Or

White.	Black.
5. P—Q4	P × P
6. P—K5	Kt—K5
7. Castles	B—K2
8. R—K sq	Kt—B4
9. B × Kt	QP × B

Or

5. Q—K2	P—QKt4
6. B—Kt3	B—B4
7. P—QR4	R—QKt sq
8. P × P	P × P
9. Kt—B3	Castles

All in good use, and each giving a practically even game.

Alapin recommends 3. . . . . P—QR3; 4. B—R4, B—Kt5 (or this at third move); 5. P—QB3, B—R4. The B here to some extent hampers any effect from White's P—Q4; but it makes a defence not yet greatly tried.

Returning to Black's third move we might get

3.	Kt—B3

White may continue with Castles, or P—Q4, or P—Q3, or Kt—B3; we can only give

4. Castles	Kt × P
5. P—Q4	B—K2

(or 5. R—K sq, Kt—Q3; 6. Kt × P, Kt × Kt; 7. R × Kt ch, B—K2; 8. B—R4, Castles).

Black should not here take the QP, as his Kt at K5 would be in danger from R—K sq. But he may play . . . . P—QR3, or . . . . Kt—Q3 safely.

White.	Black.
6. Q—K2	Kt—Q3
7. B × Kt	KtP × B

so that the Kt may be able to retreat to Kt 2.

(See also Game 9.)

Black may also play 3. . . . . P—KKt3; 4. P—Q4, P × P; 5. Kt × P, B—Kt2; 6. B—K3, Kt—B3; or 3. . . . . P—Q3; 4. P—Q4, B—Q2; 5. B × Kt, B × B; 6. Kt—B3, P—B3; or again, 3. . . . . P—KB4; 4. Kt—B3, P × P; 5. QKt × P, P—Q4. But these defences are not considered equal to 3. . . . . P—QR3, or 3. . . . . Kt—B3.

Four Knights' Opening.

1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. Kt—B3	*Kt—B3*
4. B—Kt5	B—Kt5
5. Castles	Castles
6. Kt—Q5	Kt × Kt

(or 6. P—Q3, P—Q3, &c.)

7. P × Kt	P—K5
8. P × Kt	P × Kt
9. Q × P	QP × P

Petroff Defence (or Russian Game).

Really a counter attack at Black's second move.

1. P—K4	P—K4
2. Kt—KB3	*Kt—KB3*
3. Kt × P	P—Q3

Much better than . . . . Kt × P at once.

White.	Black.
4. Kt—KB3	Kt × P
5. P—Q4	P—Q4
6. B—Q3	B—K2
7. Castles	Castles

White may open up his game by 3. P—Q4, P × P; 4. P—K5, Kt—K5; 5. Q × P, P—Q4; 6. P × P i p, Kt × QP, &c.

Here we may mention the Boden-Kieseritzky Gambit: 1. P—K4, P—K4; 2. Kt—KB3, Kt—KB3; 3. B—B4, Kt × P; 4. *Kt—B3*, Kt × Kt; 5. QP × Kt, P—KB3 (to stop Kt—Kt5); 6. Castles, Q—K2, &c., and Black should keep the Pawn or secure an advantage in position.

This may be varied into the

Three Knights' Opening.

1. P—K4	P—K4
2. Kt—KB3	Kt—KB3
3. *Kt—B3*	P—Q3

(or 3. . . . . B—Kt5; 4. Kt × P, B × Kt; 5. QP × B, P—Q3; 6. Kt—B3, Kt × P, &c.)

4. P—Q4	P × P
5. Q × P	B—K2
6. B—K3	Castles

Or

1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. Kt—B3	P—KKt3
4. P—Q4	P × P
5. Kt × P	B—Kt2
6. B—K3	P—Q3

(If 6. Kt × Kt? B × Kt ch.)

Philidor's Defence.

White.	Black.
1. P—K4	P—K4
2. Kt—KB3	*P—Q3*

(blocking the KB; an objection)

3. P—Q4	P × P
4. Kt × P	Kt—KB3
5. Kt—QB3	B—K2
6. B—Q3, &c.	

(See also Game 1.)

Ponziani Opening (*sometimes called Staunton's*).

1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. *P—B3*	P—Q4
4. Q—R4	P—B3
5. B—Kt5	Kt—K2
6. P × P	Q × P
7. Castles	B—Q2

Or Black may vary by

3.	Kt—B3
4. P—Q4	Kt × KP
5. P—Q5	Kt—Kt sq
6. B—Q3	Kt—B4

(Somewhat similar is, 1. P—K4, P—K4; 2. P—QB3, P—Q4; 3. Kt—KB3, P × P; 4. Q—R4 ch, Kt—QB3; 5. Q × KP, Kt—B3, &c.)

Two Knights' Defence.

1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—B4	*Kt—B3*
4. Kt—Kt5	P—Q4
5. P × P	Kt—QR4

(If he plays . . . . Kt × P, the game may continue 6. Kt × BP, K × Kt; 7. Q—B3 ch, K—K3; 8. Kt—QB3, QKt—K2, &c., and White, though a piece behind, generally wins.)

White.	Black.
6. B—Kt5 ch	

(or 6. P—Q3, P—KR3; 7. Kt—KB3, P—K5; 8. Q—K2, &c.)

6.	P—B3
7. P × P	P × P

(not . . . . Kt × P; else 8. B—B4 !)

8. B—K2	P—KR3
9. Kt—KB3	P—K5
10. Kt—K5	Q—Q5, &c.

White is on safer ground by playing 4. P—Q3; or he may play 4. P—Q4, P × P; 5. P—K5, P—Q4; 6. B—QKt5, Kt—K5; 7. Kt × P, &c.

Morphy (Paris, 1859) played 4. P—Q4, P × P; 5. Castles, Kt × P; 6. R—K sq, P—Q4; 7. B × P, Q × B; 8. Kt—B3, Q—KR4; 9. Kt × Kt.

Then there is 4. Castles, Kt × P; 5. B—Q5, which recovers the P, after . . . . Kt—B3; 6. B × Kt, QP × B; 7. Kt × P.

Other variations of the KKt Opening are:—Alapin's, 1. P—K4, P—K4; 2. *Kt—K2*, B—QB4; 3. P—KB4, P—Q3; 4. P—KKt3, Kt—KB3; 5. B—Kt2, Castles, &c.; the Hungarian, 1. P—K4, P—K4; 2. Kt—KB3, Kt—QB3; 3. B—B4, *B—K2*; 4. P—Q4, P—Q3, &c.; either of these is safe enough; the QP Counter Gambit, 1. P—K4, P—K4; 2. Kt—KB3, *P—Q4*; 3. P × P, Q × P; 4. Kt—QB3, Q—K3, &c., but White gets rather the better of this; and the Greco Counter Gambit,

1. P—K4, P—K4; 2. Kt—KB3, *P—KB4*; 3. B—B4 (better than P × P), P—Q3; 4. P—Q4, Kt—QB3 (or P × QP), &c., a risky opening for Black. (If 3. Kt × P, Black answers by Q—B3.)

Various Openings.

Centre Game.

A lively opening, with interesting complications.

White.	Black.
1. P—K4	P—K4
2. *P—Q4*	P × P

(Better than . . . . P—Q4, which White may continue 3. P × KP, P × P; 4. Q × Q ch, &c.)

3. Q × P	Kt—QB3
4. Q—K3 (better than Q—Q sq).	
4.	B—K2

(If 4. . . . . Kt—QKt 5, White may play 5. B—Q3; and if 5. . . . . Kt × B ch, 6. Q × Kt gives White the better game; or 5. Q—K2, and drive back the Kt at leisure.)

5. B—Q3	Kt—B3
6. Q—Kt3	Castles
7. B—Q2	P—Q3

In this, as in other openings, there is great variety of moves, many of which are as good as those given.

(See also Game 6.)

3. B—QB4 gives the "Centre *Gambit*," which Black may continue in two ways:—

(1) 3. . . . . B—B4; 4. P × P ch, K × B; 5. Q—R5 ch, P—KKt3; 6. Q × B, Kt—QB3; 7. Kt—K2 (to shelter K), P—Q3; 8. Q—R3 (to

check at B4 only helps Black), and White has a good game.

(2) 3. . . . . B—Kt5 ch ; 4. P—B3 (or K—B sq), P × P ; 5. P × P, Q—B3 ; 6. Q—Kt3, B—B4 ; 7. Kt—B3, P—Q3 ; 8. Castles, Kt—B3 ; 9. Kt—R3, B—Kt3 ; or, in this, White may give up the exchange by 6. P × B, Q × R ; 7. Q—Kt3, P—Q4 ; 8. B × P, B—K3 ; 9. B × B, P × B ; 10 Q × P ch, Kt—K2 ; but this variation is, for both players, a game full of hazards, which are avoided by the simple 3. Q × P.

Danish Gambit.

White.	Black.
1. P—K4	P—K4
2. P—Q4	P × P
3. *P—QB3*	P × P
4. B—QB4	Kt—KB3

Safer than 4. . . . . P × P ; 5. QB × P. Black may also play 4. . . . . P—B7.

5. Kt × P	B—Kt5
6. Kt—K2	Castles

and Black has a P ahead and no particular disadvantage.

Centre Counter Gambit.

1. P—K4	*P—Q4*

This is a safe reply to *any* first move of White's.

2. P × P (better than P—K5, to which Black answers . . . . P—QB4).

2.	Q × P
3. Kt—QB3	Q—Q sq

(The best retreat for the Q in this opening.)

4. P—Q4	P—QB3

To keep Kt and B from White's QKt5, and to open another line for his Q.

White.	Black.
5. Kt—B3	B—B4
6. B—Q3	B—Kt3

French Game.

1. P—K4	*P—K3*
2. P—Q4	P—Q4
3. Kt—QB3	Kt—KB3
4. B—KKt5	B—K2

(or Black may simplify by 4. . . . . P × P; 5. Kt × P, B—K2; &c.)

5. B × Kt	B × B
6. P—K5	B—K2
7. Q—Kt4	Castles
8. B—Q3	P—KB4

and Black is safe.

Or

1. P—K4	P—K3
2. P—Q4	P—Q4
3. Kt—QB3	Kt—KB3
4. P—K5	KKt—Q2
5. P—B4	P—QB4
6. P × P	Kt—QB3

(better than taking the P at once; White cannot well defend it).

7. Kt—B3	B × P

The older players used to clear the centre of the board (for which, see Game 10). White, if he likes, can change the character of the opening by 2. Kt—KB3, or Kt—QB3; *e.g.* 2. Kt—KB3,

P—QB4; 3. P—Q4, P × P; 4. Kt × P, Kt—QB3, &c.

Again, there is 2. Q—K2, with a continuation like 2. . . . . B—K2; 3. P—KKt3, P—Q4; 4. P—Q3, Kt—KB3; 5. B—Kt2, P—QKt3; 6. P—K5, KKt—Q2 (or 2. . . . . Kt—QB3; 3. Kt—QB3, P—K4).

Sicilian Game.

1. P—K4	*P—QB4*

(preventing White from establishing any strong centre of Pawns).

2. Kt—KB3	P—K3
3. Kt—QB3	P—Q4

(or 3. P—Q4, P × P; 4. Kt × P, Kt—KB3).

4. P × P	P × P
5. P—Q4	B—K3
6. B—K2	Kt—QB3

Or Black may shape it thus, keeping his KP unmoved: 2. Kt—QB3, P—KKt3; 3. Kt—B3, B—Kt2; 4. P—Q4, P × P; 5. Kt × P, Kt—QB3, &c.

But the Sicilian is generally considered unfavourable to Black, as White gets too much command of the board. White, however, must beware of attacking too eagerly.

Queen's Pawn Opening.

One of the best and safest openings.

1. P—Q4	P—Q4
2. P—K3	P—K3
3. P—QB4	P—QB4
4. Kt—QB3	Kt—QB3
5. Kt—B3	Kt—B3

White.	Black.
6. B—Q3	B—Q3
7. Castles	Castles
8. P—QKt3	BP × P
9. KP × P	P—QR3

Queen's Gambit Accepted.

1. P—Q4	P—Q4

(If 1. . . . . P—QB4, White should push on by 2. P—Q5.)

2. P—QB4	*P × P*

(Black should not attempt to *retain* the extra Pawn.)

3. P—K3	P—K4

White might prevent this last move by 3. Kt—KB3.

4. B × P	P × P
5. P × P	Kt—KB3
6. Q—Kt3	Q—K2 ch
7. Kt—K2, &c.	

(See also Game 2.)

Queen's Gambit Declined.

1. P—Q4	P—Q4
2. P—QB4	*P—K3* *
3. Kt—QB3	Kt—KB3

4. P.—K3. Or 4. B—KKt5, B—K2; 5. P—K3, Castles; 5. Kt—KB3, P × P, &c.; or 4. B—KB4, P—QB4; 5. P—K3, P—QR3.

* Or 2. . . . . P—K4; 3. QP × P, P—Q5; 4. Kt—KB3, Kt—QB3; 5. P—KKt3 and bring B to Kt2.

White.	Black.
4.	B—K2
5. Kt—KB3	Castles
6. B—K2	P—QKt3
7. Castles	B—Kt2
8. P—QKt3	QKt—Q2
9. B—Kt2	B—Q3

(See also Game 7.)

Queen's Pawn Opening.

1. P—Q4	P—Q4
2. P—K3	Kt—KB3
3. P—QB3	P—B3
4. B—Q3	Q—B2
5. P—KB4	B—Kt5
6. Kt—K2	P—K3

Black may play, on very similar lines, what is called the "Hollandish (or Stein's) Game"—

1. P—Q4	P—KB4
2. Kt—KB3	Kt—KB3
3. P—K3	P—K3
4. P—B4	B—Kt5 ch
5. QKt—Q2	P—QKt3
6. B—K2	B—Kt2
7. Castles	Castles

Bird's Opening.

has much the same features, *e.g.*—

1. *P—KB4*	P—Q4
2. P—K3	P—K3
3. Kt—KB3	Kt—KB3
4. P—QKt3	P—B4
5. B—Kt2	B—K2

Black may, in this last, offer the "From Gambit" by—

White.	Black.
1.	P—K4

White need not accept it; he can play 2. P—K4 (turning it into a King's Gambit—which see); or 2. P—Q3, Kt—QB3; 3. P—K4, &c.; but if he accepts it, we may get this, or something like it:—

1. P—KB4	P—K4
2. P × P	P—Q3
3. P × P	B × P
4. Kt—KB3	Kt—KR3
5. P—Q4	Kt—Kt5
6. B—Kt5	P—KB3
7. B—R4	P—KKt4
8. B—B2	Kt × B
9. K × Kt	P—Kt5
10. Kt—K sq	B × P

and Black has the best of it, as the White R is lost if it take the B, thus: 11. R × B, P—Kt6 ch; 12. K × P, Q—Q3 ch, &c. Probably, 5. P—KKt3 is better; but a beginner had better keep clear of this Gambit—except for practice.

English Game.

1. *P—QB4.* Black may play 1. . . . . P—K4, turning it into an inverted "Sicilian"; or he may play 1. . . . . P—QB4, or 1. . . . . P—KB4; or the game may run thus:—

1. P—QB4	P—K3
2. Kt—QB3	Kt—KB3
3. Kt—B3	P—Q4
4. P—K3	P—QKt3
5. P—Q4	B—Q3

and it is the "Q Gambit Declined." All these openings with the Q, or QB, or KB, Ps demand much judgment of position, and the study of good models in them does much to lead a player into a sound careful method of play, being really far more instructive than games of the "brilliancy" order.

Vienna Opening.

White.	Black.
1. P—K4	P—K4
2. *Kt—QB3*	Kt—KB3

3. P—KB4, leading to a Gambit similar to the King's Gambits (given later); for instance:—

3.	P—Q4

better than 3. . . . . P × P, which would be a good reply if Black's second move had been . . . . Kt—QB3.

4. BP × P

(or 4. KP × P, P × P; 5. Kt—KB3, Kt × P; 6. Kt × Kt, Q × Kt).

4.	Kt × P
5. Q—B3	P—KB4

(or 5. . . . . Kt × Kt; 6. QP × Kt, &c.)

6. Kt—R3 (threatening Kt—B4. and Q—R5 ch).

6.	P—B3
7. Kt—B4	P—KKt3

Here White's passed P is not dangerous, as it cannot be maintained. Black for choice.

Paulsen's variation is this :

White.	Black.
1. P—K4	P—K4
2. Kt—QB3	Kt—KB3
3. *P—KKt3*	P—Q4
4. P × P	Kt × P
5. KKt—K2	B—QB4
6. B—Kt2	P—QB3

leading to a less risky game (slightly varied if 2. . . . . Kt—QB3).

Other variations in the Vienna are : . . . .

(1) 2. . . . . Kt—KB3 ; 3. B—B4, Kt × P ; 4. Q—R5, Kt—Q3 (to save the piece) ; 5. Q × KP ch, &c.

(2) 2. . . . . B—B4 ; 3. P—KB4, P—Q3 ; 4. Kt—B3, B—KKt5 ; 5. Kt—QR4, B—Kt3, &c.

(3) 2. . . . . Kt—QB3 ; 3. B—B4, Kt—B3 ; 4. P—Q3, B—Kt5 ; 5. KKt—K2, P—Q4 ; 6. P × P, Kt × P, &c.

(4) 2. . . . . B—Kt5 ; 3. Kt—Q5, B—R4 ; 4. B—B4, P—QB3 ; 5. Kt—K3, &c.

(5) 2. . . . . Kt—QB3 ; 3. P—B4, P × P ; 4. Kt—KB3, P—KKt4 ; 5. (Pierce Gambit) P—Q4, P—Kt5 ; 6. B—B4, P × Kt ; 7. Castles, P—Q4 ; 8. P × QP, B—Kt5 (threatens to win Q) ; 9. R—K sq ch, KKt—K2 ; 10. Kt—K4 (threatens mate), B—Kt2, &c., and Black has the best of it ; or, in this, 5. P—KR4 (Hampe-Allgaier), P—Kt5 ; 6. Kt—Kt5 (or try Kt—KKt sq), &c., as in ordinary Allgaier.

Steinitz Gambit.

1. P—K4	P—K4 . . . .
2. Kt—QB3	Kt—QB3
3. P—B4	P × P
4. *P—Q4*	Q—R5 ch
5. K—K2	P—Q4

(or Black may play 5. . . . . P—KKt4; 6. Kt—Q5, K—Q sq; 7. Kt—B3, Q—R4; 8. K—B2, B—Kt2).

White.	Black.
6. P × P	Q—K2 ch
7. K—B2	Q—R5 ch
8. P—KKt3	P × P ch
9. K—Kt2	

(or 9. P × P, Q × QP ch; 10. B—K3, &c.)

9.	Kt × P
10. P × P	Q—Kt5
11. Q—K sq ch	B—K2

But the Gambit is one that a young player better avoids.

King's Bishop's Opening.

This often falls into the Giuoco Piano, or similar opening, but it may keep a character of its own, *e.g.*—

1. P—K4	P—K4
2. *B—B4*	B—B4

(Black may play 2. . . . . Kt—KB3; 3. P—Q3, B—B4; 4. Kt—KB3, P—Q3.)

3. Q—R5. Beginners often here play Q—B3, also threatening mate, to which Black may answer 3. . . . . Kt—KB3, and the White Q is not well placed; the text move is harmless, and that is all.

3.	Q—K2
4. Kt—KB3	P—Q3
5. Kt—Kt5	Kt—KB3
6. Q × P ch	Q × Q
7. B × Q ch	K—K2

White.	Black.
8. B—B4	P—KR3
9. Kt—KB3	Kt × P

Or White may play the Lopez Gambit, thus:

1. P—K4	P—K4
2. B—B4	B—B4
3. Q—K2	P—Q3
4. P—B4	Kt—KB3
5. P—Q3	B—KKt5
6. Kt—KB3	Q—K2
7. P × P	P × P

It is better for Black not to take the offered P at move four; if he does, then 4. . . . . P × P; 5. Kt—KB3, P—KKt4; 5. P—KR4, and Black's Ps are broken up.

If Black plays 2. . . . . P—KB4, White should answer 3. P—Q3, and develop quietly.

A good variation is 2. . . . . Kt—QB3; 3. Kt—QB3, Kt—B3; 4. P—Q3, B—Kt5, &c. (Leipzig *v.* Berlin, 1892–4.)

(See also Game 12.)

King's Gambits.

These openings are formed by White at his second move offering a Pawn, thus:

1. P—K4	P—K4
2. *P—KB4*	P × P
3. Kt—KB3	P—KKt4
4. B—B4	B—Kt2

(Black's simplest reply, named after Philidor.)

5. Castles	P—Q3
6. P—Q4	P—KR3

and Black generally comes off best. Varying at Black's fourth move we might get into the

Muzio Gambit.

White.	Black.
1. P—K4	P—K4
2. P—KB4	P × P
3. Kt—KB3	P—KKt4
4. B—B4	P—Kt5
5. *Castles*	P × Kt

White has two other moves at his fifth, viz., *P—Q4* and *Kt—QB3*; but they are not better. It is a struggle, position *v.* material. White might try 5. Kt—Kt sq, an unexplored region.

6. Q × P	Q—B3
7. P—Q3	P—Q4

(giving up a Pawn to develop his forces more quickly).

8. B × QP	P—B3
9. B—Kt3	B—K3

and Black, with care, should win.

(See also Game 5.)

White, at move five, can change into the

Salvio Gambit.

1. P—K4	P—K4
2. P—KB4	P × P
3. Kt—KB3	P—KKt4
4. B—B4	P—Kt5
5. *Kt—K5*	Q—R5 ch
6. K—B sq	Kt—KR3
7. P—Q4	P—B6

White.	Black.
8. B—B4	P—Q3
9. Kt—Q3	P × P ch
10. K × P	Kt—QB3
11. B—KKt3	Q—K2

Black remaining with superior forces.

Or

6.	Kt—QB3
7. B × P ch	K—K2
8. Kt × Kt ch	QP × Kt
9. B—Kt3	Kt—KB3
10. P—Q3	Kt—R4
11. Q—K sq	P—Kt6

and Black has the better position, more freedom.

Or

6.	P—B6

Cochrane's counter attack; to scatter White's defending Pawns (if he takes), or to gain time by such a sequel as 7. Kt × BP, Kt—KB3; 8. Kt × R, Kt × P; 9. Q—K sq, P × P ch, and wins.

7. P—Q4! (if P × P, Kt—KB3)	
7.	P × P ch
8. K × P	Q—R6 ch
9. K—Kt sq	Kt—KR3
10. B—B4 (Q—Q3 seems bad policy)	
10.	P—Q3

11. Kt—Q3, &c., Black keeping his Pawn ahead.

The Salvio is only suited to a ready adventurous player; such might make it answer. The check by Black's Q at R5 may be prevented by 4. P—KR4, leading into the

Kieseritzky Gambit.

	White.	Black.
1.	P—K4	P—K4
2.	P—KB4	P × P
3.	Kt—KB3	P—KKt4
4.	*P—KR4*	P—Kt5
5.	*Kt—K5*	B—Kt2

Paulsen's Defence—really counter attack. White best supports Kt. *E.g.* if 6. Kt × KtP, P—Q4 !; 7. P × P ?, Q—K2 ch !; and if White interposes, his Kt is lost—if not, 8. . . . . B—Q5 ch, &c., wins directly.

6.	P—Q4	Kt—KB3
7.	Kt—QB3	P—Q3
8.	Kt—Q3	Kt—R4
9.	Kt × P	Kt—Kt6
10.	R—R2	Castles
11.	B—B4	Kt × P
12.	Kt × Kt	R—K sq
13.	K—B2	R × Kt
14.	P—QB3	Kt—Q2

with a Pawn ahead.

Or

5.	. . . .	Kt—KB3
6.	B—B4	P—Q4
7.	P × P	B—Kt2

8. B—Kt5 ch; 8. P—Q6 *looks* good, but Black plays . . . . P × P; and, after 9. Kt × BP, saves both his pieces by . . . . Q—K2 ch, &c., getting the better game.

8.	. . . .	P—B3
9.	P × P	Castles
10.	P × P	B × P

11. P—Q4, to forestall . . . . Q—Q4.

White.	Black.
11.	B × P
12. R—Kt sq	P—B6

and Black has the better game.

(See also Game 8.)

Allgaier Gambit.

This differs from the Kieseritzky at White's fifth move.

1.	P—K4	P—K4
2.	P—KB4	P × P
3.	Kt—KB3	P—KKt4
4.	P—KR4	P—Kt5
5.	*Kt—Kt5*	P—KR3
6.	Kt × BP	K × Kt

White has now three continuations: (1) 7. B—B4 ch, P—Q4!; 8. B × P ch, K—Kt2; 9. P—Q4, Kt—KB3 (or B—Q3); and Black should win; (2) 7. Q × P, Kt—KB3; 8. Q × BP, B—Q3; 9. B—B4 ch, K—Kt2! and Black has the best of it; (3) 7. P—Q4 (Thorold's—the best), P—Q4!; 8. B × P, Kt—KB3! (or 8. . . . . P × P; 9. B—B4 ch, K—Kt2, &c.); 9. B—K2! (or 9. Kt—B3, B—K2), Kt—B3; 10. Kt—B3, K—Kt2 (or B—Kt5), and Black still needs to be wary. White's chances depend much on castling early; he must not let the attack flag. The Allgaier (says Freeborough) yields positions which are among the finest in Chess. It is especially rich in brilliant endings.

King's Bishop's Gambit.

In this, White invites an early attack of his K, thinking that the Black Q may be brought out

prematurely. This is, probably, the best of these Gambits for White.

	White.	Black.
1.	P—K4	P—K4
2.	P—KB4	P × P

3. *B—B4.* Black may check at once with Q, but usually gives back the Pawn first, by

3.	. . . .	P—Q4
4.	B × P	Q—R5 ch
5.	K—B sq	P—KKt4
6.	Kt—QB3	

(or, 6. Q—B3, P—QB3; 7. Q—B3, P—B3; 8. P—Q4, Kt—K2).

6.	. . . .	B—Kt2
7.	P—Q4	Kt—K2
8.	Kt—KB3	Q—R4

If 3. . . . . Kt—KB3; White had better answer 4. P—Q3.

If 3. . . . . P—KB4; then 4. Q—K2, Q—R5 ch; 5. K—Q sq, P × P; 6. Q × P ch, B—K2; 7. P—Q4, Kt—KB3 (if 7. . . . . P—KKt4; 8. Q—K5, Kt—KB3; 9. Kt—KB3, Q—R4; 10. Q × KtP, &c.); 8. Q × BP.

After 3. . . . . Q—R5 ch, we might get

4.	K—B sq	P—KKt4
5.	Kt—QB3	B—Kt2
6.	P—Q4	Kt—K2

(not to obstruct KBP or B, and to close the K file)

7.	P—KKt3	P × P
8.	K—Kt2 !	P—Kt5

(providing retreat for Q, loss of which is threatened by 9. P × P)

White.	Black.
9. P × P	Q—B3
10. Q × P	P—Q4

(for if 10. . . . . Q × P; 11. Kt—B3, with fine development, . . . P—Q4 being met with 12. Kt × P).

11. P—K5	B × Q
12. P × Q	B × P
13. Kt × P, and White stands well.	

Cunningham Gambit.

1. P—K4	P—K4
2. P—KB4	P × P
3. Kt—KB3	*B—K2*
4. B—B4	B—R5 ch
5. K—B sq, &c.	White gets the better game.

Three Pawns Gambit.

This branches off from the Cunningham Gambit. It is not really sound for White, but Black can easily go wrong: 1. P—K4, P—K4; 2. P—KB4, P × P; 3. Kt—KB3, B—K2; 4. B—B4, B—R5 ch; 5. *P—KKt3*, P × P; 6. Castles, P × P ch; 7. K—R sq (the K is safe enough for the time), P—Q4! (not . . . . B—K2, else—8. B × P ch, K × B; 9. Kt—K5 dou ch, K—K3; 10. Q—Kt4 ch, K—Q3; 11. Kt—B7 ch, winning the Q); 8. B × P, Kt—KB3; 9. B × BP ch, K × B; 10. Kt × B, R—B sq; 11. P—Q4, K—Kt sq; and Black has the better game.

Notice, in all these Gambits, how the move . . . . P—Q4 frees Black's game.

In *theory*, in all Gambits (where there is a real surrender of material), the second player should win; in *practice*, he loses quite as often, the right defence (in the countless variations that may arise) being difficult to find at the moment. Black often escapes any perils by playing the

King's Gambit Declined.

1. P—K4, P—K4; 2. P—KB4, B—B4; 3. Kt—KB3, P—Q3; 4. P—B3, Kt—KB3, &c.; or (in this last) 4. B—B4, Kt—QB3; 5. P—Q3, B—KKt5; 6. P—QB3 (to keep the Kt from his Q5), Kt—B3; 7. P—KR3, B × Kt; 8. Q × B, &c.; or 2. . . . . P—Q4; 3. P × QP, P—K5 (this is the Falkbeer Counter Gambit); 4. P—Q3, Kt—KB3; 5. Q—K2, Q × P, &c.; or, after 2. . . . . P—Q4; 3. Kt—KB3, P × KP; 4. Kt × P, B—K3; 5. P—Q4, P × P i p; 6. B × P, &c.

Or Black may play 1. P—K4, P—K4; 2, P—KB4, P × P; 3. Kt—KB3 (or B—B4), Kt—KB3, &c., abandoning the Pawn.

Irregular Openings.

Either first or second player may play safely many other moves than those in the "regular" openings; *e.g.* either may play the "Queen's (or King's) Fianchetto," thus:—

White.	Black.
1. *P—QKt3*	P—K4
2. B—Kt2	P—KB3
3. P—K3	P—Q4
4. Kt—K2	Kt—KR3
5. Kt—Kt3	B—K3
6. P—QB4	P—B3

Or

White.	Black.
1. P—K4	*P—KKt3*
2. P—Q4	B—Kt2
3. P—QB3	P—K4
4. P × P	B × P
5. P—KB4	B—Kt2
6. Kt—KB3	P—Q3

Or Black may play the "Indian Defence"—

1. P—K4	*P—Q3*
2. P—Q4	Kt—KB3
3. B—Q3	Kt—B3
4. P—QB3	P—K4
5. P—Q5	Kt—K2
6. P—KR3	Kt—Kt3

White may also begin his game safely by such moves as 1. P—Q3, or 1. P—K3, if he wants variety—at worst only giving away what advantage there may be in the first move. But a player must be careful in such essays, till he can reasonably trust his judgment of what a position "can carry" —*then*, it may be good policy to get away from "the books." Anderssen, a great German player, sometimes started with 1. P—QR3.*

* A more detailed account of the "Openings" may be found in "Chess Openings for Beginners" (price 6*d.*), issued by the publishers of this work.

CHAPTER X.

General Hints.

Not much advice of a helpful nature can be given to a beginner as to how he should manage his men in the middle of the game. Some little help can be given him in the earliest and latest stages.

The two players start on an equal footing, any advantage in the first move being of small moment. It is indisputable that with best play on each side (no least point being overlooked) every game would end in a draw.

But chess is so complicated a game, the possibilities of a position are so numerous, running off into such infinite variations, that it generally happens that in some one of these one player creates (or overlooks) some slight weakness in the arrangement of his men, which weakness his opponent (perhaps not in any way a finer player) happens to detect; and pushing a very slight advantage, the opponent turns it in the end into victory.

You start with your little army mechanically arranged; nearly all your pieces locked up and useless to you at the moment---either for attack or defence.

Your first task is, then, to deploy these forces, so to arrange them, that they may be best able to work together; aim to do this in the shortest time.

But you are not going out into an unexplored region. Those who have gone before have given us the results of their experience; and it is better —for a time, at any rate—to profit by these results than to try and strike out new paths for ourselves.

These results are embodied in what are called the "Openings" already described. And, taking one with another, they may be summed up in the following advice of George Walker: "Do not prematurely attack before your force is tolerably developed in the field! Play up the centre Ps, get out your Kts and Bps, have your K castled and your Rs in co-operation. Such is the outline of the best directions to a beginner as to opening his game."

The "Openings" are various ways (more or less good) of accomplishing this task. But suppose this done, how are you to go on? You have no "plan"; you do not know how to make one; you move simply because it is your turn, not because you see any reason for moving one man more than another, or to one square more than another. There is the same difficulty in every game. Time and experience are the only cure. Study and play (especially with those who can explain to you afterwards your mistakes) will remedy this matter. In chess there is no chance. The skilled player always has some *reason*, sound or unsound, as it may be—but *a* reason for what he does. And this gives the game its special value and interest as a training and discipline in the art of reasoning.

A great player has said, "If my opponent has no plan, I make one for him"—that is, the other player has simply to "follow suit"; to follow, painfully and with loss, the workings of his stronger opponent, who, he feels, is all the time casting a net around him.

Never mind that; learn by your losses. Try and see *how* you lost, that you may avoid losing again in the *same* way. But as to a "plan"; you must not expect, after a few moves have been made, to bring up two or three pieces and checkmate straight off! For a long time be content to hold your own. Still, try and form some sort of a plan; anything is better than aimlessly shifting your men. Your opponent has castled; your plan may be to gradually bring your men to bear upon his castled K.* This does not mean that you are to think blindly of this and nothing else. You may have to change your plan entirely, to drop it while you defend yourself, to modify it in countless ways; still, anything is better than aiming at nothing! Or you may try to overpower some piece or pawn that looks barely protected, making yourself stronger than your opponent, so that you can "break through" at some point; or you may have to defend yourself (and nothing else) throughout a game, and be thankful if you can only prevent him from winning.

Bring out your men so that they shall not obstruct one another, and that each shall be in safety where he will be most useful. You break these maxims by playing early in the game a Kt to

* Many instances of this may be found in Freeborough's "Select Chess End-Games" (1*s.* 6*d.*, Kegan Paul & Co.).

R3 (B3 is its best place, commanding more squares —or, possibly, K2 or Q2), where the enemy's B might take it, giving you an extra RP (the least useful on the board). You do wrong, as a rule, by bringing your KB to Q3 before the QP is advanced (unless you *mean* to bring out the QB at QKt2); it blocks your Q side. A piece undefended is liable to be lost by a check from Q; many a one has lost a Kt in this way, 1. P—K4, P—K4; 2. Kt—KB3, Kt—QB3; 3. B—Kt5, Kt—B3; 4. P—Q3, QKt—K2; 5. Kt × P (this Kt is now unsupported, "in the air," at K5), P—B3; 6. B—R4 (or B4), Q—R4 ch, and after White has attended to the check, Black Q gains the Kt (for a Pawn). You deserve to lose a game in which you have not soon freed your QB; yet this is often, and disastrously, neglected.

A young player needs to be on his guard in such matters as these:—

(1) To have a retreat for his pieces; a piece is sometimes lost in this way, put White B at QB4, Ps at QR2, QKt2, QB2, and Q3, other men elsewhere; Black Ps at QR2, QKt2, QB3, and KB2 (this last P being supported by a piece); suppose Black to play 1. . . . . P—QR4; and White to play some indifferent move, *e.g.* of a R; then 2. . . . . P—Kt4; 3. B—Kt3, P—R5; and the B is lost; 2. P—R3 (or B3) was needed, making a retreat for B.

(2) To look out for losing or gaining a man by a diverging check: put White K at K2, Ps at Q3 and QB3, Q at QR4; Black Q at Q4, Kt at Q2; then 1. . . . . Q × P ch; 2. K × Q, Kt—B4 ch, regaining the Q, and getting a P for nothing (of course, if 1. . . . . Kt—B4; 2. Q—B4).

(3) To avoid such a loss as here shown: White Q at her sq, Kt at Q5; Black K at his sq, P at K2, Kt at KB3, B at KKt5; 1. Kt × Kt ch (knocking out the B's prop *), P × Kt; 2. Q × B, gaining a piece.

(4) To look out for loss from a hostile man, in giving check, bringing a man of yours under fire of a piece previously screened: White R at QKt2, B at KKt2; Black K at K3, R at KR7; White, with move, wins the exchange by 1. B—Q5 ch. An advanced P is often dangerous in some such way.

(5) To guard against such a Pawn rush as follows: White Ps at QB3, Q3, K4; Black R at K3, B at K4, Kt at QB3. 1. P—Q4, B retreats; 2. P—Q5, and Black loses a piece.

(6) A piece left unguarded is always open to surprise, *e.g.* 1. P—K4, P—K4; 2. B—B4, B—B4; 3. Q—K2. Supposing now 3. . . . . P—QB3? Then 4. B × P ch, K × B; 5. Q—B4 ch, and takes the unguarded B, having seriously damaged Black.

(7) A R is peculiarly liable to be cut off, *e.g.* White Kts at K2 and QKt5, P at QKt3, Black R at KKt5. Here, if 1. . . . . R—QKt5; 2. Kt(K2)—Q4, the R has no outlet.

(8) The B's power of holding a Kt (when latter is at edge of board) should be noted, *e.g.* White Kt at QR4, Black B at K4. 1. . . . . B—Q5 and the Kt is helpless.

(9) Where R is left against B (or Kt) and P, the latter forces being fairly placed, the R should be

* The weakness of the Kt should be noted, that he cannot, in retreating, continue to guard any square he had been guarding.

given up for the P; having no chance of winning, the R's player should draw while he can, and run no risk of the B or Kt blocking him off from the P.

(10) Beware of such a snare as this: White K at QB2, R at K3, B at QR5, P at QR4; Black K at KR sq, Q at KB5, P at K4; 1. R × P, Q × R? [Q × P ch!]; 2. B—B3, winning Q for B, when the P will go on to its eighth square.

(11) Another danger is that of the *transparent piece* of your own. An adverse R faces your R and on *your* side of your R is a square where an adverse Kt plants himself supported *through* your R; *e.g.* White K at KKt sq, Rs at K3 and QB sq, P at KB2; Black K at KKt sq, Rs at K and Q sqs, Kt at Q5; Black can play Kt—K7 ch and win the exchange.

(12) If you have castled on K side, and your opponent has supported a Kt at his KKt5 (which you have attacked by P—KR3 or P—KB3) by P—KR4; beware how you take this Kt, if his KR is on or can get to its square. He would, through the open R file, obtain a very strong attack upon your K's quarters. An instance is given, p. 140, No. 12, of such an attack by Q and R using the open file, combined with cross-action of other pieces.

Such possibilities as these are manifold; only, in actual play, they are often lost sight of, through the attention being directed upon other points of a complex position.

As a rule, the beginner should castle early in the game, and generally on the K side. Having done so, be chary about advancing the Ps in front of your K. Remember they cannot move backwards.

Interstices between your Ps are capital lodgments for hostile pieces. You have three Ps in a line, the squares next in front of them are fully defended; but advance the two outer ones a square each, and you make what is called a "hole" in front of the middle one, ready for the enemy to implant a B or a Kt as a thorn in your side, which you may be unable to dislodge. But, if the Qs have been early exchanged (before you have castled), it will be generally better not to castle. The K will, as a rule, be then quite safe without it; and, in the middle of the board, will be better placed for doing his share of the work, lending his valuable aid on the side where the opponent is pressing. When the board is fairly clear, the K is really safer towards centre than at side of board—less likely to be surprised by a sudden mate.

Be very careful how you castle on a side of the board where, by disarrangement either of your or of his Ps, your opponent has the R or Kt file open to attack you with a R or doubled Rs. It would be courting disaster. Sometimes it is good policy to castle on the opposite side to his castling, and to push on your Ps (that front his K), combined with the action of some of your pieces; but consider first whether he may not be able to carry out a similar line of action against you—with better effect—can do it quicker, perhaps.

It is easy to set too much store on preventing your opponent from castling. You may spend time thus which would have been better used on your own development. Here is an instance: 1. P—K_4, P—K_4; 2. Kt—KB_3, Kt—QB_3; 3. B—B_4, Kt—B_3; 4. Kt—B_3, Kt × P; White

should now continue with 5. Kt × Kt, P—Q4; 6. B × P, Q × B; 7. Kt—B3, &c.; for if he plays 5. B × Pch, K × B; 6. Kt × Kt, P—Q4; Black has the better game; open lines for his Bs, the KB file open for his KR; while his K may, after KR has moved, shelter at KKt sq quite as well as if he had gone there in castling. White cannot follow up his attack upon the K; he has used up, or has had to withdraw, such forces as he had in the field.

A beginner should exchange pretty freely; but, where a piece is attacked, there may be three possible courses: to take, to leave your opponent to do so, to withdraw your piece. Consider how each course would affect your position as a whole. In a series of exchanges, try the different ways in which you *and he* may bring them about and the respective results. You have assumed he would take with a Kt; he does so with a B, and your plan breaks down. It is well to exchange, when you are sharply attacked, when you feel you are losing ground, when your forces (though otherwise equal) are badly arranged, scattered, huddled together; also when you are superior in power—but not carrying this so far as to leave you without enough to mate with (*e.g.* K + B only against K).

As to value of men; a Q is roughly worth two Rs; more, at beginning of game (where Rs have little scope); less, as the board gets cleared. A R is considerably stronger than B or Kt (roughly as 5 to 3); K and R are a mating force; but it takes two Bps (with K) to mate. A B and a Kt are of equal value. It is the difference between twenty shillings and one pound. Either may be the handier for a certain occasion. The

Kt has less reach, but he reaches squares of both colours, and is a sad foe to Ps (especially scattered and doubled). His movements are, to a beginner, indeed to any one, difficult to forecast. A B or a Kt is worth about three Ps; it is often good play to give up either for three Ps (or sometimes for two), when by so doing you clear a way for your own Ps (which can be supported) towards queening. Your opponent can hardly lose that number of Ps without your gaining one or more passed Ps, in stopping which he must employ pieces. But, needless to say, such ventures require nice calculation.

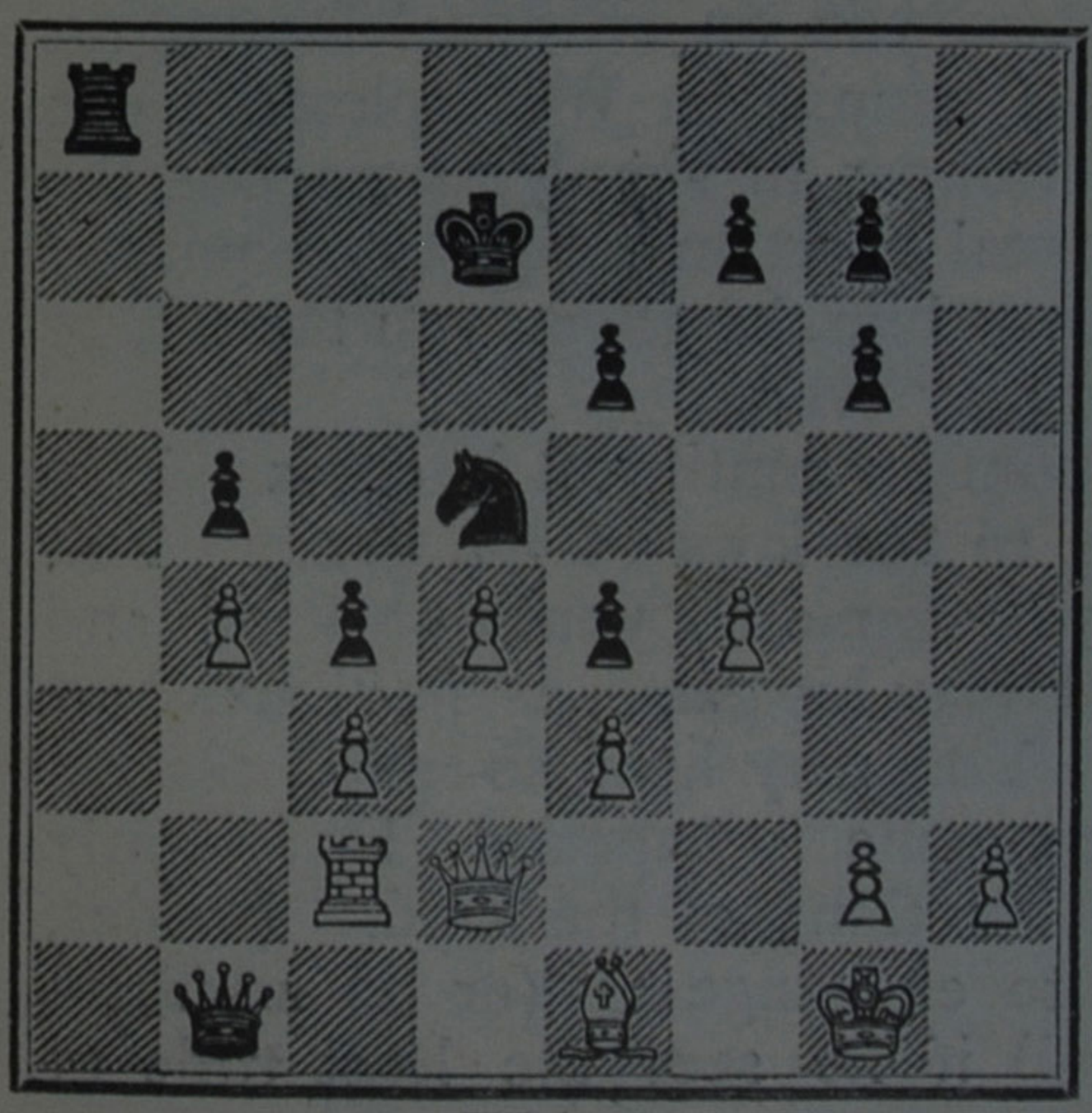
Beware of getting a valuable piece trapped and cut off. A beginner sometimes, when a hostile R has gone—*e.g.* to B sq—captures the RP (which is unsupported) with his B; and when the enemy's neighbouring KtP has advanced a square, looks surprised that his B has no way of escape. A Q moved about too early and too much is sometimes shut in and captured at small expense; or (at best) has to stay where she is, useless for a long while. Experience will teach you not to leave your Rs where a Kt can fork them; or Q and R on a diagonal which a B can reach with safety. When you have once or twice allowed your Q (in line with your K, and nothing between them) to be "pinned" by B or R, and had to give her up for this B or R, you aim to do—rather than to suffer—such things. Your Q can take a distant P; consider whether your opponent has left it exposed on purpose—to get your best piece out of his way.

Steinitz lays down that your aim should be (barring chances of higher things) to "accumulate

small advantages"; or you may say, to "inflict small disadvantages" on the other man, *e.g.* to shut off one of his best pieces (so that you may be able to attack, *e.g.* when his Q is where she is useless to him); to exchange so that his K may be exposed and unable to castle; to double, isolate, scatter, in fact, "spoil" his Pawns; to get yourself a passed Pawn; to break open a file for your strongest pieces to occupy in attacking the enemy's K. These little advantages (for you) have, maybe, to be "kept in hand" for a time, or nursed and fostered into greater ones.

Here is an instance of securing a passed Pawn,

Black.



White to Move.

White.

from the play of Dr. Tarrasch (Vienna, 1898). Black (Dr. T.) has just moved his Q to Kt8, threatening to follow with .... Kt × KP, or ....

R—R8. 1. R—B sq, Q—Q6; this secures a passed P, for if White does not exchange Qs, he will lose a P for nothing (*e.g.* 2. K—B2, R—R7; 3. Q × R, Q × KP ch; 4. K—B sq, Q × R, &c.); 2. Q × Q, BP × Q; 3. B—Q2, R—R7; 4. R—Q sq, Kt—Kt3; 5. B—K sq,* Kt—B5; 6. B—B2, Kt—Kt7; 7. R—Q2, R—R8 ch; 8. B—K sq, Kt—B5 (he could win by . . . . R × B ch; 9. K—B2, R—QKt8; but the way chosen is more decisive); 9. K—B2, Kt × R; 10. B × Kt, R—Q8; and now, if the B moves to K sq, the passed P goes on to Q7, and the B is lost for the P.

When playing with a much stronger player, take odds willingly and pleasantly. Offer to do so; it will make the contest more of a reality to both; will, so to say, place you on an equal footing (as regards chances of winning). What pleasure can there be to the stronger in simply massacring the weaker, where no real effort on his part is required? When you can beat him, he giving you the Kt, or P and move, *then* play even.

There is no room for sentiment in chess. Play strictly according to the laws of the game. But, doing this, play your game for your own hand, and let your opponent play his game as he thinks best to his interests. You may hear so-called players complain that the game is "spoiled" by an early exchange of Qs. Nothing of the kind. Besides, a player OUGHT to exchange Qs (or do anything else that is legal) if he sees the least tittle of advantage in doing so.

Never allow yourself to calculate upon the supposed bad play of your opponent. It not only

* Or 5. K—B2, Kt—B5; 6. K—K sq, Kt × KP; 7. B × Kt, R—K7 ch.

leads to a slovenly, reckless, style of play on your part, but may often cause you much annoyance and disappointment. The best rule is always to play your best, and to calculate your game as if your adversary were quite as skilful as yourself.

The simplest and shortest way of winning is the best. Where a good way lies plain before you, do not be tempted to try something "fine" and showy. Where you have no chance of winning, try for a draw; where you have no chance of either, resign; this at least in matches, where to go on with an utterly hopeless game looks as if you either did it to annoy your opponent or did not understand the nature of things.

Here is an example (from the 1883 Tournament)

Black.

White to Move.

White.

of winning in the shortest way. The novice, in such a position, would want to keep his pieces and

would seek to out-manœuvre and perhaps to force a mate upon his opponent (with forces practically equal *for that purpose*), or to bring on his Pawns under convoy of the pieces. But so doing, he would waste much time and labour, besides exposing himself to the "chapter of accidents." Now notice how Zukertort (White) dealt with the matter. He at once reduced it to a Pawn ending, which (so to say) wins itself. Black has just moved Q—Q4 (to support the R). Then 1. R × R, Q × R; 2. R—K7, and Black cannot prevent the exchange of all remaining pieces in some such way as this; 2. . . . . P—QKt4; 3. Q—Q6, Q—Kt2; 4. R × Kt, R × R; 5. Q × R ch, Q × Q; 6. B × Q ch, K × B; and Black has nothing he can do. When you have a winning Pawn position, reduce complications. And this principle has many extensions.

Learn the best three or four first moves (for each side) in the chief "Openings." It is best, as we cannot do everything, to get a fairly good knowledge of perhaps four Openings; but, as it takes *two* players to shape an Opening, you must be prepared for whatever your opponent may (as first or second player) offer you. He may purposely make some out-of-the-way move—neither good nor bad in itself—to puzzle you. In this case you must act at once on your own judgment—which is good for you. We have known querulous players murmur if you played any first move other than 1. P—K4. Such objections are equally absurd and rude; the persons who make them merely show how much they have to learn. "All openings are good," is a maxim to be considered.

Beware of giving useless checks—*useful* generally to your opponent; *e.g.* 1. P—K4, P—QB4; 2. P—Q4, Q—R4 ch; White, in reply, brings out his B to Q2 (or his Kt to B3), *developing a piece at your expense* (in point of time); your Q is of no particular use at R4, even if she could stay there; if she goes back to her square, you have lost two moves (a serious loss). In exchanging, see whether you are not giving up a well-posted man and bringing an adverse man into a good position; also consider, before attacking a piece, whether you will not be driving it exactly *where your opponent wished it to go* (and where he would have moved it in any case).

Study well-annotated games; you insensibly learn how to post your men to advantage, the notes pointing out the lapses of the players. Try to follow out, *mentally* (without handling the men) any variations given; probably you will find it hard to do so "two moves deep" at first; but the power of calculating thus will grow by exercise, and will greatly help you—as it grows—in framing plans in your own games, and (by forecasting them) in defeating those of your opponent.

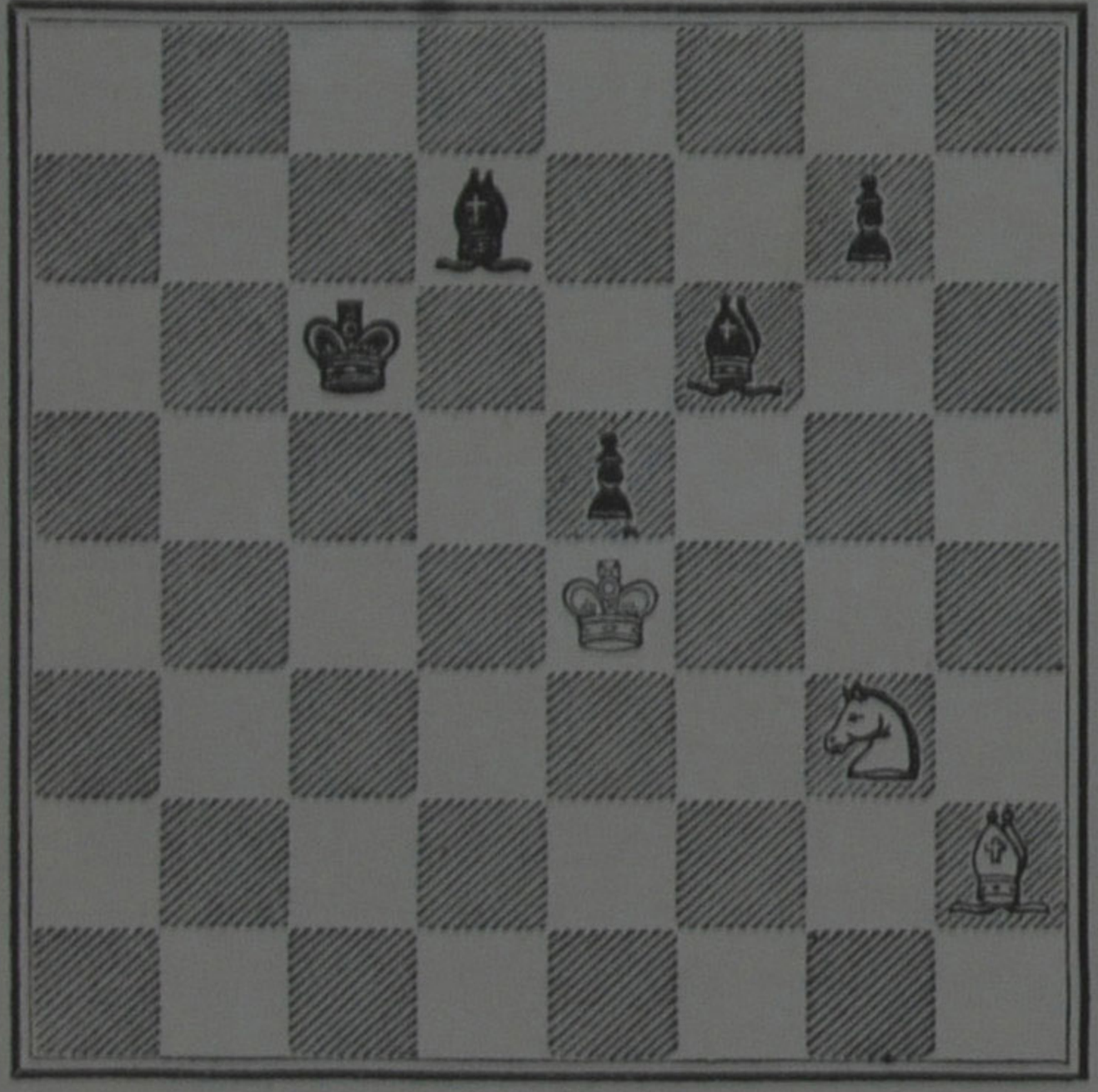
Towards the end of the game, Rs increase in value; lines are now open for them. It is mostly good play to plant a R on an open file; and if your opponent offers his R at the other end in exchange, not to take the R, but to support yours with its fellow, so that if your adversary takes, the latter supplies its place. Rooks doubled (acting together on the same file or rank—especially on the player's seventh rank) are very strong. The R, as a rule, best attacks hostile Ps from their rear,

and supports his own advancing Pawns from the same quarter.

As the board clears, the K moves more safely; his power as a fighting piece increases, and should be fearlessly asserted. Beginners, in their anxiety for his safety, keep him boxed up to the end, depriving themselves of the use of what is perhaps their strongest piece. He is wanted to stop the adverse Ps, and to assist his own. Bring him then, as a rule, well to the front.

When you are doing badly, you may sometimes obtain a draw by managing to remain with Bps of opposite colours, so that your B and your opponent's can never meet. You need to have these

Black.



White to Move.

White.

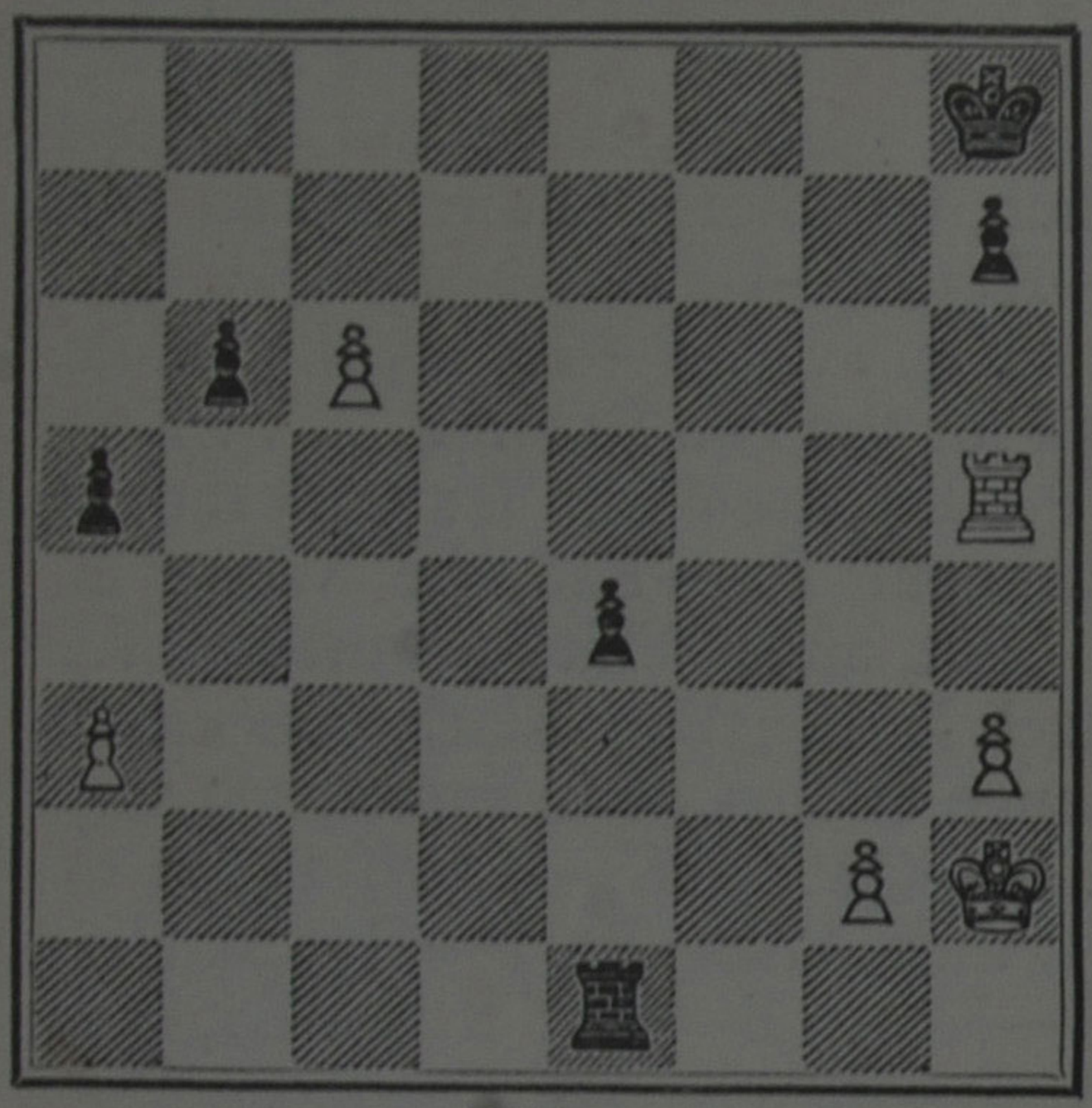
ideas so grafted into the mind that they are ready to blossom out upon the board when occasion may arise. In the example given, White plays 1. Kt—

R5, K—Q3; 2. Kt × B, P × Kt (as a rule, it is bad to unite the hostile Pawns, but, beside securing "Bishops of opposite colours," here the K stops the Ps better when together; neither P can *slip past him*); 3. B—Kt3, P—B4 ch; 4. K—K3, and White is safe; for if 4. . . . . P—B5 ch, the White B sacrifices himself for the two Ps; if 4. . . . . K—K3, and 5. . . . . P—K5, the White B simply moves about on the diagonal R2—Kt8, the White K remaining fixed. But, after White's fourth move, try putting the Black B on QB2; Black wins easily (forcing the exchange of Bps, or in some such way as this); 4. . . . . K—Q4; 5. K—K2 (if to Q3 or B3, Black checks, then takes B), P—B5; 6. B—B2, P—K5; 7. B—Kt sq, B—K4; 8. B—B2, B—Q5; 9. B—K sq, P—B6 ch; 10. K—B sq, P—K6; 11. B—R5, K—K5; 12. B—Kt4, K—Q6; 13. B—K sq (or Black shuts it out by . . . . B—B6), P—K7 mate. These things cannot be hurried.

Naturally the Pawns, towards the end, assert themselves; promotion tempts them on, and the way lies open or may be forced open. An ingenious sacrifice may "force a passage." See 1st Diag., p. 198: White, by moving 1. R—QB5, secures a safe way for his P to queening. For if 1. . . . . P × R; 2. P—B7 and queens at once; if 1. . . . . R—KB8; 2. P—B7, R—B sq; 3. P—B8 bec Q, R × Q; 4. R × R ch, with a R ahead.

This (No. 2, p. 198) is noteworthy: 1. R—QKt5! K × R (if he does not, 2. R × P); 2. P—Kt7, K—B5! (if 2. . . . . P bec Q; 3. P bec Q ch, K

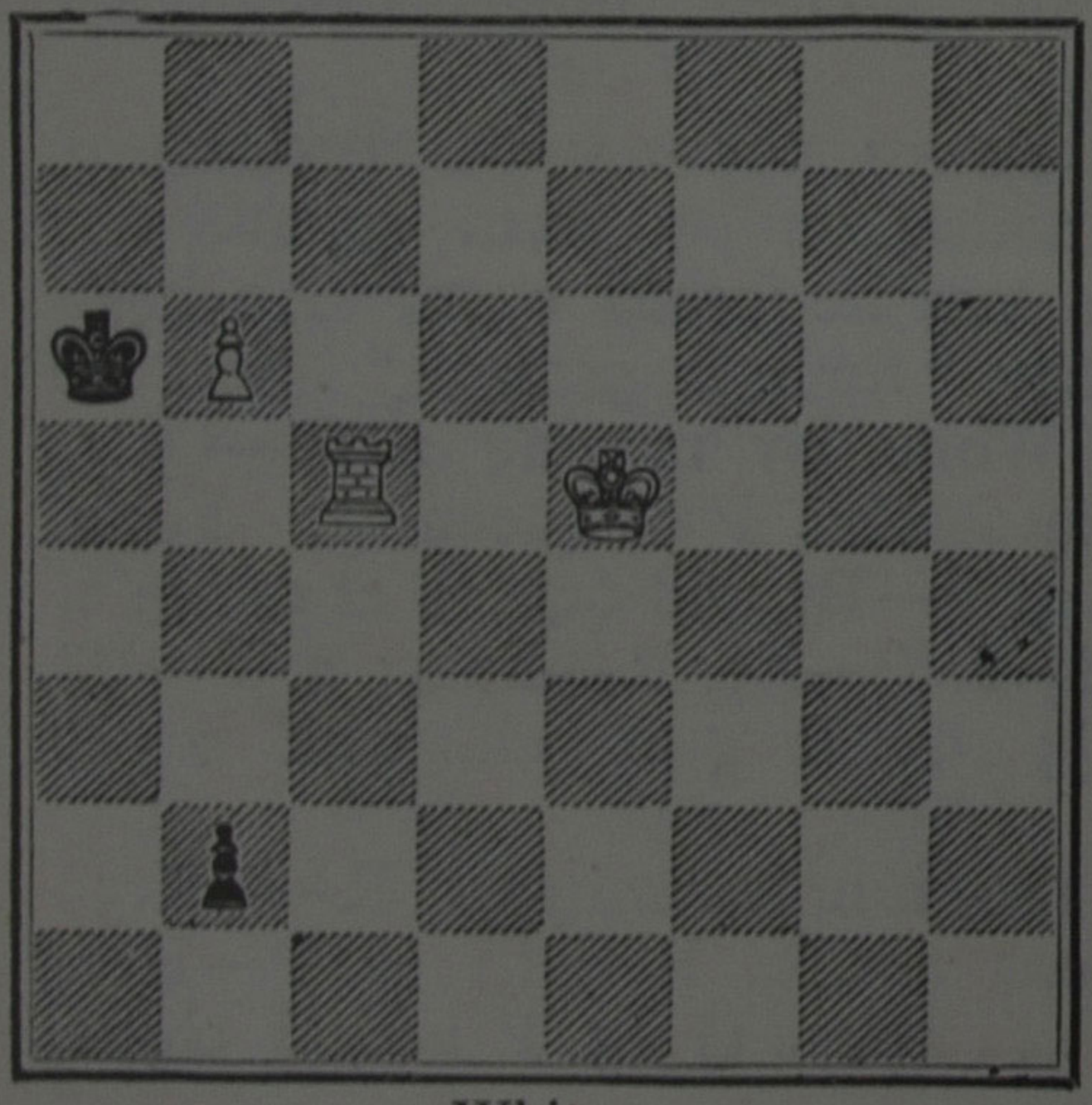
Black.



White.

White to Move.

Black.



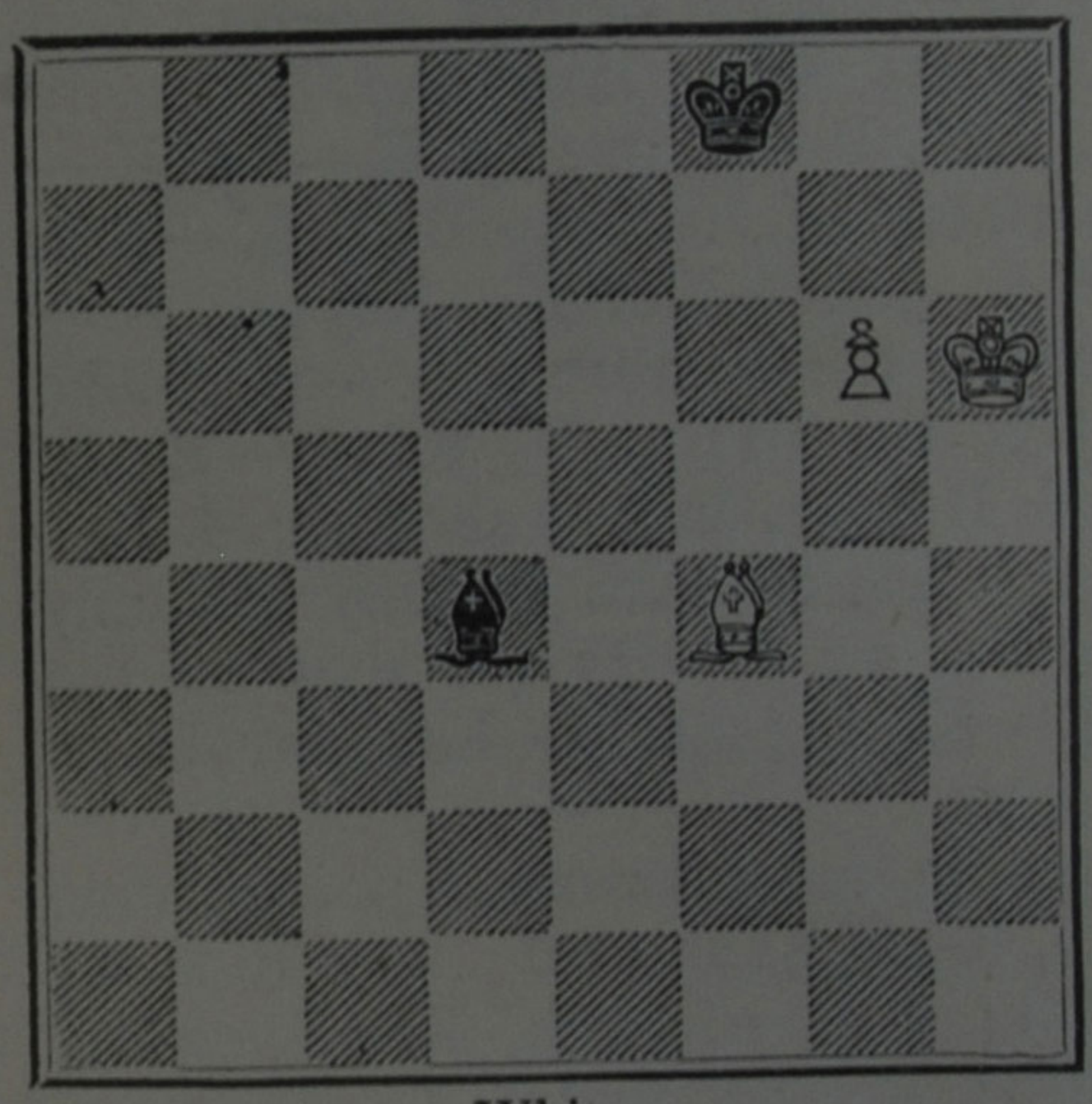
White.

White to Move.

moves; 4. Q × Q); 3. P bec Q, K—B6; 4. K—K4, K—B7; 5. Q—R2 ch, K—B8; 6. K—K3, K—Kt8 (if 6. . . . . P bec Q; 7. Q—Q2 mate); 7. K—Q2, K—R8; 8. Q—R8 (pinning the Pawn), K—R7; 9. Q—R8 ch, K—Kt6; 10. Q—Kt7 ch, K—R7; 11. K—B2, winning the Pawn.

Much ingenuity may be shown in forcing a P to queen, when Bps only are left of the same colour. If, in diagram, Black's B were at his Q4, White

Black.



White.

White to Move.

could never win, as the B could always guard the P's queening square. But, here, 1. K—R7 (if Black K once got to KKt sq, White could never shift him), B—B6; 2. B—R6 ch, K—K sq; 3. B—Kt7, B—Kt5 (naturally he avoids the exchange); 4. B—Kt2, B—B sq; 5. B—R3! and Black is helpless; as if . . . . B × B, the P goes on. Now place

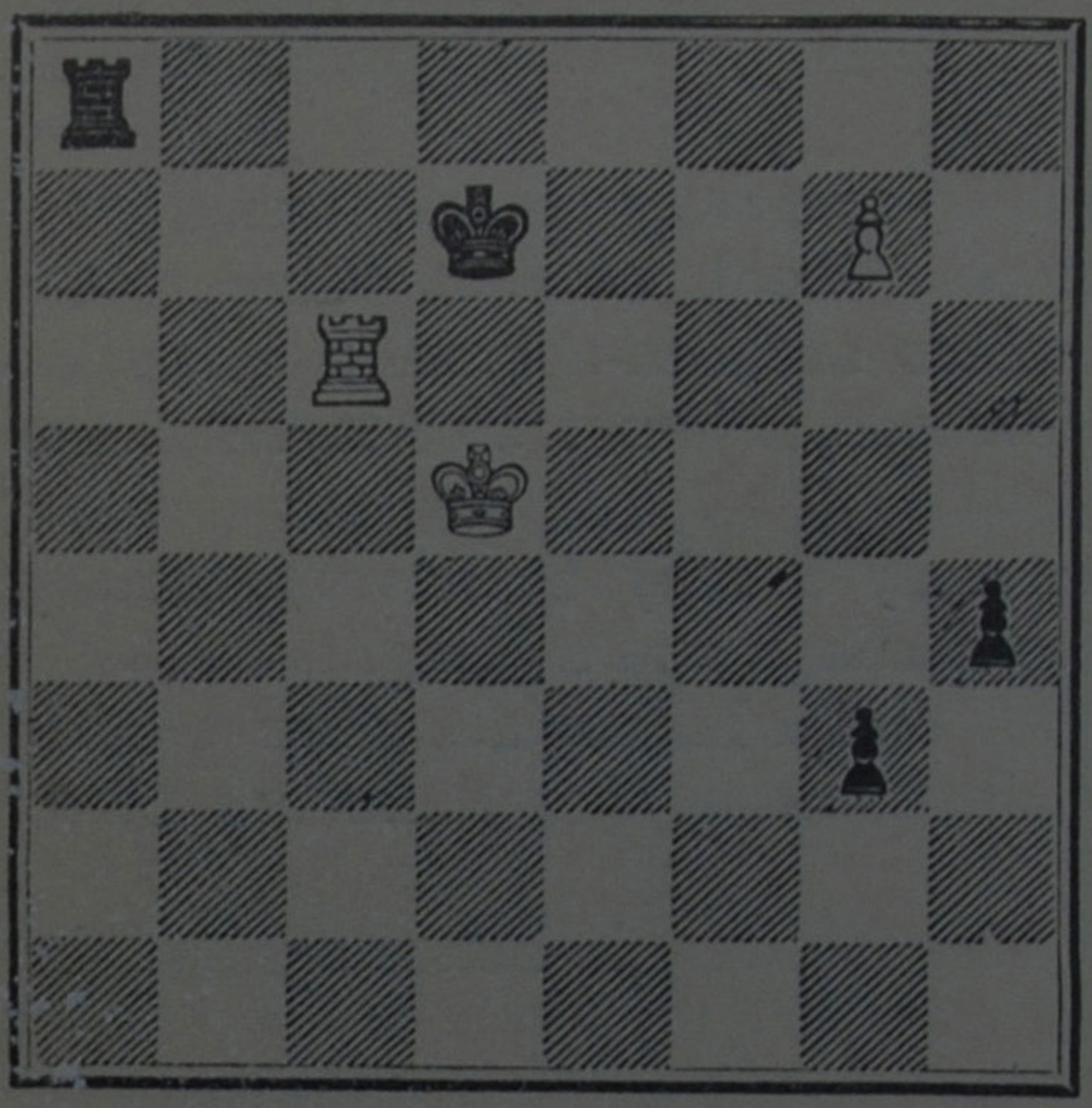
White K at KKt5, B at QB4, P at KB6; Black K at KR2, B at KKt3; White, with move, wins; 1. B—Kt8 ch! K—R sq (best, if . . . . K × B; 2. K × B, with a winning position); 2. B—K6! (if K × B?, only a draw, as shown in chapter on "Pawn Play"), B—Q6 (or A); 3. K—B4 (not P—B7, else . . . . K—Kt2 and . . . . K—B sq), B—Kt4 (if . . . . K—R2; White, by 4. B—B5 ch, would exchange Bps, and win); 4. K—K5, B—K sq; 5. K—Q6, K—R2; 6. K—K7, K—Kt3 (or . . . . B—R4; 7. B—Q7, and 8. B—K8); 7. B—Q7, B—B2; 8. B—B5 ch, and White will take the B, easily winning; (A) 2. . . . . B—K sq; 3. K—B5 (K—R6 is useless, because of . . . . B—B2!), K—R2; 4. B—Q5, K—R3; 5. K—K6, K—Kt3; 6. K—K7, K—Kt4 (to give the B more play—of course White will not take the B); 7. B—K6, B—R4 (if . . . . K—Kt3; 8. B—Q7, &c., as shown); 8. B—B7, B—Q8; 9. B—K8, B—Kt6 (plainly the only move to stop the P); 10. B—Q7 (to shut off the B by B—K6), B—Kt sq; 11. B—K6, and Black can do nothing more.

In our last example, several curious points come out: 1. R—QR6, R—KKt sq (if 1. . . . . R × R; 2. P bec Q wins); 2. R—R7 ch, K—K sq; 3. K—K6 (threatening R—R8 mate), K—Q sq; 4. R—R8 ch, K—B2; 5. R × R, P—Kt7; 6. (here comes in the instruction) R—QB8 ch, K × R (nothing better); 7. P bec Q, check, and captures the Pawns.

We subjoin Mr. Potter's "Minor Principles" (taken from the "Chess Player's Annual," 1882).

1. Two Bishops are stronger than two Knights.

Black.



White.

White to Move.

2. Two Bishops are stronger than Bishop and Knight.

3. A Bishop is stronger than a Knight in the middle game.

4. A Knight alone is stronger than a Bishop alone in the end-game. This means, however, when they are opposed, seeing that—

5. A Bishop makes a better struggle than a Knight against Pawns.

6. A Knight is weaker than a Bishop against a Rook.

7. Two Rooks and a Bishop are stronger than two Rooks and a Knight.

8. Queen and Bishop are stronger than Queen and Knight.

9. Queen, Rook, and Knight are stronger than Queen, Rook, and Bishop. (This applies to the end-game only.)

10. Two Rooks co-operating are stronger than a Queen (assuming the Rook player's King to be sheltered); but unless such co-operation exists, or can be certainly foreseen, it is not wise to exchange Queen for two Rooks.

11. The Queen may usually be advantageously exchanged for two Bishops and a Knight.

12. Two Knights and a Bishop are often weaker than Queen, notwithstanding that there are other forces.

13. Rook and Bishop struggle better against the Queen than Rook and Knight.

14. Rook, Bishop, and Pawn are in numerous cases more than a match for the Queen. This implies that the Pawn is either on, or can be forced up to, the seventh square.

15. Two Knights co-operate more powerfully when not protecting, than when protecting, each other.

16. A Rook is at his best when in possession of a clear road. Motto: Seize the open file.

17. Pawns when advanced are in most cases safer against the Rook than when not advanced. This assumes their having a certain amount of support.

18. When a Queen faces an adverse Rook on the same file or rank there is danger, however many men there may be between them.

19. A Knight at KB5 bodes ill for the adverse King castled on that side.

20. In average end-games the King is better on the King's or Queen's file than at either wing.

CHAPTER XI.

Games with Notes.

Game 1.

The following is not given as a specimen of fine play, but to point out some of the errors that young players are most apt to fall into. The reader is identified with White.

Philidor's Opening.

White.	Black.
1. P—K4	P—K4

As no piece but the Kt can move before a P is played, it is best to advance a P on the first move. The advance of KP sets free Q and KB. 1. P—K4 or 1. P—Q4 is the best first move.

2. Kt—KB3, at once attacking the Black KP. This is the proper place for the Kt, not at R3 where it would not command so many squares.

P—Q3

Kt—QB3 is really a better way of defending the P, as it does not shut in the Black KB.

3. B—B4, attacking your opponent's weakest point, his KBP. His K defends it now, but if you

brought another piece to attack it, he must bring another to defend it—or he will lose it.

White.	Black.
	Kt—KB3

attacking your KP; but B—K2 was better for him.

4. P—Q3, defending your P; but you should have played Kt—KKt5, which would both defend your KP and attack his KBP.

	B—Kt5

He now pins your Kt, *i.e.* you cannot move it without losing the Q.

5. QKt—Q2. Not a good move, as it blocks your QB; it should have gone to B3. If Black took your Kt, the Q could retake (or the P—which would make an opening for the R).

	Q—K2

Bad, it shuts in the KB; Kt—QB3, or B—K2, was better.

6. Castles	Kt—QB3

7. P—QB3, preventing his QKt from advancing, and opening a diagonal line for your Q.

	Castles

He castles on the opposite side to you, meaning to attack your K with his K side Ps.

8. P—KR3. This rather weakens your K's position. Once you have castled, be wary how you move the Ps before the K. The B was not harming you.

	B × Kt

He might have moved the B to R4.

White. Black.

9. Q × B. Kt × B was better, to free your QB.

P—QR3

to prevent your attacking the QKt with B—QKt5; but he really wastes time, and you have the same advantage as if you moved twice running.

10. Q—B5 ch. This is a useless check; you do him no harm and will have to lose time soon in bringing back your Q. Never check without a good reason, *i.e.* unless you can see some gain from it other than the amusement of driving his K about.

K—Kt sq

Black.

White.

Position after Black's 10th Move.

He simply goes to a rather safer place. If he had stopped the check by Q—Q2, you might have taken his KBP with your B for nothing.

White.	Black.
11. P—QKt4.	Not your best move; but it prevents him from attacking your KB with Kt.
	P—KKt3

Now your Q has to lose time in retreating.

12. Q—B3	B—R3

The sooner your Bs and Kts are away from your first rank the better.

13. Kt—Kt3	B × B

As his B is not defended, he must otherwise lose time in withdrawing it to Kt2.

14. QR × B. Better to take with the KR, so as to have both Rs bearing on his K's quarters, in preparation to advance your Q side Ps.

	P—KR4
15. P—Q4	P—QKt4

He should have played P × P.

16. P—Q5, in order to take his Kt, if he should take your B. You lose two pieces for one, but you get a very strong attack upon his K, which is much exposed, so that your move is justified.

	P × B
17. P × Kt	P × Kt

18. P × P. Here Q—Q3, attacking his QRP was better. Your P at B6 is very useful and quite cramps him.

	P—R5

He overlooks what you can do.

19. P—KKt4. Here you miss your chance. You ought to play Q—Q3. If he lets you take QRP, you mate him the move after by Q to Kt7;

and if he defends P by moving the K up to it you crush the Pawn by moving R to R sq.

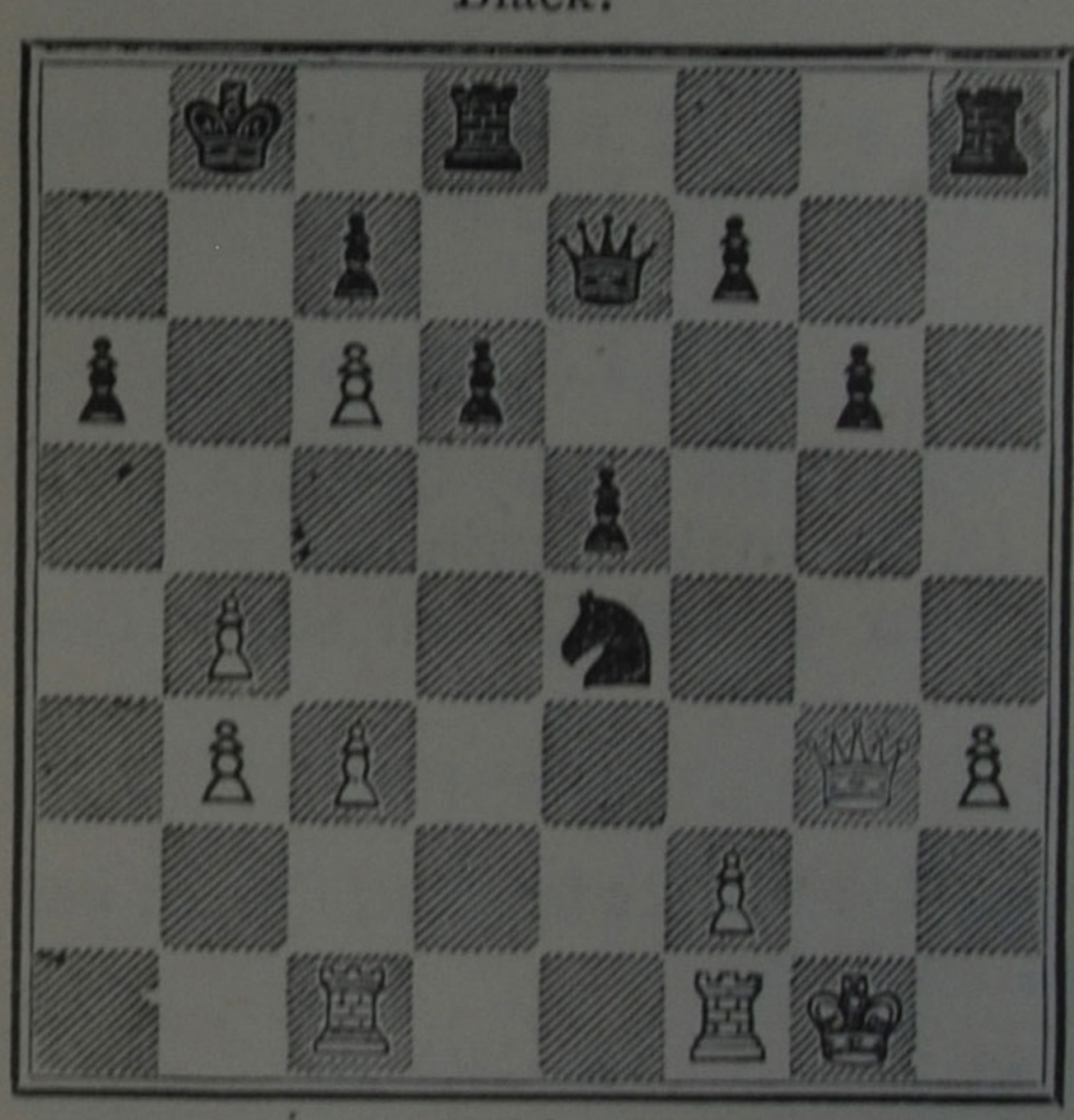
White.	Black.
	P × P i p

His KRP takes your KtP in transit, *i.e.* he takes your P off the board and places his P at his KKt6, exactly as he might have done if you had played P—KKt3. Remember this move. (Taking Pawn in passing.)

20. Q × P. Still overlooking the win pointed out at your last move.

	Kt × P

If you had (last move) played P × P, he could



Position after Black's 20th Move.

have taken your RP with R and then have supported this R by moving its fellow to R sq.

White.	Black.
21. Q—Kt2.	Your chance is gone, for if you now moved Q—Q3, something like this might happen: Black would reply 21. . . . . Q—Kt4 ch; 22. K—R2 (if you were to play K—R sq; then try 22. . . . . Q × R! and if you answer R × Q, he plays 23. . . . . Kt × P ch, forking your K and Q, and you are quite lost), and he could win at least "the exchange" (R for Kt) by Kt × KBP; for if 23. Q × RP, he answers R × P mate; and if 23. R × Kt, we might get . . . . Q × R; 24. Q × RP?, R × P ch; 25. K × R, R—R sq ch; soon forcing mate.
	Kt—Q7
22. KR—Q sq	R—R4

Good play—if you take Kt with R, he will move this R to Kt4, and your Q will be pinned and lost in exchange for R and Kt; an exchange to his benefit.

23. K—R2	R(Q sq)—R sq

He could safely defend his Kt by Q—Kt4, for if you played Q × Q, he would regain the piece by Kt—B6, forking your K and Q, and could then gain your RP

24. R × Kt	R × P ch

He offers to give up his two Rs for your Q, but you decline, and thus do worse.

25. K—Kt sq	R—R8 ch

A good move, as it results in his gaining Q and R for two Rs.

26. Q × R	R × Q ch

White.	Black.
27. K × R	Q—R5 ch
28. K—Kt2	Q—Kt4 ch

forking your K and R.

29. K—B3 Q × R

30. R—KKt sq. If you played it to QKt sq, he would win it by checking with Q at his Q6; if to QR sq, by Q × QBP ch; if to KR sq, by Q—Q4 ch.

P—K6 ch

The right way; he could do nothing by checking with Q, as you would move round and round the BP.

31. K × P. This is fatal. The Pawn was a bait. But anyhow, Black would soon win by bringing up more Ps.

Q—K7 ch

32. K—Q5. If your K went to Q4 or B4, he would take P checking and win the R. As it is, he plays Q—Q6 checkmate, for your K has no way of escaping the check. (G. WALKER.)

GAME 2.

Won by Louis Charles De La Bourdonnais.

Queen's Gambit Accepted.

1. P—Q4	P—Q4
2. P—QB4	P × P
3. P—K3	P—K4

Black cannot with advantage defend the Gambit Pawn (his extra P at B5).

	White.	Black.
4.	B × P	P × P
5.	P × P	Kt—KB3
6.	Kt—QB3	B—K2
7.	Kt—KB3	O—O
8.	P—KR3	QKt—Q2

9. B—K3, developing the B and guarding the isolated P.

		Kt—QKt3
10.	B—Kt3	P—QB3

A support for his KKt, if he should wish to play it to Q4; it also keeps out White's Kt from QKt5.

11.	O—O	Kt(B3)—Q4

White has more command of the board than Black; that is, more squares are open to his men. Black wishes to exchange, to gain room.

12. Q—K2. This enables him to bring his Rooks into co-operation.

		P—KB4
13.	Kt—K5	P—B5

Not a good move. His P is going too far from its supports; by advancing it he gives White the command of the diagonal (QB2 to KR7) for his KB.

14. B—Q2. Not to B sq, where it would block the QR.

		P—KKt4

He is moving Ps where he should be moving pieces.

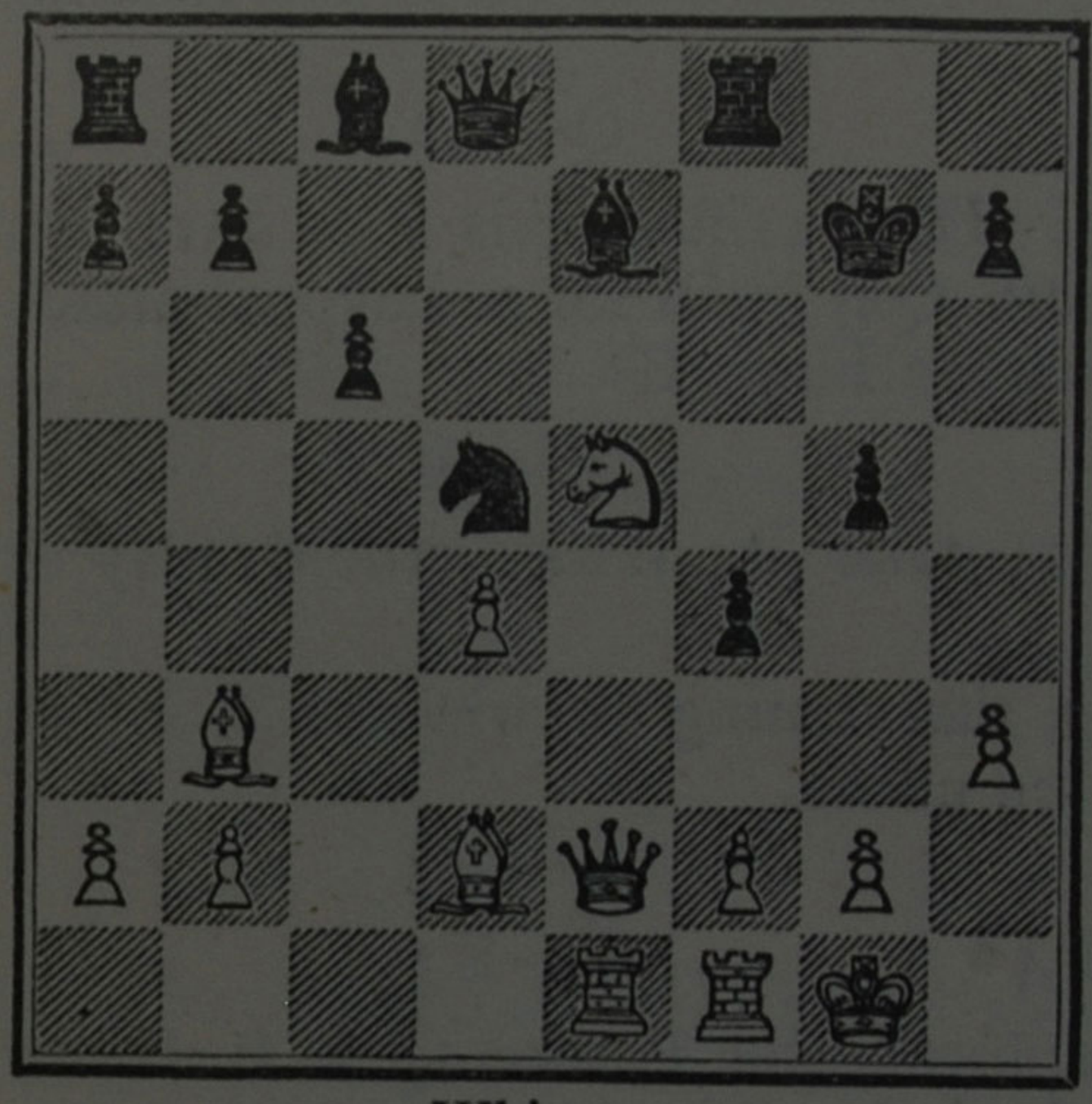
15.	QR—K sq	K—Kt2

to enable R to go into corner in case of White forming an attack on the KRP.

	White.	Black.
16.	Kt × Kt	Kt × Kt

P × Kt would be better, as it turns out.

Black.



White.

Position after Black's 16th Move.

17.	Kt × QBP	P × Kt
18.	B × Kt	Q × B

19. Q × B ch. By this skirmish White has gained a P and the better position. If Black at his last move had taken B with P, White would now be able to force an exchange of Qs (which would be in his favour), *i.e.* after his nineteenth move, if Black did not exchange Qs (to get out of check), White could do so at his next move.

		R—B2
20.	Q—Kt4	B—B4

Black could take the QRP with Q; but it would

not be wise to put his Q so far out of the way. He threatens to play, next move, B—Q6, which would win the exchange.

	White.	Black.
21.	R—K5.	White attacks the Q and frees his other R.
		Q—Q2
22.	P—Q5.	He sacrifices this P to have two squares (QB3 and Q4) open for a diagonal attack of Q and B upon the Black K.
		P × P

If he did not take it, White would play it to Q6.

23.	Q—Q4,	threatening to win the Q by R—K7, discovering check.
		K—R3
24.	P—KR4	B—K3

If he had captured the P, then Q × P ch; by his move he defends his BP with R.

25.	R (B sq)—K sq	QR—K sq

concentrating on the Black B.

26.	R × KtP	R (K sq)—KB sq

to prevent White taking P with B.

27. Q—K5, threatening not only to capture B, but also to mate in two moves by R—R5 ch and Q—Kt5.

B—Kt5

B—B4 was better, but White would then play B × P, threatening to discover check by playing the R.

White.	Black.
28. R—R5 ch	B × R

He must either do this or play K—Kt3, to which White would make the same reply, viz. :—

29. Q—Kt5 mate.

(G. WALKER.)

GAME 3.

Won by Schiffers, at Frankfort, 1887.

Giuoco Piano.

1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—B4	B—B4
4. P—B3	Kt—B3
5. P—Q4	P × P

This he must do, as if he retreated the B, White would play P × P; and he cannot get back his P by 6. . . . . KKt × P, for White would reply Q—Q5; he must then provide for the mate threatened by Q × BP; and, while he does this, White takes the KKt with Q.

6. P × P	B—Kt5 ch

If he retreated the B (say to Kt3), White would take steps to guard his KP which the Kt attacks.

7. B—Q2	B × B ch

He takes, because to retreat the B now would be loss of time.

8. QKt × B, to defend the K pawn. If he

took with the KKt, Black's QKt might take the QP.

White.	Black.
	P—Q_4

to clear his QB. He can make this move, as his Q_4 is guarded by Q and KKt.

9.	P × P	KKt × P

10. Q—Kt_3, threatening to take the KKt with B. Black cannot move this Kt (or White would play B × P ch), and, if he defended it by B—K_3, White could play Q × KtP. Look into this for yourself.

Kt (B_3)—K_2

11.	O—O	O—O

12. KR—K sq, rightly seizing the open file—the embrasure for the heavy artillery.

P—QB_3

to support his Kt (which is well placed), so that his Q and the Kt (at K_2) may be free to move.

13. P—QR_4. This stops Black playing P—QKt_4, which would drive back the B.

Q—B_2

It was better to play Kt—QKt_3, and thus drive away the B.

14. QR—B sq. This threatens to win a piece, thus: 15. B × Kt, Kt × B; 16. Q × Kt and (if P × Q); 17. R × Q.

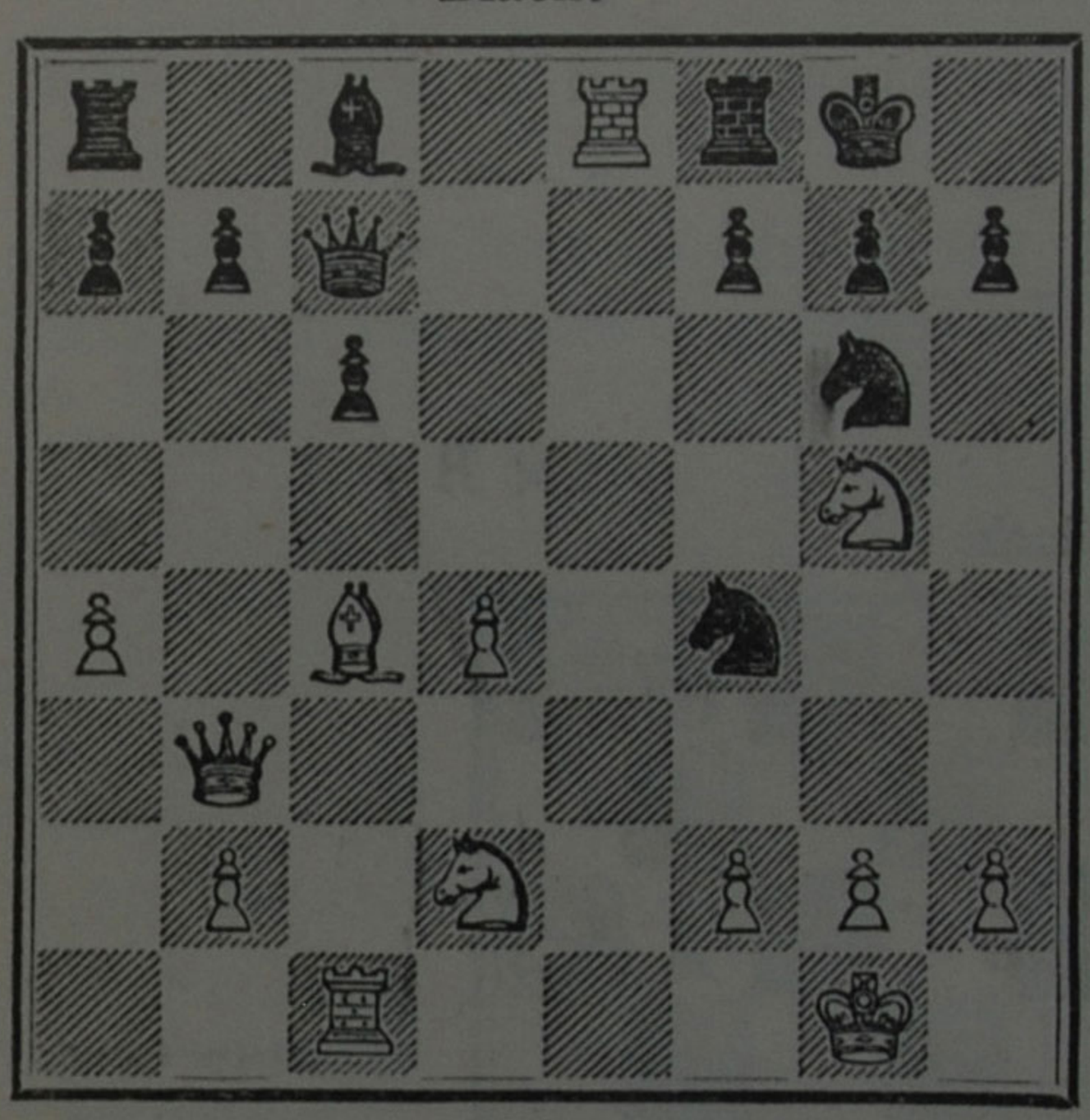
Kt—B_5

15. Kt—Kt_5, bringing a third piece to bear upon Black's KBP; accordingly he makes his Q support it by

Kt (K_2)—Kt_3

White.	Black.
16. R—K8 !	

He sacrifices this R to get a strong attack upon Black's K. This course is only possible, because



Black.

Position after White's 16th Move.

White.

Black's QR is locked up and useless to him. *Scores of games are lost through pieces being left undeveloped —locked up capital, that you never have time to realise.*

	R × R
17. B × P ch	K—R sq

Because, if he played K—B sq, White could reply 18. Kt × P ch, K—K2 ; 19. R—K sq ch, B (or Kt)—K3 (better than moving K) ; 20. R × B (or Kt) ch, K × B (Kt or B × R would be worse) ; 21. R × BP dis ch, and wins Q.

18. B × R	Kt—K7 ch
19. K—R sq	Kt × R

He is a piece ahead, and attacks White's Q; but his game is hopeless.

White.	Black.
20. Kt—B7 ch	K—Kt sq
21. Kt—R6 dou ch	K—B sq

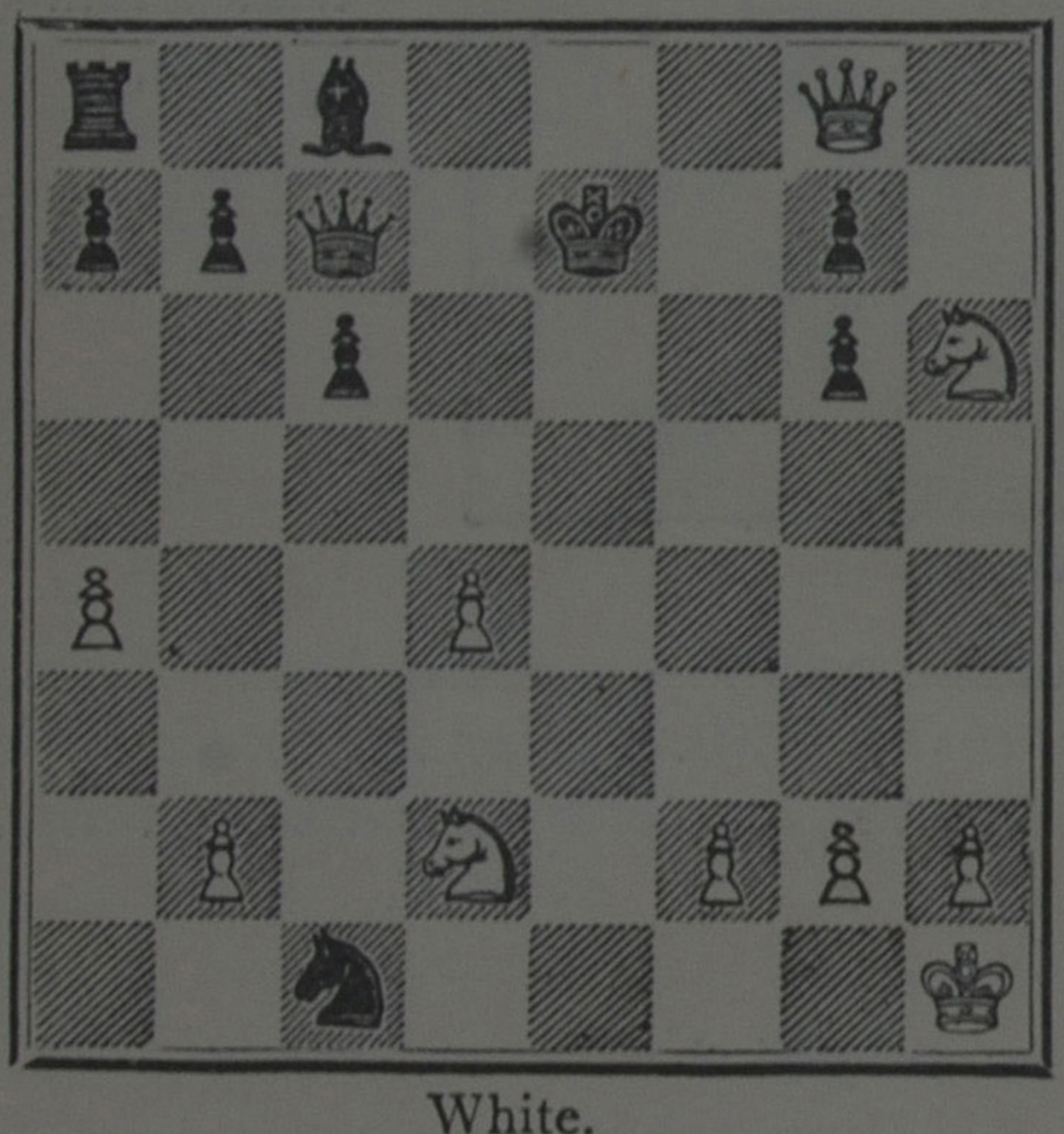
If he moved into corner, then mate by Q—Kt8.

22. Q—Kt8 ch	K—K2

23. B × Kt. It would do no good to check with Q at B7. In learning "when *not* to check," you learn much.

P × B

Black.



Position after Black's 23rd Move.

White.

If he played P × Kt, White would play 24. Q × P ch, and would mate next move.

24. Q × P ch	K—Q sq

His only move to save the Q; for, if he moved

K—Q3, 25. Kt—B4 (or K4) ch, would drive his K from Q, which White would then gain for his Kt.

White.	Black.
25. Q—B8 ch	K—Q2

26. Kt—K4, threatening 27. Kt—QB5 mate.

Q—Q sq

There is nothing much better to do. If he played K—K3, White would reply 27. Kt—Kt5 ch, K—Q2 (if K—Q4; 28. Q—QB5 mate); 28. Q—Kt7 ch, K—Q sq; 29. Kt (R3)—B7 ch, K—K sq (best); 30. Q—Kt8 ch, K—K2; 31. Kt—K5, and Black is helpless; *e.g.* if 31. . . . . K—Q3; 32. Kt—K4 ch, K—K2; 33. Q—B7 ch, and mate next move; if 31. . . . . B—Q2; 32. Q—B7 ch, K—Q sq; 33. Q—B8 ch, B—K sq; 34. Kt—K6 ch, and mates in two more moves.

27. Q—Q6 ch	K—K sq

28. Kt—B6 ch, and, as Black, to escape from check, must sacrifice his Q for Kt, he resigns the game.

Game 4.

Won by Tchigorin.

Scotch Game.

1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. P—Q4	P × P

It would be very bad to defend the KP by moving the B to Q3, where it would block his game. He might play Kt × P.

4. Kt × P. Sometimes White here plays B—

QB4, giving up Pawn (at least for a time). It is then called the "Scotch *Gambit*."

White.	Black.
	B—B4

5. B—K3. Both players concentrate on the White Kt, developing their pieces in good order. If White played 5. Kt—B5, Black might answer by . . . . P—KKt3.

	Q—B3

6. P—QB3. Neither can bring another man to bear upon the Kt, so Black prepares to castle.

	KKt—K2

to support the other Kt.

7. B—QB4	P—Q3
8. P—KB4	Q—Kt3

He now attacks both KP and KKtP. White could defend both by Q—B3, but decides to give up the KP.

9. O—O	Q × KP
10. R—K sq	Q—Kt3

There is danger in leaving a Q on same file with a hostile R, however many pieces may be between them at the moment. You are liable to painful surprises.

11. Kt × Kt	B × B ch

If he had played Kt × Kt, White would answer B × B dis ch (from R), getting the B for nothing.

12. R × B	P × Kt

13. Q—K2, threatening to take Kt next move.

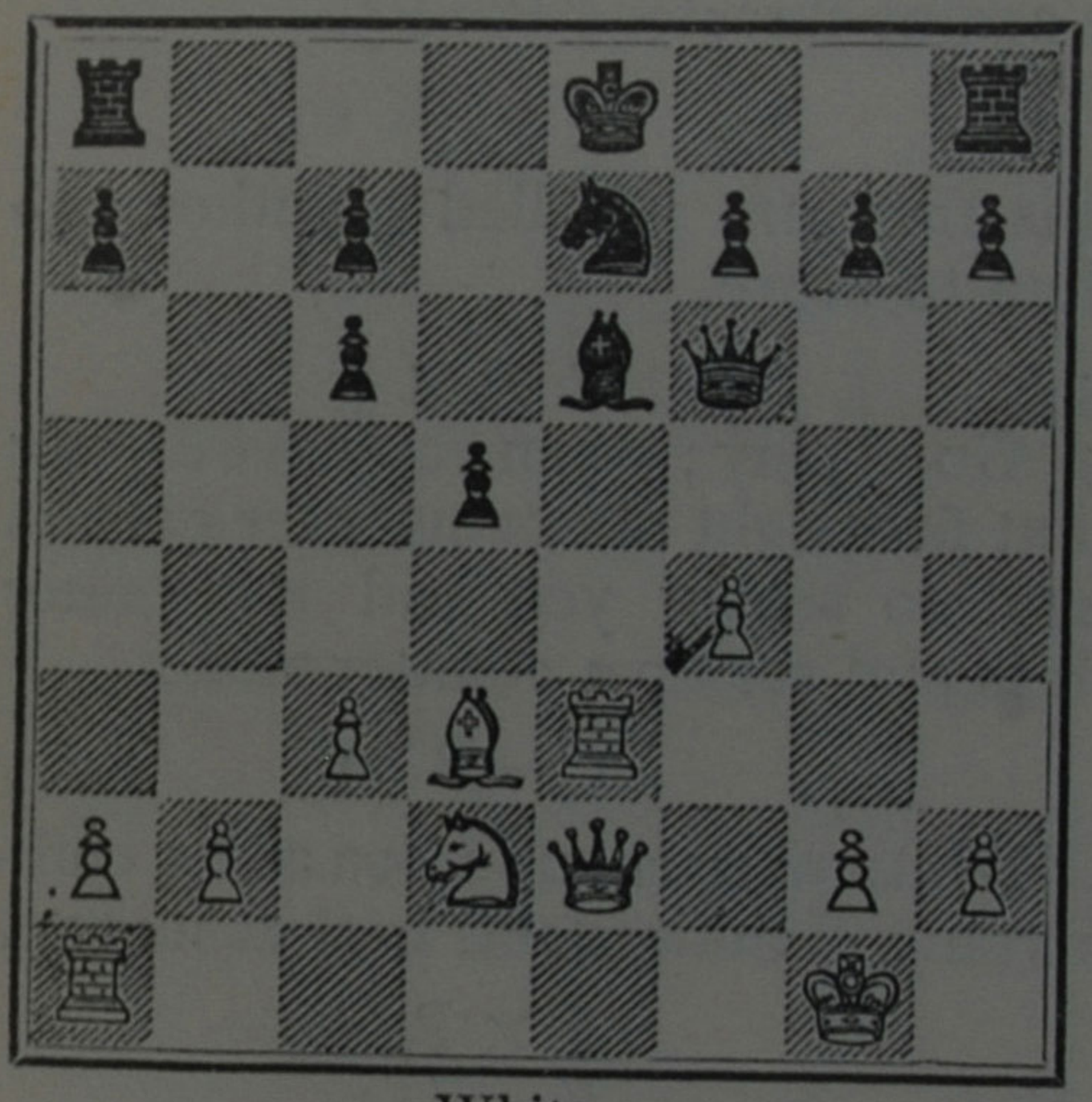
	Q—B3

You will easily see why he does not play B—K3; he would do so, but for White's B.

White.	Black.
14. Kt—Q2	P—Q4
15. B—Q3	B—K3

You now see the object of his fourteenth move.

Black.



White.

Position after Black's 15th Move.

16. R—KB sq. Black would like to castle, but this stops him; for, were he to do so now, White would continue with 17. P—B5; if the B then retreated to Q2, White takes the Kt with R; but, if Black played B × P, the answer is 18. B × B. True, he may reply Kt × B; but then White pins the Kt by 19. P—KKt4, and afterwards takes it with R or P (according to Black's nineteenth move).

P—Kt3

White.	Black.
17. Kt—Kt3, threatening to go to Q4, and to take the B, afterwards taking the KP (as it will then be) with the R.	
	O—O
18. P—Kt4. White might still play Kt—B5 (or Q4) and recover his lost P (as shown in last move). By his move he agains threatens P—B5.	
	QR—K sq

Notice that his men are huddled together with very little freedom to move.

19. Kt—B5	P—Q5
20. P—Kt5. Good play; when you have a piece attacked, which at first sight it seems necessary to move, look round to see if you had not better leave it where it is and set up a counter-attack.	
	Q—R sq
21. R × B. White now enters upon a fine combination, which you will understand best at its end.	
	P × R
22. Q × P ch	K—Kt2

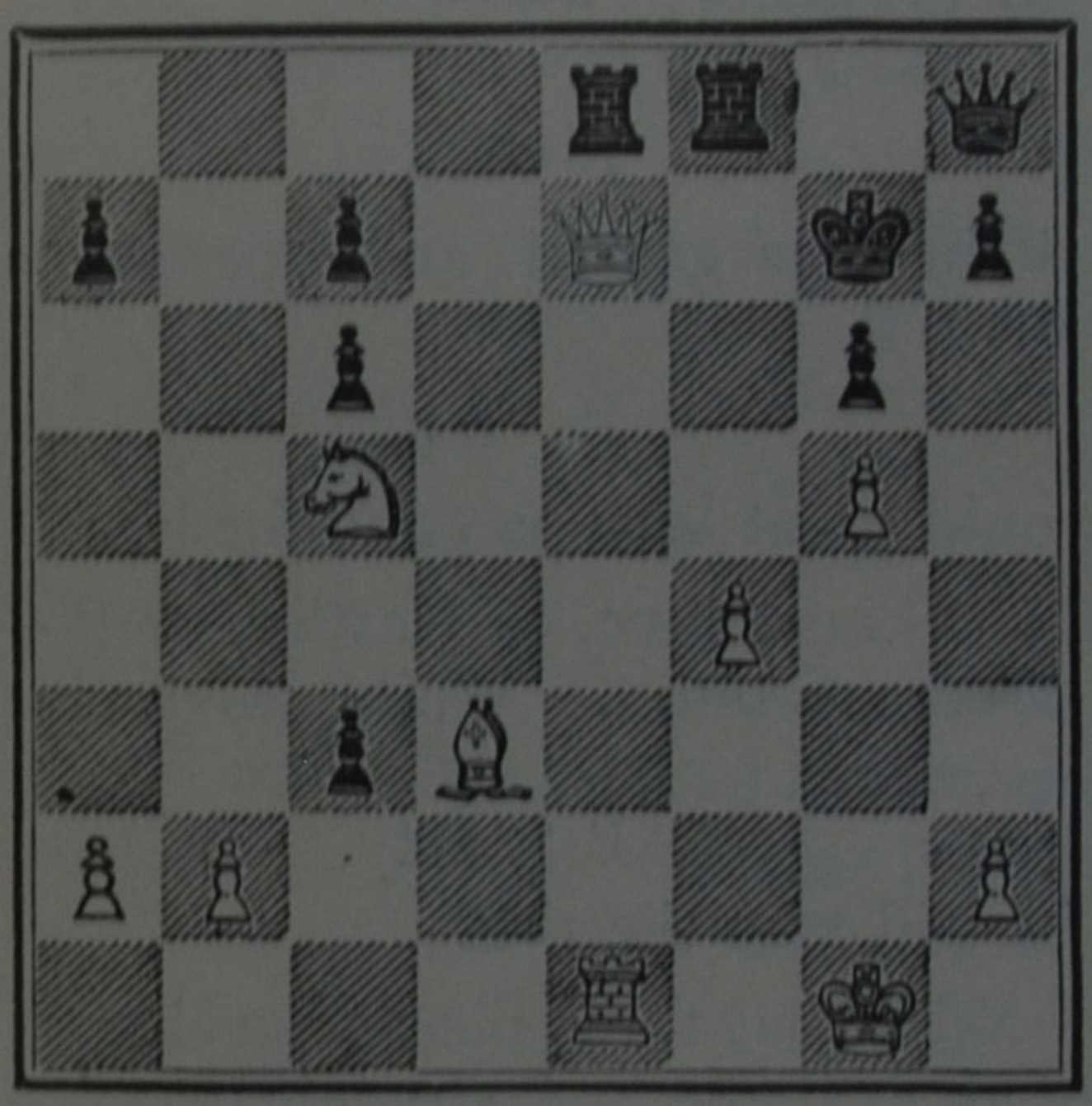
If he played R—B2, White would continue by 23. B—B4; and if then 23. . . . . R—KB sq, White would simply take Kt with Q; or if 23. . . . . Q—Kt2, White may play Kt—Q7, threatening Kt—B6.

23. R—K sq	P × P

Practically doing nothing. But why not Kt—B4 (or Q4) and drive the Q away? Answer: the Q would move to Q7, checking; if, then, 24. . . . . K—Kt sq; 25. B—B4 ch would lead to mate in

two more moves; and if 24. . . . . R—B2, White wins a R by 25. Q × QR; &c.; while, if 24. . . . . R (or Kt) interposes at K2, same thing happens as in actual game.

White.	Black.
24. Q × Kt ch	



Position after White's 24th Move.

25. R × R ch	R × Q
	Resigns

It seems at first sight strange that Black should resign here; but he sees that, whatever he may do, White can force mate in three more moves. There are two ways of doing it: (A) 25. . . . . R—B2; 26. Kt—K6 ch, K—Kt sq; 27. R—K8 ch, &c.; (B) 25. . . . . K—Kt sq; 26. B—B4 ch, R—B2; 27. R—K8 ch, &c.

Game 5.

Won by Alexander Macdonnell, 1835.

Muzio Gambit.

White.	Black.
1. P—K4	P—K4
2. P—KB4	P × P

3. Kt—KB3, preventing the Q from checking at Black's R5, and a step towards castling.

P—KKt4

Defending the P he has gained and opening a second line for his KB.

4. B—B4	P—KKt5

Here B—Kt2 would be at least as good for him.

5. Kt—QB3. This move, or Castles, or P—Q4, makes the Muzio Gambit. White leaves his Kt exposed.

P × Kt

Black thinks he will take the risk.

6. Q × P. White has three pieces developed, while Black's are all at home. A struggle between position and numbers.

B—R3

This stops White taking P with Q ; but his best move was P—Q4, giving up a P (which he can afford to do) to help break the attack. Checking with Q would do him no good, as White would play P—KKt3 and get the better of it.

7. P—Q4, attacking the Gambit P (the extra P Black has through White's sacrifice at move two).

Kt—QB3

aiming at the QP, by capturing which he would attack White's Q.

White.	Black.
8. O—O, bringing another piece to bear on the weak spot—the KBP.	
	Kt × P
9. KB × P ch	K × B

He prefers this to moving the K; either way, White now has the better game.

10. Q—R5 ch	K—Kt2

He has the choice of five squares and chooses the best—the most out of White's reach.

11. B × P. This B now threatens to check at K5. If White were to check this move, with Q at K5, he would not gain the QKt, for Black would answer Q—B3.

B × B

He would like to keep on exchanging—naturally.

12. R × B, threatening R—B7 mate.

Kt—KB3

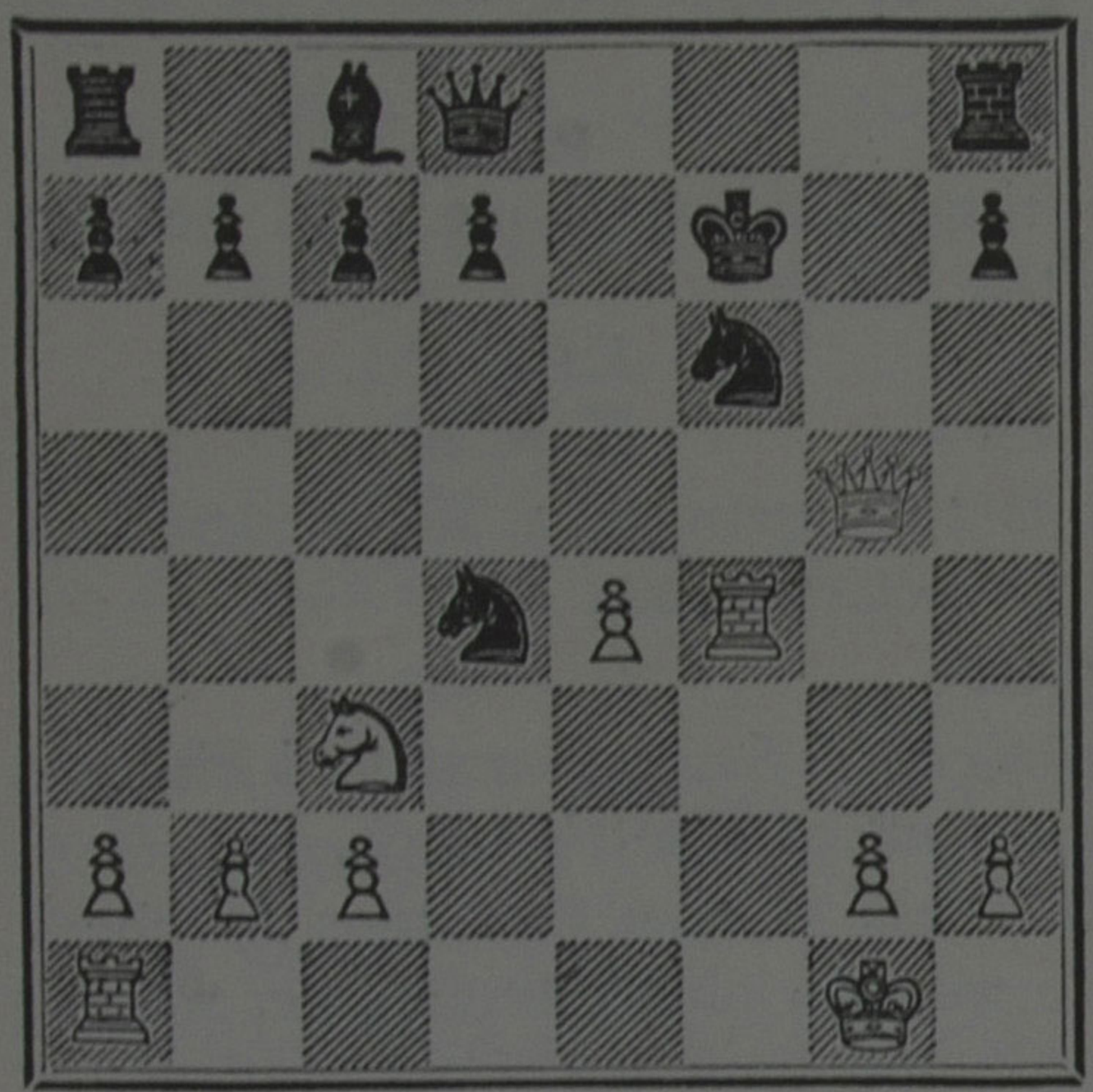
Stopping the mate, releasing his KR, and driving White's Q.

13. Q—KKt5 ch	K—B2 (Diag.)

If his K went to B sq, White would play R × Kt ch, and soon win.

14. QR—KB sq. White has now overwhelmed the KKt. He could gain the Q thus: 14. R × Kt ch, Q × R (if he moves K, White mates in two moves); 15. R—KB sq, Q × R ch; 16. K × R; but this would not be really so good for White.

K—K sq



Black.

Position after Black's 13th Move.

White.

White. Black.

15. R × Kt, threatening Q—R5 ch and mate the next move.

Q—K2

making a retreat for his K.

16. Kt—Q5. Black's Q only is of any use to him. His Rs and B might as well have stayed in their box.

Q—B4

threatening dou ch (by moving the Kt to B6), winning the Q. If he played Q × P, White might continue 17. Q—R5 ch, K—Q sq; 18. R—B8 ch, R × R; 19. R × R ch, Q—K sq; 20. Mates.

17. K—R sq. He can afford to wait a move, as Black cannot much improve his position. If Black now moved R—KB sq, White checks with

Q at R5, and then mates. If he moves P—Q3, White might play Q—Kt7, and Black would not long survive.

White.	Black.
	Kt—K3
18. R × Kt ch	P × R

19. Kt—B6 ch, and, as K must move, Black loses his Q for nothing. To go on with such a game would be only wasting time, so he very sensibly "resigns." (G. WALKER.)

GAME 6.

Won by Winawer, at the Nuremberg Tournament, 1896.

Centre Gambit.

1. P—K4	P—K4
2. P—Q4	P × P
3. Q × P	Kt—QB3

4. Q—K3. The Q must move, and experience says that this is the best square for her to go to.

	Kt—KB3
5. Kt—QB3	B—Kt5

6. B—Q2. Right, it helps clear the back line; White can now castle.

	Castles
7. Castles	R—K sq

He threatens to play B × Kt and then to take the KP with R (getting it for nothing), which White allows.

8. B—B4	B × Kt
9. B × B	Kt × P

If he took the P with R, White would not move the Q, but would play B × Kt, gaining "the exchange"—as you will see.

White.	Black.
10. Q—B4	Kt—KB3

If he played Kt × B, then would follow: 11. B × P ch, K—R sq; 12. B × R (threatening Q—B8 mate), and White has won the exchange.

11. Kt—KB3	P—Q3
12. Kt—Kt5	B—K3

If he played R—B sq, to support his threatened BP, White might bring his QR (*viâ* Q3 and KKt3) to bear upon the Black K's dwelling.

13. B—Q3, shifting the attack on to the KRP. True; White could not at once take it (as the Kt guards it); but he threatens 14. B × Kt (knocking out the prop of the RP), Q × B; 15. Q × Q, P × Q; 16. Kt × P, with the better game.

	P—KR3
14. P—KR4	Kt—Q4

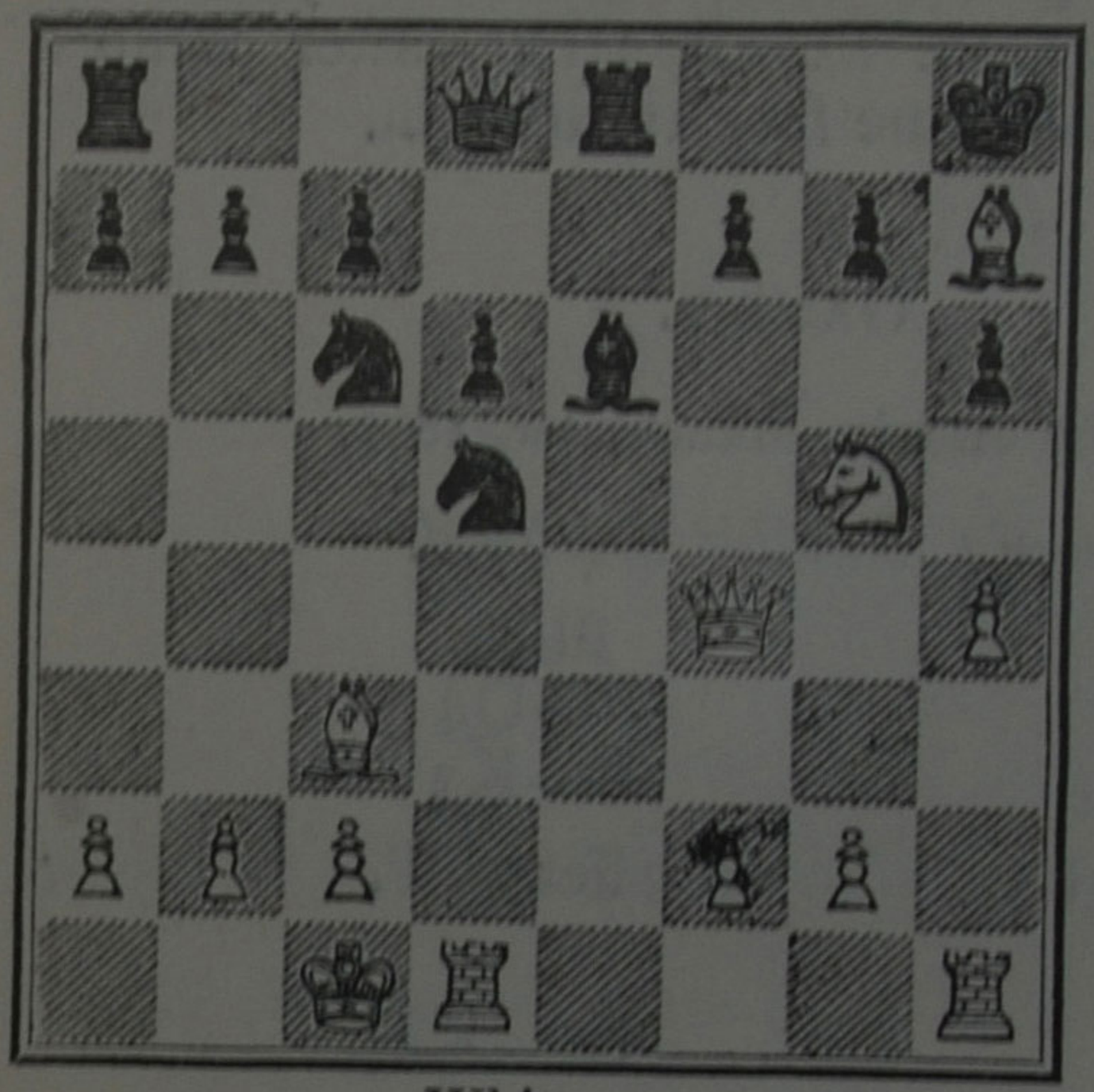
He does not venture on P × Kt, not liking the attack White would get along the open R file, after playing 15. P × P.

15. B—R7 ch	K—R sq (Diag.)

If he played K—B sq, White might answer 16. Kt × B ch, R × Kt; 17. R × Kt, with a piece ahead.

16. R × Kt	B × R

Black.



White.

Position after Black's 15th Move.

White.	Black.
17. B—K4. Threatens 18. Kt × P ch, B × Kt (else Kt × Q); 19. Q × RP ch, K—Kt sq; 20. Q × KtP mate.	
	P—B3

It was better to give up the exchange by R × B; 18. Kt × R.

18. B × B	BP × Kt

If RP × Kt; 19. P × P mate.

19. P × P	Kt—K4

If he should take the P with Q, White's Q takes his gratis.

20. P—Kt6. A very pretty and effectual move; so much so, that Black at once resigns; what White threatens is this: 21. R × P ch, P ×

R (must); 22. Q × P mate. Black may stave it off one move by 20. Kt—B7; but, after White's reply B × Kt, the same fate awaits him.

Game 7.

Won by Alapin, Manchester, 1890.

Queen's Gambit Declined.

White.	Black.
1. P—Q4	P—Q4
2. P—QB4	P—K3

It is usual not to take the offered P. Compare Game 2.

3. P—K3	Kt—KB3

This makes a very sound opening, and is so much played that everyone should know something about it.

4. Kt—QB3	P—QKt3
5. Kt—B3	B—Kt2

6. B—Q3. He might have played P—QKt3 at once, so that if Black should take the BP, the P might retake. As it is, the KB takes three moves to *settle* on his best square, Q3.

	P × P
7. B × P	B—K2
8. Castles	Castles
9. B—Q3	P—B4
10. P—QKt3	P × P
11. Kt × P	QKt—Q2
12. B—Kt2.	But he never gets any farther.
	Kt—B4

White. Black.

13. P—B4. His KB was well posted, bearing on Black's KRP; he should have kept it by bringing it to B2. His object is to bring his KR out, *viâ* KB3, to the front to attack Black K.

Kt × B

14. Q × Kt P—K4

sacrificing a P, which he could recover (*i.e.* a White P in place of it) at any time he liked.

15. P × P Kt—Kt5

16. P—K6. Better to let the P go and bring his QR into play, say at Q sq.

Q—Q3

merely threatening mate by Q × RP.

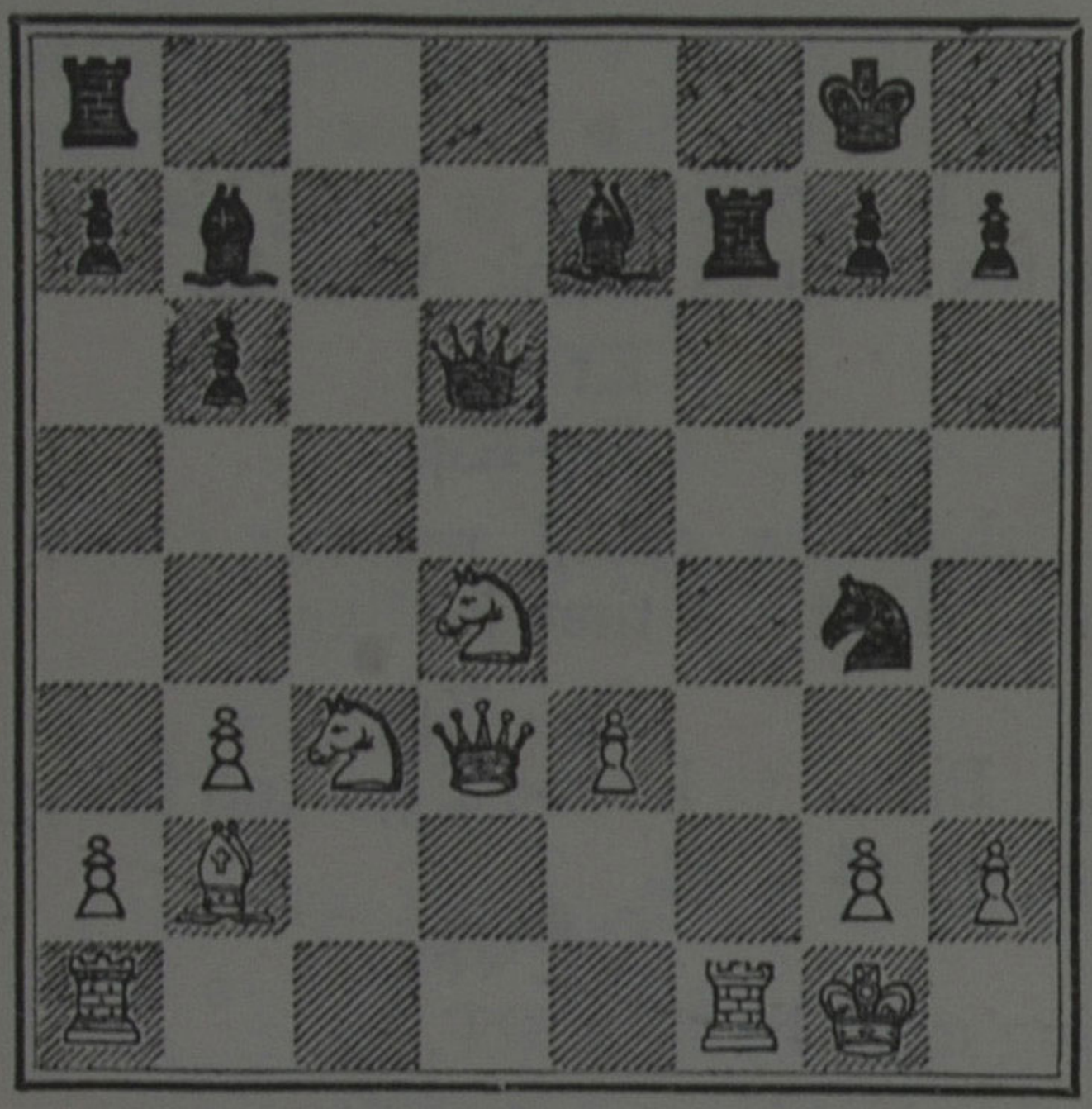
17. P × P ch, thinking to give Black something to attend to. It would be bad to play Kt—B3 (to defend the RP), as Black would at once take it with the QB, and White could not retake the B on account of mate following. If he moved P—KKt3, it would stop the mate, but the Black B at Kt2 would then take away two important squares (the KR sq and KKt2) from the K. Moving R—KB4 was about his best, for, while Black looked after the Kt, White might fork the Q and B by Kt—B5, and so gain time to secure himself.

R × P (Diag.)

18. P—Kt3. He cannot *now* defend himself by R—B4, as Black would reply by R × R; White, to recover his piece, must answer P × R, whereupon 19..... Q × P is awkward to contend with.

Kt × RP

Black.



White.

Position after Black's 17th Move.

White.	Black.
19. P—K4.	If White played K × Kt, Black would answer Q—R3 ch, and Q—R8 mate. The move made stops Q × P mate, and shuts out the terrible B.
	Kt × R
20. R × Kt	B—R3
21. Q × B.	His game is "all to pieces."
	Q × P ch
22. K—R sq	B—Q3
23. P—K5	B × P
24. Kt—B3	R × Kt
25. Q—B4 ch	K—R sq

26. Resigns, for plainly if the R goes to B2 to guard KR2, Black simply takes it; and if Q—K2, then . . . . R × R ch, and . . . . Q--R7 mate.

Game 8.

Won by Horwitz, London Tournament, 1851.

Kieseritzky Gambit.

White.	Black.
1. P—K4	P—K4
2. P—KB4	P × P
3. Kt—KB3	P—KKt4
4. P—KR4	P—Kt5

If Black took the P, it would make an excellent outlet for White's R; and if he played P—KR3 (to support the KtP), White would gain a P by P × P.

5. Kt—K5	P—KR4

This supports the KtP, which White was threatening to take. But it is now agreed that either B—Kt2 or Kt—KB3 is here a better defence, letting the extra P go (if White chooses to take it).

6. B—B4	Kt—KR3

defending the weak spot, KB2, which he might also do by R—R2.

7. P—Q4, defending the Kt, and clearing his QB.

	P—Q3
8. Kt—Q3	P—B6

As he cannot defend the P, he advances it, seeing that so doing will make it needful for White to move the KKtP, behind which he might otherwise have sheltered by castling. If you must lose a man, see if, in his going off, he can damage the enemy.

	White.	Black.
9.	P × P	B—K2
10.	B—B4	B × RP ch
11.	K—Q2	P × P
12.	Q × P	B—Kt5
13.	Q—K3	B—K2

14. Kt—QB3. But why not take the Kt? It is left as a trap to the unwary; 14. B × Kt, R × B; 15. Q × R?, B—Kt4 ch, winning the White Q; merely to take the Kt (and there stop) would help Black by bringing his R into play.

Kt—B3

15. QR—KKt sq. White's men are admirably placed for offence and defence. His K is perfectly safe.

B—KB sq

To play Kt—R4 would be of no use; White would retreat the B to QKt3, and if then Black played Kt × B, White, by taking Kt with RP, would have another open line for his Rs and Q.

16. Kt—Q5 B—Kt2 (Diag.)

threatening to win a P and the exchange by B × P.

17. P—B3 Kt—K2

Black wishes to relieve his game by some exchanges; but White stops this design.

18. B—KKt5 Kt (R3)—Kt sq

meaning to advance the KBP one square, and thus stop the "pinning" of the Kt.

19. R—KB sq, strengthening his hold on KB6, and thus preventing advance of KBP.

B—K3

Black.

White.

Position after Black's 16th Move.

White.	Black.
20. Kt (Q3)—B4	B × Kt
21. Kt × B	P—KB3

If Black advanced the QBP upon the Kt, the latter would take the Kt at K7, and follow this with R × BP, winning easily. Black is in great difficulties.

22. Kt × KBP ch	Kt × Kt
23. B × Kt	B × B
24. R × B	Q—Q2

25. Q—Kt5. By B—K6 he might stop Black from castling; his move threatens R × RP.

	P—Q4
26. P × P	Castles (Q)

If he here played Kt × P, White would check by R—K sq, and win quickly.

27. P—Q6, threatening to win the Q by B—K6. By R—KB7 (followed by R—K sq) he

might win the Kt; but his actual play is finer and more decisive.

White.	Black.
	R (Q sq)—Kt sq
28. B × R	R × B

29. Q × R ch. By P × Kt he might have won even more easily; 29. P × Kt, R × Q; 30. R—B8 ch, Q—K sq; 31. R × Q ch, &c.

	Kt × Q
30. R—B8 ch	Q—Q sq
31. R × Q	K × R
32. P × P ch	K × P

33. R × P, and Black soon resigned; the R more than balances the Kt, while the K and his four Ps go solidly forward, breaking through all resistance.

Game 9.

Won by Showalter, Brooklyn, 1897.

Ruy Lopez.

1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—Kt5	Kt—KB3
4. Castles	Kt × P
5. P—Q4	Kt—Q3

If, here, Black played P × P, White would "pin" the Kt by moving R to K sq, and might gain it soon at the cost of a Pawn.

6. B—R4. Or he might play B × Kt, to which Black would reply with KtP × B.

	P × P

7. P—QB3. To check with the R would be quite useless, would, in fact, only help Black, as he would move B to K2, thus developing a piece.

White.	Black.
	P × P

8. Kt × P. White, though two Ps behind, has a far better position; Black's QB can only be developed at the expense of two moves.

	B—K2
9. Kt—Q5	Castles

10. R—K sq, threatening B × Kt, followed by Kt × B ch, which would gain a piece.

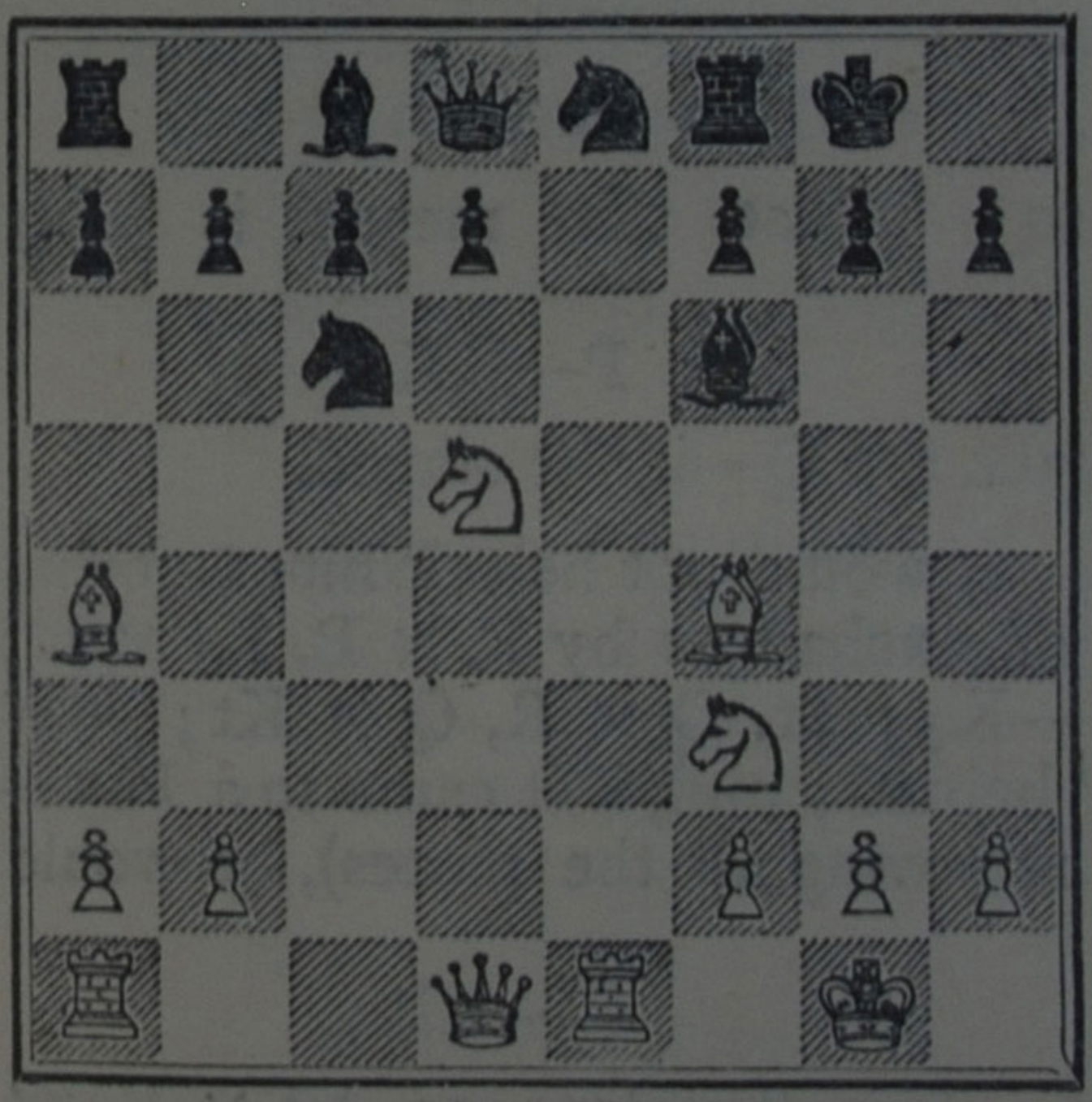
	B—B3

He might have supported the B by R—K sq.

11. B—B4, threatening to knock away the Kt's support by 12. Kt × P; and Black could not well take the Kt with Q, on account of 13. B × Kt, forking Q and R.

	Kt—K sq

Black.



Position after Black's 11th Move.

White.

	White.	Black.
12.	R × Kt !	Q × R

This move is "forced," for if he took it with the R, White would reply with B × P, and the Black Q would be trapped.

13.	Kt × P	Q—K5
14.	B—Q6	R—QKt sq

15. B—B2. Do not be in a hurry to play a good move that will keep; here White "puts in" a strong move, bringing his KB to a better place.

		Q—KKt5
16.	B × R	K × B
17.	Q—Q6 ch	B—K2

It would not answer to move the K to Kt sq, as White would then play his R to K sq, threatening R—K8 mate; and (as you will see) Black could not make an outlet for K by advancing either the KRP or the KKtP. Notice that, throughout the game, Black's QR and QB are useless to him.

18. R—K sq! What this means is fairly evident.

P—KKt3

Now he might take the Q—if she stayed.

19. Q—Q2. It would not help White to bring about a series of exchanges by R × B, Kt × R; 20. Kt—Q5, Q—K3; 21. Q × R, Q × Kt; he is all the time a P behind; and, if it came to a Pawn-ending (merely removing all the pieces), he would probably lose.

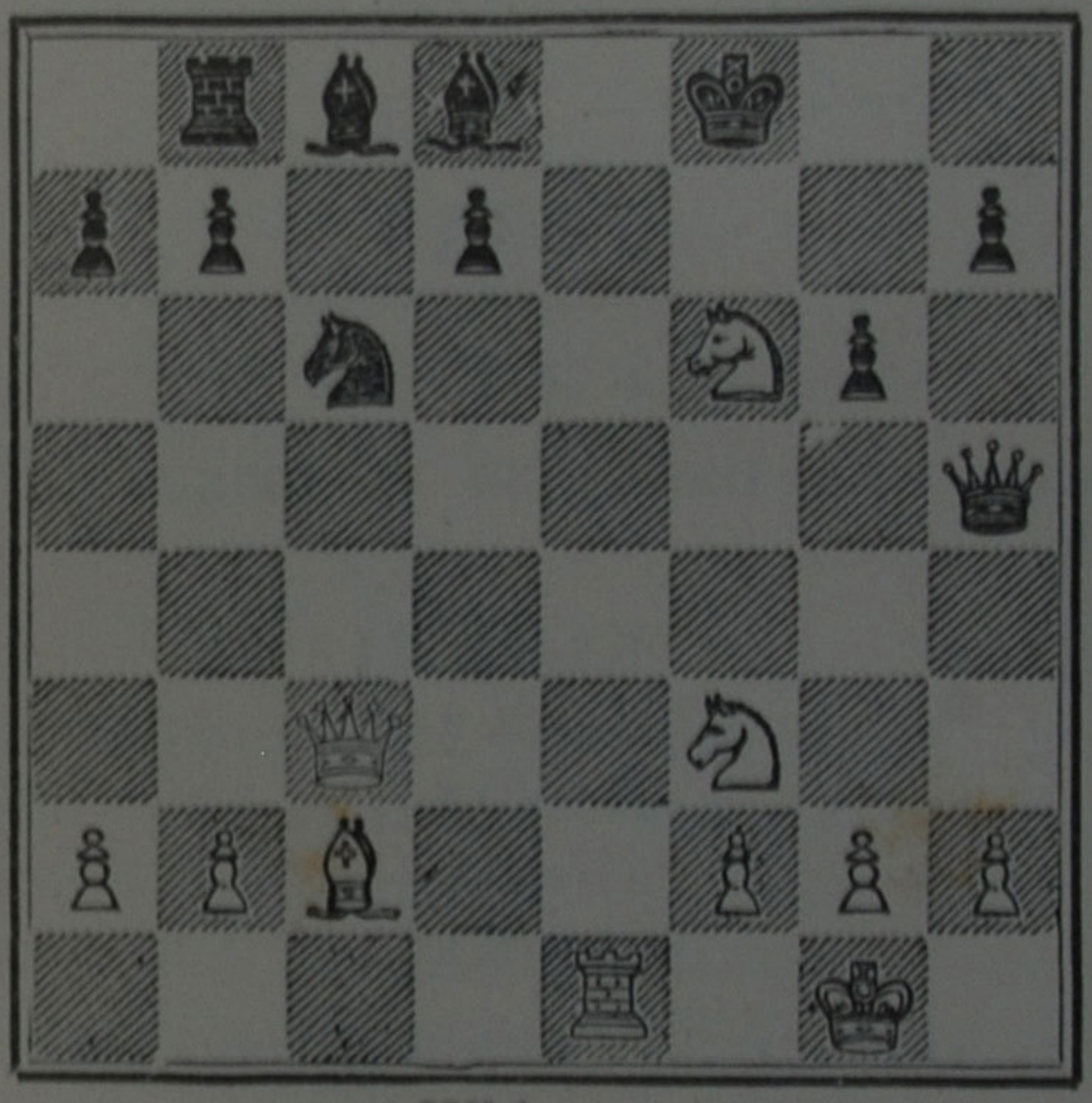
Q—KR4

20. Kt—Q5. This threatens 20. Kt × B, Kt

× Kt; 21. Q—Q6, winning the Kt, which Black could not support.

White.	Black.
	B—Q sq
21. Q—B3, threatening mate.	
	P—KB3
22. Kt × P	

Black.



Position after White's 22nd Move.

White.

B—R4

If he played B × Kt, then mate in two, by Q × B, and R—K8; at this juncture White announced mate in five, *i.e.* told his opponent that five more moves were enough for all purposes, and Black assented; here they are—

23. Kt × QP ch	B × Kt

White would mate quicker if Black played any other move.

White.	Black.
24. Q—B6 ch	K—Kt sq
25. B—Kt3 ch	Q—Q4
26. B × Q ch	B—K3
27. B × B mate.	

Game 10.

Won by Morphy, London, 1858.

French Game.

1. P—K4	P—K3
2. P—Q4	P—Q4
3. P × P	P × P

Better than taking with the Q, as it makes an outlet for the QB.

4. Kt—KB3	Kt—KB3
5. B—Q3	B—K3
6. Castles	B—Q3
7. Kt—B3	P—B3
8. Kt—K5	Q—Kt3

attacking the QP, which White might defend with one of his Kts.

9. B—K3	QKt—Q2

He might have safely taken the QKtP, to which White's best reply would be Kt—K2.

10. P—B4, not only supporting the Kt, but also making an outlet for the R to get to Kt3 or R3 in case Black should castle on the K side.

B × Kt

11. BP × B. Plainly he cannot take with the

QP; besides, it is a maxim to exchange Ps towards the centre of the board (where there is, otherwise, nothing to show which of two Ps should take); he also gets an open line for the R.

White.	Black.
	Kt—Kt5

It *looked* as if Black might get a P for nothing by playing QKt × P (for if the White QP took Kt, Black would answer Q × B ch, and, after White had got out of check, might remove the attacked Kt to Q2, remaining a P ahead); but White would spoil this manœuvre by 12. Kt—R4! (the sequence being 12. .... Q—R4; 13. P × Kt, Kt—Kt5; 14. B—Q2, Q × Kt; 15. R—B4, P—Q5; 16. R × Kt, &c.).

12.	Q—Q2	Kt × B
13.	Q × Kt	Q × KtP

A mistake; he gets the Pawn, but with much rlsk. He could not well castle on the K side, as White is ready to attack him there with (at least) Q, B, and Rs, and Black has no means of bringing up reinforcements to that quarter. If he ever meant to castle, he should have done it *now* on the Q side.

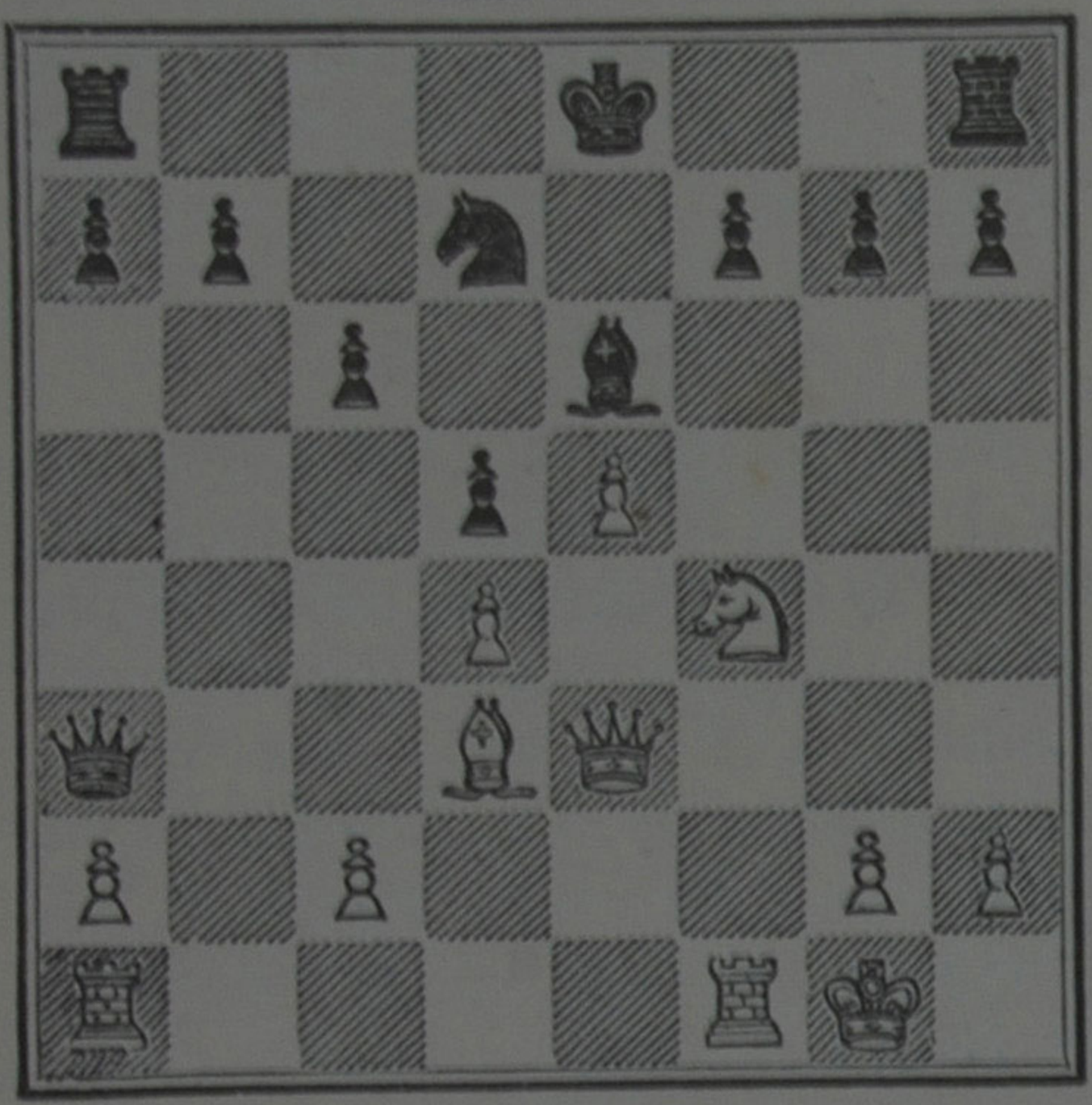
14.	Kt—K2	Q—R6

Else, 15. KR—Kt sq, Q moves aside; 16. R × KtP.

15. Kt—B4. Notice carefully what White threatens, viz., 16. Kt × B, P × Kt; 17. B—Kt6 ch, followed by 18. Q × Q! (Diag.)

Q—K2

Black.



Position after White's 15th Move.

White.

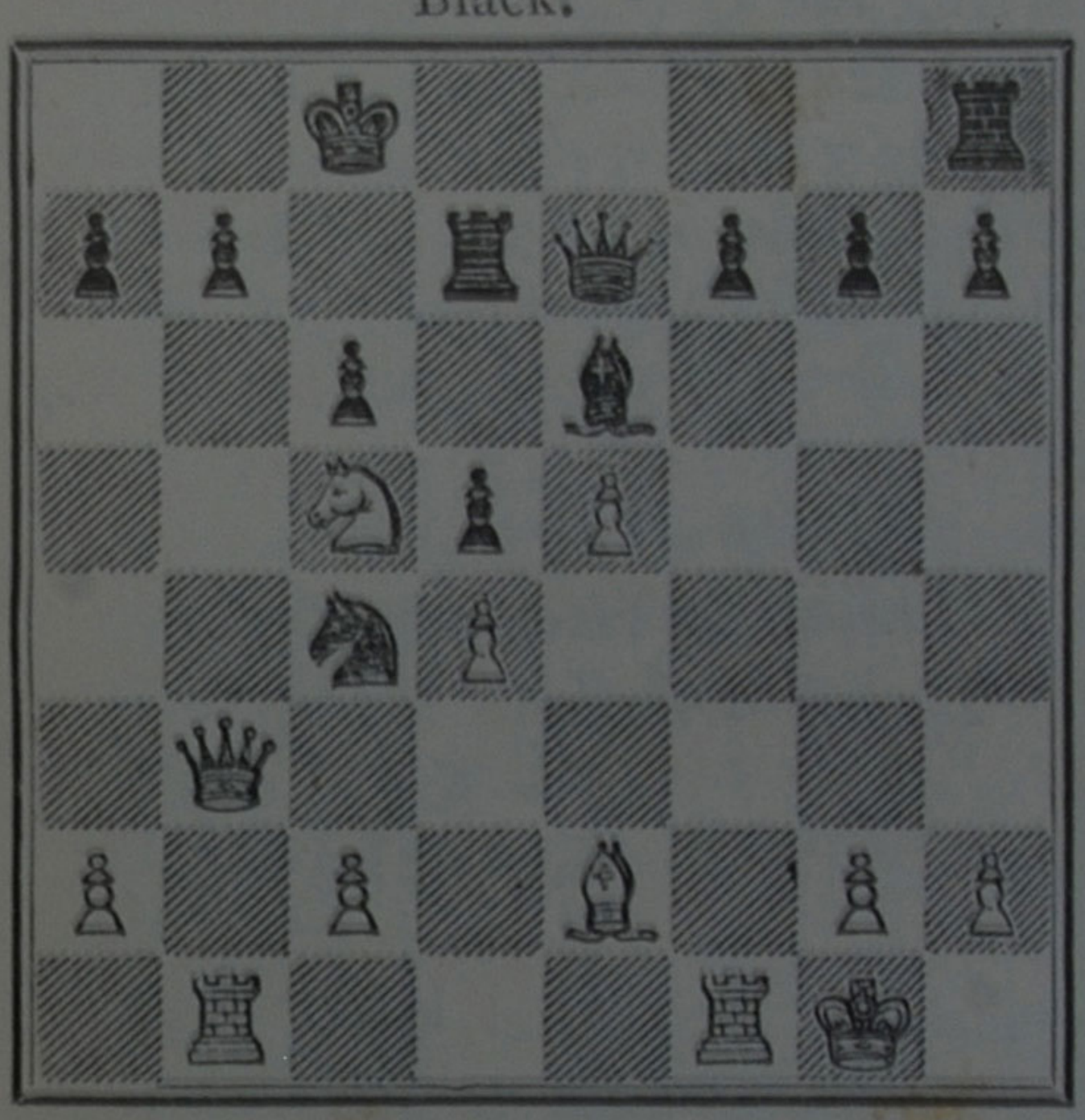
White.	Black.
16. QR—Kt sq	Castles Q

A great mistake, against which White's last move was a sufficient warning. Why castle where his opponent was ready to attack on an open file? He should have moved P—QKt3, and stood his ground, courting exchanges.

17. B—K2	Kt—Kt3
18. Q—QKt3	R—Q2
19. Kt—Q3	Kt—B5

20. Kt—B5. He sees that Black threatened Kt—Q7, forking Q and both Rs. But he sees also that he can safely allow it; thus, Kt—Q7; 21. Q—R4, K—Kt sq (to guard RP); 22. B—R6 and White would win easily; or if Black played (in this) 21. . . . . Kt × R (Kt8); 22. Q × RP, Kt—Q7; 23. Q—R8 ch, K—B2; 24. Q × P ch

(not Q × R, putting his Q out of play), K—Q sq; 25. Q—Kt8 mate. A diagram is given to help you work out these fine variations.



Position after White's 20th Move.

White.	Black.
	R—B2

21. Q—R4, or he might take the B with Kt, and then continue much in the same way.

	P—QKt3

If he moved the K to Kt sq (to guard the RP), White would win the exchange by Kt—R6 ch.

22. B × Kt	P × Kt

If he had, instead of this, taken the B, White would have answered R × KtP, and the R could not be taken (on account of Q—R8 mate).

White.	Black.
23. B—R6 ch	K—Q2
24. B—Kt7	R—Q sq

He would have done better to make more room for his K by moving the Q (*e.g.* to Kt4).

25. B × P ch. Here Black resigned; for if he played R × B, White would reply with 26. R—Kt7 ch, winning the Q; while, if he moved K to B sq, the answer is 26. Q—R6 ch, R—Kt2; 27. R × R, Q out of way; 28. R—Q7 dis ch, and mate next move.

Game 11.

Won by E. Lasker, St. Petersburg, 1896.

Evans Gambit.

1. P—K4	P—K4
2. Kt—KB3	Kt—QB3
3. B—B4	B—B4
4. P—QKt4	B × KtP
5. P—B3	B—B4
6. Castles	P—Q3
7. P—Q4	B—Kt3

"If you want to simplify matters, I advise you to play 7. . . . . B—Kt3 at once, with the object of converting your extra material into positional advantage. If then 8. P × P, P × P; 9. Q × Q, Kt × Q; 10. Kt × P, Kt—KB3, Black's solid Pawns and good, sound, development will make it hard to White to keep up the equilibrium, as his QRP, and more so the QBP (being isolated), require constant care. If, on the other hand, 8. P × P, P × P; 9. Q—Kt3, Q—B3; 10. B—Q5, KKt—K2; 11. B—Kt5, Q—Kt3; 12. QB × Kt, K × B; 13. B × Kt, Q × B; 14. Kt × P, Q—

K_3; 15. Q—R_3 ch, P—QB_4 (or K—B_3), with two Bishops, a healthy development of forces, and a solid position." (Lasker's "Common Sense in Chess," p. 43.)

White.	Black.
8. P—QR_4	Kt—KB_3
9. B—QKt_5	P—QR_3

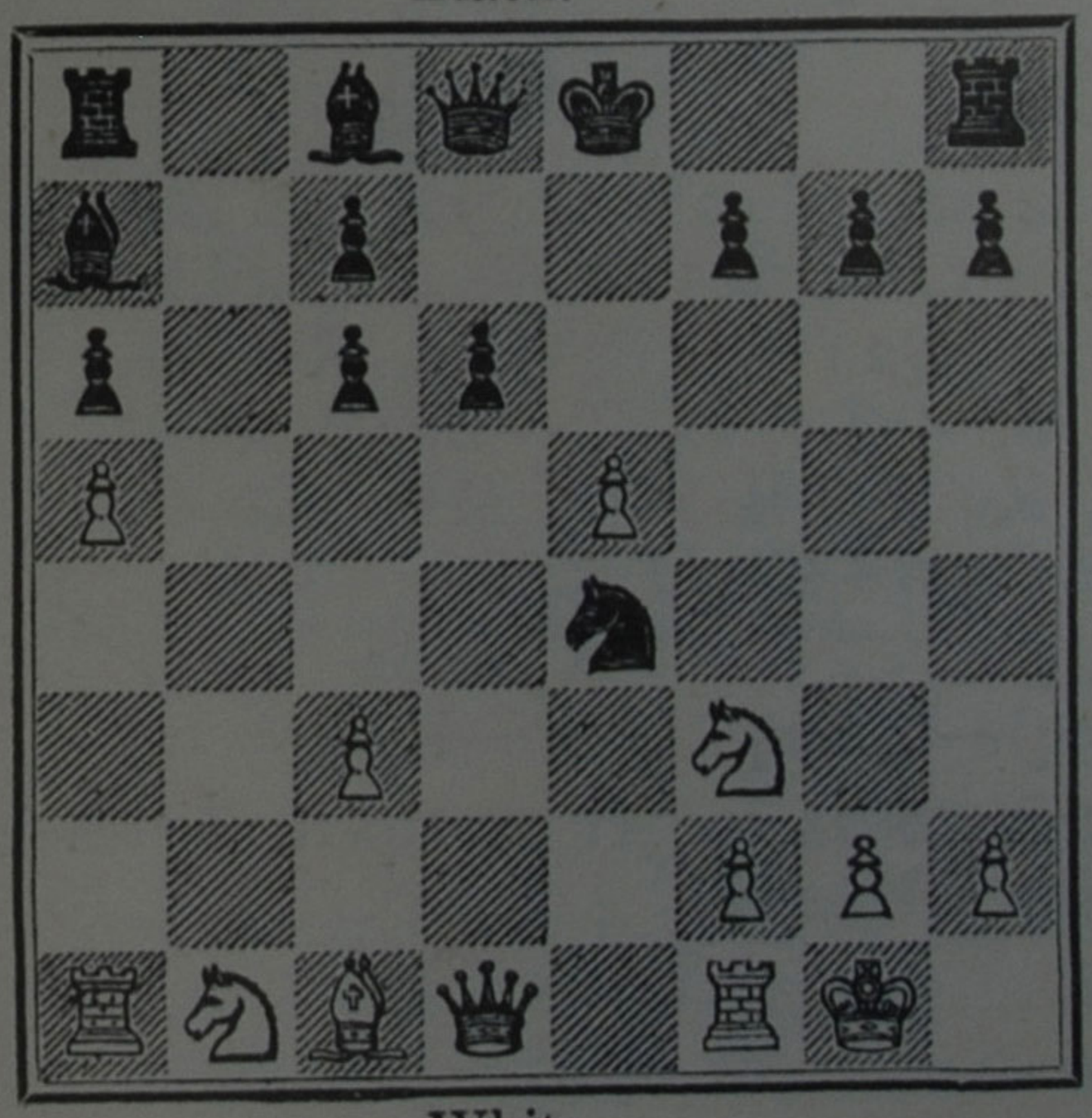
Black must now make a retreat for the B, which is threatened by 10. B × Kt, P × B; 11. P—R_5.

10. B × Kt ch	P × B
11. P—R_5	B—R_2

12. P × P. In a game played by correspondence, 1897-8, between St. Petersburg and Vienna, the play varied here by 12. Q—R_4, P × P; 13. P × P, B—Q_2; 14. P—K_5, Kt—Q_4; 15. B—R_3, Castles; 16. Q—B_4, Kt—B_5; and Black won.

12. . . . . Kt × P

Black.



White.

Position after Black's 12th Move.

A much better move than P × P, which would leave Black with a bad Pawn position.

	White.	Black.
13.	Q—K2	P—Q4

much better than supporting the Kt by B—B4; the White KP is a shelter to the Black K. Therefore, keep it where it is.

14. Kt—Q4. This loses a Pawn, but the attack has really failed; to 14. B—R3, Black would reply P—QB4. In Gambits (where a P has really been sacrificed), when the attack flags, disaster is at hand.

14.	Kt × QBP
15. Kt × Kt	B × Kt
16. Q—Q3	P—QB4

Black wisely keeps his two Bishops; besides, he is bringing on his Ps towards their queening squares.

17. Q—Kt3	B—K3

Of course he sees that White's Q can now take the KtP; but he calculates on something like this: 18. Q × P, K—Q2; 19. B—Kt5, R—KKt sq; 20. B × Q, R × Q; 21. B—B6, B × Kt; 22. B × R, B × R; 23. R × B, R—QKt sq, and Black's passed Pawns would win.

18. B—Kt5	Q—Q2
19. R (R sq)—QB sq	P—KB3

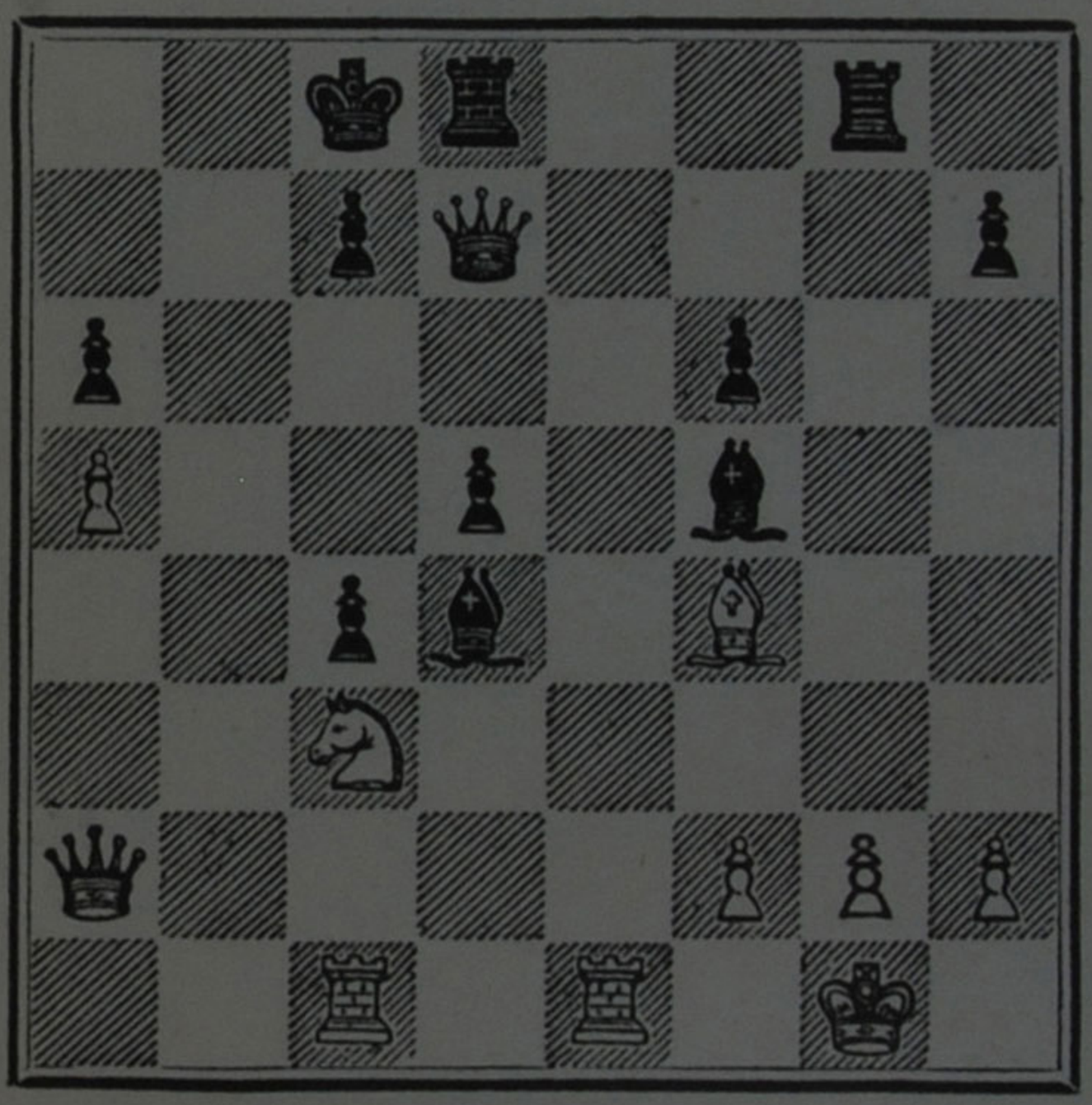
He plays this so as to get an open file for his Rs to attack the White K.

20. P × P	P × P
21. B—B4	R—KKt sq
22. Q—B3	Castles (Q)

In spite of the open file, as Black sees that he gets first innings.

White.	Black.
23. R (KB sq)—K sq.	He wishes to follow this by Q—K2, which (if not provided against) would win for White, as he would either gain the QB or the QRP (with a check that would be fatal).
23.	P—B5
24. Q—K2	B—KB4
25. Q—R2	

Black.



Position after White's 25th Move.

White.

25.	R × P ch

A very elegant finish. What Black plays for is this: 26. K × R, B—R6 ch; 27. K—R sq, Q—Kt5; 28. R—Kt sq, Q—B6 ch, and mate the next move.

White.	Black.
26. K—R sq	R × BP

Though White could save the B, by B—Q2, he resigns the game, as the attack upon his K is simply irresistible; *e.g.* 27. B—Q2, Q—Q3.

Game 12.

Won by James Mason.

King's Bishop's Opening.

1. P—K4	P—K4
2. B—B4	Kt—KB3
3. Q—K2	Kt—B3

Suppose Black played 3. . . . . B—B4, White could not gain a P by 4. B × P ch, for then Black plays K × B; 5. Q—B4 ch, P—Q4; 6. Q × B, Kt × P, with a good game.

4. Kt—KB3, threatening 5. Kt—Kt5 and 6. B (or Kt) × BP.

4.	P—KR3

Better would be 4. . . . . B—B4; 5. Kt—Kt5, P—Q4; 6. P × P, Kt × P; 7. P—Q3, Castles. The Pawn-move loses time.

5. P—Q3	B—B4
6. B—K3	B—Kt3

Neither wishes, by taking the B, to open a file for opponent's R. Note that this B is henceforth an idle spectator.

7. Kt—B3	P—Q3
8. Castles (Q)	

To be able to freely advance Ps on K side, if Black castles there.

White.	Black.
8.	B—K3
9. P—Q4	P × P
10. B × QP	Kt × B
11. Kt × Kt	B × B
12. Q × B	Kt—Kt5

Yet Castles (K) was safer than this looking for gain of force. White could easily guard the KBP; but he purposely gives up the exchange.

13. Kt—K6.

Of course, if 13. . . . . P × Kt; 14. Q × P ch, and 15. Q × Kt.

13.	Q—Q2
14. Kt × KtP ch	K—B sq
15. Kt—B5	Kt × BP
16. Kt—Q5	Kt × QR

Rather than Kt × KR, as it prevents Q—B3 for the moment; allowing Black Q to come forward in defence.

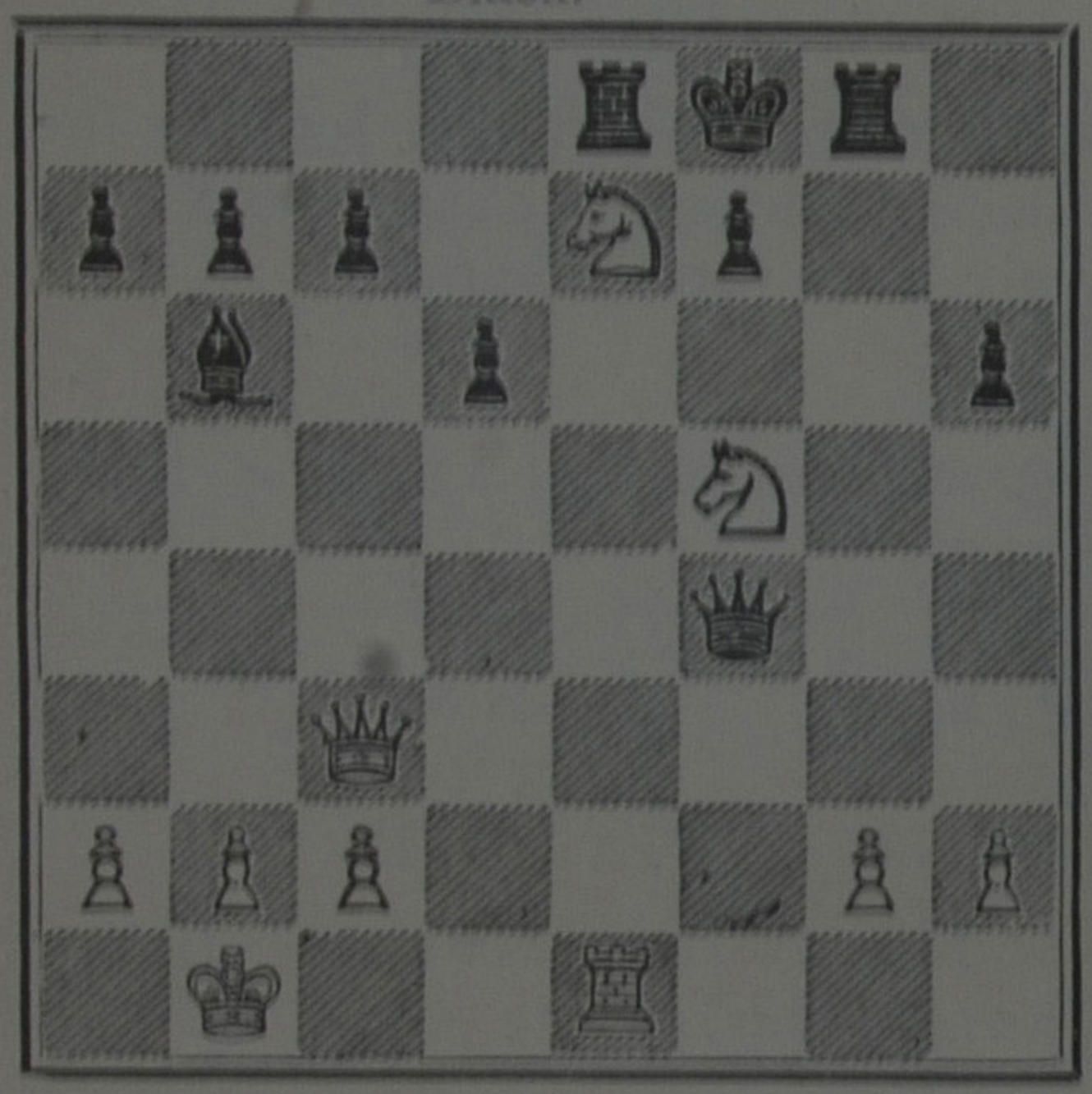
17. R × Kt	Q—K3
18. Q—B3	R—KKt sq
19. Kt (Q5)—K7	Q × KP

There is no time for this, which only brings another piece of White's into action. 19. . . . . R—K sq is useless against 20. Kt × R (threatening Q—Kt7 mate); 19. . . . . Q—K4 (shutting out White Q) is best of bad, though it loses the KRP after White has exchanged Qs and taken the KR.

20. R—K sq	Q—B5 ch
21. K—Kt sq	R—K sq

21. . . . . Q—Kt4 (to guard against the threat 22. Kt × R, K × Kt; 23. Q—Kt7 mate, or 22. . . . . Q × Kt; 23. Q—R8) is met by 22. P—KR4, for Queen cannot then go to Kt5, on account of 23. Kt × RP. White now mates in seven moves or wins Queen.

Black.



White.

Position after Black's 21st Move.

White.	Black.
22. Kt—Kt6 ch	R × Kt

(if . . . . P × Kt; 23. Q—B6 mate).

23. Q—R8 ch	R—Kt sq
24. R × R ch!	K × R
25. Q × R ch	Resigns

For after . . . . K—Q2; 26. Q × P ch, K—B3 (if . . . . K—Q sq; 27. Q—K7 ch, and 28. Q—K8 mate); 27. Kt—K7 ch, and 28. Q × Q.

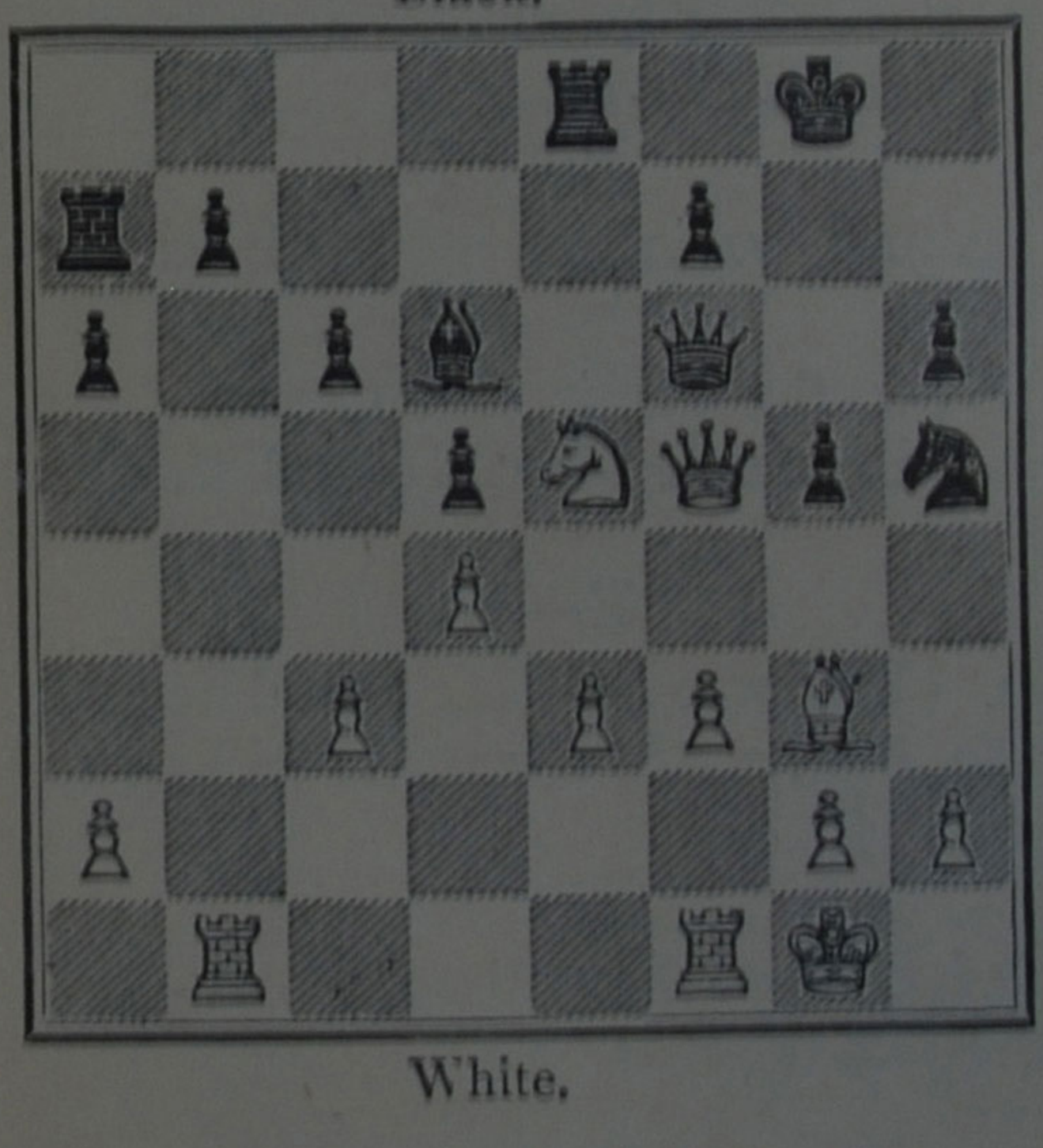
CHAPTER XII.

End-Games with Notes.

1.

The following beautiful game was won by H. N. Pillsbury, an American player. The diagram represents the game as it stood after Black's twenty-first move. The forces are equal, and the position of

Black.



White.

each player looks safe and sound, except that Black's advance of his K side Ps has somewhat weakened the King's quarters.

White.	Black.
22. Kt—Kt4 !	Q × Q

Evidently, if B × B; 23. Q × Q, Kt × Q; 24. Kt × Kt ch, K moves; 25. Kt × R (gaining a piece). 22. . . . Q—K3 is no better. White would continue 23. B × B, Q × B; 24. P—KB4, breaking up the position. Black cannot play 24. . . . . Kt—Kt2, because of 25. Kt—B6 ch, and 26. Kt × R, winning the exchange; nor . . . . P × P (or P—B3) without loss; if 24. . . . . K moves, then 25. P × P, &c.

23. Kt × P ch	K—R2
24. Kt × Q	B × B

25. P × B, to open the R file for his Rs to occupy. Besides, the RP is increased in value by getting it on to Kt file.

P—QKt4

preventing the second variation pointed out at Move 22.

26. K—B2. Now the Kt is free to move (as White's first Kt's P is guarded by K), and the Rs can get on KR file.

K—Kt3

27. R—KR sq. Of course P—Kt4 would defend the Kt; but White (being a P ahead) is willing to exchange.

K × Kt

Suppose he played Kt—Kt2, then 28. R—R6 ch, K × Kt; 29. P—Kt4 mate!

28. R × Kt	R (R2)—K2

threatening to take the KP; but White neglects this—in appearance.

29. R—R6 !	P—B3

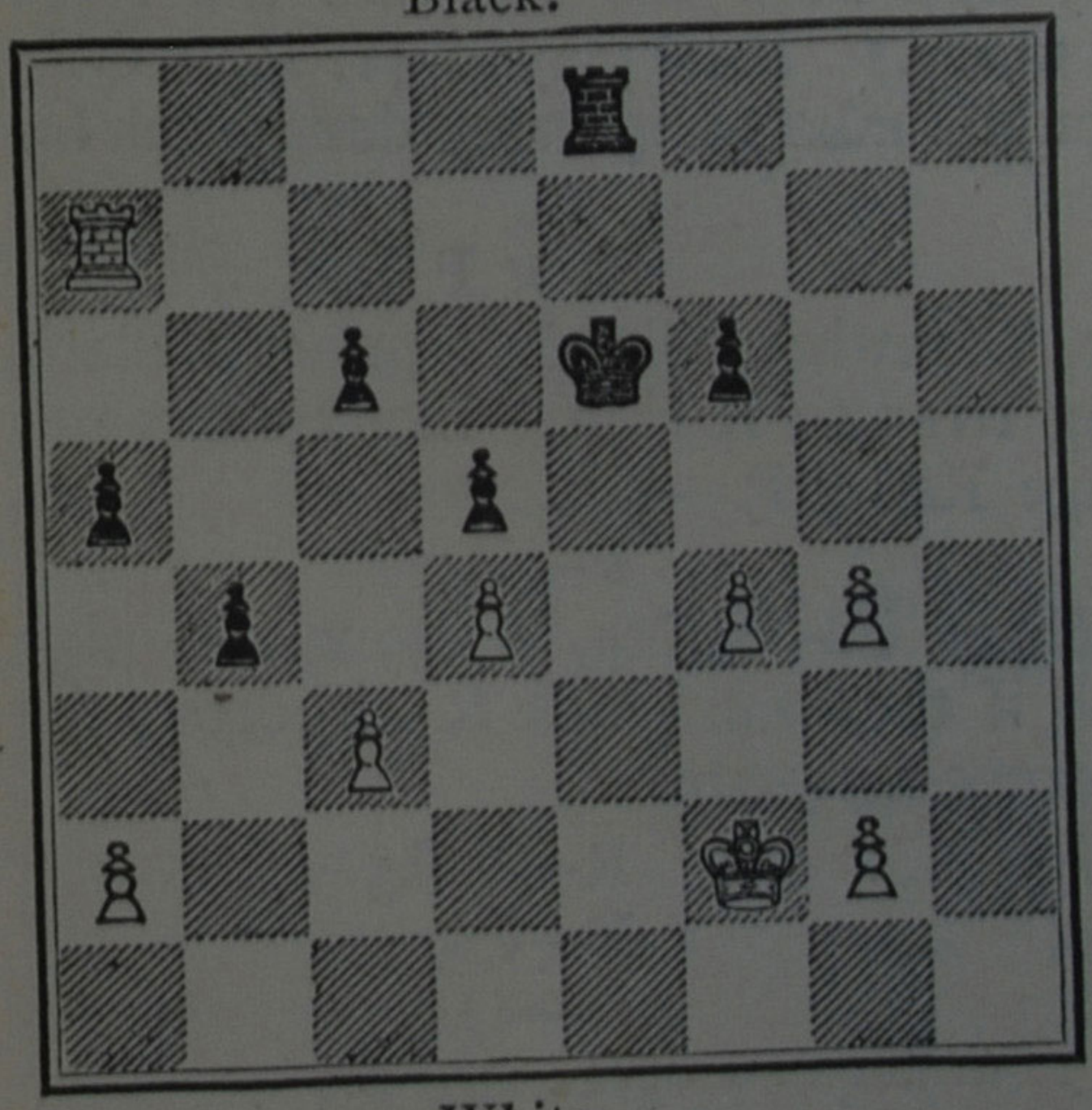
If Black had incautiously played R × P, he would have been mated in two by 30. P—Kt4 ch, &c.

White.	Black.
30. R—K sq.	Not to support his KP.*
	P—R4
31. P—Kt4 ch	K—K3
32. P—KB4	P × P
33. P × P dis ch	K—Q2
34. R × R ch	K × R
35. R—R7 ch	K—Q3
36. R—KB7	K—K3

37. R—QR7. Notice the scope of White's R, moving freely along Black's second rank, and attacking the Ps, while White's K (strongly placed) debars Black's R from his K6, 7, and 8th; and, if the R went to K5, P—Kt3 defends the BP.

P—Kt5

Black.



White.

Position after Black's 37th Move.

* For (without this) if . . . . R × P; P—Kt4 ch would drive K on to K file, allowing K × R.