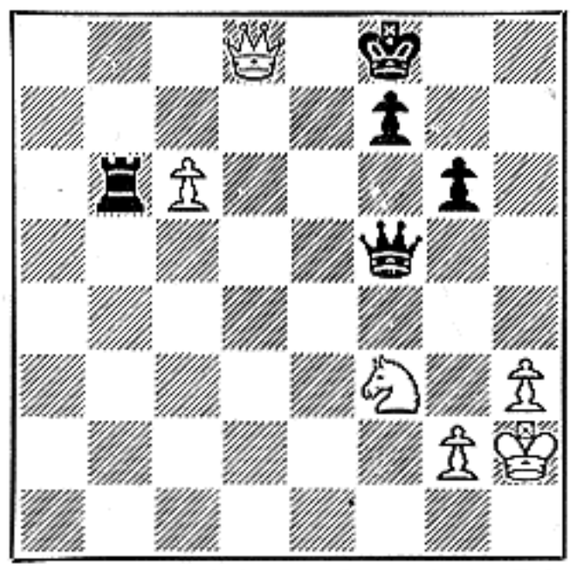


3B Position after 1 . . . NxQP; 2 PxN, Q–R5ch. The fork wins the Bishop, thus regaining the sacrificed piece, and the combination nets a Pawn. The line of attack along the rank was opened after 2 PxN.

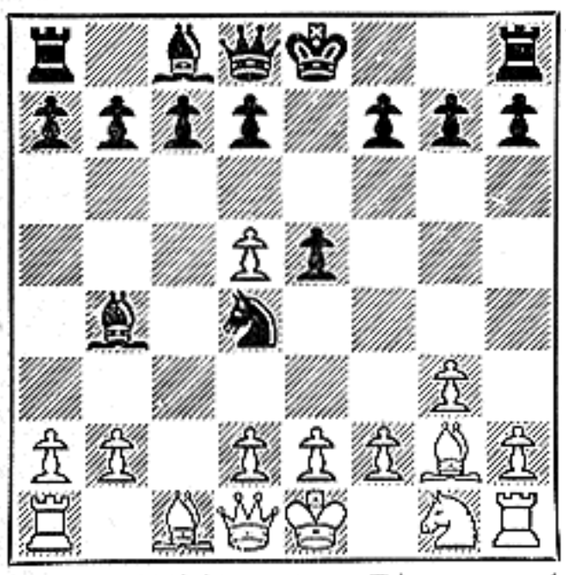
4. Creating a Target by a Threat: The objective in combinations of this type is to force or induce an enemy piece (or King) to occupy a square on which it becomes a target for a Queen Fork. To accomplish this objective, a threat of some kind is made. The threat may be anything from a simple attack on an enemy piece to the threat of mate. A series of threats may be needed. The threat may be made with a capture or sacrifice, but not necessarily so. The examples below illustrate the use of this method.



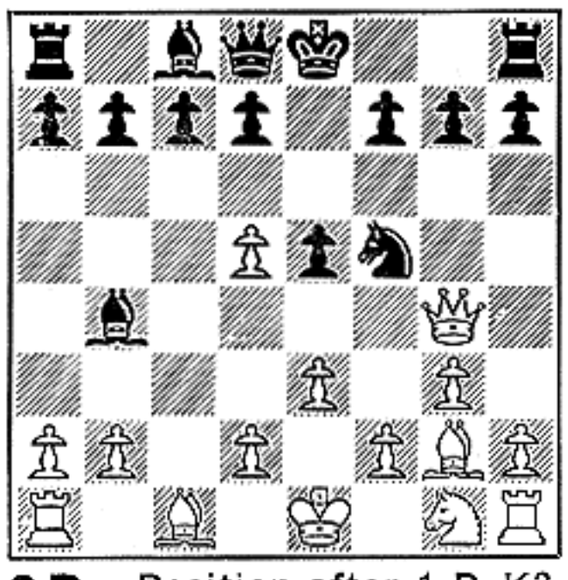
1A White to Play and Win. White is the exchange behind but his two passed Pawns are more than adequate compensation. A White threat virtually forces Black into a fork.



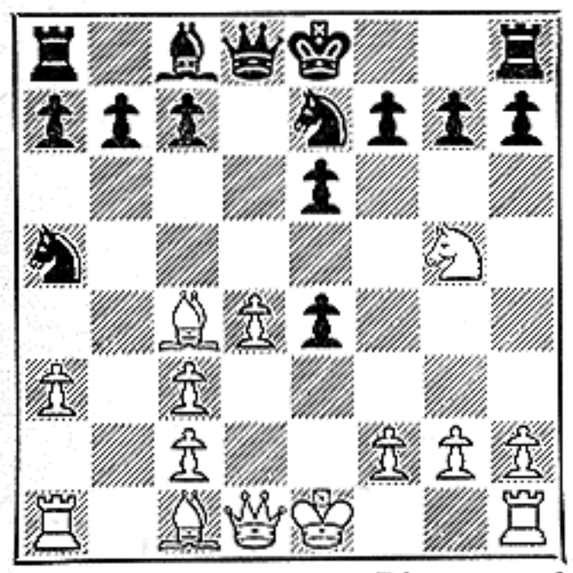
1B Position after 1 P–B6, RxP; 2 Q–Q8ch. The fork wins Black's Rook. White threatened to queen a Pawn in a few moves and Black's Rook was forced to occupy the target square.



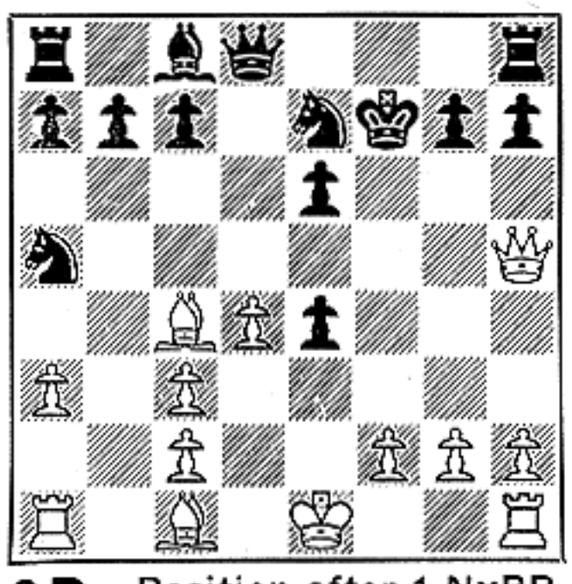
2A White to Play and Win a Piece. Black's unprotected Bishop is vulnerable to attack. How can White force the exposed Knight to become the second target for a fork?



2B Position after 1 P–K3, N–B4; 2 Q–N4. The Bishop & Knight are forked and White wins a piece. White's first move attacked the Knight. Note that if 1 . . . N–N4; 2 Q–R4 forks.

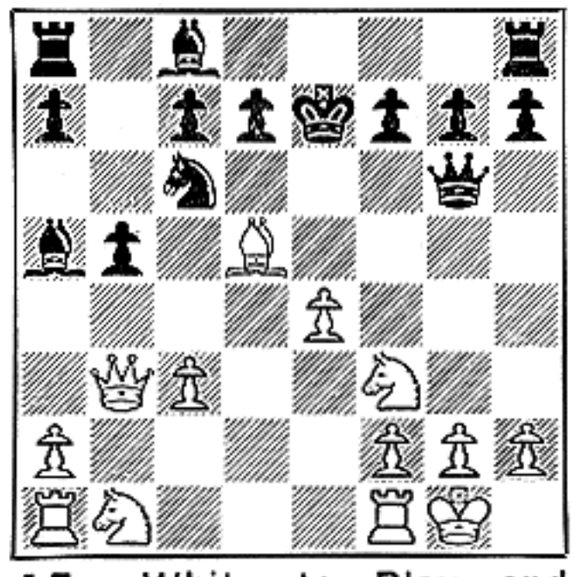


3A White to Play and Win a Pawn. Black's Knight on the QR file is attacking White's Bishop. The instinctive response would be to move the Bishop. Instead, White can counter-attack and win a Pawn.

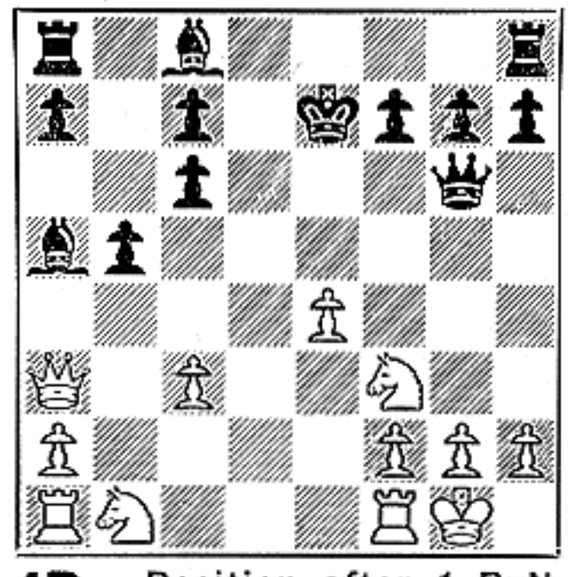


3B Position after 1 NxBP, KxN; 2 Q–R5ch. The fork regains the sacrificed Knight and White nets a Pawn. White's first move threatened Queen and Rook and forced Black to capture the Knight with his King.

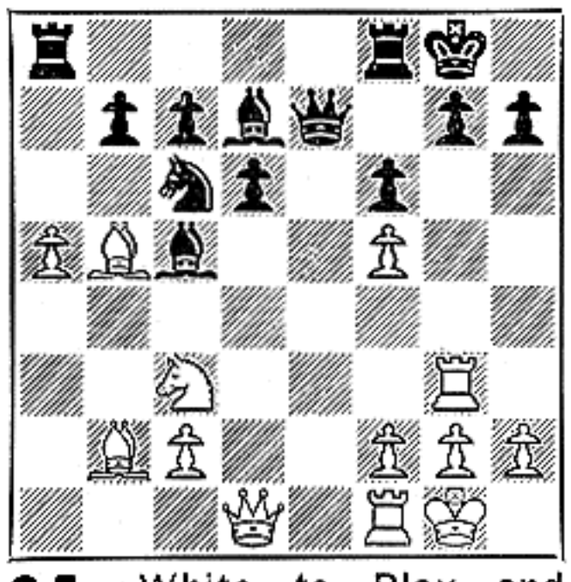
5. Creating a Target by Unguarding an Enemy Piece: In some positions, an enemy unit occupies a square on which it can be forked, but the unit is guarded. The substitution method may not be playable, either because a capture is not possible, or because the recapturing unit would defend the fork. In these positions it is sometimes possible to make the piece a vulnerable target by destroying its guard. The guard may be removed by direct capture, or it may be blocked or pinned. It may also be forced or induced to move away.



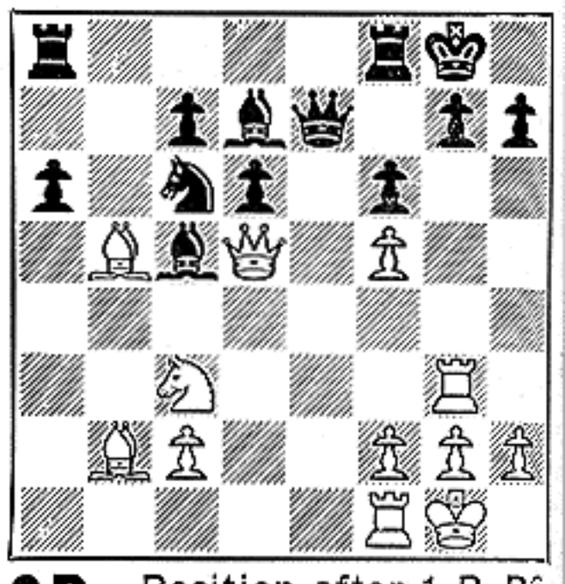
1A White to Play and Win a Piece. Black's King is exposed to check and his Bishop on the QR file can be forked, but the Bishop is guarded. How can this piece be unguarded?



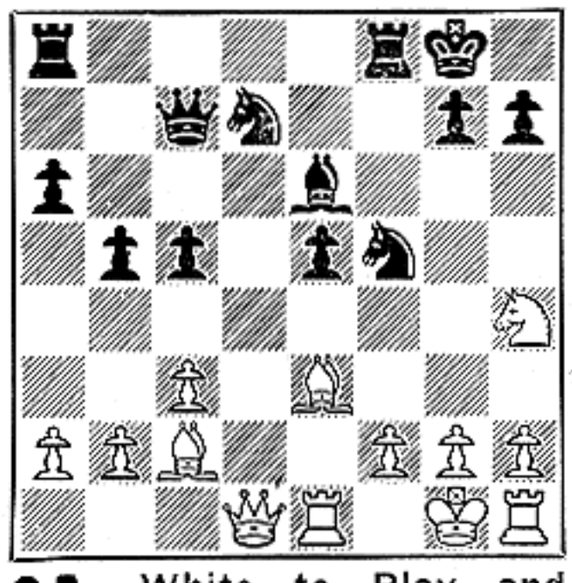
1B Position after 1 BxN, PxB; 2 Q–R3ch. The fork wins the unguarded Bishop. White's first move destroyed the guard by the most obvious method — direct capture.



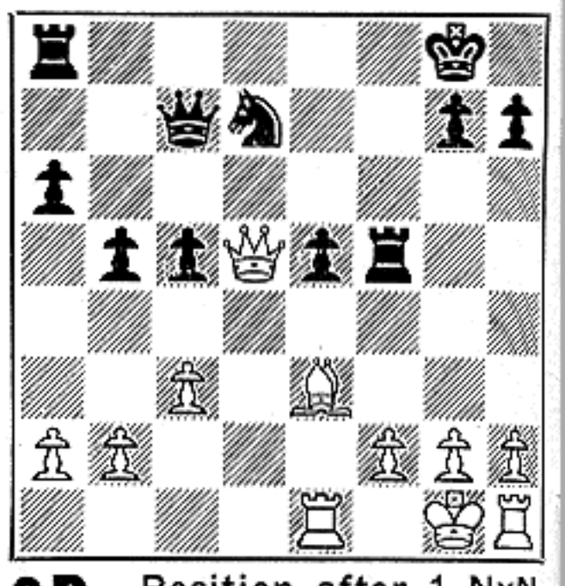
2A White to Play and Win. Black's King & Knight can be forked but the Knight, already attacked by White's Bishop, is guarded twice. White must remove one guard.



2B Position after 1 P–R6, PxP; 2 Q–Q5ch. Now White wins a piece after 2 . . . Q–B2; 3 BxN etc. The Pawn guard was destroyed by attacking it. (If 1 . . . RxP; 2 BxR wins the exchange).



3A White to Play and Win a Piece. White can visualize the possibility of playing Q–Q5, forking King and QR, but the Rook is guarded and the forking square is defended. What does White do?



3B Position after 1 NxN, BxN; 2 BxB, RxB; 3 Q–Q5ch. The fork wins the Rook. Black's KR was an overworked guard, defending two threats. Black had to lose material.

In this visual-aid course for beginners the winning tactics of the middle game are classified, explained and illustrated with pictures, diagrams and examples.

CHESS REVIEW

by KENNETH HARKNESS

Picture Guide to Chess

In Part One of this series (CHESS REVIEW, June-July issue) the Queen Fork was defined and illustrated. The various methods by which a Queen Fork target can be created were also explained in detail. This month we take up the subject of "the forking square" and show how obstructions or guards can be removed so that the Queen can occupy or reach the vital square.

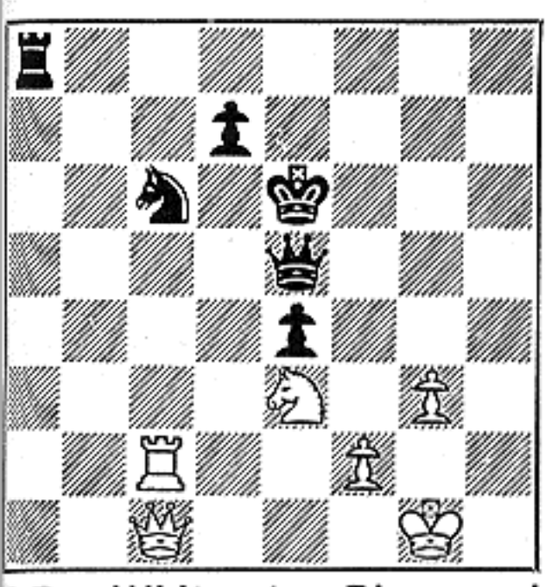
QUEEN FORKS (Part Two)

Methods of Clearing the Forking Square

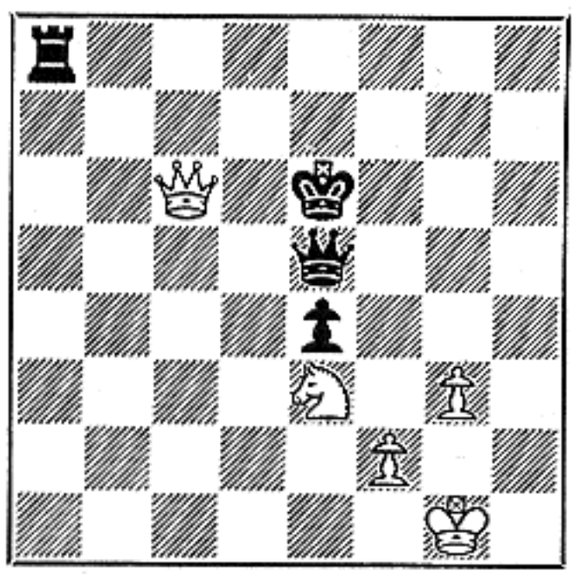
THE CREATION of targets does not necessarily enable a player to execute a Queen Fork. Even if two targets exist, the fork may not be playable because the forking square is occupied by a guarded enemy unit or by one of the player's own men. And if the square is vacant, it may be protected by the opponent.

There are various ways in which these obstacles can be eliminated. By making forceful moves, to which the opponent must reply, the square can often be cleared for occupancy by the Queen—or material won in the process.

1. When the forking square is occupied by a guarded enemy unit: In positions of this type, the commonest method is to "exchange" on the forking square. The enemy unit is captured and the recapturing man is taken by the Queen. Another method is to capture or remove the guard of the enemy unit. Either of these operations may involve a temporary sacrifice of material. The four examples on this page illustrate the use of these methods.



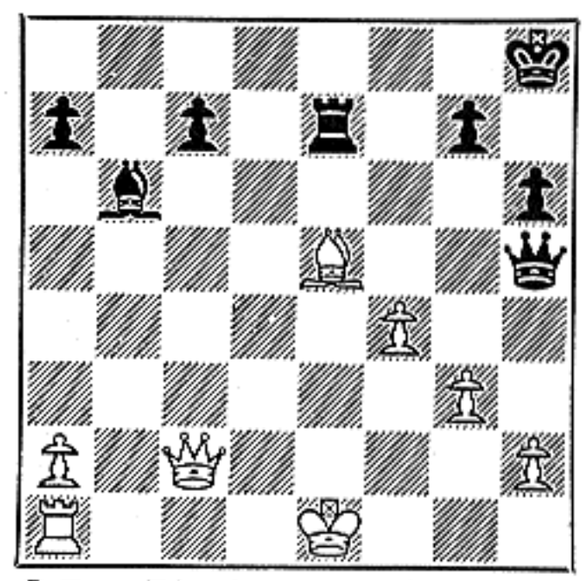
1A White to Play and Win a Piece. The forking square is occupied by an enemy Knight, guarded by a Pawn. White can clear the square by making a sacrificial exchange.



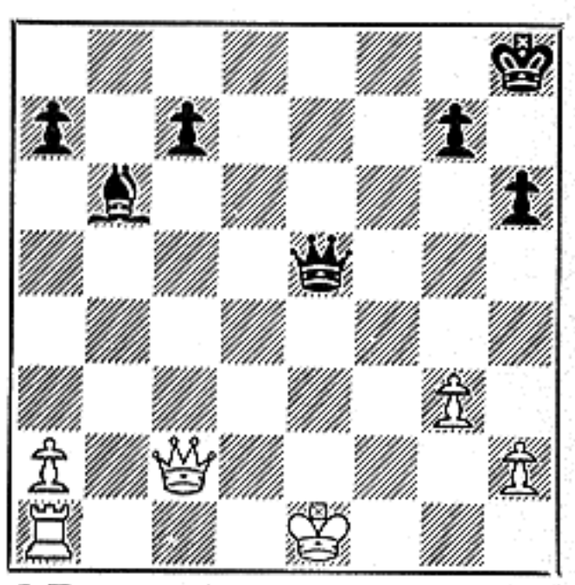
1B Position after 1 Rx Nch, PxR; 2 QxPch. The King and Rook are forked. White regains his sacrificed Rook and the combination wins a piece.

2A Black to Play and Win a Piece. The forking square is occupied by an enemy Bishop, guarded by a Pawn. Again the square can be occupied by means of a sacrificial exchange.

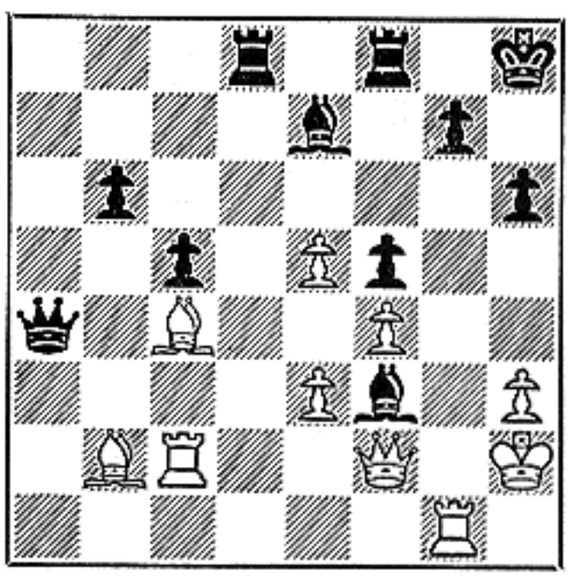
2B Position after 1 . . . Rx Bch; 2 PxR, QxPch, The forking square has been cleared for the Queen. Now Black wins the Rook and the combination results in the net gain of a piece.



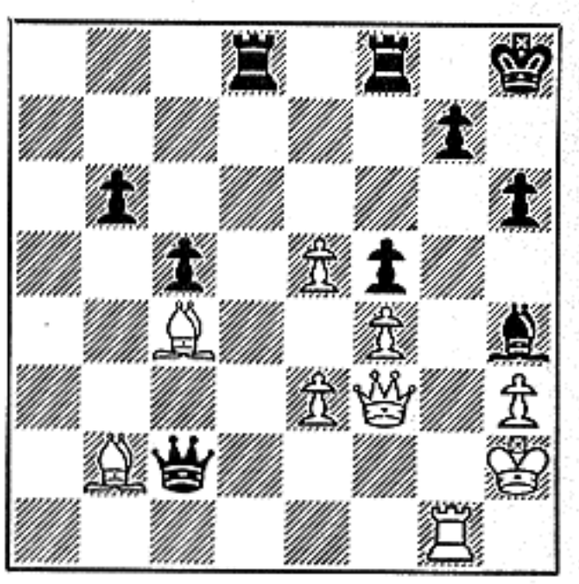
3A Black to Play and Win at Least a Pawn. White has just castled and thereby walked into a Queen Fork. Can you see how Black can offer a sacrificial exchange?



3B Position after 1 . . . Bx N; 2 PxB, NxKP; 3 PxN?, QxPch. The King and Bishop (on Q-file) are now forked. Another example of sacrificial exchange on the forking square.



4A Black to Play and Win. White's Rook, attacked, by the Queen, occupies a forking square; but the Rook is guarded. Black can force the guard to abandon the Rook.

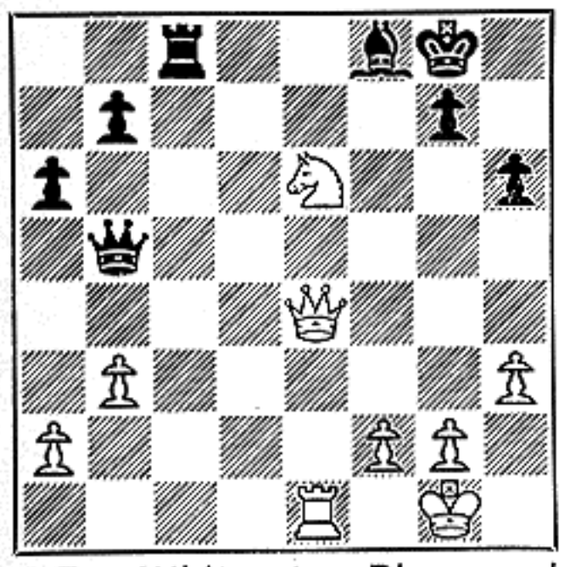


4B Position after 1 . . . B–R5!; 2 QxB(B3), Qx Rch. Black attacked the guard and White was forced to capture the QB to save his Queen or prevent mate. Now if 4 Q–K2, R–Q7 wins.

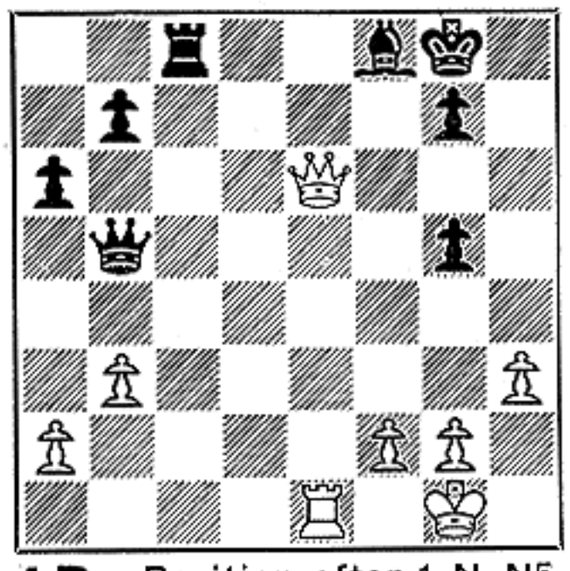
2. When the forking square is occupied by the player's own man: Usually, when this condition exists, the problem is how to vacate the square without loss of time. It can be solved if the player's man can be moved with a tempo-gaining check, capture or threat. In some cases, the move may simultaneously create a target for the fork.

Another but more unusual method is to force or induce the opponent to capture on the forking square, so that the Queen may recapture.

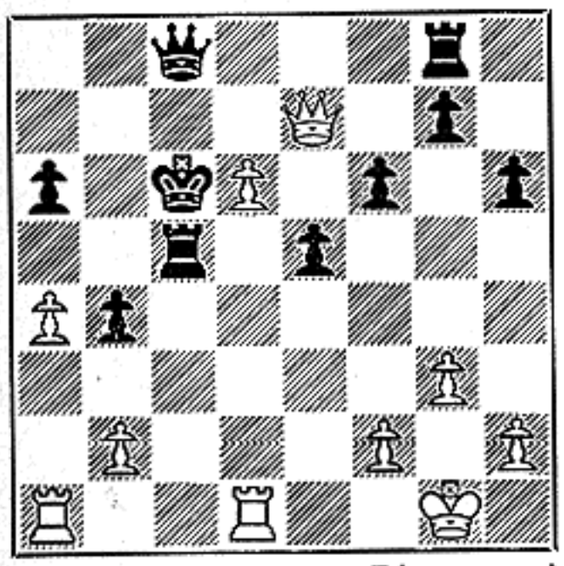
Both these methods are illustrated below.



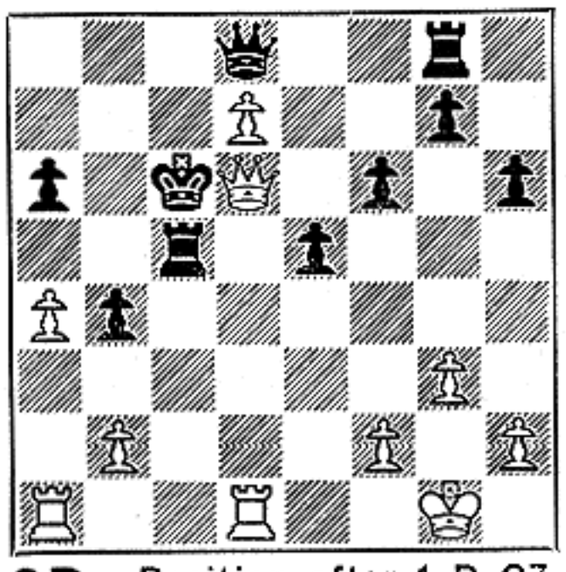
1A White to Play and Win. If White's Knight can make way for his Queen and lose no time, the Queen can fork on the square now occupied by the Knight.



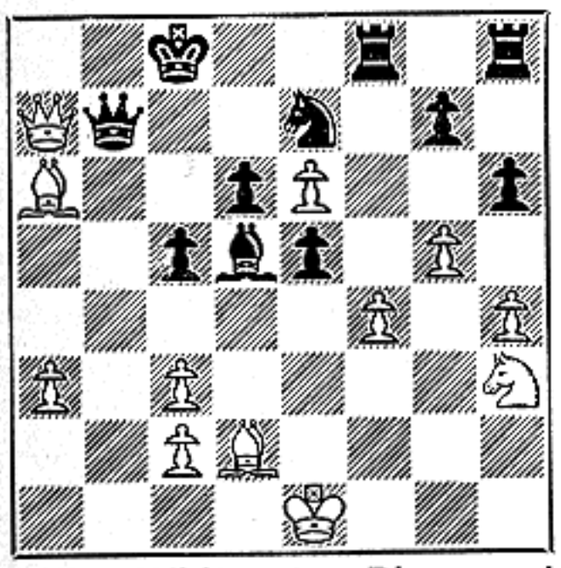
1B Position after 1 N–N5, PxN; 2 Q–K6ch. The Knight's move, threatening 2 Q–R7 mate, was a sacrifice to vacate the forking square. Now the K and R fork wins the exchange.



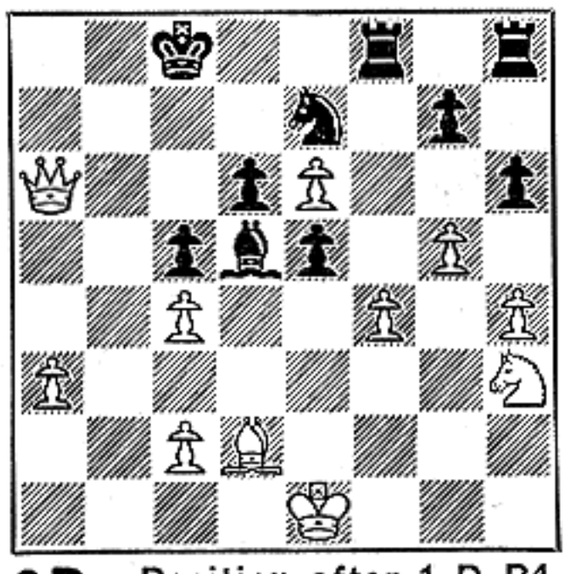
2A White to Play and Win a Rook. If Black's Queen can be forced away, White can fork on the square now occupied by his passed Pawn. The Pawn must vacate with a threat.



2B Position after 1 P–Q7, Q–Q1; 2 Q–Q6ch. The Pawn vacated the forking square and forced Black to unguard his Rook. Now the King must move and the Rook falls.



3A White to Play and Win. An example of forcing the opponent to capture on the forking square. White's first move is 1 P–B4, threatening 2 B–R5 and 3 Q–R8 mate.

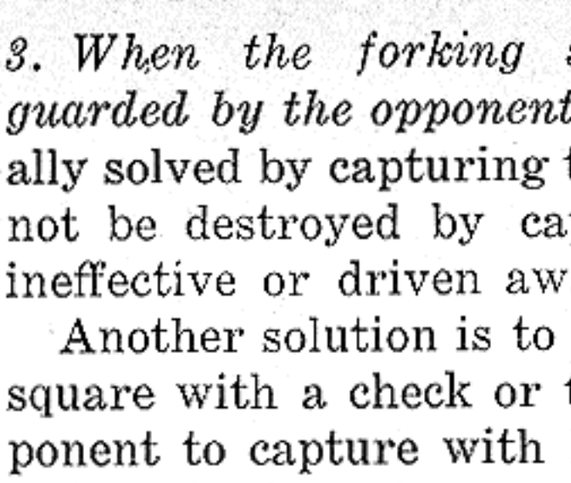


3B Position after 1 P–B4, QxB (forced); 2 Qx Qch. Black has been forced to capture on the forking square. The Queen forks King and Pawn. Now after 2 . . . B–N2; 3 QxP wins easily.

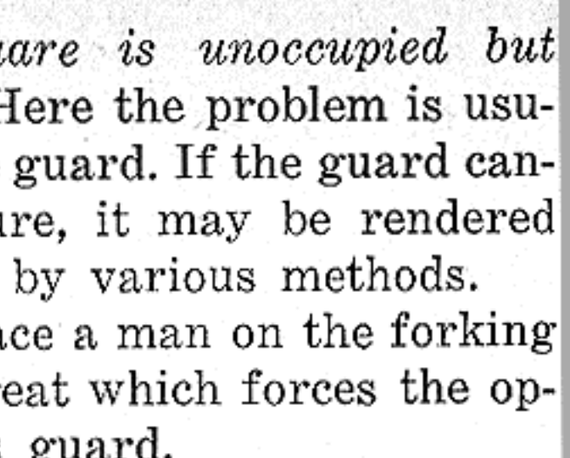
3. When the forking square is unoccupied but guarded by the opponent: Here the problem is usually solved by capturing the guard. If the guard cannot be destroyed by capture, it may be rendered ineffective or driven away by various methods.

Another solution is to place a man on the forking square with a check or threat which forces the opponent to capture with his guard.

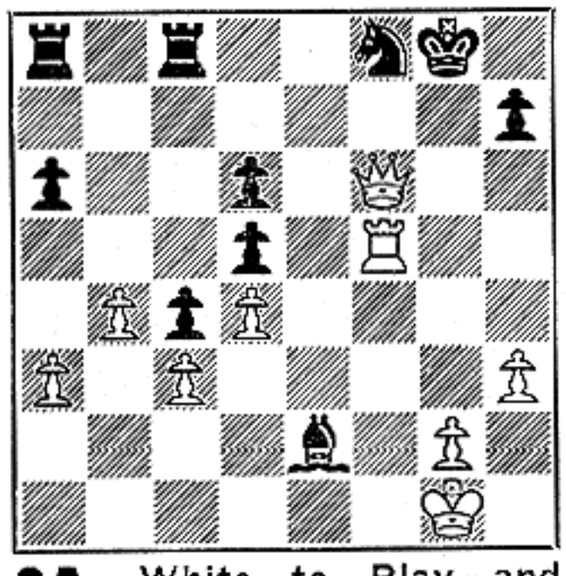
Occasionally, the opponent can be forced or induced to occupy the forking square, whereupon the methods of Group 1 can be employed.



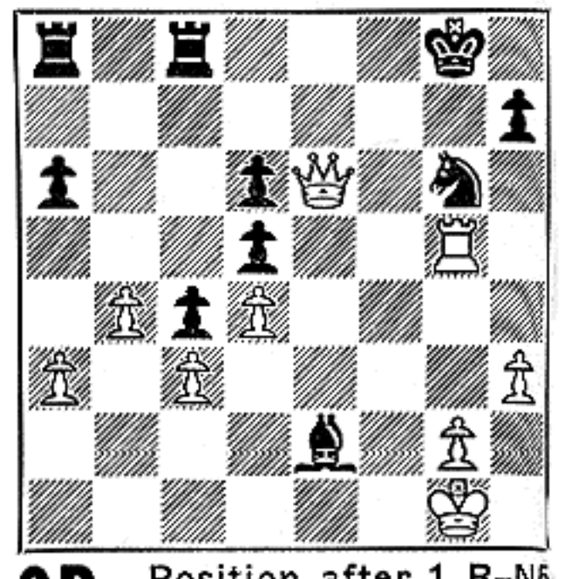
1A White to Play and Win a Piece. Black's N on the QR-file is unguarded. If White could play Q–Q5ch with safety he would win the piece—but the forking square is guarded.



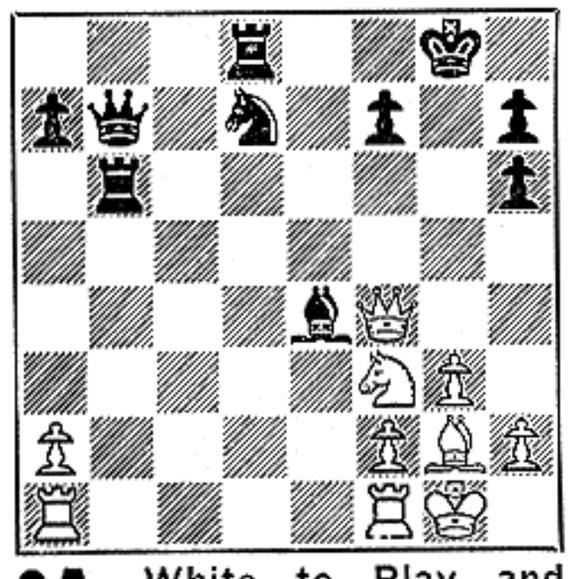
1B Position after 1 BxN, QxB; 2 Q–Q5ch. The King and Knight are forked and White wins the piece. The fork was made possible by destroying the guard of the forking square.



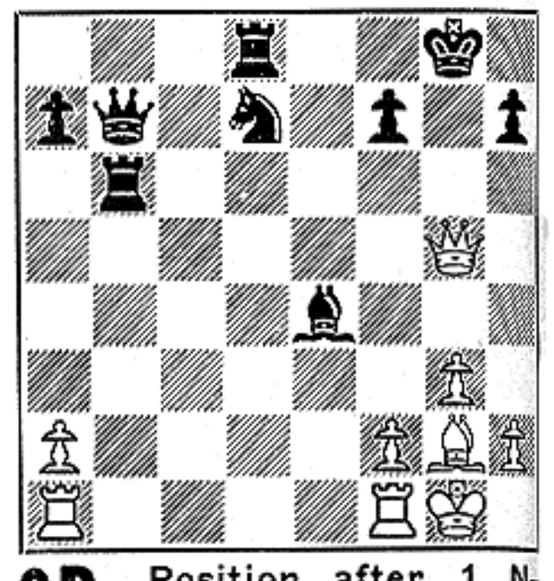
2A White to Play and Win a Piece. The Black Bishop is unprotected and White could win this piece by checking with his Queen at K6—but this square is guarded by Black.



2B Position after 1 R–N5 ch, N–N3 (forced); 2 Q–K6ch. King and Bishop are forked. Note that White's first move forced Black to unguard the forking square.



3A White to Play and Win. White's first move is 1 N–N5, threatening QxPch and also NxB. If 1 . . . R–KB3; 2 QxB, QxQ; 3 NxQ, winning a piece. Black is forced to play 1 . . . PxN.



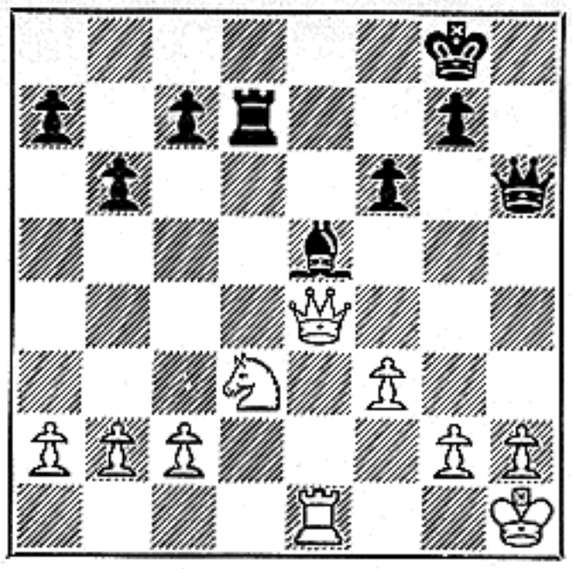
3B Position after 1 N–N5, PxN; 2 QxNPch. The King and Rook are forked and White wins the exchange. Here White's first move forced Black to capture on the forking square

Methods of Reaching the Forking Square

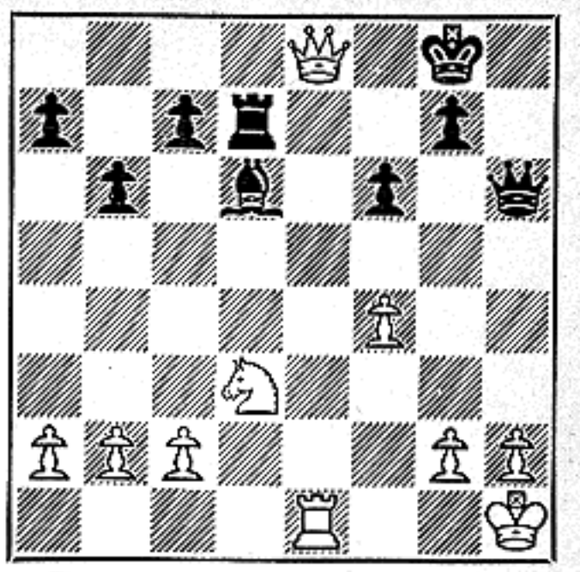
IN some positions, a Queen Fork would be playable if the Queen could *reach* the forking square without loss of time. The path may be blocked by one of the player's own men or by an enemy unit—or there may be no direct route to the forking square.

The different methods of enabling the Queen to reach the forking square are classified and illustrated on this page.

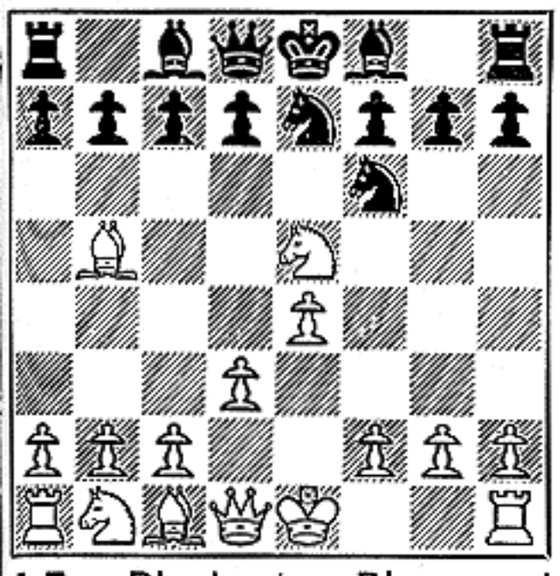
1. When the line is blocked by the player's own man: In this case, the player's piece or Pawn must vacate the line with a tempo-gaining check, capture or threat. In some combinations, this line-vacating move also creates a target for the ensuing fork. In others, the sole purpose is to unblock the Queen's path to the forking square.



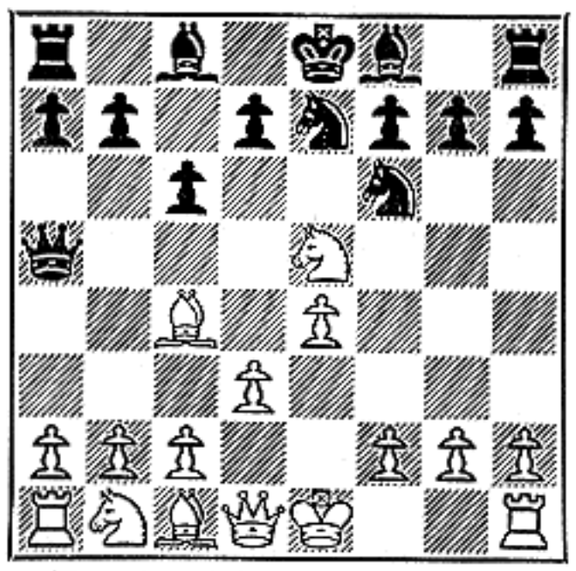
1A White to Play and Win. Black is threatening mate, but White can answer this threat and at the same time unblock the King-file so that his Queen can execute a fork.



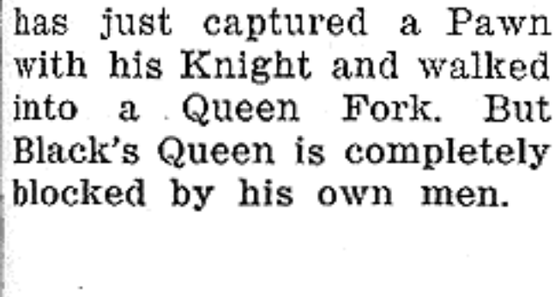
1B Position after 1 P–KB4, B–Q3; 2 Q–K8ch. White's first move threatened to win the Bishop. When the piece moved, the line was opened for a fork, winning the Rook.



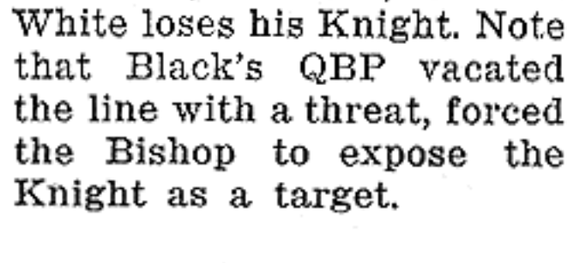
1A Black to Play and Win a Piece. White has just captured a Pawn with his Knight and walked into a Queen Fork. But Black's Queen is completely blocked by his own men.



1B Position after 1 . . . P–B3; 2 B–QB4, Q–R4ch. White loses his Knight. Note that Black's QBP vacated the line with a threat, forced the Bishop to expose the Knight as a target.

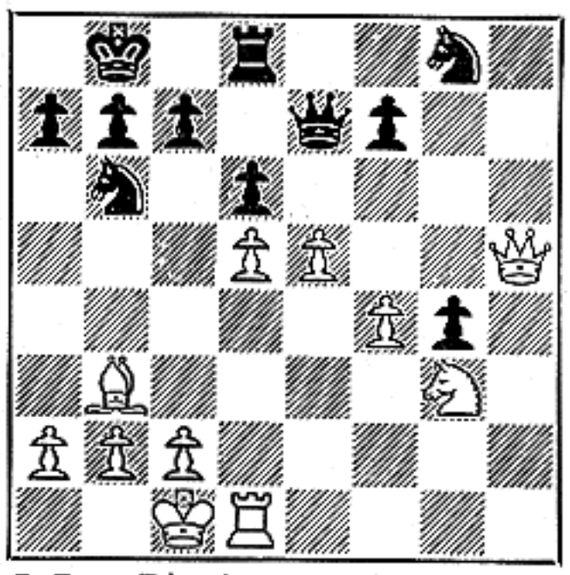


2A White to Play and Win. White has an overpowering attack if he can clear the way for his Queen to operate on the K-file. But his own Knight block's the Queen's path.

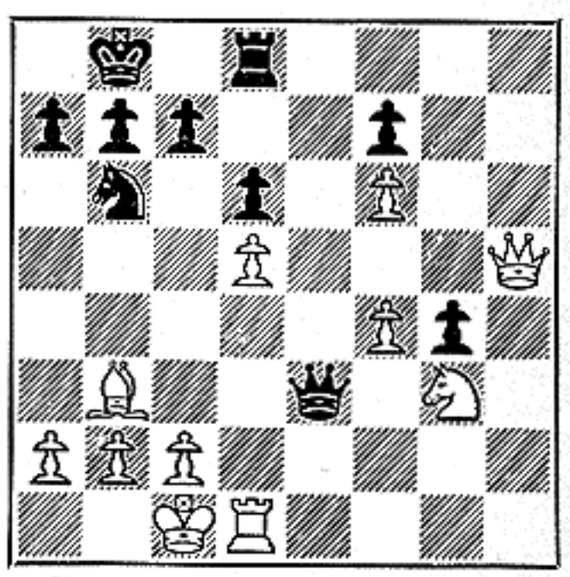


2B Position after 1 Nx Pch, BxN; 2 Q–K5ch, K–B2; 3 Q–K7ch. White's first move vacated the line with a tempo-gaining check. Now Black loses his Rook. Then he will lose his Queen by a pin.

2. When the line is blocked by an enemy unit: An enemy obstruction can often be forced or induced to move by a check, capture, threat or sacrificial offer. Two examples are given on the next column. The second example is an attempted "swindle" from a game played in 1857. The attempt failed—but we show what would have happened if it had succeeded.

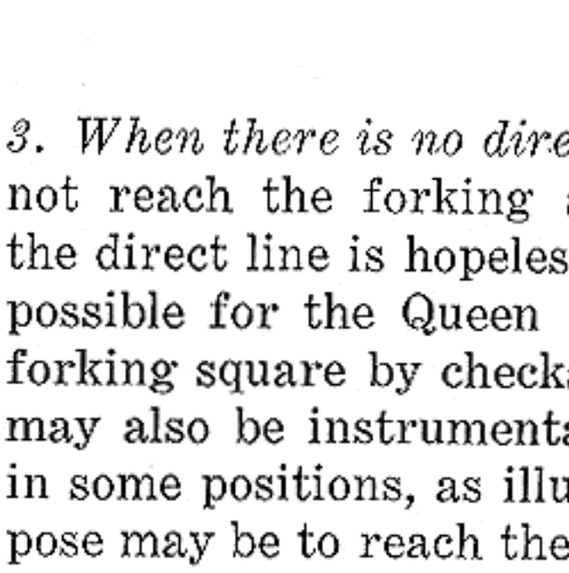


2A Black to Play. In a bad position, Black can attempt a "swindle" to save his game. He can try 1 . . . N–B3, attacking the Queen but apparently putting the Knight en prise!

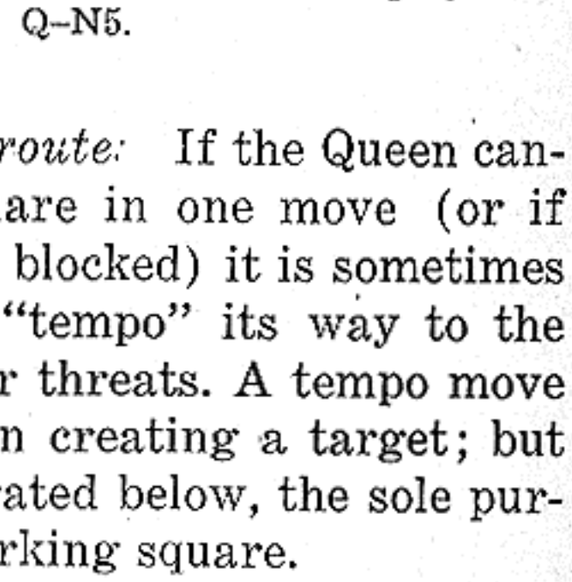


2B Position after 1 . . . N–B3; 2 PxN, Q–K6ch. By capturing, White unblocked the line for a fork, recovering the piece and disconnecting White's Pawns. Actually, White played 2 Q–N5.

3. When there is no direct route: If the Queen cannot reach the forking square in one move (or if the direct line is hopelessly blocked) it is sometimes possible for the Queen to "tempo" its way to the forking square by checks or threats. A tempo move may also be instrumental in creating a target; but in some positions, as illustrated below, the sole purpose may be to reach the forking square.



1A Black to Play and Win. To win, Black must first capture White's Pawns. To do this, he must reach a forking square without loss of time. Two tempo moves can be played.

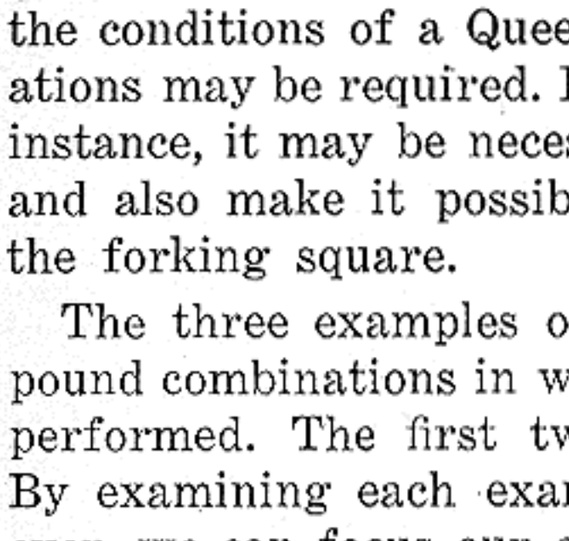


1B Position after 1 . . . Q–K8ch; 2 R–Q1, Q–K5 (mate threat); 3 R–Q3, Q–R8ch. White's replies to the first two moves were forced. Now the Queen can win both of White's Pawns.

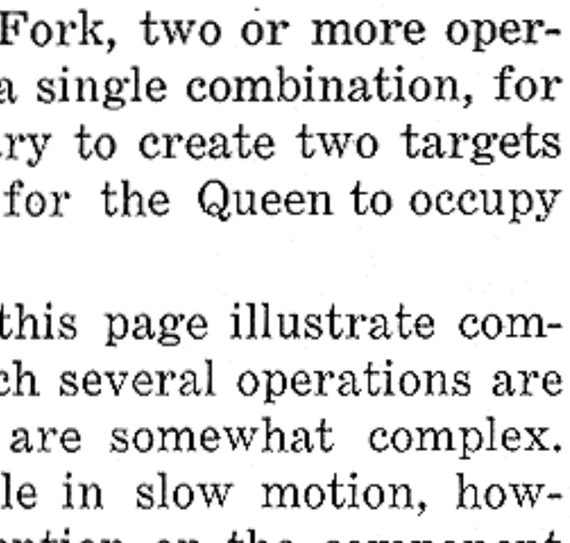
COMPOUND QUEEN FORK COMBINATIONS

IN MOST of the examples presented in the preceding sections, a single *motif* was illustrated or stressed. But in over-the-board chess, the combinations are seldom clear-cut and simple. To set up the conditions of a Queen Fork, two or more operations may be required. In a single combination, for instance, it may be necessary to create two targets and also make it possible for the Queen to occupy the forking square.

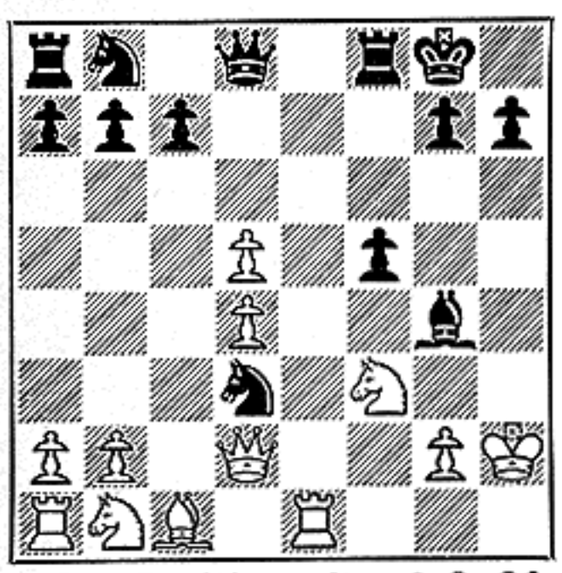
The three examples on this page illustrate compound combinations in which several operations are performed. The first two are somewhat complex. By examining each example in slow motion, however, we can focus our attention on the component operations. It will be seen that each combination consists of a harmonious blending of the tactical methods we have defined in the foregoing sections.



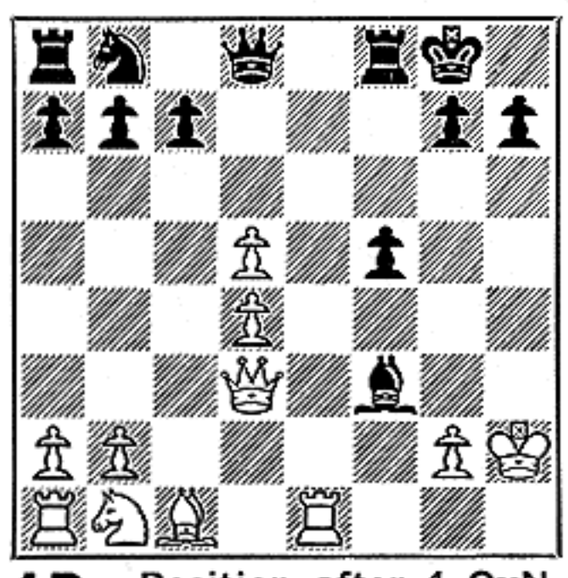
1A **Black to Play.** It is difficult to see how Black can produce the conditions needed for a Queen Fork. White has no unguarded pieces and his King is not exposed to check. Yet with four compelling moves Black creates two targets and enables his Queen to occupy the forking square.



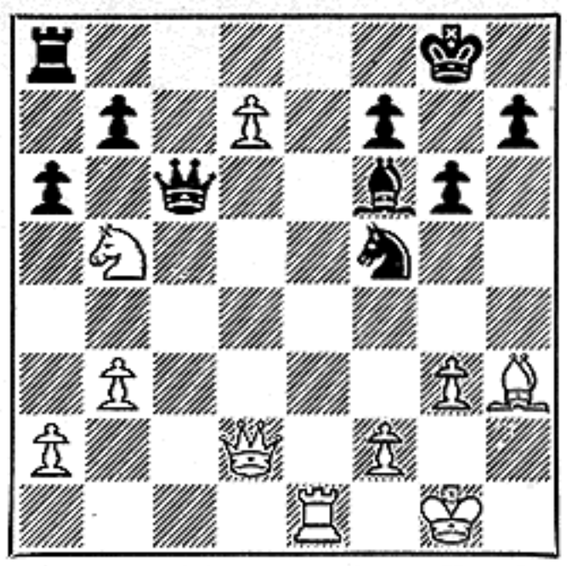
1B **Position after 1 . . . Bx Pch; 2 KxB, NxP.** Black has sacrificed a Bishop to create the first target. Now the White King is exposed to check by Black's Queen. Black's second move is the first step in creating the second target. He has **opened the line of attack** to White's Rook.



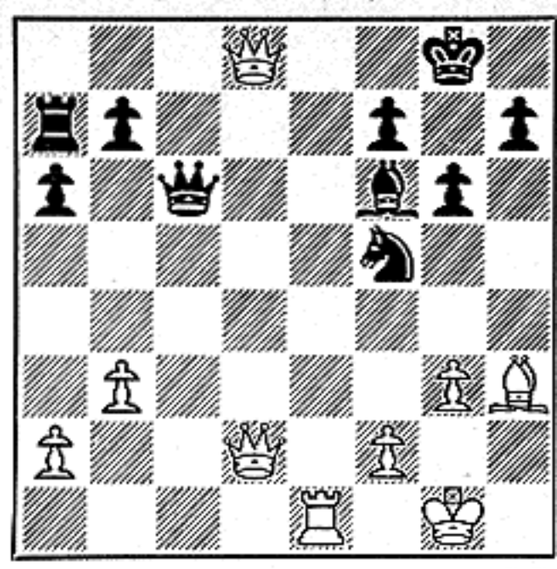
1C **Position after 3 Q–Q2, NxB.** White was forced to move his threatened Queen. Now Black has captured a Bishop. This is the second step in creating the target. The purpose is **to remove one of the guards** of the White Rook and to open a line of attack. When White recaptures, his Queen will no longer guard his Rook.



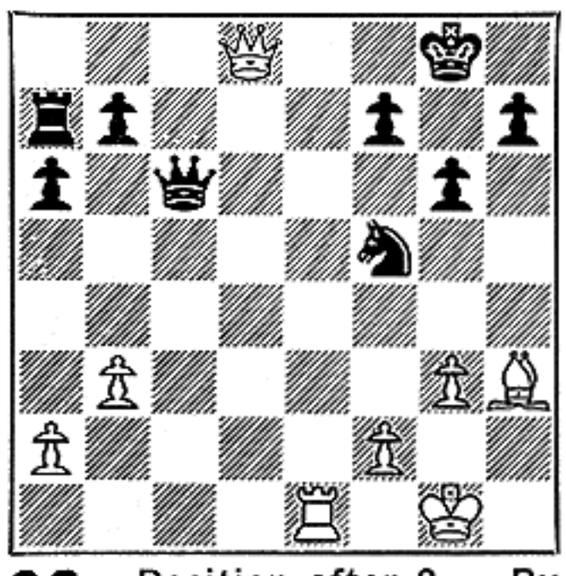
1D **Position after 4 QxN, BxN.** Black's capture performed two operations simultaneously. **He unguarded the Rook and destroyed the guard of the forking square.** Black's minor pieces have done their work; the stage is set for the Queen. If 5 Q or PxB, Q–R5ch forks King and Rook, netting the exchange and two Pawns.



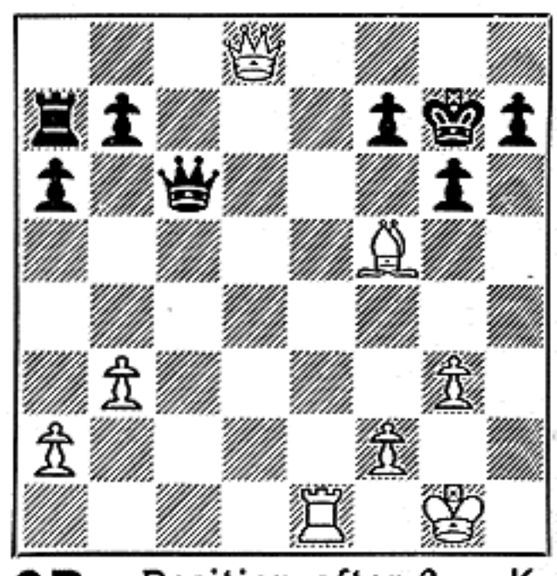
2A **White to Play.** To defend White's threat of R–K8ch, Black's Queen must remain on its present short diagonal. Hence, White's first move, 1 N–R7!, forces Black to capture the Knight with his Rook. At this stage, White's purpose is obscure. Later we will see that Black's Rook becomes a Queen fork target!



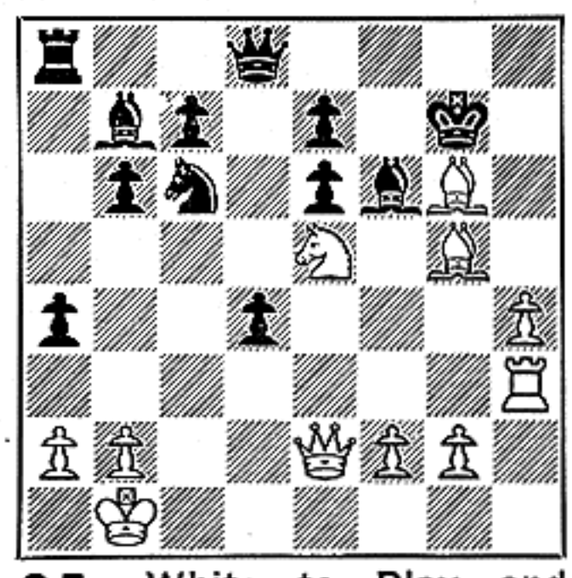
2B **Position after 1 N–R7, RxN; 2 P–Q8 (Q)ch.** The first target, Black's Rook, has been created by a sacrificial threat. White's second move, queening his Pawn, is the first step in creating the second target. Black is forced to capture with his Bishop and this will **open the line of attack** to the second target.



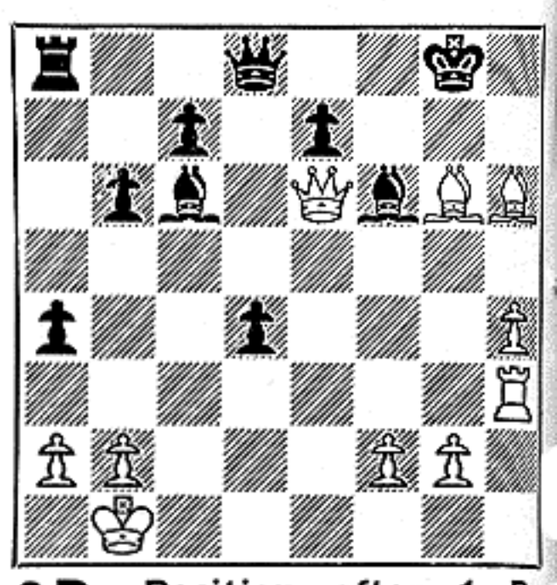
2C **Position after 2 . . . Bx Q; 3 QxBch.** White has recovered his sacrificed piece but has lost his passed Pawn. But White's 3rd move, checking the King, creates the second target. The Black King is forced to occupy a square on which it becomes vulnerable to a Queen Fork.



2D **Position after 3 . . . K–N2; 4 BxN.** The two targets have been created. The last step, performed by White's 4th move, makes it possible for the Queen to occupy the forking square. By capturing the Knight, White **destroycd the guard.** White wins a piece, as if 4 . . . PxB; 5 Q–Q4ch forks K and R.



3A **White to Play and Win a Piece.** This combination is less complex but illustrates the performance of three operations in two moves. The first move is 1 B–R6ch! Black cannot capture the Bishop as 2 Q–R5ch would lead to mate. Nor can he play 1 . . . K–R1 as then 2 N–B7ch would win the Queen. He is forced to play 1 . . . K–N1.



3B **Position after 1 B–R6ch, K–N1; 2 NxN, BxN; 3 QxPch.** The fork wins the Bishop at QB6. Note that White's first move forced the King to become a target, that his second move created another target by substitution. At the same time, his second move vacated the line and enabled the Queen to reach the forking square.

In this visual-aid course for beginners the winning tactics of the middle game are classified, explained and illustrated with pictures, diagrams and examples.

CHESS REVIEW

by KENNETH HARKNESS

Picture Guide to Chess

Parts 1 and 2 of this series appeared in the June-July and August-September issues of CHESS REVIEW, 1946.

QUEEN FORKS (Part Three)

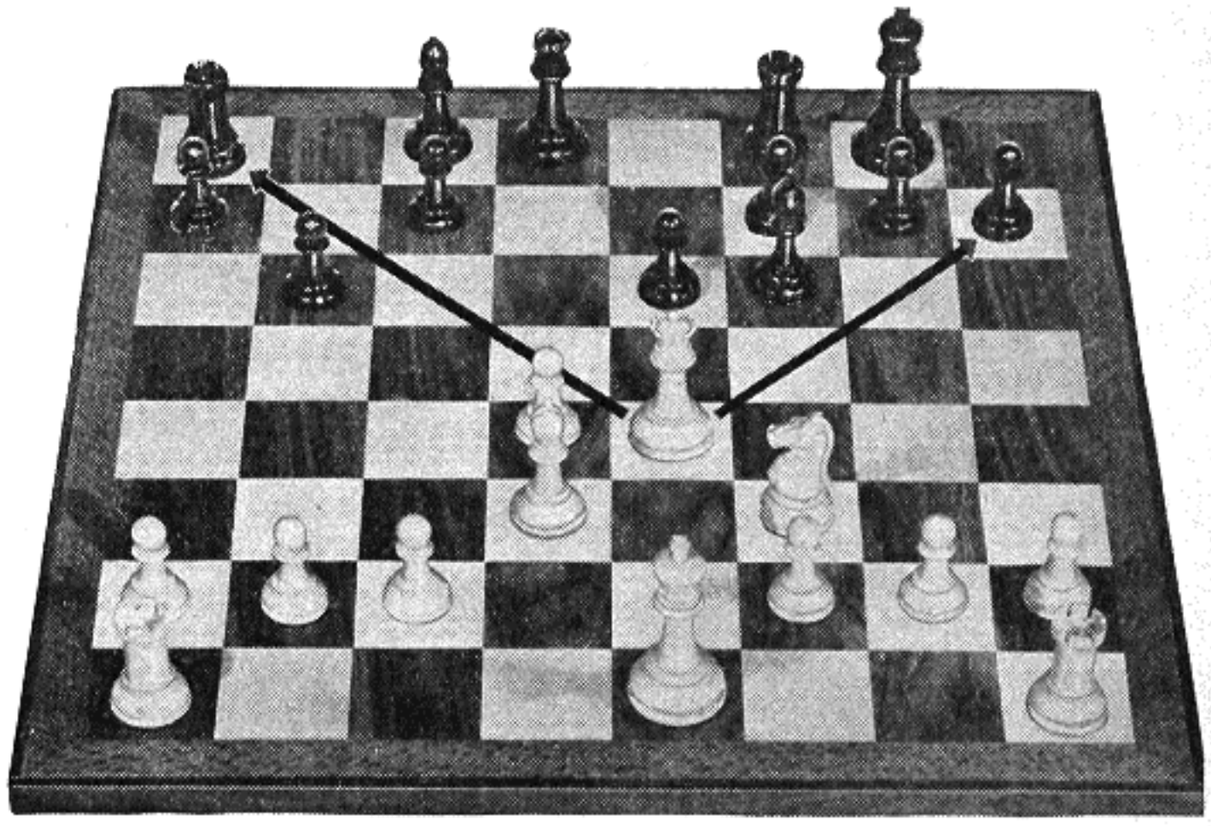
IN the first two parts of this series, the commonest types of Queen Forks were defined and illustrated. The principles underlying Queen Fork combinations were also explained in detail.

The forks we have used in previous examples can be divided into two main classes, as follows:

1. *Check and Material Forks.* The Queen checks the King and simultaneously attacks the second target—an unguarded piece or pawn.

2. *Unguarded Material Forks.* The Queen attacks two enemy pieces or pawns. The targets are unguarded or insufficiently protected.

This month, we present examples of forks in which the Queen attacks targets of a different nature.



Black to play. As White threatens mate, Black must defend his King. Then White wins the attacked Rook. An example of a "mate and material" Queen Fork.

MATE AND MATERIAL FORKS

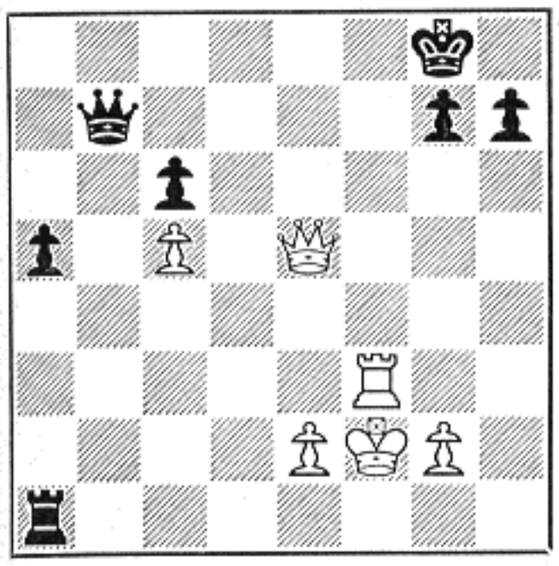
THE photo and diagrams on this page illustrate an important type of fork which occurs frequently over the board. One of the targets is *the threat of mate*. The other target is an unguarded piece or pawn.

As in the case of "check and material" forks, the threat of mate gains a tempo. To avoid immediate loss of the game, the opponent must defend his King; whereupon the player wins the second target of the Queen Fork.

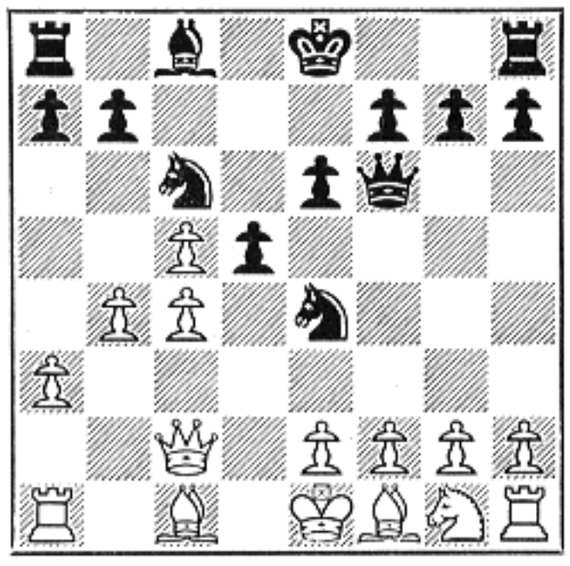
Mate and Material Fork Combinations

The purpose of a Queen Fork combination is to set up a position in which the Queen can attack two vulnerable targets simultaneously. As explained previously, this can be accomplished by creating targets or by making it possible for the Queen to occupy or reach the forking square.

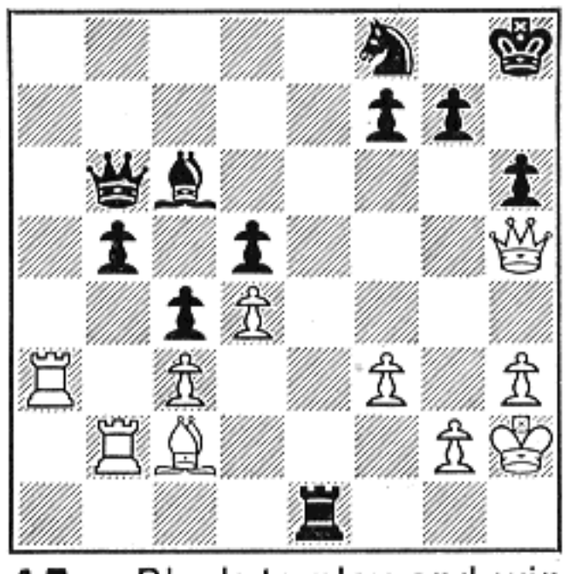
In "mate and material" fork combinations, the threat of mate is one of the targets. By setting up a mating threat, a target is created for the Queen. With this exception, the tactics are the same as in all other Queen Fork combinations.



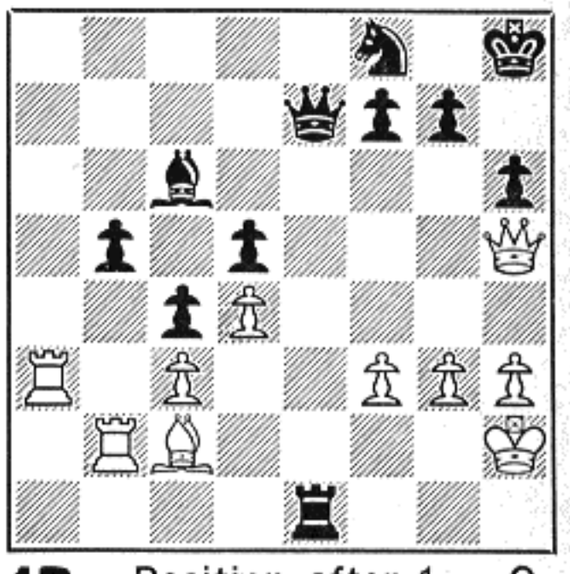
MATE & MATERIAL FORK
Black to play. White threatens Q–K8 mate. He also threatens QxR. Black must prevent mate and White wins the Rook. A simple example of this type of fork.



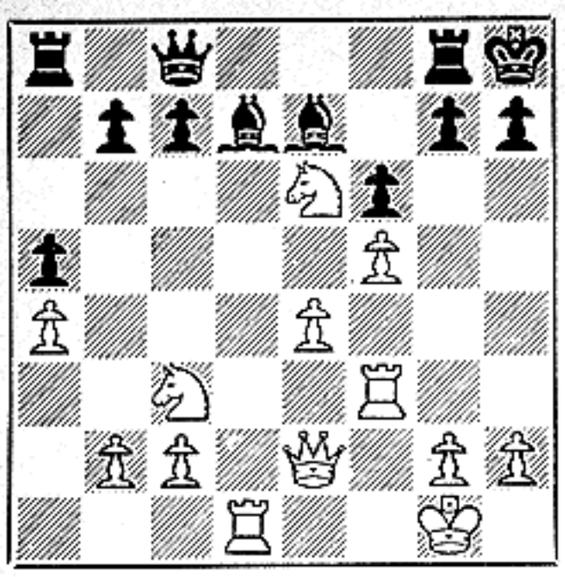
MATE & MATERIAL FORK
White to play. Black threatens mate in 2 moves: 1 . . . QxPch; 2 K–Q1, QxB mate. Black also threatens 1 . . . Qx R. White must lose material or be mated.



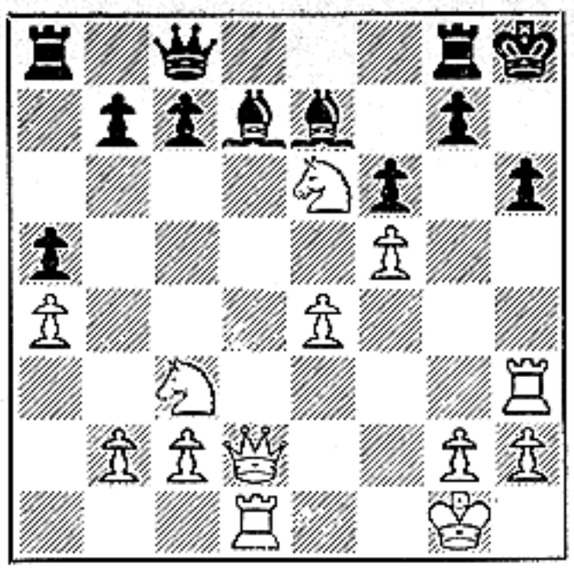
1A Black to play and win a Rook. White's Rook at his QR3 is an existing target. Black can create the second target by setting up a mating threat. Then he can attack both targets.



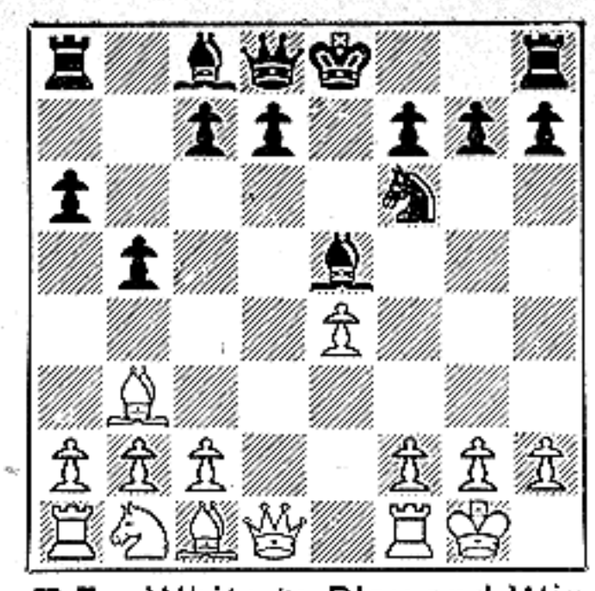
1B Position after 1 . . . Q–B2ch; 2 P–N3, Q–K2. Black's first move created the mate target. Now Black threatens 3 . . . Q–K7 mate. He also threatens 3 . . . QxR. White must lose his Rook.



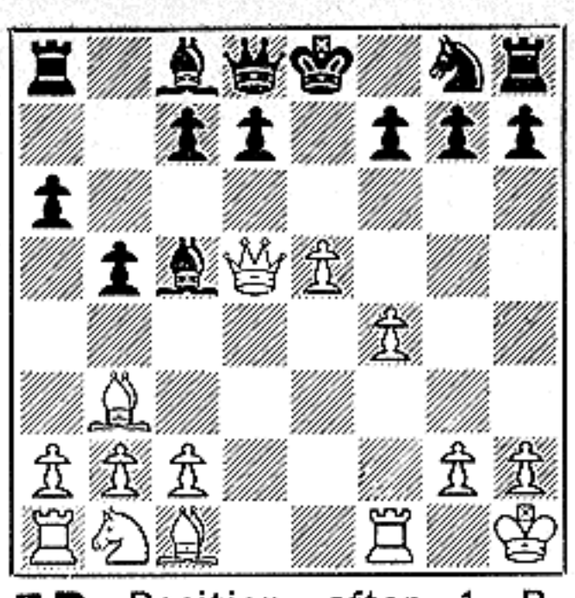
2A White to Play and Win a Piece. White can take advantage of the fact that Black's King is hemmed in and lacks adequate defense. With one move, White can create a mating threat target and set the stage for a "mate and material" Queen Fork. Both branches of the fork require the cooperation of other White men.



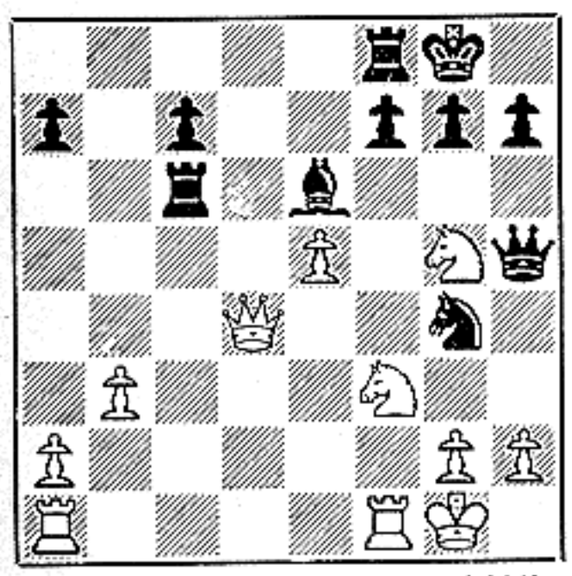
2B Position after 1 R–R3, P–R3; 2 Q–Q2. With his first move White threatened mate (RxPch followed by Q–R5 mate). Black defended this threat with P–R3 (not 1 . . . R–K1; 2 Q–R5, P–R3; 3 NxNP and White mates in a few). Now White threatens mate in 2 (3 Rx Pch, PxR; 4 QxP mate). He also threatens QxB.



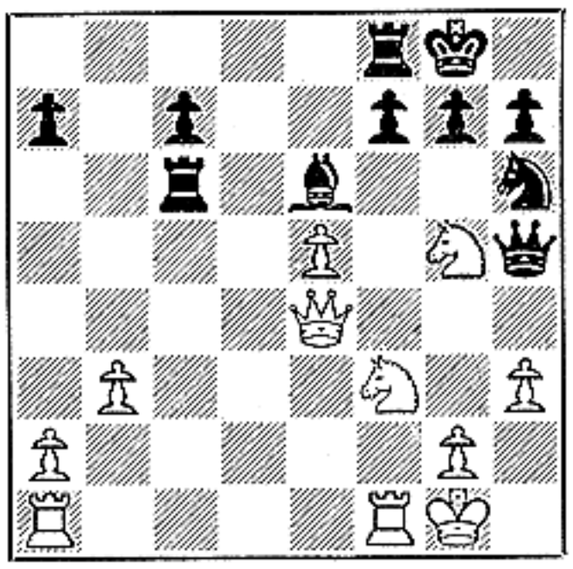
5A White to Play and Win at least a Piece. In this example, both targets exist, but the forking square is guarded by Black. A combination is played which forces Black to move his guarding piece—or lose the piece. Note that if White could play Q–Q5 he would threaten mate and a Rook.



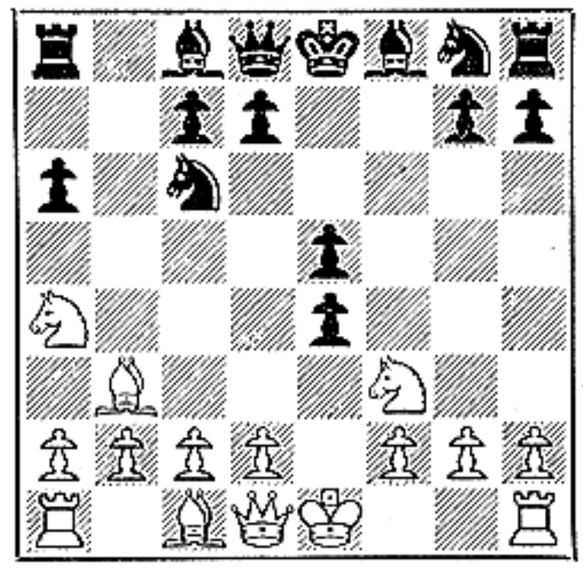
5B Position after 1 P–KB4, B–Q3; 2 P–K5, B–B4ch; 3 K–R1, N–N1; 4 Q–Q5. Now White threatens 5 QxBP mate as well as 5 QxR and 5 QxB. The Fork wins. Note how White forced Black's Knight to abandon control of the forking square, or remain and be captured by a Pawn.



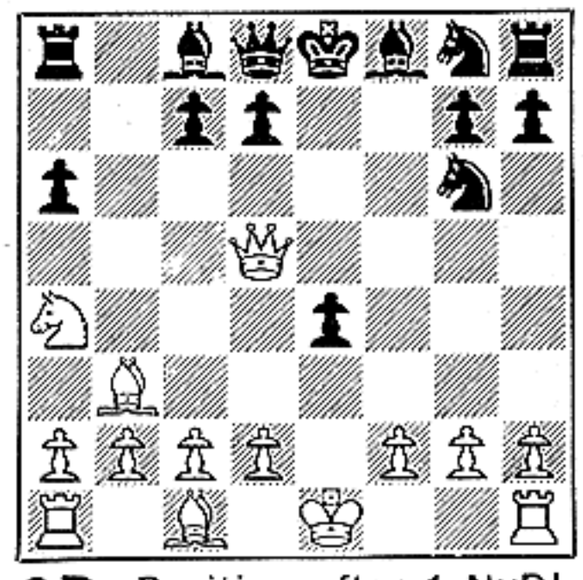
3A White to Play and Win at least a Piece. Black's Rook at his QB3 is in an exposed position and is a tempting target of attack. White can either win this Rook by a mate and material fork or gain a minor piece in the process of setting up the "mate threat" target of the fork.



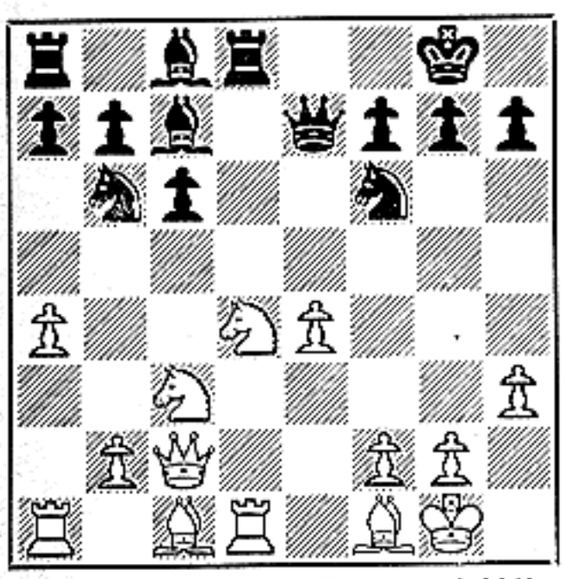
3B Position after 1 P–KR3, N–R3; 2 Q–K4. Now White has gained the necessary tempo to win the Rook. He threatens both Qx P mate and QxR. Black must prevent mate and the Rook falls. Note that White's first move threatened the Knight. When the Knight moved it blocked the Black Queen, allowing the mate threat.



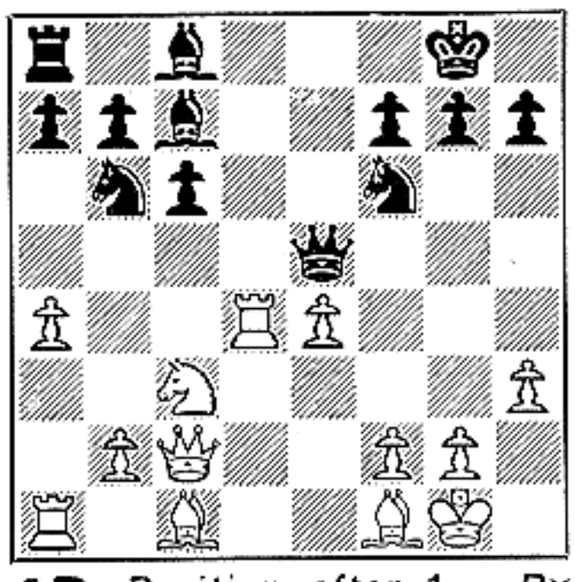
6A White to play and Win at least a Pawn. The play in this combination is not forced, but it is a good example of Queen Fork tactics. White's King-Knight is attacked by a Pawn. Offhand, it would seem that the Knight must return to N1, a poor move. But such positions should be searched for possible sacrifices.



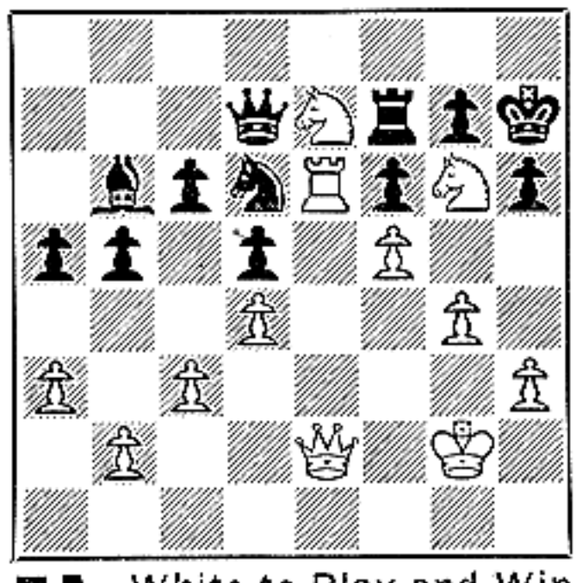
6B Position after 1 NxP!, NxN; 2 Q–R5ch, N–N3; 3 Q–Q5. Now White threatens 4 Q–B7 mate as well as 4 QxR. The combination wins the exchange and a Pawn. White's first move was a sacrifice, winning a Pawn. When Black accepted (he need not), White's 2nd move was a tempo-gaining fork, threatening the N.



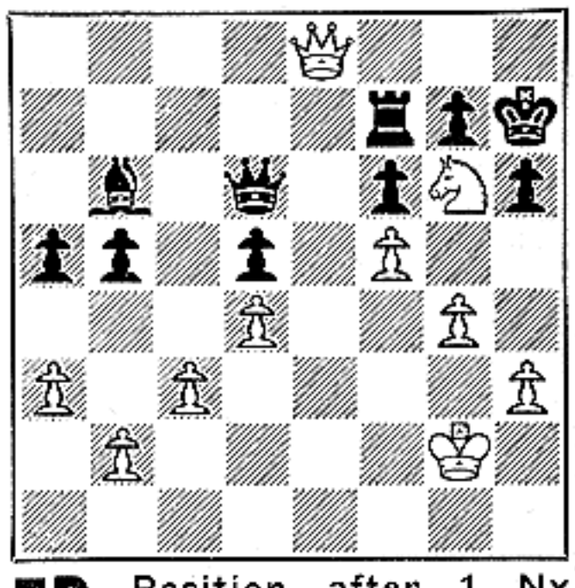
4A Black to Play and Win a Piece. In this example, the mate threat target already exists. Black can play Q–K4 and threaten Q–R7 mate. He would also be threatening to win White's Knight, already attacked by a Rook. It would appear, therefore that Black can win a piece by playing Q–K4 immediately. True or false?



4B Position after 1 . . . Rx N!; 2 RxR, Q–K4. False! White's Knight was not a vulnerable target. If Black had played 1 . . . Q–K4, the Knight could have moved and prevented mate (2 N–B3). So Black created a vulnerable target by substitution, sacrificing Rook for Knight. Now the Queen Fork regains the Rook, winning a piece.



7A White to Play and Win a Pawn. Although the material gain in this combination is only a Pawn, the play forces exchange of pieces and gives White a winning position. It is a good example of sacrificial line-clearing and guard-removing tactics. The sacrificed material is finally regained by a Queen Fork.



7B Position after 1 Nx QP!, PxN; 2 RxN!, QxR; 3 Q–K8. Now White threatens both Q–R8 mate and QxR. To prevent mate Black must play 3 . . . Q–Q1, when 4 QxR follows. White's 1st and 2nd moves were tempo-gaining sacrifices to clear the line for the Queen. In addition, 2 RxN unguarded Black's Rook and destroyed the forking square guard!

THE IMMOBILIZED TARGET

WHEN a Queen attacks a Rook or Bishop, the threatened piece must not be able to capture the Queen. To avoid capture, the Queen attacks a Rook on the diagonal, a Bishop on a rank or file.

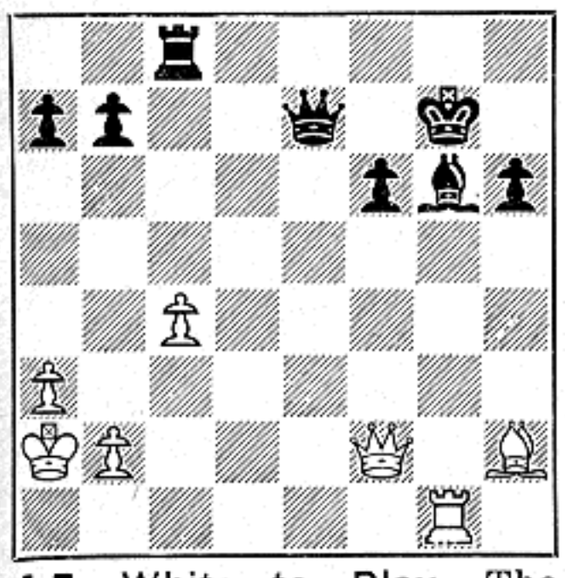
There are some situations, however, in which a Queen can threaten a Rook on rank or file—or attack a Bishop on the diagonal. In these positions, there is an *illusion* of mutual attack between the Queen and the threatened piece. Actually, no mutual attack exists because the Bishop or Rook, as the case may be, *has lost its mobility*. It is unable to capture the Queen because it is illegal or unwise to do so.

Even a Queen can become partially or wholly immobilized, so that it cannot strike back when attacked by the opponent's Queen.

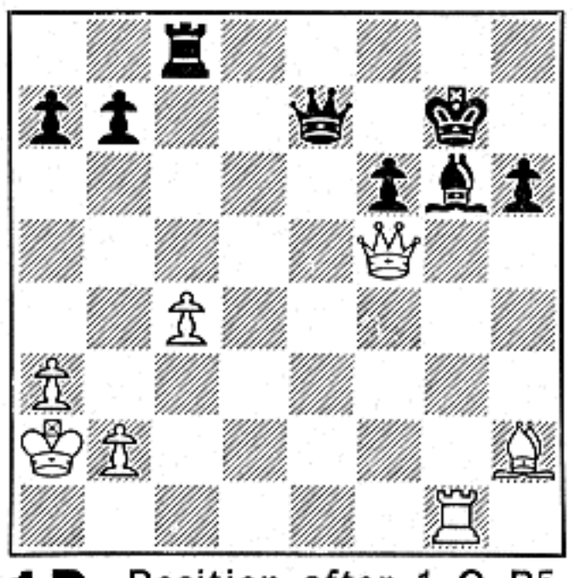
When a Bishop, Rook or Queen has lost its mobility, it can become the target for a Queen Fork under conditions we have not seen in previous examples.

Forking a Pinned Piece

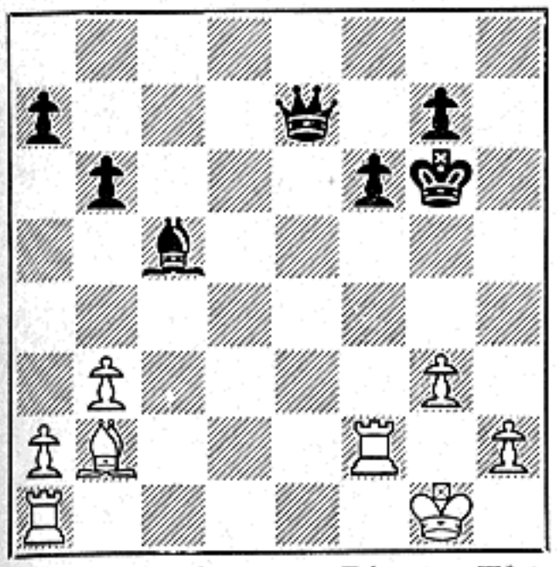
A pinned piece has lost its mobility. As shown in the examples below, such a piece can become the target of a Queen Fork—and the Queen can attack from any angle.



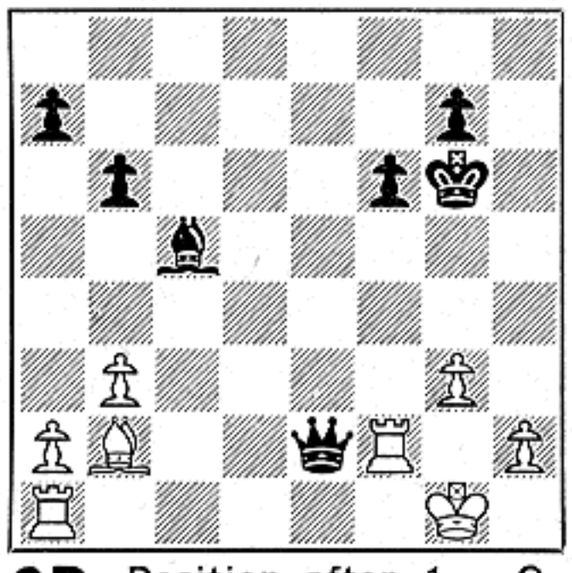
1A **White to Play.** The Black Bishop is pinned. White can take advantage of this to execute a Queen Fork.



1B **Position after 1 Q–B5.** White's Queen is forking the pinned Bishop and the Black Rook. If 1 . . . Q–K1; 2 RxBch wins a piece.



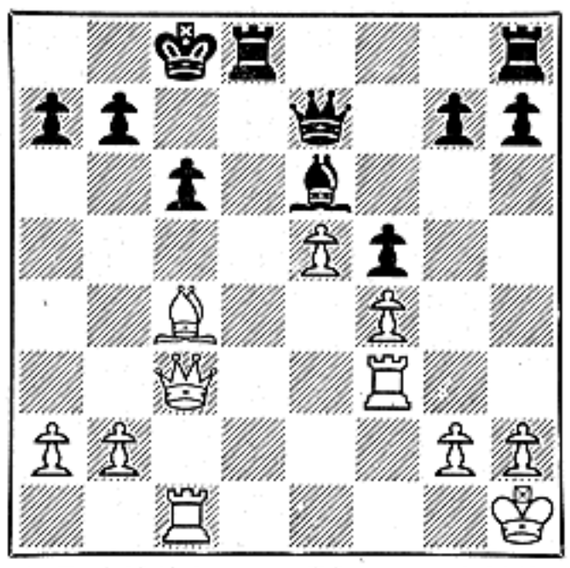
2A **Black to Play.** The White Rook is pinned by a Bishop. Black's Queen can safely attack this Rook from any angle.



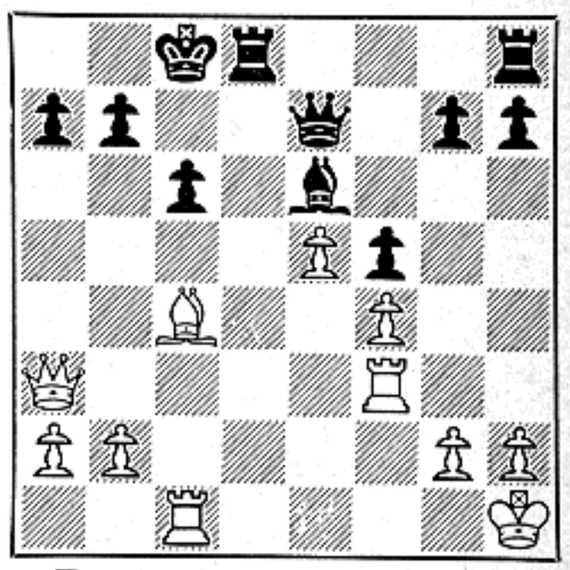
2B **Position after 1 . . . Q–K7.** The Bishop and Rook are forked. The Queen attacks on the rank, but the Rook cannot capture.

Forking a Partially Immobilized Queen

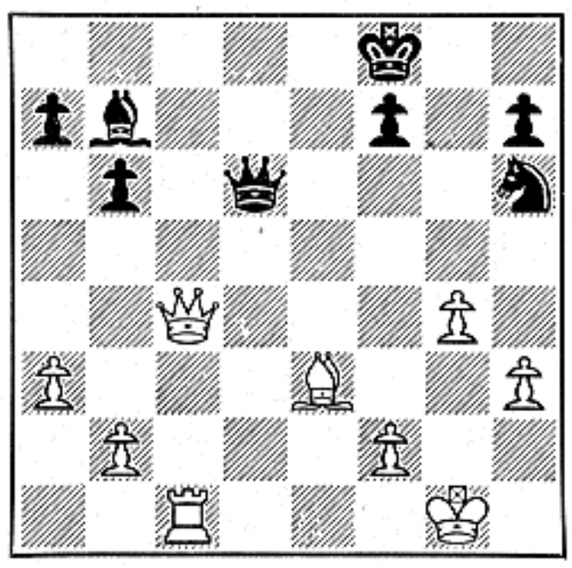
In the examples below, a Queen becomes the target of a Queen Fork! The threatened Queen is partially immobilized because it is the sole guard of a piece subject to capture with check. The forking Queen can be captured—but only at the cost of a piece.



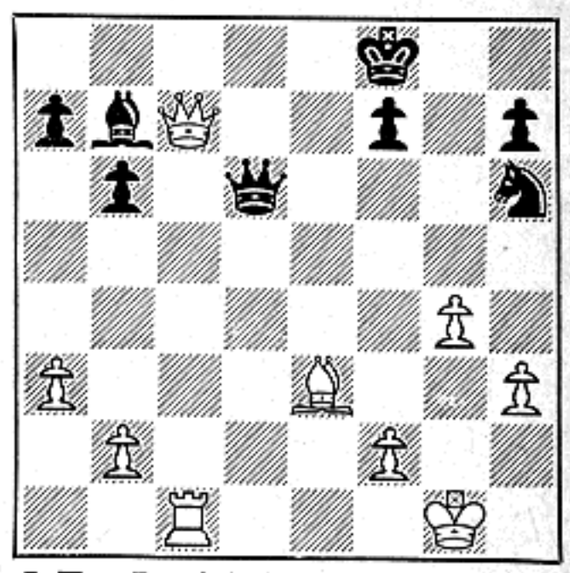
1A **White to Play and Win at least a Pawn.** In this position, note that the Black Bishop, subject to capture with check, is guarded only by the Black Queen. White can take advantage of this situation to execute an unusual Queen Fork.



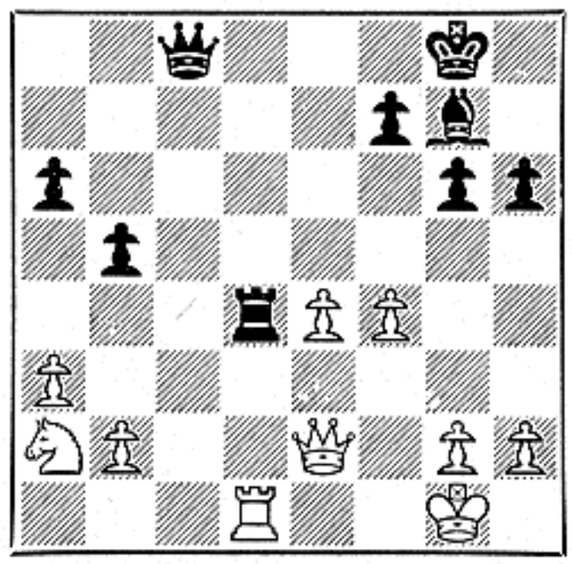
1B **Position after 1 Q–R3!** White is forking the Black Queen and the QRP. He threatens 2 QxQ as well as 2 QxP. Black must guard or move his Queen and give up the Pawn. If 1 . . . QxQ; 2 BxBch followed by 3 PxQ wins a piece.



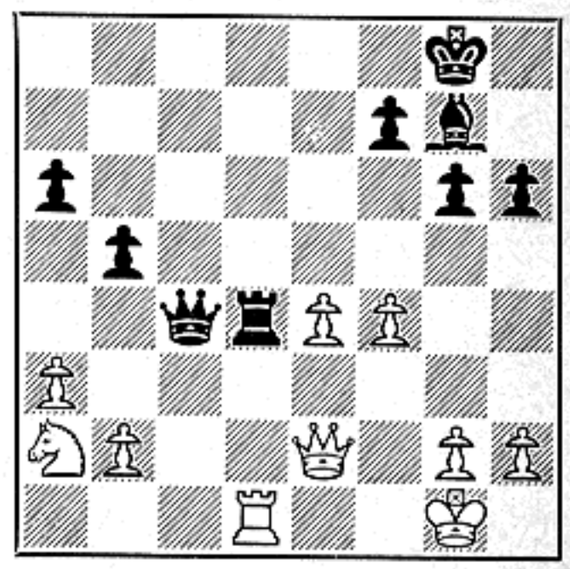
2A **White to Play and Win a Piece.** Black's Knight is subject to capture with check. The Knight is guarded only by the Black Queen. This partially immobilizes the Queen and permits a fork.



2B **Position after 1 Q–B7!** White forks the Queen and Bishop, threatens QxQ as well as QxB. Now if 1 . . . QxQ; 2 BxNch followed by 3 RxQ. Or if 1 . . . Q–Q4; 2 BxNch. White wins a piece.



3A **Black to Play and Win at least a Piece.** White's Queen guards his Rook, subject to capture with check. Being partially immobilized, the Queen can become a fork target. In all such cases, the target Queen is unguarded.

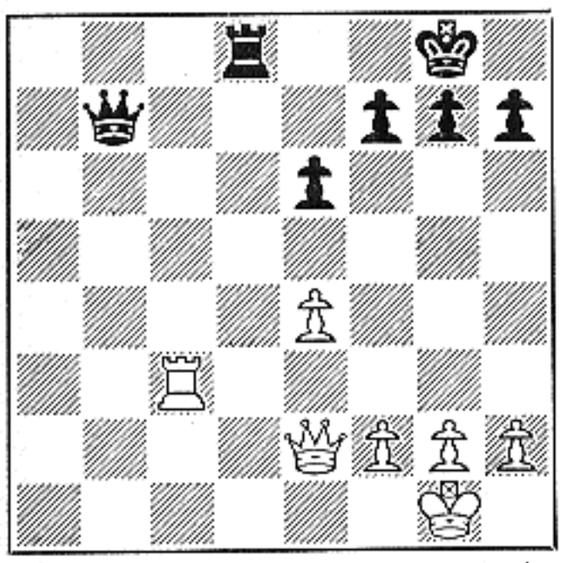


3B **Position after 1 . . . Q–B5!** A fork, threatening QxQ and QxN. White must give up his N with, say, 2 K–B2, RxR; 3 QxR, QxN. He cannot save himself with 2 QxQ, RxRch; 3 Q–B1 because Black can mate after 3 . . . B–Q5ch.

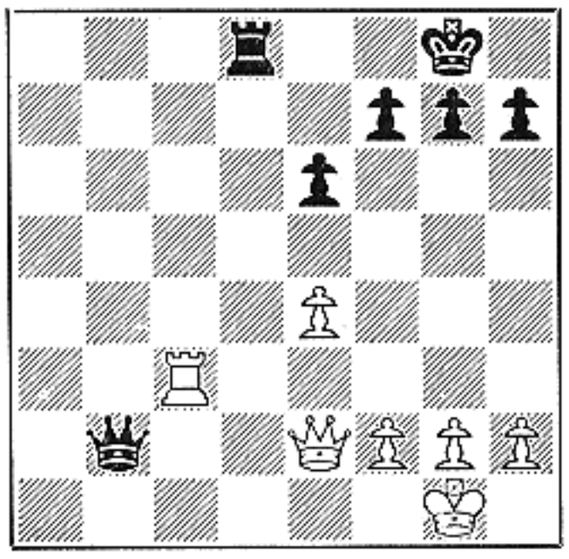
Forking a Mate Guard

WHEN a Queen or Rook is tied down to the defense of a mating threat, it is extremely vulnerable to attack. It has lost most of its mobility, dare not move away from the protection of the square or rank on which mate is threatened.

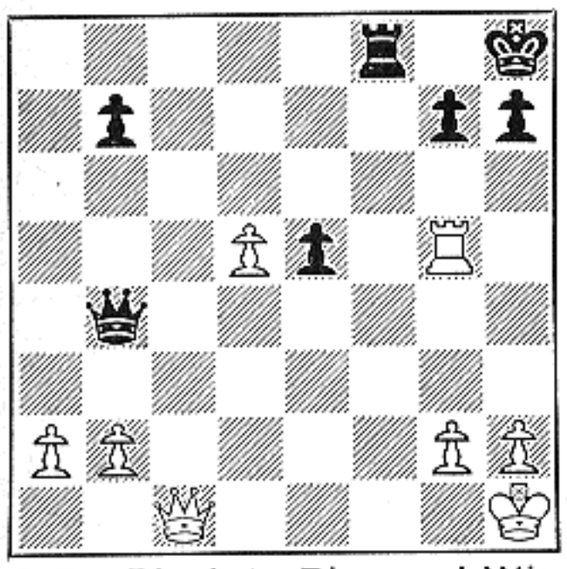
As shown in the examples on this page, a mate guard (usually a Queen or Rook) can be made the target of a Queen Fork. Note that the forking Queen cannot be captured unless the opponent wishes to be checkmated.



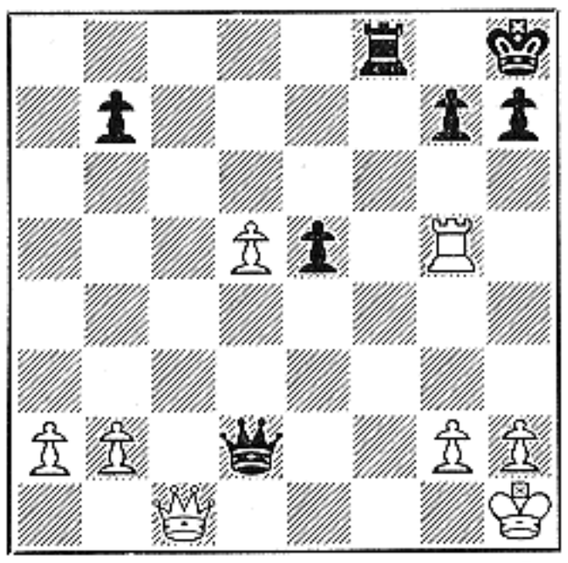
1A Black to Play and Win White's Queen is partially immobilized, being tied down to the defense of a mating threat. If White unguards his Q1 square, Black mates with the Rook.



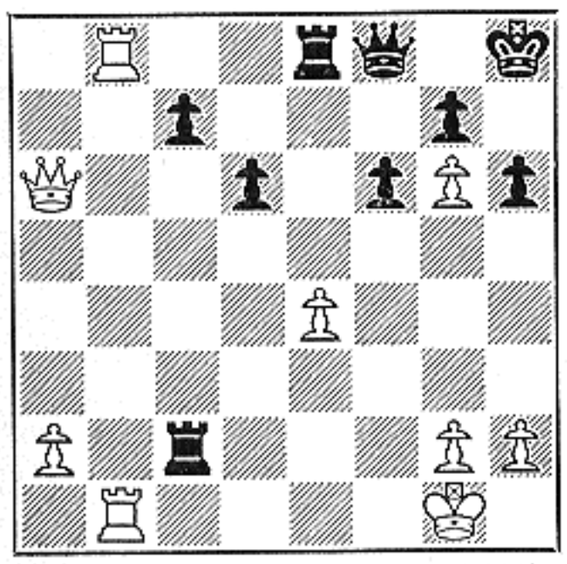
1B Position after 1 . . . Q–N7! Black forks Queen and Rook, threatens both Qx Q and QxR. Now if 2 QxQ, R–Q8 mate and if 2 Q–K1, QxR wins the Rook (3 QxQ?, R–Q8 mates). Finally, if 2 R–B2, Q–N8ch wins.



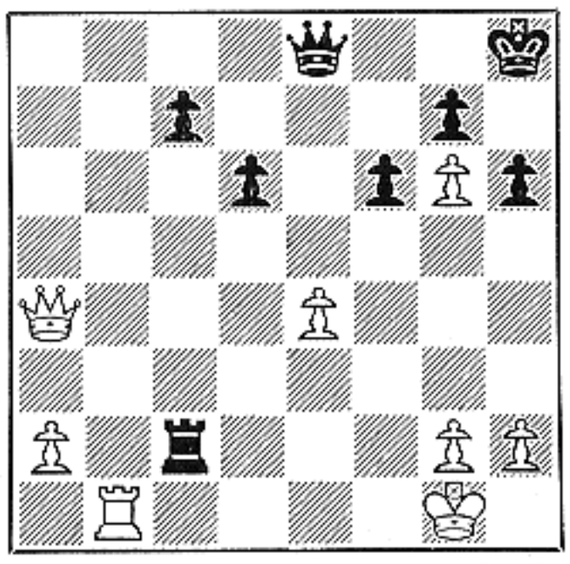
2A Black to Play and Win White's Queen has lost most of its mobility, is confined to a few squares on the first rank to defend the King against Black's threat of R–B8 mate.



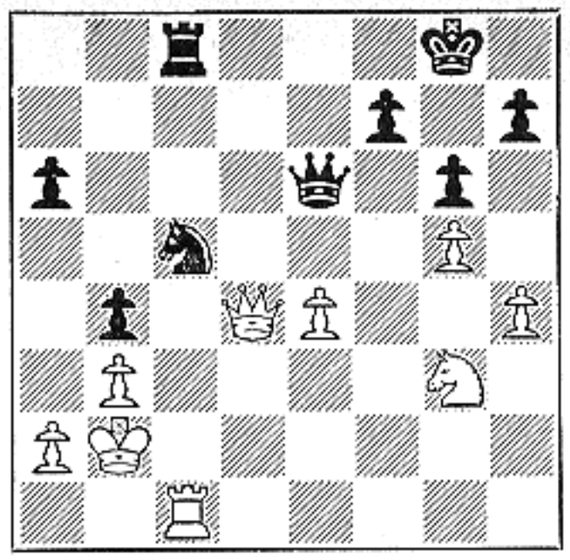
2B Position after 1 . . . Q–Q7! A mate and material fork. Black threatens QxQ mate as well as QxR. Black's Queen is perfectly safe as if 2 QxQ, R–B8 mate. White can resign as he must lose at least his Rook.



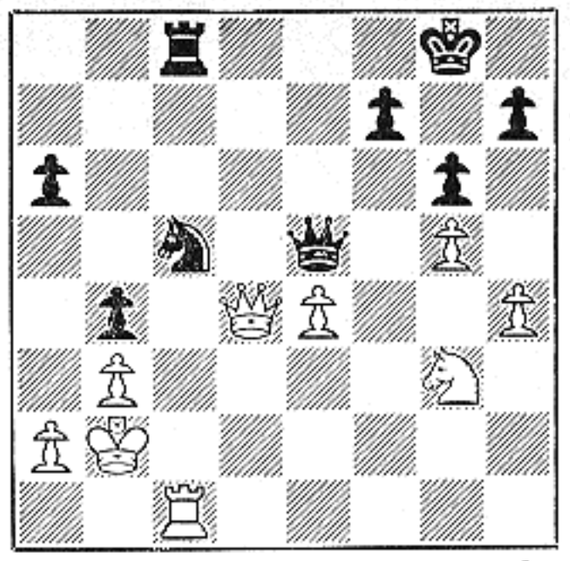
3A White to Play and Win Here White is not threatening mate, but he can force a position in which Black's Queen becomes a mate guard. In other words, White can create a mate guard target for a fork.



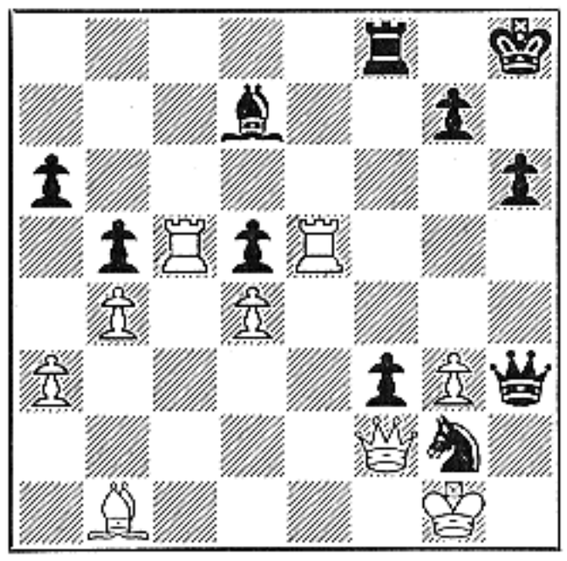
3B Position after 1 RxR, QxR; 2 Q–R4! Now Black's Queen and Rook are forked. White's Queen cannot be captured: 2 . . . QxQ?; 3 R–N8 mates. As White threatens QxQ mate, Black must move his Queen.



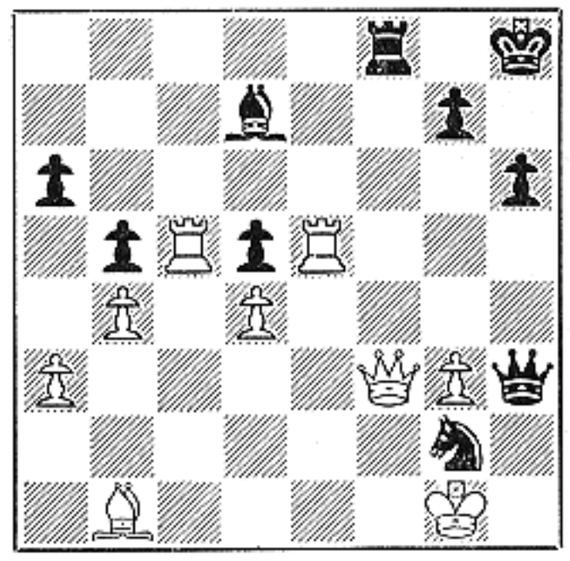
4A Black to Play and Win. It is not immediately obvious here that White's Queen is, in fact, a mate guard and has thereby lost most of its mobility. White's Q3 square must remain guarded or Black can mate in two.



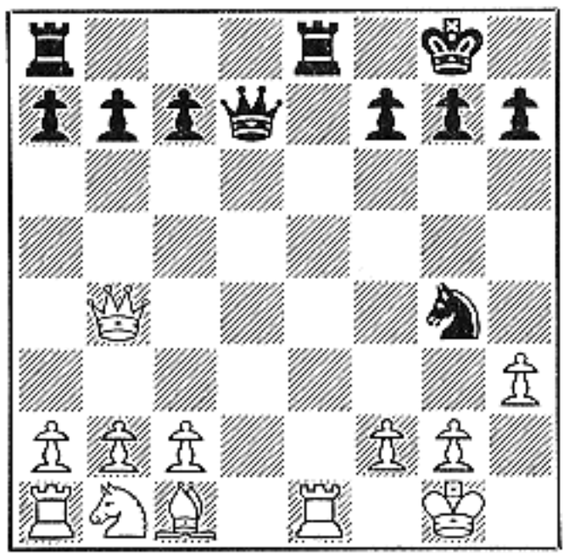
4B Position after 1 . . . Q–K4! White's Queen and Knight are forked—and the Queen is pinned! Now if 2 QxQ, N–Q6ch; 3 K–N1, RxR mate. Or if 2 N–K2, QxQch, 3 NxQ, N–Q6ch etc.; And if 2 R–B4, N–Q6ch; 3 K–N1, QxQ etc. Finally, if 2 R–Q1, QxN wins.



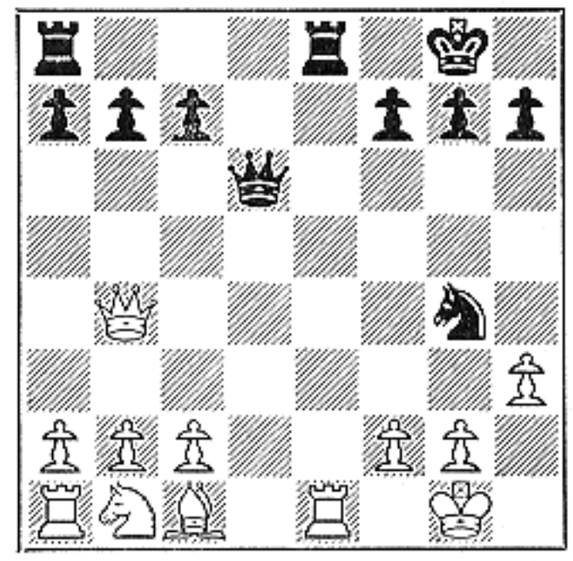
5A White to Play and Win. If Black's Rook were to leave the back rank, White could mate in a few moves. As a mate guard, the Rook is confined to the rank and is therefore vulnerable to attack at any angle.



5B Position after 1 QxP! Black's Rook and Knight are forked. White threatens both QxR mate and QxN. The White Queen is taboo, as if 1 . . . RxQ; 2 R–B8ch!; BxR; 3 R–K8ch, R–B1; 4 RxR mate. Black must move his Rook and lose his Knight.



6A Black to Play and Win. White's Queen is an immobilized mate guard. If the Queen were to abandon the White Rook at K1, Black could play RxR mate. Black can capitalize on the immobility of White's Queen by executing a mate and material fork.



6B Position after 1 . . . Q–Q3!! Now there is another mate threat! Black menaces the White Queen and also threatens Q–R7ch followed by Q–R8 mate. If 2 RxRch, RxR and all threats remain, plus 3 . . . Q–Q8 mate. White can resign as he can only prevent mate with 2 PxN, losing his Q.

Part Four of this Picture Guide to Chess will be published next month—in the February issue.

—EDITOR.

In this visual-aid course for beginners the winning tactics of the middle game are classified, explained and illustrated with pictures, diagrams and examples.

CHESS REVIEW

by KENNETH HARKNESS

Picture Guide to Chess

QUEEN FORKS (Part Four)

This article concludes the series on Queen Forks. Next month, followers of this course will learn how to win material with Pawn Forks. Before starting these lessons, beginners should read "An Invitation to Chess" (Simon & Schuster, Inc., New York, $2.) in which the same visual-aid method of instruction is used to teach the rules and fundamental principles of chess.—Editor.

STRATEGICAL FORKS

THE USUAL purpose of a Queen Fork combination is to win material. As we have seen in the previous sections of this series, a net gain of a Pawn or piece is the object of these tactical operations.

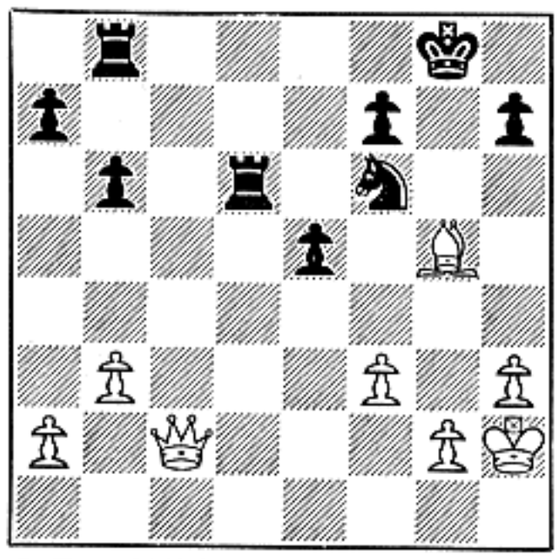
In some positions, however, a Queen Fork is played for strategical reasons. Although the fork may be part of a combination to win material, the actual Queen Fork does not force material gain. In fact, it may even involve the sacrifice of material, up to and including the Queen itself.

The object of the strategical Queen Fork in such combinations is to gain a position in which some other winning idea can be put into effect. In some cases, the Queen may threaten material, but the opponent is able to answer the threat. The purpose of the fork is then made clear by a follow-up threat of a different nature. In other positions, the Queen Fork threatens no material gain, serves only as a device to execute a winning maneuver by some other method.

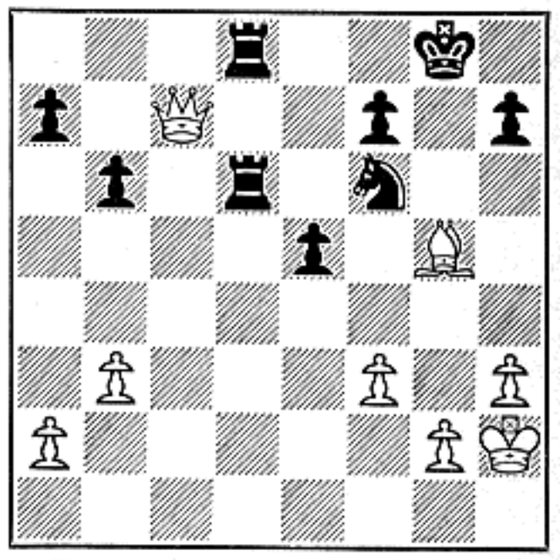
In this category, too, are forks used to force the queening of a passed Pawn, to force the exchange of Queens in a winning endgame, to create mating threats, to gain positional advantage, to recover lost material.

Some examples of strategical forks are shown in the diagrams on these pages.

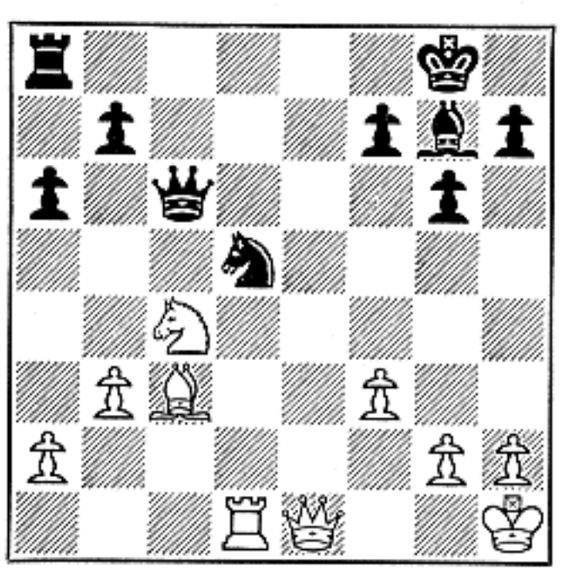
1. Producing a Follow-up Threat: The three examples on this page illustrate the use of a Queen Fork to set the stage for another tactical threat. In examples 1 and 2, the Queen Fork threatens material but the threat can be answered. When the opponent defends himself, the follow-up threat is executed and material is won. In example 3, the initial Queen Fork combination gains no material. The object is to force the opponent into a position where he is subjected to a Bishop Fork, winning his Queen.



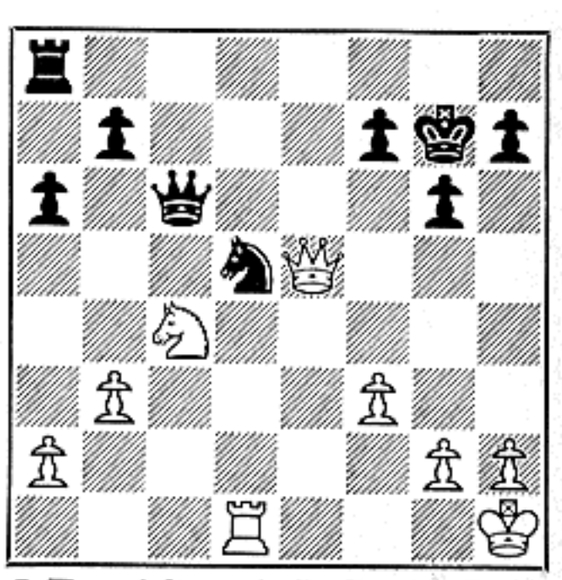
1A **White to play and win a piece.** White can use a Queen Fork to create an overworked guard, then win a piece. The fork itself is not sufficient.



1B **Position after 1 Q–B7, R(1)–Q1.** The fork has been answered, but now Black's Rook at Q3 is an overworked guard. 2 BxN wins a piece.



2A **White to play and win a piece.** The first move is 1 BxB. Then if 1 . . . R–K1; 2 B–K5, P–B3; 3 Q–K4 and White retains the extra piece.



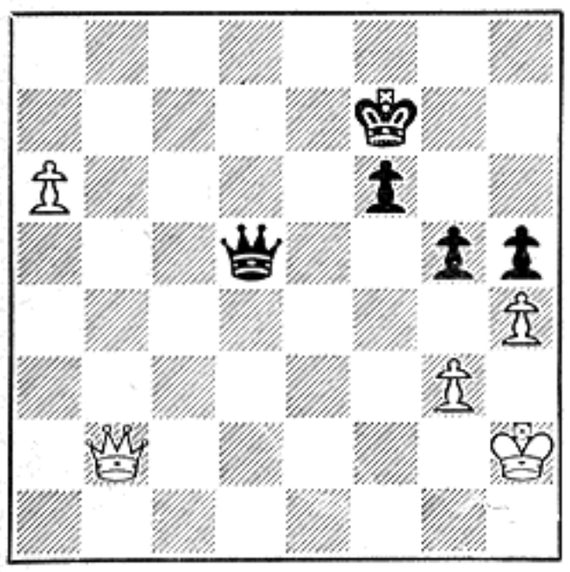
2B **After 1 BxB, KxB; 2 Q–K5ch,** the fork threatens the Knight. The fork can be answered by 2 . . . N–B3 but 3 R–Q6 (Rook fork) wins the piece.

3A **White to play and win.** The first move is 1 N–R5ch, threatening mate. Thus, if 1 . . . K–N1; 2 N(5) xNch, BxN; 3 NxBch, K–N2; 4 N–K8ch and mate shortly.

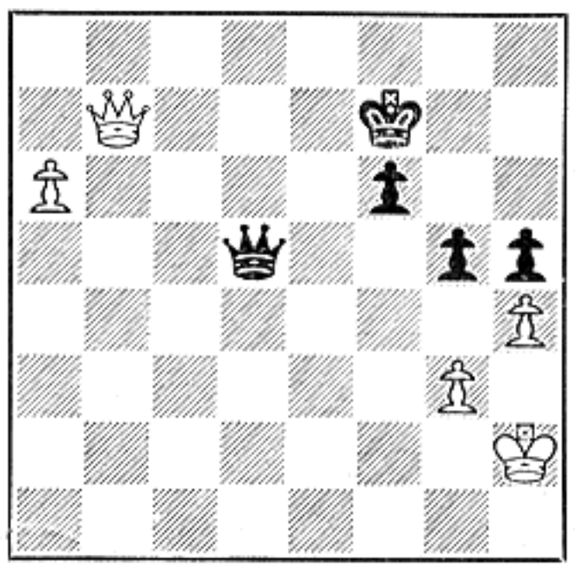
3B **After 1 N–R5ch, PxN; 2 NxN, BxN; 3 Q–N5ch** the Queen forks King and pinned Bishop. Now follows 3 . . . K–R1; 4 BxBch, a Bishop fork winning the Q.

2. *Forking to Queen a Passed Pawn:* In the examples below, the principle of the Queen Fork is used to force the queening of a passed Pawn. In the first illustration, the purpose of the fork is merely to remove the Queens from the board, thereby making it easy for White to queen his distant passed Pawn. The defensive or nuisance value of the opponent's Queen is removed. This is a simple example, but the method is frequently overlooked by beginners.

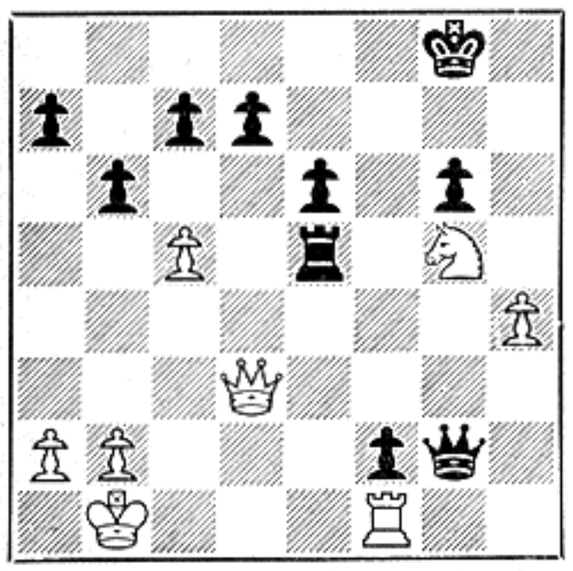
Example 2 is a similar case, but the method is less obvious. The opponent is allowed to hang on to his Queen for one move. Example 3 is a pretty illustration of a sacrificial Queen Fork.



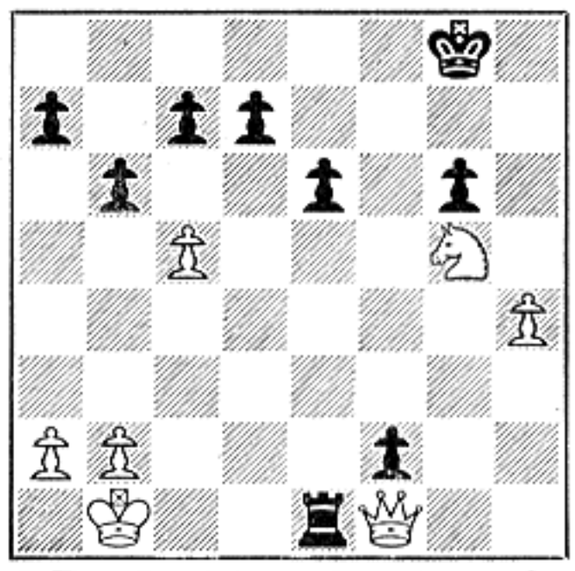
1A White to play and win. The distant passed Pawn (distant from the opponent's King) will win for White, but to insure victory Queens must be exchanged.



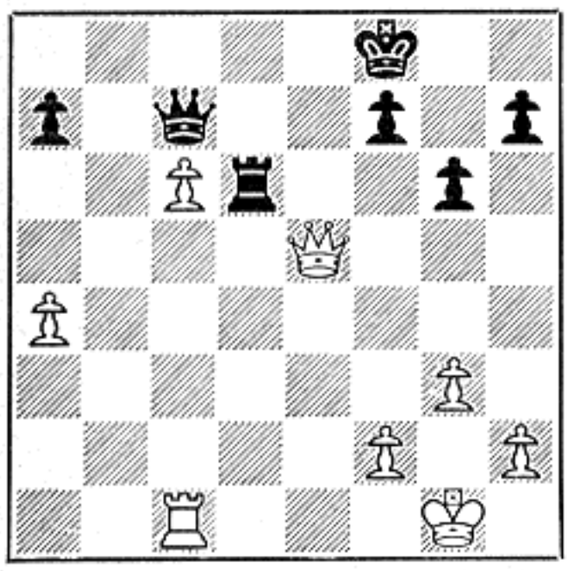
1B White has played 1 Q–N7ch, forking King and Queen. Now if 1 . . . Qx Q; 2 PxQ, or if 1 . . . K–K3; 2 QxQch and White queens without interference.



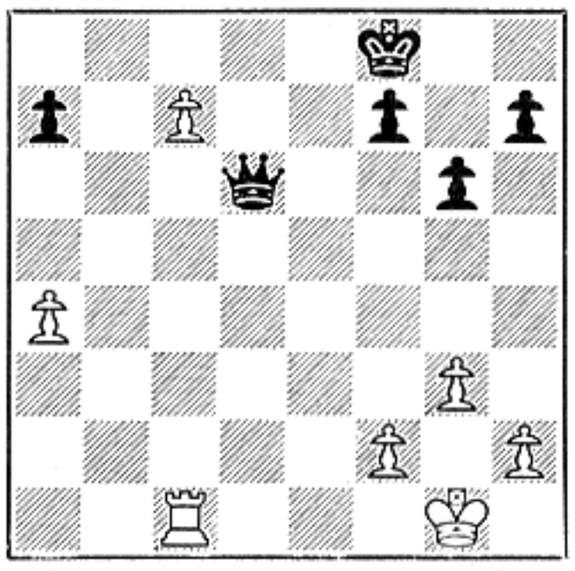
2A Black to play and win. Offhand, 1 . . . R–K8ch looks best, but after 2 K–B2, White threatens to win with 3 QxPch. Black must find a quicker method.



2B Position after 1 . . . Qx Rch; 2 QxQ, R–K8ch. A sacrificial Queen Fork has forced a winning Rook Fork. Now White's Queen is lost and Black queens.

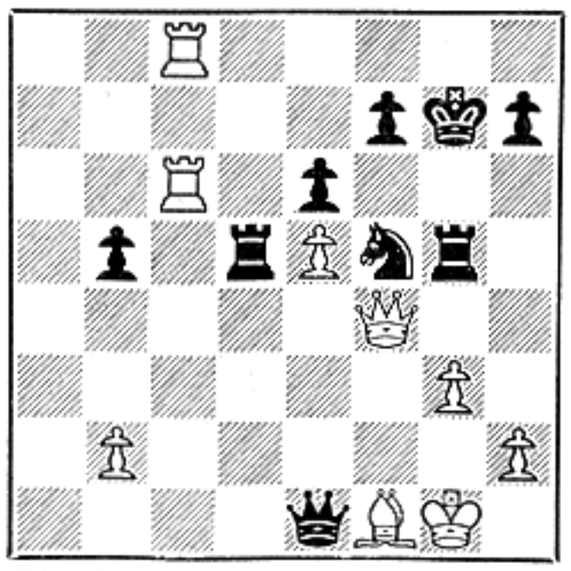


3A White to play and win. To win, White must find a way to queen his passed pawn, now blockaded by the Black Queen. A sacrificial Queen Fork will clear the Pawn's path.

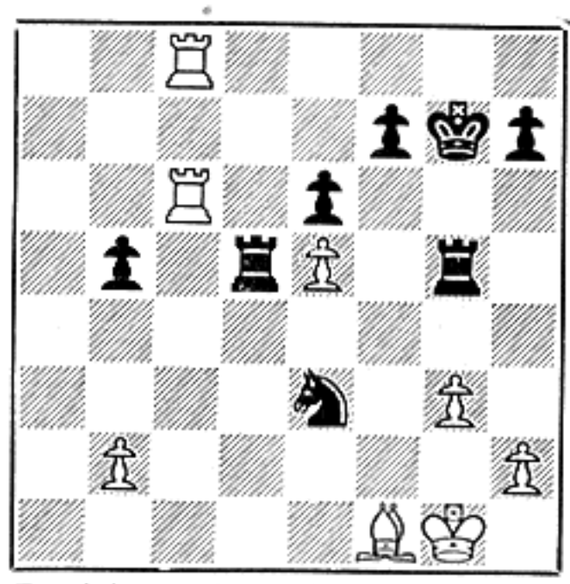


3B Position after 1 QxR ch!, QxQ; 2 P–B7. White's fork sacrificed Queen for Rook to remove the block. Now White queens or wins the Black Queen.

3. *Forking to Force Exchange of Queens:* When a player is material ahead or believes that he can win in the endgame, it is to his advantage to exchange most of the remaining material with his opponent, particularly the two Queens. The exchange of Queens can often be forced by employing the principle of the Queen Fork. The player forks the enemy King and Queen with his own Queen. As a result, both Queens come off the board. An example of this method is given below.

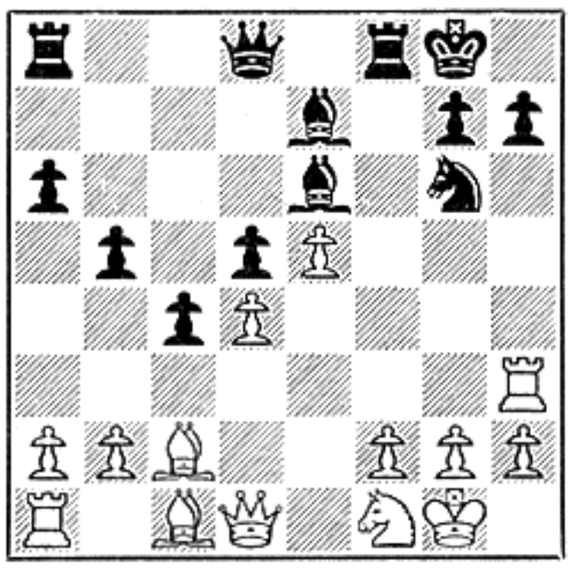


Black to play and win. If Black can exchange Queens with his opponent he can win White's King-Pawn. His extra passed Pawn will then enable Black to win the endgame. A Queen Fork can force the Queen exchange.

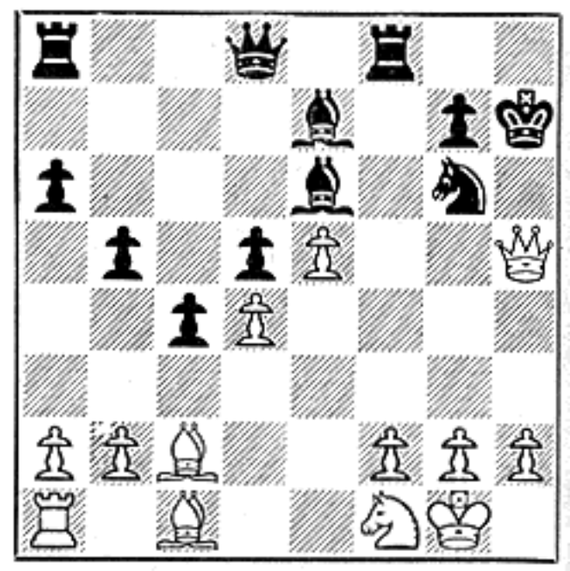


Position after 1 . . . Q–K6ch; 2 QxQ, NxQ. The fork has gained no material but has liquidated the Queens. Any threats or counterplay by White have also been eliminated. Now Black wins the KP and the endgame.

4. *Creating a Mating Threat:* In common with all other tactical operations, Queen Forks are used in mating attacks. When the object is checkmate, the Queen Fork, or combination producing the fork, is not played to win material. On the contrary, material is usually sacrificed. The purpose of the fork is to set up a mating threat, to bring the Queen to a square where it can take part in a mating attack without loss of time, to remove enemy pieces defending the mate. The example below illustrates this type of Queen Fork combination.



White to play and win. A Queen Fork combination can be played to smoke out the Black King, set up a mating threat and remove an enemy piece defending the mate. The exchange is sacrificed but the threat of mate can only be met by a decisive loss of material.

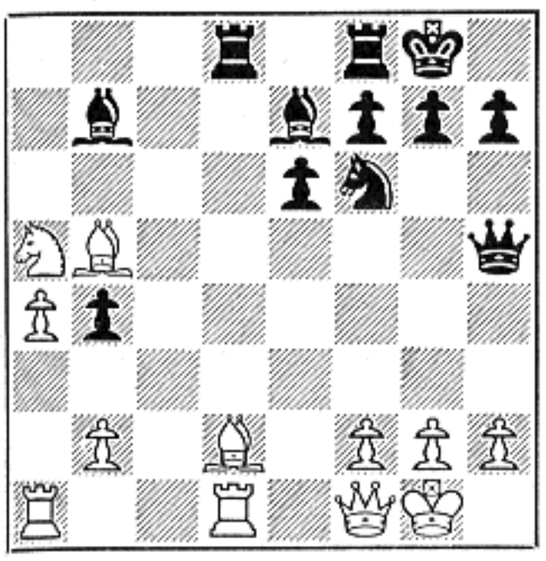


Position after 1 RxP, KxR; 2 Q–R5ch. Now the Black King and Knight are forked. Black is forced to play 2 . . . K–N1 when White follows up with 3 QxN, threatening 4 Q–R7ch and 5 B–N6 mate. Black can resign. To meet this threat he must give up too much material.

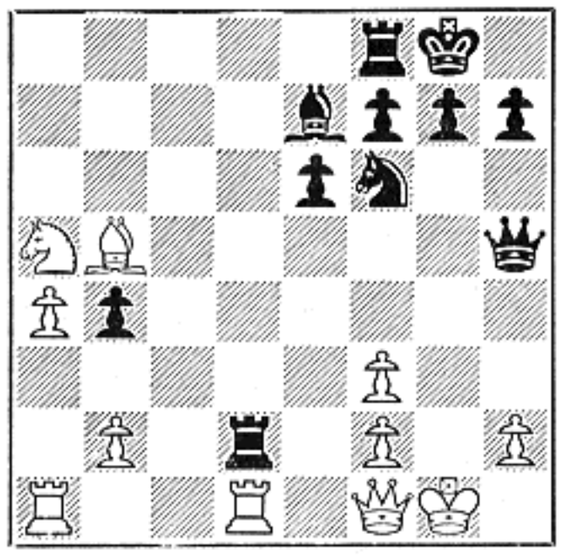
5. *Positional Forks:* Again in common with all other tactics, the Queen Fork is often used for purely positional reasons. No immediate win follows such a fork, but it may create weaknesses in the opponent's position, open lines of attack, expose the enemy King, aid the player's development. These are some of the positional advantages which may be gained by a Queen Fork.

Moreover, a *threatened* fork is an extremely important positional weapon. In fact, most of the possible Queen Forks in a game of chess never happen. The opponent sees the fork coming and forestalls the threat; but, in doing so, he may be forced to make a weak move and suffer positional loss. Even if no defensive move is needed, a threatened fork may *prevent* a liberating, developing or attacking move and thereby maintain positional pressure.

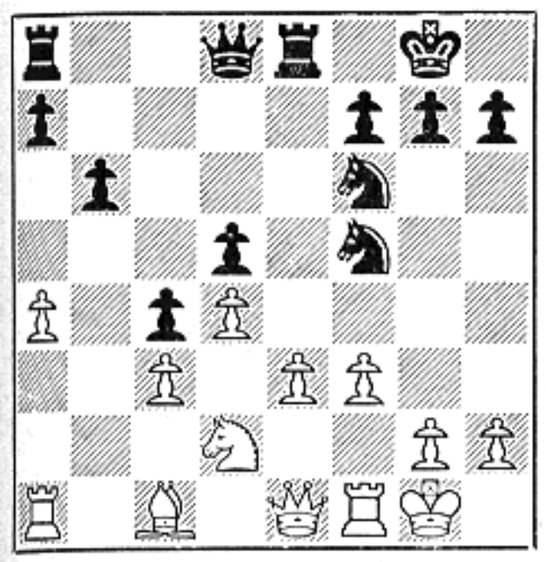
The first example below illustrates the damaging effect of a positional Queen Fork combination. The second example shows the strangling effect of a *threatened* Queen Fork.



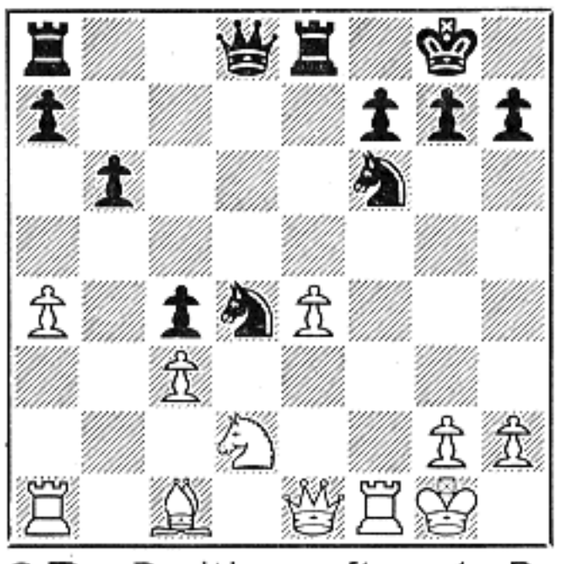
1A Black to play. This position is from a game played recently in the USSR. Grandmaster Smyslov has Black. The average player would probably move his threatened Bishop to R1 and hope for the best. But Smyslov makes no defensive move, finds a much better spot for the Bishop.



1B Position after 1 . . . B–B6!; 2 PxB, RxB. Black's first move attacked the guard of White's Bishop, forced acceptance of the sacrifice. Now if 3 RxR, Q–N4ch and the fork recovers the Rook. No material gain, but White's position is in ruins; his King exposed, his Kingside Pawns vulnerable.

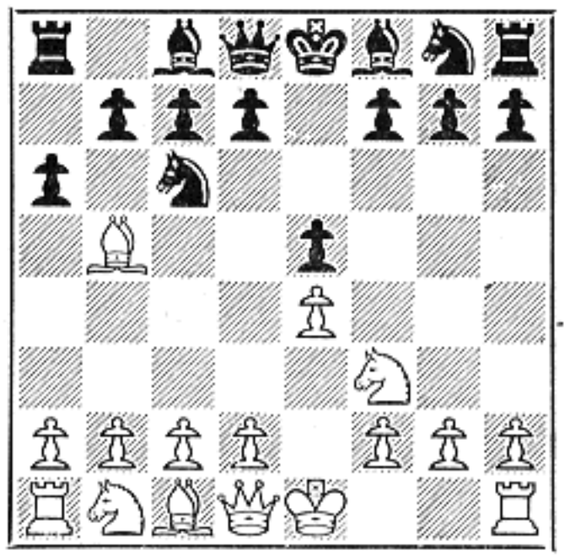


2A White to play. As Black threatens the KP, White would very much like to play 1 P–K4. This move would seem to give him control of the center, liberate his pieces, open lines of attack. A terrific move—but not playable. The next diagram shows why.

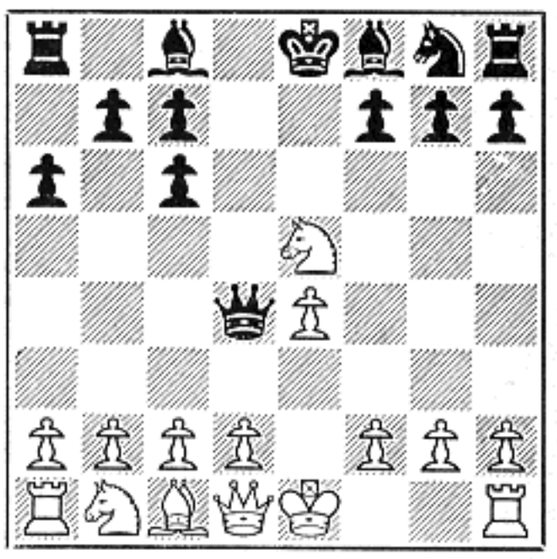


2B Position after 1 P–K4?, PxP; 2 PxP, Nx QP! White loses a Pawn because if 3 PxN, QxPch forks King and Rook. In the initial position, therefore, White could not play 1 P–K4, had to make the awkward 1 N–N1, remaining in a positional straitjacket after 1 . . . Q–K2.

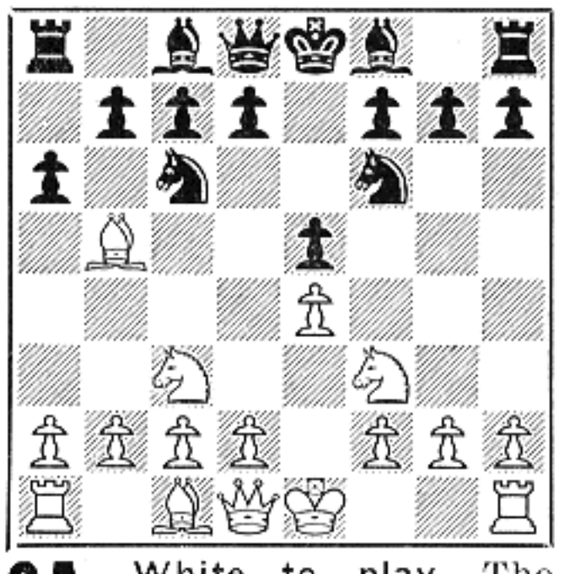
6. *Defensive Forks:* The Queen Fork is also used as a weapon of defense. This type of fork is not intended to win material. It is a protective device with which lost material may be recovered, or threatened material guarded. Defensive forks are encountered frequently in the openings, occasionally in the middle game. They are the hidden reasons why Pawns or pieces, apparently unguarded, cannot be captured and won. Three examples of such forks are given below.



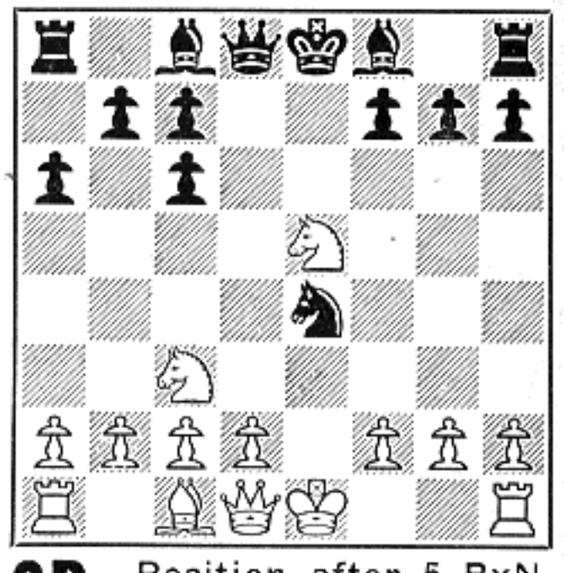
1A White to play. The position is from the Ruy Lopez after 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 B–N5, P–QR3. There is a reason why the Black KP cannot be won.



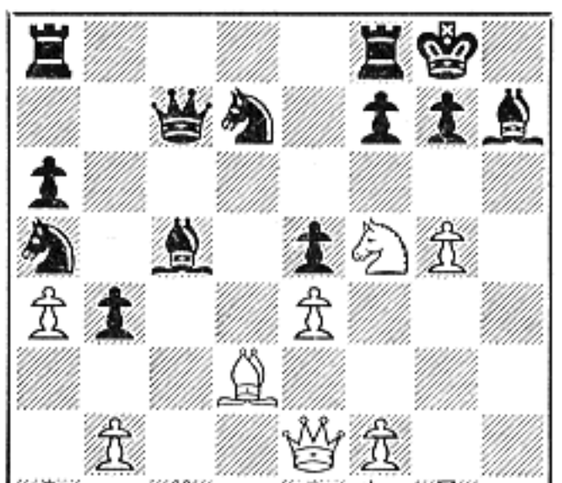
1B Position after 4 BxN, QPxB; 5 NxP, Q–Q5. The hidden reason is a defensive Queen Fork. Now Black forks Knight and KP thereby recovering the lost Pawn.



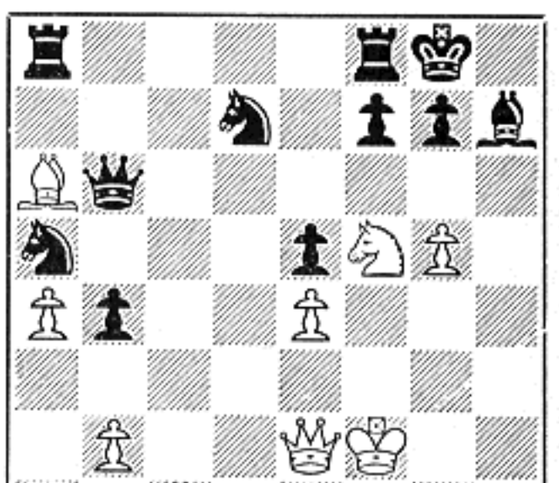
2A White to play. The position is from the 4 Knights Game after 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 N–B3, N–B3; 4 B–N5, P–QR3. Apparently White can win a Pawn.



2B Position after 5 BxN, QPxB; 6 NxP, NxP! Not Q–Q5 this time as that would lead to trouble. The Pawn is recovered with the Knight because if 7 NxN, Q–Q5 regains the Knight.



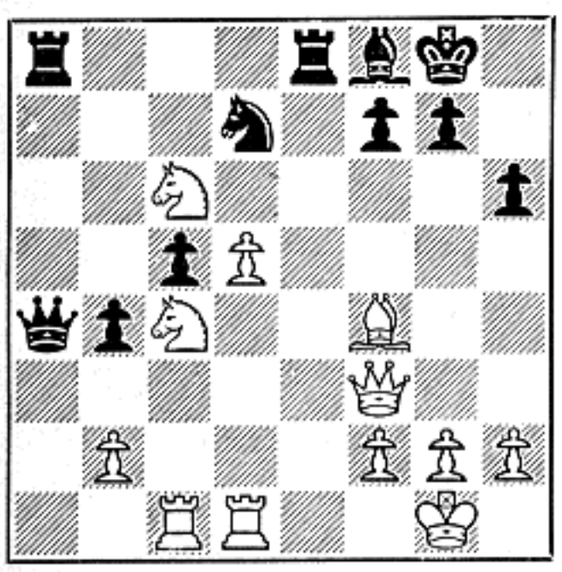
3A White to play. A middle-game position. Black's QRP is apparently vulnerable as it is attacked twice, guarded once. But this Pawn has a hidden guard—a defensive Queen Fork.



3B Position after 1 BxP, BxPch!; 2 KxB, Q–N3ch. Now the Queen Fork recovers the sacrificed Bishop and material is even. Actually, White suffered positionally from his attempt to win a Pawn.

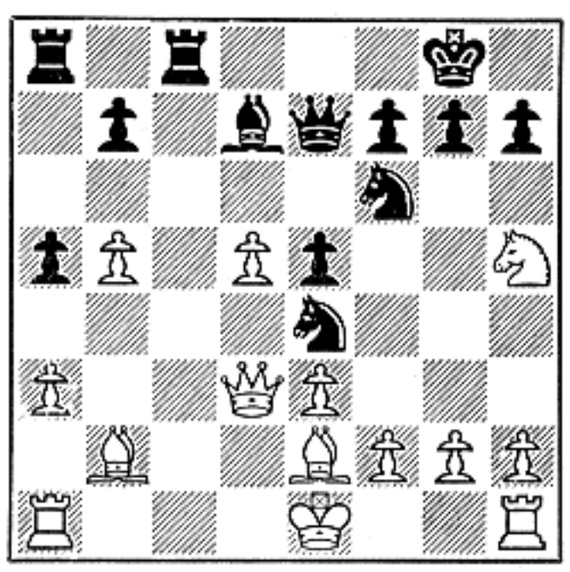
QUEEN FORK QUIZ

HERE are twelve positions in which material can be won by playing Queen Fork combinations. If you have followed this "Picture Guide to Chess" series on Queen Forks you should be able to find the solutions to these tests. If you cannot solve from the diagram, set the position up on your own chessboard——but do not move the pieces unless you are unable to visualize the combination. Below each diagram, write down the moves of the combination *up to the forking position*, even if all moves are not forced. Then consult the correct solutions on Page 38.



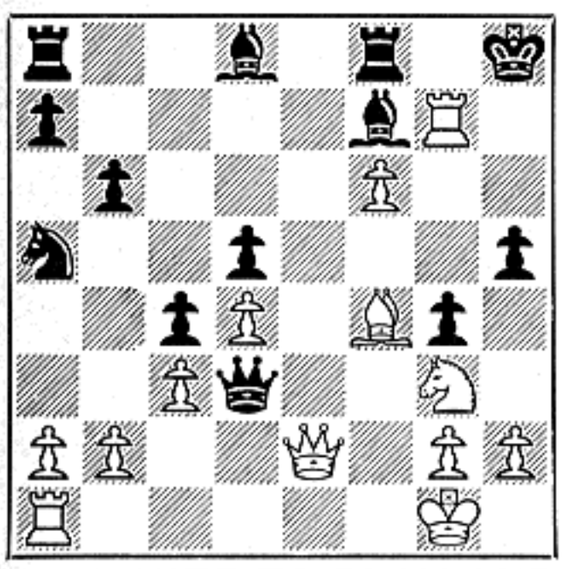
1 WHITE TO PLAY AND WIN A PAWN.

1_____ _____
2_____



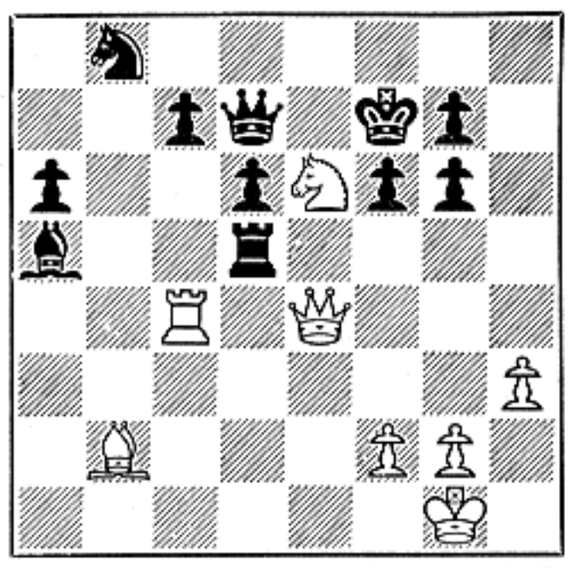
2 BLACK TO PLAY AND WIN A PAWN.

1 . . . . , _____
2_____ _____
3_____ _____



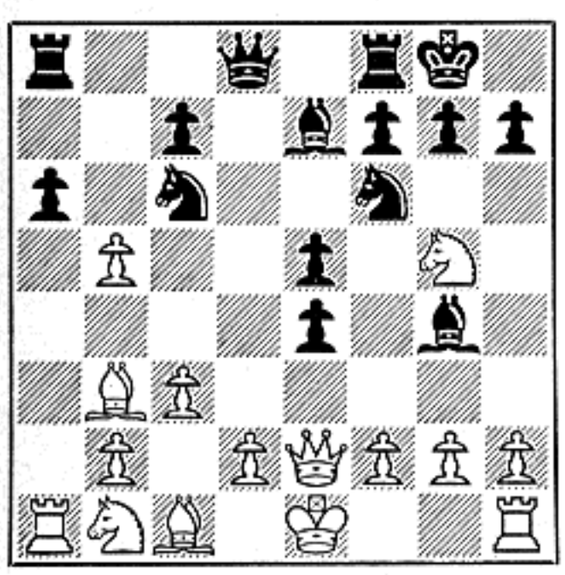
3 WHITE TO PLAY AND WIN A PIECE.

1_____ _____
2_____
(If 1 . . . , _____
2_____ _____
3_____.)



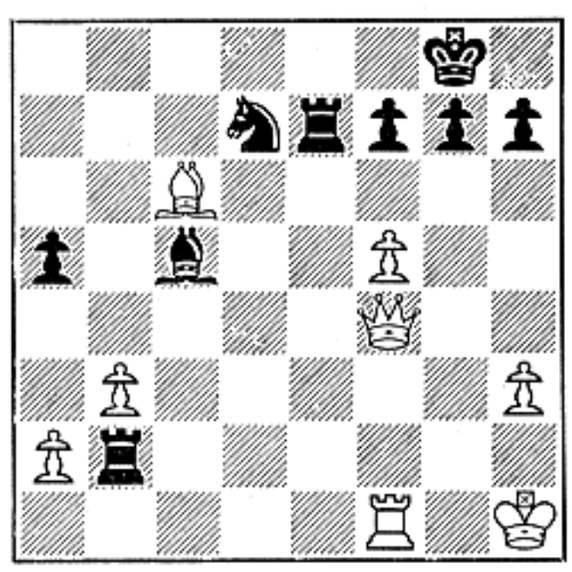
4 WHITE TO PLAY AND WIN A ROOK.

1_____ _____
2_____
(If 1 . . . , _____
2_____ _____
3_____, etc.)



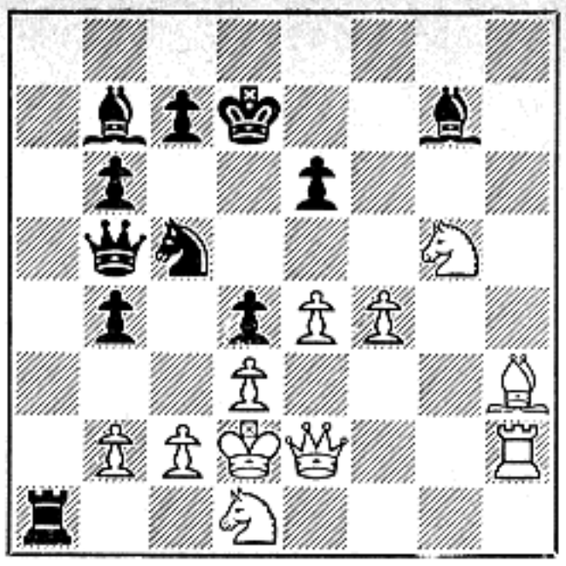
5 WHITE TO PLAY AND WIN THE EXCHANGE.

1_____ _____
2_____
(Having gained a Pawn, the fork recovers the sacrificed piece. Then White wins the exchange.)



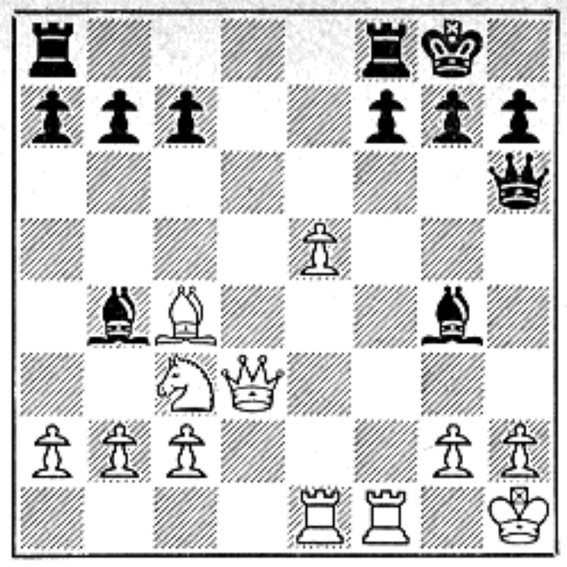
6 WHITE TO PLAY AND WIN A PIECE.

1_____ _____
2_____ _____?
3_____
(If 1 . . . , _____
2_____, etc.



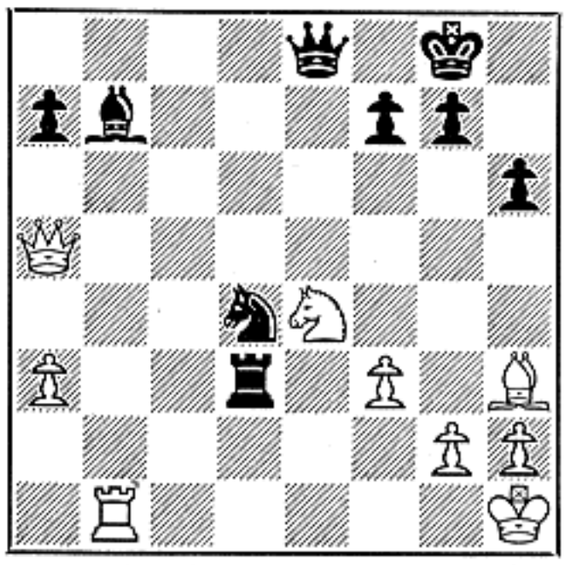
7 WHITE TO PLAY AND WIN A PAWN.

1_____ _____
2_____



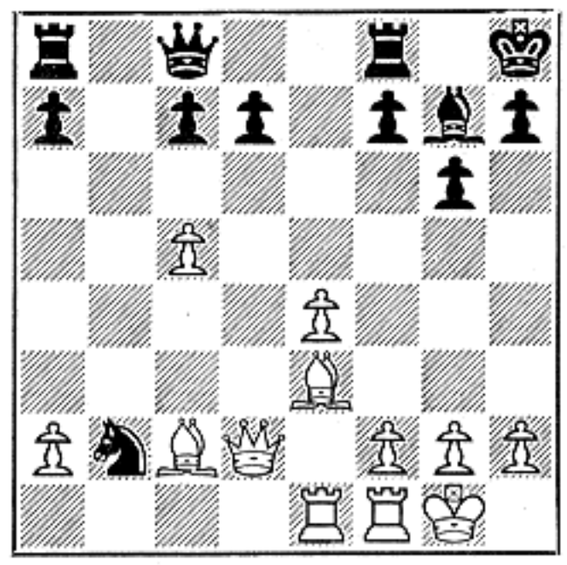
8 WHITE TO PLAY AND WIN A PAWN.

1_____ _____
2_____ _____
3_____



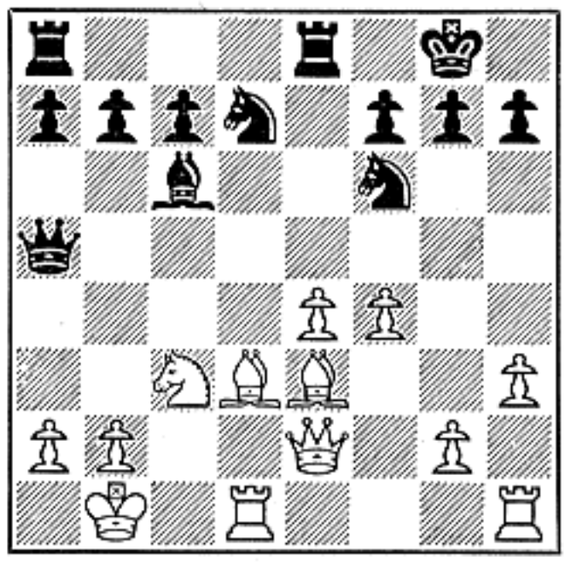
9 BLACK TO PLAY AND WIN A PIECE.

1 . . . . , _____
3_____ _____
3_____ _____



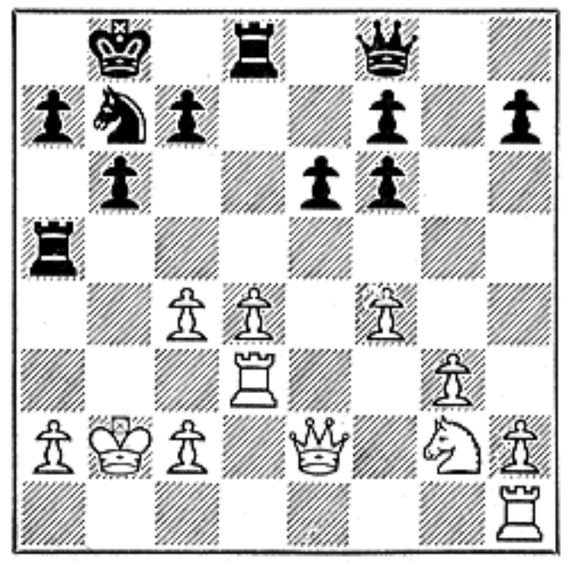
10 WHITE TO PLAY AND WIN A PIECE.

1_____ _____
2_____ _____
3_____ _____
(What happens if Black plays 1 . . . R–KN1?)



11 WHITE TO PLAY AND WIN A PAWN.

1_____ _____
2_____ _____
3_____ _____
4_____



12 BLACK TO PLAY AND WIN A PAWN.

1 . . . . , _____
2_____? _____
3_____ _____
4_____ _____

For the benefit of new readers, the four sections of this "Picture Guide to Chess" devoted to the subject of the Queen Fork are being reprinted in the form of a 16-page pamphlet. This reprint will be available about March 1st. Copies of the pamphlet may be ordered now, for delivery on publication. The price is 25 cents each. Order from CHESS REVIEW, 250 West 57th St., New York 19, N. Y.

In this visual-aid course for beginners the winning tactics of the middle game are classified, explained and illustrated with pictures, diagrams and examples.

CHESS REVIEW

by KENNETH HARKNESS

Picture Guide to Chess

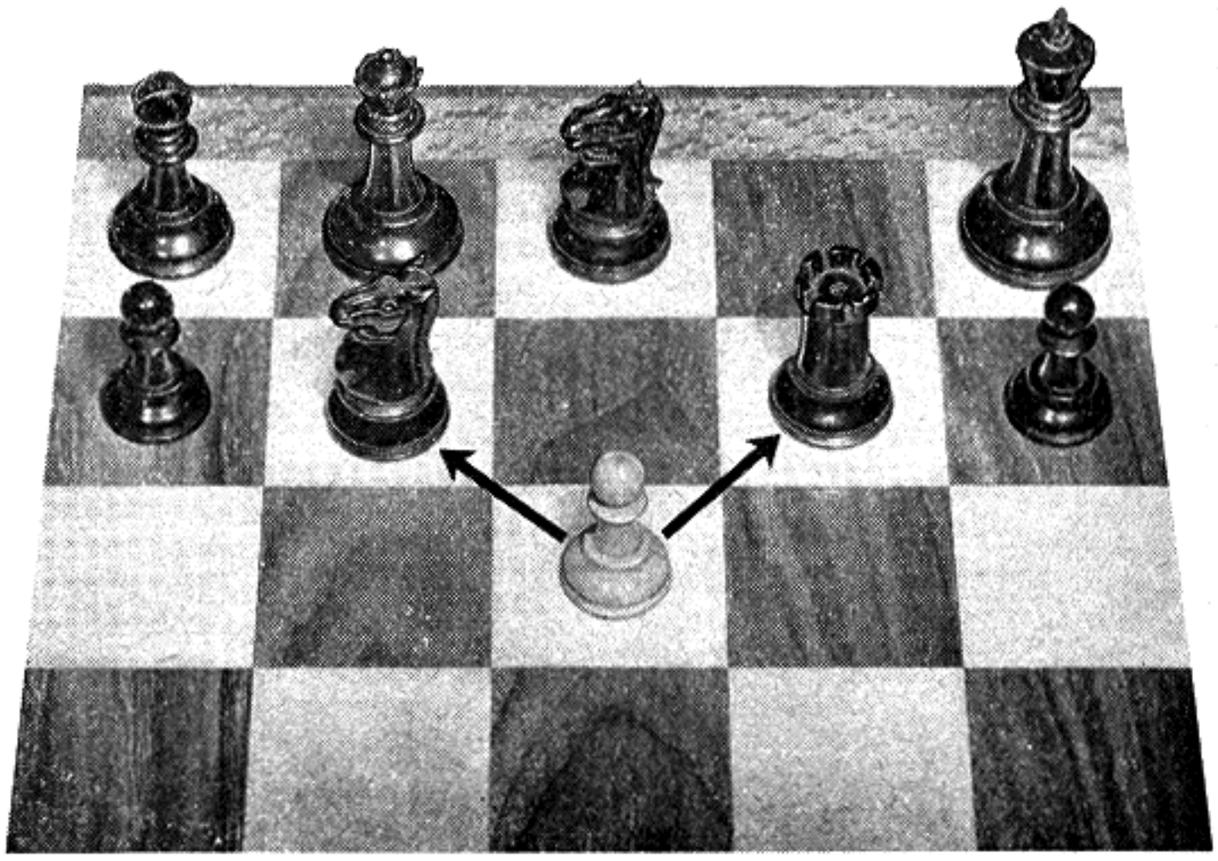
PAWN FORKS

IN THE middle game, Pawns are used mainly for defensive purposes. They serve as guards for the more powerful pieces, block lines of attack, protect the King from harm. The Pawns form a barricade of defense to keep out the opponent's attacking men. The Pawns are the front line troops of chess.

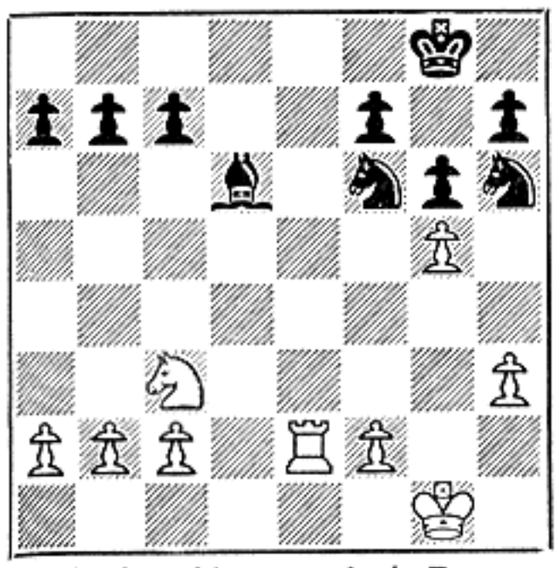
The Pawn is also used to control or defend important squares. So long as a Pawn is controlling a square, the player can use the square for his own pieces, but the opponent cannot do so.

To a limited extent, the Pawn is also used as a unit of attack. As a rule, there is only one way to answer an attack by a Pawn on a minor or major piece — the threatened piece must move. Consequently, the Pawn can effectively dislodge an enemy unit from a strong post. As attacking units, Pawns can also close in on Bishops or Knights and trap these pieces, thereby winning material.

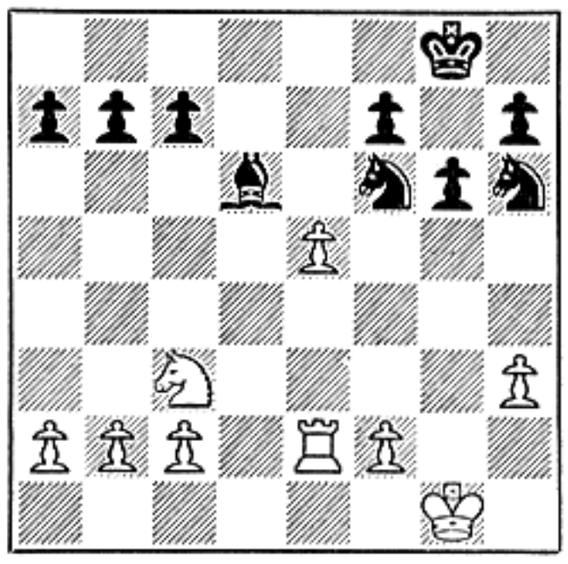
When a Pawn threatens two pieces *simultaneously*, the double attack is called a *Pawn Fork*. In most cases, the attack wins one of the threatened units. A typical Pawn Fork is illustrated in the photograph on this page. Two more examples are given in the diagrams below.



The White Pawn is forking Knight and Rook. It is Black's move but he must lose a piece.



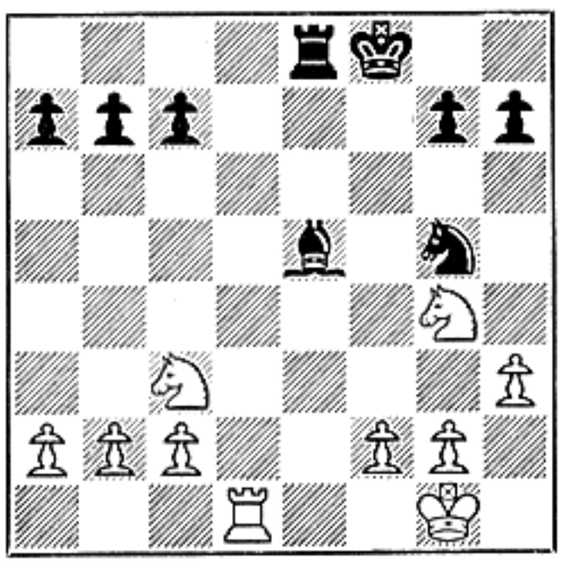
Fork by Unguarded Pawn: Two Knights are forked by a White Pawn. It is Black's move but he loses a piece. Note that the forking Pawn need not be guarded when it attacks Rooks or Knights, provided no other piece can capture the Pawn.



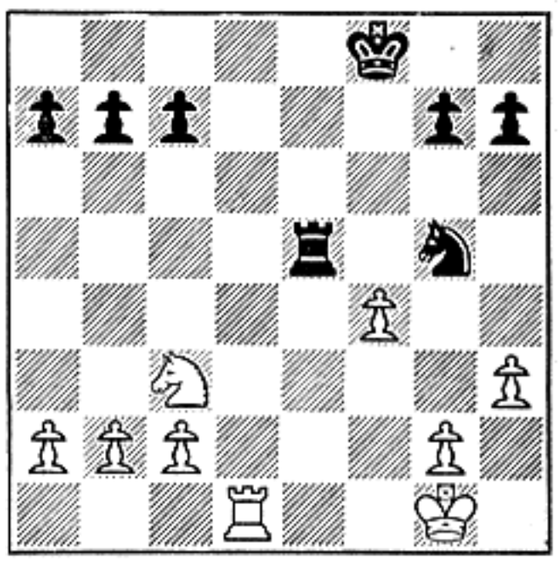
Fork by Guarded Pawn: The White Pawn, guarded by a Rook, is forking Bishop and Knight, winning a piece. If the Bishop takes the Pawn, the White Rook recaptures. A Pawn must also be guarded when checking the K or attacking the Q.

PAWN FORK COMBINATIONS

ALTHOUGH opportunities to win material with Pawn Forks do not occur frequently, the alert player should look for chances to play combinations of this type. The operations are more limited in scope but follow the same patterns as the methods used to produce forks by the minor or major pieces. An example of creating a target is given below. Other combinational methods are described on the following pages.



1A White to play and win a piece. In this example White creates a target for a Pawn fork by substitution. The Black Bishop & Knight can be forked, but the forking Pawn would be captured by the Bishop.



1B Position after 1 NxB, RxN; 2 P–B4. Now the Black Rook and Knight are forked by the unguarded Pawn and White wins a piece. The vulnerable Rook target was created by the substitution method.

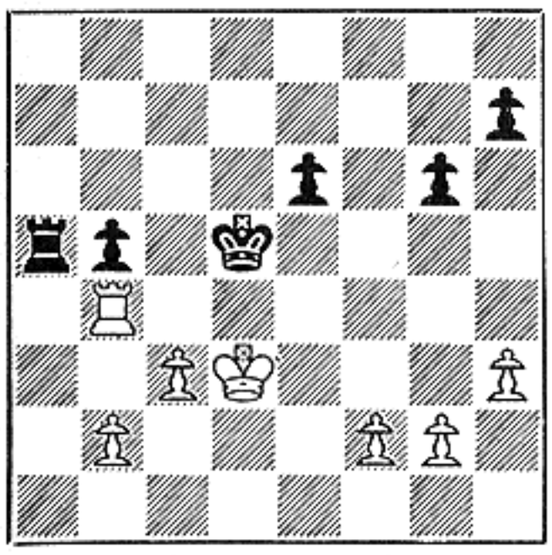
Creating a Pawn Fork Target

THERE are three ways in which a vulnerable target for a Pawn Fork can be created:

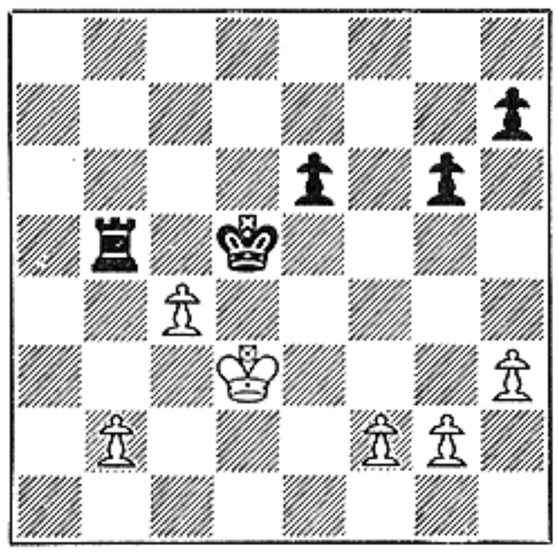
1. By substitution. An enemy piece or Pawn is captured and the recapturing unit becomes a target. This method was illustrated on the previous page and is again shown in example 2.

2. By checking the King. By a check, or series of checks, the King is forced to occupy the target square. See example 3.

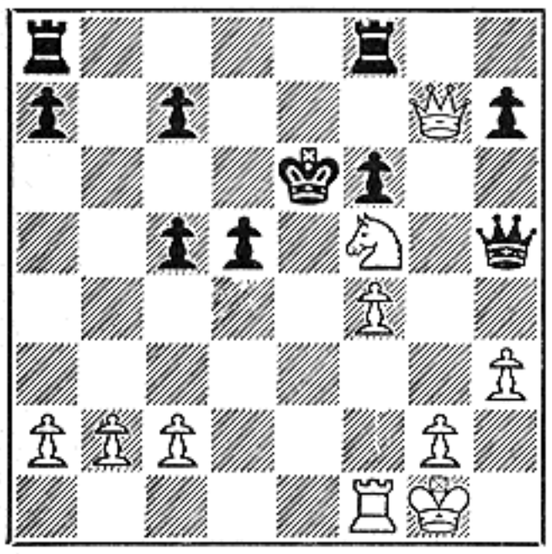
3. By means of a threat. In answer to a material-winning threat, an enemy piece (or King) is forced or induced to occupy the target square. See example 4.



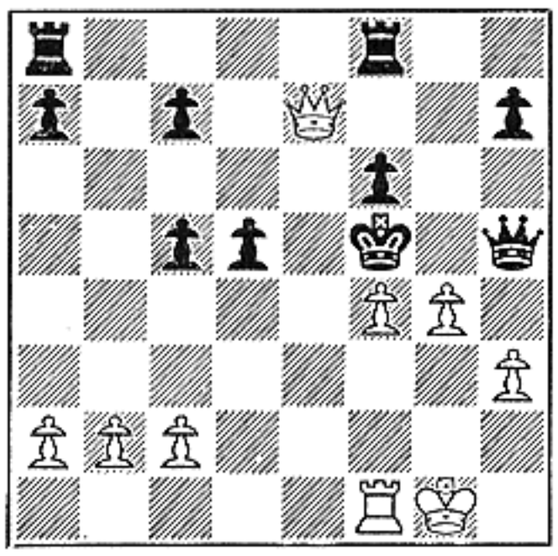
2A White to Play and Win. This ending is won for White if he can exchange the Rooks and set up a passed Pawn on the Queen-side. Both goals can be reached by playing a Pawn Fork combination.



2B Position after 1 Rx Pch, RxR; 2 P–B4ch. The Pawn Fork recovers the sacrificed Rook and now White has an easy win. The target for the fork was created by the substitution method.



3A White to Play and Win. By making a temporary sacrifice, White can force Black's King to occupy a square on which it becomes a target for a Pawn Fork. A check compels the response.



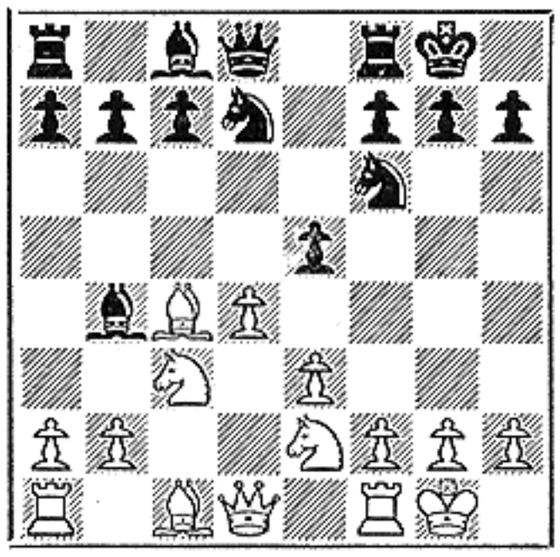
3B Position after 1 Q–K7ch, KxN; 2 P–N4ch. In response to the check, Black was forced to capture the N with his King. Now the White Pawn forks King & Queen and Black loses his Queen.

4A Black to Play and Win a Piece. Black's first move is 1 . . . R–Q4, threatening to win White's Bishop. This threat wins material or forces the Bishop to occupy a target square.

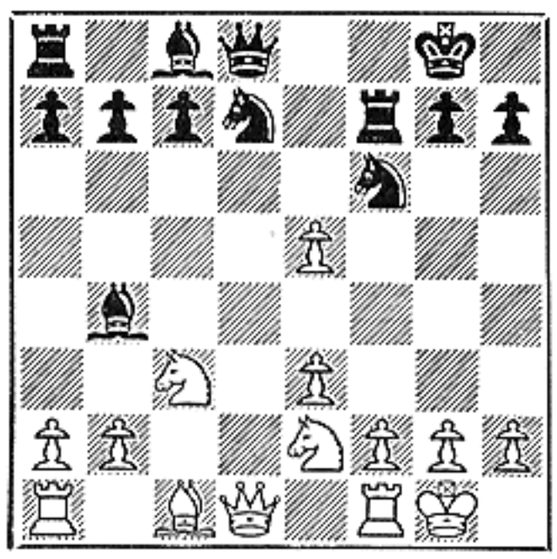
4B Position after 1 . . . R–Q4; 2 B–B4, P–QN4. To save his Queen White must play 3 QxRP and the forking Pawn then captures the Bishop. Note that there was no safe square for the Bishop.

Reaching the Forking Square

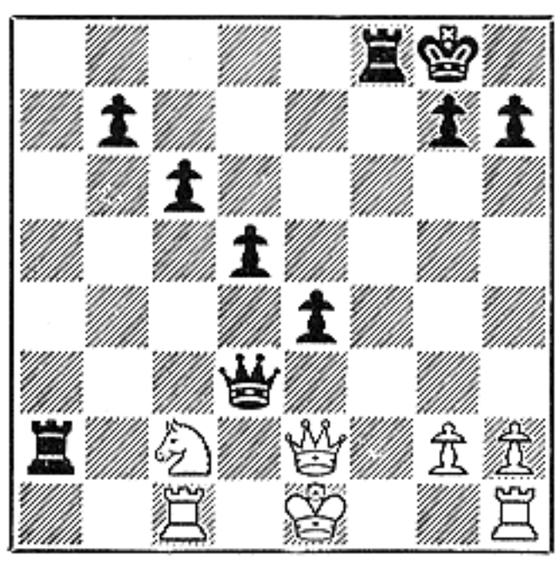
IN SOME positions, the targets for a Pawn Fork may exist or can be set up by one of the methods explained, but the Pawn may not be able to reach the forking square in one move. In many cases, however, this is no obstacle to the execution of the threat because the Pawn may be able to tempo its way to the forking square by threatening to capture enemy pieces. This theme occurs quite frequently in Pawn Fork combinations. Some examples are given below. In example 3, a Pawn tempos its way from one side of the board to the other in a spectacular fashion.



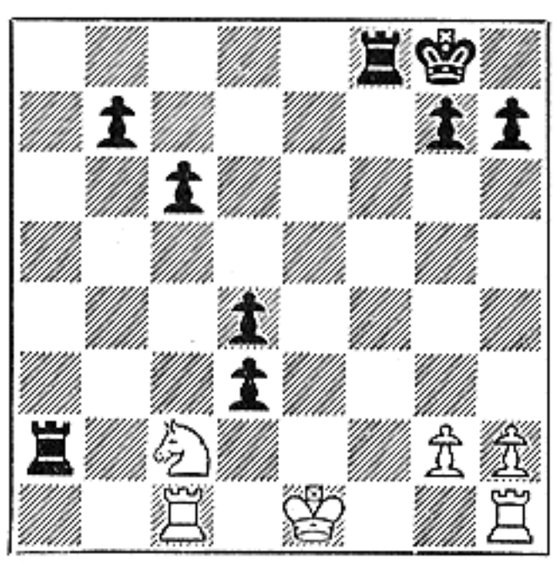
1A White to Play and Win a Pawn. The first move is 1 BxPch, creating a target for either a Queen Fork or a Pawn Fork. If 1 . . . KxB; then 2 Q–N3ch recovers the Bishop. So Black plays 1 . . . RxB.



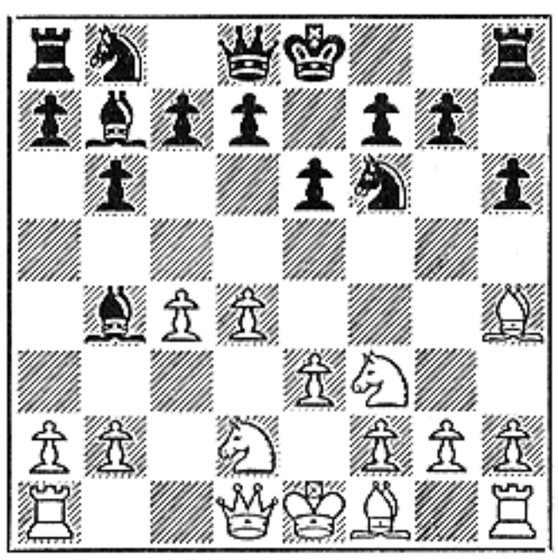
1B Position after 1 Bx Pch, RxB; 2 PxP. The Pawn attack on Black's Knight gains the necessary tempo to enable the Pawn to reach the forking square. Now if 2 . . . N–K1; 3 P–K6 (see photo on Page 19).



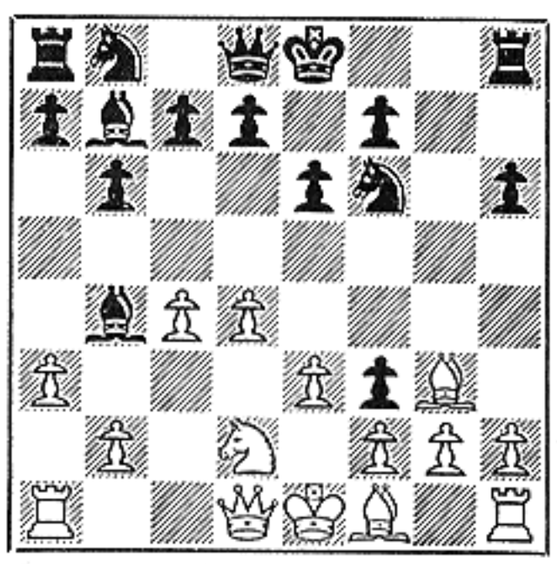
2A Black to Play and Win a Piece. With four passed Pawns for a Knight, Black has a certain win. His first move is 1 . . . P–Q5, threatening 2 . . . Qx Qch; 3 KxQ, P–Q6ch forking K & N.



2B Position after 1 . . . P–Q5; 2 QxQ, PxQ. To meet Black's threat White exchanged Queens, but now the Pawn wins the Knight and the game is soon over. If 3 N–N4 or 3 NxP, P–Q7ch forks K & R.



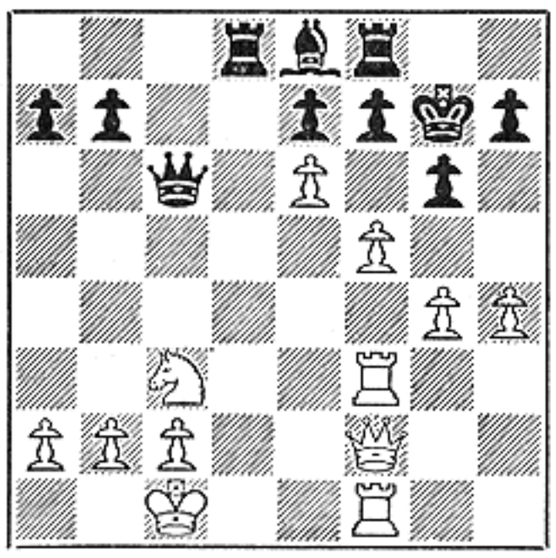
3A Black to Play and Win a Piece. Note that White's QN at Q2 is pinned and cannot move. Black plays 1 . . . P–KN4, then 2 . . . P–N5. If White moves his KN, 3 . . . N–K5 wins a piece.



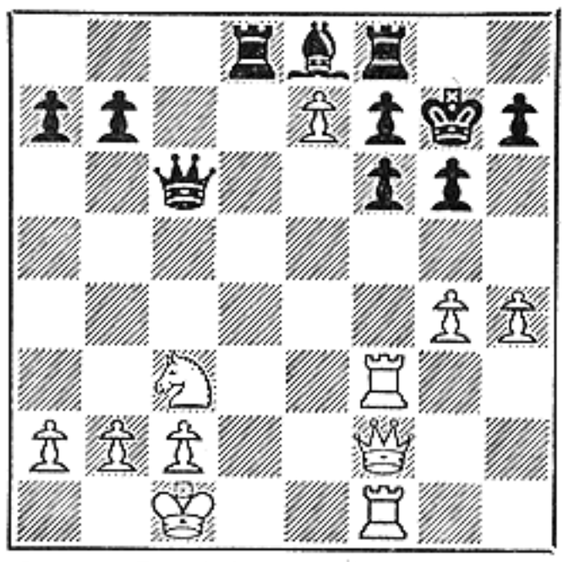
3B Position after 1 . . . P–KN4; 2 B–N3, P–N5; 3 P–QR3, PxN. White attempts to avoid material loss by counter-attack on the Bishop. But now if 4 Px B, PxP and the Pawn forks Bishop and Rook!

Occupying the Forking Square

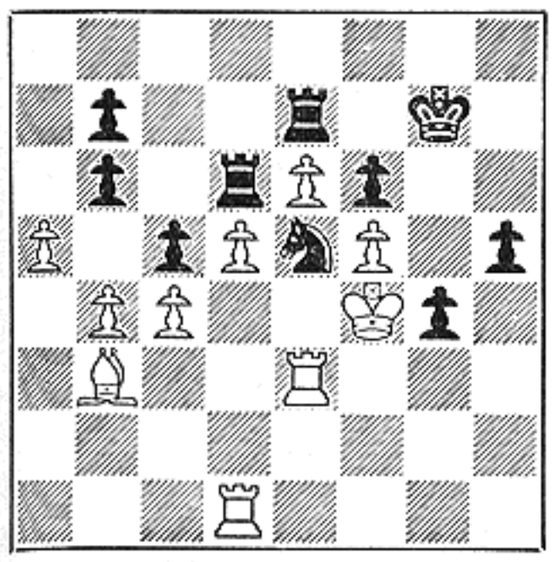
IN SOME Pawn Fork combinations, the object of the play is to make it possible for the Pawn to **occupy** the forking square. The Pawn may be in a position to reach the square, but cannot move because it is blocked by an enemy unit. The examples below show how such an enemy unit can be dislodged by attack or capture. Occasionally, the forking square is occupied by the player's own man, but such positions occur infrequently and no examples are given. Note that in examples 2 and 3, a secondary objective is to **set up a guard** for the forking Pawn. In exceptional positions, this may be the sole object of a combination.



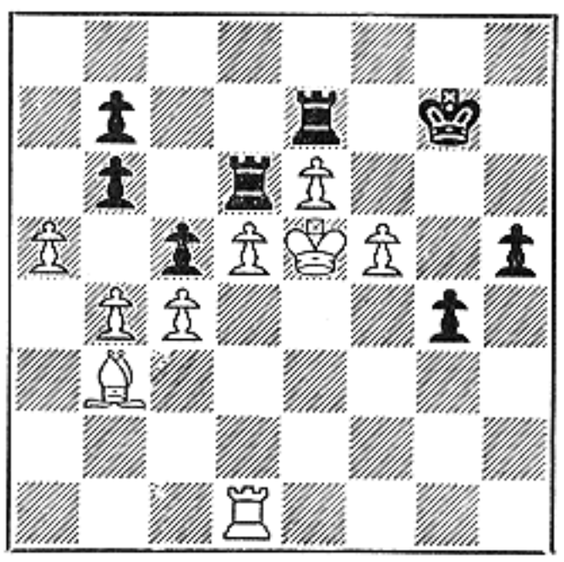
1A White to Play and Win a Rook. Black's two Rooks are in a position to be forked by a Pawn, but the forking square is occupied by a Black Pawn. White can dislodge this Pawn.



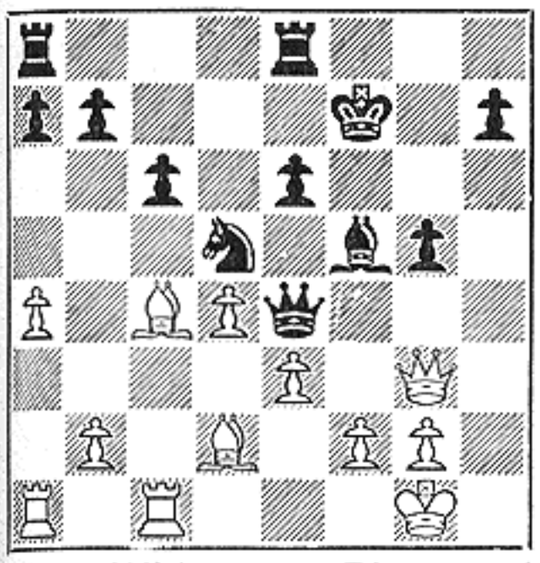
1B Position after 1 P–B6ch, PxP; 2 P–K7. The Black Pawn has been dislodged and the fork wins a Rook. Note that if Black played 1 . . . K–N1, then 2 Px P would achieve the same result.



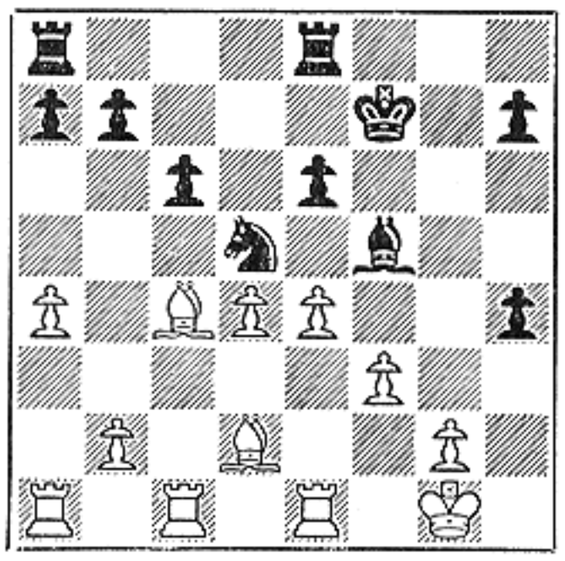
2A White to Play and Win a Piece. Black's King and Rook are possible targets for a Pawn Fork, but a Black Pawn is on the forking square and blocks the White Pawn. The block can be forced to move.



2B Position after 1 RxN, PxRch; 2 KxP. White's King, by threatening the Rook, gains time to serve as guard for the forking Pawn. After 2 . . . R–Q1; 3 P–B6ch forks King and Rook.



3A White to Play and Win a Piece. Black's Bishop and Knight are targets for a Pawn Fork but the forking square is occupied by the Black Queen. It can be dislodged.

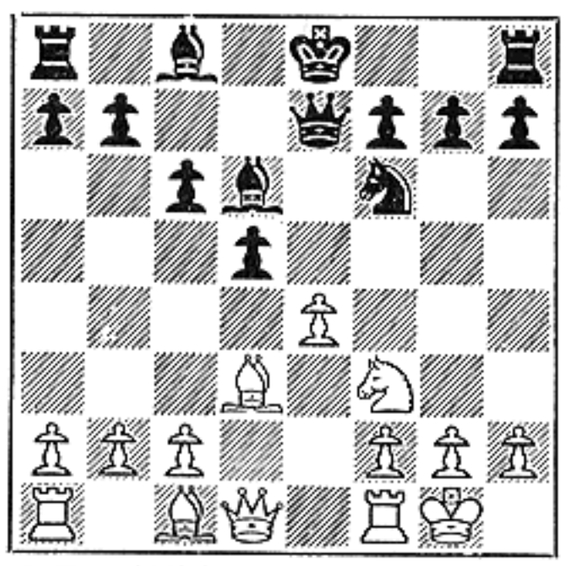


3B Position after 1 P–B3, Q–R5; 2 QxQ, PxQ; 3 P–K4. Bishop and Knight are forked and White wins a piece. Note that White's first move set up a guard for the forking Pawn.

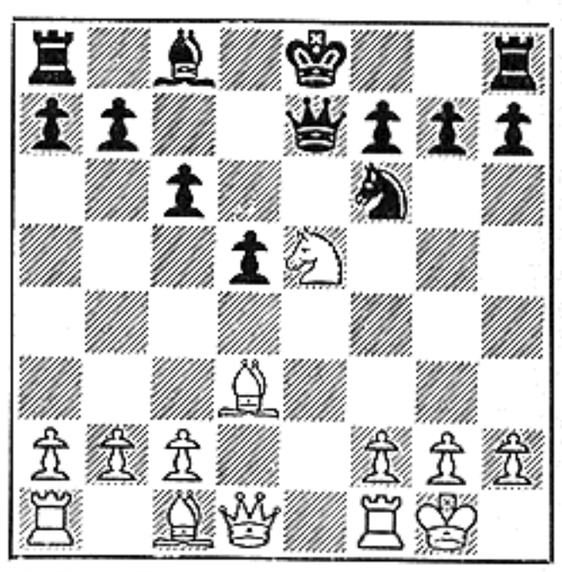
STRATEGICAL PAWN FORKS

A PAWN FORK is frequently used as a strategical device to set up the conditions for another tactical threat. The fork is sacrificial in these cases. The Pawn attacks two enemy units but it is unguarded. If it is captured, a target is created for some other threat. Example 1 below shows this type of Pawn Fork.

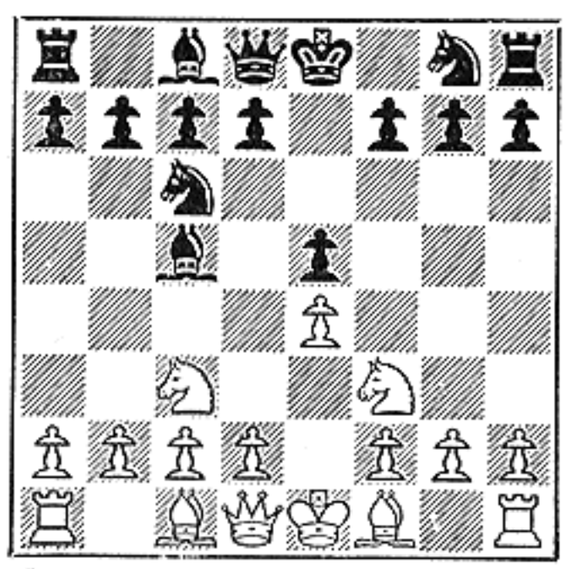
In some openings, Pawn Forks are used for positional reasons – to gain control of the center squares. As a rule, such forks are only playable when the opponent makes inferior opening moves. Two examples are given below.



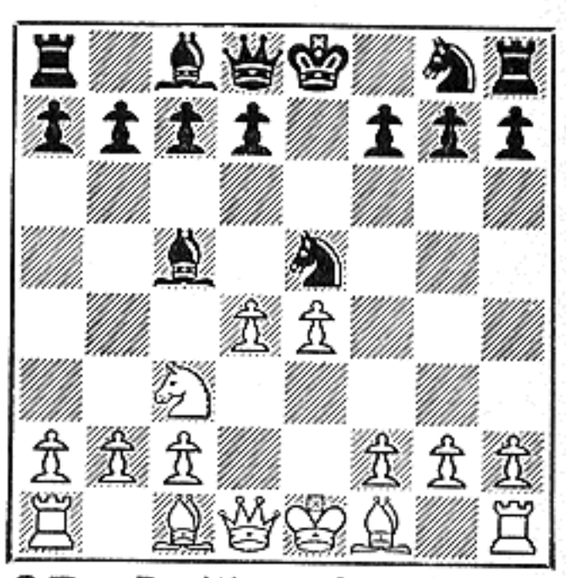
1A White to Play and Win a Piece. White can take advantage of the position of Black's King and Queen to force the win of a piece by either a Pawn Fork or a pin.



1B Position after 1 P–K5, BxP; 2 NxB. White's first move forked Bishop and Knight. But now if 2 . . . QxN; 3 R–K1, N–K5; 4 P–KB3 and Black loses a piece.

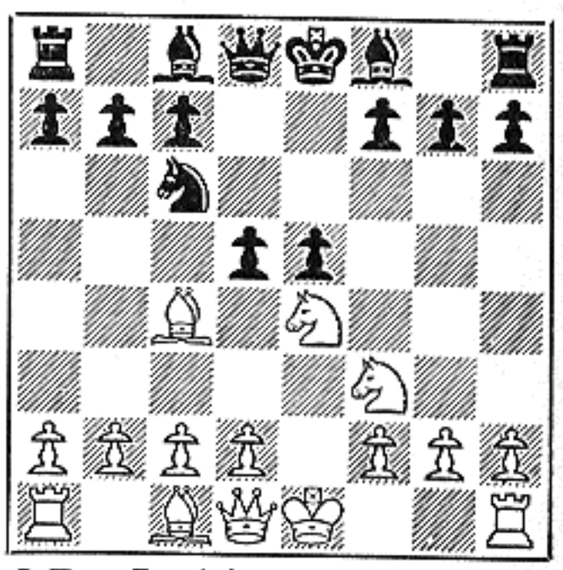


2A White to Play. The position is after the opening moves 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 N–B3, B–B4? Black's last move is inferior as White can now gain control of the center squares.



2B Position after 4 NxP, NxN; 5 P–Q4. The Black Knight became a Pawn Fork target by substitution. The fork recovers the sacrificed piece and White has gained the advantage.

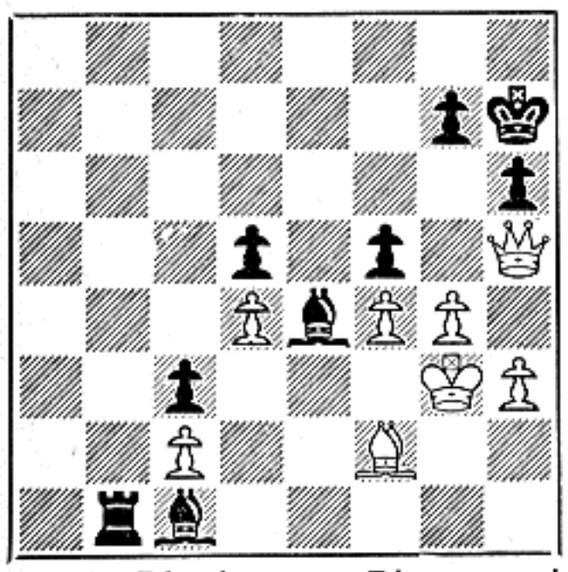
3A Black to Play. The position is after the opening moves 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 B–B4, N–B3; 4 N–B3? White's last move is inferior as Black now gains control.



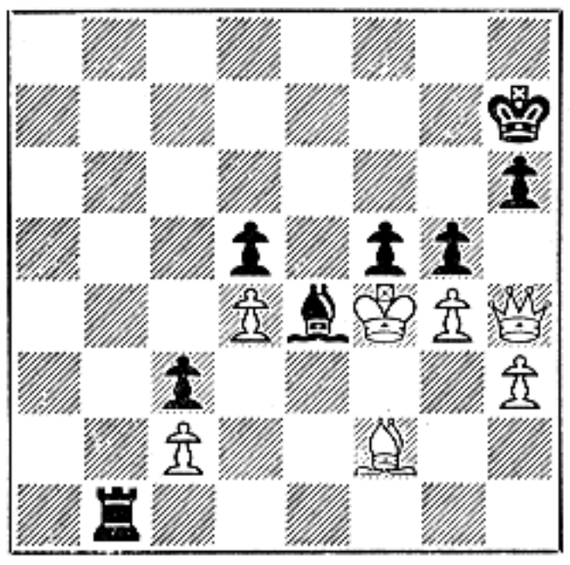
3B Position after 4 . . . Nx P; 5 NxN, P–Q4. Similar to the previous example, with colors reversed. The Pawn Fork recovers the sacrificed piece and Black has control of the center.

EXAMPLES OF PAWN FORK COMBINATIONS

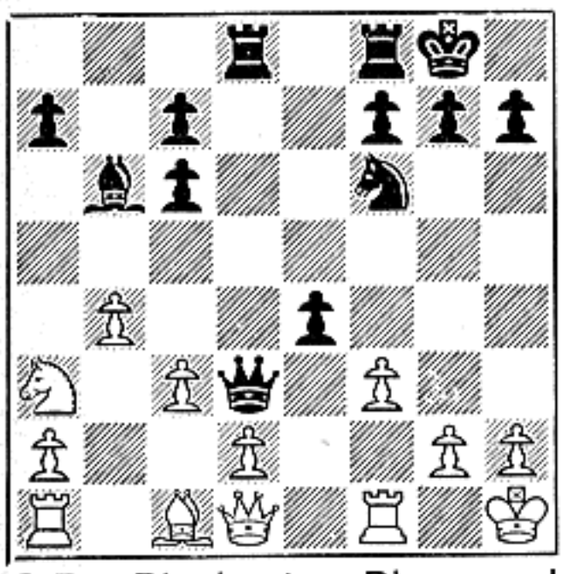
THE SIX examples on this page show various types of Pawn Fork combinations. As explained on the previous pages, the forks are produced by creating targets, making tempo-gaining threats with the Pawn to enable it to reach the forking square, or by dislodging enemy blocks. Examples 5 and 6 are positional combinations.



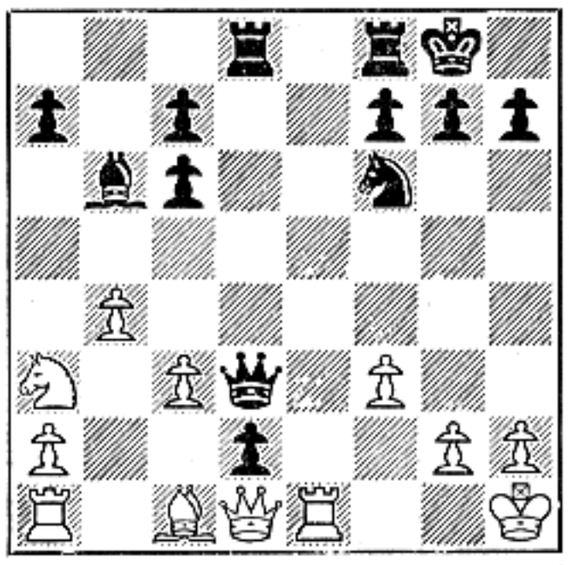
1A **Black to Play and Win.** In the previous play, Black has given up material to gain this position. Now he plays a target-creating combination to produce a winning Pawn Fork.



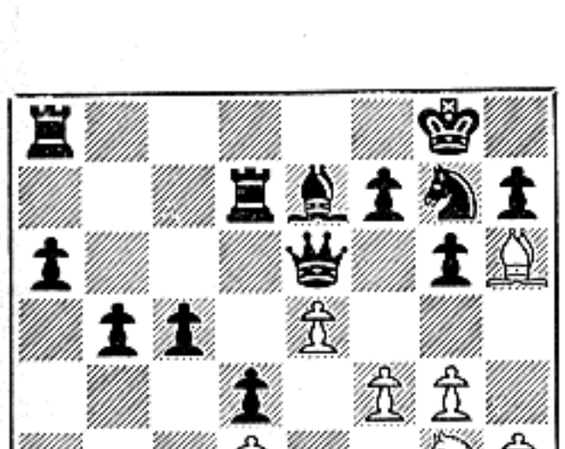
1B **Position after 1 . . . P–N3; 2 Q–R4, BxPch!; 3 KxB, P–N4ch.** Now White loses his Queen. Note how Black's 1st and 2nd moves forced the King and Queen to become targets.



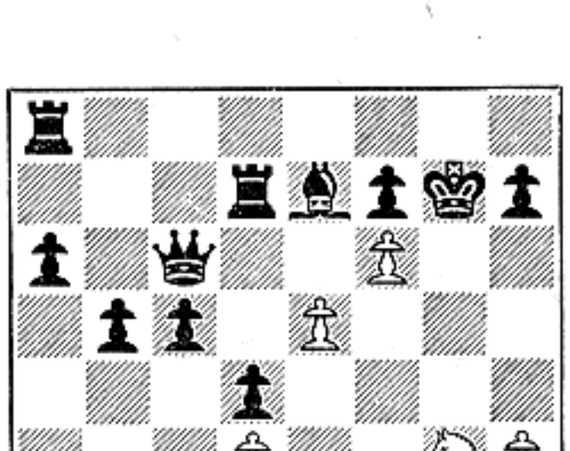
2A **Black to Play and Win a Piece.** Black can take advantage of the awkward position of White's pieces and the pinned QP to threaten, then play a winning Pawn Fork.



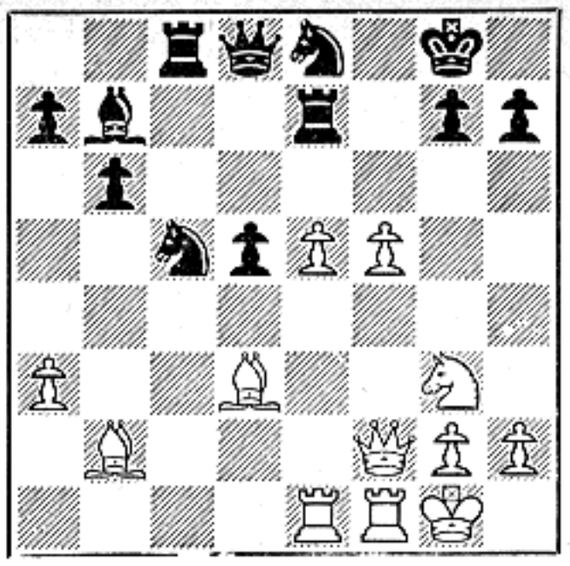
2B **Position after 1 . . . P–K6; 2 R–K1, PxP.** Bishop and Rook are forked and White wins a piece. Black's first Pawn move gained time by threatening 2 . . . P–K7.



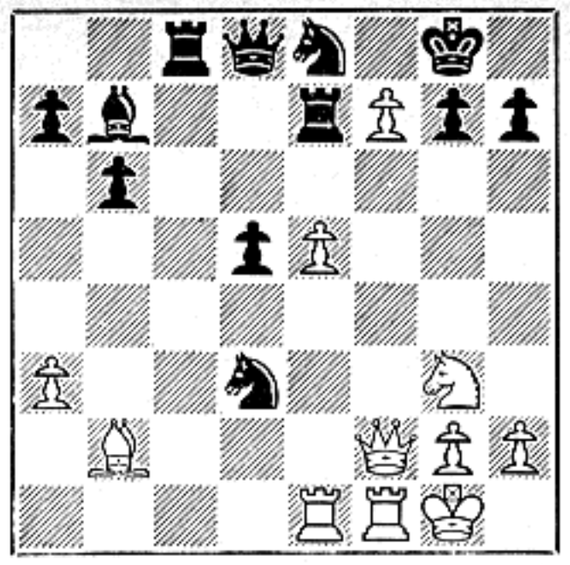
3A **White to Play and Win a Piece.** If one of White's Pawns could reach the KB6 square, the fork would win a piece, but Black's Knight can prevent the Pawn advance.



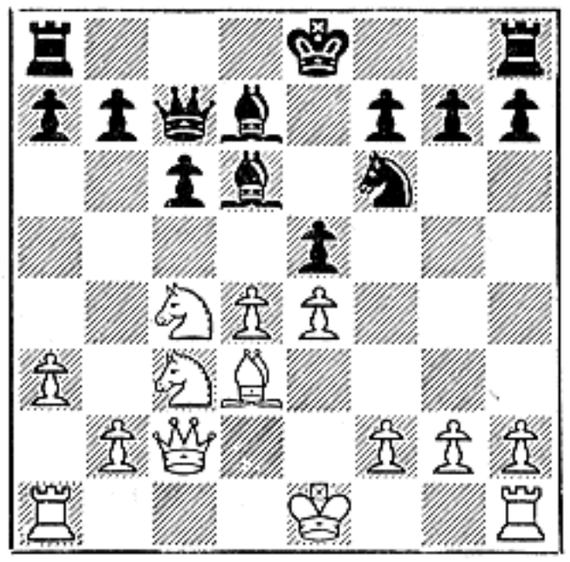
3B **Position after 1 BxN, KxB; 2 P–B5, PxP; 3 PxP, Q–QB3; 4 P–B6ch.** The fork wins the Black Bishop. White substituted the King as a target because the N could stop the Pawn.



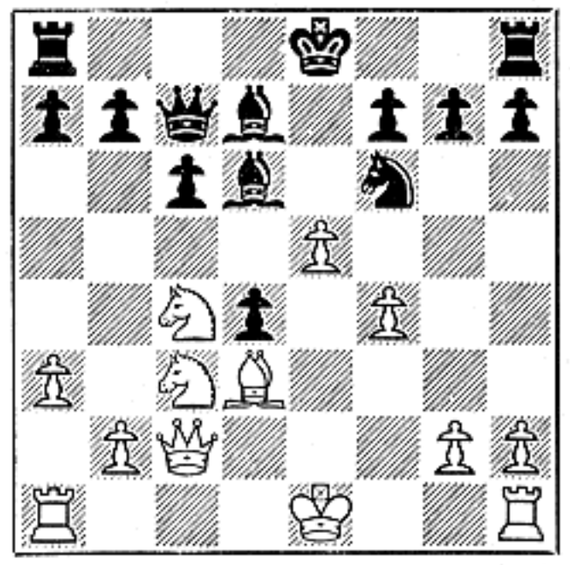
4A **White to Play and Win a Piece.** White's first move is 1 P–B6! Black loses quickly if he answers 1 . . . PxP or 1 . . . NxP. But what happens if he plays 1 . . . NxB?



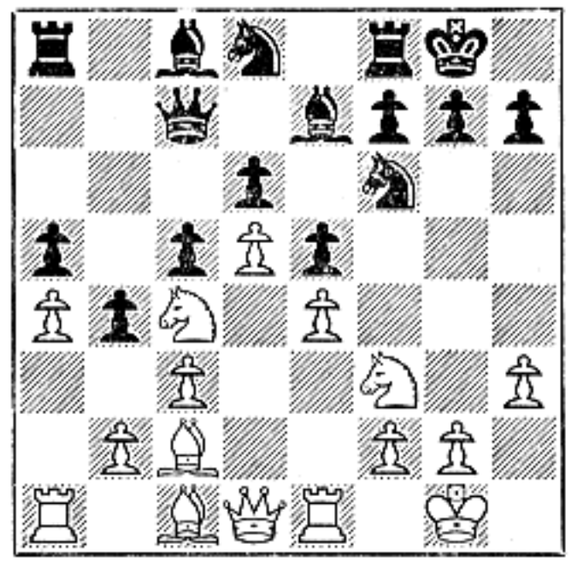
4B **Position after 1 P–B6, NxB; 2 P–B7ch!** The Pawn Fork regains one piece, then a Queen Fork wins another after 2 . . . K–B1; 3 PxN (Q)ch, KxQ; 4 Q–B8ch, K–Q2; 5 Q–B5ch.



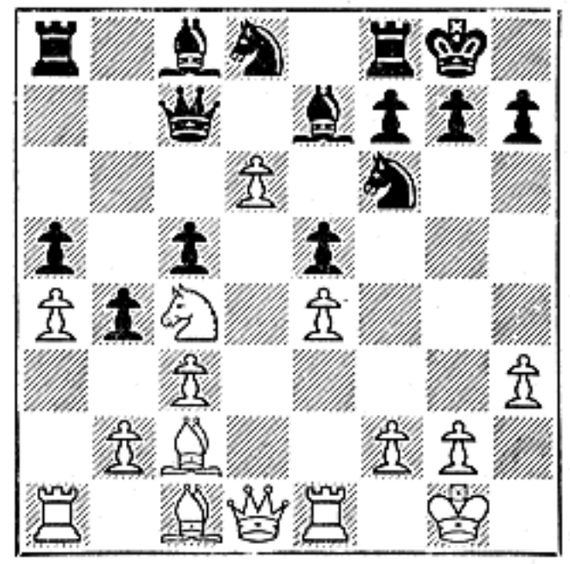
5A **White to Play.** The Black pieces are awkwardly placed and White can gain a positional advantage by playing a Pawn Fork combination, dislodging an enemy block.



5B **Position after 1 P–B4, PxQP; 2 P–K5.** The Pawn Fork wins no material but after 2 . . . B–KB1 (not 2 . . . PxN; 3 NxBch); 3 Px N, PxN; 4 Q–K2ch, K–Q1, Black's position is bad.



6A **White to Play.** In this position, the center is blocked and it is difficult to see how White can make progress. But a positional Pawn Fork solves the problem.



6B **Position after 1 KNx P, PxN; 2 P–Q6.** The fork recovers the sacrificed piece. After 2 . . . BxP; 3 Qx B, material is even but White has gained command of the open Queen-file.

QUEEN FORKS

For the benefit of new readers, the four sections of this **Picture Guide to Chess** devoted to the subject of the Queen Fork have been reprinted in the form of a 16-page pamphlet. With 2 photos and 152 diagrams, this pamphlet explains Queen Fork combinations in detail. Your order for this pamphlet will be filled by return mail. **Price:** 25c each. Order from CHESS REVIEW, 250 W. 57th St., New York 19, N. Y.

In this visual-aid course for beginners the winning tactics of the middle game are classified, explained and illustrated with pictures, diagrams and examples.

CHESS REVIEW

by KENNETH HARKNESS

Picture Guide to Chess

"X-RAY" ATTACKS

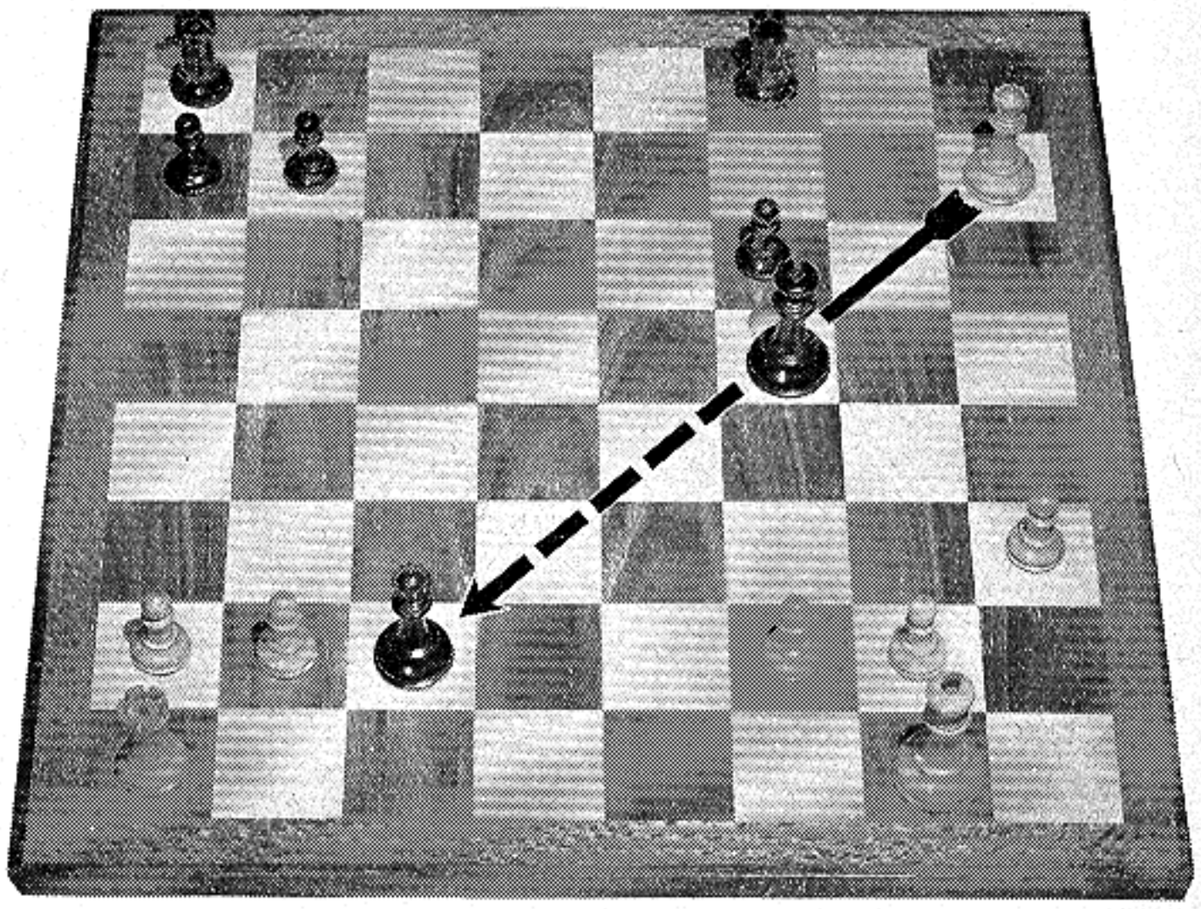
IN the preceding parts of this series we have defined, classified and illustrated "forking" attacks in which two targets are threatened in two directions.

There is another type of double attack in which the targets are threatened *in one direction.* The attacking piece threatens two units, one behind the other, on the same rank, file or diagonal. This double threat has lacked a good descriptive name. We suggest "X-Ray" attack.

The picture at the right illustrates a typical X-Ray. The White Queen is checking the enemy King. The Black Queen is behind the King, on the same diagonal. In effect, the White Queen is threatening the Black Queen *through the King.* When the King moves out of check the Black Queen is captured and won.

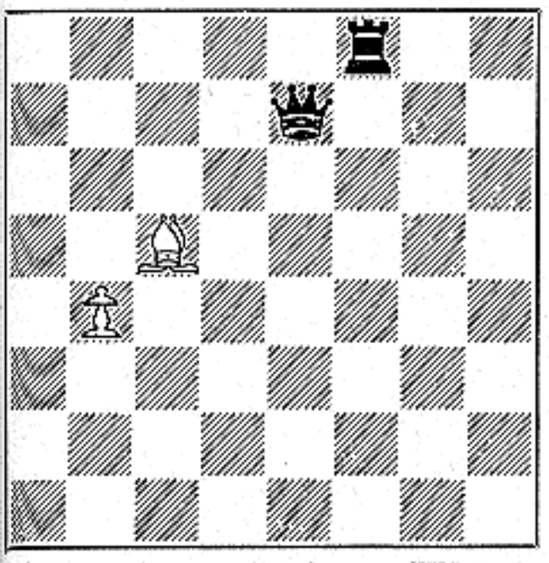
The pictured conditions are characteristic of an X-Ray attack. A *hidden target* is threatened through an *x-rayed target.* When the x-rayed target is the King, it is forced to move out of the line of attack and the hidden target falls. When the x-rayed target is an enemy piece, it is virtually forced to move because its life is threatened and because it is a more valuable piece than the hidden target.

As the attack is directed at the hidden target, the latter must be vulnerable. In most cases, material is won because the hidden target is unguarded or because it is a more valuable piece than the attacking unit. Occasionally, the X-Ray is part of a concentrated attack by two or more pieces and material is won because the hidden target is inadequately protected.

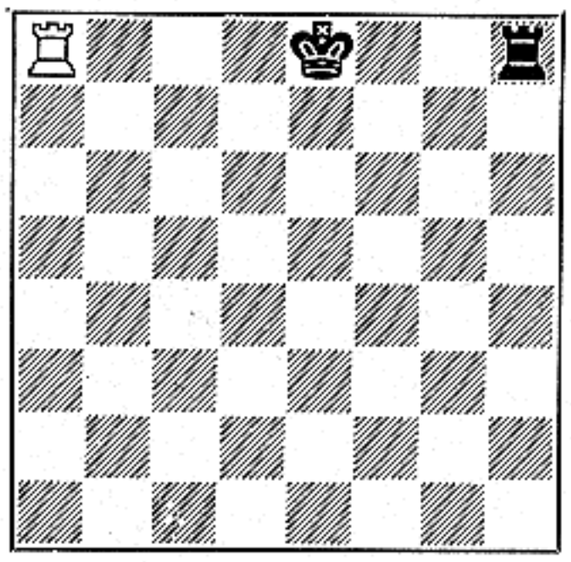


The White Queen is x-raying the Black King and Queen. The King must move out of check and White wins the unguarded Queen.

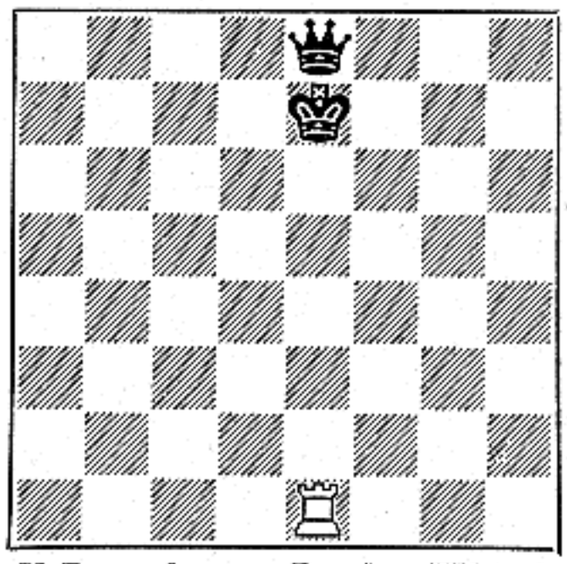
The four diagrams below illustrate, in skeleton form, the commonest X-Ray attacks.



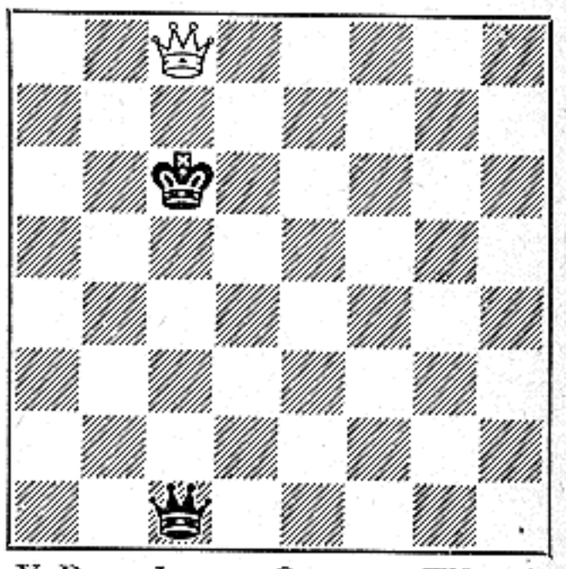
X-Ray by a Bishop. White's Bishop x-rays Queen & Rook. When the Queen moves White captures the hidden target, wins the exchange.



X-Ray by a Rook. White's Rook x-rays King and Rook. The King must move out of check and White wins the unguarded Rook.



X-Ray by a Rook. White's Rook x-rays King and Queen. When the King moves, White captures the Queen, wins Queen for Rook.



X-Ray by a Queen. White's Queen x-rays King and Queen. The King must move and White wins the hidden target, an unguarded Queen.

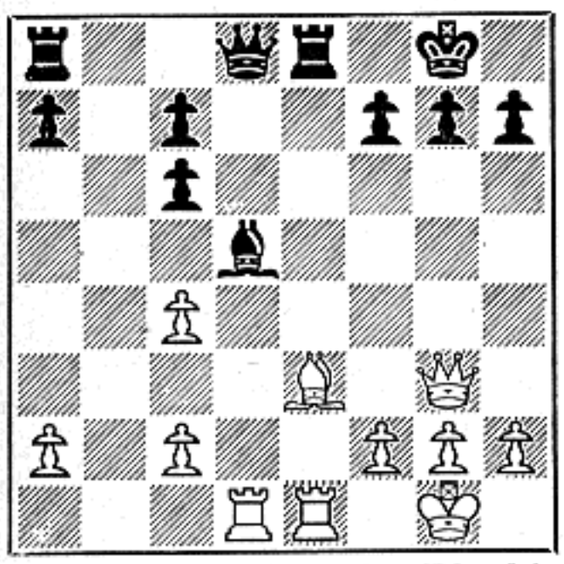
PINS AND X-RAYS

THERE ARE certain similarities between pinning attacks and x-ray attacks. Both are unidirectional threats executed by Bishops, Rooks and Queens. In each case there are two targets. In a pin, the targets are called the pinned piece and the screened piece. In an x-ray, the targets occupying corresponding positions are called the x-rayed piece and the hidden target.

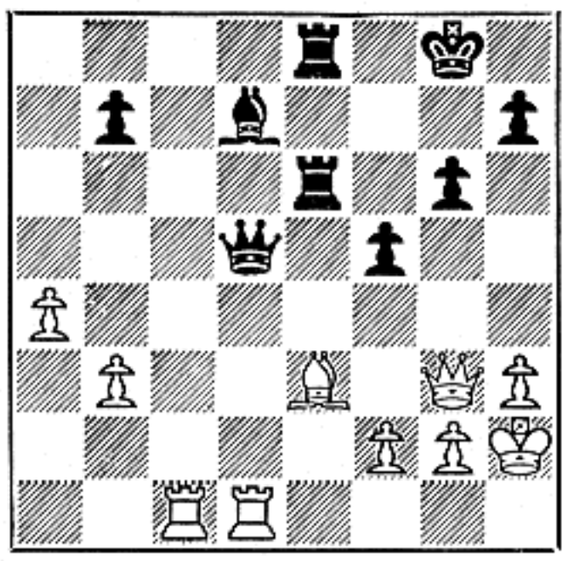
The attacks are similar, but the effects are entirely different. A pinned piece cannot or dare not move. An x-rayed piece must move or is virtually forced to move. In a pin, the object of attack is the pinned piece. In an X-ray, the objective is the hidden target.

The contrast is due to the difference in the relative values of the targets. In a pin, the pinned piece is a lower-ranking unit than the screened piece. In an x-ray, the opposite condition exists; the x-rayed piece is a higher-ranking unit than the hidden target.

The contrasting effects are illustrated in the diagrams below. In example No. 1 White wins a Bishop by pinning the piece; in example No. 2, he wins a Bishop by threatening it through an x-rayed Queen. In examples 3 and 4, the exchange is won—but the difference between the two attacking methods is clearly shown.



1 **Pinning Attack.** Black's Bishop is pinned by a Rook and threatened by a Pawn. The Bishop dare not move as the Black Queen would be exposed to capture. White wins the Bishop.



2 **X-Ray Attack.** Black's Queen is x-rayed by a Rook and must move out of the line of attack. Then White wins the hidden target, an unguarded Bishop behind the Queen.

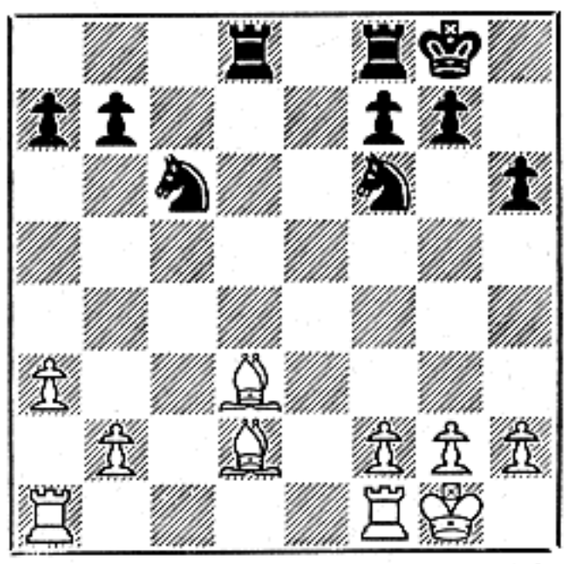
3 **Pinning Attack.** Black's Rook is pinned by a Bishop. The Rook dare not move as the Queen would be exposed. White wins the exchange by capturing the Rook with his Bishop.

4 **X-Ray Attack.** Black's Queen is x-rayed by a Bishop. To avoid heavy loss, the Queen must move. Then White wins the exchange by capturing the Rook behind the Queen.

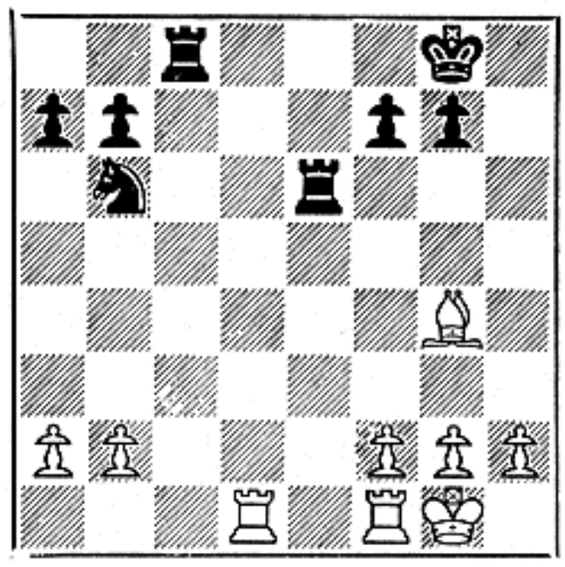
Attacks on Equal Targets

THE DISTINCTION between an X-Ray and a Pin disappears when the two targets are of equal value. When two Rooks or two minor pieces are the targets, the conditions do not meet the requirements we have outlined for either a Pin or an X-Ray. In a sense, the exposed target is pinned; if it moves, the piece behind it is captured. For the same reason, the exposed target is x-rayed. But as both targets are of equal value there is no compulsion in the matter. The exposed piece is not forced to remain where it is, nor is it forced to move. In either case, the material loss is the same.

It seems better, however, to confine the definition of a Pin to attacks in which the pinned piece is less valuable than the screened piece. Consequently, we will regard attacks on two equal targets as belonging to the X-Ray classification. Two examples are given below.



1 **White to Play.** Black's Rook is x-raying two Bishops. Both Bishops are unguarded. White cannot guard the Bishop at his Q3. No matter what White does, Black wins a Bishop.



2 **Black to Play.** White's Bishop is x-raying two Rooks. As the targets are of equal value it does not matter which Rook moves. In either case, White must win the exchange.

X-RAY COMBINATIONS

THE TARGETS for an x-ray attack are often set up by the opponent. Carelessly, he places two vulnerable pieces on an open file, rank or diagonal and permits them to be x-rayed. The player who is familiar with the operation of x-ray attacks can take advantage of such mistakes.

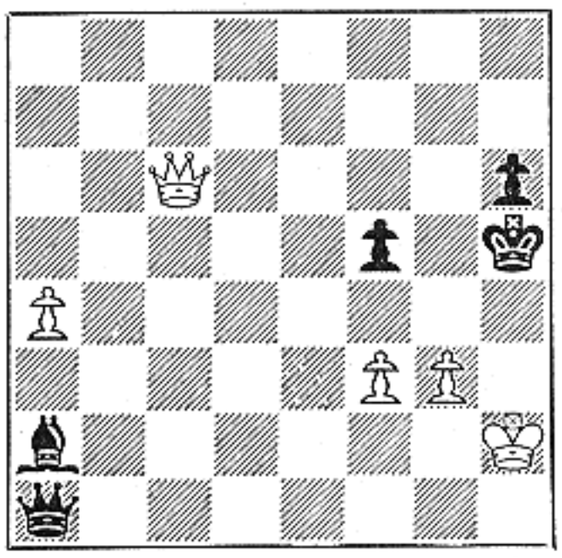
As in other tactical operations, however, the conditions of an x-ray attack can be produced by combinative play. X-ray combinations may be classified as follows:

1. Combinations to create a target. The target may be the piece to be x-rayed or the hidden piece.
2. Combinations to enable the attacking piece to reach or occupy the x-ray line.
3. Combinations to open the x-ray line.
4. Combinations to destroy defense by inter-position.

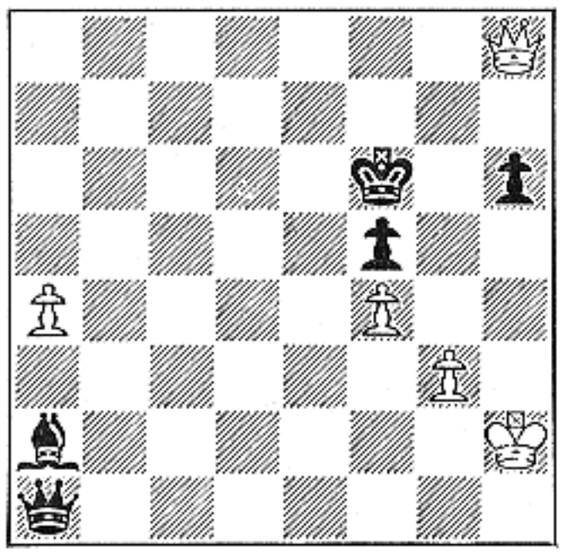
The sub-divisions of these classifications are explained and illustrated on the following pages.

Checking the King into the X-Ray Line

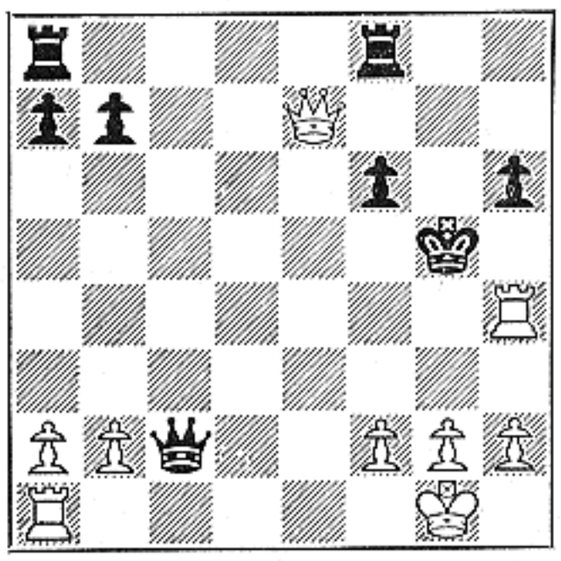
THE KING is the star target of an x-ray attack. If the Monarch can be forced to occupy a suitable square on an x-ray line, the rest is easy. The King is x-rayed and the hidden target captured. In many combinations, the King is forced to become an x-ray target by a check or series of checks. The target-creating check may be given by the attacking x-ray piece or by some other piece or Pawn. The examples below illustrate the method.



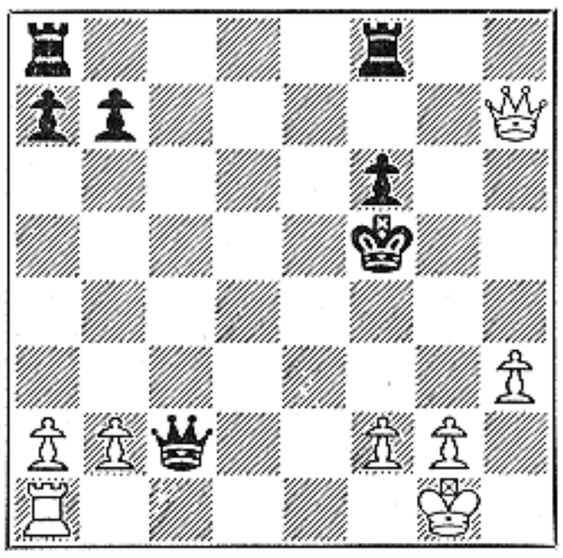
1A White to Play. The unguarded Black Queen is a vulnerable target for an x-ray. White's task is to force the Black King to occupy a square on the long diagonal, thus becoming the x-rayed target.



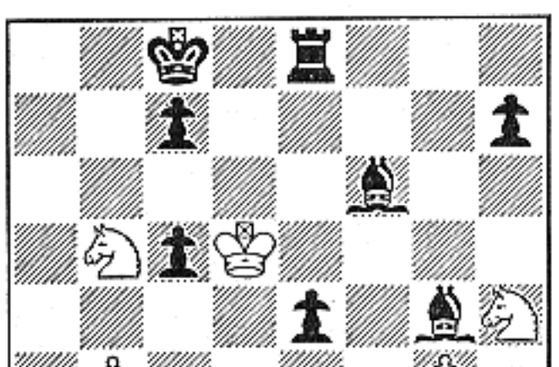
1B Position after 1 Q–K8ch, K–N4; 2 P–B4ch, K–B3; 3 Q–R8ch. Now the King must move out of check and White wins the Queen. The checks forced Black's responses. If 2... K–N5; 3 Q–K2 mate.



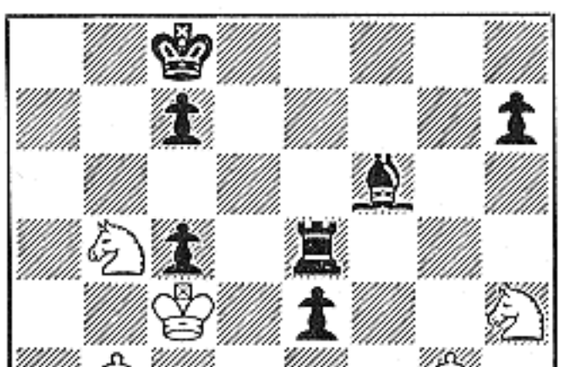
2A White to Play. The unguarded Black Queen is again the prospective hidden target. In this combination White sacrifices a Rook to force the King on to the x-ray line for the final check.



2B Position after 1 Q–N7ch!, KxR; 2 QxPch K–N5; 3 P–R3ch, K–B4; 4 Q–R7ch. Three checks forced the King to become a target. Now White wins the Queen for his Rook. If 1... Q–N3; 2 R–N4ch wins.



3A Black to Play. This is a simple but good example of how an x-ray wins material. White's Knight at N5 is unguarded. To attack it immediately would accomplish nothing, but it can be x-rayed.



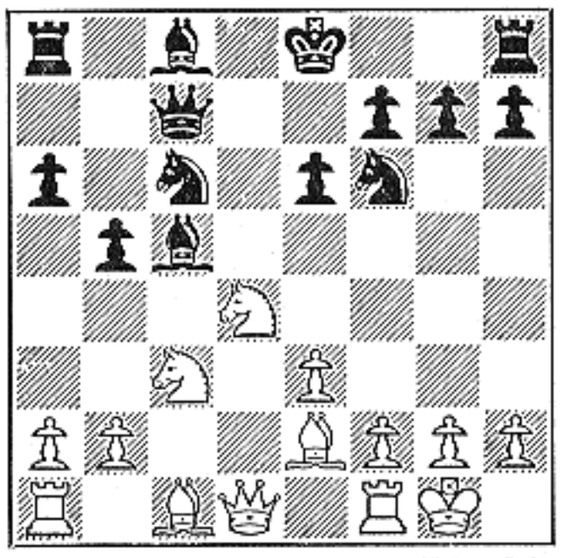
3B Position after 1... R–K4ch; 2 K–B4, B–K7ch. The first check forced the King to become an x-ray target. (If 2 K–B6, B–Q2 mate.) To get out of check White must now play 3 K–B3 and Black wins the N.

Creating a Target by Substitution or Threat

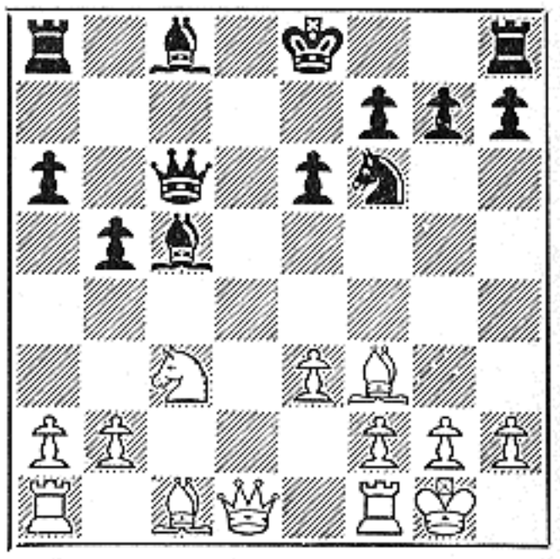
THERE ARE two other common methods of creating a target for an x-ray attack:

By substitution. A guarded enemy piece is captured, with a sacrifice if necessary, and the recapturing unit becomes a target. See example 1 below.

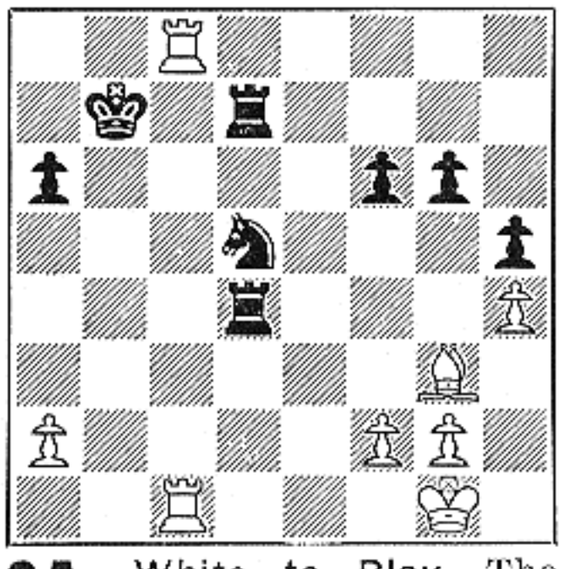
By a threat. By means of a threat, involving a sacrifice if necessary, an enemy piece or the enemy King is forced or induced to occupy a square on which it becomes a target. The threat may be anything from a simple attack on a piece to the threat of mate. See examples 2 and 3 below.



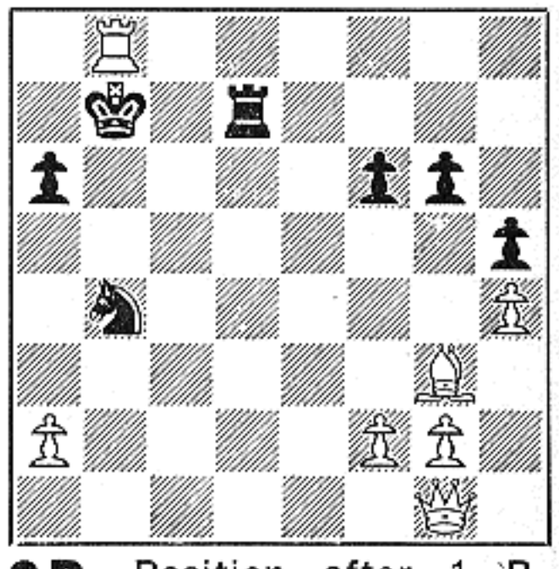
1A White to Play. Black's Knight on the QB file is guarded by the Queen. White can take advantage of this situation to win a piece by playing a target-creating combination for an x-ray attack.



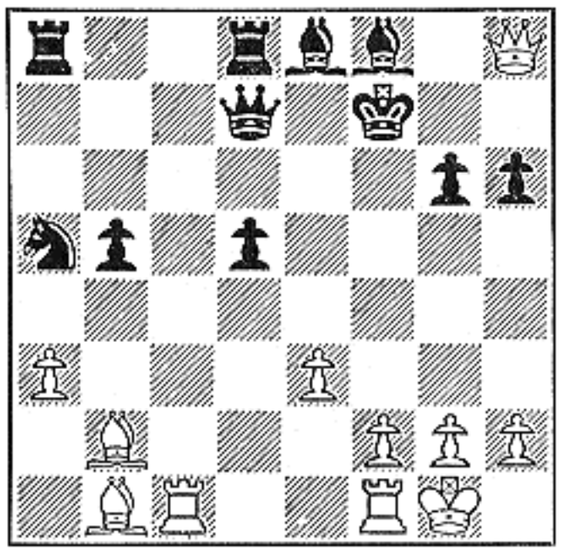
1B Position after 1 NxN, QxN?; 2 B–B3. Now Black's Queen is x-rayed and White wins the Rook. If 2... N–Q4; 3 NxN, PxN; 4 BxP with the same threat. Black could not afford 1... QxN.



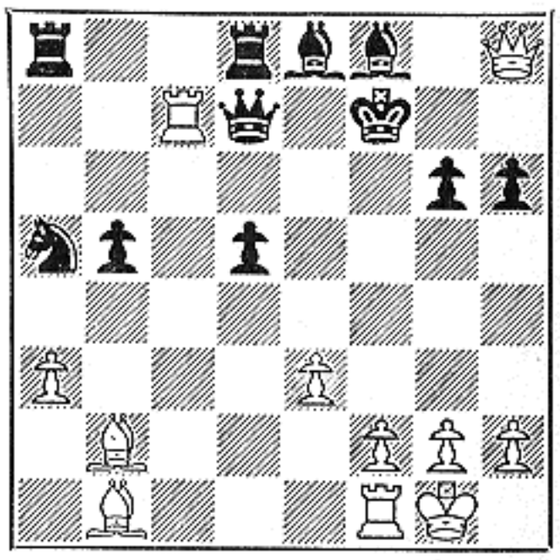
2A White to Play. The winning move is 1 R–N1ch! Then if 1... KxR; 2 R–N8 mate. Or if 1... K–R2; 2 B–N8ch, K–R1; 3 B–K5ch, K–R2; 4 BxRch. Black is forced to defend his King.



2B Position after 1 R–N1ch, R–N5; 2 RxRch, NxR; 3 R–N8ch. Now White wins the Knight. Note that if 1... N–N3; 2 R–N8ch (x-ray) also wins the N. This piece was forced to become a target.



3A White to Play. The Black King and Queen are on the same rank but the conditions for an x-ray are not fulfilled because the Queen is guarded. A threat makes the Queen become vulnerable.



3B Position after 1 R–B7! White pins the Queen with his Rook and threatens to capture. The threat is sacrificial but after 1... QxR, the Queen is an x-ray target and 2 Q–R7ch wins Queen for Rook.

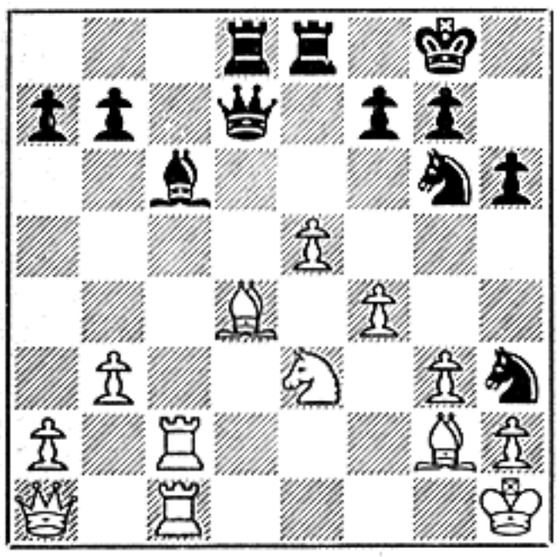
Occupying or Reaching the Attacking Square

THE PURPOSE of some combinations is to enable a piece to occupy or reach the attacking square on an x-ray line.

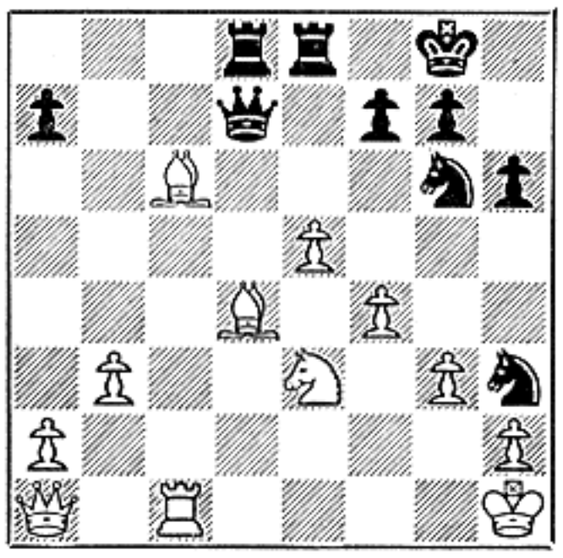
The square may be **occupied** by making an exchange (or series of exchanges) on the square, as in example 1 below, or by forcing the opponent to exchange.

The square may also be occupied by securing its control without loss of time, as in example 2. To control the square, a guard is set up or the opponent's guard removed.

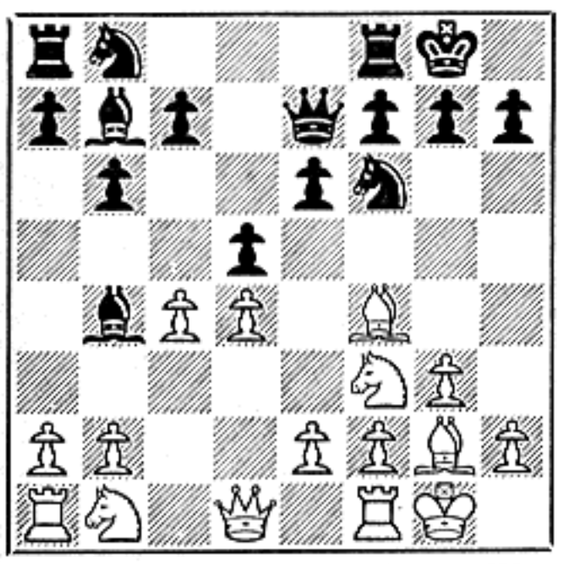
Checks or threats are often used to enable a piece to **reach** the attacking square, as in example 3.



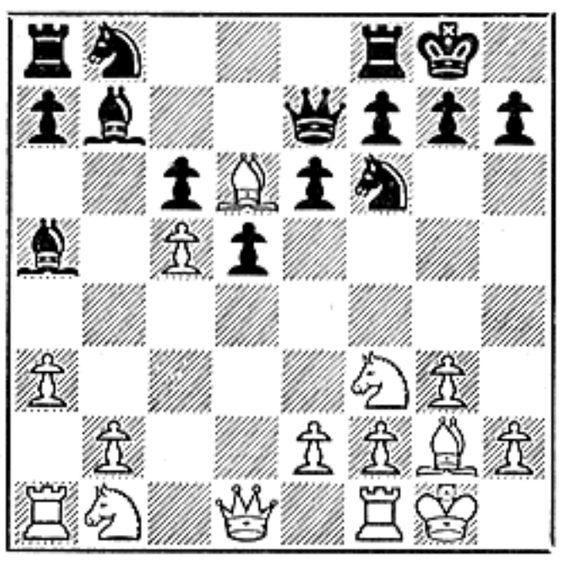
1A White to Play. Now a Pawn ahead, White can win another by an x-ray combination. One of the opponent's men is on the attacking square but White can occupy it by a sacrificial exchange.



1B Position after 1 RxB, PxR; 2 BxBP. White has sacrificed the exchange for a Pawn but his Bishop x-rays Queen and Rook. Now if 2 . . . QxB(5); 3 QxQ, Rx Q; 4 BxR regains the exchange for White.

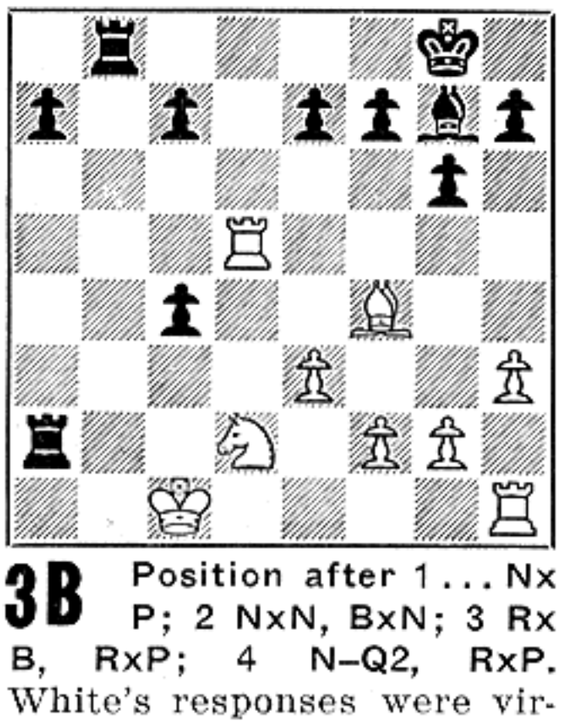


2A White to Play. The Black Queen & Rook are targets for an x-ray but the attacking square (Q6) is doubly guarded. White can secure control of this square or win a piece in the process.



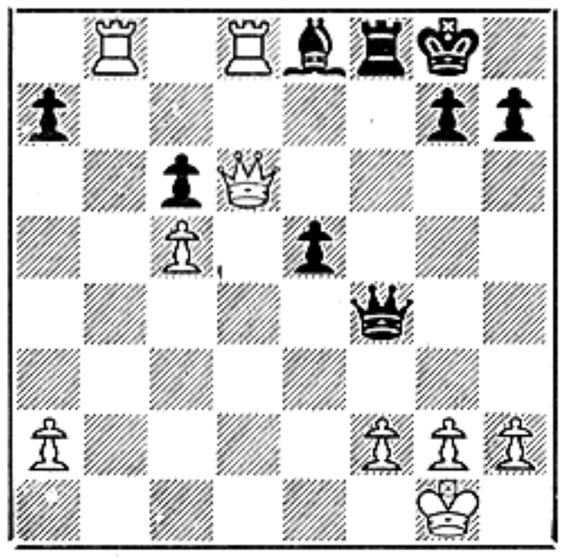
2B Position after 1 P–B5, PxP; 2 P–QR3, B–R4; 3 PxP, P–B3; 4 B–Q6. By threatening twice to trap Black's Bishop with P–QN4, White secured control of the Q6 square. Now Black's Q & R are x-rayed.

3A Black to Play. By a series of threats, Black's Rook reaches QR8 to execute a winning x-ray. The first move is 1 . . . NxP threatening 2 . . . NxN; 3 Px N, R–N8ch and mate next move.

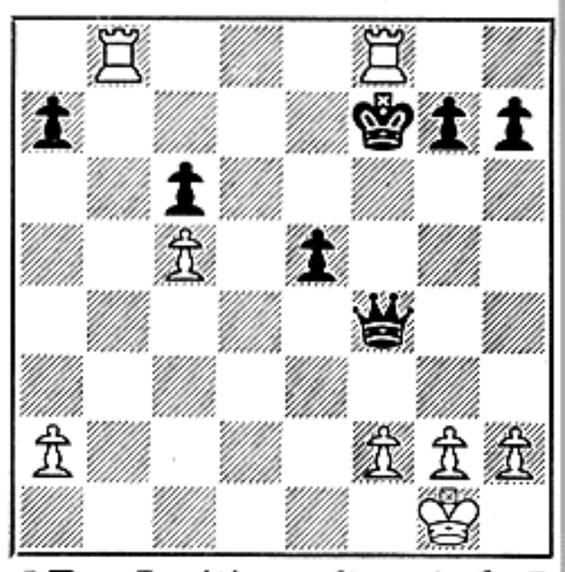


3B Position after 1 . . . Nx P; 2 NxN, BxN; 3 Rx B, RxP; 4 N–Q2, RxP. White's responses were virtually forced. Now Black threatens R–R8ch and mate in 2. If 5 NxP, R–R8ch x-rays King and Rook.

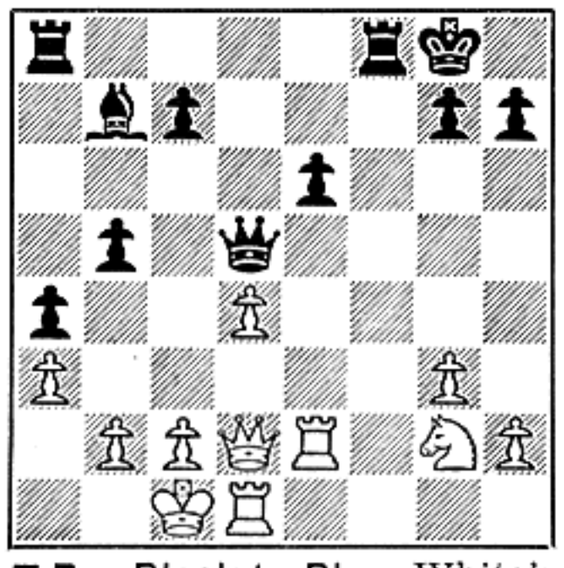
If the path to the attacking square is blocked by the opponent, obstructions may be forcibly removed, as in example 4 below. If the path is blocked by the player's own man, the line may be vacated with a threat, as in example 5.



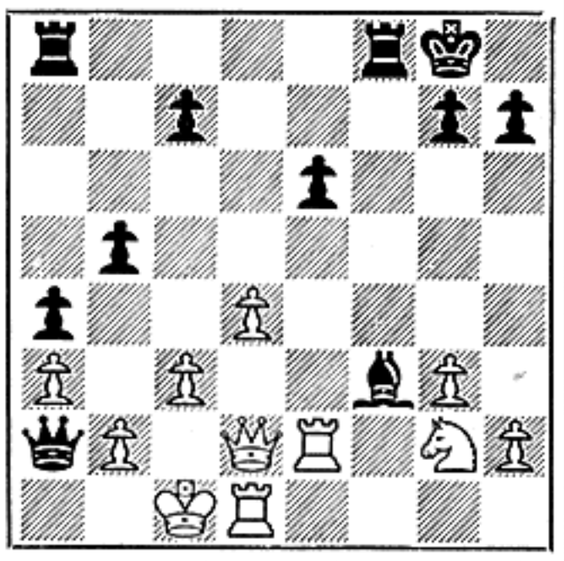
4A White to Play. White is the exchange ahead but Black threatens mate in 2. White can stop the mate and crash through obstacles to execute a winning x-ray attack.



4B Position after 1 QxR ch!, KxQ; 2 RxBch, K–B2; 3 R–B8ch. King and Queen are x-rayed and White ends up a Rook ahead. Note that if 1 . . . Qx Q; 2 RxB wins by pinning.



5A Black to Play. White's Rooks are targets for an x-ray but Black's Bishop cannot reach the attacking square (Black's KB6). The path is blocked by his own Queen.

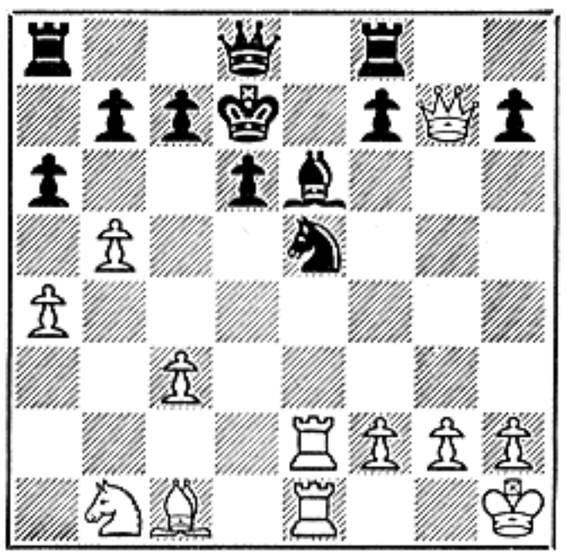


5B Position after 1 . . . Q–R7; 2 P–B3, B–B6. Black's Queen vacated the line, threatening mate, and made it possible for the Bishop to reach the attacking square.

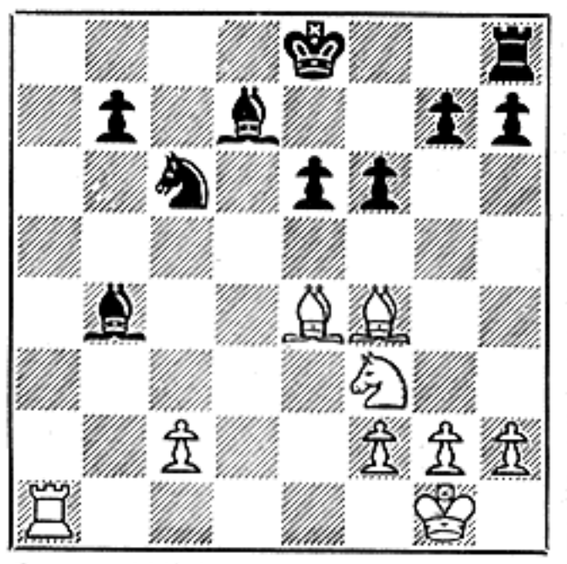
Other Types of Combinations

Opening the X-Ray Line: Diagram 1 below shows how an x-ray line can be opened or material won in the process.

Destroying a Defender: An x-ray attack can be defended if the opponent can safely interpose a piece, transposing into a bearable pin. Diagram 2 below shows how a defense of this type can be forestalled.



1 White to Play. White plays 1 RxN and if 1 . . . PxR; 2 R–Q1ch x-rays King and Queen. Black cannot afford to open the x-ray line so that White's first move wins the N.



2 White to Play. If White plays 1 R–R8ch the x-ray can be defended by 1 . . . N–Q1. To forestall this defense White must first play 1 BxN. Then if 1 . . . BxB; 2 R–R8ch wins.

STRATEGICAL X-RAYS

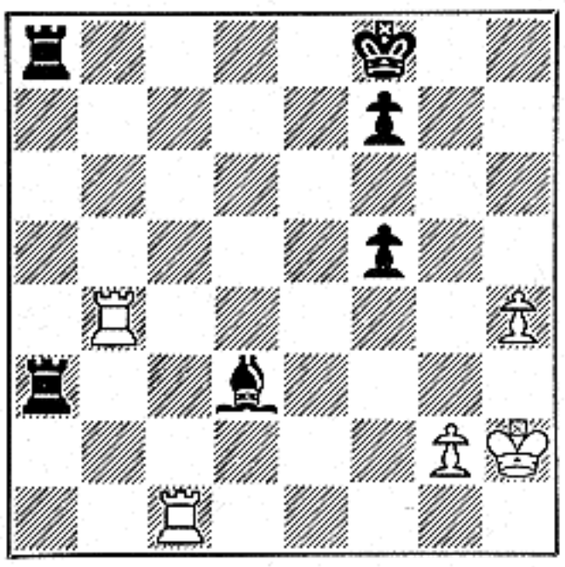
UNDER THIS heading we classify tactical operations using the x-ray principle for some purpose other than the immediate win of material by the x-ray attack itself. These operations may be sub-divided as follows:

1. Attacks intended to set up the conditions of a follow-up threat. The x-ray is usually sacrificial.

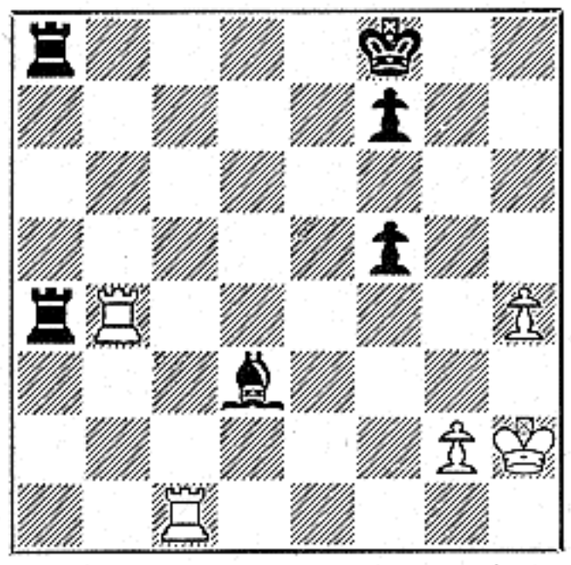
2. X-rays to force exchange of Queens or Rooks. A Queen x-rays a Queen or a Rook x-rays a Rook. See examples 1 and 2.

3. Positional x-rays. See example 3.

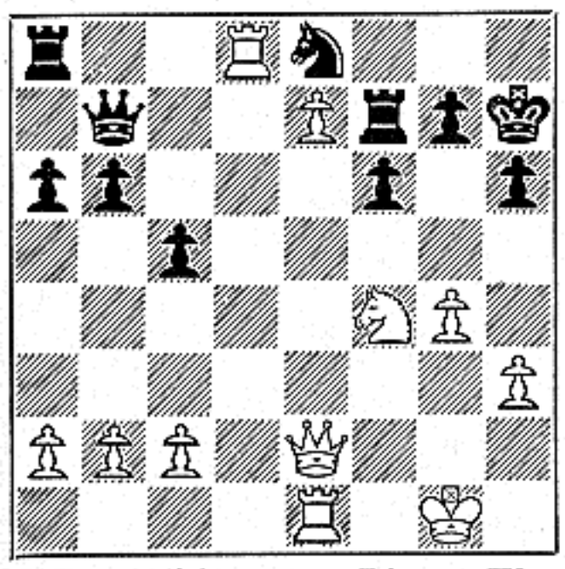
The x-ray can also be used for defensive purposes—to recover lost material, or to "guard" material.



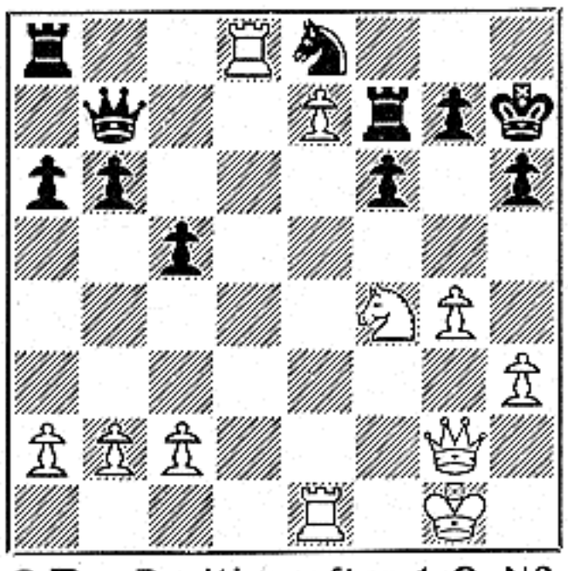
1A Black to Play. Although Black is up a piece, the win calls for exact play. It is essential that one pair of Rooks be exchanged, Black can force this exchange with an x-ray.



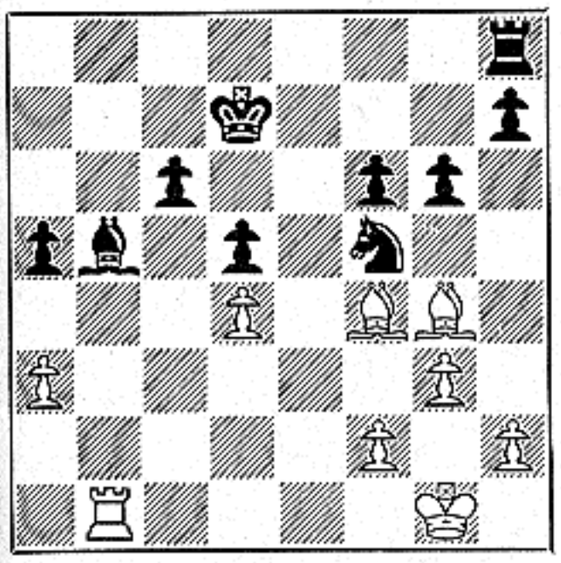
1B Position after 1... R(6)–R5. Now Rook and Pawn are x-rayed. If the threatened Rook moves, Black plays RxPch and wins. Therefore White is forced to exchange Rooks.



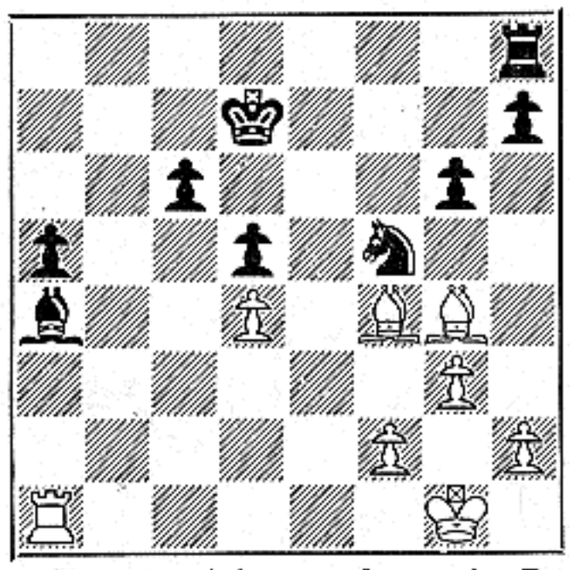
2A White to Play. The Black Rook at QR1 is attacked by White's Rook, guarded by the Black Queen. White can take advantage of this situation to force the exchange of Queens with an x-ray attack.



2B Position after 1 Q–N2. Now White's Queen x-rays the Black Queen and Rook. Black must exchange Queens as any other move would cost him at least a Rook. With Queens gone, White has an easy win.



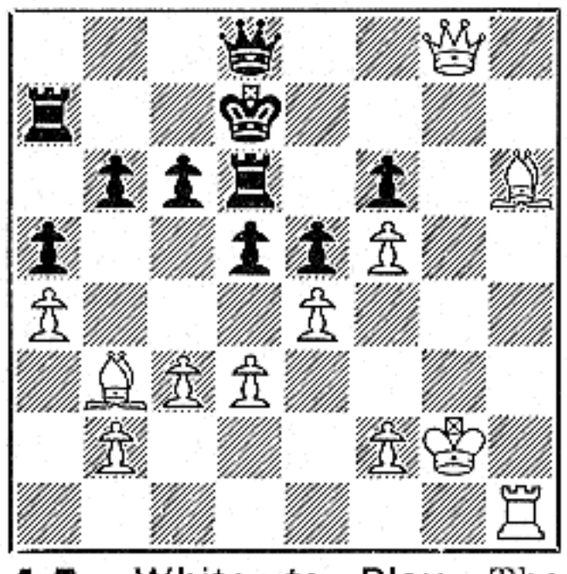
3A White to Play. This example shows how the x-ray attack can be used for positional purposes. Here White wants to penetrate the Black position with his Rook but the path is blocked by a Bishop.



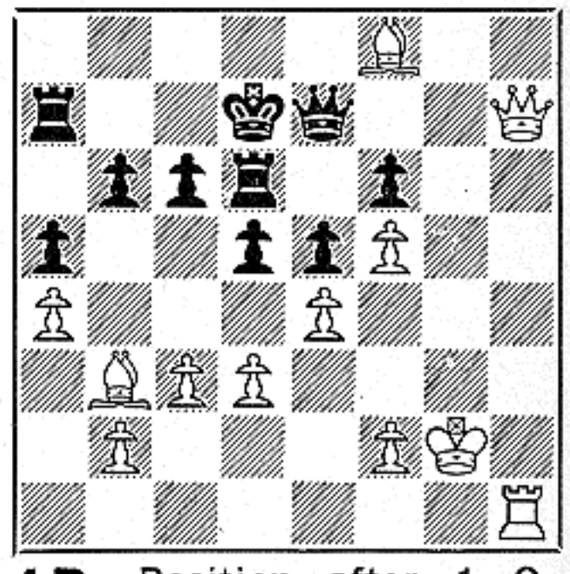
3B Position after 1 P–QR4, BxP; 2 R–R1. White's first move forced the Bishop to become an x-ray target. (If 1...B–R3; 2 R–N6, B–B1; 3 R–N8 etc.) Now after 2...B–N4; 3 Rx P, White achieves his aim.

EXAMPLES OF COMBINATIONS

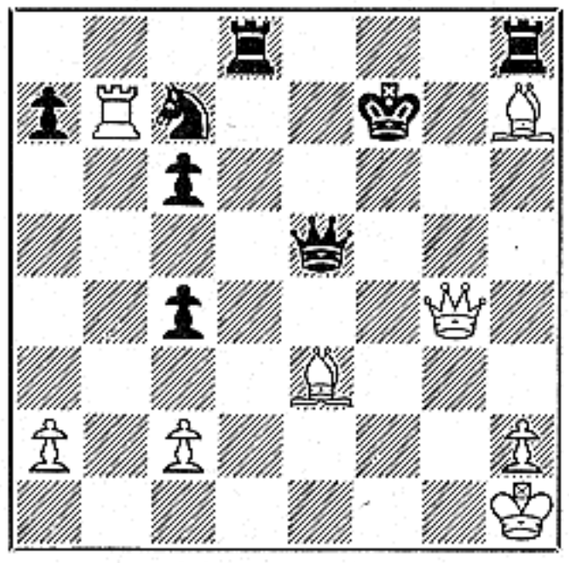
THE THREE sets of diagrams below illustrate examples of x-ray combinations in which some of the methods we have outlined are used to create targets or enable the player to occupy the attacking square. In the first example, White forces his opponent to exchange on the attacking square. In the second, White gains control of the vital square, then creates a target for the x-ray. In the third example (played by Alekhine in a simultaneous exhibition) White makes a startling first move to create a target for an x-ray.



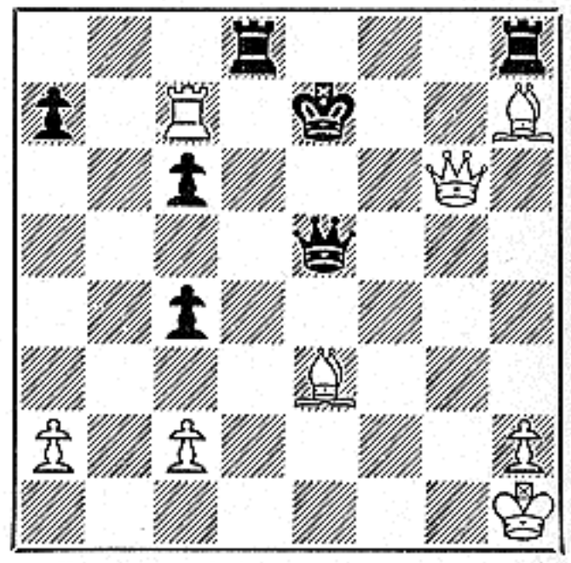
1A White to Play. The Black King and Rook are lined up on the rank as targets for an x-ray. But Black's Queen can defend and White must be prepared to overcome this defense.



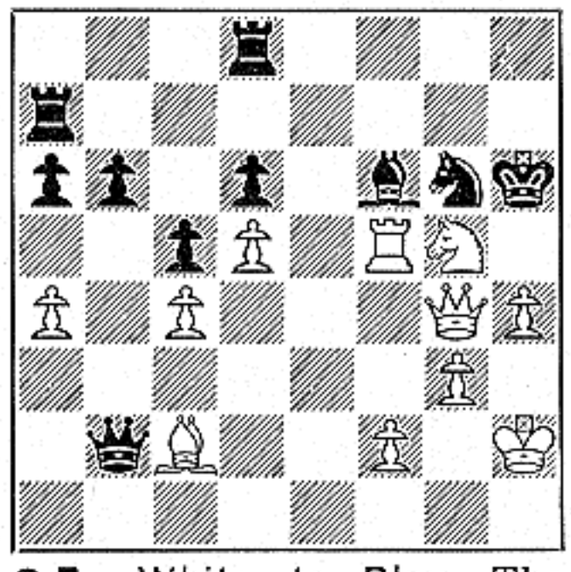
1B Position after 1 Q–R7ch, Q–K2; 2 B–B8. The Queen interposed and transformed the x-ray into a pin. Now White threatens the Queen, forcing 2...Qx Q; 3 RxQch and White x-rays the King and Rook.



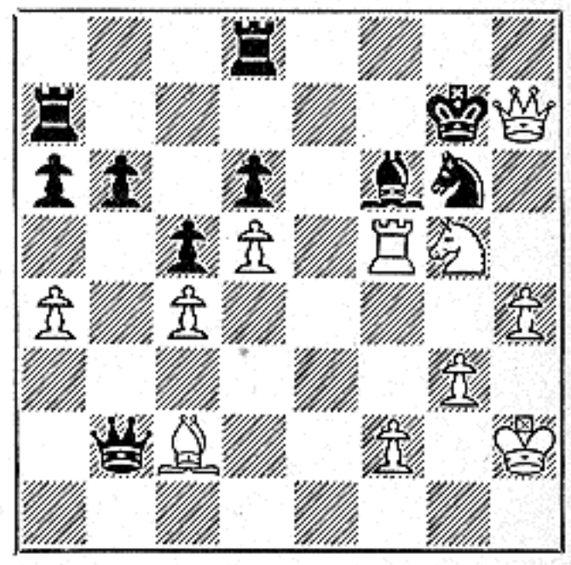
2A White to Play. In this combination, White performs two operations to set up an x-ray. The first move, 1 Q–N6ch, gains control of the KN7 square for White's Queen. Then White creates the hidden target.



2B Position after 1 Q–N6ch, K–K2; 2 RxNch. Now 2...QxR is forced and White x-rays with 3 Q–N7ch, winning the Queen. If 3... K–K1; 4 B–N6ch, then mate. If 3...K–K3; 4 QxQ. If 3 ...K–Q3; 4 B–B4ch.



3A White to Play. The startling first move is 1 Q–R5ch!! This forces 1... K–N2 as if 1...KxQ; 2 N–B7ch, K–N5; 3 N–R6 mate! At KN2, Black's King is exposed to an x-ray. Then White wins more material.

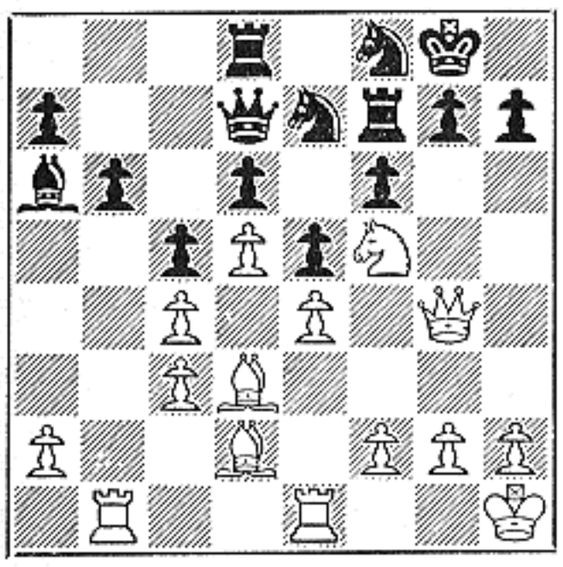


3B Position after 1 Q–R5ch!, K–N2; 2 Q–R7ch. Now after 2...K–B1; 3QxR and White threatens mate. Then if 3...N–K4; 4 RxBch wins, or if 3...N–K2; 4 RxBch, QxR; 5 N–R7ch wins the Queen.

X-RAY QUIZ

THE QUESTIONS under the twelve examples on this page are designed to test your knowledge of x-ray tactics. Write your answers in the spaces provided, giving all moves up to the x-ray position. Then consult the correct answers on page 47.

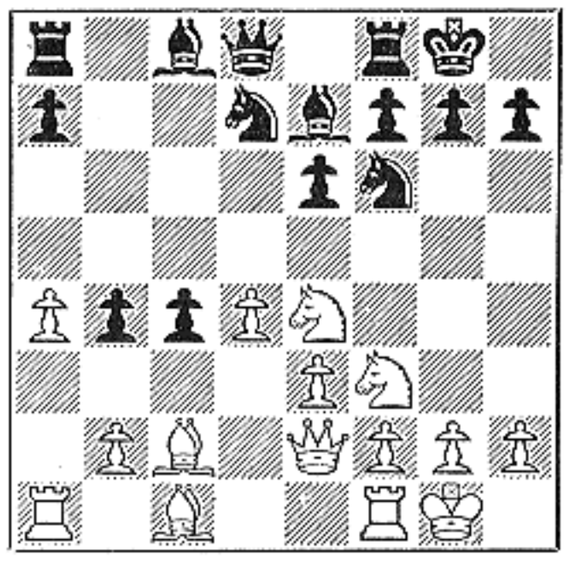
If you answer at least 10 questions correctly, you have an excellent grasp of the x-ray principle. If you answer 8 or 9 correctly, your knowledge is fair. If you are unable to find the right answers to at least 7 of these questions, read this lesson over again!



1 **White to Play.** If White plays 1 P–QR4 should Black capture this Pawn with his Queen? If not, why not?

1 P–QR4 QxP?

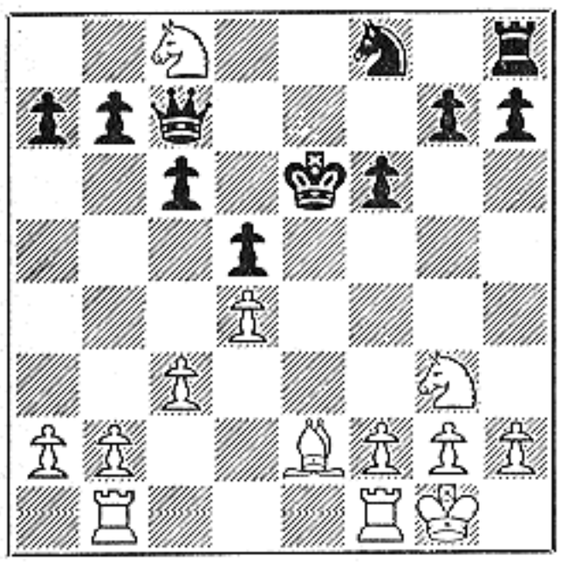
2_____



2 **Black to Play.** If Black plays 1 . . . P–QR4 can White win a Pawn with 2 QxP?

1 . . . . . P–QR4

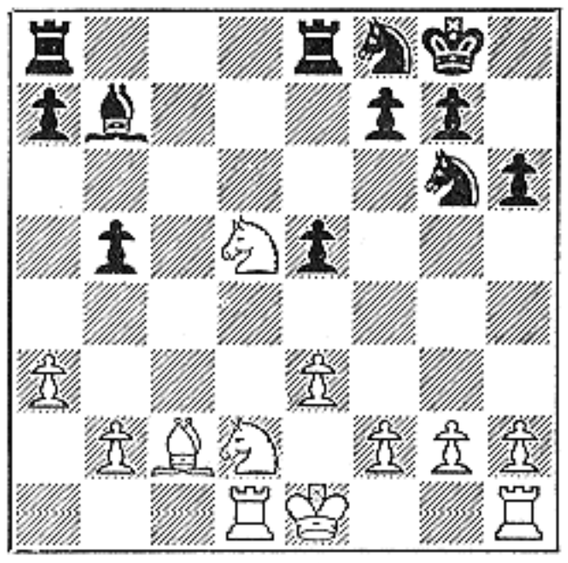
2 QxP? _____



3 **Black to Play.** The Black Queen can capture White's Knight. What is wrong with this capture?

1 . . . . . QxN?

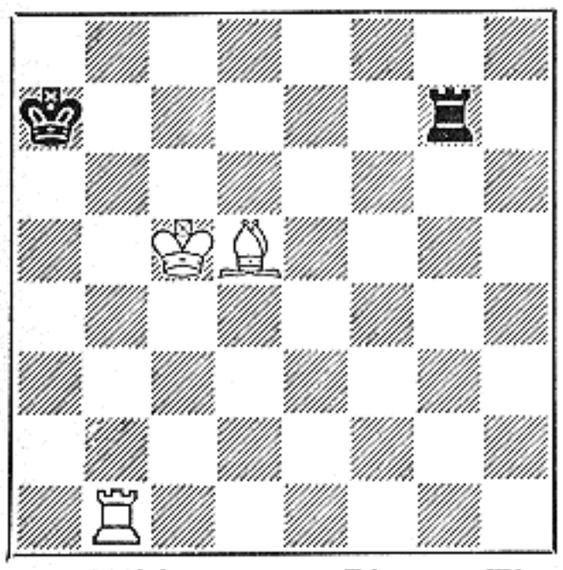
2_____



4 **White to Play.** By playing 1 N–B7, the White Knight can fork two Rooks. Is this a good move?

1 N–B7? _____

What happens after 2 NxR?

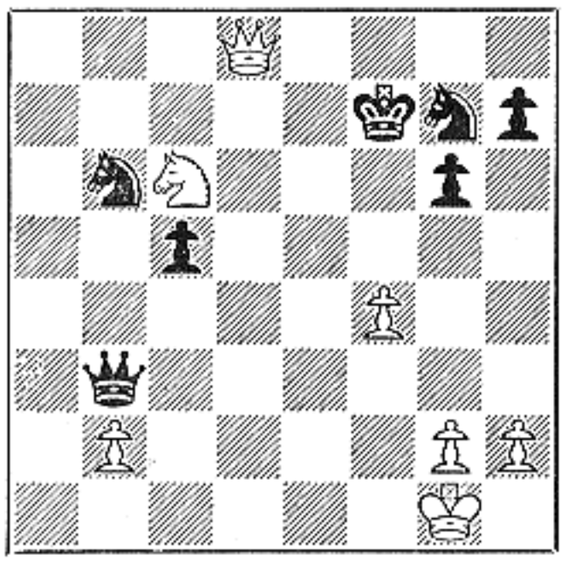


5 **White to Play.** The Black Rook can be won. Show how.

1_____ _____

2_____ _____

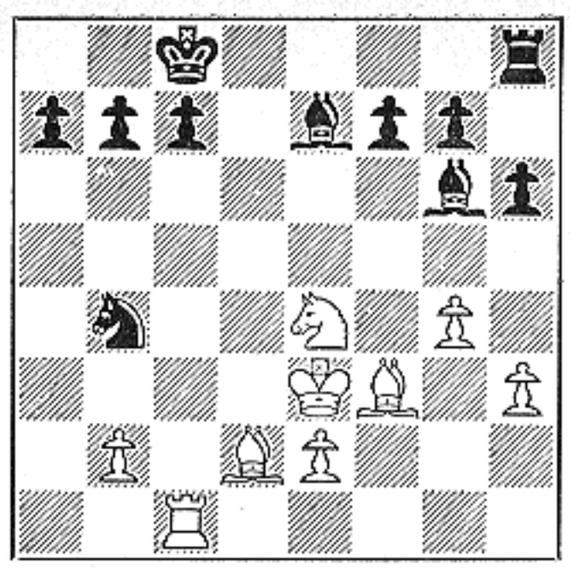
3_____



6 **White to Play.** The Black Queen can be won. Show how.

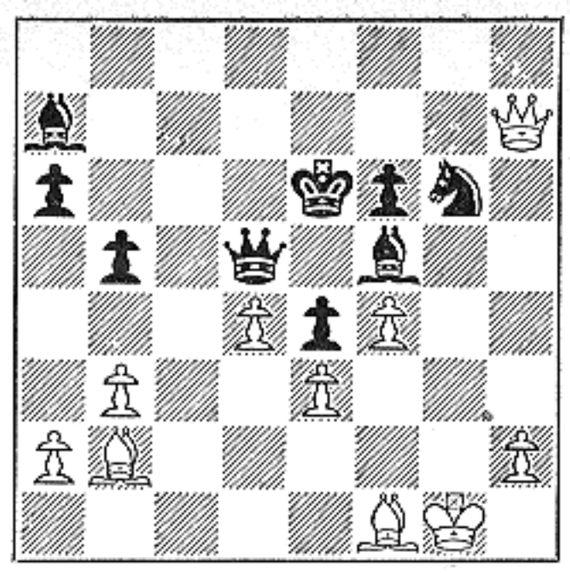
1_____ _____

2_____ _____



7 **White to Play.** If White plays 1 N–B5, how does this expose him to an x-ray attack, winning a piece?

1 N–B5? _____

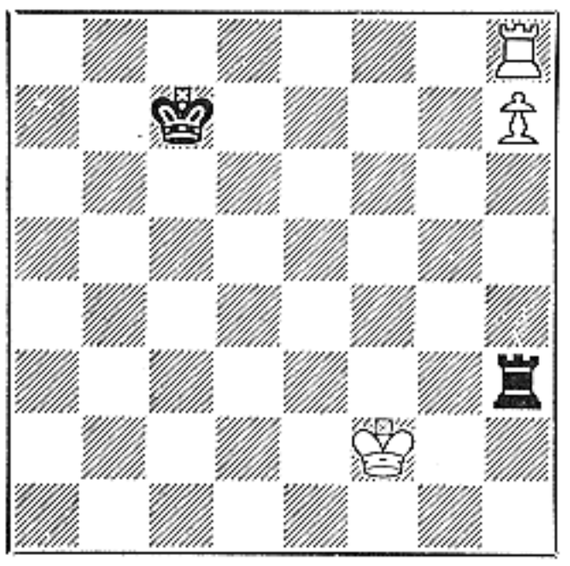


8 **White to Play.** The Black Queen can be won. Show how.

1_____ _____

2_____ _____

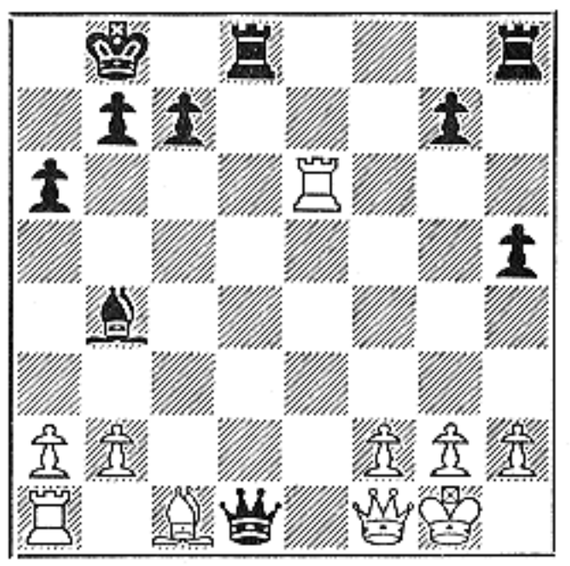
3_____



9 **White to Play.** How does White win this common type of ending?

1_____ _____

2_____ _____

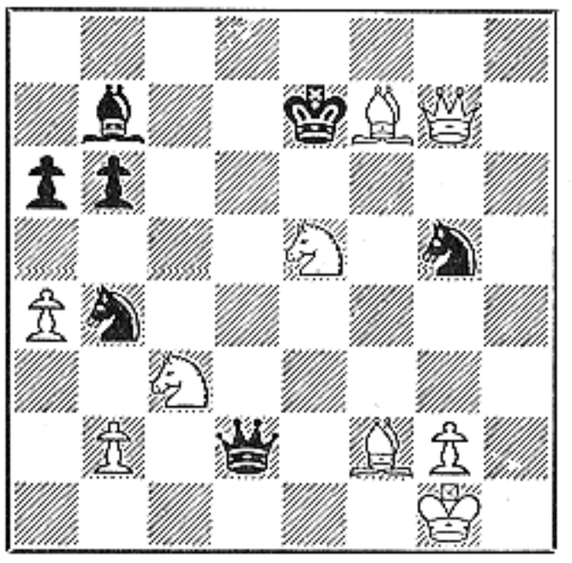


10 **Black to Play.** Black can win a Rook. Show how he does it.

1 . . . . . _____

2_____ _____

3_____ _____



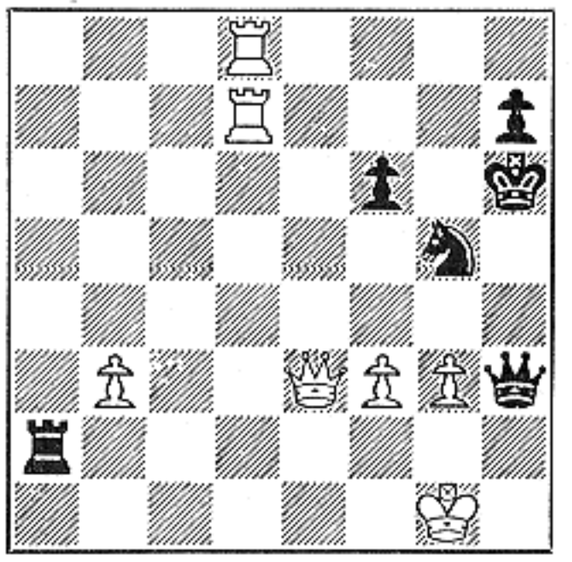
11 **Black to Play.** If Black plays 1 . . . N–R6ch should White accept the sacrifice? If not, why not?

1 . . . . . N–R6ch

2 PxN? _____

3_____ _____

4_____ _____



12 **White to Play.** The Black Queen can be won by sacrificing a Rook and the exchange. Show how.

1_____ _____

2_____ _____

3_____ _____

4_____ _____

5_____

In this visual-aid course for beginners the winning tactics of the middle game are classified, explained and illustrated with pictures, diagrams and examples.

CHESS REVIEW

by KENNETH HARKNESS

Picture Guide to Chess

GUARD DESTRUCTION

WHEN A PLAYER is threatened with the loss of material he can answer the threat if he has *a means of defense* and *the necessary time* to execute the defense. Both factors are essential—the means and the time.

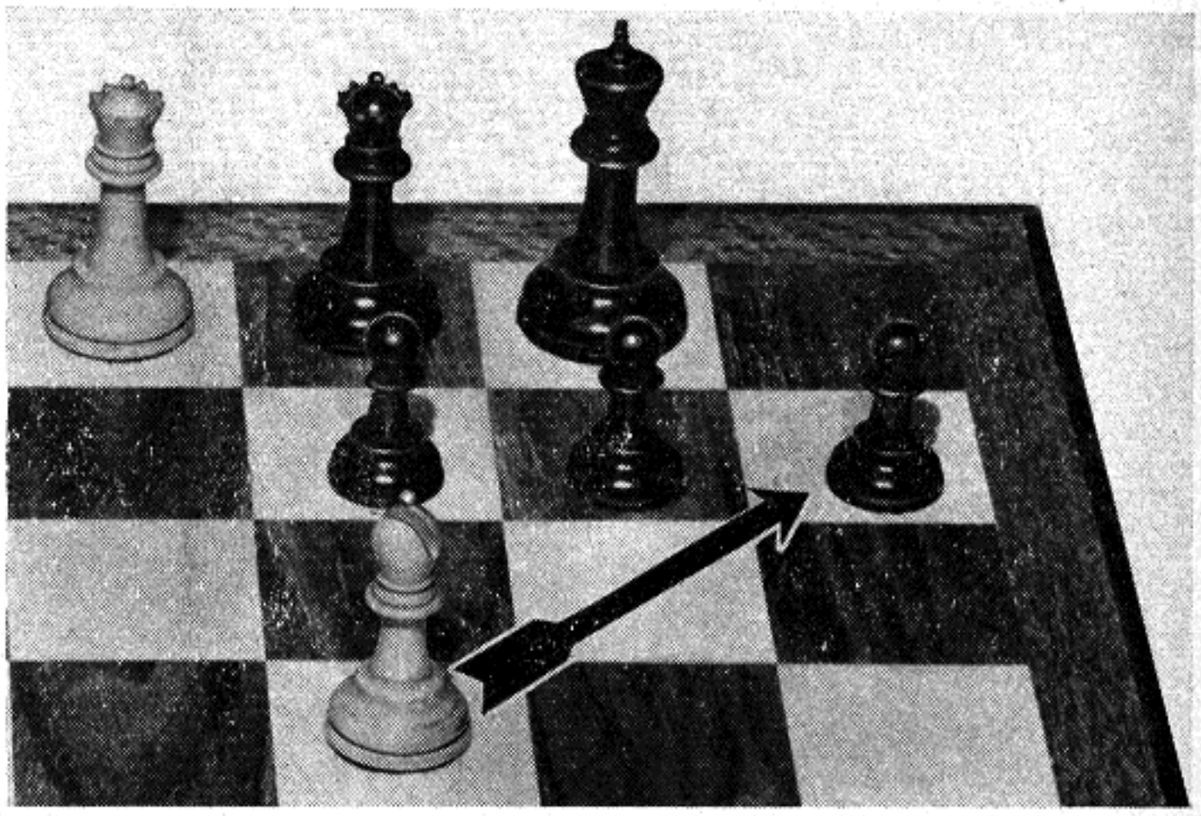
Under ordinary conditions, a player has both the means and the time. He has the *means* because he can protect the threatened unit, move it away, destroy the attack, or counter-attack. He has the *time* because it is his turn to move and he can use his move to answer the threat.

The purpose of most tactical operations is to produce a position in which the opponent *cannot* answer a material-winning threat because he lacks either the means or the time to do so. Some operations remove or destroy the only available means of defense. Others make it impossible for the opponent to answer a threat because he must use his time (his turn to move) for some other purpose.

In previous sections of this series we have illustrated many combinations in which the factor of time is decisive. For example, in some forks the opponent's King is checked and a vulnerable piece is threatened at the same time. This type of attack succeeds because the opponent has no time to defend the threatened material. Under the rules of chess he must use his turn to move for one purpose only—to get out of check.

We have also seen how captures, checks and threats are used in combinations to gain time, to enable the attacking player to marshal his forces for the final assault. The time needed to meet the final threat is taken away from the opponent by the initial moves of the combination. He is never allowed time to defend himself.

The element of time enters into all combinations, but the decisive factor in some operations is *the removal of a means of defense*. For instance, a pinning combination may require tempo-gaining captures, checks or threats to produce the pin, but the object of the combination is to render a piece immobile so that it becomes a vulnerable target of attack. The



White wins the Black Queen by playing BxPch. The Queen's protection is removed by attacking the guard.

pin makes it impossible for the target to move away. This defense is taken away from the opponent.

GUARD DESTROYING TACTICS

WHEREAS the removal of mobility is the object of a pinning combination, the removal of *protection* is the decisive factor in guard destroying tactics. Material is won by attacking, blocking or capturing the guard of a threatened piece.

The position pictured above illustrates a common method of guard destruction. Here the Black King is guarding the Queen. White wins the Queen by *attacking the guard*. He plays BxPch, forcing the King to capture the Bishop or move into the corner. In either case the King abandons the Queen to its fate. The Queen's protection is removed by the attack on the guard.

More examples of winning material by attacking a guard are given on the next page. Other methods of guard destruction are described and illustrated on the following pages.

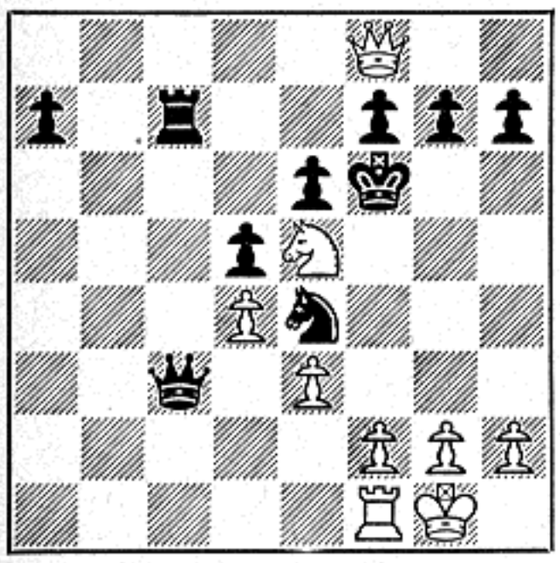
The win of material by guard destruction can be the result of an opponent's oversight. However, the necessary conditions can also be produced by force. Some of the examples on the following pages show how combinations and tactical operations can be used to bring about positions in which material is won by destroying a guard.

Attacking The Guard

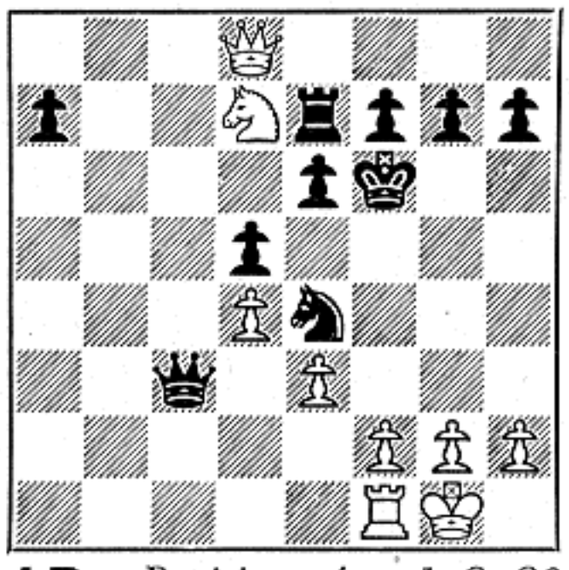
ONE METHOD of guard destruction is to *attack* the guard. This is particularly effective when the guard is the King or a valuable piece which can be threatened by a lower-ranking unit.

The manner in which material is won depends on the opponent's response. As a rule he moves the attacked guard and thereby unprotects the piece it was guarding. In some positions (when the guard is not the King or Queen) he may prefer to lose material by allowing the guard to be captured.

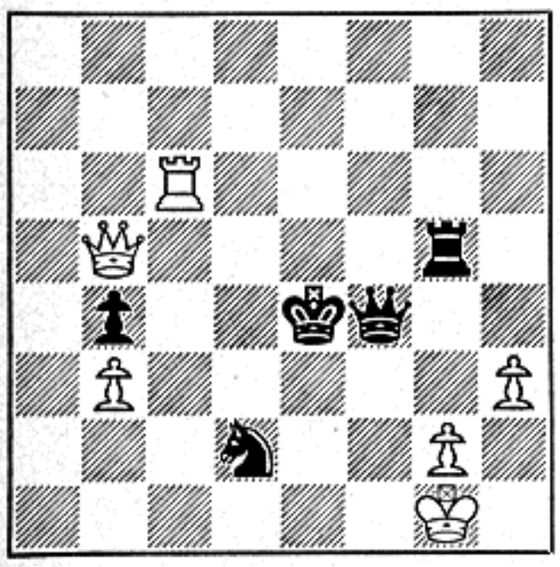
From the examples on this page it will be observed that various tactics are used to bring about the final position in which material is won by attacking a guard.



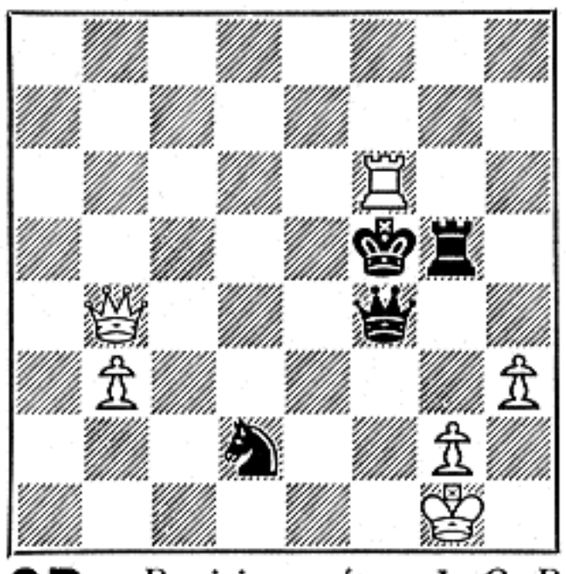
1A *White to Play & Win.* The Black Rook can be won by a fairly simple combination. In two moves White can force the King to become a guard, then drive away the guard.



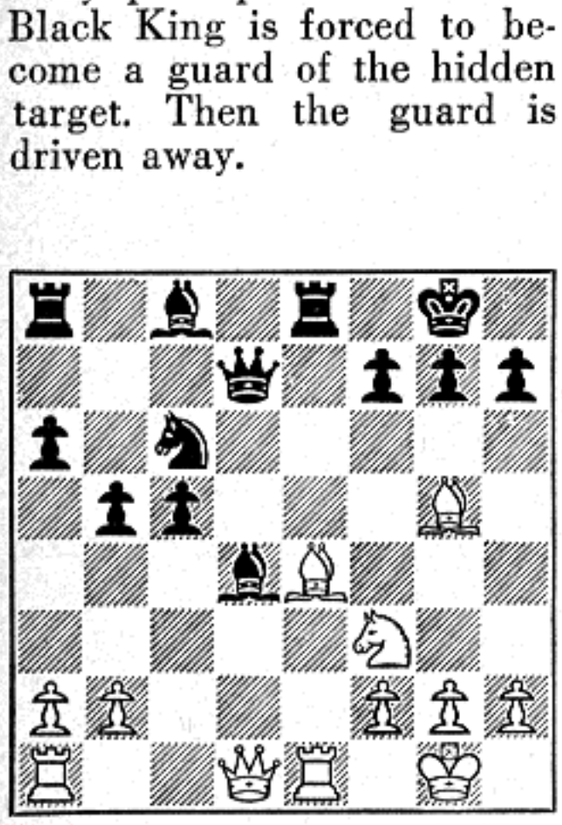
1B *Position after 1 Q–Q8 ch, R–K2; 2 N–Q7ch.* The King is forced to move away and White wins the Rook. The first check created the target, the second destroyed its guard.



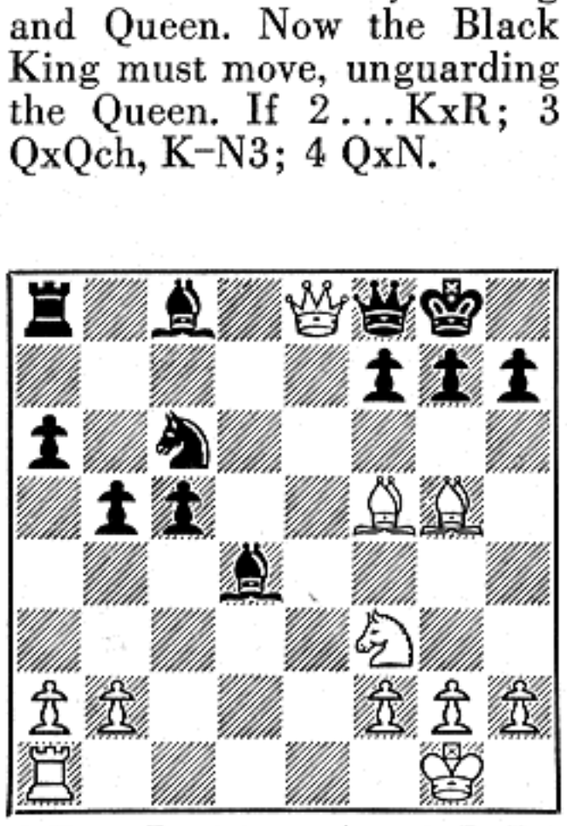
2A *White to Play & Win.* In this example the x-ray principle is used. The Black King is forced to become a guard of the hidden target. Then the guard is driven away.



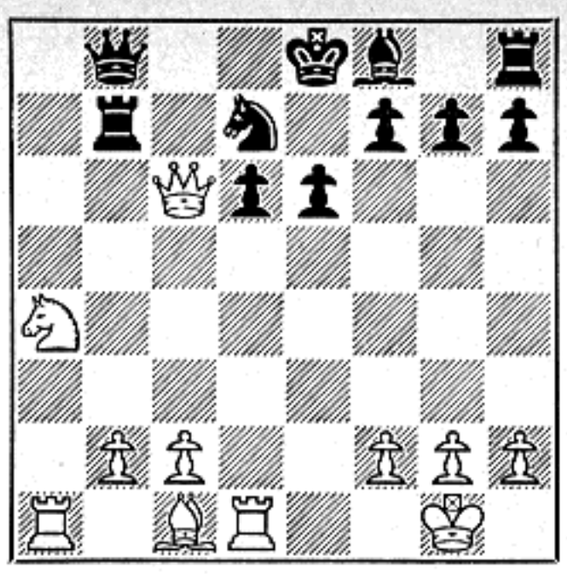
2B *Position after 1 QxP ch, K–B4; 2 R–B6ch.* The first check x-rayed King and Queen. Now the Black King must move, unguarding the Queen. If 2 . . . KxR; 3 QxQch, K–N3; 4 QxN.



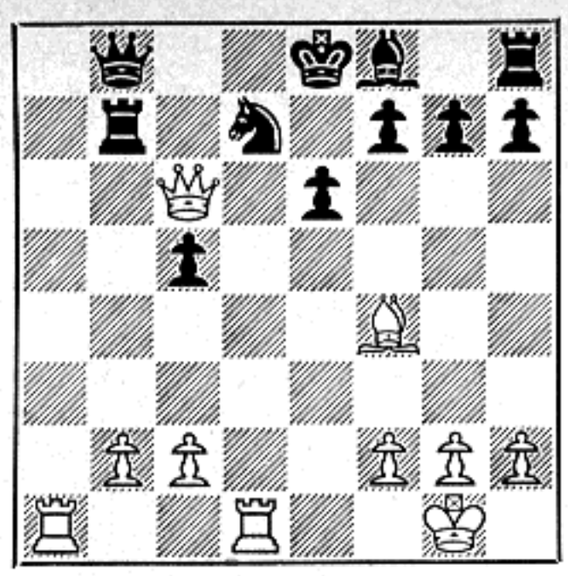
3A *White to Play & Win.* The first move is 1 B–B5! The Bishop attacks the Black Queen which guards the Rook and the threat of mate. Thus, if 1 . . . QxB; 2 RxR mate.



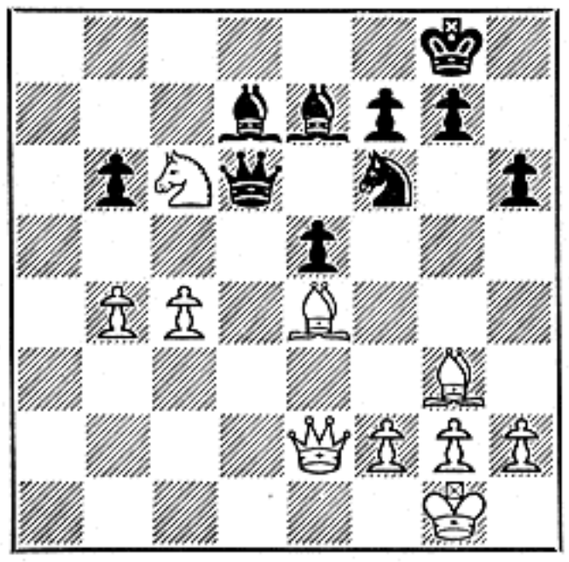
3B *Position after 1 B–B5, RxRch; 2 QxR, Q–Q3 (forced); 3 Q–K8ch, Q–B1.* Mating threats have produced a position like that pictured on the previous page. White wins by 4 BxPch.



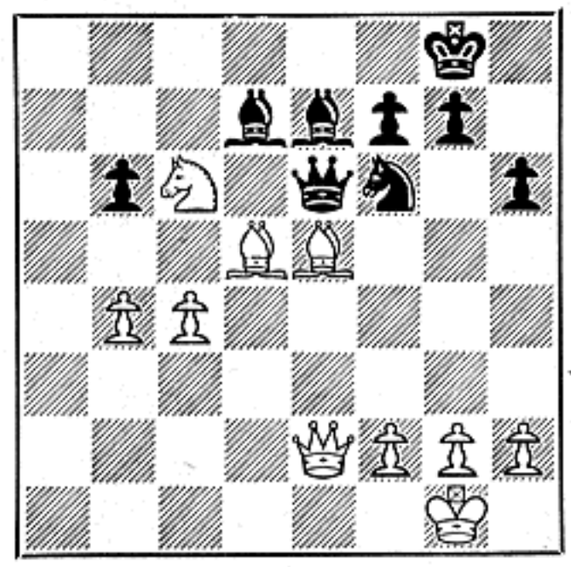
4A *White to Play & Win.* The first move is 1 N–B5! The Knight is sacrificed to open no less than three lines of attack! The position of the next diagram is reached after 1 N–B5!, PxN; 2 B–B4!



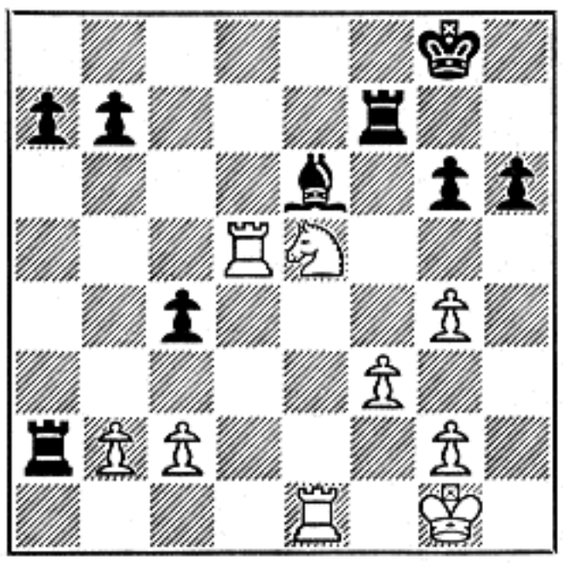
4B The Bishop attacks the Queen, guarding the Rook, and Black can resign! If 2 . . . QxB; 3 Q–B8ch, K–K2; 4 QxR, K–B3; 5 RxN wins. If 2 . . . Q–Q1; 3 QxR etc. wins. Or if 2 . . . B–Q3; 3 BxB, R–N3; 4 QxNch etc.



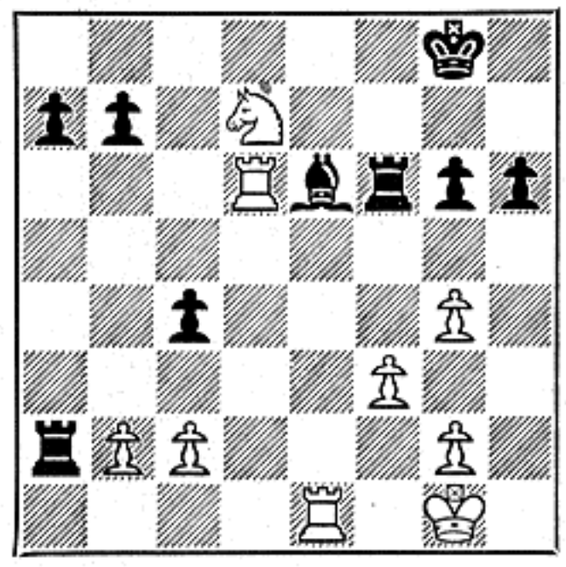
5A *White to Play & Win.* Black's Queen guards his Bishop at K2. This Bishop is subject to capture *with check.* White can take advantage of this situation to force the win of a piece.



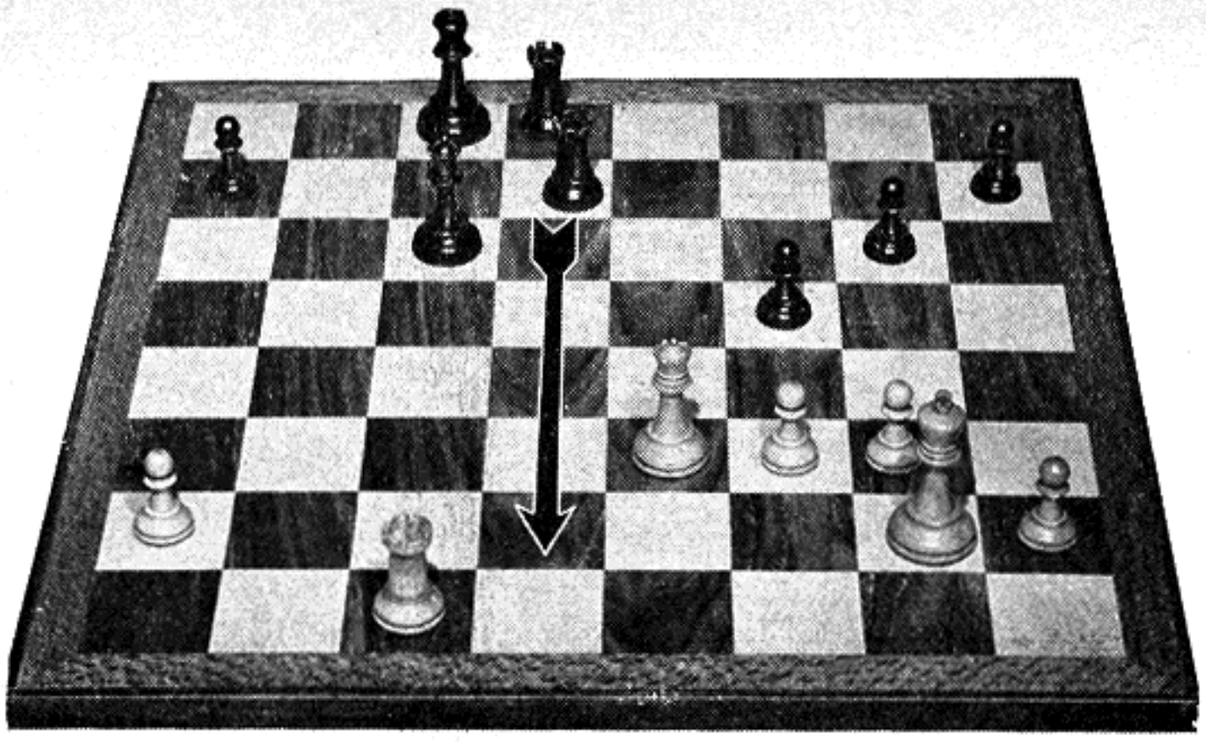
5B *Position after 1 BxP, Q–K3; 2 B–Q5.* Now the Bishop can no longer be protected. If 2 . . . NxB; 3 PxN, Q–N3 (or B4); 4 NxBch wins the Queen. If 2 . . . Q–N5; 3 NxBch, K–B1; 4 QxQ wins a piece.



6A *White to Play & Win.* White can accomplish nothing by playing NxR as Black can reply with BxR. Instead, White can force the Rook to become a guard, then attack the guard.



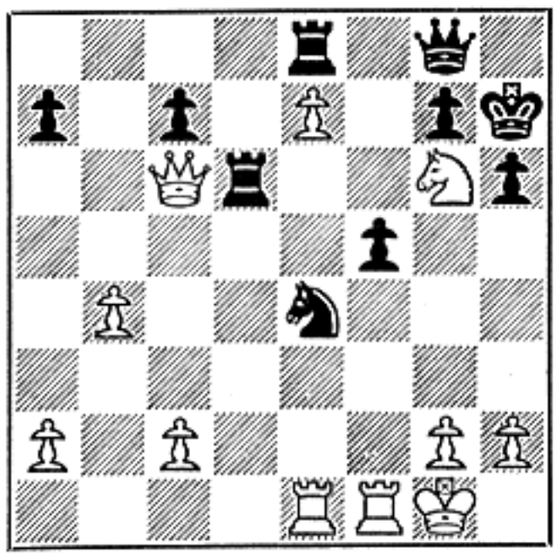
6B *Position after 1 R–Q6, R–B3; 2 N–Q7!* The guarding Rook is attacked and the Bishop is threatened. Black must lose the exchange. Note that if 1 . . . R–K2; 2 NxP wins.



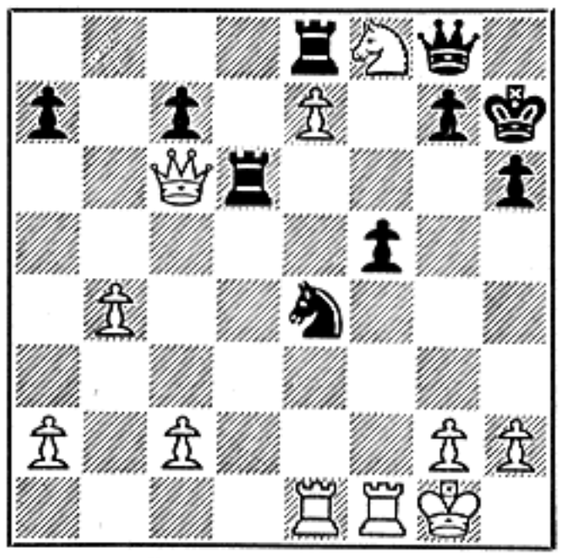
White's Rook is guarded by his Queen. Black wins the Rook by playing R–Q7ch. This move blocks the Rook's guard.

BLOCKING THE GUARD

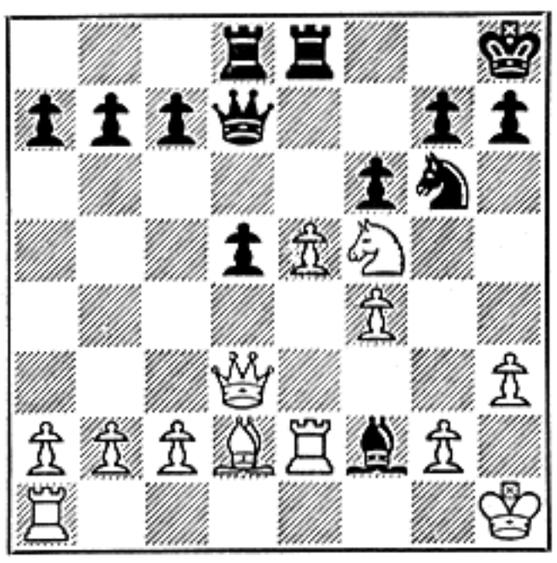
ANOTHER WAY to destroy a guard is to block it. This method is illustrated above. Here White's Rook, guarded by his Queen, threatens the Black Queen. Black eliminates the threat and wins the Rook by playing 1 . . . R–Q7ch, *blocking the Rook's guard*. White's King must get out of check and the Rook falls. Two more examples of blocking the guard are given below. Note that blocking moves frequently gain a necessary tempo by checking or creating a new threat—but this is not essential if the block makes an existing threat unanswerable.



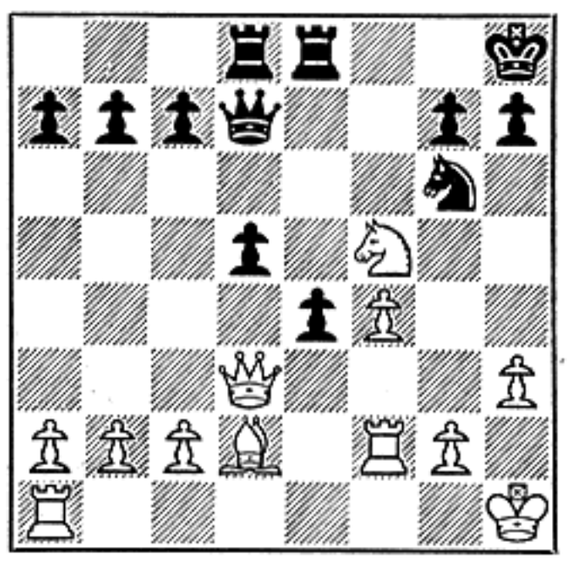
1A *White to Play & Win.* Black's Rook forks Queen and Knight. If White just moves his Queen the Knight is lost. But White can win the exchange by blocking a guard.



1B *Position after 1 N–B8 ch.* With a check White cuts off Black's Queen and threatens 2 QxR (K8). Black must give up the exchange with 1 . . . RxN; 2 Px R(Q), QxQ; 3 QxP.



2A *Black to Play & Win.* Black's Bishop is on take. He can, of course, move the piece, but he has a much better move. Black can win a Pawn and gain an overwhelming position.



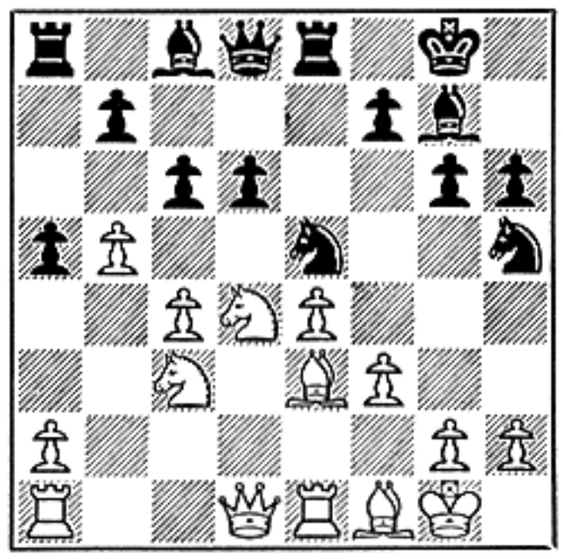
2B *Position after 1 . . . Px P; 2 RxB, P–K5.* (If 2 PxP, NxP wins). Black's Pawn at K5 now blocks the guard of White's Knight and Black must recover the piece with a winning position.

FORCING A SELF-BLOCK

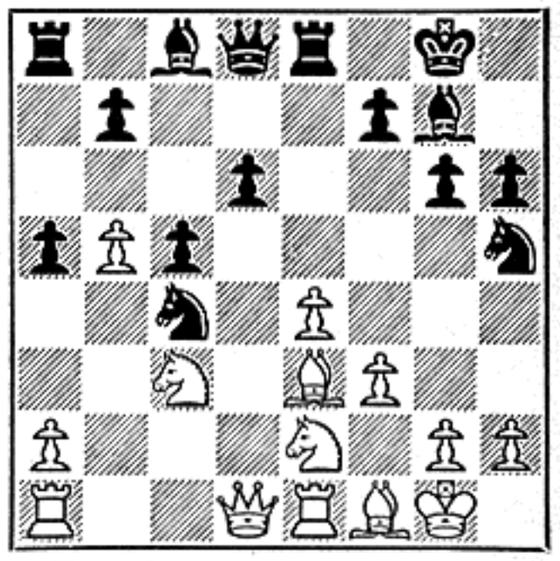
THE PROTECTION of an attacked piece or pawn can be destroyed by blocking its guard, as explained in the adjoining column. This effect can also be achieved by forcing or inducing the opponent to block a guard *with one of his own men.*

The self-block is produced by a threat or check. The defender is forced to move one of his men to a square where it cuts off the protective action of a guard. As a result, the attacked piece or pawn becomes vulnerable.

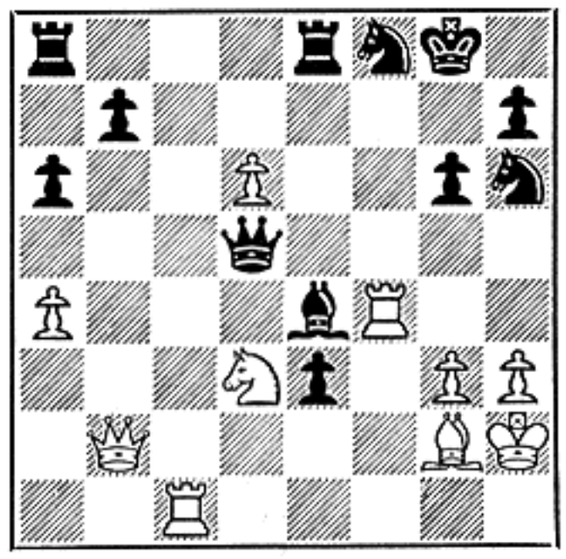
Three examples of forcing a self-block are given below.



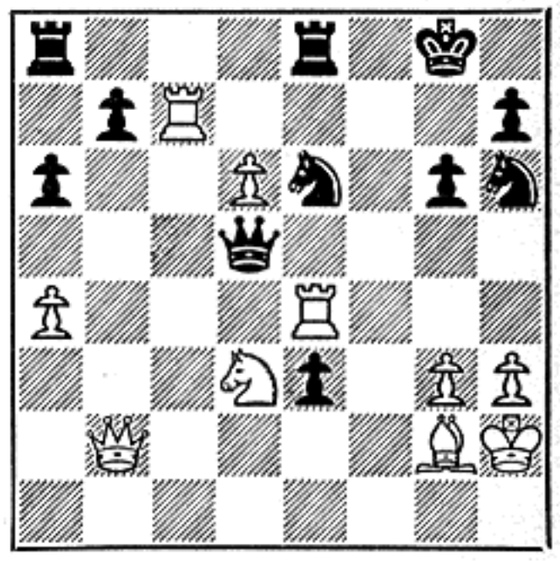
1A *Black to Play & Win a Pawn.* Note that White's QBP, attacked by Black's Knight, is guarded by a Bishop. By making a simple threat Black can force a self-block.



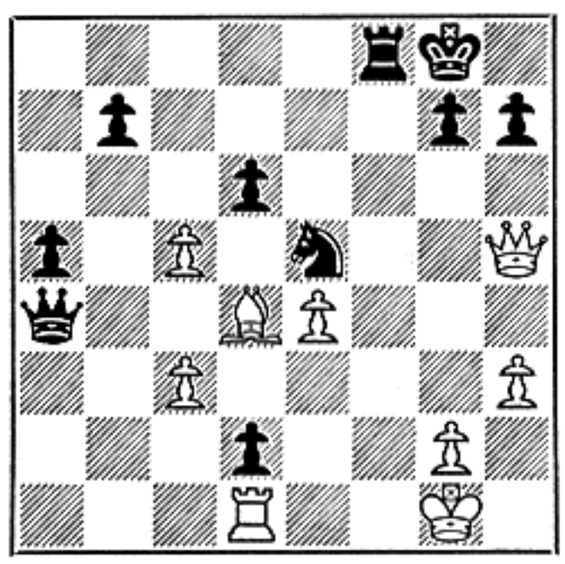
1B *Position after 1 . . . P–QB4; 2 N(4)–K2, Nx P.* White's threatened Knight was forced to block the guarding Bishop, for if 2 N–B2?, NxPch; 3 PxN, BxN wins more material.



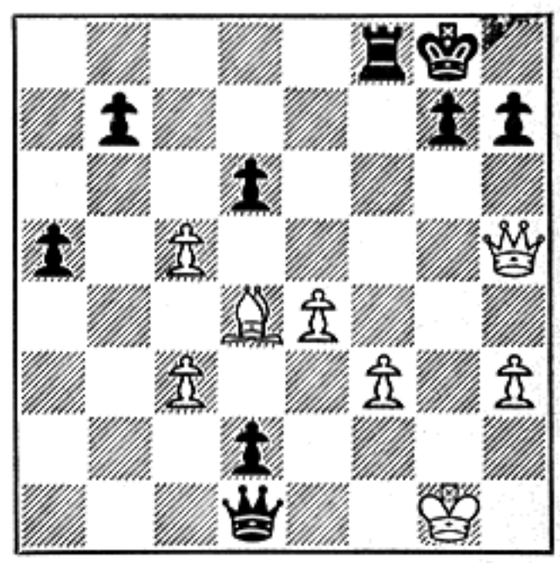
2A *White to Play & Win.* Black's Bishop is attacked twice and defended twice, but White can force his opponent to block one of the Bishop's guards by threatening mate.



2B *Position after 1 R–QB7, N–K3; 2 RxB.* White's first move threatened Q–N7 mate. Black defended with his Knight but blocked the guarding Rook. White won the Bishop.



3A *Black to Play & Win.* White's Rook is attacked by the Black Queen. The Rook is guarded, but Black can force a selfblock and then capture the Rook.

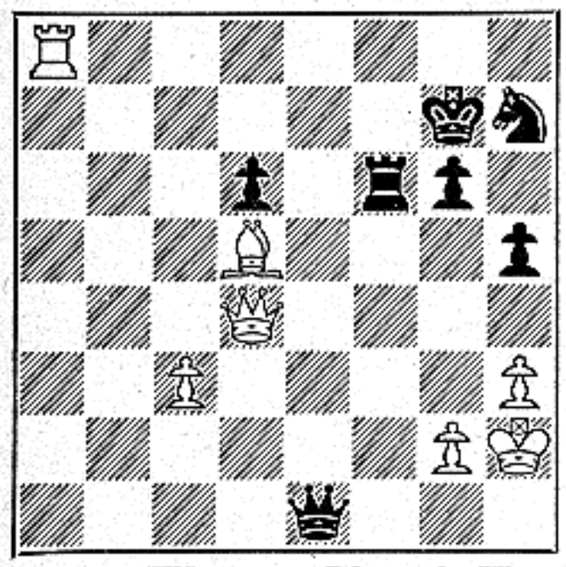


3B *Position after 1 . . . N–B6ch; 2 PxN, QxRch.* Black's first check blocked the guarding Queen. White's response produced a self-block, permitting the capture of the Rook.

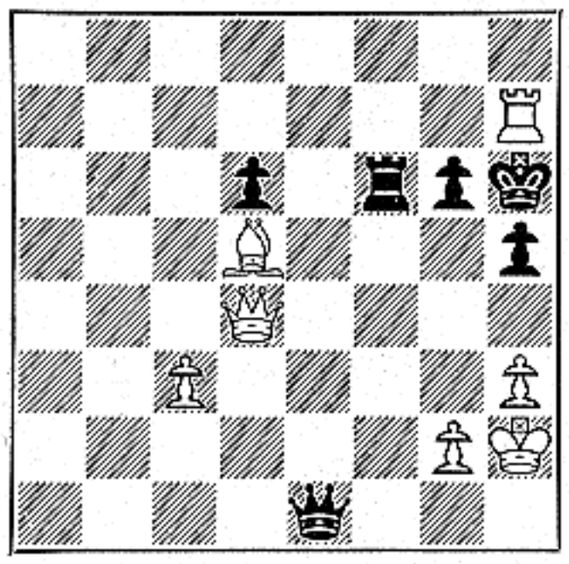
CAPTURING THE GUARD

THE SIMPLEST WAY to destroy a guard is to capture it. The guarded piece or pawn becomes vulnerable because its protector is removed from the board. However, guard destruction by direct capture is unusual under ordinary conditions. The required position, unless set up by the opponent, must be produced by tempo-gaining threats or by means of a pin.

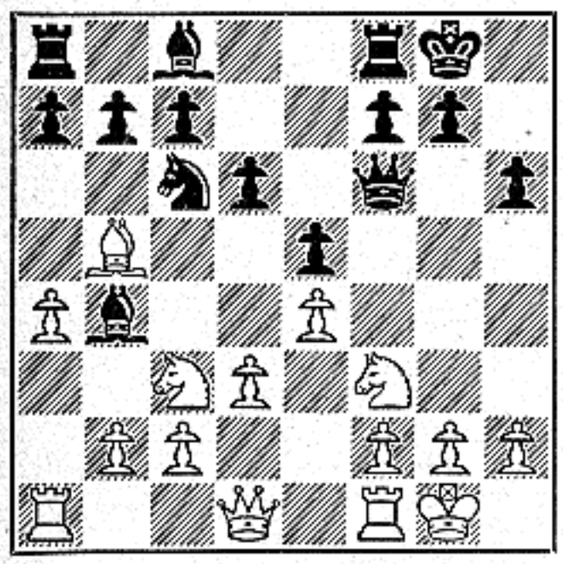
The following examples show how threats and checks can be used to force a position in which a guard can be destroyed by capture.



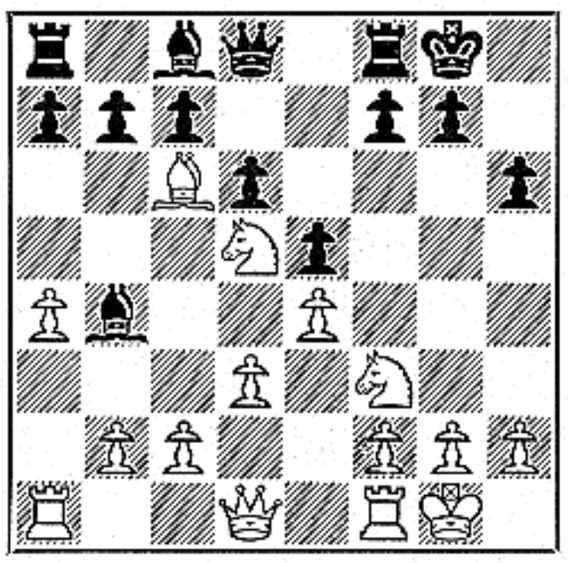
1A *White to Play & Win.* Black's Rook is pinned but seems well guarded. It is protected by both King and Knight. White can use the x-ray principle to destroy both guards.



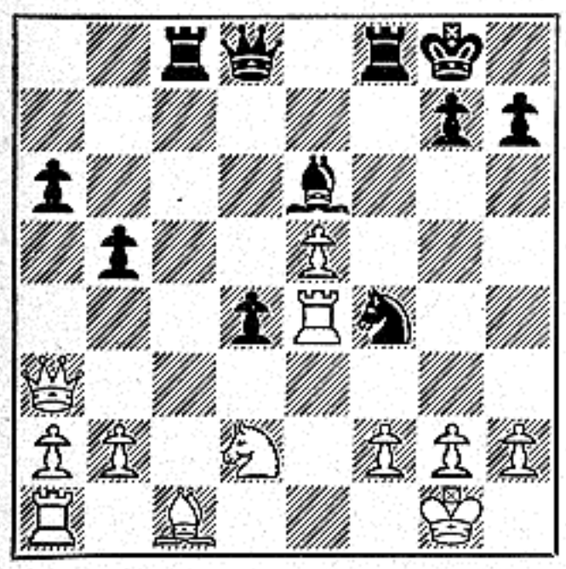
1B *Position after 1 R–R7 ch, K–R3; 2 RxNch.* White's first check forced the King away from the Rook. His second move captured the guarding Knight. The attack wins a piece.



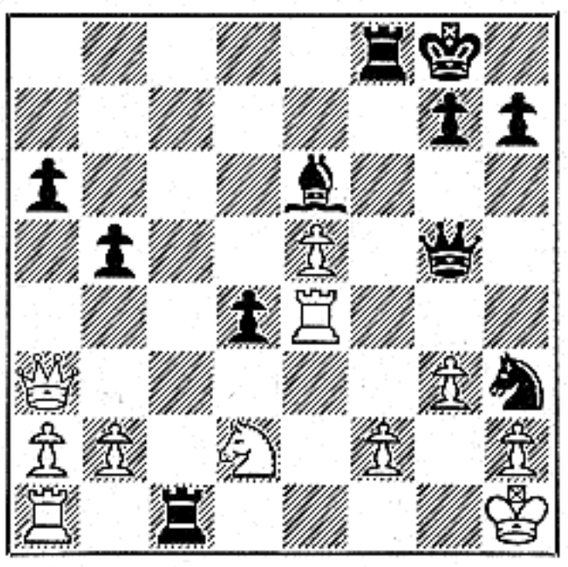
2A *White to Play & Win.* White can win Black's exposed Bishop by attacking this piece, then capturing its guard. But the attack must allow no time for defense.



2B *Position after 1 N–Q5, Q–Q1; 2 BxN.* White's first move forked Queen and Bishop, forcing Black to save his Queen. Then White captured the Bishop's guard, winning a piece.



3A *Black to Play & Win.* It is not easy to see that Black can win material in this position. Two tempo-moves are needed to bring Black's Queen into action.

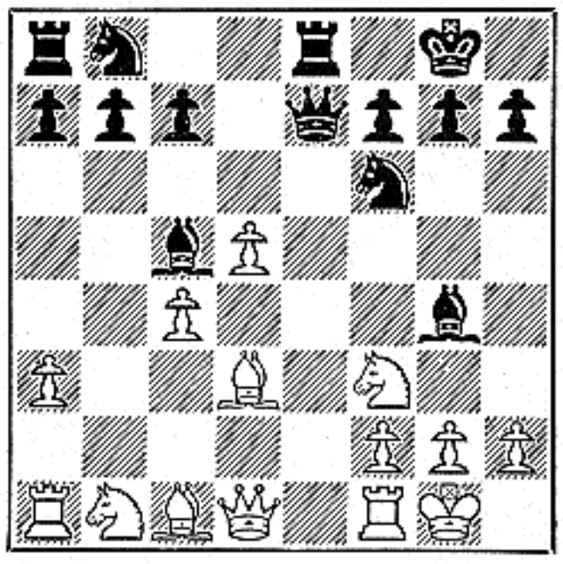


3B *Position after 1 . . . Q–N4; 2 P–KN3, N–R6 ch; 3 K–R1, RxBch.* The first move threatened mate. The second was a discovery. The third captured the Knight's guard.

GUARD DESTRUCTION QUIZ

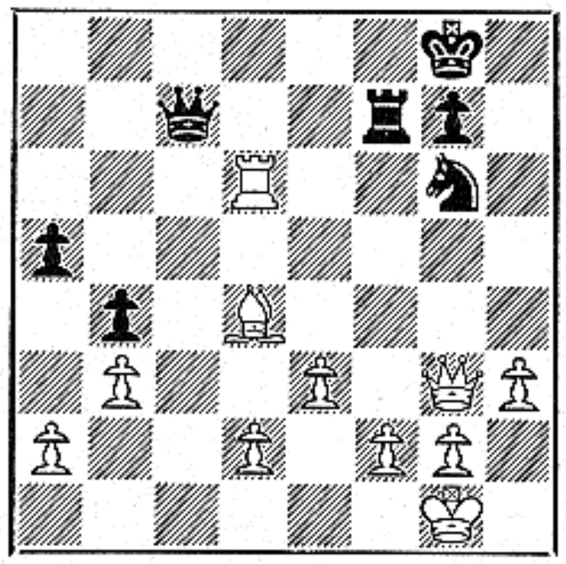
THE QUESTIONS under the six examples below are designed to test your knowledge of guard destroying tactics. Write your answers in the spaces provided, giving all moves up to the win of material unless specified otherwise. Then consult the correct answers on page 39.

Try to solve from the diagrams, but if you get stuck, set the positions up on your own board. You should be able to solve all six examples. If not, read this section over again.



1 *White to Play.* Why would it be a mistake for White to play 1 R–K1? If you can see Black's reply you know the answer, so give first move only.

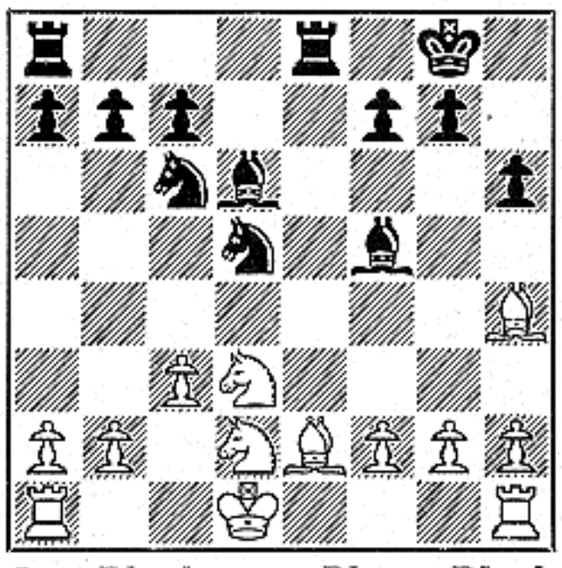
1 R–K1? . . . . . .



2 *Black to Play.* Black can win the exchange in two moves by forcing a self-block. How?

1 . . . . . .

2. . . . . .

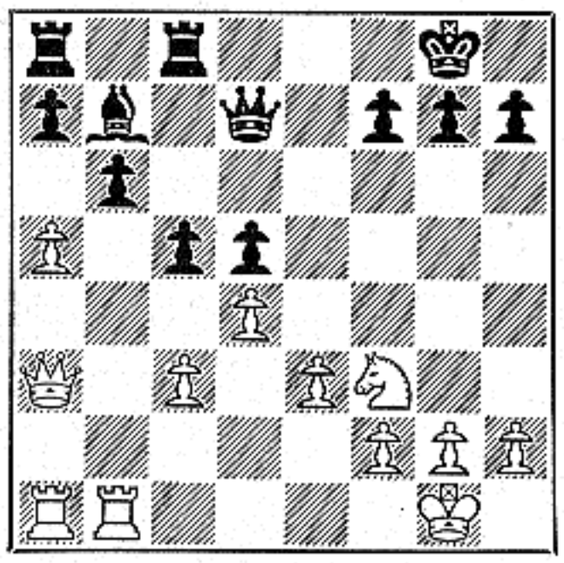


3 *Black to Play.* Black can win two pieces for a Rook. Show how.

1 . . . . . .

2. . . . . .

3. . . . . .

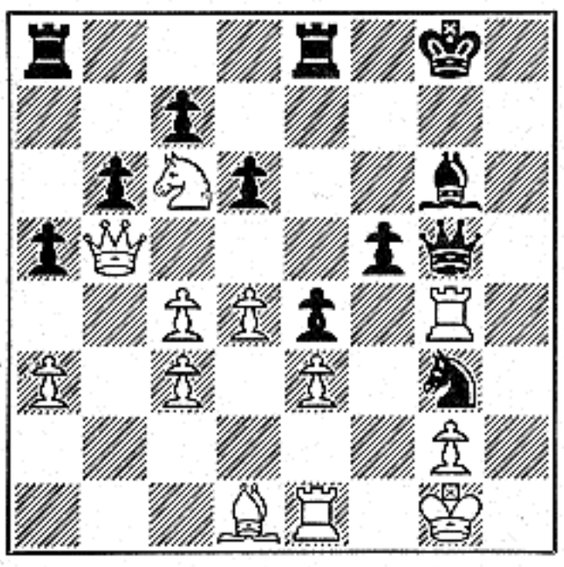


4 *White to play.* White can win a Pawn by forcing a self-block. How?

1 . . . . . .

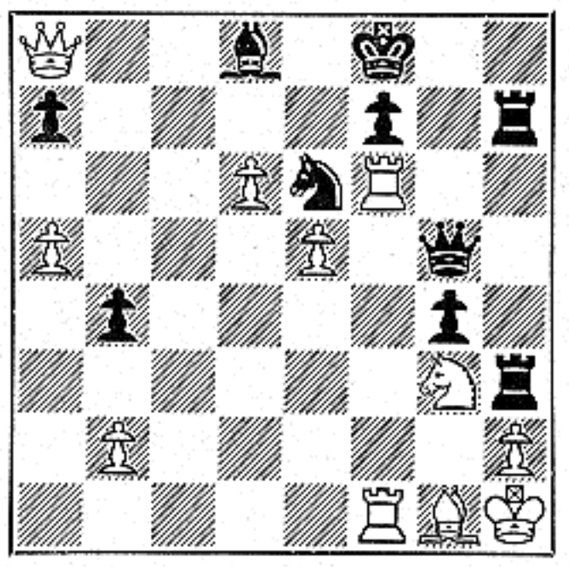
2. . . . . .

3. . . . . .



5 *Black to Play.* Black's Queen and Knight are attacked, but he can force the win of the exchange. What is Black's first move?

1 . . . . . !



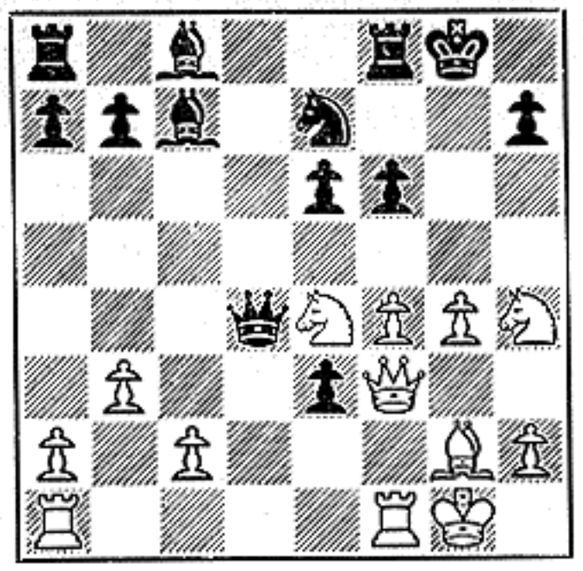
6 *White to Play.* Black's Bishop is pinned but guarded. After 1 RxN, Q–R5; 2 R–B2, RxN, what is White's third move?

3. . . . . .

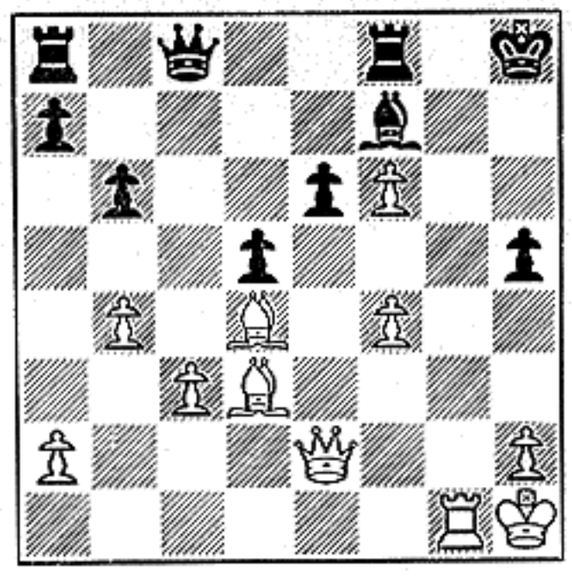
CHECKS!

IN REAL LIFE, it is always pleasant to receive checks. But in chess, the checks that we receive can be mighty troublesome. The following examples show the power of three related types of attack: discovered check, double check and discovered attack based on a check. No King can resist such a battery!

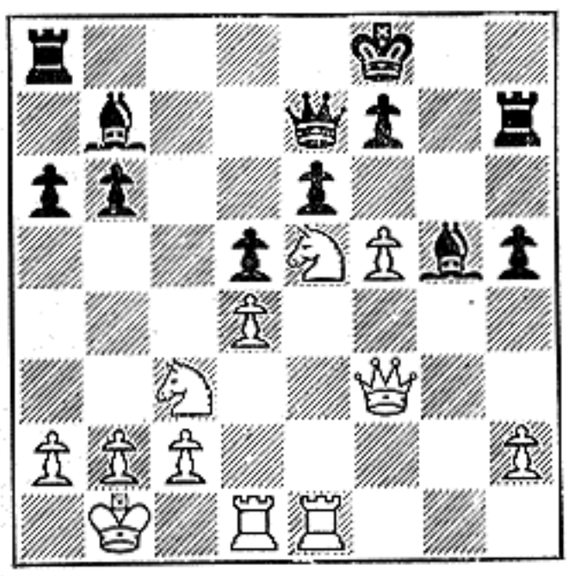
These examples are culled from LET'S PLAY CHESS! (a beginners' manual written by the Editors of CHESS REVIEW) which is to be published in January, 1950. This work, which will have more than 250 diagrams and numerous photos and cartoons, will sell for only $1.00.



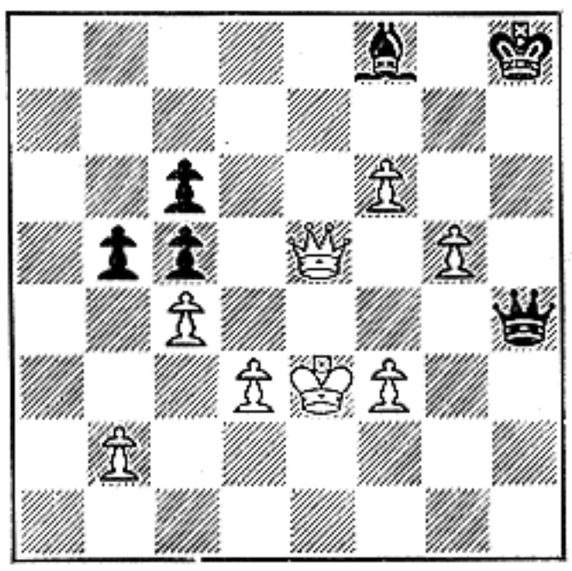
1 BLACK TO MOVE
Black operates with an unusually nasty discovered check in this one. He begins with 1 . . . P–K7§ attacking White's King Rook. The only reasonable defense is 2 R–B2, but this leaves White's Queen Rook unguarded, allowing Black to win a clear Rook by 2 . . . QxQR†.



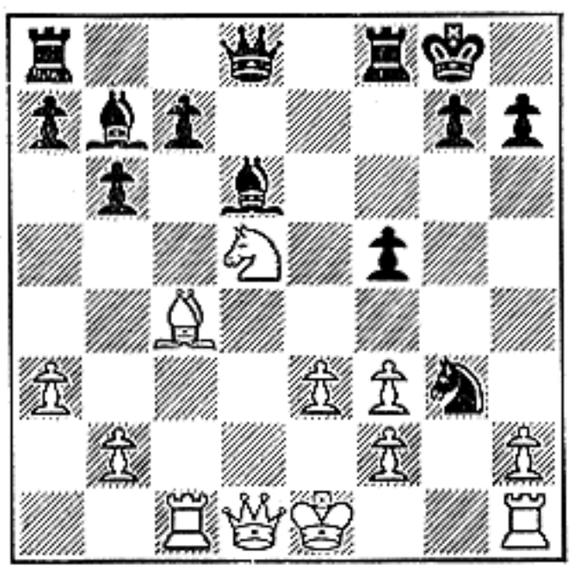
2 WHITE TO MOVE
The Black King-side is pretty well battered, and the position of White's Bishop at Q4 on the long diagonal is bound to give a good attacking player some interesting ideas. He plays 1 QxP†! and after 1 . . . BxQ there follows the crashing 2 P–B7§ and it's curtains for Black.



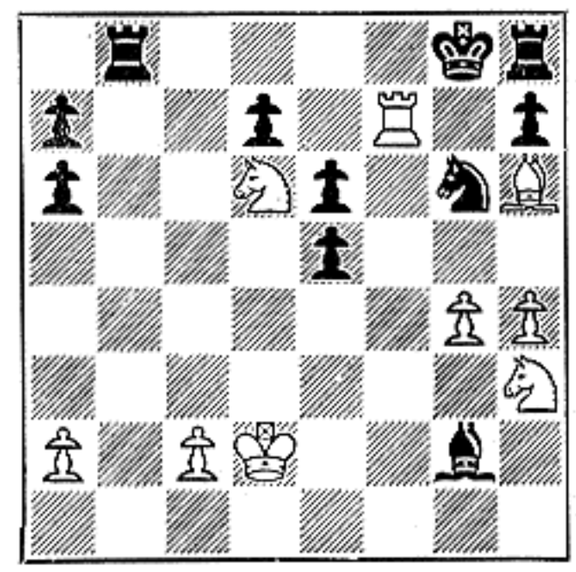
3 WHITE TO MOVE
Black's development has been faulty. His King is insecure, his Rooks disconnected, and the exposure (so far theoretical) of his King and Queen to a forking check again gives White ideas. This time the procedure is 1 N–N6†! PxN and now 2 PxNP§ wins the awkwardly situated Rook.



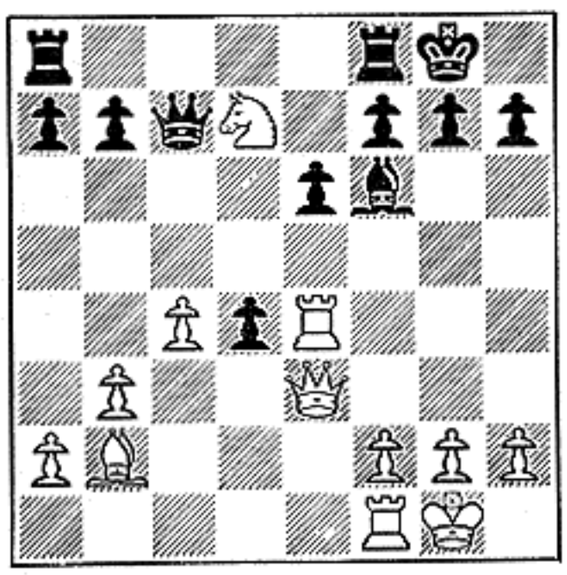
4 WHITE TO MOVE
Believe it or not, Black's Queen is lost! Here's how: 1 P–B7§, K–R2 (forced) 2 Q–B5†, K–R1 (and 2 . . . K–N2 leads to the same result) 3 Q–B6†, K–R2 and now White is ready for a dagger-like check which discovers not on Black's King, but on his Queen! 4 P–N6† wins the Black Queen. Curious!



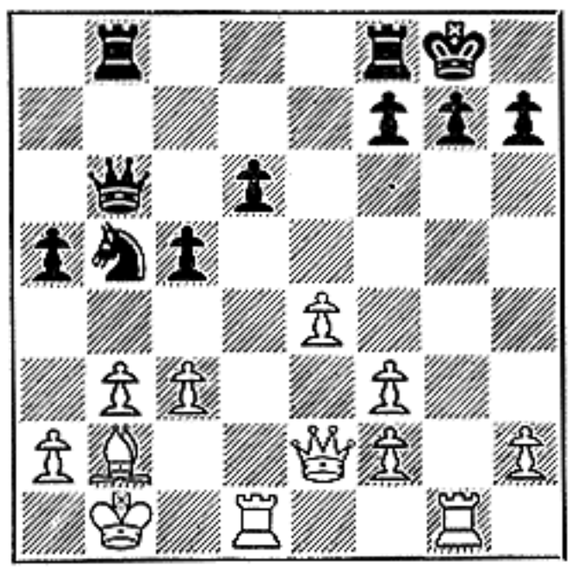
5 WHITE TO MOVE
White is momentarily a piece down, but he can play 1 RPxN with a fine game. Better yet, he can try a discovered check by moving his Knight—but where? Here's how White worked it out: 1 N–K7‡! K–R1 2 N–N6†!! PxN 3 RPxN§ and mate next move. Easy, but very entertaining!



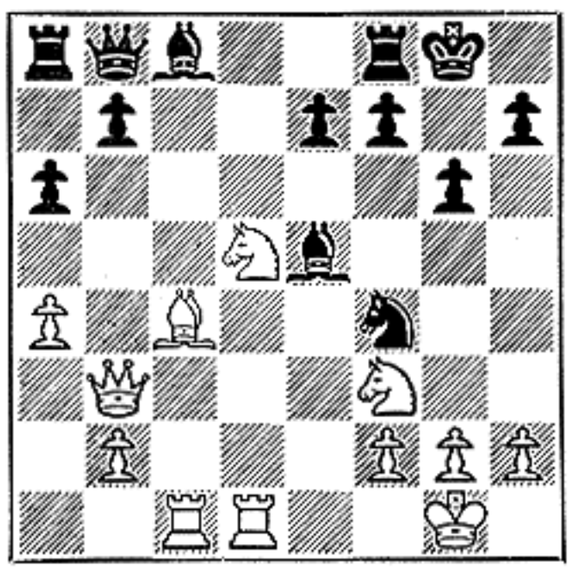
6 WHITE TO MOVE
The winning process that follows has been given a variety of names, such as "windmill," "hit and run," and the like. 1 R–N7†, K–B1 2 RxQP§, K–N1 3 R–N7†, K–B1 4 R–N7§, K–N1 5 RxR†, N–B1 6 RxN mate! The story goes that the great Steinitz played the role of victim in this example!



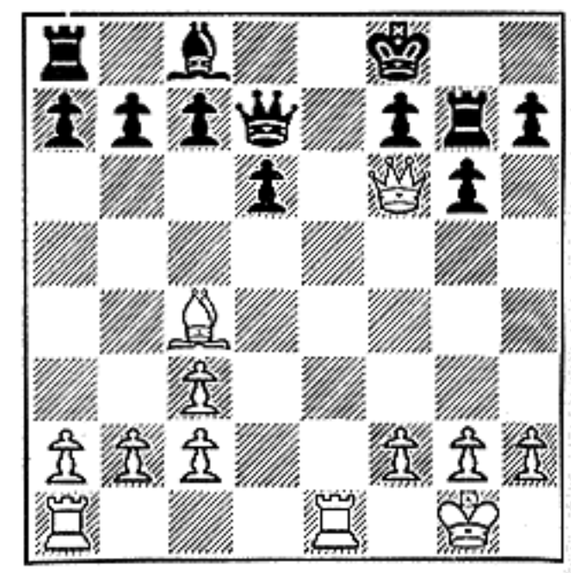
7 BLACK TO MOVE
Black should maintain material equality by simply playing 1 . . . QxN. Instead, he decides to accept the offer of White's Queen. So: 1 . . . PxQ 2 NxB†, K–R1 (if 2 . . . PxN, 3 R–N4† and mate next move), 3 R–R4, P–KR3 4 RxPch†! PxR 5 N–K8§ followed by 6 NxQ with material advantage.



8 WHITE TO MOVE
Another witty example of discovered check on the long, long diagonal: 1 QxN!! QxQ 2 P–QB4, Q–Q2 (if he prevents the attack that now follows, he is left a piece down) 3 RxP†, K–R1 4 R–N8‡! KxR 5 R–N1† and mate next move. The Bishop's stealthy unmasking is a delightful touch.



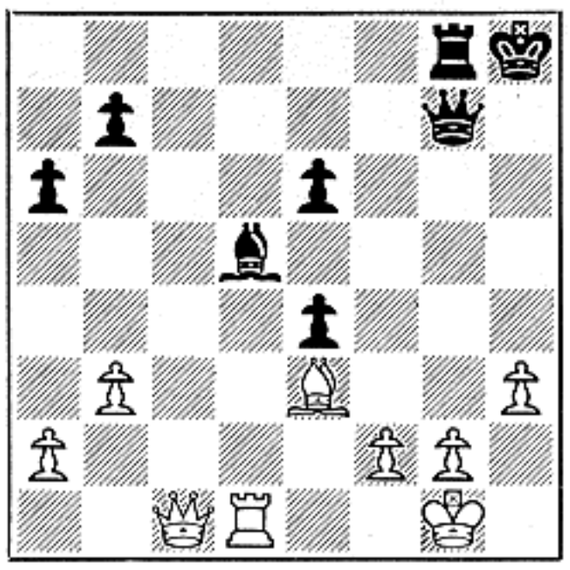
9 WHITE TO MOVE
Here is a five-move combination which looks complicated, but which is based on a simple idea: discovered-attack. 1 N–N6, R–R2 2 N/6xB, RxN 3 NxB, QxN 4 BxP†, K–N2 5 RxR and wins. Here again it was not the King who proved to be the victim. Nevertheless, his frailty made the idea work.



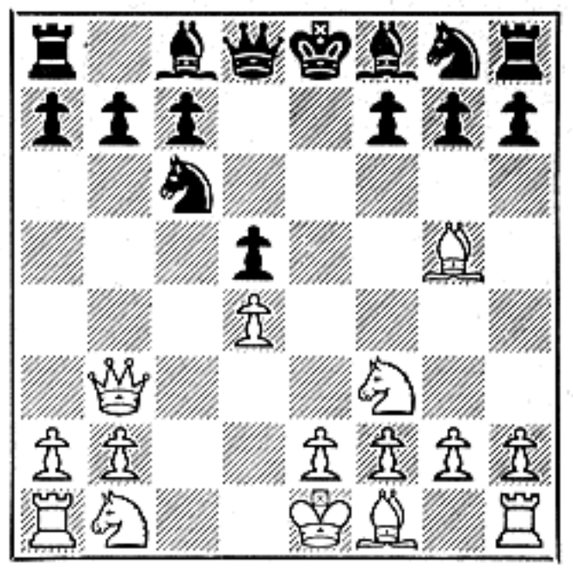
10 WHITE TO MOVE
Black is badly bottled up. His King is in danger, his forces are useless. White is able to exploit this situation with a remarkable move: 1 BxP! This threatens a variety of deadly discovered checks, and leaves Black helpless. Thus, if 1 . . . RxB, 2 Q–R8 mate. Or, if 1 . . . QxB, 2 Q–Q8† etc.

THREATS

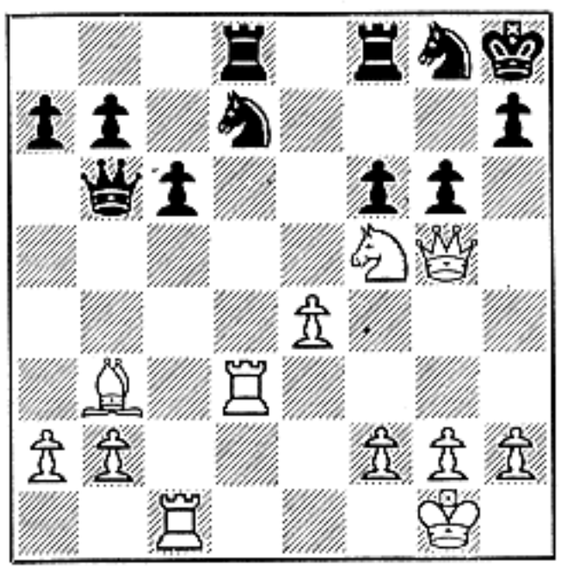
A BOOK could be written about threats, and Reinfeld is probably writing it! There are all kinds of threats —those that are seen and those that are overlooked; those that are real and those that are fake; those that are irresistible and those that can be parried. In this first set of threats we get an insight into the problems that are involved; in each case the player who is on the move is subjected to at least one threat, and he must ask himself: (a) does my opponent threaten something? (b) if so, what does he threaten? and (c) what is the best way to meet the threat?



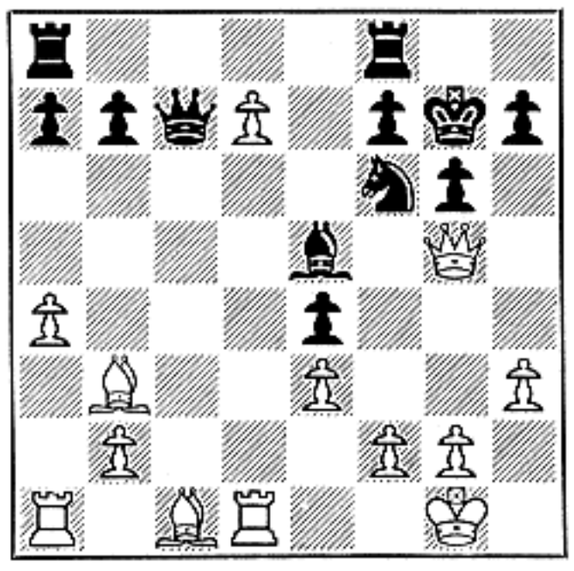
1 WHITE TO MOVE
Black threatens mate along the open file. Instead of resorting to passive defense, White counters cleverly with *1 B–Q4!*, *P–K4* (forced); *2 BxP!!*, *QxB*; *3 Q–R6 mate!* The key idea was: Black's King and Queen were on the same diagonal.



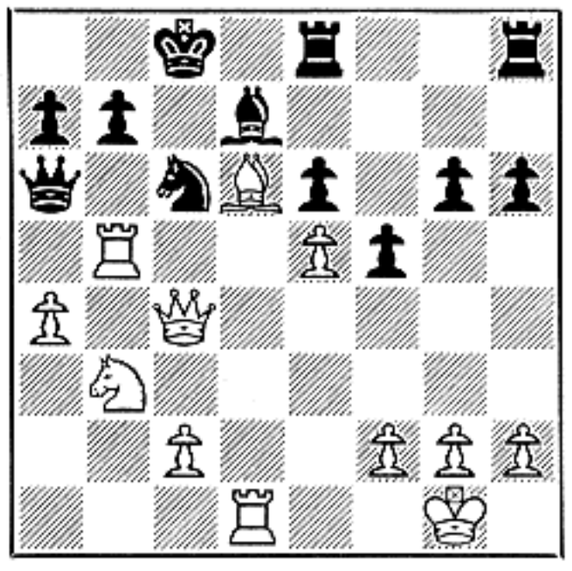
2 BLACK TO MOVE
This time a counterthreat *doesn't work.* Black's Queen is attacked. Instead of defending, he tries counter-attack by *1 . . . NxP?* His intention is if 2 BxQ, NxQ or 2 Nx N, QxB with a Pawn up. But White smashes his plan with *2 Q–R4†!* (wins a piece).



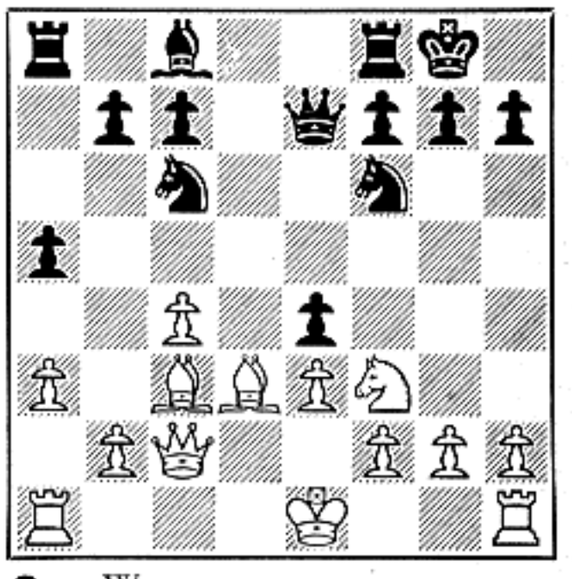
3 WHITE TO MOVE
Black has two threats: 1 . . . PxQ or 1 . . . PxN. *One* of them ought to work! But Black loses because of a forgotten factor: his King-side lacks protection. Thus: *1 QxNP!!*, *PxQ*; *2 R–R3†*, *N–R3*; *3 RxN mate.* It takes violent methods to break a double threat.



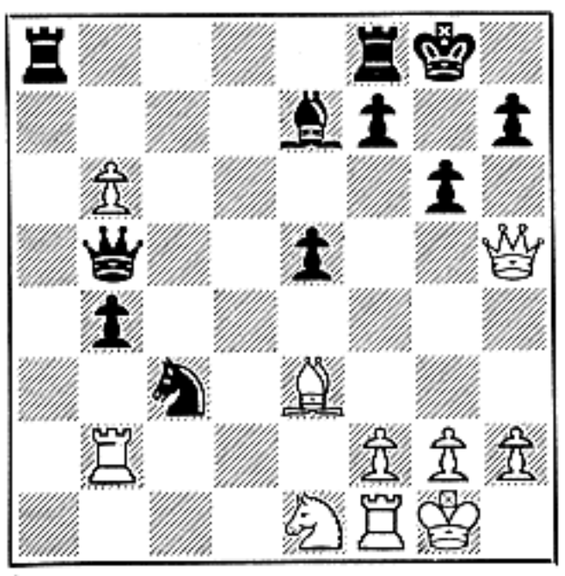
4 WHITE TO MOVE
The books warn against far-ranging sorties by an unsupported Queen. Many players with the White pieces might miss the fact that Black is threatening to win the Queen by 1 . . . P–KR3; 2 Q–R4, P–KN4. White sees the threat, parries it by *1 P–B4.*



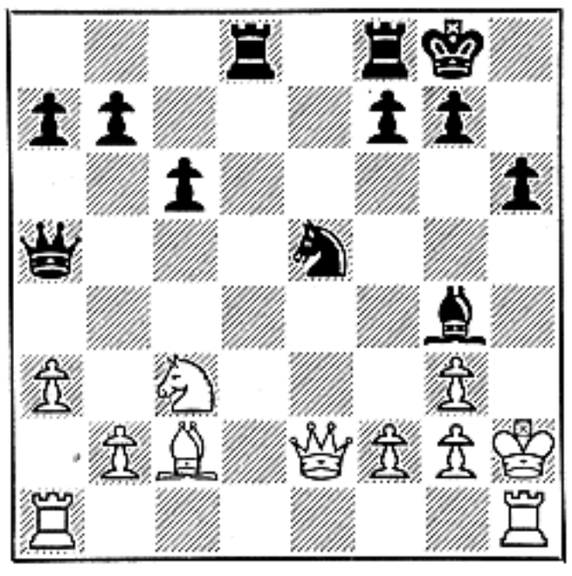
5 BLACK TO MOVE
The threat is 1 N–B5 winning the Queen in broad daylight. Black defends with *1 . . . P–N3* (what else?), but now comes the astonishing replay *2 N–R5!* Black is lost, for if 2 . . . *PxN*; *3 R–N8 mate!* Black's forces were poorly posted for defense.



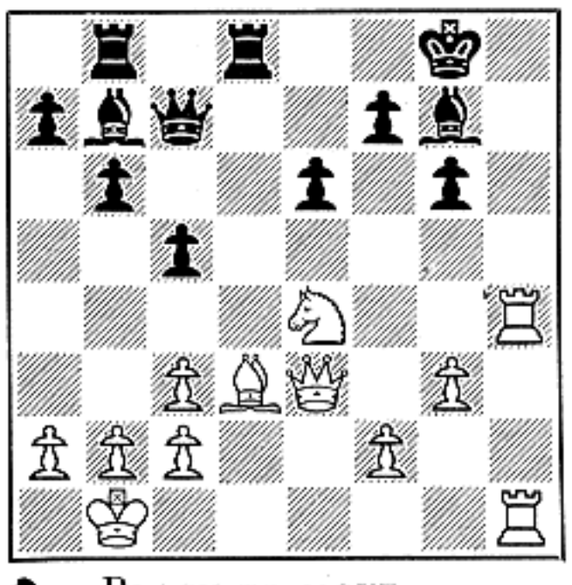
6 WHITE TO MOVE
White is threatened with the loss of a piece, and at first sight there is nothing he can do about it. But there is: *1 BxN!* (knocking the props from under Black's threat). If 1 . . . KPxB; 2 BxQ wins the exchange. Or 1 . . . Qx B; 2 BxP etc.



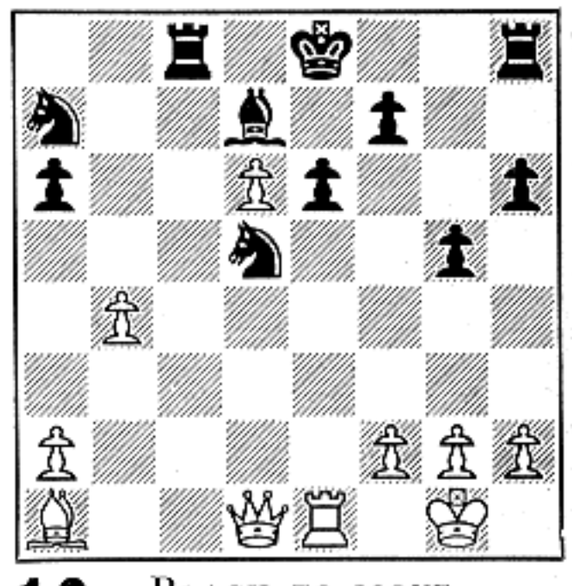
7 WHITE TO MOVE
White, whose Queen is threatened, has a reason for keeping this piece on the diagonal Q1–KR5. So: *1 Q–N4*, *P–B4*; *2 Q–B3*, *P–K5.* The Queen must go off the diagonal: *3 Q–R3*, *N–K7†*; *4 RxN*, *QxR* winning the exchange; or *4 K–R1*, *N–N6†* with the same result.



8 WHITE TO MOVE
White's Queen is attacked. The most obvious move is *1 P–B3*, which, however, is inadequate, as it allows a neat combination by Black: *1 . . . BxP!*; *2 Px B*, *R–Q7!*; *3 QxR*, *NxP†* winning the Queen. A theme worth knowing!



9 BLACK TO MOVE
White's threat is positively fiendish: 1 R–R8†!, Bx R; 2 RxB†, KxR; 3 Q–R6†, K–N1; 4 N–B6 mate! But Black sees through this and defends himself easily with *1 . . . BxN.* The attack goes up in smoke, and the King Rook file is no longer dangerous.

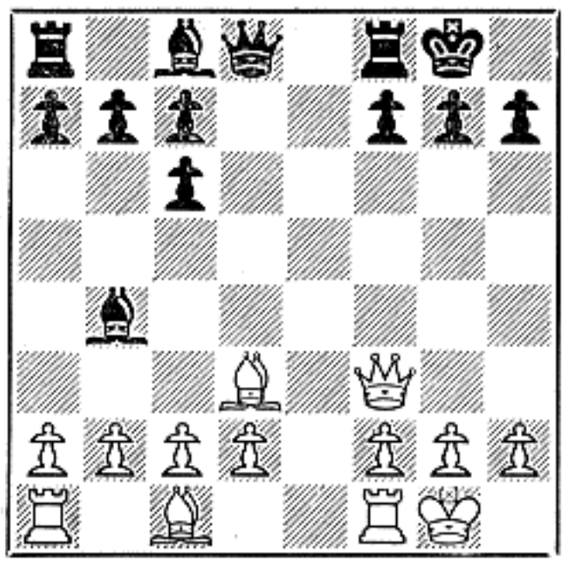


10 BLACK TO MOVE
Black, ahead in material, is nevertheless threatened with 1 BxR or 1 QxN. The only way to defend both threats is to play *1 . . . O–O.* But then *2 Q–Q4* (threatens mate!) wins the Knight at QR7. Bad co-operation by the Black pieces!

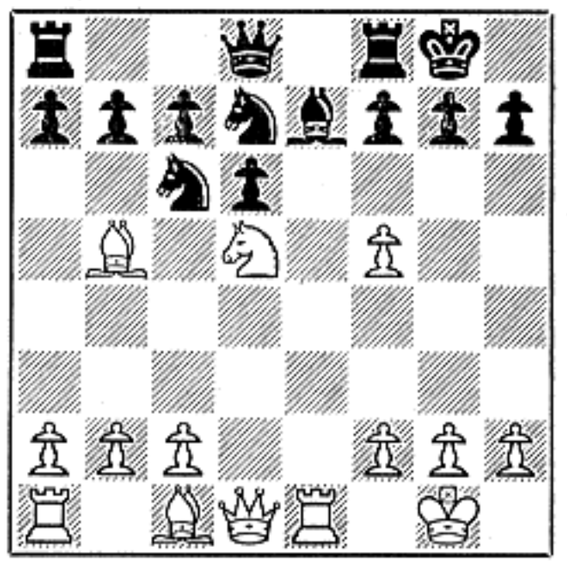
THREATS

"A THREAT might be defined as the prelude to an attack. The threat may turn into a genuine attack or it may die on the vine. The great practical questions always are: does the opponent see the threat and, if he does, can he do something about it?

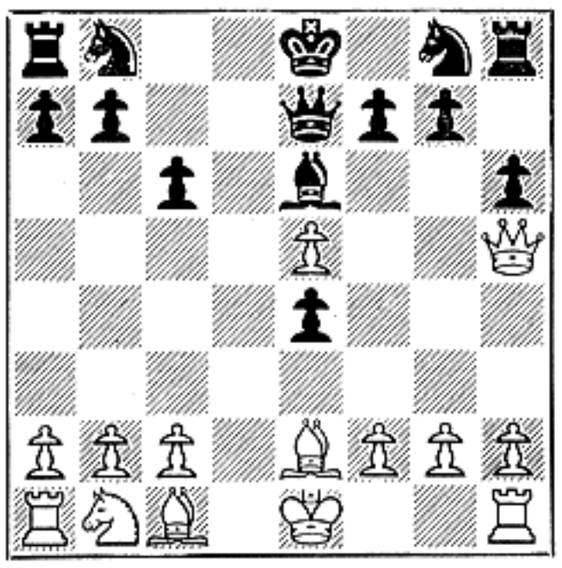
"The subject of threats is one of the most fascinating departments of chess tactics. To know how to invent threats, to renew them, to disguise them, is to know how to keep the attack going at an irresistible pace. But there is a vast difference between purposeful threats and the aimless hounding of enemy pieces."—from LEARN CHESS FAST by Reshevsky and Reinfeld.



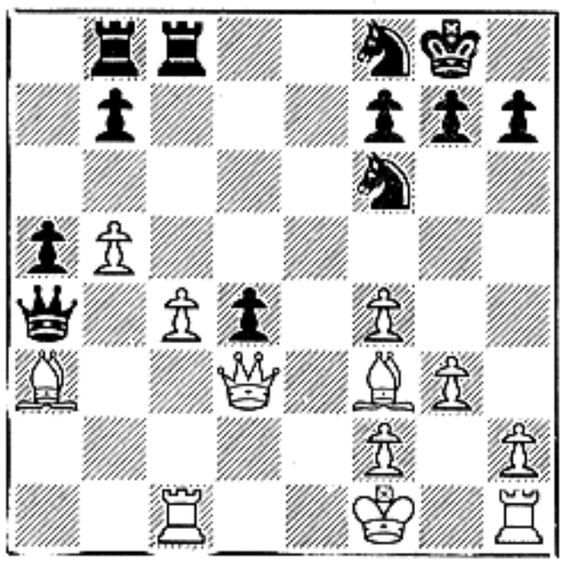
1 BLACK TO MOVE
White threatens to play (2) Q–K4 menacing mate and also attacking the exposed Bishop. There are a number of satisfactory parries such as 1 . . . B–Q3 or . . . Q–K2 or . . . R–K1. The Queen or Rook move deserves preference, as Black's development is facilitated.



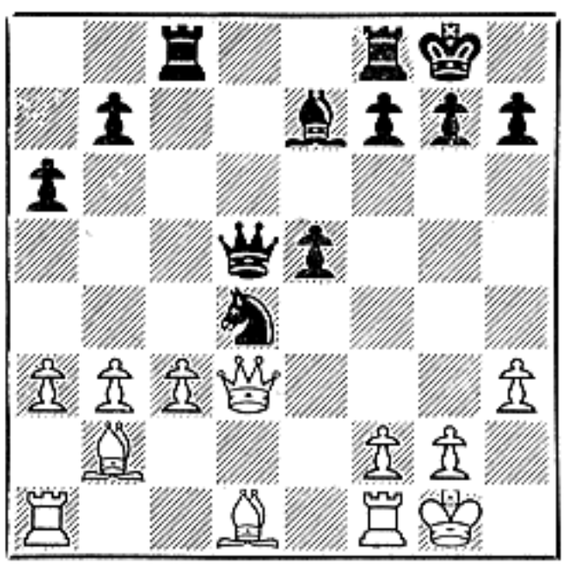
2 BLACK TO MOVE
Here the threat is one which an inexperienced player might easily overlook: (2) BxN, PxB (3) NxB†. Black has a good reply in 1 . . . B–B3, putting the Bishop on a good diagonal as it escapes from the double attack. (1 . . . N/3–K4? is met by 2 P–KB4.)



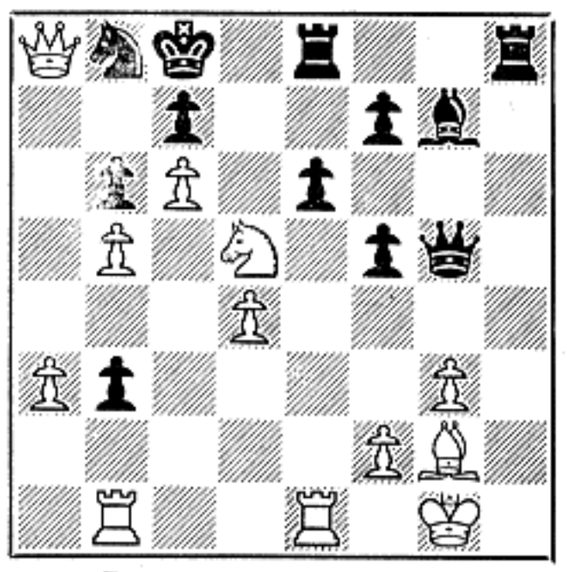
3 WHITE TO MOVE
The threat may be hard to find if we forget the warning against developing the Queen early in the game. By 1 . . . P–KN3, Black may steal the White Queen in broad daylight. White has no better than 1 B–Q1 to give the Queen room.



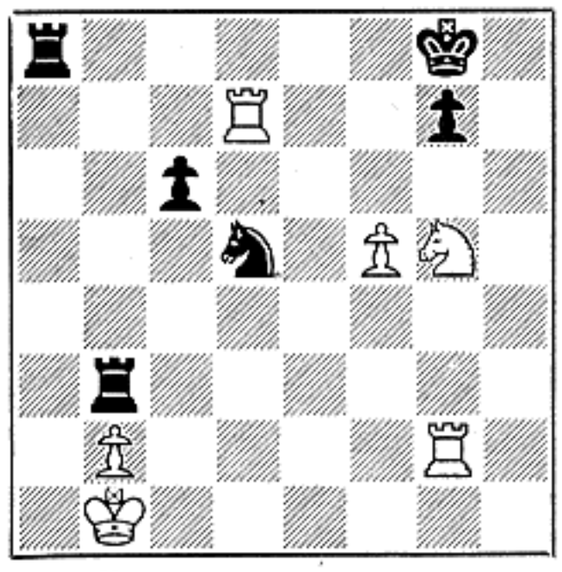
4 BLACK TO MOVE
Black's Queen has wandered far afield and is in fact trapped! White threatens the deadly 1 B–Q1, and there is nothing that Black can do (short of incurring ruinous material loss) to save her Majesty from immediate and absolute extinction!



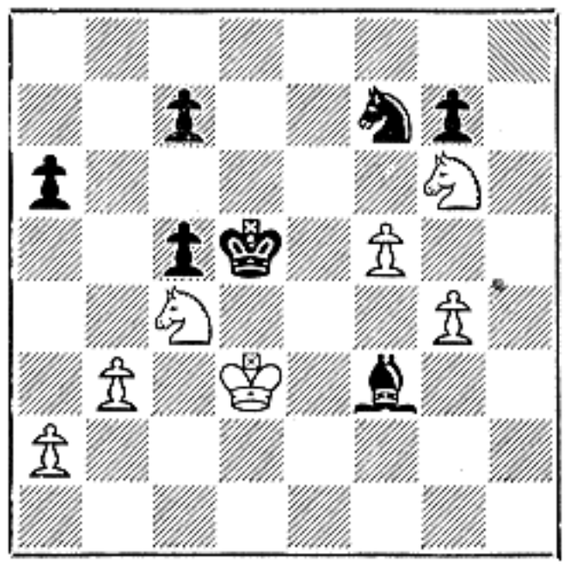
5 BLACK TO MOVE
Black is menaced with the loss of a piece, as his poor Knight is pinned and is under attack by a Pawn. But there is a tricky counter attack to save the day for him: 1 . . . Q–N4 so that, if 2 QxQ, NxQ, the Knight is safe after all.



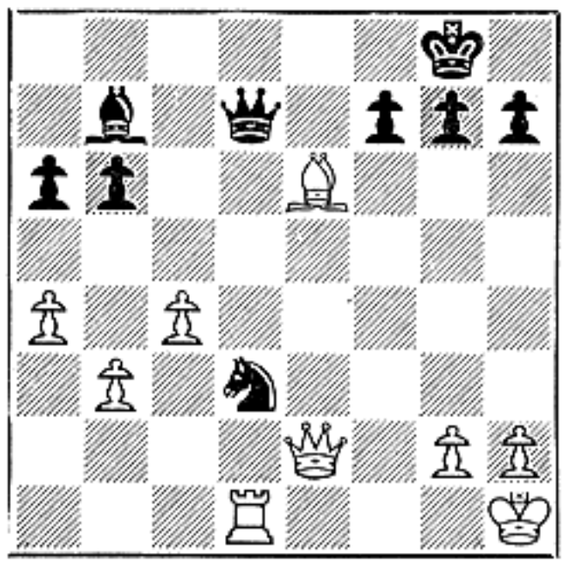
6 BLACK TO MOVE
The threat is Q–N7†, followed by mate on the next move. Black finds he is helpless against this threat, as, if 1 . . . PxN, 2 Q–N7†, K–Q1 3 QxN mate. The opening of the King file by the Knight sacrifice is a neat feature of White's plan.



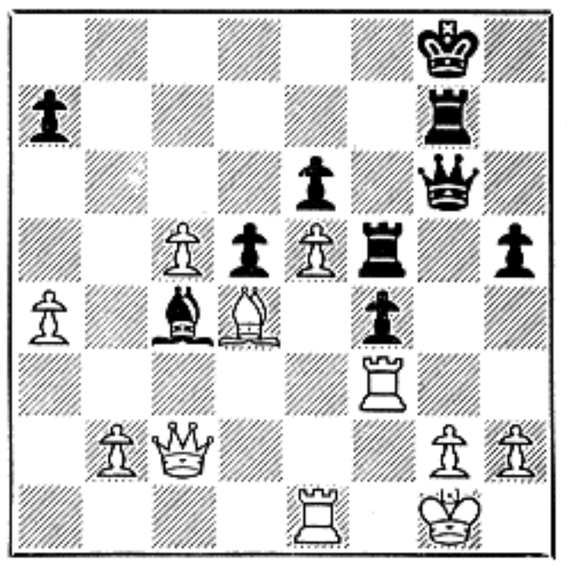
7 BLACK TO MOVE
In this harmless-looking position, White threatens (2) N–K6. But Black plays very strongly: 1 . . . R–Q6!! so, if 2 N–K6, R–Q8† 3 K–B2, N–K6† and Black wins. Or, if 2 K–B1, R–R8† 3 K–B2, N–N5 mate! White must lose at least the exchange (2 Rx N, etc.)



8 BLACK TO MOVE
Black resigned, since he could find no good parry to the threat of (1) N–K7 mate! The point is that, if 1 . . . B–K5† 2 K–K3, the mate threat is still on, and, if 2 . . . K–B3, 3 KxB wins the Bishop. (This is also true in case Black tries 1 . . . K–B3 2 N–K5†.)



9 BLACK TO MOVE
Black is the exchange down and his Queen and Knight are attacked. 1 . . . PxB? or 1 . . . QxB? is hopeless, but Black has a winning move just the same! It is 1 . . . N–B7†! If 2 QxN, QxR† 3 Q–N1, QxQ† 4 KxQ, PxB and Black emerges a full piece ahead.



10 WHITE TO MOVE
Because of the position of his Queen, White must beware of the sly threat, 1 . . . RxP! 2 QxQ, RxR† 3 K–B2, R–B8 mate. White can defend for the time being at any rate, with a move like 1 Q–Q2 which relieves the Queen of its lack of protection.

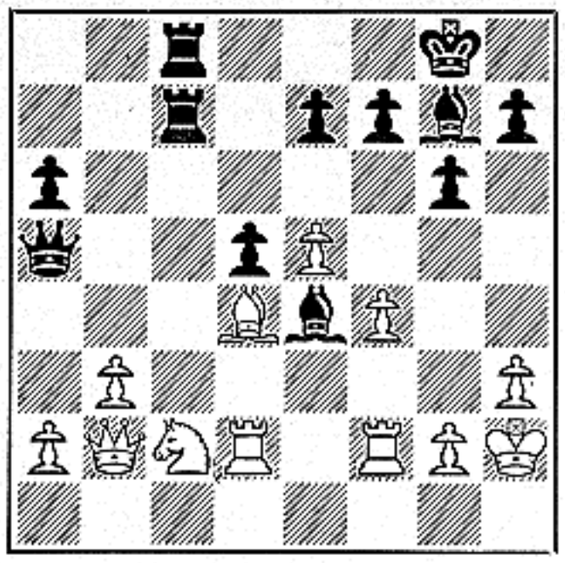
TACTICS

In *Winning Chess*, their great work on chess tactics, Irving Chernev and Fred Reinfeld write: "To execute the basic attacking ideas, we require *moves of violence*—forcible moves—forcing moves. All of them fall into one of the following groups:

1 A check and/or a capture

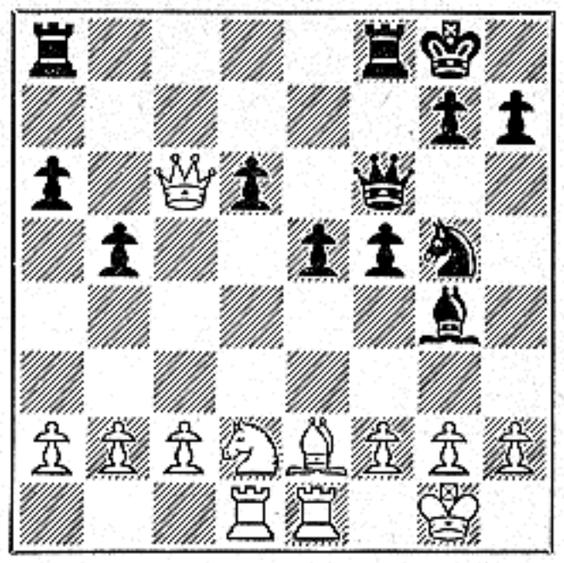
2 A threat to check and/or a capture

The virtue of these violent moves is that they cut down the opponent's choice of a reply. It is this brusque elimination of choice which enables the attacking player to be exact in his calculations."



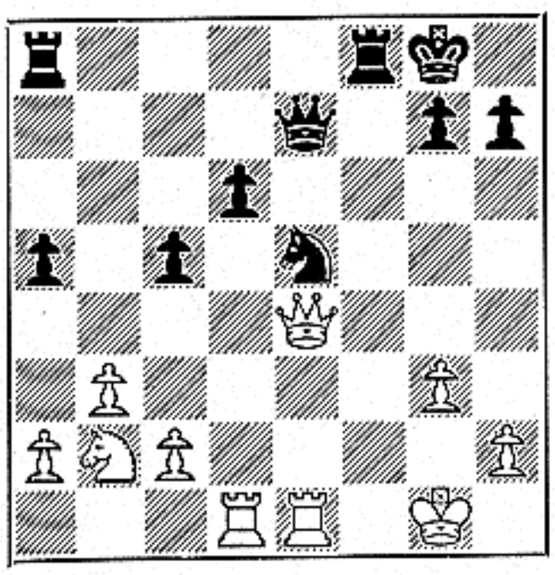
1 BLACK TO MOVE

Command of an open file often leads to control of the seventh rank. Specifically: 1...QxR!; 2 RxQ, RxN; 3 RxR, RxR. White resigns, for 4 QxR, BxQ and Black is a piece up; while 4 Q–R3 (or 4 Q–R1) loses the Queen after 4...RxP†.



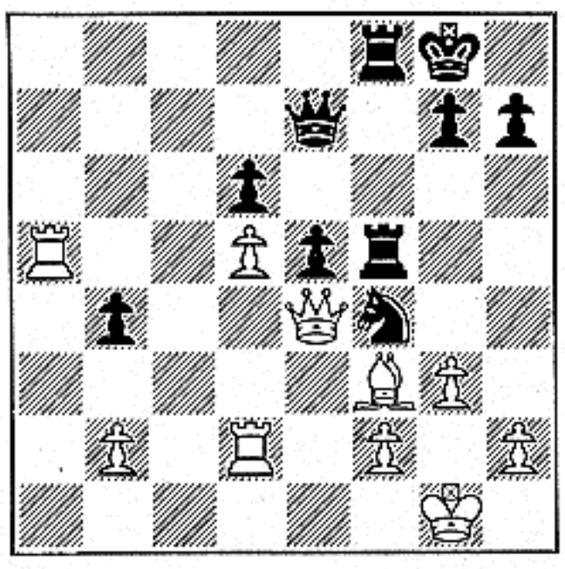
2 WHITE TO MOVE

Euwe (Black) overlooked that White can win a piece here by 1 P–KB3!, B–R4; 2 P—KB4! and if 2...BxB; 3 PxN! Luckily, White also missed this possibility. The moral? *Keep your eye on unprotected pieces!* Black eventually won.



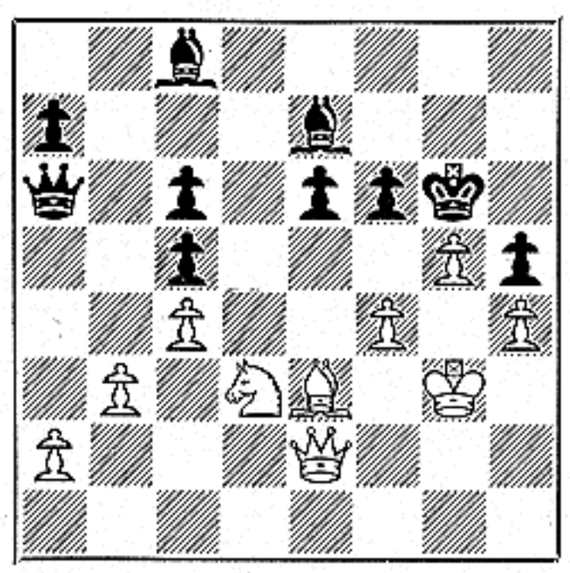
3 BLACK TO MOVE

Apparently Black's pinned Knight cannot move. But a check alters the picture: 1...N–B6†! wins the exchange, for if 2 QxN, QxR†! or 2 K–N2, NxR† or 2 K–R1, NxR!; 3 QxQ, R–B8 mate! *A check is the best way to break out of a pin.*



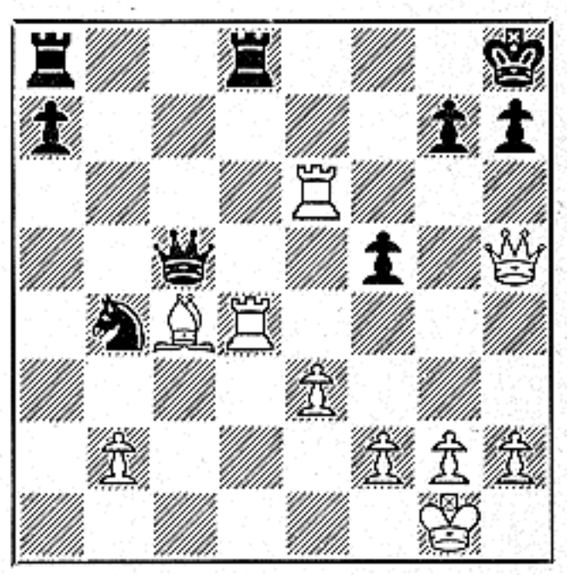
4 BLACK TO MOVE

This one's easy: 1...N–R6†; 2 K—N2, N–N4 winning the Bishop. Why does Black win so effortlessly? His pieces are concentrated for attack, White's are lazily scattered. The other decisive factor: White's Bishop *lacks Pawn protection.*



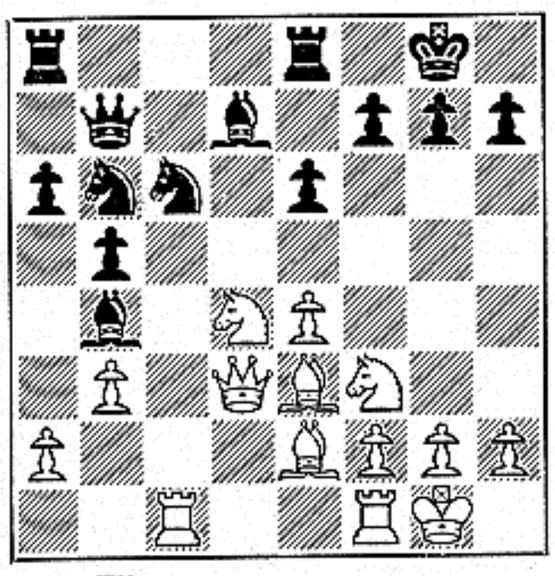
5 WHITE TO MOVE

White has played magnificent strategical chess, but now we come to tactics: 1 P–B5†!, PxP (if 1...KxP; 2 Q–B3† leads to the same finish); 2 QxP†!!, K–N2 (or 2...KxQ; 3 N–B4 mate!); 3 P–N6 forces mate. *Black's Queen is out of the battle.*



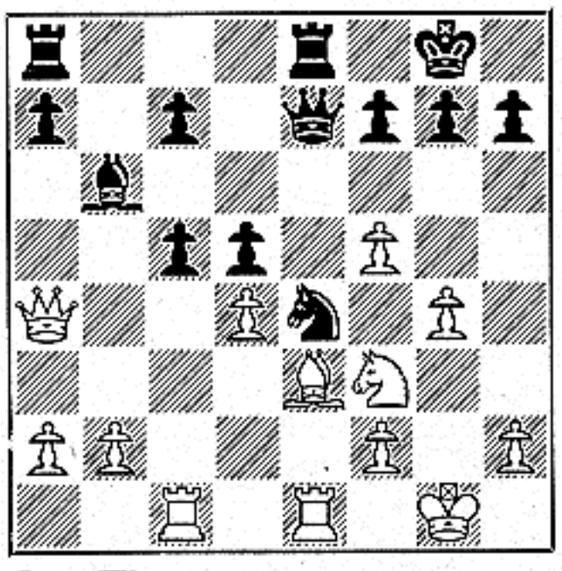
6 WHITE TO MOVE

Again we have an example of *concentrated force against a dispersed enemy.* If you see the idea, the final move of the combination will come to you in a flash; 1 Qx P†!!, KxQ; 2 R–R4†, K–N1; 3 R–K8 mate! The Bishop comes to life.



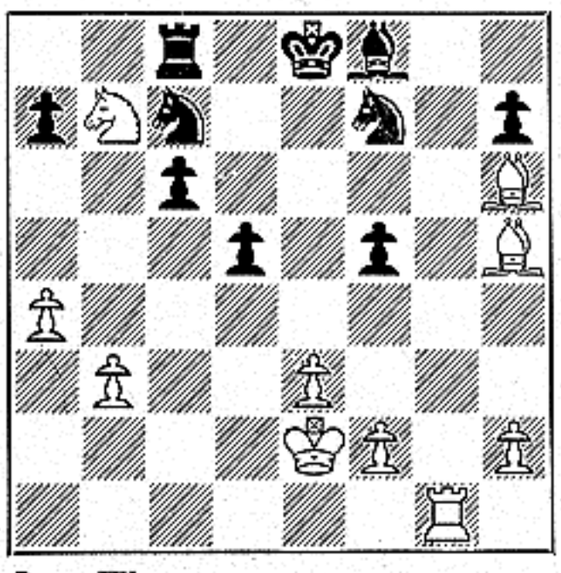
7 WHITE TO MOVE

By building up a position in which he can *attack two pieces simultaneously*, White wins a piece. Here's how it's done: 1 NxN, BxN; 2 Q–Q4! Black's reply is forced: 2...B–R4; now comes 3 P–QN4, R–Q1; 4 Q–B5 winning a piece.



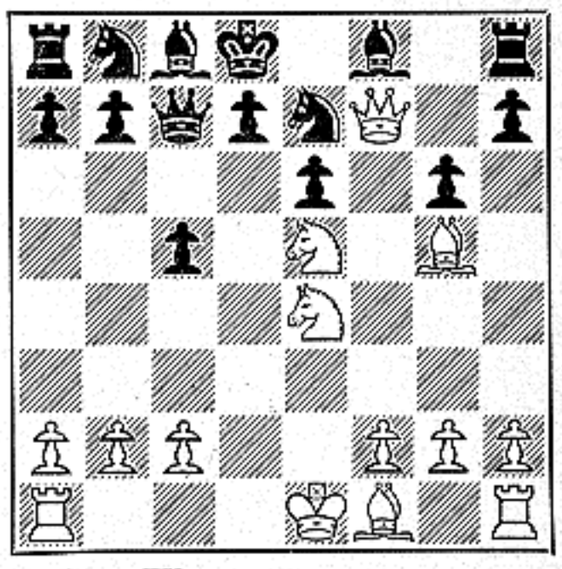
8 WHITE TO MOVE

At first sight the statement that Black must lose a piece sounds incredible. His difficulty is that his vulnerable Queen is on the same line with White's King Rook. 1 PxP, BxP; 2 BxB, NxB; 3 RxN! and Black is lost. If 1...NxQBP; 2 BxN wins.



9 WHITE TO MOVE

White wins a piece by preparing for *a Knight fork.* 1 BxB, KxB; 2 BxN, KxB; 3 N–Q6† followed by 4 NxR. Of course, this sequence can hardly be dignified by such a term as combination; yet such forcing lines win many a game.

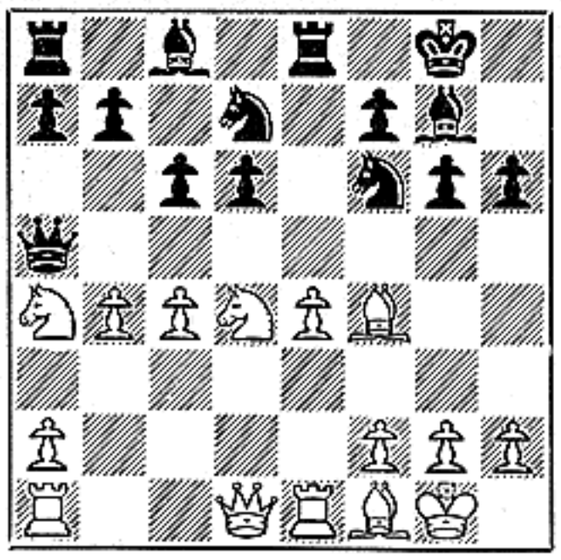


10 WHITE TO MOVE

Black has played the opening so badly that striking punishment is possible. The impressive feature of this position is the unusually heavy concentration of White pieces. 1 Q–K8†!!, KxQ; 2 N–B6†, K–Q1; 3 N–B7 mate! A surprising finish.

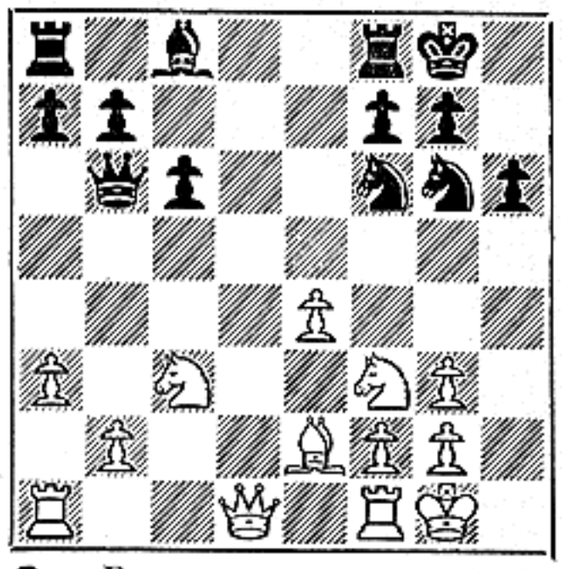
TRAPS

THE most fascinating thing, or if you will, the most exasperating thing, about chess is that while there is usually only one way to win, there are generally many ways to lose. Of all the ways to lose, none is so infuriating as to fall into a "silly" or "simple" or "obvious" trap. Since players *will* snap at gaudy bait, and since even the most important games continue to be decided by "simple" tactices, the following examples lend themselves to profitable and amusing reading. Most of the examples are "simple," some are not so "simple." Some of these examples are from real life, some were avoided in the nick of time.



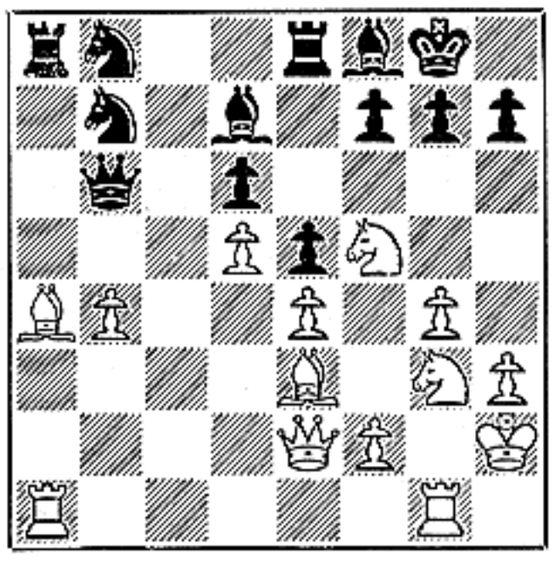
1 BLACK TO MOVE

There is a common belief, based on well-founded fact, that Queen captures of the Queen Knight Pawn can often prove fatal. Here is a gruesome example: 1 . . . QxP??; 2 B–Q2, Q–R6; 3 R–K3 and Black's Queen is trapped!



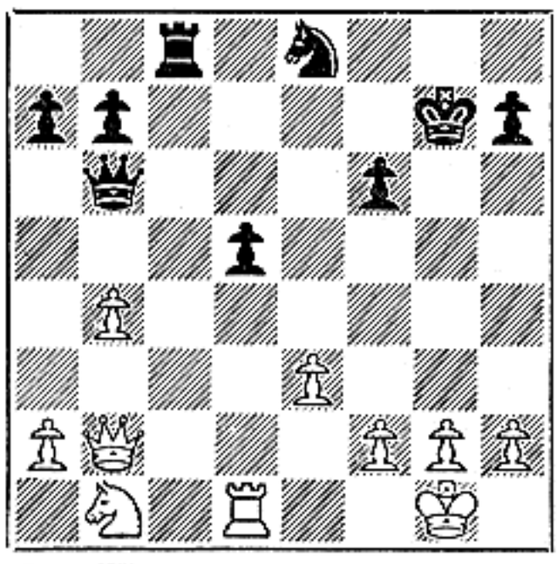
2 BLACK TO MOVE

More of the same. White's pieces are not too aggressively posted, which makes 1 . . . QxP?? quite plausible. Yet 2 N–R4 leaves the Queen without a single flight square! It requires five of the White forces to control the Queen's retreat.



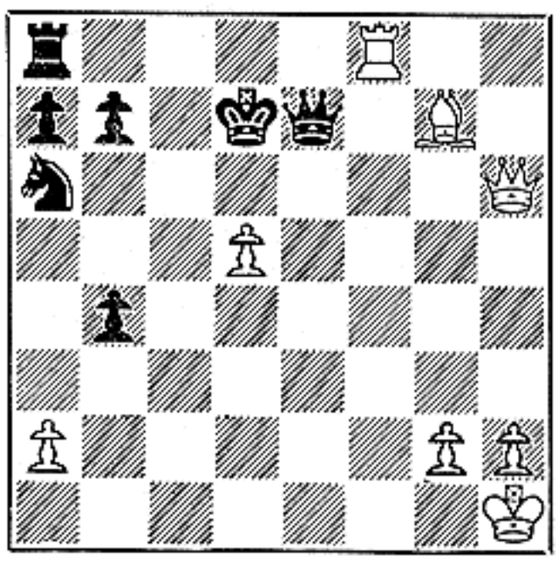
3 BLACK TO MOVE

Again the Queen Knight Pawn is the bait. But the badly bunched position of Black's pieces on the Queen Knight file bankrupts the Pawn-grabbing try 1 . . . QxP?? True, after 2 KR–KN1 Black need not lose the Queen, but a piece is lost.



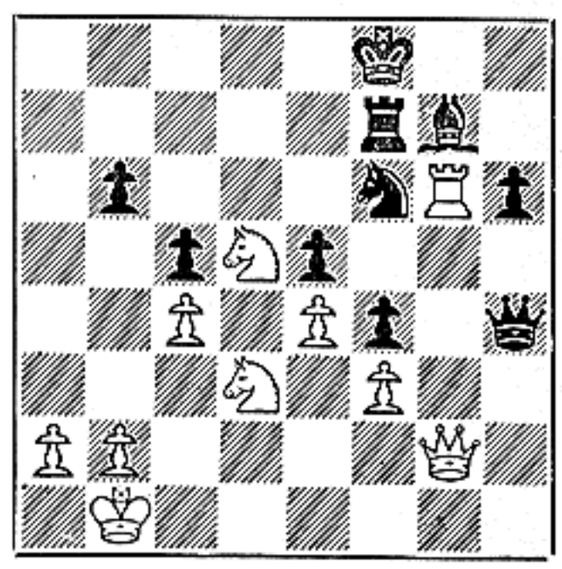
4 WHITE TO MOVE

Here, for once, capturing the Queen Knight Pawn is an unmixed blessing. White unsuspectingly captures the Queen Pawn, but is rocked out of his chair (after 1 RxP??) by the brutal reply 1 . . . QxNP! White pays a ruinous price to stop mate.



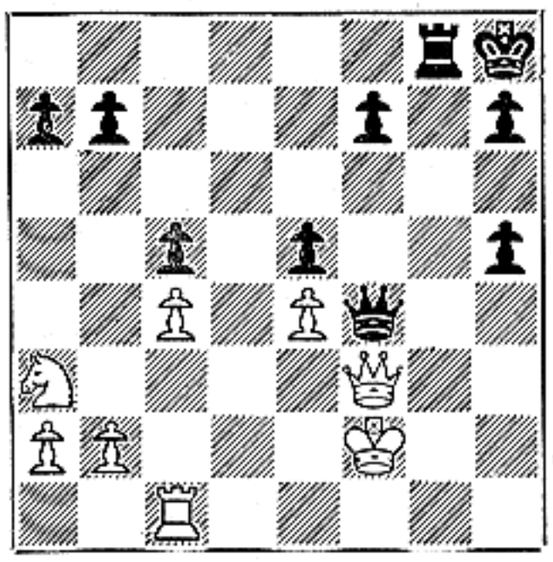
5 WHITE TO MOVE

One of the most maddening ways to lose a game is to blunder at the end of a well-played game and thus miss a well-earned win. Thus: 1 RxR???, Q–K8 mate! But if White has his wits about him, he interpolates 1 Q–K6†!, takes the Rook later.



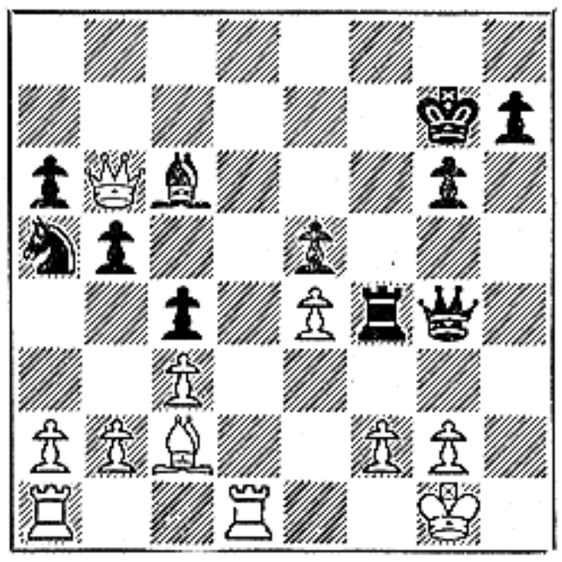
6 WHITE TO MOVE

If White tries to win a Pawn by 1 NxKP (having in mind a tricky little finesse), he runs into a fatal counter-trap. Thus: 1 NxKP?, NxN; 2 NxR (the point) Q–K8†! (the first surprise) 3 K–B2, N–K6† (the second surprise) winning the Queen!



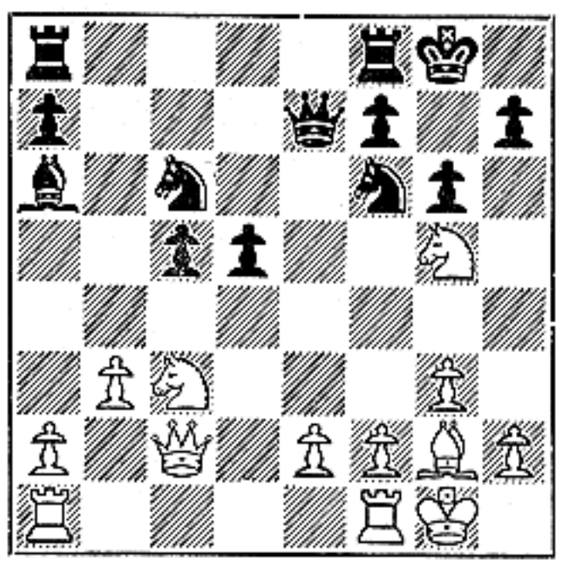
7 BLACK TO MOVE

White has left his Rook in take, so that although he is the exchange down after 1 . . . QxR, he has a draw with 2 Q–B6†, R–N2; 3 Q–Q8† etc. But Black knows a trick worth two of that: he plays 1 . . . Q–Q7†! ruling out the perpetual check.



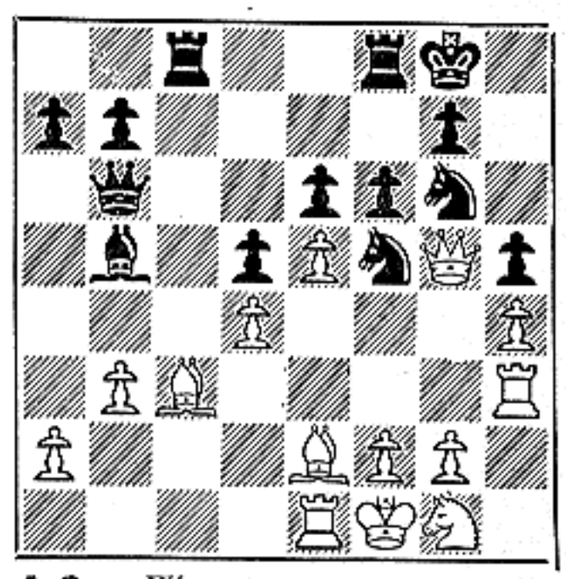
8 WHITE TO MOVE

White is the exchange to the good and he can win a piece by 1 QxN? But then comes 1 . . . RxBP!! with a draw, for example: 2 KxR, Q–B5†; 3 K–K2, Q–N5†; 4 K–Q2, Q–B5†; 5 K–K2, Q–N5†; 6 K–K1, Q–N6†; K–B1, Q–B5†; 8 K–N1, Q–K6† etc.



9 WHITE TO MOVE

Can White win a Pawn? He can, but shouldn't. Thus: 1 NxQP?, NxN; 2 BxN, N–N5; 3 Q–K4, NxB; 4 QxN, QR–Q1; 5 Q–B6, B–N2; 6 Q–N5, P–QR3; 7 Q–N6, R–Q3; 8 QxBP, R–B1 and White must lose a piece, at least.



10 WHITE TO MOVE

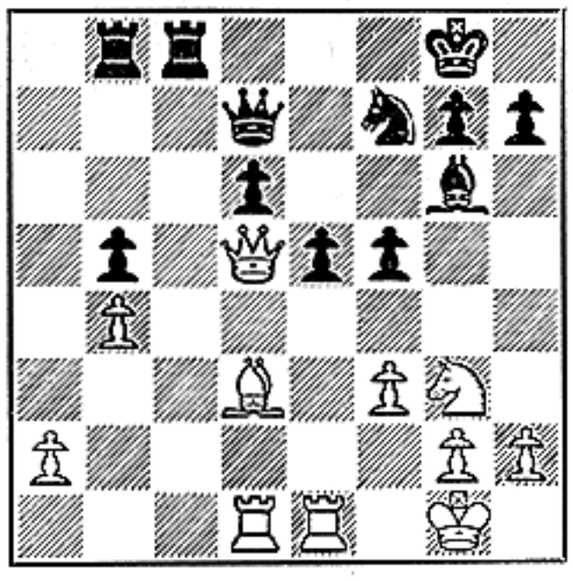
White's Queen is attacked. He can win a Pawn or capture a Knight or retreat. The last-mentioned is the prudent course, for if 1 QxN/6?, B–K1 wins the Queen in broad daylight. Or if 1 QxRP?, N–B5 wins the exchange.

TRAPS

"THERE's one born every minute" and "Never give a sucker an even break" are sayings which have particular point in the game of chess, where even the most harmless-looking move may have some not-so-harmless point.

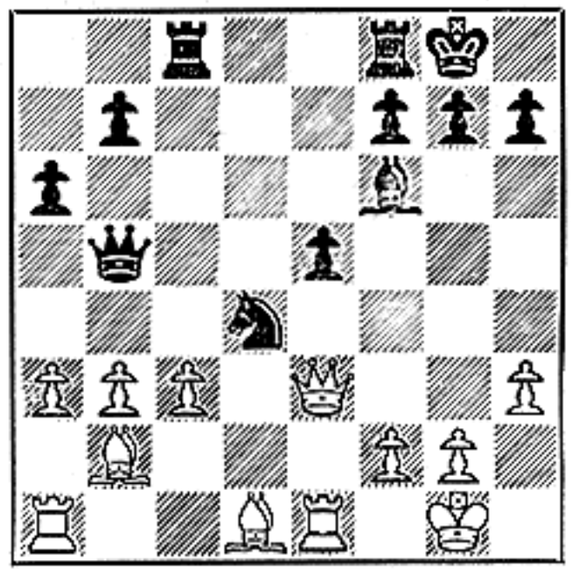
Almost every strong player tends toward the kind of style which that grand old veteran, Mieses, attributed to that grandest of all veterans, Emanuel Lasker: "a drop of poison in pure, limpid water."

Study of the following positions helps the student to master the kind of style required by such a highly competitive game as chess.



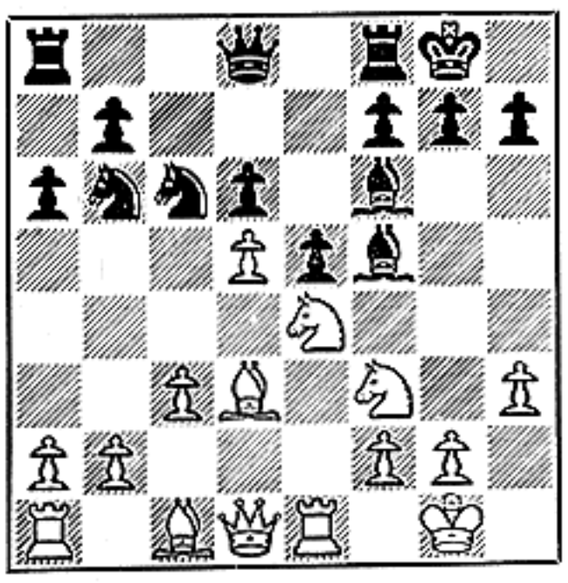
1 WHITE TO MOVE

Even the cleverest-appearing idea may have a yawning hole in it. Thus 1 RxP (relying on the fact that 1...PxR is bad and 1...NxR is impossible) is neatly refuted by 1...Q–R2† breaking out of the pin. Since White must respect the check, Black wins a Rook on his next move.



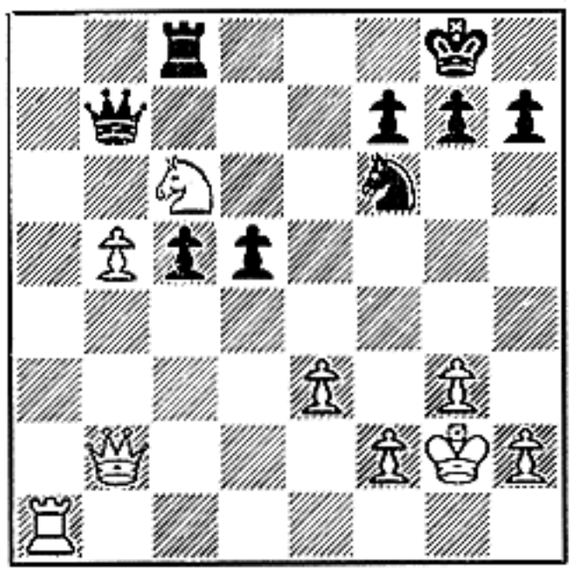
2 BLACK TO MOVE

Becoming too optimistic because of his generally superior position, Black snaps greedily at an exposed Pawn: 1...NxP. He overlooks, however, that White thereupon wins a piece with the seemingly nonsensical 2 P–QB4 which double-attacks Black's Knight and tickles his Queen.



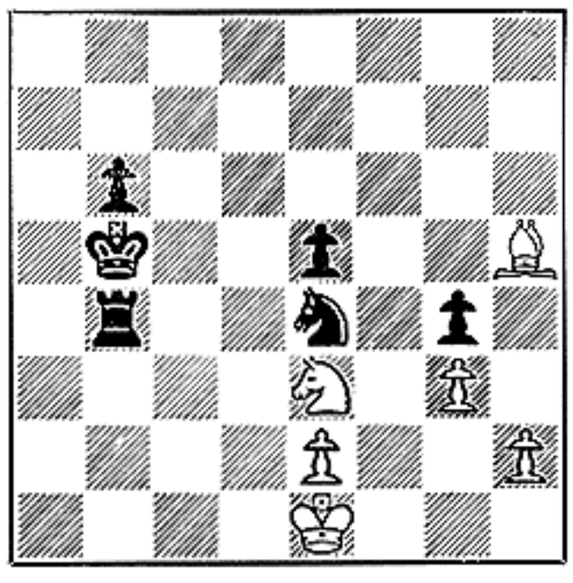
3 BLACK TO MOVE

As in the previous example, Black succumbs to a move—all too obvious—once you see it. He snatches a Pawn: 1...NxP; whereupon 2 NxB† wins! For, if 2...NxN, 3 BxB wins a piece; while, if 2...QxN, 3 BxB, QxB 4 QxN likewise wins a piece. It's poor business to barter Pawn for piece!



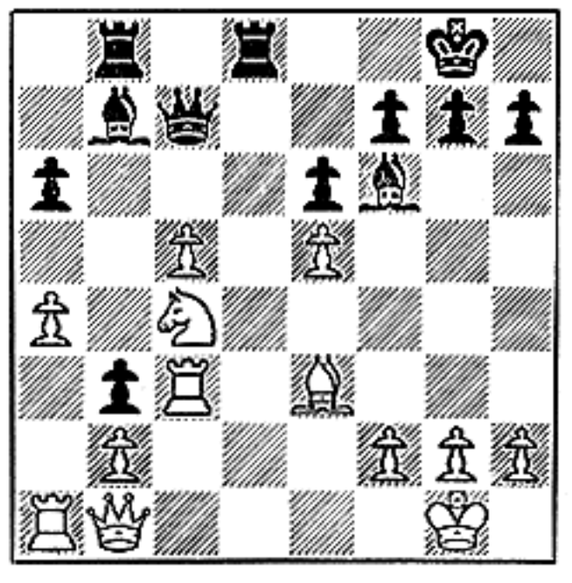
4 BLACK TO MOVE

Once more an attractive tactical idea gangs agley. Noticing that White's Queen Knight Pawn is pinned, Black tries 1...RxN, apparently winning a piece. Then White, as if blind, replies 2 PxR, allowing 2...QxQ, for he has in reserve 3 R–R8† which will force mate!



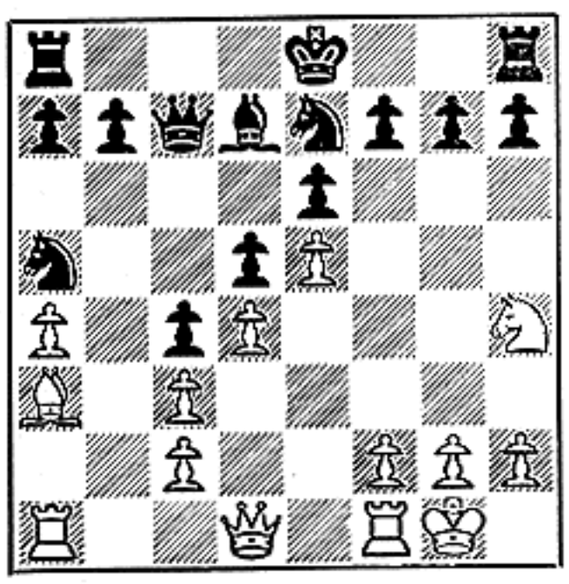
5 WHITE TO MOVE

It is rather curious that Black's King Knight Pawn, despite its consumptive appearance, cannot be captured with impunity. For instance, if 1 NxP, R–N8 mate! Or, if 1 BxP, R–N8† 2 N–Q1, RxN† 3 KxR, N–B7†, followed by 4...NxB. So White simply must refrain from capturing.



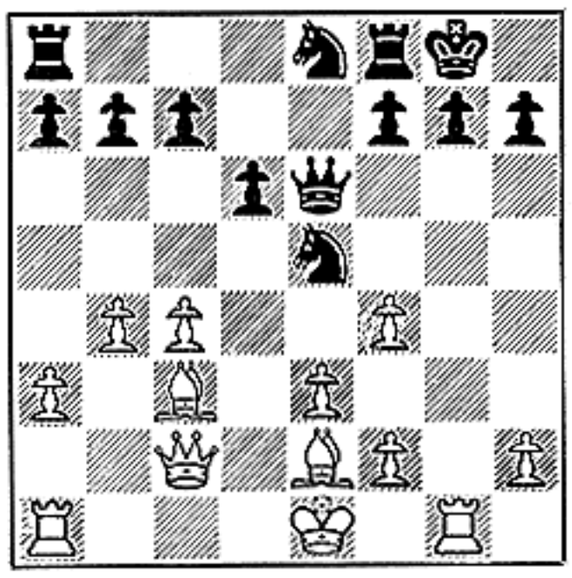
6 BLACK TO MOVE

Black sees a chance to capture a Pawn, and why not? He plays 1...BxKP (figuring on 2 NxB, QxN 3 RxP? Q–Q4 winning the Rook as 4...QxP mate is threatened). The play proceeds: 2 NxB, QxN but now comes 3 P–B6! followed by 4 P–B7! after which White draws blood.



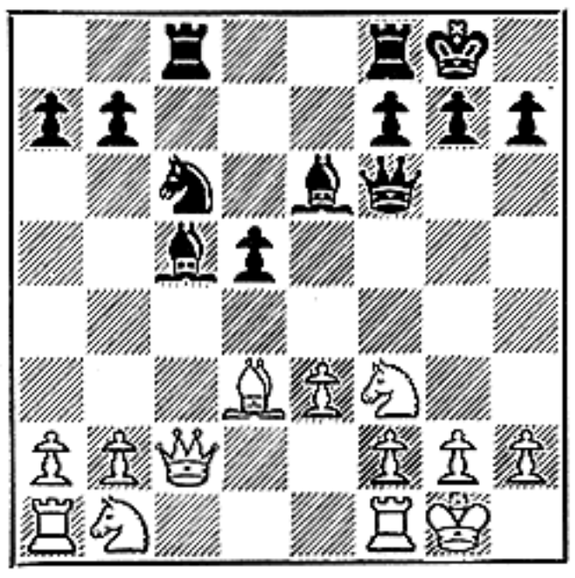
7 BLACK TO MOVE

White's Queen Rook Pawn is a weakness which it will pay Black to observe during the further course of the game. If Black wrongly prefers action to observation, we get: 1...BxP? 2 BxN, QxB 3 RxB, QxN 4 RxN, and Black finds that his impulsiveness has simply cost him a piece.



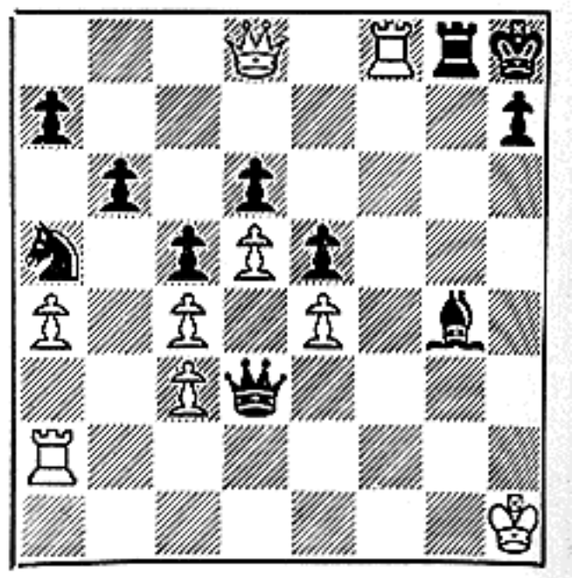
8 BLACK TO MOVE

Black ought to be suspicious: the line-up of a White Rook on the King Knight file and a White Bishop on the long diagonal spells trouble. The rash 1...NxP leads to 2 P–B5! Q–Q4 3 BxN, QxB 4 BxP!! QxQ 5 B–B6§, N–N2 6 RxN†, K–R1 7 R–N1 (or R–N2 or R–N3, etc, to R–N6) mate.



9 WHITE TO MOVE

Black's Bishop at B4 is *en prise*. White should be wary of such fat, juicy bait, but he isn't. So what happens? 1 QxB? N–K4! 2 Q–Q4, NxN† 3 PxN, Q–N4† 4 K–R1, B–R6 5 R–N1, QxR†! —followed by mate by the Rook, since the back rank is unprotected. (Giving up the White Queen lasts longer.)



10 BLACK TO MOVE

White has set a delightful snare: 1...Q–N8† 2 K–R2, QxR† 3 K–N3, B–K3§ 4 RxR†, BxR 5 Q–B6 mate! But Black, seeing through this fiendish plan, delivers the diabolical retort: 1...Q–B6†!! For now, if 2 RxQ (and what else?), then 2...BxR† 3 K–R2, RxQ, and Black wins easily

The Elements of Position Play

By FRED REINFELD

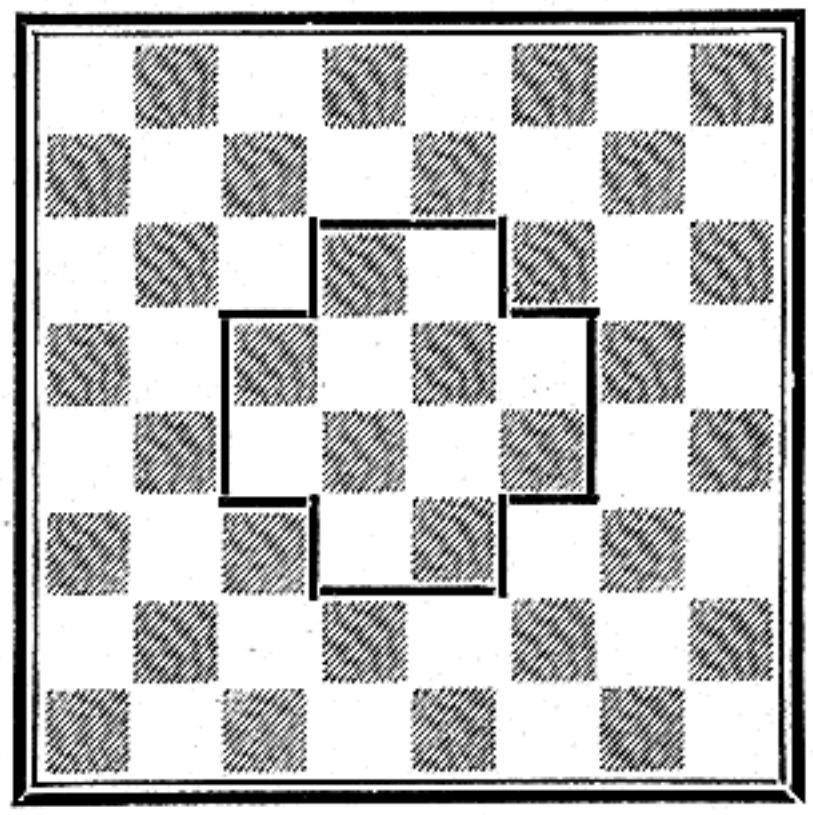
PART I

I. Some Fundamental Ideas About the Center

Chess manuals traditionally stress the importance of the center, and rightly so. A clear comprehension of the importance of the center is the logical preliminary to an understanding of position play.

1. What Do We Mean by the Center?

The center is the complex of squares which includes K3, Q3, KB4, K4, Q4, QB4, KB5, K5, Q5, QB5, K6 and Q6.



I The Center

The important Pawns (with reference to this area) are, therefore, the KP, QP and the BPs. As a rule only the KP and QP are called "center Pawns," the BPs being of subordinate importance for two reasons:

(a) The KP and QP, when placed at the fourth rank, control TWO squares in the center; the BPs, at the fourth rank, control only ONE square in the center. But, since we shall see later on that the center squares are the strongest —or the most important—or the most valuable —squares on the board, it follows that the KP and the QP have a greater value than the BPs. Further:

(b) The advance of the KP or QP opens up more avenues of development than does the advance of the BPs—and development, as we shall see later on, is another process which depends in great degree on the center.

2. What Kinds of Pawn Centers Are There?

For the purpose of this discussion, there are three kinds of Pawn centers:

(a) The "broad center"—made up of all four Pawns standing abreast, or of both the KP and the QP and one of the BPs (in all cases on the fourth rank).

(b) The "classical center"—made up of the KP and QP standing abreast on the fourth rank.

(c) The "half center"—comprising a KP or QP standing on the fourth rank and generally opposed by an enemy Pawn standing on its third rank on an *adjacent* file.

We shall ignore, for the time being, the type of center where Pawns oppose each other in the same file and on their respective fourth ranks (as after the moves 1 P-K4, P-K4).

In *open* games, we often see a Pawn at White's K4 supplemented by a Pawn at Black's Q3 or KB3; and in *close* games (or *semi-close* games) a Pawn at White's Q4 supplemented by a Pawn at Black's K3 or QB3.

Before concluding this section, let us briefly define three types of positions mentioned in the previous paragraph:

An *open* game is one where both sides play P-K4.

A *close* game is one where neither side plays P-K4.

A *semi-close* game is one where one side plays P-K4 and the other side does not; here you encounter some such reply as . . . P-K3 or . . . P-QB4 or . . . P-QB3.

3. Why Is the Center Important?

Before we proceed to answer this question, we must clarify for ourselves the difference between the terms *center* and *Pawn center*. The *center* is the area of squares shown in Diagram I, while the *Pawn center* is an *aggregate of Pawns* contained within this area.

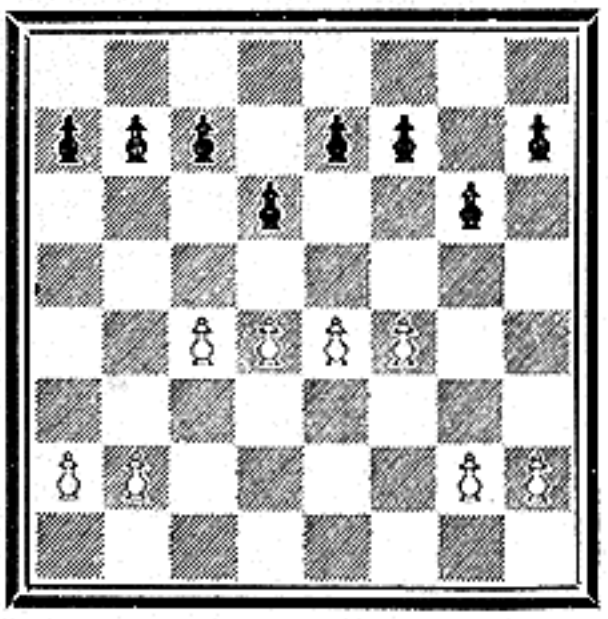
The *center* is important because, other things being equal:

(a) A piece placed in the center (especially K4, K5, Q4 or Q5) is posted where it can exert its maximum efficiency. You can test this easily and convincingly by counting the number of squares commanded by a Queen, a Bishop or a Knight when placed at K5, KB5 or at KR1.

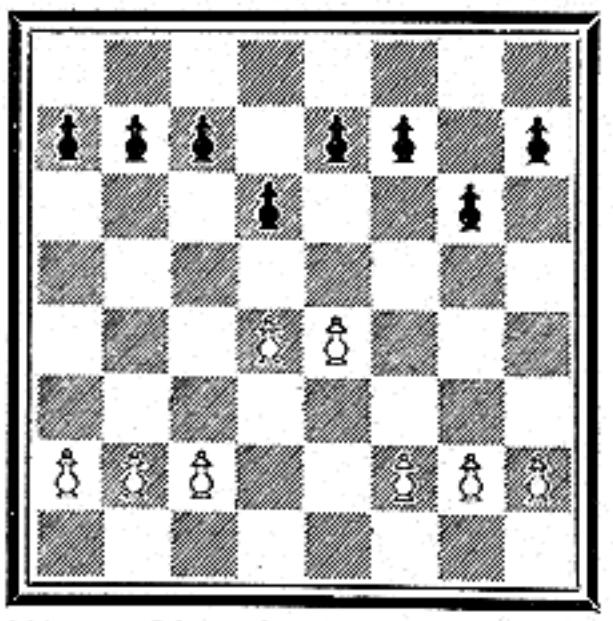
From this important feature of the center, we deduce the principle that:

(b) Pieces placed in the center can easily be transferred from one part of the center to another; also that pieces placed in the center can readily be switched as a rule to either wing.

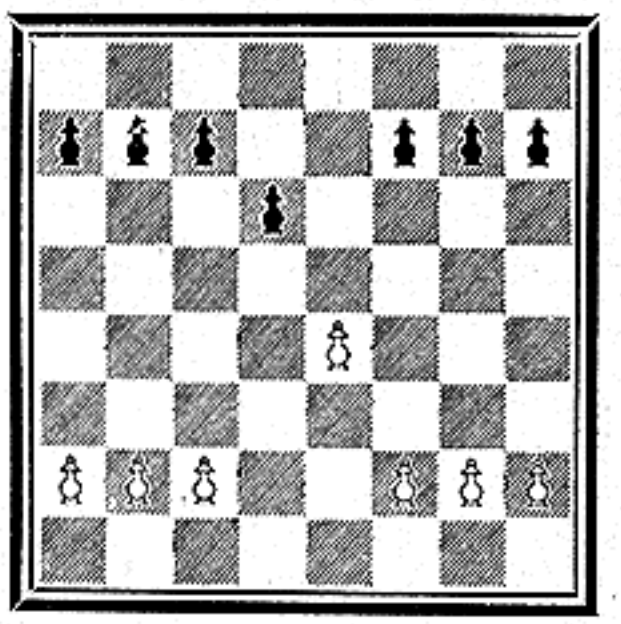
Stated in abstract form, as these principles usually are, they make very little impression on the imagination and the learning faculties of the inexperienced player. Paraphrasing principles (a) and (b), we may say that a player who



IIa Broad Center



IIb Classical Center



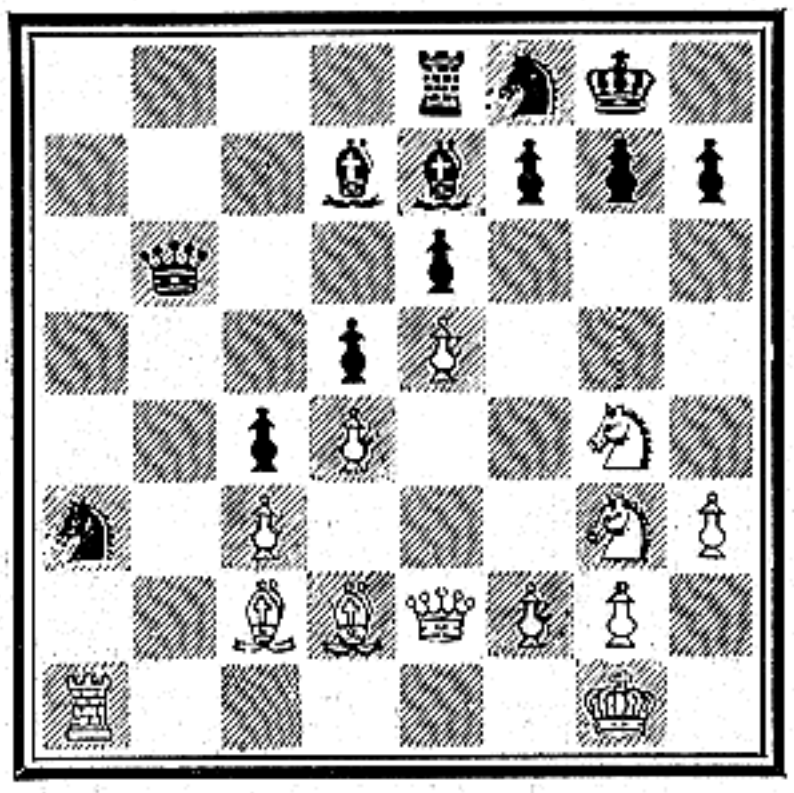
IIc Half-center

has a strong grip on the center has excellent chances of success if he undertakes an attack against an opponent who has an infirm hold (or none at all) on the center; and conversely, a player who has only slight command of the center is only inviting disaster if he attacks a player who controls the center. (Of course, such general rules do not apply to extraordinary positions; but it is hardly conceivable that a player who does not command the center could arrive at a powerful attacking formation.)

Diagram III shows a powerful attack based on complete control of the center:

(White to move)

Nimzovich



III Enevoldsen

(Copenhagen 1933)

White controls the center and his pieces are trained on the K side. Black's forces are divided and ineffectual. There followed: **24 RxKt! BxR; 25 Kt-R5, Kt-Kt3; 26 Kt(4)-B6ch! K-R1; 27 KtxKtP! R-KKt1; 28 KtxRP!! KxKt(Kt2); 29 Q-R5, P-B4; 30 PxP e. p. ch, K-B2; 31 Kt-Kt 5ch** and wins.

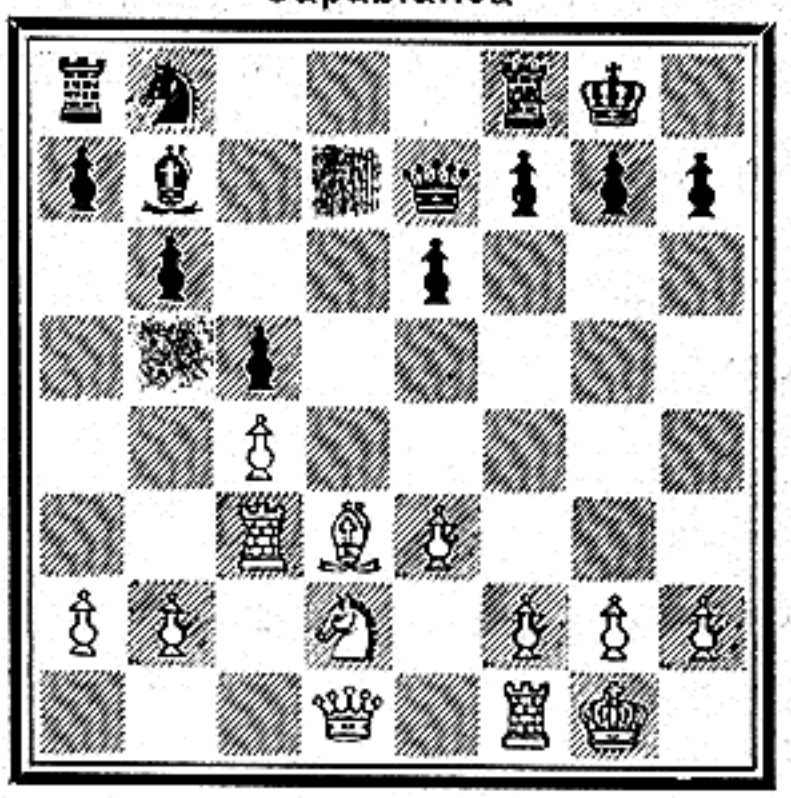
In Diagram IV we see the reverse principle at work.

(*See diagram next column*)

The position is about even: White is a bit ahead in development, but Black will be able to occupy the important Q file first. Instead of playing reasonably to dispute the Q file, White begins an unwarranted attack:

(White to move)

Capablanca



IV Marshall

(Berlin 1928)

14	Q-R5?	P-KR3
15	P-B4	Kt-Q2
16	P-K4	P-K4!

An embarrassing problem for White: after 17 PxP he will be left with a feeble KP. He has already lost command of his Q4, which is now a hole. If he advances 17 P-B5, then Black operates on the Q file, while White must lose time bringing the decentralized Queen back into the game, and he will have difficulty in protecting the backward KP.

17	Kt-B3	QR-K1
18	Kt-R4	

Another piece removed from the center; the threat of Kt-B5 is easily met by Black.

18	. . . .	PxP!
19	RxP	Q-Kt4!

Forcing White to retreat.

20	Q-B3	Kt-K4
21	Q-B2	KtxB
22	RxKt	RxP

White is lost, and he resigned 12 moves later.

Now as to the *Pawn center,* which is important because:

(a) The advance of the KP and QP is usually necessary to assure an adequate development.

(b) *The very existence of the Pawn center is a limitation of the opponent's mobility.* This is an obvious corollary from the general impossibility of placing a piece on a square controlled

The Elements of Position Play

By FRED REINFELD

PART I (continued)

II. The Pawn Center as a Limitation of the Opponent's Mobility

Before elaborating this concept, let us consider a simple example (see Diagram 5).

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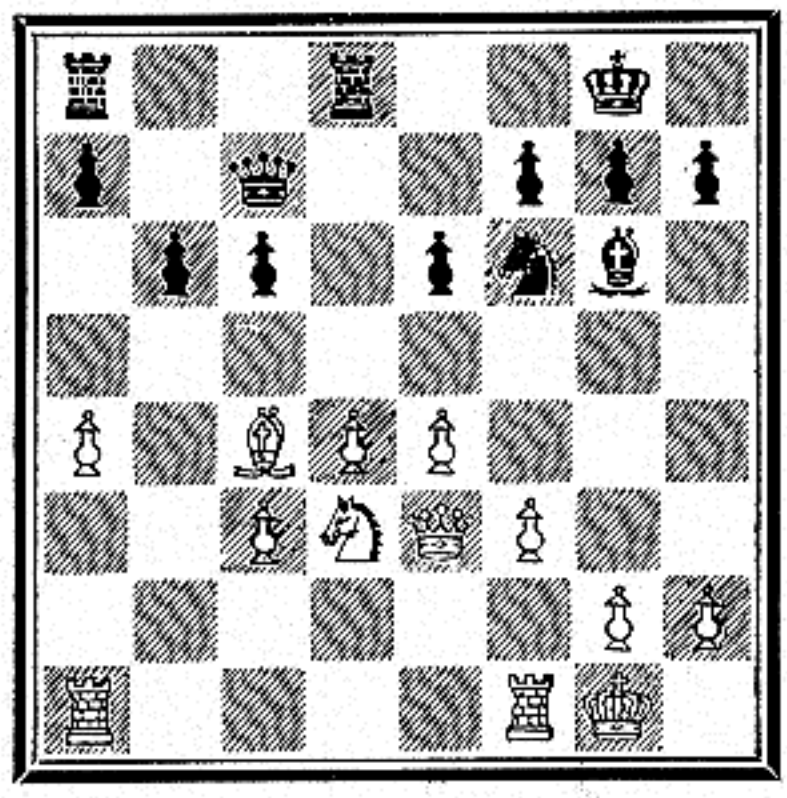


5. Bogolyubov
(Bled 1931)

White's *well-supported* center is all-powerful. Black's Kt and B have no scope to speak of, and the freeing moves . . . P-B4 and . . . P-K4 are impossible, at least for a long time. In the sequel, Black's position became more and more *cramped.*

1. Limiting the Opponent's Mobility by Combinative Means

Before discussing the subject matter proper of this section, it will be instructive to note that the Pawn center may be utilized in a *combinative* manner to block the opponent's development. Here are some striking instances:

(a) 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 B-B4, B-B4; 4 P-B3, Kt-B3; 5 P-Q4, PxP; 6 PxP, B-Kt5ch; 7 Kt-B3, KtxKP; 8 O-O, BxKt; 9 P-Q5 (the famous Moeller Attack), B-B3; 10 R-K1, Kt-K2; 11 RxKt, O-O. Now White plays **12 P-Q6, hampering the development of Black's B** for a long time to come.

(b) 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 B-Kt5, B-B4; 4 P-B3, KKt-K2; 5 O-O, O-O; 6 P-Q4, PxP; 7 PxP, B-Kt3; 8 P-Q5, Kt-Kt1 and now **9 P-Q6!** (Morphy—Schulten, New York 1858). Black subsequently managed to develop his QB at Kt2, but the **hopelessly disorganized state of his position** was inexorably exploited by Morphy.

(c) 1 P-K4, P-K4; 2 Kt-KB3, Kt-KB3; 3 Kt-B3, Kt-B3; 4 B-Kt5, B-B4; 5 O-O, O-O; 6 KtxP, R-K1; 7 Kt-B3, KtxP; 8 P-Q4, KtxKt; 9 PxKt, B-K2; 10 P-Q5, Kt-Kt1; 11 B-KB4, P-QR3; 12 B-R4, B-B3 (allowing White's powerful reply; . . . **P-QKt4** should have been played); 13 **P-Q6!** and in the sequel Black found it **impossible to secure the harmonious cooperation of his pieces** (Maroczy—Pillsbury, Nuremberg 1896).

(d) 1 P-K4, Kt-KB3; 2 Kt-QB3, P-Q4; 3 P-K5, KKt-Q2; 4 P-Q4, P-QB4; 5 B QKt5, Kt-QB3; 6 Kt-B3 and now Black should transpose into a favorable variation of the French Defense with **6 . . . P-K3.** Instead he impetuously played 6 . . . P-QR3; 7 BxKt, PxB—allowing **8 P-K6!** PxP—leaving Black with a very difficult game (Bogolyubov—Alekhine, Carlsbad 1923).

(e) 1 P-K4, Kt-KB3; 2 P-K5, Kt-Q4; 3 P-QB4, Kt-Kt3; 4 P-Q4, P-Q3; 5 P-B4, PxP; 6 BPxP, Kt-B3; 7 Kt-KB3, B-Kt5; and now came the interesting surprise move **8 P-K6!?** Black has no alternative but **to obstruct the development of his game with** 8 . . . PxP; for if 8 . . . BxP? 9 P-Q5 etc. (from a game Ilyin—Genevsky—Levenfish, Leningrad 1936).

2. Development at the Opponent's Expense

These instances, interesting though they may be, are of relatively minor importance: for the number of positions in which they occur are rare. What we wish to study are positions which have a *repetitive,* every-day aspect about them, positions which are *typical,* positions which may be handled on the basis of *generalized ideas.*

We begin with a very simple example:

Nuremberg 1889
VIENNA GAME

M. Kurschner	Dr. S. Tarrasch
White	Black
1 P-K4	P-K4
2 Kt-QB3	Kt-KB3
3 B-B4	KtxP!
4 BxPch?	. . . .

This game is very instructive because it is played by a fair amateur and one of the greatest masters that ever lived; the contrast is a violent one!

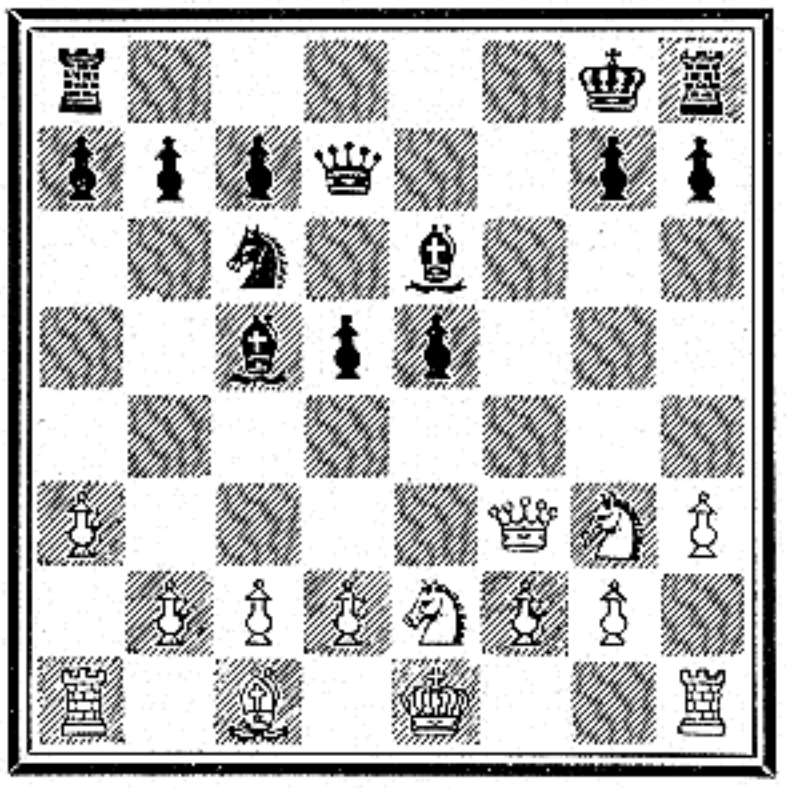
The text is the kind of move which is almost irresistible for a player ignorant of positional considerations; it is "brilliant," and it prevents Black from castling. But for all that, it is a shallow move. This "sacrifice," as the master of course knows, is a transaction (and a highly unprofitable one at that) whereby White loses the important KP for the less valuable KBP. The Black K is perfectly safe, since White's limited possibilities of development preclude his obtaining an attack worthy of the name.

4	KxB
5 KtxKt	P-Q4
6 Q-B3ch	K-Kt1
7 Kt-K2	. . . .

Continuing in the same slovenly vein: if now 7 . . . PxKt??? 8 Q-Kt3ch followed by mate.

7	B-K3
8 QKt-Kt3	Kt-B3
9 P-QR3	Q-Q2
10 P-R3	B-QB4

Dr. Tarrasch



6. Kurschner

Black's advantage is colossal. His mighty center and the steady development of his pieces with gain of time smother White's game. The immediate threat is 10 . . . R-KB1 (ungratefully utilizing the KB file which White opened for him!).

11	O-O	P-KR4

Hemming in White's game still more: the Kt at Kt3 has no good square (K4 is taken away by Black's QP), and 12 KtxP is impossible because of the reply . . . R-KB1.

12	Kt-R1	R-KB1
13	Q-KKt3	P-R5
14	Q-R2	P-K5
15	P-Q3	. . . .

At last he essays a timid advance in the center . . . but the game is already over!

15	. . . .	B-Q3
16	B-B4	RxB
17	KtxR	P-KKt4

White resigns, as his position is hopeless.

This game, with its feeble play by White, has been purposely selected to illustrate the *dire results of neglecting the center.*

The next article in this series will deal with the exploitation of weaknesses arising from lack of mobility.

The Elements of Position Play

By FRED REINFELD

PART I (continued)

II. The Pawn Center as a Limitation of the Opponent's Mobility (continued)

In the previous article, we studied the simplest effect of a strong center, namely, the resulting possibility of developing at the opponent's expense. We come now to a more complex phenomenon:

3. Exploitation of Weaknesses Arising from Lack of Mobility

It is only the natural course of events when a player, prevented from playing the most logical and strongest moves because of his opponent's powerful center, has recourse to cramped and tortuous moves which result in organic weaknesses. One of the most instructive examples of this process is the following game:

St. Petersburg 1909

QUEEN'S GAMBIT DECLINED

A. Rubinstein		C. Schlechter	
White		Black	
1 P-Q4	P-Q4	5 Kt-B3	QKt-Q2
2 Kt-KB3	Kt-KB3	6 P-K3	P-B3
3 P-B4	P-K3	7 B-Q3	PxP
4 B-Kt5	B-K2	8 BxBP	Kt-Q4

Black is following a well-known system of defense in this opening. With his 7th move he "gave up the center"—that is, he relinquished the control over White's K4 which he had previously exercised with his QP. The idea of this defensive system appears with the text: simplification, after which Black will be able to recover his fair share of the center.

9	BxB	QxB
10	O-O	O-O
11	R-B1	. . . .

Black's difficulty, be it noted, is a two-fold one: his B is hemmed in, and his K4 and QB4 may fall under White's control. The exchange transaction 11 . . . KtxKt; 12 RxKt, P-K4 would remove this difficulty. White's QP would disappear (unless he reconciled himself to an isolated QP, in which case Black could develop his B just the same), the squares K4 and QB4 would be available to Black's Kt, his B would have an easy development.

But Black temporizes.

11	. . . .	R-Q1

This does not spoil anything, since the maneuver just described is still available.

12	Q-B2	Kt-B1?

But this is bad. It must be remembered that the Kt, because of the peculiar character of its move, **must be in the center or in its vicinity,** whenever possible. **As it approaches the edge of the board, its powers diminish perceptibly.** The voluntary(!) retreat deprives the Kt of any influence in the center, and at the same time makes impossible the equalizing advance . . . P-K4.

13	P-K4	Kt-QKt3?

Again poor judgment. This Kt will have no scope, since the White KP takes away its best square White's QKt, however, in conjunction with his powerful center, will be decidedly useful. . . . KtxKt was therefore logical.

14	B-Kt3	B-Q2?

There was still a chance for Black by . . . P-QB4, in order to remove White's QP, with its control of K5 and QB5.

15	Kt-K2!	. . . .

The first step in cramping Black's position: the freeing moves . . . P-K4 and . . . P-QB4 are made impossible.

15	. . . .	B-K1
16	KR-Q1	QR-B1

Let us sum up the situation: the freeing moves . . . P-K4 or . . . P-QB4 cannot be played, with the result that the B has no good squares, the Rs have little scope and the Kts are wretchedly placed.

But in such positions the player with greater terrain cannot rest on his laurels. **The advantage in space can be maintained (or converted into a different advantage) only by the most unremitting vigilance.** In the present position, for example, Black threatens to play one of his Kts to Q2, after which he could no longer be prevented from playing one of the two freeing moves . . . P-QB4 or . . . P-K4. But Rubinstein is on his guard and plays

17	Q-B3!	R-B2

If 17 . . . Kt(B1)-Q2; 18 Q-R5! P-QR3; 19 Kt-Kt3. Now 19 . . . P-K4 is patently impossible, while 19 . . . P-QB4 is refuted by 20 PxP, RxP; 21 RxR and wins.

18	Kt-B4	P-B3

This acute weakening of the position is induced by Black's desire to give his B more

scope (see the introductory remarks!).

19 Q-R5 . . . .

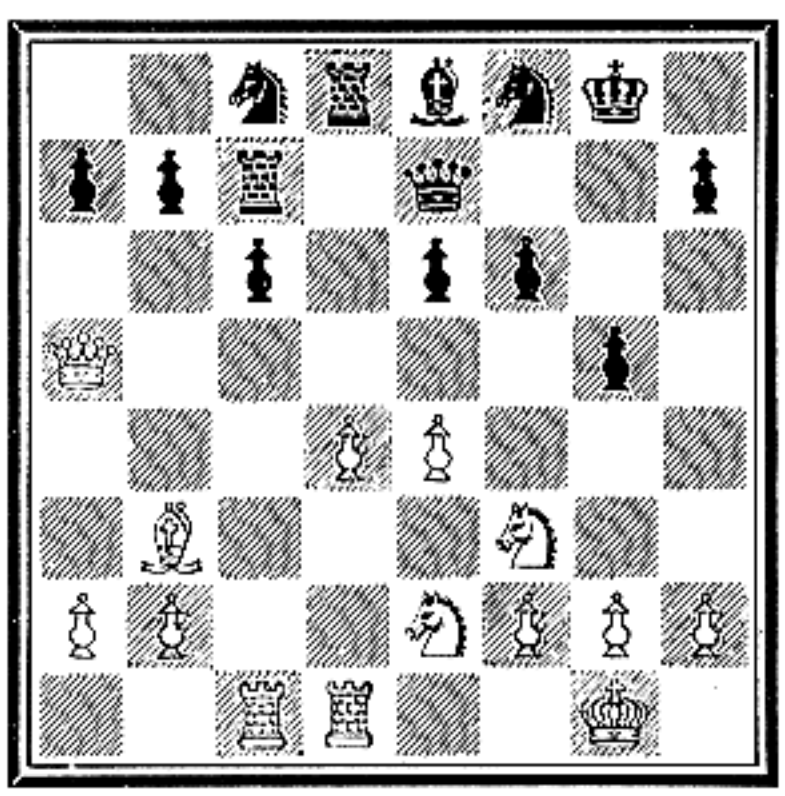
Well timed, for Black cannot answer 19 . . . Kt-B1 because of 20 KtxP!

19 . . . . P-Kt4

Black has no other way of saving the QRP; but this move opens the gate to the enemy (see the introductory remarks!).

20 Kt-K2 Kt-B1

Schlechter



Rubinstein

21 P-Q5!! . . . .

In view of the disorganized state of Black's game this move is decisive. As the student plays over the following variations, he should bear in mind that the weaknesses being exploited at this stage were created by Black's failing to play . . . P-K4 at the right time.

21 . . . . R(2)-Q2

He has no good reply, for example:

I 21 . . . P-Kt3; 22 Q-B3, KPxP; 23 KPxP, QxKt; 24 P-Q6ch, R-B2; 25 QxKBP, R-Q2; 26 R-K1, Q-Kt4; 27 RxB, QxB; 28 QxPch and wins (Dr. Lasker).

II 21 . . . P-Kt3; 22 Q-B3, B-B2; 23 Kt(2)-Q4, KPxP; 24 Kt-B5, QxP; 25 QxKBP, Kt-K3; 26 KtxP and wins.

III 21 . . . B-B2; 22 Kt(2)-Q4, KPxP; 23 Kt-B5, Q-Q2; 24 BxP, BxB (if 24 . . . P-Kt3; 25 Q-B3, BxB; 26 QxKBP); 25 RxB, PxR (if 25 . . . Q-K1; 26 QxR); 26 RxR, Q-K1; 27 Kt-R6ch, K-R1; 28 Kt-B7ch and wins.

22 Kt(2)-Q4 BPxP
23 PxP RxP

The exchange cannot be saved. If 23 . . . B-B2 (on 23 . . . PxP, Dr. Lasker gives 24 B-R4, P-Kt3; 25 Q-R6, R-B2; 26 Kt-B5 etc.); 24 R-K1, P-K4; 25 Kt-B5, Q-K1; 26 B-R4 etc.

24 BxR RxB
25 Q-K1! and White won through the advantage of the exchange.

The next article will deal with another advantageous aspect of the powerful Pawn center: the origin of passed Pawns from simple Pawn preponderances.

Seattle City Championship

MASTERLY PLAY BY WHITE

Seattle City Championship

January 22, 1938

SICILIAN DEFENSE

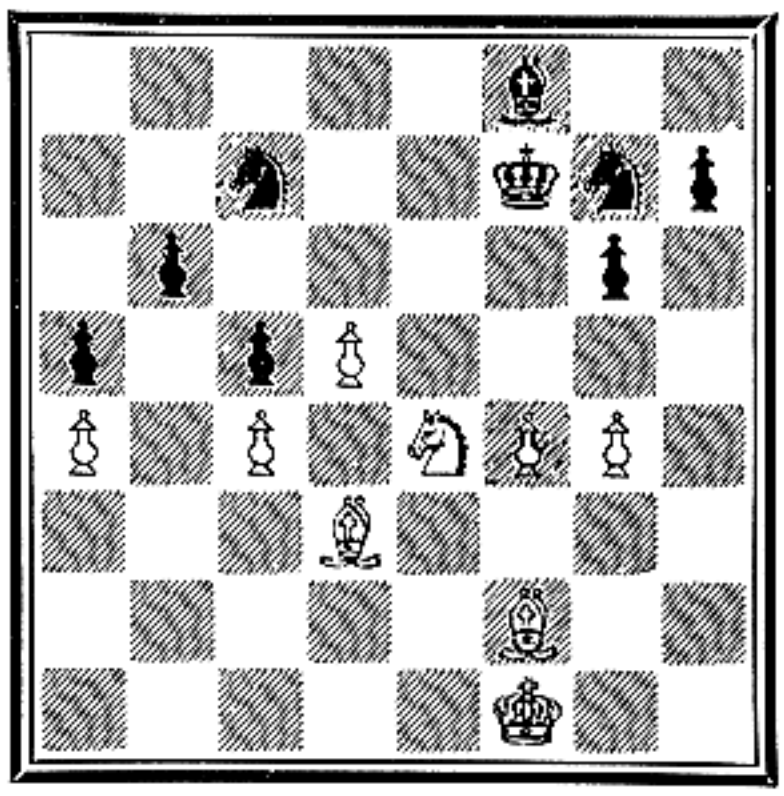
	O. Ulvestad White		H. Ishida Black	
1	P-K4	P-QB4	20 Kt-K4	Q-B2
2	Kt-QB3	Kt-QB3	21 B-Q6	Q-Kt3
3	P-KKt3	P-Q3	22 B-K5	P-B4
4	B-Kt2	Kt-B3	23 Kt-B6ch	BxKt
5	KKt-K2	P-KKt3	24 BxB	Kt-B2
6	O-O	B-Kt2	25 P-B4	QR-B1
7	P-Q3	O-O	26 P-Kt3	B-B3
8	P-KR3	P-QR3	27 P-Q5	PxQP
9	B-K3	P-K3	28 B-Q4	Q-Q1
10	Q-Q2	B-Q2	29 PxBP	P-KKt4
11	P-B4	Q-B2	30 P-B5	P-R3
12	P-K5	PxP	31 P-QR4	R-B2
13	BxP	KR-K1	32 Q-Q1	K-R2
14	PxP	QxP	33 Q-R5	R-Kt1
15	P-Q4	Q-B2	34 R-K2	P-Kt5
16	R-B2	Kt-Q1	35 P-R4	B-K1
17	QR-KB1	Kt-R4	36 R-K6	R-B3
18	P-KKt4	Kt-Kt6	37 R(B)-K1	Q-Q2
19	KtxKt	QxKt	38 Q-Kt6ch!	Resigns

Seattle City Championship

January 21, 1938

(White to move)

Ulvestad



Ishida

White now turns his positional advantage to account in incisive fashion:

35	B-R4	Kt(Kt2)-K1	42	B-R5	Kt-Q3
36	B-Q8	Kt-R1	43	P-B6	Kt-KB2
37	Kt-Kt5ch	K-Kt1	44	B-K7	Kt-B2
38	P-B5	P-R3	45	Kt-Q8	KtxKt
39	Kt-K6	PxP	46	BxKt	B-Q3
40	PxP	B-Q3	47	B-K7	Resigns
41	B-K2	B-K4			

The Elements of Position Play

By FRED REINFELD

In previous articles, we noted how a limitation of the opponent's mobility may give you an opportunity to make favorable combinations to develop at your opponent's expense, and to exploit weaknesses arising from his lack of mobility. All of these conditions stemmed from a powerful Pawn center, another aspect of which is developed under the following heading:

4. **Origin of Passed Pawns from Simple Pawn Preponderances.**

Monte Carlo 1903

QUEEN'S GAMBIT DECLINED

G. Maroczy (White)		J. Mason (Black)	
1 P-Q4	P-Q4	7 B-Q3	PxP
2 P-QB4	P-K3	8 BxBP	Kt-Q4
3 Kt-QB3	Kt-KB3	9 BxB	QxB
4 B-Kt5	B-K2	10 O-O	KtxKt
5 P-K3	P-B3	11 PxKt	P-K4
6 Kt-B3	QKt-Q2		

Not the best. The reader will recall that . . . P-K4 was recommended in a similar position (with White's QR at B1) in the previous game, and yet here it is criticized! This apparent inconsistency is cleared up by the following considerations: in the previous game we considered only RxKt as a possible reply to . . . KtxKt. The result was that . . . P-K4 would thereupon remove White's important QP.

In the present instance, however, White has recaptured with the KtP (this being the only method available, since the QR is still at its original square). . . . P-K4 is worthless now from the viewpoint of **liquidating White's center** since . . . PxP is always answered by BPxP—which was impossible in the previous game.

There is another reason why . . . P-K4 is inferior in the present example. We know that one of the reasons for . . . P-K4 is to **provide for the development of the B;** but in order to move the B, it will be necessary to move the Kt! But in order to move the Kt, it will be necessary to play . . . PxP, whereupon White will play BPxP, as just shown, remaining with a powerful center! This chain of reasoning may seem quite complicated at first reading, but its logical inevitability will become clear enough from the following play.

12	P-K4!	PxP

After this the overwhelming center leaves Black little chance of equalizing; relatively better was . . . O-O followed by . . . P-QKt3, . . . B-Kt2 and . . . P-QB4 (this, incidentally, is the course Black should have followed, leaving the KP at K3).

13	PxP	O-O

Not 13 . . . QxP?? 14 R-K1.

14	R-K1	Kt-Kt3
15	B-Kt3	B-Kt5
16	P-KR3	B-R4

A difficult decision; after the refusal to exchange, the B becomes completely hemmed in, but after 16 . . . BxKt White's B would be decidedly superior to Black's Kt, which has no good squares.

All this, be it noted, is the result of the **faulty exchange of the center Ps.**

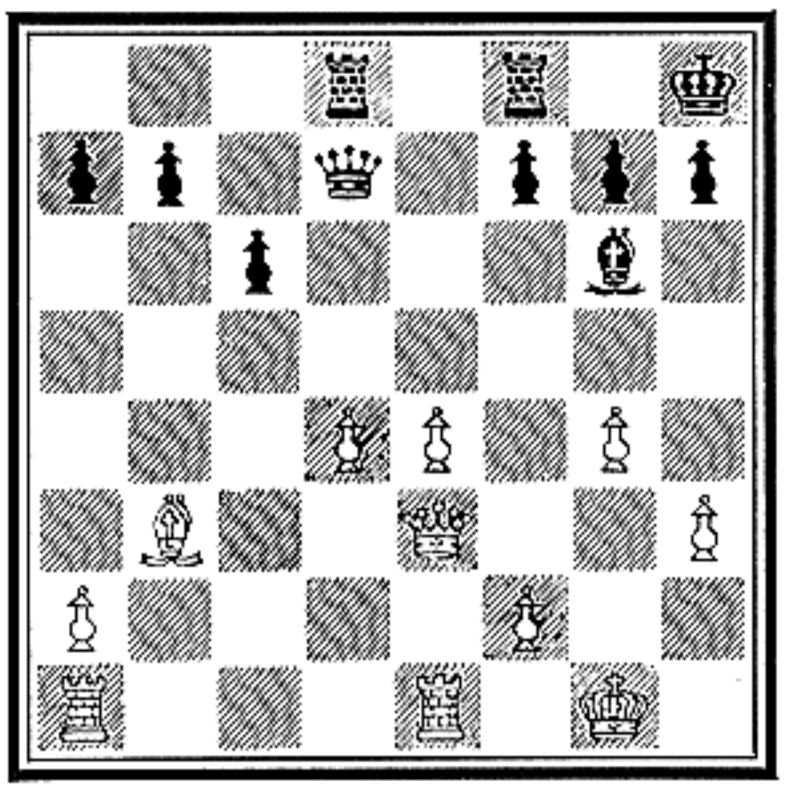
17	Q-Q3	QR-Q1
18	P-Kt4	B-Kt3

19 Q-K3 K-R1
20 Kt-K5

Threatening P-B4-5 with decisive effect. Note that the only two moves which might conceivably disarrange White's center (. . . P-QB4 or P-KB4) are impossible.

20 . . . . Kt-Q2
21 KtxKt QxKt

Mason



Maróczy

22 P-B4!

A radical example of the power of the broad center: Black's B is to be buried alive.

22 . . . . P-KR4
23 P-B5 B-R2
24 QR-Q1 P-KKt3
25 Q-B4 KtPxP
26 KtPxP P-B3
27 R-K2 Q-K2
28 B-K6 KR-K1
29 R-KKt2 Q-B1

White has steadily increased his command of the board. As Maróczy puts it: "White's B dominates the whole board, while Black's B is merely a substitute for a doubled P."

30 K-R1 R-K2
31 P-Q5 PxP
32 PxP R-Kt2

Now White forces exchanges which will lead to an easy win.

33 Q-R6! RxR
34 QxQch RxQ
35 KxR R-Q1
36 P-Q6

Another way was 36 R-QB1 and 37 R-B7 etc.

36 . . . . K-Kt2
37 K-B3 B-Kt1?

This perfectly natural attempt to remove the obnoxious B loses at once, but the position was quite hopeless.

38 R-Kt1ch Resigns

For if 38 . . . K-R1; 39 RxBch, RxR; 40 BxR and the QP queens.

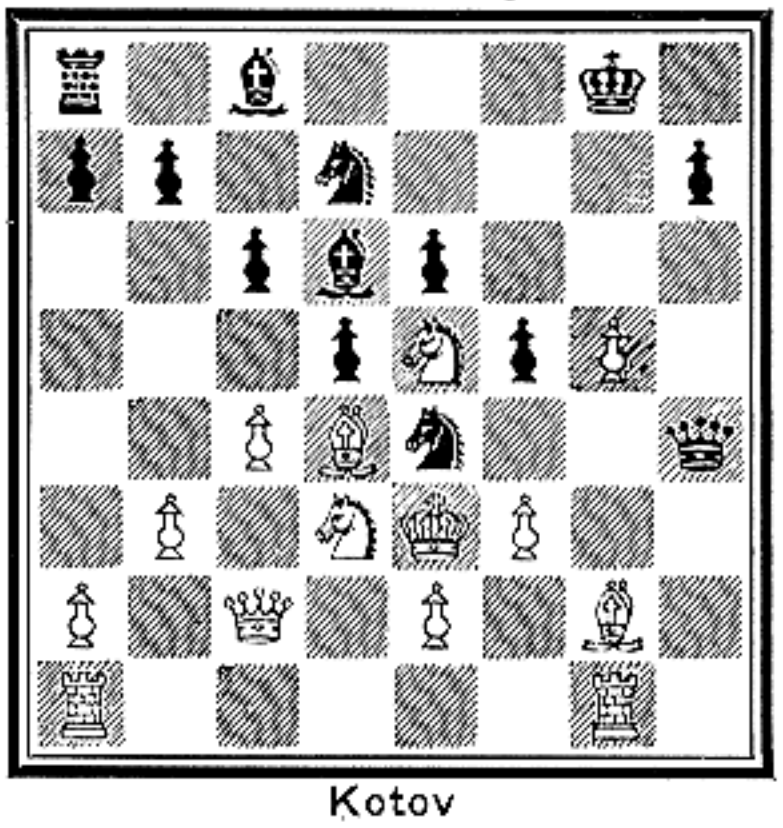
ALEKHINE-FLOHR MATCH

According to reports from European sources, the Alekhine-Flohr match for the title, will be played in various cities of Czechoslovakia beginning in September 1939. Thirty games will be played, under the same conditions and financial arrangements as applied in the Alekhine-Euwe matches.

TWO BRILLIANCIES

Solutions on Page 180.

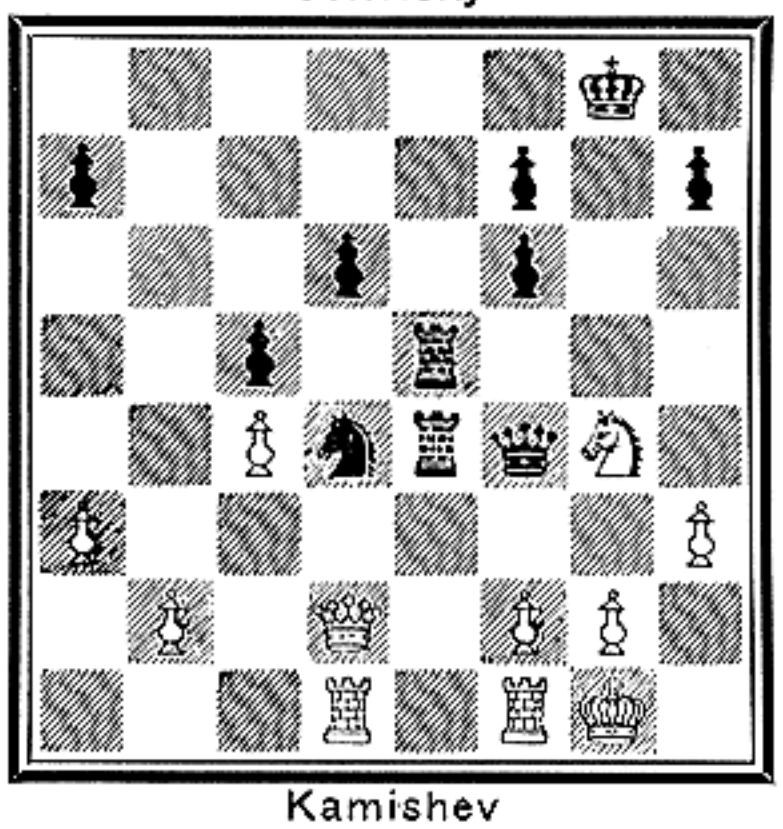
Leningrad Championship 1936
Bondarevsky



Kotov

Black mates in five moves.

Leningrad Championship 1937
Sokolsky



Kamishev

(Black plays and wins.)

WEST SIDE Y. M. C. A. CHAMPIONSHIP

With little publicity and no blaring of trumpets, this club has been steadily gaining in membership and strength. Corresponding with the club's unpretentious character is the fact that its leading players are by no means so highly regarded as they deserve to be. For this reason, Sidney Bernstein's victory in the Championship Tournament has not received the appreciation which in our opinion should be accorded to it.

The summaries:

	W.	L.	D.	Totals
1. S. N. Bernstein	8	0	3	9½—1½
2. J. W. Collins	8	2	1	8½—2½
3. M. D. Hassialis	6	1	4	8 —3
4.—5. S. S. Coggan	6	2	3	7½—3½
4.—5. M. Neckermann	7	3	1	7½—3½
6. N. Hogenauer	6	3	2	7 —4
7.—8. S. Almgren	5	5	1	5½—5½
7.—8. J. L. McCudden	5	5	1	5½—5½
9. M. Herrick	3	8	0	3 —8
10. E. J. Dowling	2	8	1	2½—8½
11. H. Macormac	1	9	1	1½—9½
12. H. J. Kapp	0	11	0	0 —11

HOW TO WIN IN THE OPENING

by I. A. HOROWITZ

With this article, chessmaster Horowitz starts a treatise, long planned, on winning technique in the opening. His gifts of exactitude in developing the pieces and of lucid exposition of the tactics and strategy involved should enable the zealous student to grasp the theory of each opening. His aim is to teach the student—not to con by rote the voluminous and tedious complexities of published tomes on variations, sub-variations and sub-sub-variations—but to think for himself.

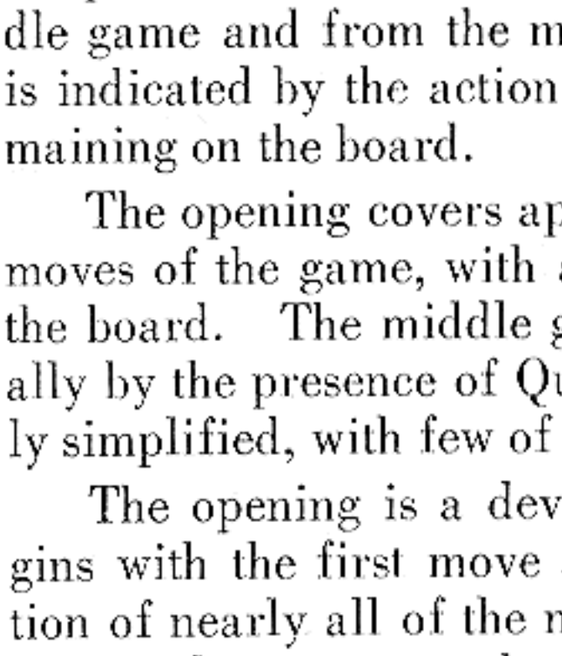
After the general introduction in this installment, the author next discusses sound principles and the Pawn structure, as it affects the opening. Then he will expound the specific objectives in all the popular openings, beginning with the Giuoco Piano, and give an illustrative game for each.—Ed.

THE game of chess is divided into three parts—the opening, the middle game and the endgame. The divisions are purely arbitrary, merely for the purpose of facilitating study. No dividing line separates the parts; the transition from the opening to the middle game and from the middle game to the endgame is indicated by the action and the number of men remaining on the board.

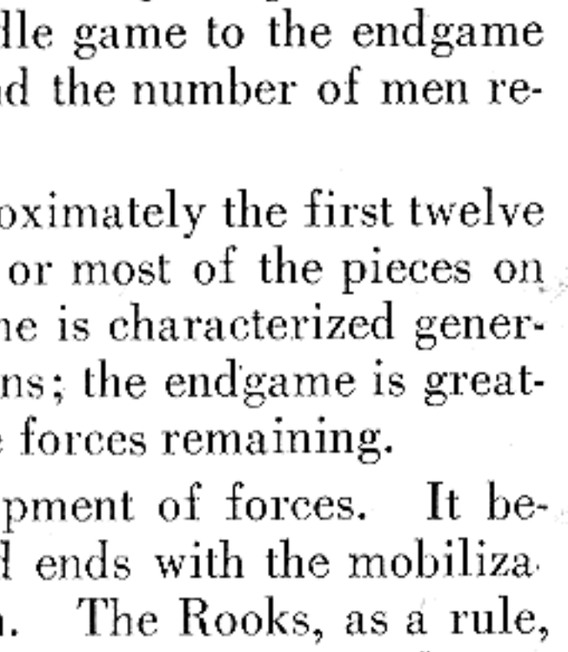
The opening covers approximately the first twelve moves of the game, with all or most of the pieces on the board. The middle game is characterized generally by the presence of Queens; the endgame is greatly simplified, with few of the forces remaining.

The opening is a development of forces. It begins with the first move and ends with the mobilization of nearly all of the men. The Rooks, as a rule, are the last to enter the skirmish, and often do not participate in the play until well into the middle game.

Typical Opening Positions

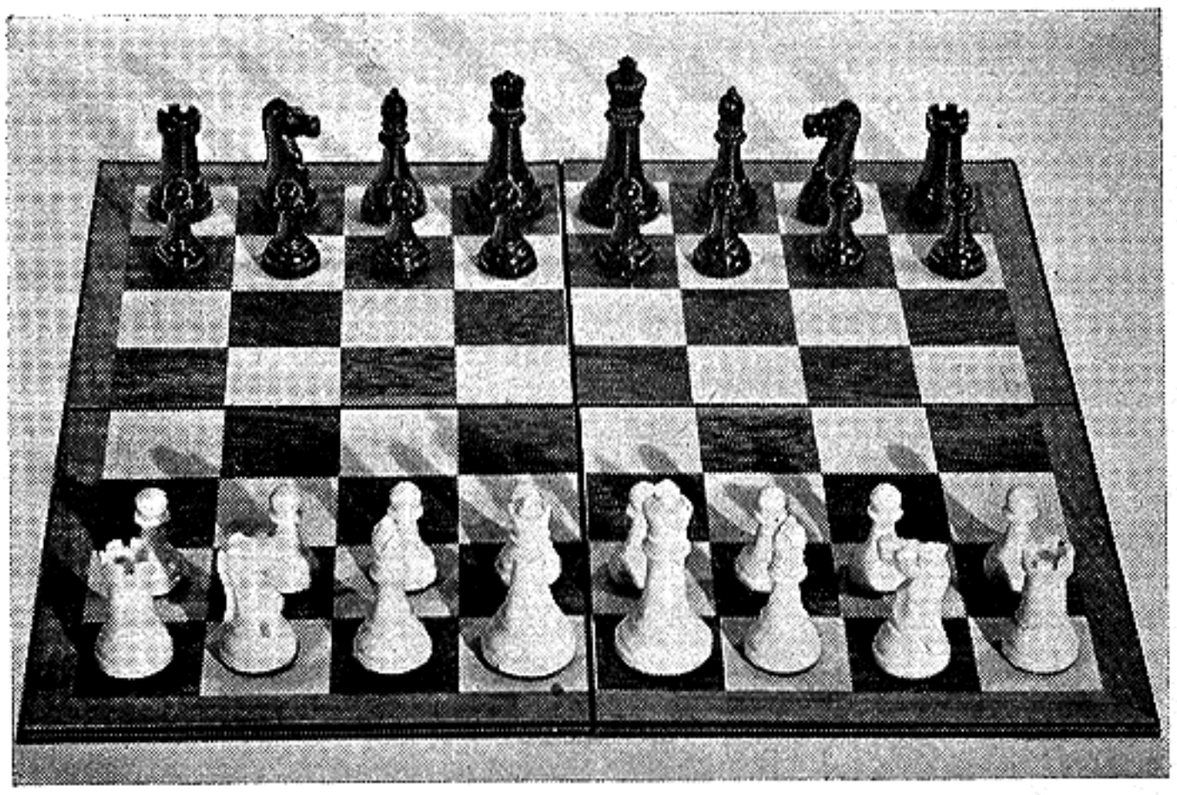


Queens Gambit Declined with Rooks developed.



Giuoco Piano—White's Rooks not yet moved.

THE OPENING GOAL

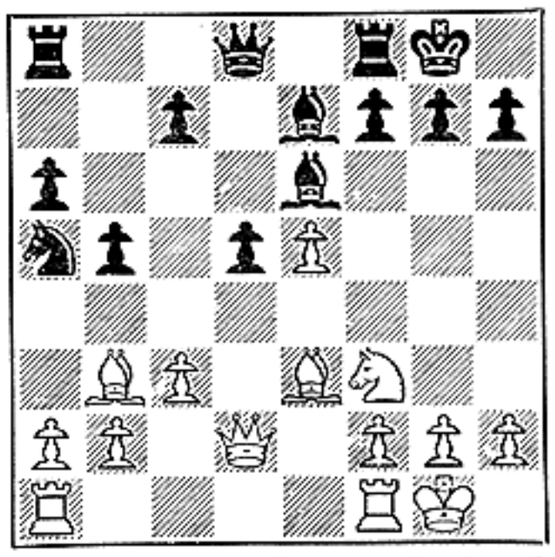


The original position from which the opening springs is the most difficult of the entire game. For here thirty-two potent units are animated and unleash a vast power.

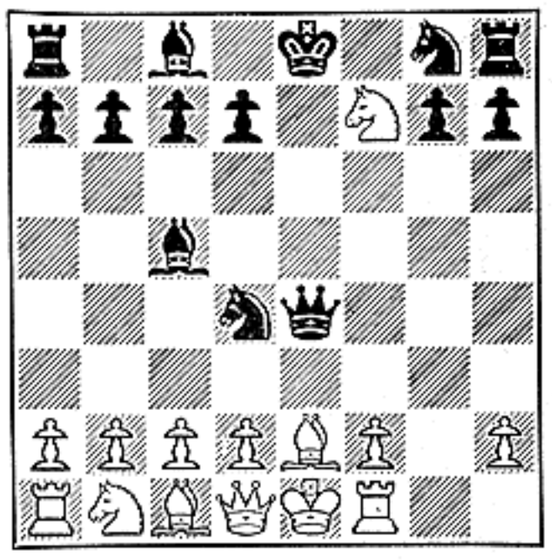
Ultimate Goal vs. Opening Goal

In order to understand the mechanics of the opening, it is necessary to know the opening goal. While checkmate is the principal goal of the game, it is subordinated in the opening, since the pieces are just beginning to get out. Of course, if the opponent plays very badly, or exposes his King critically or neglects his development glaringly; then checkmating ideas come to the forefront. With reasonably correct play by both contestants, lesser objectives are the goal. These all tie in with the prime purpose—checkmate of the opponent's King. Checkmate is the ultimate goal.

Examples of Rational and Irrational Development



Ruy Lopez—Rational development on both sides. Checkmate is a consideration far in the future.



Ruy Lopez—. . . N–B6 mate. Violations of opening principles have brought a sudden end.

Try for Small Advantages

Opening play can contribute towards the checkmating goal in a minor way. Essentially, it can do so by laying a sound foundation for the middle and endgame; by gaining small positional and material advantages. Many small advantages add up to a large plus.

What is a sound foundation and what are the small advantages? The answers to these questions shed light on the function of opening moves.

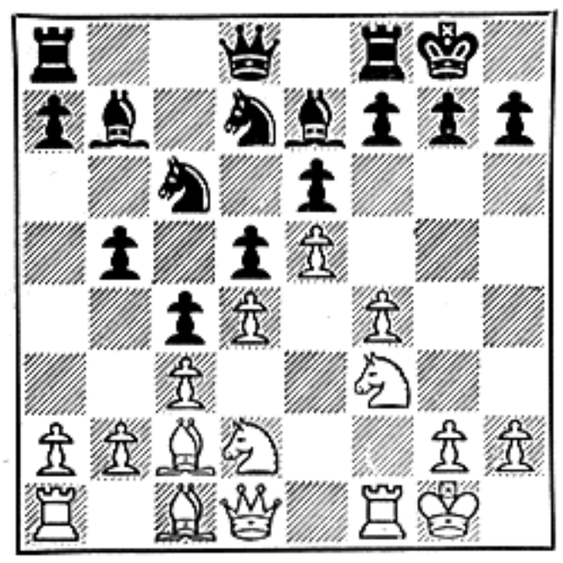
A sound foundation is one which is free of structural weaknesses, weaknesses which require attention or which undermine anything built upon them. As the foundation pertains only to Pawns, the subject is better treated in a discussion of the endgame. Insofar as the foundation affects the opening, however, a limited discussion will appear later on.

More to the point is the question of small advantages. What are they?

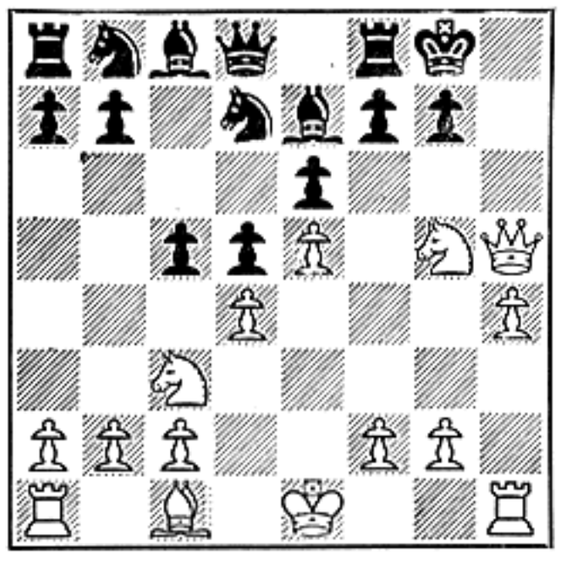
There are two types of advantage in chess. One is positional; the other material.

Positional advantage is the plus which derives from the ability to control squares, vital for immediate or future action, as well as from the sounder Pawn structure. Superior mobility and command of greater terrain augment the advantage.

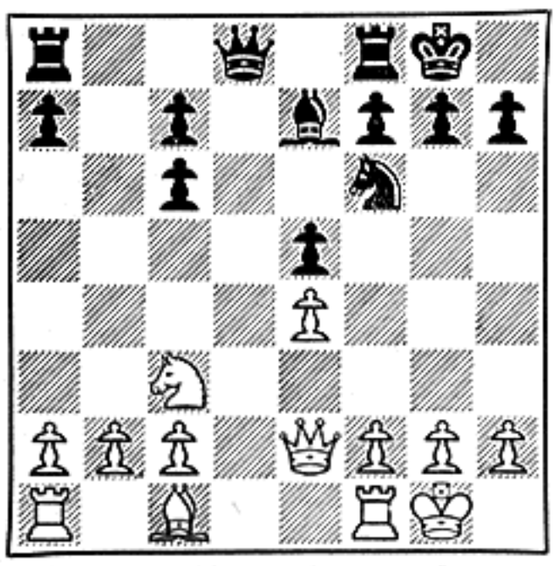
Examples of Positional Advantage



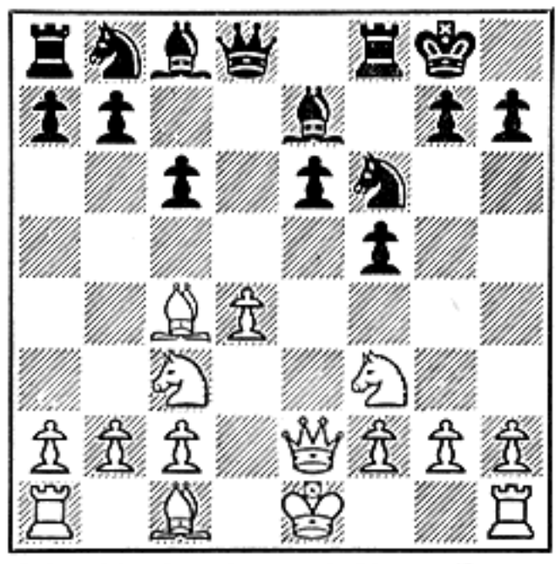
Black's men are hemmed in behind his own lines. White enjoys operating space.



Black is a piece to the good. He lacks the time, however, to stave off mate.



Black suffers from chronic structural weaknesses. His Queen-side Pawns are not self-supporting.

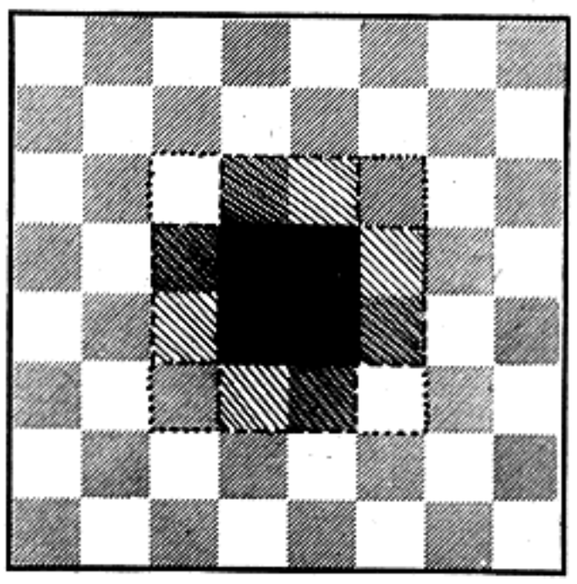


Black's backward King Pawn is a vulnerable target. Soon White will attack it again and again.

Control of the Center

While the opening is concerned with every conceivable advantage, emphasis is generally placed on the control of important squares. In the absence of outright blunders ceding material, the initial goal is the gain of squares.

There are 64 squares on the chessboard. Half are white and half are black. Except for color distinction, to all appearances they are very much alike. Yet some squares are more valuable than others. Which are the more important squares and why?

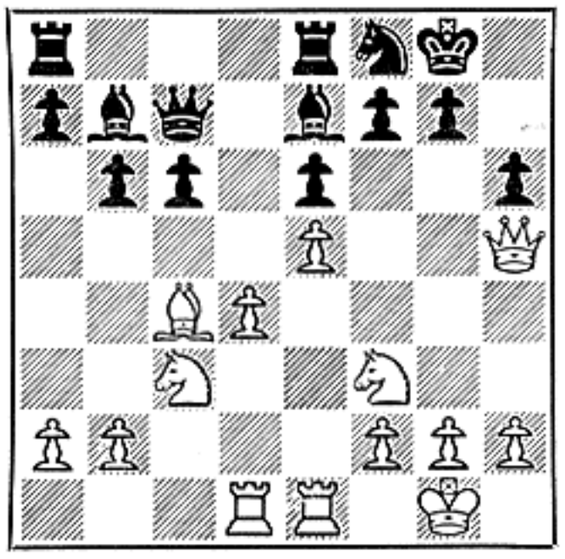


The most important squares are the very centermost (in Black). Other squares taper off in importance as indicated on diagram above.

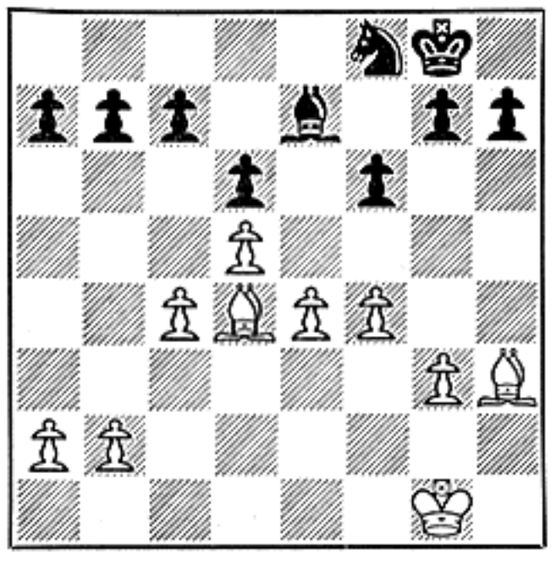
As indicated on the diagram, the squares in the center of the board are the more important ones. The reason they are more important becomes apparent when the squares are considered in terms of a network of interlinked paths. It is clear that the player who controls the hub of the network can send his men from one side of the board, directly through the hub, to the other side of the board with ease. Whereas the player who does not control the hub must send his men from one side of the board to the other via devious routes, time-consuming routes. As time is an important factor in chess—that is, as it is important to reach a goal in the least number of moves—it follows that it is important to control the central squares.

Control of the central squares is the primary positional advantage sought for in the opening. It enhances the player's mobility and operating space to

Examples of center control



In this position, White is able to utilize his control of the center to institute an overwhelming attack. White plays R–K4, followed by R–N4—typical mid-game advantage.



Here the advantage of the center has been carried to the endgame. White can advance on either or both wings or in the center, while Black must bide his time.

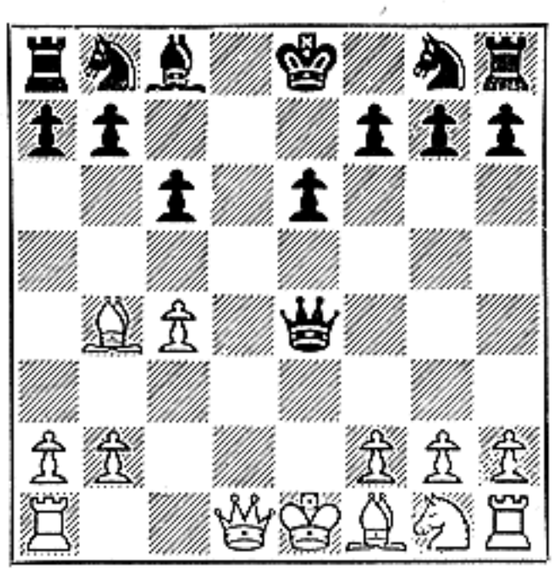
the detriment of the opponent. Exploitation of structural weaknesses pertaining to Pawns is a subsidiary objective of the opening. These will be covered later on.

Gain of Material

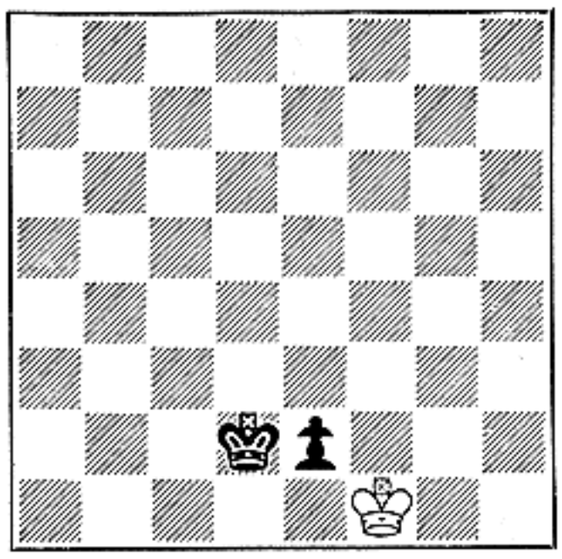
The gain of squares is a gain of ground over which the chessmen may move. Even more important, however, is the gain of material. For material is force, and a preponderance of force, by its very nature, brooks little or no interference or resistance.

The power of the force of a lowly Pawn may be gleaned from the fact that, in a game between two chessmasters, the advantage of a Pawn is sufficient to win. Hence it is imperative at all times, in the absence of other consideration, to maintain an even or favorable balance of force. The sacrifice of material, consequently, should be viewed with suspicion. "Always sacrifice your opponent's pieces" is a sound guiding principle.

Examples of Pawn minus



White has sacrificed a Pawn for position. Should his attack fail, White will lose.



This could be the windup of the previous position! The extra Pawn queens.

In this connection, the table of the relative value of the chessmen is useful. Evaluating a Pawn as a unit of one, the Knight is the equivalent of three units, the Bishop three and a small fraction units, the Rook five and the Queen nine.

♘ = ♟♟♟

♗ = ♟♟♟ +

♖ = ♟♟♟♟♟

♕ = ♟♟♟♟♟♟♟♟♟

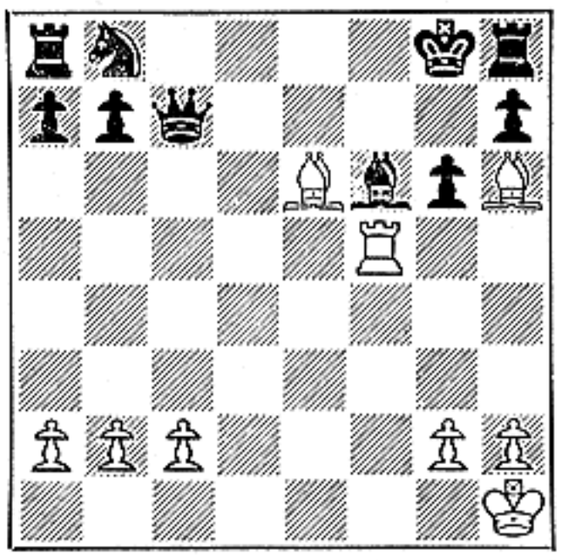
As it is not always possible or beneficial to exchange Pawn for Pawn or Knight for Knight, etc., it is well to calculate in an exchange the value of the units given for the units received. Two Rooks, for example, having a total value of ten units, may be considered better than a Queen, whose unit total is nine. A Rook, Bishop and Knight add up to eleven units plus and are clearly more valuable than a Queen.

In the absence of serious blunders, it is almost impossible to gain much material in the opening. Often, however, small profit may be gained by judicious exchanges, such as a Knight for the opponent's Bishop or a Rook for the opponent's Bishop and Knight. These small differences add up and their cumulative effect is a decisive factor in the outcome of the game.

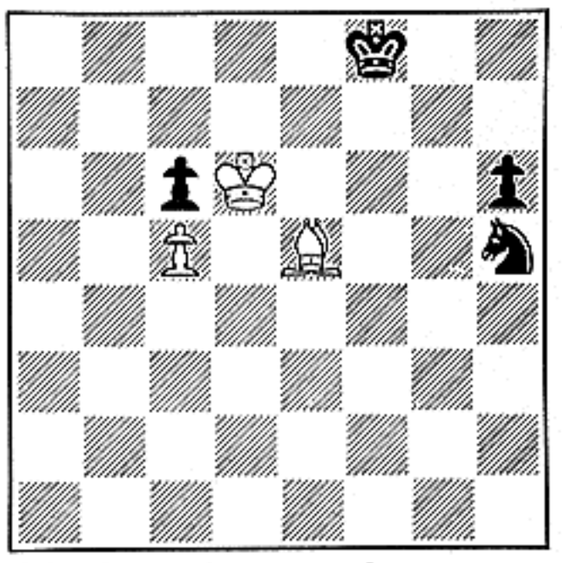
The gain of material, no matter how little, is also the goal of the opening.

In any demonstration, the forces which join the fray may be momentarily more valuable than dormant forces of equal stature. This is particularly true when the King is the target. Thus an active Pawn or Knight, delivering checkmate to the opposing King, or compelling the surrender of material, cannot be given the wooden classification of one or three units. The worth of material at all times is related to the position. All things being equal, the preceding table of values applies.

Examples of Changing Values



Black is a raft of material ahead. He cannot, however, prevent mate, after 1 . . . Q–B2; 2 RxB.



Black is lost as he cannot save his Bishop Pawn or stop the advance of the White Bishop Pawn.

How to Try for Small Advantages

It is one thing to know the goal; it is another to reach it. The wide gap is bridged by the correct management of the forces.

Correct management requires the application of sound principles. As these, however, are founded on experience and logic, they are not difficult to master.

Technically, the principles fall into two classes—strategy and tactics. Strategy is the plan for obtaining advantages; tactics is the science of executing the plan by disposing of the forces.

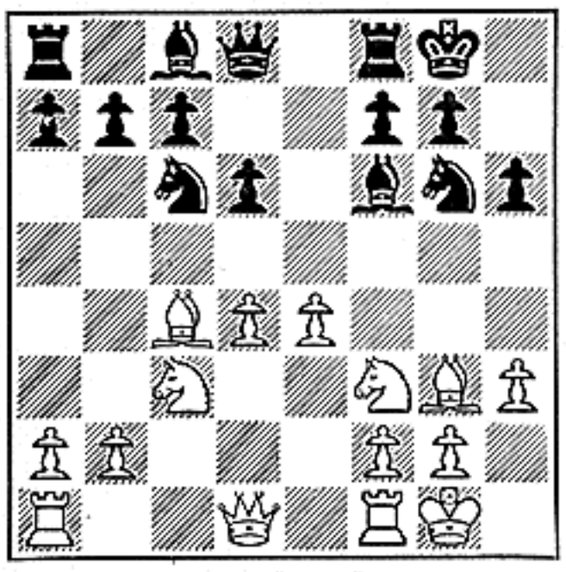
As the major goal of the opening is to gain control of the central squares, that is the first strategic plan. As force is the only means of attempting to reach the goal, the principle evolves: *Bring out the forces so that a maximum of power is brought to bear on the central squares in the shortest time.*

Plan your Development

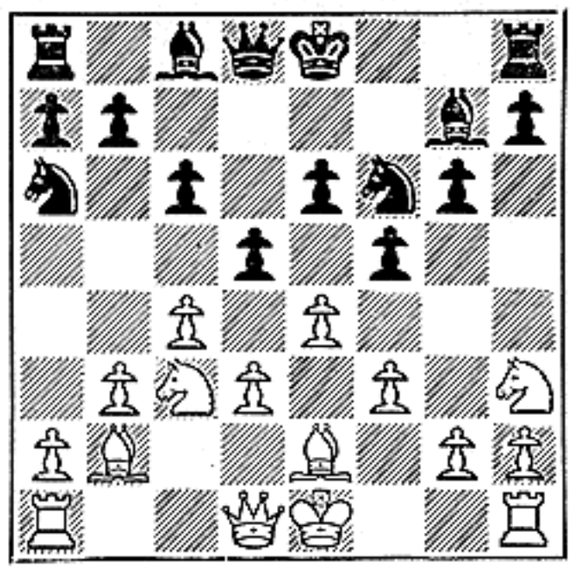
To execute the plan properly, it is necessary to know in what order the forces should be brought out. Which should come first and which should follow? These are tactical considerations.

The advance of the King Pawn or Queen Pawn to the fourth rank generally initiates the opening.

Examples of Planned and Unplanned Development



White controls the center; King Pawn and Queen Pawn, Knights and Bishops bear down on the vital squares.



Haphazard development with Knights on the wing. Position is far from ideal for either White or Black.

This is so because the advanced Pawn attacks the central squares and, at the same time, frees the Queen and a Bishop for future action.

Knights First

After the Pawn moves, the minor pieces—Bishops and Knights—follow. Knights should generally be developed before Bishops, and there are sound reasons for this.

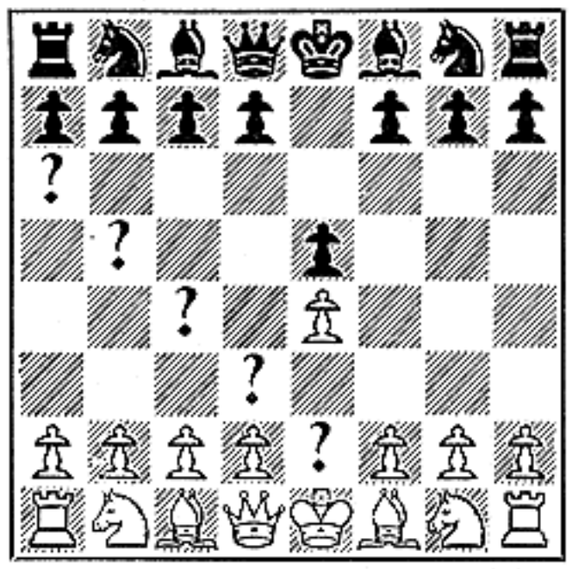
At the beginning of the game, the Knight has a range of two squares—R3 and B3. As the King Pawn or Queen Pawn is advanced, the range increases by one square, including either K2 or Q2. Thus, in the first few moves, the Knight enjoys a choice of practically three squares. As the square R3 is almost out of the question—a Knight on R3 does not bear down on the center and controls only half as many squares as at B3—the choice is really of but two squares. Consequently, with only two moves from which to choosc, it is easy to determine which of the squares the Knight ought to occupy. The Bishop, on the other hand, has a long range. After the King Pawn has moved, the Bishop could conceivably go to K2, Q3, B4, N5 or R6. R6, of course, is not a good choice, but it is within the realm of possibility. This adds up to four good squares. When it is possible to go to four squares, it is difficult to determine the correct one. When it is possible to go to two squares, it is comparatively easy to determine the correct one. Thus there is practically no guesswork in developing the Knight, while the Bishop moves are subject to doubt. That is one reason why the Knight usually precedes the Bishop.

Another important reason for this sequence is that the Knights on B3 are aggressively posted. They control the central squares, attack hostile Pawns in the center or prevent their advance to the fourth rank.

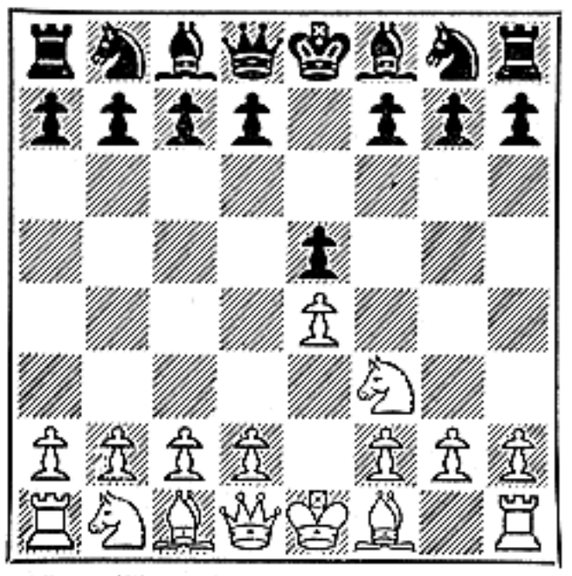
Then Bishops

All in all, it is clear that the development of the Bishop is best deferred until some such time as its most effective post is determined. When, however, the best square for the Bishop is already known, the Bishop may precede the Knight. In the absence of specific convictions, the Knight comes first.

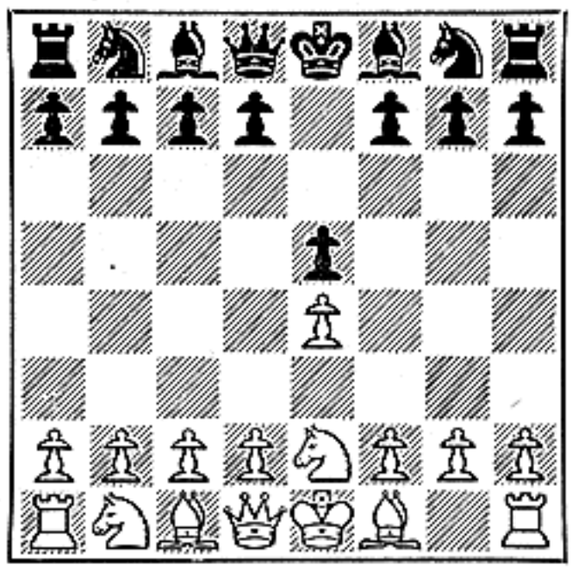
Examples of Bishop and Knight Development



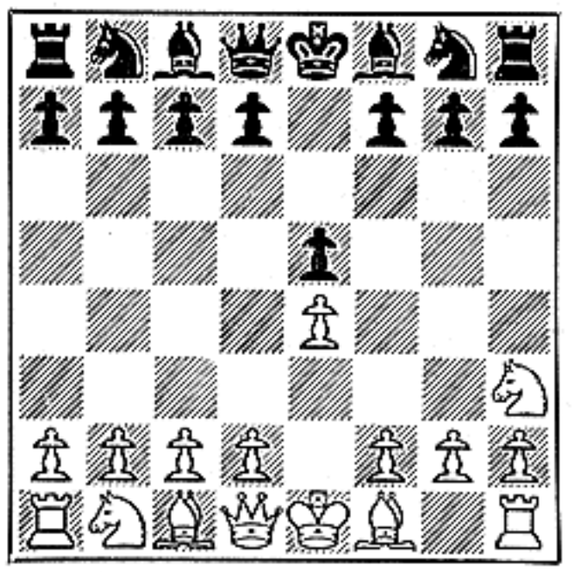
What is the best square for White's King Bishop?



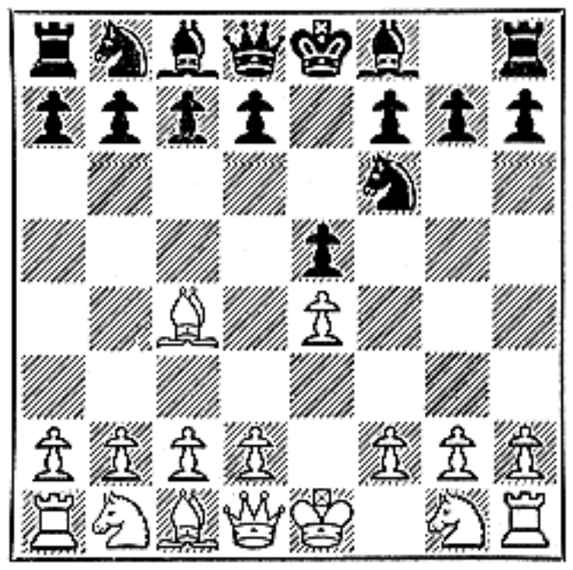
The Knight at KB3 attacks the center and a Pawn.



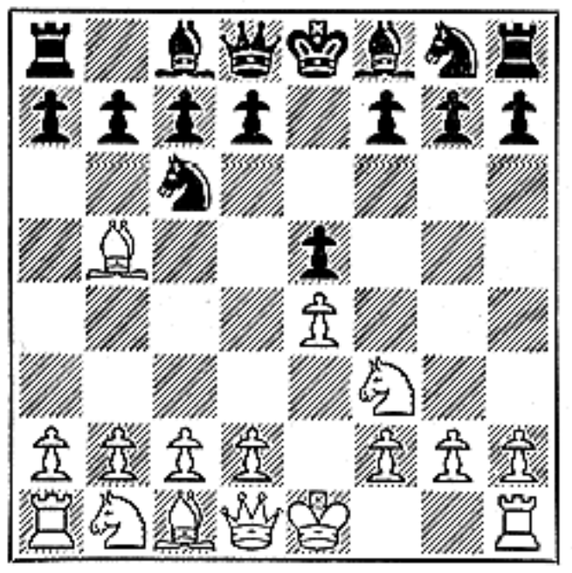
At K2, the Knight is less aggressive. Moreover, it blocks the King Bishop. Black can seize the initiative with . . . N-KB3, as he attacks a Pawn, controls the center.



A Knight at R3 commands half as many squares as a Knight at B3. Moreover, it does not attack the center. Again . . . N-KB3 gives Black the initiative.



This is the Bishop's Opening. The attack on White's King Pawn gives Black a momentary initiative.



This is the Ruy Lopez. The early Bishop move attacks Black's support of the King Pawn in the center.

Major Pieces Later

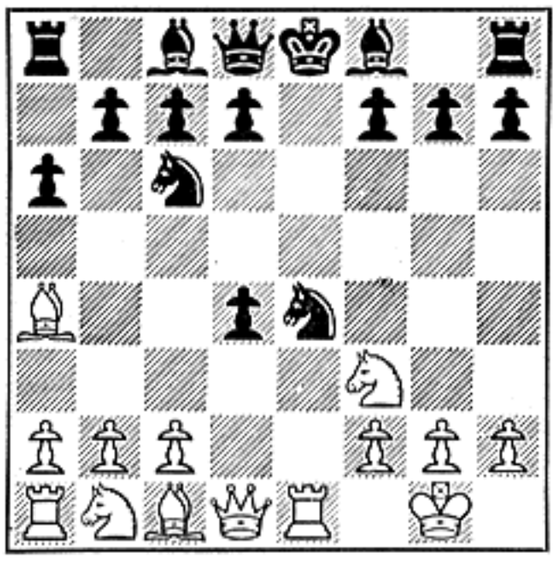
With the development of the minor pieces—Bishops and Knights—the first strategic plan is nearly complete. As it is necessary, however, to bring as much pressure as possible to bear on the central squares, the major pieces—Rooks and Queen—should also assist in the action. That is why, among other reasons, they should be developed.

As Rooks assert themselves best on open files, they should be placed on such files or on files which may reasonably be expected to open during the early

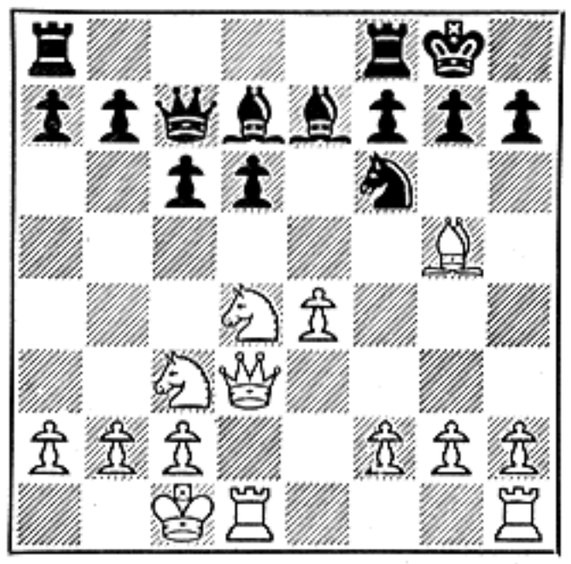
course of the game. The King file or the Queen file or both are often most suitable. For these files have been half opened due to the advance of the King Pawn or Queen Pawn. On these files, moreover, the Rooks join the center action. Occasionally, the Bishop files serve as excellent posts for the Rooks. For, in some openings, the Bishop Pawns advance and give free range to the Rooks.

The Rooks as a rule, get into play slowly and the Queen Rook is about the last to join the action. This sequence is justified by the necessity of contesting control of the center. Pawns and the minor pieces play a major role in this plan.

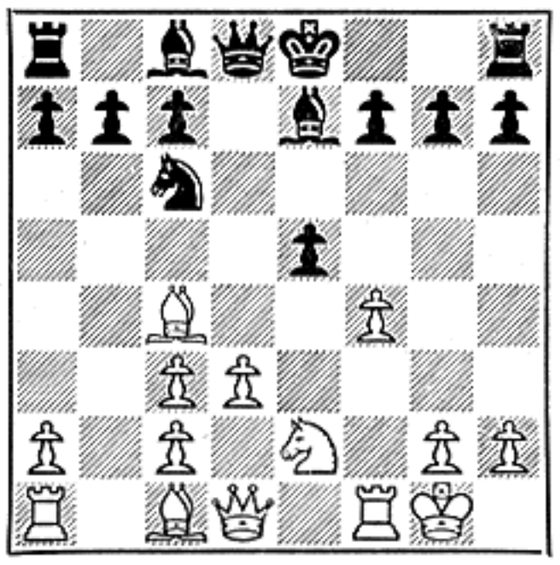
Examples of Rook Development



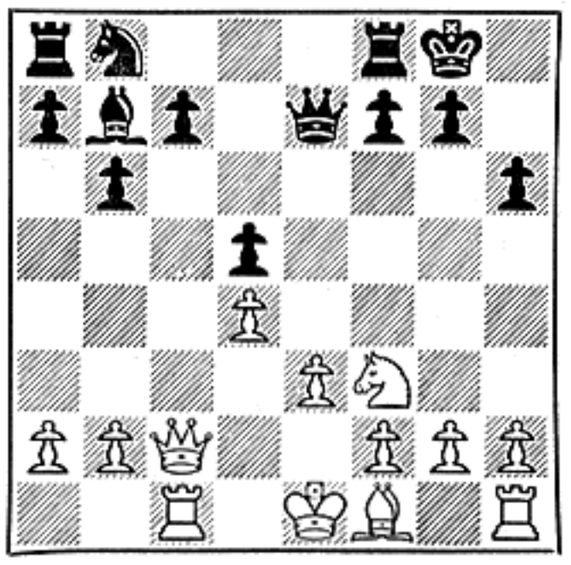
Here White's King Rook pins Black's Knight on the open King file in the early play. Black is already in trouble.



White's best move is to play his King Rook to K1, on a file which may reasonably be expected to open.



White's advanced King Bishop Pawn helps to open the King Bishop file for use by the King Rook.



By placing his Rook on the Queen Bishop file, White exerts pressure on Black's Queen Bishop Pawn.

Function of Castling

In order to be able to bring the Rooks to the King file and also to enable the Rooks to cooperate, the King must get out of the way. As long as the King remains on King square, he not only preempts the square K1, but also prevents the Rooks from cooperating. Castling on either wing is the answer. Incidentally, also, castling *should* safeguard the King.

Develop the Queen with Care

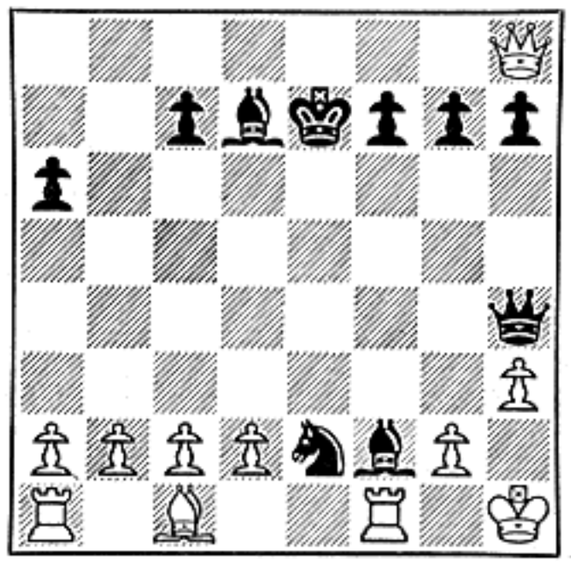
The Queen generally assumes a positive role late in the opening. An early Queen sortie is apt to recoil: the Queen will serve as a target, be attacked and be compelled to retreat. The time expended in advancing and retreating will be used by the adversary to bolster his development. Moreover, since the Queen enjoys a wide variety of possibilities, it is difficult to determine its most suitable role. For the same reason that the development of the Bishop is deferred until its best post is known, the Queen should not join the fray until the position has crystallized. Then it is less of a "hit or miss" development.

Plan Soundly from the Start

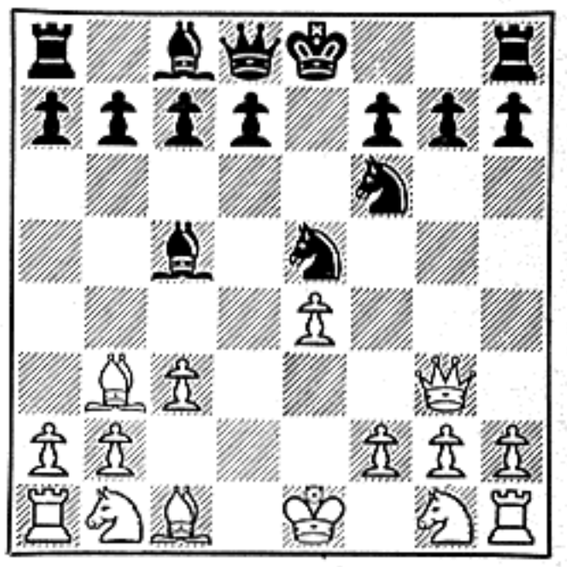
From the first strategic plan, various propositions develop. It is obvious, for instance, that if a maximum power is to be brought to bear on the central squares in the shortest time, a haphazard development which fails to exert pressure on the center is a violation of principle. It is also clear that a unit should not be moved more than once in the opening, unless there is good reason for doing so. Two or more moves by the same unit, as a rule, are the equivalent of wasting opportunities to bring out more force. In fact, only special reasons will ever justify any deviation from the main plan—control of the center with a preponderance of quickly developed force.

When possible, the ideal placement for all units should be visualized before any one is moved. When that is not possible, then the choice and location of the unit to be moved should be judged on principle—in relation to the first strategic plan.

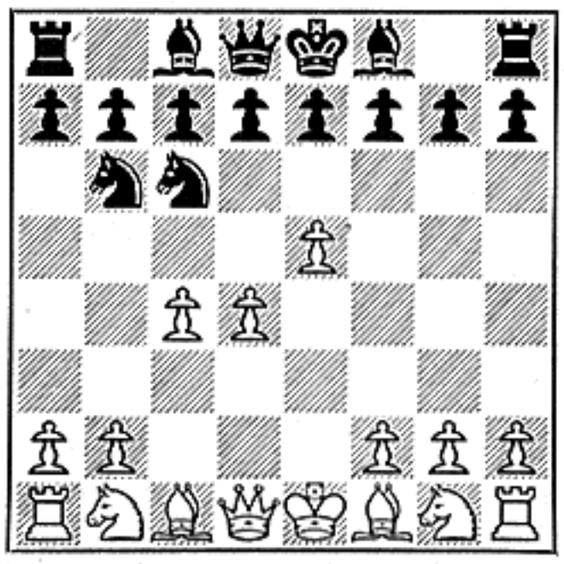
Examples of Loss of Time in the Opening



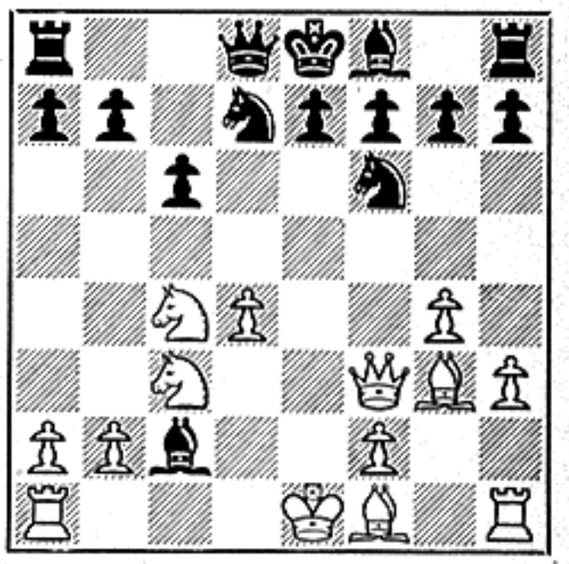
White's Queen has wandered over the board, picking up stray material. Black, however, mates in three, beginning with 1 . . . QxP†.



White's Queen has moved three times, while Black has brought out his pieces. Black now wins White's Queen with 1 . . . BxP†!



Black has moved his King Knight three times. Now Black must lose a piece, thus: 1 P–Q5, NxKP; 2 P–B5 and the Knight is trapped.



Black has lost time by Pawn-grabbing with 1 . . . BxQBP. He loses a piece after 2 Q–K2! for White threatens both 3 N–Q6 mate and 3 QxB.

In the next installment, the author continues on general principles before taking up specific openings.—Ed.

HOW TO WIN IN THE OPENING

by I. A. HOROWITZ

In these articles, chessmaster Horowitz starts a treatise, long planned, on winning technique in the opening. His gifts of exactitude in developing the pieces and of lucid exposition of the tactics and strategy involved should enable the zealous student to grasp the theory of each opening. His aim is to teach the student—not to con by rote the voluminous and tedious complexities of published tomes on variations, sub-variations and sub-sub-variations—but to think for himself.

In the next article, he will expound the specific objectives in the Giuoco Piano, and give an illustrative game.—ED.

EXCEPTIONS TO THE FIRST PRINCIPLE

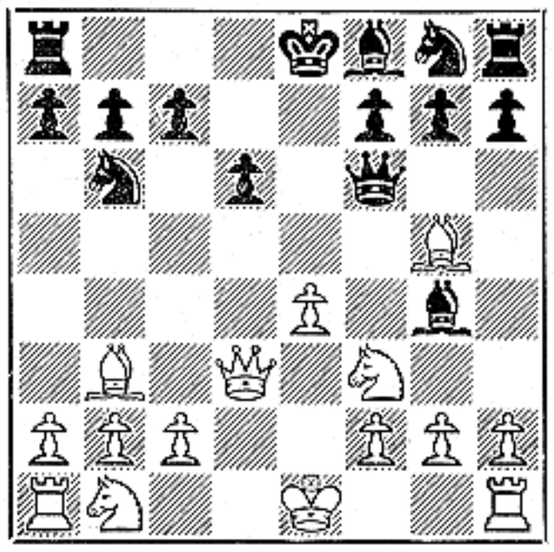
AS was explained in the previous article, the first strategic principle points up the necessity for bringing maximum power to bear on the central squares in the shortest time. Likewise, it points out the fallacy of deviating from principle. Yet, while to toe the line with rigid obedience may be good discipline, it is wooden, unimaginative chess.

To Do or Not To Do?

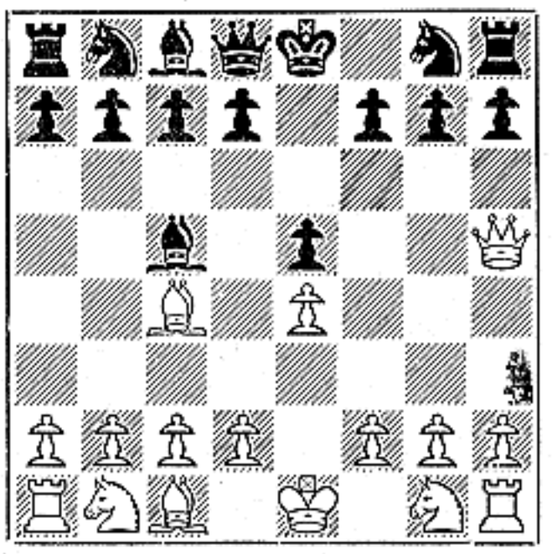
Occasionally, during the opening stages of a game, an opportunity presents itself to pick off an opponent's Pawn or to go after his King. These pursuits are in violation of principle. For it is hardly possible to go Pawn-grabbing or checkmating and, at the same time, give the required attention to proper development. Still a Pawn is a Pawn, and the King is the King. These are important considerations. Surely, if the target is the opposing monarch and if it can be ascertained with a reasonable degree of certainty that he will topple from his throne, then definitely it is correct to violate principle. Checkmate leaves no weaknesses in its wake. If, however, the target is a Pawn and even if its successful capture is assured, the consequences of the action should be further appraised in the light of its effect on the entire position. In the quest for immediate material gain, the strategic plan is bound to suffer. To appraise the gain of material against loss of position requires inordinate skill.

In the opening, Pawn-grabbing expeditions or premature mating attacks are apt to boomerang. Temptation in these directions should be resisted. One thing is certain, if the opponent has not violated any principles, any rash action is foredoomed. If he has violated principles, a calculated risk is justifiable.

Examples of Unjustified Risks

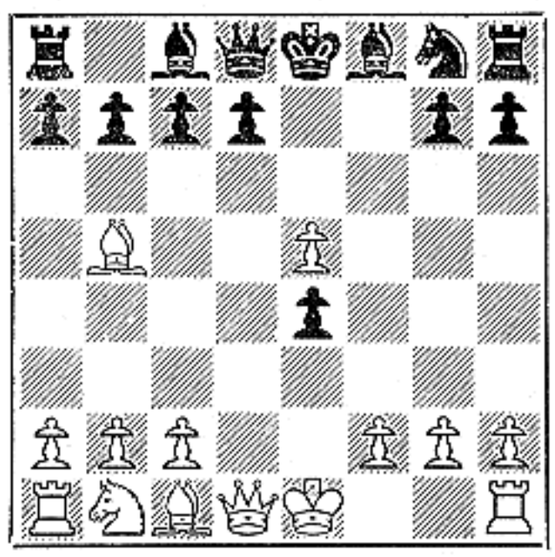


Bringing his Queen out early, Black has violated one principle. Now he goes Pawn-grabbing and loses his Queen: 1 . . . QxP 2 Q–N5†, P–B3 3 BxP†, KxB 4 QxQ.

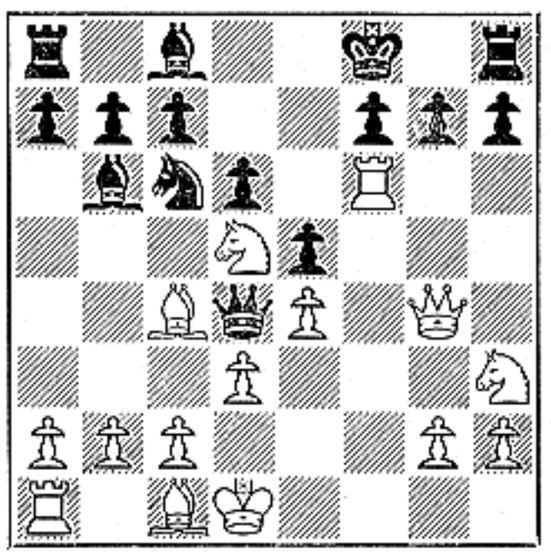


White hopes that Black will miss the threat of mate. But Black now plays 1 . . . Q–K2 and soon follows with . . . N–KB3 and gains time by attacking the White Queen.

Examples of Justified Risks



White has mismanaged his forces. That is why Black can afford to grab a Pawn: 1 . . . P–B3 2 B–QB4, Q–R4† 3 N–B3, QxKP, yet expect to escape with a whole skin.



White's Queen has moved early and moves again: 1 QxP†, KxQ 2 B–R6†, K–N1 3 R–N6†, RPxR 4 N–B6 mate. Black's early Queen moves justify White's.

OTHER PRINCIPLES

BESIDES the first strategic principle, there are other principles of chess common to all openings. Their application paves the way to opening goals.

Principle of Mobility

A piece which cannot move is a useless piece.

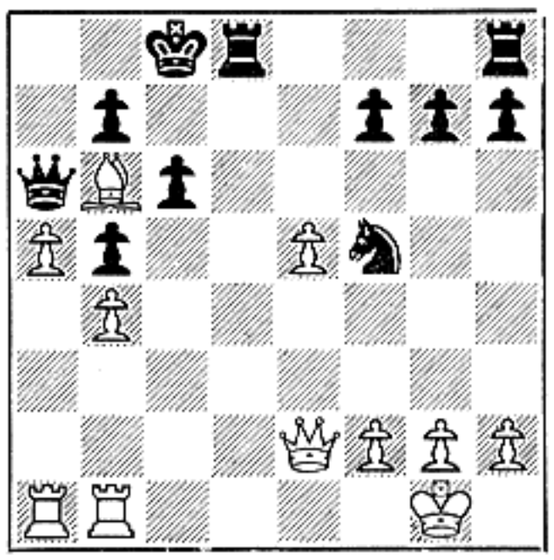
The potential force of a Queen is nine times as great as that of a Pawn. Its actual force depends on other considerations. Its ability to participate in the fray is the main one. If a Queen is bottled up and an opposing Pawn threatens mate which cannot be stopped, the Pawn—in this instance—is of greater actual value than the Queen. Similarly, the value

† = check; ‡ = double check; § = discovered check.

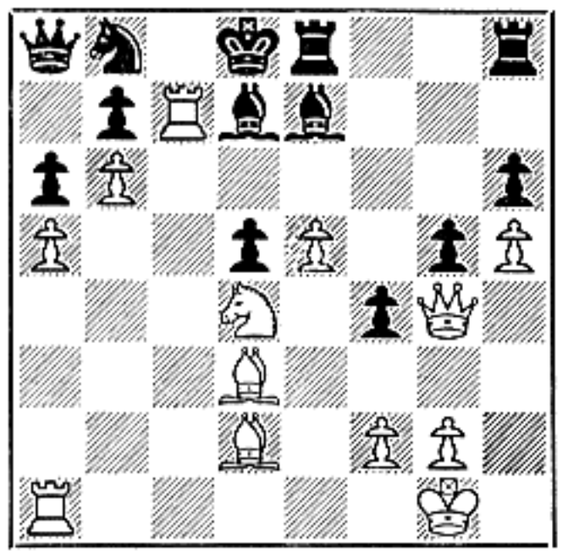
of all the chessmen is modified by their ability to participate in the fray.

Force, of itself, is potential. Enclosed in a Queen or Bishop or Rook or Knight or Pawn, it is enclosed in just another piece of wood. To unleash its powers, avenues of action are essential. These avenues are technically called mobility.

To gain maximum utility of the chessmen, diagonals should be open for Bishops; files and ranks for the Rooks; files, ranks and diagonals for the Queen; and a choice of posts should exist for the Knights; Pawns should not be hindered in their forward movement. Files, ranks, diagonals and open squares are the avenues of action for the chessmen.



In this position, Black's Queen is practically worthless. Almost any White assault is apt to succeed.



Because of the awkward position of the Black men, White mates in two moves: QxB†, NxQ 2 N–K6 mate.

Principle of Diversion

Forces decoyed are forces destroyed.

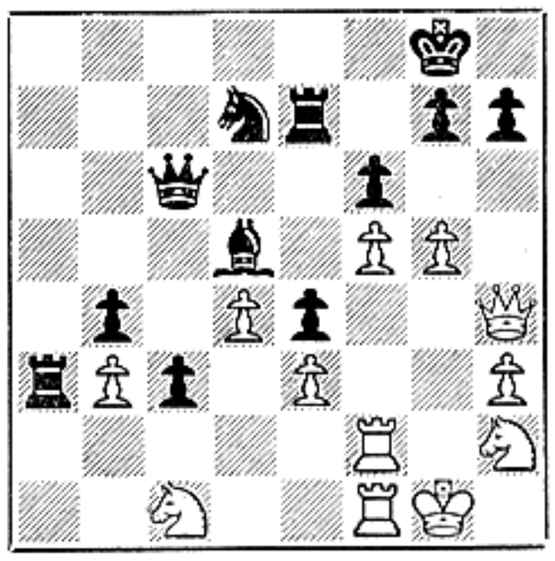
Often during the course of a game, a situation arises where a player threatens to gain a preponderance of force in a vital sector. To meet force equally with force in the self-same sector is the most effective counter-measure. But this is not always possible. When it is not possible, some other means must be found to parry the threat.

The establishment of threats in another sector may be the answer. These counter threats may be of sufficient real or psychological importance to divert the enemy forces from their contemplated action, or they may defer the enemy action long enough to gain time in which to work out a permanent solution against it.

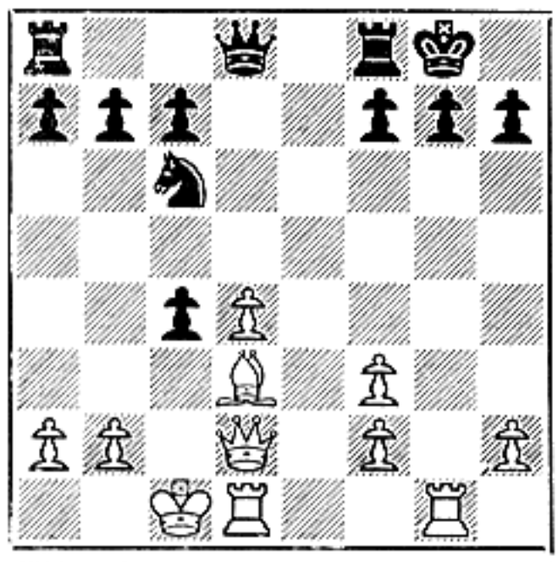
As attacks in chess occur in the center or on the wings, the principle of diversion as applied works as follows: an attack on the wing is met by a counter-attack in the center or on the other wing; an attack in the center is met by a counter-attack on the wing.

Diversion is necessary only when the attack cannot be met adequately by direct means, such as an attack in the center by a defense in the center, or a wing attack by a wing defense.

Examples of Diverting Forces



This position from an actual game is an example of diversion. White's King-side attack is gaining momentum and Black counters on the Queen-side in hope of drawing off White's forces from his King.



White's center is weak and subject to further attack. So he diverts the play to the King-side: 1 RxP†, KxR 2 R–N1†, K–B3 3 Q–N5†, K–K3 4 R–K1†, K–Q2 5 Q–B5†, K–Q3 6 Q–B5†, K–Q2 7 B–B5 mate.

Principle of Give and Take

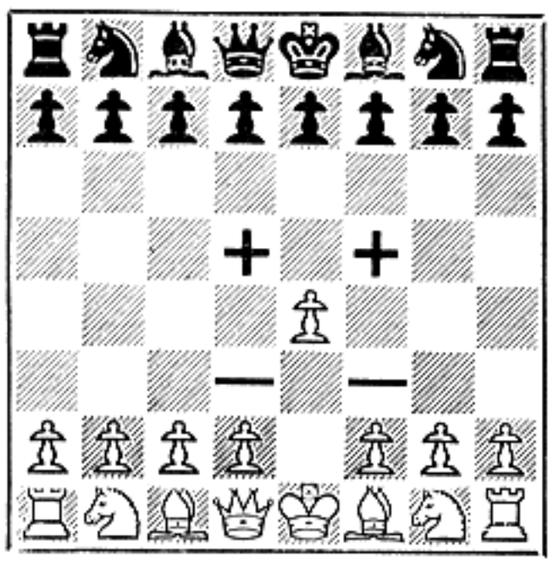
Better location is compensation.

Every move in chess gives up something and takes something in return. The move 1 P-K4, for instance, gives up control of the squares KB3 and Q3 by the King Pawn. In return, however, the move gains control of the squares KB5 and Q5 and also frees the Bishop and Queen for future action. As control of the central squares are of greater value than loss of control of the other squares, the move 1 P-K4 adds a net plus to the position.

Similarly, every move on the chessboard involves a sacrifice and a gain. It is a mistaken notion to think only in terms of gain. It is essential, however, to weigh the gain against the loss in the light of immediate and future prospects.

Give and Take

The move 1 P–K4 adds a net plus to the position. For control of the central squares Q5 and KB5 is of greater value than loss of the control (by the King Pawn) of the squares Q3 and KB3. Every move in chess carries some minus as well as plus value.



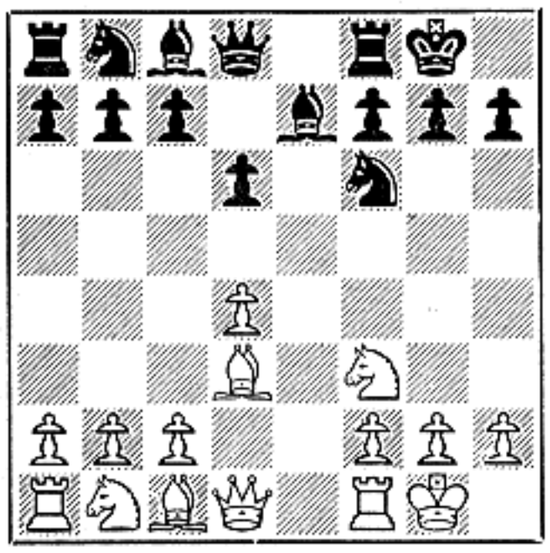
The Move P-R3?

That practical nonenity of a move, P-R3, is not a principle; it is merely a move. It crops up, however, time and again in most games of chess and is therefore worthy of a note. Generally, it is of doubtful value; for it violates the principle of rapid development. A piece might be brought into action during the time it takes to play P-R3. Moreover, it does not bear down directly on the central squares and often even causes a slight but irreparable weakness in the Pawn structure.

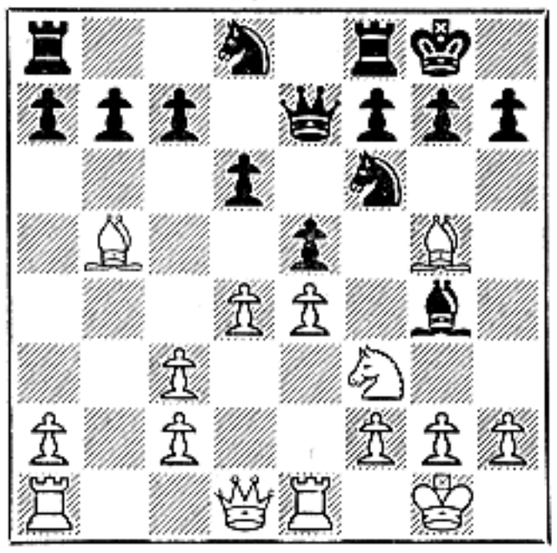
Oddly enough, despite these drawbacks, there is purpose for the puny P-R3. It provides an exit for the King; it prevents an enemy pin or incursion; it is a prop for a Pawn advance; it is a clearance of the

square R2 for a retreat or a maneuvering point—and, most wonderful of all, it is sometimes an attacking move.

All of which confounds the issue. Is P-R3 good or bad? Unfortunately, there is no inflexible, ironclad rule, covering all cases. Adroit evasion is the answer. The move P-R3 is good when there is nothing better.



White may play P–KR3 to prevent the pin . . . B–N5 and to restrict the movement of Black's Queen Bishop.



The actions of both White's and Black's King Knights at B3 are paralyzed because of the respective pins.

THE FOUNDATION

THE Pawn skeleton forms the basic foundation of the chess opening. The original position presents a Pawn line in solid array. Each Pawn enjoys security and mobility.

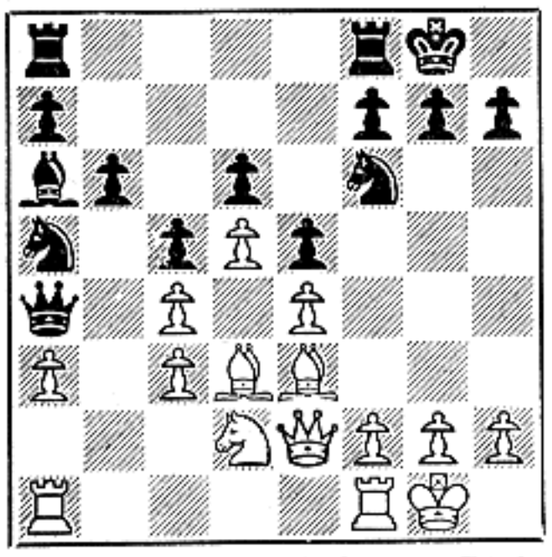
As the Pawns advance towards the enemy, they are stronger because more threatening but also they are endangered and restricted. They form distinctive patterns around which the pieces rally to give character to the opening.

A — Pawn Weaknesses

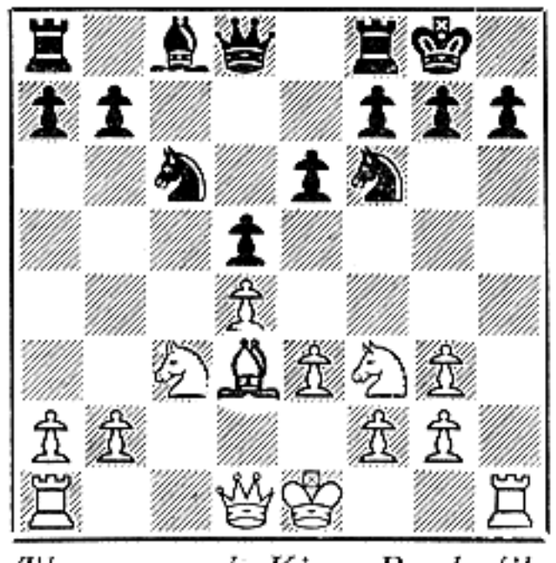
If a weakness develops in the Pawn structure, it may lead to serious difficulties. A weakness requires attention and places an added burden on the balance of the forces. It diverts force from the normal course and consequently lessens pressure in some sector. Weaknesses, therefore, should be avoided.

Which are the weaknesses pertinent to Pawns?

Examples of Doubled Pawns



White's doubled Queen Bishop Pawn is unwieldy, hard to protect.



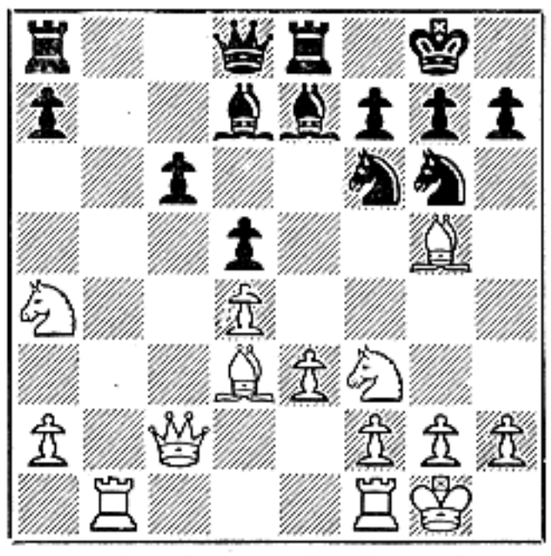
The opened King Rook file compensates for the doubled Pawn.

The Doubled Pawn

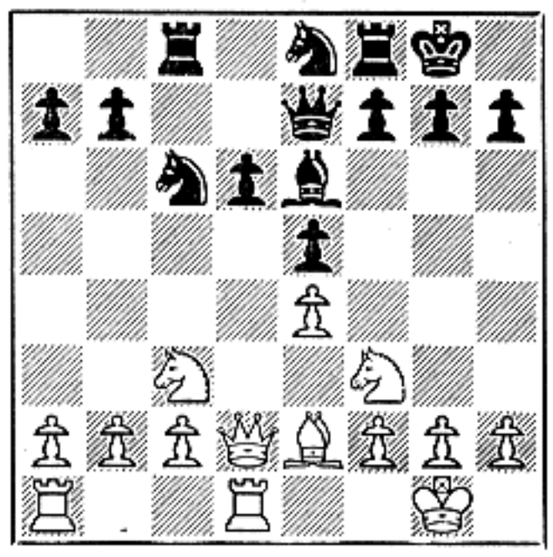
The doubled Pawn may be weak. It often suffers from lack of mobility. As a rule, it controls only half as many *vital* squares as two Pawns, lined up side by side. At times, however, the doubled Pawn offers a measure of compensation in the file which its displacement has opened.

The Backward Pawn

The backward Pawn is weak. It is a Pawn which hardly participates in the fray and shirks its normal assignment. Since it is more or less fixed, it becomes an easy, lasting target.



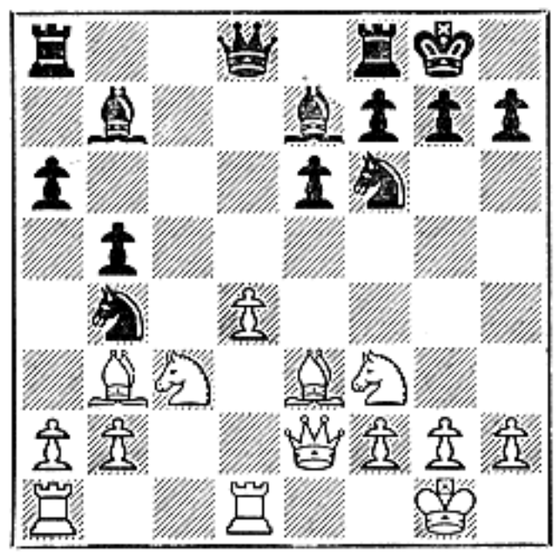
Black's Queen Bishop Pawn is backward.



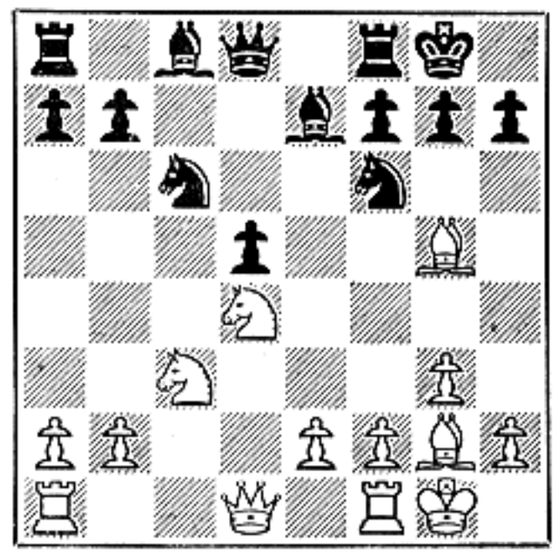
Black's Queen Pawn is backward.

The Isolated Pawn

The isolated Pawn is weak. It is a Pawn which cannot be guarded by another Pawn. When attacked, it must be guarded by a minor or major piece. Hence it engenders a waste of force.



White's isolated Queen Pawn requires constant protection by forces, which otherwise might be used elsewhere.



The target is Black's isolated Queen Pawn. Its defense diverts Black men from more useful action.

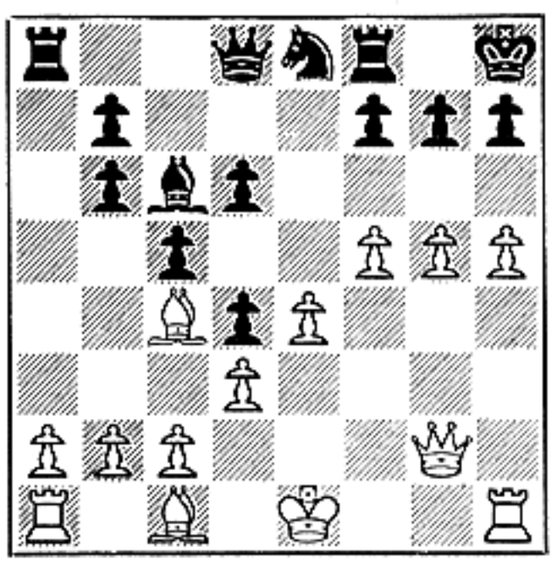
Over-extended Pawns

The fore-going are pertinent to single Pawns or, in the case of the doubled Pawn, two Pawns. There are also weaknesses which are inherent in a group of Pawns. They stem mainly from the "one way traffic" feature of a Pawn.

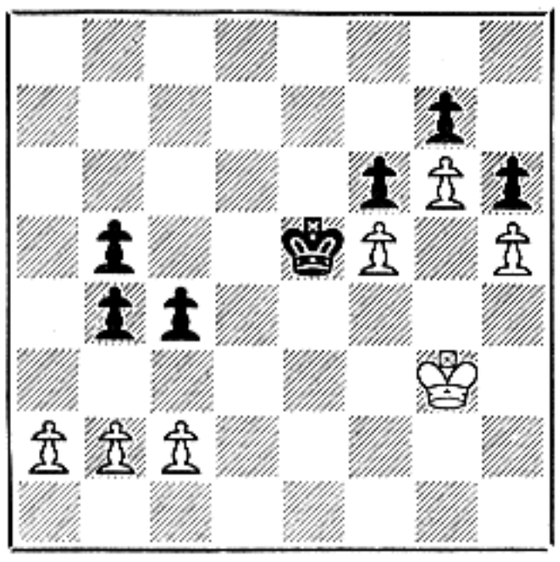
A Pawn can advance; it cannot retreat. Hence every Pawn move, to a certain extent, engenders two weaknesses. Its advance brings it closer to the enemy, where it can be more readily attacked, and it is removed one step further away from its own men, where the natural protection which they afford

is diminished. As the Pawn cannot retreat, any weakness in its wake requires reinforcement by the rest of the forces.

Occasionally, a group of Pawns will advance in an assault. The target is big game, often the opposing King. As long as the assault is successful, it matters little whether the Pawns are strong or weak or whether the Pawns are afforded or afford protection or not. If the assault fails, however, a day of reckoning is at hand. The group of Pawns becomes an over-extended Pawn position. It is itself easy prey, and the men which it should shelter are at the mercy of enemy forces.



White enjoys a powerful Pawn storming assault. If it succeeds, all is well.

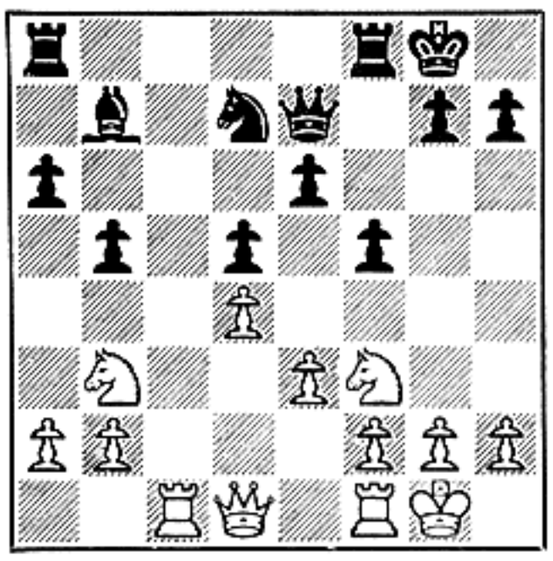


. . . If it fails, this may be the result. White's Pawns will be picked off one by one.

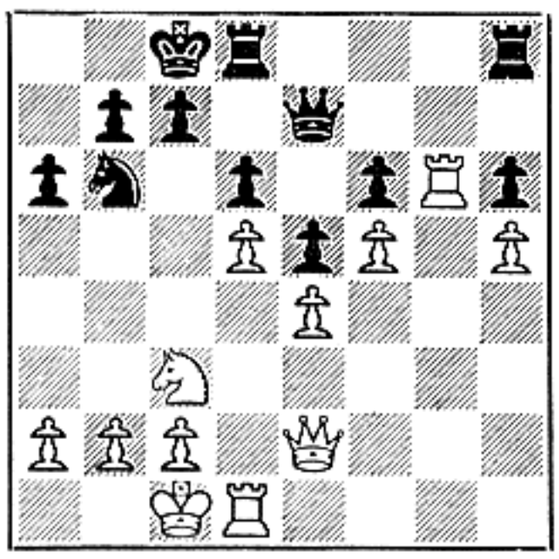
The Pawn "Hole"

As a result of unskillful Pawn advances, Pawn barriers are breached and Pawn weaknesses accrue. To a lesser extent, a single bad Pawn move affects the position. If a Pawn advances so that an enemy piece can lodge in front of it or in front of some other Pawn and the enemy piece cannot be driven away by a Pawn, then the Pawn position has been punctured. The puncture is technically called a "hole."

A "hole" is a weakness in the Pawn structure. It is a haven for an enemy piece—an outpost for an enemy attack.



Black has holes at his K4, QB4 and QR4. White should exploit these.



White occupies the hole at his KN6. This is a powerful post for the Rook.

B — Pawn Advantages

Pawns have many weaknesses and many Pawn structures are faulty. What then may be sought to advantage in building up a Pawn structure?

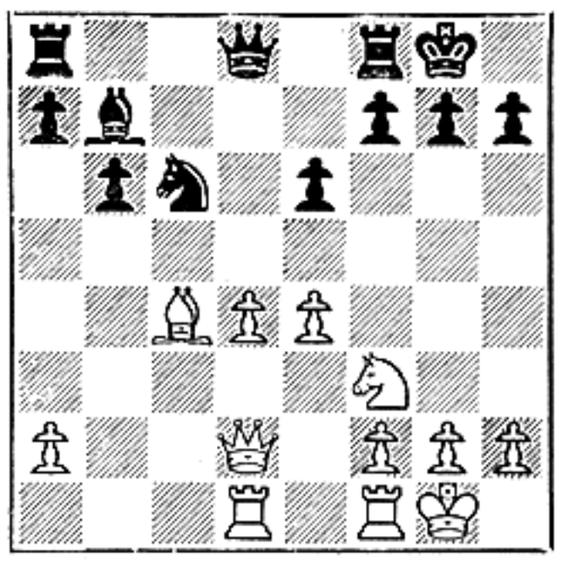
Pawn Majority

At the beginning of the game, the opposing Pawn structures are perfectly matched. For every white Pawn, there is an equivalent black Pawn. As the game progresses and exchanges take place, the Pawn position is apt to go out of balance. Pawn majorities may likely be established in different sectors. One side may obtain an extra Pawn in the center, while the other obtains an extra Pawn on the wing. Or one side may obtain an extra Pawn on the wing, while the other side obtains an extra Pawn on the other wing.

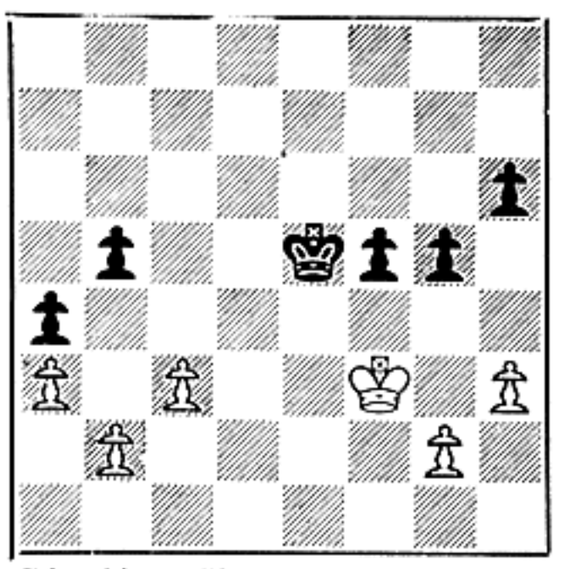
The unbalanced Pawn position often injects a new strategic plan into the game. The extra Pawn, whether it is on the wing or in the center, is a constant threat. It is a threat of a potential new Queen, which materializes when the Pawn reaches the eighth rank. While the actual Queening may take place in the endgame, opening play may account for the Pawn majority.

Technically, a Pawn majority exists when the Pawns on one side outnumber the Pawns on the other side. Actually, the majority is impotent if it can be held in check by the Pawn minority.

A mobile Pawn majority is another advantage which may be effected in the opening.



White has a center Pawn majority. Black has a Queenside Pawn majority. Chances are about even.

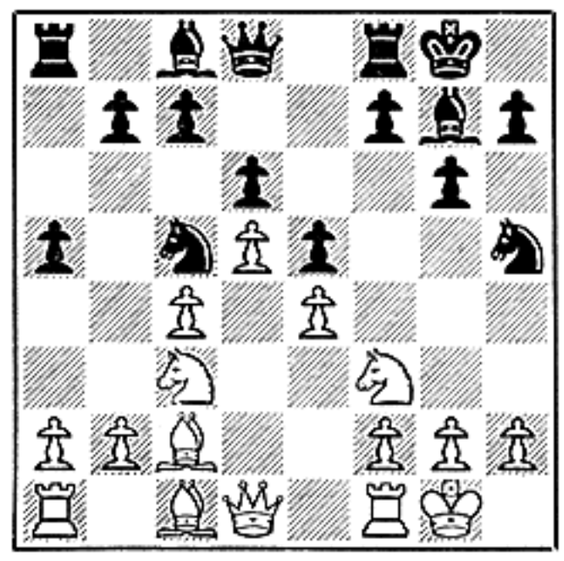


Black's King side Pawn majority is mobile; White's majority on the other wing is fixed. Black should win.

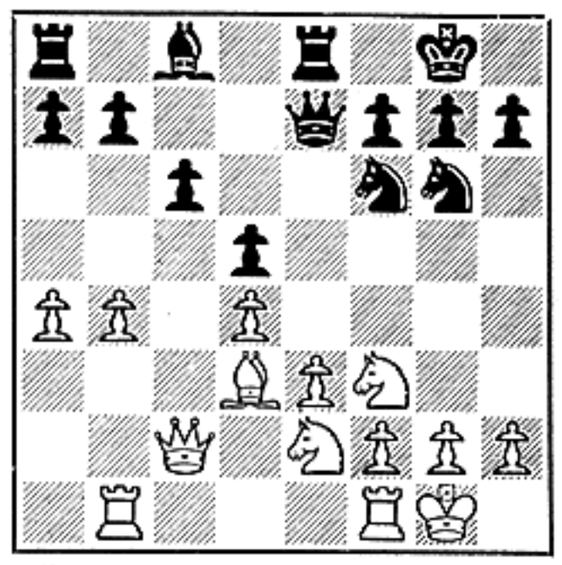
The "Breaks"

Pawn chains perform various functions. They are the first line of fire. They attack and they defend.

Examples of the "break"



Black enjoys the "break" . . . P–KB4, whenever he is ready. In doing so, he may open the King Bishop file.



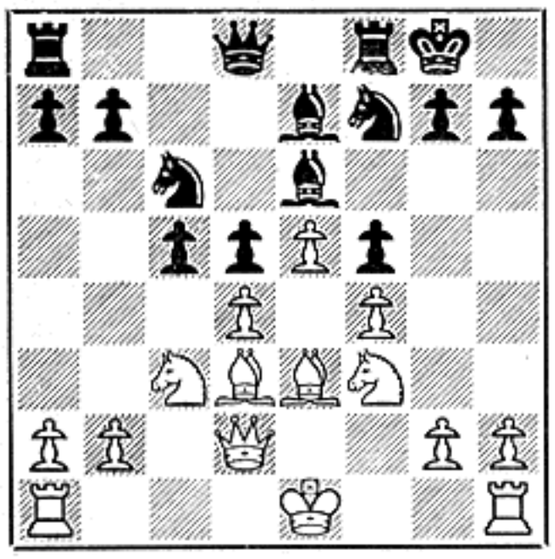
White now can "break" with P–QN5, forcing open the Bishop file or weakening Black's Pawn position.

In order to break through to the opposing forces, generally the opposing Pawn chain must be broken. Then pieces can penetrate on the newly opened line—file, rank or diagonal. As a rule, a vulnerable point is selected for the break, and, after due preparation, the break is effected. The ability to force open lines in the opponent's Pawn chain is technically known as the ability to "break." To enjoy the "breaks" is an advantage. In building up opening patterns, it is wise to eye the possible "breaks" in the position.

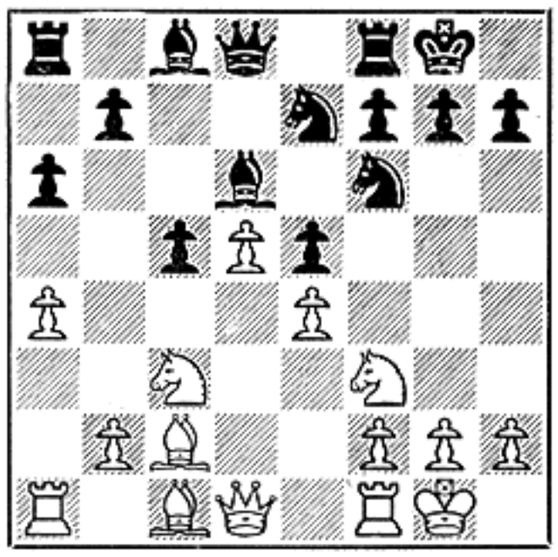
The Passed Pawn

The most dangerous Pawn on the chessboard is the one which is not impeded in its advance by an opposing Pawn. It is known technically as the "passed Pawn," meaning that it has by-passed all the opposing Pawns. Ergo, it enjoys easy access to the eighth rank, and, in turn, it will burden an opposing piece with the duty of preventing the Pawn from Queening.

Often, in the opening melee, it is possible to obtain a passed Pawn. Such a Pawn adds a definite plus value to the position.



White's King Pawn is passed. It will bear constant watching all through the game.



White's Queen Pawn is passed. It has by-passed all of Black's Pawns.

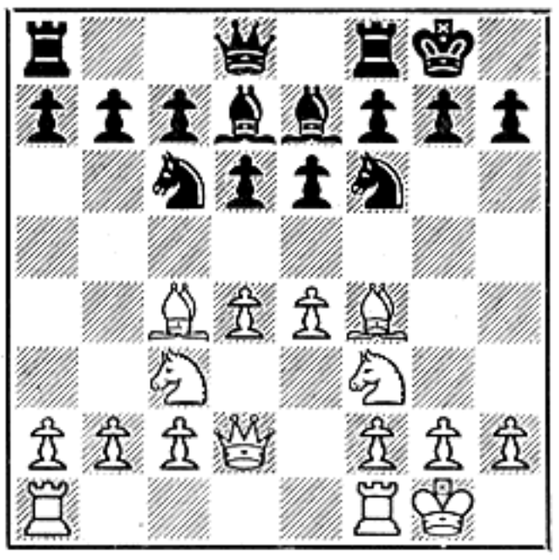
THE INITIATIVE

ACCORDING to the rules of chess, the first move is arbitrarily bestowed upon White. This seemingly insignificant fact is sufficient to give White the initiative. He is first to bring out his men; he is first to control the center. Black, on the other hand, is relgated to the role of defender.

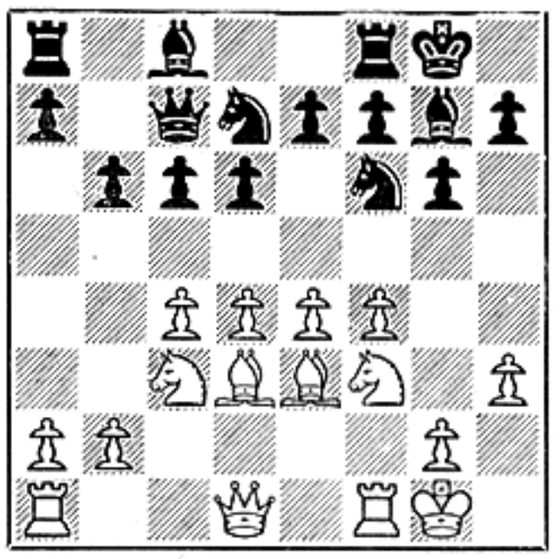
The forces are so evenly balanced that White, with perfect play, can maintain the initiative far into the middle game. White's ambition is to translate the initiative into tangible gain. Black's aim is to reduce White's initiative to a minimum. The conflict is drawn along these lines.

IDEAL OPENING POSITIONS

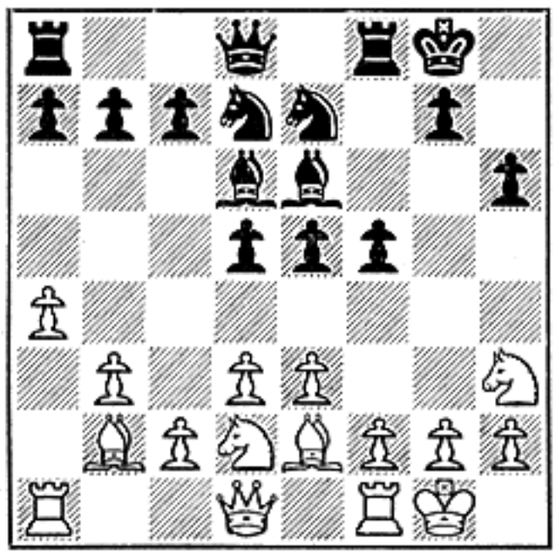
THE ideal position from a practical point of view is more or less of a pipe dream. It can be reached only if the opponent is oblivious of the principles of chess.



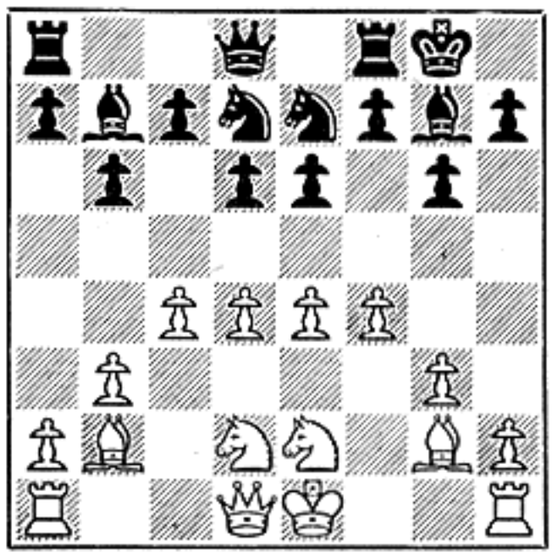
All of White's minor pieces and his King Pawn and Queen Pawn bear on the center. White's Rooks can move to the King and Queen files.



Here White's Pawns dominate the center with the assistance of the minor men. White's Bishops bolster any center action.

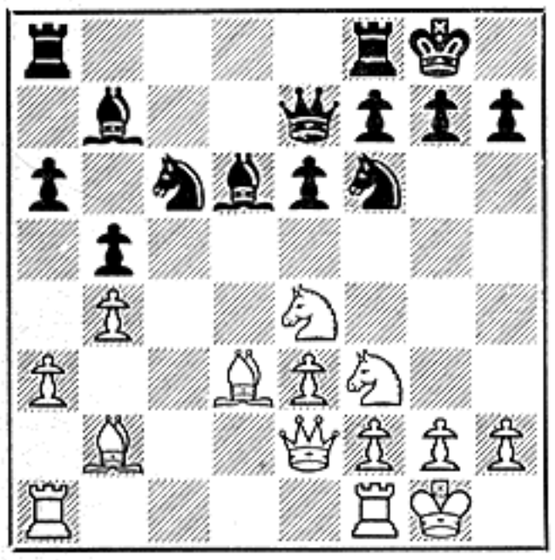


White's haphazard development gives Black control of the center, easy development, fine prospects—in short, an ideal formation.

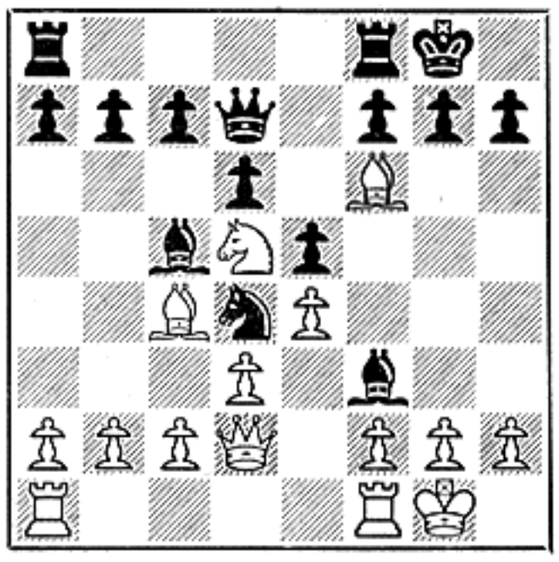


There has been no contest in the center. White's Bishops participate in the center action from the wings, while his Pawns occupy the center.

Examples of the Initiative



Despite the symmetrical position, White's first move give mate: 1 N–K7†, K–R1 tack. In a critical position (see next), it can even win.



Here the first move is good enough to win the Queen or give mate: 1 N–K7†, K–R1 2 BxP†, KxB 3 Q–N5†, K–K–R1 4 Q–B6 mate.

PRACTICAL OPENING PATTERNS

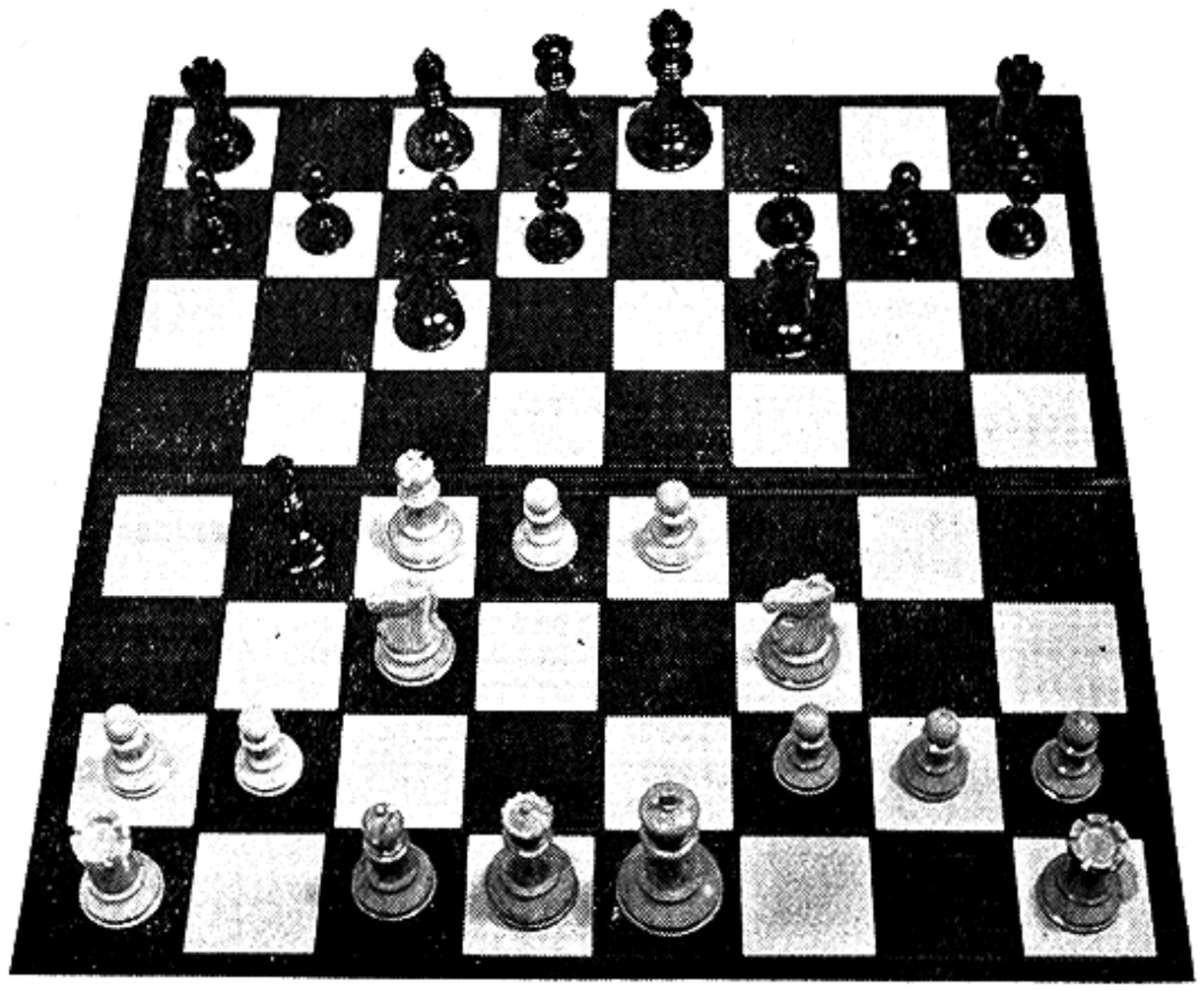
During the last hundred years, patterns of play have evolved. They are called openings. Their names derive from the place or tournament in which they were first played or from the player who originated them or from the chessmaster who popularized them. The patterns are dissimilar even though their objectives are the same.

A discussion of the fundamental patterns, a knowledge of which is essential to the proper understand of the game, will follow in succeeding issues.

HOW TO WIN IN THE OPENING

by I. A. HOROWITZ

In this article, chessmaster Horowitz starts discussing specific openings, first the fundamental Giuoco Piano. In his next, he will present the first of several variations of the Ruy Lopez.—ED.



A typical position in the Giuoco Piano.

GIUOCO PIANO

THE GIUOCO PIANO is the first recorded opening. It is mentioned in the Gottingen Manuscript (1490) and by all the early authors. It dates from the time when Italy was the ruling power in chess.

Belying its name, which means quiet game, the Giuoco Piano currently is spirited and forceful. It grants White latitude for imagination, leading to exciting combinations, and it is full of pitfalls for the unwary. Its distinguishing feature is the development of White's King Bishop to QB4 on his third move. This characteristic move portends attack.

The opening arises as follows:

White	Black
1 P–K4	. . . .

The initial skirmish is to gain command of the central squares. 1 P–K4 is an attempt to control the central square Q5 and also the square KB5. While KB5 is not as valuable as Q5, it is within the domain of the central squares.

A secondary reason for the advance of the King Pawn is to release the King Bishop and the Queen for future action.

1 . . . . P–K4

Black's reasons for this move are basically the same as White's. Other moves, leading to other patterns, will be discussed in due time.

2 N–KB3 . . . .

The primary purpose of this move is to put additional pressure on the central squares, in this case the squares K5 and Q4. Eventually, by concerted pressure, White hopes to reach the goal of gaining command of the central squares. Incidentally, the move attacks Black's King Pawn.

2 . . . . N–QB3

While the attack on the King Pawn is incidental to White, it is of prime importance to Black. The loss of even a puny Pawn, as a rule, is of greater value than control of the central squares. That is why Black defends the Pawn. His choice of defense, moreover, is good. For the text move does double duty: it defends the King Pawn and puts pressure on central squares—Black's K4 and Q5.

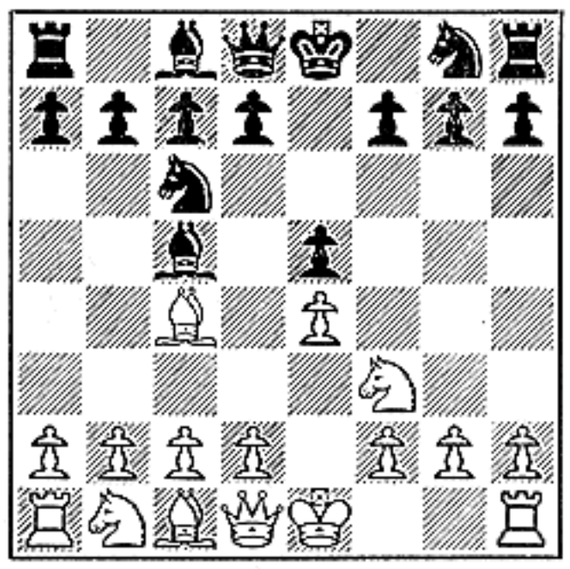
3 B–B4 . . . .

Again, White eyes the center. The Bishop bears down on Q5. Also, the move does double duty. The most vulnerable square in Black's camp is KB2. That square is adjacent to the King and is defended only by the King. The newly developed Bishop, therefore, not only bears down on the center, but also on the vulnerable square.

The single attack on Black's weak spot, at this stage of the game, is almost insignificant. It may become potent, however, as the game progresses.

3 . . . . B–B4

Black follows suit for the same reason.



THE GIUOCO PIANO

At this juncture, there are many ways of continuing—active and passive. For years, the passive way was in vogue. This consisted of emphasizing development, without any particular goal. White would bring out his Queen Knight to B3, play his Pawn to Q3 and castle; Black would do likewise. The resultant symmetrical position would tend towards a draw. Currently, White's treatment of the opening is different. He attempts to capture the center by force.

4 P–B3 . . . .

An effective way of dominating the center is by doing so with Pawns. The text move is preparatory to the advance of the Queen Pawn.

4 . . . . N–B3

Black cannot afford to permit the execution of White's plan without adequate counter measures. His choice is to attack White's King Pawn. This places obstacles in White's path. For the unguarded King Pawn requires attention.

Black's method of meeting White's threat to obtain control of the center is technically known as the counter-attack. An alternative line is 4 . . . Q–K2. Then, if White continues with 5 P–Q4, Black does not capture, but retreats his Bishop to N3. Black's King Pawn is defended by Knight and Queen, and White cannot compel Black to exchange Pawns. In the event of the exchange, Black has no King Pawn, and White will remain with King and Queen Pawns. The extra center Pawn in White's favor will result in White's domination of the center.

The 4 . . . Q–K2 line of play may well be called the "hold the line" defense. In practice, however, it has been found deficient. For Black runs out of good moves, sooner or later, and must bide his time awaiting the moment when White will strike.

5 P–Q4 . . . .

According to plan. White disregards the attack on his King Pawn as he is attacking Black's King Pawn with a preponderance of force.

5 . . . . PxP

More or less forced. If, for example, 5 . . . B–N3, 6 PxP, KNxP 7 Q–Q5 and, since White threatens checkmate as well as the Black Knight, he must win a piece. Nor will 5 . . . B–Q3 do as it impedes Black's development. Black's Queen Bishop will be unable to get out for some time.

6 PxP . . . .

Again, according to plan. White wishes to dominate the central squares with Pawns. Observe that 6 NxP would be the complete negation of White's plan.

6 . . . . B–N5†

This foreseen, tempo-gaining device is the saving clause. If the Bishop were to retreat to N3 or K2, White could completely rout the Black forces by advancing P–Q5, followed by P–K5.

7 N–B3 . . . .

For position, see picture on page 334.

The text move has the earmarks of speculation, for it involves material sacrifice. One Pawn goes immediately, another will follow on the subsequent move, and in the main line there is a trap baited with a Rook. Experience, however, proves this to be the best plan at White's command. For he obtains excellent attacking chances.

Instead, White can play safe with 8 B–Q2. Then, after 8 . . . BxB† 9 QNxB, White's King Pawn is defended. Black, however, will continue with 9 . . . P–Q4, for, after 10 PxP, KNxP, White will remain with an isolated Queen Pawn. True, White commands more of the central squares than Black. But his isolated Pawn is a liability which does not add up to his asset. (See **The Isolated Pawn,** October CHESS REVIEW, p. 308.)

7 . . . . NxKP

The capture of the King Pawn engenders a certain amount of risk for both sides! Black leaves himself open to attack, and White suffers from the material loss of the Pawn. Consequently, White will endeavor to capitalize his initiative, and Black will strive for consolidation.

Failure to capture the Pawn, on the other hand, would be an error of judgment. For then White would have achieved his goal — command of the center — at no cost.

Nor would it be wise for Black to cede the center in the hope battering it down with 7 . . . P–Q4. This move has been tried and found wanting. (See **Chess Movies,** page 336.) It is only by incisive play that White refutes 7 . . . P–Q4. This is traceable to the early opening of the King file for White's attack.

8 O–O . . . .

In order to unpin the Queen Knight, secure the White King from molestation and mobilize the White King Rook for action, possibly on the open King file.

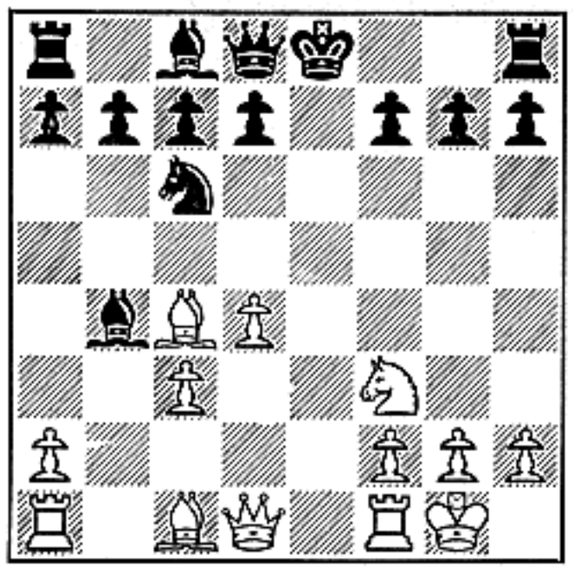
8 . . . . NxN

With a Pawn plus and the attacking chances favoring White, Black's best chance is to cut down the forces to reduce the impact of any brewing attack.

8 . . . BxN has been tried on the same grounds and found distasteful. This move leaves open the spectacular counter stroke 9 P–Q5, known as the Moeller Attack. The resultant position is perilous for both sides. (See **Chess Movies,** page 337.)

† = check; ‡ = dbl. check; § = dis. ch.

9 PxN . . . .



9 . . . . P–Q4!

An important interpolation. The counter-attack on White's Bishop gives Black the opportunity to open new lines for rapid development. Since Black's uncastled King will be in the crossfire of White's ready batteries, Black must utilize every available means to free his forces for defense.

Alternatives are dangerous for Black. For instance, if 9 . . . BxP, White obtains the better game as follows: 10 B–R3! N–K2 11 Q–N3, P–Q4 12 QxB, PxB 13 KR–K1, B–K3 14 BxN, KxB 15 P–Q5, QxP 16 QR–Q1 with an overwhelming attack. E.g., 16 . . . Q–QB4 17 R–K5, Q–N3 18 Rx B†! QxR 19 R–K1 and wins.

In this line, if—instead of 10 . . . N–K2 — Black plays 10 . . . P–Q4, there follows: 11 B–N5, BxR 12 R–K1†, B–K3 13 Q–R4, R–QN1 14 N–K5, Q–B1 15 BxN†, PxB 16 QxP†, K–Q1 17 NxP†, BxN 18 B–K7 mate.

It is impossible within the scope of this work to cover the reasons behind the moves in the sub and sub-sub-variations. Nonetheless, the learner can turn what seems like a fault into a virtue. By experimenting at each stumbling block, the learner will familiarize himself with the possibilities of the position. At the same time, he will obtain a firm grasp of what is involved.

For instance, in the above variation (see position after 9 PxN and play . . . BxP 10 B–R3), what happens if Black plays 10 . . . BxR, instead of 10 . . . N–K2? After all, a Rook is more valuable than a Bishop. The answer comes rapidly. White will continue with 11 R–K1†, compelling Black to interpose . . . N–K2. White will follow up 12 BxN, QxB 13 Rx Q†, KxR 14 QxB and should win.

Or, in the same variation, after 10 . . . N–K2 11 Q–N3, if Black captures 11 . . . BxR, how shall White proceed? The answer here is less obvious. But it is not difficult. White plays 12 BxP†, K–B1 13 R–K1, P–Q3 14 N–N5. In doing so, White threatens to retreat his Bishop to KN6 or KR5 and menace mate at B7. Black has no valid defense.

There is still another logical-looking move for Black at his 9th turn. (See position after 9 PxN.) It is 9 . . . B–K2. At first sight, this seems to consolidate Black's position and permits him to retain the extra Pawn — just what Black is seeking. Sharp play on the part of White, however, will make Black's task difficult. E.g., 9 . . . B–K2 10 P–Q5, N–N1 11 P–Q6, PxP 12 BxP†, KxB 13 Q–Q5†, K–B1 14 N–N5, Q–K1 15 R–K1, and White's positional superiority makes Black's material plus of no consequence.

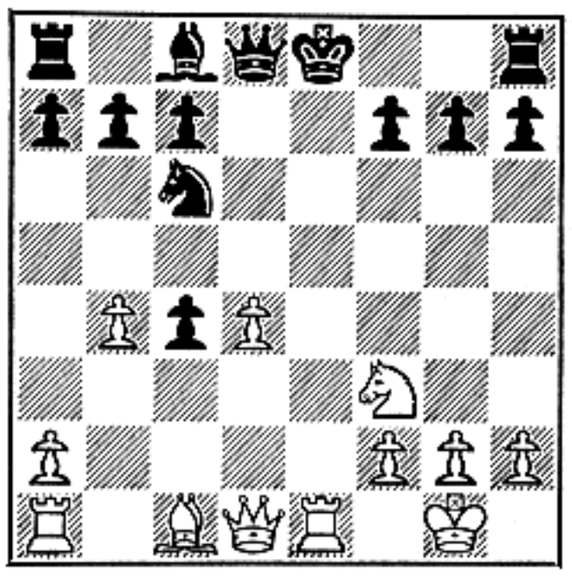
Observe the lack of mobility of the Black forces. The entire Queen-side is hemmed in. Of course, the onus rests upon White to capitalize quickly on his plus, before Black develops. But it can be done. With correct play, the Black King should fall a target to White's trained guns. Or failing that, Black will be compelled to part with his ill-gotten gains and more.

10 PxB . . . .

Now, if White moves his Bishop, Black is able to consolidate and retain the extra Pawn.

10 . . . . PxB
11 R–K1† . . . .

A Pawn behind, White has compensation in his pressure on the opposing King. He must utilize this to the full.



11 . . . . N–K2

11 . . . B–K3 12 P–Q5 wins a piece.

12 P–N5! . . . .

Threatening 13 B–R3.

Another way is 12 Q–K2, B–K3 13 B–N5, Q–Q4 14 BxN, KxB 15 Q–B2. White's compensation for his Pawn minus is Black's awkward King position. While this line is also in the spirit of the opening, exacting play is required of both sides. The chances are about even.

12 . . . . O–O

To release the annoying pin.

13 B–R3 R–K1
14 Q–B2 . . . .

White must recover his Pawn. 14 . . . B–K3 is met by 15 N–N5, threatening mate and the exchange of the Bishop which guards the Pawn. White will be saddled with an isolated Queen Pawn as against which his superior development and greater command of terrain are compensation. With correct play, the outcome is likely a draw.

Conclusion and recommendations

Since the Giuoco Piano is a wild and woolly game, with tactical threats and combinations predominating, it should appeal to the type of player whose imagination occasionally runs rampant.

Despite its age, the Giuoco still lends itself to current refinements. Black's 9th move, for instance, is a recent innovation, superseding another move which was long considered best and which now stands refuted.

The following two CHESS MOVIES are typical examples of lines in the Giuoco Piano.

HOW TO WIN IN THE OPENING

by I. A. HOROWITZ

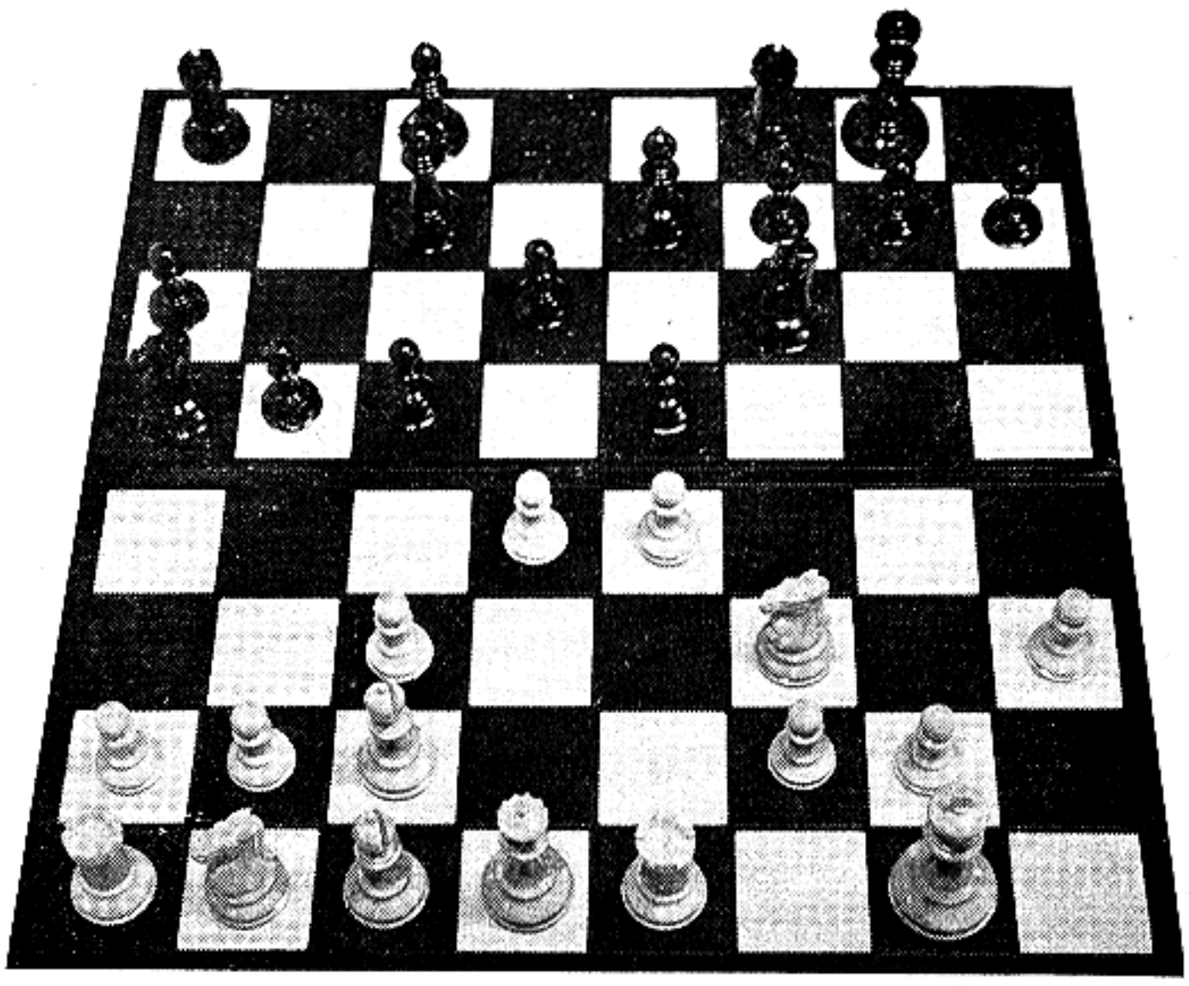
RUY LOPEZ

THE RUY LOPEZ was named after a Spanish clergyman, Ruy Lopez of Safra, in Estramaduro. About the middle of the sixteenth century, he edited a systematic work of one hundred and fifty pages, which presented the results of research into the openings.

First noticed by the writer of the Gottingen MS (1490) and later analyzed by other authors, including Lopez, the opening was seldom adopted in actual play until the middle of the last century. Credit for discovering its potency is due the Russian analyst, Jaenisch, who probed its possibilities during the years, 1842-68.

White's third move, 3 B-N5, characterizes the Lopez. It is a move which attacks an adverse piece that is bearing on the center squares. Hence it exerts direct pressure on the center in an indirect manner.

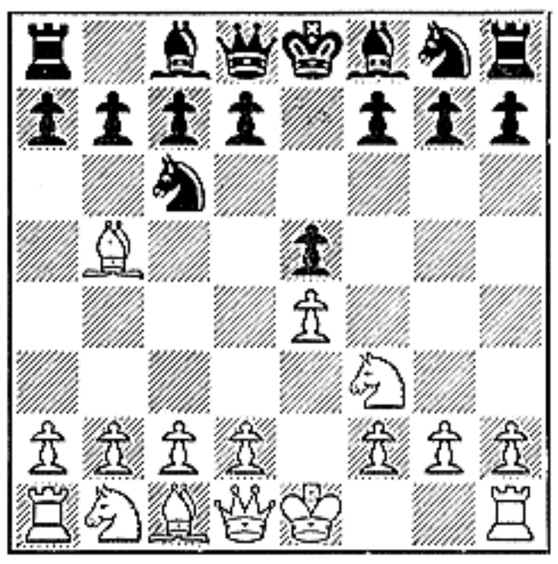
The patterns which evolve from this opening are close and positional in the budding period. When in full bloom, however, there is a tendency towards wide open play.



A typical position from the first of several variations of the Ruy Lopez—which chessmaster I. A. Horowitz discusses in this series.

The opening arises as follows:

White		Black
1	P–K4	P–K4
2	N–KB3	N–QB3
3	B–N5	. . . .



White's last move is the signal for the opening strategical skirmish for control of the center. Pressure on Black's Knight, which defends its King Pawn, is the motivating reason.

The development of White's King Knight and King Bishop paves the way for early King-side castling. In turn, the King Rook may soon join the fray.

3 . . . . P–QR3

This move is the basis of Black's future defensive formation. Since he may not have the opportunity to do so later on, Black drives White's Bishop at once.

Alternatives are 3 . . . N–B3, 3 . . . B–B4 and 3 . . . N–Q5. These defenses are not in vogue today.

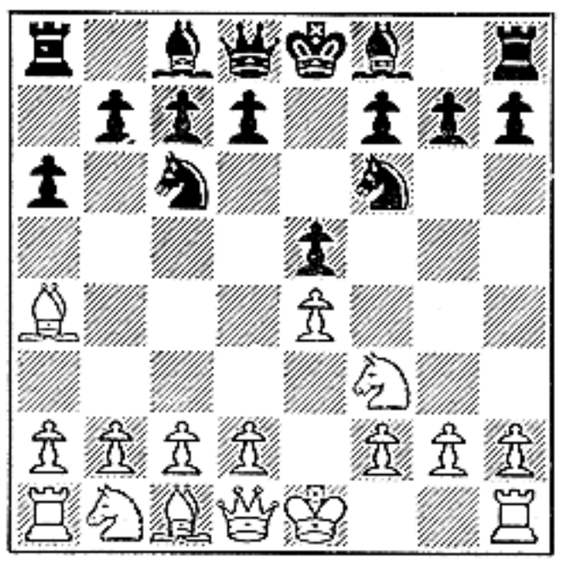
4 B–R4 . . . .

White retreats. If 4 BxN, QPxB 5 Nx P, Q–Q5! recovers the Pawn because of the simultaneous attack on Knight and Pawn. Since White cannot win a Pawn by the exchange, there is no point to swapping a Bishop for a Knight.

It is to be noted that the reason White cannot win a Pawn is that his own King Pawn is unprotected. The retreat of the Bishop consequently is a marking-time maneuver, with a view to exchanging at a more propitious moment, when White's King Pawn is defended.

4 . . . . N–B3

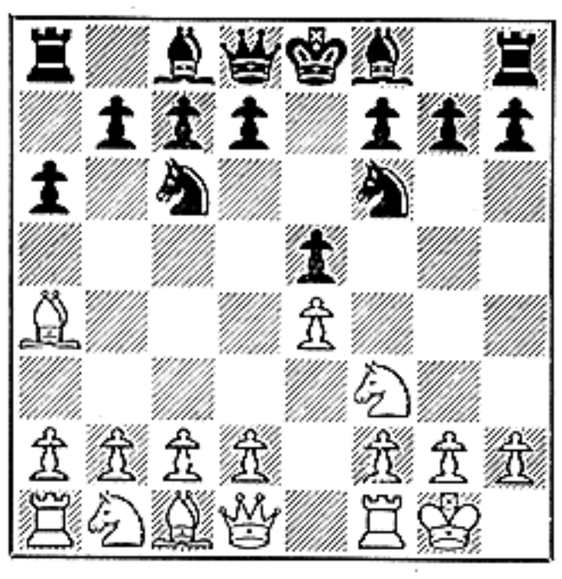
Since White cannot win a Pawn by BxN, followed by NxP, Black has nothing to fear. He proceeds with his own development, attacking White's center Pawn.



5 O–O! . . . .

Usually, when a Pawn is attacked, it should be defended. Here, for example, White's King Pawn is attacked, and it might be defended by 5 P–Q3 or 5 N–B3. These moves, in fact, are alternatives to the text. Because of tactical reasons, however, which will soon become apparent, White need not defend the Pawn at this moment. And by this omission, White gains time to build up a strong formation which he has in mind.

The point becomes clearer when White's plan is revealed. He intends to establish a Pawn center by playing P–B3, followed by P–Q4. If he defends his King Pawn by playing 5 N–B3, he preempts the square QB3 for the Knight and consequently cannot use it for P–B3. If he defends the Pawn with 5 P–Q3, he must abandon the idea of playing P–Q4 later. Else, he loses time by advancing his Pawn to Q4 in two moves, instead of one. Any immediate defense of the King Pawn has certain drawbacks.



5 . . . . B–K2

The text move and 5 . . . NxP are good alternatives at this point. 5 . . . NxP will be discussed in a separate article. For the present, suffice it to say that, if 5 . . . NxP, White can recover the Pawn in various ways, the simplest being 6 R–K1.

From Black's point of view, it can be seen that the removal of White's King Pawn clears the path leading to the Black King. If the Pawn goes, a White Rook at K1 faces the opposing monarch. And this spells danger. It is with this in mind, that Black makes the text move.

The Bishop at K2 serves to shield the King from a subsequent attack on the King file. The move really is anticipatory. Since the danger is lessened, Black is in a better position to threaten to capture the King Pawn.

Incidentally, other moves with the Bishop will not do as well. For instance, 5 . . . B–Q3 is disadvantageous as the Bishop on Q3 blocks the advance of Black's Queen Pawn. The immobility of the Queen Pawn, in turn, ties up Black's entire Queen-side. 5 . . . B–B4 fails because White can play 6 NxP! Then, if . . . NxN, 7 P–Q4 and White recovers the piece and holds greater control of the central squares. 5 . . . B–N5 will not do, as White counters with the move he intends to make in any event—P–B3. Then the Bishop has to retreat and White gains his goal at Black's expense.

6 R–K1 . . . .

White defends the King Pawn. Now it is inadvisable to grant Black the option of capturing the Pawn.

6 . . . . P–QN4

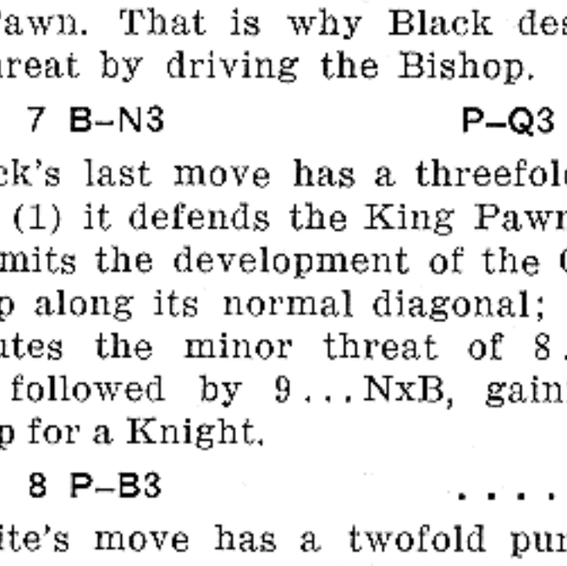
Since White's King Pawn is defended, the threat of 7 BxN, QPxB 8 NxP, gaining a Pawn, is real. Observe that 8 . . . Q–Q5 in this instance will not retrieve the Pawn. That is why Black destroys the threat by driving the Bishop.

7 B–N3 P–Q3

Black's last move has a threefold purpose: (1) it defends the King Pawn; (2) it permits the development of the Queen Bishop along its normal diagonal; (3) it institutes the minor threat of 8 . . . N–QR4, followed by 9 . . . NxB, gaining a Bishop for a Knight.

8 P–B3 . . . .

White's move has a twofold purpose: (1) it creates an exit for the Bishop, in the event it is attacked by the adverse Knight; (2) it prepares for the establishment of a Pawn center, with the Queen Bishop Pawn serving as a prop.



8 . . . . N–QR4

At first sight, this appears to be a purposeless move. The Knight moves out on a limb, merely to attack a Bishop, which will retreat. Closer examination will not reveal the purpose of the move. Only a knowledge of what Black has in mind will clarify the maneuver.

Black is following a preconceived plan. White's plan is to advance his Pawn to Q4, put pressure on Black's King Pawn and compel Black to exchange Pawns. Then White recaptures with the Bishop Pawn. The disappearance of Black's King Pawn, in effect, will be tantamount to the surrender of the center to White.

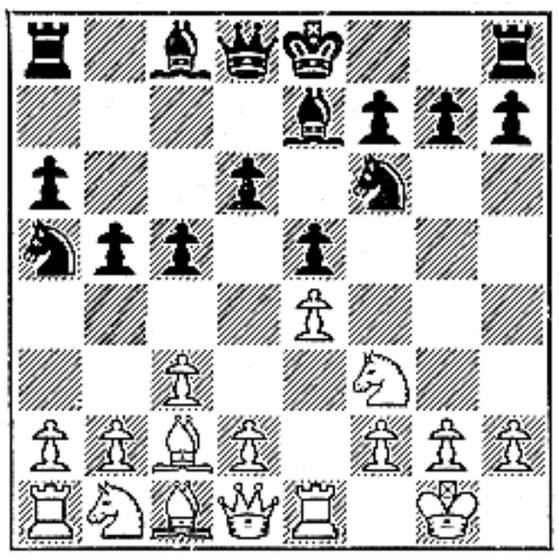
Black's plan is a parry to White's. He moves the Knight to clear the path of his Queen Bishop Pawn. He aims for a Pawn formation of his own in which the Queen Bishop Pawn plays an important part—in challenging or staying White's ambition to take over the center.

Since the opening has been played time and again, the best plans of both contestants are known to each other. Each side, therefore, is in position to anticipate and counter the other's ideas in the most effective manner.

9 B–B2 . . . .

The Bishop retreats, even at the expense of a move. For a Bishop is stronger than a Knight, and White wishes to avoid the exchange.

9 . . . . P–B4



This is the reason for Black's 8th move. With Black's Knight at QB3, the Bishop Pawn was fixed.

Now, when, as and if White plays P–Q4, Black still exerts as much pressure on White's center as White on Black's. Moreover, Black's square QB2 is vacated and Black's Queen can occupy it to defend the King Pawn—again, when, as and if it is attacked.

Black's Queen-side Pawn structure is an effective one, known commonly as the Tchigorin formation.

All this delicate maneuvering is to balance the scale as far as the center is concerned.

10 P–Q4 . . . .

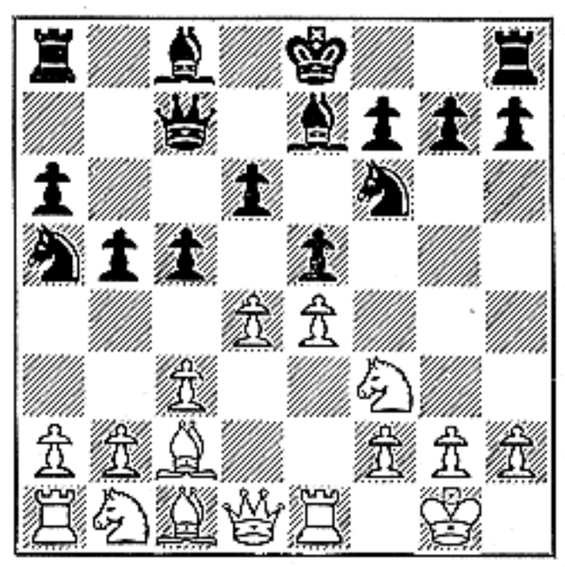
Actively striking at the center. The passive line, 10 P–Q3, also has much in its favor and will be discussed in another article.

10 . . . . Q–B2

Defending the King Pawn, which is doubly attacked. Note that this is possible only because of Black's 9th, which was preparatory to the text.

The exchange of Pawns: 10 . . . KPxP 11 PxP, PxP 12 NxP would be the surrender of the center to White. Moreover, Black would remain with an isolated and backward Queen Pawn.

Even the exchange of one Pawn in the center would benefit White. Thus, if 10 . . . BPxP 11 PxP, the resulting open Queen Bishop file eventually would accrue to White. Or, if 10 . . . KPxP, 11 Px P leaves White in control of the center with good prospects for attack because of the added possibility of an eventual P–K5.



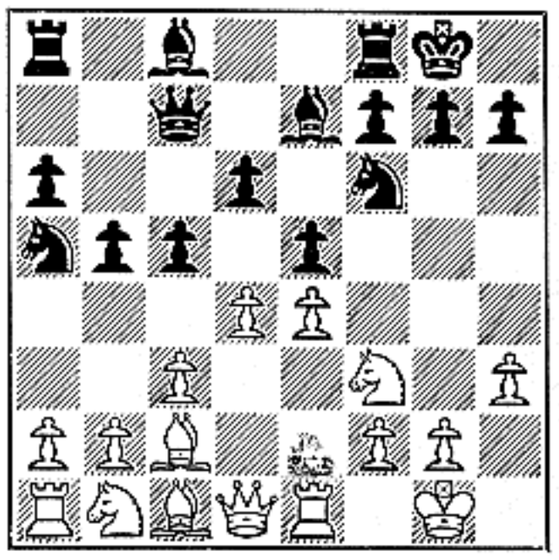
11 P–KR3 . . . .

The move, P–KR3, as a general rule, does more harm than good. In this case, for example, it weakens White's King-side flank to a minor extent. The weakness, however, in this instance, is more than offset by the gain in other directions. Here, the Pawn at R3 prevents Black from pinning White's King Knight with . . . B–N5. The pin would not be fatal for White, but it would mitigate the pressure which the White Knight exerts in the center.

In addition, the Pawn at R3 serves as a prop for an eventual P–KN4 and an all out advance of the King-side Pawns against the opposing King—when the position calls for it.

11 . . . . O–O

The skirmish to gain control of the center is a stand off; Black's defense has not yielded to White's pressure.



12 QN–Q2 . . . .

Such a Knight move is normally condemned by the layman. For the Knight at Q2 interferes with the development of the Queen Bishop. The interference, however, is only temporary. In one move, the Knight can clear the path.

More important is its purpose. What does it portend? . . . It is the beginning of a maneuver to transfer the Knight to the King-side of the board. Why the King-side? . . . Because White is making plans to institute a King-side attack. In order to do this, he must bring forces within the range of the opposing King.

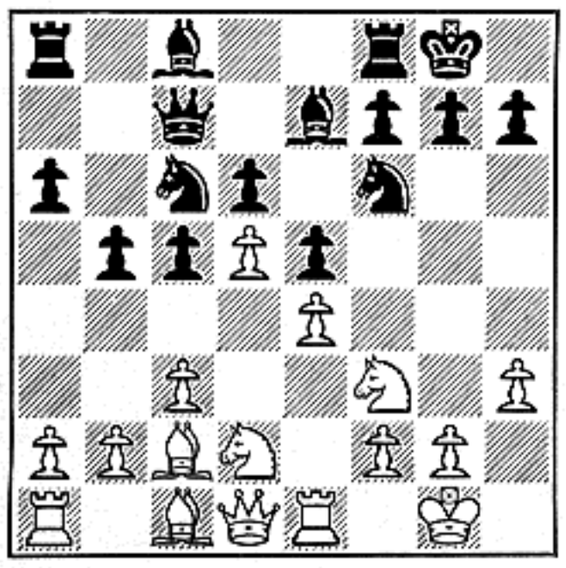
12 . . . . N–B3

So long as the tension exists in the center, it is difficult for either side to undertake a constructive plan on the wings. Since White is contemplating a King-side assault, Black piles on the pressure in the center—to keep White employed in that sector.

13 P–Q5 . . . .

As there is no way for White to put additional pressure on Black's center and compel Black to exchange Pawns, White ends the tension in the center by the advance of the Pawn. This relieves White of the need to guard the center and frees him for operating on the wing. In this instance, it is the King's wing in which White is interested.

Of course, with the end of the center tension, Black is also free to operate in other sectors.



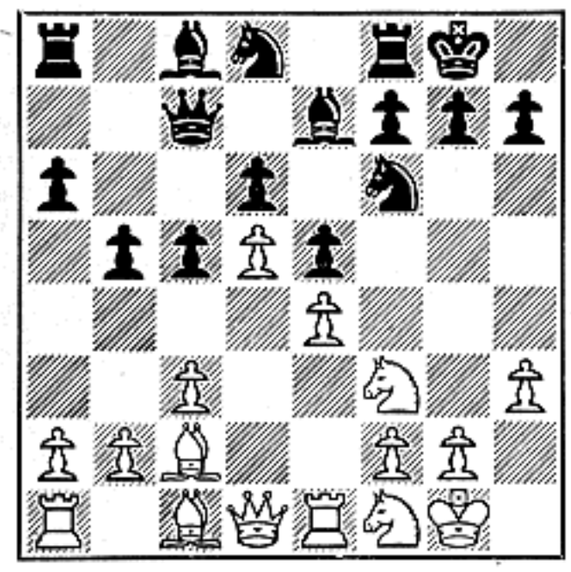
13 . . . . N–Q1

A unique move which has all the superficial appearances of inanity. From Q1, the Knight cannot go to K3 or back to B3. Yet at QN2, it has little bearing on the position. Moreover, it interferes now with the communications between Black's other forces.

Despite appearances, 13 . . . N–Q1 is a good move. It is the first step in the plan to build up a defense against White's contemplated assault on the Black King. Follow the Knight meanderings to its final destination to observe what Black has in mind.

14 N–B1 . . . .

Primarily to maneuver the Knight to the King-side; secondarily to clear the path of the Bishop.



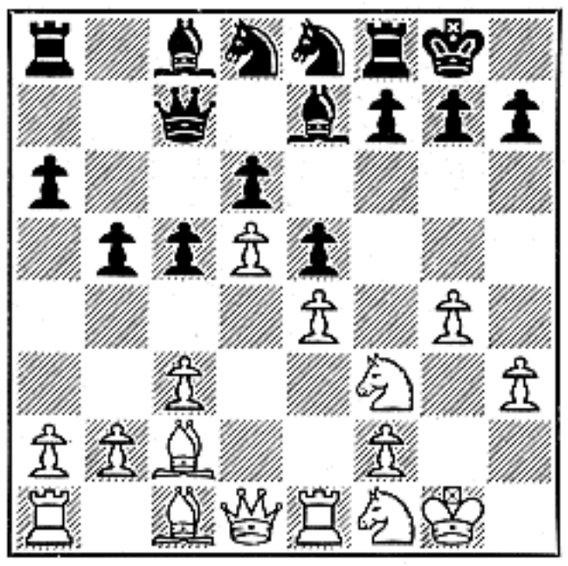
14 . . . . N–K1

This is another unique move in Black's concealed plan of defense. Its immediate purpose is to threaten a break by the advance, 15 . . . P–KB4. Its long term purpose will become clear when the final pattern of Black's defense is woven.

15 P–KN4 . . . .

This advance forestalls Black's intended break. That, however, is not the main purpose of the move. As a matter of strategy, it is important to provoke weaknesses in the enemy camp. To do so by a Pawn advance is the least expensive way. In an assault which stands a fair chance of success, Pawns are expendable. Thus, the Pawns advance with a view to provoking weaknesses or opening gaps, and the major pieces will follow, intent upon exploitation.

True, White's Pawn advance is double-edged. Any Pawn advance is inherently weak. Here, the weakness is relatively unimportant at this stage of the game, while there is a respectable attack brewing. So long as the attack is significant, the weakness will not show up. Should the attack fail, however, there is danger that White's weaknesses will boomerang. But such a possibility, if it does arise, will turn up only at a much later stage of the game.



15 . . . . P–N3

With a dual purpose. The immediate reason for the move is to create a square at KN2 for the King Knight, where it will serve in a defensive capacity. The long term purpose is to keep an eye on the possible break . . . P–B4, should the opportunity present itself.

16 N–N3 . . . .

Attaining the object of the Knight maneuver, which was to bring the Knight into the vicinity of the adverse King.

16 . . . . P–B3

To vacate the square . . . KB2 so that the Knight on Q1 can move up for defense. The secret of Black's 13 . . . N–Q1 is out.

17 K–R2 . . . .

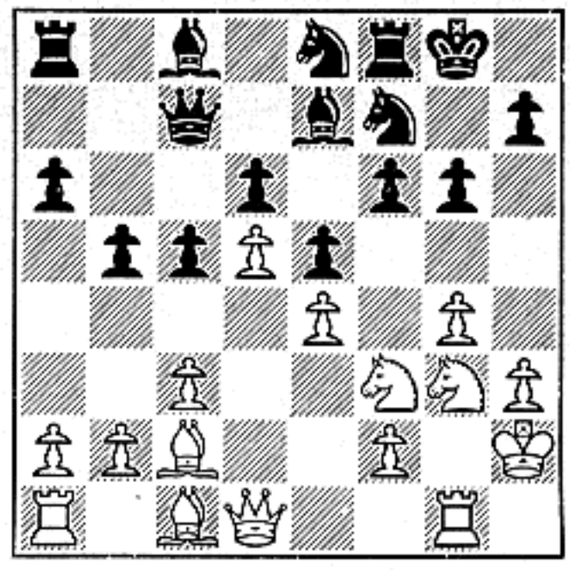
To clear the King Knight file for future occupation by White's Rooks—all part and parcel of a grand attacking plan.

17 . . . . N–B2

Building a defensive barrier, in anticipation of the attack.

18 R–KN1 . . . .

Despite the presence of White and Black Pawns on the King Knight file, the Rook bears down, indirectly, upon the Black Monarch. White is looking ahead to the time when the Pawns may be cleared off the file.



18 . . . . K–R1

To get out of the line of fire of the adverse Rook.

19 B–K3 . . . .

This assists in clearing the first rank so as to enable the Queen Rook to join the King-side assault.

19 . . . . N–N2

Consolidating the defensive barrier. The final destinations of the Black Knights in the opening are achieved.

20 Q–Q2 . . . .

Completely clearing the way for the Queen Rook to join the fray. White also eyes B–R6 as a possibility.

20 . . . . B–Q2

To clear the last rank so as to enable both Black Rooks to cooperate.

21 R–KN2 . . . .

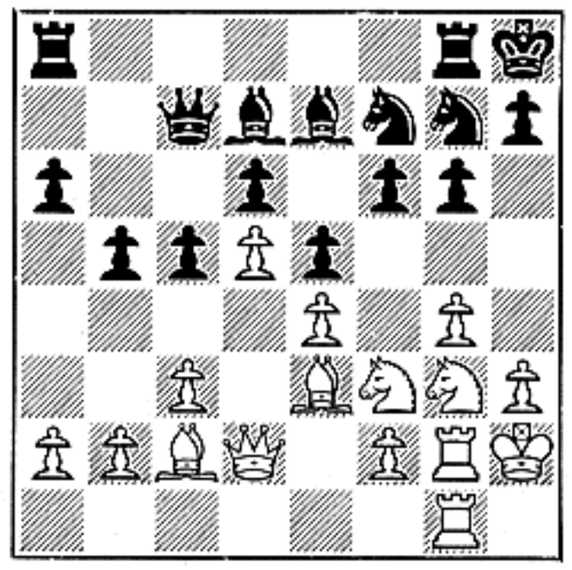
Vacating KN1 for the Queen Rook.

21 . . . . R–KN1

Neutralizing the indirect pressure on the King Knight file.

22 QR–KN1 . . . .

Thereby joining the attack in full force. White's last is technically called "doubling the Rooks."



To all intents and appearance, White has the initiative. Black, however, is well poised for defense. With best play, a draw should result.

A cardinal wit summed up the position succinctly with "Black will probably win. White's attacking chances will undoubtedly drive him into a rash action."

Conclusion and recommendations

Of all the openings beginning with 1 P–K4, the Ruy Lopez offers a longer lasting initiative to White, with the least amount of speculation.

Current opinion concludes that the patterns evolving from this opening should result in a draw. The onus of best play, however, generally rests with Black, as he is the defender. One misstep in the defense is fatal.

THE MIDDLE GAME

by Reuben Fine

This new series by one of America's outstanding grandmasters explains the technique of middle game analysis. An enlargement of these articles will subsequently appear in book form.

THE approach to the middle game is through the analysis of the positions that occur. Unlike the opening, "theoretical" variations are of little value; unlike the end game, precisely analyzed positions are not repeated over and over again. In the middle game our main concern must be with the ideas which are used to understand what goes on.

Force (or material), mobility and King safety are the three basic principles of chess.* Mobility can be further subdivided into Pawn structure (or Pawn mobility) and general freedom of the pieces. Add to these the tactical situation at any moment (combinations) and we have a complete outline for the analysis of any position. Thus the five elements which must be evaluated are:

1) Material
2) Pawn structure
3) Mobility
4) King safety
5) Combinations

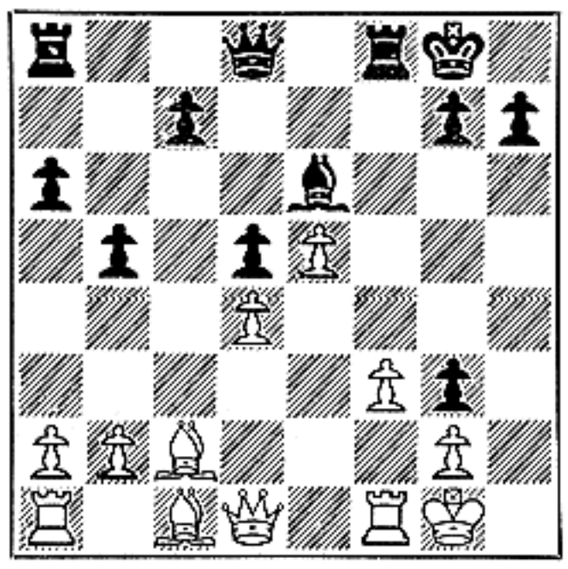
Once a decision has been reached about how we stand, and why (don't forget that!) an adequate plan can be formulated. Plans are long-range and short-range; both types are important. The long-range plan is the general framework in which we are playing the game—whether to stick to the middle game or switch to the ending, to attack or to defend, and he like. The short-range plan is a relatively brief series of moves to effect our immediate purposes: e.g., a combination to win a Pawn, or a maneuver to free a piece.

The theory of the middle game is concerned mainly with the superior position (if we look at it from the other side, of course the position is inferior; but naturally everybody looks at it from his own point of view!)—what makes it superior, and what to do about it. The judgment of superiority is made in terms of one or more of the above five elements, and the plans drawn up then depend on which one of the elements is most significant.

I. Material

A material advantage is the most permanent there is; it is the most basic, and the other types, except for King safety, are analyzed in terms of it. Theoretically, with other things equal, **any material advantage is enough to win.** With a Pawn to the good, in other words, you have a won game. But with only one Pawn there are many compensating possibilities. The greater the material handicap, the less chance there is that any compensation may be found.

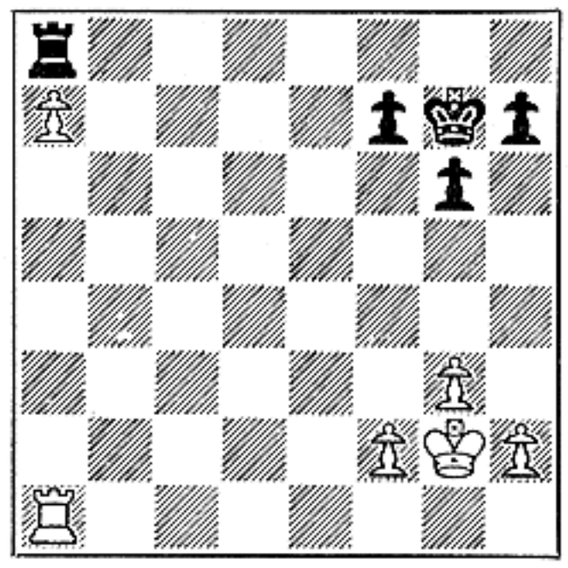
Compensation for a material disadvantage consists either of cramping the enemy's pieces (greater mobility) or attacking the enemy King. In either case, exchanges, especially of the Queens, favor the side that is ahead. The rule is: **the fewer pieces there are on the board, the easier it becomes to win with material ahead.**



E.g., in the accompanying diagram, a position which comes out of the Ruy Lopez, White to play must defend against the threat of . . . Q–R5. The correct defense is 1 Q–Q3, so that if 1 . . . Q–R5; 2 QxP†, QxQ; 3 BxQ†, KxB; 4 B–N5 and the ending is won for White. In reply to 1 Q–Q3, Black should counter with 1 . . . B–B4, so that after 2 QxB, RxQ; 3 Bx R, Q–R5, Black still has his Queen, and the attack continues, although latest analysis is that White should win in the long run.

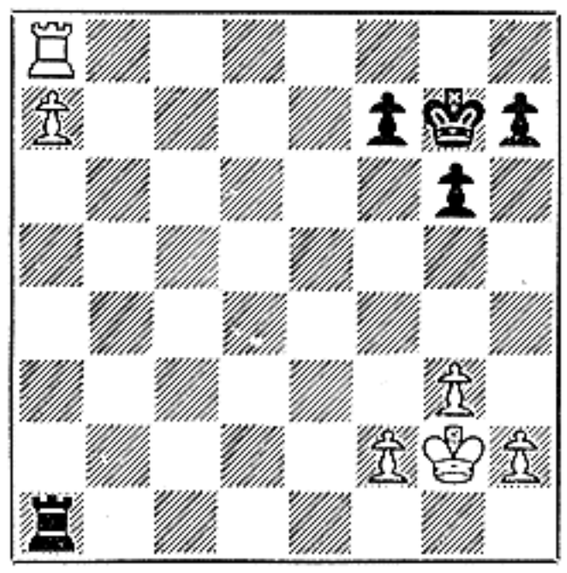
In the course of the exchanges to exploit a material advantage, two precautions must be observed. First of all, it is preferable to exchange pieces rather than Pawns. And second, mobility is often more important than material.

With one Pawn to the good, in fact, in the great majority of cases the relative mobility of the pieces will determine the outcome. A simple example of this all important point is seen in the accompanying two diagrams.



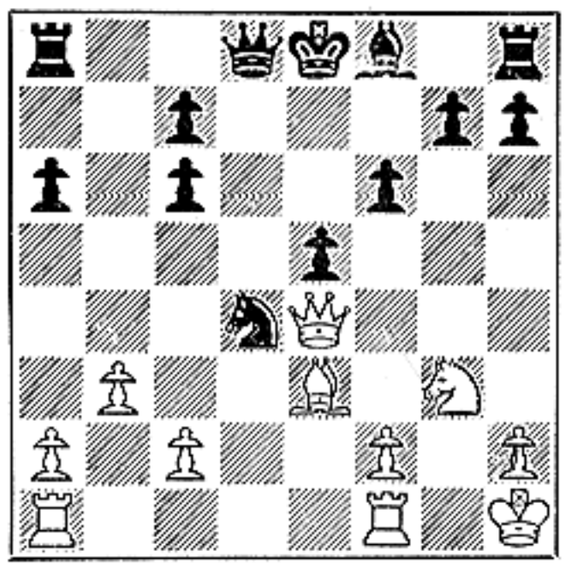
WHITE WINS

In the first, where White's Rook is behind his passed Pawn, it is mobile and he wins. In the second, his Rook is tied to the Pawn and the game is a draw.

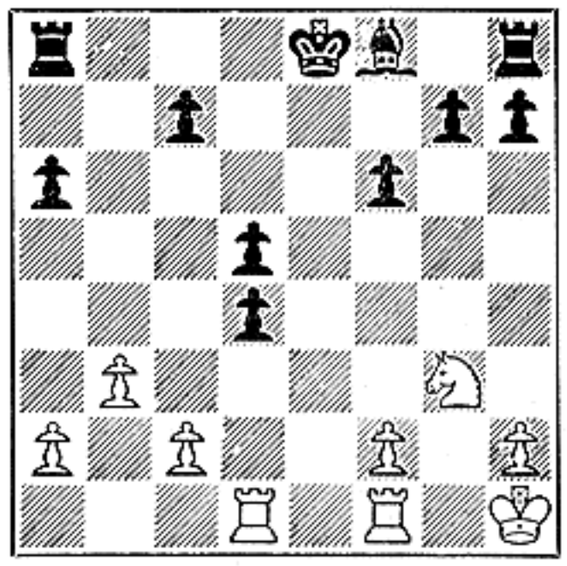


DRAW

A more difficult example is seen in the diagram, from a game Sir G. A. Thomas—Capablanca, Nottingham, 1936. Here Black is two Pawns ahead, and proceeding on principle he exchanges Queens. The game continued:



17	Q–Q4
18 QxQ	PxQ
19 BxN	PxB
20 QR–Q1	. . . .



20 . . . . B–B4!

Mobility takes precedence. The trap to be avoided was 20 . . . P–QB4?; 21 P–QB3!,

*For a fuller elaboration see my **Chess The Easy Way.**

PxP; 22 RxP, followed by R–QB1, and Black, with his Rook's noses plastered to the corners, probably will not be able to win.

21 N–B5	K–B2
22 NxQP	KR–K1

Now Capa has an extra Pawn, command of the open King-file and full freedom for his pieces, which would also be enough for a lesser man.

23 P–QB3	R–K4
24 R–Q3	QR–K1

Again proceeding according to rule: on 25 KR–Q1 he can exchange Rooks.

25 P–QR4	. . . .

As so often happens, in inferior positions new weaknesses are almost automatically created. On other moves the Black Rooks could have penetrated to the seventh rank with devastating effect. A cute variation here is 25 N–B6, R–K8; 26 RxR, RxR†; 27 K–N2, K–K3; 28 N–Q8†?, K–Q2!; 29 RxP†, B–Q3 and White's Knight has wormed his last.

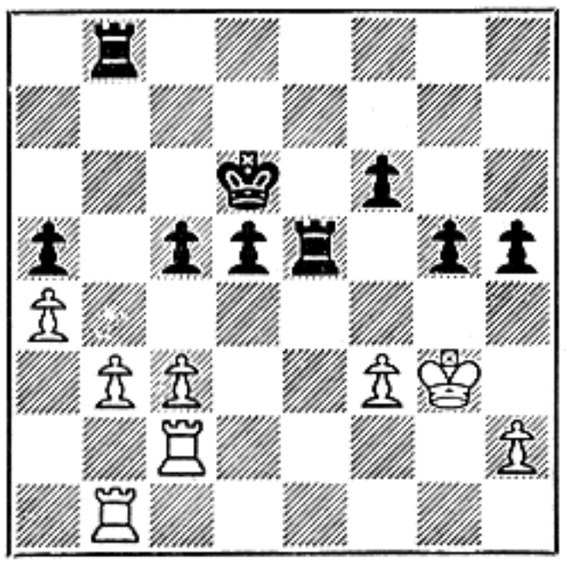
25	BxN

To hit at the QNP. Note that Black has a new plan now. Such tactical changes often occur.

26 RxB	P–QB4
27 R–Q2	R–QN1
28 R–QN1	P–QR4

To keep the QNP tied down.

29 K–N2	K–K3
30 R–B2	K–Q3
31 P–B3	P–N4
32 K–N3	P–R4



33 P–R4	. . . .

With 33 K–B2 he might have held out a little longer, but then 33 . . . P–B4 followed by . . . P–KB5 and . . . R–K6 finishes up in much the same way as the game continuation.

33	PxP†
34 KxP	R–K6
35 K–N3	P–B5
36 P–N4	PxP
37 PxP	. . . .

Avoiding the prettier 37 RxP, RxQBP!

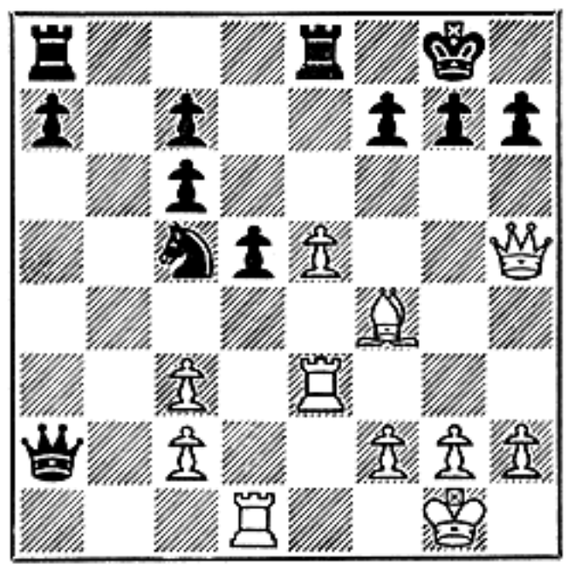
37	R–N6!
Resigns	

For he must lose another Pawn.

This conclusion highlights another important point. As a rule, in an endgame, with two Pawns to the good, straight advance of the Pawn will win, but with only one Pawn it will not. In order to win then, it is necessary to tie up the enemy's pieces and win more material, which is what Capa did here.

It often happens that exchanges are not immediately feasible. In that event, the player should think back to the reason behind the exchanges: to head for the endgame, where his superiority is most easily made to tell. That means that he should proceed on endgame principles, or in other words that he should utilize his Pawn majority to create a passed Pawn, or, if he has one, to advance it in such a way as to tie up the enemy's pieces and gain more material.

An instance of this procedure is the accompanying diagram (Winawer—Lasker, Nuremberg, 1896). Here White has sac-



rificed a Pawn for the attack. Analysis of the position according to our scheme shows Black is a Pawn ahead, that his Pawn position is otherwise superior as well, his piece mobility slightly inferior, his King subject to some attack, while the immediate threat is . . . QxBP. All in all, we conclude that Black has a won game. His long-range plan is to head for the ending. His short-range plans are to secure the King-side, and to advance his Queen Rook Pawn. The game continued.

20 R–QB1	Q–B5
21 R–B3	. . . .

Unavoidable loss of time, for if 21 R–R3?, QxB is more than enough.

21	N–K3

Consolidation first, to avoid unpleasant surprises. If, e.g., 21 . . . P–R4? at once, then 22 B–R6! wins, for on 22 . . . R–K2; 23 Q–N5, and if 22 . . . R–KB1; 23 BxP! breaks through.

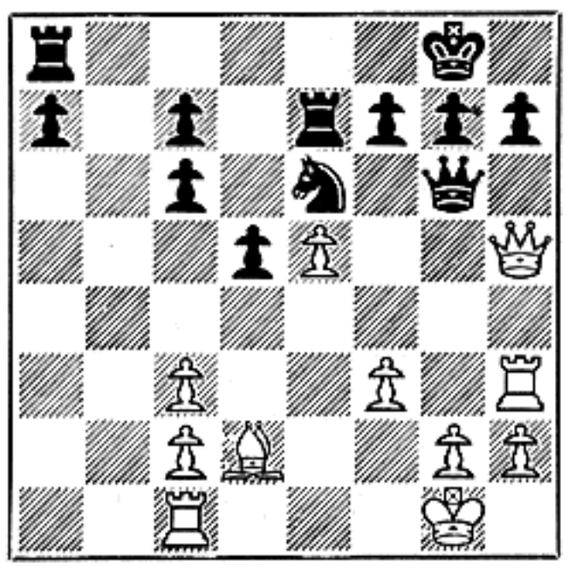
22 B–Q2	R–K2
23 R–R3	Q–K5

Not of course 23 . . . P–KR3?; 24 BxP. With the text he prepares to offer the exchange of Queens.

24 P–B3	. . . .

On 24 P–KB4, the simplest defense is 24 . . . N–B1, although 24 . . . Q–N3 is also adequate.

24	Q–N3



25 Q–R4	. . . .

Winawer realizes that if Queens are exchanged, his game is hopeless, but as played he is not much better off.

25	R–Q2
26 P–KB4	. . . .

Continuing the attack at any cost. 26 R–N3, Q–B4; 27 Q–R4, QxKP; 28 QxBP, QR–Q1 is another simplification in Black's favor.

26	Q–K5
27 P–N4	N–B1
28 Q–B2	P–QR4

The preliminary stage has come to an end: it is time to play trump.

29 R–K3	Q–B5
30 P–B5	P–R5

To capture the Knight Pawn would merely strengthen White's attack, without adding anything of real value for Black, since the Rook Pawn alone is enough to win.

31 R–B1	. . . .

The King Pawn is held by a pretty trap: 31 P–K6?, PxP; 32 PxP, NxP! and if 33 RxN, QxP† and 34 . . . QxR.

31	P–R6!

Because White's last move really meant nothing.

32 R/3–K1	P–R7
33 P–R3	P–B4

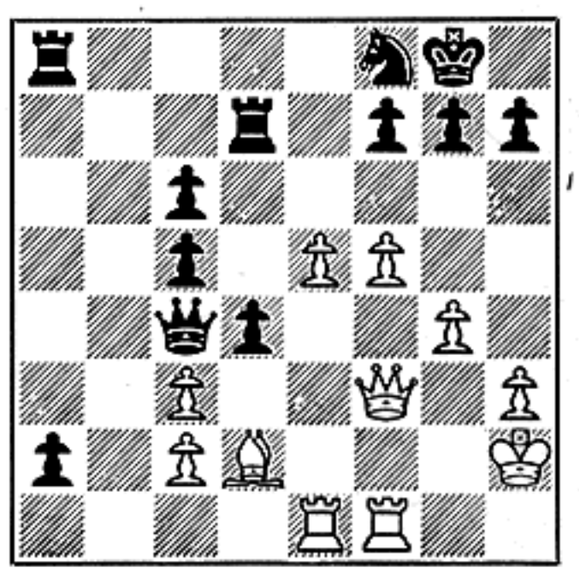
Now the White Rooks are tied to the first rank, and the routine advance of Black's Pawns will clear the way for a decisive entrance.

34 K–R2	. . . .

Still hoping for an attack.

34	P–Q5
35 Q–B3	P–QB3!

An ingenious rejoinder. The idea is to double Rooks on the Rooks file.



36 P–K6	. . . .

Or 36 QxP, R/2–R2; 37 R–QR1, Q–K7†; 38 Q–N2, QxP† and so on.

36	BPxP
37 PxKP	NxP
38 QxP	R/2–R2
39 R–QR1	R–KB1

Now Lasker can win as he pleases. With the Rook tied down at QR1, the simplest is to win with an attack.

40 KR–K1	N–Q1
41 Q–N6	R/2–KB2
42 B–N5	R–B7†
43 K–N3	QxP†
Resigns	

Too bad! He should have allowed the elegant 44 K–R4, QxP†!; 45 KxQ, R/1–B6†; 46 K–R4, R–R7 mate.

The second part of this series will appear in the September issue. It will discuss the factors which compensate for material inferiority.

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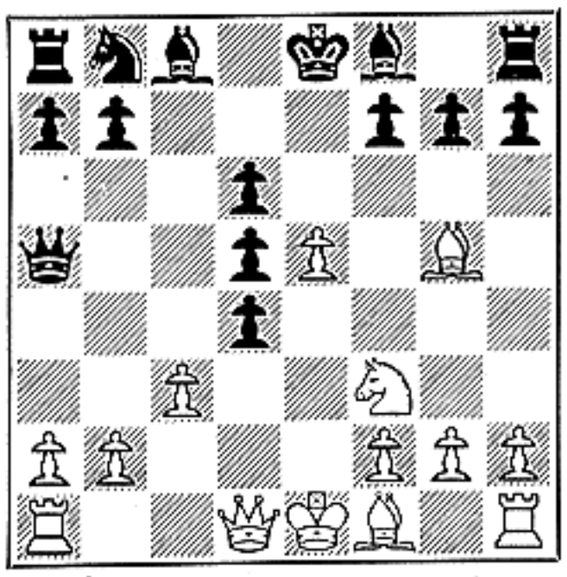
PART TWO

Compensation for Material Disadvantage

EVERYBODY knows that a material advantage wins except when—and the life of every chess player is filled with these exceptions. In terms of our theory, we can classify the cases where extra material does not win in terms of the major element which offers compensation. For example, as a counterweight to the loss of a Pawn or a piece, the materially inferior side may have better Pawns, or greater mobility, or an attack against the enemy King, or some special combination. We shall give some typical examples of each kind of compensation.

The most common type of compensation for a material disadvantage is greater mobility. This superiority may result either in an immediate attack, or in slow persistent pressure. E.g., in the accompanying diagram (Keres—Winter, Warsaw, 1935) White can reply 9 QxP, with some slight pull, but prefers the dazzling sacrifice 9 B–Q3! The game continued:



9 B–Q3!	PxBP
10 O–O	BPxP?

Under-estimating the attack. Had the game been played several years later, Winter would have been much more cautious, but at that time Keres was still unknown. Much better was 10 . . . N–B3; 11 R–K1, B–K3; 12 NPxP, PxP; 13 NxP, Q–B2! with a satisfactory position.

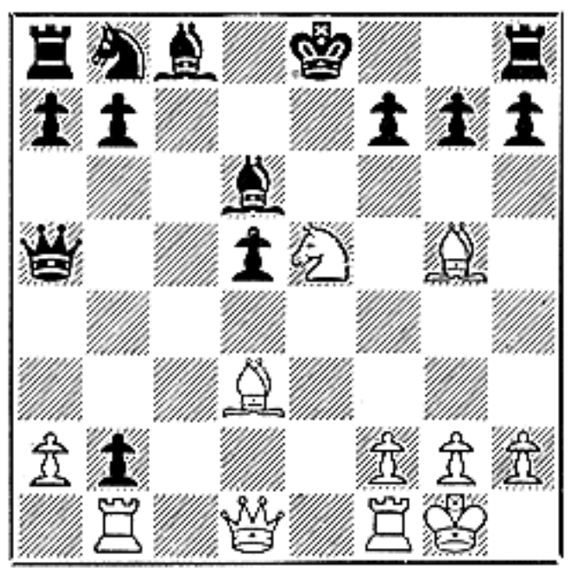
11 R–N1	PxP

From worse to worser. With 11 . . . B–K3; 12 R–K1, N–B3; 13 RxP, Q–B2 he has better chances, although 14 Q–R4! preserves the pressure.

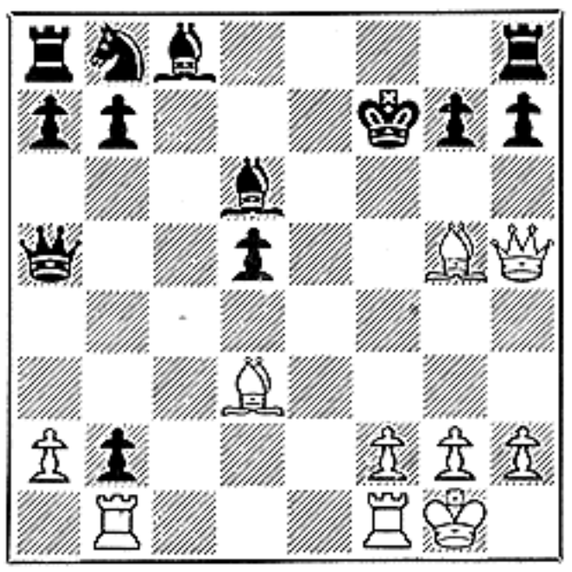
12 NxP	B–Q3

As Keres has pointed out, if now 12 . . . B–K3; 13 R–K1 (threat: NxP), B–QN5; 14 NxP! (anyhow), BxR; 15 NxR and White wins.

Black is now no less than three Pawns ahead, but his King is so exposed that he succumbs to a beautiful attack.



13 NxP!!	KxN
14 Q–R5†	. . . .



14	P–N3

With all his extra wood Black is defenseless. In addition to the text, he could have tried:

I. 14 . . . K–K3; 15 B–B5†!, K–K4 (or 15 . . . KxB; 16 B–Q2§ and wins the Queen); 16 Q–N4 and mates shortly.

II. 14 . . . K–B1; 15 KR–K1, B–Q2; 16 Q–B3†, K–N1; 17 B–K7 and wins.

III. 14 . . . K–N1; 15 Q–K8†, B–B1; 16 B–K7 (16 QxB is also good enough, but not as elegant), N–Q2; 17 B–KB5, P–KR3; 18 B–N6 and mates.

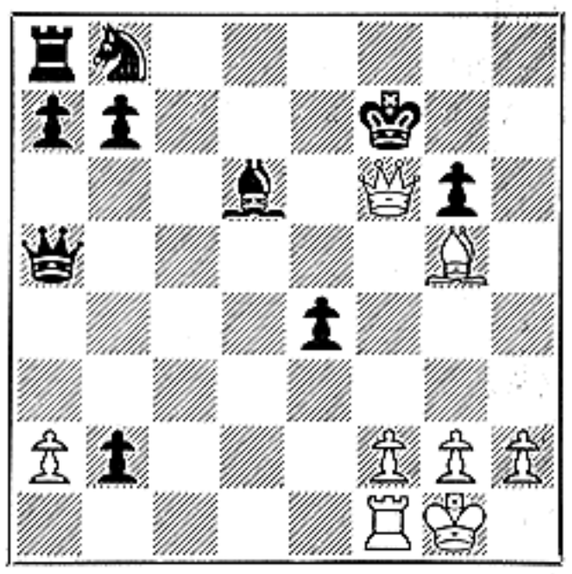
15 BxP†	. . . .

Line clearance is one of the fundamental principles of the attack.

15	PxB
16 QxR	B–KB4

There is no defense. If 16 . . . N–Q2; 17 Q–R7†, K–B1; 18 B–R6† (or 18 KR–K1), K–K1; 19 QxP†, K–Q1; 20 QxB and it is all over.

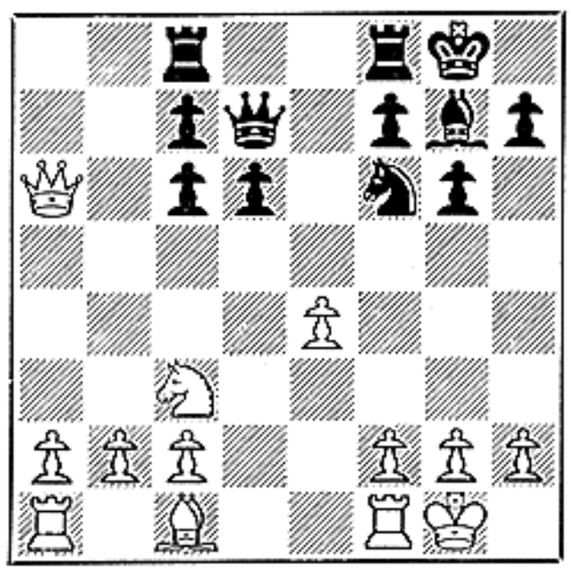
17 QR–K1	B–K5
18 RxB!!	PxR
19 Q–B6†	Resigns



Despite his extra piece, Black cannot escape mate. If 19 . . . K–K1; 20 Q–K6†, K–B1; 21 B–R6 mate. And if 19 . . . K–N1; 20 QxP†, K–B1; 21 QxB†, K–N1; 22 Q–K6†, K–N2; 23 Q–K7†, K–N1; 24 B–B6! and it is all over.

IT OFTEN happens that compensation for a material minus does not consist of a direct attack, but merely of greater mobility. In that event the plan must necessarily involve a continuous restriction of the other side's mobility, for if that is corrected, the compensation disappears.

Very often in such positions the superior side relaxes, and does not make the most of what he has. A classic example of how such inaccuracies can be taken advantage of is the game Nimzovich—Capablanca, St. Petersburg, 1914.



Capa has managed to make the most of a mistake in the opening. In return for the Pawn, he has his pieces well developed. It remains to be seen how he will use this development. The game went on:

14	KR–K1
15 Q–Q3	. . . .

Perhaps over-confident because of his extra Pawn, White makes the one move which gives Black most chances. At Q3 the Queen serves a purely defensive function. Either 15 Q–B4 (to keep an eye on the Queen Bishop Pawn), or 15 P–B3, which has to come anyhow, would have been better.

15	Q–K3!
16 P–B3	N–Q2!

This is the real point to Capa's maneuver: the Knight is heading for QB5,

where it will embarrass the uncomfortably placed White pieces.

17 B–Q2	N–K4
18 Q–K2	N–B5

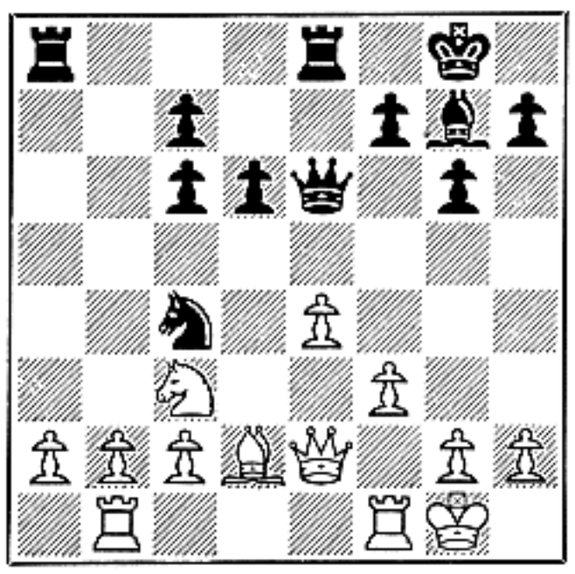
White now realizes that his problems are just beginning. If the Knight Pawn is defended by 19 P–QN3?, B–Q5†; 20 K–R1, NxB; 21 QxN, Q–B3 wins a piece.

19 QR–N1	. . . .

Hoping to free himself with P–QN3. Black must dig up some new threats to prevent the liberation.

19	R–R1

To keep an eye on the Rook Pawn.



20 P–QR4?	. . . .

Perhaps playing to win at any cost, but the text is a fatal blunder which loses. Correct was 20 P–QN3, so that if 20 . . . NxB; 21 QxN, BxN (not 21 . . . Q–K4; 22 N–R4); 22 QxB, RxP; 23 QxP. Here Black has a forced draw, which he is best advised to take, with 23 . . . P–Q4!; 24 Qx Q, RxQ; 25 PxP, R–K7; 26 R–B2, R/K7xP and the extra Pawn does not suffice.

20	NxB
21 QxN	Q–B5

This time he is really threatening to win a Pawn.

22 KR–Q1?	. . . .

An obscure move. Since the Pawn was lost in any case, he should have given it up immediately with 22 N–Q1.

22	KR–N1!

Black need not be in a hurry. With the text he threatens to win two Pawns with . . . RxP!; RxR, BxN and so on.

23 Q–K3	R–N5!
24 Q–N5	. . . .

If 24 K–R1, equally 24 . . . QR–N1 and eventually two Pawns will go.

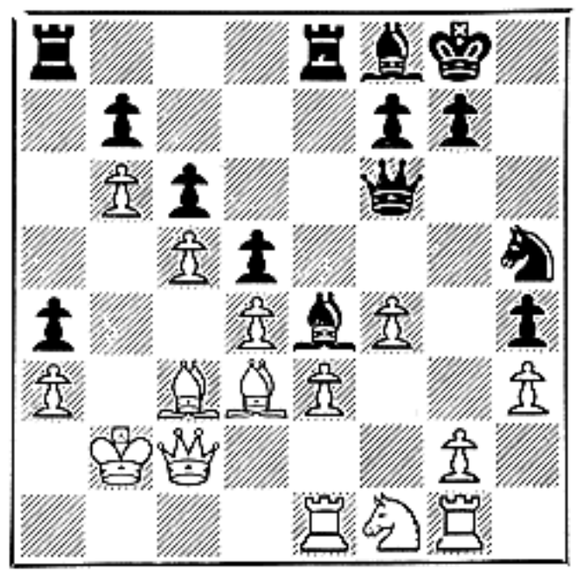
24	B–Q5†
25 K–R1	R/1–N1
26 RxB	. . . .

There was no longer any defense: on 26 R–R1, RxP and the White Knight has no moves.

26	QxR

and Black won quickly.

ANOTHER type of compensation for lost material is a superior Pawn structure. There are of course many reasons why a Pawn constellation may be better, e.g., doubled, or isolated, or prematurely advanced, or backward Pawns, but all boil down to a lack of mobility. A typical example of the backward Pawn is the accompanying diagram, taken from the game Reshevsky—Keres, World Championship, 1948.



White's extra Pawn is immobilized, both in the center, and on the King Knight file. Black finds it sufficient to confine his defense to a maintenance of a piece at K5. The game continued:

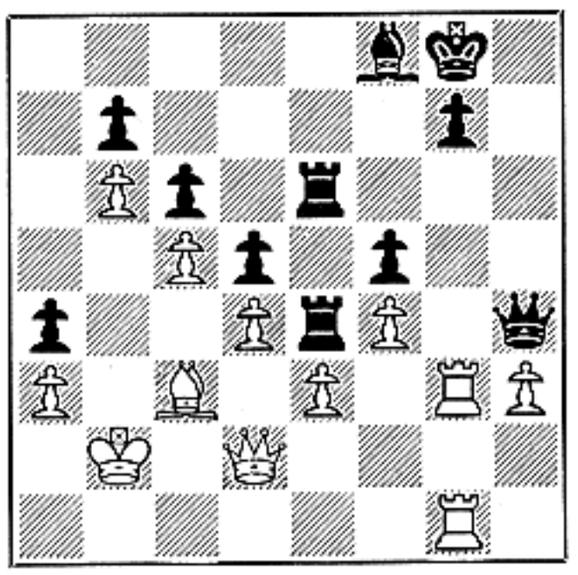
33 P–N4	. . . .

His only chance to open the game. On 33 N–Q2, N–N6 would follow.

33	PxP ep
34 NxP	NxN
35 RxN	BxB
36 QxB	R–K5
37 QR–KN1	QR–K1

It is clear that for the time being at any rate White's extra Pawn does him no good since it is entirely immobilized.

38 R–KB1	Q–R5
39 R/1–KN1	R/1–K3
40 Q–Q2	P–B4



Now the White King Pawn is held once and for all. For all practical purposes, White's Pawn majority has ceased to exist, and a draw is the legitimate outcome. But Reshevsky prefers to try his luck on the open King Knight file.

41 Q–Q3	Q–R4
42 B–Q2	. . . .

To play Q–B2 at the appropriate time.

42	P–N3!!

An aggressive defense which is really a profound trap. Keres suddenly decides to play for a win.

43 R–N5	QxP
44 R/1–N3	. . . .

Not 44 RxP†, RxR; 45 RxR†, K–B2; 46 R–N1, RxBP with the better game for Black.

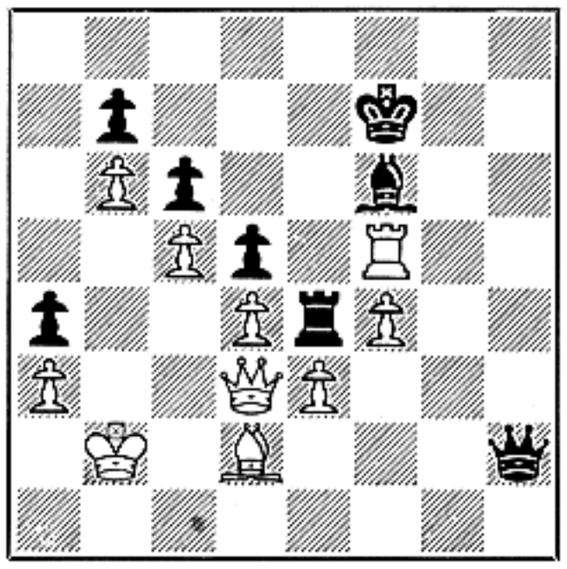
44	Q–R7
45 RxP†	. . . .

He begins to "bite." 45 R–N2 would have to hold the draw most simply.

45	RxR
46 RxR†	K–B2
47 R–N5?	. . . .

But this is a decisive mistake. He could still have drawn, as Kmoch points out, with 47 RxP!!, PxR; 48 P–N7, R–K1; 49 QxP†, K–N2; 50 K–B3, Q–K7! and Black can manage to draw by the threat of perpetual check.

47	B–K2!!
48 RxP†	B–B3!!!



The point to the trap is now clear: White's Rook is caught.

49 K–B3	Q–R6
50 RxB†	KxR

Ordinarily two Pawns (and White will soon win a third) are more than equivalent for the exchange. But here the bad Pawns make themselves felt until the very end.

51 Q–B2	. . . .

51 K–N4 was probably better, even though the Bishop Pawn goes.

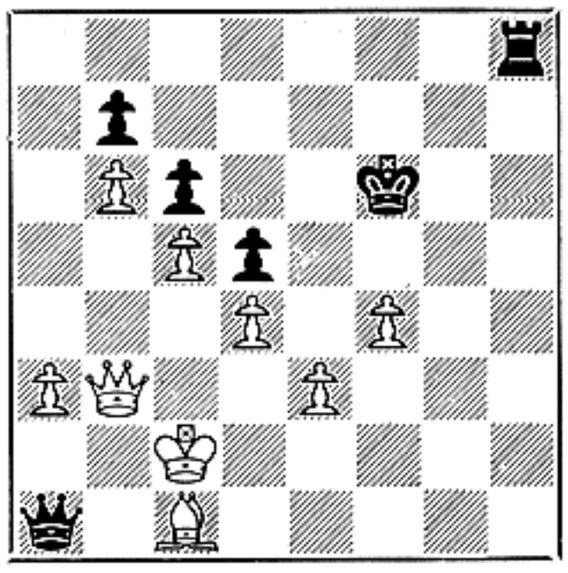
51	Q–B8!

The mating possibilities are more important than the Pawn.

52 QxP	Q–R8†
53 K–B2	R–K1!
54 Q–N3	. . . .

The Queen must stay around to stop mate.

54	R–QR1
55 B–B1	R–R1



56 P–K4	. . . .

Desperation, but he is already lost. After 56 B–Q2, R–R8 White has no good moves, e.g., 57 K–Q3, R–QN8; 58 Q–B3, Q–R7; 59 K–K2, R–N6 and wins.

56	R–R8
57 P–K5†	K–K2
58 Q–K3	Q–R7†
59 K–B3	R–R7!
60 Q–Q3	. . . .

Note how the bad Pawns block the Bishop.

60	Q–R8†
61 K–N3	QxB
62 P–B5	Q–N7†
63 K–R4	R–R1
Resigns	

Mate in a few cannot be avoided.

A very instructive example of how illusory a Pawn majority can be.

THE MIDDLE GAME

by Reuben Fine

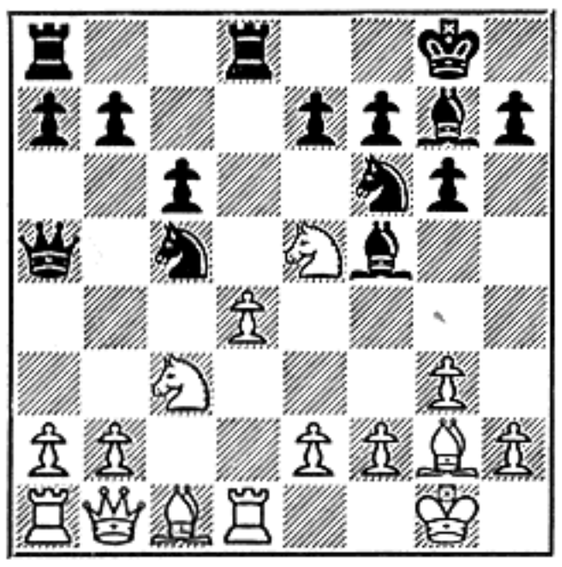
PART THREE

THE BASIS OF COMBINATION PLAY

COMBINATIONS are what make chess the game that it is. Without them there would be nothing but cold strategy; if combinations were not possible chess would be a kind of mathematical exercise, which it is not. With them chess has sparkle, glamor, excitement, suspense, in short, all the qualities of a true game.

Apart from the fact that they are the element which makes chess a real game, combinations are also by far the most important factor to be mastered for practical play. Even in master chess, tactics are still at least 75% of the story; among amateurs it is considerably higher. If you want to improve, perfect your ability to make combinations.

Before we start to dissect, let us see what a typical example from over-the-board play looks like. The diagrammed position is taken from a game Petrov—Keres, Semmering-Baden, 1937.



Black has just attacked the White Queen, which is unable to move. White can defend his lady by an interposition, or he can try a *counter-attack* which will give him more room. The only interposition which does not cost any material immediately is P–K4; the only counter-attack to gain time is P–QN4; these are the two possibilities to be considered.

I. *1 P–K4.* After this move White appears to win a piece, since he is attacking both the Bishop and the Knight. In reply, however, Black can play 1 . . . N/4xP!; 2 NxN, QxN!!; 3 PxQ, RxR†; 4 B–B1, BxN, regaining the Queen with interest. Thus 1 P–K4 must be rejected.

II. *1 P–QN4.* Now there are several possibilities:

A. 1 . . . BxQ?; 2 PxQ. Here again both the Knight and the Bishop are under attack, so that White seems to win a piece. But Black has an out in 2 . . . N/3–K5!; 3 NxB, BxN; 4 P–K3, B–N2; 5 B–QR3!, P–N3! and White can win a Pawn in various ways but cannot untie himself sufficiently to win a piece.

B. 1 . . . Q–B2. This, the move chosen in the game, again manages to hold everything because it retains the threat of taking the Knight. Thus on 2 P–K4?, N/4xP! and if 3 NxN, NxN; 4 Bx N, BxB; 5 QxB, BxN, regaining the piece with the better game.

After 1 P–QN4 the game continued 1 . . . Q–B2; 2 Q–N2, N–K3. Thus the combination effected a regrouping for both sides.

This little example really embodies in it almost all of the elements of combinations. In the first place it begins with a *threat* (a piece of lesser value attacks one of higher value). It continues with a *forced sequence.* The forced sequence involves *forks* (attacking two things at once), *pins* (immobilizing a piece or Pawn to protect a unit of higher value) and *sacrifices* (giving up material for the sake of future gains). Finally, the net result is a *positional regrouping.* The words italicized involve the essentials of all combination play, except that there is no *mating threat* included.

We can now proceed to discuss combinations more systematically. Literally, the word means a joining or combining together, it should be obvious that in every combination there are at least two threats involved. This is readily understandable, since if only one threat presents itself, it can easily be avoided. Sometimes the term combination play is used rather loosely as the equivalent of any tactical undertaking, in that event we would also have to call a simple threat a combination. But this terminology is apt to be confusing, and it seems better to confine the word to situations involving a double threat of some kind.

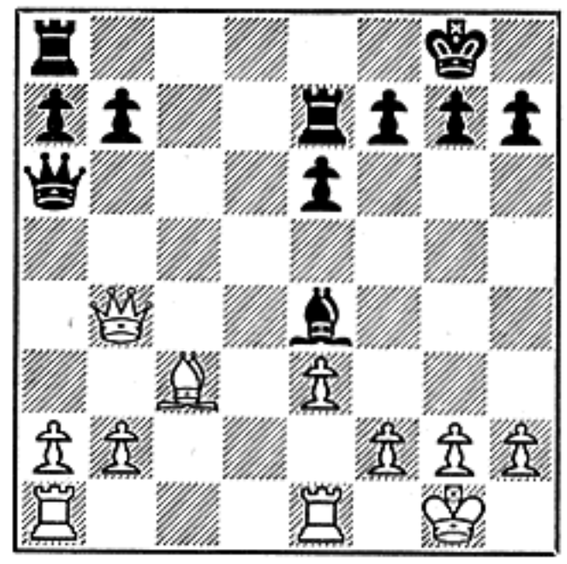
The *elementary combinations**, which form the basis of all more complicated play, thus involve all the simple cases where two threats may be combined. It is useful to review these thoroughly.

Looked at in this light, it can easily be seen that there are four basic types of simple combination: 1) forks without check 2) forks with check 3) pins 4) (with Pawns only) advance-or-capture.

1. Forks without check

This type of combination is possible with any piece. The common situations with each piece may be briefly enumerated.

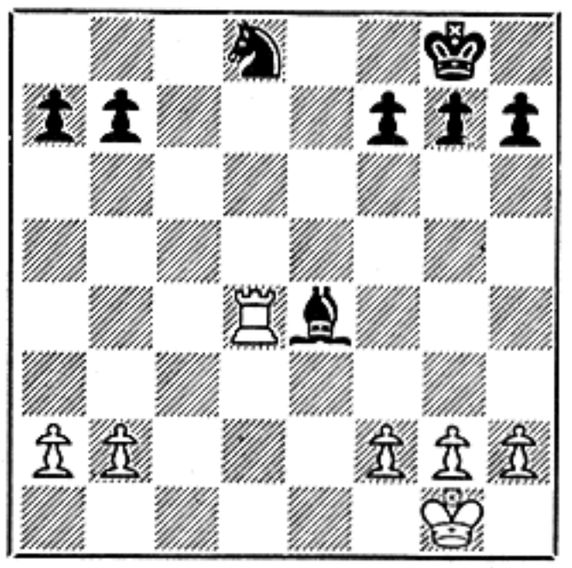
a) *Queen:* Combinations with Her Majesty in this category necessarily involve any enemy piece except the Queen, since if she were in there pitching, one of the threats would not be effective.



In the preceding diagram, the White Queen is attacking Rook and Bishop; one of these must go. Note that the Rook is attacked on a diagonal, the Bishop on a rank; obviously if the reverse were true (Black Bishop at K2, Rook at K5) the threats would not be real.

Another interesting point that may be noticed is that if the Black Queen were at KR3, there would be a temporary defense available with 1 . . . Q–KR5 (double defense: the Queen holds both Rook and Bishop). This is however only temporary, since the Bishop is now pinned, and can be won by 2 P–B3. It is clear that the alternative 2 P–KN3? (instead of 2 P–B3) will not do because in reply 2 . . . Q–N5!; 3 QxR, Q–B6; 4 K–B1, B–Q6†; 5 K–N1, B–K5 forces a draw.

b) *Rook:* The Rook can either attack two pieces of lower value unprotected, or one of higher value (the Queen) protected. An example of the former is shown in the next diagram. Here either



Knight or Bishop must go. Note that if the Black Knight were at Q2 instead of Q1, there would be a defense available with 1

* For a more detailed discussion of this material see my **Chess the Easy Way**, Chapter VI.

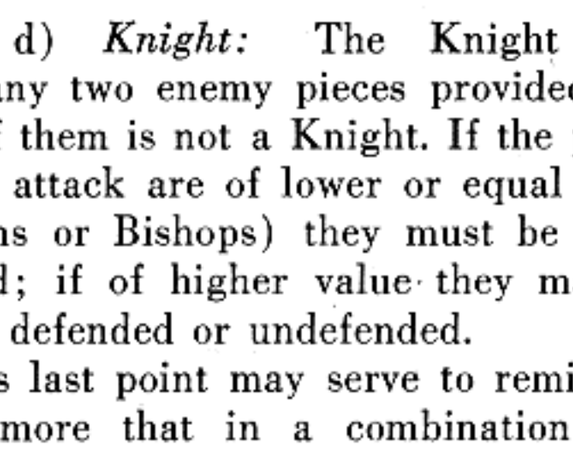
. . . B–B3. Another possible defense in an analogous position would exist if there were a Black Pawn at QB3 or K3; then 1 . . . B–Q4 could be played.

c) *Bishop:* The same principles apply. Since the Bishop placed diagonally to a Rook or Knight is immune to capture by one of these pieces, these are the combinations most commonly seen. A Pawn may be attacked at a distance. To hit at the Queen the Bishop must be protected. Obviously if one of the threats involves another Bishop there is no true combination.

d) *Knight:* The Knight may fork any two enemy pieces provided that one of them is not a Knight. If the pieces under attack are of lower or equal value (Pawns or Bishops) they must be undefended; if of higher value they may be either defended or undefended.

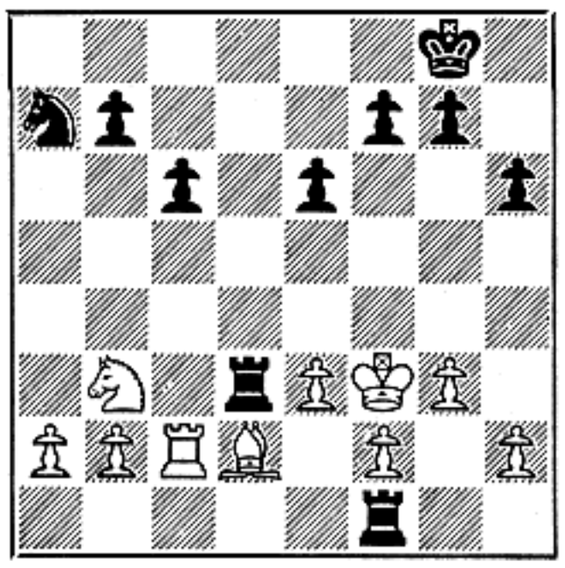
This last point may serve to remind us once more that in a combination *both* threats must be real.

e) *Pawn:* Pawns may threaten to capture any piece. Several examples have been seen in the discussion of diagram 1. An example of how this type of threat may be associated with others is seen in this diagram.



Here White can win a piece in either of two ways. He can play 1 P–K4 and if then 1 . . . PxP ep; 2 RxN or 2 BxN. Or first 1 BxN, RxB and then 2 P–K4. This is a case of a combination fork and pin.

f) *King:* This must be mentioned because it is the only type of combination that a King is capable of. A rather unusual case is seen in the next diagram.

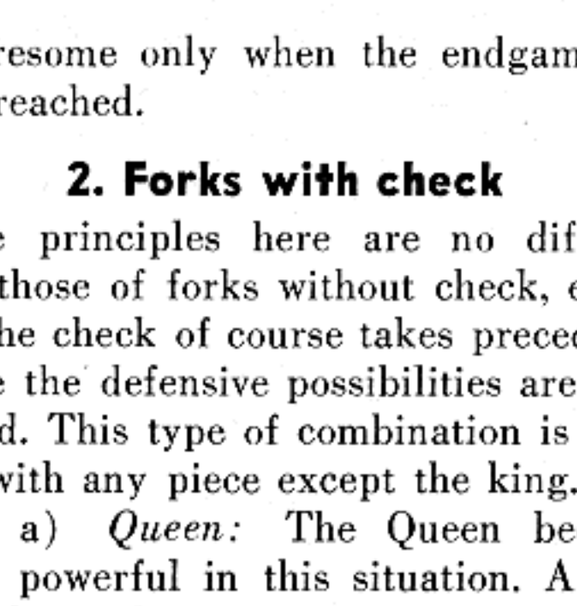


Here 1 K–K2 wins one of the Rooks. Ordinarily one of two Rooks can come to the other's rescue in such positions but not here. The more usual instance with this kind of combination is that where a King hits at a piece and a Pawn. Clearly the King can as a rule afford to become so venturesome only when the endgame has been reached.

2. Forks with check

The principles here are no different from those of forks without check, except that the check of course takes precedence. Hence the defensive possibilities are more limited. This type of combination is available with any piece except the king.

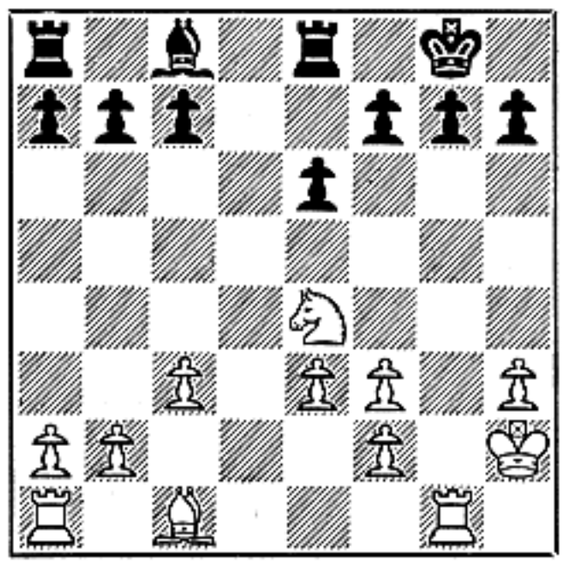
a) *Queen:* The Queen becomes really powerful in this situation. A good example is that is seen in the following diagram. With 1 Q–Q5† the King, Rook and Knight are forked. With 1 . . . B–K3 Black manages to lose only a piece.



b) *Rook:* In diagram 3 replace the Black Knight at Q1 by the Black King, and the resulting position becomes an illustration of this type.

c) *Bishop:* In diagram 6, the Queen at Q5 acts partly as a Bishop with the double attack on King and Rook.

d) *Knight:* This type of combination is one of the most important powers of the Knight. An example is seen in the next diagram. With 1 N–B6† White wins the exchange.



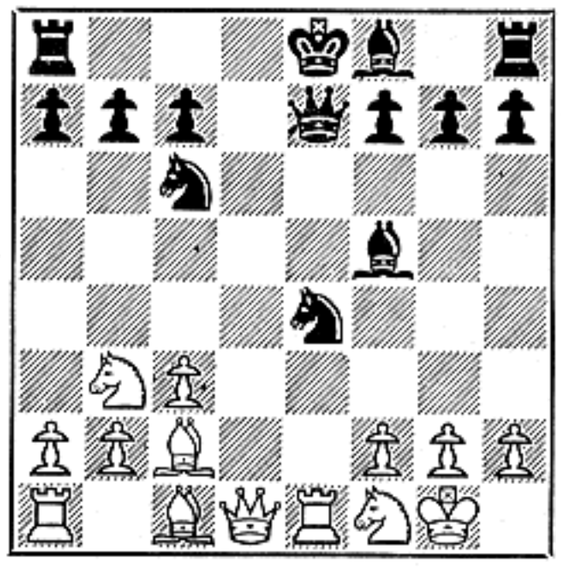
e) *Pawn:* The main point to remember is that when it gives check the Pawn must be protected, since otherwise it can be captured.

3. Pins

The pin is a situation where an enemy unit is immobilized. It may be absolute (the pinned piece is in line with the King and may not move at all) or relative (the pinned piece screens a unit of higher value). Pins are possible only with the Queen, Rook or Bishop.

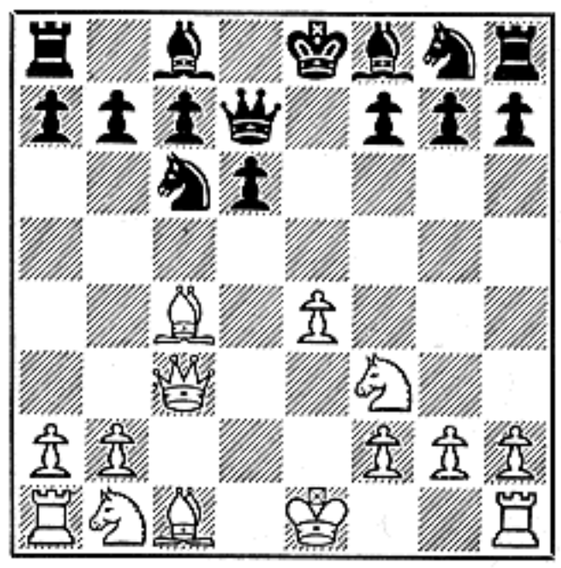
a) *Queen:* An example of a pin by the Queen arose in the discussion of diagram 2.

b) *Rook:* A typical case from the opening is seen in this diagram.



Here White may win a piece in a variety of ways. The most direct perhaps is 1 N–N3. 1 P–B3 is also powerful.

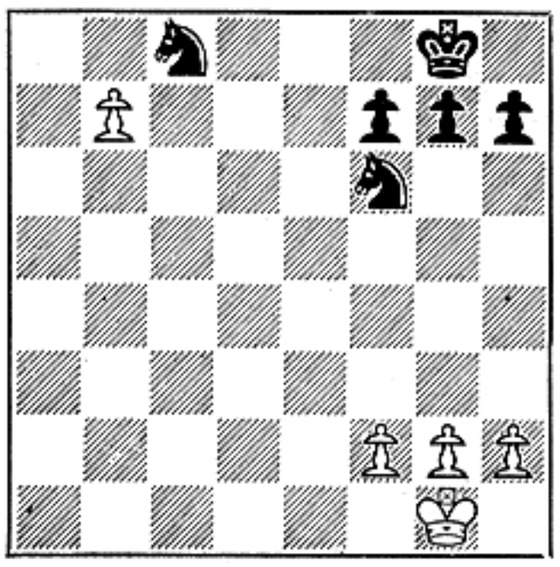
c) *Bishop:* As an example here we may take an opening trap. A game Marshall-Halper, New York, 1941 ran as follows: 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 P–Q4, PxP; 4 P–B3, PxP; 5 B–QB4, P–Q3; 6 Q–N3, Q–Q2. Here Marshall, much to everybody's astonishment played 7 QxBP!!?? (see diagram).



Black countered with 7 . . . P–Q4; 8 Px P, B–N5, winning White's Queen. This evidently was intended as a sacrifice; actually Marshall won the game (see *Chess Marches On*, Game No. 13).

4. Advance or Capture

This is the last type of combination; it exists only with Pawns. The final diagram provides an example.



Here the Pawn Queens by virtue of the fact that it combines the threat of the capture of the Knight with promotion. Such combinations are as a rule possible only in advanced ending stages.

So much for the elementary combinations. In what follows we shall discuss the more complicated ones which occur in actual play. These include discovered checks and discoveries in general; forced sequences, sacrifices and positional combinations.

CHESS MOVIES

Arranged by Kenneth Harkness

Subtitles by I. A. Horowitz

You need no chessboard or pocket set to enjoy this "movie" of a brilliant master chess game. With the aid of the diagrams, picturing the positions after every two or three moves, you can play the game mentally from beginning to end. The comments under each diagram explain the moves made in the position pictured. Follow the diagrams from left to right (on each page), beginning with Diagram No. 1. This method of presentation affords excellent practice in visualizing two or three moves ahead.

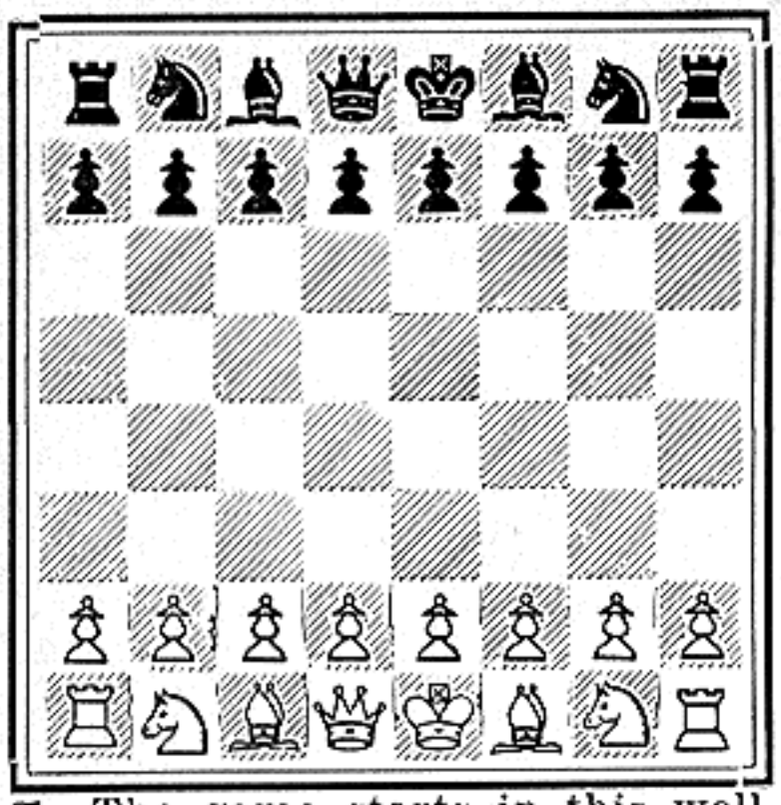
1. The Attack on the Guard

AN ALL-STAR PERFORMANCE IN 36 MOVES

THE PLAYERS

WHITE: Dr. Alexander A. Alekhine BLACK: Dr. Emanuel Lasker

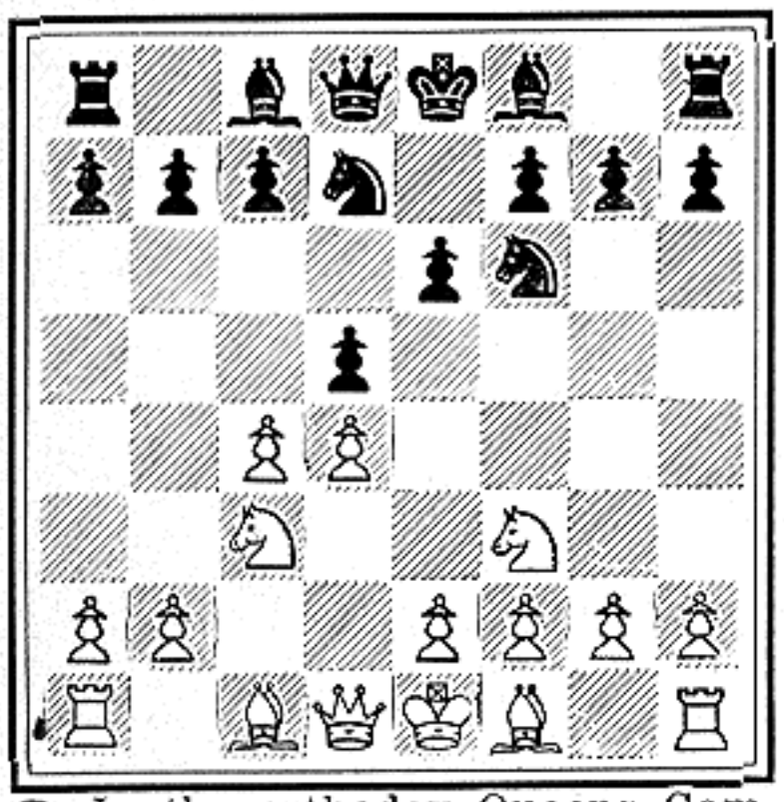
Place: International Tournament at New York Time: 1924



1 The game starts in this well-known but difficult position. The opening moves:

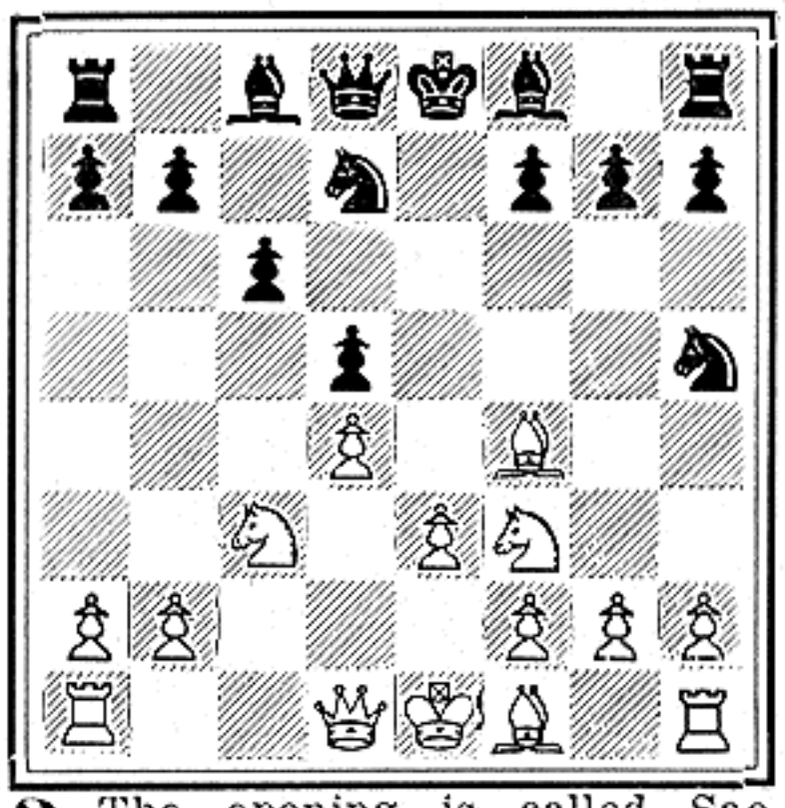
1	P-Q4	P-Q4
2	P-QB4	P-K3
3	Kt-KB3	Kt-KB3
4	Kt-B3	QKt-Q2

—reaching the position shown in diagram 2.

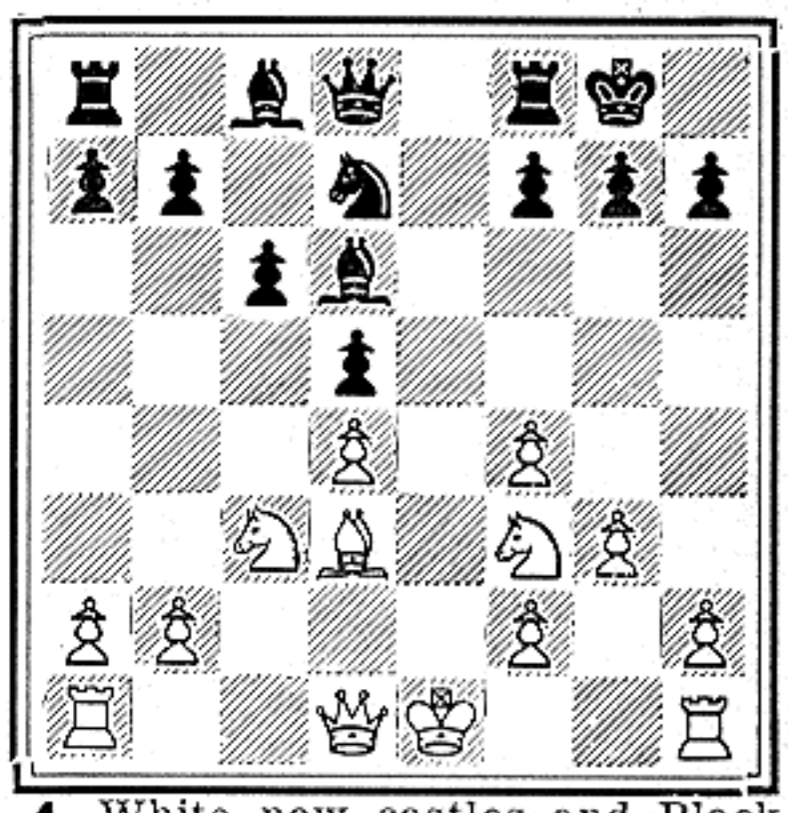


2 In the orthodox Queens Gambit Declined, White plays B-Kt5 here. Instead, Alekhine exchanges Pawns and develops his Bishop at KB4. The game continues:

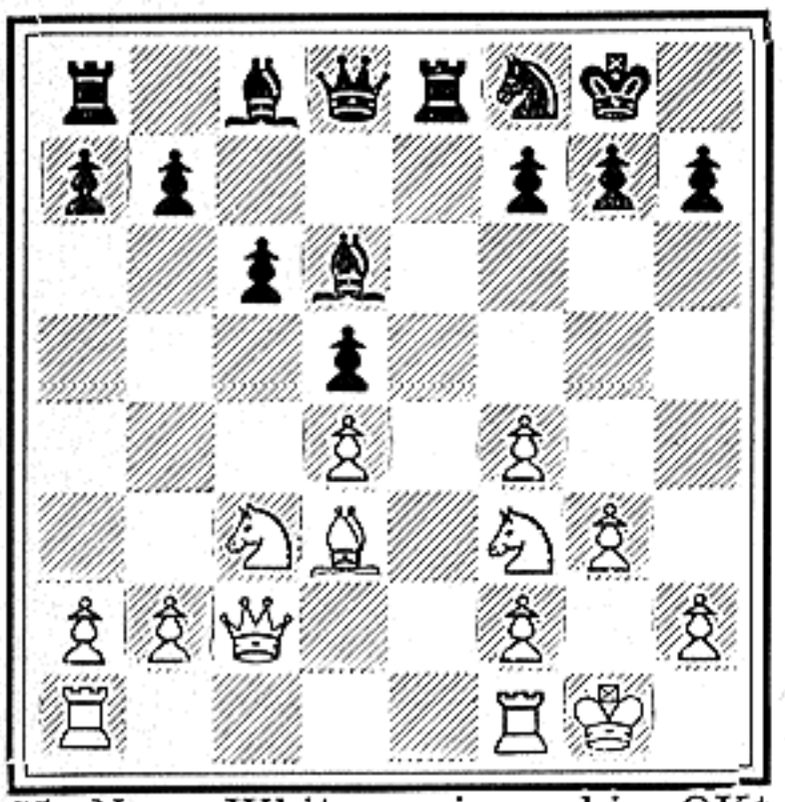
5	PxP	PxP
6	B-B4	P-B3
7	P-K3	Kt-R4



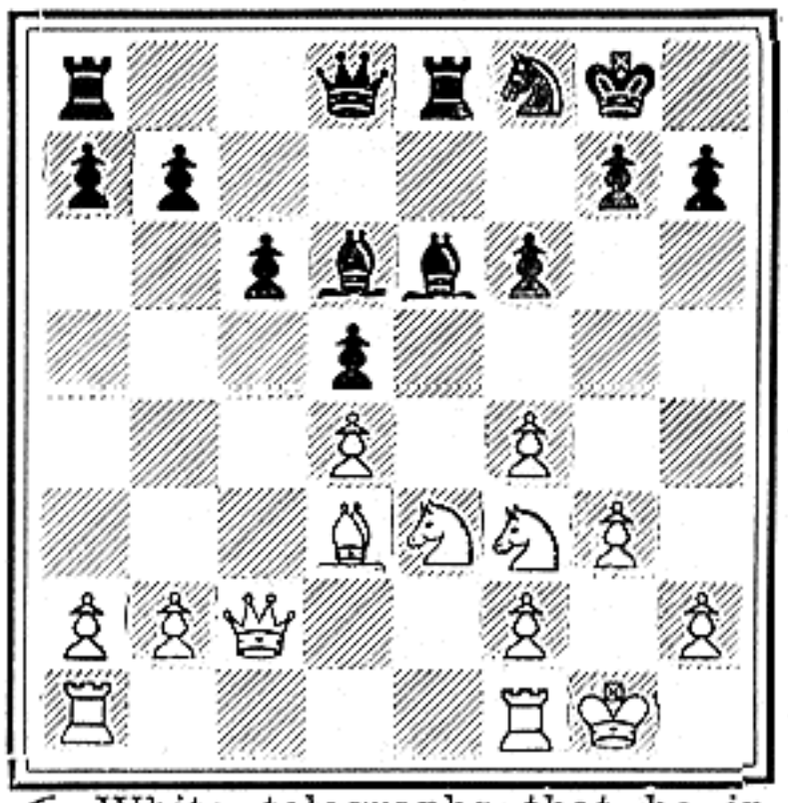
3 The opening is called Saemisch's Variation. Here White should play B-K5. Instead, Alekhine develops with B-Q3 and Black captures KtxB. White recaptures and Black plays B-Q3. Then White defends with P-KKt3 and Black castles.



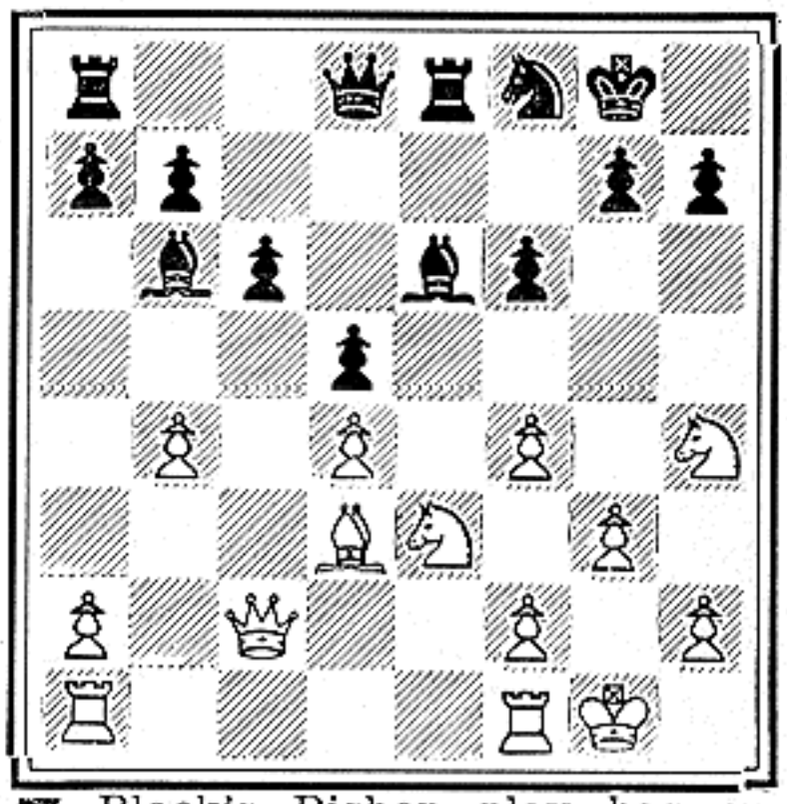
4 White now castles and Black plays R-K1. Then White threatens the KRP with Q-B2 and Black defends by moving his Knight to B1. The opening has left White with a weak K-side Pawn formation and an isolated QP. How does Black capitalize on these weaknesses?



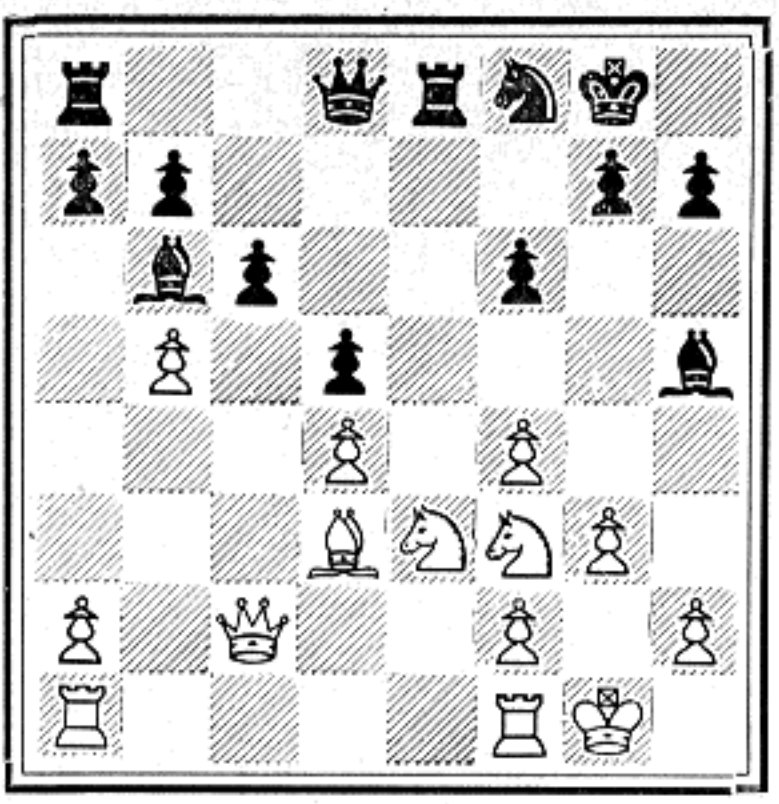
5 Now White swings his QKt to Q1 with the intention of transferring it to K3 and possibly B5 where it will be more useful in a contemplated attack. Black responds with P-B3 (to stop Kt-K5). White continues with Kt-K3 and Black plays B-K3.



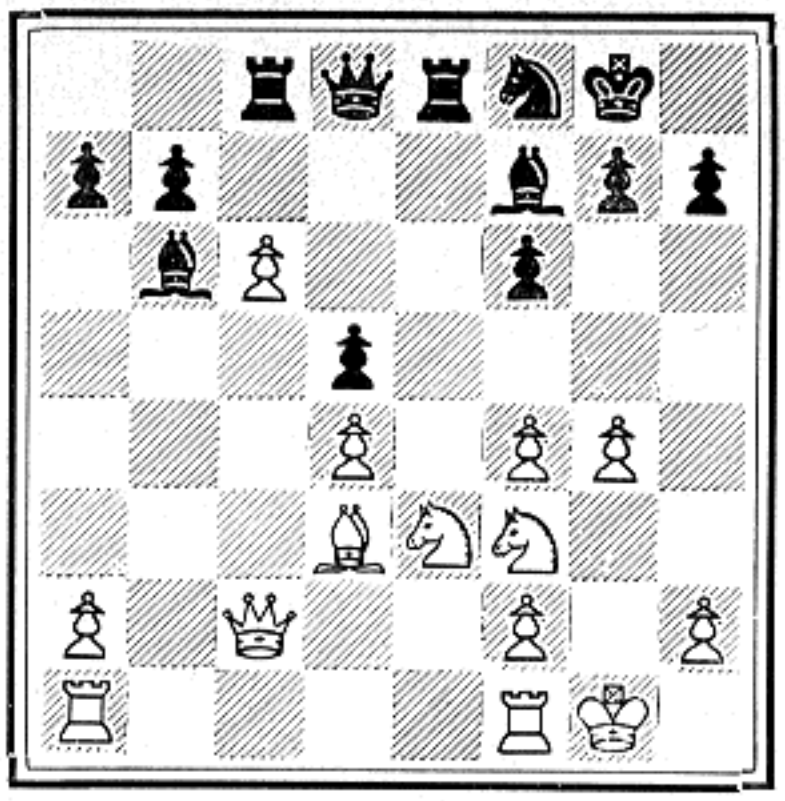
6 White telegraphs that he intends to occupy B5 by playing the preparatory Kt-R4. But Black anticipates by retreating B-QB2! So White starts a Q-side minority attack (2 Pawns vs 3) with P-QKt4 and Black transfers his Bishop to Kt3.



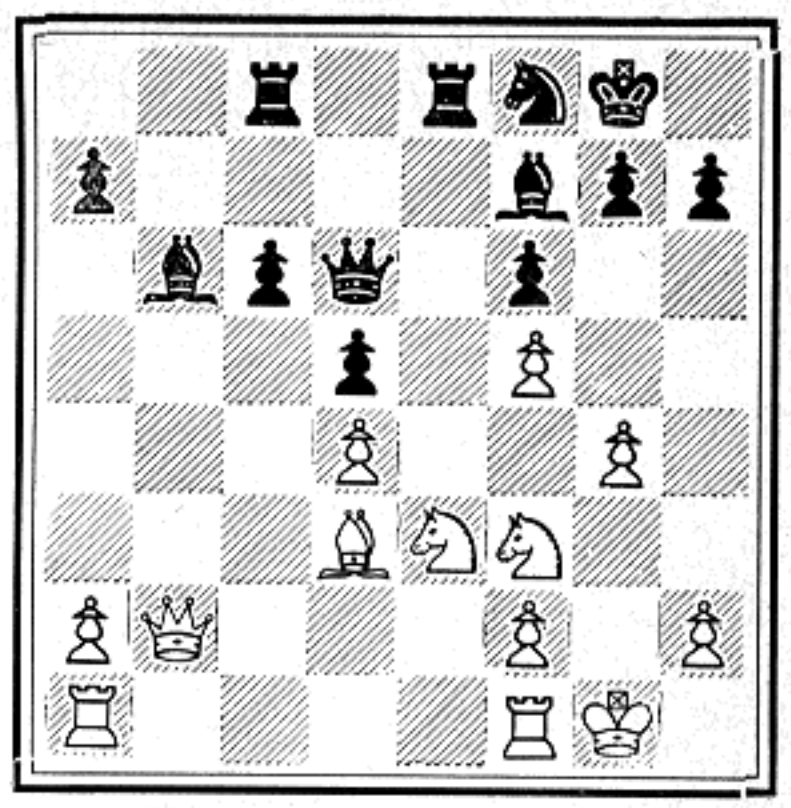
7 Black's Bishop play has exposed White's faulty tactics as he now returns his Kt to B3 to defend the QP. Whereupon Black starts to maneuver his other Bishop with B-KB2! White continues his minority attack with P-Kt5 and Black plays B-KR4!



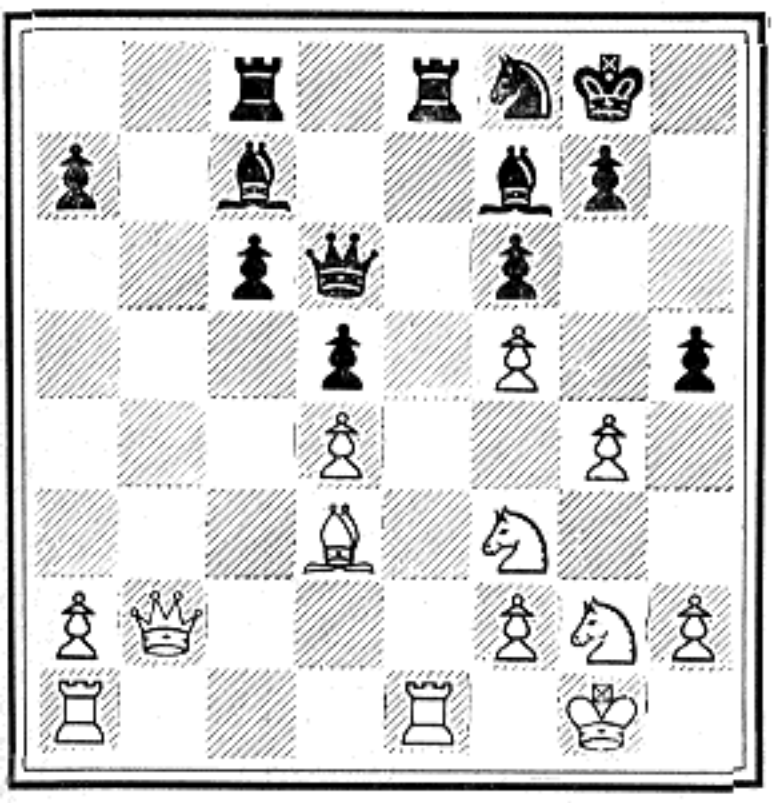
8 The Black Bishop at KR4 attacks the Knight guarding the QP and White is forced to weaken his Pawn structure by playing P-Kt4. Having accomplished its purpose, the Black Bishop returns to KB2. White then plays PxP and Black counters with R-B1.



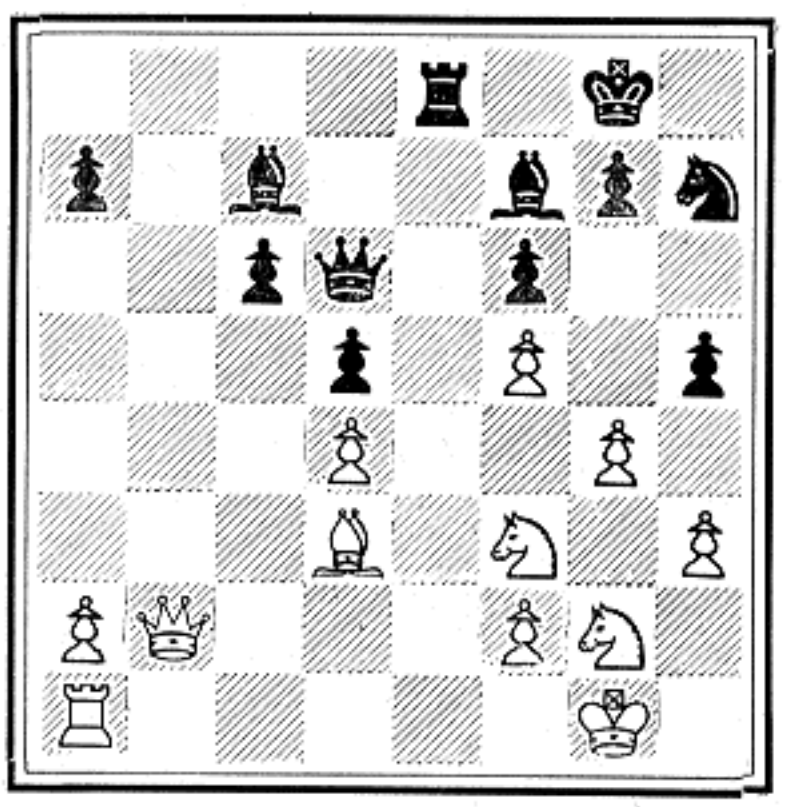
9 Of course the Pawn at B6 is pinned. White plays Q-Kt2 and Black replies PxP. White then tries to bottle up Black's QB and restrict his Knight by playing P-B5. Black responds with Q-Q3 and this move initiates beautiful thematic play by Lasker.



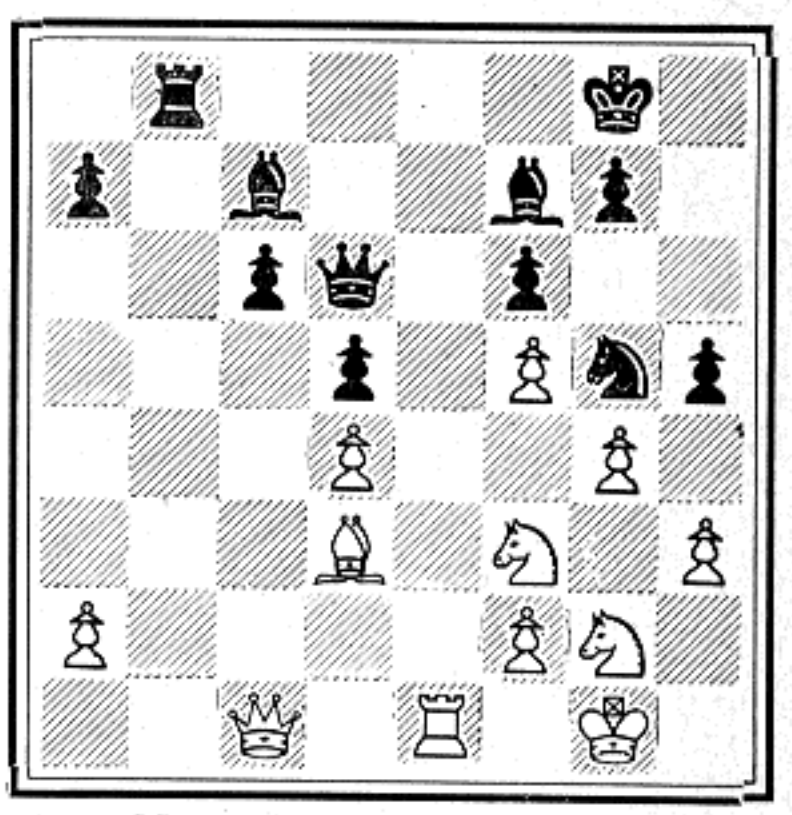
10 Black intends to line up B and Q on White's KRP and then get rid of the King's bodyguard—the white Knight at B3. How can this be done? White opens the K-file with Kt-Kt2 and Black plays B-B2. White then continues KR-K1 and Black plays P-KR4! Ouch!



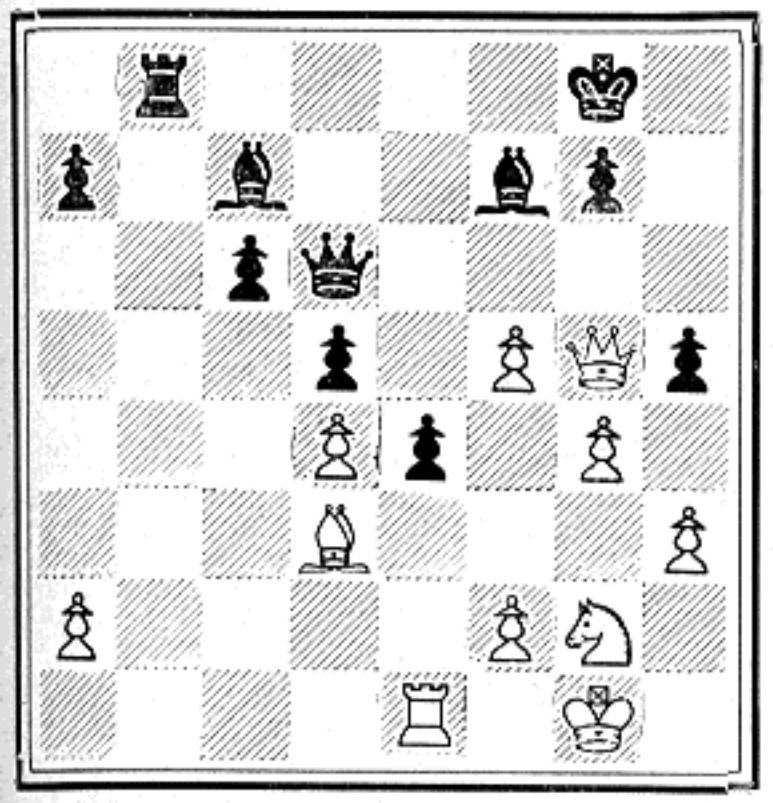
11 The beginning of the attack on the bodyguard and threatening to shatter White's Pawn structure. White defends with P-KR3 and Black continues Kt-R2!—made possible by the previous Pawn move. White exchanges Rooks (RxRch, RxR).



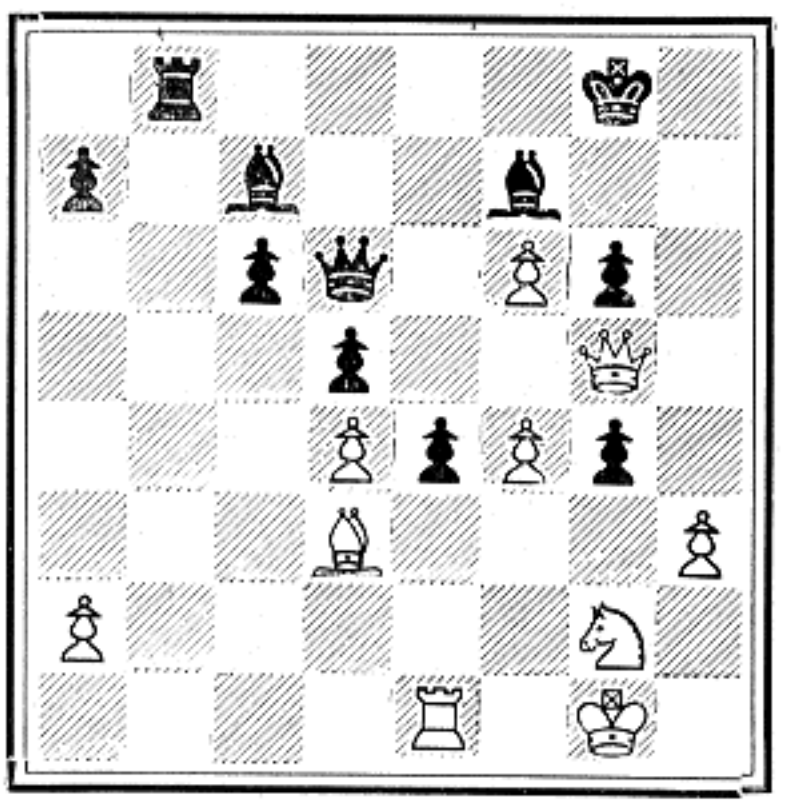
12 Still trying to simplify, White plays R-K1. He wants to get some pieces off the board and soften the effect of Black's attack. But Black plays R-Kt1 attacking the Queen. White moves his Queen to B1 and Black plays Kt-Kt4!



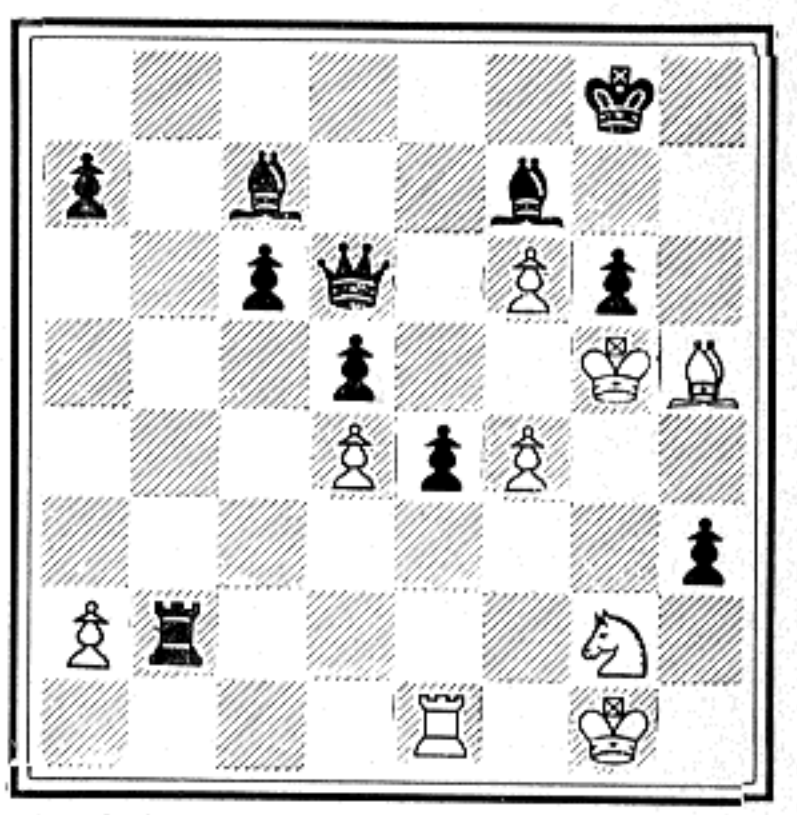
13 Now the White King's bodyguard is attacked. What can White do? He plays Kt-K5 and offhand this looks good—but the respite is temporary. Black plays PxKt and White captures QxKt. But White's troubles begin again as Black plays P-K5.



14 The dangerous diagonal has been re-opened with a tempo attack on the White Bishop. White postpones the evil day with P-B6, threatening mate, which Black defends with P-Kt3. In desperation, White then plays P-B4 and Black replies with PxKtP.



15 Black could have won with PxB on his last move, but this would have given White some counterplay. White now retreats B-K2 and Black replies PxP, attacking the Knight. White hopefully counters with B-R5 but Black spikes his guns with R-Kt7!!



16 A crusher! The threat, of course, is RxKtch, winning the Queen. White gives a last gasp with Kt-R4 but Black ends the agony with QxP. After exchanging Queens (QxQ, BxQ) White resigns as he is four Pawns down.

CHESS MOVIES

Arranged by Kenneth Harkness

Subtitles by Geoffrey Mott-Smith

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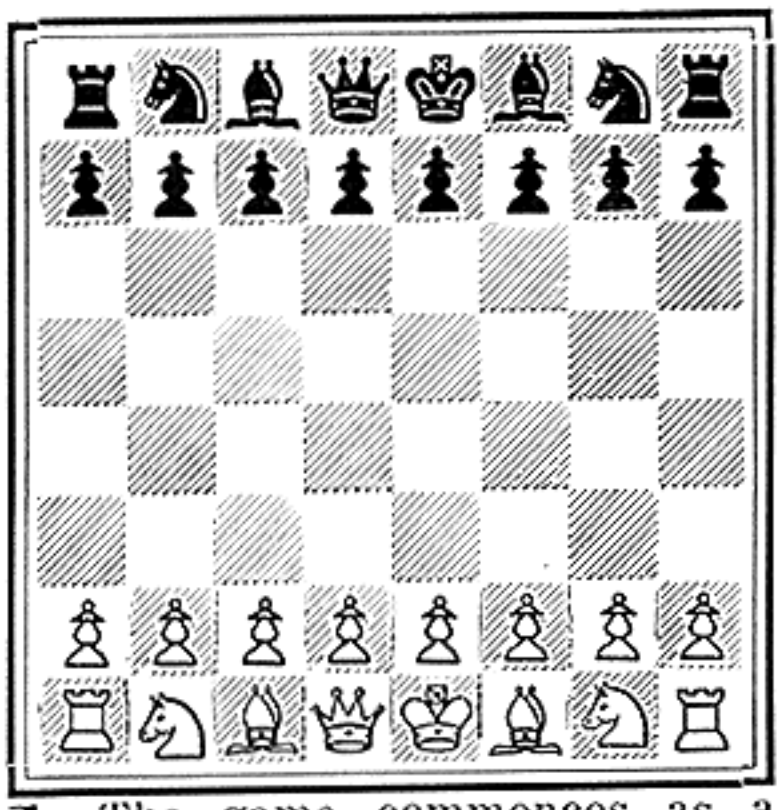
The Double Bishop Sacrifice

AN EXCITING DRAMA IN 32 MOVES

THE PLAYERS

WHITE: Aaron Nimzovich — BLACK: Dr. Siegbert Tarrasch

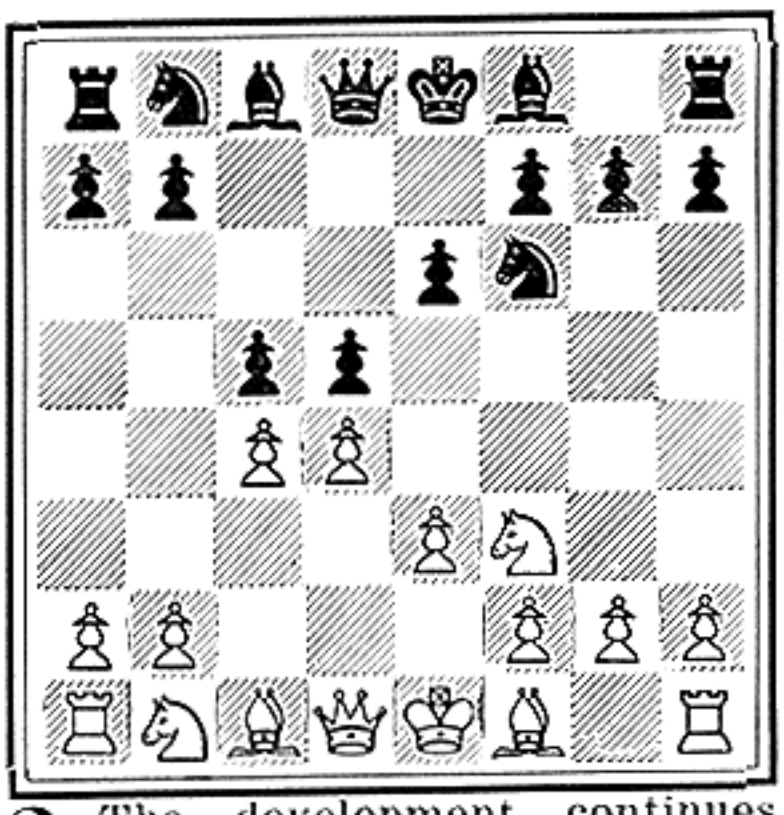
Place: International Grandmasters' Tourney, St. Petersburg. Time: 1914.



1 The game commences as a Queen's Pawn Opening . . .

1	P-Q4	P-Q4
2	Kt-KB3	P-QB4
3	P-B4	P-K3
4	P-K3	Kt-KB3

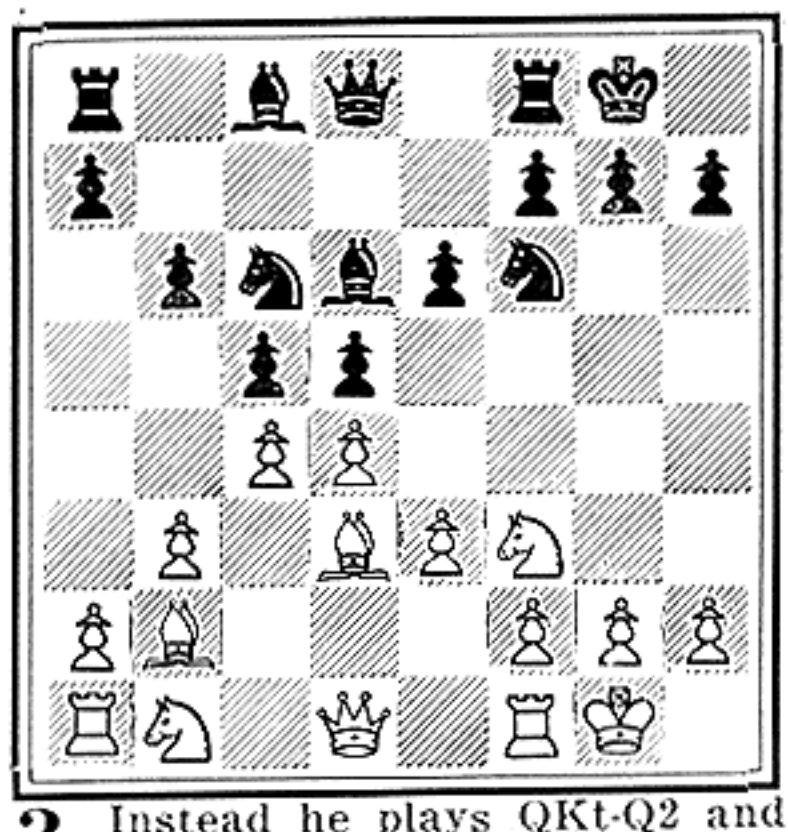
. . reaching a standard position of the defense favored by Dr. Tarrasch. (See diagram 2.)



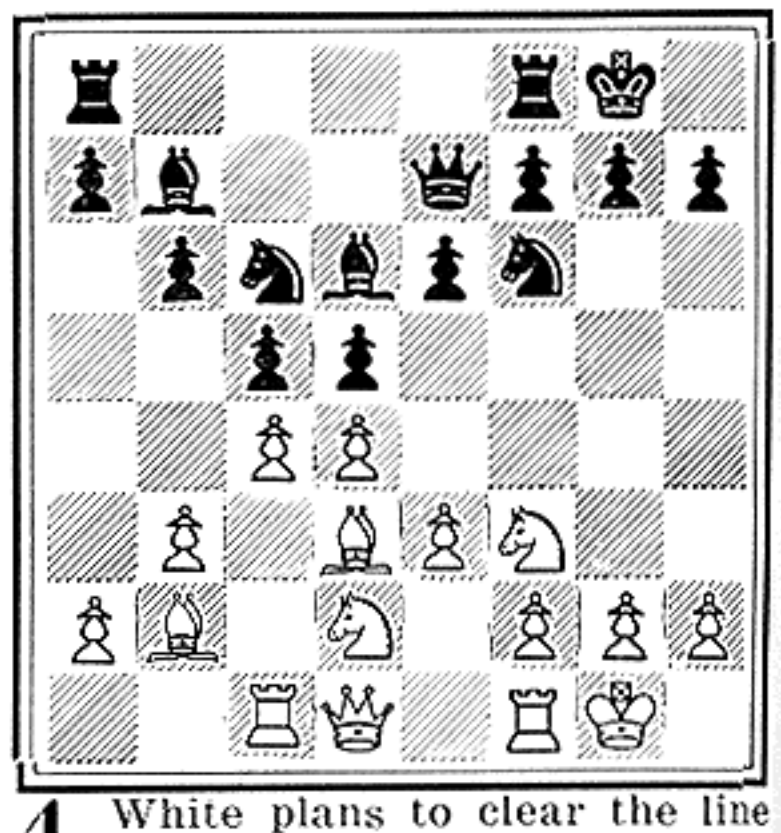
2 The development continues along symmetrical lines.

5	B-Q3	Kt-B3
6	O-O	B-Q3
7	P-QKt3	O-O
8	B-Kt2	P-QKt3

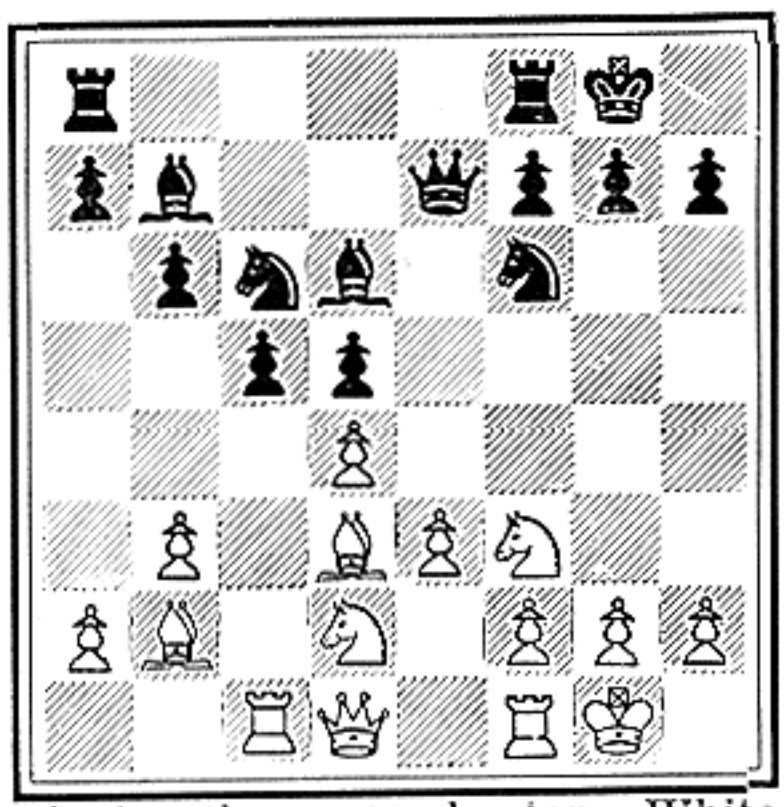
Now White could preserve the symmetry by 9 Kt-B3.



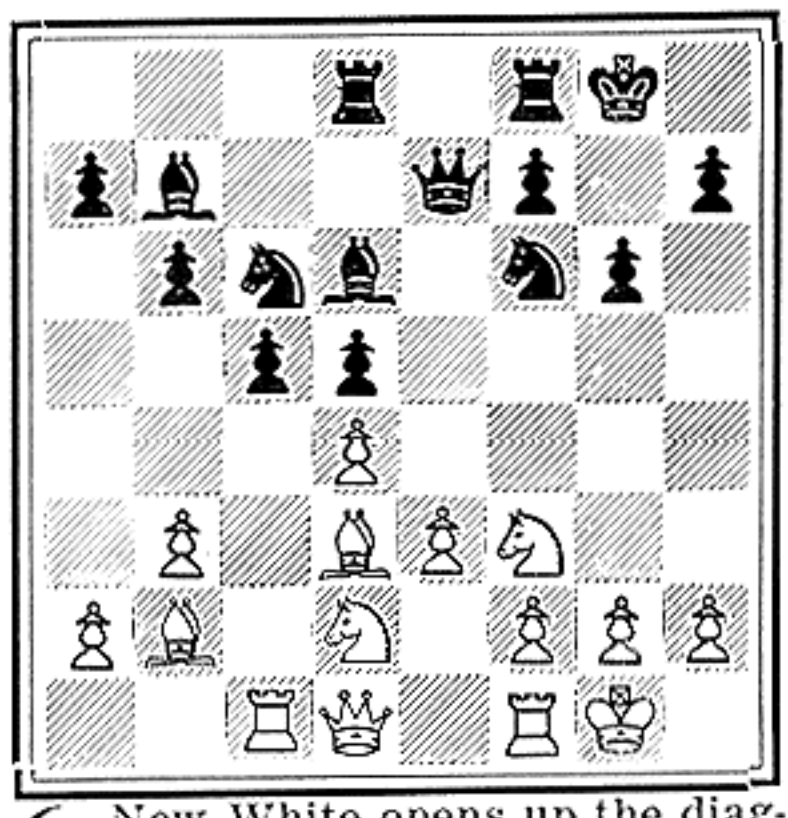
3 Instead he plays QKt-Q2 and Black replies with B-Kt2. Then White brings his Rook to B1 and Black plays Q-K2. The position after these moves is given in diagram 4. White has maintained open lines for his QB and R by placing his QKt at Q2 instead of B3..



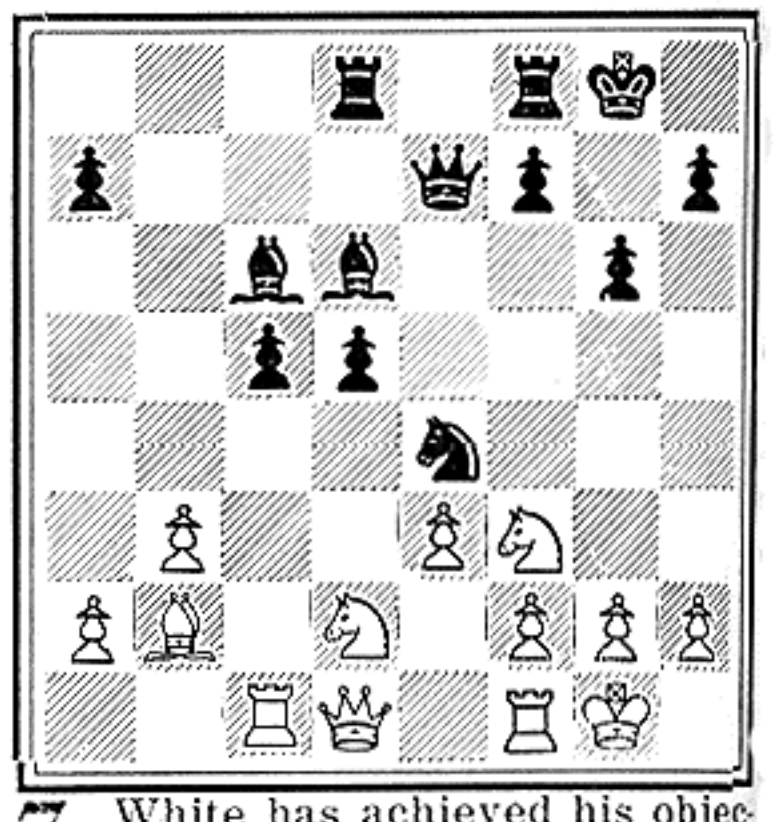
4 White plans to clear the line for his QB, after which he will exert mating threats by posting the Queen on the same diagonal. As the first step in this plan he now plays BPxP and Black replies KPxP.



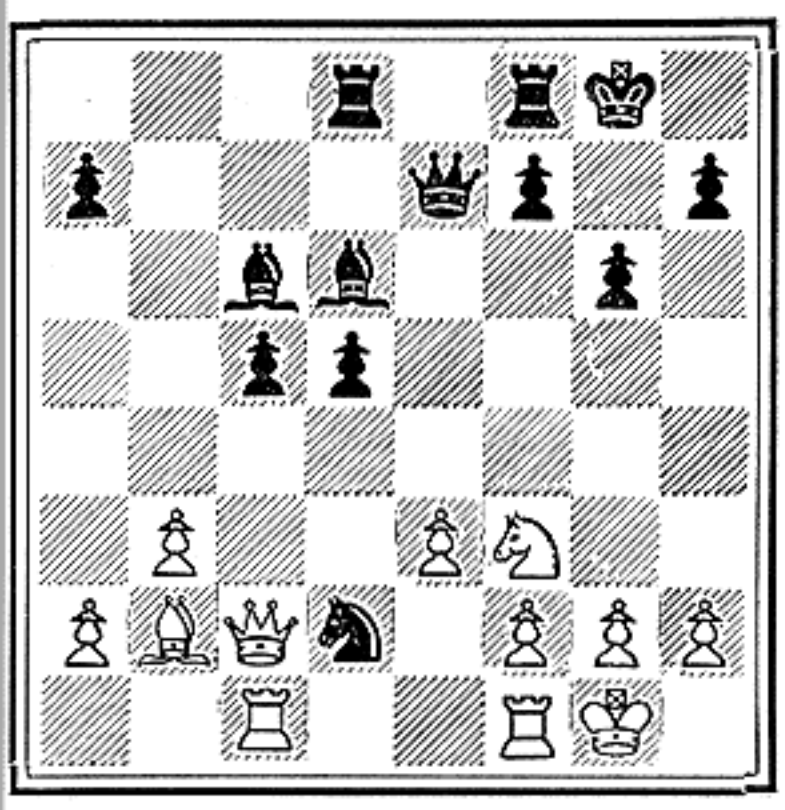
5 As the second step, White plays Kt-R4. The threat of posting this Kt on B5 practically forces Black's response of P-Kt3. White then returns the Kt to B3, happy to have forced a breach on the diagonal. Black then plays QR-Q1.



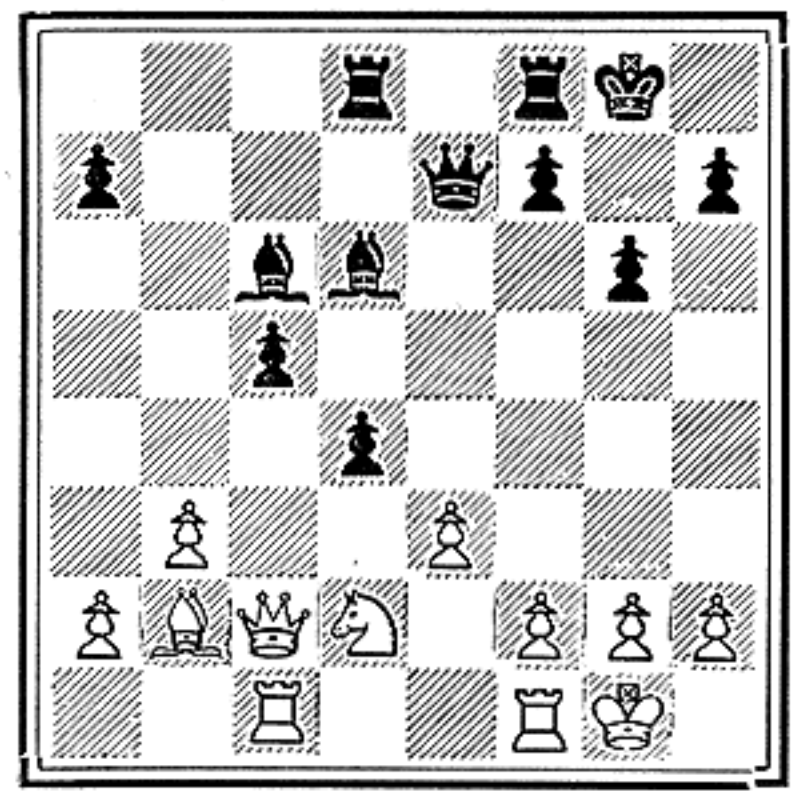
6 Now White opens up the diagonal by playing PxP and Black recaptures with his Pawn. To get rid of the Knight defending the Black squares, White continues with B-Kt5 and Black counters with Kt-K5. Then follows BxKt, BxB.



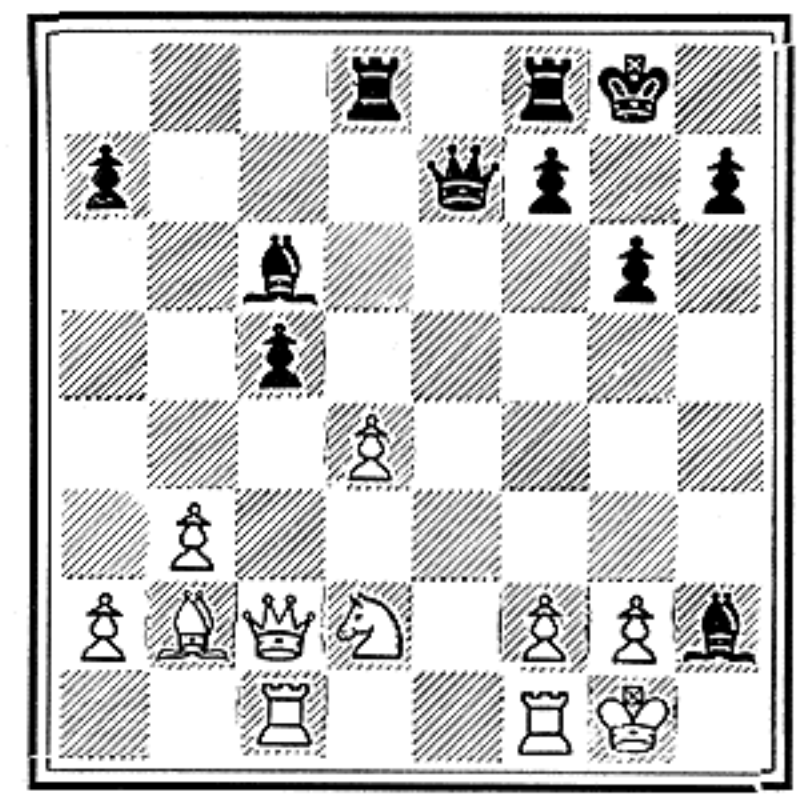
7 White has achieved his objective. His Bishop rakes the adverse King's side and when he gets his Q to QB3 the pressure will be very strong. Yet, without making any blunder, White loses! White plays Q-B2 and Black replies KtxKt.



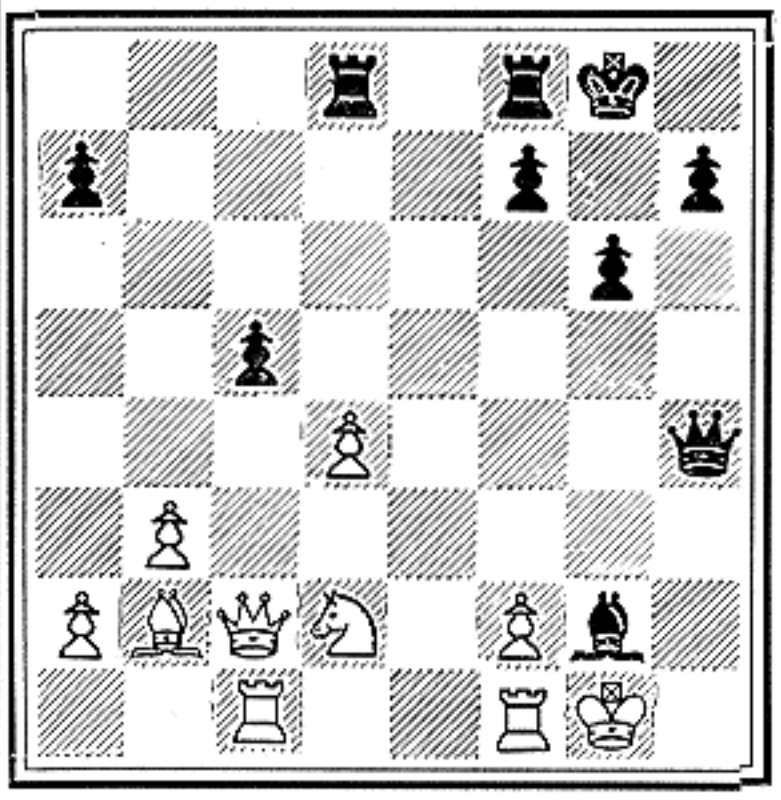
8 When he played Q-B2 White intended to continue with KtxKt and Q-B3 but Black's capture anticipated this. White now recaptures KtxKt and then comes the move that exposes the weakness in White's whole plan. Black plays P-Q5!



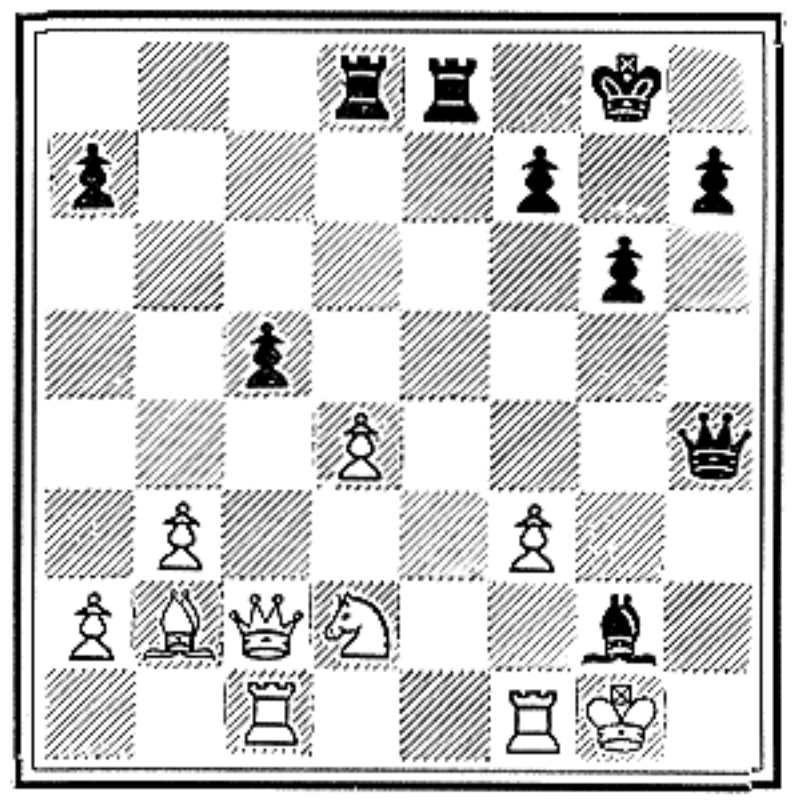
9 In clearing the diagonal, White has given Black a mobile Pawn center which enables Black to open lines for a violent attack on the White King. White now plays PxP and Black strikes the first blow with BxPch!



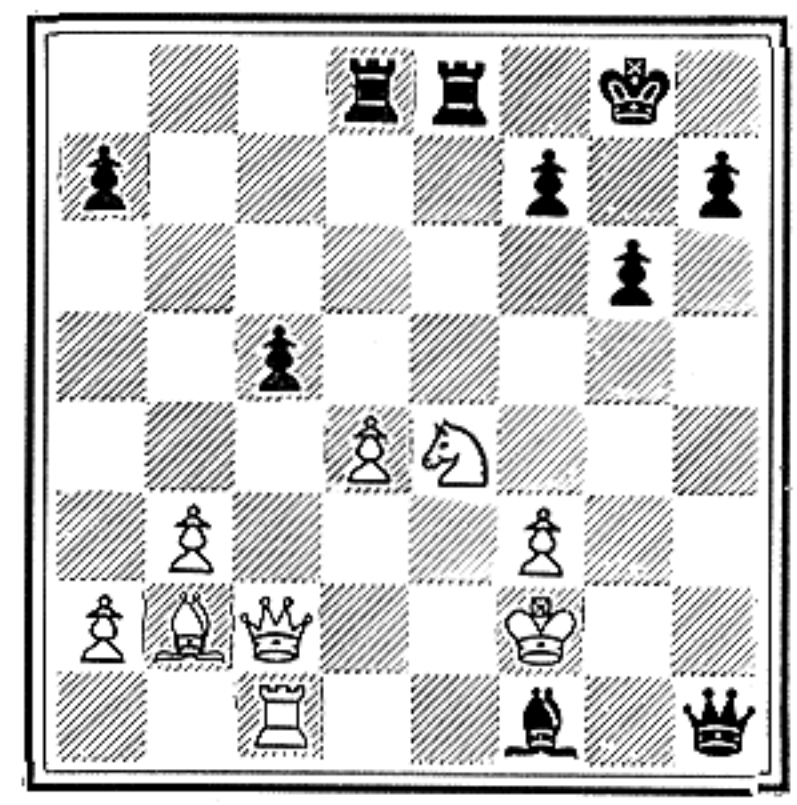
10 White accepts the sacrifice with KxB (K-R1 is worse) and Black plays Q-R5ch. The White King returns to Kt1 and then comes the second blow as Black plays BxP! This sacrifice cannot be accepted for then Q-Kt5ch followed by R-Q4 would lead to mate.



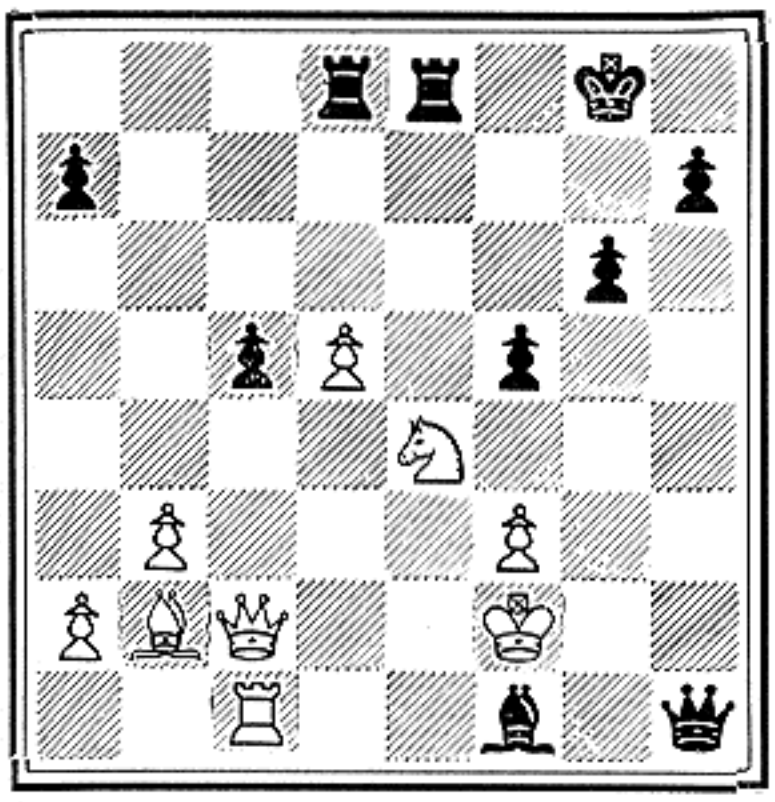
11 As it is, Black threatens Q-R8, so White opens a flight square by playing P-B3. But there are still mating threats if the King cannot escape to the Queen's side, so Black cuts him off with KR-K1.



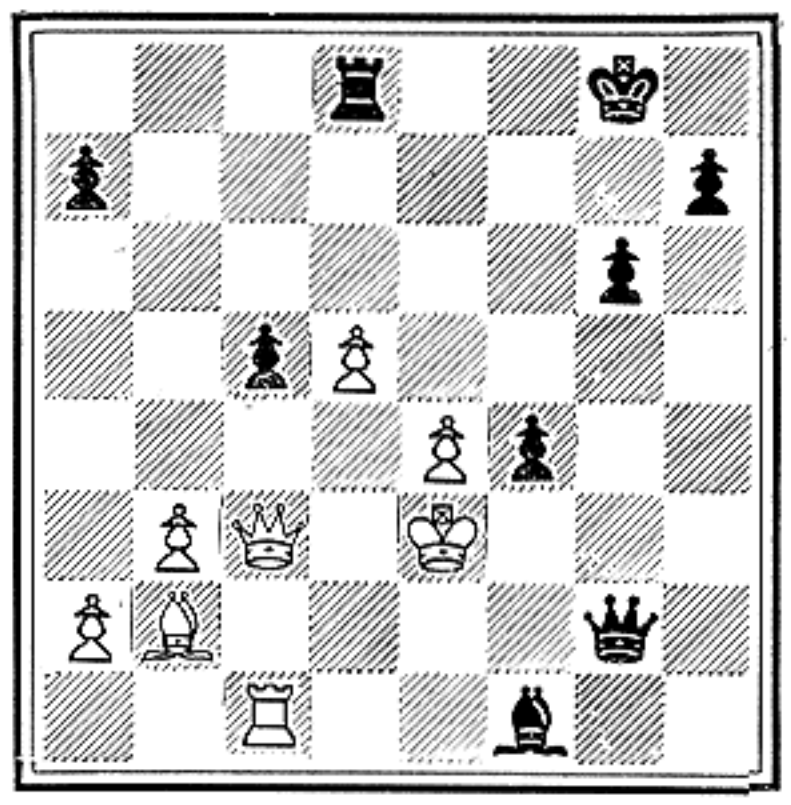
12 White has no choice and closes the file by playing Kt-K4. As White now threatens Qx B, Black plays Q-R8ch. The King goes to B2 and Black captures BxR. The clearance on the second rank is now seen to cut both ways.



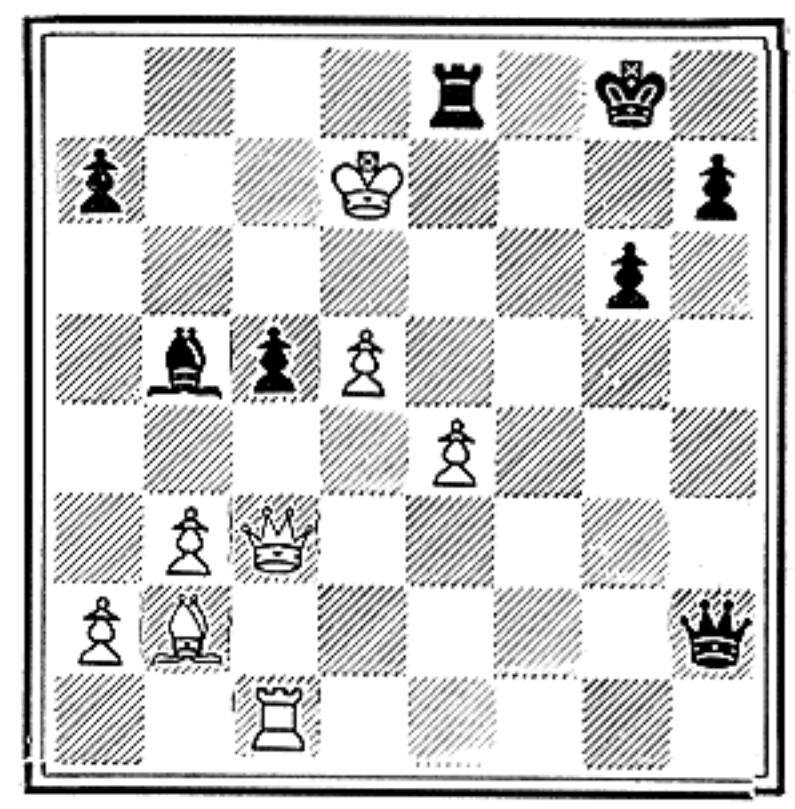
13 For if White now plays Rx B, Black will win the Queen by Q-R7ch. Instead, White plays P-Q5, reopening the diagonal with threats of his own (Kt-B6ch, K-B1; QxPch.) Black answers with P-B4.



14 As Kt-B6ch would now be met by K-B2, White plays Q-B3, threatening mate as well as RxB. But Black's attack strikes home first. Black plays Q-Kt7ch and after White's K-K3 continues RxKtch! White captures PxR and then comes P-B5ch!



15 The unhappy King now takes a journey. White plays KxP and then R-B1ch forces K-K5 (If K-K3, R-B6 mate). Then Black plays Q-R7ch, forcing K-K6, and follows up with R-K1ch. The White King goes to Q7 and the final move is B-Kt4 mate.



16 What a picture! This is what the problemists call a "model mate." Each square around the White King is guarded only once, and each Black piece other than King and Pawns is essential to the mate.

CHESS MOVIES

Arranged by Kenneth Harkness

Subtitles by I. A. Horowitz

You need no chessboard or pocket set to enjoy this "movie" of a brilliant master chess game. With the aid of the diagrams, picturing the positions after every two or three moves, you can play the game mentally from beginning to end. The comments under each diagram explain the moves made in the position pictured. Follow the diagrams from left to right (on each page), beginning with Diagram No. 1. This method of presentation affords excellent practice in visualizing two or three moves ahead.

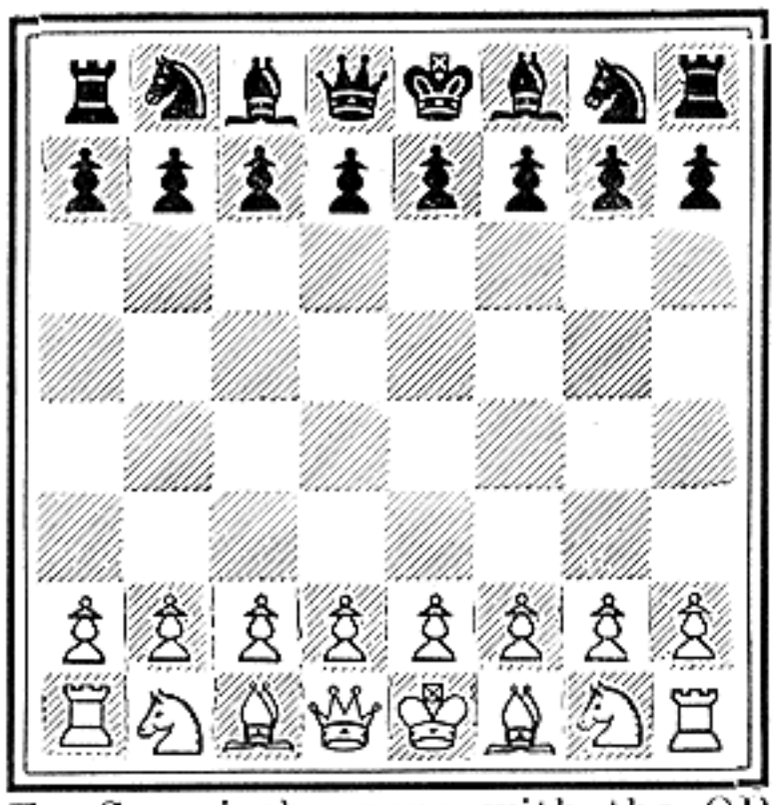
ZUGZWANG!

"He who moves against his will . . . ."—he's in zugzwang!

THE PLAYERS

White: Fritz Saemisch — Black: Aaron Nimzovich

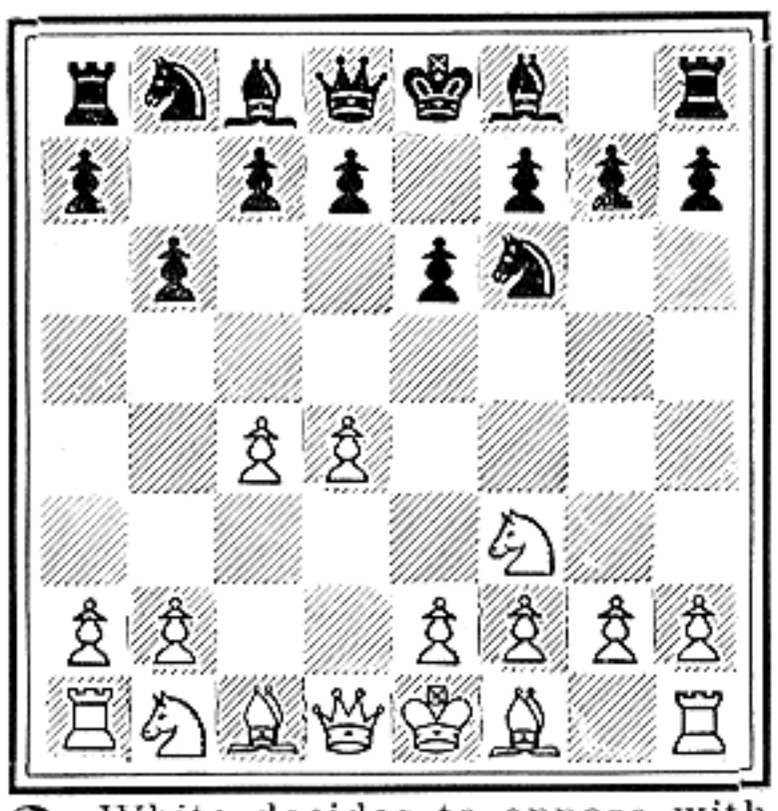
Place: International Masters Tourney, Copenhagen. Time: 1923



1 Saemisch opens with the QP and Nimzovich adopts a line of defense named after him. The opening moves:

1	P-Q4	Kt-KB3
2	P-QB4	P-K3
3	Kt-KB3	P-QKt3

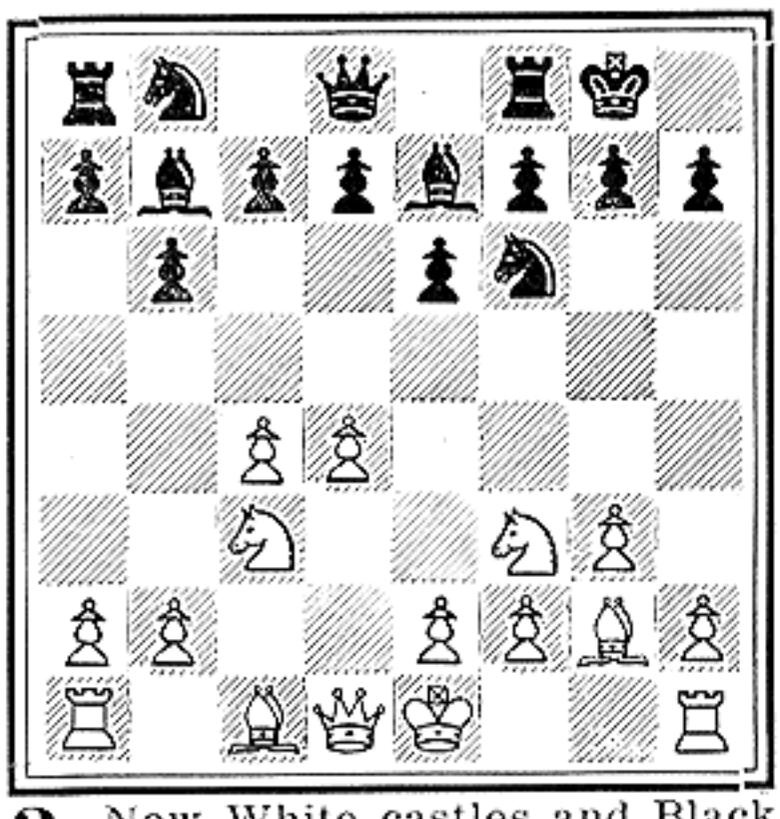
Black intends to fianchetto his QB.



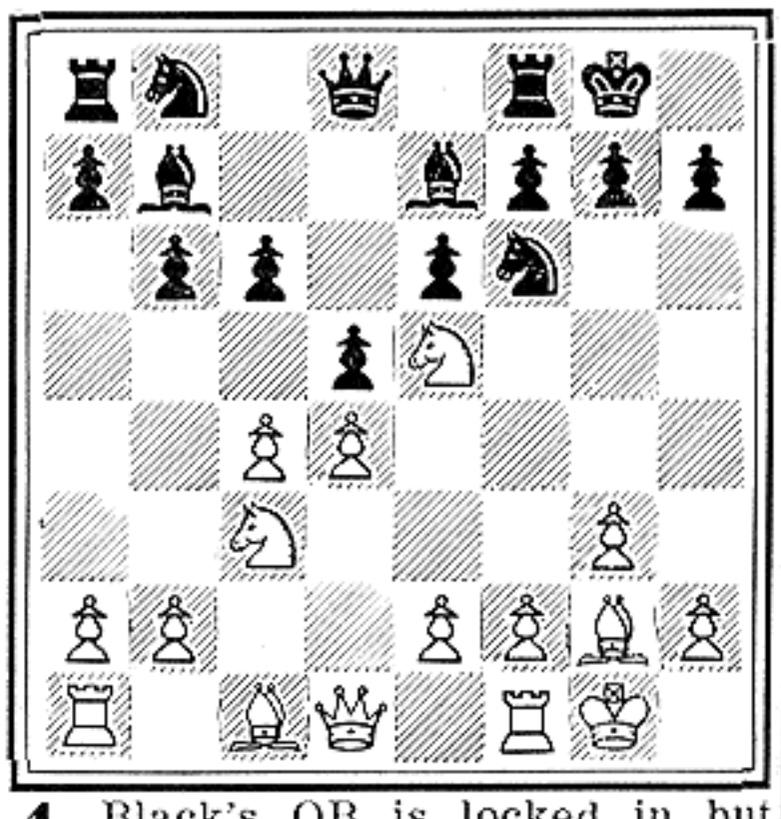
2 White decides to oppose with a counter-fianchetto on the K-side and the game continues:

4	P-KKt3	B-Kt2
5	B-Kt2	B-K2
6	Kt-B3	O-O

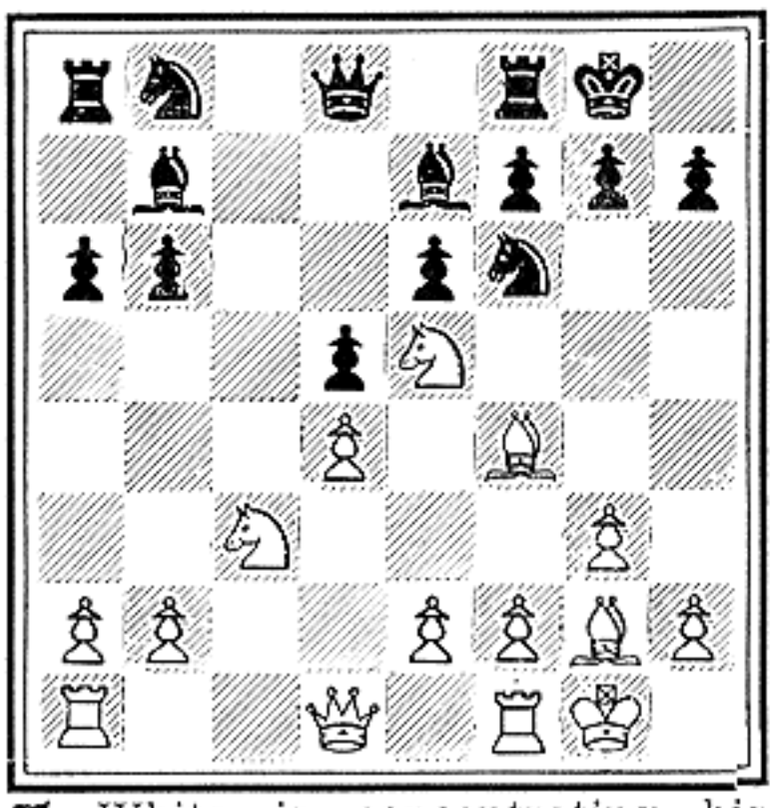
—reaching the position shown in diagram 3 to the right.



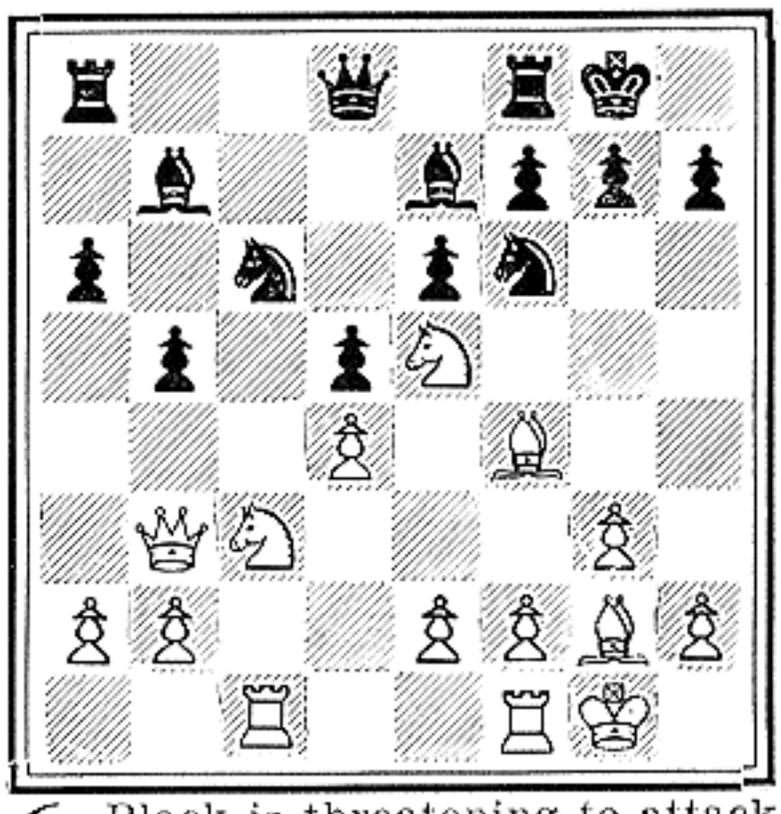
3 Now White castles and Black plays P-Q4, threatening to open the Q-file with PxP. White counters with Kt-K5, pinning Black's QP, and Black then releases the pin by playing P-B3.



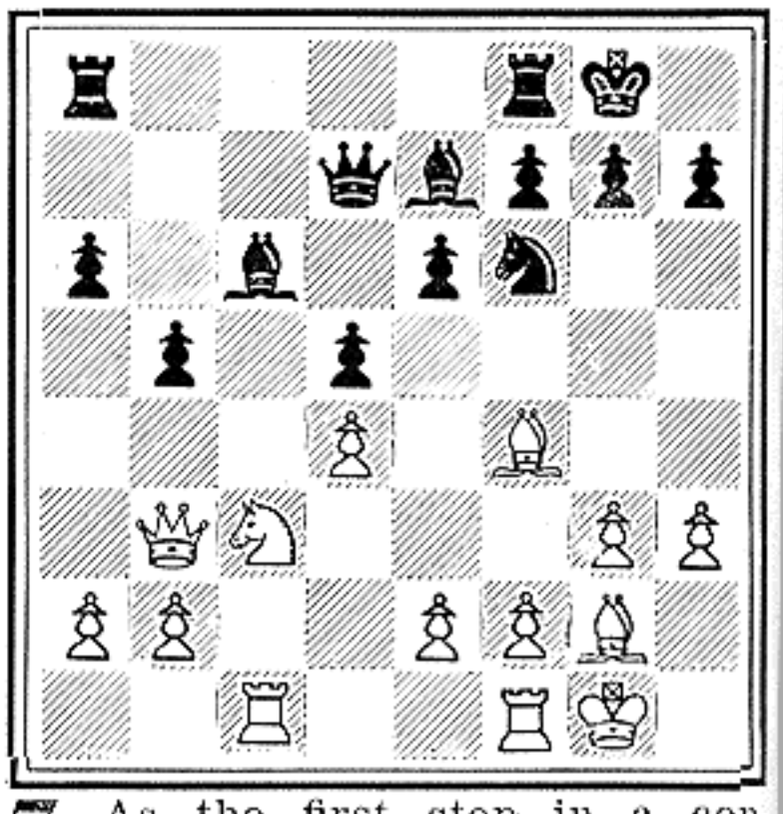
4 Black's QB is locked in but may emerge later as the Pawns are still mobile. Now White plays PxP and Black recaptures with his BP. Then White plays B-B4 and Black replies P-QR3 as a prelude to an advance of his Q-side Pawns.



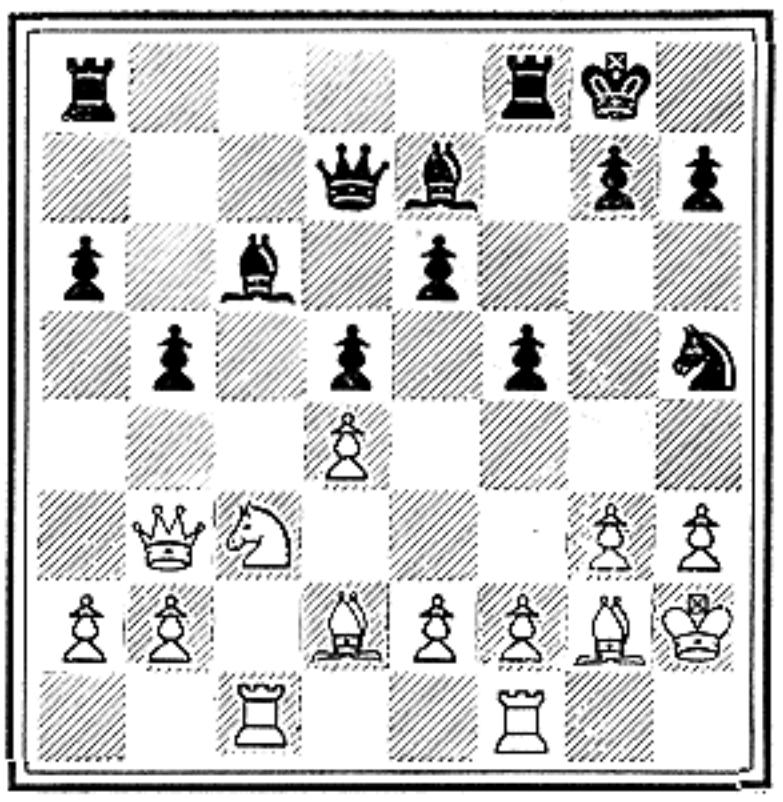
5 White is concentrating his forces on the open QB-file and now plays R-B1. Black replies with P-QKt4, preparing a prospective outpost for his QKt at B5. White continues with Q-Kt3 and Black brings out his QKt to B3.



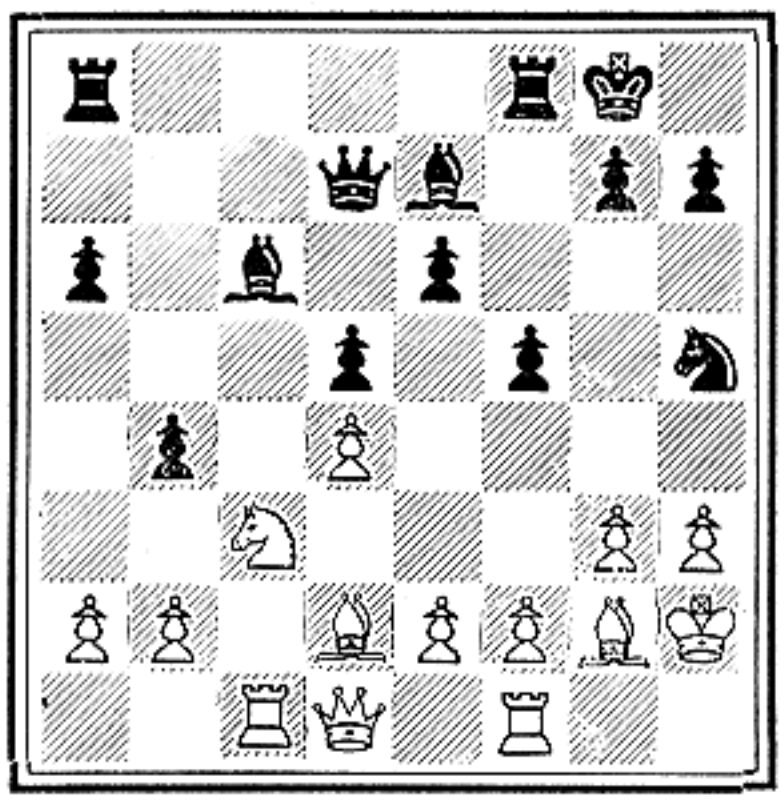
6 Black is threatening to attack the White Queen with Kt-R4 and then reach his objective at B5—so White exchanges Knights (KtxKt, BxKt) and then prepares a possible K-side advance by playing P-KR3. Black replies with Q-Q2.



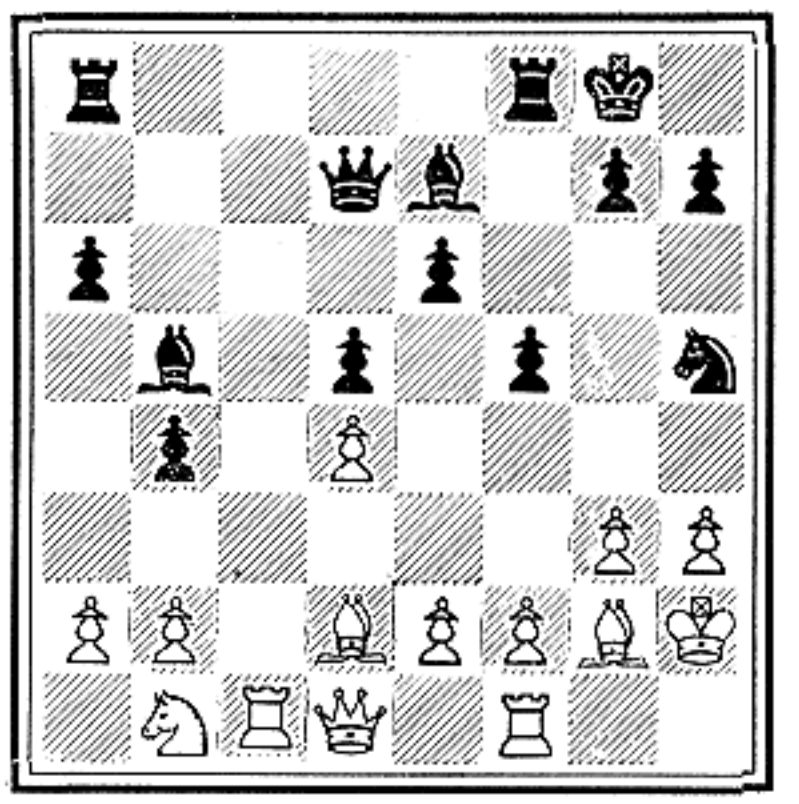
7 As the first step in a contemplated attack on the KKt file, White plays K-R2. Black counters with Kt-R4 attacking the Bishop. White prefers to keep his Bishop so retreats it to Q2; whereupon Black opens his own attack with the thrust P-B4!



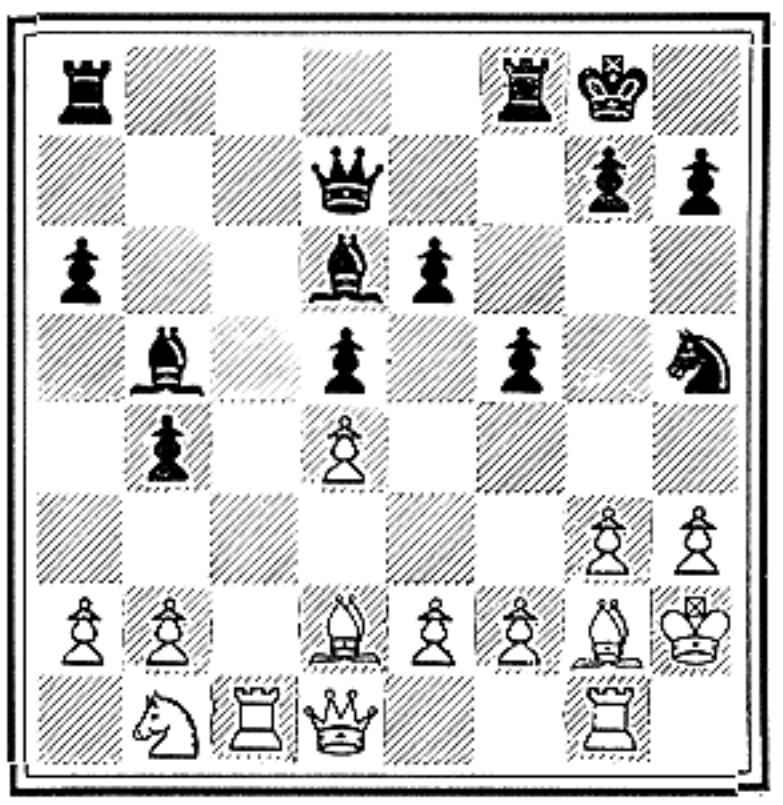
8 Black threatens P-B5, opening up lines of attack, so White defends with Q-Q1, to be able to meet P-B5 with P-K3 and a discovered attack on the Kt. But Black is in no hurry and first applies a gentle persuader to White's Knight with P-Kt5.



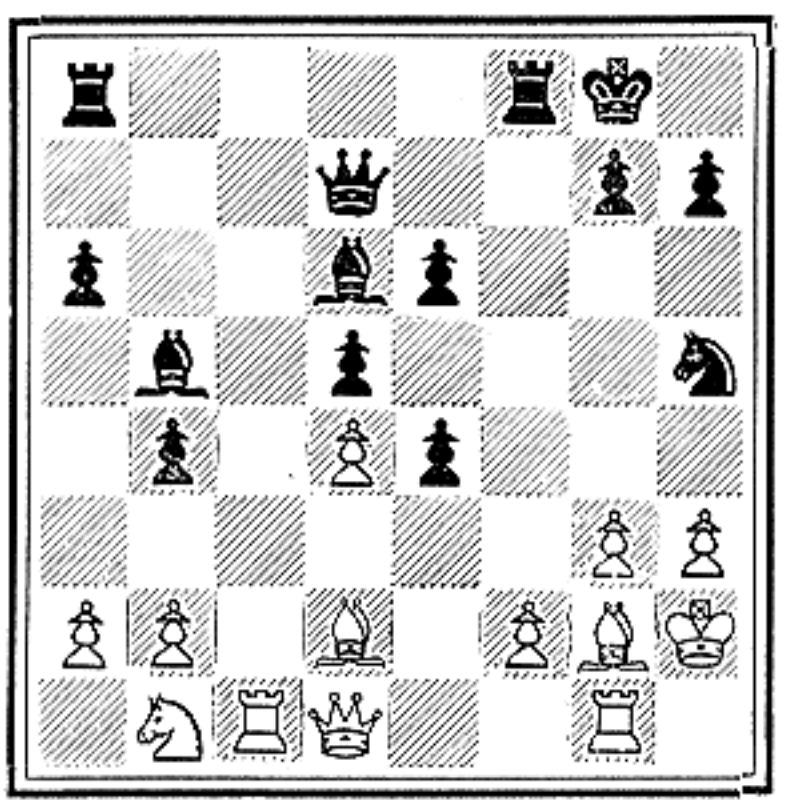
9 Back to the stable goes the White Knight (Kt-Kt1), having nowhere else to go. Already White is beginning to feel cramped. Then Black plays B-QKt4, renewing the threat of P-B5 for White would lose the exchange if he answered with P-K3.



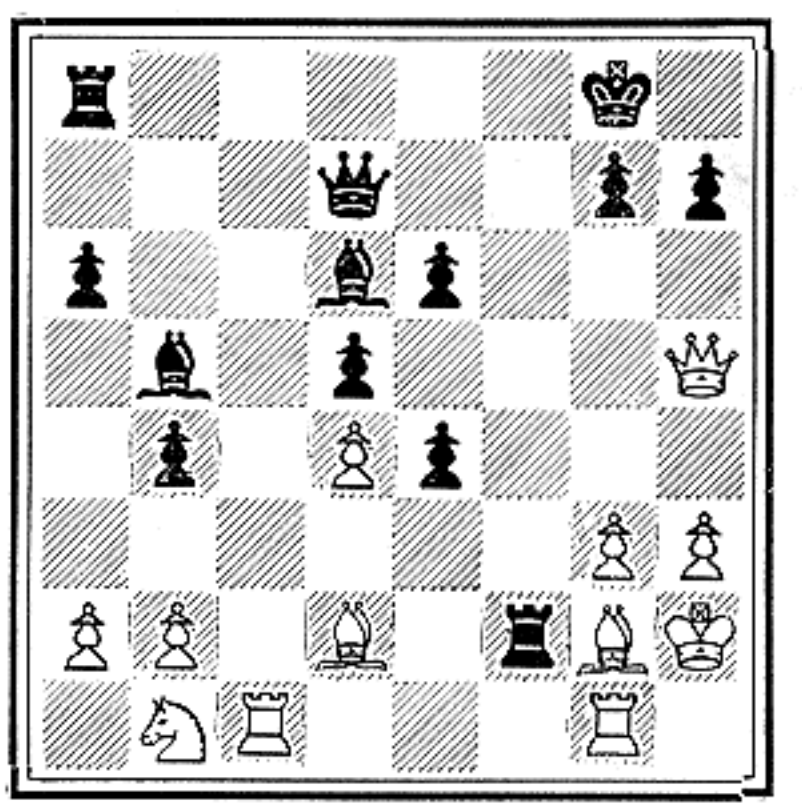
10 White unpins his Rook by playing R-Kt1. Now if Black advances P-B5, White can reply P-K3 and his Rook is safe. So Black plays B-Q3, increasing the pressure on his KB5 square and indirectly bearing on the White King.



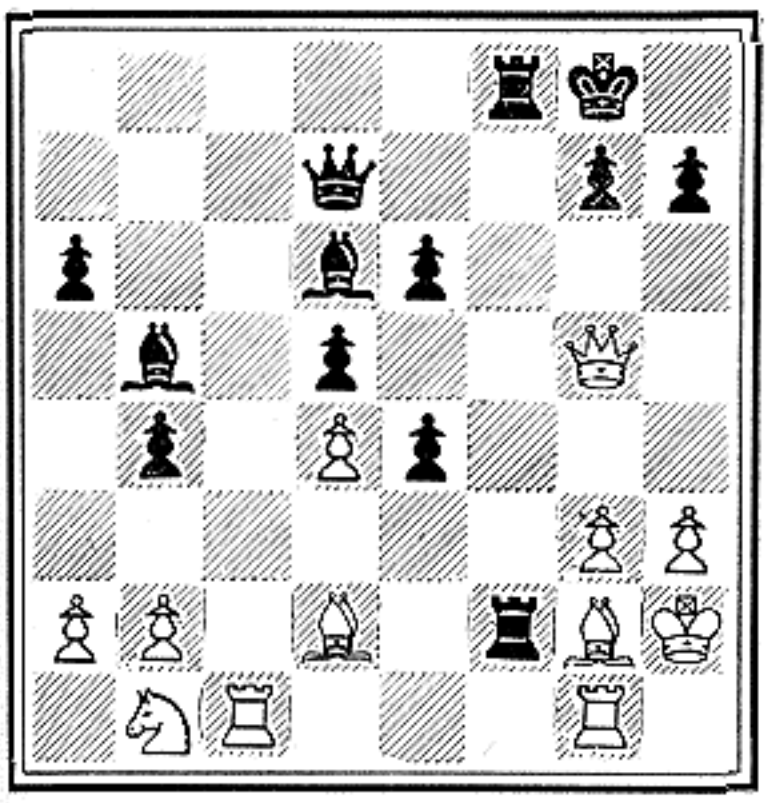
11 White decides to take drastic measures and plays P-K4! Now his Queen attacks the unprotected Black Knight and if the Knight moves back to B3 White can play P-K5 winning a piece. But Black decides to give up the piece on his own terms and plays BPxP.



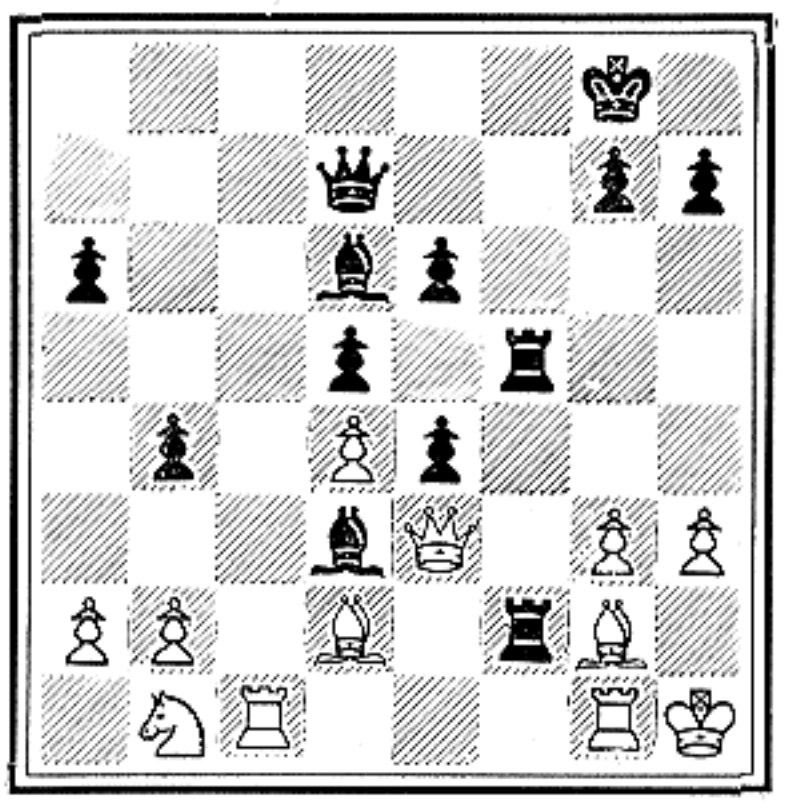
12 White takes the Knight and Black plays RxP. Black has full compensation for his Knight. As Nimzovich says: "2 Pawns and the 7th rank and an enemy Queen's wing which cannot be disentangled—all this for only one piece!"



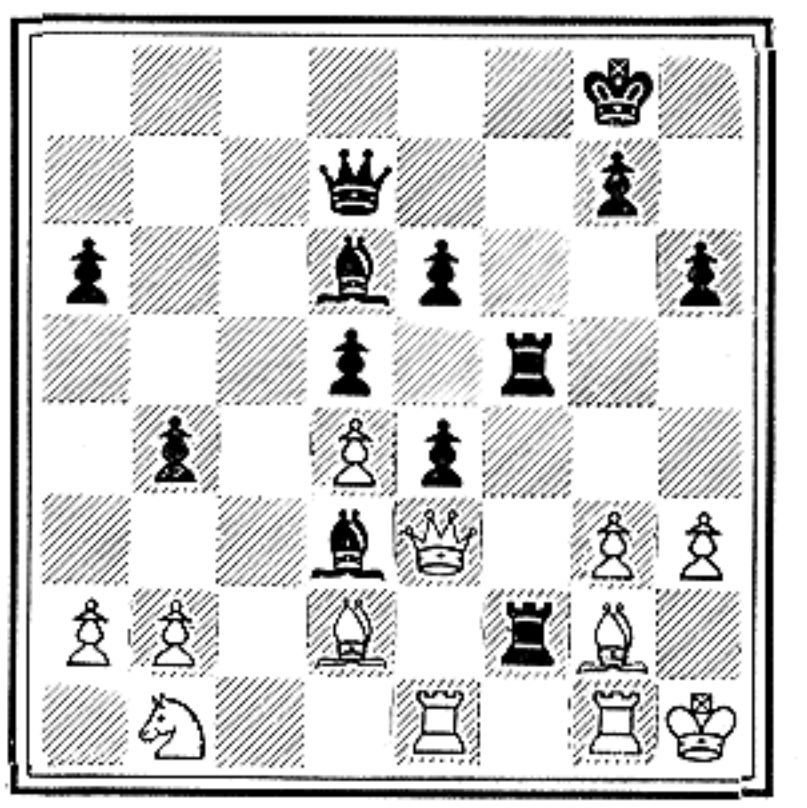
13 White is beginning to run out of moves. His Knight is stymied and his QB cannot move without loss of the Q-side Pawns. He marks time with Q-Kt5. Then Black doubles up on the KB file with QR-KB1 and the threats multiply.



14 Black is threatening to play his R(at B1) to B6 and follow up with RxP. To guard against this, White plays K-R1, unpinning his KB; whereupon Black plays R(B1)-B4 attacking the Queen. The Queen retreats to K3 and Black plays B-Q6.



15 Black's last move hemmed in the White Queen and now Black is threatening R-K7. The Queen is leading a miserable life and has nowhere to go. White defends with QR-K1 and Black plays the simple but devastating P-R3!



16 And White resigns! A wonderful illustration of zugzwang. White cannot move a single piece without immediate loss of material. If K-R2 or P-Kt4, Black can play R(B4)-B6. After White runs out of Pawn moves he must commit hara-kiri.

CHESS MOVIES

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Subtitles by I. A. Horowitz

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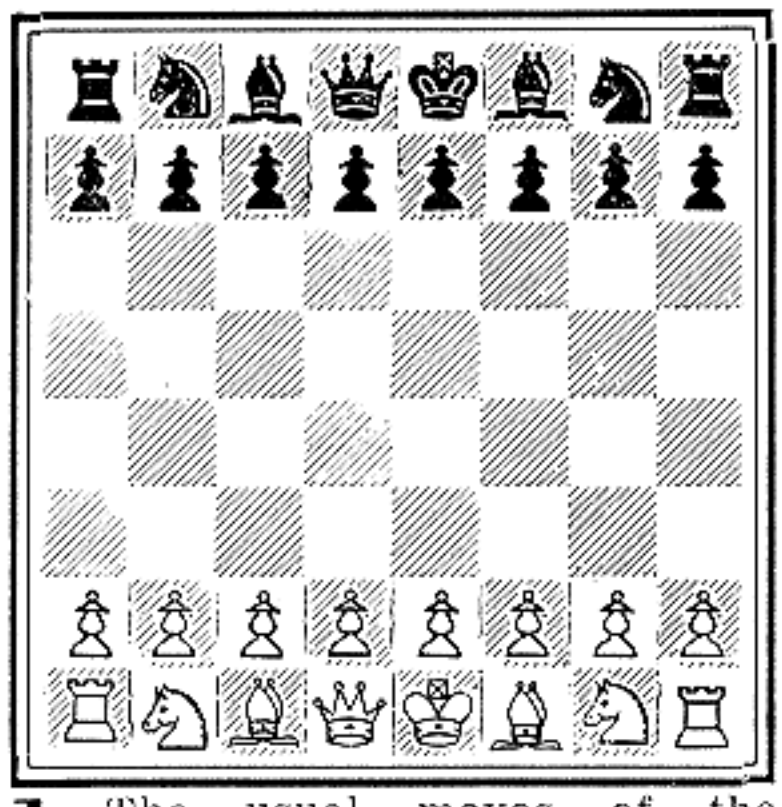
The Bouncing Bomb!

BLITZ TACTICS ON THE CHESSBOARD!

THE PLAYERS

WHITE: Paul Keres — BLACK: Vassily Smyslov

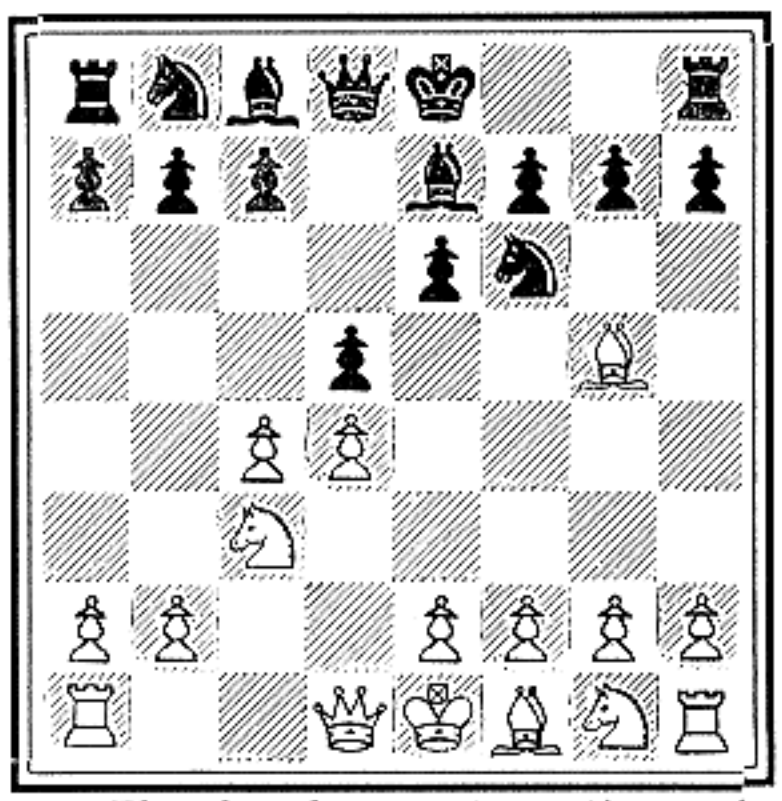
Place: Training Tournament at Leningrad — Time: 1939



1 The usual moves of the Queen's Gambit Declined initiate the game . . .

1	P-Q4	Kt-KB3
2	P-QB4	P-K3
3	Kt-QB3	P-Q4
4	B-Kt5	B-K2

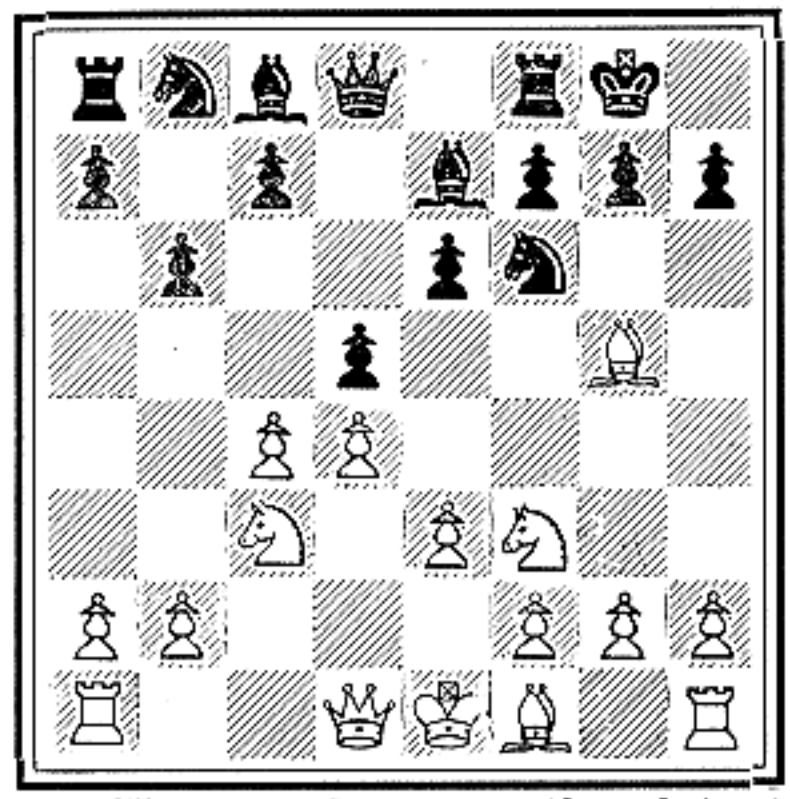
—reaching the position of diagram 2.



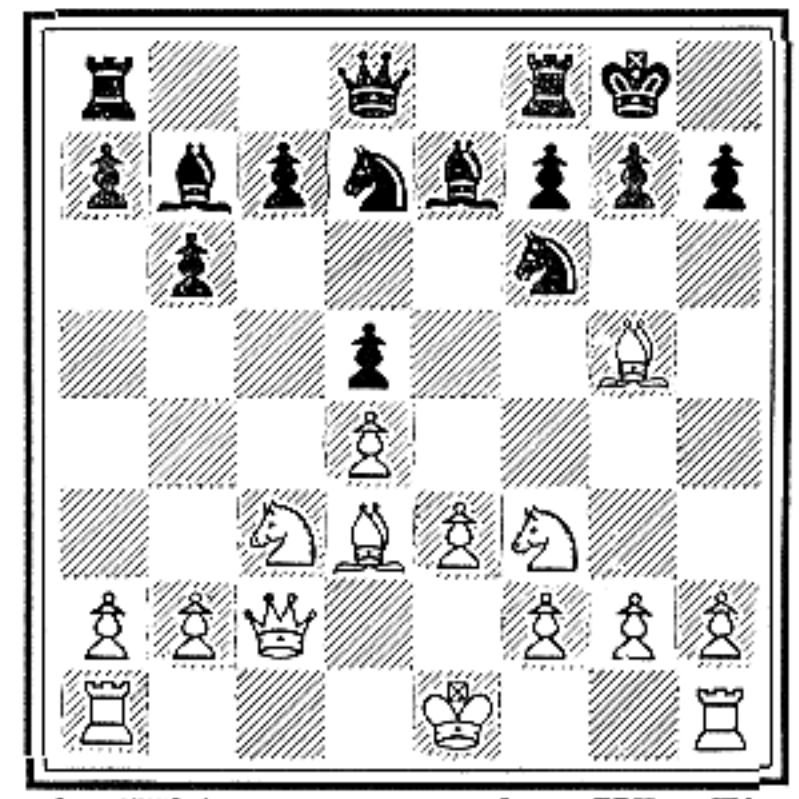
2 The development continues in routine fashion:

5	P-K3	O-O
6	Kt-B3	P-QKt3

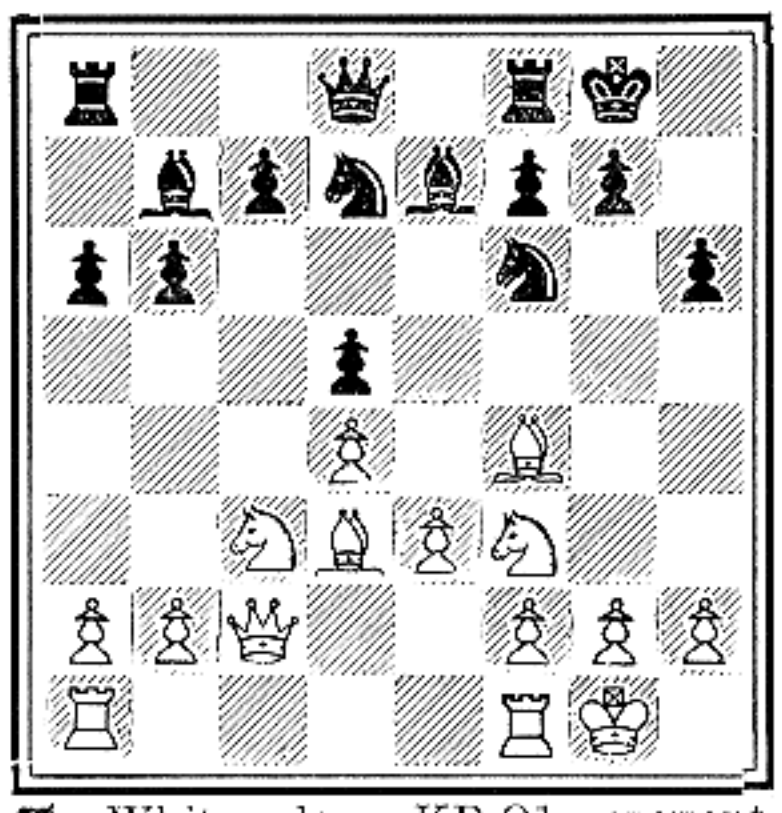
Black has reverted to the "old orthodox" Defense, so old, in fact, that it may catch the aspiring young Keres off guard.



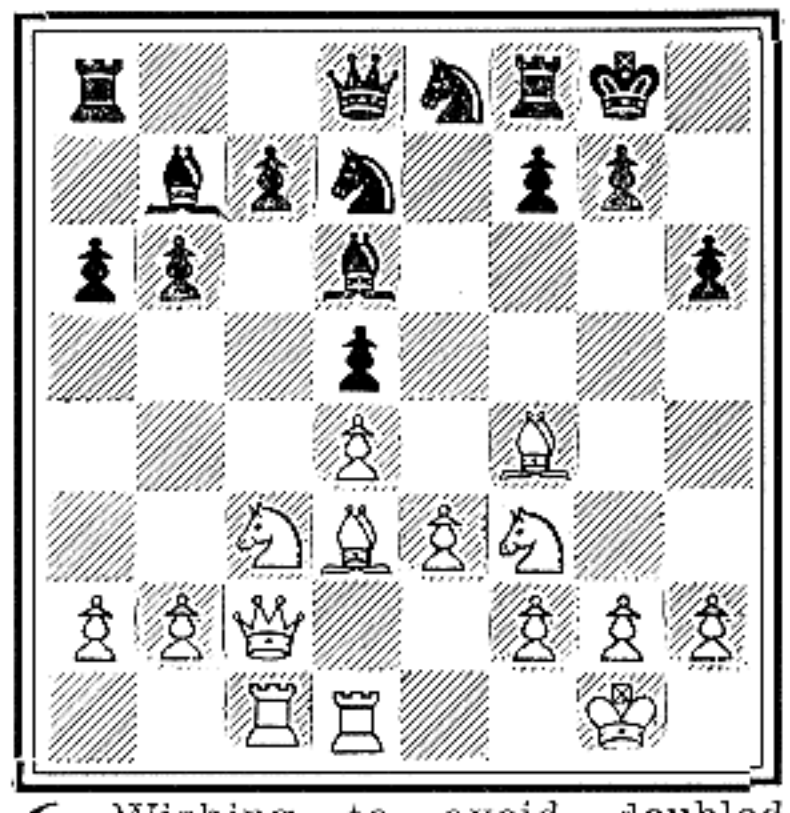
3 He is alert to the latent possibilities and simplifies by exchanging Pawns (PxP, PxP.) Then White brings out the balance of his force (B-Q3) and Black plays B-Kt2. White continues with Q-B2, and Black replies QKt-Q2.



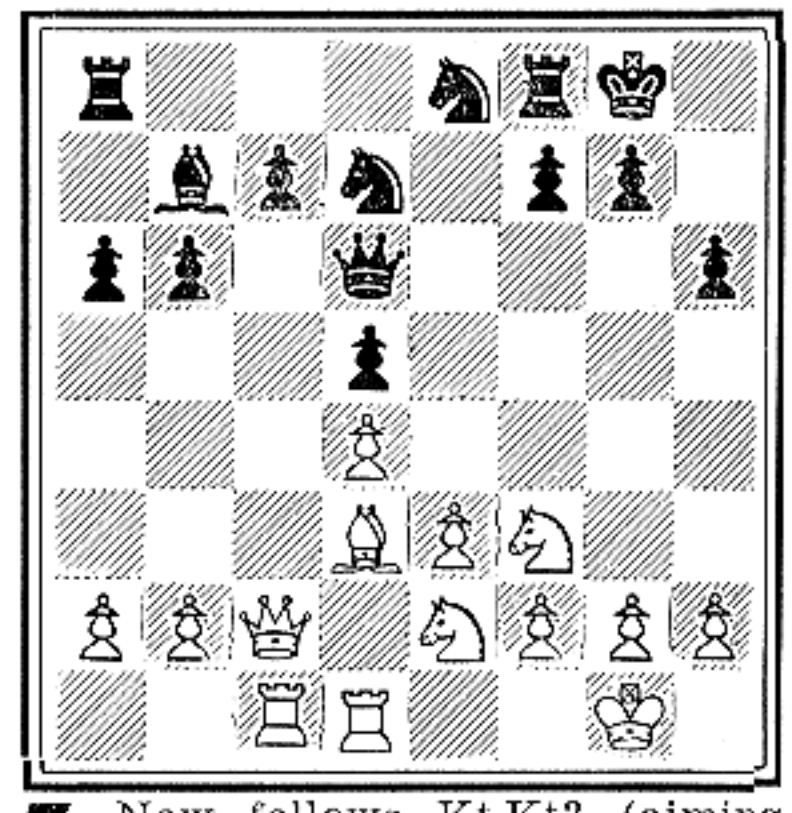
4 White now castles KR. The onus of a constructive plan of defense rests with Black; for it is clear White intends to attack on the open QB file. First, Black drives the Bishop with P-KR3, and White retreats B-KB4. Then Black plays P-QR3 (to prevent Kt-QKt5).



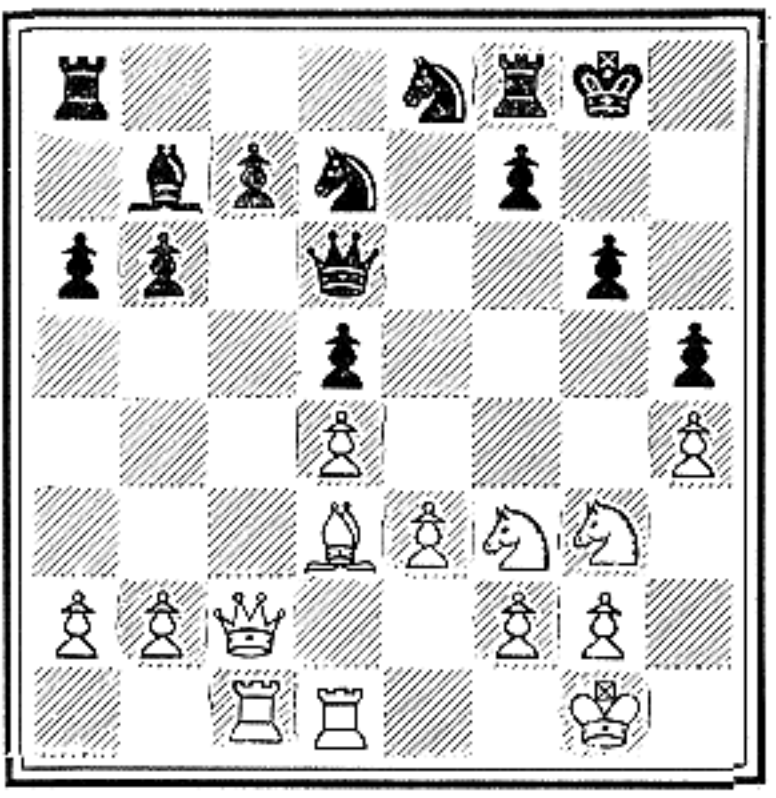
5 White plays KR-Q1, preventing Black's contemplated P-QB4, as now the opening of the Q-file would be dangerous. Instead Black overprotects the QBP with Kt-K1. White continues the pressure by playing QR-B1 and Black challenges the adverse Bishop with B-Q3.



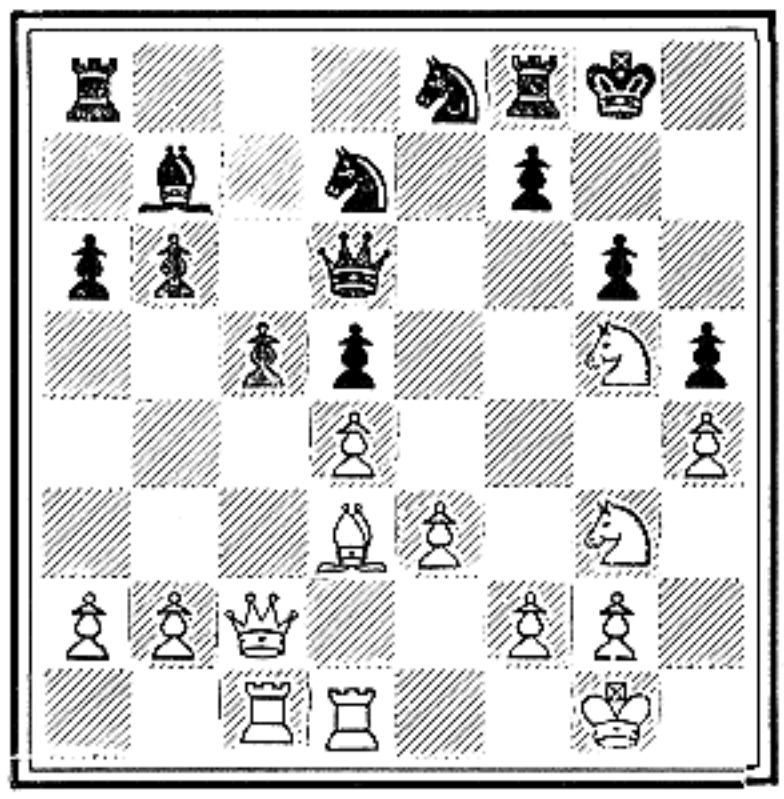
6 Wishing to avoid doubled Pawns, and seeing a brighter future for his Kt on the other wing, White plays Kt-K2. Black advances Q-K2. White spies a strategic square (B5) for his Kt and takes steps to occupy it. He exchanges BxB, and Black recaptures QxB.



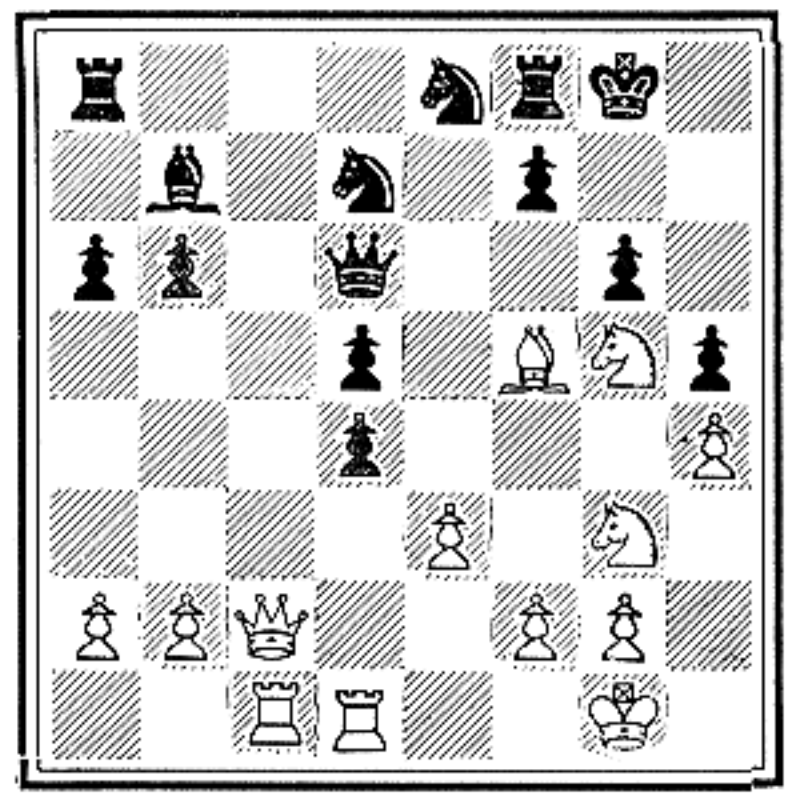
7 Now follows Kt-Kt3 (aiming for B5). Black parries with P-Kt3. White sets the stage for a grand coup. He plays P-KR4! (P-R5 would effect a breach.) Black holds the line with P-KR4. White is making progress, and Black is straining every fibre to maintain the status quo.



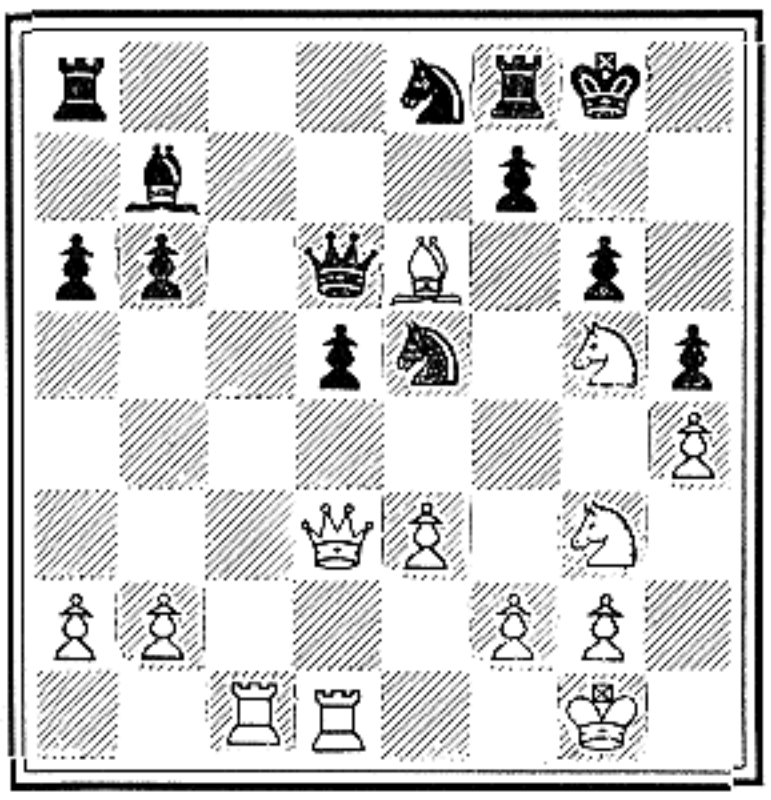
8 White takes possession of an embankment, and rolls a huge cannon into position. He plays Kt-Kt5. Black dare not sit idly by. He takes counter-measures and plays P-QB4. White has reached the maximum development of his forces. Is he going to be driven back?



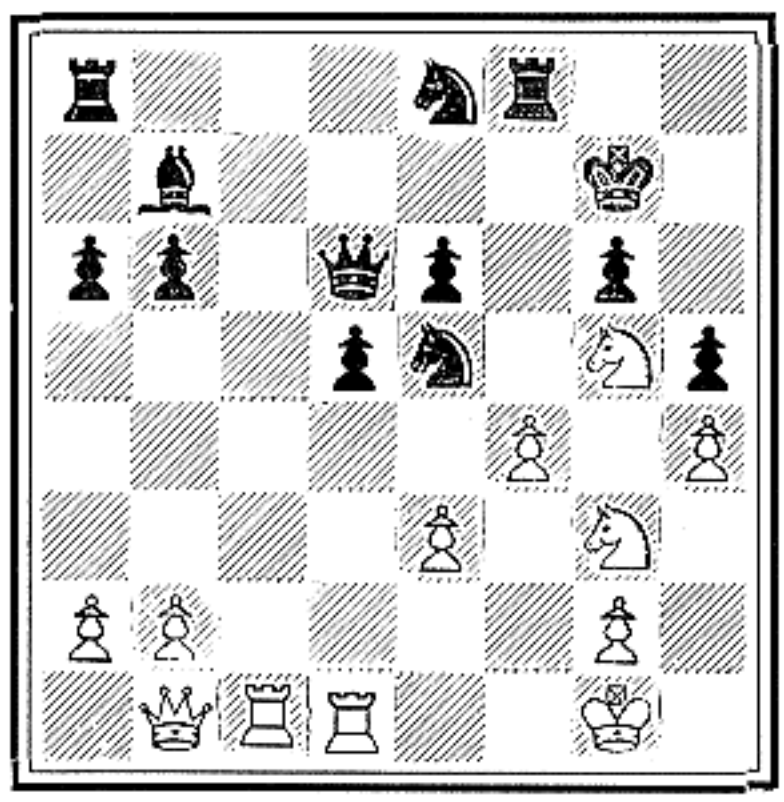
9 Like a bolt from the blue a bomb burst in the enemy midriff. White plays B-B5! He threatens to unhinge Black's center Pawns by capturing the Knight. Black averts the danger with PxP. (PxB fails as White attacks the Queen by capturing KtxP at B5; then Kt-K7ch and Q-R7ch!)



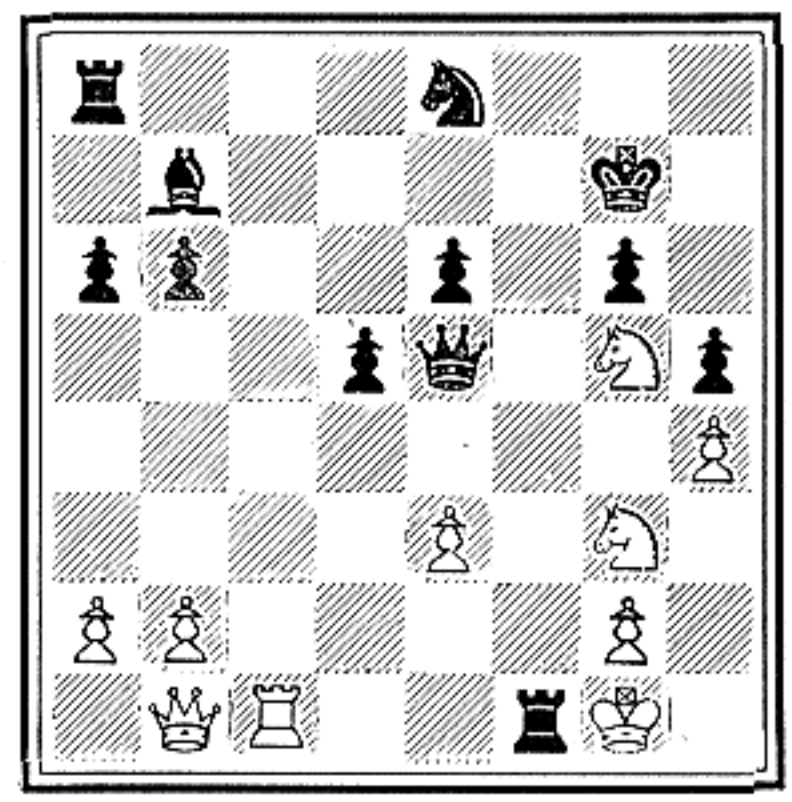
10 But this is one of the newfangled bouncing bombs, and it carroms off to another vital spot. White plays B-K6! (He threatens QxPch!! and mate next move.) Black interpolates P-Q6. White captures QxP, and Black brings up a reserve to the rescue with Kt-K4.



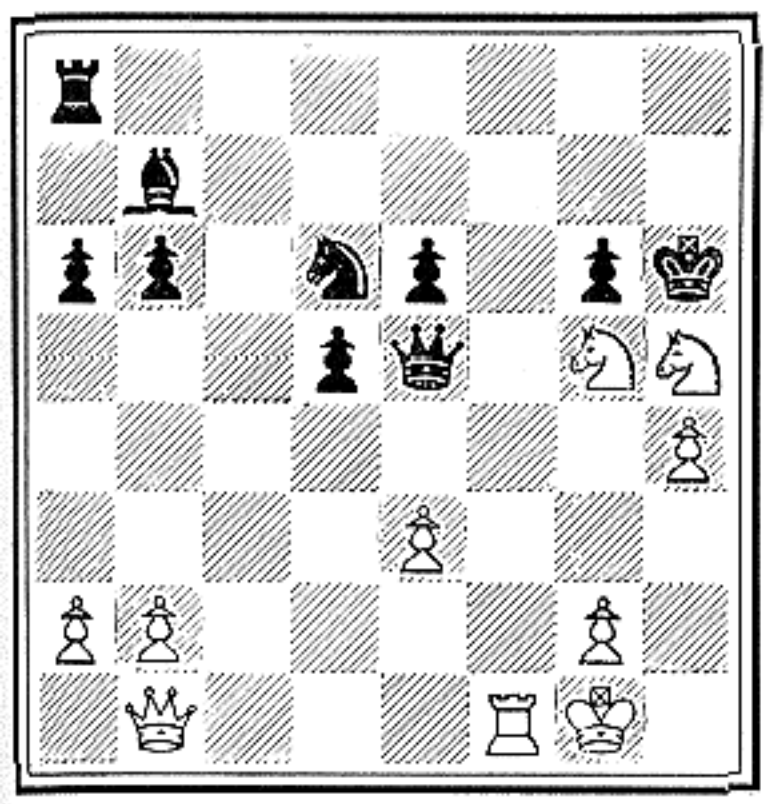
11 White retreats his Q to Kt1 and Black hastily removes the menacing missile with PxB. White grants not a moment's surcease from attack, and vigorously pushes forward P-B4. As the Black Knight is frozen to the post, the monarch defends with K-Kt2.



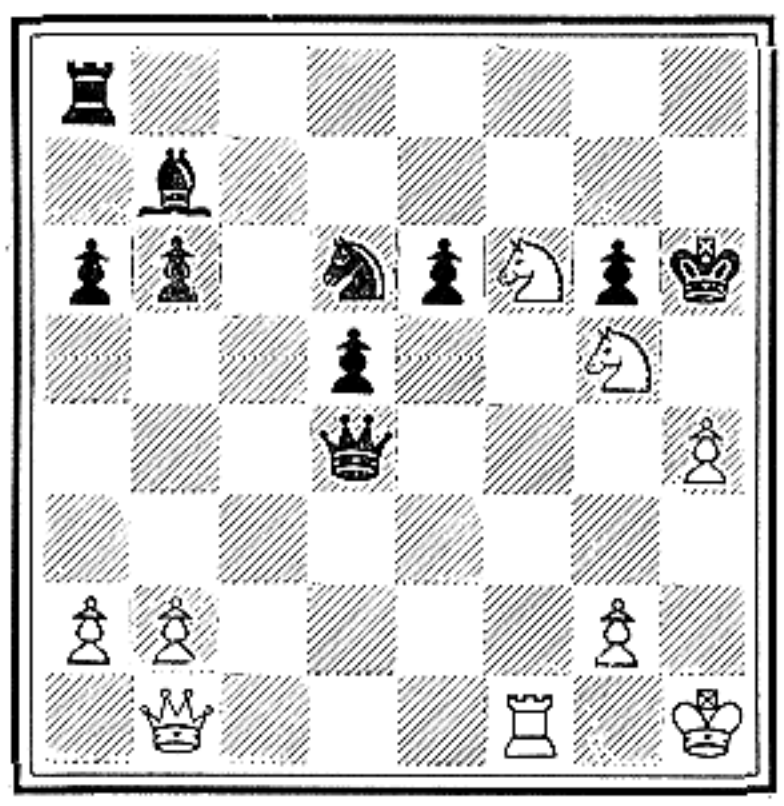
12 White plays PxKt, and Black QxP. White cannot afford a lull or respite from combat and freshens up the attack with R-B1. (He threatens KtxRPch!) Black is up against it. (Kt-B3 fails because of R-B7ch!!) He removes the Rook with RxRch.



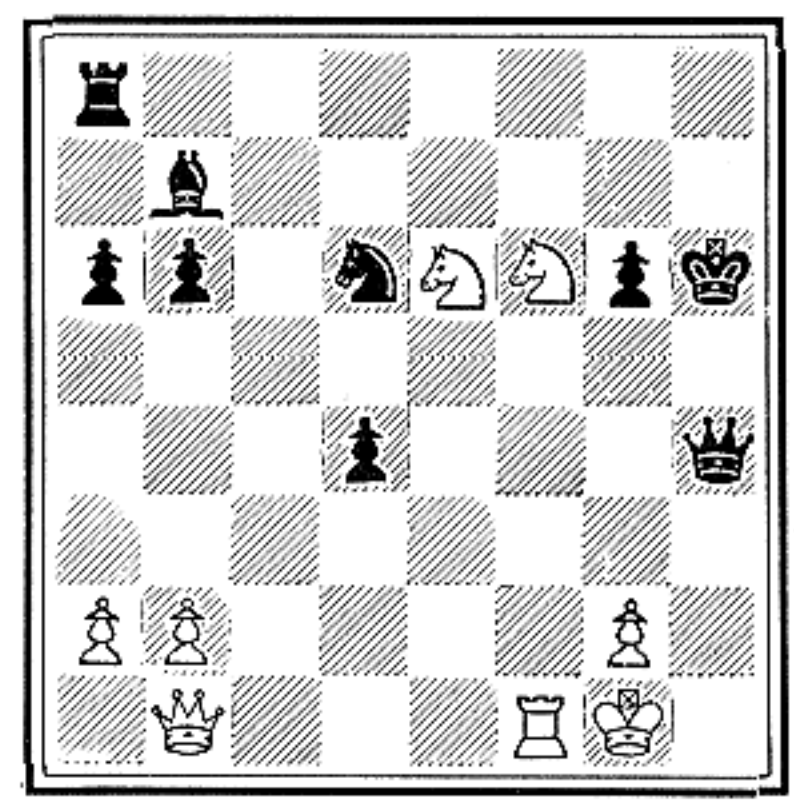
13 White recaptures RxR, and Black cannot play QxKt as White threatens R-B7ch with mate to follow. Black plays Kt-Q3. White pursues his quarry and exposes the defenseless King with KtxRP ch. (If PxKt; Q-R7 mate.) Obediently the King moves to R3.



14 White enters the royal portals with Kt-B6 (threatening Kt-Kt4ch!). Black pleads for time with QxPch, but White turns a deaf ear with K-R1. Black now plays Q-Q5, realizing full well that he sits on the brink of disaster.



15 White now effects a second entry with KtxKP, and Black replies with QxPch. White moves his King back to Kt1, and Black feebly feints a counter-attack with P-Q5. This is no time for White to deviate from his course. He is ready for the kill.



16 He shoots straight with Q-B1ch. Black interposes P-Kt4. Then White plays Q-B7, and the preponderance of threats is too much for the unhappy Monarch. Black resigns.

CHESS MOVIES

Arranged by Kenneth Harkness

Subtitles by I. A. Horowitz

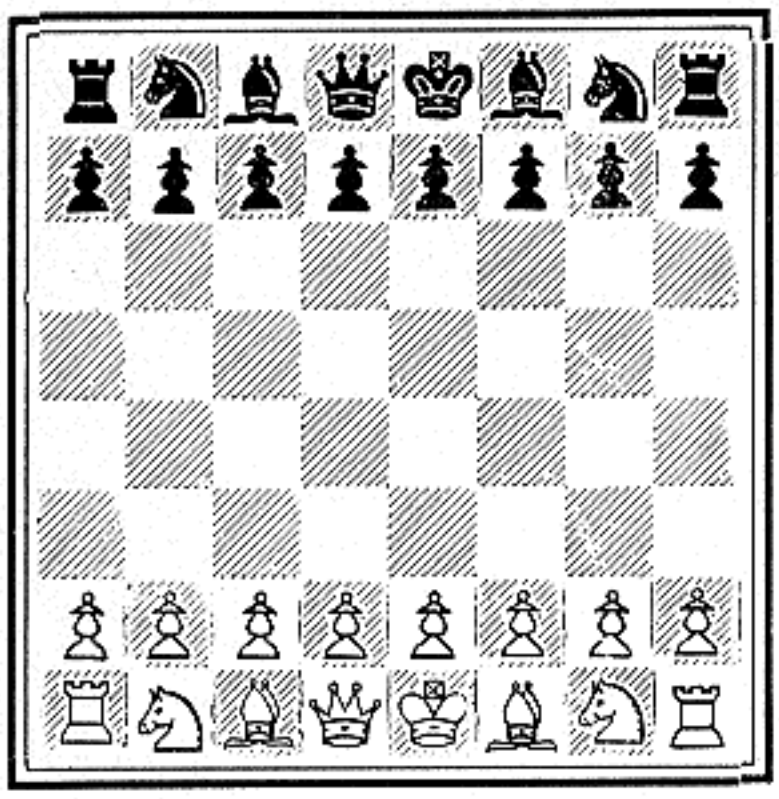
You need no chessboard or pocket set to enjoy this "movie" of a brilliant master chess game. With the aid of the diagrams, picturing the positions after every two or three moves, you can play the game mentally from beginning to end. The comments under each diagram explain the moves made in the position pictured. Follow the diagrams from left to right (on each page), beginning with Diagram No. 1. This method of presentation affords excellent practice in visualizing two or three moves ahead.

The Rapier Thrust

THE PLAYERS

WHITE: Richard Reti — BLACK: E. D. Bogolyuboff

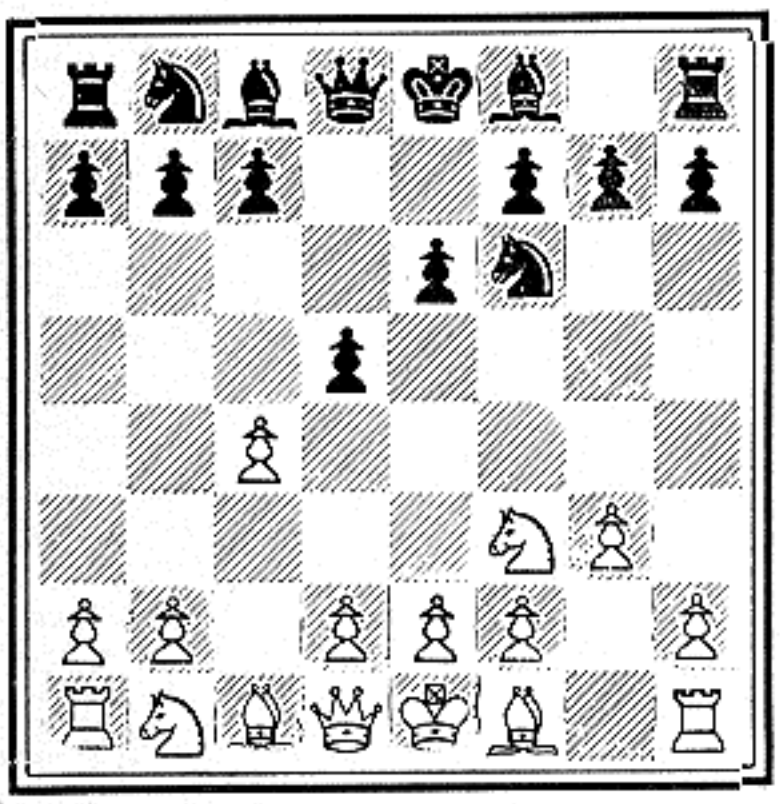
Place: International Tournament, New York — Time: 1924



1 At the opening gong Reti initiates the system named after him and to which he devoted the better part of his life.

1	Kt-KB3	Kt-KB3
2	P-B4	P-K3
3	P-KKt3	P-Q4

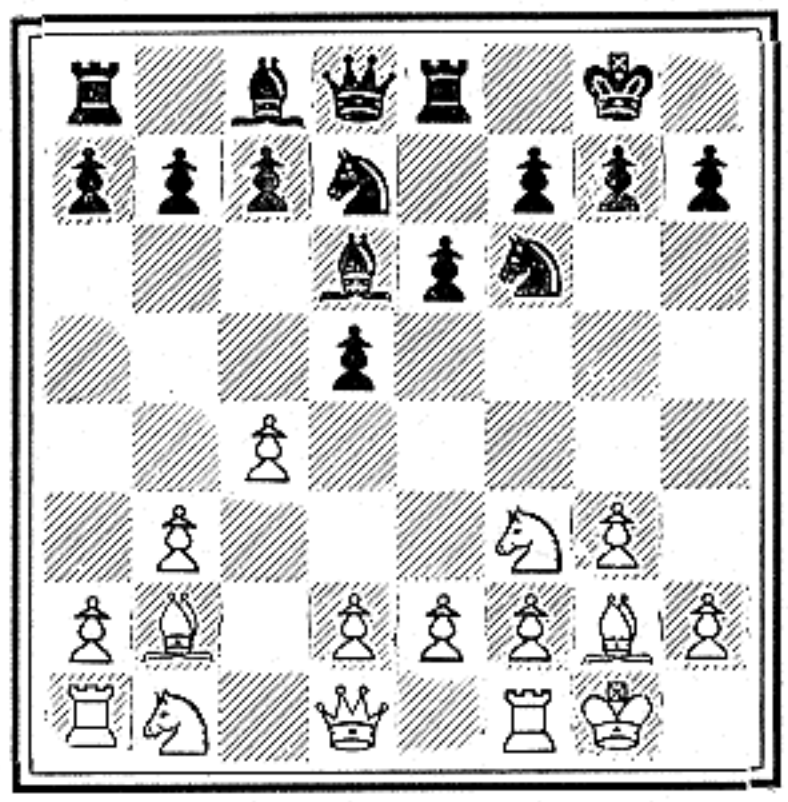
White intends to fianchetto his Bishops.



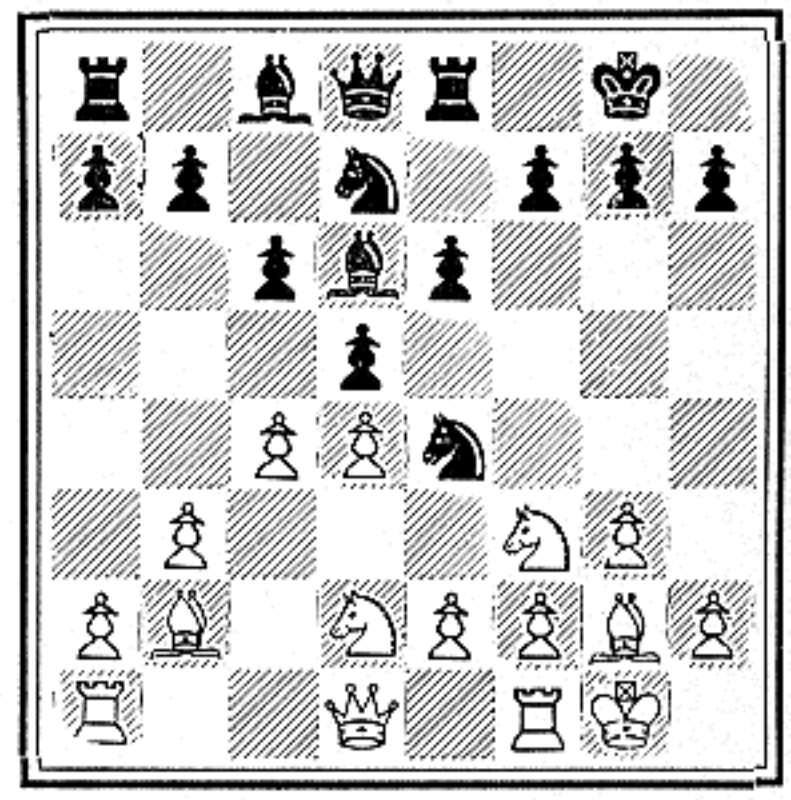
2 The idea is to bear down on the opposing center from the wings:

4	B-Kt2	B-Q3
5	O-O	O-O
6	P-Kt3	R-K1
7	B-Kt2	QKt-Q2

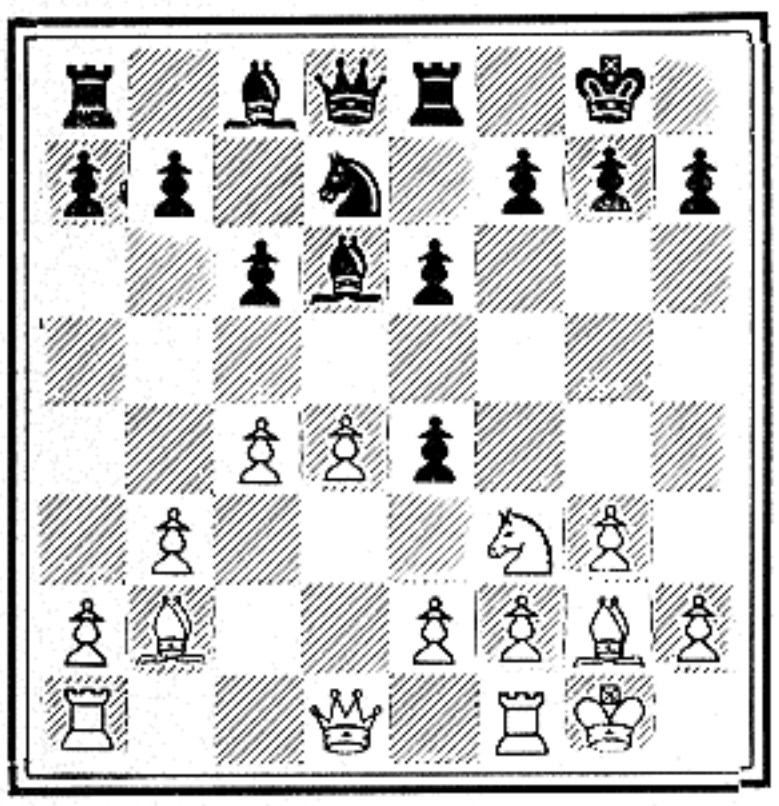
—reaching the position of diagram 3.



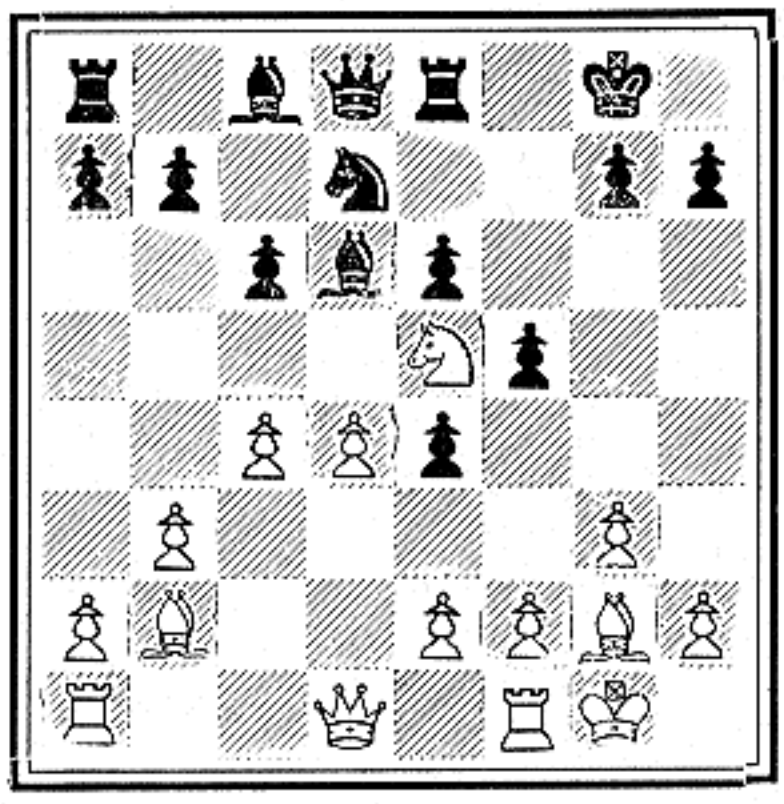
3 Black has fortified his K4 square and prepares to occupy it but White prevents this by advancing P-Q4. Black then consolidates his center with P-B3. White continues his development by playing QKt-Q2, and Black plays Kt-K5.



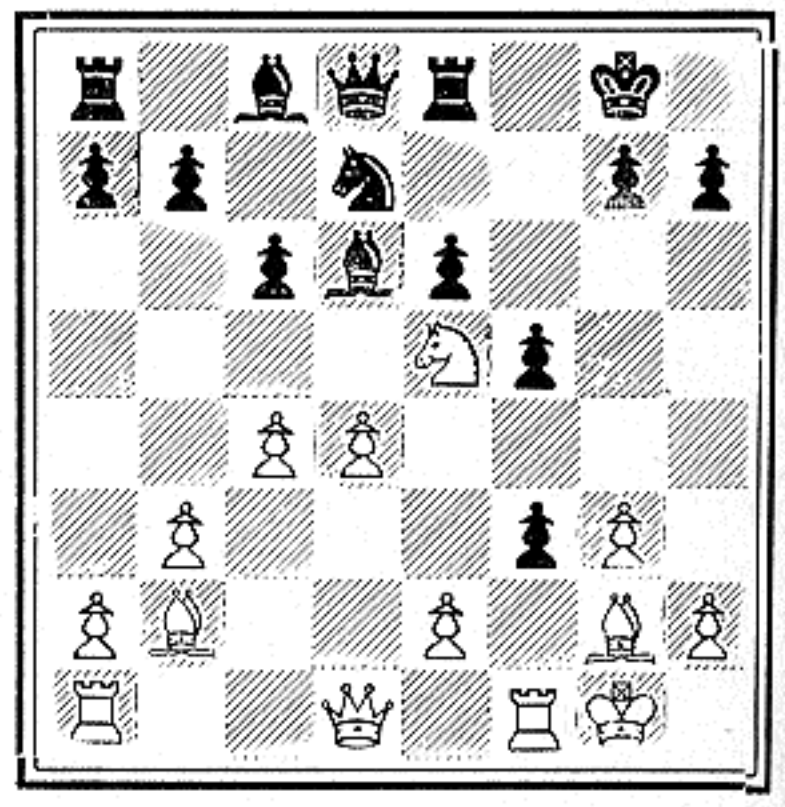
4 Black's last move was an attempt to establish a bridgehead in enemy territory. It fails for lack of consideration of the problem of logistics. White mows down the advance with KtxKt, and Black recaptures PxKt.



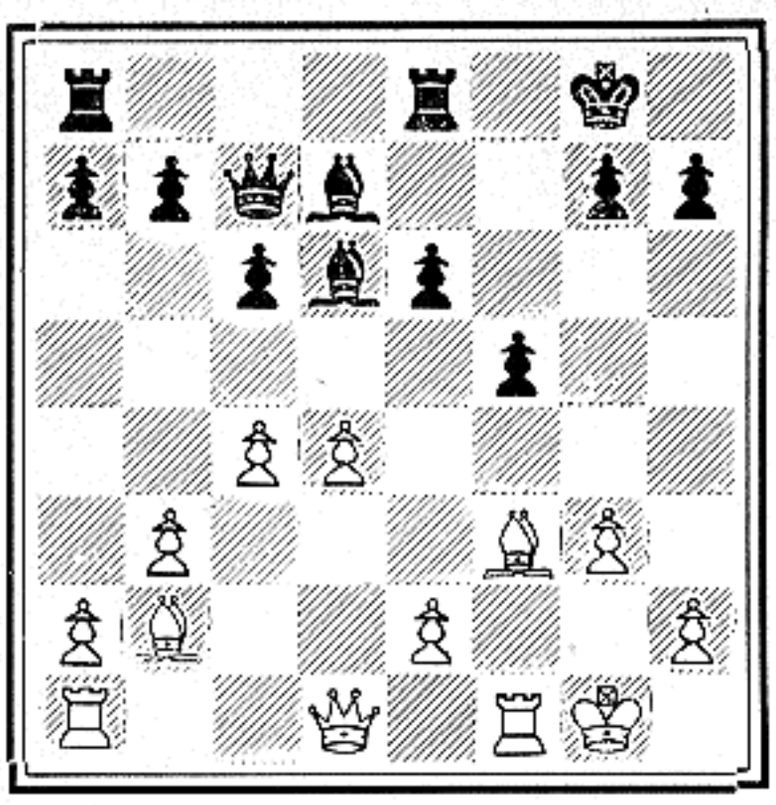
5 Now White boldly penetrates with Kt-K5. Black dare not capture for this would make it difficult to defend his Pawn at K5. To support this Pawn he plays P-KB4. Nearly all of White's pieces are in action. How shall he capitalize on this?



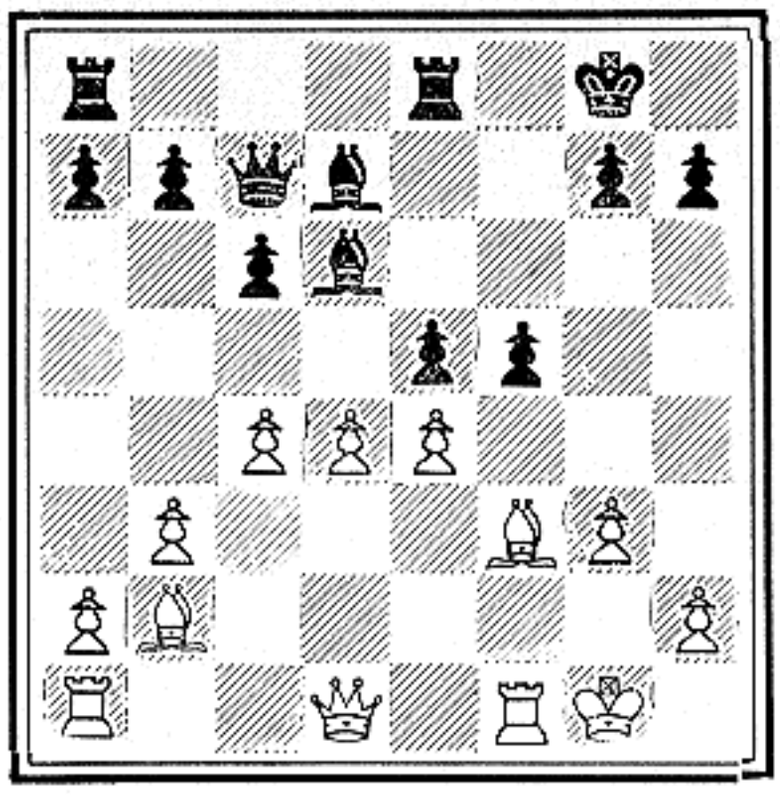
6 The first step is to annihilate the remnants of the advanced post. White accomplishes this with the direct thrust P-B3. Black's choice is limited. He exchanges PxP and poses White with the problem of recapturing.



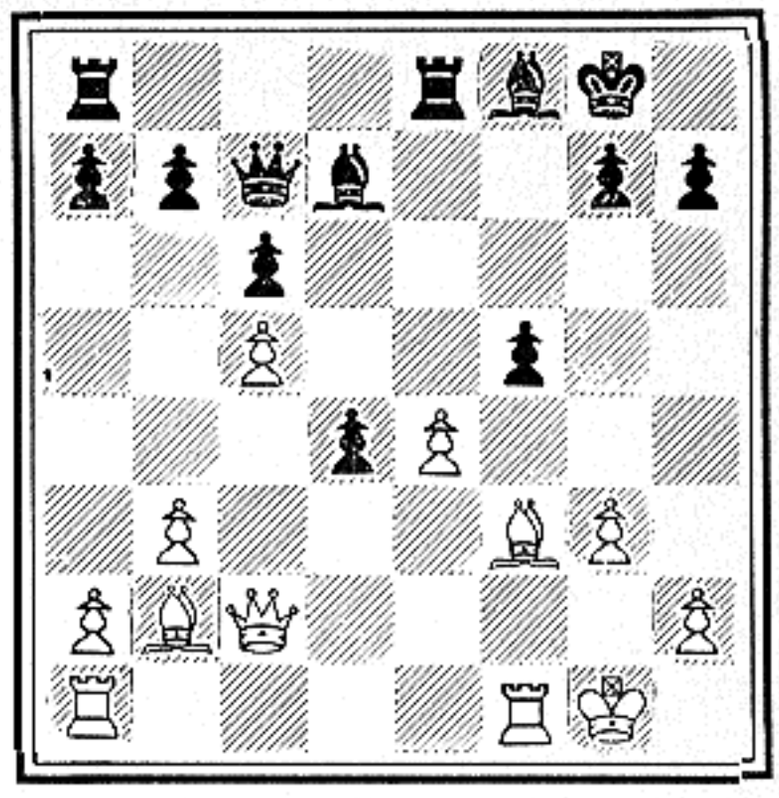
7 White plays BxP, holding the KP in abeyance for a frontal assault against Black's half-center. Black then plays Q-B2, with a triple attack on the Knight, Whereupon White exchanges (KtxKt, BxKt) leaving Black's KP backward.



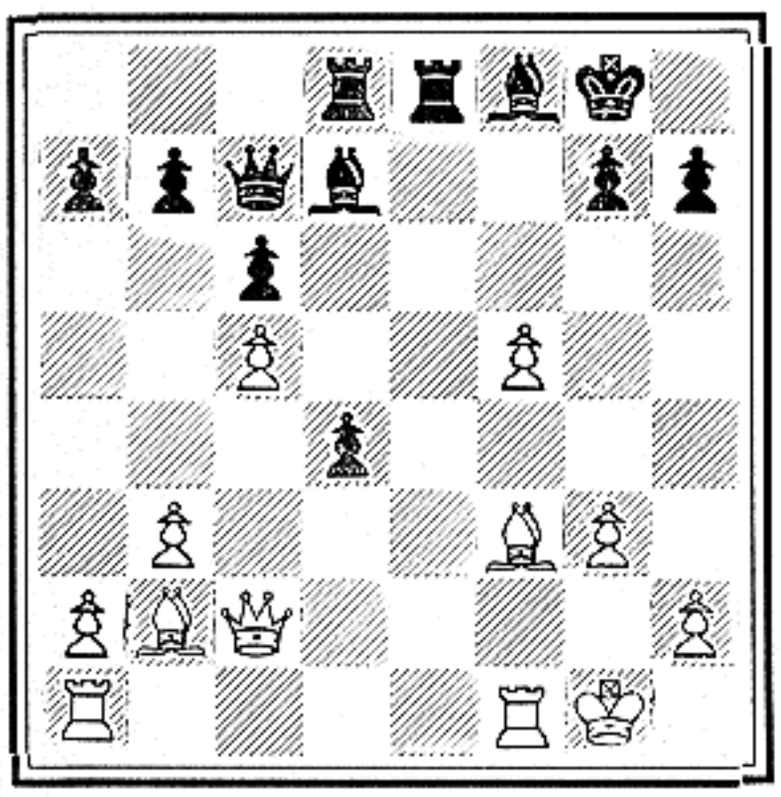
8 White now crashes the center with P-K4 and threatens to rout the enemy with a further advance of the Pawn. Black holds the line by replying P-K4. The opposing armies are now locked in combat in the center.



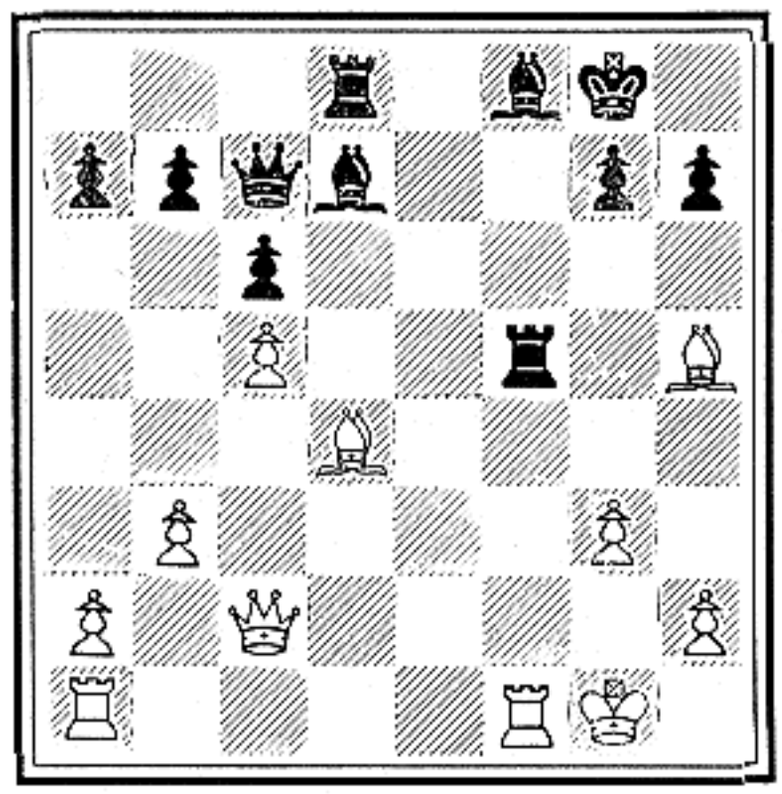
9 White compels a retreat with P-B5, and Black obeys the dictates of force by withdrawing B-KB1. White then exerts additional pressure on the adverse center with Q-B2 and Black simplifies by PxQP.



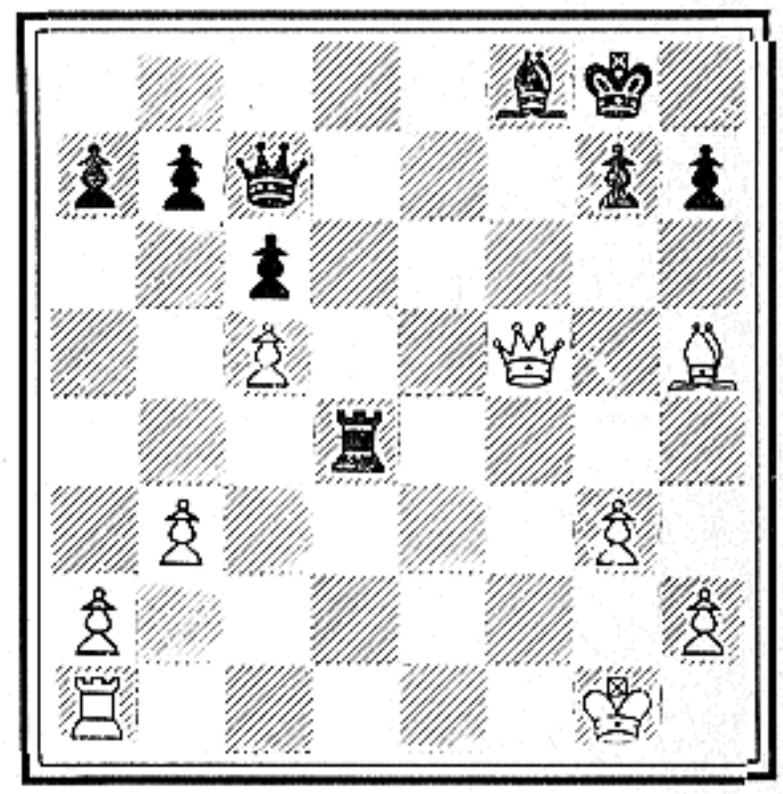
10 White follows through by playing PxP. This leaves Black with a forlorn, isolated QP. But Black's "head is bloody but unbowed". He contrives an ingenious defense with QR-Q1, indirectly protecting the QP.



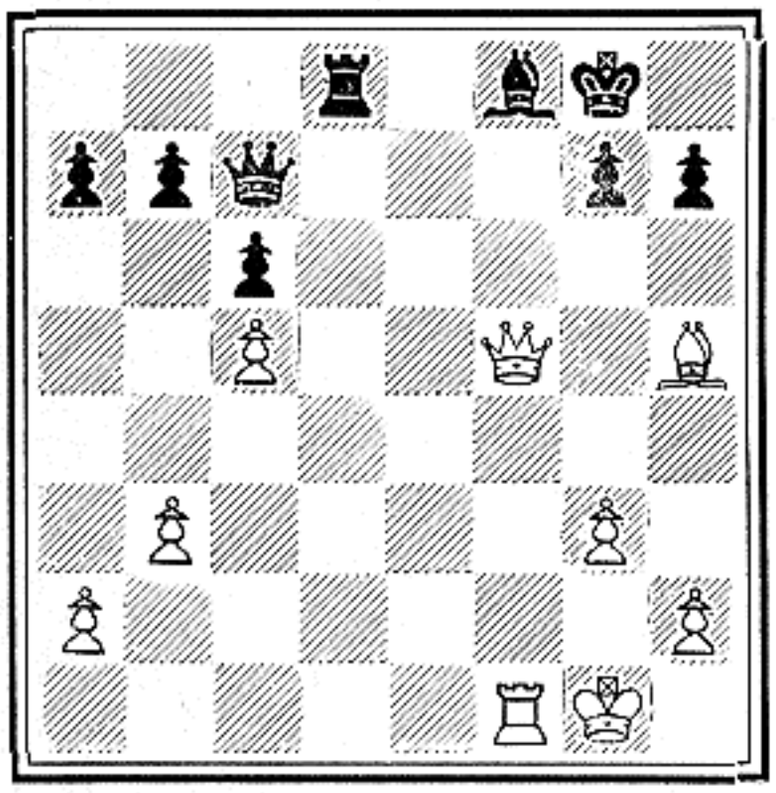
11 The groundwork has been laid for the **coup de main**. Now for the execution! White provokes the Rook with B-R5. Black replies R-K4. White captures BxP and Black plays RxP. He has provided for material loss by the concealed threat on the Bishop.



12 Cagily, White falls in line with Black's plan; he captures RxR. Black of course plays BxR. Then White captures QxB and Black plays RxB. For a moment it seems that Black has survived the rigors of a difficult defense.

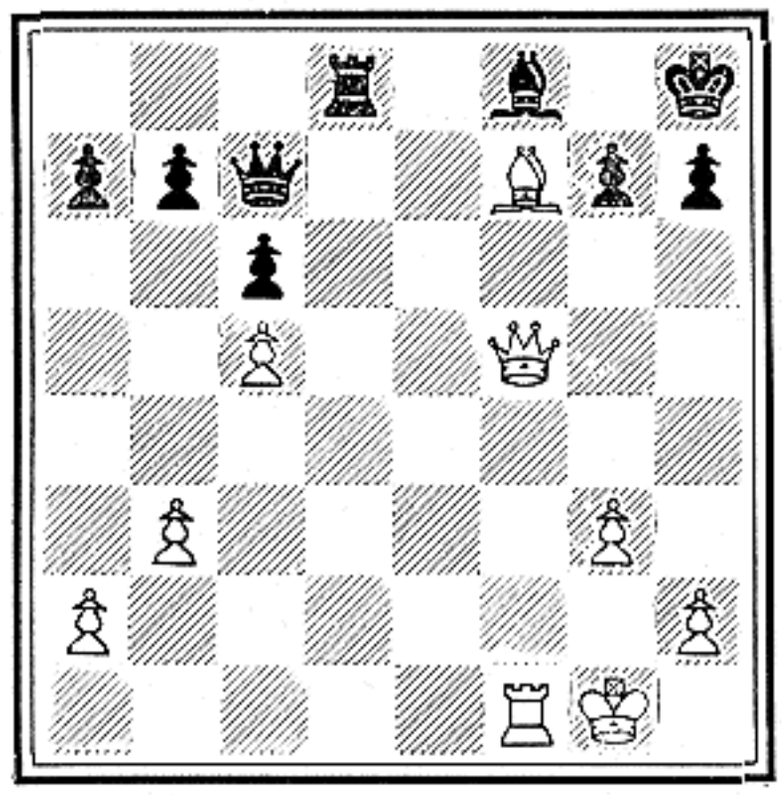


13 Little does Black appreciate the force and fury of what is in store for him. The sheer simplicity of the position is enough to lull him into a false sense of security. White plays R-KB1 and threatens QxB mate. Black defends with R-Q1.



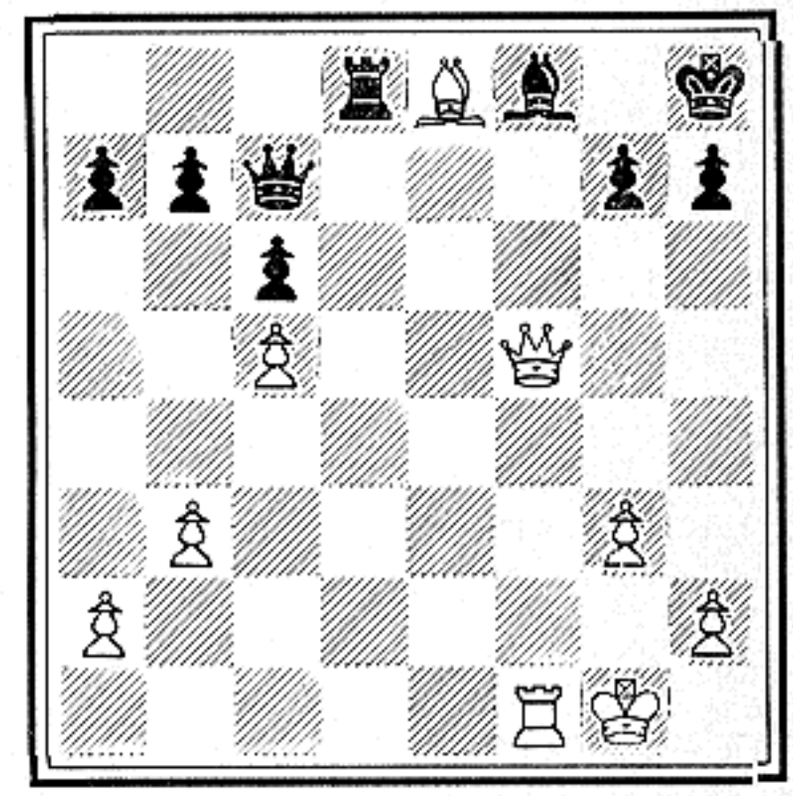
14 Now comes the prelude to the most esthetic move in chessdom. White plays B-B7ch and Black obediently moves K-R1.

Who would imagine that the game is about to terminate abruptly. What sorcery is at hand?



15 Shall White retreat B-B4 and threaten mate? Shall he paint the lily with R-B4 and threaten QxPch followed by R-R4 mate? No! Black has many parries to these threats.

White plays B-K8!!!



16 With this delicate but deadly rapier thrust White has completely cut Black's communications. There is no way to save the Bishop and Black resigns.

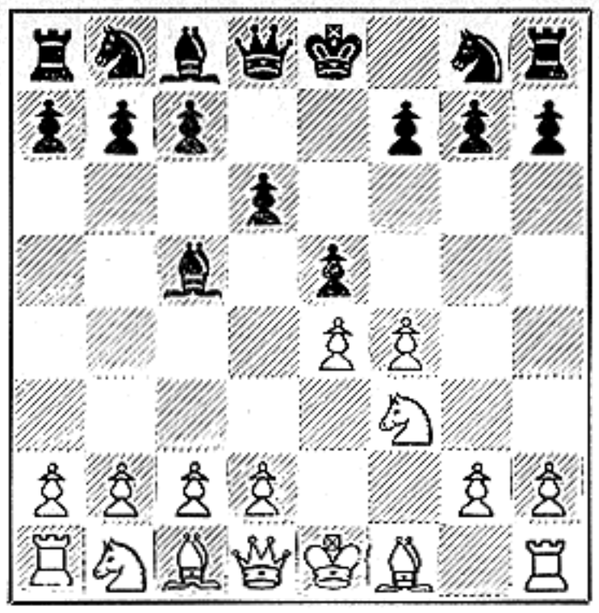
Small wonder that this game was awarded the first brilliancy prize.

Chess Movies

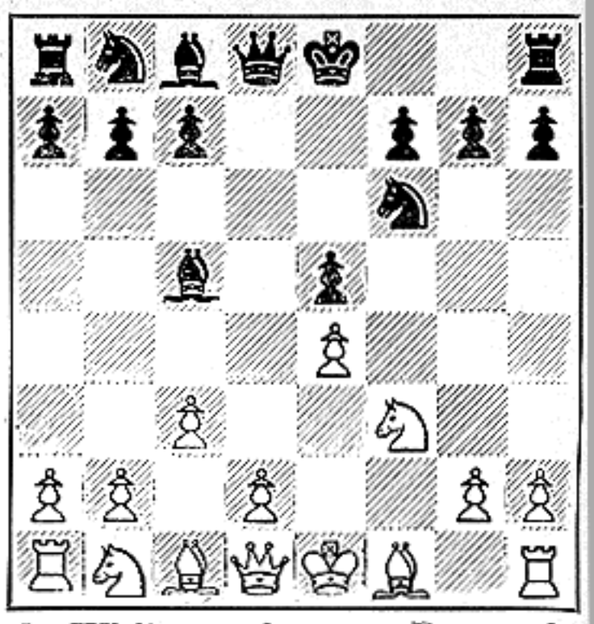
No. 6 THE FIGHTING FRENCHMAN!

A 32-move thriller won by Dr. Savielli Tartakower (now Lieut. Cartier of the Free French Forces) from Carl Schlechter at St. Petersburg, 1909.

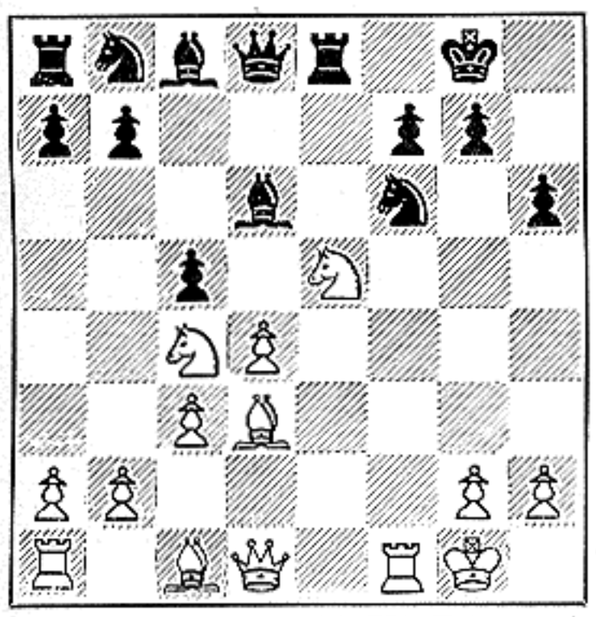
You need no chessboard to enjoy this "movie" of a brilliant master game. With the aid of the diagrams and captions you can play the game mentally from beginning to end. Follow the diagrams from left to right—straight across both pages.



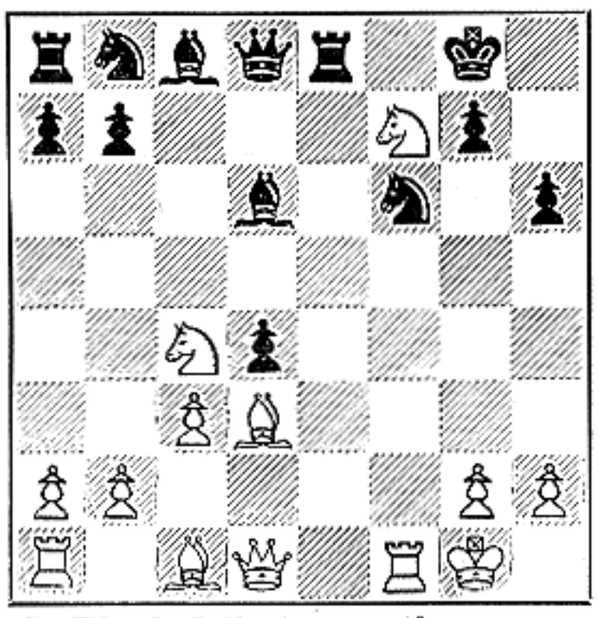
1 The game has started with the opening moves 1 P–K4, P–K4; 2 P–KB4, B–B4; 3 Kt–KB3, P–Q3 reaching the above position. Pitted against drawing master Schlechter, Tartakower plays for an open game with the King's Gambit, but Black declines the offered Pawn and plays a timid defense.



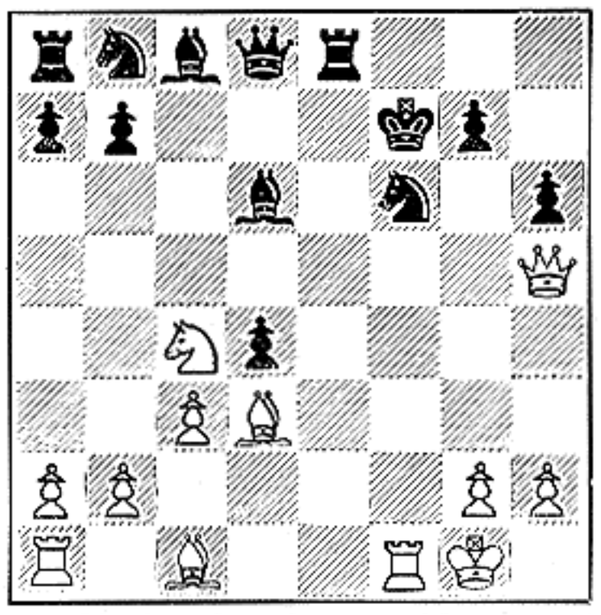
2 White exchanges Pawns by 4 PxP, PxP, then prepares an advance in the center with 5 P–B3, to which Black responds with Kt–KB3, as shown above. Note that White could not play 5 KtxP as Black would have won material with 5...Q–R5ch. But now Black's Kt blocks this reply and White can capture.



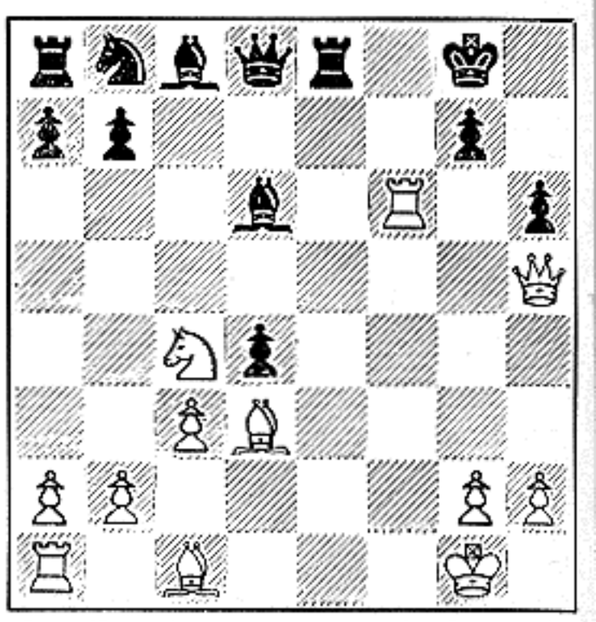
7 White plays 11 Kt–B4, posting his Knight on a strong square. Black is behind in development but makes another Pawn move, attacking the center with P–B4. White ignores the challenge, thrusts a spearhead into enemy territory by playing 12 KKt–K5. His well-prepared attack begins.



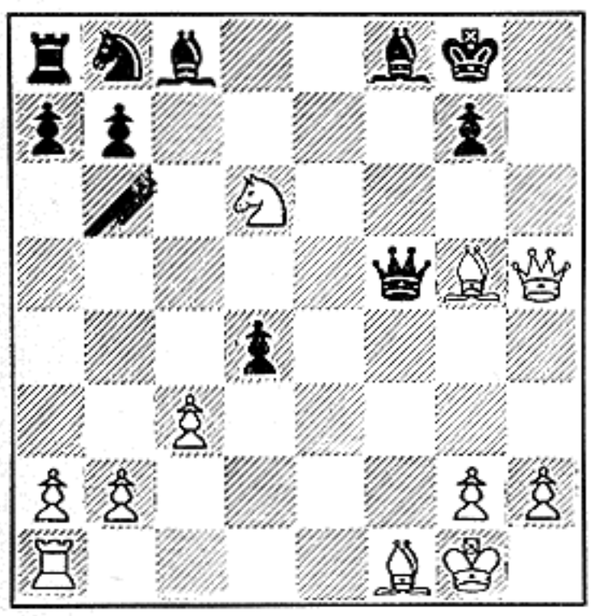
8 Black fails to see the oncoming danger and wastes more time by playing PxP. Then White surprises him with the spectacular sacrifice 13 KtxP! As shown in this diagram, the Knight now threatens Queen and Bishop as well as a winning attack if Black just moves his Queen.



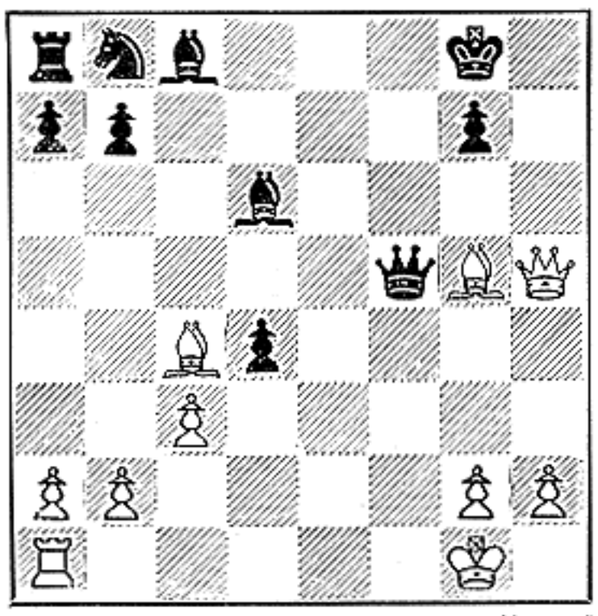
9 Obviously, the sacrifice must be accepted, so Black plays KxKt and White follows up with 15 Q–R5ch! This move is possible, of course, because Black's KKt is now pinned by the White Rook. The spearhead having accomplished its purpose, White's heavy forces are now in action.



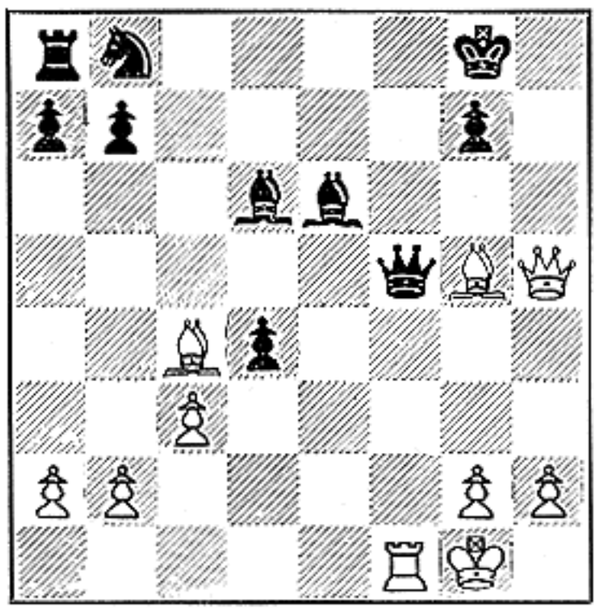
10 Black gets out of check by returning his King to Kt1. Then White demonstrates the soundness of his sacrifice as he plays 16 RxKt! This recovers the lost piece as the Rook cannot be taken without loss. (If 16...QxR; 17 QxRch or if 16... PxR; 17 Q–Kt6ch with a winning attack.)



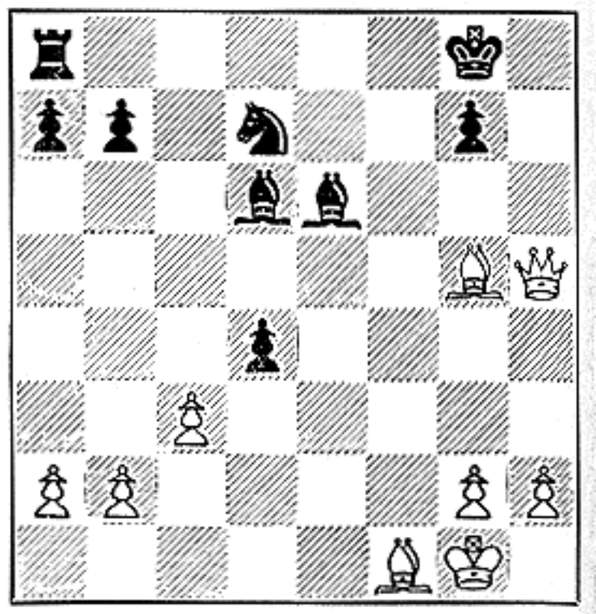
15 The black Queen moves to B4. Again White allows his opponent no time to assemble his forces but sacrifices another piece with the problem-like move 22 Kt–Q6!! Black has nothing better than the acceptance of this sacrifice as White is now threatening B–B4ch which wins easily.



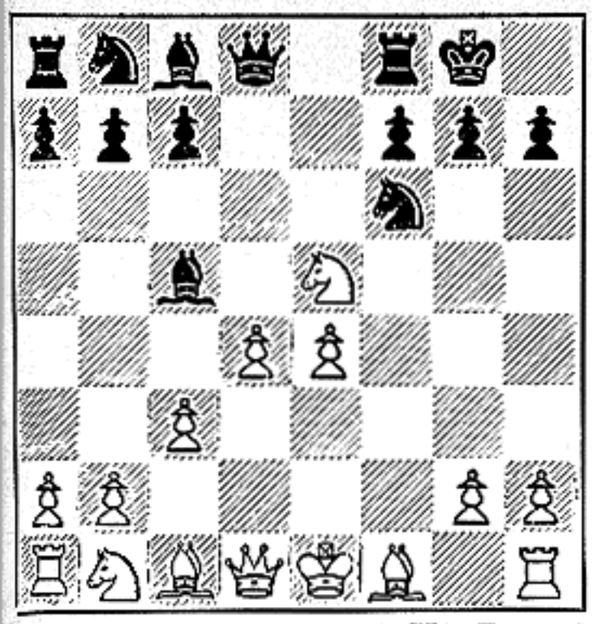
16 So Black accepts the offered piece (BxKt) and White follows up with 23 B–B4ch. Throughout this entire attack, note that Black's helplessness is largely due to his lack of development. Loss of time in the opening left him vulnerable to a King-side assault.



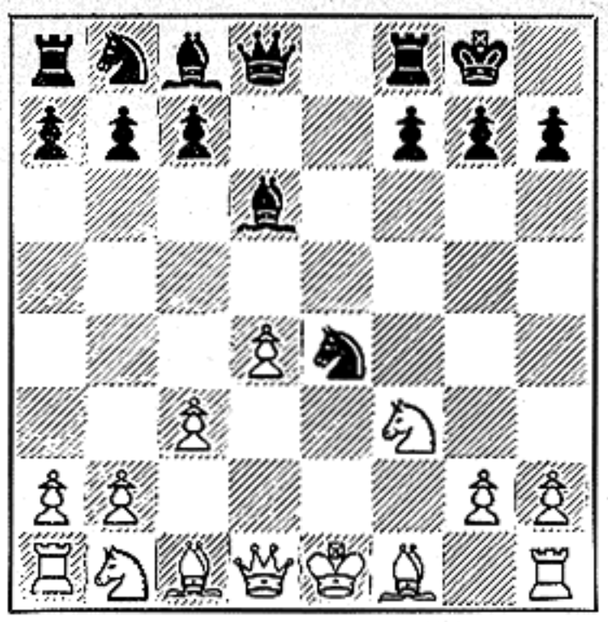
17 Black gets out of check by playing 23...B–K3. (He had no choice as 23...K–B1; 24 Q–R8 is mate.) Continuing in the spirit of the game up to this point, White brings his last piece into action with powerful effect as he plays 24 R–B1, attacking the black Queen.



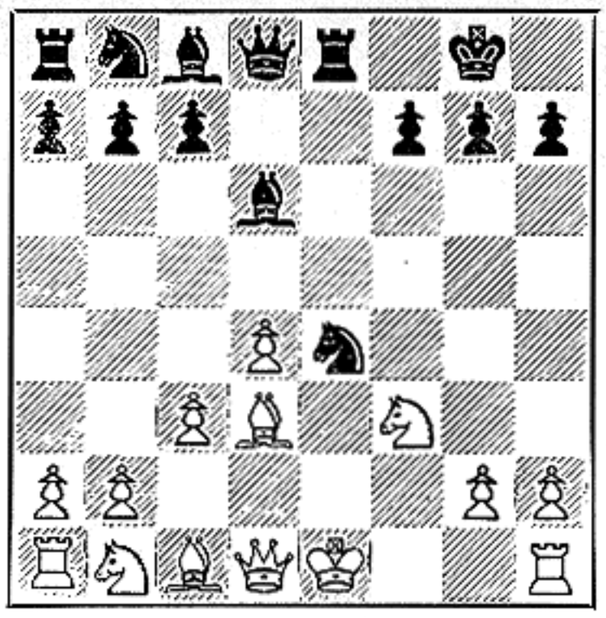
18 In a hopeless position, Black tries QxRch and White recaptures 24 BxQ. At long last, but too late, Black develops Kt to Q2. (In position 17, if Black moved his Queen out of attack, he would lose the Queen anyway, or be mated, or both! e. g., 24...Q–K5, 25 Q–K8 ch, K–R2; 26 BxB etc.)



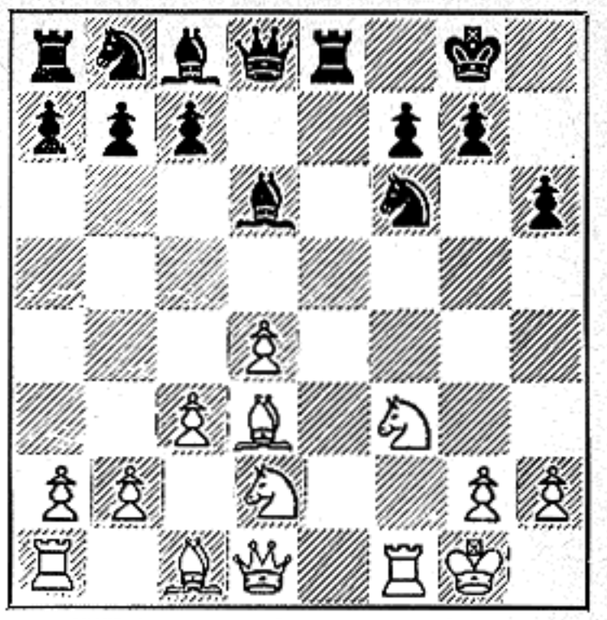
3 So White plays 6 KtxP and Black castles. (He could not capture KtxP as 7 Q–R4ch would have won the Kt.) Then White continues 7 P–Q4, reaching this position. White's Pawn advance is strong as it attacks the Black Bishop, releases the White Q-Bishop and occupies a central square.



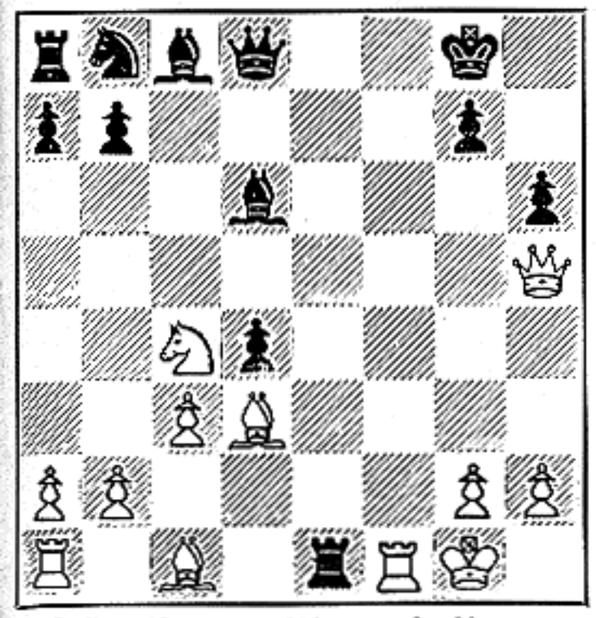
4 Black retreats his Bishop to Q3 and White returns his Kt to B3 to avoid the threatened exchange which would be all in Black's favor positionally. Then Black recovers his Pawn by playing 8...KtxP and the players are again even in material. Note the timing of moves to avoid traps.



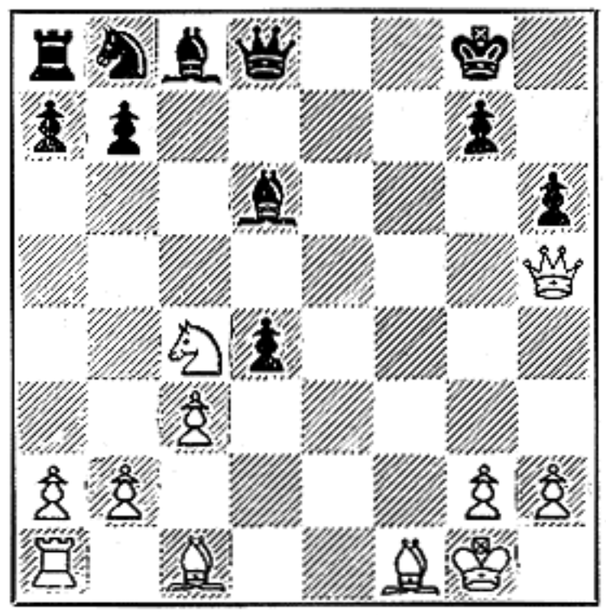
5 To develop a piece and provide for castling, White plays 9 B–Q3 and Black protects the attacked Kt with R–K1. At the same time he threatens a devastating discovered check. White foresaw this possibility when he developed his Bishop. With his King exposed to attack he prepared a safe haven.



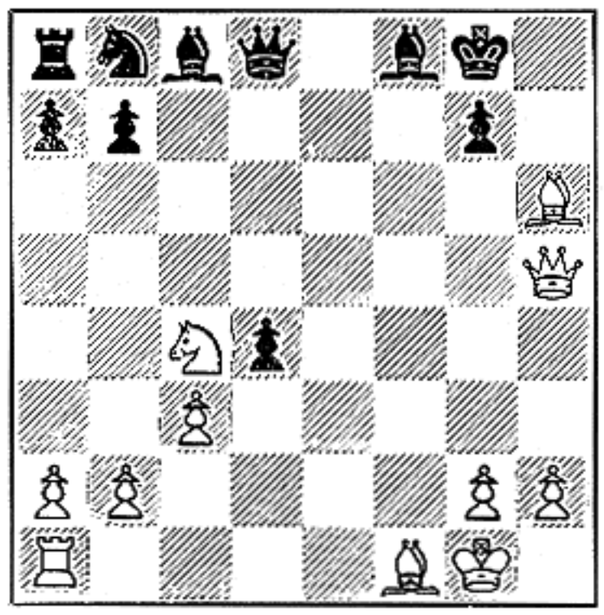
6 White castles out of danger (10 O–O) and Black plays the meek and defensive P–KR3. White then offers a peaceful exchange with 11 QKt–Q2 but Black declines and returns his Kt to KB3. White has played the opening forcefully and has achieved a strong development. Black is too defensive.



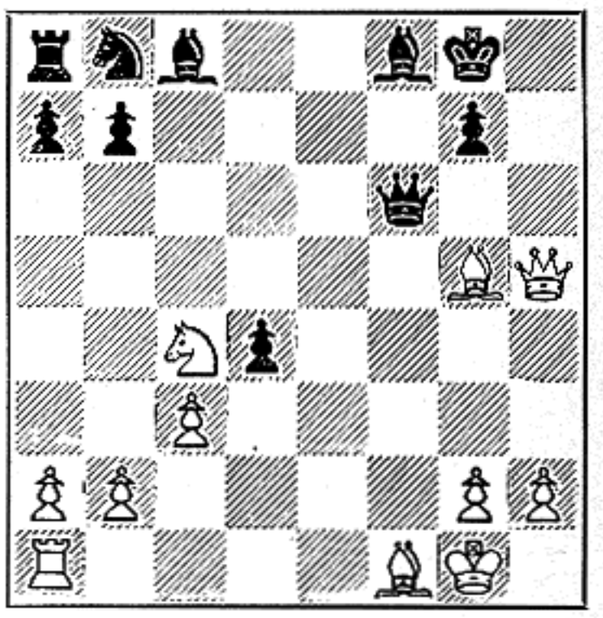
11 In the position of diagram 10, White was threatening mate in 3 (17 Q–B7ch, K–R1; 18 RxPch, PxR; 19 Q–R7 mate.) As shown above, however, Black saves himself temporarily by playing R–K8ch. White gets out of check by interposing his Rook, playing 17 R–B1. Will Black's maneuver save him?



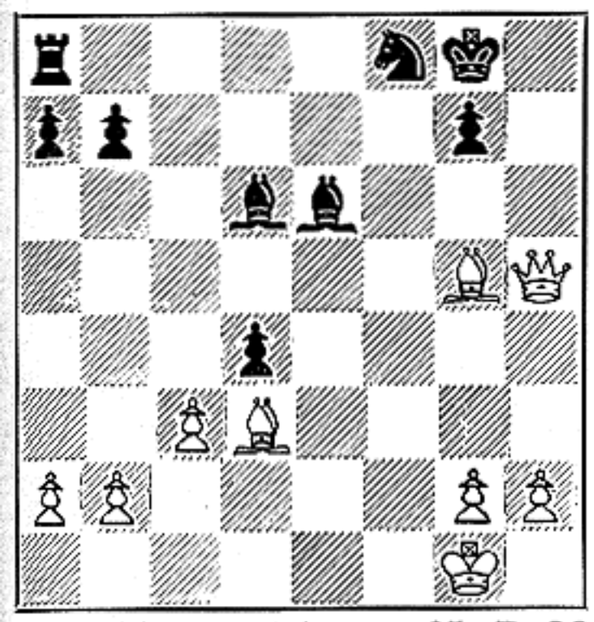
12 Black plays RxRch and White recaptures 19 BxR. Black has apparently succeeded in reducing the force of White's assault by exchanging Rooks, thus removing one of the most threatening pieces. Has the sting been taken out of the attack? Material is even and all seems calm.



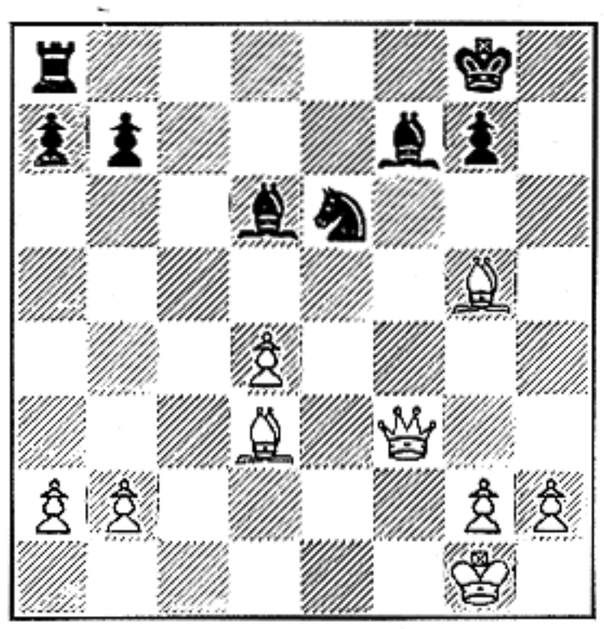
13 But the calm was the deceptive lull in the midst of a storm. In position 12 White was threatening 20 KtxB and if Black recaptured he would get mated or lose his Queen after 21 Q–K8ch etc. Therefore Black plays 19...B–B1 and White leaps into action with 20 BxP!



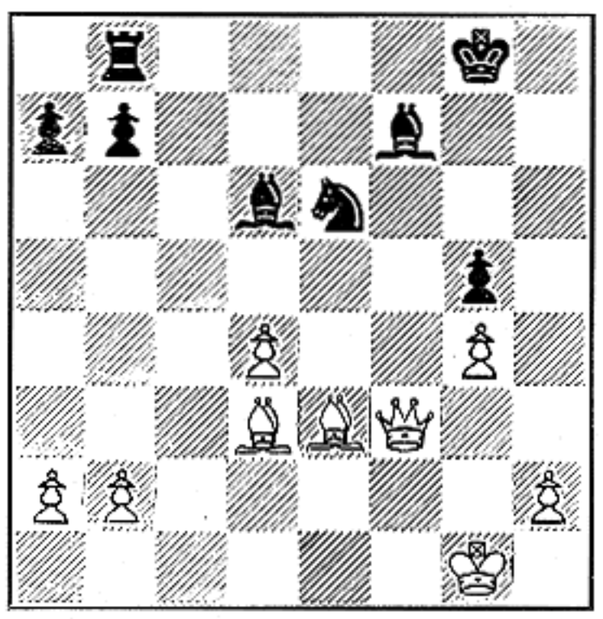
14 The white Bishop could not be captured (as after 20... PxB; 21 Q–Kt6ch, followed by 22 Kt–K5 or 22 B–Q3 would be fatal.) To defend himself, Black plays 20...Q–B3 and White attacks the Queen with 21 B–Kt5. Note how every White move involves a threat and gives Black no time to develop.



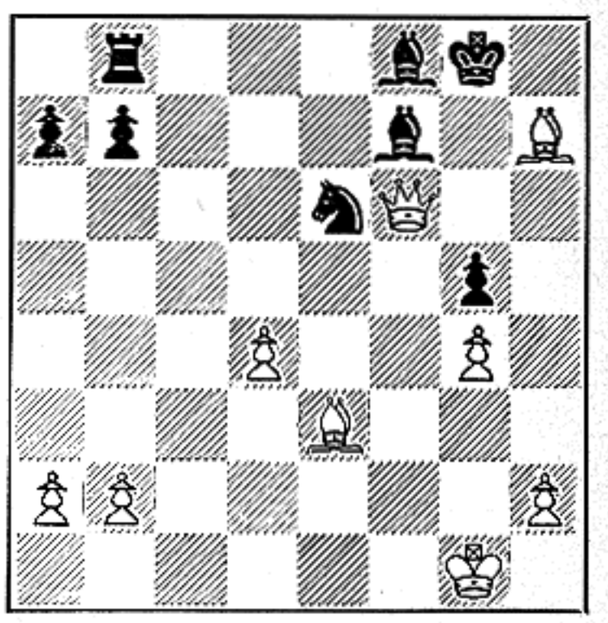
19 White continues 25 B–Q3 and Black plays Kt–B1. Now that all the fireworks are over, White is left with a comfortable superiority in material force. Each player has two Bishops, but White has a Queen against Black's R and Kt. He is also a Pawn ahead. But Black struggles on.



20 White wins another Pawn with 26 PxP and Black plays B–KB2, attacking the Q. White retreats 27 Q–B3, threatening the KtP and Black counters with Kt–K3. Schlechter is unwilling to admit defeat, fights on against hopeless odds. But Tartakower will soon make him throw in the sponge.



21 White protects his QP by playing 28 B–K3 and Black defends his KtP with R–Kt1. Then White decides that the easiest way to force a quick decision is to capitalize on his K–side Pawn majority. He plays 29 P–KKt4 and Black tries to stop the advance of the RP by replying P–KKt4.



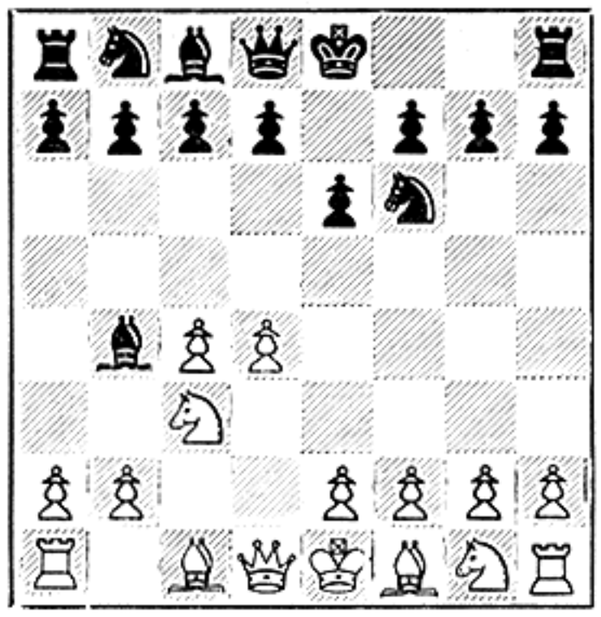
22 White spies a new weakness and continues 30 Q–KB6. Black counters B–B1 (hoping to recover a Pawn with B–Kt2 if White captures BxP) but White ends the agony of his punch-drunk opponent with 31 B–R7ch! The final moves, not shown, are 31...KxB; 32 QxBch and Black collapses.

Chess Movies

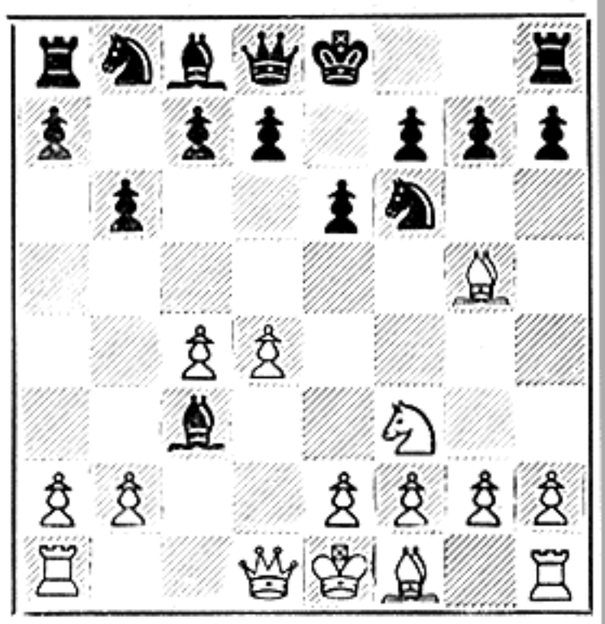
No. 7: BREAKING THE DEFENSIVE CRUST

This game is an excellent example of winning chess tactics. It concludes with one of the most beautiful mates ever seen in actual play. The game was played at San Remo in 1930 and won by M. Monticelli, ex-champion of Italy, with the Black pieces. His opponent was E. D. Bogolyubov.

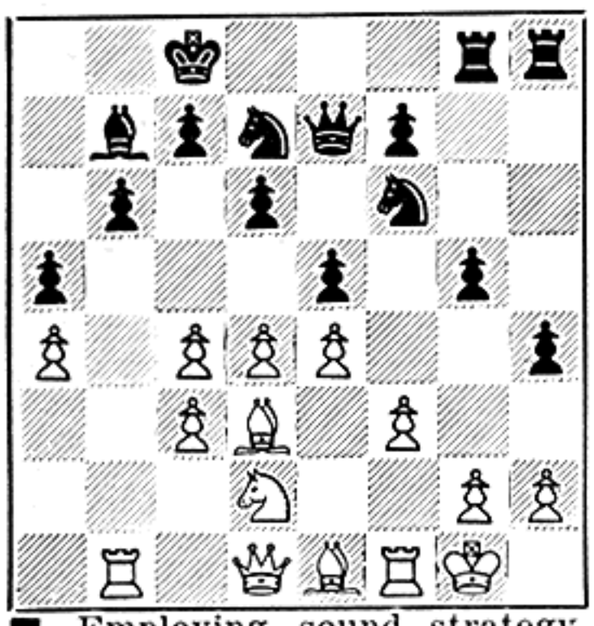
Follow the diagrams from left to right—across both pages.



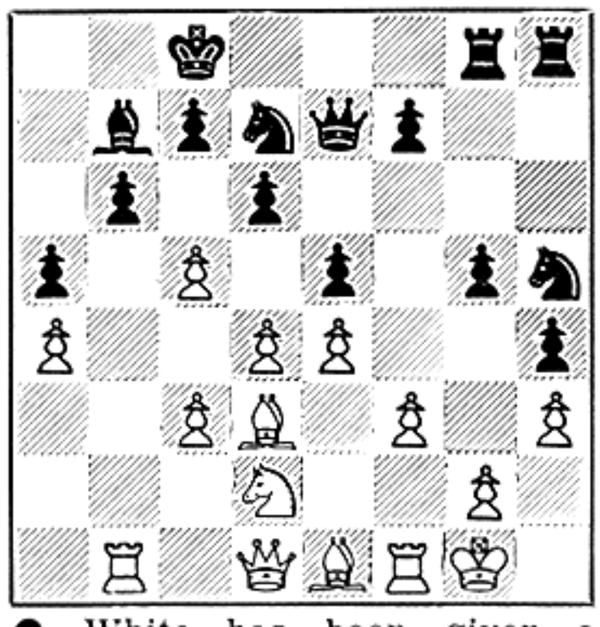
1 The game has started with the opening moves 1 P–Q4, Kt–KB3; 2 P–QB4, P–K3; 3 Kt–QB3, B–Kt5, reaching the above position. Monticelli counters White's staid Queen's Pawn opening with the aggressive, hypermodern Nimzo-Indian Defense. This is still one of the most popular lines for Black.



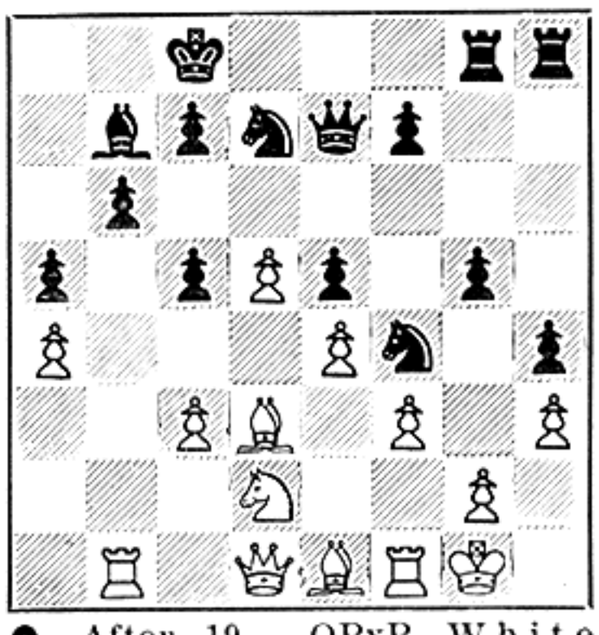
2 White develops normally with 4 Kt–B3 and Black prepares a fianchetto development of his QB by playing P–QKt3. Then Bogolyubov pins Black's Knight with 5 B–Kt5 and Black captures BxKtch as shown above. The strategy is to saddle White with a clumsy Pawn cluster.



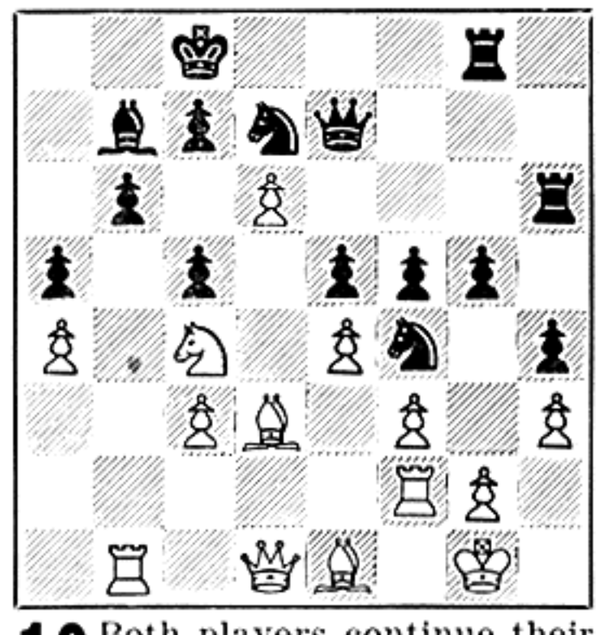
7 Employing sound strategy, White counters the early wing attack by a center advance. He plays 16 P–K4. But Black marches on with P–R5 and compels White to retreat 17 B–K1. Then Black holds the center and blocks the further advance of White's KP by playing 17 . . . P–K4.



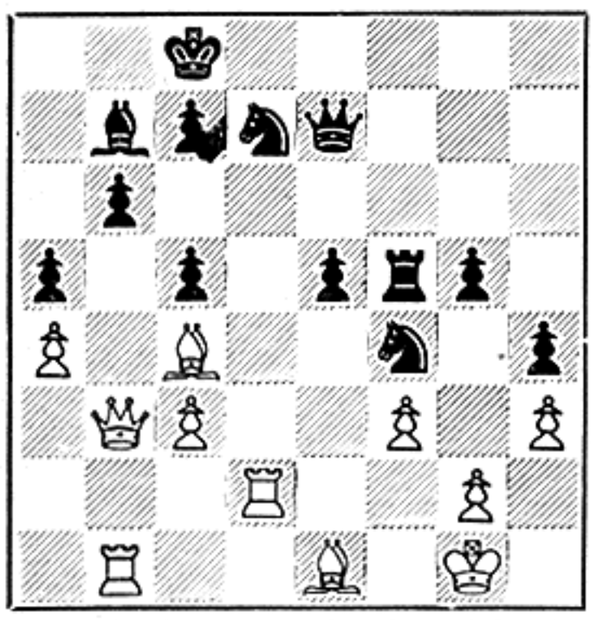
8 White has been given a moment of respite and uses it to strengthen his defenses. He plays 18 P–R3 to hold back the adverse KKtP, but Black swings his Kt to a threatening post with Kt–R4. Then White plays 19 P–B5 as shown above. This move initiates an effort to break the Pawn barrier.



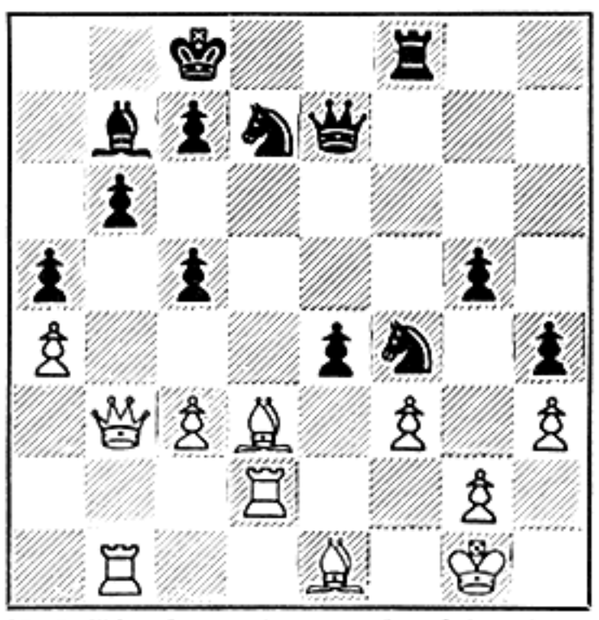
9 After 19 . . . QPxP White plays 20 P–Q5 and Black responds with Kt–B5, edging closer with his Kt. It becomes a question of who will break through first. White has vacated the square QB4 for his Kt and is trying to batter down the pill-boxes defending the Black King's position.



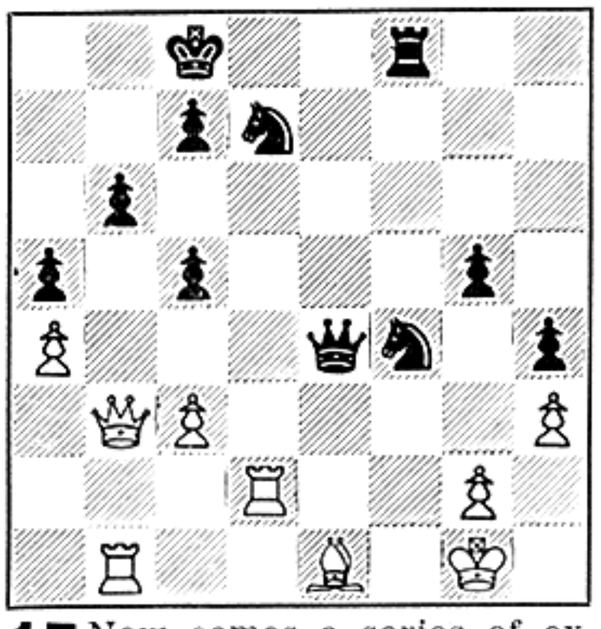
10 Both players continue their attempts to force an opening. First White plays 21 Kt–B4, threatening P–Q6 and an attack on the base of Black's Pawn chain, and Black prepares to meet this threat with R–R3. Then follows 22 R–B2, P–B4; 23 P–Q6, reaching the above decisive position.



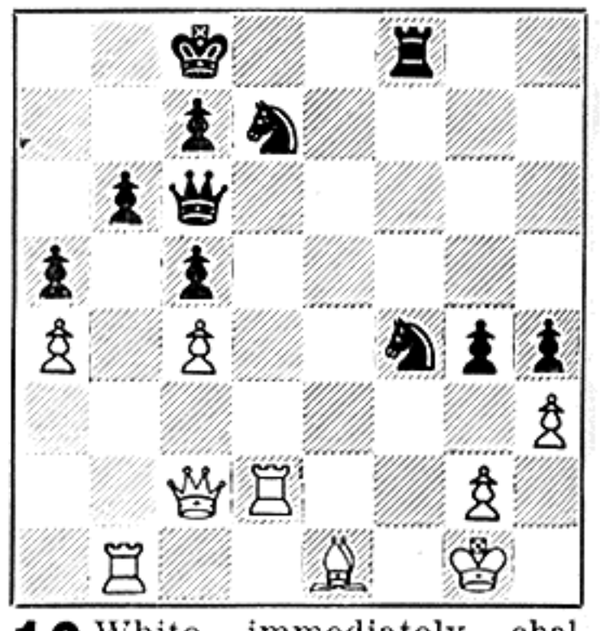
15 Black steps back with Q–K2 and White plays 28 Q–Kt3. White is groping for weaknesses which do not exist. Black is not vulnerable on the file or diagonal. There is no way in which White can threaten the isolated KP. In fact, this Pawn provides Black with the only break in the position.



16 Black safeguards his first rank by retreating R–B1 and White plays 29 B–Q3, hoping to blockade the isolated KP. But Black promptly advances P–K5. This move initiates the final stage in which Black breaks through the defensive crust and streams through the gap in the enemy lines.

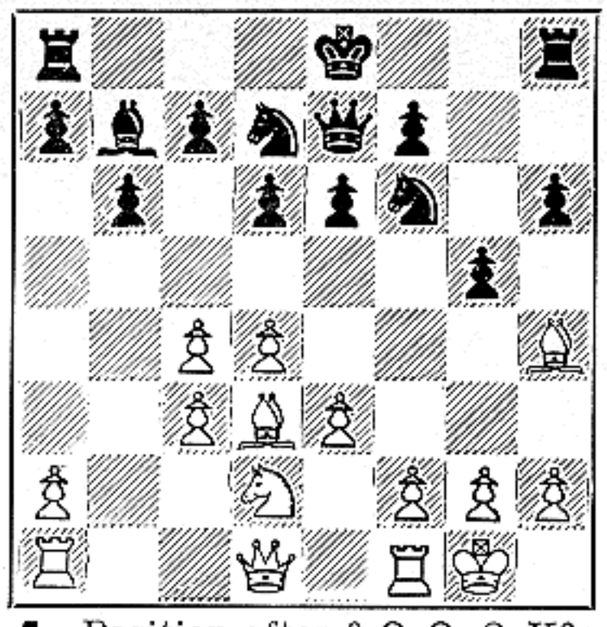


17 Now comes a series of exchanges on White's K4 square: 30 BxP, BxB; 31 PxB, QxP. White was forced into these exchanges as he could not permit Black's KP to advance. As a result, the defensive crust in the center has been broken and only the inner defenses remain.

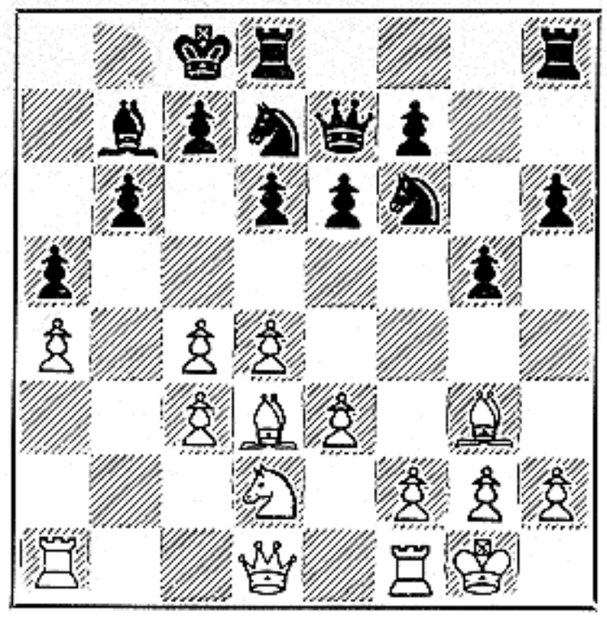


18 White immediately challenges the heavy forces massed for attack by playing 32 Q–B2 and Black makes a strategical retreat with Q–B3, holding back his Queen for the final attack. White then plays 33 P–B4 to restrain Black's Q-side Pawns and Black plays P–Kt5.

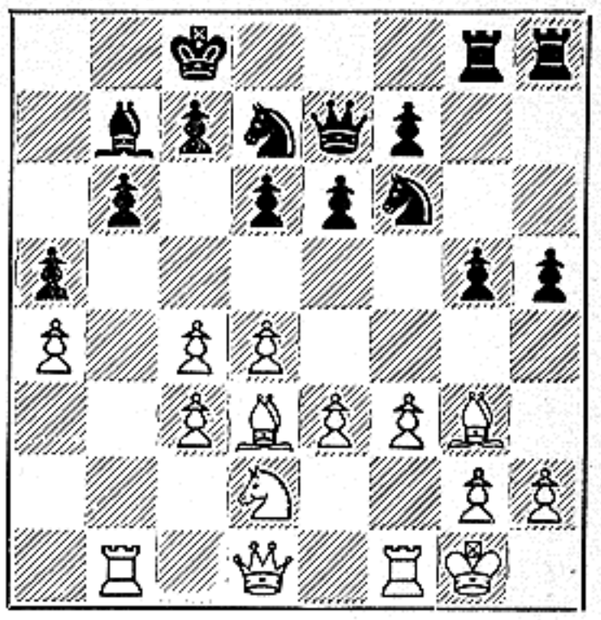
3 White recaptures 6 PxB and Black develops his Bishop with B–Kt2. Then the game continues to this position with 7 P–K3, P–Q3; 8 B–Q3, QKt–Q2. Both players are mobilizing their forces and fighting to control the center. Note how both are preparing the advance of their K-Pawns.



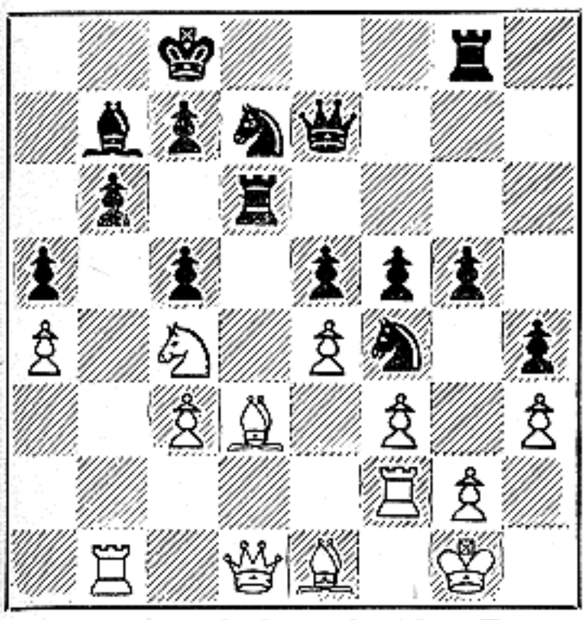
4 Position after 9 O–O, Q–K2; 10 Kt–Q2, P–KR3; 11 B–R4, P–KKt4. With the permanent location of the adverse King established, Black has decided to castle on the Q-side and launch an all-out attack on the opposite wing, despite the risk of counter-attack on the open QKt–file.



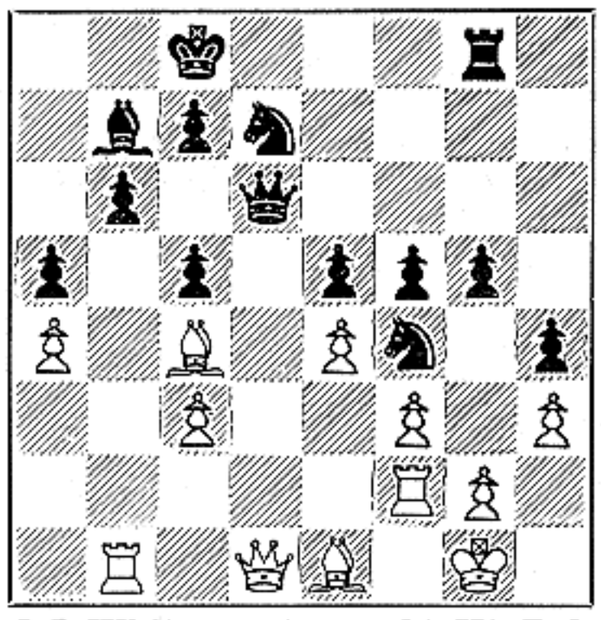
5 After 12 B–Kt3, O–O–O, White immediately counters with 13 P–QR4 but this is met by Black's P–QR4 which halts the demonstration in its tracks. Although White has an open file on which to attack the King, his clumsy Pawn structure handicaps his attempts to break through Black's defenses.



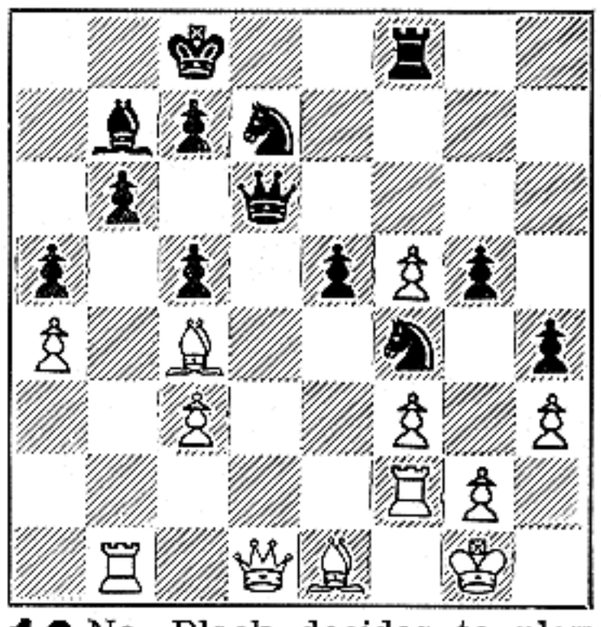
6 The attack and counter-attack continue with 14 R–Kt1, QR–Kt1; 15 P–B3, P–R4. White has occupied the open QKt-file and Black has swung his QR over to support his attempts to breach the enemy lines with his Pawn infantry and attack the King with his heavy forces.



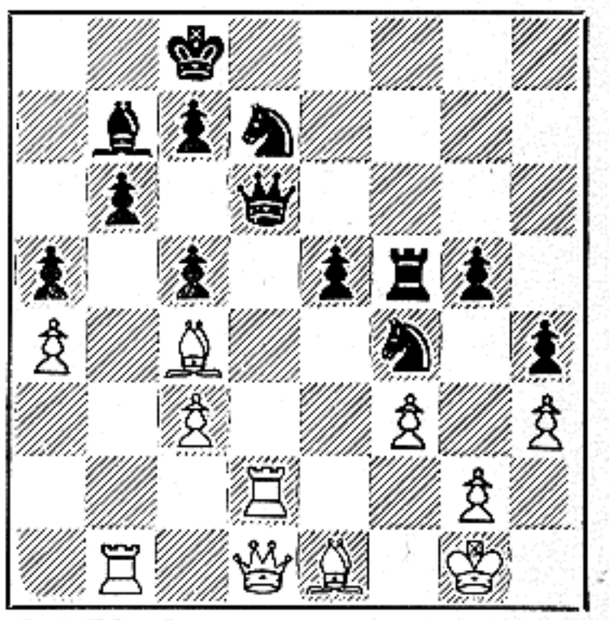
11 To hold his Q-side Pawn barrier intact, Black plays 23...RxP. He avoids PxP as this would unhinge the support of his QKtP and White could then penetrate on the open QKt-file. The exchange sacrifice will leave material about even as White will have given up a Kt and 2 Pawns for a Rook.



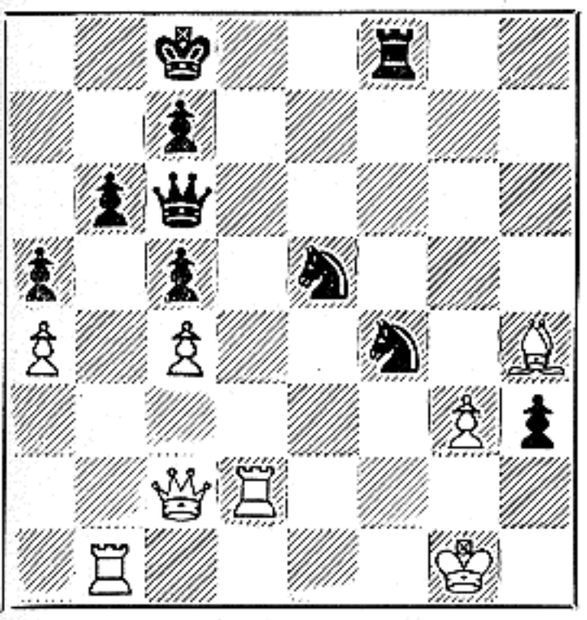
12 White captures 24 KtxRch and Black recaptures QxKt. Then White moves his attacked Bishop and threatens Black's Rook with 25 B–B4. So far, both players have held their lines intact. Will Black now exchange Queens and let the position disintegrate into a desultory draw?



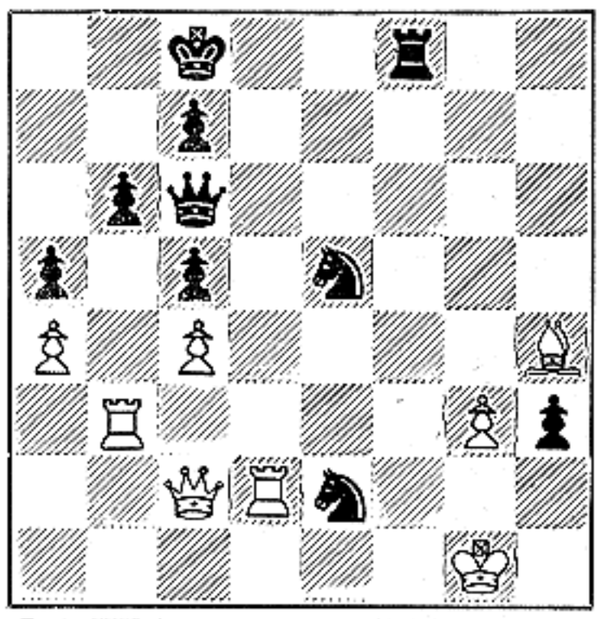
13 No. Black decides to play the position for all it is worth and moves 25...R–B1, protecting his loose BP. White promptly captures the Pawn, playing 26 PxP. Now Black has an isolated KP and White is able to command the only open file—but the game is not over yet.



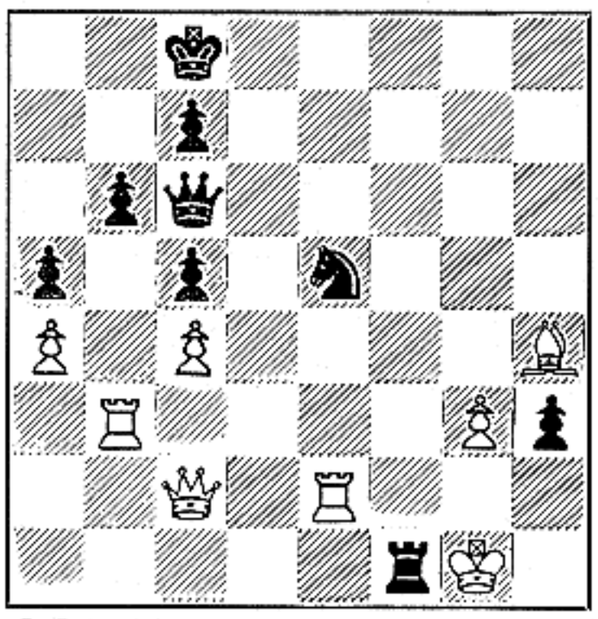
14 Black recaptures RxP and White continues with 27 R–Q2, taking command of the open Q-file. He passes up the opportunity to trade Queens as this would bring Black's Pawns into solid array. For the moment, the initiative is with White but there are no weaknesses to exploit.



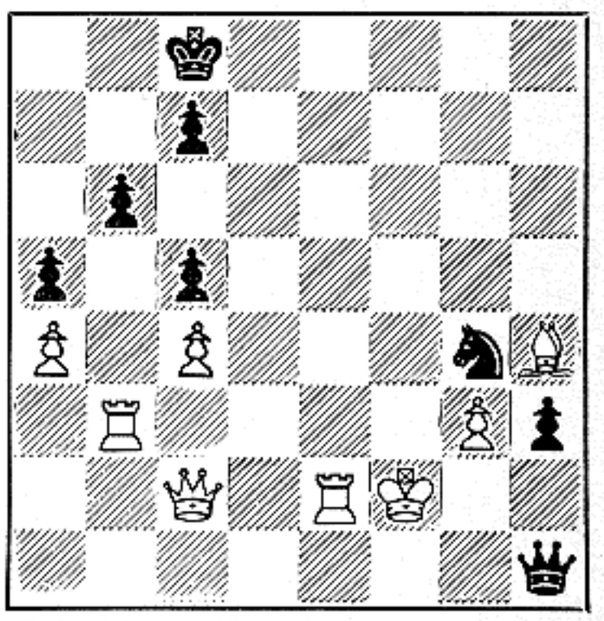
19 Now Black is penetrating on the King's flank and breaking through the remaining points of resistance. After 34 BxP, PxP, White contrives a sham defense with 35 P–Kt3 but Black leaps to the attack with Kt–K4. White dare not continue PxKt as then Kt–B6ch would be decisive.



20 White staves off the immediate threat (Kt–B6ch) by 36 R–Kt3. For a moment it seems as though he has successfully held back the attacking forces. But with deadly and brilliant accuracy Black strikes at the enemy Monarch with Kt–K7ch! The **coup de maitre!**



21 White plays 37 RxKt, capturing the expendable Knight, sacrificed for the final victory. Whereupon Black throws another expendable unit into the fray as he plays R–B8ch! With precise and deadly blows, the White King is being bludgeoned into position for the kill.



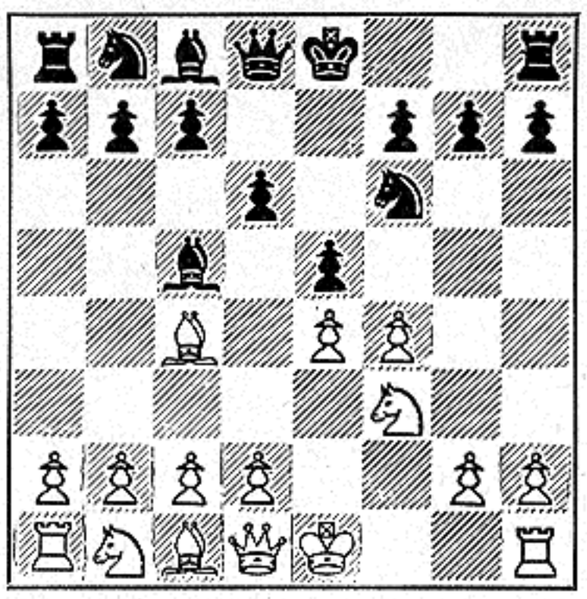
22 After the forced 38 KxR Black strikes at the King again with Q–R8ch and after 39 K–B2 comes the **coup de grace** 39...Kt–Kt5 mate! An amazing finish! White is two Rooks ahead but his King has succumbed and the battle is over. An instructive example of superb tactics.

Chess Movies

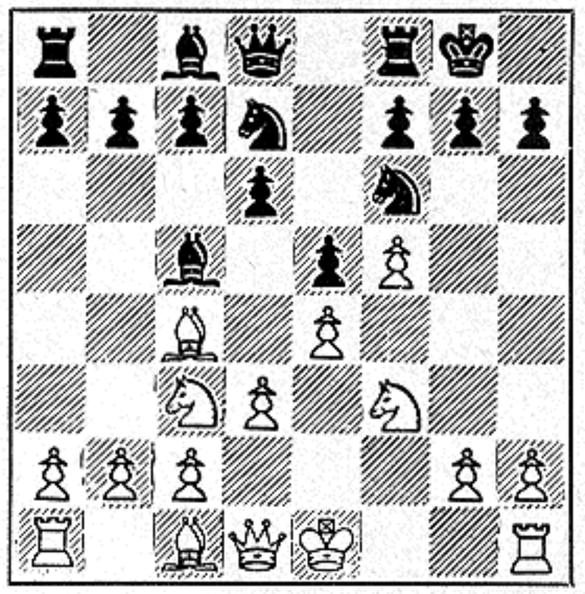
NO. 8: TOTAL CHESS BY RUBINSTEIN

The game pictured on these pages (Rubinstein-Marco, The Hague, 1921) is marked by White's disregard for rote development, general aggressiveness, and precise reckoning. Black's King is forcibly removed from its haven and exposed to checkmate. Follow the diagrams—left to right, across both pages.

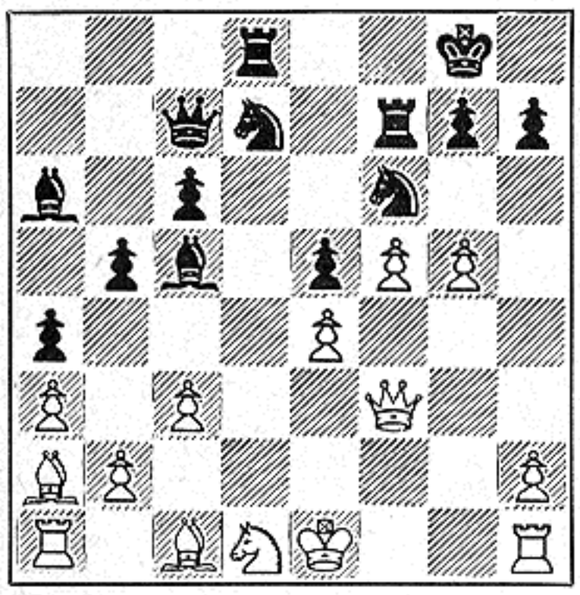
by JACK W. COLLINS



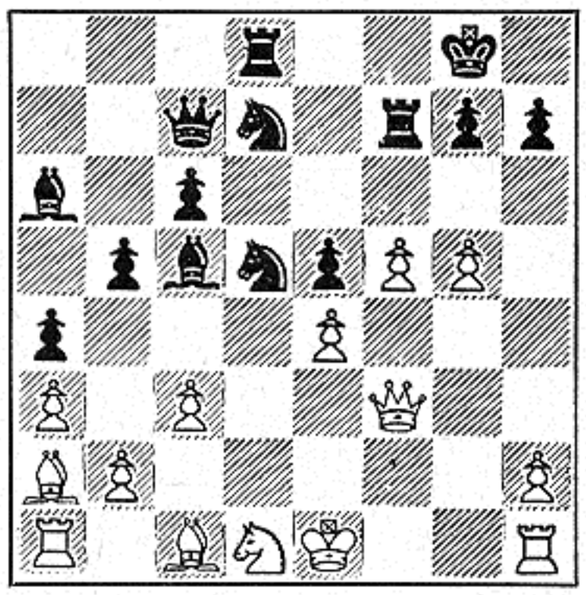
1 The battle has begun with 1 P–K4, P–K4; 2 P–KB4, B–B4; 3 Kt–KB3, P–Q3; 4 B–B4, Kt–KB3, arriving at the above situation. Rubinstein has essayed the King's Gambit, instead of his customary Queen-Pawn Opening. Marco has declined the Pawn and adopted the usual defense.



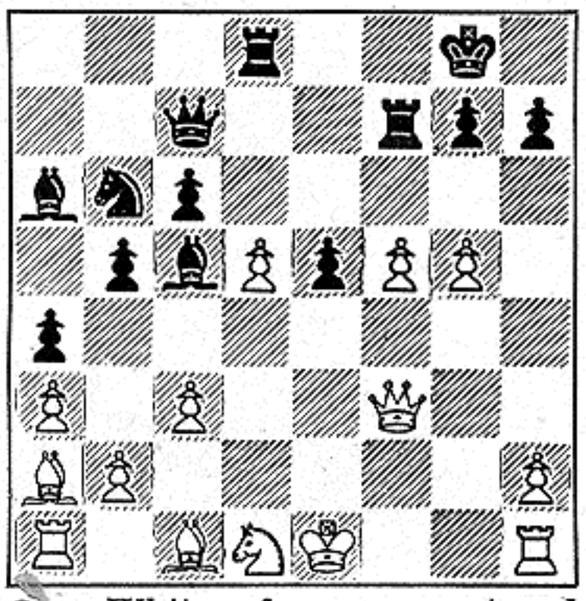
2 White continued 5 Kt–B3 and Black castled, somewhat too early. Then Rubinstein went on developing with 6 P–Q3 and Marco set his Queen-Knight on Q2. Now the great Polish master has crossed into enemy territory with 7 P–B5. A King-side storm is brewing and Black must beware.



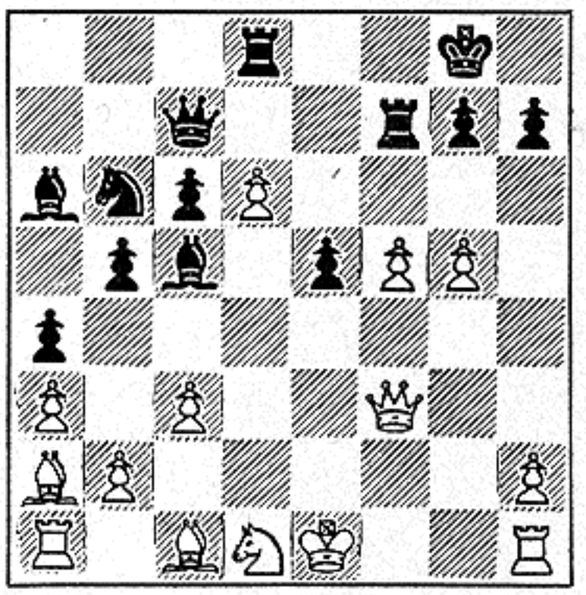
7 Black, of course, played RxKt and White followed up with 18 P–Kt5, attacking the Knight. Now it is apparent that White's sacrifice must result in the gain of material. If Black just moves his Kt to a safe square, White will play P–Kt6, winning the pinned Rook with a Pawn.



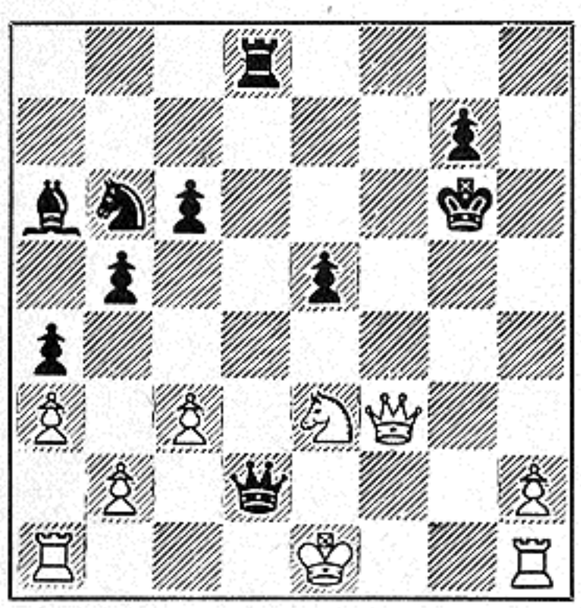
8 Instead, Black has played Kt–Q4. He decided to give back a Knight, hoping that he will be able to close the dangerous diagonal by his following moves and block White's assault before it gets out of hand. Note that Black's attack on the Queen's wing has come to a complete halt.



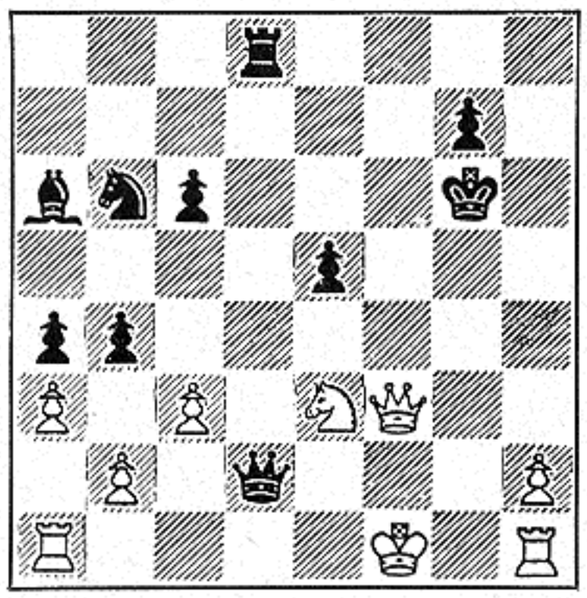
9 White, of course, captured the Knight (19 PxKt) recovering his sacrificed piece. Black responded with Kt–Kt3. His object is clear. He hopes to be able to play KtxP or Kt–B5, thereby blocking the diagonal. Meantime, White cannot play P–Kt6 immediately as Black's Rook is not pinned.



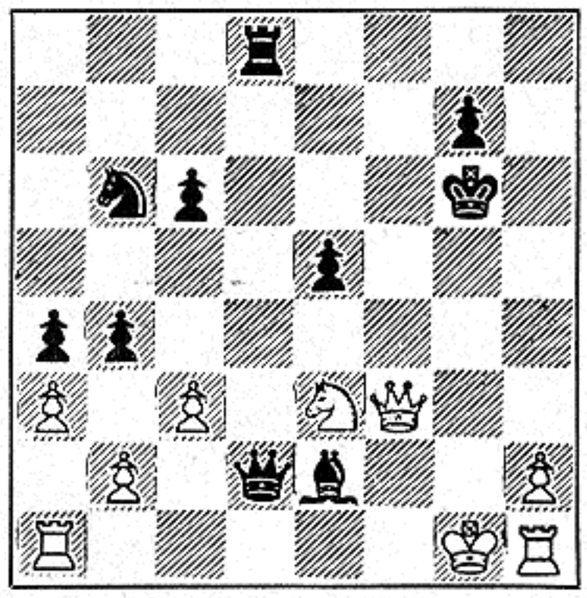
10 But Rubinstein has a different point of view and has played 20 P–Q6. Now the diagonal is open again and Black is kept on the run. His Queen is attacked by the Pawn and White's assault on the King is as strong as ever. Giving back the Pawn is a little investment to bring big returns.



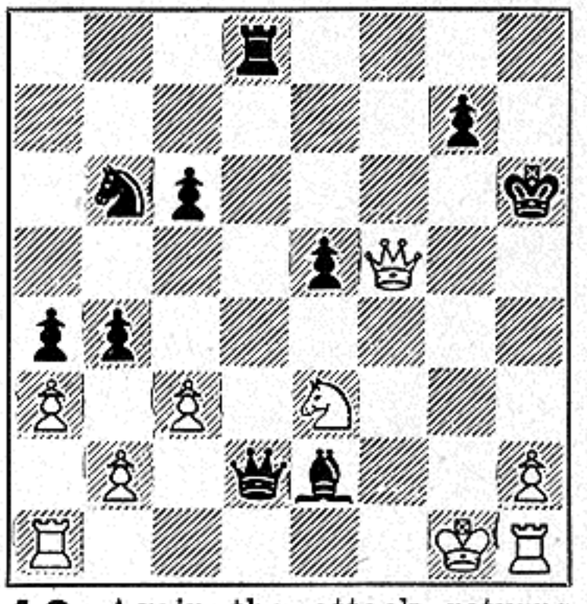
15 Black exchanged Bishops (24 . . . BxB; 25 KtxB) and entered deep into White's domain with Q–Q7ch. Has White overestimated his own attack? Has the tide turned? White's position looks dangerous, but Rubinstein calculated all this in advance and knows what the outcome will be.



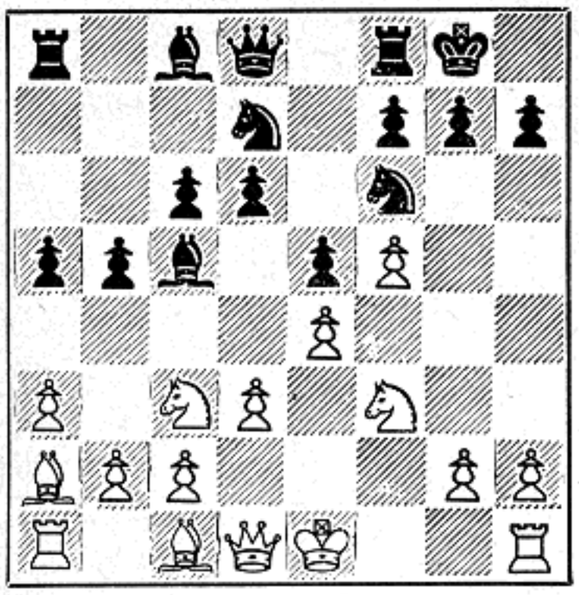
16 White got out of check by moving his King to B1 and now Black has played 26 . . . P–Kt5 with a discovered check by his Bishop. Black's pieces are coming into action. How is White going to regain the initiative? Black seems to have the upper hand and White is losing his mobility.



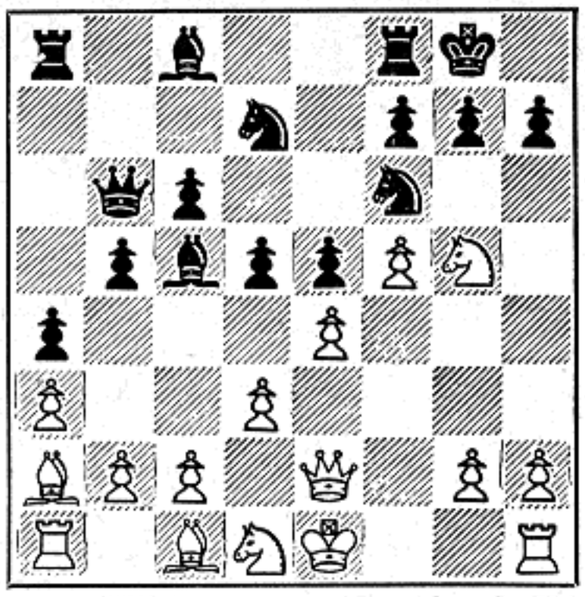
17 White's 27 K–Kt1 was forced. Now his KR is out of action. But suddenly Black realized he must take time out to defend a mating threat. Faced with 28 Q–B5ch, K–R3; 29 Kt–Kt4 mate, Black halted his own attack and defended by playing B–K7. This stops the mate and prevents 28 R–Q1.



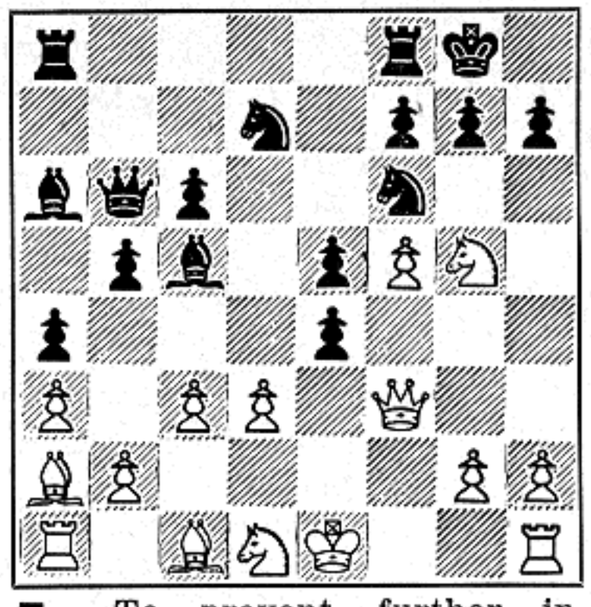
18 Again the attack returns to White. This position was reached after 28 Q–B5ch, K–R3; 29 Q–R3ch, K–Kt3; 30 Q–B5ch, K–R3. Rubinstein repeated moves to gain time on his clock. Now the position is critical. Black must not be given a moment to regroup for defense.



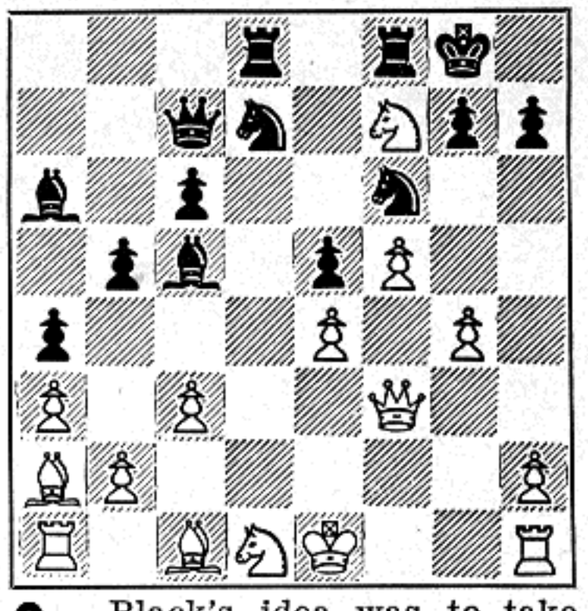
3 Black decided to counter-attack on the opposite wing. First he played P–B3 and White responded with 8 P–QR3, making room for his Bishop to escape the threatened Pawn attack. As expected, Black then played P–QKt4. Whereupon White retreated 9 B–R2 and Black followed up with P–QR4.



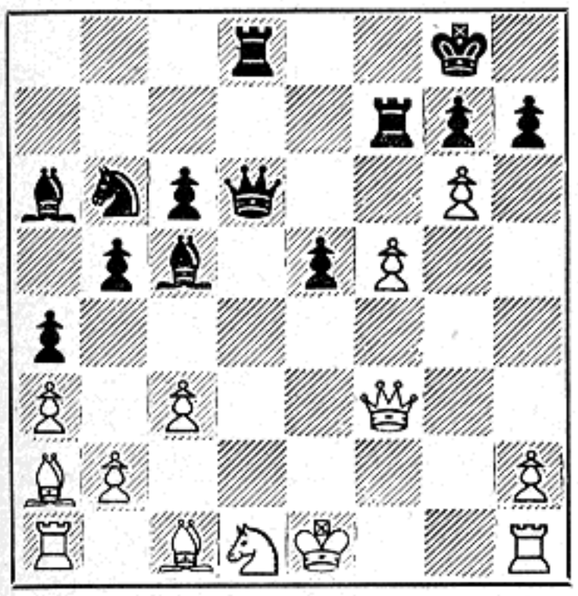
4 White moved 10 Q–K2 with the idea of continuing with B–K3 and then castling KR, but Black ruled out this possibility by moving his Queen to Kt3. So White changed his plan and the above position was reached after 11 Kt–Kt5, P–R5; 12 Kt–Q1, P–Q4. Black's Pawns are on the march.



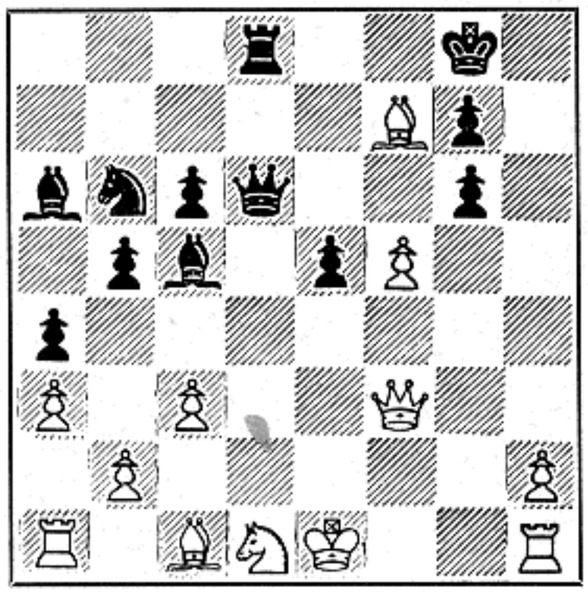
5 To prevent further inroads by the Black Pawns, White played 13 P–B3, guarding his QKt4 and Q4 squares. Black replied with B–R3 and White got out of the Bishop's sights by playing 14 Q–B3. Then Black captured PxP. As shown above, this capture opens the diagonal for White's Bishop at R2.



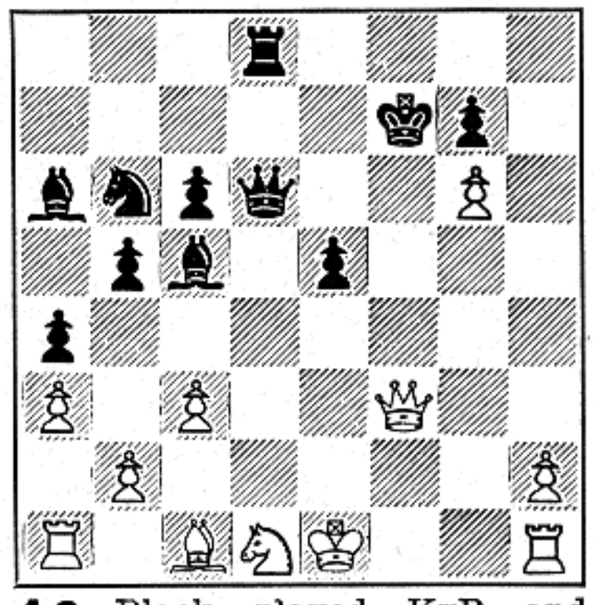
6 Black's idea was to take command of the Q-file, but his Pawn capture exposed him to danger. The above position was reached after 15 PxP, QR–Q1; 16 P–KKt4, Q–B2; 17 Ktx BP! This oft-seen but still attractive sacrifice is part of the combination initiated by White's 16th move.



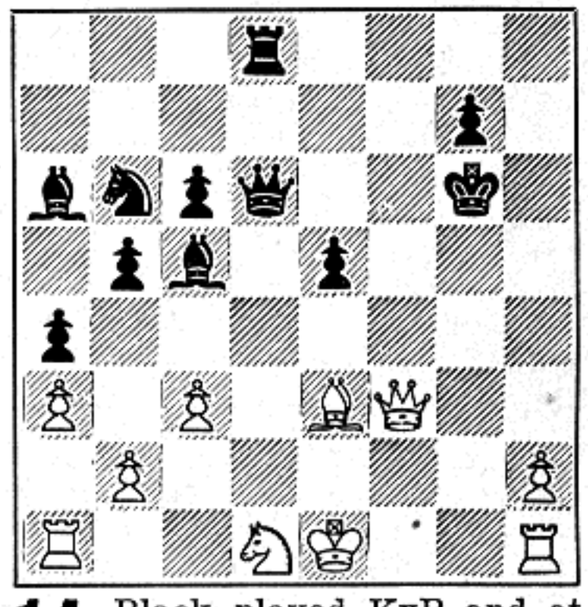
11 Getting the most out of a bad bargain, Black captured QxP, doubling his Q & R on the Q-file. Making every move count, White has continued 21 P–Kt6. He has no expectations of winning a clear Rook; his plan is to smash the enemy's defenses and expose his King to attack.



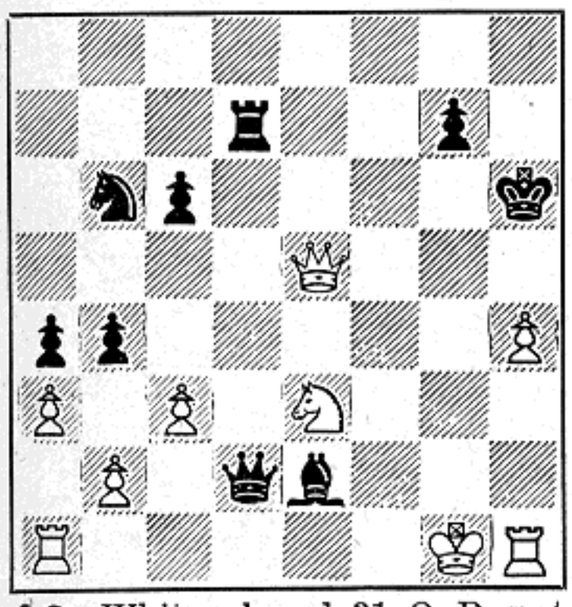
12 Black captured PxP and White promptly played 22 BxRch. Now White has won the exchange, but Rubinstein is not after mere wood; what he is aiming at is the dark Monarch. He intends to force the King out into the open and clear away the obstructing Pawns.



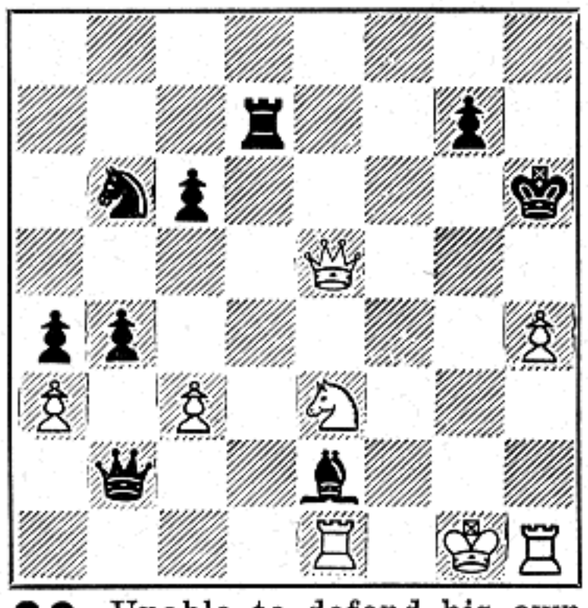
13 Black played KxB and White continued 23 PxP ch. As the Black King is in double check (by Q & P) Marco cannot get out of check with QxP but must move his King. In fact, he must play KxP as if 23 . . . K–Kt1, White would have too many threats with Q–R5 and would win quickly.



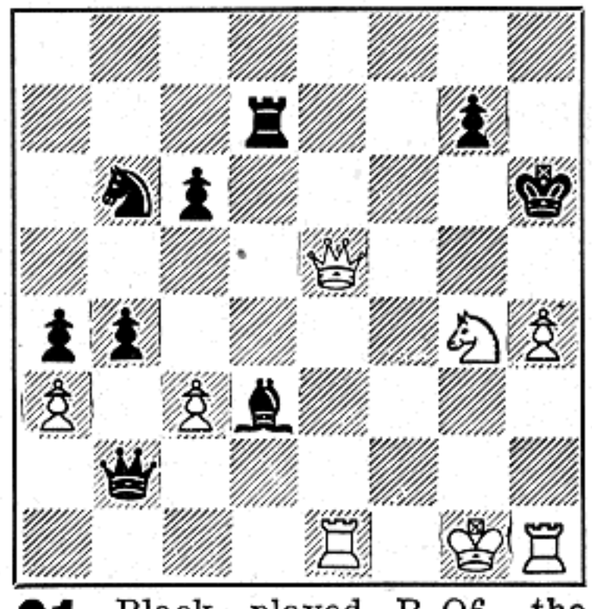
14 Black played KxP and at last White has developed another piece with 24 B–K3. Offhand, it looks as though White's attack has come to a standstill. Black is completely mobilized, ready to launch a vigorous counter-attack. White is uncastled and not fully developed.



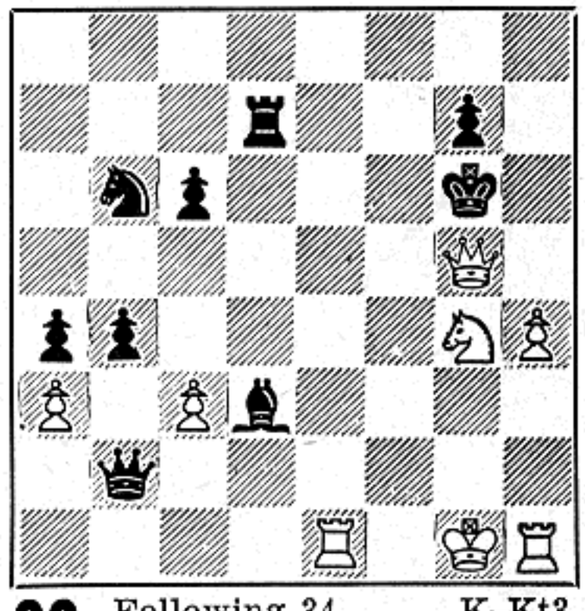
19 White played 31 QxP, not to win a Pawn, but to threaten the ruinous Kt–B5ch. Black anticipated this by playing R–Q2, to guard his KKtP. But White had more than one idea and has just played 32 P–R4, thereby giving him a grip on KKt5 and the strong threat of R–KR2.



20 Unable to defend his own King effectively, Black played QxKtP and White moved his threatened Rook, playing 33 R–K1. Although Black is almost even in material, he now has a lost game. White has three threats: 34 RxB, 34 Kt–B5ch and 34 R–R2. No answer suffices.



21 Black played B–Q6, the only semblance of an answer to his problems, and White struck his opponent with 34 Kt–Kt4ch. Now Black cannot play K–R2 as this allows 35 Q–R5ch, K–Kt1; 36 R–K8 mate. But his only alternative is also unavailing. The battle is about over.



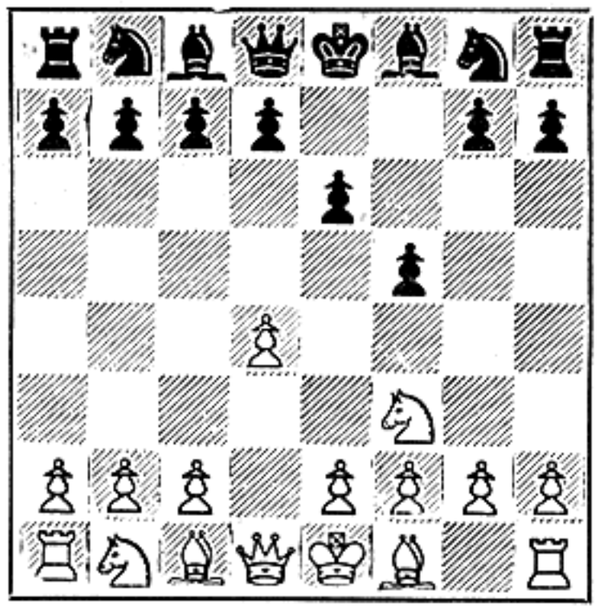
22 Following 34 . . . K–Kt3, White has clinched the victory with 35 Q–Kt5ch. At this point Marco resigned as after 35 . . . K–B2; 36 R–R2 or 36 Kt–K5ch threatens mate and there is no good defense. Rubinstein's disregard for rote development produced this example of "total chess."

Chess Movies

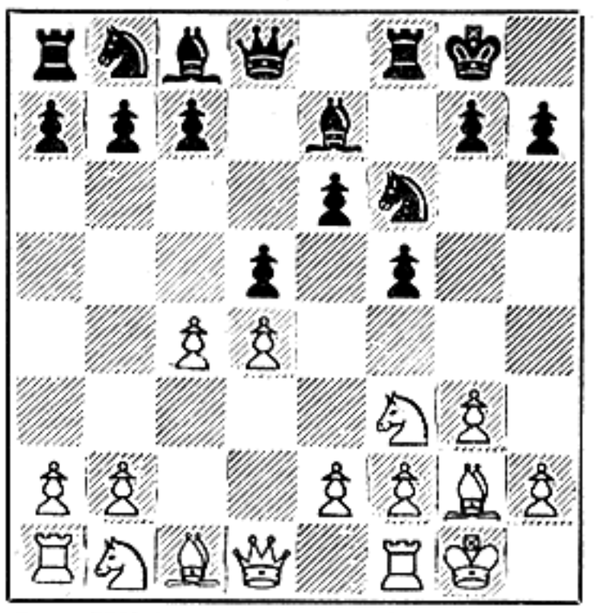
No. 9: THE BLACK BULGE

This game shows why the Dutch Defense is a favorite of combinative players. From the nineteenth move on Black plays one brilliancy after another. The contest took place at Hastings in 1932 and the victor, with the Black pieces, was F. D. Yates, six times Chess Champion of Great Britain. He was opposed by the late Vera Menchik, Women's Chess Champion of the World. Follow the diagrams from left to right — across both pages.

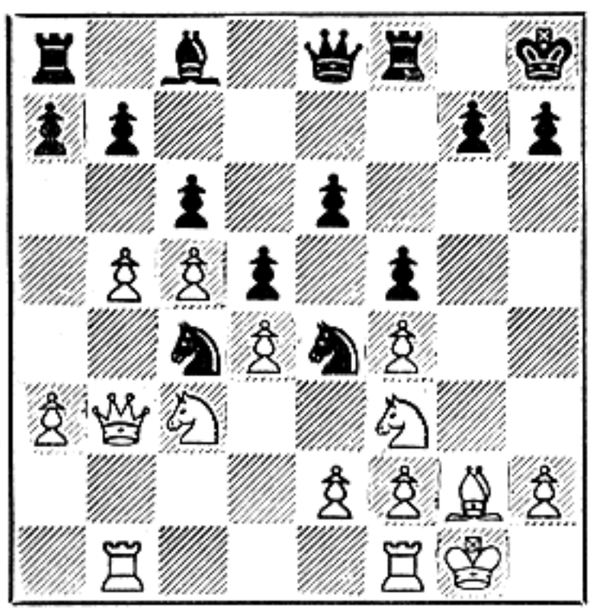
by JACK W. COLLINS



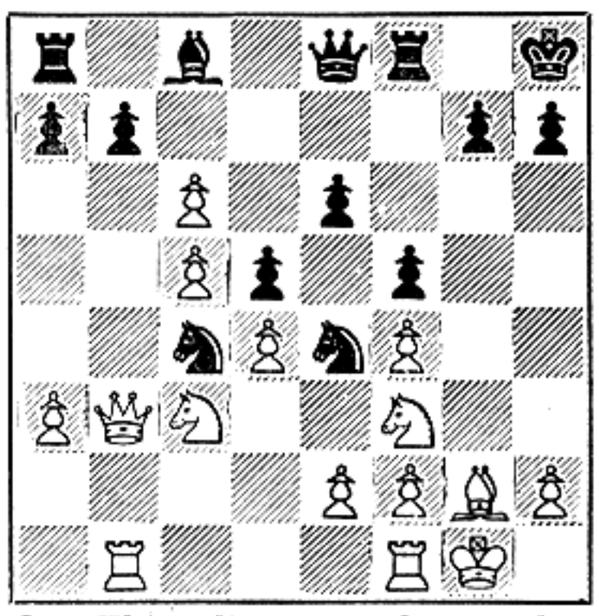
1 The first moves of the opening have been 1 P–Q4, P–K3; 2 Kt–KB3, P–KB4, reaching the above position. Yates has answered Miss Menchik's Queen's Pawn debut with the tactically promising Dutch Defense. This opening often gives Black good chances of working up a dangerous King-side attack.



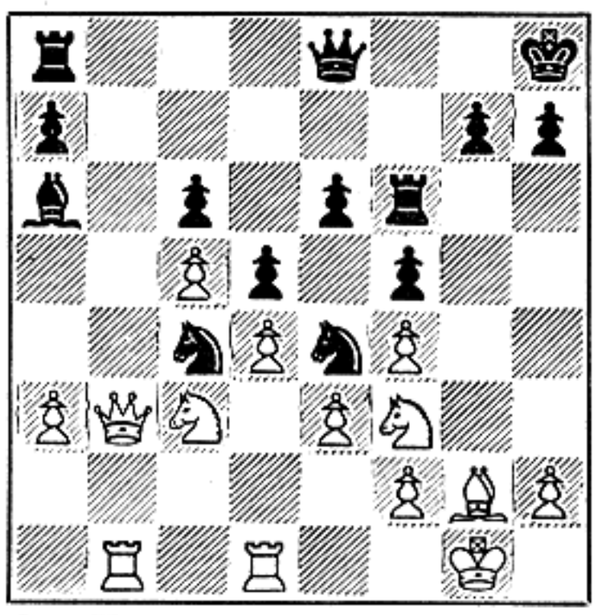
2 White prepared a fianchetto with 3 P–KKt3 and Black developed his Knight at KB3. Then Menchik moved 4 B–Kt2 and Yates replied B–K2. Next both players castled, and after 6 P–B4, P–Q4 the situation shown in this diagram arose. White and Black have chosen patterns well recommended by theory and practice.



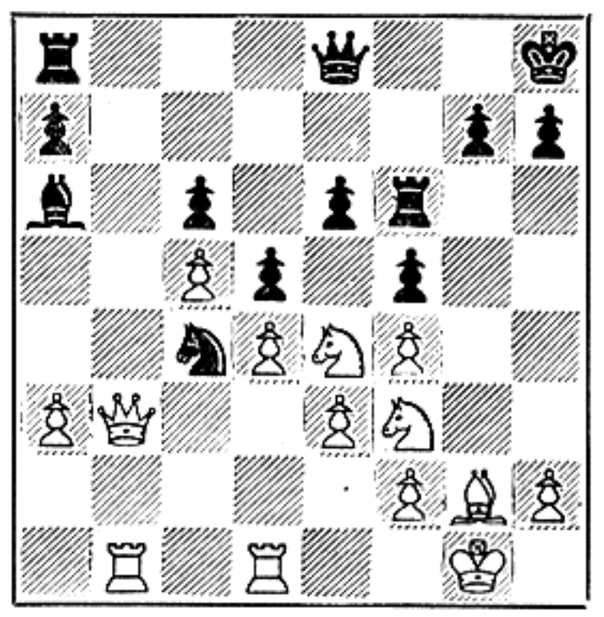
7 Quickly seizing the chance to disrupt White's Pawn formation, Black made the first capture of the game with 15 . . . BxB. When White recaptured 16 PxB, Yates then answered Kt–K5. Now the threat is Kt–Q7, menacing Queen and Rook, and White must waste no time finding a defense to it.



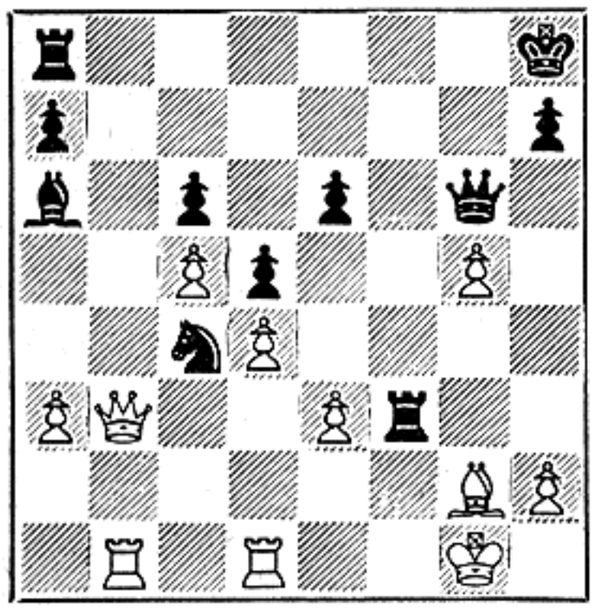
8 This diagram shows that Menchik just played 17 PxP, in an effort to carry out her plan of exploiting the Queen-Knight file. It will soon become evident that this was unwise for it only gives Black's QB another useful diagonal. The simple 17 KR–Q1 was a preferable move.



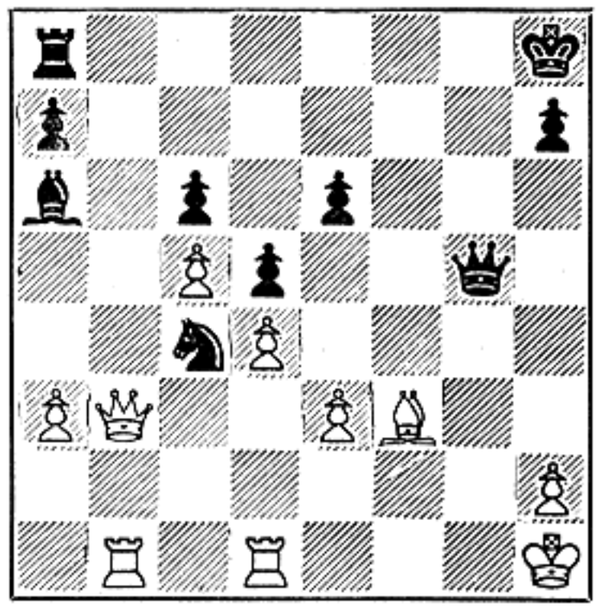
9 Yates recaptured PxP and White went on with 18 KR–Q1. Then Black occupied QR3 with his Bishop, taking advantage of the newly opened diagonal. In order to strengthen her BP and QP, Menchik next moved 19 P–K3. After which Yates signalled the grand offensive by playing R–B3.



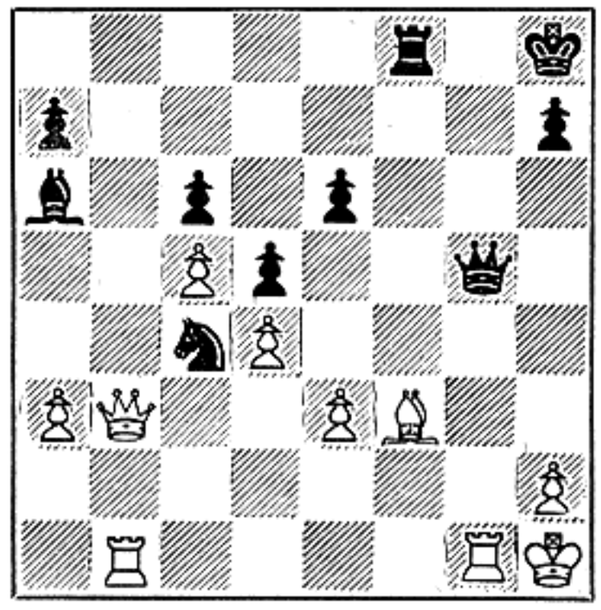
10 Realizing that Black was mounting a strong attack, the first player sought to break it by simplifying with 20 KtxKt. The truth is that White is in rather a bad way. Having banked so much on the QKt-file, White now discovers it offers no counter-play, due to Black's control of its vital squares.



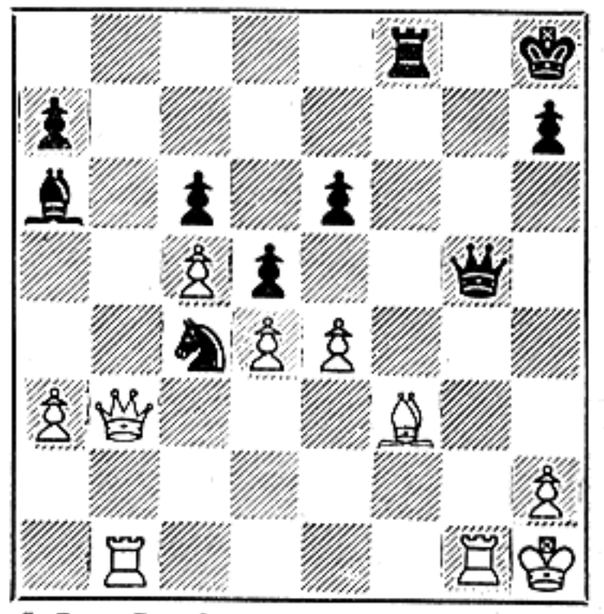
15 Then White played 24 KtxP, guarding his KtP and remaining a Pawn to the good. But Yates came back with the blow that brilliantly smashed the White King's defenses. He sacrificed the exchange by 24. . . RxKt! This knocks the props from under the KtP and further exposes the Pale Monarch.



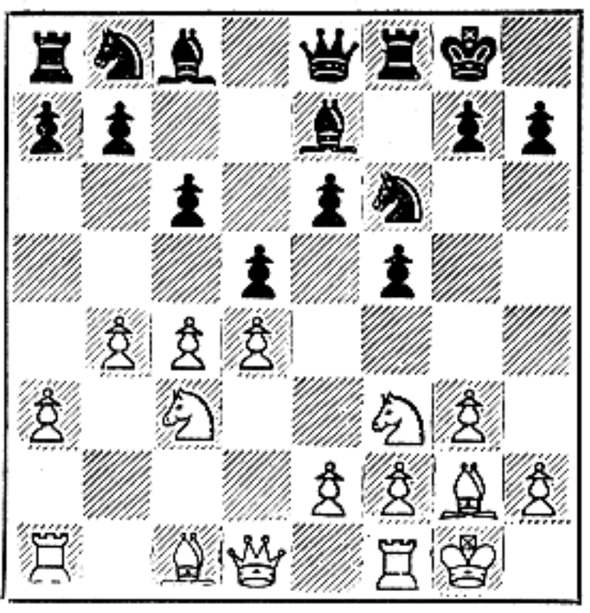
16 Warding off the second invader at KB3, Menchik recaptured 25 BxR. Never letting up for a minute, Black continued with QxPch. As shown in this diagram, White's next move was 26 K–R1. (26 K–B2?, R–KKt1; threatening Q–R5ch loses for White, but 26 B–Kt2 offered more resistance.)



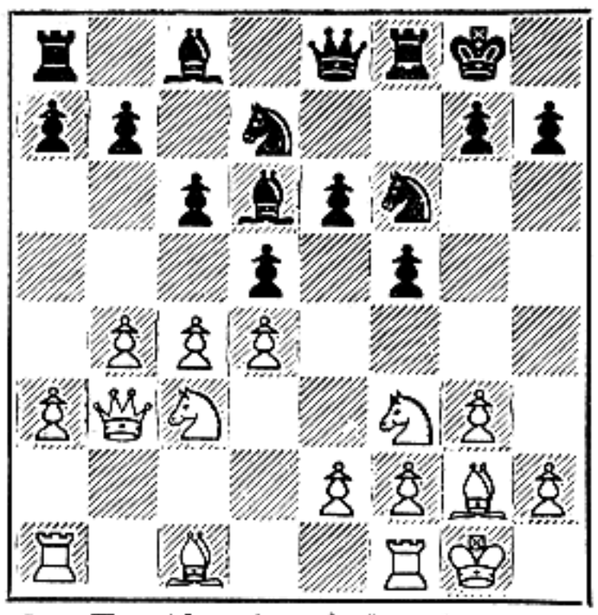
17 Reinforcements were needed so Black played 26 . . . R–KB1, threatening RxB. Then 27 R–Kt1 drew a bead on the Black Queen. By 27 . . . Q–B4 Black preserved his Queen and menaced QxBch in the bargain. However, the real point of this last move only becomes clear after the thirty-first move of Black.



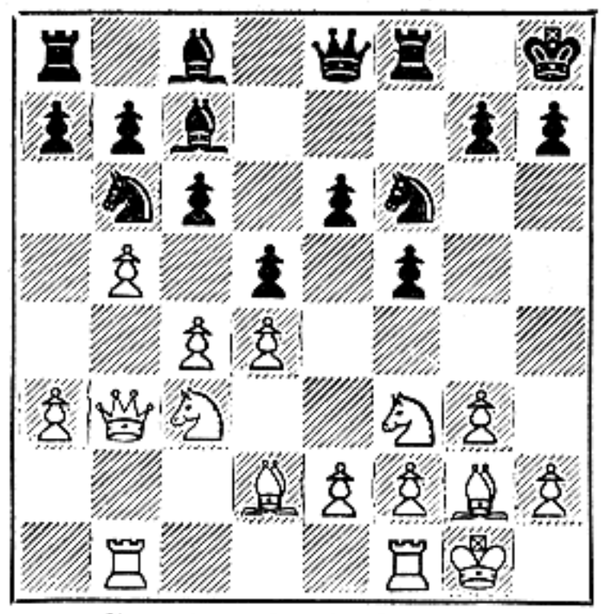
18 Look at the picture! White has moved 28 P–K4!, leaving the Bishop unprotected, giving the Queen access to the King-side, and nudging the opposing Queen. A clever trap, for if 28 . . . QxB ch??; 29 QxQ, RxQ; 30 R–QKt8ch and White mates in 2! But Black is too wary.



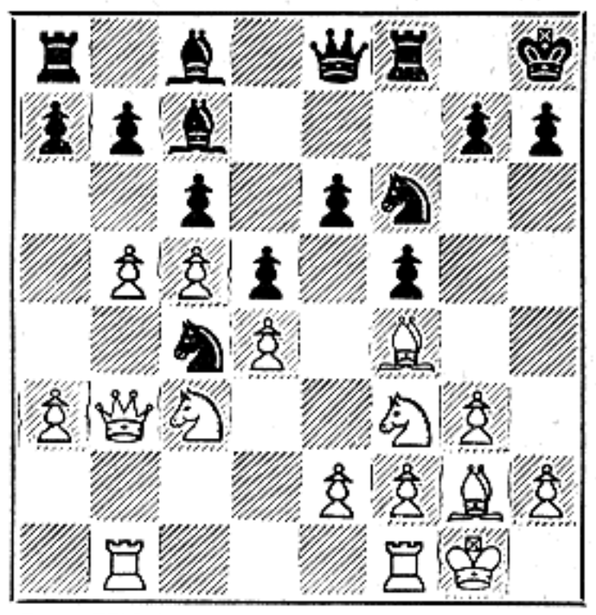
3 After 7 Kt–B3, Black supported his QP with P–B3. Then White began operations on the Queen-side with 8 P–QR3. With an eye to swinging the Queen over to the King-side, Yates replied with Q–K1, and Menchik's ninth move was P–QKt4. The lines are drawn; White and Black attack on opposite wings.



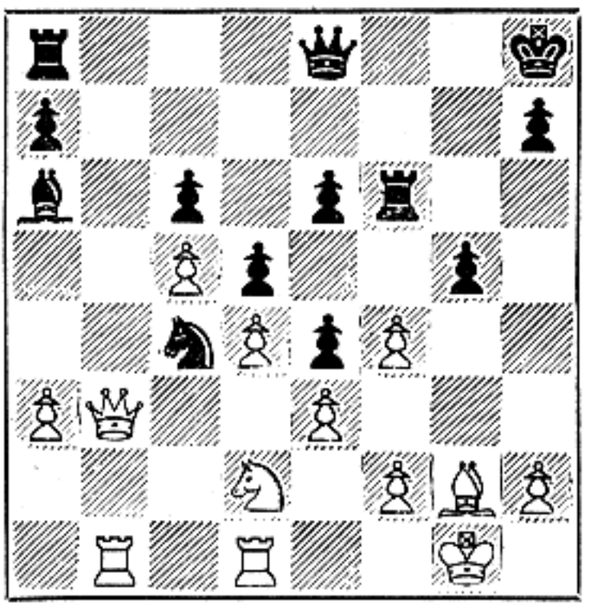
4 Furthering development, Black played 9 . . . QKt–Q2, and White put more pressure on the left flank with 10 Q–Kt3. To have another piece bearing on the White castled position, Yates moved his Bishop to Q3. White plans to open the QKt–file for penetration purposes, and Black hopes to open King-side files.



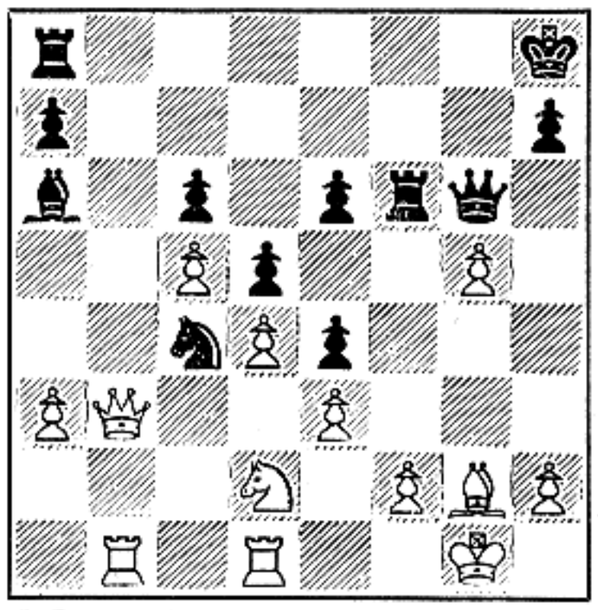
5 Convinced of the value of the QKt-file, Menchik played 11 R–Kt1 and Yates retreated his Bishop to QB2. Then 12 B–Q2, K–R1; 13 P–Kt5, Kt–Kt3! continued to this position. Note that if Black had not withdrawn his Bishop White would have been able to fork B and Kt with P–B5 now.



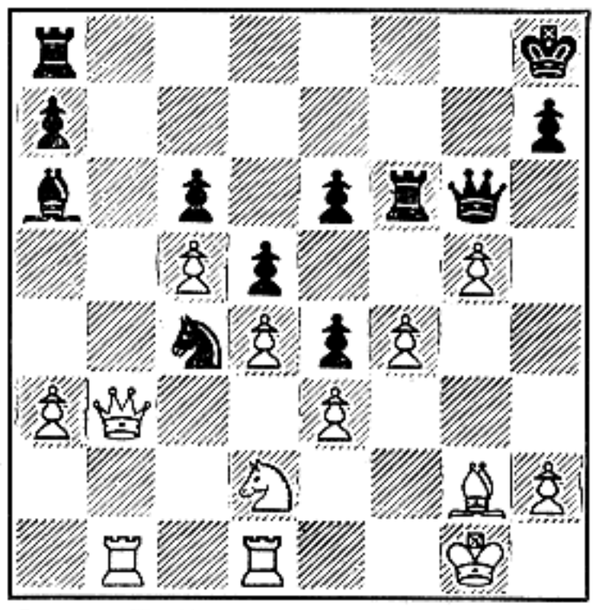
6 White threatened Black's Knight by advancing 14 P–B5, and Black jumped on QB5 with the attacked steed. In order to stop Black from playing P–K4 Menchik then essayed the risky 15 B–B4. Logically motivated by a desire to prevent Black's KP moving, this is, however, primarily White's undoing.



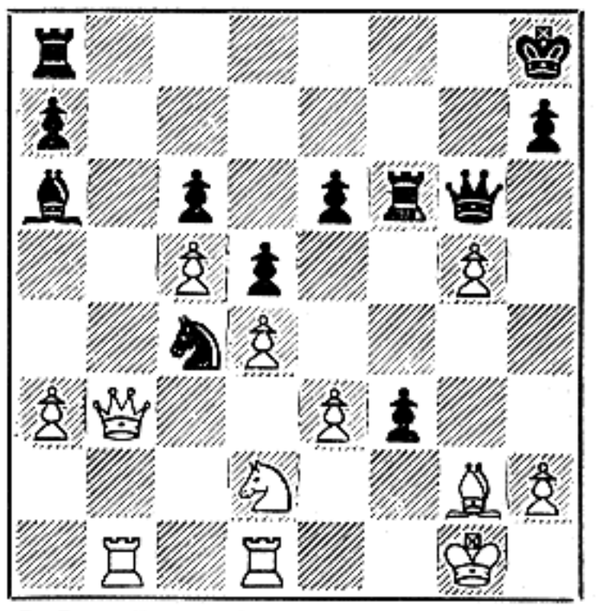
11 To obtain an open KB-file, Yates recaptured 20 . . . BPxKt and Menchik withdrew her menaced Kt to Q2. Whereupon the surprising and elegant 21 . . . P–Kt4! popped up. This brilliant stroke rips a hole in the White defenses through which the Black army promptly pours. The bulge begins.



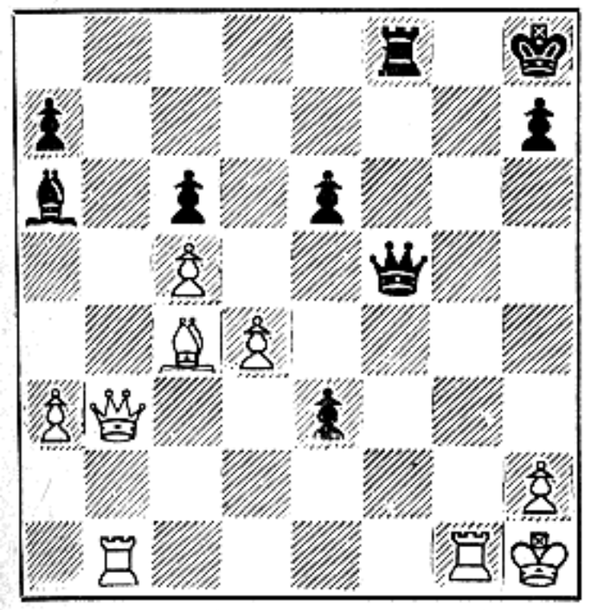
12 The above diagram shows that White played 22 Px P and Black, apparently giving away his rook, moved Q–Kt3! Actually the Rook is untouchable, for if 23 PxR??, R–KKt1; 24 K–B1, KtxP double ch, 25 K–K1, KtxB mate! This little variation, "that never happened," proves how nicely Black has calculated.



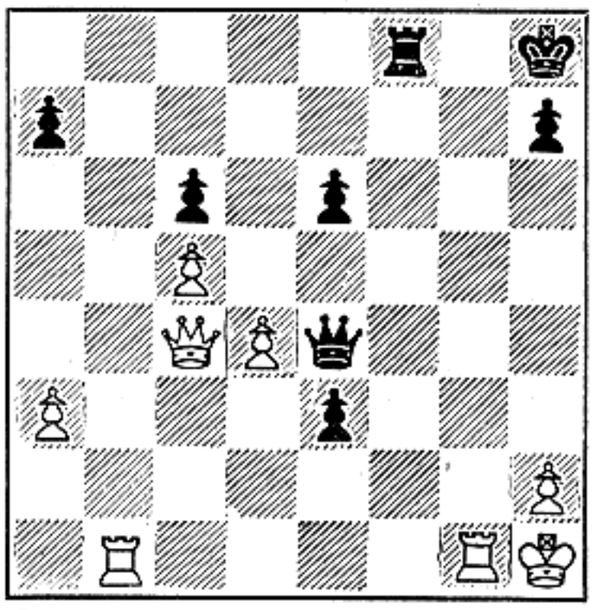
13 Politely declining the all too Grecian gift, the Lady Champion played 23 P–B4, rendering at least temporary protection to the Knight-Pawn. It looks as if White has won a Pawn and Black must lose time moving his King-Rook. How is Yates to keep his initiative?



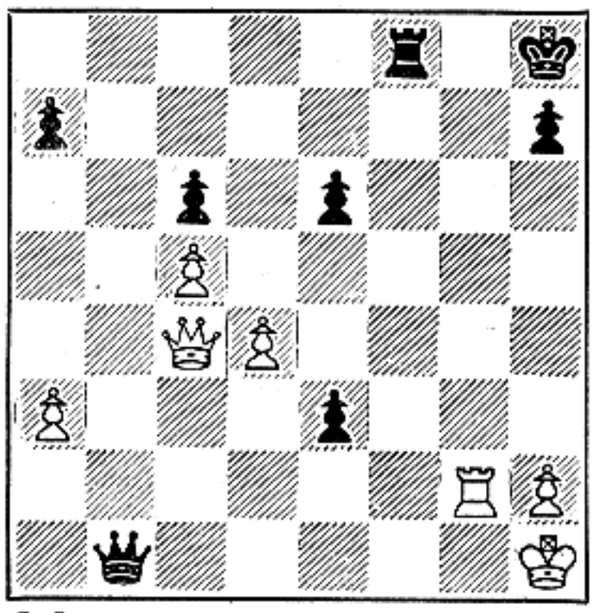
14 Just by exercising the Pawn's most infrequently used function. In other words, Black's twenty-third move was PxP e.p. Now the second player threatens both QxP and PxB. The position is critical. For example if White were to blunder and play 24 PxR? Black would answer QxB mate! So the Rook is still taboo.



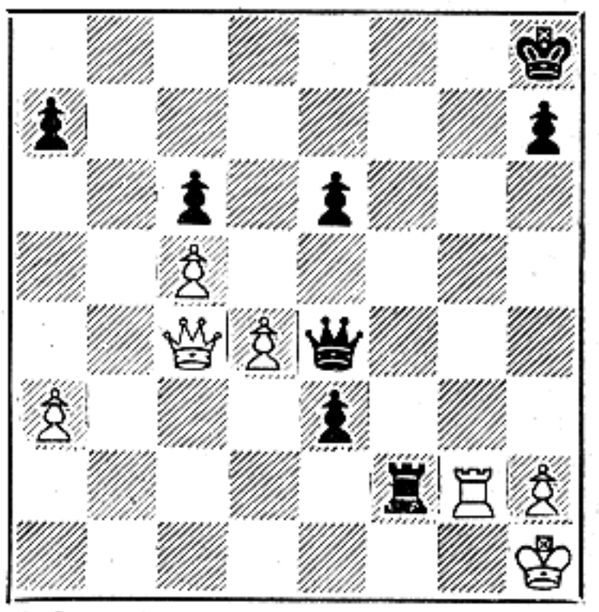
19 Avoiding the pitfall, Yates merely played 28 . . . PxP, attacking the Bishop. So Menchik answered the threat by making a threat with 29 B–K2. Ignoring the danger to his Knight, in order to widen the bulge into the enemy line, Black pushed his Pawn to K6. White continued with 30 BxKt.



20 Black recaptured 30 . . . BxB and White subtracted the dark men with 31 QxB. Throughout the whole game the Black Queen had a monopoly on checks and she further demonstrated it with Q–K5ch. Now, a Rook minus, Black has broken through the last barricades and begins the mopping up.



21 There being no alternative, Menchik interposed with 32 R–Kt2, and Yates promptly grasped the other Rook by 32. . . . QxQRch. By a long series of sparkling moves the Champion of Britain has won himself a chess game and added another gem to the treasury of beautiful chess.



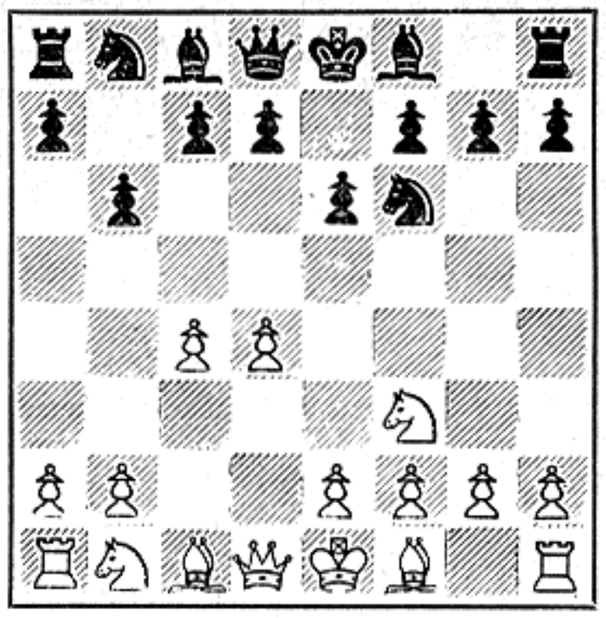
22 Compelled to return to Kt1, White hung on with 33 R–Kt1 and then Black did a repeat performance with Q–K5ch. Again lacking a choice, White played 34 R–Kt2 and the black bulge was completed with R–B7. White resigned, as she would be checkmated on the next move by either QxR or R–B8.

Chess Movies

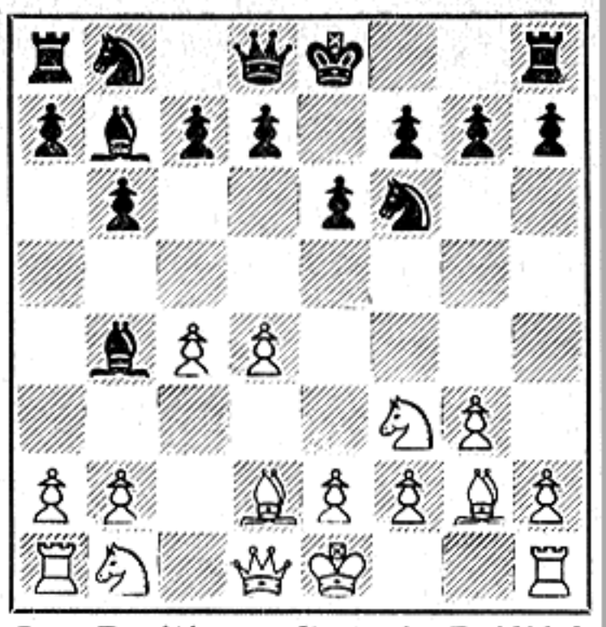
NO. 11: SHADOWS BEFORE

As "the child is father of the man," so the teen-age chessplayer sires the future Grandmaster. This game features Mikhail Botvinnik when he was only sixteen years old. The subsequent Nottingham co-winner, USSR Champion, and challenger for the world title, here defeats N. Grigoriev, noted endgame composer (Moscow, 1927). Follow the diagrams from left to right, across both pages.

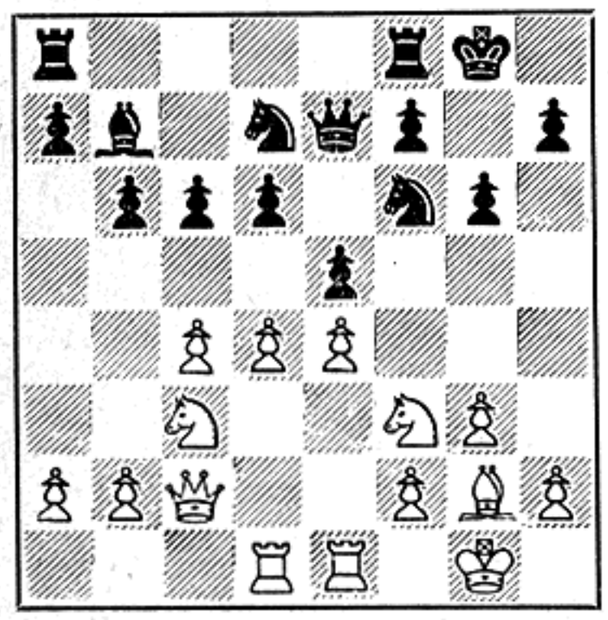
by JACK W. COLLINS



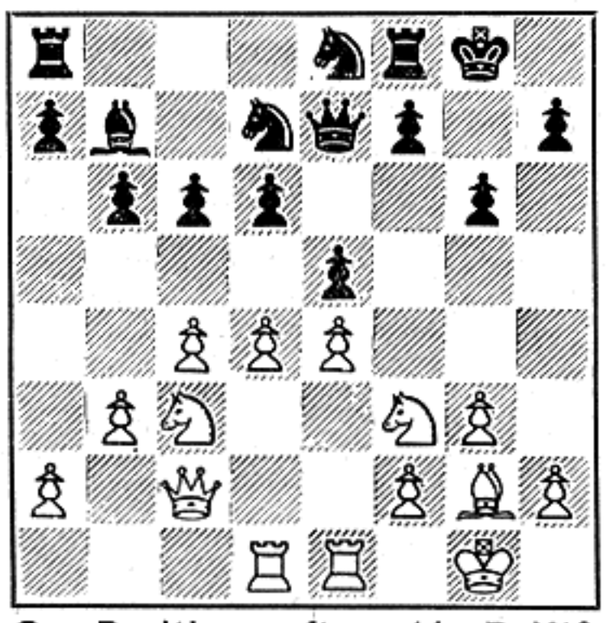
1 This position was reached after the following moves: **1 P–Q4, Kt–KB3; 2 P–QB4, P–K3; 3 Kt–KB3, P–QKt3.** Black is playing the Queen's Indian Defense. He will try to get control of K5 and mount a K-side attack on the strength of it. White should capitalize on his strong Pawn-center.



2 **Position after 4 P–KKt3, B–Kt2; 5 B–Kt2, B–Kt5ch; 6 B–Q2.** Feeling that otherwise his KB will be out of play, Grigoriev is in the process of exchanging it for White's QB. The other pair of Bishops are counter-fianchettoed, the Kings are ready to Castle, and the whole position is well balanced.



7 **Position after 12 . . . P–Kt3; 13 KR–K1, P–B3.** The two White Rooks, pillar-like, bolster Botvinnik's center structure. Grigoriev played P–Kt3 to stop White from going Kt–KR4–B5 and to make . . . P–KB4 possible later. His last Pawn push was to prevent White's other Knight settling on Q5.



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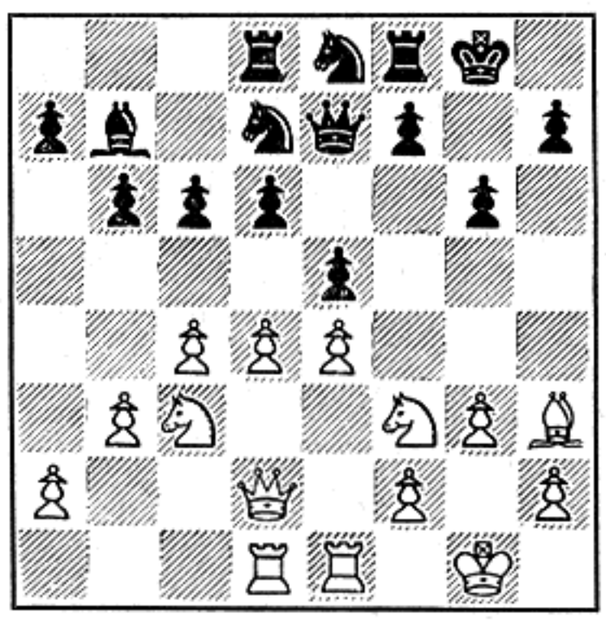
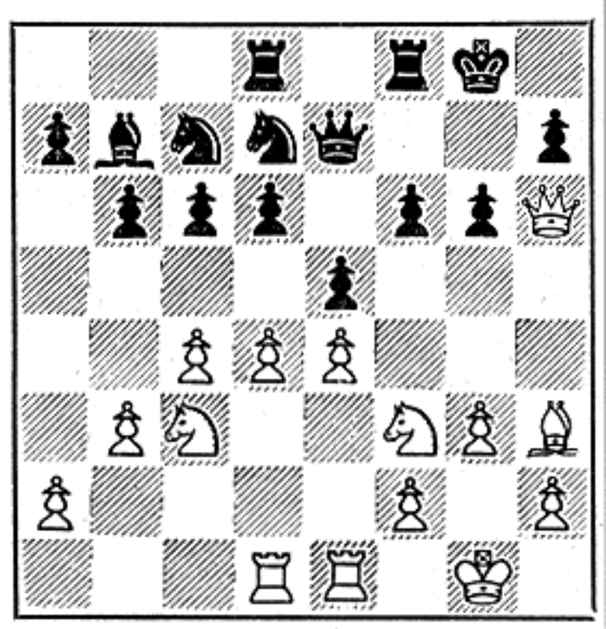


9 **Position after 15 Q–Q2, R–Q1; 16 B–R3!** Now White is threatening to win a Pawn by 17 BxKt. For then if 17 . . . Q or RxB; 18 PxP, and Black cannot play 18 . . . PxP without losing a whole piece. See the scope of White's Queen! It bears heavily on the Q-file and radiates to KR6.



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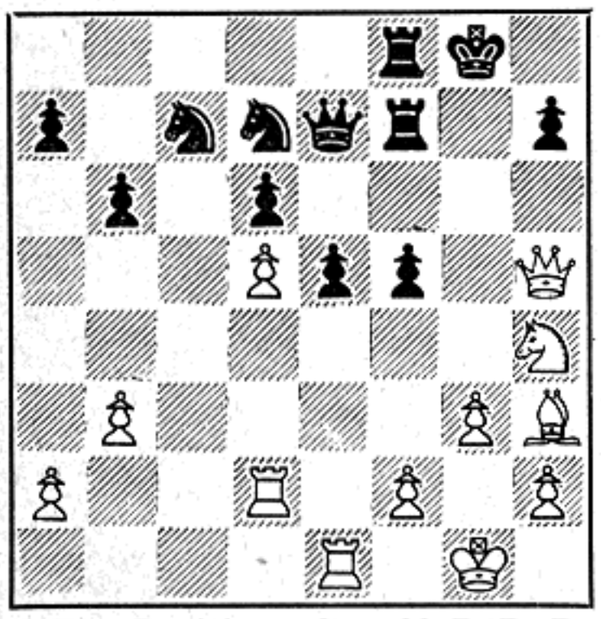

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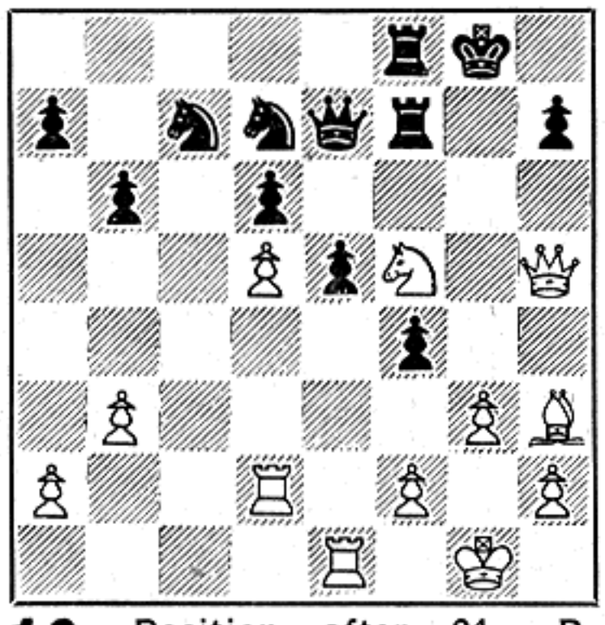

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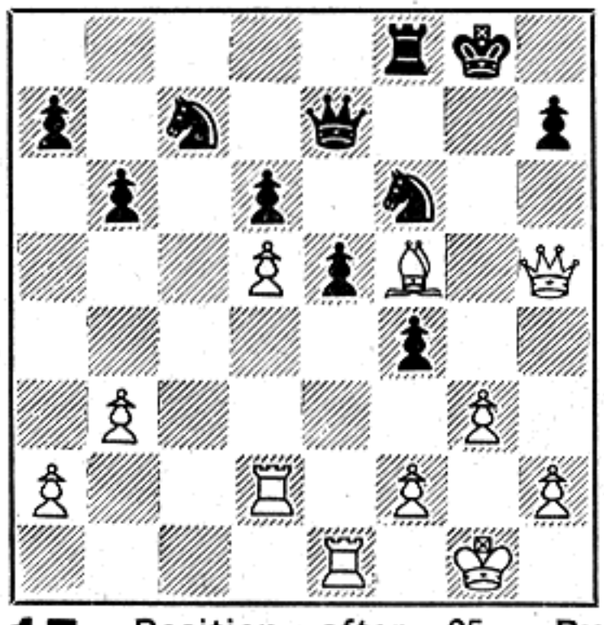

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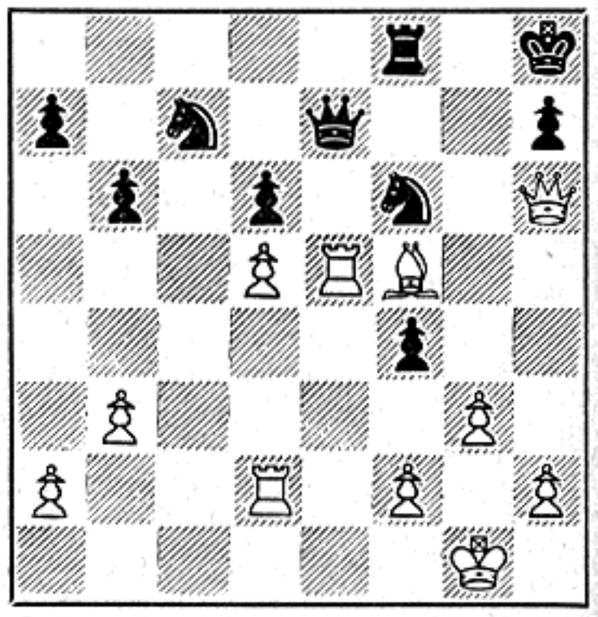

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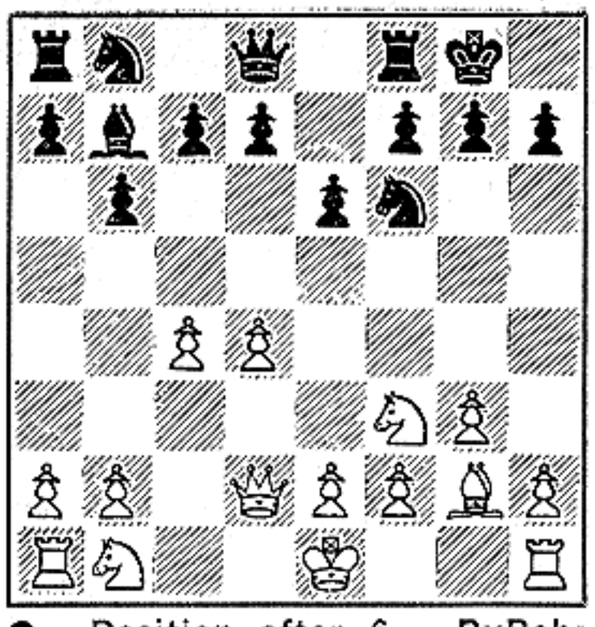
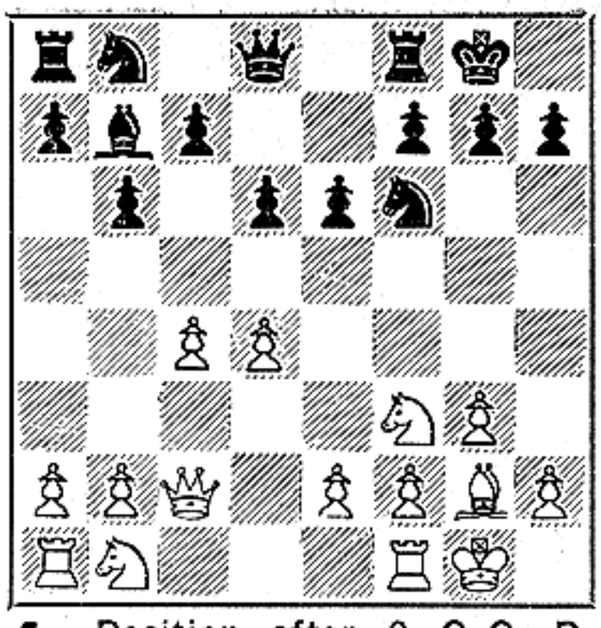
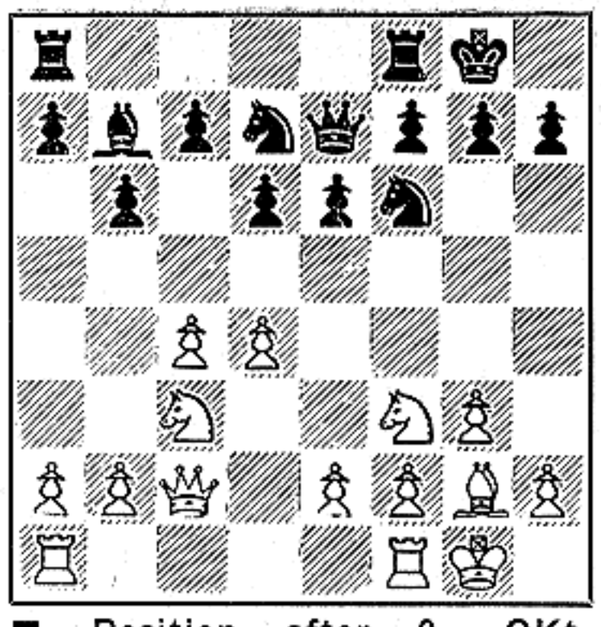


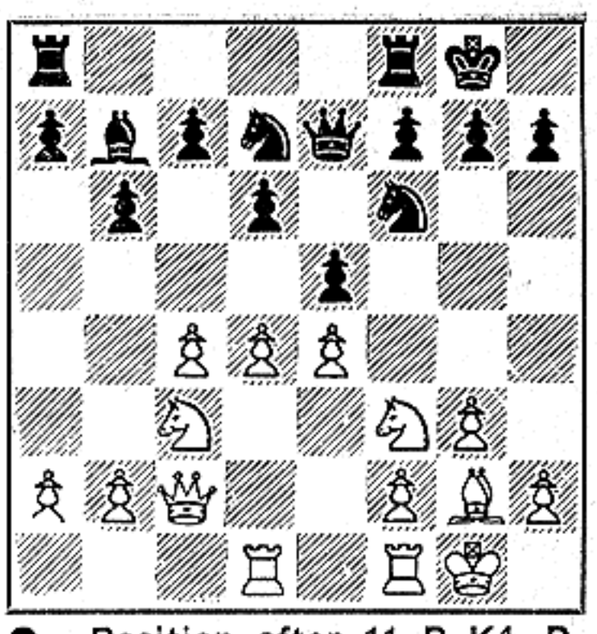
3 Position after 6...BxBch; 7 QxB, O–O. Botvinnik recaptured with his Queen and so he will be able to normally develop his Knight at QB3. Black still has a firm grip on K5 with his Bishop and Knight, but White is about prepared to dispute the all important square. Much of modern opening theory centers about such struggles.



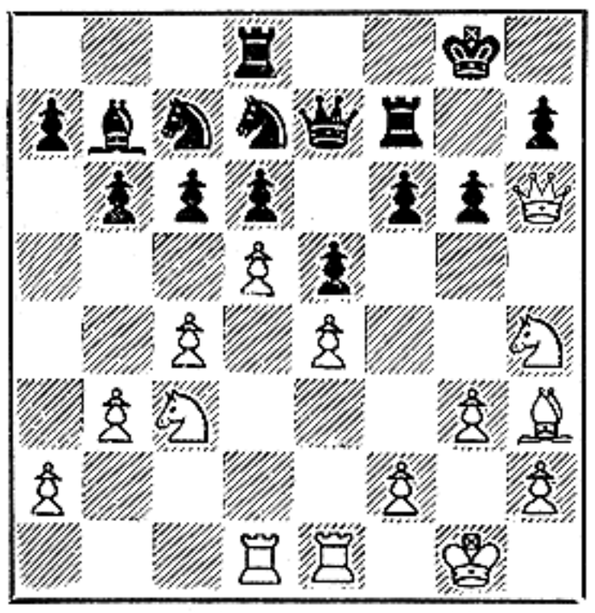
4 Position after 8 O–O, P–Q3; 9 Q–B2! Now it is clear that our young hero is fully aware of what his K4 means. He has his Queen trained on it and his Knight will soon lend a helping hand. Now 9...B–K5; 10 Q–Kt3, (intending 11 Kt–B3!) B–Kt2; 11 Kt–B3, Kt–K5; 12 Kt–KKt5! upsets Black.



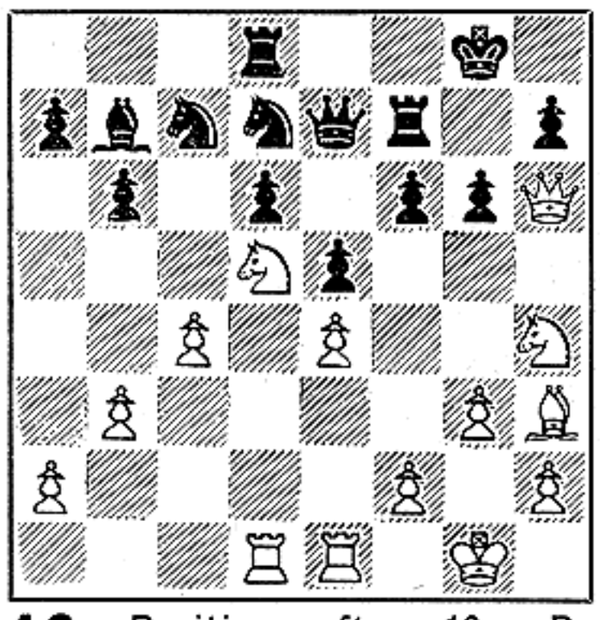
5 Position after 9...QKt–Q2; 10 Kt–B3, Q–K2. White has emerged the winner in the battle for K4 and the reward is his ability to advance the King-Pawn. Black has his Queen at K2 and QKt at Q2 so that he can play P–K4 and thereby establish his own strong central-point.



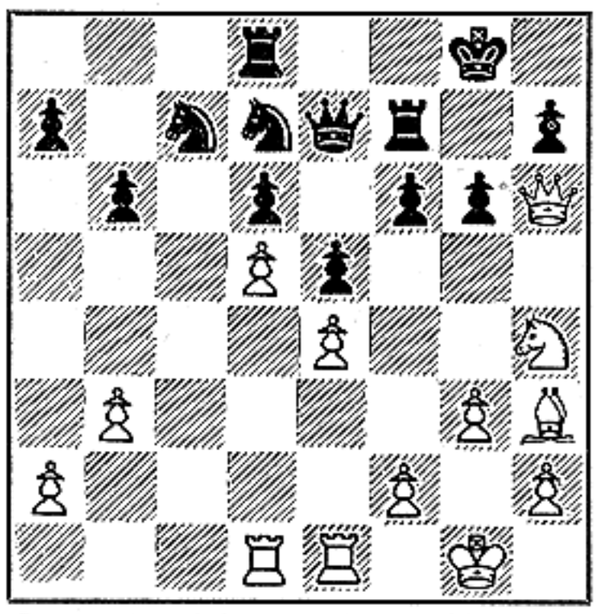
6 Position after 11 P–K4, P–K4; 12 QR–Q1. The situation has changed a little and the tension is increasing. Two more Pawns are in the center proper and Botvinnik has a Rook on a potentially open file. Now both players must consider the merits and demerits of exchanging Pawns.



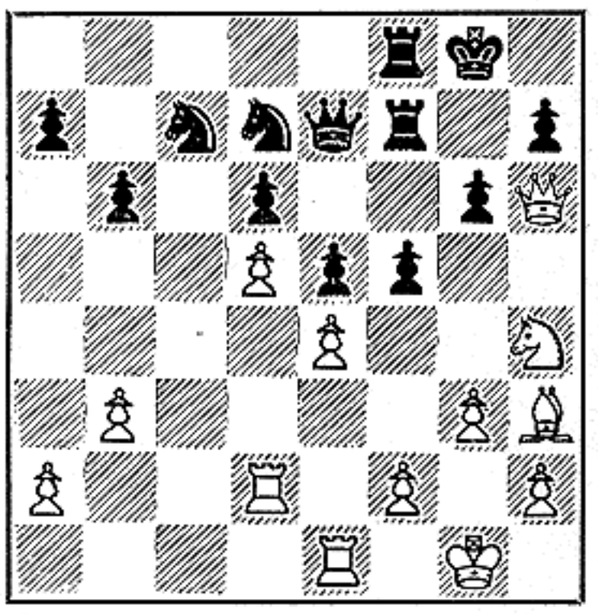
11 Position after 18 Kt–KR4, R–B2; 19 P–Q5. Grigoriev is unable to play ... Kt–K3, which he might well have done on his 18th turn. Botvinnik's possession of Q5 is one of the decisive factors in the contest. It restricts Black and is a jumping-off square. And the boy knows it!



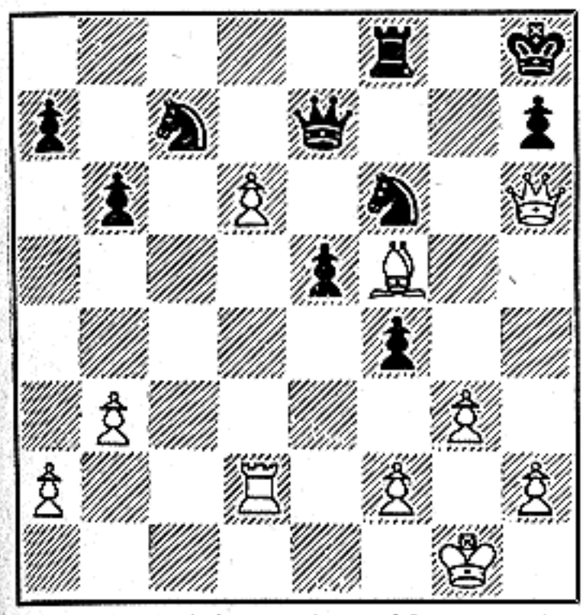
12 Position after 19...Px P; 20 KtxQP. White is threatening 21 KtxQ, as well as 21 KtxKt. Hence Black must capture the piece with either his Bishop or Knight. If 20... KtxKt? 21 BPxKt and White gets command of K6, with the immediate threat of 22 B–K6 winning the exchange.



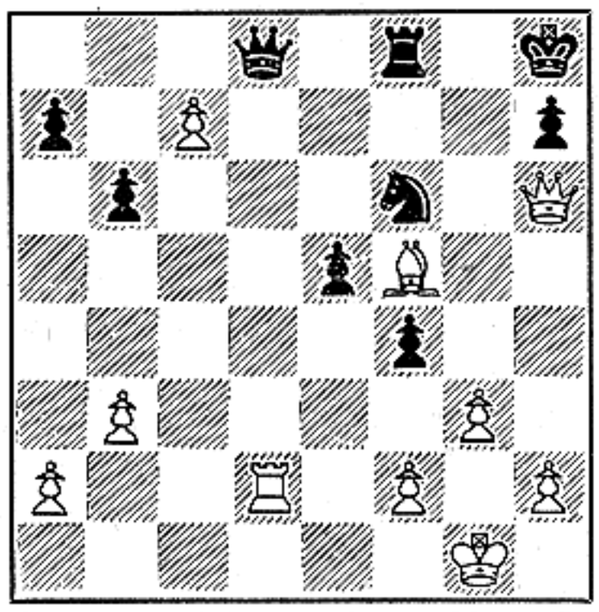
13 Position after 20...Bx Kt; 21 BPxB. Grigoriev saw that KtxKt was unsatisfactory, so he swapped with his Bishop. Botvinnik was forced to close the Q-file again, (21 RxB?, KtxR) but he was not too displeased as he now has strong points at K6 and QB6, due to his new QP.



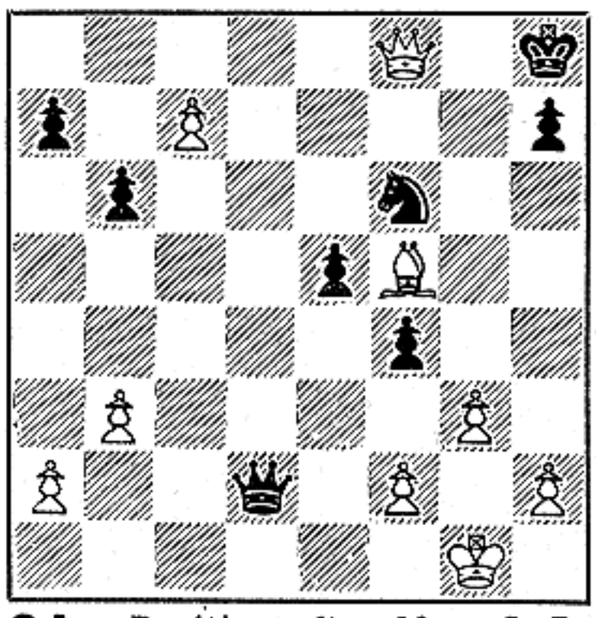
14 Position after 21...QR–KB1; 22 R–Q2, P–B4. After much preparation, Black has advanced his KBP, stock in such positions, and hopes to obtain counter-play with his doubled Rooks on the KB-file. Botvinnik has foreseen this and his pieces are all set to repel the thrust.



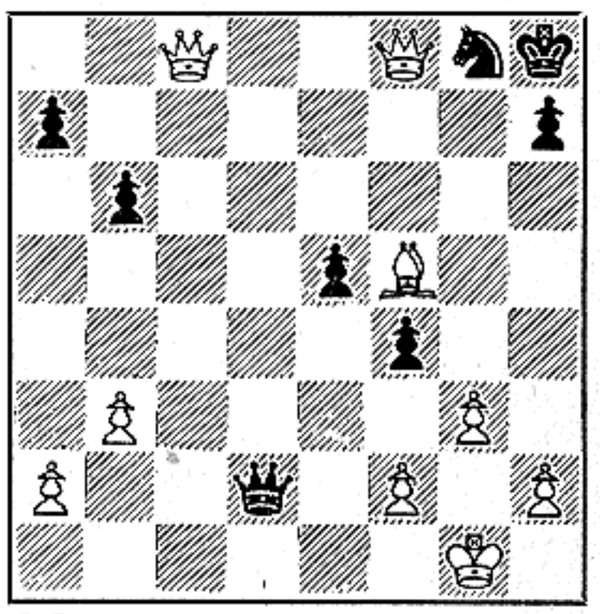
19 Position after 28...PxR; 29 P–Q6. The Black Queen and Knight are forked. This was what White calculated when he sacrificed his Rook. And, in addition, he has a bead on the Rook, a killing passed Pawn, and an active Rook. All of which spells combination and final victory.



20 Position after 29...Q–Q1; 30 PxKt. Grigoriev withdrew his Queen to the first rank where he figured it would protect his Rook and pin the White QP. But again young Botvinnik sees farther. He takes the Knight, threatens the Queen with Rook and Pawn, and offers his own Rook.



21 Position after 30...QxR; 31 QxRch. The end is in sight. White is only a Pawn ahead, but what a Pawn. Grigoriev is in check and has but one answer. He has won back the exchange (for the moment) and his Queen is deep into Botvinnik's domain, and yet he is hopelessly lost.



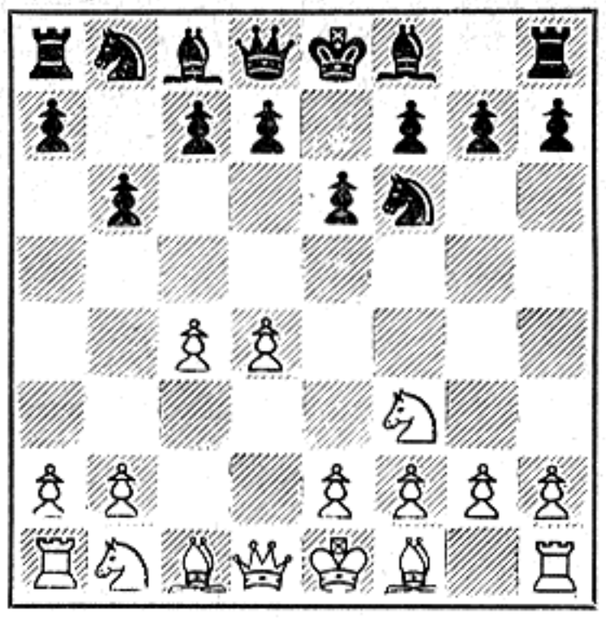
22 Position after 31...Kt–Kt1; 32 P–B8(Q), Resigns. After a few "spite" checks (32...Q–Q8ch; 33 K–Kt2, P–B6ch; 34 K–R3, Q–B8 ch; 35 K–R4) White would mate with Q–B6 or QxKt. Sixteen-year-old Botvinnik, future Grandmaster, handled this one with striking precision and vigor.

Chess Movies

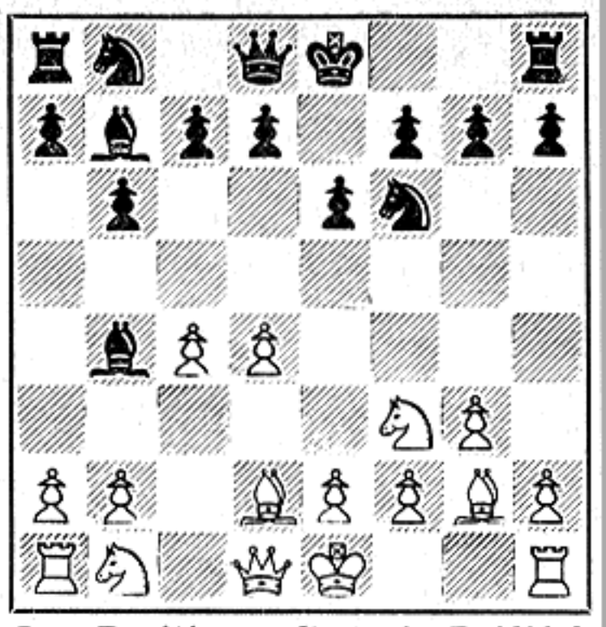
NO. 11: SHADOWS BEFORE

As "the child is father of the man," so the teen-age chessplayer sires the future Grandmaster. This game features Mikhail Botvinnik when he was only sixteen years old. The subsequent Nottingham co-winner, USSR Champion, and challenger for the world title, here defeats N. Grigoriev, noted endgame composer (Moscow, 1927). Follow the diagrams from left to right, across both pages.

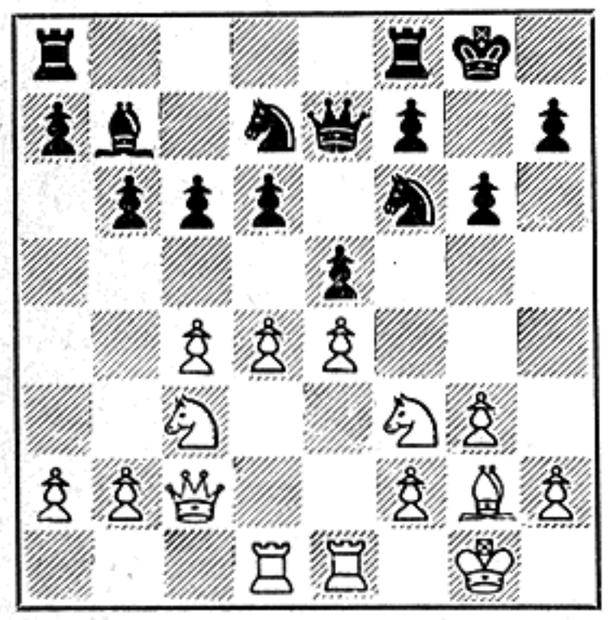
by JACK W. COLLINS



1 This position was reached after the following moves: **1 P–Q4, Kt–KB3; 2 P–QB4, P–K3; 3 Kt–KB3, P–QKt3.** Black is playing the Queen's Indian Defense. He will try to get control of K5 and mount a K-side attack on the strength of it. White should capitalize on his strong Pawn-center.



2 **Position after 4 P–KKt3, B–Kt2; 5 B–Kt2, B–Kt5ch; 6 B–Q2.** Feeling that otherwise his KB will be out of play, Grigoriev is in the process of exchanging it for White's QB. The other pair of Bishops are counter-fianchettoed, the Kings are ready to Castle, and the whole position is well balanced.



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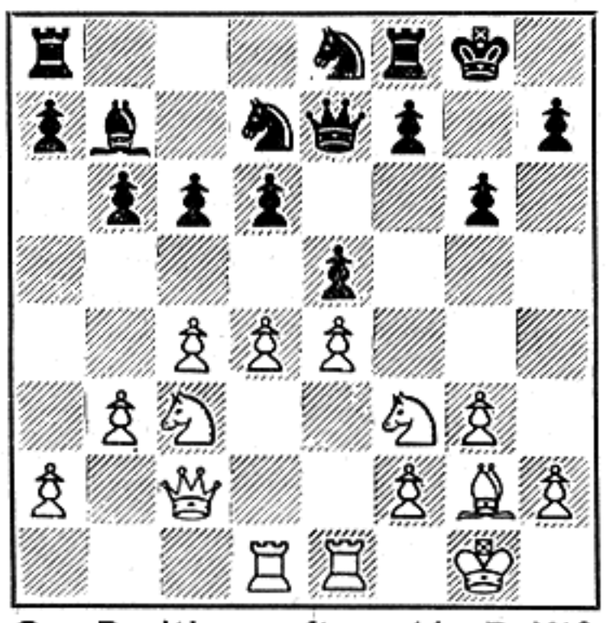

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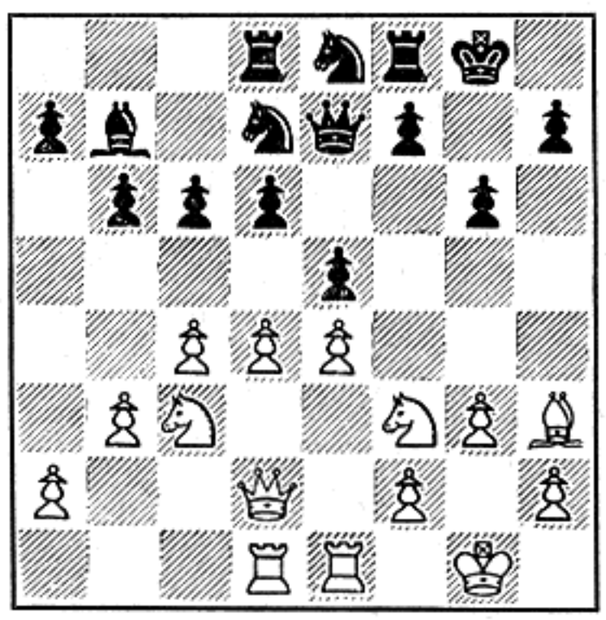

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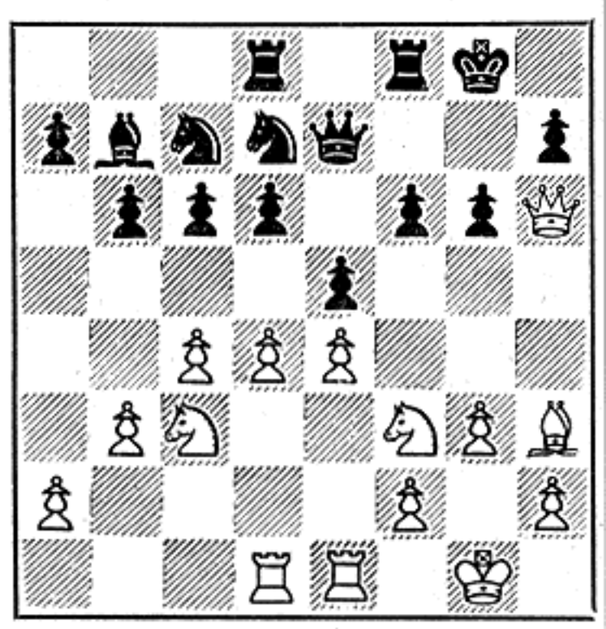

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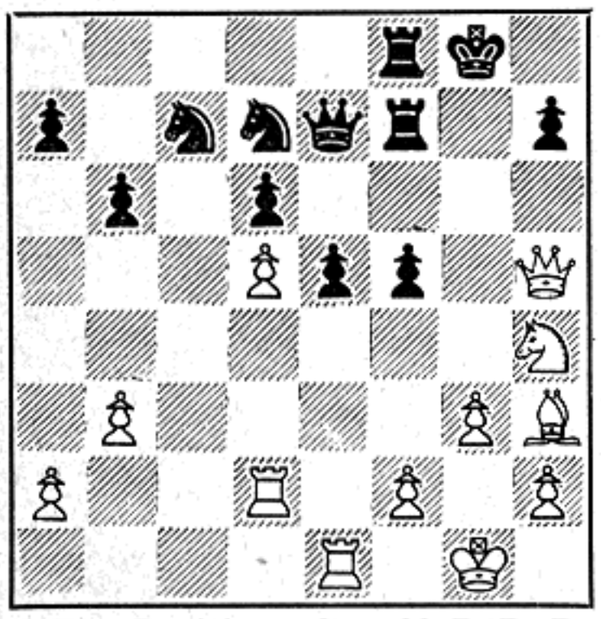

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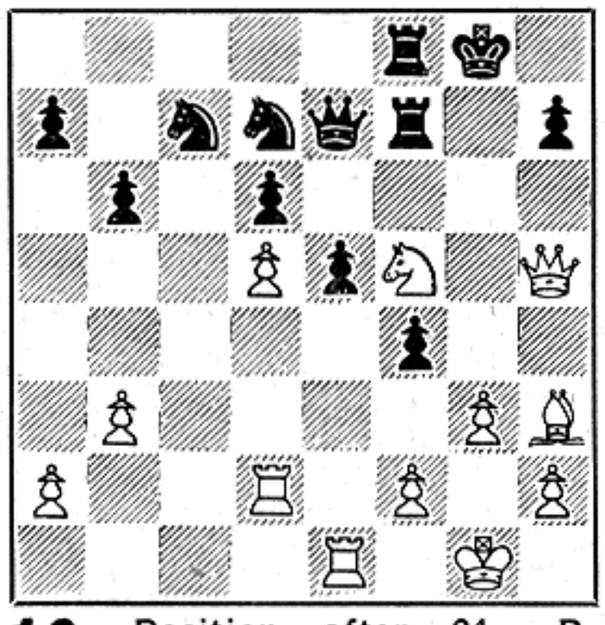

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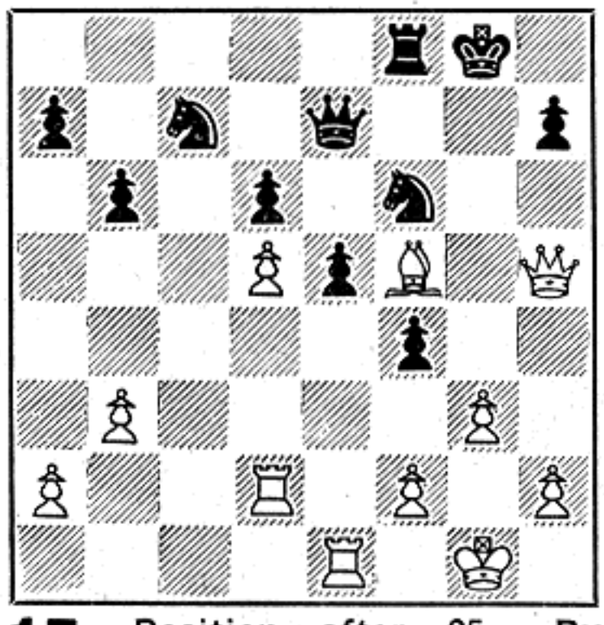

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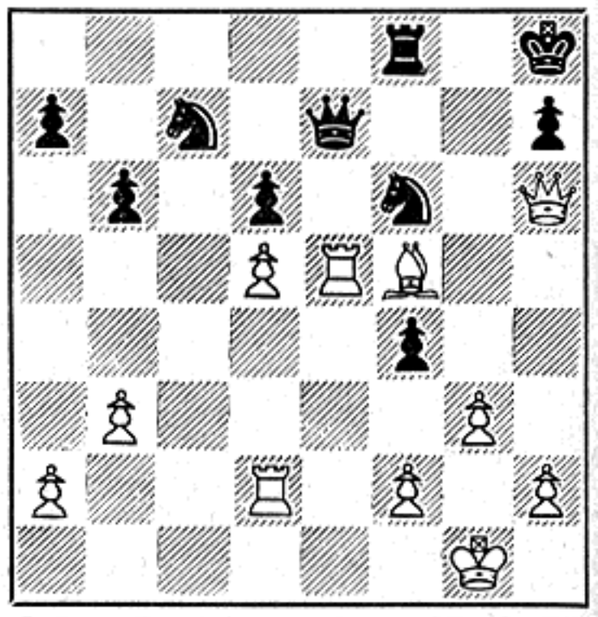

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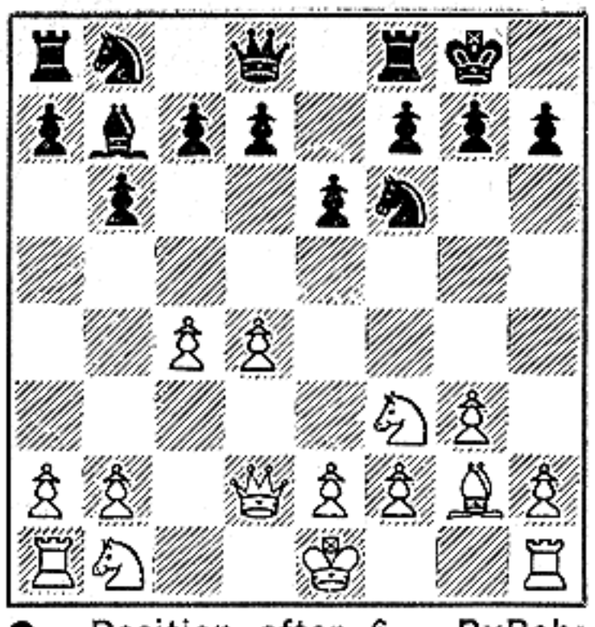

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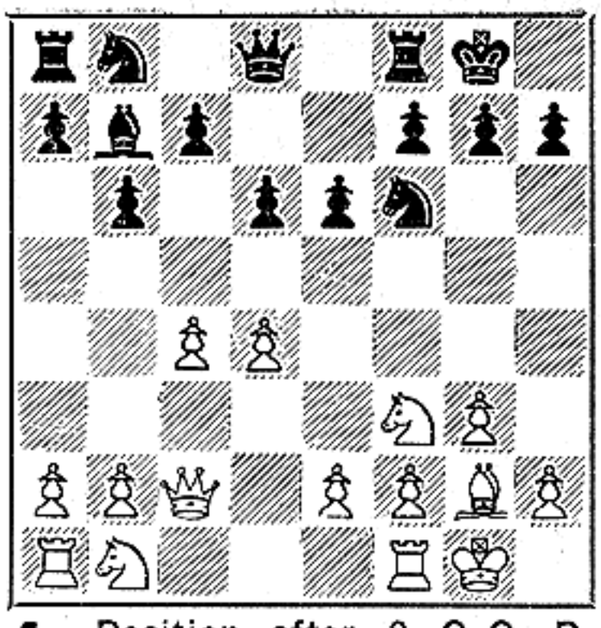

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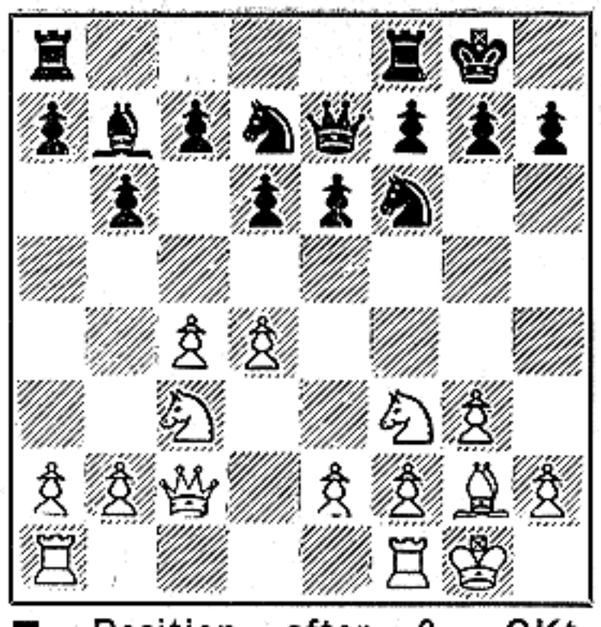

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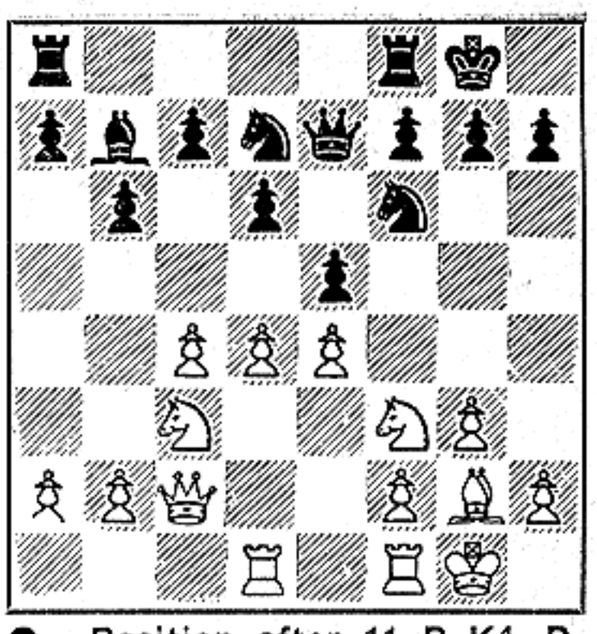

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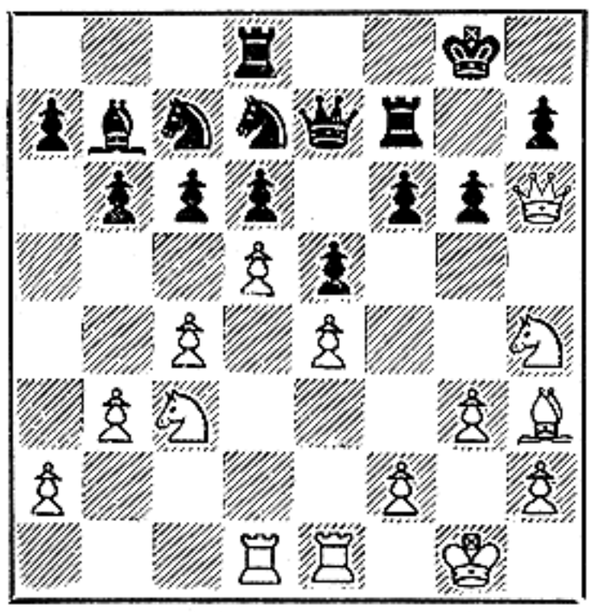

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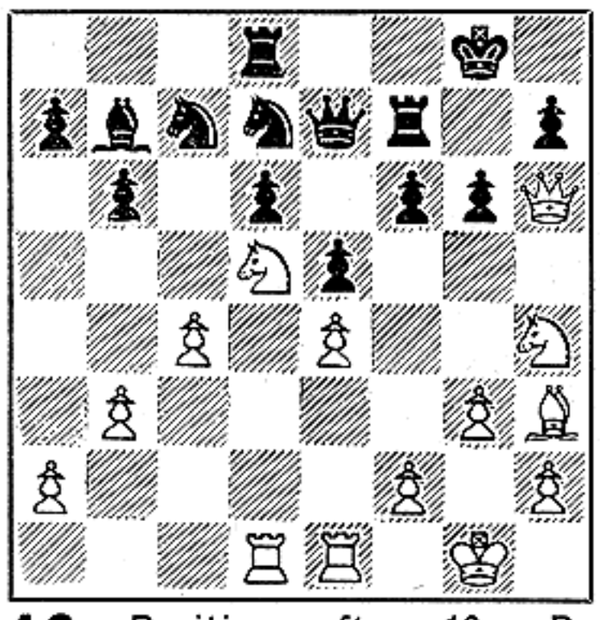
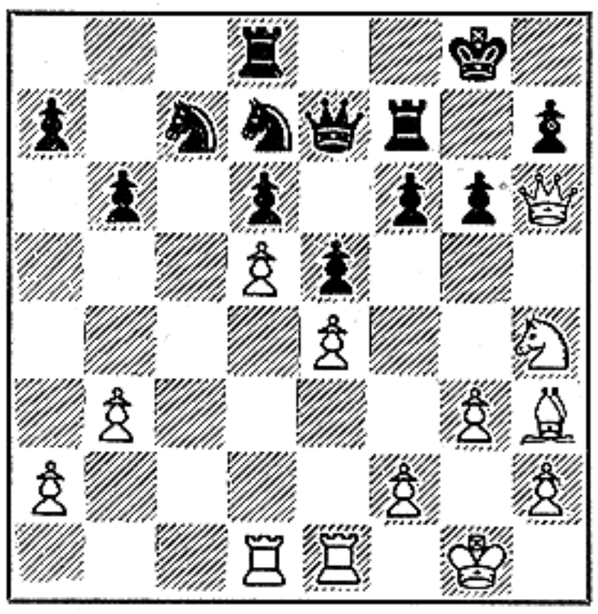
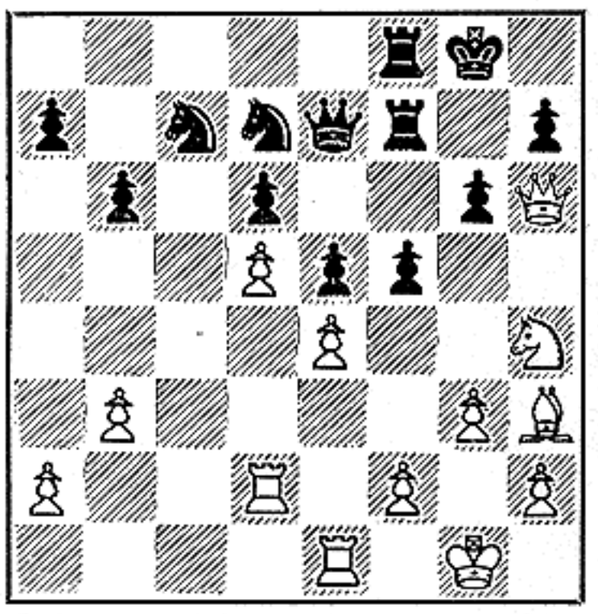


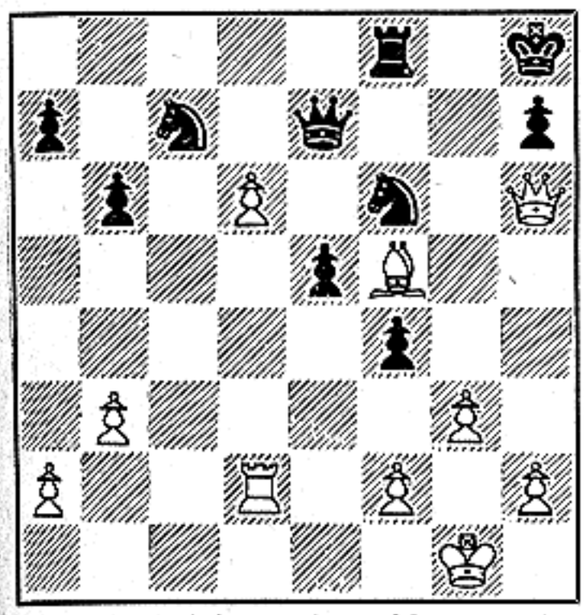
12 Position after 19...Px P; 20 KtxQP. White is threatening 21 KtxQ, as well as 21 KtxKt. Hence Black must capture the piece with either his Bishop or Knight. If 20... KtxKt? 21 BPxKt and White gets command of K6, with the immediate threat of 22 B–K6 winning the exchange.



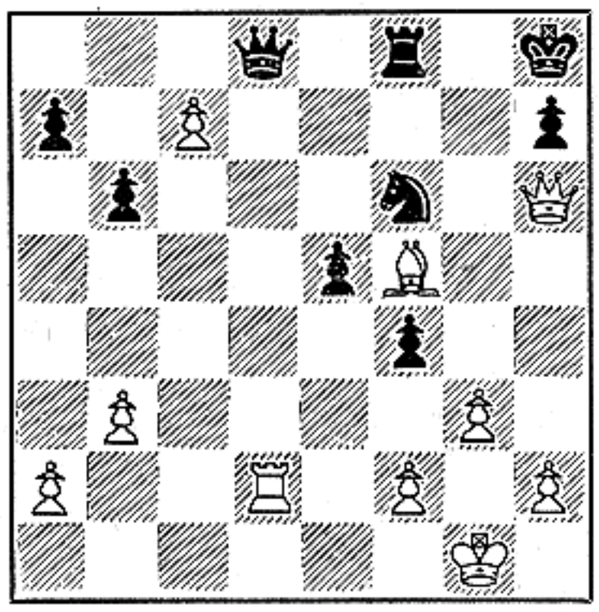
13 Position after 20...Bx Kt; 21 BPxB. Grigoriev saw that KtxKt was unsatisfactory, so he swapped with his Bishop. Botvinnik was forced to close the Q-file again, (21 RxB?, KtxR) but he was not too displeased as he now has strong points at K6 and QB6, due to his new QP.



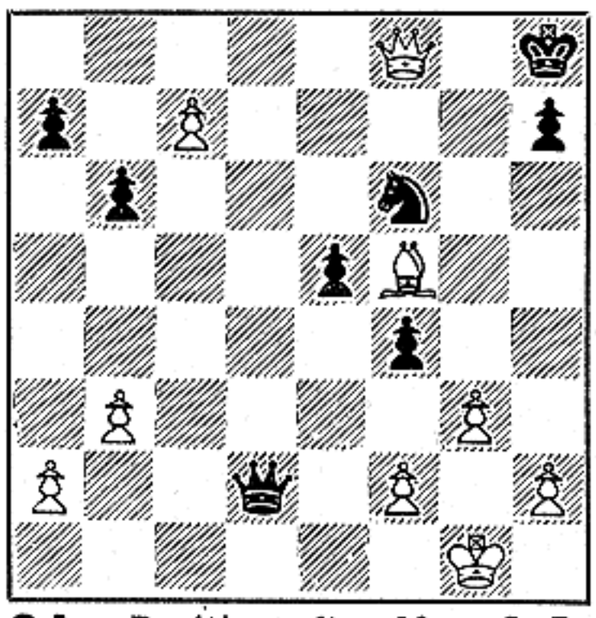
14 Position after 21...QR–KB1; 22 R–Q2, P–B4. After much preparation, Black has advanced his KBP, stock in such positions, and hopes to obtain counter-play with his doubled Rooks on the KB-file. Botvinnik has foreseen this and his pieces are all set to repel the thrust.



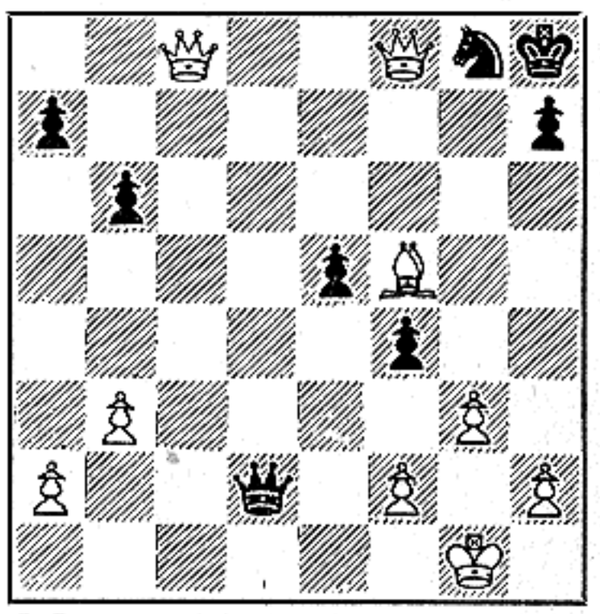
19 Position after 28...PxR; 29 P–Q6. The Black Queen and Knight are forked. This was what White calculated when he sacrificed his Rook. And, in addition, he has a bead on the Rook, a killing passed Pawn, and an active Rook. All of which spells combination and final victory.



20 Position after 29...Q–Q1; 30 PxKt. Grigoriev withdrew his Queen to the first rank where he figured it would protect his Rook and pin the White QP. But again young Botvinnik sees farther. He takes the Knight, threatens the Queen with Rook and Pawn, and offers his own Rook.



21 Position after 30...QxR; 31 QxRch. The end is in sight. White is only a Pawn ahead, but what a Pawn. Grigoriev is in check and has but one answer. He has won back the exchange (for the moment) and his Queen is deep into Botvinnik's domain, and yet he is hopelessly lost.



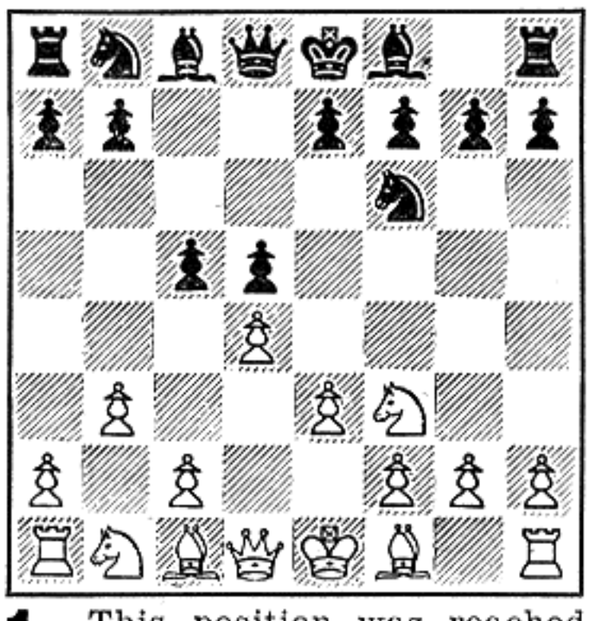
22 Position after 31...Kt–Kt1; 32 P–B8(Q), Resigns. After a few "spite" checks (32...Q–Q8ch; 33 K–Kt2, P–B6ch; 34 K–R3, Q–B8 ch; 35 K–R4) White would mate with Q–B6 or QxKt. Sixteen-year-old Botvinnik, future Grandmaster, handled this one with striking precision and vigor.

Chess Movies

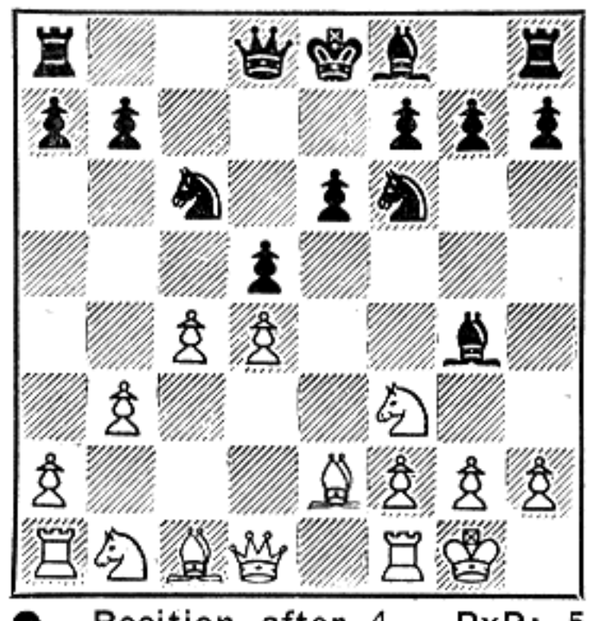
NO. 12: KING SIDE ATTACK

Harry Nelson Pillsbury, who enjoyed combining several simultaneous blindfold chess and checker games with whist and feats of memory, was in his element when on the offensive. Here is a Vienna victory, 1898, which earned him the First Brilliancy Prize. His opponent, playing White, was A. Halprin. Follow the diagrams from left to right—across both pages.

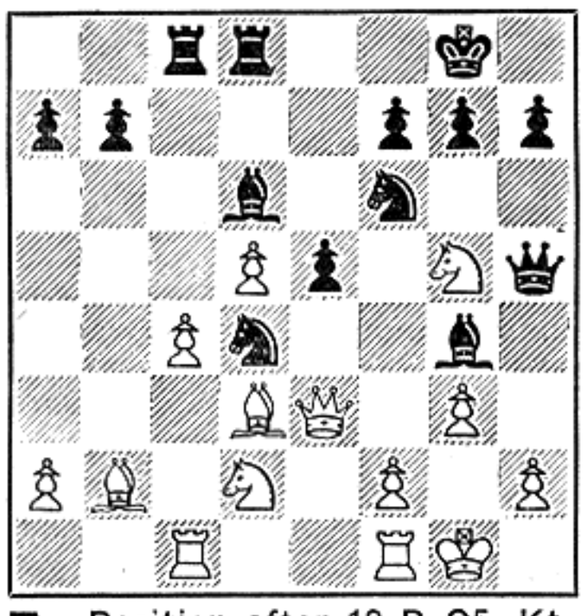
by JACK W. COLLINS



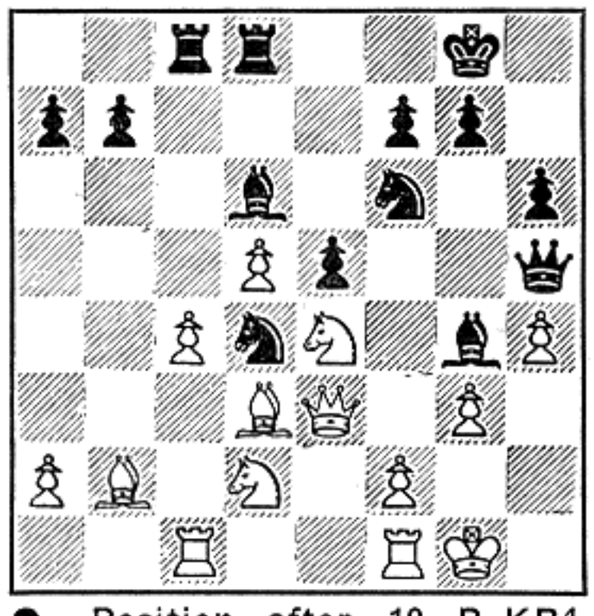
1 This position was reached after the following moves: 1 P–Q4, P–Q4; 2 Kt–KB3, Kt–KB3; 3 P–K3, P–B4; 4 P–QKt3. White is playing the Colle System without the customary and preferable 4 P–B3. Black is striking at the center with his QBP and is preparing to work on the QB-file.



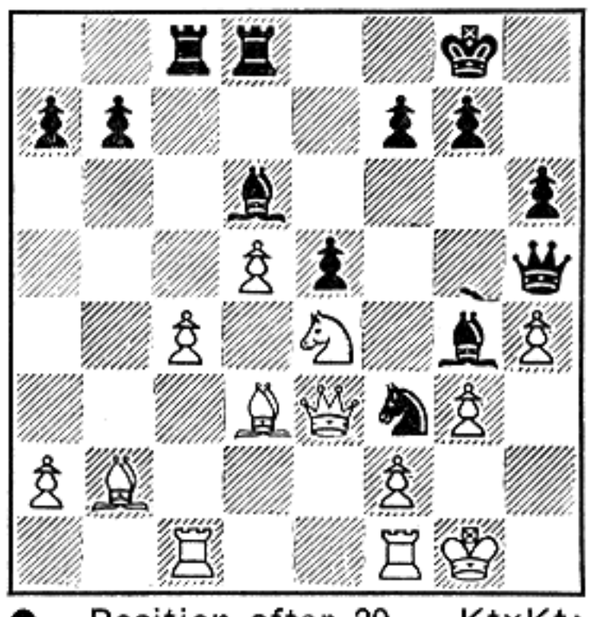
2 **Position after 4 . . . PxP; 5 PxP, Kt–B3; 6 P–B4, B–Kt5; 7 B–K2, P–K3; 8 O–O.** Halprin's two center Pawns look strong, but actually are setups for Pillsbury pressure. Black's Bishop is very effective at KKt5, which is somewhat unusual in a QP Game. It will bear watching.



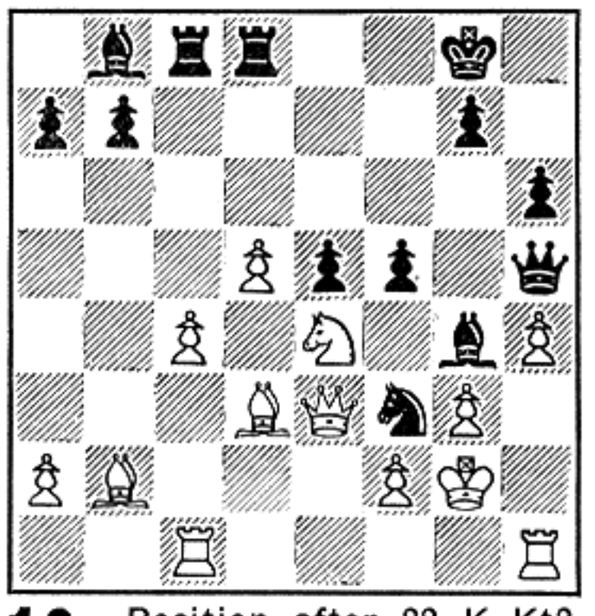
7 **Position after 18 P–Q5, Kt–Q5.** Study of the diagram shows that Black is trying to terminate matters with 19 . . . B–K7; 20 KR–K1 (20 BxB, Ktx Bch and 21 . . . KtxR), Kt–Kt5; 21 Q–K4, QxP mate. White cannot play 19 BxKt, as . . . PxB; 20 QxP, allows 20 . . . QxKt; winning a clear piece.



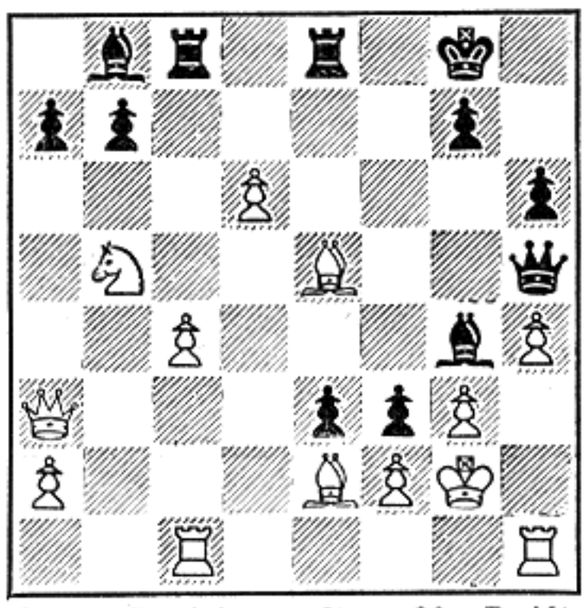
8 **Position after 19 P–KR4, P–KR3; 20 Kt(5)–K4.** By moving his KRP, White provided against the mating attack outlined in the preceding comment. But his castled position is becoming weaker and weaker. At the moment, however, White threatens to win a Pawn with 21 KtxKtch, Px Kt; 22 BxKt, PxB; 23 QxQP.



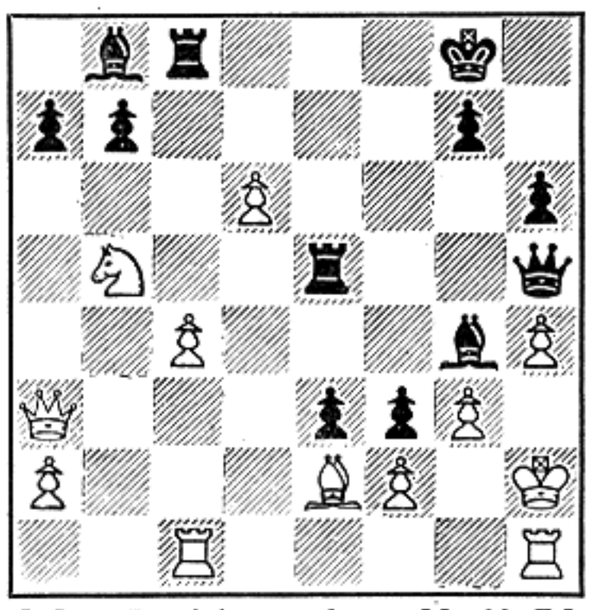
9 **Position after 20 . . . KtxKt; 21 KtxKt, Kt–B6ch.** Black wades in with a splashing check, and continues the onslaught. White realizes he is in trouble, but hopes to survive and come out on top on the strength of his passed QP and dynamic queen-side. Time, and HNP, will tell.



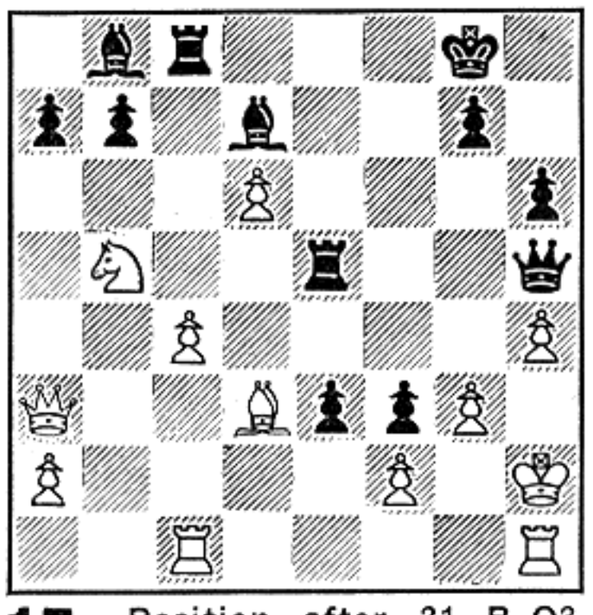
10 **Position after 22 K–Kt2, B–Kt1; 23 R–KR1, P–B4.** Black's KB has gotten away from the White Knight and is guarding the QRP. White has his Rook on KR1 to prevent Black from playing P–KKt4. Pillsbury's last move threatens the Knight and establishes a pawn-roller to flatten Halprin's defenses.



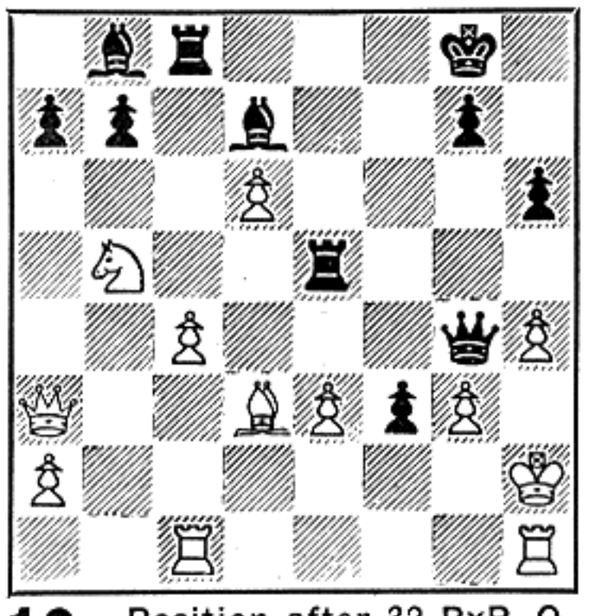
15 **Position after 29 BxKt, P–B6ch.** Pillsbury has sprung a minor surprise by interpolating a Pawn check, instead of immediately recapturing the Bishop. The White King must move, as 30 BxP?, BxBch; 31 K–R2, RxB; loses a piece. And 30 K–Kt1 is out because of 30 . . . PxPch and so on.



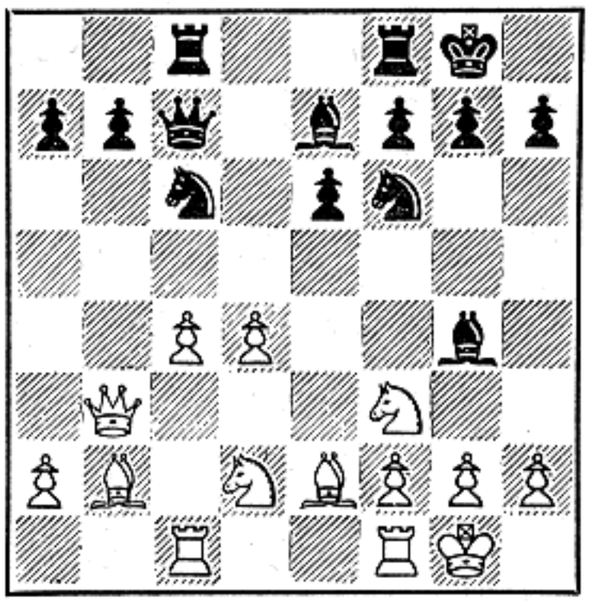
16 **Position after 30 K–R2, RxB.** The Black Knight has left the stage and the Rook has come on. Now Black has three main threats; 31 . . . PxP, 31 . . . PxB, and the move actually played. With King exposed, Queen out of play, Rooks inactive, Knight afield, and Bishop en prise, White is lost.



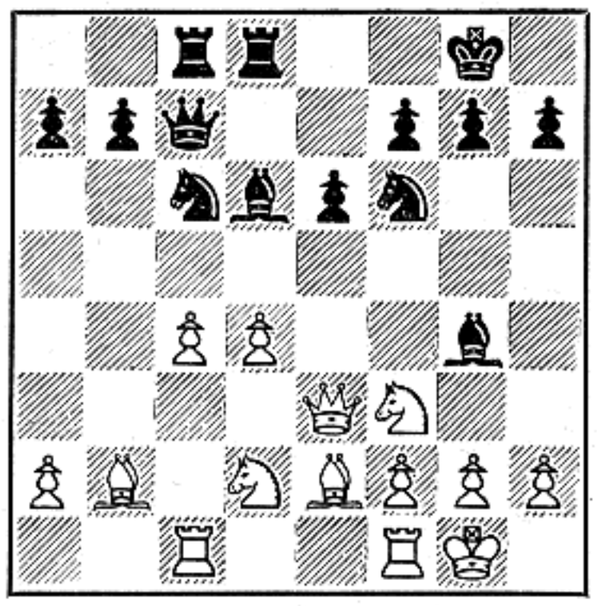
17 **Position after 31 B–Q3, B–Q2!** Vacating KKt5 for the Queen, blockading the passed Pawn, and thinking of B–QB3. Halprin is in a quandary about what to do with Pillsbury's KP. If he takes it, he frees the KBP, if he doesn't, he allows . . . P–K7. He just isn't happy any more.



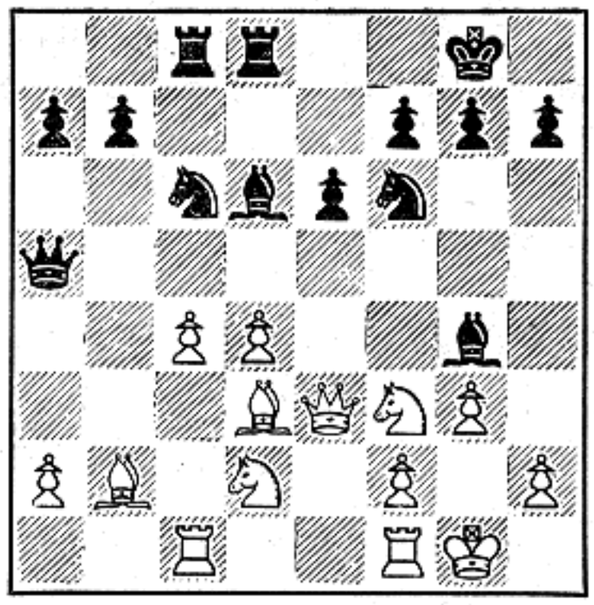
18 **Position after 32 PxP, Q–Kt5.** Now Black is after 33 . . . Q–R6ch; 34 K–Kt1, Q–Kt7 mate. White sees it coming and finds the only feasible move. But he cannot play 35 KR–Kt1?, Q–R6 mate, nor 35 K–Kt1?, QxPch; 36 K–B1, Q–Kt7ch; 37 K–K1, P–B7ch; 38 K–Q1, B–Kt5ch; 39 K–B2, P–B8(Q)ch.



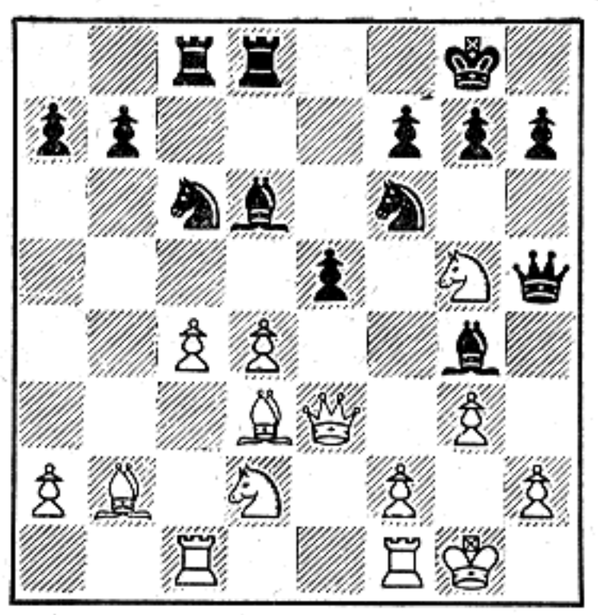
3 Position after 8...PxP; 9 PxP, R–B1; 10 B–Kt2, B–K2; 11 QKt–Q2, O–O; 12 Q–Kt3, Q–B2; 13 QR–B1. White has plenty of open lines for his pieces, but suffers from an organic weakness — the hanging Pawns. Black is mobilizing rapidly and will soon launch an attack.



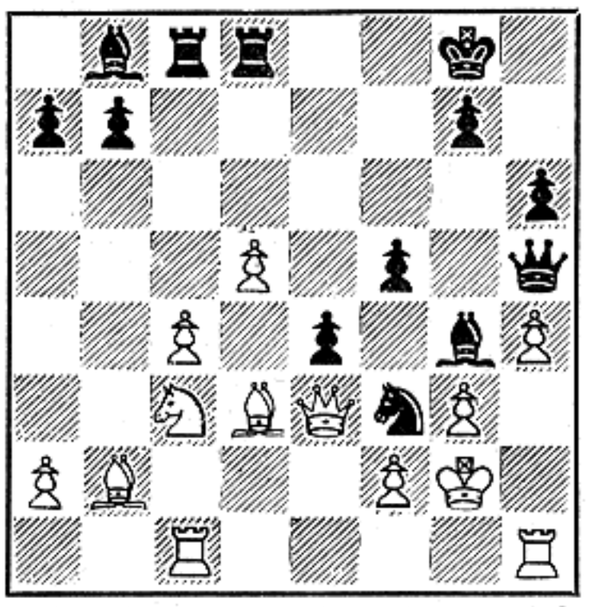
4 Position after 13...KR–Q1; 14 Q–K3, B–Q3. Now Pillsbury is threatening 15... B–B5. The White Queen, bravely but unwisely leading her forces, is a welcome target at which Black can hurl tactical and positional shafts. Black's development is complete and well nigh perfect.



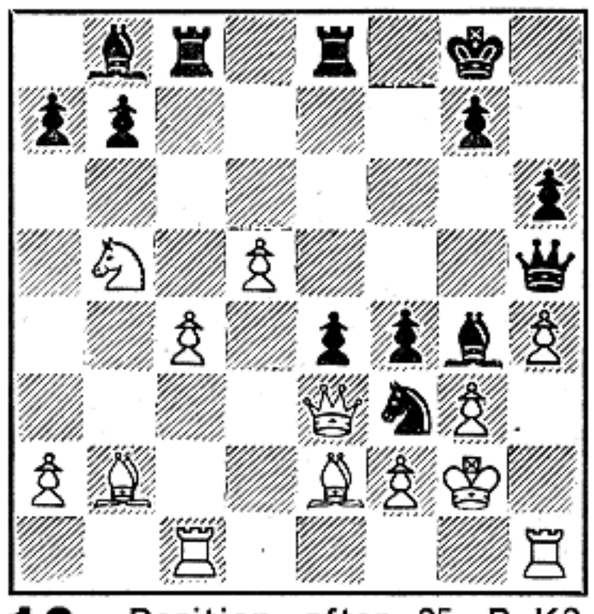
5 Position after 15 P–Kt3, Q–R4; 16 B–Q3. Halprin has control of KB4, but it has cost him weaknesses at KB3 and KR3. Pillsbury's Queen is en route to the King-side, by way of the Queen-side. The White QRP is loose, but capturing it would cost Black his Queen!



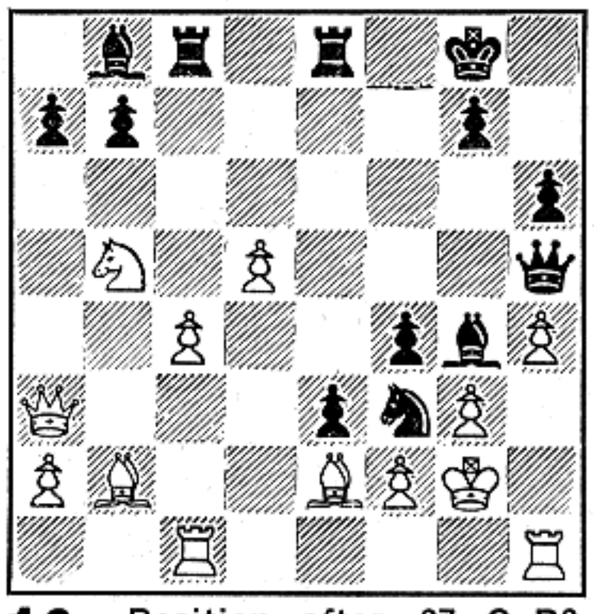
6 Position after 16...Q–R4; 17 Kt–Kt5, P–K4. Pillsbury's Queen has flown to the king-side and hereafter hovers over the enemy King like a bomb-laden helicopter. Now Black simply threatens 18... PxP winning at least a piece. Black's pieces are admirably posted, and the position is critical for White.



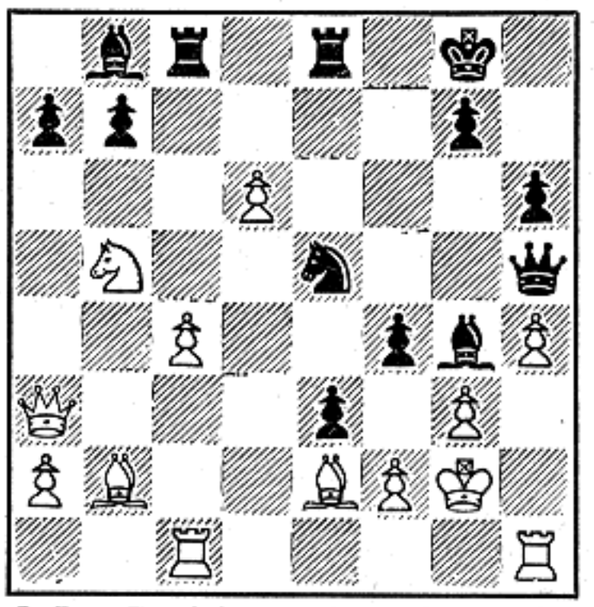
11 Position after 24 Kt–B3, P–K5. The immediate idea is 25...PxB, but the real plan is ...P–B5 with ...P–K6 or ...P–B6 or both to follow. Note that Black's KB again has an open diagonal and is trained on KB5 and KKt6. White has been kept so busy, that he has been unable to counter-attack.



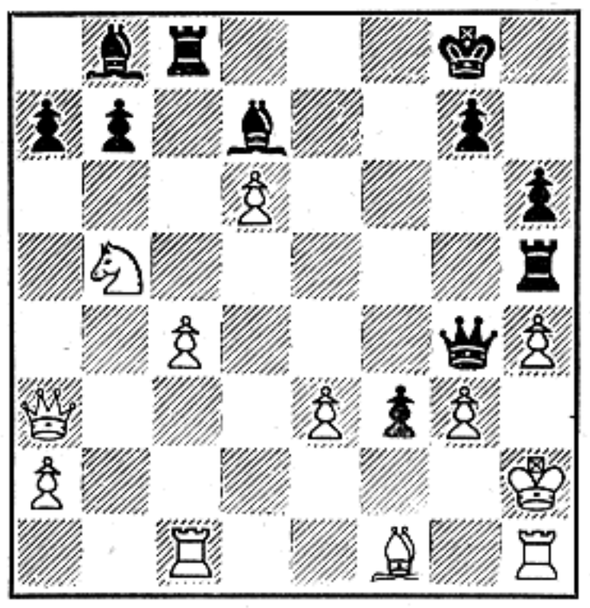
12 Position after 25 B–K2, R–K1; 26 Kt–Kt5, P–B5. Having protected his KP with his Rook, Pillsbury advances his BP and attacks the Queen. And the Queen must move, for 27 PxP? would further disrupt the King-side and permit 27... KtxPch; 28 K–B1, BxP!; 29 QxB, BxBch; 30 K–Kt1, Q–Kt3 ch.



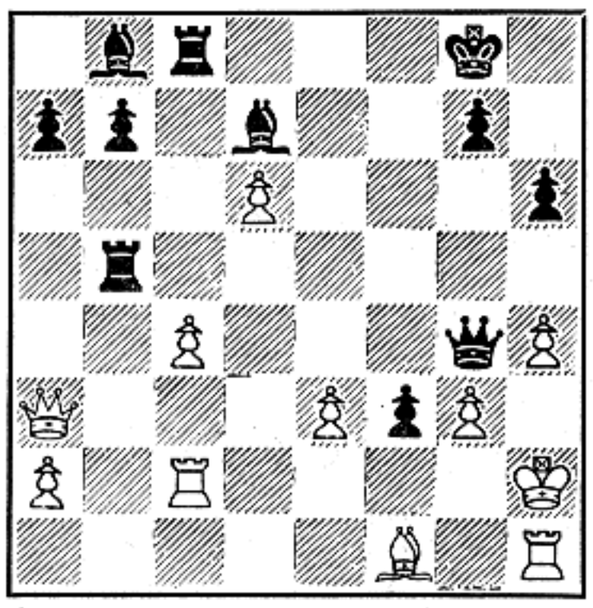
13 Position after 27 Q–R3, P–K6. And still the Pawns come! It is instructive to watch how Pillsbury goes about demolishing White's castled position. First the pieces are wheeled into place and then the Pawns. White's pseudo-initiative (Q-side) gets nowhere.



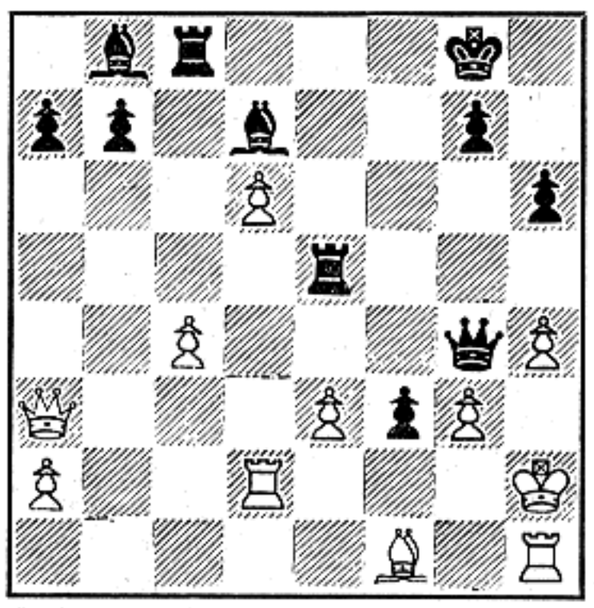
14 Position after 28 P–Q6, Kt–K4. Halprin's QP is one step nearer queening and he has cut off Black's KB. But now Pillsbury has withdrawn his Knight and is threatening 29...BxB; as well as 29...P–B6ch. White's Queen is little more than a bystander, while Black's is a telling force.



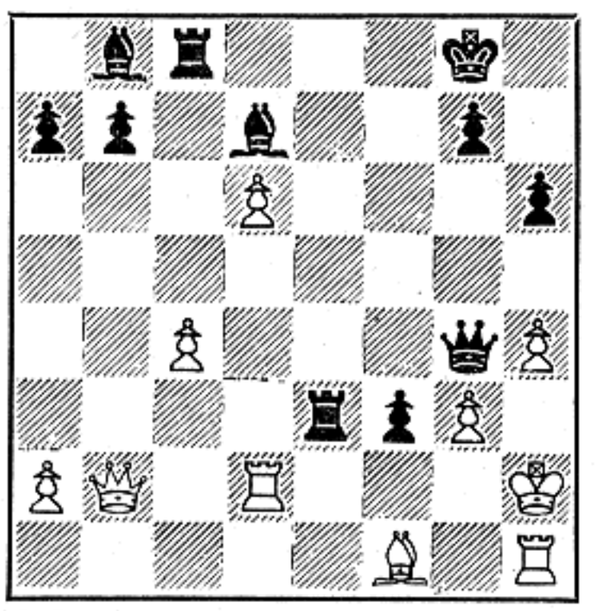
19 Position after 33 B–B1, R–R4! Being denied the mate beginning with ...Q–R6 ch, Pillsbury conjures a finish which would run 34...RxP ch!; 35 PxR, QxPch; 36 K–Kt1, Q–Kt6ch; 37 B–Kt2, QxB mate. White can derive no consolation from the fact that he is a Pawn up. He can but hope.



20 Position after 34 R–B2, RxKt! "This was the most unkindest cut of all." Of course if White grasps 35 PxR, RxRch; and Black mates in 2. But Halprin did not have a better 34th move. If 34 Q–Kt2 (he must protect KKt2) BxKt; 35 PxB, RxR; 36 QxR, RxPch; 37 PxR, BxP mate. Only mopping up is left.



21 Position after 35 R–Q2, R–K4. With the White QR moved out of range of the Black QR, Pillsbury removes his Rook from QKt4 and aims it at the KP. Black is a Bishop to the good and his assault is still going full blast. Now one way Black can wind up is ... QR–K1–K3–Kt3 and ...QxKt Pch etc.

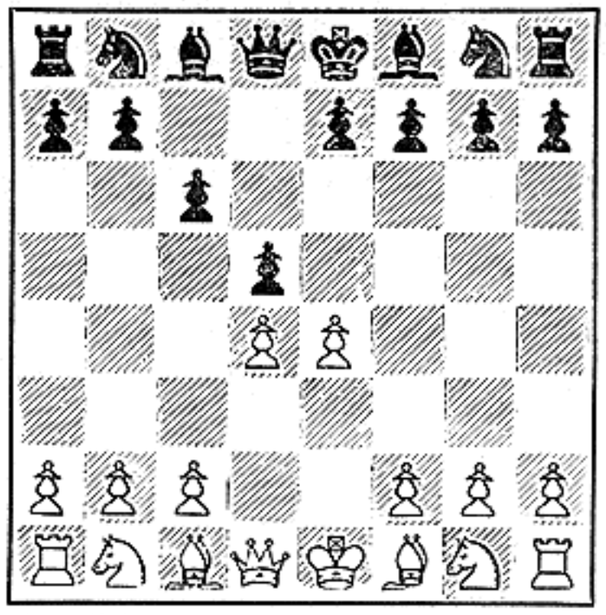


22 Position after 36 Q–Kt2, RxP. White resigns. If 37 R–KB2, (37...P–B7; 38 Rx P, QxP mate was threatened) BxP; and White can only delay being mated by making "problem" moves. While not one of Pillsbury's greatest achievements, this is a good example of his clear tactical and strategical conceptions.

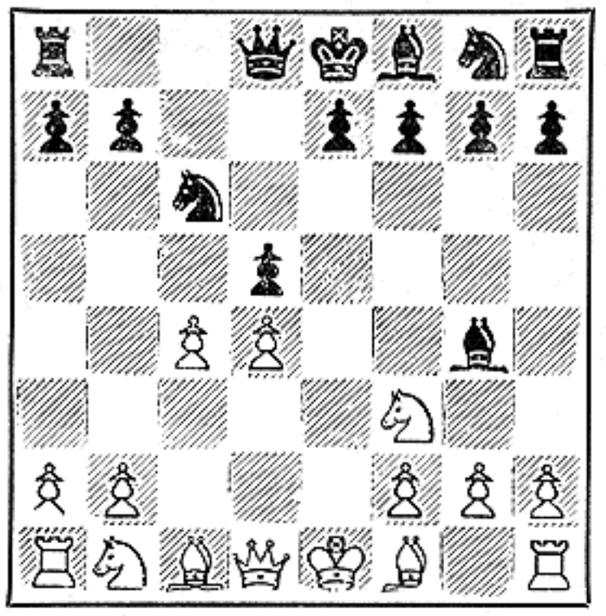
Chess Movies

No. 13: EL GRAN CUBANO

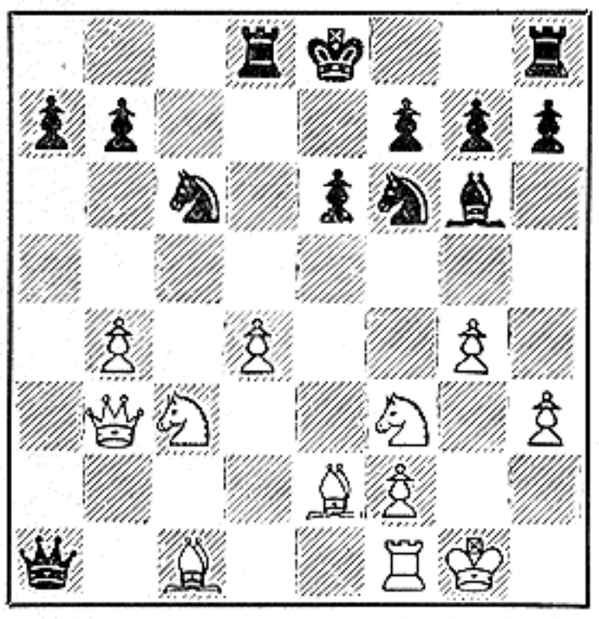
Jose R. Capablanca learned to play at the age of four, won the Cuban title when he was 12, was a full-fledged master at 20, and World Champion at 33. Here is one of Capa's last great games, in which he had the White pieces against Czerniak of Palestine in the Buenos Aires Team Tournament of 1939. It is full of fight and has a striking finish. Follow the diagrams from left to right, across both pages. **By Jack W. Collins**



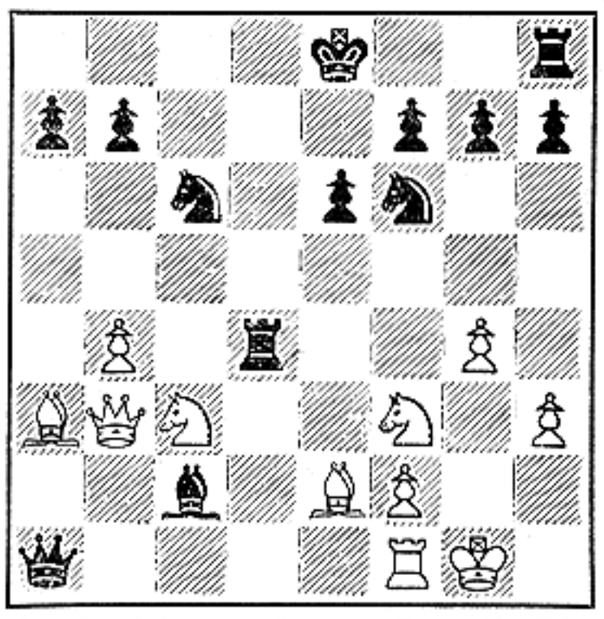
1 This position came about after 1 P–K4, P–QB3; 2 P–Q4, P–Q4. Czerniak is making Capa play against one of his pet openings — the Caro-Kann Defense. Black's first move fails to strike at the center and help development, but it makes it difficult for White to launch an attack.



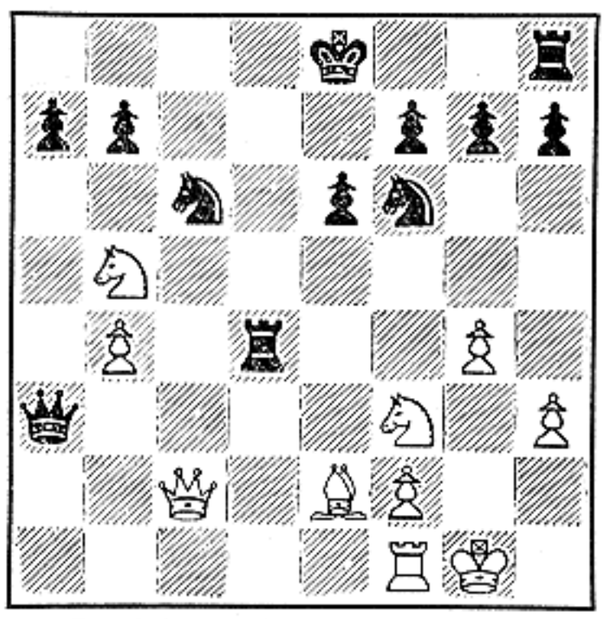
2 Position after 3 PxP, PxP; 4 P–QB4, Kt–QB3; 5 Kt–KB3, B–Kt5. Black delays bringing out his KKt in order to attack White's QP. Capablanca's third and fourth moves comprise the aggressive Panov — Botvinnik Attack. White must be careful not to lose his initiative —and his Queen's Pawn!



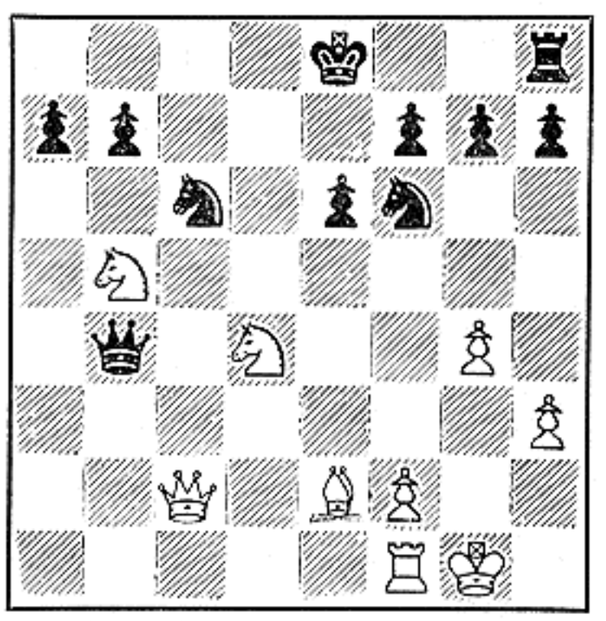
7 Position after 14 PxB, QxR; 15 Q–Kt3. At the moment, White is the exchange and a Pawn down. Now, however, he threatens 16 B–Kt2 winning the Queen. Has Black swallowed the bait (i.e. the Rook), is the Queen trapped, and the game over? Or has Czerniak something up his sleeve?



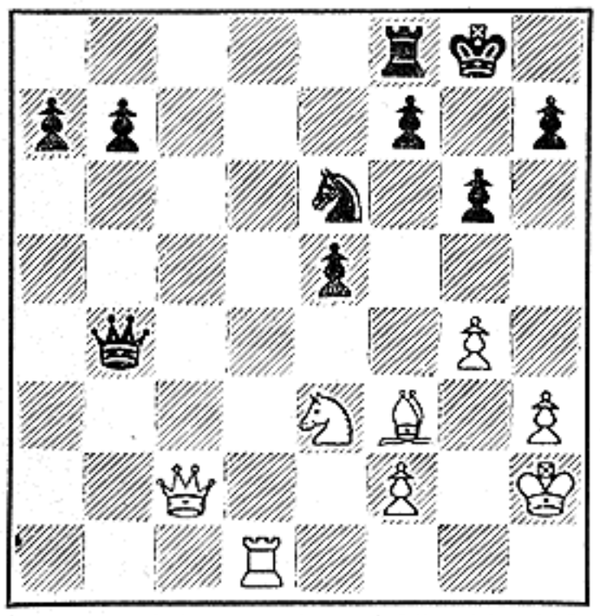
8 Position after 15 . . . RxP!; 16 B–R3, B–B7! There is nothing dry about this position! White's Queen is en prise, and so are Black's Queen, Rook, and Bishop! Black's 15 . . . RxP! was a clever stroke, for if 16 B–Kt2?, RxP!; 17 QxR, QxRch!; 18 KxQ, KtxQ. Or 16 KtxR, Ktx Kt; 17 Q–B4, QxKt!



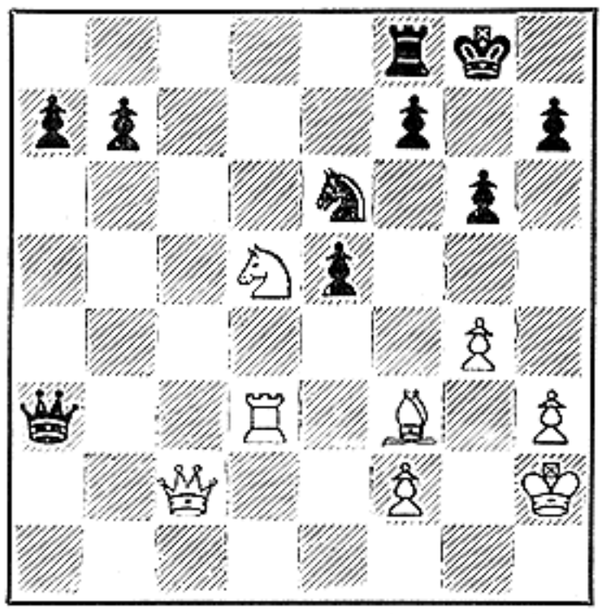
9 Position after 17 QxB, QxB; 18 Kt–QKt5! White is forking the Queen and Rook. Possibly Black overlooked this when he began combining with 13 . . . BxP!? On his last move (18 Kt–QKt5) Capablanca could easily have gone wrong with 18 KtxR?, KtxKt; 19 Q–Q2, Qx Kt!; 20 QxQ, KtxBch; etc.



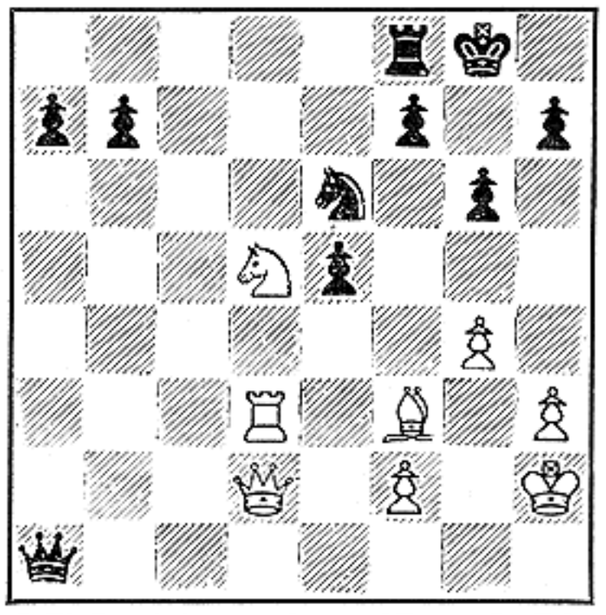
10 Position after 18 . . . QxP; 19 KKtxR. Now Czerniak has three Pawns for a Bishop, two of them connected and passed, and is attacking White's KKt twice. On the other hand, he has not castled, it is hard to set his Q-side in motion, and he must cope with very active White forces.



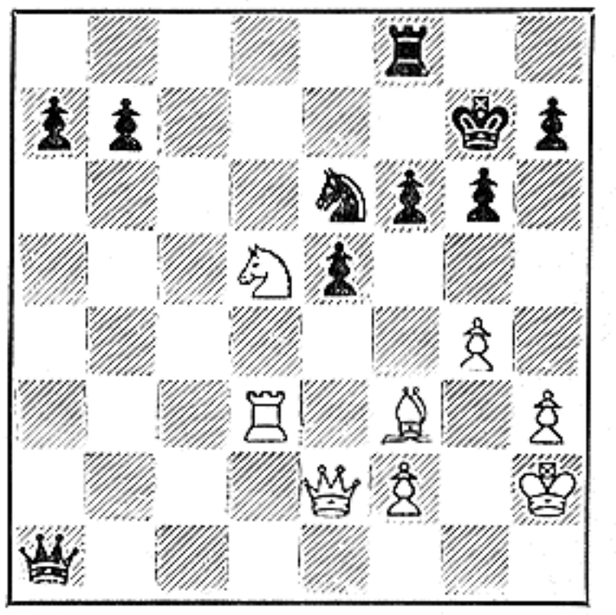
15 Position after 25 Kt–K3, Kt–K3. White has been chased from KB5, but he now threatens to take an even stronger post at Q5. By withdrawing to his K3, Black has made . . . Q–B5ch a possibility, and has put the Knight one jump away from Q5. Czerniak tries hard, but a piece is a piece.



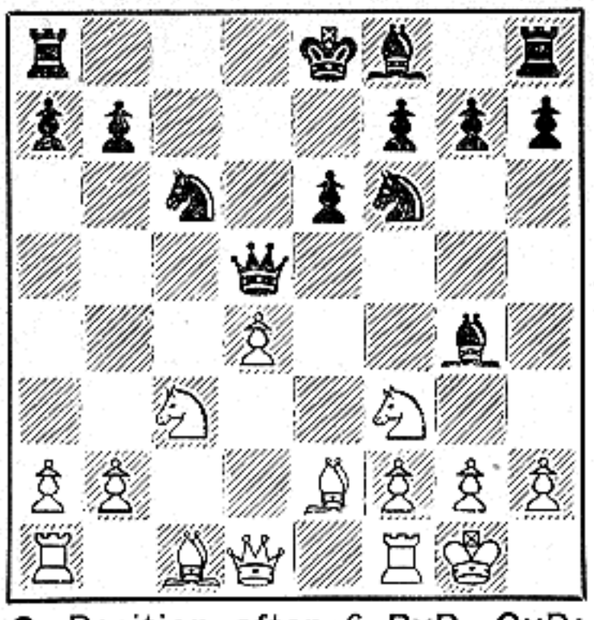
16 Position after 26 Kt–Q5!, Q–R6; 27 R–Q3. Capablanca finds the best moves consistently. 26 R–QKt1, Q–B5ch; 27 K–Kt2, QxBch!; 28 KxQ, Kt–Q5ch; 29 K–Kt3, KtxQ; 30 KtxKt, R–B1; 31 Kt–K3, P–Kt3; would have sent the game into an ending. As played, a pretty win is scored in the middle-game.



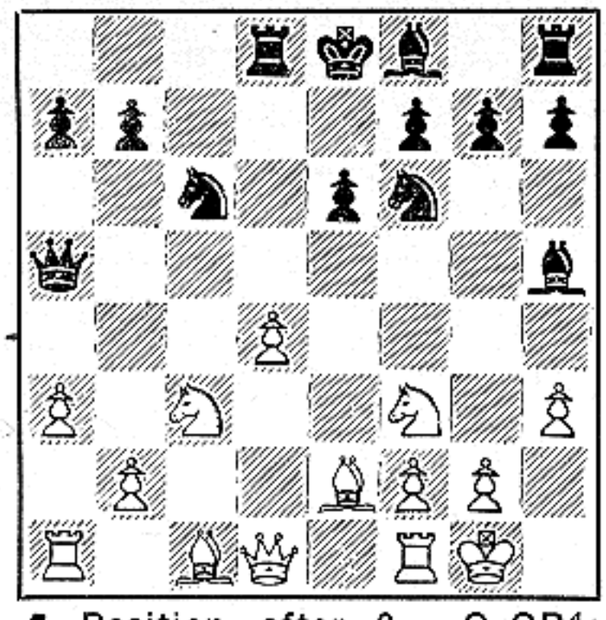
17 Position after 27 . . . Q–R8; 28 R–Q1, Q–R6; 29 R–Q3, Q–R8; 30 Q–Q2. El senor Capablanca repeats moves to gain time on the clock. In other words he says: "El tiempo es oro." Now Czerniak must be on guard against 31 Q–R6, P–B3; (31 . . . R–Q1?; 32 Kt–B6ch) 32 Kt–K7ch!



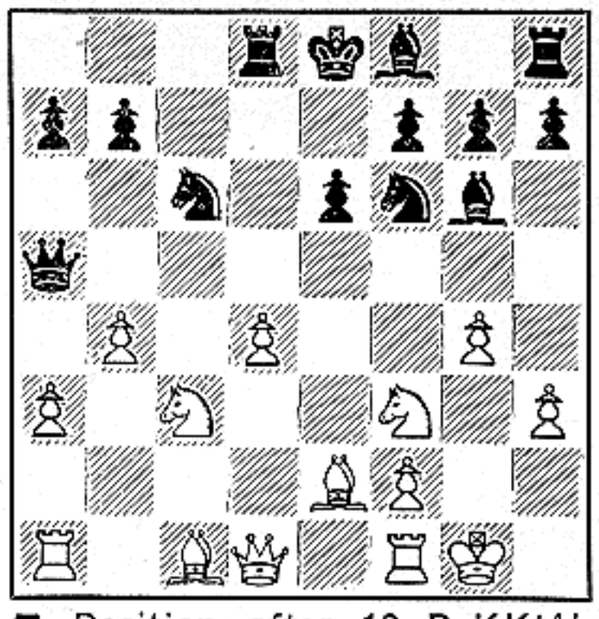
18 Position after 30 . . . K–Kt2; 31 Q–K2, P–B3. With the BP on the third rank, Black is exposed to a check on his 2nd rank. But 31 . . . P–B3 was necessary as White was threatening 32 R–Q1, Q–R6; 33 QxPch. Anyone can see that White has the edge, but who sees that it will be all over in 5 moves?



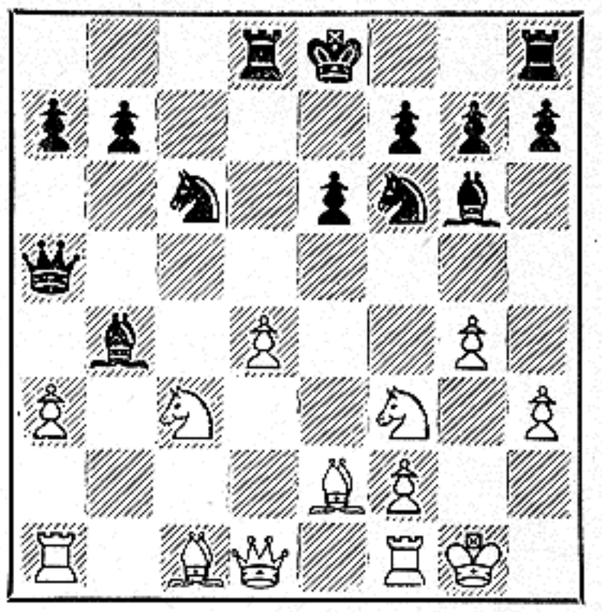
3 Position after 6 PxP, QxP; 7 B–K2, P–K3; 8 O–O, Kt–B3; 9 Kt–B3. Black's Queen is threatened. Capa put his finger on the error in Czerniak's strategy by a second Pawn exchange, holding back his QKt until he had castled, and finally by tempoing on the Queen with the Knight.



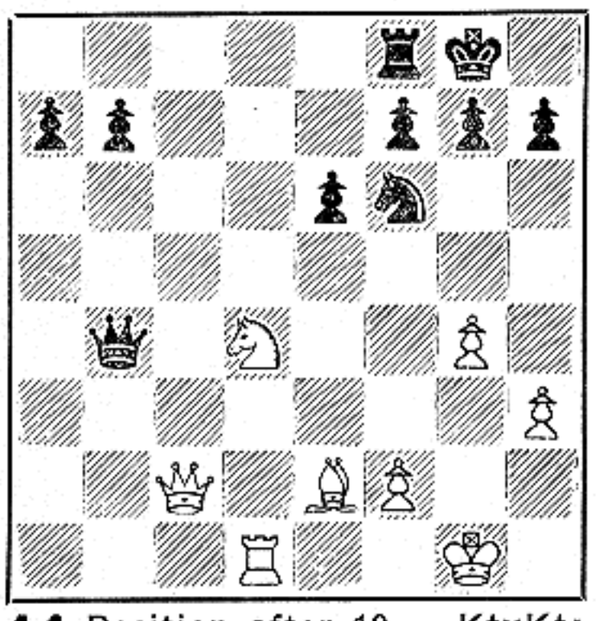
4 Position after 9 . . . Q–QR4; 10 P–KR3, B–R4; 11 P–R3, R–Q1. Black is still intent on winning the QP. But it would have been wiser to play . . . B–K2 and . . . O–O. Still what has Black to fear? He leads in development, has given White structural weaknesses, and is menacing a Pawn.



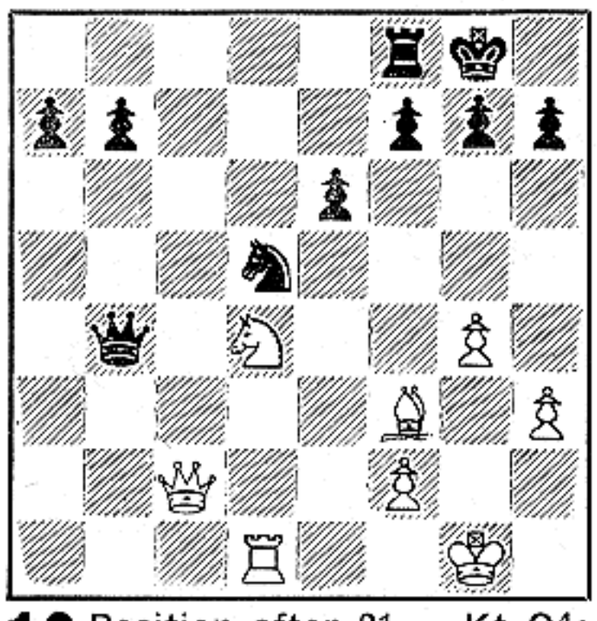
5 Position after 12 P–KKt4!, B–Kt3; 13 P–Kt4! White's last two Pawn pushes must have surprised Czerniak, and the critics who contended Capa played dry, unimaginative chess. He has thrown caution to the winds and has disrupted both wings while doing it.



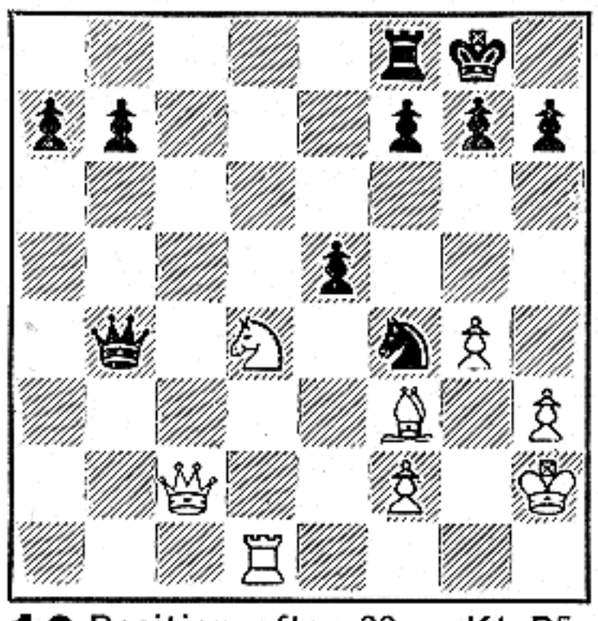
6 Position after 13 . . . BxP!? And neither does Black put safety first. The sacrifice of the Bishop, which eventually is compensated for with three Pawns, turns out none too well, but it leads to such interesting play that Black can hardly be blamed for trying it.



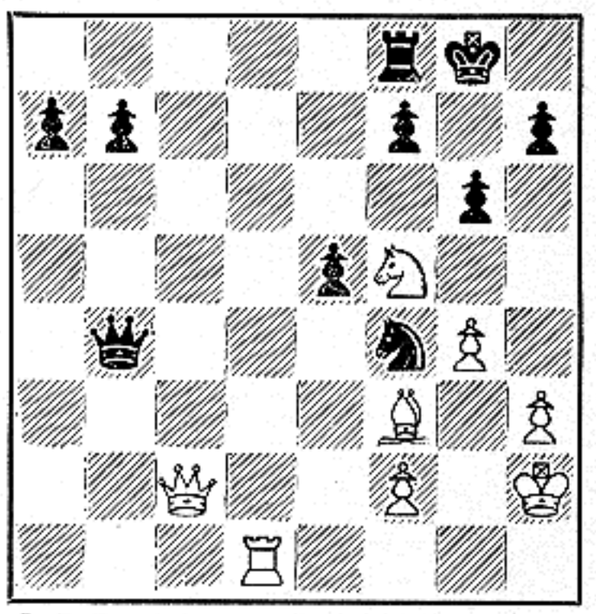
11 Position after 19 . . . KtxKt; 20 KtxKt, O–O; 21 R–Q1. White's last move protects the Knight and gets the Rook into the game. Black could not play 20 . . . QxKt?; (instead of 20 . . . O–O) because of 21 R–Q1, Q–K4; (as good as any) 22 Q–B8ch, K–K2; 23 QxR, QxB; 24 Q–Q8 mate.



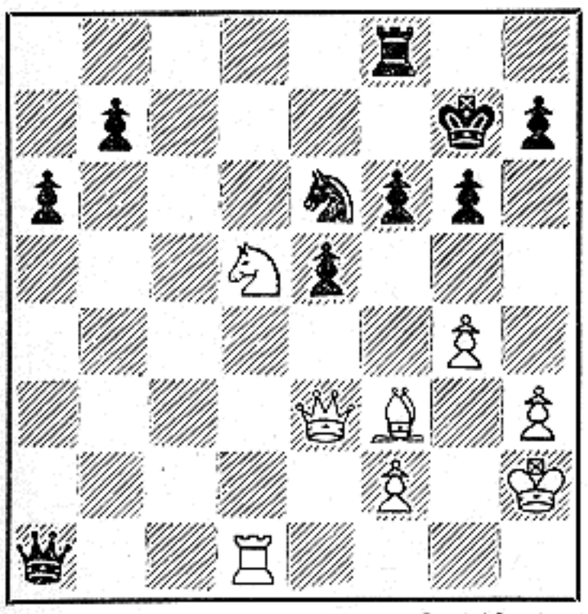
12 Position after 21 . . . Kt–Q4; 22 B–B3. Black and White have improved the positions of their Knight and Bishop, respectively. Like the White Knight, the Black one is on a dominating square, but, again like the White one, it cannot remain there; it must go over to KB5.



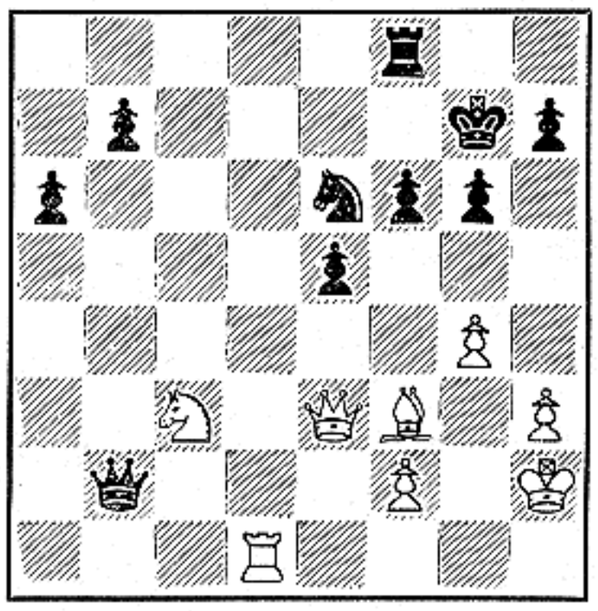
13 Position after 22 . . . Kt–B5; 23 K–R2, P–K4. Czerniak has just threatened Capa's Knight with his KP. But in so doing he has weakened his own KB4 and Q4. Still Capa's Knight is not a one square horse. If it had been denied its KB5 it could have galloped to K2.



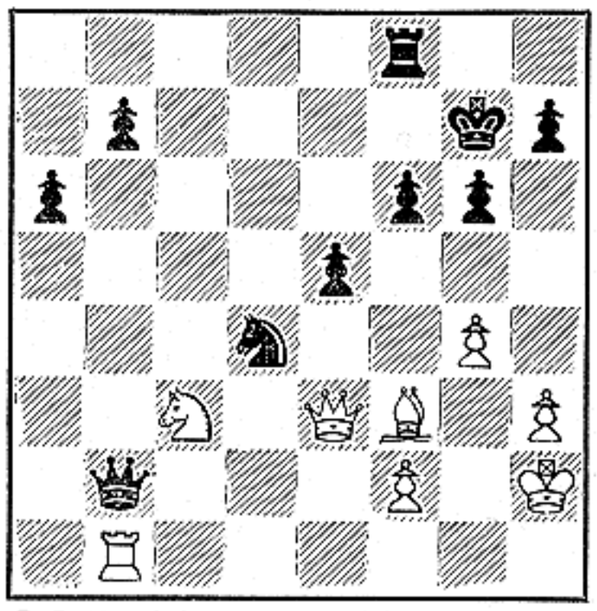
14 Position after 24 Kt–B5, P–KKt3. Black just will not, or can not, let the White Knight be. And so, at the cost of a weakness in his K–position, he drives it away again. But Capablanca's game gets better all the time. His Rook is attracted by Q7 and his Knight by Q5.



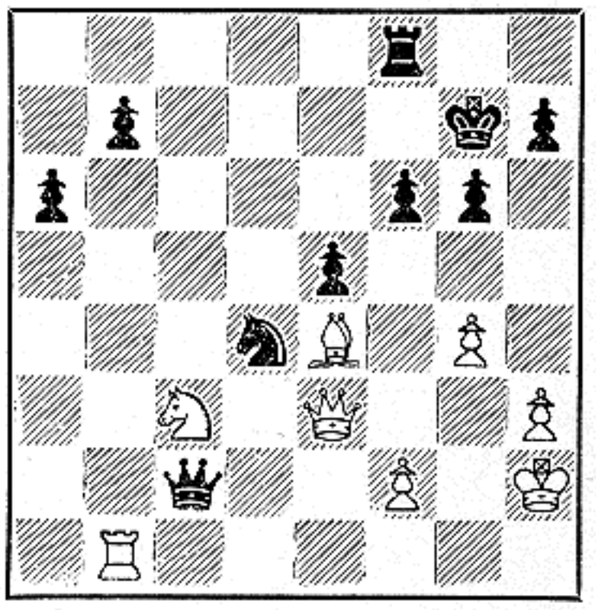
19 Position after 32 Q–K3, P–QR3; 33 R–Q1. White works Black's Queen into an untenable situation. The two Black passed Pawns, once a long-term end-game threat, have proved to be a disappointment. 32 Q–K3 threatened to win one or both of them with 33 R–R3, Q–Kt7; 34 RxP.



20 Position after 33 . . . Q–Kt7; 34 Kt–B3! Capablanca's thirty-fourth move is many sided. It makes 35 R–Q7ch, 35 R–QKt1, 35 B–Q5 feasible. If Czerniak defends with 34 . . . P–QKt4; 35 R–Q7ch, R–B2; 36 RxRch, KxR; 37 B–Q5, K–K2; 38 Q–R7ch wins. Or if 34 . . . R–B2; 35 B–Q5, R–K2; 36 R–QKt1 wins.



21 Position after 34 . . . Kt–Q5; 35 R–QKt1. White is menacing 36 RxQ in the above diagram. Where can the Queen go? Only to R6 or B7. On 35 . . . Q–R6; 36 RxPch, R–B2; 37 RxRch, KxR; 38 B–Q5ch, K–K2; 39 P–Kt5 wins. So Black selects the other square and the end is sudden.



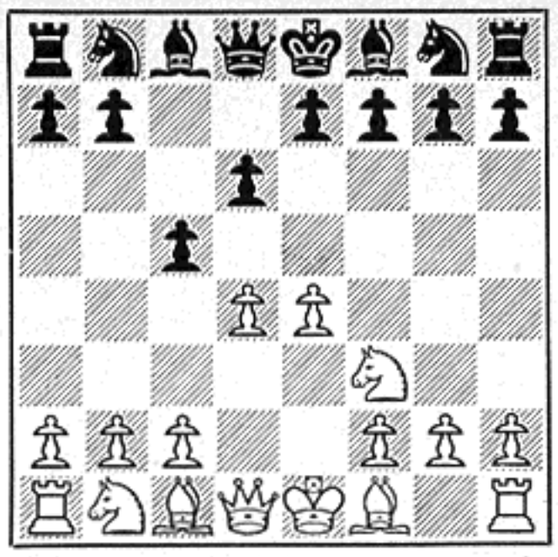
22 Position after 35 . . . Q–B7; 36 B–K4!, Resigns. Esplendido! Capablanca has woven a web around the Black Queen. It can only be freed by 36 . . . Kt–B6ch; (widely known as a spite check) 37 BxKt, R–Q1; (else again 38 B–K4!) 38 Rx Pch, K–R1; which leads to mate after 39 Q–R7.

Chess Movies

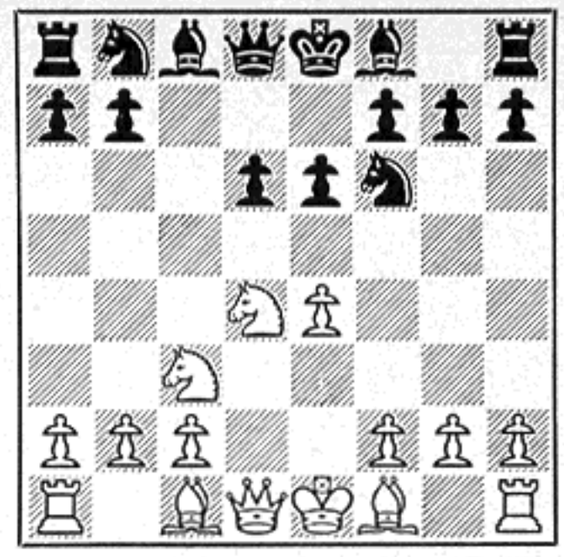
No. 14: THE ROOK IS EXPENDABLE

Some players toss away material hoping for the best, while others count Pawns and wait for the opponent to blunder. Knowing when to sacrifice is art **and** science. In this game (**V. Panov vs. V. Makogonov,** Tiflis 1937) White executes a perfectly timed sacrifice. Follow the diagrams from left to right, across both pages.

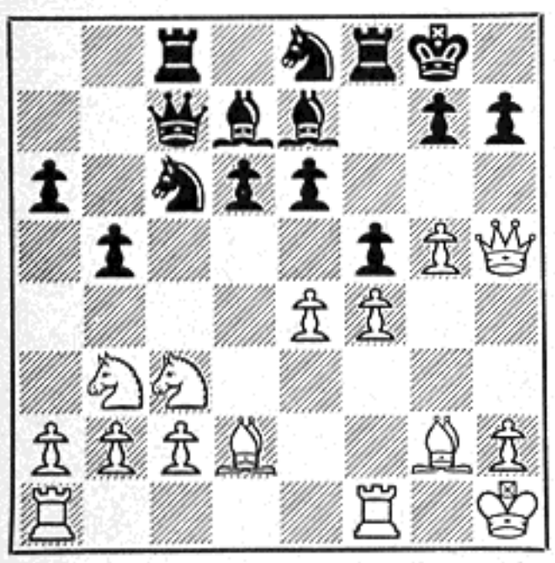
By Jack W. Collins



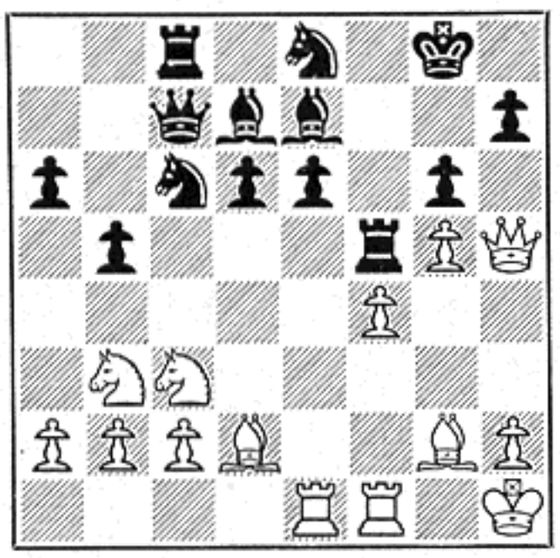
1 **This position was reached after 1 P–K4, P–QB4; 2 N–KB3, P–Q3; 3 P–Q4.** In answer to Panov's KP opening, Makogonov is adopting the Sicilian Defense. It has wide favor with many masters, as it disputes the center and always leads to a stiff fight.



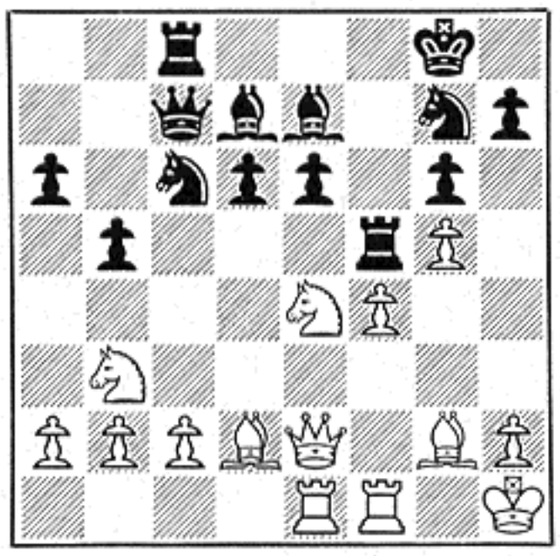
2 **Position after 3 . . . PxP; 4 NxP, N–KB3; 5 N–QB3, P–K3.** Black's defensive pattern, Pawns at Q3 and K3, is known as the Scheveningen Variation. White's pieces are assured of free and easy development. Black is already somewhat cramped.



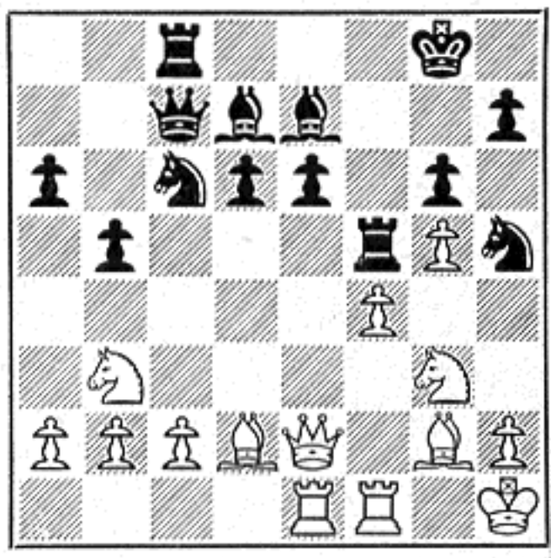
7 **Position after 14 . . . N–K1; 15 Q–R5, P–B4.** Black's Knight has been driven back to the first rank and he is seeking compensation through opening his KB–file. White's Queen is well in front of its forces and is exerting pressure on the enemy king-position.



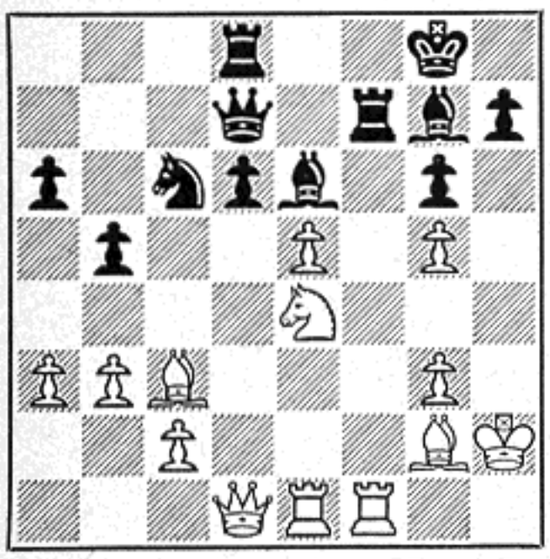
8 **Position after 16 PxP, RxP; 17 QR–K1, P–N3.** By capturing White's Pawn with his Rook, Black has left a Pawn at K3 retaining control of his Q4 square. White now has his QR bearing on the KP, but his Queen is threatened and must retreat to a safer spot.



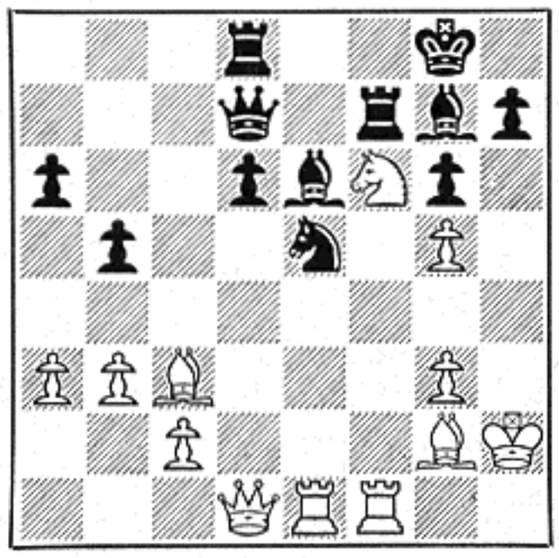
9 **Position after 18 Q–K2, N–N2; 19 N–K4.** Both players have improved the position of one of their Knights. The White one at K4 eyes KB6 and is ready to hit the Black Rook after KN3. Now that Panov has moved his QN, QB3 beckons his Bishop.



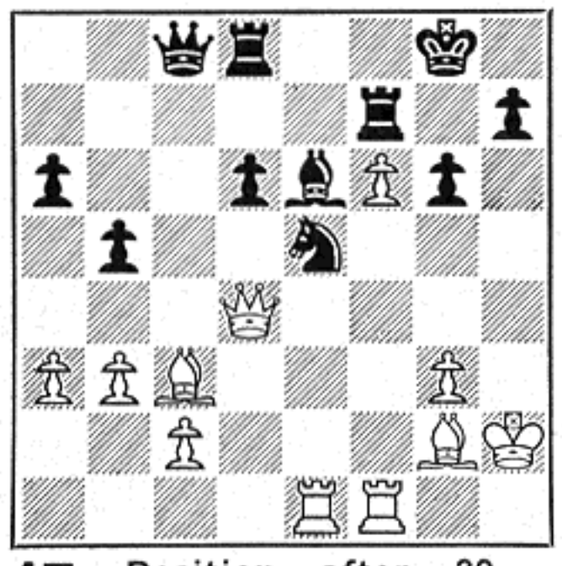
10 **Position after 19 . . . N–KR4; 20 N–N3!** By N–KR4, Makogonov thought he stopped White's last move, but it is evident he did not. Now Black must swap Knights and strengthen White's Pawns, or go away with his Rook and allow the exchange on KR4 weakening his own Pawns.



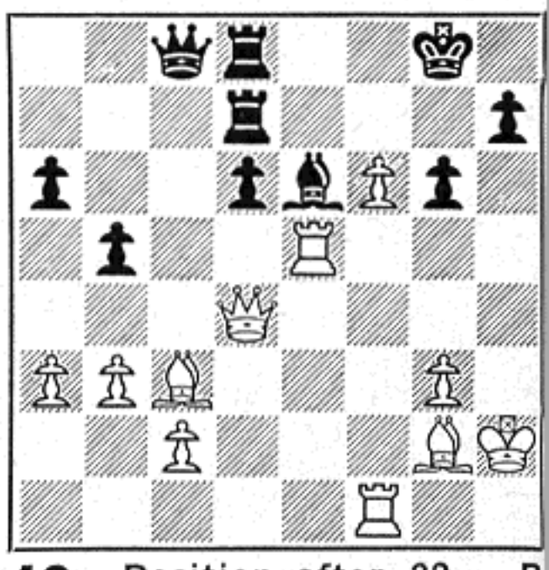
15 **Position after 27 . . . R–Q1; 28 P–N3, Q–Q2; 29 PxP.** In order to guard his QP and to threaten . . . B–KN5, Black has his Rook back at Q1 and his Queen at Q2. White's Pawn at QN3 prevents . . . B–QB5. At the moment, Panov is a Pawn to the good, but Makogonov remedies that.



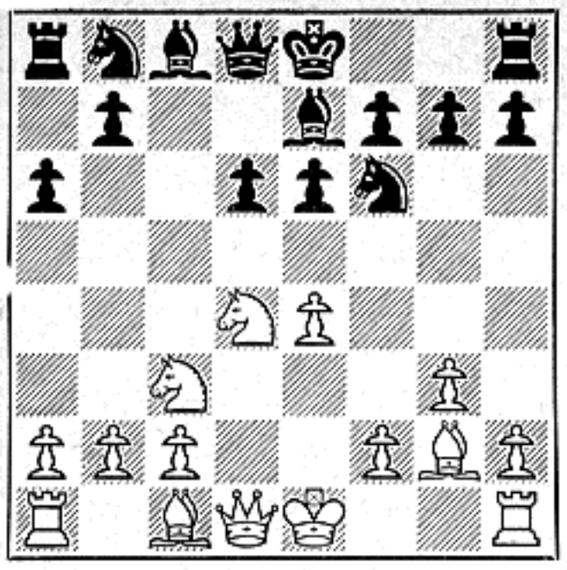
16 **Position after 29 . . . Nx P; 30 N–B6ch.** White is checking at KB6 and forking the King and Queen. The White men are beautifully placed: Queen and Rooks on open files; Bishops crisscrossing the center; and the Knight deeply penetrating. Black is hard pressed.



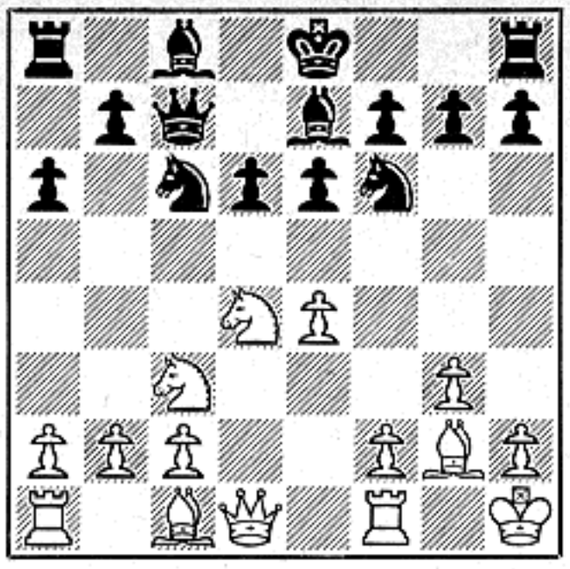
17 **Position after 30 . . . BxN; 31 PxB, Q–B1; 32 Q–Q4!** The White Knight is gone, but a fine Pawn fills its shoes at KB6. With 31 . . . Q–B1 Makogonov menaced 32 . . . QxB; Panov defended by bringing his Queen to the center of the board.



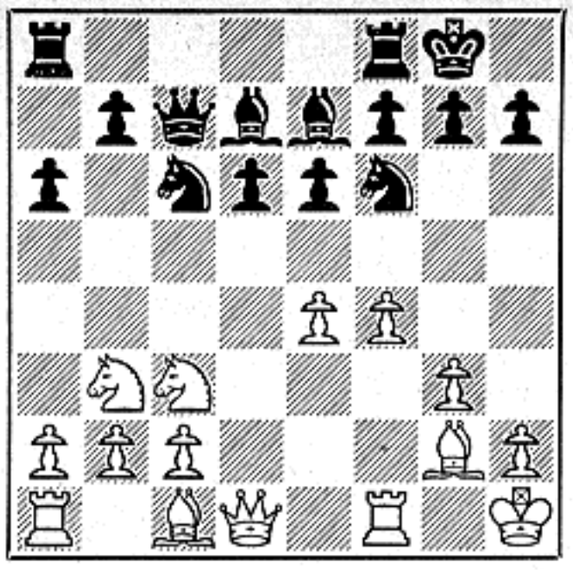
18 **Position after 32 . . . R (B2)–Q2?; 33 RxN!!** The Rook is expendable. Panov quite willingly pays the exchange to open the diagonal for his Queen and QB. And now Black has removed his blockading Rook from KB2, the KBP is free to advance.



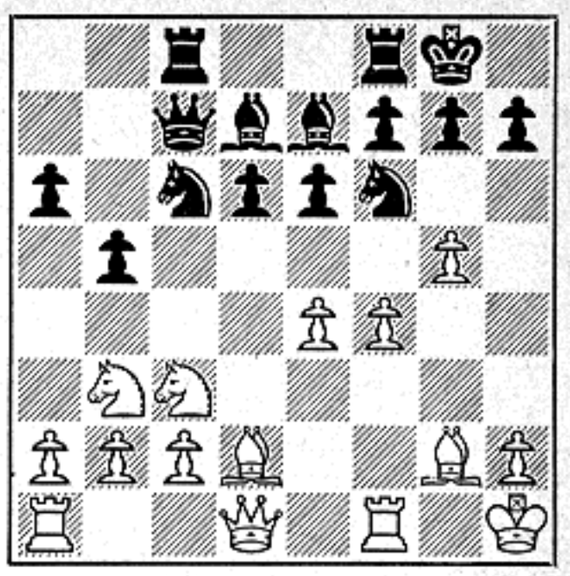
3 Position after 6 P–KN3, B–K2; 7 B–N2, P–QR3. In the last decade, 6 P–KN3 and 7 B–N2 have become more popular. 6 B–K2 is less frequently played. With 7 . . . P–QR3, Black aims at . . . P–QN4 planning a general advance on the queen-side of the board.



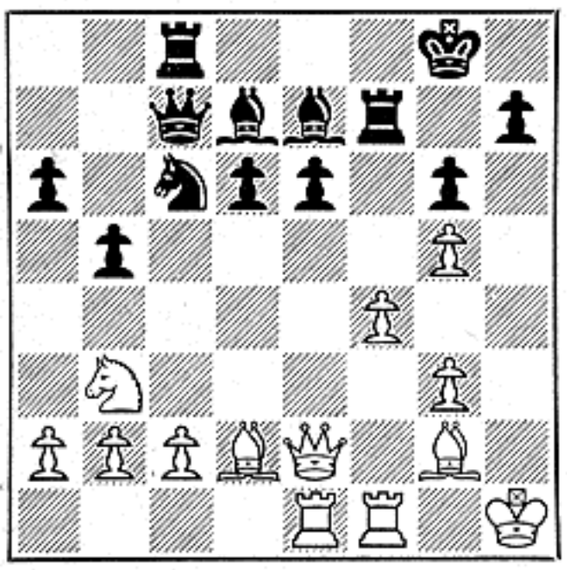
4 Position after 8 O–O, Q–B2; 9 K–R1, N–B3. As a result of his 7th move, Black need not fear a White Knight will land on QN4 and molest his Queen. White hides his King in the corner so it will not be exposed on his KN1–QR7 diagonal after the intended P–KB4.



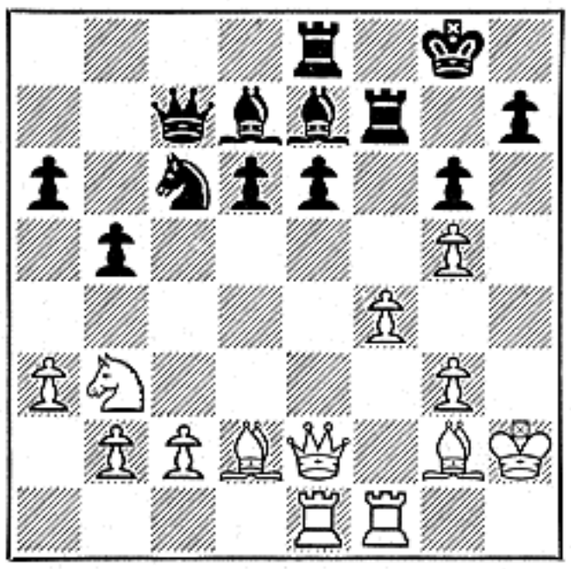
5 Position after 10 N–N3, B–Q2; 11 P–B4, O–O. Things are taking shape. White will avoid exchanges and launch a K–side attack. Black puts his house in order, by castling, before the coming storm breaks. Neither is quite ready to let go.



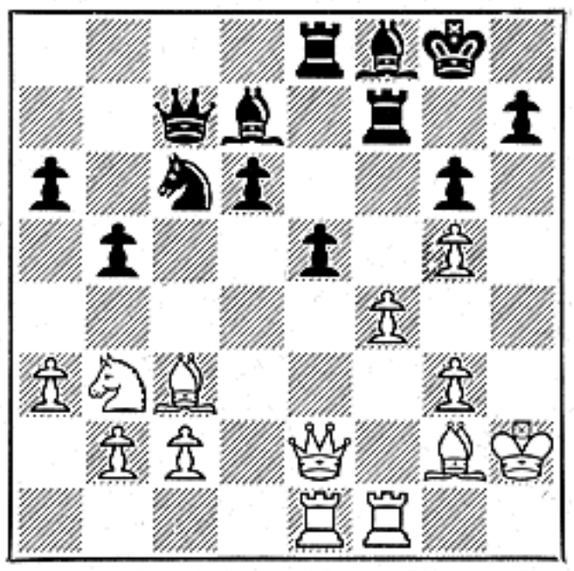
6 Position after 12 P–N4, QR–B1; 13 B–Q2!, P–QN4; 14 P–N5. White's KNP quickly takes an important role and now attacks the Black KN. Makogonov has heavy pressure on the QB–file and hopes to counter with . . . N–QR4–B5 and . . . P–QN5. But White strikes first.



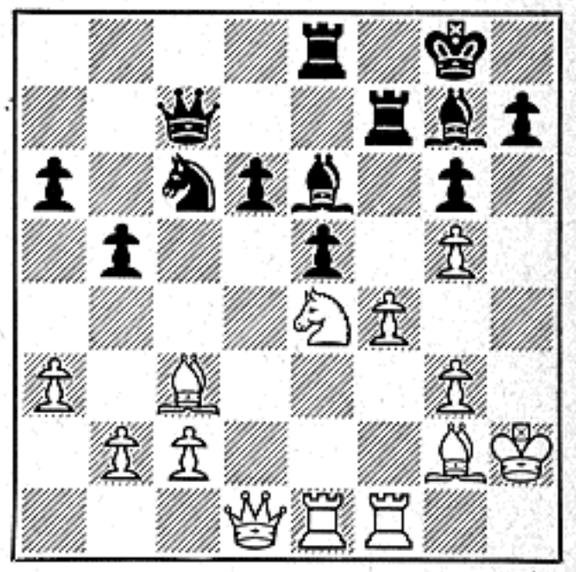
11 Position after 20 . . . Nx Nch; 21 PxN, R–B2. Makogonov finds he must withdraw his KR in any event, for White threatened 22 B–R3, R–B2; 23 BxP winning a Pawn. Black's queen-side advance has not materialized; he has been too busy elsewhere.



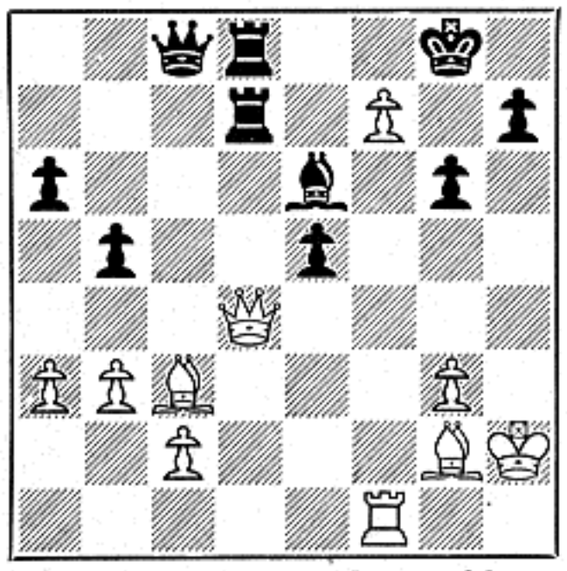
12 Position after 22 K–R2, R–K1; 23 P–R3. Not much has happened since the last diagram. White has moved his King and has a Pawn at QR3 which stops a push of the opponent's QNP. Black has a Rook at K1 which may help the intended advance of his KP.



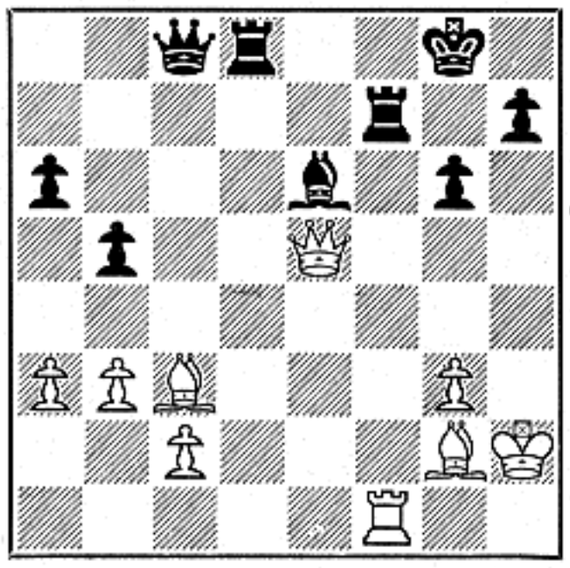
13 Position after 23 . . . B–KB1; 24 B–QB3, P–K4. Now the pot begins to boil. Black has opened a diagonal for his QB and threatens to win a Pawn by uncovering his Rook on the Queen with 25 . . . PxP. Panov has QB on on a potentially vital diagonal.



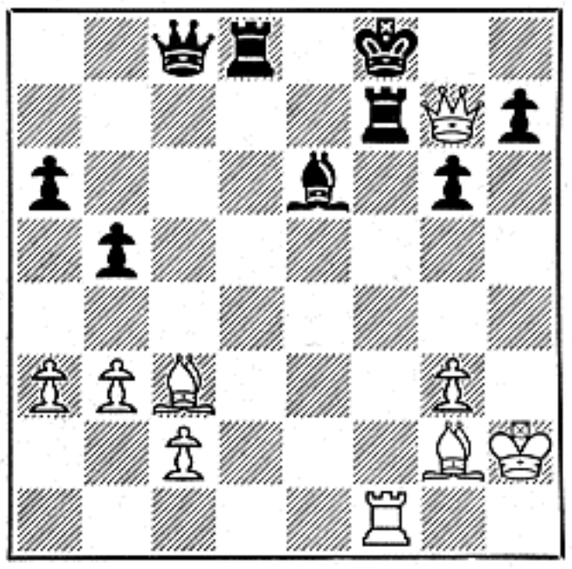
14 Position after 25 Q–Q1, B–N2; 26 N–Q2, B–K3; 27 N–K4. Black's Bishops are better situated and White's Knight has pranced to a very green pasture. At the moment, Panov simply threatens NxP. Makogonov has improved his position, but lacks a good threat.



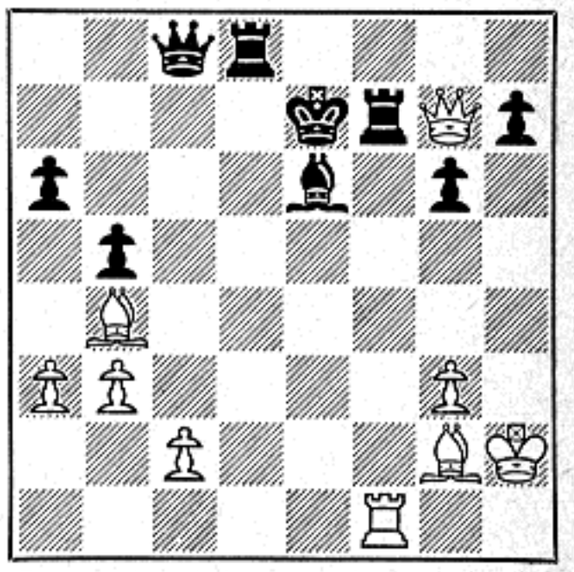
19 Position after 33 . . . PxR; 34 P–B7ch. White interpolates a Pawn check before attending to his twice attacked Queen. If at once 34 QxP, then 34 . . . R–KB2 or 34 . . . B–B2 and White's Queen and QB are blocked, on the vital diagonal, by the Pawn at KB6.



20 Position after 34 . . . RxP; 35 QxP. Panov has everything figured out to the nth degree and is now threatening 36 Q–R8 mate. His Rook and Pawn sacrifices were exactly calculated and courageously played. Reward is just around the corner.



21 Position after 35 . . . K–B1; 36 Q–N7ch! A pretty check. Of course the Queen is not endangered by Makogonov's KR as the latter is pinned by the White Rook. Now if 36 . . . K–K1; White wins with 37 Q–N8ch, K–K2; 38 B–N4ch, K–Q2; 39 RxRch.



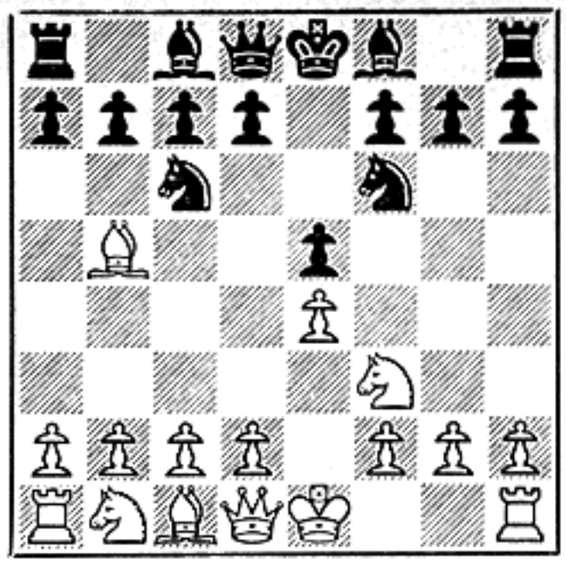
22 Position after 36 . . . K–K2; 37 B–N4ch. So Makogonov goes to K2 and Panov gives the final check. Now if 37 . . . R–Q3; 38 Rx Rch, BxR; 39 Q–K5ch, Q–K3; 40 BxRch wins. And if 37 . . . K–Q2; 38 RxRch, Bx R; 39 QxB mate. Black **Resigns.** A first rate game, positionally and tactically.

Chess Movies

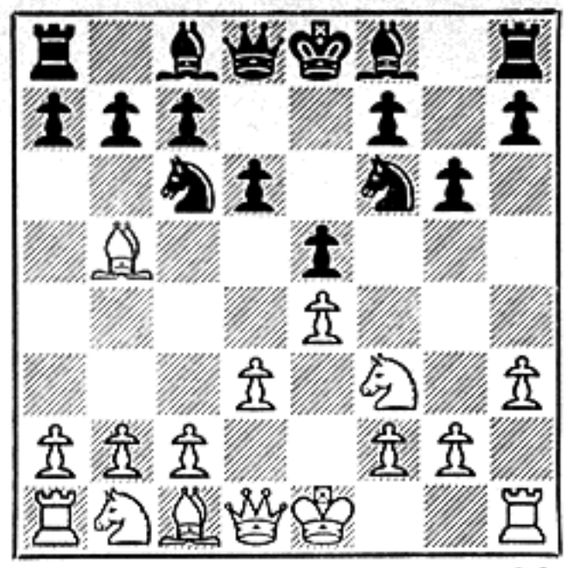
No. 15: THE LOPEZ GRIP

Czech master Oldrich Duras helped to make the Ruy Lopez a fearsome tournament weapon. Opening theoretician and endgame composer, he excelled also in fierce middle game attacks. At Prague 1908, he won the brilliancy prize for this game against H. Suchting. Follow diagrams from left to right across both pages.

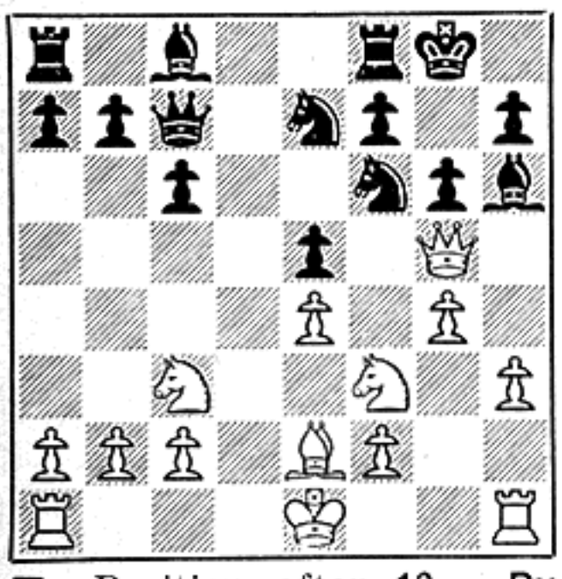
By Jack W. Collins



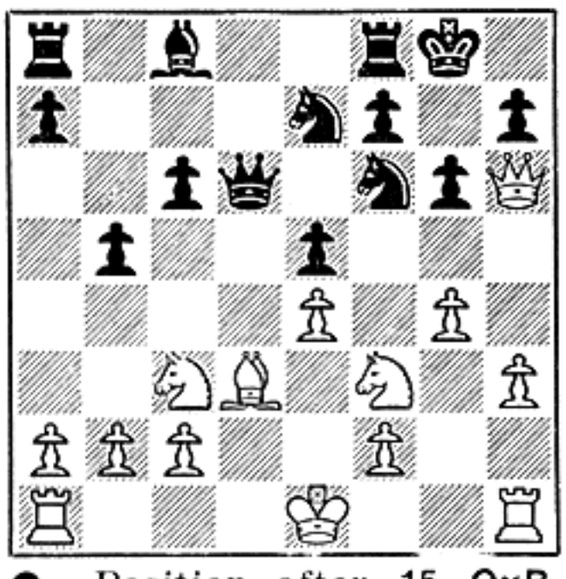
1 **This position was reached after 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 B–N5, N–B3.** Duras is striking out with the Ruy Lopez and Suchting is countering with the Berlin Defense which usually gives White swift, easy development and Black a cramped, solid game. The defense must be precise.



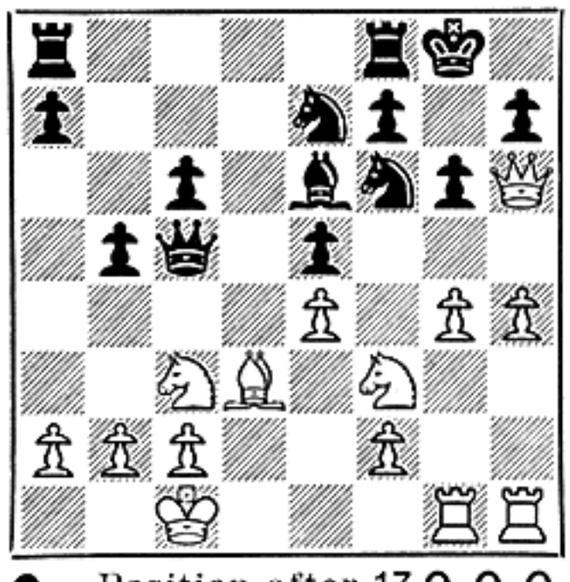
2 Position after **4 P–Q3, P–Q3; 5 P–KR3, P–KN3.** The opening proceeds along old-fashioned lines (nowadays White advances his Queen Pawn two squares). White's move with the King Rook Pawn prevents the pinning of the King Knight and prepares to roll the King-side Pawns.



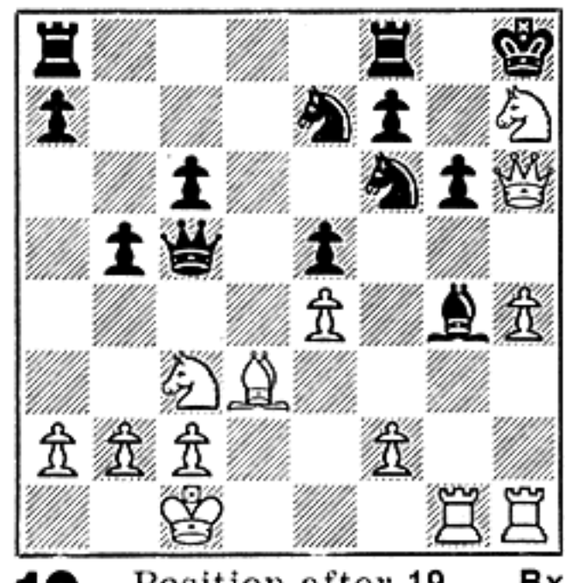
7 Position after **13 . . . PxP; 14 Q–N5!, BxB.** With 14 Q–N5! White threatened the King's Pawn a second time, and Black could not play 14 . . . N–Q2? because of 15 BxB, KxB; 16 QxN and the first mover is a piece to the good. Hence, Suchting decides a swap is due. But his King-side is weak.



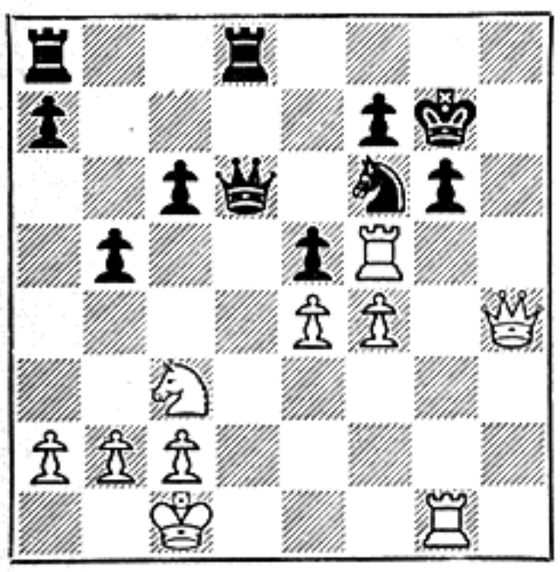
8 Position after **15 QxB, Q–Q3; 16 B–Q3, P–QN4.** Duras is preparing to castle on the Queen-side. This is one of his favorite maneuvers in the Ruy Lopez. Knowing his own King will soon be in for it, Suchting also foresees the White Monarch is Queen-side bound and he counterattacks.



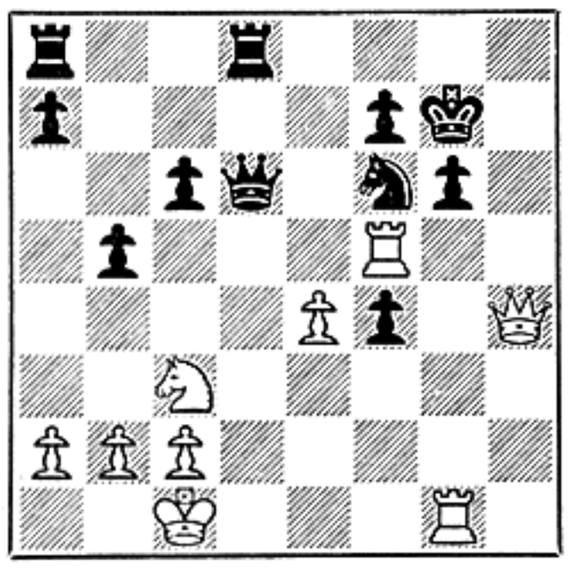
9 Position after **17 O–O–O, Q–B4; 18 QR–N1!, B–K3; 19 P–KR4.** White "sacrificed" a Pawn with his eighteenth move and is "sacrificing" another one with his nineteenth move. If Black had played 18 . . . QxP?; 19 R–B1, threatening 20 N–N5 and 21 RxN after Black's Q retreats, wins for White.



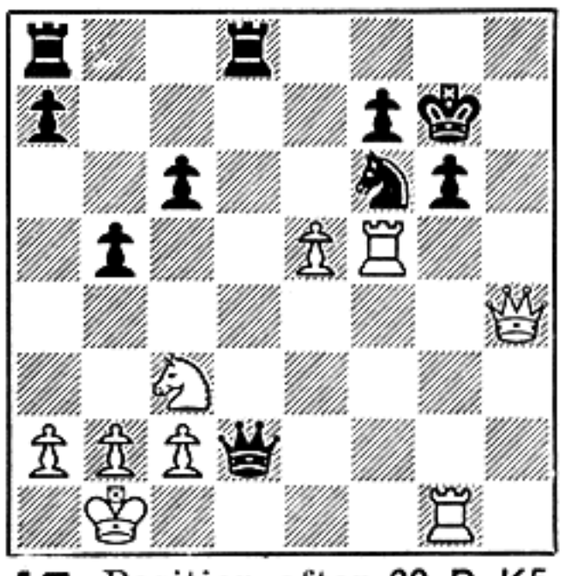
10 Position after **19 . . . BxNP; 20 N–N5, K–R1!; 21 NxRP!** The game is in its most complicated phase. At the moment, White threatens 22 NxN mate. 20 N–N5 brought about the possibility of 21 RxB!, NxR?; 22 QxP mate. But after 20 . . . K–R1; 21 RxB? would be refuted by 21 . . . N(2)–N1!



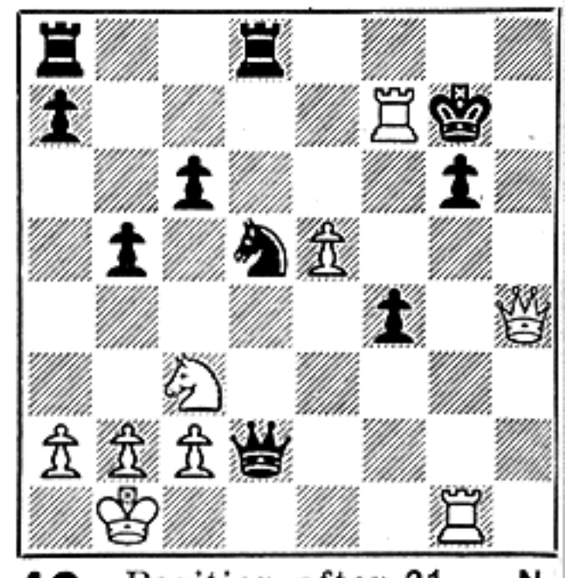
15 Position after **28 R–B5, Q–Q3; 29 P–B4!** Thanks to its twin at KN1, White's King Rook is safe at KB5, as it was at KR5. 28 . . . Q–Q3 guarded the Knight and put more pressure on the Queen-file. Now Duras throws in the King Bishop Pawn and this is too much for Suchting.



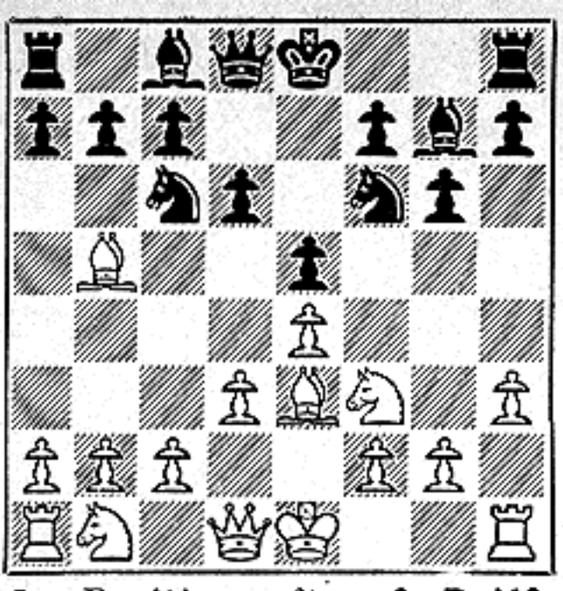
16 Position after **29 . . . PxP?** Only one move has been played since the last diagram, but it has been a fateful capture. Black's position has been far from enviable for some time and it is not surprising that he should go from bad to worse. 29 . . . R–K1 would have made a better fight of it.



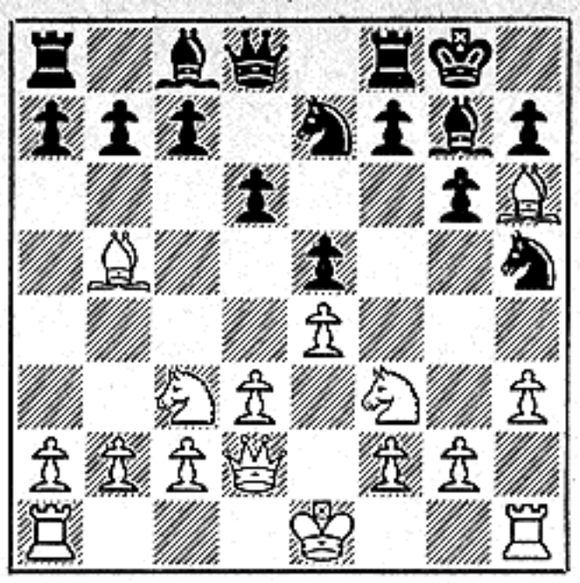
17 Position after **30 P–K5, Q–Q7ch; 31 K–N1.** After White's last push with the King Pawn, which forked Queen and Knight, Black's only saving move was the Queen-check. The diagrammed position shows Suchting is now two Pawns ahead and his King looks reasonably safe.



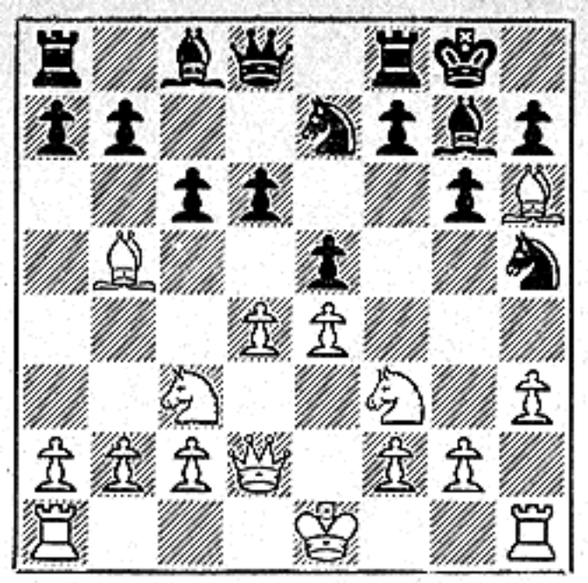
18 Position after **31 . . . N–Q4; 32 RxBPch!** Duras' offer of a Rook is very pretty, quite sound, and brings a speedy finish. Suchting is bound to accept it, as 32 . . . K–N1? allows 33 Q–R7 mate. Such sacrifices are often the only way to exploit an obvious advantage, paradoxical as it seems.



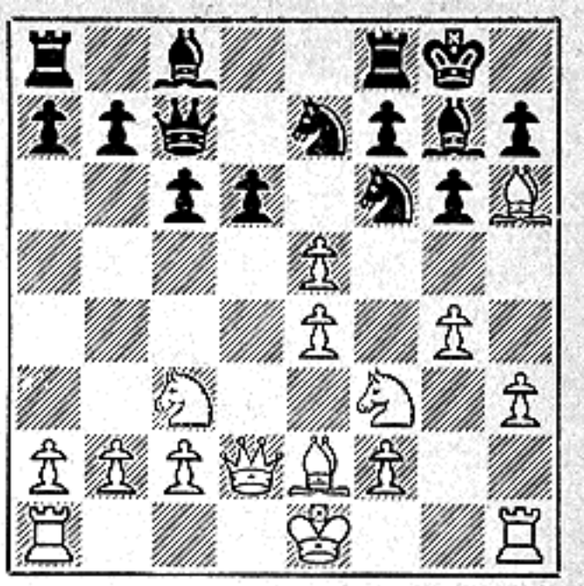
3 Position after **6 B–K3, B–N2.** Development goes on apace. Neither side has made a real threat and both are free from fear. The Czech brings the QB out early so he can back it up with the Queen, slide it down to R6, and then exchange it off for Black's good defensive KB.



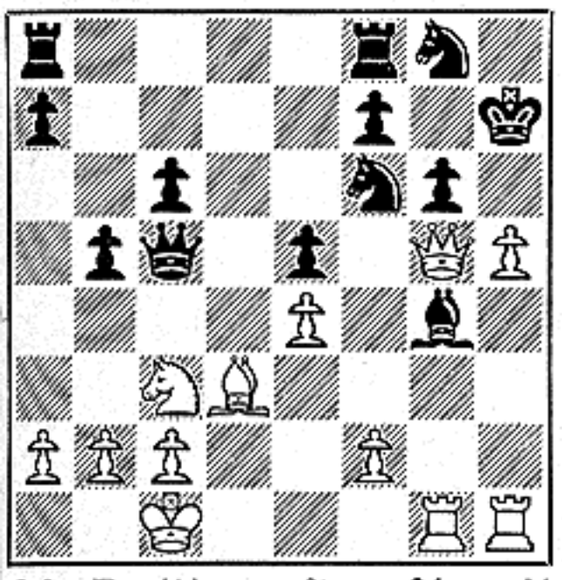
4 Position after **7 Q–Q2, O–O; 8 B–KR6, N–KR4; 9 N–B3, N–K2.** White has gone ahead with his plan to swap a brace of Bishops, and has trotted out his other Knight. Black has moved both Knights, one to the side, which proves time-wasting, and the second to help with P–Q4.



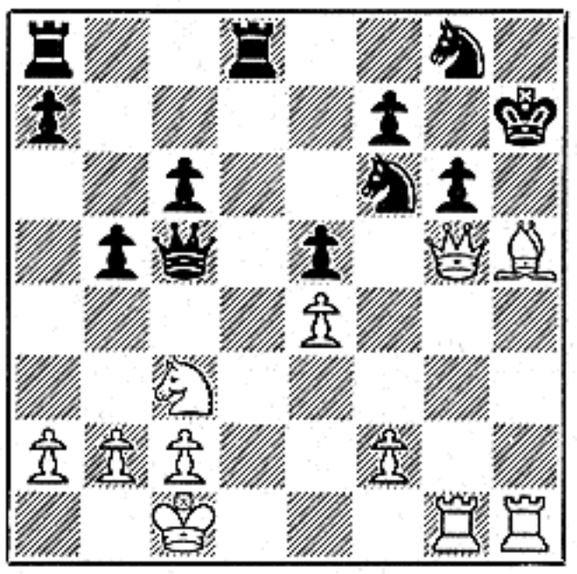
5 Position after **10 P–Q4, P–QB3.** Duras is trying to open the Queen-file, and has provided his King Bishop with a better retreat. Suchting is threatening 11 . . . PxB, and now controls Q4. Black's Queen has more scope with the liberating of the Q1–R4 diagonal. The middle game is beginning.



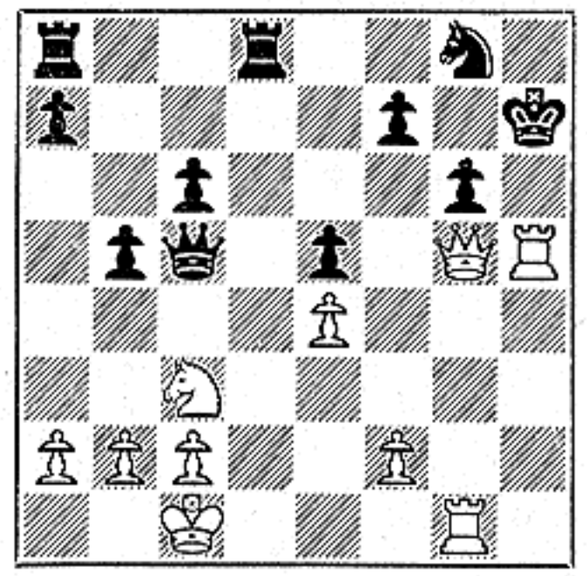
6 Position after **11 B–K2, Q–B2; 12 P–KN4!, N–B3; 13 PxP.** White has just taken the King's Pawn and is menacing 14 PxN. As expected, Black's misplaced King Knight had to lose time by returning to B3. Duras has assumed the initiative and will maintain it throughout.



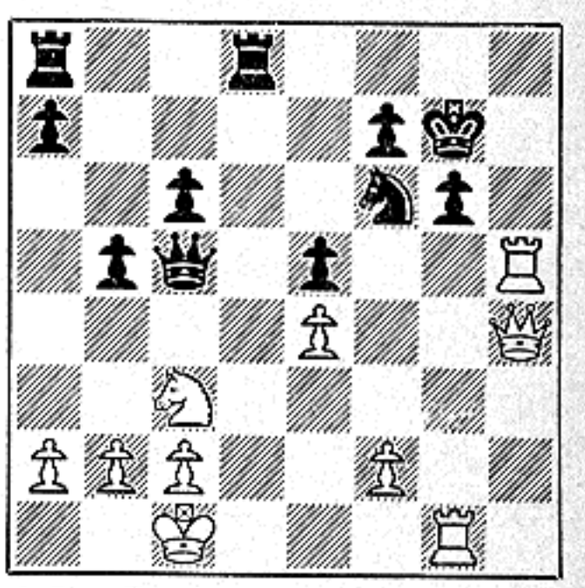
11 Position after **21 . . . N (2)–N1; 22 Q–N5, KxN; 23 P–R5!** Temporarily, Duras is minus a Knight, but now he is trying to finish off Suchting with 24 PxP dis ch, K–N2; 25 R–R7ch!, NxR; 26 PxN dis ch, KxP; 27 R–R1ch, B–R4 (or Resigns); 28 RxBch, N–R3; 29 RxN mate.



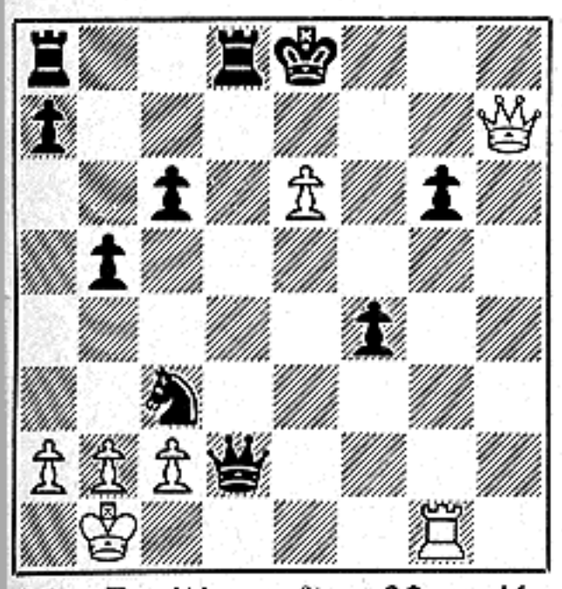
12 Position after **23 . . . Bx P; 24 B–K2, KR–Q1; 25 BxB.** White menaces 26 BxP ch, K–N2; 27 B–R7 dis ch, K–B1; 28 BxN, NxB; 29 QxNch winning, in the above diagram. Black could not play 23 . . . PxP (instead of 23 . . . BxP) as White then wins with 24 P–B3, for if 24 . . . BxP?; 25 Q–N7 mate.



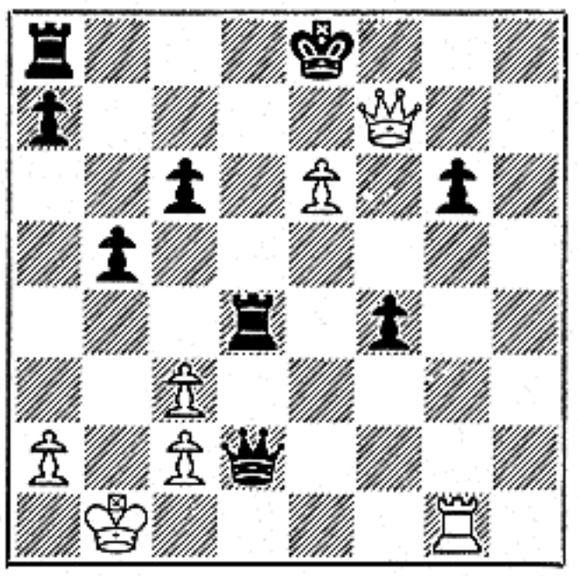
13 Position after **25 . . . Nx B; 26 RxNch!** Black is in check and 26 . . . K–N2 is forced, as 26 . . . N–R3?; 27 QxN and 28 Q–R8 mates, as does 26 . . . PxR?; 27 Q–N7. The White Rooks exert terrific pressure on Suchting's King — position throughout most of this game. Such a situation is very trying!



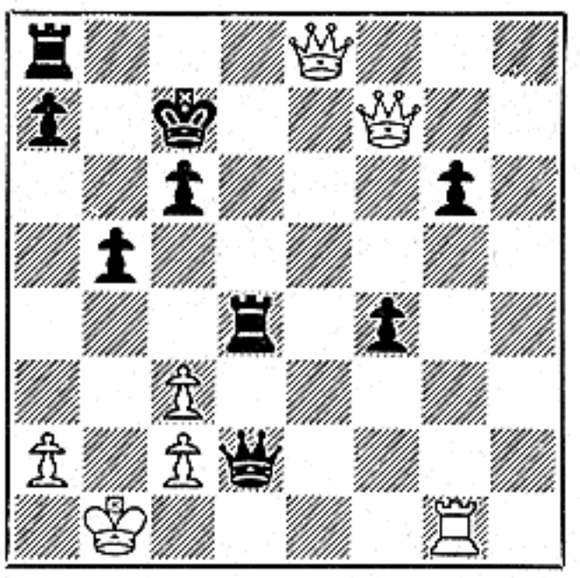
14 Position after **26 . . . K–N2; 27 Q–R4, N–B3.** Black is hanging on for dear life and has managed to pick up a Pawn during the course of events. But the Czech master is very well satisfied with his attack and is skillfully guiding it into its brilliant, crushing final stage. A new surprise is due!



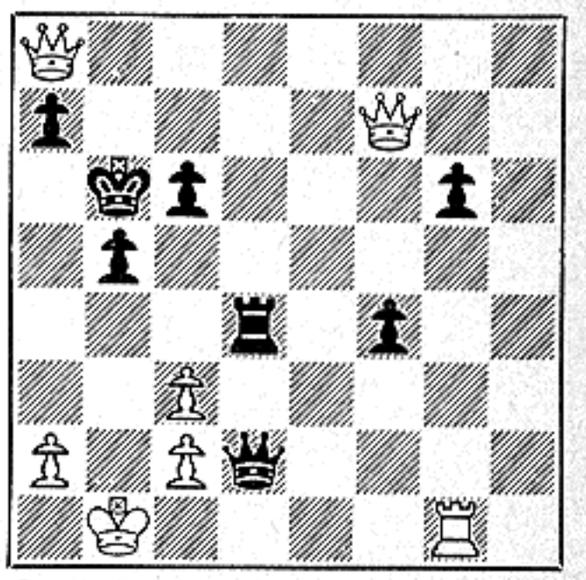
19 Position after **32 . . . Kx R; 33 Q–R7ch, K–K1; 34 P–K6, NxNch.** About to mate, White is held up by a check to his own King. Black had nothing better than 33 . . . K–K1. E.g., 33 . . . K–B1 would also be beaten by 34 P–K6, and 33 . . . K–K3 loses to 34 RxPch etc. Black is desperate.



20 Position after **35 PxN, R–Q5!; 36 Q–B7ch.** On the ropes, Suchting is still an ingenious opponent. If White lifts the King Rook with 36 PxR?, Black draws with 36 . . . Q–N5ch; 37 K–R1, Q–B6ch; 38 K–N1, Q–N5ch; 39 K–B1, Q–R6ch; 40 K–Q1, Q–B6ch; 41 K–Q2, Q–K6ch etc.



21 Position after **36 . . . K–Q1; 37 P–K7ch, K–B2; 38 P–K8(Q) dis ch.** The diagram shows White has two Queens, Black has two Rooks en prise, and the Black King is fleeing for his life. Since Duras broke through with 32 RxBPch, Suchting has not been happy. It's all over.



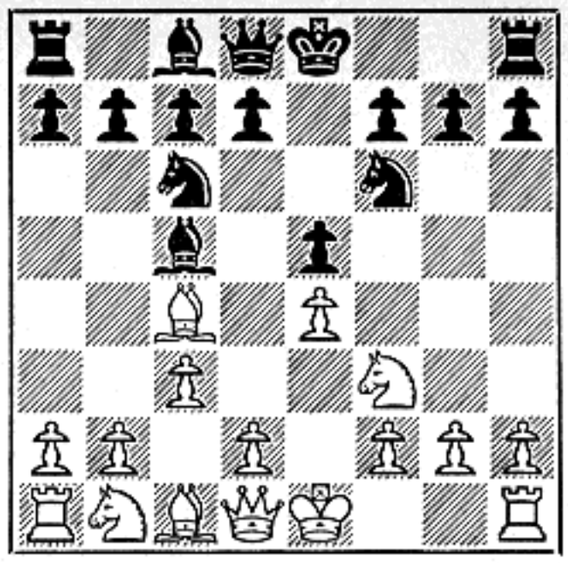
22 Position after **38 . . . K–N3; 39 QxR, Resigns.** Black calls quits. He is a Queen down, his Rook hangs, and 40 (either!) QxRP mate is threatened. Duras displayed a high brand of chess, sound and imaginative, and Suchting hardly had a chance in the Lopez Grip.

Chess Movies

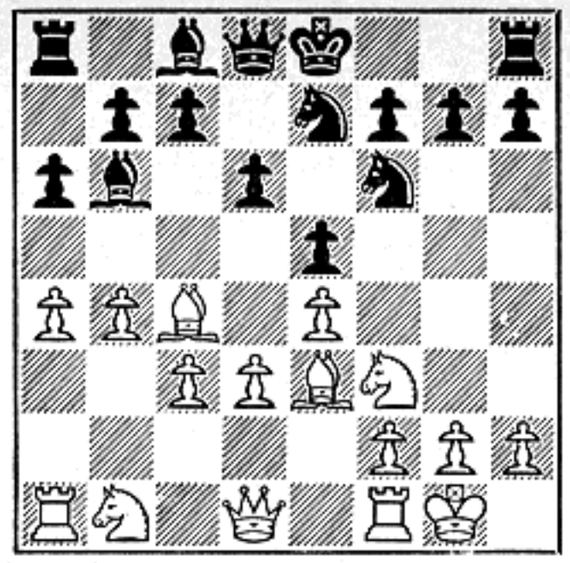
No. 17: SACRIFICES

This game is a bouquet of sacrifices — positional, exchange, King-hunt and mating. It was played at Philadelphia in 1907. Dr. Emanuel Lasker, World Champion for twenty-seven years, handled the Black men while Messrs. M. Morgan and S. Stadelman consulted over the White pieces. Follow diagrams from left to right across both pages.

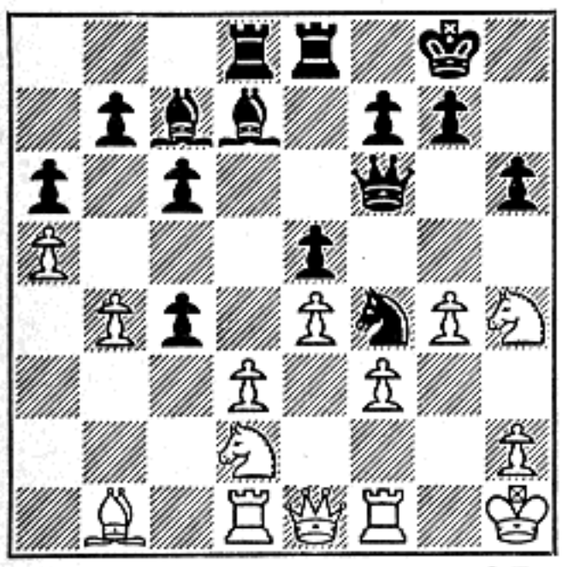
By Jack W. Collins



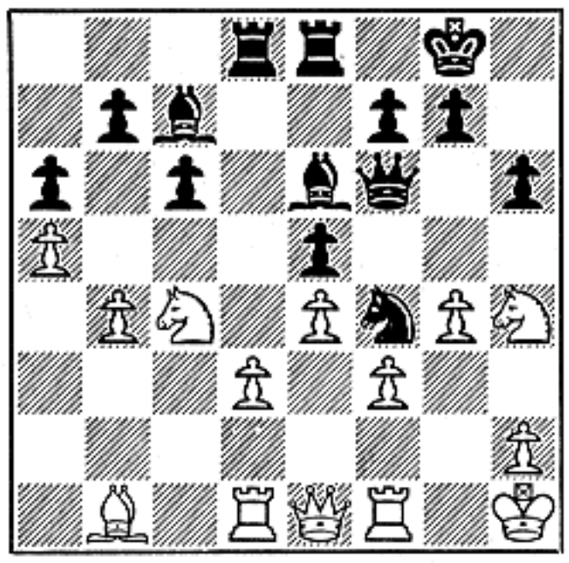
1 This position resulted from 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 B–B4, B–B4; 4 P–B3, N–B3. The Consultants are playing the Giuoco Piano, which was still popular back in the early Nineteen Hundreds. It aims at establishing a strong Pawn-center and at achieving rapid development.



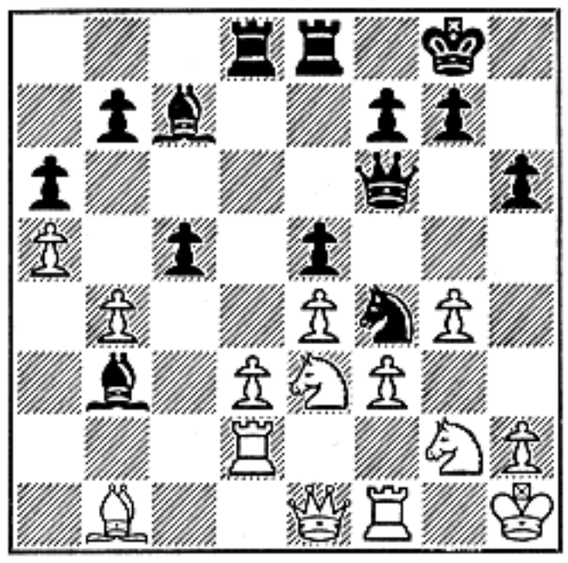
2 Position after 5 P–Q3, P–Q3; 6 P–QN4, B–N3; 7 P–QR4, P–QR3; 8 O–O, N–K2; 9 B–K3. White is proceeding tamely, with his Queen Pawn at Q3, instead of Q4. On the other hand, his Queen-side Pawn pushes signify little more than sound and fury. Lasker's game is solid, sound.



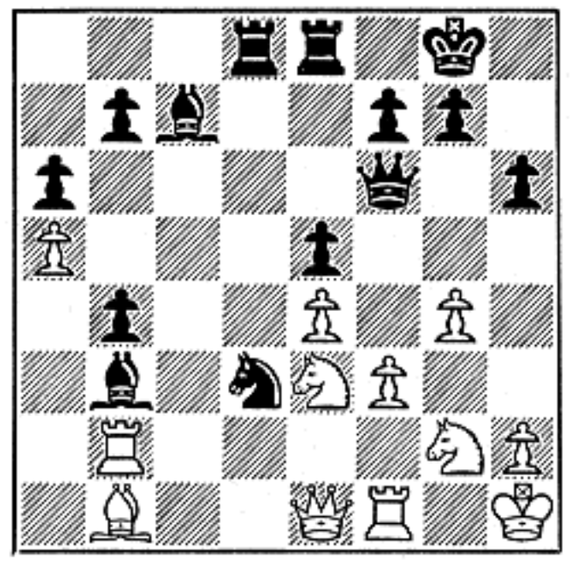
7 Position after 21 . . . QR–Q1; 22 P–B4, PxBP. Morgan and Stadelman think they have forced Lasker to declare himself in the center. And they have, but this is by no means an unpleasant obligation. Now he can utilize the half-open Queen file and go to work on the weak Queen Knight Pawn.



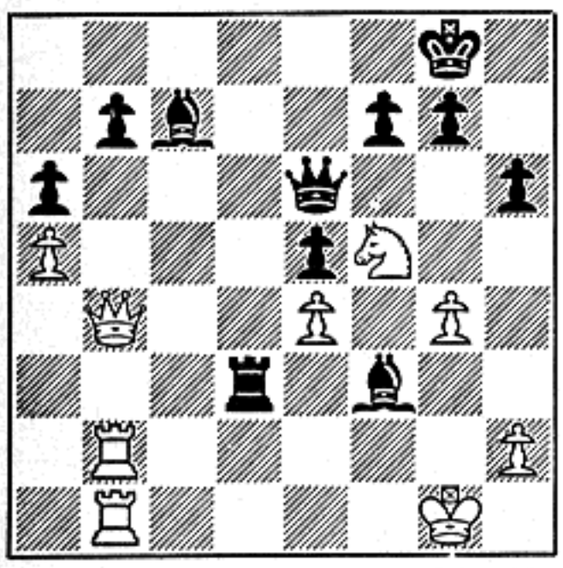
8 Position after 23 NxP, B–K3. In the above position Black threatens to win a Pawn with 24 . . . NxP!; 25 BxN, RxB!; 26 RxR, BxN etc. Despite the work of two heads, White's picket fence Pawn-formation, offside Knight, and inactive Rooks and Queen do not make an impressive picture.



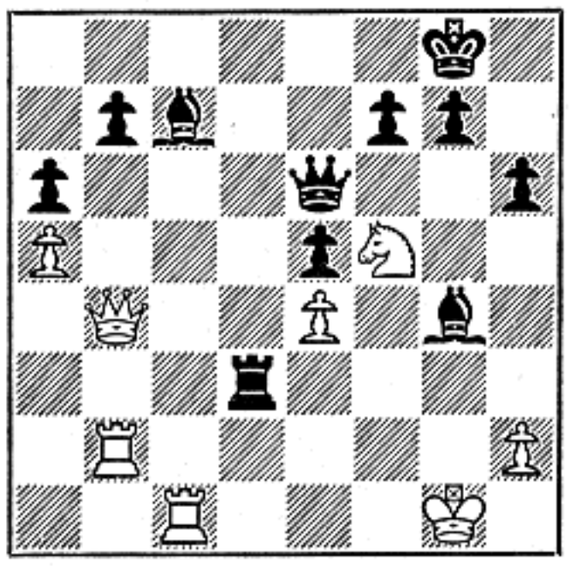
9 Position after 24 N–K3, B–N6; 25 R–Q2, P–B4!; 26 N(4)–N2. White could not play 26 PxP?, as Black would have won the exchange with 26 . . . BxP. The White Queen Knight Pawn and Black Queen Bishop Pawn are about to disappear and then the Allies hope to use the open files.



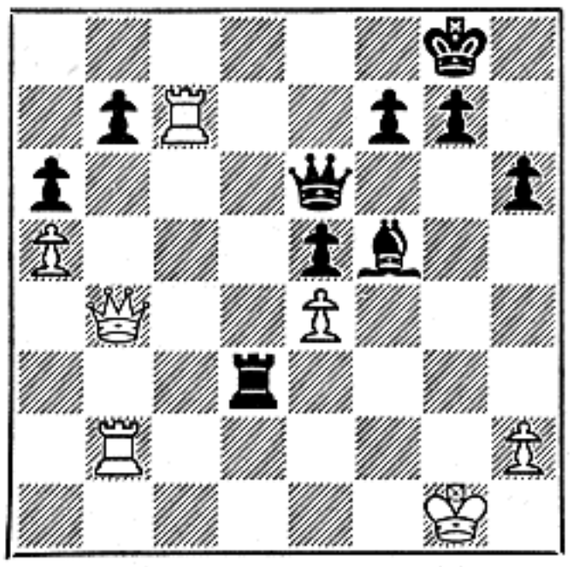
10 Position after 26 . . . PxP; 27 R–N2, NxP! Now the White defenses are cracking. Lasker is two Pawns up for the moment, his Bishop threatens the Queen Rook Pawn, and his Knight forks Queen and Rook. In addition, the vulnerable Knight Pawn and Bishop Pawn offer targets.



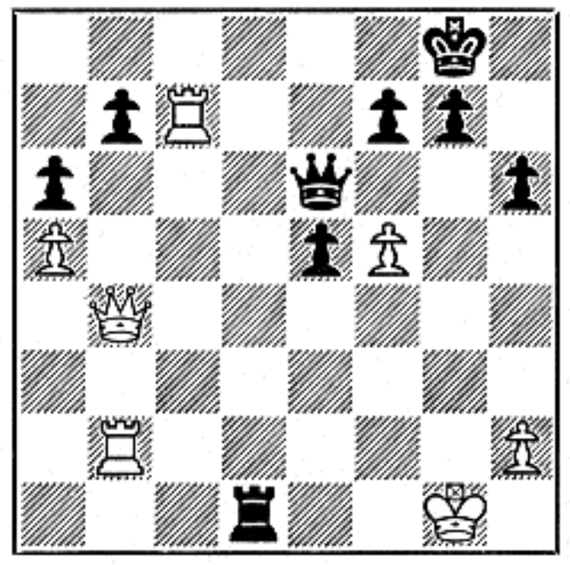
15 Position after 34 K–N1, RxN. The situation shown in the diagram is very complex and not easily evaluated. Lasker has a Bishop and two Pawns for a Rook and the attack. White has two Rooks, an aggressively posted Knight, and Queen-side pressure, but an exposed King.



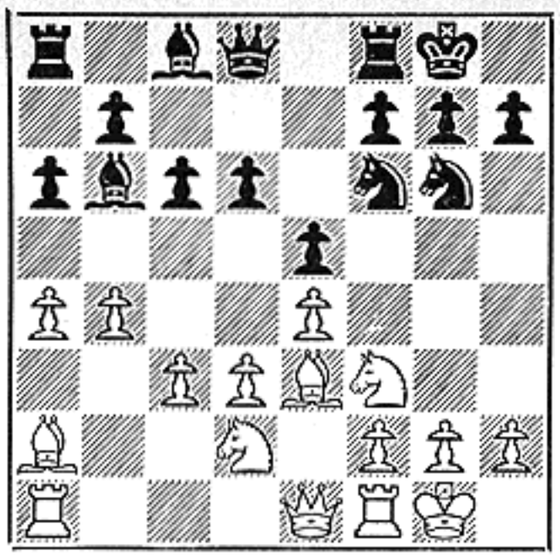
16 Position after 35 R–QB1?, BxNP! White slips; Black sacrifices. 35 QxP was correct, but after 35 . . . BxRP Black should still win. As it stands, 36 N–K7ch, K–R2; 37 RxB, R–Q8ch; 38 K–B2, Q–B3ch; 39 N–B5, BxN; 40 PxB, QxPch; 41 K–K2, Q–Q6ch lets Black mate as in the text.



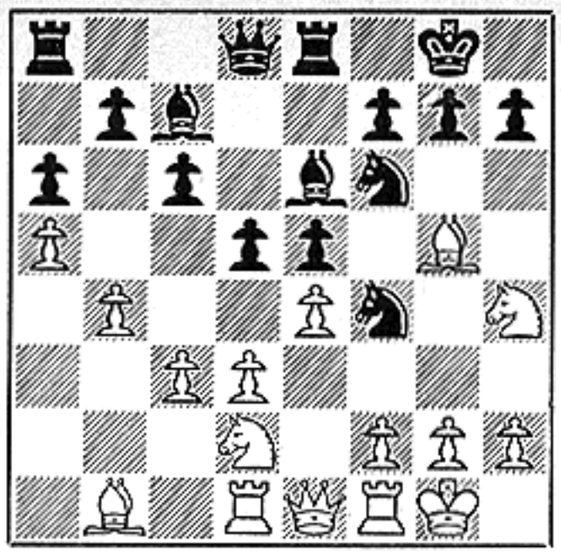
17 Position after 36 RxB, BxN. Realizing that 36 N–K7ch will not alter matters, Morgan and Stadelman decide to sink or swim by accepting the latest sacrifice. Of course, if White had time to consolidate his position, or effect enough exchanges, his material plus would then win.



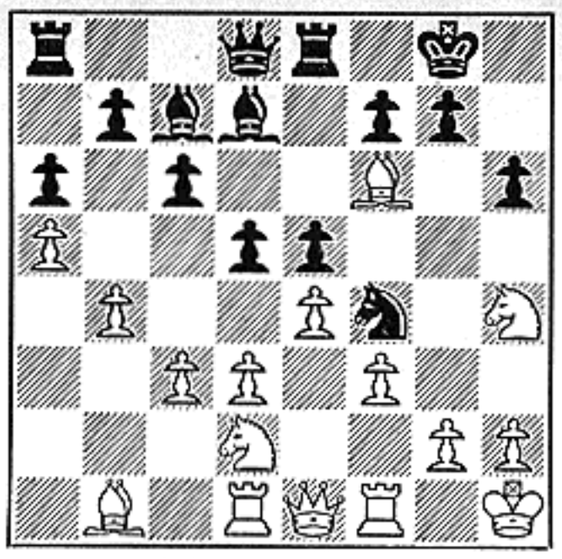
18 Position after 37 PxB, R–Q8ch. A vital interpolation before moving the Queen. Every move must be accurately calculated, for if White were given the chance to play something like 38 R–KB2 or 38 R–B3 (after 37 . . . QxP?) he would have defensive resources, might slip out of the mating net.



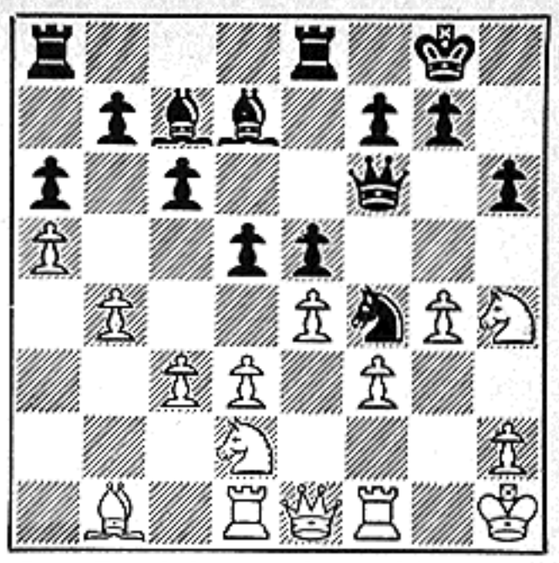
3 Position after 9...P–B3; 10 Q–K1, N–N3; 11 QN–Q2, O–O; 12 B–R2. Whereas White has no particular plan, Black strives for...P–Q4 and shifts his pieces to the left to start a King-side attack. The fact that Black can think of attacking so early shows that White played poorly.



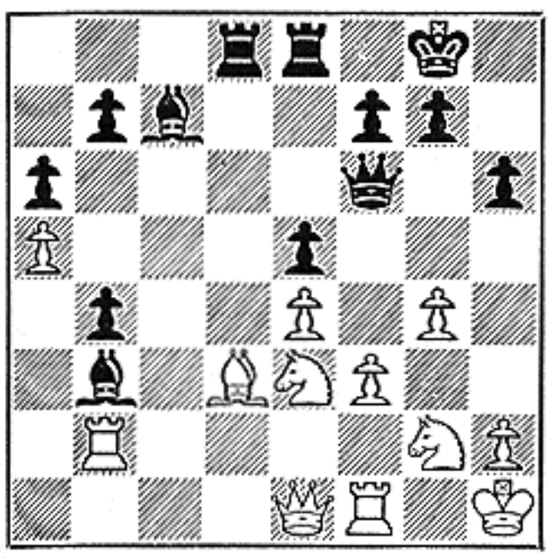
4 Position after 12...B–B2; 13 P–R5, P–Q4; 14 R–Q1, R–K1; 15 B–N5, B–K3; 16 N–R4, N–B5; 17 B–N1. All the action is on the King-side. Morgan and Stadelman consider posting a Knight at KB5, Lasker has already done so. 17 B–N1 protects the Queen Pawn which was attacked.



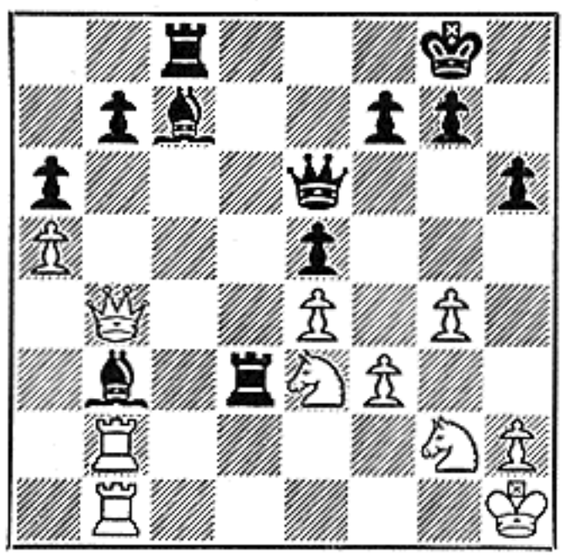
5 Position after 17...B–N5; 18 P–B3, B–Q2; 19 K–R1, P–R3; 20 BxN(B6). White just captured Black's King Knight. The alternative was 20 BxN(B4), but that would have increased the scope of the Black King Rook and King Bishop. Lasker will now recapture with his Queen, threaten P–KN4.



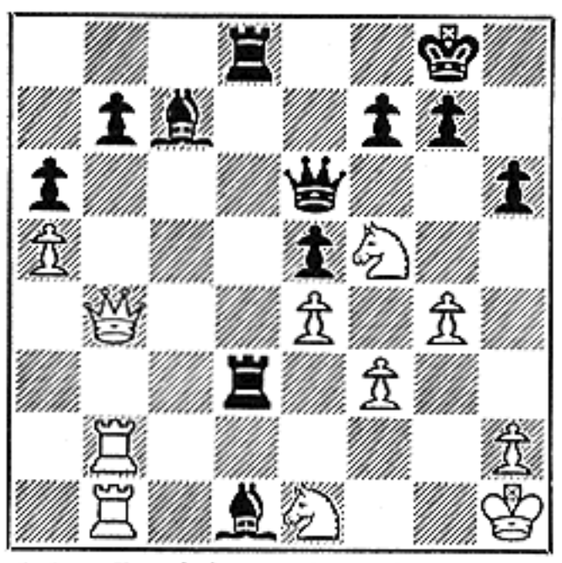
6 Position after 20...QxB; 21 P–N4. White's last move made KN2 available for the King Knight, but 21 P–N3, dislodging Black's Knight, was better. Lasker has attained the superior position. He has a strong Pawn-center, his pieces are well placed, and he has made holes in White's defenses.



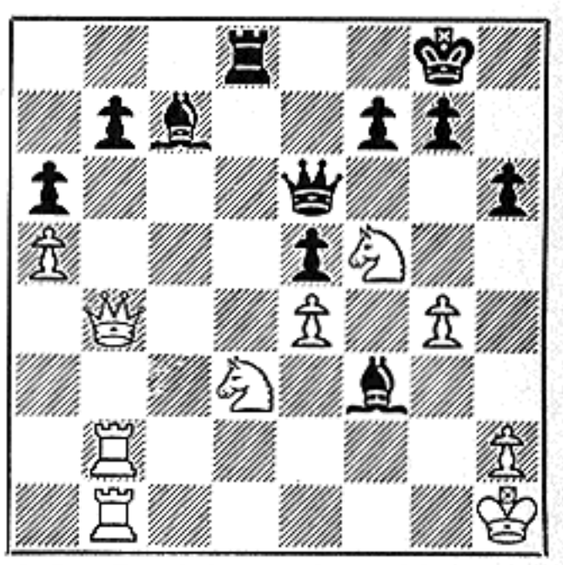
11 Position after 28 BxN. Of course the Black Knight had to come off. The position is full of interesting possibilities. White threatens 29 RxB and 29 QxP while Black threatens 28...RxB and 29...BxP. The Allies courted disaster in provoking such a setup when confronted by Lasker.



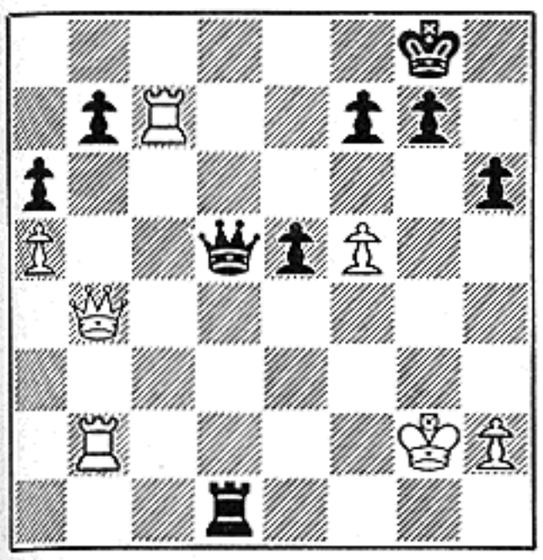
12 Position after 28...RxB; 29 QxP, Q–K3!; 30 KR–QN1, R–QB1!! Lasker refuses the draw that would result from 30...B–R7; 31 R–R1, B–N6; 32 R(1)–QN1, B–R7; etc. Now if 31 RxB, B–Q3; 32 RxR!, BxQ; 33 RxB, R–B8ch; 34 N–Q1, Q–R7; 35 N–K3, Q–K7; 36 R(4)–N3, R–R8 wins.



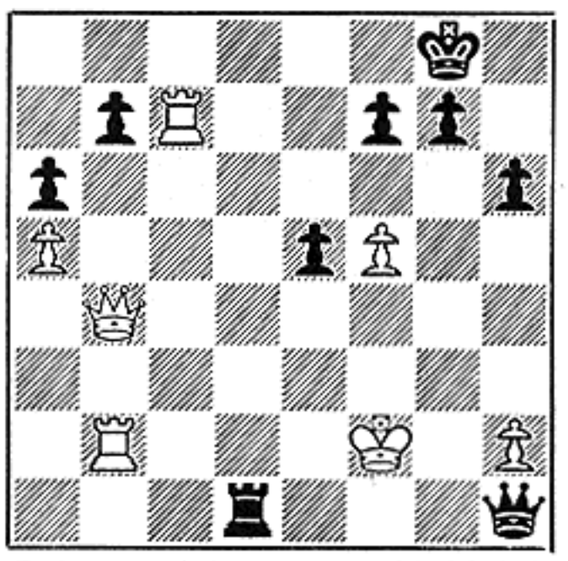
13 Position after 31 N–B5, R(1)–Q1!; 32 N–K1, B–Q8!! Again a Lasker sacrifice. It is accepted for if 33 N–K7ch, K–R2; 34 N–Q5, B–Q3; 35 Q–N6, R–Q2; 36 Nx R, BxPch; 37 R–N2, BxRch; 38 KxB, QxPch; 39 K–B1, QxP; 40 Q–N3, B–B1; 41 N(5)–N4, BxN; 42 NxB, R–Q7 soon mates.



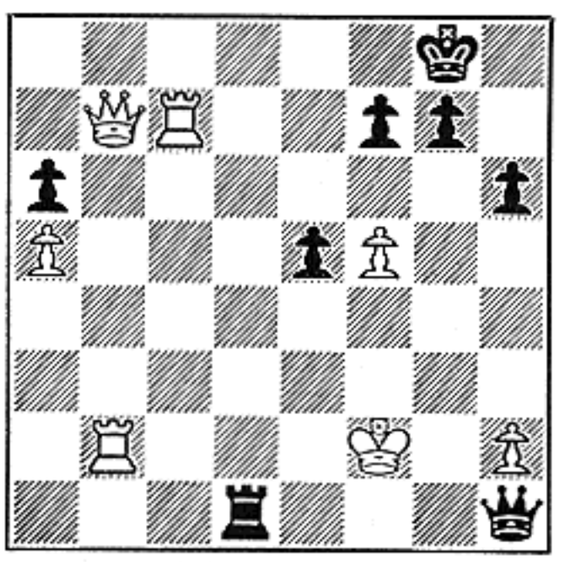
14 Position after 33 NxR, BxPch. Ripping open the White King's defenses. From here on the story is a "King Hunt" and the Black Queen, Rook, and Queen Bishop all take part in it. The trick is not so much to win such positions, it is to create them with far-sighted moves.



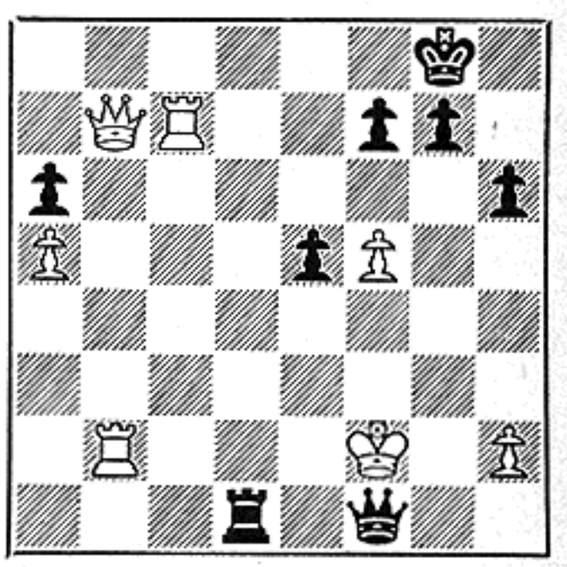
19 Position after 38 K–N2, Q–Q4ch. On 38 K–B2 Black would have forced a mate with 38...QxPch; 39 K–N2, (39 K–K2, Q–Q6ch does the trick) Q–B8ch; 40 K–N3, R–Q6ch; 41 K–N4, Q–R6. Weakness on the light colored squares and the lack of King-side guards leaves the King easy prey.



20 Position after 39 K–B2, Q–R8. The Consultants saw that after 39 K–N3, (instead of 39 K–B2) they would soon be mated by 39...R–Q6ch; 40 K–R4, P–N4ch; 41 K–R5, R–R6ch; 42 Q–R4, Rx Q. On 39 K–N3, R–N8ch?; 40 K–B2, Q–N7ch; 41 K–K3 the win, if it exists, is much less clear.



21 Position after 40 QxP. There was no salvation. E.g., 40 R–B8ch, K–R2; 41 Q–N3, QxPch; 42 K–B3, R–B8ch; 43 K–K3, R–K8ch; 44 K–Q3, Q–N6ch; 45 K–B2, Q–B7ch; 46 K–B3, R–K6ch; 47 K–N4, RxQch; 48 KxR, QxP; 49 R(2)–QB2, P–R4 and Black wins by queening a Pawn.



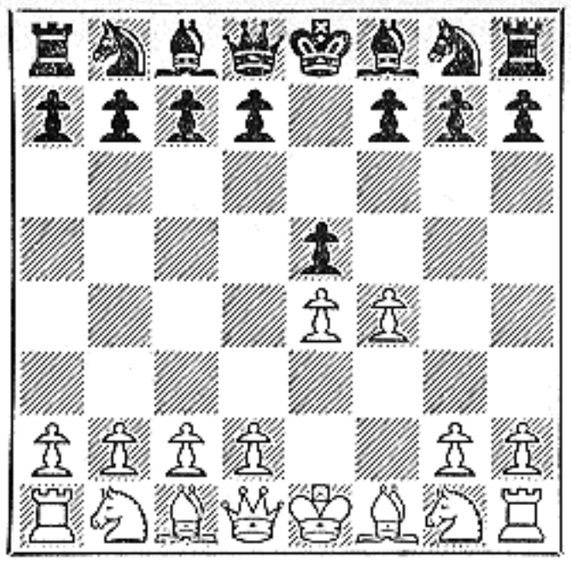
22 Position after 40...Q–B8ch. At this point Morgan and Stadelman heard Lasker announce mate in five — 41 K–K3, R–Q6ch; 42 K–K4, Q–B6ch; 43 KxP, Q–K6ch; 44 Q–K4, P–B3ch; 45 K–K6, QxQ mate. This fight bears out Reti's saying that "Lasker was most deadly in open games."

Chess Movies

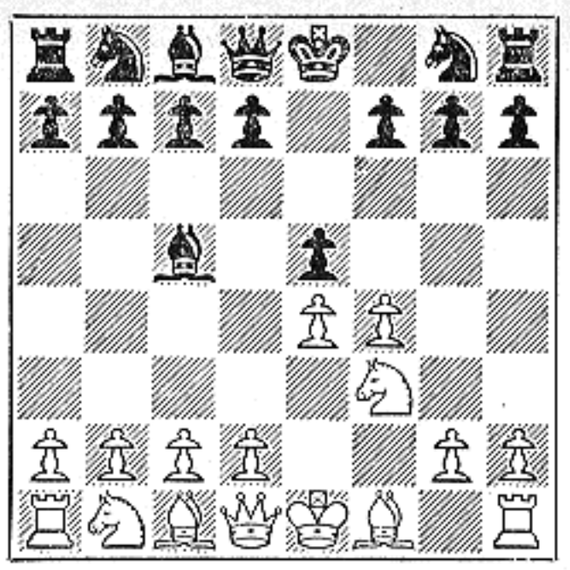
No. 18: RUBINSTEIN RECKONING

Akiba Rubinstein is a master's master. There is a mathematical certainty and an artistic integrity about his play that guarantees respect. No move is "good enough" for him, it must be the best on the board. Playing White against K. Hromadka, at Mahrisch-Ostrau, 1923, his deadly accuracy decides. Follow diagrams from left to right across both pages.

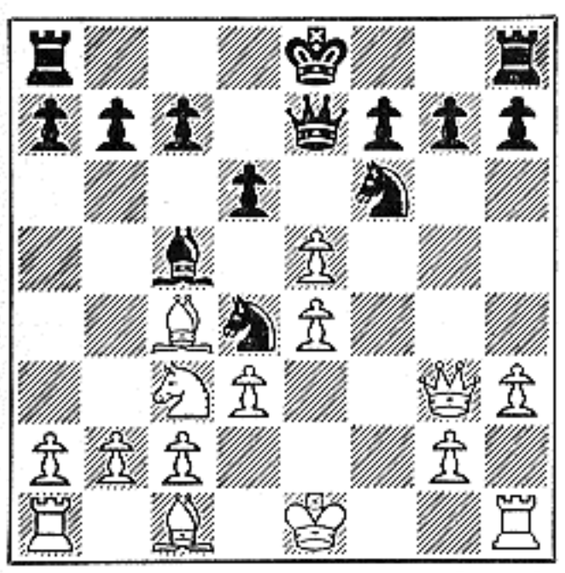
By Jack W. Collins



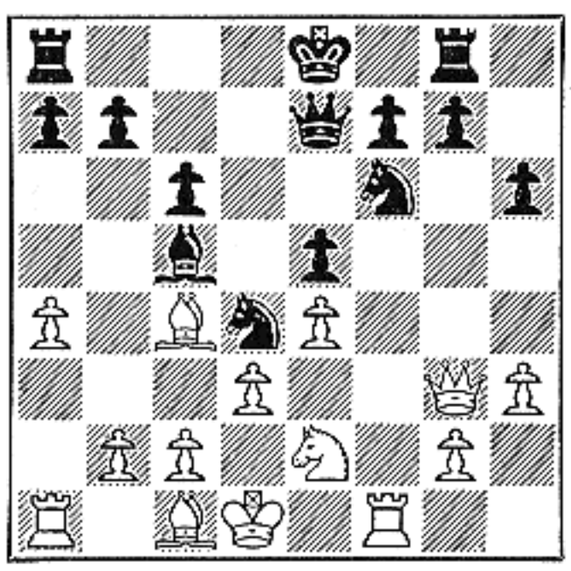
1 This position derived from 1 P–K4, P–K4; 2 P–KB4. Rubinstein, "the Spinoza of chess," opens with the King's Gambit. Perhaps, like Charousek before him, he believes its wild opening and middle-game eventually lead to an ending – in which phase of the game he has no peer.



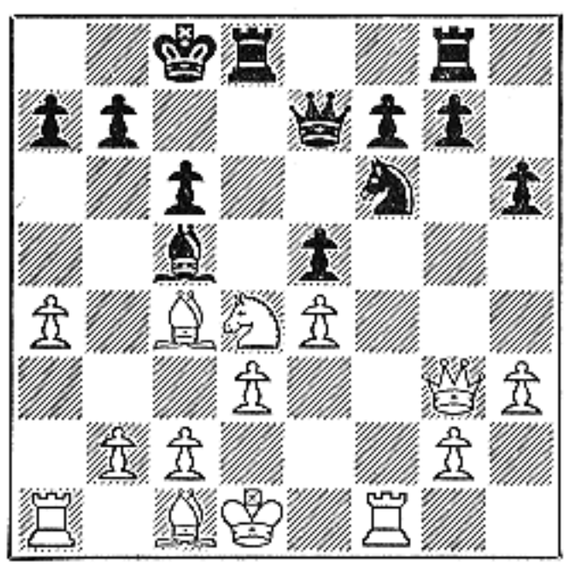
2 Position after 2 . . . B–B4; 3 N–KB3. Hromadka rejects the accepted version of the gambit, and the Falkbeer Counter Gambit, and puts his trust in the King's Gambit Declined. Spielmann, of the older generation, and Reshevsky, of the new, also believe this is a sound line for Black.



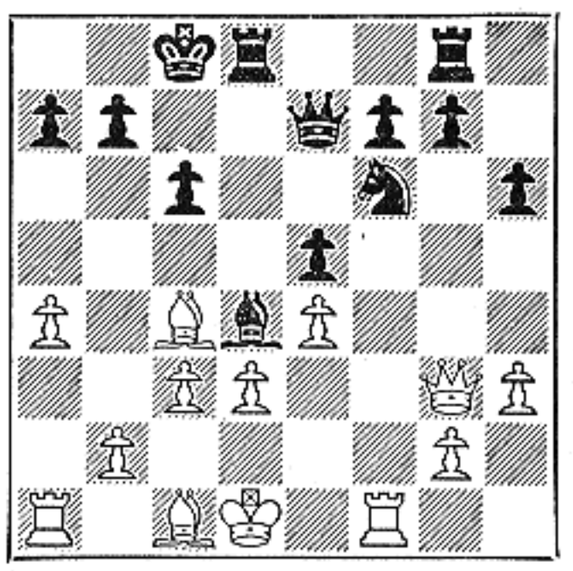
7 Position after 9 Q–N3, Q–K2; 10 PxP! With 9 . . . NxPch; 10 K–Q1, NxR; Black gains the exchange, but then follows 11 QxP, R–KB1; 12 PxP, PxP; 13 B–KN5, B–K2; 14 R–B1, and White has a won game. As this is an old opening trap, Hromadka knows it and goes on developing.



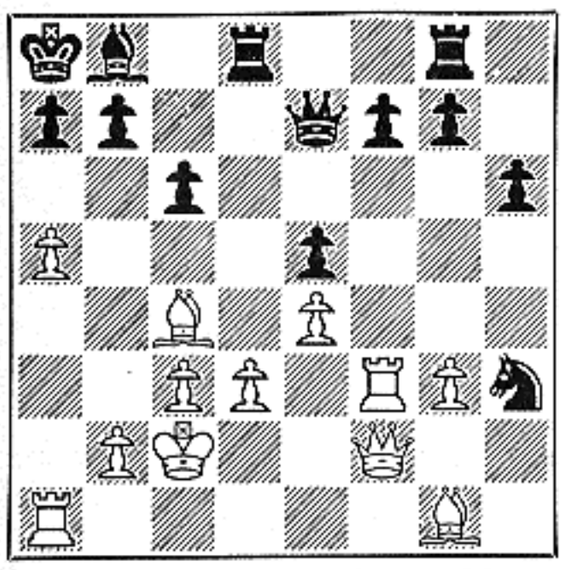
8 Position after 10 . . . Px P; 11 K–Q1, P–B3; 12 P–QR4!, R–KN1?; 13 R–B1, P–KR3; 14 N–K2. Rubinstein and Hromadka spar for position. White has protected his Bishop Pawn, prevented . . . P–QN4, taken the King Bishop file, and offered an exchange of Knights. 12 . . . N–KR4 was better.



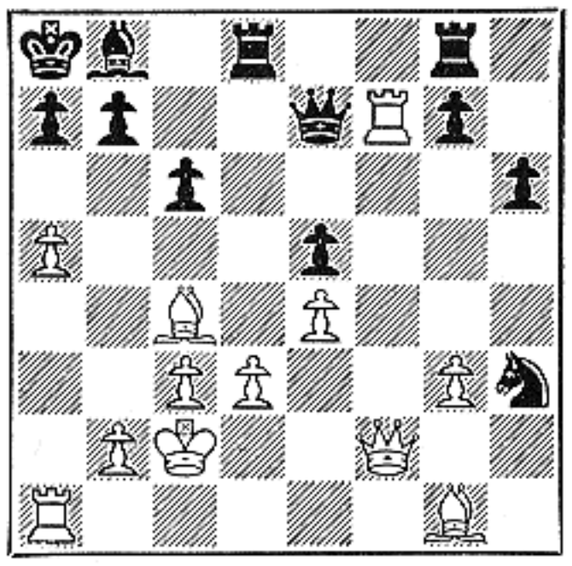
9 Position after 14 . . . O–O–O; 15 NxN. Black had to escape from the center with his King and felt the safest refuge was on the Queen-side. White has just captured a Knight, the natural followup of his 14th move. Rubinstein's game does not look impressive, but he soon attacks.



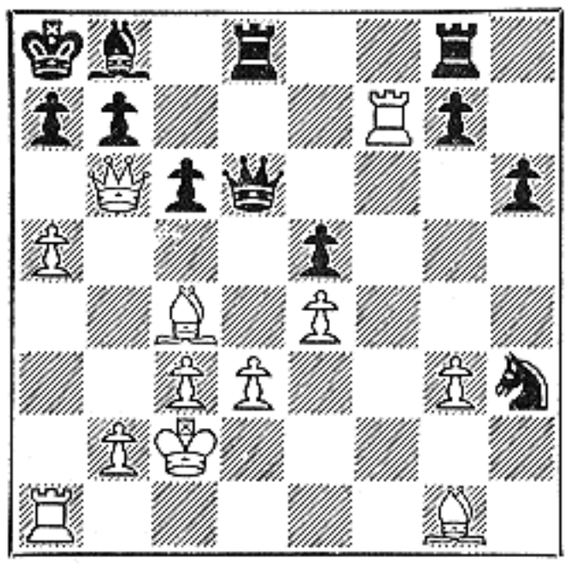
10 Position after 15 . . . BxN; 16 P–B3. Having gotten rid of the Black Knight at Q4, White is now driving off the Bishop. Both Kings are somewhat exposed, the White one in line with the Black Rook, and the Black one subject to attack from White's Queen Rook Pawn and Queen Rook.



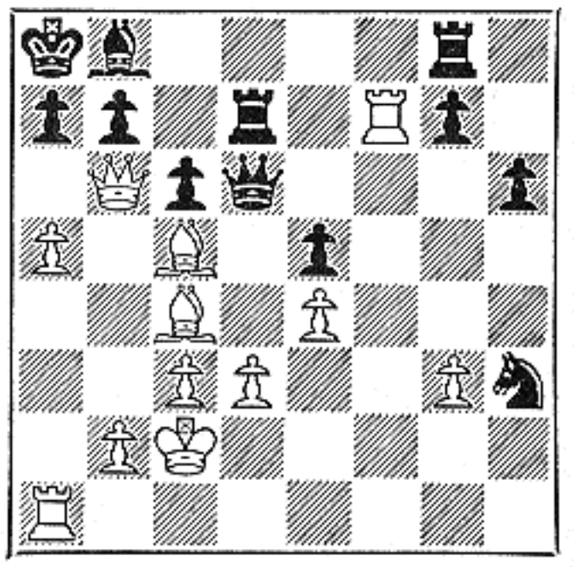
15 Position after 22 . . . B–N1; 23 P–KN3!, NxRP. Hromadka stopped the mate with his Bishop. Rubinstein gave up his Rook Pawn in order to drive the Knight from B4 and thereby open the King Bishop file. Must White now move his Queen, or is there something better?



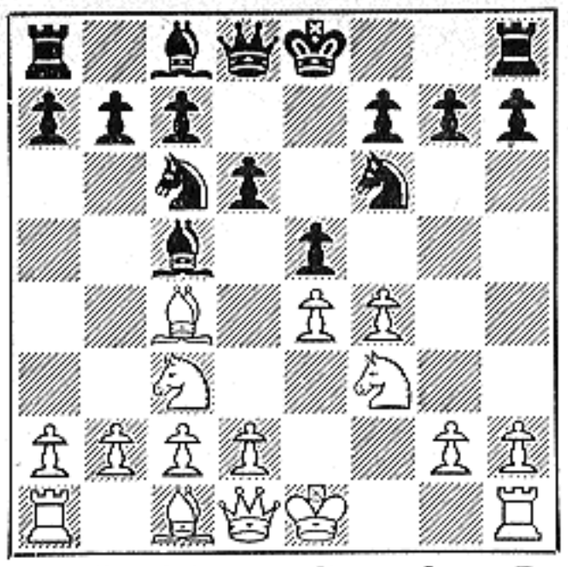
16 Position after 24 RxP! Yes, a Pawn capture and a counter-attack on the Black Queen. Now if 24 . . . NxQ; 25 RxQ, R(N1)–B1 (BxR was threatened); 26 R–KB1, N–R6; 27 RxR, Rx R; 28 B–B5, White's two Bishops and imminent win of a Pawn assure a fairly easy win in the ending.



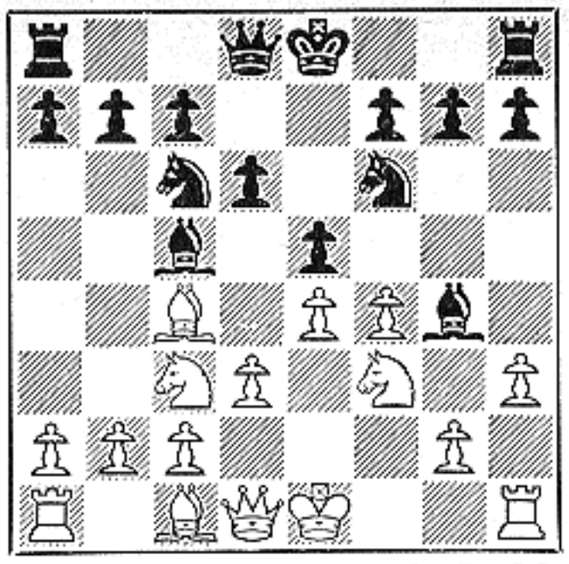
17 Position after 24 . . . Q–Q3; 25 Q – N 6 ! ! Very beautiful and the point of much that has gone before. It is clear why White wished his Rook at B7 – to try to mate at QN7 with the text. If 25 . . . PxQ; 26 PxP ch, B–R2; 27 RxBch, K–N1; 28 R(B)xPch, K–B1; 29 B–R6 is decisive at once.



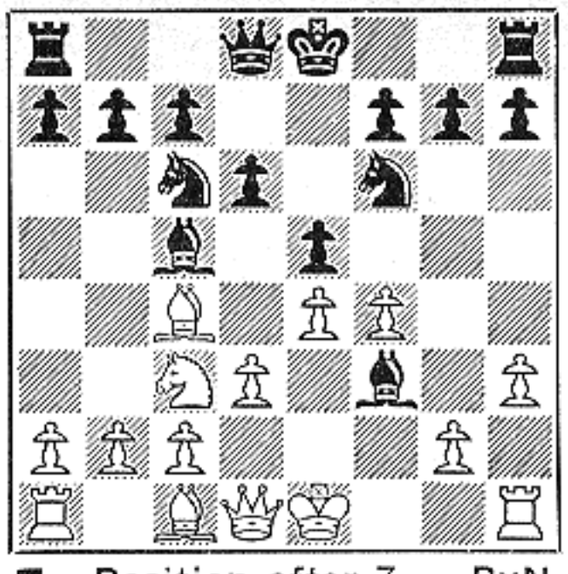
18 Position after 25 . . . R–Q2; 26 B–B5!! Another hammer-blow. If 26 . . . Q–B2; 27 QxQ, RxQ; 28 Rx R, BxR; 29 BxR wins. And if 26 . . . PxQ; 27 PxPch, B–R2; 28 RxBch, K–N1; 29 Bx Qch, RxB; 30 R(B)xPch, K–B1; 31 B–R6, any; 32 R–R8 mate. Now Black must make a troublesome choice.



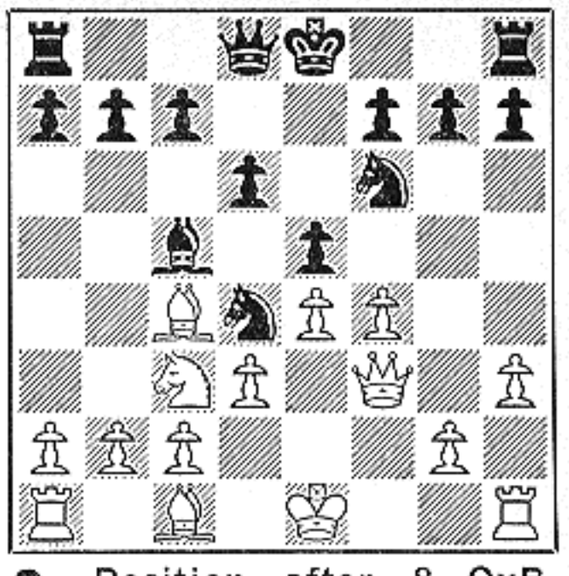
3 Position after 3 . . . P–Q3; 4 N–B3, N–KB3; 5 B–B4, N–B3. White has the better Pawn-center, an aggressive King Bishop, and chances of attack on the semi-open King Bishop file. Black's King Bishop bites into his opponent's position preventing him from castling.



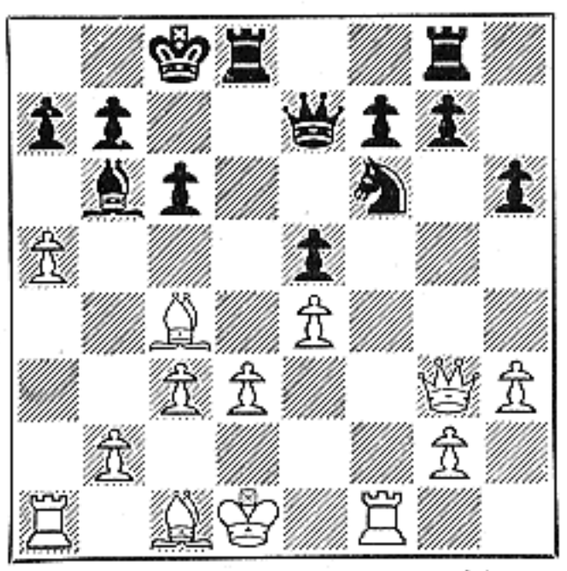
4 Position after 6 P–Q3, B–KN5?; 7 P–KR3. Now Black must part with his Queen Bishop, weakening himself on the light squares, or admit his last move was wrong. Modern theory, duly appreciative of the two Bishops, holds that 6 . . . B–K3! is correct and yields a satisfactory game.



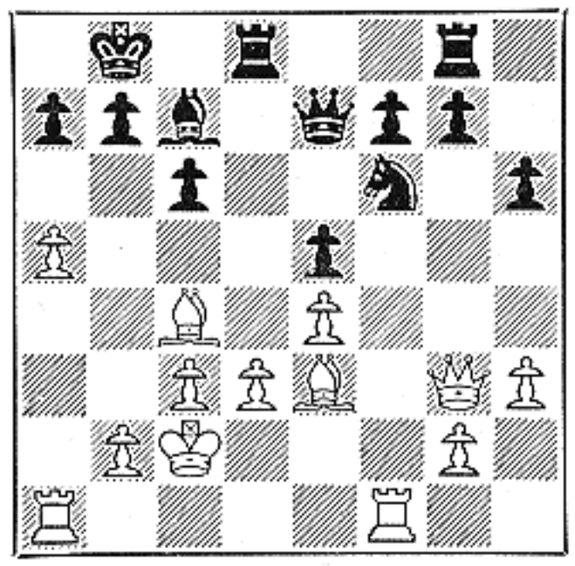
5 Position after 7 . . . BxN. Having said A with 6 . . . B–KN5, Hromadka consistently says B with the text. As compensation for not having his Bishop, Black will now be able to put a Knight on Q5. Rubinstein heads for an ancient variation, wherein White offers the exchange.



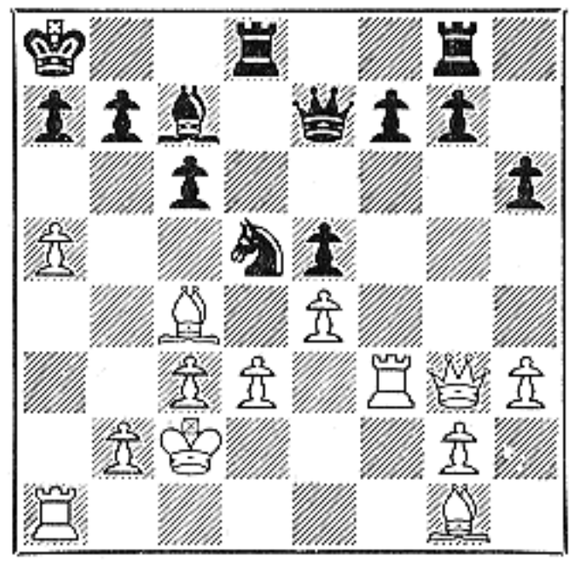
6 Position after 8 QxB, N–Q5. In the situation pictured above, Black is threatening both 9 . . .NxQch and 9 . . . NxPch. White would lose time (not to mention face) with 9 Q–Q1, so he must find a target in Black's camp and attack it, rather than meekly defend and relinquish the initiative.



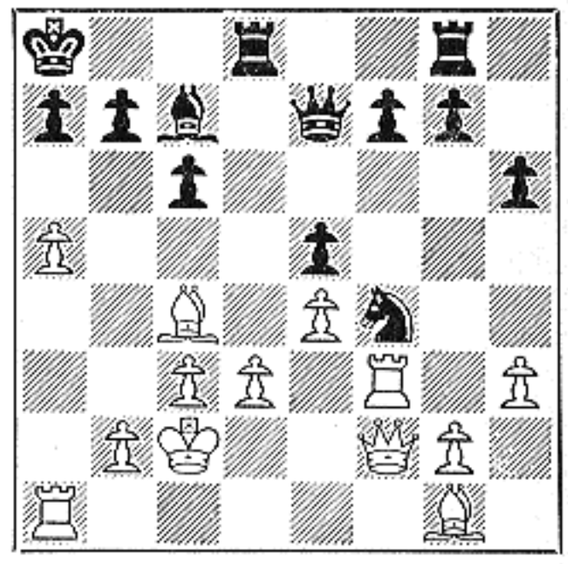
11 Position after 16 . . . B–N3; 17 P–R5. Now 18 PxB is threatened and so Hromadka must again retreat with his Bishop. By simple threats, such as 16 P–B3, 17 P–R5, and his next move, Rubinstein steadily improves his position, sets the stage for a famous Queen sacrifice.



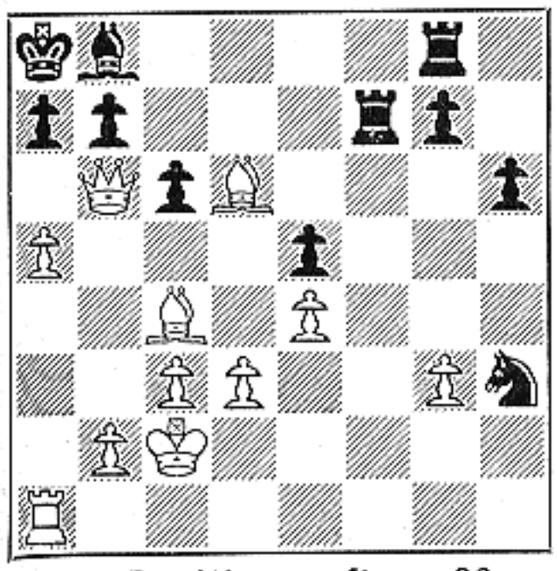
12 Position after 17 . . . B–B2; 18 B–K3, K–N1; 19 K–B2. With 18 . . . K–N1 Black guarded his Rook Pawn and menaced 19 . . . NxKP. The diagram above now shows White has a powerful setup. His two Bishops exert telling pressure and he can start an attack on either side.



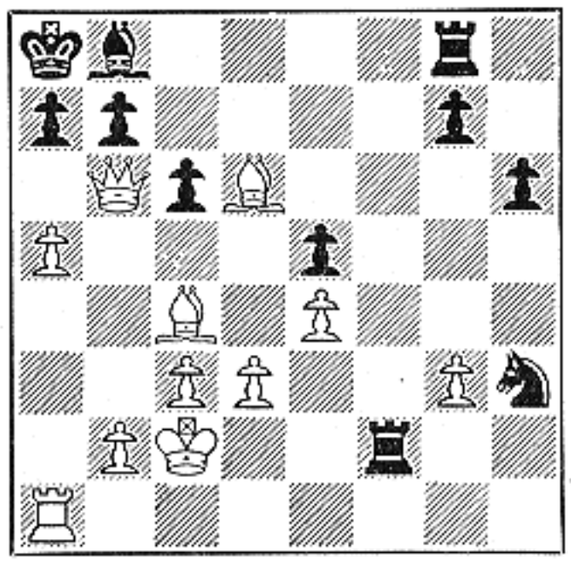
13 Position after 19 . . . K–R1; 20 R–B3, N–Q4; 21 B–N1. The plot thickens and the play deepens. Black might well have substituted 19 . . . R–Q2 and 20 . . . P–R3 for the moves chosen. 20 R–B3 threatened 21 Q–B2 winning one of the Rook Pawns by 22 BxQRP or 22 BxKRP!



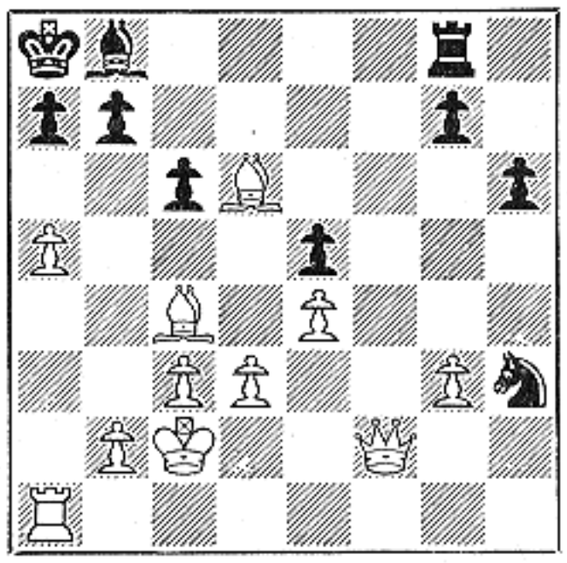
14 Position after 21 . . . N–B5; 22 Q–B2. A Queen, backed up by a Bishop, has ended many a game at R7, and that now impends. By offering his Knight at Q4, which offer White could not have accepted without losing, Black has it strongly posted in White territory.



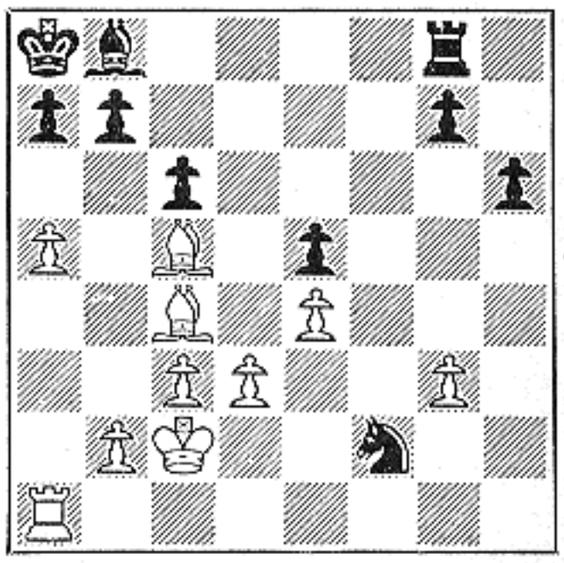
19 Position after 26 . . . RxR; 27 BxQ. The second-player had only a choice of evils and so elected to avoid a mating variation and go in for a simplifying, if unappetizing, continuation. The White King Bishop seems idle, but is working in several "if" lines.



20 Position after 27 . . . R–B7ch. This is not just a spite check, for Black has nothing better, except possibly resigns. If 27 . . . Px Q; then 28 PxPch, B–R2; 29 RxB mate follows. All of which makes it the more surprising that Rubinstein could still very easily go astray!



21 Position after 28 Qx R! Best! On the obvious and natural 28 K–N3?, Black obtains real drawing chances with 28 . . . BxB; 29 Q–K3 (the Queen has no other flight square), KR–B1. His pieces would be better placed and he might be able to get a King-side passed Pawn.



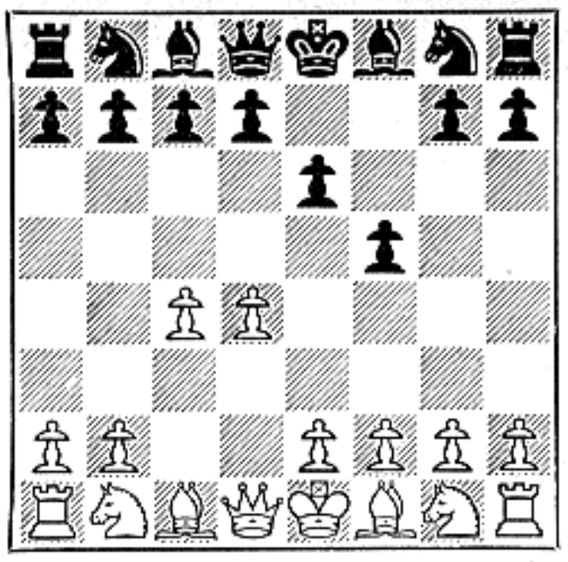
22 Position after 28 . . . NxQ; 29 B–B5!, Resigns. Continuing his dead reckoning to the end, White wins the Knight instead of only the exchange with 29 BxR, BxB. For after 29 . . . R–Q1 (for the Rook was en prise); 30 BxN. Rubinstein received the Brilliancy Prize for this game.

Chess Movies

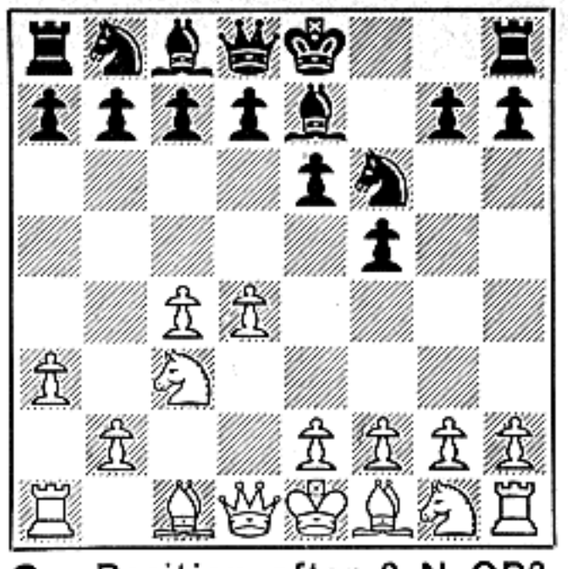
No. 18: VETERAN

Dr. Savielly Tartakover has been playing chess a long time. Born in 1887, he became a master by winning the 1906 Haupt-Turnier at Nuremburg. Forty years later he won first prize at Hastings! Here we see him defeat G. Maroczy, White, in the 1922 Teplitz-Schonau Tournament. Follow diagrams from left to right across both pages.

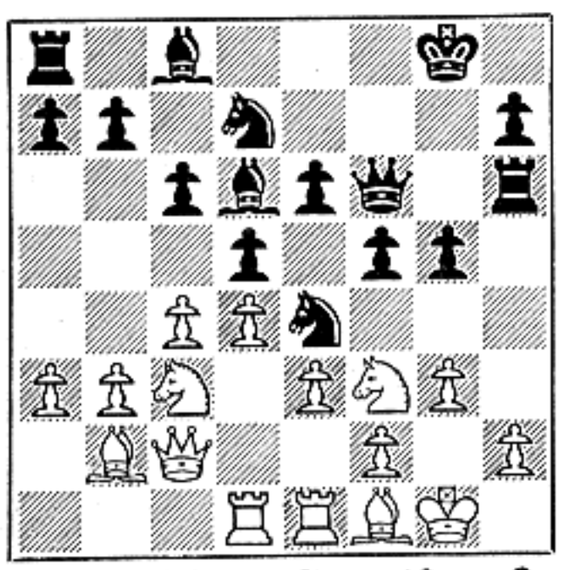
By Jack W. Collins



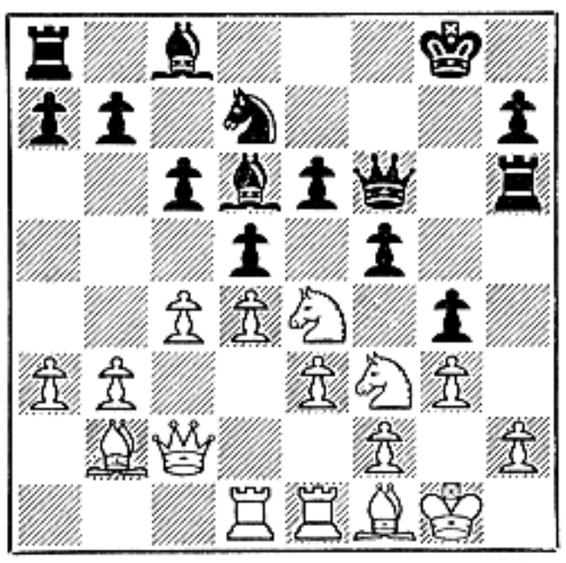
1 This position was reached after 1 P–Q4, P–K3; 2 P–QB4, P–KB4. Maroczy knows a thing or two about defense. He chooses to play against the Dutch Defense instead of the French Defense. Dr. Tartakover is well satisfied as the Dutch has always been one of his pet debuts—it suits his style.



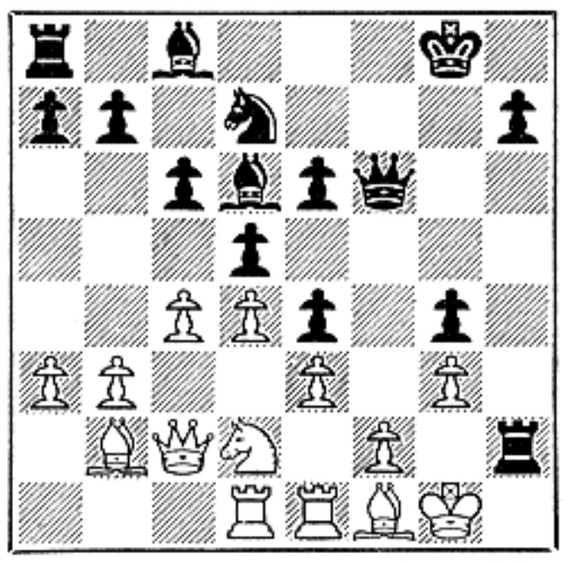
2 Position after 3 N–QB3, N–KB3; 4 P–QR3, B–K2. As usual in the Dutch, White tries to force P–K4; Black tries to prevent it. 4 P–QR3 avoided the pin that would have resulted from 4 . . . B–N5. The latter move would have made P–K4 . . . more difficult to play. Also playable was 4 B–N5.



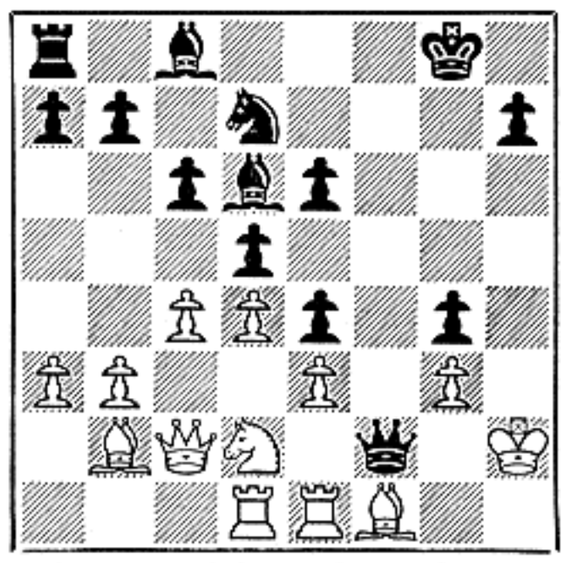
7 Position after 13 . . . Q–B3; 14 B–KB1, P–KN4; 15 QR–Q1. Black prepares his attack steadily and easily. The King Knight Pawn can now be used to make a break at KB5 or to drive away the Palace Guard (the White King Knight). Maroczy's entire setup is backward, cramped.



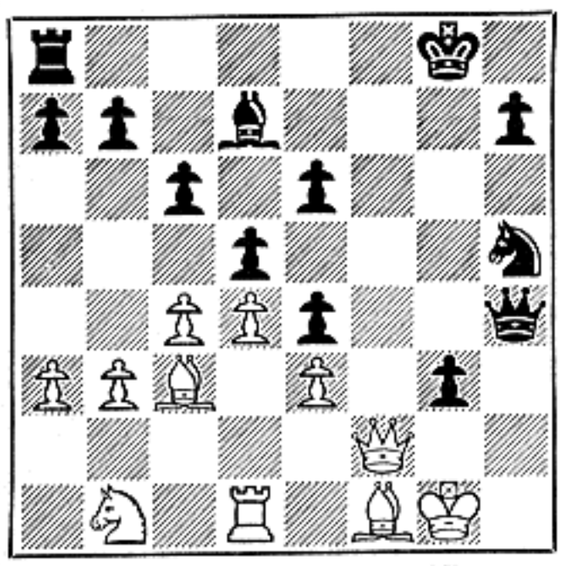
8 Position after 15 . . . P–N5; 16 NxN. Having scant choice, White captures the Knight and threatens 17 NxQch. On 16 N–Q2? Black would have had 16 . . . Q–N4, menacing 17 . . . Q–R4 and 18 . . . QxPch with a winning attack. If 16 N–R4?, Rx N!; 17 PxN, QxRP also wins.



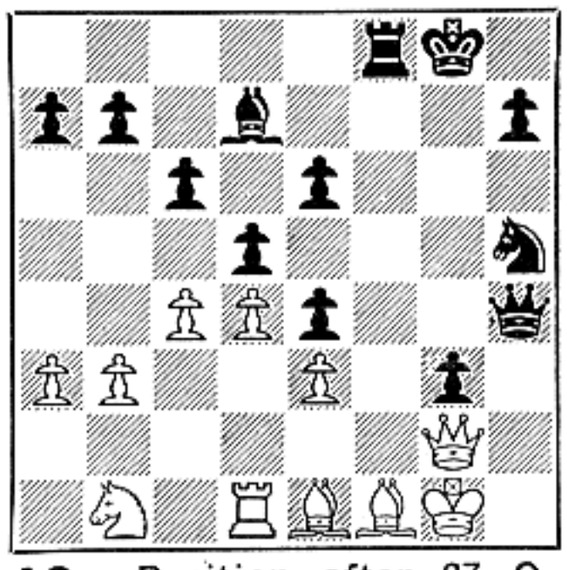
9 Position after 16 . . . BPx N; 17 N–Q2, RxP! A real King's Field Sacrifice. It brings no immediate decision, but is designed to open the Rook and Bishop files and QN1–KR7 diagonal, exposing the White King. Much analysis, judgment and courage go into such a move.



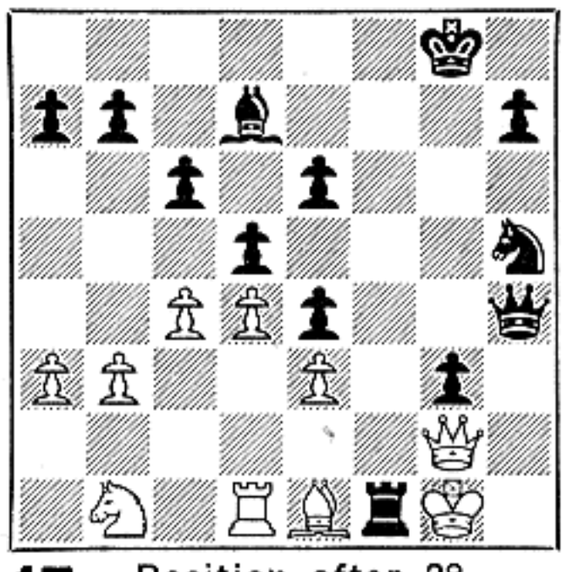
10 Position after 18 KxR, QxPch. Maroczy is in check and must move his King or interpose his Bishop. Tartakover has broken into the White game and will soon have taken three Pawns. Now it is a question of whether the attacking or defending forces arrive first. White is in trouble.



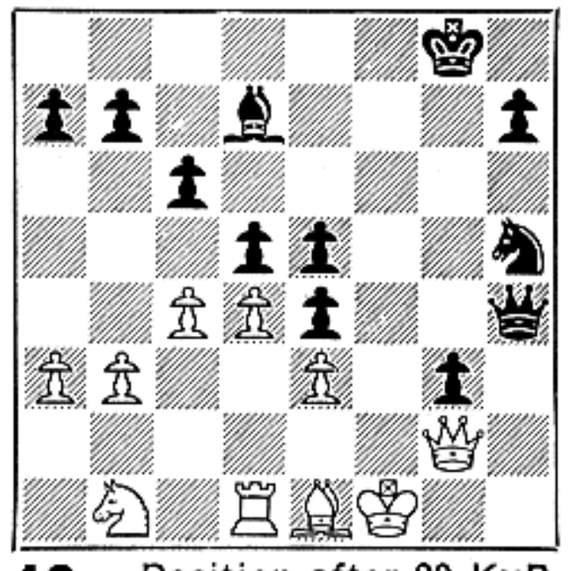
15 Position after 25 . . . BxRch; 26 QxB, P–N6. Black has just won the exchange and now threatens 27 . . . PxQch. Where will White's Queen go? It must remain on the second rank to guard against a mate at KR2. The White Knight might just as well be in the box.



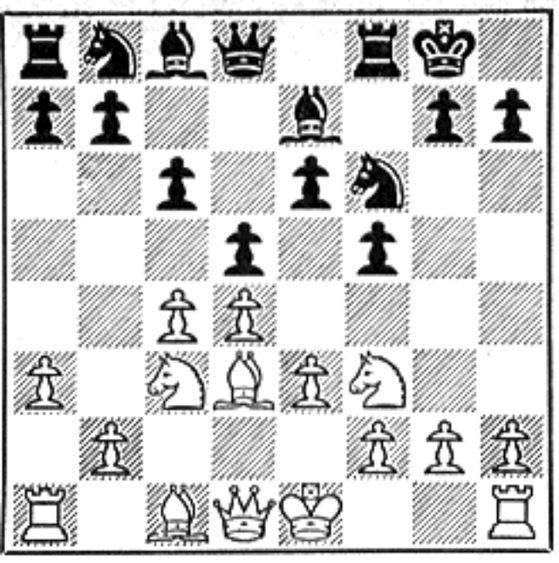
16 Position after 27 Q–KN2, R–KB1; 28 B–K1. Black's last move was an effort to win the Queen by 28 . . . R–B7; 29 Q–R1 (no other place to go), R–KR7, but was thwarted by White's answer. Maroczy's line-up on the first rank recalls certain unfortunate Steinitz positions.



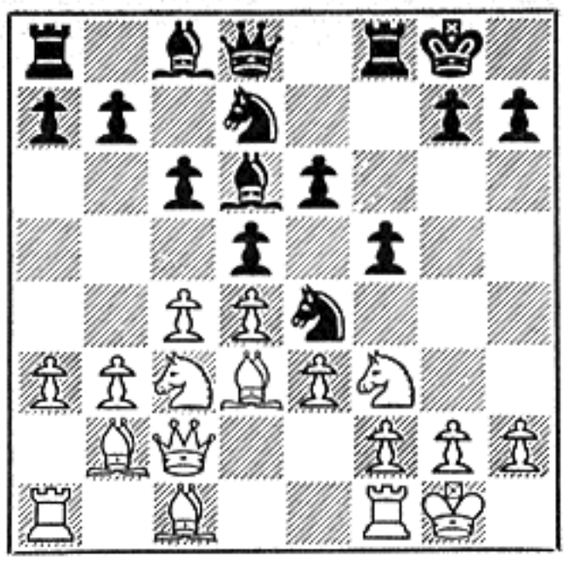
17 Position after 28 . . . RxBch! Another pretty sacrifice which leaves White fatally weak on the white squares around the King. The first sacrifice was a long term investment, this one provides a much quicker return. Black's Bishop, up to now inactive, is all set to go.



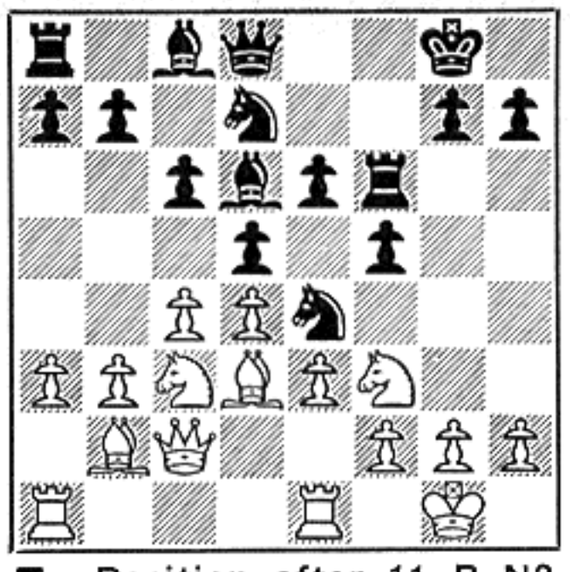
18 Position after 29 KxR, P–K4! One by one the Black men have entered the game, been traded off, or sacrificed, in the chase of the White King. Now the Bishop begins to do his part by threatening 30 . . . B–R6 and winning by pinning. Maroczy's extra Rook is purely ornamental.



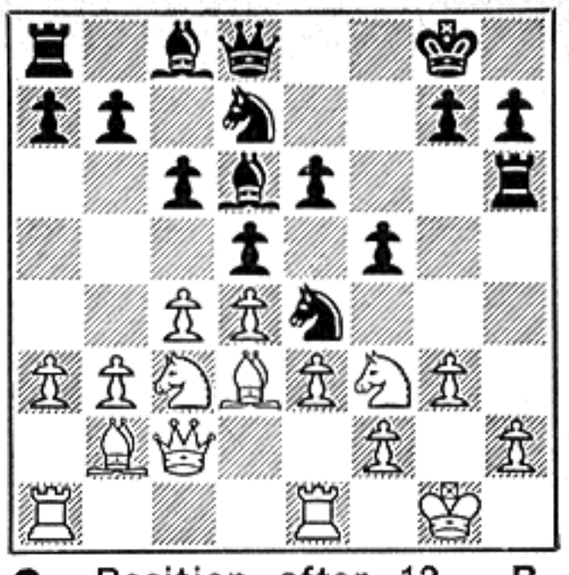
3 Position after 5 P–K3, O–O; 6 B–Q3, P–Q4; 7 N–B3, P–B3. Maroczy employs a development (5 P–K3 and 6 B–Q3) which has long been out of favor with those who compare the value of chess systems. A King-side fianchetto (5 P–KN3 and 6 B–N2) is now preferred by the experts.



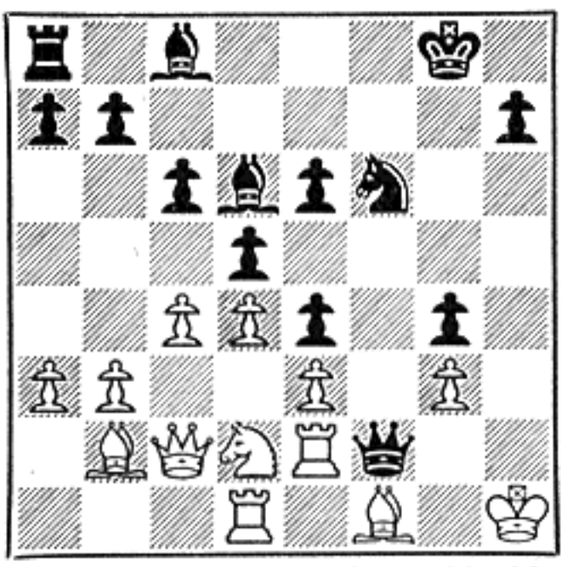
4 Position after 8 O–O, N–K5; 9 Q–B2, B–Q3; 10 P–QN3, N–Q2. Tartakover already plans a King-side attack and with some justification. His "Stonewall formation" (Pawns at KB4, K3, Q4, and QB3), advanced Knight, semi-open King-Bishop file, and powerful Queen are the reasons.



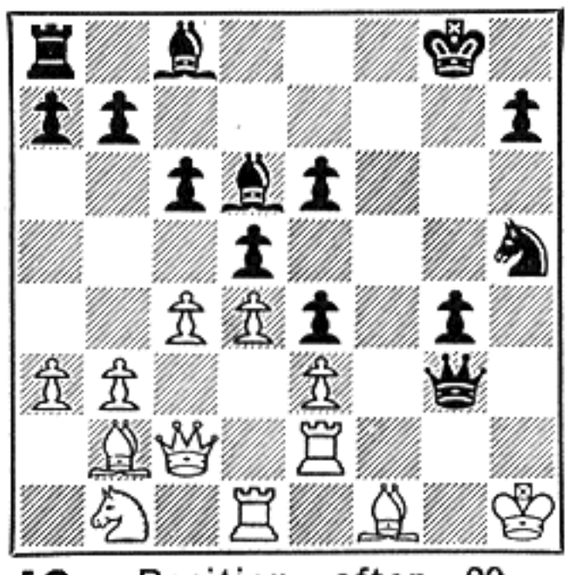
5 Position after 11 B–N2, R–B3; 12 KR–K1. White has developed everything except his Queen Rook, but he does not threaten anything and his pieces do not seem to be going anywhere. Black's King Knight and King Bishop bear on the enemy's castled-position. The Rook soon will be.



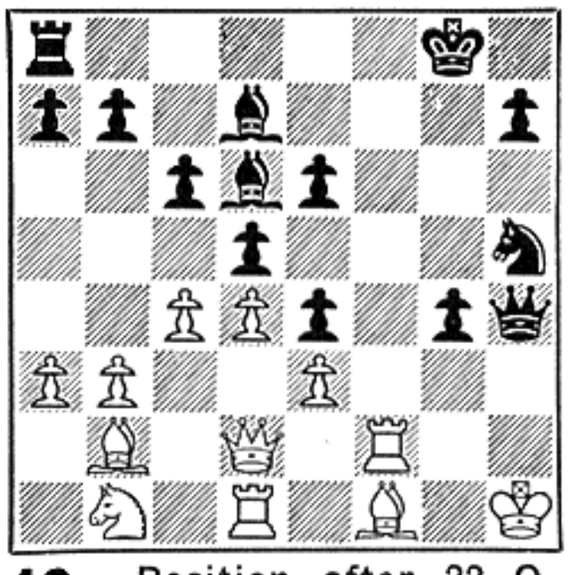
6 Position after 12 . . . R–R3; 13 P–N3. White's last move cut down the range of Black's King Bishop and provided against the threat of 13 . . . BxPch!; 14 NxB, Q–R5! Nevertheless the move has serious drawbacks: it has left dangerous holes at KB3 and KR3. Black has a strong position.



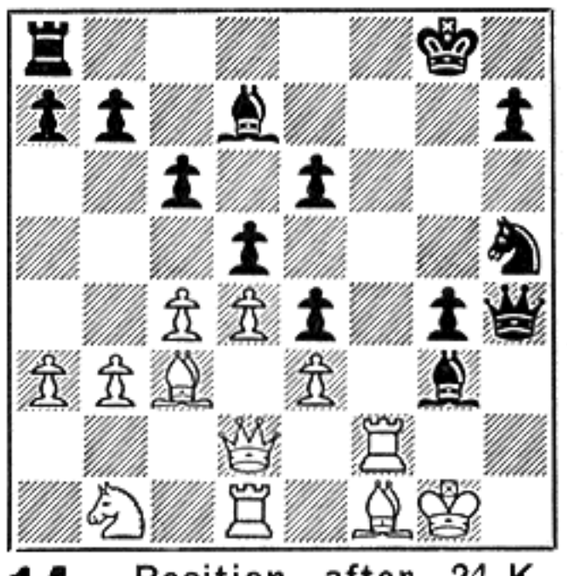
11 Position after 19 K–R1, N–B3; 20 R–K2. Dr. Tartakover describes 19 . . . N–B3 as "the key to the sacrifice." The idea is 20 . . . N–R4 and 21 . . . NxPch, or checkmate, as the case may be. In the diagrammed position, White defends by attacking the Queen with his Rook.



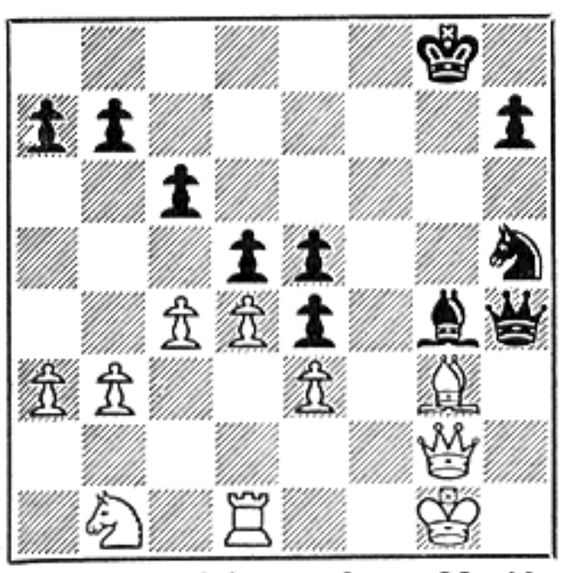
12 Position after 20 . . . QxNP; 21 N–N1, N–R4. A lull ensues. Black hasn't quite enough strength to deliver the knockout punch and so must pause to bring up reenforcements. White has a moment's respite to try to regroup his pieces for the second onslaught against his King.



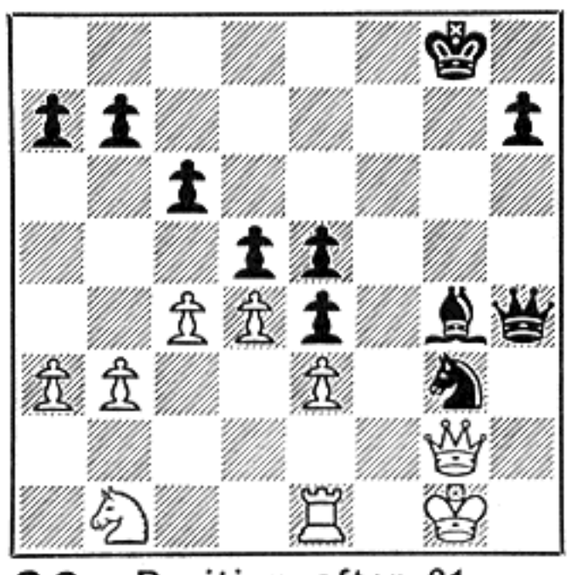
13 Position after 22 Q–Q2, B–Q2; 23 R–B2, Q–R5ch. Tartakover is still a Rook minus, but his Knight has joined in the onslaught and his Rook is on its way. The White men are peculiarly paralyzed, unable to offer a real counterblow or properly defend their harassed Monarch.



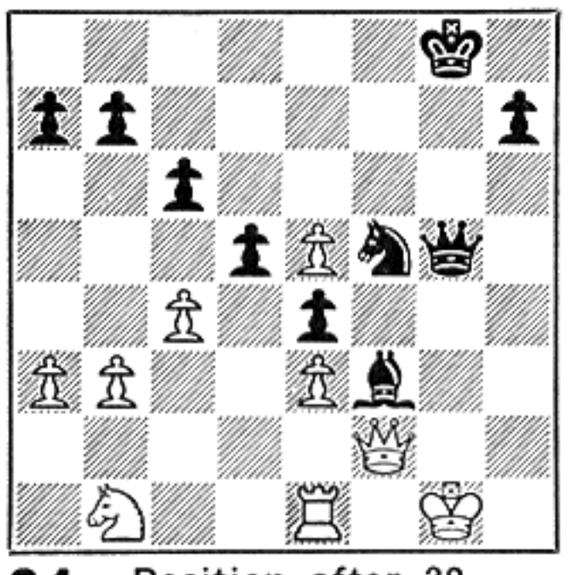
14 Position after 24 K–N1, B–N6!; 25 B–B3. With 24 . . . B–N6 Black threatens to win the exchange, which would leave him with three Pawns (and the initiative) for the Bishop. White's arrangement is so poor, however, he submits to get his Queen Bishop into play.



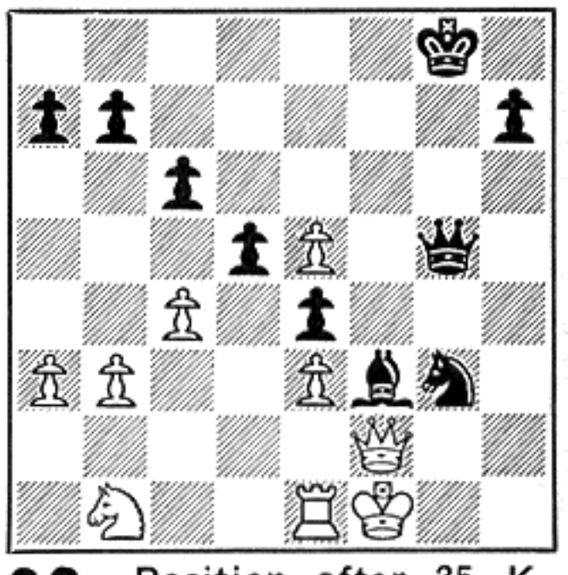
19 Position after 30 K–N1, B–N5; 31 BxP. White saved his Queen with his King move. But 30 K–K2, B–N5ch; 31 K–Q2, Q–R7; 32 QxQ, PxQ; 33 B–R4, BxR; 34 KxB, P–R8(Q)ch wins for Black. If 31 R–B1, B–B6 wins White's Queen. So White, having nothing better, gives up a piece.



20 Position after 31 . . . NxB; 32 R–K1. If 32 R–Q2, instead of the text move) then 32 . . . PxQP; 33 KPxP, P–K6; followed by 34 . . . P–K7, wins for the second-player. Black has equalized material (Bishop and two Pawns for a Rook) and has an overwhelming positional advantage.



21 Position after 32 . . . N–B4!; 33 Q–KB2, Q–N4; 34 QPxP, B–B6ch. 32 . . . N–B4 had the double threat of 33 . . . KPxP; 34 KPxP, NxP, followed by 35 . . . N–B6ch, and 33 . . . QxRch. Tartakover wasn't interested in the exchange of Queens that Maroczy offered with 33 Q–KB2.



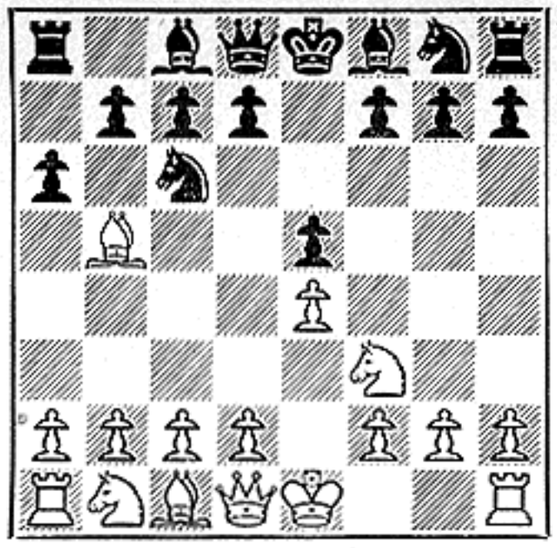
22 Position after 35 K–B1, N–N6ch; Resigns. White throws in the towel, for if 36 K–N1, then 36 . . . N–R8ch; 37 K–B1, NxQ wins the Queen and soon mates Dr. Tartakover's sacrifices and forcing play combined to make one of the best games of the early part of his long chess career.

chess Movies

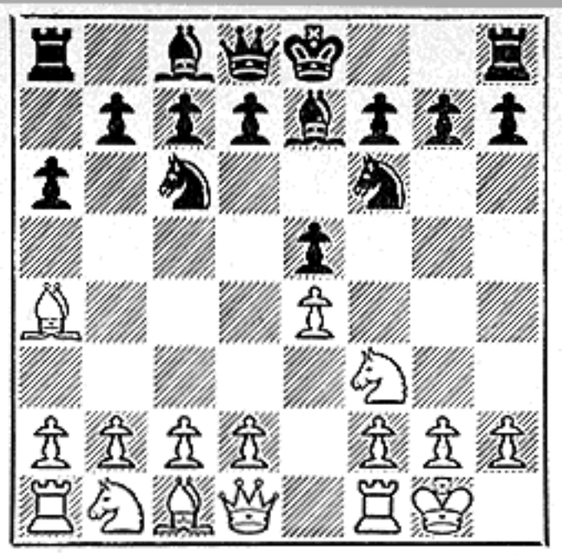
No. 20: THE WINNING MASTER

The 1909 St. Petersburg Congress ranks high among great chess Olympiads. Lasker and Rubinstein led throughout and ended in a dead heat, both scoring 14½-3½. Bunched in the midst of the field were Schlechter, Salve, and Cohn, all with totals of 9-9. Here is the game between Schlechter, White, and Salve. Follow diagrams from left to right across both pages.

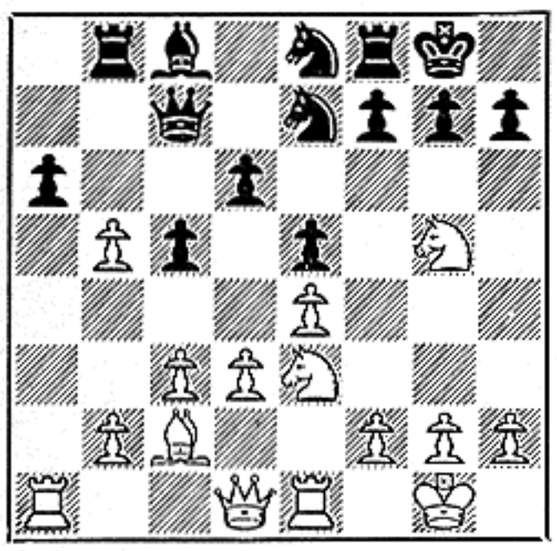
By Jack W. Collins



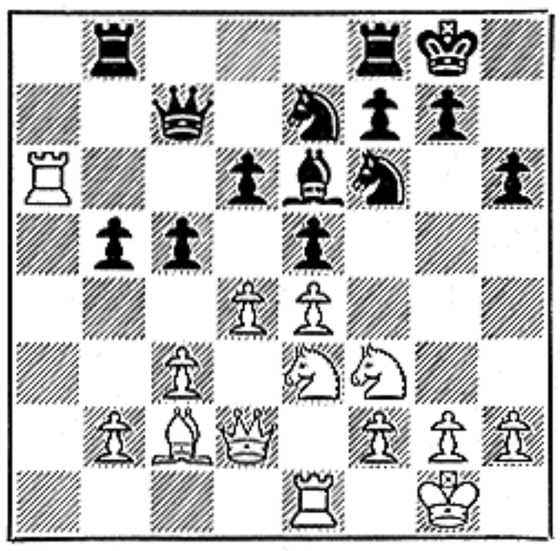
1 *This position was reached after 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 B–N5, P–QR3.* Schlechter opens with the Ruy Lopez. Known as the "drawing master," he, nevertheless, refused to take the Championship from Lasker by drawing the final game of their 1910 title match.



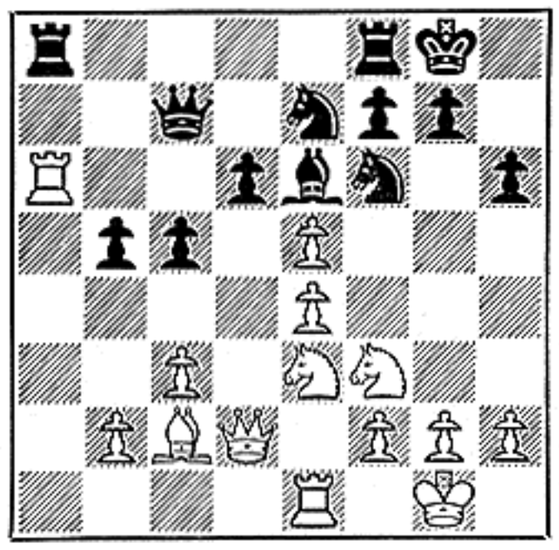
2 *Position after 4 B–R4, N–B3; 5 O–O, B–K2.* It is fitting that Black adopts a defensive system which is now called the Tchigorin Variation for this tournament was held in memory of the great Russian Grandmaster Michael Tchigorin. The game has a solid, positional character.



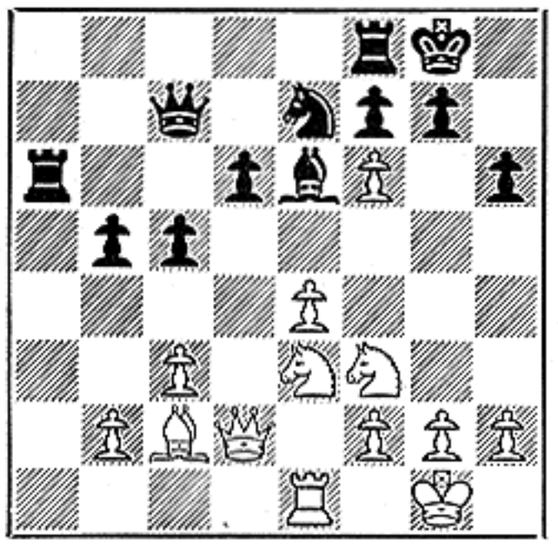
7 *Position after 15 NxB, N–K2; 16 P–QR4, R–N1; 17 PxP.* Schlechter, when in the mood, enjoyed sixty-four square attacks—on the left wing, on the right wing, in the center. Now he has one in full swing. 16 . . . B–N2 would have contested the Queen Rook file, preventing the following invasion.



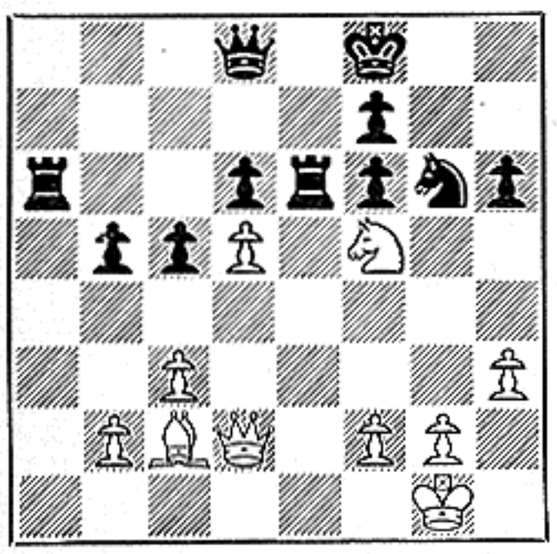
8 *Position after 17 . . . P x P; 18 Q–Q2, P–R3; 19 N–B3, B–K3; 20 P–Q4, N–KB3; 21 R–R6!* Salve has ousted Schlechter's Knight and has mobilized two of his own pieces. White has finally made a thrust with his Queen Pawn, is hitting at Black's weak Q3 square, and threatens to double Rooks.



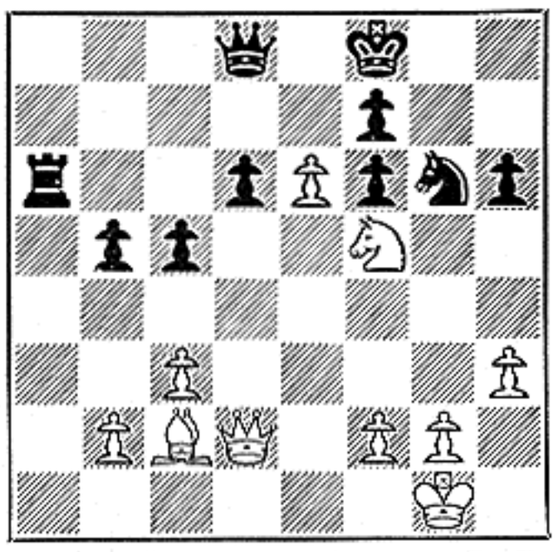
9 *Position after 21 . . . R–R1; 22 PxKP!* White captures a Pawn, opens the Queen file, menaces 23 PxN or 23 PxP, and sacrifices his Rook. He figures that if 22 . . . PxP he will be able to penetrate with 23 Q–Q6, and if 22 . . . RxR he will break Black's King-side with 23 PxN.



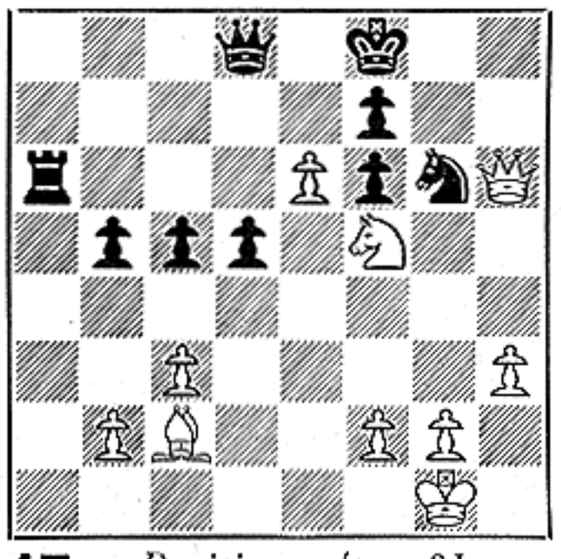
10 *Position after 22 . . . RxR?; 23 PxN.* Salve is from Missouri, accepts the Grecian gift, or simply does not peer deeply enough into the depths of the position. Better was 22 . . . PxP; 23 Q–Q6, QxQ; 24 RxQ, R–R7 with some pressure on the Queen Rook file and play against White's Pawns.



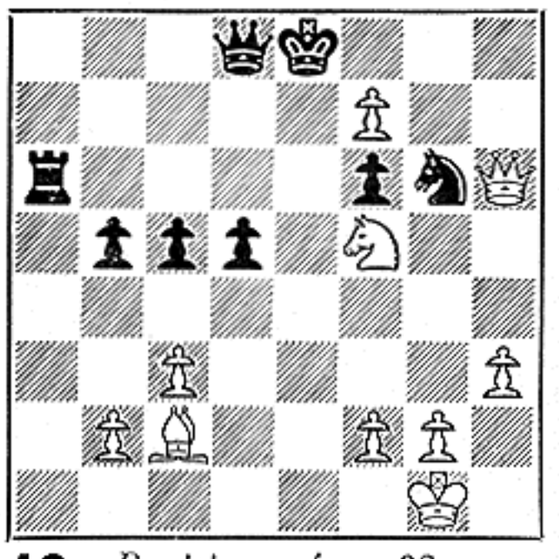
15 *Position after 30 . . . RxR.* Black did take the proffered Rook, but not with his Pawn. The difference between the two captures is that, after 30 . . . Rx R, Black has a flight square, (K1) for his King. The diagram shows that White can now play either 31 PxR or 31 QxPch.



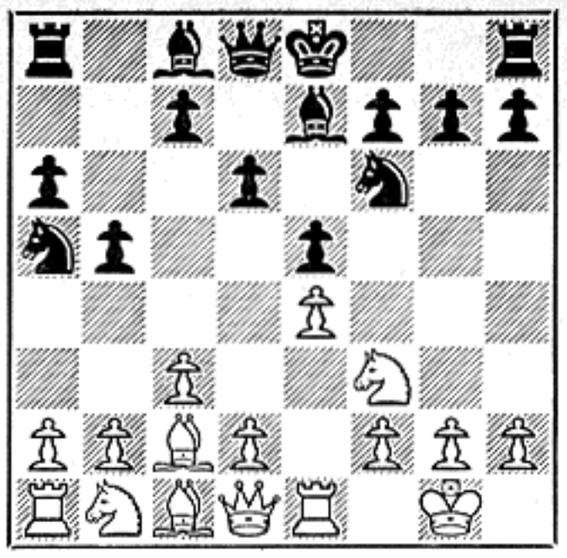
16 *Position after 31 PxR.* Nine moves have gone by and White has not regained the exchange. It seems, on the surface, he threatens nothing more deadly than a Pawn capture. Actually, his dynamically placed men, contrasted with Black's static ones, comprise a winning advantage.



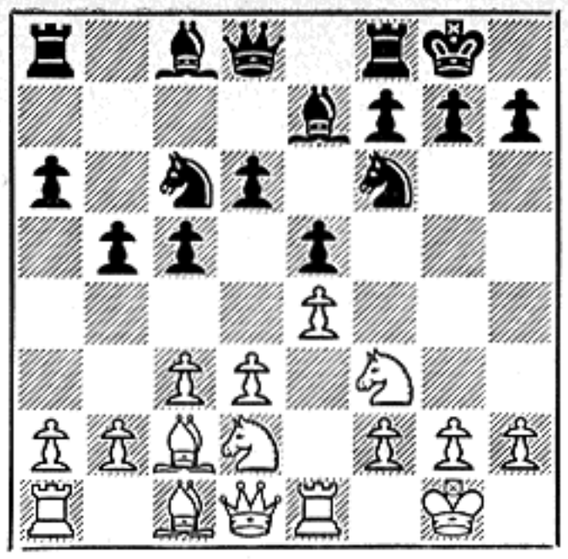
17 *Position after 31 . . . P–Q4; 32 QxPch.* 31 . . . P–Q4 is inadequate, but so too would be 31 . . . K–N1; 32 QxP, Q–KB1; 33 P–K7!, QxQ (33 . . . NxP; 34 NxNch, QxN; 35 Q–R7ch etc.); 34 NxQch, K–R2; 35 P–K8(Q) wins. Or 31 . . . K–K1; 32 Px Pch, KxP; 33 Q–Q5ch, K–B1; 34 NxP wins.



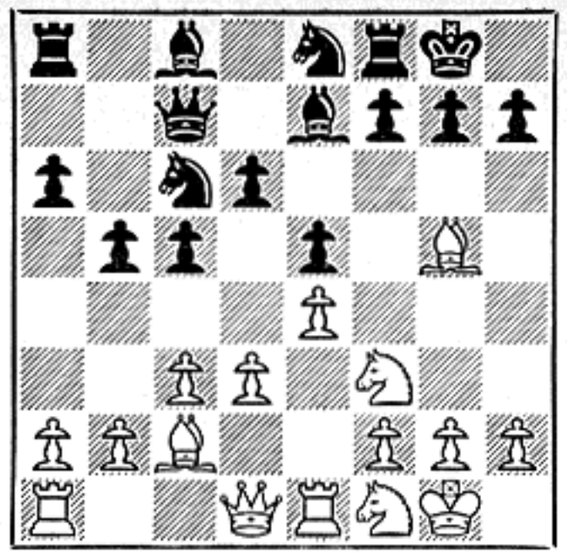
18 *Position after 32 . . . K–K1; 33 PxPch.* Black is in check and his Knight is *en prise.* The former situation can be remedied, but the Knight is lost after White administers a check with the Queen on the seventh rank. The Black Queen and Rook seem nailed to their present squares, mere onlookers.



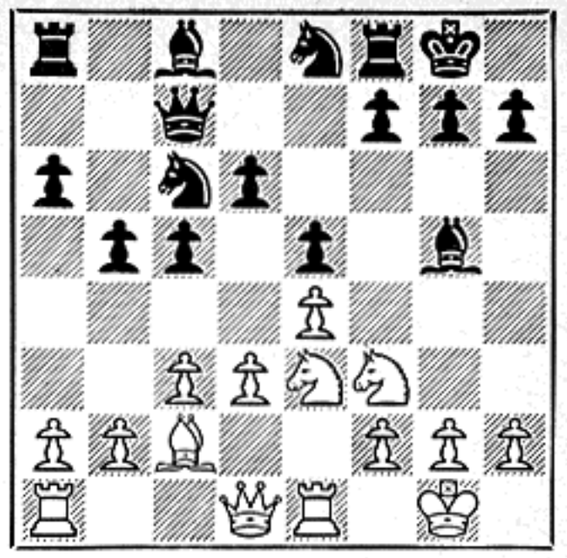
3 *Position after 6 R–K1, P–QN4; 7 B–N3, P–Q3; 8 P–B3, N–QR4; 9 B–B2.* White prepares an eventual P–Q4, while Black makes an immediate Queen-side advance and clears a path for his Queen Bishop Pawn. 6 . . . P–QN4 driving off the "Lopez" Bishop, relieves the pin on the Queen Knight.



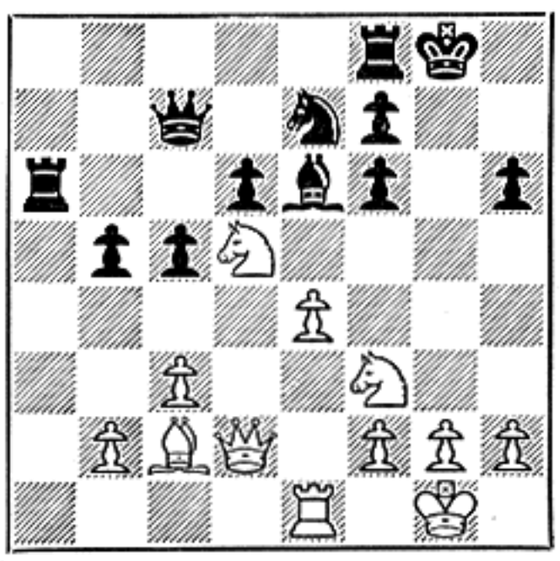
4 *Position after 9 . . . P–B4; 10 P–Q3, N–B3; 11 QN–Q2, O–O.* 10 P–Q4 is usually played (especially today), but the text move indicates a preference for a gradual building up of the center pressure. It makes haste slowly and subscribes to "the threat is worse than the execution."



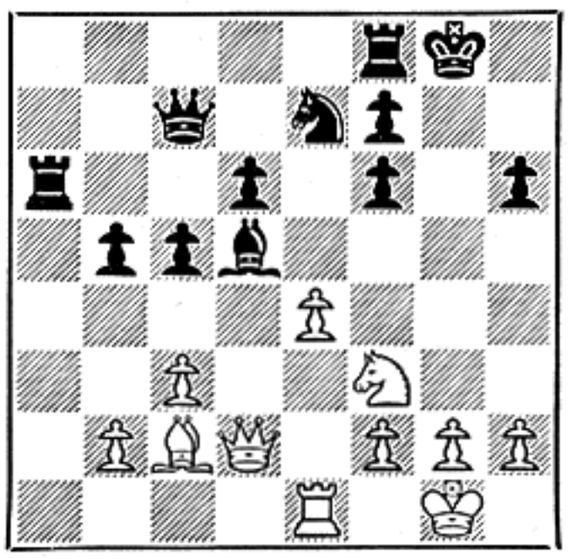
5 *Position after 12 N–B1, Q–B2; 13 B–N5, N–K1.* Salve has just backtracked with his Knight in order to exchange his bad Bishop for White's good one. Another idea, sometimes employed by Lasker, is 13 . . . P–KR3 followed by 14 . . . N–KR2 and Black has somewhat more freedom.



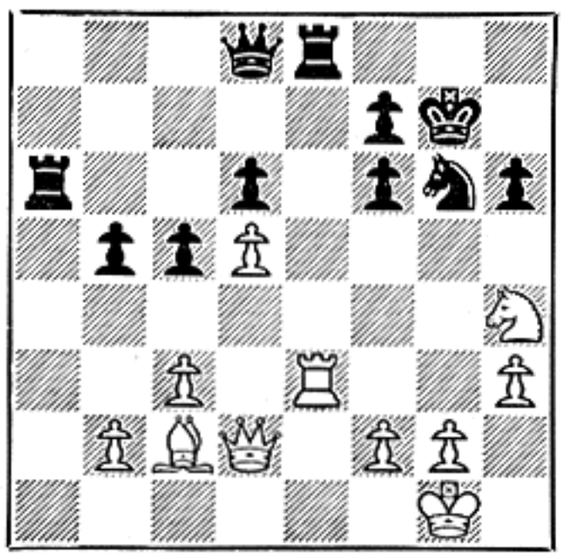
6 *Position after 14 N–K3, BxB.* Black has taken a piece and White must recapture on his next turn. It would be fine if White could interpolate 15 N–Q5, attacking the Queen, but then Black would retain his Queen and extra man with 15 . . . Q–Q1. Things are about ready to break.



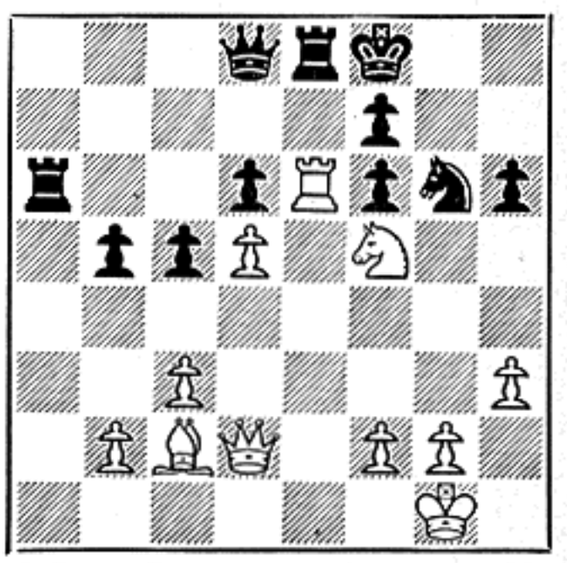
11 *Position after 23 . . . PxP; 24 N–Q5!* Very forceful and many sided. It threatens 25 NxQ, 25 NxPch, and 25 QxP. But its real purpose is to make Salve play 24 . . . BxN which allows 25 PxB and the opening of the King file for the Rook and the QN1–KR7 diagonal for the Bishop.



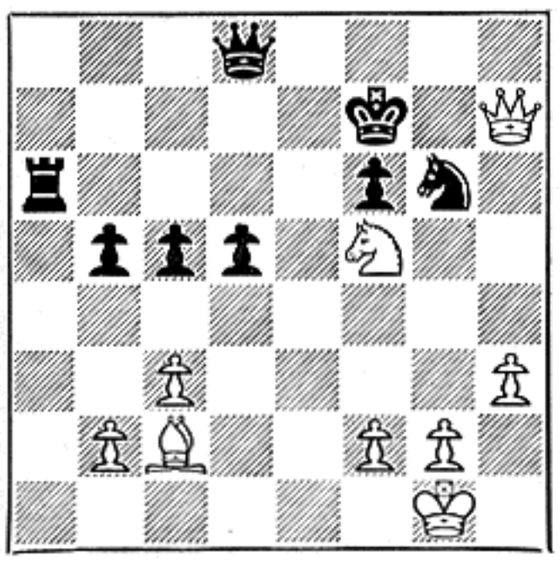
12 *Position after 24 . . . BxN.* White's Knight had to be liquidated by the Black Bishop. For if 24 . . . NxN?; 25 PxN, B–B1; 26 QxP, (threatening 27 Q–R7 mate) P–B4; 27 R–K3!, (menacing 28 N–K1 and 29 R–N3 mate) and White's attack against the Dark Monarch cannot be warded off.



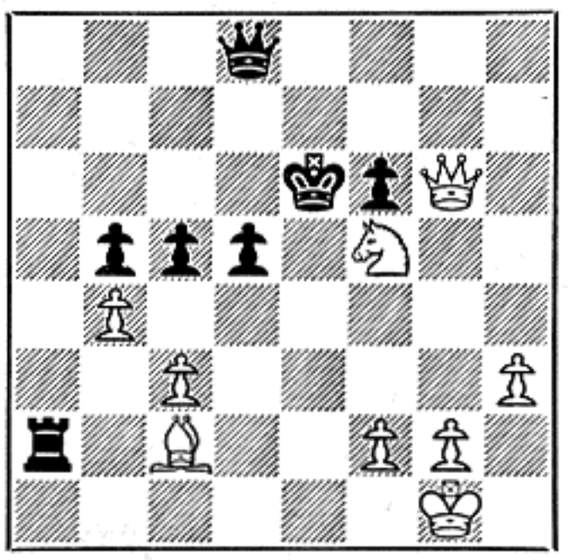
13 *Position after 25 PxB, K–N2; 26 N–R4, R–K1; 27 P–R3!, Q–Q1; 28 R–K3, N–N3.* With 26 N–R4 Schlechter tried for 27 RxN, QxR; 28 N–B5ch, forking the King and Queen. 27 P–R3 relieved the Rook of guarding the first rank. Black's setup is very shaky. Now White starts a deadly King-hunt.



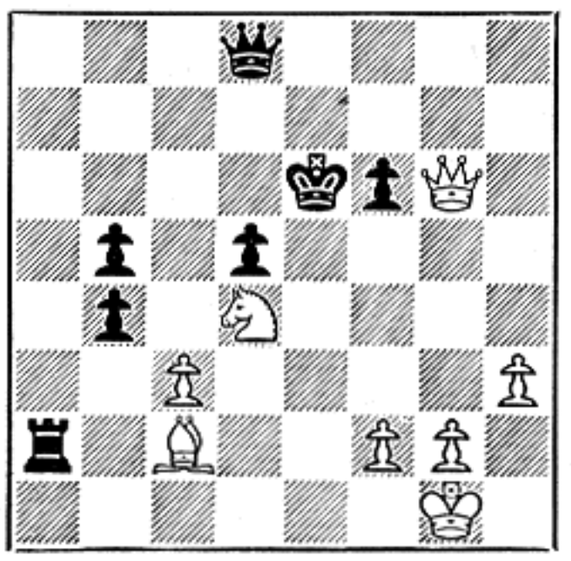
14 *Position after 29 N–B5ch, K–B1; 30 R–K6!* Another Rook sacrifice that, doubtless, had much to do with the judges awarding Schlechter the first brilliancy prize for this game. The idea behind the elegant move is 30 . . . PxR?; 31 QxPch, K–B2 (or K–N1); 32 Q–N7 mate. Black has no good defense.



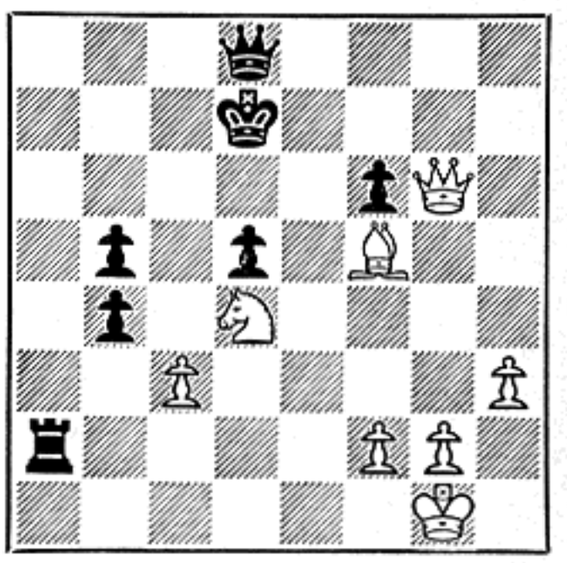
19 *Position after 33 . . . KxP; 34 Q–R7ch.* Now the Black King must relinquish his hold on the Knight to get as far as possible from the rampaging White Queen. Schlechter checked at R7, rather than N7, because he thought the latter spot should be left available for the Knight.



20 *.Position after 34 . . . K–K3; 35 QxN, R–R7; 36 P–QN4!* White has achieved material superiority (Knight, Bishop, and Pawn for a Rook), in addition to the positional plus he has been enjoying for so long. 36 P–QN4 compels the second player's Queen Bishop Pawn to yield control of Q5.



21 *Position after 36 . . . PxP; 37 N–Q4ch.* On 36 . . . RxB White would come back with 37 N–N7ch and 38 QxR winning. As things are in the diagram, Salve's Queen is lost. For if 37 . . . K–K4; 38 Q–N3 mate! Or if 37 . . . K–K2; 38 N–B6ch etc. If 37 . . . K–Q3; 38 Q–N3ch, K–B4; 39 N–K6ch wins.



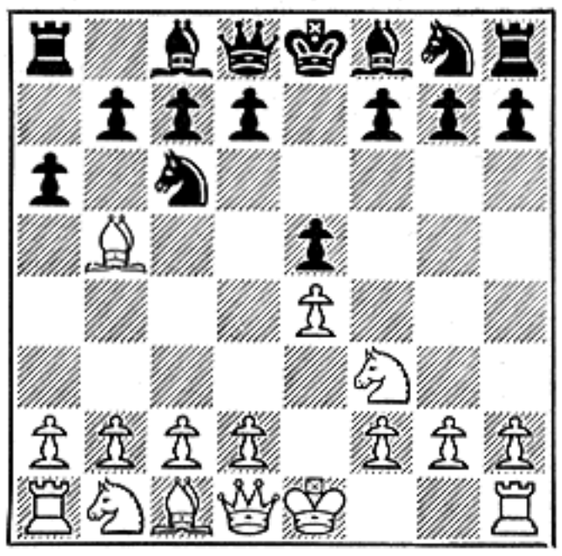
22 *Position after 37 . . . K–Q2; 38 B–B5ch, Resigns.* Black falls into one of the lines just given, or 38 . . . K–B2; 39 N–K6ch, K–B1; 40 NxQch snuffing out resistance. Schlechter's sustained logic, brightened by the clever Rook offerings, achieved a masterpiece that lives in the annals of chess.

Chess Movies

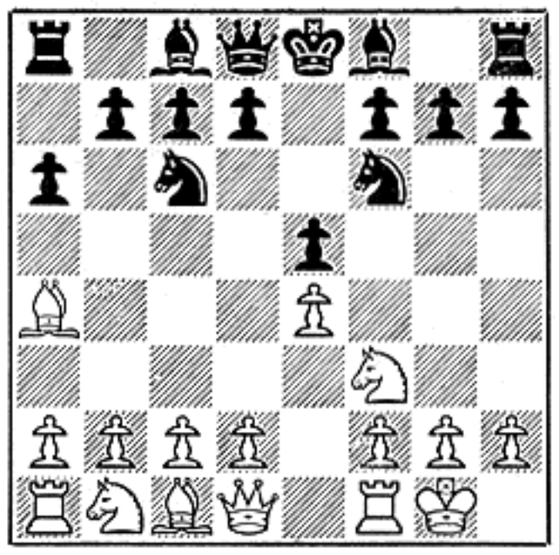
No. 22: LATTER DAYS . . . :

THE 1941 European Championship at Munich was one of Dr. Alexander Alekhine's last major tournaments. He scored 10½-4½, 1½ points behind Gosta Stoltz, the winner. But a special prize for his Lopez against V. Rohacek of Slovakia helped to assuage the late world champion's disappointment. Follow diagrams from left to right across both pages.

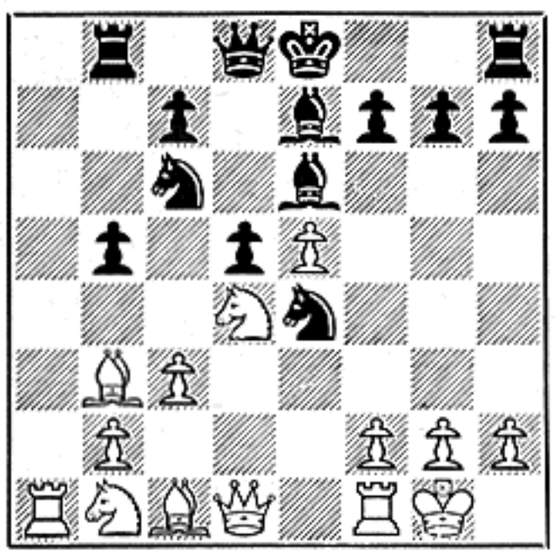
By Jack W. Collins



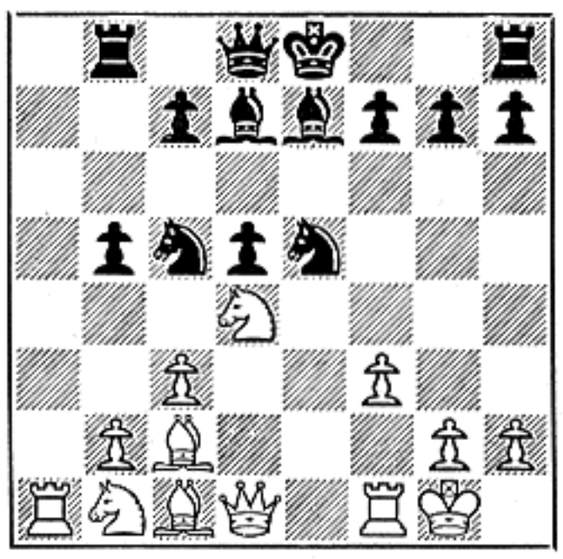
1 *This position resulted from 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 B–N5, P–QR3.* Alekhine enjoyed playing the Ruy Lopez — with White or Black. It fitted his aggressive, combinative style. Rohacek decides to adopt the much analysed, much played Morphy Defense against the World Champion.



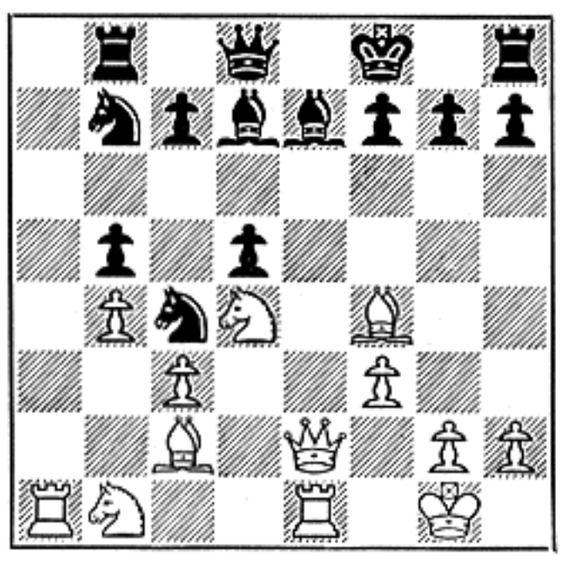
2 *Position after 4 B–R4, N–B3; 5 O–O.* Play centers around the two King Pawns in the Lopez. Black could now play 5 . . . NxP; and White threatens 6 BxN, QPxB; 7 NxP. Black, in the diagram, has three, main choices, 5 . . . NxP (counter-attack), 5 . . . P–Q3 (solidity), and 5 . . . P–QN4 (flexibility).



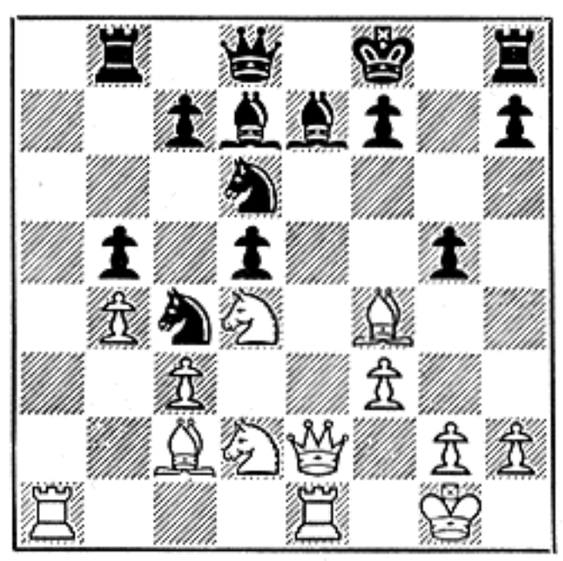
7 *Position after 11 . . . Px P; 12 N–Q4!* A strong move and a favorite of Dr. Alekhine, who played it against Dr. Euwe in the 13th game of their 1935 Championship Match. It gives White an enduring attack, whether or not Black captures the King Pawn. Rohacek faces complications.



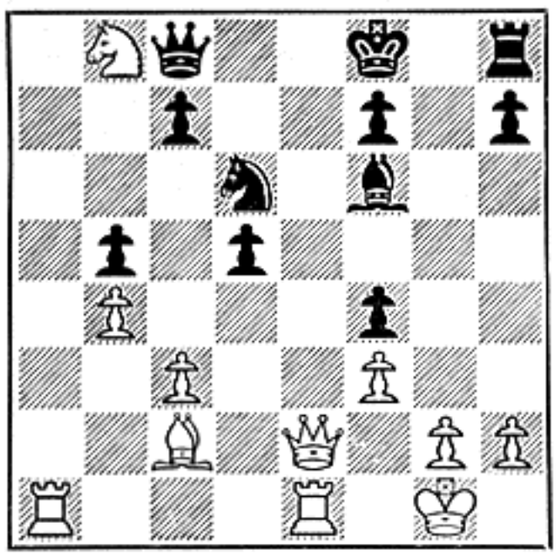
8 *Position after 12 . . . Nx KP; 13 P–B3!, N–B4; 14 B–B2, B–Q2.* Black is in trouble. His last move guarded against the threat of 15 P–QN4, N–N2; 16 P–KB4 (the main idea behind 12 N–Q4), N–B5; 17 N–B6 winning the exchange. The Black minor men have been driven about and are insecure.



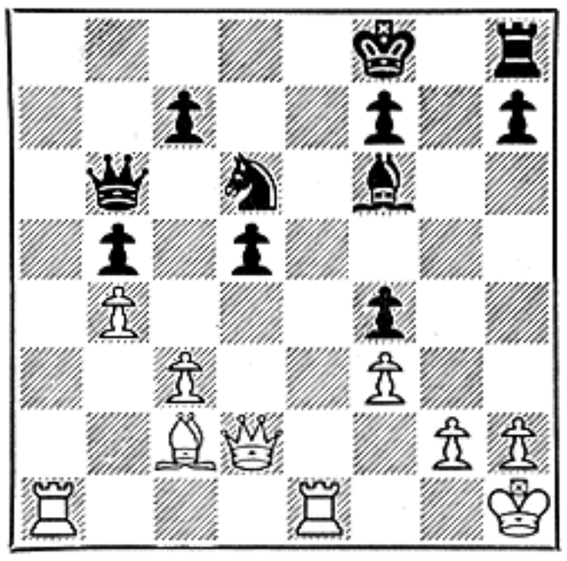
9 *Position after 15 P–QN4, N–N2; 16 Q–K2, N–B5; 17 R–K1, K–B1?; 18 B–B4.* Dr. Alekhine develops with tactical threats. He has his mind on 19 BxBP, QxB; 20 QxBch winning a Pawn and weakening Black's already inferior position. Rohacek's extra Pawn is poor consolation for his imprisoned Rook.



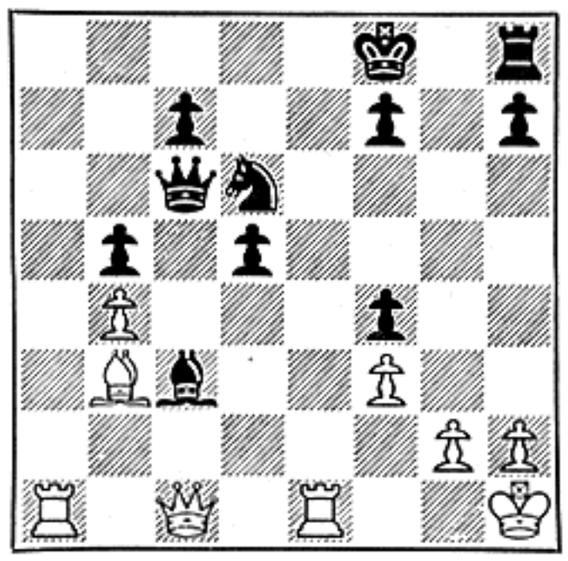
10 *Position after 18 . . . N(2) –Q3; 19 N–Q2, P–N4?* Desperation, chess authors might say. Black attacks a Bishop, provides his King with air, and even dreams of a King-side onslaught with . . . R–KN1 and . . . P–KN5. Actually, he explodes his King-side, setting up more targets for White.



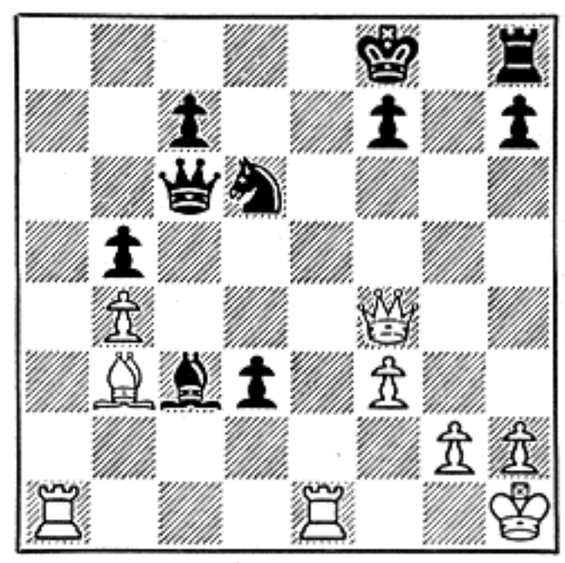
15 *Position after 23 NxB, Q–B1; 24 NxR.* After Black takes the Knight, a new phase will begin. White will have a Rook for a Knight and a Pawn. He will have play against weak Pawns and his King will be less exposed than Black's. Black will go for the vulnerable Queen Bishop Pawn.



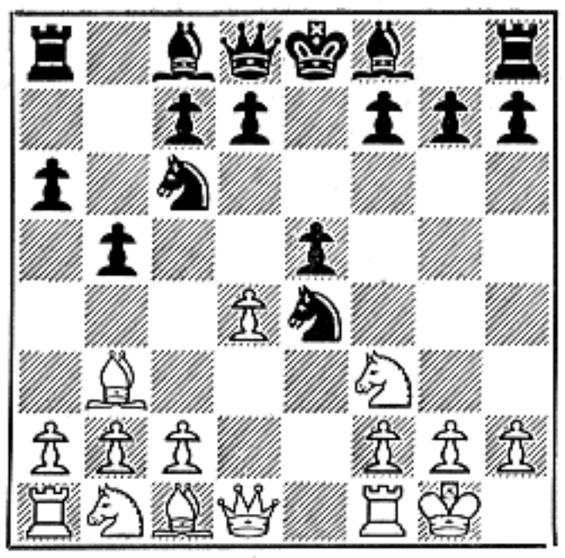
16 *Position after 24 . . . Qx N; 25 Q–Q2!, Q–N3ch; 26 K–R1.* White has put his King in a safe corner and Black has improved the position of his Queen. In the situation shown the above, White has three threats: 27 QxQP, 27 QxBP, and 27 R–R8ch. What can Black do to meet them?



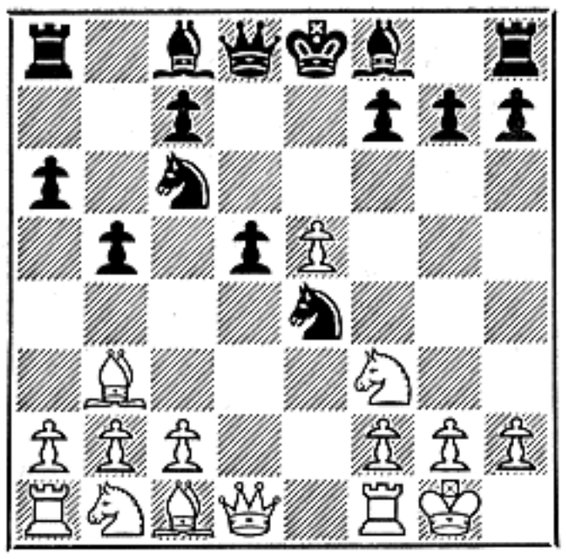
17 *Position after 26 . . . Q–B3; 27 B–N3!, BxP; 28 Q–B1!!* Black has won a Pawn and his Bishop forks both Rooks which seems to be pretty good. But the champion has just pinned the offending Bishop and he menaces 29 BxP, QxB; 30 QxB, R–N1; 31 QxP winning. The play is lively.



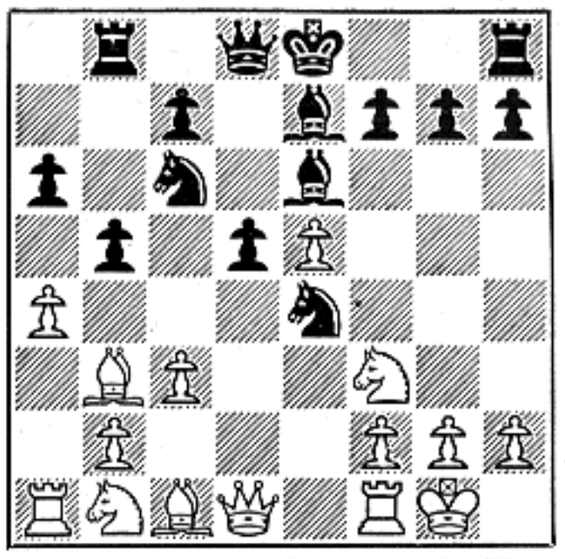
18 *Position after 28 . . . P–Q5; 29 QxP, P–Q6.* It looks as if Black is doing well with his mean Bishop and expanding Queen Pawn. On 29 . . . BxQR; 30 Q–B6, R–N1; 31 BxP!, P–Q6; 32 RxB wins. Or 29 . . . BxKR; 30 Rx B, Q–B6; 31 Q–K5, R–N1; 32 B–Q5, QxNP; 33 Q–K7ch, K–N2; 34 BxP! wins.



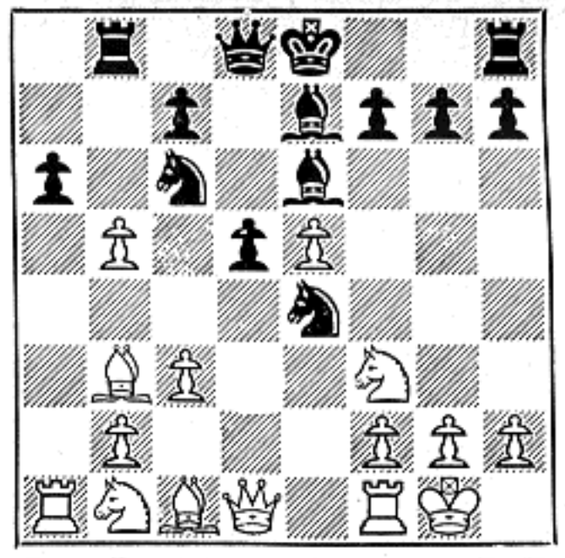
3 *Position after 5...P–QN4; 6 B–N3, NxP; 7 P–Q4.* Rohacek decides to attack by taking White's King Pawn and returning his own. He opens lines and mixes it up. Sometimes such a policy is the only one which gives an ordinary mortal a chance against a Grandmaster. Often it loses brilliantly.



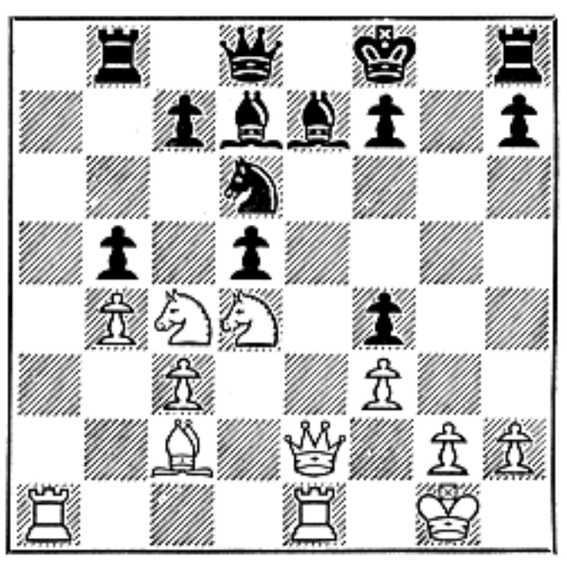
4 *Position after 7...P–Q4; 8 PxP.* By this rather devious method, King Pawns have been exchanged, and the game has assumed a definite character. Black is assured freedom and hopes for ...P–QB4 later. White has play against Queen Knight Pawn, Queen Pawn, and the two exposed Knights.



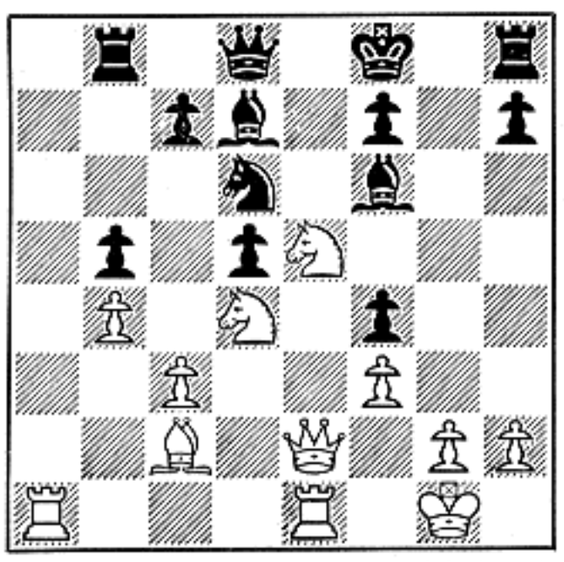
5 *Position after 8...B–K3; 9 P–B3, B–K2; 10 P–QR4, R–QN1.* Black develops his Bishops and further supports his Queen Knight Pawn with his Rook. White restrains the Queen Pawn (with 9 P–B3) and prepares to open the Rook file with his last move. Thus far, all book.



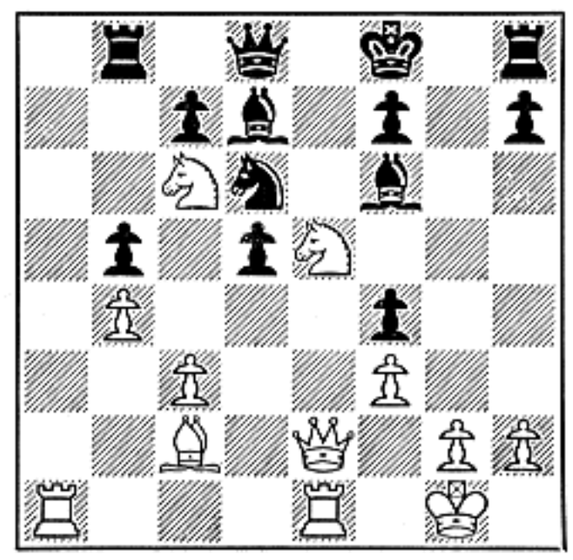
6 *Position after 11 PxP.* The three threats are 12 PxN, 12 PxP, and 12 RxP. Of course, none of these ever come to pass, but they are sufficiently effective to gain control of the Rook file. No mean feat, and one a strong player can build upon, brick by brick, to bring about a won game.



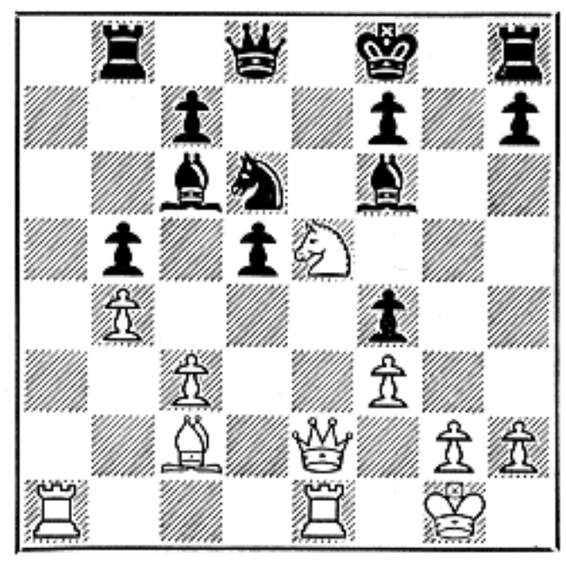
11 *Position after 20 NxN!, PxB.* Rohacek discovers he must take the Bishop, not the Knight. For if 20...Nx N; 21 BxBP!, QxB; 22 Qx Bch, K–N2; 23 QxNPch wins. Or 20...QPxN; 21 B–K5 and White has all the better of it. Black has relieved the pressure on QB2, but now QB3 starts hurting.



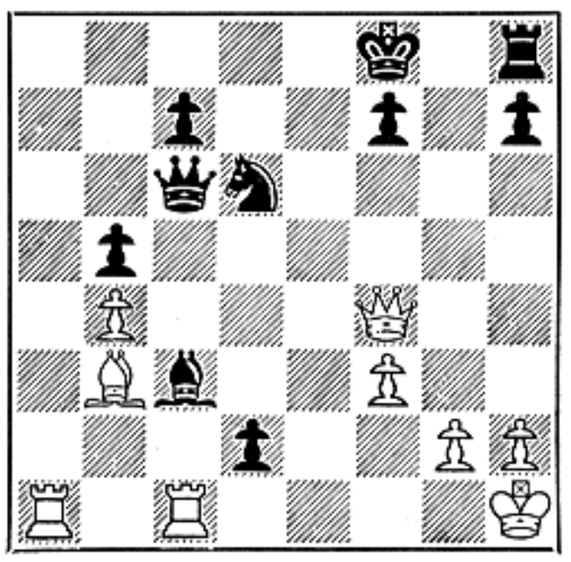
12 *Position after 21 N–K5!, B–KB3!* White gets the exclamation mark for his attack on QB6; Black for his defensive prowess. If 21... R–N3 (to cover QB3 a second time), then 22 R–R8!, N–B1 (if 22...R–QN1?; 23 RxR, QxR; 24 NxBch wins); 23 NxBch, QxN; 24 RxNch, QxR; 25 QxBch wins.



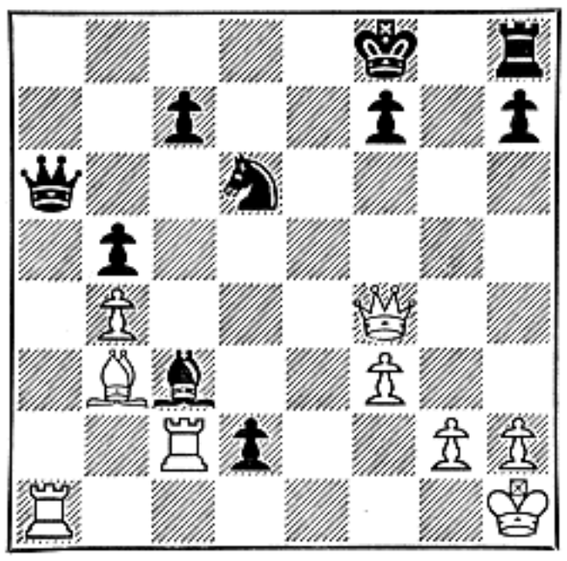
13 *Position after 22 N(4)–B6.* White forks the Queen and Rook thereby winning the exchange. Black will be able to remove this Knight, but another one will immediately take its place. Although there is still lots of play left, Dr. Alekhine has a win and his sacrifice has been justified.



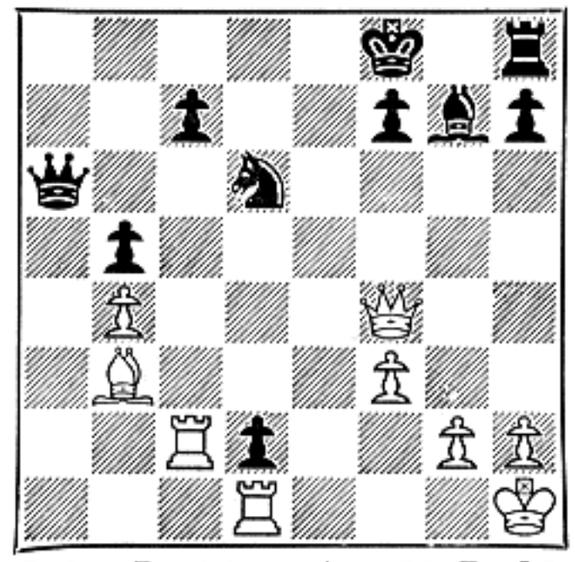
14 *Position after 22... QBxN.* As anticipated, Rohacek has captured the intruding Knight. Of course he knows White will take his Bishop and then his Queen Rook, but he hopes the resulting position will offer some chances. His two minor pieces will be actively engaged.



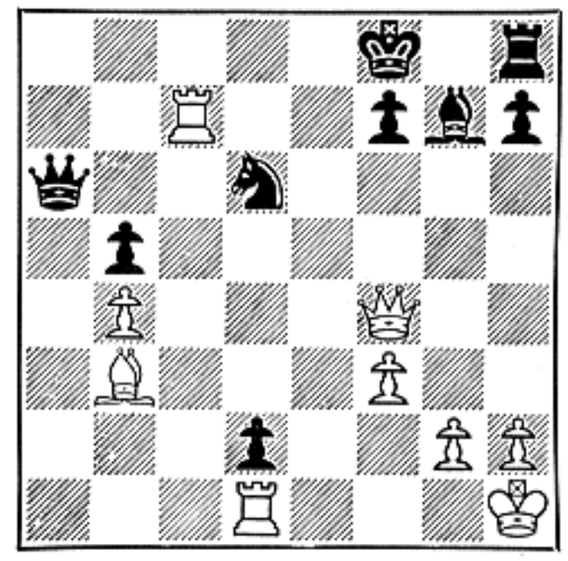
19 *Position after 30 KR–QB1, P–Q7.* The crude idea is simply 31...PxR (Q)ch winning. White must be careful what he does with his King Rook: e.g., 31 Rx B? loses after 31...QxR; 32 R–R8ch, K–K2! (32...K–N2?; 33 Q–N5 mate!); 33 Q–N5ch, K–Q2; 34 Q–N4ch, K–B3 and Black wins.



20 *Position after 31 R–B2, Q–R3!* Rohacek fights like mad. Of course, if Dr. Alekhine were to blunder with 32 RxQ??, then 32... P–Q8(Q) mate. Likewise if 32 RxB??, then 32...Qx Rch and mate in two moves. Barring time-pressure, such "ifs" seldom happen, but lend flavor to a game.



21 *Position after 32 R–Q1, B–N2.* White quite naturally refuses both the Queen and Bishop. He retains control of the first rank, and blockades the passed Pawn. The Black Bishop could not be safely supported and was forced to withdraw. Now White threatens two Black Pawns.



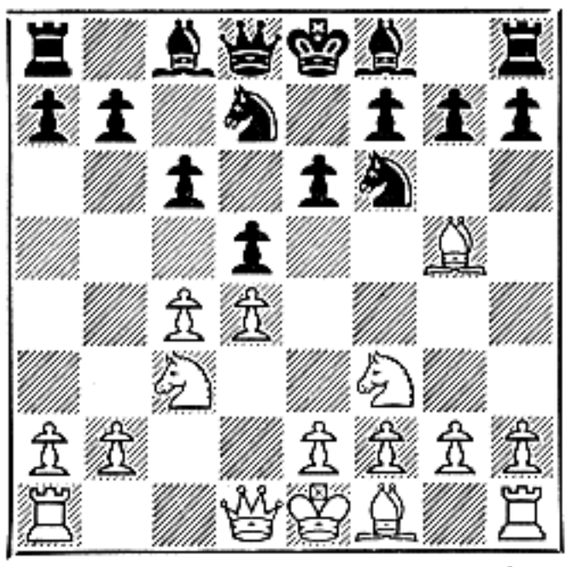
22 *Position after 33 Rx BP, Resigns.* Black's KB2 is attacked thrice, defended only twice and no additional guards are available. About this partie, which earned the Best Played Game Prize, Dr. Alekhine wrote: "a game of theoretical interest, which concluded with a burst of excitement."

Chess Movies

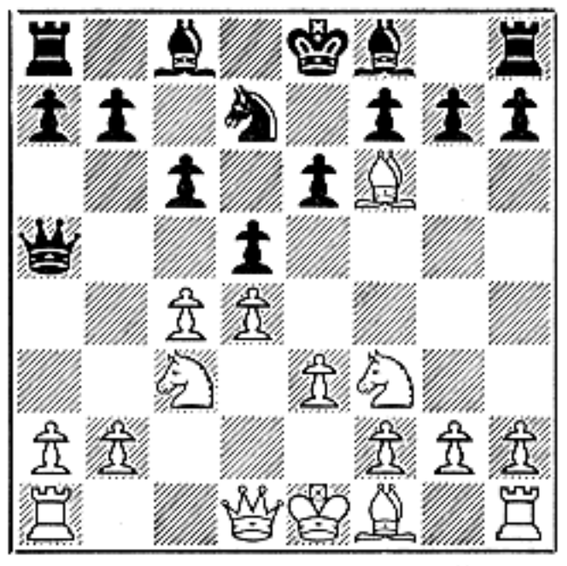
No. 21: SIR GEORGE

SIR GEORGE THOMAS, Baronet, is a great player and a true amateur. A star in Britain's chess galaxy for more than forty years, he is also a top-notch badminton expert. Once he was British champion in both games at the same time! Here he plays Black against F. F. L. Alexander in one of his best games from the 1919-20 City of London Championship. Follow diagrams from left to right across both pages.

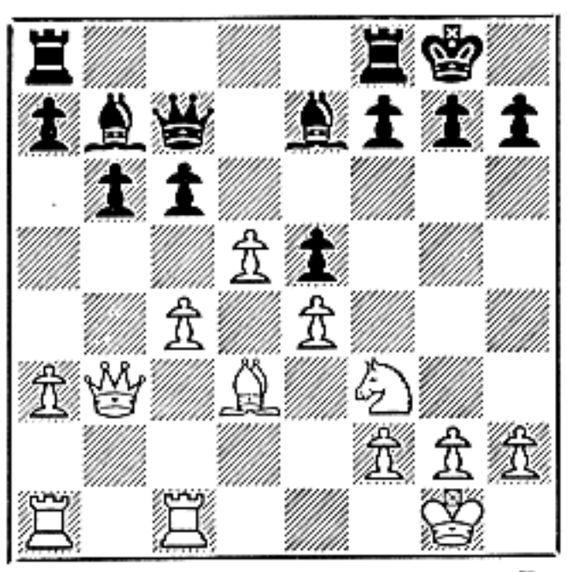
By Jack W. Collins



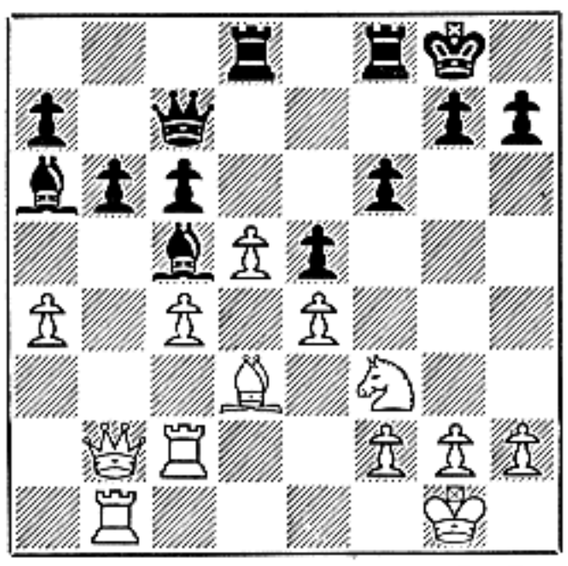
1 *This position arose after 1 P–Q4, P–Q4; 2 N–KB3, N–KB3; 3 P–B4, P–K3; 4 N–B3, QN–Q2; 5 B–N5, P–B3.* Thomas likes solid lines. He chooses the Orthodox variation, intending to work into the Cambridge Springs Defense. Alexander develops rapidly along well-tested lines.



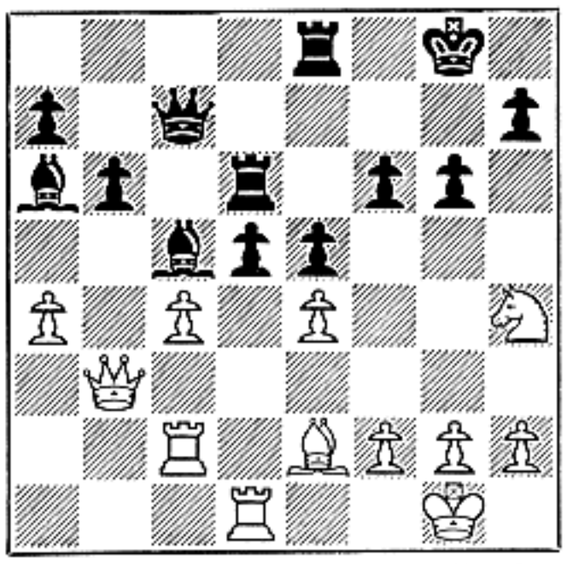
2 *Position after 6 P–K3, Q–R4; 7 BxN.* White's Queen Bishop has taken Black's Knight. This move, like 7 N–Q2, causes the second player little trouble. In modern practice it has given way to 7 PxP. White may also play 6 PxP, preventing the promising Cambridge altogether.



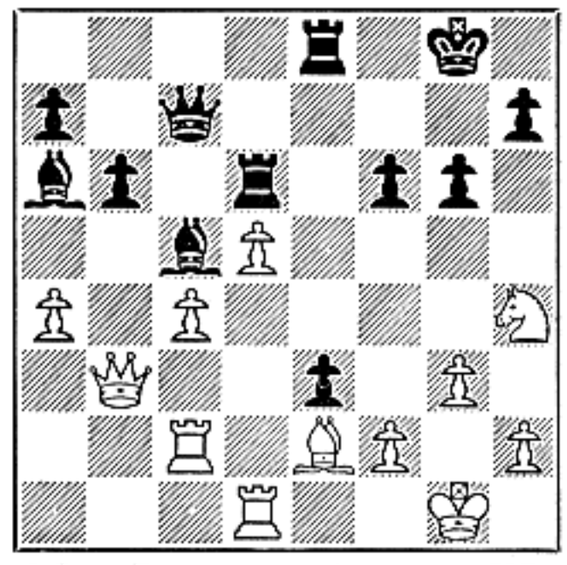
7 *Position after 16 . . . P–QN3; 17 P–B4, B–N2; 18 KR–B1, B–K2.* Having helped to effect 14 . . . P–K4, Black's King Bishop returns to the more aggressive diagonal, KB1–QR6. Alexander has a passed Queen Pawn, but it is quite restrained by Black's Queen and Bishop at K2.



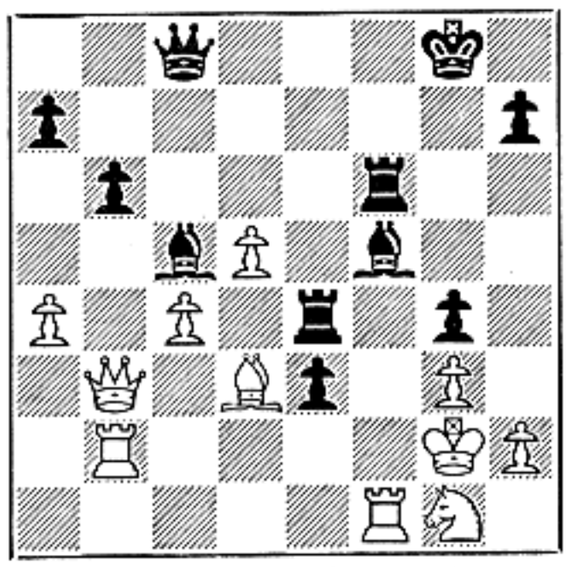
8 *Position after 19 R–B2, B–B4; 20 Q–N2, P–B3; 21 R–N1, QR–Q1; 22 P–QR4, B–R3.* White's last move threatened 23 P–R5, as 23 . . . PxRP?; would then be defeated by 24 QxB. Each of White's menacing Pawn-pushes, (P–Q6, P–QB5, and P–R5) has been cleverly blocked by the wily baronet.



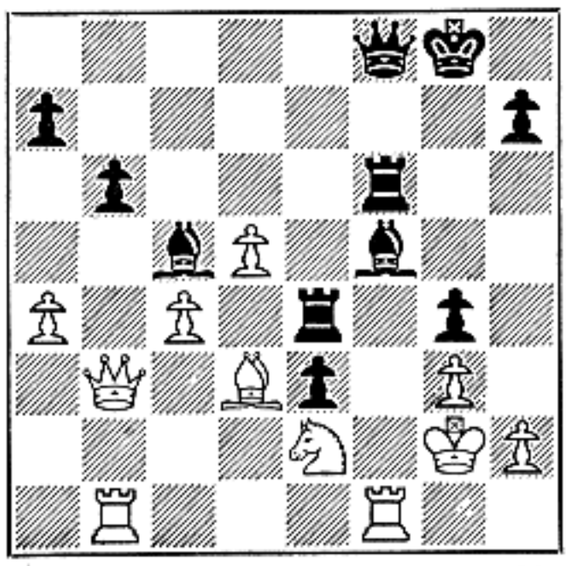
9 *Position after 23 R–Q1, KR–K1; 24 Q–N3, R–Q3; 25 N–R4, P–N3; 26 B–K2, PxP.* White shuffles his men aimlessly, unable to find anything constructive. Conversely, Black has almost invariably found the best squares for his pieces. Now he is ready to open the center and attack.



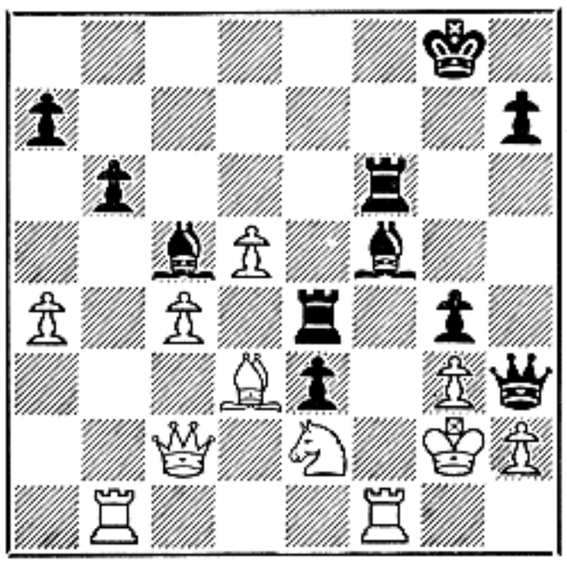
10 *Position after 27 KPxP, P–K5; 28 P–N3, P–K6.* White makes no outright blunders, but his overall play is inferior. For instance, it was safer to capture with the Queen Bishop Pawn, instead of the King Pawn. Then the Black King Pawn could not have broken through. Now it proves to be a pest.



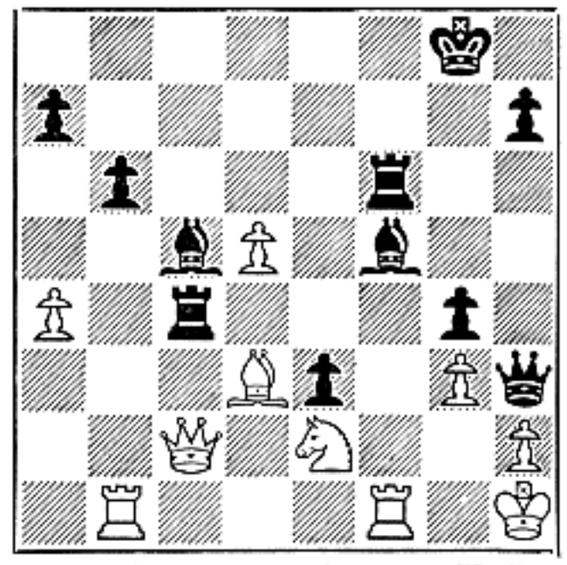
15 *Position after 35 . . . P–N5; 36 B–Q3, R–KB3.* The position shows Black offering his Rook (K5) for a Bishop. But to term this a sacrifice would be a gross misstatement. For if 37 BxR?, BxBch; 38 N–B3 (forced), PxNch; 39 K–N1, P–K7ch and Black wins.



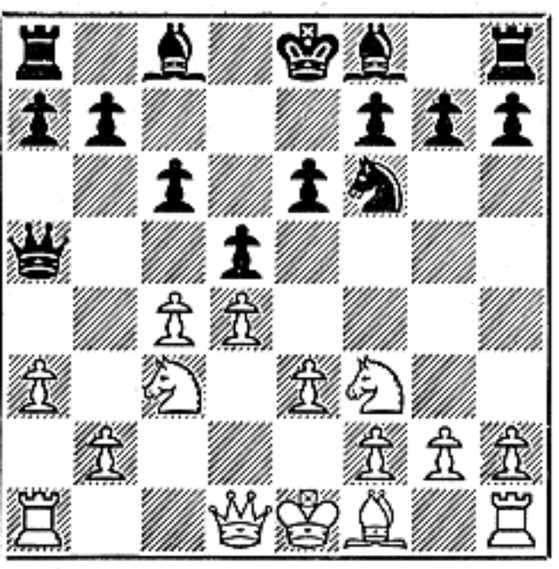
16 *Position after 37 N–K2, Q–B1; 38 R(2)–N1.* An interlude for regrouping. Black shifts his Queen to the King-side to lend more power to the onslaught against the enemy King. White centralizes his Knight and coordinates his Rooks to offer more resistance.



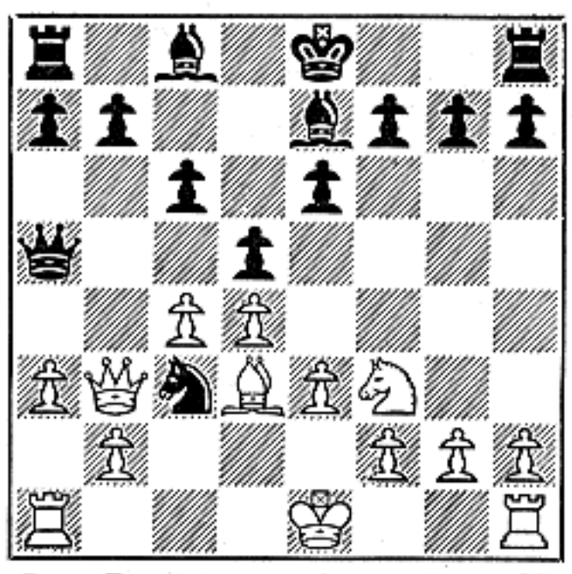
17 *Position after 38 . . . Q–R3; 39 Q–B2, Q–R6ch.* Matters are coming to a head. Alexander is in check with a choice of two unsatisfactory squares for his King. Thomas has a tremendous grip on the position. A combination is as likely as tomorrow's sunrise.



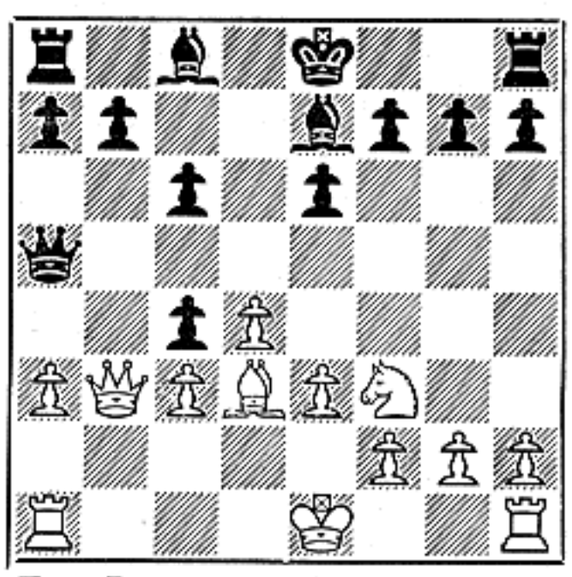
18 *Position after 40 K–R1, RxP!* Here it is! Black lifts a Pawn and menaces Queen and Queen Rook Pawn by putting his Rook on the block. Now if 41 BxR?, Bx Q wins. If 41 Q–Q1?, R–R3! forces mate at KR7. Thus the "sacrifice" is demonstrably sound as well as beautiful.



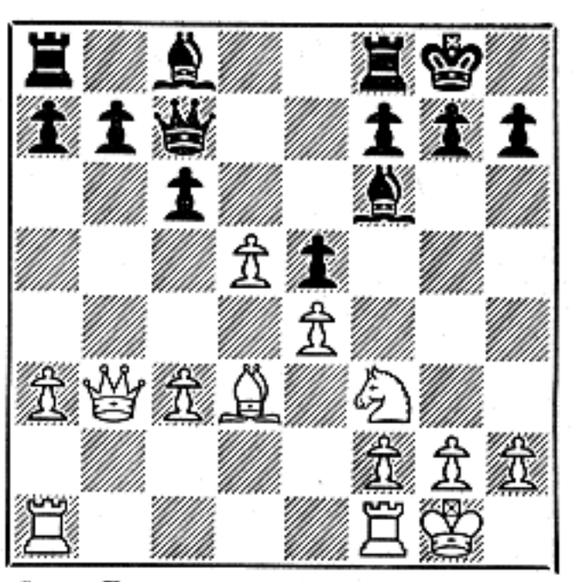
3 *Position after 7 . . . NxB; 8 P–QR3.* By his last move, Alexander avoids an annoying pin (8 . . . B–N5) followed by 9 . . . N–K5 with pressure on his Queen Knight. In the same situation, against Edward Lasker (New York, 1924) Capablanca selected 8 B–Q3, B–N5; 9 Q–N3.



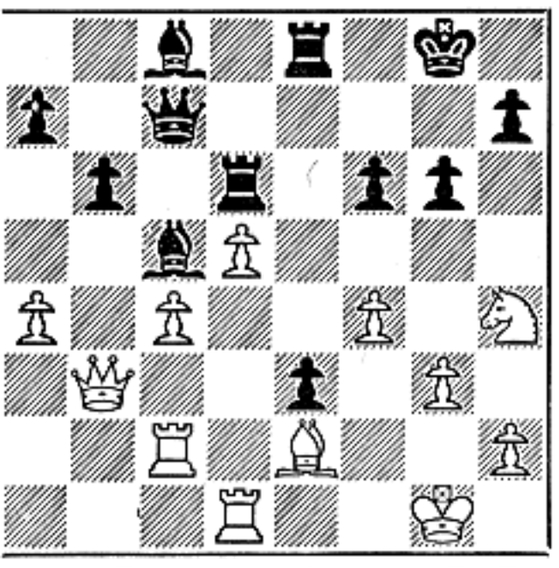
4 *Position after 8 . . . N–K5; 9 Q–N3, B–K2; 10 B–Q3, NxN.* Thomas exchanges a Knight that has moved three times for one that moved once, apparently a violation of theory. Here, however, practical considerations: structure breaking and avoidance of 10 . . . P–KB4 are more important.



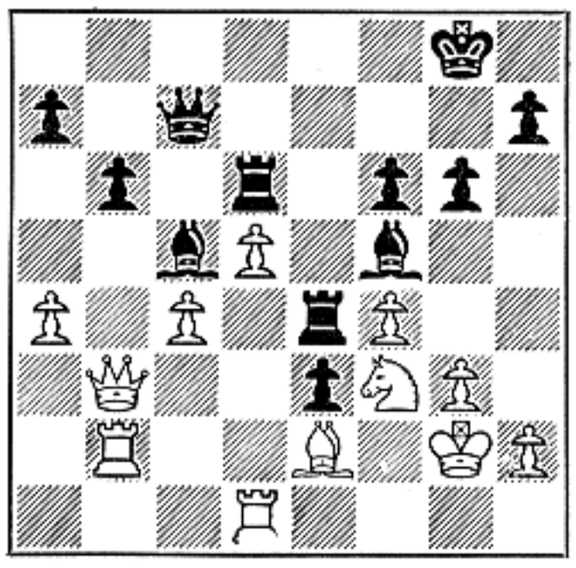
5 *Position after 11 PxN, PxP.* Black threatens the Queen and Bishop, gives his own Queen more scope, and increases the feasibility of . . . P–K4 or . . . P–QB4 later on. Material is even (of course the Black forking-Pawn will go next move), but White has greater freedom. Black must remedy this situation.



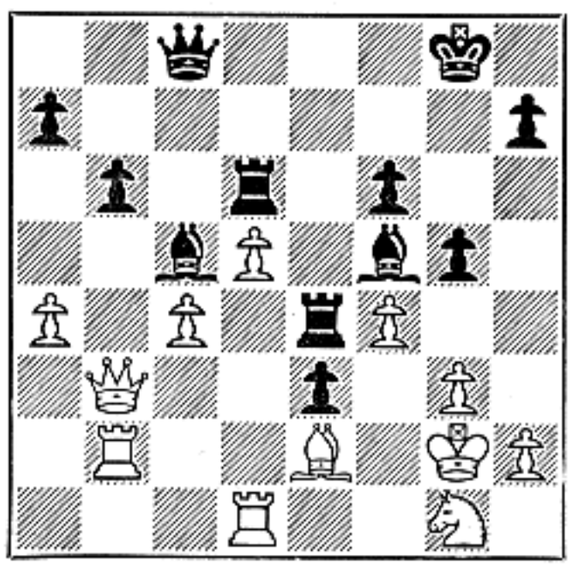
6 *Position after 12 BxBP, B–B3; 13 O–O, O–O; 14 P–K4, P–K4; 15 P–Q5, Q–B2; 16 B–Q3.* White misses the strongest moves. 13 P–K4 was better, and so was 15 QR–K1. With Pawns at K4 and Q5, the Bishop's power is diminished and chances for a King-side attack are perceptibly lessened.



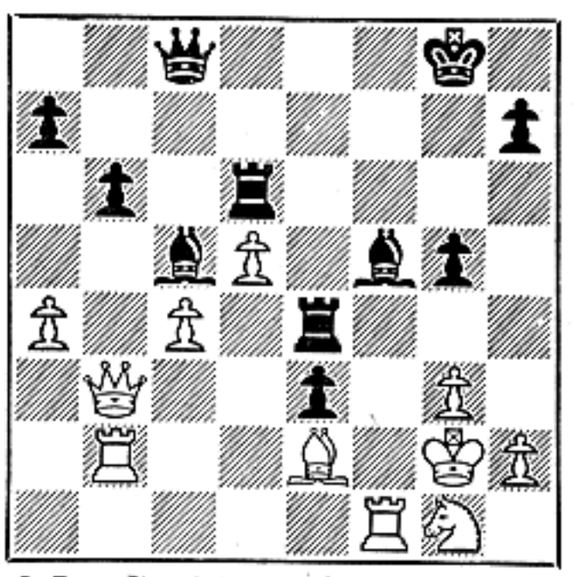
11 *Position after 29 P–B4, B–B1.* 29 P–B4 was forced, for the Pawn was doubly attacked, by the Black Pawn and the Bishop behind it. 29 PxP was out due to 29 . . . RxKP, then no matter where the White Queen went Black would win it by a discovered check. But now White has other troubles.



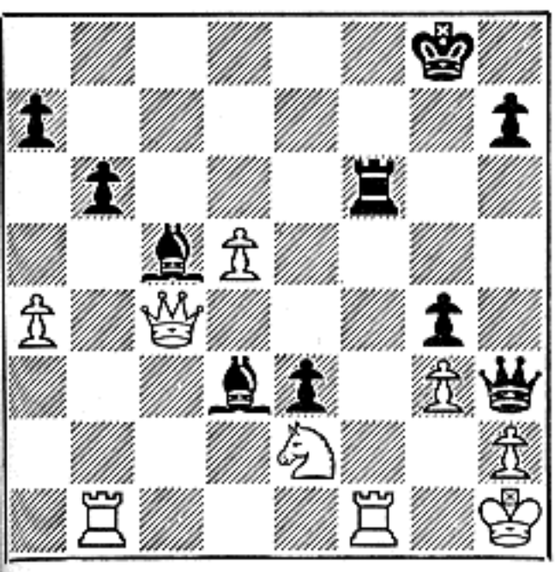
12 *Position after 30 N–B3, B–B4; 31 R–N2, R–K5; 32 K–N2.* Had Alexander left his King at N1 and erred with 32 B–Q3, Thomas would have won a Rook with 32 . . . P–K7ch. Nevertheless, the Light Monarch is as exposed at N2 as it was at N1. Black's next objective is White's King Bishop Pawn.



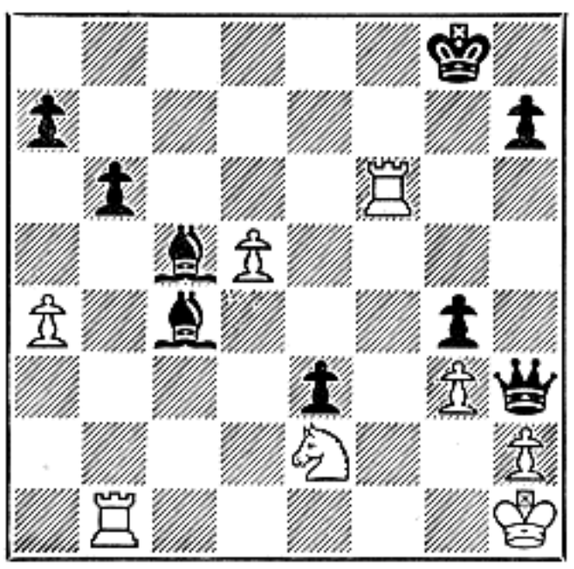
13 *Position after 32 . . . Q–B1; 33 N–N1, P–KN4.* Black threatens a Pawn with 34 . . . PxP; 35 PxP, RxKBP. If White defends with 34 R–KB1, then 34 . . . PxP; 35 Rx P, RxR; 36 PxR leaves Black with the superior game. If 34 B–B3, PxP; 35 BxR, Bx Bch; 36 K–B1, P–B6 and the Pawns are deadly.



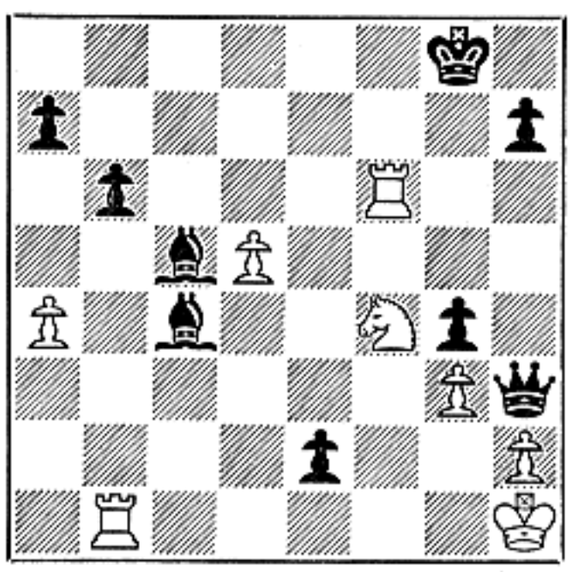
14 *Position after 34 PxP, PxP; 35 R–KB1.* A critical analysis of the position proves Black has a distinct advantage. He has two Bishops, a passed Pawn at K6 (a rusty nail in the knee, according to Steinitz), and aggressively placed Rooks. White's men stumble over one another. Their days are numbered.



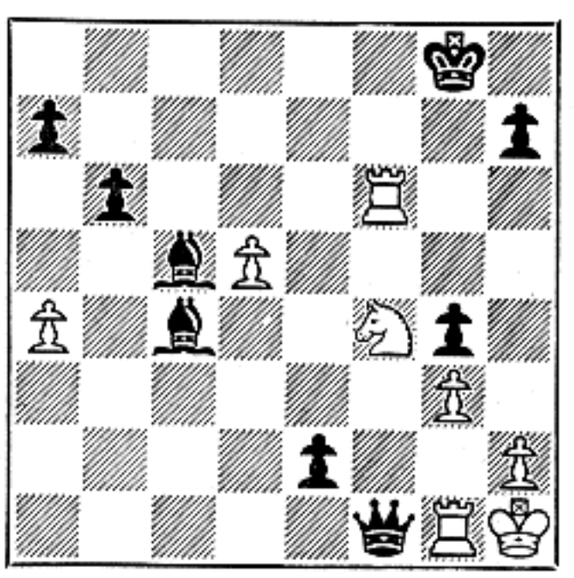
19 *Position after 41 QxR, BxB!* White had nothing better than taking the offending Rook with his Queen. At the moment, Black's Queen Bishop threatens almost everything in sight. There is also a threat of 42 . . . R–R3 followed by 43 . . . QxP mate. Not to mention 42 . . . RxRch etc.



20 *Position after 42 RxR, BxQ.* Faced with all these threats given, White relinquished his Queen for a Rook. Alexander hopes for the best while expecting the worst, as the saying goes. On 42 QxB, Black would answer 42 . . . R–R3 and mate is as sure as death & taxes.



21 *Position after 43 N–B4, P–K7.* 43 N–B4 preserves the Knight, threatens the Queen and guards against 43 . . . BxPch; 44 K–N1, Q–N7 mate. Black's reply is pretty for it leaves the Queen *en prise*. The idea is if 44 Nx Q, BxPch; 45 R–B3, BxR mate. White is on the ropes.



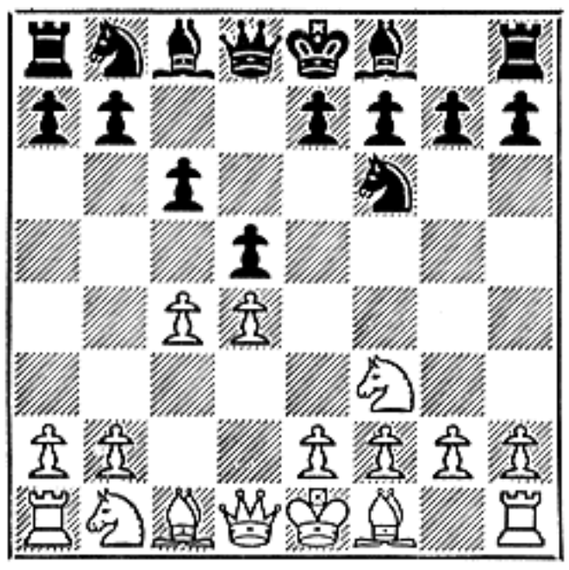
22 *Position after 44 R–KN1, Q–B8!; 45 Resigns.* Nothing can stop 45 . . . QxR mate or 45 . . . P–K8 (Q). This game began with an old opening, developed along positional lines, and was brought to a close with spirited combinative play by the British nobleman.

Chess Movies

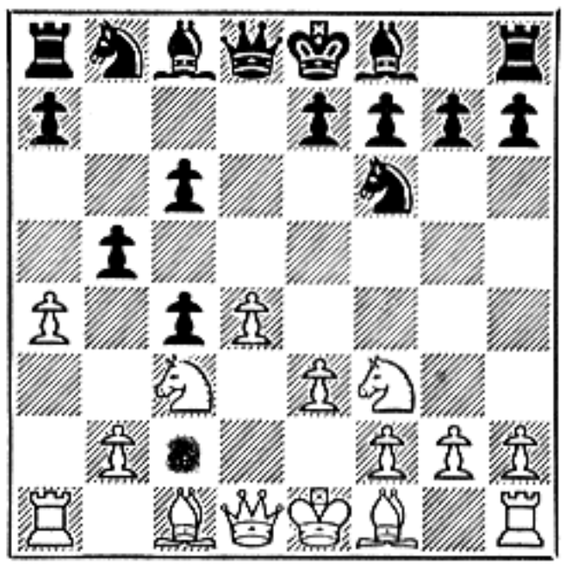
No. 23: YOUNG HOPEFUL

THIS MONTH the world's strongest chess masters are battling each other to determine who will be world champion. One of the contenders is twenty-six-year-old Vassily Smyslov of the USSR. Here is a game, against Alexander Kotov (White) played at Moscow in 1944, which typifies his mercurial style. Follow the diagrams from left to right across both pages.

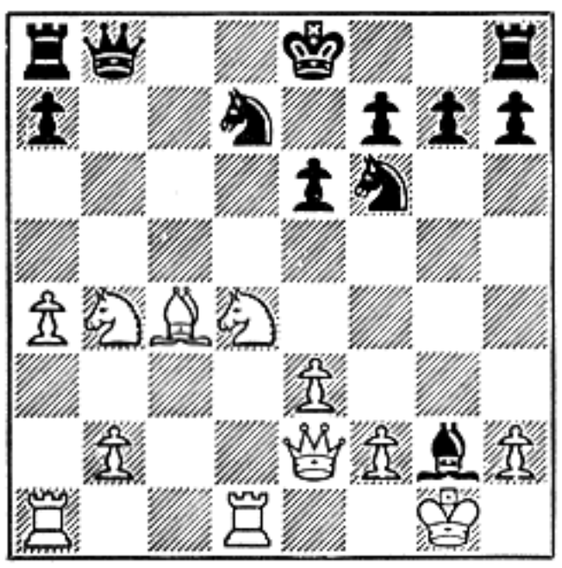
By Jack W. Collins



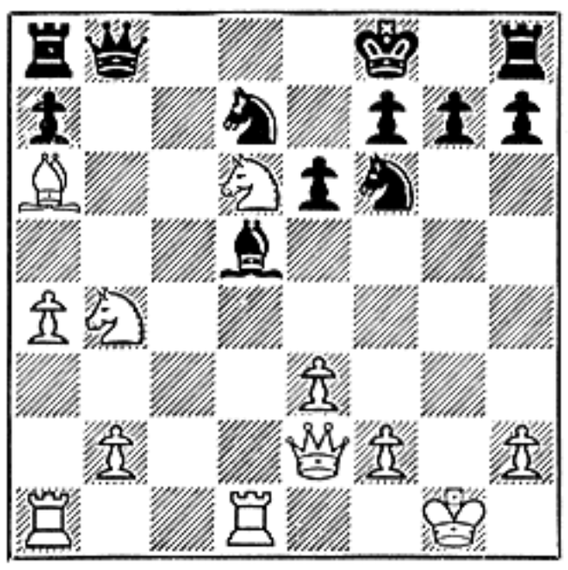
1 *This position came about after 1 P–Q4, P–Q4; 2 P–QB4, P–QB3; 3 N–KB3, N–B3.* Kotov goes to work with a Queen Pawn opening, and Smyslov promptly sets up a defense to his own liking — the Slav. This debut, in various forms, was essayed nineteen times in this tournament.



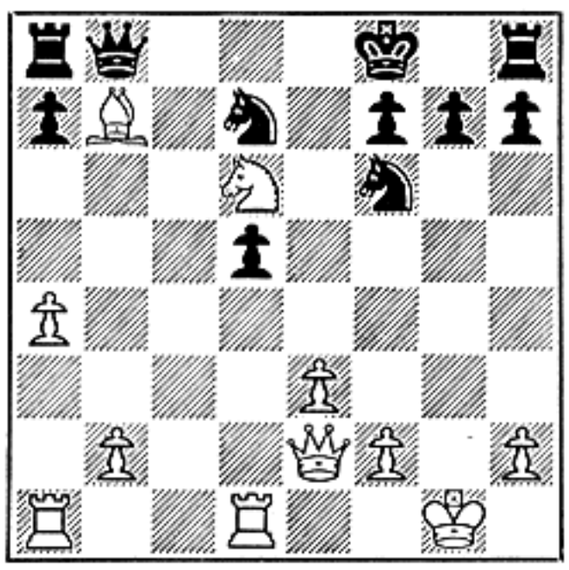
2 *Position after 4 N–B3, PxP; 5 P–K3, P–QN4; 6 P–QR4.* White threatens to regain his Pawn, obtaining the superior game with 7 PxP, PxP; 8 NxP. The line initiated with 5 P–K3 has become increasingly popular since the two Euwe—Alekhine title matches, when 5 P–QR4 was fully tested.



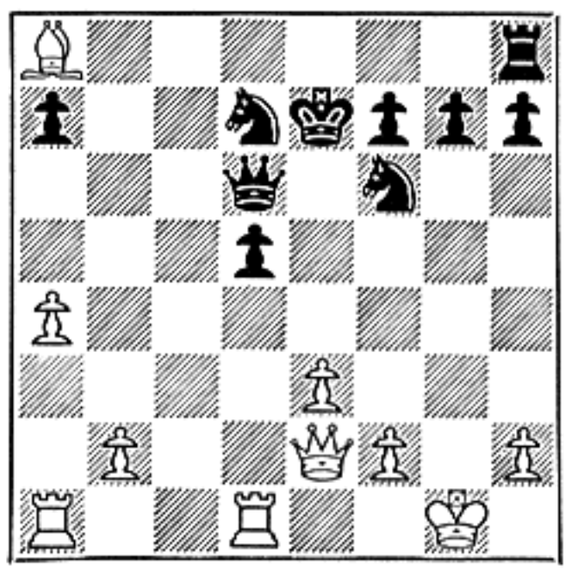
7 *Position after 14 . . . Bx B; 15 NxB, BxP!* One thought behind 12 . . . Q–N1 comes to light. If 16 KxB, QxN, White's attack has been diminished and his weakened Pawn-formation may lead to trouble. But Kotov, having a lead in development, has no intention of exchanging.



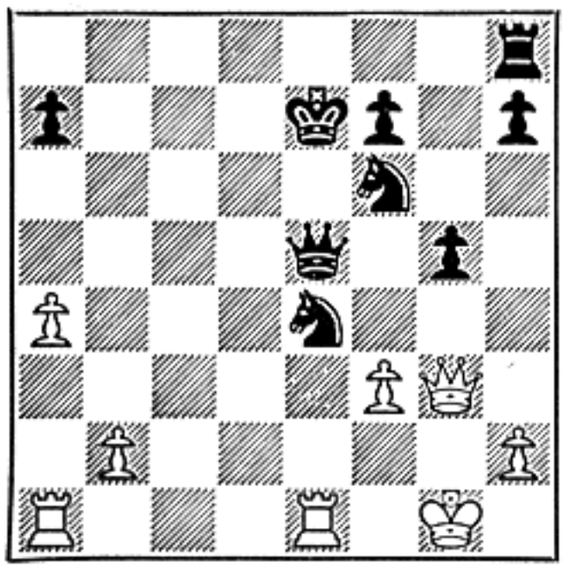
8 *Position after 16 N–N5, B–N2; 17 N–Q6†, K–B1; 18 B–R6, B–Q4.* Smyslov has been prevented from castling and has lacked time for another mobilizing move. Nevertheless, he menaces both Knights with his Queen, and his centrally situated minor pieces are poised for a counter-attack.



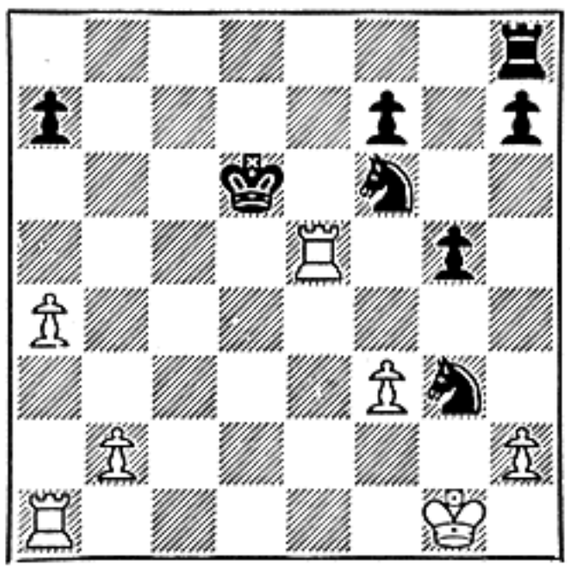
9 *Position after 19 NxB, PxN; 20 B–N7.* Above White is about to win the exchange. Neither Black Rook has anything to be really happy over. One is doomed by proximity of its Queen and the other is confined by its King. Will Black crash or pull out of this tailspin? The ensuing play gives the answer.



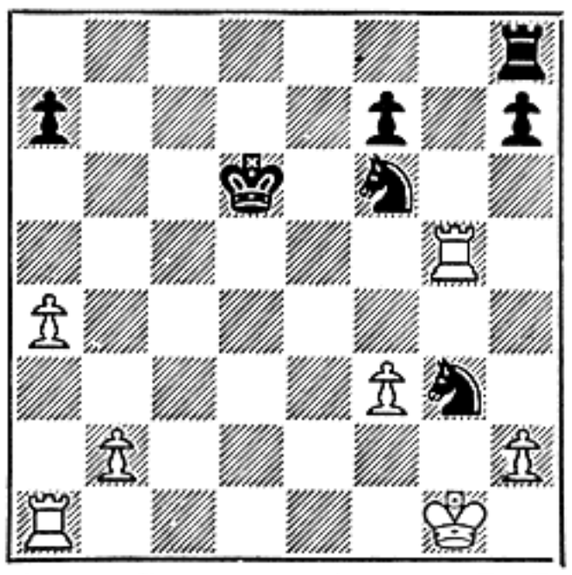
10 *Position after 20 . . . Qx N; 21 BxR, K–K2.* Smyslov has returned with his King and threatens 22 . . . RxB. The White Bishop appears to be in a *cul-de-sac.* There is no way to protect it, and if 22 B–N7?, N–B4; 23 Q–N5, R–QN1 it is attacked once more than it can be supported.



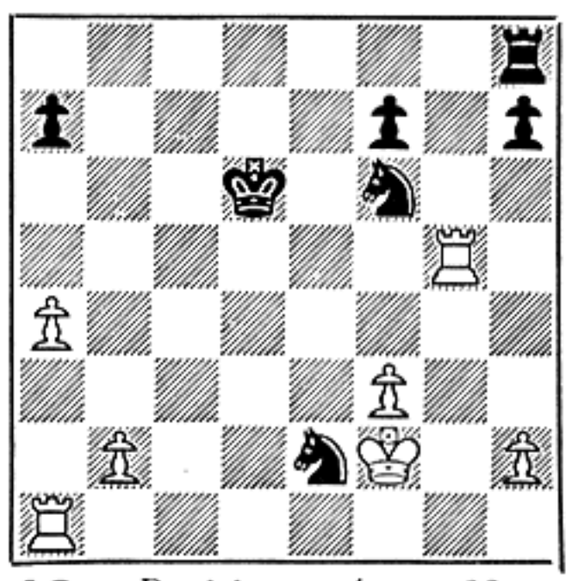
15 *Position after 27 . . . N–K5; 28 Q–R4†, N/4–B3; 29 P–B3, P–N4!; 30 Q–N3?* Kotov slips again and now has a lost game. His best move is 30 Q–R6! and analysis indicates that the final result might be a draw. From here on, it is Smyslov all the way, reaping in the harvest.



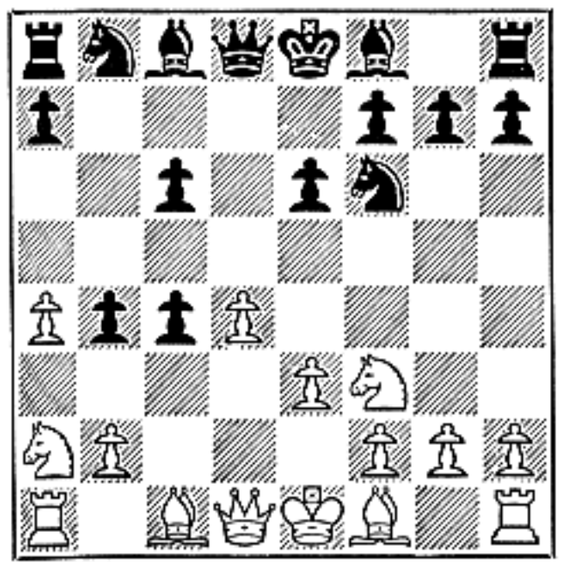
16 *Position after 30 . . . NxQ; 31 RxQ†, K–Q3.* Naturally, Black grasps the opportunity to exchange Queens, get out from under an attack, and set up an ending in which he has two minor pieces for a Rook. His agile, kicking Knight will soon prance all about the enemy King.



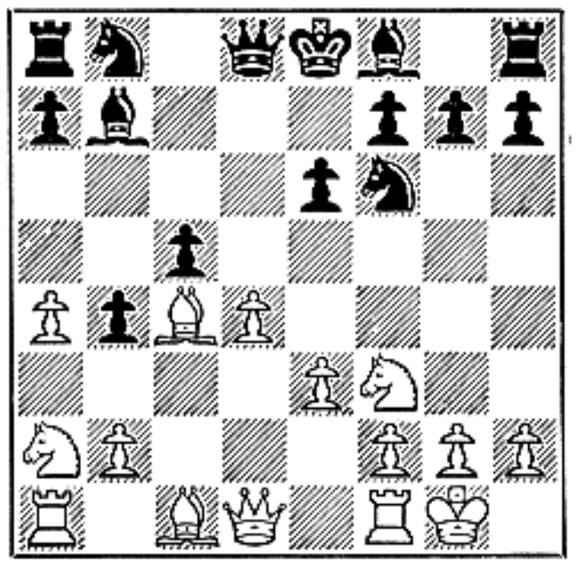
17 *Position after 32 RxP.* Kotov was forced to take time to get his Rook away from the Black King. Now he threatens both 33 Px N and 33 RxN. The White Queen Rook has taken no part in the struggle and the Queen-side Pawn majority exerts no telling influence on the game.



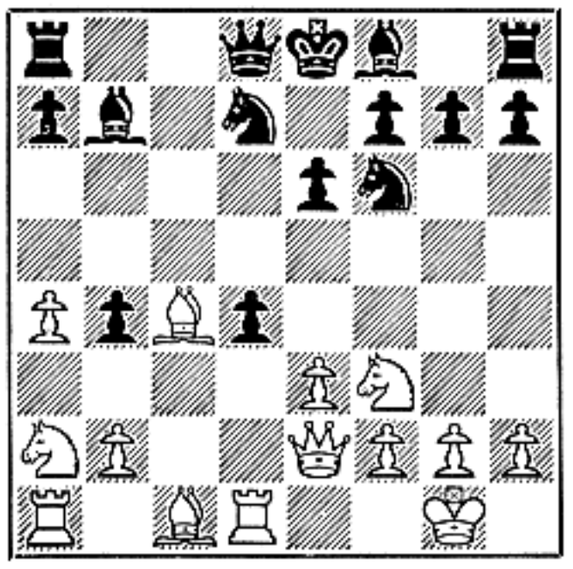
18 *Position after 32 . . . N–K7†; 33 K–B2.* Black saves his Knight by a check and White comes out with his King to attack it again. Black must jump his Knights to good squares and decide where he is to develop his long inactive King Rook. Which spot is best for it?



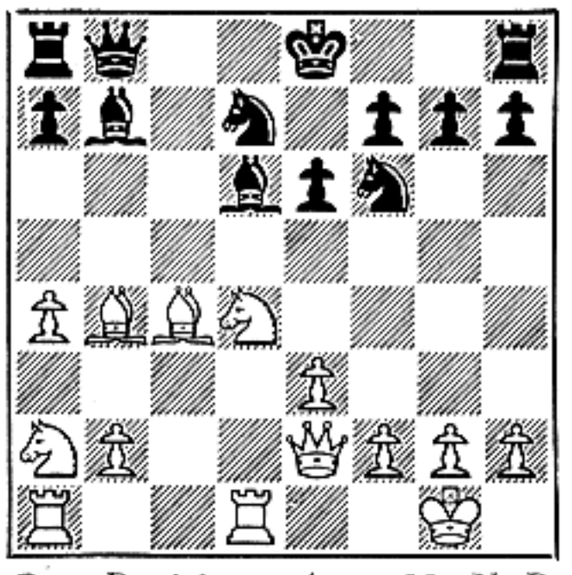
3 *Position after 6 . . . P–N5; 7 N–R2, P–K3.* Unable to retain the extra Pawn, Smyslov turns his attention to effective, rapid development. Black's next step is to play . . . P–QB4 and thereby secure chances on the Queen Bishop file and on the QR1–KR8 diagonal. Still White retains the initiative.



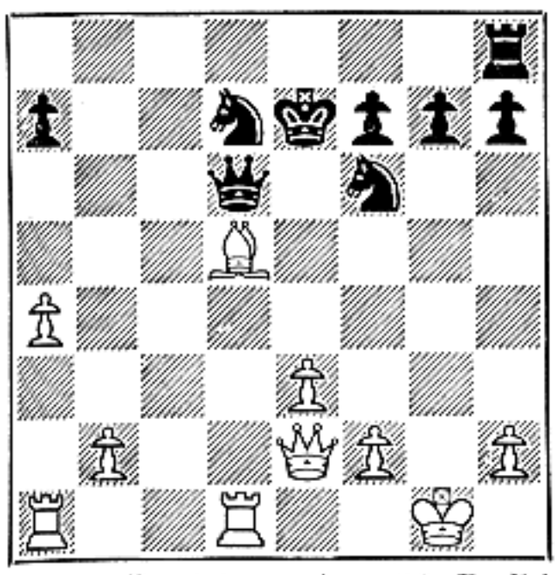
4 *Positional after 8 BxP, B–N2; 9 O–O, P–B4.* Kotov levels the material. He has developed four pieces. Black has brought out only two, but he has several open lines and will have excellent sites for his forces. Now 10 PxP?, QxQ; 12 RxQ, BxP cedes equality without a fight. White tries a stronger line.



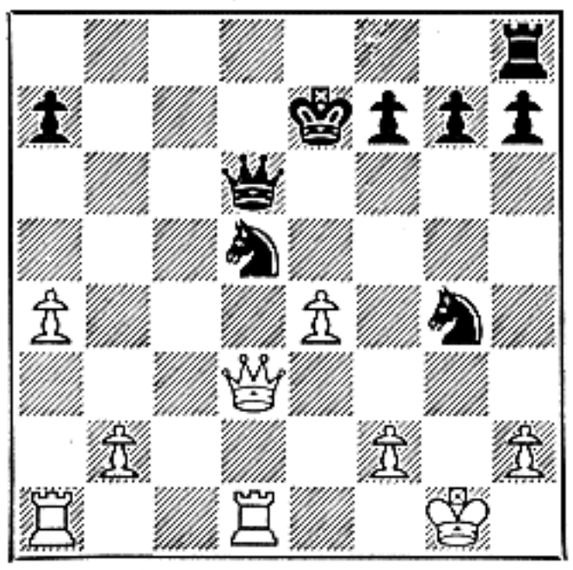
5 *Position after 10 Q–K2, QN–Q2; 11 R–Q1, PxP.* Direct play. Either 11 . . . Q–B2 or 11 . . . Q–N3 maintains the center tension longer. Now 12 PxP creates to an isolated Queen Pawn (not necessarily fatal) and 12 Rx P exposes the Rook to . . . B–QB4 or . . . P–K4 later. It is clear how White will retake.



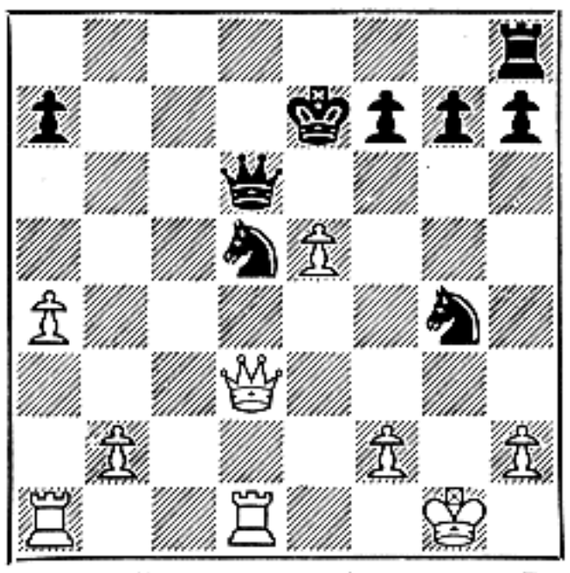
6 *Position after 12 NxP, Q–N1!; 13 B–Q2, B–Q3; 14 BxNP!* Opening innovations always lend special interest. Here 12 . . . Q–N1 (instead of 12 . . . B–B4, as in the party Reshevsky–Kashdan, 1943) is new. It exerts pressure on the Queen Knight file and QN1–KR7 diagonal.



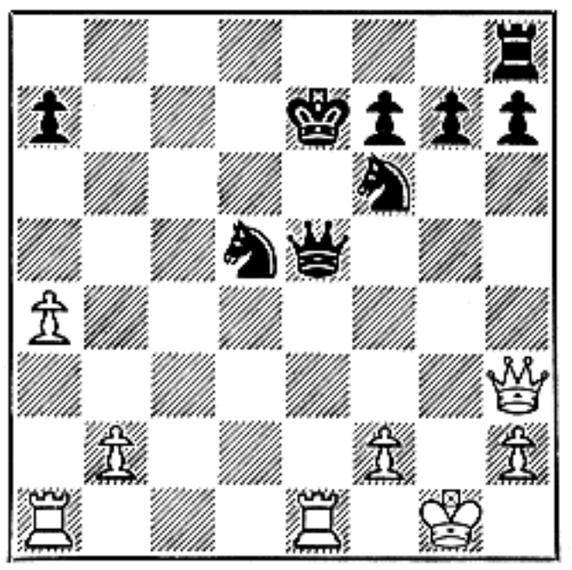
11 *Position after 22 BxP!* Precisely. White makes capital of the fact that his Rook is on the same file as his opponent's Queen. Of course, Black dare not play 22 . . . QxB?? and Kotov has already decided what he will do on a Knight capture. The play grows steadily more complex.



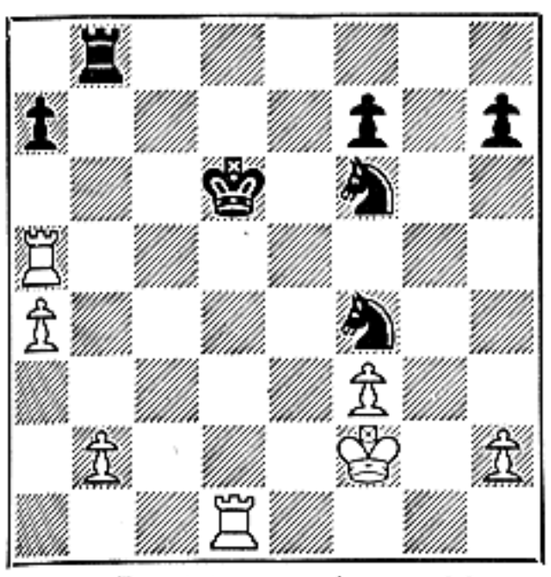
12 *Position after 22 . . . NxB; 23 Q–Q3!, N/2–B3; 24 P–K4!, N–KN5!* It is really something to watch the way Smyslov preserves his harassed Knights. At the moment, he ignores the double attack on his Q4 Knight and tries for 25 . . . QxP†; 26 K–B1, QxP mate! The crisis is at hand.



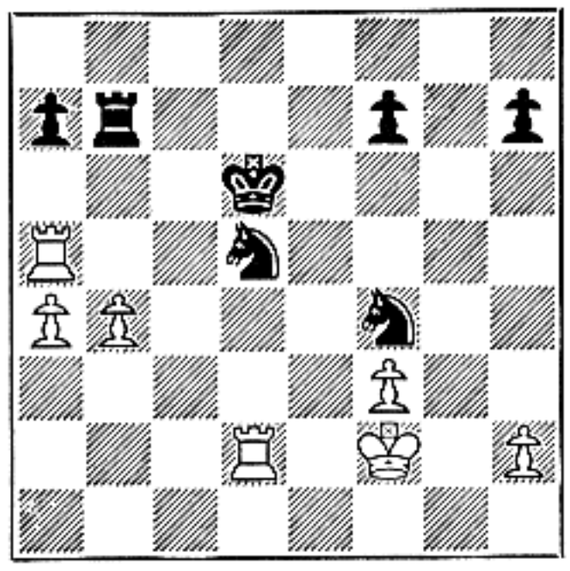
13 *Position after 25 P–K5?* Rare is the game which does not witness one of the contestants getting a good break. Smyslov gets his! Instead 25 Q–KR3! guards against mate and after 25 . . . Q–KN3; 26 Q–KN3, N–N3; 27 Q–B7†, K–B3; 28 R–Q6† Black is lost indeed.



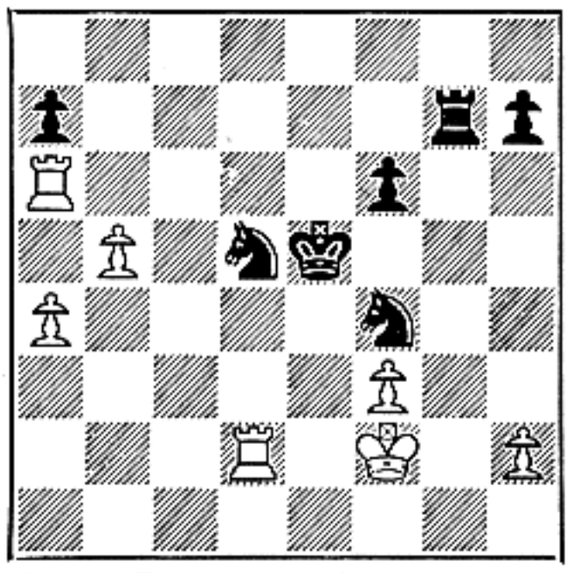
14 *Position after 25 . . . QxP!; 26 Q–KR3, N/5–B3!; 27 R–K1.* Black's pieces seem to have charmed lives. The Knights have been all but lost several times. Now the Queen is pinned against its King. However, Smyslov's ingenuity, and Kotov's faults add up to a win for Black.



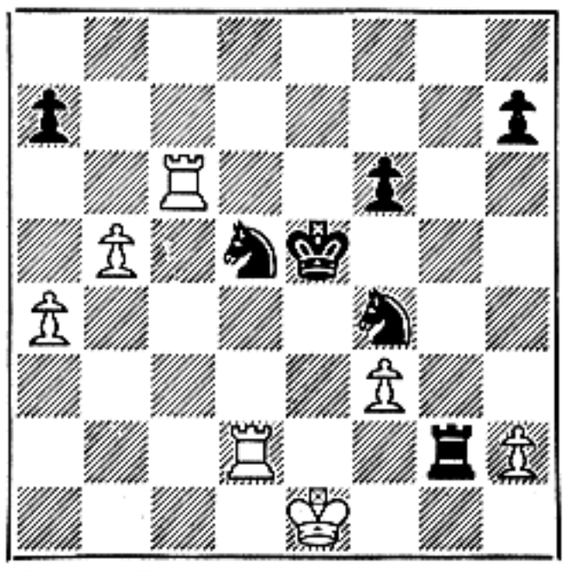
19 *Position after 33 . . . N–B5; 34 R–QR5, R–QN1; 35 R–Q1†.* Both Rooks come out of their corners punching: Black hitting the Knight Pawn and White hitting the King. With two aggressive Rooks, it may appear White is not so badly off, but Smyslov intends to show such is not the case.



20 *Position after 35 . . . N/3–Q4; 36 R–Q2, R–N2; 37 P–N4.* Much too late, Kotov tries to make something of his extra Queenside Pawn. Now 37 . . . RxP; 38 RxP gains nothing for Black. He finds a variation which brings his Rook into a mating attack against White's King.



21 *Position after 37 . . . P–B3!; 38 P–N5, R–N2!; 39 R–R6†?, K–K4.* The check only brings the King to a better square. 39 K–B1, maintaining control of KN2, is right. Black's Rook assumes more power, as it attacks the King-side while it keeps an eye on its two Rook Pawns.



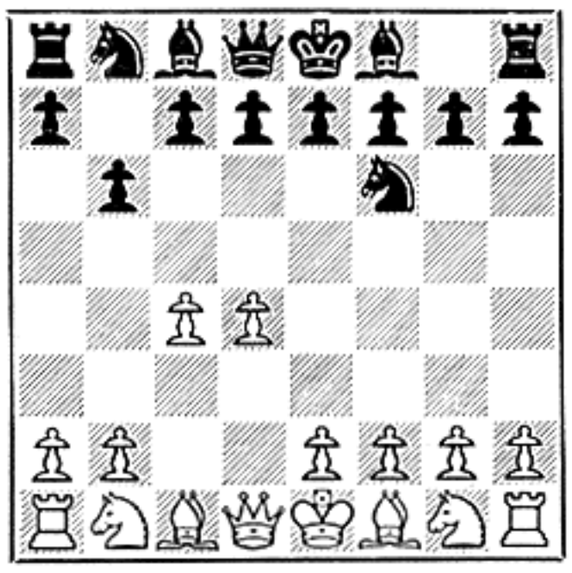
22 *Position after 40 R–B6, R–N7†; 41 K–K1.* At this point, the game was adjourned. Kotov accepted the inevitable and resigned instead of resuming. With 41 . . . R–N8†; 42 K–B2, N–R6†; 43 K–K2, N/4–B5†; 44 K–K3, R–K8†; 45 R–K2, RxR; Smyslov has a forced checkmate.

Chess Movies

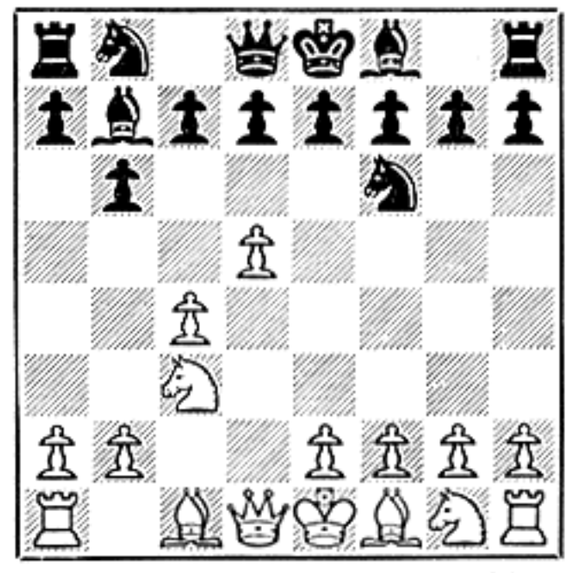
No. 24: NEW NAME!

LASZLO SZABO, thirty-one-year-old Hungarian, winner of second prize at Saltsjobaden last month, and a comparatively new grandmaster, has a crisp, sacrificial style. At Budapest, in the 1946 National Championship, he gathered in the brilliancy prize for this unconventional game against E. Bakonyi, Black. Follow diagrams from left to right across both pages.

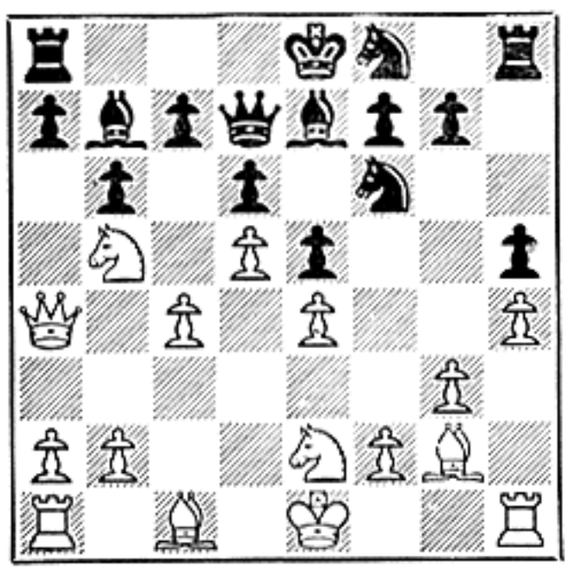
By Jack W. Collins



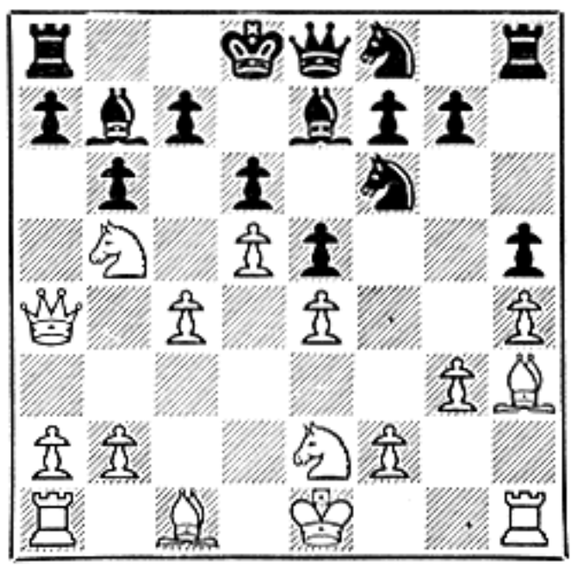
1 *This position was reached after 1 P–Q4, N–KB3; 2 P–QB4, P–QN3.* Bakonyi tries a rare variation of the Queen's Indian Defense. The customary order of moves is 1 P–Q4, N–KB3; 2 P–QB4, P–K3; 3 N–KB3, P–QN3. As played here, White is able to enforce either P–Q5 or P–K4.



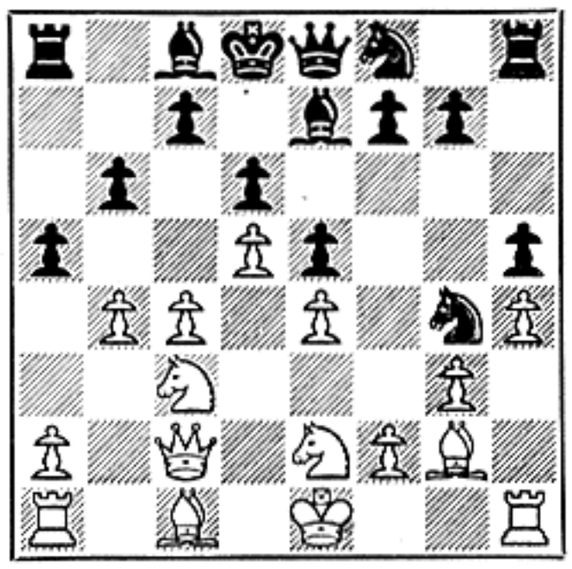
2 *Position after 3 N–QB3, B–N2; 4 P–Q5!* It might be said that Black has defeated his own purpose. By playing 2 . . . P–QN3, he hoped to make quick use of his Queen Bishop on his QR1–KR8 diagonal. Actually, he has lost the important oblique line, and with it K5, his birth-right in this line.



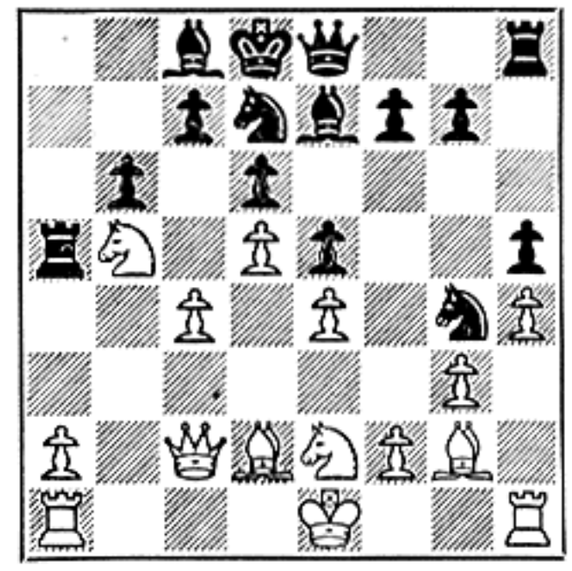
7 *Position after 10 . . . Q–Q2; 11 N–N5!* No, exchanging Queens would be playing right into Black's hands. With better development and greater freedom of action, White's best policy is to complicate, maintain the pressure, keep lots of men on the board. Now the threat is 12 NxBP†! winning.



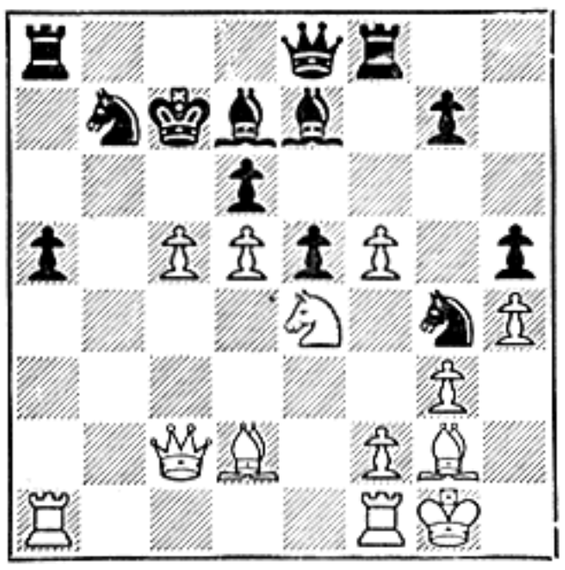
8 *Position after 11 . . . K–Q1!; 12 B–R3, Q–K1!* The story goes that some spectators, who had arrived late, hurriedly drew the tournament director's attention to the fact that the King and Queen were standing on the wrong squares! But despite its artificiality, the position has evolved soundly.



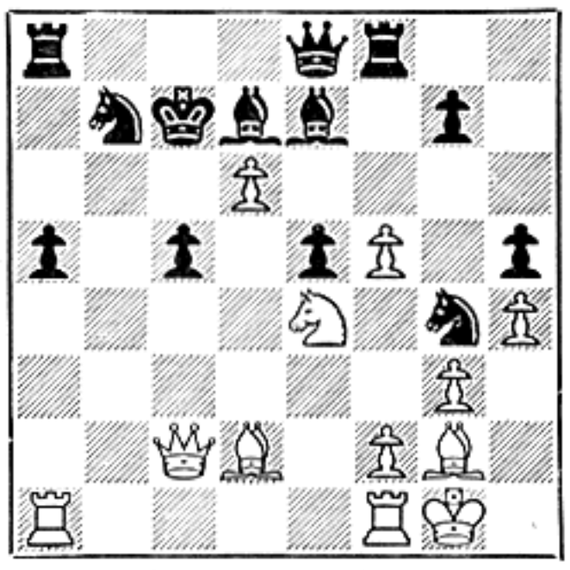
9 *Position after 13 Q–B2, P–R3; 14 QN–B3, B–B1; 15 B–N2, N–N5; 16 P–N4! P–R4.* Szabo's idea is to bite a hole in Black's defense, by playing P–QB5, and then to ferret out the King. At the moment, Bakonyi threatens 17 . . . PxP, but it is White's move. Should 17 PxP or 17 P–N5 be played?



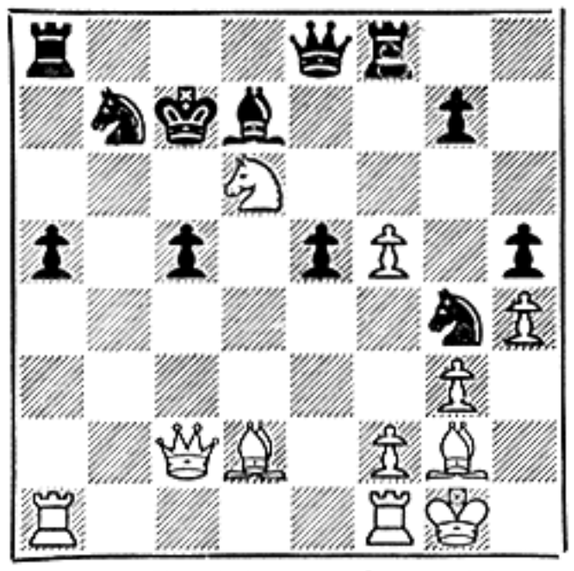
10 *Position after 17 PxP, RxP; 18 N–N5, N–Q2; 19 B–Q2.* The threat is obvious, 20 BxR, winning a Rook for a Bishop. But the real intention is to attack the square QR5 — and that can't move. Finding a place to break open a position is often hard, here QR5, QB5, and KB4 all fill the bill.



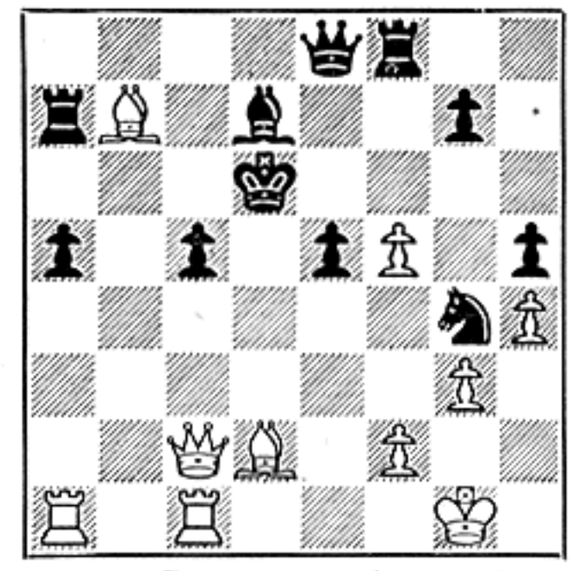
15 *Position after 26 . . . KxN; 27 P–B5.* From here on out, White is the hammer, Black the anvil. In the diagram above, Szabo is trying to regain his piece by either 28 P–B6, winning the Queen Knight or Queen Bishop, or by 28 PxP‡, winning the King Bishop. Can you see why 27 . . . PxP won't do?



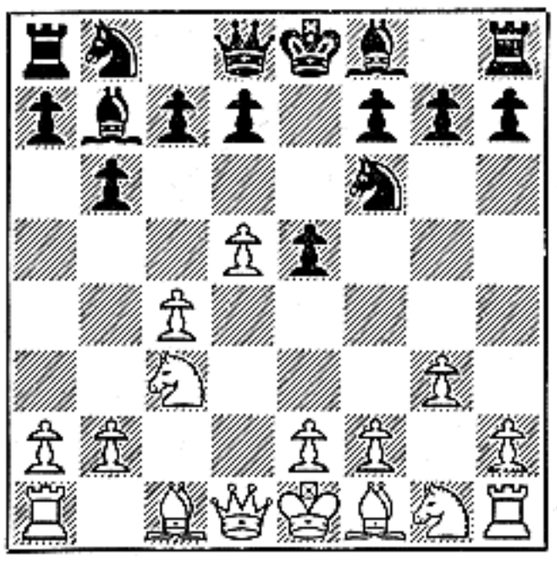
16 *Position after 27 . . . PxP; 28 P–Q6†.* A fine move. It forces open the Queen file and suddenly brings the White King Bishop into the melee. Black will be obliged to play 28 . . . Bx QP, for if 28 . . . NxQP then 29 NxP!, with such murderous threats as 30 NxB§, Kx N; 31 B–B6†, or 30 BxR.



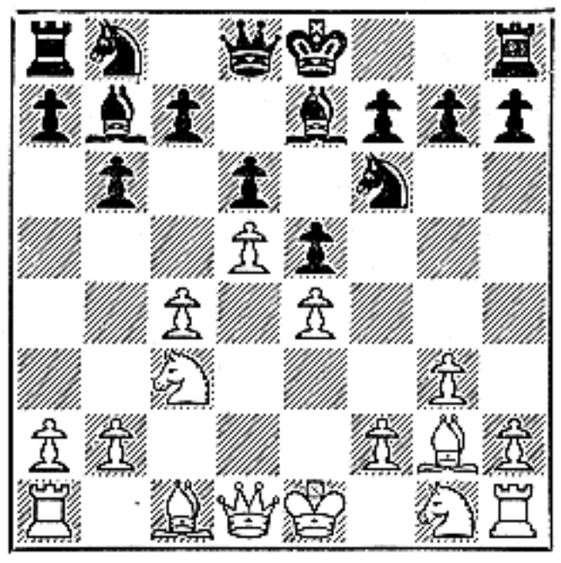
17 *Position after 28 . . . BxP; 29 NxB.* White has just captured a Bishop and now menaces either 30 NxQ or 30 NxN. Thus Black must answer 29 . . . KxN or 29 . . . NxN. Except for the Knight at Q6, which soon disappears, White's attack is being waged at long range, with pieces on the back ranks.



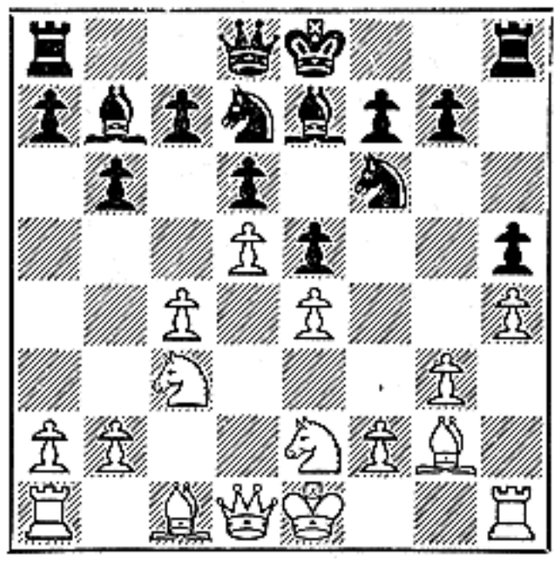
18 *Position after 29 . . . KxN; 30 BxN, R–R2; 31 KR–B1.* Szabo does not bother about his King Bishop being *en prise.* Instead, he plays for 32 QxP mate. Even the Pawn at KB5, which Black has not had time to take, helps in the mating attack, as it controls K6. If 31 . . . K–K2 then 32 QxP† wins.



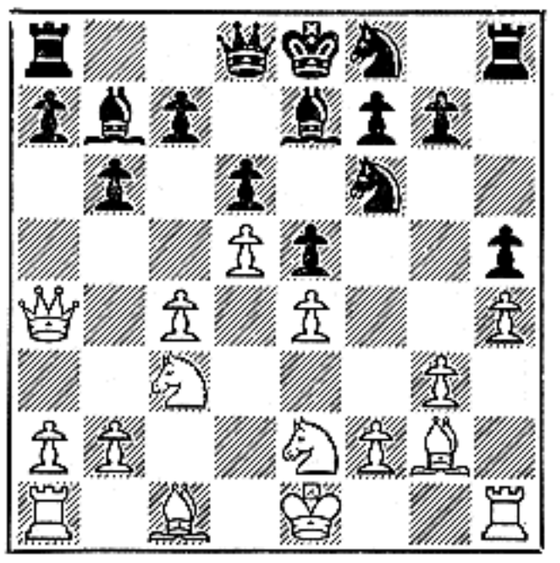
3 *Position after 4 . . . P–K4; 5 P–KN3.* Szabo decides to fianchetto his King Bishop. At KN2, it strengthens the K4 and Q5 squares, and later on it will be able to shift to KR3. Even at this early stage, Black has a cramped game and will have considerable difficulty in finding enough counter-play.



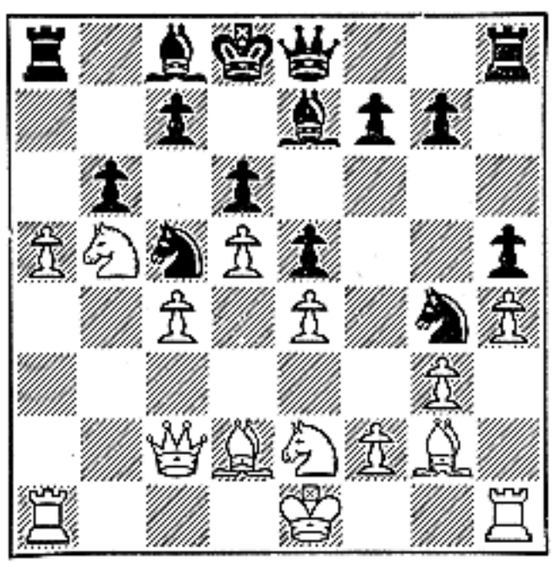
4 *Position after 5 . . . B–K2; 6 B–N2, P–Q3; 7 P–K4.* Bakonyi has supported his strong point, K4, with a Pawn, and Szabo has done the same to his Q5. And both have mobilized their King Bishops. True, the play has been irregular, but who can foresee the whimsical situation that will soon arise.



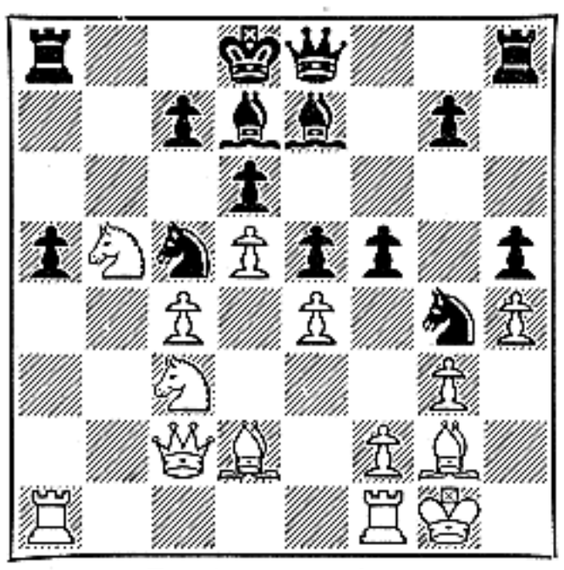
5 *Position after 7 . . . QN–Q2; 8 KN–K2, P–KR4; 9 P–KR4.* Like two opposing football line-men, the two King Rook Pawns rush forward to block each other. Both sides have, consequently, somewhat weakened their King-side and have made castling there a bit risky. But chess is a risky business.



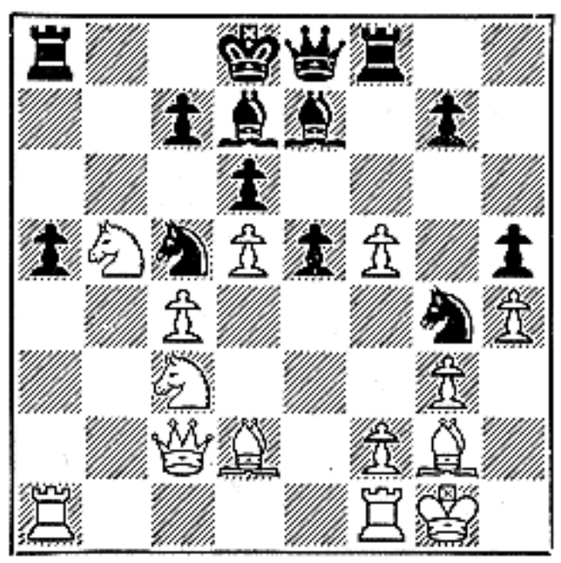
6 *Position after 9 . . . N–B1; 10 Q–R4†.* Szabo goes straight to his work. 2 . . . P–QN3 and 6 . . . P–Q3 have made a wind-tunnel of Black's K1–QR5 diagonal and it is only natural White should now start blowing down it. If Bakonyi interposes his Queen, should White trade off these pieces?



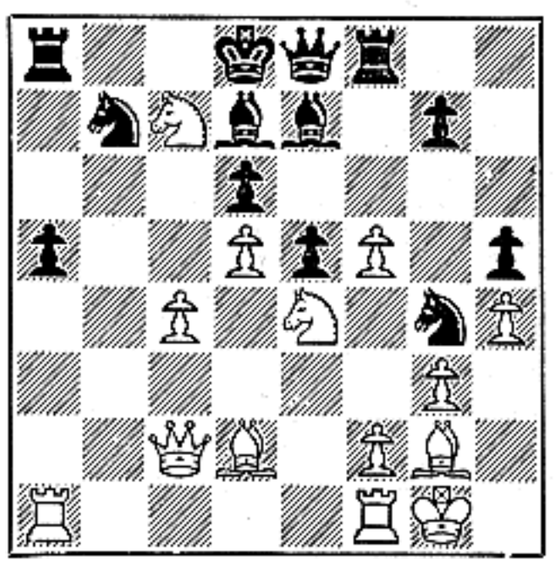
11 *Position after 19 . . . R–R1; 20 P–R4, N–B4; 21 P–R5.* Szabo has put the Queen Rook Pawn where he wants it, but is not quite ready to open the Queen Rook file (i.e. 22 PxP??, Rx Rf wins). Bakonyi has a poor game which is badly undeveloped. And the reversed King and Queen spell trouble.



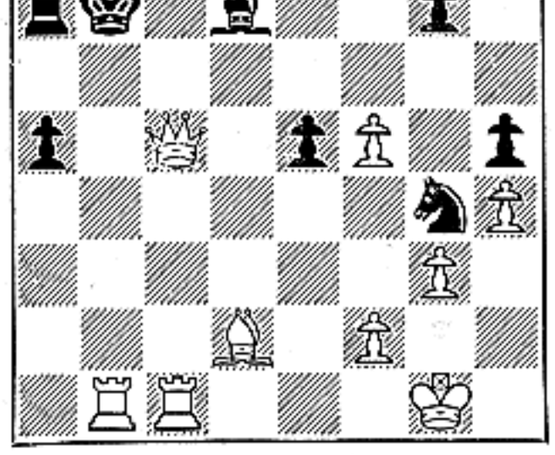
12 *Position after 21 . . . B–Q2; 22 KN–B3, Px P; 23 O–O, P–B4.* Sometimes the workings of a chessplayer's mind are as difficult to fathom as those of the average man's. Opening the game when you are immobile and your King is exposed is akin to driving with your eyes closed. Yet Black does it!



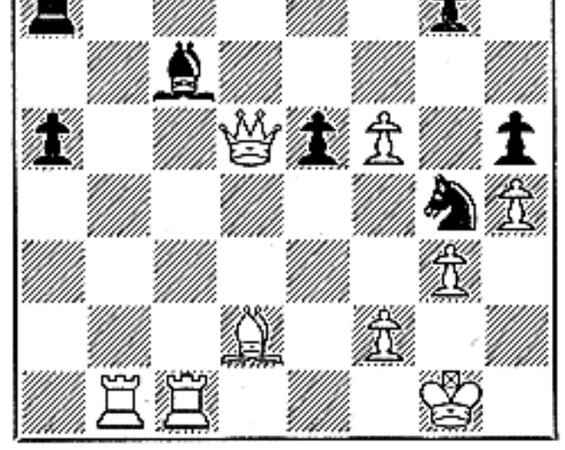
13 *Position after 24 Px P, R–KB1.* Black has contrived a make-shift development and now is considering 25 . . . BxBP. White has safe-guarded his King, his men are on excellent squares, and he controls much more territory than his adversary. Therefore, it is time to step out and get his man.



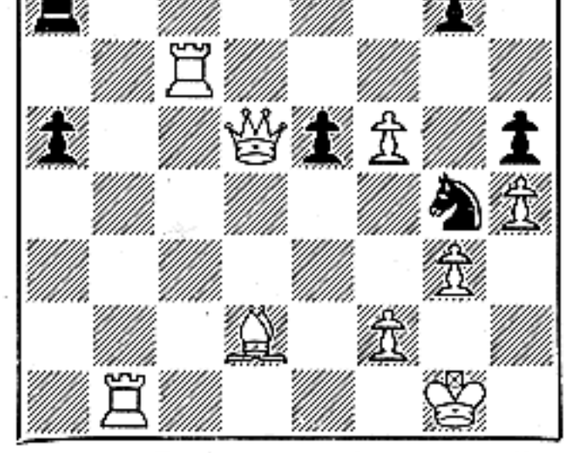
14 *Position after 25 N–K4!, N–N2; 26 NxBP!* The storm breaks. Szabo offers a Knight so as to weaken Black's Q3 and QN3 squares and to open his QR5–Q8 diagonal, Queen Bishop file, and Queen file. Now the tactical threats are 27 NxQ : d 27 NxR and the strategy is to expose the King.



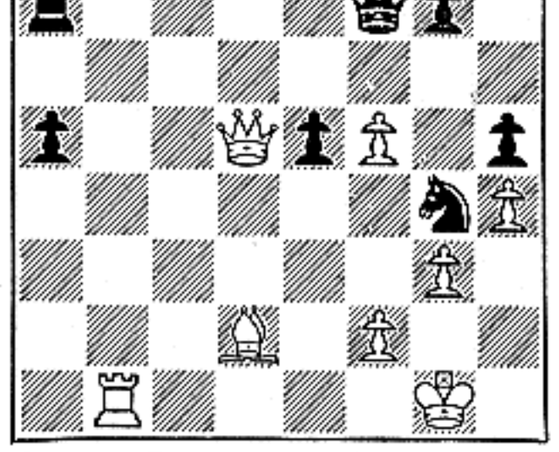
19 *Position after 31 . . . K–B2; 32 QxP†, Kx B; 33 QR–N1†.* Another body blow. Bakonyi must put his King in the corner, for if 33 . . . K–R3; 34 Q–N6 mate, and if 33 . . . B–N4; 34 RxB† is killing. White is a piece down, but who cares? The onslaught is overwhelming so Black's end is a brutal one.



20 *Position after 33 . . . K–R1; 34 Q–Q5†, B–B3.* In the vain hope that White will play 35 QxB†? Black could then exchange Queens and go on living. Unavailing as it is, and costing a piece, the text is the only move to prevent an immediate mate. E.g., 34 . . . R–N2; 35 QxR mate.



21 *Position after 35 Rx B.* Szabo has regained all the material he sacrificed and now has a forced win. A look at the above picture will tell that White is threatening to mate next move. Can you see the move? Problemists, familiar with "batteries," should find the solution very quickly.



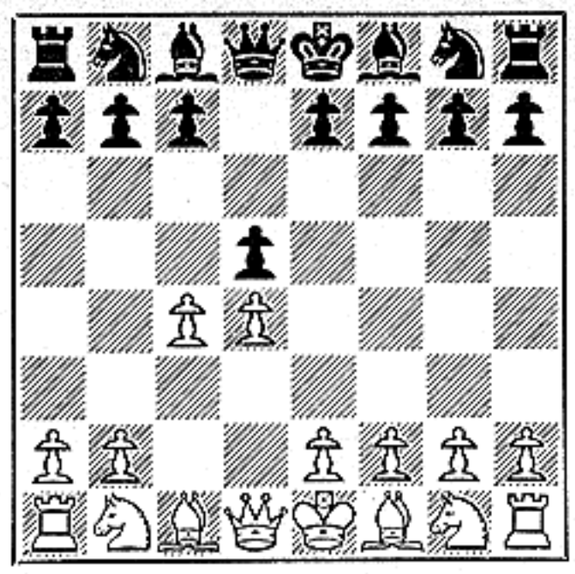
22 *Position after 35 . . . Q–B2; 36 R–B8 mate.* The double check from Queen and Rook cannot be parried, so, perhaps to the great relief of Bakonyi, it is all over. An unorthodox game, containing a curious opening setup, some witty sacrifices, and topped off by a very incisive mating attack.

Chess Movies

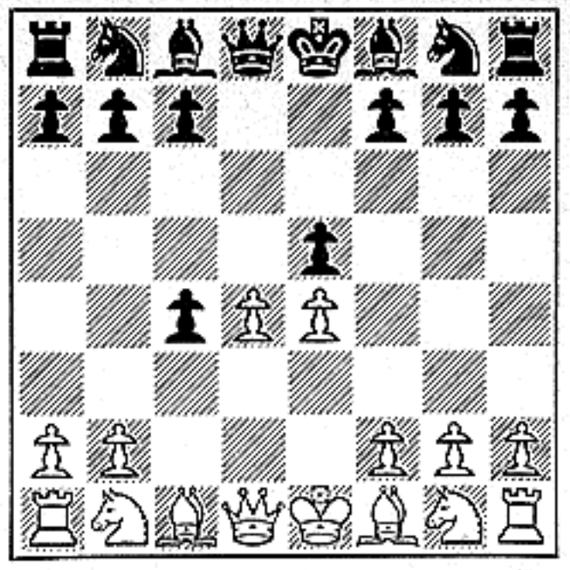
No. 25: THE BLACK DEATH

J. H. BLACKBURNE, 19th century British grandmaster, played lethal chess. So much so that his contemporaries were reminded of the bubonic plague, which swept Europe in the 14th century, and dubbed him "The Black Death." At London, 1899, with Black opposite the immortal Wilhelm Steinitz, he ran off this bit of drama. Follow diagrams from left to right across both pages.

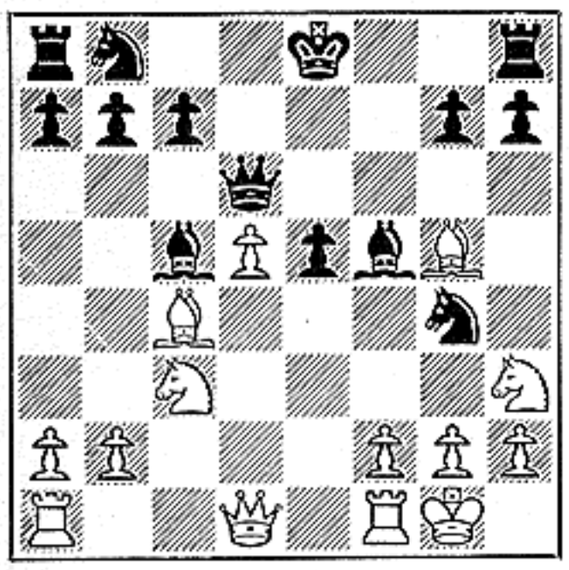
By Jack W. Collins



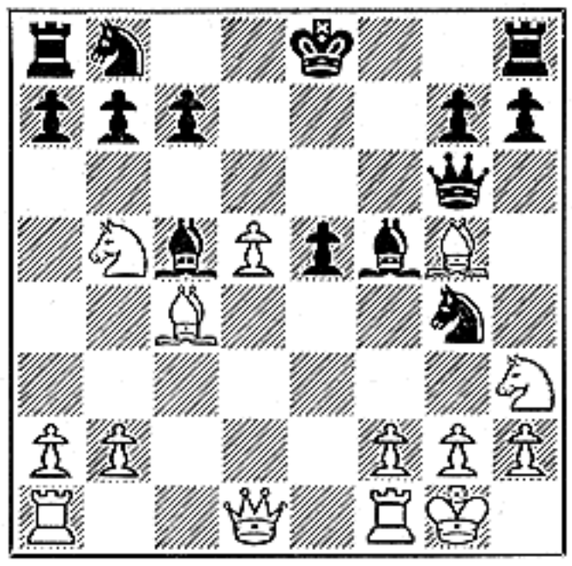
1 *This position occurred after 1 P–Q4, P–Q4 2 P–QB4.* A well known position. And one which came about even more frequently fifty years ago, before the advent of Aaron Nimzovich, the hypermodern school and 1 . . . N–KB3. Blackburne handled the openings in a straight-forward manner.



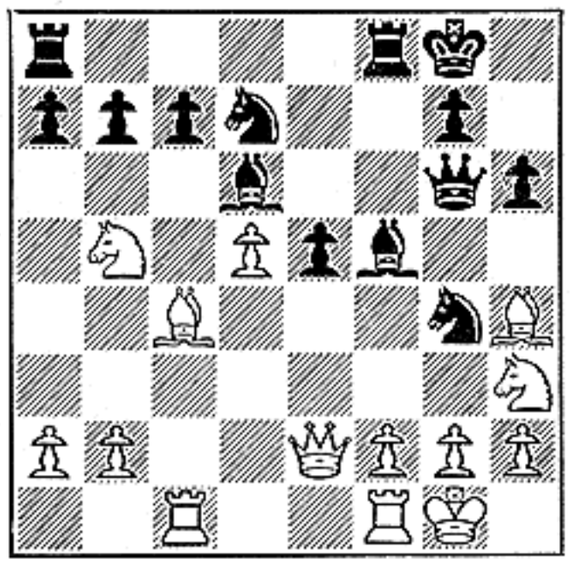
2 *Position after 2 . . . Px P 3 P–K4, P–K4.* A question mark and an exclamation, respectively, might be affixed to White's and Black's last moves. 3 N–KB3 is stock and holds back the Black King Pawn. J. H. takes immediate advantage of the inaccuracy and obtains a fine, freely developed game.



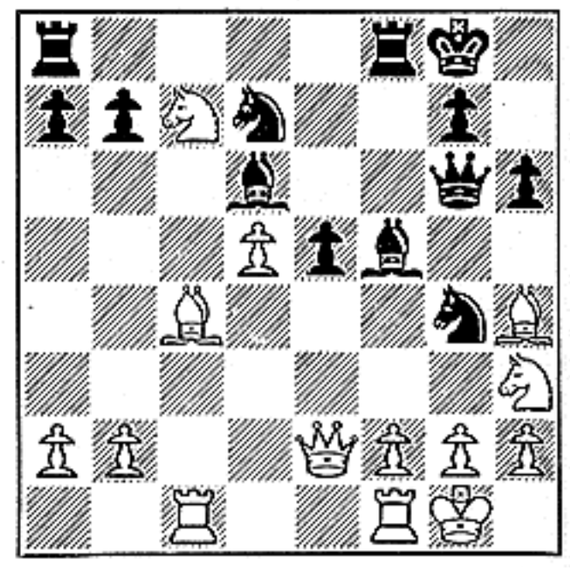
7 *Position after 9 . . . QBxP 10 O–O.* More than likely, Steinitz breathed a sigh of relief after his last move. The first onslaught has been weathered and a counter-attack along the center files and against the seemingly exposed Black forces looks imminent. Alas! poor Wilhelm, it is not so.



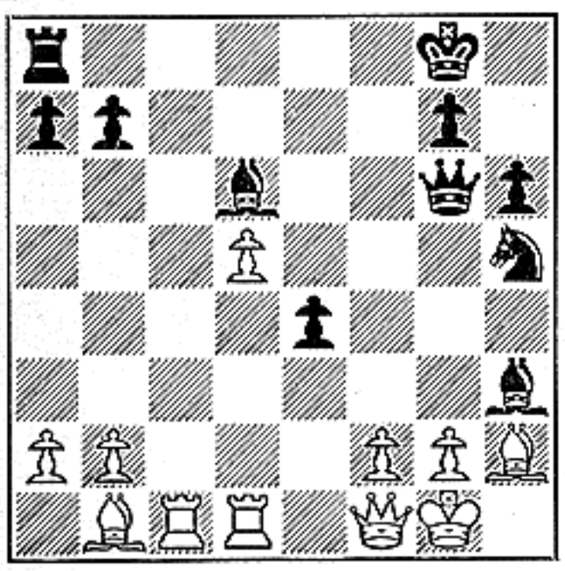
8 *Position after 10 . . . Q–KN3 11 N–N5.* The threat is 12 NxP† and 13 Nx R, winning at least the exchange. Blackburne, however, cannot be expected to overlook this, and White would have done better with some developing move like 11 Q–Q2. One piece expeditions seldom get very far.



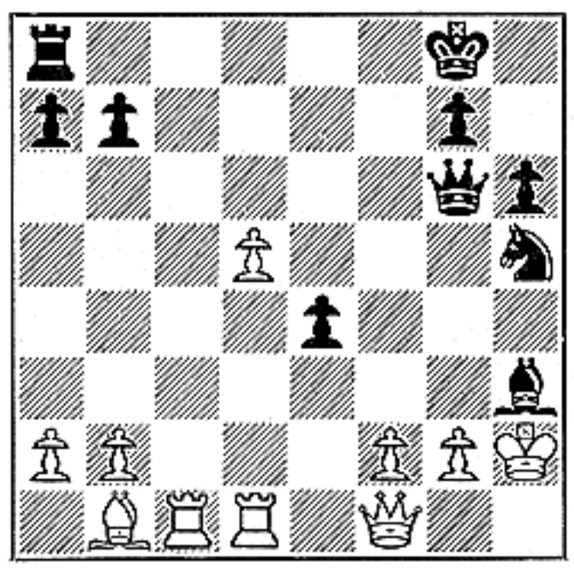
9 *Position after 11 . . . B–Q3 12 B–R4, P–KR3 13 R–B1, N–Q2 14 Q–K2, O–O.* The opening is over, the middle-game begun. With an asymmetrical pattern, Black bearing down hard on the King-side, and White having a left-flank initiative, the spectators may well expect increasing tension.



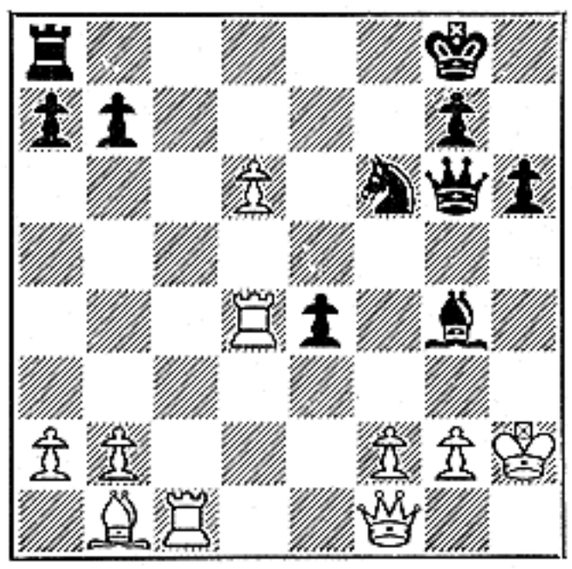
10 *Position after 15 Nx BP.* Not a real sacrifice and not very good either. Of course, 15 BxN? would be answered with 16 P–Q6§ and 17 PxB. But the correct and simple (how often they go together) 15 NxB, removing the dangerous Black King Bishop, would have been better.



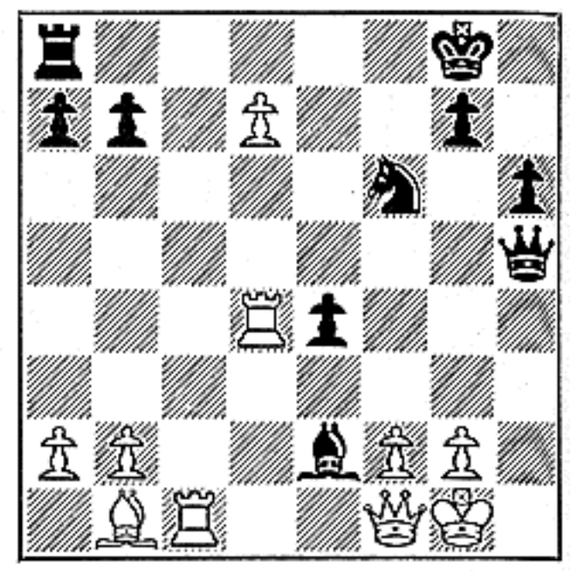
15 *Position after 22 Bx N? BxN 23 Q–B1.* No, it will soon become evident that the Knight should have been rejected. As on move 21, the best chance of saving the game would have been 22 R–B3. Steinitz stopped the mate menaced at KN2, with his Queen, but other troubles are around the corner.



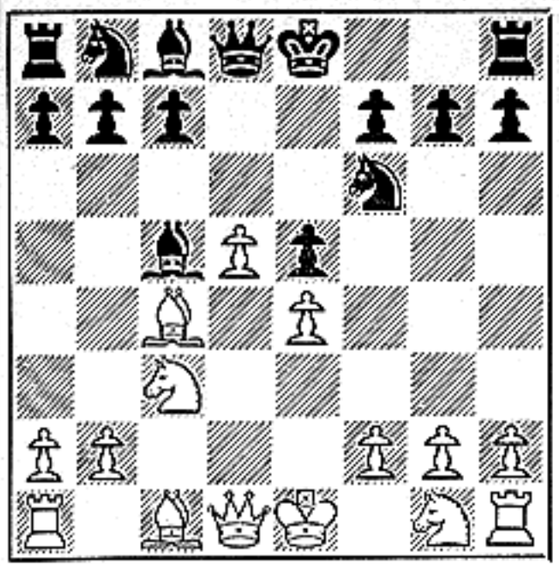
16 *Position after 23 . . . BxB† 24 KxB.* In the position pictured above, the Black Bishop must move. And it must make an aggressive move. For, if the second player lets up for a moment, White will consolidate and begin pushing his passed Pawn. Time has become the decisive factor.



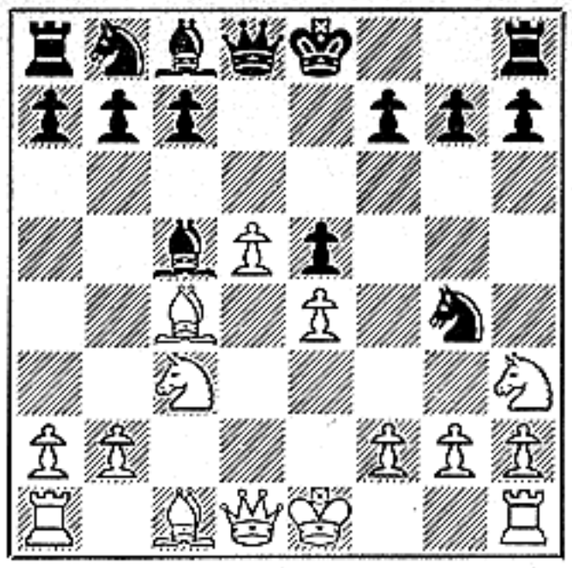
17 *Position after 24 . . . B–N5 25 R–Q4, N–B3 26 P–Q6?* While it is perfectly true that passed Pawns must be pushed, it is equally correct that circumstances alter cases. For the third and last time, White should have played 26 R–B3. If 26 . . . Q–R4† 27 K–N1, B–K7 28 Q–K1 and 29 R–KR3!



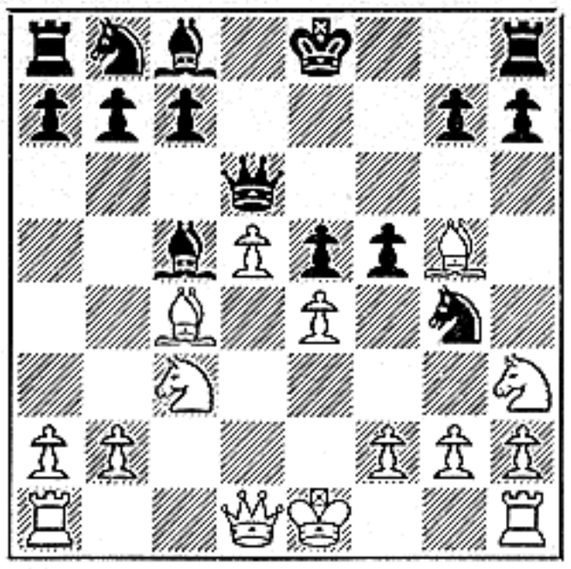
18 *Position after 26 . . . Q–R4† 27 K–N1, B–K7 28 P–Q7.* Steinitz sees that he cannot save his Queen and therefore he rushes to make another one. 28 Q–K1 (instead of the text) leads to 28 . . . N–N5 29 P–KN3 (other moves are no better) Q–R7 mate. Blackburne is pressing hard.



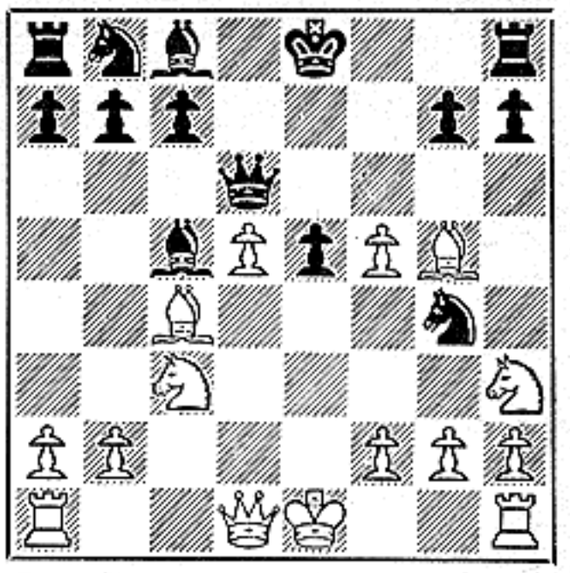
3 *Position after 4 P–Q5, N–KB3 5 N–QB3, B–QB4 6 BxP.* Steinitz has balanced the Pawn account, kept pace in development and has two strong center Pawns. On the other hand, Blackburne has a fine diagonal for his King Bishop and is prepared to exert pressure on the KB7 square.



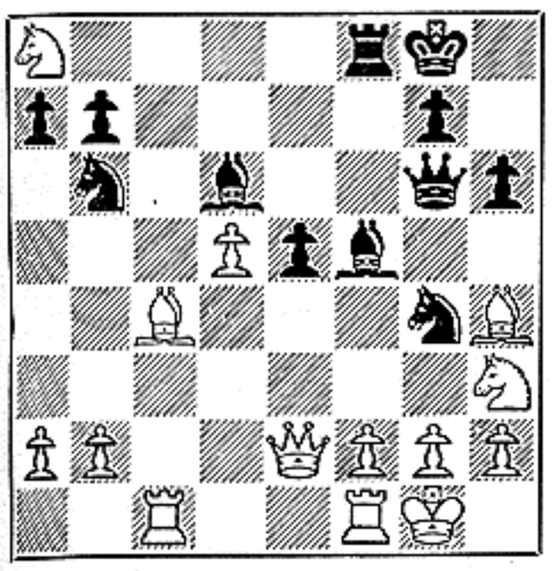
4 *Position after 6 . . . N–N5 7 N–R3.* White found a developing move that rendered the necessary protection for KB2, but the Knight is poorly placed at R3. It does not strike the center and blocks P–KR3, which would drive off the annoying and dangerous Black Knight. Black already has an edge.



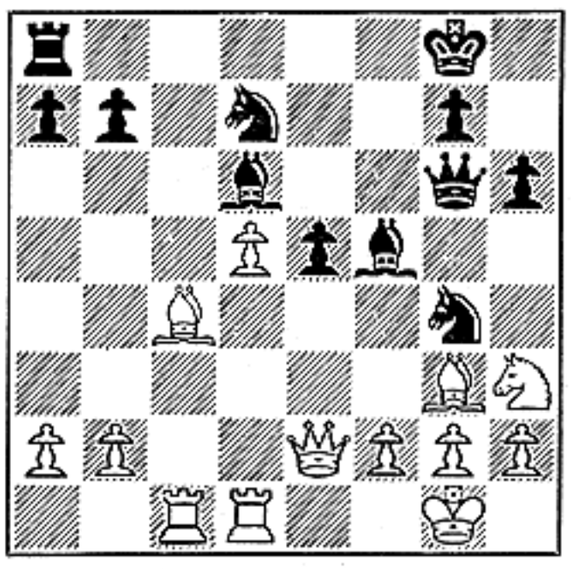
5 *Position after 7 . . . P–B4 8 B–KN5, Q–Q3.* It is said in the book of the tournament that "exhaustive analysis shows the variation, 8 . . . BxP† 9 K–K2, Q–Q3, results unfavorably for Black." As played, Blackburne threatens to come out a piece ahead, with 9 . . . P–B5, . . . P–KR3 *et cetera.*



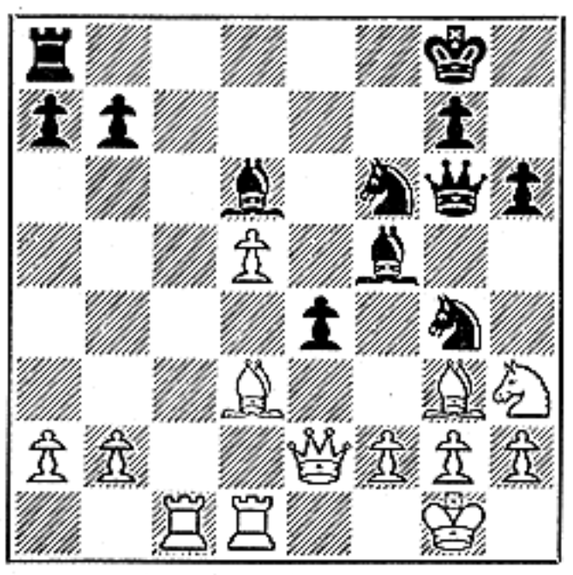
6 *Position after 9 PxP.* Now Steinitz has seen to it that his Queen Bishop is not trapped and, in the diagram above, is menacing 10 QxN. Both parties have isolated center Pawns, but in a match like this—where it is attack, attack, from start to finish—such things may be comparatively unimportant.



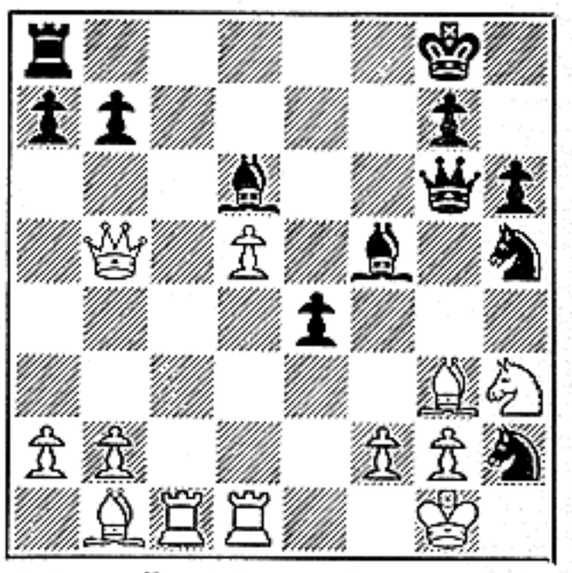
11 *Position after 15 . . . N–N3 16 NxR.* So Blackburne has given a Rook for a Knight. His train of thought is easily followed. He thinks he will win or lose with his King-side onslaught and a minor piece may well be more helpful than a Rook in the prosecution of that critical attack.



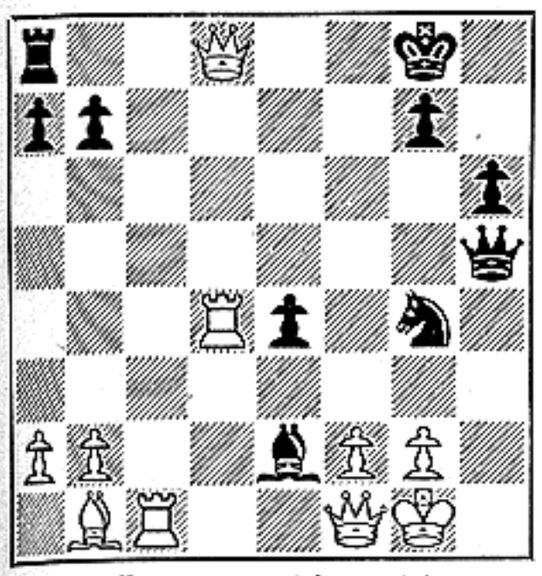
12 *Position after 16 . . . RxN 17 KR–Q1, N–Q2 18 B–KN3.* Black's seventeenth move shows that his play has not been perfect either. His Queen Knight is headed for KR4, a square which it could have reached two moves sooner by 15 . . . QN–B3 instead of 15 . . . N–N3. Who plays *perfect* chess?



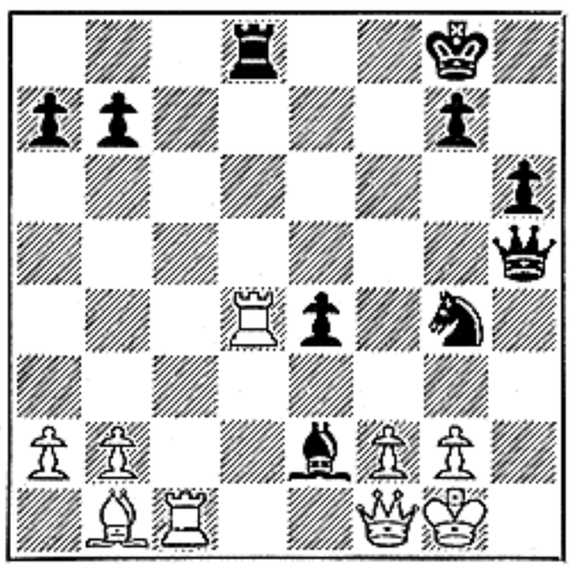
13 *Position after 18 . . . QN–B3 19 B–Q3, P–K5.* Bent on attacking, Blackburne refuses to exchange Bishops. His last move threatens 20 . . . PxB and also liberates the King Bishop. And, if 20 BxB, PxB establishes an advanced passed Pawn, wins the White Queen Pawn, and hits the White Queen.



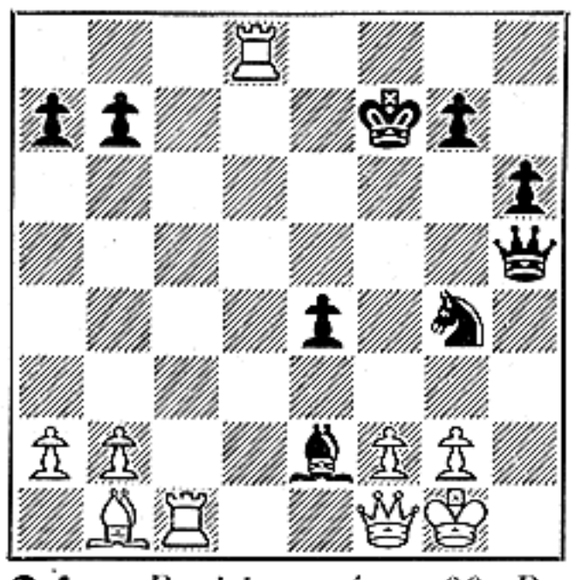
14 *Position after 20 B–N1, N–R4 21 Q–N5? NxRP!* Anyone might have overlooked Black's pretty, last move, but at least Steinitz ought not have flitted about with his Queen. 21 R–B3 would have re-enforced the King-side and prevented the shattering capture. Now —should White capture?



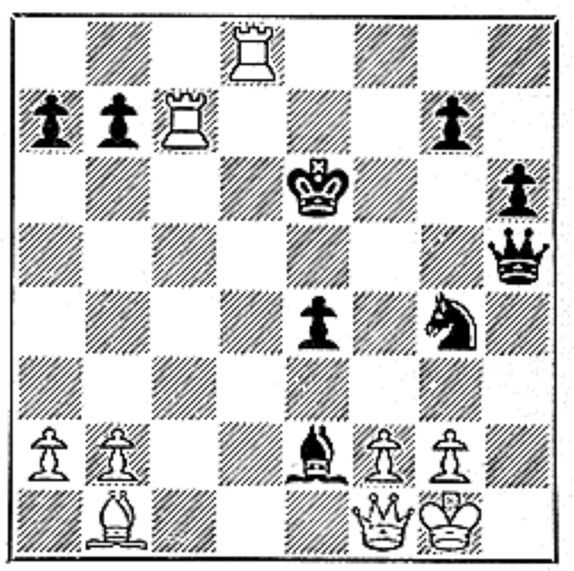
19 *Position after 28 . . . N–N5 29 P–Q8/Q†.* This new Queen is fated to enjoy but a short life. Black must capture it; for, if 29 . . . K–R2? 30 BxP†, P–N3 31 R–B7, it is White who has mated! That is the trouble with grandmasters—they always contrive to make things difficult for their opponents!



20 *Position after 29 . . . RxQ.* Now that advanced White Queen, which Steinitz worked so hard to get, has disappeared. As it stands in the diagram, White threatens 30 RxR† and then either 31 R–B7† or 31 Bx P†, while his opponent menaces both 30 . . . Q–R7 mate and (small stuff!) . . . BxQ.



21 *Position after 30 Rx R†, K–B2.* Still unable to go to R2 (30 . . . K–R2? 31 BxP†, P–N3 32 R–B7 mate), Blackburne comes toward his Rook oppressor with the King. An odd change of roles indeed, for it is Steinitz who is celebrated for his fearless, walking, fighting King.



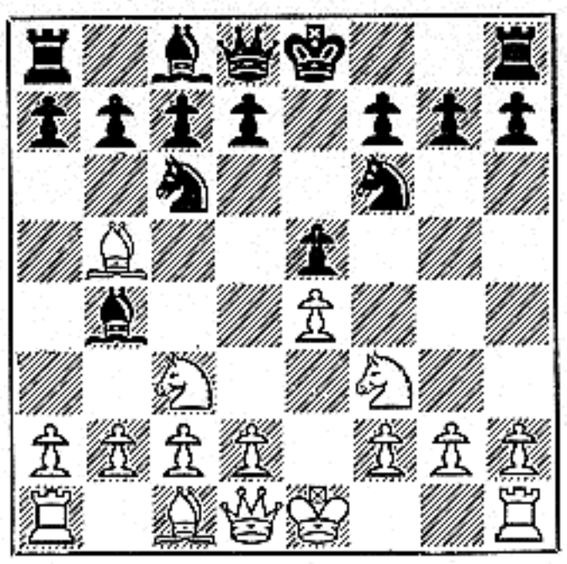
22 *Position after 31 R–B7†, K–K3 32 Resigns.* There is no way to wiggle out of the mating net which Blackburne has woven. So the curtain falls on another of the English Grandmaster's great productions. Another with material disregarded for massive planning and crushing attack.

Chess Movies

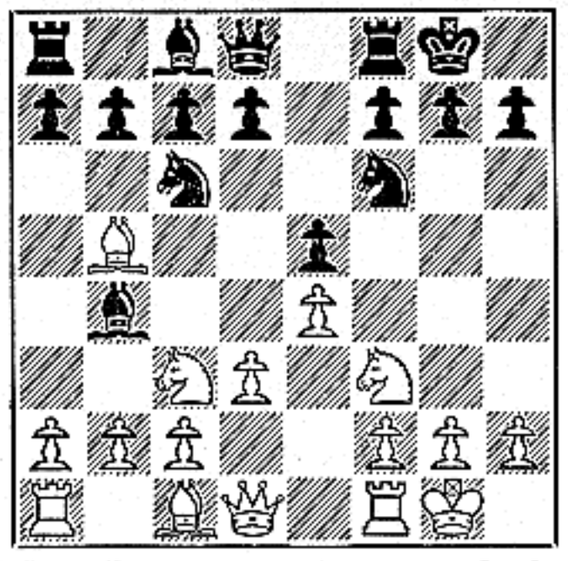
No. 26: THE OLD MASTER

GEZA MAROCZY, 79-year-old Hungarian grandmaster, scored many a tournament first in his time. Chiefly acclaimed for his endgame skill, handling of the French and Sicilian, and rare defensive genius, he could also attack violently, as in this game against H. E. Bird (Black) from the 1899 London Chess Congress. Follow the diagrams from left to right across both pages.

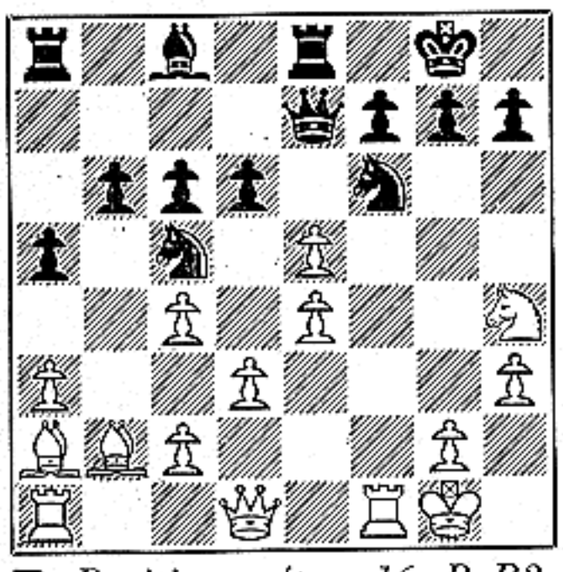
By Jack W. Collins



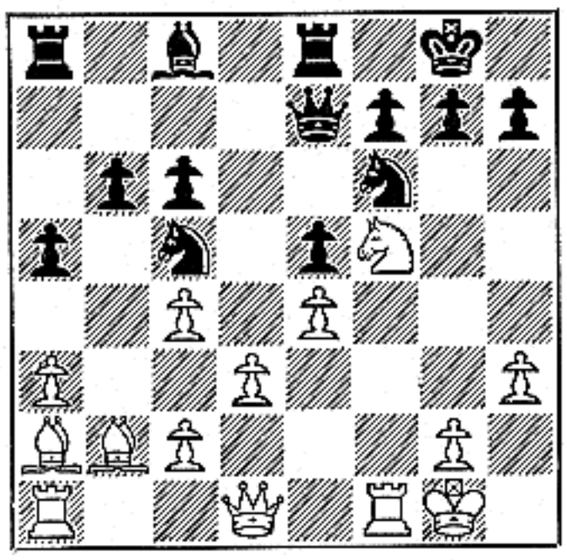
1 *This position arose after 1 P–K4, P–K4; 2 N–KB3, N–QB3; 3 N–B3, N–B3; 4 B–N5, B–N5.* Maroczy and Bird evolve a Four Knights Game, or Double Ruy Lopez, as it is sometimes called. The pattern is symmetrical, therefore theory holds that the debut is naturally drawish.



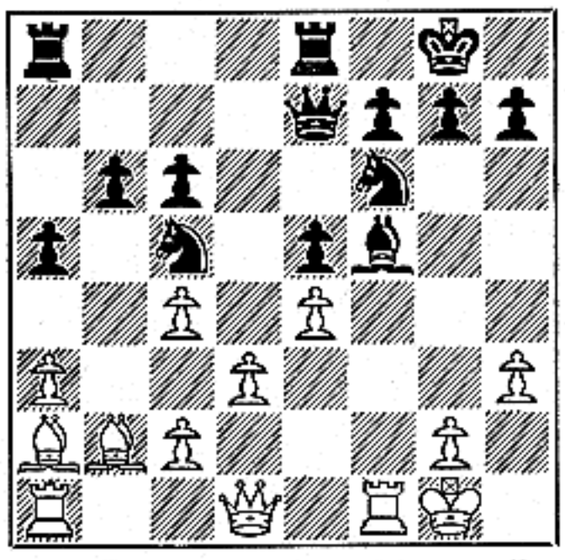
2 *Position after 5 O–O, O–O; 6 P–Q3.* Now, White has his King Pawn doubly protected and threatens to gain material with 7 BxN, QPxB; 8 NxP. The simplest way to meet this threat is to play 6 . . . P–Q3. That holds the Pawn and develops the Queen Bishop. Two birds, one stone.



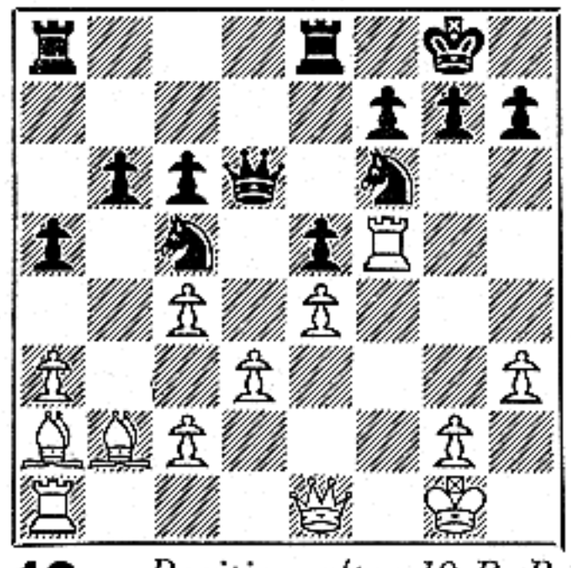
7 *Position after 16 B–R2, Q–K2?; 17 PxP.* The second exchange of the game is being transacted. It is clear that White is becoming disagreeable. He now menaces 18 PxN, his King Rook and Queen Bishop exert heavy pressure, and his Queen is free to join in the fray.



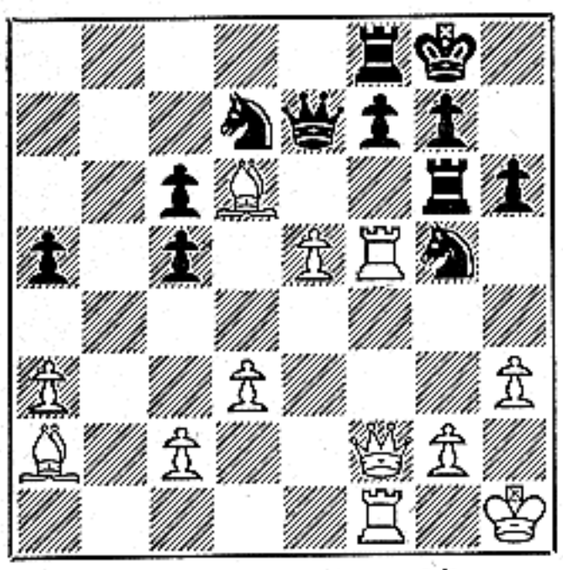
8 *Position after 17 . . . Px P; 18 N–B5.* Maroczy jumps his Knight to a better spot with the Mack-truck threat of 19 NxQ† and wins. Bird is practically forced to take it off because it bears on too many vital squares near his King. Black is unable to hit back; he is too busy parrying blows.



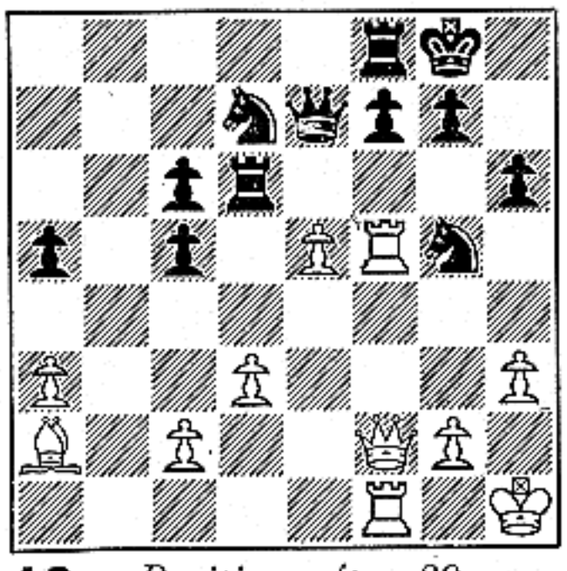
9 *Position after 18 . . . Bx N.* Exchanges are the most prevalent cure-all for an unhealthy position. If a piece bothers you, take it off. That is what the diagram catches Black in the act of doing. The presence of the White Knight is intolerable, so Bird swaps his Bishop for it.



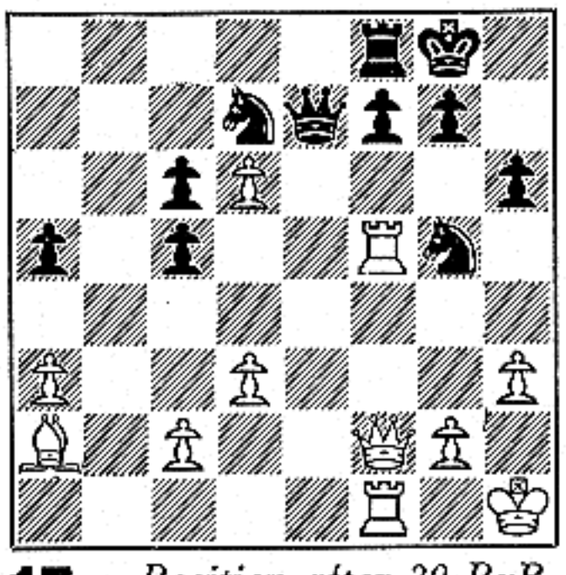
10 *Position after 19 RxB, Q–Q3; 20 Q–K1.* White has a distinct advantage: pressure on the King Knight and King Pawn, ideally placed King Rook and Queen Bishop, and the semi-open King Bishop and King Knight files. The latter serve as highways to the fortress of the enemy King.



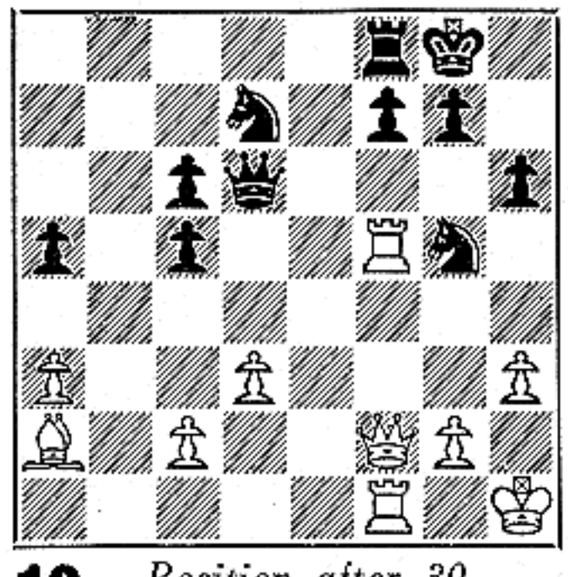
15 *Position after 26 . . . PxP; 27 P–K5!, N–N4!; 28 K–R1, P–R3; 29 B–Q6.* Black's game suffers further deterioration. He must now lose the exchange, as the White Queen Bishop "goes through" the Queen to the Black Rook (KB1), and his Pawns are badly scrambled. What is Black's best move?



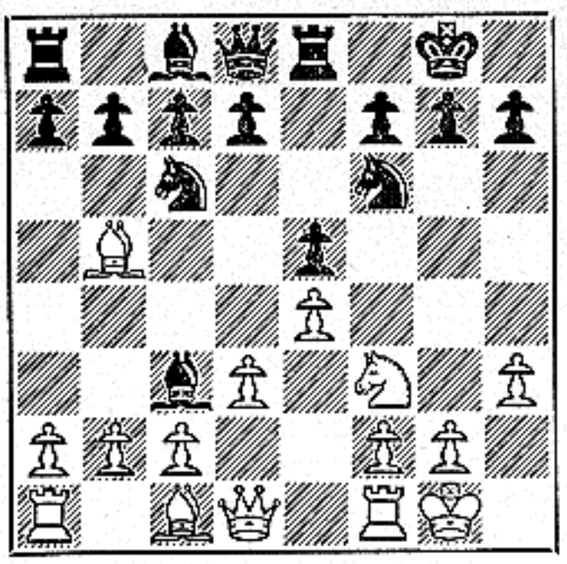
16 *Position after 29 . . . RxB.* This one. Black gets the temporary satisfaction of obtaining a Bishop and a Pawn for his Rook. On 29 . . . Q–Q1, the most feasible alternative, 30 BxR follows and Black is no better off than he is after the text move. It was poison A or poison B.



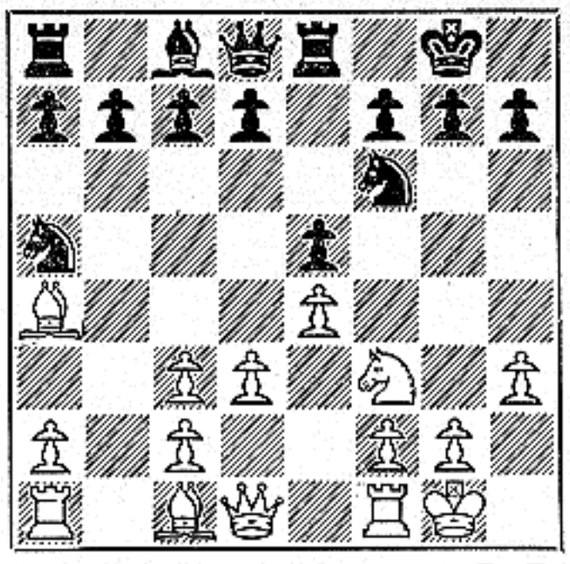
17 *Position after 30 PxR.* White causes one Black Rook to disappear and he threatens the Black Queen with the same fate. It is instructive to see how Maroczy keeps the attack rolling. First he hit the King Pawn, then the King Bishop Pawn, the Queen, the Queen Knight Pawn, Rook, and Queen.



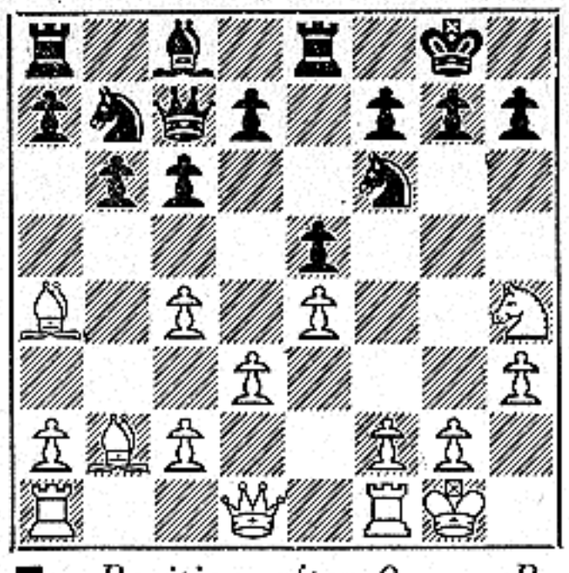
18 *Position after 30 . . . QxP.* In a material sense, Bird is only a Pawn down, as he has a Knight and a Pawn for a Rook. But because of his weak Queen-side Pawns and the vulnerability of his KB2 square, his game is positionally and strategically lost. Maroczy shows how.



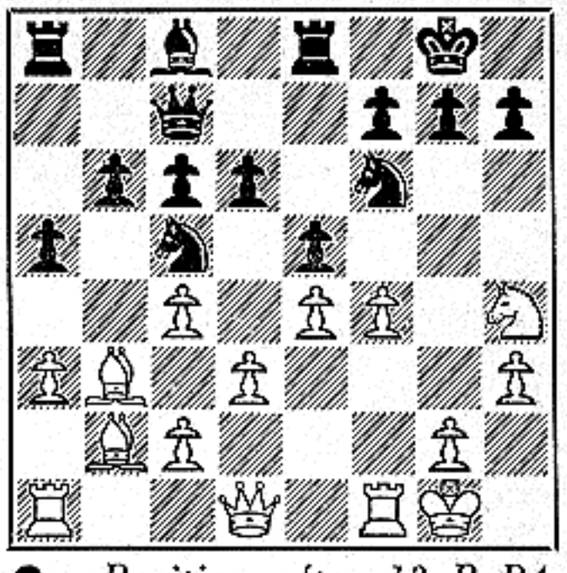
3 *Position after 6 . . . R–K1?; 7 P–KR3, BxN.* The diagram illustrates Black exchanging his King Bishop for the White Queen Knight, relinquishing the minor exchange. At the moment it is a small thing, but later on the absence of the prelate is keenly felt by the second-player.



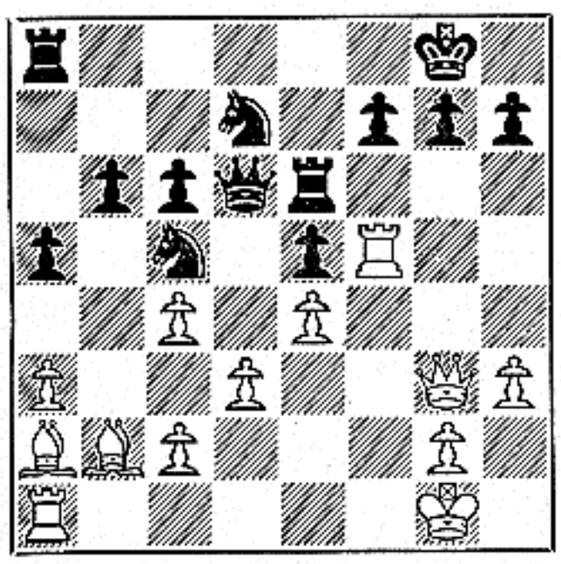
4 *Position after 8 PxB, N–QR4; 9 B–R4.* Bird deliberately decentralizes his Queen Knight. He wants to play . . . P–QB3 before moving the Queen Pawn. He is in no immediate danger, but his maneuvers are awkward, time-wasting. He must not be surprised if White takes advantage of it.



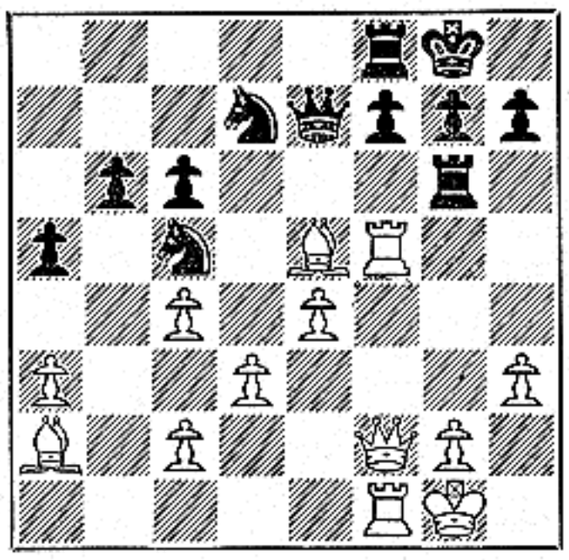
5 *Position after 9 . . . P–B3; 10 P–B4, P–QN3; 11 B–N2, Q–B2; 12 N–R4, N–N2.* Maroczy is set for 13 P–B4, the typical positional break in such situations. It opens the King Bishop file and allows White to build up pressure on the enemy King's stronghold. This is stock but good.



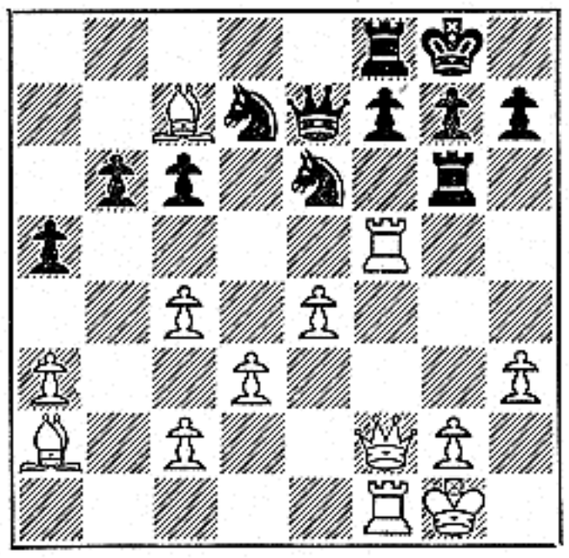
6 *Position after 13 P–B4, P–Q3; 14 B–N3, P–QR4?; 15 P–R3, N–B4.* Bird threatens to exchange his Queen Knight for one of the powerful White Bishops. White cannot avoid it, for after 16 B–R2, N–R5! can follow. The Englishman neglects this move and pays the piper.



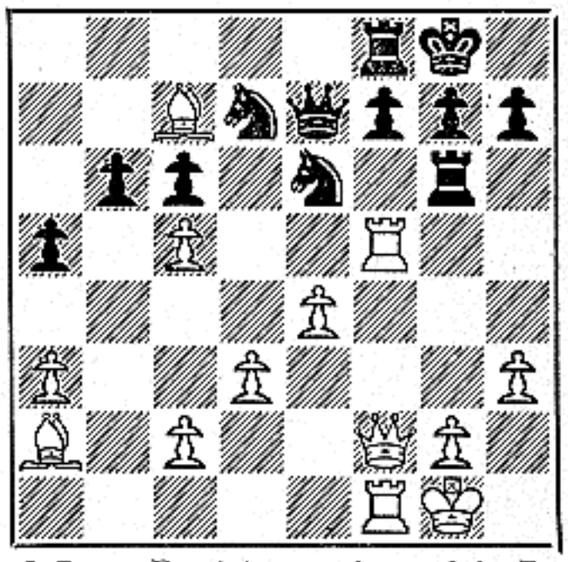
11 *Position after 20 . . . R–K3; 21 Q–N3, KN–Q2.* Now Black has his King Pawn adequately protected, three times, with Queen, King Rook, and King Knight. But his last move with the Knight exposes KB2, always a tender spot, and White may be expected to put pressure on it.



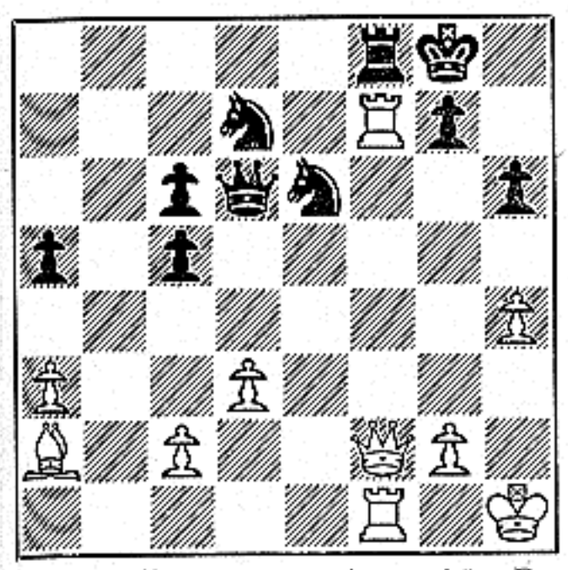
12 *Position after 22 QR–KB1, R–N3?; 23 Bx P!, Q–K2; 24 Q–B2!, R–KB1.* By outplaying his opponent with a subtle counter-attack on the Queen and a mating threat, involving the sacrifice of a piece, Maroczy won a Pawn and appreciably increased his chances. 25 . . . NxB loses after 26 RxN!



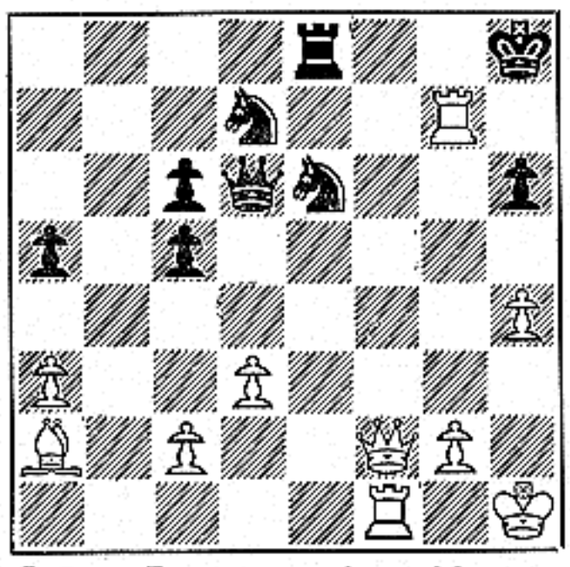
13 *Position after 25 B–B7, N–K3.* Bird has nothing that is really constructive. He has no center, his pieces are bunched together, and serious counter-attack is out of the question. Therefore he is reduced to ineffectual passes, threats like 26 . . . NxB and 26 . . . QxP.



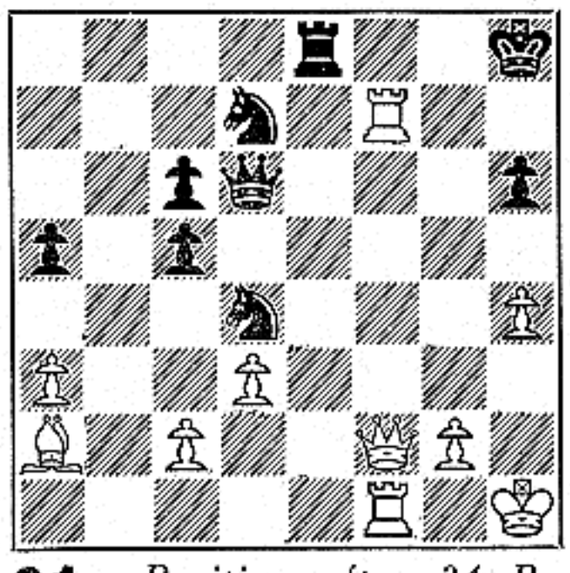
14 *Position after 26 P–B5!!* Very pretty and far-sighted. Maroczy ignores the attack on his Queen Bishop and suddenly brings his King Bishop to life. The point is that if 26 . . . NxB; 27 RxP!, RxR; 28 BxR†, K–R1; 29 BxR, PxB; 30 PxP and the passed Pawn will cost Black a Knight.



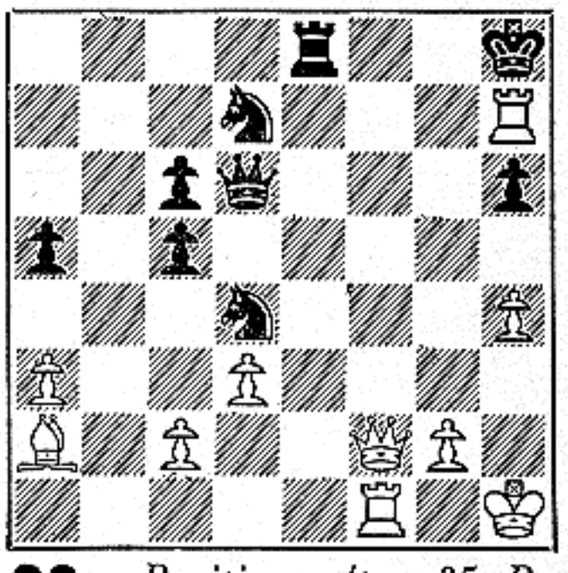
19 *Position after 31 P–KR4, N–K3; 32 Rx KBP.* Another Pawn falls. The threat is 33 RxR†, N/2x R; 34 QxN†, QxQ; 35 RxQ†, KxR; (the Knight is pinned) 36 BxN winning a piece. If 32 . . . RxR; 33 QxR†, K–R1; 34 BxN again wins a Knight. Black will withdraw his Rook but lose anyway.



20 *Position after 32 . . . R–K1; 33 RxP†!, K–R1.* White rips away the Pawns that shield the Dark Monarch and looks around for the *coup de grace.* It could come suddenly with a Queen or Rook blow at KN7 or KR7. But, at the moment, Bird menaces 34 . . . NxR, as his Knight is not pinned.



21 *Position after 34 R–B7, N–Q5.* Black's Knight at Q5 keeps the White Queen off its KB5, where it wants to go, but this feeble defensive gesture proves to be unavailing. White now has a little three move exchanging combination which wins in short order.

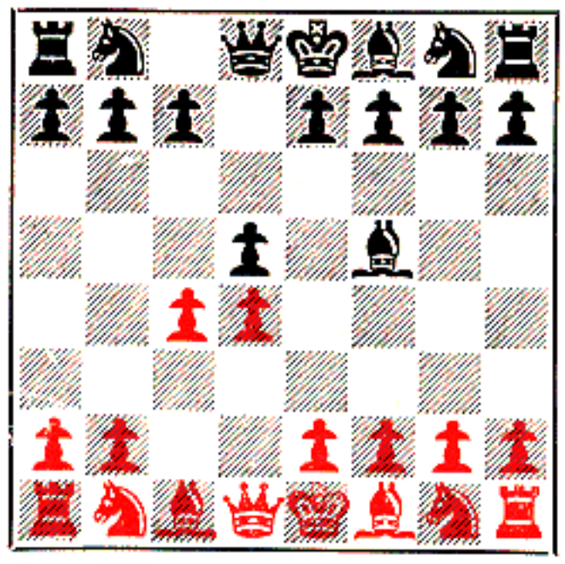


22 *Position after 35 R–R7†!, Resigns.* For if 35 . . . KxR; 36 Q–B7†, K–R1; 37 QxR†, N–B1; (on 37 . . . K–R2 or 37 . . . K–N2; 38 Q–N8 mates) 38 RxN† and White mates in two moves. A neat game, with its share of brilliance, showing that a great player can play any kind of chess.

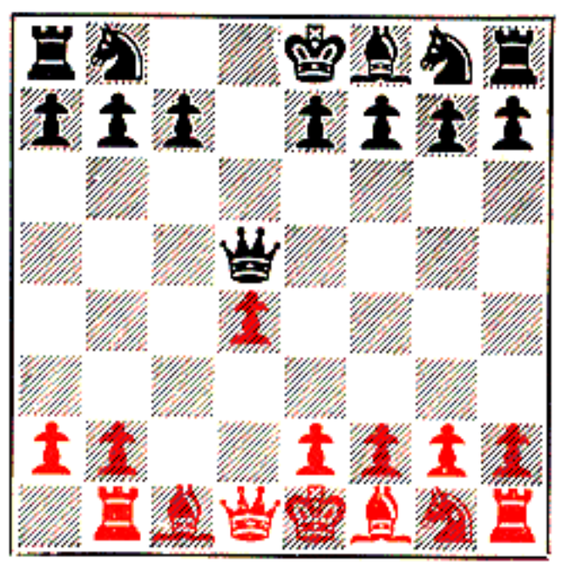
chess Movies

No. 27: MACHINE GUN TACTICS

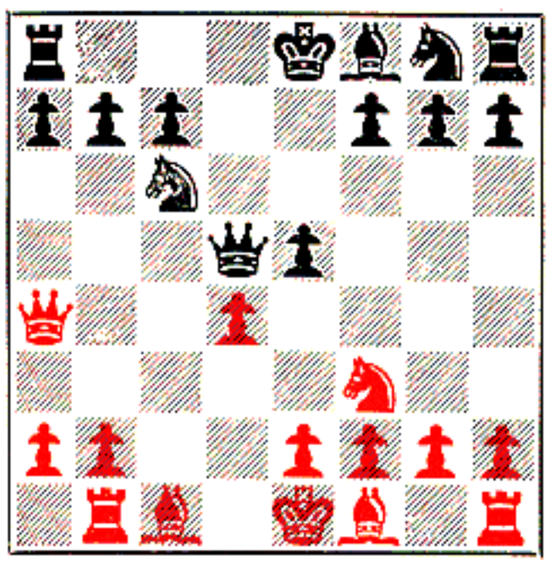
YUGOSLAVIAN chess is animated by the same fierce partisan spirit which repelled the invader during World War II. Typical of this aggressive style is STOJAN PUC (pronounced *Poots*). Playing Black against Mikhail Markovich at Rogaska-Slatina, 1948, he gives his fellow countryman a lesson in machine gun tactics. The game begins innocently enough with *1 P–Q4, P–Q4; 2 P–QB4, B–B4* . . . now follow the diagrams:



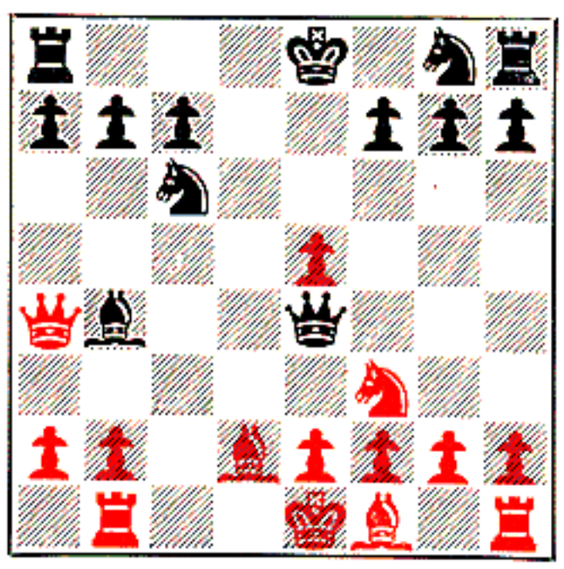
1 White feels that he ought to be able to profit from Black's unusual second move—and so he could by playing 3 N–QB3 and later Q–N3. Instead he plays *3 PxP*, hoping for 3 . . . Qx P; 4 N–QB3, but Black replies with *3 . . . BxN!* After *4 RxB, QxP*, Black's Queen is powerfully posted and safe from attack.



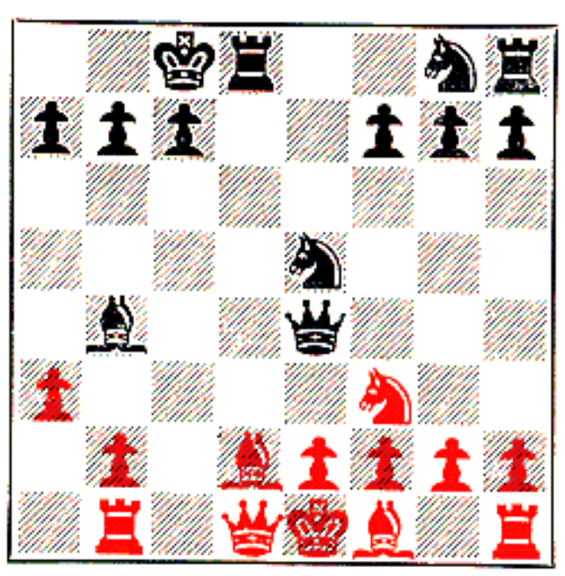
2 Seeing that his Queen Rook Pawn is attacked, White guards it with *5 Q–R4†* and, after Black blocks the check with *5 . . . N–QB3*, White plays *6 N–B3*. However, Black already has the initiative and now he cuts loose with *6 . . . P–K4!* threatening to win the Queen Pawn and opening a line for his Bishop.



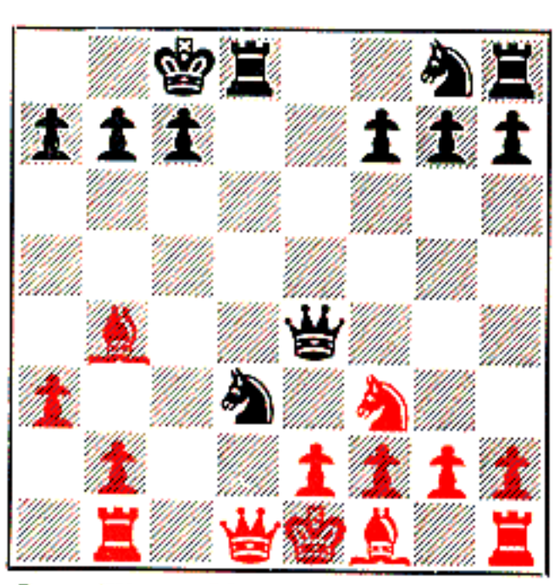
3 White tries to sidestep this embarrassing situation by swapping Pawns with *7 PxP*, but this only clears new lines of attack. Black goes *7 . . . B–N5†*, compelling his opponent to play *8 B–Q2*. Now Black's *8 . . . Q–K5* threatens to pick up White's Rook and there is an even nastier concealed threat. Do you see it?



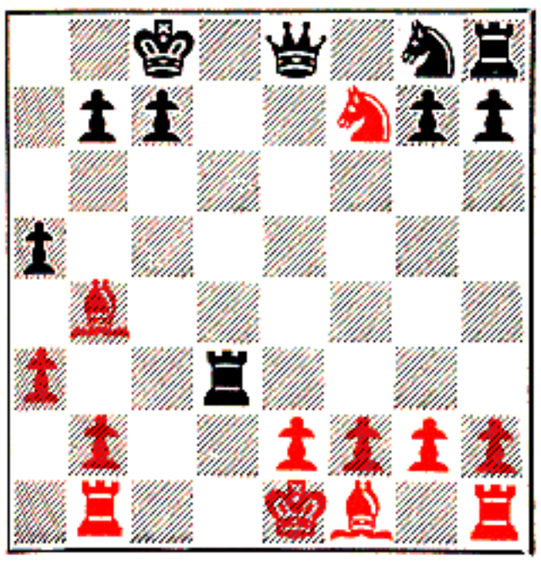
4 The lurking menace is 9 . . . BxB† uncovering Queen on Queen. The only defense to these divergent dangers is *9 Q–Q1*. Black increases the pressure with *9 . . . O–O–O*, and White seeks relief with *10 P–QR3*. This stopgap is unavailing since Black blithely plays *10 . . . NxP!* with more threats than White can meet.



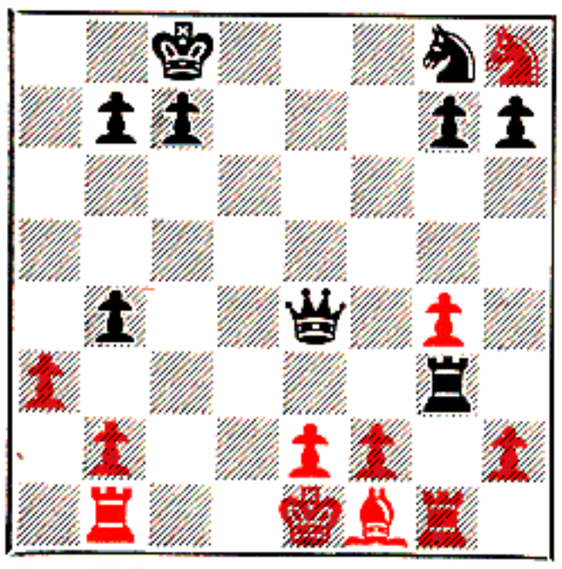
5 After only ten moves White is lost! He sees to his sorrow that 11 PxB permits 11 . . . N–Q6 mate! And, if 11 NxN, Black mates with 11 . . . BxB†; 12 QxB, QxR† etc. What's more if 11 P–K3, Black wins with 11 . . . NxN†; 12 PxN, Bx B† etc. The best he can do is *11 BxB*, allowing the vicious *11 . . . N–Q6†*.



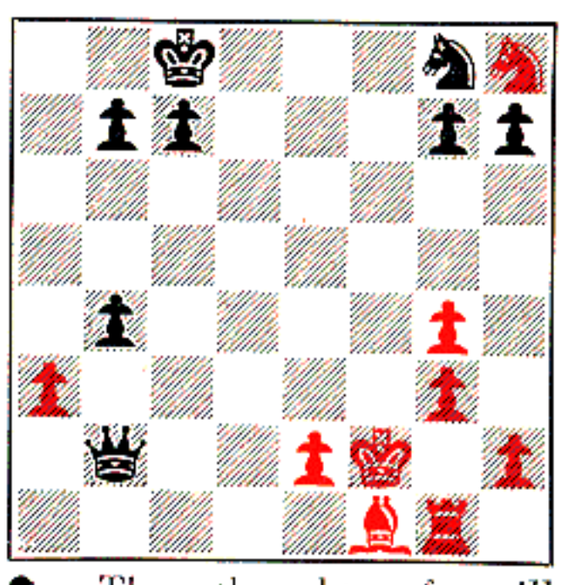
6 The Knight check is deadly, for if 12 K–Q2, NxB§; 13 K–B1, N–R7 mate! So, after *12 QxN*, White's Queen goes by the board with *12 . . . RxQ*. White fights back with *13 N–N5, Q–K1; 14 NxBP!* and Black cannot take because of 15 PxR. Instead he parries with *14 . . . P–QR4!*, attacking White's exposed Bishop.



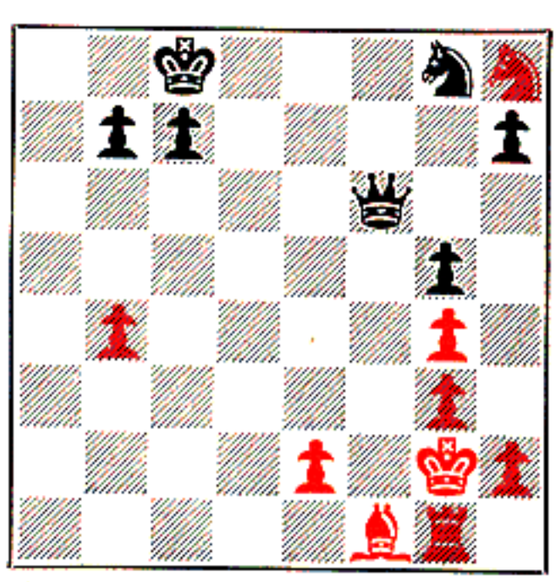
7 If 15 BxP, the idea is 15 . . . R–Q4! saving the Rook. So White prefers *15 NxR* and, after *15 . . . PxB*, he plays *16 P–N4*, hoping to develop. Black attacks the King Rook with *16 . . . Q–K5!* and 17 P–B3 is useless because of 17 . . . RxBP. And on *17 R–N1, R–KN6!!* puts all the Rooks *en prise*. An amazing position.



8 White is desperate. If 18 RxR, Black wins with 18 . . . QxR†; 19 K–Q2, Qx P† and 20 . . . PxP. White finds the best defense in *18 BPxR*. Of course, Black captures the Rook with *18 . . . QxR†* and White's King seeks refuge with *19 K–B2*. Now Black adds another Pawn to his bag with *19 . . . QxP*, threatening 20 . . . PxP.



9 The thought of still another Black Queen is more than White can bear so he speedily plays *20 PxP*, eliminating the candidate lest he be too forward. Now Black goes *20 . . . Q–B3†* and White crowds into a cubby-hole with *21 K–N2*. Black's next move, *21 . . . P–KN4*, just about winds up the game.

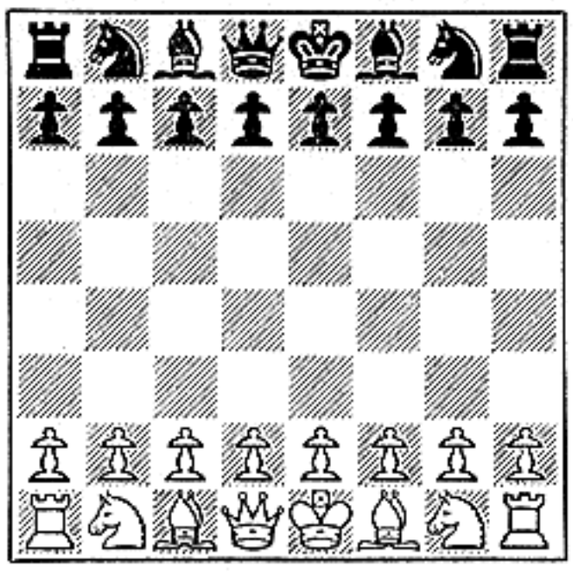


10 One look at this position is enough to make anyone resign — and White did! His Knight is lost and he will have only a Rook and Pawn for a Queen with this meager force still undeveloped. Notice how Black's machine gun tactics kept White on the run from the very beginning of this explosive game.

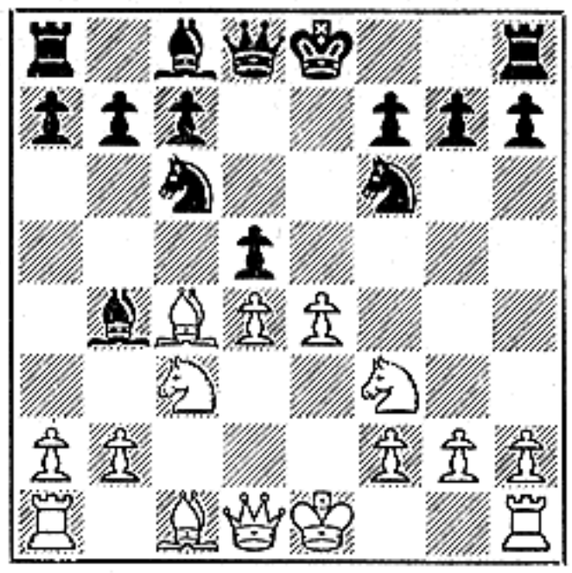
chess Movies

UNLUCKY SEVEN

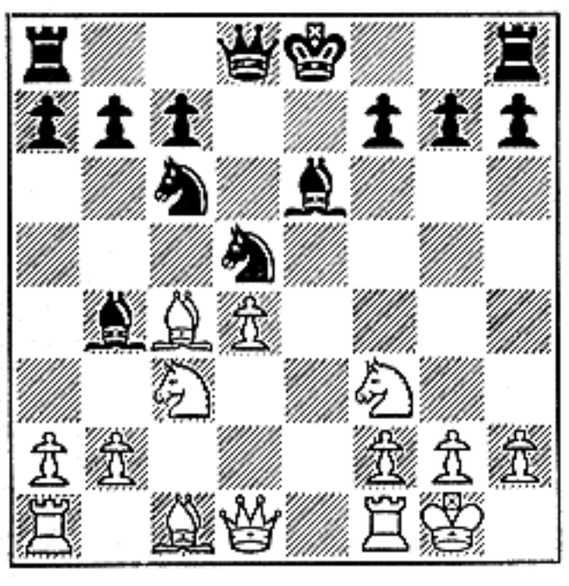
RETRIBUTION in chess follows closely upon the heels of omission. Below, however, von Bardeleben (Black) wears seven league boots; his imperceptible error on move seven noticeably remains unpunished for many moves. Inevitable fate and one time world champion, W. Steinitz (White), finally catch up with a classic refutation, for which Steinitz obtained the brilliancy prize at Hastings, 1895.



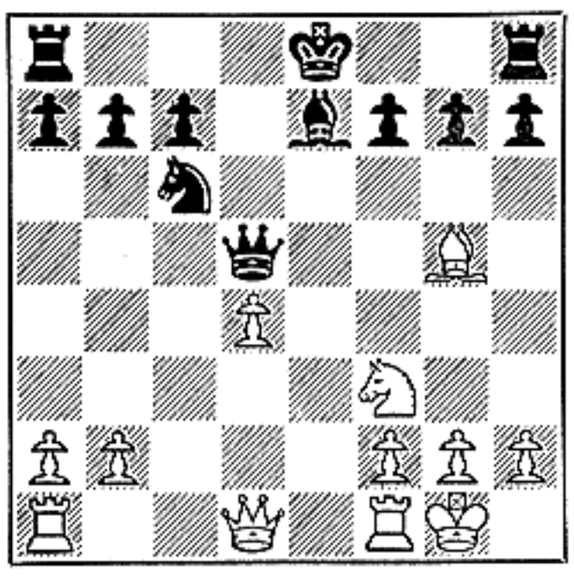
1 The coming scene is the Giuoco Piano; the synopsis: 1 P–K4, P–K4 2 N–KB3, N–QB3 3 B–B4, B–B4 4 P–B3, N–B3 5 P–Q4, Px P 6 PxP, B–N5† 7 N–B3, P–Q4. By vigorous prosecution of the initiative, and with a long head on the Black monarch, Steinitz dooms Black's defense.



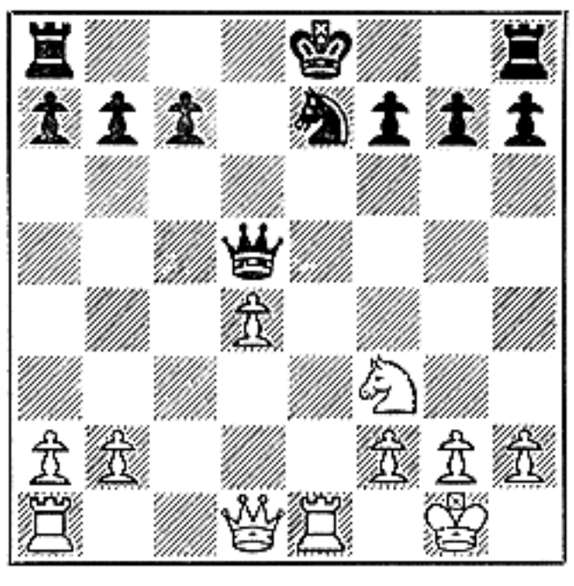
2 There follows 8 PxP, KNxP 9 O–O, B–K3, arriving at the next position. Superficially, Black is well off. White's isolated Queen Pawn is a handicap, while Black's development is sound and his Pawn chain is solid. All is not what it seems. A few deft strokes and Steinitz is in command.



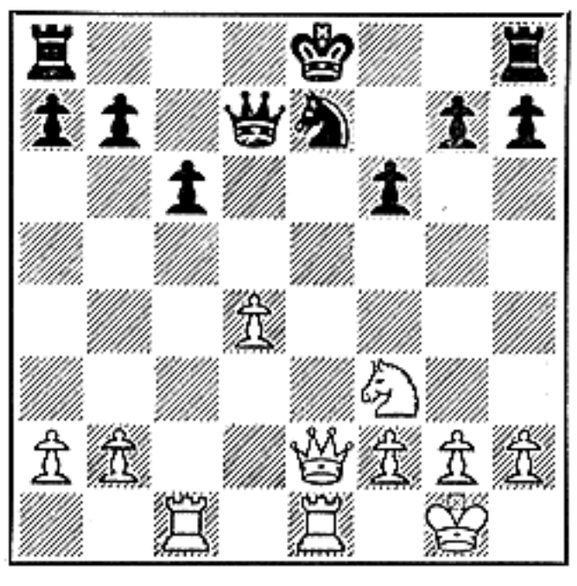
3 First comes 10 B–KN5, molesting the Queen. Bardeleben parries with 10 . . . B–K2. Then follows a general exchange: 11 BxN, B/3xB 12 NxB, QxN. The strategical plan is mysterious. If Steinitz wishes to attack, he must maintain his forces. But, instead, he is swapping down!



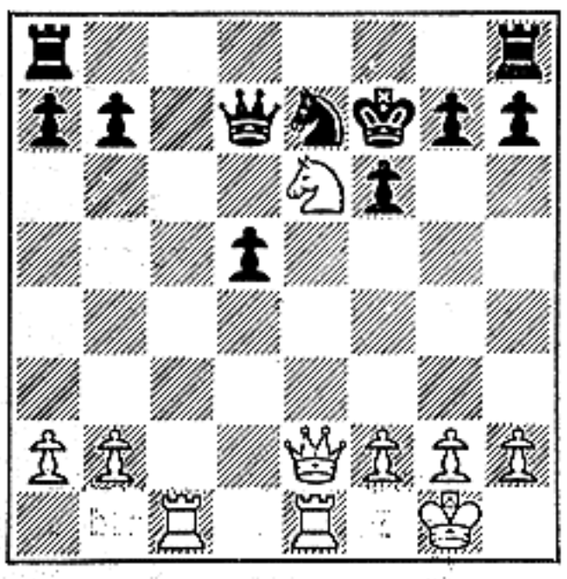
4 Violation upon violation: Steinitz continues to swap. There follows 13 BxB, NxB. In another move, Black will castle and hammer away at White's weak, isolated Pawn. But ho! the master has something up his sleeve. He plays 14 R–K1, pinning the Black Knight against its own King.



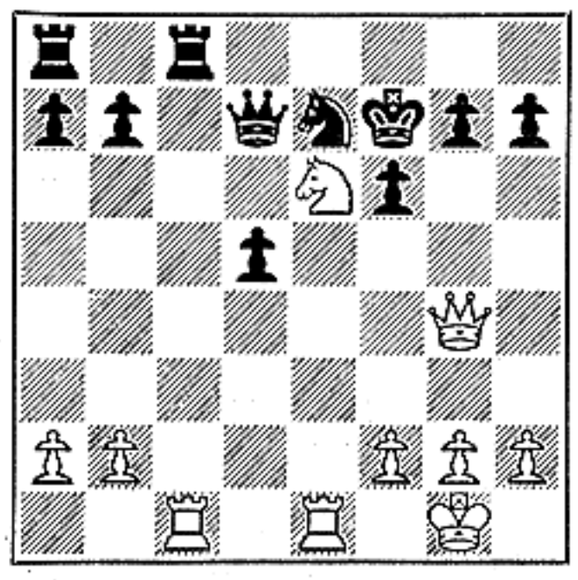
5 There are pins and pins. This pin appears to be a piddling pin. Bardeleben will snap it with ease. He plays 14 . . . P–KB3, creating an exit for his King. By 15 Q–K2, however, Steinitz piles upon the pinned piece. Bardeleben defends with . . . Q–Q2, and there follows: 16 QR–B1, P–B3.



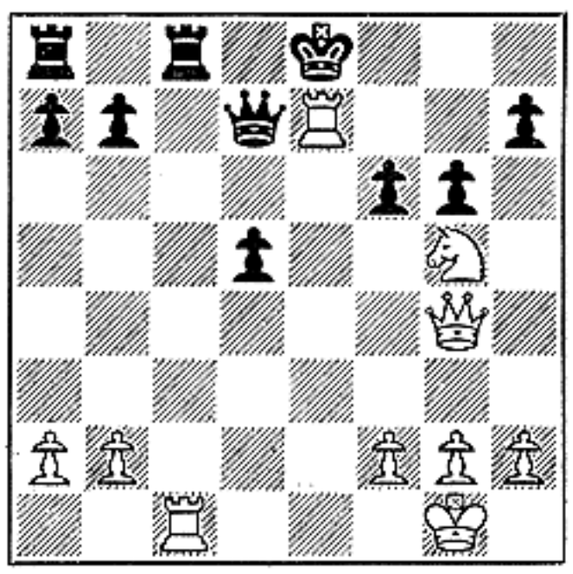
6 Bardeleben has built a barrier. Steinitz crashes through with 17 P–Q5. There follows 17 . . . PxP 18 N–Q4, K–B2 19 N–K6. A Knight at K6 is like a bone in the throat, says Steinitz. Now he must prove it. He has already invested a Pawn in his principles! A Pawn from Steinitz is rarer than rubies!



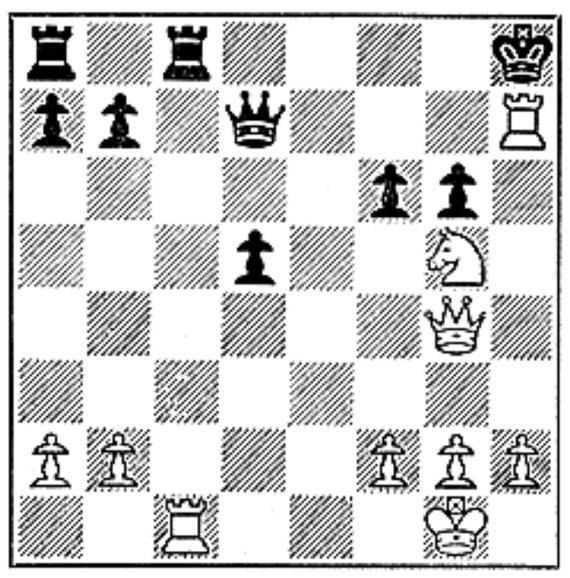
7 The threat is Rook to the seventh rank. A "pig on the seventh" can make life miserable. So Bardeleben parries with 19 . . . KR–QB1. Now follows 20 Q–N4. The threat is QxP† with mate to follow. White also focuses his attention on the Black Queen which is unguarded.



8 Bardeleben parries with 20 . . . P–KN3. Steinitz withdraws 21 N–N5†, exposing Black's Queen to jeopardy. The King comes to the aid of the beleaguered lady with . . . K–K1. The moment is tense as Bardeleben awaits the next thrust. It is no thrust; it is a meat axe. 22 RxN† is the move.



9 Bardeleben moves 22 . . . K–B1. He can't play . . . QxR because of RxR†. A merry chase ensues: 23 R–B7†, K–N1 24 R–N7†, K–R1 25 RxP†. All the time, Black's Queen is immune. For if ever RxQ, Black replies . . . RxR† with mate to follow. Bardeleben now bows out of the picture.

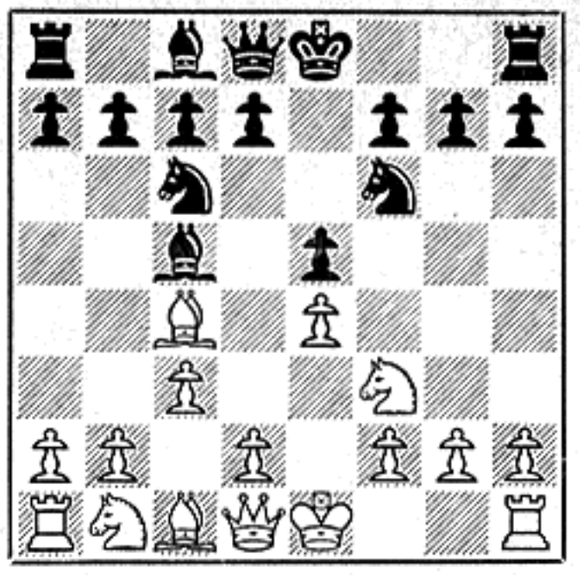


10 The finale would be 25 . . . K–N1 26 R–N7†, K–R1 when a mate in 9 ensues: 27 Q–R4†, KxR 28 Q–R7†, K–B1 29 Q–R8†, K–K2 30 Q–N7†, K–Q1 31 Q–N8†, K–K2 32 Q–B7†, K–Q1 33 Q–B8†, Q–K1 34 N–B7†, K–Q2 35 Q–Q6 mate. Small wonder Steinitz was world champion 27 years.

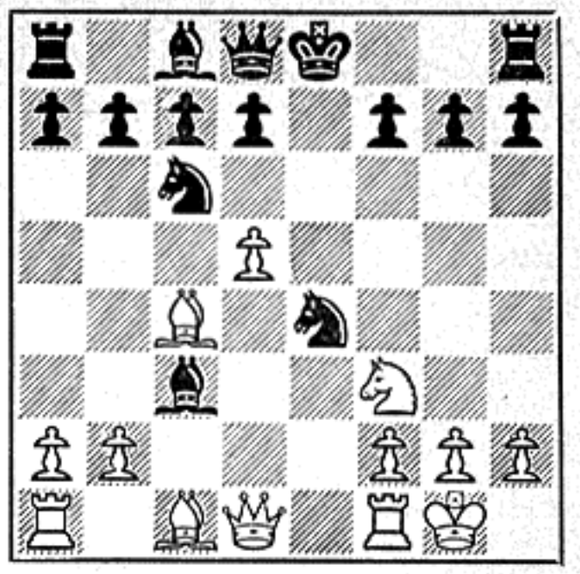
chess Movies

SECOND FEATURE: MURDER AT K7

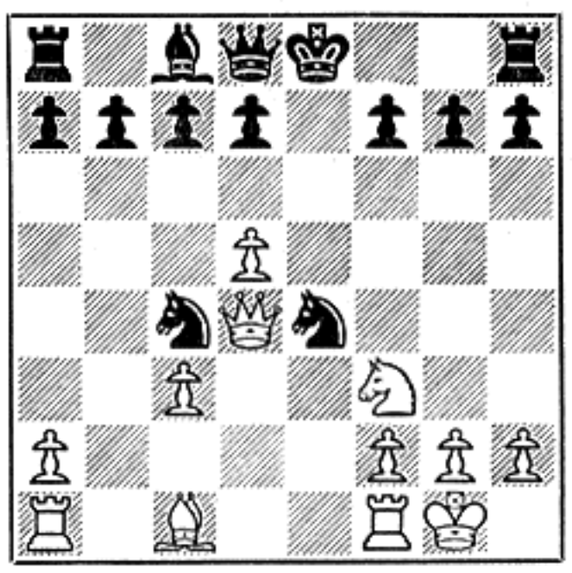
POSITION is everything on the chessboard. Forces entering the charmed circle of an engaging action are relatively more important at the moment than powerful pieces on the sidelines. Such is the course of the following game: The first engaging action is the last! The players? . . . merely White and Black. Their identity is lost in anonymity. The game opens with 1 P–K4, P–K4 2 N–KB3, N–QB3 3 B–B4, B–B4 4 P–B3 N–B3.



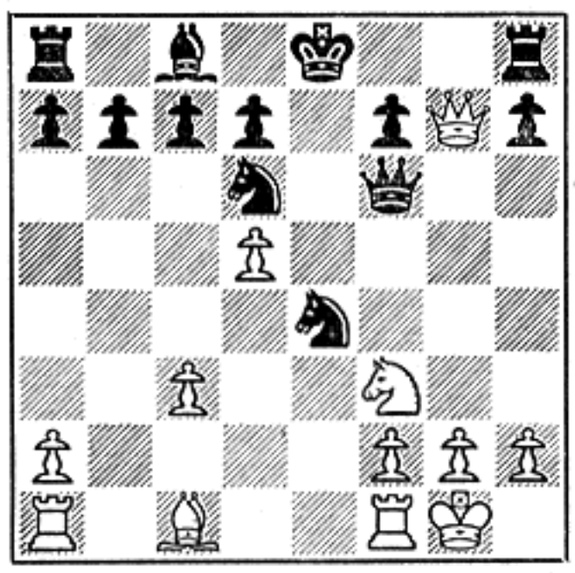
1 The game continues: 5 P–Q4, PxP 6 PxP, B–N5† 7 N–B3, NxKP 8 O–O, BxN 9 P–Q5! This launches into a variation which is known as the Moeller Attack. From the beginning, it is clear this is a wild and woolly match between position and material. White chooses to rely upon position.



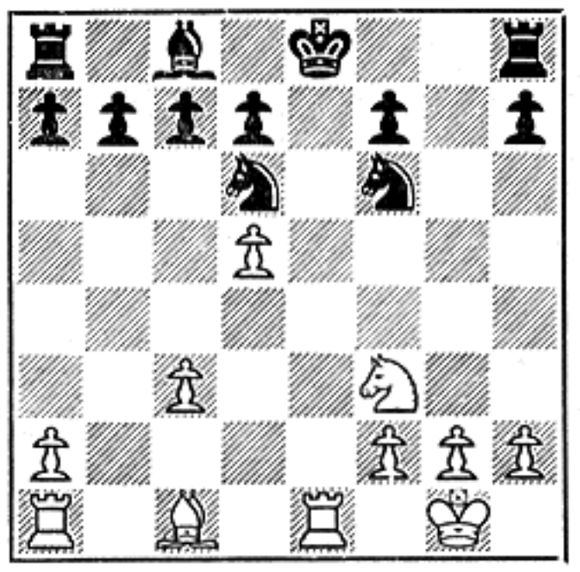
2 Already a piece plus, Black is ready for punishment. Material salves abuse. He plays 9 . . . N–K4, counter-attacking the White Bishop. The game continues 10 PxB, NxB 11 Q–Q4. White's Queen attacks in all directions — both Knights and the Knight Pawn are targets.



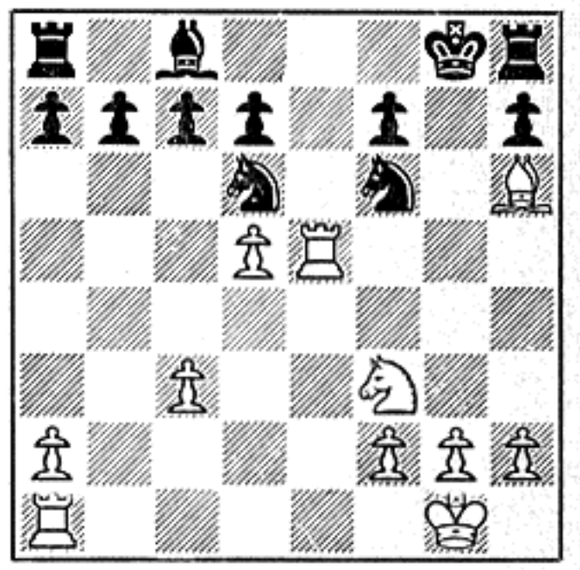
3 Safety first is not Black's code. He might as well be hanged for a Knight as well as a Pawn. So he retreats 11 . . . N/B5–Q3. White captures 12 Qx NP, attacking the Rook. And Black parries: 12 . . . Q–B3. So far, so good. Black retains the loot. If he can swap down, he will win.



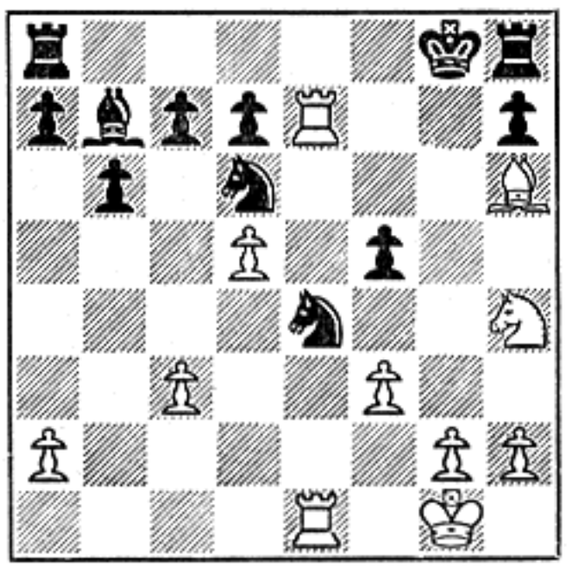
4 Now White is accommodating. A piece behind, he swaps Queens: 13 QxQ, NxQ. With Queens off the board and the mating attacks cut to a minimum, the extra piece looms large in the reckoning. But White is just beginning to fight. 14 R–K1† is the move by which perhaps to snare the King.



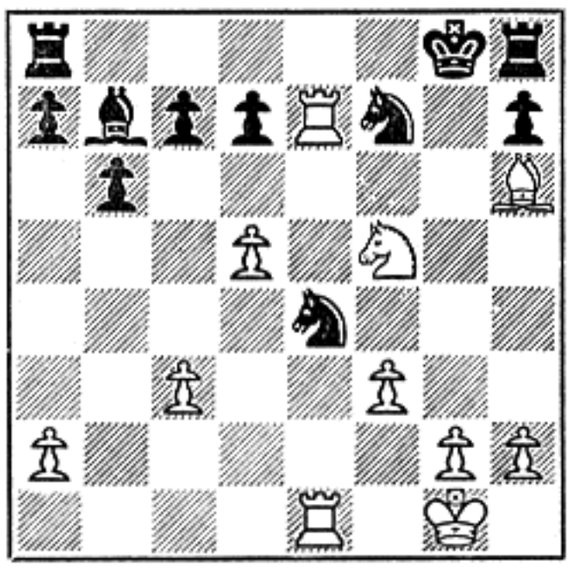
5 Black plays 14 . . . K–B1. He holds on to everything. He does not wish to interpose and return a Knight. The onus of forcing the issue rests with White. He draws the mating net tight about the Black monarch, before Black's reserves come out. 15 B–R6†, K–N1 16 R–K5, menacing mate.



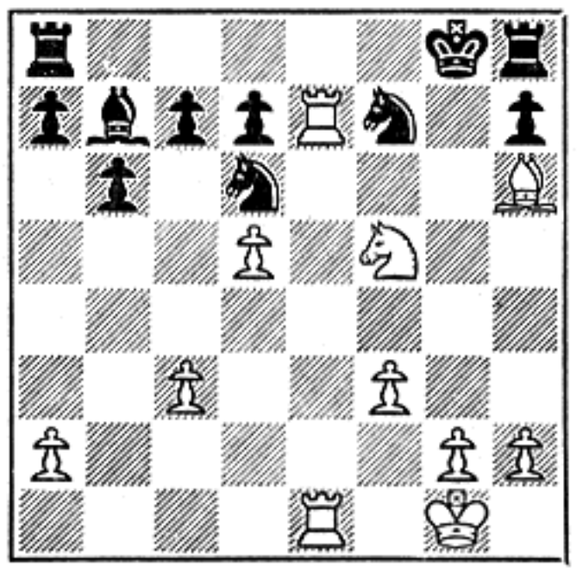
6 Black staves off mate by 15 . . . N/B3–K5. White continues 16 QR–K1, meaning to capture the Knight. And Black defends with . . . P–KB4. Now White covers all the exits with 17 R–K7. There follows: 17 . . . P–N3 18 N–R4, B–N2 19 P–B3. The Knight must flee. But where?



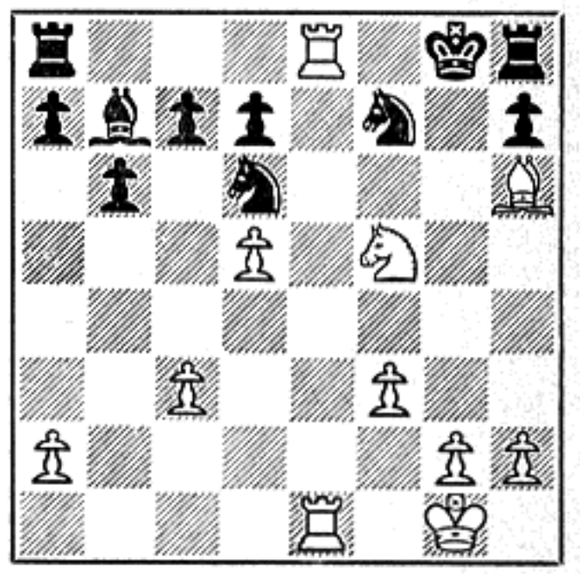
7 First Black counters with 19 . . . N–B2. Attacking White's Bishop, he hopes to break up the intrusion. But White is adamant. The Bishop will not move. 20 Nx P is the move. All of White's men are in the fray. And Black dare not pare down. If he tries, he loses material but White keeps position.



8 Retreat is in order, 20 . . . N/5–Q3 follows. Still everything is intact. Maybe White's onslaught is spent. Maybe now the extra piece will tell . . . Maybe . . . But Black is day dreaming. He is rudely awakened. The punishment will fit his crimes in overflowing measure.



9 White crashes through with 21 R–K8†. Can such things be and overcome us? What of all the principles of chess? Can Rooks be flaunted defiantly in the face of overpowering material odds? . . . Well, all is well that ends well. For the right side, indeed, it is spectacularly so!

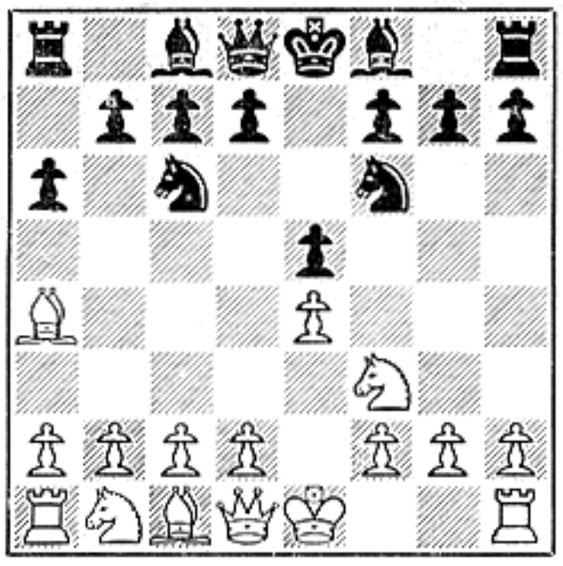


10 Now comes the denouement. 21 . . . RxR 22 RxR†, NxR 23 N–K7 mate! What a picture! Black is a Rook and Knight ahead — a lot of useless wood strewn about the beheaded King. Moral: Material isn't everything in chess. Development is important — on the right squares.

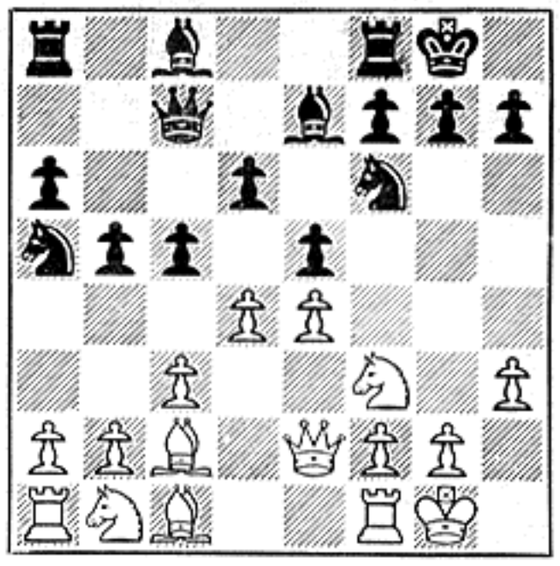
Chess Movies

THE GREAT FALL

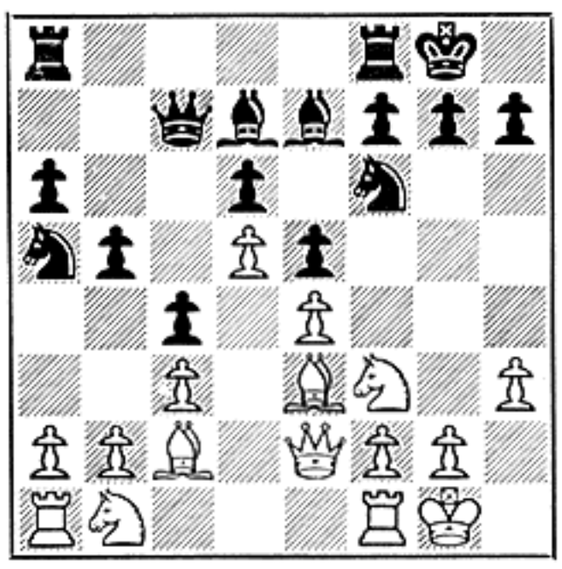
ALL the King's horses and all the King's men push Humpty Dumpty (the Black Monarch) right off the wall in this modern version of the great fall. Salo Flohr conducts the White forces with unusual vigor, sacrificing nearly more men than there are on the board! F. Lustig is the victim, and the game was played at Prague in 1928. It opens with 1 P–K4, P–K4 2 N–KB3, N–QB3 3 B–N5, P–QR3 4 B–R4, N–B3 (see diagram No. 1).



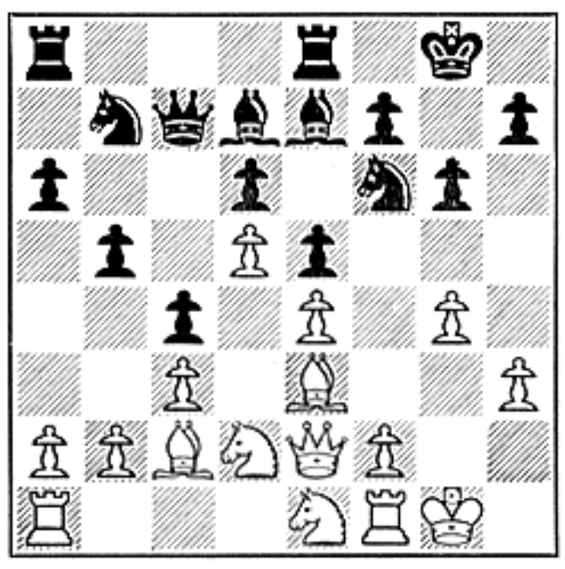
1 The game continues: 5 Q–K2, B–K2 6 P–B3, P–QN4 7 B–N3, P–Q3 8 P–KR3, N–QR4 9 B–B2, P–B4 10 P–Q4, Q–B2 11 O–O, O–O. This makes an illustrative game for the article preceding, as the standard line has been reached. The Queen at K2 doesn't alter the *general* pattern.



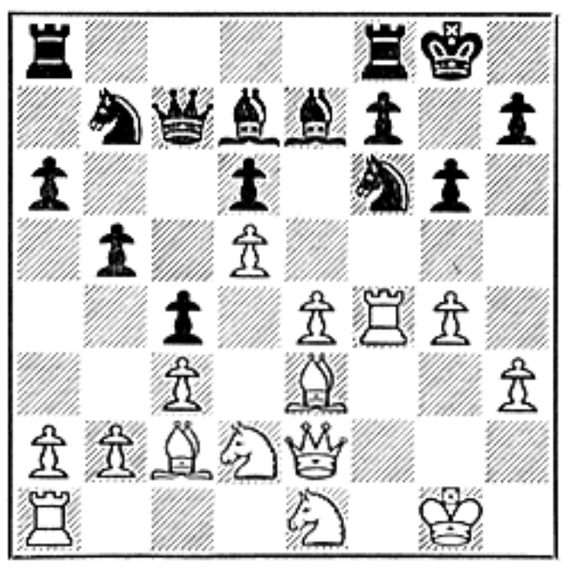
2 Intent upon a King-side assault, Flohr relaxes the center tension with 12 P–Q5. Lustig counters with a Queen-side advance . . . P–B5, as he underestimates the power of the coming onslaught against his King. Both sides continue their development: 13 B–K3, B–Q2, readying for the next round.



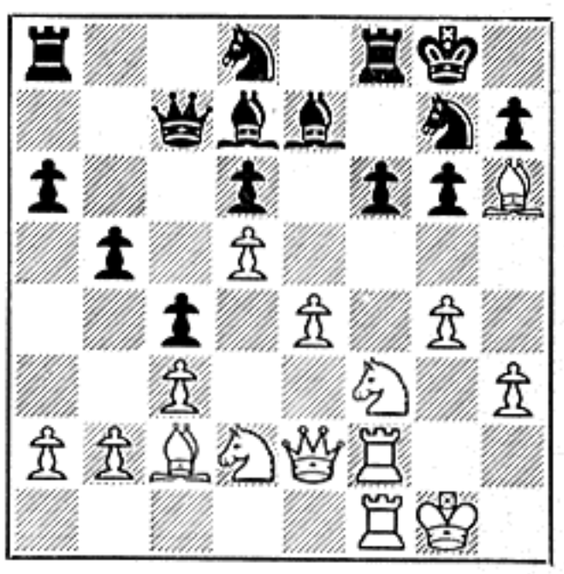
3 Flohr retreats 14 N–K1. He intends to advance his King Bishop Pawn to open the King Bishop file for future operations. Lustig retires . . . N–N2. There follows 15 N–Q2, KR–K1. Lustig has ideas of his own concerning defense. Flohr spikes his Pawn: 16 P–KN4, and Lustig replies 16 . . . P–N3.



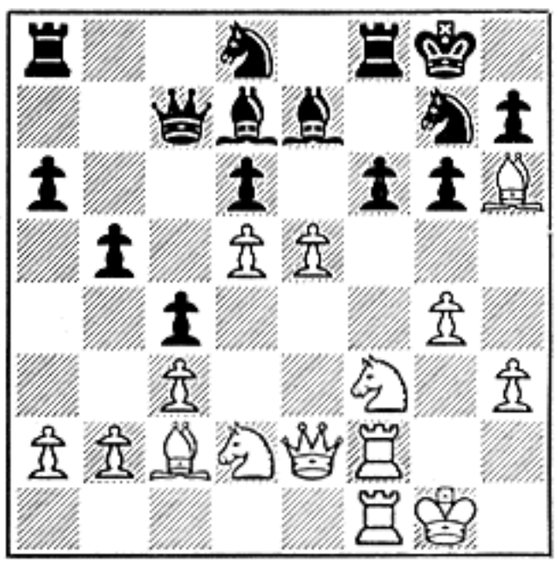
4 Now nearly all of the White forces are ready for the coming fracas. There is no reason why they should not all participate. So Flohr advances 17 P–B4, opening the Bishop file. Lustig captures . . . PxP, and Flohr recaptures 18 RxP. Black now returns . . . R–KB1 in order to guard his vital KB2.



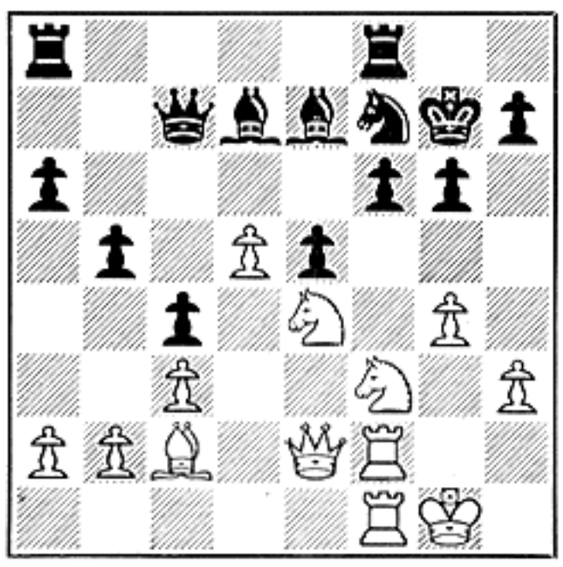
5 Flohr retires 19 R–B2, clearing the diagonal for his Queen Bishop, and Lustig replies . . . N–K1. Too late, he wishes to set up the typical Knight barrier. There follows: 20 N/1–B3, N–Q1 21 QR–KB1, P–B3 22 B–R6, N–KN2. The stage is neatly set for a penetrating incursion, in the brilliant style.



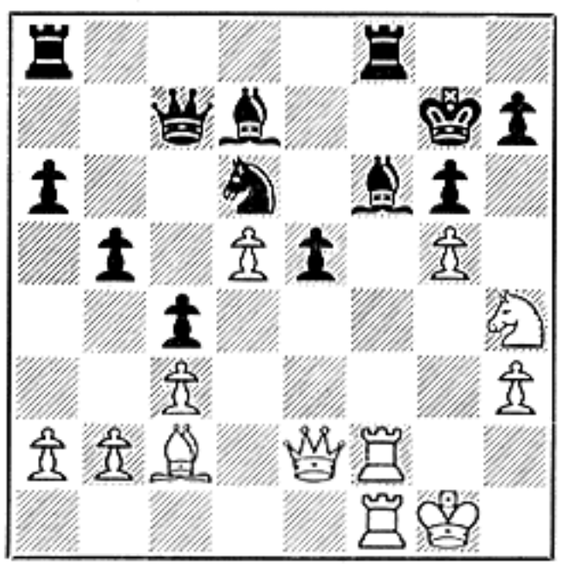
6 There are many ways of slowly building the attack. There is only one way of reaching the Sable Monarch with full force, pronto. It involves the sacrifice of a Pawn for vague returns. As Flohr's good judgment commands, however, he now crashes through with the speculative 23 P–K5.



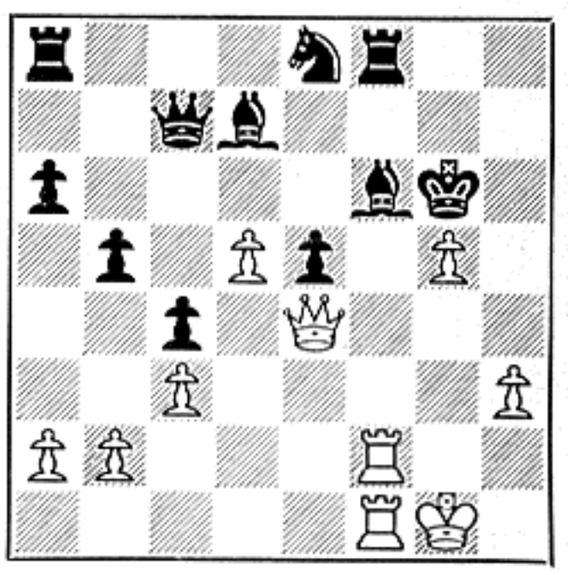
7 With one fell stroke, the White King Bishop aims at the Black Monarch, and the White Queen Knight has gained a new base for operations at K4. Lustig takes 23 . . . QPxP, and Flohr moves in: 24 N–K4. Lustig covers with . . . N–B2, and there follows: 25 BxN, KxB. Can Black now survive?



8 Flohr plays 26 N–R4, and Lustig counters with . . . N–Q3. Now Flohr takes a do or die stand: 27 NxBP! and the Black barrier is breached. Lustig accepts the sacrifice by . . . BxN. Flohr hits hard with 28 P–N5. The fur is flying, and it is difficult to keep track of the fast moving action.



9 Lustig defends with 28 . . . N–K1, and Flohr rains another blow at the ill-fated King: 29 NxP!! Lustig takes . . . PxN, and the action waxes fast and furious: 30 BxP, KxB 31 Q–K4†. At long last and at the expense of all of three pieces, the Black Monarch is nakedly exposed—to a fatal chill!



10 The King retreats, 31 . . . K–N2, seeking protection, and there follows a peaceful haymaker: 32 Q–R4. Now follows: 32 . . . K–N1 33 PxB, NxP 34 Q–N5†, K–R1 35 RxN and the well-known spite check . . . Q–B4†. Flohr simply retires gracefully: 36 K–R2, and Lustig gives up the ghost.

ROOK VS. BISHOP

By JOSE MAESTRE

(This little studied phase of the game will be discussed in a series of monthly articles. The subject is one of great practical value and should prove helpful to all players—masters as well as amateurs. It is a special contribution to THE CHESS REVIEW. We are happy to present it, for the first time, to the chess world, and urge our readers not to miss a single installment. The Editor.)

For the purpose of these studies, the following facts will always be assumed:

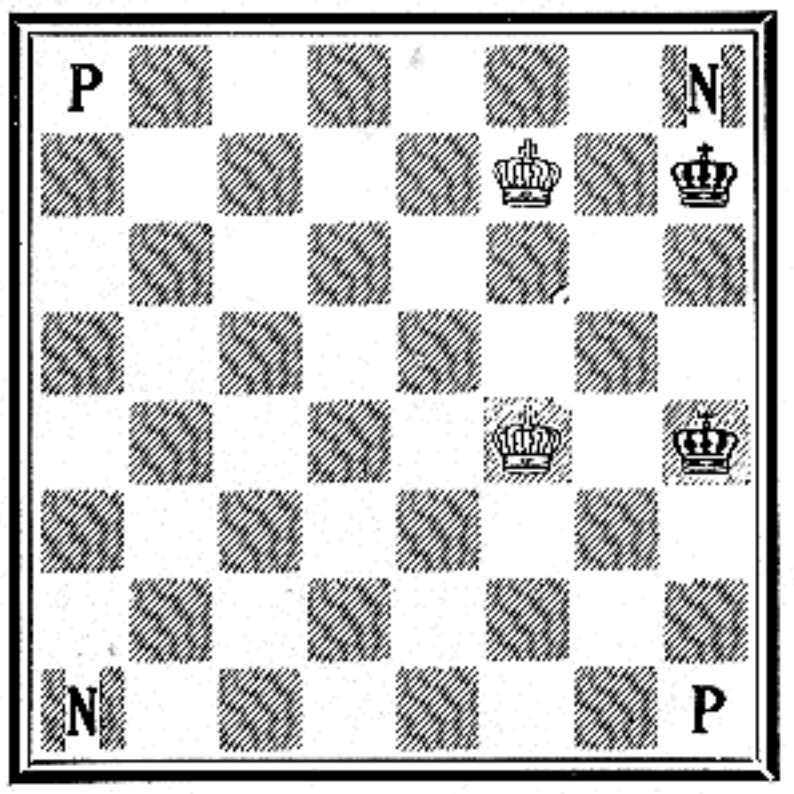
1. **The stronger force (King and Rook) will always be called White.**
2. **White will always play UP the board.**
3. **The Black Bishop will always be the Queen's Bishop (traveling on white squares).**
4. **That corner of the board which may be controlled by the Bishop (Black's QR1 and KR8 . . . White's KR1 and QR8) will be called the Positive or "P" Corner and is generally the corner where the Bishop is least effective—hence is favorable for White.**
5. **The other two corners (Black's QR8 and KR1—White's KR8 and QR1) will be called the Negative or "N" Corners —generally favorable for Black.**

It is a well-known fact that when the Bishop and his King, especially the latter, are near the center of the board, the game is in theory and practice a draw—unless the Bishop is subject to capture. The reason is that it is impossible *by force* to restrict the Black King to the Positive Corner.

White can, however, force the Black King to the edge of the board. His method will be similar to the elementary King and Rook vs. King ending. He will gain the opposition with his King and then check Black with his Rook, thus forcing him back. Should the Bishop interpose on a check, the Rook will tempo on the same rank—achieving the desired result.

When White has succeeded in driving Black to the edge of the board, he will attempt to win by mating Black or threatening mate in such a manner as to win the Bishop—after which mate generally follows in a few moves. To do so, his King must gain the opposition. Since there are eight squares on any side of the board, the rival Kings can be in opposition in eight different ways. Four of these oppositions favor White and four of them favor Black. In order to make a study of all of them we must devise a method of identifying each. The following diagram will help to clarify this point.

(OPPOSITION DIAGRAM)



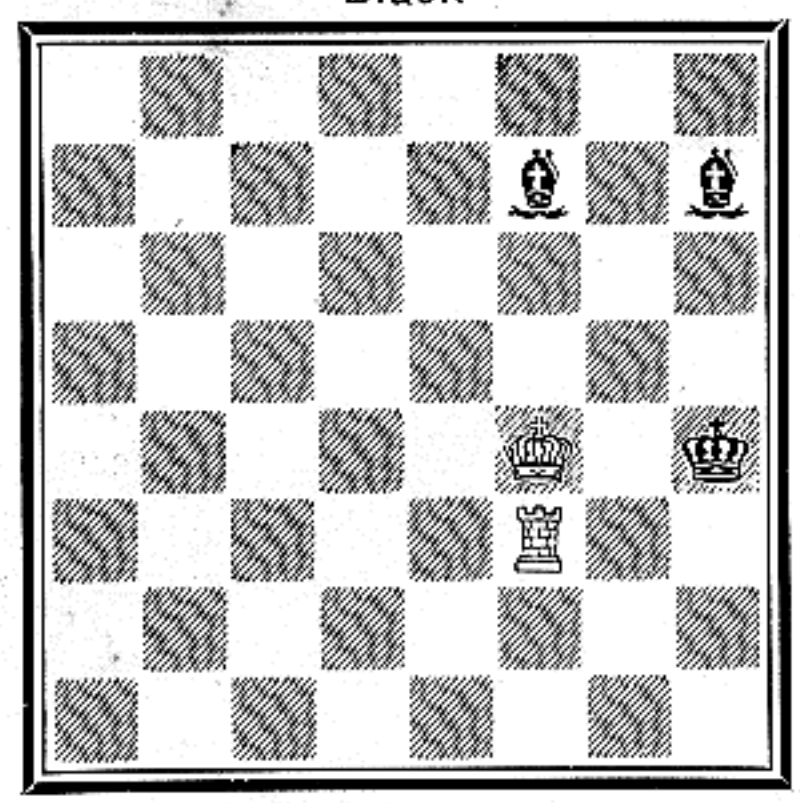
We are taking the Positive Corner (White's KR1) as a point of departure, and calling the various oppositions as follows: Opposition I, Opposition 2, Opposition 3, and so on up to Opposition 8. In the diagram, we illustrate Opposition 4 and Opposition 7. In the course of these studies we shall show that Oppositions 6, 4, 2, and 1 (especially 2 and 1) are most favorable to White. The other oppositions (3, 5, 7, and 8) favor Black.

PROPOSITION I

When the Kings are in Opposition 4 the Rook will always win (with two exceptions which we give herewith—diagrams A and B).

DIAGRAM A

Black



White

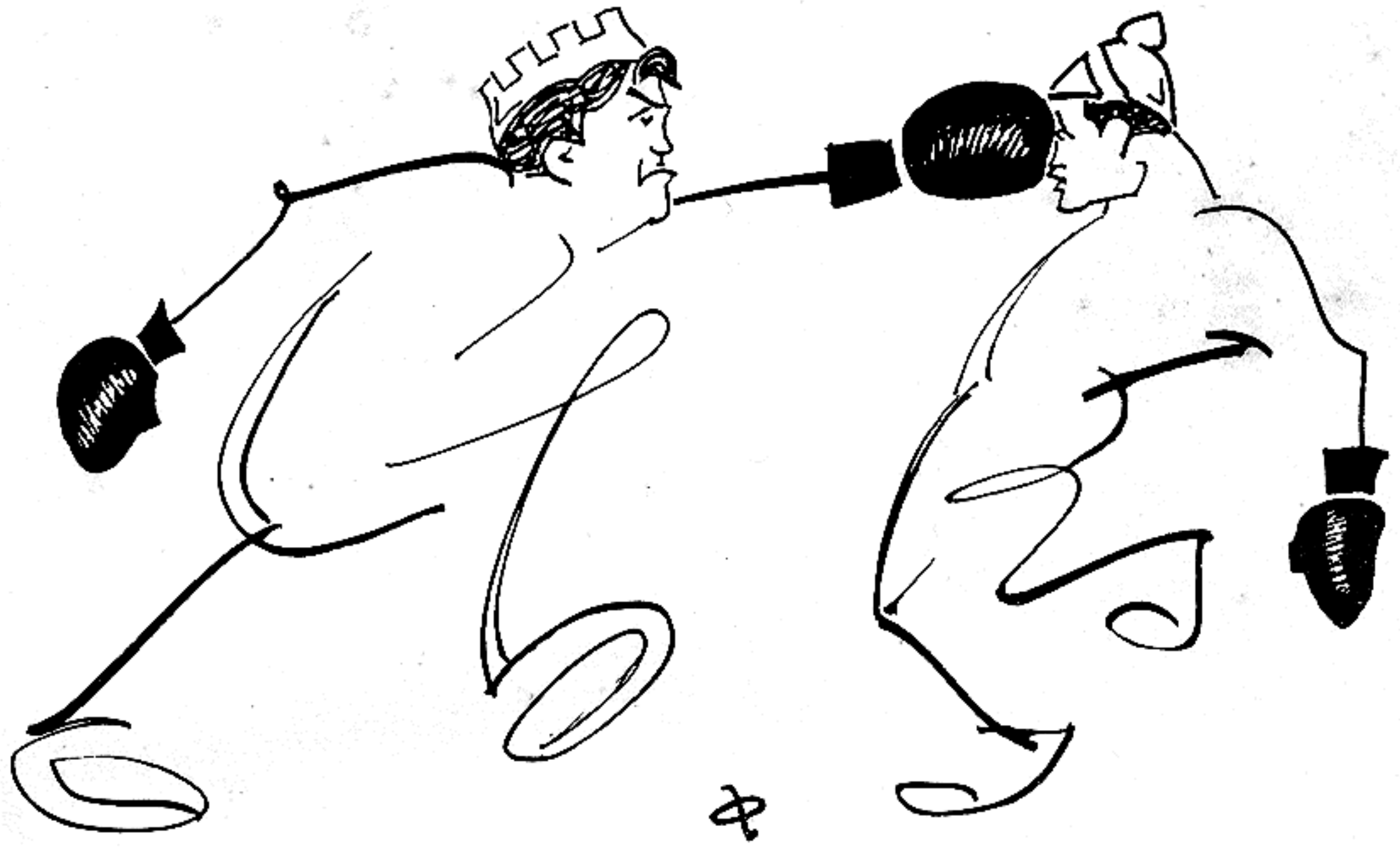
This diagram is intended to illustrate that if Black's Bishop is on *either* his KB2 or KR2 he can draw.

White attempts to win:

(1) **When the Bishop is at KB2:**

1 R-KKt3 . . . .

Best as it confines the Black King and threatens 2 R-Kt7!



THE POOR BISHOP IS IN FOR A ROYAL "ROOKING"!

1 . . . . K-R4

Heading for the Negative Corner. When the King is able to reach the Negative Corner, and the Bishop controls the long diagonal leading to **either** side of that corner (in this case KKt1 or KR2), and can be interposed in the event of a check by the Rook, then the game is a draw.

2 R-Kt5ch K-R3

Not 2 . . . K-R5; 3 R-Kt7 wins.

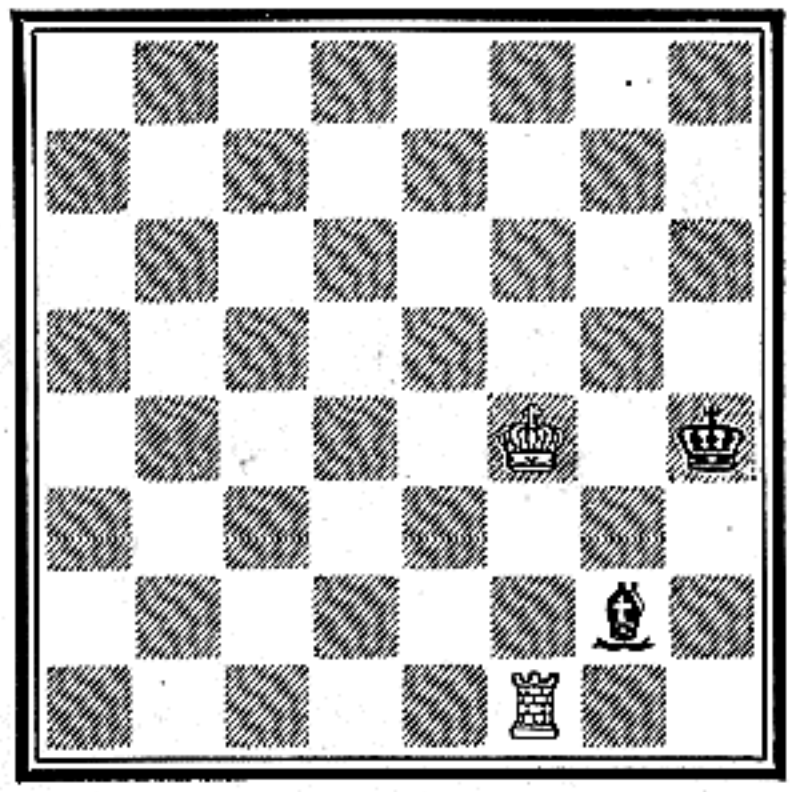
3 K-B5 B-R7
Drawn

(2) When the Bishop is at KR2:

The same procedure is followed. Black heads for the negative corner.

DIAGRAM B

Black



White

This diagram illustrates the second exception to the rule that with the Kings in Opposition 4 the Rook wins. Here, it is a draw, because no matter where White moves his Rook, Black plays K-R6 and White cannot gain the opposition.

Having presented the exceptions to the rule, we shall now proceed to prove the rule itself. Let us examine Diagram A placing the Black Bishop on his King's third square.

According to the Rule, *White must win*:

1 R-K3 . . . .

Any other move by the R would permit Black to play K-R4 and gain the Negative Corner; e. g. 1 R-QR3, K-R4; 2 R-R5ch, K-Kt3; 3 R-R6, K-B2; Drawn.

1 . . . . B-B2
2 R-K7 B-Kt3
3 R-K5 . . . .

3 R-K1 would also win. But 3 R-K6 would be a blunder permitting Black to draw by 3 . . . K-R4; 4 R-K5ch, K-R3 and Black reaches the "N" corner.

3 . . . . B-B2

If instead 3 . . . K-R6; 4 R-KKt5, B-K1; 5 R-Kt3ch, K-R7 (. . . K-R5?; 6 R-Kt8!); 6 K-B3, B-B3ch; 7 K-B2 and wins.

4 R-KKt5 . . . .

White may also win with 4 R-KB5.

4 . . . . B-QB5
5 R-QB5 B-Kt6

If the B returns to KB2, White wins by 6 R-

B7, B-Kt3; 7 R-B8 (taking advantage of the fact that the B does not control that square and also is blocking his King's exit from the Rook file), K-R6; 8 R-R8ch and wins the Bishop.

6	R-QKt5	B-B5
7	R-Kt4	B-B8

The position is now similar to Problem No. 1, which we shall give our readers at the end of this month's installment to test their grasp of the subject.

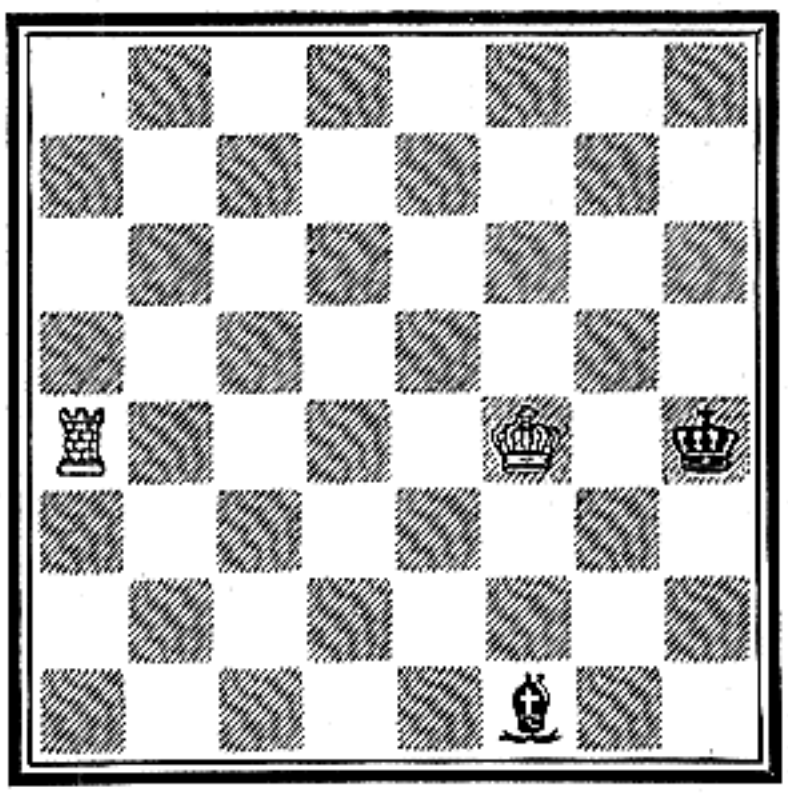
8	R-Kt1	B-Kt7

And now the Rook goes to the 8th Rank, the quickest and simplest way to win.

9	R-Kt8	K-R4
10	R-KR8ch and wins.	

PROBLEM NO. 1

Black



White

White to Play and Win

First Game of Blindfold Match
Chicago—November 28, 1938
QUEEN'S GAMBIT DECLINED

M. Kahn		P. H. Little	
White		Black	
1	P-Q4	Kt-KB3	
2	P-QB4	P-K3	
3	Kt-KB3	P-Q4	
4	Kt-B3	P-B4	
5	B-Kt5	QPxP	
6	P-K3	QKt-Q2	
7	BxP	P-QR3	
8	P-QR4	B-K2	
9	O-O	O-O	
10	R-K1	Kt-Kt3	
11	B-Q3	Kt(Kt)-Q4	
12	R-QB1	KtxKt	
13	PxKt	Q-R4	
14	P-K4	B-Q2	
15	P-K5	Kt-Q4	

Not 15 . . . BxP; 16 R-R1! BxQ; 17 RxQ, BxKt; 18 PxKt, B-Q1; 19 PxKtP!, etc.

16	BxB	KtxB	
17	Kt-Kt5	P-R3	
18	R-K3!	Kt-Q4	
19	B-R7ch	K-R1	
20	R-R3	Q-Q1	
21	R-R5!	P-B3	
22	PxKBP	QxP	
23	Kt-K4	Q-B5	
24	P-Kt3	Q-B2	
25	R-R4	P-B5	
26	Q-B2	Q-K2	
27	R-K1	BxP!	
28	QxB	KxB	
29	Q-B2	K-Kt1	
30	P-KB4	P-QKt3	
31	R-R5	R-B4	
32	Q-K2	RxR	
33	QxR	Kt-B3	
34	Q-K5	KtxKt	
35	QxKt	R-K1	
36	P-Q5	K-B2	
37	QxBP	Q-B4ch	
38	QxQ	PxQ	
39	R-R1	PxP	
40	RxP	Drawn	

The Horowitz–Kashdan Match

The final result of this match was a 5-5 draw. The last game was completed on the very last day of the old year, permitting Horowitz just sufficient time to grab his traveling bags and bid farewell to New York for a period of approximately three months.

Looking back at the match, it appears as though the final result is just about right. The two contestants were so evenly matched that the slightest bit of luck would have tipped the scales one way or the other. This does not mean to imply that they played perfect chess. But as a rule, in the course of a ten-game match, the element of chance is pretty well done away with.

There will be no further play-off and the title of Champion of the American Chess Federation for 1938 will be shared jointly by both players.

Seventh Game of Match
New York—December 4, 1938
QUEEN'S GAMBIT DECLINED
(Notes by I. Kashdan)

I. Kashdan		I. A. Horowitz	
White		Black	
1	P-Q4	P-Q4	
2	P-QB4	P-K3	
3	Kt-QB3	Kt-KB3	
4	B-Kt5	QKt-Q2	
5	P-K3	B-K2	
6	Kt-B3	O-O	
7	R-B1	P-KR3	

This looks wrong at this point. It creates a weakness and allows White to take a stronger diagonal with the Bishop. 7 . . . P-B3 or 7 . . . P-QR3 are more usual.

8	B-B4	P-B4

If now 8 . . . P-B3; 9 P-B5!, since Black no longer can play the equalizing move . . . P-K4. The text is risky, but the only way to gain any freedom.

9	PxQP	KPxP

This leaves the QP weak with no compensation. Better was 9 . . . KtxP. If then 10 KtxKt, PxKt; 11 B-Q3, Q-R4ch; or 11 . . . P-B5 followed by . . . B-Kt5ch, with good chances. White's best might be 10 B-Kt3, KtxKt; 11 PxKt, with about an even game.

10	B-Q3	P-QKt3
11	O-O	B-Kt2
12	Kt-K5	. . . .

From this point White aims directly for the K side, where he has definitely greater mobility.

12	. . . .	KtxKt
13	PxKt	Kt-K5
14	Q-R5	. . . .

Stronger than 14 BxKt, PxB; 15 Q-B2, Q-Q6; 16 Q-R4, when . . . Q-R3! would save the threatened KP.

ROOK VS. BISHOP

By JOSE MAESTRE

(Second Installment)

SOLUTION TO PROBLEM NO. I

1 R-R1	B-Kt7
2 R-R5!	. . . .

Preventing the King's escape. 2 R-R8 which would win is not possible because the B controls that square.

2	B-B8

If instead 2 . . . B-R8; 3 R-R3 (R-KKt5 would also win), B-Kt7; 4 R-KKt3! etc.

3 R-KKt5	K-R6
4 R-Kt3ch	K-R7

Obviously not 4 . . . K-R5; 5 R-Kt1!

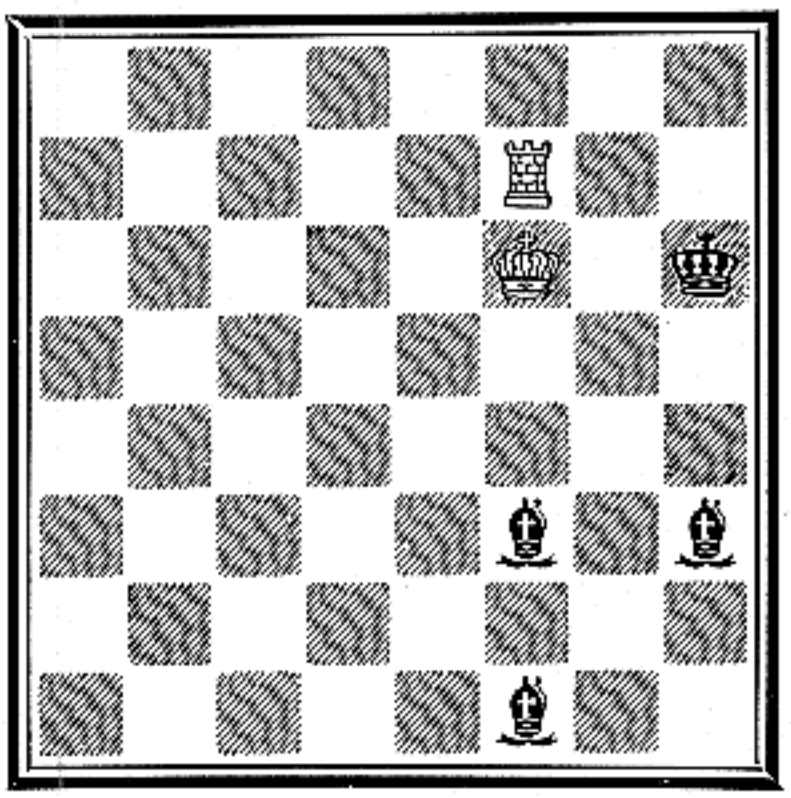
5 K-B3	B-K7ch
6 K-B2 and wins	

PROPOSITION II

When the Kings are in Opposition 6 the Rook will always win (with one exception as shown in Diagram C).

DIAGRAM C

Black



White

This diagram is intended to illustrate that if Black's Bishop is on *either* his KB6, KB8, or KR6, he can draw.

White attempts to win:

(1) When the Bishop is at KB6:

1 R-KKt7	. . . .

The best position for the R. It confines the Black K to the last file and threatens R-Kt3, etc.

1	K-R4
2 K-B5	. . . .

If instead 2 R-Kt5ch, K-R5; 3 K-B5, B-Kt2 and draws. **When the Black K heads for the Positive corner, it is essential that the Bishop control his KB6 square in order to draw.**

2	K-R3

Forced. 2 . . . K-R5?; 3 K-B4! turning the position into Opposition 4, covered last month.

3 R-Kt3	B-Q8
Drawn	

(2) When the Bishop is at KB8 or KR6 the procedure is the same. This is not so, however, if the B were at KR8 because of 1 R-KKt7, K-R4 (1 . . . B moves; 2 R attacks B with a simultaneous threat of mate); 2 R-KR7ch and wins the B).

Now to prove the rule. Let us examine Diagram C placing the Black Bishop at his K7.

According to the rule, *White must win*:

1 R-K7	B-B6!
2 R-K3	B-Kt5
3 R-K1!	. . . .

Not 3 R-K4 or 3 R-KKt3 because of the answer 3 . . . K-R4! and draws. Note that 3 R-K2 is not possible.

3	B-B6!
4 R-KB1!	. . . .

Changing the attack on the B to a file where the R can get to the second rank if the B goes back to Kt5.

4	B-B3!
5 R-QB1	B-B6

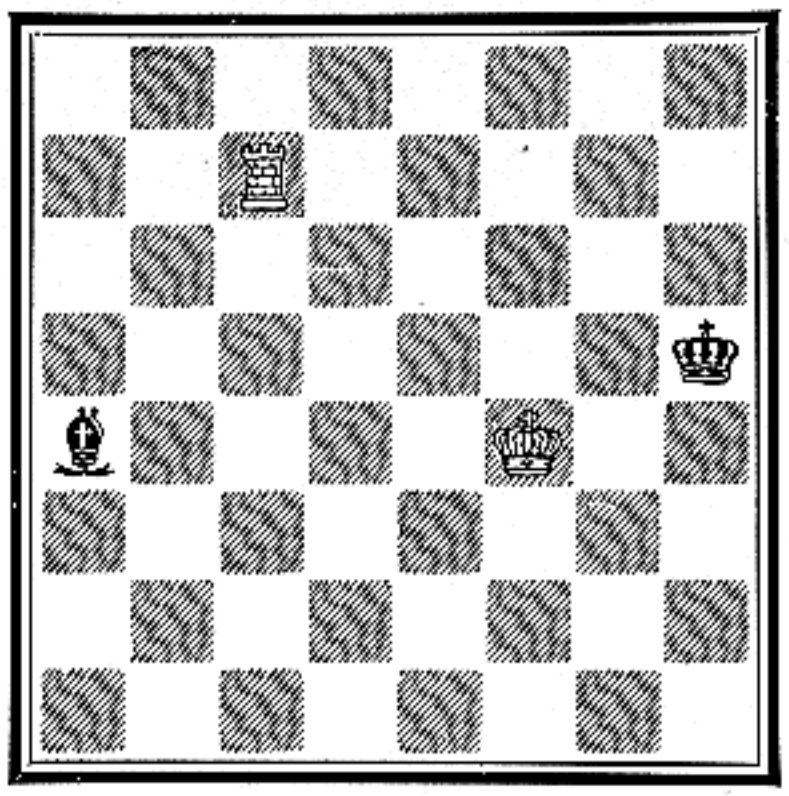
If 5 . . . B-Kt2; 6 R-B7, B-R3; 7 R-B6, B-Kt4; 8 R-Kt6, B-Q2 (B anywhere else the R attacks with mating threat); 9 K-K7 dis. ch. and wins.

6 R-B3	B-Kt5
7 R-B2 and wins	

Another example involving the use of Opposition 6.

DIAGRAM D

Black



White

White to Play and Win

1 K-B5	. . . .

Threatens 2 R-R7 mate. Since the B cannot check nor command his KR2 square, Black's reply is forced.

1	K-R3

Not . . . K-R5; 2 R-B4ch wins the B.

2 K-B6	. . . .

And now we have Opposition 6 again. White threatens 3 R-B4 attacking the B and threatening mate.

2	K-R4

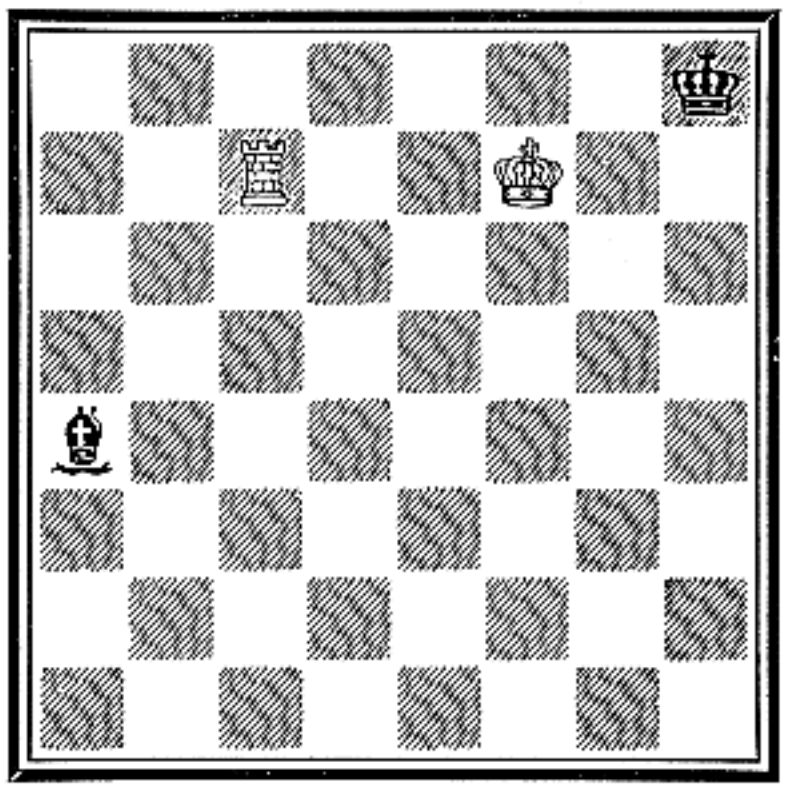
Wherever the B moved, the R would be able to attack it and simultaneously threaten mate.

3 R-B5ch K-R3
4 R-B4 and wins.

Please note that the foregoing exercise is *not* a clue to the solution of Problem No. 2.

PROBLEM NO. 2

Black



White

White to Play and Win

Cross Country

EMPIRE STATE NEWS

The annual championship of the Marshall Chess Club resulted in *a tie between Sidney Bernstein and Milton Hanauer,* both finishing with final scores of 6½-3½. A full account of the tournament with some of the outstanding games will appear in the March issue.

Jacob Kahn died on December 15th, 1938. He served as *Secretary of the Isaac L. Rice Progressive Chess Club* from 1909 to the day of his death. He was sixty-seven years old and chess is indebted to him for the promotion of the *Chajes-Janowski Match* and the *Duras-Kupchik Match.*

Twelve players qualified for participation in the Championship Tournament of the West Side "Y" (Manhattan) now in progress. They are S. Almgren (known to our readers for some interesting end-game studies we published last year), M. Bullard, S. S. Coggan (former Harvard star), C. Dowling, C. Forster, O. D. Freedman, S. Gustafson, M. W. Herrick, S. Karandy, H. Macormac, M. Neckerman, and L. Tolins.

The New York State Chess Association, now in its 60th year, is issuing a ten page quarterly paper called *The Bulletin.* It will be sent to all members of the Association and is intended to keep the chess players of New York State informed on current activities. The Editor is Robert F. Brand of Cazenovia. Cooperating with him will be Walter L. Murdock, Jr., also of Cazenovia, and C. Harold King of Hamilton.

MASSACHUSETTS NOTES

The *Old Colony Chess League* finished its Winter Tournament with *Attleboro in first place* by a match score of 10-2. Woonsocket was second 9-3 and New Bedford, third, 8-4. Other teams included Weymouth, Stoughton, Quincy and Foxboro.

A new chess club has been formed in Newton under the leadership of C. S. Crummett. It will be known as *"The Newton Chestnuts".* In its first match the new club defeated the Weymouth C. C. by 7-3.

ILLINOIS CHESS

The *Illinois State Championship* is scheduled to start February 18th. *Factor, Hahlbohm and Ellison* have been seeded and will meet the winners of three preliminary sections.

We regret to report the death of *Samuel W. Addleman,* a Director of the *National Chess Federation,* a subscriber to *The Chess Review* from its very first issue, and a staunch supporter of the game. He died at the age of sixty-six.

ROOK VS. BISHOP

By JOSE MAESTRE

(Third Installment)

SOLUTION TO PROBLEM NO. 2

1 R-B3 B-Q2
2 R-KKt3! K-R2

Forced. If 2 . . . B-B4; 3 R-Kt8ch, K-R2; 4 R-Kt5, etc.

3 R-Kt5! K-R3
4 K-B6 and wins

Black cannot leave Opposition 6. 4 . . . K-R2?; 5 R-Kt7ch, etc.

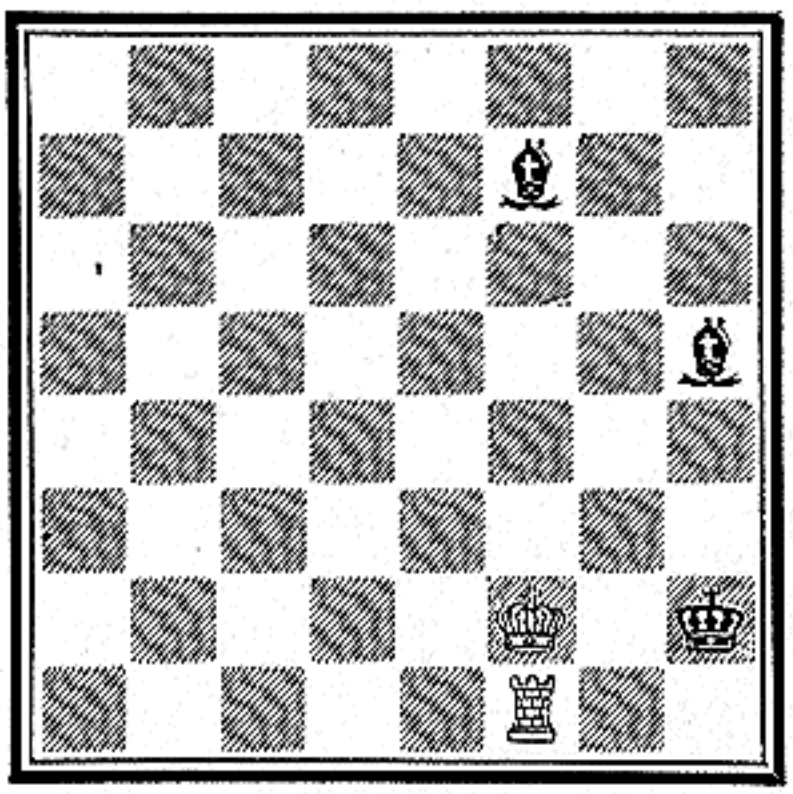
The next King formation to be treated is Opposition 2, which is by far the most advantageous for White. Here, the Black King cannot escape the danger of the opposition by going to the corner square, because the threat of mate still continues. Interposing the Bishop on a check by the Rook will not help, because *stalemate can never occur in the Positive Corner.*

PROPOSITION III

When the Kings are in Opposition 2 the Rook will always win (with one exception as shown in Diagram E).

DIAGRAM E

Black



White

This diagram is intended to illustrate that if Black's Bishop is on *either* his KB2 or KR4, he can draw.

White attempts to win:

(1) When the Bishop is at KR4:

1 R-KKt1 (best) K-R6

As long as the Bishop controls his KB6 square it will be impossible for White to force Opposition 3, therefore the game is drawn.

(2) When the Bishop is at KB2 the procedure is the same: he plays to control his KB6 square.

Now to prove the rule. Let us examine Diagram E placing the Black Bishop at his KB4 square.

According to the rule, *White must win*:

1 R-KKt1 K-R6

Not 1 . . . B-K5 (an attempt to control his KB6); 2 R-Kt4! wins.

2 K-B3 . . . .

White threatens mate.

2 . . . . K-R7

If instead 2 . . . K-R5; 3 K-B4! forces Black to remain in Opposition 4 (due to the attack on the Bishop) and White wins.

3 R-Kt3! . . . .

The key move in the study of Opposition 2. If White can succeed in getting his Rook to KKt3 confining the Black King to the squares R7 and R8, he must win.

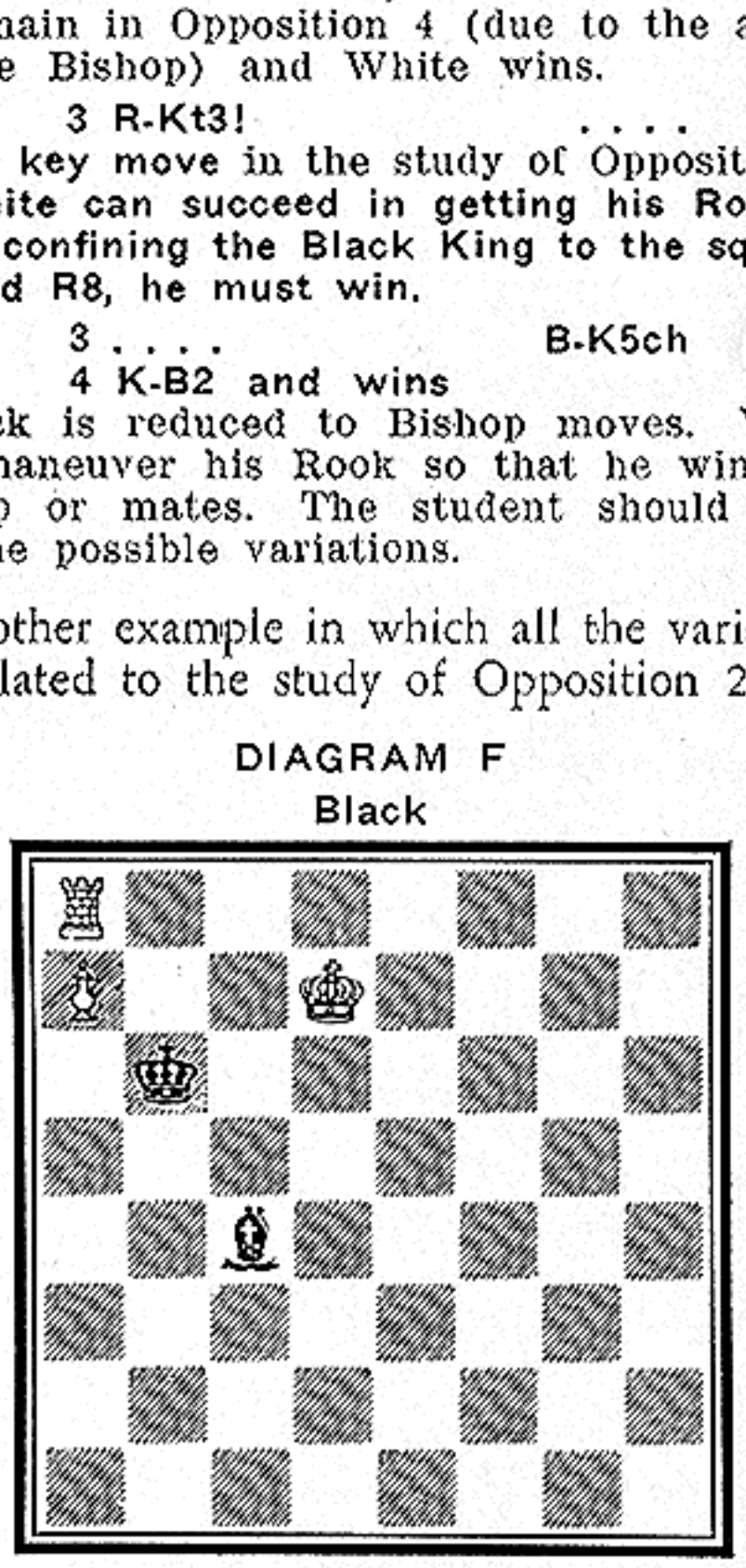
3 . . . . B-K5ch
4 K-B2 and wins

Black is reduced to Bishop moves. White will maneuver his Rook so that he wins the Bishop or mates. The student should work out the possible variations.

Another example in which all the variations are related to the study of Opposition 2.

DIAGRAM F

Black



White

Black to Play and Draw

White has just played 1 P-R7. This is an error and now Black can draw. How?

1 . . . . B-Kt4ch!

This is the only drawing move. The following false tries are possible:

(a) 1 . . . K-Kt2?; 2 R-QKt8ch! (not 2 R-QB8, B-Kt4ch; 3 K-Q6, KxP; 4 K-B7, B-R5!! and draws — see exceptions — Diagram E), KxP; 3 K-B7, K-R3; 4 K-B6 and wins as demonstrated previously.

(b) 1 . . . B-Q4?; 2 R-Q8!, KxP (if 2 . . . B-B3ch; 3 K-Q6); 3 K-B7 and since the Bishop is attacked Black cannot move out of Opposition 2 and therefore is lost.

(c) 1 . . . B-Q6, or K7, or R7; 2 K-Q6! (to avoid checks by the bishop), K-Kt2 (best); 3 R-Q8 (or to a square attacking the B if possible), KxP; 4 K-B7 and wins.

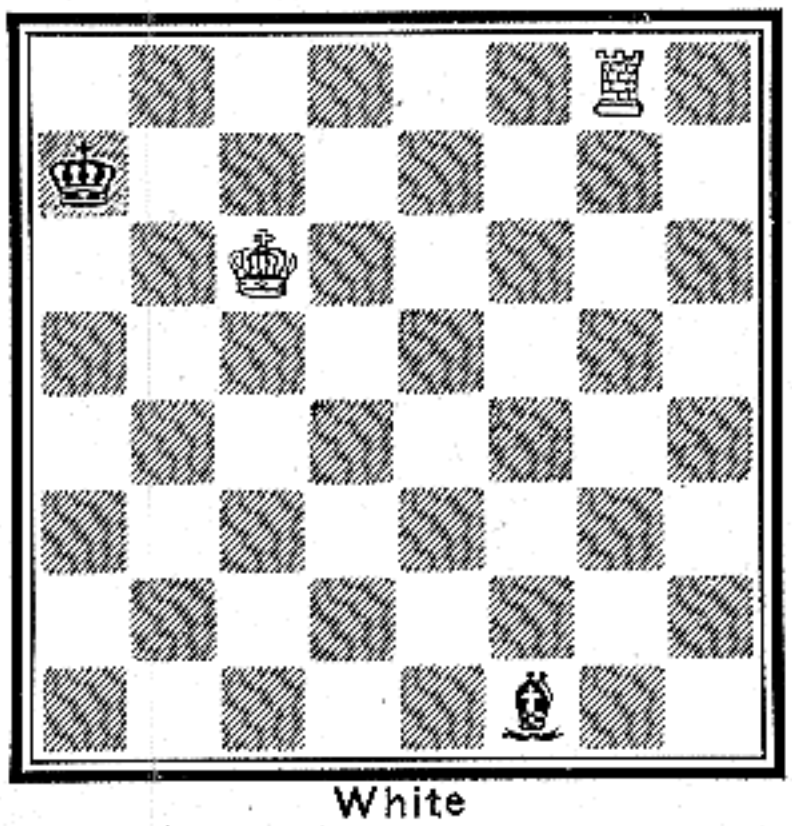
2 K any B-R5!!

And draws. After Black captures the P he cannot be forced to remain in Opposition 2 and White cannot gain Opposition 3 because the Bishop controls the vital square QB3. The best try for White is 2 K-B8, B-R5; 3 R-QKt8

ch, KxP; 4 R-Kt4, B-K1! (the only drawing move); 5 R-K4, B-B3 and draws.

PROBLEM NO. 3

Black



White

White to Play and Win

Cross Country

A. C. F. NEWS

The American Chess Federation reports the following membership increases during the month of February:

LIFE MEMBERSHIPS

John M. Malone, Pittsburgh, Pa.
George Sturgis, Boston, Mass.

CLUB AFFILIATIONS

Kansas City C. C., Kansas City, Mo.
North Boroughs C. C. Pittsburgh, Pa.
Westinghouse C. C., Wilkinsburg, Pa.
Great Northern C. C., New York, N. Y.

INDIVIDUAL MEMBERSHIPS

Approximately sixty new individual members were added to its roster.

Players and clubs desiring to take advantage of the benefits and privileges offered by the Federation should write to *The American Chess Federation, Ernest Olfe, Secretary,* 1111 *North Tenth Street, Milwaukee, Wisconsin.*

MASSACHUSETTS NOTES

The high light of the Massachusetts State Association tourney, which began February 22 at the Boston City Club, was the final play in the schoolboy section. The winner was William Gennert of New Bedford High School. He is 15 years old and the son of Dr. Gennert of New Bedford, a well-known patron of the game. Second place went to Thomas Burke of Cambridge High, representing Greater Boston. Philip Cole of Lawrence High was third, and David Hoffman of Worcester High, fourth. This interscholastic tournament originally included more than 800 students, nearly double the number entered a year ago, and indicates a highly gratifying increase in chess interest.

The State Association, at its annual meeting elected George Demars of Lawrence, as Secretary, to fill a vacancy, and re-elected the other officers under the leadership of George Sturgis, as President.

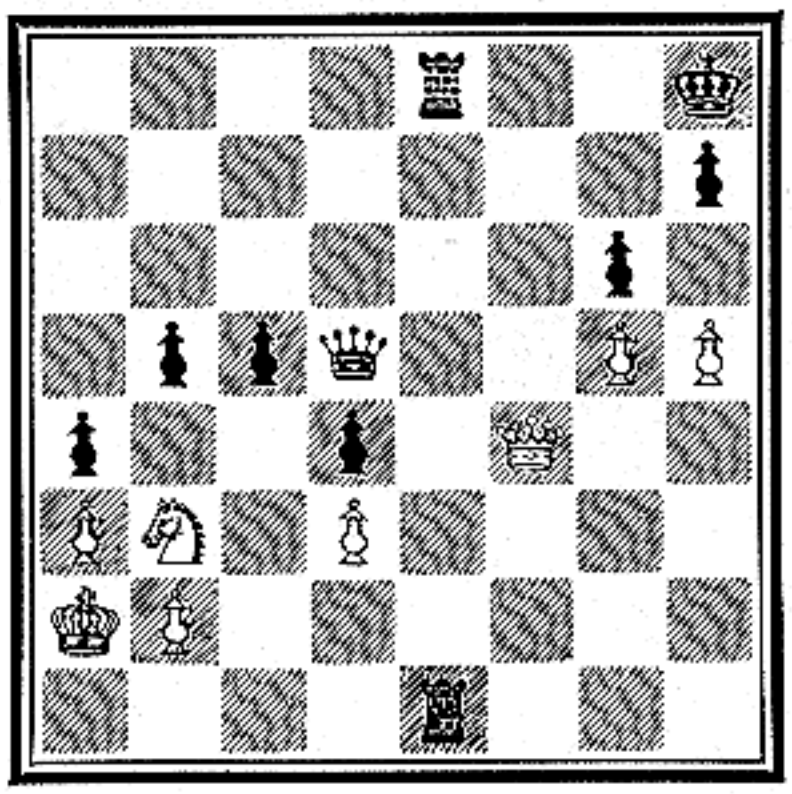
Would You Have Seen It?

By IRVING CHERNEV

NO. 1.

St. Petersburg, 1902

H. Atkin



M. Bartolisch

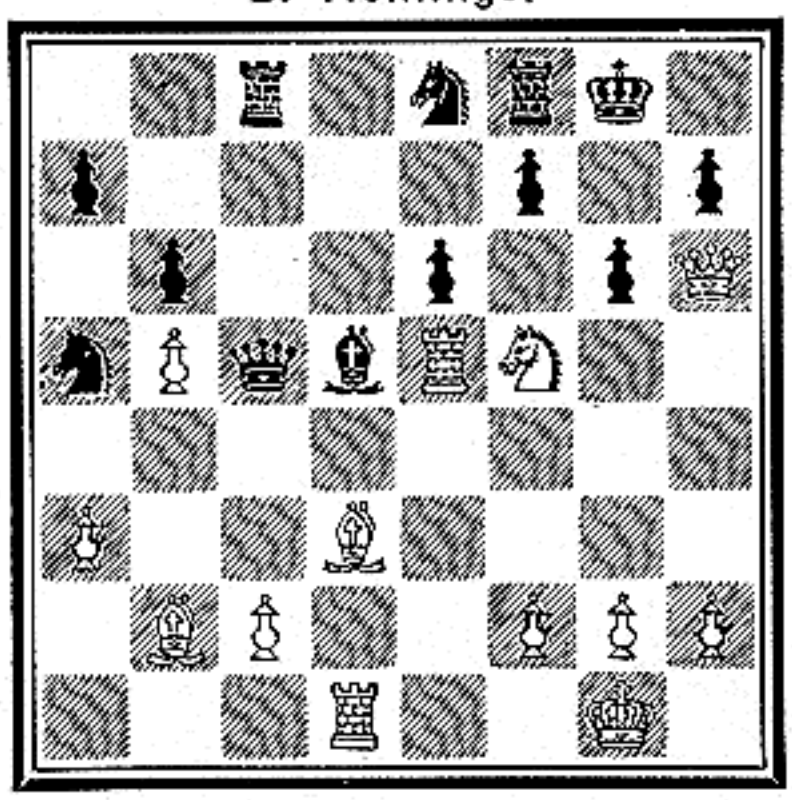
White to Play and Draw

With the ingenuity born of desperation, White found a forced draw. The finish was pretty enough to have consoled Black for having had a sure win snatched away.

NO. 2.

Match Game—1929

B. Honlinger



R. Spielman

White to make his 25th move.

This position is taken from one of the most beautiful games Spielman (or any other master) ever played! Can you discover the "coup-de-grace"?

SOLUTIONS ON PAGE 76

Georges Koltanowski gave a blindfold exhibition at the *Boston City Club* on February 3. He played twelve boards. On eleven boards, teams of two consulted against him, and on the twelfth, he was opposed by *Godfrey L. Cabot,* who drew his game. *His final score was five wins, six draws and one loss.* The winning team was composed of *R. Chauvenet of Boston College and R. Dawson of Harvard.* The rapidity with which Koltanowski made his moves made a deep impression on his audience.

27	RxPch	K-Q3	32	RxR	R-KB1
28	Kt-B3	P-KKt4	33	RxPch	Kt-B3
29	Kt-Q4	R-K1	34	Kt-B3	K-B4
30	R-R7	R-R1	35	Kt-Q2	P-Kt5
31	R(B)-B7	RxR			

Fifteen seconds with five moves to go.

36	R-Kt6	Kt-Q2	39	R-KB5	R-Q1
37	RxKKtP	Kt-K4	40	Kt-B3	Kt-Q6
38	R-Kt5	K-Q3			

Under the wire in time to resign.

41	R-Q5ch	K-K2	44	Kt-Q2	P-R4
42	RxR	KxR	45	K-B1	Resigns
43	P-Kt3	K-K2			

A sharp thrust at Black's 23rd is met by a sharp parry at White's 28th.

A. V. R. O. Tournament

Thirteenth Round

Holland—November 25, 1938

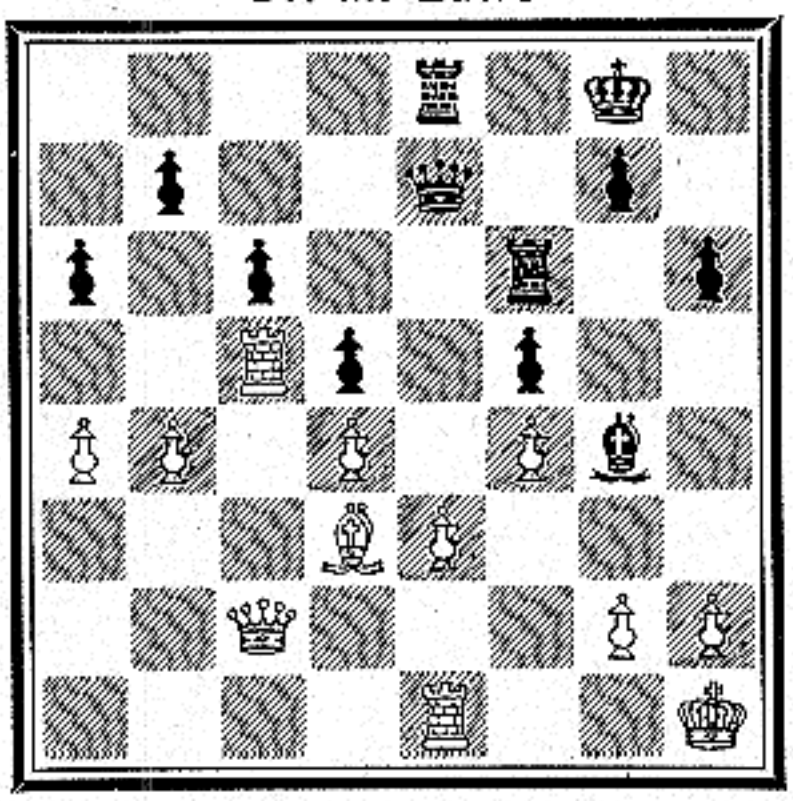
QUEEN'S GAMBIT DECLINED

S. Reshevsky		Dr. M. Euwe	
White		Black	
1	P-Q4	Kt-KB3	
2	P-QB4	P-K3	
3	Kt-QB3	P-Q4	
4	B-KKt5	B-K2	
5	P-K3	O-O	
6	R-B1	P-KR3	
7	B-R4	Kt-K5	
8	BxB	QxB	
9	PxP	KtxKt	
10	RxKt	PxP	
11	B-Q3	P-QB3	
12	Kt-K2	Kt-Q2	
13	O-O	Kt-B3	
14	Kt-B4	B-Kt5	
15	Q-B2	Kt-R4	
16	KtxKt	BxKt	
17	R-B5	B-Kt5	
18	KR-Kt1	QR-K1	
19	P-Kt4	Q-Kt4	
20	K-R1	P-QR3	
21	P-QR4	P-B4	
22	P-B4	. . . .	

Black's K side assault is of moment, and . . . P-B5, giving scope to the second Rook, must be prevented.

22	. . . .	Q-K2
23	R-K1	R-B3!

Dr. M. Euwe



S. Reshevsky

24	P-KR3	R-K3	27	QxQ	RxQ
25	Q-KB2	RxP	28	BxQRP!	. . . .
26	RxR	QxR			

The fly in the ointment.

28	. . . .	PxB	31	RxBP	RxP
29	PxB	PxP	32	RxQRP	RxKtP
30	K-R2	R-Q6	33	K-Kt3	Draw

ROOK VS. BISHOP

By JOSE MAESTRE

(Fourth Installment)

SOLUTION TO PROBLEM NO. 3

1	R-Kt3	. . . .

Best. It restricts the Bishop's movements and prevents . . . K-R3.

1	. . . .	K-Kt1

If instead 1 . . . B-K7; 2 R-QKt3! followed by 3 R-QKt6 and 4 K-B7, etc. c. f. March issue, page 69. And if 1 . . . B-QB5; 2 R-QR3ch, K-Kt1; 2 K-Kt6 and wins. The K cannot move to B1 because of R-QB3 winning the Bishop. And wherever the B moves, the R can attack it and simultaneously threaten mate.

2	R-Kt7!	. . . .

Confining the Black King to the last rank.

2	. . . .	B any
3	R-QB7 and wins	

White cannot be prevented from playing 4 K-Kt6 after which Black is reduced to Bishop moves.

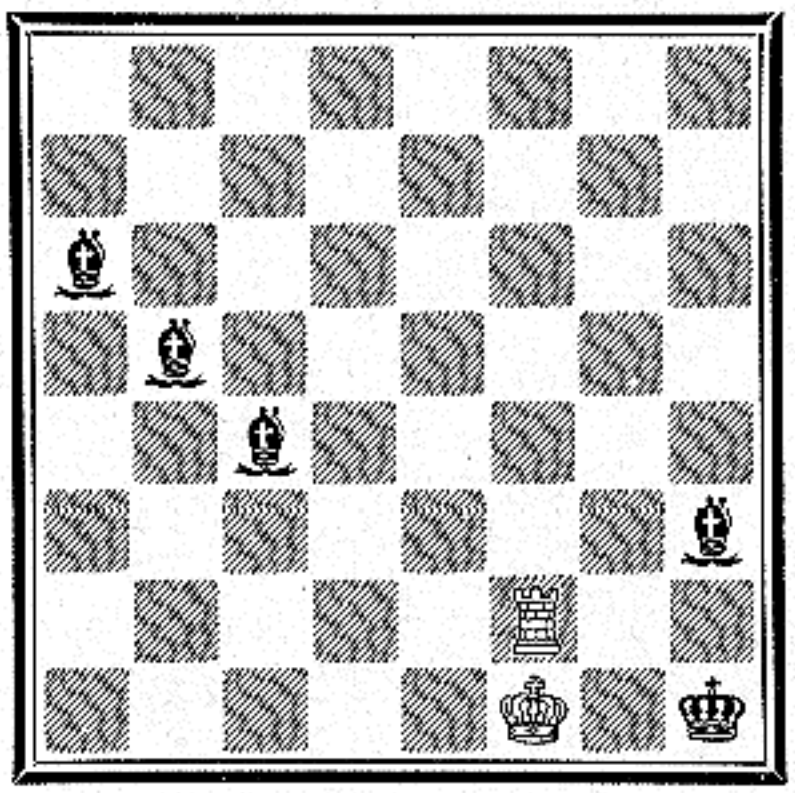
Very little need be said about Opposition 1. It is almost 100% fatal for Black. If the Bishop checks the White King it goes to B2 and the situation is similar to Opposition 2. Or if the Bishop attacks the Rook (the possibility of the Rook being pinned to its King does not enter into our calculations), it will always have time to threaten mate or play to its second or third rank and confine the Black King to Opposition 2, which wins. *The only possible exception occurs as a result of the awkward placement of the White Rook.*

PROPOSITION IV

When the Kings are in Opposition 1 the Rook will always win (with one exception as shown in Diagram G).

DIAGRAM G

Black



White

This diagram is intended to illustrate that *if White's Rook is on its KB2,* and *if the*

White King is in check by a Black Bishop posted on *either* its QR3, QKt4, QB5, or KR6, Black can draw.

White attempts to win:

(1) When the Bishop is at KR6:

1 K-K1 K-Kt8 (best)

Not . . . B-Kt7; 2 R-B8, K-Kt8 (. . . K-R7; 3 K-B2!); 3 R-KKt8!, K-R7; 4 K-B2, etc. Also not 1 . . . B-Kt5; 2 R-B4!, B any; 3 K-B2, etc.

2 R-B3 (best) K-Kt7

Drawn

(2) When the Bishop is at QB5:

1 K-K1 K-Kt8

2 R-B4 B-Q4

Black plays to control the vital square KB6.

3 R-KKt4ch K-R7

4 K-B2 K-R6

The position is drawn because White cannot force Opposition 3. The same is true of the other Bishop situations.

Now to prove the rule. Let us examine Diagram G, placing the Black Bishop on his Q6 square. White is still in check, but wins.

1 K-K1 K-Kt8 (best)

2 R-B3! B-K5

3 R-KKt3ch B-Kt7

If . . . K-R7; 4 K-B2 and wins.

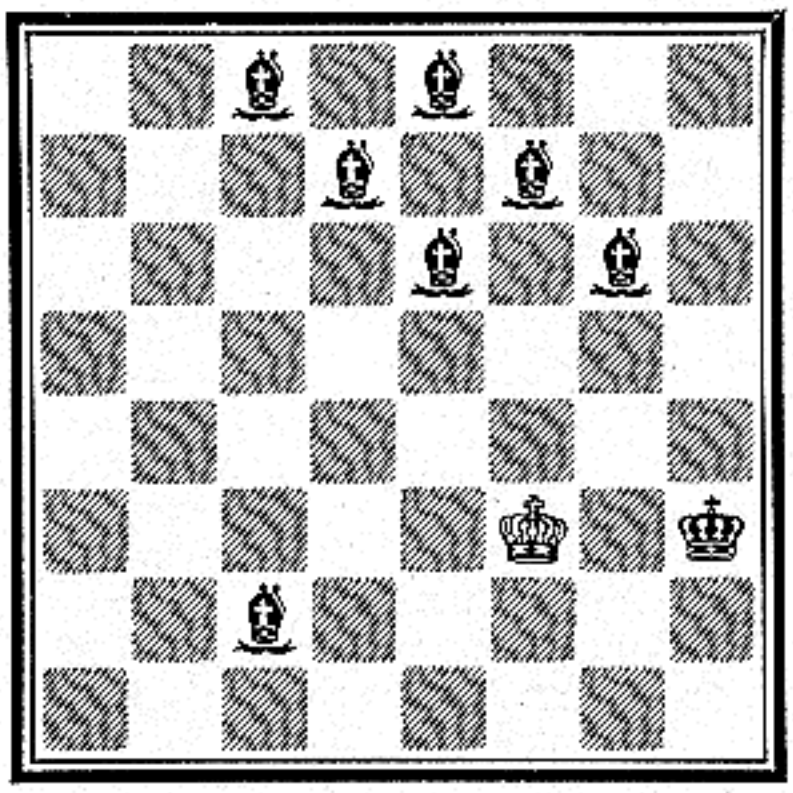
4 R-Kt8 K-R7

5 K-B2 and wins

The next King formation to be discussed is Opposition 3. The situation now is more difficult for White, *due to the fact that the White King can be checked out of the opposition by the Bishop*, should it be attacked by the Rook or should mate be threatened. There can be no set rule here because the procedure used varies according to each Bishop location. For this reason, in the studies that follow, the Rook will always move first, *but this first move will never be a capture of the Bishop or a checkmate.*

DIAGRAM H

Black



White

This diagram is intended to illustrate that if the Black Bishop is on *either* his QB1, QB7, Q2, K1, K3, KB2, or KKt3, Black can draw because *the Rook will find no method of forcing the position.* Note that no Rook is shown on the diagram. The R can be placed anywhere *provided it does not threaten to capture the B or mate on the move.*

White attempts to win:

(1) When the Bishop is at his Q2:

Assume that the R is on the 4th rank. White will endeavor to prevent Black from checking the White King out of Opposition 3.

1 R-QB4 B-K3

2 R-Q4 B-B1

Drawn

(2) When the Bishop is at his QB7:

Assume again that the R is on the 4th rank. White tries to win.

1 R-Q4 B-Kt3!

See Diagram H.

2 R-Q5 . . . .

If the White King moves, 2 . . . B-R4 would draw.

2 . . . . B-K1

3 R-QB5 B-B2

4 R-K5 B-Kt3

5 R-KKt5 B-B2

6 K-B4! . . . .

White lays a little trap for Black.

6 . . . . K-R7!

The only move! White threatened 7 R-Kt3ch forcing Black either into Opposition 4 or to the square R7, after which White would continue with 8 K-B3 followed by 9 K-B2, etc.

7 K-B3 . . . .

If instead 7 R-K5, K-Kt7 draws. Or if 7 R-Kt7 or Kt3, B-Q4 draws.

7 . . . . K-R6!

Drawn

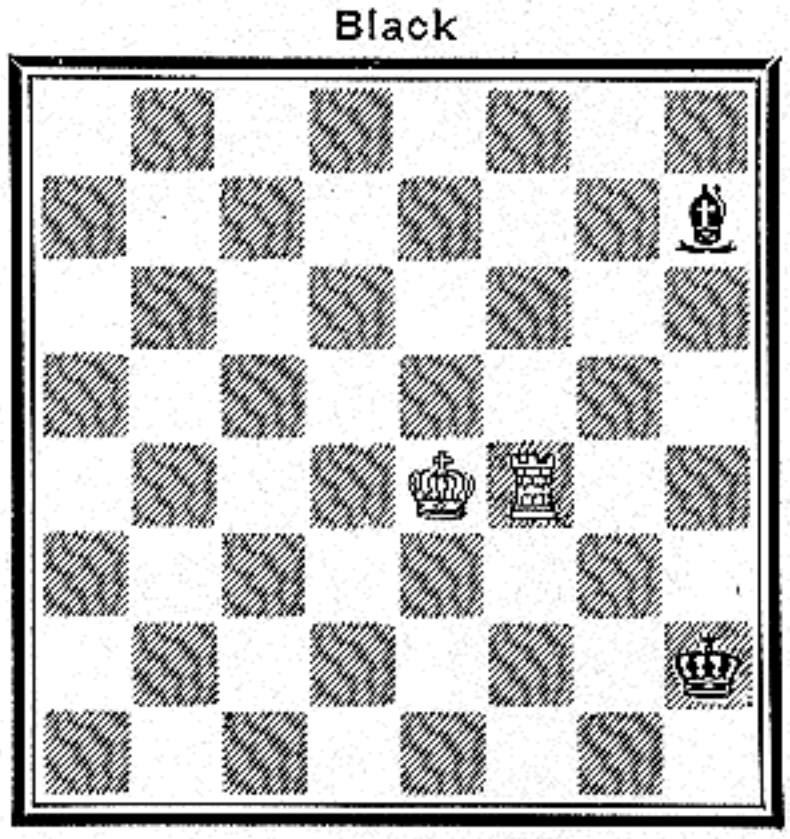
(3) The same procedure is followed with the other Bishop situations shown in Diagram H.

The foregoing does not mean, however, that if the Bishop is on any other square that White *can force* a win. White's chances are better, but with the Kings in Opposition 3 it is a difficult matter for the Rook to triumph.

Another illustrative example is shown in Diagram I.

DIAGRAM I

Black



White

The White King is in check and moves to confine Black to the corner.

1 K-B3 B-B7!

The only move. It attempts to control the square KB6. If . . . B-Kt1 or Kt3; 2 R-R4ch followed by 3 R-Kt4ch wins the Bishop. If . . . B-Kt8; 2 R-R4ch, K-Kt8; 3 K-Kt6 wins as Black cannot prevent 4 R-KB4 followed by 5 R-KB2, etc. On 1 . . . B-Q6 follows 2 K-B2, etc. And finally if 1 . . . K-R6; 2 R-B6 wins.

2 R-Q4 . . . .

This is White's best, preventing . . . B-Q8 ch. If instead 2 K-B2, K-R6; 3 R-Q4, B-Kt3 and draws.

2 . . . . K-R6!!

The Black King voluntarily steps into the opposition, but it is his only move. (See Diagram H).

If instead 2 . . . K-Kt8; 3 R-Q2, B moves; 3 R-KB2 wins. Or if 2 . . . B-Kt6; 3 K-B2, etc. Or 2 . . . B-Kt8; 3 R-Q2ch, K-R6; 4 R-Q1, etc. And finally if 2 . . . B-B4; 3 R-R4ch, K-Kt8; 4 K-Kt3, etc.

3 R-Q6 . . . .

To prevent . . : B-Kt3.

3 . . . . K-R5 (forced)
4 R-Q5 B-Kt6!

Again forced. Bad would be 4 . . . B-Kt8; 5 R-QR5, B-B7; 6 K-B4, K-R6; 7 R-R3ch, etc. Or 4 . . . B-Kt3; 5 K-B4, K-R6; 6 R-KKt5, B moves; 7 R-Kt3ch, etc.

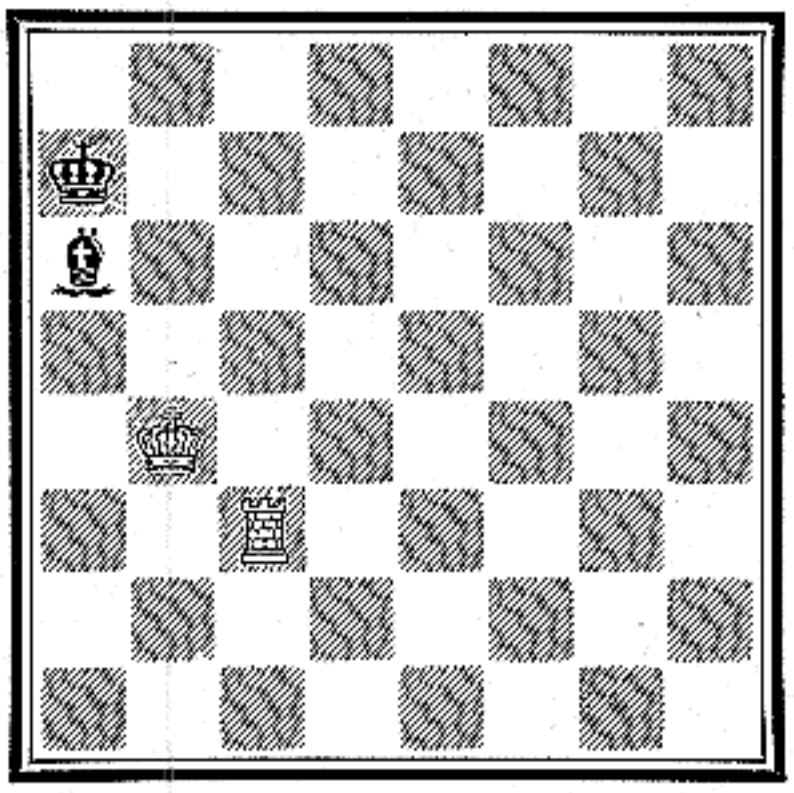
5 R-Q3 . . . .

White cannot abandon the Q file due to Black's threat of . . . B-Q8ch.

5 . . . . B-B2
Drawn

PROBLEM NO. 4

Black



White

White to Play and Win

HOLLAND

The annual International Match between Holland and England will take place in Amsterdam on Whit Sunday and Whit Monday, May 28th and 29th.

A match between Landau and Szabo resulted in a draw, each winning two and drawing six.

Cross Country

NORTHERN CALIFORNIA CHESS LEAGUE

The Northern California Chess League has concluded its season, the most successful since its inception in 1933. The final and deciding match, played March 25th between the two leaders, resulted as follows:

Mechanics Institute		Castle Chess Club
A. J. Fink	½	Charles Howland ½
E. J. Clarke	1	D. Vedensky 0
Carl Bergman	1	William Barlow 0
Wallace H. Smith	½	W. G. McClain ½
V. Pafnutieff	0	Carol Capps 1
Charles Bagby	1	Carl Ekoos 0
L. L. Boyette	½	E. Robinson ½
	4½	2½

The final standing of the teams:

Mechanics Institute	6—0
Castle Chess Club	5—1
Russian Chess Club	4—2
Oakland	3—3
Univ. of California	1—5
Alameda Chess Club	1—5
San Francisco Chess Club	1—5

NEW YORK NEWS

The championship tournament of the West Side Y. M. C. A. (Manhattan), resulted in a victory for M. Neckerman, who outdistanced his nearest rival by ½ point.

The leading scores:

M. Neckerman	8½—2½
S. S. Coggan	8 —3
L. Tolins	7 —4
S. Almgren	6½—4½
O. Freedman	6½—4½

The activities at present consist of a double round tournament in which six players are taking part, and an open tournament with nine entries.

MASSACHUSETTS NOTES

The secretary of the Wieymouth C. C. advises that the club has recently occupied new quarters at the David Bates Clapp Memorial Bldg., 199 Middle Street, East Weymouth, Mass. The new clubroom is well-lighted and heated, and spacious enough to accommodate visiting teams.

WISCONSIN NOTES

William Banerdt, Jack Fashingbauer, Dr. O. M. Wehrley, Steve Kreznar, and Ewrin Teplinsky were the winners of their respective sections, in the qualifying rounds of the Milwaukee Municipal Chess Association. Twenty-four players participated in this event. A round robin playoff to determine the Milwaukee representatives resulted in a five-way tie, each player winning and losing two games. A further playoff ended with Krezner and Teplinsky in first and second positions.

IOWA STATE CHESS ASSOCIATION

The Iowa State Chess Tournament will take place during April 24th and 25th at Cherokee, Iowa, under the management of Walter James.

Harry Jensen has been chosen as president of the state association to fill the vacancy left by Chris Bang's removal from the state.

Kemeri Masters Tournament
Latvia—March, 1939
SICILIAN DEFENSE

	L. Szabo White		V. Mikenas Black	
1	P-K4	P-QB4	20 K-B1	R-Kt3
2	Kt-KB3	P-K3	21 BxR	PxB
3	P-Q4	PxP	22 R-Kt1	K-B2
4	KtxP	Kt-KB3	23 R-R4	Kt-Q4
5	Kt-QB3	B-Kt5	24 QR-KKt4	P-KKt4
6	P-K5	Kt-K5	25 BxP	PxB
7	Q-Kt4	KtxKt	26 RxP	Kt-K2
8	QxKtP	R-B1	27 R-Kt7ch	K-B1
9	P-QR3	Kt-Kt4ch	28 R-R7	P-Kt3
10	PxB	KtxKt	29 K-K1	P-R4
11	B-KKt5	Q-Kt3	30 P-R4	P-R5
12	B-R6	QxPch	31 P-R5	P-R6
13	P-B3	Kt-B4	32 P-R6!	Kt-B4
14	PxQ	KtxQ	33 R-R8ch	K-B2
15	BxKt	R-KKt1	34 P-R7	PxP
16	B-B6	Kt-B3	35 R-B8ch	K-K2
17	B-Q3	P-KR3	36 K-Q2	R-R7
18	P-KR3!	KtxKtP	37 K-B2	B-Kt2
19	B-R7	RxP	38 P-R8(Q)	Resigns

CHESS ETIQUETTE

A scarcity of employment for gunmen is indicated by a recent holdup of one of the chess clubs—of all places! The players becoming confused over the unfamiliar scene, and not being acquainted with the rules for proper decorum under the circumstances, shouted and jumped through the windows.

Incidentally, a radio broadcast announced that for once in their lives, the chessplayers made a hasty move.

P. S. The gunmen got nothing.

CUBAN NOTES

Competing against twelve of the foremost players of Cuba, Miguel B. Aleman, with a score of 8 wins, and 3 draws, annexed the Cuban National Championship title, according to a report of the *Federacion Cubana de Ajedrez.* Francisco Planas, with 9 points, was second and Alberto Lopez third, with 7½.

Under the direction of Major Jaime Marine, the National Athletics and Sports Dept. is conducting an elimination tournament, to determine the members of the team to represent Cuba at the Argentine Chess Olympics. Sixteen entries already have indicated a desire to play.

At the general elections of the Federation, Dr. Angel de Albear was made president, Dr. Amador Guerra, Vice President, Sr. Jose Victor Regueiro, General Secretary, Sr. Maximo Castro, Assistant General Secretary, Sr. Herminio Montero, Treasurer, and Sr. Darwin Cabrera, Assistant Treasurer. The destiny of Cuban Chess is in the hands of these gentlemen who are endeavoring to bring about a revival in the Royal pastime similar to the good old days, when Havana was known as the "Eldorado" of chess.

NEW CORRESPONDENCE CLEARING HOUSE

Economy is the keynote of the newly formed International Correspondence Chess Clearinghouse of 1901 Browning Blvd., Los Angeles, Calif. For 35c annually, an entrant receives names and addresses of prospective opponents, a registered rating of his ability, an annual multigraphed directory of correspondence players, and helpful suggestions.

ROOK VS. BISHOP

By JOSE MAESTRE
(Fourth Installment)

SOLUTION TO PROBLEM NO. 4

1 K-R5 . . . .

The threat is R-B7.

1 . . . . K-Kt2
2 R-QKt3ch K-R2
3 R-KB3! B-K7

Best. If 3 . . . B-B5; 4 R-B3, B any; 5 R-B7ch etc.

4 R-B7ch K-Kt1
5 K-Kt6 . . . .

Mate is threatened.

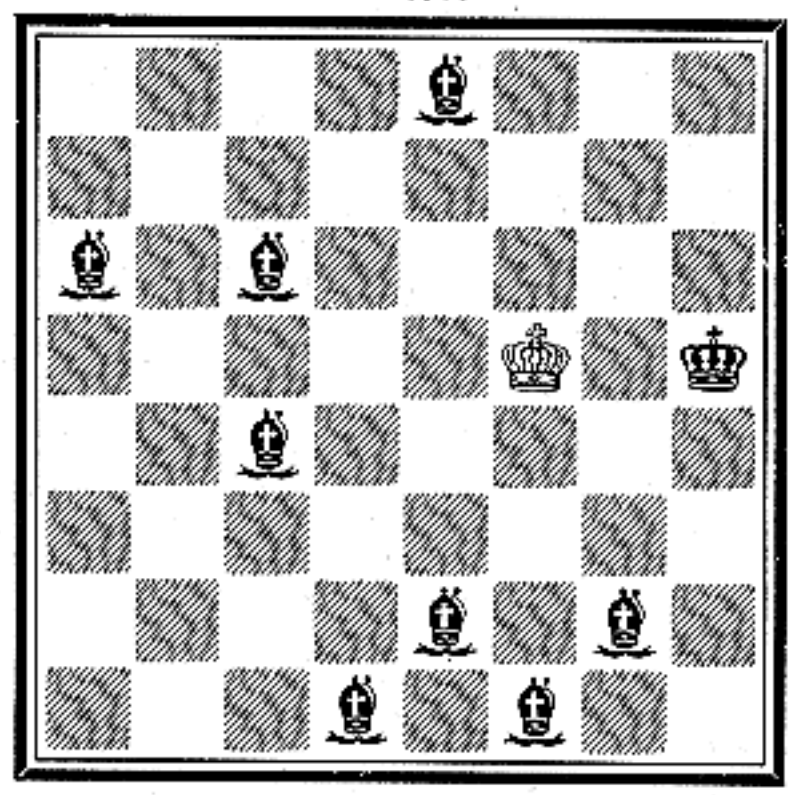
5 . . . . K-B1
6 K-B6 K-Q1

If 6 . . . K-Kt1; 7 R-QB7, etc.

7 K-Q6 K-B1
8 R-QB7ch K-Kt1
9 K-B6 any
10 K-Kt6, etc. and wins

The next King position to be discussed is Opposition 5. It is similar to the one presented last month.

DIAGRAM J
Black



White

This diagram is intended to illustrate that if the Black Bishop is on *either* his K1, QR3, QB3, QB5, Q8, K7, KB8 or KKt7 Black can draw because the Rook will find no method of *forcing a win.* Note that no Rook is shown on the diagram. The R can be placed anywhere *provided it does not threaten to capture the B or mate on the move.*

For example, White attempts to win with the B at QR3.

1 R-QB3 B-B8

Not 1 . . . K-R5?; 2 K-B4, K-R4; 3 R-B5ch! etc.

2 R-KB3 B-Kt7
3 R-KKt3 B-B8
Drawn

More examples are not necessary.

We have now arrived at the King positions on the N corner to which opposition 7 and 8 belong, together with others when the Black King is not in lateral opposition. These are mostly all in Black's favor, and with but a few exceptions the Bishop manages to draw.

Besides opposition 7 and 8 there are three other King positions that should be analyzed.

(a) When the White King is at KB6 and Black at his KR2 (or KKt1).

(b) When the White King is at KB6 and Black diagonally opposed at KR1.

(c) When the White King is at KB7 (or KKt6) and Black at KR1.

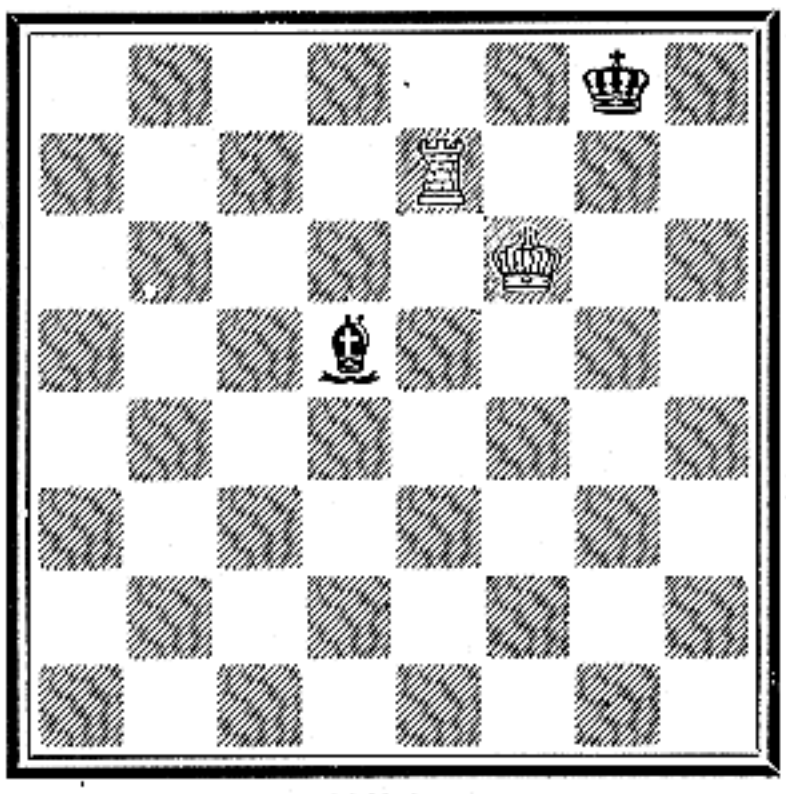
We have no space to treat each one in great detail, but as they are akin one to the other, we will present enough examples to give a clear idea of the process involved in all of them.

DIAGRAM K

N

Black

Corner



White

Observe that the Bishop is already posted on one of the long diagonals coming out of the N corner.

This situation and its subsequent play is well known and has appeared in numerous chess treatises. The play is for the Black King to remain in that corner and cover any checks with the Bishop, whereby nothing but Stalemate may result.

Care must be taken, however, not to fall into any traps:

1	R-KKt7ch	K-R1
2	R-Q7	B-B5

Or . . . B-Kt1, R7, etc.

3	K-Kt6	. . . .

A trap!

3	. . . .	B-R7

If 3 . . . B-K3?; 4 R-R7ch, K-Kt1; 5 R-K7 wins.

4	R-Q8ch	B-Kt1
5	K-B6	K-R2
6	R-Q7ch	K-R1

Drawn

Not 6 . . . K-R3? (Op. 6); because of 7 R-Q2, K-R4; 8 R-R2ch, etc.

From the diagrammed position, the drawing situation arises after 1 R-Kt7ch, K-R1, unless of course the Bishop is subject to immediate capture. *If the Bishop be placed on any other White square on the board, Black gets a draw.* For example, if the Bishop were on KB6, the play would proceed 2 K-B7, B-Q4 ch; 3 K-B8, B-B5; 4 R-Kt4 or 4 R-Kt3, B-Q6 or K-R2, respectively, drawn. The Bishop cannot be prevented from getting on one of the two *Central diagonals.*

Let us examine the diagrammed position with Black's Bishop at KR6.

The play proceeds:

1	R-Kt7ch	K-R1
2	R-Kt1	. . . .

Best. If K-B7 or Kt6, the B checks and draws.

2	. . . .	B-Q2
3	K-B7	B-B3!

Not 3 . . . B-B4; 4 R-Kt8ch followed by 5 R-Kt5!

4	R-Kt8ch	K-R2
5	R-Kt5	. . . .

Preventing the Bishop check, and the escape of the Black King.

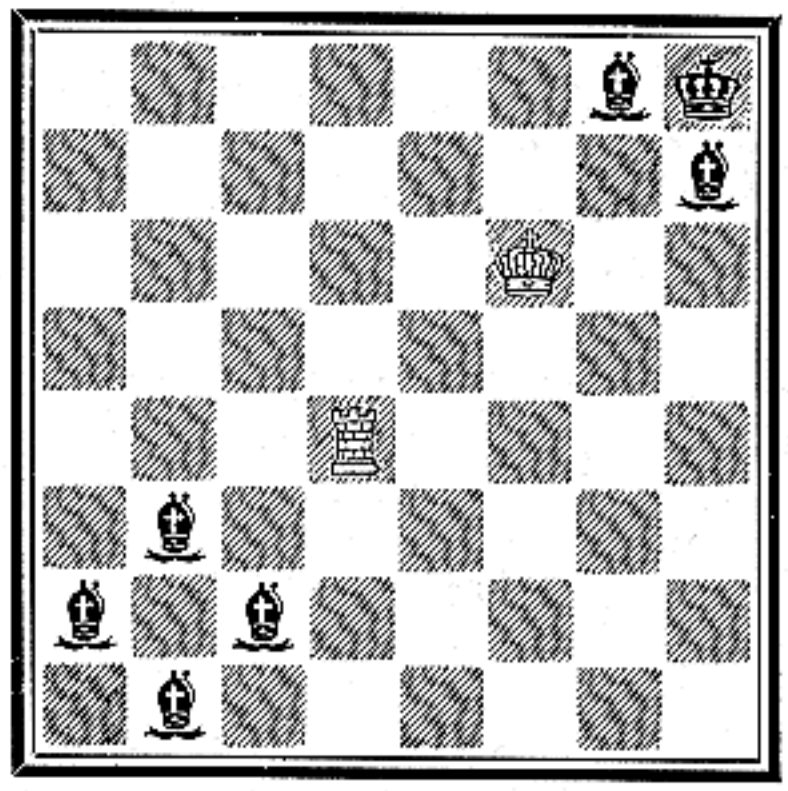
5	. . . .	B-B6

Drawn

Let us examine the position referred to earlier as (b), with the Rook at Q4. Black may now draw only if his Bishop is situated in one of the squares indicated on the diagram.

DIAGRAM L

Black



White

For example let us place the Bishop on QR3 (QB3 or QKt4), and White wins with K-B7. The situation is identical if the Bishop is on KB8 (KB6 or K7). Then K-Kt6 wins.

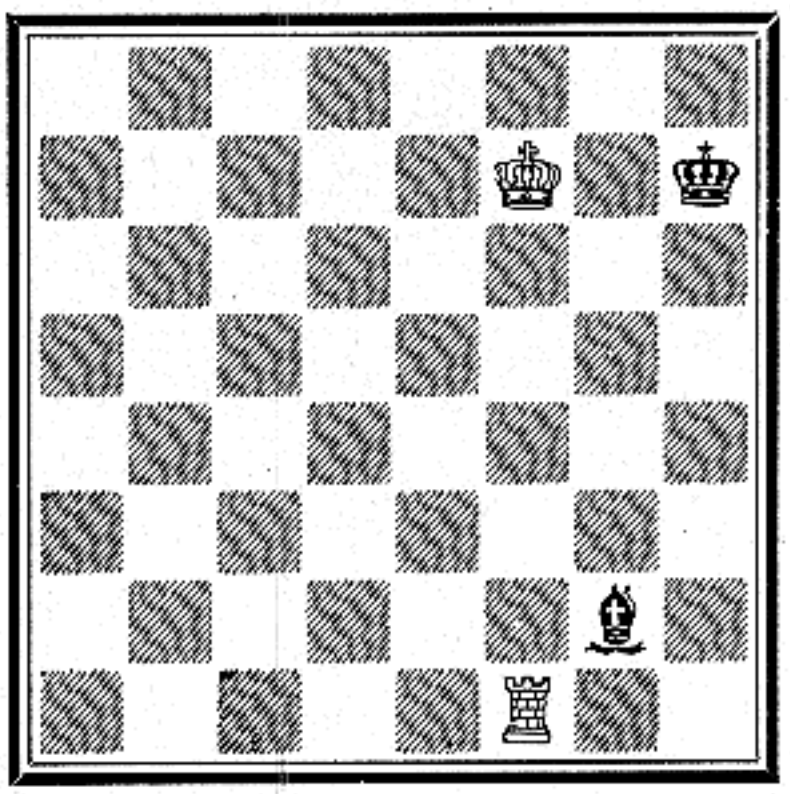
It is to be observed in the diagrammed position that the Rook and King combined, control eight squares of the two Central Diagonals.

When the Kings are in opposition 7 and 8 the same procedure is followed by both White

and Black. In these positions there are times when the Rook must remain stationary and a King move wins the game for White.

DIAGRAM M

Black



White

This is opposition 7. With the Bishop as shown, not considering immediate captures or mates, there are two squares for the Rook, which would ultimately lead to a win. One is Q2 (to which he is unable to move in the diagrammed position) and the other is KB5, which controls Black's KB6 and prevents a check, *e. g.*:

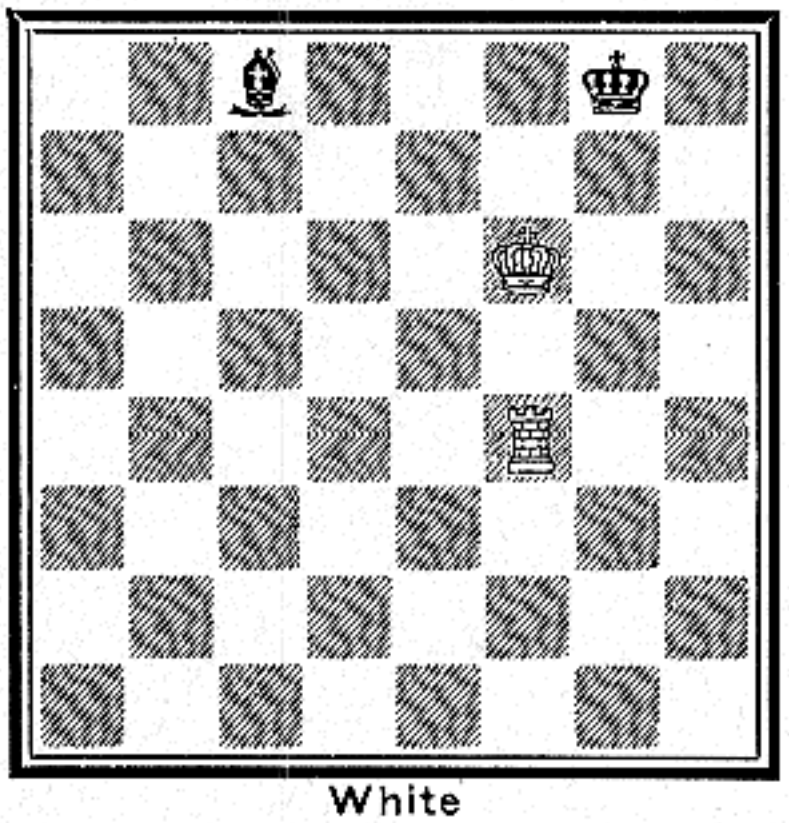
1 R-KB5	K-R3
2 K-B6	B-R6
3 R-Q5	B-Kt5
4 R-Q2! wins	

In the same diagrammed position, if the Rook were at K7 and White tried to win by: 1 R-K5, Black would draw with 1 . . . B-B6. Or if 1 K-B6 dis. ch, K-R1; 2 K-Kt6, B-Q4, etc. draws.

If in the diagrammed position the Kings were at B8 and R1 (Op. 8), White wins with Rook to the 4th rank or with R-K2, and in no other way.

PROBLEM NO. 5

Black



White

White to Play and Win

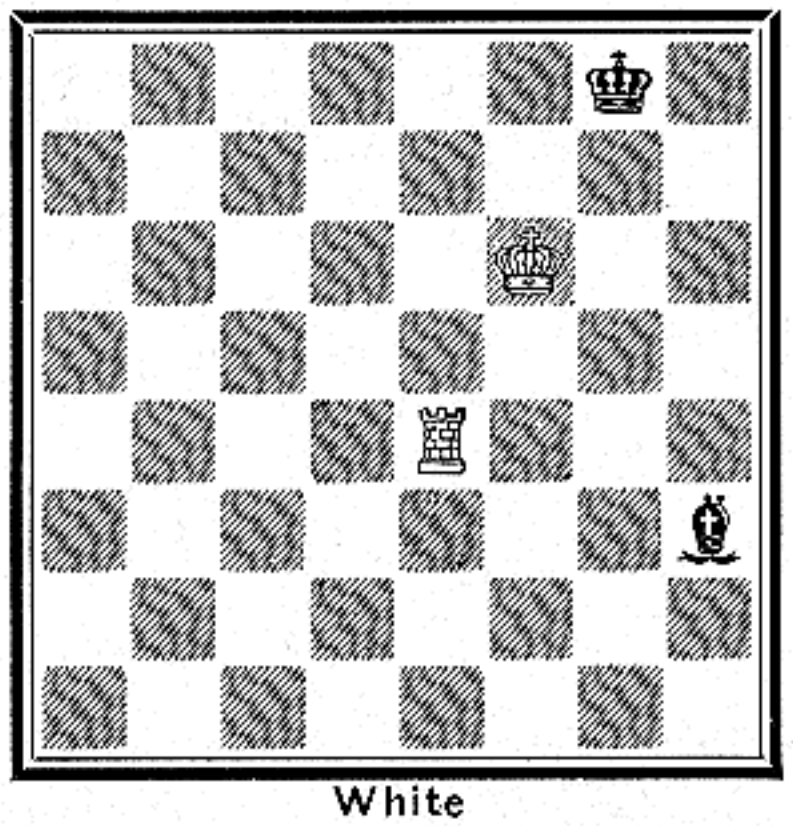
By placing the Rook at QKt8 and the Bishop at QR5 (Kings in Op. 8) a situation arises where the Rook has no adequate winning square. R-QB4 is not possible. But White wins by first playing 1 K-B7 dis. ch, K-R2; 2 R-Kt4!

One last example, with another variation.

It is to be observed in these positions (Kings in N corner) that White is able to win only because of the bad situation of the Bishop.

DIAGRAM N

Black



White

The Bishop's means of escape toward the central diagonals is via Q2 or B8. Out of the various ways in which White might win this position, the present situation of the Rook permits only two:

I. 1 R-Q4! and Black has no reply. For if 1 . . . B-B8; 2 K-Kt6 etc., Op. 7.

If 1 R-K5 (or R-K3), B-B8! draws. (Not 1 . . . B-Q2; 2 R-Kt5ch, K-R1; 3 K-B7 wins).

Or if 1 R-K1?, B-Q2! (now correct) because if 2 R-Kt1ch, K-R1; 3 K-B7, B-B3! draws. Or in this variation 2 K-Kt6, B-R5 draws.

II.

1 R-K8ch	K-R2
2 R-K7ch	K-Kt1

If 2 . . . K-R1; 3 K-Kt6 wins. These two checks are for the purpose of conserving the same position while placing the Rook on the 7th, and still hold the initiative.

3 K-Kt6	K-B1

Forced. The Rook is now attacked. If it moves along the 7th rank the Black King escapes via K1.

If 4 K-B6, K-Kt1, again, and as R-Q4 is not possible, the only way to win would be by recovering the move with 5 K-Kt6, K-B1. In the present situation White continues with:

4 R-K3	. . . .

Or better yet, R-K5!

4	B-Q2
5 K-B6	K-Kt1
6 R-KKt3ch	. . . .

Or R-KKt5ch.

6	K-R1 (forced)
7 K-B7	. . . .

And wins as was shown in solution to Problem 2.

ROOK VS. BISHOP

By JOSE MAESTRE

(Sixth Installment)

SOLUTION TO PROBLEM NO. 5

1 R-QR4! B-Kt2

If 1 . . . B-KR6; 2 R-R1 etc., or if 1 . . . K-R2?; 2 R-R7ch, etc.

2 R-KKt4ch K-R1 forced
3 R-Q4! B any
4 K-B7 or Kt6 etc., wins.

Having disposed of all the king positions in the N corner, as well as those of the kings being in lateral opposition, a discussion of five more positions that may occur in the P corner is in order.

In all cases the advantage seems to be with White, and it is the black Bishop that must exercise care and precision, its move often being critical.

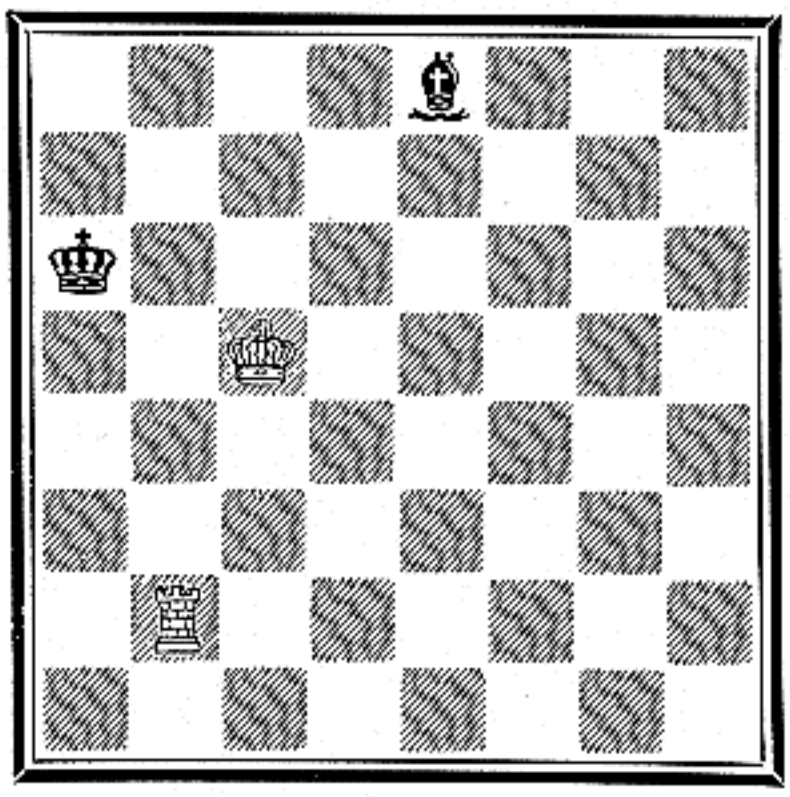
For example, place white's King at QB6 and black's at his QR1, diagonally opposed. This situation, which in the N corner generally favored Black, is here always fatal to him. No matter where the Bishop is situated, in order to win, White needs to move his King to either Kt6 or B7. He may also use the Rook, (unless it is pinned) to attack the Bishop first, or he may effectively place the Rook on the QKt file or the seventh rank.

A Bishop check gains nothing.

It is important to note that White cannot win in the P corner unless he can obtain the lateral opposition, which incidentally cannot be forced if the Bishop is in control of White's QB6. Therefore, the play is centered on the control of that particular square.

DIAGRAM O

Black



White

Obviously the above position is a draw. It is wise, however, for the inexperienced player to probe the possibilities with the Bishop at both diagonals intersecting QB3: (K1–QR5 and QR1–KR8).

1 R-Kt6ch K-R2
2 R-K6 B-R5

Or 2 . . . B-R4. If the Bishop is forced off this important diagonal, as sometimes happens, he must secure control of the other (QR5-Q8), to assure him a draw.

3 R-K7ch K-R3(or Kt1)
4 R-K4 B-B7

Better was 4 . . . B-Q8! for after White's next move, Black could continue with either B-B6 or K-Kt2 with an easy draw.

5 R-QKt4 K-R2

Necessary! Otherwise 6 R-Kt6ch, K-R2; 7 K-B6, etc., wins.

6 K-B6 K-R3

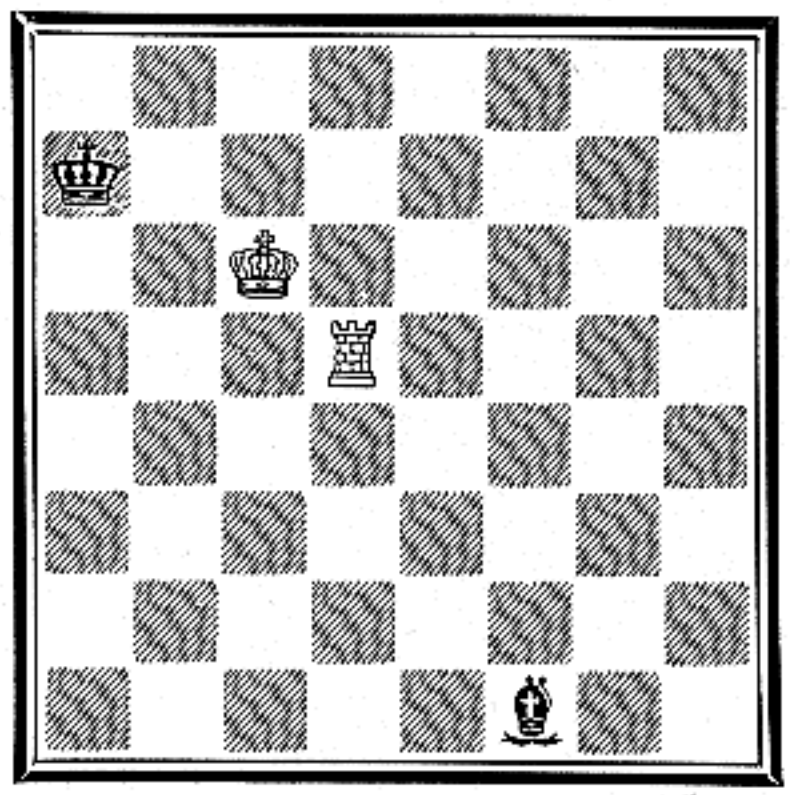
Again necessary; see Op. 3.

Drawn

Or from the diagrammed position the play may proceed: 1 R-Kt6ch, K-R2; 2 R-Kt4, B-Q2; 3 R-K4, K-Kt2; 4 R-K7, K-B2; 5 R-KKt7, K-B1; 6 K-Q6, B-R5, drawn.

DIAGRAM P

Black



White

Diagram P is the best position that White may obtain excepting the Kings be in lateral opposition. There is not a single post for the Bishop where Black may be sure of an absolute draw. For if the Rook is able to reach one of three or more important squares generally available, a win can be forced.

With the Kings and Bishop posted as in Diagram P White is able to win if the Rook is immediately able to approach 5 different squares. For example:

(1) 1 R–QKt6. This wins in all Bishop situations as Black is trapped in a mating net.
(2) 1 R–QKt2, B any; 2 R–Kt6, etc.
(3) 1 R–QR2ch, K–Kt1; 2 R–QKt2ch, K–B1 (op. 3); 3 R–KB2! etc.
(4) 1 R–KKt3, etc. (as in solution to Problem No. 3. See April *Chess Review*).
(5) 1 R–Q2!, B–B5 (if . . . B–R6 or . . . K–Kt1; 2 R–QKt2, etc., as before); 2 R–

QKt2, K–R3 (op. 3); 3 R–Kt4, etc., wins.

If we place the Bishop on KR6 instead of B8 as in the diagrammed position, White is able to win if the Rook can immediately be posted on any one of 7 different squares.

(1) 1 R–QKt6, etc.
(2) 1 R–QKt2, etc.
(3) 1 R–KKt7ch, K–R3; 2 R–Kt3, etc.
(4) 1 R–KKt6, B–B4; 2 R–B6, B any; 3 K–B7, etc.
(5) 1 R–KKt5, B–B8; 2 R–Kt6, etc.
(6) 1 R–QR2ch, K–Kt1; R–KB2, etc. Observe that after Black's first move the position reached is identical to the previous example, and again, the same as in Problem No. 3, (inverted here).
(7) 1 R–QR5ch, K–Kt1; (See note above [6]) 2 R–KKt5, B–K3 (or . . . K–R2; or . . . B–B8); 3 R–Kt7 etc., wins.

When the Bishop is at his KKt5, the Rook wins if it can be posted on either of 4 squares. Besides (1) R–QKt6; (2) 1 R–QKt3; (3) 1 R–KKt6, etc.; (variations already given). There is also (4) 1 R–QKt7ch, K–R3; 2 R–Kt6ch forcing the Black King into Op. 2 or 4 and winning.

Again, if the Bishop is at Q8, threatening two checks, the Rook can win if it can be posted on 3 squares. (1) R–QKt6 as before, and the two checks: (2) 1 R–QR5ch or (3) 1 R–QR3ch, K–Kt1; 2 K–Kt6, K–B1; 3 R–QB5ch or R–QB3ch, etc.

It is obvious that after 1 R–QR2ch Black draws as the check at B2 on the third move is not possible.

With the Bishop at K7, the Rook can win if it can be posted at either of 3 squares.

(1) R–QKt6, etc. (2) R–QKt3, etc. and (3) 1 R–K3, etc., variations given in previous examples.

With the Bishop at QB7, the Rook wins if it can be posted on 4 squares. (1) R–QKt6, etc., and the checks (2) R–QR1ch (3) R–QR3 ch (4) 1 R–QR5ch, K–Kt1; 2 K–Kt6, etc.

With the Bishop at QB5, a bad square for the piece, the Rook wins if it can be posted on any of 16 squares.

1 R–QR1-3-5ch, etc. 1 R–QKt7-6-5-2-1, etc.

1 R–KR6–KKt6–KB6–Q6, K–R3; 2 K-B5 dis ch, etc.

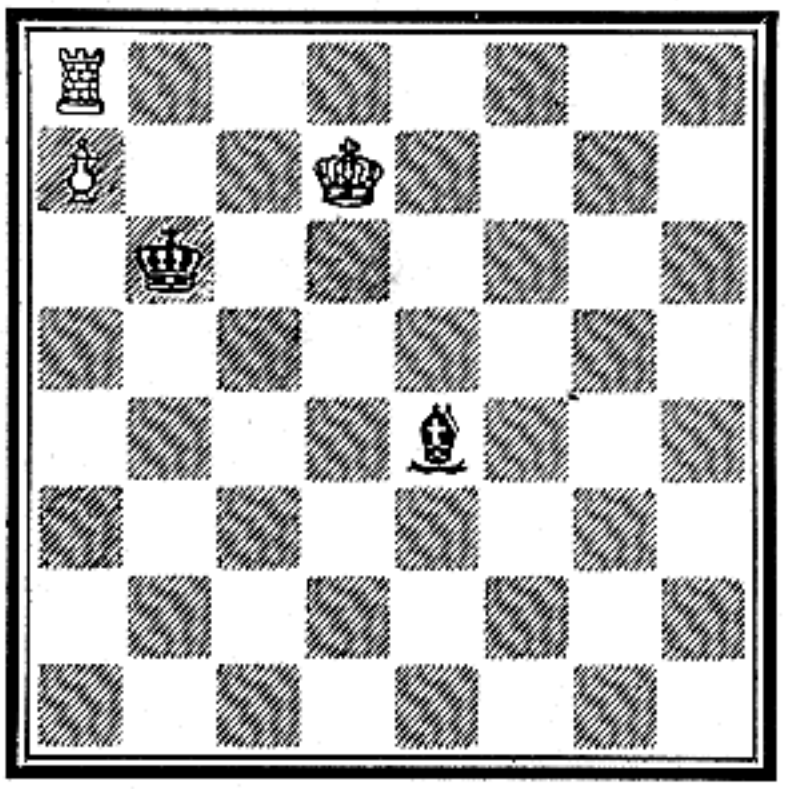
1 R–K1, B–Q6; 2 R–QR1ch, K–Kt1; 3 K–Kt6, etc.

1 R–KR3–K3–KB3, B–Kt1 (if . . . B–B8; 2 R–KKt3, or if . . .B–K7; 2 R–QKt3); 2 R–QR3ch, K–Kt1; 3 K–Kt6, etc.

The process is the same in all other Bishop situations.

PROBLEM NO. 6

Black



White

White to Play and Win

Chess Quiz

By IRVING CHERNEV

How many of these can you answer?

1. What chess master held the chess and badminton championship of his country at the same time?
2. What chess master carried calling cards bearing the title "Crown Prince of Chess"?
3. What chess master married a Princess?
4. What famous game was played in a box during a performance of "The Barber of Seville"?
5. Did Pillsbury ever play Alekhine?
6. What player always ordered a whiskey and soda as soon as he had established a winning position?
7. Who played in an international tournament and won a brilliancy prize at the age of 73?
8. Who won four brilliancy prizes in one tournament?
9. Whom did Dr. Lasker mean when he said, "I shall have to play a championship match with this man some day?"
10. What game is known as "The Immortal Game"?
11. What game is known as "The Evergreen Partie"?
12. What game is known as "The Immortal 50th Battle"?
13. Who are the following: (a) "The Little Capablanca"; (b) "Mickey Mouse"; (c) "The Austrian Morphy"; (d) "The pride and sorrow of chess"; (e) "The drawing master"; (f) "The black Death"; (g) "The gentle iron man"?

(Answers on page 140)

ROOK VS. BISHOP

By JOSE MAESTRE

(Seventh Installment)

SOLUTION TO PROBLEM NO. 6

1 R-K8 B-KB4ch

If 1 . . . B-B6ch; 2 K-Q6 wins.

2 K-Q6 or Q8 KxP forced

3 K-B7! . . . .

Not 3 K-B6? for then 7 . . . B-B7 draws.

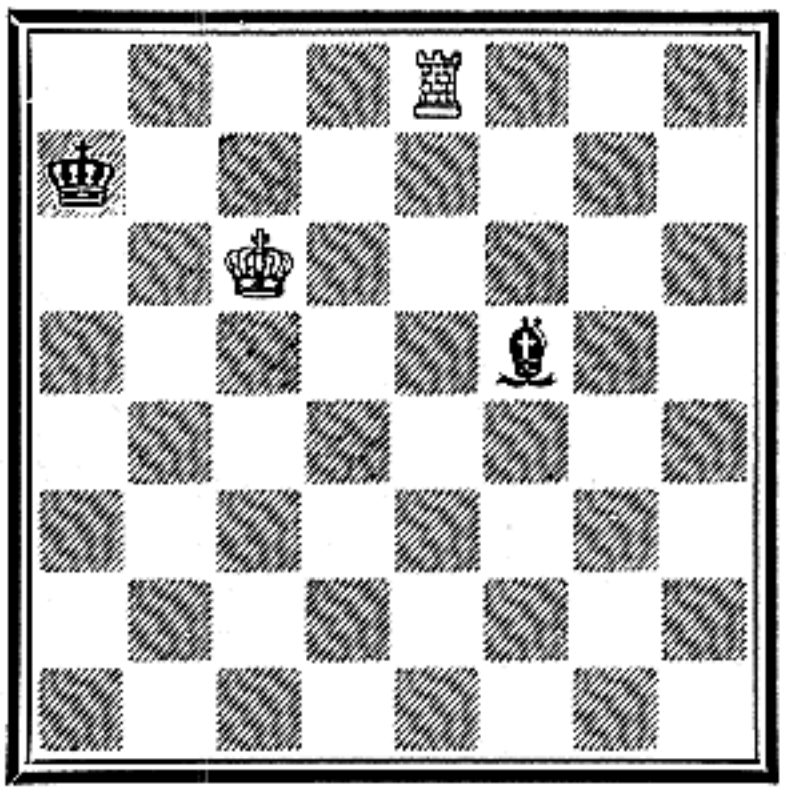
3 . . . . K-R3 forced

4 K-B6 K-R2

Now we have reached the position shown in Diagram Q.

Diagram Q

Black



White

WHITE WINS AGAINST ANY DEFENSE

In this situation White may win in various ways, if the Rook is able to reach the proper squares. Here, however, there is only:

5 R-K3!

Necessary for progress, as the position simply repeats after 5 R-K7ch, K-R3; 6 R-K8, K-R2.

All Black King moves lose quickly. 5 . . . K-R3 permits mate, 5 . . . K-R1 collapses after K-Kt6, and finally after 5 . . . K-Kt1 White wins with R-K7 as demonstrated in previous examples. Let us consider the available Bishop moves.

(1) Checks are prevented.

(2) 5 . . . B-Kt8. The Bishop falls after two Rook checks.

(3) 5 . . . B-B7; 6 R-R3ch, K-Kt1; 7 K-Kt6 wins.

(4) 5 . . . B-Kt3 loses to 6 K-B7.

(5) 5 . . . B-Kt5 is met by 6 R-QKt3 winning as demonstrated in previous examples.

Now in Diagram Q, place the Bishop at Q6. Let the Rook move as before.

1 R-K3 . . . .

Analysis of the new situation discloses that most of Black's defensive measures are quickly refuted. The Bishop must move. Again, checks are prevented. Against Bishop to Kt8-B7-Kt3 White wins as before. If 1 . . . B-B5; 2 R-R3ch, K-Kt1; 3 K-Kt6 wins. Or if 1 . . . B-B8; 2 R-KKt3 etc. wins.

What is left for Black? Only:

1 . . . . B-B4

The position is identical to the previous example, but IT IS NOW WHITE'S TURN TO MOVE. He continues:

2 R-K7ch . . . .

Futile would be 2 R-K1-K2-K5 or K8. Black would draw with 2 . . . B-Kt5, as the four needed squares (QKt6-3-7 KKt6) are inaccessible to the Rook. Also if 2 R-QR3ch, K-Kt1; 3 R-K3, B-Kt5 draws, for the Rook cannot reach the winning squares KB4-7 or QB7.

2 . . . . K-R3 best

The Rook can threaten mate from four squares, K8, K1, K2 and K3. He must not now use K3! The three alternatives win.

(After 3 R-K2, if B-Kt8; 4 R-K8!)

3 R-K1 or K8 K-R2

It is important now to have available

4 R-K3!

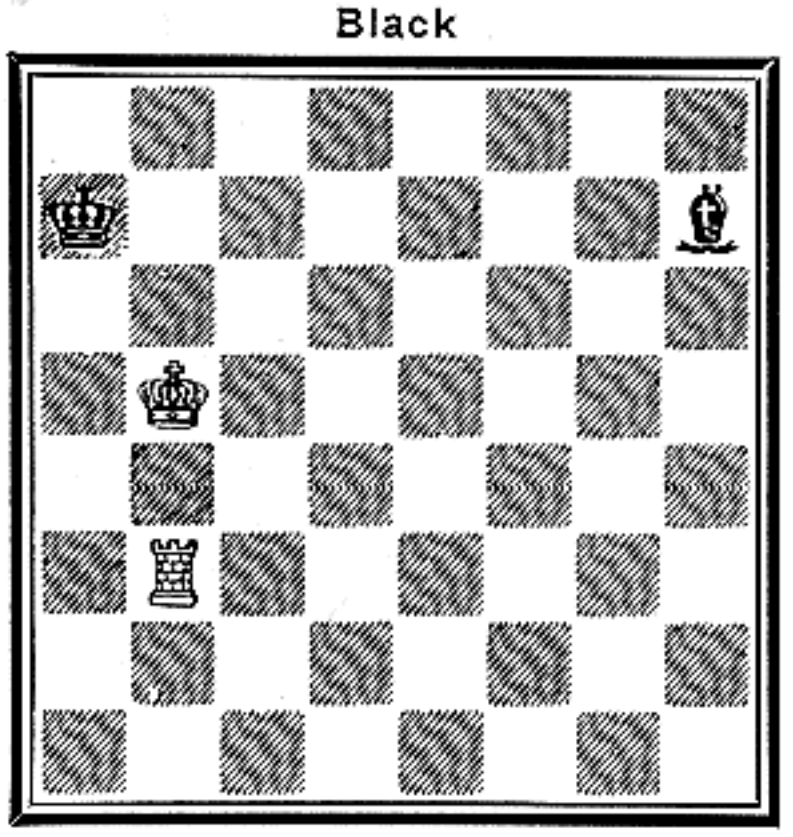
For now it is Black's turn to move and White wins. We have shown thus that White Wins With or Without the Move.

Also, with the Kings and Bishop posted as in Diagram Q, White can win provided the Rook is so poised as to reach the following squares: QKt7 — QKt6 — QKt4 — KR6 — KB6 — Q6.

As important as clarifying the winning methods of White in the positions cited, is the task of Black in defending his draw, once White has neglected an opportunity.

Diagram R

Black



White

BLACK DRAWS WITH OR WITHOUT

THE MOVE

In the above Diagram, Black with the move draws easily after . . . B-K5. Without the move, however, the play may become critical, e. g.

1 R-K3 best . . . .

If 1 K-B6 or various R moves, 1 . . . B-K5ch draws.

If 1 R-R3ch, K-Kt2 draws. Insufficient is 1 . . . K-Kt1?; 2 K-Kt6, K-B1; 3 R-R8ch winning.

1 . . . . B-Kt3!

No other move will do. If 1 . . . B-B7 or Kt8; 2 R-K7ch, K-Kt1; 3 K-Kt6 or B6 respectively wins. If 1 . . . B-B4; 2 K-B6 wins.

2 K-B6 K-Kt1!

The only move, for if 2 . . . B-R4; 3 K-B7 wins. If 2 . . . B-B4; 3 R-K7ch wins. If 2 . . . B-B7; 3 R-R3ch wins.

The position now arrived at has already been analyzed. (See June, 1939, *The Chess Review*). Here it is seen inverted. The Bishop, deprived of the major diagonal, has secured use of the diagonal K1 to R4.

3 K-Q7 . . . .

If 3 R-K6, B-R4 draws. If 3 R-K7 or QB3 or QKt3ch, then 3 . . . K-B1 draws, but in the latter two cases not 3 . . . K-R2 which loses to 4 K-B7.

3 . . . . K-Kt2

Or 3 . . . B-B4ch; 4 K-B6, B-Kt3 repeats.

4 R-QKt3ch . . . .

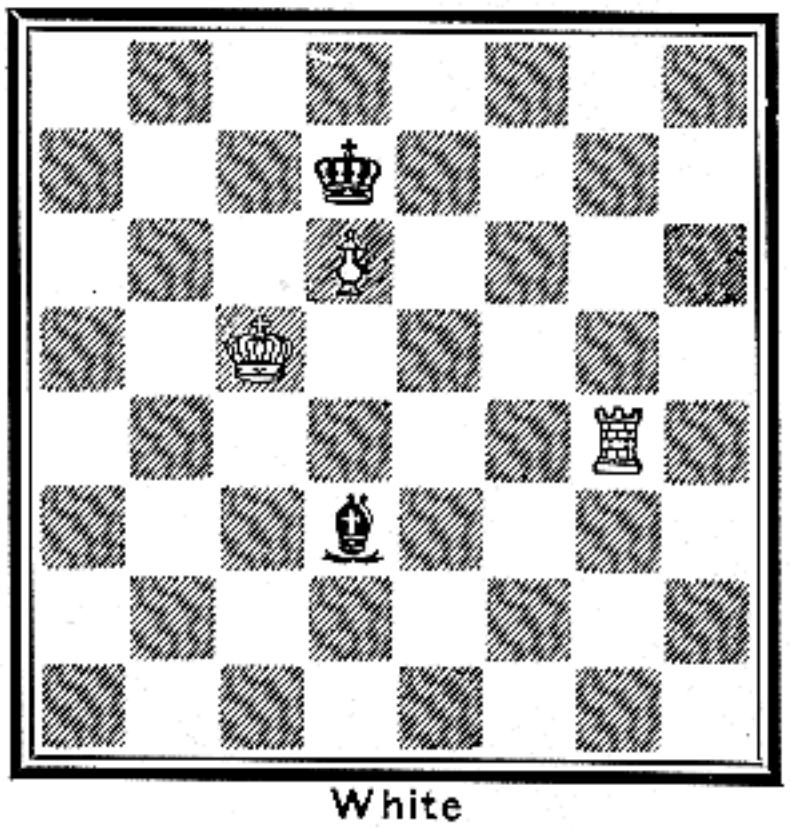
On 4 R-K5, B-B7 draws.

4 . . . . K-R3! Drawn

Excepting positions where the Kings are in lateral opposition, or Black confined to the last rank, the above situation was the most favorable for White.

Diagram S

Black



White

WHITE WINS

The most forceful play is:

1 R-Kt7ch K-Q1
2 P-Q7 K-B2

(This position is similar to Problem No. 7 which follows.)

3 R-K7! . . . .

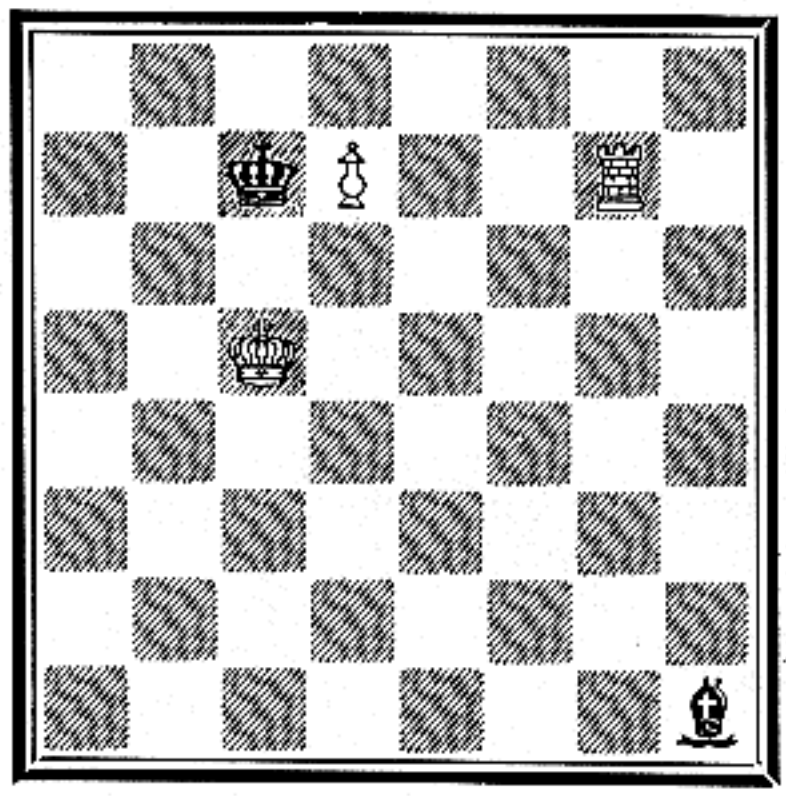
Necessary, to prevent the eventual flight of the Black King. Alternatives draw, e. g. (a) 3 R-Kt5, B-K5!; 4 P-Q8(Q)ch, KxQ; 5 K-Q6, K-B1 drawn. Or (b) 3 P-Q8(Q)ch, KxQ; 4 K-Q6, K-K1 drawn. Or (c) 3 R-Kt3, B-B4; 4 P-Q8(Q)ch, KxQ; 5 K-Q6, K-K1; 6 R-K3ch, K-B2; 7 R-KB3, K-Kt3 drawn.

3 . . . . B-B4
4 P-Q8(Q)ch KxQ
5 K-Q6 K-B1
6 R-B7ch K-Kt1
7 K-B6 any
8 K-Kt6

Winning as previously demonstrated.

PROBLEM NO. 7

Black



White

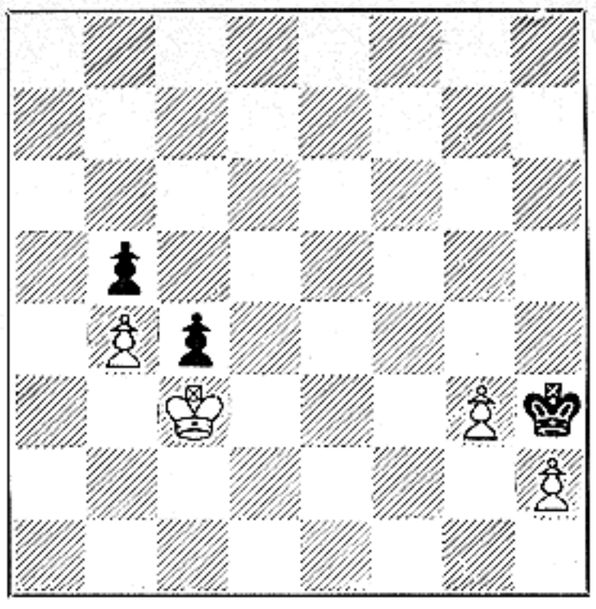
White to Play and Win

TARRASCH DEFENSE

	Harry Morris White			Milton Hanauer Black	
1	P-Q4	Kt-KB3	27	K-B2	P-Kt3
2	P-QB4	P-K3	28	Q-Q4	R-QB1
3	Kt-KB3	P-Q4	29	QxQ	RxQ
4	Kt-B3	P-B4	30	R-Q2	K-B1
5	PxQP	KtxP	31	P-K4	R-B6!
6	P-K3	B-K2	32	K-K2	K-K2
7	B-B4	KtxKt	33	P-Kt4	R-KR6
8	PxKt	O-O	34	K-B1	R-B6ch
9	O-O	Kt-B3	35	R-B2	RxRch
10	Q-K2	P-QKt3	36	KxR	K-Q3
11	R-Q1	PxP	37	K-K3	K-B4
12	BPxP	Kt-R4	38	K-Q3	P-QKt4
13	B-Q3	B-Q2	39	P-KR4	P-QR4
14	B-Kt2	R-B1	40	P-R5	PxP
15	Kt-K5	B-K1	41	PxP	P-R3
16	P-Q5	PxP	42	K-B3	P-Kt5ch
17	B-K4	B-KB3	43	K-Kt3	K-Kt4
18	BxP	Q-K2	44	P-K5	P-R5ch
19	P-B4	B-B3	45	K-B2	K-B5
20	BxB	KtxB	46	P-B5	K-Q4
21	R-Q5	KtxKt	47	P-K6	PxP
22	BxKt	KR-K1	48	PxP	KxP
23	QR-Q1	BxB	49	K-Q3	K-Q4
24	RxB	Q-B2	50	K-Q2	K-K5
25	RxRch	RxR	51	K-B2	K-B5
26	Q-Q3	Q-B4		Resigns	

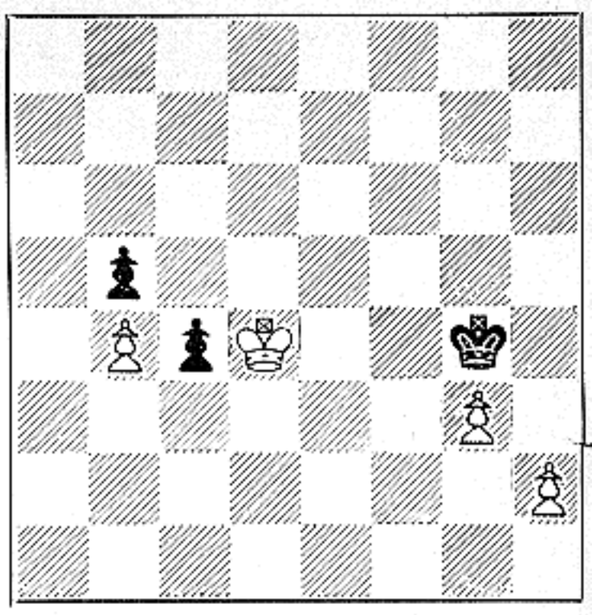
Graphic Endings

The average chessplayer is weakest in his handling of the endgame, loses many a battle because he is unfamiliar with basic endgame positions. These pictorial studies (which will appear from time to time) will help you to understand and appreciate the technique of the endgame, will enable you to utilize this knowledge in your own contests. Follow the diagrams from left to right — straight across both pages.

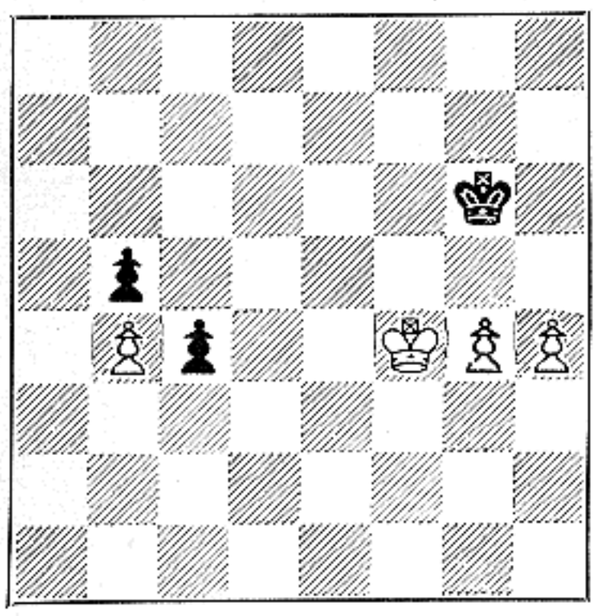


White to Play and Win!

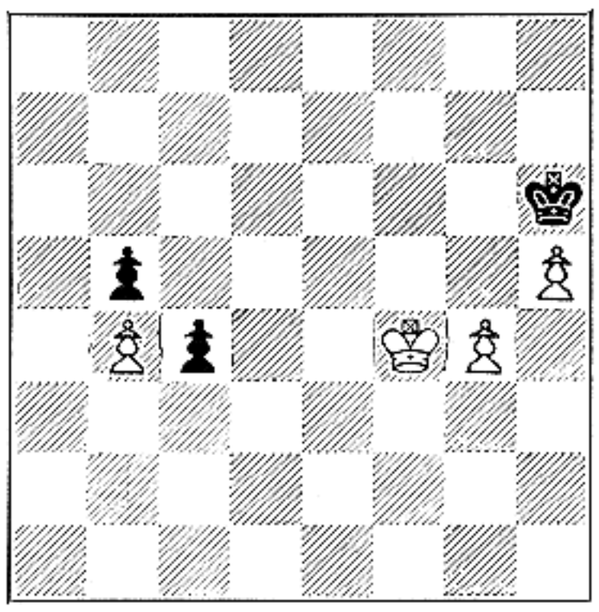
Although White is a Pawn up, how can he win? The black King completely blocks the two passed Pawns. Neither of these Pawns can reach the 8th rank without the aid of the white King; but the latter dare not stray too far from Black's passed Pawn or Black will queen.



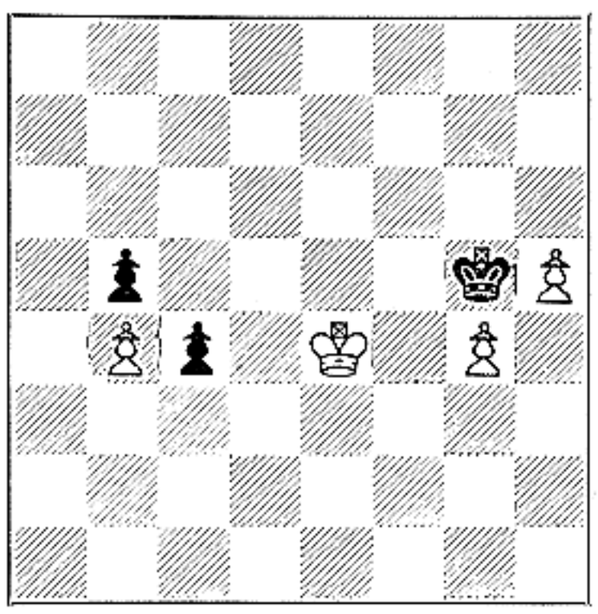
1 This diagram shows White's first move of K-Q4 and Black's only playable response of K-Kt5. See original position and note that Black must not capture the unprotected Rook-Pawn with his King as he would then be unable to stop the other white Pawn from queening (Try it!)



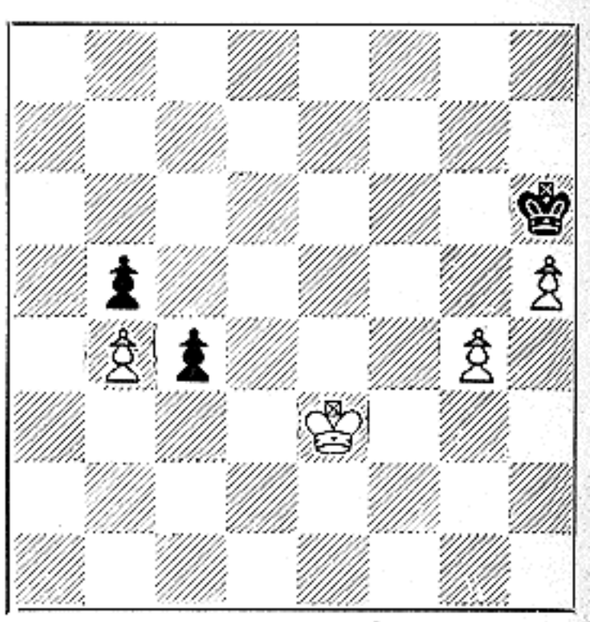
6 White's 6th move is P-Kt4 and Black plays K-Kt3. White plans to advance his Pawns as far as possible. Meantime **he must not advance his King or move it any farther to the right.** The King has reached the limit of the area within which he maintains control of the black BP.



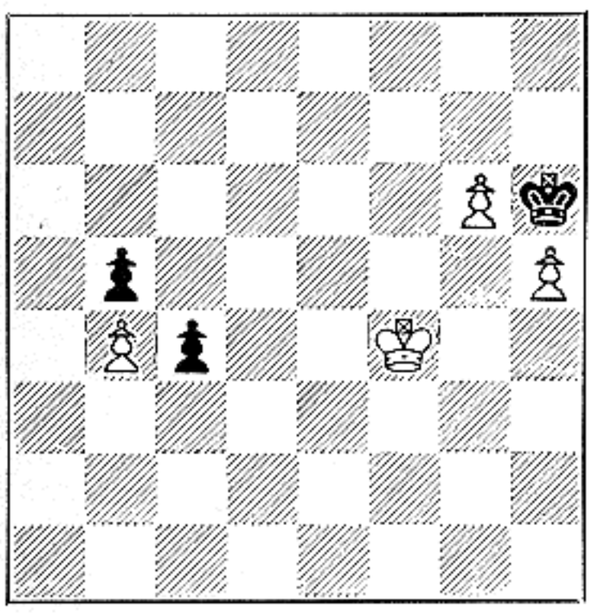
7 White plays 7 P-R5ch and Black plays K-R3. Note that the RP must be advanced, not the KtP. See diagram 6. If White plays 7 P-Kt5, Black replies K-R4 and White's only means of dislodging the King would be to play K-B3, then K-Kt4, thereby losing control of Black's passed Pawn.



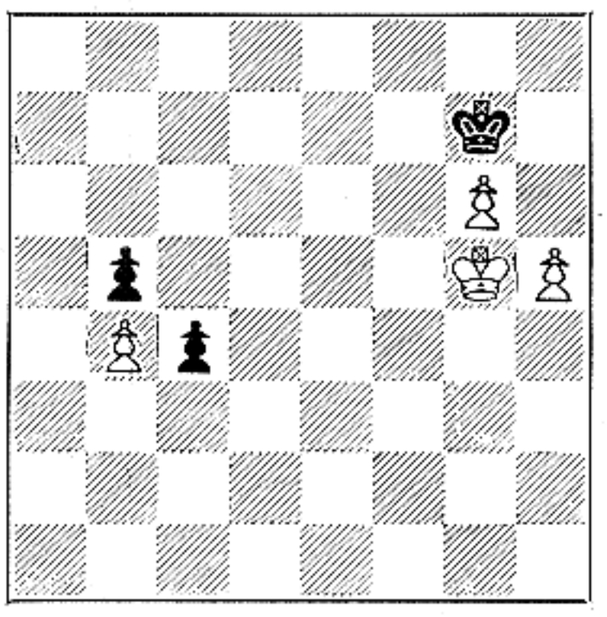
8 The 8th moves are K-K4 by White and K-Kt4 by Black. White seems to be retreating. How does he expect to make further progress? How can he prevent Black from shuttling to and fro between Kt4 and R3? The method is simple — if you know how! Endgame technique is needed.



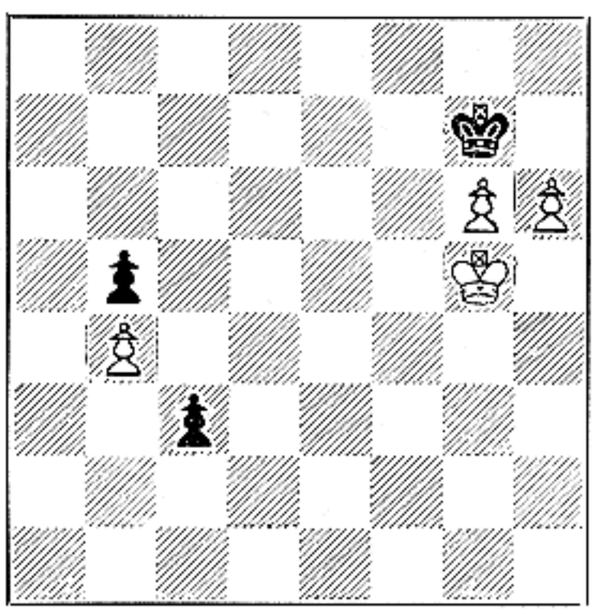
9 White's 9th move is K-K3 (K-B3 would also do) and Black plays K-R3. White's 8th and 9th moves are by no means purposeless. We are witnessing the execution of a King maneuver known as **"triangulation"** —a method of gaining or losing a move to achieve a desired position.



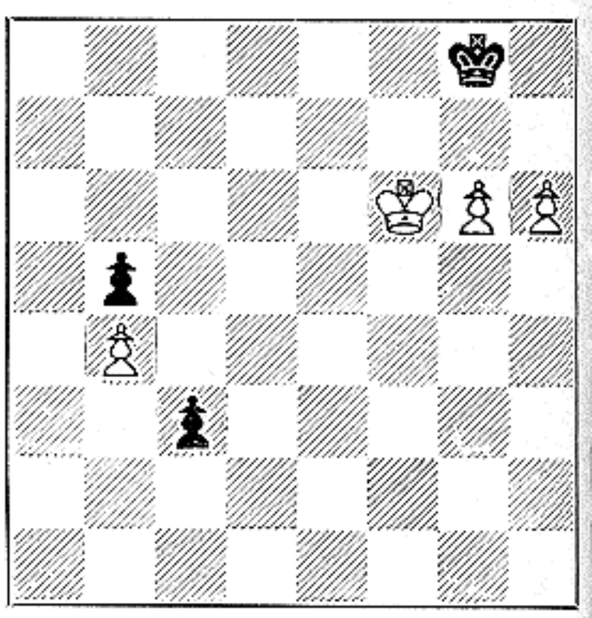
14 This position is exactly the same as diagram 13 **but now it is Black's turn to move!** Between these identical positions White made 3 King moves while Black was restricted to 2 moves. The moves were 13 K-K4, K-Kt2; 14 K-K3, K-R3; 15 K-B4. Again White "lost" a move by triangulation.



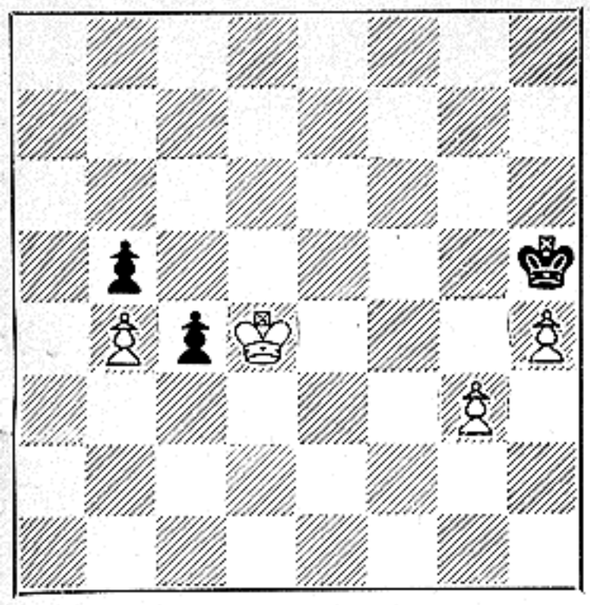
15 White achieves his objective. Black is forced to retreat with 15 . . . K-Kt2 and White plays 16 K-Kt5! Before making this move, White analyzed the position carefully because **he is now permitting Black to make a Queen!** He must know definitely that his continuation wins despite this.



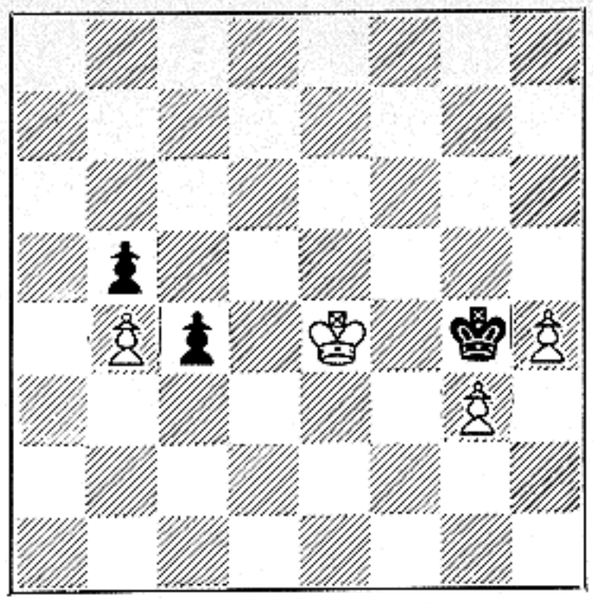
16 Black's only chance is to queen his Pawn, so he plays 16 . . . P-B6 and White continues with 17 P-R6ch. Note that prior to position 15, the white King was always able to head off Black's passed Pawn. But now the King has stepped out of the control area and can no longer stop the Pawn.



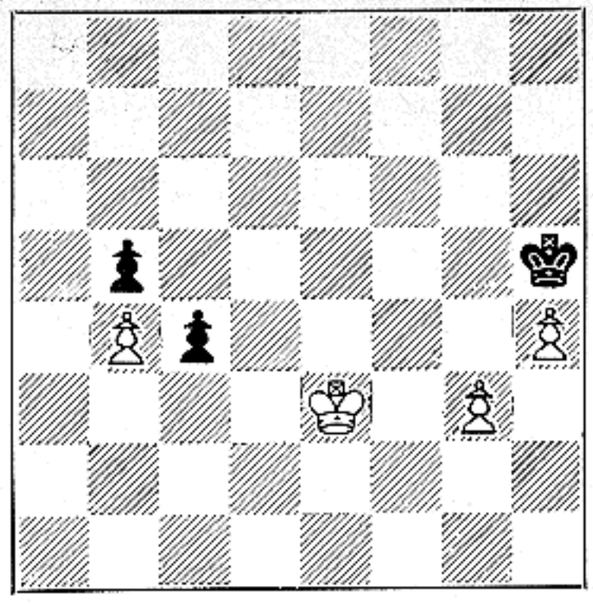
17 Black gets out of check by playing 17 . . . K-Kt1. (He might have played K-B1 or K-R1 but White would have continued along the same lines.) White's 18th move, shown above, is K-B6! White is playing his analyzed continuation. It looks risky but White can now force mate, even if Black queens.



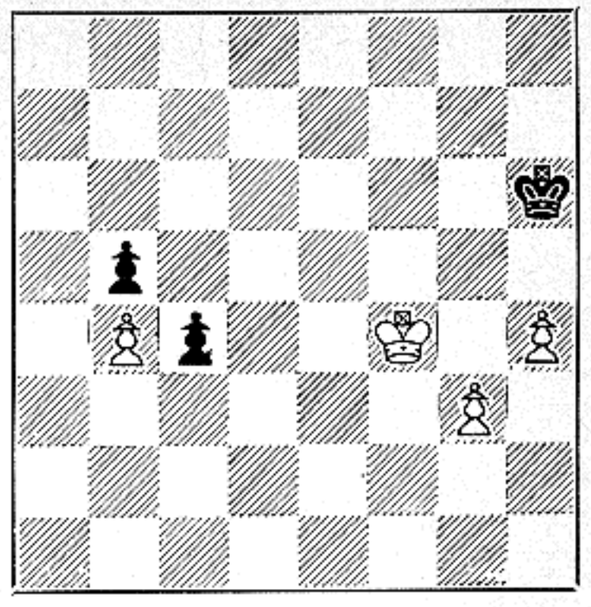
2 Having cleared the way for his Rook-Pawn, White's 2nd move is P-R4 and Black retreats his King to R4, as shown above. Black's move was best as his King now prevents any further advance by the Pawns. Black plans to halt the Pawns by shuttling his King diagonally to and fro in front of them.



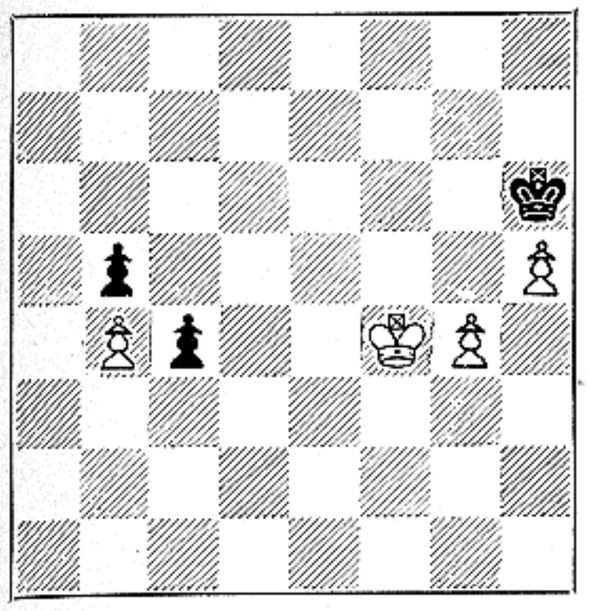
3 White's 3rd move is K-Q4 and Black plays K-Kt5. White is bringing his King to the aid of his helpless Pawns, still retaining control of the black BP. (If . . . P-B6?; K-Q3.) But an impasse seems to have been reached. To progress, White must dislodge the black King. How can he do it?



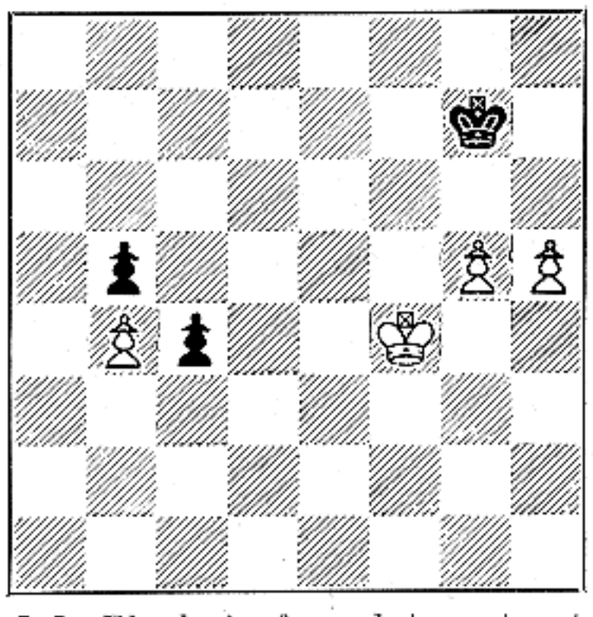
4 White accomplishes this by marking time, a familiar endgame maneuver. As shown here, he plays 4 K-K3 and Black plays K-R4. Now White can prevent the black King from returning to Kt5 by advancing his own King. But is it safe for the King to move so far away from Black's Pawn?



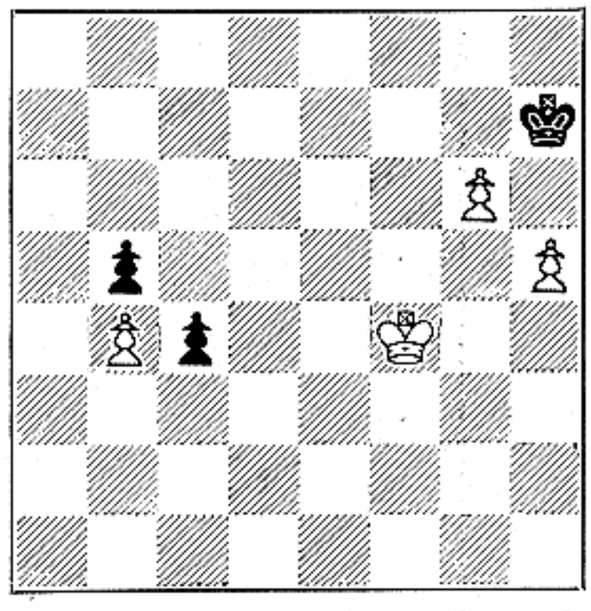
5 White's 5th move is K-B4! Black retreats K-R3. Although White's King seems a long way from the black Pawn, count the moves and note that if the Pawn advances, White can retreat his King **diagonally** and capture the Pawn. (If . . . P-B6?; K-K3, P-B7; K-Q2, P-B8(Q)ch; KxQ.)



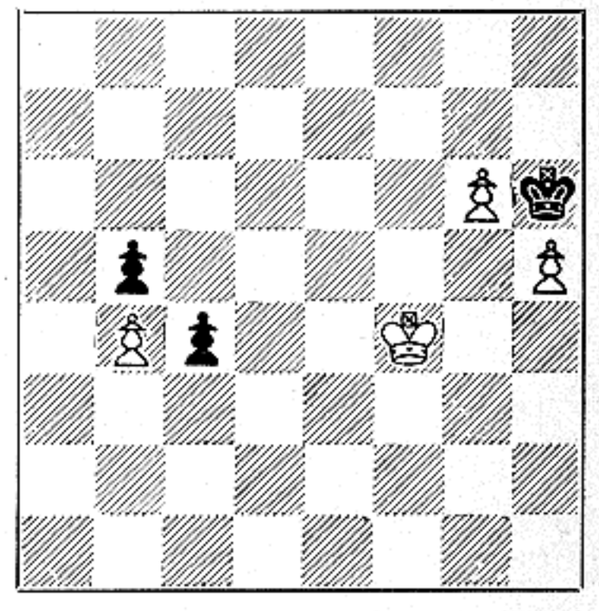
10 White's 10th move is K-B4 and the triangulation is completed. Now compare the above with diagram 7 and note that the positions are identical; but whereas it was White's turn to move in position 7, **it is now Black's turn to move!** With moves 8, 9 and 10 White has triangled and "lost" a move.



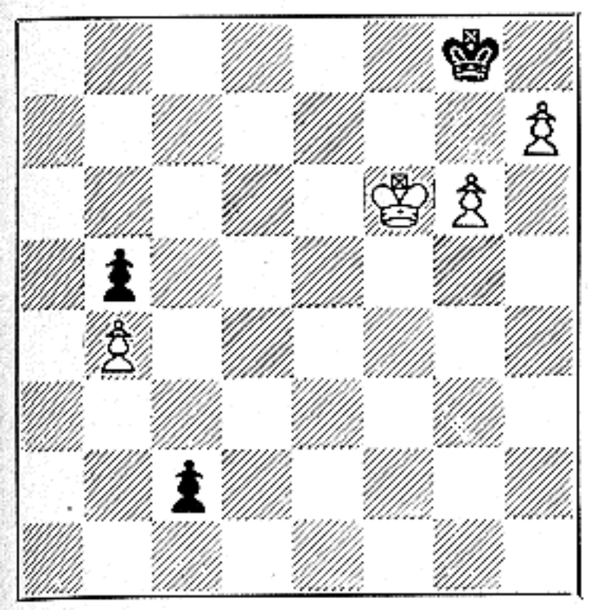
11 Black is forced to retreat and plays 10 . . . K-Kt2. (. . . K-R2 would be no better.) The Pawns again being mobile, White plays 11 P-Kt5. Both Pawns have now reached the 5th rank and the goal is in sight. But careful timing and a knowledge of basic endings are still required to win.



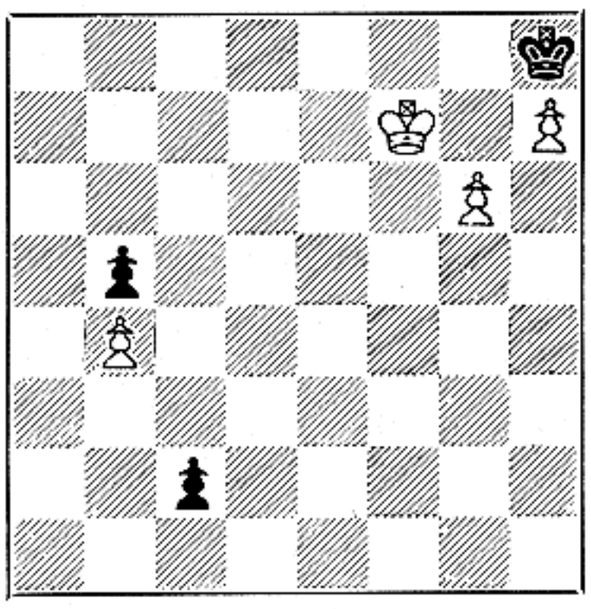
12 Trying to stem the advance of the Pawns, Black plays 11 . . . K-R2, but White progresses another step forward with 12 P-Kt6ch. Although White is now within two squares of queening a Pawn, how will he gain his objective? His King is being left behind and no longer aids his Pawns.



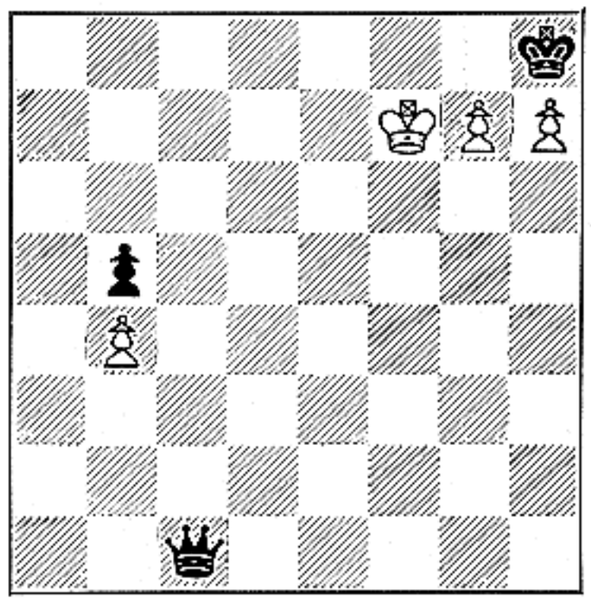
13 Black plays 12 . . . K-R3 and again White seems to be stymied. But a knowledge of basic endgame positions tells him that Black can be forced into a mating net, if he can now be compelled to move his King so that the white King can advance to KKt5. **But it is White's turn to move!**



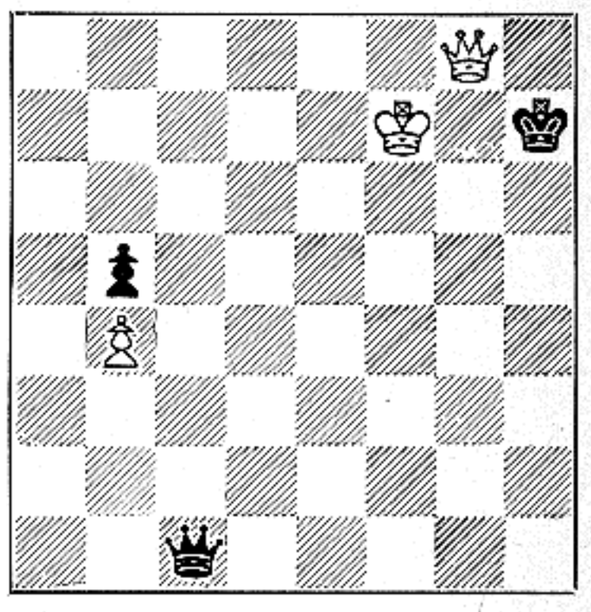
18 Again free to advance his Pawn, Black plays 18 . . . P-B7, whereupon White forces the issue with 19 P-R7ch. Instead, White could have announced mate in 5! For practice, see if you can visualize the mating moves in this position. White's first move has already been made.



19 Black gets out of check by playing 19 . . . K-R1 and White continues with 20 K-B7! Now White needs only 3 more moves to mate. Note that in the position of diagram 18, the game would have terminated abruptly if Black had played 19 . . . K-B1 as White would queen with checkmate.



20 Black is the first to make a Queen — but the first shall be last! Black plays 20 . . . P-B8, promoting to a Queen, and White plays 21 P-Kt7ch. Only 2 more moves to go. Note that Black was **compelled** to promote his Pawn. He had no choice as this was his only legal move in position 19.

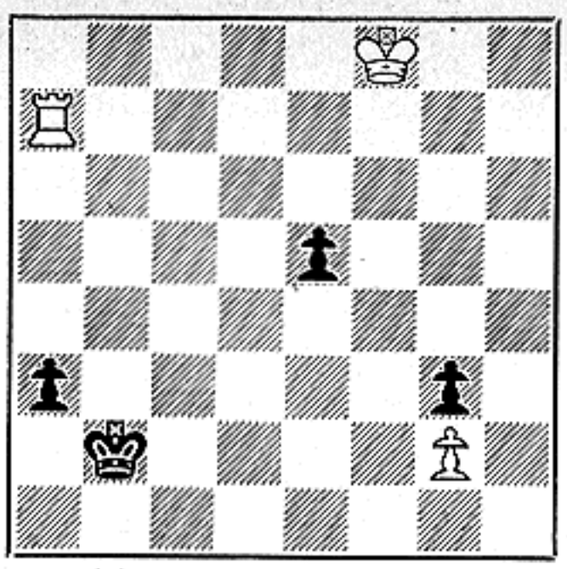


21 Black's 21st move is also forced. He captures the RP with his King and White plays 22 P-Kt8, the Pawn becoming a Queen with check. The final moves (not shown) are 22 . . . K-R3; 23 Q-Kt6 mate. His knowledge of technique and basic endgame positions enabled White to win this ending.

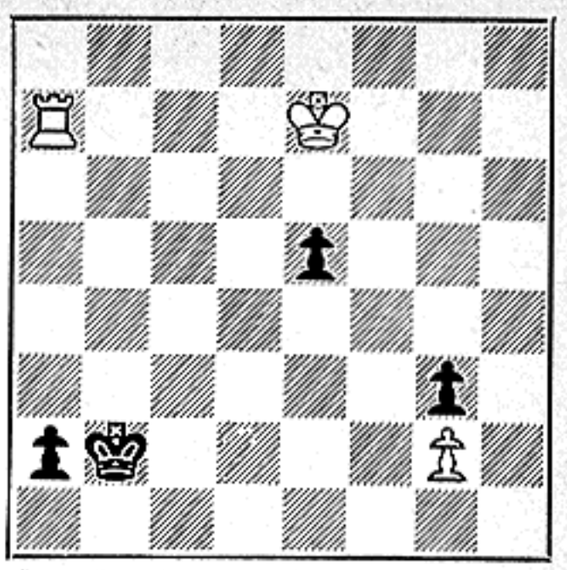
Graphic Endings

The importance of the passed Pawn is known to all. Securing a Pawn majority, converting it to a passed Pawn, and queening the Pawn, is a common, winning endgame process. Therefore it is surprising to learn that two passed Pawns, one on the sixth rank and supported by its King, may be inadequate even to draw against a Rook and a distant King. A case in point is Editor I. A. Horowitz's dramatic and instructive composition here presented. Follow the diagrams from left to right. White is moving up the page, Black down the page.

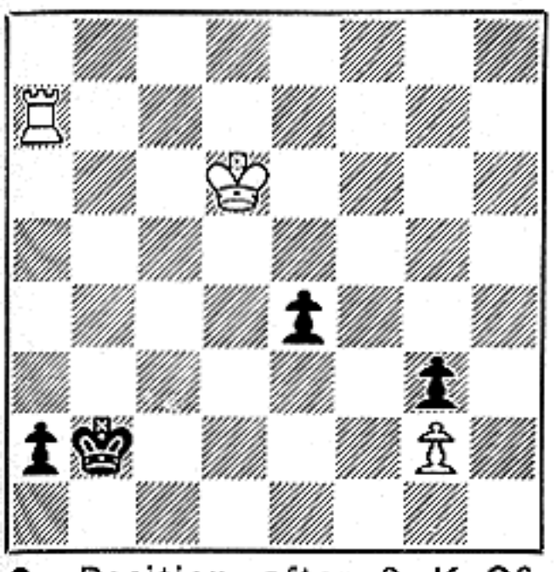
By Jack W. Collins



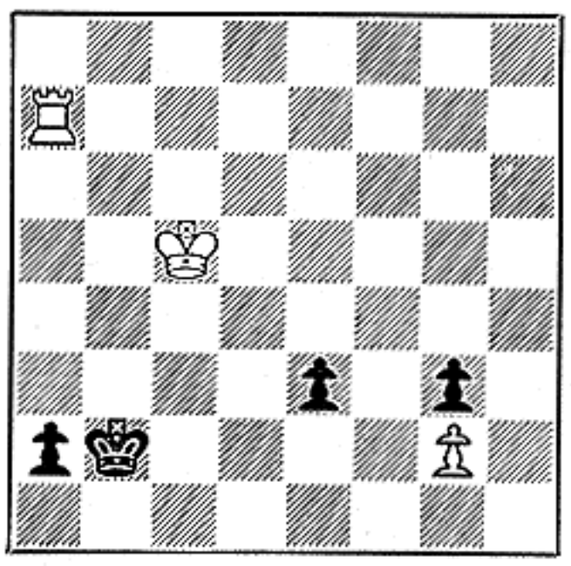
White to Play and Win!
Easier said than done! Black has 2 Pawns in the clear and the immediate threat of 1 . . . P–R7 and 2 . . . P–R8 (Q). True, White can give up his Rook for that Pawn, but then what about the KP? And 1 R–N7ch, K–B7; 2 R–QR7, K–N7 only draws. So where's the win?



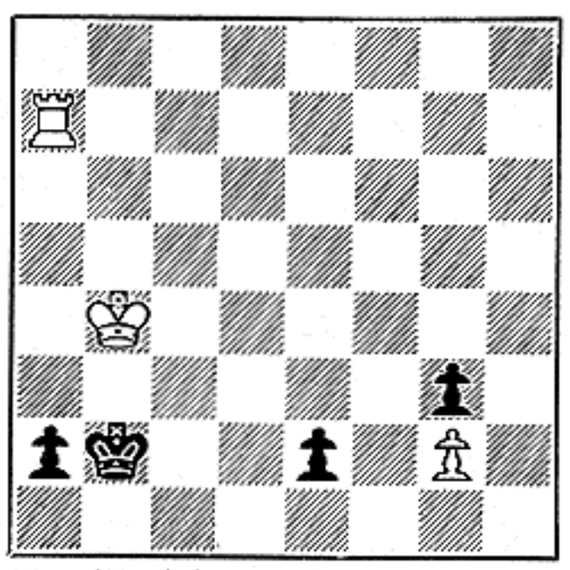
1 **Position after 1 K–K7!, P–R7.** White's King, a strong piece, is coming into the struggle to lend the Rook a helping hand. It cannot overtake either passed Pawn, but can threaten and can aid in other ways. Black advances his RP, as 1 . . . P–K5 would only transpose into the text.



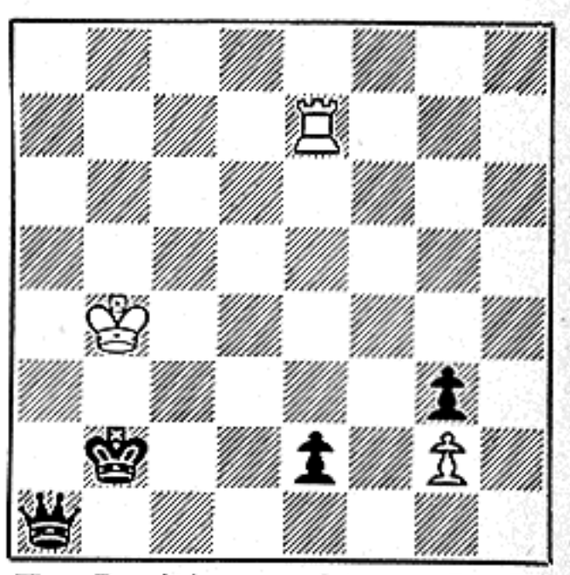
2 **Position after 2 K–Q6, P–K5.** The King is trying to get the KP and Black resists. Black was forced to move his KP, for if 2 . . . P–R8(Q); 3 RxQ, KxR; 4 KxP and White wins. White's King already makes his presence felt, but the problem of the passed Pawns remains acute, as yet.



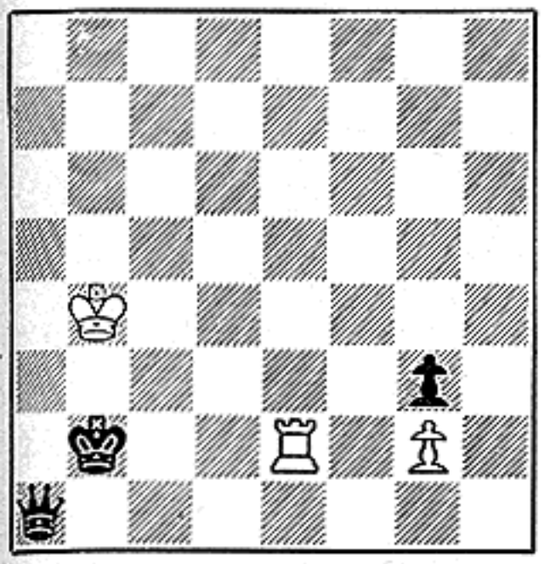
3 **Position after 3 K–B5!, P–K6.** Where is White's King heading? 3 K–Q5, menacing 4 KxP, looked more natural, but really would only have drawn. E.g., 3 K–Q5?, P–K6; 4 R–N7ch, K–B7!; etc. Black made the best move too, for if 3 . . . P–R8(Q); 4 RxQ, KxR; 5 K–Q4 and again White wins.



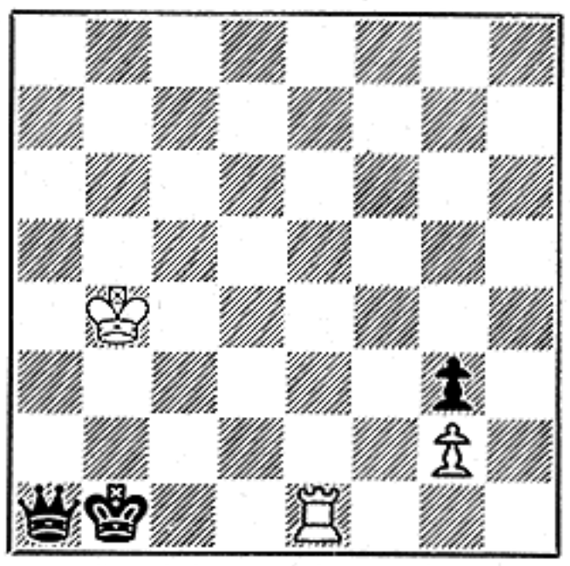
4 **Position after K–N4!!, P–K7.** Now the position is stretched to the limit and something must snap. White has taken the opposition with 4 K–N4, but to what avail? One of the 2 passed Pawns will queen on the next move, so White's fifth move had better be plenty sharp!



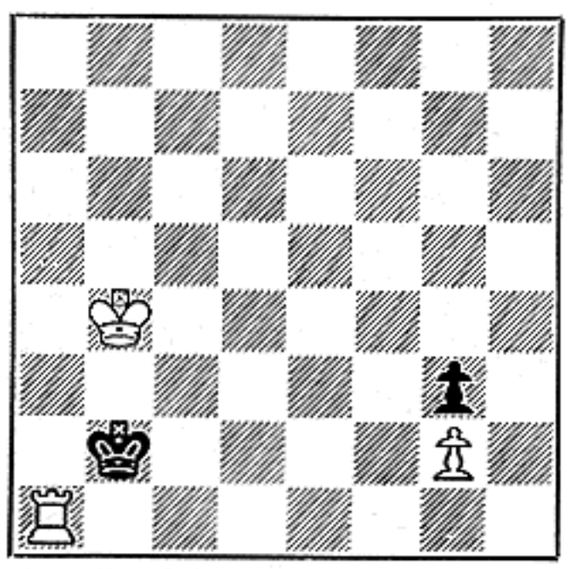
5 **Position after 5 R–K7!!, P–R8(Q).** At first glance, Black with a new Queen seems to have a win. But White has deliberately played for this position. Actually his exact timing and faultless technique have produced a demonstrable win. See how it is to be effected?



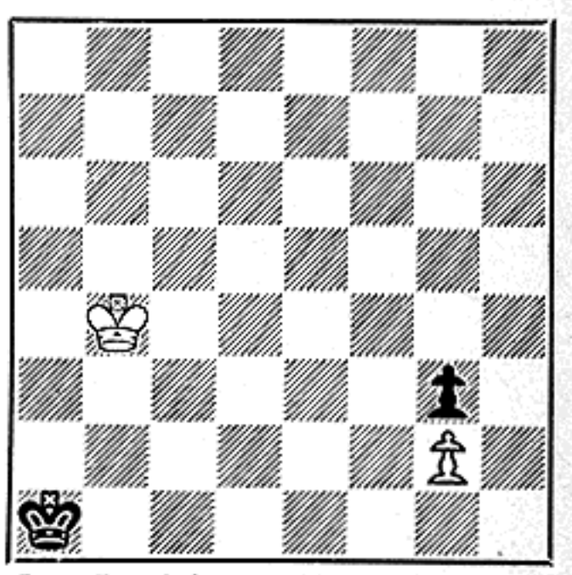
6 **Position after 6 RxPch.** White captures the KP and forces Black's King down to the eighth rank, in line with the Queen. Now it is clear why White's King attacked the KP diagonally and took the opposition at KN4. If White's King were at B4, Black would win with . . . K–R6!



7 **Position after 6 . . . K–N8; 7 R–K1ch.** This diagram shows Black can get out of check only by moving his King and thereby exposing his Queen. White's next move is not hard to foresee. Everything is working acording to plan. White has almost dug out his win.



8 **Position after 7 . . . K–N7; 8 RxQ.** So, as it was with the KP, it's off with the Queen. Obviously, Black will have to take the Rook; then the ending will be reduced to King and Pawn vs. King and Pawn. However, it is the position in chess, as in life, that counts, here and always.

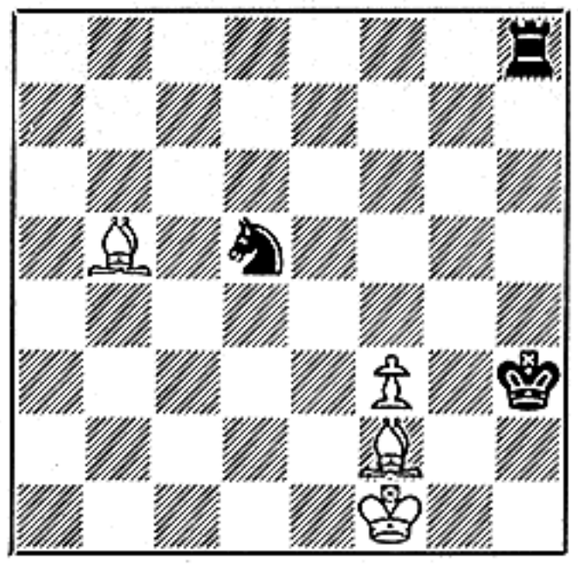


9 **Position after 8 . . . Kx R.** In this, the final position, Black has removed the Rook. Now White wins easily by 9 K–B3, K–N8; 10 K–Q2, K–N7; 11 K–K3, K–B6; 12 K–B3, K–Q6; 13 KxP and advancing and promoting his formerly unimportant NP to a Queen. An enjoyable composition.

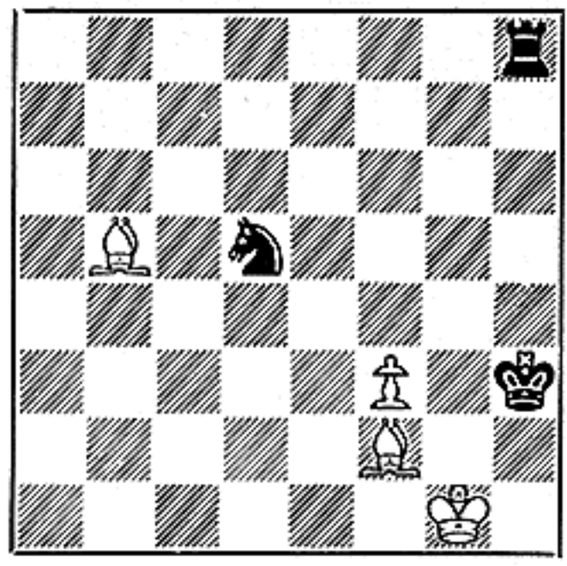
Graphic Endings

FRIENDS of good end-game studies find the work of forty-six year old journalist, F. J. Prokop of Czecho-Slovakia much to their liking. His compositions always look real, as if they had been evolved by two masters in a clock-ticking tournament game. The one which follows has a humorous King maneuver and some very exact, forcing chess. Follow the diagrams from left to right. White moves up the page; Black down the page.

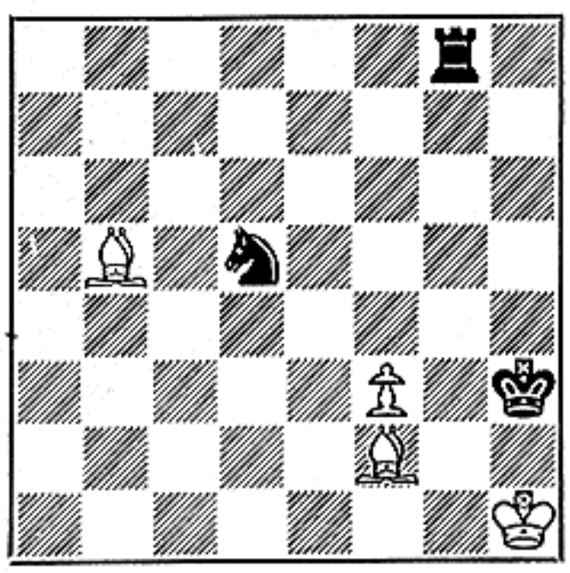
By Jack W. Collins



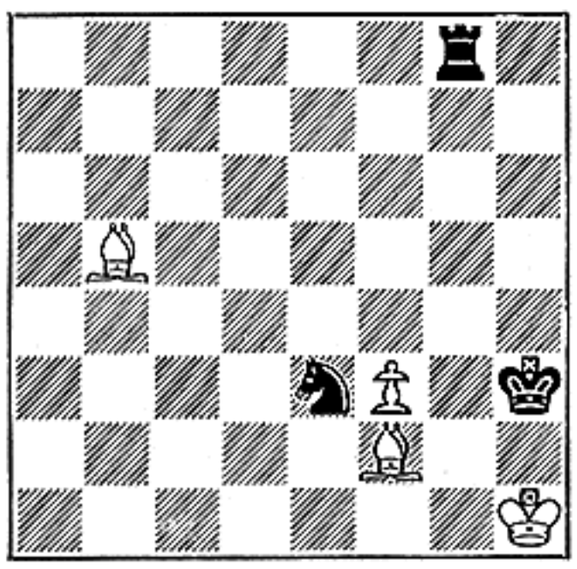
White to Play and Win! Here the trick is to exploit the vulnerable position of the black King. At the moment, it has only one flight square and must, therefore, be careful not to fall into a sudden checkmate. As far as wood goes, White is at a disadvantage, but, as always, it is the setup which counts.



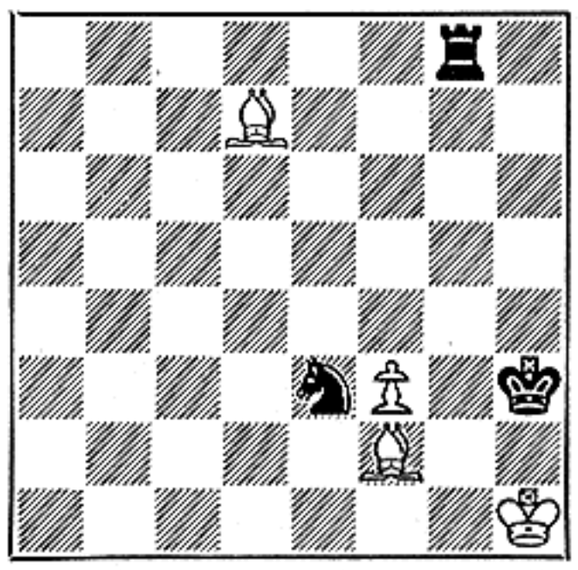
1 *Position after 1 K–N1.* White has taken over control of KR2 and now is threatening 2 B–Q7 mate or 2 B–B1 mate. What can Black do? His King cannot move and his Knight cannot reach a place where it would guard both Q2 and KB8. The answer is a Rook move—and one which must be heeded.



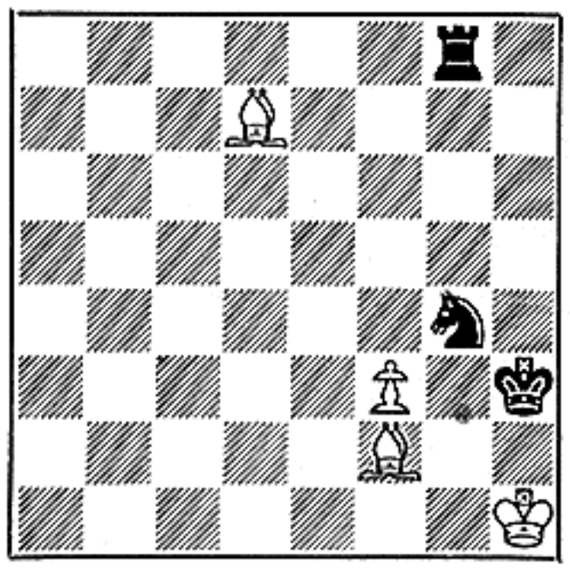
2 *Position after 1 . . . R–N1ch; 2 K–R1.* White has moved out of check, to a spot where he still commands KR2. And the threat of mate (by 3 B–Q7ch, R–N5; 4 BxR or 3 B–B1ch, R–N7; 4 BxR) remains. This time it is even more difficult for the second-player to unearth a saving move.



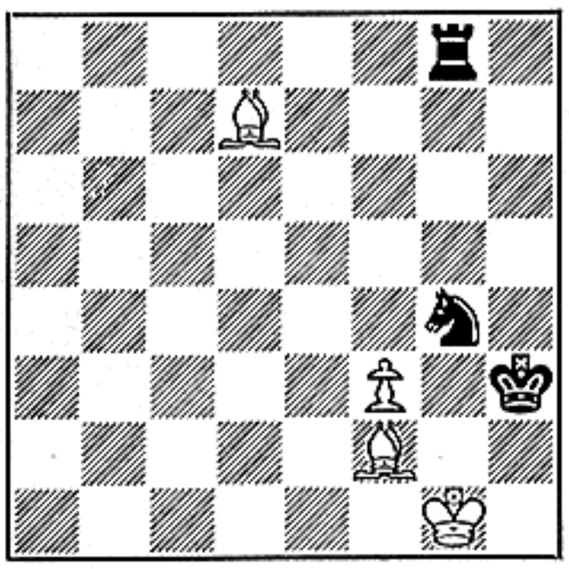
3 *Position after 2 . . . N–K6!* A clever try. Of course if White greedily captures the proffered Knight (3 BxN?) then 3 . . . K–N6; 4 B–B6, (4 P–B4 receives the same treatment) R–KB1; 5 K–N1, RxP; 6 Bx R, KxB dissolves into a draw. Now Black seeks a draw with 3 . . . N–B4 and 4 . . . R–KB1.



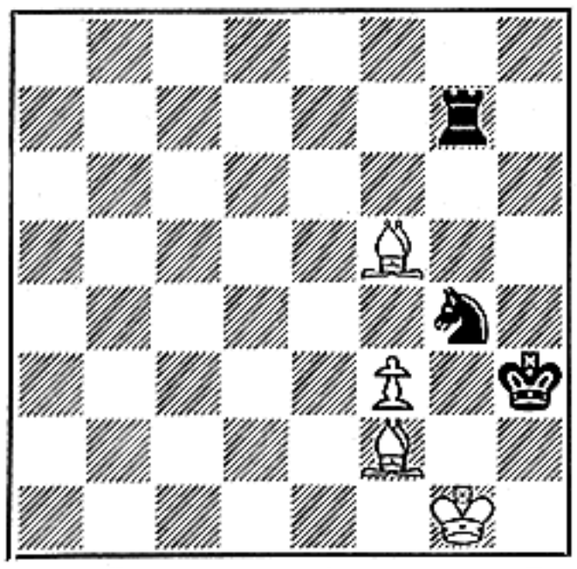
4 *Position after 3 B–Q7ch!* The Knight is rejected and the mating attack continued. If 3 . . . N–B5?; 4 BxNch, R–N5; 5 BxR mate; and if 3 . . . R–N5?; 4 BxN, K–R5; 5 PxR, K–N6; 6 P–N5 and White goes on to win by queening his Pawn. The other alternative is discussed in the next comment.



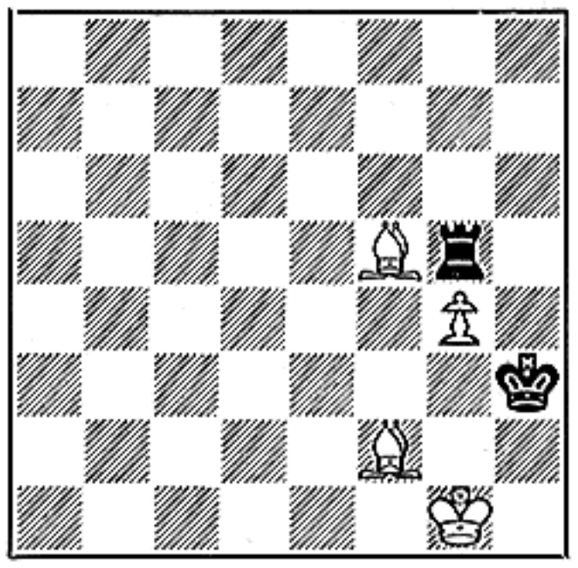
5 *Position after 3 . . . N–N5!* Again the Knight is willing to give its all. And again White must decline it if he wishes to win. E.g., 4 PxN?, RxP!; 5 BxRch, Kx B and draws. Or 4 BxN?, Rx B; 5 PxR, KxP and draws. How, then, is White to go about making something out of the pin?



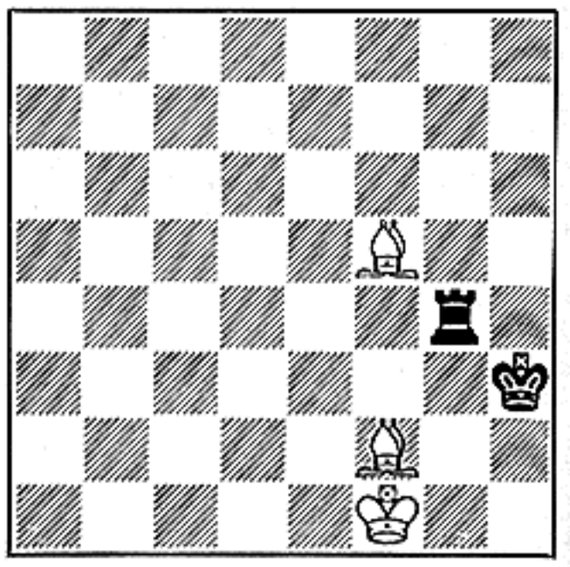
6 *Position after 4 K–N1!* When in doubt, move the King! But White is not in doubt, he knows precisely what he is doing. To begin with, it was essential for the King to migrate to R1, now it is equally essential for it to retrace its steps, to hurry back to its original square, KB1.



7 *Position after 4 . . . R–N2; 5 B–KB5.* White gets the King Bishop away from the Rook and does not relinquish the pin on the Knight. As illustrated in the above diagram, Black is reduced to moving his Rook up and down the King Knight file. Such a fix is bound to result in disaster—and soon.



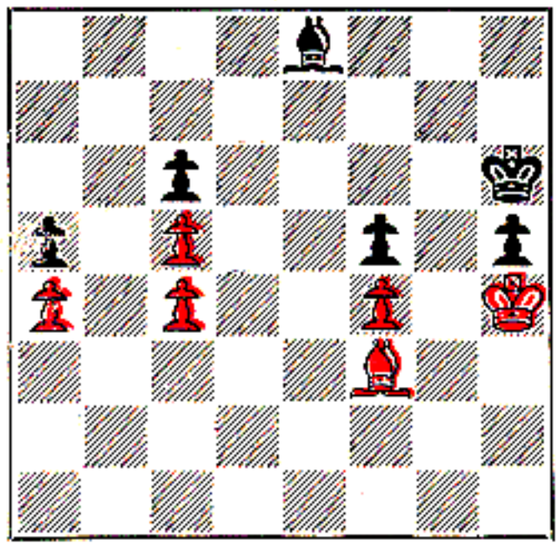
8 *Position after 5 . . . R–N4; 6 PxN.* White has finally won a piece. But why cannot Black draw now with 6 . . . RxPch; 7 BxRch?, Kx B? This is what Black has been angling after and it would be sufficient except for the fact that White has foreseen it and has prepared something better.



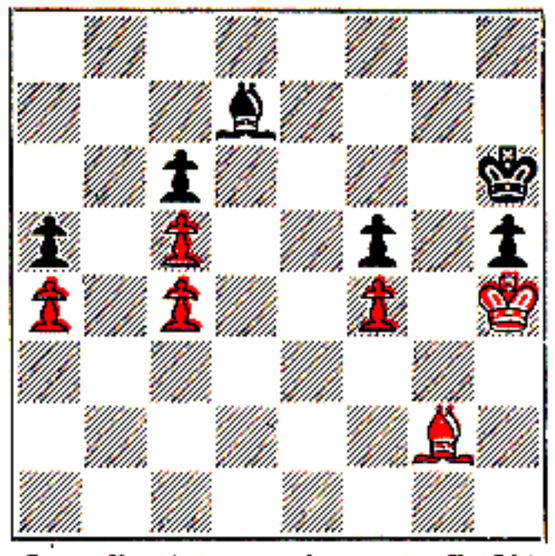
9 *Position after 6 . . . Rx Pch; 7 K–B1!.* And White wins. Black must play 7 . . . K–R7, whereupon White writes finis with 8 Bx R, K–R8; 9 B–K3, K–R7; 10 B–B4ch, K–R8; 11 B–B3 mate. Thus, by taking control of KR2 and then relinquishing it, White achieved his task, simply yet artistically.

Graphic Endings

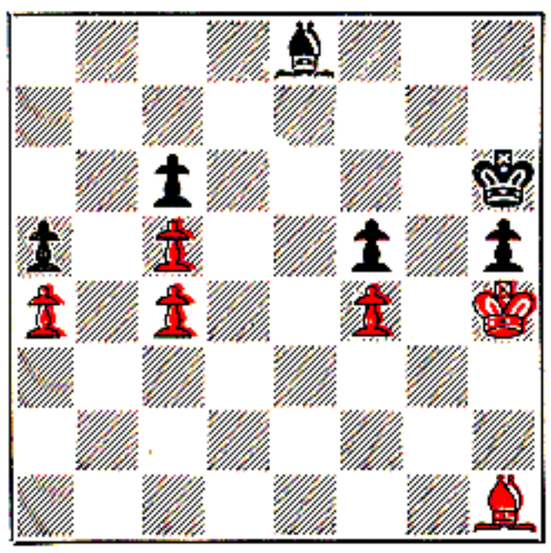
RESTRICTED mobility in an ending can be a fatal disadvantage—one which turns an otherwise even position into a certain loss. Recognizing the morbid symptoms of restriction is routine for a skillful player. Schelfout (White) not only saw his chance against Miss Menchik; he exploited it. White moves up the page, Black down.



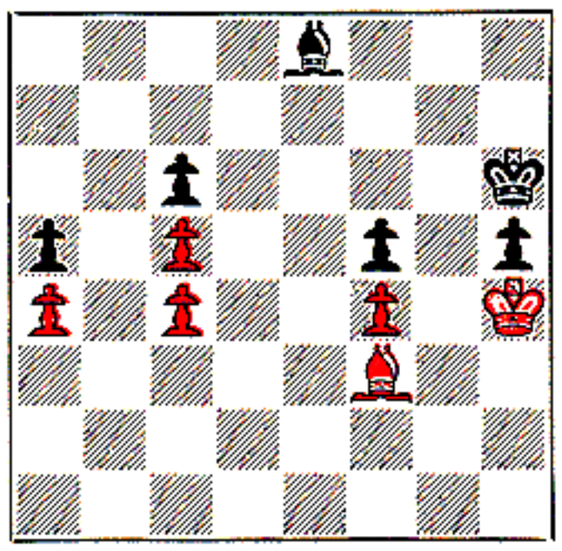
WHITE TO PLAY AND WIN! Apparently the position is hopelessly blocked but a close look shows that White has the "better" Bishop: it is active while Black's piece is passive. Moreover, Black must guard two weak Pawns (at . . . QB3 and . . . KR4). The burning issue is whether she can do it.



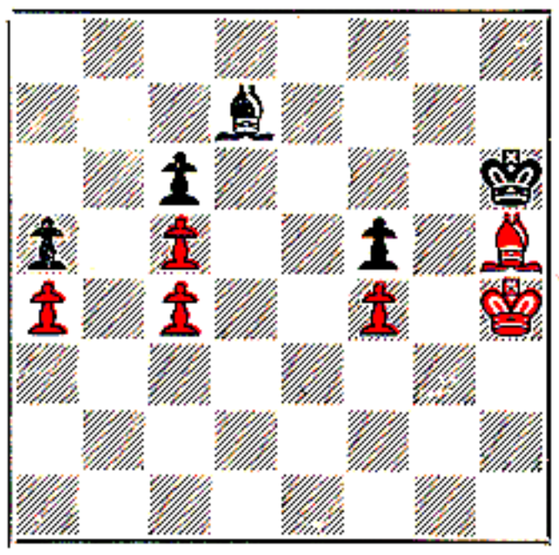
1 *Position after 1 B–N2, B–Q2.* White can attack both weak points only at KB3. Black can simultaneously defend them only at . . . K1. If it were Black's move in the original position, she would have to abandon one of these Pawns. Therefore White sets out to lose a move!



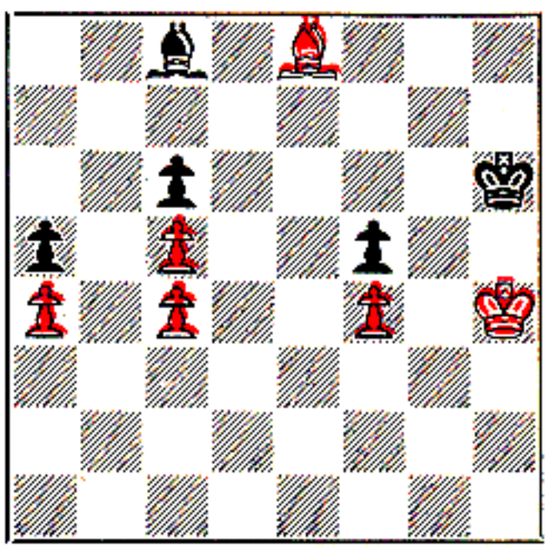
2 *Position after 2 B–R1!, B–K1.* White's second move is the key to his plan to shift the onus of moving onto his opponent. Without access to R1, White could not win. Nor would he score if Black had a similar refuge. The limited scope of Black's Bishop is the decisive factor here.



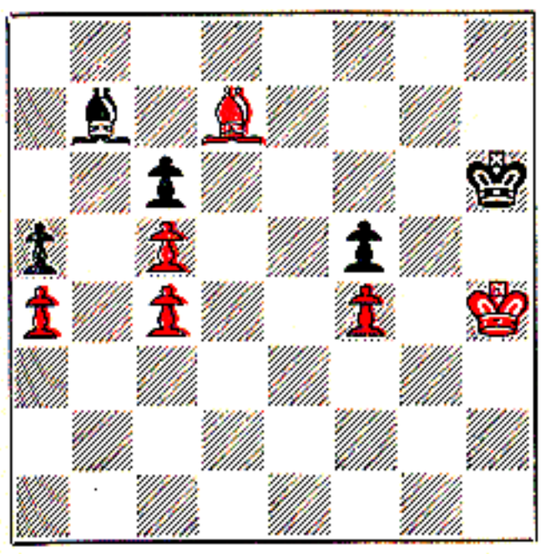
3 *Position after 3 B–B3.* With superb economy of means, White has achieved his objective: this is the original position *but now it is Black's move.* The compulsion to move works a terrible hardship on the defender in such cases and now she must unguard one of the weak Pawns.



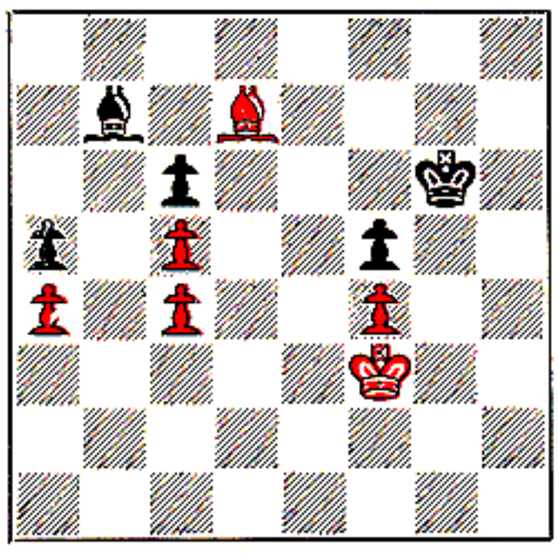
4 *Position after 3 . . . B–Q2; 4 BxRP.* Black choses to give up the Rook Pawn for if 3 . . . B–B2; 4 BxBP, BxP; 5 B–K8, B–N6; 6 P–B6, BxP; 7 P–B7! Or 3 . . . K–R2 and 4 K–N5 wins in routine fashion. After White's fourth move, he is material ahead but must still force in his King.



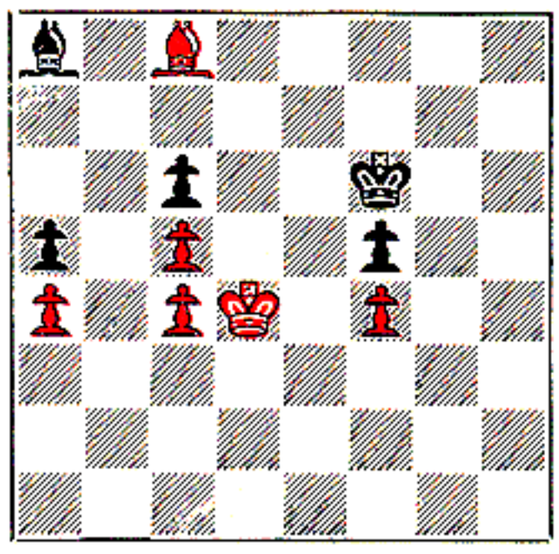
5 *Position after 4 . . . B–B1; 5 B–K8!* Rather than immediately abandon . . . KN4 by moving her King, Black retreats her Bishop only to have White pounce savagely after it. Notice how White continually restricts the movements of Black's Bishop and keeps the *Zugzwang* in force.



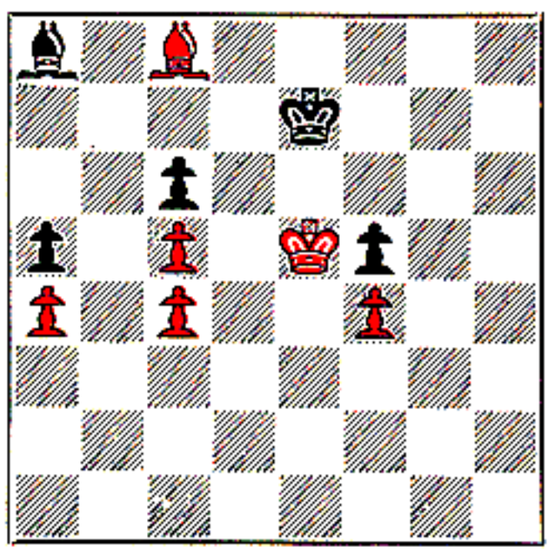
6 *Position after 5 . . . B–N2; 6 B–Q7!* Naturally Black had to protect the Queen Bishop Pawn and allow further confinement of her Bishop. Now White strikes at a new weakness—the King Bishop Pawn. See how his piece does double duty while Black's is a pitiable thing to behold.



7 *Position after 6 . . . K–N3; 7 K–N3, K–B3, 8 K–B3, K–N3.* Black is finally obliged to move her King in order to guard the Pawn and now the White King swings around to invade the center. If Black goes . . . B–R3 at any point, White has no trouble winning with Bx QP and B–Q7.



8 *Position after 9 K–K3, K–B3; 10 K–Q4, B–R1; 11 B–B8!* Once White's King reaches Q4, Black's King cannot dally back and forth but must stay to guard . . . K4 against invasion. After White's eleventh move, the Black Bishop is confined to eternal imprisonment in the corner of the board.



9 *Position after 11 . . . K–Q2; 12 K–K5, Resigns.* With no moves for her Bishop, Black has to give way and the White King marches in. This is more precise than 12 BxP which also wins. If now 12 . . . K–Q1; 13 B–R6! leaves Black without a vestige of counter-play. A most instructive ending.