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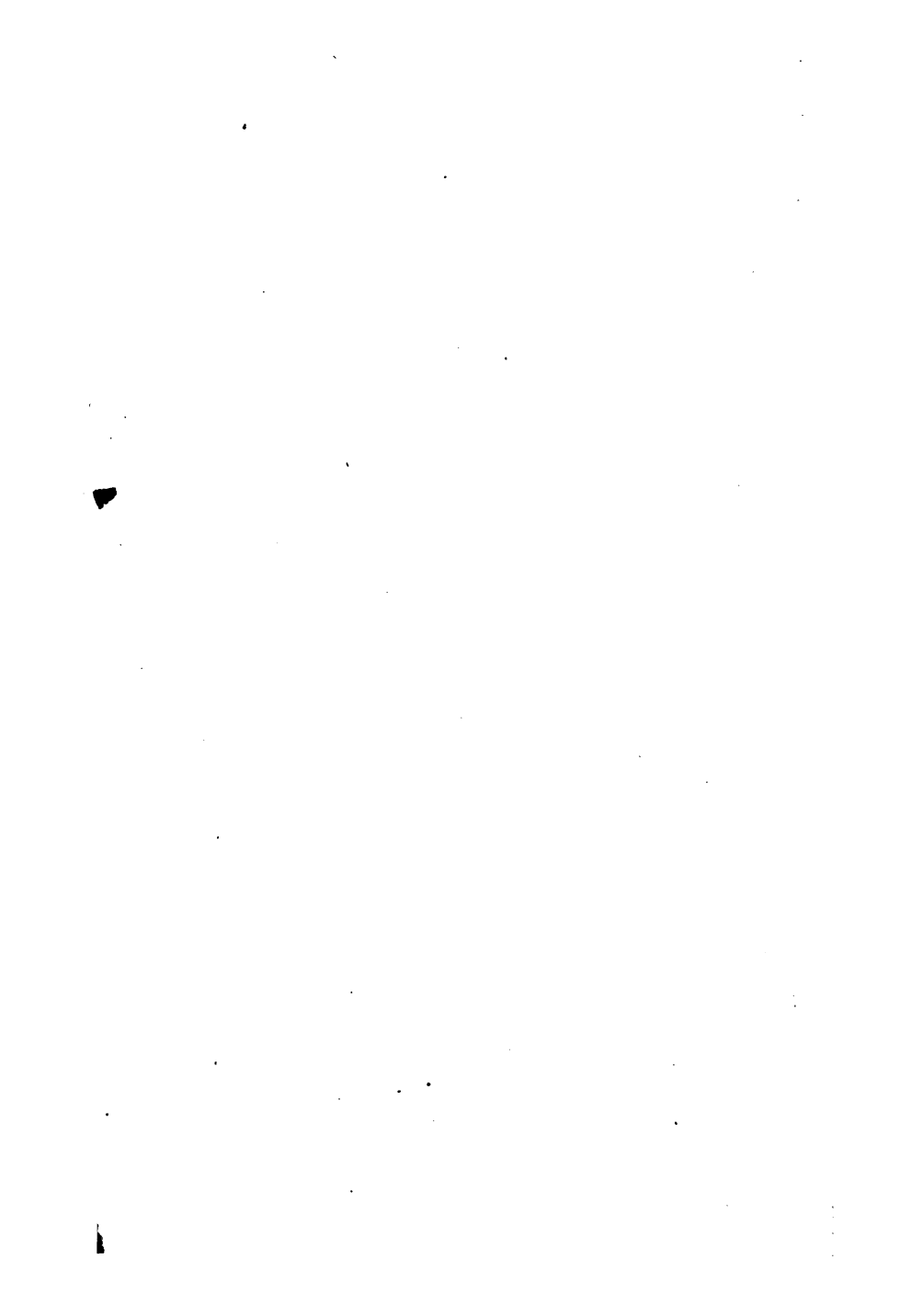
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1, Chess, 1916



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PREFACE .

STRICTLY speaking, this is not a Prologue, as intimated by the heading, but an Epilogue.

Entrusted with the editorship of the Chess article for the "Book of Card and Table Games," the article has assumed dimensions far beyond the scope and the space which the editor originally intended to devote to Chess.

In order to make the treatise on Chess more easily accessible to the Chess community and students, it was considered advisable to sever it from the "Book," and to publish it separately—as it forms a complete treatise on the game—in book form.

The matter contained in this volume is necessarily compressed, as it had to form part of the larger work; but if liberty had been given to extend

the useful information, which had to be frequently crowded into footnotes, it would form a bulky volume.

The elementary principles of the game have been exhaustively given; the most useful openings have been selected by the author, a practical player of experience, for the use of those who wish to become practical players themselves, and also to supply some useful information to the advanced student—the aim, therefore, has been a *juste milieu* between too elementary and too advanced.

The method adopted in treating the Openings is that of a teacher giving a lecture to the pupil over the chess-board. The spirit of the Opening is lucidly explained, a sound model game is generally selected for analysis, the positions are copiously illustrated by diagrams at short intervals, and the moves interspersed with notes, suitable to the understanding of the student. The minor variations, less exhaustively treated, follow with footnotes.

To the recognized Openings a great deal of attention has been devoted, whilst the Openings which have merely a historical value have only been hinted at, or entirely omitted, in order not to

unnecessarily encumber the memory of the student, or to deter the would-be chess-player at the outset by placing before him, in addition to indispensable matter, Openings rarely in use, and, therefore, a *quantité négligeable*.

Thus from the "Opening games" those constantly in use have been thoroughly dissected; the necessary *Gambits*, such as the *Bishop's Gambit* and the *King's Knight's Gambit*, are suitably treated; whilst from the *Close Openings*, the *French Defence* and the *Sicilian Defence* have been singled out for thorough examination.

The End game is represented by twenty-six diagrams giving the well-known classical endings, and all the positions which may occur in actual play.

All through, where opportune, the principles of the game are set forth; a good and sound style is advocated, and with that aim in view the model games have been selected. In many instances the author has deviated from the general rule, viz. instead of giving a game won by White or Black through an obvious mistake or weak move on either side, and then pointing out the mistake, he has at

once given games without mistakes, and pointed out what the consequences might have been had White or Black, as the case may be, made a weak move. This method is more logical. It would never occur to a drawing-master to show the pupil a drawing of a horse with three legs only, and then point out in note (a) that, as a general rule, horses have four legs.

A chief merit of the present treatise is that it is free from printer's errors. The proofs have been carefully read twice with the aid of the chess-board, the author knowing from experience that nothing is more irksome to the player and disheartening to the student than, after laboriously reading through two-thirds of a game, he comes to a full stop through a printer's error.

I. HOFFER.

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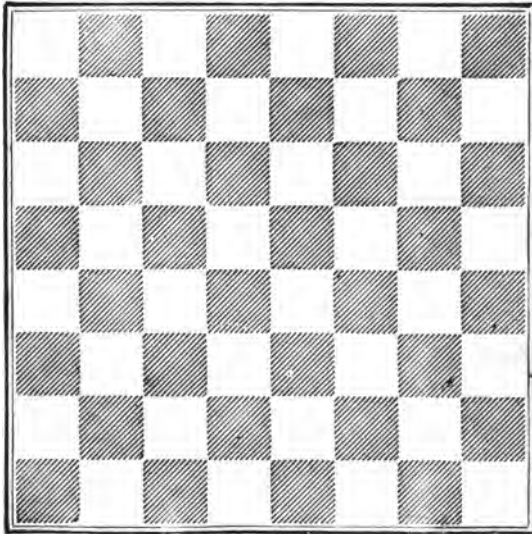
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C H E S S .

THE game of Chess is a battle between two armies, numerically equal, of which the two players are the generals.

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Fig. 1.—THE CHESS-BOARD

THE CHESS-BOARD

The battle-field upon which this mimic warfare takes place is called the chess-board. It is a square board (Fig. 1) divided into sixty-four equal alternate white and black squares. The board is to be placed so that each player has a white square at his right.

THE MEN.

The forces consist of thirty-two "men," each side having eight Pieces and eight Pawns, of a light and dark colour (white and black), to distinguish the opposing forces from each other.

WHITE'S FORCES.



One King = K.



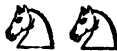
One Queen = Q.



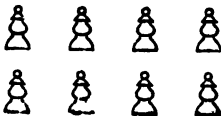
Two Castles, or Rooks = R.



Two Bishops = B.

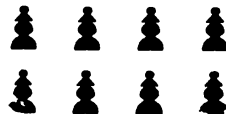
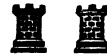


Two Knights = Kt.



Eight Pawns = P.

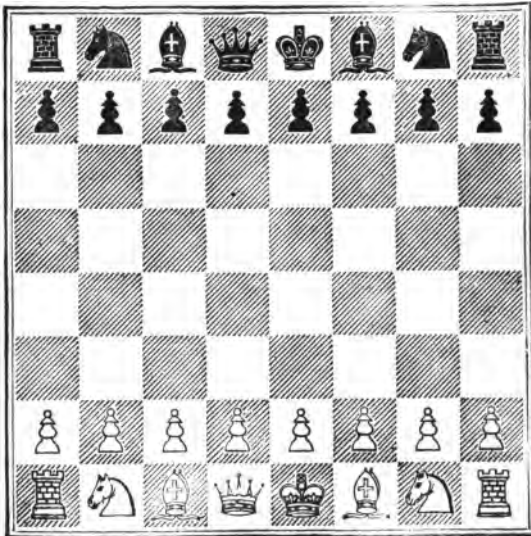
BLACK'S FORCES.



DISPOSITION OF THE PIECES.

At the commencement of the game, the pieces are placed as shown in Fig. 2. It is to be noticed

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Fig. 2.—THE MEN IN POSITION.

that the white king occupies a black square, and the black king a white square.*

The horizontal divisions are called "rows," and the vertical divisions are called "files."

* No more than one piece or Pawn may ever occupy one square

THE NOTATION.

For the purpose of reading and recording games, various systems of naming the squares (notation) are in use in different countries. The following is the English notation, adopted by all English-speaking nations and Latin races.* As will be seen from the appended diagram (Fig. 3), each square is named after the piece which occupies it. For instance, the square upon which the King stands is called K sq., or K 1, and all the squares are numbered vertically on the whole "file" from 1 to 8, and so on upon each "file." Taking the King and Queen as the centre-pieces, all the pieces on the right side of the King are called the King's pieces, *i.e.* King's Bishop = K B; King's Knight = K Kt; King's Rook = K R: and the pieces on the left of the Queen are called Queen's pieces, *i.e.* Queen's Bishop = Q B; Queen's Knight = Q Kt; Queen's Rook = Q R. The same rule applies to the black pieces; thus White's King's square would be Black's King's eight = K 8; whilst

* The Americans frequently use S (from the German *Springer*) instead of Kt, so as to prevent possible mistakes arising from the similarity between Kt and K.

Black's King's square would be White's King's eight = K 8; and so on with all the other squares.

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bsR0	bsR1	bsR2	bsR3	bsR4	bsR5	bsR6	bsR7	bsR8	bsR9
QR8	QR7	QR6	QR5	K 8	KB8	KKt8	KR8		
QR7	QR6	QR5	QR4	K 7	KB7	KKt7	KR7		
QR6	QR5	QR4	QR3	K 6	KB6	KKt6	KR6		
QR5	QR4	QR3	QR2	K 5	KB5	KKt5	KR5		
QR4	QR3	QR2	QR1	K 4	KB4	KKt4	KR4		
QR3	QR2	QR1	QR0	K 3	KB3	KKt3	KR3		
QR2	QR1	QR0	QR9	K 2	KB2	KKt2	KR2		
QR1	QR0	QR9	QR8	K 1	KB1	KKt1	KR1		
QR0	QR9	QR8	QR7	K sq	KBsq	KKtsq	KRsq		

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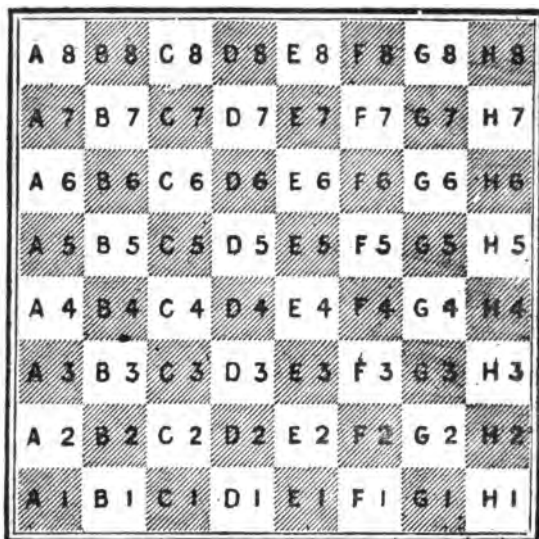
Fig. 3. - ENGLISH NOTATION.

THE GERMAN NOTATION.

As the student progresses, he may have opportunities to read the numerous German chess works and periodicals, and for that purpose he should have a knowledge of the German notation, in use in Germany, Austria-Hungary, Russia, and the

Scandinavian countries. The Germans designate the squares on the vertical lines by letters, and the squares on the horizontal lines by figures. See Fig. 4, showing the board marked according to this notation.

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Fig. 4.—GERMAN NOTATION.

Instead of our "rows" and "files," the Germans call the horizontal lines the 1st, 2nd, 3rd line, etc.; and the vertical lines the A line, B line, C line, etc.

THE MOVEMENTS OF THE PIECES AND THEIR
POWER TO TAKE.

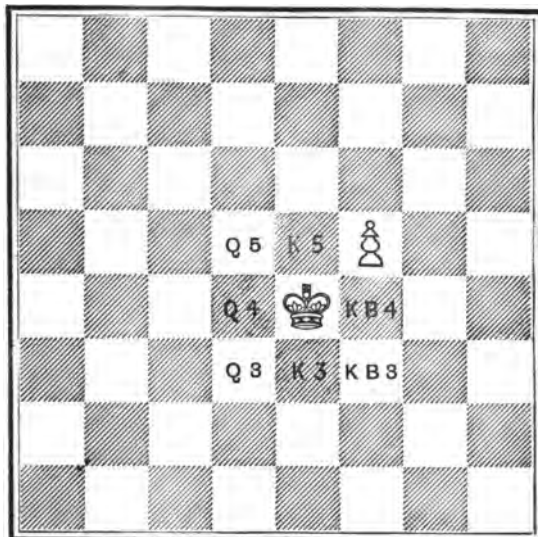
A piece has the power to take any adverse piece or Pawn, according to the laws which govern its movements. The King alone, as will presently be seen, is inviolable. If the King is attacked, the fact must be notified by the warning "Check." In explaining the movement of each piece, its power to take will also be indicated.

1. THE KING.

The King, as the name denotes, is the most important piece on the board, inasmuch as the object of the game is to capture the King. It is, however, never actually "taken," the game ending whenever (the opposing player having the move) the King remains liable to capture. The King may move from any square upon which it stands to any adjoining square not occupied by any piece or Pawn of its own colour. Thus in Fig. 5 the white King, being at K 4, may move—one move at a time—to K 3, K 5, Q 3, Q 4, Q 5, K B 3, or K B 4; but cannot move to K B 5, because that

square is occupied by a Pawn of its own colour. An additional privilege of the King ("castling") will be explained in its proper place.

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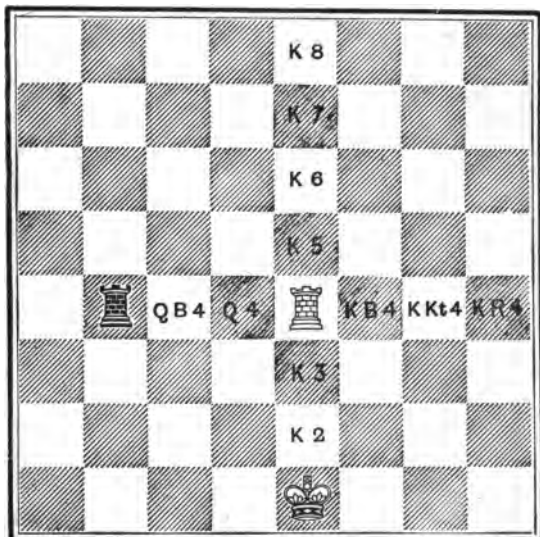
Fig. 5.—THE KING'S MOVE.

2. THE ROOK.

The Rook (or Castle) moves upon straight lines only, to any square not occupied by any piece or Pawn of its own colour. Thus the white Rook in Fig. 6, standing at K 4, can move to any square

on the K file except to K sq., that being occupied by its own King, or to any square on the fourth row, but not further than Q Kt 4. Upon the latter square it may "take" the black Rook, remaining

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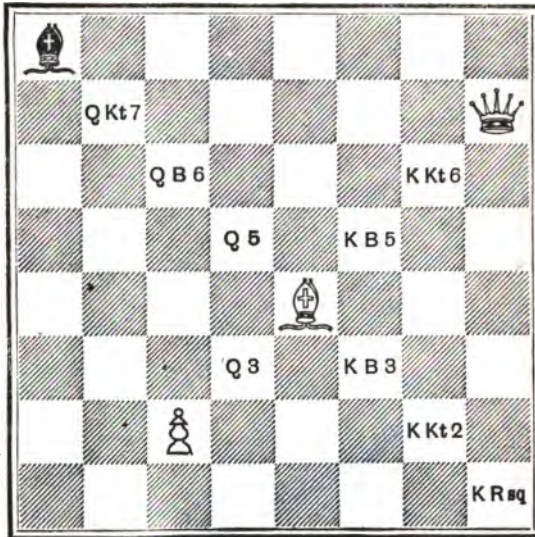
Fig. 6.—THE ROOK'S MOVE.

after the capture on the square which the latter piece occupied. The last-mentioned move would be recorded in our notation thus :—R takes R; or in the German notation, *e 4—b 4*:

3. THE BISHOP.

The Bishops move upon diagonals only. The King's Bishop upon the diagonals of its own colour, the Queen's Bishop on those of the opposite colour,

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Fig. 7.—THE BISHOP'S MOVE.

stopping short, however, when it reaches a square occupied by any piece or Pawn of its own colour—as illustrated in Fig. 7. Here the white Bishop standing at K 4 may move to K B 3, K Kt 2

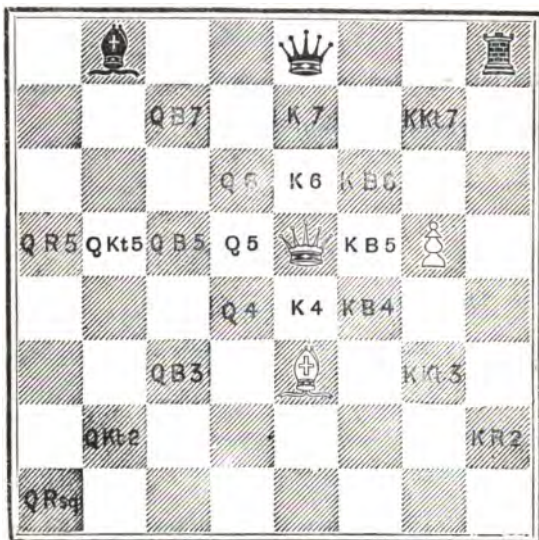
K R sq.; to Q 3, but not to Q B 2; to K B 5, K Kt 6, but not to K R 7; to Q 5, Q B 6, Q Kt 7, or to Q R 8 (by taking the black Bishop and taking its place upon that square). The latter move would be recorded in our notation thus:—B takes B; in the German notation, *e* 4—*a* 8:

4. THE QUEEN.

The Queen combines the power of Rook and Bishop, *i.e.* the Queen may move upon straight lines like a Rook, or upon diagonals like a Bishop. It is, therefore, the most powerful piece on the board, because not only has it the power of Rook and Bishop, but it has also the privilege to move like a white or black Bishop, according to the colour of the diagonal it may stand upon. In Fig. 8, the Queen at K 5 may move in a straight line like a Rook to K B 5, but not to K Kt 5; to Q 5, Q B 5, Q Kt 5, Q R 5; to K 4, but not to K 3; to K 6, K 7, or (taking the black Queen) to K 8. It may move like a Bishop to Q 6, Q B 7, or take the black Bishop at Q Kt 8; further, to Q 4, Q B 3, Q Kt 2, Q R sq., to K B 6. K Kt 7, or take the

black Rook at K R 8. The captures would be recorded in the English notation thus:—Q takes Q,

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Fig. 8.—THE QUEEN'S MOVE.

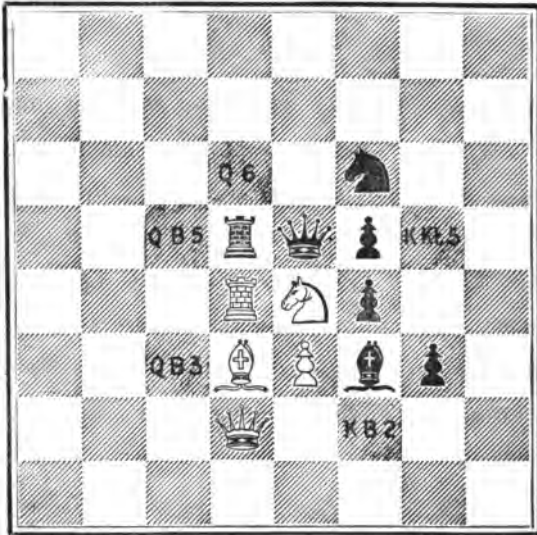
Q takes B, Q takes R; in the German notation, $e 5-e 8 : e 5-b 8 : e 5-h 8 :$

5. THE KNIGHT.

The movement of the Knight is more complicated than that of any other piece. One move of the Knight combines two King's moves: one square

straight, and one square diagonally to any but the adjoining squares to its starting-point. Another privilege of the Knight is, that it may leap over any piece or pawn of its own or the opposite colour

BLACK.



WHITE.

Fig. 9.—THE KNIGHT'S MOVE.

intervening between its starting-point and the square to which it moves. Thus, in Fig. 9, the white Knight may move to K B 2, K Kt 5, Q 6, Q B 5, or Q B 3, but not to Q 2. It may take the black Pawn at K Kt 3, or the black Knight at

K B 6. The latter moves would be recorded in English thus:—Kt takes P, Kt takes Kt; in German notation, *e 4—g 3*: *e 4—f 6*: It will be noticed that with every move the Knight changes colour, viz. from a white to a black square, and *vice versâ*.

6. THE PAWN.

The Pawn, in spite of its limited power of movement, plays the most important *rôle* amongst the forces. The Pawns are the rank and file of the army. The Pawn is, so to speak, the *tirailleur*; it engages the enemy, advances into the opponent's camp, and clears the road for the officers who follow in its wake to the attack; the Pawn is mostly the first victim, and in the large majority of cases the Pawn decides the game. Like the private soldier, who is supposed "to carry the marshal's baton in his knapsack," the Pawn may be promoted to the highest rank. If it reaches the "eight" square, it may be converted, according to the choice of the player, or the exigencies of the state of the battle, into a Bishop, Knight, Rook, or Queen. Even though the player has still his full complement of pieces, any Pawn may be so converted. Thus a

can take either the black Bishop at K B 8, or the black Queen at Q 8, and in either case it must be converted into some piece of its own colour (other than a King), according to the choice of the player, and the converted piece acts immediately in its new capacity. But it is against the laws of the game to leave it as—what is technically termed—a “Dummy Pawn.” *

The Pawn cannot move backwards, nor sideways, but only along the “file” on which he stands. The Pawn is also restricted in his power of taking. Thus any adverse piece or Pawn standing on the adjacent squares to a Pawn (other than forward diagonals) cannot be taken. Pawns placed as shown in section *d* of Fig. 10 could not take each other.

The Pawn may also take “*en passant*,” which means that if a Pawn moves two squares from its starting-point, thus “passing” an adverse Pawn which could have taken it had it moved only one square, such adverse Pawn has the option of taking it as if it had moved one square only; but the taking *en passant* must form the next move of the adversary. Thus in section *c* of the diagram, sup-

* See “Technical Terms.”

posing the black Pawn to have just moved from Q R 2 to Q R 4, it may be taken by the white Pawn at Q Kt 5; the white Pawn standing, after the move, at Q R 6. Such a move would be recorded thus, P takes P *s.p.*; in the German notation, *b 5—a 6 : s.p.*

TECHNICAL TERMS.

CHECK AND CHECKMATE.

As mentioned before, the King is inviolable, and cannot be taken. If, therefore, the King is attacked, the attack must be accompanied with the warning, "Check." On the other hand, the King may not move on to a square upon which any other piece but the King could be taken. If the King is so attacked or checked, it may either interpose one of its own pieces * between itself and the attacking piece; it may move out of the range of the attacking piece; or it may take the attacking piece itself or with any other of its own forces which may be available for that purpose. If the King cannot

* It will be seen that this is possible in case of a check with Queen, Rook, or Bishop, but not in case of check with a Knight.

resort, in case of an attack, to either of these three defences, it is checkmated, and the game is lost. The object, therefore, upon which both sides are



Fig. 11.—CHECK AND CHECKMATE.

lent, in a game of chess, is to “checkmate” (or “mate”) the opponent’s King.

In section *a*, Fig. 11, the King at K Kt sq is attacked by the black Rook at K sq. White can interpose the Knight from Kt 3 to B sq.; or the

King may move to B 2 or R 2; or the white Rook at K 3 may take the Rook.

In section *b*, the black King is checkmated by the white Queen; in section *c*, the black King is mated by the white Knight (this form of mate is called "smothered mate"); and in section *d*, the white King is mated by the black Bishop.

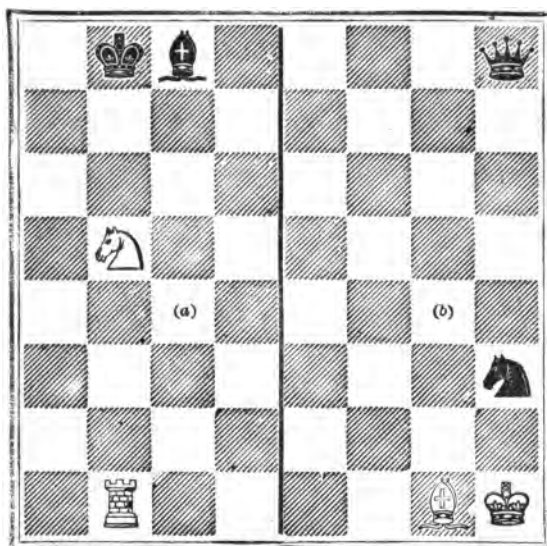
DISCOVERED AND DOUBLE CHECK.

Discovered check is given when, by moving a piece, another piece is unmasked which attacks the adversary's King. In section *a* of Fig. 12, the white Knight at Q Kt 5, moving anywhere, would discover check by the Rook to the black King. Of course, the King could either move out of check, or cover with B to Kt 2: ch., thus attacking the white King.

Section *b* illustrates what is called double check, *i.e.* if the black Kt at K R 6 moves to B 7, it checks the white King, and unmasks the black Queen at K R sq., thus doubly checking. In case of a double check, it is obvious that the King must

move, for no piece can be interposed so as to cover both checks.

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Fig. 12

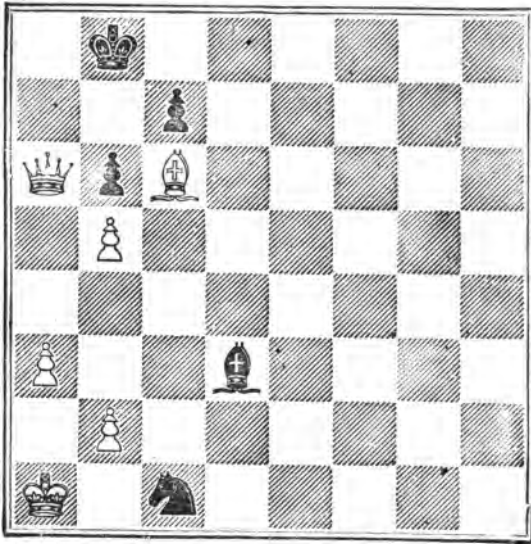
DRAWN GAME.

Besides the more violent issue described in the preceding section, there is another and more frequent termination of a game, especially between two players of equal strength, viz. the undecided game, "drawn game," or "draw"

A draw ensues : 1. If neither side can give checkmate.

2. If both sides remain with King only, or with a single Bishop or single Knight only in addition.

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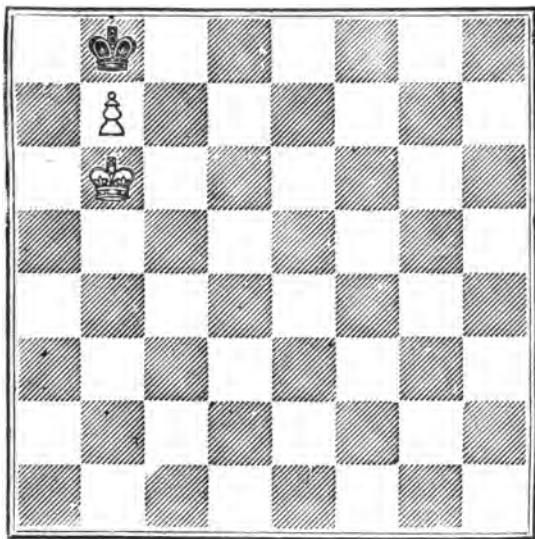
Fig. 13.

3. If both players repeat the same series of moves three times, thereby admitting that they are not strong enough to give checkmate, or that they do not intend to venture upon another line of play.

4. If a player in an End game is unable to give mate in fifty moves (see Laws of the Game); which might occur in an ending with Bishop and Knight.

5. Through "perpetual check;" for instance, if

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Fig. 14.

a player, having otherwise a lost game, can save it by constantly forcing the opponent to move his King by repeated checks. In Fig. 13, Black is threatened with checkmate by Q to R 8, or Q to Kt 7. But, it being Black's move, he would play

Kt to Kt 6: ch.; White *must* play K to R 2; Black again returns to his old position, and as there is nothing to prevent his repeating these two moves *ad infinitum*, the game is drawn.

6. In case of a "stalemate," *i.e.* where the player whose turn it is to move cannot make a move without violating the laws of the game. For instance, in Fig. 14, Black (having the move) would be "stalemate," as his King (his only piece) cannot move without placing itself in check, the white Pawn guarding the squares Q B 8 and Q R 8, and the King guarding the squares Q B 7 and Q R 7.

CASTLING.

Once in the game the King has the privilege of making a double move in conjunction with either Rook, and this move, if effected with King's Rook, is called "Castles" (in the German notation, o—o); and if effected with Queen's Rook, "Castles Q R" (in the German notation, o—o—o). In castling on the King's side, the King is moved to K Kt's square, and the Rook is placed next to it on K B square; in castling on the Queen's side,

the King is moved to Q B square, and the Queen's Rook placed next to it upon Q square. In Fig. 15, White has castled on the King's side, and Black on the Queen's side.

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Fig. 15.

development of the pieces, White has castled on the Queen's side, and Black on the King's side.

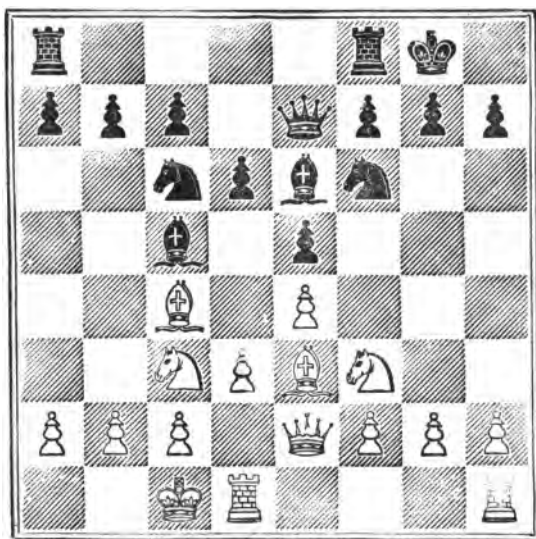
Castling is permitted subject to the following conditions:—

1. That no piece of its own or the opponent's

colour be between the King and the Rook with which the King is to be castled.

2. That neither the King nor the Rook with which it is to castle has yet moved.

BLACK.



WHITE.

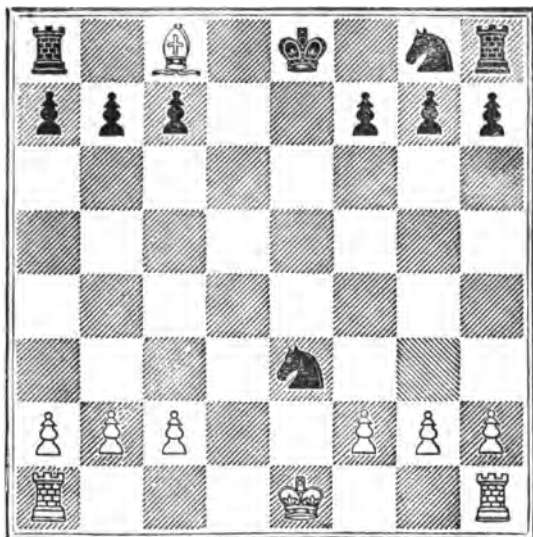
Fig. 16.

3. The King cannot castle if in check.
4. The King cannot castle into check.
5. The King cannot cross a square which is commanded by any of the opponent's pieces. The

Rook, however, is not affected by the latter restriction.

In Fig. 17, the white King cannot castle on either side, because the King would have to cross

BLACK.



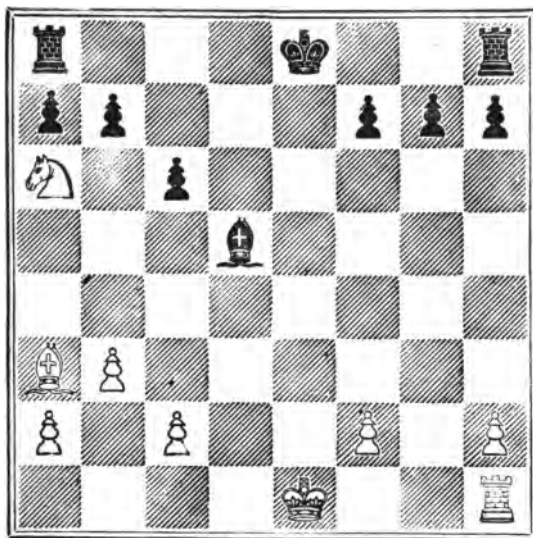
WHITE.

Fig. 17.

the K B sq. or Q sq., both of which are commanded by the black Knight. The black King cannot castle on the King's side, because its own Knight obstructs the row; and on the Queen's side, the white Bishop is in the way. In Fig. 18, the

black King cannot castle on the King's side, because the white Bishop at R 3 commands the diagonal ; but the King can castle on the Queen's side, although the Queen's Rook has to cross the

BLACK.



WHITE.

Fig. 18.

Q Kt sq. commanded by the white Knight at R 6. White's side of Fig. 18 illustrates a position in which White is supposed to have given at starting the odds of the Queen's Rook. This does not deprive the white King of the privilege of castling

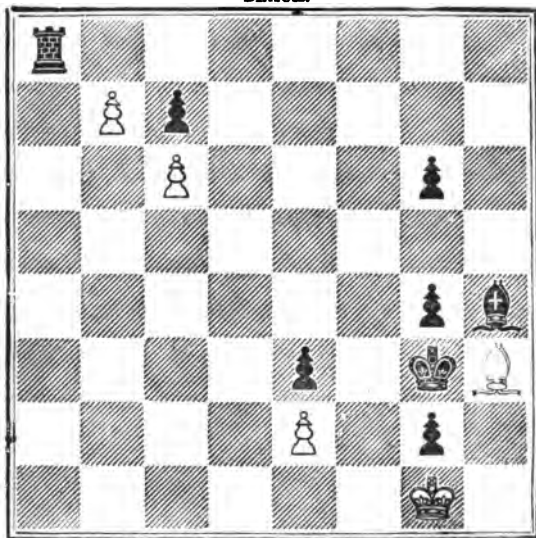
on the Queen's side. White would simply move his King to Q B sq., and so castle without the Queen's Rook. But obviously the King could also castle on the King's side, although his Rook is attacked by Black's Bishop at Q 4.

DUMMY PAWN.

There are extreme cases in which the compulsory promotion of a Pawn might be disadvantageous; but such cases rarely, if ever, occur in actual play. The Congress Committee (London, 1862), in discussing the laws of the game, decided upon the strength of these exceptional cases, in favour of the Dummy Pawn, and the "Book of the Congress" (London, 1862) contains a position illustrative of the advisability of admitting the "Dummy Pawn" (*i.e.* of allowing a Pawn to reach the eighth square without promotion). The position is reproduced in Fig. 19. White having to move, according to the rules governing the game, in taking the Rook, which threatens checkmate, must claim a piece. In which case Black wins the game by replying P takes B, because, whatever White plays then, Black replies with P to R 7, checkmate. If, how-

ever, a "Dummy Pawn" were permitted, White would take the Rook, claiming a Dummy Pawn, and be stalemate and the game drawn. But, as

BLACK.



WHITE.

Fig. 19.

stated above, the position upon the diagram was composed for the occasion; no case in point has since occurred, or might ever occur.

ADDITIONAL TECHNICAL TERMS.

ATTACK.—Is used to signify either the attacking any piece, Pawn. or the King (in the latter

case "check" must be called), or the concentrated action of several pieces which constitute the offensive movement against the King's, the Queen's side, or the centre position. As a rule the first player, *i.e.* the player who has the first move, has the "attack," and the second player the "defence." *To attack* means to move a piece or Pawn so that, according to its power, it is able to take some one or more of the adverse Pieces or Pawns.

CLOSE GAME.—All games commenced (opened) in any other way than with King's Pawn two squares (1. P to K 4) are called "Close games," and games opened with 1. P to K 4, and replied to with 1. . . . P to K 4, are called "Open games."

COMBINATION.—Is the plan made by either side to obtain an advantage. Chess being a game in which a "combination" is made in the face of the opponent, he will try to counteract it; the subtlety of the "combination" is, therefore, the best standard by which the strength of a player may be judged.

CENTRE.—The position in the centre of the board. There is also the King's side, the Queen's side, or right, and left wing.

CENTRE-PAWNS.—Are the King and Queen's Pawns.

COMMAND.—A piece commands a square, or a “row,” or a “file,” or a “diagonal,” if it can take any adverse piece in its range.

DEVELOP.—To move a piece from its original position is to develop it or to bring it into play. The quicker the development of the pieces, the more advantageous it is. As a matter of course, if a player is able to concentrate upon a given point a greater number of pieces than his opponent is enabled to develop for its defence, he must obtain an advantage.

DOUBLE PAWN.—Two Pawns on the same file. Here it may be mentioned that a “double Pawn” is weaker than two Pawns in the same row, because in the former case they must be independently defended, whilst in the latter case they can defend each other.

EN PRISE.—A piece or Pawn is *en prise* if left either undefended or insufficiently so. If a piece or Pawn is put *en prise* designedly, either to recover it later on or to recover it with advantage, it is paradoxically called a “sacrifice.” Of course for

the time being, till the whole gist of the combination is solved, it is a sacrifice.

TO EXCHANGE.—Is to give up a piece or Pawn for another of equal value.

THE EXCHANGE.—Winning the exchange is to gain a Rook for a minor piece (Bishop or Knight). Losing the exchange is losing a Rook for a minor piece.

FALSE MOVE.—Or illegal move, is a move made contrary to the laws of the game.

FORCED MOVE.—Is where the player has only one move at his disposal which he can make; for instance, in case of a check with a Knight, where the Knight cannot be taken.

FORK.—This term is chiefly used where, by advancing a Pawn, two pieces are attacked. But it may also be used to express that any one piece attacks two others simultaneously.

ISOLATED PAWN.—As implied by the term, is a single Pawn, the Pawns on the right and left being off the board.

GAMBIT.*—Is applied to any game in which a Pawn is sacrificed by the first player in the opening,

* Gambit (from the Italian *Gambetto*), "a trip up"

for the purpose of a quicker development of the pieces. The Pawn so sacrificed is called the "Gambit-Pawn." A counter-gambit is where the second player sacrifices a Pawn with a similar object.

INTERPOSE.—Chiefly used if a piece is moved between the King and an adverse piece checking the King, on a row, file, or diagonal.

J'ADOUBE.—("I adjust") must be called by a player, to inform his opponent, *before* touching a piece or Pawn of his own or his adversary's, that the piece or Pawn is only to be adjusted, but not played. Saying *J'adoube* would not entitle a player to take back an indifferent or bad move, once made.

MIDDLE GAME.—That part of the game where the Opening ceases, and the End game commences. The Opening may be studied; the End games to a certain extent, at any rate the elementary and classical End positions; but the Middle game is entirely a matter of intuition. The Opening is the strategical disposition of the forces, whilst the Middle game is the *plan de campagne* for the attack, as well as for the defence.

ODDS.—In order to enable players of various grades, or rather shades of strength to compete on a more equal footing, they are handicapped. A contest between a number of players is a Tournament, and a contest in which a number of players of various grades of strength compete is a Handicap Tournament. It is impossible to equalize absolutely the forces, but the following scale is generally adopted to bring together approximately players of unequal strength.

- (a) *The move*.—When one player is allowed the first move in every game.
- (b) *Pawn against the move*.^{*}—When the stronger player concedes the King's Bishop's Pawn in exchange for the first move in every game.
- (c) *Pawn and move*.—When the King's Bishop's Pawn and the first move are given.
- (d) *Pawn and two*.—When the King's Bishop's Pawn and two moves are given.
- (e) *The Exchange*.—The Rook against a minor piece.

^{*} It must be understood that, in all cases where a pawn is given, it must be the King's Bishop's Pawn, that being one which most weakens the position of the odds-giver.

- (f) *The Knight.* —The King's or Queen's Knight, at the option of the odds-giver.
- (g) *The Knight and move.*—As above, and the first move in addition.
- (h) *The Rook.*—It is best to give the Queen's Rook.
- (i) *The Rook and move.*—As above, and the first move in addition.
- (j) *Two minor pieces.*—At the choice of the odds-giver
- (k) *The Queen against Rook ;* and
- (l) *The Queen.*

N.B.—For the student, however, it would be advisable to play on even terms, and to take odds in games, in preference to the above enumerated odds ; *i.e.* the stronger player undertaking to win a larger number of games, according to individual agreement.

PIN.—A piece is “pinned” if it is attacked by an adverse piece, so that, by moving such attacked piece, a more valuable piece would thereby be “unmasked,” and be left *en prise* ; but, chiefly, if such piece is unable to move because it guards the King from being in check.

LOSING A MOVE.—As a rule, the pieces should be so developed that they attack directly or indirectly an adverse piece. This is called gaining time, because the opponent is obliged to make a defensive move, thus allowing the first player to bring another piece into play. It is clear, therefore, that if a useless or indifferent move be made, a move (time) is lost.

SIMULTANEOUS PLAY.—A player contesting singly against a number of opponents.

BLINDFOLD PLAY.—Playing without sight of board and men.

Other technical terms will be found in the "End games." To explain now the meaning of gaining the opposition, etc., would be premature.

VALUE OF THE PIECES.

Staunton's "Handbook" gives the approximate value of the pieces as they stand on their respective squares before the beginning of a game, after the valuation of mathematicians, as follows: Taking the Pawn as unit, the value of the Knight is 3·05; of the Bishop, 3·05; of the Rook, 5·48; and of the Queen, 9·94. German authorities estimate, taking

also the Pawn as unit ; Bishop = 3 ; Knight = 3 ; Rook = $4\frac{1}{2}$; and Queen = 9. Or, the Queen is equal to two Rooks, or three minor pieces ; a minor piece (Bishop or Knight) is equal to three Pawns ; a Rook is worth more than a minor piece and Pawn ; and two minor pieces less than a Rook and two Pawns. The King in the End game is worth 4. Obviously the value of a piece or Pawn changes as the game advances, according to the position it occupies for the time being, and its value can only be determined by practical experience. There are, however, general principles which hold good in a large majority of cases. For instance—

Two Bishops are more serviceable than two Knights in the End game.*

Bishop and Knight are also preferable to two Knights.

A Knight is more serviceable, in the majority of cases, in the End game than a Bishop.

* In the "End games" it will be found that with two Bishops checkmate can be forced, whilst with two Knights checkmate cannot be given against the best defence.

EXAMPLES OF RECORDING GAMES.

In order to render the description of the movements of the pieces more lucid, the "notation" was treated, at an earlier stage, in a semi-complete form. On entering upon the study of the openings, an example of recording an entire game will be found necessary.

The following are the abbreviations in use in scoring with the aid of the English notation:—

K = King; Q = Queen; R = Rook; K R = King's Rook; Q R = Queen's Rook; B = Bishop; K B = King's Bishop; Q B = Queen's Bishop; Kt = Knight; K Kt = King's Knight; Q Kt = Queen's Knight; P = Pawn; ch. = check; dis. ch. = discovered check; *e.p.* = *en passant*; Castles = Castles on the King's side; and Castles Q R = Castles on the Queen's side. To take may be noted "takes," or shorter thus ×. (!) = a good move; (?) = a bad or indifferent move; + = a won game; - = a lost game; = = an even or drawn game.

RUY LOPEZ GAME

(According to the English Notation).

WHITE.

X.

1. P to K 4
2. Kt to K B 3
3. B to Kt 5
4. B to R 4
5. Castles
6. B to Kt 3
7. P to Q 4
8. P to B 3
9. B to K 3
10. Q Kt to Q 2
11. K P takes P
12. Q to B 2
13. B takes P
14. Kt takes Kt
15. Q Kt to B 3
16. Q to K 4
17. B takes K
18. Q takes Q B

BLACK.

Z.

1. P to K 4
2. Kt to Q B 3
3. P to Q R 3
4. Kt to B 3
5. P to Q Kt 4
6. B to K 2
7. P to Q 3
8. B to Kt 5
9. Castles
10. P to Q 4
11. K Kt takes P
12. P takes P
13. Kt takes B
14. Q to Q 2
15. B to B 3
16. K B takes Kt
17. B takes Kt
18. Resigns.

CHESS.

... system, very extensively in use, is the
... notation, in which White's moves are
... above the line, and Black's below the

2 $\frac{\text{Kt to KB 3}}{\text{Kt to QB 3}}$

3 $\frac{\text{P to Kt 5}}{\text{P to QB 3}}$, etc.

... may be recorded in columns or in
... at individual choice. "To" may
... with a dash, e.g. instead of P to
... a single move of Black is recorded
... Kt: Kt ... KB takes Kt.
... of White's preceding
... notation will be used in this
... variations. The following
... in the German notation:—

— = Castles Q R

♞ = Knight (Ger. Springer)

♝ = Bishop (Läufer)

♛ = Queen (Dame)

♔ = King (König)

♚ = Rook (Thurm)

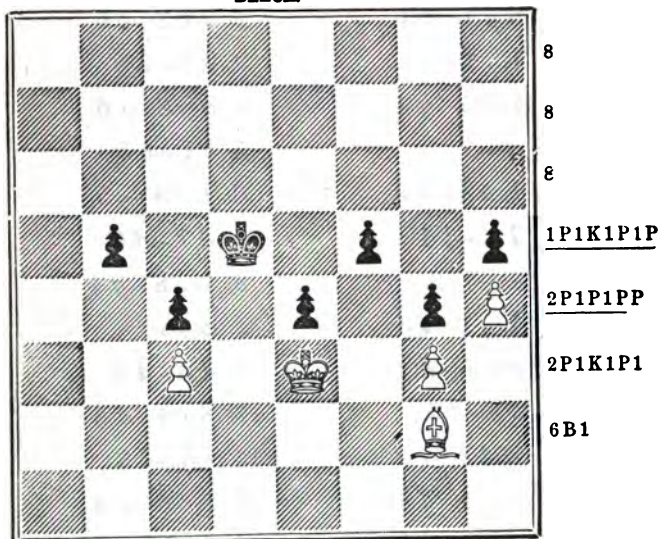
The above Ruy Lopez game recorded in the German notation would stand as follows :

WHITE.	BLACK.
1. e 2—e 4	1. e 7—e 5
2. S g 1—f 3	2. S b 8—e 6
3. L f 1—b 5	3. a 7—a 6
4. L b 5—a 4	4. S g 8—f 6
5. o—o	5. b 7—b 5
6. L a 4—b 3	6. L f 8—e 7
7. d 2—d 4	7. d 7—d 6
8. c 2—c 3	8. L c 8—g 4
9. L c 1—e 3	9. o—o
10. S b 1—d 2	10. d 6—d 5
11. e 4—d 5 :	11. S f 6—d 5 :
12. D d 1—c 2	12. e 5—d 4 :
13. L e 3—d 4 :	13. S c 6—d 4 :
14. S f 3—d 4 :	14. D d 8—d 7
15. S d 2—f 3	15. L e 7—f 6
16. D c 2—e 4	16. L f 6—d 4 :
17. L b 3—d 5 :	17. L g 4—f 3 :
18. D e 4—f 3 :	18. Resigns.

N.B.—The experienced player might still further shorten the above notation, by leaving out the initial

letters of the pieces, and by omitting to mention the starting-place of a piece or Pawn, in cases where only one such could be moved to a given square. For instance, for the above game, 1. *e* 4, *e* 5; 2. *g*

BLACK.



WHITE.

Fig. 20.—THE FORSYTH NOTATION.

1—*f* 3, *b* 8—*c* 6, etc. The numbers of Black's moves might be left out.

THE FORSYTH NOTATION.

This is a practical and simple method of recording a given position without a diagram. It is

the invention of Mr. David Forsyth, of Glasgow. Begin with Black's end of the board; take each line from left to right; put figures for the empty squares; initials for the pieces; and underline Black's pieces to distinguish them from the White as shown in the example above (Fig. 20).

THE LAWS OF THE GAME.

(BRITISH CHESS ASSOCIATION, LONDON, 1862).

THE CHESS-BOARD.

1.—The board must be so placed during play that each combatant has a white square in his right-hand corner. If, during the progress of a game, either player discovers that the board has been improperly placed, he may insist on its being adjusted.

THE CHESSMEN.

2.—If, at any time in the course of a game, it is found that the men were not properly placed, or that one or more of them were omitted at the beginning, the game in question must be annulled. If at any time it is discovered that a man has been

dropped off the board, and moves have been made during its absence, such moves shall be retracted, and the man restored. If the players cannot agree as to the square on which it should be replaced, the game must be annulled.

RIGHT OF MOVE AND CHOICE OF COLOUR.

3.—The right of making the first move, and (if either player require it) of choosing the colour, which shall be retained throughout the sitting, must be decided by lot. In any series of games between the same players at one sitting, each shall have the first move alternately in all the games, whether won or drawn. In an annulled game, the player who had the first move in that game shall move first in the next.

COMMENCING OUT OF TURN.

4.—If the player make the first move in a game when it is not his turn to do so, the game must be annulled if the error has been noticed before both players have completed the fourth move. After four moves on each side have been made, the game must be played out as it stands.

PLAYING TWO MOVES IN SUCCESSION.

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

TOUCH AND MOVE.

6.—A player must never touch any of the men except when it is his turn to play, or except when he touches a man for the purpose of adjusting it; in which latter case he must, before touching it, say, "I adjust," or words to that effect. A player who touches with his hand (except accidentally) one of his own men when it is his turn to play, must move it, if it can be legally moved, unless before touching it he say, "I adjust," as above; and a player who touches one of his adversary's men, under the same conditions, must take it, if he can legally do so. If, in either case, the move cannot be legally made, the offender must move his King; but, in the event of the King having no legal move, there shall be no penalty. If a player

hold a man in his hand, undecided on which square to play it, his adversary may require him to replace it until he has decided on its destination; that man, however, must be moved. If a player, when it is his turn to play, touch with his hand (except accidentally or in castling) more than one of his own men, he must play any one of them legally movable that his opponent selects. If, under the same circumstances, he touch two or more of the adversary's men, he must capture whichever of them his antagonist chooses, provided it can be legally taken. If it happen that none of the men so touched can be moved or captured, the offender must move his King; but if the King cannot be legally moved, there shall be no penalty.

FALSE MOVES AND ILLEGAL MOVES.

7.—If a player make a false move—that is, either by playing a man of his own to a square to which it cannot be legally moved, or by capturing an adverse man by a move which cannot be legally made—he must, at the choice of his opponent, and according to the case, either move his own man legally, capture the man legally, or move any other

man legally movable. If, in the course of a game, an illegality be discovered (not involving a King being in check), and the move on which it was committed has been replied to, and not more than four moves on each side have been made subsequently, all these latter moves, including that on which the illegality was committed, must be retracted. If more than four moves on each side have been made, the game must be played out as it stands.

CHECK.

8.—A player must audibly say "Check!" when he makes a move which puts the hostile King in check. The mere announcement of check shall have no signification if check be not actually given. If check be given, but not announced, and the adversary make a move which obviates the check, the move must stand. If check be given and announced, and the adversary neglects to obviate it, he shall not have the option of capturing the checking piece, or of covering, but must "move his King" out of check; but if the King have no legal move there shall be no penalty. If, in the

course of a game it be discovered that a King has been left in check for one or more moves on either side, all the moves subsequent to that on which the check was given must be retracted. Should these not be remembered, the game must be annulled.

ENFORCING PENALTIES.

9.—A player is not bound to enforce a penalty. A penalty can only be enforced by a player before he has touched a man in reply. Should he touch a man in reply in consequence of a false or illegal move of his opponent, or a false cry of check, he shall not be compelled to move that man, and his right to enforce a penalty shall remain. When the King is moved as a penalty, it cannot castle on that move.

CASTLING.

10.—In castling, the player shall move King or Rook simultaneously, or shall touch the King first. If he touch the Rook first, he must not quit it before having touched the King; or his opponent may claim the move of the Rook as a complete

move. When the odds of either Rook or both Rooks are given, the player giving the odds shall be allowed to move his King as in castling, and as though the Rooks were on the board.

COUNTING FIFTY MOVES.

11.—A player may call upon his opponent to draw the game, or to mate him within fifty moves on each side, whenever his opponent persists in repeating a particular check, or series of checks, or the same line of play, or whenever he has a King alone on the board, or—

King and Queen	}	Against an equal or superior force.
King and Rook		
King and Bishop		
King and Knight		
King and two Bishops	}	Against King and Queen.
King and two Knights		
King, Bishop, and Knight		

And in all analogous cases;

And whenever one player considers that his opponent can force the game, or that neither side can win it, he has the right of submitting the case

to the umpire or bystanders, who shall decide whether it is one for the fifty-move counting; should he not be mated within fifty moves, he may claim that the game shall be drawn.

* PAWN-TAKING IN PASSING.

12.—Should a player be left with no other move than to take a Pawn in passing, he shall be bound to play that move.

QUEENING A PAWN.

13.—When a Pawn has reached the eighth square, the player has the option of selecting a piece, whether such piece has been previously lost or not, whose name and powers it shall then assume, or of deciding that it shall remain a Pawn.*

ABANDONING THE GAME.

14.—If a player abandon the game, discontinue his moves, voluntarily resign, wilfully upset the board, or refuse to abide by these laws, or to submit to the decision of the umpire, he must be considered to have lost the game.

* Dummy Pawns are now illegal.

THE UMPIRE OR BYSTANDERS.

15.—The umpire shall have authority to decide any question whatever that may arise in the course of a game, but must never interfere except when appealed to. He must always apply the laws as herein expressed, and neither assume the power of modifying them, nor of deviating from them in particular cases, according to his own judgment. When a question is submitted to the umpire, or to bystanders, by both players, their decision shall be final and binding upon both players. The term "bystanders" shall comprise any impartial player of eminence who can be appealed to, absent or present.

REVISED INTERNATIONAL CHESS CODE.

*Drawn up by Messrs. Donisthorpe and Woodgate, for the consideration of chess-players, and especially of the managers of future International Chess Tournaments.**

1.—If a player notices, before his fourth move, that either the board or pieces have been misplaced,

* Book of the Games played at the International Tournament, London, 1883.

he has the right to demand that the game shall be recommenced.

2.—Before the beginning of the first game, the first move and choice of colour are determined by lot. The first move changes alternately in match play.

3.—If a player desires to adjust the position of a piece or Pawn on the board, he must say "*J'adoube*" before touching it. Otherwise

4.—If a player touches a piece or Pawn of his own, he must move it. If he touches one of his adversary's, he must take it, if it can be taken. If he touches a plurality of pieces or Pawns of the same colour, in either of these instances his adversary may elect which such piece or Pawn he will call upon him to play or to take, as the case may be. If the rules governing the moves of pieces do not admit of the adversary exacting penalty as above, the player must move his King, but may not castle. If the King cannot be moved without exposure to check, no penalty can then be exacted.

(N.B.—The adversary must claim a penalty under this rule before he makes his own next move. While he is considering the

penalty, *his own time must run, and not that of his adversary.*)

5.—A move is not completed until the player's hand has quitted the piece or Pawn played.

6.—“Check” is announced to the King only; it is not absolutely necessary to call it. If a player, on attacking his adversary's King, omits to call “check,” penalties under Rule 4 cannot be enforced. The player whose King is attacked must move out of check or cover, or capture the attacking piece as soon as his attention is called to the fact, and if any moves have been made by either party while a King has remained exposed to attack, they must be cancelled.

7.—If the same position occurs thrice during a game, it being on each occasion the turn of the same player to move, the game is drawn.

8.—A player may at any time call upon his adversary to mate him within fifty moves (move and reply being counted as one). If by the expiration of such fifty moves no piece or Pawn has been captured, nor Pawn moved, nor mate given, a draw can then be obtained.

9.—The King cannot be castled out of check, nor

across an attacked square. In the act of castling, the King must be moved first, or else must be touched before the Rook is quitted.

10.—A Pawn reaching the eight-square must be named as a Queen or piece, at option of player, independent of the number of pieces on the board. The created Queen or piece acts immediately in its new capacity. Until the Pawn has been so named, the move is incomplete.

11.—Time runs until a move is completed, as under these rules.

12.—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 the game then played from the point of adjournment.

13.—In the event of proof that a clock or glass has recorded incorrect time, the umpire shall be empowered to make such adjustment in the record of the time as he shall consider equitable in view of 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 set going.

THE OPENINGS.

The student having now acquired the elementary knowledge necessary to play a game of Chess, he will be instructed in the theory of the game. A game consists of three phases: The Opening; the Middle game; and the End game.

THE OPENING is the development of pieces. A quick and judicious development of the forces is half the battle won. From a mistake in the beginning of a game, especially in serious games—assuming both players to be of equal strength—it is difficult to recover. The Openings, therefore, should be studied carefully.

THE MIDDLE GAME is entirely a matter of practice, and can only be acquired in the course of time. In the opening, once studied and correctly played, the tyro and the master stand on equal terms; but in the conduct of the middle part of the game, the superiority of a player asserts itself, both players being here thrown upon their resources, as the analysis does not reach beyond the opening.

THE END GAME is a study in itself, and a special part will be devoted to it. It is, therefore, only

necessary to remark here that certain positions occur frequently at the end of a game; these have been systematically arranged by eminent specialists, like Kling and Horwitz, and latterly by J. Berger, and the so-called "classical" endings may be committed to memory; but the larger number (like the middle game), depend upon ingenuity and individual skill.

The Openings are divided into *Open Games*, *i.e.* where White plays 1. P to K 4, and Black replies 1. . . . P to K 4; and *Close Games*, *i.e.* where White's first move is any other than 1. P to K 4, or Black replies with any other move than 1. . . . P to K 4. The *Open Games* will be first dealt with.

The first opening treated is the Giuoco Piano, "the slow opening," so called, because it is a quiet strategical development of the forces. The first specimen has been copiously annotated.

Assuming the student to know no more of Chess than has been imparted to him in the preceding pages, the following specimen game is presented to him just as if it were played over, and explained by the professor over the board. The reasons for each move are given in language adapted to the

power of perception of the student who plays a game of chess for the first time. The subsequent specimens are presented as to a more advanced understanding. The remarks and explanations are interspersed between the moves, and, where necessary, a diagram is given to illustrate any specially interesting phase of the game.

The openings are as far as possible systematically arranged, so as to show clearly the relations between them, and how one opening may be converted into another by a transposition of the order of moves. This arrangement will help to make clear the spirit of the opening, and impress it upon the mind of the student.

THE GIUOCO PIANO.

WHITE.

BLACK.

1. P to K 4

..

The move which allows most scope for the development of two pieces. P to Q 4 also does this, but it gives less scope to the Queen. Besides, it is advisable to form a strong "centre," and this is an additional advantage in favour of 1. P to K 4.

...

1. P to K 4

The same observations apply to Black's first move.

2. Kt to K B 3 . . .

The aim of the player being a quick development of his forces, it is advisable to bring each piece into play by attacking an adverse piece or Pawn immediately, if possible, and if not, to post it, at least, in the most favourable position.

. . . 2. Kt to Q B 3

With this move Black defends the attacked K P. It is the most obvious move, because it at the same time brings a piece into play, and thus establishes an equilibrium in the development. 2. . . . Q to K 2, or 2. . . . Q to B 3, would be unfavourable, because the former move would prevent the development of the K B, and the latter the *sortie* of the Knight, besides exposing the Queen to be attacked. It may be taken as a general rule that it should be avoided as much as possible to defend pieces of less value with pieces of greater value. Black could also play here 2. . . . P to Q 3, which is called Philidor's Defence, or 2. . . . Kt to K B 3, replying with an attack upon White's K P, which

is called Petroff's Defence. Both will be treated later on.

2. . . . P to K B 3 would be a bad defence. The consequences would be immediately disastrous, because White would reply as follows: 3. Kt takes P, P takes Kt; 4. Q to R 5 : ch., K to K 2; 5. Q takes P : ch., K to B 2; 6. B to B 4 : ch., P to Q 4; 7. B takes P : ch., K to Kt 3. White has now three Pawns for a minor piece, which in itself is already an equivalent for a piece (see Value of Pieces); but, with the precarious position of his King, Black should be mated in a few moves. Finally, 2. . . . B to Q 3, also defending the K P, would be the worst move; because it would, by obstructing the Q P, prevent the development of the pieces on the Queen's side.

3. B to B 4 . . .

Clearing the King's side for castling, and posting the Bishop ready for attacking the present weakest point in the Black's position, viz. the K B P, weakest because only defended by the King upon whose position the attack is to be made.

. . . 3. B to B 4

No immediate danger being apprehended, Black brings a piece into play.

- | | |
|-------------|--------------|
| 4. P to Q 3 | 4. P to Q 3 |
| 5. B to K 3 | 5. B to Kt 3 |

Better than 5. . . . B takes B, because in that case White would obtain an "open Bishop's file," and double his Rooks upon it after castling; and the "double Pawn," which is in the majority of positions a weakness, is strong in the centre.

- | | |
|----------------|-------|
| 6. Q Kt to Q 2 | . . . |
|----------------|-------|

The object being to play this Knight to K B sq., and then to Kt 3. This could also be done if White had played 6. Kt to B 3, then Kt to K 2, and Kt to Kt 3. The manoeuvre in the text is generally adopted, because if 6. Kt to B 3 Black could "pin" it with 6. . . . B to R 4.

- | | |
|-------------|--------------|
| . . . | 6. Kt to B 3 |
| 7. P to B 3 | . . |

Intending to advance the Q P, and thus prepare the formation of a strong centre.

- | | |
|-------|-------------|
| . . . | 7. B to Q 2 |
|-------|-------------|

Threatening to attack and exchange White's

Bishop by playing upon his next move, if feasible, 8. . . . Kt to Q R 4. He could not have done so before, because of White's reply 8. B to Kt 5 : ch., forcing the Knight back to B 3, or leaving it at R 4 out of play.

8. B to Kt 3 . . .

Now White, who does not want to exchange his Bishop for Knight, retires it, so that he may play, should Black attack it, with 8. . . . Kt to R 4 ; 9. B to B 2.

. . . 8. Q to K 2

In the Giuoco Piano, it will be well to remember that it is not advisable for the second player to castle early (nor indeed for the first player either), and Black is quite right here, to make a waiting move. He is now able to castle on either side, according to circumstances.

9. Q to K 2 9. P to K R 3

The move is strictly defensive. Black might also have brought his Queen's Knight into a better position with 9. . . . Kt to Q sq., and then from Q sq. to K 3, which would have been a better manoeuvre.

- | | |
|-----------------|---------------|
| 10. Kt to B sq. | 10. B to K 3 |
| 11. B to R 4 | 11. B to Q 2 |
| 12. Kt to Kt 3 | 12. P to Kt 3 |

Black is supposed to play against a superior opponent, and his defence is somewhat timid. At a previous stage he intended to exchange his Q Kt against White's B, and now when White "pins" the Knight with 11. B to R 4, he retires the Bishop, so as to avoid a double Pawn. Now he has to prevent White's Knight from moving to B 5, attacking the Queen, and thereby weakens his King's position, for the purpose of castling on the King's side. *The student should bear in mind that the Pawns are strongest in their original position.*

- | | |
|--------------|-------|
| 13. B to B 2 | . . . |
|--------------|-------|

The Bishop is better placed now at B 2. At R 4 it was, owing to the changed position, less useful, whilst at its new post it strengthens the centre.

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|-------|--------------|
| . . . | 13. P to Q 4 |
|-------|--------------|

Black anticipates the forward movement of White's possible P to Q 4, by himself advancing.

14. Castles

14. P takes P

15. P takes P

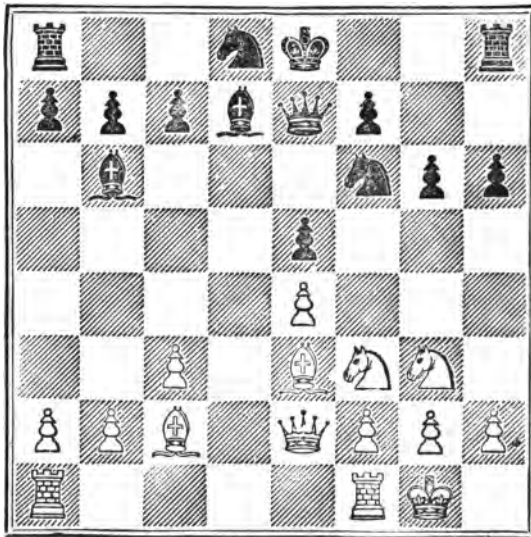
15. Kt to Q sq.

Black is now executing the manoeuvre which was suggested at his ninth move. But it is not so good at this stage. The position is now as shown in Fig. 21.

16. Q R to Q sq.

...

BLACK.



WHITE.

Fig. 21.

]POSITION AFTER BLACK'S 15TH MOVE.]

It is always good to occupy the open file with a Rook.

. . . 16. K to B sq.

Black cannot now play 16. Kt to K 3, because he would thereby leave his K P *en prise*; he cannot castle, because then his K R P would be *en prise*; and he does not like to return with the Kt to B 3, because he would then have lost a move. Therefore he has nothing better than to move his King into safety to B sq., and then to Kt 2.

17. Q to Q 2 (?) 17. K to Kt 2

Black has now improved his position, considering his being the defending player.

18. P to K R 3 . . .

To prevent Black from playing 18. . . . B takes B; 19. Q takes B, Kt to Kt 5, attacking the Queen.

. . . 18. Kt to B 3

19. Kt to R 4 19. Q R to Q sq.

Occupying the "open file" and defending the Bishop, so as to enable him to move his K Kt, which is now fixed, as it has to defend the Bishop.

20. B takes B 20. R P takes B

It is, in the majority of these cases, better to take with the R P, because it gives an additional "open file," and thereby a ready road for the entry of the Rook.

21. Q to K 2 . . .

White has now lost the attack, and is virtually on the defensive. He is obliged to move his Queen, because Black threatens 21. . . . B takes P, discovering an attack upon the Queen with his Rook.

. . . 21. B to K 3

22. R takes R 22. R takes R

23. B to Kt 3 23. K to R 2

A good move, because White threatens, in case Black should exchange Bishops, to win the Queen with either Kt to B 5 : ch., P takes Kt ; Kt takes P : ch., K moves ; Kt takes Q.

24. B takes B 24. Q takes B

White, having failed in his attack, now exchanges pieces, so as to simplify the position, and bring about an End game, hoping thus to be able to draw the game.

25. P to R 3 25. Q to Q 4

Doubly occupying the "open file," and so preventing White from moving 26. R to Q sq., and forcing his Rook off the "file," or an exchange of Rooks. But he should have played 25. . . . Q to Q 2, a White's next move will show.

26. Q to B 3

26. Q to K 3

Black has here lost a move by not playing 25. . . . Q to Q 2, for now he cannot move his Queen away from the protection of the Knight, and the Knight he cannot move, because his K B P would then remain *en prise*; and if he moved 26. . . . K to Kt 2, defending Kt and P, White would win his Queen with either Kt to B 5 : ch., etc., as pointed out after Black's 23rd move; he was consequently forced to move as in the text.

27. Q to K 3

. . .

To prevent Black from playing 27. . . . R to Q 7, which would obviously be a powerful move, as it would attack White's Pawns on the Queen's side.

. . .

27. Q to B 5 (!)

28. Kt (R 4) to B 5

. . .

The position being highly instructive, it is illustrated in Fig. 22. White sacrifices a piece on the

chance of Black not seeing the right defence. In which case the subtle threat is as follows :—

28. . . .

29. Kt takes P

Defending the threatened R P.

30. Q to Kt 3

And wins, as the mate with Q to Kt 7 cannot be prevented.

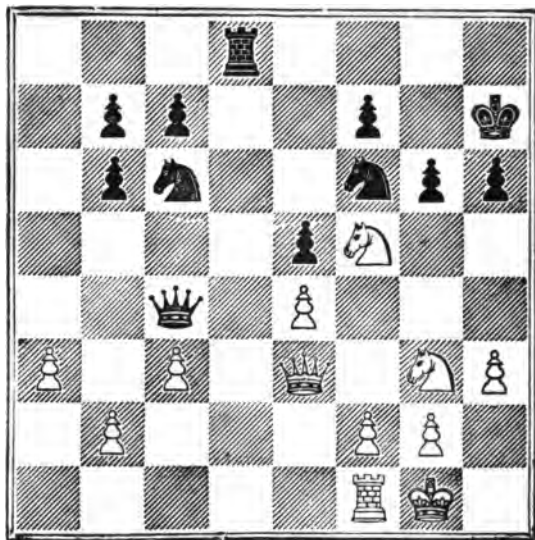
28. P takes Kt

29. Kt to Kt sq.

. . .

28. P takes Kt

BLACK.



WHITE.

Fig. 22.

[POSITION AFTER WHITE'S 28TH MOVE.]

Black would have done better not to take the

Knight, but to play 28. . . . Kt to Kt sq. After the capture, Black has no further chance of winning

29. Kt takes P

29. Kt to K sq. (!)

As pointed out above, if Black had played now what seems to be the obvious move, viz. to defend the R P with 29. . . . Kt to Kt sq., White would win with 30. Q to Kt 3, and mate to follow at Kt 7 with the Queen.

30. Q takes P : ch.

30. K to Kt sq.

31. Q to Kt 5 : ch.

31. K to R 2

And the game is drawn by White giving "Perpetual check." That is the utmost he can hope, being a piece minus.

SECOND VARIATION.

1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$

4. $\frac{P \text{ to } B 3^*}{Kt \text{ to } B 3 \uparrow}$

2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } Q B 3}$

5. $\frac{P \text{ to } Q 4}{P \text{ takes } P}$

3. $\frac{B \text{ to } B 4}{B \text{ to } B 4}$

6. $\frac{P \text{ takes } P}{B \text{ to } Kt 5 : \text{ch. } (!)}$

* Intending to establish a centre at once.

† Considered the best reply. Black develops a piece and attacks

• Pawn.

- | | |
|--|---|
| 7. $\frac{B \text{ to } Q 2 (1)}{B \text{ takes } B : \text{ch.}}$ | 10. $\frac{Q \text{ to } Kt 3}{Q \text{ Kt to } K 2}$ |
| 8. $\frac{Q \text{ Kt takes } B}{P \text{ to } Q 4 *}$ | 11. $\frac{\text{Castles}}{\text{Castles}}$ |
| 9. $\frac{P \text{ takes } P}{K \text{ Kt takes } P}$ | |

With an even game.

THIRD VARIATION.

Repeat the Opening of Second Variation up to
White's 4th move.

- | | |
|---|---|
| 4. $\frac{\text{Castles}}{Kt \text{ to } B 3}$ | 10. $\frac{Kt \text{ takes } P}{P \text{ takes } B}$ |
| 5. $\frac{P \text{ to } Q 3}{P \text{ to } Q 3}$ | 11. $\frac{Kt \text{ takes } Q \dagger}{B \text{ to } K \text{ Kt } 5}$ |
| 6. $\frac{B \text{ to } K \text{ Kt } 5 (?)}{P \text{ to } K \text{ R } 3}$ | 12. $\frac{Kt \text{ to } B 7}{R \text{ to } R 4}$ |
| 7. $\frac{B \text{ to } R 4}{P \text{ to } K \text{ Kt } 4}$ | 13. $\frac{Q \text{ takes } B}{Kt \text{ takes } Q}$ |
| 8. $\frac{B \text{ to } K \text{ Kt } 3}{P \text{ to } K \text{ R } 4}$ | 14. $\frac{P \text{ takes } P}{Kt \text{ to } Q 5}$ |
| 9. $\frac{Kt \text{ takes } Kt P}{P \text{ to } R 5}$ | 15. $\frac{Kt \text{ to } B 3}{P \text{ to } B 3}$ |

* Or 8. . . . Kt takes P; 9. Kt takes Kt, P to Q 4; 10. B to Q 3; P takes Kt; 11. B takes P, Kt to K 2, etc., and to concentrate the forces upon White's isolated K P.

† If 11. Kt takes B, Black would proceed with 11. . . . Q to K 2; 12. Kt to B 7, B takes P : ch.; 13. R takes B, P takes R : ch.; 14. K takes P, Kt to Kt 5 : ch.; 15. K to Kt 3, Q to B 3; 16. Q to B 3, Q to Kt 2, etc., with a powerful attack.

And Black should win, as he threatens to play 16. . . . P to Q 4, attacking the Bishop and the Knight with King, etc.

FOURTH VARIATION.

- | | |
|---|---|
| 1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ | 7. $\frac{Kt \text{ to } B 3}{Kt \text{ takes } K P}$ |
| 2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } Q B 3}$ | 8. $\frac{\text{Castles}}{Kt \text{ takes } Kt}$ |
| 3. $\frac{B \text{ to } B 4}{B \text{ to } B 4}$ | 9. $\frac{P \text{ takes } Kt}{B \text{ takes } P}$ |
| 4. $\frac{P \text{ to } B 3}{Kt \text{ to } B 3}$ | 10. $\frac{Q \text{ to } Kt 3}{B \text{ takes } R}$ |
| 5. $\frac{P \text{ to } Q 4}{P \text{ takes } P}$ | 11. $\frac{B \text{ takes } P : \text{ch.}}{K \text{ to } B \text{ sq.}}$ |
| 6. $\frac{P \text{ takes } P}{B \text{ to } Kt 5 : \text{ch.}}$ | 12. B to Kt 5 |

And wins, for Black can only play 12. . . . Kt to K 2, to which White replies 13. R takes B, or R to K sq., or Kt to K 5, etc.

FIFTH VARIATION.

Repeat the Opening of 4th Variation up to White's 5th move.

- | | |
|--|---|
| 5. $\frac{P \text{ to } Q 3}{P \text{ to } Q 3}$ | 6. $\frac{B \text{ to } K 3}{B \text{ to } Kt 3}$ |
|--|---|

- | | | | |
|-----|--|-----|---|
| 7. | $\frac{Q \text{ Kt to } Q 2}{Kt \text{ to } K 2}$ | 11. | $\frac{B \text{ to } Kt 3}{P \text{ to } Kt 4}$ |
| 8. | $\frac{Kt \text{ to } B \text{ sq.}}{P \text{ to } B 3}$ | 12. | $\frac{\text{Castles}}{Kt \text{ to } Kt 3}$ |
| 9. | $\frac{P \text{ to } K R 3}{P \text{ to } K R 3}$ | 13. | $\frac{Kt \text{ to } Kt 3}{Q \text{ to } K 2} =$ |
| 10. | $\frac{Q \text{ to } K 2}{B \text{ to } K 3}$ | | |

A safe variation, yielding a steady game to both sides.

THE EVANS GAMBIT.

In reality the Evans Gambit is only a sub-variation of the Giuoco Piano, and might aptly be called, in contradistinction to it, Giuoco **Presto**, the former being slow, and the latter lively. The offspring, however, of the old Giuoco has assumed such dimensions that it now overshadows altogether its progenitor.

Its principle will be explained practically in the following pages.

EVANS GAMBIT.

WHITE.

1. P to K 4
2. Kt to K B 3

BLACK.

1. P to K 4
2. Kt to Q B 3

- | | |
|----------------|-------------|
| 3. B to B 4 | 3. B to B 4 |
| 4. P to Q Kt 4 | ... |

This move constitutes the **Evans Gambit**. The primary object of sacrificing the Kt P is to establish a centre through the advance of the Q B P, and Q P; to open an outlet for the Queen and the Queen's Bishop, and so obtain a quick development of the pieces, and consequently a powerful attack.

4. B takes P

If 4. . . . Kt takes P, White replies with 5. P to B 3, and after 5. . . . Kt to Q B 3 the position is the same.

- | | |
|-------------|---------------|
| 5. P to B 3 | 5. B to Q B 4 |
|-------------|---------------|

The Bishop may also retire to R 4, to Q 3, or to K 2. 5. . . . B to Q 3 or B to K 2 cannot be recommended, and may be dismissed; but it is necessary to know the variations arising from 5. . . . B to B 4.

- | | |
|-------------|--------------|
| 6. P to Q 4 | 6. P takes P |
| 7. Castles | ... |

White may also play here 7. P takes P, to which

Black's best reply is 7. . . . B to Kt 3, and not
7. . . . B to Kt 5 : ch.

. 7. P to Q 3

The only safe move in this variation. 7. . . .
P takes P, would be bad, unless, on the 5th move,
Black had played B to R 4, when the so-called
"Compromised" Defence would have ensued.

7. . . . Kt to B 3, which seems a plausible move
here, would involve the loss of the game irretriev-
ably, and illustrates sufficiently the *spirit* of the
Evans Gambit, *e.g.*—

7. . . .	7. Kt to B 3
8. P takes P	8. B to Kt 3
9. P to K 5	9. P to Q 4
10. P takes Kt	10. P takes B
11. R to K sq. : ch.	11. K to B sq.
12. B to B 3 : ch.	12. K to Kt sq.
13. P to Q 5	13. Kt to R 4
14. B to K 7	14. Q to Q 2
15. P takes P	15. K takes P
16. Q to Q 2	16. Q to Kt 5
17. Q to B 3 : ch.	17. K to Kt sq.
18. Q takes R : ch.	18. K takes Q
19. B to B 6 : ch.	19. K to Kt sq. (or Q
20. R to K 8 : checkmate.	to Kt 2)

8. P takes P	8. B to Kt 3
9. P to Q 5	9. Kt to R 4

The best move. It is the Normal Defence to

the previous move, which constitutes the Normal Attack.

9. . . . Kt to K 4 would be unfavourable, because 10. Kt takes Kt, P takes Kt; 11. B to B 3, B to Q 5 (?); 12. Kt to Q 2, B takes R; 13. Q takes B, P to K B 3; 14. P to B 4, and should win. The alternative Knight's move, viz. 9. . . . Q Kt to K 2, is also inferior, because of 10. P to K 5, Kt to B 3 (!); 11. Kt to B 3, Castles; 12. Kt to K 4, with a good attack.

10. B to Kt 2

10. Kt to K 2 (!)

One of the chief objects of the Evans Gambit is that Black's Q Kt is compelled to move to Q R 4, and has to remain there for a considerable time inactive, so that Black is, for the time being, practically a piece minus for the defence. White must, therefore, prevent as long as possible this Knight from coming into play. It will be seen that Black could not have played 10. . . . Kt takes B, because in such case 11. B takes P, winning the exchange.

11. B to Q 3

. . .

If White had here played 11. B takes P instead

of the text move, the continuation would have been—

- | | |
|--------------------|-------------------------|
| 11. B takes P | 11. R to K Kt sq. |
| 12. B to B 6 | 12. Kt takes B |
| 13. Q to R 4 : ch. | 13. Q to Q 2 |
| 14. Q takes Kt | 14. R takes P : ch. |
| 15. K takes R | 15. Q to Kt 5 : ch. |
| 16. K to R sq. | 16. Q takes Kt : ch. |
| 17. K to Kt sq. | 17. B to R 6, and wins. |

- | | |
|---------------|----------------|
| ... | 11. Castles |
| 12. Kt to B 3 | 12. Kt to Kt 3 |
| 13. Kt to K 2 | ... |

White naturally concentrates his forces for an attack on the King's side.

- | | |
|-----|----------------|
| ... | 13. P to Q B 4 |
|-----|----------------|

Whilst Black, being stronger on the Queen's side, must try to create a diversion on that side.

- | | |
|--------------|-----|
| 14. Q to Q 2 | ... |
|--------------|-----|

Not absolutely necessary. He could also play at once K to R sq.

- | | |
|----------------|--------------|
| ... | 14. P to B 3 |
| 15. K to R sq. | ... |

The King's move is necessary, else Black could play 15. . . . Kt to K 4; 16. Kt takes Kt, B P takes Kt, and White could not reply 17. P to B 4 (an essential move for the attack), because Black

would then win a piece with 17. . . . P to B 5 :
dis. ch., and attacking the Bishop at the same
time.

. . . 14. B to B 2

This Bishop, having no longer any *raison d'être*
at Kt 3, since the white King has quitted the
black diagonal, it retires, in order to make room
for the advance of the Pawns.

16. Q R to B sq. 16. R to Kt sq.

To support the advance of the Kt P.

17. Kt to Kt 3 17. P to Kt 4

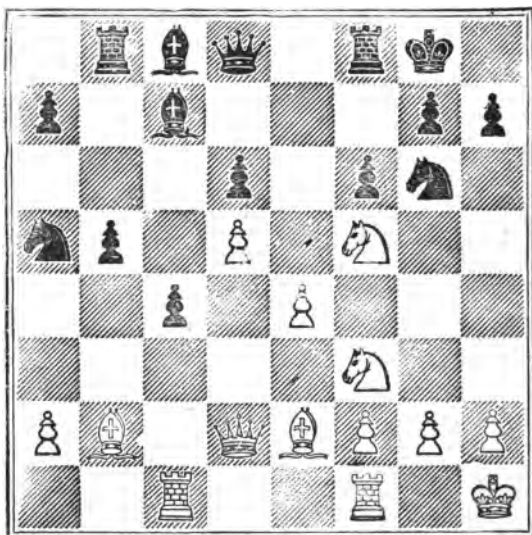
18. Kt to B 5 18. P to B 5

An essential point in the defence should always
be remembered, viz. to prevent White's Knight
from being posted at K 6. Whenever White is
able to accomplish this his attack becomes so
powerful that it cannot be withstood. It would,
therefore, be bad for Black to play, instead of the
move given in the text, 18. . . . B takes Kt,
because of 19. P takes B, Kt to K 4; 20. B takes
Kt, B P takes B; 21. Kt to Kt 5, followed by 22.
Kt to K 6 (the dangerous move just pointed out).

19. B to K 2 . . .

Not 19 B to Kt sq. White wants to keep a pressure upon Black's Pawns. The position is now as shown in Fig. 23.

BLACK.



WHITE.

Fig. 23.

...

19. P to Kt 5

20. B to Q 4 (l)

...

White cannot capture the Q B P, because of 20. . . . Kt takes B; 21. R takes Kt, B to R 3, attacking both Rooks

... 20. P to B 6
 21. Q to Q sq. ...

Not 21. Q to K 3, because in that case Black would reply 21. ... B takes Kt; 22. P takes B, R to K sq.; 23. Q to Q 3, Kt to K B 5, winning.

... 21. Kt to K B 5
 22. P to Kt 4 ...

The only means of continuing the attack, by trying to force an open file for the Rooks, and also by advancing the Kt P still further to clear the diagonal occupied by the B at Q 4.

The position is now as in opposite page (Fig. 24).

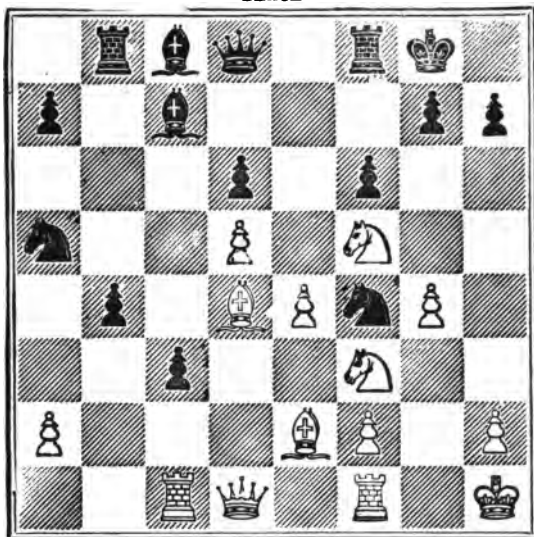
... 22. Q to K sq.
 23. B to Q 3 23. Kt takes B
 24. Q takes Kt 24. B takes Kt
 25. Kt P takes B 25. Q to Kt 4

This is the decisive move. Black proposes the exchange of Queens, so as to bring his Knight, which has been out of play all through the game, into play.

26. Q takes Q 26. R takes Q
 27. Kt to K sq. 27. Kt to B 5
 28. R to K Kt sq. 28. P to Q R 4

And Black should win, having kept the Gambit-pawn, with a safe position, ready to make a final attack on the Queen's side.

BLACK.



WHITE.

Fig. 24.

SECOND VARIATION.

- | | |
|--|---|
| <p>1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$</p> <p>2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } Q B 3}$</p> <p>3. $\frac{B \text{ to } B 4}{B \text{ to } B 4}$</p> | <p>4. $\frac{P \text{ to } Q Kt 4}{B \text{ takes } P}$</p> <p>5. $\frac{P \text{ to } B 3}{B \text{ to } B 4}$</p> <p>6. $\frac{P \text{ to } Q 4}{P \text{ takes } P}$</p> |
|--|---|

- | | |
|--|--|
| 7. $\frac{\text{Castles}}{\text{P to Q 3}}$ | 12. $\frac{\text{P to Q R 4 †}}{\text{Kt to R 4 ‡}}$ |
| 8. $\frac{\text{P takes P}}{\text{B to Kt 3}}$ | 13. $\frac{\text{P to Q 5}}{\text{B takes B}}$ |
| 9. $\frac{\text{Kt to B 3}}{\text{B to Kt 5*}}$ | 14. $\frac{\text{P takes B}}{\text{Kt to Kt 3}}$ |
| 10. $\frac{\text{B to Q Kt 5}}{\text{K to B sq. †}}$ | 15. $\frac{\text{K to R sq. .}}{\text{P to K R 3}}$ |
| 11. $\frac{\text{B to K 3}}{\text{K Kt to K 2}}$ | 16. $\frac{\text{Kt to K 2}}{\text{P to Q B 4 †}}$ |

THIRD VARIATION.

Repeat the moves from Second Variation up to
Black's 9th move.

- | | |
|-------------------------------------|---|
| 9. $\frac{\dots}{\text{Kt to R 4}}$ | 10. $\frac{\text{B to Kt 5 †}}{\text{Kt to K 2**}}$ |
|-------------------------------------|---|

* A safe defence, although troublesome for a time.

† The best move, White threatening with 11. P to Q 5 to win a piece.

‡ 12. B to K 2 is a sounder move.

§ The best move; 12. . . . P to Q R 3 may also be played; but not 12. . . . P to Q R 4, because it weakens the Pawns on the Queen's side for the End game.

|| Because Black threatens 15. . . . Kt to K 4, and after 16. . . . B or Kt takes Kt; 17. P takes Kt, Q to Kt 4 : ch., winning the K P.

¶ Göring's variation.

** Better is 10. . . . P to K B 3; 11. B to B 4, Kt takes B
Q to R 4 : ch.; Q to Q 2; (or 12. . . . K to B 2; 13. Q take

- | | |
|---|--|
| 11. $\frac{\text{Kt to Q 5}}{\text{P to K B 3}}$ | 17. $\frac{\text{Kt takes R}}{\text{Q takes B}}$ |
| 12. $\frac{\text{B takes P}}{\text{P takes B}}$ | 18. $\frac{\text{Kt to Kt 5}}{\text{K to Kt 3}}$ |
| 13. $\frac{\text{Kt takes P : ch.}}{\text{K to B sq.}}$ | 19. $\frac{\text{Kt to B 3}}{\text{B to Kt 5}}$ |
| 14. $\frac{\text{Kt to Kt 5}}{\text{Kt to Kt sq.}}$ | 20. $\frac{\text{Kt to K 5 : ch.}}{\text{K to R 4}}$ |
| 15. $\frac{\text{Kt (Kt 5) takes P : ch.}}{\text{K to Kt 2}}$ | 21. $\frac{\text{Kt takes B}}{\text{Q takes Kt *}}$ |
| 16. $\frac{\text{B takes Kt}}{\text{R takes Kt}}$ | |

FOURTH VARIATION.

Up to White's 11th move as in Third Variation

- | | |
|---|--|
| 11. $\frac{\text{B takes P : ch. †}}{\text{K takes B}}$ | 12. $\frac{\text{Kt to Q 5}}{\text{R to K sq. †}}$ |
|---|--|

Kt : ch., B to K 3; 14. Q to K 2, Kt to K 2; 15. P to K 5, Kt to Kt 3, etc.); 13. Q takes Kt, Q to B 2; 14. Kt to Q 5, B to K 3, etc.

* Black has two minor pieces for Rook and two Pawns, and neither side should have any difficulty in drawing the game.

† Tchigorin's invention.

‡ If 12. . . Q Kt to B 3, White obtains a winning attack with 13. B takes Kt, Kt takes B; 14. Kt to Kt 5 : ch., K to K sq.; (not 14. . . K to Kt 3, which variation follows in Note A.); 15. Q to R 5 : ch., K to Q 2; 16. Kt to B 7, Q to B sq. (best); 17. Kt takes B, Q takes Kt; 18. Q to B 7, Q to K sq.; 19. Q takes P, K to C sq. (best); 20. Kt to B 6, B takes P; 21. Kt takes Q, B takes Q; 22. Kt takes B, with the exchange ahead.

A. If Black plays here 14. . . . K to Kt 3, White wins with 15. Kt to B 4 : ch., K to B 3 (if 15. . . K takes Kt, then 16.

- | | |
|--|---|
| 13. $\frac{B \text{ takes Kt}}{R \text{ takes B}}$ | 16. $\frac{Q \text{ to Kt 6}}{P \text{ takes Kt}}$ |
| 14. $\frac{Kt \text{ to Kt 5 : ch.}}{K \text{ to Kt sq.}}$ | 17. $\frac{Kt \text{ to B 6 : ch.}}{K \text{ to B sq.}}$ |
| 15. $\frac{Q \text{ to R 5}}{P \text{ to K R 3}}$ | 18. $\frac{Kt \text{ to R 7 : ch.}}{K \text{ to Kt sq.}}$ |

And draws by perpetual check. The variations are by no means exhausted yet.

THE "COMPROMISED" DEFENCE.

WHITE.

1. P to K 4
2. Kt to K B 3
3. B to B 4
4. P to Q Kt 4
5. P to B 3

BLACK.

1. P to K 4
2. Kt to Q B 3
3. B to B 4
4. B takes P
5. B to R 4

It is better to retire the Bishop to R 4 instead of 5. . . . B to B 4 as in the Normal Defence, because Black thereby reserves the option of

Q to R 5 : ch., K to B 3; 17. P to K 5 : ch., P takes P; 18. P takes P : mate; 16. . . . K takes Kt would be followed by 17. R to K sq., threatening mate with P to Kt 3; 16. P to K 5 : ch., P takes P; 17. P takes P : ch., K takes Kt (K to B 4 would only draw the game; White would play 18. Q to B 3); 18. Q to R 5 : ch., K takes Kt; 19. Q R to K sq., and wins. The whole of the fourth and its subsidiary variations are very instructive, and should be carefully studied, as this form of the Evans is now very fashionable.

adopting the "Compromised" or the Normal Defence.

- | | |
|-------------|--------------|
| 6. P to Q 4 | 6. P takes P |
| 7. Castles | 7. P takes P |

The capture of this, the third Pawn, constitutes the "Compromised" Defence, because formerly it was generally considered that this capture compromised Black's game. If, however, Black were to play 7. . . . P to Q 3; 8. P takes P; B to Kt 3, the Normal Defence could still be obtained. That is the reason for 5. . . . B to R 4 being preferred to B to B 4.

- | | |
|--------------|--------------|
| 8. Q to Kt 3 | 8. Q to B 3 |
| 9. P to K 5 | 9. Q to Kt 3 |

If 9. . . . Kt takes P, White would win with 10. R to K sq., P to Q 3; 11. Kt takes Kt, P takes Kt; 12. Q to R 4, or Kt 5 : ch., winning a piece.

- | | |
|----------------|-----------------|
| 10. Kt takes P | 10. K Kt to K 2 |
| 11. B to R 3 | 11. Castles |

Black, being two Pawns ahead, tries frequently to give up one of them for a counter-attack on the Queen's side, with P to Q Kt 4. This, how-

ever, must be well timed, and is generally played if White moves 11. Kt to K 2. Were Black to play now 11. . . . P to Kt 4 instead of the text move, White would continue with:—

- | | |
|----------------------|------------------------|
| 12. Kt takes P | 12. R to Q Kt sq. |
| 13. Q to R 4 | 13. P to Q R 3 |
| 14. Kt to Q 6 : ch. | 14. P takes Kt |
| 15. P takes P | 15. Kt to B 4 |
| 16. R to K sq. : ch. | 16. B takes R |
| 17. R takes B : ch. | 17. K. to B sq. (best) |

If 17. . . . K to Q sq., then 18. Kt to K 5, Kt takes Kt; 19. Q to R 5 : ch., K to K sq.; 20. R takes Kt : ch., and wins.

- | | |
|------------------------------------|---------------|
| 18. Q takes Kt | 18. P takes Q |
| 19. P to Q 7 : dis. ch., and wins. | |

- | | |
|----------------|-----------------|
| 12. Kt to Q 5 | 12. Kt takes Kt |
| 13. B takes Kt | . . . |

White cannot capture the Rook, because of the continuation:—

- | | |
|---------------|-------------------|
| 13. B takes R | 13. Kt to B 5 (!) |
| 14. Kt to R 4 | 14. Q to Kt 5 |
| 15. Q to Kt 3 | 15. P to Q 4 |
| 16. Q takes Q | 16. B takes Q |

And White must lose one of the two attacked Bishops.

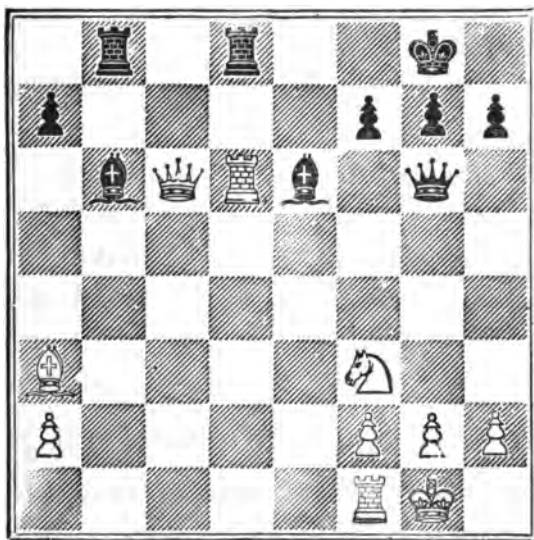
- | | |
|------------------|----------------|
| . . . | 13. P to Q 3 |
| 14. P takes P | 14. P takes P |
| 15. Q R to Q sq. | 15. R to Q sq. |
| 16. Q to R 4 | . . . |

Threatening to win a piece with 17. B takes Kt.

- | | |
|-----------------|-----------------|
| ... | 17. B to Kt 3 |
| 18. B takes Kt | 18. P takes B |
| 19. Q takes B P | 19. R to Kt sq. |
| 20. R takes P | 20. B to K 3 |

The only defence, for Queen and Rook are attacked, and he cannot play 20. . . . R takes R, because of 21. Q to K 8 mate. The position is now as shown in Fig. 25.

BLACK.



WHITE.

Fig. 25.

21. K R to Q sq.

...

Threatening 22. R takes R: ch., R takes R; 23. R takes R: ch., B takes R; 24 Q to K 8 mate.

. . . 21. P to K R 3

And, the position being perfectly even, the game should result in a draw. There is no danger now for Black to lose a piece, because after 22. R takes R: ch., R takes R; 23. R takes R: ch., B takes R; 24. Q to K 8: ch., K to R 2. White cannot play 25. Q takes B, because of 25. . . . Q to Kt 8: mate.

SECOND VARIATION.

Repeat the Opening from the preceding game up to White's 9th move.

- | | |
|--|---|
| 9. $\frac{B \text{ to Kt } 5^*}{Q \text{ to Kt } 3}$ | 11. $\frac{Q \text{ takes B}}{P \text{ to B } 3 \dagger}$ |
| 10. $\frac{Kt \text{ takes P}}{B \text{ takes Kt}}$ | 12. $\frac{B \text{ to B } 4}{P \text{ to Q } 3}$ |

With the better game.

THE EVANS GAMBIT DECLINED.

From the illustrations of the Evans Gambit given in the necessarily limited space in this treatise, it

* This move is inferior to 9. P to K 5.

† The best move. 11. . . . Kt to B 3 would be inferior.

will be seen that the opening is exceedingly complicated for the attack, as well as for the defence. It is, therefore, advisable to *decline accepting* the gambit, which is done by Black playing 4. . . . B to Kt 3; the opening is then reduced to a Giuoco Piano, White having (theoretically speaking) compromised his Pawns on the Queen's side by having been compelled to advance them prematurely. This advance is a course he would not pursue in the ordinary forms of the Giuoco Piano, and should prove a weakness in the ending. A less exhaustive demonstration will here suffice.

WHITE.

1. P to K 4
2. Kt to K B 3
3. B to B 4
4. P to Q Kt 4
5. P to Q R 4

BLACK.

1. P to K 4
2. Kt to Q B 3
3. B to B 4
4. B to Kt 3

The best move. 5. P to Kt 5 is inferior, as shown exhaustively in the following variations:—

5. P to Kt 5
6. Kt takes P
7. P to Q 4
8. B takes Kt

5. Kt to R 4
6. Kt to R 3 (!)
7. P to Q 3
8. P takes B

Not 8. . . . P takes Kt, because of 9. B takes P, R to K Kt sq.; 10. B takes P: ch., K takes B; 11. B takes P, Q to Kt 4; 12. P to Kt 3, B to Kt 5; 13. P to B 3, with four Pawns for a piece, which is more than an equivalent.

9. Kt takes P

Not 9. B takes P: ch., because of 9. . . . K to K 2; 10. Q to B 3, R to B sq. (!); 11. Kt to Q B 3, B to K 3; 12. Q to B 5, B takes B (if 12. . . . B takes Q; 13. Kt to Q 5: mate), and wins; or 12. Q to R 5, then P takes Kt, and wins.

10. Q to R 5

Not 10. Kt takes R, because of 10. . . . B takes P; 11. Q to R 5: ch., K to K 2; 12. Q to B 7: ch., Q takes Q; 13. B takes Q, B takes R, and wins. Equally bad would be; 10. P to K 5, P takes P; 11. Kt takes P, Kt takes B; 12. Kt takes Kt, B takes P, and wins.

11. Kt takes R P: dble. ch.
12. Kt to Kt 4
13. Q takes B: ch.
14. Q to K 2

10. Castles (quite legal)
11. K to Kt 2
12. B takes Kt
13. K to B sq.
14. B takes P, and wins.

5. P to Q R 3

Not 5. . . . Kt takes P, which would be met by 6. P to R 5, with a winning attack. And not 5. . . . P to Q R 4, which is inferior to the text move, and weakens the Pawns on the Queen's side for the End game.

6. Castles

6. P to Q 3

7. P to B 3

7. Kt to B 3

8. P to Q 3

The position is equal now to the Giuoco Piano,

except that White has advanced his Queen's Pawns, which is a shade inferior.

THE HUNGARIAN DEFENCE.

Another safe means to avoid the Evans attack is the *Hungarian Defence*, so called after a game played by correspondence about fifty years ago by Budapest against Paris. It is rarely played, because the Evans Declined is sufficient protection for those who fear the complications of the attack.

The following are the opening moves :—

- | | |
|---|---|
| 1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ | 7. $\frac{B \text{ to } Q 3}{\text{Castles}}$ |
| 2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } Q B 3}$ | 8. $\frac{P \text{ to } K R 3}{P \text{ to } B 3}$ |
| 3. $\frac{B \text{ to } B 4}{B \text{ to } K 2}$ | 9. $\frac{P \text{ to } B 4}{P \text{ takes } P}$ |
| 4. $\frac{\text{Castles}}{Kt \text{ to } B 3}$ | 10. $\frac{B P \text{ takes } P}{Kt \text{ to } K \text{ sq.}}$ |
| 5. $\frac{P \text{ to } Q 4}{P \text{ to } Q 3}$ | 11. $\frac{Q \text{ to } B 2}{P \text{ to } K Kt 3 \uparrow}$ |
| 6. $\frac{P \text{ to } Q 5}{Kt \text{ to } Kt \text{ sq.}^*$ | |

* The Knight comes into play again over Q 2.

† In order to advance P to B 4, and so establish a centre. By correct play the game should be drawn.

SECOND VARIATION.

Repeat the Opening up to White's 4th move.

- | | |
|--|--|
| 4. $\frac{P \text{ to } Q 4}{P \text{ to } Q 3}$ | 9. $\frac{B \text{ to } Q 5}{Kt \text{ takes } B}$ |
| 5. $\frac{Kt \text{ to } B 3}{Kt \text{ to } B 3}$ | 10. $\frac{P \text{ takes } Kt}{Kt \text{ takes } P}$ |
| 6. $\frac{P \text{ to } K R 3}{P \text{ to } Q R 3}$ | 11. $\frac{Kt \text{ takes } Kt}{P \text{ takes } Kt}$ |
| 7. $\frac{\text{Castles}}{\text{Castles}}$ | 12. $\frac{B \text{ takes } P}{B \text{ to } B 3} =$ |
| 8. $\frac{B \text{ to } K 3}{P \text{ to } Q Kt 4}$ | |

THIRD VARIATION.

Repeat the Opening up to White's 4th move.

- | | |
|---|--|
| 4. $\frac{Kt \text{ to } B 3}{P \text{ to } Q 3}$ | 6. $\frac{P \text{ to } K R 3}{B \text{ to } K 3}$ |
| 5. $\frac{P \text{ to } Q 3}{Kt \text{ to } B 3}$ | 7. $\frac{B \text{ to } Kt 3}{=} =$ |

This defence has the merit of simplicity, it is void of complications, and therefore suitable against players with a lively imagination.

THE TWO KNIGHTS' DEFENCE.

In answer to 3. B to B 4, Black may play instead of 3. . . . B to B 4, or B to K 2; 3. . . . Kt to B 3. This constitutes the *Two Knights' Defence*. White may convert it into a Giuoco Piano by 4. P to Q 3, or 4. Kt to B 3, or adopt a more spirited line of play with 4. Kt to Kt 5. Black's defences being 4. . . . P to Q 4, or 4. . . . Kt takes P. Both will be demonstrated in the following variations:—

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to K B 3	2. Kt to Q B 3
3. B to B 4	3. Kt to B 3
4. Kt to Kt 5	. . .

In the Giuoco Piano, where Black's Knight would be still at Kt sq., this advance would be bad, because Black could reply 4. . . . Kt to R 3 defending the K B P. Here, however, it is the best move, and superior to:

4. P to Q 4	4. P takes P
5. Kt to Kt 5	5. P to Q 4
6. P takes P	6. Kt to K 4
7. Q to K 2	7. Q to K 2
8. Castles	8. P to K B 3

9. Kt to K B 3
10. Q takes Kt

9. Kt takes Kt : ch.
10. Q to B 4, etc.

Black's best defence is

- | | |
|--------------|-------------------|
| ... | 4. P to Q 4 |
| 5. P takes P | 5. Kt takes P (?) |

Not to be recommended. The best move is

5. . . . Kt to Q R 4.

- | | |
|---------------------|---------------|
| 6. Kt takes B P (!) | 6. K takes Kt |
| 7. Q to B 3 : ch. | 7. K to K 3 |

In order to defend the Knight, which is twice attacked. 7. . . . Q to B 3 would be very bad policy, for in such case White would play 8. B takes Kt : ch., B to K 3 ; 9. B takes Kt, P takes B ; 10. Q takes P, with three Pawns ahead.

- | | |
|--------------|-----|
| 8. Kt to B 3 | ... |
|--------------|-----|

Attacking the Knight once more.

- | | |
|-----|--------------|
| ... | 8. Kt to K 2 |
|-----|--------------|

And Black defending it again. Another defence

8. . . . Kt to Kt 5, is treated separately.

- | | |
|-------------|-------------|
| 9. P to Q 4 | 9. P to B 3 |
|-------------|-------------|

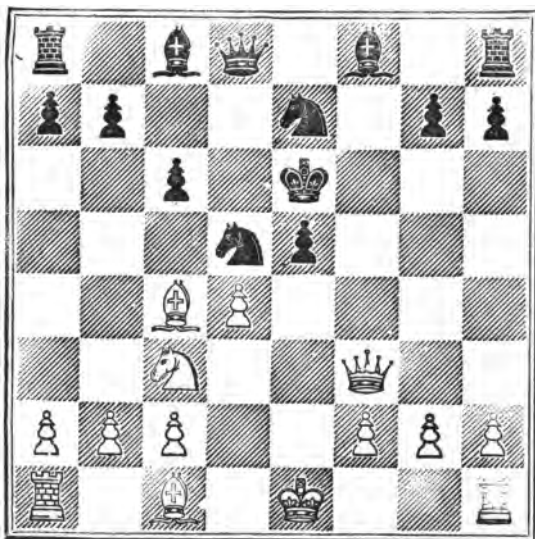
And we have the position depicted in Fig. 26

Obviously Black could not play 9. . . . P takes P, for fear of 10. Q to K 4: ch., winning back the piece. But he has here another defence, viz. 9. . . . P to K R 3, which White meets as follows:—

- | | |
|----------------|---------------|
| . . . | 9. P to K R 3 |
| 10. Castles | 10. P to B 3 |
| 11. R to K sq. | 11. K to Q 3 |

If 11. . . . K to Q 2, then 12. P takes P, K to B 2 (!); 13. P to K 6, P to Q Kt 4; 14. B takes Kt, Kt takes B; 15. Kt takes Kt: ch., Q takes Kt; 16. Q takes Q, P takes Q; 17. P to K 7 and wins.

BLACK.



WHITE.

Fig. 26.

[POSITION AFTER BLACK'S 9TH MOVE.]

- | | |
|----------------------|------------------|
| 12. B takes P | 12. Kt to K Kt 3 |
| 13. Kt takes Kt | 13. Kt takes R |
| 14. P takes Kt : ch. | 14. K to Q 2 |
| 15. P to K 6 : ch. | |

And wins, whether 15. . . . K takes P or not.

10. B to K Kt 5 . . .

Pinning the Knight, so as to take off one of the defences of the Kt at Q 4.

- . . . 10. K to Q 2

Black has here again two other moves, viz. 10. . .

P takes P; or 10. . . . P to K R 3. In answer to 10. . . . P takes P, White plays—

- | | |
|------------------------|---------------------|
| 11. Castles Q R | 11. P takes Kt |
| 12. K R to K sq. : ch. | 12. K to Q 3 |
| 13. B (B 4) takes Kt | 13. P takes P : ch. |
| 14. K to Kt sq. (!) | 14. P takes B |
| 15. B takes Kt : ch. | 15. B takes B |
| 16. R takes P : ch. | 16. K to B 2 |
| 17. Q to B 3 : ch. | 17. K to Kt sq. |
| 18. R takes Q | 18. B takes R |
| 19. Q takes K Kt P | |

And wins the Rook, remaining with Queen against two Bishops.

If Black plays 10. . . P to K R 3, White continues with—

- | | |
|-----------------------|---------------------|
| 11. B (Kt 5) takes Kt | 11. B takes B |
| 12. Castles Q R | 12. B to B sq. |
| 13. Q to K 4 | 13. B to Kt 5 : ch. |
| 14. K to Kt sq. | 14. R to B 5 |
| 15. Q takes P : ch. | 15. K to B 2 |
| 16. Kt takes Kt | 16. P takes Kt |
| 17. B takes P : ch. | 17. K to B sq. |
| 18. B to Kt 3 | |

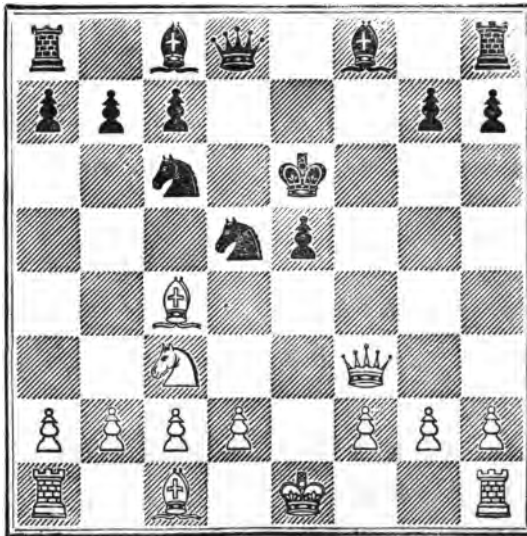
With three Pawns for a piece, for Black cannot now play 18. . . B takes B P because of 19. K R to B sq., with a winning attack

- | | |
|-------------------------|----------------|
| 11. P takes P | 11. K to K sq. |
| 12. Castles Q R | 12. B to K 3 |
| 13. Kt takes Kt | 13. B takes k |
| 14. R takes B | 14. P takes R |
| 15. B to Kt 5 : ch. | 15. Kt to B 3 |
| 16. B takes Q | 16. R takes B |
| 17. P to K 6, and wins. | |

SECOND MAIN VARIATION.

See Fig. 27, showing the position after White's
8th move.

BLACK.



WHITE.

Fig. 27.

Black now plays, instead of 8. . . . Kt to K 2, 8. . . . Kt to Kt 5, an old move abandoned for many years, lately again considered favourable to Black, but disproved by Bardeleben.

The following variations ensue :—

. . .	8. Kt to Kt 5
9. Q to K 4	9. P to Q Kt 4
10. B to Kt 3	10. P to B 4
11. Kt takes P	11. B to R 3
12. P to Q R 4	12. R to B sq.
13. P to Q 3	13. B to K 2
14. Castles	. . .

White threatens now a formidable attack with 15. P to K B 4, to be followed by attacking the Knight with the Q B P and so to win back the piece.

. . .	14. B to Kt 2
15. P to Q B 3	15. P to Q R 3

If 15. . . . Kt to R 3, White would win with 16. P to K B 4.

16. Q to Kt 4 : ch.	16. K to B 2
17. P to K B 4	17. R to B sq. (best)
18. P takes P : dis. en.	18. K to Kt sq.

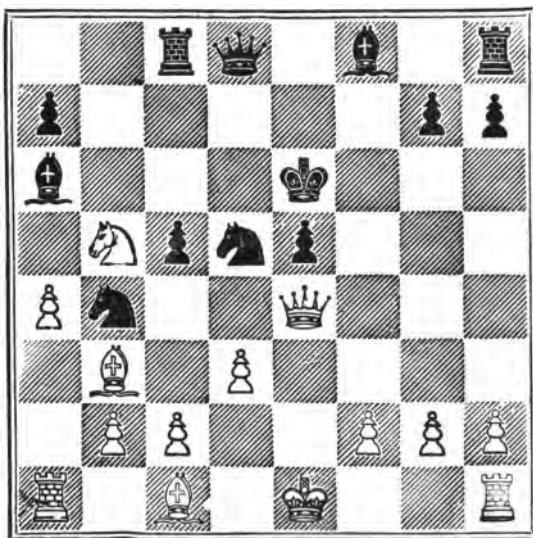
- | | |
|--------------------------|---------------------|
| 19. B to R 6 (1) | 19. R takes R : ch. |
| 20. R takes R | 20. B to B sq. |
| 21. Kt to Q 6, and wins. | |

For the immediate threat, 22. Q to K 6 : ch., or Kt takes B, is fatal.

VARIATION AFTER WHITE'S 13TH MOVE.

In the previous variation Black played 13. . . . B to K 2; the alternative move, 13. . . . P to B 5,

BLACK.



WHITE.

Fig. 22.

will be the subject of examination now. The position immediately after White's 13th move is shown in Fig. 28 (p. 97).

WHITE.

BLACK.

- | | |
|-------------------------|----------------------|
| | 13. P to B 5 |
| 14. P takes P | 14. Kt to K B 3 |
| 15. P to B 5 : dis. ch. | 15. Kt (Kt 5) to Q 4 |
| 16. Q to K 2 | 16. B takes P |
| 17. Castles | 17. K to B 2 (or A.) |
| 18. B to Kt 5 | 18. R to B 3 |

18. . . . B to Kt 2 would be followed by 19. Kt to B 3, B to Q 5; 20. B takes Kt, P takes B; 21. Q to Kt 5, and wins.

- | | |
|------------------|----------------|
| 19. Q R to Q sq. | 19. B takes Kt |
| 20. P takes B | 20. R to Q 3 |
| 21. B takes Kt | 21. P takes B |
| 22. R takes Kt | . . . |

Better than 22. B takes Kt : ch.

- | | |
|-------------------------|---------------|
| | 22. R takes R |
| 23. Q to K 4 | 23. K to K 3 |
| 24. R to Q sq. | 24. B to Q 5 |
| 25. P to B 3, and wins. | |

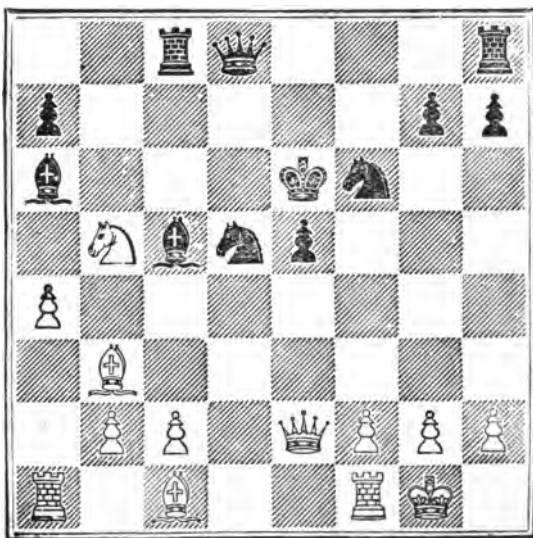
A.—VARIATION AFTER WHITE'S 17TH MOVE.

Position as in Fig. 29.

Instead of 17. . . . K to B 2, Black may play here 17. . . . P to R 3, to prevent his Knight being pinned by the Bishop.

- | | |
|------------------|-----------------|
| . . . | 17. P to R 3 |
| 18. B to K B 4 | 18. K to B 2 |
| 19. B takes P | 19. R to K sq. |
| 20. K R to K sq. | 20. K to Kt sq. |

BLACK.



WHITE.

Fig. 29.

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- | | |
|--|---------------------|
| 21. Q to B 3 | 21. K to R sq. |
| 22. Q R to Q sq. | 22. B to Kt 2 |
| 23. B takes Kt (B 6) | 23. R takes R : ch. |
| 24. R takes R | 24. P takes B |
| 25. R to Q sq., winning back the piece and the game. | |

THIRD MAIN VARIATION.

Repeat the Opening up to Black's 5th move.

- | | |
|---|---|
| 5. $\frac{\dots}{\text{Kt to Q R 4}^*}$ | 10. $\frac{\text{Kt to K 5}}{\text{Q to B 2} \ddagger}$ |
| 6. $\frac{\text{B to Kt 5 : ch.}}{\text{P to B 3}}$ | 11. $\frac{\text{P to K B 4}}{\text{B to Q 3}}$ |
| 7. $\frac{\text{P takes P}}{\text{P takes P}}$ | 12. $\frac{\text{P to Q 4}}{\text{P takes P e.p.}}$ |
| 8. $\frac{\text{B to K 2} \ddagger}{\text{P to K R 3}}$ | 13. $\frac{\text{B takes P}}{\text{B takes Kt}}$ |
| 9. $\frac{\text{Kt to K B 3}}{\text{P to K 5}}$ | 14. $\frac{\text{Q to K 2}}{\text{Castles}}$ |

* Black gives up a Pawn for a temporary counter-attack; it is a safer defence than 5. . . . Kt takes P.

† The only right square for the Bishop, because it secures a retreat for the Knight on both sides, as will be seen by the sequel.

‡ Here Black could also play 10. . . . Q to Q 5, with the following continuation; 11. P to K B 4, B to Q B 4; 12. R to B sq., Q to Q 3, or Q to Q sq. (this is forced, as White threatens P to B 3, Q to Q sq.; 13. P to Q Kt 4, winning a piece); 13. P to B 3, Kt to Kt 2; 14. P to Q Kt 4, B to Kt 3; 15. Kt to Q R 3, with a better-developed game.

- | | |
|--|---|
| <p>15. <u>P takes B</u>
R to K sq.</p> <p>16. <u>Castles</u>
R takes P</p> <p>17. B to K B 4
<u>Q to Kt 3 : ch.</u></p> <p>18. Q to B 2
<u>Q takes Q : ch.</u></p> | <p>19. <u>R takes Q</u>
R to K 8 : ch.</p> <p>20. <u>R to B sq.</u>
R takes R : ch.</p> <p>21. <u>K takes R, etc.</u>
...</p> |
|--|---|

White has the better Pawn position on the Queen's side.

THE RUY LOPEZ.

This Opening, invented by the Spaniard Ruy Lopez in the sixteenth century, is still resorted to in Tournaments and matches, when caution and safety are essential. Instead of developing the Bishop to Q B 4 with the intention of an attack upon Black's weakest point, viz. the K B P, White plays 3. B to Kt 5, which threatens 4. B takes Kt, and 5. Kt takes P. In answer to 3. B to Kt 5, Black may play 3. . . . P to Q R 3; 3. . . . Kt to B 3 (best); 3. . . . K Kt to K 2 (not so good); 3. . . . B to B 4; 3. . . . Kt to Q 5 (not to be recommended); 3. . . . P to Q 3 (one of the oldest

defences, which is quite safe, but dull in proportion); 3. . . . P to B 4 (risky); and 3. . . . P to K Kt 8, the latter involving the development of the K B to Kt 2.

White's replies are in answer to 3. . . . P to Q R 3; 4. B takes Kt; or 4. B to R 4. And the answer to 3. . . . Kt to B 3; 4. Kt to B 3; 4. P to Q 3; 4. Q to K 2; 4. P to Q 4, or 4. Castles. These various modes of attack and defence, of this the safest of all openings, will be the subject of treatment under the Ruy Lopez heading.

The main defences are 3. . . . P to Q R 3, and 3. . . . Kt to B 3. The latter is to be preferred; for to a certain extent the white Bishop is not in such a favourable position at Kt 5 as at R 4; it should therefore not be driven into a better one, and that is the reason that 3. . . . Kt to B 3 is preferred to 3. . . . P to Q R 3.

WHITE.

1. P to K 4
2. Kt to K B 3
3. B to Kt 5
4. B to R 4

BLACK.

1. P to K 4
2. Kt to Q B 3
3. P to Q R 3
- . . .

White could here temporarily win a Pawn with 4. B takes Kt, Q P takes B; 5. Kt takes P. But 5. . . . Q to Q 5 wins it back for Black; it is, therefore, useless to exchange the powerful King's Bishop.

...	4. Kt to B 3
5. P to Q 3	5. P to Q 3

This is the quietest form of the Lopez, and may be adopted with safety.

6. Kt to B 3	6. B to Q 2
7. Castles	7. B to K 2
8. P to Q 4	8. P to Q Kt 4
9. P takes P	9. Q Kt takes P
10. Kt takes Kt	10. P takes Kt
11. B to Kt 3	11. Castles
12. B to Kt 5	12. P to Q R 4

A good move, as it anticipates White's advance of the Q R P, and thus renders the Queen's side safe.

13. B takes Kt	13. B takes B
14. P to Q R 4	14. P to Kt 5

The student will notice that it would be bad to play here 14. . . . P takes P, because it not only

would give White an open Rook's file, but also *isolate* Black's R P and Q B P, a weakness from which he could not recover.

15. Kt to Q 5

15. R to R 3

A clever manœuvre, to bring this inactive Rook into play.

16. Q to K 2

...

Whereupon White gains a move by attacking the Rook, so as to enable him to occupy the open Queen's file with one of his Rooks.

...

16. R to Q 3

17. K R to Q sq.

17. B to K Kt 4

18. Kt to K 3

18. B takes Kt

Black having a fairly good game, he exchanges the black Bishop, so as not to remain with Bishops of different colour, which in most cases leads to a draw.

19. Q takes B

19. B to B 3

20. Q to K 2

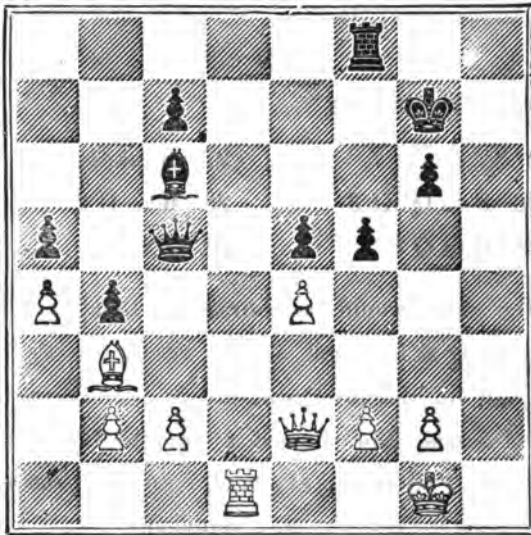
20. P to Kt 3

No black Bishop being on the board, Black wants to play his King to Kt 2, and then advance his K B P.

- | | |
|-----------------|-----------------|
| 21. R takes R | 21. Q takes R |
| 22. R to Q sq. | 22. Q to B 4 |
| 23. P to R 4 | 23. K to Kt 2 |
| 24. P to R 5 | 24. P to B 4 |
| 25. R P takes P | 25. R P takes P |

Leaving the position as indicated in Fig 30.

BLACK.



WHITE.

Fig. 30.

[POSITION AFTER BLACK'S 25TH MOVE.]

26. B to Q 5 . .

White having now to choose between two evils,

viz. to take the Pawn, and so allow Black two Pawns in the centre, with a prospective attack, or to give up a Pawn as in the text, selects the latter course, as he then may still have chances of a draw by subsequently regaining Black's double Pawn.

... 26. P takes P
27. B takes B ...

Obviously if 27. B takes P, he would lose the game, because if 27. . . . B takes B; 28. Q takes B, Q takes P : ch., etc.

... 27. Q takes B
28. P to Q Kt 3 28. R to B 2
29. R to Q 8 29. Q to B 4

And the game would be a draw, as Black has to defend his Q R P, which may be attacked with the Rook, and his double Pawns are also weak, which counterbalances the numerical superiority. This game is selected as a specimen of sound and cautious play, both sides being evenly matched.

SECOND VARIATION.

1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ 2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } Q B 3}$

- | | | | |
|----|---|-----|--|
| 3. | $\frac{B \text{ to Kt } 5}{P \text{ to Q R } 3}$ | 8. | $\frac{Kt \text{ to B sq.}}{\text{Castles}}$ |
| 4. | $\frac{B \text{ to R } 4}{Kt \text{ to B } 3}$ | 9. | $\frac{Kt \text{ to Kt } 3}{P \text{ to Q Kt } 4}$ |
| 5. | $\frac{P \text{ to Q } 3}{P \text{ to Q } 3}$ | 10. | $\frac{B \text{ to B } 2}{P \text{ to Q } 4}$ |
| 6. | $\frac{P \text{ to B } 3}{P \text{ to K Kt } 3}$ | 11. | $\frac{\text{Castles}}{Q \text{ to Q } 3} =$ |
| 7. | $\frac{Q \text{ Kt to Q } 2}{B \text{ to Kt } 2}$ | | |

THIRD VARIATION.

- | | | | |
|----|---|-----|---|
| 1. | $\frac{P \text{ to K } 4}{P \text{ to K } 4}$ | 8. | $\frac{P \text{ to Q } 4}{B \text{ to Kt } 3}$ |
| 2. | $\frac{Kt \text{ to K B } 3}{Kt \text{ to Q B } 3}$ | 9. | $\frac{B \text{ takes Kt}}{Kt P \text{ takes B}}$ |
| 3. | $\frac{B \text{ to Kt } 5}{P \text{ to Q R } 3}$ | 10. | $\frac{Kt \text{ takes P}}{Kt \text{ takes P}}$ |
| 4. | $\frac{B \text{ to R } 4}{Kt \text{ to B } 3}$ | 11. | $\frac{R \text{ to K sq.}}{P \text{ to K B } 4}$ |
| 5. | $\frac{P \text{ to Q } 3}{B \text{ to B } 4}$ | 12. | $\frac{Kt \text{ to Q } 2}{Q \text{ to B } 3}$ |
| 6. | $\frac{P \text{ to B } 3}{Q \text{ to K } 2 (1)}$ | 13. | $\frac{Kt \text{ takes Kt}}{P \text{ takes Kt}}$ |
| 7. | $\frac{\text{Castles}}{\text{Castles}}$ | 14. | $\frac{Q \text{ to K } 2}{P \text{ to Q } 4} =$ |

FOURTH VARIATION.

Repeat the Opening as in Third Variation up to
White's 5th move.

- | | |
|--|--|
| 5. $\frac{\text{Castles}}{\text{Kt takes P}}$ | 10. $\frac{\text{B to Kt 3}}{\text{B to K 2}}$ |
| 6. $\frac{\text{P to Q 4}}{\text{P to Q Kt 4}}$ | 11. $\frac{\text{Q to B 3}}{\text{R to Q Kt sq.} =}$ |
| 7. $\frac{\text{Kt takes P}}{\text{Kt takes Kt}^*}$ | Not 11. . . . B to Kt 2,
because of 12. B takes |
| 8. $\frac{\text{P takes Kt}}{\text{P to Q 3} \uparrow}$ | P : ch., Kt takes B ; |
| 9. $\frac{\text{P takes P}}{\text{Kt takes P} \ddagger}$ | 13. Q takes B, etc. |
| | About an even game. |

FIFTH VARIATION.

The Opening as in Fourth Variation up to White's
7th move.

- | | |
|---|--|
| 7. $\frac{\text{B to Kt 3}}{\text{P to Q 4}}$ | 8. $\frac{\text{P takes P}}{\text{B to K 3} \S}$ |
|---|--|

* If 7. . . . P takes B, White gets the piece back with 8. Kt takes Kt, P takes Kt; 9. R to K sq., etc.

† And here again, if 8. P takes B, White replies 9. Q to Q 5, etc.

‡ As before, if 9. . . . P takes B; 10. Q to Q 5 follows.

§ Or 8. . . . Kt to K 2; 9. Kt to Kt 5, Kt takes Kt; 10. B takes Kt, B to Kt 2; 11. Q to B 3, Q to Q 2; 12. Kt to Q 2, P to R 3; 13. B to K R 4, Kt to B 4, with an even game.

- | | | | |
|-----|---|-----|--|
| 9. | $\frac{B \text{ to } K \ 3}{B \text{ to } K \ 2}$ | 12. | $\frac{Q \text{ takes } Kt}{Kt \text{ to } R \ 4}$ |
| 10. | $\frac{P \text{ to } B \ 3}{\text{Castles}}$ | 13. | $\frac{B \text{ to } B \ 2}{Kt \text{ to } B \ 5}$ |
| 11. | $\frac{Q \ Kt \text{ to } Q \ 2}{Kt \text{ takes } Kt}$ | 14. | $\frac{Q \text{ to } Q \ 3}{P \text{ to } Kt \ 3}$ |

White has the better game.

ILLUSTRATIVE VARIATIONS WITHOUT 3. . . . P to
Q R 3.

WHITE.

1. P to K 4
2. Kt to K B 3
3. B to Kt 5
4. Castles

BLACK.

1. P to K 4
2. Kt to Q B 3
3. Kt to B 3
- . . .

He may also play 4. P to Q 4, Kt takes K P; 5. Castles, B to K 2, which is simply a transposition of moves, unless White changes the attack, as shown in the second variation.

. .

4. Kt takes P

4. . . . B to K 2 is inferior, because White would reply 5. Kt to B 3, P to Q 3; 6. P to Q 4, P takes P; 7. Kt takes P, B to Q 2; 8. Kt takes Kt, P takes Kt; 9. B to Q 3, followed by the advance of the K B P, with a superior game.

- | | |
|---------------|---------------------|
| 5. P to Q 4 | 5. B to K 2 |
| 6. Q to K 2 | 6. Kt to Q 3 (!) |
| 7. B takes Kt | 7. Kt P takes B (!) |

If 7. . . . Q P takes B (?), White would obtain an advantage by 8. P takes P, Kt to B 4; 9. R to Q sq., B to Q 2; 10. P to K 6 (!), P takes P; 11. Kt to K 5, Kt to Q 3 (or B to Q 3); 12. Q to R 5 : ch., P to Kt 3; 13. Kt takes Kt P, and wins.

- | | |
|---------------|-------------------|
| 8. P takes P | 8. Kt to Kt 2 (!) |
| 9. Kt to B 3 | 9. Kt to B 4 |
| 10. Kt to Q 4 | 10. Castles |

Best! The tempting move 10. . . . B to R 3, winning the Exchange, would be unsound, because of White's reply, 11. Q to Kt 4, Castles; and 12. B to R 6, etc.

- | | |
|----------------|--------------------|
| 11. R to Q sq. | 11. Q to K sq. (!) |
|----------------|--------------------|

To prevent 12. Kt takes B P, and to enable him to play 12. . . . P to Q 4.

- | | |
|--------------|--------------|
| 12. B to K 3 | 12. P to Q 4 |
|--------------|--------------|

He might also play 12. . . . P to B 3 at once.

- | | |
|--------------|-------|
| 13. Q to B 3 | . . . |
|--------------|-------|

Obviously inferior would be to undouble Black's B P with 13. P takes P, *e.p.*

- | | |
|---------------|----------------|
| ... | 13. B to Q 2 |
| 14. Q to Kt 3 | 14. P to B 3 |
| 15. B to B 4 | 15. Q to B 2 |
| 16. P takes P | 16. B takes P |
| 17. B takes P | 17. B takes Kt |
| 18. R takes B | 18. Kt to K 3 |
| 19. R to Q 2 | ... |

Defending his K B P in case 19. . . . Kt takes B.

- | | |
|----------------|------------------|
| ... | 19. Kt takes B |
| 20. Q takes Kt | 20. Q R to K sq. |

Black sacrifices two Pawns purposely in order to obtain an attack. The student will find the play in the ending very instructive and pretty.

- | | |
|---------------|--------------|
| 21. Q takes P | 21. R to K 3 |
|---------------|--------------|

The position is now as shown in Fig. 31, next page.

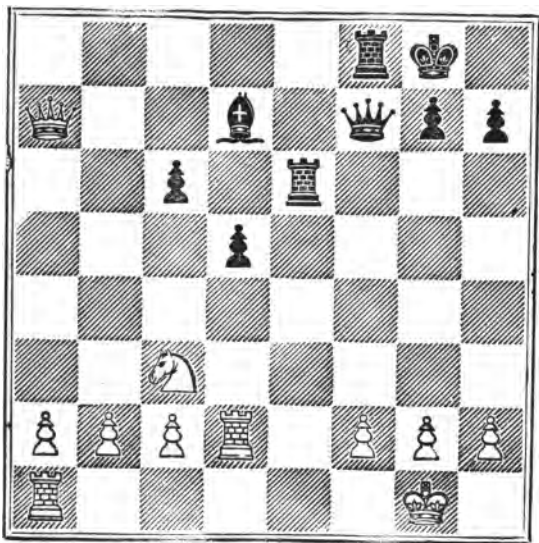
- | | |
|--------------|-----|
| 22. R to K 2 | ... |
|--------------|-----|

White is anxious to exchange pieces, being two Pawns ahead.

- | | |
|-----------------|-------------------|
| ... | 22. R to Kt 3 (1) |
| 23. P to K Kt 3 | ... |

Necessary, as Black threatens to win the game with 23. . . . R takes P: ch.; 24. K takes R, Q to B 6: ch.; 25. K to Kt sq.; B to R 6, and mate to follow.

BLACK.



WHITE.

Fig. 31.

... 23. Q to B 4
 24. Q to Q 4 24. Q to R 6

Threatening 25. . . . B to Kt 5; 26. R to Q 2, B to B 6, and checkmate at Kt 7.

25. P to B 4 25. B to Kt 5

- | | |
|--------------------|---------------------|
| 26. R to B 2 | 26. R to K sq. |
| 27. Q R to K B sq. | 27. R (Kt 3) to K 3 |
| 28. P to R 4 | . . . |

Attempting a counter-attack, so as to divert some of Black's forces to the Queen's side.

- . . . 28. Q to R 4

To make room for the Bishop to be powerfully posted at R 6.

- | | |
|--------------|------------------|
| 29. P to B 5 | 29. R to K 4 |
| 30. R to B 4 | 30. B to R 6 (!) |
| 31. R to R 4 | 31. Q takes P |

A very pretty sacrifice. If White takes the Queen, Black replies 32. . . . R to K 8 : ch.; 33. K to B 2, R to B 8 : checkmate.

- | | |
|--------------------|------------------|
| 32. R (R 4) to B 4 | 32. Q takes P |
| 33. R (B 4) to B 2 | 33. R to K 8 (!) |
| 34. Q to Q sq. | . . . |

Because Black threatened 33. . . . R takes R : ch.; 34. R takes R, Q to Kt 7 : mate.

- | | |
|---------------|----------------------------|
| . . . | 34. R takes Q |
| 35. R takes R | 35. Q takes R (Q sq.): ch. |

36. Kt takes Q

36. R to K 8: ch.

37. R to B sq.

37. R takes R: check-
mate.

a very brilliant termination.

SECOND VARIATION.

1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ 7. $\frac{R \text{ to } K \text{ sq.}^*}{Kt \text{ to } B 4}$ 2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } Q B 3}$ 8. $\frac{B \text{ takes } Kt}{Q P \text{ takes } B (!) \dagger}$ 3. $\frac{B \text{ to } Kt 5}{Kt \text{ to } B 3}$ 9. $\frac{Kt \text{ takes } P}{\text{Castles}}$ 4. $\frac{P \text{ to } Q 4}{P \text{ takes } P}$ 10. $\frac{B \text{ to } K 3}{R \text{ to } K \text{ sq.} \ddagger}$ 5. $\frac{\text{Castles}}{B \text{ to } K 2}$ 11. $\frac{Kt \text{ to } Q B 3}{Kt \text{ to } K 3}$ 6. $\frac{P \text{ to } K 5}{Kt \text{ to } K 5}$ 12. $\frac{Kt \text{ to } B 5}{Kt \text{ to } B \text{ sq.} =}$

* If 7. Kt takes P, Black would equalize the game with 7. . . . Castles; 8. Kt to B 5, P to Q 4; 9. P takes P *s.p.*, Kt takes Q P; 10. Kt takes B: ch., Kt takes Kt, etc.

† Not 8. . . . Kt P takes B, as in the previous variation.

‡ Black may also play 10. . . . P to B 3; 11. P takes P, R takes P, with an even game

THIRD VARIATION.

Repeat the Opening up to White's 4th move.

- | | |
|---|---|
| 4. $\frac{Q \text{ to } K 2}{P \text{ to } Q R 3 (1)}$ | 9. $\frac{K \text{ to } B 3}{P \text{ to } Kt 5}$ |
| 5. $\frac{B \text{ to } R 4 *}{P \text{ to } Q Kt 4}$ | 10. $\frac{Kt \text{ to } Q 5}{Castles}$ |
| 6. $\frac{B \text{ to } Kt 3}{B \text{ to } B 4}$ | 11. $\frac{P \text{ to } Q 4}{Kt \text{ takes } Kt (best)}$ |
| 7. $\frac{P \text{ to } Q R 4}{R \text{ to } Q Kt sq.}$ | 12. $\frac{P \text{ takes } B (best)}{Kt \text{ to } B 3}$ |
| 8. $\frac{P \text{ takes } P}{P \text{ takes } P}$ | 13. $\frac{Castles}{Q \text{ to } K 2 =}$ |

MISCELLANEOUS VARIATIONS.

- | | |
|--|--|
| 1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ | 5. $\frac{Kt \text{ to } B 3 \uparrow}{Kt \text{ to } Kt 3}$ |
| 2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } Q B 3}$ | 6. $\frac{Castles}{P \text{ to } B 3}$ |
| 3. $\frac{B \text{ to } Kt 5}{Kt \text{ to } B 3}$ | 7. $\frac{B \text{ to } B 4}{B \text{ to } K 2 =}$ |
| 4. $\frac{P \text{ to } Q 3}{Kt \text{ to } K 2}$ | |

* If 5 B to B 4, Black replies best 5. . . . B to B 4; 6. B takes P : ch., K takes B; 7. Q to B 4 : ch., P to Q 4, with the better games.

† White cannot capture the K P now, because of 5. Kt takes P, P to B 3, and if 6. B moves, then 6. . . . Q to R 4 : ch., winning the Knight.

1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ 2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } Q B 3}$ 3. $\frac{B \text{ to } Kt 5}{P \text{ to } Q 3}$

And White may now play 4. P to Q 4; 4. B takes Kt; or 4. P to B 3, leading also to an even game.

- | | |
|--|---|
| 1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ | 6. $\frac{Q \text{ to } K 2}{Q \text{ to } Q 4}$ |
| 2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } Q B 3}$ | 7. $\frac{Kt \text{ takes } Kt}{Kt \text{ takes } Kt}$ |
| 3. $\frac{B \text{ to } Kt 5}{K Kt \text{ to } K 2 (?)}$ | 8. $\frac{P \text{ to } Q 4}{B \text{ to } K B 4}$ |
| 4. $\frac{P \text{ to } B 3}{P \text{ to } Q 4}$ | 9. $\frac{Kt \text{ to } Q 2}{\text{Castles}}$ |
| 5. $\frac{Kt \text{ takes } P}{P \text{ takes } P}$ | 10. $\frac{Kt \text{ to } B \text{ sq.} +}{B \text{ to } Kt 3}$ |

PHILIDOR'S DEFENCE.

After 1. P to K 4, P to K 4; 2. Kt to K B 3, Black may defend the attacked King's Pawn with 2. . . . P to Q 3, and this constitutes *Philidor's Defence*.

Before means were found to defend effectively the Ruy Lopez (viz. the pinning of Black's Queen's Knight), 2. . . . P to Q 3 was adopted as a safer means of defending the K P, than 2. . . . Kt to Q

B 3. Modern analysis, however, has proved Philidor's Defence not altogether satisfactory, because the development of the King's Bishop is impeded. Nevertheless, it is resorted to, if not so often as in Morphy's time, frequently enough, even in Tournament play.

WHITE.

1. P to K 4
2. Kt to K B 3
3. P to Q 4
4. Kt takes P

BLACK.

1. P to K 4
2. P to Q 3
3. P takes P
- . . .

If 4. Q takes P, Black replies 4. . . . Kt to Q B 3 (best); 5. B to Q Kt 5, B to Q 2; 6. B takes Kt, B takes B; 7. B to Kt 5, Kt to B 3; 8. B takes Kt, Q takes B; 9. Q takes Q, P takes Q; 10. Kt to B 3, and Black has two Bishops against two Knights, and an open Kt and K file for his Rooks, and consequently the advantage.

. . .

5. B to Q B 4

4. Kt to K B 3
5. Kt takes P

The capture of the Pawn is unsound. Black should play 5. . . . B to K 2, and remain upon the defensive.

- | | |
|------------------------|--------------|
| 6. B. takes P: ch. (1) | 6. K takes B |
| 7. Q to R 5: ch. | 7. K to K 2 |

Black, being a piece ahead, tries to keep it. But it would have been better to give it up with 7. . . . P to Kt 3; 8. Q to Q 5: ch., K to Kt 2; 9. Q takes Kt; Q to K 2, and thus break the attack.

- | | |
|------------|----------------|
| 8. Castles | 8. P to K Kt 3 |
|------------|----------------|

In order to secure a retreat for the King to B 2, as White threatened 9. R to K sq., etc.

- | | |
|------------------|-------|
| 9. Q to R 4: ch. | . . . |
|------------------|-------|

White could win back his piece here with 9. Q to K 2; but the position is worth more than that, as the sequel shows.

- | | |
|-----------------|--------------|
| . . . | 9. Kt to B 3 |
| 10. B to Kt 5 | 10. K to B 2 |
| 11. Kt to Q B 3 | . . . |

(See Fig. 32.)

All this is preparatory to the final attack. The whole of the latter part of this game is an instructive specimen of strategy.

- | | |
|------------------|--------------|
| . . . | 11. B to K 2 |
| 12. Q R to K sq. | . . . |

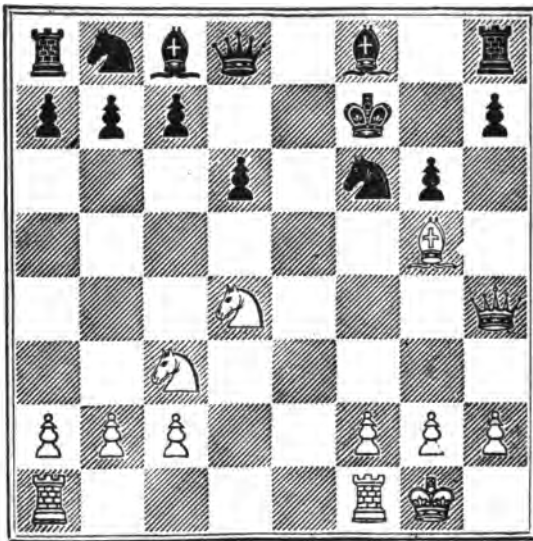
Threatening 13. R takes B : ch., Q takes R ; 14. Kt to Q 5, attacking Queen and Knight.

...

12. Kt to Q 4

This move, to all appearances, seems to relieve

BLACK.



WHITE.

Fig. 32.

[POSITION AFTER WHITE'S 11TH MOVE.]

Black of all immediate trouble ; but White's subtle rejoinder soon dispels any such sense of security.

13. P to B 4

...

Black cannot now play 13. . . . B takes B, because of 14. P takes B: dis. ch., and then Kt takes Kt; nor 13. . . . Kt takes Kt, because White would play 14. R takes B: ch., and win.

- | | |
|------------------|---------------------|
| . . . | 13. B to B 3 |
| 14. Kt takes Kt | 14. B takes Kt: ch. |
| 15. K to R sq. | 15. Q to B sq. |
| 16. P to B 5 (l) | 16. B takes B P |

It would be equally bad to take with the Pawn, or to leave it alone.

- | | |
|-------------------------|-----------------|
| 17. R. takes B: ch. (i) | 17. P takes R |
| 18. Q to R 5: ch. | 18. K to Kt sq. |
| 19. Kt to K 7: ch. | 19. K to Kt 2 |
| 20. B to R 6: ch. | 20. K to B 3 |
| 21. Q takes P: check- | |
| mate | |

SECOND VARIATION.

- | | |
|---|--|
| 1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ | 3. $\frac{B \text{ to } B 4}{P \text{ to } K B 4} *$ |
| 2. $\frac{Kt \text{ to } K B 3}{P \text{ to } Q 3}$ | 4. $\frac{P \text{ to } Q 4}{K P \text{ takes } P}$ |

* The original move upon which the opening was based. But it is unsound, as the two specimens given will sufficiently prove, the alternative continuation being 3. . . . B to K 2; 4. P to Q 3, followed by 5. Kt to B 3, etc.

- | | |
|--|---|
| 5. $\frac{\text{Kt to Kt 5}}{\text{Kt to K R 3}}$ | 9. $\frac{\text{K to Q 2}}{\text{Q to Kt 5}}$ |
| 6. $\frac{\text{Kt takes P}}{\text{Q to K 2}^*}$ | 10. $\frac{\text{Q to Kt 6}}{\text{R takes Kt}}$ |
| 7. $\frac{\text{Q to R 5 : ch.}}{\text{K to Q 2}}$ | 11. $\frac{\text{B to Q 5}}{\text{P to B 3 †}}$ |
| 8. $\frac{\text{B to Kt 5}}{\text{Q takes P : ch.}}$ | 12. $\frac{\text{P to K R 3}}{\text{Winning the Queen.}}$ |

THIRD VARIATION.

Repeat the Opening of Second Variation up to
Black's 4th move.

- | | |
|--|---|
| 4. $\frac{\dots}{\text{B P takes P}}$ | 8. $\frac{\text{Q takes P (K 4) ‡}}{\text{P to Q R 3}}$ |
| 5. $\frac{\text{Kt takes P}}{\text{P takes Kt}}$ | 9. $\frac{\text{P to Q 5 : ch.}}{\text{K to Kt 3}}$ |
| 6. $\frac{\text{Q to R 5 : ch.}}{\text{K to Q 2}}$ | 10. $\frac{\text{B to K 3 : ch.}}{\text{B to B 4 §}}$ |
| 7. $\frac{\text{Q to B 5 : ch.}}{\text{K to B 3}}$ | 11. $\frac{\text{B takes B : ch.}}{\text{K takes B}}$ |

* If 6. . . . R takes Kt, then 7. Q to R 5 : ch., K to Q 2 ; 8. B takes Kt, R takes B ; 9. Q takes P : ch., and wherever the King moves Queen mates.

† If instead of the text move 11. . . . P to B 5, White wins with 12. R to K sq.

‡ Threatening 9. Q to Kt 5 : ch., K to Q 3 ; 10. B to B 4 : ch., and 11. Q to K 5 : ch., etc.

§ 10. . . . P to B 4 is immediately fatal.

- | | |
|--|--|
| <p>12. $\frac{P \text{ to Kt } 4 : \text{ch.}}{K \text{ takes P}^*}$</p> <p>13. $\frac{Kt \text{ to Q } 2}{Q \text{ to B } 3}$</p> <p>14. $\frac{R \text{ to Kt sq. : ch.}}{K \text{ to B } 5}$</p> <p>15. $\frac{P \text{ to Q B } 3}{P \text{ to Q R } 4 \dagger}$</p> | <p>16. $\frac{B \text{ to Kt } 5 : \text{ch.}}{K \text{ to R } 6}$</p> <p>17. $\frac{Kt \text{ to B } 4 : \text{ch.}}{K \text{ takes P.}}$</p> <p>18. $\frac{R \text{ to Kt } 2 : \text{ch.}}{K \text{ to R } 8}$</p> <p>19. $\frac{\text{Castles : checkmate.}}{\dots}$</p> |
|--|--|

This variation was selected to illustrate mate being given by castling.

THREE KNIGHTS' GAME.

The *Three Knights' Game* is brought about if, after 1. P to K 4, P to K 4; 2. Kt to K B 3, Kt to Q B 3, White plays 3. Kt to B 3.

- | | |
|--|--|
| <p>1. P to K 4</p> <p>2. Kt to K B 3</p> <p>3. Kt to B 3</p> | <p>1. P to K 4</p> <p>2. Kt to Q B 3</p> <p>3. B to Kt 5</p> |
|--|--|

Black may also play 3. . . . P to K Kt 3, with the following continuation :—

- | | |
|------------------------------------|---|
| <p>3. . . .</p> <p>4. P to Q 4</p> | <p>3. P to K Kt 3</p> <p>4. P takes P</p> |
|------------------------------------|---|

* If 12. . . . K takes B, then 13. Q takes K P : ch., K to Kt 4; 14. Kt to B 3 : ch., K to Kt 3; 15. Q to Q 4 : ch., etc.

† If 15. . . . Q takes Q; then 16. R to R 4 : ch., K moves; 17. Kt. mates either at Kt 3 or at Kt sq. accordingly.

- | | |
|---------------|--------------|
| 5. Kt takes P | 5. B to Kt 2 |
| 6. B to K 3 | 6. Kt to B 3 |
| 7. B to K 2 | 7. Castles |
| 8. Castles | 8. Kt to K 2 |

But the game is slightly in favour of White.

Or 3. . . . B to B 4, with the following continuation :—

- | | |
|---------------|----------------|
| 4. Kt takes P | 4. Kt takes Kt |
|---------------|----------------|

Not 4. . . . B takes P: ch., because of 5. K takes B, Kt takes Kt; 6. P to Q 4, Q to B 3: ch.; 7. K to K sq., with the better game.

- | | |
|---------------|--------------------|
| 5. P to Q 4 | 5. B to Q 3 |
| 6. P takes Kt | 6. B takes P |
| 7. P. to B 4 | 7. B takes Kt: ch. |
| 8. P takes B | 8. P to Q 3 |

With about an even game.

- | | |
|---------------|----------------|
| 4. B to Kt 5 | 4. K Kt to K 2 |
| 5. P to Q 4 | 5. P takes P |
| 6. Kt takes P | 6. Castles |

With an even game.

FOUR KNIGHTS' GAME.

If Black moves 3. . . . Kt to B 3, the opening moves being the same as in the Three Knights' Game, it is called *Four Knights' Game*. It is as safe as the Ruy Lopez (in fact, cousin-german to it), and may be continued as that opening. It can be converted into a Ruy Lopez, if White play 4. B to Kt 5; and into the Double Ruy Lopez, if Black replies 4. . . . B to Kt 5.

WHITE.

1. P to K 4
2. Kt to Q B 3

BLACK.

1. P to K 4
2. Kt to K B 3

If Black replies 2. . . . Kt to Q B 3, it would be the Vienna Opening (see next page). White might also here continue, as in the Vienna Opening, by moving 3. P to B 4, to which Black's best reply is 3. . . . P to Q 4.

- | | |
|---------------|----------------|
| 3. Kt to B 3 | 3. Kt to B 3 |
| 4. B to Kt 5 | 4. B to Kt 5 |
| 5. Castles | 5. Castles |
| 6. Kt to Q 5 | 6. Kt takes Kt |
| 7. P takes Kt | 7. P to K 5 |
| 8. P takes Kt | 8. P takes Kt. |
| 9. Q takes P | . . . |

If White had played 9. P takes Q P, Black would best reply 9. . . . P takes P, attacking the Rook; if 9. P takes Kt P, Black replies 9. . . . B takes Kt P, with a promising attack.

- | | |
|--------------|----------------|
| . . . | 9. Q P takes P |
| 10. B to K 2 | 10. B to Q 3 |
| 11. P to Q 3 | . . . |

White could not play 11. P to Q 4, because Black

would answer 11. . . . Q to R 5, threatening mate. White would be compelled to guard the mate with 12. P to K Kt 3, when Black would capture the Q P.

- | | |
|---------------|---------------|
| . . . | 11. B to K 3 |
| 12. B to B 4 | 12. Q to B 3 |
| 13. B takes B | 13. Q takes Q |
| 14. B takes Q | 14. P takes B |

The game, being perfectly even, should result by correct play in a draw.

VIENNA OPENING.

If, after 1. P to K 4, P to K 4, White plays 2. Kt to Q B 3, the *Vienna Opening* is the result. The move has many advantages. The Q Kt does not act immediately, but rather seems to relinquish the advantage at the first move; but this is only apparently so. For in all openings the Q Kt plays an important *rôle*, and having this piece in play, White soon resumes the attack, and with increased vigour in certain variations.

The development of 2. Kt to Q B 3 is, therefore, only strategical.

The defences for Black are—2. . . . B to B 4;

2. . . . B to Kt 5; 2. . . . Kt to Q B 3; 2. . . . Kt to K B 3. The latter yields the most satisfactory results; 2. . . . Kt to Q B 3 may lead to the Steinitz Gambit, a difficult game for both sides. 2. . . . B to B 4 leads to variations of the King's Gambit declined; whilst 2. . . . B to Kt 5 is the least satisfactory variation of all.

WHITE.

1. P to K 4
2. Kt to Q B 3
3. P to B 4

BLACK.

1. P to K 4
2. Kt to K B 3
- . . .

Instead of the move in the text, White could have played 3. Kt to B 3, adopting the 'Three Knights' Game; and Black, in replying 3. . . . Kt to B 3, could then enter in the Four Knights' Game.

. . .

3. P to Q 4 (best)

In this variation it is not advisable to take the offered Gambit Pawn. Black may do so if he replies 2. . . . Kt to Q B 3, instead of 2. . . . Kt to K B 3. It then depends upon White whether he proceeds with 4. P to Q 4 = the Steinitz Gambit, or 4. Kt to B 3, with various options, amongst them the Hampe-Allgaier Gambit.

- | | |
|-----------------|--------------------|
| ... | 12. P to B 3 |
| 13. P takes B | 13. P takes B |
| 14. Q takes K P | 14. Q takes Q : ch |
| 15. K takes Q | 15. Castles |

And the game is about even. White has the King well in play for the End game, whilst Black has a Knight for Bishop and a better Pawn position. The above variations will require careful study.

- | | |
|--------------|----------------|
| ... | 4. Kt takes P |
| 5. Q to B 3 | 5. Kt to Q B 3 |
| 6. B to Kt 5 | ... |

A necessary precaution, for if 6. Kt takes Kt, Black would win with 6. . . . Kt to Q 5; 7. Q to Q 3 (best), P takes Kt; 8. Q takes P, B to K B 4, to be followed by Kt takes P : ch., etc.

- | | |
|----------------------|----------------|
| ... | 6. Kt takes Kt |
| 7. Kt P takes Kt (!) | 7. B to K 2 |
| 8. P to Q 4 | 8. B to K 3 |
| 9. Kt to K 2 | 9. Castles |
| 10. Castles | |

With a very good game. White need not take the Knight, but bring his Bishop back to Q 3, double his Rooks on the K B file, after having posted B to K 3, and so prepare for an attack on the King's side.

SECOND VARIATION.

- | | | | |
|----|---|----|---|
| 1. | $\frac{P \text{ to } K \ 4}{P \text{ to } K \ 4}$ | 6. | $\frac{P \text{ to } Q \ 3}{B \text{ to } K \ Kt \ 5}$ |
| 2. | $\frac{Ft \text{ to } Q \ B \ 3}{B \text{ to } B \ 4}$ | 7. | $\frac{Kt \text{ to } Q \ R \ 4}{B \text{ to } Kt \ 3}$ |
| 3. | $\frac{P \text{ to } B \ 4}{P \text{ to } Q \ 3}$ | 8. | $\frac{Kt \text{ takes } B}{R \ P \text{ takes } Kt}$ |
| 4. | $\frac{Kt \text{ to } B \ 3}{Kt \text{ to } K \ B \ 3}$ | 9. | $\frac{B \text{ to } Kt \ 5}{\dots}$ |
| 5. | $\frac{B \text{ to } B \ 4}{Kt \text{ to } B \ 3}$ | | Even game. |

THIRD VARIATION.

Commencing with Black's 2nd move.

- | | | | |
|----|--|----|---|
| 2. | $\frac{\dots}{Kt \text{ to } Q \ B \ 3}$ | 6. | $\frac{Kt \text{ takes } B}{R \ P \text{ takes } Kt}$ |
| 3. | $\frac{P \text{ to } K \ Kt \ 3}{B \text{ to } B \ 4}$ | 7. | $\frac{Kt \text{ to } K \ 2}{P \text{ to } B \ 4}$ |
| 4. | $\frac{B \text{ to } Kt \ 2}{P \text{ to } Q \ 3}$ | 8. | $\frac{P \text{ to } Q \ 3}{Kt \text{ to } B \ 3}$ |
| 5. | $\frac{Kt \text{ to } R \ 4}{B \text{ to } Kt \ 3}$ | | With an even game. |

FOURTH VARIATION.

Begin again with Black's 2nd move.

- | | | | |
|----|--------------------------------------|----|--|
| 2. | $\frac{\dots}{B \text{ to } Kt \ 5}$ | 3. | $\frac{P \text{ to } B \ 4}{P \text{ takes } P}$ |
|----|--------------------------------------|----|--|

- | | |
|--|---|
| 4. $\frac{\text{Kt to B 3}}{\text{P to K Kt 4}}$ | 8. $\frac{\text{Q takes P}}{\text{Q to K 2}}$ |
| 5. $\frac{\text{B to B 4}}{\text{P to Kt 5}}$ | 9. $\frac{\text{P to Q 4}}{\text{P to Q 3}}$ |
| 6. $\frac{\text{Castles}}{\text{B takes Kt}}$ | 10. $\frac{\text{B takes P}}{\text{Kt to K B 3}}$ |
| 7. $\frac{\text{Kt P takes B}}{\text{P takes Kt}}$ | |

And the position is now similar to that in the Muzio Gambit (p. 162), with the difference that Black has no K B, which piece is essential to the defence; consequently White ought to win.

THE STEINITZ GAMBIT.

This gambit is an offshoot of the Vienna Opening. It is the invention of Mr. Steinitz, who, with the pardonable predilection of inventors, considers the opening sound; whilst other experts hold a diametrically opposite opinion; and others, without a pronounced opinion either way, simply avoid the complications of this difficult opening. The student will be well advised to join the latter party, for even Mr. Steinitz, who has made a life-study of this his invention, lost two games in the 1883

tournament—one with Tchigorin, and one with Englisch. It is, however, needful to be familiar with the opening, and here it is.

WHITE.

1. P to K 4
2. Kt to Q B 3
3. P to B 4
4. P to Q 4

BLACK.

1. P to K 4
2. Kt to Q B 3
3. P takes P
- . . .

This constitutes the Steinitz Gambit. The white King becomes exposed to a violent attack; but if the attack fails, White is able to exchange pieces, and so obtain a superior End game, his King (an essential factor in the ending) being in better play than the Black King.

- | | |
|--------------|-------------------|
| . . . | 4. Q to R 5 : ch. |
| 5. K to K 2 | 5. P to Q 4 |
| 6. P takes P | . . . |

Not 6. Kt takes P, because of 6. . . . B to Kt 5 : ch.; 7. Kt to B 3, Castles; 8. B takes P, P to B 4; 9. B takes P, P takes P; 10. B takes R, Q takes B, with a winning position.

- | | |
|--------------|--------------------|
| . . . | 6. B to Kt 5 : ch. |
| 7. Kt to B 3 | 7. Castles |

- | | |
|--------------------|----------------|
| 8. P takes Kt | 8. B to Q B 4 |
| 9. P takes P : en. | 9. K to Kt sq. |

Not 9. . . . K takes P; as a general rule, an adverse Pawn is a better protection than one's own, because it cannot be attacked, it being the opponent's own piece.

- | | |
|------------------|-------|
| 10. Kt to Q Kt 5 | . . . |
|------------------|-------|

White removes this Knight in order to strengthen his weakest point, which at present, obviously, is his Q P.

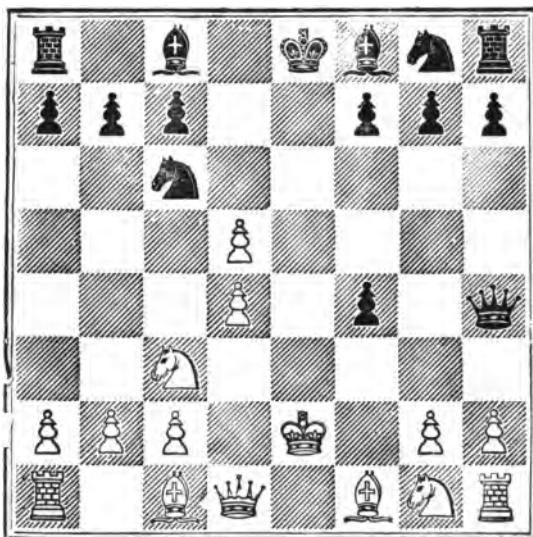
- | | |
|---------------|----------------|
| . . . | 10. P to Q R 3 |
| 11. P to Kt 4 | 11. B to Kt 3 |

If 11. . . . B takes Kt P, White replies 12. P to B 3, B to Q B 4; 13. Q to R 4, and wins.

- | | |
|-------------------------------|----------------|
| 12. P to B 4 | 12. P takes Kt |
| 13. P to B 5 | 13. B to R 2 |
| 14. P to R 4, and should win. | |

The preceding line of play is the oldest defence known, and was chiefly worked out by the late Dr. Zukertort. In the 1883 Tournament, both Englisch and Tchigorin adopted an improved defence, which is as follows (see Fig. 33):—

BLACK.



WHITE.

Fig. 33.

[POSITION AFTER WHITE'S 6TH MOVE.]

WHITE.

...

7. K to B 2

BLACK.

6. Q to K 2 : ch.

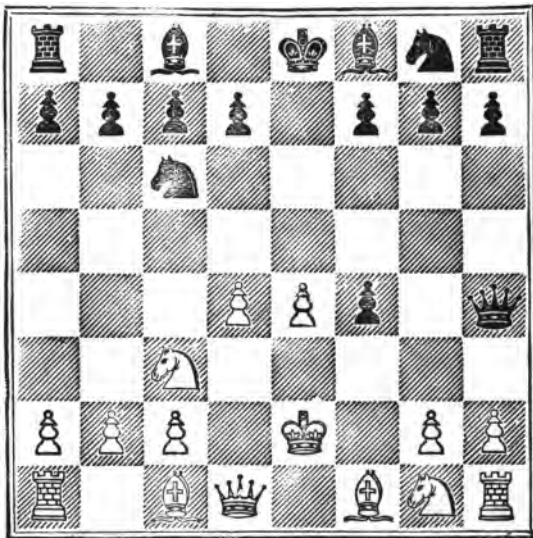
...

If 7. K to B 3, Black would reply 7. . . . Q to R 5, threatening a disastrous check with the Bishop at K Kt 5. If White plays 7. K to Q 2, Black mates with 7. . . . Q to K 6 : ch. : nor could White

three Pawns minus. White threatens now with R to R 5, to win the Queen.

There remains one other necessary variation, and the student will be sufficiently armed for the

BLACK.



WHITE.

Fig. 34.

[POSITION AFTER WHITE'S 5TH MOVE.]

attack as well as the defence of this complicated opening (see Fig. 34, showing the position after White's 5th move).

WHITE.

. . .

BLACK.

5. P to Q 3

Which variation, although the quietest of all, the student may adopt in preference.

6. Kt to B 3

7. B takes P

8. K takes B

6. B to Kt 5

7. B takes Kt : ch.

. . .

Better than 8. P takes B, because in that case Black would reply 8. . . . Q takes B ; 9. Kt to Q 5, Q to R 5 ; 10. Kt takes P : ch., K to Q sq. ; 11 Kt takes R, K to B sq. ; 12. Q to Q 3, K to Kt sq. 13. P to Q 5, Kt to K 4 ; 14. Q to B 3, Q to Q sq., with two minor pieces for Rook and Pawn, which should be sufficient to win.

. . .

9. P takes P

10. P to K R 3

8. P to B 4

9. Castles

. . .

In order to advance the K Kt P, and to bring his King into a safer position.

. . .

10. Q to B 3

Winning either the K B P or the Q P, and Black has the better position.

THE SCOTCH GAME AND SCOTCH GAMBIT.

Next in importance to the Ruy Lopez and the Vienna Opening is the *Scotch*, an opening very frequently adopted in matches and tournaments. Its possibilities for display of ingenuity, both in attack and defence, are many. If after 1. P to K 4, P to K 4; 2. Kt to K B 3, Kt to Q B 3, White plays 3. P to Q 4, it is called the Scotch Game. Black's best move is 3. . . . P takes P (not 3. . . . Kt takes P), and White can either retake the Pawn or leave it. In the latter case it is the Scotch Gambit. The former opening is considered sounder than the latter, and for that reason is met with more frequently nowadays. Formerly, when Gambits altogether were more in vogue, the Scotch Gambit enjoyed corresponding popularity. Some of the most essential variations of this interesting opening follow.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to K B 3	2. Kt to Q B 3
3. P to Q 4	3. P takes P
4. Kt takes P	. . .

4. B to Q B 4 constitutes the Scotch Gambit.

- | | |
|----------------|----------------------|
| ... | 4. Kt to B 3 |
| 5. Kt to Q B 3 | 5. B to Kt 5 |
| 6. Kt takes Kt | 6. Kt P takes Kt |
| 7. Q to Q 4 | 7. Q to K 2 |
| 8. P to B 3 | 8. P to B 4 |
| 9. Q to K 3 | 9. Castles |
| 10. B to B 4 | 10. B takes Kt : ch. |
| 11. P takes B | ... |

If 11. Q takes B, Black could play with advantage 11. . . . P to Q 4.

- | | |
|--------------|----------------|
| ... | 11. R to K sq. |
| 12. B to R 3 | ... |

The position upon the diagram (Fig. 35) is very interesting and instructive. Black forces with one stroke a drawn position by an ingenious sacrifice as follows:—

- | | |
|----------------|----------------|
| ... | 12. Kt takes P |
| 13. P takes Kt | ... |

Of course, White could castle here; but anyhow he lost his valuable K P for the less valuable Q B P, and the position would also be drawn, so he prefers to bring it to that conclusion at once.

...

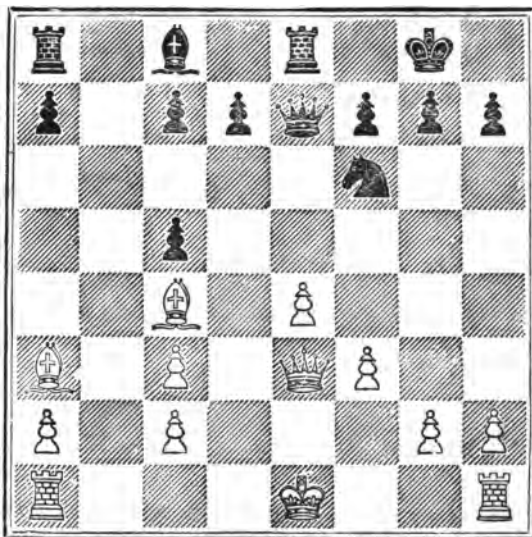
13. Q takes P

14. B takes P : ch.

...

If 14. Q takes Q, then 14. . . R takes Q : ch. ;
 15. B to K 2, B to R 3, winning back the piece
 with a better position.

BLACK.



WHITE.

Fig. 36.

...

14. K takes B

15. Castles : ch.

15. K to Kt sq.

16. Q takes Q

16. R takes Q

17. B takes P, drawn game.

The forces are equal and the Bishops of opposite colour.

Repeat the Opening up to Black's 4th move.

- | | |
|---|---|
| 4. $\frac{\dots}{B \text{ to } B 4}$ | 8. $\frac{P \text{ takes } B}{P \text{ to } Q 4}$ |
| 5. $\frac{B \text{ to } K 3}{Q \text{ to } B 3}$ | 9. $\frac{Kt \text{ to } B 3}{P \text{ takes } P}$ |
| 6. $\frac{P \text{ to } Q B 3}{K Kt \text{ to } K 2}$ | 10. $\frac{P \text{ to } Q 5}{Kt \text{ to } Kt \text{ sq.}}$ |
| 7. $\frac{Q \text{ to } Q 2^*}{B \text{ takes } Kt}$ | 11. $\frac{Kt \text{ takes } P \uparrow}{\dots} =$ |

Even game.

The most simple continuation (opening as before) is the following:—

- | | |
|---|--|
| 4. $\frac{\dots}{Kt \text{ takes } Kt}$ | 5. $\frac{Q \text{ takes } Kt}{Q \text{ to } B 3}$ |
|---|--|

* If 7. Kt to B 2, then 7. . . . B takes B; 8. Kt takes B, P to Q 3, with an even game. If 7. B to Q B 4, then 7. . . . Kt to K 4; 8. B to K 2, Q to K Kt 3, etc. If 7. B to Q Kt 5, then 7. . . Castles; 8. Castles, B takes Kt; 9. P takes B, P to Q 4, even again. If 7. B to K 2, then 7. . . . B takes Kt; 8. P takes B, P to Q 4; 9. P to K 5, Q to Kt 3, again about even.

† If 11. Kt to Kt 5, then 11. . . . Kt to R 3; 12. B to B sq., Castles; 13. Kt takes B P, Kt takes Kt; 14. R takes Kt, Kt to B 4; 15. B to K Kt 5, P to K 6; 16. B takes P, Kt takes B; 17. P takes Kt, even game again, as Black would be able to regain the Pawn minus, White's K P being rather weak

6. $\frac{P \text{ to } K 5}{Q \text{ to } Q \text{ Kt } 3}$

8. $\frac{B \text{ takes } Q}{\text{etc.}}$

7. $\frac{B \text{ to } K 3}{Q \text{ takes } Q}$

The result should be a drawn game.

The following variations, in which Black gains a Pawn, are very difficult for both sides, and the student should only venture to try them in practical play when at a more advanced stage.

Opening as before up to White's 4th move inclusive.

WHITE.

BLACK.

. . .

4. Q to R 5

5. Kt to Kt 5

5. B to Kt 5 : ch

6. P to B 3

6. Q takes P : ch.

7. B to K 3

7. B to R 4

8. Kt to Q 2

8. Q to Q 4

9. Q to R 4

9. P to Q R 3

10. Q takes B

10. Q takes Kt *

11. Q takes Q

11. P takes Q

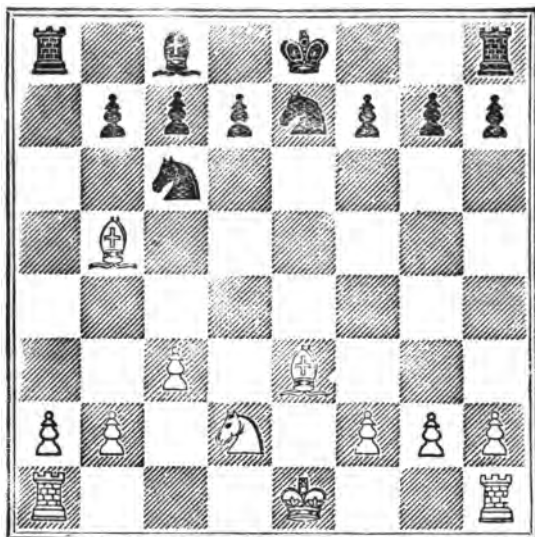
12. B takes P

12. K Kt to K 2

Forming the position shown in Fig. 36 (p. 142), with an even game.

* Not 10. . . . Kt takes Q, for White would reply 11. Kt takes P : ch., winning back the Q with advantage.

BLACK.



WHITE.

Fig. 36.

Repeat the preceding Opening up to White's 5th move.

- | | | | |
|----|---------------------|-----|-----------------------|
| 5. | <u>Q to Q 3 *</u> | 9. | <u>Kt to Kt 3</u> |
| | <u>Kt to B 3</u> | | <u>B to K Kt 5</u> |
| 6. | <u>Kt takes Kt</u> | 10. | <u>B to K 3</u> |
| | <u>Q P takes Kt</u> | | <u>R to Q sq.</u> |
| 7. | <u>Kt to Q 2</u> | 11. | <u>Q to B 4</u> |
| | <u>B to Q B 4</u> | | <u>B takes B</u> |
| 8. | <u>P to K Kt 3</u> | | With the better game. |
| | <u>Q to R 4</u> | | |

* Here White tries to maintain the Pawn.

The same Opening as before.

- | | |
|--|---|
| 5. $\frac{\text{Kt to K B 3}^*}{\text{Q takes K P : ch.}}$ | 8. $\frac{\text{Castles}}{\text{P to Q 3}}$ |
| 6. $\frac{\text{B to K 2}}{\text{B to B 4 †}}$ | 9. $\frac{\text{B to Q Kt 5}}{\text{B to K 3}}$ |
| 7. $\frac{\text{Kt to B 3}}{\text{Q to K 2}}$ | 10. $\frac{\text{R to K sq.}}{\text{Castles}}$ |

And Black has a Pawn plus against White's attack.

THE SCOTCH GAMBIT.

WHITE.

1. P to K 4
2. Kt to K B 3
3. P to Q 4
4. B to Q B 4

BLACK.

1. P to K 4
2. Kt to Q B 3
3. P takes P
- ...

The Pawn not being taken, as in the Scotch Game, constitutes the Scotch Gambit.

...

5. Kt to Kt 5

4. B to B 4

5. Kt to R :

Not 5. . . . Kt to K 4, which most beginners are

* Here White sacrifices a Pawn for a quick development of his forces, with prospects of an attack.

† Or 6. . . . P to Q 4; 7. Castles, B to K 3; 8. Kt to B 2 Q to Q B 4, followed by Castles, etc.

in the habit of playing, because White proceeds exactly as after the move given in the text, and after the exchanges Black would thus have the K Kt not developed. The sequel will show this.

- | | |
|---------------------|----------------|
| 6. Kt takes B P | 6. Kt takes Kt |
| 7. B takes Kt : ch. | 7. K takes B |
| 8. Q to R 5 : ch. | 8. P to Kt 3 |
| 9. Q takes B | 9. P to Q 4 |

The student should take note of this move, it being the best.

- | | |
|---------------|-----------|
| 10. P takes P | 10. . . . |
|---------------|-----------|

If 10. Q takes P : ch., then 10. . . . Q takes Q ; 11. P takes Q, Kt to Kt 5 ; 12. Kt to R 3, R to K sq. : ch. ; 13. K to Q sq., Kt takes Q P, etc.

- | | |
|----------------|----------------------|
| . . . | 10. R to K sq. : ch. |
| 11. K to Q sq. | . . . |

Forming the position shown in Fig. 37.

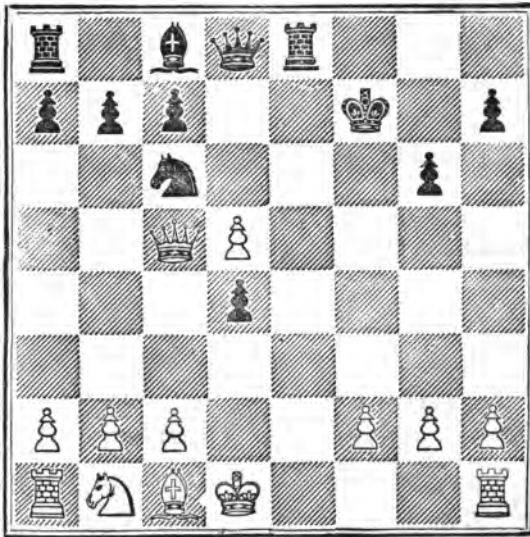
Not 11. K to B sq., which would enable Black to proceed with a winning attack, thus :

- | | |
|----------------------------|--------------|
| . . . | 11. R to K 4 |
| 12. P to Q B 4 | 12. Q to R 5 |
| Threatening Q to K 5, etc. | |
| 13. Kt to Q 2 | 18. B to R 6 |
| 14. Q to R 3 | . . . |

If 14. P takes B, Black mates with 14. . . . Q takes R P : ch. ;
 15. K to Kt sq., R to K sq. : ch. ; 16. Kt to B sq., Q or R takes
 Kt : mate.

- | | |
|-----------------|----------------------|
| ... | 14. Q R to K sq. |
| 15. P takes B | 15. R to K 6 |
| 16. P takes R | 16. R takes P |
| 17. Kt to B 3 | 17. Q takes P : ch. |
| 18. K to Kt sq. | 18. Q to Kt 5 : ch. |
| 19. K moves | 19. Q takes Kt : ch. |
| 20. K to Kt sq. | 20. R to K 8 : mate |

BLACK.



WHITE.

Fig. 37.

[POSITION AFTER WHITE'S 11TH MOVE.]

- | | |
|----------------|--------------|
| ... | 11. R to K 4 |
| 12. P to Q B 4 | 12. Q to R 5 |

- | | |
|--------------------|-----------------------------------|
| 13. Q to R 3 | 13. Q takes B P |
| 14. Q to B 3 : ch. | 14. Q takes Q |
| 15. P takes Q | And Black has the better
game. |

Repeat the Opening (p. 143) up to White's 6th
move.

- | | |
|---|--|
| 6. $\frac{Q \text{ to R } 5}{Q \text{ to K } 2}$ | 9. $\frac{P \text{ to K R } 3}{B \text{ to Q } 2}$ |
| 7. $\frac{\text{Castles}}{Kt \text{ to K } 4}$ | 10. $\frac{P \text{ to K B } 4}{Kt \text{ to B } 3}$ |
| 8. $\frac{B \text{ to Kt } 3}{P \text{ to Q } 3}$ | And after Black has
castled Q R, he has
the better game. |

Repeat the Opening (p. 143) up to White's 4th
move.

- | | |
|---|--|
| 4. $\frac{P \text{ to B } 3}{P \text{ takes P}}$ | 9. $\frac{P \text{ to K } 5}{P \text{ takes P}}$ |
| 5. $\frac{B \text{ to Q B } 4}{Kt \text{ to B } 3^*}$ | 10. $\frac{Q \text{ to R } 4}{\text{Castles}}$ |
| 6. $\frac{Kt \text{ takes P}}{B \text{ to Kt } 5}$ | 11. $\frac{B \text{ to R } 3}{R \text{ to K sq.}}$ |
| 7. $\frac{\text{Castles}}{B \text{ takes Kt}}$ | 12. $\frac{Q R \text{ to Q sq.}}{B \text{ to Q } 2}$ |
| 8. $\frac{P \text{ takes B}}{P \text{ to Q } 3}$ | 13. $\frac{Kt \text{ to Kt } 5}{\dots}$, and wins. |

* It is safer not to take the third Pawn.

Repeat the Opening (p. 143) up to White's 5th
move.

- | | |
|---|---|
| 5. $\frac{\text{Castles (?)}}{\text{P to Q 3 (1)}}$ | 8. $\frac{\text{B takes P : ch.}}{\text{K to B sq.}}$ |
| 6. $\frac{\text{P to B 3}}{\text{B to K Kt 5 (1)}}$ | 9. $\frac{\text{B takes Kt}}{\text{R takes B}}$ |
| 7. $\frac{\text{Q to Kt 3}}{\text{B takes Kt}}$ | 10. $\frac{\text{P takes B}}{\text{P to K Kt 4}}$ |

And Black should win after 11. . . . Kt to K 4,
and Q to B 3, etc.

THE DANISH AND CENTRE GAMBITS.

The opening moves are, 1. P to K 4, P to K 4;
2. P to Q 4, P takes P. If White continue 3. P to
Q B 3, it is called the *Danish Gambit*, which is
rarely played now. The Centre Gambit is practi-
cally a modification of the Scotch, and similar to
it in many of the continuations. 3. Q takes P con-
stitutes the gambit. Strictly speaking, it is not a
Gambit, the Pawn not being sacrificed. But as it
is known under this heading, it will keep its title
by courtesy for ever. In the Nuremberg tourna-
ment, 1883, the Centre Gambit became fashionable,
i.e. Wilfrid Paulsen's variation, 3. Q takes P, Kt to

K B 3; 4. Q to K 3, which was then a novelty. Latterly the Centre Gambit has been somewhat neglected.

THE DANISH GAMBIT.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to Q 4	2. P takes P
3. P to Q B 3	. . .

This continuation is called the Danish Gambit.

. . .	3. P takes P
4. B to Q B 4	4. Kt to K B 3
5. Kt takes P	5. B to Kt 5
6. Kt to K 2	. . .

Inferior would be 6. B takes P : ch., K takes B; 7. Q to Kt 3 : ch., P to Q 4; 8. Q takes B, Kt takes P, because Black's game is now better developed with the K R in play, which otherwise could only be done by castling.

. . .	6. Castles
7. P to K 5	7. Kt to K 5

Or 7. . . . P to Q 4, equally good, and leading to a livelier game.

- | | |
|---------------|----------------|
| 8. Castles | 8. Kt takes Kt |
| 9. P takes Kt | 9. B to B 4 |

And White is better developed, for the Pawn minus. Still Black has a tangible advantage.

THE CENTRE GAMBIT.

WHITE.

BLACK.

- | | |
|--------------|----------------|
| 1. P to K 4 | 1. P to K 4 |
| 2. P to Q 4 | 2. P takes P |
| 3. Q takes P | 3. Kt to Q B 3 |
| 4. Q to K 3 | ... |

Formerly the continuation was 4. Q to Q sq., Kt to B 3; 5. B to Q 3, P to Q 4, etc. The text-move was justly considered superior to the retreat of a developed piece, especially as from K 3 the range of the Queen's action on both sides should prove more advantageous to White.

- | | |
|----------------|--------------|
| ... | 4. Kt to B 3 |
| 5. Kt to Q B 3 | ... |

If 5. P to K 5, Black's best reply is 5. . . . Kt to K Kt 5; 6. Q to K 4, P to Q 4; 7. P takes P *e.p.* : ch., B to K 3; 8. P takes P, Q to Q 8 : ch., followed by 9. . . . Kt takes P : ch., and 10. . . . Kt takes Q, with the better game.

- | | |
|--------------|---------------|
| ... | 5. B to Kt 5 |
| 6. B to Q 2 | 6. Castles |
| 7. Castles | 7. R to K sq. |
| 8. P to B 3 | 8. P to Q 4 |
| 9. Q to Kt 5 | ... |

It is clear that the Queen should move out of the range of the hostile Rook. Supposing White were to play 9. B to K sq., pinning the adverse Q P, the continuation would be 9. . . . P to Q 5; 10. Q to B 2, B to Q B 4, with prospects of a good counter attack.

- | | |
|---|---------------------|
| ... | 9. P takes P |
| If 9. . . . P to K R 3, then 10. Q to R 4, etc. | |
| 10. Kt takes P | 10. Kt takes Kt |
| 11. Q takes Q | 11. Kt takes Q |
| 12. P takes Kt | 12. B takes B : ch. |
| 13. R takes B | 13. Kt or B to K 3 |

With about an even game.

Repeat the previous Opening up to Black's 4th move.

- | | |
|---|--|
| 4. $\frac{\dots}{P \text{ to } K \text{ Kt } 3}$ | 6. $\frac{Kt \text{ to } Q \text{ B } 3}{Kt \text{ to } B } 3$ |
| 5. $\frac{B \text{ to } Q }{B \text{ to } Kt } 2$ | 7. $\frac{B \text{ to } K }{Castles}$ |

- | | |
|-----------------------------------|-----------------------------|
| 8. <u>Castles</u>
P to Q 4 | 10. <u>Q to Kt 3</u>
... |
| 9. <u>P takes P</u>
Kt takes P | Even game. |

Repeat the Opening again up to Black's 4th move.

- | | |
|------------------------------------|---|
| 4. <u>...</u>
B to Kt 5 : ch. | 8. <u>Kt to Q 5</u>
Kt takes Kt |
| 5. <u>B to Q 2 *</u>
Q to B 3 | 9. <u>P takes Kt : dis. ch.</u>
B to K 2 |
| 6. <u>Kt to Q B 3</u>
Kt to Q 5 | 10. <u>B to Q 3</u>
Kt to B 4 |
| 7. <u>Castles</u>
Kt to K 2 | Even game. |

THE ENGLISH KNIGHT'S OPENING.

After 1. P to K 4, P to K 4; 2. Kt to K B 3, Kt to Q B 3, White may continue with 3. P to B 3, with the intention of advancing 4. P to Q 4, and so establishing a strong centre. Black's defences are 3. . . . P to Q 4; 3. . . . Kt to B 3, and 3. . . . B to B 4; the most favourable, perhaps being 3. . . . P to Q 4.

* 5. P to B 3 may also be played, but the text-move is preferable.

WHITE.

1. P to K 4
2. Kt to K B 2
3. P to B 3
4. Q to R 4

BLACK.

1. P to K 4
2. Kt to Q B 3
3. P to Q 4
4. P to B 3

If, instead of the text-move, which is the best, Black plays 4. . . . P takes P, then White obtains some advantage by 5. Kt takes P, Q to Q 4; 6. Kt takes Kt, P takes Kt; 7. B to B 4, with, if nothing else, a better Pawn position for White.

- | | |
|--------------|--------------|
| 5. B to Kt 5 | 5. Kt to K 2 |
| 6. P takes P | 6. Q takes P |
| 7. Castles | 7. B to Q 2 |
| 8. P to Q 4 | 8. P takes P |
| 9. P takes P | . . . |

(See Fig. 38.)

The student should particularly notice the pretty move with which Black resolves a complicated position into its utmost simplicity, thus remaining with a better Pawn position, which should turn the game in his favour by correct play. The move is by the Russian Master, Tchigorin.

- | | |
|--------------------|---------------|
| . . . | 9. Kt to K 4 |
| 10. B takes B : ch | 10. Q takes B |

11. Q to Kt 3

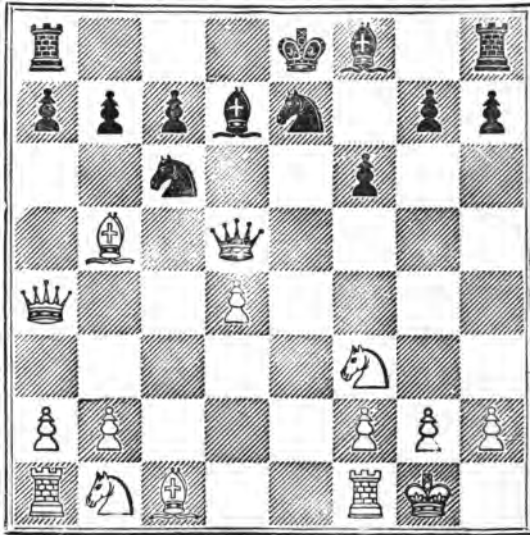
11. Kt takes Kt : ch.

12. Q takes Kt

12. Castles

And White has an isolated Q P. All the moves after Black's 9. . . . Kt to K 4 are the best on both sides.

BLACK.



WHITE.

Fig. 38.

[POSITION AFTER WHITE'S 9TH MOVE.]

Repeat the Opening up to Black's 3rd move

3. . . .
Kt to B 34. P to Q 4
Kt takes K P

- | | |
|--|--|
| 5. $\frac{P \text{ to } Q \ 5}{Kt \text{ to } Kt \ sq.}$ | 9. $\frac{P \text{ to } Q \ Kt \ 4}{B \text{ to } Kt \ 3 \ \dagger}$ |
| 6. $\frac{B \text{ to } Q \ 3}{Kt \text{ to } K \ B \ 3}$ | 10. $\frac{B \text{ to } K \ Kt \ 5}{P \text{ to } K \ R \ 3}$ |
| 7. $\frac{Kt \ \text{takes } P}{B \ \text{to } B \ 4 \ *}$ | 11. $\frac{B \ \text{to } R \ 4}{P \ \text{to } Q \ 3}$ |
| 8. $\frac{\text{Castles}}{\text{Castles}}$ | About even. |

Repeat the Opening again up to Black's 3rd move

- | | |
|---|--|
| 8. $\frac{\dots}{B \ \text{to } B \ 4}$ | 7. $\frac{Q \ Kt \ \text{takes } B}{P \ \text{to } Q \ 4}$ |
| 4. $\frac{P \ \text{to } Q \ 4 \ \dagger}{P \ \text{takes } P}$ | 8. $\frac{P \ \text{to } K \ 5}{Q \ Kt \ \text{to } K \ 2}$ |
| 5. $\frac{P \ \text{takes } P}{B \ \text{to } Kt \ 5 : \ \text{ch.}}$ | 9. $\frac{B \ \text{to } Q \ 3}{Kt \ \text{to } R \ 3 \ \S}$ |
| 6. $\frac{B \ \text{to } Q \ 2}{B \ \text{takes } B : \ \text{ch.}}$ | 10. $\frac{\text{Castles}}{\text{Castles}}$ |

About even.

* Not 7. . . . Kt takes P, because 8. B to Q B 4 follows.

† Or 9. . . . P to Q 3; 10. Kt to B 4, B to Kt 3; 11. P to Q B 4, etc.

‡ 4. Kt takes P, Kt takes Kt; 5. P to Q 4, is somewhat more complicated.

§ If the Bishops are exchanged, the Knights may often be developed to R 3, but not otherwise.

PETROFF'S DEFENCE.

The opening moves being 1. P to K 4, P to K 4; 2. Kt to K B 3, Kt to K B 3, instead of defending the K P with 2. . . . Kt to Q B 3, Black attacks the opponent's K P. This means of defence is sometimes adopted, if the second player wishes to avoid the Ruy Lopez, Scotch Opening, or Evans Gambit. On the whole it yields a safe defence, although somewhat tame in the majority of variations.

WHITE.

1. P to K 4
2. Kt to K B 3
3. Kt takes P

BLACK.

1. P to K 4
2. Kt to K B 3
3. P to Q 3

Not 3. . . . Kt takes P, because of 4. Q to K 2, P to Q 4; 5. P to Q 3, Q to K 2; 6. P takes Kt, Q takes Kt; 7. P takes P, winning a Pawn.

4. Kt to K B 3
5. P to Q 4
6. B to Q 3
7. Castles
8. Kt to B 3

4. Kt takes P
5. P to Q 4
6. B to K 2
7. Castles
- . . .

The usual continuation, 8. P to B 4, is not good for White, because of 8. . . . Kt to K B 3, leaving White with a weak spot at Q 4.

- | | |
|----------------|----------------|
| ... | 8. K Kt to B 3 |
| 9. Kt to K 2 | 9. Kt to B 3 |
| 10. Kt to Kt 3 | 10. B to K 3 |
| 11. P to B 3 | |

With an even game.

- | | |
|--|--|
| 1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ | 6. $\frac{\text{Castles}}{\text{Castles}}$ |
| 2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } K B 3}$ | 7. $\frac{P \text{ to } Q B 4}{P \text{ to } Q B 3}$ |
| 3. $\frac{P \text{ to } Q 4}{Kt \text{ takes } P}$ | 8. $\frac{Kt \text{ to } Q B 3}{Kt \text{ takes } Kt}$ |
| 4. $\frac{B \text{ to } Q 3}{P \text{ to } Q 4}$ | 9. $\frac{P \text{ takes } Kt}{B \text{ takes } Kt}$ |
| 5. $\frac{Kt \text{ takes } P}{B \text{ to } Q 3}$ | 10. $\frac{P \text{ takes } B}{B \text{ to } K 3}$ |

White has slightly the better game.

- | | |
|--|---|
| 1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$ | 4. $\frac{Kt \text{ takes } P}{K \text{ takes } Kt}$ |
| 2. $\frac{Kt \text{ to } K B 3}{Kt \text{ to } K B 3}$ | 5. $\frac{B \text{ to } B 4 : \text{ch.}}{P \text{ to } Q 4}$ |
| 3. $\frac{Kt \text{ takes } P}{P \text{ to } Q 3}$ | 6. $\frac{B \text{ to } Kt 3}{B \text{ to } K 3}$ |

- | | |
|--|--|
| 7. $\frac{\text{Kt to B}_4\text{3}}{\text{P takes P}}$ | 10. $\frac{\text{Q to Kt 4 : ch.}}{\text{K to B 2}}$ |
| 8. $\frac{\text{B takes B : ch.}}{\text{K takes B}}$ | 11. $\frac{\text{Q takes Kt}}{\text{Q to K sq.}}$ |
| 9. $\frac{\text{Kt takes P}}{\text{Kt takes Kt}}$ | |

And Black should win with a piece for two Pawns. It is, therefore, not advisable for White to sacrifice the Knight on his 4th move.

THE GAMBITS.

What the nature of a *Gambit* is the reader will be familiar with, it having been alluded to previously. The object of the sacrifice of a Pawn is to get a compensating advantage in a rapid development of the pieces, and an immediate attack. Formerly the Gambits were played very frequently, but with the spread of the knowledge of the defences, through increased diffusion of close analysis, the safer openings are resorted to in preference—a tacit admission that the Gambits are for the most part doubtful for the first player, though they give rise to ingenious combinations and interesting positions.

The space allotted to the Gambits in an elementary treatise will not allow of treatment so full as that which we have given to the more practical openings previously considered. The principal Gambits are the King's Knight's and the Bishop's Gambits. From the former spring all the varieties, such as the Kieseritzky, Allgaier, Muzio, etc. The Queen's Gambit will be treated with the Irregular Openings, as it is only of historical value.

THE KING'S KNIGHT'S GAMBIT.

WHITE.

1. P to K 4
2. P to K B 4
3. Kt to K B 3

BLACK.

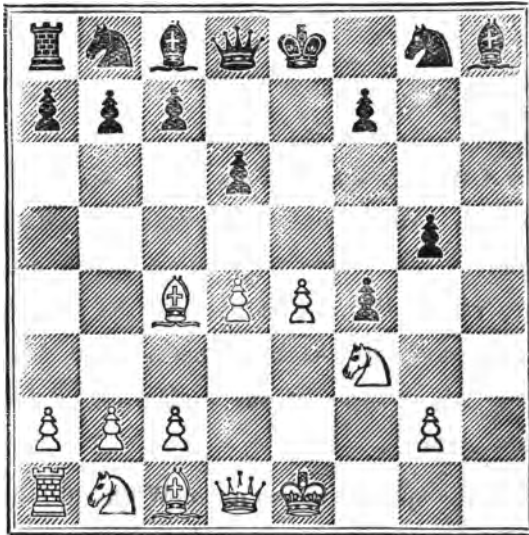
1. P to K 4
2. P takes P
3. P to K Kt 4

This move has a double object. First it protects the Gambit Pawn, which would be attacked after White's necessary P to Q 4, and then it enables Black to post his B at Kt 2, which is essential, as in some variations White might play P to K R 4, when Black could not reply P to K R 3 without the B at Kt 2, because his Rook

would then not be protected, and his Pawns on the King's side would be broken up.

- | | |
|---------------|---------------|
| 4. B to B 4 | 4. B to Kt 2 |
| 5. P to Q 4 | 5. P to Q 3 |
| 6. P to K R 4 | 6. P to K R 3 |

BLACK.



WHITE.

Fig. 89.

See previous remark. Of course, were Black now to advance the attacked Pawn, he would weaken the Gambit Pawn.

7. P takes P

7. P takes P

8. R takes R

8. B takes R

Producing the position shown in Fig. 39 (p. 159).

9. Q to Q 3

. . .

The intention being to play P to K 5 and Q to R 7, attacking two pieces and threatening mate. Black prevents it with

. . .

9. Kt to K R 3

For if White now plays 10. P to K 5, Black may reply 10. . . . B to Kt 2; 11. Q to R 7, K to B sq., and White's Queen is threatened with 12. . . . B to B 4. Now White must pursue the attack in a different way to his first intention, which may be done with 10. P to K Kt 3, or 10. Kt to B 3, to each of which attacks Black has a valid defence. It is a fair example of the difficulties arising in these Gambits.

Repeat the opening moves up to White's 6th move.

6. $\frac{\text{Castles}}{\text{P to K R 3}}$ 8. $\frac{\text{P to K Kt 3}}{\text{P to Kt 5}^*}$ 7. $\frac{\text{P to B 3}}{\text{Kt to K 2}}$ 9. $\frac{\text{Kt to R 4}}{\text{P to B 6}}$

* Black must at all hazard keep the B file closed, K B 2 being his weak point.

- | | | | |
|-----|--|-----|---|
| 10. | $\frac{\text{Kt to R 3}^*}{\text{Castles}}$ | 12. | $\frac{\text{P to R 3}^\dagger}{\text{P to K R 4}}$ |
| 11. | $\frac{\text{B to B 4}}{\text{Q Kt to B 3}}$ | | |

And Black keeps his Pawn plus; but White has a good attack.

Black's best defence in the King's Knight's Gambit is to play 4. . . . P to Kt 5, thereby forcing White either to adopt the Muzio or the Salvio attack, because in both cases Black gets the best of the game. It will be demonstrated in the following *début*.

THE MUZIO GAMBIT.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to K B 4	2. P takes P
3. Kt to K B 4	3. P to K Kt 4
4. B to B 4	4. P to Kt 5
5. Castles	. . .

It is clear that the Knight cannot go back to Kt

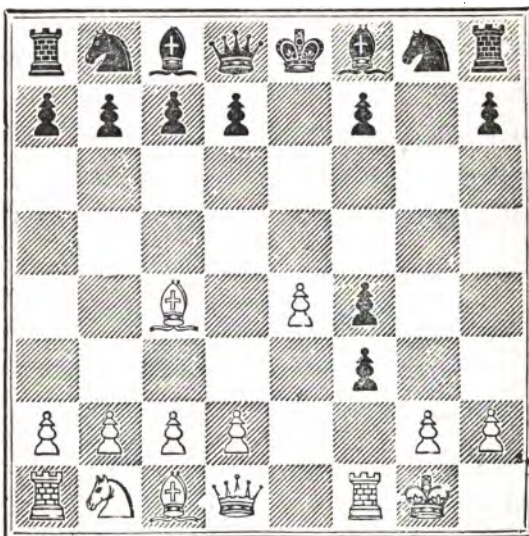
* Or 10. B to B 4, followed by 11. Kt to Q 2, and in some cases the sacrifice of the Q Kt for the two advanced Pawns.

† A second attempt to break up Black's strong Pawns.

q., consequently White must either give it up or move it to the alternative square Kt to K 5, which will be treated in the Salvio Gambit. Leaving the Knight *en prise* constitutes the Muzio Gambit.

... 5. P takes K(

BLACK.



WHITE.

Fig. 40.

[POSITION AFTER BLACK'S 5TH MOVE.]

The position is now as represented in Fig. 40.

6. Q takes P

6. Q to B 3

7. P to K 5

...

This further sacrifice is now compulsory. White gains time to develop his pieces, as Black has, after the capture of the K P, both King and Queen in an exposed position.

- | | |
|-------------|--------------|
| ... | 7. Q takes P |
| 8. P to Q 3 | 8. B to R 3 |
| 9. B to Q 2 | ... |

Threatening 10. R to K sq.; or if Black plays 9. . . . Q takes P; 10. B to B 3, etc.

- | | |
|------------------|-----------------|
| ... | 9. Kt to K 2 |
| 10. Kt to B 3 | 10. Q Kt to B 3 |
| 11. Q R to K sq. | 11. Q to K B 4 |

The student will notice this important *coup de repos*, the check with Queen at Q B 4 being reserved for a more urgent case. The position is now as shown in Fig. 41 (see next page).

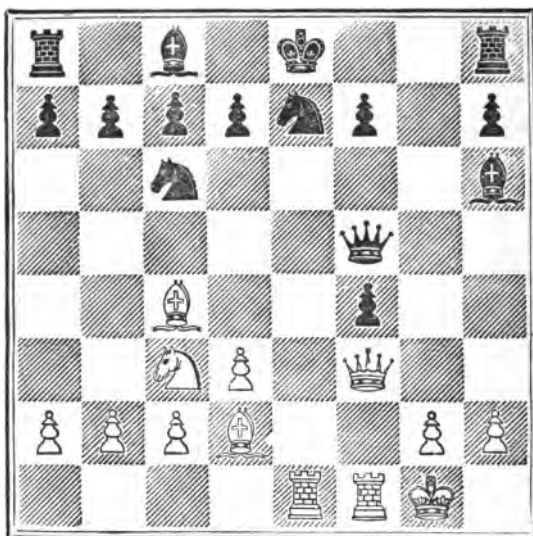
- | | |
|----------------|---------------|
| 12. R to K 4 * | 12. Castles |
| 13. B takes P | 13. B to Kt 2 |

* If White were to play here 12. Kt to Q 5, which appears to be the more attacking move, Black would get the best of it as follows:—

- | | |
|---------------|-------------------|
| 12. Kt to Q 5 | 12. K to Q sq. |
| 13. B to B 3 | 13. R to K Kt sq. |
| 14. B to B 6 | 14. B to Kt 4 |

A capital defence for the threatened K Kt.

BLACK.



WHITE.

Fig. 41.

[POSITION AFTER BLACK'S 11TH MOVE.]

If 13. . . . B takes B, White gets a combined attack on the K B P, and the open K Kt file. The Bishop is wanted for the defence.

- | | |
|-----------------|---------------|
| 15. R takes Kt | 15. B takes B |
| 16. R to K 4 | 16. B to Kt 4 |
| 17. P to K Kt 4 | 17. Q to Kt 3 |
| 18. P to K R 4 | 18. B takes P |
| 19. Q takes P | 19. P to Q 3 |

And Black has his piece and prospects of a strong counter-attack on the adverse King's position.

- | | |
|-----------------|-----------------|
| 14. Q to K 2 | 14. P to Q 4 |
| 15. B takes B P | 15. Q to Kt 4 |
| 16. P to K R 4 | 16. Q to Kt 3 |
| 17. Kt takes P | 17. Kt takes Kt |
| 18. B takes Kt | 18. B to B 4 |

White has two Pawns for the piece, which is hardly an equivalent in this position.

Reverting to the position after Black's 5th move (Fig. 40):

Instead of, as in the preceding variation, 6. Q takes P, let White play now

- | | |
|-------------|--------|
| WHITE. | BLACK. |
| 6. P to Q 4 | . . . |

This attack, if not properly met, is extremely embarrassing for Black; but, against the correct play, it is inferior to the one given.

- | | |
|--------------|--------------------|
| . . . | 6. P to Q 4 (best) |
| 7. B takes P | . . . |

Or 7. P takes P, to which Black replies 7. . . . B to Kt 5 (being the sequel to the previous move, P to Q 4, in fact, the key of the defence); 8. R to B 2, B to Q 3; 9. Kt to Q 2, Kt to K B 3; 10. Kt

takes P, Kt to K 5; 11. Q to K sq., P to K B 4;
 12. B to Q 3, Q to K 2; 13. R to K 2, Castles;
 14. B takes Kt, P takes B; 15. R takes P, Q to
 Kt 2, Black again maintaining his piece.

...	7. B to Kt 5
8. R to B 2	8. P to Q B 3
9. B to B 4	9. B to Kt 2
10. P to B 3	10. B to R 3
11. Kt to Q 2	11. Kt to K 2
12. Kt takes P	12. Kt to Kt 3

And Black even without Castling may assume
 the counter-attack with R to Kt sq., bringing the
 Queen into play as soon as feasible.

THE SALVIO GAMBIT.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to K B 4	2. P takes P
3. Kt to K B 3	3. P to K Kt 4
4. B to B 4	4. P to Kt 5
5. Kt to K 5	...

This move constitutes the Salvio attack. White
 attacks the K B P, intending to obtain a com-

pensating advantage for being compelled to move his King without castling.

. . .

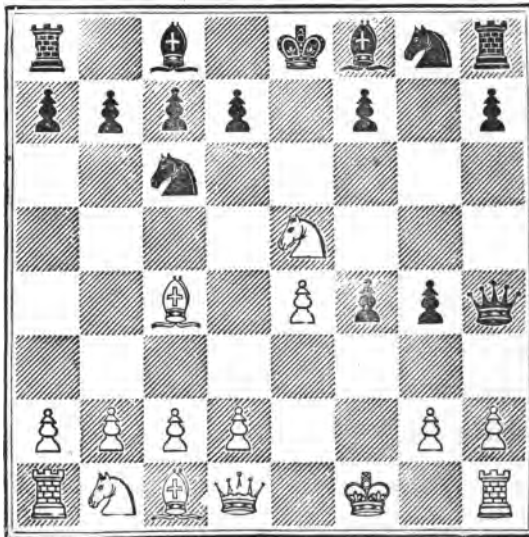
5. Q to R 5 : ch.

6. K to B sq.

6. Kt to Q B 3

(The position is shown in Fig. 42.)

BLACK.



WHITE.

Fig. 42.

[POSITION AFTER BLACK'S 6TH MOVE.]

Black has the following other continuations :

6. . . . P to B 6, 6. . . . Kt to K B 3, and 6. . . .

Kt to K R 3.

7. B takes P : ch. . . .

If instead 7. Q takes P, Black maintains his advantage with 7. . . . Q takes Q; 8. Kt takes Q, P to Q 4; 9. P takes P, Kt to Q 5, leaving the Kt attacked with B, and threatening Kt takes I attacking the Rook.

. . . . 7. K to K 2

Better here, as in most cases, than 7. . . . K to Q sq., for it keeps an attack upon the B in case the Kt has to move.

8. Kt takes Kt : ch.	8. Q P takes Kt
9. B to Kt 3	9. Kt to B 3
10. P to Q 3	11. Kt to R 4

And Black has far the better position.

A second continuation for White which is still less favourable is the following:—

WHITE.	BLACK.
7. Kt takes K B P	7. B to B 4
8. Q to K sq.	8. P to Kt 6
9. Kt takes R	9. B to B 7
10. Q to Q sq.	10. Kt to B 3
11. P to Q 4	11. P to Q 4
12. P takes P	12. B to Kt 5

13. B to K 2

13. Q Kt takes P

14. B takes B

14. Kt takes B

And Black wins.

Repeat the Opening up to White's 6th move.

Instead of 6. . . . Kt to Q B 3, Black plays:—

6. . . .
P to B 6

11. P takes Q
P to Q 3

7. P to Q 4
P takes P : ch.

12. B takes Kt
B takes B

8. K takes P
Q to R 6 : ch.

13. Kt takes B P
B to K 6 : ch.

9. K to Kt sq.
Kt to K R 3

14. K to Kt 2
R to B sq.

10. Q to Q 3
Q takes Q

15. R to K B sq.
B takes P

With the better game.

The same Opening up to White's 6th move.

Instead of 6. . . . P to B 6, Black plays:—

6. . . .
Kt to K B 3

9. Kt takes B P
P to Q 4

7. Q to K sq.
Q takes Q : ch.

10. B takes P
Kt takes B

8. K takes Q
P to Q 3

11. Kt takes R
Kt to K B 3

12. $\frac{P \text{ to } Q \ 3}{B \text{ to } Kt \ 2}$

13. $\frac{B \text{ takes } P}{P \text{ to } B \ 3}$

About even, White having two Pawns and Rook for two minor pieces.

The same Opening again, Black playing now 6. . . . Kt to K R 3, instead of 6. . . . Kt to K B 3:—

6. $\frac{\dots}{Kt \text{ to } K \ R \ 3}$

10. $\frac{K \text{ takes } P}{B \text{ to } Kt \ 2}$

7. $\frac{P \text{ to } Q \ 4}{P \text{ to } B \ 6}$

11. $\frac{P \text{ to } B \ 3}{Kt \text{ to } B \ 3}$

8. $\frac{B \text{ to } B \ 4}{P \text{ to } Q \ 3}$

12. $\frac{B \text{ to } K \ Kt \ 3}{Q \text{ to } K \ 2}$

9. $\frac{Kt \text{ to } Q \ 3}{P \text{ takes } P : \text{ch.}}$

13. $\frac{Kt \text{ to } Q \ 2}{Castles}$

About even.

THE KIESERITZKY GAMBIT.

The opening moves are 1. P to K 4, P to K 4; 2. P to K B 4, P takes P; 3. Kt to K B 3, P to K Kt 4. If White now plays 4. B to B 4, he leaves Black the choice of either 4. . . . B to Kt 2, thus consolidating his King's Pawns, which are difficult to break up, or to proceed with 4. . . . P to Kt 5,

with the consequences shown in the Muzio and Salvio. To obviate this, White plays now 5. P to K R 4. Evidently, as mentioned before, the Knight's Pawn cannot be defended with P to K R 3, the Bishop not being yet at Kt 2. Therefore Black's best course is (B to K 2 not being good) 5. . . . P to Kt 5, to which White replies 6. Kt to K 5—the Kieseritzky, or 6. Kt to Kt 5, the Allgaier, to be considered subsequently.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to K B 4	2. P takes P
3. Kt to K B 3	3. P to K Kt 4
4. P to K R 4	4. P to Kt 5
5. Kt to K 5	5. B to Kt 2

Black has various defences here, the best being the text-move and 5. . . . Kt to K B 3.

6. P to Q 4	. . .
-------------	-------

If 6. Kt takes Kt P, Black replies 6. . . . P to Q 4; 7. Kt to B 2, Kt to K 2; 8. P takes P, Castles 9. B to K 2, Kt to B 4, with the better game.

. . .	6. Kt to K B 3
7. Kt to Q B 3	7. P to Q 3

- | | |
|----------------|----------------|
| 8. Kt to Q 3 | 8. Kt to R 4 |
| 9. Kt takes P | 9. Kt to Kt 6 |
| 10. R to R 2 | 10. Castles |
| 11. Q to Q 3 | 11. Kt takes B |
| 12. K takes Kt | 12. Kt to B 3 |

And Black has a good game.

THE ALLGAIER GAMBIT.

Here, as in the Muzio, a piece is sacrificed for an early and strong attack. The opening moves are—

- | WHITE. | BLACK. |
|----------------|----------------|
| 1. P to K 4 | 1. P to K 4 |
| 2. P to K B 4 | 2. P takes P |
| 3. Kt to K B 3 | 3. P to K Kt 4 |
| 4. P to K R 4 | 4. P to Kt 5 |
| 5. Kt to Kt 5 | ... |

This move involves the sacrifice of the Knight, and constitutes the Allgaier.

- | | |
|-------------------|---------------|
| ... | 5. P to K R 3 |
| 6. Kt takes P | 6. K takes Kt |
| 7. B to B 4 : ch. | 7. P to Q 4 |

Black gives up this Pawn to free his Bishop and protect the Pawn at Kt 5.

- | | |
|---------------------|-----------------|
| 8. B takes P : ch. | 8. K to Kt 2 |
| 9. B takes P | 9. B takes B |
| 10. Q takes P : ch. | 10. K to B 2 |
| 11. Q to R 5 : ch. | 11. K to K 2 |
| 12. Q to K 5 : ch. | 12. K to Q 2 |
| 13. Q takes R | 13. Kt to K B 3 |

Threatening to win the Queen through 14. . . .
Q to K 2, and 15. . . . B to Kt 2.

14. P to Q Kt 3 . . .

To be able to play in reply to 14. . . . Q to K 2,
15. B to R 3. If 14. P to K 5, Black plays 14. . . .
B takes P; 15. R to Kt sq., P to B 6; 16. P takes Kt,
B to B 4; 17. Q to R 7 : ch., K to B 3 and wins.

- | | |
|---------------------|--------------------|
| . . . | 14. B takes P |
| 15. B to R 3 | 15. B takes B |
| 16. Q takes Q : ch. | 16. K takes Q |
| 17. Kt takes B | 17. B takes K Kt P |

And Black should win.

An important modification of this is the Allgäuer-
Thorold, in which White advances the Queen's
Pawn instead of at once checking after the sacrifice
of Knight.

- | | |
|--------------------|-----------------|
| 1. P to K 4 | 1. P to K 4 |
| 2. P to K B 4 | 2. P takes P |
| 3. Kt to K B 3 | 3. P to K Kt 4 |
| 4. P to K R 4 | 4. P to Kt 5 |
| 5. Kt to Kt 5 | 5. P to K R 3 |
| 6. Kt takes P | 6. K takes Kt |
| 7. P to Q 4 | 7. P to B 6 |
| 8. B to B 4 : ch. | 8. P to Q 4 |
| 9. B takes P : ch. | 9. K to Kt 2 |
| 10. P takes P | 10. Kt to K B 3 |
| 11. Kt to B 3 | 11. B to Kt 5 |
| 12. B to Q B 4 | 12. Kt to B 3 |
| 13. B to K 3 | 13. Q to K 2 |

And White's two Pawns and attack are not quite enough to compensate for the piece minus.

THE CUNNINGHAM GAMBIT.

The opening moves are 1. P to K 4, P to K 4; 2. P to K B 4, P takes P; 3. Kt to K B 3, B to K 2. This defence is less favourable than either the Muzio or Salvio.

WHITE.

1. P to K 4

BLACK.

1. P to K 4

- | | |
|----------------|-------------------|
| 2. P to K B 4 | 2. P takes P |
| 3. Kt to K B 3 | 3. B to K 2 |
| 4. B to B 4 | 4. B to R 5 : ch. |
| 5. K to B sq. | ... |

This is the best move, which should give the advantage to White. Less favourable is Cunningham's line of play : 5. P to K Kt 3, P takes P ; 6. Castles, P takes P : ch. ; 7. K to R sq., P to Q 4 ; 8. B takes P, Kt to K B 3 ; 9. B takes P : ch., K takes B ; 10. Kt takes B, R to B sq. ; 11. P to Q 4, K to Kt sq., with a good game for Black.

- | | |
|----------------|----------------|
| ... | 5. P to Q 4 |
| 6. B takes P | 6. Kt to K B 3 |
| 7. Kt to B 3 | 7. Kt takes B |
| 8. Kt takes Kt | 8. P to K B 4 |
| 9. P to Q 3 | 9. P takes P |
| 10. P takes P | 10. Castles |

With the better game for White.

THE BISHOP'S GAMBIT.

The opening moves are 1. P to K 4, P to K 4 ; 2. P to K B 4, P takes P ; 3. B to B 4. The Bishop being developed here instead of the King's Knight,

as in the King's Gambit, gives the Opening its name. The remarkable point in this gambit is that White exposes his King to a check, which compels him to move his King, and thus to lose the privilege of castling without such an apparent immediate attack as in the Salvio. This opening illustrates, more than any other, the principle not to make an attack with insufficient forces. White voluntarily gives up the attack temporarily, in order to re-assume it with intensified vigour, owing to the exposed position of the black Queen. The check with the Queen was therefore abandoned as unsatisfactory, and only resorted to in conjunction with 4. . . P to Q 4, a counter-gambit which furthers Black's development.

WHITE.

1. P to K 4
2. P to K B 4
3. B to B 4

BLACK.

1. P to K 4
2. P takes P
3. P to Q 4

Or 3. . . . Q to R 5: ch., followed by 4. . . . P to Q 4.

4. B takes P . . .

Not 4. P takes P, because of 5. . . . Q to R 5: ch.;
6. K to B sq., B to Q 3; 7. Kt to K B 3, Q to R 4

8. P to Q 4, Kt to K 2; 9. Kt to B 3. Castles, with the better game.

- | | |
|----------------|-------------------|
| ... | 4. Q to R 5 : ch. |
| 5. K to B sq. | 5. P to K Kt 4 |
| 6. Kt to K B 3 | 6. Q to R 4 |
| 7. P to K R 4 | ... |

Which is the same principle as in the other gambits (or, indeed, as in every strong Pawn position), viz. to attempt to break the force of the united Pawns.

- | | |
|-----|--------------|
| ... | 7. B to Kt 2 |
|-----|--------------|

The student will notice here that 7. . . . P to K R 3 (which apparently defends the Knight's Pawn, as White cannot play P takes P), would be bad, because of 8. B takes P : ch., Q takes B; 9. Kt to K 5, Q to B 3; 10. Q to R 5 : ch., K to K 2; 11. Kt to Kt 6 : ch., K to Q sq.; 12. Kt takes R, Q takes Kt; 13. P takes P, with a winning position.

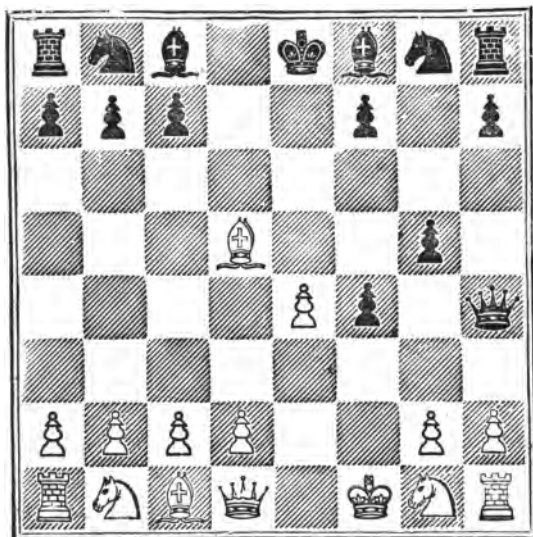
- | | |
|--------------|-----------------|
| 8. Kt to B 3 | 8. B to K R 3 |
| 9. P to Q 4 | 9. Kt to K 2 |
| 10. P to K 5 | 10. Q Kt to B 3 |

Black should not touch his Pawns on the King's side, unless absolutely compelled to do so. The

advance of the K Kt P would weaken his Gambit Pawn, whilst the phalanx of Pawns is Black's strong point in the present position.

11. B takes Kt : ch. Kt takes B

BLACK.



WHITE.

Fig. 43.

Better than 11. . . . P takes B, although it involves the loss of a Pawn.

12. Kt to Q 5

12. Castles

13. Kt takes P

13. R to Kt sq.

And Black's superior position should prove, at least, an equivalent for the Pawn minus.

Reverting to the position after Black's 5th move (see Fig. 43), White has two other attacks here, viz. 6. Q to B 3, and 6. P to K Kt 3.

- | | |
|--|--|
| 6. $\frac{Q \text{ to B } 3}{P \text{ to Q B } 3}$ | 10. $\frac{Q \text{ to B } 3}{P \text{ to Kt } 5}$ |
| 7. $\frac{Q \text{ to B } 3^*}{P \text{ to B } 3}$ | 11. $\frac{P \text{ to Q } 4 \dagger}{P \text{ to B } 6}$ |
| 8. $\frac{B \text{ takes Kt}}{R \text{ takes B}}$ | 12. $\frac{B \text{ to K } 3 \ddagger}{B \text{ to K } 3}$ |
| 9. $\frac{Q \text{ takes P}}{B \text{ to K } 2}$ | 13. $\frac{Kt \text{ to Q } 2}{Kt \text{ to Q } 2}$ |

With advantage for Black.

Again (position as in Fig. 43):

- | | |
|--|---|
| 6. $\frac{P \text{ to K Kt } 3}{P \text{ takes P}}$ | 8. $\frac{P \text{ to K } 5}{B \text{ takes P}}$ |
| 7. $\frac{K \text{ to Kt } 2 \S}{B \text{ to Q } 3}$ | 9. $\frac{Q \text{ to K sq.}}{Q \text{ to Q } 5}$ |

* Attacking the Rook.

† 11. P to K Kt 3 would be bad, because of 11. . . . P takes P; 12. Q takes P, R to B sq. : ch. ; 13. K to Kt 2, Q to R 4, threatening 14. . . . B to R 5, winning.

‡ Not 12. P takes P, because in such case Black replies 12. . . . P to Kt 6, and wins.

§ If 7. Q to B 3, Black replies 7. . . . P to Kt 7 : ch. ; 8. K takes P, P to K B 3; 9. B takes Kt, R takes B; 10. Q takes P, B to K 2; 11. Q to K B 3, R to B sq., with the better position.

10. $\frac{B \text{ takes } P : \text{ch.}}{K \text{ takes } B}$

11. $\frac{Kt \text{ to } K B 3}{B \text{ to } R 6 : \text{ch.}}$

12. $\frac{K \text{ takes } B}{P \text{ to } Kt 5 : \text{ch.}}$

13. $\frac{K \text{ to } Kt 2}{P \text{ takes } Kt : \text{ch.}}$

14. $\frac{K \text{ takes } P}{Kt \text{ to } K B 3}$

And wins.

Space does not permit to give more variations of this interesting gambit; but two necessary continuations for Black are required by the student, viz. 3. . . . P to K B 4, and 3. . . . Kt to K B 3.

1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$

2. $\frac{P \text{ to } K B 4}{P \text{ takes } P}$

3. $\frac{B \text{ to } B 4}{P \text{ to } K B 4}$

4. $\frac{Q \text{ to } K 2}{Q \text{ to } R 5 : \text{ch.}}$

5. $\frac{K \text{ to } Q \text{ sq.}}{P \text{ takes } P}$

6. $\frac{Q \text{ takes } P : \text{ch.}}{B \text{ to } K 2}$

7. $\frac{P \text{ to } Q 4}{Kt \text{ to } K B 3}$

8. $\frac{Q \text{ takes } B P}{Q \text{ takes } Q}$

9. $\frac{B \text{ takes } Q}{\dots}$

Even game.

1. $\frac{P \text{ to } K 4}{P \text{ to } K 4}$

2. $\frac{P \text{ to } K B 4}{P \text{ takes } P}$

3. $\frac{B \text{ to } B 4}{Kt \text{ to } K B 3}$

4. $\frac{Kt \text{ to } Q B 3}{Kt \text{ to } B 3}$

- | | |
|--|--|
| 5. $\frac{\text{Kt to B 3}}{\text{B to Kt 5}}$ | 8. $\frac{\text{B to Kt ?}}{\text{B to Kt 5}}$ |
| 6. $\frac{\text{Castles}}{\text{P to Q 3}}$ | 9. $\frac{\text{B takes P}}{\dots}$ |
| 7. $\frac{\text{P to Q 3}}{\text{Kt to K 4}}$ | Even game. |

THE GAMBIT DECLINED.

Although, in the majority of gambits, the defence obtains, if not an advantage, at least an even game, some players prefer not to venture into the labyrinth of endless variations, and therefore decline to accept the gambit. The reader has come across one form of the Gambit Declined in the Vienna Opening—viz. if after 2. Kt to Q B 3 Black replies 2. . . . B to B 4; it will, therefore, be familiar to him. There are various modes of refusing the gambit, the one more frequently resorted to being—

- | WHITE. | BLACK. |
|----------------|-------------|
| 1. P to K 4 | 1. P to K 4 |
| 2. P to K B 4 | 2. B to B 4 |
| 3. Kt to K B 3 | . . . |

If White were to play here 3. Kt to Q B 3, it

would be similar to one form of the Vienna Opening.

...	8. P to Q 3
4. P to B 3	...

Intending to establish a centre with 5. P to Q 4.

...	4. B to K Kt 5
5. B to K 2	...

5. P to K R 3, B takes Kt; 6. Q takes B, may also be played.

...	5. B takes Kt
6. B takes B	6. Kt to Q B 3
7. P to Q Kt 4	7. B to Kt 3
8. P to Kt 5	8. Q Kt to K 2
9. P to Q 4	

And White has, so far, carried out his plan of establishing a centre. The position is about even.

The following variation is known as the *Falkbeer Counter Gambit*, after its author:—

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to K B 4	2. P to Q 4
3. K P takes P	...

Not 3. B P takes P, because of 3. . . . Q to R 5 : ch., winning.

. . .

3. P to K 5

Black gives up a Pawn for the attack, and a spirited game. This variation leads to pretty combinations, and is chiefly suitable for imaginative players. It would be disadvantageous for Black to play 3. . . . Q takes P, because White would then develop his pieces quicker, which would be contrary to the spirit of Black's counter-gambit.

4. B to Kt 5 : ch.

4. P to B 3

Both White's and Black's move are the best.

5. P takes P

5. P takes P

Obviously Black takes with the Pawn in order to maintain the attack, for which he gave up a Pawn.

6. B to B 4

6. Kt to B 3

Again the best moves for both sides. Black could not play 6. . . . B to Q B 4, because of 7. B takes P : ch., K takes B ; 8. Q to R 5 : ch., P to Kt 3 ; 9. Q takes B, etc.

7. P to Q 4

7. Q Kt to Q 2

Not 7. . . . P takes P *ep.*, which would relieve White's game considerably.

8. Kt to K 2

8. Kt to Kt 3

9. B to Kt 3

9. B to R 3

Followed by 10. . . . B to Q 3, and castles, with plenty of scope for a good attack.

CLOSE GAMES.

ALL games which commence with any other move than 1. P to K 4, or in which Black replies with any other move than 1. . . . P to K 4, are called Close Games. These openings are resorted to either by the first player, if he has to meet an opponent who is well versed in book knowledge, or by the second player, if he is afraid to trust himself in the wide field of the Open Games, with all the by-paths and ramifications of the numerous variations and combinations, which the player who has the move, knowing what opening he is to adopt, might have prepared. In Close Games both players are soon thrown upon their own resources, as, by the nature of the Close Game, it cannot be so thoroughly analyzed as the Open Games. This is especially

the case with openings beginning with 1. P to Q 4, or 1. Kt to K B 3, the latter being only a transposition of the first move, as the main features are the same as in the 1. P to Q 4 opening.

The English Opening, 1. P to Q B 4, is a branch of the openings commencing with 1. P to Q 4, or 1. P to K 3, or 1. Kt to K B 3. They all belong to one species. These irregular openings are a game of patience and endurance, and difficult to conduct by young players. They are only adopted in serious encounters, such as matches or tournaments. They also require a considerable knowledge of Pawn-play, which is a most difficult speciality, and can only be acquired by long experience. In the open games the attack is mostly made with pieces, whilst in close or irregular games the Pawns are pushed forward, and the pieces are posted behind them in strategical positions, and only come into action after the dispositions of the plan of campaign are matured. Frequently it is impossible to gain a tangible advantage. The aim of both sides is directed to position-play only; or to remain with two Bishops against two Knights; or with a majority of Pawns on the Queer' side; or to make the

opponent a *double* or an *isolated Pawn*, etc., etc. It will, therefore, readily be seen that any attempt at full treatment of the Close Games would be out of place in an elementary treatise

The French Defence and the Sicilian Defence are, however, exceptions. Both these openings have been thoroughly investigated, because they have been, and still are, very frequently adopted, and lend themselves more to close examination than the Queen's Pawn openings. To these, therefore, it will be necessary to devote special attention.

THE FRENCH DEFENCE.

WHITE.

1. P to K 4

2. P to Q 4

3. P to K 5

BLACK.

1. P to K 3

2. P to Q 4

3. P to Q B 4

Constituting the French Defence. It gives a safe but dull game, with the exception of a few variations.

To prevent the establishment of a centre. It may be taken as a principle—always try to prevent or break the formation of the centre.

- | | |
|---------------|----------------|
| 4. P to Q B 3 | 4. Kt to Q B 3 |
| 5. P to K B 4 | ... |

Strengthening the centre, in anticipation of Black's probable 5. . . . Q to Kt 3, when White would have to develop his K Kt.

- | | |
|----------------|--------------|
| ... | 5. Q to Kt 3 |
| 6. Kt to B 3 | 6. B to Q 2 |
| 7. P to Q Kt 3 | ... |

In order to be able to play his Bishop to K 3, which he cannot do now, because the Kt P would remain *en prise*.

- | | |
|-------------|---------------|
| ... | 7. R to B sq. |
| 8. B to K 3 | 8. Kt to R 3 |
| 9. B to Q 3 | ... |

To prevent 9. . . . Kt to B 4, attacking Bishop and Queen's Pawn. 9. . . . Kt to K Kt 5 would be loss of time, as White would play 10. B to Kt sq., and then drive the Knight back.

- | | |
|----------------|------------------|
| ... | 9. P takes P |
| 10. P takes P | 10. Kt to Q Kt 5 |
| 11. P to K R 3 | ... |

Obviously the white Bishop cannot move, because of Kt to B 7 : ch., and if 11. Castles, Black would

win the Exchange with 11. . . . Kt takes B; 12. Q takes Kt, B to Kt 4.

. . .	11. Kt takes B : ch.
12. Q takes Kt	12. B to Kt 5 : ch.
13. K to B 2	. . .

If 13. Q Kt to Q 2, Black would obtain equally a winning attack with 13. . . . B to Kt 4; 14. Q to Kt sq., B to B 6, or Kt to B 4; in fact, Black would have the choice of a number of good moves.

. . .	13. B to Kt 4
14. Q to Q sq.	14. B to B 6
15. Kt takes B	15. R takes Kt

With a very good game for Black.

SECOND VARIATION.

WHITE.	BLACK.
1. P to K 4	1. P to K 3
2. P to Q 4	2. P to Q 4
3. Kt to Q B 3	3. Kt to K B 3
4. P to K 5	

P to K 5 on White's 3rd move having been found unsatisfactory, the modified form here given is now fashionable :—

- | | |
|-------------|----------------|
| ... | 4. K Kt to Q 2 |
| 5. P to B 4 | 5. P to Q B 4 |

Again the attempt to break the centre.

- | | |
|--------------|-----|
| 6. P takes P | ... |
|--------------|-----|

The whole point of the present variation is this capture of the Pawn. In the preceding game it will be noticed that the brunt of the fight is concentrated upon White's Queen's Pawn. It is attacked by Black, and defended by White. Here a different tactic is adopted.

- | | |
|-----|----------------|
| ... | 6. Kt to Q B 3 |
|-----|----------------|

As the Pawn cannot be defended, Black utilizes his time by bringing an additional piece into play.

- | | |
|--------------|--------------|
| 7. Kt to B 3 | 7. B takes P |
| 8. B to Q 3 | 8. P to B 3 |

Again an attack upon the centre. The student will take note of this particularly.

- | | |
|----------------|----------------|
| 9. P takes P | 9. Kt takes P |
| 10. Q to K 2 | 10. Castles |
| 11. P to Q R 3 | 11. P to Q R 3 |

White, by his 11th move, prevents Black from attacking his B at Q 3, which is in a favourable

attacking position, and Black, by advancing his Q R P, prepares an onward movement on the Queen's side, as he anticipates that White will have to Castle Q R. The game is so far even.

THIRD VARIATION.

- | | |
|--|---|
| 1. $\frac{P \text{ to } K 4}{P \text{ to } K 3}$ | 7. $\frac{Kt \text{ to } Kt 5 \ddagger}{Kt \text{ to } Kt 3}$ |
| 2. $\frac{P \text{ to } Q 4}{P \text{ to } Q 4}$ | 8. $\frac{P \text{ to } Q R 4}{P \text{ to } Q R 4}$ |
| 3. $\frac{Kt \text{ to } Q B 3}{Kt \text{ to } K B 3}$ | 9. $\frac{P \text{ to } Q B 3}{Kt \text{ to } R 3}$ |
| 4. $\frac{B \text{ to } K Kt 5}{B \text{ to } K 2}$ | 10. $\frac{B \text{ to } Q 3}{B \text{ to } Q 2}$ |
| 5. $\frac{P \text{ to } K 5 *}{K Kt \text{ to } Q 2}$ | 11. $\frac{Kt \text{ to } B 3}{Kt \text{ to } B \text{ sq. } \ddagger}$ |
| 6. $\frac{B \text{ takes } B}{Q \text{ takes } B}$ | Both sides castle, with
an even game. |

FOURTH VARIATION.

- | | |
|--|--|
| 1. $\frac{P \text{ to } K 4}{P \text{ to } K 3}$ | 2. $\frac{P \text{ to } Q 4}{P \text{ to } Q 4}$ |
|--|--|

* Another modification equally good of P to K 5.

† Or 7. Q to Q 2, P to Q R 3; 8. Kt to Q sq., so as to be able to support the Q P with P to Q B 3, should Black play P to Q B 4.

‡ In order to drive the white Knight from its post with 12. . .

3. $\frac{\text{Kt to Q B 3}}{\text{Kt to K B 3}^*}$

6. $\frac{\text{B to Q 3}}{\text{Kt to B 3}}$

4. $\frac{\text{P takes P}}{\text{P takes P}}$

7. $\frac{\text{Castles}}{\text{Castles}}$

5. $\frac{\text{Kt to B 3}}{\text{B to Q 3}}$

An even game, and of a more simple kind than those previously given.

THE SICILIAN DEFENCE.

WHITE.

BLACK.

1. P to K 4

1. P to Q B 4

Constituting the *Sicilian Defence*, the main object of this advance being to prevent White from establishing a centre, as seen in some forms of the French Defence.

2. Kt to Q B 3

...

White may also play 2. B to B 4, or 2. Kt to K B 3; the development of the Knights, however, is generally adopted.

...

2. Kt to Q B 3

3. Kt to B 3

3. P to K 3

P to Q B 3. It would be bad to play P to Q B 3 instead of the text-move, because the Knight would post itself at Q 6.

* 3. . . . B to Kt 5 here, as well as in many of the French Defences, is not advisable.

- | | |
|--------------------|---------------------|
| 4. P to Q 4 | 4. P takes P |
| 5. Kt takes P | 5. Kt to B 3 |
| 6. Kt (Q 4) to K 5 | 6. B to Kt 5 |
| 7. P to K R 3 | 7. B takes Kt : ch. |
| 8. Kt takes B | 8. P to Q 4 |

Black remains with an isolated Queen's Pawn after the series of exchanges which follow ; but as, in this and the majority of forms of the Sicilian Defence, Black's Queen's Pawn is weak, the position arising from Black's text-move is not inferior to any other he can obtain.

- | | |
|-----------------|----------------|
| 9. P takes P | 9. Kt takes P |
| 10. Kt takes Kt | 10. Q takes Kt |
| 11. Q takes Q | 11. P takes Q |
| 12. B to K B 4 | 12. Castles |
| 13. Castles | 13. B to K 3 |

Even game.

SECOND VARIATION.

- | WHITE. | BLACK. |
|----------------|----------------|
| 1. P to K 4 | 1. P to Q B 4 |
| 2. Kt to Q B 3 | 2. Kt to Q B 3 |
| 3. Kt to B 3 | 3. P to K Kt 3 |

A very good defence. As pointed out in the previous game, Black's Queen's Pawn in the Sicilian Defence is a source of weakness after the King's Pawn is moved. In the present variation this weakness is obviated by leaving the King's Pawn unmoved. The King's Bishop must therefore be developed to Kt 2. This mode of developing the Bishop is called *King's Fianchetto*. A similar manoeuvre with the Queen's Bishop is the *Queen's Fianchetto*.

- | | |
|---------------|---------------|
| 4. P to Q 4 | 4. P takes P |
| 5. Kt takes P | 5. B to Kt 2 |
| 6. B to K 3 | 6. P to Q 3 |
| 7. B to K 2 | 7. B to Q 2 |
| 8. Castles | 8. Kt to B 3 |
| 9. P to B 4 | 9. P to K R 4 |

A good move in this instance, White having castled. As a general rule, it would be premature. Black is preparing a counter-attack on the King's side without castling.

- | | |
|----------------|--------------|
| 10. P to K R 3 | 10. P to R 5 |
|----------------|--------------|

White moved his K R P to prevent Black's Knight from moving to K Kt 5; and Black, after

moving his K R P, has a better square at $\text{r} 4$, to bring his Knight into the game.

11. Q to Q 2

11. Q to R 4

Black judiciously leaves his King's Pawn unmoved, and brings his Queen into play, with good effect. He may, if necessary, castle on the Queen's side. The game is about even.

THE QUEEN'S GAMBIT.

The *Queen's Gambit*, 1. P to Q 4, P to Q 4; 2. P to Q B 4, P takes P; 3. P to K 3, or 3. P to K 4, or 3. Kt to K B 3, etc., is rarely played, because the Gambit Pawn cannot, as in the King's Gambit, be defended by Black with the Queen's Knight's Pawn; therefore the offered gambit is rarely accepted, and the games take the form of close openings.

WHITE.

1. P to Q 4
2. P to Q B 4
3. P to K 3

BLACK.

1. P to Q 4
2. P takes P
3. P to K 4

If 3. . . . P to Q Kt 4. White replies 4. P to Q R 4, B to Q 2. (If Black defends the Kt P with

4. . . . P to Q B 3, then 5. P takes P, P takes P ;
 6. Q to B 3, winning a piece ; and if he defends
 the Kt P with 4. . . . P to Q R 3, then 5. P takes
 P, and Black cannot retake because the R P is
 pinned.) 5. P takes P, B takes P ; 6. P to Q Kt
 3, or 6. Kt to Q B 3, with the better game. This
 will suffice to show that it is not advisable to accept
 the gambit, or, if accepted, not to defend the Pawn,
 but to proceed on the principles which will be
 shown in—

THE ENGLISH OPENING.

WHITE.

BLACK.

1. P to Q B 4

1. P to K 3

Black may also play 1. . . . P to K B 4, 1. . . .
 P to Q B 4, or 1. . . . P to K 4

2. P to K 3

2. Kt to K B 3

3. Kt to K B 3

3. P to Q Kt 3

The *Queen's Fianchetto* development, usual in all
 kindred openings.

4. B to K 2

4. B to Kt 2

5. Castles

5. P to Q 4

6. P to Q 4

. . .

The same position may be arrived at if White had commenced with 1. P to Q 4, or 1. Kt to K B. 3. The development on both sides would have been the same.

...	6. B to Q 3
7. Kt to B 3	7. Castles
8. P to Q Kt 3	8. Q Kt to Q 2
9. B to Kt 2	9. R to K sq.

And the game is even. The reader will perceive how difficult it would be now for either side to gain an advantage. White will have to try an attack on the Queen's side, which is usually the case in most of the openings of the same kind.

THE FIANCHETTO.*

The Fianchetto is divided into the *King's Fianchetto* (Fianchetto di Re) if White commences with 1. P to K Kt 3, and 2. B to Kt 2; and into the *Queen's Fianchetto* (Fianchetto di Donna), if White plays 1. P to Q Kt 3, and 2. B to Kt 2; and into the *King's Fianchetto Defence*, if Black defends with 1. . . . P to K Kt 3, and 2. . . . B to Kt 2; and

* Meaning *Flank*.

into the *Queen's Fianchetto Defence*, if Black defends with 1. . . . P to Q Kt 3, and 2. . . . B to Kt 2; and *Double Fianchetto*, if either White or Black develops both Bishops at Kt 2. The shape of White's development against either Fianchetto (or Flank) Defence should be—

WHITE.	BLACK.
1. P to K 4	1. P to K Kt 3
2. P to K B 4	2. P to K 3
3. P to Q 4	3. B to Kt 2
4. Kt to K B 3	4. P to Kt 3
5. P to B 3	5. B to Kt 2
6. B to Q 3	6. Kt to K 2
7. B to K 3	7. P to Q 4
8. P to K 5	8. Kt to Q 2
9. Q Kt to Q 2, etc.	

All kindred openings should be treated after this manner, viz. the formation of a strong centre, so as to close the diagonals occupied by the Bishop.

THE END GAME.

As before stated, the game of Chess consists of three parts :—

The **OPENING**, *i.e.* strategic disposition of the forces.

The **MIDDLE GAME**, *i.e.* the campaign.

The **END GAME**, *i.e.* to reap the benefit of the labours in victory, or, if attack has failed, to beat an honourable retreat.

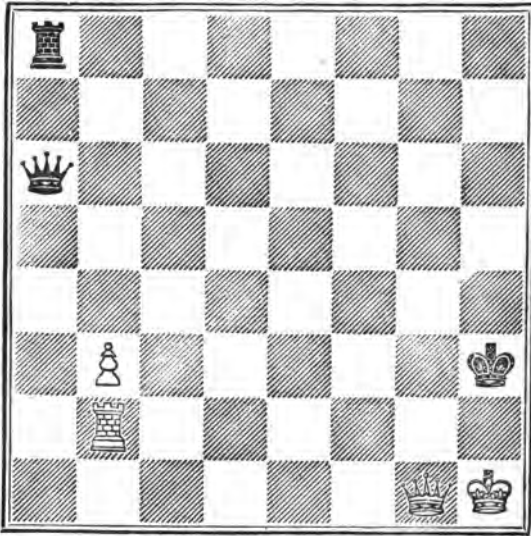
The Openings may be learned by heart, and are therefore within the reach of any player of average memory, provided he has sufficient industry.

The Middle part of the game commences where the opening ceases, and here the player is thrown upon his own resources. But even here he may be assisted by following in the wake of the masters, whose games he should study.

The End Game commences where the Middle Game ceases, and this latter stage of the game is a study in itself, and quite as difficult as the Middle Game, because in the majority of cases the treatment of the End Game is a matter of intuition, and the student can only be assisted by being provided with general principles, and by familiarity with certain classical and standard positions, which frequently occur in practice. These positions, and the methods of dealing with them, will be described

in the following pages, and, knowing these, the student will be sufficiently armed for all emergencies.

BLACK.



WHITE.

Fig. 44.

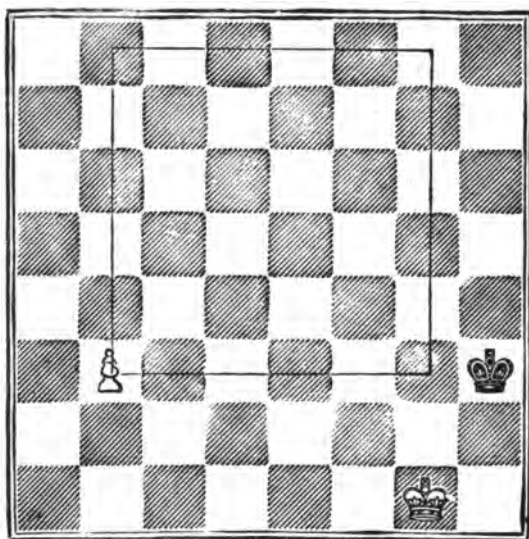
[BLACK TO MOVE AND DRAW.]

A SINGLE PAWN.

In the majority of games, the conclusion is that either one or the other player remains with a Pawn, which has to be queened. Fig. 44 illustrates an ending in which White is a Pawn ahead, and if

he had the move, would win with 1. R to R 2: checkmate. It being, however, Black's turn to move, he is able to exchange both Queen and Rook, if he can stop White's Pawn from reaching the 8th

BLACK.



WHITE.

Fig. 45.

[BLACK TO MOVE AND DRAW.]

square and becoming a Queen. There is a simple method of ascertaining this at a glance without calculation (as shown by the "square" described

in Fig. 45). Black forces the exchange of pieces thus:

WHITE.	BLACK.
. . .	1. Q to B 3 : ch.
2. Q to Kt 2 : ch.	2. Q takes Q : ch.
3. R takes Q	3. R to R 8 : ch.
4. R to Kt sq.	4. R takes R : ch.
5. K takes R	. . .

Producing the position shown on previous page; and Black draws; for the black King can reach the Pawn before the white King can approach to defend it. Consequently White can only advance the Pawn; but the black King will be able to stop it from queening, for his next move will bring him *within the square* (indicated opposite) in which the Pawn stands, and in such case he can always overtake it. Thus:

. . .	5. K to Kt 6
6. P to Kt 4	6. K to B 5
7. P to Kt 5	7. K to K 4
8. P to Kt 6	8. K to Q 3
9. P to Kt 7	9. K to B 2

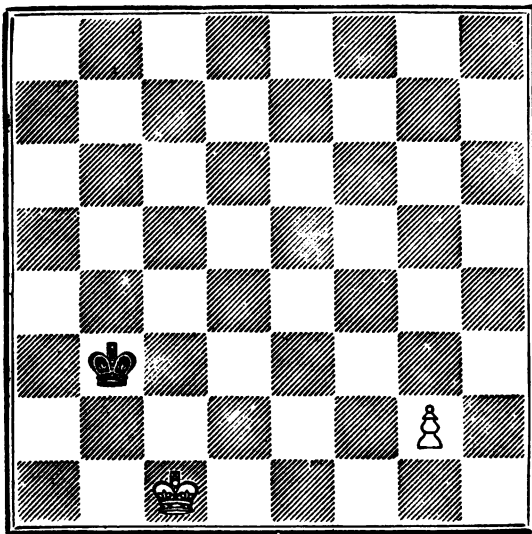
And the Pawn is lost. It will be seen that the

black King remains with every move *within the square* of the Pawn.

KING AND PAWN AGAINST KING.

Fig. 46 illustrates a position in which the Pawn

BLACK.



WHITE.

Fig. 46.

[WHITE TO MOVE AND WIN.]

can be supported by the King. If White were to advance the Pawn, the black King would move

within the square of the Pawn and capture it.
Therefore the King must move.

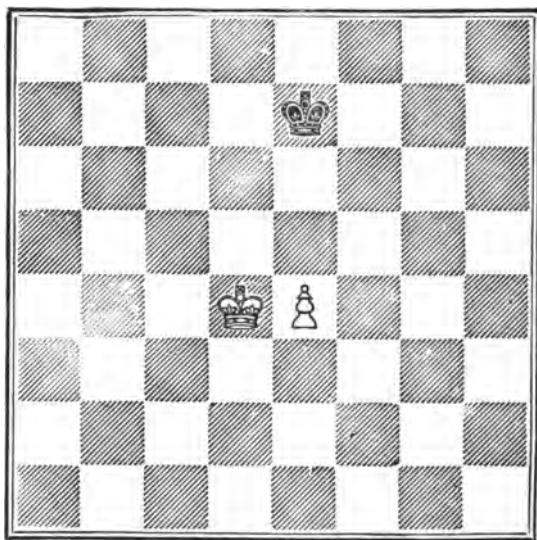
WHITE.

1. K to Q 2

BLACK.

1. K to B 5

BLACK.



WHITE.

Fig. 47.

[WHITE TO MOVE AND WIN. BLACK TO MOVE
AND DRAW.]

2. K to K 3

2. K to Q 4

3. K to B 4

3. K to K 3

4. K to Kt 5

4. K to B 2

- | | |
|----------------|----------------|
| 5. K to R 6 | 5. K to Kt sq. |
| 6. P to Kt 4 | 6. K to R sq. |
| 7. P to Kt 5 | 7. K to Kt sq. |
| 8. K to Kt 6 * | 8. K to R sq. |
| 9. K to B 7 | |

If Black had played 8. . . . K to B sq., White would have played 9. K to R 7.

- 9. K to R 2
10. P to Kt 6 : ch.

And the Pawn cannot be prevented from queening.

Fig. 47 (p. 203) shows how White, having the move, gets the *opposition*, and wins; and if Black has to move, Black gets the *opposition*, and draws.

- | WHITE. | BLACK. |
|-------------|---------------|
| 1. K to K 5 | 1. K to K sq. |
| 2. K to K 6 | 2. K to Q sq. |

If 2. . . . K to B sq., then White moves 3. K to Q 7.

- | | |
|-----------------------------------|-------------|
| 3. K to B 7 | 3. K to Q 2 |
| 4. P to K 5, and queens by force. | |

Black having the move (position as in Fig. 47) :—

* The King has now the *opposition*.

WHITE.

BLACK.

. . .

1. K to Q 3

Taking the *opposition*, and draws.

2. K to K 3

2. K to K 4

3. K to Q 3 (or B 3)

3. K to K 3

4. K to Q 4

4. K to Q 3

Again taking the *opposition*.

5. P to K 5 : ch.

5. K to K 3

6. K to K 4

6. K to K 2

So as to take the *opposition* at Q 2, if 7. K to Q 5; and at B 2, if 7. K to B 5.

7. K to Q 5

7. K to Q 2

8. P to K 6 : ch.

8. K to K sq.

On the same principle as before.

9. K to Q 6

9. K to Q sq.

10. P to K 7 : ch.

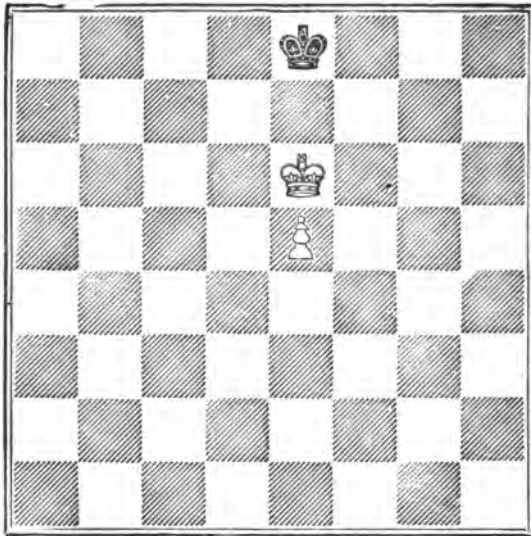
10. K to K sq.

11. K to K 6 : stalemate and draw.

It is a general rule—*King and Pawn win against King, if the King can get the opposition.*

Fig. 48 (p. 206) shows an exception to this rule. Here White, although compelled to give up the *opposition*, wins nevertheless.

BLACK.



WHITE.

Fig. 48.

[WHITE, WITH OR WITHOUT THE MOVE, WINS.]

WHITE.

1. K to Q 6
2. P to K 6
3. P to K 7
4. K to Q 7

BLACK.

1. K to Q sq.
2. K to K sq.
3. K to B 2

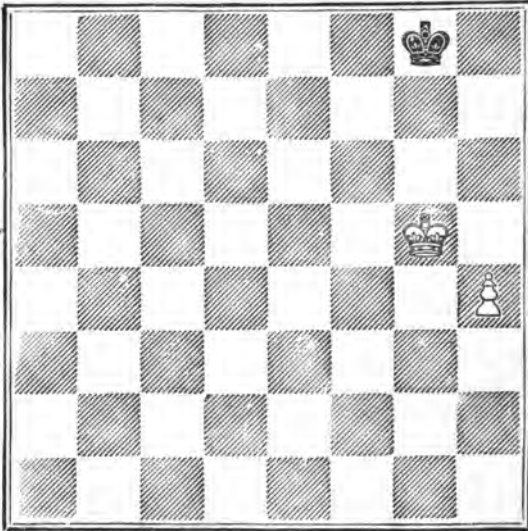
And queens the Pawn next move. It may, therefore, be taken as a rule that *if the Pawn reaches the*

seventh square without checking and without stalemating the adverse King, it can be queened.

This rule does not apply to the Rook's Pawns.

In the position shown in Fig. 49 the Pawn cannot be queened even if White gets the *opposition*, for he has no means to drive the black King out of the Rook's square.

BLACK.



WHITE.

Fig. 49.

[WHITE, WITH OR WITHOUT THE MOVE, CAN ONLY DRAW.]

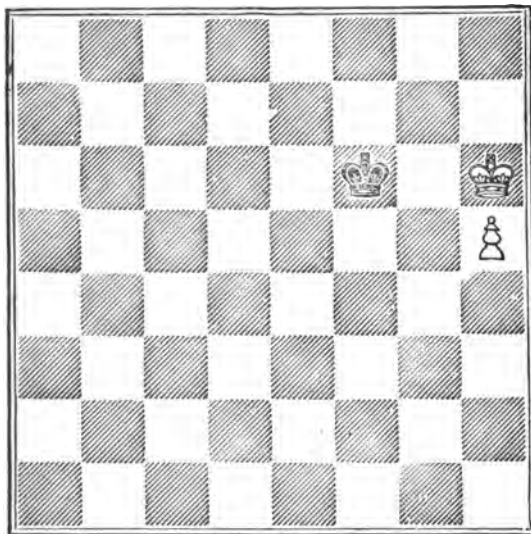
WHITE.

1. K to Kt 6
2. K to R 6
3. P to R 5
4. K to Kt 6
5. P to R 6
6. P to R 7 : stalemate.

BLACK.

1. K to R sq.
2. K to Kt sq.
3. K to R sq.
4. K to Kt sq.
5. K to R sq.

BLACK.



WHITE.

Fig. 50.

[WHITE TO MOVE, CAN ONLY DRAW.]

Fig. 50 shows that White cannot win even if he

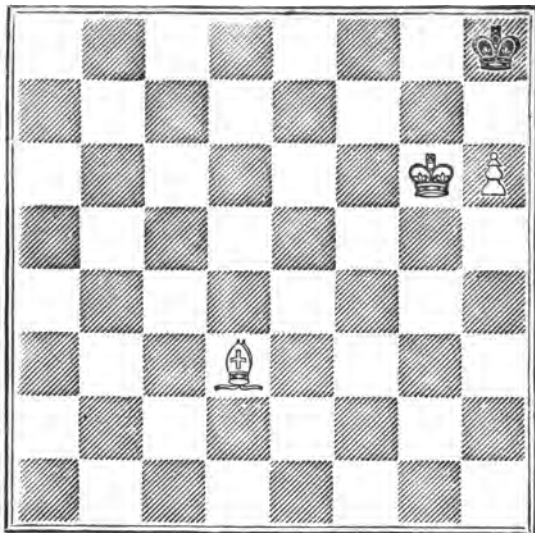
is able to prevent the black King from taking refuge at the Rook's square.

WHITE.	BLACK.
1. K to R 7	1. K to B 2
2. K to R 8	2. K to B sq.
3. K to R 7	3. K to B 2
4. P to R 6	4. K to B sq.
5. K to R 8	5. K to B 2
6. P to R 7	6. K to B sq.

And White is stalemate. The preceding examples will sufficiently show that the Rook's Pawns are, in the End Game, of less value than any other Pawns.

In the position shown in Fig. 51 (p. 210), White, even with Bishop and Pawn, cannot win, on the same principle as in Fig. 49, because, the White Bishop having no power on the black diagonal, the black King cannot be driven from the Rook's square. Any number of Pawns on the Rook's file will not affect the position. The reader may test the fact by placing four or five more white Pawns on the King's Rook's file. If White had a Bishop on the black diagonal, he would win easily, for with a

BLACK.



WHITE.

Fig. 51.

[WHITE TO MOVE, CAN ONLY DRAW.]

black Bishop he could force the black King out of the K R sq.

Fig. 52 illustrates a still more curious position. White has a Knight and Pawn, but cannot force a win.

WHITE.

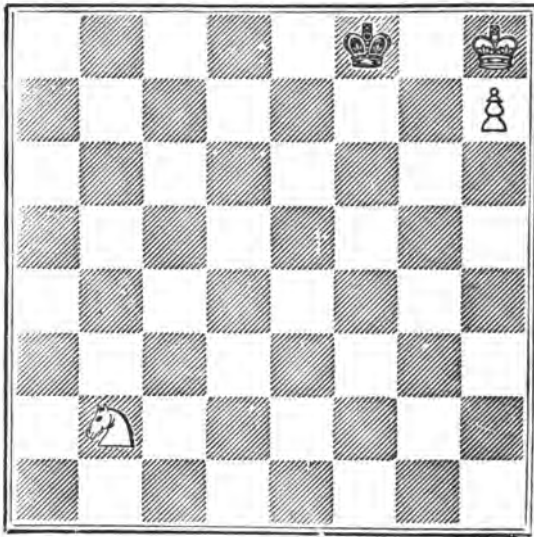
1. Kt to B 4
2. Kt to K 5 : ch.

BLACK.

1. K to B 2
2. K to B sq.

And the Knight has no power over the black King, because if the Knight changes colour, the King changes colour. But if Black had to move, he would lose; *e.g.* (position as in Fig. 52)—

BLACK.



WHITE.

Fig. 52.

[WHITE TO MOVE, CAN ONLY DRAW. BLACK TO MOVE, AND WHITE W:NS.]

WHITE.

...

2. Kt to B 4

3. Kt to K 5

BLACK.

1. K to B 2

2. K to B sq.

...

And wins; for the black King can only move to K sq. or K 2, and in either case the white King gets released from captivity, and queens the Pawn. N.B.—It matters not where the Knight is placed; if it stand on a square of the same colour as the black King, White cannot win, if he has to move.

KING AND QUEEN AGAINST KING.

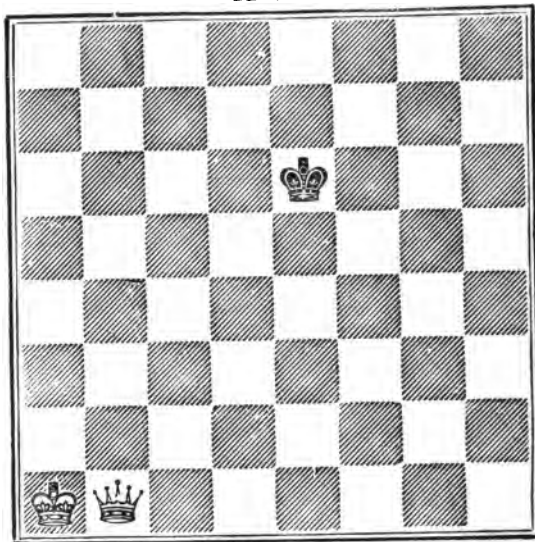
In Fig. 53, the shortest way to checkmate the black King is as given below :

WHITE.	BLACK.
1. K to Kt 2	1. K to Q 4
2. K to B 3	2. K to K 4
3. Q to K Kt 6	3. K to B 5
4. K to Q 4	4. K to B 6
5. Q to Kt 5	5. K to B 7
6. Q to Kt 4	6. K to K 8
7. K to K 3	7. K to B 8
8. Q to Kt 7	. . .

Not 8. Q to Kt 3, because Black would then be stalemate, a contingency which White should always try to avoid in similar positions.

. . .	8. K to K 8
9. Q mates at Kt sq. or R sq.	

BLACK.



WHITE.

Fig. 53.

TWO ROOKS AND KING AGAINST KING.

Fig. 54 (p. 214) shows the most unfavourable position for White's two Rooks. The shortest way to checkmate the black King is as follows:—

WHITE.

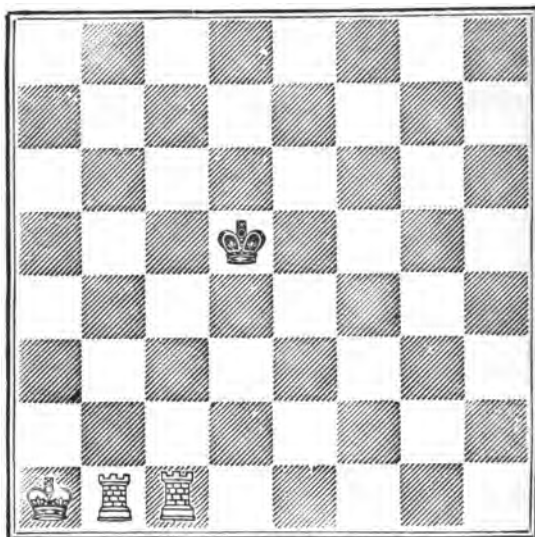
1. R to K sq.
2. R (Kt sq.) to Q sq. : ch.
3. R to K 2

BLACK.

1. K to Q 5
2. K to B 6
3. K to B 5

- | | |
|---------------------|--------------|
| 4. R to B 2 : ch. | 4. K to Kt 6 |
| 5. R to B 8. | 5. K to R 6 |
| 6. R to Q Kt sq. | 6. K to R 5 |
| 7. R to R 8 : mate. | |

BLACK.



WHITE.

Fig. 54

KING AND ROOK AGAINST KING.

Fig. 55 represents the most unfavourable position for White. The shortest way to checkmate the black King is—

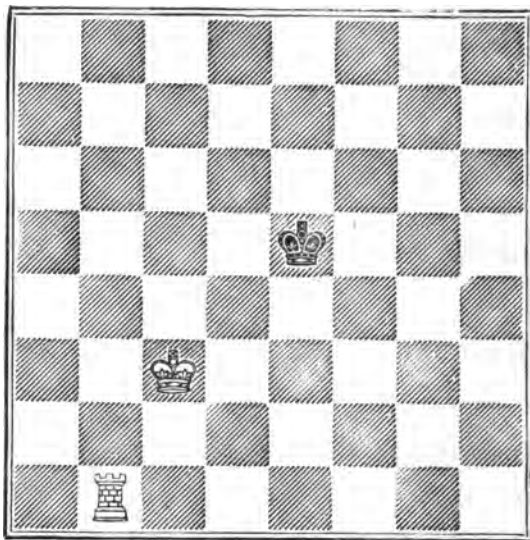
WHITE.

1. K to B 4
2. R to K sq. : ch.
3. K to Q 4
4. R to B sq. : ch.
5. K to K 4

BLACK.

1. K to K 5
2. K to B 4
3. K to B 5
4. K to Kt 4
- ...

BLACK.



WHITE.

Fig. 55.

It will be noticed that the white King always approaches at the distance of a Knight's move,

List the black King moves either on diagonals, or takes the opposition to the White King.

- | | |
|----------------------|--------------|
| ... | 5. K to Kt 3 |
| 6. K to K 5 | 6. K to Kt 4 |
| 7. R to Kt sq. : ch. | 7. K to R 5 |
| 8. K to B 5 | 8. K to R 6 |
| 9. K to B 4 | 9. K to R 7 |
| 10. R to Kt 3 | 10. K to R 8 |
| 11. K to B 3 | 11. K to R 7 |
| 12. K to B 2 | 12. K to R 8 |
| 13. R to R 3 : mate. | |

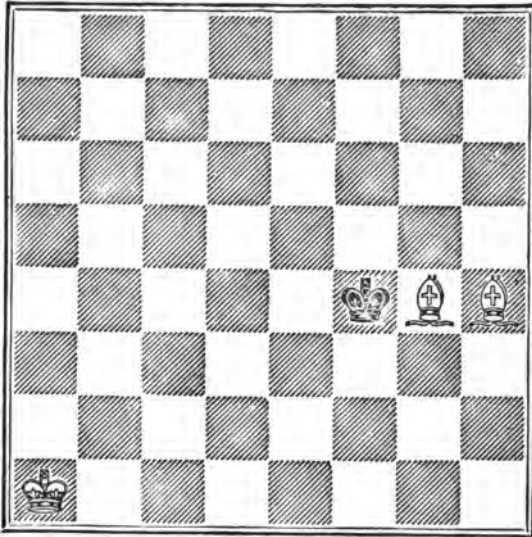
N.B.—The Rook can only checkmate on one of the Rook's files or rows.

KING AND TWO BISHOPS AGAINST KING.

To checkmate with two Bishops is comparatively easy. Fig. 56 illustrates the most unfavourable position for White, and the solution given is the shortest attainable.

- | WHITE. | BLACK. |
|---------------|-------------|
| 1. B to Q sq. | 1. K to K 6 |
| 2. K to Kt 2 | 2. K to Q 7 |

BLACK.



WHITE.

Fig. 56.

[WHITE TO MOVE AND WIN.]

- | | |
|----------------|---------------|
| 3. B to Q B 2 | 3. K to K 6 |
| 4. K to B 3 | 4. K to B 6 |
| 5. K to Q 4 | 5. K to Kt 5 |
| 6. B to K sq. | 6. K to B 6 |
| 7. B to Q 3 | 7. K to B 5 |
| 8. B to K 4 | 8. K to Kt 4 |
| 9. K to K 5 | 9. K to Kt 5 |
| 10. B to K B 2 | 10. K to Kt 4 |

- | | |
|----------------|--------------|
| 11. B to K B 5 | 11. K to R 3 |
| 12. K to B 6 | 12. K to R 4 |
| 13. B to K 6 | 13. K to R 3 |
| 14. B to Kt 4 | 14. K to R 2 |
| 15. K to B 7 | 15. K to R 3 |

White must be careful not to stalemate the black King. For instance, if Black were to play here 15. . . . K to R sq., White could not play 16. B to K B 5; but 16. B to K 3, K to R 2; 17. B to B 5 : ch., K to R sq.; 18. B to Q 4 : mate.

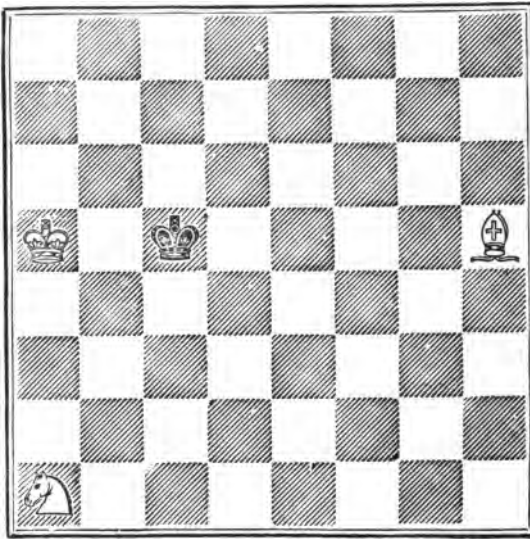
- | | |
|---------------------------|----------------|
| 16. B to K 3 : ch. | 16. K to R 2 |
| 17. B to B 5 : ch. | 17. K to R sq. |
| 18. B to Q 4 : checkmate. | |

KING, BISHOP, AND KNIGHT AGAINST KING.

To checkmate with Bishop and Knight is a very difficult process, and the remark at the head of the last section, "comparatively easy," is relative to this End game. There are strong amateurs who will have considerable difficulty in effecting a mate in the shortest number of moves. Last year, at Breslau, a competitor in the Minor

Tournament had to checkmate with Bishop and Knight, and, fearing not to be able to do so in the stipulated number of moves, he interrupted the game for at least an hour, to collect his

BLACK.



WHITE.

Fig. 57.

[WHITE TO MOVE AND WIN.]

thoughts (or refresh his memory?). Fig. 57 gives the most unfavourable position for White.

It should be particularly remembered that checkmate can only be forced if the black King is driven

to one of the Rook squares of the same colour as the Bishop. In the position shown in Fig. 57, the black King must be driven either to K R sq., or Q R 8. Frequently the Bishop and Knight are separated from the white King; in that case the black King cannot be prevented from moving to a Rook square of the opposite colour to the Bishop. Then the forces must be brought together to act in concert with the white King; when, with combined action, the King can be compelled to abandon his favourable Rook square, and be forced on to a square of the same colour as White's Bishop, and so checkmated as shown in the appended solution. Mate can be forced in the most unfavourable position (see Fig. 57) in about thirty or thirty-one moves.

WHITE.

BLACK.

1. Kt to Kt 3 : ch.

1. K to B 3

If 1. . . . K to B 5; then 2. B to Q sq., K to B 6; 3. K to Kt 5, K to Q 6; 4. K to B 5, K to K 5; 5. B to B 2 : ch., K to K 4; 6. Kt to Q 4, K to B 3; 7. K to Q 6, K to B 2; 8. Kt to B 3, K to B 3; 9. Kt to K 5, K to Kt 2; 10. K to K

6, and the King is gradually forced on to the last row.

- | | |
|-------------------|-----------------|
| 2. K to Kt 4 | 2. K to Q 4 |
| 3. B to B 3 : ch. | 3. K to Q 3 |
| 4. Kt to Q 4 | 4. K to K 4 |
| 5. K to B 5 | 5. K to B 3 |
| 6. K to Q 5 | 6. K to B 2 |
| 7. Kt to B 5 | 7. K to B 3 |
| 8. Kt to Q 6 | 8. K to Kt 3 |
| 9. K to K 5 | 9. K to Kt 2 |
| 10. B to K 4 | 10. K to Kt sq. |
| 11. K to B 6 | 11. K to R sq |

The King is (see Fig. 58, p. 222) now on the Rook square of opposite colour to the Bishop, and must be driven on to Q R square, or K R 8. in order to be checkmated.

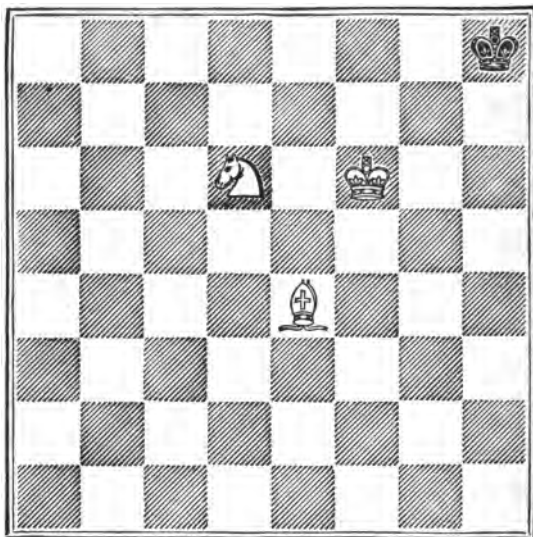
- | | |
|---------------------|-----------------|
| 12. Kt to B 7 : ch. | 12. K to Kt sq. |
| 13. B to B 5 | . . . |

Losing a move (*coup de repos*); it is immaterial where the Bishop moves to if it remains on the same diagonal, the object being to force Black to move, without altering White's position.

... 18. K to B sq.
 14. B to R 7 ...

To prevent the King from returning to Kt sq. if
 the Kt moves.

BLACK.



WHITE.

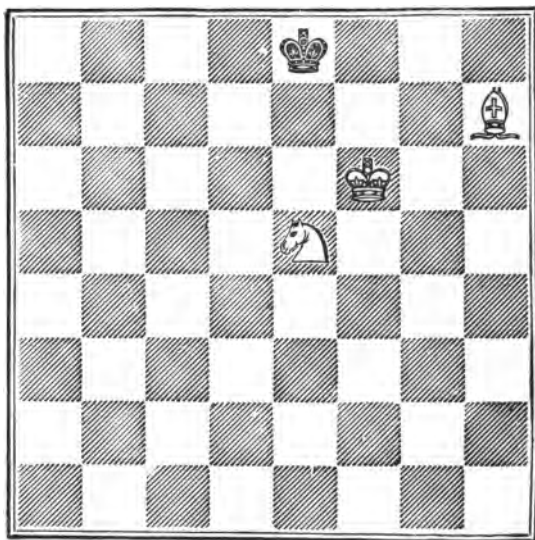
Fig. 58.

... 14. K to K sq.
 15. Kt to K 5 15. K to Q sq.
 (see Fig. 59)
 16. B to K 4 16. K to B 2
 17. Kt to B 4 ...

With the last two moves the black King (which, to all appearances, seemed to escape) has been arrested, and is gradually forced on to the fatal White corner.

Position after White's 15th move.

BLACK.



WHITE.

Fig. 59.

- | | |
|---------------|----------------|
| ... | 17. K to Q 2 |
| 18. K to B 7 | 18. K to Q sq. |
| 19. B to B 6 | 19. K to B 2 |
| 20. B to Kt 5 | ... |

Not to R 4, because at Kt 5 the Bishop guards the additional square R 6.

. . .	20. K to Q sq.
21. K to K 6	21. K to B sq.
22. K to Q 6	22. K to Q sq.
23. Kt to R 5	23. K to B sq.
24. B to Q 7 : ch.	24. K to Kt sq.

If 24. . . . K to Q sq., then 25. Kt to B 6 :
checkmate.

25. K to B 6	25. K to R 2
26. Kt to B 4	26. K to R 3
27. K to B 7	27. K to R 2
28. B to B 8	28. K to R sq.
29. Kt to R 5	29. K to R 2
33. Kt to B 6 : ch.	30. K to R sq.
31. B to Kt 7 : checkmate.	

In the preceding solution the best defence is given ; if Black adopts, at his 15th move, a weaker defence, the solution is obviously easier and shorter, *e.g.*—

. . .	15. K to B sq.
16. Kt to Q 7 : ch	16. K to K sq.

- | | |
|--------------|-----------------|
| 17. K to K 6 | . 6. K to Q sq. |
| 18. K to Q 6 | 18. K to K sq. |

If 18. . . . K to B sq., then 19. Kt to B 5, K to Q sq.; 20. B to Kt 6, K to B sq.; 21. B to R 5 (*coup de repos*), K to Q sq.; 22. Kt to Kt 7 : ch. etc., as in the text.

- | | |
|---------------------------|-----------------|
| 19. B to Kt 6 : ch. | 19. K to Q sq. |
| 20. Kt to B 5 | 20. K to B sq. |
| 21. B to K 8 (or K 4) | 21. K to Q sq. |
| 22. B to B 6 | 22. K to B sq. |
| 23. B to Q 7 : ch. | 23. K to Kt sq. |
| 24. K to B 6 | 24. K to R 2 |
| 25. K to B 7 | 25. K to R sq. |
| 26. K to Kt 6 | 26. K to Kt sq. |
| 27. Kt to R 6 : ch. | 27. K to Q sq. |
| 28. B to B 6 : checkmate. | |

END GAME WITH TWO KNIGHTS.

With two Knights no mate can be forced, except through incorrect play on the part of the defence. With the position shown in Fig. 60, White could only mate if Black were to make a mistake, *e.g.*—

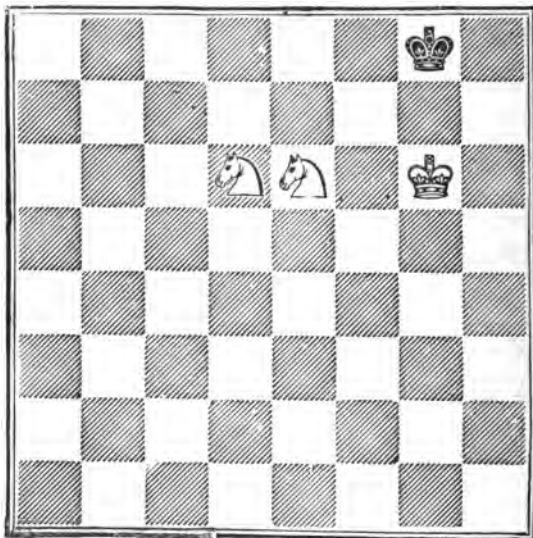
WHITE

1. Kt to B 5
2. Kt to Kt 5
3. Kt to K 7 : ch.
4. Kt to B 7 : checkmate.

BLACK.

1. K to R sq.
2. K to Kt sq.
3. K to R sq.

BLACK.



WHITE.

Fig. 60.

But if Black had played 3. . . . K to B sq.,
White could then not have forced checkmate.

Supposing, however, in Fig. 60, Black had a
Pawn at K Kt 4, mate could then be forced. *e.g.*—

- | | |
|---------------------------------|---------------|
| 1. Kt to B 5 | 1. P to Kt 5 |
| 2. Kt to R 6 : ch. | 2. K to R sq. |
| 3. Kt to Q 8 | 3. P to Kt 6 |
| 4. Kt (Q 8) to B 7 : checkmate. | |

Consequently the remaining with two Knights should be avoided, if the player has the option to change off pieces, and to keep Bishop and Knight instead of two Knights.

KING, ROOK, AND PAWN AGAINST KING AND ROOK.

Endings with Rook and Pawn against Rook occur very frequently, almost as often as Pawn endings, and should therefore be studied with special attention.

Fig. 61 (next page) shows a position in which it would be difficult for White to win, without knowing the principle of the *modus operandi*.

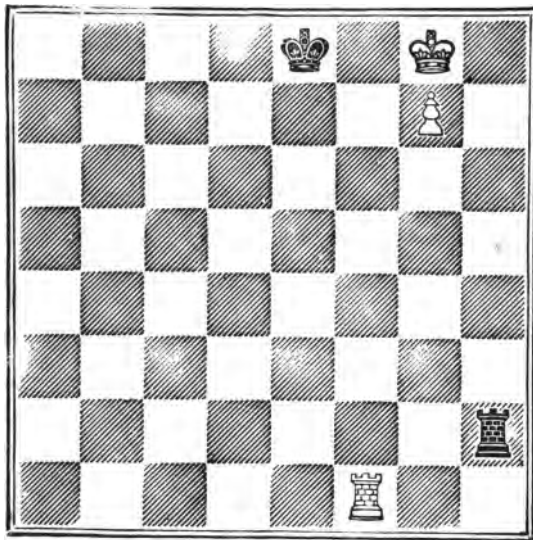
WHITE.

BLACK.

- | | |
|-------------|-------------|
| 1. R to B 4 | 1. R to R 8 |
|-------------|-------------|

The black Rook thus prevents the white King from moving to the Rook's file, and the black King guards the Bishop's file.

BLACK.



WHITE.

Fig. 61.

[WHITE TO MOVE AND WIN.]

- | | |
|-------------------|--------------------|
| 2. R to K 4 : ch. | 2. K to Q 2 |
| 3. K to B 7 | 3. R to B 8 : ch. |
| 4. K to H 6 | 4. R to Kt 8 : ch. |
| 5. K to B 6 | 5. R to B 8 : ch. |
| 6. K to Kt 5 | 6. R to Kt 8 : ch. |
| 7. R to Kt 4 | |

And wins; for, if Black exchanges Rooks, his King cannot prevent the Pawn from queening.

Another way of winning would be—

WHITE.	BLACK.
1. R to B 5	1. K to K 2
2. R to K 5 : ch.	2. K to B 3
3. R to K sq.	3. R to Kt 7
4. K to B 8	4. R takes P
5. R to B sq. : ch.	5. K to Kt 3
6. R to Kt sq. : ch.	6. K moves
7. R takes R, and wins.	

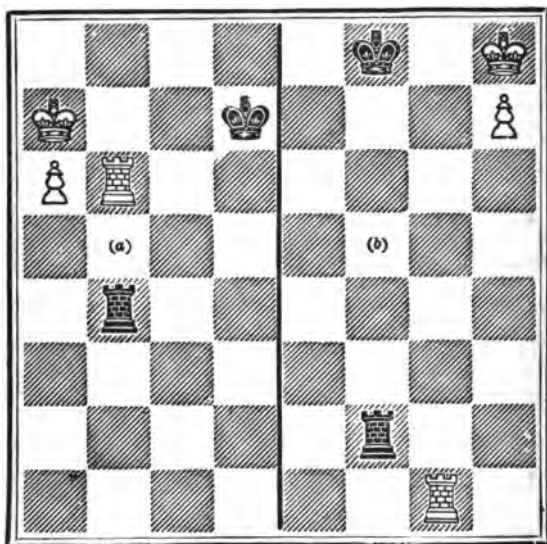
Fig. 62 (next page), section (b), shows practically the same position as Fig. 61, only with the pieces shifted one square to the right; and White can only draw, because the white King is prevented on one side by the end of the board from escaping. No demonstration is required.

In Fig. 62, section (a), the King is also restricted by the end of the board; but, the Pawn standing on the sixth square, the King has an additional advantage in being able to escape at Kt 6. Even in this case White can only draw, *e.g.*—

WHITE.	BLACK.
...	1. R to Q B 5
2. R to Kt 2	2. K to B 2
3. R to Kt 7 : ch.	3. K to B sq. (best)

- | | |
|---------------------------------------|--------------------|
| 4. K to Kt 6 | 4. R to Kt 5 : ch. |
| 5. K to B 6 | 5. R takes R |
| 6. P takes R : ch. | 6. K to Kt sq. |
| 7. K to Kt 6, and Black is stalemate. | |

BLACK.



WHITE.

Fig. 62.

[BLACK TO MOVE AND DRAW.]

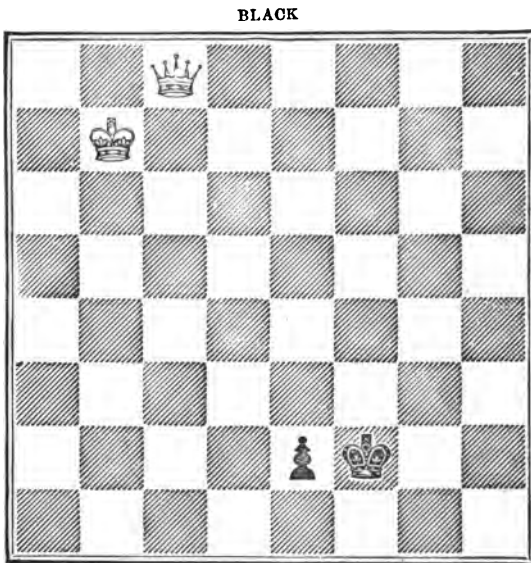
[WHITE, WITH OR WITHOUT THE MOVE, CAN
ONLY DRAW.]

N.B.—As a general rule, Rook and Pawn win
against Rook—

1. If the opposing King can be prevented from reaching the square upon which the Pawn is to be queened.
2. If the King of the stronger party has room to move to the right and to left.

QUEEN AGAINST ONE PAWN.

Supposing White to have a Queen against Black's Pawn, it is clear that everything depends upon the



WHITE.

Fig. 63.

[WHITE TO MOVE AND WIN.]

position. The Queen being an all-powerful piece, Black can only hope to escape with a draw; but to accomplish this his Pawn must be on the seventh square, supported by his King, whilst the white King must be a considerable distance from the Pawn. But even this is not sufficient in every instance. For example, the King's Pawn, the Queen's Pawn, and the Knights' Pawns lose, whilst the Rooks' Pawns and the Bishops' Pawns draw (provided the white King be far away). The position shown in Fig. 63, White would win as follows:—

WHITE.	BLACK.
1. Q to B 5 : ch.	1. K to Kt 7
2. Q to Kt 4 : ch.	2. K to B 7
3. Q to B 4 : ch.	3. K to Kt 7
4. Q to K 3	4. K to B 8
5. Q to B 3 : ch.	5. K to K 5
6. K to B 6	...

It will be seen by what system White should proceed, so as to be able to gain a move, to bring his King to the rescue.

.	6. K to Q 7
7. Q to B 2	7. K to Q 8

- | | |
|--------------------------------|---------------|
| 8. Q to Q 4 : ch. | 8. K to B 7 |
| 9. Q to K 3 | 9. K to Q 8 |
| 10. Q to Q 3 : ch. | 10. K to K 8 |
| 11. K to Q 5 | 11. K to B 7 |
| 12. Q to Q 2 | 12. K to B 8 |
| 13. Q to B 4 : ch. | 13. K to Kt 7 |
| 14. Q to K 3 | 14. K to B 8 |
| 15. Q to B 3 : ch. | 15. K to K 8 |
| 16. K to K 4 | 16. K to Q 7 |
| 17. Q to Q 3 : ch. | 17. K to K 8 |
| 18. K to K 3 | 18. K to B 8 |
| 19. Q takes P : ch., and wins. | |

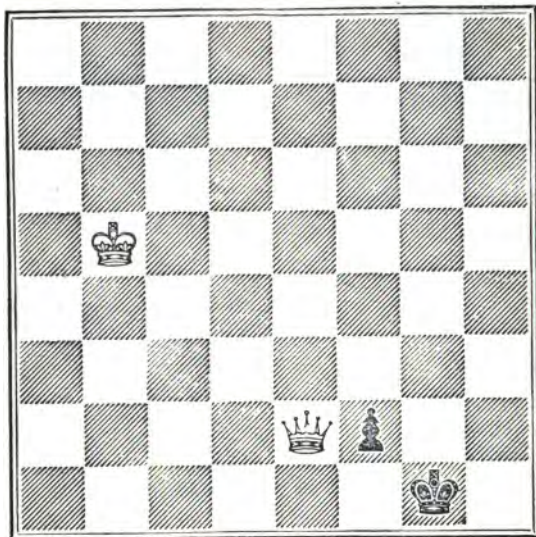
The same *modus operandi* is to be observed if Black has a Pawn at Q 7, or a Pawn at K Kt 7, or at Q Kt 7.

In the position shown in Fig. 64 (next page), White can only draw, *e.g.*—

- | WHITE. | BLACK. |
|--------------------|--------------|
| 1. Q to Kt 4 : ch. | 1. K to R 7 |
| 2. Q to B 3 | 2. K to Kt 8 |
| 3. Q to Kt 3 : ch. | 3. K to R 8 |

And White cannot take the Pawn, because the black King would be stalemate; nor can White

BLACK.



WHITE.

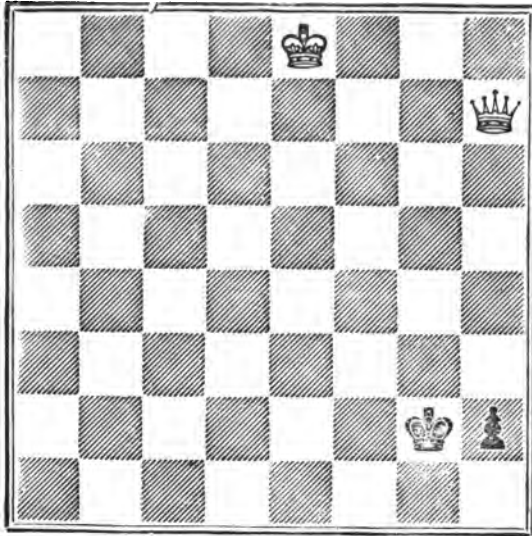
Fig. 64.

[WHITE TO MOVE, CAN ONLY DRAW.]

gain a move to bring his King nearer, as in Fig. 63. The same holds good with Queen's Bishop's Pawn.

In Fig. 65 White cannot win, because after 1. Q to Kt 6 : ch., the King moves to R 8, and White cannot approach his King without stalemating Black. The same holds good with the Queen's Rook's Pawn.

BLACK



WHITE.

Fig. 65.

[WHITE TO MOVE, CAN ONLY DRAW.]

USEFUL POSITIONS WHICH MAY OCCUR IN ACTUAL PLAY.

In Fig. 66 an ending is illustrated which does not materially differ from the ending in Fig. 65, still White has a chance of a win if Black does not play correctly, thus:

WHITE.

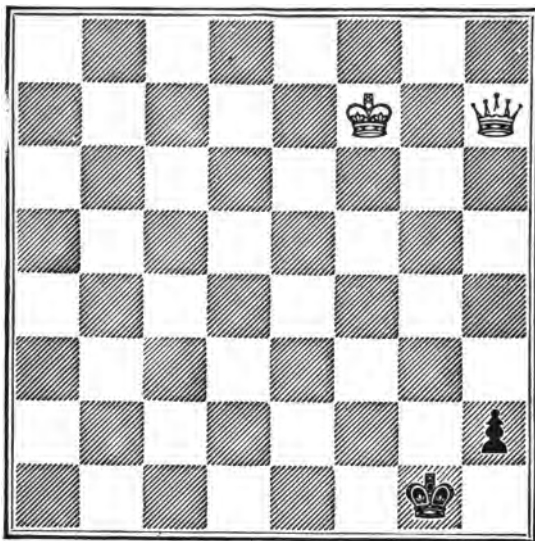
BLACK.

1. Q to Kt 7 : ch.

1. K to R 8

Adopting the same principle as in Fig. 65, Black moves to R 8 in hopes to be stalemated, but just

BLACK.



WHITE.

Fig. 66.

[WHITE TO MOVE, *may* WIN.]

this caution loses him the game. White's manœuvre is very ingenious. If Black had played 1. . . . K to B 7, White could only draw.

2. K to Kt 6

. . .

Obstructing his Queen, so as to allow Black a move.

- | | |
|------------------------|---------------------|
| ... | 2. K to Kt 7 |
| 3. K to B 5 : dis. ch. | 3. K to B 7 |
| 4. K to B 4 | 4. P to R 8 (Queen) |
| 5. Q to Q Kt 2 : ch. | 5. K to Kt 8 |
| 6. K to Kt 3 | |

And mates, or wins the Queen. This is a beautiful ending.

In Fig. 67 (next page) an interesting End game is shown. Black threatens to play P to B 8, becoming a Queen, and White has apparently no means of preventing him so doing. If White plays 1. R to Kt 7 : ch., then 1. . . . K to B sq., and the Rook cannot stop the Pawn. But White has the following ingenious resource open to him :—

- | | |
|--------------------|-------------|
| WHITE. | BLACK. |
| 1. R to Kt 7 : ch. | 1. P to B 8 |

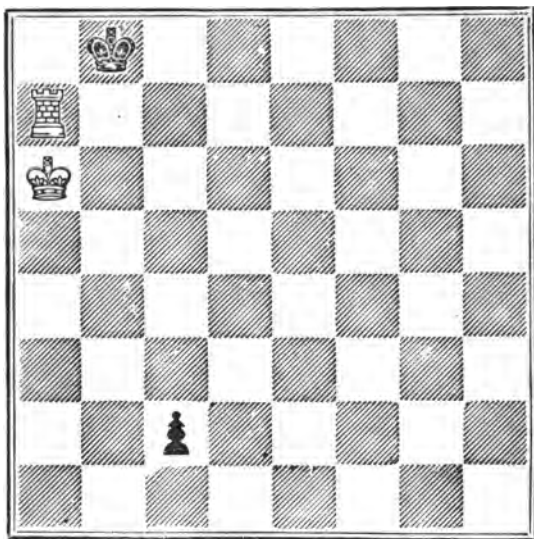
If 1. . . . K to R sq., White plays 2. R to Q B 7, and obviously wins.

- | | |
|-------------------|---------------------|
| 2. R to Kt 5 | 2. P to B 8 (Queen) |
| 3. R to B 5 : ch. | 3. Q takes R |

And White is stalemate. This is quite as pretty as the Ending in Fig. 66, although more simple.

Fig. 68 illustrates a highly interesting Pawn ending. It is evident that if White approaches

BLACK.



WHITE.

Fig. 67.

[WHITE TO MOVE AND DRAW.]

with his King to the Pawns in the usual way the black King will approach also, and the game would be drawn. But there is a subtle means of winning without moving the King at all, *e.g.*—

WHITE.

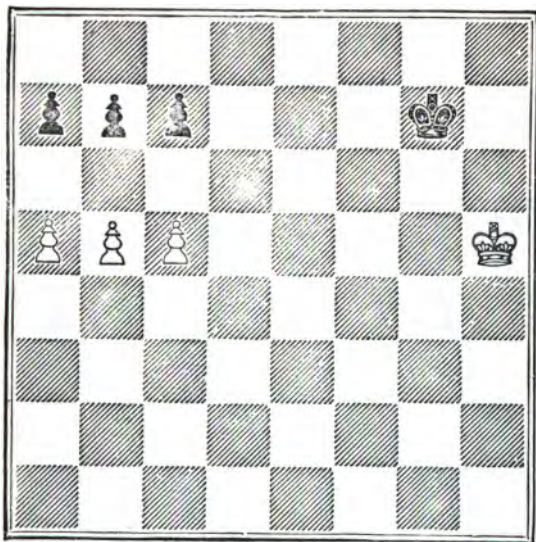
1. P to Kt 6

BLACK.

1. B P takes P

It is clear that White's Pawn must be taken

BLACK.



WHITE.

Fig. 68.

[WHITE TO MOVE AND WIN, OR BLACK TO MOVE
AND WIN.]

(immaterial whether with B P or R P), else White
takes either Pawn and makes a Queen.

2. P to R 6

2. Kt P takes P

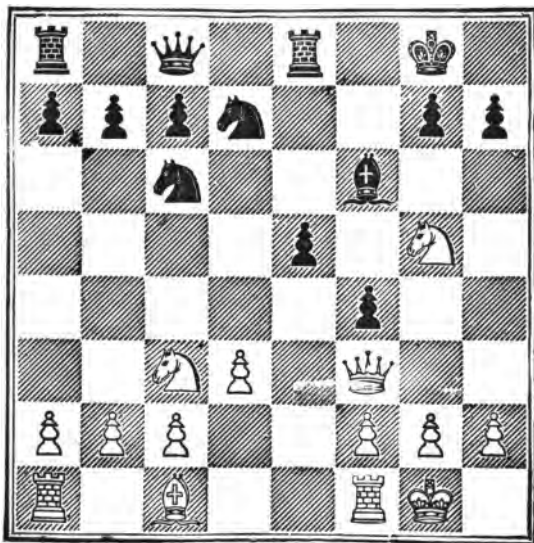
This is equally forced, because White threatens R P takes P, and to make a Queen next move.

- | | |
|--------------------------------|-------------|
| 3. P to B 6 | 3. K to B 2 |
| 4. P to B 7 | 4. K to K 2 |
| 5. P to B 8 (Queen), and wins. | |

SMOTHERED MATE.

Fig. 69 shows the middle of a game. It was Black's move, and he played 17. . . P to B 5,

BLACK



WHITE.

Fig. 69.

[WHITE TO MOVE AND WIN.]

attacking White's Knight with Bishop. Whereupon White wins the game as follows:—

WHITE.

18. Q to Q 5 : ch.

If 18. . . . K to B sq., White replies 19. Q to B 7, checkmate.

19. Kt to B 7 : ch.

20. Kt to R 6 : dbl.ch.

If 20. . . . K to B sq., then again 21. Q to B 7, checkmate.

21. Q to Kt 8 : ch.

22. Kt to B 7 : checkmate.

BLACK.

18. K to R sq.

19. K to Kt sq.

20. K to R sq.

21 R takes Q (forced)

This is a well-known mating position, which has occurred to the author in his practice at least half a dozen times, as also the Pawn-ending illustrated in Fig. 68.

GENERAL OBSERVATIONS.

In playing over the games, the beginner will find it easier to replace the pieces and commence the whole game afresh after he has played over any lengthy variation. Or if he has two chess-

boards, he may use one for the game and the other for the notes and variations. Every move of the opponent must be considered, till the reason for it is understood. The games in this treatise have been copiously annotated so far as space permitted, but ample margin will be left for the exercise of the logical faculties of the intelligent reader. The most useful openings have been given, as well as the classical endings; but many openings have been purposely omitted, because it was thought desirable that the student should not encumber his memory with what may be considered in a quasi-elementary treatise a *quantité négligeable*. These openings he will find at a more advanced stage in other works.

A good system for practice is to play the attack with the White, and the defence with the Black men; to practise one opening only, attack and defence alternately, till it is thoroughly well mastered, and so on with every other opening. The student should not get into the habit of playing with one colour only, or he will find himself at considerable disadvantage when he cannot have his favourite colour. He must never touch

a piece till he has made up his mind to move it. He must not make a move without carefully weighing his opponent's possible replies. If he finds a *good move*, let him still try to find a *better one*. When the opponent makes a move, the player must try to discover the object of such move, whether it is immediately menacing, or only indirectly so. In the first case, a suitable defence must be found; in the latter case, it will be well to profit by the respite to bring a piece into play.

The first principle is to develop the pieces quickly, and never to commence an attack with insufficient forces. If a player is able to bring more pieces into play than his opponent, it is obvious that he must be stronger. When the game is well developed, and the Middle game has commenced, the player will frequently be embarrassed as to the best continuation. In such cases he should survey the board, and if he finds that any one of his pieces is not favourably posted, he should endeavour to place it in a more favourable position. In the mean time, his adversary may give him an opportunity of finding a *point d'appui* for an attack. By placing a piece in a better position, he will

not compromise his game. The opening correctly played is frequently half the battle won.

Avoid useless checks ; a check should be reserved for an opportune moment. Avoid useless exchanges of pieces. Before emerging from the Middle into the End game, the student should always remember that it is disadvantageous to be left with two Knights only, as mate cannot be given with them. If he has the better game, he should avoid remaining with a Bishop of different colour from a like piece of his opponent, as Bishops of different colour frequently lead to a draw.

The student should further accustom himself to an elegant style of play, viz. strictly to adhere to the laws of the game ; never to take a move back ; never to touch a man until he is ready to move it ; and to move his pieces quietly.

BIBLIOGRAPHY OF CHESS.

THE modern literature of Chess may be said to begin with Philidor's "Analyse," first published in 1749; subsequent editions in the author's lifetime, 1777, 1790; and often reprinted since. The French school produced also the "Traité des Amateurs," 1775, by Verdoni and others. Contemporary with Philidor was a series of very able writers in Italy, who to some extent criticized his methods

and struck out a line of their own; these were Ercole del Rio (1750), Lolli (1763), Cozio (1766), and Ponziani (1769 and 1782). The Italians worked out with great ability the Giuoco Piano, and other branches of the King's Knight's Opening, and the Gambits; they also did much for the scientific treatment of End games; and notwithstanding the genius with which Philidor developed his theory of Pawn play, the palm of accuracy must be awarded to the Italian school. Philidor's conclusions on the King's Bishop's Games, the King's Knight's Game, the Sicilian and the End game of Rook and Bishop against Rook, have all been proved erroneous. The second edition of Ponziani, on the other hand, may be pronounced the most complete and useful treatise prior to the nineteenth century. At this time a school of writers arose in England, for whom George Walker justly claims the credit of having founded modern Chess theory by combining all that was valuable in the Italian and French writers of the last century. These were J. H. Sarratt (died 1821), W. Lewis (1787-1870), and G. Walker (1803-1879). Full justice was now done to Philidor's principles, while avoiding his one-sided exaggerations; and the Giuoco Piano was restored to its rightful position among the best openings. All these produced numerous works, both original and translated; the only ones that need here be mentioned are Lewis's last "Treatise," 1844, in which he summed up his previous publications, and G. Walker's "Art of Chess Play," 1846. After Philidor, France produced great practical players, but no authors of importance; Deschappelles wrote nothing, Labourdonnais published a slight work which left no mark on the game. In Germany, during the same period, Chess theory was represented by the writings of Allgaier (1796, etc.), and Koch (1801, etc.). A new era began with the publication of the Berlin "Handbuch" in 1843, inscribed with the name of Bilguer, but completed upon his death by a band of associates, and edited by Von der Lasa. The seventh edition of this work, edited by Herr Schallopp, has just appeared; and it still keeps its place at the head of all treatises on the game. Dufresne's "Lehrbuch," and Oscar Cordel's "Führer" (both in German) are excellent works. After Walker, the great popularizer of Chess in England was Howard Staunton, who brought to the task a striking personality as well as an almost undisputed Chess championship. His "Handbook" (1847; 2nd edit., stereotyped, 1848), long deserved and still longer retained the foremost place in public estimation.

His other Chess publications were the "Companion," a selection of his own games (1849), the "Tournament Games" of 1851, the "Praxis" (1860), and the "Laws and Practice," left incomplete at his death in 1874, and edited by his pupil, R. B. Wormald. As works of the recent English school, may also be mentioned Wormald's own "Chess Openings" (1863; 2nd edit., 1875); H. E. Bird's "Masterpieces" (1876), "Chess Openings" (1878), and "Modern Chess" (about 1887), and the "Synopsis" of W. Cook (1874, 4th edit., 1888). An "American Supplement" to Cook's "Synopsis," by J. W. Miller, was published in the States in 1884, and re-edited in England, with improvements, in 1885. The latest work, now for the moment in possession of the field, is "Chess Openings, Ancient and Modern," by E. Freeborough, and the Rev. C. E. Ranken, assisted by other amateurs (1889). Of an important work by W. Steinitz, "The Modern Chess Instructor," one part only, dealing with six openings, has appeared. In Italy, the "Teoria e Pratica" of Signor C. Salvioli (3 vols. : Venice, 1885-1888) deserves special notice: a work which, in compass and completeness, belong to the same class with the Bilguer "Handbuch." Of the best works on the End game should be mentioned Kling and Horwitz (in English), and the famous work of J. Berger of Graz (in German). Of English monthly magazines there are *The British Chess Magazine* and *The Chess Amateur*. Of weekly Chess columns, *The Field* is the best.



