

f California
Regional
Facility

Ex Libris

C. K. OGDEN



Yours Sincerely,
James Mason.

THE
PRINCIPLES OF CHESS
IN
THEORY AND PRACTICE.

BY JAMES MASON.

Keiner sei gleich dem andern, doch gleich sei jeder dem Höchsten!
Wie das zu machen? Es sei jeder vollendet in sich.—SCHILLER.

LONDON: HORACE COX,
WINDSOR HOUSE, BREAM'S BUILDINGS, E.C.

—
1894.

[*All Rights Reserved.*]

LONDON:

PRINTED BY HORACE COX, WINDSOR HOUSE,
BREAM'S BUILDINGS, E.C.

PREFACE.

HARMONIOUSLY uniting in itself the curious, the beautiful, and the true, Chess appears to hold a permanent relation to the innate susceptibilities of intelligence ; and there is now little question of its increasing value as a mental recreation, or of its fitness for use by all sorts and conditions of men. As the struggle *to be* shifts more and more from hand to brain, the need of a rational exhaust—a thinking change in thought—becomes more and more imperative, and will not be denied. In this respect Chess possesses very solid advantages over all branches of solitary study ; having many points of contact, through the various faculties of the mind, with much that concerns the daily activities of life. There is here no implication that it can be taken as a module of the intellectual altitude, or that it is sufficient alone for the entire discipline of the mental powers. No single department of thought may reasonably be assigned such distinction. If any could, however, then—in the opinion of every true chessplayer—Chess would be that one !

But there is a pernicious imagination abroad that it is a difficult game. It takes time. Its intricacies and profundities are not rightly within mastery of the average human intellect. This, in a sense, is true enough, else Chess would not be Chess. That it cannot be *all* known and mastered by anybody is truly its chiefest, crowning merit. It is an instrument all may play, no two precisely alike, and yet everyone his best. Too much time may be devoted to it. But everything under the sun is vanity if pushed to extremes. The argument from abuse, if valid, leaves nothing uncondemned.

Chess is a science as well as an art. In its exercise the tendency is to premature mechanical facility rather than to a

clear perception of principles ; though upon this, of course, all true and lasting faculty necessarily depends. In the present treatise this tendency is taken into account. The intention is to afford a concise yet comprehensive view of the *principles* underlying the *art* of Chess, as exemplified by the foremost practice in these closing years of the century. As a consequence, the method pursued conforms as much as possible to the logical requirements of the subject, and therein differs materially from any hitherto employed.

The description of the Elements, Section I., may seem emphatically diffuse—at all events, to the practised player. But to the uninitiated it will not be so. In Chess, even more than in most other things, it is the first step that costs. The definitions of terms, the rules, considerations respecting the various forces, individually and generally, with such like matter, should be accepted as indispensable, and worthy of the very best attention. The exposition of Pawn play should be fully examined, and the observations on Resistance, Obstruction, Restraint, &c., are of much importance. The chapter on Combination, and the final study of the whole game, should not be seriously undertaken until previous topics have been fairly entertained. Perfect acquaintance with the rudiments is a *sine quâ non*, if the first principles of any art or science are to be firmly fixed in the mind, and their application in varying circumstances to become easy, pleasant, and obvious. This wanting, doubt and uncertainty must prevail at every step ; with confusion, obscurity, fresh difficulties, and endless perplexity. If the method or plan of arrangement of the work be substantially followed there can be no serious disappointment. In this belief it is confidently and respectfully submitted.



SYNOPSIS.

I.

ELEMENTS OF CHESS.

| | Page |
|---|-------|
| DEFINITION | 1 |
| CHESSBOARD | 3 |
| ,, essential representation | 5 |
| FORCES—Specified | 6-9 |
| Castling | 10 |
| Capturing | 11 |
| En Passant | 15 |
| Check | 17 |
| Stalemate—Perpetual Check | 17-18 |
| NOTATION—Various systems | 19-22 |
| TERMS, &c. | 23-25 |
| LAWS OF CHESS—RULES OF THE GAME | 26-28 |
| THE FORCES GENERALLY— | |
| Resistance | 28 |
| Obstruction | 29 |
| Restraint—Knight's Move | 30-35 |
| The Opposition | 36 |
| Exchanging | 37 |

| THE FORCES GENERALLY— <i>continued.</i> | | Page |
|--|--|---------|
| Winning—Examples | | 38-48 |
| Relative Values | | 49 |
| MATE—The Problem | | 50-52 |
| „ with the Queen | | 53 |
| „ „ Rook | | 54 |
| „ „ Bishops | | 55 |
| „ „ Bishop and knight | | 57 |
| „ „ two Knights | | 60 |
| „ „ Pawn | | 61-62 |
| KING'S MOVE—IMPORTANT PRINCIPLE | | 63 |
| QUEENING | | 64 |
| „ Reduction to the square | | 66 |
| „ Generally | | 67-72 |
| THEORY OF KINGS AND PAWNS <i>v.</i> SAME | | 73-87 |
| OPPOSITION OF FORCES— | | |
| Queen <i>v.</i> Pawn | | 88-91 |
| „ Queen and Pawn | | 92 |
| „ Rook | | 94-96 |
| „ „ and Pawn | | 97-99 |
| „ Other Forces | | 100 |
| Rook <i>v.</i> Pawn | | 103 |
| „ Rook and Pawn | | 104-106 |
| „ Bishop | | 107 |
| „ and Pawn <i>v.</i> Bishop | | 108 |
| „ <i>v.</i> Knight | | 111 |
| „ and Bishop <i>v.</i> Rook | | 112 |
| „ „ Knight <i>v.</i> Rook | | 114 |
| Minor Pieces and Pawns | | 115 |
| Principles of Various Endings | | 117 |

II.

GENERAL PRINCIPLES.

| | Page |
|--|---------|
| STUDY OF PROBLEMS | 119 |
| EMULATION AND IMITATION | 120 |
| TIME | 120-121 |
| PLAN | 122 |
| ATTACK | 123 |
| DEFENCE | 125 |
| GENERAL DISCUSSION OF INDIVIDUAL FORCES— | |
| MAXIMS | 126-130 |

III.

COMBINATION.

| | |
|--|---------|
| INTRODUCTION | 131 |
| Common Failing of the Inexperienced—Object of Combination | 132 |
| PRINCIPLES OF COMBINATION ILLUSTRATED | 133-182 |

IV.

MASTER PLAY—GAMES.

| | |
|---------------------------------------|-----|
| THE OPENING DISCUSSED— | |
| Strategy—Tactics | 183 |
| Judgment—Mistaken Method | 184 |
| Compromise | 185 |
| Principle transgressed | 186 |
| Nomenclature—Classification | 187 |

| | Page |
|--|---------|
| KING'S KNIGHT'S GAMBIT | 188-192 |
| MUZIO GAMBIT | 193-197 |
| SALVIO GAMBIT | 197-198 |
| KIESERITZKY GAMBIT—ALLGAIER GAMBIT | 198-200 |
| KING'S BISHOP'S GAMBIT | 200-203 |
| GIUOCO PIANO—VARIATIONS | 204-213 |
| TWO KNIGHTS' DEFENCE—RUSSIAN DEFENCE— | |
| PHILIDOR'S DEFENCE | 214 |
| CENTRE GAME | 215-217 |
| QUEEN KNIGHT OF VIENNA GAME | 217-220 |
| SCOTCH GAME | 220-228 |
| EVANS GAMBIT | 229-236 |
| RUY LOPEZ | 236-254 |
| SICILIAN DEFENCE | 254-261 |
| FRENCH DEFENCE | 261-269 |
| IRREGULAR OPENINGS | 269-280 |
| APPENDIX | 281-286 |



Clements of Chess.

CHESS is a process of thought conditioned and limited by the Institutes and Rules of the Game. The judgments of thought are certified or visibly expressed upon the chessboard in movements of various forces to be presently described. There are two opposed parties, alternately in play,

BLACK.

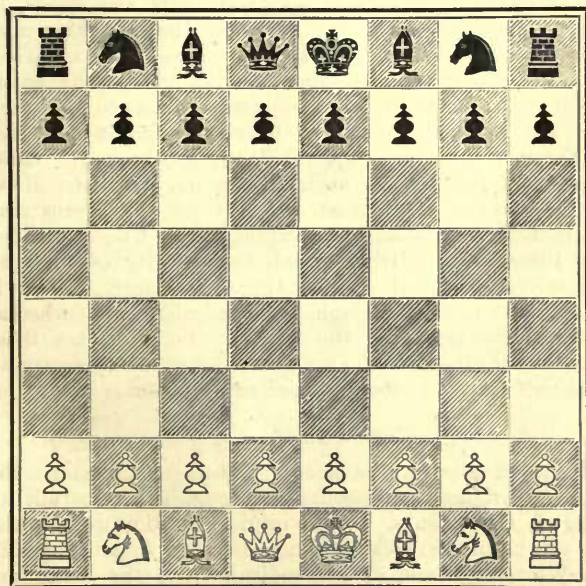


FIG. 1.

WHITE.

and the above diagram represents the board, with the men, or forces, ready ranged for action, before any movement has been made on either side.

The forces or pieces of each party are sixteen in number, a King, a Queen, two Bishops, two Knights, two Rooks and

eight Pawns. These constitute as it were two armies, in every way equal, of which the players are the Generals; and a game is a battle between them, in which victory usually rests with the more skilfully directed. The opposing forces are conveniently distinguished by difference in colour; and, as between themselves, by differences in size and form. They are assigned various powers of position and movement upon the squares of the chessboard—or rather with reference to the points within its limits. As shown in the diagram, the Kings and Queens are posted in the centres of the extreme lines of the field, with the Bishops, Knights and Rooks, in order, to the right and left. Technically these are known as Pieces, in distinction from the Pawns; which latter, as we see, are drawn up on the next lines, leaving the middle battle ground clear. The board is always so placed as to give each party a white corner square on his right; and in each case the Queen stands in a square of her own colour. These arrangements, it may be observed, are not essential. However the board may be placed, and however the Queens may be placed in the centres with respect to the Kings, provided these Pieces be similarly opposed, the identity of what we shall call the original position (Fig. 1) remains. Colour is an accident merely, though of convenient use, whether applied to the forces, or the board, or both. Hence these directions for placing both Queens and board are necessary to secure uniformity of procedure and nothing more.

THE CHESSBOARD.

Of the chessboard, the lines of squares upon which the forces are originally disposed, together with those parallel to them, are called ranks. In the original position we have the four central ranks vacant. Those lines of squares running from White to Black, or perpendicularly to the ranks, are called files. The ranks are numbered from 1 to 8, and the files are named from the Pieces standing on their extreme points in the original position. The oblique lines of squares, or those in mere angular contact, are called diagonals. Squares in diagonal are of the same colour, and vary from two to eight in number. Moreover, every square of the chessboard is named from the Pieces in the original position, and numbered

from the rank in which it is—and this for both parties, each reckoning from his own base of operations. Ultimately the designations of all the squares—and of all the forces—may be referred to the King and Queen. A thorough understanding of the board is of the first importance, as without it no progress in Chess worth the labour is possible. In this matter it is that the young player most commonly errs at the very outset. Mistaking more or less familiar acquaintance for accurate knowledge, he assigns the board a secondary place in chess economy, whereas by right and in fact it should come first. The scheme annexed exhibits the board as considered for the purposes of notation, and merits the closest attention :—

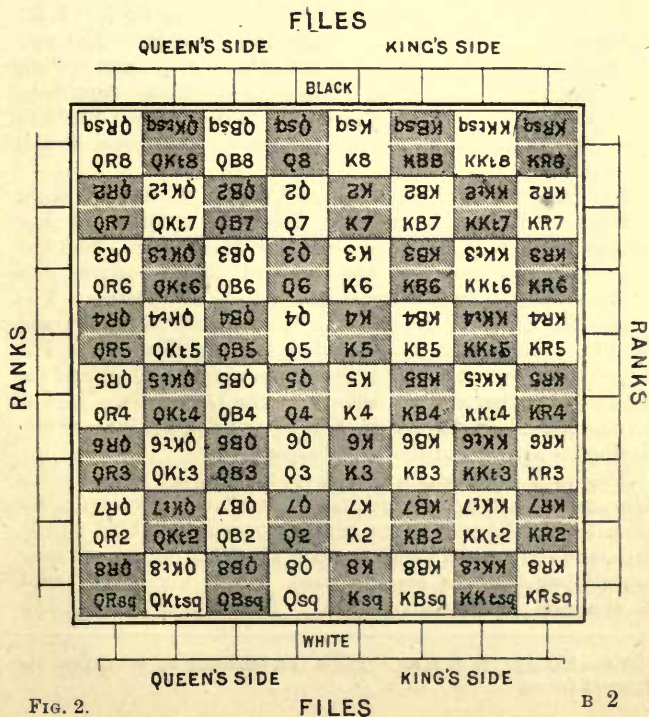


FIG. 2.

Comparing this with the original position (Fig. 1), and looking from White to Black, it appears that the right half of the board is the King side, and the left half of it the Queen side. These are the two divisions of files. In like manner that half of the board containing the White forces is called the White side; and that half of it containing the Black forces, the Black side. These are the two divisions of ranks.

Again, taking the King and Queen as origins, we term those Pieces and Pawns on the King side, King's Pieces and Pawns; and those on the Queen side, Queen's Pieces and Pawns. These are the two divisions of the forces on each side; or as distinguished from the two grand divisions, White and Black. Further, in abbreviation, we have King = K, King Bishop = K B, King Knight = K Kt, King Rook = K R; and Queen = Q, Queen Bishop = Q B, Queen Knight = Q Kt, and Queen Rook = Q R. These abbreviations, with some trifling additions, together with the numbers of the ranks, constitute the system of notation most generally in use, as best fitted to describe the actual movements of the various forces on the chessboard.

Reverting to the diagrams (Figs. 1 and 2), we find the King and Queen in the centre—the Queen in a square of her own colour. Next on either side come the Bishops, then the Knights, and, lastly, in the outward corner squares, the Rooks—or, as they are sometimes called, the Castles. The square the King stands in is the King square = K sq*; and the file to which that square belongs is the King file. The square the Queen stands in is the Queen square = Q sq; and the file to which that square belongs is the Queen file. And so for the others—giving us the K B sq and file, &c., every Piece having its square and file to correspond.

The rank upon which the player's Pieces are ranged is his first rank; that upon which the Pawns are drawn up is his second rank; the middle four, or vacant ones, are his third, fourth, fifth, and sixth ranks; the one upon which the opposing Pawns are stationed is his seventh rank, while his eighth rank is the first of his adversary's. Thus there is a double

* Or K 1, Q 1, K B 1, &c. There is a tendency to substitute the figure 1 for sq.

designation for every square, and a study of the scheme (Fig. 2) until this is firmly fixed in the memory is strongly recommended.

The subjoined is an essential representation of the chessboard, with the lines of movement of all the forces—the Knight alone excepted. To give his movement would crowd the figure too much, and it may be better separately described elsewhere. The squares are reduced to points :—

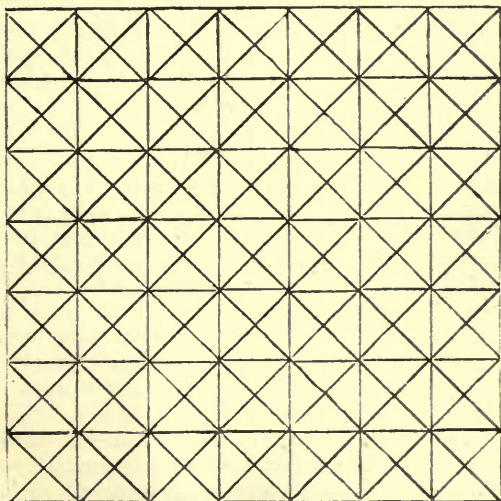


FIG. 3.

All the lines of movement are, without exception, right lines, from the centre of square to centre of square. Rank and file intersect at right angles, as do diagonals cutting each other. The square is the only regular polygon, exactly covering a plane about a point, admitting of this rectangularity of movement; hence there is a sort of mathematical fitness in the board being formed of squares, and itself forming a square.

As the files on the chessboard take their names from the

Pieces, so also do the Pawns, each of these being called after the Piece on whose file it may happen to stand. In the original position (Fig. 1) every Piece has its own Pawn next in front of it. Thus we have the King Pawn = K P, the King Bishop Pawn = K B P, the King Knight Pawn = K Kt P, and the King Rook Pawn = K R P. Also the Queen Pawn = Q P, the Queen Bishop Pawn = Q B P, the Queen Knight Pawn = Q Kt P, and the Queen Rook Pawn = Q R P. When a Pawn changes its file, however, as it may do in the course of the game, it likewise changes its name; as it is always regarded as belonging to the Piece naming the file in which it for the time being stands. An exception to this, when the Pawn ceases to be a Pawn and itself becomes a Piece, remains to be noticed.

THE FORCES.

In the Game of Chess the opposing parties move alternately, one piece* at a time: except in Castling, when *two Pieces, King and Rook, move in conjunction*, as will be hereafter shown.


In every movement of force two ideas are involved, namely, direction and distance.





The move of the King is one square only, but that in any direction. Placing him alone upon the board, say at Q 5, we find he has eight squares open to him, viz.: K 4, K 5, K 6, Q 4, Q 6, Q B 4, Q B 5, and Q B 6; to any of which he may move from the square Q 5, whereon he is for the moment supposed to stand. Of course at the side of the board, for instance at his own, or K sq, he would have only five possible moves, instead of eight as above; while from any of the Rook or corner squares these would be further diminished to three. In common with the rest of his forces, the King cannot move into a square occupied for the time being by any of his own men; but he is precluded, as they are not, from moving into a square commanded by an adversary. A square is said to be commanded by any piece in position to move into such square, as in the capture of an



* Written without a capital this term includes all the chessmen—Pieces and Pawns.



adversary placed upon it. Suppose the White King at his Q 5. Add a White Pawn at K 6, and place the Black King at his K 2. Now the White King commands all the immediately surrounding squares, but he can move only to any one of six of them, and not to any of the eight as he could before. He cannot go to K 6 because his own Pawn is in that square; and *also* because the Black King could move into that square were *he* alone on the board. Nor can the White King go to Q 6, because that, too, is a square within the Black King's range of movement, one of the eight to which he could move if alone on the board. The spheres of influence, so to speak, of the two Kings overlap at K 6 and Q 6; with the consequence that those squares are neutral territory, forbidden to both by the fundamental law of Chess. The Kings may never be within each other's range of movement, but ever with an interval of at least one square.


The King is of paramount importance, as it is with reference to him, directly or indirectly, that every movement in Chess is made. The object of each party is to capture the King of the other, and when the King is taken there is an end of the game. In practice, however, the King is never actually removed from the field, as are the other pieces, the battle being considered as ended whenever he is reduced to the condition of "mate," as will be  seen in due course.


 The Queen is by far the most powerful of the forces, her lines of movement being in eight directions, as are those of the King; though not, as in his case, restricted to one square only, but extending to the limits of the board. Her power would be disproportionally great were it not that she can be exchanged only for the opposing Queen without material loss. Her greatest range of action is from any of the four central squares, and her least range of action from any of the squares in the side. Place the Queen at Q 4 and she has twenty-seven other squares open to her—as we suppose her movement to be unobstructed; seven squares on the fourth rank, seven on her own file, seven on one diagonal, and six on the other. Removing her from Q 4 and placing her in any of these twenty-seven squares would be a move of


the Queen. Suppose her to be moved from Q 4 to any of the extreme squares, in rank, file, or diagonal—Q R 4, K R 4, Q sq, Q 8, Q R sq, K R 8, K Kt sq, Q R 7. Then from any of these situations she can move to any of only twenty-one others. A square nearer the centre she commands twenty-three, and a square nearer yet twenty-five, giving an average range of close upon twenty-three. It might at first sight appear as if a corner square would afford the Queen a less range of action than any other of the side squares. But it is otherwise. The sum of the diagonal movements possible to the Queen, from any side square, always  equals seven. This is the case with the Bishop also.

 The Rook is next in power to the Queen. Its lines of movement are in four directions, in rank and file, to the limits of the board; or the same as those of the Queen less the diagonal movement of the latter. The Rook unobstructed always commands fourteen squares, and therefore suffers no loss of power by reason of situation in any side square, as do all the other men. He carries five-sevenths of his range with him into any half of the field to  which he may be played.


 The Bishop is inferior in power to the Rook. Its movement is diagonally to the limits of the board, or its range of action is the same as that of the Queen less the rank and file or Rook movement of the latter. From a centre square it commands thirteen other squares; while placed in any side square its range is only seven. The range of the Bishop takes in both sides of the board—right and left or as divided between the players—and its average is nearly nine. The action of the Bishop is of course confined to squares of like colour to that upon which it stands in the original position, and to exactly one half the board; so that the Bishops on each side move independently, each on its own system of diagonals, and cannot possibly interfere with, or obstruct one another in any position  whatever.

 The Knight is about equal in practical power to the Bishop, though his average range is considerably less. The reason of this is that he can cover the

whole board, and not only half of it like the Bishop. He is also less liable to resistance, owing to the nature of his direction and distance of movement. The Knight's distance is limited to two squares, and his direction is intermediate between the rectangular one of the Rook and the diagonal one of the Bishop. Standing in any square, his move appears to be a leap from that to the next but one—*of a different colour*. Place a Knight at Q 4 and he will command eight squares, viz., K 2, K B 3, K B 5, K 6, Q B 6, Q Kt 5, Q Kt 3, and Q B 2. All these eight are in the sides of a square of five, and not one of them is in rank, file or diagonal with Q 4, upon which we assume the Knight to stand. The eight intervening squares, or those upon which the King would act from Q 4, are in no way affected by the Knight, and in no way affect him, whether occupied or not he passes them just the same. In the original position (Fig. 1) the Knight is the only Piece (as distinct from Pawn) that can move; all the others being powerless from "block" or obstruction by their friends. In this position each of the Knights has a choice of two moves. The King Knight may go to K B 3 or K R 3, and the Queen Knight to Q B 3 or Q R 3; thus ignoring the Pawns, and taking the field irrespective of them, which none of the other Pieces may do. The power of the Knight is less towards and in the side squares, and least in the corner ones. From any of these latter his range of action is only two, as compared with eight from squares in the centre. The average range of the Knight is only a little over five. But this is always effective, so that in actual power on the chessboard this Piece is little if at all inferior to the Bishop. Mathematically considered, the Knight's move is in the diagonal of a rectangle of six squares or points, and is as regular as that of any other of the men. 

 The Pawn is the weakest, but not the least interesting, of all the forces. Its line of movement is forward only, or in one direction in file, one square at a time, save at its first time of moving. when it may advance one square or two squares at the option of the player—if he then have an option in the matter. If, in moving two squares, it

pass a square commanded by an adverse Pawn it may be taken in passing by such adversary, as we shall have occasion to remark in considering the powers of capture—hitherto left out of account. The Pawn's average range of movement in capturing—*i. e.*, its attacking range—is less than two; but its total effective force is one-third that of the Knight or Bishop, very nearly.

When a Pawn reaches the eighth square in any file it must be forthwith exchanged for a Piece, either a Queen, Rook, Bishop, or Knight, of its own party or colour; such Piece replacing the Pawn and acting immediately in all respects as if it were an original force just moved into such eighth square by the player. Consequently there may be three or more Queens, Rooks, Bishops, or Knights, acting on the same side at the same time; though the total forces of either party can never exceed sixteen, their original number. This faculty or power of the Pawn to eventually become a Piece—generally termed *Queening*—increases its value, and invests its movements with much importance. A fine player may commonly be known from his judicious handling of the  Pawns.

CASTLING.

Once in a game the King may make a double move, in conjunction with either Rook, when he is said to *Castle*. In *Castling*, the King is moved two squares in the direction of the Rook to be moved with him, and that Rook is transferred to the square over which the King has passed. Thus in *Castling* on his own side the King goes to K Kt sq, and his Rook to K B sq; in *Castling* on the Queen's side, the King goes to Q B sq, and the Queen Rook to Q sq. The move is written *Castles*—or *Castles Q R* when there is a choice and it is necessary to specify the latter.

The King may *not* *Castle*:—1. If either the King or the *Castling* Rook has been previously moved in that game. 2. If there be any Piece on the rank between the King and the *Castling* Rook. 3. If the King be attacked or in *check* (*i. e.*, within range of adverse force) at the time; or if either of his squares of movement be commanded by an adverse force. In other words, *Castles* must be the first

move of both King and Rook in that game ; the line between them must be clear—no capture may be made ; the King must neither be in check, nor go into check, nor pass a square commanded by the enemy. But the Castling Rook may move out of attack, and may also cross an adversely commanded square.

CAPTURING.

All the Pieces capture as they move, *i.e.*, in their lines of movement, and, of course, adversaries only are captured. A capture is effected—together with a move—by removing the captive from the board and moving the captor into the square thus for the moment rendered vacant. The Pawn, however, does not capture in its line of simple movement, but one square diagonally forward, or as by diagonal movement from one file to the next on either side. The movements of the King and Knight being determined, or of invariable distance, these Pieces capture precisely as they would otherwise move in any given direction ; but the movements of the Queen, Rook, and Bishop, being of variable distance, are liable to restriction in the act of capture, as suggested above. The diagrams following may serve to illustrate this, and also the modification in the movement of the Pawn necessitated by its capture of an adverse piece :—

In the position (Fig. 4, p. 12) the White Queen attacks all the Black forces—except the King—and can capture or take any one of them, it being White's turn to move. Or she can move to any intervèning square and take none of them. Forward movement on her own (Queen) file she cannot make, because her own Pawn blocks the way ; nor can she go to K Kt sq for a like reason. Neither can she go to Q R 7. *beyond* the Black Pawn. Her capturing move in these circumstances would be written $Q \times P$, $Q \times Kt$, $Q \times B$, or $Q \times R +$, as the case might be ; the sign \times indicating capture, and the sign $+$ indicating *check*, here incidental to the move $Q \times R$; because, immediately after the capture of the Rook, the Queen would command all the squares in the eighth rank up to and including the one in which the Black King stands.

Substituting a White Rook for the Queen, we see that he also is precluded from forward move in file by the Pawn at Q 5, but that his movement in rank is full and

unimpaired. His capturing move would be written $R \times B$, or $R \times Kt$; and its effect would be the removal of either the Bishop or the Knight and the placing of the Rook in its

BLACK.

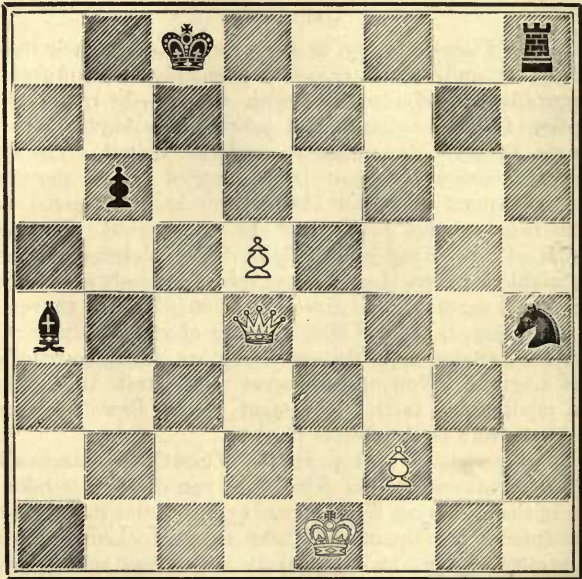


FIG. 4.

WHITE.

stead. But, for example, if the Knight stood nearer to the Rook, say at Black's $K B 5$, that would limit the Rook's move to the right, and he would be shut out from the squares $K Kt 4$ and $K R 4$ by the Knight standing in his way.

Now substitute a White Bishop for the Queen in the diagram. The Bishop's movement being exactly equal and similar to the diagonal movement of the Queen, he will attack the adverse Rook and Pawn, and be able to take either of them, while the squares $K Kt sq$ and $Q R 7$ will be excluded from his action, just as in the case of the Queen. His

capturing move would be $B \times R$ or $B \times P$, as the case might be.

Lastly, if a White Knight be substituted at Q 4, he will attack nothing, though, as said, there will be eight vacant squares commanded by him, to any one of which he may move from Q 4. Supposing, however, any of these points occupied by an adversary, then the Knight's capturing move would be $Kt \times Q$, $Kt \times R$, $Kt \times B$, $Kt \times Kt$, or $Kt \times P$, as Queen, Rook, Bishop, Knight, or Pawn might be taken by him. Unlike the Bishops, friendly Knights support each other, and each retorts the attack of either of his adversaries. But the Knight can have no mutual relations of attack or defence with any other force.

Neither is the movement of the King affected in capturing. He takes only on squares next to him, and (except in Castling) one square is the limit of his move.

The Pawn changes its direction of movement in capturing, being under the necessity of taking in its line of attack, as all the Pieces do.

In the next position (Fig. 5, p. 14) the White Pawn at Q Kt 3 and the Black Pawn at Q R 5 attack each other. The White Pawn can move only in capturing the Black one; whereas the latter may either take the White one or advance to R 6, out of attack, at the option of the player.

Neither of the Black Pawns at Q B 2 and Q Kt 5 can move in any way, being blocked by—and blocking—the adversary immediately opposed.

The White Pawn at Q Kt 7 attacks both the Rook and the Bishop, and may take either of them—becoming a White Queen, Rook, Bishop, or Knight in its place; or it may go to Kt 8, and become a White Queen, Rook, Bishop or Knight, there—all at the option of the player. But this last would not be a good move, because the Black Rook could immediately capture the Piece so made. The best move would be for the Pawn to take the Rook, and become a Queen, this being the most powerful and most effectual addition to White's forces, in the circumstances. Such move would be written $P \times R (Q)$ or $P \times R = Q$.

If the White Pawn at R 5 were at R 6, it would there be in the line of attack of the Black Pawn, and could be taken

by it: The Black Pawn at Kt 2, being on its original square, may go to Kt 3 or to Kt 4 as its first move; but in either case the White Pawn can take it at Kt 3, or as if moved one

BLACK.

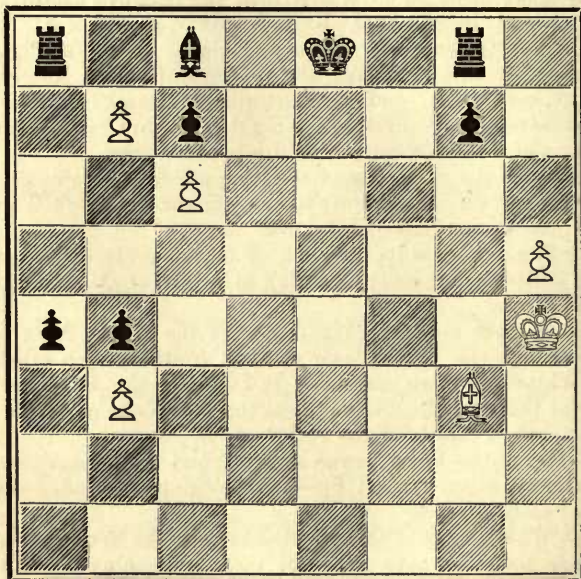


FIG. 5.

WHITE.

square only. When a Pawn captures another in the ordinary way, the move is written $P \times P$; when it takes another in passing, as the Rook Pawn would the Knight Pawn in the case above, the move is written $P \times P$ *en pas.*, or $P \times P$ *e.p.*

No Piece may take a Pawn in passing. This is a peculiar privilege of the Pawn, and it can be exercised only when the Pawn is on a square in the fifth rank; as it is there only that it can command a square actually passed over by an adverse

Pawn in going two squares for its first move. This taking *en passant* is the sole exception to the rule that a capturing force must never go to a square other than that of the force destroyed.

EN PASSANT.

We remark that the Black Pawn at Kt 2, in the diagram just noticed, may advance two squares as its first move; and that, if so, the White Pawn at R 5 may take it in passing, or as if it were played only to Kt 3. Now this move of the Black Pawn two squares would be an attack upon the White King, and would be written* P—Kt 4 +. The attacked King would be in *check*; and, if the White Pawn could not take the Black one in passing (P×P *e.p.*), the attacked King would be *mated*.

Whenever the King is within range of adverse force he is attacked; and that he cannot remain attacked during a move is a fundamental principle of Chess. Hence he cannot voluntarily submit himself to attack, as all the other forces can.

The King is mated whenever he is so attacked that he cannot move into any square uncommanded by an enemy, and when the attacking force cannot be destroyed, or its action upon him intercepted by a movement of one of his own men. Check is a technical term signifying attack upon the *King*.

In the case before us, Black's move, P—Kt 4 +, leaves his opponent but one possible reply, viz., P×P *e.p.*, because, as already said, when the King is attacked—as he would be by the hostile Pawn—no move, other than one freeing him from attack, is possible. It follows that both Kings cannot be attacked, or in check, at one and the same time.

Considering the position, it is obvious that after Black's P—Kt 4 +, the White King himself cannot move. His Pawn at R 5 closes that square to him; his Bishop at Kt 3 closes that one—he cannot move to either of these. The Black Bishop, though himself attacked, commands other two squares of the King's range, viz., R 3 and Kt 4, so that he cannot move to either of these. Lastly, the King cannot take the

* The dash, meaning "to," can be omitted, but it is usual. P Kt 4 + would be equally distinct.

attacking Pawn because he would then become exposed to the action of the Rook supporting the Pawn and be still in check. Thus all the five squares, to any of which the King might otherwise move from R 4, are impossible to him; and the square in which he stands is commanded by an enemy—and by an enemy that must be taken. In this state of affairs the move $P \times P$ *e.p.* is compulsory; it is not a privilege but an obligation; for although in general it is optional with a player whether he shall or shall not make any particular move, or any particular capture, yet when his King is in check his choice is restricted to those moves, any of which will obviate the check, and make his King for the moment secure. If there be but one such, then his choice is very strictly limited—that move is *forced*.

BLACK.

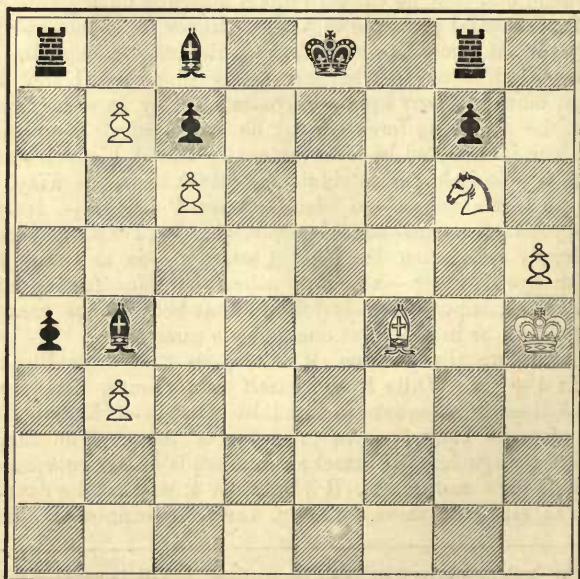


FIG. 6.

WHITE.

CHECK.

There are at most three ways of getting out of check : (1) the King may be moved out of attack, (2) a force may be moved into the line of attack (interposed) between the King and the attacking force, (3) the attacking force may be captured. When the King is checked by Knight or Pawn this second resource necessarily fails ; for nothing can come between the Pawn and its object of attack, and the peculiar action of the Knight suffers no interruption. But in the case of the Queen, Rook, and Bishop, it is different. Any of these may attack the King from a distant point, and such attack may be frustrated by interposition. Modifying and adding somewhat to the position just discussed we have the preceding (Fig. 6).

Here, if we suppose Black to play B—K 2+, White may save himself in any of three ways. The checking force may be taken = Kt × B ; he may interpose = B—Kt 5 ; or the King may move = K—Kt 3. If, however, the check be given at K 8, then the reply must be either B—Kt 3 or K—Kt 5.

Now, take away the Knight, place the White Bishop at K Kt 3, and transfer the Black Rook from Q R sq to K R sq. In the resulting position Black has a “mate on the move,” either by B—K 2+, or P—Kt 4+. In case of B—K 2+, White could neither take the Bishop, interpose, nor move his King into any uncommanded or free square. In case of P—Kt 4+, the Rook at K R sq would preclude White’s P × P *e.p.*, and the King being unable to move, as already seen, and in check, would be mated, and his game lost. This is the final cause of all other things in Chess. The great object of the player is to checkmate his adversary ; or, failing in that, to prevent checkmate happening to himself.

STALEMATE—PERPETUAL CHECK.

For there is another kind of mate, which does not lose, but makes a drawn battle, and is therefore to be shunned by the stronger party. It occurs when the player having to move cannot do so without putting his King in or exposing him to check—*his King not being actually in check at the*

time. An instance of this kind of mate, and also of perpetual check—another method of drawing the game—may here be given:—

BLACK.

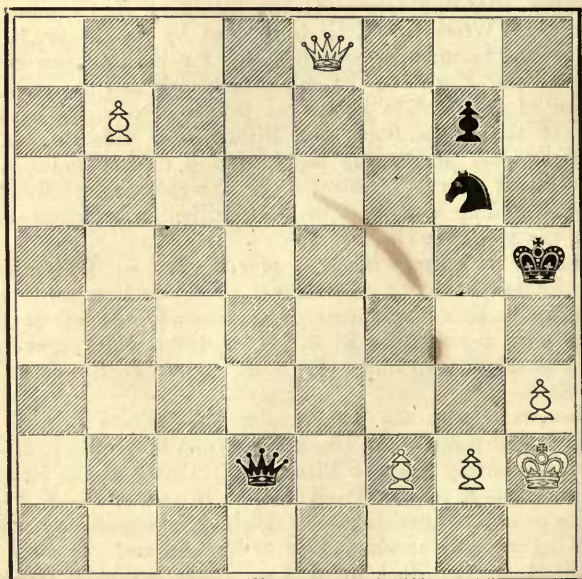


FIG. 7.

WHITE.

Suppose White imprudently plays P—Kt 8 (Q); then Black can either force a *stalemate*, thereby drawing, or he can compel his opponent to submit to *perpetual check*, and in that way draw the game. Firstly, White moves P—Kt 8=Q; Black answers Q—B 5+; and White replies Q×Q. It is now Black's turn to play; but he can play nothing—and his King is *not* in check. Therefore he is *stalemated*, and the game is *drawn*. Secondly, White may decline to take the Queen in reply to Q—B 5+. Then he must interpose. P—Kt 3, or move his King. If P—Kt 3, then follows

Q×B P+; and it is evident the King can never escape the recurring Q—B 8+ and Q—B 7+. But the King may move in reply to Q—B 5+. Then Black continues Q—Q B 8+. If then K—R 2, the Queen returns, Q—B 5+, and things are as they were. This would also be perpetual check, and a drawn game.

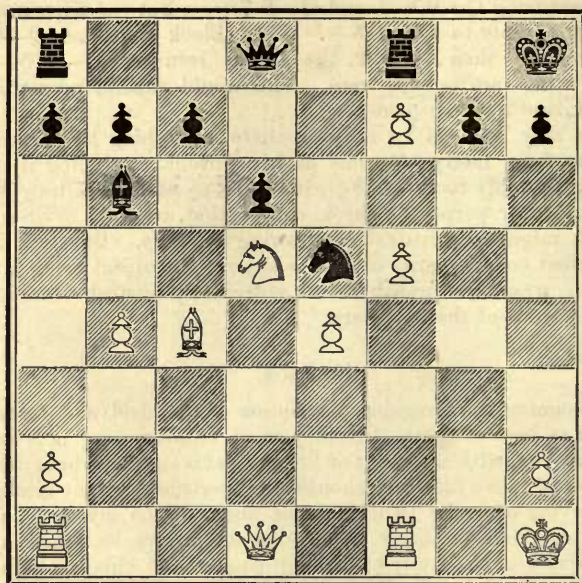
As may perhaps be noticed, there is nothing to prevent White from interposing one of his Queens, sacrificing it at K sq in reply to Q—B 8+, in order to stop the draw by stalemate or perpetual check, except that, were he to do so, Black might *win*, instead of drawing as above. But this is sufficient on the merits of the position; the object being not to *lose*, where the probabilities are decidedly against winning, or in favour of the adversary.

NOTATION.

Assuming the foregoing description of the field and forces to be at least adequate, the subject of notation may here be disposed of, with the result of bringing this significant chapter to a close. No difficulty should be experienced by the reader in playing over the two examples about to be given. The winning side—White or Black—should always be taken by the player in the study of printed games; and this, notwithstanding that (unless the contrary is stated) White invariably moves first. He will thus become easily accustomed to handling both White and Black, and will also, to some extent, fall into the habit of *winning*—that most admirable of all admirable habits in a chessplayer:—

| White. | Black. | White. | Black. |
|------------|----------|------------|---------|
| 1 P—K 4 | P—K 4 | 10 P×B | Kt—K 2 |
| 2 P—K B 4 | B—B 4 | 11 B—K 3! | Kt—K 3 |
| 3 Kt—K B 3 | P—Q 3 | 12 P—B 5! | B×B |
| 4 P—B 3 | B—K Kt 5 | 13 P×Kt | Castles |
| 5 B—B 4 | Kt—Q B 3 | 14 P×P+ | K—R sq |
| 6 P—Q 4? | P×P | 15 P—B 4 | Kt—Kt 3 |
| 7 Castles | P×P+ | 16 Kt—Q 5 | B—B 4 |
| 8 K—R sq | Kt—Q 5 | 17 P—Kt 4! | B—Kt 3 |
| 9 Kt×P | B×Kt? | 18 P—B 5 | Kt—K 4 |

BLACK.



WHITE.

| White. | Black. | White. | Black. |
|-----------|---------|------------------|---------|
| 19 Q—R 5 | Q—Q 2 | 22 R—R 4+ | K—Kt sq |
| 20 R—B 4 | Q × P ? | 23 Kt—K 7, mate. | |
| 21 Q × P+ | K × Q | | |

The exclamation (!) means good or fine move; the interrogation (?) bad or doubtful one.

In this game we see one of the parties mated while yet the great bulk of his forces remain on the board. His opponent made what is called a direct attack upon the King—and succeeded. Had Black foreseen the mating position in time, or suspected his adversary's designs in full, he would have been upon his guard. Mate by surprise might have been easily avoided, and the contest prolonged, and perhaps

eventually decided in favour of the second player, by reason of superior force—for the Pawn at B 7 should fall.

Scrutinizing the termination (see diagram), White's 21 $Q \times P +$ compels 21 $K \times Q$. Then 22 $R-R 4 +$ compels the King to move (whereupon mate ensues as in the game); or it compels interposition, 22 $Q-R 4$. Suppose this last. Then 23 $R \times Q +$, $K-Kt sq$, 24 $Kt-B 6$ ($K 7$) mate. In this variation the mate is given by a *double check*. Manifestly there can be no resource for a King in double check except to move himself, for both of the attacking forces cannot possibly be otherwise satisfied at one and the same time.

A double check must of necessity involve a discovered check, but the converse does not hold; we may have check by discovery without double check. They are both extremely dangerous, however, especially the latter, as may be readily inferred from the result supposed in the game before us. In the course of these pages the simple sign $+$ is used for check, whether it be single, or double, or by discovery. A player should always know when either King is in check without his attention being called to the fact.

Frequently the moves in a game may be conveniently recorded in fractional form—White above the line. Black below—thus:—

- | | | | |
|---|---|--------------------------------------|---------------------------------------|
| 1 $\frac{P-K 4}{P-K 4}$ | 2 $\frac{Kt-K B 3}{Kt-Q B 3}$ | 3 $\frac{B-B 4}{B-B 4}$ | 4 $\frac{P-Q 3}{P-Q 3}$ |
| 5 $\frac{B-K 3}{B-Kt 3}$ | 6 $\frac{P-Q R 3}{Kt-B 3}$ | 7 Castles $\frac{B-Kt 5}{B-Kt 5}$ | 8 $\frac{P-B 3}{Q-Q 2}$ |
| 9 $\frac{P-R 3?}{B-R 4}$ | 10 $\frac{B-K Kt 5}{P-K R 3}$ | 11 $\frac{B \times Kt}{P \times Kt}$ | 12 $\frac{Kt \times P}{Kt \times Kt}$ |
| 13 $\frac{Q \times B}{\text{Castles } Q R}$ | 14 $\frac{Q-B 5}{Q \times Q}$ | 15 $\frac{P \times Q}{P-Q 4!}$ | 16 $\frac{B-R 2}{Kt \times P}$ |
| 17 $\frac{P-Q Kt 4}{K R-Kt sq}$ | 18 $\frac{Kt-Q 2}{Kt-B 5!}$ | 19 $\frac{P-Kt 3}{R \times P +}$ | |
| 20 $\frac{K-R 2}{R \times P +}$ | 21 $\frac{K-Kt sq}{R-Kt sq, \text{ mate.}}$ | | |

Or the moves may run on, in remarks and annotations; as, for example, the conclusion of the foregoing:—19 . . . R × P+; 20 K — R 2, R × P+; 21 K — Kt sq, R — Kt sq. mate. It will be noticed that specification of the side—King side or Queen side—is omitted where a Piece or Pawn can play on one side only. So, Kt — B 3, or B — Kt 5, or P — R 3, &c., show there is only one B 3, Kt 5, or R 3, open to the Piece or Pawn moving at the time. A sign might be given for mate, but it is usual to write this in full.

For the purpose of recording positions, of course diagrams are best. But these wanting, the following method may be used with advantage. It is known as the "Forsyth notation," from its inventor, Mr. David Forsyth, of Scotland. White's Q R 8 is taken as the point of origin, and the enumeration proceeds rank by rank from left to right until the entire board is covered. The Black forces are underlined, numeral figures denote vacant squares, and a stroke marks the end of each rank—to prevent confusion; or the White forces may be given in capital, and the Black in small letters. The position diagrammed in the first of the preceding games would be recorded thus:—r 2 q 1 r 1 k/p p p 2 P p p/1 b 1 p 4/3 Kt kt P 2/1 P B 1 P 3/8/P 6 P/R 2 Q 1 R 1 K.

The system of notation in use throughout Germany and Northern Europe is this:—Reckoning is made only from the White side, and from the White Q R sq. The files are lettered from a to h, and the ranks numbered from 1 to 8. Thus White's Q R sq is a 1, his K R sq is h 1. Black's K sq is e 8, his Q sq is d 8; his Q Kt 3 is b 6, his K B 3 is f 6—and so on. The sign : or × is used for takes; + for check; and † for takes checking. A double cross † signifies mate, and there are other signs self-explanatory. The game already given in fractional notation would run thus in German: 1, e 2—e 4, e 7—e 5; 2, Sf 1—g 3, S b 8—c 6; 3, Lf 1—c 4, Lf 8—c 5; 4, d 2—d 3, d 7—d 6; 5, Lc 1—e 3, Lc 5—b 6; 6, a 2—a 3, Sg 8—f 6; 7, 0—0, Lc 8—9 4; 8, c 2—c 3, D d 8—d 7; 9, h 2—h 3, Lg 4—h 5; 10, Le 3—g 5, h 7—h 6; 11, Lg 5 × f 6, g 7 × f 6; 12, Sf 3 × e 5, Sc 6 × e 5; 13, D d 1 × h 5, 0—0—0; 14, Dh 5—f 5, D d 2 × f 5; 15, e 4 × f 5, d 6—d 5; 16, Lc 4—a 2, Se 5 × d 3; 17, b 2—b 4, Th 8—g 8; 18, S b 7—d 2, S d 3—f 4; 19, g 2—g 3, Tg 8 × g 3, +; 20, Kg 1—h 2, Tg 3 × h 3 +; 21, Kh 2—g 1, T d 8—g 8 †.

This is at length. The notation may be, and generally is, contracted, it being for the most part necessary to name only the square to which the piece goes—as we do. The ranks and files

indifferently are called lines, K = *König* or King, D = *Dame* or Queen, T = *Turm* or Rook, L = *Läufer* or Bishop, S = *Springer* or Knight, and B = *Bauer* or Pawn—named in the notation by its square. The base of this system is old, and was formerly in use among the Latin nations and in England.

TERMS, &c.

Attack.—(1) Any force commanding a square for the time being occupied by an adverse force attacks the latter. Attack may exist without power of capture. A square commanded may be said to be attacked. (2) A combined movement tending to compel the adversary to abandon some particular force or position. (3) A combination or concentration of force against the King or his position. (4) The party moving first in the game.

Centre.—Pawns in the middle field, especially if well supported. It is usually a great object to keep the centre intact or unbroken; or to break that of the adversary if it be the stronger.

Combination.—Two or more moves having a common object.

Counter Attack.—An indirect and often the most effective way of neutralizing an attack. For example, a combination against one King may be halted or destroyed by an equally strong combination against the other; or an attacked force may be efficiently guarded by an attack upon an equal or greater force of the enemy.

Defence.—The correlative of attack. The second player at the beginning of the game, usually Black, is said to have the defence, as the first player is said to have the attack. Defensive measures are those taken to provide against or repel an attack. To defend a Piece or Pawn is to protect, guard, or support it from or against the enemy.

Development.—The early disposition of the forces for attack or defence. In a good or strong development the forces co-operate, without much obstruction. In a bad or weak development there is unnecessary obstruction and want of co-operation, often leading to permanent disadvantage.

False Move.—Moving a force otherwise than according to its peculiar power of movement—as to play a Bishop off his original system of diagonals, a Rook like a Knight, &c. No move within the Institutes or definitions of Chess.

Forced Move.—The only possible move; also, a move necessary to prevent decisive loss of force or position is usually called “forced.”

Forces.—The chessmen or pieces collectively. Those on one side only—as the White forces, the Black forces; or part of these—as centre forces, King’s forces, Queen’s forces. Then we have superior force, inferior force, to win by force, &c., all self-explanatory. A force, in this work, signifies a Piece or Pawn.

En Prise.—An attacked force liable to be taken is *en prise*.

Exchange.—The difference in value between a Rook and a Bishop or a Knight. A player taking a Rook for a Bishop or a Knight is said to win the exchange. To exchange means to give and take force for force. In this there may be equality or relative loss or gain.

Gambit.—A surrender or proffer of force, in the early part of the game, with a view to subsequent advantage.

Hole.—A square in the third or fourth rank, neither commanded, nor liable to be commanded, by any friendly Pawn.

Illegal Move.—One not in violation of the fundamental laws of movement, but, nevertheless, prohibited by law (or a rule of the game) in the special circumstances of the case. Thus, to Castle after having previously moved the King or the Castling Rook, or to move out of turn, or to move an adverse force, would be an illegal move.

Mating Force.—Any force sufficient to mate the lone King. A Rook is a mating force.

Minor Piece.—A Bishop or a Knight. A minor Piece is not a mating force.

Move.—The player who begins the game has the move. A slight but uncertain advantage. In this meaning the move signifies little. But to have the move in a given position when issue has been fairly joined, or the contest is drawing to a close, is often of the greatest consequence, as is explained elsewhere. The player making the *last* move cannot lose.

Opening.—The first few moves in the game, or those by which the forces are liberated and disposed for action against the enemy.

Passed Pawn.—One which has no adverse Pawn in front of it, either on its own file, or on a file adjoining.

Pin.—A force is “pinned” when it cannot move without exposing a more valuable force to attack. It is, however, with reference to forces protecting the King or Queen that the term is more commonly used.

Position.—The situation of the forces in general at any given time. The relative situation of the forces on either side—(1) as between themselves, and (2) as disposed with reference to the adversary.

Protect.—To guard or support; to cover (interpose). A superior force is covered from attack by an inferior one.

Support.—A force is supported when it is within range of another, which could capture it if it were an enemy. A force itself for the time being immovable, is not an effective support to any attacked force—except as against the King

Time.—This is a kind of reserve capital in force or position. The move may be for or against the player, but time—if he has it—is ever in his favour. Aside from appreciable inequality of play, time can be *gained* only at the expense of numerical force. It may be *used* directly, or reflexively; by making a progressive move, or a waiting move (*coup de repos*—*Tempozug*), the latter throwing the move upon the adversary. But what time really is cannot well be explained in a mere definition. Time is the very life of the game.

Time also means time by the clock, within which a certain number of moves must be made by the player. In important

contests the usual allowance is one hour for every fifteen moves—or for every twenty moves. So, however considered, time is a great thing in Chess.

Wing.—The extreme flank in advance, or on the enemy's ground—right or left, King's or Queen's wing—as the case may be.

THE LAWS OF CHESS.

These are contained in the definitions of the game, and are the same wherever Chess is played. The only one at all questionable, perhaps, is that which enjoins the immediate substitution of a Piece for a Pawn at the eighth rank; because positions are imaginable in which such substitution might be against the interests of the player.

RULES OF THE GAME.

The following Rules are based upon those sanctioned at the meeting of the British Chess Association, London, 1862, and the Revised International Code, London, 1883. A fusion of the two (with slight additions) is necessary, neither set of regulations fully representing the best usage at the present time :—

1. If a player notices before his fourth move that the board is misplaced he may insist on its being adjusted.

2. If at any time in the course of a game it be found that the men were improperly placed or that any of them were omitted at the beginning the game in question must be annulled.

3. The right of making the first move and choice of colour shall be determined by lot. The player moving first in any game shall play the White men in the absence of agreement to the contrary. In any series of games between the same players at one sitting each shall have the first move alternately in all the games of that series whether won or drawn.

4. If a player makes the first move in a game when it is not his turn to do so the game must be annulled if either player so require before completing his fourth move. After

four moves have been made on each side the game must be played out as it stands.

5. If in the course of a game a player moves a man when it is not his turn to play he must retract it and after his adversary has moved must play the man wrongly moved if it can be played legally.

6. If a player touches a man of his own he must move it if legally movable. If he touches one of his adversary's men he must take it if it can be taken. If a man touched can be neither moved nor taken the player must move his King (but not Castle) if the King is then legally movable. If it is not the player's turn to play when he touches a man then this rule applies to his move next following.

7. But the foregoing notwithstanding a player may adjust one or more of his own men if necessary provided he gives notice of his intention of so doing to his adversary by saying "J'adoube" or "I adjust" or in some other sufficient manner.

8. A move is completed immediately a piece comes to evident rest on a square whether the player's hand immediately quits it or not.

9.* "Check" is announced to the King only. It is not absolutely necessary to call it. But if "check" be not called when given penalties under Rule 6 cannot be enforced.

10. If the same position occurs thrice during a game it being on each occasion the same player's turn to play the game shall then be drawn.

11. A player may at any time call upon his adversary to mate him within fifty moves (move and reply being counted as one). If at the expiration of such fifty moves no Piece or Pawn has been captured nor Pawn moved nor mate given the game shall then be drawn.

12. In Castling the King must be moved first. Otherwise the adversary may require the move of the Rook to stand as a complete move.

13. Time runs against the player having to play until his move is completed as under these rules.

* See Appendix.

14. If on the resumption of an adjourned game the position is wrongly set up all subsequent moves are void and the position must if possible be correctly replaced and played out as from the point of adjournment. Otherwise such game shall be drawn.

15. In the event of proof that incorrect time has been recorded the Umpire shall be empowered to make such adjustment in the record of time as he shall consider equitable in the circumstances disclosed provided that he shall make no allowance in the case of actual stoppage of a clock it being the duty of a player to see that his adversary's clock is duly set going alternately with his own throughout the game.

THE FORCES GENERALLY.

RESISTANCE.

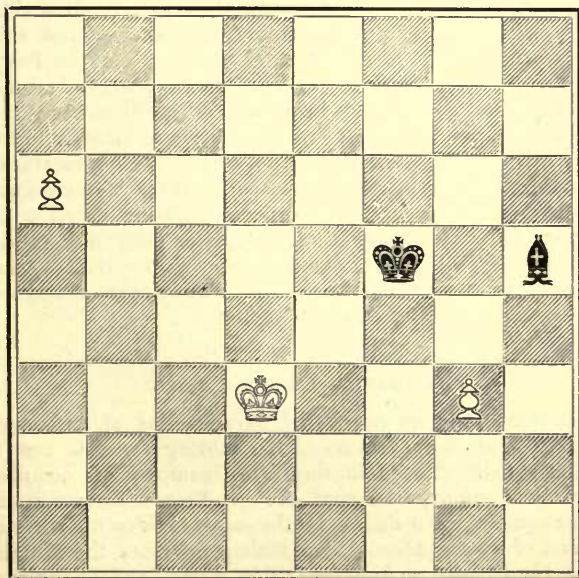
In power of resistance and attack—at the point of attack for the moment—there is perfect equality between all the forces. The resistance of a force is its position or obstructive power as regards adverse force, and in this all are manifestly equal. The Pawn fills a point as effectually as the Queen, and destroys any force within its attacking range just as effectually as it may be itself destroyed. Attack is attack, and all attacks upon a given point are equivalent, while they last. But a single move is required to abolish any single exchangeable force, great or small. As the King cannot be exchanged, or endure attack, his resistance, in this view, is *nil*, or reduced to mere obstruction of advancing Pawns.

The total power of any force is its position and range of movement—its resistance plus its mobility; hence difference in total power depends upon and varies directly with difference in mobility alone. The Pawn is no exception. As it approaches the eighth rank it has increments of power, not from any increase in its range of attack—which is the range of movement understood in its case—but from its increasing urgency upon opposing forces to resist its promotion to Queen. This is, in effect, an increase of mobility; and, allowance being made for it, the general statement—resistance + mobility = total power—is established.

OBSTRUCTION.

As between friendly forces, resistance to movement is obstruction. In the original position there is absolute obstruction to the movement of all the Pieces except the Knights. One force supporting another suffers obstruction, as it cannot possibly move into the square occupied by the supported force. But this species of obstruction is generally beneficial, as it is of the essence of combination—and combination is the soul of the game. Obstruction without design, or sufficient reason, is, however, another matter. This traverses combination, diminishes the powers of the forces—often to mere position—and is generally favourable to the adversary.

BLACK.



WHITE.

- | | | | |
|--|--------|---------|--------|
| White. | Black. | White. | Black. |
| 1 P—Kt 4 + | B × P | 2 K—K 3 | B—R 6 |
| 3 K—B 2, and the Pawn will go to Queen. His own King | | | |

obstructs the Bishop, and the opposing King restrains him; so that between the two he is powerless to resist the triumphant progress of the Pawn. If the initial sacrifice be omitted, White cannot win the game.

The foregoing is an instance of resistance, in which obstruction and restraint (yet to be noticed) are combined. White's first object is to Queen his Pawn on the Rook file, thus securing overwhelming reinforcement, and an easily winning game. To secure this, he must *gain time* for the advance of the Pawn, as against the Bishop; or prevent the latter from taking the long diagonal upon which the Pawn Queens.

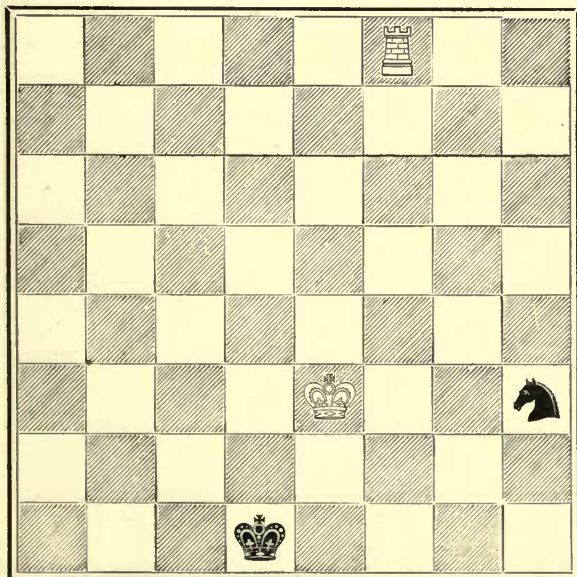
Taken in its widest sense, resistance greatly affects the total powers of the forces in combination at any given time. The construction and resolution of resistance is the chief business in Chess. Much of the importance of the Pawns arises from the circumstance that in number and simple resisting power they are not inferior to all the Pieces together. Advanced in the field, they are obstructive to friend and foe, frequently causing equal anxiety to both. The preservation or annihilation of the mere positional power of a single Pawn is often of the utmost consequence; giving occasion for complex and difficult operations of superior force in the result of which the final issue of the game may be involved. Thus, and only thus, may the old dictum, "Pawn play is the soul of Chess," be accepted as a true saying.

RESTRAINT—KNIGHT'S MOVE.

Restraint may be considered as a species of resistance, *i.e.*, resistance to movement if the moving force is not to be destroyed. The following are examples of complete restraint of one force by another:—1. Place a Knight in any corner square, and a Bishop in the same rank or file with an interval of two squares. The Bishop restrains the Knight. Place the Knight on any other side square, and the Bishop opposed to him in rank or file (not on a side square) with an interval of two squares. The Bishop restrains the Knight. There is, of course, mutual restraint; but, on a free board, the Knight cannot totally restrain the Bishop. 2. Place a

Knight on any of the four squares in a corner, and a Rook diagonally opposed, with an interval of one square. The Rook restrains the Knight. Of partial restraint the examples are innumerable—even the Kings in this way restrain each other. But the following example is noteworthy as illustrating the winning method in the ending Rook *v.* Knight, where the weaker Piece is separated from his King:—

BLACK.



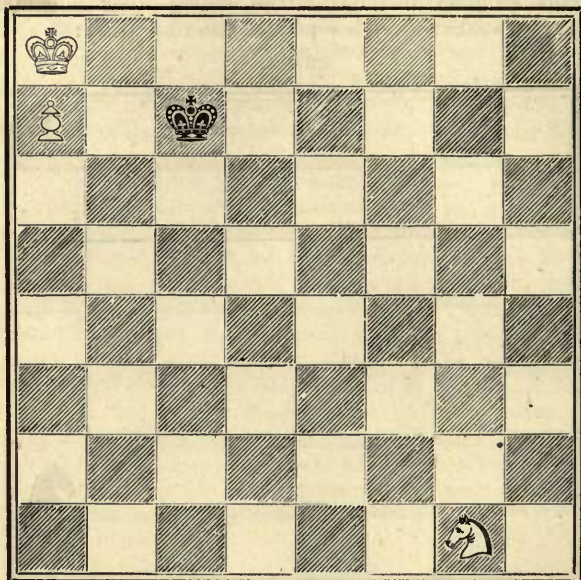
WHITE.

- | White. | Black. |
|--------------------------------|---------|
| 1 R—B sq + | K—B 7 |
| 2 R—B 5 | Kt—Kt 8 |
| 3 R—K R 5 | K—Q 8 |
| 4 R—R sq, and wins the Knight. | |

That he can be wholly restrained by a single adverse Piece—any adverse Piece, because both King (in certain cases) and

Queen can not only restrain but pursue him to capture,—that he can be thus totally restrained is a peculiar weakness of the Knight. And he has another, viz., he cannot gain (or lose) a move :—

BLACK.

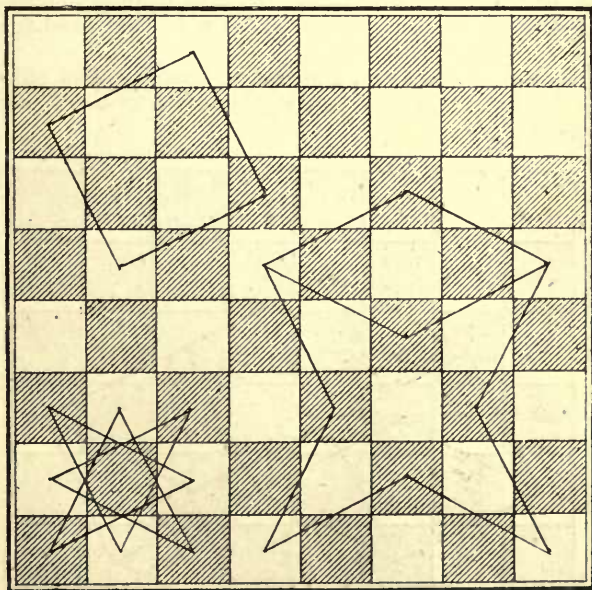


WHITE.

For this reason White having the move cannot win in the above position—given by Salvio, an Italian writer, nearly three centuries ago. The Black King restricts the White one, and is himself restricted by the necessity of keeping his adversary imprisoned—else the latter would move out and Queen his obstructive and obstructed Pawn, winning of course. Therefore Black moves from B 2 to B sq, and the reverse, and White can move only his Knight. If this latter has to move, a trial will show that he cannot command Q B 7 or Q B 8 without giving check. The King then moves to B sq or

B 2. The Knight must move—and the King goes back to the square whence he was driven, and thus draws the game.

From any given point the Knight can go to any other point in a number of moves which must be invariably odd or invariably even. Including his point of departure, the points taken by the Knight in any series of moves are 1, 3, 5, 7, 9, 11, &c., an arithmetic series the successive sums of whose terms are squares—and the square is the constituent regular polygon of the chessboard. This regular polygon is described in four or eight moves of the Knight, and is a measure, exactly or with remainder two, of every polygon possible to

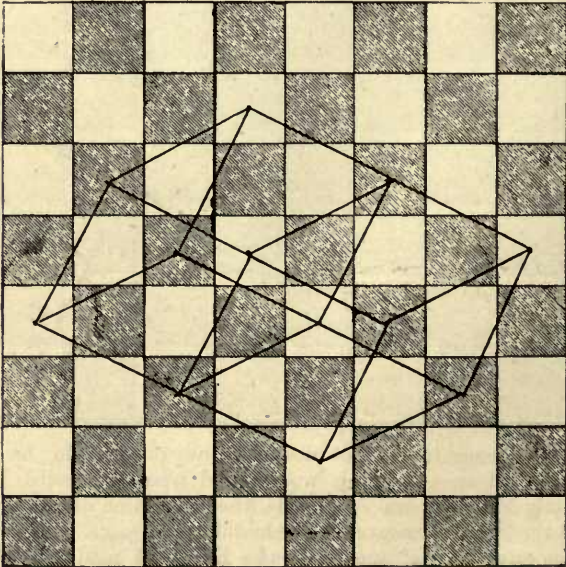


him. Hence he cannot describe any polygon in an odd number of moves. This would hold were the board indefinitely extended on every side, the disposition of its points and the Knight's movement remaining the same. Therefore when any series of moves of the Knight is made to return

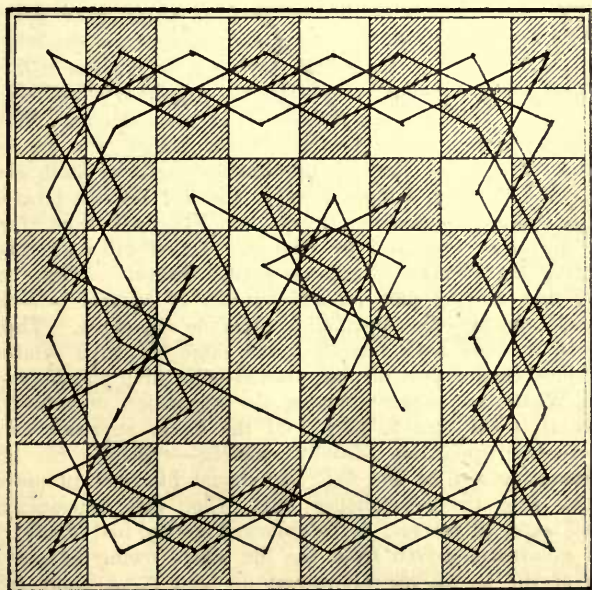
upon itself, the sum must be an even number; and if the Knight goes from one point to another in an odd number of moves, only an odd number of moves will return him to his point of departure. What he does in one move he may do only in three, five, seven, &c., moves; and what he does in two moves he may do only in four, six, eight, &c., moves, interchange of odd for even, or *vice versa*, being impossible.

The perimeter of the square or diamond in the preceding figure measures the total lines in the star and the star polygon, and these latter exactly measure each other. If either of the figures be opened on one side, it can be again closed only in an odd number of moves; if opened on two sides in an even number, and so on, making the number of sides in the closed figure always even.

The Knight's move is an interesting subject. The following projection of a cube and double cube is, of course, not a single tour:—



In complete tours the Knight plays once to every square, closing the figure in sixty-four moves. These, with symmetricals, magic squares, and the like, afford much scope for ingenuity, but have only the remotest connection with Chess. The following is a simple tour, *i.e.* not re-entrant. The general rule for this kind, in sixty-three moves, is to continually play the Knight exteriorly, finishing up in the centre of the board. In this way the tour is less likely to become confused and fail. In the figure, the tour is supposed to begin at Q B 5:—



Where two apparently equal routes lie open, choose that which leads the farthest outward, or to the square whence the Knight will have the less scope for action. As the tour may begin at any point and terminate at any other point, this gives over a thousand distinct tours from variation in the

starting and stopping place alone. There are perhaps fourteen thousand *distinct* tours in all. Of merely *different* tours, according to the notation of the board, there may be more than a million.

THE OPPOSITION.

The question of gaining or losing a move is the sole question of the opposition. Of course, the Kings are always in opposition. That is the game. Here, however, the subject must be narrowed.

Whenever the Kings are in line—rank, file, or diagonal—with an odd number of squares between them, they are in evident opposition. If they both move in contrary directions in the same line, the King first moving in such a case will be the first compelled to retreat, or yield a contested point to his adversary. Place the Kings each on his own square. From the six squares in file between them deduct one for the square which the law of movement requires shall ever separate King from King. Now, if the five squares remaining be taken in successive moves, one King will take three and the other two, and he who moves first will move last, fronting his adversary but one square distant. Here the King first moving puts an odd number of squares between himself and his opponent, *i.e.*, *he takes the opposition*. Then, so long as they both remain in the same file, their relative positions cannot possibly be altered—the first player (suppose White) can never abandon the opposition, or refuse it when it is his turn to play. If the Kings approach each other—the opposition actually existing—evidently the one commencing will be the first to exhaust his forward movement; with the consequence that, when this happens, he must begin to retreat, to be followed up by his adversary, and eventually driven from the file when, owing to limitation of the board, he can retreat no longer. A short rule for this opposition, on rank or file, is:—If the Kings are in squares of the same colour, the one having the move has *not* the opposition; if they are in squares of different colours he has it—and *vice versá*, of course.

Whenever the Kings are not in line the opposition is determined by the squares in diagonal between them—if

these be odd the King having to move will not have the opposition, &c., just as in the case of rank or file. Thus, if White King be at K Kt sq, and Black at Q Kt sq, the one first moving can take the opposition at R 2—*or at B 2*. In either case a diagonal line drawn from one King to or touching the other will give us five or an odd number of squares. Again, let Black be at Q Kt sq and White at Q sq. White may take the opposition by K—Q 2; or Black may take it by K—Kt 2. The sum of the squares in diagonal from King to King will, in either case, be five, as before. That is, from White's Q B 3 or K 3 to Black's Q R 2 or Q B 2 inclusive gives us five squares; and in like manner from Black's Q R 3 or Q B 3 to White's Q B 2 or K 2 also gives us five—the shortest way diagonally being taken.

The strictest case of opposition is when King confronts King with but one square between. In this the King having the opposition may partly restrain the other. If the opposition be on rank or file he may force a passage forward to the limit of the board, in rank or file, as said; but not forward in diagonal—one square in that direction will give the opposition to his opponent. Because the latter, by leaving the diagonal for a time and returning immediately, varies his movement in that line, thus losing a move and reversing his relation to the opposition. This provided the limitation of the board does not interfere. A King in a corner square, and strictly opposed, can never leave the side, much less attempt the opposition.

In general, if two opposed forces are of equal range neither can gain or lose a move with respect to the other. In the case of the Kings, the presence of other force is always an element; and it is the opposition at the *last*, or when that other force is in equilibrium, which is important. It may be then good to have it, or to not have it. All depends upon the position; and that this is with the superior force is a rule proved by many exceptions.

EXCHANGING.

When equal and opposite forces contest the same point, it is clear the party first occupying it will sustain numerical loss. Consequently the supports of an attacked force must at least

equal the attacking forces, or the force attacked cannot be maintained. In any series of exchanges the player taking first can lose nothing. If he takes first and last, that he wins a piece is self evident. When it is an isolated question of exchanging it is better to take first than to suffer the adversary to do so, as certainty is better than contingency. This, of course, merely considers numbers. The order of the sequence and the relative values of the forces engaged in the work of exchange are nearly always perturbing elements : so that exact calculations of the advantages, or the reverse, of series of exchanges are among the real difficulties of Chess.

Equal exchanges are *nearly* always in favour of the stronger party—that is if there be no loss in position. The *ratio* increases against the weaker force ; a Pawn less at the end of a game is a very different thing from a Pawn less at the beginning.

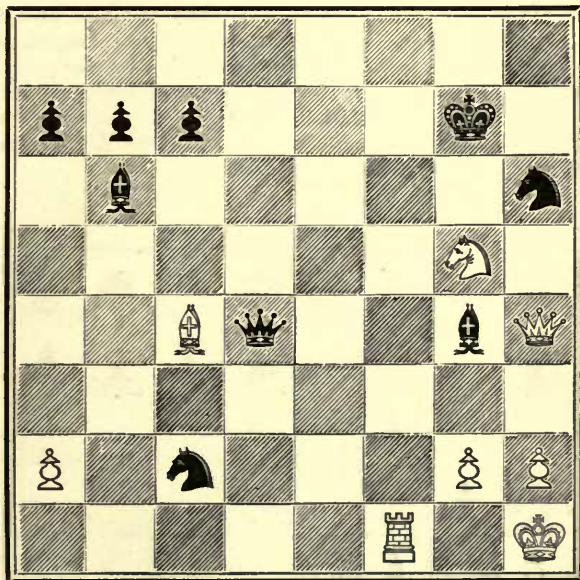
WINNING.

The superior force wins. This is the rule. Again, the superior position wins. This is another figure of the same thing. *Which* may be the superior force or position is often of comparatively easy decision. *How* to obtain it is ever the question for the judgment of the player.

Too much attention is commonly bestowed upon mere mating situations—those in which, given the superior force or position, mate is effected in this or that number of moves. These problems have their uses as pretty and ingenious compositions, but they are no more Chess than Chess itself is war. In all of them the great point is assumed. There is no real contest proposed. The ardour which fills the human breast in presence of personal antagonism, an opposing intelligence, cannot be known. The enemy is already vanquished. The only question is how best to slay the slain. To talk of these things as the “poetry of Chess”—as some do—is to abuse language, and poetry, and Chess together. They are perversions of its alphabet, and nothing more : “poetry” of the “A was an Archer,” &c., style, and nothing else. The soul and spirit of the game is wanting, in the mass of these simple intellectual puzzles, and whoso mistakes them for Chess or its poetry is scarcely wise.

No examples of winning need now be given, except the following—the first of which occurs at a late stage of the game :—

BLACK.



WHITE.

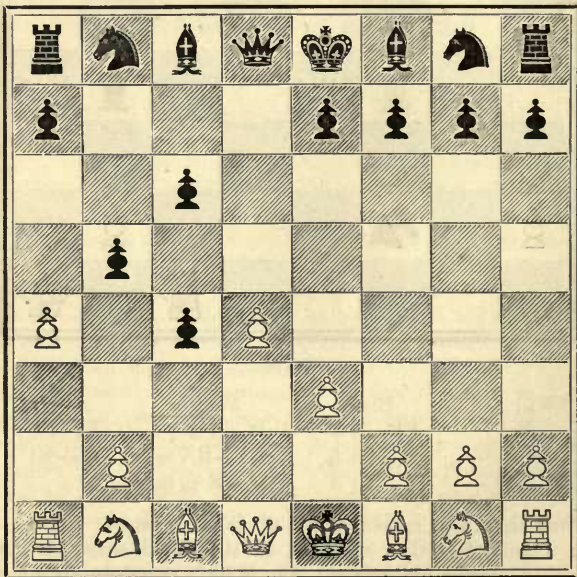
| White. | Black. | White. | Black. |
|------------|--------|----------------|--------|
| 1 Kt—B 7! | Kt—B 4 | 4 P—R 4 + | Kt × P |
| 2 Q—R 8 + | K—Kt 3 | 5 Kt—B 7 + | K—Kt |
| 3 Kt—K 5 + | K—Kt 4 | 6 Q—R 6, mate. | |

Here there is a fatal division of Black's forces. There are four Pieces directly concerned in the attack upon his King, and only two for his defence. The King's supports, or guards, if it may be so expressed, are outnumbered, and he is lost. If 1 . . . K—B sq (or Kt sq), then 2 Kt × Kt + wins by reduction—even if no mate be obtainable. Three of Black's

Pieces are altogether out of the affair, and though in one way he has the superior force, it is only in part available, leaving the essence of the position decisively in favour of White. In other words, Black has "no time." He can move only in alternation with his adversary. His choice is restricted to movement of force in defensive relation with his King: and this force, being insufficient, is overpowered, and the King mated before any reinforcement is possible.

Owing to violation of some general rule of action, it often happens that position is lost in the beginning, or some force or other is surprised and taken, or even the King himself made the object of successful attack:—

BLACK.

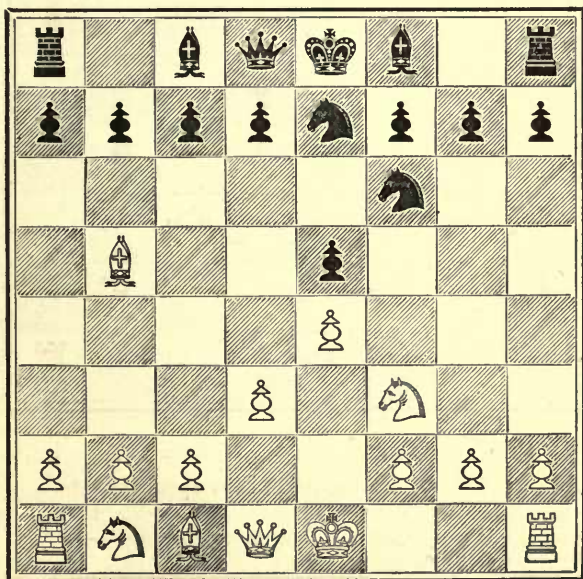


WHITE.

In this position Black has just moved P—Kt 4, and

. . . . P—B 3, in order to keep the Pawn in the Queen's Gambit. White can now play P×P, and, if Black retakes, then Q—B 3 wins a Piece. Hence Black's whole plan on the Queen side was bad. The Gambit Pawn cannot be maintained there as it can on the King side, because the opposing King is not involved.

BLACK.



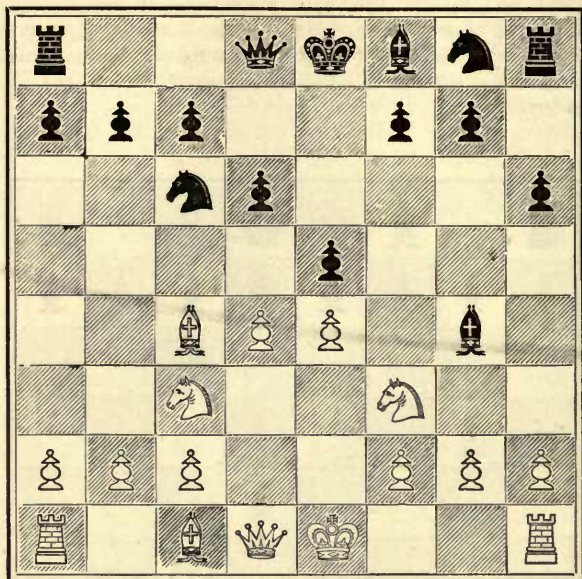
WHITE.

White inconsiderately takes the momentarily unsupported Pawn. He has then two Pieces unguarded, and one of them falls :—

White.
 1 Kt×P ?
 2 B—B 4

Black.
 P—Q B 3 !
 Q—R 4 +, and wins the Knight.

BLACK.



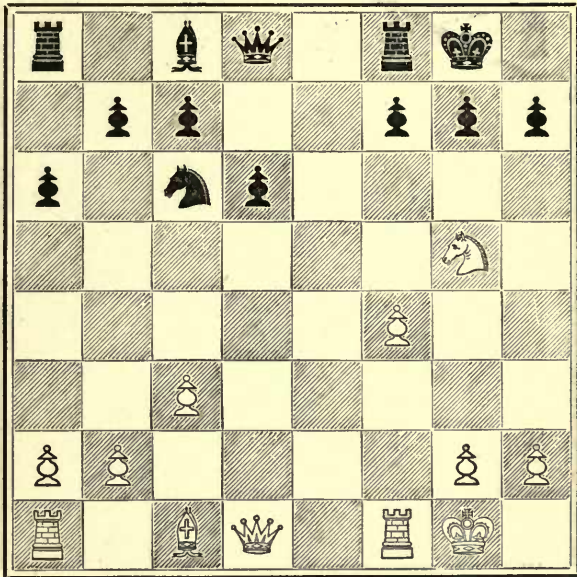
WHITE.

Here Black has made the indifferent opening move, P—R 3 (instead of bringing out one of his Pieces), and pinned the White Knight. The game goes on:—

| White. | Black. |
|-----------------|--------|
| 1 P×P | Kt×P ? |
| 2 Kt×Kt ! | B×Q |
| 3 B×P+ | K—K 2 |
| 4 Kt—Q 5, mate. | |

Black thought to gain some advantage in bringing] two Pieces to bear on his adversary's Knight. But his whole proceeding was premature: and 1 Kt × P loses him a Piece at the least.

BLACK.



WHITE.

White threatens mate and Black defends in a way that loses the exchange :—

White.

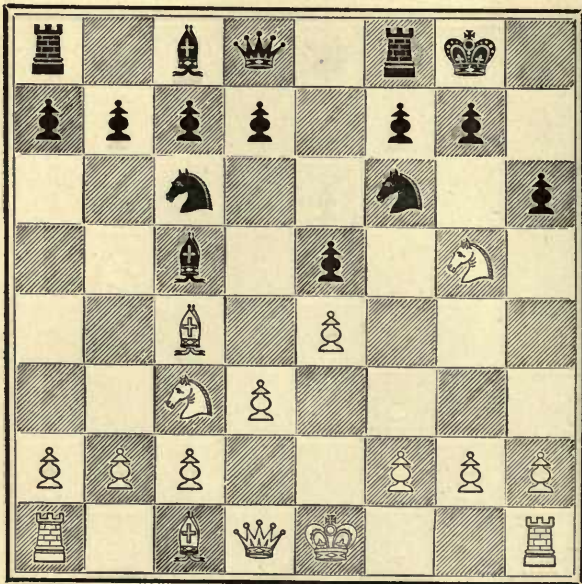
- 1 Q—Q 3
- 2 Q—Q 5 +
- 3 Kt—B 7 +,

Black.

- P—B 4
- K—R sq

and Black must give Rook for Knight. If not. White can mate—not to speak of taking the Queen. *E.g.*, 3 . . . K—Kt sq ; 4 Kt—R 6 +, K—R sq ; 5 Q—Kt 8 +, R × Q ; 6 Kt—B 7, mate. This is called a “smothered” mate. Black could defend by 1 . . . P—K Kt 3. but did not like to allow the advance of the White King Bishop Pawn.

BLACK.



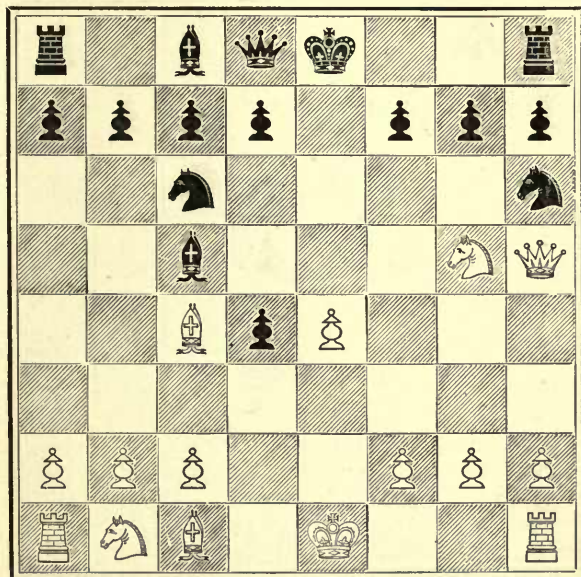
WHITE.

The first player has made a premature attack by Kt—Kt 5. Black has Castled (properly) in defence, and continued . . . P—R 3, in reply to White's P—Q 3, or Kt—B 3. Now, White backs up the attacked Knight, and his opponent misjudgingly takes it, opening the Rook file with disastrous results to himself:—

| White. | Black. | White. | Black. |
|-----------|----------|----------------|--------|
| 1 P—K R 4 | P × Kt ? | 4 Q × P + | K—R sq |
| 2 P × P | Kt—R 2 | 5 R × Kt + | K × R |
| 3 Q—R 5 | R—K sq | 6 Q—R 5, mate. | |

The Knight should be refused of course. Sooner or later it would have to retreat, or it could be taken in safety when the position became more developed, with advantage to the second player.

BLACK.



WHITE.

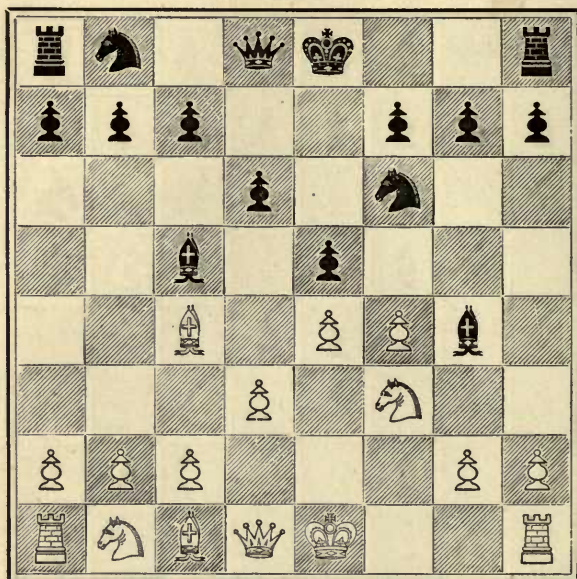
White thrice attacks the Bishop Pawn. Black should defend by 1 Q—K 2, which, in the circumstances, is a developing move. Instead of doing so, he uses a force already in good play, *i.e.*, his Queen Knight, and loses a Piece in consequence :—

- | White. | Black. |
|-------------|----------|
| 1 | Kt—K 4 ? |
| 2 Kt—K 6 ! | P × Kt |
| 3 Q × Q Kt. | |

Bishop.

The move 1 Q to K 2 would reinforce the attacked Pawn and defend the Bishop : whereas 1 Kt—K 4 gives him two Pieces without support. resulting as shown.

BLACK.



WHITE.

Here Black seeks to defend his King Pawn by counter attack, pinning the hostile Knight—he has just played B—Kt 5 :—

White.

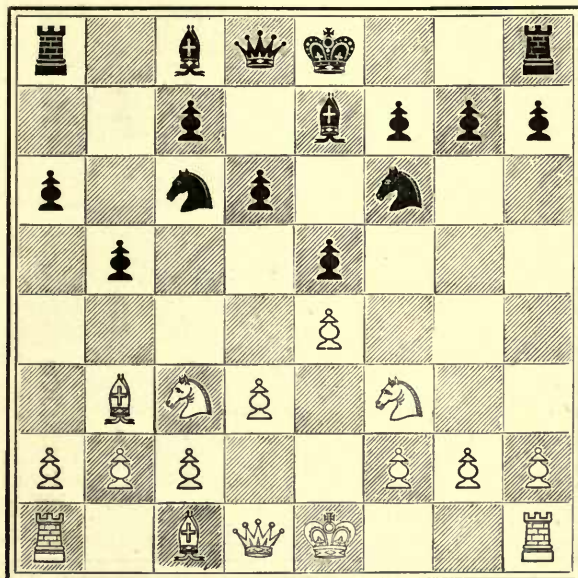
- 1 P × P
- 2 B × P +
- 3 Kt × P +, and

Black.

- P × P ?
- K × B

4 Kt × B—recovering the Piece with the clear gain of a Pawn. The correct move for the defence would be Kt—B 3—not B—Kt 5. Or, in the above, we may suppose Black's King Bishop, and White's Queen Pawn to be still at home. Then, 1 P × P, B × Kt; 2 Q × B, P × P; 3 Q—Q Kt 3, with simultaneous attack on two points—K B 7 and Q Kt 7—both of which cannot be defended by one move.

BLACK.



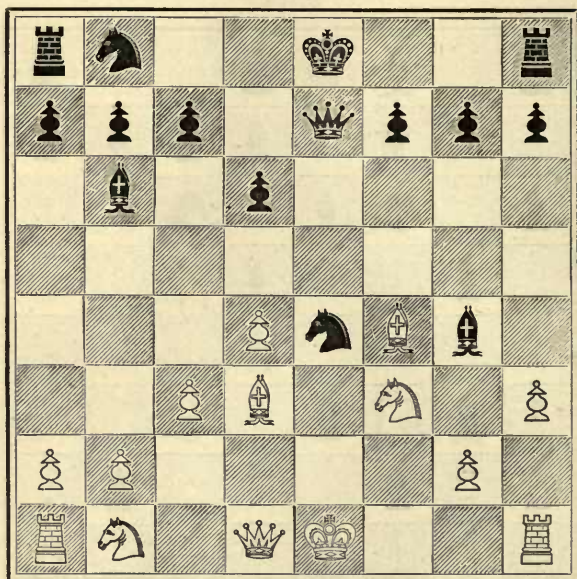
WHITE.

The Bishop at Kt 3 may be brought in question. If attacked by a Pawn it may have no escape. *E.g.* :—

| White.. | Black. |
|-----------|----------|
| 1 P—Q 4 ? | Kt × Q P |
| 2 Kt × Kt | P × Kt |
| 3 Q × P ? | P—B 4 ! |

Now the Queen must move, and the Bishop be given up for two Pawns after Black's 4 . . . P—B 5. A Piece having no retreat is often in danger—just as is one unsupported—and the possibility of attack upon it should be carefully considered.

BLACK.



WHITE.

Black has designed the gain of a Pawn. White cannot take the Bishop without losing his Queen from . . . Kt \times P+, so the game proceeds:—

| White. | Black. | White. | Black. |
|------------|---------|-------------------------------|------------------------|
| 1 Castles | B—K B 4 | 6 B \times Kt | B \times B |
| 2 R—K sq | P—Q 4 | 7 Q Kt \times B | P \times Kt |
| 3 Q Kt—Q 2 | Castles | 8 R \times P | R \times R |
| 4 Q—B 2 | R—K sq | 9 Q \times R, and White has | regained the Pawn with |
| 5 Kt—Kt 5 | Q—B 3 | | the better position. |

According to this, Black's plan was premature, and his attempt to secure the Pawn fails, giving him only the inferior game. This is a good specimen of combination on a single point. After White Castles, the Black Knight becomes the focus of operations, as it cannot move without decisive loss.

If the principles of exchanging be adhered to, there can be no loss of force, preceding loss of position; when there is loss of force, loss of position naturally follows. Then the stronger force wins through the application of the principles of exchanging, or by *reduction*. Thus, as between skilful players, the loss of a single Pawn usually leads to the loss of the game. Except in the case of Queening, all gain in force is of course relative. But loss is absolute.

The game may be won by a combination against the King—or by position, where no great disparity of force exists. But this should not occur in a well-played game. Usually, in this mode of winning, there is conversion of force into time—or force is at least offered or abandoned. A piece or more may be given up, that a move or more may be gained in direct attack upon the King; or in order to cause obstruction to his escape, or to the sufficient movement of some relieving force. Successful attacks of this kind imply a seriously faulty defence. The root of brevity and brilliancy is blunder.

RELATIVE VALUES.

A great deal of labour has been expended in trying to establish trustworthy numerical relations between the various forces in “average positions,” that is with resistance in its full sense duly considered. The inconstant Pawn has been taken as the unit of measure and the average positions have been assumed, two very suspicious postulates, to say the least. However, according to one set of calculations thus based, the Queen = 10; the Rook = 5.5; the Bishop = 3.5; and the Knight = 3.5. Some German authorities arrive at a different estimate. They say the Queen = 9; the Rook = 4.5; the Bishop = 3; the Knight = 3; and the King (in endings) = 4. This latter valuation seems to be the more practical of the two, its grotesque inclusion of the King notwithstanding.

Both valuations make Bishop equal Knight; both (probably) put the Queen, as compared with the Rook, too low—and otherwise too high. Taking the game all through, it is everyday experience that the Queen is worth rather more than two Rooks. She is in play early and late, and though weaker

than the two Rooks as a persistent force, this is more than set off by her greater mobility, her full power being exerted at every move, and in the generality of positions. On the other hand, three minor Pieces, or nine Pawns (if to be had), should be more than equivalent to the Queen.

The fact is the relative values of the men are hardly commensurable, and not to be assigned with anything like precision, owing to the changeful conditions of the game. Situations often occur in which a Knight, for instance, is more valuable than a Queen; and a Pawn, from its momentary situation, may be of more worth than any Piece, the King, of course, always excepted. As the field clears and resistance diminishes, the value of a force varies, becoming greater or less as other force is absent or present. The power of the Queen falls away as the Rooks become free, and the value of the Rook increases. Take the Knight, again. Evidently his strength is in complications. He may have more moving power on a comparatively free field, but his value as a force of offence sadly declines, so that it may often come to nothing.

The utility of relative values extends only to the mere mechanics of exchanging. It can go no further, and should otherwise receive no consideration. The player should value his forces from move to move, as occasion requires, without much regard to abstract numerical speculations. All such are in practice about as useful as reckoning up the captured men in order to arrive at the actual position. It is much better to do the reckoning on the board with the men still remaining there. When the sole question is one of exchange, the values generally settle themselves; because when this is the sole question, there is seldom any choice in the matter. The average position is always the existing position, and the value of any piece in this position depends very much upon the player himself, or upon circumstances beyond his control.

MATE.

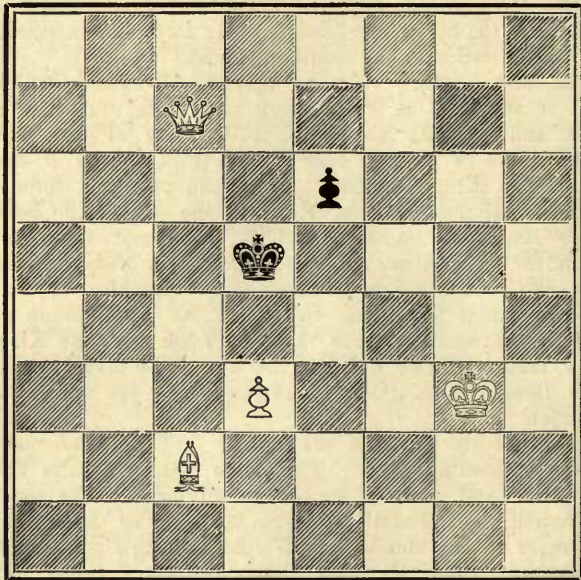
As we have seen, the King is the constant object of attack, directly or indirectly, and mate—or its evident impossibility according to rule—makes an end of the game. Mate may be effected: (1) By the sole agency of adverse force; (2) by

adverse force, and friendly force (in obstruction); (3) by adverse force joined with the limitation of the board (its sides); and (4) by adverse force, friendly force in obstruction, and the limitation of the board combined.

The first species of mate may be dismissed at once as of no account; as it can result only from overwhelming force, and presents no practical difficulty of any kind. This is more or less the case of the third species of mate also. The King is alone, or has no assisting force in defensive relation, and is driven to the side of the board, where limitation operates, and is there mated by force which, in conjunction with the limitation, becomes overwhelming. There are, however, two examples of some difficulty under this head, viz. : to mate with Bishop and Knight (the smallest force that can mate the lone King); and to mate with two Knights, the King to be mated having some force not in defensive relation, and yet not in obstruction.

Of course the King of the mating force is understood as assisting, where necessary. This mate usually results from exhaustion, and marks a well-contested game. The second and fourth kinds of mate arise from brilliancy on the one side, and more or less blunder on the other; though sometimes a player will knowingly risk their occurrence rather than endure a slowly-operating disadvantage whose ultimate effect must prove fatal. The following is an example of the second kind of mate; to the third and fourth kinds the chief business of Chess is confined. But for the Black Pawn, White could not win in three moves—though, of course, his winning unconditionally is beyond all manner of doubt. The mate is given independently of the limitation of the board, the two elements, adverse force and friendly force in obstruction, being sufficient. With the condition, “White to play and mate in three moves,” this would constitute a Chess Problem. The characteristic of the problem is that mate be given in a limited number of moves; the superior force—or positional advantage equivalent—being assumed at the outset. In the game this is the very question at issue, and which must be first disposed of before any considerations as to simple mate can claim the attention of the player:—

BLACK.



WHITE.

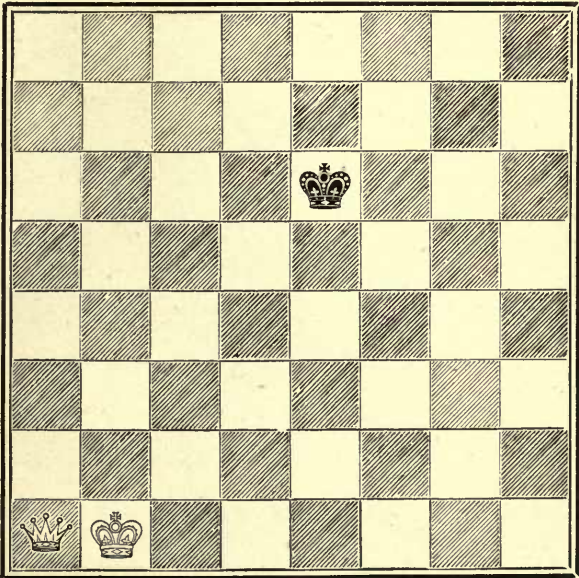
White wins in three moves :—

| White. | Black. |
|---------------|--------|
| 1 Q—Kt 6 | K—K 4 |
| 2 Q—Q 8 | K—B 4 |
| 3 P—Q 4, mate | |

Nevertheless it is necessary to examine the methods of effecting mate with simple forces, as at the end of the game, before dealing with combination at large, by which the advantage of those simple forces is to be gained or secured. Few variations on the main play are given, because if this play be properly attended to the variations can present no difficulty whatever.

MATE WITH THE QUEEN.

BLACK.



WHITE.

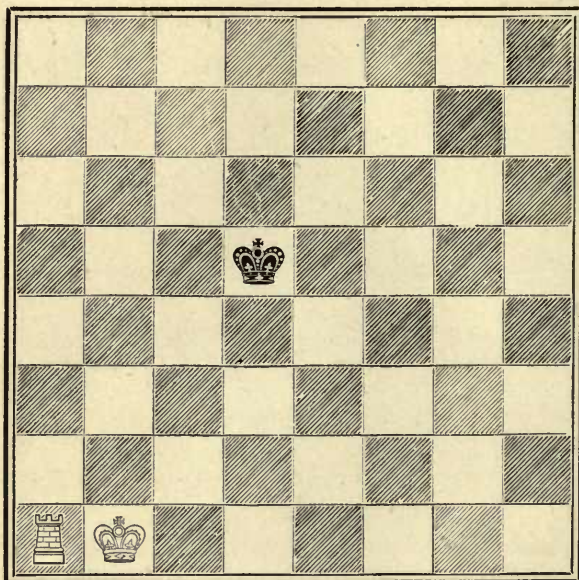
The King must be driven to a side square, with his adversary only one square distant, before mate can be given:—

| White. | Black. | White. | Black. |
|---------|--------|---------------------------|--------|
| 1 K—B 2 | K—Q 4 | 5 K—B 4 | K—Kt 3 |
| 2 K—Q 3 | K—B 4 | 6 Q—Q 7 | K—R 3 |
| 3 Q—B 6 | K—Q 4 | 7 K—B 5 | K—R 4 |
| 4 Q—K 7 | K—B 3 | 8 Q—R 7, or Q—Kt 5, mate. | |

If instead of 7 K—B 5, White were to repeat the manœuvre of following up the retreating King, and play 7 Q—Q B 7, Black would be stalemated. The foregoing may be varied in many ways. But the Queen always mates by sweeping the rank or file from a distance, or guarded by her own King as above.

MATE WITH THE ROOK.

BLACK.



WHITE.

The King must be driven to a side square, with his adversary directly opposite in rank or file one square distant—or a Knight's move distant will do if Black be in a corner square :—

| White | Black. |
|------------|--------|
| 1 K—Kt 2 | K—Q 5 |
| 2 K—B 2 | K—K 5 |
| 3 K—B 3 | K—K 4 |
| 4 K—B 4 | K—K 5 |
| 5 R—K sq + | K—B 4 |
| 6 K—Q 4 | K—B 5 |
| 7 R—B sq + | K—Kt 4 |
| 8 K—K 4 | K—Kt 3 |

| White. | Black. |
|------------------|--------|
| 9 K—K 5 (A) | K—Kt 4 |
| 10 R—Kt sq + | K—R 4 |
| 11 K—B 4 | K—R 3 |
| 12 K—B 5 | K—R 2 |
| 13 K—B 6 | K—R sq |
| 14 K—B 7 | K—R 2 |
| 15 R—R sq, mate. | |

(A).

| | |
|-----------------|---------|
| 9 R—B 5 | K—Kt 2 |
| 10 K—K 5 | K—Kt 3 |
| 11 K—K 6 | K—Kt 2 |
| 12 R—Kt 5 + | K—R 3 |
| 13 K—B 6 | K—R 2 |
| 14 R—R 5 + | K—Kt sq |
| 15 R—R sq | K—B sq |
| 16 R—R 8, mate. | |

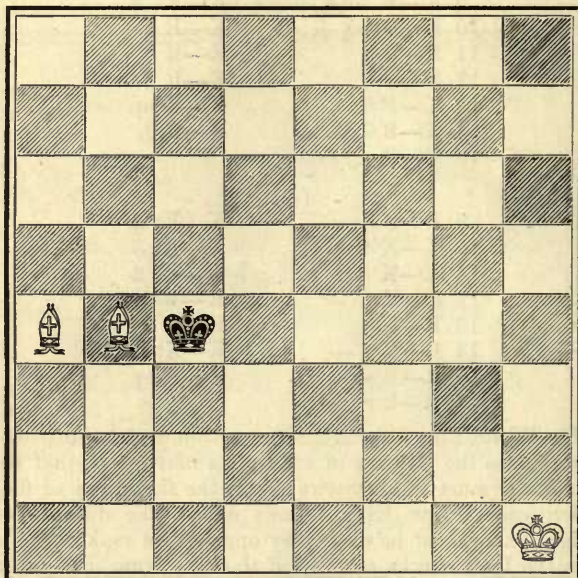
The White King is brought into action, and approaches his opponent to the distance of a Knight's move. In that situation Black must either retire along the line, rank or file, in which case White King follows on at the distance of a Knight's move; or he must play opposite, in rank or file, and then the Rook checks, cutting off the King from that line, and forcing him so much nearer to the fatal side.

Sometimes the procedure may be varied, in restricting Black by a play of the Rook, as in the variation, but the mate is always given in the same way, the Rook sweeping the line the mated King stands upon, while the opposing King prevents his escape from the side. Stalemate is less likely to occur, through inadvertence, than in the case of the Queen, but it is not impossible.

MATE WITH TWO BISHOPS.

In general two Bishops force mate nearly as easily as the Rook, but, as a much more infrequent ending, the process is not so well known. They draw the impassable line as the Rook does, and limitation assists just the same, though mate can actually be forced on a corner square, or on one next to it in a side, and not on any side square, as in the case of the Rook:—

BLACK.



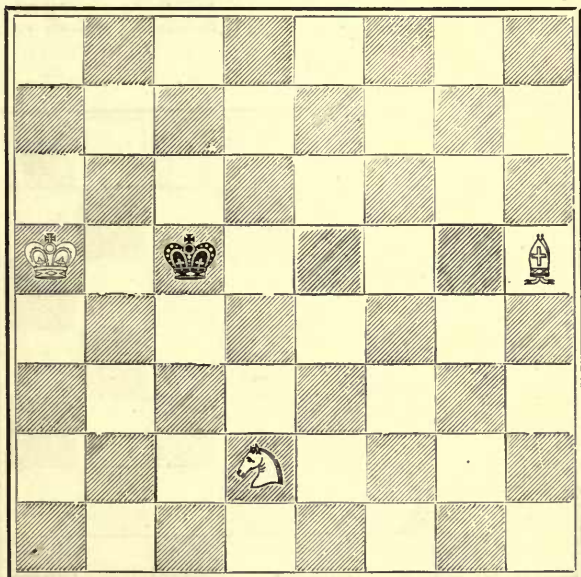
WHITE.

| White. | Black. | White. | Black. |
|-----------|--------|-----------------|-----------|
| 1 B—K sq | K—Q 6 | 10 B—Q B 5 | K—R 3 |
| 2 K—Kt 2 | K—K 7 | 11 K—B 6 | K—R 4 |
| 3 B—K B 2 | K—Q 6 | 12 B—Q 6 | K—R 3 |
| 4 K—B 3 | K—B 6 | 13 B—Q Kt 4 | K—R 2 |
| 5 K—K 4 | K—B 5 | 14 K—B 7 | K—R 3 (A) |
| 6 B—Q 4 | K—Kt 5 | 15 B—Q 3 + | K—R 2 |
| 7 B—Q sq | K—B 5 | 16 B—B 5 + | K—R sq |
| 8 B—Q B 2 | K—Kt 5 | 17 B—K 4, mate. | |
| 9 K—Q 5 | K—Kt 4 | | |

(A) 14 K—R sq; 15 B—K B 5, K—R 2; 16 B—Q B 8, K—R sq; 17 B—Kt 7 +, K—R 2; 18 B—B 5, mate.

MATE WITH BISHOP AND KNIGHT.

BLACK.



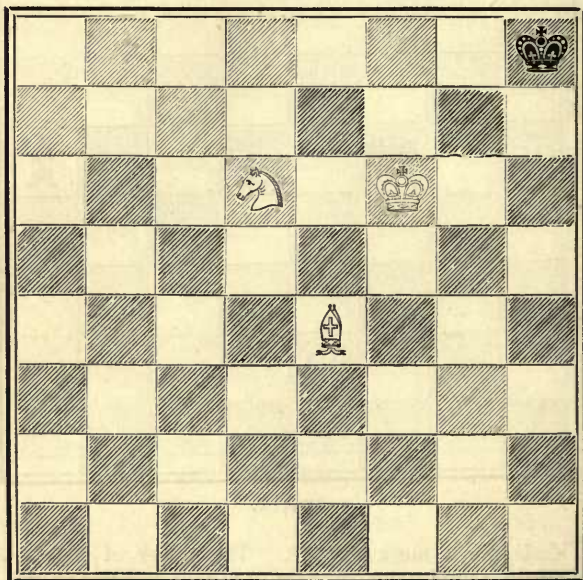
WHITE.

This is much more difficult. The power of Bishop and Knight in combination is only sufficient to force mate in either of the two angles of the board in which the corner square is commanded by the Bishop. The King need not necessarily be mated on one of those squares, but it must be there, or on a square next to it. Taking the above unfavourable position, the King must first of all be driven into a corner, and he will naturally select a corner not commanded by the Bishop :—

| White. | Black. | White. | Black. |
|-------------|--------|-----------|--------|
| 1 Kt—Kt 3 + | K—B 3 | 3 B—B 3 + | K—Q 3 |
| 2 K—Kt 4 | K—Q 4 | 4 Kt—Q 4 | K—K 4 |

| White. | Black. | White. | Black. |
|----------|--------|----------|---------|
| 5 K—B 4 | K—B 3 | 9 K—K 5 | K—Kt 2 |
| 6 K—Q 5 | K—B 2 | 10 B—K 4 | K—Kt sq |
| 7 Kt—B 5 | K—B 3 | 11 K—B 6 | K—R sq |
| 8 Kt—Q 6 | K—Kt 3 | | |

BLACK.



WHITE.

This is the typical situation, and the most favourable to Black when confined to the side of the board. The thing now is to force him along the side into one of the white corners, as it is there only that mate is inevitable:—

| White. | Black. | White. | Black. |
|-----------|-----------|-----------|--------|
| 1 Kt—B 7+ | K—Kt sq | 5 Kt—Q 7+ | K—K sq |
| 2 B—B 5! | K—B sq | 6 K—K 6 | K—Q sq |
| 3 B—R 7 | K—K sq | 7 K—Q 6 | K—K sq |
| 4 Kt—K 5 | K—B sq(A) | 8 B—Kt 6+ | K—Q sq |

| White. | Black. | White. | Black. |
|--------------|---------|-----------------|---------|
| 9 B—R 5 | K—B sq | 14 B—Kt 4 + | K—Kt sq |
| 10 Kt—B 5 | K—Q sq | 15 B—B 5 | K—R sq |
| 11 Kt—Kt 7 + | K—B sq | 16 Kt—B 5 | K—Kt sq |
| 12 K—B 6 | K—Kt sq | 17 Kt—R 6 + | K—R sq |
| 13 K—Kt 6 | K—B sq | 18 B—K 4, mate. | |

The regularity of this process borders on the mechanical—chiefly because Black persists in endeavoring to return to the corner he started from, at every opportunity. Instead of so doing, however, he may vary his movements, as if to take the middle of the board again, and escape into the opposite corner:—

(A).

| White. | Black. | White. | Black. |
|-----------|--------|------------------------------|------------------|
| 4 | K—Q sq | 11 Kt—B 5 | K—Q sq |
| 5 K—K 6 | K—B 2 | 12 Kt—Kt 7 + | K—B sq |
| 6 Kt—Q 7! | K—B 3 | 13 K—B 6 | K—Kt sq |
| 7 B—Q 3! | K—B 2 | 14 K—Kt 6 | K—B sq |
| 8 B—K 4 | K—B sq | 15 B—B 5 + | K—Kt sq |
| 9 K—Q 6 | K—Q sq | 16 Kt—B 5, and mate in three | |
| 10 B—Kt 6 | K—B sq | | moves as before. |

There is no essential change in White's play. Black cannot escape outward, and is driven again to the side, when the regular process is resumed.

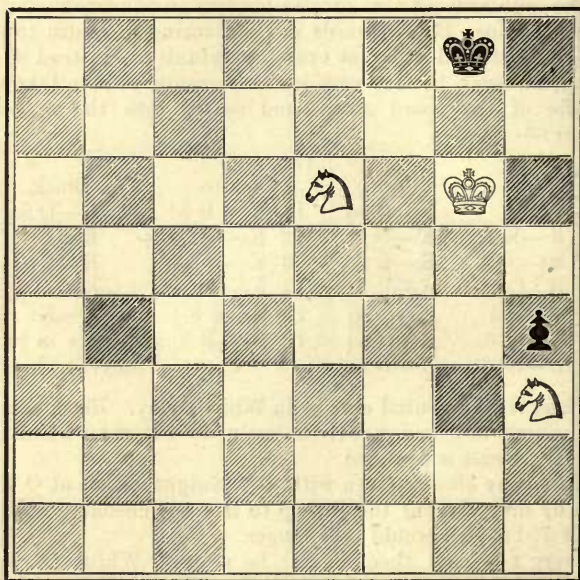
Mate may also be given with the Knight, either at Q 7 or R 6, by first playing the Bishop to R 6 and checking with it at Kt 7, but this would take longer.

Every now and then, it will be noticed, White "loses a move" with his Bishop, in order to keep his position virtually unchanged, while his adversary is compelled to proceed. *Why* White does this should be well considered. And the reason of the whole play is such that, if thoroughly understood, it must be of very great service to the player. The reader is advised to look into the matter for himself, until he can see how the King is first driven into the corner, from any position in the middle of the board, and then urged along the side to the place of mate. Comparatively few games actually terminate in this way, but the conscious ability to win with Bishop and Knight simplifies many an ending, and makes the

road to victory smooth. The exercise also tends to a just appreciation of the powers of the minor Pieces in general positions, and not merely when operating against the King alone.

MATE WITH TWO KNIGHTS.

BLACK.



WHITE.

- | White. | Black. |
|-----------------|-----------|
| 1 Kt—B 4 | P—R 6 |
| 2 Kt—R 5 | P—R 7 |
| 3 Kt—B 6 + | K—R sq |
| 4 Kt—Kt 5 | P—R 8 (Q) |
| 5 Kt—B 7, mate. | |

Two Knights cannot force mate without stalemating first, *i.e.*, they cannot give check and mate in two successive moves,

as Knight and Bishop can. When there is a Pawn, as in this instance—or even two or more, not too far advanced—mate can be forced. The King must be mated in a corner in some such way as above. Here, after 3 . . . K—R sq, he is in stalemate one clear move before mate is given ; so that if there were no Pawn to go on with, mate could not happen, because of the intervening stale. In rare cases two Knights win against one, on the same principle. Otherwise two Knights are not a mating force, and can do no more than draw the game.

MATE WITH THE PAWN.

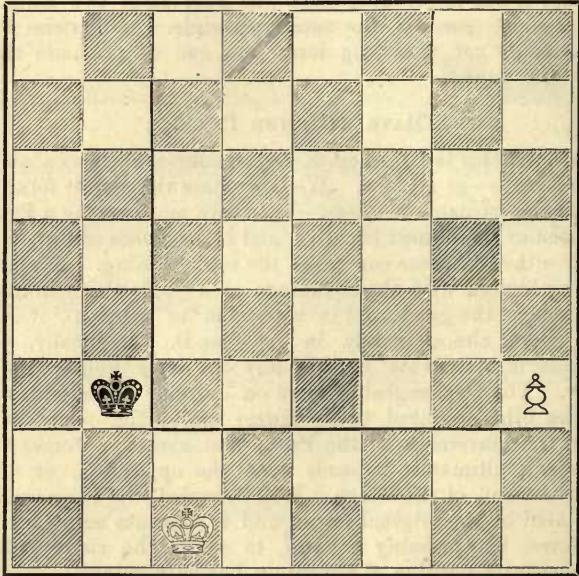
Strictly, this is a misnomer, for, of course, the Pawn alone cannot mate—as a Pawn. We have here the purest form of the closing struggle at Chess. The Pawn may become a Piece, a Queen or Rook most usually ; and it has been shown how easily either of these can mate the solitary King. A player finding himself with the advantage of a single Pawn towards the end of the game, and in a position to “Queen” it, has the game almost surely in his hands. Practically, the decision is arrived at in this way in every well-contested game. The exchangeable force on one side exhausted, and on the other reduced to its lowest limit ; the object is to effect the conversion of the Pawn into a mating force, and the result ultimately depends upon the opposition, or final confrontation, of the Kings. Well defended, the King cannot be mated by the original forces, and it becomes necessary to reinforce, by Queening a Pawn, to secure the victory, after the necessary position of advantage has been gained.

Hence it becomes of great importance to know how to Queen a Pawn towards the end of the game ; and also to know whether or not the Pawn *can* be Queened—if you have it, or if it be against you.

In one class of position likely to occur in actual play, the Pawn may Queen independently, the adverse King being unable to attack and take it on the march. In the other class of position, even more likely to occur, the Pawn, to have a chance of reaching the eighth rank successfully, must be supported or convoyed by its own King, or it cannot escape or pass the adversary. In the case we are now discussing, and

which includes both classes, the question whether the Pawn can be Queened is one of simple calculation, and admits of a precise answer in every instance possible. First, suppose the Pawn at a distance from its own King, as in the following :—

BLACK.



WHITE.

In this situation all depends upon who has the move—whose turn it is to play. If White moves, the Pawn goes straight on to Queen, and Black cannot prevent it. It will take the Black King four moves to reach K B 2. The Pawn having moved first, and made move for move in the meantime, will then be at R 7; and for its fifth move will go to R 8, becoming a Queen, and Black will be helpless.

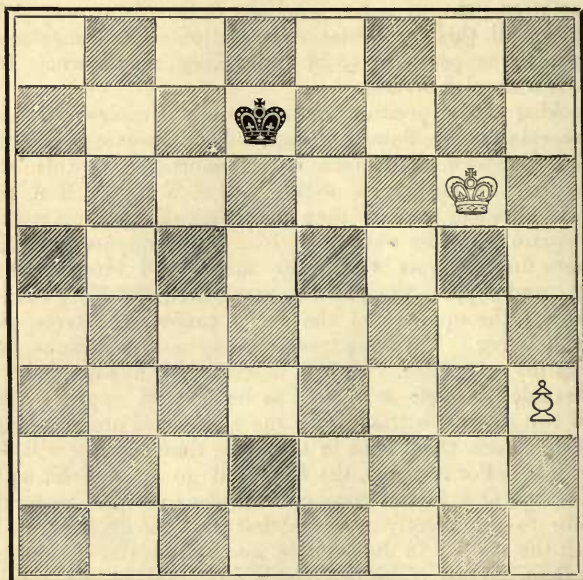
On the other hand, if Black moves first then he will reach K B 2 before the Pawn reaches R 7; and for his fifth move

will be able to go to Kt 2 or Kt 3, attacking the Pawn, and taking it on the next move, whether it Queens or not. We arrive at all this by actual enumeration of the moves, or squares to be passed over by both King and Pawn. But there is a simpler process.

Looking at the position, we may easily conceive a square whose side is the Pawn's distance from Queening, plus the square the Pawn stands upon for the moment; in this case the square having at its angles K R 3, K R 8, Q B 8, and Q B 3. We can see also that the Black King is not within this square, but just outside of it. Well, suppose the King to move first, he goes within the square and intercepts the Pawn; and suppose the Pawn to move first, the King cannot get within the square, and the Pawn cannot be intercepted, but will Queen. The King traverses diagonals, and ranks, and files in the same time. He will describe the hypotenuse of a right-angled triangle as rapidly as he will its opposite side. Or, if two sides of a triangle on the chessboard are diagonals, he will traverse them both in the same time that he will the third side. For instance, the King will go from K Kt sq to Q R sq, *viâ* Q 4, in the same number of moves that he would require to go directly over his first rank, or he can take in any of the squares in the triangle, and lose no time in getting to Q R sq. Thus if he can reach any point in the square along whose side the Pawn is moving to Queen, he will intercept the Pawn, taking it, at the very latest, at Queening point. With the Pawn moving first, in the position under notice, the King can never reach the diagonal of the square along whose side the Pawn is in motion, and it safely goes to Queen. With the King moving first, he attains that diagonal, and the Pawn is lost, either before or at the point of Queening. This holds in every case. If the lone King can get within the square whose side is the Pawn's distance from Queening, then the Pawn cannot Queen by its own force alone. Consequently, in the foregoing position, if Black moves first the game is drawn; because the Black King can attack the Pawn and take it, the White King being too far off to help.

But if the White King were in a position to protect his Pawn—as, for example, in the following—the Pawn would win:—

BLACK.



WHITE.

Here Black is within the square, it is true ; but so is White, and in a position to prevent the Black King from getting in front of the Pawn :—

| White. | Black. |
|-----------------------------|--------|
| 1 | K—K 2 |
| 2 K—Kt 7 ! | K—K 3 |
| 3 P—R 4 | K—B 4 |
| 4 P—R 5 | K—Kt 4 |
| 5 P—R 6, and goes to Queen. | |

If, however, White were to push the Pawn at once, in reply to 1 K—K 2, then the way could not be kept open for its advance to Queen, and the game would be drawn as follows :—

White.

- 1
- 2 P—R 4 ?
- 3 K—R 7
- 4 P—R 5
- 5 P—R 6

Black.

- K—K 2
- K—B sq !
- K—B 2
- K—B sq
- K—B 2, and the White

King is imprisoned, so that he cannot leave the Rook file to make way for his Pawn. He may stalemate himself, if he likes, by K—R 8 and P—R 7; but the Pawn can never Queen as long as Black holds himself to the squares B sq and B 2. Or—

- 1
- 2 P—R 4 ?
- 3 P—R 5
- 4 P—R 6

- K—K 2
- K—B sq !
- K—Kt sq
- K—R sq, and Black

may be stalemated, but cannot be forced out of the way of the Pawn

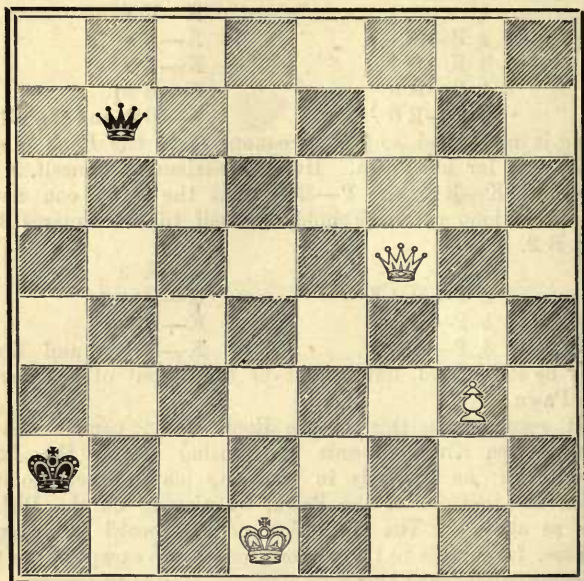
It results from this, that a Rook Pawn cannot win if the adverse King succeeds in fronting it on the Rook file; or if he succeeds in confining his opponent to the Rook file, in front of the Pawn, by playing on the Bishop file as above. The limitation of the board is, in such a case, favourable to the weaker force—an exception to the rule.

Now let us take an instance of a Pawn, other than a Rook Pawn, going to Queen with the assistance of the King.

And in doing this let us take a step or two backward with the object of seeing how a player unaware or the reverse of the capabilities of the Pawn may be influenced in his proceedings. The situation given (p. 66) is one of those perpetually occurring in which even a doubt as to the winning power of King and Pawn against King alone may easily pervert the issue. With the Queens on the board such an ending would be long and difficult, with great liability to perpetual check.

Therefore if the Pawn alone would win, the weaker party should avoid an exchange, and not invite it, as he does by his play in this instance—the check virtually forcing interposition.

BLACK.



WHITE.

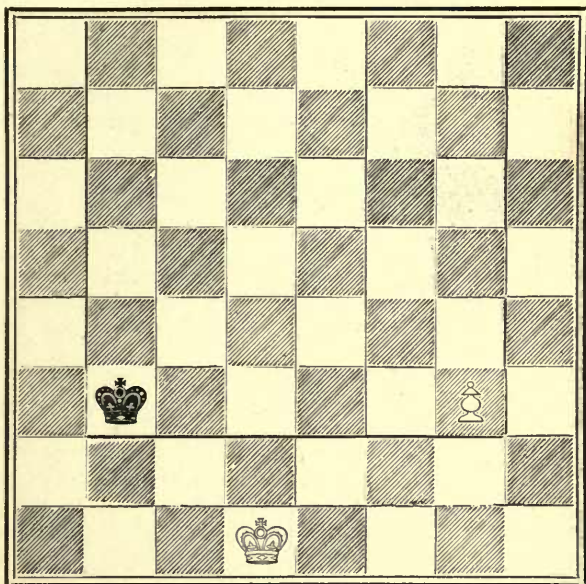
Black attempts to gain the Pawn by 1 Q—Kt 6 +
This gives White an opportunity of simplifying matters. He
replies 2 Q—B 2 + !

Then Black realises that if *he* exchanges Queens, the Pawn
is sure to win.

He therefore continues, 2 K—R 6.

Now if White can win with the Pawn, his task becomes
easy with the Queens off the board. He thinks he can—and
accordingly exchanges Queens, bringing the position to the
following, in which he has the move. Now Black is within
the square. Therefore the Pawn cannot win by its own
weight; the King must go to its assistance—imme-
diately (p. 67).

BLACK.



WHITE.

White.

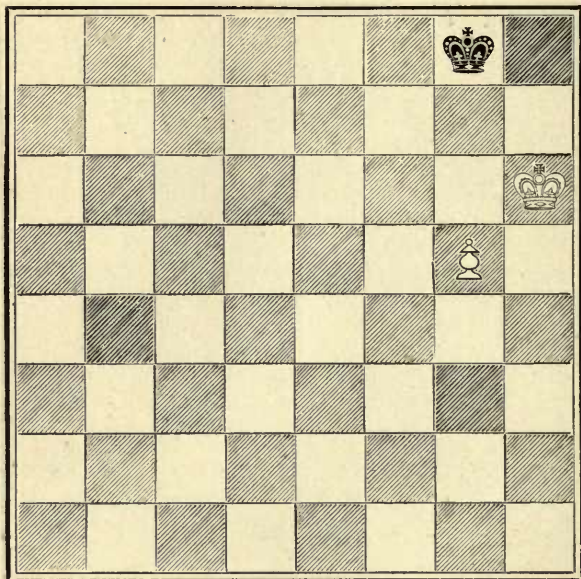
- 1 K—Q 2
- 2 K—K 3
- 3 K—B 4
- 4 K—Kt 5
- 5 K—R 6
- 6 P—Kt 4
- 7 P—Kt 5

Black.

- K—B 5
- K—Q 4
- K—K 3
- K—B 2
- K—Kt sq
- K—R sq
- K—Kt sq

The situation here (p. 68) is important, and should be closely inspected. It illustrates the general case of King and Pawn *v.* King—the Pawn not being a Rook Pawn.

BLACK.



WHITE.

Were White to now advance his Pawn he could not do more than draw the game; but by playing 8 K—Kt 6 he takes the *opposition*, winning. Black must then go to the right or left—allowing his adversary to take the seventh square on either side; thus commanding the three remaining squares through which his Pawn has to move to Queen.

If, instead of taking the *opposition*, White were to play 8 P—Kt 6, the Pawn would be in the way of its own King. Black by 8 . . . K—R sq would take the *opposition*, with his adversary's King and Pawn side by side on the same rank, and the game would be drawn.

The Pawn, on going to the seventh square, would give check; and whenever this occurs, the supporting King being on the sixth rank, the Pawn cannot Queen. The lone King moves in front of it.

Then if the support be continued there is a stalemate; and if not, of course the Pawn falls. But the opposition is of no avail to the lone King when his adversary is on the sixth rank, *in front of his Pawn*—the Rook Pawn always excepted.

In the case of the Knight Pawn there is a nicety. Suppose Black to have the opposition—his King at K Kt sq, White's King at K Kt 6, and his Pawn at K Kt 5, with White to move. White can win only by playing K—R 6. If otherwise, the limitation of the board works for stalemate, and consequently against the stronger party. *E.g.*, White plays K—B 6, and Black answers K—R 2. If, now, P—Kt 6 +, Black rejoins K—R sq (the opposition), drawing; if not P—Kt 6 +, then the previous situation recurs, or White will easily drift into a draw by repetition or by allowing Black to play K—Kt 2.

In going to R 6, White deprives his adversary of the help of the restriction of the board, and wins in consequence.

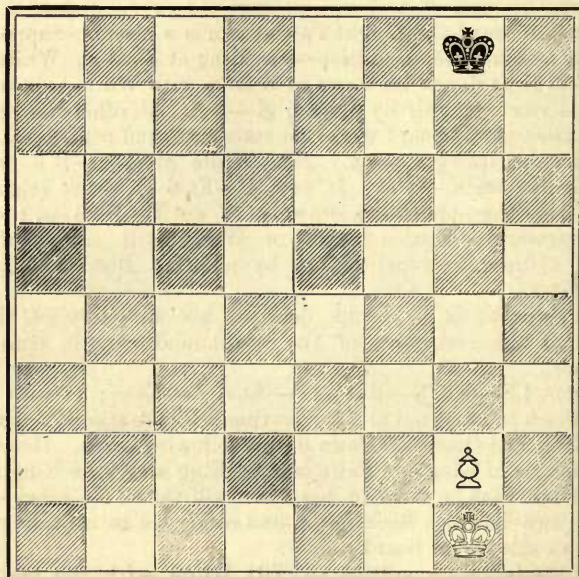
Thus, 1 K—R 6, K—R sq; 2 P—Kt 6, K—Kt sq; 3 P—Kt 7, and Black must go out at B 2; leaving White to take R 7 with his King, and Queen the Pawn on his following move. Hence, in the case of King and Pawn against King alone, the King at the sixth rank in front of his Pawn will Queen it; provided the Pawn be not a Rook Pawn, and not liable to capture on its own side of the board.

In the following position (p. 70) White, with the move, wins; without the move he can only draw:—

| White. | Black. |
|--------------------------------|---------|
| 1 K—B 2 | K—B sq |
| 2 K—B 3 | K—B 2 |
| 3 K—Kt 4 | K—Kt 3 |
| 4 P—Kt 3 | K—R 3 |
| 5 K—B 5 | K—R 2 |
| 6 K—Kt 5 | K—Kt 2 |
| 7 P—Kt 4 | K—R 2 |
| 8 K—B 6 | K—R sq |
| 9 K—Kt 6 | K—Kt sq |
| 10 P—Kt 5, and wins as before. | |

The process may be varied, but White having the move can always take up the preceding or some simpler winning

BLACK.



WHITE.

position. On the other hand, if Black moves first he draws ; because he can prevent White from getting to the sixth rank in front of his Pawn :—

White.

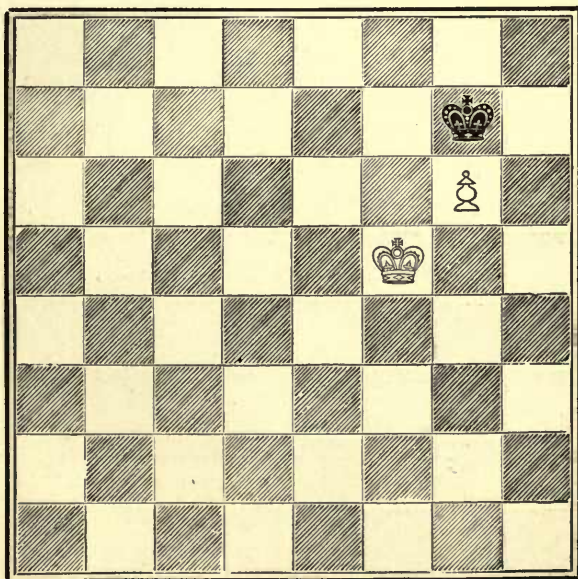
- 1
- 2 K—B 2
- 3 K—B 3
- 4 K—Kt 3
- 5 K—R 3
- 6 K—Kt 3
- 7 K—B 3

Black.

- K—Kt 2 !
- K—B 3
- K—B 4
- K—Kt 4
- K—R 4
- K—Kt 4
- K—B 4, &c.

It is clear White can make no headway by moving his King. If he moves his Pawn, then Black continues to play in front of King or Pawn until driven back to his first line. There, if the Pawn be more advanced than its King, Black must be in front of the Pawn ; if King and Pawn are side by side, on the sixth rank, Black must be able to play in front of the King. While he is being forced back, the lone King must always play immediately as possible in front of the most advanced of the opposing forces : and in front of the King, if they be in the same rank, or side by side. For example :—

BLACK.

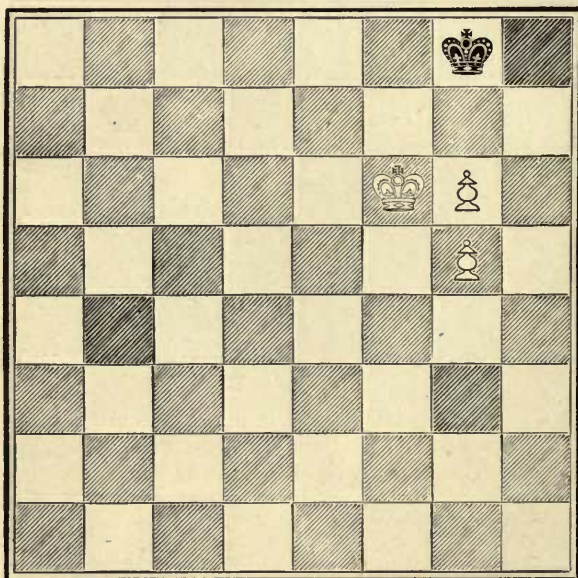


WHITE.

Here K—Kt sq is the only move to draw. Or, supposing Black to be at B 2 and White to move P—Kt 6 +. Then Black should play in front of the Pawn—preferably to Kt 2—in order to make a drawn game.

Excepting the case of the King at the sixth rank, the King and Pawn win, when directly opposed by the lone King, only when the King can place himself in front of his Pawn, with an interval of at least one square. He is thus enabled to deprive the lone King of the opposition, when necessary, by interpolating a move of the Pawn, thereby gradually but irresistibly forcing the road to Queen. Otherwise the King and Pawn can only draw. King holds King, and the move of the Pawn is useless because it blocks the very point to which its King should be able to play in order to derive advantage from his adversary's forced abandonment of the opposition.

BLACK.

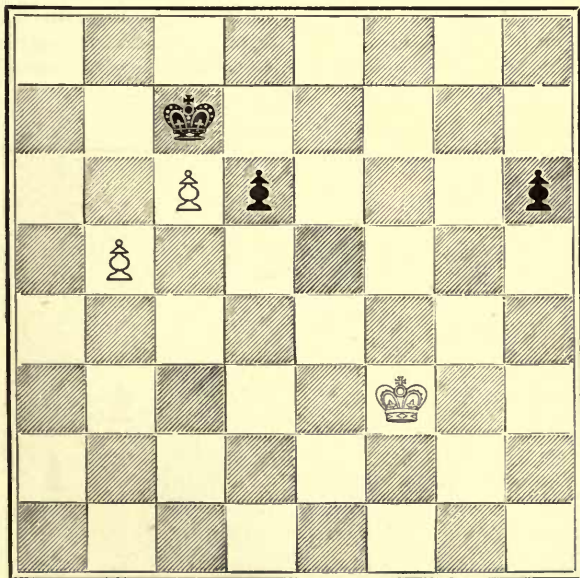


WHITE.

- | White. | Black. | White. | Black. |
|----------|--------|----------------------|--------|
| 1 P—Kt 7 | K—R 2 | 3 K—Kt 6 | K—R sq |
| 2 P—Kt 8 | K × Q | 4 K—B 7 | K—R 2 |
| (Q) + | | 5 P—Kt 6+, and wins. | |

White's second Pawn (p. 72) prevents his winning in the ordinary way; because if 2 K—B 7 there would be a stalemate. By the sacrifice on his second move he secures the opposition, with his King in front of his remaining Pawn, which gives him the victory.

WHITE.



BLACK.

| White. | Black. | White. | Black. |
|---------|--------|------------------------|--------|
| 1 K—B 4 | K—Kt 3 | 6 P—Kt 6 + | K × P |
| 2 K—B 5 | K—B 2 | 7 K × P | P—R 5 |
| 3 K—B 6 | K—Kt 3 | 8 P—B 7 | P—R 6 |
| 4 K—K 6 | K—B 2 | 9 P—B 8 (Q), and wins. | |
| 5 K—Q 5 | P—R 4 | | |

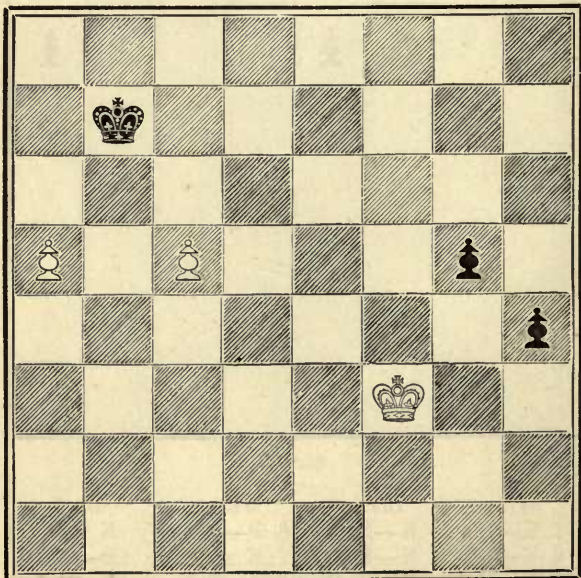
The separated Black Pawns are weak, and neither of them can move while White advances his King along the Bishop

file between them, without being attacked and taken. Therefore White is able to reach Q 5, always keeping within the square; and then, by the sacrifice of his Knight Pawn, he forces the other on to Queen.

In respect to Kings and Pawns, other force being absent and the Pawns unopposed by Pawns, the following two propositions are established :—

1. Two united Pawns and two Pawns on the same rank with an interval of only one square protect themselves against the King, *i. e.*, he cannot attack and take one of them else the other Queens :—

BLACK.



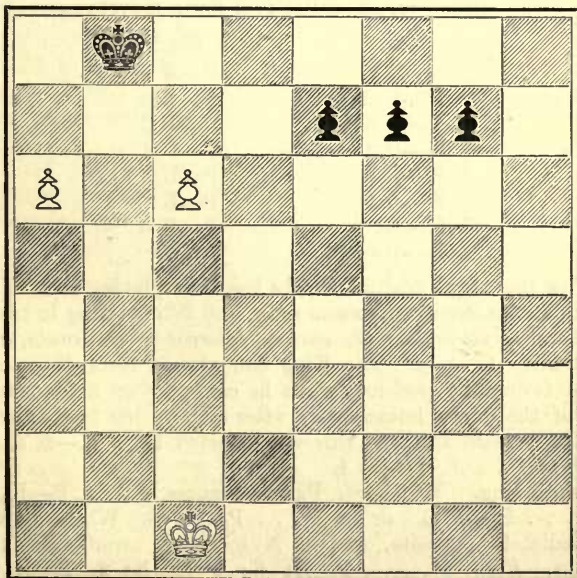
WHITE.

In this example, if 1 K—Kt 4, K—Kt sq; 2 K × P ?—it is obvious that Black Rook Pawn walks on to Queen, White King being unable to return within the square.

Also if 1 K—B 3 (or R 3), 2 P—R 6 (or B 6), K × P?, it is equally obvious that the untaken White Pawn goes to Queen. On its merits, therefore, the position would be drawn; White King moving to Kt 4 and R 3, and Black King to Kt sq and Kt 2, alternately. It may be added that if the White Pawns were in the sixth rank, Q B 6 and Q R 6, and the Black King at Kt sq, Black would lose; as then his King could not retreat in the middle line to prevent the safe advance of either of the Pawns. But against two united Pawns the King can hold his own by moving immediately in front of one or other of them.

2. Three united Pawns on their original squares win against the King alone, unless the King can play on any one of the files upon which the Pawns are, and in front of them,

BLACK.



WHITE.

for his first move, immediately succeeding the first move of the Pawns. In the diagram (p. 75) we have a situation in which the party having the move wins. The Black King is held by the White Pawns, as he cannot move without letting one or other of them Queen, neither can the White Pawns either of them move without both being lost. Action is therefore restricted to the White King and the Black Pawns. If the King can stop the Pawns, White wins; because then Black King must move, and a White Pawn will Queen.

If the King cannot stop the Pawns one of them must Queen and White be lost.

If White moves first he wins; if Black moves first he wins. He can force one of his Pawns to Queen.

In order that the King may stop the Pawns he must be able to play upon one of the files upon which the Pawns are (and in front of them) immediately a Pawn moves:—

| White. | Black. |
|------------|--------|
| 1 K—Q 2 | P—Kt 4 |
| 2 K—K 3 | P—K 4 |
| 3 K—B 3 | P—B 3 |
| 4 K—B 2 | P—B 4 |
| 5 K—B 3 | P—B 5 |
| 6 K—B 2 | P—Kt 5 |
| 7 K—Kt 2 | P—K 5 |
| 8 K—B sq ! | |

Now this is the position White has been playing for. The Black Pawns are in the same rank, and White King in front of them, *on the middle file, with an interval of two ranks, and the Pawns to move.* The King can always force this, or a more favourable position, when he can play on a file before any of the Pawns immediately after a Pawn has first moved. In the present instance this was effected by 2 K—K 3, in reply to 1 P—Kt 4.

Continuing. Whichever Pawn advances, 8 P—Kt 6, 8 P—B 6, or 8 P—K 6, White moves immediately opposite, and it is soon all over with the Pawns. *E.g.*, 8 P—Kt 6; 9 K—Kt 2, P—K 6; 10 K—B 3. Now one of the Pawns must go. The King

takes it, and then stops the other two, just as the foremost is but a square from Queen. In this state of affairs Black's case is hopeless.

The movement of his King is soon forced, a White Pawn Queens, and mate is a matter of course.

In stopping three Pawns, as in this example, the King should endeavour to reach the third rank square in the middle file (of those the Pawns occupy—here K B 3) as soon as possible. In retreating, he should keep to the middle file if the Pawns are in the one rank; and on the file of the most advanced of them if they are not in one rank. When checked by one of two, he should play forward in front of the other, or supporting Pawn, when feasible—if not, then in front of the checking Pawn.

When the Pawns are halted they present either a convex front to the King, or have a sort of concave formation such as we have just seen. In each case the King blocks the middle Pawn, with power to take either of the others should it advance. The King's play should be always so regulated that he can take the middle file at an interval of two ranks whenever the Pawns are in alignment side by side.

This question of King *v.* Pawns is so important that another specimen of play from the foregoing position may be examined here :—

| White. | Black. |
|-------------------------------|----------|
| 1 K—Q sq | P—Kt 4 |
| 2 K—K 2 | P—Kt 5 |
| 3 K—B 2 | P—B 4 |
| 4 K—Kt 3 | P—K 4 |
| 5 K—Kt 2 | P—B 5 |
| 6 K—B 2 | P—Kt 6 + |
| 7 K—B 3 | P—K 5 + |
| 8 K—Kt 2 | P—K 6 |
| 9 K—B 3, and stops the Pawns. | |

This shows White's first moves, K—Q 2 and K—Q sq, to be equally good. The essential thing for him is to be able to play on the King file in reply to the first move of the Pawn.

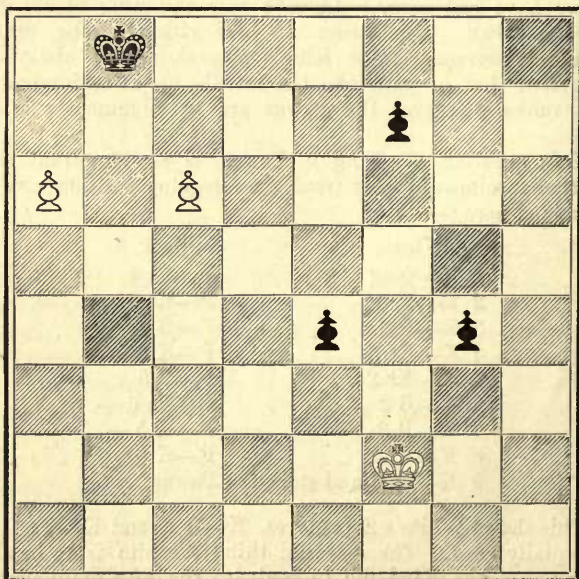
Keeping to the diagram—if Black has the move the Pawns win :—

| White. | Black. |
|-------------|-----------------------|
| 1 | P—Kt 4 |
| 2 K—Q 2 | P—Kt 5 |
| 3 K—K 3 | P—K 4 |
| 4 K—K 4 (A) | P—B 4 + |
| 5 K—K 3 | P—Kt 6 |
| 6 K—B 3 | P—B 5 |
| 7 K—Kt 2 | P—K 5, and one of the |

Pawns must Queen. White is unable to cross to the Knight file and front the more advanced Pawn soon enough—he is just the move too late.

(A).
4 K—B 2 P—K 5

BLACK.



WHITE.

Here we have two Pawns in the fifth rank, with the third Pawn unmoved. In this position, or in any answering its description, the Pawns win. It is only necessary for Black to throw forward the remaining Pawn in such a way that the King cannot take up any of the winning positions already mentioned. This he can do, with or without playing first, in the position now arrived at, because of the power of the unmoved Pawn to gain or lose time, by moving two squares or one, at starting. White continues—

5 K—B sq

Black must now see that his adversary does not play K—B sq in reply to P—B 5; or that White does not get the Pawns on the same rank—with his King opposite the centre one, two squares distant, and the Pawns to move. The King must keep to the middle file, else one of the Pawns goes to the sixth rank, and Black wins easily. The point for the unmoved Pawn is whether to go one step or two. This may be decided by counting the moves. A yet simpler way is to play the Pawn in a kind of opposition of an even number of squares—to play it either two or four squares from the King at its first move; or to play it to a square not of the same colour as that upon which the opposing King stands. The latter cannot leave the file, and cannot vary his movement so as to gain or lose time with respect to the movement of the Pawn. But the Pawn can vary its movement, so as to arrive at B 5 when the King is at B sq, or in a winning situation, *if the Pawns have then to move*; but a losing one, when he himself has to move. Therefore Black plays—

White.

5

Black.

P—B 3

and the game goes on—

6 K—B 2

7 K—B sq

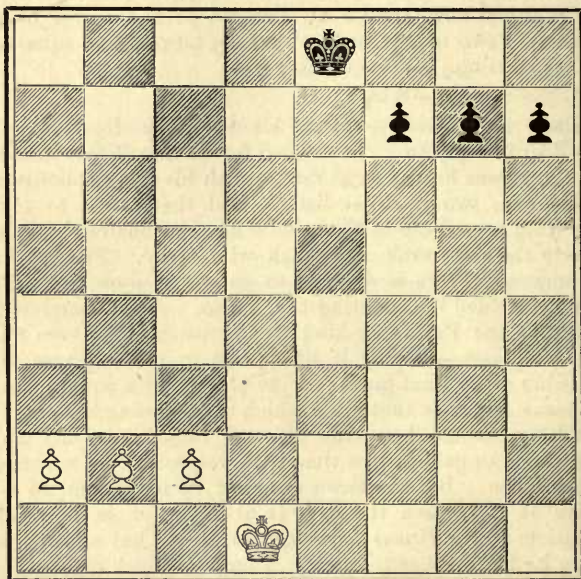
P—B 4

P—B 5, and wins.

White must move, and one of the Pawns goes to Queen. Had Black played 5 P—B 4, of course it would be his move here, and his game would be lost. As it is, the element of limitation comes in and decides in his favour. White has no room to move and stop the Pawns, as he would have, *e.g.*, were they one rank less advanced, with the King

standing at Kt 2. A knowledge of the foregoing will enable us to dispose of the next important proposition, variously known as the "Szen Problem," the "Three Pawn Game," and the "Little Game of Chess":—

BLACK.



WHITE.

This embodies many of the points peculiar to Pawn play, and though not very likely to actually occur on the board, the principles concerned are of very wide application in Chess.

At the outset the positions are identical, and the player having the move wins. *Why* the move wins can hardly be made evident if the reason of the preceding play be not fairly clear to begin with. Let White move. Then he wins in one of two ways, because he is first able to take up a position with his King in which he stops the hostile Pawns. If those Pawns go forward recklessly, then White will stop them none

the less ; and, because of the move he has to spare, he will at the same time be able to advance his own Pawns to a winning position against the opposing King.

Otherwise. If Black is to stop the White Pawns he must do so first. Then White, because of his move, will stop the Black Pawns, thereby winning. For then Black will have to move in a position in which the move loses. And the move loses in that position because of limitation. There is, so to say, no margin to work in ; the King cannot retreat before the Pawns and again stop them.

The King must move first to win. If not, then Black will be able to fix two of his Pawns in the fifth rank, with the other at its original square ; and then the move will be of no avail to White, since his opponent can neutralize it—or even win against it, if incorrectly used—through his power of varying the movement of his third Pawn. The following are examples of how the move wins and how the second player draws if the King does not play first :—

| White. | Black. |
|----------------------|-------------------|
| 1 K—K 2 | K—Q 2 |
| 2 K—B 3 | K—B 3 |
| 3 P—R 4 | P—R 4 |
| 4 P—B 4 | P—B 4 |
| 5 K—Kt 3 | K—Kt 3 |
| 6 P—Kt 4 | P—Kt 4 |
| 7 P—R 5 + | K—R 3 |
| 8 P—B 5 | P—R 5 + |
| 9 K—R 3 | K—Kt 4 (A) |
| 10 K—R 2! | P—Kt 5 |
| 11 K—Kt 2 | P—R 6 + |
| 12 K—Kt 3 | P—B 5 + |
| 13 K—R 2 | P—B 6 |
| 14 K—Kt 3, and wins. | Black King cannot |

move and again stop the Pawns.

(A).

If 9 P—B 5, White goes on with his Pawns, and Queens first, winning. 10 K—Kt 4, in reply to 9 P—B 5, would, of course, lose for White. For then Black

would reply 10 K—Kt 4, and the move would be with White—in a position in which the move loses.

Supposing—

| White. | Black. |
|--------------|----------|
| 9 | P—B 5 |
| 10 P—B 6 | P—B 6 |
| 11 P—Kt 5 + | K × P |
| 12 P—B 7 | P—Kt 5 + |
| 13 K—R 2 | P—Kt 6 + |
| 14 K—Kt sq | P—R 6 |
| 15 P—B 8 (Q) | P—R 7 + |
| 16 K—R sq | P—B 7 |

17 Q—R 3, and the King will come out and take the Knight Pawn, winning. If, instead of 11 K × P, Black King retreats, White wins still easier by simply going on with his Pawns. Again:—

| | |
|----------|---------|
| 1 K—K 2 | P—R 4 |
| 2 K—B 3 | P—R 5 |
| 3 K—Kt 4 | P—Kt 4 |
| 4 P—R 4 | P—B 4 + |
| 5 K—R 3 | P—B 5 |
| 6 K—Kt 4 | K—Q 2 |
| 7 P—R 5 | K—B 3 |
| 8 P—B 4 | K—Kt 2 |

9 P—B 5, and will win. Black is late in taking a file in front of the Pawns. Therefore two of them are established on the fifth rank, with the third unmoved—and they win, as we have seen. If, instead of 7 K—B 3, Black were to play 7 K—B 2, his opponent could proceed with 8 P—Kt 4, also winning:—

| | |
|-----------|--------|
| 7 | K—B 2 |
| 8 P—Kt 4 | K—B 3 |
| 9 P—R 6 | K—Kt 3 |

10 P—Kt 5, &c. This would be another phase of the two Pawns at the fifth rank, with the third unmoved, in which the rear Pawn need only advance according to rule, *or so as not to arrive at B 5 checking*, in order to force the game.

The second player draws if a Pawn moves first :—

White.

1 P—R 4

2 P—R 5

3 P—B 4

4 K—K 2

5 K—B 3

Black.

P—R 4

K—Q 2

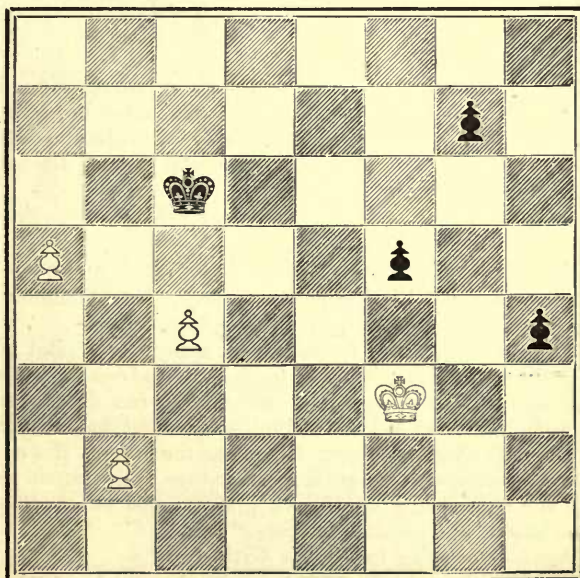
K—B 3

P—R 5

P—B 4, and it comes

to this :—

BLACK.



WHITE.

The positions are identical, and White has the move, but he cannot win. This at first seems strange, for if the move wins from the beginning, why not here? The answer is, because it cannot be used with advantage. The Pawns on either side would win against the King alone, of course, but then the King is not alone. He has reserve power, in his

unmoved Pawn, more than sufficient to enable him to hold his own against the opposing Pawns, should they rashly endeavour to press on to Queen. If White plays on his Pawns, as if it were only a question between them and the Black King, then Black will have the option of moving his Pawn one square or two at the critical juncture, instead of being obliged to move his King—and this will give him the game. For instance—continuing (diagram, p. 83):—

| White. | Black. |
|----------|---------|
| 6 P—Kt 4 | K—Kt 2 |
| 7 P—B 5 | K—Kt sq |
| 8 P—Kt 5 | |

Now if the King had to move, the Pawns would win. But Black need not play the King. He can move his hitherto unmoved Pawn, and that in such a way as to force a similar position upon White, when the latter, still having the move, will, of course, be lost:—

| | |
|------------|-------------------|
| 8 | P—Kt 4 |
| 9 K—Kt 2 | P—B 5 |
| 10 K—Kt sq | P—Kt 5, and wins. |

White can move his Pawns for a time, but ultimately his King must move, whereupon Black goes to Queen.

The foregoing may be varied in many ways. But when once the third Pawn is set in motion, the adversary becomes possessed of power over the move. He can do the same thing in one move or two, while his opponent has no choice. In the final situation above, White has the move. But he has no time—or space—to use it to advantage. He cannot carry out the movements needful to give it good effect, because the element of limitation is against him.

Again—reverting to White's sixth move:—

| | |
|----------|--------------------|
| 6 P—Kt 3 | P—Kt 4! |
| 7 P—Kt 4 | P—R 6 |
| 8 P—R 6 | P—B 5 |
| 9 P—B 5 | P—Kt 5+, and wins. |

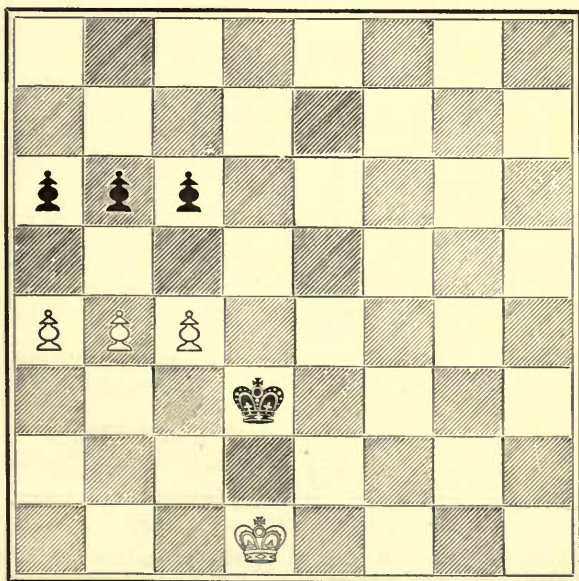
In this case White gives up the move, and it wins for Black

Taking the position on the diagram, neither King can of himself stop the Pawns—each having been a move late in getting in front of them. But the Pawns first attempting to

win may be stopped by the help of an additional move—which additional move is furnished by the unmoved Pawn on the other side. The Pawns first trying to force a passage will be the first stopped—and, because of the operation of the limits of the board, they will be the first to lose.

Hence, in the position under consideration, neither player would move a Pawn. Each would play his King from B 3 to B 4 and back again, continually, and the game would be drawn.

BLACK.



WHITE.

Three or even four Pawns force a passage against an equal number drawn up opposite with a single rank between. Here White with the move wins, because he cannot be prevented from going to Queen:—

White.

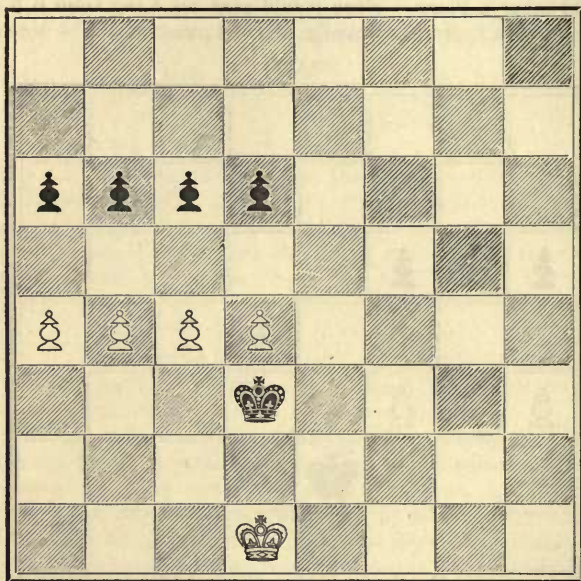
- 1 P—Kt 5!
- 2 P—B 5

Black.

- R P × P
P × B P

| | | | |
|----------|--------|---------------|----------|
| White. | Black. | White. | Black. |
| 3 P—R 5 | P—Kt 5 | 7 P—R 8 (Q) | P—Kt 7 + |
| 4 P—R 6 | P—Kt 6 | 8 K—Kt sq | K—Q 7 |
| 5 K—B sq | P—B 5 | 9 Q—R 4, | |
| 6 P—R 7 | P—B 6 | and will win. | |

BLACK.



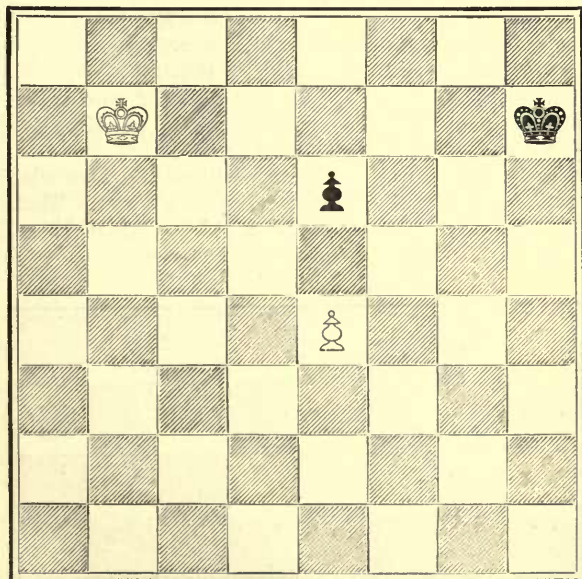
WHITE.

Adding a Pawn on each side, the procedure becomes a little different ; but White wins as before. Instead of, necessarily, pushing a middle Pawn, however, the wing Pawns may be first advanced equally well :—

| | |
|-------------------------------------|----------|
| White. | Black. |
| 1 P—Q 5 | P × P |
| 2 P—R 5 | P × R P |
| 3 P—B 5 | P × Kt P |
| 4 P—B 6 | P—Kt 6 |
| 5 K—B sq. and White wins with ease. | |

Experiment shows that in this case any of the White Pawns may be advanced first; whereas with three opposed to three the middle Pawn must have preference.

BLACK.



WHITE.

When two Pawns are opposed, the more advanced one generally has the advantage, if its King is near enough, or the King first in hostile territory may win. For instance, White here wins with the move and draws without it:—

| White. | Black. |
|----------|--------|
| 1 P—K 5! | K—Kt 3 |
| 2 K—B 6 | K—Kt 2 |

If 2 K—B 4, then 3 K—Q 6!, and Black must leave the Pawn. If 2 K—Kt 4, then 3 K—Q 7!, K—B 4; 4 K—Q 6, and wins the Pawn as before.

| White. | Black. | White. | Black. |
|---------|--------|------------------|--------|
| 3 K—Q 6 | K—B 2 | 6 K—Q 6 | K—Q sq |
| 4 K—Q 7 | K—B sq | 7 P—K 6, and the | |
| 5 K × P | K—K sq | Pawn Queens. | |

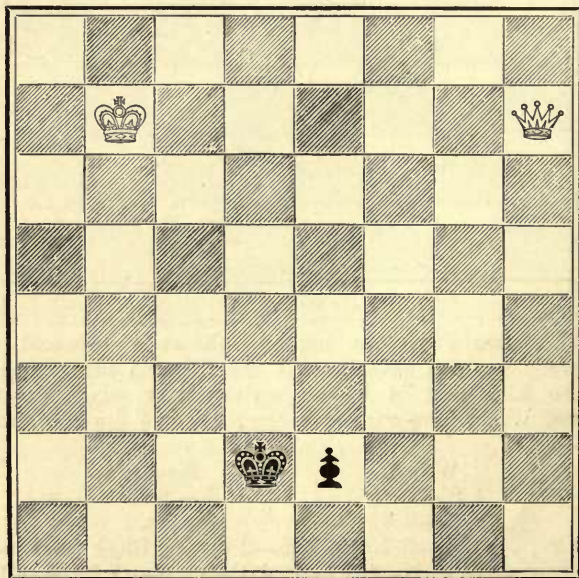
On the other hand :—

| | |
|-----------|-------------------|
| 1 | P—K 4 ! |
| 2 K—B 6 | K—Kt 3 |
| 3 K—Q 5 | K—B 2 |
| 4 K × P | K—K 2, and draws. |

White cannot gain the opposition, with his King at the sixth rank, in front of his Pawn.

It is understood that all Pawn positions in which winning is possible are won by the Queening of a Pawn. That the player who Queens first wins is a rule to which there are none but arbitrary or the rarest exceptions.

BLACK.



WHITE.

The Queen wins against a single Pawn on the point of Queening, and supported by its King (p. 88), however far off her own King may be, except when the Pawn is on a Rook or a Bishop file; then the Queen cannot win unless her King is near enough to enable her to give mate before or shortly after the Pawn Queens.

To win, the Queen must manœuvre so that by checking and attacking the Pawn its King is forced to defend it by himself playing on the square upon which the Pawn would Queen.

Every time this happens—and it can be forced in given series of moves—the other King approaches, until at last he is able to combine with the Queen in winning the Pawn or forcing mate. Here is the play from the position preceding:—

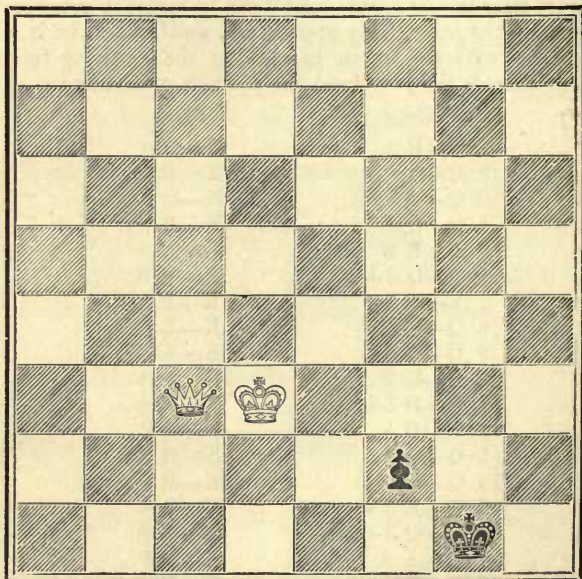
| White. | Black. |
|-----------------------------------|--------|
| 1 Q—R 2 | K—Q 8 |
| 2 Q—Q 6+ | K—B 7 |
| 3 Q—Q Kt 4 | K—Q 8 |
| 4 Q—Q 4+ | K—B 7 |
| 5 Q—K 3 | K—Q 8 |
| 6 Q—Q 3+ | K—K 8 |
| 7 K—B 6 | K—B 7 |
| 8 Q—Q 2 | K—B 8 |
| 9 Q—B 4+ | K—Kt 7 |
| 10 Q—K 3 | K—B 8 |
| 11 Q—B 3+ | K—K 8 |
| 12 K—Q 5 | K—Q 7 |
| 13 Q—B 2 | K—Q 8 |
| 14 Q—Q 4+ | K—B 7 |
| 15 Q—K 3 | K—Q 8 |
| 16 Q—Q 3+ | K—K 8 |
| 17 K—K 4 | K—B 7 |
| 18 Q—B 3+ | K—K 8 |
| 19 K—Q 3, and mates in two moves. | |

Black always moves so as to defend the Pawn or to threaten to Queen it; and so as to prevent the Queen from playing in front of it.

An attentive examination of this play will make it clear why, if the Pawn were a Bishop Pawn, supported in like

manner, White could not win. For then the King could not be forced to block the Pawn, thus giving the adversary time to come forward; but could move to R 8 when checked, the Pawn not being liable to capture save at the expense of stalemate following. Also in the case of a Rook Pawn. After a check on the Knight file the position would be one of stalemate—the Black King being at R 8—and the Queen would have to move again. So, in these cases, the game would be drawn.

BLACK.



WHITE.

Frequently the stronger force wins, against even a Bishop or a Rook Pawn bordering on Queen, as in this and the following example:—

1 Q—Q 4

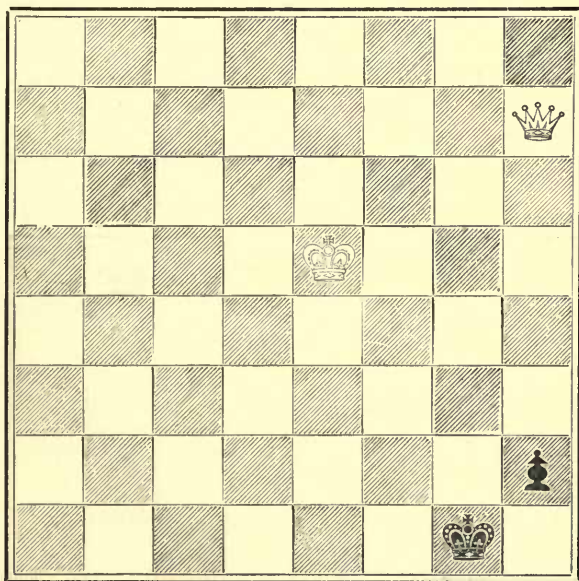
K—Kt 7

2 Q—Kt 4 + and wins. Here White's King is close enough to attack and take the Pawn if Black King goes

to R 8 when the Queen checks or attacks the Pawn. Or let White King stand at K R 4 instead of Q 3. Then, 1 K—Kt 3, P—B 8 (Q); 2 Q—Q 2, and wins.

Against a Rook Pawn the win is easier, as the White King may be further off, and still arrive in time; and often the win is forced after the Pawn has Queened:—

BLACK.



WHITE.

Here White wins:—

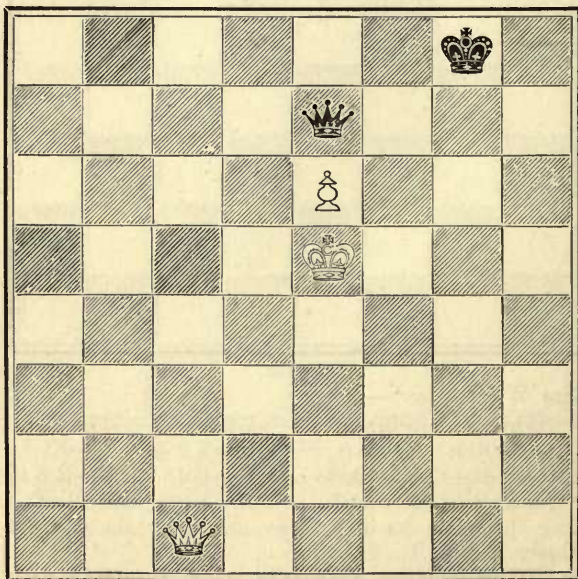
- | White. | Black. | White. | Black. |
|------------|--------|-----------|---------------|
| 1 Q—Kt 6 + | K—R 8 | 4 Q—K 2 + | K—Kt 8 |
| 2 Q—K 4 + | K—Kt 8 | 5 K—B 4 | P—R 8 (Q) |
| 3 Q—K sq + | K—Kt 7 | 6 K—Kt 3, | and Black can |

prolong the game for only three moves by the sacrifice of his Queen at R 5.

Practically, instances are rare in which the Queen fails to win when opposed to a single Pawn; the examples given

here being of exceptional difficulty. The Queen is usually able to get in front of the Pawn; and then, of course, there can be no trouble. Against two or more Pawns the principle of procedure is the same. They must be kept from Queening, and the King brought up as soon as possible, so as to assist the Queen, for mate, or to gain the Pawns. If only one of the latter threatens to Queen, winning is easy; for then no stalemate interferes; and the King comes up to help the Queen, while the other Pawn is moving. The positions given should be practised, with variations, until the principle is fully recognised. Nothing conduces so much to a real understanding of Chess as a clear perception of the few simple winning (or losing) situations liable to occur towards the end of the game, and which it is the great object of the player to approach or avoid.

BLACK.



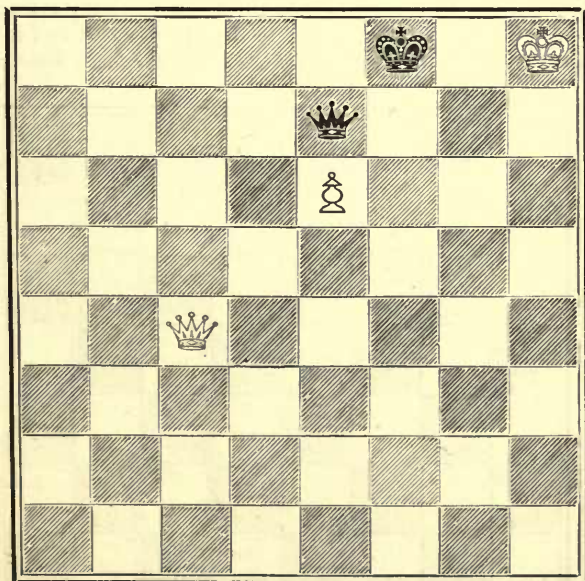
WHITE.

Queen and Pawn well advanced win against Queen, unless the Pawn is on the Rook file, or the lone Queen can give perpetual check. But, in practice, one or other of these cases frequently happens. In the position p. 92—an average one—White wins :—

- | White. | Black. | White. | Black. |
|----------|--------|--------------------|--------|
| 1 Q—B 8+ | K—Kt 2 | 4 Q—Kt 8+ | Q—Q sq |
| 2 Q—Q 7 | K—B sq | 5 Q×Q+ | K×Q |
| 3 Q—Q 6 | K—K sq | 6 K—Q 6, and wins. | |

Where the Pawn position is not in itself a winning one the game is generally drawn :—

BLACK.



WHITE.

In the above White cannot win. The Black King and Queen are too near the Pawn, and his own King too far away, and otherwise badly situated. Also if—

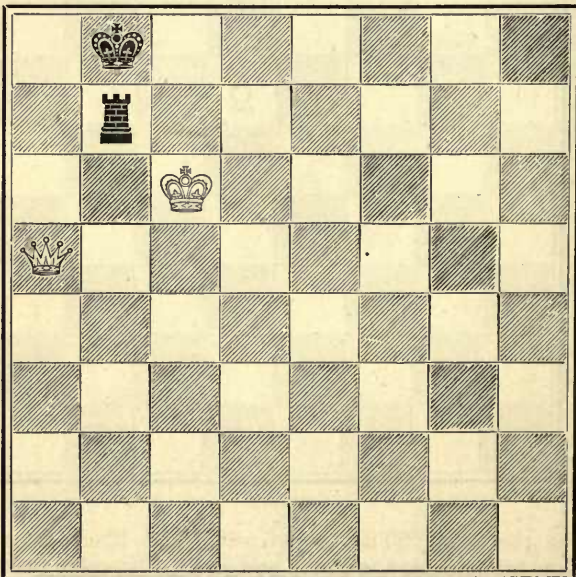
| | White. | Black. | | White. | Black. |
|---|---------|--------|---|----------|--------------|
| 1 | Q—B 8 + | Q—K sq | 4 | Q—Kt 5 + | K—B sq |
| 2 | Q—B 5 + | Q—K 2 | 5 | Q—B 5 + | K—K sq |
| 3 | Q—B 5 + | K—K sq | 6 | K—Kt 8 | (threatening |

to win by exchanging), Black draws by 6 Q—Kt 4+, forcing a stalemate.

QUEEN AGAINST ROOK.

The Queen wins against the Rook in all but the most exceptional cases; the only chance of the weaker force drawing being through stalemate—or the gaining of the Queen for the Rook. In the best defence the Rook must be kept close to the King; as it is only by his power of sundering them that the stronger party wins. When the Rook and King are apart, then the Rook falls a victim to divergent check—*i.e.*, the Queen attacks King and Rook at one and the same time.

BLACK.



WHITE.

In the position given—one of the most favourable for Black after being forced to the side of the board—White would win very soon, were it Black's turn to play. For if K—B sq, the Queen would pin the Rook and take it in two moves; and if the Rook were to go away some distance from the King, it would be lost—as we shall see. But suppose it White's turn to play. Then all he has to do is make it Black's turn to play, in this identical situation. This he does by “losing a move,” as it is called, or marking time; his adversary meanwhile being unable to vary his movements accordingly:—

| White. | Black. |
|------------|------------------|
| 1 Q—K 5 + | K—R 2 (R sq) |
| 2 Q—R sq + | K—Kt sq (best !) |
| 3 Q—R 5 | |

Here we have the previous position, with Black to play. Evidently the King can do no good; and if 3 R—Q R 2, or 3 R—K 2, 4 Q—Q 8 mates, or wins the Rook, immediately. Consequently we have the following, which virtually exhausts the position:—

(1)

| White. | Black. | White. | Black. |
|-----------|---------|------------|-----------|
| 3 | R—K B 2 | 5 Q—K 3 + | K—R sq |
| 4 Q—K 5 + | K—R 2 | 6 Q—K 8 +, | and wins. |

(2)

| | | | |
|-----------|--------|------------|-----------|
| 3 | R—Kt 2 | 4 Q—K 5 +, | and wins. |
|-----------|--------|------------|-----------|

(3)

| | | | |
|------------|---------|-------------|-----------|
| 3 | R—K R 2 | 6 Q—Kt 3 + | K—R 2 |
| 4 Q—Kt 4 + | K—R sq | 7 Q—R 2 + | K—Kt sq |
| 5 Q—R 3 + | K—Kt sq | 8 Q—Kt 8 +. | and wins. |

(4)

3 R—Kt 6 4 Q—Q 8 + (To similarise the position with the foregoing. The after play is essentially the same.)

| | | | |
|-----------|---------|------------|-----------|
| 4 | K—R 2 | 6 Q—B 4 + | K—R sq |
| 5 Q—Q 4 + | K—Kt sq | 7 Q—R 4 +, | and wins. |

(5)

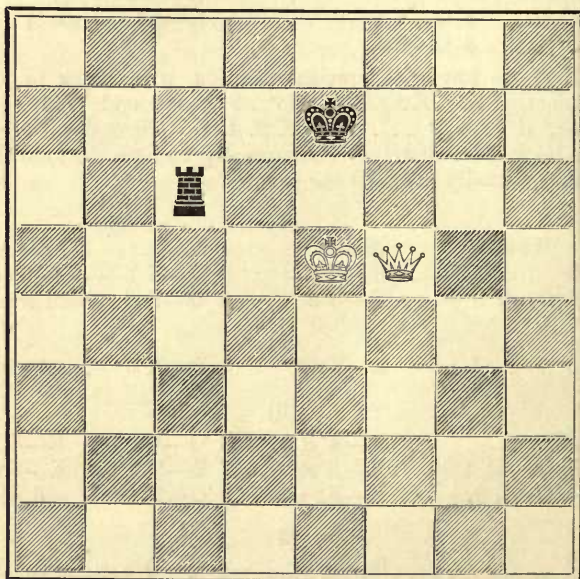
| | | | |
|-----------|--------|------------|-----------|
| White. | Black. | White. | Black. |
| 3 | R—Kt 7 | 4 Q—K 5 +, | and wins. |

(6)

| | | | |
|-----------|--------|------------|-----------|
| 3 | R—Kt 8 | 7 Q—B 7 + | K—Kt sq |
| 4 Q—Q 8 + | K—R 2 | 8 Q—Kt 8 + | K—R 2 |
| 5 Q—K 7 + | K—R sq | 9 Q—R 2 +, | and wins. |
| 6 Q—B 8 + | K—R 2 | | |

The following is an example of how the foregoing may be derived. Black's strongest play is meant to be given; but where improvement suggests itself it should be put to the test.

BLACK.



WHITE.

| | |
|-----------|--------|
| White. | Black. |
| 1 Q—R 7 + | K—Q sq |
| 2 K—Q 5 | R—B 2 |

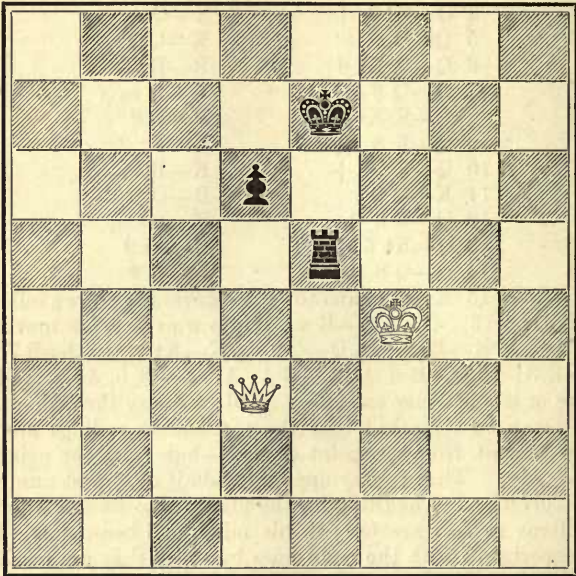
| White. | Black. |
|--|---------|
| 3 Q—Kt 8 + | K—K 2 |
| 4 Q—Kt 7 + | K—Q sq |
| 5 Q—B 8 + | K—Q 2 |
| 6 Q—Q Kt 8 | R—B 7 |
| 7 Q—Q 6 + | K—B sq |
| 8 Q—K Kt 6 | R—B 2 |
| 9 Q—K 8 +. | K—Kt 2 |
| 10 Q—Kt 5 + | K—B sq |
| 11 K—Q 6 | R—Q R 2 |
| 12 Q—B 6 + | K—Kt sq |
| 13 Q—Kt 6 + | R—Kt 2 |
| 14 Q—Q 8 + | K—R 2 |
| 15 K—B 6, and the play previously shown follows. | |

If, in this, 13 K—R sq, White wins in a few moves—13 K—R sq; 14 Q—Q 8 +, K—Kt 2; 15 Q—B 7 +, K—R 3; 16 Q—B 6 +, K—R 4; 17 K—B 5, &c. And so more or less of other variations in Black's play throughout.

It may be remarked that these specimen endings are all very difficult, from one point of view—but from one point of view only. That is they appear to admit of almost numberless *variations*. The thing for the player is to fix the winning positions (which are few) in his mind, and become familiar by experiment with the main lines by which they are reached. Then the variations will naturally take care of themselves.

The Queen may win against Rook and Pawn if the latter is on a Rook file (but not at the seventh square); or is a centre Pawn that has been moved—but not beyond the fourth rank. In order to win, the Queen should have free play on both sides, and in front and rear, while the Pawn must not be too near Queening. This is the general case—the Rook being supported by the Pawn, and the latter by the King; with the adverse King and Queen in front, or on their own part of the field. Exceptional positions there are, of course, in which the Queen wins against a Rook and Pawn further advanced—or even two Pawns; but in such cases the weaker forces are in some way not working well together. With Bishop or Knight Pawn and King and Rook well supporting each other, the game is drawn; because the Queen has not sufficient action on both sides, but only on one:—

BLACK.



WHITE.

In the above standard position, first analysed by Philidor about a hundred and fifty years ago, we have an example of play in this connection. White must first gain the Pawn. To do that his own King must pass the fifth rank, now commanded by the Rook, when he will be able to doubly attack the Pawn, or drive the opposing King away from its support, and the Pawn will fall:—

White:

- 1 Q—R 7+
- 2 Q—Q B 7
- 3 Q—Q 8

Black.

- K—K 3
- R—Q B 4

This is the type of winning position for the superior force. The Black King will now be easily driven in front of his Pawn, so interfering with the movements of the Rook. The latter will then have to take another rank, and the opposing King be allowed to pass. In all this it is well to observe the Pawn is best unmoved as long as possible, and the Rook stays close to King and Pawn lest it be taken by a divergent check.

White.

Black.

3

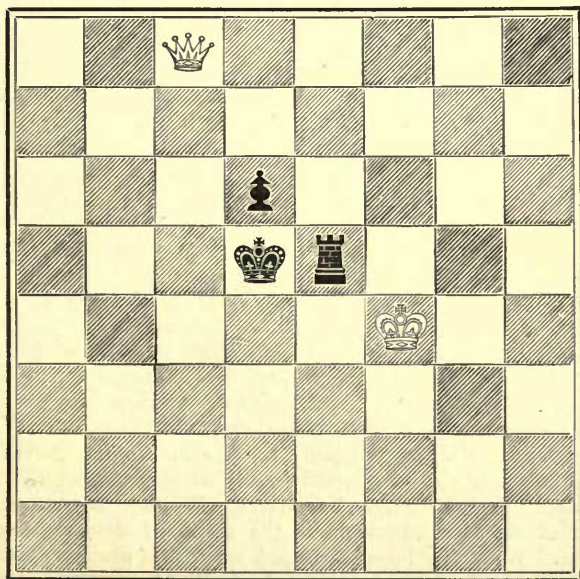
R—K 4

4 Q—K 8+

K—Q 4

5 Q—Q B 8, and we have the subjoined :—

BLACK.



WHITE.

If 4 K—B 3, the continuation would be 5 Q—Q 7. As already said, Black must keep close together to make the best defence. The position now after White's 5th move is particularly noticeable, as it is here that the Rook must give way and let the White King cross the line. For if 5 R—R 4, then 6 Q—Q R 8 + would win Rook or Pawn in very few moves, as a trial will demonstrate. So Black continues (p. 99) :—

| White. | Black. |
|-----------|--------|
| 5 | R—K 5+ |
| 6 K—B 5 | R—K 4+ |
| 7 K—B 6 | R—K 5 |
| 8 Q—B 3 | R—K 3+ |
| 9 K—B 7 | R—K 4 |
| 10 K—B 8 | R—K 5 |
| 11 Q—Q 3+ | R—Q 5 |
| 12 Q—B 5+ | K—B 5 |

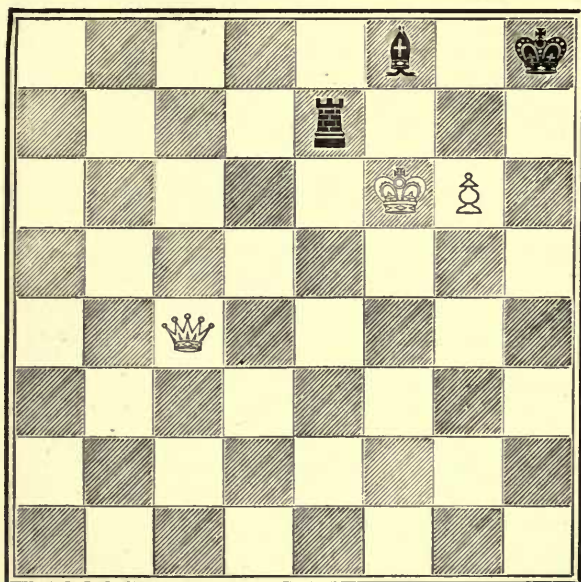
Black now goes forward, so as to push on the Pawn, since White will be able to attack with King in any case.

| | |
|-------------|------------------------|
| 13 K—K 7 | P—Q 4 |
| 14 Q—B 2+ | K—Kt 5 |
| 15 K—Q 6 | R—Q B 5 |
| 16 Q—Kt 2+, | and wins, for the Pawn |

falls next move.

Against a Rook and a minor Piece the Queen can only draw. If the Pawn, in the position just examined, were (say) a Bishop, it is pretty evident that Black's power of defence would be adequate, as the Bishop could interpose now and then, and again return ; thus relieving the King and Rook of the necessity of moving at critical stages in the game. With Rook and Knight opposed to Queen, sound defensive positions may also be generally established, from which the weaker party cannot be driven, if play be correctly carried on. Concentration is the secret of defence in such cases. With the forces dispersed surprise is always possible because of the great mobility and attacking power of the Queen.

BLACK.

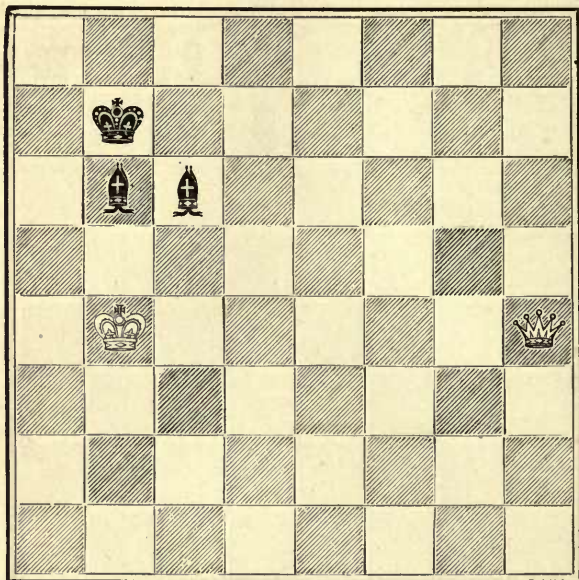


WHITE.

In a position such as this the two Pieces draw against Queen even with a Pawn in addition. All Black has to do is to play his Rook, supported by his Bishop, on the second rank—from K 2 to K Kt 2, alternately, and guard the Bishop, with King, whenever the Queen attacks it. If this mode of play be persisted in, clearly White can make no impression, and the game must be drawn.

Positions in which the Queen is alone against two minor Pieces are rare, and may, for all practical purposes, be passed over. Generally, however, it may be stated that against a Bishop and Knight the Queen wins; but against two Bishops, or two Knights, she can only draw. The following is a drawn position :—

BLACK.



WHITE.

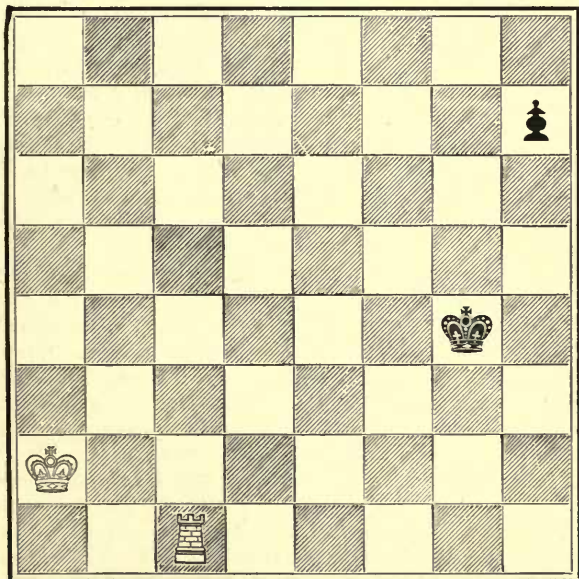
The principle of defence is to keep the Bishops side by side (as in the diagram) preventing the White King from exerting any attacking power. *E.g.*, 1 Q—K 7 +, K—Kt sq; 2 Q—Q 6 +, K—Kt 2; 3 K—B 4, B—R 2; 4 Q—Q 7 +, K—Kt sq; 5 Q—Q 8 +, K—Kt 2; and White can make no impression. But if Black interposes, so letting the opposing King forward, then one of the Bishops will be separated and lost, as: 1 Q—K 7 +, B—B 2 ?; 2 K—B 5, B—B 6; 3 Q—B 7, B—R 8; 4 Q—R 7, B—B 6; 5 Q—Kt sq +, K—R sq; 6 Q—R 2 +, K—Kt sq; 7 Q—Kt 8 +, K—R 2; 8 Q—B 7, and wins one of the Bishops.

Two Knights also draw, but with more difficulty than two Bishops. They should be played side by side, and not defending each other. In the latter case the Queen will stalemate, whereupon one of the Knights must move and be lost. That

is, this may very likely happen. But there are many positions in which the Knights draw, even defending each other.

Without the help of the King, the Rook cannot always win against a supported Pawn, even though it be some distance from Queen. In the following position, White, moving first, wins: Black, moving first, draws:—

BLACK.



WHITE.

White.

- 1 R—Kt sq +
- 2 R—K R sq
- 3 K—Kt 3
- 4 K—B 3
- 5 K—Q 3
- 6 K—K 3
- 7 K—B 2
- 8 R—R 2
- 9 K—B 3, and wins.

Black.

- K—B 4
- K—Kt 3
- P—R 4
- K—Kt 4
- P—R 5
- K—Kt 5
- P—R 6
- K—R 5

But, giving Black the move (p. 103), the game is drawn :—

| White. | Black. |
|-----------|--------|
| 1 | P—R 4 |
| 2 K—Kt 3 | P—R 5 |
| 3 K—B 3 | P—R 6 |
| 4 K—Q 3 | P—R 7 |
| 5 K—K 3 | K—Kt 6 |

Now, White must lose his Rook for the Pawn when it Queens; or he can give stalemate,—6 R—B 8, P—R 8 (Q); 7 R—Kt 8+, K—R 6; 8 R—R 8+, &c. Or, 6 R—K R sq, K—Kt 7; 7 K—K 2, K×R; 8 K—B 2, stalemate.

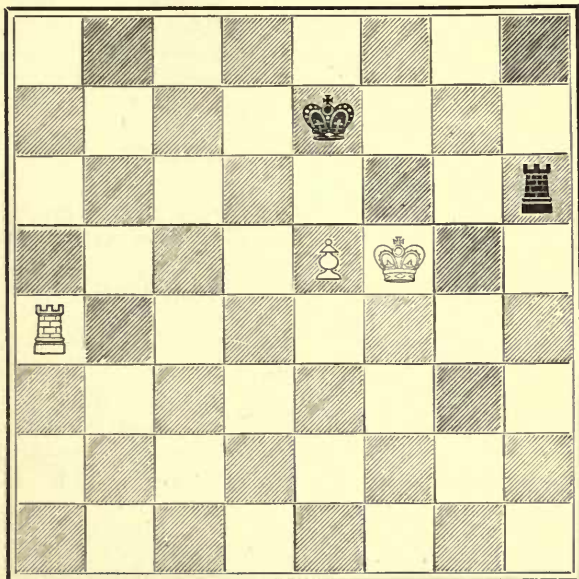
In the winning case, White gains time by checking and attacking the Pawn. Black has to retire to defend, and the White King is enabled to reach the scene of action and assist the Rook, before the adversary can recover lost ground.

Rook and Pawn only draw against Rook in all positions similar to that given in diagram p. 105.

Black has merely to hold the third rank with his Rook until the Pawn advances to the sixth square. Then the Rook must leave the third rank immediately, and go to the seventh or eighth, so as to take the adverse King in file. Suppose White to play,—1 R—R 7+, K—B sq; 2 P—K 6, R—R 8!. Now White can do nothing to win. Black threatens continual check, which can only be avoided by playing the King back towards the checking Rook—or by interposing. If the King retires, say to his third rank, then Black will attack the Pawn with Rook and King, winning it, and of course drawing. The only way of avoiding the check, without exchanging Rooks, necessitates a division of the White forces. fatal to success. The King must leave the Pawn, which then falls an easy victim to opposing King and Rook. If the Rook retires, so as to interpose, then Black may check and exchange Rooks, having a draw with King against King and Pawn, as previously shown. This is a very important point, Rook and Pawn against Rook being one of the commonest endings in Chess.

But let the King get in front of his Pawn, with this far advanced, and the Rook and Pawn will win. Take this same position, and let Black make an indifferent move or two, and White will win :—

BLACK.



WHITE.

White.

- 1 R—R 7 +
- 2 K—Kt 5

Black.

- K—K sq
- R—R 8 ?

The Rook should play over to the Queen side—on the third rank always till the Pawn goes to the sixth.

3 K—B 6

R—B 8 + ?

The Rook should go back to the third rank—he could still draw.

4 K—K 6 !

K—Q sq

Black cannot interpose Rook to prevent mate, because afterwards the Pawn would go to Queen in four moves.

| White. | Black. |
|-----------|---------|
| 5 R—R 8 + | K—B 2 |
| 6 K—K 7 | R—K 8 |
| 7 P—K 6 | R—K B 8 |
| 8 R—R 2 | R—B 6 |
| 9 R—B 2 + | K—Kt 2 |
| 10 K—K 8 | R—B 8 |
| 11 P—K 7 | R—B 6 |
| 12 R—B 5 | |

An important move. It is necessary to be able to interpose the Rook in order to stop the checks Black can give when the King comes away from the Pawn.

| | |
|---------------------|-----------|
| 12 | R—B 8 (A) |
| 13 K—Q 7 | R—Q 8 + |
| 14 K—K 6 | R—K 8 + |
| 15 R—K 5, and wins. | |

Here will be noticed the effect of White's 12 R—B 5. If the Rook had been played to B 4, for example, the interposition could not be made here, and the game would be prolonged or perhaps drawn. But to go back to 12 R—B 5, Black had then another course:—

(A).

| | |
|---------------------|--|
| 12 | K—Kt 3 |
| 13 K—Q 8 | R—Q 6 + |
| 14 K—B 8 | R—K 6 |
| 15 R—B 7, and wins. | For the Pawn must Queen after R—Q 7 and K—Q 8; White, of course, meanwhile taking care not to fall into a chance mate from R—Q R sq +! |

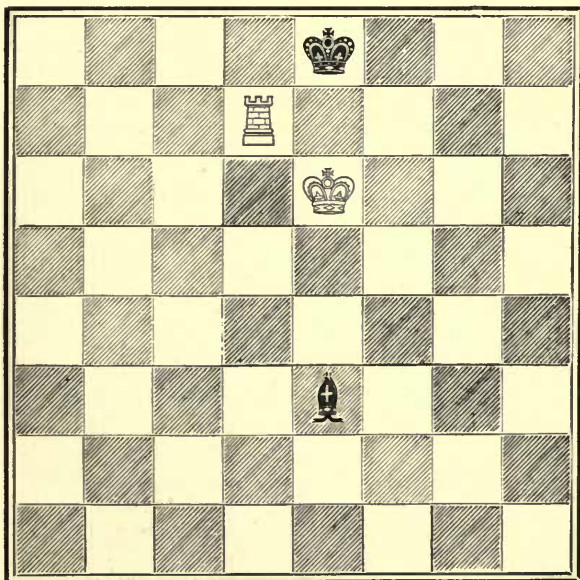
Reverting to Black's sixth move. If, instead of 6 R—K 8, we assume him to play 6 R—K R 8, he loses all the same,—

| White. | Black. | White. | Black. |
|-------------|---------|----------------------|----------|
| 6 | R—K R 8 | 11 P—K 7 | R—R sq + |
| 7 R—K B 8 | R—R 2 + | 12 K—Kt 7 | R—K sq |
| 8 R—B 7 | R—R 3 | 13 K—B 6 | K—Q 2 |
| 9 P—K 6 | R—R 8 | 14 R—R 7 | R—Q B sq |
| 10 K—B 8 + | K—Q 3 | 15 R—R sq, and wins. | |

If Black plays either King or Rook to K sq, White checks, and Queens the Pawn or gains the Rook for it. If not, White will play K—B 7, and then check, winning easily.

The foregoing play should be varied, as it may well be, and practised until its intent is perfectly clear.

BLACK.



WHITE.

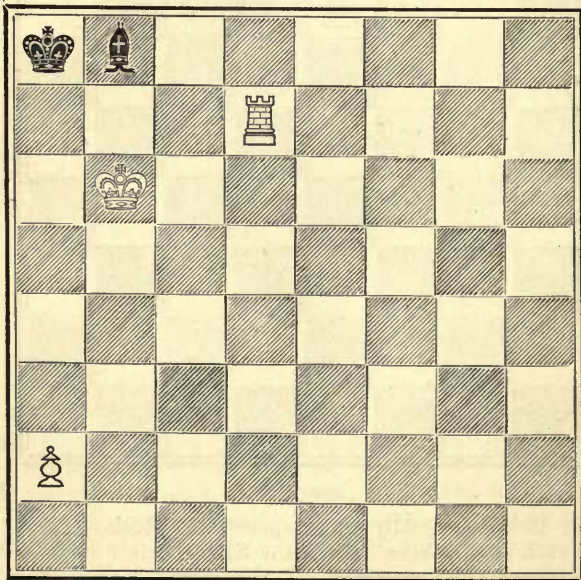
The Bishop generally draws against the Rook—except in cases such as the above, where the King is driven to the side of the board, and cannot reach the corner square uncommanded by the Bishop:—

| White. | Black. |
|---------|--------|
| 1 R—Q 3 | B—B 7 |
| 2 R—Q 2 | B—K 6 |
| 3 R—K 2 | B—Kt 4 |

| White. | Black. |
|--------------------|--------|
| 4 R—K Kt 2 | B—R 3 |
| 5 R—Kt 8 + | B—B sq |
| 6 R—R 8, and wins. | |

The Rook keeps attacking the Bishop till check can be given, compelling the latter to interpose, when of course by moving Rook or King, compelling Black King to move away, the Bishop is lost. Obviously, when the King is at R sq, with Bishop interposed immediately next him, this way of winning is not possible, because of stalemate, and the game is drawn.

BLACK.



WHITE.

With the help of a Pawn, however, the Rook wins against Bishop; except in the particular case of the King of the stronger party being blocked by his own Pawn or seriously restrained by the opposing King and Bishop. In the position above White wins as follows:—

| White. | Black. |
|-------------|---------|
| 1 K—R 6 | B—B 5 |
| 2 R—Q 8 + | B—Kt sq |
| 3 R—Q sq | B—R 7 |
| 4 R—Q Kt sq | B—Kt 6 |
| 5 P—R 4 | B—R 7 |
| 6 P—R 5 | B—Kt 6 |
| 7 R—K Kt sq | B—Kt sq |
| 8 R—Kt 7 | B—R 7 |
| 9 R—Kt 8 + | B—Kt sq |
| 10 K—Kt 5! | |

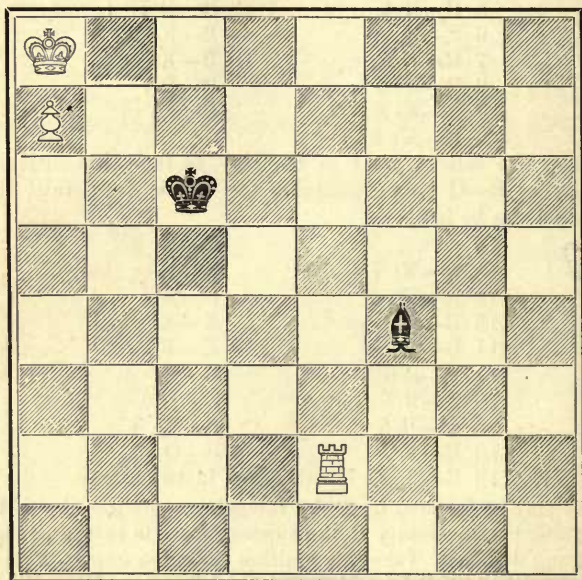
This is the salient point in the play, so far—in addition to White's 4 R—Q Kt sq, confining the Black King until this position can be induced.

| | |
|--------------------------------------|---------------|
| 10 | K—Kt 2 |
| 11 R—Kt 7 + | K—R sq (best) |
| 12 K—Kt 6 | B—K 4 |
| 13 R—R 7 + | K—Kt sq |
| 14 R—Q 7 | K—R sq |
| 15 P—R 6 | B—B 5 |
| 16 P—R 7 | B—K 6 + |
| 17 K—R 6 | B—Kt 3 |
| 18 R—K 7 | B—Q sq |
| 19 R—K Kt 7, and mates in two moves. | |

As may be inferred from the foregoing, accurate play is for the most part necessary if the superior force is to win against a strong defence. Take this position (notation *ante*, p. 22):—
 2 k 5/6 R 1/2 P 5/1 K 6/5 b 2/8/8/8. Here White cannot win. He has unduly advanced his Pawn instead of playing his King, as he should, and naturally would, if it were simply a Pawn ending. Or the given situation may have been the forced outcome of preceding combination. However, as it stands, Black draws by keeping his Bishop free to check from a distance, should his opponent play K—Kt 6 or K—Q 6, while the Pawn remains in the sixth rank. If 1 P—B 7, K—Kt 2 (not 1 B × P? because of 2 K—B 6!); 2 P—B 8(Q) +, K × Q; 3 K—B 6, K—Q sq, &c., and will draw. White can force no such position as that previously shown (p. 107), in which the Rook wins

against the Bishop. Or, if 1 P—B 7, K—Kt 2 !; 2 K—B 5, then Black takes the Pawn in security, his King being already virtually established in a position in which the draw is assured.

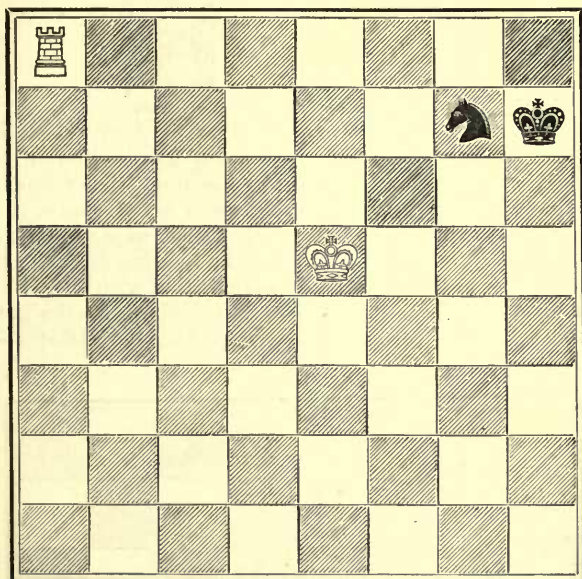
BLACK.



WHITE.

Again. The Bishop draws against Rook and Pawn because White King is confined to the corner square. Black King and Bishop can hold him there however the Rook plays, and the game must be drawn. In this instance, if the Pawn stood at Q R 6, and not at R 7, White could win easily. As it is rightly opposed, his King can never leave the Rook file; and without this of course winning is impossible. Black will keep command of Kt 2 with his King—but of course he cannot go to B sq or R 3, and interpose his Bishop if checked, without losing.

BLACK.



WHITE.

Rook against Knight generally draws; but in situations such as this, where the King and Knight are in a corner, the Rook wins. The drawing positions for the weaker force, when driven to the side of the board, are in the centre, where the Knight can readily play on either side of the King, and keep close to him; for the Rook wins either by forcing mate, or separating the Knight from the King, and winning it by repeated attacks while thus unsupported:—

White.

- 1 K—B 6
- 2 K—Kt 5
- 3 R—Q Kt 8
- 4 K—B 6

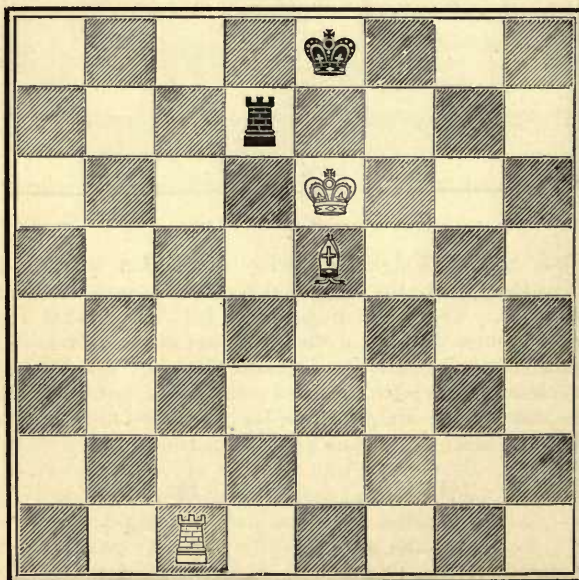
Black.

- Kt—R 4 +
- Kt—Kt 2
- Kt—K 3 +
- Kt—B 5

| White. | Black. |
|----------------------------------|----------|
| 5 R—K 8 | Kt—R 4 + |
| 6 K—Kt 5 | Kt—Kt 2 |
| 7 R—K 7 | K—Kt sq |
| 8 K—Kt 6 | K—R sq |
| 9 R—R 7, and mates in two moves. | |

Rook and Bishop draw against Rook, as also do Rook and Knight. Nevertheless there are many possibilities of the weaker force losing, if not carefully handled. The following two positions are examples of these, and are of course to be avoided by the player with the single Piece; as may generally be done during previous play, while he is being driven to the side of the board. The Rook in combination with the Bishop must have free play on both sides of the King—or the latter must be near a corner square commanded by the Bishop:—

BLACK.



WHITE.

White.

Black.

- | | |
|-------------|-----------|
| 1 R—B 8 + | R—Q sq |
| 2 R—B 7 | R—Q 7 |
| 3 R—Q Kt 7 | R—Q 8 |
| 4 R—Kt 7 | R—K B 8 |
| 5 B—Kt 3! | R—B 6 (A) |
| 6 B—Q 6 | R—K 6 + |
| 7 B—K 5 | R—K B 6 |
| 8 R—K 7 + | K—B sq |
| 9 R—Q B 7 | K—Kt sq |
| 10 R—Kt 7 + | K—B sq |
| 11 R—Kt 4 | K—K sq |

12 B—B 4, and wins. For if 12 K—B sq,
 13 B—Q 6 +, and mates in two moves. If, in the foregoing,
 11 R—K 6, of course 12 R—K R 4, and wins. † The
 Bishop is played so as to restrict the movements of the
 adverse Rook—preventing him from interposing or checking
 at the critical moment, as above.

(A).

- | | |
|-----------|--------|
| 5 | K—B sq |
| 6 R—Kt 4 | K—K sq |
| 7 R—Q B 4 | R—Q 8 |

(If 7 K—B sq; then 8 B—K 5, and 9 R—K R 4,
 &c.)

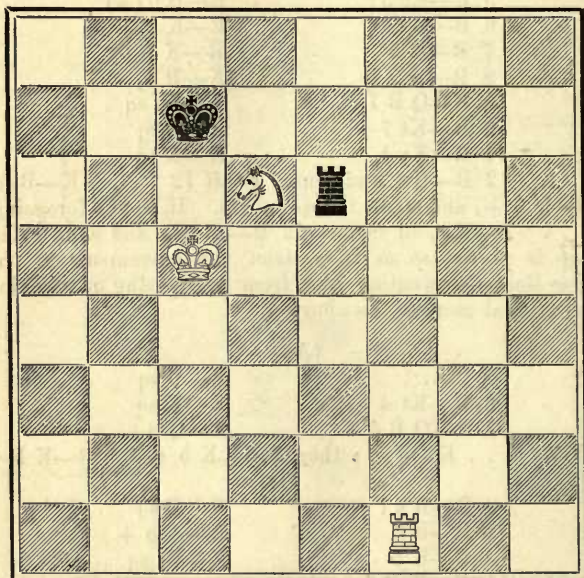
- | | |
|-----------------------|---------|
| 8 B—R 4! | K—B sq |
| 9 B—B 6 | R—K 8 + |
| 10 B—K 5 | K—Kt sq |
| 11 R—K R 4, and wins. | |

Returning to the position on the diagram, Black may lose
 in another way :—

- | | |
|--------------------------------|----------|
| 1 R—B 8 + | R—Q sq |
| 2 R—B 7 | R—Q 7 |
| 3 R—Q Kt 7 | R—Q 8 |
| 4 R—Kt 7 | K—B sq |
| 5 R—K R 7 | R—K Kt 8 |
| 6 R—R 7 | K—Kt sq |
| 7 R—R 8 + | K—R 2 |
| 8 R—R 8 + | K—Kt 3 |
| 9 R—Kt 8 +, and wins the Rook. | |

To win the game of Rook and Bishop against Rook very accurate play is necessary; as, if miscalculations are often made, a draw results from the operation of the fifty move rule. And this in positions properly won for the stronger forces.

BLACK.



WHITE.

White.

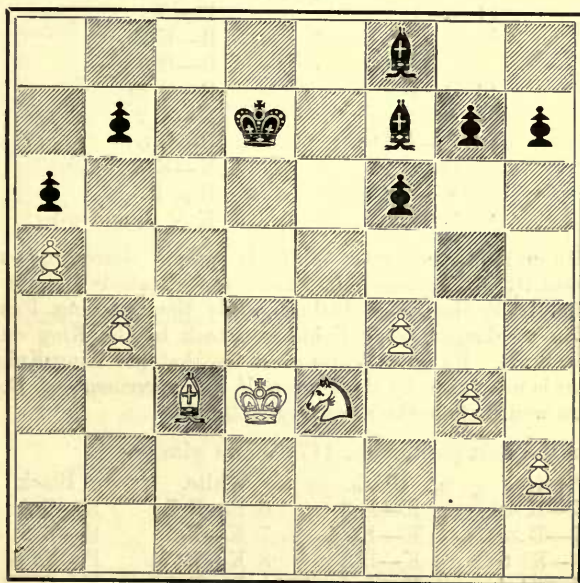
- 1 R—B 7 +
- 2 K—B 6
- 3 R—Q 7
- 4 K—Kt 6
- 5 R—K 7
- 6 R—K 6
- 7 Kt—Kt 5
- 8 R—Q 6
- 9 Kt—R 7 +
- 10 R—Q 7, and Black must give Rook for

Black.

- K—Kt sq
- R—R 3
- R—Kt 3
- R—Kt sq
- R—Q sq
- R—K B sq
- K—B sq
- R—R sq
- K—Kt sq

Knight, or be mated in two moves. If 8 K—R sq, then also 9 Kt—R 7. For after 9 R—Kt sq +; 10 K—R 6, R—R sq; 11 Kt—B 6, R—Q B sq; 12 K—Kt 6, or 12 R—R 6. Black must lose the Rook, or be mated in a few moves. If, for his first move, Black plays K—Q sq; then 2 K—B 6 at once secures a winning position. The foregoing is the general idea of play with the two Pieces against the one, applicable to analogous positions in which the King is at the side of the board, in circumstances unfavourable to a drawn game.

BLACK.



WHITE.

With Bishops of the same colour, the game is generally against the side having most Pawns liable to be attacked by the Bishop. In the above position, White can draw by avoiding the exchange of his Knight for the Black Queen Bishop, but may lose if such exchange be allowed:—

| White. | Black. |
|-----------|------------------|
| 1 Kt—B 2? | B—Kt 3 + |
| 2 K—Q 2 | B × Kt |
| 3 K × B | K—B 3 |
| 4 K—Kt 3 | K—Q 4 |
| 5 B—K sq | P—R 4 |
| 6 K—B 3 | P—R 5 |
| 7 K—Q 3 | B—Q 3 |
| 8 B—B 3 | P—R 6 ! |
| 9 B—K sq | P—B 4 |
| 10 B—B 3 | P—K Kt 4 ! |
| 11 B—Q 2 | P × P |
| 12 P × P | B—K 2 |
| 13 B—K sq | B—B 3 |
| 14 B—B 2 | B—Q sq |
| 15 B—K sq | B—K 2 |
| 16 K—B 3 | B—Q 3 |
| 17 B—Q 2 | K—K 5 |
| 18 K—B 4 | B × P |
| 19 B × B | K × B, and wins. |

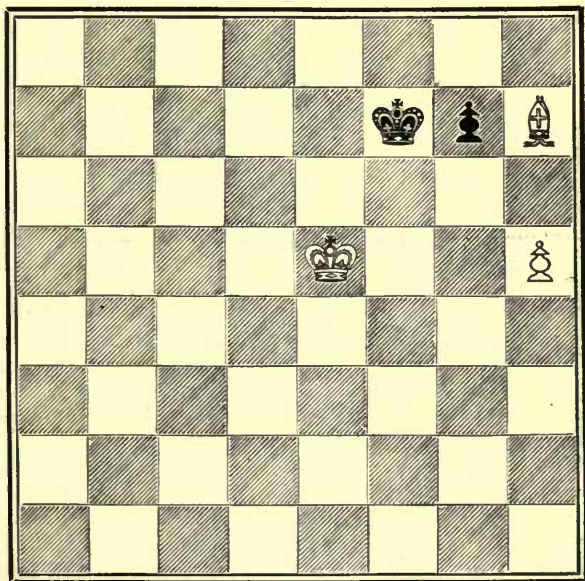
Throughout this play White is simply defending—and necessarily so, because his Pawns are attacked directly or indirectly by the Black Bishop, while the opposing Pawns are in no danger, being liable to attack by the King only. After 8 P—R 6, White must see that his King Knight Pawn is not taken by the Bishop, if the movement of Rook Pawn would allow the adversary to Queen.

In the next position (p. 117) White wins :—

| White. | Black. | White. | Black. |
|----------|--------|---------------------|--------|
| 1 K—K 4 | K—B 3 | 6 B—R 7 | K—Q 2 |
| 2 K—B 3 | K—Kt 4 | 7 K—B 5 | K—B 2 |
| 3 B—Kt 6 | K—B 3 | 8 K—Kt 5 | P—Kt 3 |
| 4 K—Kt 4 | K—Q 2 | 9 P—R 6 ! | K—Q 2 |
| 5 B—Q 3 | K—B 3 | 10 K × P | K—B sq |
| | | 11 K—B 6, and wins. | |

If 1 K—B 5, then 1 P—Kt 3 + would draw. For after 2 P × P +, K—Kt 2, the Black King could not be driven away from Kt 2 and R sq. Neither could White give up the Bishop, and win with the Pawn. If 2 K—B 4, then in

BLACK.



WHITE.

like manner would 2 . . . P—Kt 4+, force the draw. If 3 . . . K—R 3, or K—R 5, White wins by approaching the adverse Pawn—taking care, however, to avoid giving a stalemate in the process.

Two united Pawns, one on the sixth and the other on the seventh rank, defend themselves against the Queen.

Two united Pawns on the sixth rank, having the move, Queen against the Rook.

Two united Pawns on the sixth rank, having the move, Queen against the Bishop.

Two united Pawns on the sixth rank, having the move, Queen against the Knight.

Three united on the fifth rank Queen against the Rook, if they have the move—though one of them be attacked at the

time. In all these cases it is of course understood that one of the Pawns Queens if the other or others be taken.

Generally, a Rook best halts advancing Pawns by attacking the leader. This is when there is no time for capture. For example. There are two united passed Pawns, the one in the fifth and the other in the sixth rank. The Rook must attack the leading one, or it, or the other, goes on in safety.

A minor Piece and two Pawns only draw against Rook if the Pawns can be halted by the adverse King, for then the Rook may be given up for the Pawns.

A minor Piece generally draws against a minor Piece and a Pawn, because the Piece can be given up for the Pawn. The weaker force sometimes loses, owing to restrained action, or the limitation of the board. A Rook Pawn assisted by a Bishop going to Queen on a square commanded by the Bishop will frequently win against a Knight.

Similarly, a Knight and Pawn may win against a Bishop when the Pieces cannot be exchanged, leaving a drawn ending, King against King and Pawn.

A Rook Pawn and a Bishop will not win against the lone King, if the King can front the Pawn, and the latter does not Queen on a square commanded by the Bishop.

A Rook Pawn (at the seventh rank) and a Knight will not win against the lone King, if the latter can front the Pawn, White King not supporting the Pawn at the time.



General Principles.

BUT little comes directly under this head. As a rule generalities can hardly be fruitful. Nevertheless, having a sort of negative value in setting bounds to our speculations, thus grounding practice on things as they are rather than as they may be imagined, the following may be appropriate. They apply, perhaps, less to the play than to the player; and though some of them may appear trivial, or obvious, few can be safely ignored.

Great skill in Chess cannot at all be attained without some original work. The player must have thoughts of his own, and courage to give them expression; even in the face of authority, where that authority is at variance with his own individual judgment. Practice is, of course, a necessary thing, but it will not make perfect unless it be good practice. A little good is worth a vast deal of the indifferent.

The study of problems, as said elsewhere, can be easily carried to excess. Exceptions there are in some degree auxiliary to Chess or helpful in its elucidation. Though cast in impracticable mould, ideas of force and position capable of being utilised in actual play may be conveyed by them, so that their occasional investigation cannot be wholly a vain thing. But in the immense majority appearing in the Press from day to day imagination riots. In their construction "art" is against reason, and this, so to say, against nature, or the fundamental principles of the game. If a tithe of the laborious ingenuity wasted on these trifles were applied to the examination of rational positions, Chess would be more advanced than it is, and a serviceable knowledge of it more

widely extended. The composition of problems likely to be derived from the original position by fairly equal and intelligent play, would be a healthy exercise for the composer, and their solution would be at once amusing and instructive to the student. Higher skill would be called for, of course, but, exerted in a right direction, it would be of course forthcoming. As a rule, the only problem worthy of attention should be one not of impossible occurrence in a well-played game.

Emulation and imitation are not identical terms. Neither is there much use in studying to do exactly as was done before. The memory should not be overburdened with details, or its energy misapplied and weakened by dispersion over the vast field of the openings. A real understanding of three good ways of opening the game is better than a memorised acquaintance with thirty. Whatever form of opening is best suited to the player's temperament and style of playing, that is the one best for *him*—whatever anyone else may say or think of it. His true chess wisdom will be to enlarge his knowledge in that direction—to concentrate himself upon it as much as possible. This for improvement and ability to *win*. Social, amusing, or mere pastime Chess is another matter. But this is always practicable, whereas the time for improvement flies, and the hope of it does not tarry. It is just this time of improvement which is so often wasted in wrong method, leaving the future of the player, as a player, without fair reward for his labour.

In formal contests time is now a very important element. The young player should endeavour to discipline himself in his management of time, so as not to be short of it when something unforeseen occurs in the course of the game. The time limit of fifteen or twenty moves per hour is usually ample for the purpose intended. Yet how often do we hear of games lost outright by time, or marred for the want of it! A reference to Rules 13, 14, and 15 will show how strictly the time for play in matches and tournaments is apportioned.

Formerly there was no time limit. In those days, not so very long ago, a player finding himself in difficulties, real or imaginary, might rest and be thankful. Had he a bad or doubtful game? Well, if it could not be mended it need not

be ended. A failing position afforded excellent food for thought. Not necessarily profound thought, but prolonged, and excellently calculated to discomfort, if not discomfit, the adversary. A comparatively short game (as to moves) in the American Chess Congress, New York, 1857, occupied *fifteen hours!* This was between Morphy and Paulsen, the first and second prize winners in that historic event. Paulsen was a slow player. Revelling in speculations—probable, possible, and perhaps impossible—he was wont to do his best, regardless of time, but not with the slightest or any idea of wearying his adversary by undue deliberation. Nevertheless, Morphy must have been sorely put to it when tears of impatience stood in his eyes—his opponent moved so *very* slowly. A player has been known to refuse to proceed, on the ground that if he did so mate would happen to him forthwith. Another declared that as he could not afford to lose the game, it was incumbent upon him to “sit out” his opponent on that particular occasion. These are extreme cases, no doubt, but that they were possible and actual is unquestionable. In short, *Sitzfleisch* was the *ultima ratio*, and often prevailed.

To remedy this state of things the time limit was devised. It is now rigidly applied to all public contests at Chess. The player must make not less than so many moves within such or such a time, or his game is as effectually lost as it would be by mate. It is true, under this dispensation apparent hardship is not altogether excluded. To lose by time is to have a grievance, to win by time is to incur something like reproach. The feeling in the matter is not very worthy. Time is of the essence of the contest, and the violation of an accepted rule is a violation of its equity. For this there can be only one just penalty, viz., the forfeiture of the game itself.

Because a player has plenty of time to spare at any period of the game, that is no good reason why he should use it up in a species of over-exertion, endeavouring as it were to surpass himself. The time limit imposes no obligation to play slowly—more slowly than the natural style or habit of the player requires. Time should be kept in hand for contingencies. Where the position is understood, and the way tolerably clear, it is poor policy to try for much more, at the risk of being caught exhausted by the unexpected.

So also is much speculation as to the adversary's probable play likely to prove injurious. The time may often be better employed in taking general and new views of the situation, or even in absolute withdrawal of attention from the whole subject—of course, without losing hold of it thereby. The power of desultory thought is very valuable. Constant or unremitting attention is to be deprecated, where from the constitution of mind of the player it can be avoided. Incessant strain on the attention is liable to lead to a breakdown. Over attention becomes inattention, and blunder supervenes. However, some players are unable to take the matter in this way, and can ill suffer any interruption of continuous thought. Such should endeavour to at least relax their efforts somewhat when not actually in play, unless of course when the moves on the other side are virtually forced, or time itself is pressing.

The player should always have a *plan*—almost any plan will be better than none. He should endeavour to have a chief design in his play at every stage of the game; to which design his particular moves at the time should contribute, or be subordinate. A plan may be one of attack, or one of defence, or to substantially preserve the position for future contingences; but it should be thorough, controlling, and persistent, until its object is attained—unless clearly overruled by emergency.

In Chess many things fall out unforeseen, favouring design—or the reverse. The player should be incessantly awake to these, or he will be unable to make the most of them. Presence of mind often discovers the first appearance of surprise to be neither its best nor worst. Coolness and concentration go far. Preconception should be tested from move to move—should be, as it were, constantly under revision; for with every move the position changes, and what *was* true may presently be false.

When winning is possible it is best to win in the simplest possible way. The end should not be sacrificed to the means. First exhaust your adversary, that *he* may not win the game. This is not “chivalry,” it may be; but to lose where one should win is stupidity—or worse. Therefore when you have the superior force use it without scruple to destroy all resistance. If you cannot win, and know you cannot, then draw as

soon as you can. Place no confidence in your adversary's blunders to come.

Always make your move deliberately, unhesitatingly, and with decision; without hurry, vacillation, or regret. Let the thought fully precede the act. Carry out your combination, bad though it be; unless a clearly better course presents itself. After all you are playing only a game of Chess. There are many more to come. But without stability in thought, and certainty in expression, you can never do your best in any of them. The wavering player goes to the wall.

The attack is easier than the defence—*while available force holds out*. Therefore beware of attacking. A successful attack requires superior force, if you have no advantage in position. How, then, can you hope to attack successfully where force and position are equal; that is, if you have no advantage in the one or the other? It can be only when you are the stronger player. This makes your position, or force, or both, stronger than your adversary's—and attack is easy and successful. But if your adversary be in every way your equal—then what? Your attack must fail.

On the other hand, attack rightly timed has everything in its favour. "In every battle," says Napoleon, "a moment occurs when the bravest troops, after having made the greatest efforts, feel inclined to run. Terror proceeds from a want of confidence in their own courage, and it only requires a slight opportunity, even a pretence, to restore confidence to them. The art is to give rise to the opportunity, to invent the pretence. At Arcola, I won the battle with twenty-five horsemen. I seized the moment of lassitude, gave every man a trumpet, and gained the day with this handful. You see, two armies are two bodies which meet and endeavour to frighten each other; a moment of panic occurs, that moment must be turned to advantage." And thus it is with the mimic armies of the chessboard. In every game the "moment of lassitude" occurs, inviting bold and decisive movement to turn it to advantage. This moment will be distinguished without difficulty by the experienced player. He will then attack at all hazards—if he can; because, if he does not, he may himself be attacked, his defence con-

fused, and his game lost. The "moment of lassitude" gives safety to valour. It is then the only discreet thing. But, mistimed, it is the height of indiscretion, and all that this implies.

At first there is perfect equality in force and position. If the strategy in development is equally skilful this equality persists, or the difference is inappreciable. Force opposes force, points surrendered are equivalent to points gained; and the onus of disturbing the *status quo* is as at the beginning. But resistance, especially from restraint and the limitation of the board, increases—it becomes a question between "the move" and the *vis inertiae* of the position. In this state of affairs, attack is justified. Because a position can be altered and restored only at the expense of *two* clear moves; and this would be fatal, in the face of an adversary prepared to take advantage of it—as is here supposed. The question, then, is whether to attack, or to be attacked in less favourable circumstances than you can attack your opponent, and, of course, there is but one answer. A forward policy must be adopted. That is the burden of the move in otherwise perfectly even positions. You have the move and must take the lead. You have it at the expense of time, *i.e.*, you have no time to do nothing.

Concentration of superior force upon a decisive point is the obvious principle in successful attack. What a decisive point may be depends upon the balance of forces and the skill of the players. It may be the King himself, or it may be only a Pawn. Or the point may be to secure a Piece or Pawn in the occupation of some square from which it may damage the enemy. For example, the power of a passed Pawn is almost proverbial; and a passed Pawn results from attack based upon the principle mentioned. But a player may succeed in one or more attacks, and yet lose, in suffering a greater one upon himself. A winning attack upon the King makes nothing of all other reverses. This, however, is not to be looked for against a fine player. He is aware that the security of his King is all in all, short of actual mate of his adversary. Therefore if you can attack the King be sure there is none against your own by which mate may be given *first*; or which will necessitate a general retreat on your part

for his defence. This sort of retreat commonly spells disaster. You attack when you should be fortifying your defence.

Reaction is a constant consequence of attack which does not end in mate. You succeed in gaining a Piece, or a Pawn, or a contested point, and there is reaction. Time has been expended. While you are taking or gaining your Pawn or point the adversary is playing elsewhere—in quest of reprisal. In this way it is the reaction comes. It is to be guarded against by immediately reforming your position generally; or with reference not only to the maintenance of the advantage gained, but also to the security of your King, upon which the stability of everything ultimately depends. One Pawn you perhaps may win—and win the game; if you stop to take another, you may find time against you, a move or two later, and be forced to abandon more than you had gained, to avert immediate destruction. Carefully consider the recoil. The gain of force is seldom secured in the mere act of capture. Inattention to this fact fully accounts for the difficulty commonly found in winning “a won game.”

Attack may fail, or even prove generally disadvantageous in case of actual success *per se*. “The best laid schemes o’ mice and men gang aft a-gley”—to the chapter of accidents no *finis* has yet been written. Desperate attack is not here in question. There is no rule or law for that. But the hopeful, the promising, attack should not occasion disaster, even when effectually discouraged. This it will surely do, however, unless soundly based, so as to admit of easy retrograde concentration for purposes of *defence*. Possible failure should be taken into account, so that if it should happen you *do* fail, you may be able to rally your forces in good time and order, either to withstand attack in your turn, or to organise another advance. The mutual convertibility of attacking and defensive formations is the measure of their soundness. But though a successful defence implies no obligation to attack, an unsuccessful attack must be reformed on defensive lines, immediately, as if to oppose attack certain to be offered.

What has been said of attack will apply, *mutatis mutandis*, also to defence. A sound defensive formation will always

furnish a sound base of attack. Where attack need not be directly opposed, then the defence is counter attack. This is of course the most effective, as a rule; because, if adequate, it is a good defence and something more. A merely passive defence is to be avoided. When attack presses hard—exchange. A sacrifice is often justifiable, as it may reverse the attack; and enable you to take the enemy in the rear, to his utter discomfiture. But then an attack liable to reversal to this extent would be unsound. This, however, may always be safely suspected—it is often the case.

There is generally what may be called a vital force in every attack—some Piece or Pawn upon which it most depends for its intensity or persistence. This may be the Queen (usually it is so), or a Bishop, or a Knight. Try and get rid of it. Exchange it—shut it out—drive it off—and the attack will slacken.

Most attacks are laid or made when the defending forces are divided. Restraint or absence of the Queen from the immediate scene of action is a serious division of forces. In view of coming attack prepare for the necessary concentration of force to meet it. All you require at the point of attack is equal force; see that this can be got together quickly and freely—that there is no obstruction. The delay of a move may be fatal; and your adversary may *gain* this move by a sacrifice. He may create obstruction where none existed; shutting out perhaps your Queen—and your game is gone.

The meaning of all this is that the player should in a manner play both sides, and not one only. He should figure his own procedure as if the positions were reversed. Thus attack may be foreshadowed, defence brought into relief, and he will not be wholly unprepared to meet the one or overcome the other, as necessity or occasion may require. But vague imaginations should have no part in his game. If he can *see* nothing in his adversary's play, he should conclude there *is* nothing—and proceed accordingly.

First of all the safety of the King—his careful seclusion from the battle ground while heavy forces are in play. Towards the end, however, his presence on the scene of action is most necessary. It is then the reserve Pawns are brought out, and questions of Queening arise; and it is then

the power of the King should be fully and fearlessly asserted. A minor Piece or two, or even a wandering Rook, can do him no harm, when he is fairly out among his own Pawns, or bearing down upon those of his adversary. Castling is usually a measure of safety, or of opening or middle game attack. If the chief forces are already exchanged, it is often well not to Castle, so as to have the King available from the centre in the least possible time. If Castling is advisable to bring a Rook into immediate action, then Castling on the Queen side may be best. The King will be nearer the centre. At the end, where Pawns are unequally divided, say, three on one side and two on the other, the King is to support the weaker party, unless a win is otherwise attainable.

The safety of the Queen is only less important than that of the King. Excluding the King, she is the centre of gravity of the position; the main body, as it were, of the forces. The Queen has little to do in the beginning. She is not to be used as an advanced guard. Her post is not even in the fighting line, as a rule; but in the rear, imparting moral support, and in readiness to act, at the proper moment, with decisive effect. If the Queen succeeds in breaking the opposing lines, she may do immense damage of course. But she may also be shut in, while an attack against her King takes head, and her return may be impossible, or in vain. Communication between this powerful force and the base (*i.e.* the King) should seldom be severed, unless for clear cause shown. Her isolation, or employment on paltry service, amounts to a division of forces which should be suffered only as a last resource. Take much thought rather than a distant Pawn with your Queen. Such a move is rarely good while the opposing Queen and other forces yet remain in the field.

The Rook is easy to handle when you have him in play. The difficulty in his case is to get him out and at work where he can do most good. He is an awkward Piece, easily harassed by Bishops, Knights, and Pawns, and of little active value in the early or early middle part of the game. The Pawns block and resist the Rook more than they do any other Piece. But if the Rook once gets in among or behind the hostile Pawns, he soon changes all that. The Rooks doubled

are more than doubly strong. It is generally well to have them in combined action somehow. It is often good play to take two Rooks for the Queen, when the Rooks are working together, pressing upon an important point in your position. Rooks doubled on the seventh or eighth rank are hard to stand against. Do not double your Rooks behind your own Pawn, unless indeed to force a passage for it, or to defend it in the last resort. Do not play your Rook so as to impede your Pawn, when it is a question of Queening. Do not give up a Rook for a minor Piece unless the provocation is great. In the end, the exchange is nearly equal to two Pawns, and may be heavy odds against you.

The Bishop acts strongly against the King's position, especially after he has Castled, and against the Pawns. He attacks as they do, and from a distance, and greatly hinders their advance. A single Bishop will easily halt three Pawns, but of course he cannot destroy them, as can the Rook. It is difficult to direct the Bishops against the centre, in conjunction with the perpendicular action of the Queen and Rooks; but they easily combine with these against the wings, doing much harm. Two Bishops on parallel diagonals are exceedingly dangerous if bearing on the King's position. They should be opposed by similar force, or exchanged, or shut out, as soon as possible. One Bishop without his fellow is not half so strong. Still he should be opposed if bearing on the King's position. Two Bishops are stronger than two Knights in open positions—and they are a mating force. But a single Bishop is generally inferior to a single Knight. If you have two Bishops against two Knights there is the difficulty of avoiding an exchange—leaving the enemy with a Knight against your Bishop. As between Bishops, keep that which will most damage the adverse Pawns—which will attack the most or weakest of them, as they are blocked or held by other force. If you have the worst of it, keep the Bishop which cannot be attacked by the hostile Bishop. Thus you secure “Bishops of opposite colours,” and may often draw a position in which there is a Pawn or two against you. Where your King's position has been damaged, when he is Castled in mid-game, especially on his own side, a Bishop next to him, at Kt 2, is very efficient for defence.

A great deal has already been said about the Knight. He does not jump, hop, or leap, but goes simply and straightly about his business, covering the ground quickly, and in a perfectly regular manner. Practically, he crosses the board diagonally in the same number of moves as he does directly, or from side to side. The Queen Knight, starting from his own square, will attack the King, Castled or at K sq, a move sooner than the King Knight, starting from K Kt sq.

The Knights are easily moved about at the outset—and easily moved too much. They should not be overworked, or heedlessly exchanged for other Pieces, because in mere exchange there can be no loss. When you have no Knight a great part of the flexibility of your position is gone—especially for attack. A Knight posted and supported on adverse ground, looking towards the King, and free from Pawn disturbance, is often a host in himself. The Pawn is the Knight's worst enemy. Sometimes a Rook Pawn—of all Pawns—will Queen against him, single-handed and alone. It is generally well to have the Knights either supporting each other or side by side. In this latter position they command more ground. A single Knight is often a good protection to the King against close checks from the Queen. Place a King and friendly Knight and adverse Queen on three successive squares in rank or file and it will be found that the Queen cannot give check without going *en prise*. If a Knight attacks your King play him on the diagonal one square off from the Knight and the latter will be unable to attack him there under three moves.

Subsequent to the opening disposition, whatever it may be, in which Pawns are necessarily advanced to liberate other force, as well as to take up favourable points themselves, Pawn play becomes a weighty matter. As the Pawn cannot retreat, its advance permanently modifies the position, for good or ill. *En avant!* is the first motto of the Pawns; "United we stand; divided we fall," is the second. To compose these two is to do justice to the Pawns.

When a Pawn cannot be advanced with some definite object, or only with an object to be equally well attained by the movement of a Piece, it is usually best let alone. The Pawn is strongest at home, less strong advanced in its own

ground, and weaker when it has passed into the enemy's territory, for all purposes of strict *defence* in the opening and middle game. The first use of the Pawns is to control the third and fourth ranks, so as to keep out opposing forces (especially the Knights), and to shield the King—more particularly when Castled. Pawns in front of the Castled King should remain fixed as long as possible; that is, they should not be thrown forward to meet attack, if this procedure can be fairly avoided.

A Pawn penetrating the enemy's lines should always be supported by another—or if by two, all the better. A single Pawn is easily surrounded, cut off, and lost. In the course of a grand attack, obstructing Pawns may be sacrificed; but, if the attack fails, those Pawns will be very much missing in the end. Do not give up any Pawn, unless tolerably clear in your own mind that you will not need it at a later stage of the game. Every Pawn is a potential Queen. Do not forget this.

Nor is it always well to take a Pawn for nothing. The Pawn is a great obstructive, and to remove a hostile Pawn may open up the way for superior force to do you damage. Do not take or transfer a Pawn from a line bearing on your King—unless you can do so with evident safety. Open files and diagonals in the direction of your King are avenues for hostile force, and full of danger.

For this reason doubled Pawns are not always an evil, though as a rule they are unfavourable. Examples in combination will show the importance of the open line—especially the open file—and this is often the result of the doubling of a Pawn. It is towards the end of an evenly contested game that the tale of the doubled Pawn is told. But it is not often worth while to double an adverse Pawn merely with a view to remote advantage, because meanwhile the open line will be against you.

To play the Pawns as Pawns, is, of course, comparatively simple, and yet but few players do it well. In an otherwise complex position, if your Pawns will win as against the opposing Pawns, all you have to do is to judiciously force exchanges in order to win the game. If you do not know how to play the Pawns, this advantage—and it is a great one—you will miss, and many a game besides.

Combination.

THE following specimens of combination, occurring (with some exceptions) while yet the majority of forces remain in the field, have been primarily selected and adapted in exemplification of the principles already examined. They are all of them actualities and of the finest examples of master play in tournaments and matches contested since the year 1880 by the most famous players of our time. The intention being to exhibit chess combination as conditioned by theory and practice here at the end of the century, the productions of earlier and at least equally famous masters are necessarily ignored. Not that these are in anywise obsolete or excelled. Far from it. The ideas are the same; the thing itself is the same—only the earlier masters, especially Anderssen, Kolisch, and Morphy, to go back no further, were *first*. But the conditions are changed—and this is important. The processes of the openings are not what they were, but distinctly different. The exhibition of combination without its attendant circumstances or environment, suggestive of its derivation according to the most approved methods, would to a considerable extent defeat the very object proposed. It would be to give the gem a false, or at all events an inappropriate, setting; thus seriously impairing its value, if not rendering it useless for the purpose in view.

Attention should, of course, be chiefly directed to the play of active forces—*i.e.*, the combination—in each of these positions; but the general situation, especially as regards the Pawns, should be taken into account. Together with the

forces unconcerned in the actual movements, the Pawns constitute the ground-work or frame upon or within which the combination is lodged, and by which it is often indicated. Therefore, the two should be considered in relation; and not independently, or as of separate existence. The same combination may occur in apparently diverse circumstances; but there is always an analogy, the recognition of which suggests the combination direct.

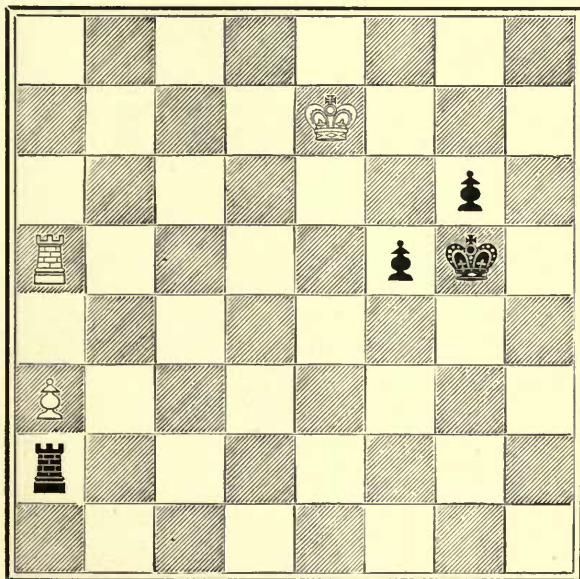
It is a common failing of the inexperienced player to enter into combination on insufficient grounds. Having the move in some perhaps generally advantageous position, he imagines something must be done—and by him—in the way of bringing matters to an issue, directly and without delay. He is inclined to hurry the climax; and, as likely as not, finds that he has been too soon—that it comes against him. His advantage may easily be such as not to warrant specific combination; but only such as to throw the burden of it upon the adversary.

As a general rule, in every combination the object to be attained should be either necessary or sufficient. If not necessary, the probability always is that something else is necessary; if not sufficient, then, so far as this is so, loss may result.

In each of the combinations following, the decision of the contest, virtually or in fact, is the object sought, and this is of course sufficient. In some cases the necessity may be absent, victory being perhaps equally attainable in other ways. But in each there is effectual concentration of superior force upon a decisive point, and this is properly winning combination in the game. Whether mate is an immediate consequent or remote signifies nothing.

In every instance, it may be added, the occasion of the play and the names of the players have been omitted, because of some modification in the procedure, or that naming might be held invidious. The positions being isolated facts, used merely in illustration as above stated, their several histories could hardly be given. Indeed these to be satisfactory should include the games from which the positions are derived. But all are of the very first authority, and belong to the latest and best developments of modern Chess.

WHITE.



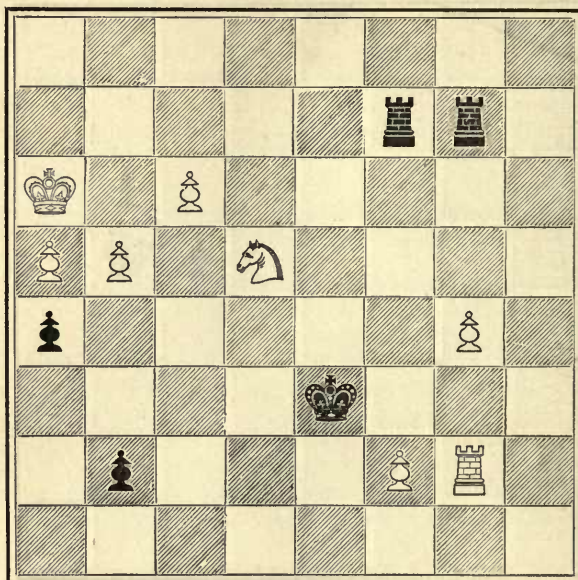
BLACK.

Black wins :—

| White. | Black. |
|-----------|--------------------|
| 1 | R—Q 2 + |
| 2 K—B sq | K—R 6! |
| 3 R × P | P—Kt 7 + |
| 4 K—B 2 | R—Q 8! |
| 5 R—B 3 + | K—R 7 |
| 6 K × R | P—Kt 8 (Q) + |
| 7 K—Q 2 | Q—K R 8, and wins. |

Positions similar to this are often drawn. Black, by the sacrifice of one of his Pawns at the right moment, forces the game. 1 K—R 6?, then 2 K—B 3!, and draws.

WHITE.



BLACK.

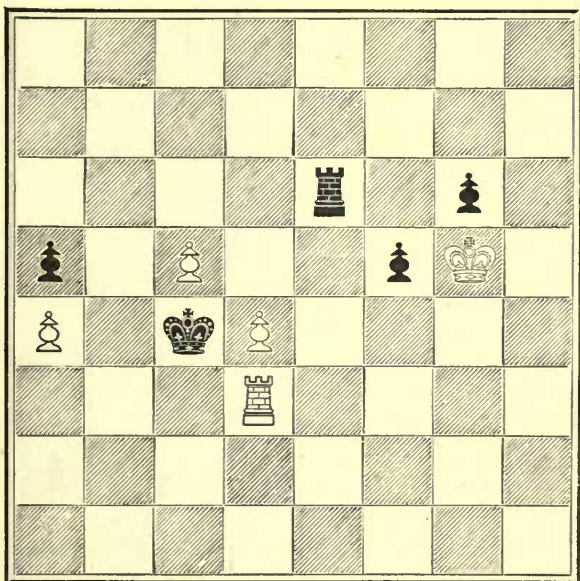
Black wins:—

1

K—K 4!, threatening mate.

White had given up the exchange, and then set himself to forwarding his two united passed Pawns. In the process, however, he gave one or two inadvertent checks, resulting in the situation above, in which mate cannot be avoided. By 1 K—K 4 Black threatens mate in two by checking with one Rook after the other; White to move can delay the mate only for two moves more by sacrificing his Knight, and then playing K—Kt 3. For the moment, White Rook is fatally obstructed by the would-be Queening Pawn.

BLACK.



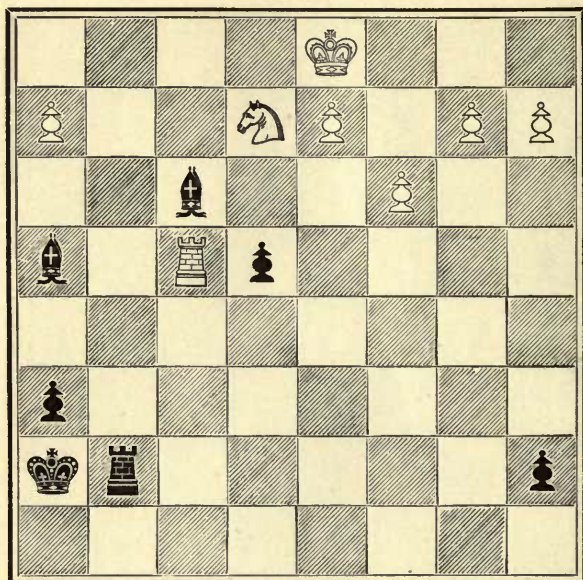
WHITE.

White wins:—

- | White. | Black. |
|---|----------|
| 1 P—Q 5 ! | R—K sq |
| 2 P—B 6 | K—B 4 |
| 3 K × P | R—K B sq |
| 4 K—Kt 7 | R—B sq |
| 5 K—B 6, with 6 K—K 7 or 6 K × P, and wins. | |

Shows the danger of passed Pawns behind the King. Black's previous move was King (from Q 4) attacking the Rook. After White gets the King side Pawns, winning is of course merely question of time. The position was an easy draw if Black held his ground before the Pawns instead of vainly attacking the Rook. Analogous errors are common in this class of ending.

WHITE.



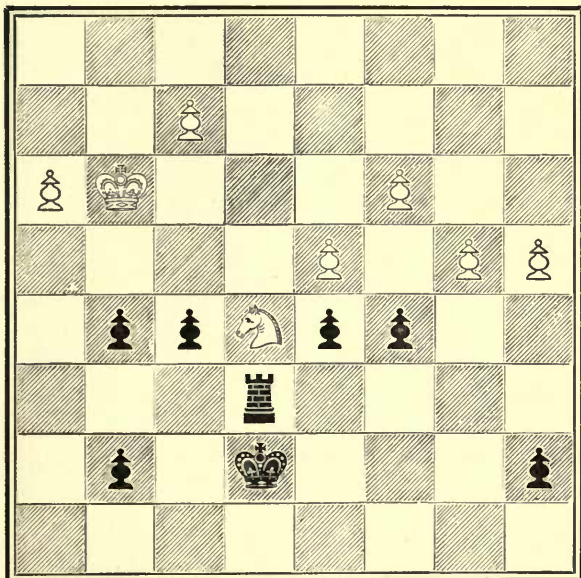
BLACK.

Black wins:—

| White. | Black. | White. | Black. |
|-----------|----------|------------|----------------------|
| 1 | R—Kt 5 ! | 7 P—Kt 5 | K—B 2 |
| 2 R×R | B×R | 8 P—B 5 | K—Kt 2 |
| 3 P—B 4 | K—Kt 2 | 9 P—R 6+ | K—B 2 |
| 4 P—Kt 4 | K—B 2 | 10 P—Kt 6+ | P×P |
| 5 P—R 4 | K—K 2 | 11 P—R 7 | K—Kt 2 |
| 6 P—R 5 | K—Q 2 | 12 P×P | K—R sq, and wins. |

Black of course could gain a Piece by 1 R—Kt 8+ and 2 B×Kt. But the win would be much more difficult; White replying 3 R×P, and not 3 R×B, on account of the mate through 3 B—Q 8+, &c. The line of play chosen is pretty and conclusive.

WHITE.



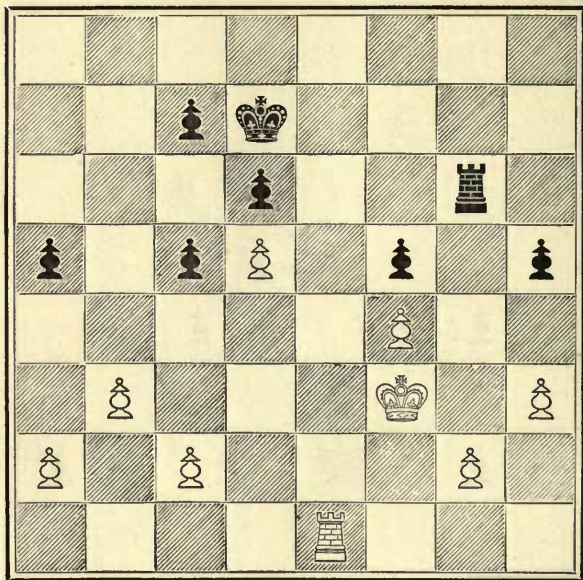
BLACK.

Black wins :—

| White. | Black. |
|-----------|------------------|
| 1 | R × Kt ! |
| 2 P × R | P—Q 5 |
| 3 K—B 3 | P × P |
| 4 K—K 3 | P × P, and wins. |

By exchanging Rook for Knight, Black at once reduces the position to a winning Pawn ending. White's moves are virtually forced. In the final situation of course the two passed Pawns defend themselves. Black first takes the centre Pawn, and then, with the help of his King, quickly goes on to Queen.

BLACK.



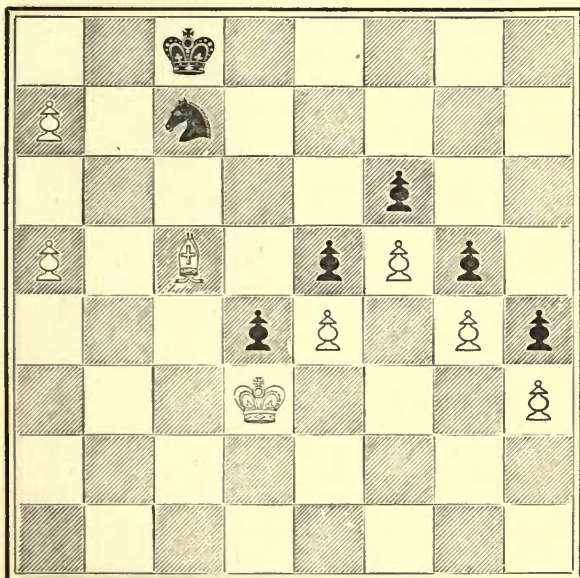
WHITE.

The doubled Pawn is a fatal disadvantage :—

| White. | Black. |
|--------------------|-----------|
| 1 R—K 6! | R × R |
| 2 P × R + | K × P |
| 3 P—K Kt 4 | B P × P + |
| 4 P × P | P × P + |
| 5 K × P, and wins. | |

Being a Pawn ahead, White is able to sacrifice, and force a conclusion, by reduction, in which he has a winning Pawn ending. The Black King must look after the passed Pawn, and White crosses over to the Queen side, winning.

BLACK.



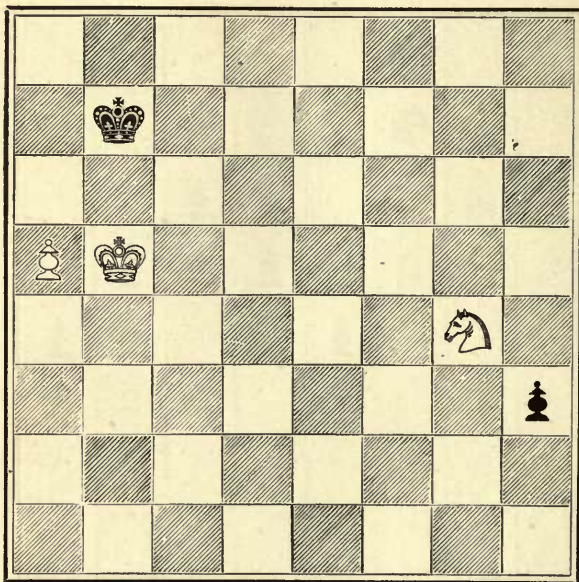
WHITE.

White wins:—

- | White. | Black. |
|-------------------------------------|-----------|
| 1 B—Kt 6! | Kt—R sq |
| 2 K—B 4 | Kt × B + |
| 3 P × Kt | K—Kt 2 |
| 4 K—B 5! | P—Q 6 |
| 5 K—Q 6 | P—Q 7 |
| 6 P—R 8 (Q) + | K × Q |
| 7 K—B 7 | P—Q 8 (Q) |
| 8 P—Kt 7 +, and mates in two moves. | |

The Black Pawns are at the mercy of the Bishop, and White could also win by attacking them in the rear. But the foregoing is simpler, and illustrates an ending of rare occurrence. The two advanced Pawns win, with the help of the King, notwithstanding that the adversary goes to Queen. The time gained by White's sixth move is decisive.

BLACK.



WHITE.

White.

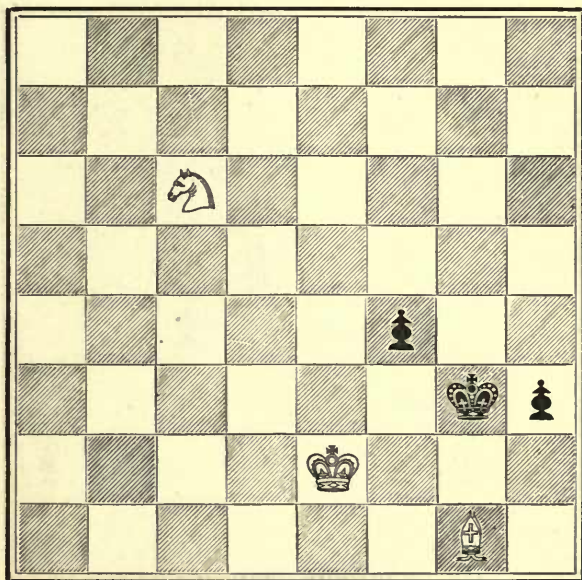
- 1 P—R 6 +
- 2 Kt—R 2
- 3 K—B 6
- 4 K—Kt 6
- 5 Kt—Kt 4
- 6 P—R 7 +
- 7 Kt—B 6
- 8 Kt—Q 5
- 9 Kt—B 7, mate.

Black.

- K—B 2 ?
- K—B sq
- K—Kt sq
- K—R sq
- K—Kt sq
- K—R sq
- P—R 7
- P—R 8 (Q)

Violation of general principle by Black on his first move. The King should play to R 2, immediately in front of the Pawn. Black could then manœuvre so as to avoid being stalemated while Knight stood at Kt 4, and the position would be drawn.

BLACK.



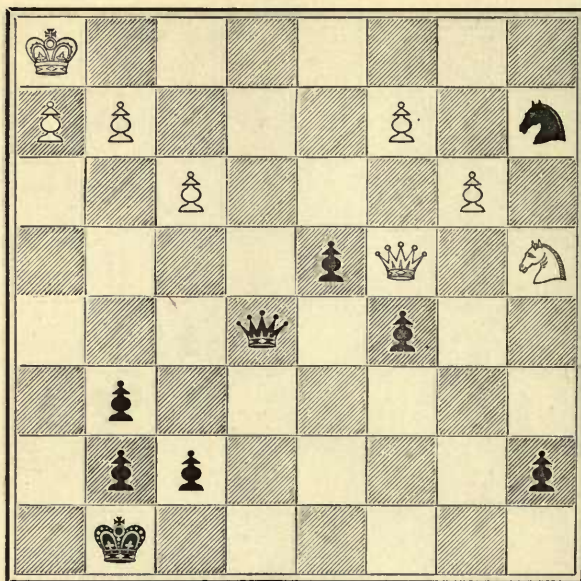
WHITE.

White wins:—

| White. | Black. | White | Black. |
|-------------|--------|-------------------|--------|
| 1 B—R 2 + | K—Kt 7 | 7 Kt—K 4 | K—R 8 |
| 2 Kt—K 5 | K × B | 8 K—B 2 | K—R 7 |
| 3 K—B 2 | P—B 6 | 9 Kt—Q 2 | K—R 8 |
| 4 Kt—Kt 4 + | K—R 8 | 10 Kt—B sq | P—R 7 |
| 5 K—B sq | P—B 7 | 11 Kt—Kt 3, mate. | |
| 6 Kt × P + | K—R 7 | | |

The above is Black's strongest defence. Any other way of playing and the mate is shorter if White takes the right course. By the sacrifice of the Bishop the position is reduced to a very uncommon ending in which the Knight wins. If 4 Kt × P +, White could only draw, as then he would be unable to gain the necessary move—Kt—B sq—without a check.

WHITE.



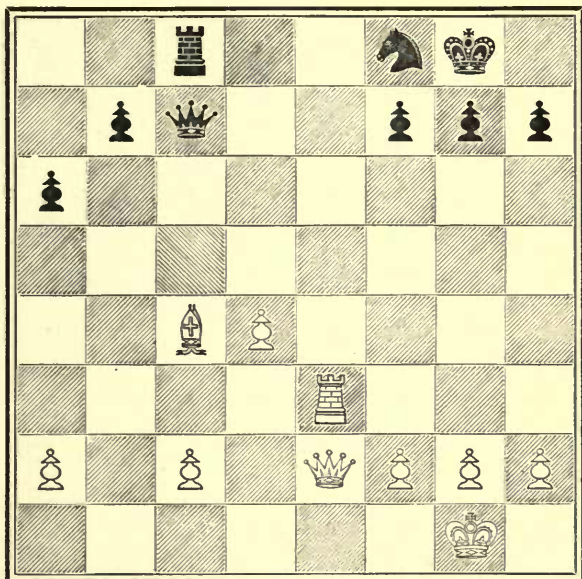
BLACK.

In this position White played P—R 3 to make an escape for his King, and lost as follows:—

| White. | Black. |
|-----------|----------|
| 1 P—R 3 ? | Q—K 8 + |
| 2 K—R 2 | Kt—B 8 ! |

Black will follow with . . . Kt—K 7, and his adversary will have no resource. His Queen cannot be brought to stop the fatal . . . Q—Kt 8 + ; and if P—R 4, then . . . Q—Kt 6 +, and mate next move. White should have advanced the King Knight Pawn. The move of the Rook Pawn *generally* best gives an outlet to the King in such cases, but routine is often dangerous.

BLACK.



WHITE.

White.

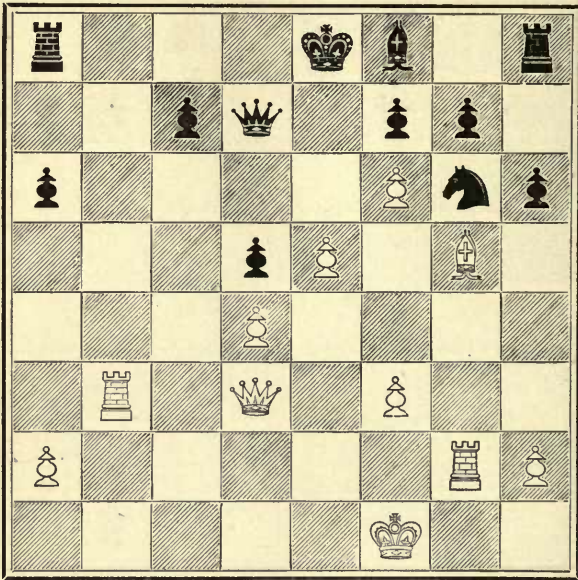
- 1 B—Kt 3
- 2 P—Kt 3
- 3 R—K 8
- 4 Q—B 4!, and wins.

Black.

- K—R sq
- P—B 4
- Q—Q 2?

After 3 Q—Q 2, Black is lost, mate in three being inevitable. Instead of this, 3 Q—B 3 should have been played, attacking the Rook and preventing White's combining Queen and Bishop upon the King. 3 R—K 8 threatened 4 Q—K 6. On this account alone Black moved his Queen; overlooking the equally forcible Q—B 4, which proves fatal. A single force preventing mate should be *protected* from attack when reasonably possible.

BLACK.



WHITE.

White wins:—

White.

1 P—K 6!

2 Q × Kt!

3 P × P

4 P × R (Q), and wins by superior force. If 1

Q × P, of course 2 R—K 2. If 2 P × Q then 3 P—B 7+, mate

White's position more than compensates for the Piece missing.

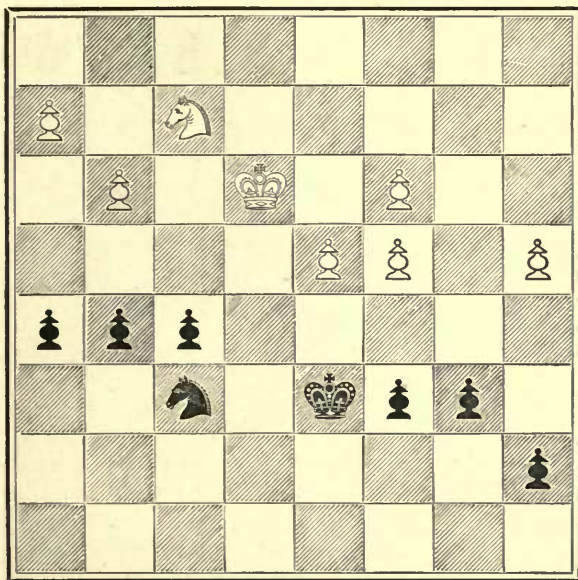
Black.

Q—B 3

Q × P

Q × Q

WHITE.



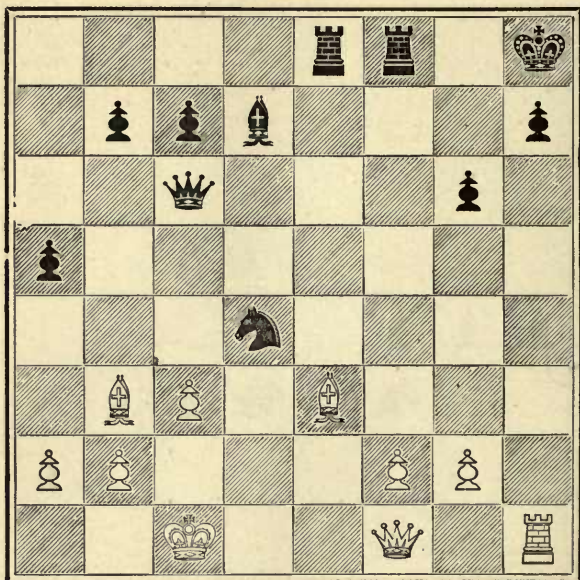
BLACK.

Black wins :—

| White. | Black. | White. | Black. |
|-----------|----------|------------|----------------------|
| 1 | Kt—Kt 5+ | 7 K—Q 3 | P—R 6 |
| 2 Kt × Kt | R P × Kt | 8 K—B 2 | P—B 5 |
| 3 K—Q 3 | P—R 4 | 9 P × P | P × P |
| 4 K—K 3 | P—Kt 4 | 10 P—B 4 | P—B 6 |
| 5 B P × P | P × P | 11 P—B 5+ | K—B 2 |
| 6 P × P | P—R 5 | 12 P—Kt 6+ | K—Kt 2, and wins. |

The Pawn position is won for Black after the exchange of Knights. He is able to force a passed Pawn on each side and must Queen—while his King stops the adverse Pawns with ease. A very instructive ending.

BLACK.



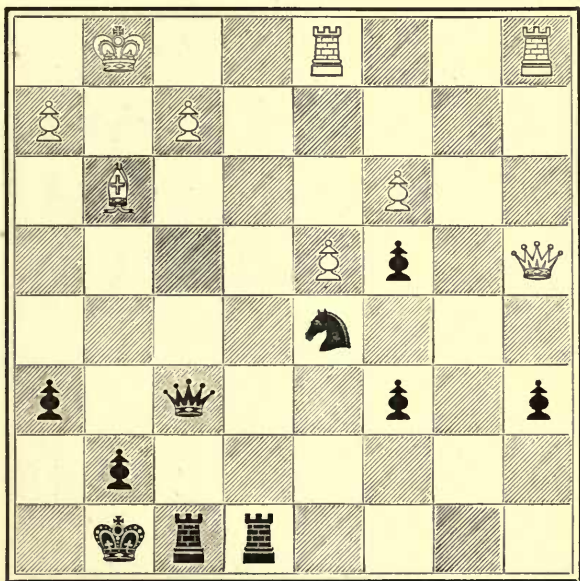
WHITE.

From a *Ruy Lopez*—White wins:—

| White. | Black. |
|-----------------|--------|
| 1 R × P + ! | K × R |
| 2 Q—R sq + | K—Kt 2 |
| 3 B—R 6 + | K—B 3 |
| 4 Q—R 4 + | K—K 4 |
| 5 Q × Kt + | K—B 4 |
| 6 P—Kt 4, mate. | |

The open file and the sweeping action of the Bishops are here combined, making this brilliant possible. Black had calculated upon 1 B × Kt—to which a fair defence might have been made. After the sacrifice of the Rook the concentration of the attacking forces is perfect—mate can be deferred but one move, by interposing the Bishop.

WHITE.



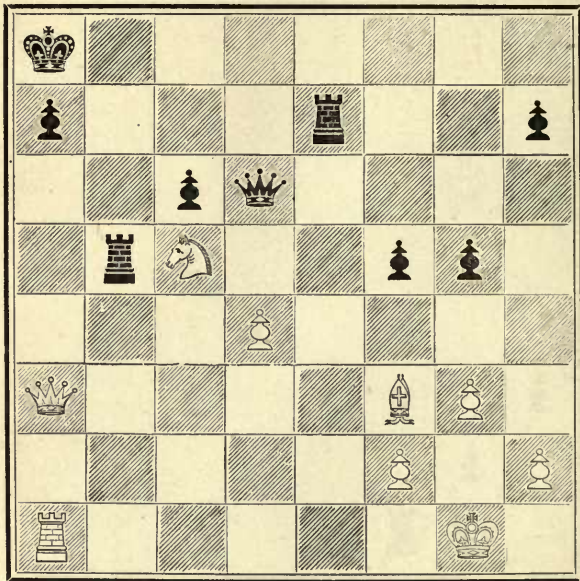
BLACK.

Black wins:—

| White. | Black. |
|-------------|------------------|
| 1 | P—K R 4 |
| 2 P—K R 4 ? | R—K 7 ! |
| 3 R—K B sq | Q—Kt 3 |
| 4 K—R 2 | R—B 6, and wins. |

A hopeless case. If 5 R—K Kt sq, then 5 K R × P + ; 6 B × R, R × B +, and mates in a move or two. If 5 K—R sq, of course 5 R × B ; and the check at K 5 is fatal. The White forces are seriously divided, the Queen and one of the Rooks being wholly out of play.

BLACK.



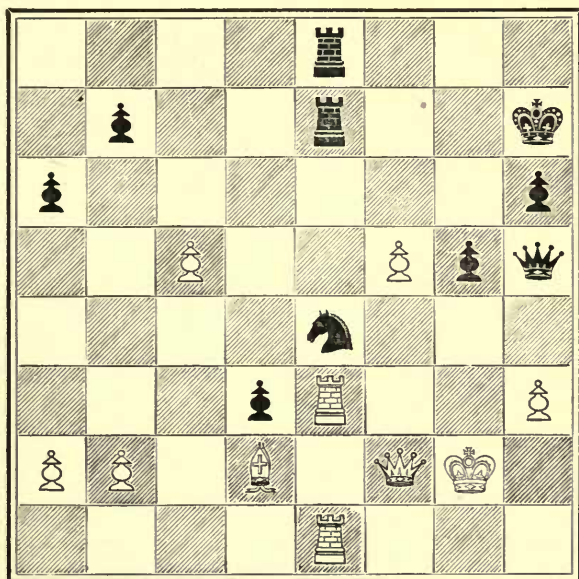
WHITE.

From an *Evans Gambit*. White wins:—

| White. | Black. | White. | Black. |
|----------|---------|-------------|----------|
| 1 B—K 2 | R—Kt 3 | 6 R—K sq | Q—Q 2 |
| 2 B—B sq | P—Kt 5 | 7 Q—R 3 | P—R 4 |
| 3 Q—R 5 | Q—B 2 | 8 Kt—B 5 | Q—Q 3 ? |
| 4 Kt—R 6 | Q—Kt 2 | 9 R—K 8 + | R—Kt sq |
| 5 Q—B 5 | R—K B 2 | 10 Kt—R 6 ! | Resigns. |

Here Black has the exchange and a Pawn for the Piece, with a tolerably safe position. White can only keep moving and await his opportunity—reduction of forces not being favourable to winning chances. A point was to get possession of the King file—as at move 6. The move 8 Q—Q 3 loses immediately—8 Q—Q sq was the best resource.

BLACK.



WHITE.

Perpetual check :—

White.

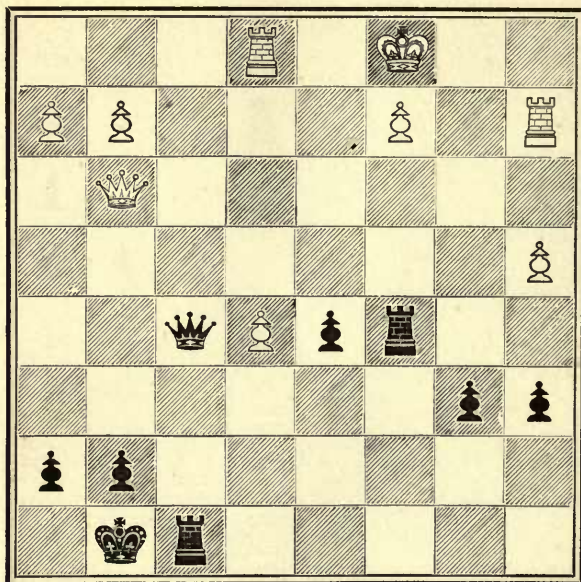
- 1 P—K B 6
- 2 R × R +
- 3 P × R
- 4 K × Kt
- 5 P—K 8 (Q)
- 6 K—Kt sq

Black.

- Kt × Q
- R × R
- Q × P +
- P—Kt 5
- Q—B 6 +
- Q—Kt 6 +, &c.

White has the advantage. 1 Q—B sq, intending 2 P—B 6, or 2 Q × P, would add to Black's difficulties. If then, 1 . . . P—Kt 5 ; 2 P—B 6, P × P + ; 3 K—R sq, the chances would all be in favour of the first player. As it is, Black can do no better than draw, the Rook Bishop, and passed Pawn being more than an equivalent for the Queen.

WHITE.



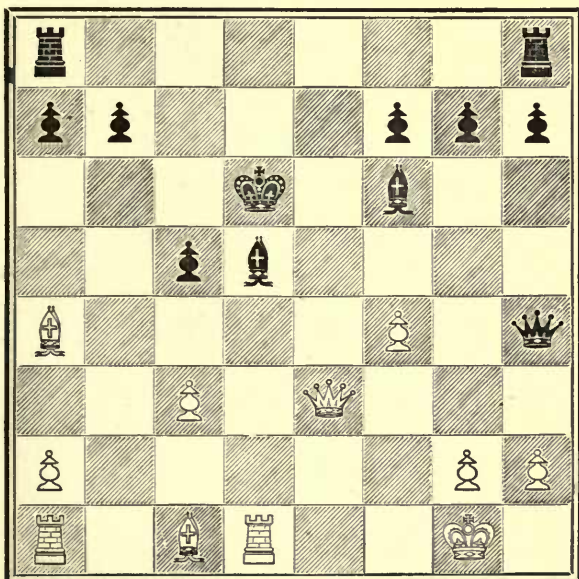
BLACK.

Black wins :—

| White. | Black. | White. | Black. |
|-----------|----------|-----------|-----------|
| 1 | K R—B sq | 7 K R—Q 2 | Q—Kt 5+ |
| 2 R—K 2 | P—Q 5! | 8 Q—K 2 | Q×P+ |
| 3 K—Q sq | R—B 6 | 9 K—K sq | R—B 8+ |
| 4 Q—B 2 | Q—K 3 | 10 K—B 2 | Q—B 5+ |
| 5 R—Kt 2 | P—Q 6! | 11 Q—B 3 | R×R+, and |
| 6 P×P | R×P+ | | wins. |

The timely advance of the Black Pawn leads to the break-up of White's position. Otherwise, from the nature of the forces on the board, the first player might have made a long and stubborn resistance—notwithstanding the separation of his Rooks.

BLACK.



WHITE.

White.

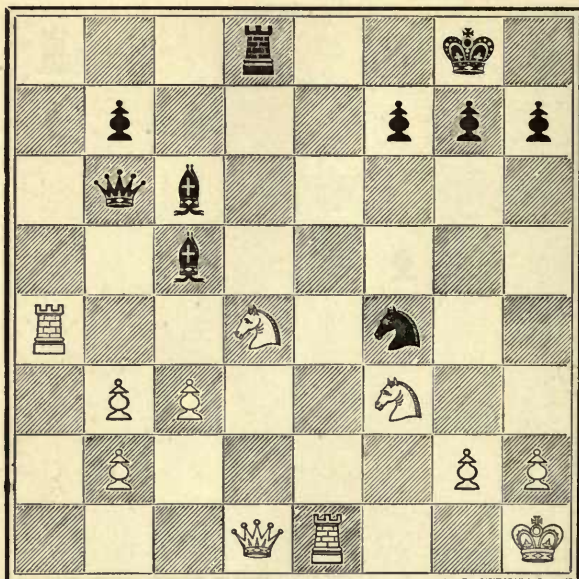
- 1 R—Kt sq !
- 2 Q × P +
- 3 B—R 3 +
- 4 B—Kt 5 +
- 5 Q R—B sq, mate.

Black.

- Q—Kt 5
- K × Q
- K—B 5
- K × P

In 1 R—Kt sq, White designed giving up the Queen more than the mere saving of the Rook from the Black Bishop in the event of his wanting to push his Queen Bishop Pawn. Overlooking the real intention of his adversary, Black threatens mate on the move, and is himself mated as above. Black came forward with his King to maintain a Pawn gained in the beginning at great risk.

BLACK.



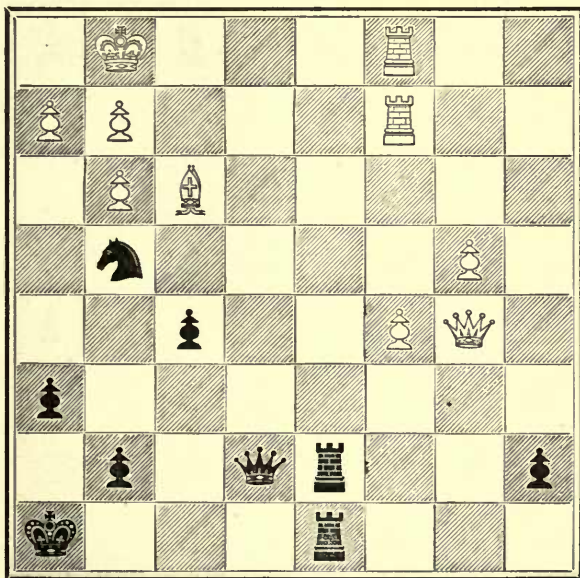
WHITE.

White wins :—

| White. | Black. |
|----------------|---------|
| 1 Kt × B! | R × Q ♀ |
| 2 R—R 8+ | R—Q sq |
| 3 R—K 8+ | B—B sq |
| 4 Kt—K 7+ | K—R sq |
| 5 R × B+ | R × R |
| 6 R × R, mate. | |

Black ought not to take the Queen. Combination of this sort is of course never possible when the King has an escape, or is not confined as here. There had been time to provide for such a contingency by . . . P—R 3; but it was not utilised—with result as above.

WHITE.



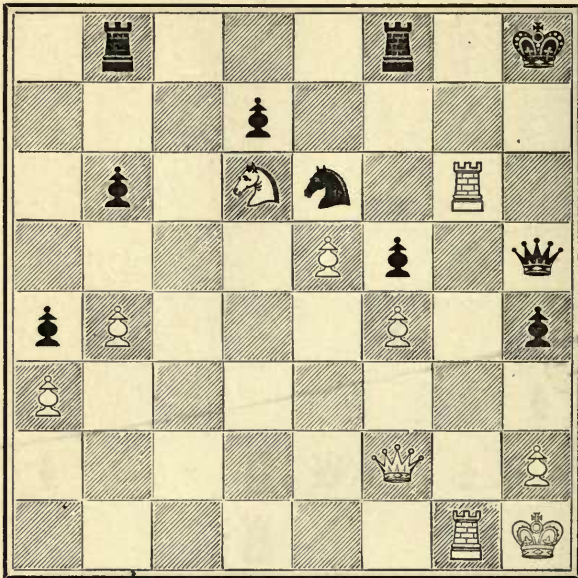
BLACK.

Black wins :—

| White. | Black. |
|-----------|----------------------------------|
| 1 | R—Q 8 + |
| 2 R × R | R × R + |
| 3 B × R | Q—K 6 + |
| 4 R—B 2 | Q × R +, and mates in two moves. |

Black can also win, in a similar manner, by first checking at K 6 with Queen. White should have got rid of the Knight, seeing that its presence put his King in a mating position. But intent on advancing his passed Pawn, with the help of the Bishop, he did not exchange and provide against possible mate—and so lost the game. There was also an element of danger in the detachment of the Queen.

BLACK.



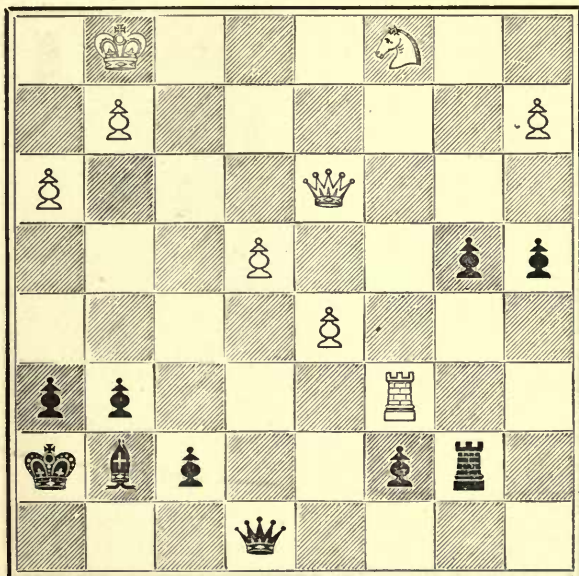
WHITE.

White wins :—

| White. | Black. |
|---------------------|---------|
| 1 Q—K 2! | Q—R 2 |
| 2 R × Kt | P × R |
| 3 R—Kt 5 | Q—K 2 |
| 4 R—R 5+ | K—Kt sq |
| 5 Q—Kt 2+ | Q—Kt 2 |
| 6 R—Kt 5, and wins. | |

There is no better defence. The power of the White Rooks on the open line is crushing. Also is the Knight at Q 6 in a very commanding position. White's combination leaves him with an easily winning game.

WHITE.



BLACK.

Ruy Lopez. Black wins by proposed reduction :—

White.

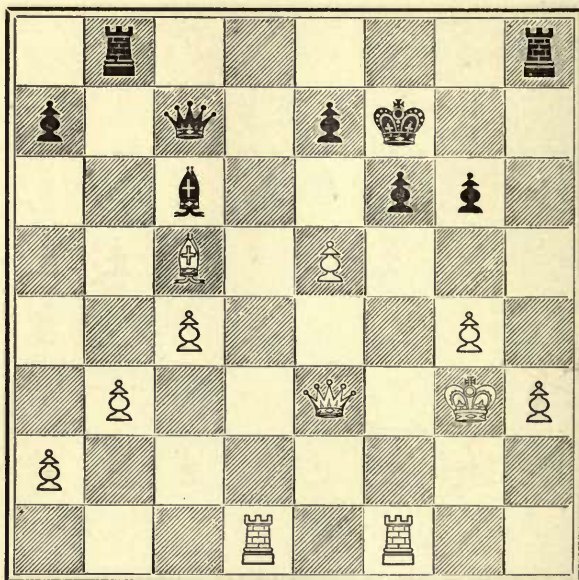
- 1
- 2 R—B 4
- 3 Q—K B 3
- 4 Q—Q sq
- 5 K—R 2
- 6 P×P
- 7 Kt—Q 3

Black.

- Q—K 4
- Q—Kt 7
- Q—B 3
- Q—Kt 3 +
- P—Kt 6
- P×P
- P—Kt 7, and wins.

The extra Pawn is made to tell effectually in this instance. White cannot afford to exchange Queens. His move 2 R—B 4 is to stop the intended 3 Q—Q 5+. After 7 P—Kt 7 there is nothing good. If 8 R—Kt 4, or 8 Kt—Kt 4, Black takes the two pieces for his Queen, and then wins the opposing Queen for his Pawn by playing R—B 5 and R—B 8. If 8 Q—Q Kt sq, then 8 Q—Kt 6, winning a piece.

BLACK.



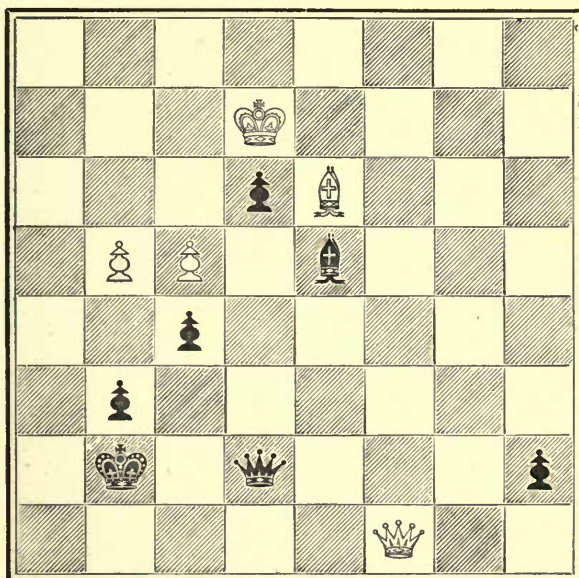
WHITE.

A *Sicilian*. White wins by force and position :—

| White. | Black. |
|--------------|-----------|
| 1 Q—B 4 | Q—R 4 |
| 2 P×P! | Q×B |
| 3 P×P+ | K—Kt 2 |
| 4 Q—B 6+ | K—R 2 |
| 5 R—Q 4 | K R—Kt sq |
| 6 P—Kt 5 | R—K Kt 2 |
| 7 R—R 4+ | K—Kt sq |
| 8 Q—B 8+! | R×Q |
| 9 R×R, mate. | |

There are many variations in which White comes off equally triumphant, *e.g.*, if 4 . . . K—R 3, then 5 R—B 4, Q—K 6+; 6 K—R 4, and mate is unavoidable. The Black forces are scattered and inferior in number, and the enemy is thus enabled to carry the position by assault, at the expense of his outlying Bishop.

WHITE.



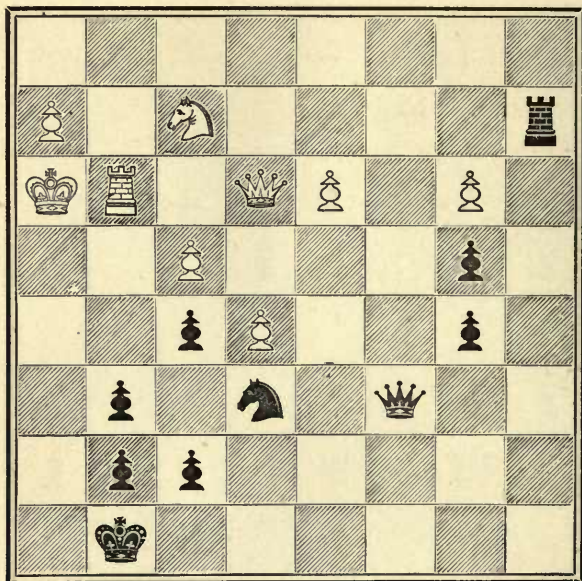
BLACK.

Black wins :—

| White. | Black. |
|-----------|---------|
| 1 | Q—R 5 ! |
| 2 Q—Q 7+ | K—R 3 |
| 3 P—Kt 5+ | K—R 4 |

Now White can do no better than exchange Queens, leaving his opponent a winning ending, notwithstanding the Bishops of different colours. After 4 Q—R 7+, K—Kt 5; 5 Q×Q+, K×Q; 6 K—B 3, P—Q R 4; 7 B—Kt 5, B—Kt 3; 8 B—K 8, Black can sacrifice his King Pawn for the sake of getting his King to Kt 6. Ultimately he will remain with a Pawn more on each side, and the Rook Pawn Queening on a square commanded by his Bishop decides the contest in his favour. Otherwise—or if 1 P×P—the game would be drawn.

WHITE.



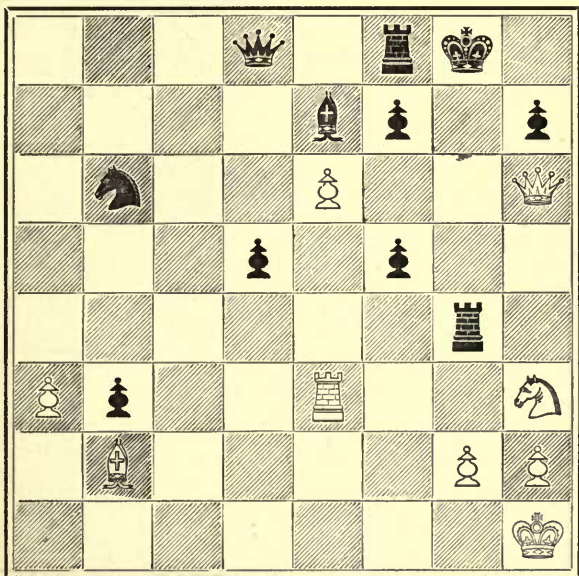
BLACK.

Black wins :—

| White. | Black. | White. | Black. |
|-----------|---------|------------|---------------------|
| 1 | P—Kt 4! | 6 P×P+ | Q×P |
| 2 R×P | Kt×R | 7 Kt—R 3 | Q—R 4 |
| 3 P×Kt | Q—K 3 | 8 Q—B 4 | Q—Kt 5+ |
| 4 K—Kt 3 | Q×Kt P | 9 Q×Q | P×Q |
| 5 P—Kt 6 | Q—K 3 | 10 Kt—Kt 5 | P—Kt 6 and wins. |

Another way would be 1 R—K 7. If then 2 Q—R 7, of course 2 Kt×P+ would win. If 2 Q—B 3, then 2 Q×Q; 3 R×Q, Kt—Q 5, and wins the exchange, for the Rook cannot leave the defence of the Knight. White's position is inferior chiefly because the adverse Queen and Rook are so well in play; while his own Pieces have little good action—the Knight in particular being much restrained.

BLACK.



WHITE.

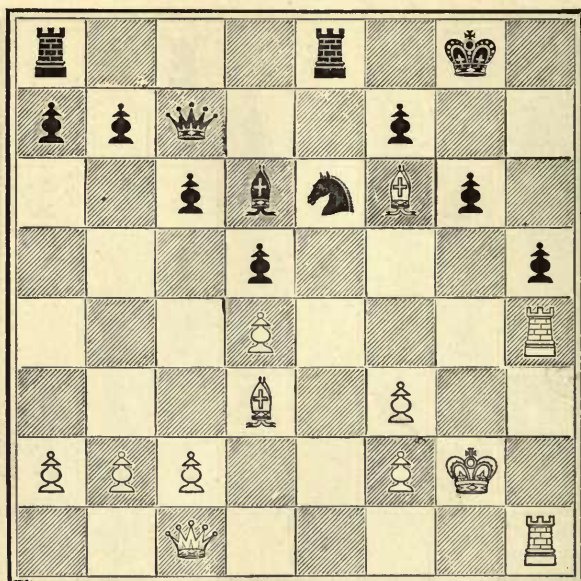
Black has just moved . . . R—Kt 5, guarding against mate, and with the design of driving off the enemy by . . . R—Kt 3. The latter, however, seizes his opportunity, and by a flank movement forcibly carries the position :—

- White.
- 1 Kt—Kt 5!
 - 2 R—R 3
 - 3 Q×P+
 - 4 Q×P, mate.

- Black.
- R×Kt
 - R—K sq
 - K—B sq

A fine combination.

BLACK.



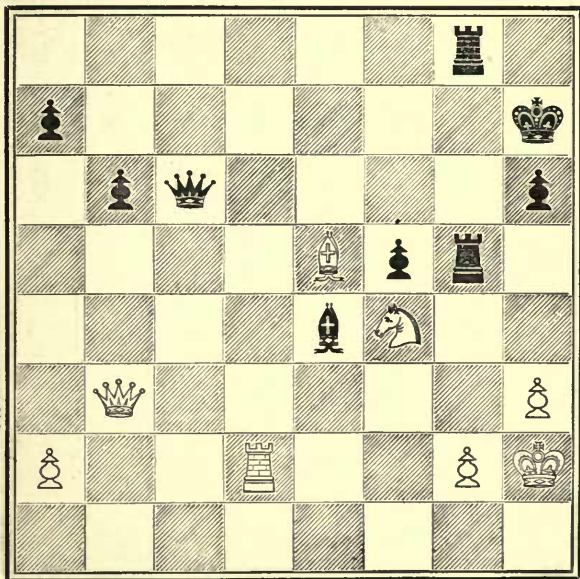
WHITE.

A *French Defence*. Black loses chiefly through the open file:—

| White. | Black. |
|------------------------------------|----------|
| 1 | Kt—B 5+? |
| 2 Q × Kt! | B × Q |
| 3 R × P | P × R |
| 4 R × P, and mates in three moves. | |

The concentration of Rooks and Bishops is strong enough to enable White to sacrifice Queen and Rook for Knight and two Pawns. Black should have retreated B—B sq, but even with that he would have been in a dangerous case. Some of his previous effort had been directed to gaining the King Rook Pawn—and it was mistaken.

BLACK.



WHITE.

Here Black has the advantage in force, but overlooks his adversary's designs in carrying out his own:—

White.

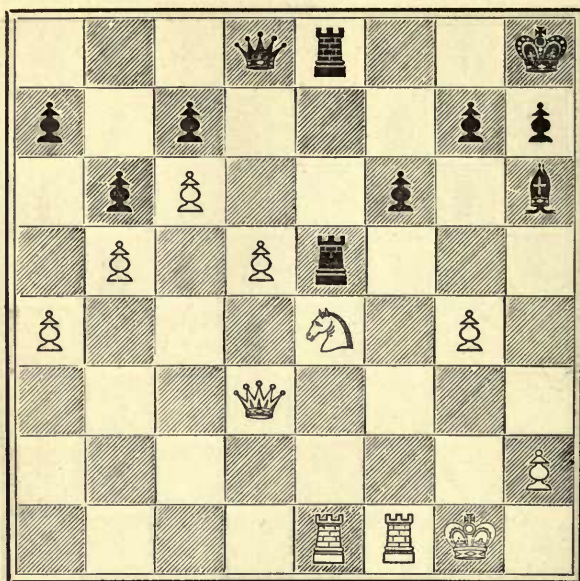
- 1
- 2 Q—B 7+
- 3 B×R
- 4 Q×P+
- 5 R—Q 8+
- 6 Kt—Kt 6+
- 7 R×R+
- 8 Kt—K 7+, and wins.

Black.

- B×P?
- Q R—Kt 2
- R×B
- K—R sq
- R—Kt sq
- K—Kt 2
- K×R

In taking Pawn with Bishop, Black wholly failed to realise the terrible consequences of the check to which he was himself exposed, and which, as it happened, was altogether fatal. A defending move could well have been made, so as to be safe from attack (on the King) before attacking. An *Evans Gambit*.

BLACK.



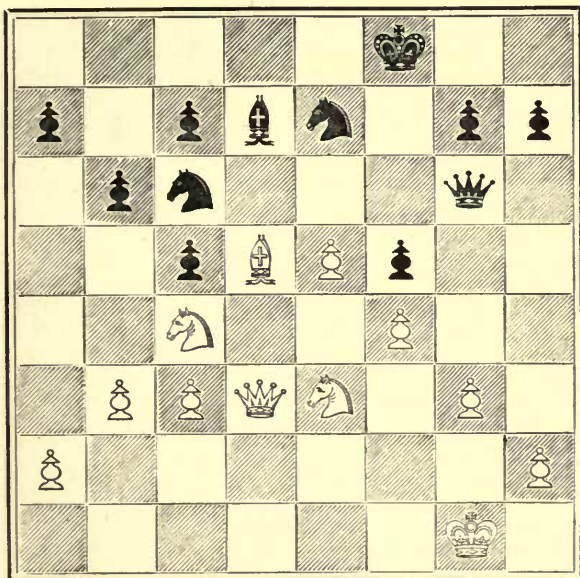
WHITE.

From an *English Opening*. White wins:—

| White. | Black. |
|---------------------------------------|---------|
| 1 | R × P ? |
| 2 Kt × P ! | R × Q |
| 3 R × R + | Q × R |
| 4 Kt × Q | K—Kt sq |
| 5 Kt × B P | R—Q 5 |
| 6 Kt—K 6 | R × P + |
| 7 K—R sq | P—Kt 3 |
| 8 P—B 7 | R—Q B 5 |
| 9 R—Q sq | K—B 2 |
| 10 Kt—Q 8 +, with 11 Kt—B 6, winning. | |

The capture loses. Black's best play was 1 Q to K 2, putting further pressure on the Knight. Then, if 2 P—Q 6, P × P; 3 Kt × P, R × R; 4 Kt × R, Q × Kt; 5 P—B 7, B—B 5!, drawing, if nothing more.

BLACK.



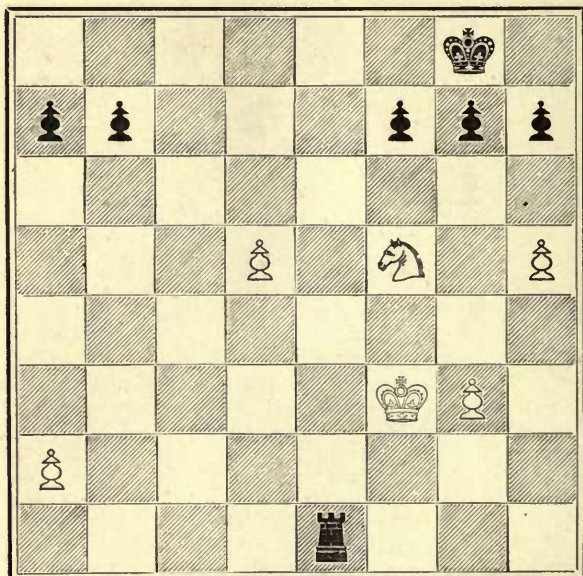
WHITE.

From a Scotch game. White wins :—

| White. | Black. |
|-----------------------|---------|
| 1 B—B 7 ! | Q × B |
| 2 Q × B | P—Kt 3 |
| 3 P—K 6 | Q—B 3 |
| 4 Kt—K 5 | Kt × Kt |
| 5 P × Kt | Q—Kt 4 |
| 6 Kt—B sq ! | P—K B 5 |
| 7 P—K R 4 | Q × K P |
| 8 Q—Q 8 + | K—Kt 2 |
| 9 Q × Kt +, and wins. | |

White has the advantage of a passed Pawn, and his opponent's forces are partly divided.

BLACK.



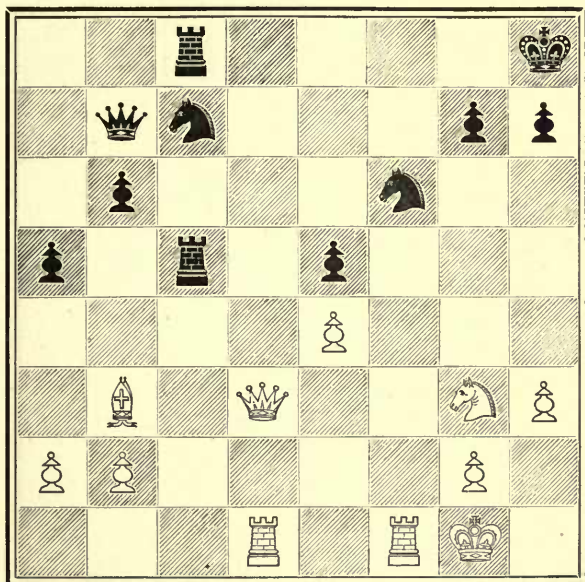
WHITE.

In this position Black loses a winning game through neglect of moving his King in accordance with the principles of bringing it into play and of avoiding a threatened check :—

| White. | Black. |
|---------------------------------------|---------|
| 1 P—Q 6 | R—Q 8? |
| 2 K—K 2! | R—Q R 8 |
| 3 P—Q 7 | R×P+ |
| 4 K—K 3 | R—R 6+ |
| 5 K—K 4 | R—R 5+ |
| 6 Kt—Q 4 | P—B 4+ |
| 7 K—K 5 | R—R 4+ |
| 8 K—Q 6, and White will make a Queen. | |

1 K—B sq would serve the object of 1 R—Q 8, namely the stopping of the Pawn going to Queen. White doubtless overlooked the move 3 Kt—K 7+ in case of 2 R—Q 4. But, altogether aside from that, the King should have moved to stop the Pawn, and not the Rook.

BLACK.



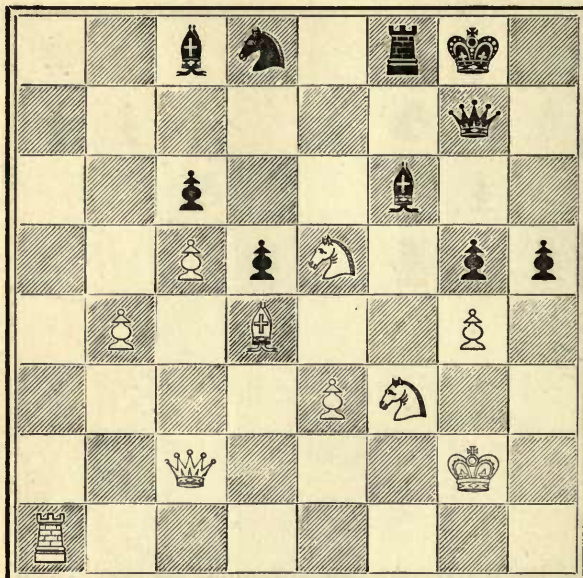
WHITE.

White wins. A Queen's Gambit Declined :—

| White. | Black. |
|-----------|-----------|
| 1 R × Kt! | P × R |
| 2 Q—Q 7 | R—Q Kt sq |
| 3 Kt—B 5 | Kt—K 3 . |
| 4 Q × Kt | Resigns. |

Obstruction of the unsupported Queen by the Knight is fatal to Black. An undefended force is ever liable to be brought in question. White, however, has a general advantage in this situation ; his control of the board being evidently superior to that of his opponent.

BLACK.



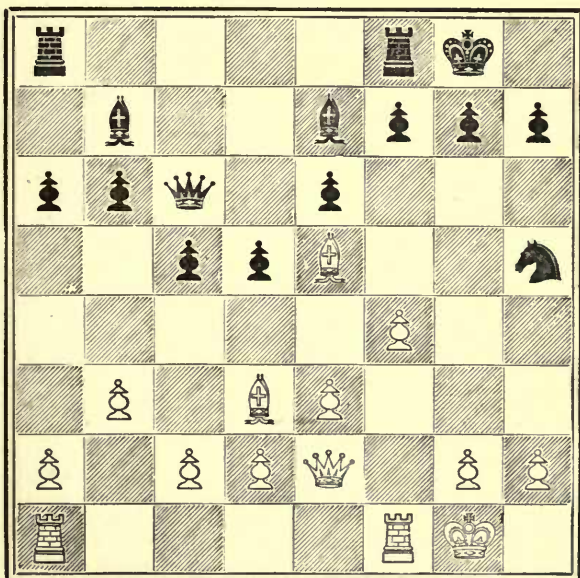
WHITE.

White wins:—

| White. | Black. |
|----------------|----------|
| 1 Kt—Kt 6 | P × P |
| 2 Kt (B 3)—K 5 | B × Kt ? |
| 3 B × B | Q—K B 2 |
| 4 Kt—K 7+ ! | Q × Kt |
| 5 Q—Kt 6+ | Q—Kt 2 |
| 6 Q × Q, mate. | |

Black made a mistake in 2 B × Kt, bringing the opposing Bishop into powerful play. His design was to counter attack by Q—B 6+, &c.

BLACK.



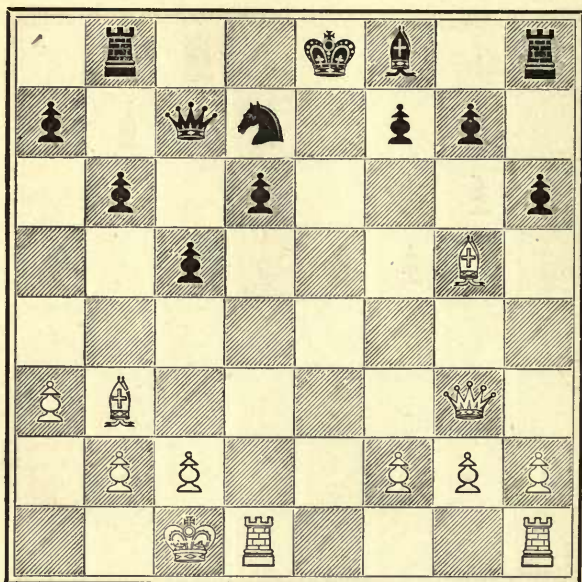
WHITE.

- White.
- 1 B × R P + !
 - 2 Q × Kt +
 - 3 B × P !
 - 4 Q — Kt 4 +
 - 5 R — B 3
 - 6 R — R 3 +
 - 7 R × Q +
 - 8 Q — Q 7
 - 9 Q × B, and White won.

- Black.
- K × B
 - K — Kt sq
 - K × B
 - K — R 2
 - P — K 4
 - Q — R 3
 - K × R
 - B — K B 3

The Black King's position is for the time comparatively defenceless, his Queen not being able to come to the rescue soon enough to ward off the sudden onslaught made upon him by White. A brilliant combination. An *Irregular Opening*.

BLACK.



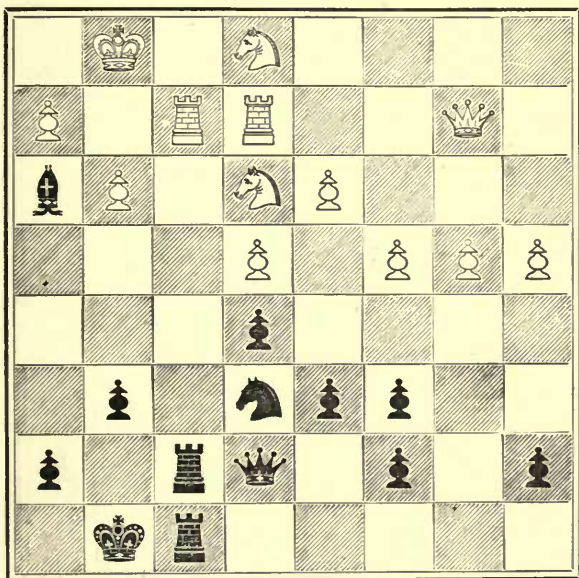
WHITE.

White wins :—

| White. | Black. |
|----------------|--------|
| 1 K R—K sq + | Kt—K 4 |
| 2 R × Kt + | P × R |
| 3 Q × P + ! | Q × Q |
| 4 B—R 4 + | P—Kt 4 |
| 5 B × P + | R × B |
| 6 R—Q 8, mate. | |

Retarded development. Black's previous move P—R 3 was bad; the Bishop Pawn should have been played to shut out the Queen Bishop from such close action on the King. If 2 K—Q 2; then 3 Q—R 3 +, 4 Q × P +, 5 B—Q 5 +, &c., forces mate.

WHITE.



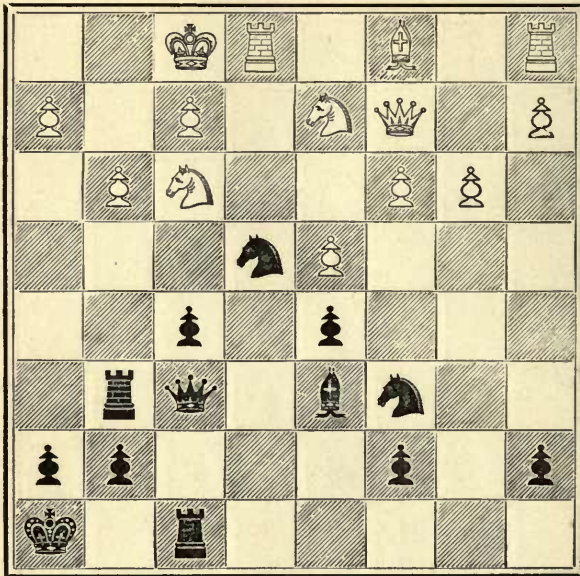
BLACK.

Black wins :—

| White. | Black. |
|-----------------|----------------------|
| 1 | Kt—Q 5 |
| 2 R—Q 2 | Q—Kt 4 |
| 3 Kt (K 3)—Kt 2 | B × Kt |
| 4 K × B | Q—K 6 |
| 5 K—B sq | Kt—Kt 6 !, and wins. |

White's position is bad because he has no Pawn control over the square Q 4. Black's 5 Kt—Kt 6 makes the case hopeless. 6 R × R evidently loses in more ways than one. If 6 R—K 2, then 6 R × R+ ; 7 R × R, Kt—Q 7+, winning the Queen or mating in the three following moves. From a *Giuoco Piano*.

WHITE.



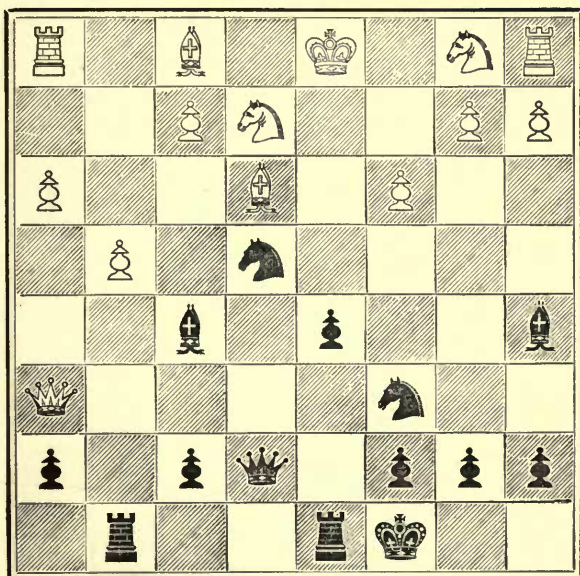
BLACK.

From a *Russian Defence*. White has won a Pawn at the expense of his general development:—

| White. | Black. |
|-------------|---------------|
| 1 Kt × Kt ? | B P × Kt |
| 2 Kt—R 4 | R × P ! |
| 3 P × R | B × P |
| 4 K—Kt 2 | B × Kt |
| 5 B—K 3 | Q—B 6 + |
| 6 K—R 2 | B—K 2 ! |
| 7 K—Kt sq | R—B 3 |
| 8 K—B sq | Q—Kt 5 ! |
| 9 Q—Q sq | R—B 6 |
| 10 R—B sq | Q—R 6 + |
| 11 K—K 2 | R × B + |
| 12 P × R | Q—Kt 7, mate. |

White's game was bad, but 1 Kt × Kt ?, opening the Bishop file on his King, hastened the catastrophe.

WHITE.



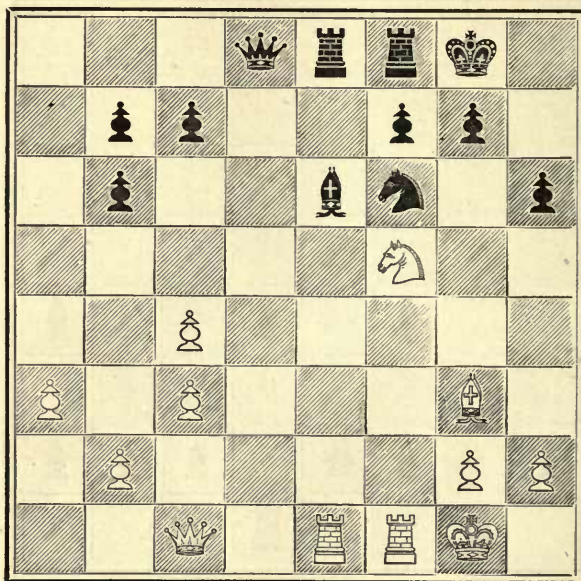
BLACK.

Black wins :—

| White. | Black. |
|-----------|--------------|
| 1 | P—Q 5! |
| 2 P × P | Q—Kt 5 |
| 3 P × B | Q—K 8+ |
| 4 K—B 2 | Kt—Kt 5+ |
| 5 K—Kt 3 | Q—Q 8+ |
| 6 K—B 4 | Q—Q 6, mate. |

White had made a premature attack, and was himself attacked in turn, and obliged to forfeit the privilege of Castling. If 2 P × B, then 2 P × P+; 3 K—B sq, P × P+; 4 K × P, Q—K 4+, &c. If 2 B or Kt × P, then Kt × K B P+, or something worse, would very likely happen soon afterward.

BLACK.



WHITE.

White.

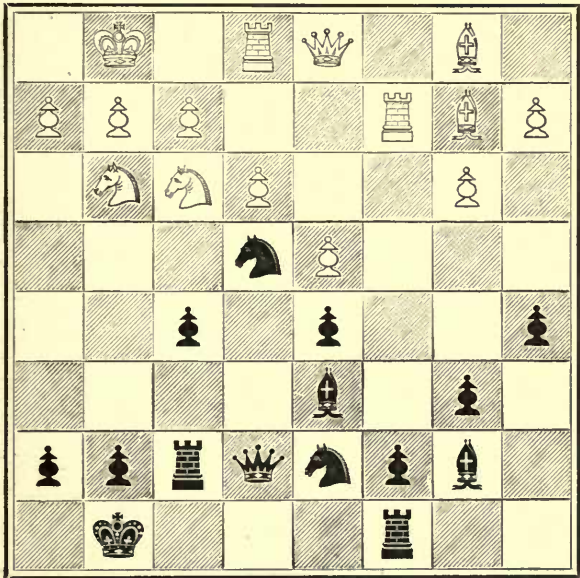
- 1 Kt × Kt P!
- 2 B—K 5
- 3 B × Kt
- 4 Q × P
- 5 Q—Kt 5+
- 6 Q—R 4
- 7 R—K 4, and wins.

Black.

- K × Kt
- K—Kt sq
- Q—Q 6
- Q—R 2
- Q—Kt 3
- Q—R 2

Shows the strength of a Knight posted at B 5, bearing on the position of the King, and the utility of the open file. After 7 R—K 4 Black can delay mate a very few moves only, as his opponent must soon reach R 8 with either Queen or Rook. A *Giuoco Piano*.

WHITE.



BLACK.

The first player errs in judgment in making an exchange :—

White.

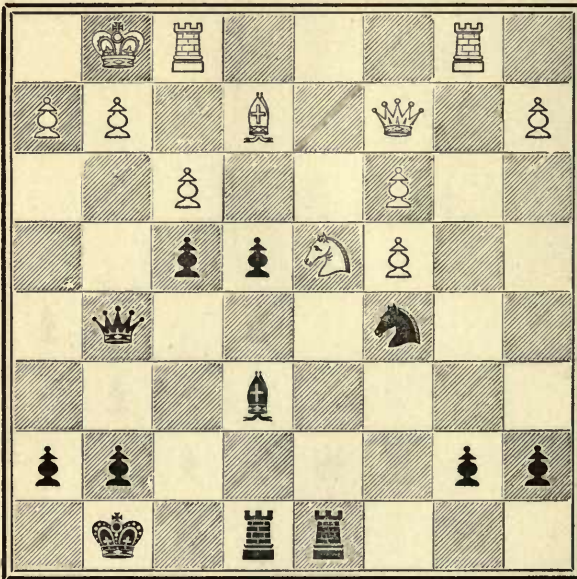
- 1 Kt × Kt ?
- 2 Kt—Q 2
- 3 K × B
- 4 K—Kt sq
- 5 K—R sq

Black.

- B P × Kt
- B × P + !
- Q—R 5 +
- Q × P +
- R—B 3, and wins.

In 1 Kt × Kt White did badly—altogether aside from the particular result—as in so doing he opened up an additional line of attack upon his comparatively defenceless King. Often the game is lost in this way, by a sudden rush of forces, when a single move would make all safe. White intended Kt (Q 2)—B sq, but there was no time. *Irregular Opening.*

WHITE.



BLACK.

Black wins :—

White.

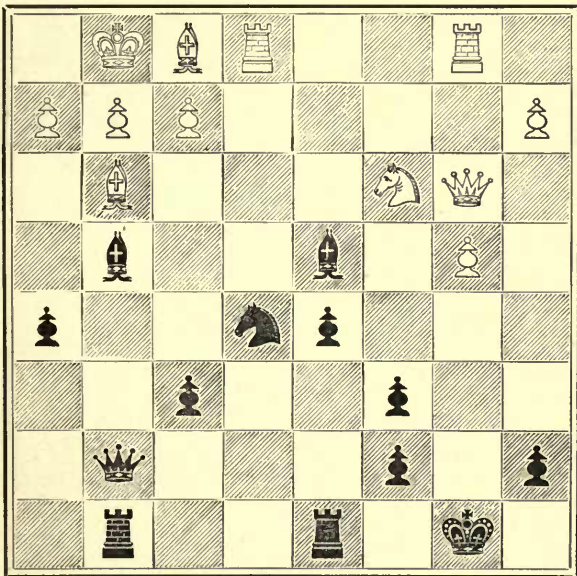
- 1
- 2 B—Q sq
- 3 R—K sq
- 4 R—K 2
- 5 R × Kt
- 6 Q × P
- 7 Q—B sq

Black.

- B—R 6
- P—K 6
- Kt—Q 6 !
- Kt—B 7
- P × R +
- R—K 8 +
- Q × P, mate.

White had just advanced his Bishop Pawn, foreseeing the attack about to be made through 1 B—R 6. A better defence would have been 1 K—R sq. The game is actually lost because the White Bishop obstructs the action of Queen Rook. 2 P—K 6 threatened 3 P—K 7, whereupon neither Knight nor Bishop could take, save under penalty of mate.

WHITE.



BLACK.

Black wins as follows :—

White.

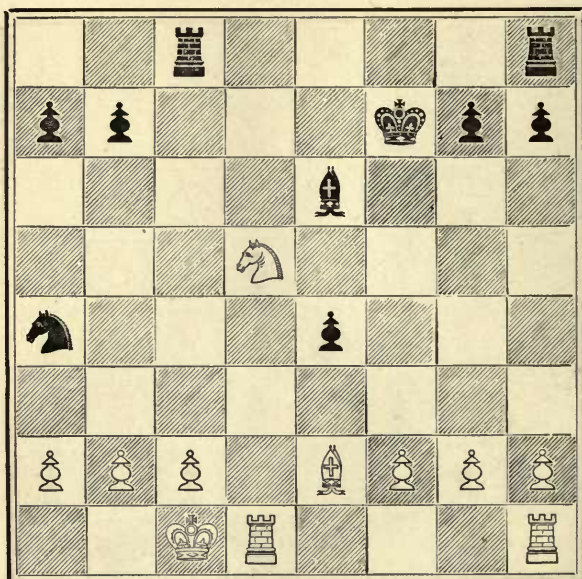
- 1
- 2 B × P
- 3 P × Kt
- 4 B—Kt 3
- 5 P × Q
- 6 K—R 2
- 7 B—R 3
- 8 K × R

Black.

- P—R 5 !
- Kt—B 6 +
- Q B × P +
- Q × B + !
- R × P +
- B × P
- R × B +
- R—Rsq, mate.

The whole of Black's superior forces are available against the King, and White has no counter attack immediately visible. In the middle game an open file in the direction of the King has its advantages. Here they are found and pressed. A *King's Knight's Opening*.

BLACK.



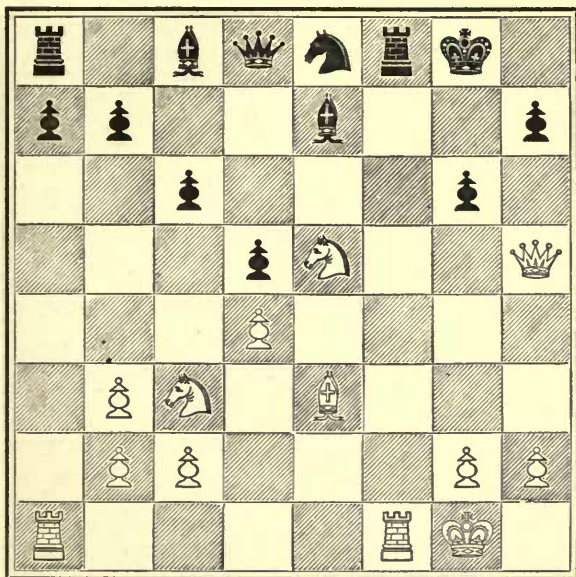
WHITE.

White wins :—

| White. | Black. |
|-----------------|----------|
| 1 Kt—B 4 | B × P |
| 2 R—Q 7 + | K—B 3 |
| 3 Kt—R 5 + | K—Kt 3 |
| 4 K R—Q sq | R—B 3 |
| 5 R × P + | K—R 3 |
| 6 P—K Kt 4 ! | R—K Kt 3 |
| 7 P—R 4 | R × R |
| 8 R—Q 6 | R—Kt 3 |
| 9 P—Kt 5, mate. | |

The second player's position is insecure. He has an isolated Pawn, and is a Pawn minus. His attempt at recovery of force is disastrous to an unusual degree. The danger of having the King "in play" too soon, while heavy forces are yet in action, is well shown.

BLACK.



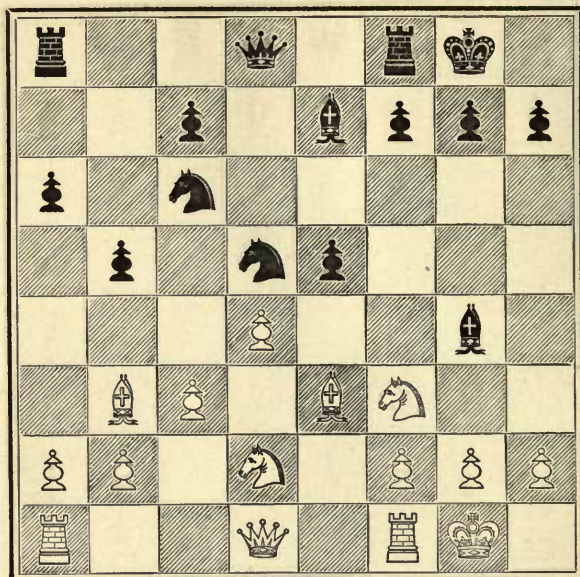
WHITE.

White wins:—

| White. | Black. |
|---------------|----------|
| 1 Kt × Kt P ! | P × Kt |
| 2 Q × Kt P + | Kt—Kt 2 |
| 3 B—R 6 | B—B 3 |
| 4 R—B 4 | Q—Q 3 |
| 5 K—R sq | B—K 4 |
| 6 R × R + | K × R |
| 7 B × Kt + | Resigns. |

Black's previous P—Kt 3, attacking the Queen, was an error. His general position was not good, there being too much force on the first line. At his 4th move, Q—Q 3, he threatened B × P + ; but, upon White's providing against that, all defence failed. 7 B × Kt + wins the Piece outright, to begin with. For if 7 K—K 2; then 8 Q—Kt 5 +, B—B 3; 9 R—K sq, &c. If 7 K—Kt sq, then 8 B—B 6 +, &c., winning without difficulty.

BLACK.



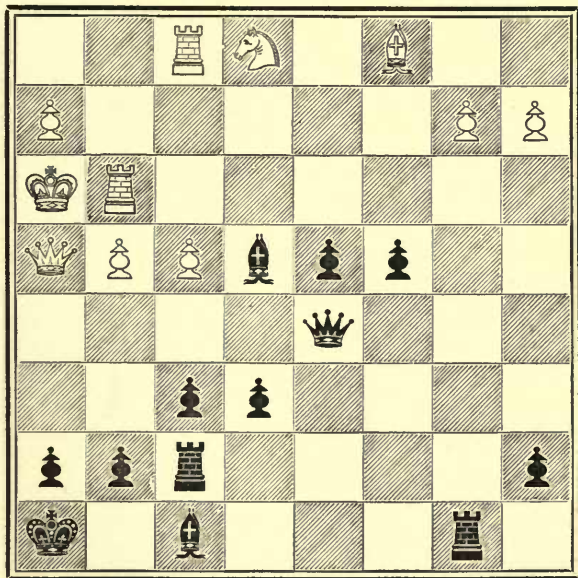
WHITE.

White wins :—

| White. | Black. | White. | Black. |
|------------|--------|-----------|------------|
| 1 Q—B 2 | P × P | 5 Q—K 4 | K B × Kt ? |
| 2 B × P | Kt × B | 6 B × Kt | B × Kt |
| 3 Kt × Kt | B—B 3 | 7 Q × Q B | Resigns. |
| 4 Q Kt—B 3 | Q—Q 2 | | |

A *Ruy Lopez*. Black's 5th move should be Q B × Kt. Taking with the other Bishop loses a Piece; for if 6 Q R—Q sq; 7 B—B 6 follows, and the Black Bishop cannot be saved. In the position in the diagram White is to be preferred, as having rather the more compact and better developed game. Two of Black's Pieces are without support, and his Queen side out of line.

WHITE.



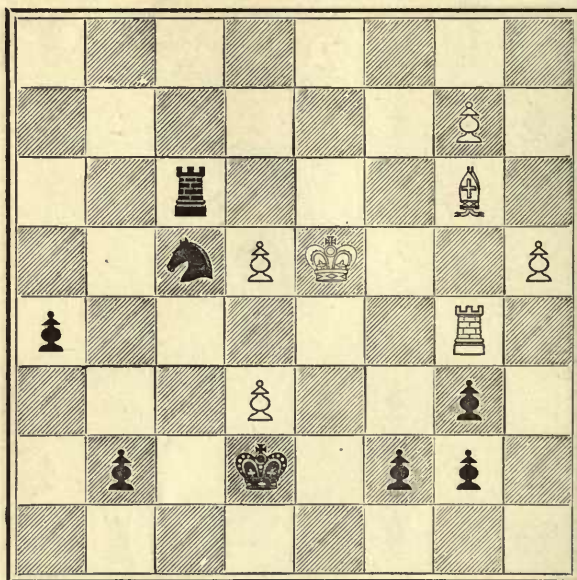
BLACK.

This was a *French Defence* :—

| White. | Black. | White. | Black. |
|-----------|---------|-----------|-----------|
| 1 | P—Kt 4! | 7 R×Q R P | B—Q B 4 |
| 2 P×P | P×P | 8 R—R 5 | Q—Kt 3 |
| 3 R×R | P×Q | 9 R—R 4 | Q—Kt 4 |
| 4 R—Kt sq | B—Kt 3 | 10 B—B 4 | R—K B sq |
| 5 R—B 7 | B—Q 3 | 11 B—K 5+ | K—Kt sq, |
| 6 R—Q 7 | Q—B 3 | | and wins. |

The move 1 P—Kt 4 completely destroyed what yet remained of White's original attack, either compelling him to give up the Queen, as in the text, or to lose the unsupported Rook. The way in which this Rook is afterwards driven about until finally a Piece must be lost is very curious.

WHITE.



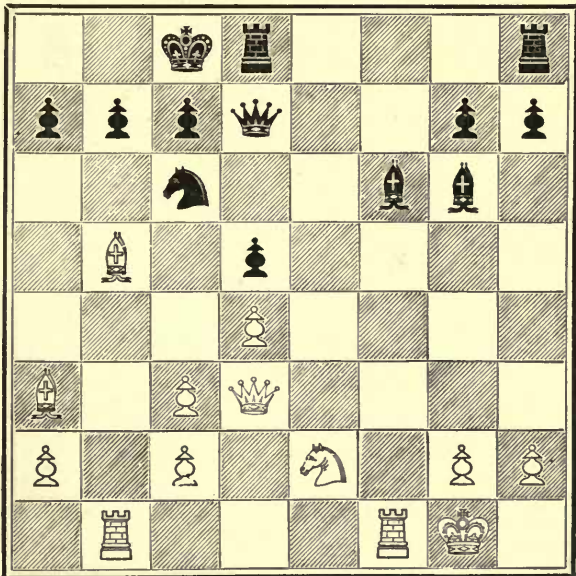
BLACK.

Black wins :—

| White. | Black. | White. | Black. |
|-----------|---------|--------------|--------------------|
| 1 P—R 5 | P—R 5 | 6 B—R 4 | P—R 7 |
| 2 P×P | P—B 3 | 7 B×P | P×B |
| 3 R—K B 5 | Kt—K 7+ | 8 P—Kt 7 | P—R 8 (Q) |
| 4 K—B 5 | R×R+ | 9 P—Kt 8 (Q) | Q—B 8+, and |
| 5 P×R | P—R 6 | | wins by exchanging |
| | | | Queens. |

White could do little better, the adverse Rook Pawn being certain to cost a Piece in any other way of playing.

BLACK.



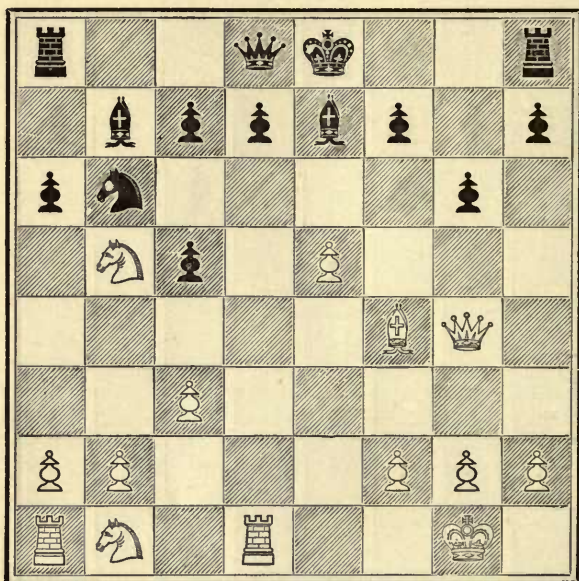
WHITE.

White wins :—

| White. | Black. | White. | Black. |
|-----------|----------|-----------------|---------|
| 1 B—R 6 ! | Kt—R 4 | 5 Q × R P | Q—K B 2 |
| 2 B × P + | Kt × B | 6 Kt—B 4 ! | R × B |
| 3 Q—R 6 | P—B 3 | 7 Q—R 8 + | K—Q 2 |
| 4 B—Q 6 ! | K R—K sq | 8 R × Kt, mate. | |

The open file again. If 1 . . . B × Q, of course White wins a Piece through 2 B × P +, K—Kt sq; 3 B × Kt +, &c. An instructive ending. Black, in playing . . . B—Kt 3 on the previous move in the actual game, overlooked White's B—R 6, which wins by force in every variation, loss of the Piece or mate being inevitable.

BLACK.



WHITE.

White wins:—

| White. | Black. | White. | Black. |
|------------|--------|----------|----------|
| 1 Kt—Q 6+! | P × Kt | 6 Kt—Q 2 | R—R 2 |
| 2 P × P | B—KB 3 | 7 R—K sq | R—Kt sq |
| 3 B—R 6! | B—Q 4 | 8 Q—KB 4 | B—Kt 2 |
| 4 R × B! | Kt × R | 9 B × B | R × B |
| 5 Q—K 4+ | Kt—K 2 | 10 Q—B 6 | Resigns. |

Advantage is beautifully taken of Black's retarded development, and the immobility of his Queen for effective defence. He is prevented from Castling (except at a loss) by White's first sacrifice; and by the second one—4 R × B—he is prevented from establishing a defence to his King, when Castling is no longer feasible. An exceptionally fine combination.

Master Play—Games.

THE opening is evidently the most indeterminate and speculative part of Chess. It is in the opening that strategy, as distinguished from mere tactics, is displayed; or that the general plan of campaign is outlined, and its basis laid in operations nearly independent of those of the enemy. In the beginning the relations of opposing forces are vague and shadowy. Attack and defence are at a minimum. There is no pressing obligation, nothing in the way of necessity, dictating particular action in this direction or that, as there is when the game assumes a character, and definite issues of more or less gravity are at stake. Submit even the most complex of the foregoing specimens of combination to a dozen skilful players, and there will be no difference of opinion as to the proper course of procedure from first to last. Tell them White or Black is to move, and they agree directly as to what is best to be done, and carry on the winning play without hesitation, even though none of them may have seen that particular position before. There will be something tangible to their common chess intelligence in the gist of the subject, bringing them all to one point of view, and, as it were, to one action from one state of mind. They will see at once that something is to be done; their general knowledge of Chess will suggest what that thing must be, and, this discovered, nothing remains but the mechanical adjustment of the means to the end. Suppose, however, this process reversed. Let experiment be made of what will happen, in order that we may then see if it be the thing we would have, and difficulty, if not disappointment, will never fail.

Position, salient, tangible position, does not exist previous to the opening, and of a dozen skilful players not any two may agree as to the first two moves in the game. They may everyone differ from every other, and each be right—for all the proof possible to adduce to the contrary. The business in the opening is to evolve general position, from which particular positions, advantageous and the reverse, may be respectively derived and excluded. In this the player's judgment is his only safe guide, and this judgment is, of course, the product of his understanding of Chess as a whole. The player must have some notion of what it is he wants if he is to recognise it when actually under his hand and eye on the plain before him; and the more so must he have some notion of his object if he is to make adequate arrangements and dispositions to attain it. Otherwise he works in the dark—his moves are by guess or by rote.

Though first in point of time, logically the opening comes last. No true knowledge of it is possible independently of a fair knowledge of its logical antecedents, the middle game and end. The method of all but one of a thousand, in the scientific pursuit of Chess, is to proceed from a knowledge of the moves—the mere nomenclature—to a study of the game in the most abstruse and difficult of all its aspects. The simple elements and fundamental laws of chess operation are slurred over, or wholly ignored, in favour of analyses, which cannot possibly be understood without perpetual reference to them, and which could well be spared if those elements and laws were only clearly and fully known to the student. An immense waste of time and labour results in little progress—and that little perhaps of a wrong sort. This not only because the opening of the game is not a proper subject for separate study, but also because the compilers of books dealing with the opening either cannot or will not discriminate. Wheat and chaff is all good grist; even thistles may be ground into favour.

Aside from actual play with a really strong player—and the stronger the better—the best way to study the opening is incidentally, in playing over fine games, annotated by some competent authority. The approved forms may be thus acquired with less conscious effort than might be expended

on an "analysis" of some radically defective "Gambit," as written out by its "inventor" in a book. The value of analysis in the opening depends upon the value of the judgment of the analyst. If we go two moves deep in a game we get thousands of possible positions; two moves further, and millions claim attention. Comparatively few of these are good. Very well. The vast mass may and must be excluded. But the question is, Which? This is for the judgment of the player to decide.

It cannot be said that there is any absolutely *best* way of opening the game, either for the attack or the defence—or that there are not a million ways equally good within the first half dozen moves. There is really nothing known about it which anybody has as yet been able to tell. *Quot homines, tot sententiæ*, and everyone may well open his game as he likes—within limits. The player is free to take up his preliminary position, perhaps for two moves, perhaps for a dozen, according to his mind and the mind of his adversary at the time. But when the forces meet, when there is collision at some important point, all is changed. The plans of each, the movements of each, are questioned and opposed; strategy gives way perforce to tactics—the real battle is begun and the opening forgotten.

As a matter of fact, it may be observed, the opening has often small part or lot in the final issue between very skilful players. Each endeavours to deploy his forces in his own way, but keeping parallel with his opponent, and in equal readiness for decisive action. Compromise results, in which the mental attitudes or styles of the players are prime factors; whence proceeds play by each which neither would think of adopting in other circumstances, or against another and different opponent. Absolutely, considered by itself, such an opening will be questionable. Nevertheless, if the occasion be an important one, the first dozen or twenty moves in the game will be gravely enshrined in the books some years later, and marked good or not, according to the event. That which was a mere coincidence will be assigned as a cause, and play dependent upon exceptional conditions for its validity, will be given as worthy of general regard. This is the great drawback to imitation, or memorizing in the opening. Of the

immense possibilities there at hand, a few series, accepted by ten thousand experienced minds, may be taken in this way, without original thought, and no ill consequence result. Something, indeed, must be taken on authority at the outset, that a beginning may be the more easily made. But no time should be lost. Let the stereotype be examined and verified at the earliest possible moment, proved and assimilated with the general text of the player's Chess, that this may be uniform and consistent throughout.

Where there is departure from principle by both parties, then he who transgresses last usually comes off worst. But principle may be violated in spirit while observed in form. Fallacy allowed as valid strongly tends to become so, and to prove even more conclusive than if wholly sound. Hence the importance of avoiding and detecting the *first* weakness—of excluding it from your own play and discovering it in that of your opponent. In the case of master players, a slight initial error, imperceptible to others, will permeate the remainder of the game. The error, fully appreciated by both, will at once affect the play of each, giving it a character and complexion inexplicable, so long as the cause is ignored. The one endeavours to escape the penalty of his error, the other to fix it and drive it home. In the struggle lesser interests are ignored, and principles are subordinated to expediency, which is then, in truth, the only principle from which neither player can appeal. After all, the moves made on the board are but the merest index to the total operations in the player's mind—are, to the real contest, somewhat as the dial and pointers of the clock are to the complex movements within. Routine play, be it never so principled and regular, will not do against play with thought in it, breathing the mind and spirit of the player. This is of the essence of Chess. It is thought in action, and opposed immediately to thought with present and future intentions; not a reminiscence or revival of the past, in which memory reigns supreme, and the thought of others will serve if you have none of your own.

There are, perhaps, three score different "openings," so called, tabulated in the books, from the German *Handbuch* downwards; and of these three score, at least two score and a half might be dispensed with. If a player can open his

game well, and knowingly well, in half a score ways, he can do so in a hundred. In this matter concentration is above all things necessary. A few, the great root openings, dominate all the rest. If these few be really understood, no time need be wasted over the others. The player will know them, and what to do with them, when he happens to meet them, though their titles, and those of their latest inventors, may not be within his knowledge.

The nomenclature of the established openings is arbitrary, and their classification defective. In the following games the prevailing usage in both respects is adhered to; and if, now and again, the same opening is given different names, then either will equally answer. The division of openings into Regular and Irregular is faulty. They are all regular, only no inventors have as yet claimed the latter and honoured them with names.

Games are spoken of as "close" or "open," but without much exact meaning. All true Gambits, and those in which the issue is cast upon some partial engagement of force in the beginning, are open games. Those in which the entire force, as nearly as may be on each side, is mobilised with a view to strategic advantage before any positive engagement is offered, are close games. Most of what are called Irregular are of this class. These are vastly the more difficult for several obvious reasons. But many open games, so called, may take the shape of close ones; and few close games there are which do not sooner or later become open. The *French Defence*, the *Russian* or *Petroff*, the *Spanish* or *Ruy Lopez*, even the *Italian* or *Giucoco Piano*, with others, may be either close or open, according to the resultant design and will of the players; and an Irregular, founded on close lines, may speedily become as open as the *Muzio* or *Evans* itself. The tendency of early unexchanging movements of the Pawns is to produce close or strategic play. The formal attack in any game, say the *Giucoco Piano*, being properly met, close or open play may follow—as both or one of the players may determine. In general, an open game is that in which there is decisive attack—by either party—mainly based upon the original position; and a close game is that in which the original position is greatly modified before any such decisive action occurs.

Also, the division into Gambits and not Gambits is often misleading. The *Scotch Game* may or may not be a Gambit—in these days it usually is not. So with the *Vienna Game*. In the *Queen's Gambit* a couple of Pawns are exchanged at the outset, but that hardly constitutes a Gambit. In a true Gambit there must be a real surrender of force, not to be recovered in the process of mere development. This sort of Gambit is, however, now rarely met with in serious play, and therefore very few examples of it can be included in the present work.

The conditions governing the selection of the games given were,—(1) that the form of opening should in every case be a model of its kind; (2) that each game should be well played on both sides; and (3) that it should possess some point of interest in direct and expansive illustration of previous topics, or of the general principles of Chess. Moreover, as with the positions in Combination, there was the general condition that each should be from a match or tournament of the highest class contested since the year 1880. Where, as in one or two instances, these conditions partly fail, this will be found set right in the notes, to which the attention of the reader is finally and particularly directed.

(*International Tournament, Berlin, 1881.*)

KING'S KNIGHT'S GAMBIT.

| White. | Black. |
|----------------|----------------|
| M. TSCHIGORIN. | DR. C. SCHMID. |
| 1 P—K 4 | P—K 4 |
| 2 P—K B 4 | P×P |
| 3 Kt—K B 3 | P—K Kt 4 |
| 4 B—B 4 | B—Kt 2 |
| 5 P—Q 4 | P—Q 3 |
| 6 Castles | P—K R 3 |
| 7 P—B 3 | Kt—K 2 |

7 Q—K 2 is a much better move. The King Knight is wanted at K B 3 for the defence in this opening. But 7 Kt—K B 3 is not very good. *E.g.*, 7 Kt—K B 3; 8 P—K 5 !, P×P; 9 Q—Kt 3, Castles;

10 Kt×P, Q—K sq; 11 Kt—Kt 6, P—Kt 4 (the only way to save the exchange); 12 B×P, Q—K 5; 13 Kt—K 5, and White has a fine game. 13 Kt×R would be bad, as in that case Black would have a strong attack springing from 13 . . . B—Kt 2. See game Blackburne *v.* Mason, in which this play occurs.

8 P—K Kt 3

The correct reply to 7 . . . Kt—K 2. Black cannot afford to open the Bishop file on his King.

| | |
|-----------|--------|
| | P—Kt 5 |
| 9 Kt—R 4 | P—B 6 |
| 10 Kt—R 3 | |

The first player can almost venture upon the sacrifice of the Knight. As, 10 Kt×P, P×Kt; 11 Q×P, Castles; 12 B×P+, K—R sq; 13 Q—R 5, Kt—Kt sq; 14 Kt—R 3, and will probably gain another Pawn at least. If 12 . . . K—R 2; 13 Q—R 5, Kt—Kt sq; 14 Kt—R 3, Q—K 2; 15 B×Kt+, R×B; 16 R—B 7, and should win. The possibility of such things condemns Black's seventh move.

| | |
|-----------|----------|
| | Castles |
| 11 B—B 4 | Q Kt—B 3 |
| 12 P—R 3! | Kt—R 4 |

He should back up the Knight Pawn without delay, so as to be able to prevent B—R 6 a move or two later.

| | |
|----------|---------|
| 13 Q—Q 2 | Kt×B |
| 14 Kt×Kt | P—K R 4 |
| 15 B—R 6 | Kt—Kt 3 |

A safe-looking manœuvre. Yet it seems 15 . . . K—R 2 would be safer. Suppose, 15 . . . K—R 2; 16 B×B, K×B; 17 Q—Kt 5+, Kt—Kt 3; 18 Q×R P, Kt×Kt; and, with . . . R—R sq in prospect, he is none the worse.

16 Kt—B 5

This perhaps was not considered by Black in playing 15 . . . Kt—Kt 3.

| | |
|---------|---------|
| | B×Kt |
| 17 P×B | Kt—R sq |
| 18 B×B | K×B |
| 19 P×P | P×P |

A decisive failure. The open file here created speedily

proves fatal. 19 P—K B 3 would still give him a playing game.

20 Q—B 4 R—K Kt sq
21 Q R—K sq

To prevent the escape of the King, an important consideration always in a position of this nature. If Black could cross over to the Queen side all would be well with him.

. . . . K—R 2
22 K—B 2 R—Kt 4
23 R—R sq+ K—Kt 2
24 P—B 6+! K—Kt 3
25 R—R 7

A fine finish. If 25 K×R; 26 Q×R, Kt—Kt 3; 27 R—R sq +, K—Kt sq; 28 R—R 8+, K×R; White mates in two moves.

. . . . Q×P
26 R—R 6+ K×R
27 Q×Q+ Kt—Kt 3
28 R—R sq+, and wins.

(*Quintagonal Tournament, London, 1892.*)

KING'S KNIGHT'S GAMBIT.

| White. | Black. |
|-------------------|-------------|
| J. H. BLACKBURNE. | JAS. MASON. |
| 1 P—K 4 | P—K 4 |
| 2 P—K B 4 | P×P |
| 3 Kt—K B 3 | P—K Kt 4 |
| 4 B—B 4 | B—Kt 2 |
| 5 P—Q 4 | P—Q 3 |
| 6 Castles | P—K R 3 |
| 7 P—B 3 | Kt—K B 3 |

Inferior to 7 Q—K 2 or 7 Kt to Q B 3. See game Tschigorin *v.* Schmid regarding 7 Kt—K 2.

8 P—K 5! P×P
9 Q—Kt 3 Castles
10 Kt×K P Q—K sq

10 B—K 3; 11 B×B, P×B; 12 Q×P+, K—R 2:
13 Q—B 5+, and White can draw if he likes. Or, instead of
12 Q×P+, he may play 12 Q×Kt P with advantage.

11 Kt—Kt 6 P—Kt 4!
12 B×Kt P

The only move to save the Piece. But this it does effectually enough, and Black has lost his Pawn.

. . . . Q—K 5
13 Kt—K 5

If Kt×R the following would not be improbable:—13 Kt
×R, B—Kt 2; 14 R—B 2, Kt—Kt 5; 15 R—K 2, B×P+;
16 P×B, Q×Q P+; 17 K—B sq, Kt×P+; 18 K—K sq,
P—B 6; 19 B—K 3, Q—R 5+; 20 B—B 2, P×P, &c.,
Black winning.

. . . . B—Kt 2
14 Kt—B 3 Kt—Kt 5
15 R—K sq Q—Kt 3
16 B—K 2 Q—Q B 3
17 B—Q 3 Kt—B 3

Necessary to prevent B—K 4. Also having in mind the
practicability of P—Kt 5. By his next move White
guards the weak spot, giving his Knight freedom of movement
to K 5, if advisable.

18 Q—B 2 Q Kt—Q 2
19 Kt—R 3 Q R—K sq
20 B—Q 2 P—R 3
21 R×R R×R
22 R—K sq

Relying upon his superior strength on the Queen side.
The Pawn position would be lost for Black.

. . . . R×R ch
23 Kt×R Q—K 3
24 B—B 4 Kt—Q 4
25 Q—Q 3 Q Kt—B 3
26 Q Kt—B 2 B—K B sq
27 Q—K 2 Kt—K 5

Therefore he cannot exchange indiscriminately, else . . .
Q×Q would be all right here.

| | |
|-----------|---------|
| 28 Kt—B 3 | B—Q 3 |
| 29 B—B sq | P—Q R 4 |
| 30 Kt—Q 2 | Kt×Kt |

30 P—K B 4, besides being hazardous in itself, would probably lead to the loss of the Queen Rook Pawn, after 31 P—Q R 4, and 32 Kt—Kt 3. The Black Queen holds her ground next move, rather than yield the open file.

| | |
|------------|---------|
| 31 B×Kt | K—B sq |
| 32 Q×Q | P×Q |
| 33 Kt—K sq | K—K 2 |
| 34 Kt—Q 3 | Kt—Kt 3 |
| 35 B—Kt 3 | B—Q 4 |
| 36 B×B | P×B |

This greatly strengthens the Queen side, and reduces the position to a draw—on its merits—though a difficult one.

| | |
|-------------|--------|
| 37 P—Q Kt 3 | P—R 5 |
| 38 K—B 2 | P×P |
| 39 P×P | Kt—Q 2 |
| 40 K—B 3 | |

White conducts the remaining operations with great skill. In reply to this move the Black King perhaps ought to go to K 3—but still there is no harm done.

| | |
|-----------|-------|
| | K—B 3 |
| 41 P—B 4 | P×P |
| 42 P×P | K—B 4 |

This, however, is an absolutely fatal error. 42 . . . P—B 4 was the obvious move to draw.

| | |
|-----------|---------|
| 43 P—B 5! | B—K 2 |
| 44 B—R 5! | P—Kt 5+ |
| 45 K—K 2 | K—K 5 |
| 46 B×P | P—B 6+ |
| 47 P×P | P×P+ |
| 48 K—Q 2 | K×P |
| 49 P—B 6 | |

An uncommon termination. The Knight cannot be saved, else the Pawn Queens.

| | |
|-----------|----------|
| | B—Kt 4+ |
| 50 K—B 2 | Resigns. |

(International Tournament, Berlin, 1881.)

MUZIO GAMBIT.

| White. | Black. |
|---------------|------------|
| S. WINAWER. | A. WITLEK. |
| 1 P—K 4 | P—K 4 |
| 2 P—K B 4 | P×P |
| 3 Kt—K B 3 | P—K Kt 4 |
| 4 B—B 4 | P—Kt 5 |
| 5 Castles | P×Kt |
| 6 Q×P | Q—B 3! |
| 7 P—Q 3 | B—R 3 |
| 8 Kt—B 3 | Kt—K 2 |
| 9 B×P | Q×B |
| 10 B×P+ | K—Q sq! |
| 11 Q×Q | B×Q |
| 12 R×B | Q Kt—B 3 |
| 13 Q R—K B sq | P—Q 3 |
| 14 P—K R 3? | Kt—K 4. |

The surrender of the Knight at move 5, and its acceptance, constitutes the *Muzio Gambit*, a variation of the *King's Gambit* about as favourable as any other to the first player. It is the most brilliant of all the openings, a Gambit within a Gambit, yielding an intense attack, but one which in the nature of things is unsound. The time gained is not equivalent to the force surrendered. But these two elements are so immediately and sharply contrasted in the attack and defence of the *Muzio*, as to make its study of considerable disciplinary value, and by no means to be wholly ignored. Black's sixth move Q—B 3, is the basis of what is now looked upon as the strongest or simplest defence. Another line of play also good is this:—6 Q—K 2; 7 P—Q 3, P—Q 3; 8 B×P, B—K 3; 9 B—Kt 5, Q—Q 2; 10 Kt—B 3, Kt—Q B 3; 11 Kt—Q 5, B—K 2, &c. Or, 6 Q—K 2; 7 Q×P, Q—B 4+; 8 P—Q 4, Q×B; 9 Q—K 5+, Q—K 3; 10 Q×R, Q—K Kt 3; 11 Q—K 5+, B—K 2; 12 Q×P, Kt—Q B 3; 13 Q—B 4, Kt×P; 14 Kt—B 3, P—Kt 3; 15 R—B 2, B—Kt 2; 16 B—K 3, Kt—K 3, and Black is safe enough. But this may be varied

almost indefinitely, and the defence based on 6 . . . Q—K 2 is so difficult in practice that it has long been abandoned in favour of that springing from 6 . . . Q—B 3.

White's seventh move is no more satisfactory than P—K 5, which fails:—7 P—K 5, Q×P; 8 P—Q 3, B—R 3; 9 B—Q 2, Kt—K 2; 10 Kt—B 3, Q Kt—B 3; 11 Q R—K sq, Q—K B 4 !, and the attack will not compensate for the missing Knight. For a long time Black's best move here was thought to be 11 . . . Q—B 4+; but the late Louis Paulsen, in the course of his investigations of this among other openings, has shown 11 . . . Q—K B 4, reserving the check, to be the *coup juste*. Throughout the endless complications resulting from the nature of the position, Black's policy should be one of caution—and exchange. The attack, under this treatment, will exhaust itself soon, if not maintained by further sacrifice; and in the end, and in every case, the superior force must take the lead.

Two probable continuations may here be given:—12 R—K 4, Castles; 13 B×P, B—Kt 2 [this piece is wanted for defence of the King]; 14 Q—K 2, P—Q 4; 15 B×BP, Q—Kt 4; 16 P—K R 4, Q—Kt 3; 17 Kt×P, Kt×Kt; 18 B×Kt, B—B 4; 19 Q R—K B 4, B—K 3; 20 B×B, P×B; 21 R—K 4, R×R+; 22 K×R, R—B sq+; 23 K—Kt sq, Kt—Q 5, &c., and Black is to be preferred. And, 12 Kt—Q 5, K—Q sq; 13 B—B 3, R—K sq; 14 Kt—B 6, R—B sq; 15 P—K Kt 4, Q—Kt 3; 16 P—K R 4, P—Q 4; 14 B×P, B×P; 18 Q×B, Q×Q; 19 Kt×Q, R—K Kt sq; 20 B—B 3, P—K B 4, and should win.

Because of its recognised unsoundness, this interesting opening is rarely adopted in important contests, for in such, winning play and not brilliant play is the first object proposed. The insufficiency of the *Muzio* is prejudicial to all the *King's Gambits*, as restricting the attack, consequent upon the sacrifice of the Pawn at the second move, within far narrower limits than would be the case if the Knight could be safely abandoned. The moral effect of the defeat of this brilliant onset is more or less against all Gambits, and goes far to account for the neglect of the old-time ingenious and dashing style, in more modern or *fin de siècle* Chess. But to return.

Black's seventh move should be P—Q 4 rather than B—R 3. As his opponent plays, the Gambit Pawn cannot be successfully maintained, and it is better to modify the defence, and give up the Pawn for the sake of a more rapid development. 7 Kt—B 3 is also a good move, with the like design. After this error Black has some difficulties. White can play 10 Q×Q and 11 R×B, subsequently doubling the Rooks, with good effect. At move 14 Black should take advantage of P—K R 3, by Kt—Q 5; and to prevent this White should have played 14 Kt—K 2. *E.g.*, 14 P—K R 3, Kt—Q 5!; 15 Q R—B 2, B—K 3; 16 B×B, Kt×B; 17 R—B 7, P—B 3; 18 Q R—B 6, K—Q 2, &c. But 14 Kt—K 2 would by no means give White the better game—and the merits of the *Muzio* are no longer in question.

| | |
|------------|-----------|
| 15 B—Kt 3 | Q Kt—Kt 3 |
| 16 R—B 7 | B—Q 2 |
| 17 P—Q 4 | Kt—B 3 |
| 18 Kt—K 2 | Kt—R 4 |
| 19 Kt—Kt 3 | Kt×B |
| 20 R P×Kt | B—K sq |
| 21 R—Kt 7 | Kt—B sq |

No doubt to prevent White from playing Kt—R 5 and Kt—B 6. Black defends with patience, and it is needed, as he has now none the best of the affair.

22 R—B 6

Keeping the Knight from K 3. If 22 P—Q 5, the Knight would eventually post himself at K 4 with advantage. All this time Black is intent upon getting his Rook into action without incurring material loss.

| | |
|-----------|----------|
| | P—Q R 4! |
| 23 Kt—K 2 | P—R 5! |
| 24 P×P | R×P |
| 25 Kt—B 4 | K—B sq |

Obviously Black could hardly be expected to capture the Pawn.

| | |
|-----------|--------|
| 26 P—B 3 | R—R 8+ |
| 27 K—R 2 | R—K 8 |
| 28 Kt—Q 5 | B—Q 2 |

Much better than 28 Kt—Q 2, as in that case 29 R—K 6, threatening 30 R×R P, and other things, might follow.

| | |
|------------|-----|
| 29 Q R—B 7 | R×P |
| 30 Kt—K 7+ | |

Attack and defence are well met. This all but enables White to equalise matters, a gain of some sort appearing certain.

| | |
|-------------|--------|
| | K—Q sq |
| 31 Kt—Kt 8! | Kt—K 3 |

Very pretty indeed! The forced reduction breaks the attack and leaves him with a winning numerical superiority.

| | |
|-----------|--------|
| 32 R×B+ | K—B sq |
| 33 Kt—B 6 | |

There is nothing better. If 33 K R—K 7, then 33 R×Kt; and if 34 R×P+, Kt×R; 35 R×R, K—Q 2, and the Piece would be too much for the two Pawns.

| | |
|----------|-------|
| | Kt×R |
| 34 R×Kt | R—K 7 |
| 35 Kt×P | R×P |
| 36 P—R 4 | |

36 Kt—B 6, so as to be able to defend the Bishop Pawn with Rook, would be better for mere defence, but would hardly avert ultimate defeat. Pushing on at once gives him a fighting chance.

| | |
|------------|---------|
| | R—Q B 7 |
| 37 P—R 5 | R×P |
| 38 Kt—B 6 | R—Q 6 |
| 39 R—Kt 8+ | R×R |
| 40 Kt×R | R×P |
| 41 K—Kt 3 | R—Q 8! |
| 42 K—Kt 4 | K—Q 2 |

Black brings his King into play so as to have the necessary force, for all eventualities, against the Queening of an adverse Pawn. He makes assurance doubly sure.

| | |
|-----------|--------|
| 43 K—Kt 5 | K—K 3 |
| 44 Kt—R 6 | P—B 4! |
| 45 P—Kt 4 | P—B 5 |
| 46 Kt—B 5 | P—B 6 |
| 47 Kt—K 3 | P—Q 4! |

| | |
|------------|------------------|
| 48 K—Kt 6 | P—Q 5 |
| 49 Kt×R | P—B 7! |
| 50 Kt—B 2 | P—B 8 (Q) |
| 51 Kt—R 3 | Q—B 7+ |
| 52 K—Kt 7 | Q—B 2+ |
| 53 K—R 6 | K—B 3 |
| 54 P—Kt 5+ | K—B 2 |
| 55 P—Kt 6+ | K—B 3, and wins. |

The foregoing may be taken as a fair illustration of the *Muzio*, both in attack and defence. In all Gambits, it seems natural to assume, the first player is more or less prepared for the hazard, else he would not propose it; while his adversary may not be so prepared, and yet, being challenged, and chivalrous, will accept rather than decline. This is why the Gambit player so often succeeds. Theory may be dead against him. In actual practical readiness is his compensation.

As may be noticed, when the Knight is attacked on the fourth move in the game just given, there is no obligation to abandon it, but it may be played to K 5. If so, then we have another interesting variation called the *Salvio Gambit*, in which the advantage also rests with the defence:—

SALVIO GAMBIT.

| White. | Black. |
|------------|----------|
| 1 P—K 4 | P—K 4 |
| 2 P—K B 4 | P×P |
| 3 Kt—K B 3 | P—K Kt 4 |
| 4 B—B 4 | P—Kt 5 |
| 5 Kt—K 5 | |

Now Black can proceed in many ways, but his best course is to counter attack immediately; as advocated by the leading Vienna players of to-day.

| | |
|----------|----------|
| ... | Q—R 5+ |
| 6 K—B sq | Kt—Q B 3 |

Compelling White to press his attack. This, not being decisive, will exhaust itself, while the counter attack will remain. 7 Kt×Kt is unfavourable, as bringing another adverse Piece—the Queen Bishop—into action. Then he will take the Pawn with either Knight or Bishop:—

(A).

| | |
|-----------|--------|
| 7 Kt×B P | B—B 4! |
| 8 Q—K sq | P—Kt 6 |
| 9 Kt×R | B—B 7 |
| 10 Q—Q sq | Kt—B 3 |
| 11 P—Q 4 | P—Q 4! |
| 12 P×P | B—Kt 5 |
| 13 B—K 2 | Q Kt×P |
| 14 B×B | Kt×B |

threatening . . . Kt×P+, &c., winning with no difficulty. White's 7 Kt×B P allows an overwhelming accumulation of force against his King's position, in some such manner as shown, even if he refuses to take the Rook at move 9 or later. Often the Black Pawn may go to B 6 with great effect, and, in general, the second player's aim should be to make that move, if he cannot get at the Rook Pawn, or in a position to play . . . Kt—R 7+, as in this particular instance.

(B).

| | |
|-----------|--------------------|
| 7 B×P+ | K—K 2 |
| 8 Kt×Kt+ | Q P×Kt |
| 9 B—Kt 3 | Kt—B 3 |
| 10 P—Q 3 | Kt—R 4 |
| 11 Q—K sq | P—Kt 6!, and Black |

will play out his Bishops, following perhaps with . . . Q R—K B sq, with the superior game. Evidently in this version of the Gambit, White's attack is a false one, and his prospects dubious from the beginning.

Other variations of the *King's Knight's Gambit* are those in which White anticipates 4 . . . P—Kt 5 by advancing 4 P—K R 4, instead of playing out his Bishop, as in the game *Steinitz v. Zukertort*, next following.

(*International Tournament, Vienna, 1882.*)

KIESERITZKY GAMBIT.

| White. | Black. |
|--------------|------------------|
| W. STEINITZ. | J. H. ZUKERTORT. |
| 1 P—K 4 | P—K 4 |
| 2 P—K B 4 | P×P |

| | |
|------------|----------|
| 3 Kt—K B 3 | P—K Kt 4 |
| 4 P—K R 4 | P—Kt 5 |
| 5 Kt—K 5 | |

The *Kieseritzky* is a variation of the *King's Knight's Gambit*. with the object of avoiding the usual sufficient defences, especially those in counter attack so frequently arising from 4 P—Kt 5. White plays adventurously, and so, perforce, does his adversary. But, as in all cases of Gambit attack, the defence rests on surer ground, and is the more likely to succeed. If 5 Kt—Kt 5, we have another variation, with the like intent, called the *Allgaier Gambit*. In this Black assails the Knight—5 P—K R 3—whereupon, having no escape, it is sacrificed for the Bishop Pawn, and a violent attack follows. However, as in the *Muzio*, the Piece proves too much; and, after considerable trouble, Black emerges with a winning game.

. . . . Kt—K B 3

5 B—Kt 2, immediately has a limiting effect on the attack. As it happens, affairs turn as if this move were now played instead of the move of the Knight. Black gives up his Queen Pawn so as to shut out the Bishop, of course; but the sacrifice of this Pawn is characteristic of the best defences to the *Kieseritzky* and other analogous attacks upon the King.

| | |
|------------|---------|
| 6 B—B 4 | P—Q 4 ! |
| 7 P×P | B—Kt 2 |
| 8 Kt—Q B 3 | Castles |
| 9 P—Q 4 | Kt—R 4 |
| 10 Kt—K 2 | P—Q B 4 |

To break up the centre. If White takes the Pawn in passing, another hostile Piece comes into immediate action. There would be strong counter attack soon, which he could hardly elude by Castling on either side. Black wants to be rid of the Knight at K 5, so as to have the file more open for one of his Rooks.

| | |
|----------|--------|
| 11 P—B 3 | P×P |
| 12 P×P | Kt—Q 2 |
| 13 Kt×Kt | |

13 Kt×Kt P would lose a Piece. The situation is already much in favour of Black.

| | |
|-----------|----------|
| | B×Kt |
| 14 Q—Q 3 | R—B sq ! |
| 15 Kt×P | |

A misjudgment ; 15 B×P would be far better. After the move of the King, White's position speedily becomes untenable. If 17 B×P, or 17 B—Kt 3, then 17 . . . R×B+, and 18 . . . Kt×Kt. His 18 Q—Q R 3 is to stop the check at R 5. There was no holding the one or other of the Pawns on the Queen file.

| | |
|------------|----------|
| | R—K sq+ |
| 16 K—Q sq | P—Kt 4 ! |
| 17 Kt×Kt | P×B |
| 18 Q—Q R 3 | B×P |
| 19 B—Q 2 | Q—Kt 3 |
| 20 B—B 3 | R—K 6 ! |
| 21 R—K sq | B×B |
| 22 R×R | Q×R |
| 23 P×B | |

If 23 Q×B, then 23 . . . B—R 5+ wins directly. The conclusion is admirably forced by Black.

| | |
|-----------|-------------------|
| | Q—Kt 8+ |
| 24 K—Q 2 | Q×P+ ! |
| 25 K—K 3 | R—K sq+ |
| 26 K—Q 4 | Q—K 5+ |
| 27 K—B 5 | Q—K 2+ |
| 28 P—Q 6 | Q—K 4+ |
| 29 K×P | Q—K 5+ |
| 30 K—Kt 3 | R—Kt sq+ |
| 31 Q—Kt 4 | R×Q+ |
| 32 P×R | Q—Q 6+ |
| 33 K—Kt 2 | Q—Q 5+, and wins. |

The other great branch of the *King's Gambit* is the *King's Bishop's Gambit*, an opening now very seldom used. Though almost entirely out of fashion, it is perhaps the most solid and enduring of all *King's Gambit* attacks; so that its

temporarily successful revival in some important contest might go far to make it popular as in former days, when it was a prime favourite in the Chess world. By playing out his Bishop on the third move, and not the Knight, the first player precludes the defence 3 P—K Kt 4; because if his adversary plays that move, then 4 P—K R 4 follows, and the reply 4 P—Kt 5, so powerful in the *Knight's Gambit*, would be worse than futile. Nevertheless, experience—reinforcing theory—has declared against the *Bishop's Gambit*, and until this experience is reversed, neglect will most probably be its portion. The following are a few of the leading lines of play in this hazardous opening. They may well be compared with those in the *Knight's Gambit* and its variations, though for reasons already stated no complete game can be given :—

KING'S BISHOP'S GAMBIT.

I.

| White. | Black. |
|-----------|--------|
| 1 P—K 4 | P—K 4 |
| 2 P—K B 4 | P×P |
| 3 B—B 4 | P—Q 4! |

Black here plays a counter gambit. He may also check with Queen, and continue 4 P—Q 3.

| | |
|------------|----------|
| 4 B×P! | Q—R 5+ |
| 5 K—B sq | P—K Kt 4 |
| 6 P—Q 4 | B—Kt 2 |
| 7 Kt—Q B 3 | Kt—K 2 |
| 8 Kt—B 3 | Q—R 4 |
| 9 P—K R 4 | P—K R 3 |

If now P—K 5, Black may Castle; if K—Kt sq, he may play Q—Kt 3. He must be careful not to let White profit by opening the Rook file, and not to advance his King Knight Pawn prematurely. The advantage he has is slight, and consists mainly of prospective chances of attack on the opposing King, when White becomes obliged to deal with the question of *defence*, after his own attack is exhausted.

II.

| White. | Black. |
|------------|-----------|
| 1 P—K 4 | P—K 4 |
| 2 P—K B 4 | P×P |
| 3 B—B 4 | P—K B 4 ? |
| 4 Q—K 2! | Q—R 5+ |
| 5 K—Q sq! | P×P |
| 6 Q×P+ | B—K 2 |
| 7 B×Kt | R×B |
| 8 Kt—K B 3 | Q—R 4 |
| 9 R—K sq | Kt—B 3 |
| 10 Kt—B 3 | K—Q sq! |
| 11 P—Q 4 | P—Q 3 |

12 B×P, and the game is about even. In this Black's third move is not commendable; countering with Queen Pawn as in I. is stronger.

III.

| | |
|--------------|---------------------|
| 1 P—K 4 | P—K 4 |
| 2 P—K B 4 | P×P |
| 3 B—B 4 | Q—R 5+ |
| 4 K—B sq | P—K Kt 4 |
| 5 Kt—K B 3 | Q—R 4 |
| 6 P—Q 4 | B—Kt 2 |
| 7 Kt—B 3 | P—Q 3 |
| 8 P—K 5 | P×P |
| 9 P—K R 4 | P—K R 3 |
| 10 Kt—Q 5 | K—Q sq |
| 11 K—Kt sq ? | Q—Kt 3 |
| 12 Kt×K P | Q—B 4 |
| 13 Q—R 5 | B×Kt |
| 14 P×B | P—Q B 3 |
| 15 B—Q 2 | P×Kt |
| 16 B×Q P | Kt—Q B 3 |
| 17 P×P | B—K 3 |
| 18 B×B | P×B |
| 19 R—K B sq | Q×B P |
| 20 B×P | Q—B 4+ |
| 21 K—R 2 | Kt×P |
| 22 P—Kt 6 | Kt—K B 3, and Black |

should win. 23 Q×Kt or 23 B×Kt is evidently bad. If 23 B—Kt 5, then 23 Q Kt—Kt 5+, &c., wins. Finally if 23 P—Kt 7, R—K Kt sq; 24 B—Kt 5, P×B; 25 R×Kt, Kt—Kt 5+; 26 Q×Kt, Q—K 4+; 27 K—R 3, Q×R, &c., and White cannot save the game. In the foregoing, however, White would do better not to play his King at move 11, but to continue playing in the centre:—

| | |
|-------------|--------|
| 11 P×KP! | B—Q 2 |
| 12 K—Kt sq | Q—Kt 3 |
| 13 P×P | P×P |
| 14 R×R | B×R |
| 15 Kt×Kt P! | Q×Kt |

16 B×P, with chances through P—K 6 and Kt×P, attacking the Rook. Still, as mere matter of chance, Black has none the worst of it.

Another line of defence is to omit the check on the fourth move thus:—

| | |
|-----------|--------|
| 1 P—K 4 | P—K 4 |
| 2 P—K B 4 | P×P |
| 3 B—B 4 | P—Q 4! |
| 4 B×P | |

If 4 P×P, then 4 Q—R 5+, and 5 B—Q 3, with a good game.

| | |
|------------|-----------------------|
| | Kt—K B 3 |
| 5 Kt—Q B 3 | B—Q Kt 5 |
| 6 Kt—B 3 | Castles |
| 7 Castles | B×Kt |
| 8 Q P×B | P—B 3, and Black will |

secure nearly as good a position as his opponent. Or he may play 3 Kt—K B 3, or he may decline the Gambit altogether, and have a fair defence. *E.g.*, 1 P—K 4, P—K 4; 2 P—K B 4, B—B 4; 3 Kt—K B 3, P—Q 3; 4 B—B 4, Kt—K B 3, &c. Or, 2 P—Q 4; 3 P×Q P, P×P, &c. And so in variety almost unlimited, and interest without bounds. As a Gambit, the *Bishop's Gambit* has been rightly called "great," and its all but universal neglect at present is certainly to be regretted.

(Calcutta, 1893.)

GIUOCO PIANO.

| White. | Black. |
|-------------|--------------|
| R. M. ROSS. | ROBT. STEEL. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—B 4 | B—B 4 |
| 4 Castles | |

In the *Giuoco Piano*, eminently a strategic or waiting game, Castles is such a significant declaration of intentions, that it should be deferred as long as prudence permits, or until some well-defined plan of operations has been formed. As a mere move to go on with, it is seldom good. It leaves the player less freedom of action than another, and relatively enlarges his opponent's possibilities, both in attack and defence. In this case White Castles early, and erring slightly in after play, is soon subjected to attack, which from the general immobility of his position, due to Castling, he soon finds himself unable to withstand.

| | |
|-----------|----------|
| | P—Q 3 |
| 5 P—B 3 | B—K Kt 5 |

This is based upon the foregoing considerations. He risks the partial attack unduly instituted by his adversary in playing 6 Q—Kt 3, seeing that the combination of two Pieces upon his King is by no means decisive; while from the break up of the opposing King's position, and the amount of force to be brought against it, a decisive result might be fairly expected.

| | |
|------------|--------|
| 6 Q—Kt 3 ? | B×Kt |
| 7 B×P+ | K—B sq |
| 8 P×B | |

Were White to take the Knight, the Rook would come into good play, and the Pawn in front of it would advance soon with much effect.

| | |
|-----------|---------|
| | Q—Kt 4+ |
|-----------|---------|

Gaining time. The following move, by threatening to take the Pawn checking, in a manner compels the retreat of the Bishop.

9 K—R sq Q—B 3
10 B—R 5

For, now, suppose 10 B×Kt, Q×P+; 11 K—Kt sq, R×B; 12 Q×P, R—K sq!, and the Rook will go round to attack the King—winning. Or, 10 Q×P, Q×P+; 11 K—Kt sq, Kt—B 3!; 12 Q×R+, K×B; 13 Q×R, Q—R 6!, and 14 Kt—Kt 5 will win. And similarly in other variations in which White ventures on the capture of Pawn with Queen. In every case there is a serious, or rather fatal, division of forces. The Queen is away from her King, engaged in operations which prove insufficient; and is unable to return for defence when those operations come to an end. On the next move she returns, indeed, but even then, as the event proves, it is too late. The adversary has already too firm a hold. All of which forcibly suggests error in 6 Q—Kt 3, and goes far to account for the loss of the game.

| | |
|------------|---------|
| | B—Kt 3 |
| 11 Q—Q sq | Q—R 5! |
| 12 P—K B 4 | Kt—B 3 |
| 13 B—B 3 | P×P |
| 14 P—Q 4 | P—Kt 4 |
| 15 R—Kt sq | P—K R 4 |

Black has nothing to fear for his King, and can thus push on with impunity. His Queen Rook is to be easily brought over, and his full force directed upon the adverse King's position. On the other hand, White has made little progress in general development, and yet has no numerical advantage over his antagonist. This is an almost invariable sign of misdirected effort. Partial attacks in the opening are at the expense either of force or of time needed for development, and when they fail there must be loss, one way or the other—often in both.

16 Q—B sq Kt—K Kt 5

This seems better than 16 P—Kt 5, to which the reply might be 17 Q—Kt 2.

17 B×Kt

Opening the Rook file still further increases the chances of the attack. The alternative, R—Kt 2, would not be free

from difficulties, of course, but they could hardly be greater than those following this capture.

| | |
|-----------|-------|
| | P × B |
| 18 Q—Kt 2 | B × P |

By this means another Piece is brought to bear, and the attack soon becomes overwhelming.

| | |
|-------------|---------|
| 19 P × B | Kt × P |
| 20 Kt—Q 2 | Kt—B 6! |
| 21 Kt—B sq! | K—B 2 |

Now reinforcement by the other Rook is required in order to give mate at R 7. This reinforcement White endeavours, though unsuccessfully, to prevent.

| | |
|-----------|----------|
| 22 P—Kt 3 | Q R—K sq |
| 23 B—Kt 2 | R—R 2 |
| 24 R—B sq | P—B 3 |
| 25 R—B 3 | |

Allowing the Rook to take the line immediately. But it could hardly be stopped from doing so *viâ* K 3, with mate somewhat as actually happens.

| | |
|---------|------------|
| | Q R—K R sq |
|---------|------------|

26 P—K R 3, and Black mated in three moves.
 26 Q × P+; 27 Q × Q, R × Q+; 28 K—Kt 2, Kt—R 5, mate. This was neither a match nor a tournament game.

(*International Tournament, Dresden, 1892.*)

GIUOCO PIANO.

| White. | Black. |
|-------------------|-------------------|
| J. H. BLACKBURNE. | C. V. BARDELEBEN. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—B 4 | B—B 4 |
| 4 P—B 3 | |

4 P—Q 3 is somewhat stronger. See *Mason v. Winawer*, p. 210. This P—B 3 is sometimes made before bringing out the Bishop, or as the third move for White; but, on general grounds, it is not to be commended. Black has several good

replies, probably the best being 3 P—K B 4 in counter attack. The attempt to form a centre allows Black to take the initiative, and bring the game to a practical equality very soon. 3 P—Q 4 is also a satisfactory move for the defence. This 1 P—K 4, P—K 4; 2 Kt—K B 3, Kt—Q B 3; 3 P—B 3, &c., is often called the *Ponziani Opening*, and (if continued 3 P—K B 4) the *Ponziani Counter Gambit*, it having been prominently dealt with by that writer more than a hundred years ago. As a rule, the second player cannot successfully attempt a Gambit, but in this case the negative character of 3 P—B 3 allows him to do so in practical safety.

Kt—B 3

. . . .
5 P—Q 3

5 P—Q 4, P×P; 6 P×P, B—Kt 5+; 7 B—Q 2, Kt×K P; 8 B×B, Kt×B; 9 B×P+, K×B; 10 Q—Kt 3+. P—Q 4; 11 Q×Kt, &c., is not very good for White, though he prevents his opponent from Castling. This is no hardship to the latter. His King is in no danger, and soon goes into perfect safety, while for the rest, he has the better developed game. If, instead of taking the Knight at move 11, White checks, 11 Kt—K 5+, Black does well by playing 11 K—K 3 and 12 P—Q B 4 (in reply to 12 Q×Kt). The attack is premature, and when it falls away Black is usually in the better position, even if he does not come out with the advantage of a Pawn. This is the main reason why 4 P—B 3 is questionable, its intention being the early formation of a centre, which cannot be carried out with effect.

P—Q 3

. . . .
6 Castles

White should reserve Castling in the *Giucoco Piano* as long as safely possible. 6 B—K 3 is a good move.

B—Kt 3

If 6 B—K 3, then 7 B×B, and 8 Q—Kt 3 would be inconvenient.

7 Kt—R 3

This Knight takes time to exchange himself for the Bishop, while Black masses his forces on the King side with advantage.

Kt—K 2

. . . .
8 B—Kt 3

Kt—Kt 3

| | |
|-----------|--------|
| 9 Kt—B 4 | B—Kt 5 |
| 10 Kt×B | R P×Kt |
| 11 K—R sq | |

Often a Bishop pinning a Knight may be attacked and compelled to exchange or retire; but here not so. If 11 P—K R 3, B—R 4; 12 P—K Kt 4? Kt×P!; 13 P×Kt, B×P; the White Knight could not be held after being further attacked by both Queen and Knight.

| | |
|------------|--------|
| | Kt—Q 2 |
| 12 P—K R 3 | P—R 4 |

Preventing 13 P×B, because in that case 13 . . . P×P+ would immediately lead to the recovery of the Piece, with evident advantage to Black.

| | |
|-----------|----------|
| 13 B—Kt 5 | P—K B 3! |
| 14 P×B | |

This is full of danger, as opening a line of attack on the King. It would be safer to retreat, 14 B—K 3.

| | |
|---------|-----|
| | P×B |
|---------|-----|

14 P×P+; 15 Kt—R 2, P×B; 16 P—Kt 3, and White would be well off, as he should easily regain the Pawn. Black could not bring force to bear on the King in time to do any harm.

| | |
|-----------|-------|
| 15 Kt—R 2 | Q—B 3 |
| 16 P—Kt 3 | |

To keep the Knight out. White is now in difficulties with his forces divided, as far as the defence of his King is concerned.

| | |
|-----------|--------------|
| | Castles Q R! |
| 17 P×P | Kt—K 2 |
| 18 K—Kt 2 | P—Q 4! |
| 19 Q—K 2 | Q—Q 3 |
| 20 B—B 2 | P—Kt 3 |
| 21 P—R 6 | |

If 21 P×P, Kt×P. Afterwards Q R—Kt sq would be very strong against the position of the King.

| | |
|------------|----------|
| | R×P |
| 22 Kt—Kt 4 | R—R 2 |
| 23 P—R 4? | Kt—K B 3 |
| 24 P—R 5 | |

There is little time for counter attack such as this. It would be better to exchange and oppose by R—R sq.

| | |
|------------|--------|
| | Q—K 3! |
| 25 Kt × Kt | Q—R 6+ |
| 26 K—B 3 | R—B sq |

Intending to give up the Queen for the two Rooks. Otherwise he might have played 26 R—B 2.

| | |
|-------------|---------|
| 27 K—K 3 | R × Kt |
| 28 P × Kt P | B P × P |
| 29 K—Q 2 | |

It would perhaps be better to attack the Queen immediately. Had he done so it is difficult to see how Black could have won the game. A move or two later the position is less favourable. Black's Knight and Queen Pawn being better placed.

| | |
|-----------|--------|
| | P—Q 5 |
| 30 B—Kt 3 | Kt—B 3 |
| 31 R—R sq | Q × R |
| 32 R × Q | R × R |
| 33 K—B 2? | K—B 2 |

33 R—R 7 would be more to the purpose. White's previous move was not very good. The King should not have gone into possible check from the Knight, and was needed for the defence of the King Bishop Pawn.

| | |
|-----------|---------|
| 34 K—Q 2 | P—Kt 5 |
| 35 B—Q 5 | Kt—K 2 |
| 36 P × P | R—R 7! |
| 37 K—K sq | K R × P |

Black now reduces with a view to a winning Pawn ending.

38 Q × R

38 Q × P, P × P, threatening to gain the Queen for a Rook. In the resulting position the Queen would be no match for the two Rooks.

| | |
|----------|---------|
| | R × Q |
| 39 K × R | Kt × B! |
| 40 P × P | |

To avoid the Pawn ending—a certain loss, apparently. Yet 40 P × Kt was the correct play, and, in all probability, would have drawn the game, Black's doubled Pawns being

disadvantageous. After 40 P×P, the White King could reach Q Kt 3 in time to keep his adversary out; and by playing on R 3, Kt 3, and R 2, could force the draw. To do this, manifestly the only thing needed would be to play P—Kt 3 whenever a Black Pawn took the square Kt 5, closing it to his King.

| | |
|---------------|-----------------------|
| | Kt—Kt 5 |
| 41 K—K 3 | Kt—B 7+ |
| 42 K—Q 2 | Kt—Q 5 |
| 43 K—K 3 | Kt—B 3 |
| 44 P—Q 4 | Kt—R 4 |
| 45 K—B 4 | K—Q 2 |
| 46 P—Q 5 | P—Kt 4 |
| 47 K—Kt 5 | K—K 2 |
| 48 K×P (Kt 6) | Kt—B 5 |
| 49 K—B 5 | Kt×Kt P |
| 50 P—K 6 | Kt—B 5 |
| 51 P—K 5 | Kt—K 6+ |
| 52 K—K 4 | Kt×P, and wins. White |

must take the two Queen side Pawns, while Black will take all those of his adversary, and Queen his King Knight Pawn.

(*International Tournament, Vienna, 1882.*)

GIUOCO PIANO.

| White. | Black. |
|-------------|-------------|
| JAS. MASON. | S. WINAWER. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—B 4 | B—B 4 |
| 4 P—Q 3 | |

For the general difference between this and 4 P—B 3 see match game Blackburne v. Bardeleben, preceding.

| | |
|------------|---------|
| | P—Q 3 |
| 5 B—K 3 | B—Kt 3 |
| 6 Q Kt—Q 2 | P—K R 3 |

Unnecessary. The Knight could be brought out immediately without much fear of the "pin;" but a well-known characteristic of M. Winawer's play is his preference for the Knight as compared to Bishop.

| | |
|-----------|--------|
| 7 Kt—B sq | Kt—B 3 |
| 8 P—K R 3 | Kt—K 2 |
| 9 Kt—Kt 3 | P—B 3 |
| 10 B—Kt 3 | |

To avoid 10 P—Q 4 and protect the Knight Pawn in case of the actual procedure in the text. Black's exchange of Bishops and opening of the file is a violation of principle, though, in the special circumstances, not necessarily bad *per se*. But it proves unfavourable later on, *per accidens*, as it were; it would be no such violation if it did not or were not liable so to do.

| | |
|------------|----------|
| | B×B? |
| 11 P×B | Q—Kt 3 |
| 12 Q—Q 2 | P—Q R 4 |
| 13 P—B 3 | P—R 5 |
| 14 B—Q sq | B—K 3 |
| 15 Castles | Q—B 2 |
| 16 Kt—R 4 | P—Q Kt 4 |

Intending to make the game on the Queen side, without Castling. Considerations as to the open file may have determined this. Yet 20 Castles would be a feasible move.

| | |
|---------------|------------|
| 17 B—B 2 | P—Q B 4 |
| 18 Q Kt—B 5 | B×Kt |
| 19 Kt×B | Kt×Kt |
| 20 R×Kt | Kt—Q 2? |
| 21 Q R—K B sq | P—B 3 |
| 22 B—Q sq | P—R 6 |
| 23 B—R 5+ | K—K 2 |
| 24 P—Q Kt 3 | K R—K B sq |
| 25 K R—B 3 | Kt—Kt 3 |
| 26 R—Kt 3 | K—Q sq |
| 27 B—Kt 4 | Q—K 2 |
| 28 B—K 2 | |

The adverse Queen having left B 2 open for the King, this Bishop is better here than at Kt 4. Now the Queen Pawn advances with effect.

| | |
|------------|--------|
| | K—B 2 |
| 29 P—Q 4! | P—B 5 |
| 30 R—Kt sq | P—Kt 4 |

It would be better to oppose White's previous move by 30 K R—Q Kt sq. The Rooks should combine for defence, and to endeavour to reduce the attacking force by exchange.

| | |
|-------------|--------|
| 31 P×B P | Kt P×P |
| 32 R—Q Kt 4 | |

A powerful move, aside from its directly affecting the gain of the Pawn.

| | |
|----------|--------|
| | Q—K 3 |
| 33 P—Q 5 | Q—B sq |
| 34 B×P | Kt—R 5 |

To post the Knight at B 4. Black's position is very serious now.

| | |
|-----------|--------|
| 35 B—Kt 5 | Kt—B 4 |
| 36 Q—K 2 | |

To have the Queen in readiness for action on either wing, as well as to prevent the advance of the Rook Pawn.

| | |
|---------|-------|
| | P—B 4 |
|---------|-------|

Designing to imprison the adverse Rook at Kt 3, the Pawn to be recovered at leisure. But his King is too much in question.

| | |
|----------|-----------|
| 37 P×P | P—K 5 |
| 38 B—B 6 | R—Q Kt sq |
| 39 Q—R 5 | |

Black has no satisfactory reply to this move. He cannot allow the check at B 7, and loss of more Pawns is unavoidable.

| | |
|-----------|-------|
| | R—B 3 |
| 40 R×Kt P | |

This is possible, and perfectly sound, because of the separation of the adverse Rooks, and the exposed situation of the King. The combination is a remarkable one, and results in a clearly winning advantage for White.

| | |
|---------|-----|
| | P×R |
|---------|-----|

Somewhat better would be 40 Q—B sq; but Black plays for the gain of the exchange. Evidently his Knight must interpose at the next move, else the undefended Rook is lost.

| | |
|------------|---------|
| 41 Q—R 7+ | Kt—Q 2 |
| 42 B×Kt | Q—Kt sq |
| 43 R—Kt 7+ | |

A pretty piece of play follows. White takes the adverse Queen for a Rook. This is a striking example of the power of double check.

| | |
|------------|--------|
| | K×R |
| 44 B—B 8+! | K—R sq |

The unfortunate position of his Rooks does not allow him to take the Bishop.

| | |
|----------|-----|
| 45 Q×Q | R×P |
| 46 Q—Q 8 | |

White wins, of course. This threatens mate; but even more effectual would be 46 B—Kt 7+. If then 46 K—R 2, 47 Q—R 7, or 47 Q—K 6, &c., White's way would be yet more easy than really happens.

| | |
|-----------|---------|
| | R×P |
| 47 Q—Q 7! | R—Kt 8+ |
| 48 K—R 2 | R—Q 7 |
| 49 Q—B 6+ | K—Kt sq |
| 50 Q×K P | |

This defends the King from any attack of the Rooks, which was all that was to be feared.

| | |
|----------------------|----------|
| | Q R—Kt 7 |
| 51 B—K 6 | K—B 2 |
| 52 Q—B 4+ | K—Kt 3 |
| 53 B—Q 5 | P—Kt 5 |
| 54 P×P | R—K B 7 |
| 55 Q—B 6+ | K—R 2 |
| 56 Q—B 7+, and wins. | |

Other important forms of the *King's Knight's Opening* are the *Two Knights' Defence* and the *Petroff* or *Russian Defence*. The first-named is not strictly sound, being in effect a *Gambit*

offered by the defence; but it at once gives rise to intricate and hazardous combinations—a practical point in its favour. *Two Knights' Defence*:—1 P—K 4, P—K 4; 2 Kt—K B 3, Kt—Q B 3; 3 B—B 4, Kt—B 3; 4 Kt—Kt 5, P—Q 4; 5 P×P, Kt—Q R 4; 6 B—Kt 5+, P—B 3; 7 P×P, P×P; 8 B—K 2, P—K R 3; 9 Kt—K B 3, P—K 5; 10 Kt—K 5, Q—B 2; 11 P—K B 4, B—Q 3; 12 P—Q 4, Castles; 13 Castles, and White will have difficulty in maintaining the Pawn. Much care will be needed in developing the Queen's forces. The Bishop should not be played to K 3 very soon, and the effect of Black's probable . . . Kt—Q 4, and . . . P—Q B 4, needs to be well kept in mind. P—B 3, P—Q Kt 4, Kt—R 3, Kt—B 4, are moves to be rightly timed—with exchanges when feasible. The Pawn may often be abandoned with advantage, if exchanges are forced thereby; over determination to hold it may lead to the loss of the game. The variations on this are many, but the foregoing is Black's most enduring form of attack and White's best line of defence—as far as known at present. But the latter may avoid all this by omitting 4 Kt—Kt 5 in favour of 4 Kt—B 3 (*Four Knights' Game*), or 4 P—Q 3, as in the ordinary *Giuoco Piano*. This is generally the better policy, as the *Two Knights' Defence* is the game of an attacking player, familiar with its risks and prepared to take them.

The *Petroff* or *Russian Defence* is a cross between the *French* and the *Giuoco Piano*, and possesses no very marked features:—1 P—K 4, P—K 4; 2 Kt—K B 3, Kt—K B 3; 3 Kt×P, P—Q 3; 4 Kt—K B 3, Kt×P; 5 P—Q 4, P—Q 4; 6 B—Q 3, B—K 2; 7 Castles, Castles; 8 R—K sq, Kt—K B 3; 9 B—K B 4; 10 Kt—B 3, &c. Or, if 8 P—B 4, also 8 . . . Kt—K B 3, &c., and White's Queen Pawn is liable to cause him uneasiness in the middle game or ending.

Inferior to this for Black is *Philidor's Defence*—the characteristic move of which is 2 . . . P—Q 3. White continues 3 P—Q 4, and secures great command of the board forthwith. A thoroughly practical defence must not be *too* defensive. Force must oppose force, directly or indirectly. Ability to exchange or counter attack is always a valid test. Applying this to *Philidor's Defence*, the result is unsatisfactory, and, therefore, this once favourite opening is now in little use.

(International Tournament, New York, 1889.)

CENTRE GAME.

| White. | Black. |
|---------------|------------------|
| S. LIPSCHÜTZ. | J. W. SHOWALTER. |
| 1 P—K 4 | P—K 4 |
| 2 P—Q 4 | P×P |
| 3 Q×P | Kt—Q B 3 |
| 4 Q—K 3 | P—Q 3 |

The better move now is 4 Kt—B 3. White cannot push on with any good to himself. *E.g.*, 4 Kt—B 3; 5 P—K 5, Kt—K Kt 5; 6 Q—K 4, P—Q 4!; 7 P×P+, B—K 3; 8 B—K 2, Kt—B 3; 9 P×P, Q×P; 10 Q—Q R 4, B—B 4 or B—Q 2, and Black's superior development more than compensates for the missing Pawn. If, instead of 8 B—K 2, 8 P×P, then 8 Q—Q 8+; 9 K×Q, Kt×P+; and 10 Kt×Q, will give White a poor game, as the Pawn at B 7 must fall. See match game, Tschigorin v. Gunsberg.

| | |
|------------|--------|
| 5 Kt—Q B 3 | Kt—B 3 |
| 6 Kt—B 3 | |

The idea of the *Centre Game* being to Castle quickly on the Queen side, and benefit by the open file, perhaps B—Q 2 should be played here. White ought not to acquire any advantage from this early modification of the general plan of his game.

| | |
|-----------|-----------|
| | B—K 2 |
| 7 B—Q 3 | Castles |
| 8 Castles | Kt—K Kt 5 |

In the course of the ensuing manœuvres Black loses no ground, and soon comes equal with his opponent.

| | |
|-------------|----------|
| 9 Q—K 2 | K Kt—K 4 |
| 10 Kt×Kt | Kt×Kt |
| 11 Kt—Q 5 | B—R 5 |
| 12 B—Q 2 | P—K B 4 |
| 13 P×P | Kt×B |
| 14 Q×Kt | Q B×P |
| 15 Q—B 4 | K—R sq |
| 16 P—K Kt 3 | |

Q×P would be bad, because of Q R—B sq, after the exchange of Queens, and ultimately R×Q B P—thus planting a Rook on the seventh rank. Obviously Kt×P would lead to the loss of a Piece.

| | |
|---------|-------|
| | B—B 3 |
| 17 Kt×B | Q×Kt |

Much less can White take the Pawn now, as B—K 5 or B—R 6 would follow. His move 19 P—K B 3, is made in view of one of these contingencies.

| | |
|------------|------------|
| 18 B—B 3 | Q—Kt 3 |
| 19 P—K B 3 | R—B 2 |
| 20 R—B 2 | Q R—K B sq |

20 R—K sq would be good on general principles. As it turns out, White's play on the open file becomes of great importance. In his next move also Black departs from the fundamentals. The Pawn advance weakens his position, and is a bid for attack which could succeed only if feebly met by the adversary. A better move would be 21 B—Q 2. After White doubles the Rooks the retreat of the Bishop is rather late.

| | |
|-----------------|-----------|
| 21 R—K sq! | P—K R 4 ? |
| 22 K R—K 2 | B—Q 2 |
| 23 R—K 7! | B—B 3 |
| 24 R (K sq)—K 3 | Q—Kt 4 |
| 25 P—B 4 | Q—K B 4 |

He could now force the exchange of Queens, and at the same time bring the Bishop into co-operation with the Rooks, by Q—Q 4. But he plays to win, apparently.

| | |
|-----------|-----------|
| 26 Q—K 6 | Q×Q B P ? |
| 27 R—K 2 | Q—Kt 8+ |
| 28 R—K sq | Q—B 7 |
| 29 R—K 2 | Q—Kt 8+ |
| 30 R—K sq | Q—B 7 |
| 31 R—K 2 | Q—Q 8+ |
| 32 R—K sq | Q—B 7 |
| 33 Q—R 6+ | |

This fine move was open to him ever since Black's 26th move. It draws by force—and has winning chances.

| | |
|---------|---------|
| | K—Kt sq |
|---------|---------|

Safer to bring the Queen to the rescue. But then he could not possibly win—White's reply being Q—K 6.

34 Q×P+

Rightly played. White now draws at least, as the Rook can afterwards oscillate from Kt 7 to K B 7, if nothing better be found.

| | |
|--------------------|---------------|
| 35 R×R+ | R×Q K—R sq |
| 36 R—Kt 5+ | R—B 3 |

This loses off hand. The King should move first, and the Rook be interposed in defence of the check by White's Rook at K 7. *E.g.*, 36 K—R 2; 37 R—K 7+, R—B 2; 38 R×R+, K—R 3; and it seems White cannot force mate, as the Rook on the Bishop file interferes with the action of the Bishop. As he is himself in danger of mate, the game would be drawn.

| | |
|------------|--------|
| 37 B×R+ | K—R 2 |
| 38 R—K 7+ | K—R 3 |
| 39 B—Kt 7+ | K—R 2 |
| 40 B—B 3+ | K—R 3 |
| 41 R—K 6+ | K—R 2. |

White mates in three moves, 1 R—Kt 7+; 2 R—R 6+; 3 R×Q, mate.

(Belfast, 1892.)

QUEEN KNIGHT OR VIENNA OPENING.

| White. | Black. |
|-------------------|-------------|
| J. H. BLACKBURNE. | JAS. MASON. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—Q B 3 | Kt—K B 3 |
| 3 P—B 4 | P—Q 4 |
| 4 B P×P | Kt×P |
| 5 Q—B 3 | |

The *Queen Knight* or *Vienna Game*, having a Gambit tendency, and yet capable of proceeding on more solid lines, by the omission of the Gambit move, P—B 4, is a favourite

with many fine players. Black's 2 Kt—K B 3 is probably best, as it affords counter attack in defence. Other moves are 2 B—B 4 and 2 Kt—Q B 3. *E.g.*, 2 B—B 4; 3 P—B 4, P—Q 3; 4 Kt—B 3, Kt—K B 3; 5 B—B 4, Kt—B 3; and White has some advantage in attack over the ordinary *Giuoco Piano*, because his King Rook and Bishop Pawn come into early play, and his opponent has no such counter attack or excess of force as in an ordinary Gambit. Against 2 Kt—Q B 3 White may also play 3 P—B 4, entering upon a Gambit difficult for both parties, but one in which Black's advantage is less than it would be were he not committed to the move of his Knight. Or the game may run—2 Kt—Q B 3; 3 P—K Kt 3, B—B 4; 4 B—Kt 2, Kt—B 3; 5 P—Q 3, Castles, &c. The move 3 Kt—B 3 is of course good for White, in every case, and gives the game the solid character spoken of above.

In the form of the game here adopted, White may play 4 P—Q 3, instead of 4 P×B P, but he can secure no more than an equality. 5 Q—B 3 is a recently fashionable continuation, but upon the whole not favourable to the first player. If met by 5 Kt×Kt or 5 Kt—Q B 3, it does well enough; but the reply 5 P—K B 4 gives Black a very good game.

| | |
|-----------|----------|
| | P—K B 4 |
| 6 Kt—R 3? | Kt—Q B 3 |

This, with the check following, means the sacrifice of a Pawn—but with much justification, as presently appears.

| | |
|----------|--------|
| 7 B—Kt 5 | Q—R 5+ |
| 8 K—B sq | B—B 4 |
| 9 Kt×P | |

Better perhaps not to take the Pawn, but to play 9 Kt—K 2, so as to be able to shut out the adverse Bishop.

| | |
|-------------|---------|
| | Castles |
| 10 B×Kt | P×B |
| 11 Q Kt—B 4 | |

There would be no time for 11 Kt×P. After 11 R—Kt sq, the Knight would be in danger, and there would be a Piece less for defence of the King.

| | |
|---------|--------|
| | B—R 3+ |
|---------|--------|

11. . . . P—Kt 4! would win for Black. If 12 P—K Kt 3? Q—Kt 5! If 12 Kt—K 2, P—Kt 5; 13 Q—Kt 3+, K—R sq, and the attack upon the White King should soon prove decisive.

| | |
|-------------|----------|
| 12 P—Q 3 | Q R—K sq |
| 13 P—K Kt 3 | Q—Kt 5 |
| 14 K—Kt 2 | Q×Q+ |

Again, the correct move would be 14 R×P, offering the sacrifice of the Knight. Suppose, 14 R×P; 15 P×Kt, Q×Q+; 16 K×Q, P×P+; 17 K—Kt 2, P—Kt 4; 18 Kt×P, R×Kt; 19 Kt—R 3 (a), R—Kt 3; 20 B—B 4, B—K 7, &c. If, in this, 18 Kt—R 5, then 18 B—K 7! If (a) 19 Kt—K 6, R—B 7+; 20 K—Kt sq, R×B P+; 21 Kt×B, Q R×Kt; 22 B—K 3, Q R—Q 4!, &c., and Black would evidently have the better game.

| | |
|-----------|---------|
| 15 K×Q | P—Kt 4 |
| 16 P×Kt | P—Kt 5+ |
| 17 K—Kt 2 | P×Kt+ |
| 18 K×P! | P×P |
| 19 R—K sq | R×P |
| 20 B—K 3 | |

From this point White's advantage is unquestionable. The Pawn at K 5 must fall.

| | |
|------------|-------|
| | B—Q 3 |
| 21 | |
| 21 K—Kt 2 | |

21 B×P, R—K Kt 4, and the White King is in peril, as he cannot retire to Kt 2 without loss.

| | |
|-------------|---------|
| | P—B 4 |
| 22 | B—Kt 2 |
| 22 Q R—Q sq | Q R—B 4 |
| 23 P—B 4! | B—B sq |
| 24 R—K B sq | Q R—B 2 |
| 25 R—B 2 | R—B 4 |
| 26 R—Q 5 | R×R |
| 27 R×R | R×R+ |
| 28 Kt—Q 5 | K—B 2 |
| 29 K×R | |
| 30 B—B 4 | |

The exchange of Bishops is all needed to make victory

secure. The ending is interesting as an example of accurate play—Knight *v.* Bishop.

| | | |
|----|--------------------|---------|
| | ... | K—Kt 3 |
| 31 | K—K 3 | B—Kt 2 |
| 32 | K×P | B—B 3 |
| 33 | B×B | P×B |
| 34 | P—K Kt 4 | P—Q R 4 |
| 35 | P—K R 4 | B—R 5 |
| 36 | Kt—B 4+ | K—B 3 |
| 37 | P—Kt 3 | B—B 3+ |
| 38 | Kt—Q 5+ | K—B 2 |
| 39 | K—B 4 | P—R 5 |
| 40 | P—Kt 5 | P×P |
| 41 | P×P | B—Kt 2 |
| 42 | P—R 5 | K—Kt 2 |
| 43 | Kt—K 7 | B—Kt 7 |
| 44 | Kt—B 5+, and wins. | |

(*Match, London, 1881.*)

SCOTCH GAME.

| White. | Black. |
|-------------------|------------------|
| J. H. BLACKBURNE. | J. H. ZUKERTORT. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 P—Q 4 | P×P |
| 4 Kt×P | Kt—B 3 |

A good defence, and not so worn as that based upon 4 B—B 4. *Cf.* game Blackburne *v.* Mackenzie, following.

| | |
|---------|---------|
| 5 Kt×Kt | Kt P×Kt |
| 6 P—K 5 | |

Hasty play. The Pawn goes on too soon. 6 B—Q 3 is the better move. Both sides violate a principle in the struggle over this Pawn; but as Black really assumes the rôle of attacking party, he is justified. White must defend by Q—K 2, or abandon the Pawn—which is of course out of the question.

| | |
|------------|---------|
| | Q—K 2! |
| 7 Q—K 2 | Kt—Q 4 |
| 8 P—Q B 4 | B—R 3 |
| 9 P—Q Kt 3 | Castles |
| 10 B—Kt 2 | Q—Kt 4 |

Making way for the Bishop. 10 Kt—B 5 would be met by 11 Q—K 3, gaining the Rook Pawn.

| | |
|------------|---------|
| 11 Q—K 4 | B—Kt 5+ |
| 12 K—Q sq | Kt—K 2! |
| 13 P—K R 4 | Q—Kt 3 |
| 14 Q×Q | |

It is well for White to exchange Queens. If Black had time to open the Queen file by P—Q 4, he would have much the best of the game with the Queens on the field. As it is, his open Rook file gives him some advantage. All this refers directly to White's 6th move.

| | |
|-----------|--------|
| | R P×Q |
| 15 K—B 2 | Kt—B 4 |
| 16 Kt—Q 2 | Kt×P |

The simpler 16 R×P would be stronger, as avoiding complications.

| | |
|-----------|---------|
| 17 Kt—K 4 | B—K 2 |
| 18 R—Q sq | K—Kt sq |

Nor is this a good move. White should continue :—19 P—K Kt 3, 20 R×R, and 21 R×P. But, intent upon other plans, he neglects his opportunity, and the Pawn beats him in the end.

| | |
|-------------|----------|
| 19 R—R 3? | B—Q B sq |
| 20 K R—Q 3 | P—Kt 4 |
| 21 P—Q Kt 4 | Kt—Kt 3 |
| 22 P—Kt 3 | |

Upon examination it will appear that 22 R—Kt 3, attempting to regain the Pawn, would not effect that object. The reply would be 22 P—Kt 5. Then the Pawn could not be taken on account of 23 P—Q 4! If 23 B—K 2, then 23 B—R 5, and so on, Black always being able to maintain himself well. However, instead of the text move, White should rather proceed with

22 R—Q R 3, in hopes of getting some attack upon the King. The adverse Rook now comes in with much force, and White can only defend.

| | |
|------------------------|--------|
| | R—R 7! |
| 23 B—Q 4 | P—Q 4 |
| 24 P×P (<i>e.p.</i>) | P×P |
| 25 R—R 3 | |

25 B×P, P—K B 4!, and R×P, would be good for Black.

| | |
|-------------|---------|
| | P—Q B 4 |
| 26 P×P | P×P |
| 27 R—Kt sq+ | |

The consequence of taking Pawn with either Bishop or Knight may be readily traced. It would mean something very like the loss of a Piece. Nevertheless, the check is bad—or at least inferior to 27 B—K 3, proposing an exchange of Rooks, and keeping pressure on the Pawn.

| | |
|-----------|--------|
| | K—R sq |
| 28 B—B 3 | |

If now B—K 3, Black wins a Piece. *E.g.*, 28 B—K 3, B—B 4; 29 B—Q 3, R×B; 30 K×R, Kt—K 4+, and 31 B×Kt.

| | |
|-----------|-------|
| | P—B 4 |
| 29 Kt—Q 2 | R×P |

Black wins, with two Pawns to the good, however White may play.

| | |
|----------|--------|
| 30 B—Q 3 | B—Kt 2 |
| 31 B—R 5 | R×B! |
| 32 R×R | |

32 K×R, Kt—K 4+; 33 K—B 2, B—K 5+; 34 K—B sq, B×R; 35 K×B, would be a win for Black. If, in this, 33 K—B 3?, then 33 R×Kt!; and if 34 K×R, then 34 Kt×P+, &c., wins. Similarly, if 33 K—K 3. Every equal reduction of forces brings Black nearer to victory.

| | |
|-----------|---------|
| | B—K 5 |
| 33 B—B 7 | P—R 3! |
| 34 R—Kt 6 | B—K B 3 |
| 35 R—K 6 | K—Kt 2 |
| 36 B—Q 6 | R—K 7 |
| 37 R×B | |

The loss of a Piece was threatened; the loss of the exchange is forced.

| | | |
|----|---------|-------|
|  | ..... | P×R |
| 38 | R—Kt 3+ | K—B 3 |
| 39 | K—Q sq | R×Kt+ |

White has little chance after this, though the two Pieces must be carefully handled against the Rook.

| | | |
|----|---------|-------------------|
| 40 | K×R | K×B |
| 41 | R—Kt 6+ | K—K 4 |
| 42 | R×P | K—Q 5 |
| 43 | R—Q 6+ | K×P |
| 44 | K—K 3 | Kt—K 2 |
| 45 | K×P | K—Kt 4 |
| 46 | R—Q 7 | P—B 5 |
| 47 | R—Kt 7+ | K—R 5! |
| 48 | R—B 7 | P—B 6 |
| 49 | K—Q 3 | Kt—Q 4 |
| 50 | R—Kt 7 | K—R 6! |
| 51 | K—B 2 | Kt—Kt 5+ |
| 52 | K—Kt sq | P—B 7+, and wins. |

(London, 1882.)

SCOTCH GAME.

| White. | Black. |
|-------------------|------------------|
| J. H. BLACKBURNE. | G. H. MACKENZIE. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 P—Q 4 | P×P |
| 4 Kt×P | B—B 4 |
| 5 B—K 3 | Q—B 3 |
| 6 P—Q B 3 | K Kt—K 2 |
| 7 Kt—B 2 | |

Compare *Scotch Game*, Judd v. Mackenzie. This is scarcely as strong as 7 B—Q Kt 5, or even 7 B—K 2. Black retreats

so as to secure an open file should his opponent exchange, and to leave the Knight at the unfavourable point B 2, if otherwise.

| | |
|------------|---------|
| ..... | B—Kt 3 |
| 8 Q Kt—R 3 | Q—Kt 3 |
| 9 P—B 3 | Kt—Q sq |

To bring the other Knight into play, it having no good place to go to from K 2.

| | |
|----------------|---------|
| 10 Q—Q 2 | Kt—K 3 |
| 11 Kt—B 4 | P—Q 3 |
| 12 Kt×B | R P×Kt |
| 13 B—Q B 4 | Castles |
| 14 P—K Kt 4 | Kt—B 3 |
| 15 Castles Q R | |

Hazardous, in view of the open file. White should proceed with his operations on the King side.

| | |
|----------|--------|
| ..... | Kt—K 4 |
| 16 B—K 2 | Kt—B 4 |

Of course 16 R×P would not answer, on account of the intended 17 P—K B 4, &c., winning a Piece. White's capture of the Knight might be postponed in favour of P—K R 4. This would also be better than the advance of the Bishop Pawn on the 18th move, as this latter seriously weakens the King Pawn.

| | |
|-------------|--------|
| 17 B×Kt | Kt P×B |
| 18 P—K B 4? | Kt—B 3 |
| 19 P—B 5 | Q—B 3 |
| 20 P—Kt 5 | Q—K 4! |
| 21 B—B 3 | |

White gets some apparent attack for his Pawn, but not enough. The error of leaving the King Pawn undefended is evident just here.

| | |
|------------|--------|
| ..... | R×P |
| 22 K—Kt sq | R—R 2 |
| 23 Kt—K 3 | Kt—R 4 |
| 24 Kt—Kt 4 | Q—K 2 |
| 25 Q—Kt 2 | K—R sq |

Properly declining to take the Knight Pawn, as the open file would be full of danger.

| | |
|----------|--------|
| 26 P—B 6 | Q—K 3 |
| 27 P×P+ | K×P |
| 28 R—Q 5 | Kt—B 5 |

A move with an intention wholly ignored by his adversary. The termination is really elegant.

29 Q—K B 2

If 29 Kt—B 6, Kt—K 6; 30 Q—K B 2, Kt×R; 31 Q—R 4, Kt×Kt; 32 Q—R 6+, K—R sq; 33 Q×R+, Kt—Kt sq, and Black wins.

| | |
|----------|---------------------------|
| 30 P×Q | Q×R! |
| 31 Q—B 2 | B—B 4+ |
| 32 K×R | R—R 8+! |
| | B×Q, and mates next move. |

(Match, 1880, at St. Louis, Mo., U.S.A.)

SCOTCH GAMBIT.

| White. | Black. |
|------------|------------------|
| MAX JUDD. | G. H. MACKENZIE. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 P—Q 4 | P×P |
| 4 Kt×P | B—B 4 |

Compare match game Blackburne v. Zukertort, also Blackburne v. Mackenzie, in which a different system of defence is adopted.

| | |
|------------|----------|
| 5 B—K 3 | Q—B 3 |
| 6 P—Q B 3 | K Kt—K 2 |
| 7 B—Q Kt 5 | |

B—K 2 may be well played here. 7 B—B 4 is not so good because of the liability of Kt—K 4 at a later stage.

. . . . Castles

He may exchange in the centre, 7 Kt×Kt; 8 P×Kt, B—Kt 5+; 9 Kt—B 3, Q—Kt 3, &c. White can hardly Castle at the expense of a Pawn; and 10 Q—B 3

is not a very convenient move. But, if his Bishop stood at K 2, then 10 B—B 3 would be open to no objection.

8 Castles

Or, 8 Kt×Kt, Q P×Kt; 9 B×B, P×B, &c., leading to about an even game—though White can in this way have a Knight against Bishop for the ending.

. P—Q 3

The alternative is 8 P—Q R 3. In that case the Bishop retires to R 4, and subsequently to B 2—a very good square for him.

9 Kt×Kt

Doubtful. P—K B 4, leaving with Black the onus of disturbing the *status quo*, is indicated at this juncture.

| | |
|------------|--------|
| | P×Kt |
| 10 B×B | B P×B |
| 11 B—Q 4 | Q—Kt 3 |
| 12 P—K B 4 | B—Kt 5 |

This Piece is rather poorly placed at Kt 5. It should act on the long diagonal. 12 P—K B 4, immediately, would be strong, as White could not check and take the Knight's Pawn for nothing.

| | |
|-----------|----------|
| 13 Q—K sq | P—K B 4 |
| 14 P—K 5 | K R—K sq |
| 15 Q—Kt 3 | |

If 15 P×P, Kt—B 3; 16 Q—Kt 3, Kt×B; 17 P×Kt, Q×P, &c., Black would have the better position. A drawback is that the White Knight is yet at home. Accordingly, Black should play 15 Kt—B 3, and not 15 P—B 4, disorganising his Pawns on the Queen side.

| | |
|-----------|----------|
| | P—B 4? |
| 16 B—B 2! | P×P |
| 17 P×P | Kt—B 3 |
| 18 R—K sq | Q R—Q sq |
| 19 Kt—R 3 | |

Now the Knight need be in no such hurry. 19 B×P is a fair venture. Suppose, 19 B×P, R—Q 4; 20 B—Q 6, P—B 5; 21 Q—B 2 (defending Rook), P—B 6; 22 Kt—R 3, and though there is some difficulty, White should be able to hold the Pawn with winning prospects.

| | | |
|----|----------|-------|
|  | ..... | R—Q 4 |
| 20 | Kt×P | Q R×P |
| 21 | P—K R 3? | B—K 7 |

White should have exchanged Rooks first before disturbing this Bishop. Backed up by the doubled Rooks, the Bishop now goes into powerful play. Had White played 21 R×R, he could have won the Queen Rook Pawn.

| | | |
|----|----------|---------|
| 22 | Q×Q | P×Q |
| 23 | P—Q R 4 | P—K B 5 |
| 24 | P—Q Kt 4 | |

A further error. He does not see that he cannot take the Rook Pawn at move 26 because of Kt—B 7. All the play following is of extreme difficulty.

| | | |
|----|-----------|--------|
|  | ..... | P×P |
| 25 | P×P | Kt×P |
| 26 | K R—Kt sq | P—R 4 |
| 27 | B—Kt 6 | B—Q 6 |
| 28 | R—Q sq | B×Kt |
| 29 | P×B | R×P |
| 30 | B×P | Kt—B 7 |
| 31 | R—R 2 | Kt—K 6 |

Evidently Black has the advantage. But from the nature of the forces remaining, victory is uncertain. He must keep a Pawn to win. Therefore White should endeavour to exchange Pawns when possible. Also, as the Rook and Bishop are stronger in combination than the Rook and Knight, exchange of Rooks should not be sought. For this reason White's 36th move must be condemned.

| | | |
|----|----------|---------|
| 32 | K R—R sq | R—R sq |
| 33 | K—B 2 | P—Kt 4 |
| 34 | B—Q 2 | R×R |
| 35 | R×R | Kt—B 4 |
| 36 | R—R 5? | R×R |
| 37 | B×R | K—B 2 |
| 38 | B—Q 2 | K—Kt 3 |
| 39 | B—R 5 | Kt—Kt 6 |
| 40 | B—B 7 | K—B 4 |
| 41 | K—B 3 | Kt—R 4 |
| 42 | P—Kt 4+ | |

Meeting trouble half way—at least. Black gets a passed Pawn in consequence of this ill-advised advance. The Bishop should be manœuvred so as to take the Knight if attempting to check the King out of his stronghold, B 3. Then Black could not win; for the Pawn position is a draw—provided White does not voluntarily move either of his Pawns.

| | |
|-----------|-----------------------|
| | P × P (<i>e.p.</i>) |
| 43 B × P | Kt—B 5 |

43 Kt × B would only draw. The conclusion of this game is most remarkable.

| | |
|----------|---------|
| 44 P—R 4 | P—Kt 5+ |
| 45 K—K 3 | Kt—Q 4+ |
| 46 K—B 2 | K—K 5 |

The King might go to R 4, and the Knight to B 4, and win the Pawn.

| | |
|------------|---------|
| 47 B—Q 6 | Kt—K 6 |
| 48 P—R 5 | Kt—B 4 |
| 49 B—B 8 | P—Kt 6+ |
| 50 K—Kt sq | K—B 6 |
| 51 B × P | |

A last resource. But in no way was the game to be saved.

| | |
|--------------|-------------------|
| | Kt × B |
| 52 P—R 6 | Kt—B 4 |
| 53 P—R 7 | Kt—Q 5 |
| 54 P—R 8 (Q) | Kt—K 7+ |
| 55 K—B sq | P—Kt 7+ |
| 56 K—K sq | P—Kt 8 (Q)+ |
| 57 K—Q 2 | Q—B 8+ |
| 58 K—Q 3 | Kt—B 5+ |
| 59 K—Q 4 | Q—R 8+, and wins. |

The popularity of the *Scotch Game* is not now what it was, having fallen away greatly, even with the last few years. The attack is not considered durable—or the first player thinks he can do more with the move in some other way. In its *Gambit* form, *i.e.*, when White plays 4 B—B 4, instead of 4 Kt × P, it is quite neglected, as being unsound.

(*International Tournament, Berlin, 1881.*)

EVANS GAMBIT.

| White. | Black. |
|----------------|-------------|
| M. TSCHIGORIN. | F. RIEMANN. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—B 4 | B—B 4 |
| 4 P—Q Kt 4 | B×P |
| 5 P—B 3 | B—R 4 |

Another system of defence is based upon 5 B—B 4. For example:—5 B—B 4; 6 Castles, P—Q 3; 7 P—Q 4, P×P; 8 P×P, B—Kt 3; 9 P—Q 5, Kt—R 4; 10 B—Kt 2, Kt—K 2; 11 B—Q 3, Castles, &c. But this has been found practically wanting, the attack being so strong and persistent. See also *Mason v. Blackburne*, p. 233, *et seq.*

| | |
|-----------|----------|
| 6 P—Q 4 | P×P |
| 7 Castles | P×P |
| 8 Q—Kt 3 | Q—B 3 |
| 9 P—K 5 | Q—Kt 3 |
| 10 Kt×P | K Kt—K 2 |
| 11 B—R 3 | Castles |
| 12 Kt—K 2 | |

So far the opening is a model of attack and defence in this form of the *Evans*. At this point, however, Q R—Q sq is perhaps the stronger move. Others are Kt—Q Kt 5 and Kt—Q 5. The former of these is, if anything, less forcible than the text move, while Kt—Q 5 gives rise to something like the following:—12 Kt—Q 5, Kt×Kt!; 13 B×Kt, P—Q 3; 14 Q R—Q sq, R—Q sq; 15 B×Kt, P×B; 16 Q—R 4, &c., not very satisfactory to White, as he cannot recover the Pawn with an even game. If 13 B×R?, then 13 Kt—B 5; 14 Kt—R 4, Q—Kt 5; 15 Q—Kt 3, P—Q 4, and Black will have two Pieces for his Rook. In reply to 12 Q R—Q sq, intending 13 B—Q 3, Black may sacrifice his Queen Knight Pawn, so as to gain time, and make a good defence. The obvious 12 B×Kt is not favourable, as it gives White still greater command of the board.

| | |
|----------|-------|
| | P—Q 3 |
| 13 B—Q 3 | B—B 4 |

| | |
|-----------|----------|
| 14 Kt—R 4 | Q—K 3 |
| 15 Kt×B | Kt×Kt |
| 16 Q—B 2 | P—K Kt 3 |

Black, all of whose preceding play is unexceptionable, here falls into very serious error. This move is bad because it weakens the King's defence, and keeps alive complications which it should be the concern of the stronger force to avoid. 16 Kt—Q 5 would at once break the attack and yield a perfectly safe game. For instance:—16 Q Kt—Q 5; 17 Kt×Kt, Kt×Kt; 18 B×P+, K—R sq; 19 Q—Q 3, Q×K P; 20 B—K 4, P—K B 4; 21 B×Kt P, Q R—Kt sq; 22 Q—R 3+, K—Kt sq; 23 B—R 6, R—B 3, and the attack changes hands. If 20 Q—R 3?, Kt—K 7+; 21 K—R sq, Kt—B 5; 22 Q—R 4, P—K Kt 4!; 23 Q—R 6, Q—Kt 2; 24 B—Kt 2, P—B 3; White is worse off, the exchange of Queens being inevitable.

| | |
|--------------|------|
| 17 P×P | Kt×P |
| 18 Q R—Kt sq | |

Not to take the Knight Pawn, even if undefended, as the Rook would be shut in by B—Kt 3, but to get round to the front in attack upon King or Queen.

| | |
|-----------|----------|
| | Q R—Q sq |
| 19 R—Kt 3 | K R—K sq |
| 20 B—Kt 2 | Kt—B sq |

20 Kt—K 5 would be stronger. Black's danger is great, the Bishop at Kt 2 being particularly obnoxious.

| | |
|-------------|-------|
| 21 B—B 4 | Q—K 5 |
| 22 R—K B 3! | R—Q 2 |

A blunder, pure and simple. The correct play was Q×Q. White would then be obliged to content himself with a draw, somewhat as follows:—22 Q×Q; 23 B×P+, K—B sq; 24 B×P+, K—K 2; 25 B×Q, R—Q 7; 26 R—K 3+, K—B sq; 27 R—B 3+, K—K 2; 28 R—K 3+, &c. There seems to be nothing better for either party. The second player cannot vary his moves without loss; and B—R 3+ would of course be met by B—Kt 5, with advantage to Black.

| | |
|----------|----------|
| 23 R—K 3 | Kt—Q 3 |
| 24 R×Q | Resigns. |

(Philadelphia, 1884.)

EVANS GAMBIT.

| White. | Black. |
|-----------------|------------------|
| D. M. MARTINEZ. | J. H. ZUKERTORT. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—B 4 | B—B 4 |
| 4 P—Q Kt 4 | B×P |
| 5 P—B 3 | B—R 4 |
| 6 P—Q 4 | P×P |
| 7 Castles | P×P |
| 8 Q—Kt 3 | Q—B 3 |
| 9 P—K 5 | Q—Kt 3 |

Black's capture of the third Pawn at move 7 necessitates the subsequent play of the Queen, and is characteristic of what is known as the "Compromised Defence" in the *Evans*. It is considered best. Why Black cannot take the Pawn attacking his Queen at move 9 is pretty evident. The rejoinder 10 R—K sq would result in the gain of a Piece for White. For if 11 P—Q 3; then 12 Kt×Kt, P×Kt; 13 Q—R 4+, &c.

| | |
|-----------|----------|
| 10 Kt×P | K Kt—K 2 |
| 11 Kt—Q 5 | |

Compare game Tschigorin *v.* Riemann. 11 B—R 3 is stronger, perhaps, as reserving greater variety of procedure in attack.

| | |
|-------------|----------|
| | Kt×Kt |
| 12 B×Kt | Castles |
| 13 B—R 3 | P—Q 3 |
| 14 B×Kt | P×B |
| 15 Q—R 4 | B—Kt 3 |
| 16 Q×P | B—R 3 |
| 17 K R—K sq | K R—Q sq |

Had White played 17 K R—Q sq. the reply would no doubt have been 17 B—K 7. The King Rook moves out of the Bishop's line of attack so that Black may take the Pawn on the next move, and thus preserve his material advantage. This is what the first player in the *Evans* can-

not get over—at least in theory; or if he does get over it, the position usually goes against him. That is, if he plays to equalise the forces, he cannot do so and otherwise take even ground with his adversary.

| | |
|-------------|--------|
| 18 Q R—Q sq | P×P |
| 19 Kt×P | Q×Q |
| 20 Kt×Q | R×R |
| 21 R×R | R—K sq |
| 22 B—Kt 4 | P—B 3 |

A prudent measure. Not to be surprised by any threat of mate in consequence of his King being unable to move out of a Rook's check. In that way many good games are lost.

23 R—K sq

Fearing . . . R—K 7. White rests under a distinct disadvantage. In an open position such as this, two Bishops are more powerful than a Bishop and Knight. But even with this, and the additional drawback of the minus Pawn, the exchange was not to be avoided.

| | |
|------------|--------|
| | R×R+ |
| 24 B×R | B—Kt 4 |
| 25 Kt—K 7+ | K—B 2 |
| 26 Kt—Q 5 | K—K 3 |
| 27 Kt×B | |

His best chance of a draw—to remain with Bishops of opposite colours. But in this instance the Pawn seems to win, because the Black King is so well in play.

| | |
|----------|--------|
| | R P×B! |
| 28 P—B 3 | K—Q 4 |
| 29 K—B 2 | |

29 B—Kt 3, P—Q B 4; 30 B—B 7, would be more troublesome for Black, as the one Pawn could not be given up and the Bishop gained for the other. Indeed this course might well lead to a draw. As it is, the hostile King establishes himself at a winning point very quickly, and the result ceases to be in doubt.

| | |
|----------|---------|
| | K—Q 5 |
| 30 B—Q 2 | K—Q 6 |
| 31 B—B 4 | P—Q B 4 |
| 32 B—B 7 | |

Now this is all too late—the opposing King having reached Q 6, on his way to B 7. Had the manœuvre now made by White been carried out on the 29th and 30th moves, the King could not have been posted at Q 6 so soon. White lost an important move in playing Bishop from K sq to Q 2, before getting on the diagonal to attack this Pawn, and in consequence he loses the game. The difference produced by the two methods of play from move 29 is very marked.

| | |
|------------|------------------|
| ... | P—B 5 |
| 33 B×P | P—B 6 |
| 34 B—K 3 | K—B 7 ! |
| 35 B—Q 4 | K—Q 7 |
| 36 P—Kt 4 | P—B 7 |
| 37 P—K R 4 | P—B 8 (Q) |
| 38 B—K 3+ | K—Q 8 |
| 39 B×Q | K×B |
| 40 P—B 4 | K—Kt 7 |
| 41 K—K 3 | K×P |
| 42 P—Kt 5 | P×P |
| 43 R P×P | P—Kt 3 |
| 44 K—K 4 | B—Q 2 |
| 45 K—K 5 | K—Kt 6 |
| 46 K—B 6 | K—B 5 |
| 47 K—Kt 7 | B—B 4 |
| 48 K×P | K—Q 5, and wins. |

(*Simpson's*, 1881.)

EVANS GAMBIT.

| White. | Black. |
|-------------|-------------------|
| JAS. MASON. | J. H. BLACKBURNE. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—B 4 | B—B 4 |
| 4 P—Q Kt 4 | B×P |
| 5 P—B 3 | B—B 4 |

5 B—R 4 is preferable, as yielding more choice in defensive measures. The line of play selected by the second

player is not as favourable, in a general way, as some others.
 9 Kt—R 4 is the alternative to 9 B—Kt 5.
 See p. 229.

| | |
|-------------|----------|
| 6 P—Q 4 | P×P |
| 7 Castles | P—Q 3 |
| 8 P×P | B—Kt 3 |
| 9 Kt—B 3 | B—Kt 5 |
| 10 B—Q Kt 5 | K—B sq |
| 11 B—K 3 | K Kt—K 2 |
| 12 B—K 2 | |

So far the opening is similar to that of the second game in the match by correspondence between the St. Petersburg and the British Chess Clubs, 1887. Here, however, St. Petersburg played P—Q R 4, and not B—K 2.

| | |
|----------|---------|
| | P—K R 3 |
| 13 P—Q 5 | B—Kt |

If 13 Kt—K 4; 14 Kt×Kt, Q B×B; 15 Kt×B, P×Kt; 16 B×B, R P×P; 17 P—B 4, White would be able to open the King Bishop file, with a good game. On his next move White takes with Pawn, so as to command K 4, and open the Knight file as a line of attack upon the Black King's position.

| | |
|----------|--------|
| 14 P×B! | Kt—K 4 |
| 15 P—B 4 | Kt—Q 2 |

Not to Kt 3, as that square is wanted for the other Knight. White proceeds to utilise the open file secured at move 14.

| | |
|--------------|---------|
| 16 K—R sq | Kt—Kt 3 |
| 17 R—K Kt sq | Q—B 3 |
| 18 Q—Q 2 | B×B |

A doubtful capture, as it strengthens the opposing centre. But the defence was difficult, however planned.

| | |
|---------------|--------|
| 19 P×B | Kt—B 4 |
| 20 Q R—K B sq | R—K sq |
| 21 Q—B 2 | Kt—K 2 |

If 21 Q—K 2, White might rejoin 22 P—K 5, and if 22 P×P, then 23 R×Kt! Many are the plausible variations springing from this—all more or less in favour of White. The position of the Knight at B 4 is troublesome to

Black, for, because of it, White is enabled to push on his King Pawn presently with great effect.

| | |
|------------|---------|
| 22 Kt—Q sq | Kt—B sq |
| 23 P—K 5! | Q—K 2 |
| 24 Q—B 5 | Q—Q 2 |
| 25 P—K 6 | Q—K 2 |
| 26 B—R 5 | Kt×P |

The best way to break the attack. It leaves Black three Pawns for the Piece, and fair chances. Otherwise he must give up the Bishop Pawn, or the exchange, and still remain under great pressure.

| | |
|-------------|---------|
| 27 P×Kt | Q×P |
| 28 Q—Q Kt 5 | Kt—Kt 3 |
| 29 B—B 3 | P—Q B 3 |
| 30 Q—Kt 2 | P—B 3 |
| 31 Q—Kt 2! | R—K 2 |
| 32 P—K 4 | P—K R 4 |

This seems too soon. 32 Kt—B 5, so as to prevent the White Knight from going to B 5 so quickly, would be less objectionable.

| | |
|-----------|---------|
| 33 Kt—K 3 | R—R 2 |
| 34 Kt—B 5 | R—Q 2 |
| 35 Q—Kt 6 | K—Kt sq |
| 36 Kt—Q 4 | Q—B 2 |
| 37 Q—B 5 | P—Q 4 |
| 38 P×P | |

R—K sq at once would be more forcible. The Rook is of little use on the Bishop file.

| | |
|-----------|----------|
| | Kt×P |
| 39 R—K sq | R—R 3 |
| 40 Kt—K 6 | P—K Kt 3 |
| 41 B×Kt! | R×B |
| 42 Q—B 2 | K—R 2 |

An error, after which Black is quite lost. The radical defect in his position is the situation of the King Rook, and of this the move of the King allows his opponent to take the fullest advantage. The ending deserves attention. White has only to force the exchange of Queens to make all secure. In trying to avoid such exchange, Black drifts into the

position at move 51, in which two mates are to be provided against—and it cannot be done.

| | |
|----------------------|---------|
| 43 Kt—Kt 5+! | P×Kt |
| 44 P×P | R—K B 4 |
| 45 P×R | K×P |
| 46 Q—K Kt 2 | P—R 5 |
| 47 R—K 7! | Q—B 3 |
| 48 Q—Q 2+ | P—Kt 4 |
| 49 Q—K 3! | Q—Kt 7 |
| 50 Q—K 6+ | R—B 3 |
| 51 Q—Kt 8, and wins. | |

(International Correspondence Tourney, "Le Monde Illustré,"
1890.)

RUY LOPEZ.

| White. | Black. |
|-------------|------------|
| M. GASPARY. | J. BERGER. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—Kt 5 | P—Q R 3 |
| 4 B—R 4 | Kt—B 3 |
| 5 P—Q 3 | P—Q Kt 4 |
| 6 B—Kt 3 | B—K 2 |
| 7 P—B 3 | P—Q 4 |
| 8 Q—K 2 | P×P |
| 9 P×P | Castles |
| 10 Q Kt—Q 2 | B—Q 3 |
| 11 Kt—B sq | Kt—K 2 |
| 12 B—Q 2 | B—Kt 2 |
| 13 B—B 2 | Q—K sq |
| 14 P—K R 4! | Q—B 3 |
| 15 Kt—Kt 5 | P—R 3 |
| 16 P—B 3 | P—Kt 5 |
| 17 P—K Kt 4 | P×P |
| 18 P×P | Kt—Kt 3 |
| 19 Kt—Kt 3 | Kt—B 5 |
| 20 Q—R 2 | B—Kt 5! |
| 21 Kt—B 5! | Q R—K sq |

| | |
|-------------|-------------|
| 22 P×B | Q×B |
| 23 Castles! | Kt—Q 6 |
| 24 Kt—R 3 | B—B sq |
| 25 Kt×Kt P! | R—Q sq |
| 26 Kt—B 5? | B×Kt |
| 27 K P×B | K—R 2 |
| 28 P—R 3? | R—Q 5 |
| 29 B—B 4 | Q—B 3! |
| 30 B—Kt 3 | Kt×P! |
| 31 P×Kt | R×P |
| 32 R—R 2 | K R—K Kt sq |
| 33 R—Kt 2 | P—B 3! |
| 34 Q—R sq | Kt—B 5 |

And White resigned.

The opening moves are carefully played by both parties, and are yet somewhat out of the ordinary routine. Black cannot take the Knight attacked at his 15th move, as his adversary would be too strong on the Rook file, after 17 P×P, Kt moves; 18 P—K Kt 4, and ultimately Q—R 2, the Bishop always ready to return to Kt 3 should Black play out his King Bishop Pawn so as to make room for his King at B 2. Black counters on the Queen side; and when White Castles he threatens to win the Black Knight. If, however, instead of Castling, he were to play 23 B×Kt, the reply would be 23 Q—B 6+. Black could not take the Knight at move 25 because of 26 B×P+ and loss of his Queen. As it turns out, the opening of the Knight file is unfavourable to White, but this more in consequence of his 26th move than anything else. He should then have continued 26 B×P, challenging an exchange of Queens. Neither was 28 P—R 3 very good play. After that he rapidly loses ground; and, in the result, Black wins by the remarkably fine combination beginning 30 Kt×P. The position then becomes very interesting. If 32 Q—K Kt 2, then 32 P—K 5. The move 33 P—B 3 secures the doubled Rooks on the Knight file and prevents Kt—Kt 5+, whereby White might gain some relief. If 34 Kt—B 2, Black, among other things, could simply take it, and then check with Queen, winning back his Piece in a few moves, with an easy ending. The final 34 Kt—B 5 is very pretty. A possible

continuation :—35 Kt×Kt, P×Kt; 36 R×P, R×B; 37 R—B 2, Q—B 8+; 38 R—B sq, Q—K 6+; 39 R—B 2, R—B 6, &c. There are many other ways—Black winning in all. Lacking the personal element, and the pressure of time being absent, Chess by correspondence is a very different affair from a contest over the board.

(Manchester, 1890.)

RUY LOPEZ.

| White. | Black. |
|------------------|-------------------|
| DR. S. TARRASCH. | J. H. BLACKBURNE. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—Kt 5 | P—Q 3 |
| 4 P—Q 4 | P×P |

4 B—Q 2 is the best continuation after 3 P—Q 3. White secures the better position in the beginning of this game. And 3 P—Q 3 is hardly as favourable to Black as either 3 Kt—B 3 or 3 P—Q R 3. See Englisch *v.* Schallopp. p. 246.

| | |
|------------|--------|
| 5 Kt×P | B—Q 2 |
| 6 Kt—Q B 3 | Kt—B 3 |
| 7 Castles | B—K 2 |
| 8 P—Q Kt 3 | |

To get the Bishop into action from Kt 2, where it will be more effective than elsewhere, owing to Black's rather cramped development.

| | |
|-------------|---------|
| | Castles |
| 9 B—Kt 2 | Kt—K sq |
| 10 Kt—Q 5 | Kt×Kt |
| 11 B×B | Q×B |
| 12 Q×Kt | B—Q sq |
| 13 Q R—Q sq | Q—K 3 |
| 14 Q—Q 3 | P—Q B 3 |

Weakening the Queen Pawn, and the real origin of his future troubles. 14 P—K B 4 would be much stronger play. The poor position of Black's minor Pieces now

remains, and he never has another chance to take even ground with his adversary.

| | |
|-------------|--------|
| 15 Kt—K 3 | P—B 3 |
| 16 Kt—B 5 | B—B 2 |
| 17 K R—K sq | R—Q sq |
| 18 P—Q B 4 | |

To hold the Queen Pawn from advancing, and thus keep it a mark for attack in the event of nothing more advantageous occurring. By his next move the Black Queen is threatened. The second player provides for her safety in a defective manner, and, in consequence, loses the exchange. After that White's object is to make his superior force tell, and Black's to try and establish a drawn position. In the result, however, fortune favours the heavier battalions, and the superior force wins. On the 28th move, Black is compelled to leave his Queen Pawn behind. On the 34th he is able to advance it in exchange for one of his opponent's Pawns; but still White keeps the upper hand.

| | |
|-------------------|----------|
| | R—B 2 |
| 19 Q—R 3! | K—R sq ? |
| 20 Kt—R 6! | Q×Q |
| 21 Kt×R + | K—Kt sq |
| 22 P×Q | K×Kt |
| 23 P—B 4 | K—K 3 ? |
| 24 K—Kt 2 | P—K Kt 3 |
| 25 K—B 3 | Kt—Kt 2 |
| 26 R—K 2 | K—B 2 |
| 27 K R—Q 2 | R—K sq |
| 28 B—R 3 | P—Q B 4 |
| 29 B—Kt 2 | Kt—K 3 |
| 30 P—K R 4 | P—Q R 3 |
| 31 R—Kt 2 | P—Q Kt 4 |
| 32 B—B 3 | P—Kt 5 |
| 33 B—Kt 2 | P—Q R 4 |
| 34 Q R—K Kt sq | P—Q 4 |
| 35 B P×P | Kt×P |
| 36 R—Q 2 | B—Q 3 |
| 37 R (Q 2)—Q sq | P—R 5 |
| 38 B—B sq | Kt—R 4 |
| 39 R (Kt sq)—K sq | R—Q R sq |

If 39 P×P; 40 P×P, B×P, the advance of White's Queen Pawn and the establishment of a Rook at Q 5 would enable him to win in another way. The Black Pawns on the Queen side would fall, and the White Pawn there would eventually cost a Piece.

| | |
|------------------|---------|
| 40 R—K 2 | P×P |
| 41 P×P | R—R 8 |
| 42 R (Q sq)—K sq | Kt—Kt 2 |
| 43 B—B 4 | |

This judicious forcing of an exchange makes White's way easy. The Black Rook cannot go back to defend the Bishop, save at the loss of the Queen Bishop Pawn a move or so later. The extreme ending is a case of Rook *v.* Knight of frequent occurrence.

| | |
|-------------|---------|
| | R×R |
| 44 R×R | K—K 2 |
| 45 R—Q R sq | B×B |
| 46 K×B | Kt—K sq |
| 47 R—R 7+ | K—Q 3 |
| 48 R—R 6+ | |

Better than R×P, for then trouble might spring from 48 P—B 5, &c. White first makes the best use of the advantage in force he already has before seeking an increase. The shortest way is taken to bring the contest to a close.

| | |
|------------|----------|
| | K—Q 2 |
| 49 P—K 5 | P×P+ |
| 50 K×P | Kt—B 2 |
| 51 R—Q B 6 | Kt—Kt 4 |
| 52 R×BP | Kt—B 6 |
| 53 R—R 5 | Kt—K 7 |
| 54 R—R 7+ | K—B sq |
| 55 P—Q 6! | Resigns. |

A most instructive game. Black's plan of defence was indifferent from the beginning, but the slip whereby he lost the exchange made matters so bad that afterwards he really never had a chance to right himself. The position was compromised at move 14, and virtually lost by the exchange of Queens—an error caused by the difficulties then subsisting.

(International Tournament, New York. 1889.)

RUY LOPEZ.

| White. | Black. |
|------------|-------------------|
| M. WEISS. | W. H. K. POLLOCK. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—Kt 5 | P—Q R 3 |
| 4 B—R 4 | Kt—B 3 |
| 5 P—Q 3 | P—Q Kt 4 |

Compare *Englisch v. Scalopp*, p. 246. White should Castle soon when this mode of defence is adopted, and play P—Q 4 in preference to P—Q 3. This defence was a favourite with the unequalled Paul Morphy, and is in reality a counter-attack of considerable force. It is unsafe for the first player to rely on the prospective weakness of his adversary's Queen side Pawns in the ending.

| | |
|----------|-------|
| 6 B—Kt 3 | B—B 4 |
| 7 P—B 3 | |

It would be better to Castle. And 9 Castles would be better than 9 Q—K 2.

| | |
|----------|---------|
| 8 P×P | P—Q 4! |
| 9 Q—K 2? | Kt×P |
| 10 Q—K 4 | Castles |

A hazardous and misguided attempt to secure the Pawn.

| | |
|-----------|---------|
| 11 Kt×P? | B—K 3! |
| 12 Q×Q Kt | Kt×Kt |
| | Kt—Kt 5 |

Very pretty play which turns the scale in Black's favour.

13 Castles

It is scarcely too much to say that White is virtually lost from this point. He should take the Knight. Then, if 13 . . . B×P+; 14 Kt—B 3, B×B; 15 Castles, he would still have a game to play.

| | |
|-----------|---------|
| 14 Q—R 5 | Kt×Q P |
| 15 P×B | B×B |
| 16 Kt—Q 2 | R—K sq! |

An awkward defence of the Bishop Pawn, which Black threatened to take with his Knight, after first attacking the Queen by 16 P—Kt 3, relieving his Bishop.

| | |
|-------------|-------|
| | Q—K 2 |
| 17 P—Q Kt 4 | B×P+! |
| 18 K—R sq | |

White's difficulties accumulate. Evidently 18 R×B would lose the exchange, at the very least; as if the two Pieces were taken for the Rook, mate would follow in two moves.

| | |
|-----------|--------|
| | Q—K 8! |
| 19 P—R 3 | Kt×B |

Black conducts all his operations with great skill. He must get more than an equivalent for the Queen if White refuses to go out and face the chance of mate at move 22, as in that case the Knight would be lost by 22 . . . B—K 6+, &c. Afterwards the doubling of the Rooks would soon prove decisive.

| | |
|-----------|---------|
| 20 R×Q | R×R+ |
| 21 K—R 2 | B—Kt 8+ |
| 22 K—Kt 3 | R—K 6+ |
| 23 K—Kt 4 | |

Interposing would be no better. *E.g.*, 23 Kt—B 3, Kt—K 7+; 24 K—R 4, R—K 5+; 25 P—Kt 4, B—B 7+, and mates in two moves. White is in the toils and has no escape from mate or loss of his Queen.

| | |
|------------|---------|
| | Kt—K 7! |
| 24 Kt—B sq | |

If 24 R×B, then 24 R—Kt 6+; 25 K—R 4, P—Kt 4+, &c., and Black would come out a Rook to the good.

| | |
|-----------|------------------------------------|
| | P—Kt 3 |
| 25 Q—Q 5 | P—R 4+ |
| 26 K—Kt 5 | K—Kt 2! |
| 27 Kt×R | P—B 3+, and mates in two moves. |

This was one of the most brilliant specimens of defence to the *Lopez* produced in the tournament. The Austrian master seems to have been taken wholly by surprise, from which he failed to recover until his game was beyond remedy.

(Match, New York, 1892.)

RUY LOPEZ.

| White. | Black. |
|------------------|---------------|
| J. W. SHOWALTER. | S. LIPSCHÜTZ. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—Kt 5 | Kt—B 3 |
| 4 Castles | Kt×P |
| 5 P—Q 4 | B—K 2 |
| 6 P—Q 5 | |

The more usual line of play is 6 Q—K 2, Kt—Q 3; 7 B×Kt, Kt P×B; 8 P×P, Kt—Kt 2; 9 R—Q sq, with 10 Kt—Q 4, &c. It is probably best for White.

| | |
|-----------|----------|
| | Kt—Q 3 |
| 7 Kt—B 3 | Kt—Kt sq |

A good continuation is 7 P—K 5. Then if 8 P×Kt, P×Kt; 9 P×P+, B×P; 10 B×B+, Q×B; 11 Q×P, White will have no advantage. He may however play 8 Kt—Q 2, in preference to 8 P×Kt, but still Black will stand fairly well.

| | |
|---------|---------|
| 8 B—Q 3 | P—K B 3 |
|---------|---------|

In view of his opponent's advanced development, this is an ill-judged holding of the Pawn.

| | |
|------------|----------|
| 9 Kt—K R 4 | Kt—B 2 |
| 10 Q—Kt 4 | P—K Kt 3 |

If 10 Castles, the rejoinder would be 11 Kt—B 5. Black must meet the attack in the centre—at least for some time.

| |
|----------|
| 11 P—Q 6 |
|----------|

In fine style. The object is to delay the movement of the hostile Queen Pawn; and also to clear a file and a diagonal for his Rook and Bishop. White's attack *must* succeed—or his game is lost.

| | |
|-----------|--------|
| | B×P |
| 12 P—B 4! | B—B 4+ |
| 13 K—R sq | P—Q 4 |
| 14 Q—K 2 | P—K 5 |

Inviting the sacrifice by almost forcing it. 14 P—B 4 was the correct move.

| | |
|-----------|-------|
| 15 B×P! | P×B |
| 16 Kt×P | B—K 2 |
| 17 R—Q sq | |

White misses no point. This locks up the adverse Queen and Bishop, enabling him to push on his Bishop Pawn with great effect.

| | |
|-----------|--------|
| 18 P—B 5! | B—Q 2 |
| 19 P×P | Kt—K 4 |
| 20 Kt×P+ | P×P |
| | K—B 2 |

Black defends well. If 20 B×Kt; 21 Kt×P, Kt—B 3; 22 B—B 4, regains one of the Pieces. Or 22 Kt×R would be good for White.

| | |
|-------------|----------|
| 21 Kt×B | Q Kt×Kt |
| 22 Kt—B 3 | Kt×Kt |
| 23 Q×Kt+ | K—Kt 2 |
| 24 B—Q 2 | B—Q 3 |
| 25 B—B 3+ | Kt—B 3 |
| 26 R—K B sq | R—K B sq |
| 27 P—K Kt 4 | P—K Kt 4 |
| 28 Q R—K sq | B—B 5 |
| 29 P—K R 4 | |

All this concerns the Piece. White's efforts to recover it are very bold. None the less, however, has he designs upon the King which Black must not fail to counteract.

| | |
|-------------|--------|
| 30 P—R 5 | R—R sq |
| 31 R—Q sq | R—K sq |
| 32 Q—Q 3 | Q—K 2 |
| 33 Q—B 5 | Q—B 2 |
| 34 R—Q 3 | R—K 3 |
| 35 K R—Q sq | R—R sq |
| | R—Q 3 |

To prevent R—Q 7. The other Black Rook stops at R sq to take the Pawn, should it check; for with the King Rook file open, and in his possession, White's attack would be overwhelming. Yet the prospects of the defence are not improved by this exchange.

| | |
|-----------|---------|
| 36 R×R | P×R |
| 37 R—K sq | P—Kt 3? |
| 38 Q×Kt+! | |

The beginning of a noteworthy combination whereby White recovers his Piece with a winning game. Black should have played 37 . . . R—R 3. If then 38 R—K 6, B—K 4; 39 Q×P+, K—R 2; 40 Q—B 5+, K—Kt sq; and the onus of drawing would be with White.

| | |
|-------------|--------|
| | Q×Q |
| 39 R—K 7+ | K—B sq |
| 40 B×Q | R—R 3 |
| 41 B—Kt 7+! | K×R |
| 42 B×R | K—B 3 |
| 43 K—Kt 2 | P—Q 4 |
| 44 B—B 8 | K—B 2 |
| 45 B—Kt 4 | B—K 4 |
| 46 B—B 3 | P—Q 5 |

Of course Black cannot afford to exchange Bishops. As those forces neutralize each other, the ending is in effect a Pawn ending, easily won for White.

| | |
|-----------|--------|
| 47 B—Q 2 | B—B 3 |
| 48 K—B 3 | K—K 3 |
| 49 K—K 4 | P—R 3 |
| 50 P—B 3 | P—Q 6! |
| 51 K×P | P—Kt 4 |
| 52 B—K 3 | B—K 2 |
| 53 B—Q 4 | B—B sq |
| 54 K—K 4 | P—R 4 |
| 55 P—R 4 | P×P |
| 56 B—Kt 6 | P—R 6 |
| 57 P×P | P—R 5 |
| 58 B—Q 4 | K—B 2 |
| 59 P—B 4 | B×P |
| 60 P—B 5 | B—B 8 |
| 61 P—B 6 | B—B 5 |
| 62 K—Q 5 | P—R 6 |
| 63 K—B 5 | P—R 7 |
| 64 K—Kt 4 | |

If 64 K—Kt 6, then 64 B—K 6!; and Black would probably win, not White.

| | |
|-----------|----------|
| 65 K—Kt 3 | B—Q 3+ |
| 66 P—R 6 | K—K 3 |
| | Resigns. |

(Hamburg, 1885.)

RUY LOPEZ.

White.

Black.

B. ENGLISCH.

E. SCHALLOPP.

1 P—K 4

P—K 4

2 Kt—K B 3

Kt—Q B 3

3 B—Kt 5

P—Q R 3

4 B—R 4

Kt—B 3

5 P—Q 3

P—Q 3

See game Weiss v. Pollock, p. 241.

6 Kt—B 3

B—Q 2

7 Castles

B—K 2

8 Kt—K sq

With the object of playing P—B 4; but premature, as carried out.

9 P—B 4 ?

Castles

P—Q Kt 4

10 B—Kt 3

P×P

11 B×P

B—Kt 5

This and his next move give the second player a slight advantage. White should have made one or the other of them impossible, by B×Kt or P—K R 3, before playing P—B 4.

12 Q—Q 2

Kt—Q 5!

13 B—K 3

Kt×B

14 R P×Kt

P—Q 4

15 P×P

Not attaching due weight to his opponent's next manœuvre. 15 Kt×P was the correct play. Black's Knight now comes in very strong at Q 4, and exerts great influence upon the remainder of the game.

| | |
|------------|----------|
| 16 Kt—K 4 | P—Kt 5 ! |
| 17 B—B 5 | Kt×P |
| 18 B×B | P—B 4 |
| 19 Kt—Kt 3 | Q×B |
| 20 Kt—K 4 | P—B 5 |
| 21 R—R 5 | B—B 4 |

That a move like this should be necessary proves that White has gone astray. The Rook is badly placed. Its sole object is to secure a post at B 5 for the attacked Knight, which otherwise would have only the indifferent B 2 open to him, there being no means of supporting him where he is at present. In answer to the sortie of the Rook, Black should continue with 21 P—B 4, rather than 21 P—B 3, as 22 Kt×P would lose a piece on account of 22 Q—Q B 2.

| | |
|-----------|----------|
| 22 Kt—B 5 | P—B 3 |
| 23 P—Q 4 | P—Kt 4 ! |

If 23 Kt×P, Q—R 2+; 24 Q—B 2, Kt—K 6, &c., Black would come out much to the good; the White Knight and Rook being threatened by 25 Q—Kt 3. Or, if (in this) 24 P—Q 4, then 24 Q—Kt 3, winning the exchange. Nor can the Pawn be taken on the 24th move by the Knight, because of 24 B—B sq; while if Rook takes, Black first exchanges, and then goes on with his attack on the King, with good prospects of success.

| | |
|-------------|----------|
| 24 K Kt—Q 3 | K R—K sq |
| 25 K R—R sq | Kt—K 6 |
| 26 Kt×Kt P | Q—K Kt 2 |

This is fatal. The Knight was wanted for defence. As will be seen, Black's attack soon becomes irresistible, as he can immediately push on with his Knight Pawn, which he could hardly do as long as the Knight remained at Q 3 in position to take the Bishop Pawn if left unsupported.

| | |
|----------|----------|
| 27 P—B 3 | P—Kt 5 ! |
| | P—Kt 6 ! |

Meaning, if 28 P×P, to retake with Pawn and follow soon with Q—R 3.

| | |
|-------------|---------|
| 28 K Kt—Q 3 | P—B 6 ! |
| 29 Kt P×P | P×P+ |
| 30 K—R sq | |

Best to leave the Pawn, as in some sort a protection to the King. White makes all possible defence, but in vain.

| | |
|-------------|---------|
| | B—R 6 |
| 31 Kt—B 4 . | Q—Kt 6 |
| 32 Q×P | Q×P+ |
| 33 K—Kt sq | R—R 2 |
| 34 Q×B | R—Kt 2+ |

The Rook reinforces the attack, which wins almost any way now. In this instance the first player underrated the danger to his King, while endeavouring to secure a winning advantage on the Queen side of the board. His 26th move, Kt×P, cost him the game.

| | |
|------------|----------|
| 35 K—R 2 | Kt—Kt 5+ |
| 36 K—Kt sq | Kt—B 7+ |
| 37 Q—Kt 2 | Kt—R 6+ |
| 38 K—R sq | R×Q |
| 39 Kt×R | R—K 7 |

Resigns.

If 40 R to K Kt sq, then 40 Kt—B 7+, and mate in two more moves.

(*Match, Berlin, 1892.*)

RUY LOPEZ.

White.

Black.

A. WALBRODT,

C. v. BARDELEBEN.

| | |
|------------|----------|
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—Kt 5 | P—Q R 3 |
| 4 B—R 4 | Kt—B 3 |
| 5 Castles | |

5 P—Q 3 and 5 Kt—B 3 are other good moves, the former being preferable. Black may continue 5 Kt×P. See other games at this opening.

| | | |
|---|--------|----------|
| 6 | Kt—B 3 | B—K 2 |
| 7 | B—Kt 3 | P—Q Kt 4 |
| 8 | P—Q 3 | P—Q 3 |
| 9 | B×B | B—K 3 |

This clears the Bishop file, but White gains time to advance his Bishop Pawn by making the exchange. Both parties play very cautiously after this, and White stands a little better than his opponent about the end of the first dozen moves.

| | | |
|----|---------|---------|
| 10 | Kt—Kt 5 | P×B |
| 11 | P—B 4 | Q—Q 2 |
| 12 | B×P | P×P |
| 13 | Kt—B 3 | P—R 3 |
| 14 | Q—Q 2 | Castles |
| | | K—R 2 |

It would perhaps be stronger to play 14 R—B 2, with the object of doubling the Rooks, or 14 Kt—R 4, attacking the Bishop. White could not give up the Bishop for two Pawns, so the move of the King is unnecessary.

| | | |
|----|----------|----------|
| 15 | P—K R 3! | R—B 2 |
| 16 | Q R—K sq | Kt—K R 4 |
| 17 | B—R 2 | |

His fifteenth move was with a view to this retreat. The Bishop is for the moment well directed upon the hostile Queen side Pawns.

| | | |
|----|-------|------------|
| 18 | P—Q 4 | Q R—K B sq |
| 19 | P—K 5 | Kt—Q sq |

This Pawn is well placed in the enemy's lines, and commands two important points. It obstructs the Bishop, temporarily, but the latter is well occupied in keeping out the Knight, and may be brought into play in the centre when expedient.

| | | |
|----|--------|--------|
| 20 | Kt—K 2 | P—Q 4 |
| 21 | Q—Q 3 | P—Kt 3 |
| 22 | P—B 3 | P—B 4 |
| 23 | Q—B 2 | P—B 5 |
| | | P—R 4 |

Black advances here in default of any encouragement to action on the other side.

| | |
|------------|----------|
| 24 R—B 2 | B—Kt 4 ! |
| 25 Kt—Kt 3 | |

25 Kt×B+ would immediately lead to many exchanges (or the abandonment of the open file), and consequent simplifying of the position, which White wishes to avoid. Both players show great judgment in this part of the game. The doubled Pawn is no injury to Black.

| | |
|---------------|--------|
| | Kt—B 5 |
| 26 Kt×B+ | P×Kt |
| 27 Q R—K B sq | Kt—Q 6 |
| 28 R×R+ | R×R |
| 29 Q—Q 2 | Q—K 2 |
| 30 R×R+ | Kt×R |

Black should play to draw after this; there is really nothing more in sight.

| | |
|------------|----------|
| 31 Kt—B sq | P—Q Kt 5 |
| 32 Kt—K 3 | Kt—Q sq |

There is not much to be got out of this Knight on the Queen side of the board. He was best placed as he was—but Black tries to win. His Knight posted at Q 6 is, however, not quite so effective as he looks.

| | |
|------------|--------|
| 33 Kt—Q sq | Kt—B 3 |
| 34 B—Kt 3 | P—R 5 |
| 35 B—B 2 | P×P ? |
| 36 P×P | Kt×B |

In view of B—K 3, which would be embarrassing.

| | |
|----------|----------|
| 37 Kt×Kt | Q—Q Kt 2 |
|----------|----------|

The second player risks much by this, contrary to his custom. He certainly does not play to draw, in thus so lightly parting with a Pawn.

| | |
|----------|---------|
| 38 Q×P | Q—Kt 8+ |
| 39 K—R 2 | Q—B 4 |

If 39 Q×P, then 40 Kt—Kt 4 would be decisively against him. As it is, there is much trouble.

| | |
|-----------|--|
| 40 Q—R 4+ | |
|-----------|--|

White declines to exchange on account of the difficulty, or

perhaps impossibility, of winning with the Pawn, with the Knights on the board.

| | | |
|----|---------|--------|
| | ... | K—Kt 2 |
| 41 | Kt—Kt 4 | P—Kt 4 |
| 42 | Q—R 6+ | K—B 2 |
| 43 | Q—R 5+ | K—K 2 |

To prevent White from going round with Queen to attack the Knight.

| | | |
|----|---------|--------|
| 44 | P—R 4! | P×P |
| 45 | Q×P+ | K—Q 2 |
| 46 | Kt—B 6+ | K—B 2 |
| 47 | Kt—K 8+ | K—Q 2 |
| 48 | Kt—Q 6 | Q—Kt 3 |
| 49 | Q—R 8 | |

All this is very finely played and greatly improves his prospects. The Queen wants to go over to the other wing.

| | | |
|----|---------|---------|
| | ... | Kt—Q sq |
| 50 | K—R 3! | Q—Kt 4 |
| 51 | Q—R 7+ | K—B 3 |
| 52 | P—Kt 3! | P—R 6 |
| 53 | Q—R 4 | Q—Kt sq |

If he were to exchange, of course after 54 K×Q the passed Pawn would win.

| | | |
|----|---------|---------|
| 54 | Q—K 7 | Q—R sq+ |
| 55 | K—Kt 4 | Q—R 8 |
| 56 | Q—Q R 7 | |

Obviously, White does well not to take the Knight! That would not give him the mate he has a right to expect now.

| | | |
|----|----------------------------|---------|
| | ... | Q—Q 8+ |
| 57 | K—R 4 | Q—R 8+ |
| 58 | K—Kt 5 | Q—B 8+ |
| 59 | K—Kt 6 | Q—Kt 8+ |
| 60 | K—B 6, and Black resigned. | |

There was no hope. The steady advance of the White Pawn would win easily, aside from the terrible checks threatened, mating or forcing the disastrous exchanges of both Queen and Knight.

(Hereford, 1885.)

RUY LOPEZ.

| White. | Black. |
|------------------|--------------|
| G. H. MACKENZIE. | I. GUNSBERG. |
| 1 P—K 4 | P—K 4 |
| 2 Kt—K B 3 | Kt—Q B 3 |
| 3 B—Kt 5 | P—Q R 3 |
| 4 B—R 4 | Kt—B 3 |
| 5 P—Q 4 | |

This is strong, especially in anticipation of . . . P—Q Kt 4. See Weiss v. Pollock, p. 241.

| | |
|-----------|---------|
| | P × P |
| 6 Castles | B—K 2 |
| 7 P—K 5 | Kt—K 5 |
| 8 Kt × P | Kt × Kt |

Not a favourable exchange. 8 . . . Kt—B 4 would be better. White has much command of the board after the first dozen moves in this game.

| | |
|--------------|----------|
| 9 Q × Kt | Kt—B 4 |
| 10 B—Kt 3 | Kt × B |
| 11 R P × Kt. | Castles |
| 12 B—B 4! | P—Q Kt 4 |

12 . . . P—Q 4, notwithstanding that it would occasion an isolated Pawn, and leave him with a Bishop against a Knight, is probably best. 12 . . . P—K B 3 would lose the Queen Bishop Pawn. White's object is to keep the Queen Pawn from advancing, and he succeeds in fixing it for some time.

| | |
|--------------|----------|
| 13 Kt—B 3 | B—Kt 2 |
| 14 Q R—Q sq! | B—Q B 3 |
| 15 Kt—Q 5 | K—R sq ? |
| 16 R—Q 3 | R—B sq |
| 17 K R—Q sq | P—B 3 |

Sooner or later this must come. Evidently the Queen Pawn is not to be moved. His 15 . . . K—R sq turns out to be a loss of time—or rather, as matters go, the King would be better at Kt sq than in the corner.

| | |
|------------|--------|
| 18 P×P | B×P |
| 19 Kt×B | Q×Kt |
| 20 B—K 5! | Q—K 2 |
| 21 R—Kt 3 | R—B 2 |
| 22 R—K sq! | Q—B sq |
| 23 Q—K R 4 | |

An important manœuvre, forcing the abject defence 24 . . . Q—Kt sq, and enabling him to hold with his Bishop the long diagonal bearing on the adverse King.

| | |
|-----------|------------|
| | P—Q 3 |
| 24 R—R 3! | Q—Kt sq |
| 25 B—B 3 | Q R—K B sq |

Black should seek to relieve the pressure by exchanging. Hence 25 . . . R—K sq would be preferable to this.

| | |
|-----------|---------|
| 26 R—Kt 3 | P—Q R 4 |
| 27 P—Kt 4 | P×P |
| 28 Q×P | |

If 28 B×P, of course Black could afford 28 . . . R×P, with every chance of freeing his imprisoned Queen. The action of the Bishop on the long diagonal is vital to the attack.

| | |
|-----------|---------|
| | B—Q 2 |
| 29 Q—Q 4 | B—B 4 |
| 30 R—K 2 | B—Kt 3 |
| 31 P—Kt 3 | R—B 5 |
| 32 Q—Q 2 | P—Q 4 ? |
| 33 B—K 5 | K R—B 2 |
| 34 P—R 4 | |

White could win here as follows:—34 R×B!, P×R; 35 R—K 3, R—B 4; 36 R—R 3+, R—R 4; 37 R×R+, P×R; 38 Q—R 6+, Q—R 2; 39 B×P+, K—Kt sq; 40 Q×Q+, K×Q; 41 B×R, &c. And at move 36 he might safely advance the Pawn on the Bishop.

| | |
|------------|---------|
| | R—K 2 |
| 35 R—Kt 5 | K R—B 2 |
| 36 B—Q 4 | R—Q 2 |
| 37 P—K B 3 | B—B 4 |
| 38 P—R 5 | P—B 4 |
| 39 B×P | R—B sq |
| 40 B—Q 4 | R×P |
| 41 P—R 6! | R×Q |

This gives a pretty termination. Black may as well take the Queen—his defence is altogether broken. A game very finely played by White.

42 P×P+ R×P
 43 B×R+ Q×B
 44 R—K 8+, and mates next move.

(Nuremberg, 1883.)

SICILIAN DEFENCE.

White.

S. WINAWER.

1 P—K 4
 2 Kt—K B 3
 3 Kt—B 3
 4 P—K 5

Black.

V. HRUBY.

P—Q B 4
 P—K 3?
 Kt—K B 3

4 P—Q 4 is stronger. The attack upon the Knight is premature, as the advanced Pawn unsupported by another Pawn is for a time a source of weakness to White. The second player skilfully varies his opening, and secures a better game than is usual in the *Sicilian*. Compare Mason *v.* Paulsen, in which the latter adopts the now acknowledged best form of this defence.

| | |
|-----------|-------------|
| | Kt—K Kt sq! |
| 5 Kt—K 4? | P—B 4 |
| 6 Kt—B 3 | Kt—Q B 3 |
| 7 B—Kt 5 | K Kt—K 2 |
| 8 Castles | P—Q R 3 |
| 9 B×Kt | Kt×B |
| 10 P—Q 3 | B—K 2 |
| 11 B—K 3? | Castles |
| 12 Q—Q 2? | Q—B 2 |

· Rightly putting pressure on the Pawn, though White can adequately defend it, and preparatory to the bold movements soon following.

| | |
|-----------|----------|
| 13 B—B 4 | P—Q Kt 4 |
| 14 Kt—K 2 | B—Kt 2 |
| 15 P—B 3 | Kt—Q sq! |
| 16 Q—K 3 | |

The Queen is not well posted here—a fact which is soon demonstrated.

| | |
|-------------|--------|
| | Kt—B 2 |
| 17 P—Q 4 | P—B 5! |
| 18 K—R sq ? | P—R 3 |

Now the Queen must go. White did not allow for the violent attack here initiated by his adversary.

| | |
|------------|-----------|
| 19 Q—B sq | P—Kt 4! |
| 20 B—Q 2 | K—R 2 |
| 21 Kt—K sq | R—K Kt sq |
| 22 P—B 3 3 | R—Kt 3 |
| 23 Kt—Kt | P—Q 3! |
| 24 P—B 4 | P—K Kt 5 |
| 25 K—Kt sq | P—K R 4 |

Extremely fine. White can do no better than take this Pawn, which is offered for the sake of the open file. To permit its further advance would be still more dangerous. The Black Bishop at Kt 2 bears very strongly upon the position of the King, and White has no good means of shutting it out.

| | |
|------------|----------|
| 26 Kt×R P | R—R 3 |
| 27 Kt—Kt 3 | Q R—R sq |
| 28 R—B 2 | K—Kt 3 |

As proved by events, 28 K—Kt 2 would be preferable here. *Why*, could hardly be foreseen; and the general principle was passed over in order to defend the Bishop Pawn, as White *might* counter attack by Q—B 2, and the sacrifice of the Knight for the two Pawns.

| | |
|------------|-----|
| 29 Kt—B sq | R×P |
|------------|-----|

Black plays with surprising brilliancy. This is much more effective than the obvious 29 P—Kt 6. Perhaps White should play 31 K Kt—B 3, so as to keep the Rook out of his game.

| | |
|--------------|----------|
| 30 Kt×R | P—Kt 6 |
| 31 Kt—B sq ? | P×R+ |
| 32 K×P | R—R 8! |
| 33 Kt—B 3 | Kt—R 3 |
| 34 B—K 3 | Kt—Kt 5+ |
| 35 K—K 2 | B—K 5 |
| 36 K—Q 2 | B—Q 6 |

Now, it seems, 36 Kt×B, followed by this move of the Bishop, compelling K Kt—R 2 (or Q 2), would almost win for Black. He could then take the King Pawn, opening a diagonal for his other Bishop in the direction of the opposing King, with every prospect of success. The move actually made loses time upon which the life of his attack depends.

37 B—Kt sq! P×P
38 Kt—Kt 3

If the Black King now stood at Kt 2, the reply to this would be 38 B—R 5, winning. For if 39 Kt×K P, B×Kt, or 39 Kt×B, P—K 5!, and the attack would be overwhelming. But the check spoils all.

. . . . P×Q P

This is very remarkable; the vitality of the attack is great. Another line of play would be to give up only the exchange, by 38 R×B. and continue with 39 P—K 5.

39 Kt×R Q×P+
40 K—Q sq Kt—K 6+
41 B×Kt P×B
42 Kt—Kt 3 B—B 4

Playing for too much, Black by this risks and loses everything. 42 Q×Kt; 43 Q×P, Q×P, would compel White to draw, by 44 Q×P+, K—R 4; 45 Q—B 7+, K—R 3, &c., and this was the part of discretion. White was obliged to offer the Piece—42 P—K 7+ being threatened.

43 Kt—K 2 Q—R 3
44 P—Q Kt 4

White recovers himself speedily, bringing his reserve Rook into action just at the last critical moment in the game. To clear the second rank is important. But that he can do so betimes the attack would yet prove fatal.

. . . . Q—R 8+
45 Kt—K sq Q—B 8
46 Q—Kt 2 B—K 2
47 P—Kt 3! P—K 4
48 Kt—B sq P—K 5
49 P—R 4 B—Q 3?
50 Q—K Kt 2 Q—B 7

This might have been done a move earlier, instead of 49 B—Q 3, with yet a slight chance of drawing. There is time lost in taking the Knight Pawn. The Bishop would be in better play at Kt 4 than at Kt 6, aside from the particular result.

| | |
|------------|--------|
| 51 R—R 2 | Q×P |
| 52 P×P | P×P |
| 53 R—R 6! | K—R 4 |
| 54 Q×Q | B×Q |
| 55 Kt—K 2 | B×Kt+ |
| 56 K×B | P—B 5 |
| 57 Kt—B 2 | K—Kt 5 |
| 58 R—Kt 6+ | K—R 6 |
| 59 Kt×P | |

A sacrificial reduction which leaves the adversary helpless.

| | |
|-----------|----------|
| · · · · · | P×Kt |
| 60 R—Kt 5 | Resigns. |

(Vienna, 1882.)

SICILIAN DEFENCE.

| | |
|-------------|-------------|
| White. | Black. |
| JAS. MASON. | L. PAULSEN. |
| 1 P—K 4 | P—Q B 4 |
| 2 Kt—K B 3 | |

Or 2 Kt—Q B 3, or 2 P—K Kt 3, or 2 P—Q 4. White has several good methods of treating the *Sicilian*, which upon the whole is not good for the second player. It is too defensive for practical use between strong and equally-matched opponents. The late Louis Paulsen spent a deal of labour in endeavouring to establish its validity, but with very indifferent success. The form here given to it on the sixth and seventh moves is now generally acknowledged as best. The King's Pawn is not to be moved early in the game. Compare Winawer *v.* Hruby, p. 254.

| | | |
|---|----------|----------|
|  | ..... | Kt—Q B 3 |
| 3 | P—Q 4 | |
| Or the Queen Knight may be brought out first. | | |
|  | ..... | P×P |
| 4 | Kt×P | Kt—B 3 |
| 5 | Kt×Kt | Kt P×Kt |
| 6 | B—Q 3 | P—Kt 3! |
| 7 | P—Q Kt 3 | |

To oppose the Bishops. White should beware of attacking too soon or too much in this opening.

| | | |
|----|---------|----------|
|  | ..... | B—K Kt 2 |
| 8 | B—Kt 2 | Castles |
| 9 | Castles | P—Q 4 |
| 10 | P×P | P×P |
| 11 | Kt—Q 2 | B—Kt 2 |
| 12 | Kt—B 3 | Q—B 2 |
| 13 | B—K 5 | Q—R 4 |
| 14 | Q—K sq | |

Promising ill, as far as the interest of the play is concerned. White has a slight theoretical advantage in the position of his Pawns. With the Queens in action, the advantage might easily be with his adversary, after throwing forward the King Pawn—which he could not be prevented from doing sooner or later.

| | | |
|----|----------|---------|
|  | ..... | Q×Q |
| 15 | K R×Q | P—K 3 |
| 16 | Kt—Q 4 | P—Q R 3 |
| 17 | P—Q Kt 4 | Kt—Q 2 |
| 18 | B×B | K×B |
| 19 | P—K B 4 | P—Q R 4 |

As White could not be denied a passed Pawn, Black lets him have it at once, so as to be able to carry out the design presently developed.

| | | |
|----|-----------|------------|
| 20 | P—Kt 5 | P—R 5! |
| 21 | Q R—Kt sq | K R—Q B sq |
| 22 | K—B 2 | P—R 6! |

White should have stopped this Pawn at R 5. At all events Black's next move . . . R—R 5, should not have been allowed. White should have played 23 R—Kt 4, maintaining his Knight in the centre.

| | |
|------------|--------|
| 23 P—Kt 4? | R—R 5! |
| 24 Kt—K 2 | P—K 4! |
| 25 P—Kt 6 | |

A very animated contest, considering the forces engaged, now ensues. Black's position has greatly improved. Evidently 25 P×P, Kt×P, would be bad for White, even if it led to no material loss. A Black Rook would probably land at the seventh, and that, with . . . P—Q 5, extending the range of the Bishop, would be serious.

| | |
|--|---------|
| | Kt—B 3 |
| 26 P—Kt 5 | Kt—K 5+ |
| 27 B×Kt | P×B |
| 27 R×B would be even stronger. | |
| 28 P×P | R×P |
| 29 K—Kt 3 | P—K 6 |
| 30 Q R—B sq | R×P |

Underrating the force of White's reply. 30 R—Q B 5 would be more prudent.

| | |
|-----------|--------|
| 31 P—K 6! | R—Kt 7 |
| 32 R—B 7 | B—Q 4 |

32 P—R 7 would lose, because of 33 R×P+, K—Kt sq; 34 K R—K B sq, R—R sq; 35 P—K 7, and mate in a few moves. Or 33 K—R sq; 34 R—B 8+, K—Kt 2; 35 K R—K B sq, &c.

| | |
|------------|---------|
| 33 Kt—B 3! | R—Kt 7+ |
| 34 K—R 3 | R×P |
| 35 Kt×B | |

Not 35 Kt×R?, B×P+! 36 R—Kt 5+, &c., winning.

| | |
|-----------|---------|
| | R—R 4+ |
| 36 K—Kt 3 | R—Kt 4+ |
| 37 K—B 3 | R—B 4+ |
| 38 K—K 2 | R×Kt |
| 39 P—K 7 | |

White has now a slight advantage, in that his King stops one of the adverse passed Pawns, while the other King is not in play. The consequence is that he gains a Rook for his two Pawns, leaving his opponent, however, with a wealth of Pawns fully equivalent. The ending is very extraordinary.

| | |
|--------------|----------|
| ..... | R—K 4 |
| 40 P—Kt 7! | R—Q Kt 5 |
| 41 R—B 8! | R×Kt P |
| 42 P—K 8 (Q) | R—Kt 7+ |
| 43 K—B sq | |

To front the Pawns. If 43 K—B 3, Black, by 43 R—B 7+, might cause some trouble, as he would be able to play P—B 4+, and afterwards P—B 5.

| | |
|--------------|-----------|
| ..... | R×Q |
| 44 R×R | R×P |
| 45 R (K 8)×P | P—R 7! |
| 46 R—K Kt 3. | P—R 4 |
| 47 K—Kt sq! | R—Q Kt 7! |
| 48 R—K B sq | P—B 4 |

A losing move. Black should play 48 R—Kt 8, compelling 49 R—Q R 3. Then 49 R—Kt 7; 50 R—R 7, K—Kt sq!; and, if White takes the Bishop Pawn, with Rook at R 7, Black Queens and draws. White can only check at B 8 and B 7, and Black keeps attacking the Rook.

| | |
|-------------|--------|
| 49 R—Kt 2! | R×R+ |
| 50 K×R | P—Kt 4 |
| 51 R—Q R sq | K—Kt 3 |
| 52 R×P | P—Kt 5 |
| 53 R—R 8 | |

The Rook wins, but careful play is necessary up to the very last.

| | |
|------------|--------|
| ..... | P—R 5 |
| 54 R—Kt 8+ | K—R 4 |
| 55 K—B 2 | P—B 5 |
| 56 R—K B 8 | K—Kt 4 |
| 57 K—Kt 2 | |

If it were a mere question of stopping Pawns with King, 57 K—Kt sq would be the move.

| | |
|------------|--------|
| ..... | P—B 6+ |
| 58 K—B 2 | K—Kt 3 |
| 59 R—K R 8 | K—Kt 4 |
| 60 R—R 7 | |

A *coup de repos*, better than 60 K—K 3, which would give

some chance of a draw. The White King gets in among the Pawns, and it all is over.

| | |
|------------|----------|
| | P—R 6 |
| 61 K—Kt 3 | K—B 4 |
| 62 R—K 7 | K—Kt 4 |
| 63 R—K B 7 | K—Kt 3 |
| 64 R—B 4 | K—R 4 |
| 65 R×Kt P | P—B 7 |
| 66 R—K B 4 | P—R 7 |
| 67 K×R P | Resigns. |

This ending, Rook *v.* three united passed Pawns, is of very rare occurrence.

(Vienna, 1882.)

FRENCH DEFENCE.

| White. | Black. |
|--------------|-------------|
| W. STEINITZ. | A. SCHWARZ. |
| 1 P—K 4 | P—K 3 |
| 2 P—K 5? | P—Q B 4 |

The weight of authority is generally against the further advance of White's King Pawn on the second move. Other lines of play, good for the second player, are:—2 P—Q B 4; 3 P—K B 4, P—Q 4; 4 P×P *e.p.*, B×P; 5 P—K Kt 3, B—Q 2; 6 Kt to K B 3, B—B 3; 7 B—Kt 2, Kt—B 3, &c. Also 2 P—Q 4; 3 P×P *e.p.*, B×P; 4 P—Q 4, Kt—K B 3; 5 Kt—K B 3, P—Q Kt 3; 6 B—Q 3, B—Kt 2; 7 Castles, Q Kt—Q 2, &c.

| | |
|------------|----------|
| 3 P—K B 4 | Kt—Q B 3 |
| 4 Kt—K B 3 | Kt—R 3 |
| 5 P—K Kt 3 | B—K 2 |
| 6 B—Kt 2 | Castles |
| 7 P—Q 3 | P—B 3 |
| 8 P×P | B×P |
| 9 Castles | Kt—B 2 |
| 10 P—B 3 | R—Kt sq |

10 . . . P—Q 4 would be better. Black's position is fairly good, but several over-cautious moves hereabouts impair it considerably.

| | |
|-------------|----------|
| 11 Kt—R 3 | P—Q Kt 3 |
| 12 Kt—B 2 | B—Kt 2 |
| 13 Kt—K 3 | P—Q 4 |
| 14 Kt—Kt 4! | P—K 4 |

Too soon—and too late. The faultiness of the movements on the Queen side becomes very apparent. Suppose, in reply to White's next move, Black ventures upon 15 Q×Kt?. Then 16 P×P, and if 16 Kt×P; 17 Kt×Kt, Q×Kt; 18 B—B 4, winning the exchange.

| | |
|-----------|------|
| 15 Kt×B+ | P×Kt |
| 16 Kt—R 4 | |

From this point White prosecutes his attack with energy and judgment. Black, however, should here answer 16 Q—Q 2, to prevent the check, command the second rank, and bring his Rooks into combined action.

| | |
|------------|---------|
| | Kt—K 2? |
| 17 P×P | P×P |
| 18 Q—Kt 4+ | K—R sq |
| 19 Q—R 5 | Q—K sq |
| 20 P—Q 4 | |

To free B 4 for his Bishop. Black should advance the King Pawn at once; 20 B—R 3 in no way helps his defence. 23 R—Q sq is inferior to 23 R—B sq for obvious reasons.

| | |
|-------------|-----------|
| | B—R 3? |
| 21 R—K sq | B P×P |
| 22 P×P | P—K 5 |
| 23 B—B 4 | R—Q sq? |
| 24 Q R—B sq | K—Kt sq |
| 25 R—B 7! | Kt—R sq |
| 26 Q—Kt 5+ | K Kt—Kt 3 |
| 27 Q R×P | B—Q 6 |
| 28 R—Q B sq | Kt—B 3 |

Affording an opportunity for a brilliant finish. White threatened K R—B 7, &c. If 29 K×R; 30 Q—R 6+,

K—Kt sq; 31 Kt×Kt, mate or ruinous loss of force would follow. There is no defence.

| | |
|----------|----------|
| 29 R×P! | R×B |
| 30 R—R 6 | R—Q 3 |
| 31 Kt×Kt | Resigns. |

(Vienna, 1882.)

FRENCH DEFENCE.

| White. | Black. |
|-------------|-------------|
| S. WINAWER. | JAS. MASON. |
| 1 P—K 4 | P—K 3 |
| 2 P—Q 4 | P—Q 4 |
| 3 Kt—Q B 3 | Kt—K B 3 |
| 4 B—K Kt 5 | B—K 2 |
| 5 P×P | |

The King Pawn is very often advanced on the Knight in this form of the *French*—*i.e.*, after White plays 4 B—K Kt 5. It is considered good for the first player to keep the adverse Bishop obstructed by the Pawn at K 3. Formerly, however, P×P was the customary *third* move for White, and it may well be now, if the whole truth were known, that it is as good as any other. Or, here, 5 B×Kt, B×B; 6 Kt—B 3, &c.

| | |
|------------|---------|
| | P×P |
| 6 B—Q 3 | Kt—B 3 |
| 7 K Kt—K 2 | P—Q R 3 |

A waiting move—to get some inkling of how White intends to proceed. The latter's 8 P—Q R 3 is to prevent the disturbance of his Bishop by Kt—Q Kt 5. The Bishop is a valuable force in attack at this opening.

| | |
|-----------|-------|
| 8 P—Q R 3 | B—K 3 |
| 9 Castles | |

It would be better to defer such an important movement as Castling. Q—Q 2 was indicated here.

| | |
|-----------|----------|
| | P—K R 3 |
| 10 B—R 4 | P—K Kt 4 |

For now, because White is Castled, this may be fairly ventured. Black can hardly be prevented from going away with his King on the other side when necessary; and the moves made in driving off the Bishop are so many moves in counter attack, and represent a gain in time. Both sides widely diverge from the usual lines in the *French*, rather to White's disadvantage than otherwise—seeing that he very quickly finds himself on the defensive.

| | |
|-----------|-----------|
| 11 B—Kt 3 | P—K R 4! |
| 12 P—B 3 | P—R 5 |
| 13 B—B 2 | Kt—R 4 |
| 14 Q—Q 2 | B—Q 3 |
| 15 B—K 3 | R—K Kt sq |
| 16 Kt×P | |

An ingenious diversion. Black's whole proceedings might easily be reversed if this temporary check were not duly appreciated.

| | |
|------------|--------|
| ... | B×Kt |
| 17 P—Q B 4 | Kt—K 2 |

The correct play. White should take the Bishop, the capture of the Pawn is unfavourable; but in any case Black's attack would remain. His 18 P—R 6 secures his advantage in this part of the game; as the Pawn at R 6 and the Rook on the open file bear especially heavily on White.

| | |
|-------------|----------|
| 18 B×P? | P—R 6! |
| 19 P—K Kt 4 | P—K B 3 |
| 20 B—K 3 | P—K B 4! |
| 21 P×B | P×P |
| 22 P—B 4 | P—Kt 6 |

To reopen the line to the Rook. It was important to prevent the block threatened by Kt—Kt 3. Black's Pawns would be obstructive—a protection to the adverse King—if that were allowed.

| | |
|--------------|---------|
| 23 R—B 3 | P×P+ |
| 24 K×P | Q—Q 2 |
| 25 R—K Kt sq | Castles |
| 26 R×R | R×R |
| 27 R—Kt 3 | |

This is not at all satisfactory. 27 Kt—Kt 3 could be no worse. There would be strong attack, of course, but it might

be met ; whereas with this sacrifice of force White gives up his chance of winning, without increasing the probabilities of a draw.

| | | |
|----|-----------|----------|
| | | Kt × R |
| 28 | Kt × Kt | Q—Kt 5 |
| 29 | Q—K B 2 | R—B sq ! |
| 30 | B—K 2 | Q—R 5 |
| 31 | Kt—R 5 | Q × Q + |
| 32 | B × Q | Kt × P |
| 33 | K × P | Kt × P + |
| 34 | Kt × Kt | R × Kt |

All this was more or less forced upon the first player. In the result Black has the exchange clear ; and wins without difficulty, if he can get the Rook into play among the adverse Pawns.

| | | |
|----|--------|-------|
| 35 | K—Kt 2 | P—B 3 |
| 36 | B—B 3 | K—B 2 |
| 37 | P—Kt 4 | R—B 4 |
| 38 | B—K sq | P—R 4 |

If the Pawn be taken, the Rook gets into action on the Queen Knight file. The ending is lost for White.

| | | |
|----|-------|------------------|
| 39 | K—B 2 | P × P |
| 40 | P × P | R—K B sq |
| 41 | K—K 3 | R—Q R sq |
| 42 | B—B 3 | R—R 6 |
| 43 | K—Q 2 | B × P, and wins. |

(*New York*, 1889.)

FRENCH DEFENCE.

| White. | Black. |
|---------------|-------------|
| S. LIPSCHÜTZ. | JAS. MASON. |
| 1 P—K 4 | P—K 3 |
| 2 P—Q 4 | P—Q 4 |
| 3 Kt—Q B 3 | Kt—K B 3 |
| 4 P—K 5 | K Kt—Q 2 |
| 5 P—B 4 | P—Q B 4 |
| 6 P × P | Kt—Q B 3 |

The opening is on the most approved lines of attack and defence in this form of the *French*. 6 Kt—Q B 3 reserves the option of taking the Pawn with Bishop or Knight. If, for example, White should play 7 B—Q 3, then 7 Kt × P attacking the Bishop would be good, it being advisable to get rid of the Bishop, a particularly troublesome Piece to the defence. The move 8 P—Q R 3 is partly a waiting one and partly to prevent Kt—Kt 5, whence it might possibly go to Q 6; and White's 9 P—Q R 3 is somewhat the same, and to stop Kt—Kt 5 disturbing the Bishop.

| | |
|-------------|----------|
| 7 Kt—B 3 | B × P |
| 8 B—Q 3 | P—Q R 3 |
| 9 P—Q R 3 | P—Q Kt 4 |
| 10 P—Q Kt 4 | B—R 2 |
| 11 Kt—Kt 5 | Kt—B sq |

The Knight defends rather than 11 P—Kt 3, making a couple of holes, and presenting a likely point of attack for the enemy.

| | |
|-------------|-------|
| 12 Q to R 5 | Q—K 2 |
| 13 Kt—Q sq | |

If White had taken the Rook Pawn with Knight, Black would have first exchanged Knights, and then followed with Kt—Q 5. Afterwards, if the White Bishop in front of the Queen could not be won by some such manœuvre as Q—B sq, P—Kt 3, and Q—Kt 2, Black would gain some other advantage through the adverse Queen being fixed on the Rook file to defend the Bishop. Such a capture is very seldom good play.

| | |
|------------|--------|
| | B—Kt 2 |
| 14 B—K 3 | P—R 3 |
| 15 B × B | R × B |
| 16 Castles | P—Kt 3 |

Black has been intending 16 Kt × K P, but White, by Castling, stops it; for after 16 Kt × K P; 17 P × Kt, Q × Kt, his own King Bishop Pawn would be doubly attacked. Black now abandons all idea of Castling, his better place of safety being on the Queen side, whither he goes with his

King as occasion calls. 17 Kt × K P would not be good, for White could play 18 Kt × K P in reply.

- | | |
|-------------|---------|
| 17 Q—R 3 | B—B sq |
| 18 Kt—K B 3 | Kt—Q 2 |
| 19 Kt—K 3 | R—B 2 |
| 20 Q R—K sq | Kt—Kt 3 |
| 21 Kt—Kt 4 | |

The White Knight is attracted by the hole at B 6. The play hereabouts, and for many moves further on, is extremely difficult for both parties. Black evades the King side attack as best he can, hoping for something from the weakness of his adversary on the Queen side in the ending. White's Pawn at B 2 is badly situated. 22 P—Kt 4 is an effort to open a file likely to be of service in counter attack, when Black finds time to really enter upon such a policy.

- | | |
|------------|---------|
| | B—Kt 2 |
| 22 Kt—R 4 | P—Kt 4 |
| 23 Kt—B 6+ | K—Q sq |
| 24 Kt—B 3 | P×P |
| 25 Q—R 4! | K—B sq |
| 26 Q×B P | Kt—Q sq |

Intending 27 Kt—B 5, and to give action to the Bishop by retaking with the Queen Pawn, should White play 28 B × Kt. Black also defends the weak Bishop Pawn by this move. The objection is that it lets the White Knight in at Q 4 and B 5. White should not have hurried to this latter square, but first of all have defended the Queen Rook Pawn. The sacrifice of the exchange at move 29 was justified, in the circumstances, and was probably what White did not sufficiently consider in giving up the Pawn the move before. The two Pawns are an equivalent for the exchange, and the stress of White's attack is visibly lessened.

- | | |
|-------------|--------|
| 27 Kt—Q 4 | Kt—B 5 |
| 28 Kt—Kt 3? | Kt×R P |
| 29 Kt—B 5 | R×Kt! |
| 30 P×R | Q×P+ |
| 31 K—R sq | B—B 3 |

The Knight should have retreated, making way for the advance of the passed Pawn. Important time lost. At move

40 perhaps . . . P—Kt 5 would be stronger than . . . P—R 5. White gains nothing from the 37th to the 40th move. His Queen could not be played to B 5, because of . . . B × P +, &c., and then the advance of the Black Pawns begins to claim attention.

| | |
|------------|----------|
| 32 R—R sq | B—Kt 2 |
| 33 Q—B sq | Kt—B 5 |
| 34 B × Kt | Q P × B |
| 35 Q—B 4 | Q—B 3 |
| 36 R—B 2 | Q—B 4 |
| 37 R—Q sq | P—Q R 4 |
| 38 Kt—Q 7 | Q—B 2 |
| 39 Q—K 3 ? | B—B 3 |
| 40 Kt—B 6 | P—R 5 ? |
| 41 P—B 3 ! | Kt—Kt 2 |
| 42 K R—Q 2 | Kt—B 4 ! |
| 43 R—Q 6 | |

Taking the Knight was, of course, out of the question. From this point Black has a good game. At move 46 it is easy to see why Q × P would be immediately fatal to White. He would be mated in four or five moves.

| | |
|-------------|--------|
| | Kt—Q 6 |
| 44 K—Kt sq | R—Q sq |
| 45 R × R + | Q × R |
| 46 P—R 3 ! | Q—B sq |
| 47 K—R 2 | Q—Kt 2 |
| 48 P—Kt 3 | K—Kt 2 |
| 49 P—R 4 | Q—B sq |
| 50 R—K B sq | Q—B 4 |

Giving up the Pawn in order to go on with more effect with his Queen side advance. The Pawn taken in exchange would not be sufficient, for White's Rook Pawn has an open road to Queen. This is why he cannot exchange by . . . Q × P at move 54. The contest even increases in interest as it draws to a close.

| | |
|------------|----------|
| 51 Q × R P | Kt × P |
| 52 Q—B 4 | Kt—Q 6 |
| 53 Q—Q 2 ! | P—Kt 5 ! |
| 54 P × P | Q—Q 5 ! |

| | |
|----------|--------|
| 55 P—R 5 | P—R 6 |
| 56 P—R 6 | Q—Kt 7 |
| 57 Q×Q | P×Q |
| 58 P—R 7 | |

58 R—Q Kt would be useless, as then the Bishop Pawn would go on, and afterwards attack the Rook. White plays with desperate ingenuity.

| | |
|--------------|------------|
| ... | Kt—B 8 |
| 59 P—R 8 (Q) | P—Kt 8 (Q) |
| 60 Kt—K 4 | |

The only move. There were no checks, and the combination of Black's Queen and Bishop threatened speedy mate. Black at length blunders in taking Knight with Queen. 60 B×Kt would have left him with much the better game.

| | |
|------------|----------|
| ... | Q×Kt ? |
| 61 R×P + | K—Kt 3 |
| 62 Q—Q 8 + | Resigns. |

White mates next move. If 61 K—R 3, White would check at Q R sq with fatal effect. 60 B×Kt would have prevented this, and the King could escape from the checks by playing around the White Pawn, with many chances of winning.

(*Match, London, 1880.*)

IRREGULAR OPENING.

| White. | Black. |
|------------------|---------------|
| J. H. ZUKERTORT. | S. ROSENTHAL. |
| 1 Kt—K B 3 | P—Q 4 |
| 2 P—Q 4 | B—B 4 |
| 3 P—K 3 | P—K 3 |
| 4 P—B 4 | Kt—K B 3 |
| 5 P—Q R 3 | |

To prevent B—Q Kt 5 in reply to Kt—B 3. Black's second move B—B 4 leaves his Queen side somewhat weak, and White intends to advance against it if

practicable—another point in favour of 5 P—Q R 3. Black's next move leads in this direction, by inviting the advance of Bishop Pawn.

| | |
|------------|--------|
| | B—Q 3? |
| 6 Kt—B 3 | P—B 3 |
| 7 P—Q Kt 4 | |

Here, as on the previous move, P—B 5 would be stronger. Black seems not to fear it; but he should exchange Pawns rather than be bound up in the manner following.

| | |
|-----------|----------|
| | P—Q R 3? |
| 8 B—Kt 2 | Q Kt—Q 2 |
| 9 B—K 2 | Kt—K 5 |
| 10 Kt×Kt | B×Kt |
| 11 P—B 5 | |

At length the Pawn goes on. From this point the advantage is with the first player.

| | |
|------------|----------|
| | B—B 2 |
| 12 Castles | Castles |
| 13 Kt—Q 2 | B—K Kt 3 |
| 14 P—Q R 4 | Kt—B 3 |

Often P—K 4, breaking up and out in the centre, turns the course of events in favour of the defence. Here, however, such a movement would be out of place. For if 14 P—K 4; 15 P×P, and Black cannot retake, because of P—B 4 and P—B 5 winning a Piece.

| | |
|-----------|---------|
| 15 P—B 3 | Q—Kt sq |
| 16 P—B 4 | Kt—K 5 |
| 17 Kt×Kt | B×Kt |
| 18 Q—Q 2 | Q—Q sq |
| 19 P—Kt 5 | R P×P |

Better would be 19 Q—Q 2, as the open file goes against him. Having begun to exchange, however, he should have continued with 20 P×P, rather than have his Bishop shut in as happens.

| | |
|-----------|-------|
| 20 P×P | Q—Q 2 |
| 21 P—Kt 6 | |

That this gives him a marked advantage clearly appears from the subsequent course of the game.

| | |
|-----------|---------|
| | R×R |
| 22 R×R | B—Kt sq |

Any other move of the Bishop would lose. *E.g.*, 22 B—Q sq; 23 R—R 8, B—K 2; 24 Q—R 5, R×R; 25 Q×R+, B—B sq; 26 B—R 6, and wins. For if 26 P×B, of course the Pawn goes to Queen. Any way Black plays after 22 B—Q sq, White wins the Pawn by B—R 6; and then wins the game by his Pawn going to Queen.

| | |
|------------|-------|
| 23 B—Q B 3 | Q—K 2 |
| 24 Q—Kt 2 | P—R 3 |

At all hazards Black should try to open a counter attack now, through P—Kt 4. With an important Piece virtually immovable, ordinary measures of defence must fail.

| | |
|------------|---------|
| 25 B—K sq | K—R 2 |
| 26 B—Kt 3 | P—B 4? |
| 27 B—B sq | R—Kt sq |
| 28 Q—K B 2 | |

White's main object hereabouts is to bring affairs on the King side to a stand. Then he can pursue his operations on the other side undisturbed.

R—K B sq

If 28 P—Kt 4; 29 P×P, B×B; 30 Q×B, R×P; 31 Q—B 7, R—Kt 2; 32 Q×Q, R×Q; 33 R—R 7, R—Kt 2; 34 P—Kt 3, and the inevitable B—R 6 wins.

| | |
|----------|---------|
| 29 B—K 2 | R—Kt sq |
| 30 R—R 8 | |

Tempting 30 B×P; 31 R×R, B×B; 32 R×P+, Q×R; 33 Q×B, and finally B—R 6, winning. But Black is wary.

| | |
|------------|----------|
| | R—K B sq |
| 31 R—R 3 | R—Kt sq |
| 32 P—R 4 | Q—K B 2 |
| 33 R—R sq! | Q—K 2 |
| 34 P—R 5 | Q—K B 2 |
| 35 B—R 4 | R—K sq |
| 36 Q—Kt 3 | R—Kt sq |
| 37 R—R 8 | R—K sq |
| 38 K—B 2 | |

To have the King in play. Should Black persist in moving his Rook to and fro, White wants his King to be available in the centre, in order to offer the exchange of Queens with

greater effect. Of course the answer to B×B P, anywhere here, would be Q—Kt 6+.

| | |
|-----------|---------|
| | K—Kt sq |
| 39 Q—Kt 6 | Q×Q |

It would be more consistent to decline the exchange by 39 Q—Q 2. But it is highly improbable that any play could avert defeat. The Bishop at K 5 is now very ineffective for defensive purposes. There seems to be no way of bringing it into relation with the vital point—Q Kt 2.

| | |
|-----------|--------|
| 40 P×Q | K—B sq |
| 41 P—Kt 3 | R—B sq |
| 42 K—K sq | K—K sq |
| 43 K—Q 2 | B—Kt 7 |
| 44 K—B 3 | B—R 6 |
| 45 B—R 6 | |

The winning move. If now 45 P×B. Black is lost as follows:—46 P—Kt 7, K—Q 2; 47 P×R (Q)+, K×Q; 48 B—B 6!, K—Kt 2; 49 R×B+, K×R; 50 B×P, B—Kt 5; 51 B—K 5+, and the other Knight Pawn goes to Queen.

| | |
|-----------|--------|
| | K—Q 2 |
| 46 B×P | R—K sq |
| 47 K—Kt 4 | B—Kt 5 |
| 48 K—R 5 | B—R 4 |
| 49 B—R 6 | Q B×P |
| 50 R—R 7+ | |

The shortest way. The ending is very unusual. In no way can Black avoid the loss of the Piece—which of course means the game.

| | |
|-----------|----------|
| | B×R |
| 51 P×B | K—B 2 |
| 52 B—K 7! | R—Q R sq |
| 53 B—Q 6+ | K—Q sq |
| 54 K—Kt 6 | B—K sq |
| 55 B—Kt 7 | R×P |
| 56 K×R | P—Kt 4 |
| 57 K—Kt 6 | P—Kt 5 |
| 58 B×P | B—B 2 |
| 59 B—Kt 5 | Resigns. |

(Nuremberg, 1883.)

IRREGULAR OPENING.

| White. | Black. |
|-------------|--------------|
| JAS. MASON. | I. GUNSBURG. |
| 1 P—Q 4 | P—K 3 |
| 2 B—B 4 | P—Q 4 |
| 3 P—K 3 | Kt—K B 3 |
| 4 B—Q 3 | B—Q 3 |
| 5 B—Kt 3 | P—B 4 |
| 6 P—Q B 3 | |

Not generally commendable, as it gives an early point of attack for the adverse Queen side forces.

| | |
|----------|------------|
| 7 B—B 2 | P—B 5 |
| 8 Kt—B 3 | P—Q Kt 4 ? |

8 P—Q R 4 would break up Black's advanced Pawns, or compel a further advance. But this happens of itself.

| | |
|------------|---------|
| 9 Q Kt—Q 2 | P—Q R 4 |
| | P—Kt 5 |

The second player should have Castled before pressing for more advantage in this direction. And 12 P×P might have been deferred, or held *in terrorem*, as it were.

| | |
|-------------|----------|
| 10 B—R 4+ | K—B sq |
| 11 Kt—K 5 | B×Kt |
| 12 B×B | P×P ? |
| 13 P×P | Q—K 2 |
| 14 Castles | Q Kt—Q 2 |
| 15 B—K Kt 3 | P—R 3 |

15 Q—R 6 was another move here. But Black was no doubt desirous of freeing himself somewhat as regards the position of his King.

16 P—K 4

If Black took this Pawn (which was perhaps his best move), then the Bishop would go to B 6, with a good game for White

| | |
|-------------|----------|
| 17 P—K 5 | Kt—Kt 3 |
| 18 B—B 2 | Kt—K sq |
| 19 P—Q R 4! | P—Kt 3 ? |
| | B—Q 2 |

| | |
|-----------|---------|
| 20 P—B 4 | Kt—Kt 2 |
| 21 Kt—B 3 | K—Kt sq |
| 22 B—R 4 | Q—K sq |

Black is now wholly on the defensive. His 18th move shows itself to be very bad indeed.

| | |
|-------------|-----------|
| 23 B—B 6 | K—R 2 |
| 24 Kt—R 4 | R—K Kt sq |
| 25 R—B 3 | Kt—R 4 ? |
| 26 P—B 5 ! | K P × P |
| 27 Kt × B P | Kt—B sq |

Of course, if 27 P × Kt; 28 R × P ! and White must win. If 27 Kt × B, then 28 Kt—Q 6, and 29 R × Kt, with advantage. The net effect of 26 P—B 5 is to clear the line for the Rook.

| | |
|------------|--------|
| 28 Kt—K 3 | Kt × B |
| 29 R × Kt | B—K 3 |
| 30 R—Kt sq | Kt—K 2 |
| 31 R × B ! | P × R |
| 32 Kt—Kt 4 | K—Kt 2 |
| 33 Q—B 3 | |

White could recover the exchange by 33 Kt—B 6, but there would be little in the attack then remaining. In the circumstances the Knight with the attack is of more worth than a Rook.

| | |
|-------------|----------|
| 34 Kt—B 6 | R—K B sq |
| 35 P—R 4 | Q—B 3 |
| 36 R—K B sq | R—R 2 |
| | Q—B sq |

37 Kt—R 5+ was threatened. Black defends well, and but for the slip a little further on, might possibly have escaped his difficulties. White's next move intends 38 B × P.

| | |
|------------|---------|
| 37 Q—Kt 4 | Kt—B 4 |
| 38 R—B 3 ! | R—K B 2 |

This is the slip—and it is a fatal one. He cannot take the Queen next move on account of 40 R—Kt 3 mate. This is a curious instance of obstruction and "pin" occurring in an important game.

| | |
|-------------|--------|
| 39 Q × P+ ! | K—R sq |
|-------------|--------|

40 B × Kt
Resigns. Mate in two moves being inevitable.

(*Match, Havana, 1890.*)

IRREGULAR OPENING.

| White. | Black. |
|--------------|----------------|
| I. GUNSBERG. | M. TSCHIGORIN. |
| 1 Kt—K B 3 | P—K B 4 |
| 2 P—Q 4 | P—K 3 |
| 3 P—B 4 | Kt—K B 3 |
| 4 Kt—B 3 | B—K 2 |
| 5 P—K 3 | P—Q Kt 3 |
| 6 B—Q 3 | B—Kt 2 |
| 7 Q—B 2 | Castles |
| 8 B—Q 2 | Kt—R 3 |
| 9 P—Q R 3 | |

White's development is compact and well ordered, while that of his opponent lacks cohesion and general concerted power. The weakness of the formation on 1 P—K B 4 is evident very early in this game.

| | |
|------------|--------|
| | R—B sq |
| 10 P—K 4 ! | P×P |
| 11 Kt×P | B×Kt |
| 12 B×B | P—Q 4 |

If 12 Kt×B; 13 Q×Kt, White would threaten 14 Q—Kt 7; and also 15 P—K R 4, with a strong attack on the King side in due course. This move leaves the King Pawn badly situated, and yet there seems to be no better.

| | |
|----------|-------|
| 13 B—Q 3 | P—B 4 |
|----------|-------|

Loss of some sort was hardly to be avoided. If 13 P×P; 14 B×P, &c. There was also 14 Kt—Kt 5 to be considered. If 14 P×Q P, or 14 P×B P, it seems 14 P—B 5, or 14 Kt×P, would be a good answer.

| | |
|------------|----------|
| 14 Kt—Kt 5 | Kt—B 2 ! |
| 15 B×P+ | K—R sq |
| 16 Q—Q 3 | Kt—K 5 |

Q—R 3 must be guarded against.

| | |
|----------|---------|
| 17 Kt×Kt | P×Kt |
| 18 B×P | B—R 5 ! |
| 19 B—K 3 | |

Safer than 19 Q—R 3. In the latter case 20 R×P; 21 P—K Kt 3, R×B !; and (if) 22 K×R, Q×P+, would not be unlikely.

| | |
|-----------|---------|
| | P×P |
| 20 B×P | P—K 4 ! |
| 21 B—K 3 | Q×Q |

In the hope of drawing if he can remain with Bishops of different colours. With the Queens on the board there would be little chance of withstanding a second attack upon his King.

| | |
|-------------|----------|
| 22 B×Q | Kt—K 3 |
| 23 P—K Kt 3 | B—K 2 |
| 24 R—Q B sq | Q R—Q sq |
| 25 B—K 4 | Kt—B 4 |
| 26 B×Kt | |

Falling in with his adversary's expectations. But having a Pawn more on each side, the slight risk of a draw incurred by this exchange is balanced by absence of worry from the Knight. The winning process is necessarily slow.

| | |
|-------------|----------|
| | B×B |
| 27 P—B 3 | R—B 3 |
| 28 K—K 2 | K R—Q 3 |
| 29 K R—Q sq | B—Q 5 |
| 30 R—B 2 | P—K Kt 4 |
| 31 P—Q Kt 4 | K—Kt 2 |
| 32 K—B sq | |

Foreseeing attack upon his Rook Pawn, and to get the King into action on the right.

| | |
|-------------|------------|
| | K—B 3 |
| 33 P—Q R 4 | K—K 2 |
| 34 B—Q 5 | R—R 3 |
| 35 K—Kt 2 | Q R—K R sq |
| 36 R—K R sq | K—Q 3 |
| 37 Q R—B sq | R—K B sq |
| 38 P—R 4 | P×P |
| 39 R×P | R×R |
| 40 P×R | R—K R sq |
| 41 K—Kt 3 | R—R 2 |
| 42 K—Kt 4 | R—Kt 2+ |
| 43 K—B 5 | R—R 2 |
| 44 R—K R sq | K—K 2 |

| | |
|-----------|----------|
| 45 K—Kt 6 | R—R sq |
| 46 P—R 5 | R—K B sq |
| 47 R—R 4 | R—B 3+ |
| 48 K—Kt 7 | R—B 4 |
| 49 P—R 6! | P—K 5+ |
| 50 K—Kt 6 | R—B 3+ |
| 51 K—Kt 5 | B—K 6+ |
| 52 P—B 4 | |

All very finely played by both players; but White gains ground steadily.

| | |
|----------|--------|
| ... | B—B 7 |
| 53 R—R 3 | P—K 6 |
| 54 P—R 7 | R—B sq |
| 55 B—B 3 | |

Here 55 B—Kt 8 is more forcible. Black may be allowed to Queen. *E.g.*, 55 B—Kt 8, P—K 7; 56 P—R 8 (Q), P—K 8 (Q); 57 Q—Kt 7+, K—K sq; 58 Q—Kt 6+, and soon mates, as the Rook will come into play, checking, at Q 3, R 7, or R 8. Or, 56 . . . R×B+; 57 Q×R, P—K 8 (Q); 58 R—R 7+, and 59 Q—Q 5, mate. However, White's plan is a sure one, void of all risk. His intention is to utilise his superior force of Pawns on the Queen side, and to prevent this Black gives up his advanced Pawn at move 57.

| | |
|----------|----------|
| ... | R—K R sq |
| 56 B—K 2 | K—B 2 |
| 57 B—Q 3 | B—K 8 |

57 K—Kt 2 would be of no use on account of 58 P—K B 5, &c. Black resigns seven moves later because the Bishop Pawn will advance until taken, and then the Rook Pawn will Queen, winning the Bishop.

| | |
|------------|----------|
| 58 R×P | B×P |
| 59 R—R 3 | K—Kt 2 |
| 60 B—K 4 | P—R 4 |
| 61 R—Q 3 | R—Q sq |
| 62 R×R | B—K 2+ |
| 63 K—B 5 | B×R |
| 64 K—K 6 | B—R 5 |
| 65 B—Kt 6! | Resigns. |

(Berlin, 1881.)

IRREGULAR OPENING.

| White. | Black. |
|-------------|----------------|
| JAS. MASON. | M. TSCHIGORIN. |
| 1 P—K 3 | P—K B 4 |
| 2 P—Q 4 | P—K 3 |
| 3 Kt—K B 3 | Kt—K B 3 |
| 4 B—K 2 | P—Q Kt 3 |
| 5 Castles | B—Kt 2 |
| 6 P—B 4 | P—Q 4 |

Black adopts a faulty formation in thus leaving his King Pawn behind. The weakness is not one to trouble much until late in the game; but it should be avoided on principle, when not called for by the necessities of the position.

| | |
|--------------|----------|
| 7 Kt—B 3 | B—Q 3 |
| 8 P—Q Kt 3 | Castles |
| 9 B—Kt 2 | Q Kt—Q 2 |
| 10 Kt—Q Kt 5 | Kt—K 5 |

Leaving the Bishop to be taken, for the sake of the open file and some little gain of time. White can do no better than exchange.

| | |
|-----------|--------|
| 11 Kt×B | P×Kt |
| 12 Kt—Q 2 | P×P |
| 13 Kt×Kt | B×Kt |
| 14 P—B 3 | B—Kt 2 |
| 15 P×P | R—B 3 |

Questionable, as a King side attack could hardly be expected to succeed.

| | |
|----------|--------|
| 16 B—R 3 | R—Kt 3 |
| 17 R—B 2 | |

If B×P, then Q—Kt 4 would gain the King Pawn in return.

| | |
|-----------|----------|
| | Kt—B 3 |
| 18 Q—Kt 3 | Q—Q 2 |
| 19 R—Q sq | R—Q B sq |
| 20 B—Kt 4 | |

Meaning to follow with Q—R 3; but the reply forbids. The next move of White is to efficiently guard the King from accident, while the Rook is free to play elsewhere. 21 B—Q 3

would be preferable, the King being in no danger, the opposing Bishop having left the diagonal the moment before.

| | | |
|----|-----------|---------|
| | | B—R 3 |
| 21 | B—B sq ? | Kt—K sq |
| 22 | B—Q 3 | Q—K B 2 |
| 23 | R—Q B sq | |

23 R—B 2 would be far better. The evil effects of this will be noticed later on, when, as a force without support, the Rook at B sq is utilised by the adversary.

| | | |
|----|-----------|--------|
| | | P—Q 4 |
| 24 | P—B 5 | B×B |
| 25 | Q×B | R—R 3 |
| 26 | P—Kt 3 | Kt—Q 3 |

Now had White played the other Rook at move 23, Black could not carry out the excellent scheme he starts here. This Knight goes to a very strong post at B 5; and when he gets there, Black's position is somewhat the stronger.

| | | |
|----|-------|---------|
| 27 | B—Q 2 | Kt—B 5 |
| 28 | P×P | P×P |
| 29 | P—K 4 | K R—B 3 |

This Rook is required for action on the Queen's wing.

30 P×Q P

B—B 4 immediately appears better. The capture relieves Black of his weakness at K 3, and should be deferred as long as possible. Yet, if 30 B—B 4, the reply might be 30 P—K Kt 4. If then 31 B×P, or 31 B—K 5, Black's 31 B P×P would demand attention.

| | | |
|----|-----------|---------|
| | | P×P |
| 31 | B—B 4 | Q—Q 2 |
| 32 | R—K 2 | R—K sq |
| 33 | B—K 5 | R—Q B 3 |
| 34 | Q R—K sq | |

Another objection to White's 30th move is that it gave liberty to the partially imprisoned Rook. The loss of a Piece, by 34 Kt×B, &c., was threatened here.

| | | |
|----|-----------|---------|
| | | P—Kt 3 |
| 35 | Q—Kt 3 | K R—K 3 |
| 36 | P—B 4 | R—R sq |
| 37 | R—Q B sq | R—R 6 |
| 38 | Q—Kt 4 | R—R 4 |

Or 38 R—R 5—to prevent R×Kt. At move 40 White declines to exchange Queens if the Knight is to remain at B 5. For then, by doubling on the Rook's file, Black would stand excellently well.

| | |
|--------------|---------|
| 39 K R—Q B 2 | Q—Kt 4 |
| 40 Q—Kt 3 | R—K 2 |
| 41 Q—K B 3 | K R—R 2 |
| 42 Q—Kt 2 | |

Meditating a flank movement on the King. If 42 Kt—K 6, then probably 43 R—B 8+, K—B 2; 44 Q—R 3, P—R 4; 45 Q—R 4, Kt—Kt 4; 46 Q R—B 7+, winning. Black underrates his danger.

| | |
|------------|--------|
| | Q—Kt 5 |
| 43 Q—K 2 | R—R 6? |
| 44 P—Kt 4! | R—K 2 |

To be rid of the Bishop. If the Knight took at once, of course Q×Kt would follow. 45 P×P would not do, because of 46 Q—Kt 2+, and 47 Q×P.

| | |
|-----------|--------|
| 45 P×P | Kt×B |
| 46 Q P×Kt | Q—Q 5+ |

46 Q×P?; 47 R—B 8+, K—B 2; 48 P—K 6+, K—B 3; 49 Q—Kt 2+, and wins.

| | |
|--------------|--------|
| 47 K—R sq | R—K 6 |
| 48 Q—Kt 2 | K—B 2 |
| 49 R—B 6! | Q—Q 6? |
| 50 R×K Kt P! | R—K 8+ |

Black no doubt overlooked the drift of 49 R—B 6. His game is lost now. If 50 P×R, mate of course in three.

| | |
|--------------|----------|
| 51 R×R | P×R |
| 52 Q×Kt P+ | K—B sq |
| 53 R—K Kt sq | Q—K 5+ |
| 54 Q—Kt 2 | R—Q B 2 |
| 55 Q×Q | P×Q |
| 56 R—K sq | R—B 5 |
| 57 K—Kt 2 | R—B 7+ |
| 58 K—Kt 3 | R—B 6+ |
| 59 K—Kt 4 | Resigns. |

Appendix.

I.

SUBJECT to the universal law of change, Chess is happily not yet so perfect as to find progress in decay. It will and must continue to suffer innovations, making for healthy growth and logical consistency, though its fundamental principles and essential theories may never be seriously disturbed. What these innovations may be it may perhaps seem idle to predict; nevertheless one or more of them may be quite easily and rationally imagined. In fact, owing to the prevalence of draws, one is even now strongly indicated, viz., that the King shall be required to take care of himself, without aid or comfort from his adversary. The capture of the King is the logical end of the game. Then let it be so that when this Piece is captured the game is lost. The divinity that doth hedge a King in stalemate is often of a low order and unjust. Within the present century, stalemate was considered a won game for the party unable to move without losing his King; in the century next to come, it may well be that the party unable to move without losing his King, shall be required to move him or resign. This would, of course, mean that a player having no move other than one subjecting his King to attack should in every case be obliged to make that move; and, *à fortiori*, that a player moving his King into attack, or failing to relieve him from it, wittingly or not, should thereby suffer the loss of his King and the game. To this last contingency there can hardly be any sufficient objection. But in the first case, that of stalemate as under the present law, some qualification seems necessary, if the beneficial relations of King to King and King to Pawn are to be preserved. The definition of a game drawn by stalemate might be somewhat as follows:—

If a player (it being his turn to play and his King not being attacked at the time) have no move other than one which would subject his King to attack from adverse King or Pawn then the game shall be drawn.

Otherwise the King would be permitted to endure attack like any other piece—but for a single move only; and he could be taken like any other piece, and his being taken at any time would be an end to the game—mate. This would slightly increase the power of the Bishop, especially as compared with the Knight—which seems reasonable. Pawn play and the rest would not be directly or injuriously affected, but would remain substantially as at present.

The rule (9) as to announcing “check” should, of course, be abolished. Chess would become thereby, to quote the words of Franklin, “more the image of human life, and particularly of war; in which, if you have incautiously put yourself in a bad and dangerous position, you cannot obtain the enemy’s leave to withdraw your troops and place them securely; but you must abide all the consequences of your rashness.” This rule as to notifying attack on the King compels antagonists to afford mutual assistance, turn and turn about, at certain critical junctures, which appears to be a pure absurdity, in contrast with the controlling intention and final object of the game.

On this subject, Mr. Wordsworth Donisthorpe, writing in *The Chess Monthly* (Aug., 1893), says:—“Will you allow me space in your columns to plead for a much-needed reform in Chess? It is nothing less and nothing more than the abolition of the ‘check.’ Historically, as everyone knows, ‘check’ was merely a warning that the King or *Shah* was in danger; just as it is usual in drawing-rooms to cry ‘Queen’ when that Piece is in danger. Indeed certain wits, who shall be nameless, go to the length of saying, ‘Échec au pion.’ The death of the King (*Shah mat*) was, and is, the end of the campaign, and in polite circles the forfeiture of the game was deemed too heavy a penalty to pay for an oversight—for failing to observe that the King was attacked. Consequently, the voluntary and chivalrous custom of warning an adversary of this danger hardened into a compulsory rule, and at present a player has a right to make this stupid oversight without

penalty, unless he is warned in an audible tone by his opponent. Out of this anomalous rule have grown others by a natural process. One of these is that a King cannot move into check, even when he has no other course open. Such a position is called stalemate—whatever that may mean etymologically—and the game is considered drawn. Now, sir, the absurd result of this is that a player who has so far succeeded in out-manceuvring his opponent as to remain with a clear Knight or Bishop ahead at the end of the game, cannot possibly force a mate, and the unequal forces are regarded as practically equal. But for this barbarous and, I must add, babyish rule, a King and Pawn would usually win against a King. As it is, a solitary King can in some positions actually force a draw against King, Bishop, and Pawn, or against King, Knight, and Pawn. The abolition of ‘check’ would of course bring to the ground all these foolish superstructures, and, above all, stalemate. That there is nothing doctrinaire or amateurish in this suggestion is proved by the fact that it has the emphatic support of our first English chess master, Mr. Blackburne, and of our first American chess master, Mr. Mason. I have little doubt that the reform would obtain the support of both Universities, and I cannot believe it would meet with much opposition in France, where symmetry and theoretical perfection are more highly esteemed even than in this country. At the present time complaints are many and loud of the large proportion of drawn games in tournaments and matches. Various more or less sound schemes have been put forward for the purpose of rectifying this evil. But in Chess, as in politics, the repeal of effete laws is always a wiser course than the enactment of new ones. By all means let skittle-players cry ‘Check to the King,’ or ‘Mind your Queen,’ or ‘Look out for your Rook,’ if it please them; let them take back their moves, or touch half-a-dozen pieces before deciding what to do; but surely such baby-play is unworthy of scientific chess matches? I admit that the best player might lose a game once in a lifetime by leaving his King *en prise*; but then so he does now by leaving his Queen *en prise*. That is no reason why we should revolutionise and stultify the game in order to guard against such a contingency. I should be glad to learn what our strong

players think of my suggestion. It is a simple reform. Abolish 'check,' and observe all the consequences which follow from it." And Mr. Hoffer, the editor of *The Chess Monthly*, observes that "a reform on this point [stalemate] might be adopted without revolutionising the time-honoured notions of Royal prerogatives"—presumably with general benefit to Chess.

Some such definition of stalemate as that given above, cast into a law, would appear to fully meet the case. The salutary peculiarities of King and Pawn would remain, and reasonable eccentricity still be allowed the enterprising player. There would be no "check," but the King would be more liable to attack than he now is, while, of course, his ways of evading it would undergo no alteration. Consequently there would be fewer drawn games.

II.

Yet another, though much more remote, change may be in the adoption of a law in extension of the capturing power of the Pawn—as suggested by Mr. J. Monroe, an American writer of thirty years ago, in his "Science and Art of Chess." As the Pawn is permitted to go two squares for its first move, it may also be permitted to capture at the like distance on that move—or as a Knight, but only on the next files. For example, a Pawn at K 2 would move (as now) to K 3 or K 4; it would take (as now) at K B 3 or Q 3, and (in addition) at K B 4 or Q 4. This is at all events conceivable as a law of the game, if we suppose the existing processes of the openings to be exhausted and embalmed in the books.

III.

Rule 11, commonly called the "fifty-move rule," is not yet universally accepted. In Germany an exchange is requisite to break the series. But the English rule is the more philosophical, and covers the point as no other can. Indeed, there is the negative objection, urged by some, that it is too wide. It is never brought in question, so where is the

use of it? This is just its strong point. It does away with all question—does its work unnoticed. There can be no dispute or misunderstanding—no reference to “umpires” or “bystanders” or “third parties” is necessary. And this should, if possible, be the case of all the rules in Chess.

However, as representative of the views of those who dissent, the following, drawn up by Mr. John A. Douglas, New York, may be of interest. The table is intended to show cause why games should be arbitrarily limited by judges or others in authority, and the rules proposed lay down how this should be done:—

“The Book of the Tournament, London, 1883,” contains 296 games, of which only 16 games are prolonged beyond 75 moves, and these unnecessarily, as the following notes show:—

| Game Number. | Number of moves. | |
|--------------|------------------|--|
| 18 | 90 | Easy win at 49th move. |
| 25 | 89 | Win in sight at 44th move. |
| 27 | 79 | Errors at moves 24 and 30. Forced win at 55th move. |
| 76 | 81 | Error at move 50, by which game is prolonged; drawn at 63rd move. |
| 92 | 76 | Should have been drawn at 49th move. |
| 105 | 121 | Errors at moves 30 and 36. Mason says drawn at 79th move. |
| 113 | 80 | Unnecessary moves. Wayte says drawn at 35th move. |
| 120 | 75 | Mason says won at 28th move. |
| 134 | 92 | At 24th move Black can draw only; at 62nd move White can draw only. |
| 150 | 88 | At 29th move many moves have been wasted; at 81st move twenty more wasted. |
| 155 | 80 | At 15th move Black loses moves; at 23rd move White loses opportunity to win. |
| 178 | 81 | 48th to 52nd move should have been drawn. |
| 217 | 100 | Drawn at 36th move; at 74th move, 50 moves have been wasted. |
| 223 | 79 | White should have won at 43rd move; loses his chance at 48th move. |
| 254 | 78 | Many errors; draw forced at 31st move. |
| 266 | 82 | Black should have won easily at 51st move. |

THE MOVE LIMIT.

(1) If at any stage of a game, previous to the 51st move, a player should persist in repeating any particular check or series of checks, or persist in repeating any particular line of play which does not advance the game, either player may notify the judges of such repetition, and demand that the game shall either be drawn or limited to a specified number of additional moves (according to the stage the game may have reached at the time the demand may be made), not however to exceed (50) additional moves on each side in any case, the counting of which, if authorised by the judges, shall commence with the move first made after said demand; and if within such limit neither player gives check-mate, the game shall be declared drawn.

(2) If (50) moves on each side have been made without giving check-mate, no demand having been previously made, either player may *then* demand that the game shall be limited to (40) additional moves on each side, the counting of which shall, in all cases, commence with the 51st move; and if within that limit neither player gives check-mate, or if no demand has been made for the application of the (40) move limit, and (90) moves have been made on each side without giving check-mate, the game shall be declared drawn—*unless* one of the players then claims or announces that he can give check-mate within a specified number of moves, not to exceed — moves, failing in which, a like additional number of moves shall be allowed his opponent, should he demand the same. Should the player fail to give check-mate within the specified number of moves announced, or should his opponent fail to give check-mate within the additional moves demanded, or if no such demand for additional moves be made—the game shall be drawn.

(3) It shall be the duty of the judges to determine all questions submitted to them as speedily as possible, and especially to decide at once whether a game shall be declared drawn, or limited to a specified number of moves on each side.



University of California
SOUTHERN REGIONAL LIBRARY FACILITY
Return this material to the library
from which it was borrowed.

REC'D LD-URL

JAN 13 1990

JAN 3 1990

REC'D LD-URL

QL OCT 16 1995

SEP 06 1995

4/15/96

REC'D CHEM

MAR 11 1996



A 000 084 580 0

CORRIGENDA.

Page 73. — Diagram. — WHITE should be at bottom, BLACK at top, as usual.

Page 116 (position p. 117).—White should play 2 B—Kt 6 and 3 K—B 3 (or K 5), not inversely, as given. For, if 2 K—B 3, then 2 P—Kt 3 draws.

Page 193. — A. Witlek should be A. Wittek.

Page 232.—Black's 27th move should be
R P × Kt.

