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**CHESS
STEP BY STEP**

by

MARSHALL

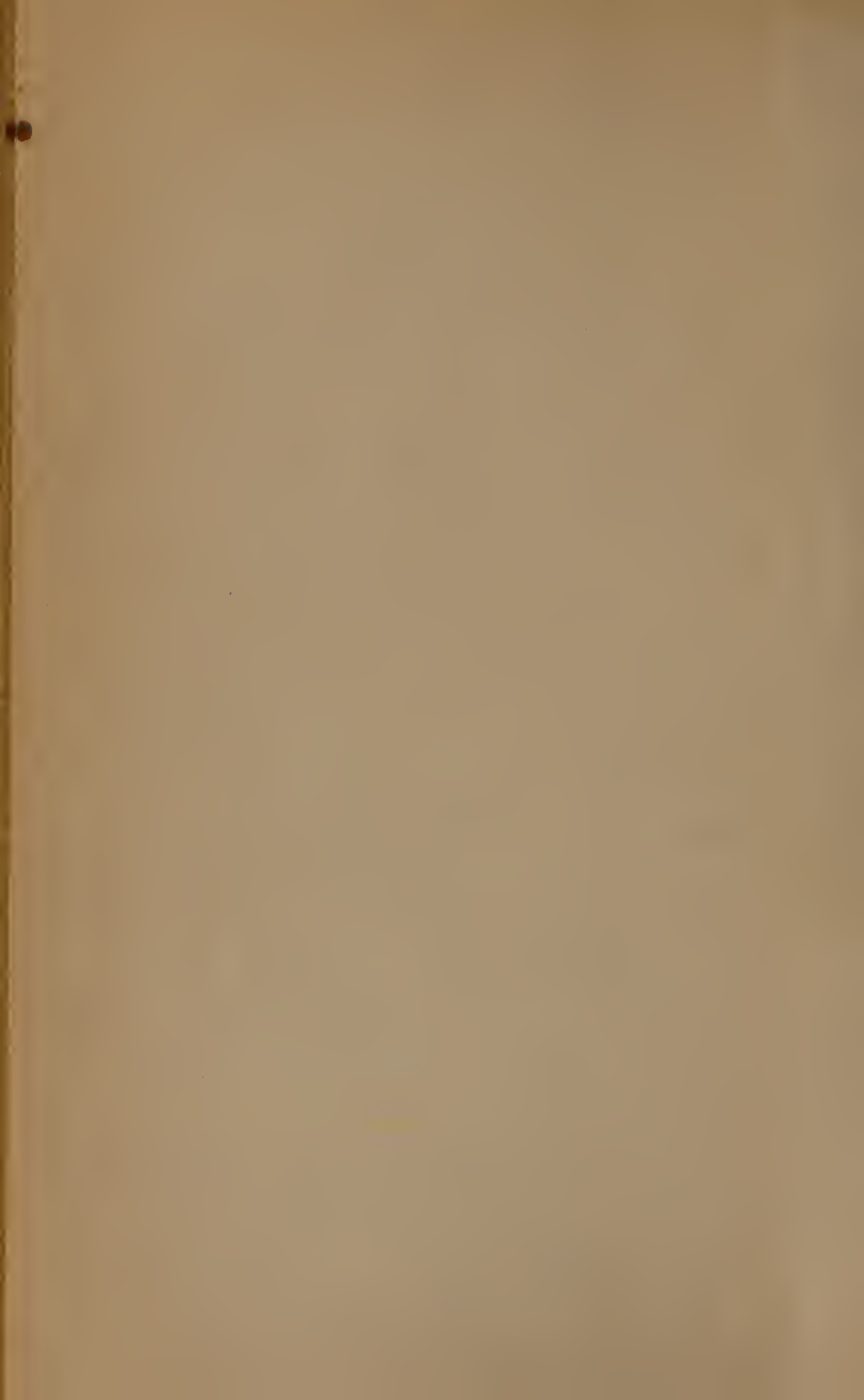


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CHESS STEP BY STEP

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BY

FRANK J. MARSHALL

CHESS CHAMPION OF THE UNITED STATES

AND

J. C. H. MACBETH

AUTHOR OF "COMMON SENSE IN AUCTION BRIDGE,"

"MARCONI DICTIONARY," "CRYPTOGRAPHY,"

"THE MARCONI INTERNATIONAL CODE," ETC.



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Printed in the United States of America

Dedicated by

FRANK J. MARSHALL

To three loyal friends and generous supporters of Chess:

ARTHUR WILLIAMS
WILLIAM J. A. BECK
EDWIN A. DIMMOCK

and

Dedicated by

J. C. H. MACBETH

To his Fellow Rotarians—their moves in the Game of
Life are always good.

CONTENTS

CHAPTER	PAGE
A BIOGRAPHICAL NOTE ON THE AUTHORS BY HERMANN HELMS.....	ix
I. INTRODUCTORY.....	I
II. CHESSMEN AND CHESS TERMINOLOGY.....	5
III. CHESS NOTATION.....	27
IV. HOW TO GIVE CHECKMATE—FOOL'S MATE— SCHOLAR'S MATE.....	36
V. THE PRINCIPLES OF CHESS.....	46
VI. SYNOPSIS OF THE OPENINGS.....	58
VII. ODDS AT CHESS.....	74
VIII. THE STRATEGY OF THE MIDDLE GAME.....	89
IX. THE STRATEGY OF THE END GAME.....	109
X. CHESS COUPS AND STRATAGEMS.....	142
XI. SUNDRY FEATURES OF CHESS.....	155
XII. SELECTION OF OPENINGS.....	169
XIII. ILLUSTRATIVE GAMES.....	242

A BIOGRAPHICAL NOTE ON THE AUTHORS

By HERMANN HELMS

Editor of *The American Chess Bulletin*

FRANK JAMES MARSHALL, the American Chess Champion, was born in New York in 1877. He was taught the moves by his father when he was ten years old, and only five years later he won the championship of the Montreal Club. When he was eighteen he succeeded in winning the championship of the Brooklyn Chess Club

In 1899 he took part for the first time in the cable matches between the United States and Great Britain, and had the satisfaction of obtaining a draw.

It was in the same year that he competed in the International Tournament for Minor Masters held in London, and, although the entrants included such formidable antagonists as Marco and Mieses, he gained the premier place.

In the following year (1900), Marshall made his debut in his first International Tournament of major importance, and considerably astonished the Chess world by defeating the first prize winner, Dr. E. Lasker, in the only game he lost in the tournament. He was also successful in his game with his distinguished fellow-countryman, Pillsbury, who won the second prize.

Since then Marshall has participated in practically every International Tournament of any importance,

x A BIOGRAPHICAL NOTE ON THE AUTHORS

and, as will be seen from the following list of his performances, he has achieved the remarkable feat of having gone through eight important contests without losing a single game. This is a record which, to the best of my belief, has not been equalled, or even approached by any living master.

1899—London (Minor Masters) . . .	1st.
1900—Paris	3d.
1903—Vienna	2d.
1904—Monte Carlo	3d.
1904—Monte Carlo (Rice).	1st and 2d. (Tie)
1904—Monte Carlo (Salta)	1st.
1904—Cambridge Springs	1st. (No losses)
1904—St. Louis	1st. (No losses)
1905—Scheveningen	1st.
1905—Barmen	3d.
1906—Nuremberg	1st. (No losses)
1907—Lodz	2d.
1907—Paris	1st and 2d. (Tie)
1908—Dusseldorf	1st. (No losses)
1911—New York	1st. (No losses)
1912—Postyen	3d.
1912—Buda Pesth	1st and 2d. (Tie, no losses)
1913—New York	2d. (No losses)
1913—Havana	1st.
1913—New York	1st.
1914—Petrograd (Section 1)	4th and 5th. (Tie)
1914—Petrograd (Section 2)	5th.
1920—American Chess Congress	1st.
1923—Lake Hopatcong	1st and 2d. (Tie, no losses)
1924—New York	4th.

For some reason or other, for which it is extremely difficult to find a satisfactory explanation, good tournament players are seldom good match players, and vice versa. Marshall seems to be tempera-

mentally unable to do himself justice in match play. In the course of the last twenty years he has played eight important matches, of which he lost three—to Dr. E. Lasker, Tarrasch and Capablanca, while he won from Dura, Mieses, Showalter, Janowski and Edward Lasker. In none of these matches, whether he won or lost, did Marshall give convincing evidence of that audacity and brilliance which have made him such a formidable opponent in tournaments and ranked him with the world's greatest Chess Masters, past and present. As a simultaneous player, however, Marshall is undoubtedly the outstanding figure among those masters who specialize in these exhibitions. On several occasions he has encountered over a hundred opponents at once, while in January, 1922, he established a world's record by playing 156 games simultaneously in the National Club at Montreal. This colossal contest only required the surprisingly short period of 7 hours and 50 minutes, in which time Marshall won 129, drew 21 and lost only 6 games.

One of the most remarkable features of this great achievement was, that on his return to New York, Marshall was able to replay 154 out of the 156 games he had played.

The literature of Chess has been greatly enriched by Marshall, not only by the works he has written himself but by his many sparkling innovations, especially in the "Queen's Gambit Declined," and all the analytical books which have been published during the last fifteen years are full of quotations from the games of this great master.

This country owes a debt of gratitude to Marshall, as, but for him, America would have been practically

unrepresented in International Chess for the last fifteen years, and it is not difficult to imagine the more or less good natured criticism we would have been subjected to, if we had not had at least one native born Master to uphold the Stars and Stripes when it came to a question of participating in the most intellectual but least remunerative of all games.

It is gratifying to know that for once at least a "prophet has honor in his own country," as, in addition to many tangible expressions of esteem which have been presented to Marshall at various times in recognition of his great services to American Chess, a group of his admirers, under the leadership of Mr. Alrick H. Man, and Mr. Charles Kelly, recently purchased a handsome building in New York, in which is housed the Marshall Chess Club, which enjoys the distinction of being the only Chess Club in this country whose premises are owned by its members.

I am sure that I voice the sentiments of Chess Players in this and every other country, when I express the hope that Marshall may long be spared to enjoy this magnificent and permanent evidence of appreciation of his great achievements and his devotion to the best interests of the Royal Game.

* * * *

J. C. H. MACBETH was born in Scotland, and educated at Aberdeen University. He inherited a taste for Chess, as both his father and grandfather were good players, and while in his early twenties he won the championship of the Aberdeen Chess Club for three years in succession. He was invited to take part in the great match between England

and Scotland in 1903, and justified his selection by winning both his games.

For several years he was one of the leading figures in Scottish Chess circles and, had his other activities permitted him to devote more time to the game, he would undoubtedly have attained a prominent position in the front rank of celebrated players.

Mr. Macbeth is a great traveler, and has visited practically every part of the world. For the last ten years he has been engaged almost exclusively in literary work, as the result of which he has an international reputation as a Code and Cipher expert, and his works on Cryptography and allied matters are widely known. He possesses to an unusual degree the rare gift of explanation—that is, of being able to write clearly and simply on recondite subjects. In one of his most recent books, *Common Sense in Auction Bridge*, he has given convincing proof of his ability to utilize his explanatory and analytical powers for the benefit of those who enjoy this scientific game, and I regard it as a most fortunate circumstance that he has collaborated with Mr. Marshall in the interests of those who aspire to become good Chess players.

The happy combination of a great master with a literary amateur has resulted in *Chess Step by Step*, which will receive a whole-hearted welcome wherever English is understood. This book is not only authoritative but is extremely lucid and easy to understand, and will materially assist in the realization of the ever-increasing and widespread desire to acquire, without too much mental stress, a sound knowledge of the oldest, best, and probably most difficult of all games.

CHESS STEP BY STEP

CHESS STEP BY STEP

CHAPTER I

INTRODUCTORY

Origin of Chess—Its Great Antiquity—The Literature of Chess—Celebrated Men Who have Played Chess—Why Everyone should Learn Chess

AUTHORITIES differ as to the place of origin of Chess, and this is scarcely surprising in view of the fact that this greatest of indoor pastimes is known to be at least 5000 years old. Of one thing, however, there is no doubt, and that is, that Chess was first played in the Orient, and although the various investigators advance claims in favor of China, India, and Persia as being the birthplace of Chess, there is no satisfactory evidence to justify the honour being given to any one of these countries. The philological evidence inclines us to lean toward Persia, as "Checkmate" bears a striking similarity to the Persian "Shah Mat," which literally means "the King is dead."

There is an enormous bibliography of Chess; practically every country in the world has Chess literature in its own language, and the treatises and books on the Royal Game must run into many thousands. Murray, in his great work, *A History of*

Chess, has made extracts from nearly three hundred books written in ten Oriental and European languages.

The first book to be published in Europe was written in Latin by Jacobus de Cessolis, and is supposed to have been printed about 1275. In this work he makes reference to a treatise which was written about 150 years previously. This book was translated into all the contemporary European languages, and ultimately, in 1474, William Caxton translated it into English from the French edition. It was, therefore, the first book to be printed in England, which must surely be regarded as a striking tribute to the wonderful popularity of Chess in these early days.

In every age Chess has been the favorite pastime of the leaders of thought in all civilized countries. Shakespeare makes several references to Chess, and Sir Walter Raleigh declared that he would like to die on the day he was unable to play Chess. Goethe refers to Chess as "the touchstone of the human brain." To mention only a few of the eminent men who loved the game, we find Voltaire, Benjamin Franklin, Bulwer-Lytton, Buckle, Tennyson, and Napoleon.

While skill at Chess does not necessarily denote exceptional intellectual powers in other directions, there is no doubt that the game is not adapted for those of inferior mentality. It is essentially a game for those who have, at least, average intelligence, and who desire to maintain their mental powers at a high state of efficiency.

Chess should be regarded not only as an intellectual form of relaxation and recreation, but as an extremely refined form of mental gymnastics. In the same way that we continually exercise our bodies so as to keep ourselves physically fit, so should we exercise our

minds in order to keep ourselves mentally fit. Modern science has irrefutably demonstrated that the mind controls the body, and those who engage in physical contests, such as boxing, fencing, and football, find that they derive great benefit from training their minds as well as their bodies. Chess fulfils all the requirements of mental training to an extraordinary degree, as it teaches alertness, foresight, concentration, caution, contemplation, introspection, prudence and circumspection. It also cultivates patience and sound judgment, and surely all or any of the foregoing qualities are essential to the welfare of everyone, no matter what may be his avocation or profession.

Another good reason for learning how to play Chess is, that it is not only the most cosmopolitan of all games, but it is the most democratic. A Chess player is welcome in every part of the world, regardless of his social or financial status, and the only question asked a visitor to any Chess Club in the world is, what strength of player he would like to meet.

Another good reason for learning Chess is, that it is unique in one respect: no good game is ever lost. Chess is the most simply recorded of all games, and it is safe to say that there is no part of the world in which some student is not deriving pleasure and instruction from playing over again the marvellous brilliancies of Morphy. Many people have learned Chess, not for the purpose of playing with others, but in order that they may enjoy the performances of the great exponents of the game in matches and tournaments.

Another reason for the pre-eminence of Chess is that, unlike almost all other indoor pastimes, the

element of chance or luck does not arise. Practically, all card games are governed to a great extent by luck, and they also require a monetary stake to enhance the interest of the players; but Chess, which is a pure contest of wits, one mind against another with exactly equal forces on both sides, does not require any financial consideration to make it attractive.

If the reader finds the foregoing reasons sufficiently cogent, and decides to begin to study Chess seriously, we should advise him to bear in mind the motto of the medical profession, "*Festina lente*," which, literally translated, means "Hasten slowly." Chess is both an easy and a difficult game. It is quite easy to learn the moves, and to attain a certain proficiency, but it is very difficult to reach the top rank of players. This fact, however, need not deter anyone from taking up Chess. We have never noticed that because only a limited number of players attain great distinction at Golf, the great body of amateurs enjoy their game any the less on that account, and the same is true of many other games. The reader may rest assured that as soon as he is able to play even a little, he will always find opponents of his own strength, with whom he can pleurably and profitably pass away many hours.

We have often heard the argument advanced, "Chess is too like hard work," but this is the purest sophistry, born of indolence. The great rank and file of Chess players all over the world are men who work hard with their brains and who yet find relaxation and benefit from a change of mental effort, and a great psychologist has stated that in his experience Chess players maintain their intellectual forces longer and more unimpaired than those who do not play.

CHAPTER II

CHESSMEN AND CHESS TERMINOLOGY

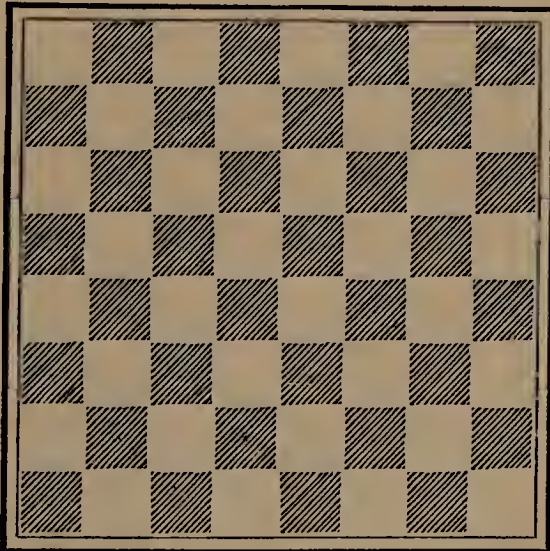
The Board—The Pieces, and Their Moves—Comparative Value of the Pieces—Definition of Chess Terms

The Board

CHESS is played on a Board of 64 squares, colored alternately white and black, as shown in Diagram 1.

DIAGRAM I

BLACK



WHITE

The players sit at opposite sides of the board, and there must always be a white square at the right hand of each player.

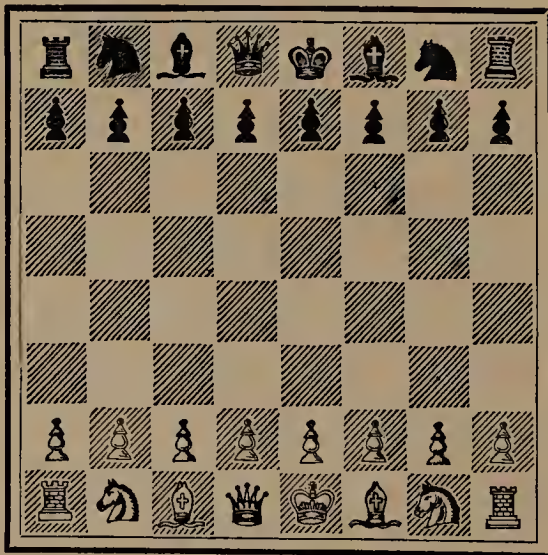
The Pieces

At the beginning of a game, each player has exactly equal forces, consisting of a King and a Queen, two Bishops, two Knights, two Rooks, and eight Pawns, and these are arranged as shown in Diagram 2.

It should be noted that the Queens, on either side, should always be placed on squares of their own color. Thus, in Diagram 2, it will be seen that the White Queen is on a white square, and the Black Queen on a black square. This may be briefly memorized as "the Queen on her color."

DIAGRAM 2

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WHITE

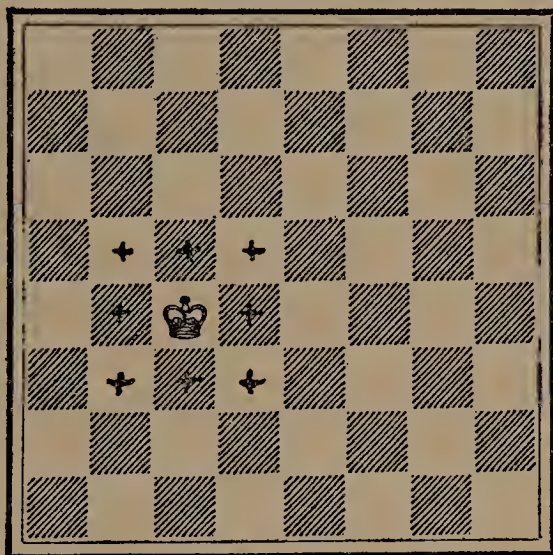
The Moves of the Pieces

THE KING

The King moves one square at a time, either diagonally, vertically (backward or forward), and horizontally. Thus in Diagram 3, it will be seen the King can move to any of the adjoining marked squares. Under certain conditions, the King can move two squares, as is explained later on under "Castling."

DIAGRAM 3

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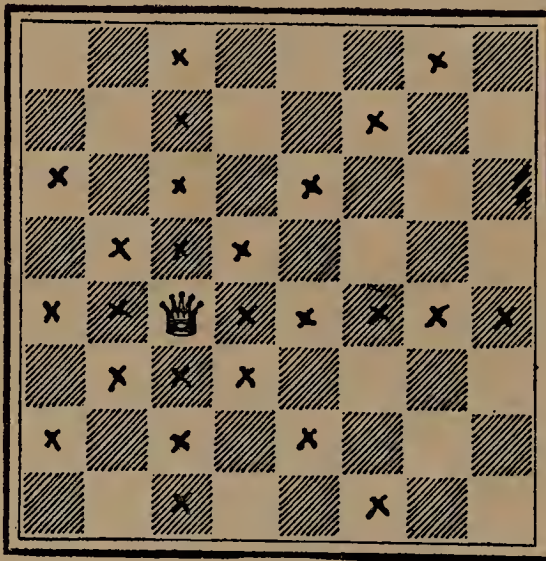
THE QUEEN

The Queen moves in exactly the same way as the King, with the important exception that it can move

any number of squares, provided there are no intervening pieces. In Diagram 4 it will be seen that the Queen can move to any of the 25 marked squares.

DIAGRAM 4

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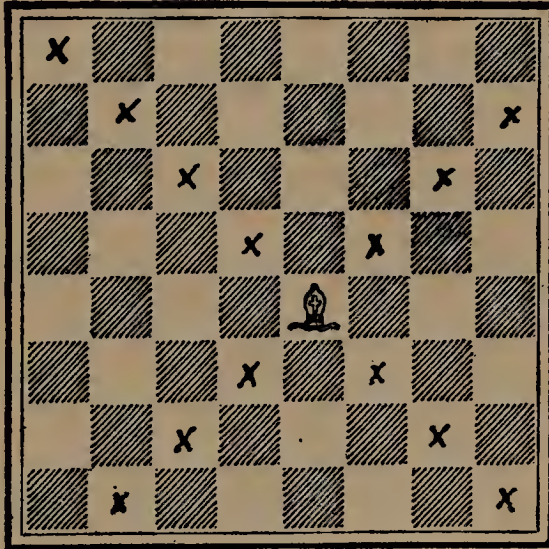
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THE BISHOP

It will be seen in Diagram 2 that each side has two Bishops, who occupy white and black squares respectively. The Bishop moves along the diagonals, and can never go on to another color of square than his original one. In Diagram 5 it will be seen that the Bishop can move to any one of the 13 marked white squares.

DIAGRAM 5

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WHITE

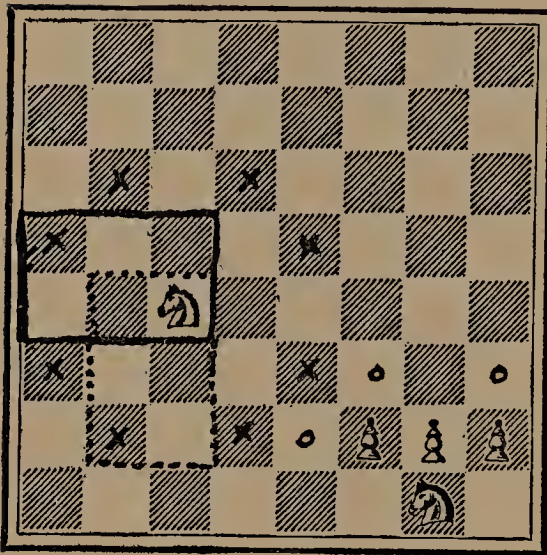
THE KNIGHT

The movement of the Knight is rather more complicated than that of the other pieces, but with the aid of the following Diagram, the student should have no difficulty in mastering it.

It should first be noted that the Knight always moves to a square of a different color from the one it occupies. Thus in Diagram 6A it will be seen that the Knight, which is stationed on a white square, always moves to a black one. The move may be described as a rectangular one, as the Knight goes over one square diagonally and then comes to rest at the furthest-away corner of a rectangle. In each of the

DIAGRAM 6

BLACK



A

WHITE

B

possible moves illustrated in the Diagram, it will be seen that the square to which the Knight moves forms a rectangle of six squares, counting from the one occupied by the Knight. Two of these rectangles are shown by black lines in the Diagram.

The Knight is the only piece which has the right to jump over pieces of his own color or over the opposing pieces. This privilege is shown in Diagram 6B.

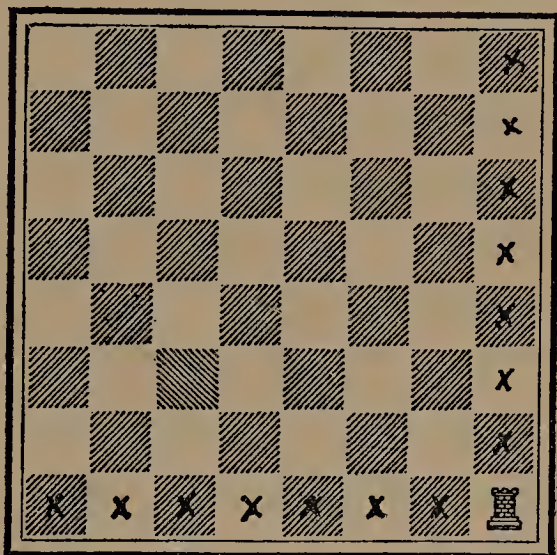
THE ROOK

The Rook moves along vertical or horizontal columns, or forward and backward and sideways.

Thus, in Diagram 7, it will be seen that the Rook can move to any one of the 14 marked squares.

DIAGRAM 7

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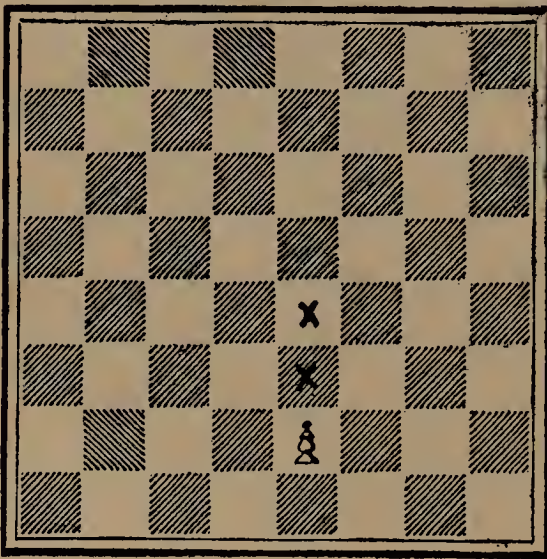
THE PAWN

The Pawn is the only piece which must always move forward. This it does one square at a time, with the exception of the first time it is moved, when it may be pushed forward one or two squares at the option of the player. Thus, in Diagram 8, the Pawn, which is shown in its original position, can be moved to either of the two marked squares.

The Pawn has a very important privilege, which is similar to that of a man at Checkers or Draughts, which becomes a King when it reaches the last row. When a Pawn reaches the 8th rank, it may be exchanged for any other piece, with the exception of a

DIAGRAM 8

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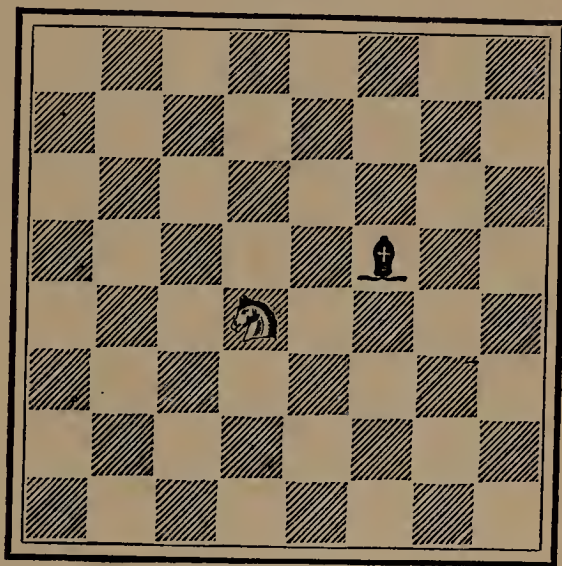
King, or of another Pawn. In other words, it must be promoted for a piece of higher value. When a Pawn reaches the 8th rank it may be promoted to a Queen, even although there may be another Queen on the board. The Queen is the piece usually selected, but, as will be shown later on, it may sometimes be necessary to choose another piece.

Captures

In Checkers all captures are made by jumping over the man or King which is taken, but in Chess the capturing piece remains at rest on the square occupied by the captured piece. Thus, in Diagram 9, the White

DIAGRAM 9

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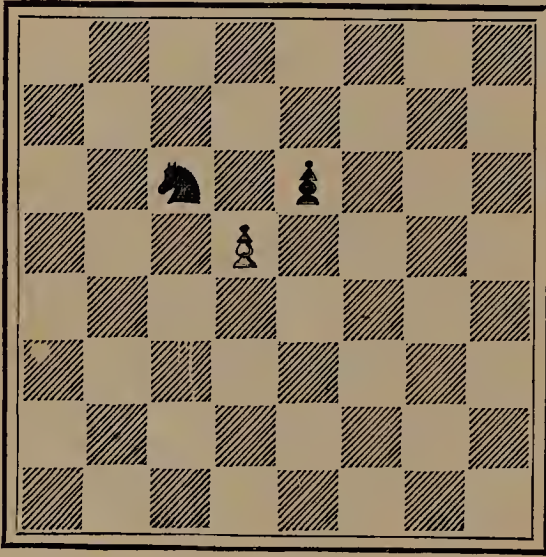
WHITE

Knight which takes the Black Bishop, remains on the square occupied by the Bishop. All the pieces, with the exception of the Pawn, capture in exactly the same way as they move. The Pawn, however, which moves forward, captures sideways. Thus, in Diagram 10, the White Pawn may capture either the

Black Knight or the Pawn. Pawns can take only when the opposing pieces or Pawns are adjoining, as shown in the Diagram.

DIAGRAM 10

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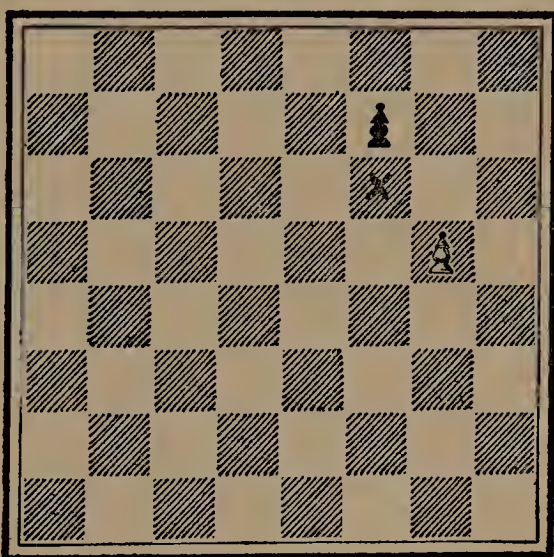
WHITE

About six hundred years ago, the Pawn could move only one square even at the first move, but it was felt that the game would be improved by giving it the right of going forward two squares, for the purpose of giving quicker development. This additional privilege was acknowledged by all Chess players to be a great improvement, but it was thought that it was rather unfair that a Pawn, which had reached the fifth rank, as shown in Diagram 11, should lose its

right of capturing the Black Pawn if it moved forward two squares. It was agreed, therefore, that if a Pawn reached the 5th rank, and an opposing Pawn passed it, this Pawn could be captured just as it could have been had the old arrangement been in force. If, therefore, the Black Pawn in Diagram II

DIAGRAM II

BLACK



WHITE

be moved forward two squares, the White Pawn at the 5th rank may capture it, and then occupy the marked square. The proviso was made, however; that this capture, which is known as "taking in passing" or "en passant," must be made immediately after the opposing Pawn has moved two squares, otherwise the privilege is lost.

Value of the Pieces

Now that the reader is conversant with the different pieces and their various moves, the time has arrived to consider their comparative values. It is almost impossible to give a mathematically accurate valuation, but it is quite sufficient for our purpose to accept the following approximation. Taking the Pawn as a unit, the Queen is worth 10 Pawns, the Rook 5 Pawns, the Bishop or Knight each $3\frac{1}{2}$ Pawns.

No valuation is placed on the King, as he is, so to speak, invaluable, since he is never captured; but as a fighting unit, which he becomes in many games, he is probably worth $2\frac{1}{2}$ Pawns. These comparative values must be borne in mind by the student, so that he will avoid the loss of material by allowing a piece to be exchanged for one of less value.

Terms Used in Chess

It is now necessary for the student to consider and become familiar with the principal terms used in the game.

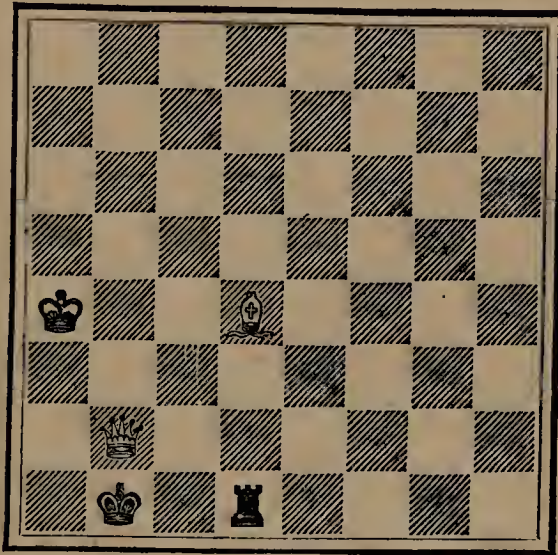
CHECKMATE

We have seen that the King is never captured, and the object of both players is to put the opposing King in such a position that he cannot move without being taken. When this is arrived at, we have what is known as Checkmate, which is usually shortened to

“Mate.” Diagram 12 illustrates the termination of a game by Checkmate.

DIAGRAM 12

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WHITE

In Diagram 12 it will be seen that the King cannot move away from the Queen, nor can it take it, as the Queen is supported by the Bishop, and, of course, the King is not allowed to put himself in a position where he can be taken.

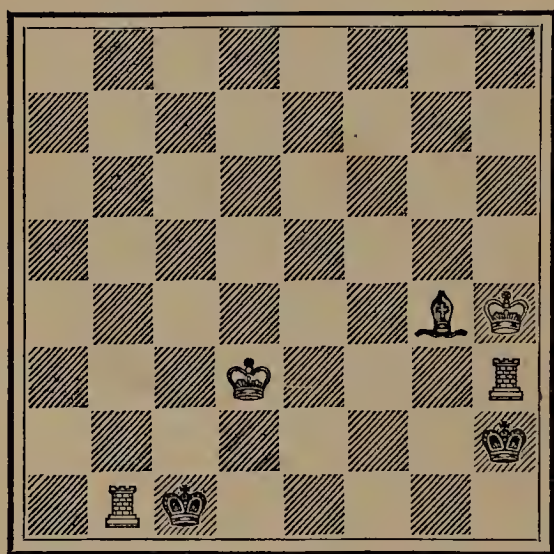
CHECK

When any piece is brought to bear on an opponent's King, it is usual to say "Check," which is an abbre-

viation for "I attack your King." When a King is Checked, he must move to a square which is not attacked by an adverse piece, capture the attacking piece, or interpose another piece. If he cannot do one or other of these as has been shown above, he is Checkmated. In Diagram 13 two of the alternative

DIAGRAM 13

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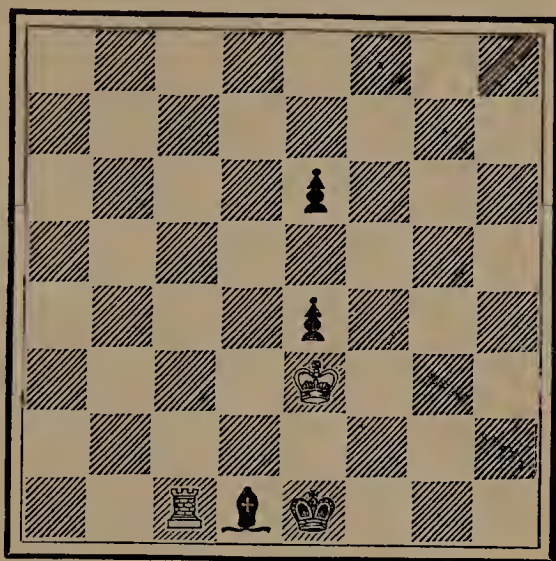
B

A

avenues of escape are shown: in "A" the King moves out of Check, in "B" he captures the attacking piece which is unsupported. In Diagram 14 he interposes a defending piece, by placing the Bishop between the Rook and the King.

DIAGRAM 14

BLACK



WHITE

DOUBLED PAWN

When two Pawns occupy the same file as in Diagram 14, they are said to be "doubled." It does not matter how many squares may intervene.

ISOLATED PAWN

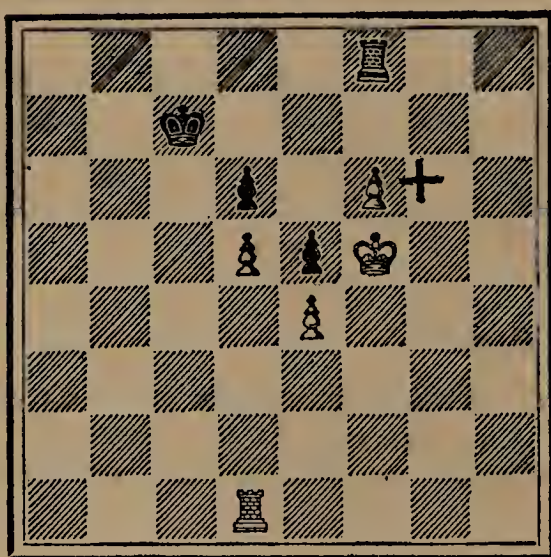
When the Pawns on either side of a Pawn have been captured, the remaining one is said to be "isolated." A pawn is very much stronger when it has one of its fellows to support it. It is undesirable to have to support a Pawn with a piece, and as the term "isolated" indicates, when a Pawn is by itself it is a source of weakness.

PASSED PAWN

When a Pawn has passed through or beyond the opposing Pawns, it is called a "Passed Pawn." This is illustrated in Diagram 15. A Passed Pawn is very dangerous to the opponent, as it requires a superior force to stop it from reaching the Eighth Square and being promoted, and many games are won by this means.

DIAGRAM 15

BLACK



WHITE

The Pawn marked + is a passed Pawn

EN PRISE

A piece is said to be "en prise" when it is on a square where it may be captured by one of the opponent's pieces.

GAMBIT

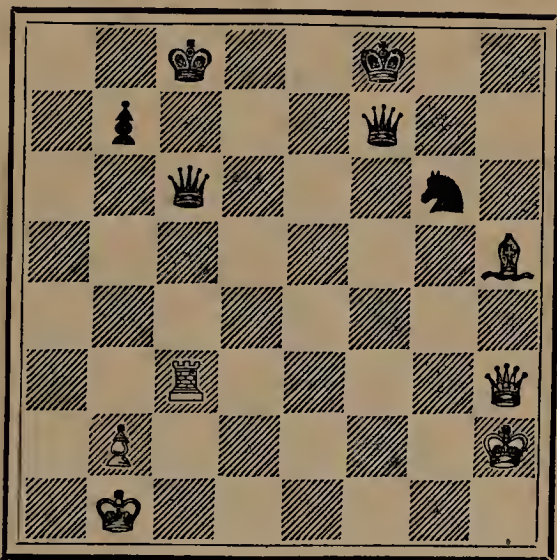
This is an Italian word which denotes a small advantage yielded at the beginning, in the hope of winning it back with interest at a later stage in the contest. In Chess it usually means sacrificing a Pawn in the opening in order to obtain a rapid development.

PINNING

A piece is said to be pinned, when it is in front of a more valuable one, when it is attacked by an opposing piece. Thus, in Diagram 16, we have two examples

DIAGRAM 16

BLACK



A

B

of pinning. In "A" the Queen is pinned by the Rook, as it cannot move away from the front of the King. It could, of course, take the Rook, but then in its

turn it would be captured by the Pawn. In 16B, the Knight is pinned by the Bishop. If it moved, it is obvious that the Queen would be taken by the Bishop.

THE EXCHANGE

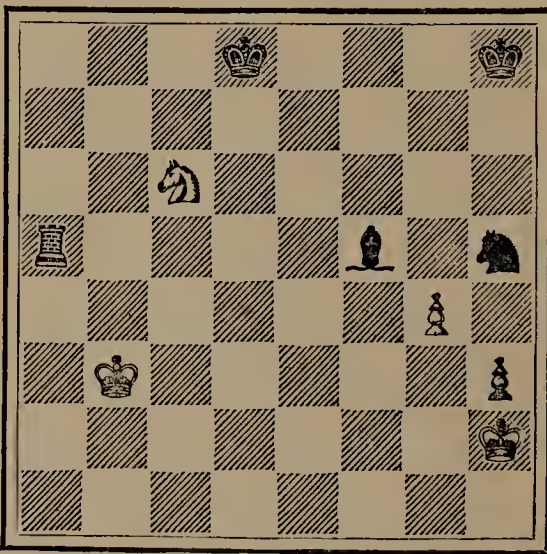
The Knight and Bishop are usually referred to as "minor pieces" because, as we have seen, they are not so powerful as the Queen or Rook. If a White Bishop is able to take a Black Rook, and in its turn is taken, White is said to have won the exchange, and conversely, Black, has lost the exchange.

THE FORK

This is the term used to denote a move by either a Pawn or a piece, which simultaneously attacks two

DIAGRAM 17

BLACK



WHITE

B

A

opposing pieces. Thus, in Diagram 17 A, the White Pawn has been moved two squares and has attacked the Knight and Bishop. Then, in Diagram 17 B, we have an example of the most dangerous form of fork, when the King is one of the pieces attacked. He must move out of Check, after which White will win the Black Rook.

INTERPOSE

To interpose means playing a Pawn or a piece in front of the King when it is attacked by an opposing piece. Diagram 14 showed the interposition of a Bishop, when the King was attacked by a Rook.

SACRIFICE

This means giving up a Pawn or a piece for the purpose of developing an attack, or what amounts to practically the same thing—breaking down the opponent's defence. There are many instances in which even the Queen is sacrificed in order to obtain a winning attack.

DRAWN GAME

A Draw at Chess may be brought about in a variety of ways. The simplest of these is when there is not sufficient material left to effect a Mate. Thus, when the forces are reduced to the opposing Kings alone, a Checkmate is impossible and the game is Drawn. A King and a Knight, or a King and a Bishop against a solitary King cannot win.

A Draw may also be brought about by repetition of moves. This occurs in certain positions when

neither side dares to compromise his position by varying his moves. An example of this will be given at a later stage under the section devoted to End Games. Another form of Drawn game is the Stalemate, which is arrived at when a King is not actually attacked, but cannot move without getting into Check. An example of this will also be found under "End Games." A Draw may be agreed upon by two players at any stage of the game, when the conditions are such that a win for either side is unlikely, and examples of this will be given at a later stage.

FORCED MOVE

A move is said to be forced, when it is the only one that can be made to save an immediate or impending Checkmate. The King need not necessarily be in Check to bring about a forced move; the position may be such, that unless a certain move be made the game is lost. Generally, but not invariably, a forced move is the only one available.

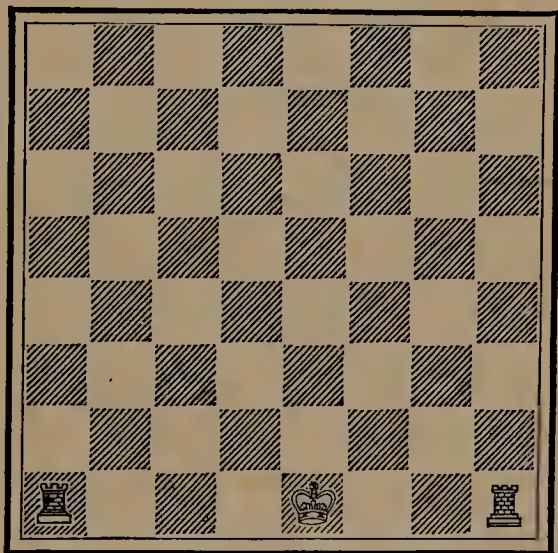
CASTLING

This is the term used to describe an important move which may be made once in a game, under certain conditions, by the King in combination with a Rook. Provided that neither the King nor the Rook has been previously moved, that the King is not in Check, or has not to pass over a square which is attacked or commanded by an opposing piece, he may move either two squares to the right or two squares to the left, and at the same time the Rook may, as it were,

jump over him and come to rest at his other side. When this is done in combination with the King's Rook, this is described as Castling on the King's side, or if with the Queen's Rook, as Castling on the Queen's side. Diagrams 18 and 19 show the position before and after both these operations.

DIAGRAM 18

BLACK



WHITE

FIRST MOVE

In Chess, the player who has the White pieces always moves first, with certain exceptions which will be explained at a later stage. When commencing a game, it is usual for one of the players to take a White and a Black Pawn in either hand, and, after "shuffling" them, invite his opponent to select a hand, and he takes the pieces of the color he has chosen.

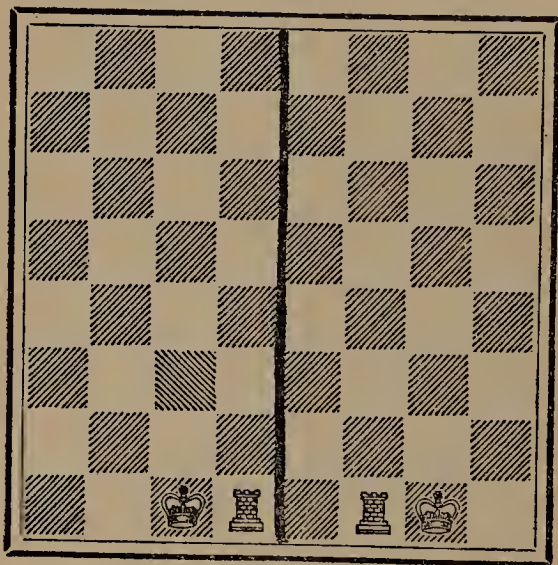
In subsequent games, unless by special arrangement, the pieces are changed, each player having White in his turn.

KING'S SIDE AND QUEEN'S SIDE

The reader will frequently come across the expressions, "King's side" and "Queen's side." In Diagram 19 there is a line drawn between the two sides of the board, which indicates the division.

DIAGRAM 19

BLACK



WHITE

Queen's Side

King's Side

CHAPTER III

CHESS NOTATION

Algebraic Notation—Philidor System—Discovered Check—Double Check

THE time has now arrived for the reader to become conversant with the manner in which games are noted and recorded. There are two forms of Notation which are used for this purpose. The first is what is known as the Algebraic Notation, which denominates each square with a letter and a number. This notation is mainly used in Germany and Austria.

The system invented by Philidor is used in all English- and Spanish-speaking countries, and also in France, and has the advantage of being more easily mastered, as it is much more descriptive. In the Algebraic system the nomenclature of the different squares is purely arbitrary, and must be committed to memory, while the Philidor system is devised on the plan of indicating each square by the names of the pieces which occupy them at the beginning of a game.

Thus, the square on which the King stands when the pieces are set up for a game is called the King's Square, or King's 1, and the square immediately in front of him as King's 2 and so on. In order to make the notation as brief as possible the initial letter of the various pieces is used to indicate them. Thus:

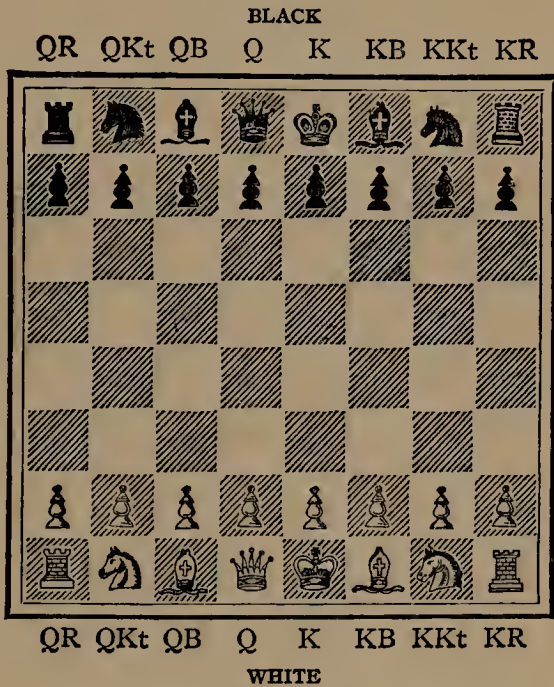
The King is represented by	K
The Queen by	Q
The Bishop by	B
The Knight by	Kt
The Rook by	R
The Pawn by	P

As there are two Bishops, two Knights, etc., and eight Pawns, the method of distinguishing them is to divide the board, as it were, into two sides, the King's side and the Queen's side. The Bishop at the right hand of the King is called the King's Bishop, contracted into K B, and similarly the Rook at his right is described as K R. The Pawn in front of the King is called the King's Pawn (K P) and that in front of the King's Bishop is called King's Bishop's Pawn which is contracted to K B P. Thus, it will be seen that all the pieces and Pawns are briefly and descriptively notated. This brings us to consideration of the different squares, which are indicated in the same abbreviated and descriptive manner.

In the same way as we have just seen that the square which the King occupies at the commencement of a game is designated King's Square, so are all the squares in the same rank notated. Thus, we have King's Bishop's Square, shortened to K B Sq or K B I; or Queen's Rook's Square abbreviated to Q R I or Q R Sq, and this holds good throughout the game, even if the various pieces which give their names to the squares have been moved away from them. The fact that the King moves from his original square does not mean that the new square he stands on is to be called the King's Square. Diagram 20 shows all the pieces with their respective names, along with

their respective Pawns. The other squares are counted from the first square of the King and Queen and their respective pieces. Thus, four squares from King's

DIAGRAM 20



Square is called K D₄, and the move of the King's Pawn two squares is written:

$$P - K_4$$

which means: "Pawn to King's fourth square," and similarly, if the Queen's Bishop's Pawn is advanced two squares, the notation is:

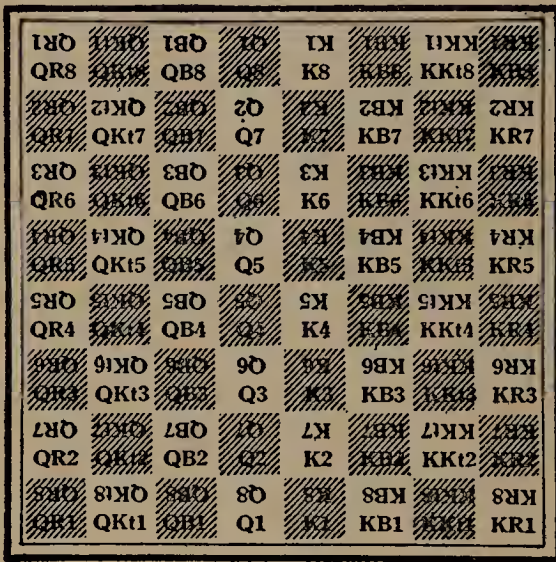
$$P - Q B_4$$

signifying "Pawn to Queen's Bishop's fourth square." It must be clearly understood that both the White and

Black pieces have their individual names and squares. Thus, King's Square for White is King's Eighth Square from the Black side, and so on. The following Diagram shows that each square has two notations, according to whether it is being considered from White's side or from Black's side.

DIAGRAM 21

BLACK



WHITE

The notation is generally made as brief and concise as possible, always keeping in mind the necessity for clarity. For instance, after both sides have made the move P-K4, and we have to record White's second move of K B-Q B4, this is contracted to B-B4, because obviously the Queen's Bishop cannot move and it is therefore unnecessary to specify the particular Bishop, then the only square at the

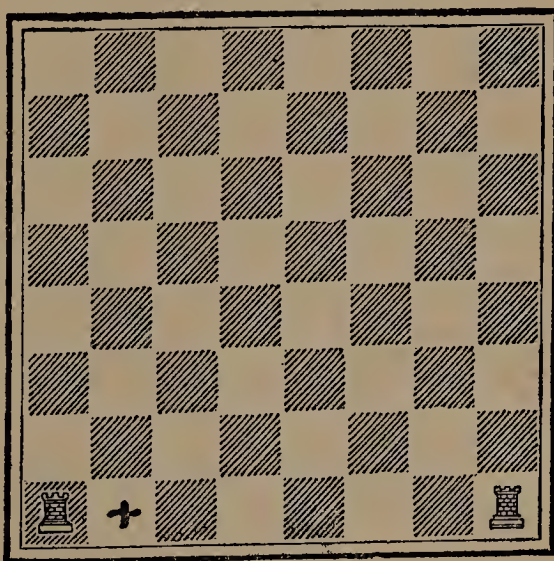
fourth rank on which it can be placed is Queen's Bishop's 4, so that we do not require to state it.

If, at the second move, instead of moving the Bishop, White decides to move one of the Knights, as either of them can legally move, it now becomes necessary to make it clear which one is to be brought out. Suppose we are going to record King's Knight to King's Bishop's 3. This may be contracted either by Kt-K B₃ or K Kt-B₃. In the first case, it is clear that the only Knight which can be moved to K B₃ is the King's Knight, and in the second the only B₃ to which the King's Knight can go is the King's Bishop's.

It sometimes happens, however, that both the piece and the square must be given in full, as in the following position. Both the King's Rook and the Queen's

DIAGRAM 22

BLACK



QKt1

WHITE

Rook can go to one of the Knight's squares, so that it would not be enough to say, Q R-Kt1, as this would leave a doubt as to which of the Knight's squares was intended. If the Queen's Rook is to be moved to Queen's Knight's Square, it would be written Q R-Q Kt1.

When a piece is captured, this is indicated by X. Thus Pawn takes Pawn is written:

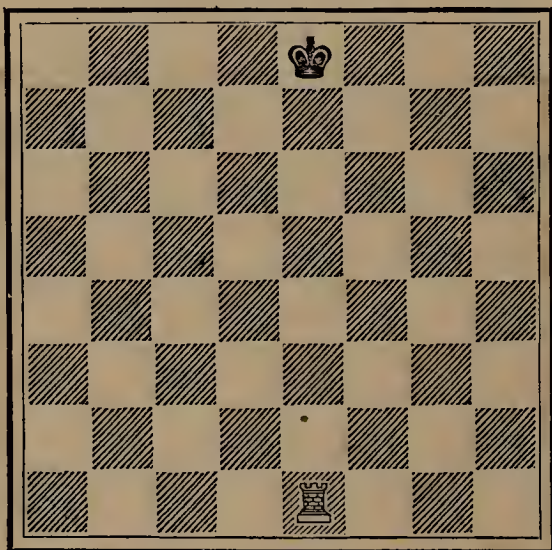
P X P

When the opposing King is Checked, this is indicated by "ch."

Thus in the following Diagram when the Rook is moved to King's Square, giving Check to the Black King, the move is recorded: R-K1 ch.

DIAGRAM 23

BLACK



WHITE

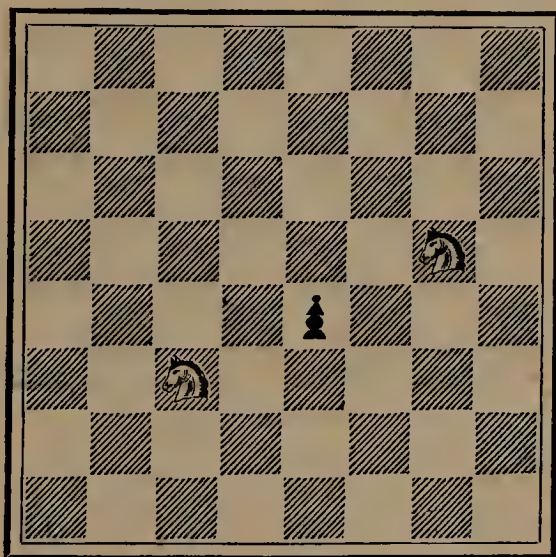
The operation of Castling is sometimes recorded by O-O to indicate Castling with the King's Rook,

and O-O-O with the Queen's Rook. More usually, it is simply written: Castles (K) or Castles (Q), as the case may be. If the Queen's Rook had been moved or if there were a piece between it and the King, Castling with the Queen's Rook would be impossible, so the move would be shortened to Castles, as in either case there could be no doubt as to which Rook was intended.

In some sets of Chessmen there is a crown stamped on the King's Rook and the King's Knight to distinguish them easily when the game is in an advanced stage, but most writers, when there is a fear of ambiguity, make a move like the following absolutely clear, by indicating the square from which the piece is to be moved. Thus, in the following Diagram the move White is to make is King's Knight takes

DIAGRAM 24

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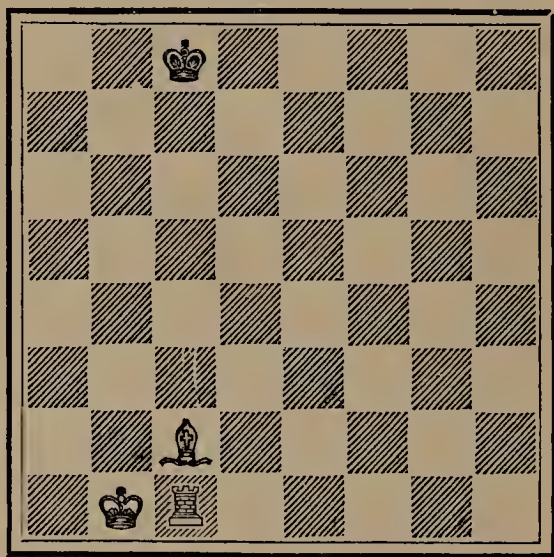
WHITE

Pawn. As it is apparent that either Knight can take the Pawn, the move would be written $Kt (B_3) \times P$, which, of course, leaves no doubt as to which of the Knights is to make the capture.

It sometimes happens that a King may be put into Check by moving an opposing piece which is protecting him from another piece. This is known as "Discovered Check" and is generally written: "dis. ch." In Diagram 25 we have an example of a Discovered Check which will ensue, when White removes his K B which discovers the Rook.

DIAGRAM 25

BLACK



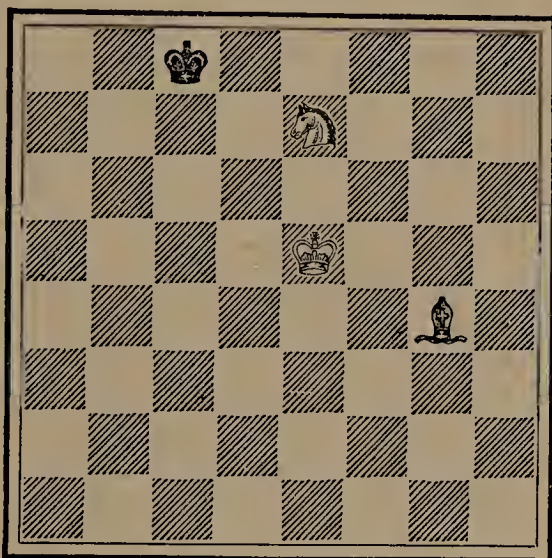
WHITE

Closely allied to Discovered Check is "Double Check" which occurs when the piece that is being moved to give a Discovered Check also gives Check.

This is generally written "Dble ch." and an example of the Double Check is given in the following Diagram. White has moved his Knight, which was covering the White Bishop, so that the Black King is in Check from both the Knight and the Bishop.

DIAGRAM 26

BLACK



WHITE

CHAPTER IV

CHECKMATE

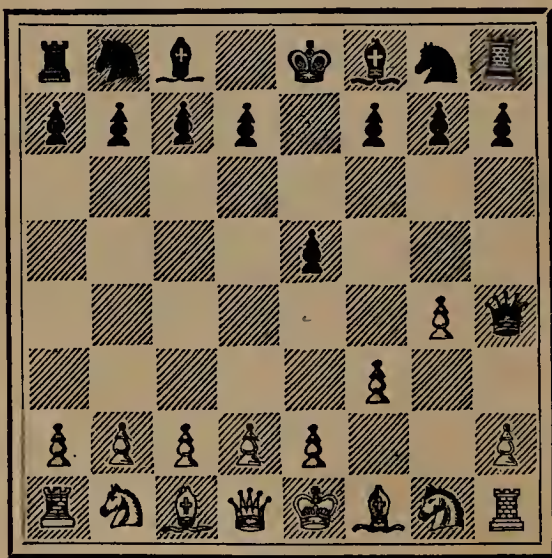
How to Give Checkmate—Fool's Mate—Scholar's Mate

Illustrative Game

THOSE readers who play Checkers or Draughts know that the game is won by the process of exter-

DIAGRAM 27

BLACK



WHITE

mination of the opposing forces. This is, to a certain extent the case in Chess, and many games are won

by a series of exchanges, leaving one side with sufficient material to give the requisite Checkmate, but, unlike Checkers, a game of Chess may be terminated without the capture of a single piece. One of the oldest and most elementary examples of this is what is known as "Fool's Mate" which is brought about as follows:

White	Move	Black
P - K B ₃	1	P - K ₄
P - K Kt ₄	2	Q - R ₅ Mate

It will be demonstrated later, that White has violated the principles which govern correct play, as his two moves do nothing to secure development, or to protect his all-important King.

SCHOLAR'S MATE

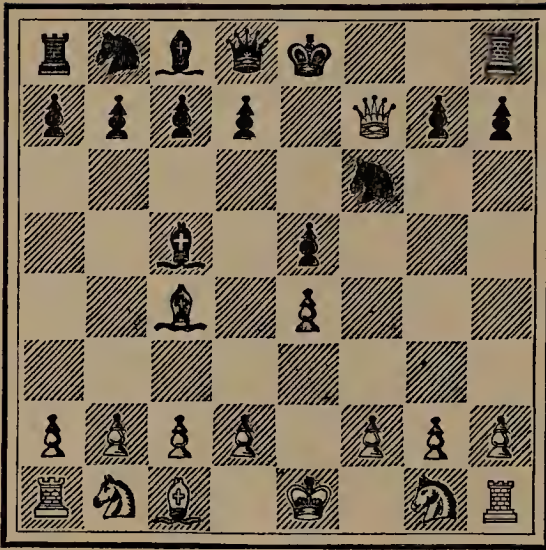
This is another old example of the early termination of a game, which has been experienced by beginners all over the world:

White		Black
P - K ₄	1	P - K ₄
B - B ₄	2	B - B ₄
Q - R ₅	3	Kt - K B ₃
Q × B P Mate	4	

At Black's third move, he apparently thinks that it is sound policy to attack the White Queen and the King's Pawn, and at the same time develop a piece, but, of course, he overlooks the threatened Mate, which can easily be averted by Q-K₂ as his 3d move.

DIAGRAM 28

BLACK



WHITE

ILLUSTRATIVE GAME

The following simple game is meant to give the reader a preliminary glimpse of the elementary principles of the game, after which we shall go more fully in to them, as it is only by acquiring a sound knowledge of the fundamental principles of Chess Strategy and Tactics, that the student can obtain any degree of skill, or even hope to be able to enjoy and appreciate the games played by the great masters. The reader should set up the pieces, and play them with the White side nearest to himself.

White		Black
P - K4	1	P - K4

This is one of the best and most widely practised methods of beginning a game. Until some of the Pawns are moved, it is obvious that the pieces on both sides have no scope for action.

By playing P-K4 it will be seen that White at once opens up a diagonal for his Queen and King's Bishop. There are four available squares to which the Queen can go, and five for the Bishop, but, of course, it would not be wise for White to play B-R6, as then Black's Queen's Knight or Knight's Pawn could take it.

Kt - K B3 2 Kt - Q B3

White, at Move 2, develops his King's Knight, and at the same time attacks Black's King's Pawn. This move also greatly increases the Knight's field of action, and brings it within closer range of the opposing King.

Black, by his 2d move, achieves a double object. He not only develops a piece, but he also defends his King's Pawn which has been attacked by White.

B - B4 3 B - B4

White, at Move 3, now develops his King's Bishop, which attacks Black's King's Bishop's Pawn, which is at present protected only by the King. This move also accomplishes another very important form of development, as now he is able to Castle and bring his King's Rook into action.

Black has nothing to fear at present, from the

attack on his King's Bishop's Pawn, so he plays B-B4 for the same reasons as White.

Castles 4 Kt - K B3

White, by Castling, lodges his King in a safe position, and at the same time places his Rook on a square where it in the meantime supports the King's Bishop's pawn, and will soon be able to secure an extended field for action.

As White has not directly attacked any of Black's pieces, the latter contents himself with a developing move, which it will be seen also attacks White's King's Pawn and prepares for Castling.

Kt - B3 5 Castles

White's 5th move serves the double purpose of developing a piece, and defends his King's Pawn which was attacked by Black at his 4th move.

Black's 5th move is also a developing one as explained at White's 4th move.

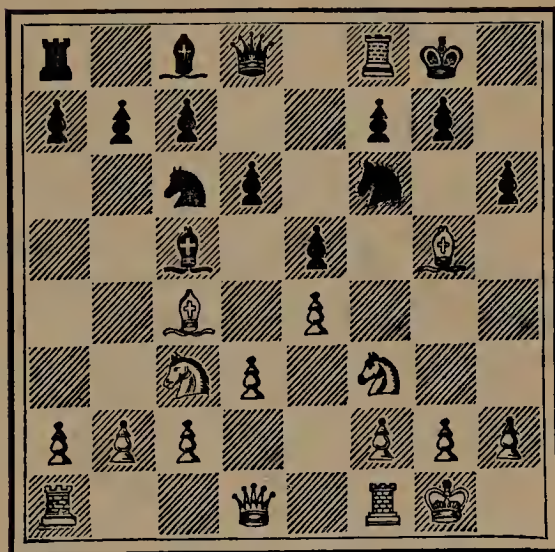
P - Q3 6 P - Q3

This move further strengthens the defence of the King's Pawn in addition to opening up a diagonal for the Queen's Bishop. The same applies to Black's move.

B - K Kt5 7 P - K R3

DIAGRAM 29

BLACK



WHITE

After Black's 7th move, P-KR3

The reader should now carefully compare the position of the pieces on his board with the above Diagram, which shows the situation after seven moves have been made on either side.

White's 7th move is a strong one, as in addition to bringing another piece into active operation, it pins Black's Knight.

Black, not liking the pin, drives the Bishop away.

B - R4

8 P - K Kt4

White is unwilling to forego the pinning of the Knight, so retreats his Bishop on the same diagonal.

Black's 8th move is of doubtful wisdom, as although it achieves its immediate object by relieving the pin, it leaves a hole in his defence of his all-important King, as will soon be seen.

Kt × Kt P 9 P × Kt

Here we have an excellent example of a sacrifice in order to obtain an attack. White gives up a Knight for two Pawns, but he has greatly exposed the position of the Black King.

B × Kt P 10 B - K₃

The reader should observe two little points in the notation of White's 9th and 10th moves. The Knight's Pawn is specified at 9, because it is clear that the Knight could also have taken the King's Pawn, and at Move 10 the King's Bishop could have taken Black's King's Bishop's Pawn, Knight's Pawn is again specified. The reader should also note that this last capture was formerly a Rook's Pawn, but when a Pawn takes, and goes on to another file, it always receives the name of the new file.

Black's 10th move was practically compulsory, as it is the only way to prevent the threatened move of the White Knight to Q5, which would probably cost Black the loss of his King's Knight, which is now pinned again.

K - R₁ 11 K - Kt₂

moves his King to allow him to bring his Rook into play.

Q - Q2 12 R - R1

Before pushing on the B P, White further strengthens the attack by his 12th move, which threatens to win the exchange by B-R6 ch.

Black avoids this by moving his Rook to R1.

P - B4 13 P × P

Black here misses an opportunity of extricating himself from all his troubles, by moving his K Kt to Kt5 which not only threatens Mate next move (R×P Mate) but would enable him to defend strongly his still compromised King by P-B3, after White had parried the threatened Mate by P-K R3.

R × P 14 B - Q5

White's 14th move is stronger than Q×P, because he threatens to win the Queen by B×Kt ch. This compels Black to move his Bishop to support the pinned Knight.

Q R - K B1 15 Q - K2

Here White brings another piece into play, and increases the pressure on the sorely harassed Knight.

Black again has a better move at his disposal in R-R4 but his position is now very difficult.

P - K5 16 B × P

This is a pretty move on White's part, as not only does he sacrifice a Pawn in order to bring another piece to the attack, but he forecasts his willingness to make a further sacrifice of the exchange.

Black's move is forced.

Kt - K4 17 B × R

White now moves his Kt to the square made ready for him by White's 16th move.

Black tries to relieve the pressure by taking the Rook.

R × B 18 R - R3

Here again the move in the text is stronger than Q×B just as at Move 14.

Black tries to support the Kt, but this move brings about his speedy downfall.

B × R ch. 19 K × B

The rest of the story speaks for itself.

R - R4 Dble ch. 20 K - Kt2

Q - R6 ch. 21 K - Kt1

Q - R8 Mate 22

CHAPTER V

THE PRINCIPLES OF CHESS

Fundamental Principles—Analogy between Chess and War—Opening Tactics—Development

THE reader now understands the names of the various pieces and their respective functions, and the next step is to endeavour to grasp the fundamental principles which govern the game.

After ten moves have been made on both sides, the mathematicians tell us that the possible number of moves which might have been made at that point is represented by 17, followed by 30 ciphers. At the 20th move, the number of variations jumps to 1, followed by more than 5000 noughts. Even in these days of astronomical figures with which we have become familiar, owing to the gyrations of the mark, the foregoing numerical possibilities are beyond human comprehension. The reader need not be alarmed, however, as although these figures show the immense and endless number of variations of Chess, which is one of its most fascinating features; in actual practice, the number of possible good moves comes well within the scope of the average mind, as these moves are all governed by certain fundamental prin-

principles, which have been formulated from thousands of years of experience.

CHESS A WAR GAME

War has always been used as an analogy to Chess, and justly so, as the manœuvres of opponents at Chess bear a very close resemblance to the tactics employed on the battlefield by contesting generals, and the main principles are so similar, that it is helpful and advantageous to compare and contrast Chess with War.

The reader may say at this point, "But I am not a soldier and I do not understand military tactics." One does not, however, require to be a soldier in order to be able to comprehend certain facts with regard to war, as many of these are self-evident. We all know, for instance, that when opposing enemy forces are exactly equal, those which are best led will win—that if there is delay in bringing up reinforcements to some critical position, that position will be lost; that attacks to be successful must be carried out with complete harmony and co-ordination between the units of the attacking forces; and that Time is a factor of the utmost importance in the execution of any important military operation; and also that material must not be sacrificed without some important return in the way of improved position.

With these few salient facts in mind, we feel sure that readers will find it beneficial in their efforts to make progress in Chess, to consider themselves as being generals in charge of important military operations.

In war one of the first problems of a general is to obtain accurate information with regard to the strength of the enemy forces, but this is unnecessary in Chess as the opposing forces are exactly equal. A general's next consideration is to find out how he can concentrate his available strength on a location where it will exercise the greatest pressure on the enemy, within the shortest possible period. In Chess this is also the first problem of the player—the selection of the best sphere of action, and then how to deploy his different pieces to that field with the least possible expenditure of time.

TIME IN CHESS

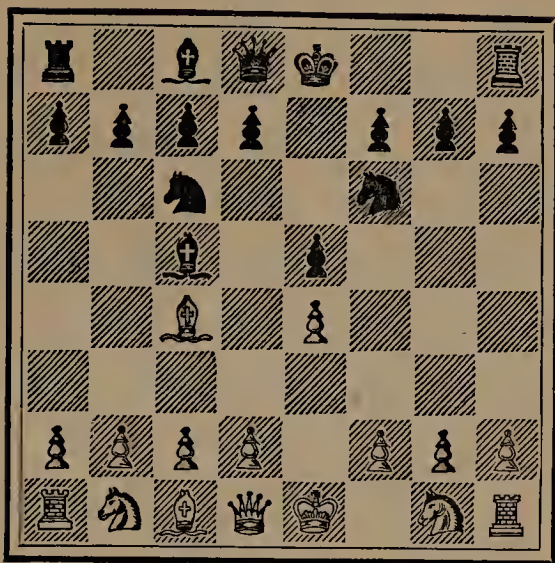
In Chess, Time is represented by the number of moves any piece requires to reach a suitable sphere of action. Assuming that White decides that Q B4 is a good position for his King's Bishop, there is, of course, nothing to prevent him playing as follows:

White		Black
P — K4	1	P — K4
B — K2	2	Kt — Q B3
B — Q3	3	Kt — B3
B — B4	4	B — B4

Now it is clear that White has taken three moves to do what could have been done in one move, so that he has "lost time." Inspection of the following Diagram will show that while White has one solitary piece in action Black has developed three pieces, which gives him an obvious advantage in position.

DIAGRAM 31

BLACK



WHITE

From the foregoing simple example, we have no difficulty in evolving a principle, which, if followed out, will prevent loss of time, and this may be briefly expressed: *Never move a piece twice in the opening.*

SPHERE OF ACTION

This is rather more difficult for the learner to understand, as it is apparent that several moves must be made on both sides before a definite object for attack presents itself. The primary object of the player is, of course, to drive the opposing King to a position where he can be Mated, but in the early stages the ultimate location of the enemy King is unknown. He may Castle on his own side or on the Queen's

side, and in many games he does not move from his original square. This fact makes it apparent that the early moves, generally termed "the Opening," should not be directed toward an immediate onslaught on the opposing King as he stands on King's Square. In selecting a sphere of action therefore, the efforts of the player should be directed to placing his pieces on a coign of vantage, from which they can rapidly be brought to bear on any weak spot which may develop in the enemy's ranks.

The opponent, however, is presumably trying to develop on the same lines, and all moves must be made with a due regard to those of the enemy. In selecting the sphere of action, therefore, it is necessary to keep in view the desirability of placing obstacles in the way of the development by the other side. A simple example of this policy is seen after both sides play P-K4 and then White plays Kt-K B3. A glance at the board shows that this move prevents Black from playing Q-R5 or Q-Kt4.

Consideration of the foregoing enables us to formulate another principle:

In selecting a Sphere of Action, always move the pieces where they will command the greatest number of squares, have the greatest freedom of action, where they cannot be readily attacked or driven away, and where they will restrict or delay the opponent's development.

The following is an example of the dire results that ensue from violating these principles.

White		Black
P - K4	1	P - K4
Q Kt - B3	2	Q Kt - B3
Q - R5	3	Kt - B3

White's 3d move is very bad as is demonstrated by Black's reply, which, it will be seen, not only develops his Kt but gains a move by driving away the Q.

Q - B5 4 P - Q4

Here Black has made a very powerful developing move, as he not only attacks the Q but opens up a diagonal for his Q B.

Q - B3 5 Kt - Q5

White moved to Q-B3 to protect his K P, which it will be noticed is twice attacked, but Black again attacks the Q at the same time threatening Kt×P ch., forking the K and R.

Q - Q3 6 P × P

White is reluctant to give up the P and his move still protects it and at the same time averts the capture of his Q B P. By his 6th move Black prepares the way for further development and attack.

Kt × P 7 B - K B4

Here Black develops another piece, and by pinning the Kt compels White to make an obstructive move,

occupying as he does at his next move, the natural square for his K Kt.

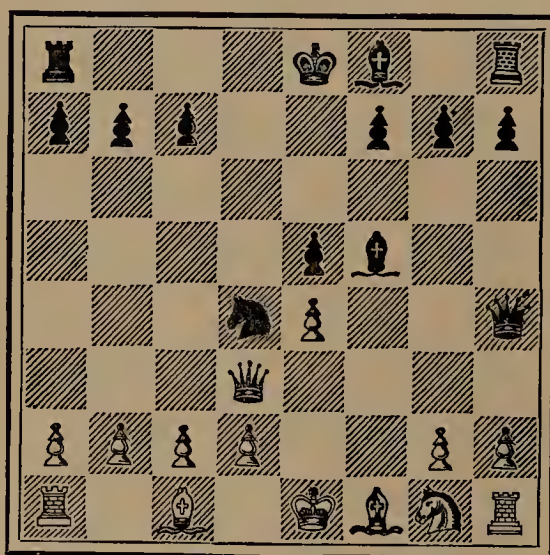
P - K B₃ 8 Kt × Kt

Now it will be seen that White is paying dearly for his violation of Chess principles. No matter what he plays, his game is hopelessly lost.

P × Kt 9 Q - R₅ ch.

DIAGRAM 32

BLACK



WHITE

Now whatever White plays, he must lose a piece without any compensating advantage.

CONSERVATION OF MATERIAL

Another question which is continually presenting itself is when a piece is attacked, whether to retreat it, or capture the attacking piece. It, of course, goes without saying that in the majority of cases it is inadvisable to give up a piece of greater value than the one captured. It will be remembered that each piece has a certain value, taking the Pawns as the unit. Both sides start a game with a total of 42 units made up as follows.

Queen.....	10
2 Rooks.....	10
2 Knights.....	7
2 Bishops.....	7
8 Pawns.....	8
	—
	42

Now suppose that White wins the exchange, and that Black loses a Rook for a Bishop, he is $1\frac{1}{2}$ units minus, the Rook being worth 5 and the Bishop $3\frac{1}{2}$. This leaves the balance 37 to $35\frac{1}{2}$ in favour of White, which does not appear to be a very serious disparity. But suppose that the forces are gradually changed off, and White remains with a Rook and 2 Pawns against a Bishop and 2 Pawns, the odds are now 7 to $5\frac{1}{2}$ which in most cases would decide the issue. Again, if a Pawn is lost early in a game, it is plain that the difference in units is 42 to 41, but when the game advances and all the pieces are changed off and most of the Pawns, the odds may become 2 to 1. It is evident, therefore, that the utmost care must

be taken of even the lowest units of material, as the loss of even a Pawn may be sufficient to decide a game.

Now let us consider a simple example of the advisability of retreat or capture. Suppose that the following moves have been made:

White		Black
P — K ₄	1	P — K ₄
Kt — K B ₃	2	Kt — Q B ₃
B — Kt ₅	3	P — Q R ₃

White has now to consider whether to retreat his Bishop or to capture the Knight. As Black's 3d move is not a developing one, there is no question of loss of time in retreating the Bishop to R₄. Again most masters consider that owing to its greater freedom of action a Bishop is slightly stronger than a Knight in the earlier part of a game. White, therefore, is not violating any principle by moving his Bishop to R₄, and is in fact conserving material by retaining as long as possible his far-reaching Bishop. This gives us sufficient data to formulate another principle:

Exchanges of pieces should be made only when there is no outright loss of material, or when time would be lost by retreat.

THE INITIATIVE

Every move at Chess should have a clear and definite object—it should either develop a piece, prepare for the development of a piece, make a capture, protect or support a piece already developed, or

retreat a threatened piece provided the retreat does not violate any of the foregoing principles.

The player who has the first move has the Initiative, inasmuch as he is always a move ahead of his opponent, and this slight advantage, between players of equal strength, is generally sufficient to decide the issue in his favour.

Marking time—that is, making moves without any definite object, is almost certain to result in defeat. It is nearly always very poor strategy to make a waiting move with the sole object of ascertaining where the enemy is going to strike. Most authorities on Chess agree that the best defence is attack, or counter-attack, always provided that the attack is reasonably sound and directed in accordance with the principles we have just discussed. The action of a French King, who “marched his army up a hill, and marched them down again” has been the subject of mirth and ridicule for centuries, and beginners at Chess must try to avoid following the bad example in generalship exhibited by this celebrated monarch.

The player having the White pieces should always do his utmost to maintain at least the advantage of having the first move, or, in other words, he must strive at all costs to preserve the initiative.

GENERAL PRINCIPLES

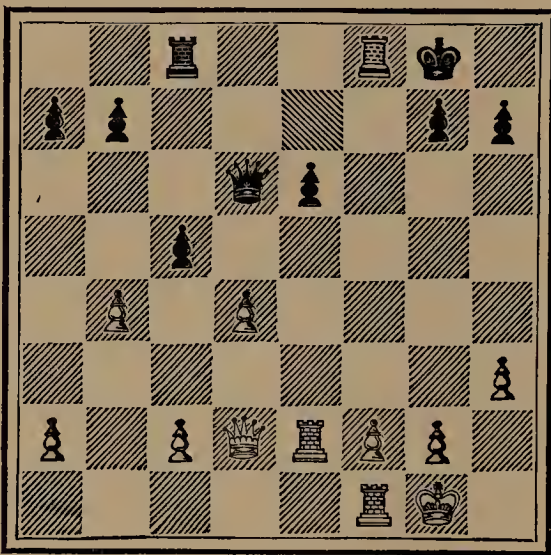
We have seen that it is a bad thing to lose time, but it may sometimes be preferable to do this rather than to get into a bad position, on the principle of choosing the lesser of two evils.

Most beginners have trouble in the management of their Pawns, the reason being that they fail to realize that a bad Pawn move cannot be retracted. We

know that the Pawns always move forward, and although a bad move with a piece will, as a rule, result only in a loss of time; an indiscreet Pawn move nearly always loses position. When there is a choice in the capture of opposing Pawns, the principle is to take the one nearer the centre. Thus in the following position, the Pawn at White's Q4 should be taken.

DIAGRAM 33

BLACK



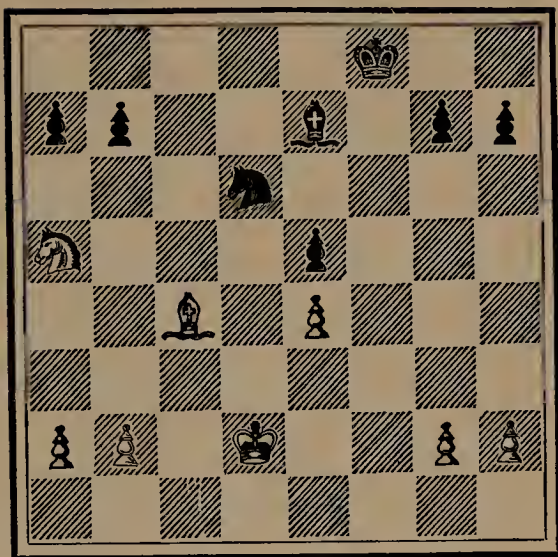
WHITE

Black plays P×QP

Always take care, when deciding to protect a piece which is attacked, that the piece moved to its support cannot be dislodged. Thus, in the following position, if White moves his Knight to the support of his threatened Bishop, he will lose a piece, as Black can attack the supporting Kt with a Pawn, by moving P-Q Kt3.

DIAGRAM 34

BLACK



WHITE

Black wins a piece by P-QKt3.

Always pay strict attention to the moves made by the opponent. There is a golden rule in Golf, "Keep your eye on the ball," and probably the nearest approach to this invaluable golf maxim that can be adapted to Chess, is for a player to say to himself after every move made by his opponent, "What does he threaten?" There are very few even advanced players who have not got into trouble through temporary forgetfulness of this most important maxim, and we cannot too strongly impress on our readers the necessity for always, and as a matter of course, after every move made by the enemy, asking themselves emphatically—not mechanically—"What does he threaten?"

CHAPTER VI

SYNOPSIS OF THE OPENINGS

King's Pawn Openings—Queen's Pawn Openings —Irregular Openings

THERE are large numbers of different ways of beginning games at Chess, and it is desirable—in fact, almost essential—that those readers who desire to make progress in the game should be conversant with the principal Openings. It is neither necessary nor even advisable for the reader to attempt to memorize the following synopsis of the more commonly used Openings, but it is interesting to be able to recognize the names of the various Openings, and beginners should select a few of these from time to time and play them with friends. This will not only assist them to varying their style agreeably, but will help them to become less dependent on knowledge acquired from books.

It will be seen that many of the Openings are named after their inventors, such as the Ruy Lopez and Evans Gambit, while others again are named after the countries where they were first played and studied, such as the Danish Gambit and French Defence.

There are two main branches of Openings—those which follow 1. P-K4 and those which result from 1. P-Q4.

The King's Pawn Openings are much more nu-

merous than those of the Queen's Pawn, and for convenience we shall divide them into three classes:

1. When the King's Knight is played to K B₃ as the 2d move.
2. When the King's Bishop's Pawn is played to B₄ as the 2d move.
3. Miscellaneous.

KING'S PAWN OPENINGS

Class I

THE GIUOCO PIANO

This is one of the oldest of the European Openings, and was principally played in Italy, hence the Italian name, which literally translated means "the quiet game."

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	Kt - Q B ₃
B - B ₄	3	B - B ₄

One of the safest continuation for beginners is 4. P-Q₃, followed shortly by Castling.

THE RUY LOPEZ

This Opening is named after its inventor, who was a Spanish Bishop. It was introduced about the middle of the sixteenth century, and has engaged more attention and been more fully analyzed than any other opening. It leads to a persistent and enduring attack, and many masters have claimed to have discovered a valid defence, but up to the present they have failed to stand the acid test of actual practice.

Steinitz, who was the world's champion for thirty years, devoted an enormous amount of time to working out a sound defence, but although he changed his tactics on several occasions, he did not succeed in finding the long-sought-for solution. Dr. E. Lasker, who succeeded Steinitz as the world's champion, propounded what he declared to be a perfect defence, but shortly after he had published it in his *Common Sense in Chess*, he made the statement in Paris that he did not know of any valid defence to the Ruy Lopez.

White		Black	
P - K ₄	1	P - K ₄	
Kt - K B ₃	2	Kt - Q B ₃	
B - Kt ₅	3		

Here White's 3d move constitutes the Ruy Lopez, and at present the most commonly used reply is for Black to play either P-Q R₃ or Kt-B₃ for his 3d move.

THE PETROFF DEFENCE

This also is an old Opening, and is named after a celebrated Russian player. It is sometimes described as the "Russian Defence." The reader will observe that in this case it is the play of Black at the 2d move which constitutes the opening. The Petroff is largely practised by players who do not wish to submit themselves to the powerful attack of the Ruy Lopez. The most usual continuation for White is either P-Q₄ or Kt×P.

White		Black	
P - K ₄	1	P - K ₄	
Kt - K B ₃	2	Kt - K B ₃	

THE TWO KNIGHTS' DEFENCE

The name of this Opening is self-descriptive. It is a variation of the Giuoco Piano, and has been in vogue for more than 300 years.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	Kt - Q B ₃
B - B ₄	3	Kt - B ₃

White usually continues with 4. P-Q₄ or Kt-Kt₅.

THE PONZIANI GAME

This is sometimes called "Staunton's Opening" or the "English Game," as it is more extensively used in England than in any other country.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	Kt - Q B ₃
P - Q B ₃	3	

The most usual continuation for Black is either 3. P-Q₄ or Kt-B₃.

THE EVANS GAMBIT

This is a variation of the Giuoco Piano and was invented by an English naval officer Captain Evans nearly a hundred years ago. This Opening has produced finer and more brilliant Chess than almost any other, and has always been a prime favourite with players who cultivate the attacking style. It is

seldom played in important matches or tournaments, as most players decline to accept the Gambit, and present analysis tends to prove that Black obtains the better game by declining to take the proffered Pawn.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	Kt - K B ₃
B - B ₄	3	B - B ₄
P - Q Kt ₄	4	B × P

The object of White's 4th move is to be able to play 5. P-B₃, which attacks Black's Bishop and enables White to follow up with P-Q₄, establish a strong centre, and secure an extremely powerful attack, which Black in the great majority of cases is unable to meet successfully.

THE SCOTCH GAMBIT

This Opening did not originate in Scotland, as the name would imply, but it is so called because it was used by the Scottish team in a match between Edinburgh and London nearly a century ago.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	Kt - Q B ₃
P - Q ₄	3	P × P
B - B ₄	4	

If at Move 4 White plays Kt×P, the opening is called the Scotch Game.

THE PHILIDOR DEFENCE

This Opening takes its name from Philidor, a famous French player. It has enjoyed a somewhat cyclical popularity. It was largely played from 1750 to 1870, when it fell into disfavour, as it was thought to be too defensive. In recent years, however, it has been receiving a great deal of attention, and later analysis of this defence will, in all probability, result in its being restored to at least some of its old-time popularity.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃

White's usual continuation is P-Q₄, which many masters consider to give him a won game, but as we have previously seen, even the greatest authorities see reason for changing their minds.

KING'S PAWN OPENINGS

Class 2

THE KING'S KNIGHT'S GAMBIT

To the student, White's 2d move, P-K B₄, will appear to be somewhat peculiar, but as he progresses he will have no difficulty in understanding that it leads to some of the most beautiful and intricate combinations. Blackburne, the great English master, advises all young players to practise this debut at every opportunity, as it affords the greatest scope for ingenuity and leads to most entertaining Chess. He

also says, "that when the novice can play P-K B₄ with an idea in his head of what is to follow, he has begun to understand Chess."

White		Black	
P - K ₄	1	P - K ₄	
P - K B ₄	2	P × P	
Kt - K B ₃	3		

The usual continuation of this opening is:

	3	P - K Kt ₄
B - B ₄	4	B - Kt ₂
Castles	5	P - Q ₃
P - Q ₄	6	P - K R ₃

Now although White is minus the gambit Pawn, he has an excellent development, with abundant opportunities for a winning attack.

THE CUNNINGHAM GAMBIT

In this Opening, Black tempts White to sacrifice no fewer than three pawns. This counter-attack leads to most entertaining skirmishes, and always gives rise to instructive Chess.

White		Black	
P - K ₄	1	P - K ₄	
P - K B ₄	2	P × P	
Kt - K B ₃	3	B - K ₂	
B - B ₄	4	B - R ₅ ch.	
P - K Kt ₃	5	P × P	
Castles	6	P × P ch.	
K - R ₁	7		

The position is an extraordinary one, as shown in the following Diagram, but although White's King seems to be in a somewhat precarious situation, he has abundant opportunities for attack. Theoretically perhaps, he should lose, but in actual practice White frequently wins in this position.

DIAGRAM 35

BLACK



WHITE

THE KIESERITZKY GAMBIT

This is an interesting offshoot of the King's Gambit, and was extensively played in the sixteenth century. Here we have another Opening which is supposed to be unsound theoretically, but in practice the chances would appear to favour White.

White			Black	
P - K ₄	1		P - K ₄	
P - K B ₄	2		P × P	
Kt - K B ₃	3		P - K Kt ₄	
P - K R ₄	4		P - Kt ₅	
Kt - K ₅	5			

Should White at the 5th move play Kt-Kt₅, Black wins the Kt by playing P-KR₃, and then, as it has no escape, White sacrifices it for the K B P. This is called the Allgaier Gambit.

THE MUZIO GAMBIT

This is one of the most brilliant of all the Openings, and has afforded some of the brightest and most sparkling games in the history of Chess. White at his 5th move sacrifices a piece to gain time and to secure a most formidable attack. The theorists are practically unanimous in declaring that this sacrifice is unsound, but in the Gambit Tournament (Vienna, 1903) the attack proved successful in a great majority of cases.

White			Black	
P - K ₄	1		P - K ₄	
P - K B ₄	2		P × P	
Kt - K B ₃	3		P - K Kt ₄	
B - B ₄	4		P - Kt ₅	
Castles	5		P × Kt	
Q × P	6			

If White, at Move 5, instead of Castling, plays Kt-K₅, we have what is known as the Salvio Gambit.

THE KING'S BISHOP'S GAMBIT

This has always been considered as one of the most beautiful, as well as one of the most ingenious of the Gambits. In this opening White not only sacrifices a Pawn, but also surrenders his right to Castle, and furthermore gives up the attack for a few moves, only to resume it again with renewed intensity.

White		Black	
P - K ₄	1	P - K ₄	
P - K B ₄	2	P × P	
B - B ₄	3	Q - R ₅ ch.	
K - B ₁	4		

White will be compensated for his inability to Castle and loss of time, when he plays Kt-K B₃ thereby not only developing his Knight but driving away the Black Queen, which, for several moves will be a target for White's minor pieces, thereby materially augmenting his attack.

THE KING'S GAMBIT DECLINED

The following are the two most commonly used forms of declining the King's Gambit, either of which may be employed advantageously by Black.

White		Black	
P - K ₄	1	P - K ₄	
P - K B ₄	2	B - B ₄	
Kt - K B ₃	3	P - Q ₃	

White		Black	
P - K ₄	1	P - K ₄	
P - K B ₄	2	P - Q ₄	
P × Q P	3	P - K ₅	

This is known as the Falkbeer Counter-Gambit, which is considered by many leading players to give Black the better game.

MISCELLANEOUS OPENINGS AFTER P-K₄

Perhaps the most important Opening in this section is where White plays for his second move Q Kt-B₃. This is usually styled the Vienna Opening, and is comparatively recent, having been introduced in the nineteenth century. If Black replies with Q Kt-B₃, White usually plays for his 3d move P-K B₄ converting the game into a Gambit with a strong and enduring attack. Black's best reply however is . . . 2. K Kt-B₃, which gives him the better game if White then essays a Gambit variation.

VIENNA OPENING

White		Black
P - K ₄	1	P - K ₄
Q Kt - B ₃	2	K Kt - B ₃

Where Black plays Q Kt-B₃, two very interesting Gambits may follow, from which very spirited and brilliant Chess may result.

THE HAMPE-ALLGAIER GAMBIT

White		Black
P - K ₄	1	P - K ₄
Q Kt - B ₃	2	Q Kt - B ₃
P - B ₄	3	P × P ¹
Kt - K B ₃	4	P - K Kt ₄
P - K R ₄	5	

THE PIERCE GAMBIT

White		Black	
P - K ₄	1	P - K ₄	
Q Kt - B ₃	2	Q Kt - B ₃	
P - B ₄	3	P × P	
Kt - K B ₃	4	P - K Kt ₄	
P - Q ₄	5		

THE KING'S BISHOP'S OPENING

White		Black	
P - K ₄	1	P - K ₄	
B - B ₄	2		

This is a very old form of Opening, but is now very seldom encountered, as, at the best, it generally resolves itself into a variation of the Giuco Piano.

THE FRENCH DEFENCE

This Opening dates back to the fifteenth century and has been the subject of acute controversy ever since. It probably owes its inception to the fact that the Ruy Lopez was deemed so formidable, that some means must be tried to avoid that dangerous attack. Many writers consider that the French Defence leads to a safe but dull game, but more recent analysis seems to indicate that White has excellent prospects for attack.

White		Black	
P - K ₄	1	P - K ₃	
P - Q ₄	2	P - Q ₄	

White now has the choice of three continuations, P-K5, P×P, or Q Kt-B3.

THE CARO-KANN DEFENCE

This is also a safe defence, although it usually leads to rather a dull and featureless game.

White		Black
P - K4	1	P - Q B3
P - Q4	2	P - Q4

THE SICILIAN DEFENCE

"The Sicilian," as it is usually termed, is the only one of the so-called "close defences" which has been played to any extent by masters in important tournaments. It has at least one definite objective, inasmuch as it tends to prevent White establishing a strong centre.

White		Black
P - K4	1	P - Q B4
Q Kt - B3	2	P - K3

THE FIANCHETTO

This is a form of defence which is rarely used by good players, but is frequently practised by amateurs who wish to get off the beaten track.

White		Black
P - K4	1	P - Q Kt3

This is called the Queen's Fianchetto, and if Black plays P-K Kt3, it is styled the King's Fianchetto. This is followed by B-Kt2 according to which Pawn is moved first.

QUEEN'S PAWN OPENINGS

Broadly speaking, the Queen's Pawn Openings may be divided into two classes, consisting of the Queen's Gambit, and the Queen's Gambit Declined. The Gambit is seldom accepted in tournament or match play, and attention is almost exclusively concentrated on the variations that follow from declining the Gambit.

QUEEN'S GAMBIT

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P × P

White usually continues with Kt-K B3 or P-K3. Black cannot maintain the Pawn, and any attempt to do so will land him in trouble

QUEEN'S GAMBIT DECLINED

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P - K3
Kt - Q B3	3	Kt - K B3
B - Kt5	4	B - K2

THE DUTCH DEFENCE

This is sometimes called the Hollandish Defence, and might be described as a Queen's Side Sicilian.

White		Black
P - Q4	1	P - K B4

White can either play P-QB4 or P-K4 as his second move. The latter was favoured by Dr. E. Lasker, as it leads to a strong attack, and has made this defence unpopular.

IRREGULAR OPENINGS

We have always regarded the expression "irregular" as somewhat of a misnomer, when applied to any form of opening at Chess. The usual definition of "irregular" is "contrary to rule" and there is certainly no rule in Chess which forbids players from opening in any way that pleases them. The proper classification would probably be "unusual," but with this protest we shall acquiesce in the customary description.

THE ENGLISH OPENING

White		Black
P - Q B4	1	P - K4

FROM'S GAMBIT

White		Black
P - K B4	1	P - K4
P × P	2	P - Q3
P × P	3	B × P

ZUKERTORT'S OPENING

White		Black	
Kt - K B ₃	1	P - Q ₄	
P - Q ₄	2	P - K ₃	

This is frequently by a transposition of moves converted into a Queen's Gambit Declined.

CHAPTER VII

ODDS AT CHESS

The Pion Coiffe—Odds of the Queen—Odds in Clubs—Odds of the Rook or Knight—Odds of Pawn and Two Moves—Odds of Pawn and Move

WHEN readers begin to engage in friendly contests, they are sure to find that some of their opponents are stronger than they are, and when this disparity exists there are certain recognized forms of odds which are yielded by the superior player in order to secure a certain degree of equality.

Beginners should never hesitate to accept odds when they are proffered. We have frequently met students who for some reason, which is difficult to understand, refuse to take odds. This refusal is quite unjustifiable, as a weak player does not afford any amusement to a strong player, unless there has been some attempt to narrow the gulf between them which would, of course, tend to make the game more interesting. When a player wins three consecutive games at odds, he should then decrease the handicap, and then when he again succeeds in winning three games in succession he is ready to accept a further reduction in the odds. The converse of this, of course, holds good, and if he loses three consecutive games, he should increase the odds.

THE PION COIFFE

This is, for practical purposes, the maximum handicap which is given at Chess. It is also known as the "Capped Pawn." The giver of the odds marks a certain Pawn with which he undertakes to give Check-mate. Should the receiver of these odds capture the Pawn, or give Mate in the usual way he wins the game, and he also has this advantage—the Capped Pawn cannot be promoted.

The recipient of the odds of the Capped Pawn should direct his efforts towards the capture of the handicap Pawn, but he must not forget to take into consideration that his opponent is a much stronger player, and is not likely to give him this opportunity. However, while he is guarding the Pawn, he is bound to violate some of the principles of development with which the student is already conversant, and thereby give him scope for attack in other directions. It is practically impossible to lay down any maxims that will be of material assistance to beginners—practice and experience will be of more value than any advice that we can give.

THE ODDS OF THE QUEEN

Strong players frequently give the odds of the Queen to beginners, and even to those who have played a good deal of Chess, and very often succeed in winning despite this enormous handicap. This generally happens because the recipient of the odds indulges in premature and usually ill-advised attacks. The best policy for the beginner to adopt is to develop his pieces, endeavour to ward off the attack which he is sure to have to encounter, and judiciously exchange pieces, thereby increasing the odds in his favour.

ODDS IN CLUBS

The odds of the Pion Coiffe and the Queen are scarcely ever used in classifying players in Clubs, but are usually given in friendly games. The method of classification which is in general use in Clubs is as follows:

Scratch

Class 1—Pawn and Move

Class 2—Pawn and Two Moves

Class 3—Knight

Class 4—Rook

This means that the Scratch player would give the odds of a Knight to a player in Class 3 and so on. Similarly, if a Class 1 player has a match with say a player in Class 2, he would give the lower-class player Pawn and Move, and a member of Class 2 would give Pawn and Two Moves to a member of Class 4. When a member of a Chess Club receives his rating, he is then always in a position to play upon fairly level terms with his fellow-members, irrespective of their strength. Well-managed Clubs always arrange for numerous tournaments, which not only afford excellent practice, but give the lower-class players the opportunity of demonstrating that they are entitled to be promoted into a higher class.

ODDS OF THE ROOK OR KNIGHT

The player who gives a piece has always the right to move first in Club play, but occasionally in friendly contests he foregoes this right. The player who receives the odds should be careful to avoid accepting Gambits, which lay him open to strenuous attacks which may be successfully driven home before the absence of the piece has time to be felt.

In our opinion when an inexperienced player receives a Rook or a Knight, his best reply to P-K4 by White is P-Q4. This at once deprives White of the chance of playing any of the Gambits which are so dangerous to the beginner. In friendly games, however, the beginner should bravely accept all Gambits, as he will gain valuable experience not only in the art of defence, but he will ultimately derive benefit from seeing how his stronger opponent develops his attack.

The piece usually removed is the Queen's Rook or the Queen's Knight, but this is at the option of the player who yields the odds.

The following moves illustrate the lines upon which Black should develop when he is in receipt of odds:

REMOVE WHITE'S QUEEN'S KNIGHT

White		Black
P - K4	1	P - Q4
P × P	2	Q × P
P - Q4	3	Q Kt - B3
B - K3	4	Kt - B3
P - Q B4	5	Q - Q1
B - K2	6	P - K3

Black has now got a good development. He threatens to play B-Kt5 ch.; which will either result in a judicious exchange of Bishops, or cause White to retard his development by moving his King. If at his 7th move he plays P-Q R3 to parry the threatened Check, Black should play P-Q Kt3 and then post his Queen's Bishop at Kt2. Similarly, if White moves P-B5, Black should play P-Q Kt3 and later Kt-Q4 where it will be very strongly posted, and White has no promising avenues for directing a severe attack.

Although the policy of exchanges is mostly in favour of Black, he must be careful to avoid giving open files for White's Rooks when so doing. Neither is there any virtue in an exchange that enables White to develop another piece, which obviously leaves the balance of development in his favour.

ODDS OF PAWN AND TWO MOVES

In this game Black always removes his King's Bishop's Pawn. These odds are most instructive for White, as they afford him the opportunity of practising attack within a circumscribed area, where he has a great positional advantage.

The attack, however, must be conducted on sound principles, as the slightest deviation from these will result in the superior player completely turning the tables on the recipient of the odds.

We think that the best way for the student to grasp the possibilities at his disposal is to study carefully the following examples, which demonstrate some of the many difficulties with which the defence is faced.

REMOVE BLACK'S KING'S BISHOP'S PAWN

White		Black
P - K4	1
P - Q4	2	P - K3
B - Q3	3	Kt - K B3 ?
P - K5	4	Kt - Q4
Q - R5 ch.	5	P - Kt3
B x P ch.	6	P x B
Q x P ch.	7	K - K2
B - Kt5 ch.	8	Kt - B3
B x Kt Mate	9	

The above example clearly proves that Black cannot play K Kt-B₃ at his 3d move, and the following one shows that he cannot profitably play the Kt to K₂.

White		Black
P - K ₄	1
P - Q ₄	2	P - K ₃
B - Q ₃	3	Kt - K ₂ ?
B - K Kt ₅	4	P - Kt ₃
P - K R ₄	5	B - Kt ₂
P - K ₅	6	

Now if Black adopts the somewhat desperate policy of Castling, P-R₅ will win another Pawn for White and give him a very strong attack. If Black plays P-Q₃, 7. P-KB₄ followed by P-R₅.

It is unlikely that Black will ever play as in the foregoing, but it is necessary that the student should consider the possibilities that follow such a move, so that he will gradually understand the real value of the odds he is receiving. Let us now consider the best line to adopt after Black plays P-Q₄ instead of bringing out his Knight.

REMOVE BLACK'S KING'S BISHOP'S PAWN

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

Here again White must win a Pawn, with a superior position, for if

	7	P × P
Q × P ch.	8	K - B1
B × P	9	

Another form of defence sometimes played is

White		Black
P - K4	1
P - Q4	2	P - Q3
B - Q3	3	P - K4
P × P	4	Kt - Q B3

Black cannot play P×P on account of Q-R5 ch., etc.

B - Q Kt5	5	B - Q2
P - K B4	6	

White can maintain the second Pawn, with the better position.

Many authorities consider that the best line of defence for Black is as follows.

White		Black
P - K4	1
P - Q4	2	P - K3
B - Q3	3	P - Q B4
P - Q5	4	P - K Kt3

If at Move 4 Black plays P×P, then Q-R5 ch.

P - K R4	5	B - Kt2
P - R5	6	Kt - K R3
P × Kt P	7	P × P
P - K5	8	Kt - B4
R × R ch.	9	B × R
Q - Kt4	10	K - B2
K Kt - B3	11	

Black now has a very difficult game to play. When receiving the odds of Pawn and Two Moves, White will find that Black is sure to try all sorts of expedients to overcome the difficulties with which he is faced, and it would be impossible even to attempt to analyze the many ingenious schemes that the giver of the odds is obliged to try. Familiarity with the positions already given, and the following examples, should be sufficient, however, to give the student the confidence that he must have in order to deal successfully with the various efforts that Black will make to wriggle out of bad positions.

REMOVE BLACK'S KING'S BISHOP'S PAWN

White		Black
P - K4	1
P - Q4	2	P - Q3
B - Q3	3	B - K3
P - K B4	4	P - Q B3
Kt - K B3	5	P - K Kt3
Kt - Kt5	6	B - Q2
P - B5	7	P - K R3
Kt - K6	8	B × Kt
P × B	9	B - Kt2
P - K5	10	Q - Kt3
B × P ch.	11	

And White has a fine game for after the Black King moves, Castles will win at least a piece.

White		Black
P - K ₄	1
P - Q ₄	2	P - Q B ₄
Q - R ₅ ch.	3	P - Kt ₃

Not P×P because Black will recover the Pawn with Q-R₄ ch.

Q × P	4	Q Kt - B ₃
Q - B ₄	5	P - K ₃
Kt - Q B ₃	6	B - Kt ₅

White's 6th move is to delay P-Q₄, and Black counters by pinning the Kt.

Kt - B ₃	7	P - Q ₄
P × P	8	P × P
Q - Kt ₃	9	Kt - B ₃

For White to play at his 9th, Q-K₂ ch. would be a waste of time, besides shutting in the all-important King's Bishop.

B - Q Kt ₅	10	Castles
Castles	11	B × Kt
P × B	12	Kt - K ₅
B × Kt	13	P × B

The exchanges are naturally in White's favour on account of his numerical superiority.

R - K ₁	14	K - R ₁
B - K ₃		

It cannot be said that Black has any compensation for his two Pawns down.

REMOVE BLACK'S KING'S PAWN

White		Black
P - K ₄	1
P - Q ₄	2	Q Kt - B ₃
B - Q ₃	3	P - Q ₄

Black cannot play Kt×P as then Q-R 5 ch., etc.

P - K ₅	4	B - K ₃
Kt - K B ₃	5	Q - Q ₂
P - B ₃	6	Castles (Q)
P - Q Kt ₄	7	B - Kt ₅
P - Q R ₄	8	

White has now a most promising attack on the Queen's side.

ODDS OF PAWN AND MOVE

In order to take advantage of the lowest odds given in Chess, the student must proceed on exactly the same lines as indicated under the section devoted to the consideration of the odds of Pawn and Two Moves. The handicap is, of course, substantially

less in the case of Pawn and Move, but the student is presumed to have made sufficient progress to justify promotion to a higher class, and to be therefore better able to take advantage of even such slight odds as those of Pawn and Move. Steady development and the avoidance of premature attack constitute the best policy for White.

The following examples show the best lines of play for the recipient of the odds of Pawn and Move.

REMOVE BLACK'S KING'S BISHOP'S PAWN

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

Now if Black takes the Bishop with the Queen, White continues Kt-Q 5, or if he takes with the Bishop, P×P gives White a fine game.

White		Black
P - K ₄	1	Kt - Q B ₃
P - Q ₄	2	P - Q ₄
P - K ₅	3	B - B ₄

It is always better for White to advance the King's Pawn in positions like this when Black plays to

Queen's 4, instead of taking the Pawn, as it retards Black's development.

B - Q Kt5	4	Q - Q2
Kt - K2	5	Castles (Q)
Castles	6	P - Q R3
B - Q3	7	B × B
Q × B	8	P - K3
P - Q B3	9	K Kt - K2

And now White has a good position with a promising Queen's side attack in prospect.

White		Black
P - K4	1	Kt - K R3
P - Q4	2	Kt - B2
P - Q B4	3	P - K3

B-B4 looks good for White's 3d move, but the one in the text is probably more in accordance with the principle of establishing a powerful centre.

Kt - Q B3	4	P - B4
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Attempting to break up White's centre.

P - Q5	5	P - Q3
P - B4	6	Kt - R3
Kt - B3	7	P - Q R3
P - Q R3	8	B - Kt2
Q - B2	9	

And Black's prospects are not rosy.

White		Black	
P - K ₄	1	P - K ₃	
P - Q ₄	2	P - Q ₄	
Q - R ₅ ch.	3	P - Kt ₃	
Q - K ₅	4	Kt - B ₃	
P × P	5	B - Q ₃	

It is obvious that Black at his 5th move cannot play Q×P because of Q×Kt, and that the King's Pawn and King's Knight are both pinned.

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

White has the better game.

White		Black	
P - K ₄	1	P - Q ₃	
P - Q ₄	2	Kt - K B ₃	
Kt - Q B ₃	3	Kt - B ₃	
P - Q ₅	4	Kt - K ₄	
P - K B ₄	5	Kt - B ₂	
Kt - B ₃	6	P - K ₄	
P × P en passant	7	B × P	
P - B ₅	8	B - Q ₂	
B - Q B ₄	9		

White has the better game.

Black frequently offers another Pawn in order to obtain a more rapid development than is possible with

the foregoing methods, but White should not oblige him by accepting the proffered Pawn, as taking it opens up great possibilities for attack by Black, and as he is presumably the stronger player, the handicap of two Pawns will be more than compensated for by the opportunities for driving home a successful attack. White can get the better game by ignoring the gift, by playing the ordinary moves used in the "Sicilian Defence," when the advantage of the Pawn and the hole at Black's K B2 should give him a fine game.

REMOVE BLACK'S KING'S BISHOP'S PAWN

White		Black	
P - K4	1	P - Q B4	
Q - R5 ch.?	2	P - Kt3	
Q × P	3	Kt - Q B3	
Q - B4 (best)	4	P - K4	
Kt - K B3	5	Kt - B3	
Kt - B3	6	B - Kt2	
P - K Kt3 (best)	7	Q - K2	

Although Black is minus two Pawns, he has a good development, and will gain another move when White has to play his Queen to K2.

White		Black	
P - K4	1	P - Q B4	
Kt - Q B3 (best)	2	Kt - Q B3	
Kt - B3	3	P - K3	
P - Q4	4	P × P	
Kt × P	5	P - Q R3 ?	

It is difficult to find a better move for Black.

Kt × Kt	6	Kt P × Kt
B - Q3	7	P - Q3
P - K5	8	P - K Kt3
P × P	9	

White has the superior game.

Should Black at his 7th move play P-Q4 instead of P-Q3, White should continue as follows.

P × P	8	B P × P
Q - R5 ch.	9	K - Q2
B - K B4	10	Kt - B3
Q - K5	11	B - K2
Castles (Q)	12	K - K1

White can now institute a powerful attack beginning with P-K Kt4.

CHAPTER VIII

THE STRATEGY OF THE MIDDLE GAME

Learning Chess Like Learning a Language—Some Principles to be Observed in the Opening—Seeking Weak Spots in Opponent's Position—Some Examples of Winning Attacks on Weak Spots

THE intelligent reader may enquire: "Why am I supposed to study Middle Game Strategy, while I have only a very slender knowledge of the Openings?" The reply to this question is, that learning Chess is somewhat similar to learning a language. We all know that children acquire a certain vocabulary of their native tongue before they begin to delve into the mysteries of grammar and syntax, and, as a matter of fact, a considerable proportion of people of all nationalities are content to go through life without troubling themselves to learn the laws and principles which govern their language. In Chess, knowledge of the moves and how to play under certain given conditions is equivalent to acquiring a vocabulary in a language, and the syntax may be said to be the study and analysis of the Openings, which we have therefore reserved for a later stage, by which time the student will be better equipped for the task of making himself conversant with the subtleties and beauties of the many and complex variations in the different Openings.

SOME OPENING PRINCIPLES

For the purpose of study and analysis, a game of Chess is divided into three phases—the Opening, the Middle Game, and the End Game.

The Opening consists of the first six or eight moves, when both sides endeavour to develop their forces into the sphere of action where they will exercise the greatest power against the opponent's defences. By this time the reader will be in a position to understand the following principles with regard to the Opening—principles which experience has proved cannot be deviated from with impunity.

Avoid Moving a Piece Twice During the Opening.

This means that when you have developed a piece, it should not be moved again until the other pieces have been developed. If a piece has been attacked, it must, of course, be moved, but this is not a violation of the rule, as the opponent in all probability has departed from principle in attacking your piece, which will ultimately prove to be advantageous to you.

It is Better to Develop the Knights before Their Respective Bishops.

This principle does not mean that both Knights should be developed before bringing out a Bishop, but that it is advisable to play say the King's Knight before the King's Bishop, and similarly on the Queen's side.

The following is an example of the consequences that may ensue by violating the foregoing principles.

White		Black	
P - K ₄	1	P - K ₄	
Kt - K B ₃	2	P - Q ₃	
B - B ₄	3	B - Kt ₅	

Here Black has violated principle by playing the Bishop instead of the Knight.

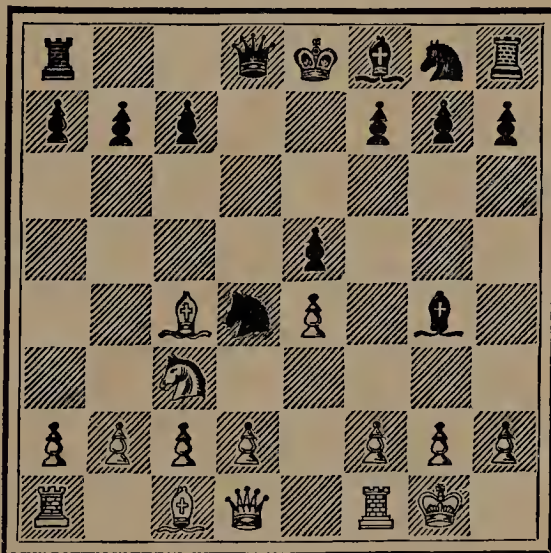
Kt - B ₃	4	Kt - Q B ₃
Castles	5	Kt - Q ₅

Black has again played contrary to principle, in moving the Knight twice during the Opening.

Kt × K P 6 P × Kt best

DIAGRAM 36

BLACK



WHITE

If at his 6th move Black plays B×Q, White gives Mate in two moves: B×P ch., and Knight Mates.

The move in the text leaves him a Pawn minus and an inferior position.

It is Better to Develop Both Knights before the Queen's Bishop.

Do Not Develop Exclusively on One Side.

As a Rule Do Not Play a Piece beyond Your Own Side of the Board in the Opening.

This last principle means that you should not play a piece beyond its 4th square, until by development you have the other pieces ready to back up any incursions the piece may make into enemy territory. In some forms of Opening, however, this principle is disregarded, notably in the Ruy Lopez, but in that case, it is attacking an important piece which the opponent is supposed to require for his defence.

If You have Castled Do Not Permit the Opponent to Open a File on Your King.

Avoid Pinning the Opponent's King's Knight before He has Castled, Especially When You Have Yourself Castled on the King's Side.

Avoid Making Exchanges which Develop Another Piece for the Opponent.

It might be thought that the wisdom of this last principle was self-evident, but many beginners constantly disregard it. If, however, the piece which is developed by the capture is the Queen, compensation for the loss of balance in the development of the forces may be obtained by attacking the adverse Queen,

which should not, as a rule, be brought too early into action.

*Avoid Exchanging Bishops for Knights
Early in the Game.*

We have seen that in the early stages of a game the Bishops have a longer range than the Knights, so it is clearly advisable to keep them in the field as long as possible. The disparity between the two pieces gradually tapers off as the game progresses, until in the End Game the Knight is frequently more powerful than the Bishop because its action is not limited to one colour of square as is that of the Bishop.

Avoid Premature Attacks.

It is probable that more games are lost by beginners through disregard of this principle than from any other cause. An attack should never be launched until there is sufficient force in the field to carry it to a successful conclusion, and a premature attack almost inevitably recoils on the head of the attacker. The following is a classic example of the result of violation of some of the foregoing principles, and the position brought about may be reached in a number of different ways.

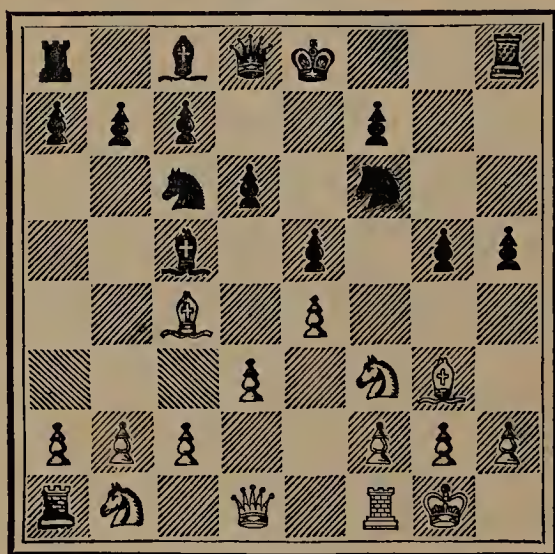
White		Black
P - K4	1	P - K4
Kt - K B3	2	Kt - Q B3
B - B 4	3	Kt - B3
Castles	4	B - B4
P - Q3	5	P - Q3
B - K Kt5	6	P - K R3

White's 6th move clearly violates the principle of avoiding the pin of the adverse King's Knight before Castling, and after he himself has Castled on the King's side. If instead of retreating the Bishop after Black's 6th move, he takes the Knight, it is evident that he will violate another principle, for after P×B, Black will have an open file for his Rook, bearing directly on White's King.

B - R4	7	P - K Kt4
B - Kt3	8	P - K R4

DIAGRAM 37

BLACK



WHITE

Position after Black's 8th move.

White's game is now as good as lost. He is threatened with the loss of his Bishop by P-R5, and if he plays P-K R3 to make an opening for it, P-Kt5 by

White will perform open a file for Black's menacing and powerful King's Rook.

Kt × Kt P 9 P - R5

With all his forces ready for an onslaught on the White King, Black ignores the threat of Kt×P, attacking his Queen.

Kt × B P 10 P × B
 Kt × Q 11 B - K Kt5
 Q - Q2 12 Kt - Q5

Now play as he may, White cannot escape from disaster.

Kt - B3 13 Kt - B6 ch.
 P × Kt 14 B × P

Black Mates in a move or two.

White cannot escape the consequences of his ill-advised Opening by playing as his 13th move P-K R3, as Black's reply will be 13. Kt-K7 ch., 14. K-R1, then White plays R×P ch., and after P×R, B-B6 Mates.

If, instead of moving his King, White at Move 14 in this variation plays Q×Kt, B×Q will leave Black a piece to the good with a winning position.

SEEKING WEAK SPOT IN OPPONENT'S POSITION

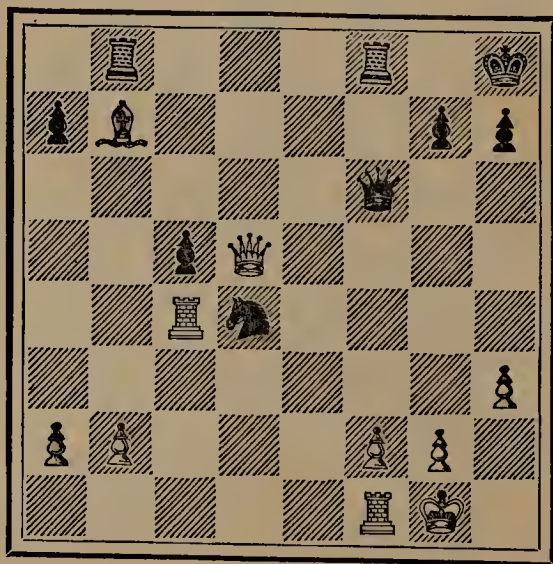
Suppose that both sides have developed their game without disregarding any of the foregoing principles, and that the stage of the Middle Game has been reached, sooner or later one of the players makes a doubtful move which weakens his position, and success in Chess, in a great measure, depends upon the ability of the opponent to detect this weakness, and then take full advantage of it.

It is only by experience derived from assiduous

practice and observation that players acquire the knowledge which is requisite to enable them accurately to gauge a weakness in the opponent's position, and the only assistance we can render is to give some examples, taken from games actually played, and demonstrate the weak points in the positions, and how advantage was taken of them. In order that the reader may derive the greatest possible benefit from these examples, he should always set up the pieces from the various diagrams, and, before consulting the text, endeavour to find out whether White or Black has the better position, what weakness exists, and finally how to direct the attack on that weakness. It will be practically useless merely to set up the position and then proceed right away to play the moves that are given.

DIAGRAM 38

BLACK



WHITE

This position was reached in a game between Johner and Marshall at the International Tournament at Poestyen, in 1912. A cursory examination might lead to the conclusion that as White has a Pawn to the good, and Black's Q B P is weak and unsupported, the position is favourable to White, but White cannot play R×P without losing the game.

White		Black
R × P	1	Kt - K7 ch.
K - R2 (best)	2	Q - B5 ch.
P - Kt3	3	Kt × P

It is clear that White's position is hopeless.

There is, however, a great weakness in White's position, inasmuch as he is defending his Bishop with his Queen, which, with all the open files at his disposal, is a fine target for Black's Rooks. The following moves indicate how swiftly and inexorably Black availed himself of this weakness.

White		Black
K - R2	1	R (B1) - Q1
Q - K4	2	R - K1
Q - Q5	3	R - K4
Resigns	4	

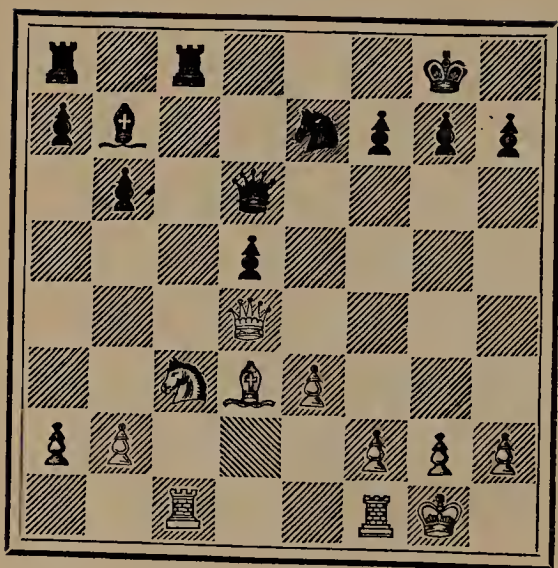
White resigns, because if he plays Q-Q7 to protect his Bishop, Black will play R-K2 again attacking the Queen and the Bishop is lost.

The foregoing is an excellent example of the danger of supporting a minor piece with the Queen.

This position was reached in a game between Marshall and Mises at Berlin in 1909. Black's last move was K R-Q B1.

DIAGRAM 39

BLACK



WHITE

Here Black's Queen's Pawn is very weak, in addition to which it blocks the diagonal for his Bishop at Kt2. There is also a hole in his Queen's side. His King's side is practically undefended, while White has his Queen and Bishop bearing directly on it. The following moves show how promptly White availed himself of the weakness in Black's Queen's side.

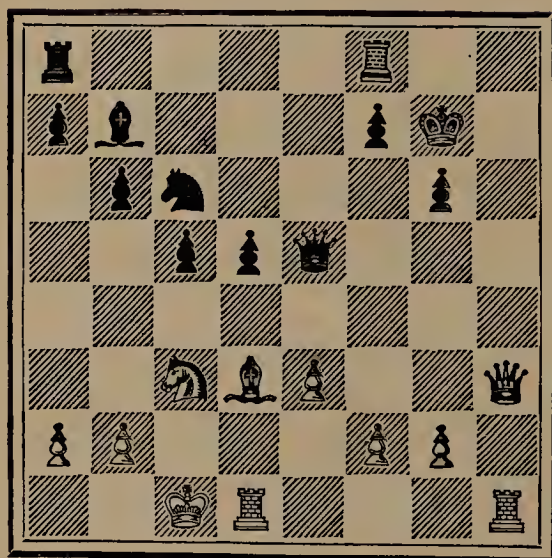
White		Black
Kt - Kt5	1	Q - Q2
R × R ch.	2	B × R

Black must take the Rook with his Bishop, and not with the Rook, or he would lose the Pawn at Q R2 by Kt × P.

Black has just played Kt-QB3.

DIAGRAM 41

BLACK



WHITE

Here Black has a superiority in force, having a Pawn to the good, but it is clear that his Bishop and Knight are too far away to be of any service in defending his King. He has also a hole at his K B3 and K R3.

White, although minus a Pawn, has a powerful open file for his King's Rook, and his pieces are all well placed and co-ordinated for an overwhelming attack on the Black King. Black, by his last move, has developed his Knight, and also prepared for K R-R1.

Black had apparently reckoned that he had an avenue of escape for his King at K B3, but the following moves show how White frustrated his hope of

bringing his King into safety on his Queen's side via K B3.

White		Black	
P - B4	1	Q - K3	
Q - R6 ch.	2	K - B3	
Q - Kt5 ch.	3	K - Kt2	
P - B5	4	Q - K4	
P - B6 ch.	5	Q x P	

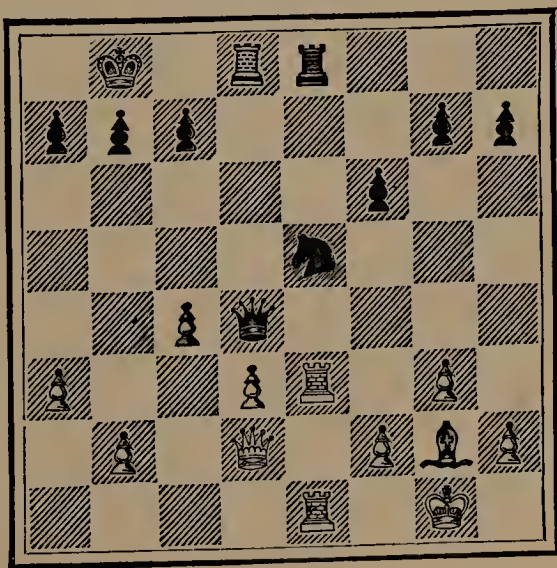
Now White has forced Black to seal the square, K B3, and so Mates in two.

Q - R6 ch.	6	K - Kt1
Q - R7 Mate	7	

The following position occurred in a game between Marshall and Janowski at the International Tournament, Havana, in 1913

DIAGRAM 42

BLACK



WHITE

In this game, Black sacrificed a Pawn for the sake of development, and has a strong position. The attack on the White Q P, however, is more apparent than real, for if he were to take with the Knight, R×R would win a piece. If Kt×BP, then Q-Kt4. If Black had played Q×QP, then White after Q×Q would win the Kt by P-B4. There is, however, one weakness in Black's position, and that is, that White can attack his Queen and then advance his Q P with telling effect as the following moves indicate.

White		Black
R - K4	1	Q - Kt3

Black cannot play Q×P, because after the exchange of Queen, P-K B4 by White would win the Knight.

P - Q4	2	R - K B1
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Black's last move is forced, for if he does not move this Rook, Q-B3 would win the Knight.

Q - B3	3	Kt - B3
--------	---	---------

Now the Knight must move, since White's Queen is no longer pinned.

P - Q5	4	Kt - K4
--------	---	---------

White's centre Pawns are now extremely powerful, and the Pawn ahead begins to assert its influence.

P - B5	5	Q - R3
--------	---	--------

Black is obliged to play his Queen to this unpromising-looking position, for if he instead were to play Q-Kt4, then R-Q Kt4 would win at least another Pawn.

B - B1	6	P - Q Kt4
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Black's last move is also forced, as it is the only one that will save the Queen.

P × P e. p. 7 Q – Kt2

Black could not play Q×P, for then R–Q Kt4 would win the Queen.

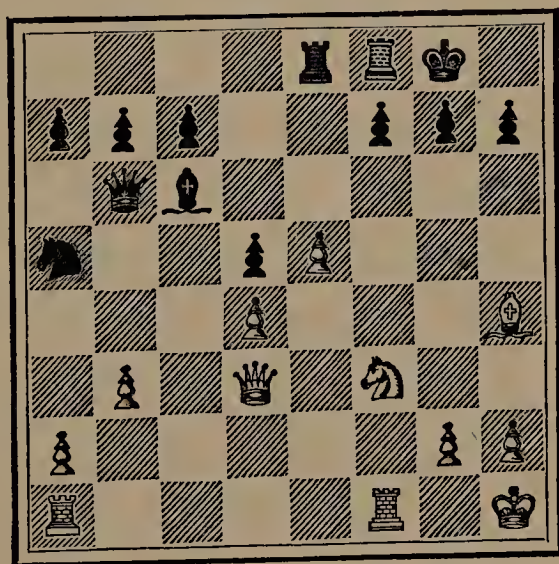
P × BP ch. 8 Q × P
R – Q Kt4 ch. 9 Resigns

Because if he plays K–B1, then B–R6 ch. will win the Queen at least.

The following position occurred in a Game between Marshall and an amateur.

DIAGRAM 43

BLACK



WHITE

Black has obtained a very bad position. His Knight is very badly posted, and it is clear that it would require at least four moves to reach a square where he would be useful for the defence of his King.

The following moves show how White took advantage of Black's being practically a piece down:

White		Black
Kt - Kt5	1	P - Kt3
Kt × R P	2	K × Kt
B - B6	3	B - Q2
R - B4	4	

Now Black can only avert the threatened Mate in two, by playing Q × B, which, of course, is hopeless.

PREPARING FOR END GAME

In the foregoing examples all the games have been terminated by direct assault, and the player with the superior position has taken advantage of the weakness of his opponent's position, to institute a successful attack. There are many cases, however, in which the positions in the Middle Game do not permit of any such assault, and then the efforts of the players have to be concentrated on obtaining some minute advantages, such as the gain of a Pawn, or the securing of a stronger Pawn position, by having a greater number of united Pawns on one side, or forcing a Doubled Pawn for the opponent, or a Passed Pawn for oneself.

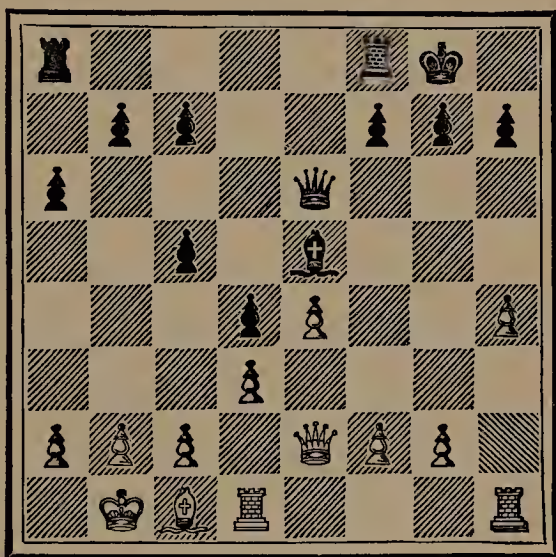
A Passed Pawn is always a valuable asset, especially if it has another Pawn supporting it, and will always be a source of anxiety to the other side. Every effort should be made to secure this advantage, and conversely, to prevent the opponent from obtain-

ing it. Even the greatest players have been known to err in this respect, and we have a striking instance of this in one of the games played in the World's Championship Match between Steinitz and Lasker.

In the following position the forces are exactly equal, and with Bishops of the same colour a Draw seemed to be in sight, but Steinitz, who conducted the Black forces, made a bad move which gave White the advantage at once.

DIAGRAM 44

BLACK



WHITE

White		Black
	1	P - K B ₄ ?
P - K B ₄	2	B - Q ₃
P - K ₅	3	

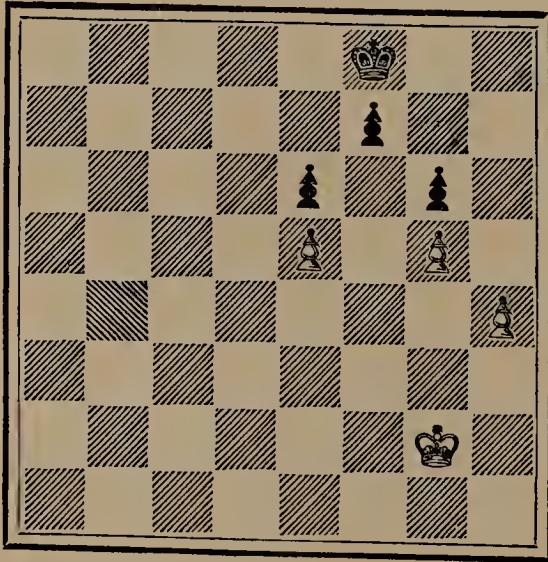
Now White has a powerful Passed Pawn at his King's 5, supported by another Pawn, and the com-

plexion of the whole game has been altered. An even position has developed into one enormously in favour of White.

We have already seen that the utmost caution should be exercised in moving Pawns. A bad move with a piece may be overcome, at the expense of lost time, but a bad move with a Pawn can never be corrected. Beginners are particularly apt to be careless in the handling of their Pawns, and they are not likely to make much progress in Chess until they realize the vital importance of conducting the Middle Game in such a way that they will not compromise the End Game. Players should always endeavour to avoid bringing about a Pawn position such as is seen in the following Diagram.

DIAGRAM 45

BLACK



WHITE

free to support the onward march of the White Pawns. It follows, therefore, that players should be on the alert to avoid Doubled Pawns, unless they receive adequate compensation at the time of doubling.

In concluding our remarks on the Middle Game, we should like to impress on our readers the great necessity for the exercise of the utmost caution and discretion in all matters relating to Pawns. In about half the cases, the Middle Game is the prelude to the End Game, and when this stage is reached it is very mortifying to find that an ill-considered Pawn move may cause the loss of a well-contested game. At the time this bad move was made, it probably appeared as if it would have no bearing on the End Game, and this is, of course, the reason why so many of these mistakes occur. Most beginners are apt to be more careful in the manipulation of their pieces than of their Pawns during a game, because they are more valuable, but they should never forget that a Bishop or a Knight never changes its value, while a Pawn may be promoted to a Queen; and they should also bear constantly in mind that intelligent Pawn manipulation denotes the highest degree of skill at Chess.

CHAPTER IX

THE STRATEGY OF THE END GAME

Mating Force—Counting Moves—Drawn Game—
Stalemate—Queen and King *vs.* King—Rook
and King *vs.* King—Two Bishops and King *vs.*
King—Bishop, Knight, and King *vs.* King—Queen
vs. Rook and Bishop—Queen *vs.* Two Bishops—
The Opposition—General Principles of Pawn
Endings

MATING FORCE

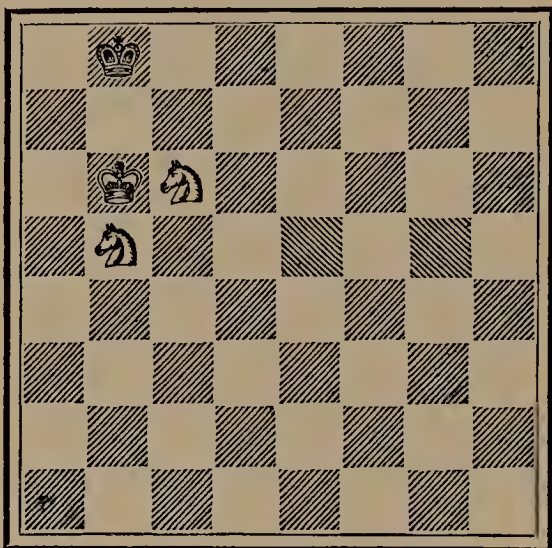
Towards the latter part of the Middle Game the player must keep in view the question of reserving sufficient force to effect a Checkmate. Many players have suddenly discovered, after years of play, that Mate cannot be *forced* with a King and two Knights against a solitary King. The Mate may be given, if the player with the King is foolish enough to allow it, as shown in the following Diagram.

In the following position, if Black plays K-R1, White can Mate him next move by playing Kt-B7, but if Black avoids the corner, and plays K-B1, he can lose only by his own fault. We have thought it advisable to give this example, because some writers have contended that "two Knights alone cannot Mate," and with this in mind, some players have been caught

off their guard, and have had to endure the mortification of finding themselves Mated.

DIAGRAM 47

BLACK



WHITE

COUNTING MOVES

At any stage of the End Game, when there is a disparity of pieces, the player having the inferior force may call upon his opponent to Mate him in fifty moves. For instance, if White has King and Queen, and Black Rook and Queen, the latter may demand that White Mate him in fifty moves. Should White fail to effect the required Mate within the stipulated number of moves, the game is Drawn.

In the event of any piece being captured by either side, the counting would have to be resumed from the stage where the capture is made. Thus, if White has King, Queen, and Pawn, against Black's King,

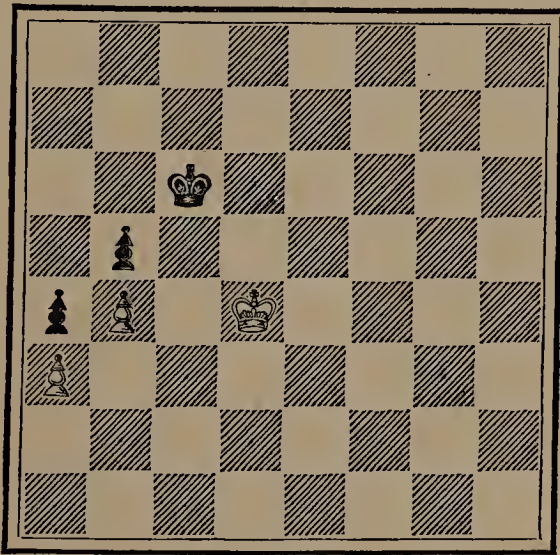
Rook, and Pawn, and Black has demanded that the moves be counted, if either side captured a Pawn, the counting would have to commence again.

DRAWN GAME

In the End Game, the player with the superior force must always keep in view the possibility that his opponent may obtain a Draw, and conversely, the player with the inferior force should always be on the alert to stave off defeat by Drawing. There are four different methods by which a Draw may be arrived at. We have seen that if the player with the superior force does not give Mate within fifty moves after being called upon to do so by his opponent, the game is Drawn. A game may also be Drawn by repetition of moves, as in the following position.

DIAGRAM 48

BLACK



WHITE

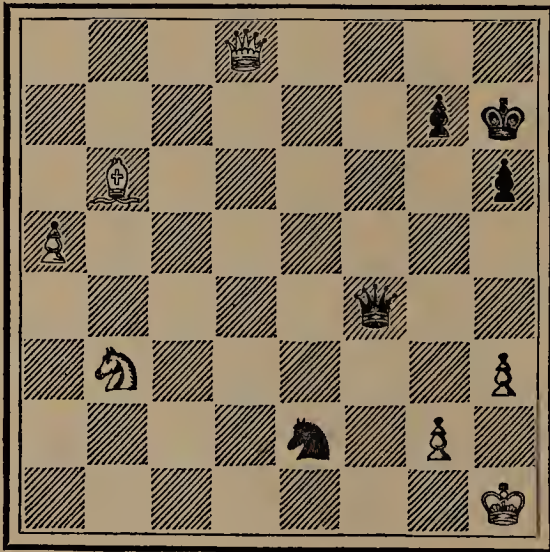
White		Black
	1	K - Q3
K - K4	2	K - K3
K - Q4	3	K - Q3
K - K4	4	K - K3
K - Q4	5	K - Q3
K - K4	6	K - K3

Drawn by repetition of moves. Should either player try to win, he will almost certainly lose.

A game may also be Drawn by Perpetual Check, which is, of course, on the same lines as a repetition of moves. In this position, although White has a Bishop and a Pawn to the good, Black Draws by Q-B8 ch., and after White goes to R2 (his only move), Q-B5 ch. and White has no alternative but to return to R1, as obviously P-Kt3 would result in his being Mated in two moves, so the game is drawn.

DIAGRAM 49

BLACK



WHITE

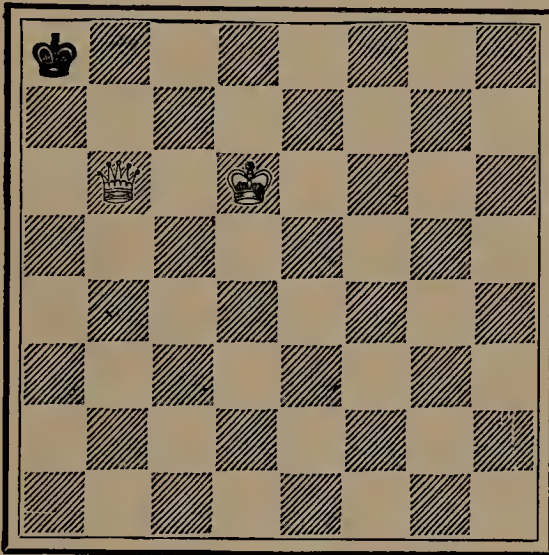
STALEMATE

The fourth method of Drawing is what is termed "Stalemate," which is brought about when the King, not being actually in Check, cannot move without going into Check, and the game therefore terminates in a Draw.

One of the simplest forms of Stalemate is shown in the following Diagram. Here White has carelessly played Q-Q Kt6 which does not give Check, and leaves the Black King without a move. With almost any other move White must win easily.

DIAGRAM 50

BLACK



WHITE

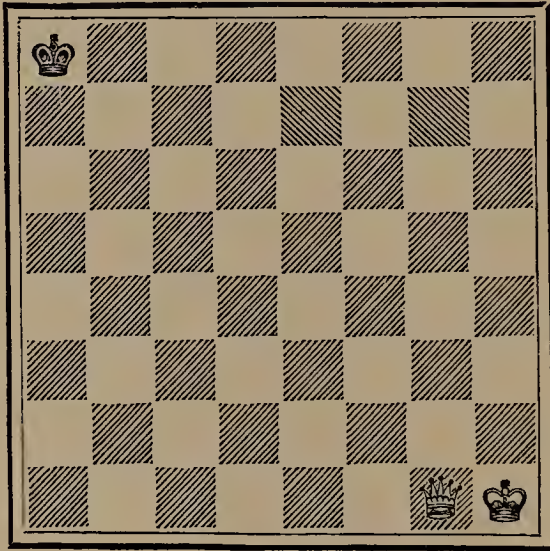
The above is an instance where Stalemate is arrived at through the fault of the player with the superior force, but sometimes positions arise where the player with the inferior force, by skilful play, can compel a Stalemate, examples of which will be given later.

QUEEN AND KING VS. KING

This is one of the simplest Mates, and should always be given under ten moves. In the following position, which is as favourable to Black as such a position can be, the Mate is effected as follows:

DIAGRAM 51

BLACK



WHITE

White		Black
Q - B5	1	K - Kt1
K - Kt2	2	K - Kt2
K - B3	3	K - R3
K - K4	4	K - Kt2
K - Q5	5	K - R3
Q - Kt4	6	K - R2

If White at Move 6 had played K-B6, he would have Stalemated Black.

K - B6	7	K - R1
Q - Kt7 Mate	8	

The principle of this Mate is to control as much as possible the moves of the Black King, always taking care to give him at least one move so as to avoid Stalemate.

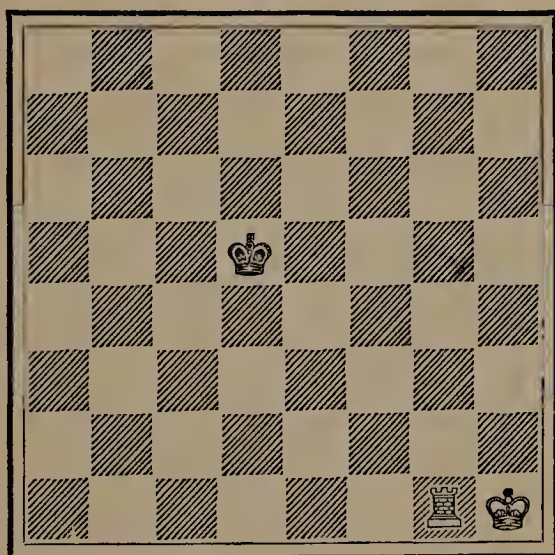
ROOK AND KING VS. KING

This Mate is also quite easy, although many beginners find it somewhat troublesome, principally, we think, on account of their predilection for giving useless Checks. It is seldom necessary to give Check until the final Checkmate is administered.

The principle to be followed in giving this Mate is to drive the opponent's King to any of the four side-lines, and then bring up the King to the corresponding third line, as shown in the following example:

DIAGRAM 52

BLACK



WHITE

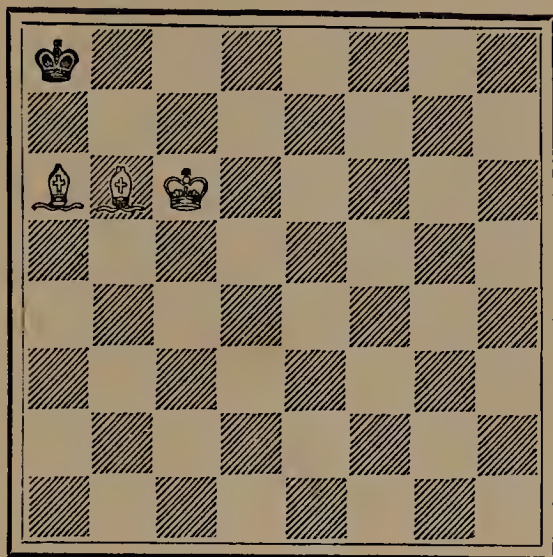
White		Black
R - K1	1	K - Q5
K - Kt2	2	K - Q6
K - B3	3	K - Q5
R - K3	4	K - Q4
R - K4	5	K - B4
K - K3	6	K - Q4
K - Q3	7	K - B4
R - Q4	8	K - B3
K - B4	9	K - Kt3
R - Q6 ch.	10	K - Kt2
K - Q5	11	K - B2
K - B5	12	K - Kt2
R - B6	13	K - R2
R - Kt6	14	K - R1
K - B6	15	K - R2
K - B7	16	K - R1
R - R6 Mate		

TWO BISHOPS AND KING VS. KING

This is a comparatively easy Mate, but it should be practised, so that the student may familiarize himself with the power of two Bishops. The principle is to drive the adverse King into a corner, taking care to leave him a free adjacent square, and then bring up the King to his sixth rank, if the other King is at his King's Rook Square or his Queen's Rook's Square, and correspondingly if he has gone to K R8 or Q R8. The Mate should be given in any position under twenty moves. The following position is typical.

DIAGRAM 53

BLACK



WHITE

White		Black
B - B5	1	K - Kt1

This waiting move is always necessary for White.

K - Kt6	2	K - R1
---------	---	--------

Another waiting move.

B - Kt7 ch.	3	K - Kt1
B - Q6 Mate	4	

BISHOP, KNIGHT, AND KING VS. KING

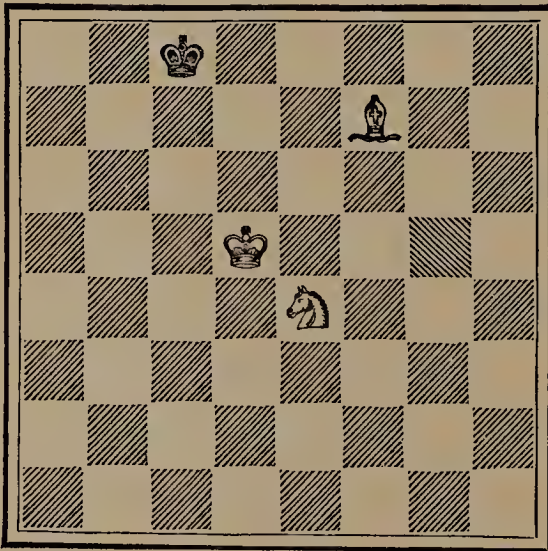
This is the most difficult Mate in Chess, and many strong players have found themselves unable to bring it about within the stipulated fifty moves, even though they understood the theory of the Mate and the principles which govern it. It is with some hesitation that we include this Mate, but it affords

such excellent practice to try to give it within fifty moves, that we strongly advise the reader not to be deterred by its difficulty, and to try, whenever he can obtain the assistance of an obliging friend, to work it out.

The Mate may be given by either the Bishop or the Knight, but it is essential to drive the adverse King to a corner of the same colour of square as that of the Bishop. Some writers recommend that the King and Bishop should be used almost exclusively in the attempt to drive the King to the requisite corner, and then bring up the Knight to assist in giving Mate, but although this is certainly admirable practice in "control," it is probable that in many instances it will involve loss of valuable time. We give here an example of the Mate by both Bishop and Knight.

DIAGRAM 54

BLACK



WHITE

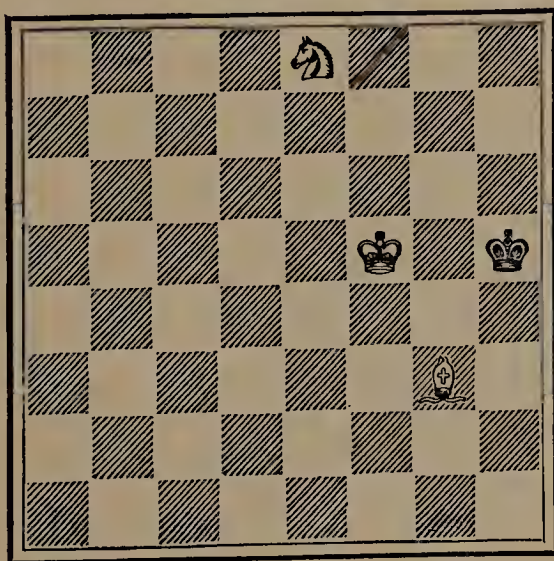
White		Black
Kt - B5	1	K - Q1
Kt - Kt7 ch.	2	K - B1
K - B6	3	K - Kt1
K - Kt6	4	K - B1
B - K6 ch.	5	K - Kt1
B - B5	6	K - R1

White's 6th move is a waiting one, on similar lines to the Mate with two Bishops. Kt4 or Q7 would do equally well.

Kt - B5	7	K - Kt1
Kt - R6 ch.	8	K - R1
B - K4 Mate	9	

DIAGRAM 55

BLACK



WHITE

White		Black	
Kt - Kt7 ch.	1	K - R 3	
K - B6	2	K - R2	
B - B4	3	K - Kt1	
K - Kt6	4	K - B1	
B - Q6 ch.	5	K - Kt1	
Kt - R5	6	K - R1	
B - B8	7	K - Kt1	
B - R6	8	K - R1	
B - Kt7 ch.	9	K - Kt1	
Kt - B6 Mate	10		

The reader must not imagine that it is easy to force the Black King into either of the positions shown in the preceding Diagrams, but the moves indicated will serve to show the lines upon which the Mate is given. It might be argued that it is scarcely worth while devoting time to the practice and study of this Mate, but, as a little experience will speedily demonstrate, this ending requires so much foresight and ability to look ahead, and has so many positional features, the mastery of which will be of incalculable value to the student in End Game play, that no player will have any cause to regret time and trouble taken in making himself conversant with the principles at least, of this difficult ending.

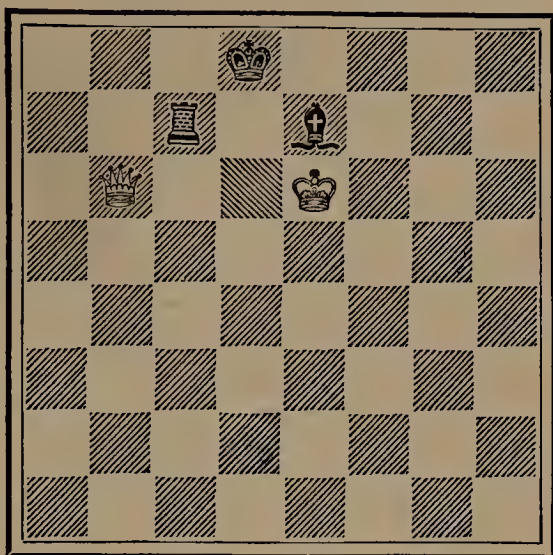
QUEEN VS. ROOK AND BISHOP

This is also a difficult ending, and despite the superior mobility of the Queen and its forking powers, it will win only under certain favourable conditions. The Black King must be forced to one of the end- or side-lines, and White must be able to bring his King to the sixth rank or Bishop's files as the case may be.

The following position is one where the Queen can force a win.

DIAGRAM 56

BLACK



WHITE

White		Black
Q - R5	1	B - B4 (best)
Q - R8 ch.	2	R - B1
Q - Q5 ch.	3	

And White must win.

From the foregoing example it is evident that Black should avoid being driven from the centre of the board, and, of course, in moving the minor pieces, he must always be on the alert to avoid a Check from the Queen which will at the same time fork one of his pieces.

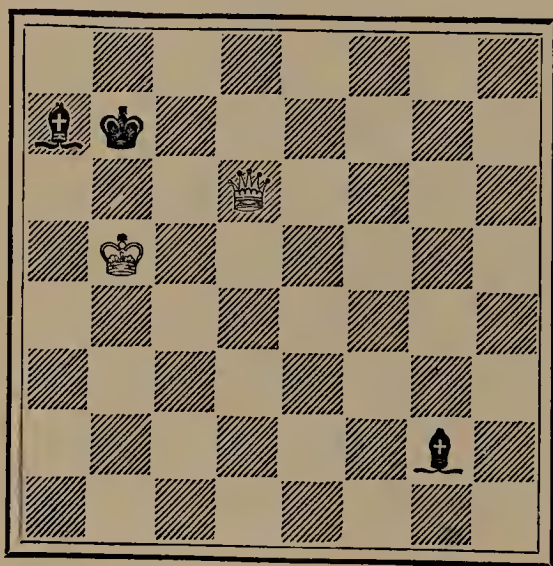
The same principle applies in the Ending if Black has a Knight instead of a Bishop.

QUEEN VS. TWO BISHOPS

The Queen, as a rule, can only Draw against two Bishops, provided that Black is careful to keep his Bishops close together in the middle of the board and can bring his King to the protection of either of them when attacked. In the following position, Black has separated his Bishops and allowed his King to be driven to the edge of the board.

DIAGRAM 57

BLACK



WHITE

White		Black
Q — K7 ch.	1	K — R1
Q — K8 ch.	2	B — Kt1
K — Kt6	3	B — Kt2
Q — R4 ch.	4	

And Mates next move if Black plays B-R2 or in two moves if he plays B-R3.

The principles are the same if the Queen is playing against Bishop and Knight, or against two Knights. The minor pieces, as a rule, can draw against the Queen, if their King is not driven away from the centre.

PAWN ENDINGS

We now come to the consideration of one of the most interesting, and, it must be admitted, most complex features of Chess—the End Game where the predominating factor in the decision is the ability of one side to push a Pawn to the 8th row, and promote it to a superior piece, which in the majority of cases is a Queen, although, as will be shown later, it is sometimes necessary to select a piece of lower value. A Pawn Ending abounds with subtle and beautiful situations, and when this stage of the game is reached, the player will speedily realize the benefit of having adhered to the principles governing the Opening and Middle Game which have been set forth in previous chapters.

Small inferiorities of position, which seemed so unimportant and trifling in the Middle Game, now become mountains of difficulty, and will generally determine the final result.

Many good players have not the patience to study Pawn play, with the result that they remain permanently in a lower Class than their skill in the Opening and Middle Game would entitle them to attain.

We cannot too earnestly counsel those of our readers who are anxious to become proficient in Chess, to devote all the time they possibly can to the study of Pawn play in the Ending. If they put it off,

the chances are that they will never again find the time nor have the inclination to improve their knowledge of the vitally important End Game. Every hour spent in this study will inevitably mean games won that would otherwise have been lost. When a player is known to be deficient in his End Game, his opponents, of course, play accordingly, take no chances in the Middle Game, but wait patiently for the time to arrive when their superior knowledge of Pawn play will turn the tide of victory in their favour.

If our readers had heard as often as we have, the Captains of teams whispering to certain of the members of their side, "He is poor at the End Game," they would realize the significance of defective Pawn play, and make up their minds here and now that it will not be their fault if an opposing team Captain is able to make this statement about them.

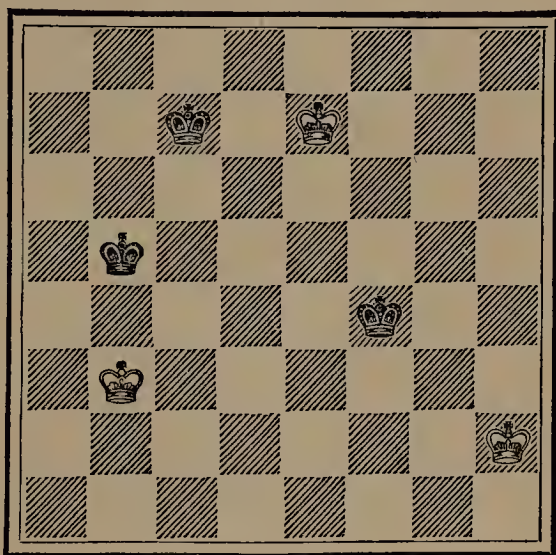
THE OPPOSITION

During the Middle Game, the King is practically a passive spectator and has very little defensive value, and his offensive power is nil; but after the Queens and minor pieces are removed from the scene of action, the character of the King is entirely changed, and he becomes formidable both in attack and defence. One of his greatest assets is his ability to control the action of the adverse King, and this is known as the "Opposition," which is approximately what is known in Checkers as "having the move." A thorough understanding of the Opposition is absolutely necessary for the correct manipulation of the Pawns in the End Game, and the student should not pass from this section until he has grasped the full significance of this most important feature.

There are two forms of Opposition: the Close (sometimes termed Direct) and the Distant; and these again may be subdivided into three classes: Frontal, Lateral, and Diagonal. In the following Diagram, Position "A" shows the Close Frontal, "B" the Close Lateral, and "C" the Close Diagonal Opposition.

DIAGRAM 58

BLACK



WHITE

A

B

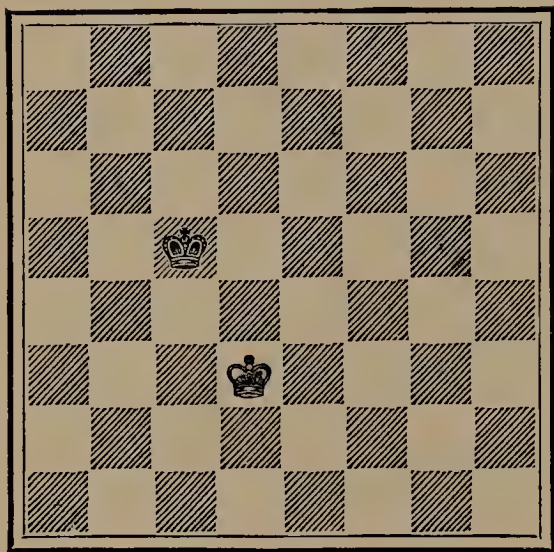
C

A player is said to have secured the Opposition, if by his last move he is able to place an odd number of squares between his King and that of his adversary. In the following position, White, by moving his King to Q B3, places an odd number of squares between the two Kings. Now he can prevent the Black King from crossing the half-way line between the two sides of the board, as the following moves show:

White		Black
K - B ₃	1	K - Q ₃
K - Q ₄	2	K - K ₃
K - K ₄	3	K - B ₃
K - B ₄	4	

DIAGRAM 59

BLACK



WHITE

It is apparent that as long as White can maintain the Opposition, the action of the Black King is entirely controlled.

The student should note how, after each move made by Black, the White King has the option of moving forward, which is generally termed "passing."

Set the two Kings in the same position again, and we shall vary Black's moves, and again demonstrate that by adhering to the principle of placing an odd number of squares between the two Kings with his last move, White still succeeds in maintaining the Opposition.

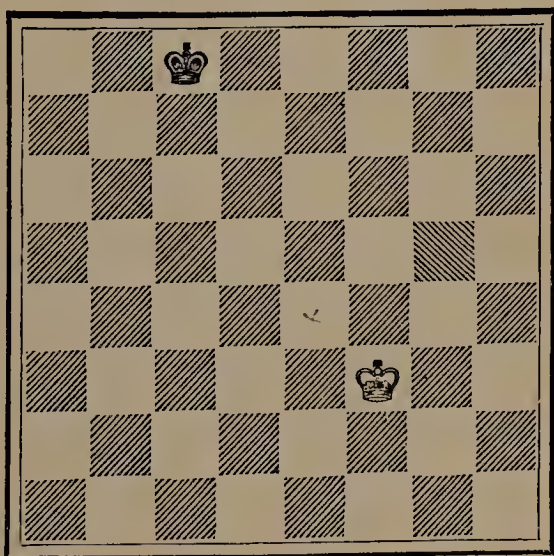
White		Black
K - B ₃	1	K - Kt ₃
K - Kt ₄	2	K - B ₂
K - B ₅	3	K - Q ₁
K - Q ₆	4	

It should be noted that the move which secures the Opposition always results in the King's being on the same colour of square, and from this we deduce the principle that when the Kings are on squares of the same colour, with an odd number of squares between them, the one having to move first must lose the Opposition.

It occasionally happens that it is necessary to secure the Opposition when the Kings are far apart, as in the following Diagram.

DIAGRAM 60

BLACK



WHITE

The following principle makes it just as easy to secure and hold the Distant Opposition as we have seen with the Close Opposition.

The player who moves his King on to a square of the same colour as that of the adverse King, with an odd number of ranks between the lines which form the rectangle on which they stand, wins the Opposition.

In the above Diagram, White will win the Opposition by playing K-K₄, which, it will be seen, complies with the foregoing principle, because now the Kings are on squares of the same colour, and there are three (an odd number) ranks between the lines on which they stand. It is interesting to note in this position that although White has the Opposition, if black remains in the last rank, he can prevent the White King from crossing the middle line of the board.

White		Black
K - K ₄	1	K - Q ₁

Now if White plays K-Q₅ or K-B₅, Black at once takes the Opposition by K-Q₂, or if again White plays K-K₅, Black plays K-K₂, winning the Opposition, so that White must play either K-Q₄ or K-B₄.

K - B ₄	2	K - K ₁
K - Kt ₄	3	K - B ₁
K - R ₄	4	K - Kt ₁
K - Kt ₄	5	

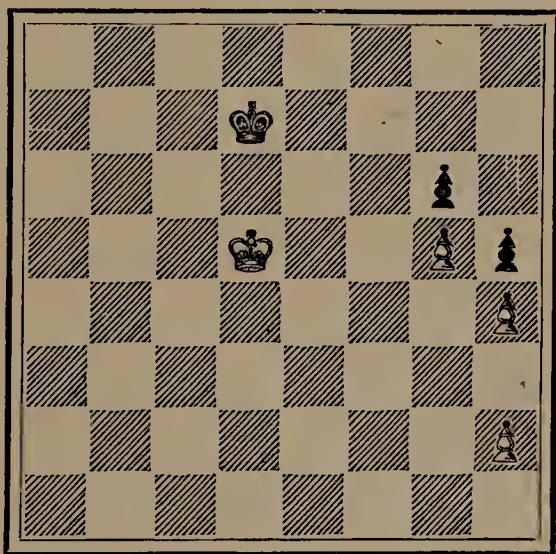
The foregoing is, of course, an extreme case, for with Pawns on the board, which is essential before the question of the Opposition arises, the conditions would be altered, but we have given it so that the student may thoroughly grasp the principles which govern the seizing and holding of the Opposition.

These examples make it clear that the Opposition is entirely a question of who has to move first. Whenever the Kings are in Opposition, the player who has to move first loses it, but when there are Pawns on the board which are free to move, it necessarily follows that the player who has a spare Pawn move can regain the Opposition by utilizing this move.

In the following position, White having to move gives Black the Opposition if he moves his King, but White has a spare move at his disposal which gives him the Opposition, since it is clear that Black must then move his King

DIAGRAM 61

BLACK



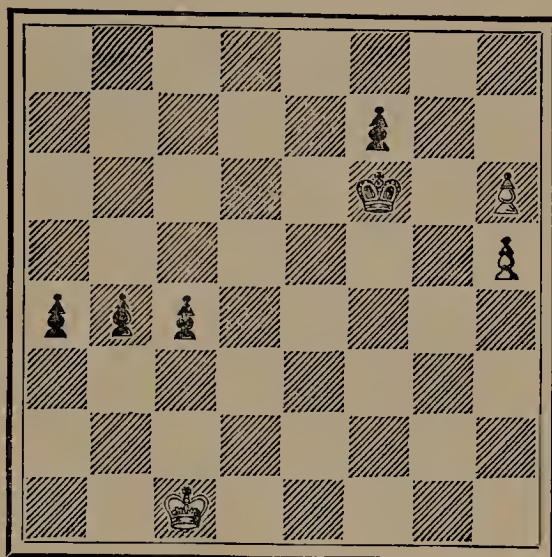
WHITE

White		Black
P - R3	1	K - K2
K - K5	2	K - B2

example is a good illustration of the defensive power of the King.

DIAGRAM 62

BLACK



WHITE

White		Black
K - Kt1	1	P - Kt6 .
K - Kt2	2	

Now if Black advances either the R P or B P, White captures it and the remaining two Pawns will also fall.

The same thing happens if Black begins by advancing his R P or B P instead of the Kt P.

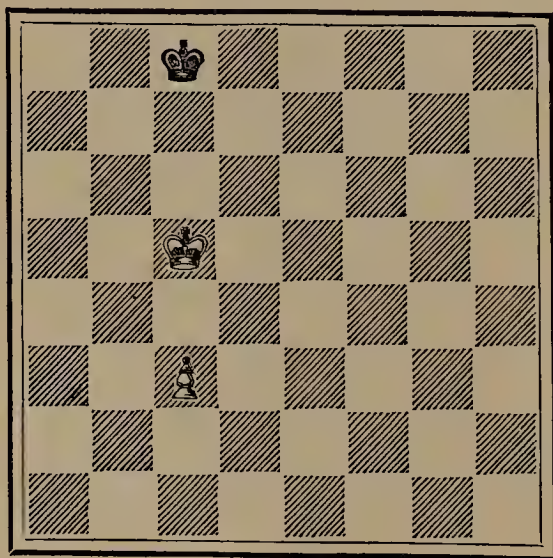
White		Black
K - Kt1	1	P - R6
K - R2	2	P - B6
K - Kt3	3	

It is clear that White again will capture all three Pawns, and then Black is under the unpleasant necessity of moving his King with immediate fatal result.

When there is only one Pawn on the board, and its King has not reached its 6th rank, it cannot Queen unless its King is able to play two squares in front of it. Ignorance of this principle and its application has lost many games, so that the student will do well to master it.

DIAGRAM 63

BLACK



WHITE

In this position White will win either with or without the move. It will be seen that his King is two squares in front of his Pawn, and, as he has a spare move with the Pawn at his disposal, he can at any time secure the Opposition.

White		Black
	1	K - B2
P - B4	2	K - Q1
K - Q6	3	K - B1

White's 2d move enabled him to obtain the Opposition at his 3d move.

K - B6	4	K - Kt1
K - Q7	5	

Now the Pawn cannot be stopped.

Now alter the above position by placing the Pawn at B4 instead of at B3 and Black will be able to secure a Draw.

White		Black
	1	K - B2
K - Q5	2	K - Q2
P - B5	3	K - B2
P - B6	4	K - B1
K - Q6	5	K - Q1
P - B7 ch.	6	K - B1

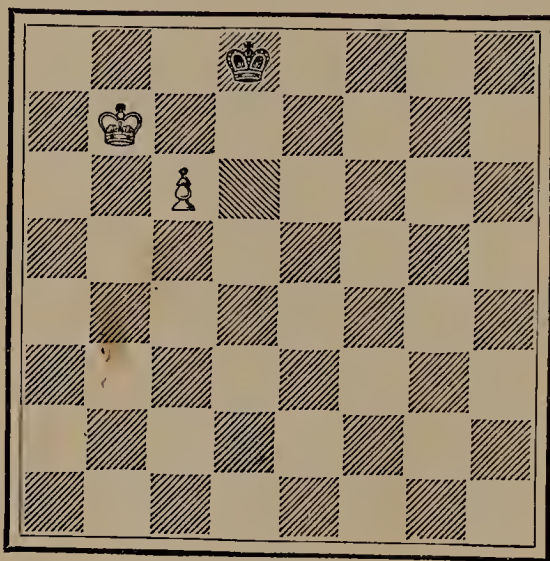
White must either give up the Pawn or give Stalemate, a Draw in either case.

A Pawn cannot win, if it reaches its 7th rank with a Check, unless its King is on its 7th rank. We have just seen an example of this principle when White at his 6th move Checked, his King being at Q6. It is clear from the following Diagram, that

had White's King been at Q Kt7 the Pawn would Queen.

DIAGRAM 64

BLACK



WHITE

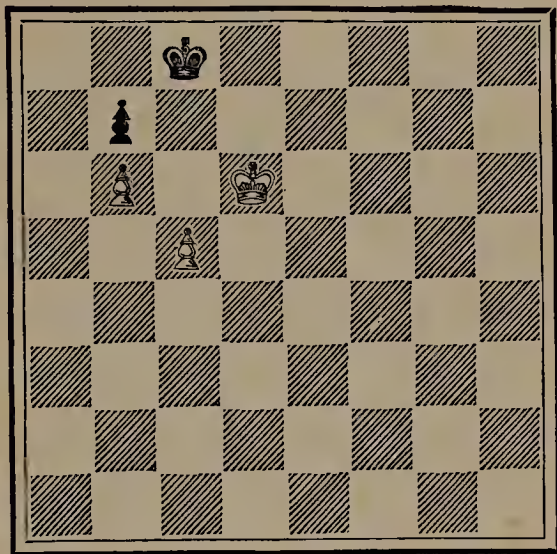
White		Black
P - B7 ch.	1	K - Q2
P - B8 Queens ch.	2	

The student should bear in mind that the Pawns on the Knight's files are generally more powerful than those on any other, because it is more difficult for the opposing King to restrain them. A Pawn on the Rook's file is the weakest of all, and can never be Queened if the adversary's King can get in front of it. The following positions show the advantage to the side that is equipped with a knowledge of the fore-

going principles, and also incidentally demonstrate how the additional power of the Knight's Pawn requires the exercise of great care on the part of its possessor to avoid Stalemate or Drawing positions.

DIAGRAM 65

BLACK



WHITE

White	Black
P - B6	1 K - Kt1

This was not White's best move as we shall see presently. Black sees that if he takes the Pawn, after White plays $K \times P$, the Knight's Pawn will reach its 7th rank without a Check, so that he must lose; therefore, he plays as above.

P - B7 ch.	2 K - B1
------------	----------

Now even if White sacrifices his Bishop's Pawn, he has no means of getting round to try to attack Black's Knight's Pawn.

It will not help White to play K-Q7 as his 2d move, since Black will simply play K-R1, and the result is again a Draw. If, however, White is conversant with the principles governing Pawn play, he will have been able to work this out also, and will seek for a better move. What can he do that will restrict Black and at the same time enable him to attain a position favourable to Queening one of his Pawns?

As we have suggested before, the student should always try to find out the right moves before consulting the text.

White		Black
K - K7	1	K - Kt1

It is evident that Black's move is forced.

K - Q7	2	K - R1
--------	---	--------

Again Black has no alternative. White now has to give Black a legal move, so as to avoid the Stalemate; therefore, he advances the Pawn, which, of course, must be taken, and then White is able to comply with principle and give Check with his Pawn on the 7th rank, with his King also at the same rank.

P - B6	3	P × P
K - B7	4	P - B4

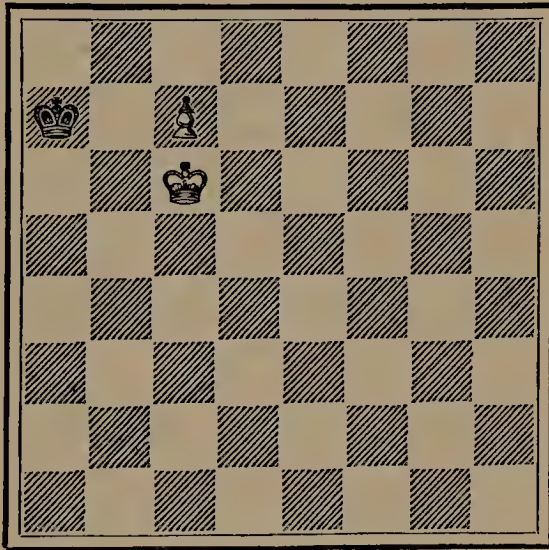
And the Pawn Queens and Mates on the following move.

CAUTION REQUISITE IN PROMOTING PAWNS

Although in the great majority of cases, when a Pawn reaches its 8th rank it is promoted to a Queen, many positions arise in which this cannot be done. One of the simplest of these is shown in the following Diagram.

DIAGRAM 66

BLACK



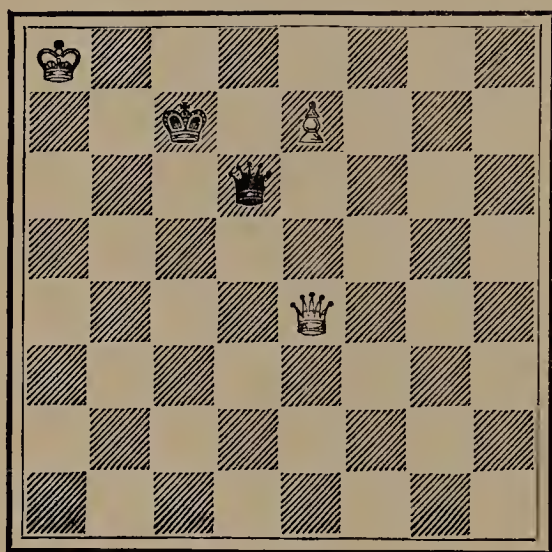
WHITE

In this position if the player were incautiously to Queen his Pawn, he would leave Black without a move, and suffer the mortification of having to submit to a Draw. He can win easily by either promoting the Pawn to a Rook, and Mate next move or by merely

playing K-Q7 when after Black has moved, he can safely Queen. The following position occurred in a game between two amateurs:

DIAGRAM 67

BLACK



WHITE

White imprudently played P-K8 making it a Queen, overlooking in the excitement of the moment the fact that Black Mated him next move by playing Q-Q R3. Had he taken time to reflect, he would have seen that by promoting the Pawn to a Knight, he would have forked the Black King and Queen and won with ease.

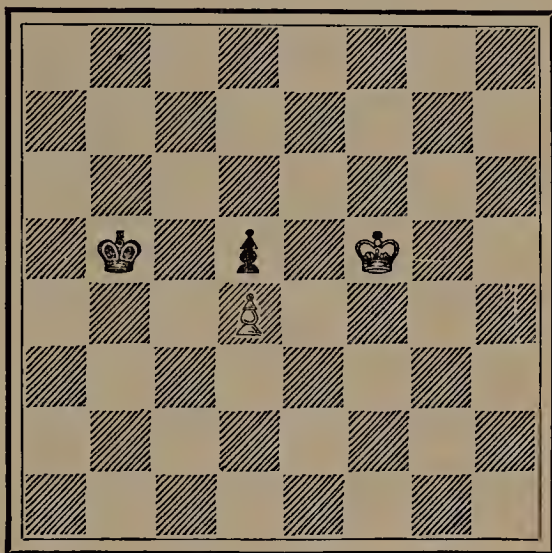
GIVING UP A PAWN TO ENSURE A DRAW

Many players, especially those who have not taken the trouble to study Pawn play, frequently lose

games by making efforts to maintain a Pawn which is of no use to them. The following is a classic example of this type of ending:

DIAGRAM 68

BLACK



WHITE

White		Black
K - K6	1	K - B3

If Black is tempted to play K-B5, he will lose on account of K-K5 by White.

K - K5	2	K - B2
--------	---	--------

Black, having to abandon the Pawn, gives it up in such a way that he will be able to prevent White from being able to play his King in front of his Pawn with a square intervening.

K x P	3	K - Q2
-------	---	--------

And White's remaining Pawn will Queen. Similarly, if at his 2d move Black takes with the B P, White breaks through by playing as his 3d move, P-R6, and again will Queen whichever Pawn remains.

The principle in positions similar to the above is to make a move that simultaneously attacks two of the opposing Pawns.

There are many other varieties of Pawn Endings, but it is impossible to devote more space to their consideration in this volume. The student who is anxious to make a further study of Endings, particularly when there are pieces on the board as well as Pawns, should consult *Chess Endings* by Freeborough, which deals exhaustively with almost every possible combination.

CHAPTER X

CHESS COUPS AND STRATAGEMS

Stalemate Forced by Coup—Winning Coups— Traps

ONE of the most fascinating features of Chess is the astonishing number of times that the unexpected happens. Although the game is more than 5000 years old, and accurate records of countless games have been kept for more than 300 years, novel situations constantly arise, and a surprise move or series of moves gives intense pleasure to the victor and a corresponding degree of chagrin to the vanquished one. No doubt, many readers have had the experience of feeling secure in a certain position which seems to be absolutely equal, or even in their favour, when suddenly, like a thunderclap from a clear sky, the adversary surprises them with a combination which entirely shatters their well-thought-out plans. A move of this description is generally termed a "coup"—pronounced (this for the benefit of those readers who are not conversant with French, from which language the word is derived) "koo." Players should always be on the alert to seize the opportunity to achieve a coup, and also to avert their adversaries from perpetrating one upon them.

No principles can be laid down or rules formulated that would be of assistance in this connection—the

conditions are too varying and complex—and all that we can do to assist the student is to give a few examples which we trust will serve the double object of assisting to stimulate our reader's admiration for the beauty and subtlety of Chess and at the same time give an indication of how to seize similar opportunities when they present themselves, which they surely will, sooner or later.

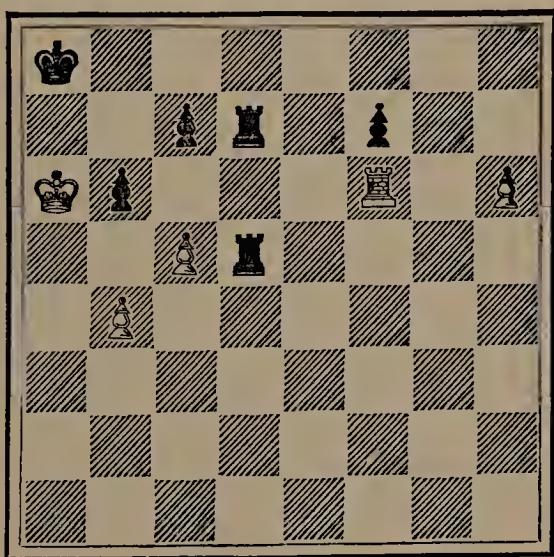
A coup does not necessarily mean winning a game, as the expression can be applied with equal truth to the brilliant move which brings about a Draw against greatly superior forces.

STALEMATE FORCED BY COUP

In the following position White appears to be in a desperate state, as he is a Rook to the bad, and even

DIAGRAM 70

BLACK



WHITE

after the most careful scrutiny White's game looks hopeless, but a Draw was obtained by the following beautiful coup:

White		Black
P - B6	1	R - K2
P - R7	2	R - R4
R - R6	3	R × R
P - R8 Queens ch.	4	R × Q
P - Kt5	5	

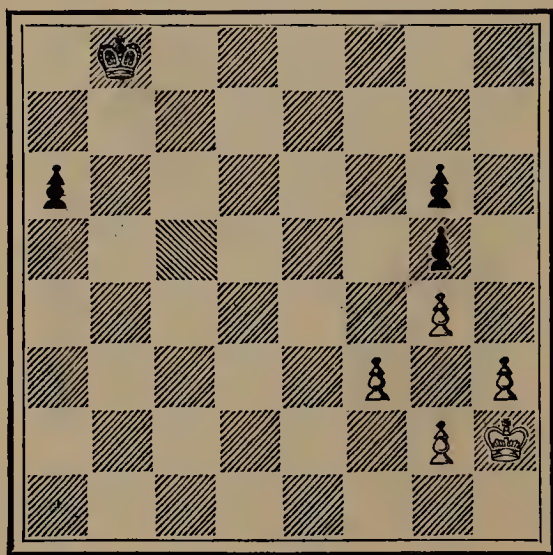
Now Black can neither give Check nor make a move for the White King, and Stalemate gives a Draw to White.

The foregoing occurred recently in New York, in a game where White had yielded the odds of a Rook.

The following is a classic example, the origin of which we do not know, but it represents a very common type of ending:

DIAGRAM 71

BLACK



WHITE

Although White has an extra Pawn, the position is greatly in Black's favour. His R P has to advance only five squares to Queen, while the White King is powerless to stop it, being six moves away, and Black's Doubled Pawns set up a barrier to White's Pawns, so it looks as if the game must terminate in a win for Black. The following moves, however, show how White forces a pretty Stalemate.

White		Black
P - B ₄	1	K - B ₂

If Black were to play P × P he would lose, as White would then play P-R₄ and Queen one of his Pawns before Black could Queen his R P. The reader should test this for himself.

P × P	2	P - R ₄
K - Kt ₃	3	P - R ₅
K - R ₄	4	P - R ₆
P - Kt ₃	5	

Now White has completely shut in his King, and no matter what Black does, the result is Stalemate.

WINNING COUPS

The following position occurred in a game between two amateurs about 1850. At first sight the game appears to be if anything in favour of Black, as he has two Pawns to the good (we are not including the one at his Q B₇ which obviously must fall) and it looks as if he had a promising attack in sight after B-R₃ and R-B₃. White scarcely seems to have compen-

saw that if he played $B \times P$ he would not only lose the important diagonal but would soon be on the defensive. He would also have seen that if he could only play $Kt-Kt6$, Black was Mated on the move; but this could not be done, because of $Q \times Kt$, which would prompt him to consider how he could remove the Black Queen from its defensive position. This probably enabled him to arrive at the move he made.

The student will do well carefully to consider this line of thought, as positions continually present themselves where a similar mode of examination will lead to the discovery of a brilliant move.

White		Black
$Q - K7 !$	1	if $Q \times Q$
$Kt - Kt6$ ch.	2	$P \times Kt$
$R - R3$ ch.	3	$Q - R5$
$R \times Q$ Mate	4	

Or if Black at his first move plays $Q-QB3$.

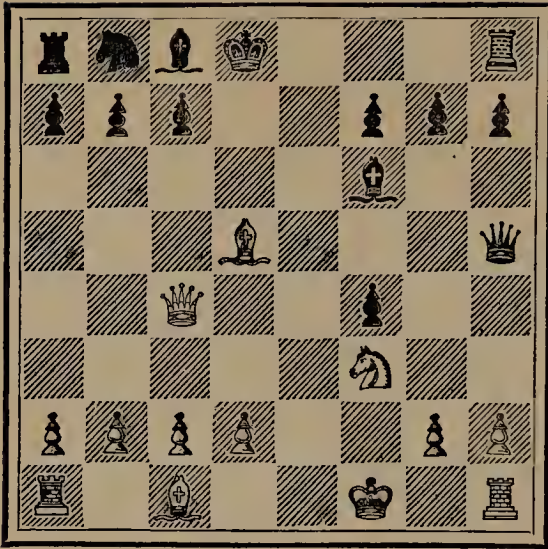
$Q - K7$	1	$Q - QB3$
$Q \times R$ ch.	2	

and after $Q \times Q$, White Mates as above.

The following position was arrived at in a game in which Anderssen (one of the greatest masters of the first half of the nineteenth century, who was responsible for many brilliancies, besides two games of such an extraordinary character that they are always referred to as "Anderssen's Two Immortal Games") was Black.

DIAGRAM 73

BLACK



WHITE

The coup here is also somewhat in the nature of a trap, as doubtless Black had in mind the possibility that White would consider it to be an oversight, and jump at the chance of winning not only the K B P but also the exchange.

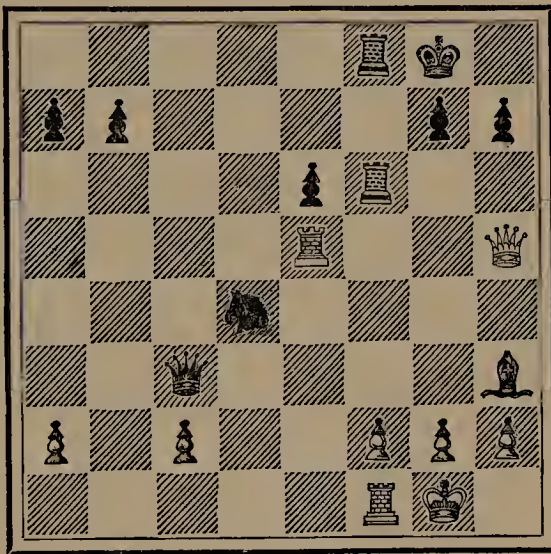
The student will notice that Black's scheme has been planned on lines similar to those in the preceding example. White's K B is protecting the Knight, and Black had to tempt him to forsake that diagonal so he played as follows:

White		Black
	1	R - K1
B × K B P	2	Q × Kt ch.
P × Q	3	B - R6 ch.
K - Kt1	4	R - K8 ch.
K - B2	5	B - R5 Mate

One of the most extraordinary coups ever perpetrated in modern times in a match between masters occurred in the International Tournament at Breslau, in 1912. It occurred in a game between Lewitsky (*White*) and Marshall (*Black*), and, as a well-known Chess editor stated, it is not only in the nature of a brilliant coup but a problem as well.

DIAGRAM 74

BLACK



WHITE

Examination of the position certainly does not reveal anything that would give an indication of the subsequent sudden collapse of White, who appears to have, if anything, the better game. Black's isolated K P is weak, and no doubt White thought that he had the making of a very powerful attack along the lines we shall presently consider. He can scarcely

be blamed for not foreseeing the brilliant fashion in which Black not only forestalled the threatened attack, but completely turned the tables on his opponent.

White		Black
	1	R - R ₃
Q - Kt ₅	2	R × B
R - Q B ₅	3	Q - K Kt ₆

At his 3d move White must have contemplated continuing with R-B₇ and Q-K₇ or K₅, and it is evident that he had not taken into consideration the possibility of Black's astonishing reply.

The Black Queen is offered in three different ways all of which end disastrously for White. If

B P × Q	4 (a)	Kt - K ₇ ch.
K - R ₁	5	R × R Mate

Again if

R P × Q	4 (b)	Kt - K ₇ Mate
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And if

Q × Q	4 (c)	Kt - K ₇ ch.
K - R ₁	5	Kt × Q ch.
K - Kt ₁	6	Kt × R
P × R	7	Kt - Q ₇

White is a piece to the bad with a hopeless game.

In the actual game, White resigned after Black's move of Q-K Kt6, upon which the spectators were so delighted with this wonderful dénouement that they enthusiastically made up a gold collection and presented a handsome purse to the victor.

TRAPS

The tyro will inevitably fall into some of the many traps with which the openings abound, and it is perhaps just as well that he should do so, for if he carefully examines the game afterwards, he is sure to find that he has violated some of the principles of Chess, and will benefit accordingly. Traps are especially numerous in the Openings, and as the student progresses, he would do well to consult *Chess Traps and Stratagems* by E. E. Cunnington. The following are typical illustrations of the pitfalls that have to be avoided:

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P - K3
Kt - Q B3	3	Kt - K B3
B - Kt5	4	Q Kt - Q2
P × P	5	P × P

The 5th move by White is a clear violation of principle, as he is not only attempting to inaugurate a premature attack, but he is neglecting his development. His correct move is P-K3, which would have made the following continuation impossible.

Kt × P	6	Kt × Kt
B × Q	7	B - Kt5 ch.
Q - Q2	8	K × B

Now White cannot avoid losing his Queen in exchange for a Bishop so that Black remains a piece ahead.

The following is another instance of the unpleasant consequences of disregarding the principle of not moving a piece twice in the opening:

White		Black
P - K4	1	P - K4
Kt - K B3	2	Kt - Q B3
P - Q4	3	P × P

This constitutes the Scotch Gambit.

B - Q B4	4	B - B4
Kt - Kt5	5	Kt - R3

White's 5th move is a breach of principle, and although this opening used to be extensively practised, modern analysis has demonstrated it to be unsound.

Q - R5	6	Kt - K4
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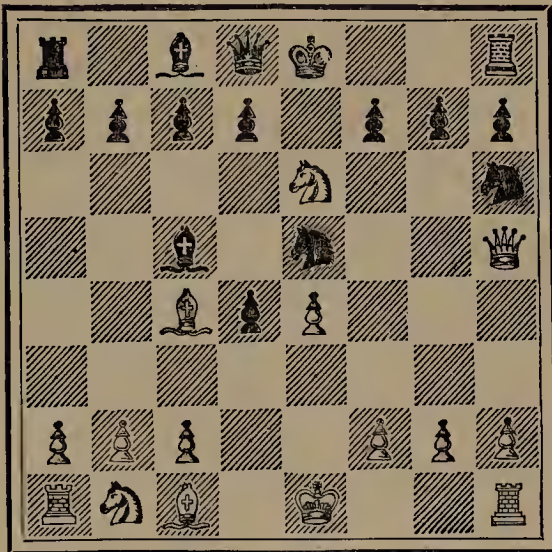
Black's 6th move seems to be very sound, as it not only attacks the White Bishop but also defends the thrice-attacked K B P. It is a violation of principle, however, and White's next move wins a piece.

Kt - K6	7
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Now no matter how Black plays, he must lose a piece.

DIAGRAM 75

BLACK



WHITE

Suppose he tries

$Q \times Q$	Kt	7 (a)	$Q P \times Kt$
$B \times Kt$		8	$Q - K2$
		9	

Obviously, Black cannot play $P \times B$ on account of $Q \times R$ ch.

If instead Black plays

$Q \times Q$	Kt	7 (b)	$Q - K2$
$B \times Kt$		8	$Q P \times Kt$
		9	

Again Black is unable to play $P \times B$.

If

	7 (c)	Q - B ₃
Kt \times B P ch.	8	K - B ₁

He cannot go to Q₁ because of B-K Kt₅

P - B ₄	9	Kt \times B
Q \times B ch.	10	

And again Black loses a piece.

The following is an example of a trap which can scarcely be said to happen through direct violation of principle, unless it is that of premature attack:

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	Kt - Q B ₃
B - Kt ₅	3	P - R ₃

This is the famous Ruy Lopez Opening.

B - R ₄	4	P - Q ₃
Kt - B ₃	5	B - Q ₂
P - Q ₄	6	P \times P
Kt \times P	7	P - Q Kt ₄
B - Kt ₃	8	

Here White has fallen into the trap. He should have played Kt \times Kt, which would at least have given him an even game.

	8	Kt \times Kt
Q \times Kt	9	P - Q B ₄

After moving his Queen, White will lose his Bishop by Black playing P-B₅.

CHAPTER XI

SUNDRY FEATURES OF CHESS

How to Improve One's Play—Advantage of Books, and How to Use Them—Problems—Recording Games—The Forsyth Notation—Correspondence Games—Joining a Club—Chess Etiquette

IF by this time the reader has become imbued with a liking for Chess, one of the uppermost thoughts in his mind will undoubtedly be, "How can I improve my play?" Let us at once state frankly that there is no royal road that one may travel toward this goal. It can be reached only by the conscientious efforts of the aspirant for improved play. It is obvious that nothing but a player's own alertness will teach him the unwisdom of leaving a piece "en prise" or of neglecting to examine the reason of his adversary's last move, which are the commonest faults of the Chess tyro. Granted the determination to increase one's skill at Chess, the best method to attain this is practice over the board—if possible, always with a stronger player. Those who can obtain meretricious enjoyment from defeating inferior players will never gain any distinction at the game.

The selection of superior players not only denotes a genuine desire to improve but also implies the ability

to lose games gracefully. Every time the student loses a game, he should realize that he has gained something much more valuable than would be the case if he merely defeats a less skilful opponent, especially if he takes the trouble to try to ascertain where he went wrong. Knowledge of Chess cannot be acquired quickly—it must be slowly absorbed. We cannot see the hour hand of a clock moving, but we know that it does move, and similarly a player who has the opportunity of playing against a stronger opponent will make progress, although he does not see it or feel it.

ADVANTAGE OF BOOKS AND HOW TO USE THEM

Works which contain the accumulated experience of the great masters, and are available to students in a concentrated form, are bound to be helpful, but only if they are used properly. It is worse than useless to memorize the variations of the different openings, without fully understanding the principles which govern them. It is quite common for young players to have committed to memory several variations of their favourite opening, only to find themselves floundering in a mesh of difficulties because the adversary was unkind enough not to play the moves that would render his book knowledge useful. We know of a case where a player made a profound study of certain variations in the Evans Gambit, and felt himself properly equipped to defeat all comers with his pet game. One day, however, he encountered an adversary who was disobliging enough not to make the replies that the book had given as best and won the game. When his friends asked the student how he had lost with his pet variation, he

gave the paradoxical explanation that his opponent "had not played the right moves!"

The best play, therefore, is to be conversant with at least some of the principal variations of certain openings, and then to rely upon principle as a guide to the best course to pursue whenever the opponent deviates from conventional lines. If he violates principle in any way, do not be too eager to take immediate advantage of this. It is better to continue quietly with your development in accordance with the principles which experience has evolved, and sooner or later the reward will come.

It is essential, when reading any work on Chess, to have a board and the pieces available. The Diagrams are not intended to take the place of these adjuncts, but merely to act as a check to the accuracy of the reader's playing of the moves. Another very important point is to always conceal the moves of one of the players. For instance, when playing over a game, after the first few moves are made, and White is the winning side, cover up with an envelope or a card the remainder of his moves, and after playing Black's move from the text, study the position carefully and then make up your mind which is the best move for White, and only then consult the book. A few games played in this manner will do infinitely more good than several hundred perfunctorily gone over and playing both sides simultaneously, without trying to consider what is the best course for at least one side to pursue.

It is always advisable to have the winning pieces nearest to you, when playing over games. If Black has won the game, then arrange the board so that you have the Black pieces in front of you; in this way

you will be better able to acquire a knowledge of how winning attacks are pushed to a successful conclusion.

Above everything, the reader should never be discouraged because he fails to understand clearly any particular point. When a puzzling feature occurs, it is better to pass it over temporarily, and then at a later stage return to it, when very likely the difficulty will have disappeared.

PROBLEMS

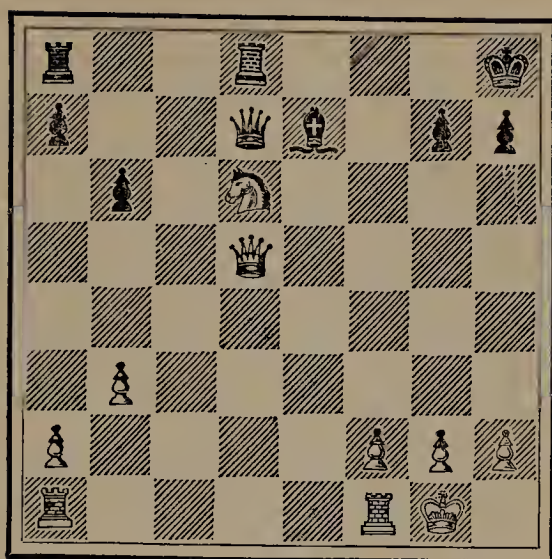
A great deal of ingenuity has been devoted to the construction of positions, which are usually somewhat artificial, inasmuch as they represent a disposition of the forces which could not occur in an actual game. Nevertheless, these problems, as they are called, are often of singular beauty, and the occasional study of a few of them may be of assistance to a student by helping him to discover Mating possibilities. To those of our readers who are anxious to become good players rather than to become expert in solving problems, we would recommend the study of End Games rather than problems, as it is but seldom that the two go together.

Although there appears to be no hard-and-fast rules in connection with problems, the modern composers generally endeavour to construct them in such a way that the first move is not one which gives Check. This move is called the key to the problem.

Here is an example of one of the earliest problems which is known as "Philidor's Legacy." It is really more in the nature of an End Game study, but as it is an instructive example of what is called "Smothered Mate" it is advisable for the reader to be acquainted with it.

DIAGRAM 76

BLACK



WHITE

Solution

White		Black
Kt - B7 ch.	1	K - Kt1
Kt - R6 dble. ch.	2	K - R1
Q - Kt8 ch.	3	R × Q
Kt - B7 Mate	4	

RECORDING GAMES

All players should cultivate the habit of noting down the moves made by themselves and their opponents. This not only gives them an opportunity to go over the game at their leisure and ascertain at which point the mistake was made that led to the loss or winning of it, but it is essential to have some prac-

tice in recording, as it is obligatory in match play, where a certain number of moves has to be made in an hour. The only way that the time limit can be observed is to note down the moves as they are made. In matches chess clocks are used, which are so constructed that your clock is stopped during the time your adversary is considering his next move, while his is running. Immediately he makes his move, he stops his clock which simultaneously starts your again. At the start of a game, the clocks are both set at 12 o'clock, and each side is supposed to make a given number of moves—in Club matches usually 20—before their clocks have moved an hour. Failure to complete the requisite number of moves entails loss of the game by exceeding the time limit. We have seen many games lost by the inexperience of new members in a club, who become flustered and excited by having to note down all the moves and handle their clocks. This can easily be avoided by the simple expedient of practising quietly at home, when there is nothing serious at stake, recording friendly games.

THE FORSYTH NOTATION

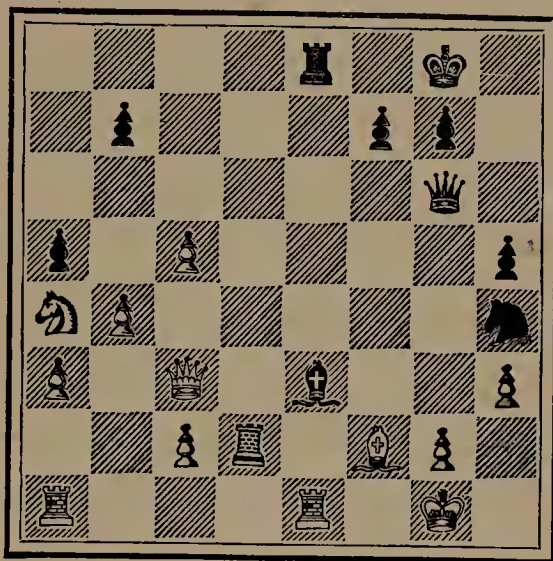
It is frequently necessary to make a note of the position, when a game has to be adjourned, or because it presents some special feature of interest. This used to be rather a laborious process, but the method invented by Mr. Forsyth enables anyone who knows it to take down any position with ease and accuracy.

This is done by beginning at the top of the board, and indicating the vacant squares by numbers, and using the ordinary notation initial letters to indicate the pieces, capital letters being used to represent

White pieces and small letters for the Black pieces. The position in the following Diagram would be recorded as follows:

DIAGRAM 77

BLACK



WHITE

Black

4 r 1 k 1 (This reads 4 vacant squares Black Rook, then 1 vacant square, then Black King, then 1 vacant square.)

1 p 3 p p 1
 6 q 1
 p 1 P 4 p
 Kt P 5 kt
 P 1 Q 1 b 2 P
 2 P r 1 B P 1
 R 3 R 1 K 1

White

PLAYING BY CORRESPONDENCE

It frequently happens that a player is so situated that he is unable to find a suitable opponent with whom he can play. This unfortunate difficulty may be pleasantly overcome by arranging to play with a friend at a distance, by means of postal cards. It is usual to conduct at least two games at the same time, each player then having the White Pieces in one of his games. This affords most excellent practice, and many beautiful games have been played in correspondence matches. The moves must, of course, always be carefully recorded before dispatching them, and great care should be taken in playing them all over so as to arrive at the correct position. There are no fixed rules governing correspondence games, but it is usually agreed that the replies will be posted within 24 hours of receipt of the adversary's last moves.

In the event of anyone's not having a friend conveniently located for a match by post, the editor of the *British Chess Magazine* in England or of the *American Chess Bulletin* in New York will always be glad to try to provide a suitable opponent.

CHESS ETIQUETTE

Practically everything that can be said in this connection is so adequately expressed in Dr. Benjamin Franklin's essay on "The Morals of Chess" that we feel we cannot do better than quote it:

1. If it is agreed to play according to the strict rules, then these rules are to be exactly observed by both parties, and should not be insisted on for one side, while deviated from by the other—for this is not equitable.

2. If it is agreed not to observe the rules exactly, but one party demands indulgence, he should then be as willing to allow them to the other.

3. No false move should ever be made to extricate yourself out of a difficulty, or to gain an advantage. There can be no pleasure in playing with a person once detected in such unfair practices.

4. If your adversary is long in playing, you ought not to hurry him, or express any uneasiness at his delay. You should not sing, nor whistle, nor look at your watch, nor take up a book to read, nor make a tapping with your feet on the floor, nor do anything that may disturb his attention. For all these things displease; and they do not show your skill, but your craftiness or your rudeness.

5. You ought not to endeavour to amuse and deceive your adversary, by pretending to have made bad moves, and saying that you have now lost the game, in order to make him secure and careless, and inattentive to your schemes; for this is fraud and deceit, not skill in the game.

6. You must not when you have gained a victory, use any triumphing or insulting expressions, nor show too much pleasure; but endeavour to console your adversary, and make him less dissatisfied with himself, by every civil expression that may be used with truth, such as "you understand the game better than I, but you are a little inattentive"; or, "you play too fast"; or, "you had the best of the game, but something happened to divert your thoughts, and that turned it in my favour."

7. If you are a spectator while others play, observe the most perfect silence. For if you give advice, you offend both parties; him against whom you give it, because it may cause the loss of his game; him in whose favour you give it, because, though it be good, and he follows it, he loses the pleasure he might have had, if you had permitted him to think until it had occurred to himself. Even after a move or moves, you must not by replacing the pieces, show how it might have been placed better; for that displeases, and may occasion disputes and doubts about their true situation. All talking to the players lessens or diverts their attention, and it is therefore displeasing. Nor should you give the least hint to either

party by any kind of noise or motion. If you do, you are unworthy to be a spectator. If you have a mind to exercise or show your judgment, do it in playing your own game when you have an opportunity, not in criticising, or meddling with, or counselling the play of others.

Lastly, if the game is not to be played rigorously according to the rules above mentioned, then moderate your desire of victory over your adversary, and be pleased with one over yourself. Snatch not eagerly at every advantage offered by his unskilfulness or inattention; but point out to him kindly, that by such a move he places or leaves a piece in danger and unsupported, that by another he will put his King in a perilous situation, etc. By this generous civility (so opposite to the unfairness above forbidden) you may indeed happen to lose the game to your opponent, but you will win what is better, his esteem, his respect, and his affection; together with the silent approbation and good will of impartial spectators.

If the reader follows the counsel so elegantly expressed in this essay, he may indeed lose an occasional game, but he will always enjoy the reputation of being a considerate, courteous, and chivalrous player of our wonderful game, which is so extraordinarily well adapted for exhibiting the worst, as well as the best, qualities of human nature.

JOINING A CLUB

It is but seldom that any player who is not a member of a Chess Club has any accurate idea of how well or badly he plays, and the chances are probably ten thousand to one against anyone's ever becoming a great expert without the experience that is obtained in Clubs.

In a Club, where every member is classified in accordance with his strength, no one can entertain

any misapprehension with regard to his exact degree of proficiency in the game, but those who play only in limited circles are extremely apt to have a very erroneous idea of the extent of their Chess knowledge. An amusing instance of this occurred on board a steamer which sailed from India to Japan. A passenger, who happened to be a strong Chess amateur, was informed by the captain that the chief engineer was a most remarkable Chess player, and upon the passenger's expressing his interest the further information was tendered that the chief was a regular champion who had never been defeated, although he had engaged in numerous battles for several years. Considerable indignation was manifested when the passenger gently hazarded the opinion that this unbroken series of victories might be owing to the fact that the chief had never happened to encounter any really good players, and finally the amateur was challenged to a match with the redoubtable hero. All the officers proved their faith in their comrade by offering to back him for as much as the amateur cared to risk, but the latter, having in mind the counsel of Benjamin Franklin, limited the stakes to a comparatively small amount. When the match took place he found, as he expected, that his adversary was only a fourth-class player, who had never met anyone who knew more about Chess than he did.

Incidents like this are happening daily all over the world, but they can never happen to a Club player who always knows his exact rating.

It is not difficult to obtain membership in a Chess Club, as Chess players everywhere are truly democratic, and the only qualifications required are the ability to play or a sincere desire to learn.

Having joined a Club and received his handicap, if the new member enters any of the tournaments, he should always play all his games, even if he feels that he has no chance of winning a prize, or even of making a respectable score. Not only is it unsatisfactory to those players who are credited with wins by default, but there is always the possibility that the discouraged one might win, or even draw a game which might completely alter the score of the leaders. Enter your name for a tournament only if you are reasonably sure that you can play all the games for which you are scheduled, regardless of whether or not you are likely to win many or even any of them. If your score is a bad one, you can comfort yourself by the knowledge that you have at least exhibited a proper spirit of sportsmanship, and make up your mind to do better on the next occasion.

It will be recollected that we advised our readers to try, whenever possible, to play with superior players, but the converse of this also applies. Just as you progressed by practising with stronger players, so should you always be willing to give weaker players the opportunity of bringing themselves up to your level, by playing with them when requested. If your weaker adversary is one of these obstinate people who will not accept the odds which you are able to give him, you should not let this annoy you, as you can easily put the game upon an equal basis by sacrificing whatever material you think is necessary to put you on even terms. This should always be done, since almost everyone is liable to lose games to weaker players through lack of attention. A great master used to say, "Beware of winning a piece from an equal opponent—it is terribly apt to make you care-

less," and there is a great deal of truth in this. When one gains some marked advantage, it is human nature to relax one's efforts, and nearly every player has had the mortifying experience of losing "won" games.

One of the greatest charms of Chess is the fact that a game is never actually won until the adversary has resigned or been Mated. A player should always gracefully resign when he is satisfied that he has a hopeless game. Nothing is to be gained by protracting a struggle when there is no chance of a Stalemate or a Draw by Perpetual Check, and a player who insists on fighting to the bitter end is not only doing himself no good, but is probably irritating his opponent and making himself an undesirable member. There is no cogency in the argument that the other man might make a blunder. It is much better to begin another game, and then take advantage of the blunder he might make when there is more likelihood of being able to take advantage of it.

One of the most salutary rules in Chess is, that when a player touches a piece he must move it. Disregard of this rule always leads to slovenly play. If you have touched a piece, move it whatever the consequences may be, and do not wait for your adversary to request you to do so. If, on the other hand, he has touched a piece, and then attempts to move another one, if the game is not a match one (in which case it is your duty to enforce the rule), it is probably best to permit him to break the rule for the time being, and then to make the suggestion that for the remainder of the game the rules should be strictly observed.

Such an atrocity as requesting or granting per-

mission to retract a move that has been made should never be considered.

In a match game when clocks are being used, if you observe that your adversary is in danger of losing on the time limit, you should warn him of his danger. This is, of course, not required by the Laws of Chess, but good sportsmanship demands this little courtesy.

CHAPTER XII

SELECTION OF OPENINGS

Philidor Defence — Philidor Gambit — Queen's Gambit — Queen's Pawn Game (Dutch Defence, Tchigorin's Defence, P - Q3 Defence, Queen's Counter - Gambit) — Queen's Gambit Declined — King's Gambit Declined

ASSUMING that the reader has reached the stage of having become a member of a Chess Club and is fired with the ambition to become a high-class player, he will have to consider very carefully the question of selecting Openings to which he will give special study. Most young players make the mistake of acquiring a more or less superficial knowledge of all the Openings, with the inevitable result that they are masters of none. Others again make a profound study of one particular Opening, which, while a good thing in itself, has the unfortunate drawback, that sooner or later their opponents will become aware of the fact that their adversaries are well versed in this Opening, and will, of course, take good care to arrange that they will not have the opportunity of playing it. For instance, a player may have made himself conversant with all the principal variations of the Ruy Lopez, but before he can utilize this knowledge, his adversary has to be obliging enough to allow the opening to take this form. He has various perfectly

good means of declining to give White the chance of benefiting by the hard work he has done in studying the Ruy Lopez. After

White		Black
P – K ₄	1	P – K ₄
Kt – K B ₃	2	

Black can safely play either P–Q₃, or Kt–K B₃, turning the opening into the Philidor or Petroff Defence.

Even with his first move Black has the choice of playing P–K₃ converting the opening into the French Defence, or P–Q B₄ constituting the Sicilian Defence. This means that in addition to knowing the Ruy Lopez well, the player must know equally well the four above-mentioned openings, which is asking a great deal of a young amateur, or of any but first-class players. In addition, he should have at least a superficial knowledge of the correct continuation for the more unusual defences, such as the Centre Counter Gambit, the Fianchetto, the Caro-Kann Defence and so on, if he decides to specialize in one of the King's side openings, when he is conducting the White forces.

The same problem presents itself to the student when he has to decide which defence he is to adopt. The most logical deduction that can follow a recognition of these difficulties is, obviously, the selection of an opening and defence that will exercise the greatest restriction on the adversary's choice of defence or attack. After the most careful review of these circumstances, we have come to the conclusion that the safest and most restrictive openings the student should adopt and sedulously examine and

analyze are the Philidor Defence when he is Black, and the Queen's Pawn Opening when he is White.

There can be no doubt as to the wisdom of always playing the Queen's Pawn Opening, as it is generally acknowledged to be one of the soundest, and leads to very interesting and instructive Chess, while avoiding the intricacies and complications that so frequently ensue in King's Pawn Openings; but we have some hesitation in recommending the Philidor, since the consensus of opinion as to its merits, amongst Chess writers, is that it is not a good defence for Black.

The unpopularity of the Philidor is, in our opinion, largely due to the fact that it was condemned by Steinitz, who was Chess champion of the world for more than forty years, but we feel that the time has long since passed when the statements of any authority or group of authorities should be blindly accepted as being the last word with regard to anything in connection with Chess.

In the first place, there are numerous instances where masters have ventured upon didactic assertions with reference to the soundness or unsoundness of some mode of defending certain attacks, only to have the unpleasant experience of finding their reasoning proved erroneous. One of Steinitz's reasons for assailing the validity of the Philidor was, that there was no necessity to dread the formidable Ruy Lopez attack—he had discovered an infallible defence to it; but shortly afterwards his theories were shattered by Dr. E. Lasker, who wrested the World's championship from its holder, mainly by penetrating the *theoretically* perfect tactics adopted in the Ruy Lopez by Steinitz.

Then, as we have already stated, Lasker, in his

turn, announced to the Chess public that he had a valid defence to the Ruy Lopez, but only to admit soon afterward that he knew of no adequate defence to the Ruy Lopez.

We could give many more instances of a similar nature, but the two foregoing should be sufficient to sustain our point—that no one need hesitate to practise any Opening merely because certain authorities have declared it to be unsound.

It is a trite saying that “practice is better than theory,” but there is probably no other game in the world to which this applies so convincingly and forcibly as it does to Chess. The whole literature of Chess abounds with instances where moves, which were alleged to be unsound in theory, have been made with successful results.

There are two main factors which jointly or severally favour practice as against theory in actual play—the human equation and the time limit, and needless to say, these cannot very well be taken into consideration when different moves are being examined and analyzed. In the ordinary way, analysis is conducted by a single individual, who endeavours to find the best moves for both White and Black, and, in such an intricate game as Chess, it is evident that there must be abundant possibilities for overlooking lines of play which would completely alter the results of any particular analysis. Steinitz used to tell an amusing story, at his own expense, of how he spent several days in analyzing a variation of the Evans Gambit, and when he was at last convinced that he had discovered a satisfactory defence for Black and had carefully recorded his findings, he then exhibited the result to his niece, who promptly pointed out a

move which completely nullified the whole of his labours so that he had to begin his search all over again.

We trust that our readers will not allow themselves to be influenced by any adverse criticism they may have heard or will hear with reference to the validity of the Philidor Defence, but determine instead to study carefully the following variations, and adopt it whenever they play the Black forces in match games.

As we have previously said, all the Openings should be practised in friendly skirmishes, as thereby splendid experiences will present themselves, which will serve to demonstrate the boundless variety of beautiful complications that make Chess the greatest and most interesting of all games.

THE PHILIDOR DEFENCE

This Opening was practised and written about as early as the fifteenth century, but it was named after Philidor, the great French player, who brought it up to date, and did a great deal to popularize it. One peculiar feature of the Philidor is, that it combines, probably more than any other Opening, the two extremes of the close defence, and early counter-attack. Black may, at his 3d move, play P-K B4 and institute a strong attack which, although declared to be theoretically unsound, in actual practice has frequently proved successful. It was upon this move that Philidor himself based his claims for the validity of the Opening which bears his name, and we believe that in the hands of an aggressive player it still offers

great scope for obtaining and maintaining a successful attack.

For the purpose of classifying the different continuations, we shall divide this opening into two sections: the first we shall call the Philidor Defence; and the second, the Philidor Gambit.

The Defence proper we shall subdivide into two sections; the first containing the principal continuations after 3. P-Q4 by White; and the second any other continuation.

PHILIDOR DEFENCE

SECTION I

Variation I

White		Black
P - K4	1	P - K4
Kt - K B3	2	P - Q3
P - Q4	3	

This is considered by practically every authority to be the best continuation for White.

Black has only two good replies: Kt-K B3 or Kt-Q2. P×P is considered safe, but we consider that it gives White better opportunities for quick development, and therefore do not recommend it. We prefer

	3	Kt - K B3
P × P	4	Kt × P
B - Q B4	5	

B-Q3 is sometimes recommended here, but Black gets a good game after Kt-B4 followed by B-K2.

5 P - Q B3

This is necessary to prevent White playing B×P ch. followed by Q-Q5 ch., regaining the piece and remaining a pawn to the good with the better game. It also paves the way for P-Q4, which is good for Black.

P × P

6 B × P

This is better than Kt×P, as it develops another piece and clears the way for Castling.

Castles

7

If instead of Castling, White plays Q-K2, Black can Castle, as his Kt cannot be taken on account of R-K1, winning the Queen.

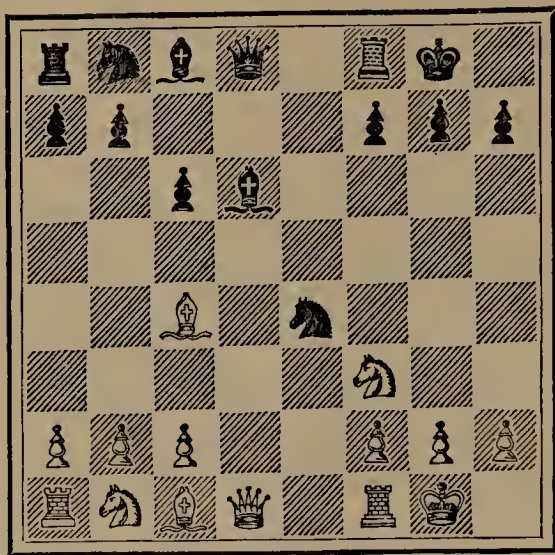
If he plays Q-Q4 then B-Kt5 ch., followed by an exchange of Queens, and Black has a good game.

7 Castles

And the position is very even. If White continues R-K1, Black has a good reply in B-K Kt5, when White cannot play R × Kt on account of B × P ch., winning the Queen. (See Diagram 78, page 176.)

DIAGRAM 78

BLACK



WHITE

After Black's 7th move

Variation 2

White		Black
P - K4	1	P - K4
Kt - K B3	2	P - Q3
P - Q4	3	Kt - K B3
P × P	4	Kt × P
B - Q B4	5	P - Q B3
Castles	6	P - Q4

The first five moves on both sides are the same as in the previous variation.

B - Q3 7 Kt - B4

The game is even. Black should avoid the plausible

looking B-K B4 as his 7th move, for then Kt-Q4 by White would give him a much superior development.

In this position Black must play B-K2 as soon as possible. This is always a most important move in this defence.

DIAGRAM 79

BLACK



WHITE

After Black's 7th move, Kt-B4

Variation 3

White		Black
P - K4	1	P - K4
Kt - K B3	2	P - Q3
P - Q4	3	Kt - K B3
Kt - B3	4	Q Kt - Q2
B - Q B4	5	B - K2
Castles	6	Castles

The game is even.

Variation 4

It frequently happens that aggressive players find the strong defensive tactics of the Philidor Defence very irksome, and they become impatient and seek for an early opportunity for launching an attack. The following variation is a typical example of one of these premature attacks, which usually fail when due care is exercised by the defence.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
P - Q ₄	3	Kt - K B ₃
Kt - B ₃	4	Q Kt - Q ₂
B - Q B ₄	5	B - K ₂

These moves are the same as in Variation 3, but now White, instead of Castling, makes a premature attack by

Kt - K Kt ₅	6	Castles
B × P ch.	7	R × B
Kt - K ₆	8	Q - K ₁
Kt × B P	9	Q - Q ₁
Kt × R	10	P - Q Kt ₃
P × P	11	Q Kt × P
Kt - Q ₅	12	Kt × Kt

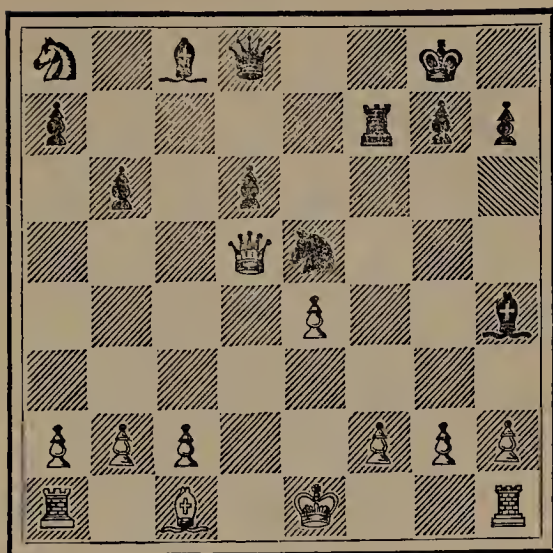
White is making a desperate effort to sustain the attack and rescue his Kt at R8.

Q × Kt	13	B - R ₅
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Preparing for B-Kt₂ which will win the Kt, leaving Black with two pieces for the Rook, and the better game. (See diagram 80, page 79.)

DIAGRAM 80

BLACK



WHITE

After Black's 13th move B-R5

Variation 5

White		Black
P - K4	1	P - K4
Kt - K B3	2	P - Q3
P - Q4	3	Kt - K B3
Kt - B3	4	P × P

Although we prefer Q Kt-Q2 this move can be made with safety, and should be practised so as to acquire familiarity with the different positions that arise in this Opening.

Q × P 5 B - K2

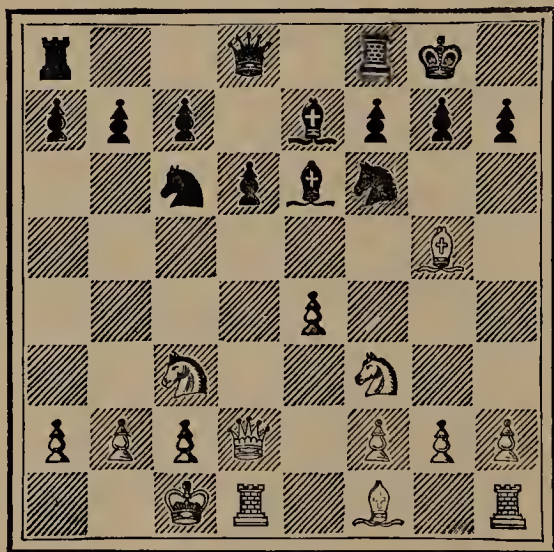
Black must on no account succumb to the temptation of playing Kt-B3. This move will not run away, and the move in the text is the best.

B - K Kt5	6	Castles
Castles	7	Kt - B3
Q - Q2	8	B - K3

We prefer Black's game, as he has a good development and there is a promising attack in prospect commencing with P-Q R3 followed by P-Q Kt4.

DIAGRAM 81

BLACK



WHITE

After Black's 8th move, B-K3

Variation 6

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
P - Q ₄	3	Kt - K B ₃
Kt - B ₃	4	P × P
Kt × P	5	B - K ₂

Most writers consider White's 5th move to be stronger than Q × P as in Variation 5.

B - Q₃ 6 Castles

Even game.

If at Move 6 White plays P-B₄, Black should still Castle and then follow with B-Q₂, as he may later on require to play it to K₁ to defend a possible King's side attack.

Variation 7

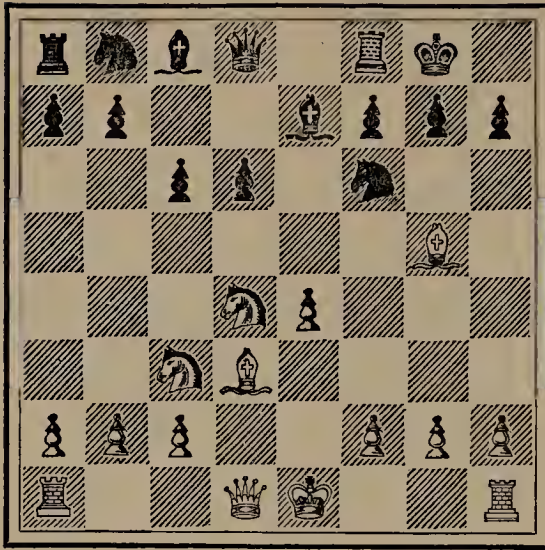
White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
P - Q ₄	3	Kt - K B ₃
B - K Kt ₅	4	P × P
Kt × P	5	B - K ₂
B - Q ₃	6	Castles
Kt - Q B ₃	7	P - B ₃

Even game.

(See diagram 82, page 182.)

DIAGRAM 82

BLACK



WHITE

After Black's 7th move P-B3

Variation 8

White		Black
P - K4	1	P - K4
Kt - K B3	2	P - Q3
P - Q4	3	P × P

As previously stated, we prefer here Kt-K B3, but this move can be safely made, and should be occasionally practised.

Kt × P	4	Kt - K B3
Q Kt - B3	5	B - K2
B - Q3	6	Castles
Castles	7	P - B4

Black has a good game, although the Queen's Pawn might be considered rather weak. The last move, however, gains time which in practice will be found more valuable than avoiding a theoretical weakness.

PHILIDOR DEFENCE

SECTION 2

Although P-Q₄ for White at his 3d move is almost universally considered best, many players will play differently, in the hope of getting out of the line of play given in textbooks. The student should be prepared for these eventualities, and make himself conversant with the best replies to unusual continuations by White in this Defence.

Variation I

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
B - B ₄	3	B - K ₂

This move is often made by White, partly with a view to coaxing P-K B₄, which is not sound in this position, and also hoping to entice Black to reply Kt-K B₃ when Kt-Kt 5 will give Black a bad game,

Kt - B ₃	4	Kt - K B ₃
P - Q ₃	5	P - B ₃

This is a strong defensive move, as it clears the way for Q-Q B2, which is a natural position for the Queen in this Opening, and it also provides for P-Q4 when required.

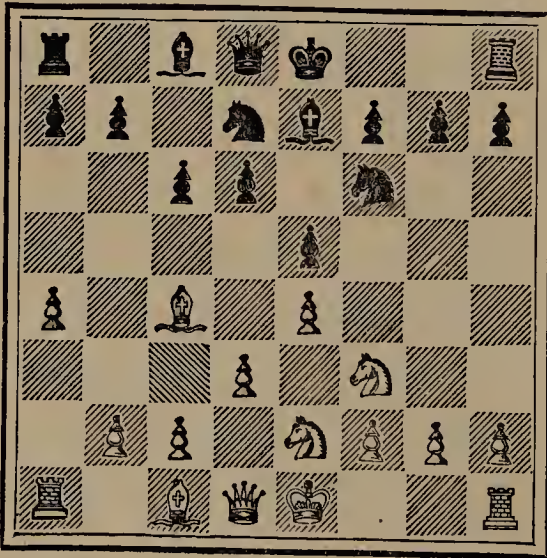
Kt - K2	6	Q Kt - Q2
P - Q R4	7	

This move is frequently made with the intention of providing a line of retreat for the King's Bishop, and also to play later on P-R5.

Here Black can reply with Castles, or P-Q D4, in either case with an even game.

DIAGRAM 83

BLACK



WHITE

After White's 7th move P-QR4

Variation 2

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
B - B ₄	3	B - K ₂
P - Q ₄	4	Q Kt - Q ₂
P × P	5	Kt × P

Black would lose after P × P on account of Q-Q₅.

Kt × Kt	6	P × Kt
Q × Q ch.	7	B × Q

Even game.

Variation 3

White sometimes adopts what is known as a "Close game" on the principle of relying on the fact that he is a move ahead to give him sooner or later some minute advantages, the cumulative effect of which may be sufficient to enable him to win. The following variation is characteristic of this line of play. Black has merely to develop in accordance with principle, and be careful to avoid anything like a premature attack.

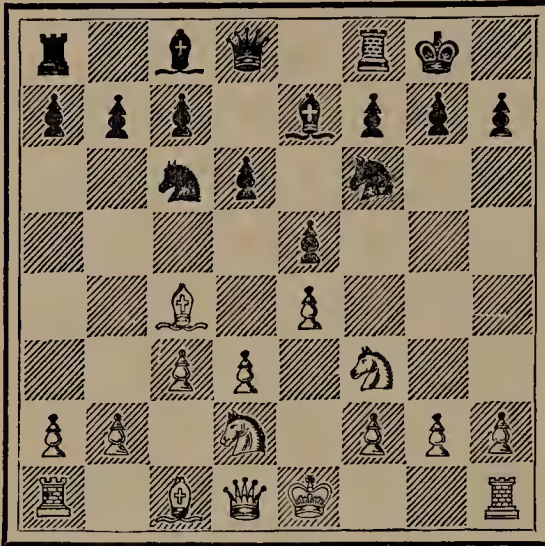
White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
B - B ₄	3	B - K ₂
P - B ₃	4	Kt - K B ₃
P - Q ₃	5	Castles
Q Kt - Q ₂	6	Kt - B ₃

Even game.

Should White at his 6th move Castle, Black can safely continue with B-Kt5, or B-K3.

DIAGRAM 84

BLACK



WHITE

After Black's 6th move Kt-B3

Variation 4

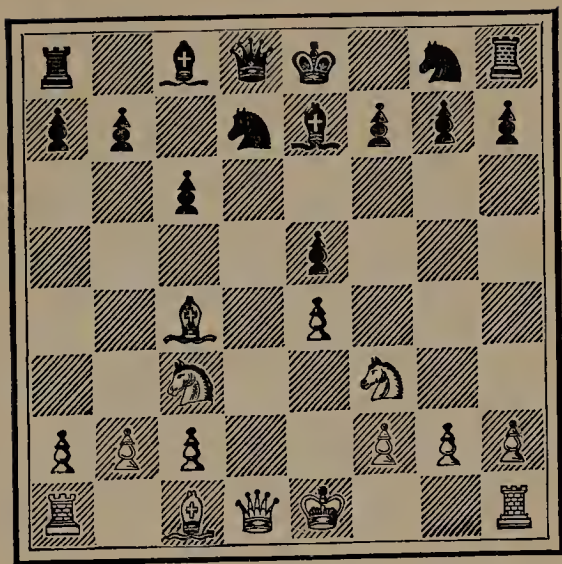
White		Black
P - K4	1	P - K4
Kt - K B 3	2	P - Q3
Kt - B3	3	Kt - Q2
B - B4	4	P - Q B3
P - Q4	5	B - K2
P × P	6	P × P

Even game.

Here Black can safely play P × P, which we have seen could not be done in Variation 2 in this section, as now White cannot play Q-Q5. (See Diagram 85, page 187.)

DIAGRAM 85

BLACK



WHITE

After Black's 6th move, PXP

PHILIDOR GAMBIT

We have seen in our discussion of the Philidor Defence that P-K B4 is not a sound continuation—in theory at least—for Black. It is clearly against principle, to make such an aggressive move so early in a game, and recent researches have demonstrated that this Gambit cannot be played safely against first-class players. However, as this book is written for those who are not yet in the front rank of Chess players, but for those who aspire to attain that distinction, we think that our readers should sometimes essay this opening, even at the risk of losing a few games, for thereby they will gain valuable experience.

The Gambit has been discredited because if White cares to make a sacrifice, he can speedily obtain an overwhelming attack, but the reader will soon discover the fact that there are many players who will under no circumstances run the risk of giving up a piece to secure an attack. Very few players are equally good in attacking as well as in defensive tactics, and it is always advisable to study carefully the idiosyncrasies of one's opponents. The student should never lose an opportunity of watching others play, and making a mental note of the different styles. Besides the benefit that he will derive from seeing games well played, he will acquire a knowledge of the style of play of future adversaries, that will be of immense value to him when it is his turn to encounter them.

Many games are lost to inferior players, merely because the stronger player is unaware of his adversary's strength, and treats him with more respect than is his due. On the other hand, it must not be overlooked that some astute players, who are conversant with the foregoing facts, endeavour to mask their individual preferences as to methods of Opening and tactics generally, and this is, of course, quite legitimate from an ethical point of view, for, after all Chess is a battle of wits, and no one can be blamed for constantly trying to keep something up his sleeve, so to speak. This must not, however, be interpreted to mean that a player would be justified in concealing his real strength in order to obtain a larger handicap than that to which he is legitimately entitled. There is a great difference between masking the tactics one is likely to adopt in an important contest, and one's real playing form, and it would be altogether repre-

hensible for a player to endeavour to secure an unfair handicap.

Variation I

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
P - Q ₄	3	P - K B ₄

The great Morphy was very partial to this move, and played it in many of his most important contests.

Q P × B P	4	B P × P
Kt - Kt ₅	5	P - Q ₄
P - K ₆	6	Kt - K R ₃

Black's last move is necessary, as White threatens Kt-B₇ winning at least the exchange.

Kt - Q B ₃	7	P - B ₃
Kt (at Kt ₅) × KP	8	P × Kt

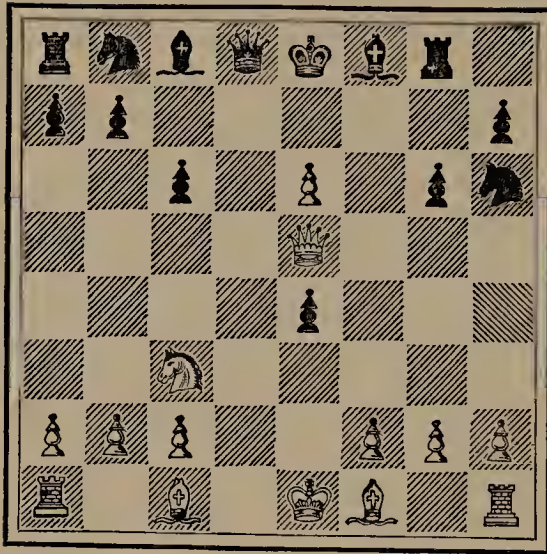
This sacrifice of the Knight is typical of the style of play that has discredited the Philidor Gambit.

Q - R ₅ ch.	9	P - Kt ₃
Q - K ₅	10	R - Kt ₁

It is difficult to say who has the better game. White usually continues with B × Kt followed by R-Q₁, but it is doubtful whether his attack is worth the piece minus. It is clear, however, that the position is extremely interesting, and demands play of the highest class by both sides. (See diagram 86, page 190.)

DIAGRAM 86

BLACK



WHITE

After Black's 10th move R - Kt1

Variation 2

White		Black
P - K4	1	P - K4
Kt - K B 3	2	P - Q3
B - B4	3	P - K B4

We are inclined to believe that it is better for the young player to avoid the Gambit when White has not played P-Q4 as his 3d move.

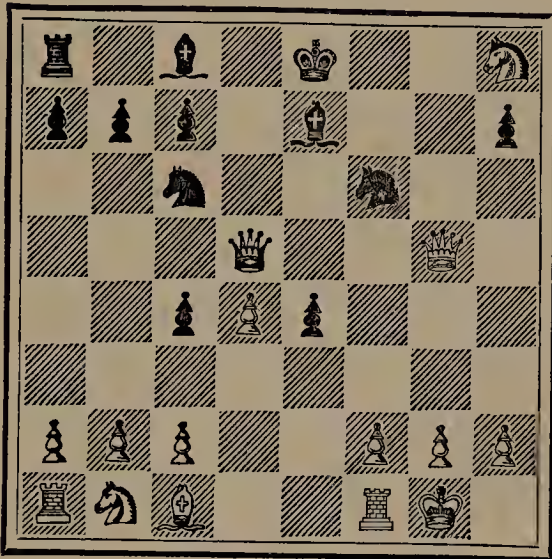
P - Q4	4	B P × P
Kt × P.	5	P - Q4

Not $P \times Kt$ on account of $Q-R5$ ch., followed by $Q \times P$ ($K5$) ch., etc.

$Q - R5$ ch.	6	$P - Kt3$
$Kt \times P$	7	$Kt - K B3$
$Q - K5$ ch	8	$B - K2$
$Kt \times R$	9	$P \times B$
Castles	10	$Kt - Q B3$
$Q - K Kt5$	11	$Q - Q4$

DIAGRAM 87

BLACK



WHITE

After Black's 11th move $Q-Q4$

Black has a good game. White will not be able to extricate the Knight at R8, so that Black will have two pieces for his Rook, which, with careful play, should be enough to win.

Variation 3

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
B - B ₄	3	P - K B ₄
P - Q ₄	4	P × K P
Kt - Kt ₅	5	P - Q ₄
B - Kt ₃	6	P × P
Q × P	7	Kt - K B ₃

If at Move 7 White plays Kt × K P, Q-K₂ will give Black the better game.

Kt - Q B ₃	8	P - B ₃
Castles	9	B - K ₂

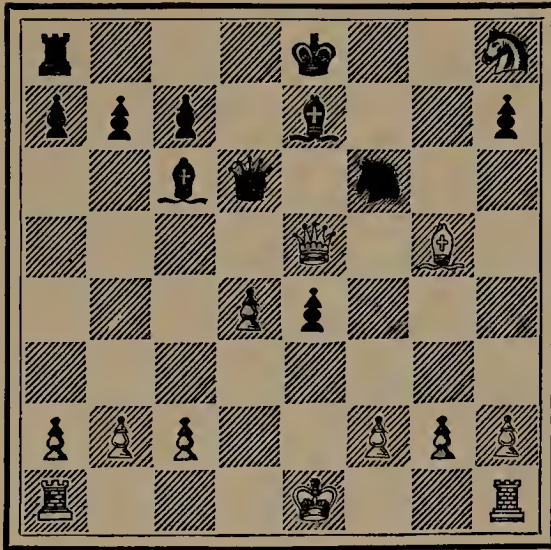
It is doubtful if White has adequate compensation for his Pawn minus.

Variation 4

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
Kt - B ₃	3	P - K B ₄
P - Q ₄	4	P × K P
Q Kt × P	5	P - Q ₄
Kt × K P	6	P × Kt
Q - R ₅ ch.	7	P - Kt ₃
Kt × P	8	Kt - K B ₃
Q - K ₅ ch.	9	B - K ₂
Kt × R	10	Kt - B ₃
B - Q Kt ₅	11	B - Q ₂
B × Kt	12	B × B
B - Kt ₅	13	Q - Q ₃

DIAGRAM 88

BLACK



WHITE

After Black's 13th move Q-Q3

Black has the better game, as again the Knight at R8 must fall, and White has no attack equivalent to the disparity in force.

Variation 5

White		Black
P - K4	1	P - K4
Kt - K B3	2	P - Q3
B - B4	3	B - K2
Kt - B3	4	P - K B4
P - Q4	5	B P × P
Q Kt × P	6	P - Q4

It is evident that White will lose time in his development unless he makes the sacrifice.

Kt × P 7 P × B

Here P × Kt would lose immediately on account of

	(7)	P × Kt
Q - R5 ch.	(8)	P - Kt3
B - B7 ch.	(9)	K - B1
B - R6 ch.	(10)	Kt × B
Q × B Mate		

Q - R5 ch.	8	P - Kt3
Kt × P	9	P × Kt
Q × R	10	Q - Q4
Kt - B3	11	Q - B2

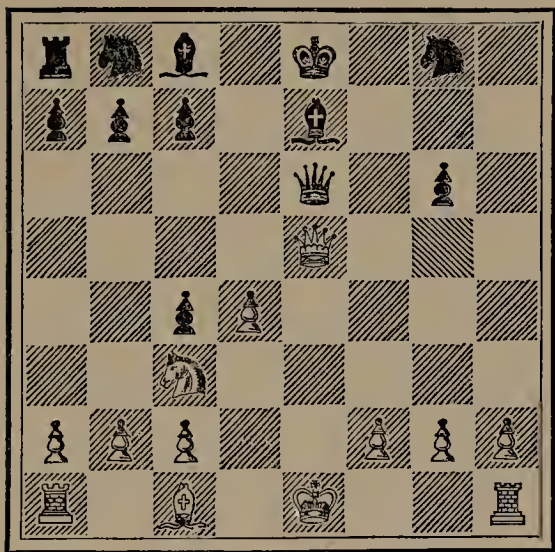
If instead White plays P-B3, Black will continue Kt-QB3 and B-B4 and after he Castles White may experience considerable difficulty in bringing his Queen into play, and might even lose it.

Q - K5 12 Q - K3

And the game is in Black's favour.
(See Diagram 89. page 195.)

DIAGRAM 89

BLACK



WHITE

After Black's 12th move, Q-K3

QUEEN'S GAMBIT

The Queen's Gambit is not only one of the soundest of the Openings, but the attack and defence which result from it entail the most delicate manœuvring, leading to some of the most intricate and beautiful positions that can occur in Chess.

The literature on the Queen's Gambit dates back to the fifteenth century, but it is only within comparatively recent times that this Opening has occupied the prominent position it now enjoys in important tournaments and matches. So much preference for the Queen's Pawn Openings has been exhibited of late, that already there is an inclination among organisers of tournaments to restrict its being too

frequently played, on the grounds that the constant use of one form of Opening will tend to cause a loss of public interest. This, of course, applies only to masters, and the student need not worry himself on this score, as he will soon find that there is abundant material for prolonged and assiduous study in the following variations of the Queen's Gambit.

The Gambit is rarely accepted nowadays, but some players do accept it, with a view to getting off the beaten track, and it is necessary for the student to be familiar with the principal variations that may follow the taking of the Gambit Pawn. In the King's Gambits, the Pawn which is sacrificed can usually be maintained by Black, but it is useless to try to hold the Pawn in the Queen's Gambit Accepted, as proved by the following variations.

Variation I

White		Black
P - Q ₄	1	P - Q ₄
P - Q ₂ B ₄	2	P × P
P - K ₃	3	P - Q Kt ₄

This move is analogous to Black's 3d move in the King's Gambit, viz.,

P - K ₄	(1)	P - K ₄
P - K B ₄	(2)	P × P
Kt - K B ₃	(3)	P - K Kt ₄

This is quite in order here, but it cannot be adapted to the Queen's side as will be seen.

P - Q R ₄	4	P - Q B ₃ ?
P × P	5	P × P
Q - B ₃	6	

And Black must lose a piece.

Variation 2

White		Black
P - Q ₄	1	P - Q ₄
P - Q B ₄	2	P × P
P - K ₃	3	P - Q Kt ₄
P - Q R ₄	4	P - Q R ₃
P × P	5	

Black has lost a Pawn, as obviously he cannot retake without losing his Rook, and his position is hopeless.

It may be taken as a general principle, that no attempt should be made to hold the Gambit Pawn, either directly or indirectly. Even if White makes no immediate attempt to recover his Pawn, it does not follow that Black should try to maintain it. The two previous variations show the result of attempting directly to hold the Pawn, and the following is an illustration of what might happen after an indirect effort to remain a Pawn to the good.

Variation 3

White		Black
P - Q ₄	1	P - Q ₄
P - Q B ₄	2	P × P
Kt - K B ₃	3	P - Q B ₄
P - K ₃	4	P × P

If White plays P × P, Black will recover it by Q-R₄ ch. with a good game.

B × P	5	P × P ?
B × P ch.	6	

And now Black has lost his Queen. Instead of taking the Pawn at his 5th move, he should have played P-K₃, but it is evident that White has a much superior development.

Even when Black plays on the lines which elaborate analysis has proved to be best for him, White should always succeed in obtaining the better game.

Variation 4

White		Black
P - Q ₄	1	P - Q ₄
P - Q B ₄	2	P × P
Kt - K B ₃	3	

P-K₃ was formerly considered to be the best continuation here, but this move has been introduced to prevent Black playing P-K₄, which in actual practice gives him a good game, with abundant opportunities for counter-attack. If the student knows that a player is in the habit of playing P-K₃ instead of Kt-K B₃ in this position, he should accept the Gambit and then play P-K₄.

3 P - Q B₄

Black, being unable to play P-K₄, makes the best alternative move. White cannot take the Pawn, as Q×Q will give him a bad game, and the move in the text opens up an important diagonal for the Queen.

P - K₄ 4 Kt - K B₃

Here B-Kt₅ would not be good on account of 5. B×P threatening B×P ch.

Kt - Q B ₃	5	P × P
Q × P.	6	Q × Q

If at Move 6 White plays Kt × P, P-K4 will give Black the better game.

Kt × Q 7 P - K4

This move does not embarrass White now, as the Queens are off and his Knight can occupy a threatening position.

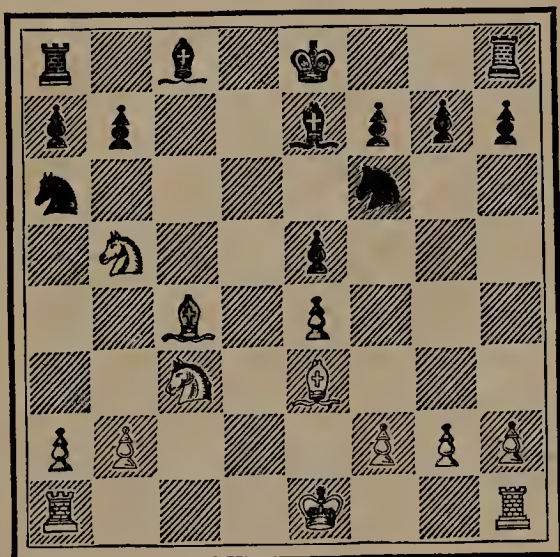
Kt (Q4) - Kt5 8 Kt - R3
 B × P 9 B - K2

In this position, in a game played in a match for the U. S. Championship, Black played here B-K2, but White got the better game. KB-Kt5 is probably stronger, but in either case Black has not got a good game.

B - K3 10

DIAGRAM 90

BLACK



WHITE

After White's 10th move B-K3

White has obviously got the superior development, and Black should lose his Rook's Pawn.

Variation 5

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

Black's 6th move is apparently not only innocuous but contrary to principle, though curiously enough, if White makes any other reply than P-Q R₄, Black gets the better game.

Castles	8	B - K ₂
P × P	9	Q × Q

The student should note the idea underlying White's 9th move. He captures the Pawn after Black has moved his K B so that by taking the Pawn now he gains time, or as it is generally termed, "a tempo," by making Black move his Bishop twice. Had he made the capture sooner, he would then have given Black a tempo by assisting him with the development of the Bishop.

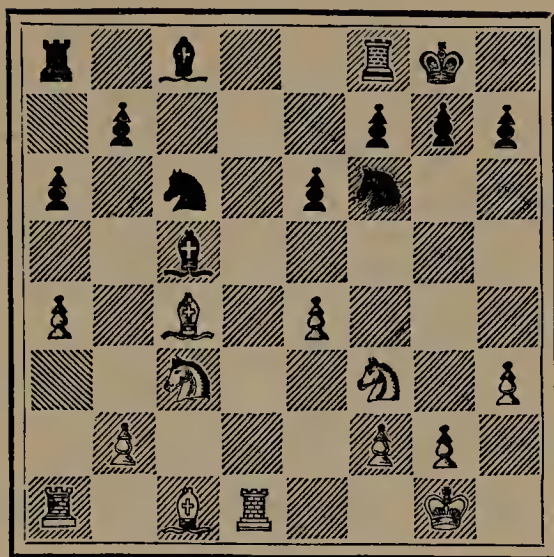
R × Q	10	B × P
P - R ₃	11	Castles
P - K ₄	12	

We prefer White.

(See diagram 91, page 101.)

DIAGRAM 91

BLACK



WHITE

After White's 12th move P-K4

Variation 6

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P × P
Kt - K B3	3	P - K3
Kt - B3	4	P - Q B4
P - K3	5	Kt - K B3
B × P	6	B - K2
Castles	7	Castles
P - K4	8	P - Q Kt3

This is the method usually employed by Black to develop his Queen's Bishop in this style of Opening.

B - K3	9	B - Kt2
Q - B2	10	Kt - B3
P × P	11	P × P

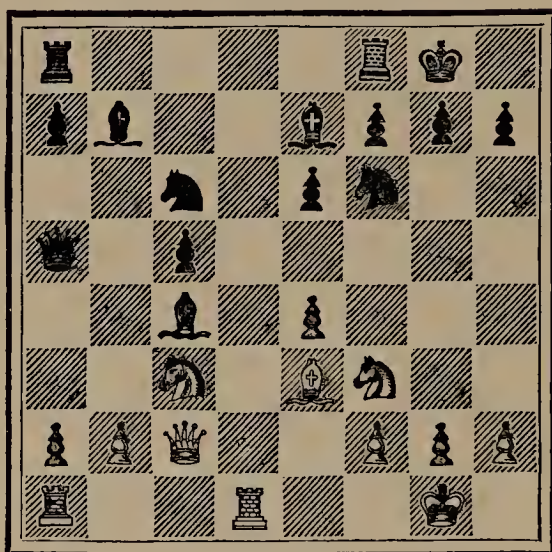
This is better than $B \times P$. The Bishop is required at K2 for defensive purposes.

K R - Q1 12 Q - R4

White has the superior development.

DIAGRAM 92

BLACK



WHITE

After Black's 12th move Q-R4

Variation 7

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P × P
Kt - K B3	3	Kt - K B3
Kt - B3	4	P - K3
P - K3	5	B - K2
B × P	6	Castles
Castles	7	P - Q Kt3
P - K4	8	

It must not be concluded that White has gone against principle in moving his King's Pawn twice in the Opening. It would have been inadvisable to make this move at his 5th for then Black would have been able to play B-Kt5 with advantage, pinning the Knight. Now that he has Castled, White's playing P-K4 not only helps to form a centre, but is the simplest way of developing the Queen's Bishop.

	8	B - Kt2
Q - K2	9	

This is probably better than Q-B2. The latter move gives Black the opportunity of making a strong move with R-Q B1 when the file is opened, and the Queen would have to move away, so it is better to move it at once to K2, where it is well posted both for defence and attack.

	9	P - B4
R - Q1	10	Q Kt - Q2

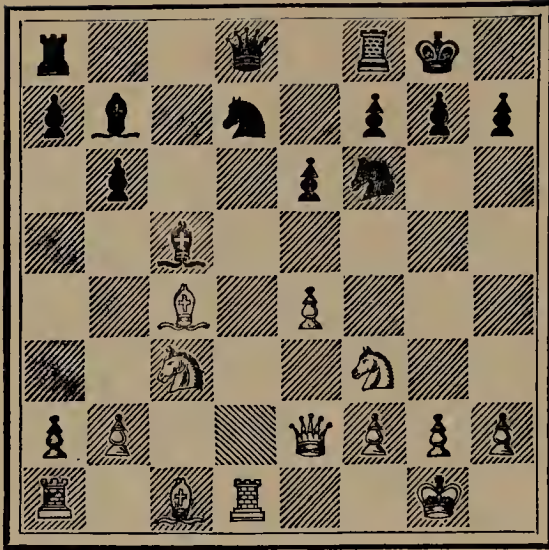
White plainly threatened P×P, attacking the Queen. Black does not play Q-B2 for the same reasons that governed White's 9th move.

P × P	11	B × P
-------	----	-------

If White, instead of playing P×P, played B-K Kt5, he would lose a Pawn as Black would play Kt×KP.

DIAGRAM 93

BLACK



WHITE

After Black's 11th move, BxP

B - K Kt5 12 Q - B1
 Q R - B1 13

White has a splendid development, with good attacking possibilities.

QUEEN'S PAWN GAME

Many players who consider that there is no really adequate defence for Black against the Queen's Gambit or Queen's Gambit declined, have sought diligently for some means of avoiding the complicated and intricate positions, so full of attacking possibilities, which are thought to favour White in these Openings.

It is necessary, therefore, that the student should be familiar with the principal lines adopted by Black. One word of caution: White must always be very careful to avoid premature attacks when playing against these defences. He should content himself with a steady development, always keeping in mind that he is at least a move ahead.

THE DUTCH DEFENCE

This is sometimes termed the "Hollandish" Defence, and, as the name indicates, the principal study and analysis of this Opening was originally carried out in Holland.

Variation I

White		Black
P - Q ₄	1	P - K B ₄

The principle underlying this move by Black is the attempt to prevent White establishing a centre. It has also contingent developing possibilities in the shape of an open file for his King's Rook after he Castles.

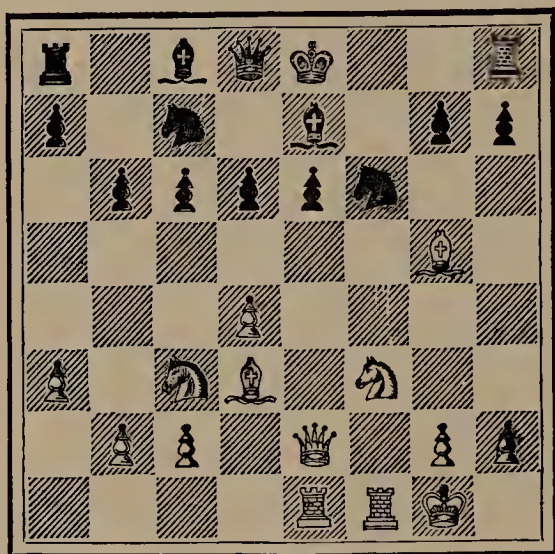
P - K ₄	2	P × P
Kt - Q B ₃	3	Kt - K B ₃
B - K Kt ₅	4	P - B ₃
P - B ₃	5	P × P
Kt × P	6	P - K ₃
B - Q ₃	7	B - K ₂
Castles	8	P - Q ₃
Q - K ₂	9	Kt - Q R ₃
P - Q R ₃	10	Kt - B ₂

White's 10th move is necessary to prevent Black gaining time in his development with Kt-Q Kt5.

Q R - K1 11 P - Q Kt3

DIAGRAM 94

BLACK



WHITE

After Black's 11th move P-QKt3

White now has every piece in action while Black's development is greatly retarded.

Variation 2

White		Black
P - Q4	1	P - K B4
P - K4	2	P × P
Kt - Q B3	3	Kt - K B3
B - K Kt5	4	P - Q B3

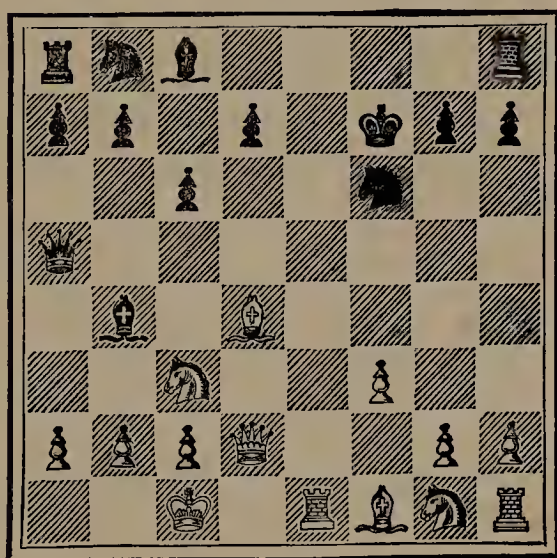
P-Q₄ would not be good, as White would recover his Pawn after playing B × Kt and Q-R₅ ch.

P - B ₃	5	P - K6
B × P	6	Q - R ₄
Q - Q ₂	7	P - K ₄
P × P	8	Q × P
Castles	9	B - Kt ₅
B - Q ₄	10	Q - Q R ₄
R - K _I ch.	11	K - B ₂

And it is obvious that Black has a very difficult game.

DIAGRAM 95

BLACK



WHITE

After Black's 11th move, K-B₂

TCHIGORIN'S DEFENCE

Much better than the Dutch Defence is that which was recommended by the great Russian master, Tchigorin. A great deal of research has been made into the question of the best continuation for White, after Black's move of Kt-K B₃ in reply to P-Q₄, and we advise the student to practise this defence, as it is full of possibilities and so far as we know, there is no line of play which White can adopt that is certain to yield him much more than the advantage of being a move ahead.

White		Black
P - Q ₄	1	Kt - K B ₃
Kt - K B ₃	2	P - K ₃

Black can play here either P-K Kt₃, P-Q Kt₃, or P-Q₄. The last move, however, merely brings about the normal position of the Queen's Gambit by a transposition of moves. The move in the text is probably more in accordance with the principles of this defence.

P - B ₄	3	B - Kt ₅ ch.
B - Q ₂	4	B × B ch.
Q × B	5	P - Q ₄
P - K ₃	6	Castles
Kt - B ₃	7	Q Kt - Q ₂
B - Q ₃	8	P - Q B ₃
Castles (K)	9	P × P

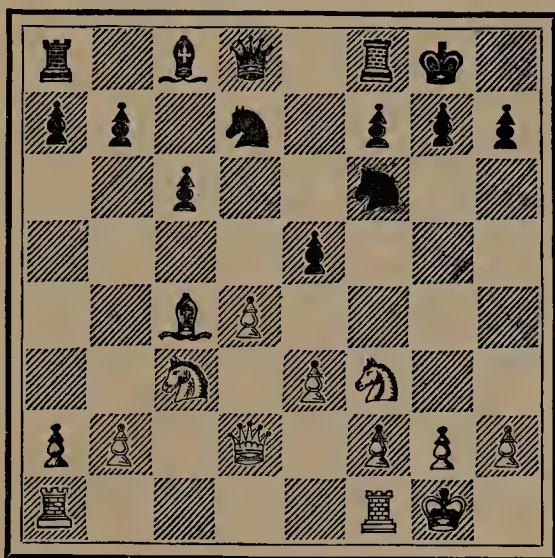
It may occur to the reader to enquire why the King's side should be selected for Castling in this

position. It is evident that, as a rule, Castling on the Queen's side leaves the Q R P weak, while on the other hand Castling on the King's side merely brings the King to the support of the K R-P instead of the Rook. Again, Castling on the Queen's side after the adversary has Castled on the King's side is apt to invite a strong attack, which is frequently very difficult to defend. The nearest approach to a general principle we can suggest, is to Castle on the Queen's side only when by so doing the Q R secures the command of an open file, or, when there is a good prospect of a successful King's side attack.

B × P 10 P - K₄

DIAGRAM 96

BLACK



WHITE

After Black's 10th move P-K₄

This last move of Black's may be said to be the key move of this Defence. White cannot play $P \times P$, as $Kt \times P$ would give Black the better game. In this position Alekhine played $B-Kt3$, but we are of opinion that $Q R-Q1$ is a better continuation for White, when the game might be continued as follows:

$Q R - Q1$	11	$P - K5$
$K Kt - Kt5$	12	$Q - K2$
$Q - B2$	13	$Kt - Kt3$
$B - Kt3$	14	$B - B4$
$P - B3$	15	$Q R - K1$
$P \times P$	16	$B \times P$
$Kt (B3) \times B$	17	$Kt \times Kt$
$R \times P$	18	$R \times R$
$B \times R$ ch.	19	$K - R1$
$B \times R$	20	

White is the exchange and a Pawn to the good and should win.

Variation 2

White		Black
$P - Q4$	1	$Kt - K B3$
$Kt - K B3$	2	$P - K Kt3$
$P - B4$	3	$B - Kt2$
$Kt - B3$	4	Castles
$P - K3$	5	$P - Q3$
$B - Q3$	6	$Q Kt - Q2$
Castles	7	$P - K4$

Black can also play $P-B3$ here. In either case the game is even.

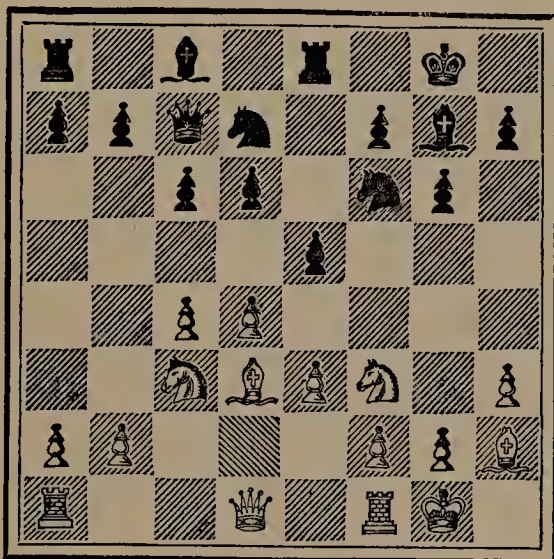
Variation 3

White		Black
P - Q ₄	1	Kt - K B ₃
Kt - K B ₃	2	P - Q ₃
P - Q B ₄	3	Q Kt - Q ₂
B - B ₄	4	P - B ₃
Kt - B ₃	5	Q - B ₂
P - K R ₃	6	P - K ₄
B - R ₂	7	P - K Kt ₃
P - K ₃	8	B - Kt ₂
B - Q ₃	9	Castles
Castles	10	R - K ₁

Even game, but it is difficult to find a satisfactory continuation for Black.

DIAGRAM 97

BLACK



WHITE

After Black's 10th move. R-K₁

P-Q3 DEFENCE

This method of evading the ordinary lines of the Queen's Gambit has nothing to recommend it, and White has only to proceed quietly with his development when he will soon acquire a much superior position.

White		Black
P - Q4	1	P - Q3
P - Q B4	2	Kt - Q2
Kt - K B3	3	P - K4
P - K3	4	B - K2
Kt - B3	5	K Kt - B3
B - Q3	6	Castles
Castles	7	P - Q B3
Q - B2	8	R - K1
B - Q2	9	

In a tournament game Dr. E. Lasker played here B-B1 for Black, which is surely evidence enough of the difficulty of finding a satisfactory continuation for Black.

QUEEN'S COUNTER GAMBIT

In this Defence, Black gives up a Pawn in exchange for the opportunity to obtain a rapid development. This is, of course, fundamentally unsound for the player who is a move behind, and if White does not make any special effort to maintain the Pawn but contents himself with a steady development, he should have no difficulty in obtaining a better game.

The Counter Gambit, however, abounds with bright and sparkling Chess, and while avoiding it in important contests, the reader should practise it in off-hand skirmishes when he is playing with the Black pieces.

White		Black	
P - Q ₄	1	P - Q ₄	
P - Q B ₄	2	P - K ₄	
Q P × P	3	P - Q ₅	

To delay the development of White's Queen's Knight.

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

P-B₃ is sometimes played here.

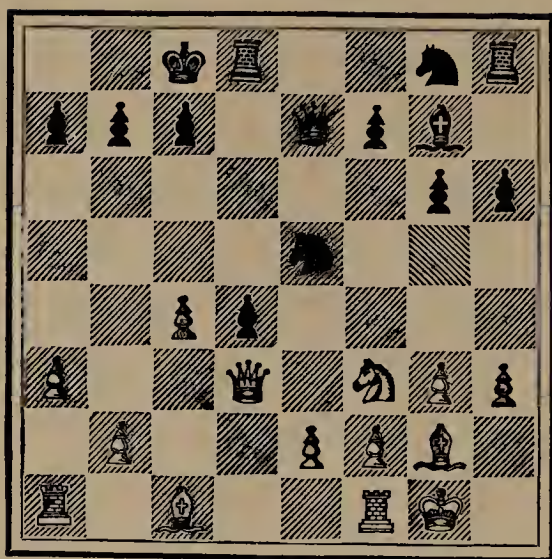
P - R ₃	7	B × Kt
Kt × B	8	Castles
Q - Q ₃	9	P - K R ₃

Kt × P would not be good for Black, on account of White's reply: Q-B₅ ch.

P - K Kt ₃	10	P - K Kt ₃
B - Kt ₂	11	B - Kt ₂
Castles	12	Kt × P

DIAGRAM 98

BLACK



WHITE

After Black's 12th move Kt×P

After Kt×Kt, White can initiate a promising attack with Q-Kt3.

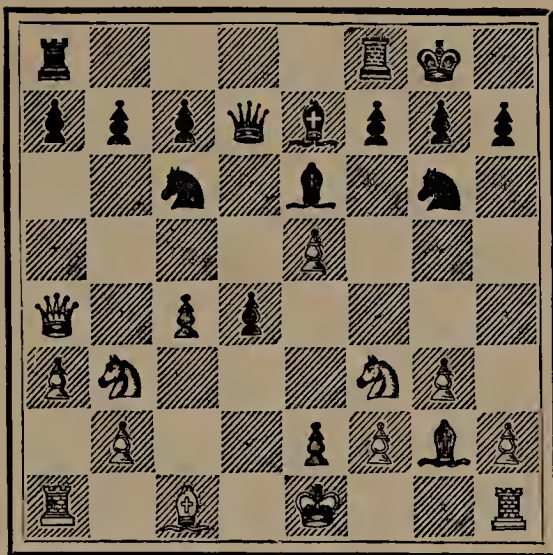
Variation 2

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P - K4
Q P × P	3	P - Q5
Kt - K B3	4	Kt - Q B3
P - K Kt3	5	B - K3
Q Kt - Q2	6	Q - Q2
P - Q R3	7	K Kt - K2
B - Kt2	8	Kt - Kt3
Q - R4	9	B - K2
Kt - Kt3	10	Castles (K)

(See Diagram 99, page 215.)

DIAGRAM 99

BLACK



WHITE

After Black's 10th move. Castles (K)

In this position, in a match game between Marshall (*White*) and Janowski (*Black*), the latter Castled on the Queen's side with unsatisfactory results. We consider the position as above to be fairly even.

QUEEN'S GAMBIT DECLINED

It is somewhat difficult to understand why this popular Opening should have been—and occasionally even now—considered to be a Close game, and Close Chess is generally dull. Statistics of recent tournaments demonstrate emphatically that the Queen's Gambit Declined is one of the most frequently played Openings, but examination of the games themselves fails to reveal anything in the way of dullness. On the

contrary, some of the finest and most brilliant Chess has ensued from the Queen's Gambit Declined, which is not surprising, for in this Opening White, more quickly than in any other, obtains a perfect development of his pieces, in addition to having his Pawns well posted and forming a powerful centre.

The possibilities of this Opening are limitless; and we feel sure that after the reader has examined even the few variations which follow, he will realize what an enormous scope there is for attacking and for defensive play of the most interesting and beautiful description. The late Mr. Pillsbury, who so greatly enriched our knowledge of the Queen's Gambit Declined, used to say that no one could hope to rise above inferior mediocrity in Chess unless he were conversant with and enthusiastic over the subtleties and beauties of this great debut.

In the preceding pages we have shown the principal methods which are adopted by players who dread the complications which confront Black, but the latest analysis goes far towards demonstrating that although the defence is arduous and difficult, and for a long period presents practically no opportunity for what to many players is considered to be the best of all defences—counter-attack—if due care and patience are exercised Black can emerge from the opening stages with a certain degree of equality. In this opening it is essential that the moves which have been found to be best for Black should be carefully played in exact sequence.

The slightest attempt to arrive at a certain position by a transposition of moves is likely to involve the player in serious difficulties, and anyone who is desirous of going off the beaten track should do so at

the beginning with some such move as Kt-K B₃, instead of making experiments in the earlier stages of the Queen's Gambit Declined.

For convenience we shall divide our consideration of the Queen's Gambit Declined into two sections: the first where White plays Kt-K B₃ before P-Q B₄, and the second where he plays P-Q B₄ at once.

SECTION I

Variation I

White		Black
1 P - Q ₄	1	P - Q ₄
Kt - K B ₃	2	P - K ₃
P - Q B ₄	3	Kt - K B ₃
Kt - B ₃	4	Q Kt - Q ₂
B - Kt ₅	5	B - K ₂

White's 5th move was introduced by Pillsbury.

P - K ₃	6	Castles
--------------------	---	---------

This is the normal sequence of moves in this opening.

R - B ₁	7	P - B ₃
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The student should notice that White delays bringing out his King's Bishop as long as possible, to avoid the loss of a tempo after Black plays P×P. Conversely, Black defers taking the Pawn.

Q - B ₂	8	P × P
--------------------	---	-------

Here P-Q R₃ followed by R-K₁ with a view to delaying P×P has been tried, but we cannot recommend this line of defence. The Pawn must be cap-

tured sooner or later, otherwise Black will experience considerable difficulty with his development.

B × P 9 Kt - Q4

Black should always aim at exchanges with a view to simplification.

B × B	10	Q × B
Castles	11	Kt × Kt
Q × Kt	12	P - Q Kt3
P - K4	13	B - Kt2
K R - K1	14	K R - Q1
P - Q5	15	Kt - B4

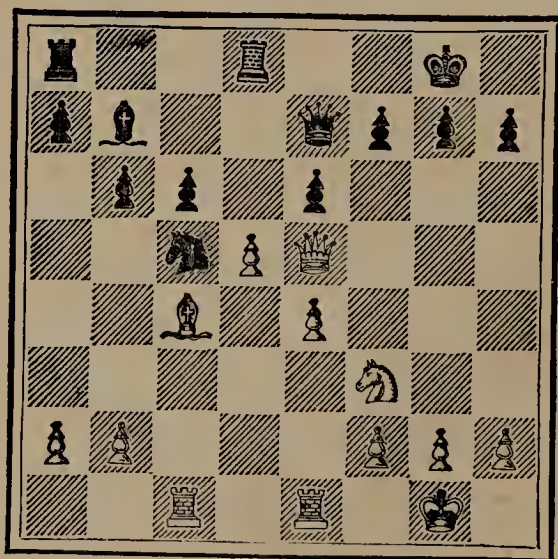
Capablanca also plays here Kt-B1.

Q - K5 16

White has the better game.

DIAGRAM 100

BLACK



WHITE

After White's 16th move Q-K5

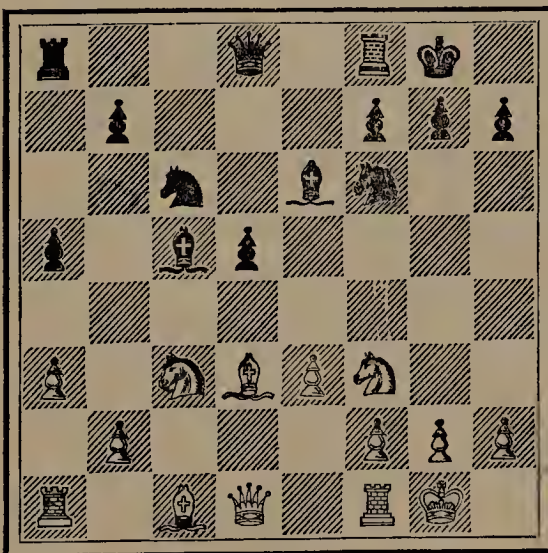
Variation 2

White		Black
P - Q4	1	P - Q4
Kt - K B3	2	P - Q B4
P x P	3	Kt - K B3
P - B4	4	P - K3
Kt - B3	5	B x P
P x P	6	P x P
P - K3	7	Kt - B3
B - Q3	8	Castles
Castles	9	B - K3
P - Q R3	10	P - Q R4

Even game.

DIAGRAM 101

BLACK



WHITE

After Black's 10th move, P-QR4

Variation 3

White			Black	
P - Q ₄	1		P - Q ₄	
Kt - K B ₃	2		P - Q B ₃	
P - B ₄	3		B - Kt ₅	
P - K ₃	4		Q - Kt ₃	
Kt - B ₃	5		P - K ₃	
B - Q ₃	6		Kt - Q ₂	

White for choice.

Strictly speaking, the foregoing variations might more appropriately have been considered under the section devoted to the Queen's Pawn Opening, but as the reader has no doubt noted, they have all, by a simple transposition of moves, been converted into the Gambit Declined, and we think it is better to include them in this section.

Variation 4 The (Soldatenkov Opening)

White			Black	
P - Q ₄	1		P - Q ₄	
Kt - K B ₃	2		Kt - K B ₃	
P - B ₄	3		P - K ₃	
Kt - B ₃	4		Q Kt - Q ₂	
P × P	5		P × P	
Q - Kt ₃	6		P - B ₃	
P - K ₄	7		Kt × P	

P×P would not be good on account of White's reply, Kt-K Kt₅.

Kt × Kt 8 Q - K₂

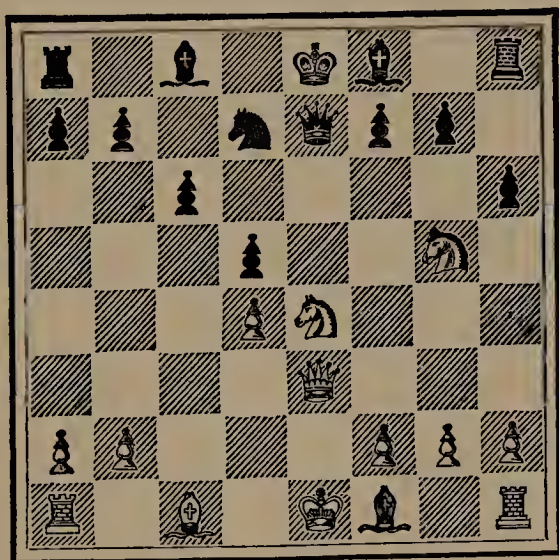
This reply of Black's was introduced by Mr. C. S. Howell.

Kt - Kt5	9	P - KR3
Q - K3	10	

The game is even, and offers interesting prospects for attack and counter-attack.

DIAGRAM 102

BLACK



WHITE

After Black's 10th move P-KR3

Variation 5

White		Black
P - Q4	1	P - Q4
Kt - KB3	2	P - K3
P - QB4	3	P - QR3

Threatening to take the Gambit Pawn and defend it with P-Q Kt4.

P - B5 4

We do not care much for this move, although its employment in several important tournaments has been attended with a certain degree of success.

	4	P - Q Kt3
P × P	5	P × P
Kt - B3	6	Kt - K B3
B - Kt5	7	B - K2
P - K3	8	Castles
B - Q3	9	B - Kt2
Castles	10	Kt - K5

Although Black's Queen's side Pawns are rather weak, we consider that he has quite a good game.

Variation 6

White		Black
P - Q4	1	P - Q4
Kt - K B3	2	P - Q B4
P - B4	3	B P × P
P × P	4	

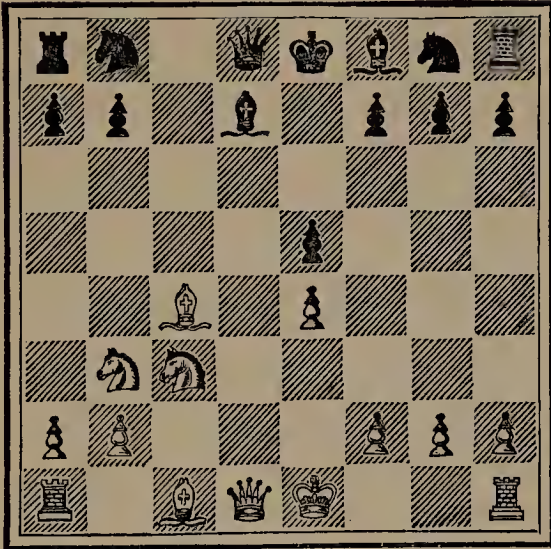
If Kt × P, Black would play P-K4 with advantage.

	4	Q × P
Kt - Q B3	5	Q - Q R4
Kt × P	6	B - Q2
Kt - Kt3	7	Q - Q1
P - K4	8	P - K4
B - Q B4	9	

White has the better game.

DIAGRAM 103

BLACK



WHITE

After White's 9th move, B-QB4

Variation 7

White		Black
P - Q4	1	P - Q4
Kt - K B3	2	P - Q B4
P - B4	3	P - K3
B P × P	4	K P × P
Kt - B3	5	Kt - Q B
P - K Kt3	6	Kt - B3
B - Kt2	7	P × P

In this position Capablanca played, instead of P × P, B-K3.

K Kt × P	8	B - Q B ₄
Kt - Kt ₃	9	B - Q Kt ₅
Castles	10	B × Kt
P × B	11	Castles

The game is fairly even, both sides having a weak Pawn as a result of which there is scope for some delicate manœuvring.

Variation 8

White		Black
P - Q ₄	1	P - Q ₄
Kt - K B ₃	2	P - K ₃
P - Q B ₄	3	Kt - K B ₃
B - Kt ₅	4	B - Kt ₅ ch.
Q Kt - Q ₂	5	

Kt-B₃ leads to a very difficult game for White.

5 P - K R₃

P×P is not good for Black as it gives White a quick development.

B × Kt	6	Q × B
P - K ₃	7	Castles

The game is even.

QUEEN'S GAMBIT DECLINED

SECTION 2

We have now to consider the most important section of the Queen's Pawn Opening, the Queen's Gambit Declined in what is generally termed the orthodox form, the principal variations of which arise from

White		Black
P - Q ₄	1	P - Q ₄
P - Q B ₄	2	P - K ₃

P-K₃ is generally recognized as being Black's best reply to White's second move and the two most usual continuations by White are K Kt-B₃ or Q Kt-B₃. It is scarcely safe to hazard an opinion as to which is the better of these continuations, but both lead to most interesting Chess, and the student should practise them both, until he finds which of them best suits his own inclinations.

In the Chapter on stratagems we saw the result of deviating from the principles of sound development and in order to impress him with the necessity of adhering to these principles, we give another example of what may occur by yielding to the temptation to pursue an apparent material advantage.

White		Black
P - Q ₄	1	P - Q ₄
P - Q B ₄	2	P - K ₃
Kt - Q B ₃	3	Kt - K B ₃
B - B ₄	4	P - Q B ₄
Kt - Kt ₅ ?	5	P × QP
Kt - B ₇ ch.	6	Q × Kt
B × Q	7	B - Kt ₅ ch.

And White must interpose his Queen, and after the exchanges he will remain two Pawns to the bad, with a very inferior position.

It would be impossible within the confines of this volume to give even a skeleton of the myriads of variations which can and do occur in this most fascinating Opening, and we can consider only a few of the principal lines of play.

We again earnestly counsel the student to refrain from attempting to commit to memory the different variations, but to concentrate his efforts on grasping the principles which govern the various attacks and defences, and to endeavour to familiarize himself more with the different positions that arise rather than the moves which bring them about. This, of course, cannot be done quickly, and will be absorbed only gradually, but the student will sooner or later acquire a knowledge of the theory of this Opening, which will stand him in good stead when his adversaries leave the beaten track and adopt unconventional lines of play.

When an opponent, either purposely or through ignorance, makes a move for which the student is unprepared from his study of this or any other text-

book, which will most assuredly frequently happen, the student should not be perturbed but set himself to work and ascertain whether this unusual move has violated any of the principles of Chess. If it has done so, he must not expect immediately to reap the benefit of this transgression of theory, but should rather content himself with a steady development, which in due course will bring about the desired result. A nail can be driven into a piece of wood just as efficaciously with repeated blows from a small hammer, as by one or two strokes from a big sledge-hammer, and without any risk of damaging the wood. It is, of course, essentially human to desire to wield the heavier tool, and when an opponent makes an unsound move at Chess, it is natural to try to press the advantage one feels one has acquired, but it is extremely difficult to do this safely, and the student should cultivate the art of self-restraint, and be satisfied with the accumulation of small points in his favour, when he will most surely find that this policy will win many games.

The proper time to adopt sledge-hammer tactics is when one's game has become compromised from some error of judgment or owing to the superior play of the adversary. As the great Steinitz once stated, "the same game cannot be lost twice," and the logical deduction that follows the realization of this fact is, that when a game is to all intents and purposes lost, there is everything to gain by incurring all sorts of risks, and many games have been pulled out of the fire by the timely employment of these tactics.

Variation, 1

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P - K3
Kt - Q B3	3	Kt - K B3
Kt - K B3	4	B - K2
B - Kt5	5	Q Kt - Q2

Kt-K5 has been tried here with unsatisfactory results, as might be anticipated from this clear infringement of principle.

P - K3	6	Castles
R - B1	7	P - B3

P-Q Kt3 used to be played here, but the text move is probably more in accordance with the modern style.

Q - B2	8	P - Q R3
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Finessing to delay P×P.

P - Q R4	9	R - K1
----------	---	--------

P-R3 can also be played here.

B - Q3	10	P × P
B × P	11	Kt - Q4

Attempting to simplify matters by forcing exchanges.

B - B4	12	
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This move is played on the assumption that Black will be disinclined to take the Bishop with his Knight, which is the only piece in the middle of the board.

12 Kt × B

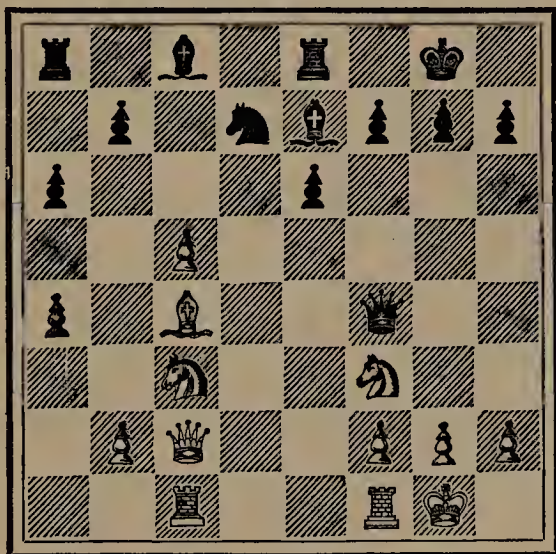
Black, however, considers it expedient to remove the powerful Bishop from the scene of action, and at the same time give White a Doubled Pawn.

P × Kt	13	P - Q B4
P × P	14	Q - B2
Castles	15	Q × K B P

The game is even, and, with correct play, Black should have no difficulty in holding his own.

DIAGRAM 104

BLACK



WHITE

After Black's 15th move Q×KBP

In a tournament game between Alekhine (*White*) and Rubinstein (*Black*), the following continuation was made from the above position:

Kt - K ₄	16	Kt × P
Kt × Kt	17	B × Kt
B - Q ₃	18	

Winning the K R P. Had Black at his 16th move played B × P instead of Kt × P, he would have had at least an even game.

Variation 2

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

The development of the Queen's Bishop is always a problem for Black in this Opening.

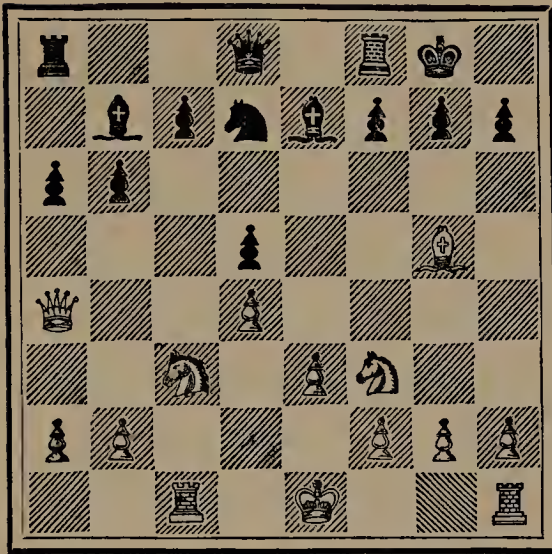
P × P 8

White takes the Pawn now, with a view to having Black's Bishop obstructed by his own Pawn at Q₄ after he plays it to Kt₂.

	8	P × P
Q - R ₄	9	B - Kt ₂
B - Kt ₅	10	P - Q R ₃
K B × Kt	11	Kt × B

DIAGRAM 105

BLACK



WHITE

After Black's 11th move Kt x B

If White at Move 11 played B-B6, then P-Kt4 would win a piece. The game as it stands is even.

Variation 3

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P - K3
Kt - Q B3	3	Kt - K B3
Kt - B3	4	Q Kt - Q2
B - B4	5	P x P
P - K3	6	

P-K4 would not be good, as Black would gain a tempo with B-Kt5, when White would have to defend his K P.

	6	B - Q3
B - Kt3	7	Castles

Better than Kt-Kt3 attempting to hold the Pawn, as White can play B×P, and after Kt×B, Q-R4 ch. will regain the piece.

B × P	8	P - Q Kt3
Castles	9	B - Kt2

The game is even.

Variation 4

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P - K3
Kt - Q B3	3	P - QB4

This was formerly considered to be Black's best defence, but recent analysis has demonstrated that White obtains the better game by

B P × P	4	K P × P
Kt - B3	5	Kt - K B3
P - K Kt3	6	

Intending to concentrate on Black's weak Queen's Pawn.

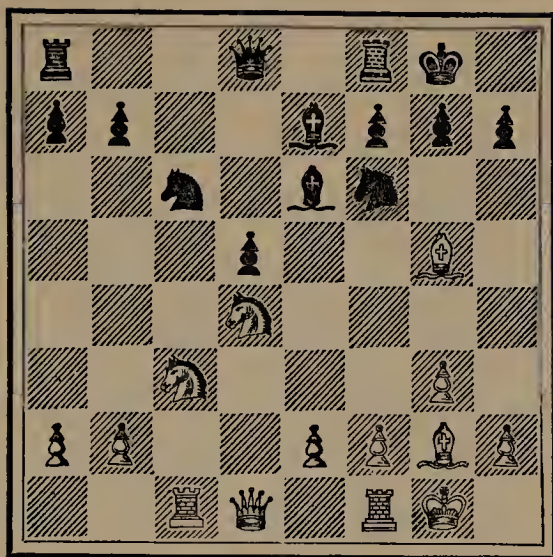
	6	B - K3
B - Kt2	7	Kt - B3
Castles	8	B - K2
P × P	9	B × P
B - Kt5	10	B - K2
R - B1	11	Castles
Kt - Q4	12	

White has the better game.

(See diagram 106, page 236.)

DIAGRAM 106

BLACK



WHITE

After White's 12th move Kt-Q4

Variation 5

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P - Q B3

This defence leads to a game of the variety termed "The Stonewall," which is sometimes adopted by White in the Queen's Pawn Opening when he plays P-K3 after P-Q4. White must not on any account try to force matters, but must content himself with a quiet steady development.

Q Kt - B3	3	P - K B4
P - K3	4	P - K3
Kt - B3	5	Kt - B3
Kt - K5	6	

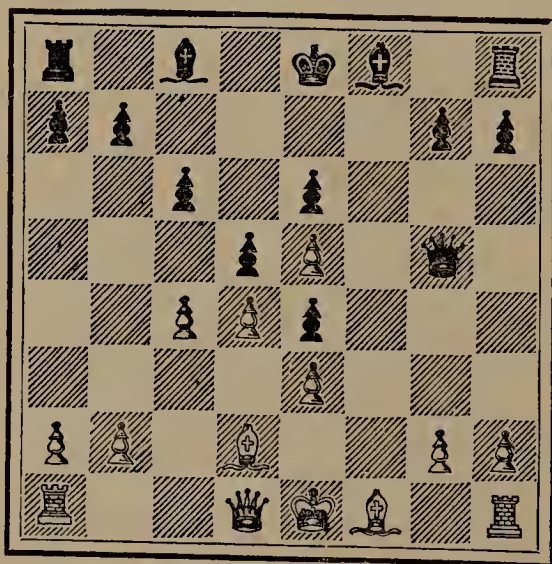
This seems contrary to principle, but it is played by many of the modern masters with a view to obtaining a strong centre and the open K B file if the Knight is taken.

	6	Q Kt. - Q ₂
P - B ₄	7	Kt × Kt
B P × Kt	8	Kt - K ₅
Kt × Kt	9	B P × Kt
B - Q ₂	10	Q - Kt ₄

Even game.

DIAGRAM 107

BLACK



WHITE

After Black's 10th move Q-Kt₄

Variation 6

White		Black
P - Q ₄	1	P - Q ₄
P - Q B ₄	2	P - Q B ₃
P - K ₃	3	Kt - K B ₃

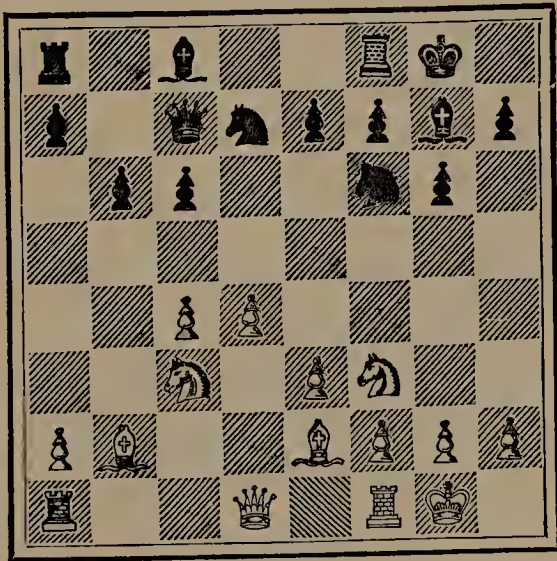
The modern tendency here is P × P for White, as it enables him to at least keep a move ahead.

Kt - Q B ₃	4	P - K Kt ₃
Kt - B ₃	5	B - Kt ₂
B - K ₂	6	Castles
Castles	7	Q Kt - Q ₂
P - Q Kt ₃	8	Q P × P
Kt P × P	9	Q - B ₂
B - Kt ₂	10	P - Q Kt ₃

The game is even.

DIAGRAM 108

BLACK



WHITE

After Black's 10th move P-QKt₃

Variation 7

White		Black	
P - Q4	1	P - Q4	
P - Q B4	2	P - K3	
Kt - K B3	3		

One of the objects of this move is to entice Black to play B-Kt5 ch., which was supposed to give him an inferior game, but it is at least open to question if this is really the case.

	3	Kt - K B3
B - Kt5	4	B - K2
Kt - B3	5	Castles
P - K3	6	Q Kt - Q2
P - B5	7	

We regard this as a questionable policy. This move was greatly in vogue thirty years ago, fell into disfavour, but has been played again in recent important contests.

7 P - B3

To defend the Q P with a view later to playing P-K4

B - Q3 8 P - Q Kt3

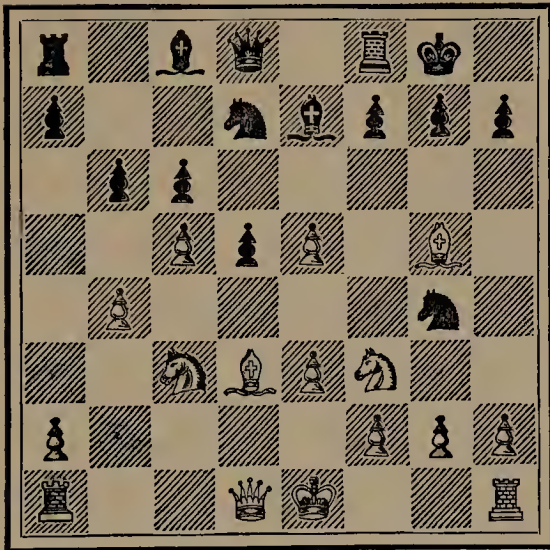
Trying to break up White's centre, as well as preparing for the development of the Q B.

P - Q Kt4	9	P - K4
P x K P	10	Kt - Kt5

Black has a good fighting game.
(See Diagram, 109, page 240.)

DIAGRAM 109

BLACK



WHITE

After Black's 10th move, Kt-Kt5

Variation 8

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P - K3
Kt - K B3	3	B - Kt5 ch.
B - Q2	4	B x B ch.
Q Kt x B	5	

Q x B is also played here, but as we have already pointed out, the Queen is better posted at Q B2 in this opening.

	5	Kt - K B3
P - K3	6	Castles
B - Q3	7	Q Kt - Q2

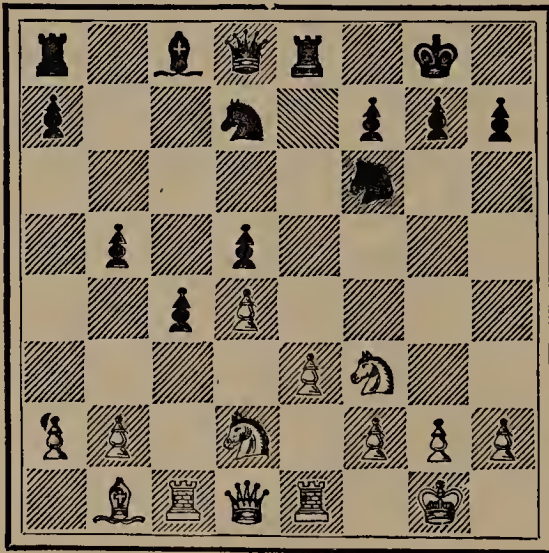
P × P would have no point here on account of Kt × P.

Castles	8	P - Q B4
B P × P	9	K P × P
R - B1	10	P - B5
B - Kt1	11	R - K1
R - K1	12	P - Q Kt4

The game is even.

DIAGRAM 110

BLACK



WHITE

After Black's 12th move P-QKt4

KING'S GAMBIT DECLINED

The student, when playing with the Black forces, will sometimes be faced with the necessity of encountering the King's Gambit, which is a favorite opening with aggressive players. In friendly parties the student should accept the Gambit, and do his utmost to withstand the fierce attack which usually ensues after the proffered Pawn is taken, but in match play it is much safer to decline the Pawn. There are two good methods of declining the Gambit: . . . 2.B-B₄ or . . . 2.P-Q₄. Although the latter is probably the stronger of the two, we think that in the earlier stages of the student's Chess career he should confine his attention to the former, as it does not lead to such complicated positions.

Variation 1

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

White's 3d move is obviously forced. He cannot allow the Knight to be captured without getting a very bad game.

	3	P - Q ₃
B - B ₄	4	Kt - K B ₃
P - Q ₃	5	Kt - B ₃
Kt - B ₃	6	

Intending to play Kt-Q R₄ so as to remove the Bishop from his commanding position.

6	P - Q R ₃
---	----------------------

Providing a square at R2 for the Bishop if now White plays Kt-Q R4.

Q - K2	7	B - K Kt5
B - K3	8	Kt - Q5

Black has the better game.

Variation 2

P - K4	1	P - K4
P - K B4	2	B - B4
Kt - K B3	3	P - Q3
B - B4	4	Kt - K B3
P - Q B3	5	Kt - B3
Q - K2	6	Q - K2
P - Q3	7	B - K Kt5
P - B5	8	Castles (Q)

Black has much the superior game. If at Move 8, White plays B-K3, Black will obtain a winning position with B×B, which would lead to

Q × B	9	P × P
Q × P	10	P - Q4

Variation 3

P - K4	1	P - K4
P - K B4	2	B - B4
Kt - K B3	3	P - Q3
B - B4	4	Kt - K B3
P × P	5	P × P
P - Q4	6	P × P
Castles	7	B - K3

Black has a good game. If at his 7th move he plays P-Q6 dis. ch., White after K-R1 might obtain a powerful attack beginning with B x Pch.

Variation 4

P - K4	1	P - K4
P - K B4	2	B - B4
Kt - K B3	3	P - Q3
B - B4	4	Kt - K B3
P - Q3	5	B - K3

This is an extremely powerful defensive move for Black, and gives him a good game whether White retreats the Bishop or exchanges it. If

B x B	6	P x B
P x P	7	P x P

and Black has an excellent game. And if

B - Kt3	6	B x B
R P x B	7	Kt - Kt5

it is plain that White has a very difficult game.

If White tries to avert the B-K3 defence by playing P-B5, he would get a bad game as shown in the following variation:

Variation 5

P - K4	1	P - K4
P - K B4	2	B - B4
Kt - K B3	3	P - Q3
P - B5	4	P - Q4

and White will find it very difficult to find a satisfactory continuation.

CHAPTER XIII

ILLUSTRATIVE GAMES

Giuoco Piano—Ruy Lopez—Petroff Defence—Two Knight's Defence—Evans Gambit—Scotch Gambit—Philidor Defence—King's Bishop's Gambit—King's Gambit Declined—Vienna Game—French Defence—Sicilian Defence—Queen's Gambit Declined—Queen's Gambit Accepted—Odds of Pawn and Two Moves

IN Chapter VI we gave a synopsis of the Openings, and we now present a series of games illustrative of the different lines of play which arise from the various methods of beginning the game. We would again impress on the student the advisability of looking only at one side when playing over these games, and conceal the moves made by the other. As the object of studying these games is to learn how to win, it is better to conceal the moves made by the winning side, and then, before looking at the next move, try to find out what it should be, or what you think it should be. In course of time, the student will be agreeably surprised to find how frequently he will anticipate the correct continuation, which will, of course, be highly beneficial to him when he is conducting a game against a live adversary.

In the first game, which is won by White, the student should take a piece of paper and cover up

the left-hand column, which gives the moves made by White, and slip it down one move at a time, after he has decided which move he thinks should have been made. A few games played in this manner will do much more good than a hundred played in a desultory fashion and merely transferring the moves from the book to the board.

GAME I. GIUOCO PIANO

Played in the International Tournament at Ostend,
1905

White—F. J. Marshall; *Black*—Amos Burn.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	Kt - Q B ₃
B - B ₄	3	B - B ₄
P - B ₃	4	

P-Q₃ is often played here, but the move in the text which prepares for P-Q₄ gives White a much speedier attack.

	4	Kt - B ₃
P - Q ₄	5	P × P
P × P	6	B - Kt ₅ ch.
K - B ₁	7	

It is questionable if this move is sound, although White wins the game, but it at least keeps the attack active, and as it was an unusual move it probably took Black by surprise. The time limit is a valuable ally to surprise moves.

7 Kt × K P

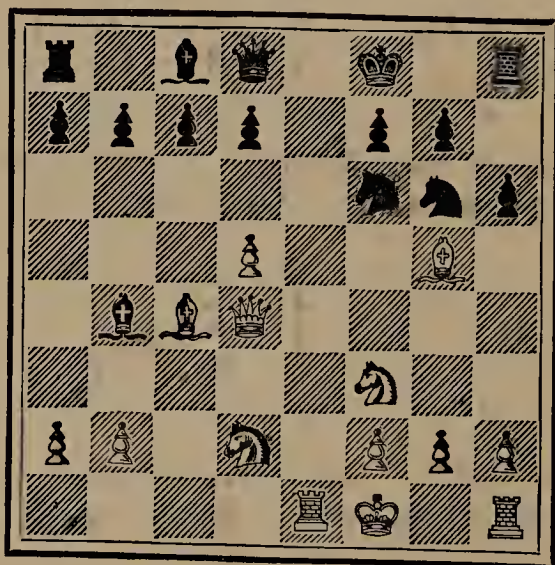
P-Q4 should have been played here, as it not only gains time by attacking the Bishop, but also paves the way for the development of the Queen's Bishop.

P - Q5	8	Kt - K2
Q - Q4	9	Kt - K B3
B - K Kt5	10	Kt - Kt3
Q Kt - Q2	11	P - K R3
R - K1 ch.	12	K - B1

Here Black is forced to make this move, instead of doing it of his own accord as White did at his 7th move. It is easy to see that White's development is greatly superior to Black's.

DIAGRAM III

BLACK



WHITE

After Black's 12th move K-B1

B - Q3 .

13

This move gains a tempo, as it not only places the Bishop in a better position, but it unmasks the Queen which now threatens $Q \times B$ ch. if Black plays $P \times B$, and, of course, if he play $B \times Kt$, then White plays $B \times B$.

	13	$B - K2$
$B (Q3) \times Kt$	14	$R P \times B$
$Kt - K5$	15	$P \times B$
$Kt \times Kt P$ ch.	16	$K - B2$
$R \times B$ ch.	17	$K \times Kt$
$Q - Q3$ ch.	18	$K - R3$
$P - K R4$	19	$P - Kt5$

If $Q \times R$, White plays $P \times P$ double check.

$P - R5$ 20

Threatening $Q-Kt6$ Mate. It is interesting to note how skilfully White brings his undeveloped King's Rook into action.

$Q - B5$ 20 $Kt \times R P$
 21 Resigns

Because if $P-K Kt3$, then $R \times Kt$ ch., and if $P \times R$, then $Q-B6$ Mate.

It is interesting to note the undeveloped state of Black's Queen's side, mainly resulting from his failure to play $P-Q4$ at his 7th move, and it is not difficult to see how greatly this lack of development has contributed to his downfall.

GAME 2. RUY LOPEZ

Played in Scotland, 1904

White—Marshall (Blindfolded); *Black*—Amateurs (Consulting).

White		Black
P - K4	1	P - K4
Kt - K B3	2	Kt - Q B3
B - Kt5	3	Kt - B3

It is very difficult to decide what is the best move for Black, when he is called on to defend the Ruy Lopez. As we have seen, the defence has been the subject of acute controversy for nearly a hundred years, and still the issue is undecided. Black can either play P-Q R3, P-Q3, P-B4 with fair prospects. Kt-Kt5 has been tried and found wanting, as also B-B4. If B-Kt5 we have the Double Ruy Lopez, which at least gives Black as good a game as can be derived from any other method.

Castles 4 Kt × P

B-K2 is a safer continuation for Black.

P - Q4 5

Black cannot take this Pawn without subjecting himself to a very fierce attack.

	5	B - K2
P × P	6	Castles
Q - Q5	7	Kt - B4
B - K3	8	Kt - K3

Black has not only lost time in bringing the Knight to this square, but he is blocking the development of his Queen's Bishop.

Kt - B ₃	9	Q - K ₁
Q R - K ₁	10	P - Q Kt ₃

White's development is now almost complete; all his pieces being in play with the exception of the King's Rook.

Q - K ₄	11
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Bringing pressure on the weak K R P, and also preparing for Kt-Q₅.

	11	B - Kt ₂
Kt - Q ₅	12	R - Kt ₁

Kt-R₄ would have been better for Black, for even if the Knight seems rather out of play, this move would have entailed exchanges which would have simplified his game.

B - Q ₃	13	P - Kt ₃
Kt - B ₆ ch.	14	B × Kt
P × B	15	Kt (B ₃) - Q ₅
Q - R ₄	16	Kt × Kt ch.

Better than B × Kt.

P × Kt	17	Q - Q ₁
--------	----	--------------------

To enable him to play $Q \times P$ if White plays $Q-R6$.

B - K Kt5 18 K - R1

To permit $R-Kt1$ because $Q-R6$ and $R \times Kt$ is threatened

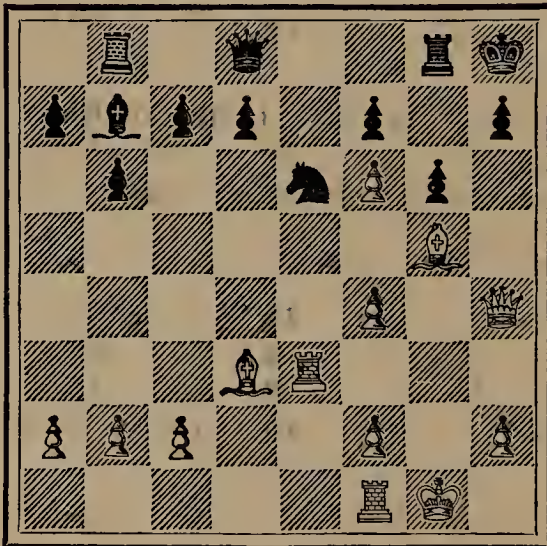
P - K B4 19

Paving the way for $R-K3$ followed by $R-R3$.

R - K3 19 R - Kt1
 20

DIAGRAM 112

BLACK



WHITE

After White's 20th move $R-K3$.

White's last move threatens $Q \times P$ ch., followed by $R-R_3$ Mate.

	20	Kt - B1
K R - K1	21	P - Q B4
R - R3	22	P - B5
K R - K3	23	P \times B
Q \times P ch.	24	Kt \times Q
R \times Kt ch.	25	K \times R
R - R3 Mate	26	

GAME 3. PETROFF DEFENCE

Played at Biarritz, 1912

White—Janowski; *Black*—Marshall.

White		Black
P - K4	1	P - K4
Kt - K B3	2	Kt - K B3
Kt \times P	3	P - Q3
Kt - K B3	4	Kt \times P
P - Q4	5	

$Q-K_2$ is now played here, and leads to a very even game, with White always a move ahead.

	5	P - Q4
B - Q3	6	B - Q3
P - B4	7	

We prefer Castles in this position.

	7	B - Kt5 ch.
K - B1	8	

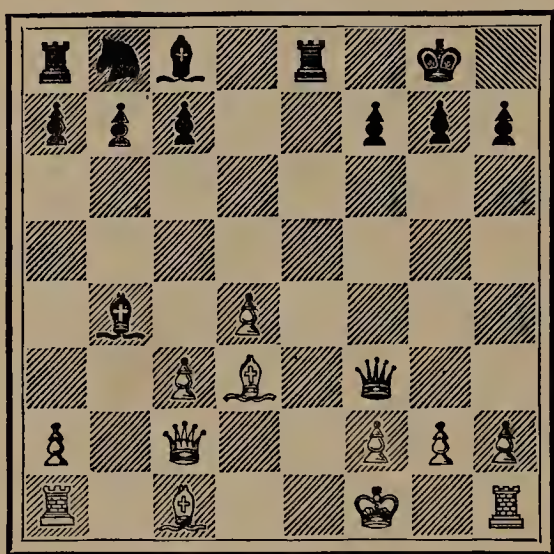
Compare this move with that in Game 1. Black's

development is too good here for this to be safely played.

	8	Castles
P × P	9	Q × P
Q - B ₂	10	R - K ₁
Kt - B ₃	11	Kt × Kt
P × Kt	12	Q × Kt

DIAGRAM 113

BLACK



WHITE

After Black's 12th move, Q×Kt.

This beautiful move completely surprised White. Of course, if P×Q, Black would play B-R6 ch., and Mate in two.

P × B	13	Kt - B ₃
B - Kt ₂	14	Kt × Kt P
B × P ch.	15	K - R ₁
P × Q	16	Kt × Q
B × Kt	17	B - R ₆ ch.

Black has sacrificed a piece, but his strong position more than compensates him for his inferiority in material.

K - Kt1	18	R - K7
R - Q B1	19	Q R - K1
B - B3	20	

Forced, as Black threatened R-K8 ch., etc.

	20	R (K1) - K6
B - Kt4	21	R × P at B3
B - Q1	22	R - B3
Resigns	23	

If White plays R-B3, then R-K8 Mate, or if B×R, then R-Kt3 ch. and Mates next move.

GAME 4. TWO KNIGHTS' DEFENCE

Played in the International Tournament at Vienna,
1908

White—Salwe; *Black*—Marshall.

White		Black
P - K4	1	P - K4
Kt - K B3	2	Kt - Q B3
B - B4	3	Kt - K B3
Kt - Kt5	4	P - Q4
P × P	5	Kt - Q R4

If Black plays instead Kt×P, White may play Kt×B P and after K×Kt, Q-B3 ch. leading to a very

difficult game for Black, the odds being in favour of the attack.

P - Q3 6

Here B-Kt5 ch. is usually played, and is to be preferred.

	6	P - K R3
Kt - K B3	7	P - K5
Q - K2	8	Kt × B
P × Kt	9	B - Q B4
K Kt - Q2	10	Castles
Kt - Kt3	11	B - K Kt5
Q - B1	12	

This is a terrible resort, and already Black has a much better development. Q-Q2 would be no better, as then Black would play P-K6 and if P×P, B×P would follow, and White could not take the Bishop on account of R-K1 winning the Queen.

12 B - Kt5 ch.

This Check is not a waste of time, as it induces White to make a hole at his Q3, and the sequel shows how Black attacks this weak spot.

P - B3	13	B - K2
P - K R3	14	B - R4
P - Kt4	15	

This move weakens the King's side.

	15	B - Kt3
B - K3	16	Kt - Q2

En route *via* K4 to the weak spots in White's game, the holes at K B3 and Q3.

Q Kt - Q2	17	Kt - K4
Castles	18	P - Kt4

Intending to break up White's centre before proceeding with the final attack.

P × P	19	Kt - Q6 ch.
K - Kt1	20	Q × P
K - R1	21	

P-Q B4 would only further weaken the Queen's side.

	21	Q × P
P - K B4	22	P - Q R4
Q R - Kt1	23	

White has not time for P-B5, shutting out the Bishop.

	23	P - K B4
Kt - Q4	24	Q - R5
P - Kt3	25	Q - Q2

Not Q-R6 because of Kt-B4.

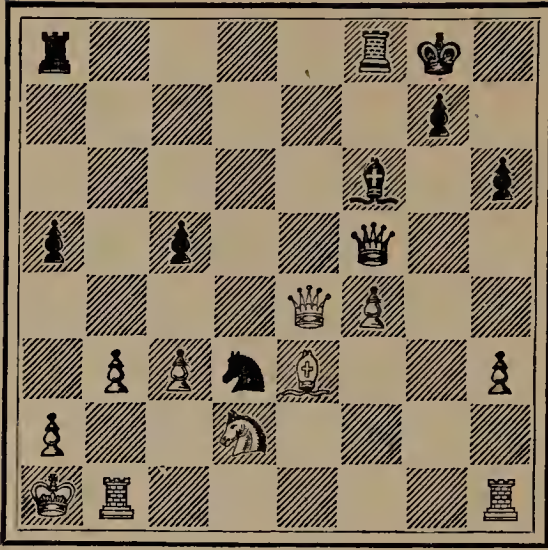
P × P	26	B × P
Q - Kt2	27	P - B4

Black does not object to exchanging the Bishop, for since the White King is on a Black square, the King's Bishop becomes the important one.

Kt × B	28	Q × Kt
Q × P	29	B - B3

DIAGRAM 114

BLACK



WHITE

After Black's 29th move B-B3.

White cannot now play $Q \times Q$ on account of $B \times P$ ch.

$Q - B_4$ ch.	30	$K - R_1$
$Kt - K_4$	31	$Q R - K_1$
$Kt \times B$	32	$R \times Kt$
$B - B_1$	33	$R (B_3) - K_3$
$B - R_3$	34	$R - K_7$

This is nearly always an extremely powerful move.

$Q R - Q_1$	35	$Kt - K_8$
$B \times P$	36	$Kt - B_7$ ch.
$K - Kt_2$	37	$Kt - Kt_5$ dis. ch.
Resigns	38	

GAME 5. EVANS GAMBIT

Played at Berlin in 1853

White—Anderssen; *Black*—Dufresne.

The following game is generally known as one of Anderssen's two "immortal games" on account of its great beauty. Even taking into account that it was played in the days when there were no clocks, and consequently no time limit, the game must be considered as one of the finest that was ever played.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	Kt - Q B ₃
B - B ₄	3	B - B ₄
P - Q Kt ₄	4	B × P

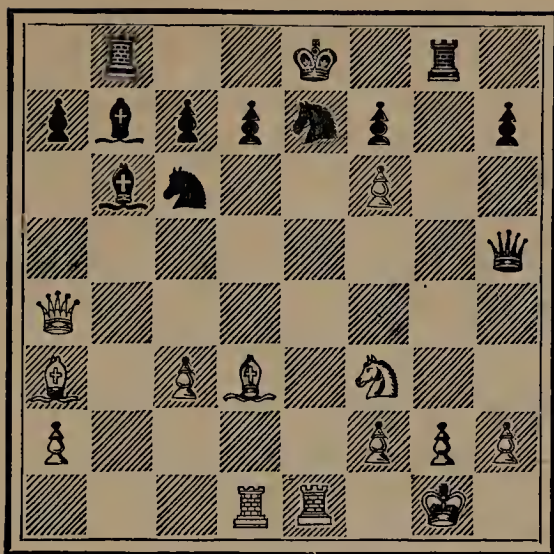
White's 4th move constitutes the Evans Gambit, which has done so much to enrich the literature of Chess. Although this opening has received the most painstaking analysis, it is still extremely difficult to find a satisfactory defence for Black, and in important contests the Gambit is usually declined by Black playing B-Kt₃ instead of taking the Pawn.

P - B ₃	5	B - R ₄
P - Q ₄	6	P × P

Dr. Lasker here recommends P-Q₃ for Black, followed by B-Kt₃ after White Castles, and this is

DIAGRAM 115

BLACK



WHITE

After White's 19th move, QR-Q1.

This move by White is one of the most profound ever made in a game of Chess. It has been analyzed by masters all over the world, and the result of all the investigations shows that no matter what reply Black makes to White's 19th move, his game is lost. The student should examine the continuations after Black plays at Move 19, 1. Kt-K4, 2. B-B4, 3. K-Q1, R×P ch. and 4. P-Q3. The actual move made was

	19	Q × Kt
R × Kt ch.	20	Kt × R
Q × P ch.	21	K × Q
B - B5 dble. ch.	22	K - K1
B - Q7 ch.	23	K - B1
B × Kt mate	24	

GAME 6. SCOTCH GAMBIT

Played at Edinburgh, Scotland, in 1877.

White—Wayte; *Black*—Ranken.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	Kt - Q B ₃
P - Q ₄	3	P × P
Kt × P	4	

Strictly speaking, this is not a Gambit, as the Pawn is merely exchanged—not sacrificed. Sometimes this opening is divided into two classes, the “Scotch Game” when the Pawn is taken at once as above, and the “Scotch Gambit” when White plays as his 4th move B-Q B₄.

4 B - B₄

Here Q-R₅ is a good continuation for Black.

Kt - B ₅	5	P - K Kt ₃
Kt - K ₃	6	Kt - B ₃
B - Q ₃	7	Castles
Castles	8	R - K ₁
Kt - B ₃	9	B - Q ₅

P-Q₃ would have been better.

Kt (K ₃) - Q ₅	10	Kt × Kt
Kt × Kt	11	P - Q ₃
P - Q B ₃	12	B - Kt ₂
P - K B ₄	13	Kt - K ₂

B-K₃ seems preferable.

P - B ₅	14	P × P
B - K Kt ₅	15	P × P
B × P	16	Q - Q ₂

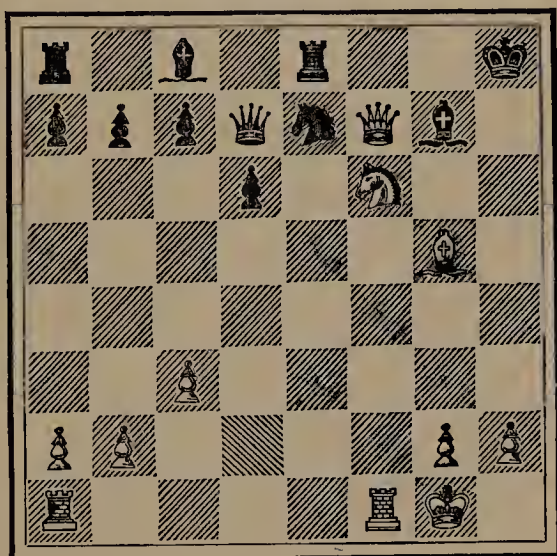
Again B-K₃ should have been played, but in any case Black's game is very bad.

B × P ch.	17	K × B
Q - R ₅ ch.	18	K - Kt ₁
Q × P ch.	19	K - R ₁
Kt - B ₆ !	20	Resigns

A neat finish! If B×Kt then B×B Mate; and if Kt-Kt₃ then Q×Kt and Mate in two. Kt-B₄ delays the Mate, but the Queen is lost.

DIAGRAM 116

BLACK



WHITE

After White's 20th move Kt-B₆!

GAME 7. PHILIDOR DEFENCE

Played in London, 1921

White—W. M. and A. G. (consulting); *Black*—
J. C. H. Macbeth.

White		Black
P - K ₄	1	P - K ₄
Kt - K B ₃	2	P - Q ₃
P - Q ₄	3	Kt - K B ₃
P × P	4	Kt × P
B - Q B ₄	5	P - Q B ₃
Castles	6	P - Q ₄
B - Q ₃	7	Kt - B ₄

There is no violation of principle here, as White has lost a move in attacking the Knight with his Bishop.

Kt - B ₃	8	B - K ₂
B - B ₄	9	B - Kt ₅

This is rather a doubtful move, but it may be sounder than it appears. Very often at this stage White plays P-K R₃ instead of the move in the text (B-B₄), so it might be assumed that they did not object to the pinning of their Knight.

B - K ₂	10	Castles
Kt - Q ₄	11	B × B
Q × B	12	

Kt (B₃) × B would have been better.

	12	Kt - K ₃
Q - Kt ₄	13	Kt × B
Q × Kt	14	Kt - Q ₂
Q R - Q ₁	15	Q - B ₂
Kt - B ₅	16	

This is a typical instance of the premature attack which is so frequently made by White against this defence. K R-K1 should have been played.

16 B - B3

This strong counter must have been overlooked by the White Allies. Opportunities for moves like this abound in the Philidor Defence.

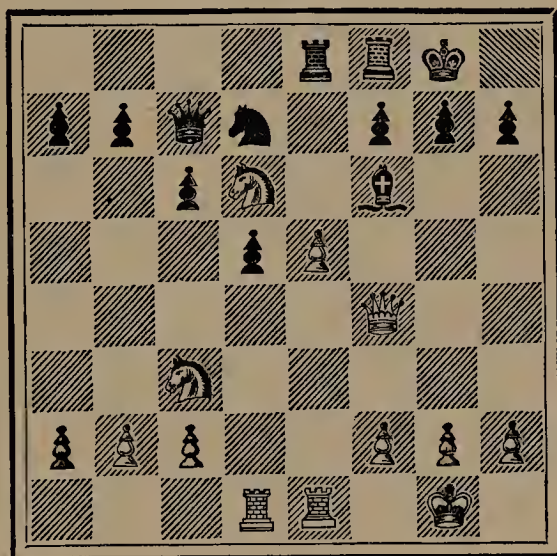
K R - K1 17 Q R - K1

The Pawn at K5 cannot be saved, so Black wisely develops another piece.

Kt - Q6? 18

DIAGRAM 117

BLACK



WHITE

After White's 18th move Kt-Q6?

Evidently played under the erroneous impression that Black would play $B \times P$ when, of course, $Kt \times R$ would win the exchange.

	19	$R \times P$
$Kt - B_5$	20	$R \times R$ ch.
Resigns	21	

White loses the Queen, but their game was hopeless.

GAME 8. PHILIDOR GAMBIT

Played in London, 1858

White—Staunton and Owen; *Black*—Morphy and Barnes.

This game is of especial interest, as it is one of the only two games in which Staunton, who was regarded as the world's leading player, encountered the great Morphy, who had gone from America to Europe to play the greatest exponents of Chess, and naturally hoped to include Staunton amongst his opponents. Staunton, however, either could not—or would not—arrange a match. It is greatly to be deplored that this contest never took place, as it would undoubtedly have contributed some gems to the literature of Chess, which this game abundantly denotes.

White		Black
$P - K_4$	1	$P - K_4$
$Kt - K B_3$	2	$P - Q_3$
$P - Q_4$	3	$P - K B_4$

As already stated in our discussion of the Philidor, this is not so good as Kt-K B3, although it leads to most complicated and beautiful Chess.

Q P × P	4	B P × P
Kt - Kt5	5	P - Q4
P - K6	6	

Threatening Kt-B7 winning the exchange at least.

	6	Kt - K R3
Kt - Q B3	7	P - B3
Kt (Kt5) × K P	8	P × Kt
Q - R5 ch.	9	P - Kt3
Q - K5	10	R - Kt1
B × Kt	11	

B-K Kt5 would have probably given White a winning continuation. It certainly leads to some complicated positions, with which it would have been difficult to deal, even in a consultation game.

	11	B × B
R - Q1	12	Q - Kt4
Q - B7	13	B × P
Q × Kt P	14	P - K6

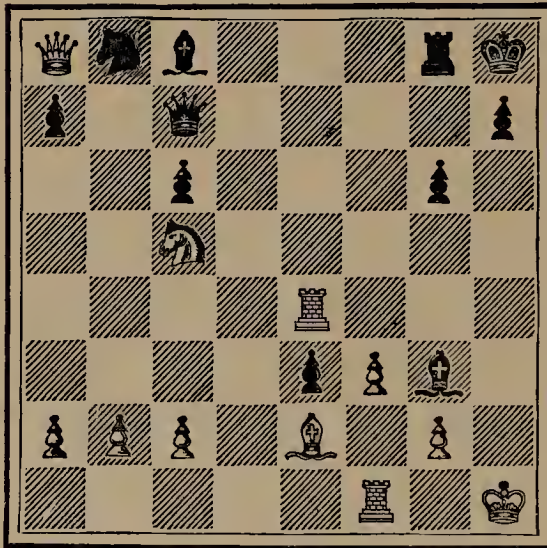
A powerful counter-attacking move. Black rightly calculates that after White takes the Rook, his Queen will be out of play for some moves at least.

CHESS STEP BY STEP

P - B ₃	15	Q - K ₂
Q × R	16	K - B ₂
Kt - K ₄	17	B - K B ₅
B - K ₂	18	K - Kt ₂
Castles	19	Q - Q B ₂
Kt - B ₅	20	B × P ch.
K - R ₁	21	B - B ₁
R - Q ₄	22	B - Kt ₆
R - K ₄	23	K - R ₁

DIAGRAM 118

BLACK



WHITE

After Black's 23d move K-R1.

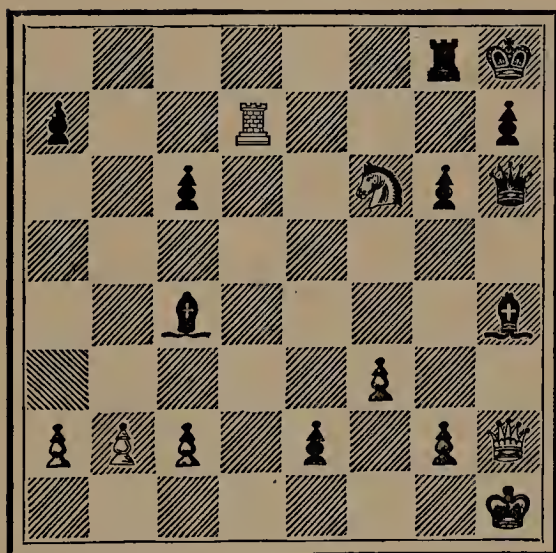
R - Q ₁	24	Q - K Kt ₂
R - K R ₄	25	B × R
Q × Kt	26	B - R ₃
Q - R ₂	27	

At last the White Queen comes into the game.

	27	B × B
R - Q7	28	Q - R3
Kt - K4	29	B - B5
Kt - B6	30	P - K7

DIAGRAM 119

BLACK



WHITE

Position after Black's 30th move, P-K7.

This move decides the game.

R - K7	31	Q - B8 ch.
Q - Kt1	32	Q × Q ch.
K × Q	33	P - K8 Q ch.
R × Q	34	B × R
Resigns	35	

GAME 9. KING'S BISHOP'S GAMBIT

In Game 5 we considered one of Anderssen's two "immortal" games, and this is the other. It was played in Simpson's Divan, London, in 1851, and is in every way as beautiful and wonderful example of all that is best in Chess.

White—Anderssen; *Black*—Kieseritsky.

White		Black
P - K ₄	1	P - K ₄
P - K B ₄	2	P × P
B - B ₄	3	Q - R ₅ ch.

In the Gambit Tourney of 1903, held at Vienna, P-Q₄ used to be played here, and then the Check with the Queen.

K - B ₁	4	P - Q Kt ₄
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With the idea of gaining time, but we prefer P-Q₄.

B × P	5	Kt - K B ₃
Kt - K B ₃	6	Q - R ₃
P - Q ₃	7	Kt - R ₄

P-K Kt₄ is more usual here.

Kt - R ₄	8	Q - Kt ₄
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Again P-Kt4 would have been better.

Kt - B5	9	P - Q B3
R - Kt1	10	

A brilliant move! The sacrifice gives White a magnificent development as the sequel proves.

	10	P × B
P - K Kt4	11	Kt - K B3
P - K R4	12	Q - Kt3
P - R5	13	Q - Kt4
Q - B3	14	Kt - Kt1

Necessary to save the Queen after B × P.

B × P	15	Q - B3
Kt - B3	16	B - B4
Kt - Q5	17	

Note the magnificent development, which is more than value for the piece sacrificed.

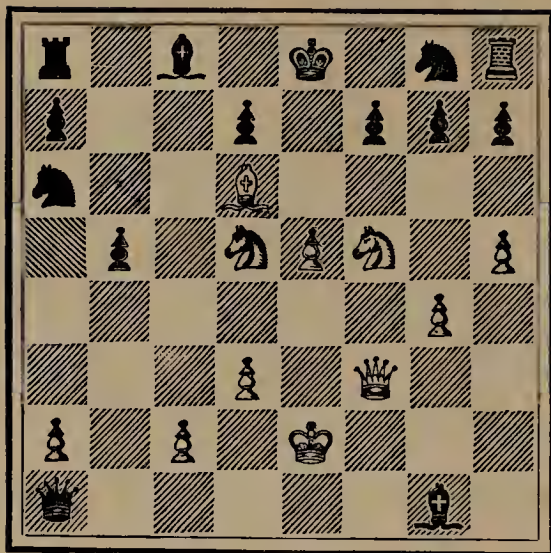
17 Q × P

Attacking the Rook and still defending his K Kt P, but now White proceeds to take advantage of his superior development.

B - Q6	18	Q × R ch.
K - K2	19	B × R
P - K5	20	Kt - Q R3

DIAGRAM 120

BLACK



WHITE

After Black's 20th move Kt-QR3

At this stage White announced Mate in three moves. The student should seek the solution before he consults the rest of the text.

Kt × P ch.	21	K - Q1
Q - B6 ch.	22	Kt × Q
B - K7 Mate	23	

An extraordinary feature of this game is that Black has all his pieces intact, while White has sacrificed his Queen, both Rooks, and a Bishop. The difference, however, lies in the fact that White's pieces are all concentrated where they will exercise the greatest force, while Black's are either undeveloped or straggling where they are of little use either for attack or defence.

GAME 10. KING'S GAMBIT DECLINED

Played in the International Tournament at Karlsbad,
1907

White—Marshall; *Black*—Cohn.

White		Black
P — K ₄	1	P — K ₄
P — K B ₄	2	B — B ₄

Probably not so good a way of declining the Gambit as P-Q₄, but it is mainly a question of individual taste.

Kt — K B ₃	3	P — Q ₃
P × P	4	P × P
P — B ₃	5	

Kt × P cannot be played here on account of Q-R₅ ch., etc.

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

If here B × P, then Kt × Kt P would follow.

	12	P - Q R ₄
P × P	13	Kt × R P
B - Kt ₅	14	Kt × B
Q × Kt	15	R - Kt ₁
P - Q ₄	16	

This powerful advance decides the game in favour of White.

	16	B - K ₂
Kt × P	17	P - Kt ₅

Not Kt × P, for then White would reply Kt × B P.

Kt - Q ₂	18	B - Kt ₄
R - B ₂	19	P × P
Q × P	20	Kt × P
Kt × Kt	21	B × B

This opens the way for a brilliant sacrificial combination.

Kt × P	22	R × Kt
R × R	23	K × R
Kt × B ch.	24	K - B ₃

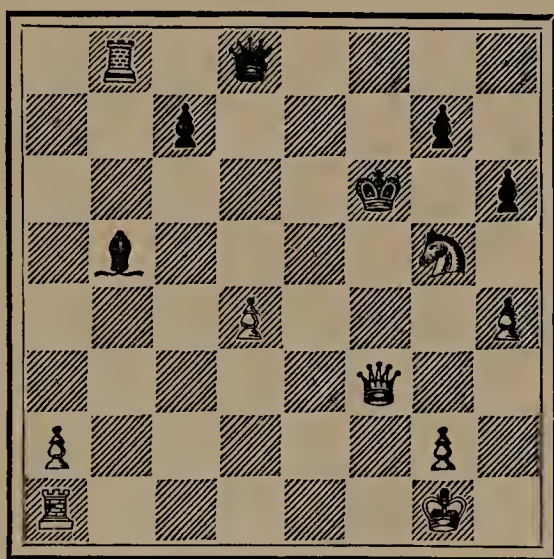
He cannot take the Knight with the Queen, as then White would win with Q × P ch.

Kt - K ₄ ch.	25	K - B ₂
Kt - Kt ₅ ch.	26	K - B ₃
P - K R ₄	27	

The reader may wonder why White did not at once make this move, but probably the explanation is that he may have been pressed for time, and the apparently useless checks at his 24th and 25th moves may have been given for the purpose of getting on better terms with his clock.

DIAGRAM 121

BLACK



WHITE

After White's 28th move Q-B3 Ch:

	27	P - R3
Q - B3 ch.	28	Resigns

Because if ... 28. K-K2 (best), then 29. Q-B7 ch. and Mates next move.

GAME II. VIENNA OPENING

A Match Game Played at New York

White—A. W. Fox; *Black*—Marshall

White		Black
P - K ₄	1	P - K ₄
Kt - Q B ₃	2	

The intention of this move is either to play P-K B₄ if Black replies with Kt-Q B₃, or to adopt some form of close game if he replies Kt-K B₃.

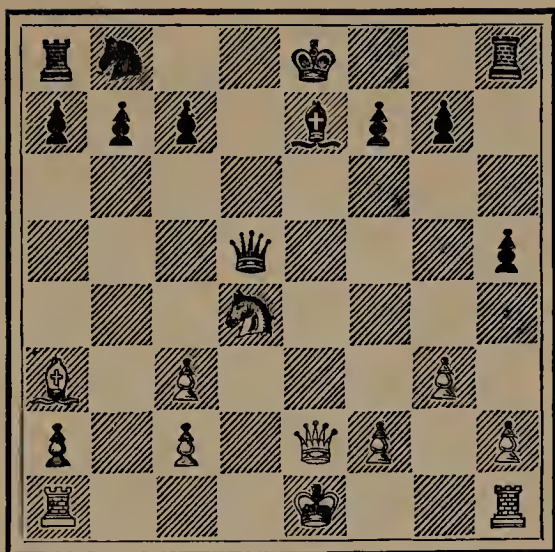
	2	Kt - K B ₃
P - K Kt ₃	3	P - Q ₄
P × P	4	Kt × P
B - Kt ₂	5	B - K ₃
K Kt - K ₂	6	P - K R ₄

This attack is rather premature, but in view of White's slow development it is well worth trying.

P - Q ₄	7	P × P
Kt × P	8	Kt × Kt
P × Kt	9	B - Q ₄
Q - K ₂ ch.	10	B - K ₂
B × B	11	Q × B
B - R ₃	12	

DIAGRAM 122

BLACK



WHITE

After White's 12th move B-R3.

This appears to be a very powerful move, for obviously if Black plays $Q \times R$ ch. the White King will go to Q_2 and the Queen is lost on account of the threatened Mate. $Kt-B_3$ would not do any good as then $Kt \times Kt$. Black, however, makes a move, which completely upsets White's calculations and immediately gives him the better game.

	12	Castles !
$Q \times B$	13	$Kt - B_3$
$Kt \times Kt$	14	$Q \times R$ ch.
$K - Q_2$	15	$Q \times R$
$Kt - K_5$	16	$Q R - Q_1$ ch.
Resigns	17	

Because if $Kt-Q_3$, then $K R-K_1$ wins the Queen or Mates next move by $Q-K_8$.

GAME 12. FRENCH DEFENCE

Played at the International Tournament at Vienna,
1908

White—Mieses; *Black*—Marshall

White		Black
P - K ₄	1	P - K ₃
P - Q ₄	2	P - Q ₄
Kt - Q B ₃	3	P - Q B ₄
Kt - B ₃		

Q P × P would probably have led to P-Q₅ by Black, followed by P-K₄ giving him a strong centre.

	4	Kt - Q B ₃
B - K ₃	5	Kt - B ₃
K P × P	6	K P × P
P × P	7	B - K ₂

Here Black has sacrificed a Pawn for quick development, and having taken his adversary out of the beaten track, probably relies on his ability to take advantage of any weakness that may present itself.

B - K ₂	8	Castles
Castles	9	R - K ₁
P - K R ₃	10	B - B ₄
P - R ₃	11	P - Q R ₄

This is to prevent P-Q Kt₄.

Q Kt - Q R 4 12

Apparently with the object of defending the Pawn, but the Knight is very badly posted here and in fact is practically out of the game.

	12	Q - B2
Q - B1	13	

Q R-Q1 followed by P-Q5 is threatened.

	13	Q R - Q1
B - Q3	14	Kt - K5
Kt - Q2	15	Q - K4

Preparing for a King's side attack.

R - K1	16	Q - B3
B x Kt	17	P x B
Kt - B1	18	

Getting ready to defend the attack he foresees on his King's side.

	18	Q - Kt3
Kt - Kt3	19	P - R4
Kt x B	20	Q x Kt
P - Q Kt4	21	Kt - K4

White's 21st move is a desperate effort to institute some form of counter-attack, but Black with his superior development can afford to ignore it.

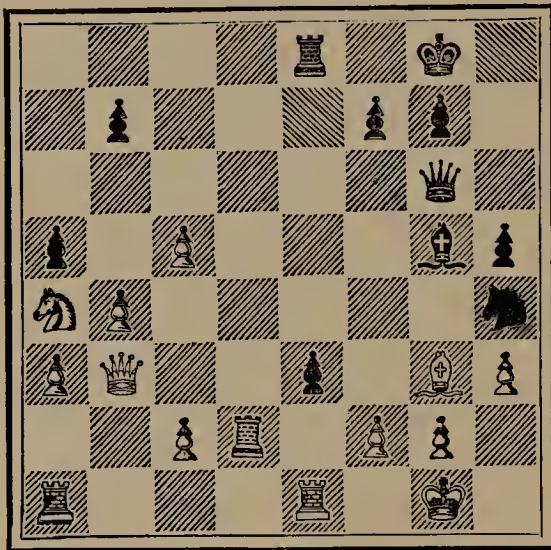
B - B4	22	Kt - Kt3
B - K3	23	Kt - R5
B - B4	24	Q - Kt3
B - Kt3	25	B - Kt4

Now Black's superior development makes itself felt in a fashion most disconcerting for White.

Q - Kt1	26	R - Q7
Q - Kt3	27	P - K6

DIAGRAM 123

BLACK



WHITE

After Black's 27th move, P-K6.

This is a most beautiful move, as it completely cuts off the Queen from assisting the sorely pressed King's side.

If

P × P	(28)	R × P ch.
K - R1	(29)	R × B

and White is helpless. Again if

B × Kt (28) B × B

and once more White has no defence.

Q - B ₃	28	P × P ch.
B × P	29	B - K6
Resigns	30	

GAME 13. SICILIAN DEFENCE

Played in the British Chess Federation Tournament
at Hastings

White—Dr. R. C. MacDonald (for Seven Years
Scottish Champion); *Black*—W. E. Napier

White		Black
P - K ₄	1	P - Q B ₄
Kt - Q B ₃	2	Kt - Q B ₃
Kt - B ₃	3	P - K Kt ₃
P - Q ₄	4	P × P
Kt × P	5	B - Kt ₂

This is a well-established line of play in this opening.

B - K ₃	6	P - Q ₃
Q - Q ₂	7	Kt - B ₃
P - K B ₃	8	

Defending the King's Pawn and leaving the Queen's Knight free to assist in attack. It also paves the way for a strong King's side attack, beginning with P-K Kt4.

	8	B - Q ₂
B - K ₂	9	Q - B ₁

Probably in anticipation of the threatened King's side attack. We think P-K R₄ would have been better.

Castles (Q)	10	Castles
P - K Kt ₄	11	R - Q ₁
P - KR ₄	12	P - K R ₄
P × P	13	Kt × P
Kt - Q ₅	14	

Threatening Kt × Kt followed by Kt × P ch., winning the Queen. Black's position is now very cramped.

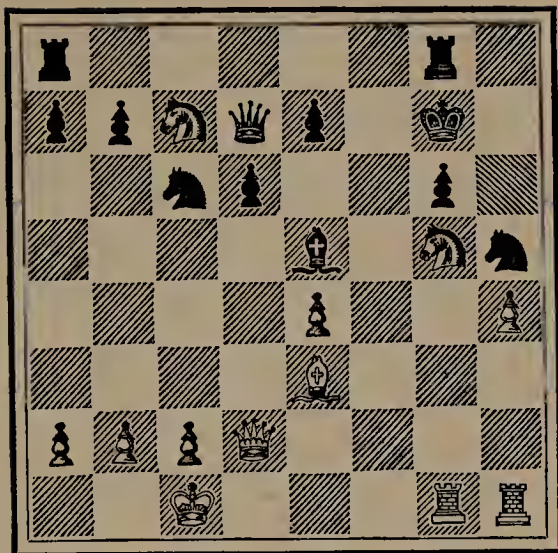
	14	K - R ₂
P - K B ₄	15	B - K Kt ₅
B × B	16	Q × B
Q R - Kt ₁	17	Q - Q ₂
P - B ₅	18	R - K Kt ₁
Kt - K B ₃	19	B - K ₄
Kt - Kt ₅ ch.	20	K - Kt ₂
P × P	21	P × P
Kt - Q B ₇	22	

Well conceived. Black cannot take on account of Kt-K₆ ch., winning the Queen.

(See Diagram 124, page 279.)

DIAGRAM 124

BLACK



WHITE

After White's 22d move Kt-QB7

	22	Q R - K B1
Kt (B7) - K6 ch.	23	K - R1
Kt x R	24	R x Kt
R - B1	25	R - B3
Kt - B7 ch.	26	K - Kt2
Kt x B	27	Kt x Kt
B - Q4	28	

A pretty move. If Black were to play Kt-Kt6, he would lose a piece by B x Kt, and Black cannot reply P x B without losing his Queen.

	28	Q - Kt4
R x R	29	Kt x R
Q - Kt5	30	Resigns

Black has no defence against $R-Kt1$ followed by $B \times Kt$. The game throughout has been played in Dr. MacDonald's best style.

GAME 14. QUEEN'S GAMBIT DECLINED

Played at the International Tournament at Karlsbad,
1911

White—Marshall; *Black*—Rubinstein

White		Black
P - Q ₄	1	P - Q ₄
P - Q B ₄	2	P - K ₃
Kt - Q B ₃	3	P - Q B ₄

We have seen in our analysis of this Opening that this is not a good defence.

B P \times P	4	K P \times P
Kt - B ₃	5	Kt - Q B ₃
P - K Kt ₃	6	

Preparing to attack the isolated Queen's Pawn.

	6	Kt - B ₃
B - Kt ₂	7	B - K ₂
Castles	8	B - K ₃

Bringing additional support to the Queen's Pawn.

P \times P	9
--------------	---

This capture further weakens Black's Queen's Pawn.

	9	B \times P
B - Kt ₅	10	

This form of attack was greatly favoured by Rubinstein, who at Move 10 used to play P-Q R3. The move in the text, however, is more in accordance with Marshall's aggressive style.

	10	Castles
R - Q B1	11	B - K2

Here Black has lost a tempo.

Kt - Q4	12
---------	----

The attack is still being concentrated on the weak centre Pawn.

	12	Kt × Kt
Q × Kt	13	P - K R3
B × Kt	14	

Removing one of the supports of the Queen's Pawn.

	14	B × B
Q - Q3	15	Q - R4

Here B × Kt would probably have been better for Black.

Kt × P	16	B × P
R - Kt1	17	Q R - Q1

To play B × Kt here would leave Bishops of opposite colours and would have given Black drawing chances.

K R - Q1	18	Q × P
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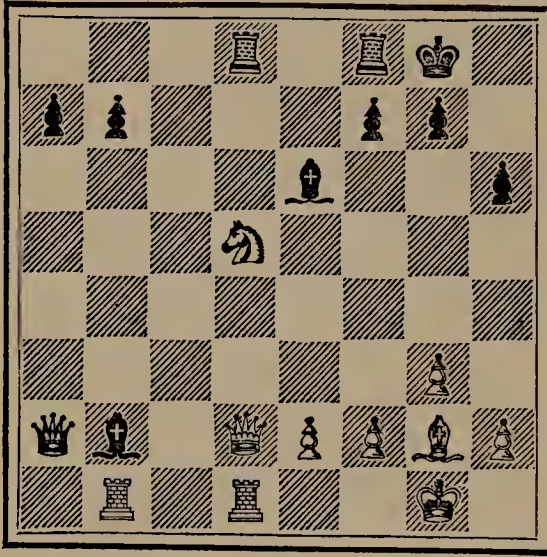
This is a fatal blunder.

Q - Q2

19

DIAGRAM 125

BLACK



WHITE

After White's 19th move Q-Q2

	19	B × Kt
B × B	20	Resigns

Because if

Q × R	(21)	R × B
R × Q	(22)	Q × Q
R × P	(23)	B - B3
	(24)	

and Black is the exchange down and has a bad position.

GAME 15. QUEEN'S GAMBIT DECLINED

Played in the International Tournament at Paris, 1900

White—Marshall; *Black*—Burn

White		Black
P - Q4	1	P - Q4
P - Q B4	2	P - K3
Kt - Q B3	3	Kt - K B3
B - Kt5	4	B - K2
P - K3	5	Castles
Kt - K B3	6	P - Q Kt3
B - Q3	7	B - Kt2
P × P	8	

It is always advisable to make this capture as soon as possible after Black has played P-Q Kt3 as it tends to prevent the Q B from obtaining a more commanding position.

8 P × P

Black cannot improve matters by playing B × P as then P-K4 will give White a most powerful centre with a strong attack.

B × Kt 9

The prelude to a King's side attack.

P - K R4 9 B × B
10 P - Kt3

If instead, P-K R3, then White follows with P-K Kt4.

P - R5 11 R - K1
12 P × P R P × P

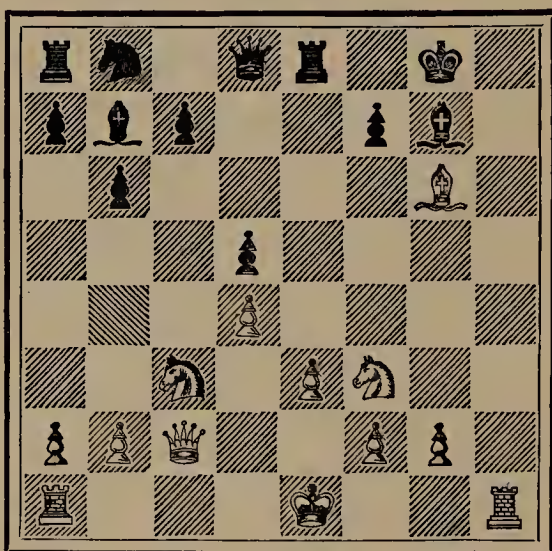
This is not good, opening up the file for the White King's Rook, but Black has nothing better.

Q - B2	13	B - Kt2
B × P	14	

A fairly obvious sacrifice, which speedily determines the issue.

DIAGRAM 126

BLACK



WHITE

After White's 14th move B×P.

	14	P × B
Q × P	15	Kt - Q2
Kt - Kt5	16	Q - B3
R - R8 ch.	17	Resigns

Because obviously after K×R, Q-R7 Mate.

GAME 16. QUEEN'S GAMBIT ACCEPTED

Played in the International Tournament at St. Louis,
1904

White—Marshall; *Black*—Eisenberg

White		Black
P - Q ₄	1	P - Q ₄
P - Q B ₄	2	P × P
P - K ₃	3	

Kt-K B₃ is better here.

	3	P - K ₄
B × P	4	P × P
P × P	5	Kt - K B ₃

A better continuation for Black is probably

	(5)	B - Kt ₅ ch.
Kt - B ₃	(6)	Q - K ₂ ch.
Kt - K ₂	(7)	Kt - K B ₃
Castles	(8)	Castles

and Black has a good game. This possible continuation is, of course, avoided if White at his 3d move plays Kt-K B₃.

Q - Kt ₃	6	Q - K ₂ ch.
K - B ₁	7	

So as to avoid a possible exchange of Queens which might follow Kt-K₂, in which case Q-Kt₅ ch. and Black has the option of exchanging.

7	P - K Kt ₃
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This is practically the only developing move at Black's disposal.

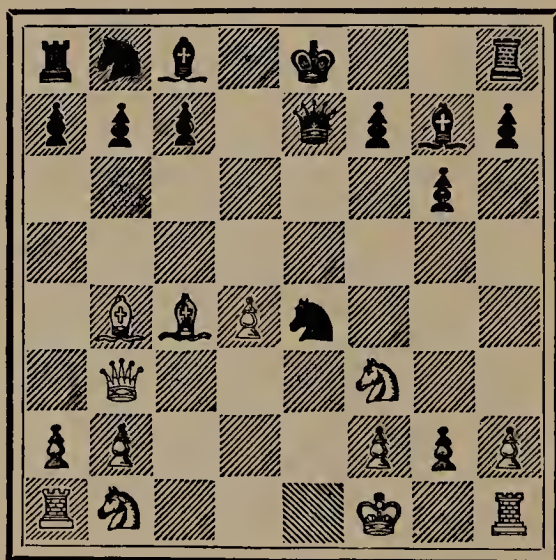
Kt - K B ₃	8	B - Kt ₂
B - Q ₂	9	Kt - K ₅

Black cannot Castle here on account of B-Kt₄ by White which would win the exchange.

B - Kt ₄	10	Kt - Q ₃
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DIAGRAM 127

BLACK



WHITE

After White's 10th move B-Kt 4

This is Black's best move. If he plays

(10) P - Q B₄ then

then

Kt - B ₃	(11)	P × B
Kt × Kt	(12)	

with a strong game.

Again if

	(10)	P - Q B ₄
Kt - B ₃	(11)	Kt × Kt
B × P	(12)	Q - B ₃
R - K ₁ ch	(13)	

and wins.

Kt - B ₃	11	Castles
R - K ₁	12	Q - Q ₁

Black now has the whole of his Queen's side undeveloped.

Kt - K ₅	13	B × Kt
---------------------	----	--------

Endeavouring to simplify his game with exchanges, but with his undeveloped Queen's side, and the hole at his K B₃ he has a very bad game.

P × B	14	Kt × B
Q × Kt	15	

Obviously not B × R because of Kt-Q₇ ch.

	15	R - K1
R - Q1	16	Q - Kt4
Kt - K4	17	Q x P
B - B3	18	B - K3

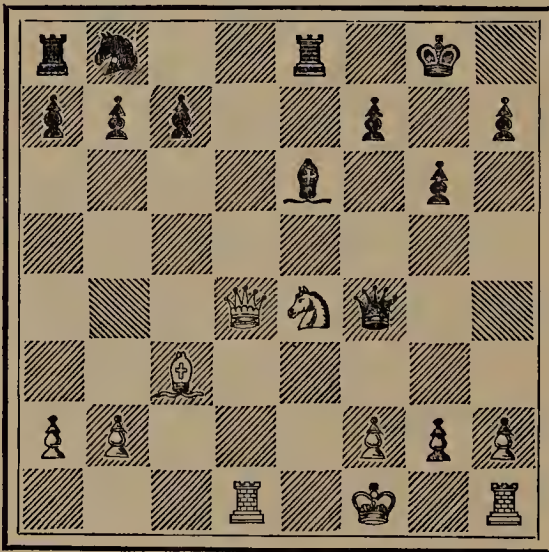
He cannot play Q x Kt, for then Q x Q, and if Black takes the White Queen with the Rook, White Mates in two by R-Q8 ch.

Q - Q3	19	Q - B5
Q - Q4	20	Resigns

He can delay the Mate only by sacrificing his Queen.

DIAGRAM 128

BLACK



WHITE

After White's 20th move, Q-Q4.

GAME 17. ODDS OF PAWN AND TWO MOVES

Played in a Handicap Tournament in New York, 1915

White—Richard Stutz; *Black*—F. J. Marshall

REMOVE BLACK'S KING'S BISHOP'S PAWN

P - K ₄	1	...
P - Q ₄	2	P - Q B ₄

This is the move generally adopted by Marshall in Pawn and Move or Pawn and Two Moves games. It is considered to give Black good opportunities for development and attack.

P - K ₅	3
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This move is the invention of Mr. Stutz, and the sacrifice of a pawn, followed eventually by another, constitutes the Stutz Gambit.

	3	P × P
B - Q ₃	4	Q - R ₄ ch.
Kt - Q ₂	5	Q × P ch.

This capture is not advisable. It is seldom sound to grab pawns with the Queen early in the game, and a developing move was absolutely necessary here.

Kt - K ₄	6	Kt - Q B ₃
Kt - K B ₃	7	Q - R ₄ ch.

This, of course, is not a good move, but in view of White's magnificent development, it is difficult to suggest a better one.

Kt - B6 ch. 14 Resigns

Because after K-Q1, Kt-B7 Mate.

This game has been splendidly conducted by Mr. Stutz, and is a good example of the difficulties with which Black is confronted when yielding the odds of Pawn and Two Moves to an aggressive player.

THE RULES OF CHESS

THE RULES OF CHESS

THE following are the Rules of Chess as generally accepted throughout the United States and Europe. It is very seldom that disputes occur which cannot easily be settled by reference to these rules, but should any case arise which does not seem to be covered by them, the parties in disagreement should always consent to having it adjudicated by a disinterested third party. Failing this, the question in dispute should be submitted to some impartial authority, such as the Committee of any well-established Chess Club, who will always be glad to arbitrate any legitimate question involving an interpretation of the rules.

LAWS FOR THE REGULATION OF GAMES PLAYED OVER THE BOARD

FROM these laws the King-move penalty is omitted because (1) illegal moves in games of any importance are now of rare occurrence and certainly not intentional; (2) the King-move penalty, involving possibly the loss of the game, is too severe; (3) where there is a time limit the loss of time in making an illegal move, retracting the same, and substituting a legal move is sufficient punishment; (4) the King-move penalty may destroy the sequence of play; and (5) in European countries this penalty has been abolished for some years.

1. Right to First Move

In the absence of agreement to a different effect:

(a) The player of the White men makes the first move in the game; and

(b) In a series of games between the same two players, at one sitting or in one match, no two consecutive games are begun by the same player.

2. Error as to Board or Men

(a) If the board is improperly placed, the player whose turn it is to play may require that the misplacement be rectified, but the rectifying must be accomplished by so shifting the men as to preserve the position.

(b) If there has been an initial error as to the men placed on the board, or as to the square on which some man was placed, and the error has not been rectified and the game is still not finished by resignation or otherwise, the player whose turn it is to play may require that the game be annulled.

3. Adjustment

A player, in his own turn to play, may adjust any man, White or Black, provided that before touching the man he gives notice of his intention to adjust it.

4. Touching Men

[Touching accidentally, touching in the removal of a man accidentally placed on the board, touching in the replacement of a man which has accidentally been displaced from a square or knocked off the board or overturned—or which, by mistake, has been removed from the board otherwise than, but as if, in making a move—and touching in the fulfilment of any requirement made under this code, are excluded. It is understood that no penalty attaches to the touching of a man which is not on the board and which the player does not, in the same turn to play, place on the board.]

(a) If a player, in his own turn to play, touches a man which he can legally move (or take) and does not move (or take) this man but moves otherwise, his opponent, before touching a man, may require him to retract the move so made and to move (or take) the aforesaid man.

(b) If a player, in his own turn to play, touches his King and also a Rook with which he can legally Castle,

and does not Castle with this Rook but moves otherwise, his opponent, before touching a man, may require him to retract the move so made and to Castle with the aforesaid Rook.

(c) If a player, in Castling, moves and quits the Rook before touching his King, his opponent, before touching a man, may require that the move made with the Rook be treated as a complete move.

(d) If a player, in his opponent's turn to play, touches a man, he may be treated, when next it is his own turn to play and if that man is then on the board, as if he had touched it in his own turn.

5. Illegal Moves

If a player, in his own turn to play, makes an illegal move, he must retract this move and may be treated as having touched whatever man or men he touched in making it.

6. Games Treated as Drawn

(a) A game in which Checkmate has not taken place may, by agreement between the players, be treated as Drawn.

(b) A game in which Stalemate has taken place is treated as Drawn.

(c) A game is treated as Drawn if the player whose turn it is to play claims, before touching a man, that the game be treated as drawn and proves

That the last fifty moves on each side have been made without a capture of a man and without a move of a Pawn; or

That the existing position existed in the game and at the commencement of his turn to play not less than twice before the present turn; or

That, should the game continue, he can subject the adverse King to an endless series of checks.

7. Games Forfeited or Resigned

A player forfeits the game

(a) If he wilfully upsets the man or wilfully falsifies the position by removing or adding any man;

(b) If, without the consent of his opponent, he uses for the conduct of the game a second board and men;

(c) If, without the consent of his opponent, he refers for the conduct of the game to anything printed or written that treats of Chess;

(d) If, without the consent of his opponent, he requests assistance in the conduct of the game;

(e) If he refuses to comply with a legal requirement made by his opponent;

(f) If he refuses to abide by the laws of the game.

Provided in any case that the opponent specifies the offense committed, and claims, on the ground of this offense, that the game be forfeited; provided also that the opponent, after knowledge of the offense, has completed no move in the game.

A game which a player has forfeited or resigned is treated as if his opponent had won it.

DEFINITIONS AND FUNDAMENTAL LAWS

1. The Chessboard and Its Position

(a) The "chessboard" is a square divided into sixty-four equal squares, of which thirty-two are coloured light and thirty-two dark and no two having a side in common are of the same colour. The light squares are called "white" and the dark squares "black."

(b) In a game between two players the chessboard—assuming that the players are on opposite sides of it and are facing each other—is properly placed when each player has a white square at his right-hand corner of the board.

2. File, Rank, and Diagonal

The chessboard being placed between the players, a continuous line of squares which crosses the board and is at right angles to each player's side of the board is called a "file," and a continuous line of squares which crosses the board and is at right angles to the other two sides of the board is called a "rank."

A "diagonal" is a continuous line of squares which crosses the board and has no two squares of the same rank or file.

3. Names of the Ranks

The rank nearest to a player is called his "first" rank, the rank next to his first rank is called his "second" rank, and so on to the "eighth" rank. Thus the first rank of one player is the eighth rank of the other, the second rank of one player is the seventh rank of the other, and so on.

4. The Chessmen

(a) There are sixteen "chessmen" for each player—namely, eight "pieces" and eight "Pawns." One player's chessmen are of a light colour and his opponent's are of a dark colour. The one colour is called "white" and the other "black."

(b) The eight pieces for each player are one "King," one "Queen," two "Rooks," two "Bishops," and two "Knights."

(c) The word "man" is used as a general name for any piece or Pawn.

(d) Throughout the game the white men belong to the same player and the black men to his opponent.

5. Man Standing on a Square. Adjustment

(a) A man stands on a square if the centre of the man's base is on some point within the boundary of the square.

(b) To "adjust" a man—already standing on a square but not having the centre of its base on the centre of the square—is to place the man so that the centre of its base is nearer to, or on, the centre of the square.

6. Initial Position

Before the commencement of an ordinary game the white pieces are placed one on each square of the first rank of the player of the white men, and in the following order, from this player's left to his right: Rook, Knight, Bishop, Queen, King, Bishop, Knight, Rook; and the black pieces are placed one on each square of the first rank of the player of the black men, and in the same order, from this player's right to his left. For each player his Pawns are placed one on each square of his second rank. The thirty-two men, thus placed, constitute in an ordinary game the "initial position."

7. Names of the Rooks, Bishops, and Knights

Of a player's Rooks, Bishops, and Knights, the Rook, Bishop, and Knight which in the initial position of an ordinary game stand nearer to his King are called his "King's Rook," "King's Bishop," and "King's Knight"; and the Rook, Bishop, and Knight which stand nearer to his Queen are called his "Queen's Rook," "Queen's Bishop," and "Queen's Knight."

8. Names of the Files

The file on which in the initial position in an ordinary game each player's Queen's Rook stands is called the "Queen's Rook's" file, the next file is called the "Queen's Knight's" file, and so on to the "King's Rook's" file.

9. Names of the Squares

Each square of a player's first rank is named for him as the square (or the "first" square) of the piece which stands on it in the initial position in an ordinary game, and each remaining square of the file of this piece is named for the player as the piece's "second," "third," "fourth," "fifth," "sixth," "seventh" or "eighth" square, according to rank. Thus the King's square (or King's first square) of one player is the King's eighth square of the other player; the King's second square of one is the King's seventh square of the other, and so on.

10. Names of the Pawns

Each Pawn is named as belonging to the piece (of the same colour) on the file of which it is standing. When a player has on a file more Pawns than one, they are distinguished by the words "first," "second," etc., the Pawn farthest from the player's first rank being the first.

11. Commanded Square

A square is commanded by:

A King, when that square is adjacent to the square on which the King is standing;

A Queen, when that square and the square on which the Queen is standing are of the same rank or file or diagonal

and there is no man standing directly between the two squares;

A Rook, when that square and the square on which the Rook is standing are of the same rank or file and there is no man standing directly between the two squares;

A Bishop, when that square and the square on which the Bishop is standing are of the same diagonal and there is no man standing directly between the two squares;

A Knight, when that square and the square on which the Knight is standing are as near to each other as, without being of the same rank or file or diagonal, it is possible for two squares to be;

A Pawn, when that square and the square on which the Pawn is standing are adjacent squares of the same diagonal, the square on which the Pawn is standing being the nearer to the first rank of the Pawn's player.

12. Check

A player's King is in Check when an adverse man commands the square on which this King is standing.

13. A Move, Legal Move, Illegal Move

(a) Apart from Castling, taking a Pawn in passing, and promoting a Pawn (which are hereinafter described), a player "moves" (or "makes a move") when he removes a man from the square on which it is standing and places it on another square, removing from the board the man (if any) standing on that other square.

(b) When a player transfers a man from one square to another, the man may be said to "move."

(c) A "legal" move is a move made in accordance with the laws of Chess. An "illegal" move is a move not made in accordance with the laws of Chess.

14. Order of Moving. Reply (or Reply-Move). First Player and Second Player

(a) In the absence of agreement to a different effect, the players move alternately throughout the game, each making one move in his turn to play.

(b) A player's move, made in his turn to play, is a

“reply” (or “reply-move”) to the preceding move (if any) made by his opponent.

(c) The player who makes the first move in the game is called the “first” player. His opponent is called the “second” player.

15. Moves of the Men

[It is understood that when, in this law, a square is spoken of as “occupied” (or “unoccupied”), the word “occupied” (or “unoccupied”) has reference to the state of the square at the commencement of the turn to play. Also that a player’s second rank is a higher rank than his first rank, his third a higher rank than his second, and so on.]

(a) Subject to the conditions that a player may not make a move except in his turn to play, and may not transfer from one square to another a man of his opponent’s, and may not transfer a man of his own from the square on which it is standing to a square occupied by a man of his own, and may not place or leave his own King in check;

A piece can move from the square on which it is standing to any square that it commands; and

A Pawn can move, without changing file, from the rank on which it is standing to the square, if unoccupied, of its player’s next higher rank, or, at its first move in the game, to the square, if unoccupied, of its player’s fourth rank, provided that the file’s third rank square (which the Pawn in this case is said to “pass over”) is also unoccupied. A Pawn can move from the square on which it is standing to a square which it commands, if this square is occupied by an adverse man, or, at the preceding move, was passed over by an adverse Pawn.

(b) When a piece or Pawn moves to a square which it commands and which is occupied by an adverse man, the adverse man is removed from the board and has been “taken” (or “captured”). When a player takes (or captures), the man of his own thus moved may be said to “take” or “capture.”

(c) When a Pawn moves to a square which it commands and which at the preceding move was passed over by an adverse Pawn, the adverse Pawn is removed from the board and has been “taken (or captured) in passing.”

The player of the first-mentioned Pawn has thus made a move with capture.

(d) When a player advances a Pawn to a square of his eighth rank, he must, in the same turn to play, either substitute for the Pawn a piece of its own colour—namely, Queen or Rook or Bishop or Knight, placing the piece on the square attained by the Pawn, or name the Pawn (without removing it from the board) as a Queen or Rook or Bishop or Knight. The Pawn thus succeeded by a piece or named as a piece has been “promoted” and its player has made a move including the “promotion” of a Pawn.

(e) When (it being understood that a player may not place or leave his King in Check) certain conditions are fulfilled, a player, in his turn to play, may move his King and a Rook in one and the same move. This move is called “Castling.” The conditions are: (1) Neither the King nor the Rook has moved in the game; (2) the King is not in Check; (3) of the squares directly between the King’s square and the Rook’s square none is occupied and that which is next to the King’s square is not commanded by an adverse man.

In Castling, the King moves to King’s Knight’s Square and the King’s Rook to King’s Bishop’s Square (this move is called “Castling with King’s Rook” or “Castling on King’s side”) or the King moves to Queen’s Bishop’s Square and the Queen’s Rook to Queen’s Square (this move is called “Castling with Queen’s Rook” or “Castling on Queen’s side).”

16. Game Played Over the Board

A game played “over the board” is a game in which the moves of each side are made under the immediate observation of the opposing side.

17. Complete Move

When a game is played over the board

A move consisting in the transfer of a man from one square to another square (without or with a capture) is “complete” when the player has quitted the transferred

man and has removed from the board the captured man (if any); and

A move consisting in advancing a Pawn to the eighth rank (without or with a capture) and promoting the pawn is complete when the player has removed the Pawn from the board and placed in its stead a piece on the board and quitted this piece (or, without removing the Pawn from the board, has quitted the Pawn and has named it as a piece), and has removed from the board the captured man (if any); and

Castling is complete when the player has quitted both the King and the Rook.

An illegal move may be complete.

18. Complete Turn to Play

A turn to play is complete when a player has made in it a legal move.

19. Record of a Move

A "record" of a move is an expression of the move in writing or in print.

20. Sealed Move. Complete Sealed Move

(a) When, at the adjournment of a game played over the board, the player whose turn it is to play, instead of making his move under the immediate observation of his opponent, makes a record of his move, which record, until the resumption of play, is not to be disclosed to anyone and is to be accessible to neither player, the move thus recorded is called a "sealed" move.

(b) A sealed move is complete when the record of it has passed out of the player's possession.

21. Checkmate

(a) When the King of the player whose turn it is to play is in Check and no legal move is possible, "Checkmate" (or "mate") has taken place and the player (or his King) is "Checkmated" (or "Mated").

(b) The player who by a legal move has Checkmated his opponent has won the game.

22. Stalemate

When the King of the player whose turn it is to play is "not in Check" and no legal move is possible, "Stalemate" has taken place and the player (or his King) is "Stalemated."

23. Drawn Game

A game which, whatever legal moves are made, cannot be won, is called a "Drawn" game.

24. Position. Identical Positions

(a) At the commencement of a turn to play, the men on the board, as they then stand, constitute the "position."

(b) For the purpose of this code, two positions are identical if the total number of men in the one position is the same as the total number of men in the other, and also for every man in the one position there is in the other a man of the same colour and name standing on the same square, it being understood that two squares are the same if for the player of the white men they have the same name and that, for the purpose of this law, the names of men are simply King, Queen, Rook, Bishop, Knight, and Pawn.

[Thus merely making White's King's Rook and Queen's Rook exchange the squares on which they are standing does not alter a position.]

25. Game Played by Correspondence

A game played "by correspondence" is a game in which the moves of neither side are made under the immediate observation of the opposing side, but each move of each side is made known to the opposing side by means of a record.

26. Games Played by Consultation

A game played "by consultation" is a game in which at least one side consists of two or more players sharing the responsibility for each move of the side.

27. Game at Odds

A game "at odds" is a game before the commencement of which some advantage is conceded by one side to the other.

[For example, if A, about to play with B, undertakes to play without his Queen's Rook if B will play without his Queen's Knight, A offers B the odds of the difference in value between a Rook and a Knight.]

28. Blindfold Game

A "blindfold" game is a game in which at least one side plays without sight of the chessmen.

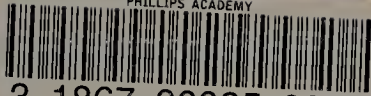
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