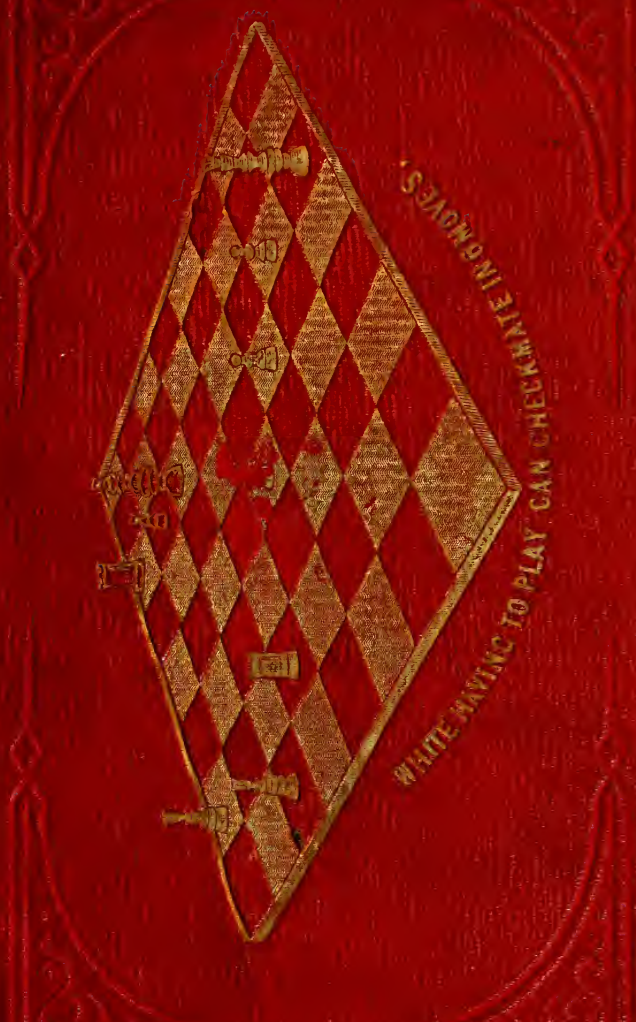


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Trustee





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MR. BROWNE AND THE BASSETT CHESS KNIGHT.

THE
BOOK OF CHESS:

CONTAINING THE

RUDIMENTS OF THE GAME,

AND

ELEMENTARY ANALYSES OF THE MOST POPULAR OPENINGS.

EXEMPLIFIED IN

GAMES ACTUALLY PLAYED BY THE GREATEST MASTERS ;

INCLUDING

STAUNTON'S ANALYSIS OF THE KING'S AND QUEEN'S GAMBITS
NUMEROUS POSITIONS AND PROBLEMS ON DIAGRAMS,
BOTH ORIGINAL AND SELECTED ;

ALSO

A SERIES OF CHESS TALES,

WITH ILLUSTRATIONS

ENGRAVED FROM ORIGINAL DESIGNS.

THE WHOLE EXTRACTED AND TRANSLATED FROM THE BEST SOURCES,

BY H. R. AGNEL.

NEW-YORK :
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P R E F A C E .

THE distinction with which the game of Chess is viewed by those initiated in its mysteries, being as well merited as it is general, it becomes superfluous with such to insist upon its right to be classed as an exalted source of recreation.

To those unacquainted with this noble game we would say, however, that it is distinguished from all other games, by the suffrages of many writers on education. Eminent men of every age and clime have been its votaries; illustrious generals have directed engagements on its field; mathematicians have examined its positions, and calculated the force of specific combinations, while divines have exercised contemplation in its vicissitudes.

“The silly prejudice,” says a late English writer, “that Chess is a mere recreation, and the acquisition of a knowledge of its principles a waste of time, has long been rejected by every one capable of forming a judgment upon the matter; and it is now generally admitted to partake more of the character of a science, than that of a simple pastime. That employment surely cannot be wholly purposeless, which enables one to exercise and bring into play many of the qualities necessary to a successful progress in the great game of life. Calculation, foresight,—well arranged, and well digested plans of action,—the habit of never commencing an undertaking, until the issue of it has been thoroughly considered,—steadiness in prosperity, patience

in difficulty,—a strictly guarded temper ; and last, though not least, courtesy and amenity of manner,—all these are requisite to make a good Chess-player ; and will the possession of them not do yeoman's service to any man, be his profession or calling what it may ? To the objection, that Chess is apt to engross time that ought to be devoted to more important objects, it may be answered, that abuse does not abrogate use ; and that a habit of intoxication in one person is no reason why another, who has more command over himself, should not be solaced with an occasional glass or two of wine."

In our own country, Benjamin Franklin, than whom a greater economist of time never existed, was a warm advocate of the game of Chess. The following extract from his memoirs shows, that rather than relinquish his favorite recreation, he devised means to turn to account the time he allotted to its pursuit :

"I had begun in 1733," says he, "to study languages ; I soon made myself so much a master of the French, as to be able to read the books in that language with ease ; I then undertook the Italian : an acquaintance, who was also learning it, used often to tempt me to play Chess with him : finding this took up much of the time I had to spare for study, I at length refused to play any more, unless on this condition, that the victor in every game should have a right to impose a task, either of parts of the grammar to be got by heart, or in translations, &c., which tasks the vanquished was to perform upon honor before our next meeting : as we played pretty equally, we thus beat one another into that language."

At the period above referred to, Franklin was but twenty-eight years of age : in after life, and amid his busy career, Chess was ever his favorite source of relaxation. He has left us an essay entitled "The Morals of Chess," from which it may not be irrelevant in an American book, to quote a few passages :

"The game of Chess is not merely an idle amusement ; several

very valuable qualities of the mind, useful in the course of human life, are to be acquired and strengthened by it, so as to become habits ready on all occasions : for life is a kind of Chess, in which we have often points to gain, and competitors or adversaries to contend with, and in which there is a vast variety of good and ill events that are, in some degree, the effect of prudence, or of the want of it. By playing at Chess, then, we may learn,

“ First—*Foresight*, which looks a little into futurity, and considers the consequence that may attend an action ; for it is continually occurring to the player, ‘ If I move this piece, what will be the advantage or disadvantage of my new situation ? What use can my adversary make of it, to annoy me ?—What other moves can I make to support it, and to defend myself from his attacks ?’

“ Second—*Circumspection*, which surveys the whole Chess-board, or scene of action : the relation of the several pieces, and their situations ; the dangers they are repeatedly exposed to ; the several possibilities of their aiding each other ; the probabilities that the adversary may make this or that move, and attack this or that piece ; and what different means can be used to avoid his stroke, or turn its consequences against him.

“ Third—*Caution*, not to make our moves too hastily. This habit is best acquired by observing strictly the laws of the game ; such as, if you touch a piece, you must move it somewhere ; if you set it down, you must let it stand.

“ Therefore, never deviate from strict play ; as the game becomes thereby more the image of human life, and particularly of war ; in which, if you have incautiously put yourself into a bad and dangerous position, you cannot obtain your enemy’s leave to withdraw your troops and place them more securely ; but you must abide all the consequences of your rashness.

“ And *Lastly*, we learn by Chess the habit of not being discouraged

by present bad appearances in the state of our affairs ; the habit of hoping for a favorable chance, and that of persevering in the search of resources. The game is so full of events, there is such a variety of turns in it, the fortune of it is so sudden to vicissitudes, and one so frequently, after contemplation, discovers the means of extricating oneself from a supposed insurmountable difficulty, that one is encouraged to continue the contest to the last, in hopes of victory from our skill ; or, at least, from the negligence of our adversary. And whoever considers, what in Chess he often sees instances of, that success is apt to produce presumption and its consequent inattention, by which more is afterwards lost than was gained by the preceding advantage, while misfortunes produce more care and attention, by which the loss may be recovered, will learn not to be too much discouraged by any present successes of his adversary, nor to despair of final good fortune, upon every little check he receives in the pursuit of it.”—FRANKLIN, *Morals of Chess*.

In the compilation and arrangement of the following pages, the Editor has had in view the twofold object of conveying instruction to the mere beginner, and offering matter of interest to the practised player. The former of these objects he thinks he has attained in the rudimentary portions of the work, extracted from the best elementary treatises in any language ; viz., Lewis’s *Chess for Beginners*, and *Elements of Chess*—Walker’s *Chess made Easy*—and Tomlinson’s *Amusements in Chess* ; while the *Games in Actual Play*, by correspondence between clubs, or over the board between the most eminent players of every country, together with Staunton’s masterly analyses of the King’s and Queen’s Gambits, will prove, it is hoped, both entertaining and instructive to that class of players sufficiently advanced to understand and appreciate their beauties.

The *Games in Actual Play*, illustrative of the Bishop’s and Knight’s Game, the most popular of all the openings, have been

selected from English, French, and German periodicals, exclusively devoted to the game, and in many cases the notes of their respective editors have been carefully collated and combined.

The four sketches comprising the "Chess Tales," appeared originally in the French Chess Magazine, "Le Palamède." In the translation of these, the Editor has taken some latitude, enlarging the text, and adding many games and positions, both selected and original. Indeed, these additions have been so numerous as to have required, in a measure, the re-writing of the sketches alluded to above, the originals of which contain collectively but two positions and no games. In their present form, it will be observed they contain twelve positions, besides several games of interest.

In the selection of Problems, for many persons one of the most attractive departments of the game, the Editor has had in view excellence rather than mere novelty. For his own he solicits indulgence, while he feels confident that those selected from multifarious sources, are of the very highest order.

In conclusion, the Editor would say that his intention will have been fulfilled, if after a perusal of the cursory examination of the principal openings as offered in the following pages, the solitary student has been induced to explore the more regular treatises on this matchless game; and doubly will that intention have been fulfilled, if whatever labor he has brought to bear upon the task, prove at all conducive to intellectual pleasure and innocent amusement in the family circle.

H. R. A.

West Point, N. Y., Dec. 9, 1847.



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BOOK I.

THE RUDIMENTS OF THE GAME.—ELEVEN ELEMENTARY LESSONS.—THE LAWS OF CHESS.











CHESS FOR WINTER EVENINGS

LESSON I.

THE NAMES OF THE PIECES—HOW TO SET UP THE MEN—THE NAMES OF THE SQUARES ON THE CHESS-BOARD—EXERCISES.

IN order to render our instruction most familiar, we shall address the reader in the second person, supposing him always to play with the *white* pieces; we advise him nevertheless to accustom himself to the use of either colour; for which purpose he will do well to play over our lessons with the white and black pieces alternately.

The game of Chess is played by two persons upon a chequered board of 64 squares. Each player is furnished with eight pieces, namely, King, Queen, two Rooks, two Knights, and two Bishops; and eight Pawns. The pieces and Pawns of the two players are distinguished by being of opposite colours, and will be represented in the course of these lessons as follows :—

	White.		Black.		Abbreviations.
King		. . .		. . .	K.
Queen		. . .		. . .	Q.
Rook		. . .		. . .	R.
Bishop		. . .		. . .	B.
Knight		. . .		. . .	Kt.
Pawn		. . .		. . .	P.

The King and Queen are supported each by three officers and four soldiers ; but before you inquire into the powers of the various members of this little army you must become acquainted with the field of battle, and learn how to marshal your forces in proper order. The Chess-board must be so placed, that each player's right hand corner square may be white. The only reason for this is, to establish a universal rule whereby to set up the pieces. Indeed, it is not necessary that one-half of the squares of the Chess-board be of a different colour to the other half ; but that the arrangement greatly facilitates the play. Remember that the rows of squares running upwards are called *files*, while those from left to right are termed *ranks* ; the oblique rows of squares, either white or black, are called *diagonals*.

We will now set up the men in the proper order for commencing the game. Your right hand corner square is white, place a Rook on it, and remember that this piece being on the King's side is called the King's Rook, and the square on which it stands the King's Rook's square. Next to this place a Knight, then a Bishop, and on the fourth square from the right the King must be placed. You thus see that the King's

officers stand on his right on their respective squares ; the King's Knight on the King's Knight's square and the King's Bishop on the King's Bishop's square. On the square next to the King place the Queen, and observe that she will occupy a white square, while the Queen of your antagonist will stand on a black square. Beginners are frequently at a loss to remember the squares occupied by the two royal pieces ; but if you bear in mind the simple law that *the Queen stands on her own colour* you cannot err. One consequence of this arrangement is, that your Queen is to the left of your King ; but if you turn round the board in order to play the black pieces your Queen will then be to the right of your King. This circumstance is very puzzling to beginners who study from books, in which advice is generally given to the player of the white pieces ; for when they have to play the black men they get confused. This is why we have advised you to accustom yourself to the use of either colour ; besides it is very likely that two persons who agree to play may have an equal liking for white, but as one of the two must have black, you see how necessary it is to make it a matter of indifference which colour you use. Good players always draw lots for colours. But we must finish setting up our pieces. A Bishop attends the Queen on her left hand ; then comes a Knight, and on the left corner square stands the Queen's Rook. Eight Pawns stand immediately in front of the pieces, and have the following names, beginning from the right :

King's Rook's Pawn.

King's Knight's Pawn.

King's Bishop's Pawn.

King's Pawn.

Queen's Pawn.

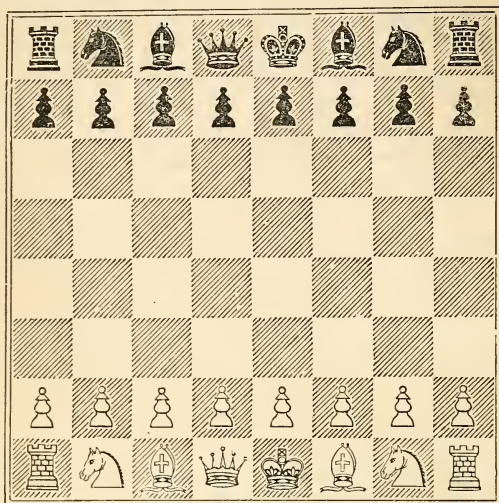
Queen's Bishop's Pawn.

Queen's Knight's Pawn.

Queen's Rook's Pawn.

When you have finished setting up your pieces, compare the state of your board with the following arrangement, which shows the proper position of all the pieces and Pawns on both sides at the commencement of the game.

BLACK.



WHITE.

The *rank* which the pieces occupy is sometimes called the *royal line*, and the eight squares which compose it are called by the names of the pieces occupying them at the commencement of the game; such as King's square, i. e. the square whereon the King is first placed, and the square retains this name, throughout the whole of the game, whether the King occupies it or not. The same remark applies to all the other squares of the royal line.

The *files* are also named according to the pieces occupying the first square in each file. Thus King's Rook's square is

the first of the King's Rook's file ; King's Rook's Pawn occupies the King's Rook's second square. King's Rook's third, fourth, fifth, and sixth squares are unoccupied ; King's Rook's seventh is your adversary's King's Rook's second square, and is occupied by his King's Rook's Pawn. Your King's Rook's eighth square is your adversary's King's Rook's square, where that piece is now *at home*, as it is sometimes called when the piece has not been moved, or having been moved, is played back to *its square*.

Thus, all the files are named, and this easy method gives a name to every one of the sixty-four squares, and is equally available for your antagonist as well as for yourself.

We will now give you a few exercises on the names of the squares and the pieces. Remove all your white Pawn from the board, and all your adversary's pieces, and then :

1. Place your King's Bishop on your King's Rook's third square.

But as we shall hereafter have to give you many directions for playing a piece from one square to another, it will be desirable to write our instructions in the shortest possible manner ; we shall, therefore, use that kind of Chess notation which is now very common and very convenient. The exercise just given would be intelligible to any Chess-player if simply written thus :—K. B. to K. R. 3d.

2. Play your Queen to her eighth square.

Q. to Q. 8th, or,

Q. to adv. Q.,

i. e. Queen to adversary's Queen's square.

3. Play your Queen's Knight to your Queen's Bishop's third square.

Q. Kt. to Q. B. 3d.

4. Play your King to his Bishop's second square.

K. to K. B. 2d.

5. Place your King's Bishop on your Queen's Rook's sixth square.

K. B. to Q. R. 6th.

6. Place your Queen on the King's Knight's fourth square.

Q. to K. Kt. 4th.

We will now finish our first lesson. Although you do not yet know the moves of the pieces, yet you are quite competent to perform the exercises given above.

LESSON II.

THE MOVES.

You must now learn the moves of the pieces and Pawns ; for which purpose, place your board in the proper position, which, you know, is with a white square at your right hand corner, and then place the King's Rook on its square, the rest of the board being unoccupied. The move of the Rook is always in straight lines, parallel with the sides of the board. In its present position this piece can be played to your adversary's King's Rook's square, which square, you know, is the same as your K. R. 8th, or it may be played to your Q. R. square, from thence to Q. R. 8th square, thence to K. R. 8th, and so home again, thus taking four moves to go along all four sides of the board. The Rook may also take a short as well as a long move. Its shortest move is one square forward or backward, or one square to the right, or one square to the left. In its present position it can neither move backward nor to the right, because it is *at home* ; and so also the Queen's Rook, when at home, can neither move backward nor to the left ; but place either Rook on any but a Rook's file, and you will find that it can move in three different directions : place K. R. on

K. square and you will find that it commands four squares to the left, three squares to the right, and all the seven squares in the King's file. Still in this position the Rook cannot move backward. But place K. R. on Q. 4th square, and you will find that it can now move backward, but although it can move in four different directions, it does not command a larger number of squares than before. Remember that a piece is said to command a certain number of squares, only when they are unoccupied. If, for example, your King's Rook's Pawn be at K. R. 2d square, the Rook has no power whatever in a forward direction, but only to the left, where it commands seven squares; but if we place the K. Kt. at its square, the K. R. has no power whatever to move, and commands nothing. Remember also that a piece does not command or defend the square on which it actually stands, but only those squares to which it can be moved. Your board being again unoccupied, place the King's Bishop and the Queen's Bishop on their respective squares. The move of the Bishop is always diagonal or oblique. Your King's Bishop being on a white square, must always remain on that colour, because it cannot by any oblique move pass to a black square. The Queen's Bishop is on a black square, and remains on that colour during the whole of the game. Play your K. B. to K. R. 3d, thence to your Q. B. 8th, thence to your Q. R. 6th, and thence home again. So also play your Q. B. to Q. R. 3d, thence to your adversary's K. B., thence to your K. R. 6th, and thence home again. Play your K. B. to K. Kt. 2d, thence to K. R. square, thence to your adversary's Q. R. square. This last move is the longest stride the Bishop can take. Perform a similar exercise with your Q. B.

When the two Bishops are at home, they each command seven squares. But play K. B. to Q. B. 4th square, or Q. B. to K. B. 4th square, and you will find their power to be

greatly increased, each Bishop commanding eleven squares. The Bishop has the same privilege as the Rook of moving through many squares or few, or of moving only one square.

Now as we are strongly inclined to the opinion that the moves of the pieces at Chess originated from two ancient games, in one of which the men were played as we now play the Rook, and in the other the moves were similar to those of our Bishop, and that by a combination of the powers of these two pieces, the moves of the other pieces derive their origin, we have thought that a better understanding of the moves in the modern game might be had by first describing the powers of the Rook and Bishop, and then tracing to them the moves of the other pieces.

The King is allowed the shortest move of the Rook and the shortest move of the Bishop, but not both at once. Place your King on his square; he can then move to any one of the following squares: K. B. square, Q. square, K. 2d square, Q. 2d square, K. B. 2d square. But if we place the King on one of the central squares his power to move is increased. Place your K. on his 4th square; he then commands K. 3d and 5th squares, Q. 3d, 4th, and 5th squares, and K. B. 3d, 4th, and 5th squares. Remember that your King can never be on a square immediately adjoining that on which your adversary's King stands.

The Queen is allowed the move either of the Rook or of the Bishop, but not both at once. Place the Queen on her square; she can move four squares to the right, three squares to the left; she commands seven squares of the Queen's file, a diagonal to the left of three white squares, and a diagonal to the right of four white squares. You can therefore already form an idea of the great value of this, the most powerful piece at Chess.

The Knight is the most remarkable of all the pieces; it is the only one that has the privilege of moving over the other

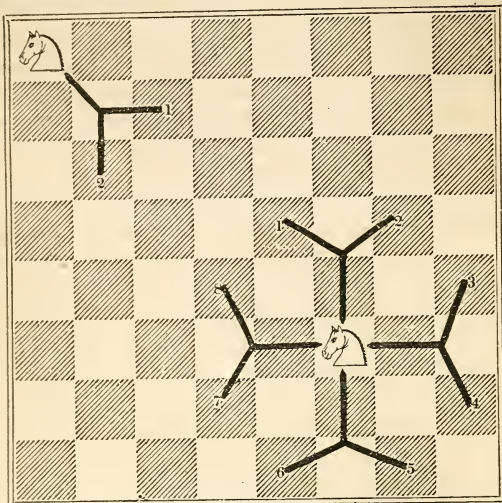
pieces, and this it often does, under the guidance of a good player, in a remarkable manner, threading its way safely through its own and the enemy's ranks, until it can form an attack on some distinguished piece, or mar an ingenious plot of the adversary. This piece is not only difficult to play well, but difficult also to resist, so that it is a deserved favorite among skilful players. The move of the Knight consists of the shortest Rook's move, and the shortest Bishop's move, both at once. For example, place your K. Kt. at home; he can move to K. R. 3d square, i. e., from K. Kt. square to K. Kt. 2d, the shortest Rook's move, and from K. Kt. 2d to K. R. 3d, the shortest Bishop's move, or from K. Kt. square to K. R. 2d, the shortest Bishop's move, and from thence to K. R. 3d, the shortest Rook's move. Wherever we can combine the shortest move of the Rook with the shortest move of the Bishop, the Knight can be played, provided the square to which you wish to play him be not occupied by one of your own pieces or Pawns. But if such square be occupied by a piece or Pawn of your adversary, the Knight can capture it. When your K. Kt. is at home, he can be played to your K. 2d square, or to K. B. 3d square, or to K. R. 3d square; but when the Knight gets to the middle of the board, his power is wonderfully increased. Place him on your K. 4th square, for example, and you will find that he can be played to any one of eight squares. See if you can find out these squares, and write down their names correctly.

Mr. Geo. Walker, in his excellent elementary work, "Chess Made Easy," states, with regard to the move of the Knight, that it is so difficult of explanation that he almost despairs of making a learner understand it until he has met with it practically illustrated. He gives the annexed diagram, and the following mode of description:—

The Knight may be said to begin his move by going one square straight forward, and then finishing his move by pro-

ceeding one square diagonally ; or, it may equally be said, that he begins his move by moving one square diagonally, and ends his move by marching one square forward or sidewise.

The move of the Queen, Rook, and Bishop, are intermin-



able in their range, except by the extremities of the board ; but the moves of the King and Knight are, on the contrary, terminable, and not to be extended at discretion, like those of the other pieces.

Now set out your two white Knights as in the foregoing diagram, and try to reconcile my description of the move of the Knight, with the squares indicated as being commanded by them. The Knight in the corner commands two squares, marked 1 and 2 ; and, had he the move, could play to either of these, but to no others on the whole board. In doing this, he crosses one intermediate square, and seats himself at an interval of three squares, inclusive, from his starting point, on

a square of a different colour from that on which he first stood. No matter what pieces might occupy the squares between him and the place to which he was about to move ; he would leap over them with impunity.

The other Knight, being placed nearer to the centre of the board, commands no less than eight squares, indicated by the numbers 1 to 8 ; to either of which he might leap at one bound, but his choice does not extend beyond those eight. The squares commanded by the Knight always appear to be in pairs. Suppose the white K. Kt. to be at home, as placed on commencing the game ; how many squares does he command ?

The Pawns have the shortest move forward of the Rook when they do not capture, and the shortest move forward of the Bishop when they do. Thus the humble Pawn moves forward, in a right line, but cannot move either backward, obliquely, or sidewise (except in capturing, when it moves obliquely as mentioned above). The Pawn can only move one square at a time ; each Pawn has, however, the privilege, to be exercised at the option of the player, of being advanced, on the first move he makes, either one or two squares. In exercising this privilege, the Pawn is liable to be taken "en passant" by an adverse Pawn, as will be hereafter explained, under the article on the meaning of the phrase "en passant." Your Rook's Pawns command only one square each, viz., K. or Q. Kt. 3d ; the other six Pawns command each two squares. Remember that all the *pieces* can be played backward as well as forward, to the right or to the left ; but the *Pawn* has a forward move only ; it can never retreat from danger like the other pieces, but continues to advance until it reaches your adversary's royal line, when it is entitled to a reward which none of the pieces can claim ; it is immediately promoted to the rank of a Queen, or a Rook, or a Bishop, or a Knight, as you may desire, but can in no case remain on the royal line *as a Pawn*.

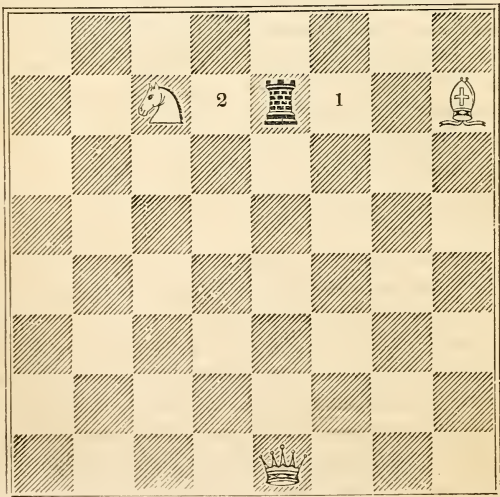
LESSON III.

ON THE MANNER IN WHICH THE CHESS-MEN TAKE EACH OTHER.

MR. WALKER, in his elementary treatise already quoted, has explained in so very lucid a manner the mode in which captures are made at Chess, that we are tempted to give his remarks in full, with his explanatory diagrams.

The different pieces (the Pawn is not here included) take, in exactly the same direction as they move. In taking, you lift off the adverse piece from the board, and place your own piece in the square hitherto occupied by the adversary ; and not, as in the game of Draughts, on the square beyond.

You are never compelled to take, as in the game of Draughts, but may do so, or not, according as it may be to your advantage, without incurring any penalty for refusing the offer.



To illustrate the manner in which the men take each other, examine the preceding diagram.

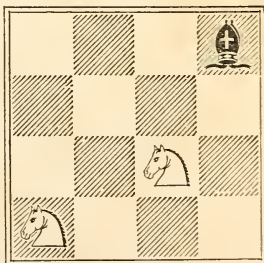
Here is the white Queen opposed to a black Rook. If it be White's turn to play, the Queen may take the Rook; to do which, you remove the Rook from off the board, and seat the Queen on the square now occupied by the Rook. Were the Rook on either of the adjoining squares (marked 1 and 2), the Queen could not capture it, because it would not be in her line of march.

If the Black in this situation, had the first move, the Rook might take either the Queen, the Bishop, or the Knight; lifting the piece taken, off the board, and occupying the square thus vacated.

You can never take two men at once, as in the game of Draughts. All the pieces are reciprocally liable to be taken, as well by the lowly Pawn, as by the haughty Queen: the King is the only exception to this rule, as we shall find under the head of "Check."

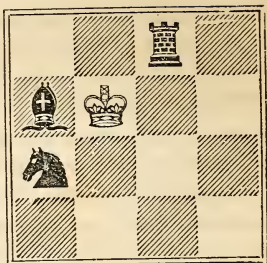
Let us set up another position:—

In this case we have a black Bishop, and two white Knights. If Black have the move, the Bishop may take the Knight in the corner, as before explained, but could not take the nearer Knight, because, to do so would be a departure from the line of march proper to the Bishop. If, on the other hand, the White have the first move, the Knight in the corner cannot harm the Bishop, because the latter does not stand within its limited and peculiar range; but the other Knight can take the Bishop, by stepping into his place, and handing him off the board.



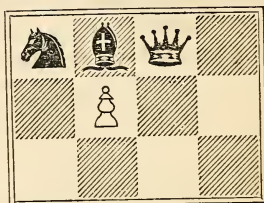
The King can take, though he cannot be taken. Observe the annexed :—

Supposing the white King to have the move in this case, he may capture the Rook, the Bishop, or the Knight, at his option, because they all stand within his range.



The Pawn is the only man which does not take in the direction it moves ; for, whereas it moves only straight on (in right lines), it takes diagonally. In other words, the Pawn may be said to march, on ordinary occasions, like the Rook, except that it can neither move backward nor sidewise, nor can it advance more than one square at a move ; but when the Pawn

BLACK.



WHITE.

takes, it appears to borrow the power of the Bishop, and to take in the same manner, but only one square forward, diagonally. Example being, however, better than precept, let us revert to the Chess-board :—

We have here a white Pawn, which may take either the Queen or Knight, exactly as a Bishop would do, if seated in the square of the Pawn. But the Pawn cannot capture the Bishop, because he may not take straight forward. I suppose the white pieces to have occupied the lower half of the board, as in the first diagram, and the Pawn is, therefore, advancing up the board.

The Pawn can never capture any piece or Pawn, which is not thus placed on the first square of the fronting diagonal. When, therefore, the Pawn is advanced, on first starting, two

squares, it follows that he can never, on that move, take any of the adverse men. The Pawns may take each other, as well as the pieces take the Pawns; of course your own men cannot take each other.

LESSON IV.

CHECKING THE KING—CHECK-MATE—A CHESS PROBLEM EXPLAINED—VARIOUS KINDS OF CHECKS—SIMPLE CHECK—CHECK BY DISCOVERY—DOUBLE CHECK—PERPETUAL CHECK—DRAWN GAMES—VARIOUS KINDS OF MATE—STALE-MATE—FOOL'S MATE—SCHOLAR'S MATE—SMOTHERED MATE.

BEFORE we proceed to play our first game of Chess it will be necessary to explain a few of the technical terms which are in constant use among Chess-players, as also the code of laws which regulates their proceedings.

The King is the principal character in the Chess-field; his person is sacred, and he can never be captured; he is nevertheless liable to the attacks of your adversary's pieces, which must be instantly warded off, for if being under attack he is unable by any means to escape therefrom, he is said to be check-mated, and the game is at an end. The grand object of Chess is therefore twofold, namely, to guard your own King from danger, while at the same time you form a systematic attack on your adversary's King.

Whenever you make a direct attack upon the King, you must inform your adversary of the circumstance by calling out "check," and he must immediately attend to the warning and *escape from check*, or *get out of check*, by one of the three following methods:—1. By *moving* the King out of check. 2. By *capturing* the piece or Pawn that checks

3. By *interposing* a piece or Pawn between the King and the checking piece ; except in the case of a Knight, a check from which can only be parried by moving the King, or capturing the Knight.

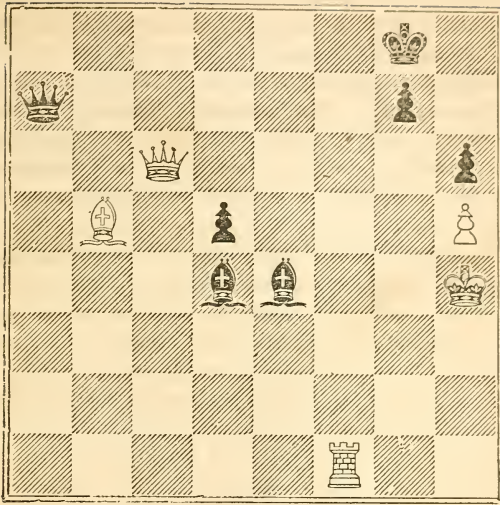
We will show the application of “check” and “check-mate” by means of a Chess problem. We may first inform you that the moves at Chess are played by each player alternately, and as we suppose you to play the white pieces we shall generally give you the first move. Be careful, therefore, whenever a position or problem is given by way of illustration, to notice the direction in which the Pawns are moving ;—those of your adversary, i. e., the black Pawns, always move towards you, while your own Pawns always move away from you. When you are directed to capture one of your adversary’s pieces or Pawns, recollect you are to remove it from off the board, and place your own piece or Pawn on the square which it occupied.

The accompanying diagram represents the position of the pieces at the end of a game. The player of the white pieces having to move first, is able to check-mate his adversary in four moves.

Certain given positions or combinations of pieces are called Problems, many of which are remarkable for the great beauty or ingenuity of their solutions or answers. When you are a little further advanced you will find the exercise both pleasant and instructive.

In order to solve this problem you play your Rook to K. B. 8th square, and call out “check.” Now of the three methods of escaping check, Black can avail himself of two ; he cannot interpose a piece, because your Rook checks his King on the very next square to that which he occupies ; the black King must therefore either take the Rook or move out of check. If he take the Rook, you check-mate him instantly by playing your Q. to K. 8th, and he cannot take your Q.

BLACK.



WHITE.

because she is *supported* by the B., for were he to capture her he would still be in check with the B., and the King is in no case allowed to put himself in check. The King must therefore be moved out of check, and you will observe that there is only one square to which he can be played, and that is to his R. 2d, which you know is the same as your K. R. 7th.—For your second move you play Q. to K. Kt. 6th, checking. Of the three modes of escaping check, Black can avail himself of only one; he cannot interpose, and he cannot move on account of the position of your Rook; he must therefore take your Q.; but this he cannot do with his King, because your Q. is supported by the Pawn at your K. R. 5th; he must therefore take your Q. with his B. We may

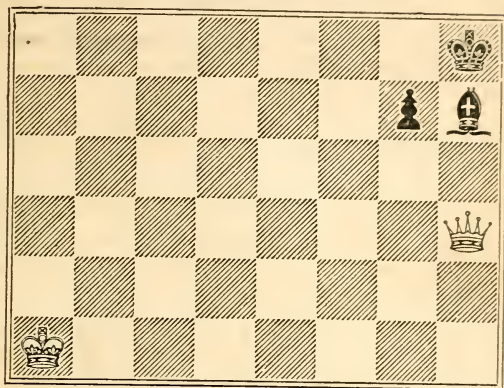
here mention that although your Q. is of far more value than the Bishop, which you get in exchange for her, yet occasions sometimes arise when it is desirable to *sacrifice* a Queen or a Rook for one of the minor pieces (as the Bishops and Knights are called), or even for a Pawn. Your third move is P. takes B., checking. The black King not being able to move out of check must take the Pawn. You now play for your fourth move K. B. to Q. 3d, and thus give check-mate, because the black King is in check, and cannot move out of check.

The term "check" is used only when the King is placed in danger. The Queen, Rook, Bishop, Knight, and Pawn may all be *attacked* and captured, but we never say they are *checked*. There are four kinds of "checks." 1. A *simple* check, that is, when the King is attacked only by the piece which is moved. 2. *Check by discovery*, that is, when the piece which moves does not check, but unfolds another piece which does; for example, let the black King be at home; then place a white Rook on your K. R. 8th, and a white Knight on your K. Kt. 8th. In this position by playing your Knight to your K. R. 6th, your R. checks the black King by discovery. By playing your Kt. to K. B. 6th, instead of to K. R. 6th, we have the third species of check, namely *the double check*, which combines the simple and the discovered check.

The fourth description of check is the *perpetual check*, of which the annexed diagram furnishes an example. This occurs when one player can check the other, every move, and the check cannot be parried so as to prevent its repetition; then if the first player persist in giving check every move, the game must be abandoned as drawn. In the accompanying diagram you play your Q. backward and forward from the square on which she stands to adversary's K., checking; the only means the King has of escaping check is by

playing the B. backward and forward from K. R. 2d square to K. Kt. square.

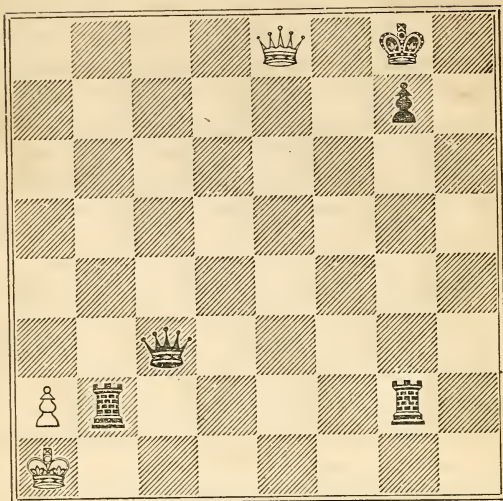
BLACK.



WHITE.

The following example given by Walker, is a very strong instance of perpetual check. White has but the Queen remaining, against Queen and two Rooks; the Black too being in a position, which threatens White with immediate destruction. But White has fortunately got the black K. in check, and the latter can only move to one square; on which, White repeats the check on the K. R. file, and Black is forced to return to the square he now occupies. White continues to check on the same two squares, successively, and Black, having no resource, is compelled to abandon the game as drawn. Remember to apply this in play; and whenever your adversary has obtained an overwhelming numerical force, strive to get a perpetual check; no matter with what piece or pieces—if you can but get it. This will enable you to draw the game, and thus to baffle your apparently victorious opponent.

BLACK.



WHITE.

A material point at Chess for explanation is the manner in which a game may be drawn ; for if neither party wins, this will inevitably be the case at every game as well as at Chess. If then neither party can give check-mate, the game must be drawn, and this may happen many different ways, the chief of which are as follows :—

Firstly, where perpetual check can be given as explained above.

Secondly, where there is not sufficient force left, to enable the stronger party to mate, or where there is a strict equality of force. Suppose, for instance, each party has the King only, left on the board, the game is drawn ; for as the Kings can never attack each other, there remains no force, with which the victory can be gained. Again ; each player has the

King and some Pawns ; but the Pawns are locked in together and cannot move. Here the Kings only can be played, and as neither will remove his King, to allow of his adversary turning the flank of his position, the game is drawn. Suppose, too, there remains on each side, a strict equality of a small quantum of force, as King and Rook against King and Rook—or King and Queen against King and Queen,—it is usual to give up the game as drawn. Or again ; each party has a Rook and Bishop,—or one has the Queen and the other two Rooks ; it is clearly better, and more courteous, to offer to abandon the game here as drawn, than to carry it on, in the hope of your antagonist putting a piece in take.

The King with one Bishop, against the King alone, or the King with two Knights against the King alone, do not constitute sufficient power to give check-mate. The same thing holds good as regards the contest between King and Rook,—against King and a minor piece, or three minor pieces against Queen (sometimes),—Rook and minor piece against Queen,—or Rook and Bishop against Rook. The natural result of these, and analogous quantities of force, is a drawn game, except in peculiar positions ; the variety of which rather confirms than invalidates our general proposition.

The single King makes a drawn game against the King and Rook's Pawn, if the single King can get on the same file, in front of the Pawn (see Lesson IX. 4th position) ; and the same result occurs, should there be two or three Pawns doubled on the Rook's file. Further, should the single Rook's Pawn, or the doubled Rook's Pawns, be accompanied beside their King, with a Bishop only, of the colour which does not command the 8th square of the Rook's file upon which the Pawn or Pawns range, the game will be drawn, if the adverse King can get in front of the Pawns on the same file. The principle on which the game is here drawn, is, that you cannot, in either of these cases, maintain a Pawn at the Rook's 7th

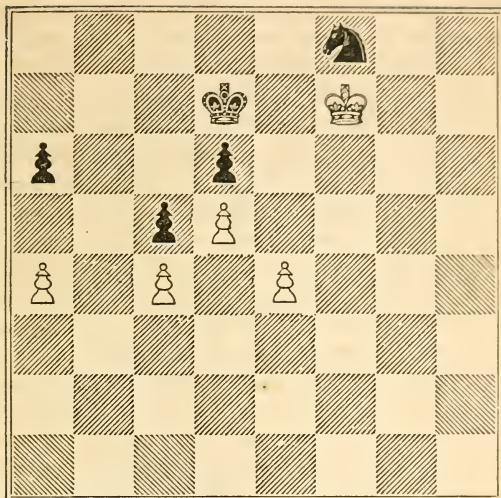
square, without giving stale-mate. This is highly essential to recollect, and serves also to point out, that two Pawns, doubled on the same file, are little better than one. The beginner will find this paragraph rather obscure; and will do well, should he have the opportunity, to get a player more advanced, to explain it practically on the Chess-board.

Thirdly.—In the code of laws there is a regulation to which the learner is referred for information concerning drawn games, arising from ignorance, as to the stronger party knowing how to effect mate, in a certain time. This is a provision for cases originating in the circumstance of your having sufficient force to effect mate, but not knowing how that force should be applied. Thus the Bishop and Knight, or two Bishops (with the King)—against the King alone—possess the *mating power*; but it is only a skilful player who could avail himself of this, so as to win the game. In these and analogous situations, if you cannot mate in 50 moves, your adversary is justified in demanding the dismissal of the game as drawn.

Fourthly.—Drawn games also arise from both parties persisting in playing the same move. The principle on which this is done, is similar to that of perpetual check. Each party prefers acting on the defensive, to risking the loss of the game, by sallying forth from his entrenchments. The annexed diagram presents a case of this sort which Walker states he saw arise between two good players, in the *Westminster Chess Club*.

White attacks the Knight with his King, and the former cannot move to the square adjoining the King, because it would be taken by the Pawn; the Knight therefore plays upon the Rook's file; White follows the Knight with the King, to the Knight's 6th square, and the Knight returns, as his best move, to the square he now occupies. Each party persists in the same course of play, and consequently agrees

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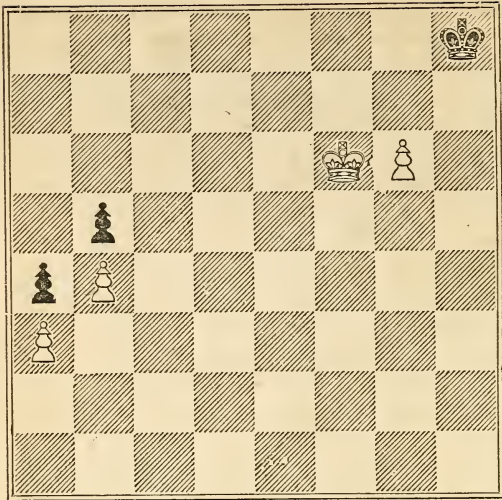


WHITE.

to dismiss the game as drawn. Black would lose the game, were he to allow the Knight to be taken; and it is therefore fortunate for him, that White has not the move in the present position.

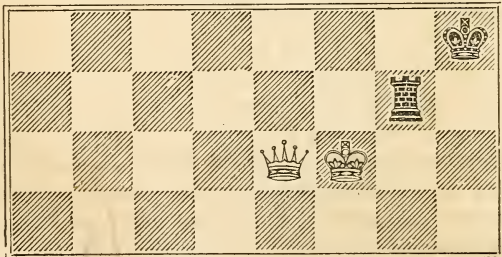
Fifthly.—A draw may be obtained by stale-mate. This occurs when the K. not being actually in check, cannot move without going into check, and has no other piece or Pawn to move. For example: in the following situation, White by playing his K. to K. B. 7th, deprives his adversary of all power to move; the black King is not in check, and cannot move without getting into check: the further progress of the two black Pawns is prevented by the two white Pawns: therefore by the incautious play of White, Black is **stale-mated** and the game is drawn.

BLACK.



WHITE.

Stale-mate constitutes a drawn game, and is generally obtained, by the skilful player, of an inexperienced antagonist, who is so eager, having a numerical advantage, to run down his prey, that he overlooks this resource on the part of



his wily foe. Many situations towards the close of a game arise, in which by a judicious sacrifice, the skilful player forces stale-mate, and thus draws the game; as in the foregoing case.

Here, Black having the move, can force stale-mate, and thus draw a desperate game. He checks with Rook, on the square before the adverse King, thus giving it away for nothing, for the white King may take it with impunity. But when the King has taken the Rook, White has given stale-mate, and Black has gained his object; and if he refuse taking it, he must move out of check, and Black takes the White Queen. So either way the game is drawn.

It is impossible to give every case in which a game may be drawn. We can only lay down general principles, with as much practical illustration as our limits will permit; and it is for the learner to apply such principles as his genius and application shall dictate.

There are also several descriptions of mates. 1. The *Fool's Mate*, which can be given in two moves. The board being prepared for play, we suppose you to open the game thus:

White.

1. K. B. P. two squares.
2. K. Kt. P. two squares.

Black.

1. K. P. one square.
2. Q. to K. R. fifth sq.,
check-mating.

The second kind of mate is called the *Scholar's Mate*, and is sometimes given to beginners in the game; it is accomplished thus:

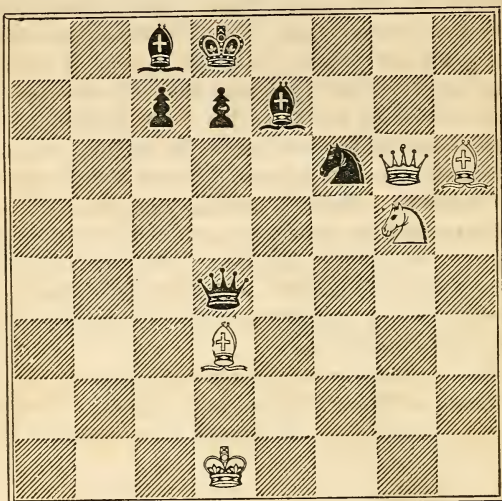
White.

1. K. P. two squares.
2. K. B. to Q. B. fourth sq.
3. Q. to K. R. fifth sq.
4. Q. takes K. B. P., check-mate.

Black.

1. K. P. two squares.
2. K. B. to Q. B. fourth sq.
3. Q. P. one square.

A third description of mate is called the *Smothered Mate*, and can only be given by the Knight. The following problem, in which White moving first, is required to give check-mate in four moves, will illustrate this description of mate.



SOLUTION.

White.

1. Kt. to K. B. 7th, check.
2. Kt. to Q. 6th, checking and discovering check.
3. Q. to adversary's K. sq., checking.
4. Kt. to K. B. 7th sq., check-mating.

Black.

1. K. to K. sq.
2. K. to Q. sq.
3. Kt. takes Q.

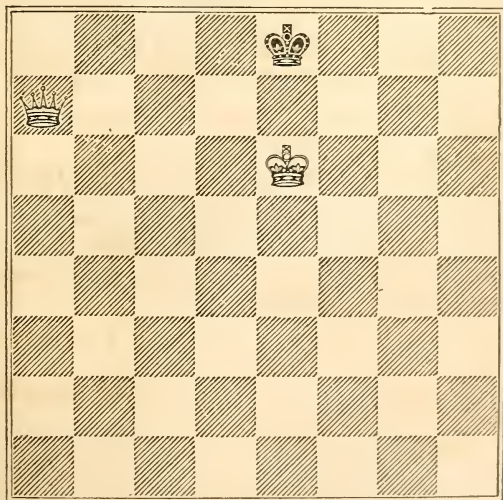
LESSON V.

METHOD OF CHECK-MATING WITH THE QUEEN.

WE shall now proceed to instruct you in the method of winning the game with your King and Queen, against your adversary's King. This is one of the easiest check-mates, the study of which will, however, materially improve you, and enable you to play your King and Queen with advantage in many situations. In order to effect this check-mate, it is absolutely necessary that the adverse King be forced to one of the sides of the board, and that your King be brought within one square of his—for example :

FIRST SITUATION.

BLACK.



WHITE.

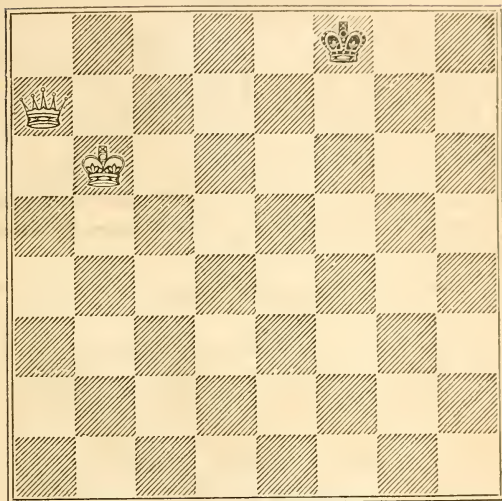
White having the move can check-mate by playing the Q. to adverse K.'s 2d sq., to adverse Q. R. sq., or to adverse Q. Kt. sq. : but suppose the Black to begin, still the White will check-mate immediately, for Black must play either to Q. sq., or to K. B. sq. ; if the former, White will check-mate by playing Queen to adverse Q. 2d sq., or to adverse Q. Kt. sq. ; and if the latter, by playing her to adverse K. B. 2d sq. It appears from this that it is not necessary that the two Kings should be exactly opposite each other. But suppose the black King, instead of being at his own square, were at his Kt.'s sq. ; you can now check-mate in two moves, if you play properly ; you must not check with your Q. at adversary's Q. R. sq., because he would be able to quit the last line, or side of the board, where I have already told you he must be forced to move before you can check-mate him. It would also be bad play to check with your Q. at adv. K. B. 2d sq., because he would move to his Rook's sq., and you would be obliged to remove the Q., for if you played the K., the game would be drawn, owing to his K. being stale-mated.

What ought I then to play?

You should move your King to adv. K. B. 3d sq., and he cannot possibly avoid being check-mated the next move by your playing your Queen to adv. K. B. 2d sq., or to adv. K. Kt. 2d sq.—Let us now examine another position, which will show you the power the Q. has of forcing the K. to move to the opposite side of the board.

SECOND SITUATION.

BLACK.



WHITE.

In this situation, his King being already on the last line, it would be very bad play to check him with your Queen, because he would play the K. towards the middle of the board, and you would have the trouble of compelling him to the side. You may check-mate him in two ways.

In the first place,

White.

1. K. to Q. B. 6th sq.
2. K. to Q. 6th sq.
3. K. to his 6th sq.
4. K. to his B. 6th sq.
5. Q. check-mates at K. B. 7th sq., or K. Kt. 7th sq.

Black.

1. K. to K. Kt. sq.
2. K. to K. R. sq.
3. K. to K. Kt. sq.
4. K. to K. B. or K. R. sq.

This method is very simple, but the other is more masterly and shorter ; replace the pieces and play,

In the second place,

White.

1. Q. to K. R. 7th sq.
2. Q. to K. Kt. 7th sq.
3. Q. to K. B. 7th sq.
4. Q. check-mates at K. 8th sq., or Q. B. 7th sq.

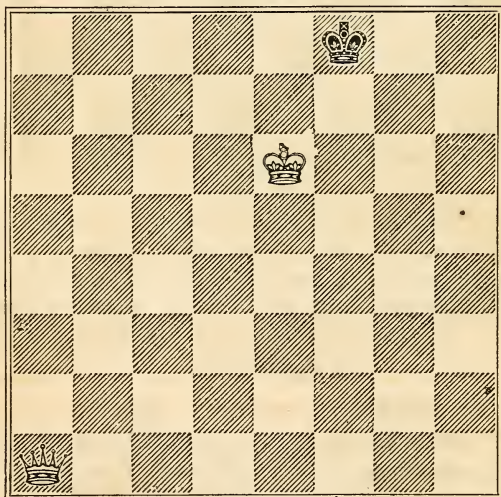
Black.

1. K. to his sq. (must).
2. K. to Q. sq.
3. K. to Q. B. sq.

In this manner you check-mate without moving your K., as the power of your Q. enables you to force his K. to move towards yours.

THIRD SITUATION.

BLACK.

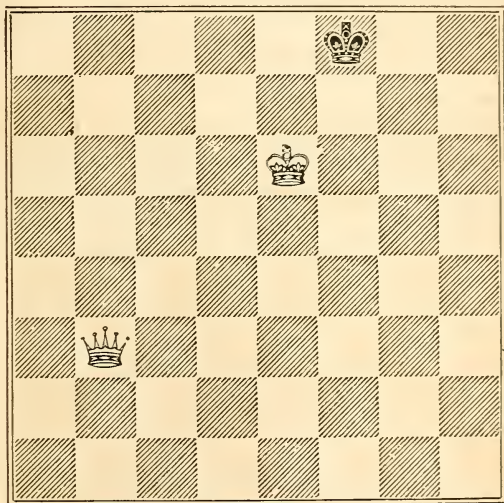


The check-mate, though very simple, would be overlooked by many young players: some would check at K. B.

6th sq.; others would play Q. to her R. 7th sq., and then move the K. to his B. 6th sq.; the proper move is to play the Q. to K. R. 8th sq., giving check-mate.

FOURTH SITUATION.

BLACK.



WHITE.

It is evident, that if his K. were at his own sq., in opposition to yours, you would immediately check-mate, by playing your Q. to his Q. Kt. sq.; by playing in the following manner, you force his K. opposite yours, and you check-mate the following move; e. g.

White.

1. Q. to K. Kt. 3d sq.
2. Q. to K. Kt. 8th sq., mating.

Black.

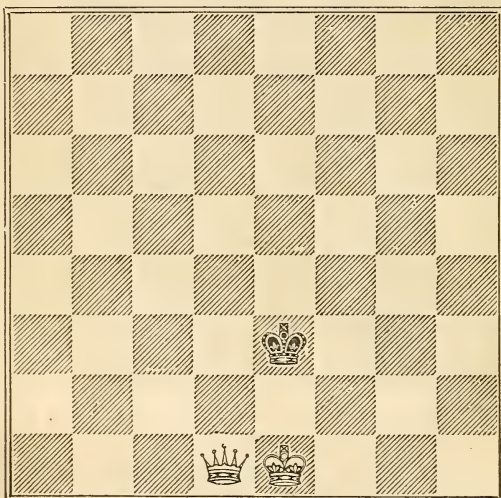
1. Is compelled to play K. to his own sq.

Observe attentively the first move, which is very useful in check-mating with a Q. or Rook; it is the only move that enables you to win in two moves.

We shall now show you how to force the adverse King to the side of the board, which is indispensable before you can check-mate with the Queen.

FIFTH SITUATION.

BLACK.



WHITE.

White to move.

White.

1. Q. to her 5th sq.
2. K. to K. B. 2d sq.

Black.

1. K. to his B. 5th sq.
2. K. to his Kt. 5th sq.

White.

3. Q. to K. 5th sq.

4. K. to K. B. 3d sq.

5. Q. to K. Kt. 3d sq., or to K. R. 8th, or to K. R. 5th, and check-mates.

Black.

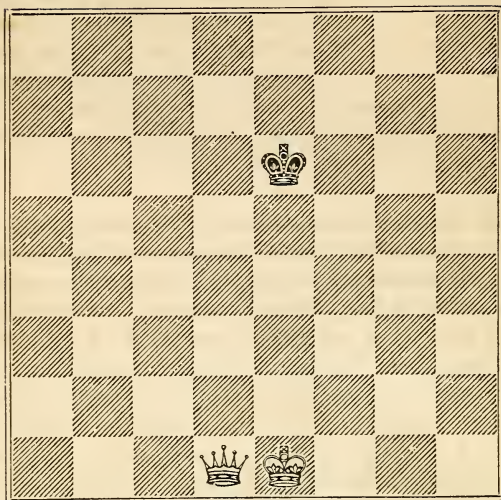
3. K. to his R. 5th sq., for if he play to his R. 6th sq., you will check-mate at your K. Kt. 3d sq., or at K. R. 5th.

4. K. to K. R. 6th sq.

In the above position, as the King is nearer to your K. R. side of the board than to any other, you should endeavour to force him to move towards it, this you effect by playing your Queen to his Q. 4th sq. ; had you checked at your K. 2d sq., or at Q. Kt. 3d sq., you would have played ill, because he would have moved the King into one of the centre squares, and he would be as far removed from the side of the board as he was at the beginning. Your second move (K. to K. B. 2d sq.) prevents his returning to your K. 3d sq., and forces him nearer the side of the board, by compelling him to move to your Kt.'s file : your third move is much better than if you had checked him, because it obliges him to move to your R. 4th sq. ; had you on the 4th move, pursuing the same system, inadvertently moved your Q. to adv. K. B. 4th sq., you would have stale-mated your adversary ; as the Q. attacks more squares than any other piece, you must be very careful when you have to check-mate with the Queen, that you do not stale-mate your adversary, by playing her improperly.

SIXTH SITUATION.

BLACK.



WHITE.

White to move.

White.

1. Q. to her 8th sq.
2. Q. to her 6th sq.
3. Q. to her B. 7th sq.
4. K. to K. B. 2d sq.
5. K. to K. B. 3d sq.
6. K. to K. B. 4th sq.
7. K. to his B. 5th sq.
8. K. to his B. 6th sq.
9. Q. check-mates at K. 7th sq., or K. Kt. 7th sq.

Black.

1. K. to K. B. 2d sq.
2. K. to his sq.
3. K. to K. B. sq.
4. K. to his sq.
5. K. to K. B. sq.
6. K. to K. Kt. sq.
7. K. to K. B. sq.
8. K. to his sq., or to K. Kt. sq.

Observe, that you have not given him one check before you check-mated him: this will show you that it is by no means necessary to check frequently with the Queen; it is often bad play, as the Q., from her peculiar power, is able, without the assistance of the King, to force the adverse King to one of the angles of the board. Black, on the first move, might have advanced towards the centre of the board, instead of playing to his B. 2d sq.; the variation we shall presently give, will show you how you ought to play in that case. You might, on the 4th move, have confined his King to his K. Bishop's, K. Knight's, and K. Rook's squares, by playing your Q. to her 7th sq., instead of advancing your K., but it would have been losing a move, because the moment your K. is at his K. B. 6th sq., you will check-mate him, whether his K. be at his own sq., or at K. B., K. Kt., or K. R. sq.

VARIATION.

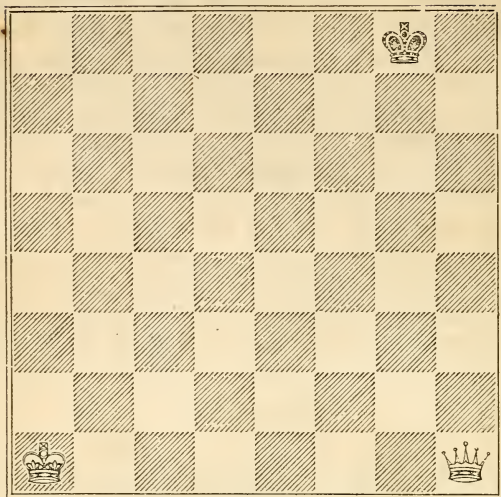
*White.**Black.*

- | | |
|------------------------|------------------------|
| 1. Q. to her 8th sq. | 1. K. to his 4th sq. |
| 2. Q. to her 7th sq. | 2. K. to K. B. 3d sq. |
| 3. K. to K. B. 2d sq. | 3. K. to his 4th sq. |
| 4. K. to K. B. 3d sq. | 4. K. to K. B. 3d sq. |
| 5. K. to K. B. 4th sq. | 5. K. to K. Kt. 3d sq. |
| 6. Q. to K. 7th sq. | 6. K. to K. R. 3d sq. |

7. You should not move Q. to K. B. 7th sq., because you would stale-mate your adversary; you ought to play K. to his B. 5th sq., and afterwards check-mate with the Q. at K. R. 7th sq., or at K. Kt.'s 5th.

SEVENTH SITUATION.

BLACK.



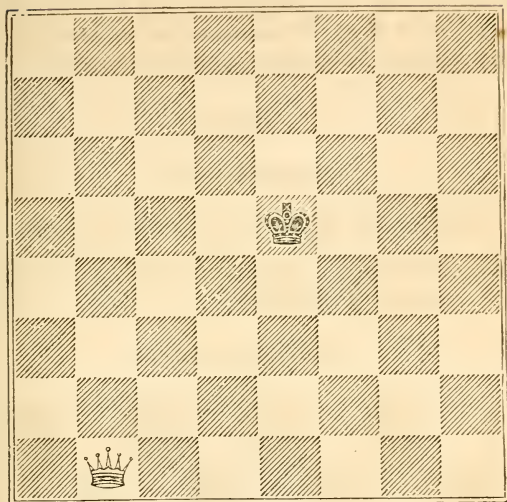
WHITE.

In this and similar situations, when your adversary's King is already on the last line, endeavour to confine him there; in the present instance, your first move should be Q. to her Kt. 7th sq., afterwards playing her to her 7th sq., or at once moving up King.

The next position will show you that the Queen alone has the power of forcing the adverse King to one of the corners of the board.

EIGHTH SITUATION.

BLACK.



WHITE.

*White.**Black.*

1. Q. to her 3d sq.
2. Q. to K. 2d sq.
3. Q. to K. 3d sq.
4. Q. to K. 4th sq.
5. Q. to K. B. 3d sq.
6. Q. to K. B. 4th sq.
7. Q. to K. B. 5th sq.
8. Q. to K. B. 6th sq.
9. Q. to K. Kt. 5th.

1. K. to his B. 5th sq.
2. K. to his B. 4th sq.
3. K. to K. B. 3d sq.
4. K. to K. Kt. 4th sq.
5. K. to K. Kt. 3d sq.
6. K. to K. Kt. 2d sq.
7. K. to K. Kt. sq.
8. K. to K. R. 2d sq.
9. K. to K. R. sq.

You will observe by the above moves that the Queen being able alone to force the King to an angle of the board, you might first effect that, and then bring up your King in

order to check-mate, but it would take more moves than when the King assists the Queen in compelling the K. to the side of the board. Do not play your Q. nearer the K. than she now is, for if you were on the 10th move to play Q. to K. Kt. 6th, you would stale-mate your adversary.

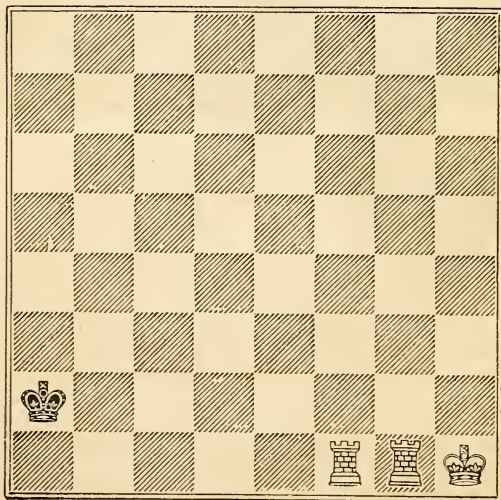
LESSON VI.

METHOD OF CHECK-MATING WITH BOTH ROOKS.

This check-mate is very simple, and may be given without the assistance of the King.

FIRST SITUATION.

BLACK.



WHITE.

White.

1. K. R. to K. Kt. 2d, check.
2. Q. R. to K. B. 3d sq., check.
3. K. R. to K. Kt. 4th, check.
4. Q. R. to K. B. 5th, check.
5. K. R. to K. Kt. 6th, check.
6. Q. R. to K. B. 7th, check.
7. K. R. to K. Kt. 8th, mate.

Black.

1. K. to Q. R. 6th.
2. K. to Q. R. 5th.
3. K. to Q. R. 4th.
4. K. to Q. R. 3d.
5. K. to Q. R. 2d.
6. K. to Q. R. sq.

The alternate play of the Rooks, as you will have observed by the above moves, forces the King to retire towards the last line, where he is ultimately check-mated; he might, however, have given you more trouble had he moved his K. differently. Replace the pieces and suppose him to play as follows:

- | | |
|--------------------------------|----------------------|
| 1. K. R. to K. Kt. 2d, check. | 1. K. to Q. Kt. 6th. |
| 2. Q. R. to K. B. 3d, check. | 2. K. to Q. B. 5th. |
| 3. K. R. to K. Kt. 4th, check. | 3. K. to Q. 4th. |
| 4. Q. R. to K. B. 5th, check. | 4. K. to his 3d. |

If you were now to play King's Rook as you did before, he would take your Q. Rook; you therefore play the latter away, thus:

- | | |
|------------------------|--------------------|
| 5. Q. R. to Q. R. 5th. | 5. K. to K. B. 3d. |
|------------------------|--------------------|

Still you cannot check with K. Rook at K. Kt. 6th, because he would take it; you therefore play,

- | | |
|--------------------------------|--------------------|
| 6. K. R. to Q. Kt. 4th. | 6. K. to his 3d. |
| 7. K. R. to Q. Kt. 6th, check. | 7. K. to Q. 2d. |
| 8. Q. R. to its 7th, check. | 8. K. to Q. B. sq. |

White cannot check-mate with King's Rook at adversary's Q. Kt.'s square, because Black would take it; therefore,

- | | |
|-----------------------------------|-----------------|
| 9. K. R. to Q. Kt. 7th. | 9. K. to Q. sq. |
| 10. Q. R. to his 8th, check-mate. | |

The check-mate may, however, be given in a shorter way; thus,

White.

1. Q. R. to Q. Kt. sq.
2. K. R. to K. Kt. 8th sq.
3. K. R. to Q. Kt. 8th.
4. K. R. to Q. R. 8th, or Q. R. to his sq., check-mating.

Black.

1. K. to Q. R. 6th.
2. K. to Q. R. 7th.
3. K. to Q. R. 6th.

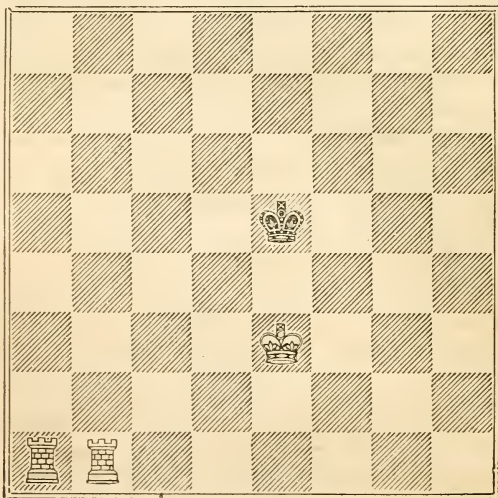
Even this is not the shortest method of winning: for example,

1. Q. R. to K. B. 3d sq.
2. K. R. to K. Kt. 2d sq., check.
3. Q. R. to K. B. sq., check-mate.

It is not, however, always necessary to force the King to one of the sides of the board, the check-mate can be given in the middle of the board, but then it must be with the assistance of your King; for example:

SECOND SITUATION.

BLACK.



WHITE.

White.

1. Q. R. to his 6th sq.
2. K. R. to K. Kt. sq.
3. K. R. to K. Kt. 5th sq., check-mate.

Black.

1. K. to K. B. 4th.
2. K. to his 4th.

Observe the object of these moves; the first is to prevent his King from moving back, the K. is therefore confined to the rank on which he is, and the move of the Rook has made that rank an *artificial side* of the board; the 2d move is played to compel the K. to return to his 4th sq., and is the only method to enable you to check-mate the next move. Should Black for his first move play K. to his Q. 4th, you play K. R. to Q. B. sq., also mating next move.

LESSON VII.

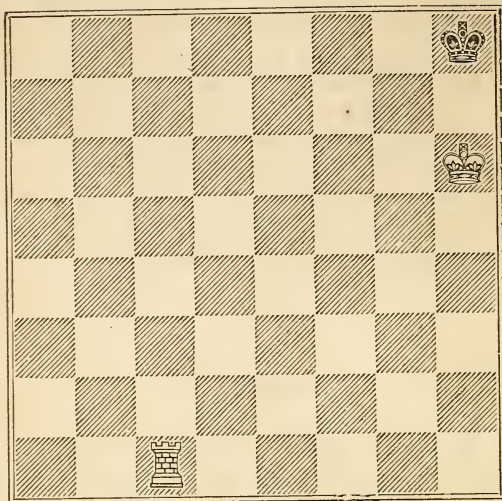
METHOD OF CHECK-MATING WITH ONE ROOK.

THIS check-mate is much more difficult than that with the Queen, or the two Rooks. By studying the following situations, and attending to the remarks we shall make, you will soon be able to effect it, and that in a more masterly manner than many who have played at Chess for a long time.

It is absolutely necessary, in order to check-mate with the Rook, that you force the adversary's King to one of the sides of the board; your own King must moreover be in opposition to his, that is, with only one square between them. As his King may attack your Rook, it will be necessary to have your own K. near, in order to guard it, therefore, the K. and Rook must co-operate in compelling his King to the last line. All this you will clearly understand by attending to the following situations.

FIRST SITUATION.

BLACK.

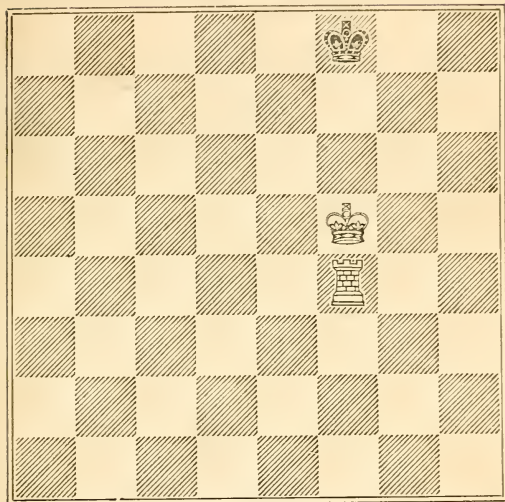


WHITE.

By playing the Rook to Q. B. 8th sq., you give check-mate; in this situation if you had a Q. instead of a R., you could not check-mate in a different manner the first move. If your King, instead of being at his R. 6th sq., were at K. Kt. 6th, the Rook would still check-mate in the same manner; this is owing to his King being in a corner, for if he were at his Kt. sq., and your King at his R. 6th, on your checking with R., he would be able to move to his B. 2d sq., therefore, except in the corner, your King must be immediately opposite his, with only one square between them.

SECOND SITUATION.

BLACK.



WHITE.

White to move.

White.

1. K. to his B. 6th.
2. R. to Q. 4th.
3. R. to Q. 8th, and check-mates.

Black.

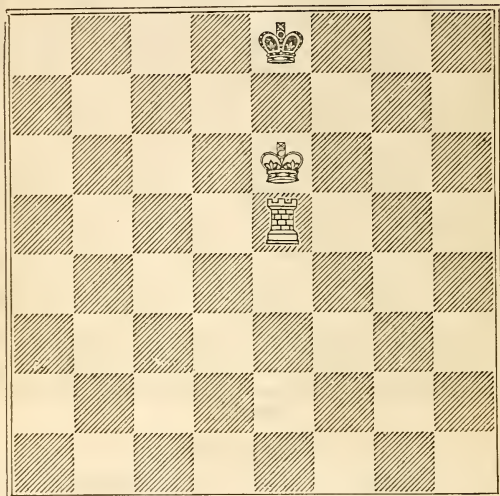
1. K. to his sq.
2. K. to K. B. sq.

We have often seen even tolerable players make six or eight moves to check-mate in the above situation, and yet it is by no means difficult if the powers of the Rook be well understood. Your first move is sufficiently obvious, as it forces him to continue on the last line; the second is not quite so easy to discover, but if you recollect that it is absolutely necessary that his King should be opposite yours (except in

the corner) you will soon find that by playing your Rook to your Queen's 4th sq., that is, one file *beyond* his King, you force him to play back to his B. sq., and are thus enabled to check-mate him the following move.

THIRD SITUATION.

BLACK.



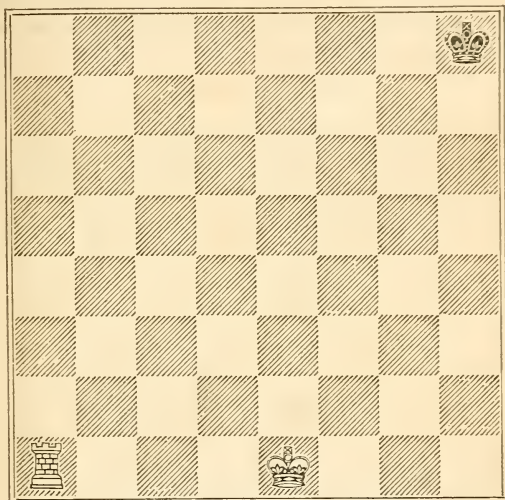
WHITE.

In this situation you may give mate in three moves; your first move should be the Rook to any one of the eleven sq. it attacks; suppose you move it to K. Kt. 5th sq., and that he moves his K. to K. B. sq.; as your Rook already occupies the file beyond his King, you have only to keep it on that file, and his King will be forced to move in opposition to yours, and then you check-mate him at his K. Kt. sq.; if you refer to the check-mate with the two Rooks, you will find a similar situation, one of your R. confining his K. to

the centre of the board, by making an *artificial last line*, and enabling the other R. to check-mate in the above manner.

FOURTH SITUATION.

BLACK.



WHITE.

White to move.

White.

1. R. to Q. R. 7th.
2. K. to his 2d.
3. K. to his 3d.
4. K. to his 4th.
5. K. to his 5th.
6. K. to Q. 6th.
7. R. to Q. B. 7th.
8. K. to Q. B. 6th.
9. K. to Q. Kt. 6th.
10. R. to Q. B. 8th, check-mate.

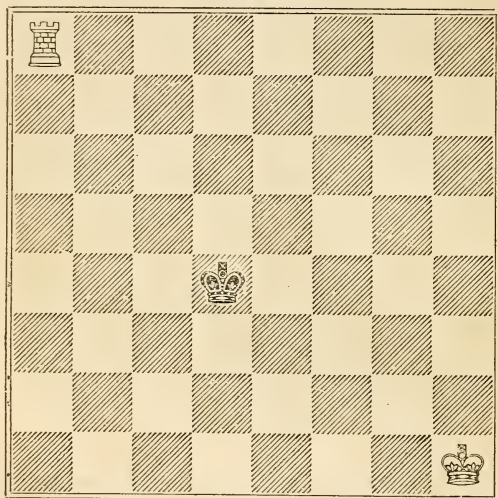
Black.

1. K. to K. Kt. sq.
2. K. to K. B. sq.
3. K. to his sq.
4. K. to Q. sq.
5. K. to Q. B. sq.
6. K. to Q. Kt. sq.
7. K. to Q. R. sq.
8. K. to Q. Kt. sq.
9. K. to Q. R. sq.

In the foregoing position it is not very difficult to give check-mate, because the adverse K. is already on the last line, and your first move confines him to it. The following situation is more difficult, because you have to force him to the last line; however, by attentively observing the method of playing both K. and R. you will soon be able to check-mate with R. from any part of the board.

FIFTH SITUATION.

BLACK.



WHITE.

White to move.

White.

1. R. to K. 8th.
2. K. to K. Kt. 2d.
3. K. to K. B. 3d.
4. R. to K. 4th.
5. K. to his 3d sq.
6. K. to Q. 3d.

Black.

1. K. to Q. 4th.
2. K. to his Q. 5th.
3. K. to Q. 4th.
4. K. to Q. 3d.
5. K. to Q. 4th.
6. K. to Q. B. 4th.

White.

7. R. to Q. 4th.
8. R. to Q. B. 4th.
9. K. to Q. 4th.
10. K. to Q. 5th.
11. R. to Q. B. 5th.
12. R. to Q. B. 6th.
13. K. to Q. B. 5th.
14. K. to Q. Kt. 5th.
15. R. to Q. B. 7th, check.
16. K. to Q. R. 6th, or Q.

B. 6th.

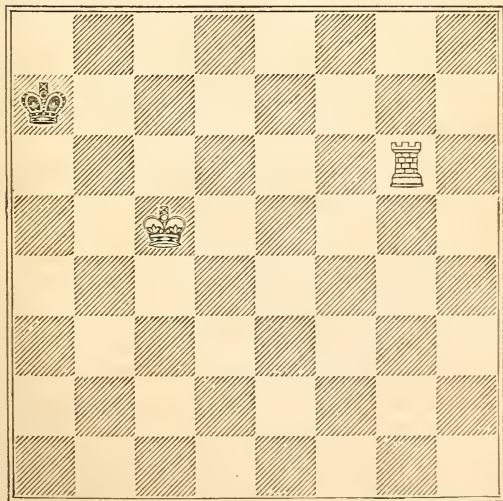
17. K. to Q. Kt. 6th.
18. R. to Q. B. 8th, check-mate.

Black.

7. K. to Q. Kt. 4th.
8. K. to Q. Kt. 3d.
9. K. to Q. Kt. 4th.
10. K. to Q. Kt. 3d.
11. K. to Q. Kt. 2d.
12. K. to Q. Kt. sq.
13. K. to Q. Kt. 2d.
14. K. to Q. R. 2d.
15. K. to Q. R. sq.
16. K. to Q. Kt. sq.
17. K. to Q. R. sq.

SIXTH SITUATION.

BLACK.



WHITE.

In this situation you may check-mate in four moves, without moving your King more than once: e. g.:

White to move.

White.

Black.

- | | |
|--|----------------------------------|
| 1. K. to Q. B. 6th. | 1. K. to Q. R. 3d, or (A) |
| 2. R. to K. R. 6th. | 2. K. to Q. R. 2d, or Q. R. 4th. |
| 3. R. to K. R. 8th sq. if the black King be at Q. R. 2d, or R. to K. R. 4th sq., if the black King be at Q. R. 4th; in both cases the Rook is one file beyond that on which the black King is; the Black is therefore compelled to play to Q. R. 3d sq., and you check-mate him with your Rook at his Q. R. sq., or at your Q. R. 4th. | |

(A)

- | | |
|---|----------------------------------|
| 1. K. to Q. B. 6th. | 1. K. to Q. R., or to Q. Kt. sq. |
| 2. R. to K. Kt. 8th,
check. | 2. K. to Q. R. 2d. |
| 3. R. to K. R. 8th; by remaining on this file, you compel him to play to Q. R. 3d sq., and consequently you check-mate him the next move with your R. at Q. R. 8th. | |

You may also check-mate in four moves, beginning with the Rook, but this we shall leave you to discover yourself.

LESSON VIII.

CASTLING—SOME PECULIARITIES OF PAWN-PLAY—PAWN TAKES P. “*en passant*”—CENTRE PAWNS—DOUBLED PAWNS—PASSED PAWNS—ISOLATED PAWNS—ADVANCING A PAWN TO QUEEN—PROBLEM ILLUSTRATIVE OF QUEENING A PAWN—FORKING WITH PAWN OR KNIGHT—THE EXCHANGE.

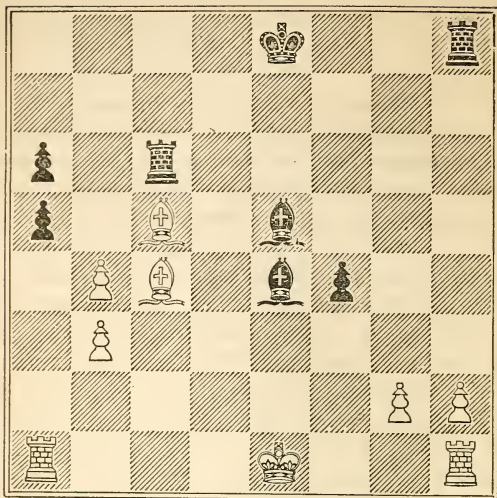
ALTHOUGH the move of the King is limited to one square *at* a time, yet, by a peculiar privilege, which under certain conditions, may be exercised once during the game, a compound move is allowed, whereby the King moves over two squares. This compound move is made by playing K. R. or Q. R. up to the K., and then placing the K. on the other side of the R. thus moved. This is called CASTLING, or to CASTLE THE KING, and its object is generally to secure the royal piece a place of greater safety, as also to bring a Rook into play. Sometimes, however, a player castles in order to escape from an attack, and, in such case he will castle on his King's side, i. e., with K. R.; or, on his Queen's side, i. e., with Q. R., as may best suit his purpose.

The conditions under which Castling is allowed, are as follows:—

1. The King must not be in check.
2. The K. must not have been moved.
3. The Rook must not have been moved.
4. There must be no piece, either of your own or of your adversary, between the K. and the R.
5. The King must not pass over, or to any square, attacked by one of your adversary's pieces or Pawns.

The following diagram will serve to illustrate the important operation of Castling.

BLACK.



WHITE.

In this position, supposing neither your King nor Rooks have been moved during the game, you are at liberty to castle either with your K. R. or your Q. R. To castle with your K. R., or, on your K. side, you first play your K. R. to K. B. sq., and then place your K. on K. Kt. sq.; this completes the operation of Castling. To castle on your Q. side, or with Q. R., you first play that piece to Q. sq., and then place your K. on Q. B. sq. Observe that, although your Q. R. is under the attack of your adversary's K. B., and although your Q. Kt. sq. is commanded by his Q. B., yet you can still castle on your Queen's side, because the law which forbids the King, in castling, to pass over any square attacked by one of your adversary's pieces or pawns, is limited to the King only, and does not apply to the Rook

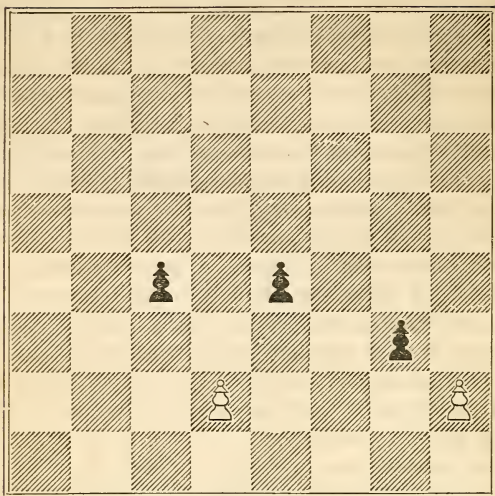
You will observe that your adversary cannot castle on his K. side, because the K. B. sq., over which his K. must pass, is commanded by your Q. B., and the K. Kt. sq., to which he must pass, is commanded by your K. B. Nor can he castle on the Q. side, because his Q. R. has been moved.

There are several peculiarities respecting the Pawns, with which you must become acquainted. Young players are apt to imagine that, because the supply of Pawns is liberal, and their value much less than that of the pieces, they need not be greatly regarded. But the fact is, that to play the Pawns well is almost the same thing as to play Chess well: it is the most refined and difficult part of the game, and Philidor owed much of his excellence to the surpassing skill with which he manœuvred his Pawns. We shall have abundant examples of the value of Pawns hereafter; at present, our information will be confined chiefly to some of their technicalities.

The names of the Pawns, K. P., Q. P., K. B. P., &c., you are already acquainted with; other terms are in frequent use, such as Pawn takes "*en passant*;" Centre Pawns; Doubled Pawn; Passed Pawn; Isolated Pawn; to Queen a Pawn; or, to advance a Pawn to Queen; to fork with a Pawn.

With respect to the first term, P. takes P. *en passant*, you know that the move of the Pawn is limited to one square forward when not capturing, and to one square obliquely forward when it captures. It has also been stated, that the Pawn is allowed to move, either one or two steps forward, at its *first* move; but when, in moving two steps, it passes over a square attacked by one of your adversary's Pawns, he has the option either of allowing the Pawn to be moved to its full extent, or of capturing it with his Pawn, just as if you had moved your Pawn but one square. This being a point very little understood by beginners, we shall illustrate it by a diagram.

BLACK.



WHITE.

In this position you may move Q. P. one sq. or two sq.—if you move it only one sq. it can evidently be captured by either pawn—and if you move it two squares, it is optional with your adversary to capture it with either Pawn, just the same as if you had moved the Pawn but one sq., in which case he will remove your Pawn from the board, and seat one of his Pawns at your Q. third square.

In the same position, White's King's R. P. is also unmoved; but should you think fit to push it two sq., it cannot be captured by the adverse Pawn, because in this case, it does not cross a square commanded by that Pawn; of which it is already "*en prise*" (in take). The difference is easily perceptible. Remember that a Pawn may be taken "*en passant*" only by a Pawn and not by a piece; and that the

privilege ceases, unless advantage be taken of it at the very next move.

The term "Centre Pawns" is usually applied to the K. P. and Q. P. The best position they can occupy at the beginning of the game is the centre of the board, viz., K. 4th and Q. 4th sq.; but against good play, much skill is required in maintaining them in this position.

When one Pawn stands before another on the same file, and both belong to the same player, it is called "a doubled Pawn." In the diagram illustrative of Castling, you have a doubled Pawn at your Q. Kt.'s 4th, and your adversary has one at his Q. R. 4th sq.

A passed Pawn is one which has no adverse Pawn in front of it, either on the same file, or advancing towards it on either of the adjoining files. Suppose you have a Pawn on your K. B. file, and your adversary has no Pawn, either on his King's file, or K. Kt.'s file, your Pawn is then said to be passed. Such a Pawn is very valuable, because, in order to prevent it from being advanced to Queen, your adversary must oppose or capture it with a piece; in which case, if your Pawn be properly defended, you win a piece for a Pawn.

When a Pawn is entirely separated from other Pawns, it is said to be "isolated." You must be careful how you allow your Pawns to become isolated, because when in this condition they can be defended only by pieces; and these ought to be used rather as active warriors than as passive sentinels. A skilful player, however, will often be willing to isolate a Pawn, if, at the same time, he "passes" it.

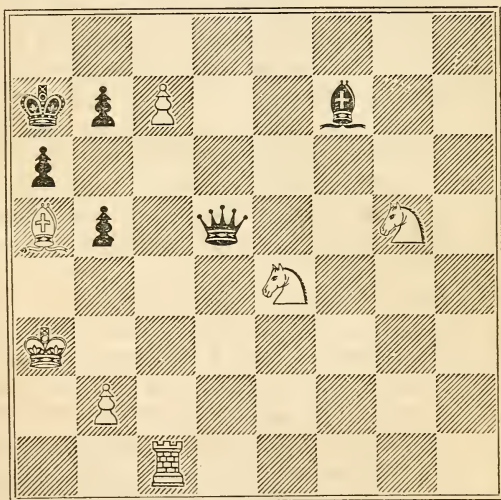
When a Pawn is advanced to the eighth square of the file, it is said to be "Queened," in which case you remove it from the square, and place thereon a piece in its stead.

The following problem will illustrate the advantage of the passed Pawn, and serve to remind you of a fact of which amateurs are frequently ignorant, i. e., that in queening a

Pawn, such Pawn need not necessarily be exchanged for a Queen. You may claim a Rook, or a Bishop, or a Knight. And this privilege is allowed even though all the pieces remain on the board. It follows, therefore, that you may have two or more Queens, and three or more Rooks, Bishops, or Knights. Remember that the promotion of the Pawn is the immediate consequence of its attaining the eighth square. A move cannot be played until this promotion is made.

In the following problem, if Black have the move, he can check-mate you immediately, or, "on the move," as it is called. Endeavour to find out how he can do this. But White having to move, you can force the mate in three

BLACK.



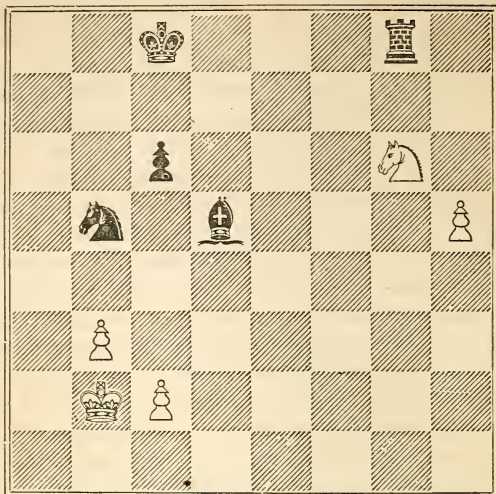
WHITE.

moves. You first sacrifice your Bishop in order to get the adverse King into such a position that the mate can be effected

in the shortest way. Therefore, by checking with the B. at Q. Kt. 6th, the King has the choice of moving to his Q. R. sq. or of capturing your B. If he move to his Q. R. sq., your advanced Pawn moves to Queen, becomes a Queen, and gives check-mate. His best move (when acting on the defensive, that which will prolong the game is generally called the best move), is to take the B., which he does accordingly. Now, although a Queen is the most valuable piece to get in exchange for a Pawn, yet it is not always the most advantageous. In the present case, if you claim a Queen for your Pawn, she will be of no use to you, because she does not give check, and your adversary can mate you if you cease to check him. To check him, by playing your Rook to Q. B. sixth is of no use, because the Rook can be captured by K. or by Q. You, therefore, queen your Pawn, and instead of claiming a Queen, you take a Knight, which thus gives check. He cannot capture the Kt., and has only one vacant square to which his King can move, because you will observe that your newly created Kt. not only checks the K. at his Q. Kt. 3d, but also commands his Q. R. 2d. His King must, therefore, move to Q. R. 4th sq., when you can mate him immediately by a move which you will readily discover.

The following diagram illustrates a power which belongs to the Pawn and the Kt., of attacking two men at once: this is called *forking* them. For example, by playing your Kt. to K. 7th, you fork your adversary's King and Rook. He must move his King out of check, and you capture the Rook: should he retake with his B., you are then said to *win the exchange*, a term which is used when you gain a Rook in exchange for a Knight or Bishop.

BLACK.



WHITE.

The power of forking also applies to the Pawn. In this diagram, by playing Q. B. P. two sq., you fork his Kt. and B.: he cannot save both, and must either lose his Kt. by moving away his B., or, by taking the P. lose his B. for a P.

LESSON IX.

GAINING THE OPPOSITION—A KING AND PAWN AGAINST A KING.

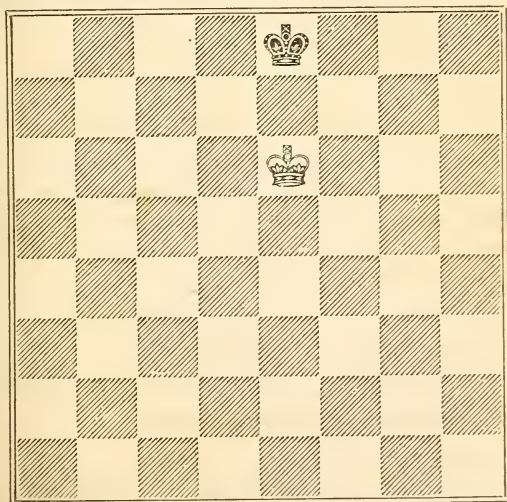
BEFORE proceeding to instruct you how to win the game when you have a King and Pawn against your adversary's King, or if you have the King only, how to draw; it will be

necessary to teach you what is meant by having or gaining the opposition, as it is commonly termed: many a game is lost, which would otherwise be drawn, from not understanding how to gain the opposition with the King, and yet it is not by any means very difficult.

As one King cannot attack the other, it follows, of course, that there must always be at least one square between the two Kings; hence, the following situations will show that the K. has considerable power in preventing the advance of the adverse King, and in cutting him off from the occupation of many squares; for example:

FIRST POSITION.

BLACK.



WHITE.

In this position it is clear that your King prevents the Black from playing his K. to the second rank, nor can he

ever play to that rank if he have to move first, in which case you are said to have the opposition; but if you were to move first, he would have the opposition, and would be able to play to the second rank; for instance:

Black.

1. K. to Q. sq.
2. K. to Q. B. sq.
3. K. to Q. Kt. sq., &c.

or,

1. K. to K. B. sq.
2. K. to K. Kt. sq., &c.

White.

1. K. to Q. 6th sq.
2. K. to Q. B. 6th sq.
3. K. to Q. Kt. 6th sq., &c.

1. K. to K. B. 6th sq.
2. K. to K. Kt. 6th sq., &c.

It is evident that his K. cannot quit the side of the board, because you always oppose him. But suppose you begin,

White.

1. K. to Q. 6th sq.

or,

1. K. to K. B. 6th sq.

Black.

1. K. to K. B. 2d sq.

1. K. to Q. 2d sq.

Here he is able to quit the side of the board, because you were obliged to give up the opposition, having the first move. If it were an object to the Black to prevent your King from advancing, he would easily do it if you begin, but not so if he begin; for example:

White.

1. K. to Q. 6th sq.
2. K. to Q. B. 6th sq.

Black.

1. K. to Q. sq.
2. K. to Q. B. sq., and so on.

But if he begin you will easily advance.

Black.

1. K. to Q. sq.

or,

1. K. to K. B. sq.

White.

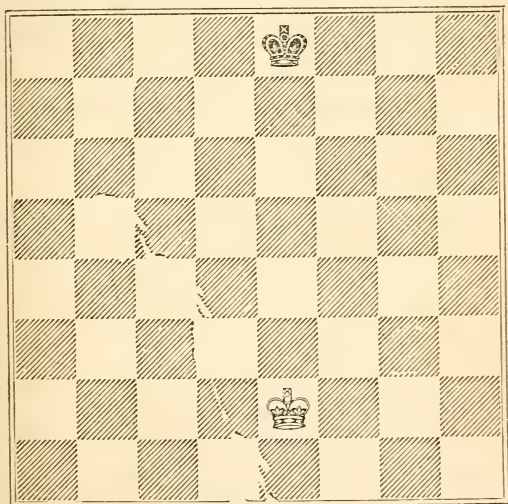
1. K. to K. B. 7th sq., and afterwards to K. B. 8th, or K. Kt. 8th.

1. K. to Q. 7th sq. &c.

The above may be called a close or near opposition; a remote opposition is that in which there are several squares between the two Kings; for example, suppose the black King to be at his square, and the white King at his 4th sq.; here are *three* squares between the Kings instead of one, and whoever moves first, loses the opposition.

SECOND POSITION.

BLACK.



WHITE.

Here the opposition is still more remote, there being five squares between the two Kings; whoever moves first cannot play his King to any of the squares between white King's Rook's fifth sq., and white Queen's Rook's fifth sq., unless his adversary permit him, neither can he prevent the other

from playing to that line ; for example, suppose the White begin.

White.

1. K. to Q. 3d sq.
2. K. to B. 4th sq.
3. K. to Q. 4th sq.
4. K. to his 4th sq., &c.

Black.

1. K. to Q. 2d sq.
2. K. to B. 3d sq.
3. K. to Q. 3d sq.
4. K. to his 3d sq., &c.

It is evident that White cannot advance ; it is also equally certain that whatever White may now play, Black can advance ; for example :

5. K. to B. 4th sq.

or,

5. K. to Q. 4th sq.

5. K. to Q. 4th sq.

5. K. to B. 4th sq.

Suppose Black to begin.

1. K. to B. 2d sq.

If you were to play King to B. 2d sq. you would lose the opposition ; for example :

2. K. to B. 3d sq.

3. K. to B. 4th sq.

1. K. to B. 2d sq.

2. K. to B. 3d sq.

It being now your turn to play, you have lost the opposition ; instead of playing as above, you ought to have moved as follows, and you would have retained the opposition :

Black.

1. K. to B. 2d sq.
2. K. to Kt. 3d sq.

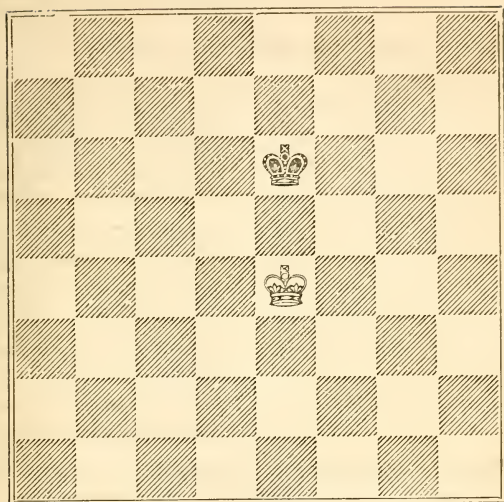
White.

1. K. to B. 3d sq.
2. K. to Kt. 4th sq., &c.

As a general rule, recollect that when the number of squares between the two Kings is even, then he who begins first, *gains* the opposition ; but if the number be odd, the first player *loses* it.

THIRD POSITION.

BLACK.



WHITE.

In this situation, if it were your move, it is evident from what has been already shown, that your adversary can prevent your King from occupying any of the lines beyond that on which he is at present placed; but suppose the black were to begin, he cannot prevent your moving your King, either to black K. R. 2d sq., or to black Q. R. 2d sq., he may prevent which he pleases, but he cannot prevent both, and if the winning of the game depended on your occupying one of these two squares, your adversary would of course lose. Suppose he play as follows:

Black.

1. K. to K. B. 3d sq.

White.

1. K. to Q. 5th sq., then to Q. B. 6th, Q. Kt. 7th, and Q. R. 7th.

Or suppose he begin with,

1. K. to Q. 3d sq. 1. K. to K. B. 5th sq., then to K. Kt. 6th, and K. R. 7th.

But it is rather more difficult if he play,

1. K. to his 2d sq. 1. If you were to play to K. B. 5th sq., or to your Q. 5th sq., you would lose the opposition, because he might play K. to K. B. 2d sq., or to Q. 2d sq., and you would be prevented from passing the line between the two kings, and consequently would never be able to occupy either his K. R. 2d sq. or Q. R. 2d sq. : you should play as follows—K. to his 5th sq.

By this move you keep the opposition, and force his K. to move to K. B. sq. or K. B. 2d sq., in which case, you play your King to your Q. 6th sq., and in three moves, you will occupy his Q. R. 2d sq. ; or if he move to Q. sq., or to Q. 2d sq., you play your King to your K. B. 6th sq., and in two moves to his K. R. 2d sq. ; but if he play,

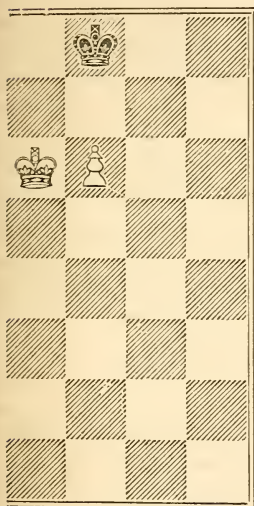
2. K. to his sq. 2. You must not play K. to Q. 6th sq. or to K. B. 6th sq., because he would gain the opposition as before, you ought to move K. to K. 6th sq.

3. Is compelled to move either to K. B. sq. or to Q. sq., and by playing in the former case to Q. 7th sq., and in the latter to K. B. 7th sq., you will be able to occupy either his K. R. 2d sq. or his Q. R. 2d sq.

We shall now proceed to a few easy positions of King and Pawn against a King.

FIRST POSITION.

BLACK.



WHITE.

In this position the winning or drawing the game depends entirely on the first move; if White begin, he will win; but if Black begin, the game will be drawn. Suppose White begin:

1. P. one sq. 1. K. to Kt. 2d sq.
2. K. to his 7th sq.

And afterwards advancing the Pawn makes a new Queen and wins easily. Suppose Black begin, he plays

1. K. to his sq.

Gaining the opposition, on which depends the fate of the game; for had he played to Kt. sq. you would have played K. to his 7th sq., and afterwards in two moves, have queened your Pawn.

In the first place,

Black.

White.

2. K. to B. sq.

1. P. advances checking.

If you move to B. 6th sq., the Black is stalemated; if you move to any other sq., Black takes your Pawn: the game is consequently drawn.

In the second place,

Black.

White.

- | | |
|--------------------|----------------------|
| | 1. K. to his 5th sq. |
| 2. K. to B. 2d sq. | 2. K. to B. 5th sq. |
| 3. K. to B. sq. | |

If he had played any other move he would have lost, see (A) and (B): by playing to K. B. sq., he is able to gain the opposition should you move the King either to his 6th sq. or to K. Kt. 6th sq., without which he could not draw the game.

- | | |
|------------------|----------------------|
| | 3. K. to Kt. 6th sq. |
| 4. K. to Kt. sq. | 4. K. to B. 5th sq. |

He may play the King back, ready to resume the opposition as before, or he may play the King directly before the Pawn: we recommend the latter, because in no way can it be wrong, and it is easier to recollect; therefore,

- | | |
|--------------------|----------------------|
| 5. K. to B. 2d sq. | 5. K. to his 5th sq. |
| 6. K. to B. sq. | |

Ready to resume the opposition if you should play King to his 6th sq.; any other move would lose the game, see (C), (D), (E).

6. K. to his 6th sq.

The position is now the same as at the beginning; and Black having to move draws the game in the manner already shown.

(A)

- | | |
|------------------|----------------------|
| 3. K. to his sq. | 3. K. to his 6th sq. |
|------------------|----------------------|

You gain the opposition, and wherever he play, you advance the Pawn, and win as before.

(B)

- | | |
|------------------|----------------------|
| 3. K. to Kt. sq. | 3. K. to Kt. 6th sq. |
|------------------|----------------------|

If he play K. to K. B. sq., you should advance the Pawn :
but if he play

4. K. to R. sq.

you must not play the Pawn, because Black would be stale-
mated ; you play

4. K. to B. 7th sq.

5. K. to R. 2d sq.

5. K. to his 7th sq. ; and af-

terwards, in two moves, the Pawn becomes a Queen.

(C)

6. K. to Kt. 3d sq.

6. K. to his 6th sq.

7. K. to R. 2d sq.

7. K. to his 7th sq., and in

two moves the Pawn becomes a Queen.

(D)

6. K. to Kt. sq.

6. K. to his 6th sq.

7. K. to B. sq.

7. P. one sq., &c., as before.

(E)

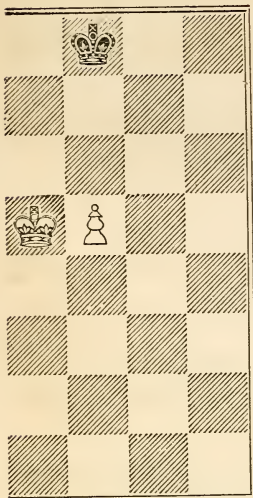
6. K. to his sq.

6. K. to his 6th sq., gaining
the opposition as before.

In the above example you will observe, that when the
Pawn, on reaching the 7th sq., *does not give check*, it wins the
game ; but if it *check*, the game is drawn : this is a general
rule. This position will also teach you the great advantage
of gaining the opposition with your King.

SECOND POSITION.

BLACK.



WHITE.

In this position, if you have the move you may win, agreeably to the general rule, namely, when you can play your King to the *Pawn's 6th square*, in front of the Pawn (it matters not whether your Pawn is one or more squares behind the King), you invariably win: here the *Pawn's 6th sq.* is the *King's Bishop's 6th sq.*, you therefore having the move, play as follows:

White.

1. K. to K. B. 6th sq.

Black.

1. K. to Kt. sq.

White.

2. K. to his 7th sq., and after-

wards you play the Pawn on and Queen forcibly. If he had played the K. to his own sq., you should have moved your King to Kt.'s 7th sq., and then the Pawn. But if Black have the move, he can prevent your ever being able to play your King to the *Pawn's 6th sq.*, and consequently can draw the game; for example,

Black.

1. K. to his 2d sq.
2. K. to B. 3d sq.
3. K. to B. 2d sq.
4. K. to Kt. 2d sq.
5. K. to B. 2d sq.
6. K. to B. sq.

White.

1. K. to B. 4th sq.
2. K. to Kt. 4th sq.
3. K. to Kt. 5th sq.
4. P. checks.
5. K. to B. 5th sq.

Any other move loses the game: but here he is able to oppose your King on whichever side of the Pawn you play it; for example,

Black.

7. K. to his sq.

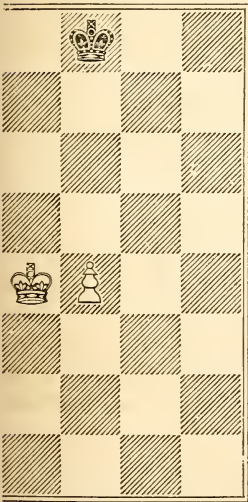
White.

6. K. to his 6th sq.

If you advance the Pawn, it will give check, and the game will be drawn as already explained; if you move the King, he will play to B. 2d sq., &c., and also draw the game.

THIRD POSITION.

BLACK.



WHITE.

In this position the game will be drawn, it matters not which party begin: if the White were to move King to his own 5th sq., or to K. B. 5th sq., it is evident Black would gain the opposition by playing King to his own 2d sq. or to K. B. 2d sq., and afterwards play in the manner already shown. If White were to play the King to any other square, Black would play King to B. 2d sq., ready to oppose the King, to whichever side of the Pawn he may be played.

But if Black begin, it is not obvious what his first move ought to be; for if he play King to his 2d sq. or to B. 2d sq., you will

gain the opposition by playing your King to his 5th sq., or to K. B. 5th sq., and thus win the game, as will be proved presently. If he play King to Kt. sq., or to Kt. 2d sq., he will also lose. See No. 3.

The proper move for Black must evidently be that which will enable him to oppose your King, should you advance it; and the only square from which he can do that is his King's square. He therefore plays

No. 1.

Black.

1. K. to his sq.
2. K. to his 2d sq.
3. K. to B. 2d sq.
4. K. to Kt. 2d sq.
5. K. to B. 2d sq.
6. K. to B. sq.
7. K. to Kt. sq.
8. K. to B. 2d sq.
9. K. to B. sq.
10. K. to his sq., &c., Draws.

White.

1. K. to his 5th sq.
2. K. to B. 5th sq.
3. K. to Kt. 5th sq.
4. P. one sq.
5. P one sq.
6. K. to Kt. 6th sq.
7. K. to Kt. 5th sq.
8. K. to B. 5th sq.
9. K. to his 6th sq.

No. 2.

- | | |
|--------------------------|----------------------|
| 1. K. to his 2d sq. | 1. K. to his 5th sq. |
| 2. K. to B. 2d sq. | 2. K. to B. 5th sq. |
| 3. K. to his 2d sq. (A). | 3. K. to Kt. 6th sq. |
| 4. K. to B. sq. (B). | |

It is evident, according to the general rule, that you can win the game, inasmuch as you can play your King to the Pawn's *sixth* square (K. B. 6th sq.), but it is not absolutely necessary that you should do so, as you may win the game sooner by playing

4. P. one sq.

If he play K. to his own or to his 2d sq., you will play K. to Kt. 7th sq., and then advance the Pawn to Queen: therefore he plays

- | | |
|------------------|-------------------------|
| 5. K. to Kt. sq. | 5. P. one sq. |
| 6. K. to B. sq. | 6. P. one sq. and wins. |

(A)

Black.

3. K. to Kt. 2d sq.
4. K. to Kt. sq.
5. K. to Kt. 2d sq.
6. K. to Kt. sq.

White.

3. K. to his 6th sq.
4. K. to his 7th sq.
5. P. one sq.
6. P. one sq., &c.

(B)

4. K. to his 3d sq.
5. K. to his 2d sq.

4. P. checks.
5. K. to Kt. 7th sq., and afterwards advances the P. as before.

No. 3.

Black.

1. K. to Kt. sq.

If you were to play King to B. 5th sq., he would draw the game by opposing your King at B. 2d sq.; therefore,

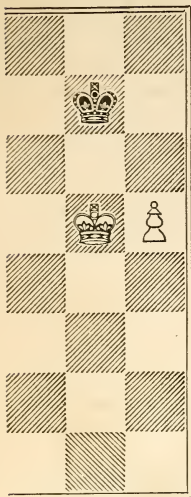
White.

- | | |
|---|--|
| <ol style="list-style-type: none"> 2. K. to B. sq. 3. K. to his sq. 4. K. to B. sq. 5. K. to his sq. 6. K. to B. sq. | <ol style="list-style-type: none"> 1. K. to his 5th sq. 2. K. to B. 6th sq. 3. P. one sq. 4. K. to his 6th sq. 5. P. one sq. 6. P. one sq., and it does not check, you win the game. |
|---|--|

A King and either of the Rook's Pawns cannot win if the adversary's King can be played to the corner towards which the Pawn is proceeding; for example,

FOURTH POSITION.

BLACK.



WHITE.

White to move.

1. K. to B. 5th sq.

The easiest way of drawing this game is, to play the King to and from the corner, for whether the Pawn check or not, on reaching the 7th sq. the game will be drawn; therefore:

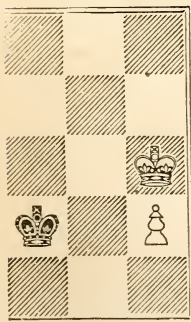
- | | |
|--|--|
| <ol style="list-style-type: none"> 2. K. to R. sq. 3. K. to Kt. 6th sq. 3. P. one sq. | <ol style="list-style-type: none"> 2. K. to R. sq. 2. K. to Kt. sq. 3. K. to R. sq. |
|--|--|

If you advance the Pawn, Black will be stale-mated; if you play any other move, he will repeat the above moves.

It occasionally happens that the King can draw the game against a Rook's Pawn, even though he cannot reach the corner; for example:

FIFTH POSITION.

BLACK.



WHITE.

Black to move.

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. K. to B. 3d sq. 2. K. to B. 2d sq. 3. K. to B. sq. 4. K. to B. 2d sq. 5. K. to B. sq. | <ol style="list-style-type: none"> 1. K. to R. 7th sq. 2. K. to R. 8th sq. 3. P. one sq. 4. K. to R. 7th sq. 5. K. to R. 8th sq. |
|--|---|

If you play King to Kt. 3d sq., he will play K. to Kt. sq., and afterwards to Rook's sq., &c.; and if

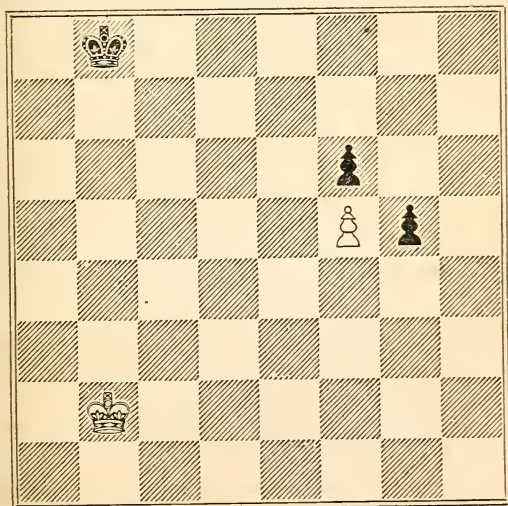
- | | |
|---|---|
| <ol style="list-style-type: none"> 5. K. to R. 8th sq. 6. K. to B. 2d sq. 7. K. to B. sq., and White is stale-mated. | <ol style="list-style-type: none"> 6. P. one sq. |
|---|---|

You will observe that the principle of drawing this game, consists in preventing the White from quitting the Rook's file, which he can never do without allowing Black to play to the corner.

We shall conclude this lesson with a very improving situation, in which White draws with one Pawn against two, effecting this by strict adherence to the rules we have established for gaining and retaining the opposition.

SIXTH POSITION.

BLACK.



WHITE.

In this position, if Black have the move, he will forcedly Queen his K. Kt. P. ; but if White have the move, he will draw the game by the following mode of play :

White to move and draw.

- | | |
|-------------------------|------------------------|
| 1. K. to Q. B. 3d. | 1. K. to Q. B. 2d. (a) |
| 2. K. to Q. 3d. (b) | 2. K. to Q. 3d. |
| 3. K. to Q. 4th. | 3. K. to K. 2d. |
| 4. K. to K. 3d. | 4. K. to K. B. 2d. |
| 5. K. to K. B. 3d. | 5. K. to K. Kt. 2d. |
| 6. K. to K. Kt. 3d. (c) | 6. K. to K. R. 3d. |
| 7. K. to Kt. 4th. (d) | |

(a) If he push P., K. will overtake it.

(b) Had you played K. to Q. 4th sq., he would have won by playing K. to his Q. 3d sq., you being compelled in such case to abandon Q. 4th sq. in order to support P., whereupon by moving K. to Q. B. 4th sq. he forces you to abandon the Pawn, after the capture of which he easily Queens one of his Pawns. At move 2d, you play K. to Q. 3d sq. to gain what may be termed the *after-move*, reserving thus the faculty of playing K. to Q. 4th sq., only when your adversary plays K. to his Q. 3d. You thus maintain the opposition, constantly moving your K. one square's distance from his, so long as he remains on the same line. Should he retreat, you must be careful not to advance; in such case you also retreat K., advancing when he advances and retreating when he retreats, in readiness thus to occupy at the proper time, the proper square for maintaining the opposition. By any other course of play you would evidently lose.

(c) Had you played K. to K. Kt. 4th, you would have lost the after-move and the opposition, and consequently the game.

(d) As he advances you advance also, and as next move he must forcedly retreat, you will retreat also, thus effectively maintaining the opposition and drawing the game. By following this course of play it is evident you will always be able to play K. to Q. 4th whenever your adversary plays his to his Q. 3d.

As we have said above, this situation is a very instructive and improving one. We advise the young student to examine it attentively in all its bearings, manœuvring the Kings in different ways, in order to render himself familiar with the principle upon which this and other positions analogous may be drawn

LESSON X.

PAWNS AGAINST PAWNS.

In this lesson we shall examine some easy situations of Pawns opposed to Pawns, premising that whenever the position of the Kings is not given, you are to suppose them too far removed from the Pawns to be of any use in playing them, or that they are in such situations that they cannot move without the loss of the game. A King may also be so circumstanced as not to be able to move at all, as in the annexed Second Position.

A Pawn against a Pawn—The two Pawns on the same file and not passed.

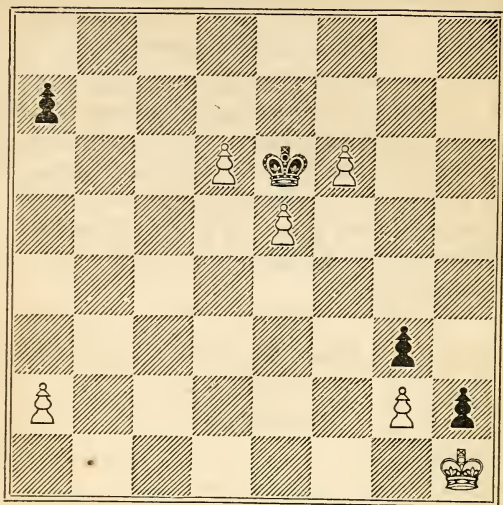
FIRST POSITION.



This is a very simple situation, and if neither party had any other piece to move, the game would of course be drawn, as neither Pawn can pass the other, it being immaterial which begins. But if there were other pieces on the board, it may be of great importance who has the move; for example, suppose the situation as follows:

SECOND POSITION.

BLACK.



WHITE.

The winning or drawing the game in this position depends entirely upon who is to begin; if you play first, the game will be drawn; if your adversary, you will win. Suppose then that you begin as follows:

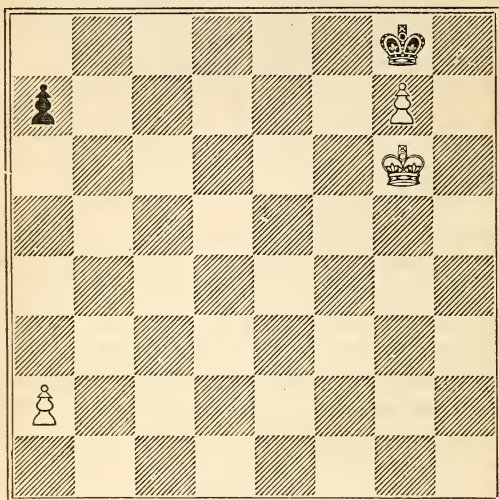
- | | |
|------------------|------------------|
| 1. Q. R. P. one. | 1. Q. R. P. one. |
| 2. Q. R. P. one. | 2. Q. R. P. one. |

Had you begun with Q. R. P. two sq., Black would have played the same, and the position would be like the present. You are now compelled to move one of the other Pawns; for example,

- | | |
|------------------|--------------------|
| 3. Q. P. one. | 3. K. takes Q. P. |
| 4. K. B. P. one. | 4. K. to K. 2d sq. |
| 5. K. P. one. | 5. K. to K. B. sq. |

3. If you return to K. Kt. 6th, Black will be stale-mated ; if you play elsewhere, you will lose K. Kt. P., and though you can gain his Q. R. P., yet you cannot win the game with yours.

BLACK.



WHITE.

Suppose you had begun as follows :

- | | |
|----------------------|---|
| 1. Q. R. P. two. | 1. If he were to play the same he would lose ; therefore, Q. R. P. one. |
| 2. K. to his B. 6th. | 2. Q. R. P. one, and the position is the same as before, except that your P. is advanced one step further, which, however, makes no difference in the result. |
- This shows you that by playing the P. one or two squares you cannot win the game ; you ought to play as follows :

1. K. to his B. 6th ; this move will win you the game : observe the reason : if he move his K., you will advance yours to B. 7th, and then push the P. to Q. ; you therefore compel him, as his best move, to play the P. : now whether he play it one or two squares, you, as last player, can gain the move by playing yours one or two squares. It appears then, that the reason you could not win when you began with the P. was, because *he* had the option of playing his P. one or two squares after yours had been played, and thereby gaining the move on you. Recollect of what importance it is for the last player to be able to move his P. one or two squares. Suppose he play

1. Q. R. P. two sq., or (A.)

2. Q. R. P. two sq. 2. Is now forced to play his K., which enables you to advance yours to K. B. 7th sq., &c.

(A)

1. Q. R. P. one sq.

2. If you were to play Q. R. P. two sq., the game would be drawn, you should therefore play it only one sq. ; if he advance his one sq., you should play yours also another sq., and the position will be as before. You may also on your second move, play

K. to K. Kt. 6th.

2. Q. R. P. one.

3. K. to K. B. 6th.

3. Q. R. P. one.

4. K. to K. Kt. 6th.

4. Q. R. P. one.

5. K. to K. B. 6th.

5. K. to K. R. 2d.

6. K. to K. B. 7th., and you then advance P. to Queen ; this is not so short a method as the above, nor could you have gained the move with the K., had he begun with Q. R. P. two sq.

The two Pawns on the same file and both passed.

FIRST POSITION.

BLACK.



In this and similar situations, he who first advances to Queen will win, for though the other may also make a Queen, yet she will be immediately taken by the adversary. The following situation will show you the advantage of knowing the above rule.

WHITE.

SECOND POSITION.

(See next Diagram.)

Black had the move and played as follows :

1. R. to K. R. 5th : this appears to be a very good move, because it attacks a P. that cannot be defended, and threatens a check-mate next move ; it is, however, very bad play, for White will now win.

2. K. to K. 5th.

3. K. to Q. 4th.

4. P. takes R.

5. R. P. one.

6. R. P. one.

1. R. to Q. R. 3d, check.

2. R. to Q. R. 4th, check.

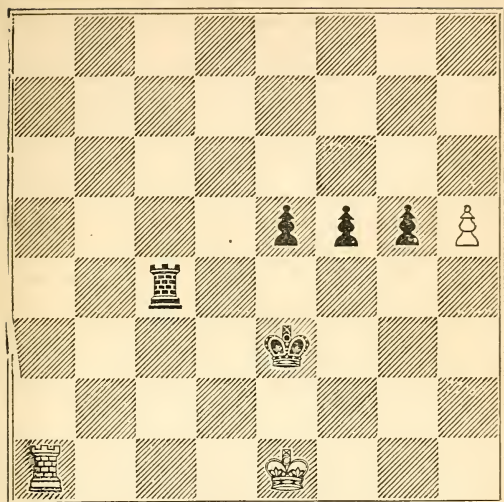
3. R. takes R.

4. K. R. P. one.

5. P. advances.

6. K. R. P. becomes a Queen first, and of course wins.

BLACK.



WHITE.

Black lost because he forgot that his Pawn, after taking the white R., would be on the same file as his adversary's, and that White, having the move, would make the first Q.

A Pawn on the K. R. file and the adversary's P. on the Q. R. file.

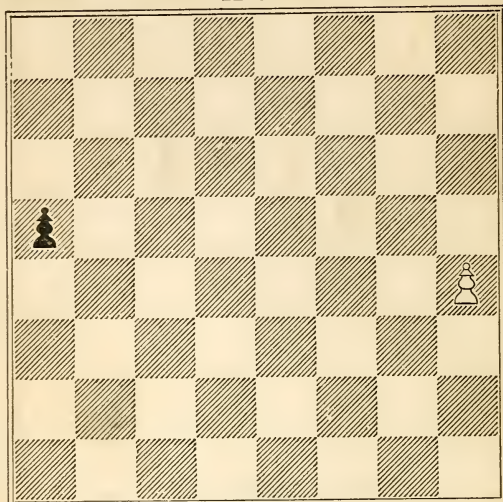
FIRST POSITION.

(See next Diagram.)

In this situation the first player will win, because he will make a Q. first and be able to take the adversary's if he pushes on to Q., in the same manner as on the files; the distance between the two files often causes mistakes to be made, you should therefore examine attentively the number of moves each player must make, before the P. can become a

Q.; in the present situation, each must make four moves; the number therefore being equal, the first player will win.

BLACK.



WHITE.

The following situation will show you how to take advantage of the knowledge of this rule.

SECOND POSITION.

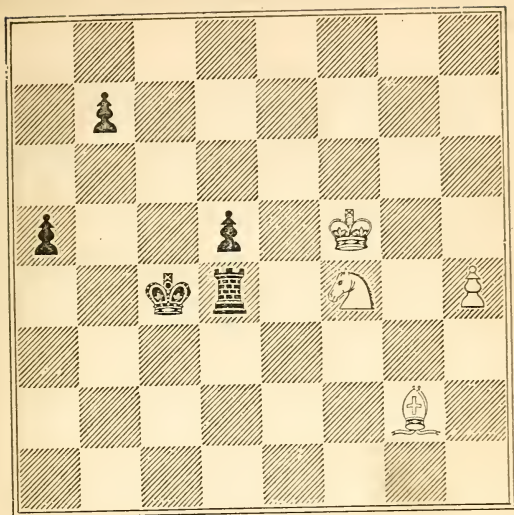
(See next Diagram.)

White to move.

- | | |
|-----------------------|------------------|
| 1. B. takes P. check. | 1. R. takes B. |
| 2. Kt. takes R. | 2. K. takes Kt. |
| 3. P. one sq. | 3. Q. R. P. one. |
| 4. P. one. | 4. Q. R. P. one. |
| 5. P. one. | 5. Q. R. P. one. |

6. P. becomes a Q., and prevents the adversary's Pawn from advancing to Queen, and consequently wins the game.

BLACK.



WHITE.

White did very properly to take the P. with the B., because after the exchange of pieces, he has to move, and the R. Pawns being at equal distances from their eighth sq., of course he makes a Q. first. Black did wrong to take the B., because he made it easy for the White to win; he ought to have moved his King.

Two Pawns not passed on adjoining files.

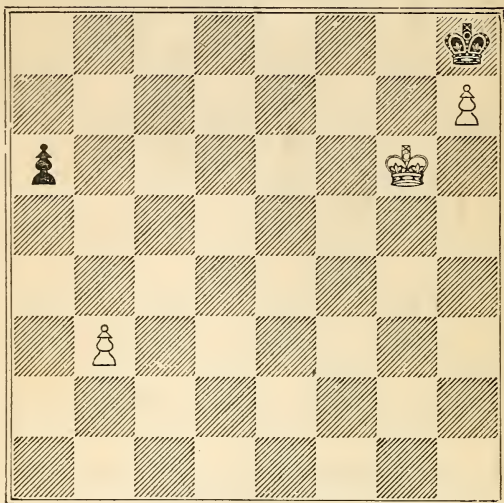
FIRST POSITION.

(See next Diagram.)

It is evident that neither of the Pawns on the Q.'s side can advance to Queen without being put *en prise*; he who is first obliged to put his P. *en prise* will not win, nor will he always lose, as shall presently be shown. Suppose that in

this position you have the move, you will win by playing as follows :

BLACK.



WHITE.

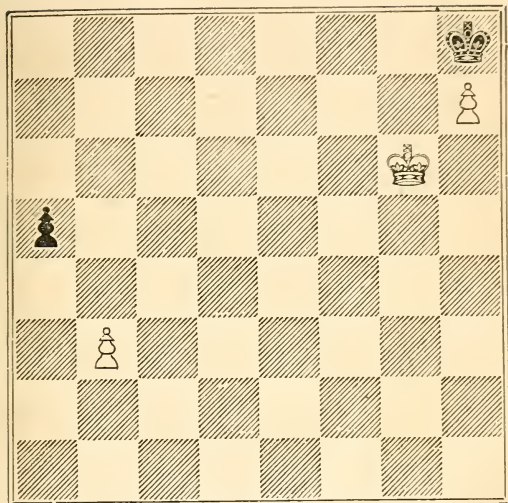
- | | |
|---|------------------|
| 1. Q. Kt. P. one. | 1. Q. R. P. one. |
| 2. If you were to take the P. you would play ill, because you would stale-mate the Black instead of winning; you should play, | |

- | | |
|---|------------------|
| Q. Kt. P. one. | 2. Q. R. P. one. |
| 3. Q. Kt. P. one. | 3. Q. R. P. one. |
| 4. Q. Kt. P. one. | 4. Q. R. P. one. |
| 5. P. becomes a Q. or R. and check-mates. | |

It sometimes however happens that you cannot win; for example :

SECOND POSITION.

BLACK.



WHITE.

Black to move.

1. Q. R. P. one.

2. Q. R. P. one.

3. Q. R. P. one.

4. P. Queens.

5. Q. checks at Q. Kt. 8th, and then takes Q. Kt. P., winning easily.

1. Your best move is to take the P., for if you do not you will lose ; for example :

Q. Kt. P. one.

2. Q. Kt. P. one.

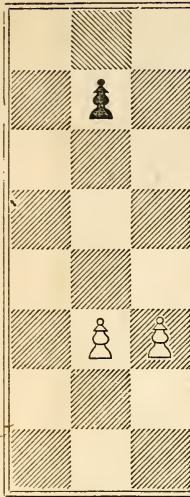
3. Q. Kt. P. one.

4. Q. Kt. P. one.

One Pawn against two united Pawns.

FIRST POSITION.

BLACK.



WHITE.

The two Pawns will win. Though this is a simple and easy position, yet it is not indifferent with which Pawn the White begins, for if he were to play Q. Kt. P. one sq., Black would advance Q. Kt. P. two sq., stopping the white Pawns, and supposing White had nothing else to play, he would be obliged to sacrifice Q. B. P., and each party would make a Q. White ought to begin with Q. B. P. one sq., then Q. Kt. P. one sq., and afterwards Q. B. P. In the following position, by taking proper advantage of your isolated P., you win the game.

SECOND POSITION.

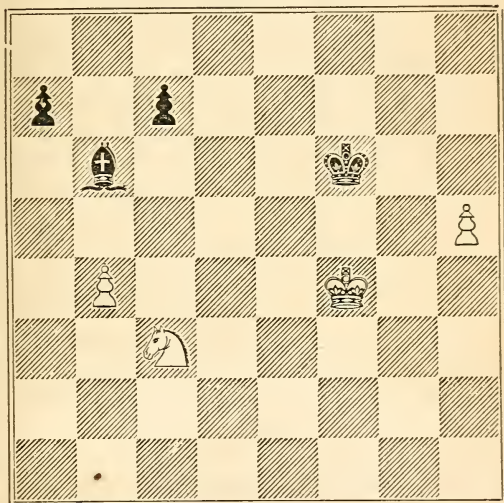
(See next Diagram.)

White to move.

- | | |
|---|-----------------------------------|
| 1. Kt. to Q. 5th, check. | 1. K. to K. Kt. 2d. |
| 2. Kt. takes B. | 2. Q. R. P. or Q. B. P. takes Kt. |
| 3. Q. Kt. P. one: this is the move which decides the game in your favor, as you thereby prevent the advance of his Pawns. | |
| | 3. K. to K. R. 3d. |
| 4. K. to K. Kt. 4th. | 4. K. to K. R. 2d. |
| 5. K. to Kt. 5th. | 5. K. to K. Kt. 2d. |
| 6. K. R. P. checks. | 6. K. to R. 2d. |

- | | |
|-------------------|---------------------------------|
| 7. K. to R. 5th. | 7. K. to R. sq. |
| 8. K. to Kt. 6th. | 8. K. to Kt. sq. |
| 9. P. checks. | 9. K. to R. sq. |
| 10. K. to R. 6th. | 10. Is compelled to advance the |
- P., which you take, and in two moves making a Q. or R. you check-mate.

BLACK.



WHITE.

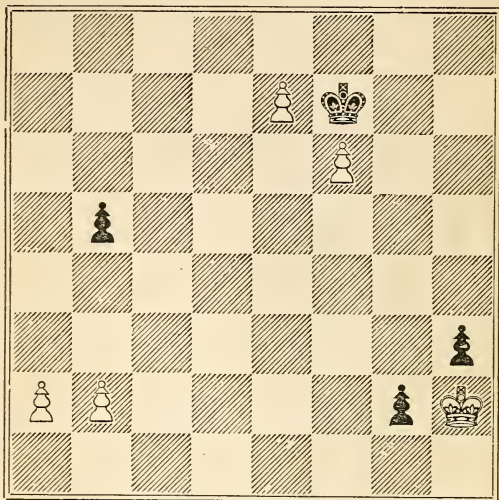
THIRD POSITION.

(See next Diagram.)

In this situation, as neither of the Kings can quit the Pawns on the King's side, the game will depend entirely on the manner of playing the Pawns on the Queen's side. Whether you have the move or not you should begin with Q. R. P. one sq., then Q. Kt. P. one sq.; afterwards Q. R. P. one sq.,

and you will easily win ; but if you were to play Q. Kt. P two sq. for the first move, you would not win ; for example

BLACK.



WHITE.

1. Q. Kt. P. two sq.

1. K. to his sq.

It is evident that if you do not advance your R. P. two sq. you cannot possibly win, because he will play his K. alternately to his K. B. 2d sq., and to his own sq. Perhaps on looking attentively you may think you ought to advance the P., because he will be obliged to take it with his Q. Kt. P., you then advance your Q. Kt. P. towards Queen, and though he will make a Q. first, yet your Pawn on becoming a Q. will check his King, and compel him to move to Q. 2d sq., or to K. B. 2d sq. ; and then you make a second Q. with your K. P., at the same time checking his K., and you would

easily win, having two Q. to his one. We do not suppose a very young player would calculate so far, but there are many players who seeing all this and no more, would not hesitate to make the move, being sure of winning the game. We shall proceed to show you that it would be very bad play, as Black will be able to make a move that will frustrate your plan and cause you to lose the game. Suppose then that on your second move you play

2. Q. R. P. two.

2. P. takes P.

3. Q. Kt. P. one.

3. P. to Q. R. 6th.

4. Q. Kt. P. one.

4. P. to Q. R. 7th.

5. Q. Kt. P. one.

5. K. Kt. P. one, becomes a

Q. and checks ; this is the decisive move which wins the game. If you do not take the Q., he will move her to his Q. Kt. 3d sq., and will then take your Q. Kt. P., therefore

6. K. takes Q.

6. P. Queens and checks, and

afterwards plays Q. to Q. Kt. 7th, checking and winning Q. Kt. P. and the game.

This is a very improving situation, and we request you to study it attentively. If Black on the 5th move had advanced his P. to your Q. R. sq. instead of first sacrificing the K. Kt. P., you would certainly have won the game, because your P. at the moment of making a Q. would have checked his K. ; but Black by judiciously sacrificing a P., forces you to move to a square which enables him to check you at the moment he advances to Q., and prevents your P. from becoming a Q. You observe that it is not enough to know that each will make a Q., you must also ascertain whether he attack your King the moment he makes a Q., or whether by a previous move he can force you to a square that will be attacked by the new Q.

LESSON XI.

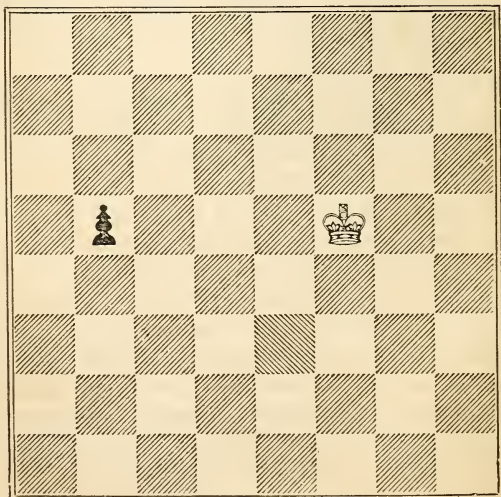
ON THE POWER OF A SINGLE KING TO STOP PAWNS.

For a proper understanding of the principles developed in this lesson, it will be necessary first to instruct the student how to ascertain whether his King, when at some distance, can prevent a Pawn from becoming a Q., and this without resorting to the very objectionable habit of counting every square with the fingers.

The rule is, that when your K. is in the *quadrangle* formed by the square on which the Pawn stands, and the square where it will become a Q., he will stop the Pawn, whether he have the first move or not ; for example :

FIRST POSITION.

BLACK.

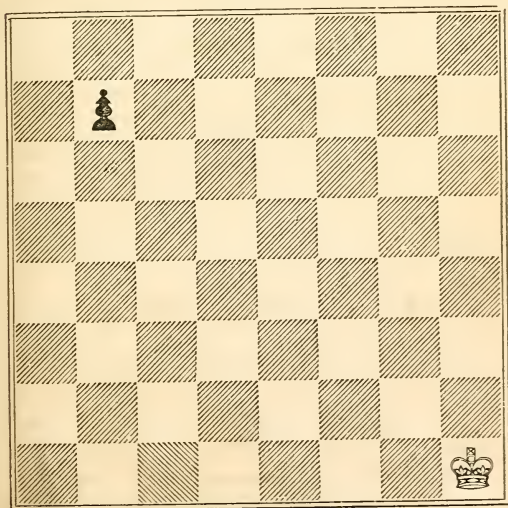


WHITE.

Here the four corners of the quadrangle formed by Pawn and the square where it will become a Queen, are Black's Q. Kt. 4th sq., K. B. 4th sq., and White's Q. Kt. sq., and K. B. sq. The white King at his B. 5th is evidently in the quadrangle, and can therefore stop the Pawn, or take it if it become a Queen, whether he have the first move or not. If the white King were at his Kt. 3d sq., that is, *beyond* the quadrangle, he will not be able to stop the P. unless he play first, in which case it is indifferent whether he move to K. B. 2d, 3d, or 4th sq., as all those squares are in the quadrangle.

SECOND POSITION.

BLACK.



WHITE.

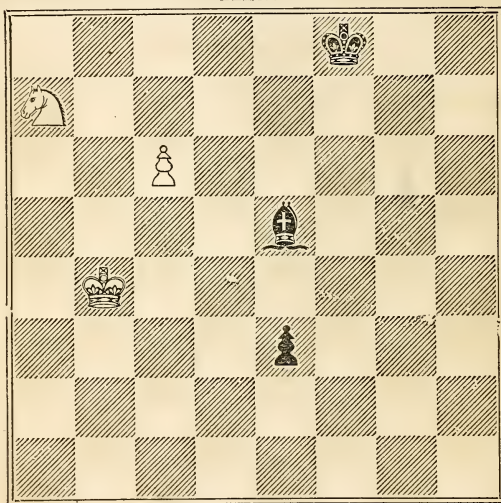
In this position, though the K. is in the quadrangle formed by the P. and White's Q. Kt. sq., yet he will not stop the P.

unless he have the move ; this is solely owing to the Pawn being able to move two sq. at first ; for if Black begin, he will move to Q. Kt. 4th sq., and White will be two moves beyond the sq., and therefore cannot prevent the P. from winning.

It, however, often happens that your own pieces or your adversary's prevent your K. from moving the shortest way ; for example :

THIRD POSITION.

BLACK.



WHITE.

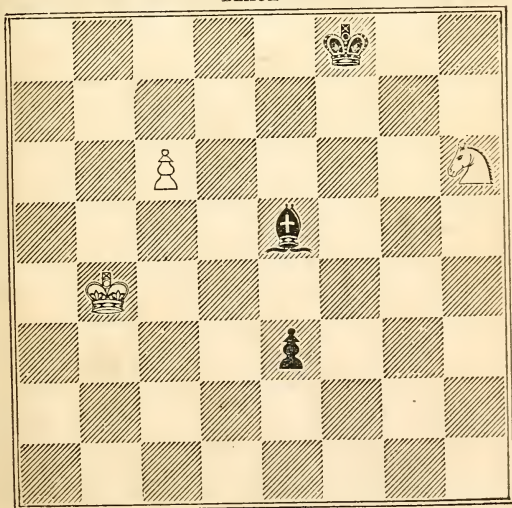
In this situation, his B. prevents your K. from moving to Q. B. 3d sq., so as to be in the quadrangle ; therefore if you had no Pawn you could not prevent his Pawn from becoming a Queen, but having a Pawn at Q. B. 6th, you will draw the game by sacrificing it ; you should therefore play,

- | | |
|--|---|
| 1. Q. B. P. one sq. | 1. Must take it with B. to prevent its becoming a Q. |
| 2. K. to Q. B. 3d sq. | 2. If he advance the P. you will gain it by playing to Q. 2d sq., and if B. to Q. Kt. 3d sq |
| 3. Kt. to Q. Kt. 5th sq. | 3. K. to his 2d sq. |
| 4. K. to Q. 3d sq., and afterwards moves Kt. to Q. B. 3d sq., and then attacks the P. with it, &c. | |

In the following situation, though very similar to the former, Black will win by a skilful move.

FOURTH POSITION.

BLACK.



WHITE.

White to move.

1. P. advances.

1. B. takes P.

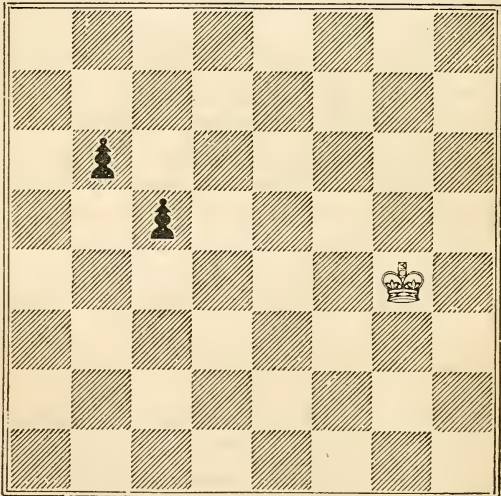
- | | |
|------------------------|--|
| 2. K. to Q. B. 3d. sq. | 2. B. to K. B. 5th sq. |
| 3. Kt. removes. | 3. P. advances, and afterwards queens. |

You observe that by advancing the P., his B. prevents your moving to your Q. 2d sq.: the only move you had in the former situation to stop the P. This arose from the peculiar situation of your Kt., for had it been on almost any other sq. you would not have lost. It is scarcely necessary to add, that if you had allowed him to take the Kt. with B., he would easily have won.

Two united Pawns against King.

If the K. can stop the most advanced P., he can stop both; for example:

BLACK.



WHITE.

Black's Q. B. P. is the farthest advanced, and as your K. is in the quadrangle, you of course can stop the P. whether you have the move or not. Suppose Black begin :

- | | |
|---------------------|----------------------------|
| 1. Q. B. P. one sq. | 1. K. to K. B. 4th sq. |
| 2. Q. B. P. one. | 2. K. to his 3d sq. |
| 3. Q. Kt. P. one. | 3. K. to Q. 3d sq. |
| 4. Q. Kt. P. one. | 4. K. to Q. B. 2d sq., and |

wins the Pawns if Black have nothing else to play; but if Black can play any other piece, White cannot take the Pawns, because the moment he takes Q. Kt. P. he is out of the quadrangle, and the Q. B. P. will advance to Queen. Suppose one of the Pawns were at your Q. B. 2d sq., and the other at your Q. Kt. 3d sq., and your K. at Q. B. sq., the two P. effectually confine your K. to your Q. B. sq., Q. Kt. 2d sq., or Q. 2d sq.

Two separated Pawns against King.

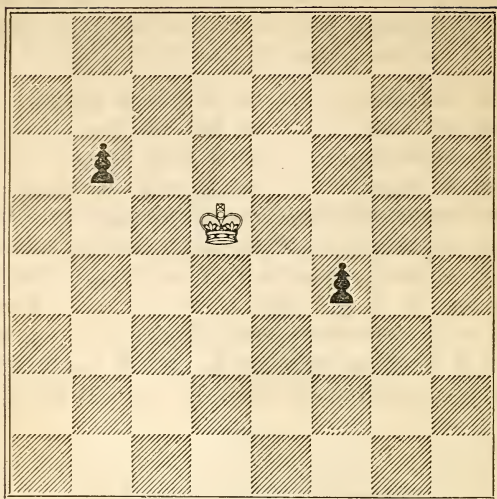
In the foregoing position the single King was opposed to two united Pawns : we shall now present a few examples of two separated Pawns against single King, premising that if the position be such, that after having taken one he can overtake the other, he will of course win both Pawns.

FIRST POSITION.

(See next Diagram.)

In this position, as your K. is out of the quadrangle of his K. B. P., you would lose if you had not the move, but if you play first, you will win both Pawns : for example :

BLACK.



WHITE.

- | | |
|---|-------------------|
| 1. K. to his 4th sq. | 1. Q. Kt. P. one. |
| 2. K. takes P. | 2. P. one sq. |
| 3. It is unnecessary to proceed, your K. is only one move beyond the quadrangle, and will therefore overtake the P. | |

SECOND POSITION.

(See next Diagram.)

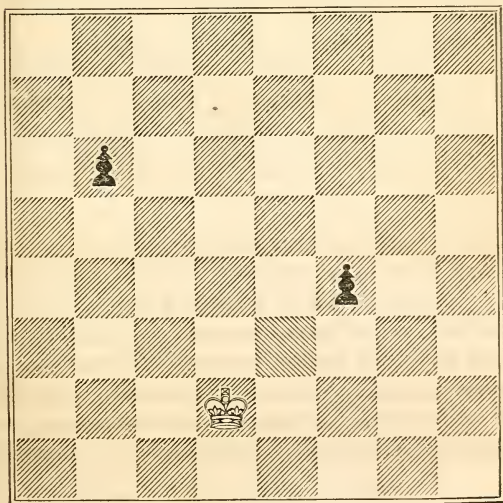
In this situation, though very similar to the former, and apparently as favorable for you, Black will win, whether he move first or not; for example, suppose White begin:

- | | |
|---|-------------------|
| 1. K. to his 2d sq. | 1. Q. Kt. P. one. |
| 2. K. to K. B. 3d. | 2. Q. Kt. P. one. |
| 3. K. takes P. | 3. Q. Kt. P. one. |
| 4. Being <i>two</i> moves beyond the quadrangle, you cannot | |

possibly overtake the Pawn. You lose in this situation because his K. B. P. preventing your moving to your K. 3d sq. to attack his P., it takes you three moves to gain his K. B. P., whereas in the former position you gained it in two moves. It will be very easy for Black to win if he have the first move; he has only to advance his Q. Kt. P., and though you may take which Pawn you please, yet you cannot possibly overtake the other. But if he begin with K. B. P., you will win both Pawns; for example:

- | | |
|----------------------|---|
| 1. K. B. P. one sq. | 1. K. to his 3d sq. |
| 2. Q. Kt. P. one sq. | 2. K. takes P. |
| 3. Q. Kt. P. one sq. | 3. K. to his 3d sq., and will overtake the P. |

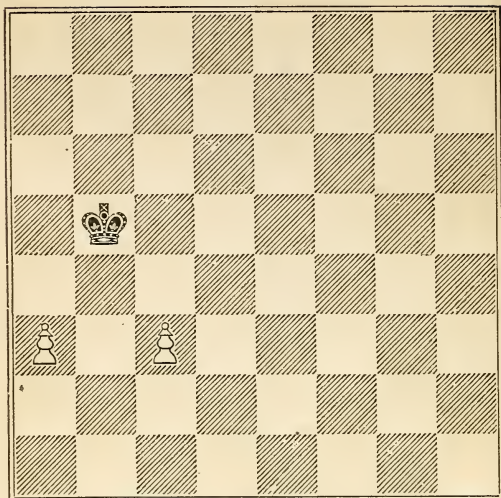
BLACK.



WHITE.

THIRD POSITION.

BLACK.

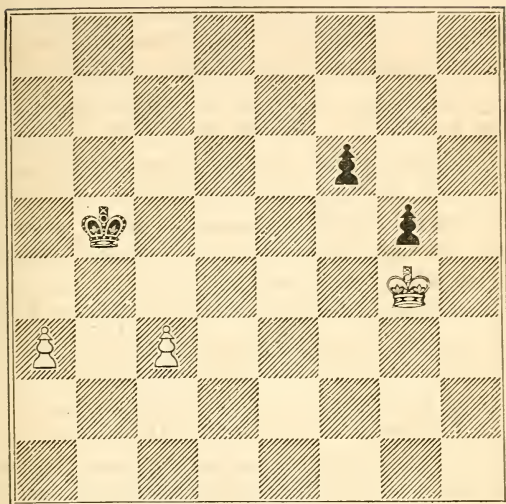


WHITE.

In this situation, if White have any thing to move besides the Pawns, Black cannot take them; all he can do is to stop them. It is evident that if White had to move, and could play nothing but the Pawns, he would lose them both. We shall now give you a position in which White has a K. which he can move, though not towards the assistance of the Pawns placed as above, and as similar positions often occur, it will be instructive to show you the proper moves for both parties.

FOURTH POSITION.

BLACK.



WHITE.

This situation ought to end in a drawn game, as neither player can take one P. without allowing the other to become a Q. Suppose White to begin :

- | | |
|---------------------|---|
| 1. K. to K. B. 5th. | 1. K. to Q. R. 5th. |
| 2. Q. B. P. one sq. | 2. Cannot take Q. R. P. because White would advance Q. B. P. and the black King would be <i>two</i> moves beyond the quadrangle, therefore, |
| | K. to Q. R. 4th sq. |

3. Must not advance Q. B. P. because Black would play K. to Q. Kt. 4th sq. and win both Pawns, therefore,

- | | |
|----------------------|--|
| K. to K. Kt. 4th sq. | 3. Black ought now to play K. to Q. R. 5th, and White having nothing better to move than the K., the same moves will be repeated, and the game |
|----------------------|--|

consequently drawn. But suppose Black to play, on the 3d move :

K. to Q. Kt. 3d sq.

4. Must not move the K., because Black by playing K. to Q. B. 4th sq., would win both the Pawns, therefore,

Q. R. P. one.

4. K. to Q. B. 4th.

5. Q. R. P. one.

5. K. to Q. B. 3d sq.

6. Must not move a P., for the reasons above given, but

K. to K. B. 5th sq.

6. K. to Q. B. 4th sq., and as

White must move the K., the same moves may be repeated, and the game will still be drawn ; but Black will lose if he allow the white Pawns to advance to their 6th squares. Suppose then, for example, that instead of playing K. to Q. B. 4th sq. on the 6th move, Black play as follows :

K. to Q. B. 2d sq.

7. Q. B. P. one.

7. K. to Q. B. 3d sq.

8. Q. R. P. one.

8. K. to Q. B. 2d sq.

9. K. to K. Kt. 4th sq.

9. Can still draw the game by playing K. to Q. B. 3d sq., &c., but if he play any where else, he will lose ; for example :

K. to Q. Kt. sq.

10. Q. B. P. one sq.

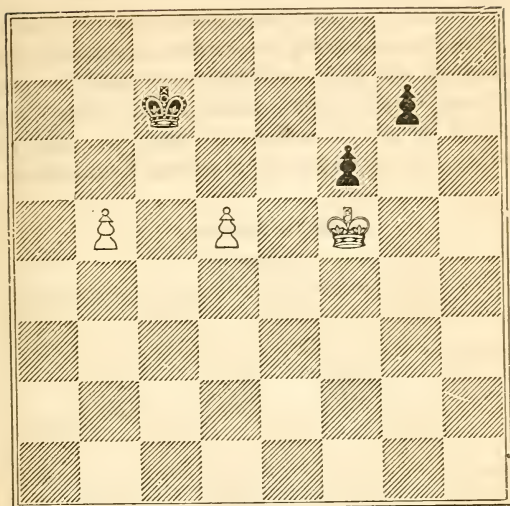
10. K. to Q. R. sq., or to Q. R. 2d sq.

11. Q. B. P. one sq., and becomes a Q. next move. If Black on the 10th move had played K. to Q. B. sq., or to Q. B. 2d sq., White would have advanced Q. R. P. in two moves to Queen.

Observe that the two Pawns arrived at their 6th squares and unattacked, always win, if you have any other piece that can be moved, whether you have the move or not. The Pawns must be played in such a manner that when the K. attacks one of them, the other may be able to advance, so as to be before the other at the distance of a Kt.'s move.

FIFTH POSITION.

BLACK.



WHITE.

In this situation if you have the move you will win, owing to your Pawns being so much farther advanced than his, which circumstance will enable you to move your K. to the assistance of your Pawns, and to make a Queen before your adversary; for example:

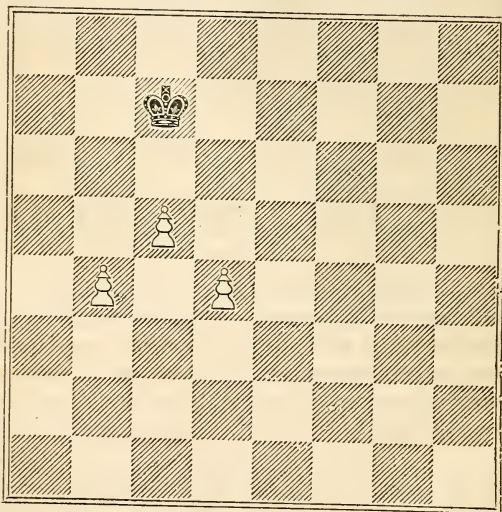
- | | |
|---|------------------------|
| 1. K. to K. 6th. | 1. K. Kt. P. two sq. |
| 2. Q. P. one, check. | 2. K. to Q. sq. |
| 3. Q. P. one sq. | 3. K. Kt. P. one sq. |
| 4. Q. Kt. P. one. | 4. K. Kt. P. one. |
| 5. You might play Q. Kt. P. one sq., but it is shorter to play K. to Q. 6th sq. | 5. K. Kt. P. one. |
| 6. Q. Kt. P. one. | 6. P. becomes a Queen. |
| 7. P. becomes a Q. r R. and check-mates. | |

Three united Pawns against the King.

With regard to three Pawns against a King we shall confine ourselves to showing you a few situations, in some of which the K. can stop the Pawns, and others in which he cannot, as it would be too difficult for you to enter into an analysis of the proper moves for both parties, if the Pawns were at their own squares and the adverse K. near them.

FIRST POSITION.

BLACK.

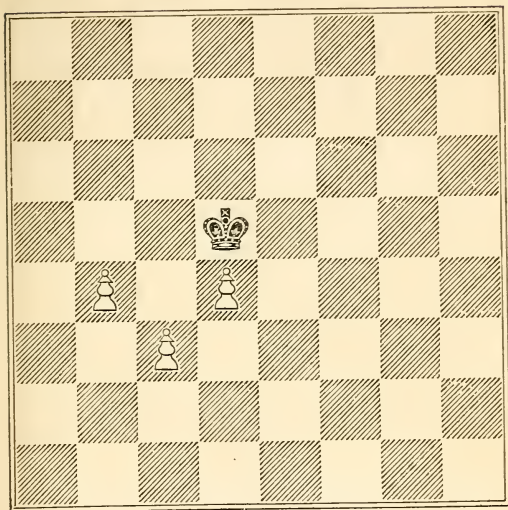


WHITE.

In this situation, if the Black have the move, he will be able to stop the Pawns by playing his K. to Q. B. 3d sq. : if you have nothing better to play than the Pawns, you must of course lose them all.

SECOND POSITION.

BLACK.



WHITE.

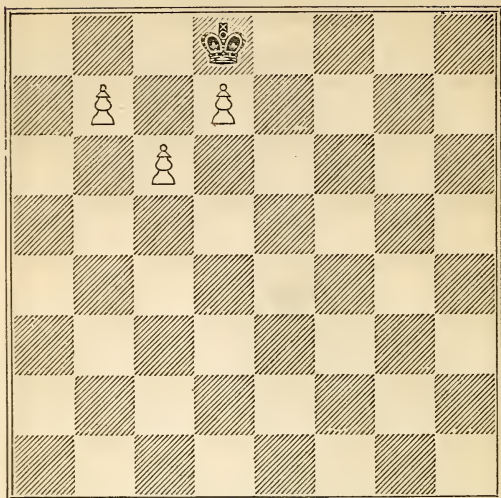
Here also Black will be able to stop the Pawns if he have the move, by playing K. to his Q. B. 5th sq. A similar situation, when the side Pawns are within one sq. of Queen, will give a different result ; for example :

THIRD POSITION.

(See next Diagram.)

If Black have the move, and play K. to Q. B. 2d sq., you will nevertheless win by advancing one of the Pawns to Queen, and afterwards the other.

BLACK.



WHITE.

FOURTH POSITION.

(See next Diagram.)

The K. will be able to stop the Pawns. It is immaterial which begins; suppose White:

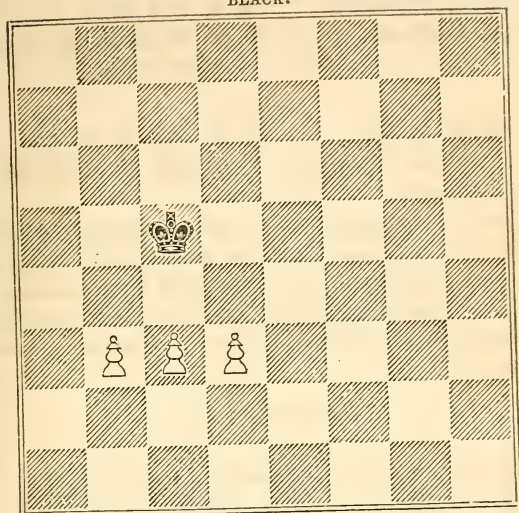
In the first place,

- | | |
|--------------------------|--|
| 1. Q. Kt. P. one, check. | 1. K. to Q. Kt. 4th. |
| 2. Q. P. one sq. | 2. K. to Q. B. 5th, and stops the Pawns. |

In the second place,

- | | |
|----------------------|---|
| 1. Q. P. one, check. | 1. K. to Q. 4th sq. |
| 2. Q. Kt. P. one. | 2. K. to Q. B. 5th, and the position is the same as before. |

BLACK.



WHITE.

In the third place,

- | | |
|--------------------------|---|
| 1. Q. B. P. one. | 1. K. to Q. B. 3d sq. |
| 2. Q. P. one. | 2. K. to Q. Kt. 3d sq. |
| 3. Q. P. one, or (A) (B) | 3. K. to Q. B. 4th sq. |
| 4. Q. Kt. P. one, check. | 4. K. to Q. 3d sq. |
| 5. Q. Kt. P. one. | 5. K. to Q. B. 4th, and the position is similar to those preceding. |

(A)

- | | |
|-------------------------|--|
| 3. Q. B. P. one, check. | 3. K. to Q. Kt. 4th sq. |
| 4. Q. Kt. P. one. | 4. K. to Q. B. 3d sq., and wins the Pawns. |

(B)

- | | |
|---|-----------------------|
| 3. Q. Kt. P. one. | 3. K. to Q. B. 2d sq. |
| 4. If Q. B. P. one sq., Black should play K. to Q. B. 3d sq., &c., therefore, | |

- | | |
|--------------------|--|
| Q. P. one, or (C). | 4. K. to Q. 3d sq. |
| 5. Q. Kt. P. one. | 5. K. to Q. B. 4th sq., and stops the Pawns. |

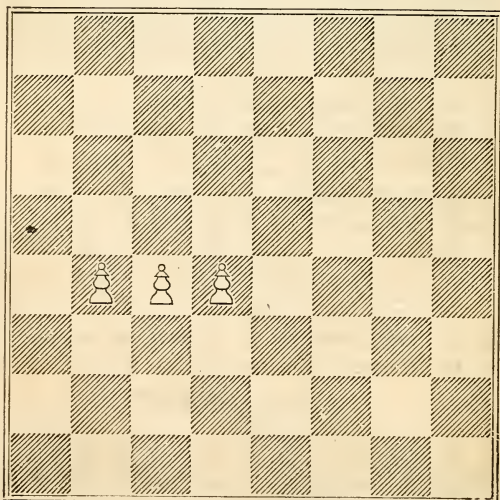
(C)

- | | |
|------------------------------------|-----------------------------|
| 4. Q. Kt. P. one. | 4. K. to Q. Kt. 3d sq. |
| 5. Is compelled to play Q. P. one. | 5. K. to Q. B. 4th sq., &c. |

From the foregoing you will observe that when the three Pawns are abreast, and not too far advanced, if the King can be played to the 4th sq., from the middle Pawn inclusive, on the same perpendicular line, he will stop the Pawns simply by playing the K. before the Pawn his adversary moves; for example:

FIFTH POSITION.

BLACK.



WHITE.

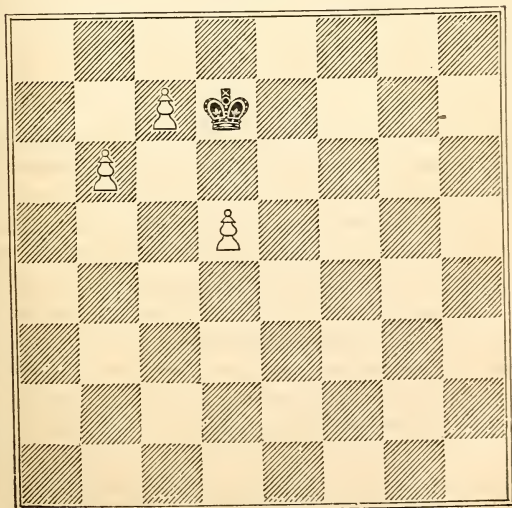
Having seated your Pawns as in the diagram, place black King at either his Q. Kt. sq., Q. B. sq., Q. sq., Q. Kt. 2d sq., Q. 2d sq., Q. Kt. 3d. sq., Q. B. 3d sq., or Q. 3d sq.

Black to move.

In this situation, the King being able to move from any of the above eight squares to his Q. B. 2d sq., which is the 4th sq. from the middle P. inclusive, will stop the Pawns simply by playing before the Pawn his adversary will move; for example: If you play Q. P. one sq., he ought to play to Q. 3d; if Q. B. P. one sq., he should move K. to Q. B. 3d; and if Q. Kt. P. one, he should play K. to Q. Kt. 3d sq.

SIXTH POSITION.

BLACK.



WHITE.

In this situation the Pawns will win whether they begin or not; for example:

Suppose Black to play first:

- | | |
|---|---|
| 1. K. to Q. B. sq. | 1. Q. P. one sq. |
| 2. K. to Q. Kt. 2d. sq.;
or to Q. 2d sq. | 2. Q. P. one, or Q. Kt. P. one,
and becomes a Queen. |

Suppose the White begin:

1. If you were to play Q. P. one sq., he would move King to Q. B. sq., and win all the Pawns, therefore,

- | | |
|---|-----------------------------|
| Q. B. P. queens and checks. | 1. K. takes Q. |
| 2. Q. P. one.
or to Q. 2d sq., the Q. Kt. P. will become a Queen in two moves; and if he play elsewhere, the Q. P. will become a Queen in two moves. | 2. If he play K. to Q. sq., |

In conclusion, we would remark, that a thorough knowledge of the method of playing Pawns properly at the end of a game, is indispensable to those who wish to become good players; and although the positions in the preceding lessons have necessarily been strictly elementary, yet we trust enough has been shown of the principles upon which the play is founded, to convince the learner of the advantage he will often derive from a superior knowledge of this part of the game; for example: suppose you have discovered that the position is such as would give you a decided advantage over your adversary if you could exchange pieces and reduce the game to Pawns only; you immediately endeavor to effect those exchanges, while an adversary, not perhaps so well acquainted with playing Pawns as yourself, will probably not

endeavor to prevent it; if, on the contrary, you find his Pawns better placed than yours, you will try to make the position equal, before you permit the exchange of pieces.

LESSON XII.

THE LAWS OF THE GAME.

THE information contained in the previous lessons constitutes as it were the Vocabulary and Grammar of Chess. You have now to become acquainted with the Laws of the game. The following is the code of Laws adopted by the London Chess Club, established in 1807; recently revised by the committee of that institution; sanctioned also and adopted by the New-York Chess Club. We submit these laws to your notice without attempting to explain or illustrate them. Chess-players in general object to any commentary on their laws: they consider them adequate to explain their own meaning, and should any doubtful case arise as to the intention of a particular law, reference to some disinterested party is far more satisfactory than to the remarks of a commentator. But before you read these laws we would impress upon you the advice of Mr. Lewis, the eminent player, and author of several valuable works on the game:—"Always play strictly according to the laws of the game: even if your adversary take back moves, or do not play a piece he has touched, never do so yourself; I have met with many who entirely object to take odds, but who nevertheless are willing enough to take back moves, as if that were not taking odds, and great odds too."

We may add that unless this advice be strictly attended

to, you will soon contract a careless and slovenly style of play, and most of the beneficial influence of this noble game will be lost upon you.

THE LAWS OF CHESS.

1. **PLACING THE BOARD.**—The chess-board must be so placed that each player has a white corner square nearest his right hand. If the board have been improperly placed, it must be adjusted, provided *four* moves on each side have not been played, but not afterwards.

2. **PIECE OR PAWN MISPLACED.**—If a piece or Pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

3. **PIECE OR PAWN OMITTED.**—Should a player at the commencement of the game, omit to place all his men on the board, he may correct the omission before playing his fourth move, but not afterwards.

4. **PIECE OR PAWN NOT REMOVED.**—If a player, undertaking to give the odds of a piece or Pawn, neglect to remove it from the board, his adversary, after four moves have been played on each side, has the choice of proceeding with, or recommencing, the game.

5. **DETERMINING FIRST MOVE.**—When no odds are given, the players must take the first move of each game alternately, drawing lots to determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following one.

6. **THE MOVE WHEN ODDS ARE GIVEN.**—The player who gives odds, has the right of moving first in each game, unless otherwise agreed. Whenever a Pawn is given, it is understood to be always the King's Bishop's Pawn.

7. TOUCHING PIECES OR PAWNS.—A Piece or Pawn touched must be played, unless at the moment of touching it, the player say "*J'adoube*," or words to that effect; but if a Piece or Pawn be displaced or overturned by accident, it may be restored to its place.*

8. THE MOVE—WHEN COMMITTED.—While a player holds the piece or Pawn he has touched, he may play it to any other than the square he took it from, but having quitted it, he cannot recall the move.

9. TOUCHING ADVERSARY'S PIECES OR PAWNS.—Should a player touch one of his adversary's pieces or Pawns, without saying "*J'adoube*," or words to that effect, his adversary may compel him to take it; but if it cannot be legally taken, he may oblige him to move the King; should his King, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

10. PLAYER MOVING ADVERSARY'S MEN.—Should a player move one of his adversary's men, his antagonist has the option of compelling him—1st. To replace the piece or Pawn and move his King; 2d. To replace the piece or Pawn and take it; 3d. To let the piece or Pawn remain on the square to which it had been played, as if the move were correct.

11. CAPTURING BY FALSE MOVE.—If a player take one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling him to take it with a piece or Pawn that can legally take it, or to move his own piece or Pawn which he touched.

12. CAPTURING ONE'S OWN MEN.—Should a player take one of

* We prefer Mr. Walker's version of this law, as it stands in his "*Art of Chess Play*," and as adopted by the St. George's Chess Club, London. It is as follows:—"Should a player, it being his turn to play, under any pretence whatsoever, touch one of his men, he must move that piece, or Pawn, if it can legally move, unless in the first instance of touching it, he say aloud, "*J'adoube*;" it being moreover evident, that in touching the piece, he merely meant to adjust its position on the board, and had no intention to play it."

his own men with another, his adversary has the option of obliging him to move either.

13. FALSE MOVE : PENALTIES.—If a player make a false move, i. e., play a piece or Pawn to any square to which it cannot legally be moved, his adversary has the choice of three penalties ; viz., 1st. Of compelling him to let the piece or Pawn remain on the square to which he played it ; 2d. To move it correctly to another square ; 3d. To replace the piece or Pawn and move his King.

14. MOVING OUT OF TURN.—Should a player move out of his turn, his adversary may choose whether both moves shall remain, or the second be retracted.

15. CAPTURE OF PAWN “EN PASSANT.”—When a Pawn is first moved in a game, it may be played one or two squares ; but in the latter case the opponent has the privilege of taking it “*en passant*,” with any Pawn which could have taken it had it been played one square only. A Pawn cannot be taken “*en passant*” by a piece.

16. CASTLING.—A player cannot castle in the following cases :—
1. If the King or Rook have been moved ; 2. If the King be in check ; 3. If there be any piece between the King and Rook ; 4. If the King pass over any space attacked by one of the adversary’s pieces or Pawns.

Should a player castle in any of the above cases, his adversary has the choice of three penalties ; viz :—1st, of insisting that the move remain ; 2d, of compelling him to move the King ; 3d, of compelling him to move the Rook.

17. MOVE LEAVING KING IN CHECK.—If a player touch a piece or Pawn that cannot be moved without leaving the King in check, he must replace the piece or Pawn and move his King, but if the King cannot be moved, no penalty can be inflicted.

18. CHECKING WITHOUT ANNOUNCEMENT.—If a player attack the

adverse King without saying "Check," his adversary is not obliged to attend to it; but if the former, in playing his next move, were to say "Check," each player must retract his last move, and he that is under check must obviate it.

19. KING HAVING REMAINED IN CHECK.—If the King has been in check for several moves, and it cannot be ascertained how it occurred, the player whose King is in check must retract his last move, and free his King from the check; but if the moves made subsequent to the check be known, they must be retracted.

20. ANNOUNCING CHECK WITHOUT GIVING IT.—Should a player say "Check" without giving it, and his adversary in consequence move his King, or touch a piece or Pawn to interpose, he may retract such move, provided his adversary have not completed his next move.

21. QUEENING PAWNS AND PLURALITY OF QUEENS.—Every Pawn which has reached the eighth or last square of the chess-board, must be immediately exchanged for a Queen or any other piece the player may think fit, even though all the pieces remain on the board. It follows, therefore, that he may have two or more Queens, three or more Rooks, Bishops, or Knights.

22. NUMBER OF MOVES—WHEN RESTRICTED AT THE END OF A GAME.—If a player remain at the end of the game, with a Rook and Bishop against a Rook; with both Bishops only; with Knight and Bishop only, &c., he must check-mate his adversary in fifty moves on each side, at most, or the game will be considered as drawn; the fifty moves commence from the time the adversary gives notice that he will count them. This law holds good for all other check-mates of pieces only, such as Queen or Rook only, Queen against a Rook, &c.

23. NUMBER OF MOVES—WHEN NOT RESTRICTED.—If a player agree to check-mate with a particular piece or Pawn, or on a particular square, or engage to force his adversary to stale-mate or check-mate him, he is not restricted to any number of moves.

24. STALE-MATE.—A stale-mate is a drawn game.

25. FALSE MOVE—WHEN IT MUST BE NOTICED.—If a player make a false move, castle improperly, &c., &c., the adversary must take notice of such irregularity before he touches a piece or Pawn, or he will not be allowed to inflict any penalty.

26. SETTLING POINTS AT ISSUE.—Should any question arise, respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skilful and disinterested by-standers, and their decision must be considered as conclusive.

BOOK II.

THE KING'S BISHOP'S OPENING.

ELEMENTARY ANALYSIS AND EXPLANATORY GAMES.
—GAMES IN ACTUAL PLAY.—PROBLEMS IN TWO
MOVES.—THE MONKEY AND THE GASCON
CHESS KNIGHT.

THE KING'S BISHOP'S OPENING.

LESSON I.

OPENING THE GAME—POWERS OF THE PIECES AT THE COMMENCEMENT—K. P. TWO SQUARES, WHY A GOOD OPENING MOVE—THE REGULAR OPENINGS CLASSIFIED—ELEMENTARY ANALYSIS OF THE KING'S BISHOP'S GAME, WHITE HAVING FIRST MOVE—DEFENCE, BLACK HAVING FIRST MOVE.

WE come now to the most important feature in the game of Chess—the art of opening the game—an art which it is necessary to acquire for the management either of a successful attack, or a skilful defence. You must endeavour to play out your pieces in such a way as to oppose those of your adversary and not obstruct your own.

On examining the powers of the pieces at the commencement of the game, we are struck with the fact, that, with the exception of the Knights, they are absolutely nothing. Your K. Kt. commands two white squares, but the other pieces are incapable of moving. Your first object, therefore, is to play your Pawns in such a way as to liberate your pieces as efficiently as possible. If you move K. R. P., or Q. R. P. two squares, you will be able afterwards to move the Rook either one or two steps forward. K. Kt. P., or Q. Kt. P. two squares liberates the Bishops to some small extent. K. B.

P. one square enables the K. to move to K. B. second. Q. B. P. one square opens a diagonal of three squares to the Queen. Q. P. two squares gives to the Queen a range of two squares, and to the Q. B. a range of five squares. But K. P. two squares gives a range of four squares to the Queen, and five squares to the King's Bishop. You see, therefore, that K. P. two squares is the most desirable move wherewith to open the game. There is also another reason why this move is desirable—the Pawn occupies a portion of the centre of the board. Two Pawns abreast at your K. fourth, and Q. fourth squares, supported by Pawns and pieces, must be considered as your best military position, and maintained with all the skill in your power. The same reasons which render K. P. two squares a good opening move for you, apply also to your antagonist. Your second move generally determines the nature of the game to be played: you have it therefore in your own power to determine the opening, the first few moves of your adversary being purely defensive.

There are several methods of beginning the game; the following are those which are usually played.

1. The King's Bishop's Game.—This is begun by each party playing his *King's Pawn two squares*, and then the first player moves his *King's Bishop to Queen's Bishop's fourth square*.

2. The King's Knight's game.—Each party moves his *King's Pawn two squares*, and then the first player moves his King's Knight to *King's Bishop's third square*.

3. The King's Gambit.—Each player moves his *King's Pawn two squares*, and the first player then moves his *King's Bishop's Pawn two squares*.

4. The Queen's Gambit.—Each player moves his *Queen's Pawn two squares*, and the first player then moves his *Queen's Bishop's Pawn two squares*.

In ninety-nine games out of a hundred, one of these open-

ings is played; there are others which are occasionally played, such as playing first the Queen's Pawn two squares, and then the Queen's Bishop to King's Bishop's fourth square; or beginning with the Queen's Bishop's Pawn two squares, and then Queen's Knight to Queen's Bishop's third square; or beginning with King's Bishop's Pawn two squares, and then King's Knight to King's Bishop's third square.

We shall now proceed to an examination of the first of these four openings so usually played.

FIRST OPENING, OR KING'S BISHOP'S GAME.

ELEMENTARY ANALYSIS.

FIRST GAME.

White.

Black.

1. K. P. two squares.

1. K. P. two squares.

To begin the game by playing your King's Pawn two squares, is very proper; the advantage of it consists in giving freedom to your Queen and King's Bishop. Next to playing this Pawn, moving the Queen's Pawn two squares is the best; all the other Pawns are more or less inferior.

2. K. B. to Q. B. 4th sq.

This is the best square to which the Bishop can be played in the beginning of the game, it attacks the weakest point of the adversary, viz., the King's Bishop's Pawn, and is not in the way of any of your own pieces. The best move for the Black is also to play his King's Bishop to Queen's Bishop's 4th square, as follows:

White.

Black.

3. Q. B. P. one sq.

2. K. B. to Q. B. 4th sq.

3. Q. to K. 2d sq.

Instead of playing Queen's Bishop's Pawn, you might have made a very attacking move by playing Queen to

King's Rook's fifth square. See the First Game of the defence. The object of moving the Queen's Bishop's Pawn, is to enable you to advance Queen's Pawn two squares, it being always desirable to have your Pawns well established in the centre of the board. Black moves his Queen to King's second square, to prevent you from moving Queen's Pawn two squares, the consequence of doing which would be as follows :

- | | |
|-----------------------|----------------------------|
| 4. Q. P. two squares. | 4. P. takes P. |
| 5. P. takes P. | 5. Q. takes P. and checks. |
| 6. Q. B. to K. 3d sq. | 6. K. B. to Q. Kt. 3d sq. |

Black has won a Pawn.

Instead of playing Queen to King's second square, Black had two other ways of playing, viz., Queen's Knight to Queen's Bishop's third square (see second game); King's Knight to Bishop's third square (see third game). We shall suppose you now to play

White.

4. K. Kt. to B. 3d sq.

Black.

4. Q. P. one sq.

The best place for the King's Knight in the beginning of the game, is the King's Bishop's third square, attacking the adverse King's Pawn. Black moves his Queen's Pawn in order to free his Queen's Bishop.

5. K. castles.

5. K. Kt. to K. B. 3d sq.

For the method of castling see p. 57.

It is generally good play to castle soon, and usually better to castle on the King's than on the Queen's side. Black plays his Knight to enable him to castle; instead of it, he might have played Queen's Bishop to King's Knight's fifth square, or Queen's Knight to Queen's Bishop's third square.

6. Q. P. two squares.

6. K. B. to Q. Kt. 3d sq.

Having castled, you may play the Queen's Pawn two squares with safety, because if he were to exchange Pawns,

and afterwards take your King's Pawn with his Queen, he would not check your King as he did on the fourth move. It would have been quite as good play to have moved the Queen's Pawn one square only. Black plays quite right in not taking your Queen's Pawn, because you would have retaken with your Queen's Bishop's Pawn attacking his King's Bishop, and compelling him to move it, you would then have two Pawns in the centre, and he only one.

The game is now quite equal; your next move may be either Queen's Bishop to King's Knight's fifth square, or King's Bishop to Queen's third square.

SECOND GAME.

White.

1. K. P. two squares.
2. K. B. to Q. B. 4th sq.
3. Q. B. P. one square.
4. Q. P. two squares.
5. K. B. takes K. B. P. checking.
6. Q. to K. Rook's 5th sq. ch.
7. Q. takes K. B.
8. Q. to Q. Kt. 5th sq.

Black.

1. K. P. two squares.
2. K. B. to Q. B. 4th sq.
3. Q. Kt. to Q. B. 3d sq.
4. P. takes P.
5. K. takes B.
6. K. Kt. P. one square.
7. Q. P. one square.

The above moves prove that playing Queen's Knight to Bishop's third square, does not prevent you from advancing Queen's Pawn two squares on the fourth move. If he had not taken your Bishop with his King, you would still have had the best of the game, having prevented him from castling; for according to the laws, the King cannot castle after having once moved.

THIRD GAME.

White.

1. K. P. two squares.
2. K. B. to Q. B. 4th sq.
3. Q. B. P. one square.

Black.

1. K. P. two squares.
2. K. B. to Q. B. 4th sq.
3. K. Kt. to B. 3d sq.

Black's third move is very commonly played ; it is, however, far from being so good a move as Queen to King's second square.

4. Q. P. two squares.

We shall now suppose Black to play one of the two following moves, viz.,

1. K. B. to Q. Kt. 3d sq.
2. K. P. takes P.

No. 1.

White.

Black.

- | | |
|--|--|
| <p>5. Q. P. takes K. P.</p> <p>6. K. B. takes K. B. P. ch.</p> | <p>4. K. B. to Q. Kt. 3d.</p> <p>5. K. Kt. takes K. P.</p> |
|--|--|

FIRST DEFENCE.

6. K. takes K. Bishop.

Queen to her fifth square ; checks, and then takes King's Knight, having gained a Pawn with a better position.

SECOND DEFENCE.

6. K. to his 2d sq.

7. Q. to her 5th sq.

If he take King's Bishop's Pawn with King's Knight, he will lose his Queen by your checking him with Queen's Bishop ; therefore,

- | | |
|---|--|
| <p>8. K. to his 2d sq.</p> <p>9. R. takes B.</p> <p>10. K. R. to B. square.</p> | <p>7. K. B. takes K. B. P. ch.</p> <p>8. K. B. takes Kt.</p> <p>9. K. R. to Bishop's square.</p> |
|---|--|

Black must lose the game ; for if he remove the Kt., you win the Queen as before ; if he play Queen's Bishop's Pawn

one square, you take his Knight, and he cannot take your Bishop on account of the check with Queen's Bishop.

THIRD DEFENCE.

*White.**Black.*

- | | |
|----------------------------|---------------------------------|
| 7. Q. to K. B. 3d sq. | 6. K. to B. square. |
| 8. Q. B. takes Kt. | 7. K. Kt. to its fourth square. |
| 9. K. B. to Q. 5th sq. ch. | This is the best move. |
| 10. Q. to K. B. 7th, ch. | 8. Q. takes B. |
| 11. K. B. P. two sq. | 9. K. to his square. |
| | 10. K. to Q. sq. |
- You have gained a Pawn and a good position.

No. 2.

- | | |
|----------------------|-------------------|
| | 4. K. P. takes P. |
| 5. K. P. one square. | |

FIRST DEFENCE.

- | | |
|--|-------------------------------|
| | 5. K. Kt. to K. fifth square. |
| 6. K. B. takes K. B. P. ch. | 6. K. takes B. |
| 7. Q. to K. B. 3d sq. ch. | 7. K. to his square. |
| 8. Queen takes Knight and your position is superior to his | |

SECOND DEFENCE.

- | | |
|--|-------------------------------|
| | 5. Queen's P. two squares. |
| 6. P. takes Kt. | 6. P. takes B. |
| 7. P. takes K. Kt.'s P. | 7. K. R. to Kt. square. |
| 8. Q. to Q. R. 4th sq. ch. | 8. Q. Kt. to B. third square. |
| 9. Q. takes P., and you have the best of the game. | |

You might also on the sixth move have played King's Bishop to Queen's Knight's third square, and after his removing Knight or playing Queen to K. second square, have taken Pawn attacking Bishop.

THIRD DEFENCE.

*White.**Black.*

- | | |
|---|--|
| 6. Q. B. P. takes P.
7. K. to B. square. | 5. Q. to K. second square.
6. K. B. checks. |
|---|--|

This move will appear strange to young players, who will wonder you do not interpose either Queen's Knight or Queen's Bishop; it is, however, the only move to give you the best of the game; by playing the King, you compel him to remove King's Knight, which he might otherwise have allowed to remain where it was. Now there are only two squares to which his Knight can be played, either to its own square or to King's fifth square; if the former, you play King's Knight to King's Bishop's third square, and his game is much confined, because he cannot move Queen's Pawn on account of a check from your Queen at Queen's Rook's fourth square, which would win a piece, for if he interposed Queen's Knight at Bishop's third square, to defend King's Bishop, you would play Queen's Pawn one square, winning that Knight. We will now suppose that, instead of playing King's Knight to its square, he plays

7. K. Kt. to K. fifth square.

8. Q. to K. Kt. fourth square.

If he play King's Knight to King's Bishop's third square, you must not take it with King's Pawn, because he would check-mate you with his Queen; but you take King's Knight's Pawn with the Queen, secure of winning either King's Rook or King's Knight. If he play King's Knight to Queen's third square, you must not take it, on account of the aforesaid check-mate; but you play King's Bishop to King's second square, and you take King's Knight the next move. The best move for the Black to play is

*White.**Black.*

- | | |
|--------------------|-------------------------|
| 9. Q. takes K. Kt. | 8. Q. B. P. one square. |
| 10. K. B. takes P. | 9. Q. P. two squares. |
| 11. Q. takes P. | 10. P. takes B. |

Having gained two Pawns, you have, of course, the best of the game.

In the preceding analysis you have had the move and consequently the attack. We shall now proceed to the defence of the Bishop's game, supposing the Black to have the first move, when your own moves as second player become defensive.

DEFENCE.

FIRST GAME.

*Black.**White.*

- | | |
|------------------------------|------------------------------|
| 1. K. P. two squares. | 1. K. P. two squares. |
| 2. K. B. to Q. B. fourth sq. | 2. K. B. to Q. B. fourth sq. |
| 3. Q. to K. R. fifth sq. | |

This is a very attacking move in the beginning of the game. Black threatens to take your King's Bishop's Pawn with his Queen, giving what is usually termed the scholar's mate; he also attacks your King's Pawn with his Queen. This attack, strictly speaking, is not good play, and there is but little danger attending it, if the subsequent moves be well played. You have a choice of two moves to defend the two points attacked; the first is Queen to King's Bishop's third square, the objection to which is, that it occupies a square to which your Knight may be afterwards played to advantage. To the other move there is no objection; you therefore play

*Black.**White.*

4. K. Kt. to B. third sq.
5. K. Kt. to its fifth square.

3. Q to K. second square.
4. Q. P. one square.

Queen's
Your King's Bishop's Pawn is now attacked by three pieces; if you defend it by playing ~~King's~~ King's Bishop to King's third square, he will take your Bishop with his, and you cannot retake with your Pawn on account of the position of his Queen. You might defend the King's Bishop's Pawn by playing King's Knight to King's Rook's third square, and afterwards castle your King, having a very good game. The best move, however, is to leave the Pawn undefended, and play

*Black.**White.*

6. K. B. takes K. B. P. ch.
7. Q. to K. R. fourth sq.

5. K. Kt. to K. B. third sq.
6. K. to Q. square.
7. K. R. to B. square.

If he had moved his Queen to any other square, you would have won either the Knight or Bishop by playing King's Rook's Pawn one square; but you cannot win the piece if he play Queen to King's Rook's fourth square, because if you attack his Knight with King's Rook's Pawn, he will remove King's Bishop, and you cannot take his Knight without losing your Rook. Having moved your Rook to Bishop's square, you threaten to take his Bishop with it, he therefore plays

*Black.**White.*

8. K. B. to Q. B. fourth sq.
9. Castles.
10. R. takes B.
11. K. R. P. one square.
12. K. Kt. to B. third sq.
13. Kt. takes Q.

8. K. Kt. to its fifth sq.
9. K. B. takes K. B. P. checking.
10. K. Kt. takes R.
11. K. R. P. one square.
12. Q. takes Q.
13. Kt. takes K. P.

Your game is evidently very superior to his. Your eighth move decided the game in your favor, as you attacked his King's Bishop's Pawn with three pieces, and whatever he had then done, you would have had a fine game by taking King's Bishop's Pawn.

First Variation, beginning at the sixth move of Black.

Black.

White.

- | | |
|--|--|
| $\left\{ \begin{array}{l} 1. K. P. \text{ two squares.} \\ 2. K. B. \text{ to } Q. B. \text{ 4th sq.} \\ 3. Q. \text{ to } K. R. \text{ fifth square.} \\ 4. K. Kt. \text{ to } B. \text{ third sq.} \\ 5. K. Kt. \text{ to its fifth square.} \\ 6. Q. \text{ takes } K. B. P. \text{ ch.} \\ 7. K. B. \text{ takes } Q. \text{ checking.} \end{array} \right.$ | $\left\{ \begin{array}{l} 1. K. P. \text{ two squares.} \\ 2. K. B. \text{ to } Q. B. \text{ fourth sq.} \\ 3. Q. \text{ to } K. \text{ second square.} \\ 4. Q. P. \text{ one square.} \\ 5. K. Kt. \text{ to } K. B. \text{ 3d sq.} \\ 6. Q. \text{ takes } Q. \\ 7. K. \text{ to } K. \text{ second square.} \end{array} \right.$ |
|--|--|

As he might have taken your Queen with his Knight, there will be a variation on that move. It is much better for you to play the King to King's second square, still attacking the Bishop, than to Queen's square, because he is compelled to remove the Bishop or lose a piece by your playing King's Rook's Pawn one square.

Black.

White.

- | | |
|----------------------------------|-------------------------|
| 8. K. B. to Q. B. fourth square. | 8. K. R. P. one square. |
| 9. K. Kt. to K. B. third square. | 9. K. Kt. takes P. |

Your position is rather superior to his. If he had played Knight to King's Bishop's seventh square, attacking your Rook, you would have won two pieces for one, by playing Rook to King's Bishop's square, and afterwards taking the Knight.

Second Variation, beginning at the seventh move of the First Variation.

<i>Black.</i>	<i>White.</i>
{ 1. K. P. two squares. 2. K. B. to Q. B. 4th sq. 3. Q. to K. R. fifth square. 4. K. Kt. to B. third square. 5. K. Kt. to its fifth square. 6. Q. takes K. B. P. ch.	{ 1. K. P. two squares. 2. K. B. to Q. B. 4th sq. 3. Q. to K. second square. 4. Q. P. one square. 5. K. Kt. to K. B. third sq. 6. Q. takes Q.
7. K. Kt. takes Q. 8. K. Kt. to its fifth sq. 9. K. Kt. to B. third sq.	7. K. R. to B. square. 8. K. R. P. one square. 9. K. Kt. takes K. P.

Your game is much superior to his: he cannot prevent you from winning a Pawn, King's Bishop's Pawn being attacked with two pieces. Suppose, in order to defend King's Bishop's Pawn, he were to play thus:

<i>Black.</i>	<i>White.</i>
10. Castles.	10. K. B. takes K. B. P. ch.
If he move the King, you have clearly a Pawn more than he. If he play	
11. K. R. takes B. 12. K. takes Kt.	11. Kt. takes Rook. 12. K. P. one square.

You now win more than a Pawn, for as he must lose his Knight, you will remain with a Rook against a Knight.

SECOND GAME.

<i>Black.</i>	<i>White.</i>
1. K. P. two squares. 2. K. B. to Q. B. 4th sq. 3. Q. to K. B. third sq. 4. Q. to K. Kt. third sq.	1. K. P. two squares. 2. K. B. to Q. B. fourth sq. 3. K. Kt. to B. third sq.

This appears a good move, as the Queen attacks two undefended Pawns; it will be seen, however, that he cannot

take the King's Pawn without loss. It is usually bad play to move out the Queen in the early part of the game.

Black.

White.

5. Q. takes K. P.

4. Castles.

5. K. B. takes K. B. P. ch.

If he take the Bishop, you will check King and Queen with the Knight; therefore,

6. K. to Q. square.

6. K. R. to K. square.

7. Q. to K. B. fourth sq.

7. K. B. takes K. Kt.

8. K. R. takes B.

8. K. R. takes K. P.

9. Q. to K. B. square.

9. Q. P. two squares.

You have evidently by far the best of the game.

THIRD GAME.

Black.

White.

1. K. P. two squares.

1. K. P. two squares.

2. K. B. to Q. B. fourth sq.

2. K. B. to Q. B. fourth sq.

3. Q. B. P. one square.

3. Q. to K. second sq.

4. K. Kt. to K. second sq.

4. K. B. takes K. B. P. ch.

5. K. takes B.

5. Q. to Q. B. 4th sq. ch.

6. Q. P. two squares.

6. Q. takes B.

Black played ill in moving King's Kt. to King's second square; he ought to have played it to King's Bishop's third square. Many young players think it bad play to move the Knight in front of the Pawns, and therefore they move King's Knight to King's second square; the above moves prove that it is bad play; it is, however, not obvious why the same would not take place, had the Knight been moved to King's Bishop's third square. The following moves will show that, had he so played, you would have done wrong to have taken his King's Bishop's Pawn: for example,

Black.

4. K. Kt. to B. third sq.
5. K. takes B.
6. Q. P. two squares.
7. K. Kt. takes K. P.

White.

4. K. B. takes K. B. P. ch.
5. Q. to Q. B. 4th sq. ch.
6. Q. takes B.

Black has the best of the position in consequence of his centre Pawns. It is evident in both the above instances, if instead of taking his Bishop with your Queen, you had first taken Queen's Pawn with King's Pawn, he would have retaken with the Queen, guarding his King's Bishop.

LESSON II.

(King's Bishop's Opening continued.)

GAME I. FROM TOMLINSON'S AMUSEMENTS IN CHESS.—GAME II. FROM PHILIDOR'S CELEBRATED ANALYSIS.—GAME III. PHILIDOR'S GAME WITH COMMENTS FROM THE "TRAITÉ DES AMATEURS."

Illustrative of the Bishop's opening we shall offer the student in this and the succeeding lesson a series of whole games as analyzed by standard authors, or as they have occurred in actual play between some of the most skilful chess-masters of the present day, and conducted by them to the final check-mate or to a skilful draw. The first of these games will be found accompanied by copious notes, and although those appended to the subsequent games will appear comparatively brief, it is nevertheless hoped that with a little reflection, they will be sufficient to enable the young player to unravel whatever at first sight may appear abstruse in them.

In every game the object of the first player should be to form an attack, and allow his adversary no time to contrive a counter-attack. For this purpose every move must be carefully considered before it is made; for it happens nearly always that the gain or loss of a game depends on the first

bad move or the first *lost move* on either side. We distinguish between a *bad* and a *lost* move. A *bad* move is one that entails immediate loss:—a *lost* move is that which does not subserve the general scheme of the game—a move which not being actually bad, is out of place, and may with a skilful antagonist transfer the attack from your hands to his. The advantage of the first move is not sufficient to decide the game in your favour; but your antagonist may win if you once *neglect to play the proper move at the proper time*; if both parties play correctly the game ought to be drawn.

We have spoken of *losing* moves; strive after the reverse of this; and endeavour from the very commencement of the game to play so as to *gain* moves: you will thus succeed either in blocking up your adversary's pieces, and thus obtain an open field wherein to form and prosecute an attack; or in advancing your Pawns so as to get one of them *queened* before your adversary is in a condition to avail himself of this valuable privilege. This is the advice of that incomparable player, De la Bourdonnais, and we hope that you will soon be able to appreciate it, and profit by it.

In the Bishop's Game, after both parties have pushed their King's Pawns to their extent of leap, the first player moves his King's Bishop to Queen's Bishop's 4th sq., and the opening is determined. At this stage the usual reply of second player is also King's Bishop to Queen's Bishop's 4th sq., when he must be prepared to meet one of the following moves of first player, viz.

- | | | |
|--------------------------------------|---|-------------------------------------|
| Probable 3d move
of first player. | } | 1. Queen's Bishop's Pawn 1 sq. |
| | | 2. Queen's Pawn 2 sq. |
| | | 3. King's Bishop's Pawn 2 sq. |
| | | 4. Queen to King's Knight's 4th sq. |
| | | 5. Queen to King's Bishop's 3d sq. |
| | | 6. Queen to King's Rook's 5th sq. |
| | | 7. K. Kt. to B 3d sq. |

On the other hand, should second player substitute to this usual second move (King's Bishop to Queen's Bishop's 4th sq.) one of the following moves, viz :

Probable 2d move of 2d player.	{	1. Queen's Bishop's Pawn 1 sq.
		2. King's Knight to Bishop's 3d sq.
		3. King's Bishop's Pawn 2 sq.

the first player must necessarily be prepared to modify his play in order to oppose correctly such defence. This modification of play, ever varying as the game proceeds, naturally gives rise to nice and lengthy analysis. Accordingly the student, desirous of exploring deeply the ramifications of chess openings, will find them ably and very fully examined in the Works of Lewis, G. Walker, and also in the Chess Player's Chronicle, a most interesting and valuable periodical, edited monthly in London by Mr. H. Staunton, who now ranks as the first player of England.

The games to which we are about to invite attention contain various specimens of variations springing from the adoption of some of the moves enumerated above. We shall not allow all the good play to be on your side, and all the bad play on the side of your adversary. We shall adopt a medium course, so that you may be the better enabled to follow out the consequences of an error which at first view may appear slight.

GAME I.

White.

Black.

- | | |
|------------------------------|------------------------------|
| 1. K. P. two squares. | 1. K. P. two squares. |
| 2. K. B. to Q. B. fourth sq. | 2. K. B. to Q. B. fourth sq. |

The game is thus properly opened on both sides. You play the Bishop to this square in preference to any other, because here it attacks your adversary's K. B. P., which is the weakest part of his game, that Pawn being defended by King

only. The same remarks apply to your adversary's second move.

3. Q. B. P. one square. 3. Q. to K. second square.

Your object in moving Q. B. P. is to be enabled to play Q. P. two squares at your fourth move; this intention is foreseen by your adversary, and frustrated by his third move. You cannot now play Q. P. two sq. without loss; as for example,

4. Q. P. two squares.	4. P. takes P.
5. P. takes P.	5. Q. takes P., checking.
6. Q. to K. second sq.	6. Q. takes Q.
7. Kt. takes Q.	7. K. B. to Q. Kt, third sq.

You have thus lost one Pawn and isolated another—disadvantages which ought to lose you the game.

Let us now retrace the last four moves, and instead of moving Q. P. two sq. at your fourth move, you play

4. K. Kt. to B. third sq. 4. Q. P. one square.

Your fourth move is now a very good one; it places your King's Kt. in the best position he can occupy at the commencement of the game, and gives you liberty to castle. Black's fourth move is also good; it liberates his Q. B., and gives additional support to K. P. and K. B.

5. Castles. 5. K. Kt. to B. third sq.

By the important operation of castling you place your King in a safe position and bring a Rook into play. Remember that the more pieces you have at liberty the greater will be your powers of attack or defence. Black plays out his K. Kt. in good time to the best position, and intends to castle presently.

6. Q. P. two sq. 6. K. B. to Q. Kt. third sq.

Having castled, you can play Q. P. two sq. not only with perfect safety, but with advantage. By this move you lib.

erate your pieces in proper order, and are ready to take advantage of the first bad or lost move of your adversary. He did quite right to retire with his Bishop to Q. Kt. third. If he had taken P. with P., you would also have taken P. with P., compelling his Bishop to retreat, and thus leaving you with two Pawns in the centre in a capital position.

7. Q. B. to K. Kt. fifth sq. 7. The same.

The object of this move is not only to bring a valuable piece into play, but also to defend your K. P. from the attack of the Knight; for you will observe that Black cannot move his Kt. without exposing his Q. to the attack of your Q. B. Besides, when the K. Kt. is thus advantageously placed, it is often good play to exchange it for your Q. B. In the present instance he cannot prevent you from doing so on account of the position of his Q. Black makes a similar move to your own in order to get his Q. B. into play, and change off your Kt.

Up to the 7th move of white, this game will be found to be identical with the first game of the Elementary Analysis in the preceding lesson, when it was dismissed as being quite equal. The consequence of an error in the defence on the part of Black will presently be developed.

8. Q. Kt. to Q. second sq.

In order to maintain a Knight at your K. B. third sq., you bring out Q. Kt. If he now take your K. Kt. with the B., you must not retake with K. Kt. P., because you would thereby expose your King. You would retake with Q. Kt., and thus have the advantage of a much better position. Black foresees this, and with the twofold object of winning a Pawn and breaking up your centre Pawns, he plays

9. P. takes P.

8. K. P. takes Q. P.

9. K. B. takes P.

You retake P. with P. because you cannot move King's Kt. without losing your Q. For the same reason he takes P. at your Q. fourth sq., and wins a Pawn. But the move is a bad one, as you will presently see. He ought to have castled or moved his Q. Kt. to Q. second.

10. Q. to Q. Kt. third sq. 10. K. B. to Q. Kt. third sq.

You attack his Q. Kt. P., which if he allows you to capture, you win also his Q. R.; he therefore covers the Kt. P. by moving back his K. B. You also bring another piece to bear upon his K. B. P.

11. K. P. one sq. 11. P. takes P.

12. K. Kt. takes P.

By advancing your King's Pawn you attack his K. Kt., which cannot be moved on account of the position of your Q. B. and his Q.; he gets rid of the attack for the moment by taking your Pawn with his Q. P. You then retake Pawn with K. Kt. He dare not take Kt. with his Q., because you would immediately play one of your Rooks to K. sq., attacking both Q. and K. And it would be useless for him to interpose Q. B. at K. seventh sq., because you will capture the B. with the R., and still win his Q. He therefore plays,

12. Q. B. to K. third sq.

13. Q. R. to K. sq. 13. Castles.

You thus bring a powerful piece to assist in the attack, which he hopes to escape from by castling:—a privilege of which he ought to have availed himself earlier.

14. Q. Kt. to K. fourth sq. 14. K. R. to K. sq.

By this move you still further strengthen your attack. Black moves his Rook in order to strengthen the King's file, where he thinks the attack is likely to begin. Observe the difference between your game and his—all your pieces are usefully employed—his Q. R. and Q. Kt. contribute nothing

to the defence of his game, and even his K. Kt. cannot be moved on account of your Bishop.

15. K. Kt. takes K. B. P. 15. K to B. sq.

This is very fine play. When Black moved away his R. from the defence of this Pawn, he did not foresee this move. Black had three other modes of playing, which we will consider presently. You have now a won game before you.

16. Q. Kt. takes Kt. 16. Pawn takes Kt.

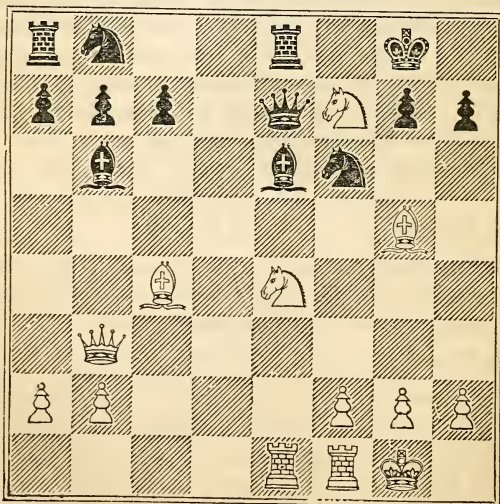
17. R. takes B. 17. Q. takes Kt.

18. Q. B. to K. R. sixth, checking. 18. K. to Kt. sq.

19. Rook takes R. and checkmates.

The annexed diagram gives the position of the pieces after the 15th move of the White. Black had three other moves which it may be profitable to examine.

BLACK.



WHITE.

In the first place,

White.

Black.

- | | |
|--|--------------------------|
| 16. Kt. takes Kt. checking. | 15. Q. takes Kt. |
| 17. R. takes B. | 16. P. takes Kt. |
| 18. B. takes P. checking, and wins easily. | 17. K. to Kt. second sq. |

In the second place,

15. K. takes Kt.

- | | |
|---|---------------------|
| 16. Kt. takes Kt. | 16. P. takes Kt. |
| 17. R. takes B. | 17. Q. to K. B. sq. |
| 18. R. takes K. B. P. checking, discovering check, and winning Q. | |

In the third place,

15. B. takes Kt.

16. Kt. takes Kt. checking and winning Q.

GAME II.

The following game with its variation is the first of Philidor's celebrated Analysis, first published in 1749. Chess has undergone many improvements since the time of Philidor; nevertheless that great player was the founder of that peculiar style of play constituting what is termed the French School, the principles of which consist in establishing two Pawns in the centre, supporting them and carefully maintaining them unmoved so long as the adversary attacks with pieces; but should he do so with Pawns, his principle, in lieu of taking, is to push on the attacked Pawn, supporting it with adjoining Pawns. On the other hand, the general practice of the masters of the Italian and English Schools has been to frame strong attacks with pieces directed principally against the King's Bishop's Pawns. Philidor contends that his system, judiciously adhered to, while otherwise cramping his adversary's game, will afford the player who has suc-

ceeded in establishing his Pawns in the centre, an opportunity of acquiring the decided advantage of what is technically called a passed Pawn, a term applied to a Pawn that is not prevented by any of the adversary's Pawns from reaching its eighth square ; it follows of course that the adversary has no Pawn on the same or on either of the adjoining files.

*White.**Black.*

- | | |
|----------------------------|-------------------------------|
| 1. K. P. two sq. | 1. The same. |
| 2. K. B. to Q. B. 4th sq. | 2. The same. |
| 3. Q. B. P. one sq. | 3. K. Kt. to B. 3d sq. (1) |
| 4. Q. P. two sq. (a) | 4. P. takes P. |
| 5. P. takes P. (b)(2) | 5. K. B. to Q. Kt. 3d. (c)(3) |
| 6. Q. Kt. to B. 3d sq. | 6. Castles. |
| 7. K. Kt. to K. 2d sq. (d) | 7. Q. B. P. one sq. |
| 8. K. B. to Q. 3d sq. (e) | 8. Q. P. two sq. |
| 9. K. P. advances. | 9. K. Kt. to K. sq. |
| 10. Q. B. to K. 3d sq. | 10. K. B. P. one sq. (f) |
| 11. Q. to Q. 2d sq. (g) | 11. P. takes P. |
| 12. P. takes P. | 12. Q. B. to K. 3d sq. (h) |

As Black might take B. with B. the variation will commence at this move.

- | | |
|------------------------------|-------------------------|
| 13. Kt. to K. B. 4th sq. (i) | 13. Q. to K. 2d sq. |
| 14. B. takes B. (k) | 14. P. takes B. |
| 15. Castles K. R. (l) | 15. Q. Kt. to Q. 2d sq. |
| 16. K. Kt. takes B. | 16. Q. takes Kt. |

(1) There is a great difference of opinion as to the correct move at this point of the game. Lewis recommends Q. to K. 2d sq., while Lolli prefers Q. to K. Kt. 4th sq. The second player may advance Q. P. 2 sq.; and if White take Q. P. with K. B., bring out K. Kt. See next lesson, Games i. ii. and iii., and also "closing remarks," page 169.

(2) It is stronger play to attack Kt. with K. P.

(3) Rather check with B., and after the consequent moves mentioned by Philidor, push Q. P. 2 sq., which will give Black at least an equal game. These remarks are by G. Walker; appended to this game in his edition of Philidor, London, 1832.

White.

17. K. B. P. two sq.
18. Q. R. to K. sq.
19. K. R. P. one sq.
20. Kt. to K. 4th sq.
21. Q. Kt. P. one sq.
22. K. Kt. P. two sq.
23. Kt. to K. Kt. 3d sq. (*o*)
24. R. takes Kt.
25. Q. takes P.
26. R. to to K. sq. (*q*)
27. Q. to K. 4th sq.
28. K. B. P. advances.
29. P. takes P.
30. Q. takes Q.
31. B. takes P.
32. K. B. P. advances. (*s*)
33. B. to Q. 3d sq.
34. B. to K. B. 5th sq.
35. Kt. to K. R. 5th sq.
36. B. to K. Kt. 4th sq.
37. K. P. checks.
38. K. B. P. advances.
39. Kt. checks.
40. B. to K. R. 5th sq., and then pushes K. P., having a

Black.

17. K. Kt. to Q. B. 2d sq.
18. K. Kt. P. 1 sq. (*m*)
19. Q. P. 1 sq.
20. K. R. P. 1 sq. (*n*)
21. Q. Kt. P. advances.
22. K. Kt. to Q. 4th sq.
23. K. Kt. to K. 6th sq. (*p*)
24. P. takes R.
25. Q. R. takes P.
26. Q. takes P.
27. Q. to K. 3d sq.
28. P. takes P.
29. Q. to Q. 4th sq. (*r*)
30. P. takes Q.
31. Kt. to Kt. 3d sq.
32. Q. R. to Q. Kt. 7th sq.
33. K. to B. 2d sq.
34. Kt. to Q. B. 5th sq.
35. K. R. checks.
36. Kt. to Q. 7th sq.
37. K. to Kt. 3d sq. (*t*)
38. R. to K. B. sq.
39. K. to Kt. 2d sq.

won game.

NOTES TO GAME II. BY PHILIDOR.

(*a*) This Pawn is pushed to its extent for two reasons :—to neutralize the attack of adverse K. B. on your K. B. P. ;—and to bring the strength of your Pawns into the centre of the board.

(*b*) You should not move either of these centre Pawns, until one of them is attacked ; then advance the attacked Pawn.

(*c*) If he check with B. you interpose Q. B. ; and if he then take B., you retake with Kt.

(d) You should not play this Kt. to K. B. 3d sq., unless you have previously advanced the K. B. P. 2 sq.; as your Kt. would stop the march of the Pawn.

On this note of Philidor, Walker remarks—"On this point Philidor differs from the first players of every age and country. He deprecates moving the Kt. to K. B. 3d sq., as it confines a Pawn; but inconsistently allows it to be placed at K. 2d sq., where it generally impedes the march both of Q. and K. B. In the present game White would have had a much stronger attack by playing Kt. to K. B. 3d sq."

(e) You retire K. B. from the threatened attack of Q. P., which would otherwise prevent your establishing the Pawns in the centre.

(f) Black advances K. B. P. to make an opening for R.

(g) It would be bad play to take the Pawn, because your K. P. would lose its rank, and your Pawns become disunited.

(h) To support Q. P., and to be able to move Q. B. P.: it would be no disadvantage to him, but rather the contrary, were you now to make him double a Pawn.

(i) The K. P. being as yet safe, your Kt. attacks B., in order to compel him to withdraw.

(k) It is almost always good play to oppose Q. B. to the adverse K. B., when he commands, as in the present instance, your K. B. P.

(l) Castling with King's Rook, you will the better defend K. B. P., which must be advanced presently in support of K. P., when the latter is attacked.

(m) He is compelled to advance this Pawn, to prevent your K. B. P. from attacking his Q.

(n) To restrain your Kt.

(o) You play this Kt., intending afterwards to push K. B. P., which will then be supported by three pieces.

(p) Intending to frustrate your project, which he would do by moving K. Kt. P., were you not to take Kt. with R.

(q) You move the R. to support K. P.

(r) Black offers to exchange Queens to prevent the mate threatened by Q. and B.

(s) When your remaining B. runs on the white diagonals, you should keep your Pawns on black squares, and *vice versa*. This prevents the adverse pieces from getting between your Pawns.

(t) Had Black played K. to B. sq., the game would have proceeded thus :

<i>White.</i>	<i>Black.</i>
37.	37. K. to B. sq.
38. R. to Q. R. sq.	38. R. checks.
39. R. takes R.	39. Kt. takes R.
40. K. to R. 2d sq.	40. Kt. to Q. B. 6th sq.
41. Kt. to K. B. 4th sq.	41. Kt. to K. 5th sq.
42. Kt. takes P.	42. R. to K. Kt. 4th sq. (1)
43. P. checks.	43. K. to B. 2d sq.
44. B. to K. 6th sq., checks.	44. K. takes B.
45. Pawn becomes a Q., checks and wins.	

Variation commencing at 12th move of Black.

<i>White.</i>	<i>Black.</i>
1. K. P. 2 sq.	1. K. P. 2 sq.
2. K. B. to Q. B. 4th.	2. K. B. to Q. B. 4th.
3. Q. B. P. 1 sq.	3. K. Kt. to B. 3d.
4. Q. P. 2 sq.	4. P. takes P.
5. P. takes P.	5. K. B. to Q. Kt. 3d sq.
6. Q. Kt. to B. 3d sq.	6. Castles.
7. K. Kt. to K. 2d sq.	7. Q. B. P. one sq.
8. K. B. to Q. 3d sq.	8. Q. P. 2 sq.
9. K. P. advances.	9. K. Kt. to K. sq.
10. Q. B. to K. 3d sq.	10. K. B. P. one sq.
11. Q. to Q. 2d.	11. P. takes P.
12. P. takes P.	12. B. takes B.
13. Q. takes B.	13. B. to K. 3d sq.
14. K. Kt. to B. 4th sq.	14. Q. to K. 2d sq.
15. Kt. takes B.	15. Q. takes Kt.
16. Castles K. R.	16. Q. Kt. to Q. 2d sq.
17. K. B. P. 2 sq.	17. K. Kt. P. one sq.

(1) In a series of papers published in the "Palamède," entitled "*Quelques erreurs de Philidor*," it has been shown that if instead of this move Black capture Bishop with Rook, he draws the game.

<i>White.</i>	<i>Black.</i>
18. K. R. P. one sq.	18. K. Kt. to Kt. 2d sq.
19. K. Kt. P. two sq.	19. Q. B. P. one sq.
20. Kt. to K. 2d sq.	20. Q. P. moves.
21. Q. to Q. 2d sq.	21. Q. Kt. to Kt. 3d sq.
22. Kt. to Kt. 3d sq.	22. Q. Kt. to Q. 4th sq.
23. Q. R. to K. sq.	23. Kt. to K. 6th sq.
24. R. takes Kt.	24. P. takes R.
25. Q. takes P.	25. Q. takes Q. R. P. (1)
26. K. B. P. advances.	26. Q. takes Q. Kt. P.
27. K. B. P. advances.	27. Kt. to K. sq.
28. K. Kt. P. advances.	28. Q. to Q. 5th sq.
29. Q. takes Q.	29. P. takes Q.
30. K. P. advances.	30. Kt. to Q. 3d sq.
31. Kt. to K. 4th sq.	31. Kt. to K. B. 4th sq.
32. R. takes Kt.	32. P. takes R.
33. Kt. to Q. 6th sq.	33. K. B. P. advances.
34. K. P. advances.	34. K. R. to Q. Kt. sq.
35. B. to Q. B. 4th sq. ch.	35. K. moves.
36. Kt. checks.	36. K. moves.
37. Gives mate in two moves.	

GAME III.

The authors of the "*Traité des Amateurs*,"(2) who have given the preceding variation in their treatise, have the following remark upon it—"It will be seen that this game is by no means an elementary one; indeed much previous knowledge and practice are requisite to determine a player upon this bold exchange of Rooks in order to Queen his Pawns." They also take occasion to blame that celebrated author for

(1) It is always bad play to lose the move in taking a worthless Pawn like this.

(2) "*Traité Théorique et Pratique du jeu des échecs, par une Société d'Amateurs.*" First published in Paris in 1775, and reprinted there in 1823, with Philidor's treatise.

not having assigned stronger moves for the defence, stating, that while Philidor has given a fine demonstration of the force of Pawns united in the centre, he has not, in this instance, indicated the method of preventing this establishing of central Pawns, which has become forced only on account of Black's not playing the strongest moves in defence. G. Walker, who has lately translated this interesting treatise, observes—"The Amateurs certainly improve upon Philidor's model by playing the opening as in the following game; but we can hardly regret any weakness on the part of the second player, when we consider the fine science it elicits. The giving up the Rooks for the minor pieces is, indeed, play, worthy of him who, while he lived, reigned unrivalled, and who, when he died, left no successor worthy to fill the throne of chess."

White.

1. K. P. two.
2. K. B. to Q. B. 4th sq.
3. Q. B. P. 1 sq.
4. Q. P. two sq.
5. P. takes P.
6. Q. B. interposes.
7. Kt. takes B.
8. P. takes P.
9. K. Kt. to B. 3d sq.
10. Castles.
11. Q. Kt. to Q. Kt. 3d sq.
12. K. B. to Q. Kt. 5th sq.
13. B. takes Kt.
14. K. R. P. one sq.
15. Q. takes B.
16. Q. to Kt. 3d sq.
17. Q. to Q. B. 3d sq.

Black.

1. K. P. two.
2. The same.
3. K. Kt. to B. 3d sq.
4. P. takes P.
5. B. checks.
6. B. takes B. (check.)
7. Q. P. two sq.
8. Kt. takes P.
9. Castles.
10. Q. Kt. to B. 3d sq.
11. K. Kt. to Q. Kt. 3d sq.
12. Q. B. to K. Kt. 5th sq.
13. Q. Kt. P takes B. (*a*)
14. B. takes Kt.
15. Q. to Q. 4th sq.
16. Q. to Q. 3d sq.
17. Kt. to Q. 4th sq.

<i>White.</i>	<i>Black.</i>
18. Q. to Q. B. 5th sq.	18. K. R. to K. sq.
19. K. R. to K. sq.	19. R. takes R. (check.)
20. R. takes R.	20. Kt. to Q. Kt. 5th sq.
21. Q. takes Q.	21. P. takes Q.
22. Q. R. P. one sq.	22. Kt. to Q. 6th sq.
23. R. to K. 2d sq.	23. K. to K. B. sq.
24. Kt. to Q. R. 5th sq.	24. Q. B. P. one sq.
25. P. takes P. (best) (<i>b</i>)	25. Kt. takes P.
26. Q. Kt. P. two sq.	26. Kt. to K. 3d sq.
27. K. to K. B. sq.	27. Q. R. to Q. B. sq.
28. Q. R. to K. 3d.	28. Q. P. one sq.
29. K. B. P. one sq.	29. Q. P. one sq.
30. R. to Q. 3d sq.	30. Q. R. to Q. B. 6th sq.
31. R. takes R.	31. P. takes R.
32. Kt. to Q. Kt. 3d sq.	32. P. to Q. B. 7th sq.
33. K. to K. sq.	33. Kt. to Q. 5th sq.
34. Kt. to Q. B.	34. Kt. to Q. Kt. 4th sq.
35. Q. R. P. one sq.	35. Kt. to Q. B. 6th sq.
36. Q. R. P. one sq.	36. Kt. to Q. 4th sq.
37. Q. Kt. P. one sq.	37. Kt. to Q. B. 2d sq.
38. Q. Kt. P. one sq.	38. P. takes P.
39. P. takes P.	39. Kt. to Q. R. 3d sq.
40. P. to Q. Kt. 7th sq.	40. K. to K. 2d sq.

In this position the Kings will respectively capture the advanced Pawns, and with correct play on both sides the game is by its nature drawn

NOTES TO GAME III.

(*a*) In this situation if Black has a doubled Pawn, you have an isolated one.

(*b*) Were you to push on this Pawn instead of taking, you could hardly preserve it on account of the proximity of the adverse King, and the distance of your own.

LESSON III.

GAMES IN ACTUAL PLAY.

GAMES I. AND II. BETWEEN MESSRS. WITHERS AND WILLIAMS, OF THE BRISTOL CHESS CLUB.—GAME III. BETWEEN MESSRS. WALKER AND COCHRANE.—GAME IV. IN THE MATCH BETWEEN MESSRS. STANLEY AND ROUSSEAU.—GAME V. IN THE CELEBRATED MATCH BETWEEN DE LA BOURDONNAIS AND M'DONNEL.—GAME VI. BY CORRESPONDENCE BETWEEN NEW-YORK AND NORFOLK.—GAME VII. BETWEEN TWO STRONG PLAYERS AT GOODE'S CHESS ROOMS, LONDON.—GAMES VIII., IX., X., XI. ALLGAIER'S VARIATION IN THE DEFENCE OF BISHOP'S OPENING.—GAME XII. BETWEEN MESSRS. MAYET AND HEYDEBRANDT, OF THE BERLIN CHESS-CLUB.—GAME XIII. BETWEEN ST. AMANT AND FOUR PLAYERS AT THE DOUAI CLUB.—WALTER'S CLOSING REMARKS ON BISHOP'S OPENING.—GAME XIV.

GAME I.

This and the following game, played in the Bristol chess-club, are introduced in order to show the powerful attack the second player obtains through the sacrifice of his Q. P. at the third move, if the proper answer be not made by his opponent. This variation of the Bishop's opening was first introduced by Mr. Lewis in his second series of Lessons, published in 1834. In the last edition of his Treatise 1844, to which we refer the student for an elaborate analysis of this game, he states that he is still of opinion that it may be played without danger if not with advantage. See "closing remarks" and Game xiv. pp. 169 and 170.

White.

1. K. P. two.
2. K. B. to Q. B. 4th.

Black.

1. K. P. two.
2. The same.

<i>White.</i>	<i>Black.</i>
3. Q. B. P. one.	3. Q. P. two.
4. B. takes P. (<i>a</i>)	4. K. Kt. to B. 3d.
5. Q. to K. B. 3d. (<i>b</i>)	5. Castles.
6. K. R. P. one.	6. Kt. takes B.
7. P. takes Kt.	7. K. P. one.
8. Q. to K. R. 5th.	8. K. B. P. two.
9. Q. B. P. one.	9. Q. B. P. one.
10. Q. Kt. to B. 3d.	10. Q. B. P. takes P.
11. Q. Kt. takes P.	11. Q. B. to K. 3d.
12. Q. Kt. to K. 3d.	12. B. takes Kt.
13. Q. P. takes B.	13. B. takes Q. B. P.
14. Kt. to K. 2d.	14. Q. to Q. 6th.
15. Q. B. to Q. 2d. (<i>c</i>)	15. K. Kt. P. one, and wins.

NOTES TO GAME I.

(*a*) If you take Q. P. with K. P. he will take K. B. P. checking, in order, if you take K. B., to check with Q. at K. R. 5th, recovering the piece with a better position.

(*b*) For a skilful train of moves at this point on the part of first player, see Game iii.

(*c*) Badly played: White should have placed his Kt. at K. B. 4th sq., attacking the Queen; but Black would still have had the better game.

GAME II.

<i>White.</i>	<i>Black.</i>
1. K. P. two.	1. K. P. two.
2. K. B. to Q. B. 4th.	2. The same.
3. Q. B. P. one.	3. Q. P. two.
4. B. takes P.	4. K. Kt. to B. 3d.
5. K. B. to Q. Kt. 3d. (<i>a</i>)	5. Kt. takes K. P.
6. Q. to K. 2d.	6. Kt. takes K. B. P.
7. Q. takes K. P. (ch.) (<i>b</i>)	7. Q. B. to K. 3d.
8. Q. takes K. Kt. P. (<i>c</i>)	8. K. R. to B.

White.

9. Q. P. two. (*d*)
10. P. takes B.
11. K. Kt. P. one. (*e*)
12. K. Kt. to K. 2d.
13. K. B. to Q.
14. Q. B. to K. Kt. 5th. (*f*)
15. Q. Kt. to Q. 2d.

Black.

9. Kt. takes R.
10. Q. to R. 5th (ch.)
11. Q. to K. 5th (ch.)
12. Q. B. to K. Kt. 5th.
13. Q. Kt. to B. 3d.
14. Kt. to K. 4th.

Black gives mate in three moves.

NOTES TO GAME II.

(*a*) See next game.

(*b*) This is not a good move; probably Q. P. two would have been better.

(*c*) It is obvious White must have lost his Q. if he had taken the B.

(*d*) This move is now made too late to save the game.

(*e*) As good a move as any White had.

(*f*) In order to prevent his adversary castling. He would have fared somewhat better, perhaps, if he had moved this Bishop to K. B. 4th; but play as he may, his game is irretrievably lost.

GAME III.

Played between Mr. G. Walker, of the St. George's Club, London, and Mr. J. Cochrane.

White (G. Walker).

1. K. P. two.
2. K. B. to Q. B. 4th.
3. Q. B. P. one.
4. K. B. takes P.
5. Q. Q. Kt. 3d.
6. K. Kt. to B. 3d. (*a*)
7. B. takes P. (ch.)
8. Kt. takes P.

Black (Cochrane).

1. K. P. two.
2. The same.
3. Q. P. two.
4. K. Kt. to B. 3d.
5. Castles.
6. Q. B. P. one. (*b*)
7. R. takes B.
8. Q. to K. 2d.

White.

9. Q. takes R. (ch.)
10. Kt. takes Q.(c)
11. Q. P. two.
12. K. P. one.
13. Q. Kt. to Q. 2d.
14. Q. Kt. to K. 4th.
15. P. takes P.
16. K. B. P. two.
17. Q. B. to Q. 2d.
18. Kt. takes P.
19. Kt. to K. 4th.
20. B. takes Kt.
21. Q. R. to Q.
22. Q. R. to Q. 3d.
23. K. R. P. one.
24. Kt. to Q. 6th. (ch.)
25. Kt. takes B.
26. K. R. to K. B.
27. K. to K. 2d.
28. R. to Q. 6th.
29. K. to B. 3d.
30. K. R. to Q. sq.
31. R. to Q. 7th.
32. Q. Kt. P. two.
33. Q. B. P. one.
34. Q. B. P. one.
35. R. checks.
36. K. to B. 2d.
37. R. to Q. 5th.
38. R. takes R. P.
39. R. to Q. R. 8th, winning a piece and the game.

Black.

9. Q. takes Q.
10. K. takes Kt.
11. B. to Q. Kt. 3d.
12. Kt. to Q. 4th.
13. Q. B. P. one.
14. Q. Kt. to B. 3d.
15. K. B. to B. 2d.
16. Q. Kt. P. one.
17. P. takes P.
18. K. B. to Q. Kt. 3d.
19. Kt. to K. 6th.
20. B. takes B.
21. Q. B. to Kt. 5th.
22. K. B. to Q. Kt. 3d.
23. Q. B. to K. B. 4th.
24. K. to K. 3d.
25. K. takes Kt.
26. K. R. P. two.
27. R. to K. sq.
28. Kt. to K. 2d.
29. K. R. P. one.
30. B. to Q. B. 4th.
31. K. Kt. P. two.
32. K. B. to Q. Kt. 3d.
33. P. takes P.
34. Kt. to K. Kt. 3d.
35. K. to Kt. 4th.
36. Kt. takes P.
37. K. B. to Q.
38. K. to B. 4th.

NOTES TO GAME III.

(a) The skilful train of play, comprising this and two following moves for first player, was first introduced by Mr. E. Williams, of Bristol.

(b) Rather take K. B. with Kt., which leads at least to an equal game, the lost Pawn being certainly recoverable.

(c) White has won Rook and three Pawns for two minor pieces, and has the best of the game.

GAME IV.

The following game is the first of the match played in New Orleans between Messrs. Stanley and Rousseau. Twenty moves only, terminated the opening game of this contest; and it must be confessed that, with the exception of White's concluding moves, it presents few points of mark, and would suffer greatly in comparison with the subsequent games of the match, many of which are of a much higher order. Black's neglecting to play K. R. P. one sq. at his 12th move, and the masterly 16th move of White, are nevertheless profitable examples to the young student, which induce us to insert this game. We give it with notes extracted from those invaluable European chess periodicals, "The Chess Player's Chronicle," and "Le Palamède."

White (Stanley).

1. K. P. two.
2. K. B. to Q. B. 4th.
3. Q. Kt. to B. 3d.
4. K. Kt. to B. 3d.
5. K. R. P. one.
6. Q. P. one.
7. K. B. to Kt. 3d. (b)
8. Q. Kt. to K. 2d.
9. Q. Kt. to K. Kt. 3d. (c)
10. Kt. takes Kt.

Black (Rousseau).

1. K. P. two.
2. K. Kt. to B. 3d. (a)
3. K. B. to Q. B. 4th.
4. Q. P. one.
5. Castles.
6. Q. B. to K. 3d.
7. Q. Kt. to B. 3d.
8. Q. to K. 2d.
9. Q. Kt. to Q. 5th.
10. B. takes Kt.

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| 11. Q. B. P. one. (<i>d</i>) | 11. B. to Kt. 3d. |
| 12. Castles. | 12. Q. P. one. (<i>e</i>) |
| 13. Q. B. to K. Kt. 5th. | 13. Q. B. P. one. |
| 14. Kt. to K. R. 5th. (<i>f</i>) | 14. P. takes P. |
| 15. P. takes P. | 15. B. takes B. |
| 16. Q. to K. B. 3d. (<i>g</i>) | 16. Q. B. to its 5th. |
| 17. B. takes Kt. | 17. Q. to K. 3d. (<i>h</i>) |
| 18. Kt. takes Kt. P. | 18. Q. B. to K. 7th. |
| 19. Kt. takes Q. | 19. B. takes Q. |
| 20. Kt. takes R., and Black resigns. | |

NOTES TO GAME IV.

(*a*) The best rejoinder to White's move, according to the late analyses of Heydebrant and Jaenisch, although not approved by previous writers.

(*b*) The retreat of B. at this point is the correct move.

(*c*) Playing the Q. Kt. over to this side, when the adverse K. has castled with K. R., is a favourite manœuvre of our best players in the present day.

(*d*) White gains this move, at least, by the exchange of pieces.

(*e*) This attack is premature: K. R. P. one sq. would have been much better play.

(*f*) Now the grave fault Black committed in allowing the adversary's B. to be posted at K. Kt. 4th sq., is strikingly apparent.

(*g*) This is very finely played, and is an instructive example to young players of the importance of gaining time at chess. Had White paused in his attack to recover the lost Bishop, the adversary might have succeeded in dislodging one or other of the pieces by which he is beleaguered, or in bringing his own forces to the rescue, and then have ultimately retrieved the game. It must be presumed that when Black captured B. with B., he did not calculate upon the possibility of White's not recapturing the piece immediately.

(*h*) It is obvious that mate is speedily forced if P. recapture B. Black's game is now irretrievable, and this rapid decline results from his not having pushed K. R. P. one sq. at the proper time,

thereby preventing his adversary from posting his Q. B. at K. Kt. 5th sq., a move generally creative of some embarrassment.

GAME V.

In the celebrated match between De Labourdonnais and M'Donnel.

<i>White</i> (M'Donnel).	<i>Black</i> (De Labourdonnais).
1. K. P. 2 sq.	1. K. P. 2.
2. K. B. to Q. B. 4th.	2. K. Kt. to B. 3d. (<i>a</i>)
3. Q. P. two. (<i>b</i>)	3. P. takes P. (<i>c</i>)
4. K. P. one.	4. Q. to K. 2d.
5. Q. to K. 2d.	5. K. Kt. to his sq.
6. K. Kt. to B. 3d.	6. Q. Kt. to B. 3d.
7. Q. B. P. one.	7. Q. P. one.
8. Q. B. P. takes P.	8. Q. B. to K. Kt. 5th.
9. K. B. to Q. Kt. 5th.	9. Q. P. one.
10. Q. Kt. to B. 3d.	10. Q. to K. 3d.
11. K. R. P. one.	11. Q. B. takes Kt.
12. Q. takes B.	12. Castles.
13. B. takes Kt.	13. Q. takes B.
14. Q. takes K. B. P.	14. B. to Q. Kt. 5th.
15. Q. B. to Q. 2d.	15. Kt. to K. 2d.
16. Castles on K.'s side.	16. Q. R. to K. B. sq.
17. Q. to K. R. 5th.	17. Kt. to K. B. 4th.
18. Q. R. P. one.	18. B. takes Kt.
19. B. takes B.	19. K. Kt. P. one.
20. Q. to her sq.	20. K. R. P. two.
21. Q. R. to Q. B. sq.	21. Q. to K. 3d.
22. Q. to K. sq.	22. K. to Kt. sq.
23. K. B. P. two.	23. K. R. P. one.
24. K. R. to B. 3d.	24. Q. R. to K. Kt. sq.
25. Q. to her 2d.	25. K. R. to his 2d.
26. Q. to her 3d.	26. K. R. to K. Kt. 2d.
27. B. to Q. 2d.	27. Q. R. P. one.

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| 28. Q. Kt. P. two. | 28. Q. to Q. Kt. 3d. |
| 29. B. to his 3d. (<i>d</i>) | 29. Kt. to his 6th. |
| 30. Q. R. P. one. | 30. Kt. to K. 5th. |
| 31. Q. Kt. P. one. | 31. K. Kt. P. one. |
| 32. K. B. P. one. | 32. K. Kt. P. one. |
| 33. K. R. P. takes P. | 33. R. takes P. |
| 34. Q. R. to Q. B. 2d. | 34. K. R. P. one. (<i>e</i>) |
| 35. R. takes P. | 35. R. to K. Kt. 6th. |
| 36. R. takes R. | 36. R. takes R. |
| 37. Q. R. P. one. (<i>f</i>) | 37. Q. to K. R. 3d. |
| 38. Q. B. to Q. 2d. | 38. Q. to K. R. 6th. |
| 39. Q. to K. B. sq. | 39. R. to K. Kt. sq. |
| 40. K. B. P. one. | 40. Q. to K. R. 4th. |
| 41. K. B. P. one. | 41. R. to K. B. sq. |
| 42. K. P. one. | 42. Kt. to his 6th. |
| 43. Q. to K. B. 3d. | 43. Q. to R. 8th (check). |
| 44. K. to his B. 2d. | 44. Kt. to K. 5th (check). |
| 45. K. to his 2d. | 45. Q. to Q. Kt. 8th. |
| 46. K. P. one. | 46. Q. takes Q. Kt. P. (<i>ch.</i>) |
| 47. Q. to her 3d. | 47. Kt. to his 6th (check). |
| 48. K. to Q. sq., and Black resigned. (<i>g.</i>) | |

NOTES TO GAME V.

- (*a*) See preceding game, note (*a*).
 (*b*) K. Kt. to B. 3d, would also have been a good move.
 (*c*) Badly played: he should have moved his Q. B. P. one sq.
 (*d*) Instead of this move G. Walker suggests R. to Q. B. 5th.
 (*e*) Kt. to K. Kt. 4th would probably have been better play.
 (*f*) An ingenious move: had Black taken the Q., and afterwards the B., with his R., he could not have prevented his opponent "Queening" the K. B. Pawn.

(*g*) Suppose:—

- | | |
|-------------------------------------|----------------------|
| | 48. Q. takes Q. |
| 49. P. takes R., queens and checks. | 49. K. where he can. |

50. Q. to Q. B. 5th (checks).

50. P. interposes.

51. Mates in two moves.

GAME VI.

The following game, played by correspondence between New-York and Norfolk in 1840, stands recorded in the Paris chess periodical, "Le Palamède," with certain strictures on the conduct of the game at a particular period, calculated in a manner to detract from the credit justly due the N. Y. Club. We give the game, subjoining M. St. Amant's criticisms, on the subject of which we further add a few remarks by Mr. C. H. Stanley, as they have recently appeared in the chess column of the N. Y. Spirit of the Times.

White (Norfolk).*Black* (New-York).

1. K. P. two.
2. K. B. to Q. B. 4th.
3. Q. B. P. one.
4. Q. to K. B. 3d. (*b*)
5. K. Kt. to K. 2d.
6. Q. P. two.
7. Castles.
8. P. takes P.
9. Kt. to K. Kt. 3d.
10. Q. to Q. 3d.
11. Q. Kt. P. two.
12. Q. B. to K. 3d.
13. Kt. takes Kt.
14. Kt. to Q. 2d.
15. Q. to Q. B. 2d.
16. Q. takes R. (*e*)
17. Q. to Q. B.
18. K. Kt. P. one.
19. K. B. to Q. 5th.
20. B. takes Kt.

1. K. P. two.
2. K. B. to Q. B. 4th.
3. Q. to K. Kt. 4th. (*a*)
4. Q. to K. Kt. 3d. (*c*)
5. Q. P. one.
6. K. B. to Q. Kt. 3d.
7. K. Kt. to B. 3d.
8. P. takes P.
9. Q. B. to K. Kt. 5th.
10. Q. Kt. to Q. 2d.
11. K. Kt. to R. 4th.
12. Castles Q. R
13. B. takes Kt.
14. Kt. to K. B. 3d.
15. R. takes Kt. (*d*)
16. Kt. takes P.*
17. B. to K. B. 6th.
18. K. R. P. two. (*f*)
19. K. R. P. one.
20. Q. takes B.

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|-------------------------|--------------------------------|
| 21. B. takes B. | 21. Q. to K. Kt. 5th. |
| 22. Q. to K. 3d. | 22. R. P. takes B. |
| 23. K. R. to Q. Kt. | 23. K. P. one. |
| 24. Q. to K. | 24. K. B. P. two. |
| 25. R. to Kt. 2d. | 25. K. B. P. one. |
| 26. Q. R. to Q. Kt. sq. | New-York now mates in 4 moves. |

NOTES TO GAME VI.

(a) This move in defending the ordinary Bishop's opening, is the invention of the great Italian chess players, and merits more attention than writers on the game have bestowed on it. It gives some attack to the second player, and has been analyzed by Walker and Lewis. Calvi (*Course of Chess, Palamède, 3d lesson, vol. I., p. 98*) condemns it.

(b) The best move. K. Kt. P. might be pushed two sq., or K. played to his B. sq. The move played by Norfolk is acknowledged to be superior.

(c) This is the move indicated by Lewis. Walker recommends Q. P. two sq.; the latter move is more brilliant, the one played probably more solid, and consequently preferable in a match by correspondence.

(d) Upon this bold move by the N. Y. Club, M. St. Amant, Ed. of the *Palamède*, now remarks: "This sacrifice, which should have given a losing game to the N. Y. players, is eventually the cause of their winning it. This may be called 'luck' at chess."

We cannot help thinking that M. St. Amant has been too hasty in arriving at the conclusion which he now expresses; in our opinion, the giving up of R. for Kt. is perfectly sound, and we must protest against the injustice of attributing the deserved success of this beautiful combination to any thing like "luck."

(e) Upon this move M. St. Amant again remarks: "The Norfolk players here commit a radical error. They should have captured R. with B. They lose time, and consequently the benefit of the exchange. Had they, on the contrary, taken R. with B., the adverse party would have taken P. with Q., which would have caused an exchange of Queens; for had Black then captured the Pawn

“with Kt., White would have taken K. B. P. with B., attacking Q., and would have regained Pawn, remaining also with the full benefit of the exchange.”

Surely M. St. Amant could not seriously believe that N. Y. would have taken P. with Q. in the position created by his supposed variation! Supposing Norfolk to take R. with B., we would suggest:—

<i>White.</i>	<i>Black.</i>
16. B. takes R.	16. B. to K. B. 6th.
17. K. Kt. P. one.	17. Q. to K. Kt. 5th.
18. R. to K. sq.	18. B. takes K. P.

If White should now play B. to Q. 3d, Black would take K. B. P. with B., checking and winning easily; and if he should play Q. to her sq., it would be necessary to sacrifice R. for B., in order to avoid certain contingencies: for example—

19. Q. to Q. sq.	19. Q. to K. R. 6th.
20. B. to K. B. sq.	20. B. takes K. B. P., checking.
21. K. takes B.	21. Kt. to Kt. 5th, checking.
22. Q. takes Kt. (best.)	22. Q. takes Q., &c.

Now, with the exception of these variations, it appears to us that White has no plausible move but to surrender at once the temporary and imaginary advantage he has obtained, by the immediate sacrifice of R. for Q. B., which would certainly leave N. Y. with a winning game.*

(f) The apparent move of Q. to Kt. 5th, followed by moving her to R. 6th, threatening mate, was correctly deemed useless by the N. Y. players. Norfolk would have been obliged to play K. R. to make room for Bishop's being played to his own sq., forcing Q. to retreat, and averting mate.

GAME VII.

Between two strong players, at Goode's Chess Rooms, London.

* Since the above was written, M. St. Amant, in a late number of the *Palamède*, has fully admitted the correctness of the above analysis, in terms alike creditable to himself and to the conductors of the N. Y. game.

<i>White.</i>	<i>Black.</i>
1. K. P. two.	1. K. P. two.
2. K. B. to Q. B. 4th.	2. K. B. to Q. B. 4th.
3. Q. B. P. one.	3. Q. to K. Kt. 4th. (<i>a</i>)
4. Q. to K. B. 3d.	4. Q. to K. Kt. 3d.
5. K. Kt. to K. 2d.	5. Q. P. one.
6. Q. P. two.	6. P. takes P.
7. P. takes P.	7. B. to Q. Kt. 3d.
8. K. P. one.	8. K. Kt. to K. 2d.
9. K. P. one.	9. K. B. P. one.
10. Q. Kt. to B. 3d.	10. Castles.
11. K. Kt. to K. B. 4th.	11. Q. to K. sq.
12. Q. B. to K. 3d.	12. Q. Kt. to Q. B. 3d.
13. Q. R. to Q. sq.	13. K. to R. sq.
14. K. R. P. two sq.	14. Q. Kt. to Q. sq.
15. K. R. P. one.	15. K. B. P. one.
16. Q. Kt. to Q. 5th.	16. Q. B. takes P. (<i>b</i>)
17. Kt. takes Kt.	17. Q. takes Kt.
18. Kt. to K. Kt. 6th (ch).	18. R. P. takes Kt.
19. R. P. takes P. (dis. ch.)	19. K. to Kt. sq.
20. K. R. to K. R. 8th (ch).	20. K. takes R.
21. Q. to K. R. 5th (check, and mate next move). (<i>c</i>)	

NOTES TO GAME VII.

(*a*) See preceding game, note (*a*).

(*b*) He would have had a better game by taking this dangerous Pawn with his Queen's Kt.

(*c*) The latter part of the game is played with much spirit by the first player.

GAME VIII.

Our next five concluding games turn upon a variation in the defence of the Bishop's opening, commented upon at length by the German writer, Allgaier. The sketch, com-

prising this and the three following games, was originally written for the "Palamède" by G. Walker.

White.

Black.

- | | |
|------------------------|---------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. to Q. B. 4th. | 2. K. B. P. two sq. |

This move of Black constitutes Allgaier's game. It is not as strong as bringing out K. Kt. to B. 3d, or K. B. to Q. B. 4th, but it abounds nevertheless in stratagems and snares, into which the adversary may easily fall, especially if the opening be new to him.

Should you now take P. with P., and after Black's bringing out K. Kt. to B. 3d, support the doubled P. with K. Kt. P., as in the ordinary gambit, you will certainly get a bad game by Black's pushing up Q. P. two, masking B. and acquiring a fine attack. At this point you may play Q. P. one or two sq., or bring out Q. Kt. to B. 3d. See opening moves of Game XIII., and note (*a*).

Allgaier supposes you now to take K. Kt. with K. B.

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|-----------------|----------------|
| 3. B. takes Kt. | 3. R. takes B. |
|-----------------|----------------|

Your best move now is Q. P. two, but our German author supposes you to take Pawn.

- | | |
|----------------|--------------------------|
| 4. P. takes P. | 4. Q. P. two (strongest) |
| 5. Q. checks. | 5. K. Kt. P. one. |

Should Q. take R. P., Black plays R. to Kt. 2d.

- | | |
|-------------------|----------------|
| 6. P. takes P. | 6. R. takes P. |
| 7. Q. takes R. P. | |

It is obvious you would lose Q. were you to capture K. Pawn.

- | | |
|------------------------------|--------------------------|
| | 7. Q. to K. B. 3d. |
| 8. Q. takes Q. B. P. | 8. Q. Kt. to B. 3d. |
| 9. Q. to K. R. 7th (forced). | 9. K. R. takes K. Kt. P. |
| 10. Q. to K. R. 5th (check). | 10. K. to Q. sq. |
| 11. Q. to K. 2d sq. | 11. Q. Kt. to Q. 5th. |

White.

12. Q. to K. B. sq.
13. K. to Q. sq.
14. Q. to Q. Kt. 5th.
15. Q. takes Q. P. (check).
16. Q. to K. Kt. 8th (check).
17. Q. to R. 7th (check).

Black.

12. Kt. takes P. (check).
13. R. takes K. B. P.
14. Kt. to Q. 5th.
15. K. B. to Q. 3d.
16. K. to Q. B. 2d.
17. Q. B. covers,
and Bl. wins easily.

GAME IX.

(Continued from Allgaier.)

- | | |
|------------------------|----------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. to Q. B. 4th. | 2. K. B. P. two. |
| 3. Bishop takes Kt. | 3. R. takes B. |
| 4. P. takes P. | 4. Q. P. two. |
| 5. Q. checks. | 5. K. Kt. P. one. |
| 6. P. takes P. | 6. R. takes P. |
| 7. Q. P. one. | 7. Q. B. to Kt. 5th. |
| 8. Q. takes R. P. | 8. Q. to K. B. 3d. |
| 9. Q. takes Q. B. P. | 9. Kt. to Q. B. 3d. |
| 10. Q. takes Kt. P. | 10. Q. R. to Kt. sq. |

If you play Q. to Q. R. 6th, he will move Q. B. to its sq., and afterwards play Q. R. to Q. Kt. 5th, winning the Q. at the least.

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|----------------------|-------------------------|
| 11. Q. to K. R. 7th. | 11. K. B. to Q. B. 4th. |
| 12. K. B. P. one. | 12. K. B. takes Kt. |

If you take B. with R., Black takes P. with B., and upon your playing R. to K. B. sq., he takes K. Kt. P. with R.

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|-----------------------|--|
| 13. K. B. P. takes B. | 13. Q. to K. B. 7th (check). |
| 14. K. to Q. sq. | 14. Q. to K. B. 8th (check). |
| 15. K. to Q. 2d sq. | 15. Q. takes Kt. P. (check),
and Bl. wins speedily. |

GAME X.

(Continued from Allgaier.)

*White.**Black.*

- | | |
|-----------------------------|------------------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. to Q. B. 4th. | 2. K. B. P. two sq. |
| 3. B. takes Kt. | 3. R. takes B. |
| 4. P. takes P. | 4. Q. P. two. |
| 5. Q. checks. | 5. K. Kt. P. one. |
| 6. P. takes P. | 6. R. takes P. |
| 7. K. R. P. one. | 7. Q. to K. B. 3d. |
| 8. K. Kt. to B. 3d. | 8. Q. Kt. to B. 3d. |
| 9. K. Kt. to R. 4th. | 9. K. B. to Q. B. 4th. |
| 10. Kt. takes R. (see Var.) | 10. P. takes Kt. |
| 11. Q. to K. B. 3d. | 11. Q. B. to K. B. 4th. |
| 12. K. Kt. P. two. | 12. Q. Kt. to Q. 5th. |
| 13. Q. takes Q. P. | 13. Kt. takes P. (check). |
| 14. K. to Q. sq. | 14. Q. R. to Q. sq. |
| 15. Q. takes B. | 15. Q. B. to K. 5th. |
| 16. R. to K. sq. | 16. Q. to K. B. 6th (check). |
| 17. R. covers. | 17. Q. to K. R. 8th (check). |
| 18. R. interposes. | 18. Q. takes R. and gives
mate. |

The moves in this attack are brilliant, and the defence very naturally leads to them.

Variation commencing at 10th move of White :

- | | |
|-------------------|-------------------------------|
| 10. Castles. | 10. Q. Kt. to Q. 5th. |
| 11. Kt. takes R. | 11. P. takes Kt. |
| 12. Q. to her sq. | 12. Q. B. takes K. R. P. |
| 13. P. takes B. | 13. Kt. to K. B. 6th (check). |
| 14. K. to Kt. 2d. | 14. K. P. one. |
16. Q. P. one. This is the only move indicated by Allgaier, for which a stronger one might probably be substituted; our present aim is simply to give a summary sketch of the principal features of his very brilliant opening.

White.

16. Q. Kt. to Q. 2d.
17. K. to R. sq.
18. Kt. takes Kt.
19. Kt. interposes.

Black.

15. Castles.
16. Q. to K. Kt. 4th (check).
17. Q. R. K. R. sq.
18. R. takes P. (check).
19. Q. to R. 5th, and forces the game.

GAME XI.

(Continued from Allgaier.)

White.

1. K. P. two.
2. K. B. to Q. B. 4th.
3. B. takes Kt.
4. P. takes P.
5. Q. checks.
6. P. takes P.
7. K. Kt. to B. 3d.
8. Q. takes R. P.
9. Q. takes Q. B. P.
10. Q. takes Q. Kt. P.
11. Q. to Q. R. 6th.
12. Q. to K. 2d.

Black.

1. K. P. two.
2. K. B. P. two.
3. R. takes B.
4. Q. P. two.
5. K. Kt. P. one.
6. R. takes P.
7. Q. B. to Kt. 5th.
8. Q. to K. B. 3d.
9. Q. Kt. to B. 3d.
10. Q. R. to Kt. sq.
11. K. P. one.
12. Q. Kt. to Q. 5th, and wins.

GAME XII.

Played between Messrs. Mayet and Heydebrant, two strong players of the Berlin Chess Circle.

White (Mr. Mayet).

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

Black (Mr. Heydebrant).

1. K. P. two.
2. K. B. P. two.
3. R. takes B.
4. Q. P. two.

* Q. P. one is the correct reply. See next Game, note (a).

<i>White.</i>	<i>Black.</i>
5. Q. checks.	5. K. Kt. P. one.
6. P. takes P.	6. R. takes P.
7. K. R. P. one.	7. Q. to K. B. 3d.
8. K. Kt. to B. 3d.	8. Q. Kt. to B. 3d.
9. Q. Kt. to B. 3d.	9. Q. B. to K. 3d.
10. K. Kt. to R. 4th.	10. Q. Kt. to Q. 5th.
11. Kt. takes R.	11. Kt. takes Q. B. P. (ch.)
12. K. to Q. sq.	12. P. takes Kt.
13. Q. to K. R. 7th.	13. Kt. takes Q. R.
14. Q. takes Q. B. P.	14. Q. to K. B. 4th.
15. Q. takes Q. Kt. P.	15. R. to Q. sq.
16. Kt. to Q. Kt. 5th.	16. Q. to Q. B. 7th (check).
17. K. to K. 2d.	17. Q. to K. 5th (check).
18. K. to Q. sq.	18. R. to Q. 2d.
19. Q. to B. 6th.	19. Q. B. to K. B. 4th.
20. Kt. to B. 7th (check).	20. K. to B. 2d.
21. Kt. to Q. Kt. 5th.	21. Q. takes K. Kt. P.
22. R. to K. sq.	22. Q. B. to B. 7th (check).
23. K. to K. 2d.	23. Q. to K. 5th (check).
24. K. to B. sq.	24. B. checks, and White re- signs.

GAME XIII.

Between St. Amant and four of the best players in the Douai Club, united in consultation.

<i>White (St. Amant).</i>	<i>Black (Union).</i>
1. K. P. two.	1. K. P. two.
2. K. B. to Q. B. 4th.	2. K. B. P. two.
3. Q. P. two. (<i>a</i>)	3. Q. Kt. to B. 3d.
4. K. Kt. to B. 3d.	4. K. B. P. takes P.
5. Kt. takes K. P.	5. Kt. takes Kt.
6. P. takes Kt.	6. K. Kt. to K. 2d.
7. Q. B. to Kt. 5th.	7. K. R. P. two. (<i>b</i>)

<i>White.</i>	<i>Black.</i>
8. Q. B. P. one.	8. Q. B. P. one.
9. Q. to Q. Kt. 3d.	9. Q. to Q. R. 4th. (c)
10. B. to K. B. 7th, check. (d)	10. K. to Q. sq.
11. Q. B. to K. B. 4th.	11. K. Kt. P. two.
12. B. to K. 3d. (e)	12. B. to K. Kt. 2d.
13. Q. Kt. to Q. 2d. (f)	13. K. Kt. P. one.
14. Q. Kt. to Q. B. 4th.	14. Q. to Q. B. 2d.
15. B. to Q. B. 5th.	15. Q. Kt. P. two.
16. B. to Q. 6th.	16. Q. to Q. Kt. 2d. (g)
17. B. takes Kt. check. (h)	17. K. takes B.
18. Kt. to Q. 6th.	18. Q. to Q. B. 2d.
19. B. to K. Kt. 8th. (i)	19. K. B. takes P.

And White mates in two moves.

NOTES TO GAME XIII.

(a) Q. P. one sq. is preferable. Walker, in his "Art of Chess Play," gives the following as White's strongest mode of play :

<i>White.</i>	<i>Black.</i>
1. K. P. two.	1. K. P. two.
2. K. B. to Q. B. 4th.	2. K. B. P. two.
3. As your best course, you now decline taking Kt., or accepting Pawn. You may risk playing K. Kt. to B. 3d, or Q. B. P. one. If you move Q. P. two, his best reply is K. P. takes P., and if you re-take with Q., he moves Q. Kt. to B. 3d.	

Q. P. one (best).	3. K. Kt. to B. 3d.
-------------------	---------------------

In the first place,

4. K. B. P. two (best).	4. Q. P. one.
5. K. Kt. to B. 3d.	5. K. B. P. takes P.—If K. P. takes K. B. P., you castle.
6. P. takes P.	6. Q. B. to Kt. 5th.
7. P. takes P.	7. B. takes Kt.
8. Q. takes B.	8. P. takes P.
9. Q. to Q. Kt. 3d, with the better game.	

*White.**Black.*

In the second place,

- | | |
|-----------------------|-------------------------|
| 4. K. Kt. to B. 3d. | 4. Q. B. P. one (best). |
| 5. Castles. | 5. Q. to Q. B. 2d. |
| 6. K. Kt. to Kt. 5th. | 6. K. B. to Q. B. 4th. |
| 7. K. to R. sq. | 7. K. R. P. one. |
| 8. Kt. to K. B. 7th. | 8. K. R. to K. B. |
| 9. K. B. P. two. | 9. Q. P. one, and wins. |

(b) Hazardous.*(c)* Not a bad retort under existing circumstances.*(d)* This move was not made without due consideration. The strength of White's game hinges on maintaining K. P.*(e)* B. takes P. would have been bad play. This simple retreat of B. effectively protects K. P., which Black cannot take without losing K. R.*(f)* Again protecting K. P., which Black cannot capture without losing a piece.*(g)* Black's Queen is fatally hampered.*(h)* Intending next move to attack Q. with Kt., thus keeping Black in the toils.*(i)* A well planned move. If Black take B. with R., Queen mates in three moves.

By playing over these concluding games attentively, the chess student cannot fail to acquire many new ideas; he will be particularly struck with the superiority of a good position over a force numerically great, but inert.

CLOSING REMARKS ON BISHOP'S OPENING.

Walker, in his "Art of Chess Play," concludes his analysis of the Bishop's Opening with the following remarks:

Each party having begun with K. P. two, White can play no better move than K. B. to Q. B. 4th.

White playing K. B. to Q. B. 4th thus on move 2, Black may answer in various forms, of which the best is K. B. to Q. B. 4th also.

Both parties having thus moved K. B. to Q. B. 4th at move 2, White has no better continuation for his 3d move than Q. B. P. one, to which the soundest answer is Q. to K. 2d, or Q. to K. Kt. 4th. Moving Q. P. one at this point is weak, and K. Kt. to B. 3d decidedly exceptionable for second player. If Black play Q. P. two sq. at this stage, he gets an inferior game, White shaping his reply as in Game XIV. Allgaier's variation in the defence of this opening is a dangerous game for Black.

GAME XIV.

*White.**Black.*

- | | |
|------------------------|---------------------|
| 1. K. P. two. | 1. The same. |
| 2. K. B. to Q. B. 4th. | 2. Same. |
| 3. Q. B. P. one | 3. Q. P. two. |
| 4. K. B. takes P. | 4. K. Kt. to B. 3d. |
| 5. Q. P. two (good). | 5. P. takes P. |

In the first place,

- | | |
|--------------------|----------------------------|
| 6. P. takes P. | 6. B. checks at Q. Kt. 5th |
| 7. Q. B. to Q. 2d. | 7. B. takes B. check. |
| 8. Q. Kt. takes B. | 8. Kt. takes B. |
| 9. P. takes Kt. | 9. Q. takes P. |

White for choice; the isolated Pawn being no disadvantage.

In the second place,

- | | |
|---|--------------------------|
| 6. Q. B. to Kt. 5th (best). | 6. Q. B. P. one. |
| 7. B. to Q. B. 4th. | 7. Q. to Q. 3d. |
| 8. B. takes Kt. | 8. Q. takes B. |
| 9. K. Kt. to B. 3d. | 9. P. takes P. |
| 10. Q. Kt. takes P. | 10. K. B. to Q. Kt. 5th. |
| 11. Q. to Q. Kt. 3d. | 11. B. takes Kt. check. |
| 12. P. takes B. and White has the strongest position. | |

LESSON IV.

FIFTEEN PROBLEMS IN TWO MOVES.

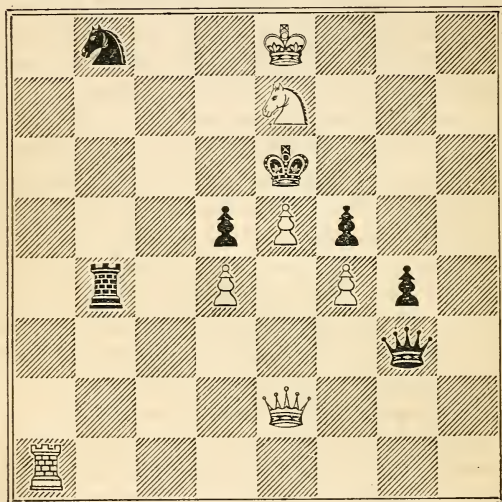
The study of Problems forming Ends of Games won or drawn by masterly moves, has always been considered by the best chess players and writers as eminently useful if not absolutely necessary towards forming the finished player. Well constructed problems display the numberless resources of the game ; and, what is more important, they habituate the player to calculate several moves in advance. To attain the latter desirable object, the student is earnestly recommended to endeavor to solve the problems from the diagrams alone, and if from the board, "*without touching the men,*" until he is persuaded he has discovered the solution. There can be no doubt, remarks Mr. Lewis, that those who discover the method of winning from the diagram alone, are entitled to the praise of having fairly solved the problem ; but the like praise cannot be given to those who, placing the pieces on the board, try first this, then that move, until they have hit on the right one. It must, however, be confessed that the latter method considerably lessens the difficulty. Among these positions will be found many in which the first player not being exposed to an immediate checkmate, it by no means follows that he must give check every move ; such positions are more difficult than those in which from the situation of the pieces it is evident the Black must be checked every move.

In the following problems, many of which have never before appeared on diagrams, it is to be understood that White has always the first move, unless otherwise expressed.

No. 1.

FROM THE LONDON ILLUSTRATED NEWS.

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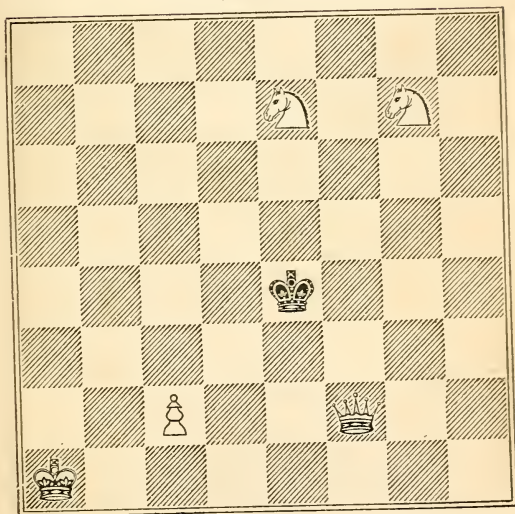
WHITE.

White to move and check-mate in two moves.

No. 2.

FROM THE "PALAMEDE."

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WHITE.

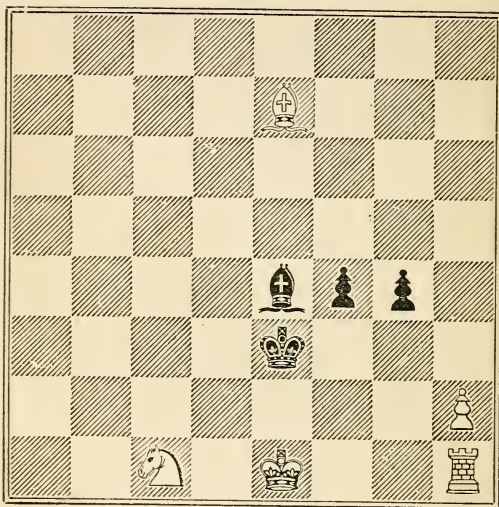
White moving first mates in two moves.

Kt 4 - 2 B 6 - K mate
2 Throated

No. 3

FROM THE SANSKRIT.

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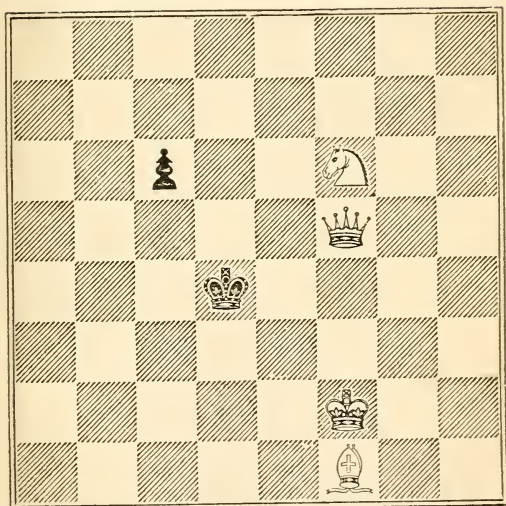
WHITE.

White to move and mate in two moves.

No. 4.

BY BREDE OF ALTONA.

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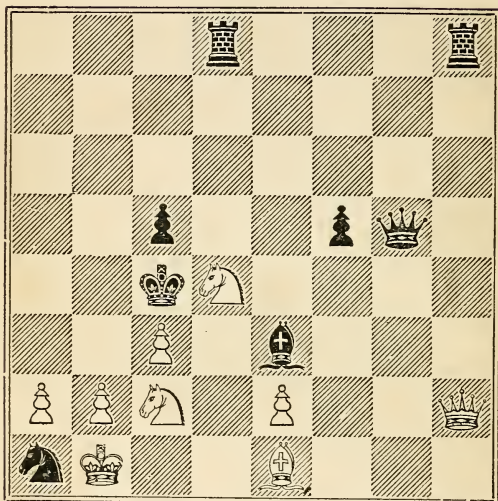
WHITE.

White to move and mate in two moves.

No. 5.

BY HERR KUIPER.

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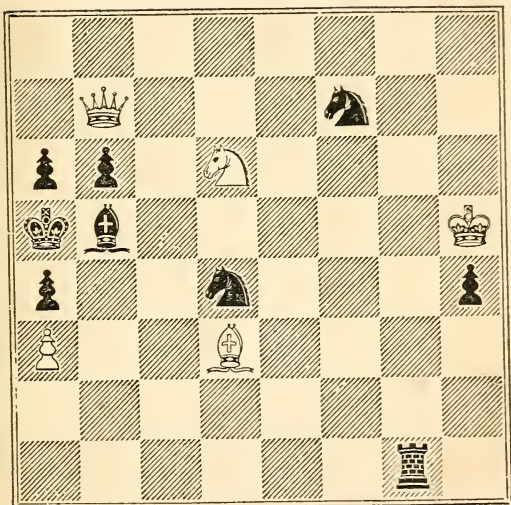
WHITE.

White to move and mate in two moves.

No. 6.

BY CALVI.

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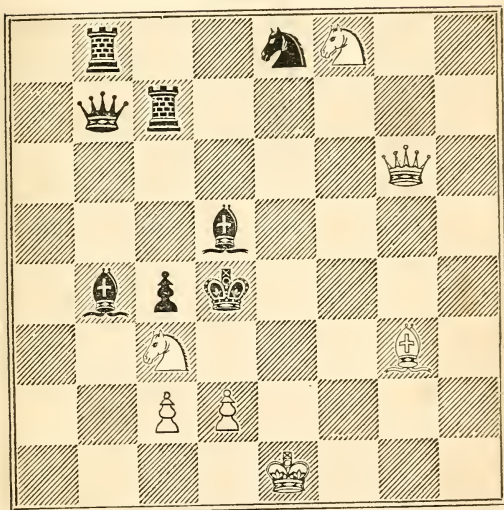
WHITE.

White to play and mate in two moves.

No. 8.

BY HERR KLING.

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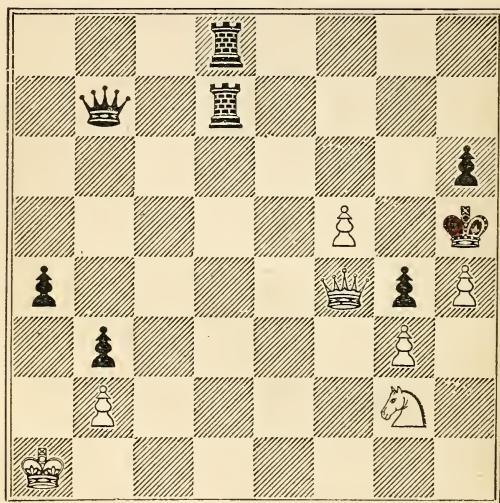
WHITE.

White to play and mate in two moves.

No. 9.

BY HERR BREDE.

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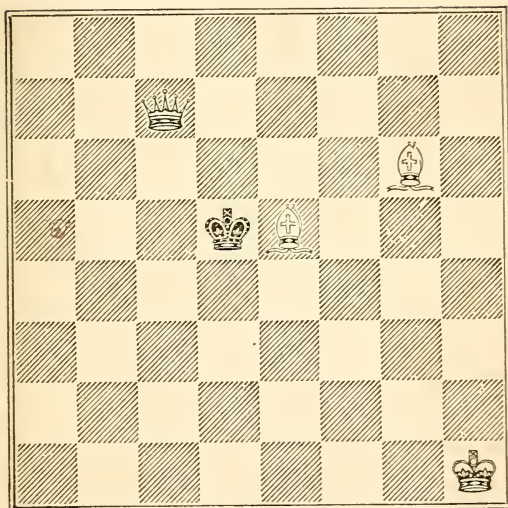
WHITE.

White to play and mate in two moves.

No. 10.

BY D'ORVILLE.

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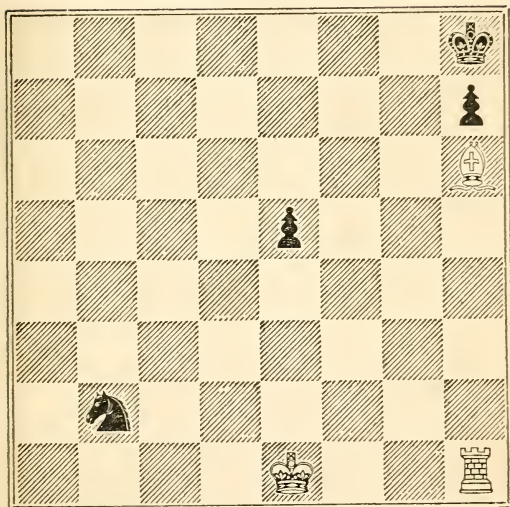
WHITE.

White to play and mate in two moves.

No. 12.

BY THE EDITOR.

BLACK.



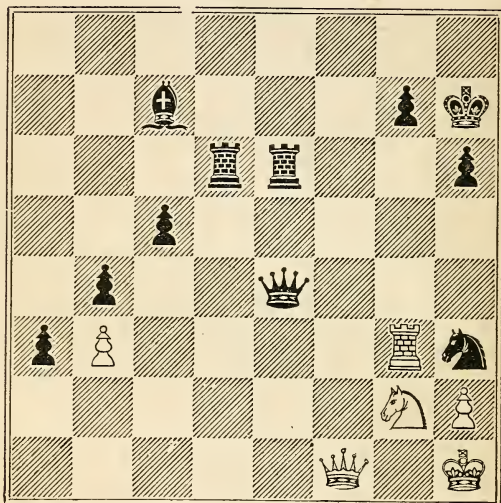
WHITE.

White to play and mate in two moves.

No. 13.

FROM ALEXANDRE'S BEAUTIES OF CHESS.

BLACK.



WHITE.

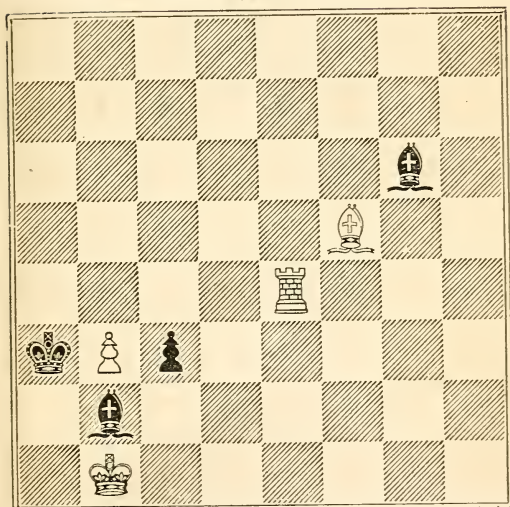
White moving first, draws the game.

No. 14.

BY CLARE.

(From the C. P. Chronicle.)

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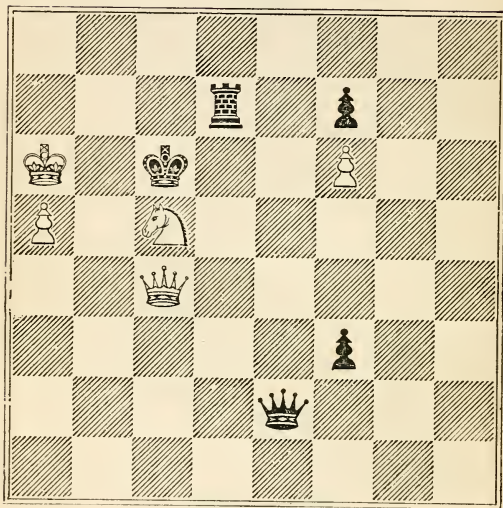
WHITE.

White to play. Compels Black to mate in two moves.

No. 15.

BY THE EDITOR.

BLACK.



WHITE.

White to play, and draw.

THE MONKEY

AND

THE GASCON CHESS KNIGHT.

THE MONKEY AND THE GASCON CHESS KNIGHT.

“ *Al ajedrez la fuerza es relativa.*”

IN times gone by there dwelt in the good city of Bordeaux a chess-player, whose skill in the royal game had gained him the universal cognomen of the “Chevalier de l’Echiquier.” No rival had he met with in all his native province of Gascony; and to contest a game at all with him, or even to merit his approbation, was deemed high honor by the most illustrious in the game. In all chess matters his word was law, and he could not touch a pawn without eliciting bursts of applause from the by-standers.

Our Gascon was enjoying the plenitude of all this glory, when there chanced to pass through Bordeaux a certain Spanish Cavalier, who hearing of our hero’s great skill, sought an opportunity of judging of his prowess in the game. He accordingly was presented, and having premised his wish to be admitted to the honor of contending with the renowned professor, by stating that the best player in Spain usually gave him the odds of the Rook, and played without seeing the board, our knight unhesitatingly bowed assent, removed his Queen’s Rook from the board, retired to an opposite corner, and addressing his opponent, Sir Cavalier, said he, I give you the Rook, the move is mine; *King’s Pawn two sq.* . . . May I inquire whether you have many very strong players in Spain?

— Many Sir. . . . *King’s Pawn two sq.*

— *K. B. to Q. B. 4th sq.* Please name them.

Since the death of our celebrated Ruy Lopez, Don Diego de Lucena, whose grandsire was one of our earliest writers on the game, has not degenerated from the parent-stock. He is unquestionably a fine player, but he cannot compare with . . . *K. B. to Q. B. 4th.*

— With whom, pray? *Q. to K. 2d sq.*

— With Don Gabriel de Rojas. . . . *Q. to K. 2d sq.*

— De Rojas? . . I never heard the name. . . *Q. Kt. to B.*

3d sq.

— *Q. B. P. one* . . . Can it be that his fame has never reached you!

— Never, his residence? . . . *K. B. P. two sq.*

— Seville, and the finest players in Spain have all visited him in turn. . . *Q. Kt. P. two. (a)*

— *K. B. to Q. Kt. 3d.* (musingly) *Rojas! Rojas!* . . . and do they never win?

— Alas! no, they all leave him crest-fallen, and forced to acknowledge no chess player in the universe can compete with Don Gabriel de Rojas. . . *Q. R. P. two sq.*

— You inspire me with the greatest desire to make his acquaintance; and if we ever meet, despite the opinion of your Castilian players, I may not unworthily maintain the honor of our escutcheon of Gascony. . . *Q. R. P. two.* In this manner they continued playing and conversing, the game meanwhile running thus:

White (The Gascon).

8. *Q. Kt. to Q. sq.*
9. *R. takes B.*
10. *Q. P. one.*
11. *K. B. P. one.*
12. *P. takes P.*
13. *Q. to K. B. 3d.*
14. *Q. B. to K. Kt. 5th.*
15. *K. B. to Q. R. 2d.*
16. *Kt. to K. B. 2d.*
17. *K. Kt. P. two.*
18. *Q. to K. 3d.*
19. *Q. B. takes K. Kt.*
20. *K. Kt. P. one.*
21. *K. Kt. P. one.*
22. *Q. to K. Kt. 5th.*

Black (The Castilian).

7. *Q. Kt. P. one.*
8. *K. B. takes K. Kt.*
9. *K. Kt. to B. 3d.*
10. *Q. P. two.*
11. *P. takes P.*
12. *Q. B. to R. 3d.*
13. *Q. Kt. to Q. 2d sq.*
14. *Q. Kt. to Q. B. 4th.*
15. *Castles on K.'s side. (b)*
16. *Q. R. to Q.*
17. *Q. to Q. 3d.*
18. *Kt. takes Q. R. P. (c)*
19. *Q. takes Q. B.*
20. *Q. to Q. 3d.*
21. *Kt. takes Q. Kt. P. (d)*
22. *Q. to K. B. 3d.*

(a) *Q. P. two sq.* would have been better play.

(b) He would have lost at least a piece by taking the King's Pawn with Queen's Knight, because the first player, after capturing King's Kt. with Bishop, upon Black's taking the Bishop with his Knight, could then have taken *Q. B. P.*, checking, and winning a Rook.

(c) With so much advantage in force, our Castilian should have preferred to exchange Queens at *Q. 5th sq.*

(d) Badly played.—By moving *K. to R. sq.* he might probably have saved the game.

<i>White.</i>	<i>Black.</i>
23. Q. to K. R. 5th. (a)	23. K. R. P. one.
24. K. Kt. P. takes K. B. P. (check) (b)	24. K. to R. 2d.
25. R. to Kt. 6th.	25. Q. to K. 2d.

At this point our hero rose saying, "You have lost Señor: the mate is now forced in exactly three moves."

After this conversation the Chevalier de l'Echiquier became an unhappy man. The idea that he had a rival, and perhaps a master, embittered every triumph, and the laurels of the Sevillian Miltiades banished sleep from the lids of this new Themistocles. This state of uncertainty became finally so insupportable that he resolved to end it, and having made his arrangements he departed for Seville. No sooner had he reached that city than he hastened to the residence of Don Gabriel de Rojas. He found the great man intent upon a game of chess; a monkey with a grave phiz occupying the seat opposite him, and looking for all the world like an adversary. "Señor," said the French champion, "drawn hither by the renown of your skill in the noble game of chess, I dare present myself as an aspirant to compete with you on the chequered field, if you will admit me to so great an honor. In Bordeaux I enjoy some reputation, and I may even venture to say that no players in that city can dispute the palm with me."—"Come sir," replied the Spaniard, smiling, "be seated, I shall endeavor to prove worthy of the favor you confer."

The two champions fairly "*en présence*," the game began; but hardly had a dozen moves been played, when Don Gabriel rose suddenly and said to the astonished Frenchman, "It is useless, Sir, to continue; you cannot play with me. . . . You are at most a match for my monkey." "What!" replied the Chevalier; "do you mean to insult me?"—"By no means," answered the Spaniard; "know that Monito is a finished player, and you need feel no humiliation in being placed on a level with him. I should even bet against you."

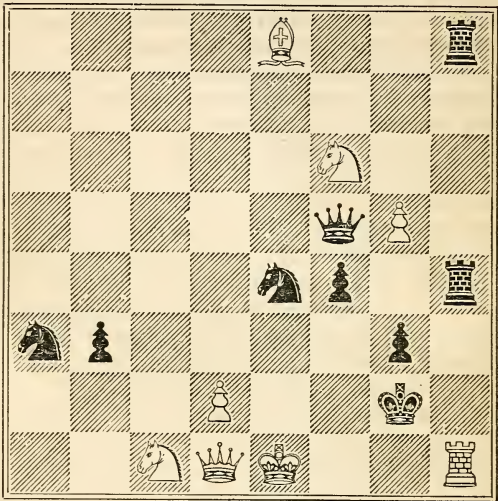
(a) The best mode of winning.—Instead of this move, had White ventured to take K. B. P. checking, Black could not have moved King to corner without losing his Queen. The student will easily discover why.

(b) Had the first player attacked the adverse Queen with his Knight he would have lost the game.

—“ Since you insist,” rejoined the astounded Frenchman, “ I consent to your proposal, were it only for the singularity of the thing. We shall see whether this brute can contest the victory with me.”

Monito was soon in Don Gabriel’s seat, and continuing his master’s game with the gravest countenance in the world, he played move after move, until having reduced the game to the following position, and it being his turn to move, he uttered a most indescribable

LE CHEVALIER (Black).



MONITO (White).

chatter, displaying at the same time his left paw with the fingers extended, as if to indicate check-mate in four moves. As the successive moves developed the mate, the Chevalier, overcome with shame and mortification, lost all control over himself, and striking the poor animal a violent blow, he sent him reeling into the middle of the room. The Spaniard, much displeased, interposed, and addressing keen reproaches to our hero for his brutal conduct, the latter apolo-

gized, but inwardly stung to the quick, he falteringly demanded his "*Revanche*."

"Monito," replied Don Gabriel, "will hardly consent to play another game with you after such severe handling; I will try nevertheless what persuasion will do." With much coaxing, and more especially by promises of better treatment, the Spaniard succeeded in bringing him back to the chess-board, and Monito commenced another game, but not without evident signs of fear and distrust. The move was the Chevalier's, and notwithstanding his recent defeat he made bold to retort on Monito the opening of the preceding game, a variation of the Bishop's game. The battle proceeded thus:—

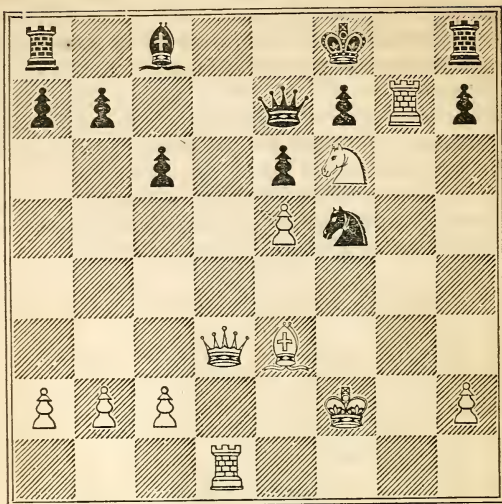
Black (Le Chevalier).*White* (Monito).

- | | |
|--|------------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. to Q. B. 4th. | 2. K. B. to Q. B. 4th. |
| 3. Q. to K. 2d. | 3. Q. Kt. to B. 3d. |
| 4. B. takes K. B. P. check. | 4. K. takes B. |
| 5. Q. to her B. 4th check. | 5. Q. P. two. |
| 6. Q. takes B. | 6. P. takes P. |
| 7. Q. to her B. 4th check. (a) | 7. Q. B. to K. 3d. |
| 8. Q. takes P. | 8. K. Kt. to B. 3d. |
| 9. Q. to K. R. 4th. (b) | 9. Q. Kt. to Q. 5th. |
| 10. Q. Kt. to R. 3d. | 10. K. P. one. |
| 11. Q. B. P. one. | 11. K. Kt. P. two. |
| 12. Q. takes K. Kt. P. | 12. K. R. to K. Kt. sq. |
| 13. Q. to K. 3d. | 13. Q. Kt. to K. B. 4th. |
| 14. Q. to K. 2d. | 14. R. takes K. Kt. P. |
| 15. Q. Kt. to B. 2d. | 15. Q. to her 3d. |
| 16. Q. Kt. to K. 3d. | 16. Kt. takes Kt. |
| 17. Q. P. takes Kt. | 17. Q. R. to K. Kt. sq. |
| 18. Q. to K. B. sq. | 18. Q. R. to Q. sq. |
| 19. Q. to K. 2d. | 19. Kt. to his 5th. |
| 20. Kt. to R. 3d. | 20. Kt. to K. 4th. |
| 21. Kt. to K. B. 4th. | 21. Kt. to K. B. 6th, check. |
| 22. K. to his B. sq., and the game presented the following position: | |

(a) Black wins the Pawn, but by so doing he loses moves and allows his adversary to deploy all his force.

(b) In this position Black may play Q. to six different sq., either of which will give him a bad game. Of these he selects the best, as offering the longest resistance.

LE CHEVALIER (Black).



MONITO (White).

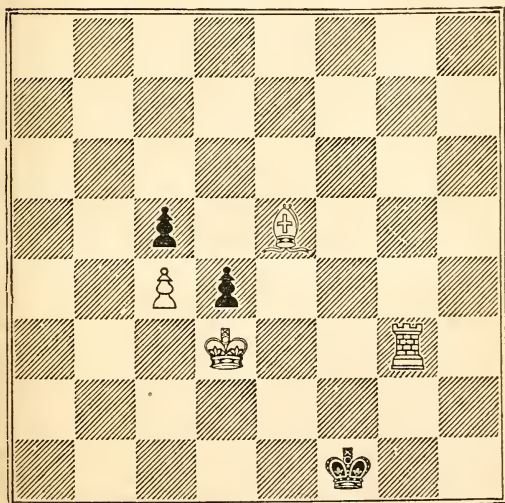
At this point, Monito, with the same queer chatter as before, darted away with all the nimbleness of his tribe, and in an instant he was perched on the top of his master's cabinet. The Gascon looked around inquiringly at Don Gabriel.—“Do you not see,” said the latter, “that your game is irretrievably lost?” Play as you will you are checkmated in exactly six moves, and most assuredly you need not be surprised at Monito's feeling some apprehension for the consequences of his victory.” Then with a tone, betokening somewhat of superiority, he added in his own noble language, “*Mi amigo, en nada es la fuerza mas relativa que en el juego de ajedrez.*” “My friend, nothing exemplifies more forcibly than the game of Chess, that strength is relative. Seldom do I now experience defeat, but know that the time was when from our much lamented Ruy Lopez de Si-gura, I usually received the odds of Pawn and move.”

After his discomfiture, our hero deeming it useless to prolong his

stay in Seville, sadly wended his way back to the scene of his former triumphs; and when, upon his arrival, his Chess-friends eagerly inquired whether he had won of Don Gabriel de Rojas; "Alas!" replied he, "I could not even win of his monkey."

BY H. R. A.

BLACK.



WHITE.

White has the move, and engages to give mate without moving his K. once, or capturing any of the adverse Pawns. In how many moves can he effect this?

BOOK III.

THE KING'S KNIGHT'S OPENING.

ELEMENTARY ANALYSIS.—THE GIUOCO PIANO OPENING
EXAMINED.—THE QUEEN'S PAWN TWO OPENING.—
TWELVE PROBLEMS.—HOW A WORLD WAS
WON, OR A GAME OF CHESS IN 1492.

THE KING'S KNIGHT'S OPENING.

LESSON I.

WHEN, after each party has played his K. P. two sq., First Player attacks K. P. at once with K. Kt., the game is termed the King's Knight's Opening. The most important branches of Chess spring from this move, which is perhaps more used than any other, its claims to patronage being founded on the soundest principles. Hence the lengthy analysis this opening has undergone in every treatise of note. It being our intention to give many examples of this game, and of certain branches springing from it, as they have occurred over the board between the most distinguished players, we shall confine ourselves in the present lesson to a rudimentary examination of a few of the obvious methods of meeting the *sortie* of Knight, beginning with the most exceptionable. The best move for Black, in answer to K. Kt., is Q. Kt. to B. 3d, defending P., and playing forth a piece. Suppose such move to be played, and to be followed by each party moving K. B. to Q. B. 4th, the game becomes the GIUOCO PIANO of Italian writers.

ELEMENTARY ANALYSIS.

FIRST GAME.

White.

1. K. P. two sq.
2. K. Kt. to K. B. 3d sq.

Black.

1. K. P. two sq.

Your Kt. now attacks his King's P., and as he has several methods of defending it, there is great variety in this game. We have already said that the best move for Black

is Q. Kt. to Q. B. 3d sq. ; but he may play one of the following :

1. K. B. to Q. 3d sq.
2. Q. to K. B. 3d sq.
3. Q. P. one sq.
4. K. Kt. to K. B. 3d sq.

We shall suppose Black now to play

2. K. B. to Q. 3d sq.

One would naturally suppose this move cannot be good, inasmuch as it prevents the Queen's P. from being played, and consequently confines his pieces. The following moves will show you how to take advantage of it :

White.

- | | |
|---------------------------|------------------------|
| 3. K. B. to Q. B. 4th sq. | 3. K. Kt. to B. 3d sq. |
| 4. Q. P. two sq. | 4. K. Kt. takes P. |

As he might have played Q. B. P. one sq. on the 3d move, a variation will be given. Instead of taking your King's Pawn, he might have played Q. Kt. to B. 3d sq. See the second variation. If he had taken your Q. P. (4th move), you would have won a piece by advancing King's P. one sq.

- | | |
|-------------------|---------------------------|
| 5. Q. P. takes P. | 5. K. B. to Q. B. 4th sq. |
|-------------------|---------------------------|

You might now take his King's Bishop's Pawn with King's Bishop, and on his taking the Bishop, play Queen to her 5th sq., checking and winning K. Kt. ; but it is rather better to play Q. to her 5th sq., because you threaten check-mate, and you also attack the undefended Knight ; therefore,

- | | |
|----------------------|--------------------------------|
| 6. Q. to her 5th sq. | 6. K. B. takes K. B. P. check. |
| 7. K. to his 2d sq. | 7. Castles. |
| 8. Q. takes Kt. | 8. K. B. to Q. Kt. 3d sq. |

Your game is very superior to his, having won a piece for a Pawn ; you have besides a very powerful attack ; your next move should be K. Kt. to its 5th sq., and afterwards, K. R. to K. B. sq. It was better for you to play King to his second than to Queen's sq., because you attacked his King's Bishop, which was afterwards compelled to move.

First Variation, beginning at 3d move of Black.

We resume the moves.

- | <i>White.</i> | <i>Black.</i> |
|--------------------------------------|------------------------------|
| 1. <i>K. P. two sq.</i> | 1. <i>The same.</i> |
| 2. <i>K. Kt. to B. 3d sq.</i> | 2. <i>K. B. to Q. 3d sq.</i> |
| 3. <i>K. B. to Q. B. 4th sq.</i> | 3. <i>Q. B. P. one sq.</i> |
| 4. <i>Q. P. two sq.</i> | 4. <i>P. takes P.</i> |
| 5. <i>Q. takes P.</i> | 5. <i>Q. to K. 2d sq.</i> |
| 6. <i>Q. takes K. Kt. P.</i> | 6. <i>Q. to K. B. 3d sq.</i> |
| 7. <i>K. B. takes K. B. P. ch'k.</i> | 7. <i>Q. takes B.</i> |
| 8. <i>Q. takes R.</i> | |

You have much the best of the game, having gained a Rook and two Pawns for a Bishop. If on the 5th move he had played *K. B. to its sq.* to defend *K. Kt. P.*, you would have played *K. Kt. to K. 5th sq.*, attacking his *K. B. P.* If he had not taken your Bishop on the 7th move, you would have won his *Q.* by playing *Q. B. to K. Kt. 5th sq.*

Second Variation, beginning at 4th move of Black.

Let us again resume the moves.

- | <i>White.</i> | <i>Black.</i> |
|----------------------------------|----------------------------------|
| 1. <i>K. P. two sq.</i> | 1. <i>The same.</i> |
| 2. <i>K. Kt. to B. 3d sq.</i> | 2. <i>K. B. to Q. 3d sq.</i> |
| 3. <i>K. B. to Q. B. 4th sq.</i> | 3. <i>K. Kt. to B. 3d sq.</i> |
| 4. <i>Q. P. two sq.</i> | 4. <i>Q. Kt. to Q. B. 3d sq.</i> |
| 5. <i>Q. P. takes P.</i> | 5. <i>K. B. takes P. (A)</i> |
| 6. <i>K. Kt. to its 5th sq.</i> | 6. <i>Castles.</i> |
| 7. <i>K. B. P. two sq.</i> | 7. <i>K. B. to Q. 5th sq.</i> |
| 8. <i>K. P. one sq.</i> | |

You have an excellent position; if he were to remove King's *Kt.*, you ought to play *Queen to K. R. 5th sq.*

(A)

- | | |
|--|------------------------------|
| | 5. <i>Q. Kt. takes P.</i> |
| 6. <i>Kt. takes Kt.</i> | 6. <i>K. B. takes Kt.</i> |
| 7. <i>K. B. P. 2d sq.</i> | 7. <i>K. B. to Q. 3d sq.</i> |
| 8. <i>K. P. one sq., and wins a piece.</i> | |

9*

If Black instead of removing his Bishop (7th move), had taken your King's P. with King's Kt., it would not have been good play to take his Bishop, because he would have a strong attack upon you by checking you with Q. at K. R. 5th sq. : you ought to play Q. to K. R. 5th sq., and afterwards take his Bishop.

SECOND GAME.

*White.**Black.*

- | | |
|---------------------------|------------------------|
| 1. K. P. two sq. | 1. The same. |
| 2. K. Kt. to B. 3d sq. | 2. Q. to K. B. 3d sq. |
| 3. K. B. to Q. B. 4th sq. | 3. Q. to K. Kt. 3d sq. |

Black now attacks two undefended Pawns ; but he cannot take either of them without loss, as will presently be shown. If on the third move he had played K. B. to Q. B. 4th sq., you might have castled.

- | | |
|----------------------|-----------------------|
| 4. Q. P. one sq. (A) | 4. Q. takes K. Kt. P. |
|----------------------|-----------------------|

You will now win his Queen ; for example,

5. K. B. takes K. B. P., ch.

If he take the Bishop, you play King's Rook to King's Kt.'s sq. ; if he then take the Rook, you of course win the Q. ; and if he play Q. to K. R. 6th sq., you check K. and Q. with Kt. ; therefore,

- | | |
|----------------------------|------------------------|
| | 5. K. to his 2d sq. |
| 6. K. R. to K. Kt. square. | 6. Q. to K. R. 6th sq. |
| 7. K. R. to K. Kt. 3d sq. | |

As the Q. has no place to move to, the best thing Black can do is, to take the Rook and afterwards the Bishop ; but your game would even then be far superior to his. We shall now show you that you may leave the K. P. undefended, and that he cannot take it without loss.

(A)

- | | |
|------------------------------|-------------------|
| 4. Castles. | 4. Q. takes K. P. |
| 5. K. B. takes K. B. P., ch. | |

It is evident that if he take the Bishop, you check King and Queen with Kt. ; therefore,

FIRST DEFENCE.

*White**Black.*

6. K. Kt. takes K. P.

5. K. to Q. sq.

If he were to take the Kt., you would win his Q. or checkmate him, by playing King's Rook to King's sq. ; therefore,

7. K. R. to K. sq.

6. K. Kt. to B. 3d sq.

You have evidently the best of the game, having won a Pawn and prevented his castling.

SECOND DEFENCE.

5. K. to his 2d sq.

It would be bad play to take his K.'s P. with K. Kt., because he would take the Kt., and on your attacking the Q. with R., he would take the R., and then the B., winning *three* pieces for the Queen, which would be more than an equivalent ; therefore,

6. R. to K. sq.

6. Q. to K. B. 5th sq.

7. K. R. takes P., check.

7. K. takes B.

8. Q. P. two sq.

8. Q. to K. B. 3d sq.

9. K. Kt. to his 5th sq. check.

9. K. to Kt. 3d sq.

10. Q. to her 3d sq., check.

If he play K. to R. 3d sq., you checkmate by playing Kt. to K. B. 7th sq. ; therefore,

10. K. to R. 4th sq.

11. K. Kt. P. two sq., ch.

11. K. takes P., or plays to

12. Q. to K. R. 3d sq. and
checkmates.

K. R. 5th.

THIRD GAME.

White.

1. K. P. two sq.
2. K. Kt. to B. 3d sq.

Black.

1. The same.
2. Q. P. one sq.

This is a much better method of defending the King's Pawn than the preceding; the chief objection to it is, that it confines the King's Bishop.

3. Q. P. two sq.

FIRST DEFENCE.

- | | |
|---|---|
| <ol style="list-style-type: none"> 4. Q. P. takes P. 5. K. Kt. to its 5th sq. | <ol style="list-style-type: none"> 3. K. B. P. two sq. 4. K. B. P. takes P. |
|---|---|

It would be bad play to take the Pawn, because you would exchange Queens, and then check King and Rook with the Kt.; therefore,

- | | |
|---|--|
| <ol style="list-style-type: none"> 6. P. to K. 6th sq. 7. Q. checks. 8. Q. to K. R. 3d sq. | <ol style="list-style-type: none"> 5. Q. P. one sq. 6. K. Kt. to R. 3d sq. 7. K. Kt. P. one sq. |
|---|--|

Your position is very superior to Black's; the Pawn at K. 6th sq. confines his Q. B., and you threaten to take his K. P. with the Kt., attacking his K. Kt. with Q. B.

SECOND DEFENCE.

- | | |
|---|--|
| <ol style="list-style-type: none"> 4. Q. B. P. one sq. | <ol style="list-style-type: none"> 3. Q. B. to K. Kt. 5th sq. |
|---|--|

In the first place,

- | | |
|---|---|
| <ol style="list-style-type: none"> 5. Q. to Q. R. 4th sq., ch. | <ol style="list-style-type: none"> 4. K. Kt. to K. B. 3d sq. |
|---|---|

If he play Q. to her 2d sq., you play Q. to Q. Kt. 3d sq., attacking Q. Kt. P.; but if

White.

6. Q. to ~~to~~ Q. Kt. 3d sq.
7. Q. takes Q. Kt. P.
8. K. B. to Q. Kt. 5th sq.
9. Q. takes R.
10. K. B. takes Q., ch.

Black.

5. Q. B. to Q. 2d sq.
6. K. Kt. takes P.
7. Q. B. to its 3d sq.
8. Q. to her 2d sq.
9. Q. B. takes Q.
10. Q. Kt. takes K. B.

Having gained a Rook for a Bishop, you have of course the best of the game. Black ought, on the 7th move, to have played Q. Kt. to Q. B. 3d sq.; you would, however, even then have had the best of the game.

In the second place,

5. Q. takes Q. B.
6. P. takes P.
7. K. B. to Q. B. 4th sq.

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

Your position is superior to his. If he were now to play K. B. to K. 2d sq., you would have an excellent game by advancing K. P.

FOURTH GAME.

1. K. P. two sq.
2. K. Kt. to B. 3d sq.
3. K. Kt. takes P.

1. The same.
2. K. Kt. to B. 3d sq.

FIRST DEFENCE.

4. Q. P. two sq.
5. K. Kt. to B. 3d sq.
6. K. B. to K. 2d sq.
7. K. castles.

3. Q. to K. 2d sq.
4. Q. P. one sq.
5. Q. takes K. P., ch.
6. Q. B. to K. Kt. 5th sq.

Your position is rather superior to Black's.

SECOND DEFENCE.

4. Q. to K. 2d sq.

3. K. Kt. takes P.

If he were to remove K. Kt., you would win his Q. by playing K. Kt. to Q. B. 6th sq., checking K. ; therefore,

White.

5. Q. takes Kt.

You cannot remove the Kt. on account of the position of the Queen ; therefore,

6. Q. P. two sq.

7. K. B. P. two sq.

8. Q. Kt. to Q. B. 3d sq.

9. Q. Kt. to Q. 5th sq.

10. Q. P. takes P.

11. P. takes P.

Black.

4. Q. to K. 2d sq.

5. Q. P. one sq.

6. K. B. P. one sq.

7. Q. Kt. to Q. 2d sq.

8. Q. P. takes Kt.

9. Q. to her 3d sq.

10. P. takes P.

If he were to take the Pawn with the Q., you would exchange Queens, then take Q. B. P. with the Kt., winning Q. R. If he were to take the P. with Q. Kt., you would win it by playing Queen's B. to King's B. 4th sq. ; therefore,

12. Q. Kt. P. two sq.

13. K. B. Q. Kt. 5th sq.

11. Q. to Q. B. 4th sq.

12. Q. to Q. B. 3d sq.

If he take the Bishop, you check K. and Q. with the Kt. ; therefore,

14. Q. takes Q.

Knight takes Q. B. P., checks, and wins Q. R.

13. Q. to K. Kt. 3d sq.

14. P. takes Q.

FIFTH GAME.

1. K. P. two sq.

2. K. Kt. to B. 3d. sq.

3. K. B. to Q. B. 4th sq.

1. The same.

2. Q. Kt. to Q. B. 3d sq.

Black now defends the King's Pawn in the best manner ; his next move ought to be K. B. to Q. B. 4th sq. ; we shall, however, suppose him to play,

4. K. Kt. to its 5th sq.

3. K. Kt. to K. B. 3d sq.

FIRST DEFENCE.

4. K. Kt. takes K. P.

It would be bad play to take K. B. P. with K. Kt., because he would play Q. to K. R. 5th sq., having a powerful attack ; neither would it be right to take his Kt., because he would advance Q. P. two squares, recovering the piece ; your best move is,

5. K. B. takes K. B. P. ch. 5. K. to his 2d sq.

6. Q. P. one sq.

If he take your Kt., you evidently win his Q. by retaking. If he play K. Kt. to Q. 3d sq., you also win the Q. by playing Kt. to K. 6th sq. ; for if he take it, you check K. and Q. with Q. B. ; his best move is to play K. Kt. to K. B. 3d sq. ; you then remove your K. B., having evidently the best of the game.

SECOND DEFENCE.

4. Q. P. two sq.

5. K. P. takes P.

In the first place,

5. Q. Kt. to Q. R. 4th sq.

6. K. B. checks.

6. Q. B. to Q. 2d sq.

7. Q. to K. 2d sq.

You have gained a Pawn, and have a good position.

In the second place,

5. K. Kt. takes P.

6. Q. P. two sq.

If he were to take the Q. P. with Q. Kt. you would win a piece by playing Q. B. P. one sq. If he take the P. with K. P., you may sacrifice the Kt. by taking King's Bishop's P. You might also on the 6th move have played Q. to K. B. 3d sq. ; but the best move is at once to sacrifice King's Kt., by taking K. B. P., subsequently checking with Q. at K. B.

3d, if Black take the proffered Kt. with K. ; but the succeeding moves are too difficult for any but very experienced players to understand ; they are given at length in Lewis's second series of Lessons, to which the student is referred.

SIXTH GAME.

White.

1. K. P. two sq.
2. K. Kt. to B. 3d sq.
3. K. B. to Q. B. 4th sq.
4. Q. B. P. one sq.

Black.

1. The same.
2. Q. Kt. to B. 3d sq.
3. K. B. to Q. B. 4th sq.

No. 1.

- | | |
|--|--|
| <ol style="list-style-type: none"> 5. K. Kt. to its 5th sq. 6. Q. to K. R. 5th sq. | <ol style="list-style-type: none"> 4. K. Kt. to K. 2d sq. 5. Castles. 6. K. R. P. one sq. |
|--|--|

Black played ill in moving K. Kt. to K. 2d sq. ; it is seldom the Kt. can be played to that square in the beginning, with safety ; it would have been much better to have played it to K. B. 3d sq., you could not then have played Q. to K. R. 5th sq. As he might have played Q. P. two sq. instead of castling, a variation will be given on that move.

7. K. Kt. takes K. B. P.

In the first place,

- | | |
|--|---|
| <ol style="list-style-type: none"> 8. K. Kt. takes K. R. P., ch. 9. K. Kt. to K. B. 7th sq., ch. 10. Q. to K. R. 8th, and checkmates. | <ol style="list-style-type: none"> 7. Q. to K. sq. 8. K. to R. 2d sq. 9. K. to Kt. sq. |
|--|---|

In the second place,

- | | |
|--|--|
| <ol style="list-style-type: none"> 8. K. B. takes R., ch. | <ol style="list-style-type: none"> 7. K. R. takes Kt. 8. K. to R. 2d sq. |
|--|--|

You have evidently the best of the game, having gained a Rook and P. for a Kt.

*Variation, beginning at 5th move of Black.**White.**Black.*

- | | |
|--------------------------|-------------------------|
| 6. K. P. takes P. | 5. Q. P. two sq. |
| 7. Q. P. two sq. | 6. K. Kt. takes P. |
| 8. K. Kt. takes K. B. P. | 7. P. takes P. |
| 9. Q. to K. 2d sq. | 8. Q. to K. 2d sq., ch. |
| 10. K. takes Q. | 9. Q. takes Q. |
| 11. K. B. takes Kt., ch. | 10. K. takes K. Kt. |
| 12. K. B. takes Q. Kt. | 11. Q. B. to K. 3d sq. |
| | 12. P. takes K. B. |

This is a much better method of play for Black than the former; you have, however, the best of the game, as his Pawns are separated.

No. 2.

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

In a variation, he takes Q. P. with K. P., which is better play.

6. Q. P. takes P.

In the first place,

- | | |
|----------------------|------------------------------|
| 7. Q. to her 5th sq. | 6. K. Kt. takes K. P. |
| 8. K. to his 2d sq. | 7. K. B. takes K. B. P., ch. |

It is evident that Black must lose a piece, arising from his having taken your King's Pawn.

In the second place,

- | | |
|-------------------------------|----------------------------|
| 7. K. B. takes K. B. P., ch. | 6. K. Kt. to K. R. 4th sq. |
| 8. K. Kt. to its 5th sq., ch. | 7. K. takes B. |

If he play K. to Kt. sq., you should check with Q. at her 5th sq. If he play K. to Kt. 3d sq., you will win his Q. at the least, by playing Q. to K. Kt. 4th sq.; therefore,

8. K. to his sq.

9. Q. takes Kt., ch.

White has the best of the game.

In the third place,

White.

Black.

- | | |
|--|------------------------------|
| 7. K. B. takes K. B. P., ch. | 6. K. Kt. to its 5th sq. |
| 8. Q. B. to K. Kt. 5th sq. | 7. K. to B. sq. |
| 9. K. to his 2d sq. | 8. K. B. takes K. B. P., ch. |
| 10. Q. to Q. Kt. 3d sq. | 9. Q. Kt. to K. 2d sq. |
| 11. K. B. to K. R. 5th sq., winning a piece with a very powerful attack. | 10. K. B. to Q. Kt. 3d sq. |

Variation, beginning at 5th move of Black.

5. K. P. takes P.

6. K. P. one sq.

If he play K. Kt. to K. R. 4th sq., you play K. Kt. to its 5th sq., &c. If he play it to K. Kt. 5th sq., you take his K. B. P. with K. B., &c. ; therefore,

- | | |
|------------------------|------------------------------|
| 7. K. B. to Q. 5th sq. | 6. K. Kt. to K. 5th sq. |
| 8. K. takes Kt. | 7. K. Kt. takes K. B. P. |
| 9. K. to his sq. | 8. P. takes Q. B. P., check. |
| 10. Q. B. takes P. | 9. P. takes Q. Kt. P. |

There is not much difference in the game ; the advantage is, however, on your side.

SEVENTH GAME.

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. The same. |
| 2. K. Kt. to B. 3d sq. | 2. Q. Kt. to B. 3d sq. |
| 3. K. B. to Q. B. 4th sq. | 3. K. B. to Q. B. 4th sq. |
| 4. Q. B. P. one sq. | 4. Q. to K. 2d sq. |

Black's 4th move was formerly supposed to be the only one that would effectually prevent the White from playing Q. P. two sq. ; it has since been discovered that the P. may be played two sq. ; this will be shown in a variation.

- | | |
|------------------|-----------------------|
| 5. K. castles. | 5. Q. P. one sq. |
| 6. Q. P. one sq. | 6. Q. B. to K. 3d sq. |

Black's 5th move was the best he could play ; it may be

taken as a general rule, that when the adversary castles, if you have not already moved your Q. P., it is good play to move it one square. You might, on the 6th move, have played your Q. P. two sq. Black's 6th move is not the best he could play; K. Kt. to K. B. 3d sq., or K. B. to Q. Kt. 3d sq., would have been much better.

White.

7. K. B. to Q. Kt. 5th sq.
8. K. B. to Q. R. 4th sq.
9. K. B. to Q. B. 2d sq.

Black.

7. Q. R. P. one sq.
8. Q. Kt. P. two sq.

You have a very good game; Black ought now to play Q. B. to K. Kt. 5th sq.; if he were to play out K. Kt. in order to castle, he would lose a piece or two Bishops for a Rook; for example:

- | | |
|-------------------|------------------------|
| 10. Q. P. one sq. | 9. K. Kt. to B. 3d sq. |
| 11. P. takes P. | 10. P. takes P. |

If he remove K. B., you advance Q. P., attacking two pieces; therefore,

- | | |
|---|--------------------------|
| 12. P. takes K. B. | 11. Q. B. to its 5th sq. |
| 13. Q. takes Q. B., and has the best of the game. | 12. Q. B. takes R. |

Variation, beginning at 5th move of White.

- | | |
|------------------|------------------|
| 5. Q. P. two sq. | 5. P. takes P. * |
| 6. Castles. | |

FIRST DEFENCE.

- | | |
|-------------------------|--------------------------|
| 7. Q. Kt. takes P. | 6. P. takes P. |
| 8. K. P. one sq. | 7. K. Kt. to B. 3d sq. |
| 9. Q. Kt. to Q. 5th sq. | 8. K. Kt. to its 5th sq. |
| 10. Q. Kt. P. two sq. | 9. Q. to her sq. |

* In place of this move, second player would equalize the game by retreating K. B. to Q. Kt. 3d.

In the first place,

White.

Black.

- | | |
|--|----------------------------|
| 11. Q. B. to K. Kt. 5th sq. | 10. Q. Kt. takes Q. Kt. P. |
| 12. P. takes P. | 11. K. B. P. one sq. |
| 13. Q. to K. sq., ch. | 12. K. Kt. takes P. |
| 14. Kt. takes Q. Kt., and has evidently a fine game. | 13. K. to B. sq. |

In the second place,

- | | |
|--------------------------------|-------------------------|
| 11. Kt. takes K. B. | 10. K. B. takes P. |
| 12. K. R. P. one sq. | 11. Kt. takes Kt. |
| 13. Q. B. to K. Kt. 5th sq. | 12. Kt. to K. R. 3d sq. |
| 14. P. takes P. | 13. K. B. P. one sq. |
| 15. Q. B. takes Kt., and wins. | 14. P. takes P. |

SECOND DEFENCE.

- | | |
|--|---------------------------|
| 7. P. takes P. | 6. Q. P. one sq. |
| 8. Q. Kt. to Q. B. 3d sq., and White has a better position than Black. | 7. K. B. to Q. Kt. 3d sq. |

DEFENCE,

Black having the first move.

We shall now suppose Black to play the attack differently from the usual method, White defending.

FIRST GAME.

Black.

White.

- | | |
|----------------------------|------------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. 3d sq. | 2. Q. Kt. to B. 3d sq. |
| 3. K. B. to Q. Kt. 5th sq. | 3. K. B. to Q. B. 4th sq. |
| 4. K. B. takes Kt. | 4. Q. P. takes K. B. |
| 5. K. Kt. takes K. P. | 5. K. B. takes K. B. P., ch. |
| 6. K. takes B. | 6. Q. to her 5th sq., ch. |
| 7. K. to B. sq. | 7. Q. takes K. Kt. |

Your position is better than his.

SECOND GAME.

*Black.**White.*

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. The same |
| 2. K. Kt. to B. 3d sq. | 2. Q. Kt. to B. 3d sq. |
| 3. K. B. to Q. B. 4th sq. | 3. K. B. to Q. B. 4th sq. |
| 4. Q. P. one sq. | 4. Q. P. one sq. |
| 5. K. Kt. to his 5th sq.* | 5. K. Kt. to R. 3d sq. |
| 6. Q. to K. R. 5th sq. | 6. Castles. |
| 7. Q. B. P. one sq. | 7. K. to R. sq. |

Your 7th move appears to be a bad one, as you leave your K. B. P. to be taken ; Black will, however, have the worst of the game if he take it ; for example :

In the first place,

- | | |
|--------------------------|-----------------------|
| 8. K. B. takes K. B. P. | 8. Q. to K. B. 3d sq. |
| 9. Castles. | 9. K. R. takes B. |
| 10. K. Kt. takes R., ch. | 10. Kt. takes Kt. |

You have the best of the game. If you had taken his Bishop with your Kt., he would have checkmated you with his Queen.

In the second place,

- | | |
|-------------------------------|----------------------------|
| 8. K. Kt. takes K. B. P., ch. | 8. Kt. takes Kt. |
| 9. K. B. takes Kt. | 9. Q. to K. B. 3d sq. |
| 10. K. B. to Q. Kt. 3d sq. | 10. Q. takes K. B. P., ch. |
| 11. K. to Q. sq. | 11. Q. takes Kt. P. |

Black must lose, as you threaten his Rook, and also to check K. and Q. with Q. B.

Variation, beginning at 5th move of Black.

- | | |
|----------------------------|------------------------|
| 5. Q. B. to K. Kt. 5th sq. | 5. Q. to her 2d sq. |
| 6. K. B. to Q. Kt. 5th sq. | 6. Q. R. P. one sq. |
| 7. K. B. takes Kt. | 7. Q. takes B. |
| 8. Castles. | 8. K. B. P. one sq. |
| 9. Q. B. to Q. 2d sq. | 9. K. Kt. to K. 2d sq. |

The game is equal ; on the 5th move you might have

* See Variation.

played K. Kt. to B. 3d sq., or to K. 2d sq. ; but it would have been bad play to have moved K. B. P. one sq.

THIRD GAME.

*Black.**White.*

- | | |
|---------------------------|---------------------------|
| 1. K. P. two sq. | 1. The same. |
| 2. K. Kt. to B. 3d sq. | 2. Q. Kt. to B. 3d sq. |
| 3. K. B. to Q. B. 4th sq. | 3. K. B. to Q. B. 4th sq. |
| 4. Q. B. P. one sq. | 4. Q. P. one sq. |

In the first place,

- | | |
|----------------------------|----------------------------|
| 5. Q. P. one sq. | 5. K. B. to Q. Kt. 3d sq. |
| 6. Castles. | 6. K. Kt. to B. 3d sq. |
| 7. Q. B. to K. Kt. 5th sq. | 7. Castles. |
| 8. Q. Kt. to Q. 2d sq. | 8. Q. B. to K. Kt. 5th sq. |

The game is quite equal.

In the second place,

- | | |
|----------------------|---------------------------|
| 5. Q. P. two sq. | 5. K. P. takes P. |
| 6. Q. B. P. takes P. | 6. K. B. to Q. Kt. 3d sq. |
| 7. Q. P. one sq. | 7. Q. Kt. to K. 2d sq. |

The game is equal. Had you played Q. Kt. to Q. R. 4th sq., on the 7th move, Black would have removed K. B. to Q. 3d sq., threatening to advance Q. Kt. P. on your **Knight**.

LESSON II.

WALKER'S DEDUCTIONS FROM EXAMINATION OF K. KT.'S OPENING.—GAMES IN ACTUAL PLAY.—LEADING GAME.—GAME I. BETWEEN THE CLUBS OF WESTMINSTER AND PARIS.—GAME II. LA BOURDONNAIS AND M'DONNEL.—GAME III. STANLEY AND ROUSSEAU—GAME IV. WON BY POPERT.—GAME V. WON BY ST. AMANT.—GAME VI. STAUNTON AND ST. AMANT.—GAME VII. CALVI AND KIESERITZKIJ.—GAME VIII. STAUNTON AND HORWITZ.—GAME IX. WON BY JAENISCH.—GAME X. COCHRANE AND POPERT.—GAME XI. ST. AMANT AND COCHRANE.—GAME XII. CLUBS OF BERLIN AND BRESLAU.—GAME XIII. BONCOURT AND KIESERITZKIJ—GAME XIV. STAUNTON AND HORWITZ.—GAME XV. STANLEY AND ANOTHER STRONG PLAYER.

AFTER an examination of the King's Knight's opening and Giuoco Piano, Walker in his "Art of Chess Play" draws the following deductions :—

Black may safely reply to your move of K. P. 2, with K. P. 2 also, and in answer to your then attacking K. P. with K. Kt. on move 2, should play, as best, Q. Kt. to B. 3d.

Supposing each to have played these two moves, 1. $\frac{K. P. 2}{K. P. 2}$
 2. $\frac{K. Kt. to B. 3d.}{Q. Kt. to B. 3d.}$, and White to proceed to adopt the Giuoco Piano by 3. *K. B. to Q. B. 4th*, Black's best reply is to play the same move also.

The Giuoco Piano being formed, and White playing on move 4th, Q. B. P. one, the best answer is K. Kt. to B. 3d ; though Q. to K. 2d, may be also risked by Black.

At a further stage of the Giuoco Piano, as set forth in the annexed analysis, when you advance K. P., attacking Kt. at move 6, Black's strongest reply is Q. P. 2.

The best moves which can be adopted by both parties in the Giuoco Piano being given in the following analysis, the safety of the defence therein developed is perfectly satisfac-

tory. The legitimate result of the regular Giuoco Piano Opening is an equal game.

ANALYSIS.

*White.**Black.*

1. K. P. two.

1. K. P. two.

2. K. Kt. to B. 3d.

2. Q. Kt. to B. 3d.

3. K. B. to Q. B. 4th.

3. K. B. to Q. B. 4th.

4. Q. B. P. one

4. K. Kt. to B. 3d.

5. Q. P. two (best)—you may play Q. P. one, to vary the game; but it is so much less attacking than Q. P. two, as to be unworthy of examination here.

5. P. takes P.—To retreat

Bishop is too bad to be worth notice.

6. K. P. one (best)—If you retake with P., his Bishop checks, and he presently advances Q. P. 2, breaking your centre Pawns.

6. Q. P. two (best)—If he move Q. to K. 2d, you castle. If he play K. Kt. to Kt. 5th, you do not take K. B. P. with B., checking, as advised by some authors; but as sounder play, you take Q. P. with Q. B. P., and if he retire, B. to Q. Kt. 3d, you then move K. R. P. one, in order to take K. Kt. when he retreats with Q. B. If he play K. Kt. to K. 5th, you answer with B. to Q. 5th. If he now play K. Kt. to K. R. 4th, you take K. B. P. with B., checking.

7. K. B. to Q. Kt. 5th. (best)—If you take Kt. with Pawn, he takes B. with P., and if you then take K. Kt. P. with P., he moves R. to K. Kt. sq., and has the better game.

7. K. Kt. to K. 5th.

If you take P. with P., he checks with B., and comes out with an even game. If you take P. with K. Kt., he may either play Q. B. to Q. 2d, or castle at once, having an even game.*

* Jaenisch advises Q. B. to Q. 2d for 2d player, and carries out the consequences as follows:

*White.**Black.*

8. Kt. takes P.

8. Q. B. to Q. 2d.

9. B. takes Kt.

9. B. takes B.

10. Castles.

10. Q. B. to Q. 2d with equal game

If at move 9 or 10 White capture Kt. with Kt., 2d player takes K. B. P., checking.

*White.**Black.*

8. B. takes Kt. check.

8. P. takes B.

In the first place,

9. P. takes P. (best)

9. B. to Q. Kt. 3d. (see A.;

10. Q. Kt. to B. 3d.—If you play Q. B. to K. 3d, he pushes Q. B. P. one. You may safely castle, this move, to vary your play.

10. P. to Q. B. 4th.

11. P. takes P.

11. Kt. takes Kt.

12. P. takes Kt.

12. B. takes P.

13. K. Kt. to Q. 4th.

13. Castles.

14. Castles.—The game is even.

A.

9. B. checks.

10. Q. B. to Q. 2d.

10. B. takes B. checking.—
If he move Q. to K. 2d,
you play Q. Kt. to B. 3d.

11. Q. Kt. takes K. B.

11. P. to Q. B. 4th.—If he
play Q. B. to Q. R. 3d,
you move Q. to Q. B. 2d.

12. Here you may either castle, or play, as perhaps stronger, Q. R. to Q. B. sq., having rather the better position; which tends to show that at move 9 he should retreat, rather than check with B.

In the second place,

9. K. Kt. takes P. (inferior).

9. K. B. to Q. Kt. 3d.—
He may also castle.

10. Q. B. to K. 3d.

10. Q. B. P. one.

11. K. Kt. to Q. Kt. 3d.

11. P. to Q. B. 5th (best).

12. B. takes B.—If you return
with K. Kt. to Q. 4th, he
plays K. Kt. to Q. B. 4th.

12. R. P. takes B. (best).

13. K. Kt. to Q. 4th.

13. Q. to K. 2d.

Black's game for choice.

GAMES IN ACTUAL PLAY.

In the following games on this opening, all of which have occurred in actual play between eminent players, the student

will observe many deviations from the leading moves, as laid down in the preceding analysis. These deviations give rise to much variety of combination, and accordingly have been analyzed at length by the various writers on the game.

In order to facilitate reference we resume the foregoing moves, which the student may regard as a

LEADING GAME.

(GIUOCO PIANO.)

White.

1. *K. P. two.*
2. *K. Kt. to B. 3d.*
3. *K. B. to Q. B. 4th.*
4. *Q. B. P. one.*
5. *Q. P. two.*
6. *K. P. one.*
7. *K. B. to Q. Kt. 5th.*
8. *B. takes Kt., ch.*
9. *P. takes P.*
10. *Q. Kt. to B. 3d.*
11. *P. takes P.*
12. *P. takes Kt.*
13. *K. Kt. to Q. 4th.*
14. *Castles.—Even game.*

Black.

1. *K. P. two.*
2. *Q. Kt. to B. 3d.*
3. *Same.*
4. *K. Kt. to B. 3d.*
5. *P. takes P.*
6. *Q. P. two.*
7. *K. Kt. to K. 5th*
8. *P. takes B.*
9. *B. to Q. Kt. 3d.*
10. *P. to Q. B. 4th.*
11. *Kt. takes Kt.*
12. *B. takes P.*
13. *Castles.*

GAME I.

Between the Westminster and Paris clubs; played between the years 1834 and 1836.

White (Paris).

1. *K. P. two.*
2. *K. Kt. to B. 3d.*
3. *K. B. to Q. B. 4th.*
4. *Q. B. P. one sq.*
5. *Q. P. two.*
6. *P. takes P.*
7. *K. R. P. one sq. (b)*
8. *Q. Kt. to B. 3d.*
9. *Castles.*

Black (Westminster).

1. *The same.*
2. *Q. Kt. to B. 3d.*
3. *The same.*
4. *Q. P. one (a).*
5. *K. P. takes P.*
6. *K. B. to Q. Kt. 3d.*
7. *K. Kt. to B. 3d.*
8. *Castles.*
9. *K. R. to K. sq. (c)*

White.

10. Q. R. P. one.
11. K. R. to K. sq.
12. Q. Kt. P. two.
13. Q. R. to Q. R. 2d.
14. Q. R. to K. 2d.
15. Q. Kt. to Q. 5th.
16. Q. Kt. to K. B. 4th.
17. Q. to Q. Kt. 3d.
18. Kt. takes Kt.
19. Q. B. to Kt. 2d.
20. Q. R. P. one.
21. Q. to Q. B. 2d
22. K. B. to Q. R. 2d.
23. Q. B. to B. 3d.
24. P. to Q. 5th.
25. Q. P. takes K. P.
26. P. takes B., check.
27. K. B. to K. 6th. (*f*)
28. Q. B. to Q. R. sq.
29. K. B. to B. 5th.
30. Q. to Q. 2d. (*g*)
31. R. to Q. B. sq.
32. K. to R. 2d.
33. Q. takes Q.
34. R. takes R.
35. Q. Kt. P. one.
36. P. takes P.
37. R. takes P.
38. K. B. to Kt. 6th.
39. R. to Q. B. 8th.
40. B. to K. 8th.
41. Q. B. to Kt. 2d, and wins.

Black.

10. K. R. P. one.
11. Q. R. P. one.
12. K. R. to K. 2d. (*d*)
13. K. B. to Q. R. 2d.
14. K. Kt. to R. 2d.
15. K. R. to K. sq.
16. K. Kt. to B. sq.
17. K. Kt. to K. 3d sq.
18. P. takes Kt.
19. Q. Kt. to Kt. sq. (*e*)
20. Q. B. to Q. 2d sq.
21. K. R. to K. 2d.
22. Q. Kt. to B. 3d.
23. K. R. to B. 2d.
24. R. takes Kt.
25. Q. to R. 5th.
26. K. to R. sq.
27. Q. to K. Kt. 6th.
28. Q. R. to K. B. sq.
29. K. B. to Q. Kt. 3d.
30. K. R. to K. B. 5th.
31. Q. to K. Kt. 4th.
32. R. takes K. B. P. (*h*)
33. P. takes Q.
34. B. takes R.
35. P. takes P.
36. Kt. to Q. sq.
37. K. to Kt. sq.
38. K. B. to Q. Kt. 3d.
39. Kt. to K. 3d.
40. Kt. to Q. sq.

NOTES TO GAME I.

(*a*) Inferior to K. Kt. to B. 3d.

(*b*) Although played in this match by the Paris club, Walker, in his "Art of Chess Play," pronounces this move exceptionable, and substitutes as more correct play the following :

Variation on move 7.

7. Q. Kt. to B. 3d (best). If you move K. B. to Q. Kt. 5th, his answer is Q. B. to Q. 2d. If you advance Q. P. you weaken your position; his correct reply being not Q. Kt. to K. 4th, but Q. Kt. to K. 2d. Lastly, if you now castle, his answer is K. Kt. to B. 3d.

- | | |
|--------------------------------|---------------------------|
| | 7. K. Kt. to B. 3d. |
| 8. K. B. to Q. Kt. 5th (best). | 8. Q. B. to Q. 2d. |
| 9. B. takes Kt. (best). | 9. B. takes B. |
| 10. Q. to Q. 3d. | 10. Castles. |
| 11. Castles. | 11. K. R. to K. sq. |
| 12. K. R. to K. sq. | 12. K. R. P. one |
| 13. Q. B. to K. B. 4th. | You have the better game. |

(c) This incorrect reply on the part of Westminster, gave them so crowded a position that they lost the game. Walker substitutes the following:

Variation on move 9.

9. K. Kt. takes P. (best).
10. B. takes P., check. If you take Kt. he advances Q. P. one, and you are left with an isolated P.

- | | |
|---|-------------------------|
| | 10. R. takes B. |
| 11. Kt. takes Kt. | 11. Q. B. to K. B. 4th. |
| 12. K. R. to K. sq. (best). If you move Q. Kt. to K. Kt. 5th, his reply is K. R. to K. B. 3d. | 12. Q. to Q. 2d. |
| 13. Q. Kt. to K. Kt. 3d. | 13. K. R. P. one. |

Now if you move Q. B. to K. 3d, he answers with Q. R. to K. sq.; or if you advance Q. P., his reply is Kt. to K. 4th. In either case we prefer Black's game.

(d) A weak move, losing both time and position.

(e) Black fears the advance of Q. P. This retreat of Kt., however, is any thing but advantageous.

(f) If Paris take Rook with K. Kt. P., Westminster checks with Q. at K. Kt. 6th sq. and draws by perpetual check. The Paris players declined taking the Rook, deeming their position sufficiently strong to insure the winning of the game.

(g) Threatening to capture K. R. P.

(h) Westminster momentarily wins a Pawn.

GAME II.

In the celebrated match between De Du Bourdonnais and M'Donnel

White (De La B.).

Black (M'D.).

- | | |
|---------------------------|-----------------------------------|
| 1. K. P. two. | 1. <i>The same.</i> |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. K. B. to Q. B. 4th. | 3. <i>The same.</i> |
| 4. Q. B. P. one. | 4. Q. P. one. |
| 5. Q. P. one. | 5. K. Kt. to B. 3d. |
| 6. Q. Kt. P. two. | 6. B. to Q. Kt. 3d. |
| 7. Q. R. P. two. | 7. Q. R. P. one. |
| 8. Q. Kt. P. one. | 8. Q. Kt. to K. 2d. |
| 9. K. R. P. one. | 9. Q. Kt. to K. Kt. 3d. |
| 10. Q. to K. 2d sq. | 10. Q. B. to K. 3d. |
| 11. Q. Kt. to R. 3d. | 11. Castles. |
| 12. K. Kt. P. two. | 12. Q. P. one. |
| 13. K. B. to Q. R. 2d. | 13. Q. P. takes P. |
| 14. Q. P. takes P. | 14. B. takes B. |
| 15. R. takes B. | 15. K. Kt. to Q. 2d. |
| 16. Q. Kt. to B. 4th. | 16. K. R. to K. sq. |
| 17. K. R. P. one. | 17. Kt. to Q. B. 4th. |
| 18. Q. R. to Q. 2d. | 18. Q. to Q. B. sq. |
| 19. Q. R. to Q. 5th. | 19. Kt. takes Q. R. P. |
| 20. K. R. P. one. | 20. Kt. to K. B. 5th. |
| 21. Q. B. takes Kt. | 21. Kt. takes Q. B. P. (a) |
| 22. Q. to her 3d. | 22. Kt. takes Q. R. |
| 23. Q. takes Kt. | 23. P. takes B. |
| 24. K. Kt. to K. Kt. 5th. | 24. K. R. to K. 2d. |
| 25. K. R. P. one. | 25. K. Kt. P. one. |
| 26. Q. Kt. takes B | 26. P. takes Kt. |
| 27. Q. to her 4th. | 27. Q. to K. B. sq. |
| 28. Q. to K. B. 6th. | 28. K. R. to Q. 2d. |
| 29. K. to his 2d sq. | 29. Q. R. to Q. sq. |
| 30. K. P. one. | 30. K. R. to Q. 7th, check. |
| 31. K. to B. sq. | 31. K. R. takes K. B. P., ch. (b) |
| 32. K. takes R. | 32. Q. to her B. 4th, check. |
| 33. K. to Kt. 2d. | 33. R. to Q. 7th, check. |
| 34. K. to R. 3d. | 34. Q. to K. 6th, check. |
| 35. Kt. to K. B. 3d. | 35. Q. takes Kt., check. |
| 36. K. to R. 4th. | 36. Q. takes R., check. |

<i>White.</i>	<i>Black.</i>
37. K. to Kt. 5th.	37. K. to B. sq. (c)
38. Q. to K. R. 8th, check.	38. K. to his 2d sq.
39. Q. to K. B. 6th, check.	39. K. to his sq.
40. Q. to R. 8th, check.	40. K. to Q. 2d.
41. K. P. one, check.	41. P. takes P.
42. Q. to K. Kt. 7th, check.	42. K. to Q. 3d.
43. Q. to K. B. 8th, check.	43. K. to Q. B. 2d.
44. Q. takes K. B. P., ch.	44. R. to Q. 3d.
45. Q. to K. B. 7th, check.	45. K. to Q. B. sq.
46. Q. to K. Kt. 8th, check.	46. R. to Q. sq.
47. Q. takes K. R. P.	47. Q. to her 4th, check.
48. K. to R. 4th.	48. Q. to K. R. 8th, check.
49. K. to Kt. 5th.	49. R. to Q. 4th, check.
50. K. to B. 6th.	50. Q. to K. B. 6th, check.
51. K. takes K. Kt. P.	51. Q. to K. 5th, check.

White surrenders.

NOTES TO GAME II.

- (a) Very well played.
 (b) A masterly move.
 (c) The following mode of play would have been safer :

<i>White.</i>	<i>Black.</i>
38. K. takes Q.	37. Q. takes R. P., check.
39. K. to his Kt. 5th.	38. R. to K. R. 7th, check.
40. K. takes P. at his B. 4th.	39. K. R. P. one, check.
41. K. where he can.	40. R. to K. B. 7th, check.
42. P. takes R.	41. R. takes Q.
	42. Q. R. P. one, winning easily.

GAME III.

In the match between Stanley and Rousseau. Played in New Orleans, in 1845.

<i>White (Rousseau).</i>	<i>Black (Stanley).</i>
1. K. P. two.	1. K. P. two.
2. K. Kt. to B. 3d.	2. Q. Kt. to B. 3d.
3. K. B. to Q. B. 4th.	3. K. B. to Q. B. 4th.

White.

4. Q. B. P. one.
5. Castles.
6. Q. P. two.
7. P. takes P.
8. Q. B. to K. Kt. 5th.
9. Q. Kt. to Q. 2d.
10. Q. B. to K. R. 4th.
11. Q. to Q. B. 2d.
12. K. B. to Q. Kt. 5th.
13. K. B. takes Kt.
14. Q. B. to K. Kt. 3d.
15. K. R. P. one.
16. Q. B. to K. R. 2d.
17. K. Kt. P. two. (*b*)
18. K. Kt. to K. R. 4th.
19. K. to K. R. sq.
20. K. R. to K. Kt. sq.
21. Q. takes R.
22. Q. to K. 2d.
23. K. to K. Kt. 2d.
24. K. to K. Kt. 3d.
25. Kt. takes P.
26. K. R. to K. B. sq.
27. Q. B. to K. Kt. sq.
28. K. to K. R. 4th.
29. K. takes R.

Black.

4. Q. to K. 2d. (*a*)
5. Q. P. one.
6. K. B. to Q. Kt. 3d.
7. P. takes P.
8. K. Kt. to B. 3d.
9. K. R. P. one.
10. Q. B. to K. Kt. 5th
11. Q. R. to Q.
12. Castles.
13. P. takes B.
14. Kt. to Q. 2d.
15. Q. B. to K. R. 4th
16. K. B. P. one.
17. Q. B. to K. Kt. 3d.
18. Q. B. to K. R. 2d.
19. Kt. to Q. B. 4th. (*c*)
20. R. takes Kt. (*d*)
21. Kt. takes P.
22. Kt. takes P., check.
23. Q. B. to K. 5th, check.
24. K. B. P. one.
25. R. takes Kt.
26. Q. to K. Kt. 4th.
27. Q. to K. B. 5th, check.
28. R. to R. 4th, check.
29. Q. mates.

NOTES TO GAME III.

(*a*) Walker, in his "Art of Chess-Play," says of this move that it has been condemned without sufficient cause. He pronounces it perfectly safe, though inferior to Kt. to K. B. 3d. He gives the following analysis :

First mode of play.

- | | |
|---|--|
| <ol style="list-style-type: none"> 5. Q. P. two. 6. If you take P. with P., he retakes with Kt., and the game is even, whether you change Kts. or not. Q. P. advances. | <ol style="list-style-type: none"> 4. Q. to K. 2d. 5. B. to Kt. 3d (best). 6. Q. Kt. to Q. sq.—He may also go home with Kt. |
|---|--|

7. Castles. 7. Q. P. one.--He will now move K. B. P. two, and the game is equal. The advance of your Q. P. so far, weakens your situation.

Second mode of play.

- | | |
|---------------|----------------------------|
| 5. Castles. | 4. Q. to K. 2d. |
| 6. Q. P. two. | 5. Q. P. one. |
| | 6. K. B. to Kt. 3d. (best) |

7. The game is even. If you play Q. B. to K. Kt. 5th, he replies with K. Kt. to B. 3d. If you advance P. on Kt., the latter retreats, either home or to Q. sq. Black will persist in not taking Q. P. with K. P., because in so doing he would enlarge the activity of your Q. Kt., by opening to his range your Q. B. 3d sq.

(b) After castling on the King's side, the advance of this Pawn is usually attended with some risk.

(c) A very attacking move, which should probably have been replied to with K. B. P. one.

(d) The attack consequent on this exchange is so severe, that the game may now be considered as forced.

GAME IV.

Played in London, and won by Popert.

White (Popert).

Black.

- | | |
|------------------------|------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. K. B. to Q. B. 4th. | 3. Same. |
| 4. Q. B. P. one. | 4. K. Kt. to B. 3d. |
| 5. Castles. | 5. K. Kt. takes P. |
| 6. Q. P. two. (a) | 6. Q. P. two. |
| 7. K. B. to Kt. 5th. | 7. P. takes P. |
| 8. P. takes P. | 8. K. B. to Q. 3d. |
| 9. K. Kt. to K. 5th. | 9. B. takes Kt. |
| 10. P. takes B. | 10. Castles. |
| 11. K. B. P. two. | 11. K. B. P. two. |
| 12. Q. Kt. to B. 3d. | 12. Q. B. to K. 3d. |
| 13. Q. B. to K. 3d. | 13. Q. R. P. one. |
| 14. B. takes Kt. | 14. P. takes B. |
| 15. Q. R. to B. sq. | 15. Q. to K. sq. |
| 16. Q. to Q. B. 2d. | 16. Q. R. to Kt. sq. |
| 17. Kt. takes Kt. | 17. K. B. P. takes Kt. |

White.

18. Q. takes P.
19. Q. takes Q.
20. K. B. P. one.
21. R. takes P.
22. B. to Q. 4th.
23. B. to Q. B. 3d.
24. K. B. P. one.
25. P. takes P.
26. R. to K. Kt. 7th, check.
27. B. to K. 5th.
28. R. to K. 7th.
29. Mates in two moves.

Black.

18. R. takes Q. Kt. P.
19. R. takes Q.
20. B. to B. sq.
21. R. to K. 7th.
22. R. to Q. 7th.
23. R. to Q. 6th.
24. P. takes P.
25. Q. B. to K. 3d.
26. K. to R. sq.
27. B. to K. Kt. sq.
28. B. to K. B. 2d.

NOTES TO GAME IV.

(a) Popert wins the game; nevertheless the strongest reply here was B. to Q. 5th, sure of regaining the Pawn.

Walker, in his "Art of Chess-Play," dismisses this method of continuing the Giuoco Piano with the following brief summary:

White.

1. K. P. two.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. Q. B. P. one.
5. Castles.
6. Your correct move is B. to Q. 5th, and then, when he retreats Kt. to K. B. 3d, you take Q. Kt. with B., regaining P. with Kt. Suppose, however,
Q. to K. 2d (inferior).
7. B. to Kt. 5th.
8. B. takes Kt., check.
9. Q. P. one.

Black.

1. The same.
2. Q. Kt. to B. 3d.
3. Same.
4. K. Kt. to B. 3d.
5. Kt. takes K. P. (weak).
6. Q. P. two.
7. K. B. P. one.
8. P. takes B.
9. Q. B. to R. 3d (best).

Black has the better game.

GAME V.

Played in the Paris "Cercle des échecs." Won by St. Amant.

White (St. Amant).

1. K. P. two.
2. K. Kt. to B. 3d.

Black.

1. K. P. two.
2. Q. Kt. to B. 3d.

<i>White.</i>	<i>Black.</i>
3. <i>K. B. to Q. B. 4th.</i>	3. <i>Same.</i>
4. <i>Castles. (a)</i>	4. <i>Q. P. one.</i>
5. <i>Q. B. P. one.</i>	5. <i>Q. B. to K. 3d.</i>
6. <i>B. takes B. (b)</i>	6. <i>P. takes B.</i>
7. <i>Q. to Q. Kt. 3d.</i>	7. <i>Q. to Q. 2d.</i>
8. <i>K. Kt. to K. Kt. 5th. (c)</i>	8. <i>Q. Kt. to Q. sq. (d)</i>
9. <i>Q. P. one.</i>	9. <i>K. R. P. one.</i>
10. <i>K. Kt. to B. 3d.</i>	10. <i>K. Kt. P. two. (e)</i>
11. <i>Q. P. one.</i>	11. <i>P. takes Q. P.</i>
12. <i>P. takes P.</i>	12. <i>K. B. to Q. Kt. 3d. (f)</i>
13. <i>B. to K. 3d.</i>	13. <i>Kt. to K. B. 3d.</i>
14. <i>Kt. to Q. B. 3d.</i>	14. <i>K. Kt. to Kt. 5th.</i>
15. <i>Q. R. to Q. sq.</i>	15. <i>Kt. to Q. B. 3d.</i>
16. <i>Q. P. one. (g)</i>	16. <i>Kt. to Q. R. 4th. (h)</i>
17. <i>P. takes K. P.</i>	17. <i>Q. to Q. B. 3d.</i>
18. <i>Q. to Kt. 4th.</i>	18. <i>Kt. takes Q. B.</i>
19. <i>P. takes Kt.</i>	19. <i>B. takes P., check.</i>
20. <i>K. to R. sq.</i>	20. <i>B. to Q. Kt. 3d.</i>
21. <i>Kt. to Q. 5th.</i>	21. <i>Q. to Q. B. 4th. (i)</i>
22. <i>Q. takes Q.</i>	22. <i>P. takes Q.</i>
23. <i>Kt. to K. 5th.</i>	23. <i>Castles with Q. R. (j)</i>
24. <i>Kt. to K. B. 7th.</i>	24. <i>Q. R. to K. sq.</i>
25. <i>Kt. to K. B. 6th.</i>	25. <i>Kt. to Q. B. 3d.</i>
26. <i>Kt. takes K. R.</i>	26. <i>R. takes Kt.</i>
27. <i>Kt. to Q. 7th.</i>	27. <i>Kt. to Q. 5th.</i>
28. <i>Kt. to K. B. 8th. (k)</i>	28. <i>K. to Q.</i>
29. <i>K. P. one, check.</i>	29. <i>K. to K. sq. (l)</i>
30. <i>Kt. to K. Kt. 6th. (m)</i>	<i>Black surrenders.</i>

NOTES TO GAME V.

(a) Walker, in his "Art of Chess-Play," examines this mode of continuing the Giuoco Piano, as follows :

<i>White.</i>	<i>Black.</i>
1. <i>K. P. two.</i>	1. <i>Same.</i>
2. <i>K. Kt. to B. 3d.</i>	2. <i>Q. Kt. to B. 3d.</i>
3. <i>K. B. to Q. B. 4th.</i>	3. <i>Same.</i>
4. <i>Castles.</i>	4. <i>K. Kt. to B. 3d (weak); should play Q, P. one, which would equalize the opening.</i>
5. <i>K. R. to K. sq.</i>	5. <i>Castles.</i>

White.

6. Q. B. P. one.
7. Q. P. two.
8. K. P. advances.
9. Q. B. P. takes P.

10. K. B. takes P., ch.
11. K. Kt. to Kt. 5th, ch.
12. Q. takes Kt.—May also check with Q.
13. Q. to K. B. 5th.
14. Q. takes K. R. P., ch.
15. Q. to K. R. 5th.
16. Gives checkmate in three moves.

Black.

6. K. R. to K. sq.
7. P. takes P. (bad).
8. K. Kt. to Kt. 5th.
9. If Black now take Q. P. with Q. Kt., you ought not to take Kt. with Kt., for he would win by moving Q. to K. R. 5th, but you should take K. B. P. with B., checking.
K. B. to Q. Kt. 5th.

10. K. takes B.
11. K. to Kt. sq.
12. B. takes R.
13. Kt. to K. 2d sq.
14. K. to B. sq.
15. K. Kt. P. one.

(b) White accepts this offer to exchange B. the more willingly, as it enables him to frame a strong attack on the P. at K. 3d.

(c) By capturing the worthless Q. Kt. P. with Q., White would have lost the attack, and subjected himself, moreover, to a long and arduous defence.

(d) Black's efforts to defend the P., materially cramp his game.

(e) St. Amant in his remarks on this game qualifies this attack as "*Dangereuse et prématurée.*"

(f) Had Black pushed P. on Kt., White would have taken off Bishop with Q. P., thereby laying open Black's centre, a manœuvre attended with danger, second player not having castled.

(g) A bold attack. If Black take P. with P., White has a choice of three moves.

(h) Threatening to win an exchange or the capture of K. F checking.

(i) This was a fatal error. He should have offered to exchange Q. at his Q. B. 5th; he is now compelled to recapture with P. thereby letting the Kts. into his game.

(j) In a measure compelled to castle, he submits to the loss of an exchange.

(k) Well played to effect a speedy termination.

(l) A forced move.

(m) Decisive. If Black play Kt. to K. 3d, White sacrifices R at Q. 8th, checking, and wins in a few moves.

GAME VI.

Between Staunton and St. Amant (played in 1843).

Black (St. Amant).

1. K. P. two.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. Q. B. P. one.
5. Q. Kt. P. two.
6. Q. P. one.
7. Q. B. to K. Kt. 5th.
8. K. R. P. one.
9. Q. Kt. to Q. 2d.
10. Castles.
11. Q. to her Kt. 3d.
12. Kt. takes B.
13. Q. Kt. to K. 3d.
14. K. to R. 2d. (c)
15. K. Kt. to R. 4th.
16. K. Kt. P. one.
17. B. takes Kt.
18. Q. R. to K. sq.
19. K. B. P. two.
20. K. Kt. P. takes P.
21. R. takes B.
22. P. takes Kt.
23. K. to Kt. 2d.
24. Q. R. to K. Kt. 3d.
25. K. R. to K. B. 2d.
26. K. B. P. one.
27. Q. to her Kt. 2d.
28. K. R. to B. sq.
29. K. B. P. one. (g)
30. Q. to her 2d sq.
31. Q. to K. B. 2d. (h)
32. K. R. to his sq.

White (Staunton).

1. K. P. two.
2. Q. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. K. Kt. to B. 3d.
5. B. to Q. Kt. 3d.
6. Q. P. one.
7. Q. R. P. one. (a)
8. Castles.
9. Q. B. to K. 3d sq.
10. K. to R. sq.
11. B. takes B.
12. B. to Q. R. 2d.
13. Q. Kt. to K. 2d. (b)
14. Q. B. P. one.
15. Q. Kt. to K. Kt. sq.
16. K. R. P. one.
17. Kt. takes B.
18. Q. R. to Q. B. sq.
19. P. takes P.
20. B. takes Kt.
21. Kt. to Kt. 5th, check. (d)
22. Q. takes Kt., check.
23. Q. takes P., check.
24. Q. to K. 7th, check. (e)
25. Q. to K. R. 4th.
26. Q. Kt. P. two.
27. Q. B. P. one.
28. Q. to K. R. 5th. (f)
29. K. Kt. P. one.
30. K. to Kt. sq.
31. Q. to K. R. 4th.
32. Q. to K. 4th.

Black.

33. R. takes R. P.
 34. Q. R. to K. R. 3d.
 35. K. to R. 2d.
 36. Rook takes Q. and wins.

White.

33. Q. B. P. takes P. (i)
 34. Q. to K. Kt. 4th, check.
 35. Q. takes R.

NOTES TO GAME VI.

(a) Q. Kt. to K. 2d would have been better play.

(b) To prevent adv. Kt. from playing to his Q. 5th or K. B. 5th.

(c) Black might have taken off Kt., thereby causing his adversary to double a Pawn. In the present case the opening thus made upon Black K. might have afforded White a dangerous attack.

(d) The loss of the game may in a great measure be attributed to this move; White should have taken K. P. with his Kt.

(e) Badly played. He should have retired the Q. to K. 3d.

(f) To prevent Q.'s being forced.

(g) Well timed to continue the attack.

(h) Threatening to win Q. by taking K. Kt. P. with R.; also defending the valuable K. B. P. with Q. and thus freeing his Rook.

(i) White has no resource. The sacrifice of Q. ever cannot retard the mate many moves.

GAME VII.

Between Calvi and Kieseritzkij.

(From Kieseritzkij's printed collection of 50 games.)

White (Calvi).

1. K. P. two.
 2. K. Kt. to B. 3d.
 3. K. B. to Q. B. 4th.
 4. Q. B. P. one.
 5. Q. P. one. (a)
 6. Castles.
 7. Q. to K. 2d.
 8. B. to Q. Kt. 3d.
 9. Q. B. to K. 3d.
 10. Q. Kt. to Q. 2d.
 11. Q. B. takes B.

Black (Kieseritzkij).

1. K. P. two.
 2. Q. Kt. to B. 3d.
 3. Same.
 4. K. Kt. to B. 3d.
 5. Q. P. one.
 6. K. R. P. one.
 7. Q. B. to K. 3d.
 8. Q. to Q. 2d.
 9. K. B. to Q. Kt. 3d.
 10. K. Kt. P. two.
 11. Q. R. P. takes B.

White.

12. Q. P. one.
13. P. takes P.
14. Kt. takes B.
15. Q. P. one.
16. Kt. takes Kt.
17. Q. R. to Q. B. sq.
18. Q. R. to Q. B. 4th.
19. Q. to Q. B. 2d.
20. K. R. to Q. B. sq. (*c*)
21. Q. Kt. to Q. 2d
22. R. to Q. B. 5th.
23. Kt. home.
24. Kt. to Q. R. 3d.
25. Q. to Q. 3d.
26. Kt. to Q. Kt. 5th. (*d*)
27. Q. to K. B. sq.
28. Kt. takes Kt.
29. K. takes Q.
30. Kt. to K. B. 5th.
31. R. takes P.
32. K. to K. 2d.
33. K. to Q. 3d.
34. K. to Q. B. 4th.
35. K. to Q. Kt. 3d.
36. Kt. to K. 7th.
37. Kt. to Q. B. 6th.
38. Kt. takes Q. Kt. P.
39. K. takes R.
40. K. B. P. one.
41. K. Kt. P. takes P.
42. R. to Q. B. 3d.
43. R. takes P.
44. R. to Q. Kt. 3d, ch. (*h*)
45. R. to Q. R. 3d.
46. R. to Q. R. 6th.
47. R. to K. B. 6th.
48. P. to K. R. 4th.
49. P. to K. R. 5th.
50. P. to K. R. 6th.
51. R. to K. B. 5th.

Black.

12. P. takes P.
13. B. takes B.
14. Castles with Q. R.
15. Q. Kt. to K. 4th.
16. P. takes Kt.
17. Q. to R. 5th.
18. Q. to Q. R. 3d. (*b*)
19. Q. R. to Q. 2d.
20. K. Kt. to K. sq.
21. P. to Q. Kt. 4th.
22. K. B. P. one.
23. K. R. to R. 2d.
24. Kt. to Q. 3d.
25. P. to Q. Kt. 5th.
26. K. to Q. Kt. sq. (*e*)
27. P. to Q. Kt. 3d.
28. Q. takes Q., check.
29. P. takes R.
30. Q. R. to Q. 3d. (*f*)
31. R. to Q. Kt. 3d.
32. K. to Q. Kt. 2d.
33. K. R. to his sq.
34. K. R. to Q. R. sq.
35. K. R. P. one.
36. K. Kt. P. one.
37. K. R. P. one.
38. R. takes Q. R. P.
39. R. takes Kt.
40. K. R. P. one. (*g*)
41. P. takes K. B. P.
42. R. takes K. P.
43. R. to K. B. 5th.
44. K. to Q. B. sq.
45. K. B. P. one. (*i*)
46. R. to Q. 5th.
47. K. B. P. one.
48. R. takes Q. P.
49. K. to Q. 2d.
50. K. to K. 2d.
51. K. to K. 3d.

White.

52. P. to K. R. 7th.
53. R. to K. R. 5th.

Black.

52. R. to Q. sq.
53. R. to K. R. sq. and wins.

NOTES TO GAME VII.

(a) Q. P. two at this stage of the Giuoco Piano, is considered a much more attacking move. See Analysis, p. 216.

(b) If he capture the undefended Pawn, White plays Q. to her B. 2d, threatening a fatal attack on Q.

(c) White now concentrates a powerful force on adverse King.

(d) White would have got the better game by exchanging Queens, and then playing Kt. to Q. B. 4th.—He lets slip the golden opportunity.

(e) Well played.

(f) Black offers to restore the exchange to mend his position White should have accepted.

(g) This move decides the game.

(h) It is obvious he cannot exchange Rooks.

(i) These united P. must win, King marching presently to their support.

GAME VIII.

In the match between Staunton and Horwitz.

White (Staunton).

1. K. P. two.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. Q. B. P. one.
5. Q. P. one.
6. Castles.
7. Q. B. to K. 3d.
8. Q. R. P. two.
9. B. takes B.
10. K. R. P. one.
11. P. takes P.
12. K. R. to K. sq.
13. Q. Kt. to Q. 2d

Black (Horwitz).

1. *The same.*
2. Q. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. K. Kt. to B. 3d.
5. Q. P. one.
6. Castles.
7. K. B. to Q. Kt. 3d.
8. Q. R. P. one.
9. P. takes B. (a)
10. Q. P. one. (b)
11. K. Kt. takes P.
12. K. R. to K. sq.
13. K. Kt. to K. B. 5th.

<i>White.</i>	<i>Black.</i>
14. Q. Kt. to K. B. sq. (<i>c</i>)	14. Q. B. to K. B. 4th.
15. K. R. to K. 3d.	15. Q. to K. B. 3d
16. Q. to K. sq.	16. Q. R. to Q. sq.
17. Q. P. one. (<i>d</i>)	17. K. P. one.
18. Q. Kt. to K. Kt. 3d. (<i>e</i>)	18. Kt. takes K. Kt. P.
19. K. takes Kt.	19. P. takes Kt., check.
20. K. to R. 2d.	20. R. takes R.
21. Q. takes R.	21. B. to Q. 2d.
22. Kt. to K. 4th.	22. Q. to K. B. 4th.
23. Kt. to K. Kt. 5th.	23. K. R. P. one.
24. Kt. takes P. at K. B. 3d. (<i>f</i>)	24. Q. takes R. P., check.
25. K. to Kt. sq.	25. Q. to Kt. 5th, check.
26. K. to B. sq.	26. R. to K. sq.
27. Kt. to R. 2d.	27. R. takes Q.
28. Kt. takes Q.	28. R. to K. R. 6th.
29. K. to Kt. 2d. (<i>g</i>)	29. B. takes Kt.
30. R. to K. sq.	30. K. to B. sq.
31. Q. P. one.	31. Kt. to K. 2d sq.
32. Q. P. one.	32. Kt. to K. Kt. 3d.
33. R. to K. 4th.	33. Kt. to R. 5th, check.
34. K. to Kt. sq.	34. B. to K. B. 6th. (<i>h</i>)

White resigns.

NOTES TO GAME VIII.

(*a*) Uniting the Pawns towards the centre should be adopted as a general principle. Exceptional cases, however, are constantly arising.

(*b*) The advance of this P. at the proper moment always appears to turn the tables on the opening player of the Giuoco Piano.

(*c*) An ordinary player would have thrown this Kt. forward. Similar countermarches of Kt. occur frequently in the games of eminent players.

(*d*) White has now again got somewhat the best of the position, as Black cannot take this Pawn.

(*e*) This inconsiderate move loses the game. By playing the Q. Kt. to K. R. 2d, or to Q. 2d, he would have had unquestionably the advantage.

(f) "B. takes K. B. P.," followed by "Kt. or B. to K. 6th;" would have lost a piece. With a little study the student will easily discover how.

(g) The piece cannot be saved.

(h) The terminating moves are finished off in beautiful style by Mr. Horwitz.

GAME IX.

*Won by Jaenisch.**

White.

Black.

1. K. P. two.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. Q. B. P. one.
5. Q. P. two.
6. P. takes P. (a)
7. B. interposes.
8. Q. Kt. takes B.
9. K. P. one.
10. P. takes Kt.
11. Q. Kt. takes P.
12. Q. Kt. to K. 5th.
13. Kt. takes B.
14. Castles.
15. Kt. takes Kt.
16. Q. to Q. B. 2d.
17. Q. R. to Q. B. sq.
18. Q. takes K. R. P. (b)
19. Q. to Q. B. 2d.
20. K. R. P. one.
21. Q. to Q. B. 3d.
22. K. R. to K. sq.
23. R. to K. 3d.
24. K. Kt. P. one.

1. *The same.*
2. Q. Kt. to B. 3d.
3. *Same.*
4. K. Kt. to B 3d.
5. P. takes P.
6. B. checks.
7. B. takes B., checking.
8. Q. P. two.
9. P. takes B.
10. Q. takes P.
11. B. to K. Kt. 5th.
12. B. takes K. Kt.
13. Castles Q. R.
14. Kt. takes P.
15. R. takes Kt.
16. K. R. to Q.
17. Q. B. P. one.
18. Q. R. to K. R. 5th.
19. K. R. to K. R. sq.
20. K. Kt. P. two.
21. Q. to K. Kt. 3d.
22. K. Kt. P. one.
23. P. takes P.
24. P. checks.

* Major C. F. De Jaenisch, an officer of Engineers in the Russian army, and author of a scientific treatise on the game, translated from the original French by G. Walker and edited in his usual excellent style. The English Title is "Jaenisch's Chess Preceptor," a new analysis of the openings of games—London, 1847, 8vo. pp. 291.

<i>White.</i>	<i>Black.</i>
25. K. to R. sq.	25. K. R. to Kt. sq.
26. Q. R. to K. sq.	26. Q. R. to K. R. sq.
27. Q. to Q. B. 5th.	27. K. to Kt. sq.
28. K. R. to K. 7th.	28. Q. to K. B. 3d.
29. Q. R. to K. 3d.	29. K. R. to Q. (c)
30. Q. to Q. B.	30. Q. takes K. B. P.
31. Q. R. to Q. Kt. 3d.	31. Q. Kt. P. one.
32. Q. R. to K. 3d.	32. K. R. to Q. 7th.
33. R. to K. 8th, check.	33. R. takes R.
34. R. takes R., check.	34. K. to B. 2d.
35. R. to Q. B. 8th, ch. (d)	35. K. takes R.
36. Q. takes Q. B. P., ch.	36. K. to Q. sq.
37. Q. to Q. R. 8th, check.	37. K. to K. 2d.
38. Q. to K. 4th, check.	38. K. to B.
39. Q. to Q. Kt. 4th, check.	39. Q. to Q. B. 4th, and wins. (e)

NOTES TO GAME IX.

(a) By retaking thus you allow 2d player to check with B., and by advancing presently Q. P. 2, he will break your centre Pawns. For the correct move at this juncture see analysis, p. 216.

(b) By this ill-judged capture you allow Black to frame a powerful attack on K.

(c) If second player take K. B. P., he is mated in 4 moves.

(d) White's game being desperate, he strives to obtain a draw at any cost.

(e) If White capture R. with Q., it is evident Q. mates.

GAME X.

Between Cochrane and Popert.

<i>White (Cochrane).</i>	<i>Black (Popert).</i>
1. K. P. two.	1. K. P. two.
2. K. Kt. to B. 3d.	2. Q. Kt. to B. 3d.
3. K. B. to Q. B. 4th.	3. Same.
4. Q. B. P. one.	4. K. Kt. to B. 3d.
5. Q. P. two.	5. P. takes P.
6. P. takes P. (a)	6. K. B. checks.

<i>White.</i>	<i>Black.</i>
1. Q. B. interposes.	7. Q. P. two.
8. P. takes P.	8. K. Kt. takes P.
9. Castles.	9. B. takes Q. B.
10. Q. takes B.	10. Castles.
11. B. takes Kt.	11. Q. takes B.
12. Q. Kt. to B. 3d.	12. Q. to K. R. 4th.
13. Q. P. one.	13. Kt. to K. 2d.
14. Q. R. to K. sq.	14. Kt. to K. Kt. 3d.
15. Q. to Q. 4th.	15. B. to K. B. 4th.
16. K. Kt. to K. 5th.	16. Q. R. to K. sq.
17. Kt. takes Kt.	17. Q. takes Kt.
18. Q. R. to K. 3d.	18. Q. to Q. R. 3d.
19. K. R. to K. sq.	19. R. takes R.
20. Q. takes R.	20. B. to K. Kt. 3d.
21. Q. to K. 7th.	21. Q. to Q. Kt. 3d.
22. Kt. to Q. R. 4th.	22. Q. to Q. R. 4th.
23. Kt. to Q. B. 5th. (<i>b</i>)	23. K. R. P. one.
24. Q. R. P. one.	24. Q. Kt. P. one.
25. Kt. to Q. 7th.	25. R. to Q. R. sq.
26. K. Kt. P. two.	26. Q. takes Q. P. (<i>c</i>)
27. Q. to K. 8th, check.	27. K. to R. 2d. (<i>d</i>)
28. Kt. to K. B. 8th, check.	28. K. to Kt. sq.
29. Kt. takes B., check.	29. R. takes Q.
30. R. takes R., check.	30. K. to R. 2d.
31. Kt. to K. B. 8th, and draws by perpetual check.	

NOTES TO GAME X.

(*a*) See note (*a*) preceding game.

(*b*) Threatening mate in three moves.

(*c*) Secure of a draw, White abandons this P.

(*d*) If instead of moving K., he capture Q., the result is the same.

GAME XI.

Between St. Amant and Cochrane.

White (St. Amant).

Black (Cochrane).

1. K. P. two.

1. K. P. two.

2. K. Kt. to B. 3d.

2. Q. Kt. to B. 3d.

<i>White.</i>	<i>Black.</i>
3. K. B. to Q. B. 4th.	3. <i>The same.</i>
4. Q. B. P. one.	4. K. Kt. to B. 3d.
5. Q. P. two.	5. P. takes P.
6. K. P. one.	6. K. Kt. to K. 5th. (a)
7. P. takes P. (b)	7. B. checks.
8. K. to B. sq. (c)	8. Q. P. two.
9. B. to K. 2d.	9. Castles.
10. Q. Kt. to Q. 2d.	10. B. takes Kt.
11. B. takes B.	11. K. B. P. one.
12. P. takes P. (d)	12. Q. takes P.
13. Q. B. to K. 3d.	13. Q. Kt. to K. 2d.
14. Q. to Q. B. 2d.	14. Q. Kt. to K. B. 4th.
15. K. B. to Q. 3d.	15. Kt. takes B., check.
16. P. takes Kt.	16. Kt. to K. Kt. 4th.
17. K. B. to K. 2d.	17. Q. B. to K. R. 6th. (e)
18. Q. to Q. Kt. 3d.	18. Q. B. P. one.
19. K. P. one. (f)	19. Kt. takes P.
20. K. to Kt. sq.	20. Kt. to Q. 7th.
21. Q. to Q. 3d.	21. Kt. takes Kt.
22. B. takes Kt.	22. B. takes Kt. P.
23. K. takes B.	23. Q. to K. Kt. 4th, check.
24. K. to B. 2d. (g)	24. R. takes B., check.
25. Q. takes R. (h)	25. R. to K. B. sq.

White surrenders.

NOTES TO GAME XI.

(a) The best reply at this point is Q. P. two.

(b) Exceptionable. First player should move B. to Q. 5th. See next game.

(c) A move generally attended with danger. In the present instance, St. Amant attributes to it the loss of the game.

(d) St. Amant again condemns his own play, inasmuch as the capture of this P. allowed his opponent to bring his best pieces powerfully into play.

(e) Finely played as the sequel proves.

(f) Evidently an error.

(g) If White play K. to R. 3d, Black by playing R. to K. B 6th wins B. and Q. for R. and P.

(h) If White capture R. with K., he loses both Rooks.

GAME XII.

Clubs of Berlin and Breslau.

(From Bilguer's "Handbuch des Schachspiels.")

White (Berlin).

1. K. P. two.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. Q. B. P. one.
5. Q. P. two.
6. K. P. one.
7. K. B. to Q. 5th.
8. K. takes Kt.
9. K. to K. sq.
10. Q. B. takes P. (c)
11. B. takes Q. Kt. (d)
12. Q. to Q. B. 2d.
13. Q. Kt. to Q. 2d.
14. K. to K. 2d.
15. Q. Kt. to K. 4th.
16. Q. to Q. R. 4th.
17. K. R. to Q. B. sq. (f)
18. Q. Kt. to Q. 2d. (g)
19. Kt. takes Q. B.
20. K. R. to K. B. sq.

Black (Breslau).

1. K. P. two
2. Q. Kt. to B. 3d.
3. Same.
4. K. Kt. to B. 3d.
5. K. P. takes P.
6. K. Kt. to K. 5th.
7. Kt. takes K. B. P. (a)
8. Q. P. takes P., check. (b)
9. P. takes Q. Kt. P.
10. Q. to K. 2d.
11. Q. P. takes B.
12. Q. B. to K. 3d.
13. Castles Q. R.
14. K. Kt. P. one. (e)
15. K. B. to Q. Kt. 3d.
16. Q. B. to Q. 4th.
17. K. B. P. two sq.
18. Q. B. takes Kt., check. (h)
19. K. Kt. P. one.
20. Q. R. to Q. 4th.

21. Q. R. to Q.—Breslau now answered with K. Kt. P. 1, played subsequently several indifferent moves, and finally lost. The game was resumed at the 21st move by Messrs. Mendheim and Angerstein, and played out between them by correspondence as below, when the result was a won game for second player.

White (Mendheim).

22. Kt. to Q. 2d.
23. Kt. to Q. B. 4th.
24. Q. to Q. B. 2d.
25. Q. to K. 4th.
26. Q. R. P. two.
27. P. takes P.
28. Q. covers.

Black (Angerstein).

21. K. R. P. two.
22. Q. to K. 3d.
23. B. to Q. B. 4th.
24. K. B. P. one.
25. K. R. to Q. sq.
26. Q. Kt. P. two.
27. Q. to K. Kt. 5th, check.
28. Q. takes Q.

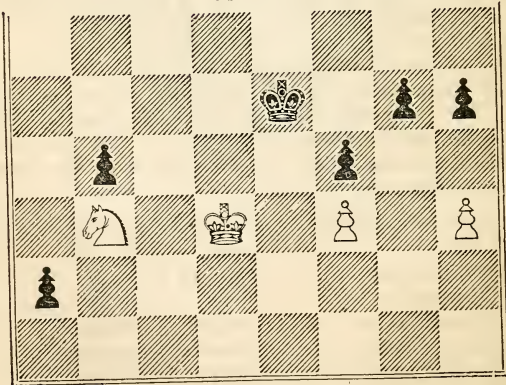
White.

29. P. takes Q.
30. R. takes R.
31. K. takes R.
32. Kt. to Q. 2d.
33. K. to K. 2d.
34. K. to Q. 3d.
35. K. R. P. one.
36. K. to his 4th sq.
37. Kt. to Q. Kt. sq.
38. Kt. to R. 3d.
39. Kt. to Q. Kt. sq.
40. Kt. to R. 3d.
41. B. to Q. R. sq.
42. Kt. to Q. B. 4th.
43. Kt. to Q. 2d.
44. Kt. to Q. B. 4th.
45. B. takes B.
46. Kt. to Q. R. 5th.
47. Kt. to Q. Kt. 3d.
48. K. takes P.

Black.

29. R. takes R.
30. R. takes R.
31. P. takes P.
32. K. to Q. 2d.
33. K. to K. 3d.
34. Q. R. P. two.
35. Q. R. P. one.
36. B. to Q. Kt. 5th.
37. Q. B. P. one.
38. B. to Q. 7th.
39. B. to K. 8th.
40. B. to K. B. 7th.
41. Q. Kt. P. one.
42. Q. R. P. one.
43. Q. B. P. one.
44. B. to Q. 5th.
45. P. takes B.
46. Q. R. P. one.
47. Q. P. advances.
48. K. takes P. and has a forced won game.

BLACK.



WHITE.

White to play and Black to win.

The position being one of some interest, we append a diagram of the situation, with the train of play by which Black wins.

White.

49. K. to Q. B. 4th or A.
50. K. B. P. takes P.
51. K. Kt. P. one.
52. K. Kt. P. one.
53. Kt. to Q. 2d, check.
54. K. Kt. P. one.
55. Kt. takes Q.
56. K. Kt. P. Queens.

Black.

49. K. Kt. P. one.
50. K. to his 5th.
51. K. B. P. one.
52. K. B. P. one.
53. K. to K. B. 5th.
54. K. B. P. Queens.
55. Q. R. P. Queens.
56. Q. checks at Q. R. 2d and wins.

A.

49. K. to K. 2d.
50. K. to Q. 3d. If instead K. to his B. 2d, Black plays K. to B. 4th, and if White then check with Kt., he moves K. towards Q. R. P.

51. K. B. P. takes P.
52. P. takes P.
53. K. to K. 2d.
54. K. to K. B. 2d.
55. Kt. to Q. R. sq.
56. Kt. to Kt. 3d.
57. K. to his B. sq.
58. K. to B. 2d.

49. K. to his B. 3d.

50. K. Kt. P. one.
51. P. takes P.
52. K. to K. Kt. 4th.
53. K. takes P.
54. K. B. P. one.
55. K. to K. B. 5th.
56. K. to his 5th sq.
57. K. to Q. 4th.
58. K. to Q. B. 5th, and wins.

NOTES TO GAME XII.

(a) Black gives up Kt. for three Pawns. This sacrifice may be considered as unsound, a minor piece being worth rather more than three Pawns, though less than four.

(b) White King has now three squares of refuge; viz. K. sq., K. Kt. 3d, and K. B.; all of which have their partisans. Lolli and the Italian masters prefer the first; Ghulam Kassim and Jaenisch the second; and Petroff the third. For detailed analysis, see "Walker's Art of Chess-Play," Game XV. p. 67.

(c) In this position Lewis thinks White has the best of the game, though some eminent writers call it an even game.

(d) Fearing this Knight's being played to Q. sq. and subsequently to K. 3d.

(e) Precautionary, previous to moving K. R.—Q. B. to Q. 4th would probably have been better play.

(f) Rather move Q. R. to this sq.

(g) Rather play this Kt. to K. B. 6th, with a view to dislodge the dangerous Q. B.

(h) This was an ill-judged capture on the part of Breslau. K. Kt. P. one instead, would have proved somewhat embarrassing to White.

GAME XIII.

Between Boncourt and Kieseritzkij.

White (Boncourt).

1. K. P. two.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. Q. B. P. one.
5. Q. P. two.
6. K. P. one.
7. P. takes Kt. (a)
8. P. takes K. Kt. P.
9. Q. B. to K. Kt. 5th.
10. Q. to K. 2d, check.
11. Q. B. takes P.
12. K. takes Q.
13. K. to Q. sq.
14. K. R. P. one.
15. P. takes B.
16. Q. Kt. to Q. 2d.
17. Kt. checks.
18. Kt. takes B.
19. P. to K. B. 4th.
20. Kt. checks.
21. Kt. checks.
22. P. takes Kt.
23. K. to Q. 2d.

Black (Kieseritzkij).

1. Same.
2. Q. Kt. to B. 3d.
3. Same.
4. K. Kt. to B. 3d.
5. P. takes P.
6. Q. P. two.
7. P. takes B.
8. K. R. to Kt. sq.
9. K. B. P. one.
10. Q. to K. 2d.
11. Q. takes Q., check.
12. Q. P. one, check. (b)
13. B. to K. Kt. 5th.
14. B. takes Kt., check.
15. K. to B. 2d.
16. K. takes B.
17. K. takes P.
18. Kt. to K. 4th.
19. Kt. to K. B. 6th.
20. K. to B. 2d.
21. Kt. takes Kt.
22. R. takes P.
23. R. to K. sq. and wins.

NOTES TO GAME XIII.

(a) This move gives Black the better game. See Analysis, p. 216, for correct move.

(b) The effect of this check is confining to White's game, Black though minus a Pawn is more than compensated by position.

GAME XIV.

In the match between Staunton and Horwitz. Played in London in 1846.

White (Horwitz).

1. K. P. two.
2. K. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. Q. B. P. one.
5. Q. P. two.
6. K. P. one.
7. K. B. to Q. Kt. 5th.
8. P. takes P.
9. Castles.
10. K. R. P. one.
11. Q. Kt. to B. 3d.
12. B. takes Kt.
13. K. Kt. takes P.
14. Q. Kt. to K. 2d. (b)
15. B. to K. 3d.
16. B. takes P. (d)
17. Q. takes B.
18. Kt. to Q. B. 6th.
19. Kt. takes B.
20. Q. R. to Q. sq.
21. Q. R. to Q. B. sq.
22. Q. Kt. P. one.
23. Q. to her 3d.

Black (Staunton).

1. K. P. two.
2. Q. Kt. to B. 3d.
3. K. B. to Q. B. 4th.
4. K. Kt. to B. 3d.
5. P. takes P.
6. Q. P. two.
7. K. Kt. to K. 5th.
8. B. to Q. Kt. 3d.
9. Castles.
10. K. B. P. one. (a)
11. P. takes K. P.
12. P. takes B.
13. Q. B. to Q. R. 3d.
14. P. to Q. B. 4th. (c)
15. P. takes P.
16. B. takes Kt.
17. B. takes B.
18. Q. to K. B. 3d. (e)
19. Q. takes Kt.
20. Q. to her B. 4th.
21. Q. to her Kt. 3d.
22. Kt. to K. Kt. 6th.
23. Kt. takes K. R.

And after a few moves, White surrendered.

NOTES TO GAME XIV.

(a) To break the centre Pawns.

(b) White should have taken off the Kt. in preference. Black

then, as his best move, would probably have taken the Kt. (for taking the Rook would be dangerous, on account of "Q. Kt. to K. Kt. 5th), and then the game might have proceeded thus:—

White.

14. Q. Kt. takes Kt.
15. Q. to her Kt. 3d, check.
16. Q. takes Q.
17. K. R. to Q. sq.

Black.

14. Q. P. takes Kt.
15. Q. to her 4th.
16. P. takes Q.
- &c.

The position, however, would even then have been much in favor of the second player, from the commanding situation of his two Bishops.

(c) This is stronger play than taking the Q. Kt. After advancing the doubled Pawn, Mr. Staunton remarked that, had his position been less favorable, and the advantages springing from this move less obviously certain, he should have much preferred the more enterprising play of taking the K. B. P. with his Kt.—a sacrifice, as he demonstrated in an after game, which leads to many strikingly beautiful situations; for example:—

15. R. takes Kt.
16. K. takes R.
- (In the first back game, White now plays)
17. K. to his B. sq.
18. K. Kt. to B. 3d.
19. Q. to K. sq.

(His only move, unless he give up the Q. for Bishop.)

20. P. takes R.

In a second back game, instead of "K. to B. sq.," White played

17. K. Kt. P. one.
18. K. Kt. to B. 3d (or A).
19. Q. Kt. to K. B. 4th.
20. Q. takes B.,
21. K. to his 3d sq.
- (If Kt. to K. 5th, White loses his Q., therefore,)
22. K. to Q. 2d.

14. Kt. takes K. B. P.
15. R. takes R.
16. Q. to K. R. 5th, check.
- (Whereupon Black mated him prettily enough as follows:)
17. R. to K. B. sq., check.
18. B. takes Q. P.
19. R. takes Kt., check.

20. Q. takes K. R. P., mate.

17. Q. takes K. R. P.
18. R. to K. B. sq.
19. B. takes Q. P., check.
20. Q. to K. B. 8th, check.
21. R. to K. sq., check.

22. Black may now take the Kt. or play Rook to K. 5th, in either case having a winning game.

(A)

*White.**Black.*

- | | |
|--|--|
| <p>18. Q. Kt. to K. B. 4th.
(If White take the B. he loses his Q. in three moves, therefore,)</p> <p>19. K. to B. 3d. *</p> <p>20. Q. takes B.,
(If now the K. be played to B. 2d or K. 3d, Black wins the Q., therefore,)</p> <p>21. K. to Kt. 4th.</p> | <p>18. B. takes Q. P., check.</p> <p>19. R. to K. B. sq.</p> <p>20. Q. to K. R. 8th, check.</p> <p>21. B. to his sq., check, and Black wins.</p> |
|--|--|

There are many other variations, but these will suffice to show the resources of the attack.

(d) This move loses a clear piece. Play as he could, however, the game was irredeemable.

(e) A move White overlooked, unfortunately, when he took the Pawn with Bishop.

GAME XV.

Between Mr. C. H. Stanley, Ed. of the American Chess Magazine, and another strong player.

(Hitherto unpublished.)

*White (Stanley).**Black.*

- | | |
|---|--|
| <p>1. K. P. two.</p> <p>2. K. Kt. to B. 3d.</p> <p>3. K. B. to Q. B. 4th.</p> <p>4. Q. B. P. one.</p> <p>5. Q. P. two.</p> <p>6. K. P. one.</p> <p>7. K. B. to Q. Kt. 5th.</p> <p>8. B. takes Kt., check.</p> <p>9. P. takes P.</p> <p>10. Q. Kt. to B. 3d.</p> <p>11. P. takes P.</p> <p>12. P. takes Kt.</p> <p>13. K. Kt. to Q. 4th.</p> <p>14. Castles.</p> | <p>1. The same.</p> <p>2. Q. Kt. to B. 3d.</p> <p>3. Same.</p> <p>4. K. Kt. to B. 3d.</p> <p>5. P. takes P.</p> <p>6. Q. P. two.</p> <p>7. K. Kt. to K. 5th.</p> <p>8. P. takes B.</p> <p>9. B. to Q. Kt. 3d.</p> <p>10. P. to Q. B. 4th.</p> <p>11. Kt. takes Kt.</p> <p>12. B. takes P.</p> <p>13. Castles.</p> <p>14. K. B. P. one.</p> |
|---|--|

* He may also play B. to K. 3d, upon which Black can check with his Q., and afterwards take Kt. with B., having the better game.

<i>White.</i>	<i>Black.</i>
15. P. takes P.	15. Q. takes P.
16. B. to K. 3d. (<i>a</i>)	16. Q. B. to R. 3d.
17. R. to K. sq.	17. Q. R. to K. sq.
18. K. Kt. to B. 3d.	18. B. takes B.
19. Q. takes P., check.	19. K. to R. sq.
20. P. takes B.	20. Q. takes Q. B. P.
21. Q. R. to Q. B. sq.	21. Q. to Q. Kt. 5th. (<i>b</i>)
22. Kt. to K. 5th.	22. Q. to K. 2d. (<i>c</i>)
23. Kt. to Q. B. 6th.	23. Q. to K. B. 3d.
24. Q. to Q. 2d. (<i>d</i>)	24. B. to Kt. 2d.
25. Kt. to Q. 4th.	25. Q. to K. 4th.
26. R. to K. B. sq.	26. R. takes R.
27. R. takes R.	27. K. R. P. one.
28. R. to K. sq.	28. Q. B. P. two.
29. Kt. to Q. Kt. 5th.	29. R. to K. 3d.
30. Kt. to B. 3d.	30. Q. to K. Kt. 4th.
31. Q. to K. B. 2d. (<i>e</i>)	31. R. to K. Kt. 3d.
32. K. P. one.	32. Q. to K. 4th.
33. Q. to K. B. 3d.	33. R. to K. B. 3d.
34. Q. to K. 3d.	34. R. to K. B. 5th.
35. K. Kt. P. one.	35. R. to K. B. sq.
36. R. to Q. sq.	36. R. to K. sq.
37. Kt. to R. 4th.	37. Q. B. P. one.
38. R. to Q. 4th.	38. B. takes K. P.
39. Kt. to K. B. 3d.	39. B. to Kt. 2d.
40. Q. takes Q.	40. R. takes Q.
41. R. takes P.	

And after a few more moves the game, by mutual consent, was abandoned as drawn.

NOTES TO GAME XV.

(*a*) A desirable move on account of its conformity with one of the first principles of a chess-player, which is, to concentrate his forces in the centre of the board; and a necessary one on account of the support thereby provided for K. B. P. in the event of the forced removal of K. R.

(*b*) If Rook capture Q. B. P., Black takes Kt. with R.

(*c*) With young players the propensity to attack Q. is nearly as

great as the other propensity to check K. on all occasions: in the present instance if Black attack Q. with B., he is compelled to lose an exchange, to avoid that peculiar form of mate known as *Philidor's legacy*, e. g.:

<i>White.</i>	<i>Black.</i>
23. Kt. to K. B. 7th, check.	22. B. to Q. Kt. 2d.
24. Kt. to R. 3d, check.	23. K. moves (if).
25. Q. to Kt. 8th, check,	24. K. moves.
26. Kt. mates.	25. R. takes Q.

(d) Disagreeable results would be likely to attend the capture of Rook's Pawn, thus:

24. Kt. takes R. P.	24. R. takes K. P.
25. If Rook take R. mate ensues in three moves, therefore, K. R. to Q. sq.	25. B. to K. 7th.
26. R. to K. sq.	26. Q. to B. 7th, check.
27. K. to R. sq.	27. B. to K. B. 6th, and Black wins in a few moves.

(e) If Q. to K. 2d, Black captures K. P. with R., and White could not possibly save the game.

LESSON III.

IN the game forming this Lesson, first player at his 3d move plays K. B. to Q. Kt. 5th, a move formerly considered weak play, but which may be adopted with safety. The following examination of this move is from Walker's Art of Chess-Play.

ANALYSIS.

<i>White.</i>	<i>Black.</i>
1. K. P. two.	1. K. P. two.
2. K. Kt. to B. 3d.	2. Q. Kt. to B. 3d.
3. K. B. to Q. Kt. 5th.	

FIRST REPLY.

*White.**Black.*

3. K. B. to Q. B. 4th. In the game that follows, extracted from the Chess-Player's Chronicle, it will be seen that Staunton deprecates this move. Jaenisch and Bilguer prefer K. Kt. to B. 3d.—(See Second Reply.)

- | | |
|--|------------------------------|
| 4. Q. B. P. one (best, see A). | 4. K. Kt. to K. 2d. |
| 5. Castles. | 5. Castles. |
| 6. Q. P. two. | 6. P. takes P. |
| 7. P. takes P. | 7. K. B. to Q. Kt. 3d. |
| 8. Q. P. one. | 8. Q. R. P. one. |
| 9. B. to Q. R. 4th. | 9. Q. Kt. home. |
| 10. Q. P. advances. | 10. K. Kt. to Kt. 3d (best). |
| 11. P. takes P. (best). | 11. Q. takes P. |
| 12. Q. Kt. to B. 3d, with rather better position. Black can, however, vary some of the preceding moves, and the result should be an even game. | |

Variation A.

- | | |
|--|----------------------|
| 4. B. takes Kt. | 4. Q. P. takes B. |
| 5. If you take K. P. with Kt., he gets a good game by playing Q. to Q. 5th. Ponziani makes you play now at once Q. B. P. one, the answer to which is Q. to Q. 6th. | |
| Q. P. one (best). | 5. Q. B. to Kt. 5th. |
| 6. Q. B. to K. 3d. | 6. Q. to her 3d. |
| 7. Castles. | 7. Q. R. to Q. sq. |
| 8. Q. Kt. to Q. 2d. The game is even. Jaenisch now erroneously plays for Black, K. Kt. to K. 2d, not seeing that you would not reply as he supposes with Q. Kt. to Q. Kt. 3d, but with Q. Kt. to Q. B. 4th, winning a piece. | |

SECOND REPLY.

- | | |
|--|------------------------|
| 4. Q. P. one.—To take Kt.
gives no advantage. | 3. K. Kt. to B. 3d. |
| 5. Castles. | 4. K. B. to Q. B. 4th. |
| 6. Kt. takes Kt. | 5. Q. Kt. to Q. 5th. |
| 7. Q. B. P. one | 6. B. takes Kt. |
| | 7. B. to Q. Kt. 3d. |

<i>White.</i>	<i>Black.</i>
8. Q. B. to K. Kt. 5th.	8. Q. B. P. one.
9. K. B. to Q. R. 4th.	9. K. R. P. one.
10. B. takes Kt.	10. Q. takes B.
11. Q. Kt. to Q. 2d.	11. Castles.

Even game.

GAME IN ACTUAL PLAY.

The following game on this mode of playing the Knight's Opening, extracted from the Berlin Schachzeitung, and published in the Chess-Player's Chronicle for Jan., 1847, was played between Messrs. Heydebrandt and Hanstein :

<i>White</i> (Hanstein).	<i>Black</i> (Heydebrandt).
1. K. P. two.	1. K. P. two.
2. K. Kt. to B. 3d.	2. Q. Kt. to B. 3d.
3. K. B. to Q. Kt. 5th. (<i>a</i>)	3. K. B. to Q. B. 4th.
4. Q. B. P. one.	4. K. Kt. to K. 2d.
5. Castles.	5. Castles.
6. Q. P. two.	6. P. takes P.
7. P. takes P.	7. B. to Q. Kt. 3d.
8. Q. P. one.	8. Q. Kt. to his sq.
9. Q. P. one. (<i>b</i>)	9. P. takes P. (<i>c</i>)
10. Q. takes P.	10. K. B. to Q. B. 2d.
11. Q. to her 3d. (<i>d</i>)	11. Q. P. two.
12. Q. Kt. to B. 3d.	12. P. takes P.
13. Q. takes P. (<i>e</i>)	13. Q. Kt. to B. 3d.
14. K. R. to Q. sq.	14. Q. to K. sq.
15. K. Kt. to his 5th sq. (<i>f</i>)	15. Q. B. to K. B. 4th.
16. B. takes Kt.	16. P. takes B.
17. Q. to K. R. 4th.	17. Kt. to Q. 4th.
18. Kt. takes Kt.	18. P. takes Kt.
19. Q. B. to K. 3d. (<i>g</i>)	19. Q. to her Kt. 4th.
20. B. to Q. 4th.	20. K. R. to K. sq.
21. Kt. to K. B. 3d.	21. K. B. P. one.
22. B. takes K. B. P. (<i>h</i>)	22. P. takes B.
23. Q. takes B. P.	23. B. to K. Kt. 3d.
24. Q. R. to Q. B. sq.	24. B. to Q. Kt. 3d.
25. K. R. P. two.	25. K. R. to K. 7th.
26. Kt. to Q. 4th.	26. Q. takes P.

<i>White.</i>	<i>Black.</i>
27. Q. to her B. 6th. (<i>i</i>)	27. K. R. to K. sq. (<i>k</i>)
28. Q. takes Q. P., check.	28. K. to R. sq. (<i>l</i>)
29. Q. R. to B. 6th. (<i>m</i>)	29. B. to K. 5th. (<i>n</i>)
30. Q. to her 6th.	30. B. takes Kt. (<i>o</i>)
31. R. takes B.	31. K. R. to K. 3d.
32. Q. takes R.	32. Q. takes R.
33. Q. to K. B. 6th, check.	33. Q. takes Q.
34. R. takes Q.	34. R. to Q. Kt. sq. (<i>p</i>)
35. K. B. P. one.	35. B. to Q. 4th.
36. Q. R. P. one.	36. R. to Kt. 3d. (<i>q</i>)
37. R. takes R.	37. P. takes R.
38. K. to B. 2d.	38. K. to Kt. 2d.
39. K. to his 3d.	39. K. to B. 3d.
40. K. to B. 4th.	40. B. to Q. B. 3d.
41. K. to Kt. 4th.	41. B. to K. sq.
42. K. to B. 4th.	42. B. to K. Kt. 3d.
43. K. to Kt. 4th.	43. K. R. P. two, check.
44. K. to B. 4th.	44. B. to K. B. 4th.
45. K. Kt. P. two.	45. B. to K. Kt. 3d.
46. P. takes P.	46. B. takes P.
47. Q. R. P. one. (<i>r</i>)	47. B. to K. sq.
48. Q. R. P. one.	48. P. takes P. (<i>s</i>)
49. K. to his 3d, and the game was resigned as a drawn battle.	

NOTES.

(*a*) The question whether B. to Q. Kt. 5th or to Q. B. 4th is the better move at this point for the first player, is nearly as old as the present mode of playing chess. Lopez considered Q. Kt. to B. 3d, as recommended by his predecessor Damiano for the 2d move of the defence, a bad one, on account of this very move of K. B. to Q. Kt. 5th. His variations show, however, that he had but imperfectly analyzed the consequences. The Italian players, and with them the succeeding German, English, and French authors, considered K. B. to Q. Kt. 5th, a weak move, and unanimously declared for K. B. to Q. B. 4th; many players of the present time, and some of the most recent works—amongst others Le Palamède, for March, 1846—join in this opinion. The analyses of the authors are, however, very incomplete; and we are indebted to the labors of Mr. Mayet in Bilguer's

work, and the more modern investigations of Jaenisch, for the better appreciation of this move. Those writers consider the best defence not satisfactory, and believe K. B. to Q. Kt. 5th at least equal in strength to K. B. to Q. B. 4th.

(b) Stronger than Q. Kt. to B. 3d, as affording a more lasting attack.

(c) Black may here play K. Kt. to his 3d, which White would follow with—

10. P. takes Q. B. P.

10. Q. or B. takes P.

11. Q. Kt. to B. 3d, with a superior game.

(d) At this point, Jaenisch leaves the game, considering White's position as the better. Q. P. two, Black's reply to the 11th move of White, with correct play, would most likely lead to a drawn game. A much stronger move, although it may not appear so theoretically, would be Q. to her R.'s third. For in that case Black could not advance his Q. P. two, as White would gain an advantage by answering with K. R. to Q. sq., which would give to Black a very confined position. Indeed it is not difficult to see, that after the move recommended, of Q. to her R. third, Black's game affords no satisfactory defence for a length of time; and we must repeat that the playing K. B. to Q. B. 4th by the second player as his 3d move, is not to be commended.

(e) If the Kt. takes this P., Black gains an advantage by Q. B. to K. B. 4th.

(f) To separate the Pawns on the Q. side.

(g) If the Rook take the P., the Q. gives mate; and if, instead of playing the Bishop to K.'s third, he were played to K. B. 4th, Black might exchange Bishops, and then support his Q.'s P. by moving B. to K. third.

(h) A bold sacrifice to be ventured in an actual game.

(i) The only saving move, and one which at the same time imperils Black.

(k) This is the best move, K. R. takes K. B. P. would perhaps have been good, but K. B. takes Kt. would have lost the game, e. g.—

27. Q. to her B. 6th.

27. B. takes Kt.

28. Q. takes R., check.

28. K. to Kt. 2d (best.)

29. R. to B. 7th, check.

29. K. to R. 3d. (Interposing B. would cost a piece.)

- | | |
|-----------------------------|----------------------------------|
| 30. Q. to K. B. 8th, check. | 30. K. to R. 4th. |
| 31. Q. to K. B. 3d, check. | 31. K. takes P. (or maté follows |
| 32. K. R. takes B., ch. &c. | in two moves.) |

(l) Interposing the B. would lead to perpetual check.

(m) Q. R. to B. 4th, would also have been good, but the move in the text is more beautiful, as it involved a snare, into which Black fell, and enabled White to save the game.

(n) Black could not resist the temptation of winning the R. for B., and thus overlooked the perpetual check. The strongest move for him was Q. R. to Q. sq.

(o) If the other B. takes the R., White gives perpetual check.

(p) We recommend the study of the terminating moves, which were extremely difficult for both parties. They prove the possibility of positions occurring where two Pawns not even moved can draw the game against a Bishop.

(q) Black would have had a better chance of winning by not exchanging Rooks.

(r) Most important, because the B. might otherwise have prevented the P. advancing to compel the Black P. to take.

(s) If Black does not take P., White would win. (?) As it is, the game must be drawn, even if White had no Pawns, since the P. on Rook's file can never reach the eighth sq.

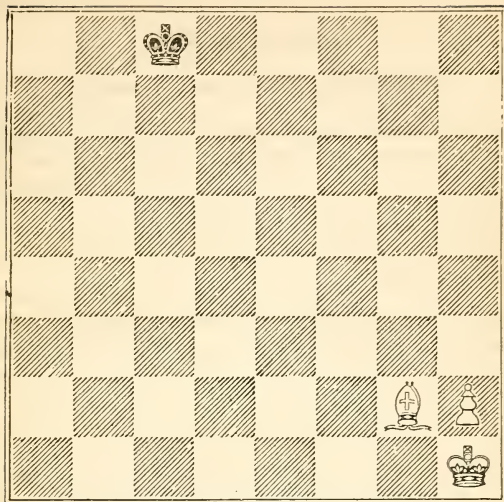
To the young student it may be profitable to point out that King, Bishop, and Rook's Pawn cannot win against single K. in front of P. unless the Bishop be of a color to command the 8th or Queening sq. of that Rook's file on which the P. marches. This axiom is well exemplified by the position from Carrera on the following page :

In this situation Black draws the game, the result depending, however, upon his playing his 3d move correctly, e. g.

White has the move and plays as follows :

<i>White.</i>	<i>Black.</i>
1. P. two sq.	1. K. to Q. sq.
2. P. on.	2. K. to his sq.
3. P. on, or A.	3. K. to K. B. sq.
4. B. to Q. 5th, and afterwards advances the P. to Queen, Black being compelled to move away from Pawn.	

BLACK.



WHITE.

The game may, however, be easily drawn, if Black play the 3d move properly. Instead of moving K. to his B. sq., he ought to play K. to B. 2d sq., and if the B. check at Q. 5th sq., Black will play K. to K. Kt. 3d sq., and will gain the Pawn.

A.

3. B. to Q. 5th sq. 3. If Black play K. to K. B. sq., White will advance the P. and win the game; he must play K. to his 2d sq., then to K. B. 3d sq., secure of capturing Pawn or gaining and keeping the corner, in which case the P. cannot win. It is superfluous to repeat, that when the Bishop commands the 8th sq., the game is speedily forced. If White in the above position, and others analagous, had even several Pawns behind each other on the Rook's file, the adverse single K., being in front, would equally draw as against one, on account of the Bishop's not commanding the extreme square of the file.

LESSON IV.

THE QUEEN'S PAWN TWO OPENING.

LEADING MOVES—IN ACTUAL PLAY: GAMES I., II., AND III., IN CORRESPONDENCE BETWEEN THE LONDON AND EDINBURGH CHESS-CLUBS.—GAME IV. COCHRANE AND POPERT.—GAME V. PERIGAL AND DANIELS.—GAME VI. IN CORRESPONDENCE BETWEEN THE WASHINGTON AND NEW-YORK CHESS-CLUBS.—GAME VII. FROM WALKER'S THOUSAND GAMES IN ACTUAL PLAY.

THIS opening springing out of the Knight's Game may be classed as a variation of the *Giuoco Piano*. It receives its name from the third move of the second player who sacrifices his Q. P. by playing it two sq. on his third move. It is known also as the "Scottish Opening," from the circumstance of its having been brought into vogue by its adoption in three out of the five games played between the years 1824 and 1828, by correspondence, between the clubs of London and Edinburgh. See first three games in actual play.

Of this method of commencing the game, Walker, in his *Art of Chess-Play*, remarks—"It is alike fertile in resource and safe in its results; since if even the best moves are opposed on the part of the defence, the Pawn first given is regained; and the game in its more forward stages becomes of an even character. The Queen's P. Two Opening thus presents both shield and spear, and in this respect has the advantage over the Evans Game* and similar *débuts*; in which, should the attack fail, ultimate loss is assured to the first player, through the weight of the sacrificed Pawn,

* For detailed analysis of the Evans Game, or the Evans Gambit as it is more generally termed, consult Walker's "Art of Chess-Play, 4th Ed. 1846, and Staunton's Chess-Player's Handbook, London, 1847.

which he never regains." The following constitute, for both sides, the safest :

LEADING MOVES.

*White.**Black.*

- | | |
|---|-------------------------------|
| 1. <i>K. P. two.</i> | 1. <i>K. P. two.</i> |
| 2. <i>K. Kt. to B. 3d.</i> | 2. <i>Q. Kt. to B. 3d.</i> |
| 3. <i>Q. P. two.</i> —This move constitutes the <i>Q. P. Two Opening</i> . Its effect is to open the board at once to the range of the Bishops. | 3. <i>P. takes P. (best).</i> |
| 4. <i>K. B. to Q. B. 4th.</i> | 4. <i>K. B. to Q. B. 4th.</i> |
| 5. <i>Q. B. P. one.</i> —In reply to this move, authors have generally recommended as best to advance <i>P. to Q. 6th</i> , giving it up altogether. We are indebted to Jaenisch for the discovery that at this stage Black can acquire a strict equality of position by resolving the game into a familiar variation of the <i>Giuoco Piano</i> . He therefore plays : | |

5. *K. Kt. to B. 3d.*

The position will now be found identical with that resulting from the following first five moves of the leading game in the *Giuoco Piano Opening*, the ultimate result of which is perfect equality :

- | | |
|-------------------------------|-----------------------------------|
| 1. <i>K. P. two.</i> | 1. <i>K. P. two.</i> |
| 2. <i>K. Kt. to B. 3d.</i> | 2. <i>Q. Kt. to B. 3d.</i> |
| 3. <i>K. B. to Q. B. 4th.</i> | 3. <i>The same.</i> |
| 4. <i>Q. B. P. one.</i> | 4. <i>K. Kt. to B. 3d (best).</i> |
| 5. <i>Q. P. two.</i> | 5. <i>P. takes P.</i> |

Deviation from this orthodox course of play gives rise to much beautiful combination, of which many examples will be found in the following games in actual play :

GAME I.

*In correspondence, between the London and Edinburgh Chess-Clubs.
Begun by the Edinburgh Club, 6th of Oct., 1826.*

*White (Edinburgh).**Black (London).*

- | | |
|----------------------------|-------------------------------|
| 1. <i>K. P. two.</i> | 1. <i>K. P. two.</i> |
| 2. <i>K. Kt. to B. 3d.</i> | 2. <i>Q. Kt. to B. 3d.</i> |
| 3. <i>Q. P. two.</i> | 3. <i>Q. Kt. takes P. (a)</i> |

White.

4. Kt. takes Kt.
5. Q. takes P.
6. K. B. to Q. B. 4th. (*b*)
7. Q. to her 5th. (*c*)
8. Kt. to Q. B. 3d. (*d*)
9. Q. B. to Q. 2d.
10. K. B. to Q. Kt. 5th.
11. Q. to her B. 4th.
12. Castles on K. side.
13. Q. to her 3d. (*e*)
14. Q. to K. Kt. 3d.
15. Kt. takes B.
16. Kt. to Q. B. 3d.
17. B. to K. Kt. 5th.
18. Q. Kt. P. one.
19. B. to Q. B. sq.
20. K. R. P. takes Q.
21. P. takes Kt. (*f*)
22. Q. R. to Q. Kt. sq.
23. K. R. to Q. sq. (*g*)
24. Q. R. to Q. Kt. 3d.
25. K. B. P. one.
26. K. P. takes P.
27. P. to K. Kt. 4th.
28. B. to K. B. 4th.
29. B. takes Q. P.
30. Q. R. to his 3d. (*i*)
31. B. to Q. B. 7th.
32. K. R. to Q. 8th, check.
33. R. to Q. B. 8th.
34. K. to his R. 2d.
35. K. to his R. 3d.
36. B. to K. R. 2d.
37. P. to K. B. 4th. (*n*)
38. P. to K. Kt. 3d.
39. Q. R. to K. 3d. (*q*)
40. P. to K. Kt. 5th.
41. K. to his Kt. 4th.
42. K. to his B. 3d.
43. K. to his 4th.

Black.

4. P. takes Kt.
5. K. Kt. to K. 2d.
6. Kt. to Q. B. 3d.
7. Q. to K. B. 3d.
8. K. B. to Q. Kt. 5th.
9. Q. P. one.
10. Q. B. to Q. 2d.
11. K. B. to Q. B. 4th.
12. Castles on K. side.
13. Kt. to K. 4th.
14. B. takes B.
15. Q. B. P. one.
16. Kt. to Q. B. 5th.
17. Q. to K. Kt. 3d.
18. K. B. P. one.
19. Q. takes Q.
20. B. to Q. 5th.
21. B. takes Kt.
22. Q. Kt. P. one.
23. Q. R. to K. sq.
24. B. to Q. R. 4th.
25. K. B. P. one.
26. Q. R. to K. 7th. (*h*)
27. R. takes Q. B. P.
28. R. takes P. at Q. B. 5th.
29. K. R. to K. sq.
30. K. R. P. one.
31. R. to K. 2d. (*k*)
32. K. to his R. 2d.
33. Q. R. to Q. B. 8th, ch.
34. K. R. to K. 8th. (*l*)
35. R. to K. R. 8th, check.
36. B. to Q. B. 6th. (*m*)
37. B. to Q. 7th. (*o*)
38. B. to Q. R. 4th. (*p*)
39. Q. R. to Q. B. 7th.
40. K. R. takes B., check.
41. K. R. P. one. check. (*r*)
42. K. R. to K. B. 7th, ch.
43. K. Kt. P. one. (*s*)

White.

44. K. R. to Q. B. 7th, ch.
45. K. to his 5th.
46. K. to his B. 6th.
47. K. takes K. Kt. P.
48. K. R. to K. Kt. 7th, ch.
49. K. to his R. 6th. (*u*)
50. Q. R. to K. 6th.
51. K. R. to K. R. 7th, ch.
52. Q. R. to K. Kt. 6th, ch.
53. Q. R. takes Q. B. P.
54. Q. R. to K. B. 6th, ch.
55. P. to K. Kt. 6th.
56. P. to K. Kt. 4th.
57. R. takes B., check.
58. P. to K. Kt. 7th, ch. (*z*)
59. R. to K. R. 8th.
60. K. to his R. 7th, and London resigned.

Black.

44. K. to his Kt. sq.
45. Q. R. to Q. B. 4th, ch. (*t*)
46. Q. R. takes P., check.
47. R. to K. B. sq.
48. K. to his R. sq.
49. B. to Q. Kt. 5th. (*v*)
50. Q. R. to K. B. 4th. (*w*)
51. K. to his Kt. sq.
52. K. to his B. sq.
53. Q. R. to Q. B. 4th. (*r*)
54. K. to his sq.
55. Q. R. to Q. B. 6th. (*y*)
56. B. to K. B. sq., check.
57. K. takes R.
58. K. to his B. 2d.
59. Q. R. to Q. B. 3d. ch.

NOTES TO GAME I.

(*a*) Inferior to taking P. with P. Cochrane, in his treatise, has the following remarks on this move:—"I object to this move, (i. e., 3 Black: Q. Kt. takes P.,) not because it can be actually proved to entail defeat, but because White, by taking the adverse Knight with his King's Knight, and afterwards placing his Q. at her 4th sq., will (if the situation of the game be considered) remain with a much better position than his adversary. In the first place, White has the Q. and his K. P. in the middle of the board, the former of which cannot be displaced unless the second player make a feeble move, viz., Q. B. P. two sq. Secondly, the power of action, i. e., the number of squares which the pieces of the White command, is in favor of the first player; and lastly, White can castle, and secure his game sooner than his adversary. There is nothing in Chess so extremely difficult as the proving from any weak move of your opponent, the absolute loss of a game, more especially when one or two minor pieces have been exchanged, the great force of the Q. frequently rendering any determinate calculation next to impossible; the only method we can have of approaching demonstration, is to

show that the one player has apparently a more confined game than his adversary." For modern countermove, see *Note (a)* Game VII.

(b) Much better than playing Q. B. to K. Kt. 5th, as, in that case, second player may move his K. Kt. to Q. B. 3d, and speedily bring his other forces into the field.

(c) Perhaps this attack is premature.

(d) This move allows Black to post his K. B. advantageously; castling would have been better play.

(e) Mr. Lewis has shown that Edinburgh would have played ill in moving Knight to Q. 5th.

(f) The doubling of the Pawns is in some respects a disadvantage; but it is here more than compensated by the opening given for the action of the Ed. pieces.

(g) This move is made with the view of driving the Lond. B. to his Q. R. 4th sq., where he will be found to remain for a long time very much out of play.

(h) Lewis, in his edition of these games, remarks that Black should have taken the P. at their K. B. 4th, and they then would have had the best of the game, adding that it will be seen that the cluster of Pawns on the K. side ultimately won the game. De La Bourdonnais, who has published these games in his treatise, gives as his opinion, that even had Black taken the P., White would still have remained with a superior position.

(i) This move is made for the purpose of still confining the B.

(k) This seems to be a lost move; in fact, it forwards the attack meditated by Ed.

(l) This attack is rendered nugatory by Ed. advancing K. to K. R. 3d, and after being checked with the R., interposing B.

(m) The following variation proves that playing B. to Q. 7th would have been of no avail.

White.

- 37. Q. R. to Q. R. 4th.
- 38. Q. R. to K. 4th.
- 39. Q. R. to K. 8th, winning.

Black.

- 36. B. to Q. 7th.
- 37. B. to K. 6th.
- 38. B. to K. Kt. 8th.

(n) Had Ed. captured Q. R. P., they would have lost the game;

e. g.

*White.**Black.*

- | | |
|---|--|
| 37. R. takes Q. R. P. | 37. B to K. 4th sq. |
| 38. If Ed. play K. Kt. P. one sq.,
Lond. should play R. to Q.
B. 7th; but if P. to K. B. 4th, | 38. Must not take P., because
it would end in a drawn
game. The proper move is,
R. to Q. B. 6th, check. |
| 39. P. to K. Kt. 3d. | 39. R. to Q. B. 7th. |
| 40. P. to K. Kt. 5th. | 40. R. at K. R. 8th takes B. and
checks. |
| 41. K. to K. Kt. 4th. | 41. K. R. P. checks. |
| 42. K. to K. B. 3d. | 42. R. to Q. B. 6th, check. |
| 43. K. to his 4th. | 43. R. to K. 7th, mate. |

(o) The move expected by Ed. was Q. R. P. two sq., which seems by far the best move that Lond. could have played; although it would not have been sufficient to save the game. When Lond. played their B. to Q. 7th sq., they must have imagined that Ed. would not venture to push their P. to K. Kt. 3d.

(p) R. to Q. B. 7th, though apparently a good move, would have lost the game by Ed. playing P. to K. Kt. 5th. If Lond. take the P., Ed. takes Q. R. P., &c.; but if, instead of taking the P., Lond. take the B., Ed. should play K. to Kt. 4th, having a forced won game.

(q) This is an excellent move, and the remainder of the game is admirably conducted by the Ed. club.

(r) If Lond. had taken the P., Ed. would have played Q. R. to K. 8th, threatening checkmate.

(s) If Lond. had played R. to Q. B. 5th, checking, the game would have been brought at the 47th move into precisely the same situation with that into which it is brought at the 46th move of the text game.

(t) If Lond. had played R. from Q. B. 7th to Q. 7th, they would still have lost; and had they checked with B., Ed. would have captured it with R., and then have played K. to his B. 6th, winning.

(u) This is an important move, though at first sight its importance may not be very obvious. It opens up K. Kt. 6th sq. for R. to be played into; and by keeping Q. R. still at K. 3d sq., the Lond. B. is prevented from being played to his Q. B. 6th, which would have proved fatal to the attack made by the Ed. club.

(v) If Lond. had played K. R. to Q. 7th, they would still have lost the game; e. g.

White.

Black.

50. Q. R. to K. 6th.

49. K. R. to Q. 7th.

51. K. R. to K. R. 7th, check.

50. Q. R. to Q. sq.

52. Q. R. to K. Kt. 6th, check.

51. K. to K. Kt. sq.

53. Q. R. to K. Kt. 7th, and must win.

52. K. to K. B. sq.

And if Rook from K. B. sq. to Q. sq., the result would have been as follows :

49. R. to Q. sq.

50. R. from K. 3d to K. 7th. 50. If Black double the Rook, he is checkmated in three moves. If he check with the R., White interposes R. or P. If B. to Q. B. 6th.

51. R. to K. Kt. 6th, and Black cannot avoid checkmate.

(w) Had Lond. played Q. R. to Q. sq., they would still have lost.

(x) Had Lond. played K. to Kt. sq., they would have lost; e. g.

White.

Black.

54. P. to K. Kt. 6th.

53. K. to K. Kt. sq.

55. P. to Kt. 7th.

54. B. to K. B. sq., ch.

Ed. takes B. with P., Queening and checking; and on the Q. being taken by K., Q. R. gives checkmate: therefore

B. takes P., checking.

56. K. R. takes B., (check,) and Lond. must lose.

(y) Had Lond. played B. to Q. B. 6th, Ed. would have played P. to Kt. 7th, and afterwards to Queen, giving checkmate.

(z) Had Ed. checked with R., and afterwards advanced the P. to Kt. 7th, Lond. would have drawn the game.

GAME II.

In the same match. Begun by the Ed. Club. 20th of Dec., 1824.

White (Edinburgh).

Black (London).

1. K. P. two.

1. Same.

2. K. Kt. to B. 3d.

2. Q. Kt. to B. 3d.

3. Q. P. two.

3. K. P. takes P.

4. K. B. to Q. B. 4th.

4. K. B. checks. (a)

5. Q. B. P. one.

5. P. takes P.

White.

6. Castles. (*b*)
7. Q. R. P. one.
8. Q. Kt. P. two.
9. Q. to her Kt. 3d.
10. Q. Kt. takes P.
11. Q. Kt. to Q. 5th.
12. B. takes B.
13. Q. B. to K. Kt. 5th.
14. Q. B. takes K. Kt.
15. Q. R. P. one.
16. Q. Kt. P. one.
17. Kt. to K. R. 4th. (*e*)
18. Kt. to K. B. 5th, check.
19. Q. R. to Q. B. sq. (*f*)
20. K. to his R. sq.
21. K. Kt. P. one. (*g*)
22. Kt. to K. R. 4th.
23. K. R. P. one.
24. Kt. to K. B. 3d. (*h*)
25. B. to Q. B. 4th.
26. K. to his Kt. 2d.
27. B. to K. 2d. (*i*)
28. Kt. takes K. Kt. P.
29. K. B. P. two.
30. K. B. P. takes Kt.
31. B. to K. B. 3d.
32. Q. to Q. Kt. sq.
33. Q. R. to K. sq.
34. K. R. P. one.
35. B. to K. 4th.
36. K. R. to K. B. 5th.
37. K. R. to K. Kt. 5th.
38. Q. to her B. sq.
39. K. R. takes P. at K. 5th.
40. K. R. to K. B. 5th.
41. Q. Kt. P. takes Q. B. P.
42. K. R. takes Q. R. P.
43. K. R. to Q. B. 5th.
44. Q. to Q. B. 4th.
45. Q. R. to K. 3d. (*m*)

Black.

6. Q. P. one.
7. K. B. to Q. B. 4th.
8. K. B. to Q. Kt. 3d.
9. Q. to K. B. 3d.
10. Q. B. to K. 3d.
11. Q. B. takes Kt. (*c*)
12. K. Kt. to K. 2d. (*d*)
13. Q. to K. Kt. 3d.
14. K. takes Q. B.
15. Q. R. P. two.
16. Q. R. to Q. Kt. sq.
17. Q. to K. B. 3d.
18. K. to his B. sq.
19. Kt. to K. 4th.
20. K. R. P. two.
21. K. Kt. P. one.
22. Kt. to K. Kt. 5th.
23. K. Kt. P. one.
24. Q. B. P. one.
25. K. R. to his 2d.
26. K. to his Kt. 2d.
27. Kt. to K. 4th.
28. Q. takes Kt.
29. Q. to K. Kt. 3d.
30. Q. takes K. P., check.
31. Q. to K. 6th.
32. K. to his R. sq.
33. Q. to K. Kt. 4th.
34. Q. to K. Kt. 2d.
35. K. R. to his 3d.
36. Q. P. takes P.
37. Q. to K. B. sq.
38. B. to Q. sq. (*k*)
39. B. to K. B. 3d.
40. Q. R. to K. sq.
41. Q. Kt. P. takes P.
42. K. to K. Kt. 2d. (*l*)
43. Q. R. to K. 3d.
44. Q. to K. 2d.
45. Q. to Q. R. 2d.

White.

46. R. to K. 2d.
47. Q. R. P. one.
48. B. to K. B. 3d. (*n*)
49. K. R. to K. Kt. 5th, ch.
50. Q. takes P. at Q. B. 6th.
51. R. takes R., check. (*o*)
52. Q. to Q. Kt. 6th.
53. R. to Q. B. 2d.
54. B. to Q. B. 6th.
55. K. to his R. 2d.
56. Q. to Q. R. 7th, check.
57. B. to K. B. 3d.
58. Q. to K. B. 7th. (*r*)
59. R. takes R.
60. K. to his R. 3d.
61. B. to K. Kt. 2d. (*u*)
62. Q. to K. B. 4th, check.
63. B. to K. 4th.
64. B. to Q. 3d.
65. B. to Q. B. 4th.
66. Q. R. P. one.
67. Q. to K. 4th.
68. Q. to K. B. 4th.
69. K. to K. Kt. 2d.
70. B. to Q. 3d.
71. K. to R. 2d.
72. K. to his R. 3d.
73. Q. to K. 4th.
74. Q. to Q. 5th.
75. B. to Q. B. 4th.
76. Q. to K. Kt. 8th, check.
77. B. to Q. 3d.
78. B. to K. 4th.
79. Q. to her B. 8th.
80. Q. to her 7th, check.
81. B. to K. Kt. 2d.
82. Q. to her Kt. 5th.
83. B. to K. 4th.
84. Q. to her 3d.
85. K. to R. 2d.

Black.

46. R. to Q. 3d.
47. R. to Q. 8th.
48. B. to Q. 5th.
49. R. to K. Kt. 3d.
50. B. to K. B. 3d.
51. P. takes R.
52. Q. to K. B. 2d. (*p*)
53. R. to Q. 2d.
54. Q. to K. 3d. (*q*)
55. R. to Q. 5th.
56. K. to his R. 3d.
57. Q. to K. 6th.
58. R. to Q. 7th, check. (*s*)
59. Q. takes R., check.
60. Q. to K. B. 7th. (*t*)
61. B. to Q. 5th.
62. K. to his Kt. 2d. (*v*)
63. B. to Q. R. 2d.
64. B. to Q. 5th.
65. K. to his R. 2d.
66. K. to his Kt. 2d.
67. Q. to K. B. 3d.
68. B. to Q. Kt. 3d.
69. Bishop to Q. 5th.
70. B. to Q. R. 2d.
71. Q. to Q. Kt. 7th, check.
72. Q. to K. B. 3d.
73. B. to Q. 5th.
74. B. to Q. R. 2d.
75. B. to Q. 5th.
76. K. to R. 3d.
77. B. to Q. R. 2d.
78. B. to Q. 5th.
79. K. to his Kt. 2d.
80. K. to R. 3d.
81. Q. to K. B. 7th.
82. K. to his Kt. 2d.
83. Q. to K. B. 3d.
84. Q. to K. 3d, check.
85. Q. to her R. 7th, check.

White.

86. B. to K. Kt. 2d.
 87. K. to his R. 3d.
 88. B. to K. B. 3d.
 89. K. to his R. 2d.
 90. Q. to her sq.
 91. B. to K. Kt. 2d.
 92. Q. to her 3d. (*x*)
 93. Q. to K. 4th.
 94. B. takes Q.
 95. K. to his Kt. 2d.
 96. K. to his B. 3d.
 97. B. to Q. B. 6th.
 98. B. to K. 8th.
 99. K. to his 4th.

Black.

86. Q. to K. B. 7th.
 87. Q. to K. B. 3d.
 88. Q. to K. 3d, check.
 89. Q. to K. 6th.
 90. Q. to K. B. 7th, check,
 91. B. to K. 4th.
 92. Q. to her 5th.
 93. Q. takes Q.
 94. B. to Q. Kt. sq.
 95. K. to K. B. 3d.
 96. B. to Q. R. 2d.
 97. B. to Q. Kt. 3d.
 98. B. to Q. R. 2d.
 99. B. to Q. Kt. 3d.

Drawn game.

NOTES TO GAME II.

(*a*) This check is dangerous, but not really unsound, says Walker. In the *Palamède*, Vol. I., 2d Series, p. 120, St. Amant is far from deprecating it; while the Ed. Committee have stated in their report, that "all the difficulties of the London side may, it is thought, be traced back to it."

(*b*) The correct move; which should have been answered with

- | | |
|--|---------------------------------|
| 7. Q. takes P. | 6. P. to Q. B. 7th (best). |
| 8. Q. R. P. one. | 7. Q. P. one. |
| 9. Q. Kt. P. two. | 8. K. B. to Q. B. 4th. |
| move K. B. to Q. 5th, you take it, and play Q. to Q. B. 3d. If he now move Q. Kt. to Q. 5th, you take it, and then play B. takes P., checking. | 9. K. B. to Q. Kt. 3d.—If Black |
| 10. Q. B. to Q. Kt. 2d. | 10. K. Kt. to B. 3d. |

The game may be termed even, White's superiority in position being worth about the extra P.

Cochrane has invented a pleasing variation at move 6th of first player, namely: Capturing P. with P. instead of castling. See Game IV.

(*c*) A necessary move. The Lond. game would have been completely broken up had they removed Q.

(d) If Lond. take Q. R., B. attacks her at Q. Kt. 2d, and wins her for two R.—Although abstractly the value of a Q. is less than that of two R., yet, in the particular situation of this game, they could not have safely given up their Q. for the two R.

(e) Ed. cannot take Kt. without at least losing the B. in return.

(f) It would still be bad play to capture the Kt., at this point, with Q. Kt. P.; e. g.

- | | |
|--|---------------------------------|
| 19. Q. Kt. P. takes Kt. | 19. P. takes P. |
| 20. Q. R. to Q. Kt. sq. | 20. Analysis has proved that if |
| Black take K. B. P. and afterwards Q., | he loses the game (see A.); |
| therefore | P. takes K. B. |
| 21. Q. takes P. | 21. K. Kt. P. one. |
| 22. Kt. to K. 3d sq. | 22. K. to K. Kt. 2d sq., and |
| | Lond. has the best of the game. |

(A.)

- | | |
|--|---|
| | 20. K. B. takes K. B. P., |
| | (check.) |
| 21. K. R. takes K. B. | 21. R. takes Q. |
| 22. R. takes R. | 22. Q. to her sq. |
| 23. K. R. to Q. Kt. 2d. | 23. Must inevitably lose; for if |
| you move K. to his sq., he will take the P. at Q. B. 3d, checking, | and afterwards play R. to your Q. Kt. sq. If you play Q. to K. sq., |
| he will attack her with the R. If you play | P. takes K. B. |
| 24. R. to Q. Kt. 8th | 24. K. or Q. to K. sq. |
| 25. R. takes Q. | 25. K. takes R. |
| 26. R. to Q. Kt. 8th, checks and wins easily. | |

(g) This move serves three purposes: 1stly, It prevents the further advance of the adverse K. R. P.; 2dly, It secures a place of retreat (K. R. 4th sq.) for the Kt.; and, 3dly, It provides an additional sq. (K. Kt. 2d sq.) for the K. to go into if necessary.

(h) It would have been bad play to have taken Kt. with K. R. P.; e. g.

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|--|-----------------------------|
| 24. P. takes Kt. | 24. P. takes P. |
| 25. K. to K. Kt. 2d. | 25. P. takes Kt. |
| 26. P. takes P. | 26. Q. takes P. |
| 27. Q. to K. Kt. 3d. | 27. Q. to K. R. 6th, check. |
| 28. Q. takes Q. | 28. P. takes Q., check. |
| 29. K. to K. R. 2d sq. Black ought to win. | |

(i) From the subjoined variation, it is evident Ed. would have lost, had they taken Kt. with K. R. P.

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|-----------------------------|----------------------------------|
| 27. K. R. P. takes Kt. | 27. P. takes P. |
| 28. Kt. to K. R. 2d or (A). | 28. K. R. takes Kt., check. |
| 29. K. takes R. | 29. Q. to K. R. 3d, check. |
| 30. K. to his Kt. sq. | 30. Q. R. to K. R. sq., and wins |

(A.)

- | | |
|-----------------------|--------------------------------|
| 28. Kt. to Q. 2d. | 28. K. R. to K. R. 7th, check. |
| 29. K. takes R. | 29. Q. to K. R. 3d, check. |
| 30. K. to his Kt. 2d. | 30. Q. to K. R. 6th, check. |
| 31. K. to his Kt. sq. | 31. Q. takes K. Kt. P., check. |
| 32. K. to R. sq. | 32. R. to K. R. sq., checkmate |

(k) B. to Q. 5th would perhaps have been stronger play. If on this move Black offer to exchange Queens by playing Q. to Q. B. 4th, White replies with R. to K. Kt. 8th, checking, and must win.

(l) By supporting R. with K., Lond. threatens to play Q. to her Kt. 5th, attacking both R. and B.

(m) This move is necessary to prevent Lond. from taking K. R. P. with their B. while supported by Q., by which they would have been enabled to make an even game. Suppose White to play

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|----------------------------|-----------------------------------|
| 45. Q. R. P. one. | 45. B. takes K. R. P. |
| 46. K. Kt. P. takes B. | 46. Q. takes K. Kt. P. |
| 47. Q. to Q. B. 3d, check. | 47. K. to K. B. sq. |
| 48. K. R. to Q. B. 4th. | 48. K. R. to K. Kt. 3d sq., check |
| 49. B. takes R. | 49. R. takes B., check. |
| 50. K. to K. B. sq. | 50. Q. to K. R. 8th, check. |
| 51. K. to K. 2d. | 51. R. to K. 3d sq., check. |
| 52. K. to Q. sq. | 52. R. takes R., check. |
| 53. Q. takes R. | 53. Q. to Q. 4th, check. |
| 54. Q. to Q. 2d sq. | 54. Q. takes R. |

Lond. has at least an equal game.

(n) Lewis has shown that if instead, White take Q. B. P. with R., Black checks with Q. at K. Kt. 8th, and draws the game.

(o) Ed. would have materially improved their position by playing here Q. to her Kt. 6th.

(p) It would be bad play to exchange Queens.

(q) A saving move. It is obvious, that if B. take R., London would check with Q. at K. 5th, and then capture R.

(r) R. to Q. B. 7th, threatening mate would lose the game. This the student will easily discover.

(s) Had the London players taken B. with Q., they would have lost. Thus:

58. Q. takes B.
 59. Q. to K. B. 8th, check. 59. To avoid being mated with R., Bishop must interpose.
 60. Q. takes Q., winning easily.

(*l*) From this position, says Lewis in his report, the game is decidedly drawn, and without much difficulty. Black must, however, be careful not to exchange Queens so as to separate either his own or the adversary's Pawns: the Q. and B. will easily prevent the advance of Q. R. P. to Queen; and though after the exchange of Queens, White may win the B. for the Q. R. P., yet the game will still be drawn, as Black will always be able to exchange his two Pawns for at least the adversary's Kt. P.; and as a King's B. and K. R. P. cannot win against a K., the game is of course drawn. For illustration of the latter principle, see note (*s*) p. 250.

(*u*) If Ed. had taken B. with Q., Lond. would have forced a drawn game, by giving alternate checks with their Q. at K. B. 8th and 7th squares, Ed. not being able to interpose B. without losing Queen.

(*v*) If Lond. exchange Queens at this point, they lose the game.

(*x*) If at this point Ed. check with Q. at her 7th sq., and afterwards move her to K. R. 3d, they lose the game.

GAME III.

In the same match. Begun by the London Club, 28th of April, 1824.

- | <i>White</i> (London). | <i>Black</i> (Edinburgh). |
|--------------------------------|----------------------------------|
| 1. K. P. two. | 1. Same. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. Q. P. two. | 3. K. P. takes P. |
| 4. K. B. to Q. B. 4th. | 4. K. B. to Q. B. 4th. |
| 5. Q. B. P. one. | 5. Q. to K. 2d. (<i>a</i>) |
| 6. Castles. | 6. P. takes P. (<i>b</i>) |
| 7. Q. Kt. takes P. | 7. Q. P. one. |
| 8. Q. Kt. to Q. 5th. | 8. Q. to her 2d. (<i>c</i>) |
| 9. Q. Kt. P. two. (<i>d</i>) | 9. Q. Kt. takes P. |
| 10. Q. Kt. takes Kt. | 10. K. B. takes Kt. |
| 11. K. Kt. to K. Kt. 5th. | 11. K. Kt. to K. R. 3d. |
| 12. Q. B. to Q. Kt. 2d. | 12. K. to K. B. sq. (<i>e</i>) |
| 13. Q. to her Kt. 3d | 13. Q. to K. 2d. (<i>f</i>) |

White.

14. K. Kt. takes K. B. P.
15. Q. takes K. B.
16. K. B. P. two.
17. Q. takes Kt.
18. Q. to her B. 3d.
19. K. B. P. one. (*i*)
20. K. R. to K. B. 4th.
21. K. P. one.
22. Q. takes P.
23. Q. R. to K. sq.
24. K. B. P. one. (*m*)
25. K. R. to K. B. 5th. (*n*)
26. Q. to her B. 5th, ch. (*p*)
27. K. R. takes P., ch. (*q*)
28. Q. takes P., check.
29. B. to Q. 4th.
30. Q. to her B. 5th, check.
31. Q. to K. Kt. 5th, check.
32. B. checks.
33. Q. to her 5th.
34. Q. to her Kt. 7th.
35. K. B. P. one, check. (*t*)
36. R. to K. B. sq., check.
37. Q. to K. 4th, check.
38. Q. to K. 8th, check.
39. Q. to K. Kt. 8th, ch.
40. K. Kt. P. two.
41. Q. takes Q. R.
42. K. to his R. sq. (*v*)
43. B. to Q. R. 3d.
44. Q. to Q. B. 6th. (*x*)
45. Q. takes Q. Kt. P. (*y*)
46. K. to his Kt. sq.
47. Q. to her Kt. 2d. (*z*)
48. Q. to K. Kt. 2d.
49. K. takes Q.
50. K. takes B.
51. B. to K. 7th.
52. Q. R. P. one.

Black.

14. K. Kt. takes Kt.
15. K. Kt. to K. 4th. (*g*)
16. Kt. takes K. B.
17. Q. to K. B. 2d.
18. Q. B. to K. 3d. (*h*)
19. Q. B. to his 5th. (*k*)
20. Q. Kt. P. two. (*l*)
21. P. takes P.
22. K. R. P. one.
23. K. R. to K. R. 2d.
24. K. Kt. P. two.
25. Q. R. P. two. (*o*)
26. K. to his Kt. sq.
27. P. takes R.
28. K. to B. sq. (*r*)
29. B. to K. 3d.
30. K. to his Kt. sq.
31. K. to B. sq. (*s*)
32. K. to his sq.
33. Q. R. to his 3d.
34. Q. to K. R. 4th.
35. K. takes P.
36. K. to his Kt. 3d.
37. B. interposes.
38. R. to K. B. 2d.
39. K. to his B. 3d.
40. Q. R. to his sq. (*u*)
41. Q. takes K. Kt. P., check.
42. R. to Q. 2d.
43. K. to his B. 2d.
44. R. to Q. 8th.
45. Q. to K. 5th, check.
46. K. to his Kt. 3d.
47. Q. to K. Kt. 5th, ch. (*aa*)
48. Q. takes Q., check.
49. B. to K. R. 6th, check.
50. R. takes R.
51. Q. R. P. one.
52. R. to K. B. 4th.

And London surrendered.

NOTES TO GAME III.

(a) This is a very objectionable move, and continued for a long time to embarrass the play of the Ed. Club. At this point the books have generally advised Q. P. to Q. 6th, as best for second player; modern analysis has shown that Black can now equalize the game by resolving the position into a well known variation of the Giuoco Piano. (See leading moves, p. 253.)

(b) Also an objectionable move, inasmuch as it enabled the London Club to bring their Q. Kt. at once into powerful action. P. to Q. 6th would have been better play.

(c) The Q. played to this sq. blocks up the Q. B. It is doubtful, however, whether Ed. had a better move.

(d) Well played. Lond. sacrifices a second P. to give more development to their attack.

(e) Evidently preferable to K. B. P. one. Had Ed. castled, Lond. would have played Q. to her 4th sq., forcing mate in a few moves.

(f) Better than defending K. B., or playing it to Q. R. 4th, or to Q. B. 4th.

(g) Ed. would have played ill in taking K. P.; Lond. would have replied with Q. R. to K. sq., then to K. 3d, with the view to play it afterwards, either to K. B. 3d or to K. Kt. 3d.

(h) The B. is played into this sq. preparatory to being moved to Q. B. 5th, where he will be found to be very useful.

(i) It would also have been good play to have advanced the K. P.

(k) Had Ed. captured Q. R. P., they would have lost a piece. Very little reflection will enable the student to discover this.

(l) Ed. is compelled either to remove or defend B., Lond. threatening to advance K. P. one sq., attacking B. with R.

(m) At this point of the game the Lond. players seem to have overlooked the full strength of their position. Instead of advancing P. they should have played:

- | | |
|--|-----------------------|
| 24. Q. to her B. 5th, check. | 24. K. to his Kt. sq. |
| 25. Q. R. to K. 7th. | 25. Q. to her 4th. |
| 26. R. takes B., and has a winning position. | |

(n) Still Lond. must have won by checking with Q. at her B. 5th.

(o) An important and indeed a saving move, inasmuch as it enabled Ed. to bring Q. R. into effective play, while preventing danger from the threatened check of adverse B., and defeating the plan which Lond. adopted of exchanging their R. for the Pawns on the K. side after the check with Q.

(p) Mr. Lewis is of opinion that Lond. should have moved B. to Q. 4th. It may be doubted, says the Ed. report, whether this move would have enabled the Lond. Club to do more than draw the game.

(q) In a note on this move, Mr. Lewis remarks—"It may seem unaccountable to the reader how the committee on the part of the Lond. Club, could have committed so great an error as sacrificing the Rook."—He then states that discovering their error soon after having mailed their letter containing the 27th move, the Lond. committee made an unsuccessful effort to obtain its release, and were in consequence compelled to abide by the move forwarded, in accordance with the terms of the match. In an Appendix accompanying the Report of the Ed. Committee, we find the following comment on this move—"Even supposing that the Lond. Club had been allowed to retract their 27th and 28th moves, it is denied that they could have won the game. They could have done nothing better than draw the game; and this they had it in their power to do, with more certainty and greater elegance, by adhering to their 27th move, than by adopting any other. De La Bourdonnais has inserted this game in his treatise, and asserts that Lond. would now have had a fine game by playing Q. R. to K. 7th, attacking Q.

(r) On this move De La Bourdonnais remarks, that had Ed. played K. to R. sq., Lond. would have won by playing Q. R. to K. 7th.

(s) In their letter transmitting this move, the Ed. players added, that should Lond. play for their 32d move, Q. to Q. B. 5th, checking, Ed. would in answer, play K. to K. Kt. sq.—This was done in the expectation that Lond. would declare the game drawn. After the sacrifice of the R. it is surprising the Lond. players did not avail themselves of the present opportunity to draw the game.

(t) Lewis and De La Bourdonnais after him have said, that by taking Q. R. with Q., Lond. might have drawn the game. The Ed. players doubt this, and in proof give a back game with variations.

(u) A masterly "*Coup de ressource.*" Any other move would have lost the game.

(v) Interposing Q. or playing K. to B. 2d, would have proved fatal.

(x) Lond. could not check with Q. at K. B. 8th, without losing, e. g :

- | | |
|------------------------------|---|
| 44. Q. to K. B. 8th, check. | 44. K. to K. Kt. 3d. |
| 45. Q. to K. Kt. 8th, check. | 45. R. interposes. |
| 46. Q. to K. 8th, check. | 46. K. to K. R. 2d sq., and Lond. cannot avoid checkmate. |

(y) Had Lond. taken Q. B. P., they would have lost in a few moves.

(z) Had Lond. taken R. with R. they would have been mated in 4 moves, e. g :

- | | |
|----------------------|-----------------------------|
| 47. R. takes R. | 47. Q. to K. 6th, check. |
| 48. K. to K. Kt. 2d. | 48. B. to K. R. 6th, check. |
| 49. K. to K. R. sq. | 49. Q. to K. B. 6th, check. |
| 50. K. to K. Kt. sq. | 50. Q. mates. |

(aa) This and the next four moves were all transmitted in one letter, the moves of the Lond. club, to which they were the answers respectively, having been assumed by the Ed. committee.

NOTE.—This match consisting of the best in three games, (exclusive of drawn games,) and the stake to be played for, a cup of the value of twenty-five guineas, was won by the Scotch club. Five games were played in all two being drawn, and of the remaining three, Ed. winning two.

The Q. P. Two Opening, since much analyzed, had been but little treated of by writers on Chess, and was but imperfectly known when brought into notice by its adoption in this match. The games we select, although at the present day they would not be deemed models of the Opening under consideration, contain, nevertheless, many scientific and masterly moves, and being accompanied with more copious notes than in any previous work on Chess, (excepting the reports of the respective committees,) they will be found highly instructive. The first game may be particularly recommended to the amateur as an excellent subject for study. The dates indicate we have not given the games in the order they were played; our first being in reality the fifth and deciding game in the match.

* GAME IV.

Between Cochrane and Popert. Played in the St. George's Chess-Club, London.

White (Cochrane).

Black (Popert).

- | | |
|---|----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. Q. P. two. | 3. P. takes P. |
| 4. K. B. to Q. B. 4th. | 4. K. B. checks. |
| 5. Q. B. P. one. | 5. P. takes P. |
| 6. P. takes P. (a) | 6. B. to Q. R. 4th (best). |
| 7. K. P. one. | 7. Q. P. one. (b) |
| 8. Q. to Q. Kt. 3d. | 8. Q. to K. 2d. |
| 9. Castles. | 9. Q. P. takes P. |
| 10. Q. B. to R. 3d. (c) | 10. Q. to K. B. 3d. |
| 11. Q. Kt. to Q. 2d. | 11. Q. B. to K. B. 4th. |
| 12. K. Kt. takes K. P. | 12. Q. Kt. takes Kt. |
| 13. Q. to Kt. 5th, check. | 13. Q. Kt. to Q. B. 3d. |
| 14. K. R. to K. sq., check. | 14. Q. B. to K. 3d. |
| 15. B. takes B. | 15. K. B. P. takes B. |
| 16. Q. takes Q. Kt. P. | 16. R. to Q. sq. |
| 17. Q. takes Kt., check. | 17. K. to B. 2d. |
| 18. Kt. to K. 4th. | 18. Kt. to K. 2d. |
| 19. Kt. to K. Kt. 5th, check. | 19. Q. takes Kt. |
| 20. Q. takes K. P., checks
and wins. | |

NOTES TO GAME IV.

(a) This move constituting Cochrane's variation has been analyzed at great length in the *Palamède* by St. Amant. The result proves it to be more brilliant than sound.

(b) A weak move. At this point Jaenisch advises K. Kt. to K. 2d. St. Amant prefers Q. P. 2 sq. See next game.

(c) Stronger than Q. B. to K. Kt. 5th.

GAME V.

Between Perigal and Daniels. Played in the London Chess-Club.

White (Daniels).

Black (Perigal).

- | | |
|---------------------|---------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |

White.

3. Q. P. two.
4. K. B. to Q. B. 4th.
5. K. B. P. one.
6. P. takes P.
7. K. P. one.
8. K. P. takes P., *en passant*. (a)
9. Q. to her Kt. 3d.
10. Castles.
11. Q. takes B.
12. R. to K. sq.
13. B. to Q. R. 3d.
14. Q. Kt. to Q. 2d.
15. Q. Kt. to K. 4th.
16. Q. R. to Q. sq.
17. Q. Kt. to K. Kt. 5th.
18. R. takes R.
19. R. to Q. 7th.
20. K. R. P. one.
21. Q. to her 5th.
22. Q. B. P. one.
23. Kt. takes Kt.

Black.

3. P. takes P.
4. K. B. checks.
5. P. takes P.
6. B. to Q. R. 4th (best).
7. Q. P. two.
8. Q. takes P.
9. Q. B. to K. 3d.
10. B. takes B.
11. K. Kt. to K. 2d.
12. Castles on K. side
13. Q. to K. B. 3d.
14. K. R. to K. sq.
15. Q. to K. Kt. 3d.
16. Q. R. to Q. sq.
17. R. takes R.
18. K. Kt. to K. B. 4th.
19. K. Kt. to K. R. 3d.
20. B. to Q. Kt. 3d.
21. Q. to K. B. 3d.
22. Q. K. to K. 4th.

And Black gave mate in 6 moves. (b)

NOTES TO GAME V.

(a) Should you now play K. B. to K. Kt. 5th, attacking Q., he moves K. Kt. to K. 2d, and if you then pin Q. Kt. with K. B., he replies with Q. B. to Q. 2d. If

- | | |
|-----------------------------|---------------------|
| 8. Q. takes P. | 8. Q. takes Q. |
| 9. K. B. takes Q. | 9. K. Kt. to K. 2d. |
| 10. K. B. takes Kt., check. | 10. Kt. takes K. B. |
| 11. Q. B. to K. B. 4th. | 11. Castles. |
| 12. Castles. | 12. K. R. to K. sq. |
| 13. K. R. P. one.—Even. | |

(b) Easy of solution as the student will readily discover.

GAME VI.

22 correspondence between the Washington and New-York Chess-Clubs.
 Played in the year 1839.

(Hitherto unpublished.)

White (Washington).

Black (New-York).

- | | |
|------------------------------|-----------------------------|
| 1. K. P. two. | 1. <i>The same.</i> |
| 2. K. Kt. to K. B. 3d. | 2. Q. Kt. to Q. B. 3d. |
| 3. Q. P. two. | 3. P. takes P. |
| 4. K. B. to Q. B. 4th. | 4. Q. to K. B. 3d. (a) |
| 5. Castles. | 5. Q. P. one. |
| 6. Q. B. P. one. | 6. P. to Q. 6th. |
| 7. K. Kt. to K. Kt. 5th. (b) | 7. Q. Kt. to K. 4th. |
| 8. K. B. to Q. Kt. 5th, ch. | 8. Q. B. P. one. |
| 9. K. B. P. two. | 9. Q. Kt. to K. Kt. 5th. |
| 10. K. B. to Q. B. 4th. | 10. Q. Kt. to K. R. 3d. |
| 11. K. P. one. | 11. Q. home. |
| 12. B. takes P. at Q. 3d. | 12. Q. P. takes K. P. |
| 13. P. retakes. | 13. K. B. to K. 2d. |
| 14. K. Kt. to K. 4th. | 14. Q. Kt. to K. Kt. 5th. |
| 15. Q. B. to K. B. 4th. | 15. K. R. P. two. |
| 16. Q. to K. B. 3d. | 16. Q. to Q. Kt. 3d, check. |
| 17. K. to K. R. sq. | 17. Q. B. to K. 3d. |
| 18. Q. Kt. to Q. 2d. | 18. Castles. |
| 19. Q. Kt. to Q. B. 4th. | 19. B. takes Kt. |
| 20. B. takes B. | 20. K. Kt. to K. R. 3d. |
| 21. B. takes Kt. (c) | 21. Q. Kt. takes B. |
| 22. B. takes K. B. P. | 22. K. R. P. one. |
| 23. Q. Kt. P. two. | 23. K. Kt. P. two. |
| 24. B. checks. | 24. K. to Q. Kt. sq. |
| 25. Kt. to K. B. 6th. | 25. K. to R. sq. |
| 26. Q. R. P. two. | 26. Q. R. to Q. 7th. |
| 27. Q. R. P. one. | 27. Q. to Q. Kt. 4th. |
| 28. Q. to K. 3d. | 28. Q. R. to K. 7th. |
| 29. Q. takes K. Kt. P. | 29. Q. takes K. P. |
| 30. Q. to K. Kt. 7th. | 30. K. R. to K. Kt. sq. |
| 31. Q. takes B. (d) | |

And New-York gave mate in four moves.

NOTES TO GAME VI.

(a) The N. Y. players adopt here a defence invented by McDonuel, and considered sound both by that celebrated player and his

scientific competitor De La Bourdonnais. Modern analysis has pronounced it dangerous, and inferior to replying with K. B. to Q. B. 4th.—Walker, in his *Art of Chess-Play*, analyzes this move as follows:

4. Q. to K. B. 3d.
5. Castles.

First Defence.

5. Q. P. one.
6. If you move Q. to Q. 3d, he must not play Q. Kt. to K. 4th, but rather Q. B. to Kt. 5th, and has a good defence.
Q. B. P. one. 6. P. to Q. 6th (best). If he take P. with P., he allows you to bring out Q. Kt. with a good attack.
7. Q. takes P. 7. Q. to K. Kt. 3d.
8. Q. B. to K. B. 4th. 8. K. B. to K. 2d.
9. Q. Kt. to Q. 2d. 9. K. Kt. to R. 3d.
10. Q. R. to K. sq. 10. Castles.

The game is so far in your favor, that Black is rather crowded; but no further disadvantage can be proved. Black's defence seems more simple and easy to follow, if he play K. B. to Q. B. 4th at move 4th.

Second Defence.

5. K. B. to Q. B. 4th.
6. Q. B. P. 1 (best).—If you advance K. P., he moves Q. to K. B. 4th.
6. P. to Q. 6th (best).—If P. takes P., you retake with Q. Kt. If he play Q. P. one, you move K. B. to Q. Kt. 5th. If he move Q. Kt. to K. 4th, you change Knights, and at once push K. B. P. two.
7. Q. takes P. You have the better position, his men being crowded.

(b) This and White's subsequent move seem premature.

(c) If Washington now attack Kt. with K. R. P., New-York plays K. Kt. to K. B. 4th, and Washington cannot take Kt. without losing Q.

(d) Washington cannot take the proffered Bishop without losing the game. One would naturally expect to find games by correspondence exempt from flaws of this kind. As in the case of London against Edinburgh (see Game III., note (q), p. 267,) the Washington players discovered their error very soon after transmitting their move, but were too late to retract.

GAME VII.

(From Walker's Thousand Games actually played.)

*White.**Black.*

- | | |
|---------------------------|------------------------------|
| 1. K. P. two. | 1. <i>The same.</i> |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. Q. P. two. | 3. P. takes P. |
| 4. K. Kt. takes P. (a) | 4. Q. to K. R. 5th. |
| 5. Q. to Q. 3d. | 5. K. B. to Q. B. 4th. (b) |
| 6. Q. B. to K. 3d. | 6. Q. Kt. to K. 4th. |
| 7. Q. to Q. B. 3d. | 7. Q. P. one. |
| 8. K. B. to Q. 3d. | 8. K. Kt. to B. 3d. |
| 9. Q. Kt. to Q. 2d. | 9. Q. B. to K. Kt. 5th. |
| 10. K. Kt. P. one. | 10. Q. to K. R. 4th. |
| 11. K. Kt. to Q. Kt. 5th. | 11. Castles on K.'s side. |
| 12. B. takes B. | 12. Kt. to K. B. 6th, check. |
| 13. Q. Kt. takes Kt. | 13. B. takes Q. Kt. |
| 14. Q. B. takes Q. P. | 14. Q. B. P. takes B. |
| 15. K. R. to B. sq. | 15. Q. takes K. R. P. |
| 16. Kt. takes Q. P. | 16. Q. R. to Q. sq. |
| 17. K. P. one. | 17. Q. R. takes Kt. |
| 18. P. takes R. | 18. Rook checks. |
| 19. K. to Q. 2d. | 19. Queen mates. |

NOTES TO GAME VII.

(a) It is natural to suppose that in reply you should take P. with Kt., which was in effect the continuation frequently played. Pursuing it,

5. Q. takes Kt., &c.

4. Kt. takes Kt.

Recently, however, it has been discovered that taking P. with Kt. loses first player at least the move, Black replying as in the present game with Q. to K. R. 5th, a move invented by Mr. Pulling, of the London Chess Club, and first noticed in Walker's treatise, Ed. 1841. The following analysis is from his more recent publication, "The Art of Chess-Play."

*White.**Black.*

- | | |
|---------------------|---------------------|
| 1. K. P. two. | 1. <i>The same.</i> |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. Q. P. two. | 3. P takes P. |

4. Kt. takes P. (bad). Black may answer with K. B. to Q. B 4th, and on your then playing Kt. to K. B. 5th; or taking Q. Kt. with Kt., may move Q. to K. B. 3d. Or he may get the better game by moving as follows:

4. Q. to K. R. 5th (Pulling's move.)

5. If you take Kt., he takes P., checking, and then Q. takes Kt.

First Defence.

5. Q. Kt. to B. 3d.

5. K. B. to Q. Kt. 5th.

6. Q. to her 3d.

6. B. takes Kt., check (best).

7. P. takes B.

7. K. Kt. to B. 3d.

Black has the advantage.

Second Defence.

5. Q. to Q. 3d. is advised as best by Jaenisch. Von Der Lasa and Lewis prefer K. Kt. to B. 3d; see variation.

6. If you now play Q. to K. 3d, he does not play, as taught by Lewis, K. Kt. to B. 3d, but rather K. B. to Q. B. 4th, as suggested by Jaenisch.

Q. to K. 2d (best).

6. K. Kt. to B. 3d.

7. Q. Kt. to Q. 2d.

7. K. B. to Q. B. 4th.

8. K. Kt. to K. B. 5th.

8. Q. to K. Kt. 5th.

9. K. B. P one.

9. Q. to K. Kt. 3d.

Black has the better game.

Variation from Second Defence.

5. K. Kt. to B. 3d.

In the first place,

6. Q. Kt. to B. 3d.

6. K. B. to Q. Kt. 5th.

7. Q. B. to Q. 2d.

7. B. takes Kt.

8. B takes B.

8. Q. takes P., checking, &c.

In the second place,

6. Kt. takes Kt.

6. Q. P. takes Kt.

7. K. P. advances.

7. K. B. to Q. B. 4th (best).

8. Q. B. to K. 3d.—You dare not take Kt.

8. B. takes B.

9. Q. takes B.

9. Kt. to Kt. 5th.

10. Q. to K. 2d.

10. Q. to K. 2d; having the

better game, for if you move K. B. P. two, he checks with Q. at Q. Kt. 5th.

(b) For correct move at this point, see Analysis above.

F O U R T E E N P R O B L E M S

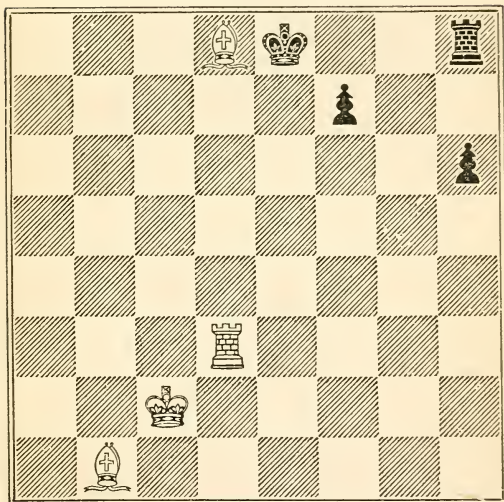
I N

T H R E E M O V E S .

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BY HERR ELTSACH.

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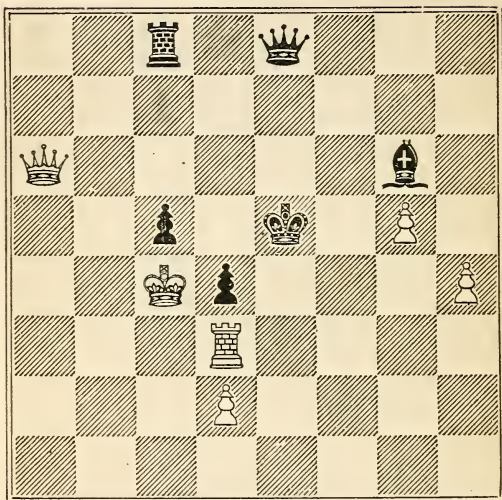
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White to play and mate in three moves.

No. 2.

BY THE EDITOR.

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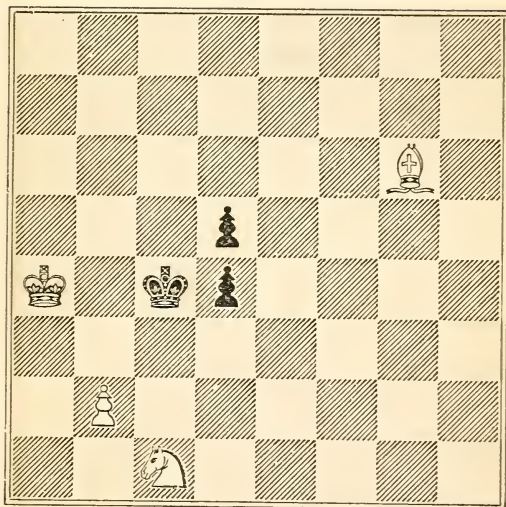
WHITE.

White to play and mate in three moves.

No. 3.

BY THE EDITOR.

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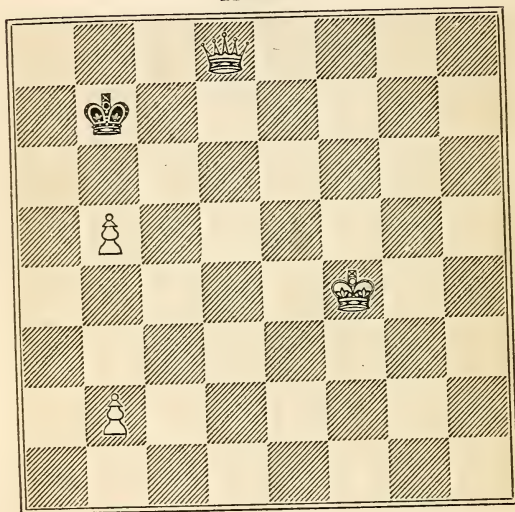
WHITE.

White to play and mate in three moves.

No. 4.

FROM THE CHESS PLAYER'S CHRONICLE

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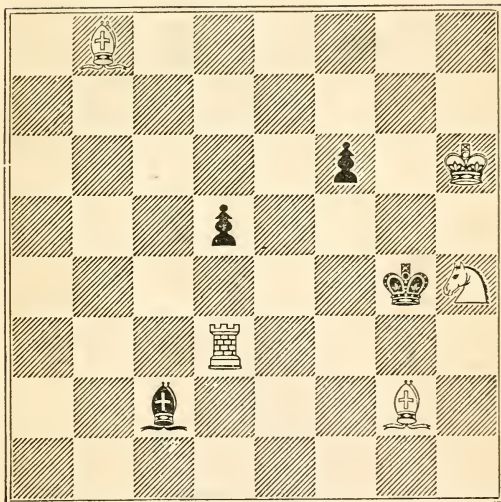
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White to play and mate in three moves.

No. 5.

FROM THE PALAMÈDE.

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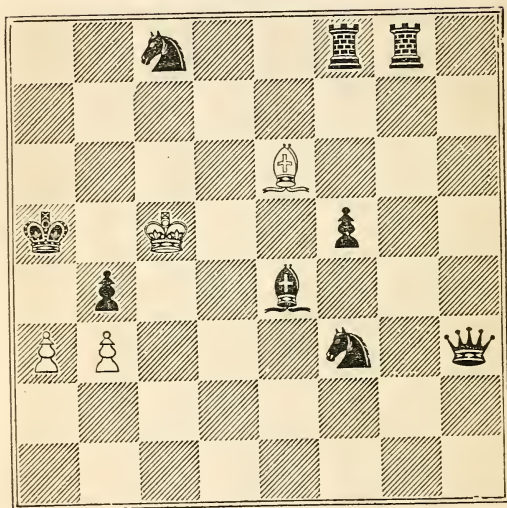
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White to play and mate in three moves.

No. 6.

BY W. BONE.
 (From Walker's Philidorian.)

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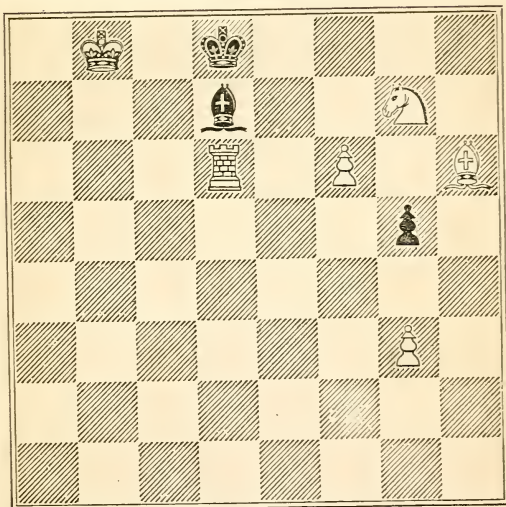
WHITE.

White to move and mate in three moves.

No. 7.

BY A NATIVE CHESS PLAYER OF INDIA

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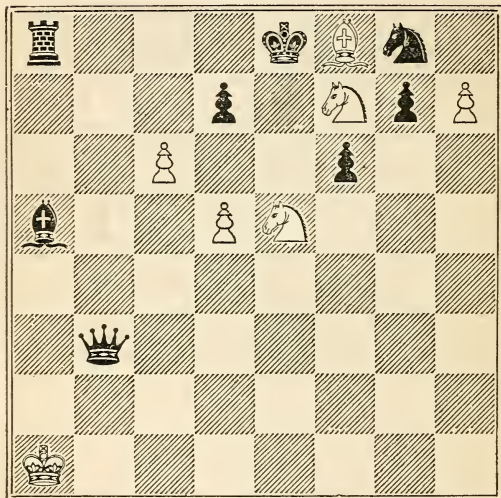
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White to play and mate in three moves.

No. 8.

BY D'ORVILLE,

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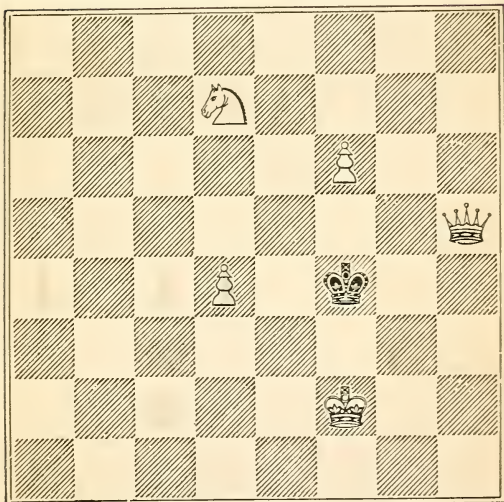
White plays first and mates in three moves.

No. 9.

BY THE REV. J. VINCENT.

(From Chess Player's Chronicle.)

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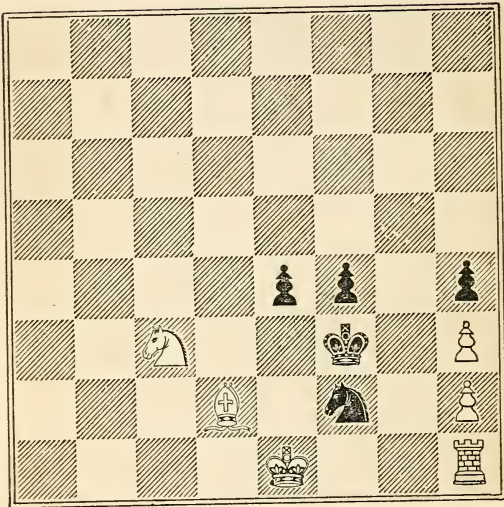
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White to play and check-mate in three moves.

No. 10.

BY HERR ELTSACH,
of West Point.

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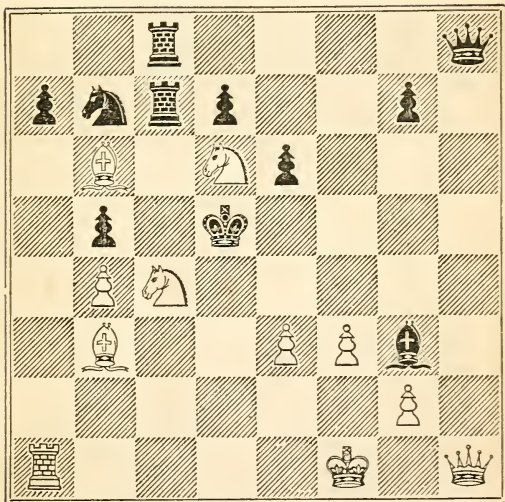
White to play and mate in three moves.

No. 11.

BY N. D. NATHAN.

(From the C. P. Chronicle.)

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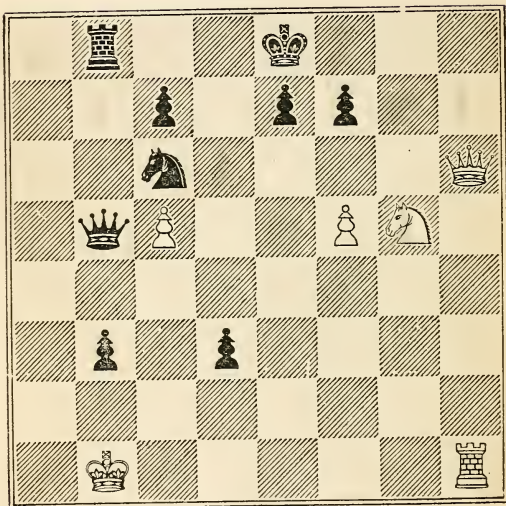
White playing first mates in three moves.

No. 12.

BY W. H. C.

[From the C. I. Chronicle.]

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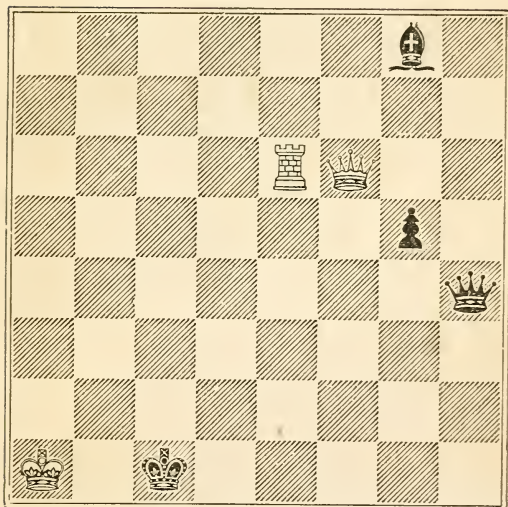
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White to play and mate in three moves.

No. 13.

BY THE EDITOR.

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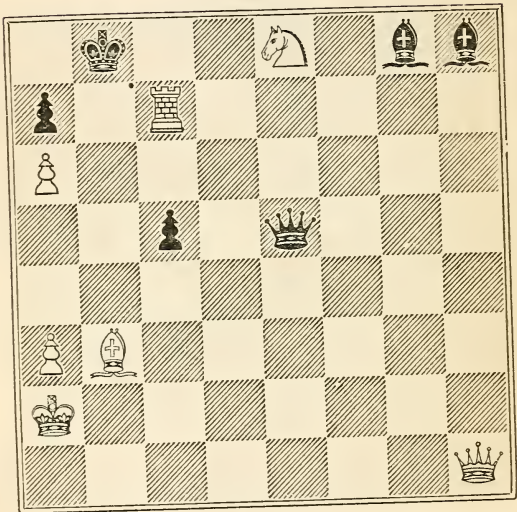
WHITE.

White to play, and compels Black to mate him in three moves.

No. 14

BY THE EDITOR.

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WHITE.

White to play, and compels Black to mate him in three moves.

HOW A WORLD WAS WON.

OR,

A GAME OF CHESS IN 1492.



HOW A WORLD WAS WON.

HOW A WORLD WAS WON;

OR,

A GAME OF CHESS IN 1492.

Por Castilla y por Leon
Nuevo mundo halló Colon.

It may be said of the immortal work of Cervantes, and with much truth, that it is a complete compendium. Yes, reader, in Don Quixote you will find matter both grave and light, philosophic dissertations, and occasionally even a pun.

In Part I. Chap. XXII., which treats “of the manner in which the great Hidalgo set at liberty several unfortunate persons who, much against their will, were being conveyed where they did not wish to go,” known also as the “adventure of the galley slaves,” we have the following passage:—

“*Señor Caballero si tiene algo que darnos, dénoslo ya, y vaya con Dios, que ya enfada con tanto querer saber vidas ajenas; y si la mia quiere saber, sepa que yo soy Ginés de Pasamonte, cuya vida está escrita por estos pulgares.*”

“Signor cavalier, if you have any thing to give us,” said one of the galley slaves, “let us have it now, and God be with you, for you tire us with inquiring so much after other men’s lives. If you would know mine, I am Gines de Pasamonte, whose life is written by these thumbs (*por estos pulgares*).” There is here a play upon words that does not admit of translation, *pulgar* signifying the finger that directs the pen, and *Pulgar* being also the name of the celebrated historian, surnamed by his countrymen “the Spanish Plutarch.”

That author, in his Chronicle of Ferdinand and Isabella, informs us that the conqueror of Granada and the extirpator of the Moslem faith from the Spanish realm, was passionately fond of Chess. “*Era el rey Fernando muy afecto al deleitable juego del axedrez.*” He moreover tells us, that between this noble game and the excite

ment of the chase, Ferdinand divided the few leisure moments he could snatch from the cares of government or the sterner duties of war. But Fernando del Pulgar limits himself to this simple indication, and upon this subject we should know nothing more, were the Chronicle the only work left by him. This, fortunately, is not the case. There exists in print a collection of his letters, all highly curious; and, independently of the published letters, there is preserved in the archives of Cordova a manuscript collection, to which it has been our good fortune to have had access. We have consulted the latter with great interest, authentic or not; for we are bound to say there is much disagreement among writers concerning the circumstances of this author's life. Some even confound him with another Hernando del Pulgar, who was Alcalid of Salar, and who distinguished himself by certain valorous feats in the vega of Granada. This Hernando, it would appear, having made a vow to enter the city and take possession of a mosque, actually made good his way into the capital of Boabdil, and sealed the daring deed by leaving, nailed with his dagger on the very door of the Moslem temple, a parchment upon which was transcribed a copy of the "Ave Maria." In order to distinguish the chronicler from the warrior, the latter is generally known by the cognomen of "*El de las hazañas*," or, the Pulgar of high deeds. Thus the question arises, To whom are we to attribute these unpublished letters?—to Hernando the historian, or to Hernando the soldier? Or, may they not be the production of some other contemporary writer, such as Anglerius Martyr or Bernaldez? This remains a mystery; but, as far as we can judge by the paper upon which they are written, and the style of the hand, we should certainly deem them traceable to the commencement of the sixteenth century.

Having once fairly commenced diving into these ancient manuscripts, we were greatly interested, as we have already said. We must candidly confess, however, that we were not a little deterred at first by their illegible appearance, and the idea of their dubious authenticity; but the, for us, talismanic word "*axedrez*"* having caught our eye, a new incentive was added to our somewhat lagging curiosity, and recollecting a maxim of this very Pulgar, "*Malo es no saber, peor*

* The Spanish for "Chess."

el no querer saber," we shook off all laziness, set diligently to work, and were well rewarded in the translation of some of these curious manuscripts.

In the following epistles, Hernando addresses familiarly a friend, apparently some learned doctor. The letter is dated from the celebrated camp before Granada.

Santa Fé, February 2d, 1492.

FRIEND AND WELL-BELOVED : If I mistake not, you must have seen, during your last visit at court, a certain Cristóval Colon, a Genoese ; if not, you have of course heard of him, for his name has become of late as familiar as the sayings of Martin Revulgo. Some look upon him as a downright madman, and very few grant him any genius at all. He pretends the earth is round, and that necessarily there must exist, beyond the ocean, a world to act as a counterpoise to the world we inhabit ; that, at all events, if there do not exist beyond the ocean, countries entirely distinct from our continent, he still asserts that by steering west a vessel must sail completely round the world, and reach the eastern shores of Asia and the golden-roofed city of Cipango, described by Marco Polo. He came here whilst we were campaigning it against the Moors in Granada, submitted his project to the sovereigns, but met with no encouragement. Their answer was, that the expenses of the war had drained the public treasury. After the taking of Granada this Colon renewed his petition, and was referred to a council of learned doctors and theologians, who assembled lately at Salamanca for the purpose of considering his extraordinary proposals. Before these he defended his opinions ; but the doctors have decided that the earth is not round, and that a belief in antipodes is an act of heresy. Our good Queen Isabella, however, who has no great pretensions to physical, or geometrical lore, seems to care very little for the decision of her grave counsellors. Her opinion is, that the conquest of the golden Cipango will afford riches enough to rescue the Holy Sepulchre from the power of the infidels, and that, at any rate, the attempt is worth making. Indeed, she has been expressly heard to say that it was her desire the Genoese should prosecute what he has projected ; that if funds were wanting, she would undertake the enterprise for her own crown of Castile, and vledge her private jewels to raise the necessary sum. She has not

however, been under the necessity of having recourse to this extreme measure. Luis de San Angel, receiver of the ecclesiastical revenue in Aragon, has advanced the funds, and the Queen has gladly accepted his offer. But another difficulty has arisen. The Genoese will not take charge of the expedition unless he be created admiral and viceroy over the countries he may discover. This title has been refused him; and to-morrow, it is said, he takes his departure on his return to Palos de Moguer. It is thought his intention is to offer his services to some other sovereign.

Santa Fe, February 4th, 1492.

FRIEND AND WELL-BELOVED: I have never forgotten what Antonio de Lebrixa said to us in one of his last lessons: "Take heed how you despise incidental circumstances, though trifling in appearance, for they often lead to most important results." At court, more especially, should this maxim be ever borne in mind, as there opportunities for its application are constantly occurring. In this letter I will give you a striking instance of the truth of good Antonio's maxim; and, if I mistake not, the world may ere long behold a most wonderful exemplification of it.

The King's fondness for the game of chess, as you know, is very great, and, like all earnest players, he attaches the greatest importance to the winning of a game, never forgiving himself for losing one. His artifice and cunning devices over the checquered field are wily in the extreme, and were I not speaking of his "*Alteza*,"* I should say they almost amount to perfidy. He will often leave a piece unprotected and apparently within the grasp of his adversary; but ere his hand extend to seize it, let him be very sure the prey is certain, for never is the King better pleased than when his deep-laid plots are crowned with success.

Yesterday during the noontide heat, instead of indulging in his usual siesta, bidding us follow him to the Queen's apartments, he challenged Fonseca, one of his daily victims, to a Game of Chess, we of course assisting as judges of the tournament. The Count de Tendilla, Ponce de Leon, and Gonsalvo of Cordova, were present.

* "*Alteza*," Highness. Charles V. was the first Spanish monarch who assumed the title of Majesty.

The Queen's maids of honor, seated around a frame, were at work upon a magnificent piece of embroidery intended as an offering to our lady "del Pilar."

The aged lady Beatrix Galindez, so deeply versed in ancient lore that she has been surnamed "Latina," was seated near the Queen, with whom she was conversing in Latin in a subdued tone; whilst the King, entirely absorbed in the game, was entangling poor Fonseca in one of his deeply laid schemes.

Suddenly the hangings were raised, and a page announced His Excellency the Archbishop of Toledo, Don Pedro Gonzales de Mendoza, Grand Cardinal of Spain. After the holy prelate had made his obeisance to the King, he approached the Queen, and respectfully inquired what it had been her pleasure to decide finally with regard to the Genoese, Cristóval Colon. At the same time he announced that the latter, sad and disappointed, had taken leave of his friends, and was on his way to the Convent of La Rábida, at Palos de Moguer. In my opinion, said Beatrix Galindez, after the Archbishop had proffered his request, were the demand simply a sum of money, I should advocate its being granted; for, as Dionysius Cato has it in one of his distichs,

"Ne dubites cum magna petas, impendere parva."

But this is not a question of money. A title is demanded; and dignities and titles are not to be lavished thus on all comers. Indeed, my opinion of the absurdity of his doctrine has of late been strengthened, and I uphold it is most extravagant to maintain that there can exist countries in a straight line under our very feet, where men walk with their heads downward, as we see flies upon the fretted roof.' As she spoke, in her excitement, Latina's tone had gradually become more elevated. She had forgotten that Chess-players must not be disturbed. Her voice had struck their ear.

The Game was decidedly in the King's favor, and Fonseca, with some eagerness, seized the opportunity of interrupting the silence in which the King had hitherto played, in the hope, perhaps, of diverting the attention of his unrelenting antagonist.

"For my part," said he, "I incline to the theory of Cosmas Indicopleustes:—The world is square, and, like this Chess-board, it is

terminable. It is moreover flat, surrounded with water on all sides, and beyond the water is an abyss. Thus it is that Arabian Geographers represent on their maps and charts, at the extremity of the great ocean, a black and skinny hand, emblematic of the Demon's claw, ready to drag into the gulf below, the rash mortals daring to approach its limits.

"Strange doctrine this, Signor Fonseca," replied the Archbishop, "strange doctrine to oppose to the truly scientific deductions of the worthy Colon. Indeed, I am almost tempted to repeat to you what Alphonso the Learned was formerly wont to say on similar occasions, 'If the world be thus moulded, without impiety, I can say that, poor mortal as I am, I could have imagined a better form.'"

In the mean time our good Queen had drawn near the King. "My Lord," said she, "shall we not accord this intrepid man the title he demands? . . . there can be no risk, I think, in granting it him for the countries he promises to discover. Let him point the way to a new world, and any dignity we may confer will be more than merited. . . Should his project prove a dream . . . What then? His title, having no basis to rest upon, will become an empty name."

"We will think of it," said Ferdinand, pressing his brow, and in spite of himself his attention was much diverted from the game.

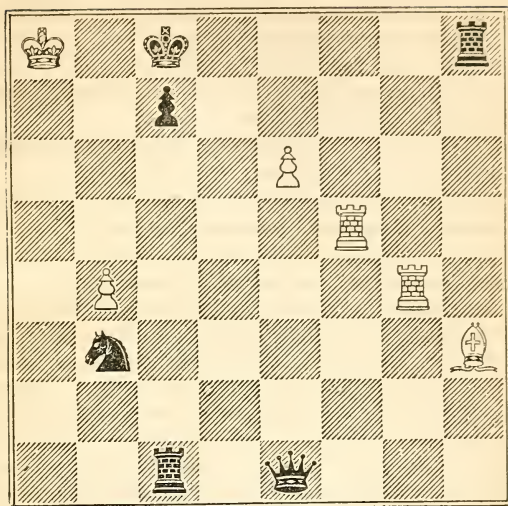
Fonseca, adroitly taking advantage of the King's abstraction, had rapidly retrieved his game and even gained a preponderance of force. . . . "Your Highness's Queen has followed the example of the rash navigators . . . the black hand is upon her. . . . Your Highness's Queen is forced."

"Speak to me no more of this Genoese," rejoined the King, "I sha'll lose a splendid game" . . . and with a frown he proceeded—"Admiral! know you not the word signifies '*Emir-al-ma*' or prince of the wave? Too noble a title this to be bestowed on an adventurer. Your Genoese shall not be an Admiral."

The King played a few moves more, but at every move his position became more critical and his brow more overcast. Meanwhile the game seemed fast reaching a crisis. I send you the situation.

"The battle will soon be decided now," said Fonseca, rubbing his hands. "Your Highness will double the Rooks to avoid check-mate . . . I shall then check at your Highness's Q. R. sq.; I may

FONSECA (Black).



FERDINAND V. (White).

afterwards win the Bishop, and if I mistake not, this game at least is mine."

Ferdinand bit his lip, and, unaccustomed to discomfiture, he sat moody, under what seemed to all inevitable defeat.

At this moment I examined the position more attentively, and suddenly it flashed upon me that Ferdinand's game was not as desperate as it appeared to the bystanders and even to himself. In a suppressed tone I whispered to Queen Isabella: "If his Highness play correctly, he wins, and Fonseca cannot outlive four moves."

Isabella drew nearer the King, and leaning on his shoulder she withheld his arm, when after long meditation he was about to raise his hand to play his Rook to Q. R. 5th sq.

— "Do you not win, my Lord?" said she.

— "Win?" . . . repeated Ferdinand, and the uplifted hand returning to its former position, the King resumed his meditations . . . but the threatened mate seemed still to veil the position to his reason.

ing faculties. At this juncture his eye caught mine, and most probably rightly reading my expression, he again began to calculate . . . then suddenly a smile played over his lips.

— “Fonseca, my friend, ‘*Estás malo.*’”*

— “Think you, my Lord,” interrupted the Queen, “there can be wrong in granting this title to the Genoese?”

— “What think you of the matter, Latina?” said Ferdinand, half ironically, “do you still persist in your opinion?”

“None can boast of infallibility,” rejoined Beatrix Galindez, and Pliny has said, ‘*Nemo mortalium omnibus horis sapet.*’”

— “After all,” added his Highness, “little harm can come from appointing him Admiral of the new seas to be navigated.”

Hardly had the royal sanction escaped the King’s lips, when the Queen beckoning a page—“Isidro,” said she, “to horse instantly—Cristóval Colon is on the road to Palos de Moguer, he cannot have journeyed much farther than the bridge of Pinos . . . make all speed, overtake him, and tell him we create him Admiral of the Ocean-sea.”

And now, dear Doctor, may we not repeat what Antonio de Lebrixa has so often said to us, “The most trifling causes very frequently exercise a wonderful influence over the greatest events.” If Cristóval Colon discover a new world, as indeed I trust he may, will it not come from the pushing of a Pawn at the proper time. ?

* Anglicè—“Thou art sick.”

BOOK IV.

STAUNTON'S ANALYSIS OF THE KING'S GAMBIT BOTH
ACCEPTED AND DECLINED.—GAMES IN ACTUAL
PLAY.—FOURTEEN PROBLEMS.—THE MID-
NIGHT CHALLENGE, OR CHRISTMAS
IN RUSSIA.



THE KING'S GAMBIT.

THE KING'S KNIGHT'S GAMBIT.—THE CUNNINGHAM GAMBIT.—
THE SALVIO AND COCHRANE GAMBITS.—THE MUZIO GAMBIT.
—THE ALLGAIER GAMBIT.—THE KING'S ROOK'S PAWN GAM-
BIT.—THE KING'S BISHOP'S GAMBIT.—THE GAMBIT DECLINED.

WE are now about to introduce the student to a favorite and brilliant style of play, altogether different from the specimens given in the previous lessons. The King's Gambit offers greater variety than is to be found in the other openings, and therefore requires greater knowledge and practice to conduct it with success: hence an experienced player, when he gives the odds of Q.'s Rook or Q.'s Knight to an inferior antagonist, often prefers this mode of play.

The word *Gambit* is derived from an Italian phrase used in wrestling, and signifies a peculiar movement by which the adversary is tripped up. In Chess, the "peculiar movement" is, for the first player, early in the game, to sacrifice a Pawn for the sake of gaining an attack.

The varieties of the King's Gambit are often known by the names of the players who invented, or first introduced them. Other varieties obtain their names from one of the early moves of the first player.

The term *Gambit Pawn* is applied sometimes to the Pawn you sacrifice on the second move, but more commonly to the Pawn of your adversary which captures your Pawn. Thus, in the King's Gambit, when each party having pushed K. P. two sq., the first player moves K. B. P. two, and the second player takes it with K. P. ; the latter is styled, while remaining on the board, *the Gambit Pawn*.

Your design in sacrificing a Pawn at the second move, is

to weaken the enemy's centre, by drawing his K. P. away from the middle of the board. Philidor was of opinion, that the advantages of position acquired in return for the Pawn, were fully remunerative, and that the legitimate result of the Gambit ought to be a drawn game. That eminent player, however, stands alone in this doctrine, the general opinion now being, that if the best moves are subsequently played on both sides, Black ought to win the game through the Pawn given. The Gambits are the most brilliant and animated of all the openings, full of hair-breadth 'scapes and perilous vicissitudes, but affording an infinitude of beautiful and daring combinations.

We extract the following analyses with the accompanying games in actual play from Mr. Staunton's valuable work, "The Chess Player's Handbook, London, 1847."

STAUNTON'S ANALYSIS OF THE KING'S GAMBIT.

This admirable opening, in which is comprehended every variety of the game, beginning with 1. $\frac{K. P. \text{two}}{K. P. \text{two}}$, 2. $\frac{K. B. P. \text{two}}{P. \text{takes P.}}$, gives birth to the most intricate and beautiful combinations of which the chess-men are susceptible, and their investigation will afford you an inexhaustible fund of entertainment and instruction. To render the examination of them as intelligible as our limited space will admit, it may be well to classify the ramifications of this gambit under different heads. For this purpose I propose to divide the variations into four separate sections. The first will contain the manifold *débuts* which spring from the King's Gambit Proper, or King's Knight's Gambit, as it is sometimes called 1. $\frac{K. P. \text{two}}{K. P. \text{two}}$, 2. $\frac{K. B. P. \text{two}}{P. \text{takes P.}}$, 3. $\frac{K. Kt. \text{ to B. 3d.}}{K. Kt. \text{ to B. 3d.}}$. The second will treat of the modification of this opening which is generally known as the Allgaier Gambit, 1. $\frac{K. P. \text{two}}{K. P. \text{two}}$, 2. $\frac{K. B. P. \text{two}}{P. \text{takes P.}}$, 3. $\frac{K. Kt. \text{ to B. 3d.}}{K. Kt. \text{ to B. 3d.}}$, 4. $\frac{K. R. P. \text{two}}{K. R. P. \text{two}}$, including also an attack called the King's Rook's Pawn Gambit, 1. $\frac{K. P. \text{two}}{K. P. \text{two}}$, 2. $\frac{K. B. P. \text{two}}{P. \text{takes P.}}$, 3. $\frac{K. R. P. \text{two}}{K. R. P. \text{two}}$. The third will embrace the varied methods of attack and defence in the favorite King's Bishop's Gambit, 1. $\frac{K. P. \text{two}}{K. P. \text{two}}$

2. $\frac{K. B. P. \text{ two}}{P. \text{ takes } P.}$, 3. $\frac{K. B. \text{ to } Q. B. \text{ 4th}}$; and the fourth will be devoted to the undefinable class of moves which the second player may adopt in refusing the gambit.

LESSON I.

THE KING'S KNIGHT'S GAMBIT.

GAME THE FIRST.

White.

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.

Black.

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.

Black's third move is considered the best he can adopt after he has accepted the gambit; but he has other modes of play, which, if not equally satisfactory, may be made without disadvantage; for instance, he can play 3. Q. P. two, or 3. K. B. P. two, and obtain an even game. (For 3. B. to K.'s 2d see Lesson II., The Cunningham Gambit.)

In the first place,

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| | 3. Q. P. two. |
| 4. P. takes P. | 4. K. B. to Q.'s 3d. |
| (If he play 4. K. Kt. P. two, you answer with 5. K. B. to Q. B.'s 4th.) | |
| 5. Q. P. two. | 5. K. Kt. P. two. |
| 6. Q. B. P. two. | 6. Q. B. P. one. |
| 7. K. B. to Q.'s 3d. | |

The game is equal.

In the second place,

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| | 3. K. B. P. two. |
| 4. P. takes P. | 4. Q. P. two. |
| 5. Q. P. two. | 5. Q. B. takes P. |
| 6. Q. B. takes P. | 6. K. Kt. to B.'s 3d. |

Even game.

4. K. B. to Q. B.'s 4th. 4. B. to K. Kt.'s 2d (best)

In Victor Käfer's "Complete Guide to the Game of Chess

(Grätz, 1842,) the move of 4. Q. B. P. one, is recommended in place of 4. K. B. to Q. B.'s 4th; but if Black reply with 4. K. B. to K. Kt.'s 2d, you appear to gain nothing. (For the consequences of 4. K. R. P. two, see The Allgaier Gambit.) At the present stage of our game Black has a variety of moves at command. He may play 4. K. B. P. one, which is obviously bad, on account of 5. Kt. takes Kt. P., &c. He may also play 4. Q. P. one, but without benefit, or 4. P. to K. Kt.'s 5th, the result of which will be shown in Lessons III. and IV., The Salvio and Cochrane Gambits, and Lesson V., The Muzio Gambit. If, instead of any one of these, he prefer 4. K. R. P. one, the game will probably be carried on as follows:—

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| | 4. K. R. P. one. |
| 5. Kt. to K.'s 5th. | 5. K. R. to his 2d. |
| 6. Q. P. two. | 6. Q. P. one. |
| (If he play 6. Q. to K.'s 2d, you can move 7. Q. to her 3d.) | |
| 7. Kt. takes K. B. P. | 7. R. takes Kt. |
| 8. B. takes R. (ch.) | 8. K. takes B. |
| 9. K. R. P. two. | 9. K. Kt. to B.'s 3d (best). |
| 10. P. takes P. | 10. P. takes P. |
| 11. K. Kt. P. one. | 11. Q. B. to K. Kt.'s 5th. |
| 12. Q. to her 3d. | 12. Q. to K.'s 2d. |

Your attack will hardly compensate for the lost piece. It would have been safer, therefore, to return the Kt. to Q.'s 3d on your 7th move.

5. Q. P. two.

5. Q. P. one.

It is of very little importance whether you castle at the 5th move (see Game the Third), and then play 6. Q. P. two, or move as in the text, and afterwards castle. As is observed in the German "Handbuch," "the transposition of moves here produces the same result." You can, however, at this stage commence an interesting variation by playing 5. K. R. P. two (see Game the Second). If you move instead 5. Q. B. P. one, Black may answer with 5. P. to K. Kt.'s 5th, and have the better game. In place of replying to your move 5. Q. P. two with 5. Q. P. one, he may play 5. K. R. P. one, safely, or 5. P. to K. Kt.'s 5th, but the latter would forward your game; for example:—

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| | 5. P. to K. Kt.'s 5th. |
| 6. Castles. | 6. P. takes Kt. |

(You can also advantageously play 6. Q. B. takes P.)

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| 7. Q. takes P. | 7. B. takes Q. P. (ch.) |
| 8. K. to R.'s sq. | 8. Q. P. one. |

(Should he move 8. Q. to K. B.'s 3d, you reply with 9. Q. B. takes P.)

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|------------------------|------------------------|
| 9. Q. B. takes P. | 9. K. B. to his 3d. |
| 10. P. to K.'s 5th. | 10. P. takes P. |
| 11. Q. B. takes P. | 11. Q. Kt. to Q.'s 2d. |
| 12. Q. B. to his 3d. | 12. Q. to K.'s 2d. |
| 13. R. to K.'s sq. | 13. B. to K.'s 4th. |
| 14. B. takes B. | 14. Kt. takes B. |
| 15. Q. to K. R.'s 5th. | 15. K. Kt. to B.'s 3d. |
| 16. Q. takes Q. Kt. | |

You have a superior game.

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| 6. Q. B. P. one. | 6. P. to K. Kt.'s 5th (best). |
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Black can now attack the Kt. with advantage, and by doing so he gets the better game. He may with almost equal benefit play 6. K. R. P. one; e. g.

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| 7. Q. to her Kt.'s 3d. | 6. K. R. P. one. |
| | 7. Q. to K.'s 2d. |

(If you castle instead of moving the Q. thus, he answers with 7. K. Kt. to K.'s 2d, and if then you attempt to open an attack by 8. K. Kt. P. one, he will play 8. P. to K. Kt.'s 5th, having a better game.)

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|-------------------|------------------------|
| 8. Castles. | 8. Q. Kt. to Q.'s 2d. |
| 9. K. Kt. P. one. | 9. P. to K. Kt.'s 5th. |

(If you play 9. K. R. P. two, he can retort with 9. Q. Kt. to his 3d.)

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| 10. Q. B. takes P. | 10. P. takes Kt. |
| 11. R. takes P. | 11. K. Kt. to B.'s 3d. |
| 12. P. to K.'s 5th. | 12. P. takes P. |

(Should you move 13. Q. Kt. to Q.'s 2d, he castles.

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|-----------------------------|---------------------------|
| 13. P. takes P. | 13. K. Kt. to his 5th. |
| 14. B. takes K. B. P. (ch.) | 14. Q. takes B. |
| 15. P. to K.'s 6th. | 15. Q. to K. B.'s 4th. |
| 16. P. takes Kt. (ch.) | 16. Q. B. takes P. |
| 17. K. R. P. two. | 17. Castles on Q.'s side. |

He has a much better game than you have.

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| 7. Kt. to his sq. | 7. Q. to K. R.'s 5th. (ch.) |
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If you sacrifice the Kt. by playing 7. Q. to her Kt.'s 3d, or 7. Q. B. takes P., you must equally lose.

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| 8. K. to B.'s sq. | 8. K. B. to K. R.'s 3d. |
| 9. Q. to her Kt.'s 3d. | 9. Q. to K. R.'s 4th. |

You can bring no piece into action with advantage, while the field is all before him where to choose.

GAME THE SECOND.

White.

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. K. B. to Q. B.'s 4th.
5. K. R. P. two.

Black.

1. K. P. two.
2. P. takes P.
3. K. Kt. P. tw
4. B. to K. Kt.'s 5d.
5. K. R. P. one (best)

Here Black plays his best move ; if he adopt instead of 5. K. R. P. one, 5. P. to K. K. Kt.'s 5th, the utmost he can obtain will be an even game ; e. g.

6. Kt. to his 5th.
7. Q. P. two.

5. P. to K. Kt.'s 5th.
6. K. Kt. to R's 3d.
7. K. B. P. one.

(If he play 7. Q. Kt. to B.'s 3d, you answer with 8. Q. B. P. one, and afterwards with Q. B. takes P.

8. Q. B. takes P.
8. P. takes Kt.

(He may also play 8. Q. P. one, whereupon you move 9. Kt. to K's 6th, having an advantage ; or he may play 8. Q. P. two, which you take with K. B., and in a few moves the game will be equal.)

9. B. takes P.
10. B. takes Kt.
11. K. to Q.'s 2d.
12. K. to Q.'s 3d.

9. B. to K. B.'s 3d.
10. B. takes K. R. P. (ch.)
11. B. to K. Kt.'s 4th (ch.)

You have no disadvantage.

6. Q. P. two.

6. Q. P. one.

If he play here 6. P. to K. Kt.'s 5th, you may leave the Kt. to be captured, and take P. with Q. B.

7. Q. B. P. one.

7. P. to K. Kt.'s 5th.

You may also play 7. Q. Kt. to B.'s 3d, for the result of which see Var. I. Black, instead of 7. P. to K. Kt.'s 5th, may now play 7. Q. Kt. to Q.'s 2d, with advantage ; but if he attempt 7. Q. B. to K. Kt.'s 5th, or 7. K. Kt. to B.'s 3d, the game will be less favorable for him. For example :

In the first place,

8. Q. to her Kt.'s 3d.
9. P. takes K. Kt. P.
10. R. takes B.

7. Q. B. to K. Kt.'s 5th.
8. Q. B. to K. R.'s 4th.
9. P. takes P.

And you win.

In the second place,

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|--------------------|-----------------------|
| | 7. K. Kt. to B.'s 3d. |
| 8. P. takes Kt. P. | 8. Kt. takes K. P. |

(If in place of taking the P. you play 8. P. to K.'s 5th, Black replies with 8. Kt. to K.'s 5th, and has an advantage.)

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|-------------------|-------------------|
| 9. Q. to K.'s 2d. | 9. Q. to K.'s 2d. |
|-------------------|-------------------|

The game is even.

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| 8. Q. B. takes P. | 8. P. takes Kt. |
|-------------------|-----------------|

If you retreat the Kt., Black may play either 8. Q. to K.'s 2d, or B. to K. B.'s 3d, having a fine game. By the sacrifice of the Kt. you obtain a strong attack, but care on the part of your opponent will enable him to defend himself.

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| 9. Q. takes P. | 9. Q. B. to K.'s 3d. |
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If instead he play 9. K. Kt. to B.'s 3d, you may regain the advantage; for instance,—

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|---------------------|------------------------|
| | 9. K. Kt. to B.'s 3d. |
| 10. Castles. | 10. Q. Kt. to B.'s 3d. |
| 11. P. to K.'s 5th. | 11. P. takes P. |

(If 11. K. Kt. to Q.'s 2d, you answer with 12. Q. B. to K. Kt.'s 5th.

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|------------------------|----------------------------|
| 12. Q. B. takes P. | 12. Kt. takes B. |
| 13. P. takes Kt. | 13. Q. B. to K. Kt.'s 5th. |
| 14. Q. to K. B.'s 4th. | 14. P. to K. R.'s 4th. |
| 15. P. takes Kt. | |

You have a much better game.

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|------------------------|------------------------|
| 10. Q. Kt. to Q.'s 2d. | 10. K. Kt. to K.'s 2d. |
| 11. P. to K. R.'s 5th. | 11. B. takes B. |
| 12. Kt. takes B. | 12. Q. Kt. P. two. |
| 13. Kt. to K.'s 3d. | 13. Q. Kt. to B.'s 3d. |

You have no adequate compensation for the piece you are minus

Variation I beginning at White's 7th move.

White.

Black.

- | | |
|--------------------------|-----------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. B. to K. Kt.'s 2d. |
| 5. K. R. P. two. | 5. K. R. P. one. |
| 6. Q. P. two. | 6. Q. P. one. |
| 7. Q. Kt. to B.'s 3d. | 7. Q. B. P. one. |

If he attack your Kt. with the K. Kt. P., you must retreat him to his own sq. again.

- | | |
|-------------------------|------------------|
| 8. P. takes K. Kt. P. | 8. P. takes P. |
| 9. R. takes R. | 9. B. takes R. |
| 10. K. Kt. to K.'s 5th. | 10. P. takes Kt. |

You might also play 10. K. to B.'s 2d, and the following moves occur:—

- | | |
|--------------------|-------------------------|
| 10. K. to B.'s 2d. | 10. P. to K. Kt.'s 5th. |
|--------------------|-------------------------|
- (Black could likewise play with advantage 10. B. to K. Kt.'s 2d, or 10. K. Kt. to B.'s 3d.)

- | | |
|-----------------------|------------------------|
| 11. Q. to K. R.'s sq. | 11. B. to K. Kt.'s 2d. |
|-----------------------|------------------------|
- (His best move. 11. Q. to K. B.'s 3d, or 11. P. takes K. Kt., would be in your favor.)

- | | |
|------------------------|---------------------|
| 12. Q. to K. R.'s 5th. | 12. P. to Q.'s 4th. |
| 13. Q. Kt. takes P. | 13. P. takes Kt. |
- (If at this crisis you play 13. P. takes Q. P., Black takes your K. Kt. with P., and then moves K. Kt. to B.'s 3d.)

- | | |
|-----------------------------|---------------------------|
| 14. K. B. takes Q. P. | 14. Q. to K.'s 2d. |
| 15. Kt. to his 5th. | 15. K. Kt. to B.'s 3d. |
| 16. B. takes K. B. P. (ch.) | 16. K. to B.'s sq. |
| 17. Q. to K. Kt.'s 6th. | 17. Kt. takes K. P. (ch.) |

He now forces the exchange of Queens, and having a Piece superiority must win.)

- | | |
|------------------------|-------------------------|
| 11. Q. to K. R.'s 5th. | 11. Q. to K. B.'s 3d. |
| 12. P. takes K. P. | 12. Q. to K. Kt.'s 2d. |
| 13. P. to K.'s 6th. | 13. B. takes P. (best). |

He may with almost equal advantage play 13. K. Kt. to B.'s 3d. (*e. g.*)

- | | |
|------------------------|-------------------|
| 13. K. Kt. to B.'s 3d. | |
| 14. P. takes P. (ch.) | 14. K. to his 2d. |

(If he venture 14. K. to Q.'s sq., you play 15. Q. takes K. Kt. P., and win; so also, if he move 14. K. to B.'s sq., you may take P. with Q. B., leaving your Queen *en prise*, and if he capture either Q. or B., you mate him next move.)

- | | |
|--------------------|----------------------------|
| 15. Q. to K.'s 2d. | 15. Q. B. to K. Kt.'s 5th. |
|--------------------|----------------------------|

(Should he risk 15. Q. B. to K.'s 3d, you (exchange Bishops, then check with your Q. at her B.'s 4th, and afterwards, by playing her to Kt.'s 4th, you must gain the advantage.)

- | | |
|--------------------|-------------------------|
| 16. Q. to her 3d. | 16. Q. Kt. to Q.'s 2d. |
| 17. Q. to her 4th. | 17. K. Kt. to R.'s 4th. |

He ought to win.

- | | |
|-----------------------------|------------------------|
| 14. B. takes B. | 14. K. Kt. to B.'s 3d. |
| 15. B. takes K. B. P. (ch.) | 15. K. to his 2d. |
| 16. Q. to K. Kt.'s 6th. | 16. Q. takes B. |

The advantage is all on Black's side.

GAME THE THIRD.

White.

Black.

- | | |
|-----------------------|-----------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. B. to Q. B.'s 4th. | 4. B. to K. Kt.'s 2d. |
| 5. Castles. | 5. Q. P. one. (best). |

5. Castling or 5. Q. P. two, may be played indifferently. If Black, in reply to your present move, play 5. P. to K. Kt.'s 5th, you may retreat the Kt. to K.'s sq., and thus ensure the winning of the gambit Pawn, or you can leave the Kt. to be taken, as in the following variation:—

- | | |
|-----------------------------|------------------------|
| 6. Q. B. P. one. | 5. P. to K. Kt.'s 5th. |
| 7. Q. takes P. | 6. P. takes Kt. |
| 8. Q. P. two. | 7. B. to K. R.'s 3d. |
| 9. Q. B. takes P. | 8. Q. to K.'s 2d. |
| 10. Q. takes B. | 9. B. takes B. |
| 11. B. takes K. B. P. (ch.) | 10. Q. P. one. |
| 12. Kt. to Q.'s 2d. | 11. K. to Q.'s sq. |

The game is even.

- | | |
|---------------|------------------|
| 6. Q. P. two. | 6. K. R. P. one. |
|---------------|------------------|

But for this precautionary move of his, you might get a lively but somewhat hazardous attack, by sacrificing the Kt. for the two Pawns.

- | | |
|------------------|--------------------|
| 7. Q. B. P. one. | 7. Q. B. to K. 3d. |
|------------------|--------------------|

If you play 7. K. Kt. P. one, Black replies with 7. P. to K. Kt.'s 5th, and gets the better game. Should he, in answer to your present move, play 7. Q. B. P. one, you can then advantageously move 8. K. Kt. P. one; for example:—

- | | |
|-------------------|-----------------------|
| 8. K. Kt. P. one. | 7. Q. B. P. one. |
| 9. Q. B. takes P. | 8. P. to Kt.'s 5th. |
| 10. Q. takes P. | 9. P. takes Kt. |
| | 10. Q. to K. B.'s 3d. |

(If he play 10. B. to K.'s 3d, you exchange Bishops, and then take Q. P. with your Q. B. If he play 10. K. Kt. to B.'s 3d, you may also take Q. P. with Q. B., and afterwards play P. to K.'s 5th.)

11. Q. to K. R.'s 5th. 11. Q. to K. Kt.'s 3d.

(You can also obtain a powerful attack by 11. P. to K.'s 5th, followed by Q. to K.'s 3d; the moves in the text are from the German "Handbuch.")

12. Q. takes Q. 12. P. takes Q.
13. Q. B. takes P. 13. K. Kt. to B.'s 3d.
14. Q. Kt. to Q.'s 2d.

Your two central Pawns and superiority of general position are equivalent to the Piece he has gained.

8. B. takes B. 8. P. takes B.

You may here perhaps more advantageously play 8. Q. Kt. to R.'s 3d.

9. Q. to her Kt.'s 3d. 8. Q. to her B.'s sq.
10. K. R. P. two. 10. P. to K. Kt.'s 5th.
11. Kt. to K. R.'s 2d. 11. P. to K. Kt.'s 6th.

He has a Pawn more and a strong position.

GAMES IN ACTUAL PLAY.

ILLUSTRATIVE OF THE FOREGOING ANALYSES.

(From the Chess-Player's Chronicle.)

GAME I.

Between V. H. der Laza and Dr. Bledow.

White (V. H. d. L.)

Black (Dr. B.)

- | | |
|----------------------------|-------------------------|
| 1. K. P. two. | 1. The same. |
| 2. K. B.'s P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th | 4. K. B. to Kt.'s 2d. |
| 5. Q. P. two. | 5. Q. to K.'s 2d. (a) |
| 6. Castles. | 6. K. R. P. one. |
| 7. Q. Kt. to B.'s 3d. | 7. Q. B. P. one. |
| 8. P. to K.'s 5th. | 8. Q. to her Kt.'s 5th. |
| 9. Q. Kt. to K. 4th. | 9. K. B. to his sq. |
| 10. Q. to K.'s 2d. (b) | 10. P. to K. Kt.'s 5th. |
| 11. Kt. to Q.'s 6th (ch.) | 11. B. takes Kt. |
| 12. P. takes B. (dis. ch.) | 12. K. to Q.'s sq. |
| 13. Kt. to K.'s 5th. | 13. R. to R.'s 2d. |
| 14. Q. B. P. one. | 14. P. to K. B.'s 6th. |
| 15. Q. to K.'s 4th. | 15. K. Kt. to B.'s 3d. |
| 16. Q. takes R. | 16. Kt. takes Q. |

And White gave checkmate in six moves.

NOTES TO GAME I.

- (a) The proper move, as is seen in the foregoing variations, is 5. Q. P. one.
(b) This little game is excellently played by White.

GAME II.

*Between V. H. der Laza and Mr. H. of Berlin.**White (V. H. d. L.)**Black (Mr. H.)*

- | | |
|---------------------------------|----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. B. to Kt.'s 2d. |
| 5. Castles. | 5. K. R. P. one. |
| 6. Q. P. two. | 6. Q. P. one. |
| 7. Q. B. P. one. | 7. Q. B. P. one. |
| 8. Q. to her Kt.'s 3d. (a) | 8. Q. to K.'s 2d. |
| 9. K. Kt. P. one. | 9. P. to K. Kt.'s 5th. |
| 10. Q. B. takes P. | 10. P. takes Kt. |
| 11. R. takes P. | 11. Q. B. to K.'s 3d. |
| 12. P. to Q.'s 5th. | 12. Q. B. to K. Kt.'s 5th. |
| 13. P. takes Q. B. P. | 13. B. takes R. |
| 14. P. takes Kt. P. | 14. Q. takes K. P. |
| 15. P. takes R. (becoming a Q.) | 15. Q. takes Q. |
| 16. B. takes K. B. P. (ch.) | 16. K. to B.'s sq. |
| 17. B. takes Kt. | 17. R. takes B. |
| 18. B. takes Q. P. (ch.) | 18. K. to K.'s sq. |

White mates in three moves.*

NOTE TO GAME II.

(a) Having now your Q. P. protected, and an opening for your Queen, you can advantageously advance the K. Kt. P., and sacrifice your Kt., as in the Muzio Gambit.

* A brilliant and amusing little skirmish.

GAME III.

*Between Mr. Popert and an eminent Polish player.**White (Mr. Z.)**Black (Mr. P.)*

- | | |
|----------------------------|------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. B. to Q. B.'s 4th. | 4. B. to Q. Kt.'s 2d. |
| 5. Q. P. two. | 5. Q. P. one. |
| 6. Castles. | 6. K. R. P. one. |
| 7. K. Kt. P. one. | 7. P. to K. Kt.'s 5th. |
| 8. K. Kt. to R.'s 4th. | 8. P. to K. B.'s 6th. |
| 9. Q. B. to K.'s 3d. | 9. Q. Kt. to B.'s 3d. |
| 10. Q. B. P. one. | 10. K. B. to B.'s 3d. |
| 11. K. Kt. to K. B.'s 5th. | 11. Q. B. takes Kt. |
| 12. P. takes B. | 12. K. Kt. to K.'s 2d. |
| 13. Q. to her Kt.'s 3d. | 13. P. to Q.'s 4th. |

- | | |
|---------------------------|---------------------------|
| 14. K. B. to Q.'s 3d. | 14. Q. to her 2d. |
| 15. Q. to her B.'s 2d. | 15. P. to K. R.'s 4th. |
| 16. Kt. to Q.'s 2d. | 16. P. to K. R.'s 5th. |
| 17. Q. B. to K. B.'s 4th. | 17. Castles on Q.'s side. |
| 18. Q. R. P. two. | 18. P. takes K. Kt. P. |
| 19. Q. B. takes K. Kt. P. | 19. K. R. to his 4th. |
| 20. Q. Kt. P. two. | 20. K. Kt. takes K. B. P. |
| 21. B. takes Kt. | 21. Q. takes B. |
| 22. Q. to her Kt.'s 2d. | 22. B. to K. R.'s 5th. |
| 23. B. takes B. | 23. R. takes B. |
| 24. P. to Q. R.'s 5th. | 24. R. takes K. R. P. |
| 25. K. takes R. | |

Black mates in three moves.

GAME IV.

- | <i>White.</i> | <i>Black.</i> |
|--|-------------------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. K. B. to Kt.'s 2d. |
| 5. K. R. P. two. | 5. K. R. P. one. |
| 6. P. takes P. | 6. P. takes P. |
| 7. R. takes R. | 7. B. takes R. |
| 8. Q. P. two. | 8. Q. P. one. |
| 9. Q. Kt. to B. 3d. | 9. Q. B. P. one. |
| 10. K. Kt. to K.'s 5th. (<i>a</i>) | 10. P. takes Kt. |
| 11. Q. to K. R.'s 5th. | 11. Q. to K. B.'s 3d. |
| 12. Q. P. takes P. | 12. Q. to K. Kt.'s 2d. |
| 13. P. to K.'s 6th. | 13. K. Kt. to B.'s 3d. (<i>b</i>) |
| 14. P. takes P. (<i>ch.</i>) | 14. K. to B.'s sq. (<i>c</i>) |
| 15. Q. B. takes P. | 15. K. to his 2d. (<i>d</i>) |
| 16. Q. B. takes K. Kt. P. | 16. Q. Kt. to Q.'s 2d. |
| 17. Q. R. to Q.'s sq. (<i>e</i>) | 17. Q. Kt. to K.'s 4th. |
| 18. Q. to K. R.'s 2d. | 18. Q. takes B. (<i>f</i>) |
| 19. P. to K. B.'s 8th, becoming a
Q. (<i>ch.</i>) | 19. K. takes Q. |
| 20. Q. takes B. (<i>ch.</i>) | 20. K. Kt. to his sq. |
| 21. R. to Q.'s 8th (<i>ch.</i>) | 21. Q. takes R. |
| 22. Q. takes K. Kt. (<i>ch.</i>) | 22. K. to his 2d. |
| 23. Q. to K. Kt.'s 7th (<i>ch.</i>) | 23. K. to Q.'s 3d. |
| 24. Q. to R.'s 6th (<i>ch.</i>) | 24. K. to B.'s 2d. |
| 25. Q. to K. Kt.'s 7th (<i>ch.</i>) | 25. Kt. to Q.'s 2d. |
| 26. Q. to K. Kt.'s 3d. | 26. K. to Q. Kt.'s 3d. |

White mates in five moves.

NOTES TO GAME IV.

(*a*) This has been shown to be an extremely hazardous mode of play, and one which can only be ventured against an inferior opponent.

(b) Q. B. takes P. is a better move.

(c) This is an error which should cost the game. He should move the K. to K.'s 2d.

(d) He would be mated directly on taking either Q. or B.

(e) Better, as the after play shows, than castling.

(f) If White had castled on the previous move, this B. would have been taken with a check.

LESSON II.

THE CUNNINGHAM GAMBIT.

THIS sparkling variation in the defence of the King's Gambit was brought into general notice from its adoption by Mr. Cunningham, the historian, one of the most eminent chess-players of his day in Europe. It differs from all other variations of the same opening, inasmuch that Black, instead of attempting to sustain the Pawn he has gained, by the customary move of 3. K. Kt. P. two, plays his K. B. to K.'s 2d, with the intention of checking at K. R.'s 5th, and either compelling White to move his King, or by interposing a Pawn, enable Black not only to break up the Pawns on the King's side, but to exchange his doubled P. for another of greater value and importance. The leading works to be consulted on this lively method of opposing the gambit are—Bertin (London, 1735); Stamma; Philidor (1782); Allgaier; Sar-ratt (1808); Lewis (1844); Walker (1846); and the German "Handbuch."

GAME THE FIRST.

White.

1. K. P. two.
2. K. B. P. two.
3. K. Kt to B.'s 3d.
4. K. B. to Q. B.'s 4th.

Black.

1. K. P. two.
2. P. takes P.
3. K. B. to K.'s 2d.
4. B. to R.'s 5th (ch.)

Your move of B. to Q. B.'s 4th is the best at your command; it enables you either to play the K. to B.'s sq., when he is checked, or to castle at the first convenient opportunity.

5. K. to B.'s sq.

5. K. B. to his 3d.

Instead of 5. K. to B.'s sq., which is the best move you can make, you may also play 5. K. Kt. P. one, as in the next game. If Black, in lieu of retreating his B. to B.'s 3d, play 5. B. to K. Kt.'s 4th, you answer with 6. Q. P. two, then take the K. B., and finally play Q. to K. B.'s 3d, with a fine game. He may, however, move 5. K. Kt. to R.'s 3d, and then the following variation is probable:—

- | | |
|---------------------------|-------------------------|
| 6. Q. P. two. | 5. K. Kt. to R.'s 3d. |
| 7. Q. to K.'s 2d. | 6. K. Kt. to his 5th. |
| 8. K. Kt. takes B. | 7. K. Kt. to B.'s 7th. |
| 9. Kt. to K. B.'s 3d. | 8. Kt. takes R. |
| 10. P. takes Kt. | 9. Kt. to his 6th (ch.) |
| 11. Q. B. to K. B.'s 4th. | 10. P. takes P. |

You have a manifest advantage.

- | | |
|---------------------------|------------------------|
| 6. P. to K.'s 5th. | 6. B. to K.'s 2d. |
| 7. Q. P. two. | 7. Q. P. two. |
| 8. K. B. to K.'s 2d. | 8. K. Kt. P. two. |
| 9. K. R. P. two. | 9. P. to K. Kt.'s 5th. |
| 10. K. Kt. to K. R.'s 2d. | 10. K. R. P. two. |

He can also attack the Kt. by advancing the Kt. P. another sq., but the result would still be in your favor.

- | | |
|-------------------------|--------------------------|
| 11. Q. B. takes P. | 11. K. B. takes K. R. P. |
| 12. K. Kt. P. one. | 12. B. to K. Kt.'s 4th. |
| 13. Kt. takes K. Kt. P. | |

You must win.

GAME THE SECOND.

White.

Black.

- | | |
|--------------------------|----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. B. to K.'s 2d. |
| 4. K. B. to Q. B.'s 4th. | 4. B. to K. R.'s 5th (ch.) |
| 5. K. Kt. P. one. | 5. P. takes P. |

Your present move is not so prudent as 5. K. to B.'s sq., but it is one very frequently adopted, and with which you ought to be conversant.

If instead of taking the P., Black retire his B. to Kt.'s 4th, you castle, and have a good position. If he play 5. Q. Kt

P. two, you may take the K. B. P., checking, and afterwards capture his B. with K. Kt.

6. Castles.

6. P. takes P. (ch.)

7. K. to R.'s sq.

7. K. B. to his 3d.

The situation here is remarkable, and it is scarcely possible to conceive, at first sight, how such a position could occur at the sixth move of the game.

Black has all his Pawns, while on your side there is a startling deficiency; it was from this circumstance that Bertin and Stamma distinguished the opening as the "Three Pawns' Gambit." At this point Philidor observes that Black must win, and in this opinion he is seconded by Ercole Del Rio (Lolli, p. 369); but Allgaier, on the other hand, remarks,—“With equally good players, however, White's game is not so irredeemably lost as Philidor makes it.” Instead of 7. B. to K. B.'s 3d, Black may play 7. Q. P. two, or 7. B. to K.'s 2d, for the result of which see the Variation.

8. K. Kt. to K.'s 5th.

8. B. takes Kt. (best).

For your 8th move, Philidor gives P. to K.'s 5th, pursuing the game as follows:—

8. P. to K.'s 5th.

8. Q. P. two.

9. P. takes B.

9. K. Kt. takes P.

10. B. to Q. Kt.'s 3d.

10. Q. B. to K.'s 3d.

11. Q. P. two.

11. Kt. to K.'s 5th.

12. Q. B. to K. B.'s 4th.

12. K. B. P. two.

13. Q. Kt. to Q.'s 2d.

13. Q. to K.'s 2d.

14. Q. B. P. two.

14. Q. B. P. one.

15. P. takes Q. P.

15. P. takes P.

16. Q. R. to Q. B.'s sq.

16. Q. Kt. to B.'s 3d.

17. Q. Kt. takes K. Kt.

17. K. B. P. takes Kt.

18. Kt. takes K. R. P.

18. Castles on King's side.

(Kt. to K.'s 5th, for your 18th move, seems to be at least as good as taking the Pawn.)

19. Q. to her 2d.

Philidor now makes Black play 19. K. R. P. one, and White answers with 20. Q. R. to Q. B.'s 5th; but, as the "Handbuch" remarks, he overlooks the fact that White might win by 20. B. takes K. R. P.

9. Q. to K. R.'s 5th.

9. Q. to K.'s 2d (best).

10. R. takes K. B. P.

10. Q. to her B.'s 4th.

11. R. to K. B.'s 8th (d'ble ch.)

11. K. to his 2d.

12. Q. P. two.

12. Q. takes P. (best).

If he play 12. Q. takes B., you proceed thus:—

13. Q. ♞ K.'s 8th (ch.) 13. K. to Q.'s 3d.
 14. Q. takes B. (ch.)

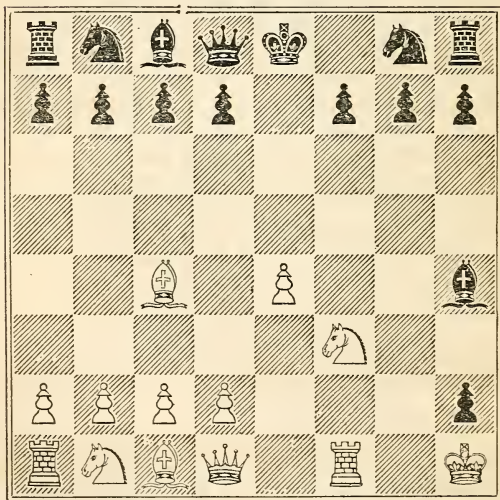
Followed by Q. Kt. to R.'s 3d, and Q. B. to Q.'s 2d, &c.

- | | |
|-----------------------------|------------------------------|
| 13. Q. B. checks. | 13. K. to Q.'s 3d (best). |
| 14. Q. Kt. to Q.'s 2d. | 14. K. Kt. to B.'s 3d. |
| 15. Q. to K. B.'s 7th. | 15. Kt. takes K. P. |
| 16. Q. B. to K.'s 3d. | 16. K. Kt. to his 6th (c.a.) |
| 17. K. to Kt.'s 2d. | 17. Q. takes B. |
| 18. Q. to her 5th (ch.) | 18. K. to his 2d. |
| 19. Q. to K. B.'s 7th (ch.) | 19. K. to Q.'s 3d. |

Drawn game.

Variation, beginning at Black's 7th move.

BLACK.



WHITE.

At this stage Black has at his disposal several moves beside the one of 7. B. to his 3d, adopted in the preceding game. The most important of these are 7. Q. P. two, and

7. B. to K.'s 2d. In the first place let us see the effect of 7. Q. P. two.

- | | |
|----------------|-----------------------|
| 8. B. takes P. | 7. Q. P. two. |
| | 8. K. Kt. to B.'s 3d. |

If you take the P. with P., Black retires his B. to B.'s 3d and has a safe position.

- | | |
|----------------------------|----------------|
| 9. B. takes K. B. P. (ch.) | 9. K. takes B. |
|----------------------------|----------------|

If instead of so playing you take B. with Kt., he also takes B. with Kt., but you may play 9. K. B. to Q. Kt.'s 3d, with the following result :

- | | |
|--------------------------|----------------------------|
| 9. B. to Q. Kt.'s 3d. | 9. Kt. takes K. P. |
| 10. Q. to K.'s 2d. | 10. Q. to K.'s 2d. |
| 11. B. takes B. P. (ch.) | 11. K. to B.'s sq. |
| 12. Q. takes K. R. P. | 12. Kt. to Kt.'s 6th (ch.) |
| 13. K. to Kt.'s 2d. | 13. Kt. takes K. R. |
| 14. Q. takes K. B. | 14. Q. takes Q. |
| 15. Kt. takes Q. | 15. K. takes B. |
| 16. K. takes Kt. | |

Black has obviously the advantage.

- | | |
|---------------------|-----------------------|
| 10. Kt. takes K. B. | 10. K. R. to B.'s sq. |
| 11. Q. P. two. | 11. K. to Kt.'s sq. |

If, thinking to win a Piece, you advance the K. P. to K.'s 5th, Black will check at Q.'s 4th, and, on your interposing the Kt. as your best move, he will play Kt. to K. R.'s 4th.

- | | |
|----------------------------|--------------------------|
| 12. Q. B. to K. Kt.'s 5th. | 12. K. Kt. takes K. P. |
| 13. B. takes Q. | 13. R. takes R. (ch.) |
| 14. Q. takes R. | 14. Kt. to his 6th (ch.) |
| 15. K. takes P. | 15. Kt. takes Q. (ch.) |

He has the better game.

Referring again to the diagram, let us now see the probable consequences of Black's playing 7. B. to K.'s 2d.

- | | |
|-------------------------|-------------------|
| | 7. B. to K.'s 2d. |
| 8. B. takes B. P. (ch.) | 8. K. takes B. |

He may decline taking the Bishop, and then you pursue the game thus,—

- | | |
|---------------------------|------------------------|
| | 8. K. to B.'s sq. |
| 9. Kt. to K.'s 5th. | 9. K. Kt. to B.'s 3d. |
| 10. K. B. to Q. Kt.'s 3d. | 10. Q. to K.'s sq. |
| 11. K. Kt. to B.'s 7th. | 11. K. R. to Kt.'s sq. |
| 12. P. to K.'s 5th. | 12. Q. P. two. |
| 13. P. takes Kt. | 13. P. takes P. |
| 14. B. takes Q. P. | |

You have a winning position.

- | | |
|--------------------------------|-------------------------|
| 9. Kt. to K.'s 5th (d'ble ch.) | 9. K. to his 3d (best). |
| 10. Q. to K. Kt.'s 4th (ch.) | 10. K. takes Kt. |
| 11. Q. to K. B.'s 5th (ch.) | 11. K. to Q.'s 3d. |
| 12. Q to her 5th. | |

And wins.

GAMES IN ACTUAL PLAY.

ILLUSTRATIVE OF THE CUNNINGHAM GAMBIT.

GAME I.

Between two members of the Berlin Chess Club.

White (V. H. d. L.)

Black (M. J.)

- | | |
|-----------------------------------|----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. B. to K.'s 2d. |
| 4. K. B. to Q. B.'s 4th. | 4. B. to K. R.'s 5th (ch.) |
| 5. K. Kt. P. one. (a) | 5. P. takes P. |
| 6. Castles. | 6. P. takes P. (ch.) |
| 7. K. to R.'s sq. | 7. K. B. to B.'s 3d. |
| 8. Kt. to K.'s 5th. | 8. B. takes Kt. |
| 9. Q. to K. R.'s 5th. | 9. Q. to K.'s 2d. |
| 10. R. takes K. B. P. | 10. Q. to her B.'s 4th. |
| 11. R. to K. B.'s 8th (d'ble ch.) | 11. K. to his 2d. |
| 12. Q. P. two. | 12. Q. takes P. (b) |
| 13. B. to K. Kt.'s 5th (ch.) | 13. K. Kt. to B.'s 3d. (c) |
| 14. B. takes Kt. (ch.) | 14. P. takes B. |
| 15. Q. to K. B.'s 7th (ch.) | 15. K. to Q.'s 3d. |
| 16. Q. Kt. to B.'s 3d. | 16. R. takes R. |
| 17. Q. takes R. (ch.) | 17. K. to B.'s 3d. |
| 18. Q. to her Kt.'s 4th. | 18. Q. P. two. |
| 19. B. to Kt.'s 5th (ch.) | 19. K. to Kt.'s 3d. |
| 20. Kt. mates. | |

NOTES TO GAME I.

(a) The correct reply is 5. K. to B.'s sq., as shown in the preceding variations.

(b) The best move.

(c) K. to Q.'s 3d is the proper play.

GAME II.

Between V. Bilguer and Mr. Mayet.

White (V. B.)

Black (Mr. M.)

- | | |
|--------------------------|----------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. B. to K.'s 2d. |
| 4. K. B. to Q. B.'s 4th. | 4. B. checks. |

- | | |
|-----------------------------|-----------------------------|
| 5 K. Kt. P. one. | 5. P. takes P. |
| 6. Castles. | 6. P. takes P. (ch.) |
| 7. K. to R.'s sq. | 7. Q. P. one. (a) |
| 8. B. takes K. B. P. (ch.) | 8. K. takes B. |
| 9. Kt. takes B. (dis. ch.) | 9. K. Kt. to B.'s 3d. |
| 10. Q. P. two. (b) | 10. Q. B. to K. R.'s 6th. |
| 11. R. to K. B.'s 3d. | 11. B. to K. Kt.'s 5th (c) |
| 12. R. takes Kt. (ch.) | 12. Q. takes R. |
| 13. Q. takes B. | 13. Q. to K. B.'s 8th (ch.) |
| 14. K. takes P. | 14. Q. takes Q. B. |
| 15. Q. Kt. to B.'s 3d. | 15. Q. takes R. |
| 16. Q. to K. B.'s 5th (ch.) | 16. K. to his sq. (d) |
| 17. Q. to Q. B.'s 8th (ch.) | 17. K. to his 2d. |
| 18. Q. takes P. (ch.) | 18. K. to his sq. |
| 19. Q. to B.'s 8th (ch.) | 19. K. to B.'s 2d. |
| 20. Q. takes P. (ch.) | 20. K. to his sq. |
| 21. Kt. to K. B.'s 5th. | |

And must win.

NOTES TO GAME II.

- (a) Q. P. two is far better.
 (b) If White checks at K. R.'s 5th, Black's answer is K. to Kt.'s sq.
 (c) Q. to her 2d is a better move.
 (d) He must lose equally if the K. goes to his 2d. (e. g.)
- | | |
|------------------------------|-----------------------------|
| | 16. K. to his 2d. |
| 17. Kt. to Q.'s 5th (ch.) | 17. K. to Q.'s sq. |
| 18. Q. to K. Kt.'s 5th (ch.) | 18. K. to B.'s sq., or (A.) |
| 19. Q. takes Kt. P. | 19. Q. Kt. to R.'s 3d. |
| 20. Q. takes R. (ch.) | 20. K. to Q.'s 2d. |
| 21. Q. takes R., and wins. | |

(A.)

- | | |
|---------------------------------|--------------------|
| | 18. K. to Q.'s 2d. |
| 19. Q. to K.'s 7th (ch.) | 19. K. to B.'s 3d. |
| 20. Q. takes P. (ch.) and wins. | |

LESSON III.

THE SALVIO GAMBIT.

So called from having first appeared in the Treatise of Salvio, 1604, is, properly speaking, like the Cochrane Gambit, a variation of the defence of the King's Gambit, which springs from the second player advancing his K. Kt. P. to Kt.'s 5th, at the 4th move, in place of posting the K.'s Bishop

at K. Kt.'s 2d. This method of defending the Gambit I have always regarded as somewhat hazardous, because it permits the first player to adopt the Muzio attack; but the situations arising from it are of singular interest and instruction.

The principal works which have treated of this opening are Salvio; Cozio (1st vol. p. 35); Ponziani (1782), p. 126; Cochrane (1822), pp. 171—175; Silberschmidt (1845), pp. 79—98; Lewis (1844), pp. 338—343; Kassim (1829); Jaenisch, vol. ii. p. 233; Walker (1846), p. 205; and the German "Handbuch."

GAME THE FIRST.

- | <i>White.</i> | <i>Black.</i> |
|--------------------------|----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Kt. to K.'s 5th. | 5. Q. to K. R.'s 5th (ch.) |

If, at your 5th move, instead of so playing, you leave the Kt. to be taken, the opening becomes the celebrated Muzio Gambit, which, with 5. B. takes K. B. P. (ch.), will form the subject of a separate Lesson. It would be bad play for Black to move Kt. to R.'s 3d, before checking with his Q., because you could at once castle, and regain the given Pawn.

- | | |
|-------------------|-----------------------|
| 6. K. to B.'s sq. | 6. K. Kt. to B.'s 3d. |
|-------------------|-----------------------|

It is this move of Black that constitutes the Salvio defence, of which, however, Salvio was not the originator, he having taken the variation from some Portuguese work, now unknown. It is not considered so advantageous a mode of defending the game as playing 6. Kt. to K. R.'s 3d, a move likewise indicated by Salvio, and the consequences of which shall be examined in the next game.

- | | |
|---------------------------|----------------------------|
| 7. Q. to K.'s sq. (best). | 7. Q. takes Q. (ch., best) |
|---------------------------|----------------------------|

If you venture to take the K. B. P. at your 7th move with the Kt., Black replies with 7. Q. P. two, and gains two Pieces for his Rook. If you take it with the Bishop, the following variation proves that the game will be also in his favour:—

- | | |
|----------------------------|-------------------------|
| 7. B. takes K. B. P. (ch.) | 7. K. to his 2d (best). |
| 8. B. to Q. Kt.'s 3d. | 8. Q. P. one. |

- | | |
|---------------------|---------------------------|
| 9. Kt. to Q.'s 3d. | 9. Kt. to K. R.'s 4th. |
| 10. Q. to K.'s sq | 10. P. to K. Kt.'s 6th. |
| 11. K. to Kt.'s sq. | 11. K. B. to K. Kt.'s 2d. |
| 12. Q. B. P. one. | 12. Q. to K. Kt.'s 4th. |

Black has the better game.

- | | |
|----------------|--------------------|
| 8. K. takes Q. | 8. Kt. takes K. P. |
|----------------|--------------------|

He may also play 8. Q. P. one, as follows:—

- | | |
|------------------------|------------------------|
| | 8. Q. P. one. |
| 9. Kt. takes B. P. | 9. P. to Q.'s 4th. |
| 10. B. takes Q. P. | 10. Kt. takes B. |
| 11. Kt. takes K. R. | 11. Kt. to K. B.'s 3d. |
| 12. Q. P. one. | 12. B. to K. Kt.'s 2d. |
| 13. Q. B. P. one. | 13. B. takes Kt. |
| 14. B. takes P. | 14. Q. B. P. one. |
| 15. Q. Kt. to Q.'s 2d. | |

The game is about equal.

- | | |
|----------------------------|-------------------------|
| 9. B. takes K. B. P. (ch.) | 9. K. to his 2d (best). |
| 10. B. to K. R.'s 5th. | 10. P. to K. Kt.'s 6th. |

Philidor makes you play 10. B. to Q. Kt.'s 3d, but the move in the text, which is Ponziani's, is acknowledged to be better.

- | | |
|------------------------|-----------------------|
| 11. K. R. P. one. | 11. Q. P. one. |
| 12. K. Kt. to Q.'s 3d. | 12. K. B. to R.'s 3d. |
| 13. Q. Kt. to B.'s 3d | 13. Kt. takes Kt. |

If he retire his Kt., you play B. to K. B.'s 3d, and if he then move Q. B. P. one, by moving Q. Kt. to K.'s 2d, you recover the P. with a better position.

- | | |
|--------------------------|---------------------------|
| 14. Q. P. takes Kt. | 14. R. to K. B.'s sq. |
| 15. R. to K. B.'s sq. | 15. Q. B. to K. B.'s 4th. |
| 16. Kt. takes P. | 16. B. takes Kt. |
| 17. B. takes B. | 17. K. R. to K. Kt.'s sq. |
| 18. B. takes Q. P. (ch.) | 18. P. takes B. |
| 19. R. takes B. | 19. K. R. to Kt.'s 2d. |

You have a Pawn more and an advantage in position.

GAME THE SECOND.

White.

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. B. to Q. B.'s 4th

Black.

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.
4. P. to K. Kt.'s 5th.

- | | |
|---------------------|----------------------------|
| 5. Kt. to K.'s 5th. | 5. Q. to K. R.'s 5th (ch.) |
| 6. K. to B.'s sq. | 6. K. Kt. to R.'s 3d. |

Black's present move is decidedly superior to that of Kt. to K. B.'s 3d. If in lieu of playing so, or 6. Kt. to K. B.'s 3d, he move 6. P. to K. B.'s 6th, we have the Cochrane Gambit, which see.

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|---------------|-----------------------|
| 7. Q. P. two. | 7. P. to K. B.'s 6th. |
|---------------|-----------------------|

This is Black's best move ; if he play instead 7. Q. P. one, you have the advantage, for example—

- | | |
|------------------------|---------------------------|
| 8. Kt. to Q.'s 3d. | 7. Q. P. one. |
| 9. K. Kt. P. one. | 8. P. to K. B.'s 6th. |
| 10. Q. Kt. to B.'s 3d. | 9. Q. to K.'s 2d (best). |
| 11. K. R. P. one. | 10. Q. B. P. one. |
| 12. Q. B. takes Kt. | 11. K. B. P. two. |
| 13. P. takes K. B. P. | 12. B. takes B. |
| 14. P. takes K. Kt. P. | 13. Q. B. takes P. |
| 15. Q. takes B. | 14. Q. B. takes Kt. (ch.) |

You must win.

- | | |
|----------------|---------------|
| 8. P. takes P. | 8. Q. P. one. |
|----------------|---------------|

Instead of taking the Pawn here, you may move 8. Q. B. to K. B.'s 4th, or 8. B. takes K. Kt. For the result of these moves, see Variation, and you can play likewise 8. K. Kt. P. one, or 8. Q. to K.'s sq., as shown in the following examples. In the first place—

- | | |
|-------------------|-----------------------------|
| 8. K. Kt. P. one. | 8. Q. to K. R.'s 6th (ch.) |
| 9. K. to B.'s 2d. | 9. Q. to K. Kt.'s 7th (ch.) |
| 10. K. to his 3d. | 10. K. B. P. two. |

(This move of Black's we find in Silberschmidt ; Salvio, Cozio, and Ponziani, play 10. K. B. P. one, which is much inferior.)

- | | |
|--------------------|-----------------------|
| 11. K. to Q.'s 3d. | 11. P. takes P. (ch.) |
|--------------------|-----------------------|

(If you play 11. P. takes K. B. P., he first dislodges your Kt. with the Q. P., and then takes P. with Kt., checking ; and if you move 11. Q. Kt. to B.'s 3d, he answers with 11. Q. B. P. one, and afterwards 12. Q. P. one.)

- | | |
|--------------------|----------------------------------|
| 12. K. takes P. | 12. Q. P. two (ch.) |
| 13. B. takes Q. P. | 13. P. to K. B.'s 7th (dis. ch.) |

He has the better game.

In the second place—

- | | |
|------------------------|-----------------------|
| 8. Q. to K.'s sq. | 8. Q. takes Q. (ch.) |
| 9. K. takes Q. | 9. P. takes K. Kt. P. |
| 10. R. to K. Kt.'s sq. | 10. Q. P. one. |

- 11. Kt. to Q.'s 3d.
- 12. R. takes P.

- 11. K. Kt. to his sq.
- 12. K. R. P. two.

His game is superior to yours.

- 9. Kt. to Q.'s 3d.

- 9. K. Kt. P. takes P.

If in lieu of retreating the Kt., you take his Kt. with Q. B., he takes your Kt. with Q. P.

- 10. K. Kt. to K. B.'s 2d.

- 10. Q. B. to K. R.'s 6th (ch.)

- 11. Kt. takes B.

- 11. Q. takes Kt. (ch.)

- 12. K. to B.'s 2d.

- 12. Q. to Kt.'s 7th (ch.)

- 13. K. to his 3d.

- 13. Kt. to his 5th (ch.)

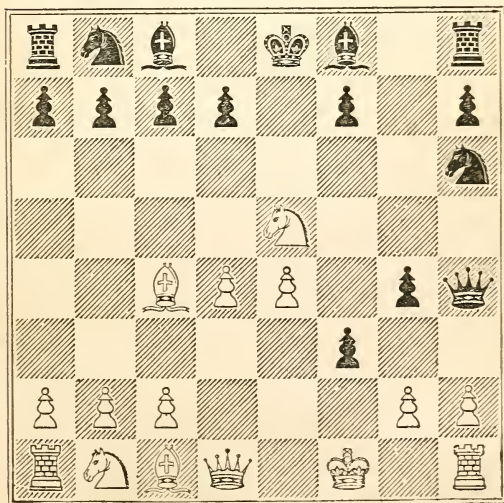
- 14. K. to B.'s 4th.

- 14. B. to R.'s 3d (ch.)

And he mates you in two moves.

Variation, beginning from White's 8th move.

BLACK.



WHITE.

8. Q. B. to K. B.'s 4th. 8. P. takes P. (ch.)

It was before observed that you could also play 8. Q. B. takes K. Kt. ; let us suppose this move—

8. B. takes K. Kt.	8. P. takes P. (ch.)
9. K. takes P.	9. B. takes B.
10. Kt. takes K. B. P.	10. R. to K. B.'s sq.

Black will win.

(If you take the B. P. with B., checking, instead of with the Kt., he moves K. to his 2d, and soon gets the better game.)

9. K. takes P.	9. P. to Q.'s 3d.
10. B. takes K. Kt.	10. B. takes B.
11. Kt. to Q.'s 3d.	11. Q. to R.'s 6th (ch.)
12. K. to B.'s 2d.	12. Q. to K.'s 6th (ch.)
13. K. to B.'s sq.	13. P. to Kt.'s 6th.

He has a fine attack.

LESSON IV.

THE COCHRANE GAMBIT.

THIS is a modification of the defence introduced by SALVIO, which we have just examined, and consists in the second player's advancing the P. to K. B.'s 6th, before playing out the K. Kt. either to B.'s 3d, or to R.'s 3d. The most important authorities upon these Gambits are Cochrane (1822), pp. 268—276 ; Lewis, in whose valuable treatise are incorporated the chief variations of Ghulam Kassim (1844), pp. 308—343 ; Calvi, in "Le Palamède" (1844) ; Jaenisch, vol. ii., pp. 233—239 ; and the German "Handbuch." See also an interesting article on the Cochrane Gambit, by V. H. der Laza, in the "Chess-Player's Chronicle," vol. v., pp. 317—339.

GAME THE FIRST.

<i>White.</i>	<i>Black.</i>
1. K. P. two.	1. K. P. two.
2. K. B. P. two.	2. P. takes P.
3. K. Kt. to B.'s 3d.	3. K Kt. P. two.

- | | |
|-----------------------|----------------------------|
| 4. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Kt. to K.'s 5th. | 5. Q. to K. R.'s 5th (ch.) |
| 6. K. to B.'s sq. | 6. P. to K. B.'s 6th. |

In the previous Gambit you will remember Salvio advances this P. one move later, that is, after his K. Kt. is moved to B.'s 3d, or R.'s 3d sq.

- | | |
|---------------|------------------------------------|
| 7. Q. P. two. | 7. P. takes K. Kt. P. (ch., best.) |
|---------------|------------------------------------|

Instead of 7. Q. P. two, you have the choice of several moves. You may play B. takes K. B. P. (ch.); K. Kt. P. one; and Kt. P. takes P.; each of which will form the subject of a separate game. (See Games Second, Third, and Fourth.)

If instead of any one of these you play 7. Q. to K.'s sq., he takes P. with P. (ch.), and then moves Q. to K. R.'s 6th, with a better game than you have. There is another move too at your command, viz., 7. Kt. takes K. B. P. the consequences of which it may be well to show at once. Suppose, then,—

- | | |
|-----------------------|-----------------------------|
| 7. Kt. takes K. B. P. | 7. K. Kt. to B.'s 3d. |
| 8. Kt. takes R. | 8. Kt. takes K. P. |
| 9. Q. to K.'s sq. | 9. P. takes Kt. P. (ch.) |
| 10. K. takes P. | 10. Q. to R.'s 6th (ch.) |
| 11. K. to Kt.'s sq. | 11. B. to Q. B.'s 4th (ch.) |

And he must win.

When at your 7th move you advance the Q. P., Black, instead of taking the Kt. P. (ch.), may play 7. K. Kt. to B.'s 3d, to which you can reply 8. Q. Kt. to B.'s 3d, and if he attempt to dislodge your Kt. by 8. Q. P. one, you may play 9. Kt. takes K. B. P., without danger. For the consequences of his playing at his 7th move K. Kt. to R.'s 3d, his best move in the opinion of Jaenisch, see Game the Second of the Salvio Gambit, in which the same position is more safely brought about by—

- | | |
|--------------------------|-------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th |
| 5. Kt. to K.'s 5th. | 5. Q. checks. |
| 6. K. to B.'s sq. | 6. K. Kt. to R.'s 3d. |
| 7. Q. P. two. | 7. P. to K. B.'s 6th. |
| 8. K. takes P. | 8. Q. to R.'s 6th (ch.) |
| 9. K. to Kt.'s sq. | 9. K. Kt. to R.'s 3d. |

9. K. Kt. to B.'s 3d would be less advantageous for him :
for example—

- | | |
|------------------------|-----------------------|
| 10. Kt. takes K. B. P. | 9. K. Kt. to B.'s 3d. |
| | 10. Q. P. two. |

(If he play instead, 10. R. to Kt.'s sq., you move Kt. to his 5th ; if 10. Kt. takes K. P., you answer with Q. to K.'s 2d ; and finally, if he play 10. P. to K. Kt.'s 6th, you can reply with Kt. to his 5th, or K. B. to his sq., having the better game.)

- | | |
|----------------------|------------------------|
| 11. K. B. to his sq. | 11. Q. to K. R.'s 5th. |
| 12. Kt. takes R. | 12. Kt. takes K. P. |
| 13. Q. to K.'s 2d. | 13. K. B. to Kt.'s 2d. |

(If 13. P. to Kt.'s 6th, you take the P., and when he retakes, checking, you interpose the K. B.)

- | | |
|------------------------|-------------------------|
| 14. Q. B. P. one. | 14. P. to K. Kt.'s 6th. |
| 15. P. takes P. | 15. Q. takes P. (ch.) |
| 16. Q. to K. Kt.'s 2d. | |

You should win.

- | | |
|-------------------|-----------------|
| 10. Q. to her 3d. | 10. Q. takes Q. |
|-------------------|-----------------|

In this gambit if you take the Kt. with your Q. B., he attains an irresistible position. Should you at your 10th move play Q. Kt. to B.'s 3d, he does the same, and will maintain the P. You may, however, move 10. K. B. to his sq., in which case this variation is probable :—

- | | |
|---------------------|--------------------------|
| 10. B. to his sq. | 10. Q. to R.'s 5th. |
| 11. B. takes Kt. | 11. B. takes B. |
| 12. Q. takes P. | 12. B. to K.'s 6th (ch.) |
| 13. K. to Kt.'s 2d. | 13. Q. takes Q. (ch.) |
| 14. Kt. takes Q. | 14. B. takes Q. P. |

He has an easy game.

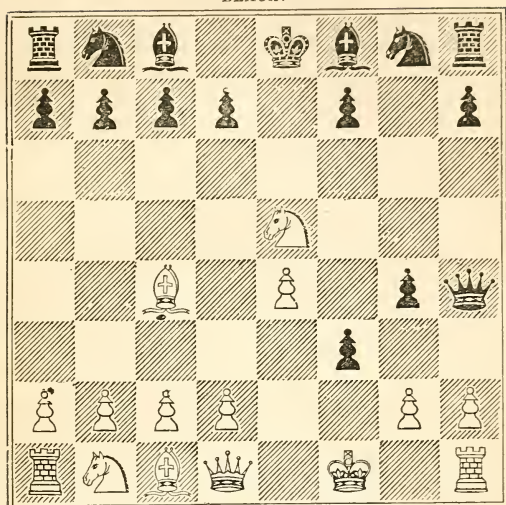
- | | |
|-----------------------|--------------------------|
| 11. P. takes Q. | 11. Q. P. one. |
| 12. B. takes Kt. | 12. B. takes B. |
| 13. Kt. takes K. B. P | 13. B. to K.'s 6th (ch.) |
| 14. K. to Kt.'s 2d. | 14. R. to B.'s sq. |
| 15. R. to B.'s sq. | 15. B. takes Q. P. |

He ought to win.

The merit of working out these latter variations is due to Messrs. Henderson, Williams, and Withers, three skilful amateurs of the Bristol Chess Club, who devoted much time and attention to the analysis of this brilliant gambit.

GAME THE SECOND.

BLACK.



WHITE.

The diagram represents the position of the men up to the 6th move of the preceding game. In this and the next two games, White deviates from the former, by not playing Q. P. two on his 7th move.

White.

7. B. takes K. B. P. (ch.)
8. P. takes P.

Black.

7. K. to his 2d.
8. Q. P. one.

If at your 8th move you play Q. to K.'s sq., he takes P. with P. (ch.), and then moves Q. to K. R.'s 6th. If 8. K. Kt. P. one, he checks with his Q. at R.'s 6th, and then moves K. Kt. to B.'s 3d, with a fine attack. And if instead of these, you play 8. K. B. takes Kt., the following variation shows it will be to your disadvantage.

8. K. B. takes Kt.
9. P. takes P.

8. R. takes B. (best).
9. Q. P. one.

- | | |
|------------------|------------------|
| 10. Kt. takes P. | 10. B. takes Kt. |
| 11. P. takes B. | 11. R. takes P. |

He has the better game.

- | | |
|------------------------|-----------------------------|
| 9. B. takes Kt. | 9. P. takes Kt. |
| 10. B. to Q. B.'s 4th. | 10. P. takes P. |
| 11. Q. takes P. | 11. B. to K. R.'s 6th (ch.) |
| 12. K. to Kt.'s sq. | 12. Q. to K.'s 8th (ch.) |
| 13. B. to B.'s sq. | 13. R. checks. |

And wins.

GAME THE THIRD.

(Place the men again as on the diagram.)

White.

7. K. Kt. P. one
8. K. to B.'s 2d (best).
9. Q. P. one.

Black.

7. Q. to R.'s 6th (ch.)
8. K. Kt. B.'s 3d.
9. Q. P. one.

You might here play 9. K. to his 3d, or 9. Q. Kt. to B.'s 3d, for the result of which see Variations I. and II. If instead of these you preferred 9. B. takes B. P. (ch.), a few moves will show the game would be unfavorable for you. (*e. g.*)

- | | |
|-------------------------|----------------------------|
| 9. B. takes B. P. (ch.) | 9. K. to his 2d. |
| 10. B. to Q. Kt.'s 3d. | 10. Q. to Kt.'s 7th (ch.) |
| 11. K. to his 3d. | 11. B. to K. R.'s 3d (ch.) |
| 12. K. to Q.'s 3d. | 12. R. to K. B.'s sq. |

Black has the advantage.

- | | |
|------------------------|---------------------------|
| 10. Kt. takes K. B. P. | 10. P. to Q.'s 4th. |
| 11. Kt. takes R. | 11. Q. to Kt.'s 7th (ch.) |

If in place of taking the R. you take Q. P. with B., he first checks with his Q. and then takes B. with Kt.; or if you take the Q. P. with K. P., he can also first check with the Q., and then take your Kt. with K., regardless of the check by discovery when you play P. to Q.'s 6th.

- | | |
|--------------------------|----------------------------|
| 12. K. to his 3d. | 12. Q. Kt. to B.'s 3d. |
| 13. Kt. to B.'s 7th. | 13. K. takes Kt. |
| 14. B. takes Q. P. (ch.) | 14. Kt. takes B. |
| 15. P. takes Kt. | 15. B. to K. R.'s 3d (ch.) |

And then P. to K. B.'s 7th, winning.

*Variation I., beginning at White's 9th move.**White.**Black.*

- | | |
|--------------------|---------------------------|
| 9. K. to his 3d. | 9. B. to K. R.'s 3d (ch.) |
| 10. K. to Q.'s 3d. | 10. Q. P. one. |

If you move 10. K. to Q.'s 4th, you have a still worse game.

- | | |
|------------------------|-------------------------------|
| 11. Kt. takes K. B. P. | 11. P. to Q.'s 4th. |
| 12. B. takes Q. P. | 12. Kt. takes B. |
| 13. Kt. takes B. | 13. Kt. to Q. Kt.'s 5th (ch.) |

If you take the R. instead of the B., he plays his Q. to K. R.'s 4th.

- | | |
|---------------------|------------------------------|
| 14. K. to B.'s 4th. | 14. Q. takes Kt. |
| 15. K. takes Kt. | 15. Q. Kt. to R.'s 3d (ch.) |
| 16. K. to B.'s 3d. | 16. Q. to her B.'s 3d (ch.) |
| 17. K. to Q.'s 3d. | 17. Kt. to his 5th (ch.) |
| 18. K. to K.'s 3d. | 18. Kt. takes Q. B. P. (ch.) |

Black must win.

*Variation II., beginning at White's 9th move.**White.**Black.*

- | | |
|-----------------------|----------------------------|
| 9. Q. Kt. to B.'s 3d. | 9. Q. to Kt.'s 7th (ch.) |
| 10. K. to his 3d. | 10. B. to K. R.'s 3d (ch.) |
| 11. K. to Q.'s 3d. | 11. Q. Kt. to B.'s 3d. |

If you play 11. K. to Q.'s 4th, the consequences are equally disastrous.

- | | |
|------------------------|-----------------------------|
| 12. Kt. takes K. B. P. | 12. Q. Kt. to his 5th (ch.) |
|------------------------|-----------------------------|

Instead of taking the B. P. with your Kt., you may play 12. B. takes P. (ch.), or 12. Kt. takes Q. Kt., but with even less advantage than by the move in the text.

- | | |
|---------------------|--------------------------|
| 13. K. to Q.'s 4th. | 13. Q. to B.'s 7th (ch.) |
| 14. K. to his 5th. | 14. Q. P. one (ch.) |
| 15. K. takes Kt. | 15. Q. to her 5th (ch.) |

And Black wins.

GAME THE FOURTH.

(Arrange the men again according to the diagram.)

*White.**Black.*

- | | |
|-----------------------|-----------------------|
| 7. K. Kt. P. takes P. | 7. K. Kt. to B.'s 3d. |
| 8. Q. P. two. | 8. Q. P. one. |

Instead of 8. Q. P. two, you have a variety of moves a command. For the most important of these, viz., 8. B. takes K. B. P. (ch.), 8. Kt. takes K. Kt. P., 8. Q. to K.'s 2d, 8. Q. to K.'s sq. and K. R. P. one, see Variations I., II., III., and IV.

- | | |
|------------------------|-------------------------|
| 9. Kt. takes K. Kt. P. | 9. Q. to R.'s 6th (ch.) |
| 10. K. to his sq. | 10. Kt. takes Kt. |

If you play 10. K. to B.'s 2d, your defence will be less prolonged. (*e. g.*)

- | | |
|-----------------------|-----------------------------|
| 10. K. to B.'s 2d. | 10. B. takes Kt. |
| 11. P. takes B. | 11. Kt. takes Kt. P. (ch.) |
| 12. K. to his sq. | 12. Q. to Kt.'s 7th. |
| 13. R. to K. B.'s sq. | 13. B. to K.'s 2d. |
| 14. B. to K.'s 2d. | 14. B. to K. R.'s 5th (ch.) |
| 15. K. to Q.'s 2d. | 15. Kt. to B.'s 7th. |

Black should win.

- | | |
|-----------------------|------------------------------|
| 11. P. takes Kt. | 11. B. to K.'s 2d. |
| 12. R. to B.'s sq. | 12. B. checks. |
| 13. K. to Q.'s 2d. | 13. Q. B. takes P. |
| 14. B. to K.'s 2d. | 14. K. B. to Kt.'s 4th (ch.) |
| 15. K. to his sq. | 15. Q. to R.'s 5th (ch.) |
| 16. R. to K. B.'s 2d. | 16. K. B. takes Q. B. |
| 17. Q. takes B. | 17. Q. B. takes K. B. |
| 18. K. takes B. | 18. Q. takes K. P. (ch.) |
| 19. Q. to K.'s 3d. | 19. Q. takes Q. (ch.) |

He has a Pawn more and no inferiority of position.

Variation I., beginning at White's 8th move.

(See next diagram.)

White.

Black.

- | | |
|---------------------------|------------------|
| 8. B. takes K. B. P (ch.) | 8. K. to his 2d. |
| 9. B. to Q. B.'s 4th. | 9. Q. P. one. |
| 10. Kt. to Q.'s 3d. | 10. P. takes P. |

If you play 10. Kt. to K. B.'s 7th, he replies with 10. P. takes P., and if 10. Kt. takes Kt. P. the following moves are probable :—

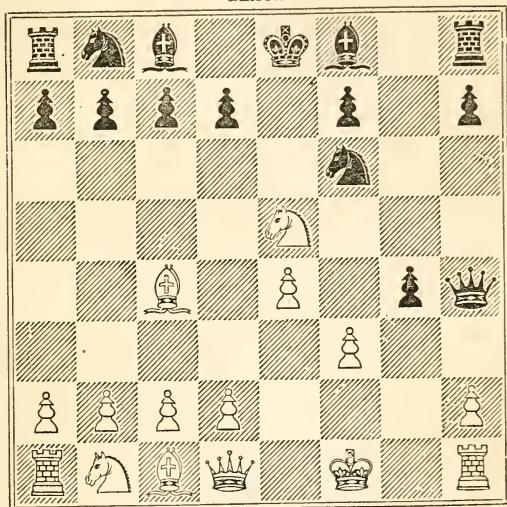
- | | |
|----------------------|--------------------------|
| 10. Kt. takes Kt. P. | 10. Kt. takes Kt. |
| 11. P. takes Kt. | 11. B. to K. Kt.'s 2d. |
| 12. K. R. P. one. | 12. R. to B.'s sq. (ch.) |
| 13. K. to his 2d. | 13. R. to B.'s 7th (ch.) |

He has a winning position

- | | |
|------------------------|----------------------------|
| 11. Kt. to K. B.'s 2d. | 11. Q. B. K. R's 6th (ch.) |
| 12. Kt. takes B. | 12. Q. takes Kt. (ch.) |
| 13. K. to his sq. | 13. Kt. takes K. P. |

His attack is irresistible.

BLACK.



WHITE.

Variation II., beginning at White's 8th move.

(See diagram, as above.)

White.

Black.

8. Kt. takes K. Kt. P.

8. Kt. takes Kt.

If at move 8 you take K. B. P. with Kt., he answers with 8. Q. P. two, and speedily obtains a winning game.

9. P. takes Kt.

9. Q. to R.'s 6th (ch.)

10. K. to his sq.

10. Q. P. two.

Should you play 10. K. to his B.'s 2d, Black replies with 10. Q. Kt. to B.'s 3d; if then you move 11. Q. B. P. one, he plays 11. B. to K.'s 2d, and wins; or if at the 11th move

you play Q. to K. B.'s 3d, he can exchange Queens, and then win by checking with his Kt. at K.'s 4th.

- | | |
|--------------------|--------------------------|
| 11. B. to K.'s 2d. | 11. Q. to R.'s 5th (ch.) |
| 12. K. to B.'s sq. | 12. K. R. P. two. |

He has an excellent game.

Variation III., beginning at White's 8th move.

(See the diagram, as before.)

White.

Black.

8. Q. to K.'s 2d.

8. Q. P. one.

You can also move 8. Q. to K.'s sq. ; for example,

- | | |
|-------------------------|---------------------------|
| 8. Q. to K.'s sq. | 8. Q. to R.'s 6th (ch.) |
| 9. K. to his 2d. | 9. Q. P. one. |
| 10. Kt. takes K. Kt. P. | 10. Kt. takes Kt. |
| 11. P. takes Kt. | 11. B. takes P. (ch.) |
| 12. K. to B.'s 2d. | 12. K. B. to K.'s 2d. |
| 13. Q. to K.'s 3d. | 13. K. B. checks. |
| 14. K. to Kt.'s sq. | 14. Q. B. to K. B.'s 6th. |

You cannot save the game.

9. Kt. takes K. B. P.

9. P. takes P.

You may here play 9. Kt. takes K. Kt. P., and proceed thus

- | | |
|---------------------------|-----------------------------|
| 9. Kt. takes K. Kt. P. | 9. Kt. takes Kt. |
| 10. P. takes Kt. | 10. Q. B. takes P. |
| 11. Q. to B.'s 2d (best). | 11. Q. B. to R.'s 6th (ch.) |
| 12. K. to his 2d. | 12. Q. takes K. P. (ch.) |
| 13. Q. to K.'s 3d. | 13. Q. takes Q. (ch.) |
| 14. P. takes Q. | 14. Q. Kt. to B.'s 3d. |

He has the better game.

10. Q. to K. B.'s 2d.

10. Q. B. to R.'s 6th (ch.)

12. K. to his sq.

12. Q. takes K. P. (ch.)

13. K. to Q.'s sq.

13. Q. takes B.

He must win.

Variation IV., beginning at White's 8th move.

(Once more marshal the men according to the diagram.)

White.

Black.

8. K. R. P. one.

8. P. takes K. R. P.

9. Q. to K.'s sq.

9. Q. to K. Kt.'s 4th.

Instead of 9. Q. to K.'s sq., you can play 9. Q. P. two, or 9. Kt. takes K. B. P. For example, in the first place,—

- | | |
|---------------------|----------------------------|
| 9. Q. P. two. | 9. Q. P. one. |
| 10. Kt. to Q.'s 3d. | 10. Kt. to K. R.'s 4th. |
| 11. Q. to K.'s sq. | 11. Kt. to Kt.'s 6th (ch.) |
| 12. K. to Kt.'s sq. | 12. R. to K. Kt.'s sq. |
| 13. K. to R.'s 2d. | 13. Kt. to K.'s 7th. |

Winning easily.

In the second place,

- | | |
|------------------------|------------------------------------|
| 9. Kt. takes K. B. P. | 9. Q. P. two. |
| 10. B. takes Q. P. | 10. Kt. takes B. |
| 11. Kt. takes R. | 11. Q. to Kt.'s 6th. |
| 12. R. to K. Kt.'s sq. | 12. P. to K. R.'s 7th. |
| 13. R. takes Q. | 13. P. to R.'s 8th (becoming a Q.) |
| 14. R. to Kt.'s sq. | 14. B. to R.'s 6th (ch.) |

Your game is gone.

- | | |
|------------------------|------------------------|
| 10. Kt. to his 4th. | 10. Kt. takes Kt. |
| 11. P. takes Kt. | 11. Q. takes P. |
| 12. Q. to K.'s 2d. | 12. K. R. P. two. |
| 13. Q. Kt. to B.'s 3d. | 13. R. to K. Kt.'s sq. |
| 14. K. to his sq. | 14. B. to K.'s 2d. |

You might also exchange Queens, but that would unite his Pawns, and improve his game.

- | | |
|------------------------------|--------------------------|
| 15. Kt. to Q.'s 5th. | 15. Q. to R.'s 5th (ch.) |
| 16. K. to Q.'s sq. | 16. Q. B. P. one. |
| 17. Kt. to Q. B.'s 7th (ch.) | 17. K. to Q.'s sq. |
| 18. Kt. takes Q. R. | 18. Q. P. two. |
| 19. Q. to K.'s sq. | 19. P. takes B. |

And wins.

An attentive consideration of the foregoing examples will lead you to the conclusion, I think, that the Salvio defence,

1. $\frac{K. P. \text{ two}}{K. P. \text{ two}}$ 2. $\frac{K. B. P. \text{ two}}{P. \text{ takes P.}}$ 3. $\frac{K. Kt. \text{ to B. 3d}}{K. Kt. P. \text{ two}}$ 4. $\frac{B. \text{ to Q. B. 4th}}{P. \text{ to K. Kt.'s 5th}}$
 5. $\frac{Kt. \text{ to K. 5th}}{Q. \text{ to R. 5th (ch.)}}$ 6. $\frac{K. \text{ to B. sq.}}{Kt. \text{ to K. R. 3d}}$ 7. $\frac{Q. P. \text{ two}}{P. \text{ to K. B. 6th}}$ OR that of
 Cochrane, which varies from it in the transposition of Black's 6th and 7th moves, 6. $\frac{K. \text{ to B.'s sq.}}{P. \text{ to K.'s B. 6th}}$ 7. $\frac{Q. P. \text{ two}}{Kt. \text{ to K. R.'s 3d}}$ is a safe and trustworthy method of opposing the King's Gambit, and that the danger to be apprehended by the first player, in advancing his Pawn to K. Kt.'s 5th, on the 4th move, is not that his opponent should play the Kt. to K.'s 5th, and admit of the Salvio or Cochrane defence, but that he should leave his Kt. to be taken, and adopt the powerful and almost indefensible attack of the Muzio Gambit.

GAMES IN ACTUAL PLAY.

ILLUSTRATING THE SALVIO AND COCHRANE GAMBITS.

GAME I.

*Between Messrs. V. H. der Laza and Hanstein of Berlin.**White (Mr. H.)*

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. K. B. to Q. B.'s 4th.
5. Kt. to K.'s 5th.
6. K. to B.'s sq.
7. Q. P. two.
8. K. Kt. P. one.
9. K. to B.'s 2d.
10. K. to his 3d.
11. Kt. to Q.'s 3d.
12. Kt. to K. B.'s 4th.
13. K. to Q.'s 3d.
14. Q. B. takes B.
15. Q. Kt. to B.'s 3d.
16. Q. B. to Q.'s 6th.
17. B. takes Kt. (ch.)
18. K. R. P. one.
19. B. takes Q. Kt. P.
20. K. to his 3d.
21. Q. to K. Kt.'s sq.
22. Q. takes P. (ch.)
23. Q. takes doubled P., and wins.

Black (V. H. d. L.)

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.
4. P. to K. Kt.'s 5th.
5. Q. to R.'s 5th (ch.)
6. K. Kt. to R.'s 3d.
7. P. to K. B.'s 6th.
8. Q. to R.'s 6th (ch.)
9. Q. to K. Kt.'s 7th (ch.)
10. K. B. P. one. (a)
11. K. Kt. to B.'s 2d.
12. K. B. to K. R.'s 3d.
13. B. takes Kt.
14. Q. B. P. one
15. Castles.
16. Q. Kt. P. two.
17. R. takes B.
18. P. to Q. Kt.'s 5th.
19. Q. B. to R.'s 3d (ch.)
20. Q. takes K. Kt. P.
21. Q. to her B.'s 2d.
22. R. to K. Kt.'s 2d.

NOTE TO GAME I.

(a) The proper move is that given by Silberschmidt, of K. B. P. two.

GAME II.

*Between Messrs. La Bourdonnais and Cochrane.**White (M. La B.)*

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. K. B. to Q. B.'s 4th.
5. Kt. to K.'s 5th.
6. K. to B.'s sq.
7. K. Kt. P. one. (a)
8. K. to B.'s 2d.

Black (Mr. C.)

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.
4. P. to K. Kt.'s 5th.
5. Q. to K. R.'s 5th (ch.)
6. P. to K. B.'s 6th.
7. Q. to K. R.'s 6th (ch)
8. Q. to Kt.'s 7th (ch.)

- | | |
|-----------------------------|--------------------------------|
| 9. K. to his 3d. | 9. B. to K. R.'s 3d (ch.) |
| 10. K. to Q.'s 3d. | 10. Q. P. two. |
| 11. B. takes P. | 11. Q. Kt. to R.'s 3d. |
| 12. Q. B. P. one. | 12. Q. B. P. one. |
| 13. B. takes K. B. P. (ch.) | 13. K. to his 2d. |
| 14. K. B. to Q. Kt.'s 3d. | 14. Q. Kt. to B.'s 4th (ch.) |
| 15. K. to B.'s 2d. | 15. Q. Kt. takes K. P. |
| 16. Q. to K. B.'s sq. | 16. Q. B. to K. B.'s 4th. |
| 17. Q. takes Q. | 17. Kt. to B.'s 7th (dis. ch.) |
| 18. P. to Q.'s 3d. | 18. P. takes Q. |
| 19. R. to K. Kt.'s sq. | 19. Q. R. to Q.'s sq. |
| 20. Q. B. takes B. | 20. K. Kt. takes B. |
| 21. R. takes P. | 21. Kt. takes Q. P. |
| 22. Kt. takes Kt. | 22. B. takes Kt. (ch.) |
| 23. K. to B.'s sq. | 23. K. R. to B.'s sq. |
| 24. Q. Kt. to Q.'s 2d. | 24. K. Kt. to B.'s 4th. |
| 25. K. B. to Q.'s sq. | 25. Kt. to K.'s 6th. |
| 26. K. R. to Kt.'s sq. | 26. B. to K. B.'s 8th. |
| 27. Q. Kt. P. one. | 27. K. R. to B.'s 7th. |
| 28. R. takes B. | 28. Kt. takes R. |
| 29. Kt. takes Kt. | 29. Q. R. takes B. (ch.) |
| 30. K. takes R. | 30. R. takes Kt. (ch.) (b) |

And wins.

NOTES TO GAME II.

(a) Q. P. two is now considered to be the best move.

(b) The termination is played with Mr. Cochrane's characteristic brilliancy.

GAME III.

From Cochrane's Treatise.

White.

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. K. B. to Q. B.'s 4th.
5. Kt. to K.'s 5th.
6. K. to B.'s sq.
7. Q. to K.'s sq.
8. K. takes P.
9. K. to his B.'s 2d.
10. Q. P. two.
11. B. takes B. P. (ch.)
12. B. takes K. Kt. (a)
13. K. Kt. to Q. B.'s 4th.
14. K. to Kt.'s sq.
15. B. to K.'s 3d.
16. K. R. P. one. (b)

Black.

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.
4. P. to Kt.'s 5th.
5. Q. checks.
6. P. to K. B.'s 6th.
7. P. takes P. (ch.)
8. Q. to K. R.'s 6th (ch.)
9. K. B. to Kt.'s 2d.
10. Q. P. one.
11. K. to his 2d.
12. R. takes B.
13. Q. to K. B.'s 6th (ch.)
14. B. takes Q. P. (ch.)
15. P. to K. Kt.'s 6th.
16. P. to Kt.'s 7th.

- | | |
|----------------------------|-----------------------------|
| 17. K. R. to his 2d. | 17. Q. B. takes K. R. P. |
| 18. Q. Kt. to Q.'s 2d. (c) | 18. Q. to K. B.'s 8th (ch.) |
| 19. Kt. takes Q. | 19. P. takes Kt. |
- Becoming a Q., giving check, double check, and mate.

NOTES TO GAME III.

(a) If White check with his Q. B., Black interposes K. B. and wins a piece.

(b) He has no better move.

(c) If the R. take the B., Black takes R. with Q., and presently wins the adverse Q. Or if, instead of taking the B., White check with his Q. at K. R.'s 4th, Black moves K. to his square, and wins in a few moves.

GAME IV.

Between MM. Kieseritzkij and Michelet.

White, (M. M.)

Black, (M. K.)

- | | |
|-----------------------------------|------------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Kt. to K.'s 5th. | 5. Q. checks. |
| 6. K. to B.'s sq. | 6. P. to K. B.'s 6th. |
| 7. Q. P. two. | 7. K. Kt. to B.'s 3d. |
| 8. Q. Kt. to B.'s 3d. | 8. K. B. to Kt.'s 2d. |
| 9. K. Kt. P. one. | 9. Q. to K. R.'s 6th (ch.) |
| 10. K. to B.'s 2d. | 10. Q. P. one. |
| 11. Kt. takes K. B. P. | 11. R. to B.'s sq. |
| 12. Kt. to K. Kt.'s 5th. | 12. Q. to K. Kt.'s 7th (ch.) |
| 13. K. to his 3d. | 13. B. to K. R.'s 3d. |
| 14. K. to Q.'s 3d. | 14. Q. Kt. to B.'s 3d. |
| 15. Q. R. P. one. | 15. B. takes Kt. |
| 16. Q. B. takes B. | 16. Kt. takes K. P. |
| 17. Q. to K.'s sq. | 17. B. to K. B.'s 4th. |
| 18. Kt. takes Kt. | 18. P. to K. B.'s 7th. |
| 19. Q. to K.'s 3d. | 19. K. to Q.'s 2d. |
| 20. B. to Q.'s 5th. | 20. Q. R. to K.'s sq. |
| 21. Q. R. to K. B.'s sq. | 21. B. takes Kt. (ch.) |
| 22. B. takes B. | 22. R. to K. B.'s 6th. |
| 23. Q. takes R. | 23. P. takes Q. |
| 24. B. to B.'s 5th (ch.) | 24. R. to K.'s 3d. |
| 25. P. to Q.'s 5th. | 25. Kt. to K.'s 4th (ch.) |
| 26. K. to Q.'s 4th. | 26. K. R. P. two. |
| 27. P. takes R. (ch.) | 27. K. to his sq. |
| 28. Q. B. to K. B.'s 6th. | 28. P. to K. R.'s 5th. |
| 29. B. takes Kt. | 29. P. takes B. (ch.) |
| 30. K. takes P. | 30. R. P. takes P. |
| 31. K. to his B.'s 6th, and wins. | |

LESSON V.

THE MUZIO GAMBIT.

IN the two defences to the King's Gambit by Salvio and Cochrane just examined, when the second player for his fourth move advances his P. to K. Kt.'s 5th, attacking the Knight, White replies by moving his Knight to King's 5th, subjecting himself, as was shown, to a counter-attack, from which escape without loss is difficult if not impracticable. From this circumstance, apparently, originated the conception of the "Muzio Gambit," wherein the first player instead of removing the attacked Knight boldly abandons him, and by castling is enabled to bring an almost overwhelming array of forces to the immediate assault of the adverse King.

The earliest knowledge of this magnificent variation, the most daring and brilliant, and at the same time, as modern discoveries have shown, the most sound and enduring method of attack yet known, is derived from Salvio (*Trattato dell' Inventione et Arte Liberale del Gioco di Scacchi*. Naples, 1604), to whom it had been communicated by Signor Muzio as occurring in casual practice between Don Geronimo Cascio and another player. "Dirò un' altro modo di Gambitto, il quale mai fu pensato, e per quanto mi venne riferito dal Signor Muzio, d'Alessandro, gentiluomo di molto garbo, e del Giuoco molto intendente; succedè col Signor Don Geronimo Cascio, così gran giuocatore, con un' altro giuocatore casualmente."

The chief works to be consulted upon the Muzio Gambit are Sarratt, 1813 and 1821, p. 346; Ghulam Kassim, 1829; Lewis, 1844, pp. 348-410; Jaenisch, vol. ii., pp. 222-230; Walker, 1846, pp. 173-194, and the German "Handbuch."

GAME THE FIRST.

White.

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. K. B. to Q. B.'s 4th.

Black.

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.
4. P. to K. Kt.'s 5th.

In abandoning the Knight at this point you have the choice of three different methods of procedure. In the first place, to castle, which is the long established and ordinary mode of play. Secondly, to play your Q. P. two squares, as given in Koch (*Elementarbuch der Schachspielkunst, &c.* Magdeburgh, 1828), and Ghulam Kassim (*An Analysis of the Muzio Gambit, &c.* Madras, 1829). And lastly, as suggested by the late Mr. McDonnell, to play your Q. Kt. to B.'s 3d sq. Let us proceed to consider these moves in the order above given, commencing in the present Lesson with 5. Castles, and reserving 5. P. to Q.'s 4th, and 5. Q. Kt. to B.'s 3d for subsequent examination.

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| 5. Castles. | 5. P. takes Kt. |
| 6. Q. takes P. (best). | 6. Q. to K. B.'s 3d (best). |

If instead of taking the P. you play 6. Q. P. two, Black speedily gains an advantage. (*e. g.*)

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|------------------------|---------------------------|
| 6. Q. P. two. | 6. Q. P. two. |
| 7. B. takes Q. P. | 7. Q. B. to K. Kt.'s 5th. |
| 8. R. to B.'s 2d. | 8. Q. B. P. one. |
| 9. B. to Q. Kt.'s 3d. | 9. K. B. to Kt.'s 2d. |
| 10. Q. B. P. one. | 10. K. B. to K. R.'s 3d. |
| 11. Q. Kt. to Q.'s 2d. | 11. K. Kt. to K.'s 2d. |

&c., &c.

Until the appearance of Mr. Sarratt's work, Black's best defence, after you have taken the P. at move 6, was considered to be 6. Q. to K.'s 2d, but that and 6. Q. P. one, and 6. B. to K. R.'s 3d, have given place to the move in the text of 6. Q. to K. B.'s 3d, although the distinguished authors of the German "Handbuch" are of opinion that Black may adopt any one of the three former without disadvantage. The variations arising from them will be shown hereafter. (See Game the Fourth.)

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|--------------------|-------------------|
| 7. P. to K.'s 5th. | 7. Q. takes K. P. |
|--------------------|-------------------|

If you play 7. Q. B. P. one, he replies with 7. Q. Kt. to B.'s 3d, and upon your advancing 8. Q. P. two, he takes it with his Kt. and has the better game. If you play 7. Q. P. one, he will answer with 7. B. to K. R.'s 3d, and maintain his advantage. Black's best move apparently is to take the Pawn; if he check with the Queen at Q. Kt.'s 3d, he takes her from the protection of his own King and drives yours to a safe refuge.

8. Q. P. one.

8. K. B. to K. R.'s 3d.

The eight opening moves here given are generally allowed to be the best both for attack and defence which this remarkable Gambit admits.

Mr. McDonnell originated a variation on your 8th move of 8. Q. Kt. P. one ; for the consequences of which see Game the Third.

If Black on his last move play 8. Q. Kt. to B.'s 3d, you reply with 9. Q. B. takes P., and will have an irresistible attack.

He may play, however, 8. B. to Q. B.'s 4th (ch.), and afterwards 9. B. to K.'s 6th, upon which you can take Bishop with B., and if his Queen retake, can play Q. to K. R.'s 5th, and then Q. Kt. to B.'s 3d, with an excellent game.

9. Q. B. to Q.'s 2d.

9. K. Kt. to K.'s 2d.

The best play for Black at move 9, whether you play 9. B. to Q.'s 2d or 9. Q. Kt. to B.'s 3d, appears to be 9. K. Kt. to K.'s 2d ; if he replies to both with that move, it is of course indifferent which you play first.

10. Q. Kt. to B.'s 3d.

10. Q. Kt. to B.'s 3d.

Opinions are divided upon Black's 10th move, some players advocating the move now given, while others prefer the more defensive one of 10. Q. B. P. one, for the consequences of which see Game the Second.

11. Q. R. to K.'s sq.

11. Q. to B.'s 4th (ch.)

12. K. to R.'s sq.

12. Q. Kt. to Q.'s 5th.

Black can also play 12. Q. P. one, but as the following train of moves will show, with less advantage.

13. Q. Kt. to Q.'s 5th

12. Q. P. one.

14. R. takes Kt.

13. Q. Kt. to K.'s 4th.

15. Q. B. to Kt.'s 4th.

14. P. takes R.

You ought to win.

13. R. takes Kt. (ch.)

13. K. takes R.

He can also take the R. with his Q., as in the following :—

14. Q. to K. R.'s 5th

13. Q. takes R.

15. Q. takes B.

14. Kt. to K.'s 3d.

16. Q. takes Q.

15. Q. to K. Kt.'s 4th.

17. Kt. to Q. Kt.'s 5th.

16. Kt. takes Q.

18. Q. B. to his 3d.

17. K. to Q.'s sq.

And you win.

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|---------------------------|-----------------------|
| 14. Kt. to Q.'s 5th (ch.) | 14. K. to Q.'s sq. |
| 15. Q. to K. R.'s 5th. | 15. Q. to K. B.'s sq. |

The German "Handbuch" and other authorities now pursue the game as follows:—

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|------------------------------|---------------------|
| 16. Q. B. takes P. | 16. B. takes B. |
| 17. R. takes B. | 17. Kt. to K.'s 3d. |
| 18. Q. to K. R.'s 4th (ch.) | 18. K. to his sq. |
| 19. Kt. to K. B.'s 6th (ch.) | 19. K. to Q.'s sq. |

And the game is dismissed as drawn by perpetual check. I venture to think, however, it will not be difficult to show that with a slight variation in White's play he can win instead of draw the game. Let us suppose at move 16, instead of Q. B. takes P. that you play—

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| 16. Q. to K. R.'s 4th (ch.) | 16. P. covers. |
|-----------------------------|----------------|

If he play 16. B. to K. Kt.'s 4th, you take it, checking, and ought certainly to win; and if he play K. to his sq., or Q. to K.'s 2d, you obviously mate on the move.

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|--------------------|-----------------|
| 17. Q. B. takes P. | 17. B. takes B. |
|--------------------|-----------------|

If instead of taking the Bishop he play 17. B. to K. Kt.'s 2d, you win easily by 18. B. takes Q. B. P. (ch.), and 19. Q. takes Kt.; so also if he move 17. Kt. to K. B.'s 4th, you reply with 18. B. takes Q. B. P. (ch.), followed by 19. Q. to K. R.'s 5th, and 20. Kt. takes K. B. P. (ch.), &c.; and if, finally, at move 17, he play otherwise, you can take B. with B., and his game is hopeless.

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|-----------------|------------------------|
| 18. R. takes B. | 18. Kt. to Q. B.'s 3d. |
|-----------------|------------------------|

I believe he has no better move. If 18. Q. P. one, or 18. Q. B. P. one, or 18. Kt. to K.'s 3d, you can take K. B. P. with R., and the discovered check afterwards is fatal to him.

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|-----------------------|--------------------|
| 19. R. takes K. B. P. | 19. Q. to K.'s sq. |
|-----------------------|--------------------|

He has no way of averting the mate.

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|-------------------------------|---------------------|
| 20. R. to B.'s 8th (dis. ch.) | 20. Kt. to K.'s 2d. |
| 21. Q. takes Kt. | |

Mate.

moment, and continue the assault with augmented force and effect.

13. Q. to K. R.'s 5th.

13. Q. to her 3d.

14. B. takes Q. P.

14. P. takes B.

If he castle at his 14th move, the chief authorities recommend you to take the Kt. with your R. Black then takes the B. with P. as his best move. You take P. with Kt., he answers with Q. Kt. to B.'s 3d; you must then take the P. with your Q. B., and, after the exchange of Bishops he will take one of the Rooks with his Q., leaving you with a Q. and Kt. against two Rooks and two minor pieces. With the best play the game ought perhaps to be drawn. The German "Handbuch" remarks, that if Black castles at move 14, you can retire the B. to Q. Kt.'s 3d, not having a bad game. Should Black, at his 14th move, instead of castling or playing as in the text, move Q. to K. Kt.'s 3d, the game proceeds as follows:—

15. R. takes Kt. (ch.)

14. Q. to K. Kt.'s 3d.

15. K. takes R.

(You may also play 15. Q. to K.'s 5th, and have an excellent game. If he play 15. K. to Q.'s sq., you move 16. Q. to K.'s 5th, and on his interposing the Q. B. at Q.'s 2d, you can take 17. Q. B. with R., and K. R. with Q., and have a capital attack.)

16. Q. to K.'s 5th (ch.)

16. Q. B. to K.'s 3d (best).

17. B. takes B.

17. B. to K. Kt.'s 2d.

(If he play 17. Q. Kt. to Q.'s 2d, you check, first with the Kt., then with the B., and afterwards take his K. R., having the better game. If he play 17. Q. to K. Kt.'s 2d, you may reply with 18. Q. to her B.'s 5th (ch.), and win; and if 17. P. takes B., then you take his K. R., having the advantage, play as he can.)

18. Q. to Q. B.'s 7th (ch.)

18. K. to B.'s 3d.

(The German "Handbuch" advises you to play 18. Kt. to Q.'s 5th, which is a good move, but not so strong, I think, as the above. If Black now take the B. with his K., you play R. to K.'s sq. (ch.), and win; if he play 18. K. to his sq., you take K. B. P. with B. (ch.), winning his Q. If he move 18. Kt. to Q.'s 2d, you take the Kt. (ch.), and then play R. takes P., winning easily.)

19. Kt. to K.'s 4th (ch.)

And he must give up his Q. or be mated in two more moves.

15. Kt. takes Q. P.

15. Q. Kt. to B.'s 3d.

16. Q. B. to his 3d.

16. Q. to K. Kt.'s 3d.

It is not good, at your 16th move, to play 16. B. to Q. Kt.'s

4th, or 16. R. takes Kt., because in the one case he would answer with 16. Q. Kt. takes B., and on your then taking Kt. with R., would move K. to Q.'s sq. ; and in the other case, of immediately taking off the Kt. with R., he would first take R. with Kt., and when you played K. R. to K.'s sq., he might castle, or attack your Q. with Q. B., having the better game.

If at move 16, Black castle, or move his K. R., instead of playing Q. to K. Kt.'s 3d, you check with the Kt. at K. B.'s 6th, and have the advantage. He may, however, play 16. K. to B.'s sq., whereupon you can take Kt. with Kt., afterwards capturing his K. R. His best play appears to be that in the text.

17. R. takes Kt. (ch.) 17. K. to B.'s sq.

This seems stronger for you than 17. Q. takes Q. If Black play 17. Kt. takes R., you answer with Q. to K.'s 5th.

The move now given for your 18th is Q. takes Q., and after this exchange, with the best play on both sides, I do not think the game in your favor. In preference to repeating the leading variations from this point, all of which are well known, and may be found in Jaenisch, vol. ii. p. 228, I venture to subjoin a mode of carrying on the attack, which has at least the merit of novelty to recommend it, and which seems to present some points of interest. The following are the most important moves :—

18. R. to K.'s 8th (ch.) 18. K. takes R.

19. Kt. to K. B.'s 6th (ch.) 19. K. to B.'s sq.

If he play 19. K. to Q.'s sq., mate is inevitable in a few moves. (See the Variation.)

20. Q. to her B.'s 5th (ch.) 20. Kt. to K.'s 2d (best).

If he play K. to Kt.'s 2d, you have, at the very least, a drawn game through the dangerous check by discovery.

21. R. to K.'s sq. 21. Q. B. to K.'s 3d.

22. Kt. to Q.'s 7th (ch.) 22. Q. B. takes Kt.

If, instead of taking the Kt., Black plays his K. to Kt.'s sq., or K.'s sq., you can, at least, draw the game by perpetual check.

23. Q. takes Kt. (ch.) 23. K. to Kt.'s sq.

24. Q. takes B. 24. Q. R. to K. B.'s sq.

25. Q. takes Q. Kt. P.

And the game is about even.

As before remarked, I think the attack, in a majority of the variations which arise in this game, may be strengthened by your interposing the K. R. at move 12, instead of retreating the K.

Variation beginning at Black's 19th move.

White.

Black.

20. Q. to her 5th (ch.) 19. K. to Q.'s sq.
 20. K. to Q. B.'s 2d.
 If he move otherwise mate follows immediately.
 21. B. to K.'s 5th (ch.) 21. Kt. takes B.
 If he play 21. K. to Q. Kt.'s 3d, you will end the game more expeditiously. (*e. g.*)

22. Q. to Q. Kt.'s 3d (ch.) 21. K. to Kt.'s 3d.
 22. K. to R.'s 3d.
 (If he move 22. K. to R.'s 4th, you mate in three moves. If he interpose the Kt., you take it, and then mate in three moves also.)

23. Q. to B.'s 4th (ch.) 23. Q. Kt. P. two (best).
 24. Q. takes Kt. (ch.)

And you mate in three more moves.

22. Q. takes Kt. (ch.) 22. K. to B.'s 3d (best).
 23. Q. to her 5th (ch.) 23. K. to Kt.'s 3d.
 K. to B.'s 2d is obviously fatal, from 24. Q. to B.'s 5th (ch.) &c.

24. Q. to her 6th (ch.) 24. K. to R.'s 4th.
 If 24. K. to Kt.'s 4th, you will mate in three moves.

25. Q. to her B.'s 5th (ch.) 25. K. to R.'s 3d.
 Should he play 25. Q. Kt. P. two, your reply may be 26. Q. R. P. two, with the object of afterwards advancing Q. Kt. P. two, and then mating with the Rook or with the Queen.

26. Q. to B.'s 4th (ch.) 26. Q. Kt. P. two.
 If he play 26. K. to R.'s 4th, then follow 27. Q. R. P. two, and 28. Q. Kt. P. two. But if he move 26. K. to Kt.'s 3d, you check with the Kt. at Q.'s 5th, and mate in two more moves.

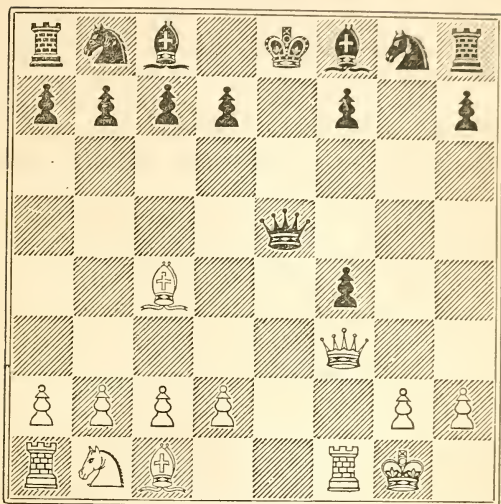
27. Q. to B.'s 6th (ch.) 27. K. to R.'s 4th.
 28. Q. R. P. two.

And he cannot possibly save the game.

GAME THE THIRD.

Varying from the former at White's 8th move.

BLACK.



WHITE.

8. Q. Kt. P. one.

8. Q. takes R. (best).

This move of 8. Q. Kt. P. one, is a suggestion of Mr. McDonnell's. It is ingenious, but much inferior to the ordinary course of 8. Q. P. one.

Instead of capturing the R., Black may play 8. Q. Kt. to B.'s 3d, and the following moves are probable :

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|-----------------------|---------------------------|
| 9. Q. Kt. to B.'s 3d. | 8. Q. Kt. to B.'s 3d. |
| 10. Q. to K. B.'s 2d. | 9. Q. Kt. to Q.'s 5th. |
| 11. K to R.'s sq. | 10. K. B. to Q. B.'s 4th. |
| | 11. Kt. to K.'s 3d. |

Black has the better game.

- | | |
|-----------------------|-------------------------------|
| 9. Q. Kt. to B.'s 3d. | 9. K. B. to Q. B.'s 4th (ch.) |
| 10. K. to R.'s sq. | 10. K. Kt. to K.'s 2d. |
| 11. Q. P. two. | 11. B. takes Q. P. |

You may at move 11 play Q. takes doubled P., and proceed thus :—

- | | |
|--|-----------------------|
| 11. Q. takes P. | 11. R. to K. B.'s sq. |
| (The "Handbuch" suggests for Black 11. K. B. P. two also.) | |
| 12. B. takes K. B. P. (ch.) | 12. K. to Q.'s sq. |
| 13. Q. P. two. | 13. Q. P. two. |
| 14. Q. to K. R.'s 6th. | 14. R. takes B. |
| 15. R. takes R. | 15. Q. B. to Q.'s 2d. |

He ought to win.

12. B. takes K. B. P. (ch.) 12. K. to Q.'s sq.
 If at move 12 you play Q. takes doubled P., he should, as his best, take Q. B. with Q.

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|--------------------|-----------------------|
| 13. B. to Q.'s 2d. | 13. Q. takes R. (ch.) |
| 14. Q. takes Q. | 14. R. to K. B.'s sq. |
| 15. Q. takes P. | 15. B. takes Kt. |
| 16. B. takes B. | 16. Q. P. one. |

Black has the advantage.

GAME THE FOURTH.

White.

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. B. to Q. B.'s 4th.
5. Castles.
6. Q. takes P.

Black.

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.
4. P. to K. Kt.'s 5th.
5. P. takes Kt.
6. K. B. to K. R.'s 3d.

In the present game our attention must be directed to the effect of Black's playing, at his 6th move, K. B. to R.'s 3d, 6. Q. P. one, and 6. Q. to K.'s 2d. For the two latter see Variations I. and II.

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|---------------|-----------------------|
| 7. Q. P. two. | 7. Q. Kt. to B.'s 3d. |
|---------------|-----------------------|

You may also play, as proposed by the "Handbuch," 7. P. to K.'s 5th, or 7. Q. Kt. to B.'s 3d.

- | | |
|-----------------------|--------------------|
| 8. Q. Kt. to B.'s 3d. | 8. Kt. takes Q. P. |
|-----------------------|--------------------|

If you move 8. Q. B. takes P., Black's reply will be 8. Q. to K. B.'s 3d.

- | | |
|-----------------------|-----------------------|
| 9. Q. to K. R.'s 5th. | 9. Q. Kt. to K.'s 3d. |
| 10. Q. B. takes P. | 10. B. takes B. |

- | | |
|--------------------------|--------------------|
| 11. R. takes B. | 11. Q. to K.'s 2d. |
| 12. B. takes Kt. | 12. Q. P. takes B. |
| 13. Q. R. to K. B.'s sq. | |
- You must win.

Variation I., beginning at Black's 6th move.

White.

- | | |
|---|--------------------------|
| { | 1. K. P. two. |
| | 2. K. B. P. two. |
| | 3. K. Kt. to B.'s 3d. |
| | 4. K. B. to Q. B.'s 4th. |
| | 5. Castles. |
| | 6. Q. takes P. |

Black.

- | | |
|---|------------------------|
| { | 1. K. P. two. |
| | 2. P. takes P. |
| | 3. K. Kt. P. two. |
| | 4. P. to K. Kt.'s 5th. |
| | 5. P. takes Kt. |
| | 6. Q. P. one. |

His present move, as well as 6. B. to K. R.'s 3d, the German "Handbuch" observes, will certainly enable Black to bring about a drawn game.

If he venture 6. Q. P. two, you can take the P. with your B., and if he then play Q. B. P. one, you should take the K. B. P. with B. (ch.), after which you would have a remarkably strong attack.

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|-----------------------------|----------------------|
| 7. Q. P. two. | 7. B. to K. R.'s 3d. |
| 8. Q. B. takes P. | 8. B. takes B. |
| 9. Q. takes B. | 9. Q. to K.'s 2d. |
| 10. B. takes K. B. P. (ch.) | 10. K. to Q.'s sq. |
| 11. P. to K.'s 5th. | |

With a capital opening.

Variation II., beginning at Black's 6th move.

White.

- | | |
|---|--------------------------|
| { | 1. K. P. two. |
| | 2. K. B. P. two. |
| | 3. K. Kt. to B.'s 3d. |
| | 4. K. B. to Q. B.'s 4th. |
| | 5. Castles. |
| | 6. Q. takes P. |

Black.

- | | |
|---|------------------------|
| { | 1. K. P. two. |
| | 2. P. takes P. |
| | 3. K. Kt. P. two. |
| | 4. P. to K. Kt.'s 5th. |
| | 5. P. takes Kt. |
| | 6. Q. to K.'s 2d. |

The move of 6. Q. to K.'s 2d was first given, in this defence, by Salvio, and was long considered the best. It is now acknowledged to be inferior to 6. Q. to B.'s 3d, although the authors of the "Handbuch" consider, with good play, it ought to produce a drawn game.

7. Q. P. two.

7. Q. Kt. to B.'s 3d.

He might also play 7. K. B. to R.'s 3d, but with even less advantage.

8. Q. takes P.

8. Kt. takes Q. P.

If you play 8. Q. B. P. one, he can reply with 8. Q. Kt. to K.'s 4th. You may, however, play 8. Q. B. takes P., and then the following variation is probable.

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|------------------------|---------------------------|
| 8. Q. B. takes P. | 8. Kt. takes Q. P. |
| 9. Q. to K. R.'s 5th. | 9. Kt. to K.'s 3d (best). |
| 10. B. takes Kt. | 10. Q. P. takes B. |
| 11. B. to K.'s 5th. | 11. Q. to B.'s 4th (ch.) |
| 12. K. to R.'s sq. | 12. K. Kt. to R.'s 3d. |
| 13. Q. Kt. P. two. | 13. Q. to B.'s 5th. |
| 14. Q. Kt. to Q.'s 2d. | 14. Q. takes Q. B. P. |
| 15. B. takes R. | 15. Q. takes Kt. |
| 16. Q. R. to Q.'s sq. | 16. Q. to K.'s 6th. |
| 17. B. to K. B.'s 6th. | |

He has a bad game.

- | | |
|-----------------------------|------------------------|
| 9. B. takes K. B. P. (ch.) | 9. K. to Q.'s sq. |
| 10. Q. Kt. to B.'s 3d. | 10. K. Kt. to R.'s 3d. |
| 11. Q. B. to K.'s 3d. | 11. Q. Kt. to K.'s 3d. |
| 12. K. B. takes Kt. | 12. Q. takes B. |
| 13. Q. Kt. to Q.'s 5th. | 13. Q. P. one. |
| 14. Q. to K. R.'s 4th (ch.) | |

You ought to win.

GAME THE FIFTH.

KOCH AND GHULAM KASSIM'S ATTACK.

White.

Black.

- | | |
|--------------------------|------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Q. P. two. | 5. P. takes Kt. |

This ingenious departure from the customary way of pursuing the attack is given by Koch, who states that it was communicated to him by the late Lieutenant-Colonel Donop, who told him that, while Commander of Brussels, he often played at the Chess Club there with an Englishman, who usually adopted this move, and invariably won by it. Shortly after

the publication of Koch's book, Ghulam Kassim produced a more skilful and elaborate analysis of this attack, the whole of which will be found in Lewis's last treatise.

6. Q. takes P.

6. Q. P. two.

You may obtain a strong but hazardous attack by castling instead of taking the Pawn. Black plays the best move. If instead of advancing the Q. P., he move 6. Q. to K. B.'s 3d, you play on the K. P. If he attempt to protect the gambit P. by 6. B. to K. R.'s 3d, you castle and reduce the game to a regular Muzio. If he bring out his Q. Kt. you can take the P. with Q. B., and when he takes Q. P. with Kt. you should capture the K. B. P. with your B. (ch.), and you will have the better game. He has, however, also the choice of 6. Q. P. one, and 6. Q. to K. R.'s 5th (ch.), for which see Variation II.

7. K. B. takes Q. P.

7. Q. B. P. one.

The authors of the German "Handbuch" suggest 7. K. Kt. to B.'s 3d for Black's 7th move, but they have not proved its validity; let us suppose—

8. Castles.

7. K. Kt. to B.'s 3d.

8. Kt. takes B.

(If he play 8. Q. B. P. one, you may first take the K. B. P. with the B. (ch.), and then move Q. B. P. one, having a deficiency in Pieces, but a strong attack.

9. P. takes Kt.

9. Q. to K. B.'s 3d.

(He might also play 9. K. B. to Q.'s 3d, but you would obtain a strong position by first checking with the R. and then playing Q. B. P. two.)

10. B. takes P.

10. Q. takes Q. P. (ch.)

(You might, at your 10th move, instead of giving up the Q. P., play Q. to K.'s 4 h (ch.), and then take the P. with Q. B.)

11. B. to K.'s 3d.

11. Q. to K. R.'s 5th.

12. Q. Kt. to Q.'s 2d.

12. K. B. to Q.'s 3d.

13. Q. takes K. B. P. (ch.)

13. K. to Q.'s sq.

14. Kt. to K. B.'s 3d.

And you must win.

8. B. to Q. Kt.'s 3d.

8. Q. takes Q. P.

You may likewise play 8. B. takes K. B. P. (ch.) See Variation I.

9. Q. B. takes P.

9. K. Kt. to B.'s 3d.

If he take Q. Kt. P. you can play 10. Q. to K. R.'s 5th.

10. Q. Kt. to Q.'s 2d.

10. Q. B. to K. Kt.'s 5th.

11. Q. to K. Kt.'s 3d.

11. K. Kt. takes P.

He may at move 11. play Q. Kt. to Q.'s 2d, upon which you reply with 12. Q. B. P. one, and then proceed as follows:—

- | | |
|---------------------|-------------------------|
| 12. Q. B. P. one. | 11. Q. Kt. to Q.'s 2d. |
| 13. P. to K.'s 5th. | 12. Q. to her B.'s 4th. |
| 14. P. takes Kt. | 13. Castles. |
| | 14. Kt. takes P. |

(Black can draw the game by checking first with his Rook at move 14, and then with the Bishop at K.'s 7th, on the next move.)

- | | |
|-------------------------|--------------------|
| 15. B. to K.'s 3d. | 15. R. to K.'s sq. |
| 16. Kt. to Q. B.'s 4th. | |

The game is equal.

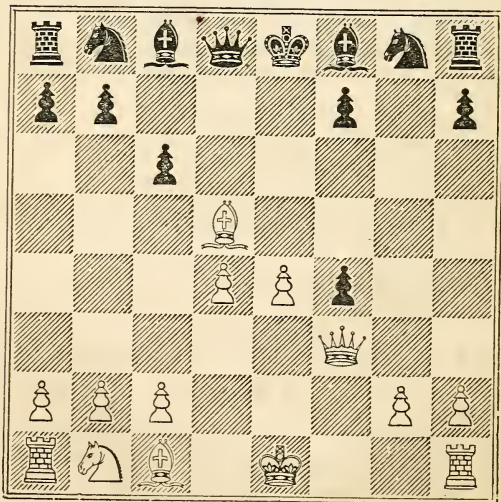
12. Q. Kt. takes Kt. 12. Q. takes Kt. (ch.)
 If you play 12. Q. takes B., he can then play 12. Q. to K. B.'s 7th (ch.), and 13. Q. takes Kt. (ch.), followed by 14. Kt. to K. B.'s 7th (ch.), &c.

13. K. to Q.'s 2d.

You have the better game.

Variation I., beginning at White's 8th move.

BLACK.



WHITE.

In the previous example you adopted the safer course of retreating the B. to Q. Kt.'s 3d; you may, however, acquire a very powerful attack by sacrificing the Bishop at this juncture.

- | | |
|----------------------------|-----------------------|
| 8. B. takes K. B. P. (ch.) | 8. K. takes B. |
| 9. Q. B. takes P. | 9. K. Kt. to B.'s 3d. |

You may also take the P. with your Q. (ch.), in which case he will interpose his K. Kt. and have the better game. (*e. g.*)

- | | |
|----------------------|-----------------------|
| 9. Q. takes P. (ch.) | 9. K. Kt. to B.'s 3d. |
|----------------------|-----------------------|

(If he interpose the Q. you can check at Q. B.'s 7th, and get the advantage.)

- | | |
|------------------------|--------------------------|
| 10. P. to K.'s 5th. | 10. K. B. to Kt.'s 2d. |
| 11. Castles. | 11. K. R. to K. B.'s sq. |
| 12. Q. to K. R.'s 4th. | 12. K. to Kt.'s sq. |

(Should you take the Kt. instead of playing your Q. to K. R.'s 4th, his best move is K. to Kt.'s sq.)

- | | |
|----------------------------|------------------------|
| 13. Q. B. to K. Kt.'s 5th. | 13. Q. Kt. to Q.'s 2d. |
| 14. Q. Kt. to B.'s 3d. | 14. K. R. P. one. |

Black must win.

- | | |
|-------------------|----------------------------|
| 10. Q. B. P. one. | 10. Q. B. to K. Kt.'s 5th. |
|-------------------|----------------------------|
- I prefer Black's game.

The latter variations serve to demonstrate that the sacrifice of the Bishop at move 8. is not so good as retreating him to Q. Kt.'s 3d. I am not sure, however, that your proper move after 8. B. takes K. B. P., and 8. K. takes B., is not 9. Q. to K. R.'s 5th (ch.), at least, as far as my examination goes, you obtain a more enduring attack than by the other methods, and I regret that the very limited space I have now at command, forbids the insertion of the variations.

Variation II., beginning at Black's 6th move.

White.

Black.

- | | |
|---|---|
| $\left\{ \begin{array}{l} 1. K. P. two. \\ 2. K. B. P. two. \\ 3. K. Kt. to B.'s 3d. \\ 4. B. to Q. B.'s 4th. \\ 5. Q. P. two. \\ 6. Q. takes P. \end{array} \right.$ | $\left\{ \begin{array}{l} 1. K. P. two. \\ 2. P. takes P. \\ 3. K. Kt. P. two. \\ 4. P. to K. Kt.'s 5th. \\ 5. P. takes Kt. \\ 6. Q. P. one. \end{array} \right.$ |
|---|---|

As was before observed, he may also play 6. Q. to K. R.'s 5th (ch.), and pursue the game as follows,—

- | | |
|-----------------------|----------------------------|
| 7. K. Kt. P. one. | 6. Q. to K. R.'s 5th (ch.) |
| 8. Q. B. takes P. | 7. Q. to K. R.'s 6th. |
| 9. Q. Kt. to Q.'s 2d. | 8. K. B. P. one. |

With an excellent game.

- | | |
|-----------------------|-------------------------|
| 7. Castles. | 7. Q. to K. B.'s 3d. |
| 8. Q. Kt. to R.'s 3d. | 8. Q. takes Q. P. (ch.) |
| 9. K. to R.'s sq. | 9. K. B. to R.'s 3d. |
| 10. Q. B. takes P. | 10. Q. to K. B.'s 3d. |

If he play 10. Q. takes Q. Kt. P., you get a speedier advance by 11. Q. Kt. to his 5th.

- | | |
|---------------------|------------------------|
| 11. Q. to K.'s 3d. | 11. Q. to K. Kt.'s 3d. |
| 12. P. to K.'s 5th. | 12. B. takes B. |
| 13. R. takes B. | 13. B. to K.'s 3d. |
| 14. P. takes Q. P. | |

You have a capital attack.

GAME THE SIXTH.

McDonnell's Attack.

White.

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. K. B. to Q. B.'s 4th.
5. Q. Kt. to B.'s 3d.

Black.

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two
4. P. to K. Kt.'s 5th.
5. P. takes Kt.

The move of 5. Q. Kt. to B.'s 3d, which Mr. McDonnell sometimes adopted instead of castling, at this stage of the opening, leads to many interesting combinations, but appears to be less advantageous to you than the old move of castling.

- | | |
|----------------|---------------|
| 6. Q. takes P. | 6. Q. P. two. |
|----------------|---------------|

The sacrifice of this P. is recommended by La Bourdonnais. The "Handbuch" suggests that perhaps a simple defence might be adopted by playing 6. Q. P. one, and if you then take the gambit P. with Q., he might play 7. Q. B. to K.'s 3d, a move which is inadmissible in the ordinary Muzio.

He may also for his 6th move play Q. to K. B.'s 3d, as in the following fragment of a game between La Bourdonnais and McDonnell, the latter playing the attack.

- | | |
|---------------------|----------------------|
| 7. Kt. to Q.'s 5th. | 6. Q. to K. B.'s 3d. |
| | 7. Q. to K.'s 4th. |

- | | |
|------------------------------|------------------------|
| 8. Q. B. P. one. | 8. B. to K. R.'s 3d. |
| 9. Q. P. two. | 9. Q. to her 3d. |
| 10. P. to K.'s 5th. | 10. Q. to her B.'s 3d. |
| 11. B. to Q. Kt.'s 5th. | 11. Q. to K. Kt.'s 3d. |
| 12. Kt. takes Q. B. P. (ch.) | |

With a fine game.

- | | |
|-----------------------|----------------------|
| 7. B. takes Q. P. | 7. Q. B. P. one. |
| 8. B. to Q. Kt.'s 3d. | 8. Q. B. to K.'s 3d. |

You may now get a lively but not very sound attack by playing as follows, instead of 8. B. to Q. Kt.'s 3d.

- | | |
|----------------------------|--------------------|
| 8. B. takes K. B. P. (ch.) | 8. K. takes B. |
| 9. Q. to K. R.'s 5th (ch.) | 9. K. to Kt.'s 2d. |

(If at move 9. you play Q. P. two, he replies with 9. Kt. to K. B.'s 3d; and if you then play 10. P. to K.'s 5th, he moves 10. K. B. to Kt.'s 2d, and on your taking P. with Q. B., he plays 11. R. to K.'s sq., having a better game than you can boast.)

- | | |
|------------------------------|---------------------------|
| 10. Q. P. two. | 10. Q. B. to K.'s 3d. |
| 11. Q. B. takes P. | 11. Q. B. to K. B.'s 2d. |
| 12. B. to K.'s 5th (ch.) | 12. Kt. to B.'s 3d. |
| 13. Q. to K. Kt.'s 5th (ch.) | 13. Q. B. to K. Kt.'s 3d. |

He will soon be out of danger.

- | | |
|-----------------------------|------------------------|
| 9. B. takes B. | 9. P. takes B. |
| 10. Q. to K. R.'s 5th (ch.) | 10. K. to Q.'s 2d. |
| 11. Q. P. two. | 11. Q. to K. B.'s 3d. |
| 12. P. to K.'s 5th. | 12. Q. to K. B.'s 4th. |

You may castle at your 12th move, and proceed thus:—

- | | |
|-------------------------|----------------------------|
| 12. Castles. | 12. Q. to K. Kt.'s 3d. |
| 13. Q. to Q. R.'s 5th. | 13. Q. Kt. to R.'s 3d. |
| 14. B. takes P. | 14. K. B. to Q. Kt.'s 5th. |
| 15. Q. to her R.'s 4th. | 15. K. Kt. to K.'s 2d. |

He has the advantage.

- | | |
|---------------------------|----------------------------|
| 13. Q. to K. B.'s 3d. | 13. K. B. to Q. Kt.'s 5th. |
| 14. Q. B. takes P. | 14. K. Kt. to K.'s 2d. |
| 15. Castles on K.'s side. | 15. B. takes Kt. |
| 16. P. takes B. | 16. Q. Kt. to R.'s 3d. |

The game is in his favour.

As the "Handbuch" remarks, these variations tend to prove that Mr. McDonnell's move of 5. Q. Kt. to B.'s 3d is not so potent as the usual course of castling.

Our examination of this beautiful Gambit would be imperfect without some notice of a variation in the opening, where the first player, instead of abandoning the Knight at

his 5th move, sacrifices his Bishop by taking the K. B. Pawn, checking. This attack is not, strictly speaking, a part of the Muzio Gambit, but it is so intimately associated with it that I think it better to consider them both under the same head. The chief writers who have considered this sacrifice appear to be Ercole del Rio (Lolli, p. 221); Sarratt, 1808, p. 76; Allgaier, tab. v.; Lewis, 1843, p. 307; Walker, 1841, p. 116, and the German "Handbuch."

GAME THE SEVENTH.

*White.**Black.*

- | | |
|----------------------------|------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. B. takes K. B. P. (ch.) | 5. K. takes B. |

This sacrifice is far less recommendable than giving up the Kt., the attack being weaker, and the defence sure, and not difficult to discover.

- | | |
|--------------------------|------------------|
| 6. Kt. to K.'s 5th (ch.) | 6. K. to his sq. |
|--------------------------|------------------|

If he move as given by Greco, 6. K. to his 3d, you will win. (*e. g.*)

- | | |
|------------------------------|-----------------------|
| 7. Q. takes Kt. P. (ch.) | 7. K. to his 3d. |
| 8. Q. to K. B.'s 5th (ch.) | 7. K. takes Kt. |
| 9. Q. P. two. | 8. K. to Q.'s 3d. |
| 10. B. takes P. (ch.) | 9. K. B. to Kt.'s 2d. |
| 11. B. to K. Kt.'s 5th (ch.) | 10. K. to his 2d. |
| 12. Castles. | 11. B. to B.'s 3d. |
| 13. Q. to K.'s 5th (ch.) | 12. Q. to K. B.'s sq. |

And wins.

- | | |
|----------------|-----------------------|
| 7. Q. takes P. | 7. K. Kt. to B.'s 3d. |
|----------------|-----------------------|

Lolli's ingenious but weaker defence consisted in now playing 7. Q. to K. B.'s 3d, and pursuing the game as follows:—

- | | |
|-------------------------|----------------------|
| 8. Q. to R.'s 5th (ch.) | 7. Q. to K. B.'s 3d. |
| 9. Kt. to K. B.'s 7th. | 8. K. to his 2d. |
| | 9. Q. takes Kt. |

(You can also play 9. Q. Kt. to B.'s 3d.)

- | | |
|--------------------------|---------------------------|
| 10. Q. to K.'s 5th (ch.) | 10. Q. to K.'s 3d (best). |
| 11. Q. takes R. | 11. K. Kt. to B.'s 3d. |

It was formerly considered that the White Queen could now escape only by some sacrifice, and Ponziani declared it to be impossible, after the

move of 11. Kt. to K. B.'s 3d, to save her. The German "Handbuch" shows, however, that she may be extricated without incurring any loss, and remarks that it is not advisable, therefore, for Black to play with the idea of winning her.

- | | |
|----------------------------|----------------------------|
| 12. Castles (best). | 12. Q. P. one. |
| 13. Q. Kt. to B.'s 3d. | 13. Q. B. P. one. |
| 14. R. takes K. B. P. | 14. Q. Kt. to Q.'s 2d. |
| 15. Q. P. two. | 15. Q. to K. B.'s 2d. |
| 16. P. to K.'s 5th. | 16. P. takes P. |
| 17. P. takes P. | 17. Q. Kt. takes P. |
| 18. Q. Kt. P. one. | 18. Q. Kt. to K. Kt.'s 3d. |
| 19. B. to Q. R.'s 3d (ch.) | 19. K. to his sq. |
| 20. R. takes K. Kt. | 20. Kt. takes Q. |
| 21. R. takes Q. | 21. Kt. takes R. |
| 22. R. to K.'s sq. (ch.) | |

With a better game.

It would thus appear that Lolli's move of 7. Q. to K. B.'s 3d, however ingenious, is not so trustworthy a defence as 7. Kt. to K. B.'s 3d. Let us now follow out the result of that mode of operation.

- | | |
|------------------------|------------------------|
| 8. Q. takes K. B. P. | 8. Q. P. one. |
| 9. Kt. to Q. B.'s 4th. | 9. Q. Kt. to B.'s 3d. |
| 10. Castles. | 10. B. to K. Kt.'s 2d. |
| 11. Q. P. one. | 11. Q. B. to K.'s 3d. |
| 12. Q. to K. Kt.'s 3d. | 12. Q. to K.'s 2d. |

Your attack is exhausted.

GAMES IN ACTUAL PLAY.

ILLUSTRATIVE OF THE MUZIO GAMBIT.

(From the Chess-Player's Chronicle.)

GAME I.

Between Mr. Lewis and an Amateur of great skill.

White (Mr. L.)

Black (Mr. —.)

- | | |
|--------------------------|------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Castles. | 5. P. takes Kt. |
| 6. Q. takes P. | 6. K. B. to R.'s 3d. |
| 7. Q. P. two. | 7. Q. to K.'s 2d. |
| 8. Q. B. takes P. | 8. Q. Kt. to B.'s 3d. |
| 9. Q. B. takes K. B. | 9. Kt. takes B. |
| 10. Q. to K. R.'s 5th. | 10. Q. to K. B.'s sq. |
| 11. K. R. to B.'s 6th. | 11. Q. to K. Kt.'s 2d. |

- | | |
|-----------------------------|-----------------------------|
| 12. Q. takes Kt. | 12. Q. takes Q. |
| 13. K. R. takes Q. | 13. Q. Kt. takes Q. P. |
| 14. Q. Kt. to Q. R.'s 3d. | 14. Q. B. P. one. |
| 15. K. R. to Q.'s 6th. | 15. Kt. to K.'s 3d. |
| 16. Q. R. to Q.'s sq. | 16. K. R. to K. Kt.'s sq. |
| 17. K. B. takes Kt. | 17. K. B. P. takes B. |
| 18. Kt. to Q. B.'s 4th. | 18. K. R. to K. Kt.'s 4th. |
| 19. K. to B.'s 2d. | 19. K. to his 2d. |
| 20. Kt. to K.'s 3d. | 20. Q. R. P. two. |
| 21. K. to his B.'s 3d. | 21. Q. Kt. P. two. |
| 22. Kt. to K. Kt.'s 4th. | 22. Q. R. to his 2d. |
| 23. K. to B.'s 4th. | 23. K. R. to Q. B.'s 4th. |
| 24. Q. B. P. one. | 24. P. to Q. Kt.'s 5th. |
| 25. P. takes P. | 25. P. takes P. |
| 26. Kt. to K.'s 5th. | 26. K. R. to Q. B.'s 7th. |
| 27. Q. R. P. two. | 27. R. takes Q. Kt. P. |
| 28. K. R. takes Q. B. P. | 28. R. to K. B.'s 7th (ch.) |
| 29. K. to his 3d. | 29. R. to K. B.'s sq. |
| 30. Q. R. to Q. B.'s sq. | 30. B. to Q. R.'s 3d. |
| 31. K. R. to Q. B.'s 7th. | 31. R. takes R. |
| 32. R. takes R. | 32. K. to Q.'s 3d. |
| 33. R. to Q. R.'s 7th. | 33. K. takes Kt. |
| 34. R. takes B. | 34. R. to Q. Kt.'s sq. |
| 35. R. to Q. R.'s 5th (ch.) | 35. Q. P. two. |
| 36. P. takes P. | 36. P. takes P. |
| 37. K. to Q.'s 3d. | 37. R. to Q. B.'s sq. |
| 38. R. to Q. Kt.'s 5th. | 38. R. to Q. B.'s 6th (ch.) |
| 39. K. to Q.'s 2d. | 39. R. to Q. B.'s 5th. |
| 40. P. to Q. R.'s 5th. | 40. R. to K. B.'s 5th. |
| 41. P. to Q. R.'s 6th. | 41. R. to K. B.'s 7th (ch.) |
| 42. K. to Q.'s 3d. | 42. R. to Q. R.'s 7th. |
| 43. R. takes Q. Kt. P. | 43. R. takes Q. R. P. |

Drawn game.

GAME II.

Between Mr. Szen, of Hungary, and V. H. der Laza, of the Berlin Chess Club.

White (V. H. d. L.)

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. B. to Q. B.'s 4th.
5. Castles.
6. Q. takes P.
7. P. to K.'s 5th.
8. P. to Q.'s 3d.
9. Kt. to Q. B.'s 3d.
10. Q. B. to Q.'s 2d.
11. Q. R. to K.'s sq.

Black (Mr. S.)

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.
4. P. to K. Kt.'s 5th.
5. P. takes Kt.
6. Q. to K. B.'s 3d.
7. Q. takes K. P.
8. K. B. to K. R.'s 3d.
9. K. Kt. to K.'s 2d.
10. Castles. (a)
11. Q. to Q. B.'s 4th (ch.)

- | | |
|-----------------------------------|---------------------------------|
| 12. K. to R.'s sq. | 12. Q. B. P. one. |
| 13. Kt. to K.'s 4th. | 13. Q. to K. B.'s 4th. |
| 14. Q. B. to his 3d. | 14. B. to K. Kt.'s 2d |
| 15. Kt. to Q.'s 6th. | 15. Q. to K. Kt.'s 4th. |
| 16. R. takes Kt. (<i>b</i>) | 16. B. takes Q. B. (<i>c</i>) |
| 17. R. takes K. B. P. | 17. R. takes R. |
| 18. B. takes R. (<i>ch.</i>) | 18. K. to Kt.'s 2d. |
| 19. P. takes B. | 19. Kt. to Q. R.'s 3d. |
| 20. Q. takes K. B. P. | 20. Q. takes Q. |
| 21. R. takes Q. | 21. Kt. to Q. B.'s 2d. |
| 22. B. to Q. Kt.'s 3d. | 22. Kt. to Q.'s 4th. |
| 23. B. takes Kt. | 23. P. takes B. |
| 24. R. to B.'s 7th (<i>ch.</i>) | 24. K. to Kt.'s sq. |
| 25. R. to K.'s 7th. | 25. Q. Kt. P. one. |
| 26. R. to K.'s 8th (<i>ch.</i>) | 26. K. to Kt.'s 2d. |
| 27. R. takes B. | |

And wins.

NOTES TO GAME II.

- (*a*) Not considered so strong a move as 10. Q. B. P. one.
 (*b*) Well played.
 (*c*) Had he taken R. with Q., White would have won a Piece by at once playing Kt. to K. B.'s 5th.

GAME III.

Between two Berlin players.

- | <i>White.</i> | <i>Black.</i> |
|---------------------------|-----------------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Castles. | 5. P. takes Kt. |
| 6. Q. takes P. | 6. Q. to K. B.'s 3d. |
| 7. P. to K.'s 5th. | 7. Q. takes P. |
| 8. Q. P. one. | 8. K. B. to R.'s 3d. |
| 9. Q. B. to Q.'s 2d. | 9. K. Kt. to K.'s 2d. |
| 10. Q. Kt. to B.'s 3d. | 10. Q. B. P. one. |
| 11. Q. R. to K.'s sq. | 11. Q. to B.'s 4th (<i>ch.</i>) |
| 12. K. to R.'s sq. | 12. Q. P. two. |
| 13. Q. to K. R.'s 5th. | 13. Q. to her 3d. |
| 14. K. B. takes Q. P. | 14. Castles. |
| 15. K. B. to Q. Kt.'s 3d. | 15. Q. to K. Kt.'s 3d. |
| 16. Q. to Q. B.'s 5th. | 16. K. Kt. to K. B.'s 4th. |
| 17. Q. B. takes P. | 17. K. B. takes B. |
| 18. K. R. takes B. | 18. K. Kt. to his 2d. |
| 19. Kt. to K.'s 4th. | 19. K. Kt. to K.'s 3d. |
| 20. B. takes Kt. | 20. Q. B. takes B. |

- | | |
|---------------------------|---------------------|
| 21. Kt. to B.'s 6th (ch.) | 21. K. to Kt.'s 2d. |
| 22. R. takes B. | 22. P. takes R. |
| 23. Kt. to R.'s 5th (ch.) | 23. K. to R.'s 3d. |
| 24. R. takes R. | 24. Q. takes Kt. |
| 25. R. to B.'s 6th (ch.) | 25. K. to Kt.'s 2d. |
| 26. Q. mates. | |

GAME IV.

*Between Mr. Staunton and an Amateur.**White (Mr. S.)**Black (Mr. —)*

- | | |
|-----------------------------|--------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Castles. | 5. P. takes Kt. |
| 6. Q. takes P. | 6. Q. to K. B.'s 3d. |
| 7. P. to K.'s 5th. | 7. Q. takes P. |
| 8. Q. P. one. | 8. K. B. to R.'s 3d. |
| 9. Q. Kt. to B.'s 3d. | 9. Q. B. P. one. |
| 10. Q. B. takes P. | 10. Q. to Q.'s 5th (ch.) |
| 11. K. to R.'s sq. | 11. B. takes B. |
| 12. Q. R. to K.'s sq. (ch.) | 12. K. Kt. to K.'s 2d. |
| 13. R. to K.'s 4th. | 13. Q. to K. Kt.'s 2d. |
| 14. Q. takes B. | 14. Q. P. two. |
| 15. B. takes Q. P. | 15. P. takes B. |
| 16. R. takes Kt. (ch.) | 16. K. takes R. |
| 17. Kt. takes P. (ch.) | 17. K. to K.'s 3d. |
| 18. Q. to K.'s 4th (ch.) | 18. K. to Q.'s 2d. |
| 19. Q. to Q.'s 7th (ch.) | 19. K. to Q. B.'s 3d. |
| 20. Q. to B.'s 7th (ch.) | 20. K. takes Kt. |
| 21. Q. B. P. two (ch.) | 21. K. to Q.'s 5th. |
| 22. Q. to Q.'s 6th (ch.) | 22. K. to K.'s 6th. |
| 23. Q. to K. B. 4th (ch.) | 23. K. takes Q. P. |

White mates in two moves.

GAME V.

*From Ghulam Kassim.**White.**Black.*

- | | |
|-----------------------|------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Q. P. two. | 5. P. takes Kt. |
| 6. Q. takes P. | 6. Q. P. two. |
| 7. B. takes P. | 7. K. Kt. to B.'s 3d. |
| 8. Castles. | 8. Kt. takes B. |
| 9. P. takes Kt. | 9. Q. to B.'s 3d. |

- | | |
|--------------------------|-------------------------|
| 10. Q. to K. 4th (ch.) | 10. K. to Q.'s sq. |
| 11. B. takes P. | 11. Q. to K.'s 2d. |
| 12. Q. to B.'s 3d. | 12. R. to Kt.'s sq. |
| 13. Kt. to Q.'s 2d. | 13. B. to K. Kt.'s 5th. |
| 14. Q. to B.'s 2d. | 14. Kt. to Q.'s 2d. |
| 15. Q. R. to K.'s sq. | 15. Q. to B.'s 3d. |
| 16. Kt. to K.'s 4th. | 16. Q. to K. Kt.'s 3d. |
| 17. Q. B. P. two. | 17. K. B. to Q.'s 3d. |
| 18. B. takes B. | 18. P. takes B. |
| 19. P. to Q. B.'s 5th. | 19. P. takes P. |
| 20. P. takes P. | 20. K. R. to K.'s sq. |
| 21. Kt. to Q.'s 6th. | 21. R. takes R. |
| 22. Q. takes R. | 22. K. to Q. B.'s 2d. |
| 23. Q. to her Kt.'s 4th. | 23. K. to Q.'s sq. |

White must win.

GAME VI.

Mr. Staunton gives his Queen's Rook.

(Remove White's Q. R. from the board.)

White, (Mr. S.)

Black, (Amateur.)

- | | |
|----------------------------|---------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. P. to Kt.'s 5th. |
| 5. Q. P. two. | 5. P. takes Kt. |
| 6. Castles. | 6. P. takes K. Kt. P. (a) |
| 7. B. takes K. B. P. (ch.) | 7. K. takes B. |
| 8. R. takes P. (ch.) | 8. Kt. to K. B.'s 3d. |
| 9. P. to K.'s 5th. | 9. K. to Kt.'s sq. |
| 10. P. takes Kt. | 10. Q. P. two. |
| 11. Q. to K. R.'s 5th. | 11. Q. Kt. to B.'s 3d. |
| 12. R. to K. B.'s 2d. | |

Black surrendered.

NOTE TO GAME VI.

(a) Q. P. two, followed by Q. B. to K. Kt.'s 5th, would have been better play.

GAME VII.

Mr. Staunton gives his Queen's Rook.

(Remove White's Q. R. from the board.)

White, (Mr. S.)

Black, (Mr. —.)

- | | |
|-----------------------|-------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |

- | | |
|----------------------------|-----------------------------|
| 4. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Q. P. two. | 5. P. takes Kt. |
| 6. Q. takes P. | 6. K. B. to K. R.'s 3d. (a) |
| 7. Castles. | 7. Q. P. two. |
| 8. B. takes Q. P. | 8. Q. B. P. one. |
| 9. B. takes K. B. P. (ch.) | 9. K. takes B. |
| 10. Q. B. takes P. | 10. K. B. takes B. |
| 11. Q. takes B. (ch.) | 11. Kt. to K. B.'s 3d. |
| 12. P. to K.'s 5th. | 12. Q. Kt. to Q.'s 2d. |
| 13. Q. Kt. to B.'s 3d. | 13. R. to K.'s sq. |
| 14. Q. Kt. to K.'s 4th. | 14. K. to Kt.'s sq. |
| 15. P. takes Kt. | 15. K. to R.'s sq. |
| 16. P. to K. B.'s 7th. (b) | 16. R. to B.'s sq. |
| 17. Q. to K. R.'s 6th. | 17. Q. to K.'s 2d. |
| 18. Kt. to Kt.'s 5th. | 18. Kt. to B.'s 3d. |
| 19. K. R. P. one. (c) | 19. Q. B. to Q.'s 2d. |
| 20. R. takes Kt. | |

And wins.

NOTES TO GAME VII.

- (a) If Q. to B.'s 3d, White should advance P. to K.'s 5th.
 (b) Better than moving the Kt. either to Q.'s 6th or K. Kt.'s 5th.
 (c) Preferable to taking the Kt. immediately.

GAME VIII.

Between La Bourdonnais and McDonnell.

- | <i>White, (Mr. McD.)</i> | <i>Black, (M. La B.)</i> |
|------------------------------|--------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. Q. Kt. to B.'s 3d. | 5. P. takes Kt. |
| 6. Q. takes P. | 6. K. B. to K. R.'s 3d. |
| 7. Q. P. two. | 7. Q. Kt. to B.'s 3d. |
| 8. Castles. | 8. Q. Kt. takes Q. P. |
| 9. B. takes K. B. P. (ch.) | 9. K. takes B. |
| 10. Q. to K. R.'s 5th (ch.) | 10. K. to his Kt.'s 2d. |
| 11. Q. B. takes P. | 11. B. takes B. |
| 12. K. R. takes B. | 12. K. Kt. to B.'s 3d. |
| 13. Q. to K. Kt.'s 5th (ch.) | 13. K. to B.'s 2d. |
| 14. Q. R. to K. B.'s sq. | 14. K. to his sq. |
| 15. K. R. takes Kt. | 15. Q. to K.'s 2d. |
| 16. Q. Kt. to Q.'s 5th. | 16. Q. to her B.'s 4th. |
| 17. K. to R.'s sq. | 17. Kt. to K.'s 3d. |
| 18. K. R. takes Kt. (ch.) | 18. P. takes R. |
| 19. Kt. to B.'s 6th (ch.) | |

And wins the Queen.

GAME IX.

Mr. Staunton gives his Queen's Rook.

(Remove White's Q. R. from the board.)

*White, (Mr. S.)**Black, (Mr. —.)*

- | | |
|----------------------------|------------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. B. to Q. B.'s 4th. | 4. P. to K. Kt.'s 5th. |
| 5. B. takes K. B. P. (ch.) | 5. K. takes B. |
| 6. Kt. to K.'s 5th (ch.) | 6. K. to his sq. |
| 7. Q. takes P. | 7. K. Kt. to B.'s 3d. |
| 8. Q. takes P. | 8. Q. P. one. |
| 9. K. Kt. to B.'s 3d. | 9. Q. Kt. to B.'s 3d. |
| 10. Q. P. two. | 10. Q. to K.'s 2d. |
| 11. Castles. | 11. Q. B. to Q.'s 2d. |
| 12. P. to K.'s 5th. | 12. P. takes P. |
| 13. P. takes P. | 13. K. Kt. to Q.'s 4th. |
| 14. Q. to K.'s 4th. | 14. Q. B. to K.'s 3d. |
| 15. Q. B. to K. Kt.'s 5th. | 15. Q. to her B.'s 4th (ch.) |
| 16. K. to R.'s sq. | 16. Q. Kt. to his 5th. |
| 17. Q. B. P. two. | 17. K. Kt. to Q. Kt.'s 3d. |
| 18. Q. Kt. P. one. | 18. K. B. to K.'s 2d. |
| 19. K. Kt. to Q.'s 4th. | 19. Q. B. to K. Kt.'s sq. |
| 20. B. takes K. B. | 20. Q. takes B. |
| 21. K. Kt. to K. B.'s 5th. | 21. Q. to her 2d. |
| 22. Q. to K. R.'s 4th. | 22. Q. R. to Q.'s sq. |
| 23. Q. to K. B.'s 6th. | |

And wins.

LESSON VI.

THE ALLGAIER GAMBIT.

IN the preceding examples of the King's Gambit, White continues his attack after 3. Kt. to K. B.'s 3d, by playing 4. K. B. to Q. B.'s 4th. There is, however, another not unimportant mode of operating at this point, and one which leads to situations of remarkable interest, that is, to play 4. K. R. P. two, instead of 4. B. to Q. B.'s 4th. Black's best reply is held to be 4. P. to K. Kt.'s 5th, whereupon by your moving the endangered Knight to K.'s 5th, or to Kt.'s 5th, we arrive at the ALLGAIER GAMBIT, an opening once deemed invincible,

at least by Allgaier himself, who devoted much attention to its details, and which still possesses attractions for many players of eminence.

The best authorities to compare upon this Gambit are Salvio (Ed. 1723), pp. 56, 58, 60; Greco (1784), p. 72; Cozio, 1st vol., pp. 48, 85, 98, 123, 165, 167, 172, 180, 196, 329; Lolli, pp. 216, 219; Mosler, tab. vii.; Allgaier, tab. vii.; Horny (1839), pp. 144—156; Lewis, (1844), pp. 286—288; La Bourdonnais, pp. 91, 93, 96, 101; "Polytechnic Journal" (September, 1841), pp. 141—144; "Palamède" (1842), pp. 77—117, 298—307; and the German "Handbuch."

GAME THE FIRST.

White.

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. K. R. P. two.
5. Kt. to Kt.'s 5th.

Black.

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.
4. P. to K. Kt.'s 5th (best).
5. K. R. P. one.

The present game will be devoted to the examination of what follows your move of the Kt. to Kt.'s 5th, and the next to the effects of 5. Kt. to K.'s 5th.

In answer to your move of Kt. to Kt.'s 5th, Black may play 5. K. R. P. two, 5. Q. P. two, and 5. K. B. P. one. For the two former see Variation I., the last may speedily be dismissed as bad. (*e. g.*)

6. Q. takes Kt. P.
7. Q. to K. B.'s 5th.
8. Q. to Kt.'s 6th (ch.)
9. Q. takes P. (ch.)
10. Q. to K.'s 5th (ch.)

5. K. B. P. one.
6. K. R. P. two.
7. P. takes Kt.
8. K. to his 2d.
9. K. to his sq.

Winning the Rook, and having the better game.

6. Kt. takes K. B. P.
7. Q. takes P.

6. K. takes Kt.
7. K. Kt. to B.'s 3d.

La Bourdonnais recommends for the defence 7. Q. to K. B.'s 3d, but the authors of the "Handbuch" think it inferior: you can compare both.

8. Q. P. two.
9. Q. takes P. (ch.)

7. Q. to K. B.'s 3d.
8. Q. takes Q. P.
9. Q. to K. B.'s 3d.

(A better move for him than 9. Kt. to B.'s 3d.)

- | | |
|-----------------------------|----------------------------|
| 10. Q. to K. Kt.'s 4th. | 10. Q. to K. Kt.'s 3d. |
| 11. B. to Q. B.'s 4th (ch.) | 11. K. to Kt.'s 2d. |
| 12. Q. to K. B.'s 3d. | 12. K. Kt. to B.'s 3d. |
| 13. Q. Kt. to B.'s 3d. | 13. K. B. to Q. Kt.'s 5th. |
| 14. B. to Q.'s 2d. | 14. Q. P. one. |

Black's game is preferable.

8. Q. takes K. B. P. 8. *K. B. to Q.'s 3d* (best).

This is Black's best move; it was first given by Horny, a German writer, and it has the effect of utterly paralyzing White's further efforts.

9. B. to Q. B.'s 4th (ch.) 9. K. to Kt.'s 2d (best).

If instead of checking with the B., you play 9. P. to K.'s 5th, Black takes it for nothing, as you cannot capture his B. but at the cost of your Queen. If you move 9. Q. to K. B.'s 2d, he replies with 9. K. to Kt.'s 2d, preparatory to playing R. to K. B.'s sq., and finally, if you move 9. Q. to K. B.'s 3d, he might proceed as follows:—

- | | |
|----------------------|-----------------------------|
| 9. Q. to K. B.'s 3d. | 9. Q. Kt. to B.'s 3d. |
| 10. Q. B. P. one. | 10. Q. Kt. to K.'s 4th. |
| 11. Q. to K.'s 2d. | 11. Q. Kt. to K. Kt.'s 5th. |
| 12. K. R. to his 3d. | 12. Q. to K.'s 2d. |
| 13. Q. P. one. | 13. Q. B. P. one. |

He has obviously the better game.

10. Q. to K. B.'s 5th. 10. B. to Kt.'s 6th (ch.)

If you play 10. Q. to B.'s 2d, he replies with 10. R. to K. B.'s sq., and if 10. Q. to B.'s 3d, with 10. Q. Kt. to B.'s 3d, as before.

11. K. to B.'s sq. 11. K. R. to B.'s sq.

Black has a winning position.

Variation, beginning at Black's 5th move.

White.

Black.

- | | |
|---|---|
| $\left\{ \begin{array}{l} 1. K. P. two. \\ 2. K. B. P. two. \\ 3. K. Kt. to B.'s 3d. \\ 4. K. R. P. two. \\ 5. Kt. to Kt.'s 5th. \end{array} \right.$ | $\left\{ \begin{array}{l} 1. K. P. two. \\ 2. P. takes P. \\ 3. K. Kt. P. two. \\ 4. P. to K. Kt.'s 5th. \\ 5. K. R. P. two. \end{array} \right.$ |
|---|---|

When Kt. is played to his 5th, Black's best reply is 5. K. R. P. one; and when it is played, as in the next game, to K.'s 5th, then the proper answering move is 5. K. R. P. two.

The objection to it in the present instance is the difficulty afterwards found in expelling the White Kt. from his threatening position. As was before remarked, Black may also play 5. Q. P. two, the result of which it may be well to show at once. Suppose then—

- | | |
|--------------------------------|---------------------------------|
| 6. P. takes P. | 5. Q. P. two. |
| (Ponziani recommends for Black | 6. Q. takes P. |
| 7. Q. Kt. to B.'s 3d. | 6. K. Kt. to B.'s 3d.) |
| 8. Q. to K.'s 2d. | 7. Q. to K.'s 4th (ch.) |
| 9. Q. takes Q. (ch.) | 8. K. B. P. one. |
| 10. B. to K. B.'s 4th. | 9. P. takes Q. |
| 11. Q. P. two. | 10. K. Kt. to R.'s 3d. |
| 12. Q. Kt. to his 5th. | 11. P. takes P. |
| 13. Q. B. takes P. | 12. Q. Kt. to R.'s 3d. |
| 14. Q. B. P. one. | 13. K. B. to Q. Kt.'s 5th (ch.) |
| 15. P. takes P. | 14. P. takes P. |
| 16. Castles on Q.'s side. | 15. B. to Q. R.'s 4th. |

With the better game.

- | | |
|--------------------------|-----------------------|
| 6. K. B. to Q. B.'s 4th. | 6. K. Kt. to R.'s 3d. |
| 7. Q. P. two. | 7. K. B. P. one. |
| 8. Q. B. takes P. | 8. P. takes Kt. |
| 9. P. takes P. | 9. Kt. to B.'s 2d. |

If he move 9. Kt. to his sq., you reply 10. Q. B. to K.'s 5th.

- | | |
|--------------------------|-------------------------|
| 10. P. to K. Kt.'s 6th. | 10. Kt. to Q.'s 3d. |
| 11. Q. B. takes Kt. | 11. P. takes B. |
| 12. B. to B.'s 7th (ch.) | 12. K. to his 2d. |
| 13. Castles. | 13. Q. to her R.'s 4th. |

Allgaier's move for you is 13. Q. Kt. to B.'s 3d, upon which Black plays 13. Q. to Q. R.'s 4th, and you answer with 14. Q. to her 2d. He appears to have overlooked that Black could then play 14. K. B. to R.'s 3d.

- | | |
|------------------------------|--------------------|
| 14. B. to Q.'s 5th. | 14. K. to his sq. |
| 15. Q. to her B.'s sq. | 15. K. to Q.'s sq. |
| 16. Q. to K. Kt.'s 5th (ch.) | 16. B. to K.'s 2d. |
| 17. P. to K. Kt.'s 7th. | |

And you win with ease.

GAME THE SECOND.

White.

1. K. P. two.
2. K. B. P. two.

Black.

1. K. P. two.
2. P. takes P.

- | | |
|-----------------------|-------------------------|
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. R. P. two. | 4. P. to K. Kt.'s 5th. |
| 5. Kt. to K.'s 5th. | 5. K. R. P. two (best). |

The playing Kt. to K.'s 5th gives you both a safer and more lasting attack than Kt. to Kt.'s 5th, but the advantage gained by this manner of play has been vastly overrated, since Black has at his command a sure defence, from the line of operations developed in the present game.

Black's move of 5. K. R. P. two is the right one; he may, however, play 5. K. Kt. to B.'s 3d, or 5. Q. P. one, without disadvantage. For example; in the first place,—

- | | |
|-----------------------|-----------------------|
| | 5. K. Kt. to B.'s 3d. |
| 6. B. to Q. B.'s 4th. | 6. Q. to K.'s 2d. |

(If you play 6. Q. P. two, he replies with 6. Q. P. one, and if 6. Kt. takes K. Kt. P., with 6. Kt. takes K. P., the game being even.)

- | | |
|-----------------------|-------------------------|
| 7. Q. P. two. | 7. Q. P. one. |
| 8. Kt. takes K. B. P. | 8. Q. takes K. P. (ch.) |

(If you take 8. K. B. P. with B. (ch.), Black retires his K. to Q.'s sq., and has the better game.)

- | | |
|-------------------|----------------------|
| 9. Q. to K.'s 2d. | 9. Q. takes Q. (ch.) |
| 10. K. takes Q. | 10. P. to Q.'s 4th. |
| 11. Kt. takes R. | 11. P. takes B. |

He has the advantage.

In the second place,—

- | | |
|-----------------------|----------------------------|
| | 5. Q. P. one. |
| 6. Kt. takes Kt. P. | 6. B. to K.'s 2d. |
| 7. Q. P. two. | 7. B. takes K. R. P. (ch.) |
| 8. Kt. to K. B.'s 2d. | 8. Q. to K. Kt.'s 4th. |

(Black may also play, with apparent benefit, 8. Q. to K. B.'s 3d, a move lately adopted by the leading players of Pesth.)

- | | |
|------------------------|------------------------|
| 9. Q. to K. B.'s 3d. | 9. B. to K. Kt.'s 6th. |
| 10. Q. Kt. to B.'s 3d. | 10. K. Kt. to B.'s 3d. |
| 11. Q. B. to Q.'s 2d. | |

The game is about even, but with the move given in the "Handbuch" and elsewhere for White's 11th, K. B. to Q.'s 3d, Black may obtain an advantage, I think, through R. to K. Kt.'s sq., with the view to play Q. B. to K. Kt.'s 5th at the proper moment.

- | | |
|--------------------------|-----------------------|
| 6. K. B. to Q. B.'s 4th. | 6. K. Kt. to R.'s 3d. |
|--------------------------|-----------------------|

Modern authorities concur in pronouncing the move 6. K. Kt. to R.'s 3d inferior to 6. R. to K. R.'s 2d, and the "Handbuch" remarks, that after the former, Black must lose the gambit P. We will briefly examine the consequences arising from the defence with the Knight, and subsequently those

which spring from 6. R. to K. R.'s 2d. (See Game the Third.)

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|--------------------|-----------------------|
| 7. Q. P. two. | 7. Q. P. one. |
| 8. Kt. to Q.'s 3d. | 8. P. to K. B.'s 6th. |
| 9. K. Kt. P. one. | 9. P. to Q.'s 4th. |

If you play 9. P. takes P., he can move 9. K. B. to K.'s 2d, and on your moving 10. Q. B. to K. Kt.'s 5th, take P. with P., having the advantage.

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|--------------------|-------------------|
| 10. B. takes Q. P. | 10. Q. B. P. one. |
|--------------------|-------------------|

If you take 10. Q. P. with K. P., he plays K. Kt. to B.'s 4th.

- | | |
|------------------------|--------------------|
| 11. B. to Q. Kt.'s 3d. | 11. Q. takes Q. P. |
|------------------------|--------------------|

He has decidedly the better game.

The ingenious variation at Black's 9th move we owe to Mr. Knight, an amateur of the London circle of chess-players; it appears as effectual in baffling all further attack in this branch of the Allgaier Gambit, as Horny's move of K. B. to Q.'s 3d in the former one.

GAME THE THIRD.

White.

Black.

- | | |
|--------------------------|------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. R. P. two. | 4. P. to K. Kt.'s 5th. |
| 5. Kt. to K.'s 5th. | 5. K. R. P. two. |
| 6. K. B. to Q. B.'s 4th. | 6. R. to K. R.'s 2d. |

This is the generally accepted move for Black; and prior to the discovery of Mr. Knight's defence, of which we have seen a sketch in the last game, it was, perhaps with propriety, considered preferable to 6. K. Kt. to R.'s 3d.

- | | |
|---------------|------------------------------|
| 7. Q. P. two. | 7. P. to K. B.'s 6th (best). |
|---------------|------------------------------|

When the Rook is moved to his second to defend the Pawn, as in this game, you may obtain a violent but unstable attack by playing thus:—

- | | |
|-----------------------|-----------------------|
| 7. Kt. takes K. B. P. | 7. R. takes Kt. |
| 8. B. takes R. (ch.) | 8. K. takes B. |
| 9. Q. P. two. | 9. P. to K. B.'s 6th. |

(His best move, for if he play 9. B. to K. R.'s 3d, you castle, with an improved situation.)

10. P. takes P.

10. Q. P. one.

With due care now Black must win, in spite of the exposed position of his King.

8. K. Kt. P. one.

8. Q. Kt. to B.'s 3d.

If, instead of 8. K. Kt. P. one, you take the P., he may first dislodge your Kt. with 8. Q. P. one, and then play K. B. to K.'s 2d.

9. Kt. takes Kt.

9. Q. P. takes Kt.

You may also play 9. Kt. to K. Kt.'s 6th, and proceed as follows:—

9. Kt. to K. Kt.'s 6th.

9. B. to K. Kt.'s 2d.

(He might likewise take your Kt. and then move R. to his sq. again.)

10. Q. B. P. one.

10. K. Kt. to B.'s 3d.

11. Q. B. to K. Kt.'s 5th.

11. P. takes Kt.

12. P. to K.'s 5th.

12. Q. P. two.

13. B. to Q.'s 3d.

13. Q. B. to K. B.'s 4th.

14. B. takes B.

14. P. takes B.

15. Q. to her 3d.

15. Q. to her 2d.

16. P. takes Kt.

16. B. to K. R.'s sq.

You must lose the advanced P., and Black will then have the superiority.

10. Q. B. to K. B.'s 4th.

10. Q. to K.'s 2d.

11. Q. Kt. to B.'s 3d.

11. Q. B. to K.'s 3d.

12. P. to Q.'s 5th.

12. Castles on Q.'s side.

He has a little better game, but the advantage is not nearly so decisive as in the second game.

LESSON VII.

THE KING'S ROOK'S PAWN GAMBIT.

THIS deviation from the great parent opening consists in White's throwing forward his K. R. Pawn at the third move, instead of playing the K. Kt. to B.'s 3d. The object of this move is to prevent the customary advance of Black's K. Kt. Pawn; but to attain this you sacrifice position, and if properly met, your attack is speedily foiled or turned against you.

GAME THE FIRST.

*White**Black.*

1. K. P. two.
2. K. B. P. two.
3. K. R. P. two.

1. K. P. two.
2. P. takes P.
3. K. B. to K.'s 2d (best).

Black may also play with safety 3. Q. P. two, but that move is not so strong as B. to K.'s 2d. (See Variation.)

4. Q. to K. Kt.'s 4th.
4. Q. P. two (best).

You can likewise adopt 4. K. Kt. to B.'s 3d, and pursue the attack as follows :—

4. K. Kt. to B.'s 3d.
4. K. Kt. to B.'s 3d.

(The usual move for Black is 4. Q. P. one, that of K. Kt. to B.'s 3d is given by Stamma, Jaenisch, and the German "Handbuch.")

5. Q. P. one.
5. Q. P. two.

(If you play 5. P. to K.'s 5th, Black may reply with 5. Kt. to K. R.'s 4th and then Kt. to his 6th.)

6. P. takes P.
6. Kt. takes P.
7. Q. B. P. two.
7. Kt. to K's 6th.
8. B. takes Kt.
8. P. takes B.
9. P. to Q.'s 4th.
9. Q. B. to K. Kt.'s 5th.

Black has the better game.

5. Q. takes doubled P.
5. P. takes P.

He might also play 5. K. B. to Q.'s 3d, as advised by Stamma.

6. Q. takes K. P.
6. K. Kt. to B.'s 3d.
7. Q. to K. B.'s 3d.
7. Castles.
8. K. B. to Q. B.'s 4th.
8. Q. B. to K. Kt.'s 5th.
9. Q. takes Q. Kt. P.
9. Q. to her 3d.
10. Q. to her Kt.'s 3d.
10. Q. Kt. to B.'s 3d.

If you venture to take the Rook, the following is the result :—

10. Q. takes R.
10. Q. Kt. to B.'s 3d.
11. Q. to Kt.'s 7th.
11. Q. to K. Kt.'s 6th (ch.)
12. K. to B.'s sq.
12. K. Kt. to K.'s 5th.

And he must win.

11. Q. to her 3d.
11. Q. Kt. to Q.'s 5th.
12. Q. B. P. one.
12. Q. to K.'s 4th (ch.)
13. K. to B.'s sq.
13. Q. Kt. to K. B.'s 4th.

Black has a winning game.

Variation, beginning at Black's 3d move.

White.

Black.

- | | | | |
|---|------------------|---|----------------|
| { | 1. K. P. two. | { | 1. K. P. two. |
| | 2. K. B. P. two. | | 2. P. takes P. |
| | 3. K. R. P. two. | | 3. Q. P. two. |
| | 4. P. takes P. | | 4. Q. takes P. |

He might also play 4 K. B. to Q.'s 3d.

- | | |
|------------------------|--------------------------|
| 5. Q. to K.'s 2d (ch.) | 5. Q. B. to K.'s 3d. |
| 6. Q. Kt. to B.'s 3d. | 6. Q. to her 2d. |
| 7. Q. P. one. | 7. K. B. to Q.'s 3d. |
| 8. K. Kt. to R.'s 3d. | 8. Q. Kt. to B's 3d. |
| 9. Q. Kt. to his 5th. | 9. Castles on Q.'s side. |
| 10. Kt. takes B. (ch.) | 10. P. takes Kt. |
| 11. Kt. takes P. | 11. B. to K. Kt.'s 5th. |
| 12. Q. to her 2d. | 12. R. to K.'s sq. (ch.) |

And he has the better game.

GAMES IN ACTUAL PLAY.

ILLUSTRATIVE OF THE PRECEDING ANALYSES.

GAME I.

Between two English Amateurs.

White.

Black.

- | | |
|-----------------------------|-----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. R. P. two. | 4. P. to K. Kt.'s 5th. |
| 5. K. Kt. to his 5th. | 5. K. R. P. one. |
| 6. Kt. takes K. B. P. | 6. K. takes Kt. |
| 7. Q. takes Kt. P. | 7. K. Kt. to B.'s 3d. |
| 8. Q. takes K. B. P. | 8. Q. P. one. (a) |
| 9. Q. P. two. | 9. K. to Kt.'s 2d. |
| 10. B. to Q. B.'s 4th. | 10. Q. to K.'s sq. |
| 11. Castles. | 11. B. to K.'s 2d. |
| 12. P. to K.'s 5th. | 12. P. takes P. |
| 13. P. takes P. | 13. B. to Q. B.'s 4th (ch.) |
| 14. K. to R.'s sq. | 14. K. Kt. to his 5th. |
| 15. Q. Kt. to B.'s 3d. | 15. Q. B. to K.'s 3d. |
| 16. Kt. to K.'s 4th. | 16. B. takes B. |
| 17. Q. takes Kt. (ch.) | 17. Q. to Kt.'s 3d. |
| 18. Q. takes Q. (ch.) | 18. K. takes Q. |
| 19. R. to K. B.'s 6th (ch.) | 19. K. to Kt.'s 2d. |
| 20. Kt. takes K. B. | 20. Q. Kt. to B.'s 3d. |

- | | |
|------------------------------------|-----------------------|
| 21. Kt. to K.'s 6th (ch.) | 21. B. takes Kt. |
| 22. R. takes B. | 22. Q. R. to K.'s sq. |
| 23. Q. B. takes K. R. P. (ch.) (b) | 23. K. to B.'s 2d. |
| 24. R. to K. B.'s 6th (ch.) | 24. K. to his 2d. |
| 25. B. to Kt.'s 5th. | 25. Kt. takes K. P. |
| 26. R. to K. R.'s 6th (dis. ch.) | 26. K. to B.'s 2d. |
| 27. Q. R. to K. B.'s sq. (ch.) | 27. K. to Kt.'s 2d. |
| 28. R. takes R. | 28. K. takes R. |
| 29. B. to B.'s 6th (ch.) | 29. K. to Kt.'s sq. |
| 30. R. to K.'s sq. | |

And wins.

NOTES TO GAME I.

(a) The correct move is that previously mentioned by Horny, of 8. B to Q.'s 3d.

(b) Cleverly played.

GAME II.

Between Messrs. Kieseritzkij and Walker.

(From Le Palamède.)

- | <i>White.</i> (M. K.) | <i>Black.</i> (Mr. W.) |
|---------------------------|---------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. R. P. two. | 4. P. to K. Kt.'s 5th. |
| 5. Kt. to K.'s 5th. | 5. K. R. P. two. |
| 6. K. B. to Q. B.'s 4th. | 6. K. Kt. to R.'s 3d. |
| 7. Q. P. two. | 7. Q. P. one. |
| 8. Kt. to Q.'s 3d. | 8. P. to K. B.'s 6th |
| 9. K. Kt. P. one. | 9. P. to Q.'s 4th. (a) |
| 10. B. takes Q. P. (b) | 10. Q. B. P. one. |
| 11. B. to Q. Kt.'s 3d. | 11. Q. takes Q. P. |
| 12. Q. Kt. to B.'s 3d. | 12. K. B. to Q.'s 3d. |
| 13. K. Kt. to B.'s 4th. | 13. Q. takes Q. (ch.) |
| 14. Kt. takes Q. | 14. B. takes Kt. |
| 15. B. takes B. | 15. Q. B. to K.'s 3d. |
| 16. Kt. to K.'s 3d. | 16. Q. Kt. to Q.'s 2d. |
| 17. B. takes B. | 17. P. takes B. |
| 18. Kt. to Q. B.'s 4th. | 18. K. Kt. to K. B.'s 2d. |
| 19. Castles on Q.'s side. | 19. P. to K.'s 4th. |
| 20. B. to K.'s 3d. | 20. K. to his 2d. |
| 21. R. to Q.'s 3d. | 21. Q. Kt. to K. B.'s 3d. |
| 22. R. to Q. Kt.'s 3d. | 22. Q. Kt. P. one. |
| 23. K. R. to K.'s sq. | 23. K. R. to Q.'s sq. |
| 24. Q. R. P. two. | 24. K. to his 3d. |
| 25. P. to Q. R.'s 5th (c) | 25. Kt. takes K. P. |
| 26. P. takes P. | 26. P. takes P |

- | | |
|-------------------------|---------------------------|
| 27. K. to Kt.'s sq. | 27. P. to Q. Kt.'s 4th. |
| 28. Kt. to Q. R. 3d sq. | 28. Kt. to Q.'s 7th (ch.) |
| 29. B. takes Kt. | 29. R. takes B. |

White surrenders. (*d*)

NOTES TO GAME II.

(*a*) This is the principal feature of the defence, for which we are indebted to Mr. Knight.

(*b*) If he take P. with P., then Black follows with K. Kt. to B.'s 4th, threatening both Q.'s and K. R. Pawns.

(*c*) Much better to have protected his K. P.

(*d*) This game is much below the usual standard of M. Kieseritzkij's play.

GAME III.

Between MM. Kieseritzkij and Calvi.

White, (M. K.)

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. K. R. P. two.
5. Kt. to K.'s 5th.
6. K. B. to Q. B.'s 4th.
7. Q. P. two.
8. Kt. to Q.'s 3d.
9. P. takes P.
10. K. Kt. to B.'s 4th.
11. Q. Kt. to B.'s 3d.
12. K. to B.'s 2d.
13. Q. to her 3d.
14. Q. B. to Q.'s 2d.
15. Q. R. to K.'s sq.
16. Q. B. to K.'s 3d.
17. K. B. to K.'s 6th.
18. Q. Kt. P. two.
19. K. B. to Q. Kt.'s 3d.
20. Q. R. P. one.
21. B. to Q. R.'s 2d.
22. P. to K.'s 5th.
23. P. to K.'s 6th.
24. Q. B. to his sq.
25. P. takes P.
26. Q. Kt. to K.'s 4th.
27. Q. Kt. to K. Kt.'s 5th (ch.)
28. R. takes Kt.
29. R. to K.'s sq.
30. R. to K.'s 8th (ch.)
31. K. Kt. to Kt.'s 6th.

Black, (M. C.)

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.
4. P. to K. Kt.'s 5th.
5. P. to K. R.'s 4th.
6. R. to K. R.'s 2d.
7. Q. P. one.
8. P. to K. B.'s 6th.
9. Q. B. P. one.
10. K. Kt. to K.'s 2d.
11. Q. Kt. to Q.'s 2d.
12. R. to K. R.'s sq.
13. K. B. to Kt.'s 2d.
14. K. to B.'s sq.
15. Q. to her Kt.'s 3d.
16. Q. to Q. B.'s 2d.
17. Q. Kt. P. two.
18. Q. Kt. to his 3d.
19. Q. R. P. two.
20. P. to Q. R.'s 5th.
21. Q. B. to Kt.'s 2d.
22. P. to Q.'s 4th.
23. Q. B. to his sq.
24. Q. to her 3d.
25. K. takes P.
26. Q. to her B.'s 2d.
27. K. to Kt.'s sq.
28. Q. takes R.
29. Q. to K. B.'s 3d
30. B. to K. B.'s sq.
31. Q. B. to K. B.'s 4th

- | | |
|---------------------------|---------------------|
| 32. Q. takes B. (a) | 32. Q. takes Q. |
| 33. Kt. to K.'s 7th (ch.) | 33. K. to Kt.'s 2d. |
| 34. Kt. takes Q. (ch.) | 34. K. to B.'s 3d. |
| 35. R. to K.'s 6th (ch.) | 35. K. takes Kt. |
| 36. B. to Q. Kt.'s sq. | |

And mates next move

NOTE TO GAME III.

(a) The termination of this game is very beautifully played by M. Kieseritzkij.

GAME IV.

Between MM. Kieseritzkij and Ehrman.

(From the Chess-Player's Chronicle.)

White, (M. K.)

Black, (M. E.)

- | | |
|--------------------------------|------------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. K. Kt. to B.'s 3d. | 3. K. Kt. P. two. |
| 4. K. R. P. two. | 4. P. to K. Kt.'s 5th. |
| 5. Kt. to K.'s 5th. | 5. K. R. P. two. |
| 6. K. B. to Q. B.'s 4th. | 6. K. Kt. to K. R.'s 3d. |
| 7. Q. P. two. | 7. Q. P. one. |
| 8. K. Kt. to Q.'s 3d. | 8. P. to K. B.'s 6th. |
| 9. K. Kt. P. one. | 9. B. to K.'s 3d. (a) |
| 10. B. takes B. | 10. P. takes B. |
| 11. K. Kt. to K. B.'s 4th. | 11. P. to K.'s 4th. |
| 12. Kt. takes K. R. P. | 12. Q. Kt. to B.'s 3d. (b) |
| 13. P. to Q.'s 5th. | 13. Q. Kt. to Q.'s 5th. |
| 14. Q. Kt. to B.'s 3d. | 14. K. Kt. to K. B.'s 2d. |
| 15. K. Kt. to K. B.'s 4th. | 15. Q. to K. B.'s 3d. (c) |
| 16. K. Kt. to Q.'s 3d. | 16. B. to K. R.'s 3d. |
| 17. K. to his B.'s 2d. | 17. Castles on Q.'s side. |
| 18. Q. R. P. two. | 18. K. to Kt.'s sq. |
| 19. Q. Kt. P. two. | 19. K. R. to his 2d. |
| 20. Q. B. takes B. | 20. K. Kt. takes B. |
| 21. Q. to her 2d. | 21. Q. R. to K. R.'s sq. |
| 22. P. to Q. Kt.'s 5th. | 22. Q. Kt. to K.'s 7th. |
| 23. P. to Q. R.'s 5th. | 23. K. Kt. to K. B.'s 2d. |
| 24. P. to Q. Kt.'s 6th. | 24. Q. B. P. takes P. |
| 25. P. takes P. | 25. Q. R. P. one. |
| 26. Q. Kt. to his 5th. | 26. Q. R. to Q. B.'s sq. (d) |
| 27. Q. Kt. to Q. B.'s 7th. | 27. K. Kt. to Q.'s sq. |
| 28. K. Kt. to Q. Kt.'s 4th. | 28. Q. R. takes Kt. |
| 29. Q. R. takes Q. R. P. | 29. Q. R. to Q. B.'s 5th. |
| 30. Q. R. to Q. R.'s 8th (ch.) | 30. K. takes R. |
| 31. Kt. to Q. B.'s 6th. | 31. P. takes Kt. |
| 32. Q. to R.'s 5th (ch.) | 32. K. to Q. Kt.'s sq. |
| 33. R. to Q. R.'s sq. | 33. K. to Q. B.'s sq. |

- | | |
|---|--------------------------|
| 34. Q. to Q. R.'s 8th (ch.) | 34. K. to Q.'s 7th. |
| 35. P. to Kt.'s 7th. | 35. Q. R. takes Q. B. P. |
| 36. Q. P. takes P. (ch.) | 36. K. to his 2d. |
| 37. Q. takes Kt. (ch.) | 37. K. takes Q. |
| 38. P. to Kt.'s 8th, becoming a
Q. (ch.) | 38. K. to his 2d. |
| 39. R. to Q. R.'s 7th (ch.) | 39. K. to his 3d. |
- White mates in two moves.

NOTES TO GAME IV.

(a) He should have played 9. P. to Q.'s 4th.

(b) Why not play King's Knight to Bishop's 2d, winning the adverse Knight?

(c) Black should have taken the Knight immediately, and then if the White Queen had taken his Knight in return, he would have won the King's Knight's Pawn, and have obtained an irresistible position.

(d) Badly played. In this situation he might have forced the game by two distinct modes of play.

In the first place :

26. K. R. takes K. R. P.

If White does not take the Rook, Black checks with it at Rook's 7th, and wins easily. Therefore,—

White.

27. R. takes R., or (A.)
28. P. takes R.
29. K. to B.'s sq.

Black.

27. R. takes R.
28. Q. takes P. (ch.)
29. P. to K. Kt.'s 6th.

And wins.

(A.)

- | | |
|--|-------------------------------|
| 27. P. takes R. | 27. R. takes P. |
| 28. R. takes R. | 28. Q. takes R. (ch.) |
| 29. K. to his 3d. | 29. Q. to K. Kt.'s 4th (ch.) |
| 30. Kt. to K. B.'s 4th. | 30. P. takes Kt. (ch.) |
| 31. K. to B.'s 2d (or Kt. mates at
K.'s 4th.) | 31. Q. to R.'s 5th (ch.), &c. |

If White at his 28th move refuse to capture the second Rook, and moves his Rook away instead, Black may either advance his K. Kt. P. (ch), or play R. to R.'s 7th, checking, secure in either case, of a won game.

In the second place :

- | | |
|--------------------------------|------------------------------|
| 27. Q. takes Kt., or (B.) | 26. K. Kt. to his 4th. |
| 28. P. takes Q. | 27. Q. takes Q. |
| 29. R. takes R. | 28. R. takes R. |
| 30. Q. Kt. takes Q. P. (best). | 29. R. takes R. |
| 31. K. to his 3d (best). | 30. R. to R.'s 7th. (ch.) |
| 32. K. Kt. takes K. P. | 31. Kt. to Q.'s 5th. |
| | 32. Kt. takes Q. B. P. (ch.) |

And wins, because White must play his King to a square where he will be in check of the Queen which his opponent will make in two moves. Observe, however, that if Black advance his Bishop's Pawn before ta-

king the Queen's Bishop's Pawn, he will probably lose the game by White's first checking with the King's Knight at Q.'s 7th, and then playing the other Knight to K.'s 8th square.

(B.)

- 27. P. takes Kt.
- 28. R. takes R. (best).
- 29. K. to his sq., or (C.)
- 30. K. takes Kt.

- 26. K. Kt. to to his 4th.
- 27. R. to K. R.'s 7th (ch.)
- 28. R. takes R. (ch.)
- 29. P. to K. B.'s 7th (ch.)
- 30. P. to B.'s 8th, becomes a Q., (double check) and mates next move.

(C.)

- 29. K. to his B.'s sq.
- 30. K. to his sq., or (D.)
- 31. Q. takes P. (best).

- 29. Kt. takes P. (ch.)
- 30. P. to K. B.'s 7th (ch.)
- 31. R. to R.'s 8th (ch.)

(If the Knight takes Pawn, Black mates in two moves.)

- 32. K. to Q.'s 2d.
- 33. K. to B.'s 3d.

- 32. Q. takes P. (ch.)
- 33. Kt. takes K. P. (ch.)

And wins.

(D.)

30. K. to Kt.'s sq.
Winning ; for if White take the Queen in return, he is mated on the move.

- 30. R. takes Q.

GAME V.

Between Mr. Cochrane and Capt. Evans.

White, (Mr. C.)

Black, (Capt. E.)

- 1. K. P. two.
- 2. K. B. P. two.
- 3. K. Kt. to B.'s 3d.
- 4. K. R. P. two.
- 5. Kt. to K.'s 5th.
- 6. K. B. to Q. B.'s 4th.
- 7. Kt. takes K. B. P.
- 8. B. takes R. (ch.)
- 9. Q. P. two.
- 10. B. takes P.
- 11. Castles.
- 12. R. takes B. (ch.)
- 13. P. to K.'s 5th.
- 14. R. takes Kt. (ch.)
- 15. Q. to her 2d.
- 16. Q. to K. R.'s 6th (ch.)

- 1. K. P. two.
- 2. P. takes P.
- 3. K. Kt. P. two.
- 4. P. to K. Kt.'s 5th.
- 5. K. R. P. two.
- 6. K. R. to his 2d.
- 7. R. takes Kt.
- 8. K. takes B.
- 9. B. to K. R.'s 3d. (a)
- 10. B. takes B.
- 11. Q. takes K. R. P.
- 12. K. Kt. to B.'s 3d.
- 13. Q. P. two.
- 14. K. to Kt.'s 2d.
- 15. Q. Kt. to Q.'s 2d.

And Black resigned.

NOTE TO GAME V.

(a) This is the error which loses Black's game. The correct move is
9. P. to K. B.'s 6th.

LESSON VIII.

THE KING'S BISHOP'S GAMBIT.

THE remarkable variety and power of attack obtainable by the first player from moving the K. B. to Q. B.'s 4th sq., instead of bringing out his K. Kt., at the 3d move, seem hardly to have been appreciated, or rather discovered, by the earlier writers; and although we find this particular gambit to have been in vogue as far back as the time of Lopez, and to have been a good deal cultivated both in France and England in the eighteenth century, it is only of late years that its resources have been analyzed and developed as they deserve. Compare the following works, which touch upon this Gambit—Lopez (1584), p. 110; Gianutio (Sarratt's translation, 1817), p. 48; Salvio (Ed. 1723), p. 99; Greco (Ed. 1784), p. 85; Cozio (1st vol.), pp. 67, 334, 342; 2d vol., pp. 268, 322, 363; Stamma (1745), p. 43; Bertin, p. 27; Bledow (1843), p. 31; Lewis (1844), pp. 411-444; Jaenisch (who gives the most solid and complete analysis which has yet appeared), vol. ii., pp. 163-212; Walker (1846), pp. 211-236; the German "Handbuch;" and the games between La Bourdonnais and Mc Donnell, in the "Chess-Player's Chronicle."

GAME THE FIRST.

White.

1. K. P. two.
2. K. B. P. two.
3. K. B. to Q. B's 4th.

Black.

1. K. P. two.
2. P. takes P.
3. Q. to K. R.'s 5th (ch.)

The check of the Queen is commended by Ponziani, as enabling Black to permanently protect his doubled Pawn. Instead of this move, however, he has a variety to choose from, for he may play 3. K. Kt. P. two, 3. K. B. P. two, 3. Q. P. two, 3. Q. B. P. one, and 3. Q. Kt. P. two, each of which demands examination. (See Games the First, Second, Third, and Fourth, in the next Lesson.)

4. K. to B.'s sq.

4. K. Kt. P. two.

This is acknowledged to be Black's best move; for the result of his adopting instead of it 4. K. B. to Q. B.'s 4th, 4. K. Kt. to B.'s 3d, 4. Q. to K. B.'s 3d, and 4. Q. P. one, consult Games the Fifth, Sixth, and Seventh, in the following Lesson. From this point, according to the best authorities, you have three different methods of continuing the attack, viz., 5. Q. Kt. to B.'s 3d, 5. K. Kt. to B.'s 3d, and 5. Q. to K. B.'s 3d. The present game will exhibit the variations arising from the first, and the consequences of the latter two systems shall be shown in Games the Second and Third.

5. Q. Kt. to B.'s 3d.

5. K. B. to K. Kt.'s 2d.

If Black at move 5. attempt to prevent the threatened advance of your Q. Kt. to Q.'s 5th sq., by moving either 5. K. Kt. to K.'s 2d, or 5. Q. B. P. one, Major Jaenisch considers you will infallibly win the gambit Pawn. The following are his demonstrations. In the first place—

6. Q. to K. B.'s 3d.*

5. K. Kt. to K.'s 2d.

6. Q. Kt. to B.'s 3d.

(If he play 6. K. B. to Kt.'s 2d, you should move 7. K. Kt. P. one, and if 6. K. Kt. to K. Kt.'s 3d, play also 7. K. Kt. P. one.)

7. K. Kt. P. one.

7. Q. to K. R.'s 3d.

8. P. takes P.

8. P. takes P.

9. Q. P. one.

9. K. Kt. to Kt.'s 3d.

10. K. Kt. to K.'s 2d (best).

10. K. B. to Q.'s 3d.

11. P. to Q.'s 4th.

11. K. B. P. one.

12. Q. Kt. to Q.'s 5th.

12. K. R. to K. B.'s sq.

13. Q. B. P. one.

You will regain the Pawn.

In the second place,—

6. Q. to K. B.'s 3d.

5. Q. B. P. one.

6. Q. P. one.

(If he play 6. K. Kt. to K.'s 2d, or K. B. to Kt.'s 2d, you again reply with 7. K. Kt. P. one.)

* You may now adopt the very ingenious mode of carrying on the attack which we owe to McDonnell, viz :—

6. K. Kt. P. one.

6. P. takes P.

7. K. to Kt.'s 2d.

7. Q. to K. R.'s 3d.

Jaenisch recommends 7. Q. to K. B.'s 3d, instead of 7. K. to Kt.'s 2d.)

8. P. takes P.

8. Q. to K. Kt.'s 3d.

Black has a slight advantage.

- | | |
|------------------------|-------------------------|
| 7. K. Kt. P. one. | 7. Q. to K. Kt.'s 5th. |
| 8. Q. P. one. | 8. Q. takes Q. |
| 9. K. Kt. takes Q. | 9. K. B. to K. R.'s 3d. |
| 10. Q. Kt. to K.'s 2d. | |

And you win the Pawn.

- | | |
|-----------------------|-----------------------|
| 6. K. Kt. to B.'s 3d. | 6. Q. to K. R.'s 4th. |
|-----------------------|-----------------------|

You may also play 6. Q. P. two, at least as advantageously. (For the result of that move, and of 6. K. Kt. P. one, see Variations I. and II.)

- | | |
|------------------|------------------|
| 7. K. R. P. two. | 7. K. R. P. one. |
|------------------|------------------|

It is not prudent for Black to play 7. P. to K. Kt.'s 5th, or 7. B. takes Q. Kt.

- | | |
|--------------------|----------------|
| 8. Q. P. two. | 8. Q. P. one. |
| 9. P. to K.'s 5th. | 9. P. takes P. |

If you play 9. Q. Kt. to Q.'s 5th, he replies with 9. K. to Q.'s sq.

- | | |
|-------------------------|------------------------|
| 10. Q. Kt. to Q.'s 5th. | 10. K. to Q.'s sq. |
| 11. P. takes P. | 11. B. to Q.'s 2d. |
| 12. K. to his Kt.'s sq. | 12. Q. to K. Kt.'s 3d. |

If he move 12. P. to K. Kt.'s 5th, you take the doubled P. with Q. Kt., and then play B. to Q.'s 3d, winning.

- | | |
|---------------------|---------------------|
| 13. P. takes P. | 13. P. takes P. |
| 14. R. takes R. | 14. B. takes R. |
| 15. K. Kt. takes P. | 15. Q. takes K. Kt. |

If, instead of this sacrifice, invented by Petroff, you play, as suggested by McDonnell, 15. Q. to K.'s sq., Black's answer should be K. B. to K. Kt.'s 2d again. Should Black refuse to take the Kt., and play 15. K. B. takes P., you can take the doubled P. with Q. Kt., and afterwards K. B. P. with K. Kt., having an immense attack.

- | | |
|--------------------|-------------------------------|
| 16. Q. B. takes P. | 16. Q. to K. Kt.'s 3d (best). |
|--------------------|-------------------------------|

If he play 16. Q. to K. B.'s 4th, or 16. Q. to K. Kt.'s 5th, or 16. Q. to K. Kt.'s 2d, in each case you will have a good attack. In the first place,—

- | | |
|------------------------|------------------------------|
| 17. P. to K.'s 6th. | 16. Q. to K. B.'s 4th. |
| 18. Kt. takes Q. B. P. | 17. P. takes P. |
| 19. K. to R.'s sq. | 18. Q. to her B.'s 4th (ch.) |
| 20. Q. to her 6th. | 19. Q. takes B. |
| 21. Kt. takes Q. R. | 20. P. to K.'s 4th. |
| | 21. P. takes B. |

You may now play 22. R. to K.'s sq., upon which he would move 22. B. to K. Kt.'s 2d, you can then take Q. Kt. with Q., and the game is equal.

In the second place,—

- | | |
|------------------------|-------------------------|
| 17. Q. takes Q. | 16. Q. to K. Kt. s 5th. |
| 18. Kt. takes Q. B. P. | 17. B. takes Q. |
| 19. Kt. takes Q. R. | 18. Q. Kt. to B.'s 3d |

You have the better game.

In the third place,—

- | | |
|------------------------|------------------------|
| 17. Kt. takes Q. B. P. | 16. Q. to K. Kt.'s 2d. |
| | 17. K. takes Kt. |
- (He may also play 17. Q. Kt. to B.'s 3d, whereupon you should retort with 18. B. to K.'s 6th.)
- | | |
|-------------------------------|-------------------------|
| 18. P. to K.'s 6th (dis. ch.) | 18. K. to Q.'s sq. |
| 19. P. takes K. B. P. | 19. Kt. to K.'s 2d. |
| 20. Q. to her 6th. | 20. Q. to her 5th (ch.) |
| 21. K. to R.'s 2d. | |

You ought to win.

- | | |
|---------------------|-----------------|
| 17. P. to K.'s 6th. | 17. P. takes P. |
|---------------------|-----------------|

If you take the Q. B. P. instead of advancing this P., Black can check with his Q. at her Kt.'s 3d.

- | | |
|------------------------|------------------------|
| 18. Kt. takes Q. B. P. | 18. P. to K.'s 4th. |
| 19. Kt. takes Q. R. | 19. P. takes B. |
| 20. B. takes K. Kt | 20. Q. takes B. |
| 21. Q. to her 6th. | 21. Q. Kt. to R.'s 3d. |

Jaenisch and the German "Handbuch" now suggest the following as probable moves:—

- | | |
|------------------------------|------------------------|
| 22. R. to Q.'s sq. | 22. Q. to K. B.'s 2d. |
| 23. Q. Kt. P. two. | 23. Q. to K.'s 2d. |
| 24. Q. takes K. B. P. | 24. Q. takes Q. Kt. P. |
| 25. Q. to K. B.'s 7th. | 25. Q. to K.'s 2d. |
| 26. Q. to K. Kt.'s 8th (ch.) | 26. Q. to K.'s sq. |
| 27. Q. to K. Kt.'s 5th (ch.) | 27. K. to Q. B.'s sq. |

And Black is getting into safe quarters.

Variation I., beginning at White's 6th move.

(See next diagram.)

White.

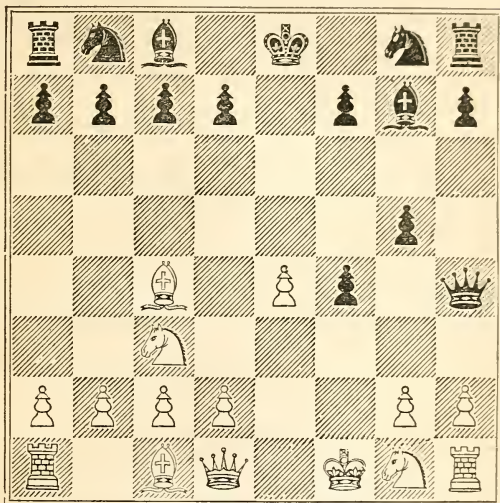
6. Q. P. two.
7. P. to K.'s 5th.
8. Q. Kt. to Q.'s 5th.

Black.

6. Q. P. one.
7. P. takes P.
8. K. to Q.'s sq.

- | | |
|------------------------|------------------------|
| 9. P. takes P. | 9. B. to Q.'s 2d. |
| 10. K. Kt. to B.'s 3d. | 10. Q. to K. R.'s 4th. |
| 11. Q. B. to Q.'s 2d. | 11. K. Kt. to K.'s 2d. |

BLACK.



WHITE.

The move of 11. Q. B. to Q.'s 2d was first noticed by Mr. C. H. Stanley, and published by him in the N. Y. Spirit of the Times, as occurring in play between himself and an amateur of the N. Y. Chess Club; it is a singularly beautiful variation from the ordinary mode of play. If, in reply to it, Black move 11. Q. B. P. one, 11. K. R. P. one, or 11. Q. Kt. to B.'s 3d, you certainly appear to obtain an excellent game. (*e. g.*) In the first place,—

- | | |
|-----------------------------|-------------------------|
| 12. Q. B. to R.'s 5th (ch.) | 11. Q. B. P. one. |
| 13. B. to Q. B.'s 3d. | 12. Q. Kt. P. one. |
| 14. Q. Kt. to his 4th. | 13. Q. to K. Kt.'s 3d. |
| 15. K. Kt. to Q.'s 4th. | 14. P. to K. Kt.'s 5th. |
| 16. K. B. to Q.'s 3d. | 15. Q. R. P. two. |
| 17. Q. Kt. takes P. (ch.) | 16. Q. to K. R.'s 4th. |

You have the better game.

In the second place,—

- | | |
|----------------------|----------------------|
| 12. B. to Q. B's 3d. | 11. K. R. F. |
| | 12. K. R. to K's 2d. |

(It is this after-move of 12. B. to Q. B's 3d, which gives such weight to the preliminary play of 11. B. to Q.'s 2d.)

- | | |
|-----------------------------|-----------------------|
| 13. Kt. takes Q. B. P. | 13. K. takes Kt. |
| 14. Q. to her 6th (ch) | 14. K. to Q. B.'s sq. |
| 15. P. to K.'s 6th. | 15. P. takes P. |
| 16. Q. B. takes K. B. | 16. R. takes B |
| 17. Q. to K. B.'s 8th (ch.) | |

You win at least the exchange.

Thirdly,—

- | | |
|----------------------|------------------------|
| 12. Q. B. to his 3d. | 11. Q. Kt. to B.'s 3d. |
| 13. Kt. takes Kt. | 12. K. Kt. to K's 2d. |
| 14. P. to K.'s 6th. | 13. Kt. takes Kt. |
| 15. K. B. takes P. | 14. P. takes P. |

And wins.

- | | |
|----------------------|------------------------|
| 12. Q. B. to his 3d. | 12. K. R. to K.'s sq.* |
|----------------------|------------------------|

If he play 12. Q. to K. Kt.'s 3d, the following moves are probable,—

- | | |
|--------------------|------------------------|
| 13. Kt. takes Kt. | 12. Q. to K. Kt.'s 3d. |
| 14. Q. to her 5th. | 13. K. takes Kt. |

You ought at least to regain the P. sacrificed.

- | | |
|--------------------|------------------|
| 13. Kt. takes Kt. | 13. R. takes Kt. |
| 14. Q. to her 5th. | |

The game is about equal.

Variation II., beginning at White's 6th move.

(See the preceding diagram.)

White.

Black.

- | | |
|-------------------|----------------|
| 6. K. Kt. P. one. | 6. P. takes P. |
|-------------------|----------------|

This variation is one of the many felicitous inventions of McDonnell. It is hazardous, but without the utmost exactitude in the defence, it gives you an overpowering attack on the King's side.

* Mr. Stanley has contested the correctness of this move in the defence; in place of it he advises 2d player to advance K. Kt. P. on Kt., preferring his game, by far. (See Am. Ch. Mag. for August, 1847 Game LXI. p 229, and N. Y. Spirit of the Times for Oct. 23, 1847 Game XXXV.)

If, instead of taking the P., Black retire his Q. to R.'s 3d, you take P. with P., and if he then take P. with P., you may play Q. Kt. to Q.'s 5th, and afterwards Q. P. two.

7. K. to Kt.'s 2d. 7. Q. to K. R.'s 3d.

Jaenisch plays 7. Q. P. one, in place of retiring the Q., and then pursues the game thus,—

8. K. R. P. takes P.	7. Q. P. one.
9. Q. to K. B.'s sq.	8. Q. to K. Kt.'s 5th.
10. K. Kt. to B.'s 3d.	9. Q. to Q.'s 2d.
11. Q. to K. B.'s 2d.	10. K. R. P. one.
12. Q. P. two.	11. Q. B. P. one.
13. Q. B. to Q.'s 2d.	12. Q. to Q. B.'s 2d.
	13. Q. B. to K.'s 3d.

Black has the better game.

8. P. takes P. 8. Q. to K. Kt.'s 3d.

He has the advantage.

If at move 7. Black take the Q. Kt., you should play 8. K. Kt. to B.'s 3d; if he then retreat his Q. to Kt.'s 5th, you may take K. B. P. with B. (ch.), threatening the after-check with your Kt. If he retire the Queen to Q. R.'s 4th or 3d, you take P. with P., and afterwards take his K. B.

GAME THE SECOND.

White.

Black.

1. K. P. two.	1. K. P. two.
2. K. B. P. two.	2. P. takes P.
3. B. to Q. B.'s 4th.	3. Q. checks.
4. K. to B.'s sq.	4. K. Kt. P. two.
5. K. Kt. to B.'s 3d.	5. Q. to K. R.'s 4th.

This method of continuing the attack is not considered quite so strong as developing your game on the Q.'s side before removing his Queen from her present inactive position, but it leads to many admirable combinations, and, as Major Jaenisch remarks, its resources are far from exhausted.

If Black now move his Q. to K. Kt.'s 5th, you take the K. B. P. with B. (ch.), and if he retire her to K. R.'s 3d, you play 6. Kt. to K.'s 5th.

6. K. R. P. two. 6. K. B. to K. Kt.'s 2d.

Your present move is considered stronger than 6. Q. P. two, to which Black's best reply would be also 6. B. to K. Kt.'s

2d. If Black, instead of the move in the text, attack your Kt. with P., you should retreat him to K.'s sq., and then you must win the gambit Pawn.

7. Q. P. two.

7. K. R. P. one.

If now at move 7. you play Q. Kt. to B.'s 3d, and Black, as his best, move 7. K. R. P. one, we have the exact position which occurs in Game the First, which see. But you may also play 7. K. to Kt.'s sq., 7. K. R. to his 2d, or 7. K. B. to K.'s 2d, as in Variations I., II., and III.

Black may also play 7. Q. P. one, although it is hardly so good as the above. Let us suppose,—

- | | |
|---------------------|---------------------------|
| 8. K. R. to his 2d. | 7. Q. P. one. |
| 9. K. to Kt.'s sq. | 8. Q. B. to K. Kt.'s 5th. |
| 10. Q. B. takes P. | 9. P. takes R. P. |
| 11. Q. B. P. one. | 10. P. to K. R.'s 6th. |
| 12. K. Kt. P. one. | 11. Q. to K. Kt.'s 3d. |
| | 12. K. R. P. two. |

(If he play 12. K. Kt. to K.'s 2d, you answer with 8. Q. Kt. to Q.'s 2d, and presently gain the P. at K. R.'s 6th.)

- | | |
|--------------------------|------------------------|
| 13. K. R. to K. B.'s 2d. | 13. P. to K. R.'s 5th. |
| 14. K. to R.'s 2d. | 14. P. takes P. (ch.) |
| 15. Q. B. takes P. | |

The game is even.

- | | |
|-----------------------|------------------------|
| 8. P. to K.'s 5th. | 8. K. Kt. to K.'s 2d. |
| 9. Q. Kt. to B.'s 3d. | 9. K. Kt. to B.'s 4th. |

If you play 9. Q. to K.'s sq., or 9. K. B. to Q.'s 3d, or 9. K. to Kt.'s sq., Black will have an improved game. For example; in the first case,—

- | | |
|---------------------|-----------------------------|
| 9. Q. to K.'s sq. | 9. K. Kt. to B.'s 4th. |
| 10. K. to Kt.'s sq. | 10. P. to K. Kt.'s 5th, &c. |

Secondly,—

- | | |
|------------------------|---------------------------|
| 9. K. B. to Q.'s 3d. | 9. Q. P. one. |
| 10. K. P. takes P. | 10. Q. B. P. takes P. |
| 11. Q. B. P. one. | 11. Q. Kt. to B.'s 3d. |
| 12. K. to Kt.'s sq. | 12. Q. to K. Kt.'s 5th. |
| 13. Q. Kt. to Q.'s 2d. | 13. Q. B. to K. B.'s 4th. |

Black has the better game.

Finally,—

- | | |
|-----------------------|-----------------------------|
| 9. K. to Kt.'s sq. | 9. Q. to K. Kt.'s 3d. |
| 10. K. B. to Q.'s 3d. | 10. Q. to her Kt.'s 3d, &c. |

Or you may play,—

- | | |
|---------------------------|----------------|
| 10. Q. Kt. to Q. B.'s 3d. | 10. Q. P. one. |
|---------------------------|----------------|

11. K. P. takes P. 11. Q. B. P. takes P.

12. Q. Kt. to Q. Kt.'s 5th. 12. K. to Q.'s sq.

He preserves the gambit Pawn.

10. Q. Kt. to K.'s 4th. 10. Q. P. one.

If instead, you play 10. K. to his Kt.'s sq., he moves 10. Kt. to ♠ Kt.'s 6th, and proceeds as follows,—

10. K. to Kt.'s sq. 10. Kt. to his 6th.

11. K. R. to his 2d. 11. Q. to K. Kt.'s 3d.

12. K. B. to Q.'s 3d. 12. Q. to her Kt.'s 3d, &c, &c.,

11. K. P. takes P. 11. Q. B. P. takes P.

12. Q. to K.'s 2d. 12. K. to Q.'s sq.

13. Q. B. P. one. 13. K. R. to K.'s sq.

If you move 13. Q. to her 3d, he plays 13. R. to K.'s sq., and on your retiring the K. to Kt.'s sq., advances P. to K. Kt.'s 5th.

14. K. to Kt.'s sq. 14. P. to K. Kt.'s 5th.

15. K. Kt. to Q.'s 2d. 15. P. to K. B.'s 6th.

If at move 15. you retreat the Kt. to K. R.'s 2d, he plays P. to B.'s 6th, and if you retire him to K.'s sq., he may then move P. to Q.'s 4th, in either case having a great advantage.

16. Q. to her 3d. 16. P. takes K. Kt. P.

17. K. takes P. 17. P. to Q.'s 4th.

18. K. B. takes P. 18. Kt. takes K. R. P. (ch.)

And he has the better game.

Variation I., beginning at White's 7th move.

(See next diagram.)

7. K. to Kt.'s sq. 7. B. to Q.'s 5th (ch.)

Black's present move, and the accompanying variations, occur in a little pamphlet by Signor Dubois, lately published at Rome. Instead of checking with the B. he may play 7. P. to K. Kt.'s 5th, compelling you to move 7. Kt. to Kt.'s 5th, or endure the dangerous check at Q. B.'s 4th, and then he may play 8. K. Kt. to R.'s 3d, with a fine attack in preparation.

8. K. to R.'s 2d. 8. P. to K. Kt.'s 5th.

If you move 8. K. to B.'s sq., he plays 8. Q. P. one.

9. Kt. takes B. 9. P. to Kt.'s 6th (ch.)

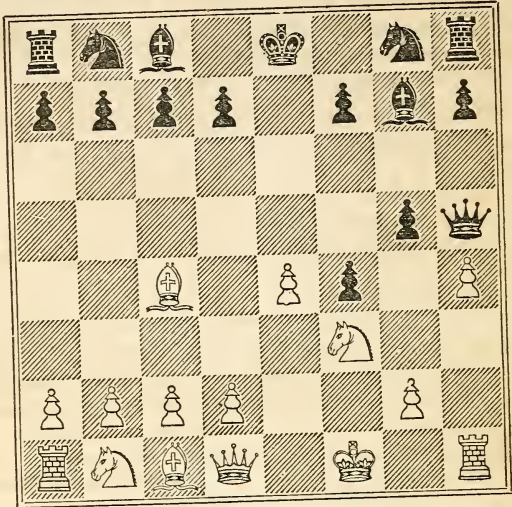
10. K. to R.'s 3d. 10. Q. P. two (dis. ch.)

11. Kt. to K. B.'s 5th. 11. Q. takes Q.

12. R. takes Q.
13. P. to K. R.'s 5th.

12. Kt. to K. R.'s 3d.
13. P. takes K. P.

BLACK.



WHITE.

If at move 13. you play B. to Q.'s 3d or K.'s 2d, he takes K. P. with P., and wins easily. You may, however, play 13. Q. Kt. to B.'s 3d, and the game proceeds thus:

- | | |
|-------------------------|---------------------------|
| 13. Q. Kt. to B.'s 3d. | 13. P. takes K. P. |
| 14. P. to K. R.'s 5th. | 14. R. to K. Kt.'s sq. |
| 15. Q. Kt. to Q.'s 5th. | 15. B. takes K. Kt. (ch.) |
| 16. K. to R.'s 4th. | 16. K. to Q.'s sq. |
| 17. Kt. to K. B.'s 6th. | 17. K. R. to K. Kt.'s 2d. |
| 18. Q. P. two. | |

Black may now retire his B. to Q. B.'s sq., checking afterwards with his Kt. at K. B.'s 4th. In the little work just mentioned, the variation is carried on several moves farther, Black being made to play 18. P. to K.'s 6th, which appears an unnecessary prolongation of the contest.

- | | |
|----------------------|-------------------------|
| 14. K. to R.'s 4th. | 14. Kt. takes Kt. (ch.) |
| 15. K. to Kt.'s 5th. | 15. P. to K. B.'s 6th. |
| 16. K. to B.'s 4th. | 15. P. to K. B.'s 7th. |

Black wins.

Variation II., beginning at White's 7th move.

(Arrange the men as in the diagram.)

7. K. R. to his 2d.

7. P. to K. Kt.'s 5th.

This move of the Rook was thought the best by Ponziani.

8. K. Kt. to Kt.'s 5th.

8. K. Kt. to R.'s 3d.

At move 8. you may play K. Kt. to K.'s sq., as in the following, given by Petroff:—

8. K. Kt. to K.'s sq.

8. Q. to her B.'s 4th.

9. Q. to K.'s 2d.

9. K. Kt. to B.'s 3d.

10. Q. P. one.

10. K. Kt. to R.'s 4th.

11. Q. B. takes P.

11. Kt. takes B.

12. Q. takes P.

12. Q. to K. R.'s 4th.

13. Q. takes Kt.

13. K. B. to K.'s 4th.

14. K. B. takes P. (ch.)

14. Q. takes B.

15. Q. takes Q. (ch.)

15. K. takes Q.

And wins.

9. Q. P. two.

9. Q. P. two.

If instead of so playing, Black attack your Kt. with K. B. P. one, you must not retreat the Kt., but take the doubled P. with Q. B., and if then he take your Kt., you win his by K. R. P. takes P., &c. He may, however, at move 9. play P. to K. Kt.'s 6th, in which case the following variation is probable:—

10. K. B. takes B. P. (ch.)

9. P. to K. Kt.'s 6th.

11. Q. takes Q.

10. Kt. takes B.

12. Q. takes Kt. (ch.)

11. P. takes R.

13. Q. takes K. B.

12. K. to Q.'s sq.

13. P. to R.'s 8th, becoming a Q. (ch.)

14. K. to B.'s 2d.

14. Q. takes K. R. P. (ch.)

15. K. to his 2d.

15. Q. to K. Kt.'s 5th (ch.)

16. K. to Q.'s 3d.

16. Q. to K. Kt.'s 6th (ch.)

17. K. to B.'s 4th.

You have the advantage.

10. K. B. takes Q. P. (best).

10. P. to K. Kt.'s 6th.

11. B. takes K. B. P. (ch.)

11. Q. takes B.

If he take the B. with the Kt., we have a similar position to that last examined.

12. Kt. takes Q.

12. Q. B. to K. Kt.'s 5th.

If he take the R., you simply move K. to B.'s 2d, and must win.

- | | |
|--------------------|-----------------------------|
| 13. Q. to K.'s sq. | 13. P. takes R. |
| 14. K. to B.'s 2d. | 14. K. B. takes Q. P. (ch.) |

And Black wins.

Variation III., beginning also at White's 7th move.

(Again refer to the diagram.)

White.

Black.

- | | |
|--------------------|------------------------|
| 7. B. to K.'s 2d. | 7. P. to K. Kt.'s 5th. |
| 8. Kt. to K.'s sq. | 8. K. Kt. to B.'s 3d. |

If at move 8. you play the Kt. to R.'s 2d, he may advance the gambit P., and then take K. R. P. with his Q.

- | | |
|-----------------------|-----------------------|
| 9. Q. Kt. to B.'s 3d. | 9. Q. to K. Kt.'s 3d. |
|-----------------------|-----------------------|

You may likewise move 9. P. to K.'s 5th, but without improving your game; for suppose,—

- | | |
|-----------------------|--------------------------|
| 9. P. to K.'s 5th. | 9. Kt. to K.'s 5th. |
| 10. K. B. takes P. | 10. Kt. to his 6th (ch.) |
| 11. K. to Kt.'s sq. | 11. Q. takes K. P. |
| 12. R. to R.'s 3d. | 12. K. R. P. two. |
| 13. B. to K. B.'s 3d. | 13. Q. P. two. |

Black has a capital game.

- | | |
|----------------------|----------------------------|
| 10. Q. P. one. | 10. Kt. to K. R.'s 4th. |
| 11. Kt. to Q.'s 5th. | 11. Kt. to Kt.'s 6th (ch.) |
| 12. K. to Kt.'s sq. | 12. K. B. checks. |
| 13. K. to R.'s 2d. | 13. Kt. takes B. |

He ought to win.

GAME THE THIRD.

White.

Black.

- | | |
|-----------------------|----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. | 3. Q. to K. R.'s 5th (ch.) |
| 4. K. to B.'s sq. | 4. K. Kt. P. two. |
| 5. Q. to K. B.'s 3d. | 5. Q. Kt. to B.'s 3d. |

5. Q. to K. B.'s 3d, we owe to Cozio, who first introduced this move of the Q. into the variations of the Bishop's Gambit. In answer to it Black may move 5. Q. P. one, or 5. K. Kt. to K. R.'s 3d. (See the Variation.) If he play 5. K. Kt. to B.'s 3d, or 5. K. B. to Q. B.'s 4th, the result will be an even game. (*e. g.*) In the first case,—

- | | |
|-------------------|-----------------------|
| 6. K. Kt. P. one. | 5. K. Kt. to B.'s 3d. |
| 7. P. takes P. | 6. Q. to K. R.'s 4th. |
| 8. Kt. takes Q. | 7. Q. takes Q. |
| 9. P. takes P. | 8. Kt. takes K. P. |

The game is even.

Secondly,—

- | | |
|-------------------|--------------------------|
| 6. K. Kt. P. one. | 5. K. B. to Q. B.'s 4th. |
| 7. K. R. P. two. | 6. Q. to K. R.'s 3d. |
| 8. R. takes B. | 7. B. takes Kt. |

Equal game.

- | | |
|-------------------|----------------------|
| 6. K. Kt. P. one. | 6. Q. to K. R.'s 3d. |
| 7. P. takes P. | 7. P. takes P. |

If he play here 7. Kt. to Q.'s 5th, you gain the advantage; for example,—

- | | |
|------------------------|----------------------------|
| 8. Q. to her 3d. | 7. Kt. to Q.'s 5th. |
| 9. Q. B. P. one. | 8. K. B. to Q. B.'s 4th. |
| 10. P. to K. B.'s 5th. | 9. Q. Kt. to K.'s 3d. |
| 11. Q. to K. B.'s 3d. | 10. Q. Kt. to K. B.'s 5th. |

Your game is the better.

- | | |
|----------------------|--------------------------|
| 8. Q. P. one. | 8. Q. Kt. to Q.'s 5th. |
| 9. Q. to K. B.'s 2d. | 9. K. B. to Q. B.'s 4th. |

If instead of moving the Q. thus, you play her, as Cozio advises, to her own sq., Black replies with 9. Q. P. two, and has a fine attack.

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|--------------------|---------------------------|
| 10. Q. B. takes P. | 10. Q. Kt. takes Q. B. P. |
|--------------------|---------------------------|

Mr. Lewis suggests 10. P. to Q. B.'s 3d, instead of 10. Q. B. takes P., pursuing the game as follows:—

- | | |
|------------------------|--------------------------|
| 10. Q. B. P. one. | 10. Kt. to Q. Kt.'s 6th. |
| 11. P. to Q.'s 4th. | 11. B. takes P., or (A.) |
| 12. P. takes B. | 12. Kt. takes Q. R. |
| 13. Q. B. takes P. | 13. Q. to her B.'s 3d. |
| 14. Q. Kt. to Q.'s 2d. | 14. Q. Kt. to B.'s 7th. |
| 15. K. Kt. to B.'s 3d. | 15. Q. P. one. |
| 16. K. Kt. to his 5th. | |

And Mr. Lewis prefers your game.

(A.)

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|--------------------|------------------------|
| 12. P. takes B. | 11. Kt. takes Q. R. |
| 13. Q. B. takes P. | 12. Q. P. one. |
| 14. P. takes Q. P. | 13. Q. to K. Kt.'s 3d. |
| | 14. P. takes P. |

15. Q. Kt. to Q.'s 2d.

15. Q. B. to K.'s 3d.

16. K. Kt. to B.'s 3d.

You have the better game.

11. B. takes Q.

11. B. takes Q.

12. Q. B. to Kt.'s 7th.

12. K. B. to Q.'s 5th.

Black maintains his Pawn.

*Variation, beginning at Black's 5th move.**White.**Black.*

- | | |
|---|-----------------------|
| { | 1. K. P. two. |
| | 2. K. B. P. two. |
| | 3. B. to Q. B.'s 4th. |
| | 4. K. to B.'s sq. |
| | 5. Q. to K. B.'s 3d. |

- | | |
|---|-------------------|
| { | 1. K. P. two. |
| | 2. P. takes P. |
| | 3. Q. checks. |
| | 4. K. Kt. P. two. |
| | 5. Q. P. one. |

He has also the choice of 5. K. Kt. to R.'s 3d, as in the following :—

6. K. Kt. P. one.
7. P. takes P.
8. K. B. takes P. (ch.)
9. B. to K. R.'s 5th.
10. Kt. takes Q.

5. K. Kt. to R.'s 3d.
6. P. takes P.
7. Q. to K. Kt.'s 5th.
8. K. to his 2d.
9. Q. takes Q. (ch.)

You have the advantage.

6. K. Kt. P. one.
7. Q. P. two.
8. Kt. takes Q.

6. Q. to K. Kt.'s 5th.
7. Q. takes Q.
8. K. B. to K. R.'s 3d

If he play 8. P. to K. Kt.'s 5th, you can move 9. K. Kt. to his 5th ; and if he play 8. P. takes P., you may take K. Kt. P. with Kt.

9. P. takes P.
10. Q. Kt. to B.'s 3d.
11. K. to B.'s 2d.
12. Q. Kt. to K.'s 2d.
13. K. Kt. to K.'s sq.

9. P. takes P.
10. Q. B. checks.
11. K. Kt. to K.'s 2d.
12. K. Kt. to his 3d.

Followed by 14. K. Kt. to Q.'s 3d, winning the P., with a good situation.

LESSON IX.

IN the previous Lesson we have followed out, at some length, the most prominent variations which occur when both the attack and defence in this opening are conducted upon the principles recommended by the best authorities, and the result would seem to prove that against every system of attack in the King's Bishop's Gambit at present known, the defence, though difficult and complex in the extreme, is satisfactory.

It yet remains for us to consider what are the probable deviations from the several standard methods of defence, and in what manner these should be turned to advantage by the opening player.

GAME THE FIRST.

White.

1. K. P. two.
2. K. B. P. two.
3. B. to Q. B.'s 4th.

Black.

1. K. P. two.
2. P. takes P.
3. K. Kt. P. two.

This mode of defence, though the best in the other gambits of the King's side, is objectionable in the Bishop's Gambit.

4. K. R. P. two.
4. B. to K. Kt.'s 2d.

If he move 4. K. B. P. one, you mate him in five moves. If he play 4. P. takes P., then—

5. Q. to K. R.'s 5th.
5. Q. to K.'s 2d.
6. Q. P. one.

And you win his two advanced Pawns.

So also, if he move 4. K. B. to R.'s 3d, you answer with 5. Q. to K. R.'s 5th, and presently win the gambit P.; and finally, if he play 4. K. R. P. two, the following moves will show, you likewise gain the gambit P. :—

- | | |
|---------------------------------|-----------------------------|
| 5. P. takes Kt. P. | 4. K. R. P. two. |
| 6. K. Kt. to B.'s 3d. | 5. Q. takes P. |
| 7. K. to B.'s sq. | 6. Q. to K. Kt.'s 6th (ch.) |
| 8. Q. Kt. to B.'s 3d. | 7. Q. P. one. |
| 9. Q. Kt. to K.'s 2d, &c., &c., | 8. K. Kt. to B.'s 3d. |

Showing, as Major Jaenisch remarks, that whatever move he make, unless he checks with his Q. at the 3d move, you win the gambit P.

- | | |
|---------------------------|-----------------------|
| 5. Q. P. two. | 5. K. R. P. one. |
| 6. P. takes P. | 6. P. takes P. |
| 7. R. takes R. | 7. B. takes R. |
| 8. Q. to K. R.'s 5th. | 8. Q. to K. B.'s 3d. |
| 9. P. to K.'s 5th. | 9. Q. to K. Kt.'s 2d. |
| 10. K. Kt. to K. R.'s 3d. | |

You have the better game.

GAME THE SECOND.

White.

1. K. P. two.
2. K. B. P. two.
3. B. to Q. B.'s 4th.

Black.

1. K. P. two.
2. P. takes P.
3. K. B. P. two.

This was the favorite defence in former times. It is found in Salvio, and has been sanctioned by Philidor, Ercole del Rio, and other leading writers of the last century. Both Jaenisch and V. H. der Laza too appear to believe it may be adopted with perfect safety.

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|-------------------|---------------|
| 4. Q. to K.'s 2d. | 4. Q. checks. |
|-------------------|---------------|

If you play 4. B. takes Kt. or 4. P. takes P., he checks with his Q. at K. R.'s 5th. You may, however, play 4. Q. Kt. to B.'s 3d, as in the variation.

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|---------------------------|-----------------------|
| 5. K. to Q.'s sq. (best.) | 5. P. takes K. P. |
| 6. Q. takes P. (ch.) | 6. B. to K.'s 2d. |
| 7. Q. P. two. | 7. K. Kt. to B.'s 3d. |
| 8. Q. takes K. B. P. | 8. Q. takes Q. |

Even game.

These are the moves adopted by the chief authorities. White would appear, however, to have a better game by taking off the K. Kt. at his 7th move, then playing Kt. to K. B.'s 3d, followed by Q. Kt. to B.'s 3d, and K. R. to K.'s sq.

Variation, beginning at White's 4th move.

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|-----------------------|-------------------------------|
| 4. Q. Kt. to B.'s 3d. | 4. Q. to K. R.'s 5th, (ch.) |
| 5. K. to B.'s sq. | 5. K. Kt. to B.'s 3d, or (A.) |

Modern chess writers are not agreed upon the best move for Black at this point. Mr. Lewis advocates that in the text, which he conceives to establish the opening in White's favor.

while Major Jaenisch and the German "Handbuch" consider Black's proper play, and that which gives him an advantage in the game, to be 5. P. takes P. I present the leading variations on each of these moves, that you may judge between them.

- | | |
|-----------------------|------------------------|
| 6. K. Kt. to B.'s 3d. | 6. Q. to K. R.'s 4th. |
| 7. P. to K.'s 5th. | 7. K. Kt. to K.'s 5th. |

If K. Kt. to his 5th, then—

- | | |
|-------------------------|-----------------------------|
| 8. Q. P. two. | 7. K. Kt. to his 5th. |
| 9. Q. B. takes Kt. | 8. K. Kt. to K.'s 6th (ch.) |
| 10. Q. Kt. to Q.'s 5th. | 9. P. takes Q. B. |
| 11. Q. Kt. takes K. P. | 10. K. to Q.'s sq. |

And you have a sufficient game.

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|------------------------|----------------------------|
| 8. Q. Kt. to Q.'s 5th. | 8. K. Kt. to his 6th (ch.) |
|------------------------|----------------------------|

If he play 8. K. to Q.'s sq., you take the gambit P. with Kt.

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|------------------------------|-------------------------|
| 9. K. to K. Kt.'s sq. | 9. K. Kt. takes R. |
| 10. Kt. takes Q. B. P. (ch.) | 10. K. to Q.'s sq. |
| 11. Q. Kt. takes Q. R. | 11. K. Kt. to his 6th. |
| 12. P. takes K. Kt. | 12. P. takes P. |
| 13. Q. P. two. | 13. K. B. to K.'s 2d. |
| 14. Q. B. to K. B.'s 4th. | 14. Q. to K. Kt.'s 5th. |
| 15. Kt. to K. Kt.'s 5th. | 15. Q. takes Q. B. |
| 16. Kt. to K. B.'s 7th (ch.) | 16. K. to his sq. |
| 17. Q. to her 3d. | 17. K. B. to Q.'s sq. |
| 18. K. Kt. to Q.'s 6th (ch.) | 18. K. to B.'s sq. |
| 19. Q. R. to K. B.'s sq. | |

And you will checkmate in a few moves.

(A.)

5. P. takes K. P.

This is the move recommended by Jaenisch, in preference to Mr. Lewis's play of 5. K. Kt. to B.'s 3d.

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|--------------------------|-------------------|
| 6. Q. Kt. takes P. | 6. Q. B. P. one. |
| 7. Q. to K.'s 2d. | 7. K. to Q.'s sq. |
| 8. K. Kt. to K. B.'s 3d. | 8. Q. to K.'s 2d. |

If he play 8. Q. to K. R.'s 4th, you reply with Q. Kt. to K. Kt.'s 5th; and if he then play 8. Q. P. two, you move 9. K. Kt. to K.'s 5th.

- | | |
|----------------------------|----------------------|
| 9. Q. Kt. to K. Kt.'s 5th. | 9. Q. takes Q. (ch.) |
| 10. B. takes Q. | 10. K. to his sq. |

- | | |
|-----------------------------|------------------------|
| 11. K. Kt. to K.'s 5th. | 11. K. B. to K.'s 2d. |
| 12. K. Kt. to K. B.'s 7th. | 12. B. takes Q. Kt. |
| 13. Kt. takes B. | 13. K. R. P. one. |
| 14. B. to K. R.'s 5th (ch.) | 14. K. to K.'s 2d. |
| 15. Kt. to K. B.'s 7th. | 15. K. Kt. to B.'s 3d. |
| 16. Kt. takes R. | 16. Kt. takes B. |
| 17. Kt. to Kt.'s 6th (ch.) | 17. K. to B.'s 3d. |
| 18. Kt. to K. R.'s 4th. | 18. K. Kt. P. two. |
| 19. Kt. to K. B.'s 3d. | |

You have the better game.

The two last variations are from Lewis's Treatise (1844)

GAME THE THIRD.

White.

Black.

- | | |
|-----------------------|----------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. | 3. Q. P. two. |

This defence, although perhaps not critically sound, is preferable, I think, to either of the two last examined.

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|----------------|-----------------------|
| 4. B. takes P. | 4. K. Kt. to B.'s 3d. |
|----------------|-----------------------|

If you take P. with P., instead of with the B., you mask the attack of your B., and enable him more speedily to develop his forces.

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|-------------------|-----------------|
| 5. Q. to K.'s 2d. | 5. Kt. takes B. |
|-------------------|-----------------|

The "Handbuch" gives this as your best move; 5. Q. to B.'s 3d appears to be inferior, from her occupying the sq. your Kt. is wanted on. You may, however, instead of moving the Q. play 5. Q. Kt. to B.'s 3d, for which see the variation.

In place of taking the B., Black may move 5. Q. B. P. one, but you then have an immediate advantage.

- | | |
|----------------------------|----------------------------|
| 6. P. takes Kt. (dis. ch.) | 6. B. to K.'s 2d. |
| 7. Q. to K. B.'s 3d. | 7. B. to K. R.'s 5th (ch.) |

As the "Handbuch" observes, you may also play 7. Q. P. one, but in that case, I think, Black would get the better game by castling, and threatening, at his next move, to play R. to K.'s sq. if you took his P., or B. to K. R.'s 5th if you attempted either to sustain your doubled P. or brought out your K. Kt.

- | | |
|------------------------|------------------------|
| 8. K. Kt. P. one. | 8. P. takes P. |
| 9. P. takes P. | 9. B. to K. Kt.'s 4th. |
| 10. Q. Kt. to B.'s 3d. | |

Even game.

These are the moves which the "Handbuch" gives, but the defence has yet to be thoroughly analyzed. At move 8. Black, instead of taking the K. Kt. P., and thus opening your R.'s file, may castle, and then, perhaps, your best move would be 9. K. Kt. to K.'s 2d, but if you took either his B. or P., he would win the game, I think. For example; in the first place,—

- | | |
|--------------------|--------------------------|
| 9. P. takes B. | 8. Castles. |
| 10. Q. to B.'s 2d. | 9. Q. takes P. (ch.) |
| | 10. R. to K.'s sq. (ch.) |

(If at move 10. you play K. to B.'s sq., he answers with R. to K.'s sq., and you must lose; for if you then play 11. Kt. to K.'s 2d, he attacks your Q. with his B., and if 11. Q. to B.'s 2d, he checks with the B. at K. R.'s 6th, then, when you have taken his B., he takes the Kt. (ch.), afterwards pushing the P. to B.'s 6th, &c.)

- | | |
|---------------------|------------------------|
| 11. Kt. to K.'s 2d. | 11. Q. to K. R.'s 4th. |
|---------------------|------------------------|

(If instead of interposing the Kt., you move your King to B.'s sq., he checks with the B., &c., as above described.)

- | | |
|------------------------|---------------------|
| 12. Q. Kt. to B.'s 3d. | 12. P. to B.'s 6th. |
|------------------------|---------------------|

And he must win.

In the second place,—

- | | |
|------------------------|----------------------------|
| 9. Q. takes P. | 8. Castles. |
| 10. Kt. to K. B.'s 3d. | 9. Q. takes P. |
| | 10. K. B. to K. Kt.'s 4th. |

(If you play 10. Q. to B.'s 3d, he may check with his R., and will have an irresistible attack.)

- | | |
|------------------------|------------------------|
| 11. Q. Kt. to B.'s 3d. | 11. Q. to her B.'s 3d. |
|------------------------|------------------------|

And wins.

I can see no better move for you than this of the Q. Kt. If you take the B., either with your Kt. or Q., you must infallibly lose the game in a few moves, and if you play 11. Q. B. P. two, he retires his Q., as in the text.

You must not regard these deviations from the accepted series of moves as correct analyses; they are merely given to show that there is much latent resource in the present system of defence, and to pique the attention of other writers to it.

Variation, beginning at White's 5th move.

White.

Black.

- | | | | |
|---|-----------------------|---|--------------------------|
| { | 1. K. P. two. | { | 1. K. P. two. |
| | 2. K. B. P. two. | | 2. P. takes P. |
| | 3. B. to Q. B.'s 4th. | | 3. Q. P. two. |
| | 4. B. takes P. | | 4. K. Kt. to B.'s 3d. |
| | 5. Q. Kt. to B.'s 3d. | | 5. K. B. to Q. Kt's 5th. |
| | 6. K. Kt. to K.'s 2d. | | 6. B. takes Q. Kt. |

Perhaps your best move is 6. K. Kt. to B.'s 3d, instead of to K.'s 2d. The "Handbuch" also gives 6. Q. B. P. one for Black, and then proceeds thus,—

- | | | |
|--|-----------------------|----------------------------|
| | 7. B. to Q. B.'s 4th. | 6. Q. B. P. one. |
| | 8. Q. P. one. | 7. Q. B. to K. Kt.'s 5th. |
| | 9. Castles. | 8. K. Kt. to K. R.'s 4th.* |
| | 10. P. takes B. | 9. K. B. takes Q. Kt. |
| | | 10. K. Kt. P. two. |

An equal game.

- | | |
|-------------------|------------------|
| 7. Q. P. takes B. | 7. Q. B. P. one. |
|-------------------|------------------|

If you take the B. with K. Kt. instead of Q. P., Black will answer 7. Q. B. to K. Kt.'s 5th, then Kt. takes B., afterwards checking with the Q. and playing P. to K. B.'s 6th.

- | | |
|-----------------------|----------------------|
| 8. B. to Q. B.'s 4th. | 8. Q. takes Q. (ch.) |
| 9. K. takes Q. | 9. Kt. takes K. P. |
| 10. K. to his sq. | |

The game is about even, since Black must eventually lose the gambit Pawn. At his 6th move, instead of taking your Q. Kt. he may get an embarrassing sort of attack on you by taking off your K. B., then checking with his Q., and afterwards advancing the P. to K. B.'s 6th, but with care you can defend yourself.

* Both these last moves I think may be improved. White should have castled, since pushing the Q. P. allows Black to take the K. P., and obtain a decisive advantage. (*e. g.*)

- | | |
|--|-----------------------------|
| 8. Q. P. one. | 8. Kt. takes K. P. |
| 9. P. takes Kt. | 9. Q. to K. R.'s 5th (ch.) |
| (If you castle instead of taking his Kt., you lose a Piece.) | |
| 10. K. to B.'s sq. | 10. P. to K. B.'s 6th. |
| (If 10. K. to Q.'s 2d, Black castles, and wins easily.) | |
| 11. P. takes P. | 11. B. to K. R.'s 6th (ch.) |

And mates in five moves

GAME THE FOURTH.

*White.**Black.*

- | | |
|-----------------------|------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. | 3. Q. B. P. one. |

This mode of defence in the Bishop's Gambit is found in the oldest works, and may apparently be ventured without danger, but without advantage.

For the move 3. Q. Kt. P. two, which Black may make at this point, or after giving check with the Q., see the Illustrative Games at the end of the Lesson; observing here only, that after 3. Q. Kt. P. two, it is not prudent for you to take the K. B. P. (ch.). (*e. g.*)

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|----------------------------|-----------------------------|
| 4. B. takes K. B. P. (ch.) | 3. Q. Kt. P. two. |
| 5. Q. to K. R.'s 5th (ch.) | 4. K. takes B. |
| 6. Q. to Q.'s 5th (ch.) | 5. K. Kt. P. one. |
| 7. Q. takes Q. R. | 6. K. to Kt.'s 2d. |
| 8. K. to Q.'s sq. | 7. Q. to K. R.'s 5th (ch.) |
| | 8. Q. to K. Kt.'s 5th (ch.) |

(If 8. K. to B.'s sq., he plays 8. K. B. to Q. B.'s 4th, and on your moving

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|---|
| 9. Kt. to K. R.'s 3d, he replies 9. P. to K. B.'s 6th, and wins.) |
| 9. Kt. to K.'s 2d. |
| 10. R. to Kt.'s sq. |

- | |
|------------------------|
| 9. Q. takes K. Kt. P. |
| 10. Q. to K. B.'s 7th. |

He ought to win.

- | | |
|------------------------|--------------------------|
| 4. Q. P. two. | 4. Q. P. two. |
| 5. P. takes P. | 5. P. takes P. |
| 6. K. B. checks. | 6. Q. Kt. to B.'s 3d. |
| 7. Q. B. takes P. | 7. Q. to her Kt.'s 3d. |
| 8. Q. to K.'s 2d (ch.) | 8. Q. B. to K.'s 3d. |
| 9. Q. B. P. one. | 9. Castles on Q.'s side. |
| 10. K. Kt. to B.'s 3d. | |

The game is equal.

GAME THE FIFTH.

Having gone through the probable variations which Black may adopt instead of checking with the Q., at his 3d move, we have now to consider those at his command, (after giving the check,) when he does not play the usual move of 4. K. Kt. P. two.

White.

1. K. P. two.
2. K. B. P. two.
3. B. to Q. B.'s 4th.
4. K. to B.'s sq.

Black.

1. K. P. two.
2. P. takes P.
3. Q. checks.
4. B. to Q. B.'s 4th.

This defence is found in Greco, but is not to be commended, because it gives you a favorable opportunity to develop your game and establish your Pawns in the centre.

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|----------------------------|-----------------------|
| 5. Q. P. two. | 5. B. to Q. Kt.'s 3d. |
| 6. K. Kt. to B.'s 3d. | 6. Q. to K.'s 2d. |
| 7. Q. B. takes P. | 7. Q. takes K. P. |
| 8. B. takes K. B. P. (ch.) | 8. K. to B.'s sq. |
| 9. Q. B. to K. Kt.'s 3d. | 9. K. Kt. to R.'s 3d. |
| 10. Q. Kt. to B.'s 3d. | 10. Q. to K.'s 2d. |
| 11. K. B. to Q. Kt.'s 3d. | 11. Q. B. P. one. |
| 12. Q. to her 2d. | 12. Q. P. two. |
| 13. Q. R. to K.'s sq. | |

And you have the better game.

GAME THE SIXTH.

- | | |
|-----------------------|-----------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. | 3. Q. checks. |
| 4. K. to B.'s sq. | 4. K. Kt. to B.'s 3d. |
| 5. K. Kt. to B.'s 3d. | 5. Q. to K. R.'s 4th. |

If he play his Q. to K. Kt.'s 5th, you take his K. B. P. with B. (ch.), and if 5. Q. to K. R.'s 3d, then you move 6. Kt. to K.'s 5th.

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|------------------|-------------------|
| 6. K. R. P. two. | 6. K. Kt. P. two. |
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You may also play 6. P. to K.'s 5th without harm. (*e. g.*)

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|--------------------|-------------------------|
| 6. P. to K.'s 5th. | 6. K. Kt. to K.'s 5th. |
| 7. Q. P. two. | 7. Kt. to his 6th (ch.) |
| 8. K. to Kt.'s sq. | 8. Kt. takes R. |
| 9. Q. B. takes P. | |

The loss of the exchange is compensated by the superior development of your game.

If Black at move 6. take the K. P., you play 7. Q. to K.'s 2d.

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|-----------------------|-------------------|
| 7. Q. Kt. to B.'s 3d. | 7. K. R. P. one. |
| 8. P. to K.'s 5th. | 8. Kt. to his sq. |

If 8. Kt. to his 5th, then 9. K. to Kt.'s sq., followed by 10. P. takes K. Kt. P.

9. K. B. to K.'s 2d.

9. P. to Kt.'s 5th.

You might also move 9. Q. P. two.

10. Kt. to K. R.'s 2d.

10. Q. takes K. P.

11. Q. P. two.

You have the advantage.

GAME THE SEVENTH.

White.

Black.

1. K. P. two.

1. K. P. two.

2. K. B. P. two.

2. P. takes P.

3. B. to Q. B.'s 4th.

3. Q. checks.

4. K. to B.'s sq.

4. Q. to K. B.'s 3d.

Although defective, this 4th move of defence is much stronger than either 4. B. to Q. B.'s 4th, or 4. K. Kt. to B.'s 3d.

5. Q. Kt. to B.'s 3d.

5. Q. B. P. one.

He may also play 5. K. Kt. to K.'s 2d. (See Variation.)

6. Q. P. two.

6. Q. P. one.

7. K. Kt. to B.'s 3d.

7. K. Kt. P. two.

8. K. R. P. two.

8. K. R. P. one.

9. P. to K.'s 5th.

9. P. takes P.

10. P. takes P.

10. Q. to K. Kt.'s 2d.

11. Q. to her 4th.

11. B. to K. Kt.'s 5th.

If he play 11. B. to K.'s 2d, you move 12. P. to K.'s 6th, and if 11. Q. Kt. to Q.'s 2d, you proceed as follows:—

12. P. takes Kt. P.

11. Q. Kt. to Q.'s 2d.

13. R. takes R.

12. P. takes P.

14. P. to K.'s 6th.

13. Q. takes R.

15. Q. to K. Kt.'s sq.

14. Q. to K. R.'s 8th (ch.)

16. K. takes Q.

15. Q. takes Q. (ch.)

The game is in your favor.

12. P. takes Kt. P.

12. P. takes P.

13. R. takes R.

13. Q. takes R.

14. Kt. takes K. Kt. P.

14. Q. to K. R.'s 8th (ch.)

15. Q. to K. Kt.'s sq.

15. Q. takes Q. (ch.)

16. K. takes Q.

You have the superiority.

Variation beginning at Black's 5th move.

White.

1. K. P. two.
2. K. B. P. two.
3. B. to Q. B.'s 4th.
4. K. to B.'s sq.
5. Q. Kt. to B.'s 3d.
6. Q. P. two.
7. K. Kt. to B.'s 3d.

Black.

1. K. P. two.
2. P. takes P.
3. Q. checks.
4. Q. to K. B.'s 3d.
5. K. Kt. to K.'s 2d.
6. Q. P. one.
7. K. Kt. P. two.

If he play 7. Q. B. to K.'s 3d, you move 8. Q. to her 3d.

8. K. R. P. two.

8. K. R. P. one.

9. P. to K.'s 5th.

9. Q. to K. Kt.'s 2d.

Jaenisch plays 9. P. takes K. P. The "Handbuch" gives the move in the text.

10. K. R. P. takes P.

10. K. R. P. takes P.

11. R. takes R.

11. Q. takes R.

12. Q. Kt. to K.'s 4th.

12. P. takes K. P.

13. P. takes P.

13. Q. to K. R.'s 8th (ch.)

14. K. Kt. to his sq.

14. Q. Kt. to Q.'s 2d.

15. Q. Kt. takes P.

15. Q. Kt. takes K. P.

16. Q. to K.'s 2d.

You have the better position.

GAME THE EIGHTH.

White.

1. K. P. two.
2. K. B. P. two.
3. B. to Q. B.'s 4th.
4. K. to B.'s sq.

Black.

1. K. P. two.
2. P. takes P.
3. Q. checks.
4. Q. P. one.

This defence is considered incorrect, as it admits of your immediately recovering the Pawn by Cozio's move, 5. Q. to K. B.'s 3d, nevertheless it requires to be met with circumspection.

5. Q. to K. B.'s 3d.

5. K. Kt. P. two.

Instead of 5. Q. to K. B.'s 3d, you may play 5. Q. P. two, as in the variation.

If you move 5. Q. Kt. to B.'s 3d, his best reply is 5. Q. B. to K.'s 3d.

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|--------------------|------------------------|
| 6. K. Kt. P. one. | 6. Q. to K. Kt.'s 5th. |
| 7. Q. P. one. | 7. K. B. to R.'s 3d. |
| 8. Q. takes Q. | 8. B. takes Q. |
| 9. K. R. P. two. | 9. P. takes R. P. |
| 10. Q. B. takes P. | |

Even game.

Variation, beginning at White's 5th move.

White.

Black.

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|-----------------------|----------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. | 3. Q. checks. |
| 4. K. to B.'s sq. | 4. Q. P. one. |
| 5. Q. P. two. | 5. Q. B. to K.'s 3d. |

Jaenisch recommends this move for Black; the "Handbuch" suggests, however, that his best play is perhaps 5. Q. to K. B.'s 3d, and then the game proceeds as in Game the Seventh of this Lesson. Instead of either of these moves, he may play 5. K. Kt. P. two, and the game be pursued as follows, —

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|-----------------------|------------------------------|
| 6. K. Kt. to B.'s 3d. | 5. K. Kt. P. two. |
| 7. K. R. P. two. | 6. Q. to K. R.'s 4th. |
| 8. K. R. to his 2d. | 7. K. B. to Kt.'s 2d (best). |
| 9. K. to Kt.'s sq. | 8. Q. B. to K. Kt.'s 5th. |
| | 9. K. Kt. to K.'s 2d. |

(A similar position occurs in Game the Second, Lesson VIII.)

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|-------------------------|------------------------|
| 10. Q. B. P. one. | 10. B. takes Kt. |
| 11. P. takes B. | 11. R. to K. Kt.'s sq. |
| 12. P. takes K. Kt. P. | 12. Q. takes P. (ch.) |
| 13. K. to B.'s sq. | 13. Q. Kt. to Q.'s 2d. |
| 14. Q. to her Kt.'s 3d. | 14. P. to Q.'s 4th. |

(You might also play 14. Q. to her 2d, but still the advantage would be on Black's side, who could castle, with a fine game. Instead of 14. P. to Q.'s 4th, Jaenisch and the "Handbuch" give Black 14. B. takes Q. P., which seems premature, and leads only to an equal game, while by first advancing the Q. P., he ought, I think, to win.)

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|------------------------|-----------------|
| 15. R. to K. Kt.'s 2d. | 15. P. takes B. |
|------------------------|-----------------|

(If instead of so playing, you take the Q. P. with P., he takes Q. P. with B., and wins; and if you take Q. P. with B., then his move, Kt. takes B., followed by B. to K.'s 4th, gives him an irresistible game.)

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|-------------------------------|-------------------------------|
| 16. Q. takes Q. Kt. P. | 16. Q. takes R. (ch.) |
| 17. K. takes Q. | 17. Q. R. to Kt.'s sq. |
| 18. Q. to Q. R.'s 6th (best). | 18. B. takes Q. P. (dis. ch.) |
| 19. K. to B.'s sq. (best). | 19. R. to K. Kt.'s 8th (ch.) |

(If at move 19. you play the King to his R.'s file, then 19. Q. R. to Q Kt.'s 3d wins.)

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|---------------------|--------------------------|
| 20. K. to his 2d. | 20. K. R. takes B. |
| 21. P. takes B. | 21. Q. R. takes P. (ch.) |
| 22. Kt. to Q.'s 2d. | 22. K. R. takes R. |

(Followed by K. R. takes Q. R. P., and he ought to win easily.)

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|------------------------|------------------------|
| 6. Q. to her 3d. | 6. B. takes B. |
| 7. Q. takes B. | 7. Q. B. P. one. |
| 8. Q. to her Kt.'s 3d. | 8. Q. Kt. P. one. |
| 9. Q. to K. R.'s 3d. | 9. Q. takes Q. |
| 10. Kt. takes Q. | 10. K. Kt. to B.'s 3d. |
| 11. Q. Kt. to B.'s 3d. | 11. Q. Kt. to Q.'s 2d. |

The game is even.

GAMES IN ACTUAL PLAY.

ILLUSTRATIVE OF THE KING'S BISHOP'S GAMBIT.

(From the *Chess-Player's Chronicle*.)

GAME I.

Between La Bourdonnais and McDonnell.

White, (Mr. McD.)

Black, (M. La B.)

- | | |
|---------------------------|-----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. (a) | 3. Q. checks. |
| 4. K. to B.'s sq. | 4. K. Kt. P. two. |
| 5. Q. Kt. to B.'s 3d. | 5. K. B. to Kt.'s 2d. |
| 6. Q. P. two. | 6. Q. P. one. |
| 7. K. B. to K.'s 2d. | 7. Q. Kt. to B.'s 3d. |
| 8. P. to K.'s 5th. | 8. K. Kt. to K.'s 2d. |
| 9. Q. Kt. to his 5th. | 9. Castles. |
| 10. Q. Kt. takes Q. B. P. | 10. Q. R. to Q. Kt.'s sq. |
| 11. K. Kt. to B.'s 3d. | 11. Q. to K. R.'s 3d. |
| 12. P. takes P. | 12. K. Kt. to K. B.'s 4th. |
| 13. Q. B. P. one. | 13. K. Kt. to his 6th (ch.) |
| 14. P. takes Kt. | 14. Q. takes R. (ch.) |
| 15. K. to B.'s 2d. | 15. P. takes P. (ch.) |
| 16. K. takes P. | 16. Q. takes Q. |
| 17. B. takes Q. | 17. K. R. P. one. |
| 18. Q. Kt. P. one. | 18. Q. Kt. P. two. |
| 19. Q. B. to K.'s 3d. | 19. K. B. P. two. |
| 20. P. to Q.'s 5th. | 20. P. to K. B.'s 5th (ch.) |
| 21. K. to R.'s 2d. | 21. P. takes B. |
| 22. P. takes Kt. | 22. P. to K. Kt.'s 5th. |
| 23. K. Kt. to Q.'s 4th. | 23. B. to K.'s 4th. (ch.) |

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|-----------------------------|---------------------------|
| 24. K. to Kt.'s sq. | 24. K. B. takes Q. P. |
| 25. Q. Kt. takes P. | 25. K. B. to Q. B.'s 4th. |
| 26. P. to Q. Kt.'s 4th. (b) | 26. K. B. to Q. Kt.'s 3d. |
| 27. Q. Kt. to Q.'s 6th. | 27. K. B. takes K. Kt. |
| 28. P. takes B. | 28. Q. R. takes Kt. P. |
| 29. Kt. takes B. | 29. K. R. takes Kt. |
| 30. P. to Q.'s 5th. | 30. K. to B.'s 2d. |
| 31. B. to Q. Kt.'s 3d. | 31. K. to K.'s 2d. |
| 32. K. to B.'s sq. | 32. Q. R. to K.'s 5th. |
| 33. K. to his 2d. | 33. K. R. to K. B.'s sq. |
| 34. K. to Q.'s 3d. | 34. Q. R. to K.'s 4th. |
| 35. R. to K.'s sq. | 35. K. to Q.'s 3d. (c) |
| 36. R. takes P. | 36. R. takes R. (ch.) |
| 37. K. takes R. | 37. P. to K. R.'s 4th. |
| 38. K. to his 4th. | 38. P. to K. R.'s 5th. |
| 39. B. to Q.'s sq. | 39. P. to K. R.'s 6th. |
| 40. P. takes P. | 40. P. takes P. |
| 41. B. to K. B.'s 3d. | 41. P. to K. R.'s 7th. |
| 42. B. to K. Kt.'s 2d. | 42. R. to K. B.'s 8th. |

Mr. McDonnell resigned.

NOTES TO GAME I.

(a) This was a favourite opening of McDonnell's; he bestowed much time and labour on its analyses, and discovered many skilful methods of diversifying the attack.

(b) K. B. to K.'s 2d would have been better play we believe.

(c) This game is very cleverly played by La Bourdonnais.

GAME II.

Between the same players.

- | <i>White</i> (Mr. McD.) | <i>Black</i> (M. La B.) |
|------------------------------|----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. | 3. Q. checks. |
| 4. K. to B.'s sq. | 4. K. Kt. P. two. |
| 5. Q. Kt. to B.'s 3d. | 5. K. B. to Kt.'s 2d. |
| 6. Q. P. two. | 6. Q. Kt. to B.'s 3d. |
| 7. P. to K.'s 5th. | 7. K. Kt. to K.'s 2d. |
| 8. K. Kt. to B.'s 3d. | 8. Q. to K. R.'s 4th. |
| 9. Q. Kt. to K.'s 4th. | 9. K. R. P. one. |
| 10. Kt. to K. B.'s 6th (ch.) | 10. B. takes Kt. |
| 11. P. takes B. | 11. Q. P. two. |
| 12. B. to Q.'s 3d. | 12. K. Kt. to B.'s 4th. |
| 13. Q. to K.'s sq. (ch.) | 13. K. to Q.'s sq. |
| 14. Kt. to K.'s 5th. | 14. K. Kt. takes Q. P. (a) |
| 15. Q. B. P. one. | 15. Q. Kt. takes Kt. |
| 16. Q. takes Kt. | 16. Kt. to Q. B.'s 3d. |

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|-----------------------------|-------------------------------|
| 17. Q. takes Q. P. (ch.) | 17. K. to his sq. |
| 18. B. to Q. Kt.'s 5th. (b) | 18. Q. B. to K.'s 3d. |
| 19. B. takes Kt. (ch.) | 19. K. to K. B.'s sq. |
| 20. Q. to B.'s 5th. (ch.) | 20. K. to Kt.'s sq. |
| 21. B. to K. B.'s 3d. | 21. Q. to K. Kt.'s 3d. |
| 22. Q. to Q.'s 4th. | 22. Q. B. P. two. |
| 23. Q. to K.'s 5th. | 23. Q. R. to K.'s sq. |
| 24. K. B. to K.'s 2d. (c) | 24. P. to K. B.'s 6th. |
| 25. K. to B.'s 2d. (d) | 25. P. takes B. |
| 26. Q. B. to K.'s 3d. | 26. Q. Kt. P. one. |
| 27. K. R. P. two. | 27. Q. B. to Q.'s 2d. |
| 28. Q. to her 5th. | 28. Q. takes P. (ch.) |
| 29. K. takes P. | 29. B. to K. Kt.'s 5th. (ch.) |
| 30. K. to Q.'s 2d. | 30. R. to Q.'s sq. |

And White resigned.

NOTES TO GAME II.

(a) Had Black checked with his Kt. and taken the Rook, he would have been mated in five moves.

(b) This portion of the game is played by Mr. McDonnell with great judgment.

(c) It would have been better to take the Q. B. P. with Q.

(d) It is obvious he would have lost his Q. by taking the P.

GAME III.

Between the same opponents.

White, (Mr. McD.)

Black, (M. La B.)

- | | |
|--------------------------------|------------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th | 3. Q. checks. |
| 4. K. to B.'s sq. | 4. Q. P. one. |
| 5. Q. P. two. | 5. B. to K. Kt.'s 5th. |
| 6. Q. to her 3d. | 6. Q. Kt. to B.'s 3d. |
| 7. B. takes K. B. P. (ch.) (a) | 7. K. takes B. |
| 8. Q. to her Kt.'s 3d (ch.) | 8. K. to Kt.'s 3d. |
| 9. Q. takes Q. Kt. P. | 9. Kt. takes Q. P. |
| 10. Q. takes R. | 10. K. Kt. to B.'s 3d. (b) |
| 11. Q. Kt. to R.'s 3d. | 11. P. to K. B.'s 6th. (c) |
| 12. K. Kt. P. one. | 12. Q. B. checks. |
| 13. K. to his sq. | 13. Q. to K. Kt.'s 5th. |
| 14. Q. B. to K.'s 3d. | 14. P. to Q.'s 4th. (d) |
| 15. Q. takes Q. R. P. | 15. Kt. to Q. B.'s 3d. |
| 16. Q. takes Q. B. P. | 16. P. to Q.'s 5th. |
| 17. B. to Q.'s 2d. | 17. Q. takes K. P. (ch.) |
| 18. K. to Q.'s sq. | 18. P. to K. B.'s 7th. |
| 19. Kt. takes B. | 19. Q. to K. B.'s 6th. (ch.) |
| 20. K. to Q. B.'s sq. | 20. Q. takes R. |

And wins.

NOTES TO GAME III.

(a) This is not good play, because to recover the Piece, White is obliged to take his Queen too far from the point of action.

(b) Indispensable, to prevent the Q. checking at K.'s 8th.

(c) The winning move.

(d) An excellent move to exclude the Queen.

GAME IV.

Between Mr. Perigal and an Amateur.

White, (Mr. P.)

Black, (Mr. —.)

- | | |
|-----------------------------|------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. | 3. Q. checks. |
| 4. K. to B.'s sq. | 4. K. Kt. P. two. |
| 5. Q. Kt. to B.'s 3d. | 5. B. to K. Kt.'s 2d. |
| 6. K. Kt. P. one. | 6. P. takes P. |
| 7. K. to Kt.'s 2d. | 7. K. B. takes Kt. (a) |
| 8. K. Kt. to B.'s 3d. | 8. Q. to Kt.'s 5th. |
| 9. B. takes B. P. (ch.) | 9. K. to B.'s sq. (b) |
| 10. K. R. P. one. | 10. Q. takes K. P. |
| 11. Q. P. takes B. | 11. K. takes B. |
| 12. K. R. to K.'s sq. | 12. Q. to her B.'s 3d. |
| 13. Q. to her 4th. | 13. K. Kt. to B.'s 3d. |
| 14. Q. B. takes K. Kt. P. | 14. R. to K.'s sq. |
| 15. R. takes R. | 15. Kt. takes R. |
| 16. Q. to K. B.'s 4th (ch.) | 16. Kt. to K. B.'s 3d. |
| 17. K. takes P. | 17. Q. to her 3d. |
| 18. Kt. to K.'s 5th (ch.) | 18. K. to Kt.'s 2d. |
| 19. B. to R.'s 6th (ch.) | 19. K. to Kt.'s sq. |

White mates in two moves.

NOTES TO GAME IV.

(a) This is not advisable play.

(b) Taking the Bishop would evidently involve the loss of the Queen.

GAME V.

Played some years ago between one of the best players of the day and Mr. Staunton.

White, (Mr. —.)

Black, (Mr. S.)

- | | |
|-----------------------|-----------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. | 3. Q. P. two. |
| 4. P. takes P. (a) | 4. K. Kt. to B.'s 3d. |
| 5. Q. to K. B.'s 3d. | 5. K. B. to Q.'s 3d. |
| 6. K. R. P. one | 6. Castles. |

- | | |
|--------------------------|-------------------------------|
| 7. Q. B. P. one. | 7. Q. B. P. one. |
| 8. P. takes P. | 8. Q. Kt. takes P. |
| 9. Q. P. two. | 9. K. Kt. to K.'s 5th. |
| 10. Q. B. takes P. | 10. Q. to K. R.'s 5th (ch.) |
| 11. K. Kt. P. one. | 11. K. Kt. takes P. |
| 12. Q. B. takes K. B. | 12. Kt. takes R. (dis. ch.) |
| 13. K. to B.'s sq. | 13. Q. B. to K.'s 3d. |
| 14. K. B. to Q.'s 3d. | 14. Q. R. to Q.'s sq. |
| 15. Q. B. to K. R.'s 2d. | 15. Q. B. to Q.'s 4th. |
| 16. Q. to K. B.'s 4th. | 16. Q. to K. R.'s 4th. |
| 17. Q. Kt. to Q.'s 2d. | 17. Q. Kt. to K.'s 2d. |
| 18. P. to Q. B.'s 4th. | 18. Q. Kt. to K. Kt.'s 3d. |
| 19. Q. to K. Kt.'s 4th. | 19. Q. to K. R.'s 3d. |
| 20. Q. R. to Q.'s sq. | 20. Q. to K.'s 6th. |
| 21. Q. to K. B.'s 5th. | 21. B. to K. Kt.'s 7th (ch.) |
| 22. K. takes B. | 22. Kt. to K. R.'s 5th. (ch.) |

And Black wins.

NOTE TO GAME V.

(a) It is better to take the Pawn with the Bishop.

GAME VI.

Between MM. Kieseritzkij and Devinck.

- | <i>White, (M. D.)</i> | <i>Black, (M. K.)</i> |
|-----------------------------|-----------------------------|
| 1. K. P. two. | 1. K. P. two. |
| 2. K. B. P. two. | 2. P. takes P. |
| 3. B. to Q. B.'s 4th. | 3. Q. Kt. P. two. |
| 4. B. takes Kt. P. | 4. Q. checks. |
| 5. K. to B.'s sq. | 5. Q. B. to Q. Kt.'s 2d |
| 6. Q. Kt. to B.'s 3d. | 6. K. B. to Q. Kt.'s 5th |
| 7. Q. to K. B.'s 3d. | 7. K. B. P. two. |
| 8. Q. P. one. | 8. B. takes Kt. |
| 9. P. takes B. | 9. P. takes P. |
| 10. P. takes P. | 10. K. Kt. to B.'s 3d. |
| 11. K. B. to Q.'s 3d. | 11. Castles. |
| 12. Q. B. to Q. R.'s 3d. | 12. Q. P. one. |
| 13. B. to Q. B.'s 4th (ch.) | 13. K. to R.'s sq. |
| 14. B. to Q.'s 5th. | 14. Kt. takes B. |
| 15. P. takes Kt. | 15. Q. Kt. to Q.'s 2d. |
| 16. P. to Q. B.'s 4th | 16. Kt. to K.'s 4th. |
| 17. Q. to her B.'s 3d. | 17. P. to K. B.'s 6th. |
| 18. K. Kt. P. one. | 18. Q. takes Q. B. P. (ch.) |
| 19. Q. takes Q. | 19. Kt. takes Q. |
| 20. B. to Q. Kt.'s 4th. | 20. P. to K. B.'s 7th. |
| 21. K. Kt. to R.'s 3d. | 21. B. takes Q. P. |

Black wins.

GAME VII.

*Between MM. Kieseritzkij and Desloges.**White.* (M. D.)

1. K. P. two.
2. K. B. P. two
3. B. to Q. B.'s 4th.
4. B. takes Kt. P.
5. K. to B.'s sq.
6. K. Kt. to B.'s 3d.
7. K. B. to K.'s 2d.
8. Kt. to Q.'s 4th.
9. K. R. P. one.
10. K. Kt. to Q. Kt.'s 3d.
11. P. takes P.
12. P. to K. B.'s 4th.
13. Q. P. one.
14. K. B. to B.'s 3d.
15. P. to Q.'s 4th.
16. K. to Kt.'s 2d.
17. R. takes P.
18. Q. B. to K.'s 3d.
19. Q. to K. R.'s sq.
20. Kt. takes Kt.
21. B. takes Q.
22. K. to R.'s 3d.
23. K. to R.'s 4th.
24. K. to R.'s 5th.
25. R. to K. Kt.'s 2d.
26. P. to K. B.'s 5th.
27. K. to Kt.'s 4th.
28. Q. B. P. one.
29. K. B. to K.'s 2d.
30. K. to his B.'s 3d.
31. R. to Kt.'s 8th (ch.)
32. R. takes Q. B.
33. K. to Kt.'s 4th.
34. K. takes Kt.
35. K. to Kt.'s 6th.
36. K. to R.'s 7th.
37. Q. R. P. one.
38. B. to Q. B.'s 4th.

Black. (M. K.)

1. K. P. two.
2. P. takes P.
3. Q. Kt. P. two.
4. Q. to K. R.'s 5th (ch.)
5. K. Kt. P. two.
6. Q. to K. R.'s 4th.
7. P. to K. Kt.'s 5th.
8. Q. P. one.
9. K. B. to Kt.'s 2d.
10. P. to K. B.'s 6th.
11. P. takes K. R. P.
12. Q. to K. R.'s 5th.
13. P. to K. R.'s 7th.
14. Q. Kt. to B.'s 3d.
15. Q. B. to Q. R.'s 3d (ch.)
16. K. Kt. to R.'s 3d.
17. Q. to K. B.'s 3d.
18. K. R. to Kt.'s sq.
19. Kt. takes Q. P.
20. Q. takes Kt.
21. B. takes B. (dis. ch.)
22. Q. B. to his sq. (ch.)
23. K. B. to his 3d (ch.)
24. R. to K. Kt.'s 3d.
25. Kt. to his sq.
26. R. to his 3d (ch.)
27. R. takes Q.
28. K. B. to K.'s 4th.
29. Kt. to K. B.'s 3d (ch.)
30. Kt. takes K. P.
31. K. to his 2d.
32. Kt. to K. Kt.'s 4th (ch.)
33. K. R. P. two (ch.)
34. P. to B.'s 3d (ch.)
35. R. to K. Kt.'s 8th (ch.)
36. Q. R. takes R.
37. Q. R. to K. Kt.'s sq.

And Black mates in three moves.

LESSON X.

THE GAMBIT DECLINED.

IF Black does not choose to accept the Gambit he has several modes of defence, which may be briefly noticed. They present, in fact, no particular difficulty of analysis, and none of those complicated and brilliant combinations that arise from taking the Pawn and maintaining it, and it may be remarked generally that, by refusing the Gambit, Black subjects himself to some disadvantage of position, though, probably, not so much as to influence materially the result of the game.

GAME THE FIRST.

White.

1. K. P. two.
2. K. B. P. two.

Black.

1. K. P. two.
2. B. to Q. B.'s 4th.

This appears to be Black's best move, if he declines taking P. with P.

We shall examine in subsequent games, the consequences of his moving 2. Q. P. one, and 2. Q. P. two. (See Games the Second and Third.) Black has also several other defences, which are but rarely adopted; for instance, he may play 2. K. Kt. to B.'s 3d, on which you take P. with P., and on his taking K. P. with Kt., move out K. Kt. to B.'s 3d.

He may also play 2. Q. Kt. to B.'s 3d, and you reply 3. K. Kt. to B.'s 3d; if he then play 3. B. to Q. B.'s 4th, you may move 4. B. to Q. Kt.'s 5th, &c.

If Black move 2. Q. B. P. one, your best move, as recommended by Jaenisch, is 3. Q. P. two.

If he play 2. Q. to K. B.'s 3d, your best move, according to the "Handbuch," is 3. Q. P. one.

And finally, if he play 2. Q. to K. R.'s 5th (ch.), you play 3. K. Kt. P. one, and afterwards P. takes K. P., and you have a better game.

3. K. Kt. to B.'s 3d.

3. Q. P. one.

4. Q. B. P. one.

4. B. to K. Kt.'s 5th.

Your 4th move, Q. B. P. one, is considered stronger than 4.

B. to Q. B.'s 4th, in which case he replies 4. K. Kt. to B.'s 3d, and the game is about equal. By playing 4. Q. B. P. one, you threaten to establish your Pawns in the centre.

5. B. to K.'s 2d (best). 5. B. takes Kt.

This is apparently your best move, but you may also play 5. Q. P. two, for which see the variation.

6. B. takes B. 6. Q. Kt. to B.'s 3d.

7. Q. Kt. P. two. 7. B. to Q. Kt.'s 3d.

8. P. to Q. Kt.'s 5th. 8. Q. Kt. to K.'s 2d.

9. Q. P. two.

And the position is, perhaps, a little in your favour.

Variation, beginning at White's 5th move.

White.

Black.

- | | |
|--|---|
| <p>{ 1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. Q. B. P. one.
5. Q. P. two.
6. P. takes P.
7. P. takes B.
8. K. to his 2d.
9. B. to K.'s 3d.
10. Kt. to Q. B.'s 3d.</p> | <p>{ 1. K. P. two.
2. B. to Q. B.'s 4th.
3. Q. P. one.
4. B. to K. Kt.'s 5th.
5. P. takes Q. P.
6. B. takes Kt.
7. Q. to K. R.'s 5th (ch.)
8. B. to Q. Kt.'s 3d.
9. Kt. to K. B.'s 3d.
10. Kt. to Q. B.'s 3d.</p> |
|--|---|

Equal game.

GAME THE SECOND.

White.

Black.

1. K. P. two. 1. K. P. two.

2. K. B. P. two. 2. Q. P. one.

This move is objectionable as unnecessarily confining the King's Bishop.

3. K. Kt. to B.'s 3d. 3. B. to K. Kt.'s 5th.

Instead of this move you have the choice of 3. B. to Q. B.'s 4th, the result of which will be shown in the variation.

4. B. to Q. B.'s 4th. 4. Q. Kt. to B.'s 3d.

5. Q. B. P. one. 5. B. takes Kt.

6. Q. takes B. 6. Kt. to K. B.'s 3d.

The game is slightly in your favour.

Variation, beginning at White's 3d move.

<i>White.</i>	<i>Black.</i>
{ 1. K. P. two. { 2. K. B. P. two, 3. B. to Q. B.'s 4th.	{ 1. K. P. two. { 2. Q. P. one. 3. P. takes P.

If Black does not take this P., you can play 4. Q. P. one, or 4. K. Kt. to B.'s 3d, and the position becomes the same as in the foregoing game. At this point, Jaenisch makes him play 3. K. B. P. two.

4. K. Kt. to B.'s 3d.

4. B. to K.'s 3d.

Q. to K. B.'s 3d would also be a good move for you. If Black now play 4. K. Kt. P. two, you reply 5. K. R. P. two, and we have a position which occurs in the Allgaier Gambit.

5. B. takes B.

5. P. takes B.

6. Q. P. two.

6. K. Kt. P. two.

7. K. R. P. two.

7. P. to K. Kt.'s 5th.

8. Kt. to K. Kt.'s 5th.

8. Q. to K. B.'s 3d.

9. Q. takes P.

You have the advantage.

GAME THE THIRD.

<i>White.</i>	<i>Black.</i>
1. K. P. two. 2. K. B. P. two.	1. The same. 2. Q. P. two.

This is the customary mode of declining the King's Gambit, but it appears to be less advantageous for the second player than 2. B. to Q. B.'s 4th.

3. P. takes Q. P.

3. Q. takes P.

In lieu of taking the Q. P. he can play 3. P. takes K. B. P., as in the variation.

4. Q. Kt. to B.'s 3d.

4. Q. to K.'s 3d.

onziani advises, for your 4th move, 4. Q. to K.'s 2d.

5. K. Kt. to B.'s 3d.

5. P. takes P. (dis. ch.)

You may likewise take P. with P. and have a good game. Black can move also 5. P. to K.'s 5th, when the following moves are probable :—

- | | |
|---------------------------|-----------------------|
| 6. Kt. to K. s 5th. | 5. P. to K.'s 5th. |
| 7. B. to Q. B.'s 4th. | 6. K. Kt. to R.'s 3d. |
| 8. B. to Q. Kt.'s 3d. | 7. Q. to K.'s 2d. |
| 9. K. Kt. to Q. B.'s 4th. | 8. K. B. P. one. |
| 10. Q. to K.'s 2d. | 9. B. to K.'s 3d. |

The game is even.

At move 9. instead of Kt. to Q. B.'s 4th, in actual play you would perhaps venture 9. Q. to K. R.'s 5th (ch.), &c.

- | | |
|-------------------|-------------------------|
| 6. K. to B.'s 2d. | 6. Q. B. P. one (best). |
|-------------------|-------------------------|

He plays thus to prevent the check of your B., and the subsequent loss of the Q., by your moving R. to K.'s sq.

- | | |
|-------------------|-----------------------|
| 7. Q. P. two. | 7. B. to Q.'s 3d. |
| 8. B. to Q.'s 3d. | 8. K. Kt. to K.'s 2d. |
| 9. R. to K.'s sq. | |

You have a fine game.

Variation, beginning at Black's 3d move.

White.

Black.

- | | |
|-----------------------------|-----------------------|
| { 1. K. P. two. | { 1. <i>The same.</i> |
| { 2. K. B. P. two. | { 2. Q. P. two. |
| { 3. P. takes Q. P. | 3. P. takes K. B. P. |
| 4. B. to Q. Kt.'s 5th (ch.) | 4. B. to Q.'s 2d. |

Instead of checking with your B., let us suppose 4. K. Kt. to B.'s 3d.

- | | |
|-----------------------|-------------------|
| 4. K. Kt. to B.'s 3d. | 4. Q. takes P. |
| 5. Q. P. two. | 5. K. Kt. P. two. |

(You may also attack the Q. with Q. Kt., and have the better game shortly.)

6. Q. B. P. two.

You have certainly the advantage.

- | | |
|------------------------|-----------------------|
| 5. Q. to K.'s 2d (ch.) | 5. Q. to K.'s 2d. |
| 6. Kt. to Q. B.'s 3d. | 6. Kt. to K. B.'s 3d. |
| 7. B. takes B. (ch.) | 7. Q. Kt. takes B. |
| 8. Q. P. two. | 8. Castles. |
| 9. Q. takes Q. | 9. B. takes Q. |
| 10. B. takes P. | 10. Q. Kt. to his 3d. |

Equal game.

GAMES IN ACTUAL PLAY.

ILLUSTRATIVE OF THE GAMBIT DECLINED.

GAME I.

*Between Mr. G. Walker and Mr. Tuckett.**White, (Mr. G. W.)*

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.
4. K. B. to Q. B.'s 4th.
5. Q. P. two.
6. P. to K.'s 5th.
7. P. takes P.
8. K. R. P. one.
9. Q. B. to K. Kt.'s 5th.
10. B. takes Kt.
11. Q. Kt. to Q.'s 2d.
12. B. to Q.'s 3d.
13. Q. Kt. to K.'s 4th.
14. Q. B. P. one.
15. K. to B.'s sq.
16. Q. Kt. to B.'s 6th (ch.)
17. Q. Kt. to Q.'s 5th.
18. Kt. takes B.
19. Q. R. to Kt.'s sq.
20. Q. to her B.'s 2d.
21. R. takes P.
22. K. to B.'s 2d.
23. B. takes K. R. P.
24. K. R. to K.'s sq.
25. K. Kt. P. two.
26. Q. to her B.'s 3d.
27. Q. takes Q.
28. K. takes Kt.
29. K. to B.'s 4th.
30. Q. R. to K. Kt.'s 2d.
31. Q. R. to Q.'s 2d.
32. Q. R. to Q.'s 8th.
33. K. R. to Q.'s sq.

Black, (Mr. T.)

1. The same.
2. K. B. to Q. B.'s 4th.
3. Q. P. one.
4. K. Kt. to B.'s 3d.
5. P. takes Q. P.
6. P. takes P.
7. Kt. to his-5th.
8. Kt. to K. R.'s 3d.
9. Q. to her 2d.
10. P. takes B.
11. Q. to K. B.'s 4th.
12. Q. to B.'s 5th.
13. B. to Q. Kt.'s 5th (ch.)
14. Q. to K.'s 6th (ch.)
15. P. takes P.
16. K. to B.'s sq.
17. Q. to her B.'s 4th.
18. P. takes P.
19. Q. takes Kt.
20. Kt. to Q. B.'s 3d.
21. Q. to K. B.'s 5th.
22. K. R. to Kt.'s sq.
23. R. to K. Kt.'s 4th.
24. K. to Kt.'s 2d.
25. Kt. to Q.'s 5th.
26. Q. takes Kt. (ch.)
27. Kt. takes Q.
28. K. takes B.
29. Q. Kt. P. one.
30. B. to Q. Kt.'s 2d.
31. B. to his sq.
32. K. R. to Kt.'s sq.
33. B. to K.'s 3d.

And after several more moves White resigned.

GAME II.

*Between MM. Devinck and Kieseritzkij.**(From the Cinquante Parties par L. Kieseritzkij.)**White, (M. D.)*

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B.'s 3d.

Black, (M. K.)

1. K. P. two.
2. Q. P. one.
3. Q. Kt. to B.'s 3d.

- | | |
|--------------------------|-------------------------|
| 4. K. B. to Q. B.'s 4th. | 4. Q. B. to K.'s 3d. |
| 5. B. takes B. | 5. P. takes B. |
| 6. P. takes K. P. | 6. Q. Kt. takes P. |
| 7. Q. P. two. (a) | 7. Kt. takes Kt. (ch.) |
| 8. Q. takes Kt. | 8. Q. to K. B.'s 3d. |
| 9. Castles. | 9. Q. takes Q. (b) |
| 10. R. takes Q. | 10. B. to K.'s 2d. |
| 11. Q. B. to K.'s 3d. | 11. B. to K. B.'s 3d. |
| 12. Kt. to Q.'s 2d. | 12. Kt. to K.'s 2d. |
| 13. Q. R. to K. B.'s sq. | 13. Kt. to K. Kt.'s 3d. |
| 14. K. Kt. P. one. | 14. P. to K.'s 4th. |
| 15. Q. B. P. one. | 15. R. to K. B.'s sq. |
| 16. Kt. to Q. B.'s 4th. | 16. K. to K.'s 2d. |
| 17. K. R. P. two. | 17. Q. Kt. P. two. |
| 18. P. takes K. P. | 18. Kt. takes K. P. |
| 19. Kt. takes Kt. | 19. B. takes Kt. |
| 20. R. takes R. | 20. R. takes R. |
| 21. R. takes R. | 21. K. takes R. |
| 22. K. to K. B.'s 2d. | 22. Q. R. P. two. |
| 23. B. to Q.'s 4th. | 23. Q. B. P. two. |
| 24. B. takes B. | 24. P. takes B. |
| 25. K. to K. B.'s 3d. | 25. K. R. P. two. |
| 26. P. to K. Kt.'s 4th. | 26. K. Kt. P. one. |
| 27. P. takes P. | 27. P. takes P. |
| 28. K. to K.'s 3d. | 28. P. to Q. B.'s 5th. |
| 29. Q. R. P. one. | 29. K. to K.'s 2d. |
| 30. K. to Q.'s 2d. | 30. K. to Q.'s 3d. |
| 31. K. to Q. B.'s 2d. | 31. K. to Q. B.'s 4th. |
| 32. Q. Kt. P. two. (ch.) | 32. R. P. takes P. |
| 33. R. P. takes P. (ch.) | 33. K. to Q. B.'s 3d. |

A drawn game.

NOTES TO GAME II.

- (a) If Kt. takes Kt., Q. checks at K. R.'s 5th.
 (b) Taking the P. would be wrong, on account of 10. B. to K.'s 3d,
 11. Q. to R.'s 5th (ch.), and 12. Q. to Q. Kt.'s 5th (ch.), &c.

GAME III.

(From Philidor.)

- | <i>White.</i> | <i>Black.</i> |
|-----------------------|-------------------------|
| 1. K. P. two. | 1. The same. |
| 2. K. B. P. two. | 2. Q. P. two. |
| 3. P. takes Q. P. | 3. Q. takes P. |
| 4. P. takes P. | 4. Q. takes K. P. (ch.) |
| 5. B. to K.'s 2d. | 5. B. to Q.'s 3d. |
| 6. K. Kt. to B.'s 3d. | 6. Q. to K.'s 2d. |
| 7. Q. P. two. | 7. B. to K.'s 3d. |
| 8. Castles. | 8. Q. Kt. to Q.'s 2d. |

- | | |
|----------------------------|----------------------------------|
| 9. Q. B. P. two. | 9. Q. B. P. one. |
| 10. Q. Kt. to B.'s 3d. | 10. K. Kt. to B.'s 3d. |
| 11. B. to Q.'s 3d. | 11. Castles on K.'s side (best). |
| 12. Q. B. to K. Kt.'s 5th. | 12. K. R. P. one. |
| 13. B. to K. R.'s 4th. | 13. Q. to her sq. |
| 14. Q. Kt. to K.'s 4th. | 14. K. B. to K.'s 2d. |
| 15. Q. to K.'s 2d. | 15. Q. to Q. B.'s 2d. |
| 16. Kt. takes Kt. (ch.) | 16. Kt. takes Kt |
| 17. B. takes Kt. | 17. B. takes B. |
| 18. Q. to K.'s 4th. | 18. K. Kt. P. one. |
| 19. Kt. to K.'s 5th. | 19. B. takes Kt. |
| 20. P. takes B. | 20. Q. R. to Q.'s sq. (a) |
| 21. K. R. to B.'s 6th. | 21. Q. to her 2d. |
| 22. R. takes Kt. P. (ch.) | 22. P. takes R. |
| 23. Q. takes P. (ch.) | 23. K. to R.'s sq. |
| 24. Q. takes P. (ch.) | |

And draws the game by perpetual check.

NOTE TO GAME III.

(a) If Black attack the Q., by playing B. to K. B.'s 4th, you take the B. with R.

SYNOPSIS OF BOOK IV.

THE KING'S GAMBIT.

1. $\frac{K. P. \text{ two.}}{K. P. \text{ two.}}$ 2. $\frac{K. B. P. \text{ two.}}{P. \text{ takes P.}}$

With its various Modifications, viz :—

THE KING'S KNIGHT'S GAMBIT,

1. $\frac{K. P. \text{ two.}}{K. P. \text{ two.}}$ 2. $\frac{K. B. P. \text{ two.}}{P. \text{ takes P.}}$ 3. $\frac{K. Kt. \text{ to B. 3d.}}$

Which includes :—

THE CUNNINGHAM GAMBIT.	{	1. K. P. two.	1. K. P. two.
		2. K. B. P. two.	2. P. takes P.
		3. K. Kt. to B. 3d.	3. B. to K. 2d.
THE SALVIO AND COCHRANE GAMBITS.	{	1. K. P. two.	1. K. P. two.
		2. K. B. P. two.	2. P. takes P.
		3. K. Kt. to B. 3d.	3. K. Kt. P. two.
		4. K. B. to Q. B. 4th.	4. P. to K. Kt. 5th.
		5. K. Kt. to K. 5th.	5. Q. checks.
		6. K. to B. sq. {	6. K. Kt. to B. or R. 3d.— <i>Salvio</i>
		6. P. to K. B. 6th.— <i>Cochrane.</i>	
THE MUZIO GAMBIT.	{	1. K. P. two.	1. K. P. two.
		2. K. B. P. two.	2. P. takes P.
		3. K. Kt. to B. 3d.	3. K. Kt. P. two.
		4. K. B. to Q. B. 4th.	4. P. attacks Kt.
		5. Castles or Q. P. two.	5. P. takes Kt.
THE ALLGAIER GAMBIT.	{	1. K. P. two.	1. K. P. two.
		2. K. B. P. two.	2. P. takes P.
		3. K. Kt. to B. 3d.	3. K. Kt. P. two.
		4. K. R. P. two.	

THE K. R. PAWN GAMBIT.	{	1. K. P. two.	1. K. P. two.
		2. K. B. P. two.	2. P. takes P.
		3. K. R. P. two.	

THE KING'S BISHOP'S GAMBIT.	{	1. K. P. two.	1. K. P. two.
		2. K. B. P. two.	2. P. takes P.
		3. K. B. to Q. B. 4th.	

AND

THE GAMBIT DECLINED.

F O U R T E E N P R O B L E M S

I N

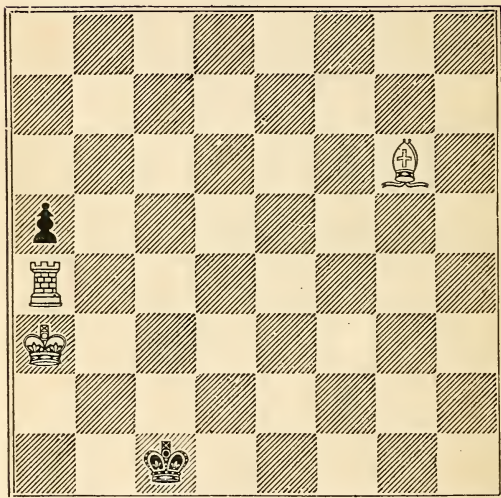
F O U R M O V E S .



No. 2.

BY THE EDITOR.

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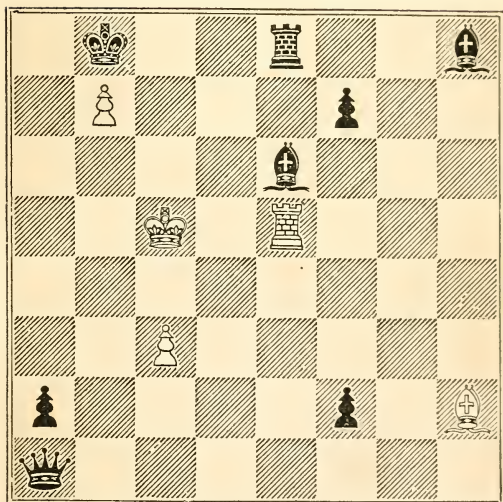
WHITE.

White to play and mate in four moves.

No. 3.

BY THE EDITOR.

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WHITE.

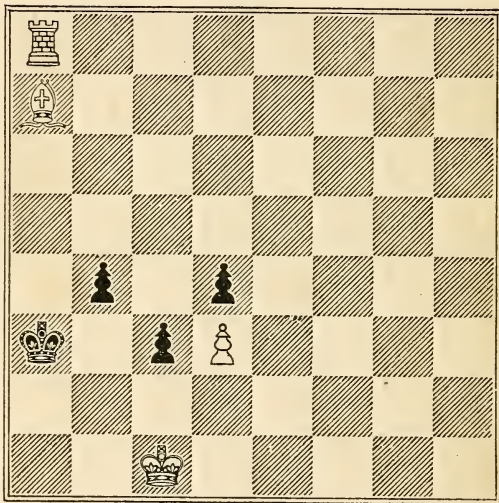
White to play and mate in four moves.

No. 4.

BY HERR ANDERSEN.

(From the Leipzig Schachzeitung.)

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WHITE.

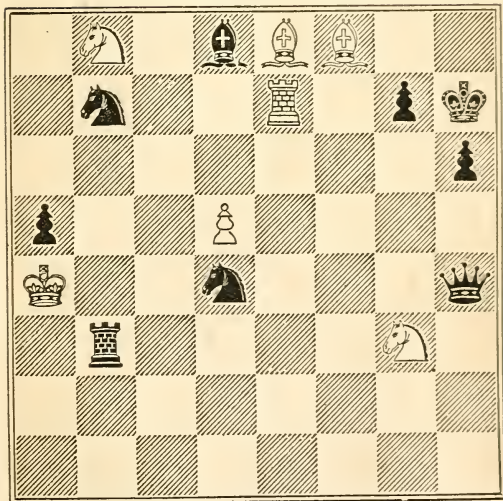
White to play and mate in four moves.

No. 5.

BY B. X.

(From Bell's Life in London.)

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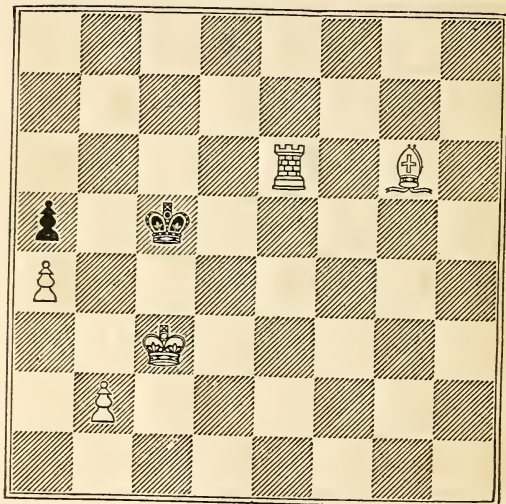
WHITE.

White to play and mate in four moves.

No. 6.

ANONYMOUS.
 (From Bell's Life in London.)

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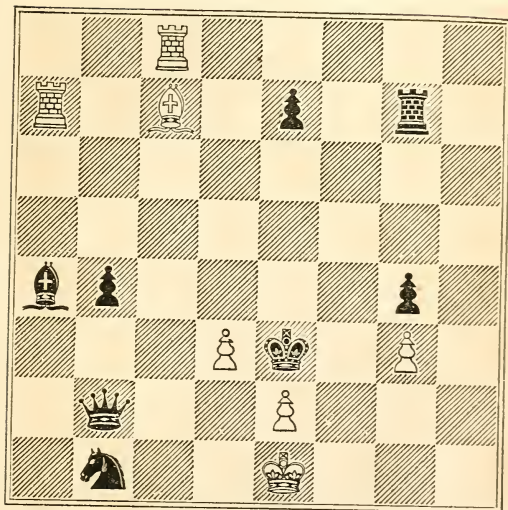
White to play and mate in four moves.

No. 7.

BY HERR PREUSS.

(From the Berlin Schachzeitung.)

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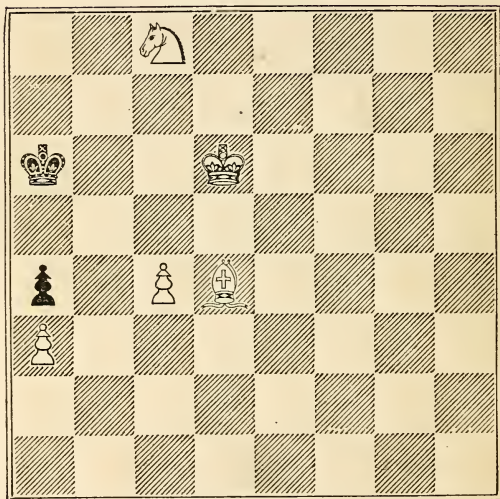
WHITE.

White to play and mate in four moves.

No 8

FROM THE PALAMÈDE.

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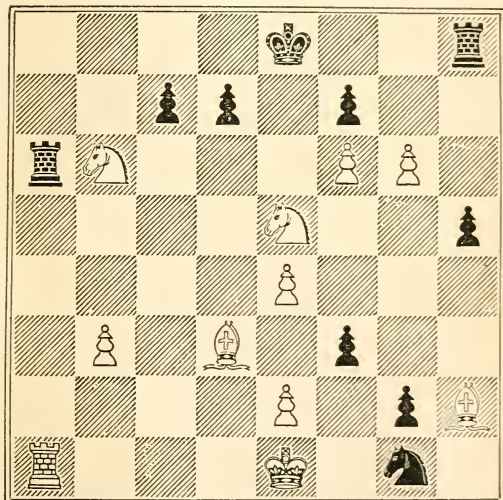
White to play and mate in four moves.

No. 9.

BY B. X.

(From Bell's Life in London.)

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WHITE.

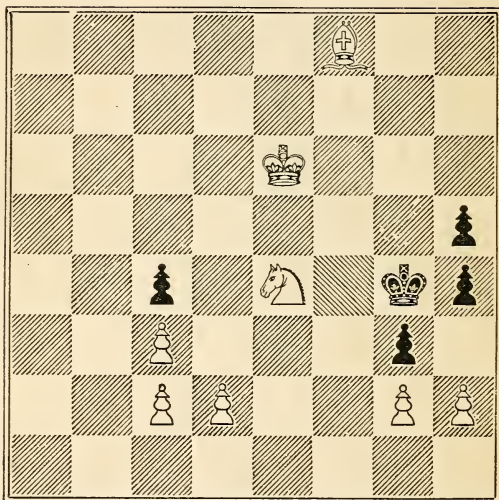
White to play and mate in four moves.

No. 10.

BY HORWITZ.

(From the Chess Player's Chronicle.)

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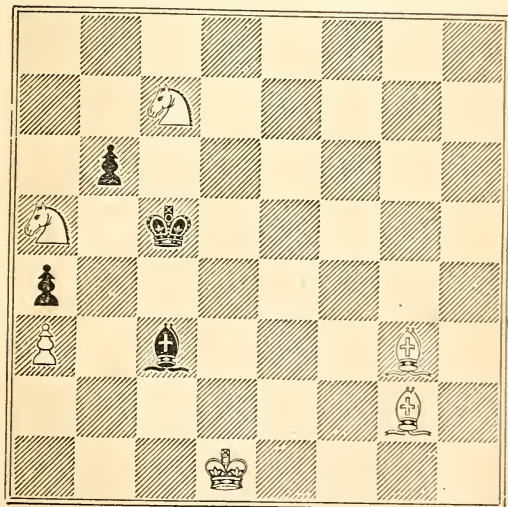
White to play and mate in four moves.

No. 11.

BY PROFESSOR SVANBERG OF UPSAL.

(From Bell's Life in London.)

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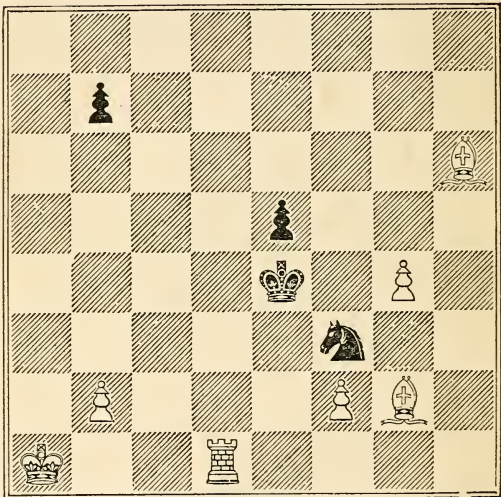
WHITE.

White to play and mate in four moves.

No. 12.

THE CELEBRATED INDIAN PROBLEM.

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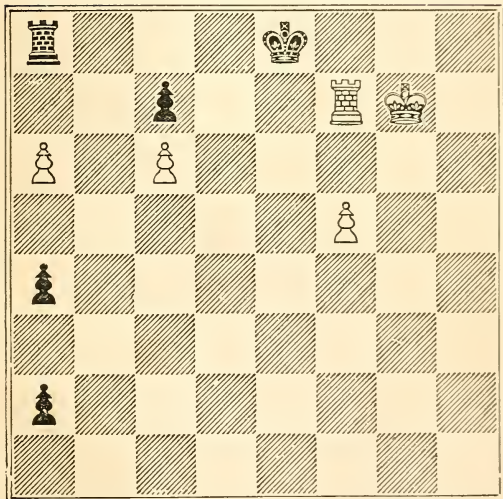
White to play and mate in four moves.

No. 13.

BY MR. MCGILLIVRAY

(From the London Illustrated News.)

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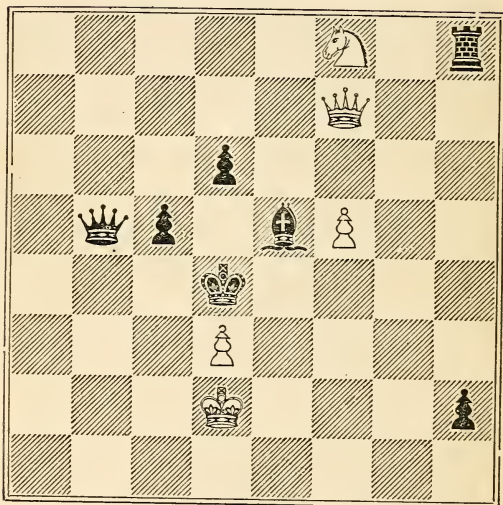
WHITE.

White to play and mate in four moves.

No. 14.

BY THE EDITOR.

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WHITE.

White to play and draw the game.

THE MIDNIGHT CHALLENGE

OR,

CHRISTMAS IN RUSSIA.



THE MONTAGNE CHAMBER

THE MIDNIGHT CHALLENGE;

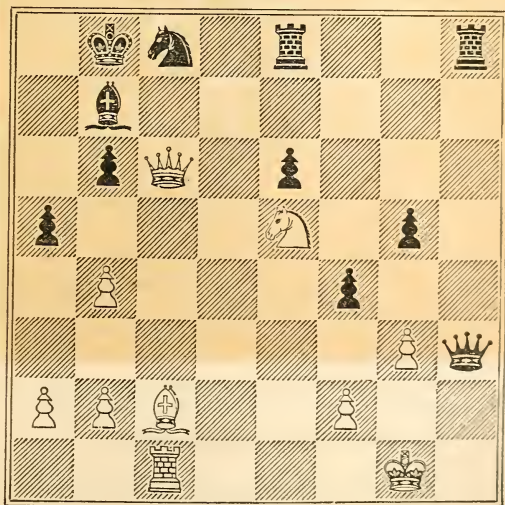
OR,

CHRISTMAS IN RUSSIA.

(From the Russian.)

My maternal grandfather was a passionate admirer of the game of chess, and so superior a player, that at one time he was regarded as the strongest in St. Petersburg. At the period of which I write, the only competitor that could make even games with him, was a German player, by name Herr Laufer, a full habited man, who,

BLACK.



WHITE.

although strong as a "*slone*,"* was cut off in 1785, by an attack of apoplexy, after twelve hours' meditation, over the foregoing problem, sent him as a challenge by my much honored ancestor, who had recently received it from the inventor, Philip Stamma, one of the chess-magnates of that day. The stipulation, was, "White to play and force the game in ten moves."

This grandfather of mine played regularly every day, from four in the afternoon until ten at night. On Mondays, Wednesdays, and Fridays, his opponent was a very distinguished player, known as the "Old Siberian." His invariable guest on Tuesdays, was Brigadier Kotelnikoff, an amateur as enthusiastic, perhaps, as himself, but somewhat unfortunate, never having been able to see into the game beyond three moves. On Saturdays, after bathing in accordance with the national custom, my turn came. If, contrary to established usage, one of the players failed coming on the appointed day, his place was filled by *Oska*,† a young serf, who received the odds of a "*kogne*,"‡ and who played standing. When at this odds he succeeded in winning, he received from his master one "*tchetvertak*,"§ for each mate; whenever he lost, his master invariably ordered the "*dvoretski*,"|| to apply a few "*oudars*,"¶ repeating gravely, during the operation, and by way of wholesome admonition, certain chess-maxims, much after the following fashion:

"Another time, reflect a little longer before thou playest. Get out thy *kognes*; establish thy '*piechkas*,'** in the centre; avoid '*schakh*,'†† by discovery, and most especially getting thy '*ferz*'‡‡ hampered. Keep thy *slones* §§ on the long diagonals, and be careful to seize the open files with thy *ladias*.'|||

* There is here a play upon words in the Russian, entirely lost in English. *Laufer* (runner) is the German for the Chess-Bishop, which piece in Russian is called "*slone*" (elephant).

† Joseph.

‡ Knight, literally "horse."

§ A Russian coin worth about twenty cents.

|| Major-domo, overseer.

¶ Blow, cuff.

** *Piechka*.—Pawn, literally "little infantry soldier."

†† *Schakh*.—Check.

‡‡ *Ferz*.—Queen.

§§ *Slone*.—Bishop, literally "elephant."

||| *Ladia*.—Rook, literally, "ship."

Notwithstanding all this paternal solicitude, Oska made but little progress, and the "*tchetvertaks*" being decidedly in inverse proportion to the "*oudars*," with their Philidorian accompaniment, he was fast losing all taste for the game. At length he hit upon a means of evasion. About four o'clock, the hour for play, his reason was found to be so obscured by the fumes of certain deep potations, that he could scarcely distinguish a *kogne* from a *slone*. On these occasions Oska was ignominiously kicked out of the chess-room, and thus if he lost an occasional "*tchetvertak*," he was sure to get rid of the *oudars*."

When this had been the case, my grandfather played alone; he analyzed Greco the Calabrian, Stamma, and Philidor, the only authors he ever read, or indeed regarded as entitled to any merit. So great was his antiquated prejudice in this respect, that had Mr. George Walker's chess-library, Dr. Bledow's of Berlin, or M. Alliey's of Tournon (France), fallen into his power, I really believe he would have consigned them to the flames, in imitation of the great Omar, by whom the only book spared was the Koran.

It was my grandfather's firm conviction, that Philidor was the "ne plus ultra" of chess-science, that it was impossible to excel the Calabrian in brilliant combination, and that no future problems could ever compete with the famous positions of Stamma the Arabian.

My honored relative was so great a lover of the game, that had you awakened him at any hour of the night, the words "Artamone Alexeitch,* will you play a game of chess?" would find him disposed, and any objection concerning the lateness of the hour, was sure to be overruled by an order to Oska to prepare the chess-table, and set up the men.

I was yet a child when my grandfather taught me the moves; from the first I became fascinated by the game, and my master was more than satisfied with my progress. I continued gaining strength, and not unfrequently, after a sitting with my grandfather, I would lie awake half the night working out the solution of some difficult mate, or endeavoring to discover the error that had cost me a game.

The time came at length, when I was able to cope with my grandsire at the odds of the Rook, then the Knight, and subsequently

* Artamone, son of Alexis.—In Russia, courtesy requires the use of the Christian name when addressing.

at the Pawn and move. Finally, in 1816, the 27th of June, the anniversary of the great battle of Pultawa, I gained a complete victory over him, in presence of the "Old Siberian," Brigadier Kotelnikoff, and the serf Oska.

After this I never lost my vantage ground, although my honored grandsire persisted in the belief that he was still my superior. His defeats he attributed to incidental circumstances entirely foreign to the game, asserting that I had recourse to what he termed "moral influences;" that I diverted his attention by too much talking over the game, and that often when I had made a move, I would appear intent upon that quarter of the board where I least meditated an attack. On these occasions he would add, that if Philidor were alive he would easily win of me blindfolded at the odds of a Knight.

The latter opinion, I had the vanity to think somewhat erroneous, although while opposing my grandfather's doctrine of "moral influences," I never contested the merit of Philidor, and always subscribed to the exalted estimation in which he held that celebrated player.

My grandfather although now beginning to lose habitually against me, still preferred me as an opponent; nothing gave him more satisfaction than occasionally winning a game from me, and unmindful of my many triumphs, the next day, with some flourish of trumpets, he would proclaim these isolated victories. The number of these decreasing yearly, he was fain to seek consolation in wreaking his vengeance on poor Brigadier Kotelnikoff. Of the latter, I cannot resist relating, that on a certain occasion, intensely absorbed in a combination he was endeavoring to carry out to the fourth move, mistaking a Rook for a biscuit, he unconsciously soaked it in a cup of tea, and paid the forfeit for his abstraction by well nigh choking to death.

One evening my grandfather lost against me six games in succession. During the whole sitting I had not uttered a syllable, keeping my eyes straight before me on the chess-board, without once turning my head to the right or left, in order to prevent my respected relative's availing himself of his usual plea of "moral influences." Our sixth game, a gambit, had run this wise :—

Black (Grandfather).

1. K. P. two.
2. K. B. P. two.
3. K. Kt. to B. 3d.
4. K. B. to Q. B. 4th.
5. Kt. takes B.
6. K. to B. sq.
7. Q. to B. 3d.
8. Q. P. one.
9. Q. to her sq.
10. Q. to her 2d.

White (Grandson).

1. K. P. two.
2. P. takes P.
3. B. to K. 2d.
4. B. checks.
5. Q. takes Kt. (check.)
6. K. Kt. to B. 3d.
7. Q. Kt. to B. 3d.
8. Kt. to Q. 5th.
9. K. Kt. to his 5th.

At this stage of the game, and to the great discomfiture of my venerable antagonist, I announced that I should force Queen or give mate in six moves.—“My dear boy,” said he, while examining this termination, “you really begin to improve and play a tolerable game.”—Then after a pause, during which he had replaced the pieces to go through a variation, he resumed . . . “Yes, you play well—not as well as the African ‘*Chor*,’ though!” And here my grandfather crossed himself. “Heaven protect us!” he ejaculated, “this day thirty years the event occurred.”

These exclamations in connection with the strange personage alluded to by my grandfather, were to me so many enigmas.

“A *chor*,” said I, inquiringly, “can you ever have played with a *chor*?”

My grandsire smiled, without immediately answering my question; evidently there was much hesitation in his manner. At length he spoke:

“You know, my dear boy, that I never was over credulous. I have never believed in ghosts or apparitions, and most assuredly, had any person related to me what I am about to tell, I should have treated the recital as an idle tale. The circumstance is nevertheless a fact, witnessed by all the people of my household: therefore make what inquiries you think fit, and account for the event as best you may.

“Many years have flown by, for I was but forty at the time of the occurrence; nevertheless, its slightest details are still as present to my memory, as if it had taken place but yesterday. Listen!”

The grave and mysterious tone in which these words were pronounced, roused my curiosity, and I was all attention. After pacing

the room for some time, as if absorbed in retrospection, my grandfather seated himself upon the divan opposite the chess-table, and re-examining the "coup" that had decided the recent battle—"This mate," said he, "is much in the African style, and my dear boy," he added, "were you thirty years older, I should be inclined to believe the whole a trick of your own devising."

Here my much honored grandfather sipped a little punch from the glass standing on the chess-table, and commenced the following recital.

"The eve of the festival of the Epiphany,* the 5th of January, 1789, returning home somewhat elated, perhaps, having spent the evening with a party of friends, I retired to bed at 11 o'clock, my usual hour. The night was a most boisterous one, the light of the moon being nearly obscured by the drifting snow, whirled round in eddies by the sharp north wind. The clock of the church of St. Simon,† struck twelve. I was agitated, and could not sleep. Suddenly, I heard a noise like the stopping of an equipage—then I fancied I heard the coach door open, and presently after footsteps on the staircase. All was again silent. I rose and threw up the casement: equipage there was none, and the outer door was closed.

"Can any person have called at this late hour, and in such weather? thought I . . . then attributing the whole to a heated imagination, I lit a taper, and sat down to the chess-board to solve a new problem sent me by Philip Stamma to test, and published since as one of his famous '*Centurie di partiti*.'"

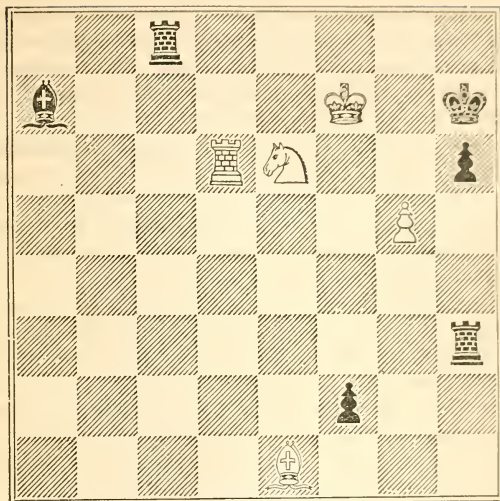
While speaking, my grandfather had set up the position.

* In order to enable those unacquainted with Russian manners and customs, to understand the sequel, it will be necessary to state that during the period between Christmas and the Festival of the Epiphany, a Russian community is more or less under the influence of certain mystical and superstitious ideas, a remnant perhaps of their ancient pagan rites.

With this period, and especially with the eve of the last day, are coupled mysterious traditions. The strangest customs also prevail; thus, for the women, and more especially for the unmarried, it is allowable to have recourse to certain incantations, in order to dive into futurity. Custom likewise sanctions, on these occasions, disguises of every kind, and the merry-makings incident to them. Masks are seen traversing the streets in every direction, and are privileged to enter any house indiscriminately.

† An ancient church well known at St. Petersburg. Artamone Alexitch's dwelling was in its immediate vicinity.

BLACK.



WHITE.

White to play and mate in six moves.

“Over this problem,” he continued, “I had been poring nearly an hour, and after exhausting, as I thought, every possible combination—There must be something wrong about the position, I muttered; as it stands here, my friend Stamma, no *chor* could solve it.”

“Will you allow me to assist you?” answered a strange voice, seemingly proceeding from behind the glass-door at the opposite side of the room. I am no coward (my grandfather had never feared any mortal being with the exception of his late *baba**), I am no coward, but nevertheless hearing an unknown voice in the dead of night, I confess I was a little startled—Philka! Oška! † I cried in a loud tone, at the same time rushing towards the glass-door with the intention of locking it . . . but ere I reached the door, it opened,

* Anglicè, “Wife.”

† Philip, Joseph.

and there stood before me a being with every lineament as portrayed by Stephanoff in his picture of the Christmas week in Moscow, —a *chor*,*—yes, a real *chor*,—a herculean frame, thick woolly hair, and a face as black as ebony. He was wrapped in a mantle of the same hue as his countenance, bordered with red fringe.

“‘Who are you, and what is your business here?’ I demanded, still continuing to call at the top of my voice upon Oska and Philka.

“‘Cease calling, Artamone Alexeitch,’ said the mysterious stranger,—‘I am neither a *borb*,† nor a *rasboynick*;‡ but like yourself a passionate lover of chess, and like yourself, I often spend whole nights at the game. Be calm, and listen :

“‘My ebon hue tells I come from a distant clime. Your fame has reached the remote regions of Ethiopia, whence I have come to ascertain whether you really play as well as it is asserted. Your Oska I will awake. He shall witness the contest.’

“He had no sooner uttered the last words than Oska appeared.§

“The unknown seated himself.—‘Are you man or *chor*?’ I again demanded, ‘and moreover, I insist upon knowing how you have effected an entrance here.’

“‘I am simply an Ethiopian chess-player, and a travelled one, rest assured. I found your door open, and have entered with the sole intention of playing a rubber at chess with you.’

“Oska here bent over to whisper that the door had remained closed, but that a *chor* might get in at the key-hole.

“Meanwhile the idea that the being before me was a species of Chess-Knight-Errant, who had come expressly to break a lance with me, greatly allayed my rising apprehension, and half reconciled me to his repulsive exterior.

“‘Attend,’ resumed the Ethiopian; ‘I am the strongest chess-player in the universe.—We will play three games. If you succeed in winning a single one of the three, I will acknowledge you as my

* Demon.

† Thief.

‡ Bandit.

§ It has always been my impression that this adventure had been preconcerted by some of my grandfather’s chess-playing friends, by the old Siberian, perhaps, Oska being “*particeps criminis*.”

conqueror, and on this globe you will then have no rival. If you lose the three games, the forfeit shall be that you play no chess for the space of three whole years, and moreover, that you mention this circumstance to no person until full thirty years shall have elapsed.'

"These conditions on the part of my sable visitor, struck me as sufficiently liberal, and I felt strangely urged on to take him at his word.

"The first clause, however, to say the least of it, seemed to me rather a strange one, and consequently, before accepting his challenge I inquired what was to be my guarantee in the event of my winning one of the three games.

"'This talisman,' said he, displaying something that had the brilliancy of a diamond. 'It was bequeathed to me by a Brahmin, a direct descendant of the inventor of the game of chess.'

"While speaking the African had cast his eye over the chess-board. 'In the first place,' he continued, 'let me solve this stratagem of Philip Stamma, which seems to have given you so much trouble. I will show you there is nothing wrong about it.' He was as good as his word, and to my no little astonishment, he solved it in a twinkling.

"'This is a mere trifle,' he added; 'in our clubs we seldom look at a mate under fifteen moves. Here is the style of problem in vogue with us just now,' and he set up a position.

"I shall never forget it," remarked my grandfather, arranging the men as on the next diagram, "although I have not looked at it for the last ten years.

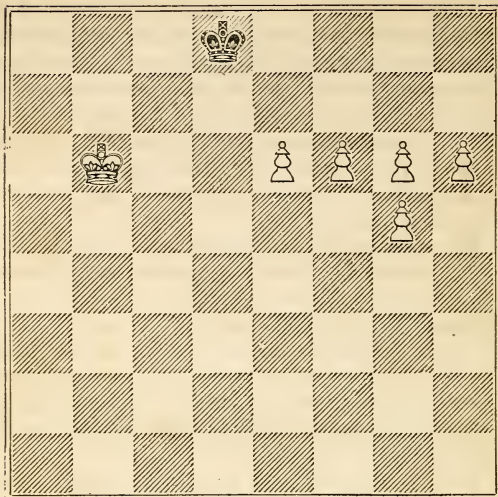
"'Recollect the situation,' continued my strange visitor. 'It is one of our easiest. The stipulations are, White to play and mate with the Pawn at King's Kt. 5th sq., in twelve moves without making any piece.'

"'Here are a few more,' he added, depositing on the table a roll of parchment. 'They may give some trouble in your club.'

"'And now let us begin our match, for I must be far away before daylight.' So saying, he drew near the chess-table and began setting up the men.

Urged on, as it were, by some strange influence, my grandfather followed his example. They drew for the color and the move. The Black pieces fell to the African, and the move to my grandsire. Two

BLACK.



WHITE.

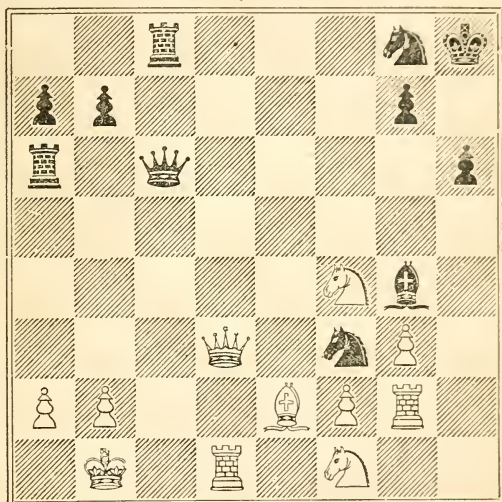
tapers lit up the field of battle. Oska took his station behind his master's chair. The silence was profound, and only interrupted at intervals by the moaning of the wind, as it continued to drift the snow past the casement.

My grandfather commenced boldly by offering the Gambit. The Ethiopian, *chor*, or whatever you please to call him, played the approved defences as taught by the best masters. His play was both rapid and bold, and my grandfather soon perceived that he had to deal with no tyro in the art; he therefore applied to the game with increased attention, framing, as he thought, strong attacks, and backing them with every stratagem in his power. Notwithstanding every effort, after the 15th move, his attack was broken up, and the African had kept the Gambit Pawn.

Exerting himself anew, my grandfather did his utmost to conceive a new plan of attack; but he was again foiled by his wary op-

ponent's creating a diversion on the left flank, the deplorable consequence of which was a somewhat unforeseen catastrophe. The position was the following :

BLACK (The Chor).



WHITE (Artamone Alexeitch).

In this situation, my grandfather having to move, played Kt. to K. R. 2d sq., with a view to force an exchange, and bring his Rook into play. Whereupon—"Artamone Alexeitch," said he, of the sable vestments, "you have lost ; you must give up Queen, or suffer mate in five moves."

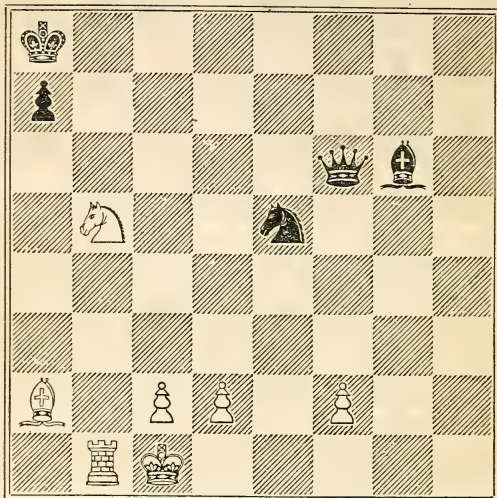
This first game somewhat disconcerted my good grandfather, for seldom before had he been dealt with in this style.

"The second game," said the stranger, "and defend yourself right manfully ! The move is mine."

The Ethiopian offered the Gambit, as his opponent had previously done. His mode of playing it, however, differed entirely from any thing my grandfather had seen in his books or met with in practice

At the thirtieth move his Queen was again forced, and completely taken unawares by combinations so bold and novel, he was rapidly losing that most essential element of chess-play, self-possession. Meanwhile the game had verged into the following position :

BLACK.



WHITE.

The stranger having to move, now played Queen to her Bishop's third square.

Here my grandfather rallied a moment. Notwithstanding, the threatened mate, he imagined he saw a method of retrieving his game, and answered with Bishop to Queen's fifth square, pinning adverse Queen.

Vain endeavor ! No sooner had his hand abandoned the piece than, as before, he was greeted with the formula.—“ Artamone Alexeitch, you have lost: you are mated in four moves !”

“ And now for the last game !” —cried the chor, “ and pray make it the best of the three.”

My grandfather paused some time on the choice of the opening at length he decided for a steady Giuoco Piano, and he soon imagined he remarked some slight wincing on the part of his queer adversary. He would probably have preferred a more open game, thought my grandfather, and while exerting the utmost vigilance, and refraining from premature attack, he strove hard to keep his pawns in the centre, to the evident depression of his adversary's game. The latter was then seen to move about as a man writhing under the effects of some violent nervous contraction, attacking now on the left, and now on the right, and seeking some vulnerable point to make an opening. Meanwhile, my grandfather held good in the centre, advancing his right wing gradually, and with great precaution, his King majestically leading the van, not unlike a second Charles XII.

The African now changed tactics, and furiously pushing on his Pawns, he sacrificed them in every direction, with the apparent intention of queening one of them at any cost. My grandfather, who had in a measure regained his wonted assurance, was not easily to be caught napping again; at length he determined upon a sacrifice, and gave up a Knight for his adversary's two remaining Pawns. Forty moves had now been played on each side, and my grandfather was firmly persuaded he had the best of the game.

At the 41st move he lost a Rook (through some strange artifice he always averred), and his position became slightly critical.

The respective position of the belligerent parties, was as represented in the next diagram.

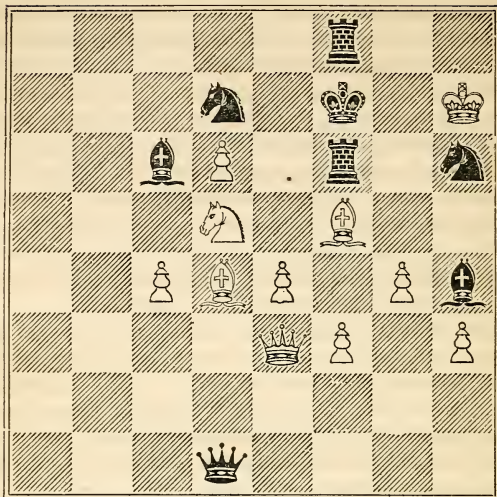
Black had not lost a single piece, while my grandfather was minus two Rooks and a Knight. He now founded all his hopes on his Pawns, and the constrained position of the adverse King. Moreover, one of the African's Rooks was "*en prise*," and the action of his Queen not immediate.

It was my grandfather's turn to move. He determined upon a course of play which in the event of not securing the game, would still enable him to give a series of checks, and thus gain time until *cock-crow*.

"But explain to me, my dear grandfather, how your King got so far advanced into the enemy's lines?"

"I will tell you, my boy:—After getting my pawns well

BLACK.



WHITE.

supported in the centre, I castled to the right according to the most approved practice, and then played King up to Rook's second square; but my adversary pushing his pawns on me, I was compelled to capture them successively, with King, which brought him as you see on Rook's seventh square. I grant my King seems hemmed in, but his sable majesty does not appear much better off. I apprehended no immediate danger on this square, and my position seemed to me certainly the best for choice.

"Meanwhile it was my turn to move. What course was I to pursue? First, I thought of taking Rook with Bishop; but then, I calculated that after the exchanges, his Queen would come into play (my Bishop and Knight being off), leaving me the worst of the game.

"Nevertheless, I determined upon a move that I thought calculated to astound my friend the chor, as great player as he considered himself.

“Show me the move,” said I, with anxious curiosity, “for I see nothing that”

“Here it is,” interrupted my grandfather, with some solemnity of tone:—“I played *K. Kt. P. one sq.*

“If he take my B. with Kt., thought I, I will take Kt. with Pawn, opening Queen upon him, and leaving him no respite until the advance of my Knight’s Pawn, which I judged would prove fatal. In case of his not capturing my Bishop with Knight, I did not exactly see how he was to escape the deadly effect of this same Pawn, or of the Queen’s replacing it, in the event of its capture by the Bishop.”

“True,” said I, “the Knight’s Pawn pushed on at this juncture, seems to me a capital move.”

“I little dreamed of the consequences, though,” replied my grandfather.—“No sooner had I committed the move, than my dark opponent began counting on his fingers; then after a short pause, and with the utmost coolness:—‘My excellent friend, Artamone Alexeitch,’ said he, ‘I shall checkmate you in exactly twenty-two moves!’ . . . As he spoke, he lifted off the Knight at his K. R. 3d square, touched my K. Bishop, but hesitated a moment before completing the capture.’

“‘Nonsense! Nonsense! My dear sir,’ I took occasion to exclaim; ‘Who ever heard of a mate being announced in twenty-two moves! Why that is a whole game. Meanwhile, before you execute your twenty-two move mate, you will have the goodness to take my Bishop with your Knight. In our Russian clubs we never violate the golden rule, ‘*Touch, and move.*’ No taking back, sir, and if I mistake not you will soon find yourself under some pressure.’

“Scarcely had I spoken, when the African uttered a laugh so loud that the very panes rattled again. Then completing his meditated capture of Bishop, by a most unexpected series of moves, he confined me to the corner, and, to my utter amazement, finally checkmated me as he had predicted in exactly twenty-two moves.

“‘*Schakh Koroliou y Schakh Matt!*’ cried my terrible adversary, in very good Russian, at the same time rising and taking from his finger a ring with which he crowned the mating piece.—

'You have played this game well, Artamone Alexeitch,' he continued, 'and although unfortunate, you deserve the pledge I leave you.'

"While he spoke my eyes had remained riveted on this astonishing mate. When I raised them he had vanished from the room. I looked around for Oska. He had yielded to drowsiness, and was snoring in a corner of the apartment.

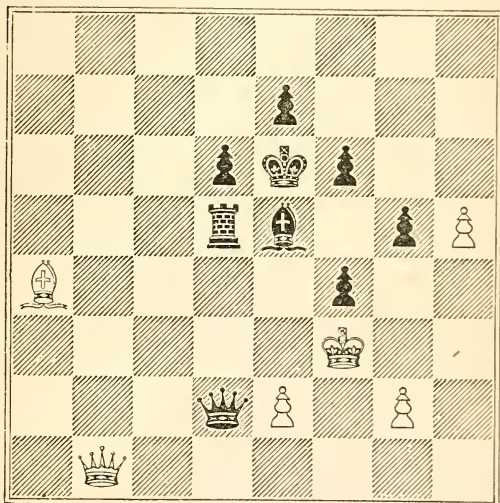
"Struck with amazement and stupor, I remained long in contemplation of this extraordinary position, and the gray dawn still found me pondering over the mated king."

My grandfather was scrupulous in the observance of the conditions of this mysterious challenge. During three years he abstained entirely from chess, and spoke to none of the adventure until the thirty years had completely elapsed.

Many among his chess-playing friends, to whom he recounted the strange occurrence after this time of probation, seemed inclined to consider the whole affair as the effect of a heated imagination or a troubled dream. This, however, my grandfather would never admit.

The ring has fallen to me, a bequest from my much honored grandsire. I sometimes fancy it a talisman against my chess-adversaries. It is a signet, and bears graven in miniature on its broad bezel the following position.

BLACK.



WHITE.

Black to play and force the game.

BOOK V.

THE QUEEN'S GAMBIT ACCEPTED.—THE QUEEN'S GAM-
BIT REFUSED.—PROBLEMS IN FIVE MOVES.—
EXAMPLES OF INCAUTIOUS PLAY.—
THE FATAL MATE.

THE QUEEN'S GAMBIT.

LESSON I.

THE Queen's Gambit, or as it was sometimes called, the "Aleppo Gambit," from its having been the favorite game of Stamma, of Aleppo, is a very sound and instructive method of opening the game; less brilliant, because less hazardous, than the gambits on the King's side, but especially improving to the student, from the nicety and correctness of play on both sides which it demands. We find it noticed as early even as Damiano and Lopez, and to have been subsequently examined by Salvio, Gianutio, and Carrera—by Stamma (who eulogizes it as the best of all openings), by Cozio, Philidor, Lolli, Ercole del Rio, Sarratt, Lewis, La Bourdonnais, Petroff, Jaenisch, Walker, the German "Handbuch," the "Chess-Player's Chronicle," and admirably illustrated in the games between McDonnell and La Bourdonnais.

THE GAMBIT ACCEPTED.

GAME THE FIRST.

White.

1. Q. P. two.
2. Q. B. P. two.

Black.

1. Q. P. two.
2. P. takes P.

These moves form the Queen's Gambit. But the best authorities have decided that it is unadvisable for Black to take the Pawn, and that his most prudent play is 2. K. P. one, (see Lesson II). The refusal of the gambit is in accordance with the example of Salvio; but in declining it he proposes a less recommendable move, namely, 2. Q. B. P. two. (See Salvio, Ed. 1723, p. 104.)

3. K. P. one.

3. K. P. two.

Your move of 3. K. P. one is that adopted in La Bourdon-

nais and McDonnell's games, and appears to be at least as good as 3. K. P. two, although it is denounced by the older writers. You may also play without disadvantage 3. Q. Kt. to B.'s 3d. (See Game the Third.)

Black plays correctly here in advancing his K. Pawn. If instead of this move he play 3. K. B. P. two, you may answer 4. K. B. takes P., and on his then playing 4. K. P. one, you play 5. Q. to her Kt.'s 3d. For the move 3. Q. B. P. two, see the variation. And if he attempt to sustain the gambit Pawn. you will easily obtain an advantage; for instance.—

- | | |
|----------------------|--------------------------|
| 4. Q. R. P. two. | 3. Q. Kt. P. two. |
| 5. P. takes P. | 4. Q. B. P. one, or (A.) |
| 6. Q. to K. B.'s 3d. | 5. P. takes P. |

And you win a Piece.

(A.)

- | | |
|-----------------------------|-------------------|
| 5. P. takes P. | 4. B. to Q.'s 2d. |
| 6. Q. Kt. P. one. | 5. B. takes P. |
| 7. P. takes P. | 6. Q. to her 4th. |
| 8. Q. to her R.'s 4th (ch.) | 7. B. takes P. |

And again you win a Piece.

- | | |
|-------------------|-------------------|
| 4. K. B. takes P. | 4. P. takes Q. P. |
|-------------------|-------------------|

If you play 4. P. takes K. P., Black will have the better game; for example,—

- | | |
|-----------------------|----------------------------|
| 4. P. takes K. P. | 4. Q. takes Q. (ch.) |
| 5. K. takes Q. | 5. Q. Kt. to B.'s 3d. |
| 6. K. Kt. to B.'s 3d. | 6. Q. B. to K.'s 3d. |
| 7. Q. Kt. to Q.'s 2d. | 7. Castles. |
| 8. K. to Q. B.'s 2d. | 8. Q. Kt. to his 5th (ch.) |
| 9. K. to Q. B.'s 3d. | 9. Kt. to Q.'s 6th. |
| 10. B. takes Kt. | 10. R. takes B. (ch.) |

And the game is in Black's favor.

- | | |
|-----------------------|-----------------------|
| 5. P. takes P. | 5. K. Kt. to B.'s 3d. |
| 6. Q. Kt. to B.'s 3d. | 6. K. B. to Q.'s 3d. |
| 7. K. Kt. to B.'s 3d. | 7. Q. Kt. to B.'s 3d. |
| 8. Castles. | 8. Castles. |
| 9. K. R. P. one. | 9. K. R. P. one. |

The game is equal; but your P. is well placed, and you have still the move.

Variation, beginning at Black's 3d move.

White.

1. Q. P. two.
2. Q. B. P. two.
3. K. P. one.
4. B. takes P.
5. P. takes P.
6. K. Kt. to K.'s 2d.
7. Q. B. to K.'s 3d.
8. Kt. takes P.
9. B. takes Kt.
10. K. B. to K.'s 2d.
11. Q. to her 2d.
12. Kt. takes Q.

Black.

1. *The same.*
2. P. takes P.
3. Q. B. P. two.
4. P. takes Q. P.
5. Q. Kt. to B.'s 3d.
6. K. P. two.
7. P. takes P.
8. Kt. takes Kt.
9. Q. to K.'s 2d (ch.)
10. Q. to her Kt.'s 5th (ch.)
11. Q. takes Q. (ch.)
12. Kt. to K.'s 2d.

You have the superiority.

GAME THE SECOND.

White.

1. Q. P. two.
2. Q. B. P. two.
3. K. P. two.

Black.

1. *The same.*
2. P. takes P.
3. K. P. two.

You may without danger play 3. K. P. two, but it is difficult to sustain the two Pawns abreast in the centre, and hence K. P. one, as in the previous game, or Q. Kt. to B.'s 3d, is more generally adopted.

Black's move in reply is the correct one, as he thus ensures the breaking up of your centre. If he play 3. Q. Kt. P. two, you answer with 4. Q. R. P. two, as in the variation given in the preceding game; and for the result of 3. K. B. P. two, see the fourth game. He may, however, play without much disadvantage 3. Q. B. P. two, as in the following:—

- | | |
|-------------------|----------------------|
| 4. Q. P. one. | 3. Q. B. P. two. |
| 5. B. takes P. | 4. K. P. one. |
| 6. K. P. takes P. | 5. P. takes Q. P. |
| | 6. K. B. to Q.'s 3d. |

Your Pawn is passed, and will serve to obstruct the approach of his Pieces, but the advantage is very slight.

4. Q. P. one.

4. K. B. P. two.

Many players prefer P. takes P. for your 4th move, and the

German "Handbuch" remarks, that although it has been censured by some authors, it is as good as 4. Q. P. one. The following moves will enable you to judge:—

- | | |
|------------------|--------------------------------|
| 4. P. takes P. | 4. Q. takes Q. (ch.) |
| 5. K. takes Q. | 5. Q. Kt. to B.'s 3d. |
| 6. K. B. P. two. | 6. Q. B. to K. Kt.'s 5th (ch.) |

(If you play 6. Q. B. to K. B.'s 4th, he answers with 6. Q. B. to K.'s 3d.)

- | | |
|------------------------|---------------------------|
| 7. B. to K.'s 2d. | 7. Castles (ch.) |
| 8. Q. B. to Q.'s 2d. | 8. B. takes K. B. (ch.) |
| 9. K. Kt. takes B. | 9. K. B. to Q. Kt.'s 5th. |
| 10. Q. Kt. to B.'s 3d. | 10. K. Kt. to K.'s 2d. |

The game is even.

- | | |
|-------------------|-----------------------|
| 5. K. B. takes P. | 5. K. Kt. to B.'s 3d. |
|-------------------|-----------------------|

You can also play 5. Q. Kt. to B.'s 3d, or 5. P. takes K. B. P., without harm. For example; in the first place,—

- | | |
|-----------------------|-----------------------|
| 5. Q. Kt. to B.'s 3d. | 5. K. Kt. to B.'s 3d. |
| 6. P. takes B. P. | 6. Q. B. takes P. |

(You might without danger play 6. K. B. P. one.)

- | | |
|-----------------------|-----------------------|
| 7. K. B. takes P. | 7. K. B. to Q.'s 3d. |
| 8. K. Kt. to K.'s 2d. | 8. Castles. |
| 9. Castles. | 9. Q. Kt. to Q.'s 2d. |

The game is equal.

In the second place,—

- | | |
|-----------------------|-----------------------|
| 5. P. takes K. B. P. | 5. Q. B. takes P. |
| 6. Q. Kt. to B.'s 3d. | 6. Q. Kt. to Q.'s 2d. |
| 7. K. B. takes P. | 7. Q. Kt. to his 3d. |
| 8. Q. B. to K.'s 3d. | |

An even game.

He would obviously lose by taking the K. P. on account of your playing 6. Q. to K. R.'s 5th (ch.)

- | | |
|-----------------------|-----------------------|
| 6. K. Kt. to B.'s 3d. | 6. K. B. to Q.'s 3d. |
| 7. P. takes P. | 7. Q. B. takes P. |
| 8. Castles. | 8. Castles. |
| 9. Q. Kt. to B.'s 3d. | 9. Q. Kt. to Q.'s 2d. |

The positions are pretty equal, but you have still an advantage in the move.

GAME THE THIRD.

Before proceeding to the consideration of games wherein Black refuses the gambit, it may be well to give a brief example of a different mode of carrying on the opening in the regular gambit which is at your command, and often adopted.

White.

1. Q. P. two.
2. Q. B. P. two.
3. Q. Kt. to B.'s 3d.

Black.

1. The same.
2. P. takes P
3. K. Kt. to B.'s 3d.

For the consequences of his playing 3. Q. B. P. two, or 3. Q. B. P. one, see the variation. He might also play 3. K. P. two, and the game proceed as follows:—

- | | |
|--|--|
| <ol style="list-style-type: none"> 4. Q. P. one. 5. K. P. two. | <ol style="list-style-type: none"> 3. K. P. two. 4. Q. B. P. one. 5. K. Kt. to B.'s 3d. |
|--|--|

(You could here too play 4. K. P. one.)

(If he move 5. Q. Kt. P. two, you will have the advantage.)

- | | |
|--|---|
| <ol style="list-style-type: none"> 6. Q. B. to K. Kt.'s 5th. 7. P. takes P. 8. B. takes P | <ol style="list-style-type: none"> 6. P. takes Q. P. 7. Q. B. to K. B.'s 4th. 8. K. B. to Q.'s 3d. |
|--|---|

The game is about equal.

- | | |
|--|---|
| <ol style="list-style-type: none"> 4. K. P. one. 5. K. B. takes P. 6. P. takes P. | <ol style="list-style-type: none"> 4. K. P. two. 5. P. takes P. 6. K. B. to Q.'s 3d. |
|--|---|

The game may be called even.

Variation, beginning at Black's 3d move.

White.

1. Q. P. two.
2. Q. B. P. two.
3. Q. Kt. to B.'s 3d.

Black.

1. The same.
2. P. takes P.
3. Q. B. P. two.

If he move this Pawn one sq. only, the following moves are likely:—

- | | |
|---|---|
| <ol style="list-style-type: none"> 4. Q. R. P. two. 5. P. takes P. 6. Kt. takes Q. | <ol style="list-style-type: none"> 3. Q. B. P. one. 4. K. P. two. 5. Q. takes Q. (ch.) |
|---|---|

The game is quite even.

- | | |
|---|--|
| <ol style="list-style-type: none"> 4. Q. P. one. 5. K. P. two. 6. P. takes P. 7. K. B. takes P. | <ol style="list-style-type: none"> 4. K. P. one. 5. P. takes P. 6. K. B. to Q.'s 3d. 7. K. Kt. to K.'s 2d. |
|---|--|

Equal game.

GAME THE FOURTH.
THE SCHWARTZ DEFENCE.

White.

1. Q. P. two.
2. Q. B. P. two.
3. K. P. two.
4. K. P. one.

Black.

1. The same.
2. P. takes P.
3. K. B. P. two.
4. Q. B. to K.'s 3d.

This mode of defence is the invention of Mr. W. Schwartz, of Livonia; it is novel and ingenious, but if properly opposed, leaves an evident advantage in the hands of the opening player.

Instead of playing 4. K. P. one, you may nullify the defence, apparently, by taking the doubled P. with your Bishop, and, if Black takes K. P. with P., moving Q. to her Kt.'s 3d, or, if he bring K. Kt. to B.'s 3d, by advancing K. P. to K.'s 5th. You may also at the 4th move take K. B. P. with P., and obtain a fine game.

- | | |
|----------------------------|-------------------------|
| 5. Q. Kt. to R.'s 3d. | 5. Q. Kt. to B.'s 3d. |
| 6. Q. B. to K.'s 3d. | 6. Q. Kt. to R.'s 4th. |
| 7. Q. to Q. R.'s 4th (ch.) | 7. Q. B. P. one. |
| 8. B. to Q.'s 2d. | 8. Q. takes Q. P. |
| 9. Q. takes Kt. | 9. Q. takes Q. Kt. P. |
| 10. Q. B. to his 3d. | 10. Q. to her Kt.'s 3d. |
| 11. Q. takes Q. | 11. P. takes Q. |
| 12. Q. Kt. takes P. | 12. P. to Q. Kt.'s 4th. |
| 13. Q. Kt. to K.'s 3d. | 13. K. B. P. one. |
| 14. Q. Kt. to Q. B.'s 2d. | 14. R. takes P. |
| 15. K. B. to Q.'s 3d. | 15. R. takes R. (ch.) |
| 16. B. takes R. | |

You have much the better game.

LESSON II.

THE GAMBIT REFUSED.

White.

1. Q. P. two.
2. Q. B. P. two.

Black.

1. The same.
2. K. P. one.

Black's move of 2. K. P. one, I agree with Major Jaenisch in thinking the best he can adopt; Q. B. P. two, and Q. B. P. one, are certainly inferior. (See Variations I. and II., in the present game.) When the game is opened by the first player with 1. Q. P. two, a very common rejoinder among leading practitioners is 1. K. B. P. two, or 1. Q. B. P. two, the consequences of which lead to what are termed "Irregular Openings."

3. Q. Kt. to B.'s 3d.
4. K. P. one.

3. K. Kt. to B.'s 3d.
4. Q. B. P. two.

It is a curious feature in this description of "close" game, that the Queen's Bishop can rarely be played over to the King's side with advantage.

5. K. Kt. to B.'s 3d.
6. Q. R. P. one.

5. Q. Kt. to B.'s 3d.
6. Q. R. P. one.

And the positions are quite even.

Variation I., beginning at Black's 2d move.

*White.**Black.*

1. Q. P. two.
2. Q. B. P. two.

1. Q. P. two.
2. Q. B. P. two.

By this move of Black's you obtain a slight advantage of position.

3. P. takes Q. B. P.

3. Q. P. one (best).

Major Jaenisch counsels you to take the Q. P., and not the Q. B. P., and his variation proceeds thus,—

3. P. takes Q. P.
4. K. P. one.
5. Q. Kt. to B.'s 3d.
6. P. takes P.

3. Q. takes P.
4. P. takes P.
5. Q. to her sq.
6. K. P. one.

And the second player has lost time.

I believe you may obtain at least as good a position, however by taking the Q. B. P.

4. Q. Kt. P. two.

4. Q. R. P. two.

You may play too 4. K. Kt. to B.'s 3d, and then 5. Q. R. P. one. If he play 4. K. P. two, the following is a probable result:—

- | | |
|------------------------|-----------------------|
| 5. K. Kt. to B.'s 3d. | 4. K. P. two. |
| 6. K. P. one. | 5. K. B. P. one. |
| 7. Q. takes Q. (ch.) | 6. P. takes P. |
| 8. Q. B. takes P. | 7. K. takes Q. |
| 9. Q. Kt. P. one. | 8. Q. R. P. two. |
| 10. P. to Q. B.'s 6th. | 9. Q. Kt. to Q.'s 2d. |
| 11. Q. R. P. two. | 10. P. takes P. |
| 12. Q. Kt. to Q.'s 2d. | 11. Q. B. P. one. |

With a better game.

5. Q. Kt. P. one.

5. K. P. two.

6. K. Kt. to B.'s 3d.

6. K. B. P. one.

7. K. P. one.

7. B. takes doubled P.

8. P. takes Q. P.

8. P. takes P.

If he take with the Bishop, you take B. with Kt., and he cannot save the Pawn.

9. B. to Q. Kt.'s 2d.

And you have certainly the advantage.

Variation II., beginning at Black's 2d move.

White.

Black.

{ 1. Q. P. two.

1. *The same.*

{ 2. Q. B. P. two.

2. Q. B. P. one.

Black's second move here is even weaker apparently than Q. B. P. two.

3. K. B. P. one.

3. K. Kt. to B.'s 3d.

If instead of bringing out his Kt. he play 3. P. takes P., you move 4. K. P. one, and if then he support his Pawn with 4. Q. Kt. P. two, you can reply with 5. Q. R. P. two.

4. Q. Kt. to B.'s 3d.

4. Q. B. to K. B.'s 4th.

5. K. P. one.

5. K. P. one.

6. K. B. to Q.'s 3d.

6. P. takes B.

7. Q. takes B.

7. K. B. to Q. Kt.'s 5th.

- | | |
|--------------------------|-------------------------|
| 8. K. P. one. | 8. B. takes Kt. (ch.) |
| 9. P. takes B. | 9. Q. Kt. to Q.'s 2d. |
| 10. Q. B. P. takes Q. P. | 10. Q. B. P. takes P. |
| 11. K. P. one. | 11. Kt. to K. R.'s 4th. |
| 12. K. Kt. to K.'s 2d. | |

The game is in your favor.

GAMES

ILLUSTRATIVE OF THE FOREGOING ANALYSIS.

(From the *Chess-Player's Chronicle*.)

GAME I.

Between M. De la Bourdonnais and Mr. McDonnell.

White, (M. De la B.)

Black, (Mr. McD.)

- | | |
|-------------------------------|----------------------------|
| 1. Q. P. two. | 1. Q. P. two. |
| 2. Q. B. P. two. | 2. P. takes P. |
| 3. K. P. one. | 3. K. P. two. |
| 4. K. B. takes P. | 4. P. takes P. |
| 5. P. takes P. | 5. K. Kt. to B.'s 3d. |
| 6. Q. Kt. to B.'s 3d. | 6. K. B. to K.'s 2d. (a) |
| 7. K. Kt. to B.'s 3d. | 7. Castles. |
| 8. K. R. P. one. (b) | 8. Q. Kt. to Q.'s 2d. |
| 9. Q. B. to K.'s 3d. | 9. Q. Kt. to his 3d. |
| 10. K. B. to Q. Kt.'s 3d. | 10. Q. B. P. one. |
| 11. Castles. | 11. K. Kt. to Q.'s 4th. |
| 12. Q. to K.'s 2d. | 12. K. B. P. two. |
| 13. K. Kt. to K.'s 5th. | 13. K. B. P. one. |
| 14. Q. B. to Q.'s 2d. | 14. K. Kt. P. two. (c) |
| 15. Q. R. to K.'s sq. | 15. K. to his Kt.'s 2d. |
| 16. Q. Kt. takes Kt. | 16. Kt. takes Kt. |
| 17. K. Kt. takes Q. B. P. (d) | 17. Q. Kt. P. takes Kt. |
| 18. B. takes Kt. | 18. Q. takes B. |
| 19. Q. takes B. (ch.) | 19. R. to K. B.'s 2d. |
| 20. Q. to her Kt.'s 4th. | 20. Q. B. to K. B.'s 4th |
| 21. R. to K.'s 5th. | 21. Q. to her 2d. |
| 22. Q. P. one. (e) | 22. P. takes P. |
| 23. Q. to her 4th. | 23. K. to R.'s 3d. |
| 24. K. R. P. one. | 24. Q. B. to K.'s 3d. |
| 25. K. R. to K.'s sq. | 25. Q. R. to K.'s sq. |
| 26. Q. R. takes Kt. P. (f) | 26. Q. R. to K. B.'s sq. |
| 27. Q. to K.'s 5th. | 27. Q. B. to K. Kt.'s 5th. |
| 28. R. to K. R.'s 5th (ch.) | 28. B. takes R. |
| 29. Q. mates. | |

NOTES TO GAME I.

(a) This is a fault. The Bishop should always be played to Q.'s 3d at the present stage.

(b) An indispensable move in this opening.

(c) The advance of these Pawns should rarely be ventured by any but the experienced player.

(d) Capitally played.

(e) An excellent move.

(f) The best mode of taking the Pawn.

GAME II.

Played by correspondence several years since between the Amateurs of Bristol and Mr. Staunton.

White (The Amateurs.)

Black (Mr. S.)

- | | |
|----------------------------|--------------------------------|
| 1. Q. P. two. | 1. Q. P. two. |
| 2. Q. B. P. two. | 2. P. takes P. |
| 3. K. P. one. | 3. K. P. two. |
| 4. B. takes P. | 4. P. takes P. |
| 5. P. takes P. | 5. K. Kt. to B.'s 3d. |
| 6. K. Kt. to B.'s 3d. | 6. K. B. to Q. Kt.'s 5th (ch.) |
| 7. Q. Kt. to B.'s 3d. | 7. Castles. |
| 8. Castles. | 8. Q. B. to K. Kt.'s 5th. |
| 9. Q. B. to K.'s 3d. | 9. Q. Kt. to Q. B.'s 3d. |
| 10. K. B. to K.'s 2d. (a) | 10. K. Kt. to Q.'s 4th. |
| 11. Q. to Q. B.'s 2d. (b) | 11. Q. B. to Q. R.'s 4th. (c) |
| 12. Q. R. P. one. | 12. K. B. to Q. R.'s 4th. |
| 13. K. Kt. to K.'s 5th. | 13. K. Kt. takes Q. Kt. |
| 14. K. B. takes B. | 14. Q. Kt. takes Kt. |
| 15. Q. P. takes Kt. | 15. Kt. to Q.'s 4th. |
| 16. Q. B. to Q. B.'s 5th. | 16. K. R. to K.'s sq. |
| 17. K. B. P. two. | 17. Q. B. P. one. |
| 18. Q. R. to Q.'s sq. | 18. Q. to K. R.'s 5th. |
| 19. Q. to K.'s 2d. | 19. K. Kt. P. one. (d) |
| 20. K. B. to K. Kt.'s 4th. | 20. B. to Q. Kt.'s 3d. (e) |
| 21. B. takes B. | 21. Q. R. P. takes B. |
| 22. K. B. P. one. (f) | 22. Q. R. to Q. R.'s 5th. (g) |
| 23. P. takes K. Kt. P. | 23. K. R. P. takes P. |
| 24. B. to K. B.'s 3d. | 24. Kt. to K. B.'s 5th. (h) |
| 25. Q. to K.'s 3d. | 25. P. to Q. Kt.'s 4th. |
| 26. R. to Q.'s 7th. | 26. Q. to K. Kt.'s 4th. (i) |
| 27. K. to R.'s sq. (k) | 27. Q. takes K. P. |
| 28. Q. takes Q. | 28. R. takes Q. |
| 29. Q. R. takes Q. Kt. P. | 29. Q. R. to Q. B.'s 5th. |
| 30. K. R. P. one. | 30. Kt. to Q.'s 6th. |
| 31. B. to Q.'s sq. | 31. Q. R. to K. B.'s 5th. |
| 32. R. takes R. | 32. Kt. takes R. |
| 33. B. to K. B.'s 3d. (l) | 33. Kt. to Q.'s 4th. |
| 34. K. to Kt.'s sq. (m) | 34. K. to Kt.'s 2d. |

- | | |
|--------------------|---------------------------------|
| 35. K. to B.'s 2d. | 35. K. to B.'s 3d. (<i>n</i>) |
| 36. Q. Kt. P. one. | 36. Kt. to K.'s 2d. |
| 37. Q. R. P. one. | 37. P. takes P. |
| 38. P. takes P. | 38. R. to Q. R.'s 4th. |

The game was resigned as a drawn battle.

NOTES TO GAME II.

- (*a*) The best move apparently to preserve the Q. P.
 (*b*) Good play, threatening to move K. Kt. to Kt.'s 5th, which might cost the Black a Piece.
 (*c*) Correctly played; by this simple move he utterly disconcerts the meditated attack on his K. R. P.
 (*d*) Had Black, instead of this move, taken K. B. P. with his Kt., the opponents by capturing K. B. P. with Bishop (giving check at the same time,) would have obtained a winning position.
 (*e*) Far better than playing K. R. P. two, in which case White would have moved the B. to Q.'s 7th, attacking the Rook.
 (*f*) By this move the Bristolians appear to have weakened their game.
 (*g*) This Rook is admirably posted.
 (*h*) A fine position for the Kt. also. Had the Kt. remained at Q.'s 4th, White might have taken him with K.'s Bishop, and then by playing Q. to K. B.'s 3d, would have won a Pawn.
 (*i*) Threatening to win the Queen by checking with the Kt. at K. R.'s 6th.
 (*k*) But for the necessity of making this defensive move, there is every probability that the Bristol players would have acquired the better game. If, however, instead of moving the King, they had proceeded with their attack, playing Q. to Q. Kt.'s 6th, their adversary would have moved his Q. R. to Q. B.'s 5th, and afterwards checked with Kt., and thus have been enabled at least to draw the game.
 (*l*) This is stronger than B. to Q. Kt.'s 3d.
 (*m*) These moves are to bring the King within reach of the adverse Pawn on Q.'s side.
 (*n*) This appears to be the only move by which Black can prevent his opponents obtaining a "passed" Q. R. P.

GAME III.

Played in Paris by three members of the Chess-Cercle, MM. Harrwitz, Sasias, and another, in consultation, against MM. Kieseritzkij, Henderson, and Kling, in the Café de la Régence.

White (Allies of the Cercle).

Black (Allies of the Café).

- | | |
|-----------------------------|-------------------------------|
| 1. Q. P. two. | 1. Q. P. two. |
| 2. Q. B. P. two. | 2. P. takes P. |
| 3. K. P. two. | 3. K. B. P. two. (<i>a</i>) |
| 4. P. takes P. (<i>b</i>) | 4. Q. B. takes P. |
| 5. K. B. takes P. | 5. K. Kt. to B.'s 3d. |
| 6. K. Kt. to K.'s 2d. | 6. Q. B. to K.'s 5th. |

- | | |
|----------------------------|-----------------------------|
| 7. Castles. | 7. Q. Kt. to B.'s 3d. |
| 8. Q. to Kt.'s 3d. | 8. B. to Q.'s 4th. |
| 9. B. takes B. | 9. Q. takes B. |
| 10. Q. takes Q. Kt. P. | 10. Q. Kt. takes Q. P. (c) |
| 11. Q. to R.'s 6th. | 11. K. P. two. |
| 12. Q. Kt. to B.'s 3d. | 12. Q. to her B.'s 3d. |
| 13. Q. takes Q. | 13. Kt. takes Q. |
| 14. K. B. P. two. | 14. B. to Q. B.'s 4th (ch.) |
| 15. K. to R.'s sq. | 15. Castles on K.'s side. |
| 16. K. R. P. one. | 16. Q. R. to K.'s sq. |
| 17. P. takes P. | 17. Q. Kt. takes P. |
| 18. Q. B. to K. Kt.'s 5th. | 18. Q. R. to K.'s 3d. |
| 19. Q. R. to Q.'s sq. | 19. Q. Kt. to Q. B.'s 5th |
| 20. Q. Kt. P. one. | 20. Q. Kt. to K.'s 6th. |
| 21. B. takes Q. Kt. | 21. Q. R. takes B. |
| 22. K. R. to B.'s 3d. | 22. K. R. to K.'s sq. |
| 23. K. Kt. to K. B.'s 4th. | 23. Kt. to K.'s 5th. |
| 24. Q. Kt. takes Kt. | 24. K. R. takes Kt. (d) |
| 25. R. takes R. | 25. B. takes R. |
| 26. R. to Q.'s 8th (ch.) | 26. K. to B.'s 2d. |
| 27. Kt. to Q.'s 5th. | 27. R. to Q.'s 5th. |
| 28. R. to Q.'s 7th (ch.) | 28. K. to his 3d. |
| 29. R. to K.'s 7th (ch.) | 29. K. takes Kt. |
| 30. R. takes B. | 30. R. to K.'s 5th. |
| 31. R. to Q.'s 3d (ch.) | 31. K. to Q. B.'s 3d. |
| 32. K. to R.'s 2d. | 32. R. to K.'s 7th. |
| 33. Q. R. P. one. | 33. Q. R. P. two. |
| 34. K. R. P. one. | 34. R. to K.'s 5th. |
| 35. K. to R.'s 3d. | 35. K. to Q. Kt.'s 4th |
| 36. K. Kt. P. two. | 36. Q. B. P. two. |
| 37. K. to Kt.'s 3d. | 37. Q. R. P. one. |
| 38. P. takes P. (ch.) | 38. K. takes P. |
| 39. R. to Q.'s 7th. | 39. Q. B. P. one. |
| 40. R. takes K. Kt. P. | 40. Q. B. P. one. |

The players of the Black men win.

NOTES TO GAME III.

(a) This leads to the objectionable defence of Mr. Schwartz, which has been previously examined.

(b) Bishop takes Pawn would be likewise good play.

(c) Very neatly played.

(d) It would have been better perhaps to have taken this Kt. with the Queen's Rook.

GAME IV.

Between M. St. Amant and Mr. Staunton.

White (M. St. A.)

Black (Mr. S.)

1. Q. P. two.

1. Q. P. two.

2. Q. B. P. two.

2. K. P. one.

- | | |
|--|--|
| 3. Q. Kt. to B.'s 3d. | 3. K. Kt. to B.'s 3d. |
| 4. K. Kt. to B.'s 3d. | 4. Q. R. P. one. |
| 5. Q. B. P. one. | 5. K. B. to K.'s 2d. |
| 6. Q. B. to K. Kt.'s 5th. (<i>a</i>) | 6. Castles. |
| 7. K. P. one. | 7. Q. Kt. P. one. (<i>b</i>) |
| 8. Q. Kt. P. two. | 8. Q. B. to Q. Kt.'s 2d. |
| 9. Q. B. takes Kt. | 9. B. takes B. |
| 10. K. B. to Q.'s 3d. | 10. Q. R. P. one. |
| 11. Q. R. P. one. | 11. Kt. to Q.'s 2d. (<i>c</i>) |
| 12. Q. B. P. takes P. | 12. P. takes P. |
| 13. Castles. | 13. Q. to K.'s 2d. (<i>d</i>) |
| 14. Q. to her Kt.'s 3d. (<i>e</i>) | 14. P. takes P. |
| 15. P. takes P. | 15. K. R. to Q. B.'s sq. |
| 16. B. to Q. Kt.'s 5th. (<i>f</i>) | 16. Kt. to K. B.'s sq. |
| 17. K. R. to Q. B.'s sq.* | 17. Kt. to K. Kt.'s 3d. |
| 18. B. to K.'s 2d. | 18. Q. to her sq. |
| 19. Kt. to Q. Kt.'s 5th. | 19. B. to K.'s 2d. |
| 20. K. Kt. to K.'s sq. | 20. B. to Q. R.'s 3d. (<i>g</i>) |
| 21. K. B. P. two. | 21. Kt. to R.'s 5th. |
| 22. K. to B.'s 2d. | 22. Kt. to K. B.'s 4th. |
| 23. K. Kt. to B.'s 3d. | 23. B. takes Q. Kt. |
| 24. Q. R. takes R. | 24. R. takes Q. R. |
| 25. B. takes B. | 25. Kt. to Q.'s 3d. |
| 26. B. to Q.'s 3d. | 26. Q. Kt. P. one. |
| 27. Kt. to K.'s 5th. | 27. Kt. to Q. B.'s 5th. |
| 28. Kt. to Q. B.'s 6th. | 28. Q. to her 3d. |
| 29. Kt. takes B. (<i>ch.</i>) | 29. Q. takes Kt. |
| 30. B. takes Kt. | 30. Q. P. takes B. (<i>h</i>) |
| 31. Q. to Kt.'s 2d. | 31. R. to Q. R.'s 5th. |
| 32. R. to Q. Kt.'s sq. | 32. Q. to her R.'s 2d. |
| 33. Q. to her B.'s 2d. | 33. K. Kt. P. one. |
| 34. K. R. P. two. | 34. Q. to K.'s 2d. |
| 35. R. to K. R.'s sq. | 35. Q. takes Q. Kt. P. |
| 36. Q. to K.'s 4th. | 36. Q. to her Kt.'s 7th (<i>ch.</i>) |
| 37. K. to Kt.'s 3d. | 37. R. to Q. R.'s 7th. |
| 38. R. to K. B.'s sq. | 38. Q. Kt. P. one. |
| 39. Q. to her Kt.'s 7th. | 39. K. R. P. two. |
| 40. K. to R.'s 3d. | 40. Q. B. P. one. |
| 41. R. to K. Kt.'s sq. | 41. Q. to K. B.'s 7th. |
| 42. Q. to her Kt.'s 8th (<i>ch.</i>) | 42. K. to R.'s 2d. |
| 43. Q. to K. B.'s 8th. | 43. Q. takes K. P. (<i>ch.</i>) |
| 44. P. to K. Kt.'s 3d. | 44. R. to Q. R.'s 2d. |
| 45. R. to Q. R.'s sq. (<i>i</i>) | 45. Q. takes Q. P. (<i>k</i>) |
| 46. R. takes R. | 46. Q. takes R. |
| 47. Q. takes Q. Kt. P. | 47. Q. to K. Kt.'s 8th. |
| 48. Q. to her Kt.'s 7th. | 48. K. to Kt.'s 2d. |
| 49. Q. to K.'s 4th. | 49. Q. to her B.'s 4th. |
| 50. Q. to K.'s sq. | 50. P. to Q. B.'s 7th. |
| 51. Q. to her R.'s sq. (<i>ch.</i>) | 51. K. to R.'s 2d. |
| 52. Q. to her B.'s sq. | 52. Q. to K. B.'s 4th (<i>ch.</i>) |

- | | |
|-----------------------|--------------------------|
| 53. K. to R.'s 2d. | 53. Q. to her 6th. |
| 54. K. B. P. one. | 54. Q. to K.'s 7th (ch.) |
| 55. K. to R.'s 3d. | 55. Q. to her 8th. |
| 56. P. takes P. (ch.) | 56. P. takes P. |

And White surrendered.

NOTES TO GAME IV.

(a) It has been previously remarked that the Q. B. in these games can seldom be advantageously played to the King's side.

(b) This appears the only safe and effectual way of bringing the Queen's Bishop into play.

(c) Threatening to gain a Pawn.

(d) A much better move than advancing the King's Pawn one step, which would have cost Black at least a Pawn. (e. g.)

- | | |
|-----------------------------|--------------------|
| 12. P. takes P. | 11. K. P. one. |
| 13. Kt. takes Kt. | 12. Kt. takes P. |
| 14. B. takes K. R. P. (ch.) | 13. B. takes Kt. |
| 15. Q. to K. R.'s 5th (ch.) | 14. K. takes B. |
| 16. Q. takes B., &c. | 15. K. to Kt.'s sq |

(e) Well played.

(f) A lost move.

(g) From this point the game is in Black's favor.

(h) Black properly takes with the Q. P., foreseeing, in the event of the capital Pieces being changed off, that a White passed P. on the Q. Kt.'s file, would be out of reach of his King.

(i) High praise is due to White for the pertinacious ingenuity with which he struggled to draw the game.

(k) Had he taken the R., White would have drawn the game.

E I G H T P R O B L E M S

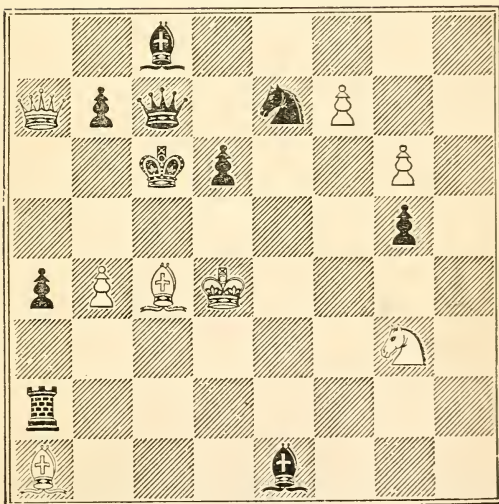
I N

F I V E M O V E S .

No. 1

BY THE EDITOR.

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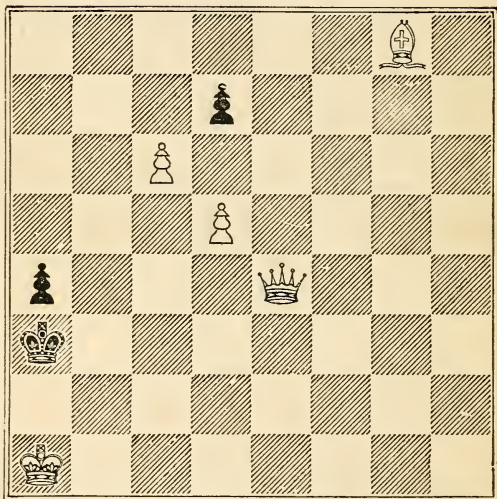
WHITE.

White to play and mate in five moves.

No. 2.

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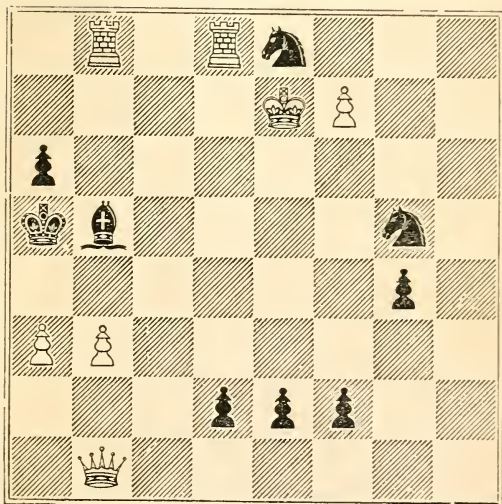
White to move and compel Black to mate him in five moves

PROBLEMS IN FIVE MOVES.

No. 3.

AUTHOR UNKNOWN.

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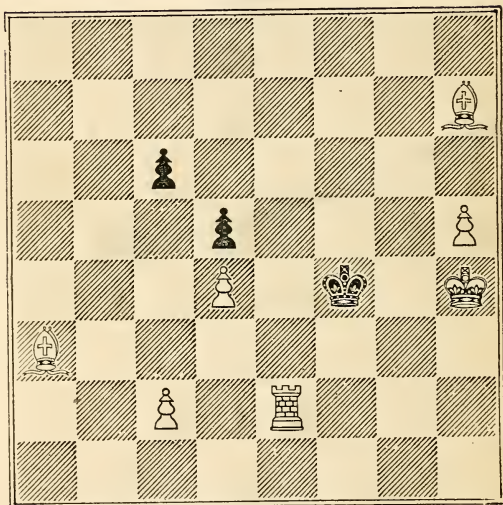
White to play and mate in five moves.

No. 4.

BY HERR KUIPER.

(From the Palamède.)

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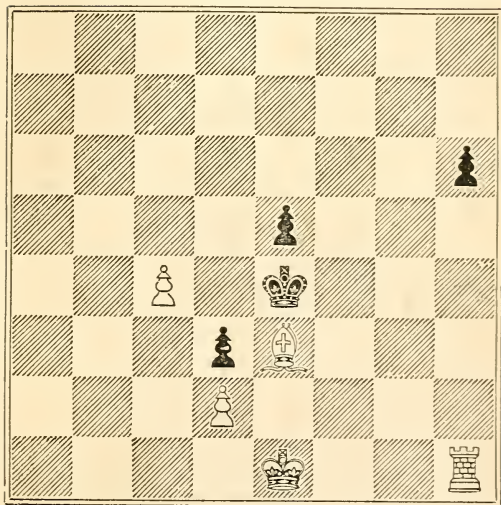
White to play and mate in five moves.

No. 5.

BY HERR KLING.

(From Staunton's Chess Player's Handbook.)

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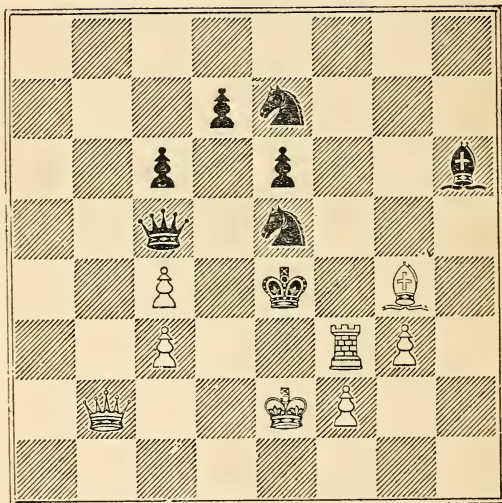
White to play and mate in five moves.

No. 6.

BY CALVI.

(From the Palamède.)

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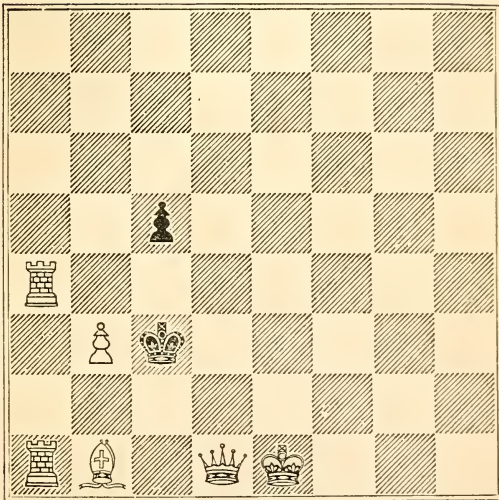
WHITE.

White to play and mate in five moves.

No. 7.

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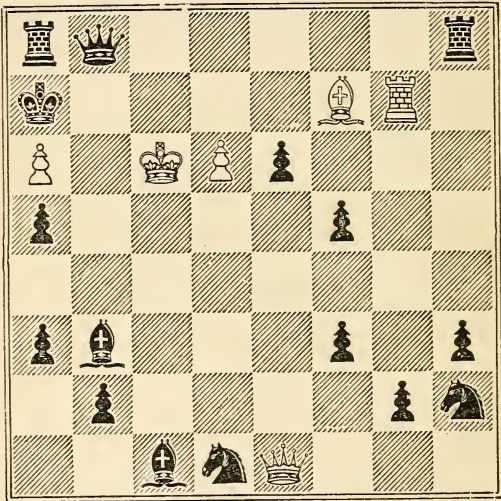
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White to play and compels Black to check-mate him in five moves.

No. 8.

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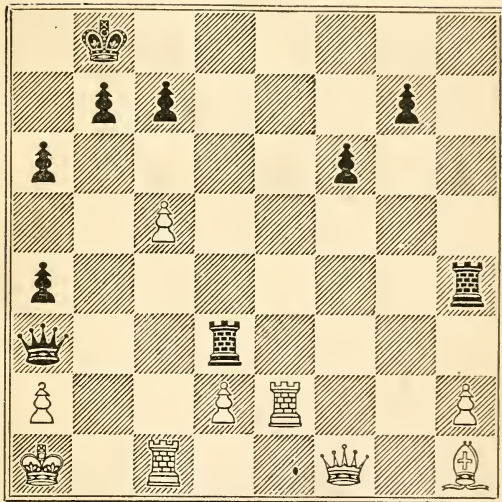
White to play and mate in six moves.

EXAMPLES
OF
INCAUTIOUS PLAY
SIX ORIGINAL POSITIONS.

Adolescentiam alere jucundum est et laudabile.—CICERO.

Example 1.

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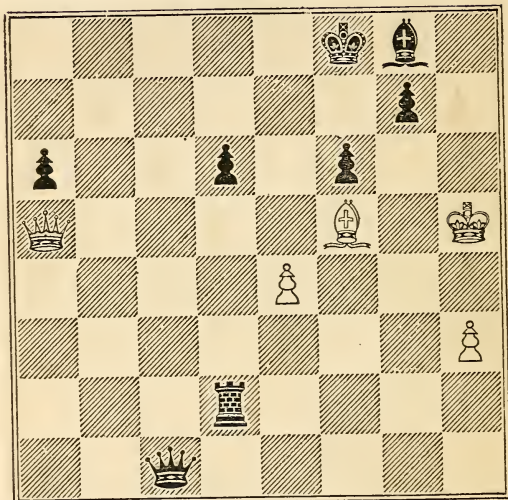


WHITE.

In this position, White having to move played Rook to Q. B. 3d, Black took this Rook with Rook, whereupon White effected mate in a few moves.

Example 2.

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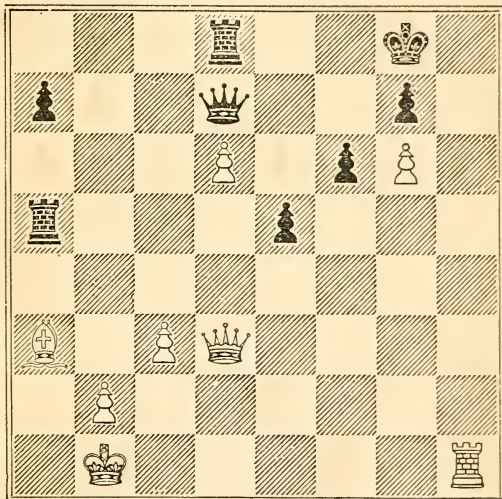


WHITE.

In this position, the young player conducting the Black pieces played Rook to K. Kt. 7th sq., threatening mate next move, whereupon his adversary announced mate in three moves. Instead of moving Rook, he should have checked with Bishop, mating his opponent in five moves, the move of Bishop included.

Example 3.

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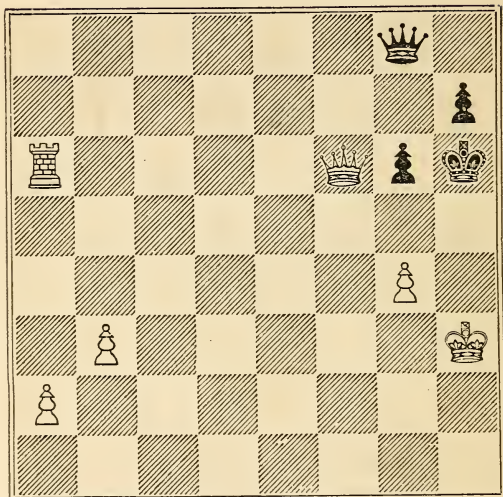


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In this position, Black having the move played Q. to Q. Kt. 2d, an inviting move, as he thereby threatens to capture Rook checking, and also attacks B. with R. He has played incorrectly, and must undergo mate in four moves. He should have played Q. to K. Kt. 5th sq.

Example 4.

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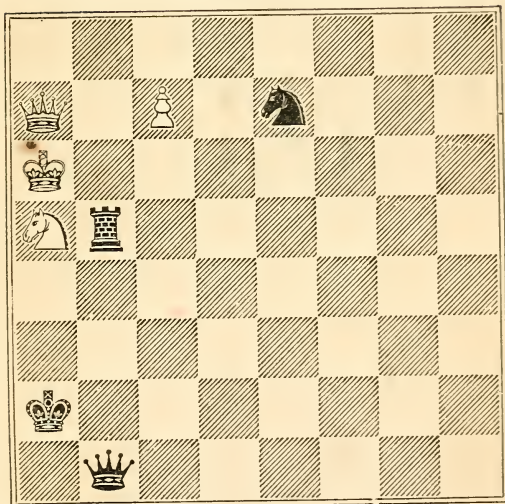


WHITE.

White having the move in this position has several methods of winning, the most expeditious of which would have been K. to his R. 4th sq. On the spur of the moment he plays R. to Q. R. 7th sq., threatening to mate with Q. at K. R. 4th. This heedless move enables his adversary to draw the game.

Example 5.

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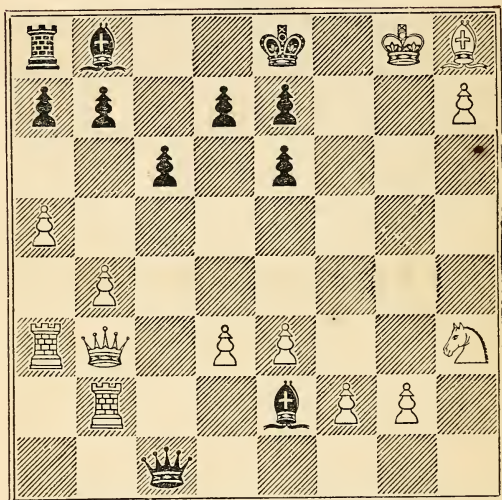


WHITE.

In this position the player of the Black pieces, as yet a tyro, imagined he would obtain the victory by taking off Kt. with R. checking, subsequently winning Queen by a check with Kt. This he executed, and was surprised to find that after attacking P. with Q., his adversary played K. to corner, drawing the game.

Example 6.

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WHITE.

In this position, White having to move and hoping to entrap Queen, played Rook to Q. R. sq.; Black took this Rook, White replied with R. to Kt. sq., attacking Queen with Rook and Bishop, whereupon Black announced mate in five moves.

THE FATAL MATE.



THE FATAL MATE .

THE FATAL MATE.

“*Quelque découverte que l'on ait faite dans le pays de l'amour propre, il y reste bien des terres inconnues.*”—*La Rochefoucauld.*

MUCH as may be said in favor of the game of chess, of its noble and scientific character as an intellectual enjoyment of the highest order, and the almost irresistible attraction it acquires for its votaries, still many are deterred from its practice by an ill-judged sensitiveness and morbid fear of defeat. Let those who have commenced the study of chess, and who really wish to improve, bear in mind that the player who learns not how to lose, will never learn how to win, and dismiss at once all impatience and rising irritability.

It must be confessed, however, that no game affects so directly the vanity of the individual as chess. That the winning of the game is due solely to the skill of the player, and that not a leaven of chance has mingled with and assisted his good play, becomes, in weak minds, a fixed idea, productive sometimes of the strangest aberrations.

Illustrative of this weakness, I recollect an anecdote of a somewhat singular nature.

In the autumn of 18—, while spending a week at the seat of General D——, a few leagues from Paris, I was introduced to an English gentleman, with whom I usually played a rubber at chess in the evening, after a long ride or a day's sport with dog and gun.

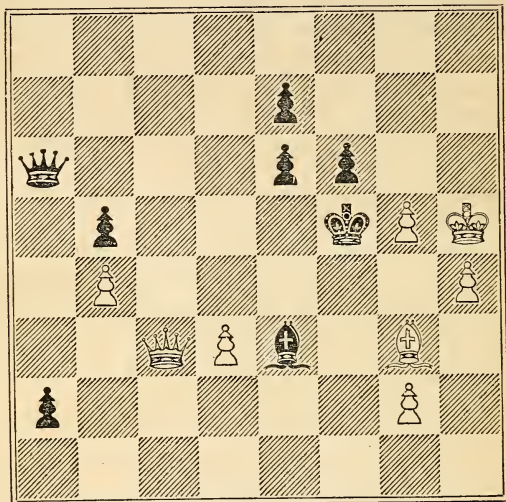
At the time I speak of, I was far from being an adept in the game, and my adversary, though not a very strong player, was still my superior, and an opponent against whom I could not allow my attention to flag a single moment without paying that direful penalty, “check-mate.”

Among the persons who usually seemed to take most interest in our games was the charming Countess V . . . On the evening of our last match, the next day being fixed upon for a return to Paris, seated near the chess-table, it appeared to me that she had followed, with unusual attention, a preceding game won by my adversary. I had never, however, heard the Countess express the least wish to

play, nor intimate in conversation that she possessed any knowledge of the science.

Our game had verged into the following position. I was the player of the White pieces, and it was my turn to move.

BLACK.



WHITE.

Over this situation I had already paused some time, and was not a little embarrassed. To my inexperienced eye, the proximity of one of my adversary's Pawns to the royal line foreboded danger, and filled me with secret terror. I also feared his playing his Queen to her Rook's square, threatening Knight's Pawn, and worse, a mate. On the other hand, although the position of his King seemed to be one of some constraint, yet it struck me that on any move of mine, the advance of his King's Pawn would free him from embarrassment.

Thus perplexed and irresolute, I was hesitating between removing Bishop or playing Queen to her Rook's square, when instinctively I looked around in the direction of the Countess, as towards the person

who had taken most interest in the contest. There probably was much of appeal in my expression, and her compassion must have been great indeed, for as my hand was nearing the Bishop, I heard her make a remark on the position to Madame D . . . in a tone that seemed to banter my inexperience. The words indeed had been pronounced in a subdued voice ; nevertheless they had been overheard by some of the bystanders, who looked towards the Countess with some surprise. They had also fallen on the quick ear of my antagonist, who suppressed a rising frown. Whether I blushed outwardly I know not, inwardly I certainly did. The Countess's hint, however, had been a ray of light for me, and the truth gradually unfolding itself, I announced checkmate in four moves.

Proud of having carried out so well the conception of my fair ally, I approached to thank her for her timely assistance.

"I confess my inferiority," said I, "but I have yet full time to improve, and, under the direction of a mistress so well skilled in the game, I feel I should make rapid progress." The Countess smiled, saying I flattered her, and that assuredly she would not undertake to teach an art she never practised. "It is even so," added she ; "we often show most enthusiasm for those things with which we have an imperfect acquaintance, and happy those who are not tormented by a thirst after profound knowledge. Since you consult me, sir, my advice is, that you take no master to perfect your chess education."

"I understand, madam ; my capacity for the game does not strike you as" . . .

"It strikes me as excellent—quite excellent enough to insure success, and enable you to play in a short time a very scientific game. But are you aware of the probable result of all the science you may acquire ? Believe me, sir, it will only serve to aggravate the disappointment at losing, in a proportion a thousand times greater than the pleasure of winning. Reflect on this, I pray."

The Countess pronounced these words with so grave and solemn an air, that I could not dissemble my astonishment. "You may not believe me, sir," continued she, "nevertheless, if you will grant me your attention, I hope to convince you there is some truth in my remarks." I seated myself near her, and she commenced the following recital :

“The Count de St. Genest, who died a few years before the restoration, had long been known in the world, as one of the most accomplished gentlemen of his time. His equanimity of temper and perfect disinterestedness were proverbial. Ever ready to admit the superiority of others, even in those things in which he excelled himself, he was prompt to proclaim the success of a rival, and quarrelled with none for not honoring sufficiently his own well-founded claims.

“It had been the lot of the Count de St. Genest to have spent two-thirds of his life in a state of well-deserved happiness, when he was compelled to share the uncertain fortunes of the emigration. During this period of trial he led a secluded and unostentatious life; one of devotedness to his family and friends.

“While residing at Frankfort he learnt the game of chess, at first looking upon it merely as an amusement well adapted to soothe and divert the weary hours of exile. The Count, however, soon became a devotee to the game and a first-rate player. At his advanced period of life, he acquired at chess the same superiority he had attained in his youth in every manly exercise. Age had merely changed his tastes and matured his faculties rather than impaired them.

“The Count had frequent opportunities of measuring his strength with some of the best players of Europe, and on more than one occasion were they compelled to acknowledge his superiority. In one respect, however, he was most unfortunate. No triumph compensated, in his eyes, for the bitter feelings of disappointment he experienced whenever a star more propitious than his own favored a competitor in the checkered strife.

“In the usual walks of life, the distinctive traits of the Count’s character were modesty of demeanor, and an unpretending but noble manner, save at the Game of Chess, when a sudden transformation seemed to come over him, and he was no longer the same man. He could here brook no inferiority, and an attempt to obtain a concession on this point, was instantly construed by him into an outrage or a personal insult. A game lost would prey upon his mind for several days, rendering him gloomy and morose, even depriving him of appetite, and, as it were, of consciousness.

“In 18— the Count returned to France, retaining in all its fervor a fondness for his favorite game. But soon there came a change

over the aged nobleman. His faculties became suddenly impaired, and increasing infirmity finally debarred him from all society. In this painful state, chess was his sole alleviation. He had taught the game to his daughter, who had been married eight years to a colonel in the Royal Guards. Occupying the same "Hôtel," his daughter devoted her evenings to her aged father's amusement, humoring the old gentleman's fondness for the game, and seldom having any spectators except the Count's granddaughter, a child little more than seven years of age, somewhat precocious for her years, but withal a mischievous and giddy little thing. You would never, however, have taken her for such, when a game of chess was in progress, for then seated near her grandfather, who was dotingly fond of her, she would seldom utter a word, paying all the time the greatest attention to the complicated moves of what she called her little black and white soldiers.

"The Count de St. Genest, in whose chess faculties there had been, alas! an immense falling off, had preserved, nevertheless, the same sensitiveness with respect to defeat, and strict play was still what he most prided himself upon. His daughter, now much his superior, through motives you will readily imagine, while prolonging and keeping alive the interest of the game by the most generous of impostures, invariably allowed herself to be beaten, to the great satisfaction of the old Count, who never slept better than after these illusory triumphs.

"One evening, however, towards the end of a game, which the Count had conducted with more skill than it had been his wont to display, his patient opponent, either through forgetfulness of her usual part, or led on perhaps by an inviting position, gave several successive checks, the replies to which were all forced; then without examining farther into the situation, and while looking up at the clock to ascertain the lateness of the hour, she unconsciously touched a piece and was of course compelled to move it; the old nobleman, as I have already said, never allowing the slightest deviation from strict play in the most rigorous sense of the word.

"Scarcely had his daughter committed the move, when she became conscious of the existence of a forced mate, and was devising the square to avoid giving it, inwardly congratulating herself that it

was in her power to do so : she still held the piece, when, to her utter dismay, the Count's youthful granddaughter, clapping her little hands, suddenly exclaimed—' Oh ! grandpapa, you have lost . . . checkmate ! checkmate ! ' The child, by following out the play, evening after evening, had not only become familiar with the moves, but had also acquired an acquaintance with the game, suspected by none and far above her years.

" Roused by this fatal revelation, the Count soon became fully alive to its truth. ' The child is right,' said he ; then drooping his head, he remained gloomily silent.

" A few moments after his little granddaughter approached. ' Good night, dear grandpapa,' said she, in a timid tone, as if conscious of having been the cause of her grandfather's dejection. ' Good night, Miss,' was the dry and somewhat rancorous answer the child received, and she was allowed to leave the room without obtaining the accustomed kiss which the Count, while patting her auburn ringlets, never failed to bestow.

" The next morning the poor child, half afraid, hesitated long before entering her grandfather's bed-room, with the newspaper she was in the habit of carrying to him. At length, overcoming her irresolution, she was about to knock, when her mother opened the door. ' My child,' said she, amid sobs and tears, ' my poor child, what have you done ! Your grandfather is no more !'

" The Count had expired during the night. His impaired faculties had not been proof against the violent perturbation, caused most probably by the feverish and lethiferous visions conjured up by this fatal checkmate, foreseen and announced by a child of seven."

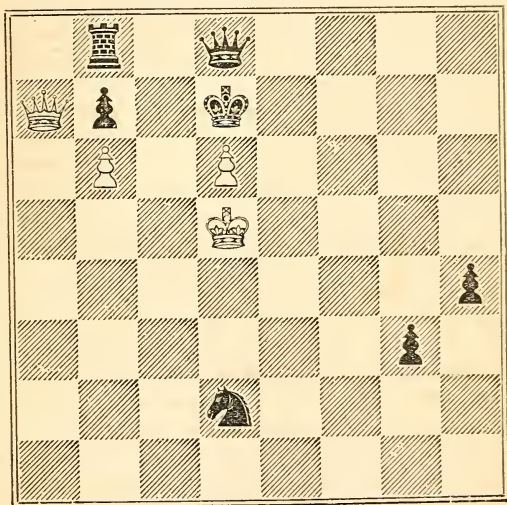
" Undoubtedly," said I, after a pause, during which I perceived the Countess was much moved, " most undoubtedly a talent for the game has been perpetuated in his family, and the Count's granddaughter, notwithstanding the melancholy circumstance attached to her precocious abilities"

" I have perhaps been wrong," suddenly interrupted the Countess, " in having placed under your eyes so fatal an example. . . Excuse some minuteness. . . My emotion you will readily forgive when you learn that in the narrator you behold the granddaughter of the Count de St. Genest."

After some moments' silence, prompted by curiosity, I ventured to ask the Countess, whether she recollected the position that had led to this melancholy circumstance.

"I can never forget it," she replied, while arranging the pieces as follows :—

BLACK.



WHITE.

White to move and force the game:

SOLUTIONS
TO THE
CHESS PROBLEMS.



SOLUTIONS TO THE CHESS PROBLEMS.

BOOK. II.

Fifteen Problems in Two Moves.—Page 171.

No. 1.

White.

1. Q. to K. 4th sq.

Black.

1. If Black take Q. with either P., White mates by advancing a P., and if he play any thing else, Q. captures one of the Pawns and mates.

No. 2.

1. Kt. to K. 8th.

2. Q. Mates.

1. K. moves.

No. 3.

1. B. to his 5th (ch.)

2. Castles.

Mate.

1. K. moves.

No. 4.

1. Q. to Q. R. 5th.

2. Q. to her R. sq.

Mate.

1. P. moves.

No. 5.

1. Q. to K. Kt. 2d sq., threatening to Mate by playing

Kt. to Q. R. 3d. sq.

2. Q. to Q. B. 6th.

Mate.

1. P. takes Kt.—If Q. take Q., Kt. mates taking B.—If Black take Kt. with Kt., Q. B. P. mates.

No. 6.

1. Q. to K. Kt. 2d.

2. Kt. to Q. Kt. 7th.

Mate.

1. Rook takes Q.

No. 7.

1. R. to Q. Kt. 4th. If K. take R., White plays R. to K. 5th and Mates. If B. or Q. check, K. R. interposes, mating. If Kt. check, R. takes Kt. mating. If he play Kt. to Q. 4th, with the view of interposing next move at K. 2d, or of taking the R., Rook mates at B. 6th. If Q.

moves to K. Kt. sq., the Kt. mates at Q. 3d. If Q. goes to her 4th Rook again gives checkmate at Q. B. 6th. If B. to Q. 4th, either Kt mates, or R. by discovery.

<i>White.</i>		<i>Black.</i>
	No. 8.	
1. Q. to K. 6th.	Mate.	1. B. takes Q.
2. Kt. takes B.		
	No. 9.	
1. Q. to her 6th.	Mate.	1. R. takes Q.
2. Kt. to K. B. 4th.		
	No. 10.	
1. B. to K. B. 6th.	Mate.	1. K. moves.
2. Q. to her B. 6th.		
	No. 11.	
1. R. to K. B. 6th.	Mate.	1. K. moves.
2. R. to K. B. 3d.		
	No. 12.	
1. Castles.	Mate.	1. Any thing.
2. R. to K. B. 8th.		
	No. 13.	
1. Rook takes P. (ch.)		1. K. takes R.
2. Q. to B. 7th (ch.)		If K. take Q., White is stale-mated, and if not, White draws by perpetual check with Q.
	No. 14.	
1. R. to Q. R. 4th (ch.)		1. K. takes P.
2. B. to Q. B. 2d (ch.)		2. B. takes B. giving mate.
	No. 15.	
1. Kt. to Q. 3d (ch.)		1. K. moves.
2. Q. to her B. 6th (ch.)		2. K. takes Q. and White is stale-mated.

Solutions to the Problems in the Tale of the Monkey and the Gascon Chess-Knight.

No. 1.—(Page 192.)

(BY H. R. A.)

1. Q. to K. B. 3d (ch.)	1. K. takes Q.
2. Castles (ch.)	2. Kt. interposes.
3. B. to Q. B. 6th (ch.)	3. Q. interposes.
4. B. takes Q.	Mate.

No. 2.—(Page 194.)

(End Game from Calvi.)

White.

1. R. to K. Kt. 8th (ch.)
2. Q. to her 8th (ch.)
3. R. takes Q. (ch.)
4. R. takes R.
5. B. to Q. B. 5th.
6. R. or B. must mate.

Black.

1. R. takes R.
2. Q. takes Q.
3. K. to his 2d.
4. Kt. to Q. 3d.
5. Any thing.

Diagram.—(Page 195.)

1. B. to K. B. 4th.
2. B. to Q. B. 7th.
3. B. to Q. R. 5th.
4. B. to K. sq. (ch.)
- ~~5. R. to K. Kt. 4th.~~
- ⁵ ~~6. R. to K. B. 3th.~~
- ⁶ 7. R. mates.

1. K. to his B. 7th.
2. K. to his B. 8th.
3. K. to his B. 7th.
- ~~4. K. to his B. 8th.~~
- ⁴ 5. K. takes B.
- ⁵ 6. K. moves.

BOOK III.

Fourteen Problems in Three Moves.—p. 275.

No. 1.

1. B. to K. B. 6th.
2. R. to K. Kt. 3d (ch.)
3. K. to Q. 2d.

Mate.

1. Castles.
2. K. moves.

No. 2.

1. Q. to K. B. 6th (ch.)
2. R. to K. 3d (ch.)
3. Q. P. one.

Mate.

1. K. moves.
2. P. takes R.

No. 3.

1. Kt. to Q. Kt. 3d.
2. B. to K. R. 5th.
3. B. to K. 2d or K. B. 7th. Mate.

1. P. moves.
2. Either P. moves.

No. 4.

1. Q. Kt. p. two.
2. Q. to B. 8th.
3. Q. to Kt. 8th.

Mate.

1. K. to R. 2d.
2. K. to Kt. 3d.

No. 5.

1. R. to Q. 4th (ch.)
2. Kt. to K. B. 5th.
3. K. B. to R. 3d.

Mate.

1. B. covers.
2. K. takes Kt.

No. 6.

1. B. to Q. B. 4th.
2. B. to Q. Kt. 5th.
3. P. advances.

Mate.

1. P. takes P.
2. Any thing.

No. 7.

White.

1. R. to Q. sq.
2. B. to Q. 2d.
3. B. to Q. R. 5th.

Mate.

Black.

1. P. advances.
2. B. moves.

No. 8.

1. P. takes P. (ch.)
2. Kt. to K. Kt. 6th (ch.)
3. P. to R. 8th claims a Kt. Mate.

1. K. takes B.
2. K. takes Kt.

No. 9.

1. Kt. to Q. Kt. 6th.
2. Q. to K. B. 3d (ch.)
3. Q. to K. 3d.

Mate.

1. K. moves.
2. K. takes P.

No. 10.

1. Castles.
2. B. to his sq.
3. R. takes Kt.

Mate.

1. P. advances.
2. P. advances.

No. 11.

1. K. p. one (ch.)
2. Q. R. to his 6th.
3. B. to K. Kt. sq. (dis. ch.) Mate.

1. K. to Q. B. 3d.
2. Q. takes Q. (ch.) (a)

(a) If Bl. at his 2d move play Q. R. P. takes B., white replies with R. takes P. mate. If he play Kt. P. takes Kt., then B. to Q. B. 5th discovers mate. If Kt. takes Kt., then Kt. to Q. R. 5th gives mate. And if, lastly, he play Kt. to Q. B. 4th, the B. takes Kt. mating.

No. 12.

1. Q. to K. 6th.
2. P. takes P.
3. R. to K. R. 8th.

Mate.

1. P. takes Q.
2. Any thing.

No. 13.

1. Q. to Q. B. 3d (ch.)
2. R. to K. sq. (ch.)
3. Q. to Q. B. 2d (ch.)

1. K. to Q. 8th.
2. Q. takes R.
3. K. takes Q. & gives mate.

No. 14.

1. Q. to Q. R. 8th (ch.)
2. R. to Q. B. 8th (ch.)
3. B. to Q. 5th (ch.)

1. K. takes Q.
2. Q. interposes.
3. B. takes B., giving mate.

Solution to the Problem in the Tale, "How a World was Won."

Page 299.

1. R. to K. Kt. 8th (ch.)
2. R. to K. B. 8th (ch.)
3. K. P. one (disc. ch.)
4. B. takes Q.

Mate.

1. R. takes R.
2. R. takes R.
3. Q. interposes

BOOK IV.

Fourteen Problems in Four Moves.—p. 417.

No. 1.

White.

1. B. to K. 2d (ch.)
2. B. to his 3d (ch.)
3. Q. takes P. (ch.)
4. If P. cover, Q. takes P. mating. If Q. take Q., White castles and mates.

Black.

1. K. moves.
2. K. takes B.
3. P. covers, or Q. takes Q.

No. 2.

1. R. to Q. 4th.
2. B. to Q. Kt. sq.
3. R. to Q. B. 4th.
4. R. to Q. B. sq.

Mate.

1. P. moves.
2. K. takes B.
3. K. to corner.

No. 3.

1. K. to Q. Kt. 6th.
2. R. takes B. (dis. ch.)
3. R. takes R. (ch.)
4. R. takes Q.

Mate.

1. Q. takes P. (best).
2. B. covers.
3. Q. covers.

No. 4.

1. B. to Q. Kt. 6th (dis. ch.)
2. R. to Q. R. sq.
3. B. to Q. R. 5th.
4. R. to Q. R. 3d.

Mate.

1. K. to Q. Kt. 6th.
2. Q. B. P. moves.
3. K. to Q. B. 6th.

No. 5.

1. B. to K. Kt. 6th (ch.)
2. R. to K. 8th, and mate is forced in two moves.

1. K. moves to R. or Kt. sq.
If he take B. he is mated in two moves.

No. 6.

1. B. to Q. Kt. sq.
2. B. to Q. R. 2d (ch.)
3. Q. Kt. P. one.
4. Q. Kt. P. one (dis. ch.)

Mate.

1. K. moves.
2. K. moves.
3. K. moves.

No. 7.

1. B. to Q. Kt. 6th (ch.)
2. K. R. to Q. B. 5th. (*a*)
3. Q. R. takes K. P. (ch.)
4. K. R. takes R.

Mate.

1. Q. to her 5th.
2. R. to K. Kt. 4th.
3. R. to K. 4th.

(*a*) Black has a great variety of defensive moves: B. to Q. B. 3d, to interpose when the R. checks; Kt. to Q. B. 6th for the same purpose, &c. The result, however, is still the same. Mate is forced in four moves.

No. 8.

White.

1. K. to Q. B. 7th.
2. B. to K. B. 6th.
3. B. to Q. B. 8th.
4. K. to Q. Kt. 7th.

Mate.

Black.

1. K. moves.
2. K. moves.
3. K. moves

No. 9.

1. P. takes P. (ch.)
2. Kt. to Q. B. 6th (ch.)
3. Castles.
4. Removes B. (dis. ch.)

Mate.

1. K. to Q. sq. (best)
2. P. takes Kt.
3. Any thing.

No. 10..

1. K. R. P. one (ch.)
2. B. to Q. R. 3d.
3. B. home.
4. Q. P. one (dis. ch.)

Mate.

1. K. moves.
2. K. takes Kt.
3. K. moves.

No. 11.

1. Kt. to K. 6th (ch.)
2. K. B. home (ch.)
3. Kt. to Q. B. 5th, and mates next move.

1. K. to Q. Kt. 4th.
2. K. takes Kt.

No. 12.

1. B. home.
2. Q. Kt. P. two; or one, if Black play P. two sq.
3. R. to Q. 2d.
4. R. to Q. 4th.

Mate.

1. Q. Kt. P. one, or two.
2. P. advances.
3. K. moves.

No. 13.

1. P. to K. B. 6th.
2. P. to Q. R. 7th.
3. K. takes R.
4. R. to K. B. 8th.

Mate.

1. Castles.
2. R. to K. Kt. 8th (ch.)
3. Any thing.

No. 14.

1. Kt. checks.
2. Kt. to Q. 8th (dis. ch.)
3. Q. to Q. B. 4th (ch.)
4. Draws by perpetual ch. with Kt.

1. K. moves.
2. K. moves.
3. Q. takes Q.

Solutions to the Problems in the Tale of the Midnight Challenge.—
(P. 435.)

No. 1.—(Page 435.)

1. Kt. to Q. 7th (ch.)
2. Q. takes B. (ch.)
3. K. B. to K. 4th (ch.)

1. K. to Q. R. 2d.
2. K. takes Q.
3. K. to Q. R. 2d.
If Bl. play K. to Q. R. 3d,
White advances P. to Q.
Kt. 5th, &c. &c.

White.

4. R. to Q. B. 7th (ch.)
5. P. to Kt. 5th (ch.)
6. K. B. to Q. 3d (ch.)
7. R. to Q. B. 4th (ch.)
8. Q. R. P. two (ch.)
9. R. to Q. B. 7th (dis. ch.)
10. P. takes P. Mate.

Black.

4. K. to Q. R. 3d.
5. K. takes P.
6. K. to Q. Kt. 5th.
7. K. to Q. Kt. 4th.
8. K. to Q. R. 3d.
9. Q. Kt. P. one

No. 2.—(Page 441.)

- | | |
|---|---------------------|
| 1. K. Kt. P. one (ch.) | 1. K. to R. sq. |
| 2. K. Kt. P. one (ch.) | 2. K. to R. 2d. |
| 3. Kt. to K. B. 8th (ch.) | 3. R. takes Kt. |
| 4. P. takes Kt., becomes
a Kt. (ch.) | 4. K. to his R. sq. |
| 5. Q. B. to his 3d (ch.) | 5. R. takes B. |
| 6. R. takes K. R. P. Mate. | |

No. 3.—(Page 444.)

- | | | |
|----------------------------------|---|-------------------------------|
| 1. K. to Q. Kt. 7th. | } | Black's moves are all forced. |
| 2. K. to Q. B. 7th. | | |
| 3. K. to Q. 7th. | | |
| 4. K. P. one. | | |
| 5. K. to his 6th. | | |
| 6. K. to K. B. 5th. | | |
| 7. K. to K. Kt. 4th. | | |
| 8. K. to K. R. 4th. | | |
| 9. K. to K. R. 5th. | | |
| 10. K. B. P. one (ch.) | | |
| 11. P. at Kt. 6th adv. (ch.) | | |
| 12. P. at K. Kt. 5th adv. Mate.) | | |

No. 4.—(Page 445.)

(Altered from Sarratt.)

- | | |
|---------------------|--------------------------|
| 1. Kt. to K. R. 2d. | 1. Q. B. to K. B. 4th. |
| 2. Q. takes B. | 2. Q. to Q. B. 8th (ch.) |
| 3. R. takes Q. | 3. Kt. to Q. 7th (ch.) |
| 4. K. to corner. | 4. R. takes R. (ch.) |
| 5. Q. covers. | 5. Kt. mates. |

No. 5.—(Page 446.)

(From the same.)

- | | |
|-------------------|--------------------------|
| 1. B. to Q. 5th. | Q. to Q. B. 3d. |
| 2. K. to Q. sq. | 1. Kt. to Q. 5th (ch.) |
| 3. K. B. P. one. | 2. B. to K. R. 4th (ch.) |
| 4. K. B. takes B. | 3. B. takes P. (ch.) |
| | 4. Q. takes B. Mate. |

No. 6.—(Page 448.)

White.

1. K. Kt. P. one.
2. P. takes Kt. (best.)†
3. K. takes R.
4. P. takes R.
5. Q. B. P. takes B. (best).
6. Q. takes Q.
7. Q. takes B.
8. P. at K. R. 3d on.
9. P. at K. R. 4th on.
10. P. at K. B. 3d on.
11. P. at Q. 6th on.
12. K. to R. 7th.
13. K. to R. 8th.
14. Q. P. one.
15. Q. P. one.
16. K. to R. 7th.
17. P. at K. B. 5th on.
18. K. to R. 8th.
19. B. P. on.
20. R. P. on.
21. R. P. on.
22. B. P. on.

Black.

1. Kt. takes B.*
2. R. to K. R. sq. (ch.)
3. R. to K. R. 3d (ch.)
4. Q. B. takes Kt.
5. Q. takes B. (ch.)
6. B. to his 3d sq. (ch.)
7. Kt. takes Q.
8. K. to his B. sq.
9. K. to his B. 2d.
10. K. to his B. sq.
11. Kt. takes P.
12. K. to B. 2d.
13. Kt. to K. B. 3d.
14. K. to B. sq.
15. Kt. takes P.
16. K. to B. 2d.
17. Kt. takes P. (ch.)
18. K. to B. sq.
19. K. to B. 2d.
20. Kt. to his 5th.
21. Kt. to his K. 4th.
22. Kt. to his 3d. Mate.

No 7.—(Page 451.)

By H. R. A.

The Mate is forced in 6 moves, e. g.

1. Q. to K. B. 5th (ch.)
2. Q. to K. R. 7th (ch.)
3. Q. to R. 8th (ch.)
4. B. to K. 8th (ch.)
5. Q. to K. Kt. 8th (ch.)
6. B. to K. Kt. 6th.

Mate.

2. B. to Q. 7th (ch.)
3. K. Kt. P. two (ch.)
4. K. P. two.

Mate.

1. K. to K. B. 2d (best.)†
2. K. to B. sq. (best).
3. K. to B. 2d.
4. K. to his 3d.
5. K. to his B. 4th.

† 1. K. takes Q.

2. P. covers.

3. Must take "En passant."

* Black having touched, B. is compelled to capture it, otherwise he might have won more speedily by taking K. Kt. P. with B., and playing R. to Kt. sq., on White's capturing B. with Q.

† This position, from its nature, admits of much variation. The moves given are the most protracting.

BOOK V.

Eight Problems in Five Moves.—(Page 469.)

No. 1.

White.

1. P. checks.
2. B. to K. 6th (ch.)
3. P. to K. B. 8 becomes
a Kt. (ch.)
4. K. to K. 4th (dis. ch.)
5. Q. or Kt. must mate.

Black.

1. K. moves.
2. K. takes B. (best)
3. K. where he can.
4. Any thing.

No. 2.

1. Q. P. one.
2. B. to Q. R. 2d.
3. Q. to Q. Kt. 7th.
4. B. to Q. Kt. sq.
5. Q. to Q. Kt. 2d.

1. P. takes P.
2. P. advances.
3. P. advances.
4. P. advances.
5. P. takes Q. Mate.

No. 3.

1. Q. to K. sq.
2. R. to Q. 4th.
3. R. to Q. R. 4th (ch.)
4. Q. Kt. P. one (ch.)
5. Q. R. P. takes Q.

1. Q. P. takes Q.
2. Any thing.
3. B. takes R.
4. Q. takes P.

Mate.

No. 4.

1. Q. B to his 5th.
2. B. to Q. 3d.
3. B. to K. 4th.
4. R. to K. B. 2d (ch.)
5. Q. P. one.

1. K. to K. B. 6th.
2. K. to K. B. 5th.
3. P. takes B.
4. K. to K. 6th.

Mate.

No. 5.

1. Castles.
2. K. to R. 2d.
3. B. to K. Kt. sq.
4. R. to B. 2d.
5. R. to K. B. 4th.

1. P. to K. R. 4th.
2. P. to K. R. 5th.
3. P. to K. R. 6th.
4. K. to Q. 4th.

Mate.

No. 6.

1. R. to K. B. 4th (ch.)
2. Q. to Q. Kt. sq. (ch.)
3. Q. to K. R. sq. (ch.)
4. Q. to K. R. 8th (ch.)
5. Q. to her Kt. 8th.

1. B. takes R.
2. Kt. to Q. 6th.
3. K. to his 4th.
4. K. to Q. 3d.

Mate.

No. 7.

1. Q. to Q. 3d (ch.)
2. B. to Q. B. 2d.
3. Q. to Q. B. 3d (ch.)
4. Castles.
5. B to Q. Kt. sq.

1. K. to Q. Kt. 8th.
2. P. moves.
3. K. takes Q.
4. P. takes P.
5. Is compelled to advance P
giving check-mate.

No. 8.

White.

- 1 B. to K. R. 5th (dis. ch.)
2. R. takes Q. (ch.)
3. R. to Q. Kt. 7th (ch.)
4. P. checks.
5. Q. checks.
6. Q. takes B.

Mate.

Black.

1. Q. to B. 2d (best).
If K. takes P., White ch.
with Q. at K. 2d, and mate
ensues in 3 moves.
2. K. to Kt. sq.
3. K. moves.
4. K. moves.
5. B. interposes.

Examples of Incautious Play.—(Page 479.)

Six Original Positions by H. R. A.

Example 1.

White having played R. to Q. B. 3d attacking Q., and Black having captured this R. with R., White effects Mate in 4 moves, as follows:

- | | |
|----------------------------|---------------------|
| 1. R. to K. 8th (ch.) | 1. K. to Q. R. 2d. |
| 2. R. to Q. R. 8th (ch.) | 2. K. takes R. |
| 3. Q. takes Q. R. P. (ch.) | 3. K. to Q. Kt. sq. |
| 4. Q. takes Q. Kt. P. | Mate. |

Example 2.

Black having played R. to K. Kt. sq., White mates in three moves, as follows:

- | | |
|-----------------------|----------------|
| 1. Q. to Q. 8th (ch.) | 1. K. moves. |
| 2. B. to K. 6th (ch.) | 2. K. takes B. |
| 3. Q. to K. 8th. | Mate. |

Black had it in his power to force mate in five moves, e. g.

Black.

1. B. checks.
2. Q. to K. Kt. 8th (ch.)
3. K. Kt. P. two ch.
4. B. checks.
5. Q. to K. B. 7th.

Mate.

White.

1. K. to K. Kt. 4th (best).
2. K. to K. B. 4th (best).
3. K. moves.
4. B. covers.

Example 3d.

Black having played Q. to Q. Kt. 2d, White wins easily, e. g.

White.

1. R. to K. R. 8th (ch.)
2. Q. to K. R. 3d. (ch.)
3. Q. to R. 7th, (ch.)
4. Q. to R. 8th.

Mate.

Black.

1. K. takes R.
2. K. moves.
3. K. moves.

Example 4.

White having played R. to Q. R. 7th, Black draws as follows:

Black.

1. Q. takes Q. Kt. P. (ch.)
2. Q. to K. R. 6th (ch.)
3. Q. to K. B. 8th (ch.)

White.

1. K. to K. Kt. 2d.
2. K. to his B. 2d.
3. K. takes Q. and Black is
stale-mated.

Example 5.

It is evident that if Black take the P., his adversary is stalemated. Were the P. on Rook's file, the result would still be a *draw*; but should P. be on either King's, Queen's, or Knight's file, Black would win. This you will readily discover by making the experiment.

Example 6.

- | <i>White.</i> | <i>Black.</i> |
|---------------------|-----------------------|
| 1. R. to Q. R. sq. | 1. Q. takes R. |
| 2. R. to Kt. R. sq. | 2. Q. takes B. (ch.) |
| 3. K. takes B. | 3. K. B. checks. |
| 4. K. moves. | 4. Castles (ch.) |
| 5. K. moves. | 5. Q. B. checks. |
| 6. K. takes P. | 6. R. to K. sq. Mate. |

Solutions of the Problems in the Tale of the Fatal Mate.

No. 1.—(Page 490.)

By H. R. A.

- | | |
|-----------------------|---|
| 1. Q. to K. 5th (ch.) | 1. P. takes Q. |
| 2. B. to K. R. 2d. | 2. B. takes P. at K. Kt. 5th
(best). |
| 3. P. takes B. | 3. Any thing. |
| 4. K. Kt. P. two. | Mate. |

No. 2.—(Page 495.)

By H. R. A.

- | | |
|---------------------------|-------------------|
| 1. Q. to Q. R. 4th (ch.) | 1. K. to Q. B. sq |
| 2. Q. to K. Kt. 4th (ch.) | 2. Q. interposes. |
| 3. Q. to K. Kt. 8th (ch.) | 3. Q. interposes. |
| 4. Q. P. checks. | 4. K. takes P. |
| 5. Q. to K. 6th. | Mate. |

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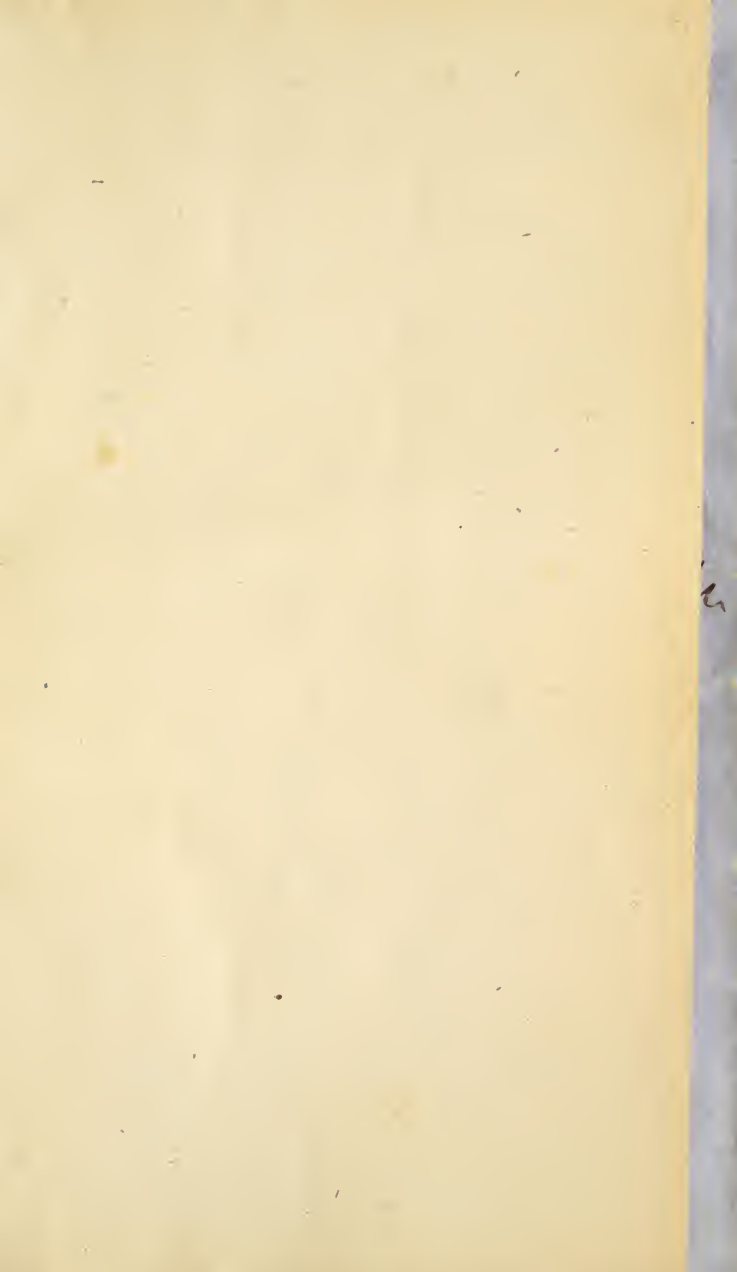
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