CHESS STRATEGY

BY

EDWARD LASKER

TRANSLATED BY

J. DU MONT

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TRANSLATOR'S PREFACE

As the first edition of Edward Lasker's *Chess Strategy* was exhausted within a comparatively short time of its appearance, the author set himself the task of altering and improving the work to such an extent that it became to all intents and purposes a new book. I had the privilege of co-operating with him to a slight degree on that second edition, and was in consequence able to appreciate the tremendous amount of work he voluntarily took upon himself to do; I say voluntarily, because his publishers, anxious to supply the strong demand for the book, wished to reprint it as it stood.

A little later I undertook to translate this second edition into English for Messrs. Bell & Sons. Only a few months had elapsed, the tournaments at Petrograd, Chester, and Mannheim had taken place, several new discoveries had been made, and it is the greatest testimony to Edward Lasker's indefatigable devotion to the Art of Chess that I am able to say that this is not a translation of the second edition, but of what is practically a new book. It contains a new preface, a chapter for beginners, a new introduction, new variations. Furthermore, a large number of new games have taken the place of old ones.

I have no doubt that any chess player who will take the trouble to study *Chess Strategy* will spend many a pleasurable hour. Incidentally new vistas will be opened to him, and his playing strength increased to a surprising degree.

The author says in his preface that he appeals to the intelligence and not the memory of his readers. In my opinion, too, the student should above all try to improve his judgment of position.

Than the playing over of games contested by experts I can hardly imagine a greater or purer form of enjoyment. Yet I must at the outset sound a note of warning against it-

being done superficially, and with a feverish expectation of something happening. Every move or combination of moves should be carefully weighed, and the student should draw his own conclusions and compare them with what actually happens in the game under examination.

This applies particularly to some of the critical positions set out in diagrams in the course of the exposition of the several games.

The reader would derive the greatest possible benefit from a prolonged study of such positions before seeking to know how the games proceed. After having formed his own opinion about the merits of a particular position, he should compare the result with the sequel in the game in question, and thus find out where his judgment has been at fault.

The deeper study of the theory of the openings is of course a necessity to the student who wishes to become an expert, but the development of his judgment must precede it. To him Griffith & White's admirable book, *Modern Chess Openings*, will be a perfect mine of information. There are thousands of variations, and in most of them the actual game in which they were first tried by masters is named, thus adding to the interest and value of the work.

I must not omit to mention the invaluable help afforded me by my friend Mr. John Hart, to whom my warmest thanks are due.

JULIUS DU MONT.

AUTHOR'S PREFACE

THE large majority of chess players who would like to improve their game, have not the necessary opportunity of pitting themselves against players of master-strength, or at least of obtaining the desired instruction from personal intercourse with them. It is for such players that the present work is intended. The books on which the learner has to rely hardly ever serve his purpose, being mostly little more than a disjointed tabulation of numberless opening variations, which cannot be understood without preliminary studies, and consequently only make for confusion. In the end the connection between the various lines of play may become clear, after the student has made an exhaustive study of the subject, but very few would have either the time or the inclination for such prolonged labour.

Therefore another shorter and less empirical way must be found in which to acquire the understanding of sound play. My system of teaching differs from the usual ones, in that it sets down at the outset definite elementary principles of chess strategy by which any move can be gauged at its true value, thus enabling the learner to form his own judgment as to the manœuvres under consideration. In my opinion it is absolutely *essential* to follow such strategical principles, and I go so far as to assert that such principles are in themselves *sufficient* for the development and conduct of a correct game of chess.

Even though instruction in chess is possible on very general lines alone, yet I think it advisable and indeed necessary to explain the application of such principles to the various phases of each game of chess. Otherwise the learner might unduly delay his progress, and lose valuable time in finding out for himself certain essentials that could more profitably be pointed out to him.

With regard to the way in which I have arranged my subject and the form of its exposition in detail, I have thought out the following plan.

After discussing at length the leading principles underlying sound play, I have first treated of the *openings*, in which such principles are of even more deciding influence than in any other stage of the game, as far as could be done on broad lines without having to pay attention to middle and end-game considerations.

I proceeded as follows, by taking as my starting-point the "pawn skeleton" which is formed in the opening, and round which the pieces should group themselves in logical fashion. As a consequence of the pawns having so little mobility, this "pawn skeleton" often preserves its shape right into the end-game. Applying the general strategical principles to the formation of the pawn skeleton, the learner acquires the understanding of the leading idea underlying each opening without having to burden his memory. Not only that, he will also be able to find a correct plan of development when confronted with unusual forms of opening.

The most important result of this system of teaching is that the learner does not lose his way in a maze of detail, but has in view at the very outset, the goal which the many possible variations of the openings are intended to reach.

Before I could proceed to the discussion of the middle game, I found it necessary to treat of the principles governing the *end-game*. For in most cases play in the middle game is influenced by end-game considerations. Here also it has been my endeavour as far as possible to reduce my subject to such principles as are generally applicable.

Finally, as regards the *middle game*, to which the whole of Part II is devoted, I have again made the handling of *pawns*, the hardest of all problems of strategy, the starting-point for my deliberations. I have shown at length how the various plans initiated by the various openings should be developed further. To ensure a thorough understanding of the middle game, I have given a large number of games taken from master play, with numerous and extensive notes. Thus the student has not to rely only on examples taken haphazard from their context, but he will at the same time see how

middle-game positions, which give opportunities for special forms of attack, are evolved from the opening.

It has been my desire to make the subject easily understandable and at the same time entertaining, and to appeal less to the memory of my readers than to their common sense and intelligence. I hope in that way not to have strayed too far from the ideal I had in mind when writing this book, namely, to apply to chess the only method of teaching which has proved productive in all branches of science and art, that is, the education of individual thought.

If I have succeeded in this, I shall have the satisfaction of having contributed a little to the furthering, in the wide circles in which it is played, of the game which undoubtedly makes the strongest appeal to the intellect.

EDWARD LASKER.

CHESS STRATEGY

PART I

CHAPTER I

INTRODUCTORY

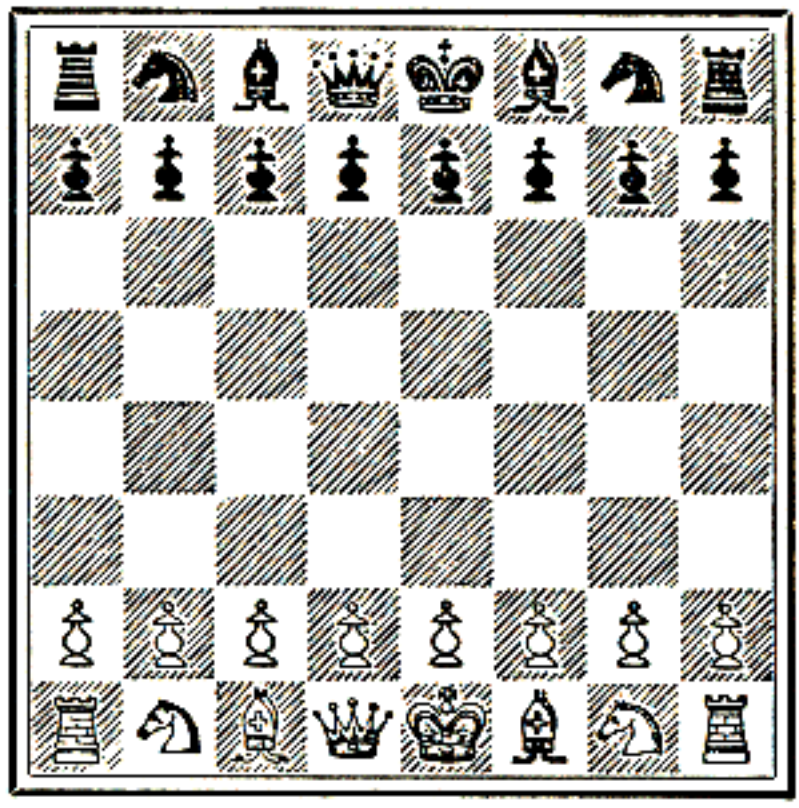
I. Rules of the Game

A GAME of chess is played by two opponents on a square board consisting of sixty-four White and Black squares arranged alternately. The forces on each side comprise sixteen units, namely a King, a Queen, two Rooks, two Bishops, two Knights, and eight Pawns. All units move according to different laws, and the difference in their mobility is the criterion of their relative value and of the fighting power they contribute towards achieving the ultimate aim, namely, the capture of the opposing King. Before I can explain what is meant by the capture of the King, I must set out the rules of the game in full.

Diagram 1 shows the position the forces take up for the contest. The board is so placed that there is a white square at the top left-hand corner. The Rooks take up their positions at the corner squares, and next to them the Knights. Next to those again are the Bishops, and in the centre the King and Queen, the White Queen on a White square, and the Black Queen on a Black square. The eight pawns occupy the ranks immediately in front of the pieces. From this initial position, White begins the game in which the players must move alternately.

The pieces move in the following way : The Rook can move from any square it happens to be on, to any other square

which it can reach in a straight line, either perpendicularly or horizontally, unless there is another piece of the same colour in the way, in which case it can only move as far as the square immediately in front of that piece. If it is an opposing piece which blocks the way, he can move on to the square that piece occupies, thereby capturing it. The piece thus captured is removed from the board. The Bishop can operate along either of the diagonals of which the square on which he is standing forms part. A Bishop on a White square can therefore never get on to a Black one.



Diag. 1.

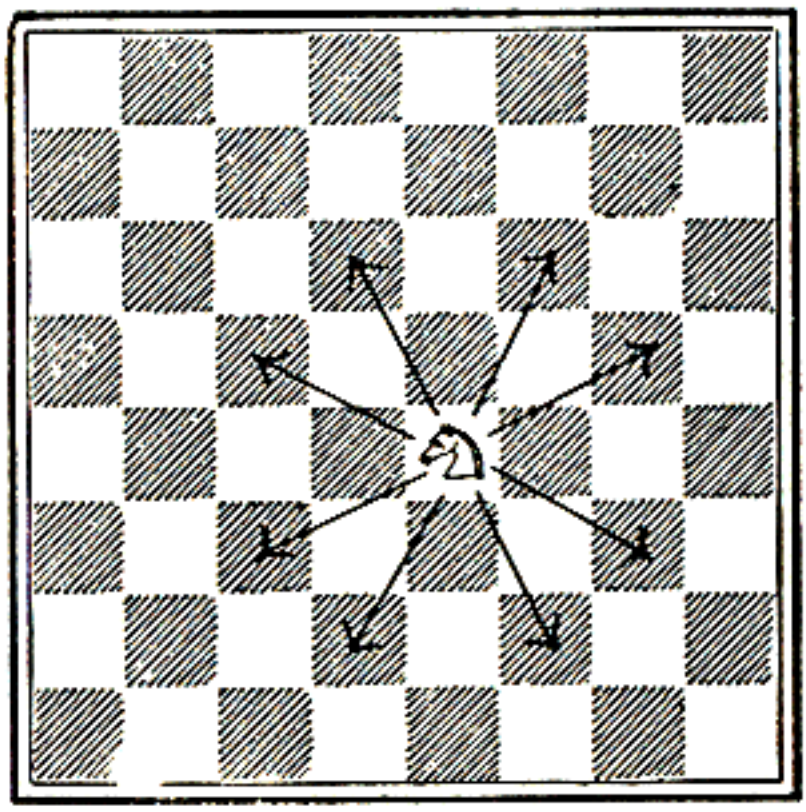
The Queen commands both the straight and the oblique lines which start from the square she stands on, and therefore unites the power of both Rook and Bishop in her movements.

The King has similar powers to the Queen, but curtailed, inasmuch as he can only move one step at a time. He therefore only controls one neighbouring square in any direction.

The Knight plays and captures alternately on White and Black squares, and only reaches such squares as are nearest to him without being immediately adjacent; his move is as it were composed of two steps, one square in a straight line, and one in an oblique direction. Diagram 2 will illustrate this.[1]

[1] I should like to quote my friend Mr. John Hart's clever definition of the Knight's move, though it may not be new. If one conceives a Knight as standing on a corner square of a rectangle three squares by two, he is able to move into the corner diagonally opposite.

The pawns only move straight forward, one square at a time, except at their first move, when they have the option of moving two squares. In contrast to the pieces, the pawns do not capture in the way they move. They move straight forward, but they capture diagonally to the right and left, again only one square, and only forward. Therefore a pawn can only capture such pieces or pawns as occupy squares of the same colour as the square on which it stands. If, in moving two squares, a pawn traverses a square on which it could have been captured by a hostile pawn, that pawn has the right to capture it, as if it had moved only one square. This is called capturing *en passant*. However, this capture can only



Diag. 2.

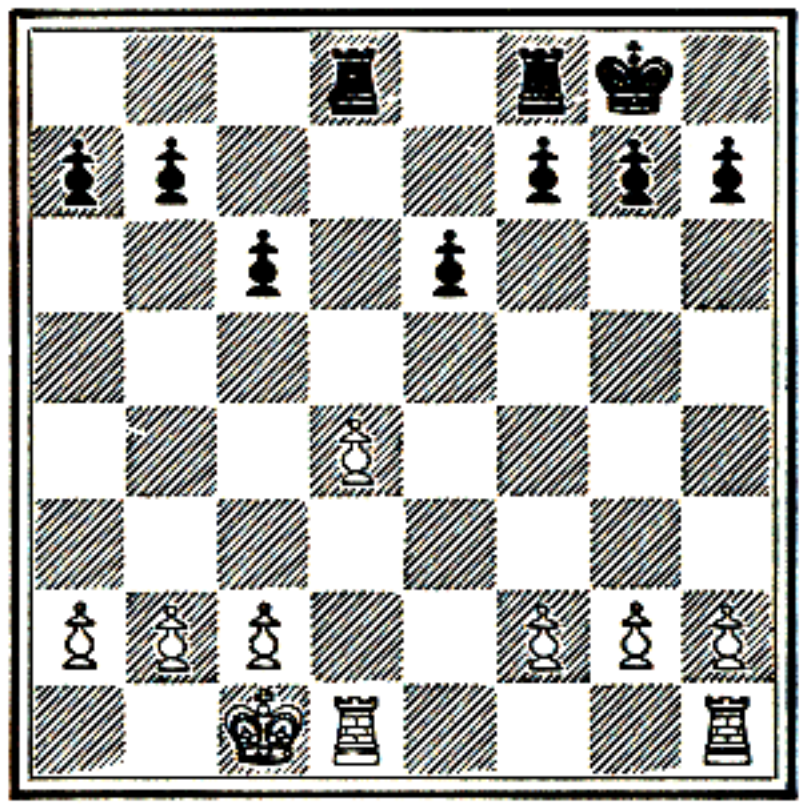
be effected on the very next move, otherwise the privilege of capturing *en passant* is lost.

If a player succeeds in reaching the eighth rank with one of his pawns he is entitled to call for any piece of higher grade, with the exception of the King, in place of such pawn.

Each move in a game of chess consists of the displacement of one piece only, with the exception of what is termed "castling," in which the King and either Rook can be moved simultaneously by either player once in a game. In castling, the King moves sideways to the next square but one, and the Rook to which the King is moved is placed on the square which the King has skipped over. Castling is only allowed if neither the King nor the Rook concerned have moved before, and if there is no piece between the Rook and King.

Diagram 3 shows a position in which White has castled on the Queen's side, and Black on the King's side. Castling is not permitted if the King in castling must pass over a square attacked by a hostile piece. A square (or a piece) is said to be "attacked" when the square (or the piece) is in the line of action of a hostile unit. A square (or a piece) is said to be covered or protected if an opposing piece occupying that square (or capturing the piece) could itself be captured.

When attacking the King it is customary to call "check," to notify the opponent of the fact; for the attack on the King



Diag. 3.

must be met in some way or other. This can be done by capturing the attacker or by interposing a piece (this is not possible in case of attack by a Knight or a pawn), or lastly by moving the King to a square which is not attacked. The latter must not be done by castling. If it is impossible by any of the three methods above mentioned to avoid the attack upon the King, the King is said to be checkmated, and the game is ended.

If a King is unable to move, though not attacked, and none of his remaining pieces can move, the King is said to be stalemated, and the game is drawn. A game is also drawn when neither side has sufficient material left to enforce a mate. (Compare page 63.)

If a player resigns his game before he is actually mated,

he acknowledges that in the end mate is unavoidable, and the game is counted as a loss to him.

A game is null and void if it is shown that a mistake was made in setting the board or men. The same applies when in the course of the game the position and number of pieces have been altered in a manner not in accordance with the proper course of play, and the latter cannot be reconstructed from the point where the error was made.

If a player having the move touches one of his pieces he is under compulsion to move it; if he touches a hostile piece he must capture it, provided that the piece can be properly moved or captured in either case. This rule is of no effect if the piece so touched cannot be moved or captured, as the case may be. So long as the hand has not left the piece to be moved, the latter can be placed on any accessible square. If a player touches a piece with the sole object of adjusting its position, he must apprise his opponent of his intention by saying "J'adoube" beforehand. It is best to move the King first when castling. If the Rook is moved first, and unless the King is played almost simultaneously, a doubt might arise whether castling or a Rook's move only was intended.

If a player has castled illegally, Rook and King must be moved back, and the King must make another move, if there is a legal one. If not, any other move can be played. A player who makes an illegal move with a piece must retract that move, and make another one if possible with the same piece. If the mistake is only noticed later on, the game should be restarted from the position in which the error occurred.

II. Notation

A special notation has been adopted to make the study of games and positions possible, and it is necessary for students of the game to become thoroughly conversant with it. The original and earliest notation is still in use in English, French, and Spanish speaking countries. It is derived from the original position in the game, in that the squares take the names of the pieces which occupy them. Thus the corner squares are called R 1 (Rook's square or Rook's first), and to

distinguish them from one another Q R 1 or K R 1 (Queen's or King's Rook's square). The squares immediately in front are called Q R 2 or K R 2. A distinction is made between White and Black, and White's R 1 is Black's R 8, Black's R 2 is White's R 7, White's K B 3 is Black's K B 6, and so on. K stands for King; Q for Queen; B for Bishop; Kt for Knight; R for Rook; and P for Pawn. In describing a capture, only the capturing and the captured pieces are mentioned, and not the squares.

When confusion is possible, it is customary to add whether King's side or Queen's side pieces are concerned, *e.g.* K R × Q Kt. In this notation it is necessary to bear in mind which Kt is the Q Kt, which R is the K R. This becomes increasingly difficult as the game goes on and pieces change their places. Many sets of chessmen have one Rook and one Knight stamped with a special sign, to show they are King's side pieces. This is not necessary in the case of Bishops: a white K B is always on white squares, a white Q B on black squares.

A more modern notation is the algebraic notation, which has been adopted in most countries. It has the advantage of being unmistakably clear, and also more concise. Here the perpendicular lines of squares (called files) are named with the letters a–h, from left to right, always from the point of view of White, and the horizontal lines of squares (called ranks) with numbers 1–8 as before, only with the distinction that the rank on which the White pieces stand is always called the first; thus the square we named White's Q B 2 or Black's Q B 7 is now called c 2 in both cases. Black's Q B 2 (White's Q B 7) is always c 7. In capturing, the square on which the capture takes place and not the piece captured is noted, for the sake of uniformity. In the case of pawn moves, the squares only are noted.

O—O stands for castles on the King's side; O—O—O stands for castles on the Queen's side; : or × stands for captures; + for check.

In the following opening moves, both notations are used for the purpose of comparison:

1. P—Q 4	P—Q 4	1. d 4	d 5
2. P—Q B 4	P—K 3	2. c 4	e 6

3.	Kt—Q B 3	P—Q B 4	
4.	P×Q P	K P×P	
5.	P—K 4	Q P×P	
6.	P—Q 5	Kt—K B 3	
7.	B—K Kt 5	B—K 2	
8.	K Kt—K 2	Castles	

3.	Kt c 3	c 5
4.	cd :	ed :
5.	e 4	de :
6.	d 5	Ktf 6
7.	Bg 5	Be 7
8.	Ktg e 2	O—O

In most books in which the algebraic notation is used, both squares of a move are written out for the benefit of the student. The moves above would then look like this :

1.	d 2—d 4	d 7—d 5
2.	c 2—c 4	e 7—e 6
3.	Ktb 1—c 3	c 7—c 5
4.	c 4×d 5	e 6×d 5
5.	e 2—e 4	d 5×e 4
6.	d 4—d 5	Ktg 8—f 6
7.	Bc 1—g 5	Bf 8—e 7
8.	Ktg 1—e 2	O—O

To conclude : I will give the denomination of the pieces in various languages :

English . . .	K	Q	R	B	Kt	P	Castles
French . . .	R	D	T	F	C	P	Roq
Spanish . . .	R	D	T	A	C	P	Enrog
German and Austrian	K	D	T	L	S		O—O (O)
Italian . . .	R	D	T	A	C		O—O (O)
Russian . . .	KP	Φ	L	C	K		O—O (O)
Dutch . . .	K	D	T	L	P		O—O (O)
Scandinavian . .	K	D	T	L	S		O—O (O)
Bohemian . .	K	D	V	S	J		O—O (O)
Hungarian . .	K	V	B	F	H		O—O (O)

CHAPTER II

HINTS FOR BEGINNERS—ELEMENTARY COMBINATIONS

THE mental development of the chess player is a gradual struggle from a state of chaos to a clear conception of the game. The period required for such development largely depends upon the special gifts the learner may possess, but in the main the question of methods predominates. Most

beginners do not trouble very much about any particular plan in their study of chess, but as soon as they have learnt the moves, rush into the turmoil of practical play. It is self-evident that their prospects under such conditions cannot be very bright. The play of a beginner is planless, because he has too many plans, and the capacity for subordinating all his combinations to one leading idea is non-existent. Yet it cannot be denied upon investigation that a certain kind of method is to be found in the play of all beginners, and seems to come to them quite naturally. At first the pawns are pushed forward frantically, because there is no appreciation of the power and value of the pieces. Conscious of the inferiority of the pawns, the beginner does not conclude that it must be advantageous to employ the greater power of the pieces, but is chiefly concerned with attacking the opposing pieces with his pawns in the hope of capturing them. His aim is not to develop his own forces, but to weaken those of his opponent. His combinations are made in the hope that his adversary may not see through them, nor does he trouble much about his opponent's intentions. When most of his pawns are gone, then only do his pieces get their chance. He has a great liking for the Queen and the Knight, the former because of her tremendous mobility, the latter on account of his peculiar step, which seems particularly adapted to take the enemy by surprise. When watching beginners you will frequently observe numberless moves by a peripatetic Queen, reckless incursions by a Knight into the enemy's camp, and when the other pieces join in the fray, combination follows combination in bewildering sequence and fantastic chaos. Captures of pieces are planned, mating nets are woven, perhaps with two pieces, against a King's position, where five pieces are available for defence. This unsteadiness in the first childish stages of development makes it very difficult for the beginner to get a general view of the board. Yet the surprises which each move brings afford him great enjoyment.

A few dozen such games are by no means wasted. After certain particular dispositions of pieces have proved his undoing, the beginner will develop the perception of threats. He sees dangers one or two moves ahead, and thereby reaches the second stage in his development.

His combinations will become more and more sound, he will learn to value his forces more correctly, and therefore to husband his pieces and even his pawns with greater care. In this second stage his strength will increase steadily, but, and this is the drawback, only as far as his power of combination is concerned. Unless a player be exceptionally gifted, he will only learn after years of practice, if at all, what may be termed "positional play." For that, it is necessary to know how to open a game so as to lay the foundation for a favourable middle game, and how to treat a middle game, without losing sight of the possibilities of the end-game. It is hopeless to try to memorise the various openings which analysis have proved correct, for this empirical method fails as soon as the opponent swerves from the recognised lines of play. One must learn to recognise the characteristics of sound play. They apply to all and any position, and the underlying principles must be propounded in a manner generally applicable. And this brings me to the substance of my subject, round which I will endeavour to build up a system compatible with common sense and logic.

Before I proceed to develop my theme, I shall set down a number of elementary rules which will facilitate the understanding of such simple combinations as occur at every step in chess.

If we ignore the comparatively small proportion of games in which the mating of the opponent's King is accomplished on a full board, we can describe a normal, average game of chess in the following way. Both sides will employ their available forces more or less advantageously to execute attacking and defensive manœuvres which should gradually lead to exchanges. If one side or the other emerges from the conflict with some material gain, it will generally be possible to force a mate in the end-game, whilst if both sides have succeeded by careful play to preserve equality of material, a draw will generally ensue.

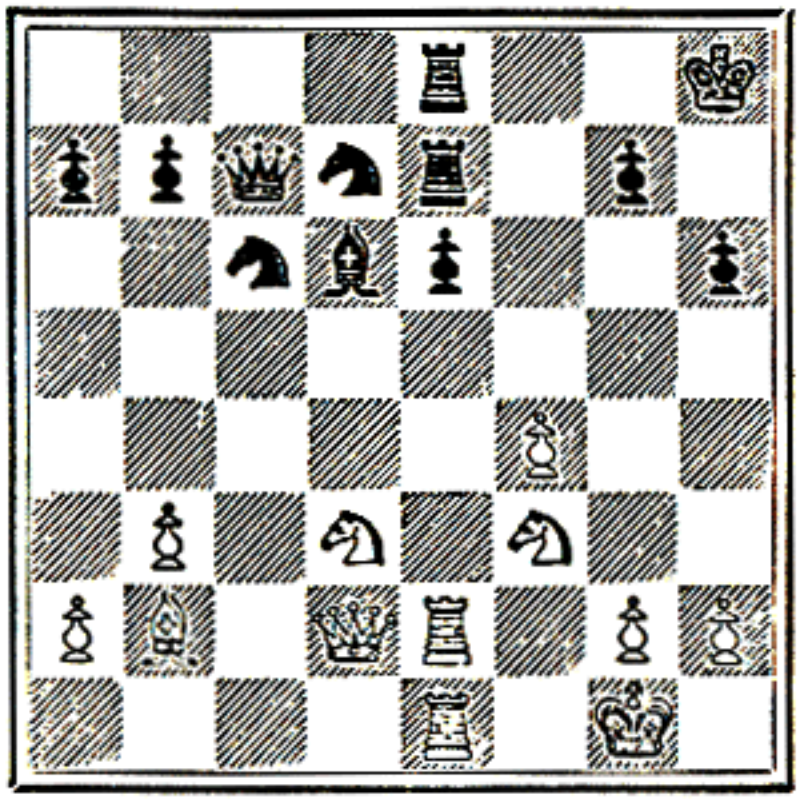
It will be found a little later that a single pawn may suffice, with some few exceptions, to achieve a victory, and we shall adopt the following leading principle for all combinations,

viz. loss of material must be avoided, even if only a pawn It is a good habit to look upon every pawn as a prospective Queen. This has a sobering influence on premature and impetuous plans of attack.

On the other hand, victory is often brought about by a timely sacrifice of material.

But in such cases the sacrificing of material has its compensation in some particular advantage of position. As principles of position are difficult for beginners to grasp, I propose to defer their consideration for the present and to devote my attention first to such combinations as involve questions of material. Let us master a simple device that makes most combinations easy both for attack and defence. It amounts merely to a matter of elementary arithmetic, and if the beginner neglects it, he will soon be at a material disadvantage.

Diagram 4 may serve as an example :



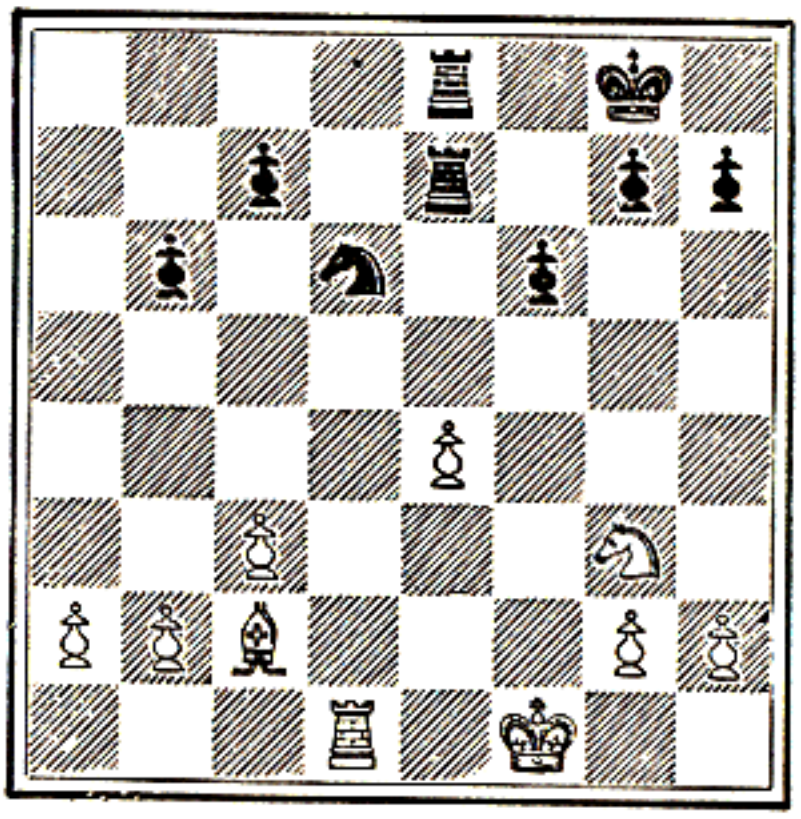
Diag. 4.

It is Black's move, and we will suppose he wishes to play P—K 4. A beginner will probably calculate thus : I push on my pawn, he takes with his pawn, my Knight takes, so does his, then my Bishop takes, and so on. This is quite wrong, and means waste of time and energy.

When the beginner considers a third or fourth move in such a combination, he will already have forgotten which pieces he intended to play in the first moves. The calculation is perfectly simple upon the following lines : I play P—K 4.

then my pawn is attacked by a pawn and two Knights, a Bishop and two Rooks, six times in all. It is supported by a Bishop, two Knights, two Rooks and a Queen, six times in all. Therefore I can play P—K 4, provided the six units captured at K 4 are not of greater value than the six white units which are recaptured. In the present instance both sides lose a pawn, two Knights, two Rooks, and a Bishop, and there is no material loss. This established, he can embark on the advance of the K P without any fear.

Therefore: in any combination which includes a number of exchanges on one square, all you have to do is to count the number of attacking and defending units, and to compare their relative values; the latter must never be forgotten. If Black were to play Kt×P in the following position, because the pawn at K 5 is attacked three times, and only supported twice, it would be an obvious miscalculation, for the value of the defending pieces is smaller.[1]

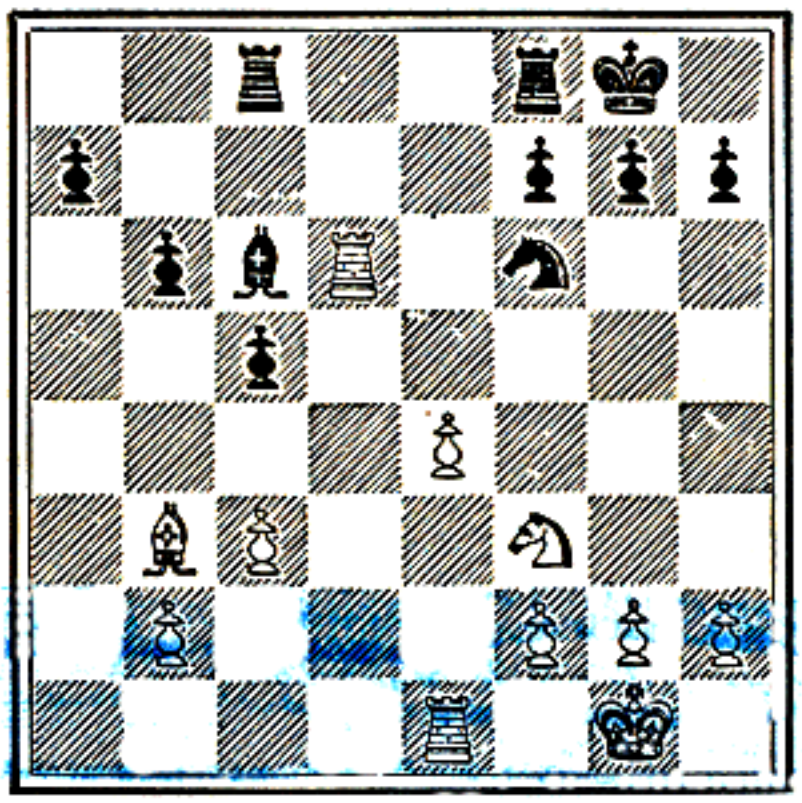


Diag. 5.

Chess would be an easy game if all combinations could be tested and probed exhaustively by the mathematical process just shown. But we shall find that the complications met

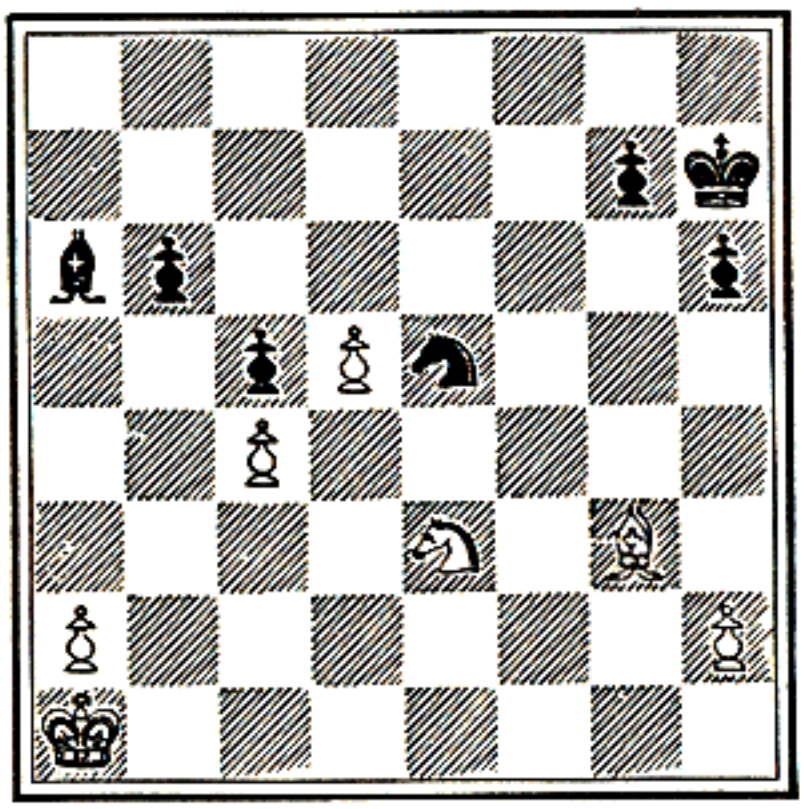
[1] It is difficult to compare the relative value of the different pieces, as so much depends on the peculiarities of each position, but, generally speaking, minor pieces, Bishop and Knight, are reckoned as equal; the Rook as equal to a minor piece and one or two pawns (to have a Rook against a minor piece, is to be the "exchange" ahead). The Queen is equal to two Rooks or three minor pieces.

with are extremely varied. To give the beginner an idea of this, I will mention a few of the more frequent examples. It will be seen that the calculation may be, and very frequently



Diag. 6.

is, upset by one of the pieces involved being exchanged or sacrificed. An example of this is found in Diagram 6; Kt × P

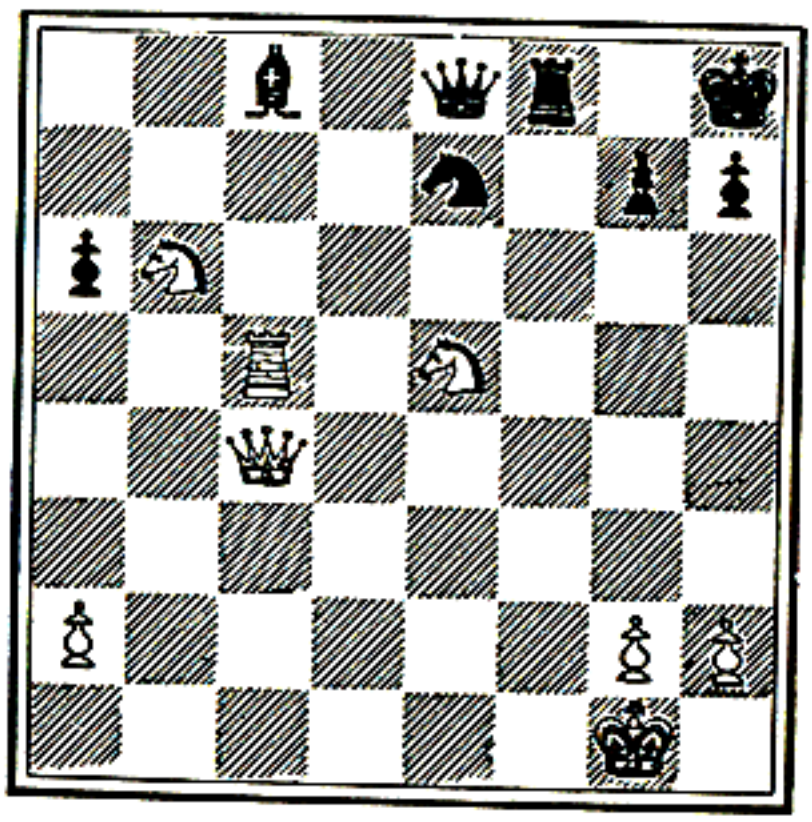


Diag. 7.

fails on account of R × B; this leaves the Knight unprotected, and White wins two pieces for his Rook. Neither can the Bishop capture on K 5 because of R × Kt, leaving the Bishop

unprotected, after which B×Kt does not retrieve the situation because the Rook recaptures from B 6.

A second important case, in which our simple calculation is of no avail, occurs in a position where one of the defending pieces is forced away by a threat, the evasion of which is more important than the capture of the unit it defends. In Diagram 7, for instance, Black may not play Kt×P, because White, by playing P—Q 6, would force the Bishop to Kt 4 or B 1, to prevent the pawn from Queening and the Knight would be lost. A further example of the same type is given in Diagram 8. Here a peculiar mating threat, which occurs not



Diag. 8.

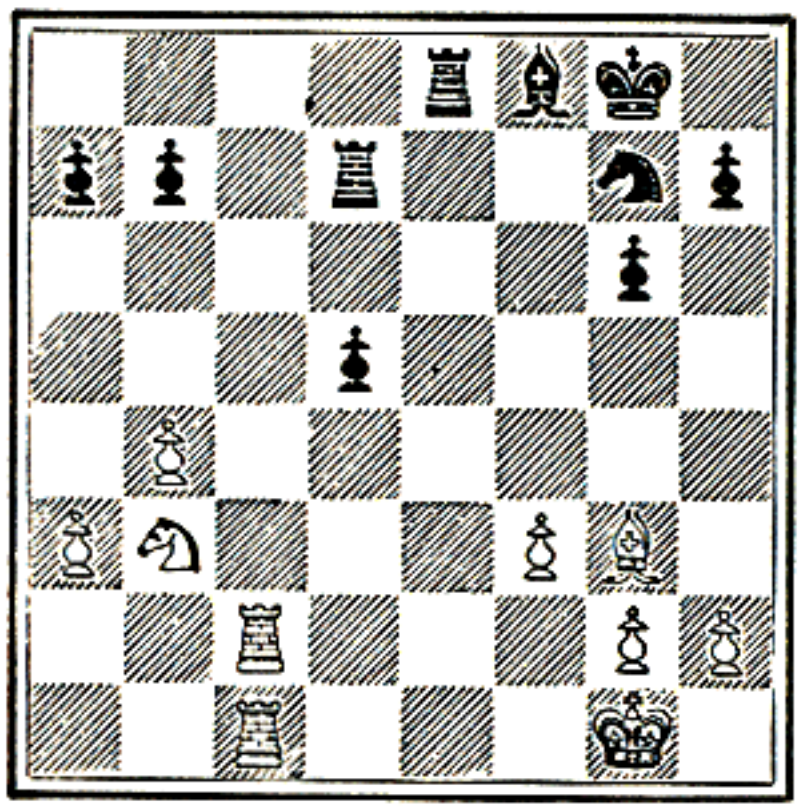
infrequently in practical play, keeps the Black Queen tied to her K B 2 and unavailable for the protection of the B at B 1.

White wins as follows :

1 Kt×B, Kt×Kt ; 2 R×Kt, Q×R ; 3 Kt—B 7, ch K—Kt 1 ; 4 Kt—R 6 double ch, K—R 1 ; 5 Q—Kt 8 ch, R×Q ; 6 Kt—B 7 mate.

We will now go a step further and turn from "acute" combinations to such combinations as are, as it were, impending. Here, too, I urgently recommend beginners (advanced players do it as a matter of course) to proceed by way of simple arithmetical calculations, but, instead of enumerating the attacking and defending pieces, to count the number of possibilities of attack and defence.

Let us consider a few typical examples. In Diagram 9, if Black plays P—Q 5, he must first have probed the position in the following way. The pawn at Q 5 is attacked once and supported once to start with, and can be attacked by three more White units in three more moves (1 R—Q 1, 2 R (B 2)—Q 2, 3 B—B 2) Black can also mobilise three more units for the defence in the same number of moves (1 Kt—B 4 or K 3, 2 B—Kt 2, 3 R—Q 1). There is, consequently, no immediate danger, nor is there anything to fear for some time to come, as White has no other piece which could attack the pawn for the fifth time.



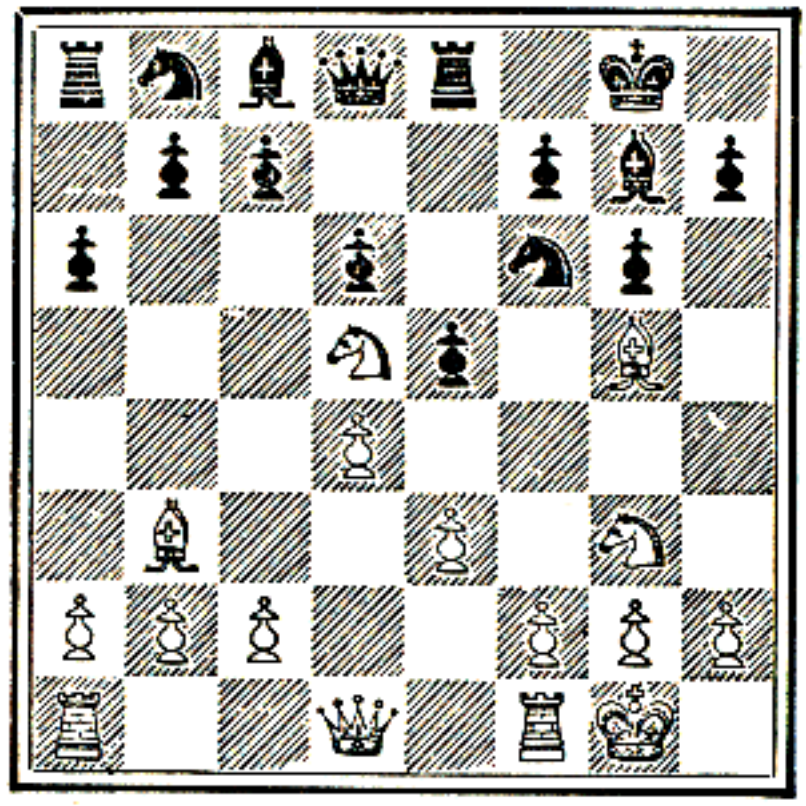
Diag. 9.

It would be obviously wrong to move the pawn to Q 6 after White's R—Q 1, because White could bring another two pieces to bear on the P, the other Rook and the Knight, whilst Black has only one more piece available for the defence, namely, his Rook.

The following examples show typical positions, in which simple calculation is complicated by side issues.

In Diagram 10, the point of attack, namely, the Black Knight at K B 3, can be supported by as many Black units as White can bring up for the attack, but the defensive efficiency of one of Black's pieces is illusory, because it can be taken by a White piece. The plan would be as follows : White threatens Black's Knight for the third time with Kt—K 4, and Black must reply Q Kt—Q 2, because covering with

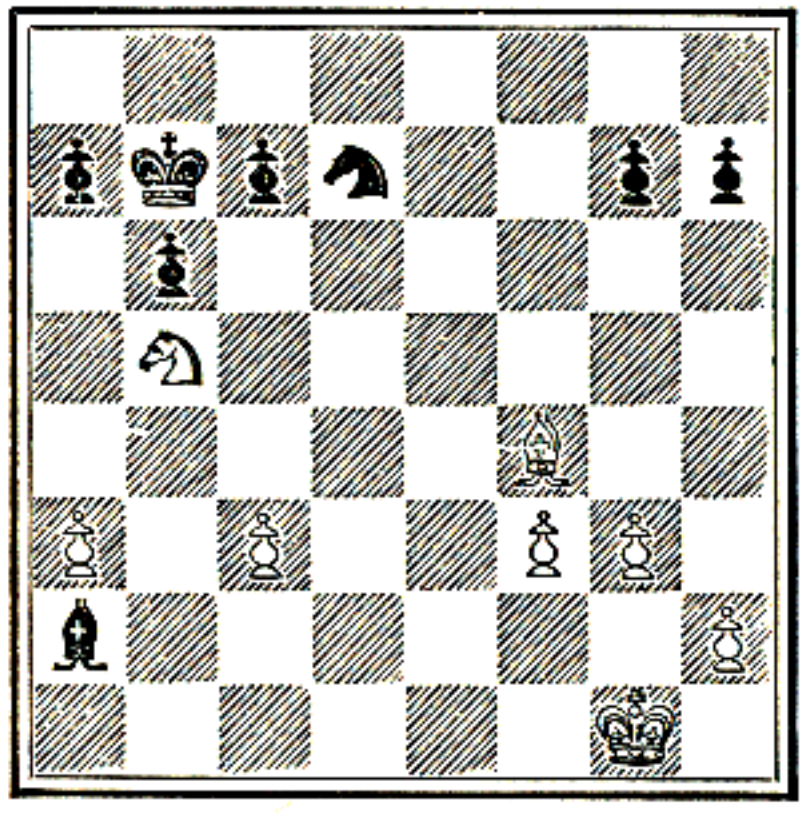
R—K 3 would cost the "exchange," as will appear from a comparison of the value of the pieces concerned. The "exchange" is, however, lost for Black on the next move, because



Diag. 10.

White's further attack on the Knight by Q—B 3 forces the Rook to defend on K 3, where it gets into the diagonal of the Bishop, which at present is masked by White's Knight. The sequel would be 3 Q Kt × Kt ch, R × Kt (not B × Kt on account of B × R winning a whole Rook), 4 B × R, and so on.

A similar case is shown in Diagram 11.



Diag. 11.

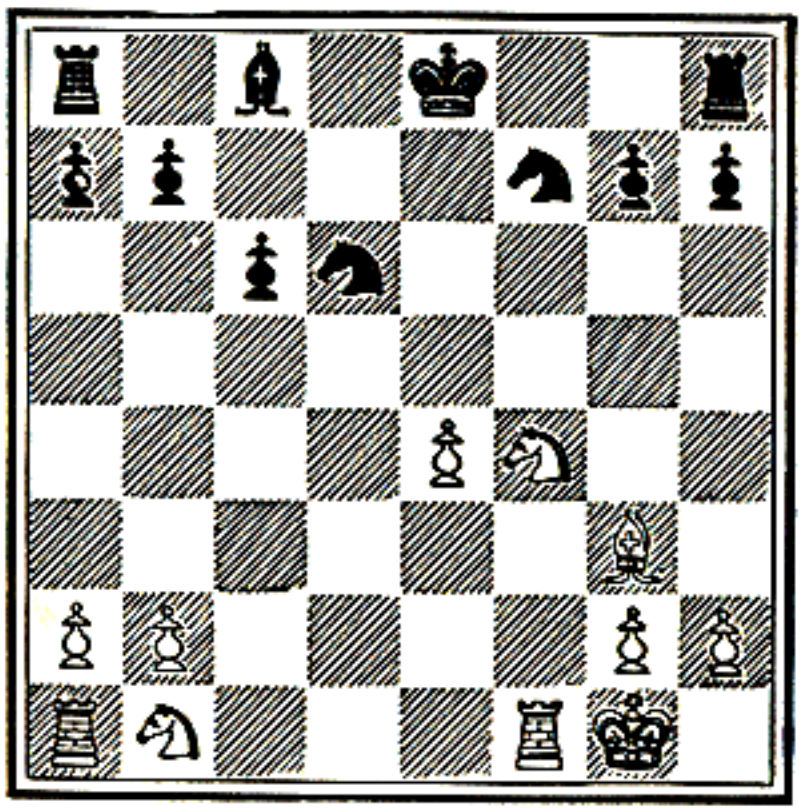
Here, too, there is a flaw in the simple calculation, because the defending units are not secure. Beginners should devote special attention to this position, which is in practice of frequent occurrence.

It can be easily perceived that the Bishop cannot capture the pawn at B 7 on account of P—Q R 3. But to take with the Knight would also be an error, because Black would then keep chasing away the covering Bishop.

1 P—Kt 4; 2 B—Q 6, K—B 3; 3 Kt—K 8, B—B 2; and wins one of the pieces.

Finally, one more example, in which one of the defending pieces being pinned makes simple calculation impracticable.

In Diagram 12 it seems at first sight as if Black could play Kt×P: although White can pin the Knight with R—K 1



Diag. 12.

and then attack it once more with his Knight, Black would appear to have sufficient protection available, with his Kt and B. White has no time to double Rooks, because if he does so, after his R—K 2 Black would play the King away from his file and allow the Knight to escape.

But White can, by a simple sacrifice, bring the slumbering R at R 1 into sudden action:

1...Kt×P; 2 R—K 1, B—B 4; 3 Kt—B 3, Kt—Q 3; 4 R×Kt, Kt×R; 5 R—K 1, and White wins two pieces for his Rook.

These illustrations will be sufficient to give the beginner an understanding of economy of calculation in all kinds of combinations. His power of combining will grow speedily on this basis, and thrive in the fire of practical experience. Where an opponent is missing, the gap must be filled by reference to such books as treat of the science of combination and give examples taken from actual play.

CHAPTER III

GENERAL PRINCIPLES OF CHESS STRATEGY

In bringing the teachings of this book under the collective heading "Chess Strategy," it was not in any way my intention to draw anything like an exact parallel between the manœuvres on the chess-board and military operations in actual warfare. In trying to seek such analogies there is great danger of being led astray, and little likelihood of gaining knowledge that might be of use in practical play. Plain common-sense will give us all we need, without our being influenced by those tactical and strategical considerations that have been found useful in war.

The following definition may not be out of place: Strategy sets down the whole of the problems which must be solved in war, in order to attain the ultimate result aimed at; tactics solve such problems in various ways, and according to the conditions prevailing in the particular case. Sound strategy, when setting the task, must never lose sight of tactical practicability, and only a thorough knowledge of tactical resources makes correct strategy possible.

Now we shall not under any circumstances, as unfortunately even great chess masters have done, seek in outward similarities justification for transferring to chess the teachings of the strategy and tactics of war. It sounds pretty enough to say: Chess is a game of war—the various pieces represent the various kinds of forces: the pawns represent the infantry, the Knights take the place of cavalry, the Rooks do the work of heavy artillery, sweeping broad lines; the different

ways in which the pieces move find a parallel in the topography of the theatre of war, in that the various battle-fields are more or less easy of access. But it is quite unjustifiable to assign to the Knights the functions of scouts, and to say that Rooks should stay in the background, as heavy artillery, and so on. Such pronouncements would not have the slightest practical value. What we take from the science of warfare is merely the definition. In each game the strategy of chess should set us the tasks which must be accomplished (in order to mate the opponent's King), and tactics point the way in which it is possible to solve such problems. Correct chess strategy will only set such tasks as are tactically possible, and, if we wish to expound the principles of chess strategy, we cannot exclude chess tactics from the field of our observations. If here and there the results of our deliberations bear some analogy to actual warfare, we may certainly give way to a kind of æsthetic satisfaction in that our own occupation has some parallel in real life, but we must never fashion our principles in accordance with such fortuitous circumstances.

Having surveyed the problems we have to solve, we can now plunge into our subject.

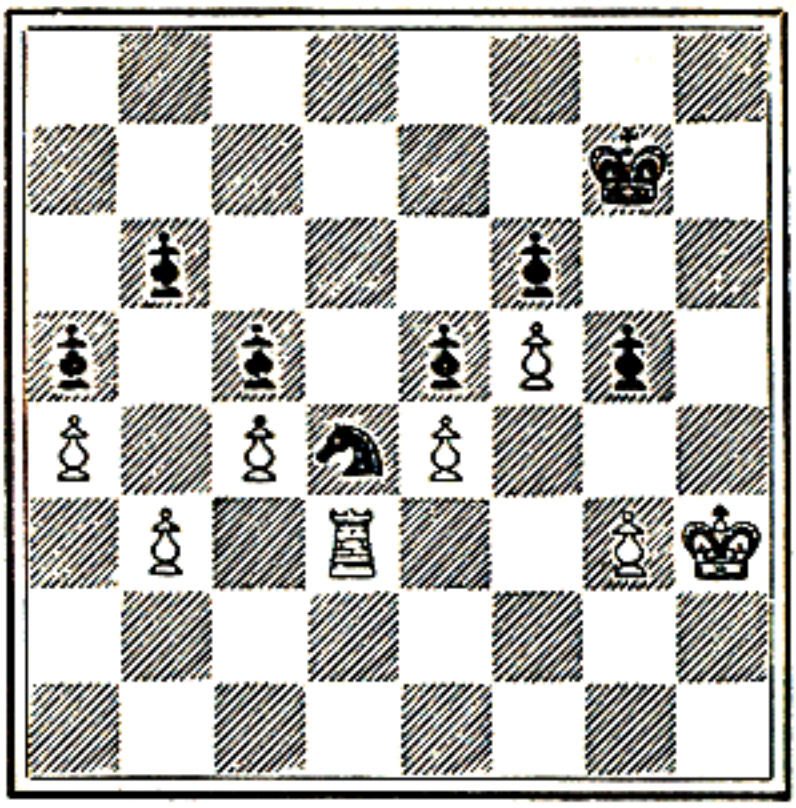
In the first chapter, when considering special cases in elementary combinations, we have already noticed the important part played in each skirmish by the balance between the attacking and defending units. Speaking quite generally, commonsense will tell us that, in all operations on the chess-board, the main consideration for the defence will be to maintain that balance, and that there is only justification for an attack when it is possible to concentrate more forces on the strategic point than can be mustered by the defence. However, one very important point must not be neglected, though I did not touch upon it when discussing elementary combinations for fear of complicating matters for beginners: the balance between the contending forces is by no means established by their numerical equality. A paramount factor is the mobility of such forces, and as soon as it is no longer one of the elementary cases of capture and recapture described previously, this factor must be taken into account in order to decide, on a general survey, whether there is a sufficient defence to an impending attack, or whether one's own intended

attack is likely to prevail. That mobility is the first and foremost consideration should be self-evident, since the relative value of the pieces can only make itself felt by their greater or lesser mobility.

Except in certain positions, which are brought about by some particular array of the pieces, the intrinsic value of a Rook is greater than that of a Bishop, because it can command all the squares on the board, whilst a Bishop is tied to its own colour ; Knight and Bishop are considered equivalent, because the Knight's advantage in being able to act on all the squares of either colour is balanced by the fact that the Bishop can sweep long diagonals. Two Bishops are, generally speaking, of greater value than two Knights, because together they also act on all the squares, and their command of long diagonals is a clear advantage. The whole of this valuation, however, comes to nought when the pieces are hindered in their mobility by the peculiarity of any particular position.

We will consider one instance from end-game play, and one from the openings.

In Diagram 13, White derives no advantage from being

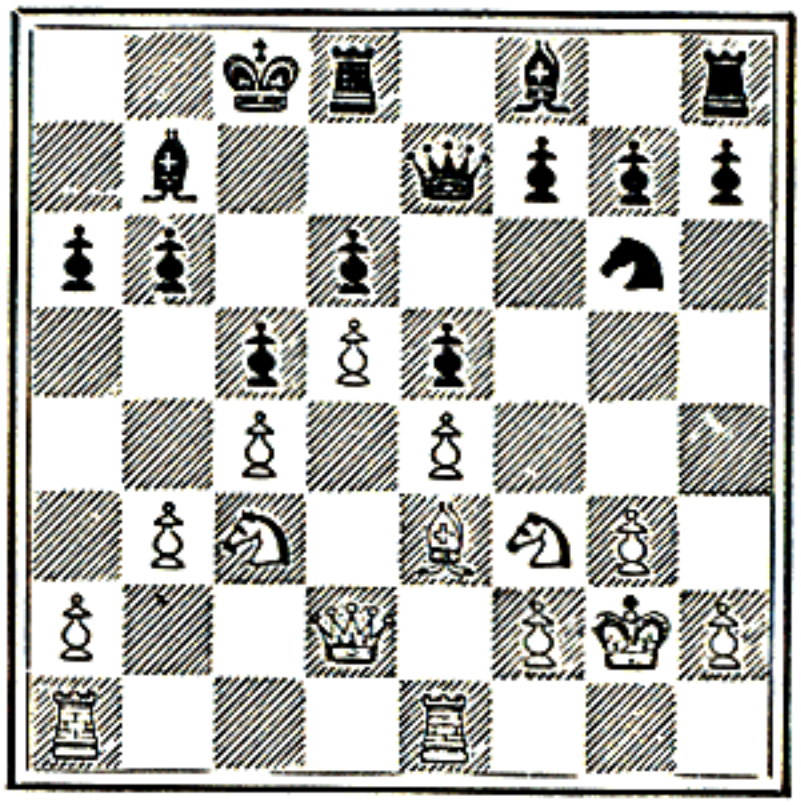


Diag. 13.

the exchange to the good, for the Rook has no file which could be used to break into the Black camp.

In Diagram 14, the numerical equality of forces will not save Black, because bad development reduces the mobility

of his pieces to such an extent that he has no resources with which he can parry the impending attack.



Diag. 14.

White will assail the Black King's position on the Queen side, and Black is unable to concentrate his forces quickly enough for the defence of the jeopardised entrenchments. Let us therefore bear in mind that the mobility of the pieces is the deciding factor of their efficiency, and that mobility is the highest criterion by which to judge the merits (or demerits) of their operations.

We will now consider this principle in its application to the three stages of play, namely, the opening, the middle-game, and the ending.

CHAPTER IV

THE OPENING

THE only pieces available on the first move are the Knights. In order to develop other pieces as well, it is necessary to move pawns first, and such pawn moves will be best as give an outlet to as many pieces as possible. For quick development is of the utmost importance, and he who succeeds first in placing all his pieces, from their initial awkward positions, to such places as give them command of the greatest possible number of

squares, has the better chance of concentrating a superior force on some important point.

It follows that White, having the first move, is, so to speak, always morally justified in attacking, whilst Black should assume the defensive. It is a step in the right direction, to appreciate the truth of this proposition. Unfortunately most beginners fail to realise it, and so pave the way, from the first, to the loss of the game.

There are not many developing pawn moves to choose from. Apparently from the point of view of quick development only P—K 4 and P—Q 4 need be considered, since they free both Bishop and Queen, whilst other pawn moves liberate one piece only. Generally speaking it is only required to move two or three pawns to allow all pieces to be developed, and it is good, on principle, to make only such pawn moves in the opening, which are necessary for the development of pieces. To play other pawns really means the loss of a move. To "lose a move" means to make a move which is not essential to the attainment of a desired position. Thus the "loss of a move" results also from playing a piece to a given square in more moves than necessary.

I shall now give a few games showing the far-reaching consequences of losing moves. The first one is a typical though glaring example, which is very instructive and came to my notice some time ago:

1. P—K 4	P—K 4
2. P—Q 4	P×P
3. Q×P	Kt—Q B 3
4. Q—K 3	Kt—B 3
5. P—K R 3 ?	

I will not discuss the system of development adopted by White in his first four moves. The last move, however, can at once be recognised as faulty. It is the loss of a move such as occurs in the vast majority of games played by beginners. It was unnecessary to prevent K Kt—Kt 5, since the Knight could not hold that square permanently. In any case B—K 2 would have had the same effect, and developed a piece at the same time.

5.	B—K 2
6. P—Q R 3 ? ?	

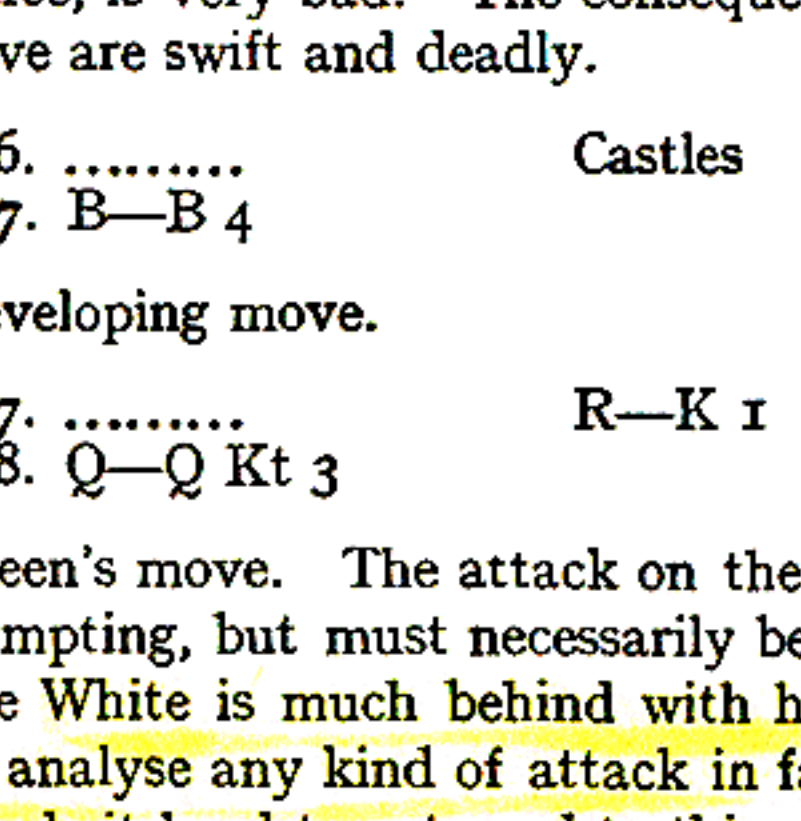
This, of course, is very bad. The consequences ot this loss of a second move are swift and deadly.

6. ..... Castles
7. B—B 4

At last a developing move.

7. ..... R—K 1
8. Q—Q Kt 3

Another Queen's move. The attack on the Bishop's Pawn may be very tempting, but must necessarily be incorrect—and why? Because White is much behind with his development. It is useless to analyse any kind of attack in face of this fact. The beginner finds it hard to get used to this way of thinking. He prefers to try to unravel a long string of variations and combinations, in which he will mostly lose his bearings. Even stronger players obstruct their own powers by refusing to see the value of judging a position on general merits. They lose valuable time in thinking out endless variations, to maintain positions which could be proved valueless by general and logical deductions.



Diag. 15.

Then, as in the present position, retribution comes swiftly.

8. ..... P—Q 4

White should have considered this move. It was obvious,

since the opening of the K file for the Rook is most dangerous for the White King.

9.	B × P	Kt × B

Black could have played Q × B at once.

10.	Q × Kt	Q × Q
11.	P × Q	B—Kt 5 double ch
12.	K—Q 1	R—K 8 mate

A further example in which the loss of moves occurs, though not so glaringly, is the following famous game, which Morphy played against the Duke Karl of Brunswick and Count Isouard in the Royal box at the Paris opera-house.

1.	P—K 4	P—K 4
2.	Kt—K B 3	P—Q 3

According to the principles set out above, Kt—Q B 3 would have been better, since the text move shuts out the King's Bishop.

3. P—Q 4

Now the King's Pawn is attacked twice. It would be bad to support it with Kt—Q B 3, as White would exchange pawns and then Queens. Black would thus forfeit his chance of castling and lose much time in bringing the King into safety and the Rooks into play. P—K B 3, of course, is impossible, as it is not a developing move, and moreover blocks the natural development of the King's Knight. Protecting the pawn with the Queen would also block other pieces, and Q Kt—Q 2 cannot be good, as it blocks the Queen's Bishop.

Since it seems impossible to protect the King's Pawn, the only alternative would be to exchange it; indeed it is on the whole the best course, although it allows a White piece to take up a dominating position in the centre. Wishing to avoid this, Black plays

3.	.....	B—Kt 5

and, by pinning the opponent's Knight, indirectly protects the King's Pawn. This manœuvre is, however, ill-advised, as Black is forced to exchange the Bishop for the Knight

The Bishop will have moved twice, the Knight only once, therefore White will have gained a move for his development.

4.	P×P	B×Kt

Should Black play P×P at once, White would exchange Queens, release the pin, and win the pawn.

5.	Q×B	P×P
6.	B—Q B 4	

White has now two pieces more in play than Black, instead of only one, and the mobility of the White Queen, which Black himself has brought out, begins to have a threatening effect on Black's game.

6.	.....	Kt—K B 3
7.	Q—Q Kt 3	Q—K 2

Black cannot cover his King's Bishop's Pawn with Q—Q 2 because 8 Q×P wins the Rook, whilst now Black could play 8...Q—Kt 5 ch in reply, forcing the exchange of Queens. The text move, which is forced, blocks the Bishop, and at the same time prevents the development of the King's Rook, all of which is the direct consequence of the loss of one move.

8.	Kt—B 3	

White rightly disdains the gain of the Knight's Pawn, but prevents the exchange of Queens in developing a piece. He proves the superiority of his position much more convincingly in that way. Black must now lose yet another move to protect his Knight's Pawn.

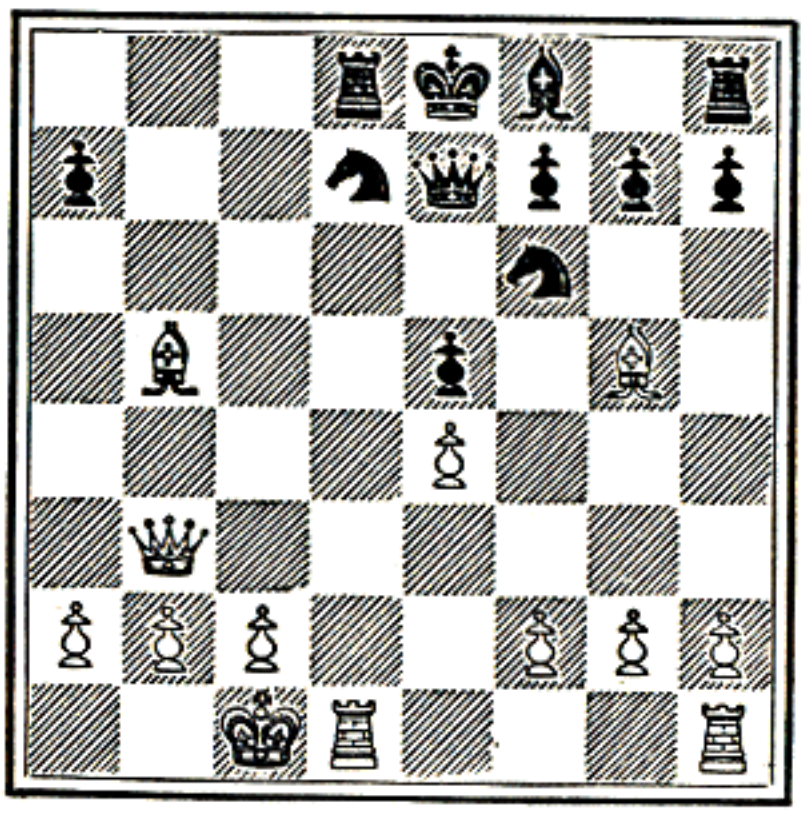
8.	.....	P—B 3
9.	B—K Kt 5	P—Kt 4

Black must try to develop his Queen's Knight at last. He cannot play Q Kt—Q 2 at once, since his Knight's Pawn would again be unprotected; therefore he plays the move in the text, probably thinking that now White also must lose a move to withdraw his Bishop. But in view of the fact that Black's game is wholly undeveloped, and that he plays practically several pieces down, White sacrifices his Knight for two

pawns: he foresees the position which occurs a few moves later, when Black is hemmed in on all sides.

10.	Kt × P	P × Kt
11.	B × Kt P ch	Q Kt—Q 2
12.	Castles Q R	R—Q 1

This is the only piece available to cover Q 2, for the King's Knight is pinned. White has another piece in reserve, his King's Rook, and against this Black is defenceless.



Diag. 16.

13. R × Kt

compare Diag. 12.

13.	.....	R × R
14.	R—Q 1	Q—K 3

This releases the King's Knight. Now White could win by playing B × Kt and B × R ch, but he prefers to end up with a magnificent sacrifice.

15.	B × R ch	Kt × B
16.	Q—Kt 8 ch ! !	Kt × Q
17.	R—Q 8 mate	

The final position shows in a striking manner how a few well-developed pieces can be worth more than many undeveloped ones, and the whole game is an example of the fatal consequences which can follow the loss of a move, since it often leads to the compulsory loss of further moves in the course of the game.

"This is the curse of every evil deed
That propagating still it brings forth evil."

The logical sequence of the moves in this game, as pointed out in the commentaries to it, is borne out by the curious coincidence that I once had the opportunity of playing a game in exactly the same sequence of moves, against a player to whom Morphy's "brilliancy" was unknown.

The leading principle of all opening moves is made clear by the foregoing pages, namely, rapid development of pieces, and consequently the avoidance of the loss of a move in any shape or form.

Before treating of the various systems of openings, I will say a few words on the principles of *pawn play*.

Each opening is characterised by a well-defined pawn formation, and concurrently a certain method in the development of the pieces. Naturally the formation of a pawn skeleton is not an independent factor, but must be evolved with a view to facilitating the favourable development of pieces. But when considering the form of a pawn position and that of the pieces, we cannot shut our eyes to the fact that pawn formation must necessarily be the dominant consideration in our mind. Pawn formation is of a more permanent character than that of the pieces, in consequence of the latter's greater mobility. When we have made a rash move with a piece, to which our attacking disposition may have tempted us, we may still have a chance of retrieving the position by timely retreat. Once a pawn has moved it cannot turn back, and only after the greatest deliberation should we embark on changes in our pawn formation in order not to disturb the balance of this "static element" of the game. But we shall see that the pawn skeleton which was formed in the opening often weathers the storm and stress of the middle game, and frequently preserves its character right up to the end-game. I will therefore make pawn formation my starting-point in an attempt to show the way through the maze of the openings on the basis of general strategical principles.

If our pawn skeleton is to promote the freedom of all the pieces, we must not build it up with the narrow view of developing minor pieces only, but must consider from the very first

in which way it will enable the Rooks to get into action. We can unite these tendencies in making the *centre of the board* the main field of action for all our forces. This means for both sides K 4 and Q 4, and also in a lesser degree Q B 4 and K B 4. We shall get a clear insight into the positional advantage of having command of the centre later on, when discussing the middle game. At present I will only touch the subject in a general way, explaining it in an elementary form, which will be sufficient to develop an understanding for pawn strategy in the opening. In the course of further deductions, after the grasp of this difficult stage of the game has become stronger, I will go into details which will allow the subject to be stated in a more precise form.

Placing the pieces in the centre is of value, because there they have more mobility than near the edge, which, of course, limits their range of action, and also because from the centre a concentration of forces on a given point can generally be effected in the quickest way.

In most cases two centre squares become inaccessible at once, through the opponent placing one of his pawns in the centre; therefore it would seem a good plan to lure that pawn away, and this is rendered feasible by playing P—K 4 or P—Q B 4 when the opponent has a pawn on his Q 4, and P—Q 4 or P—K B 4 when he has a pawn on K 4. In the following we will consider such manœuvres as could apply either to White or Black, from the point of view of White, to whom the initiative is, as pointed out above, a sort of birthright. Naturally, should White lose a move, as, for instance, 1 P—K 4, P—K 4; 2 Kt—K B 3, Kt—Q B 3; 3 P—Q R 3? the position is reversed, and Black is bound to obtain the initiative which is White's birthright.

The pawn moves mentioned above also have the tendency of giving the Rooks an opportunity for action. A Rook standing behind an advanced pawn may support its further advance, or, if the pawn should be exchanged, might get an open file.

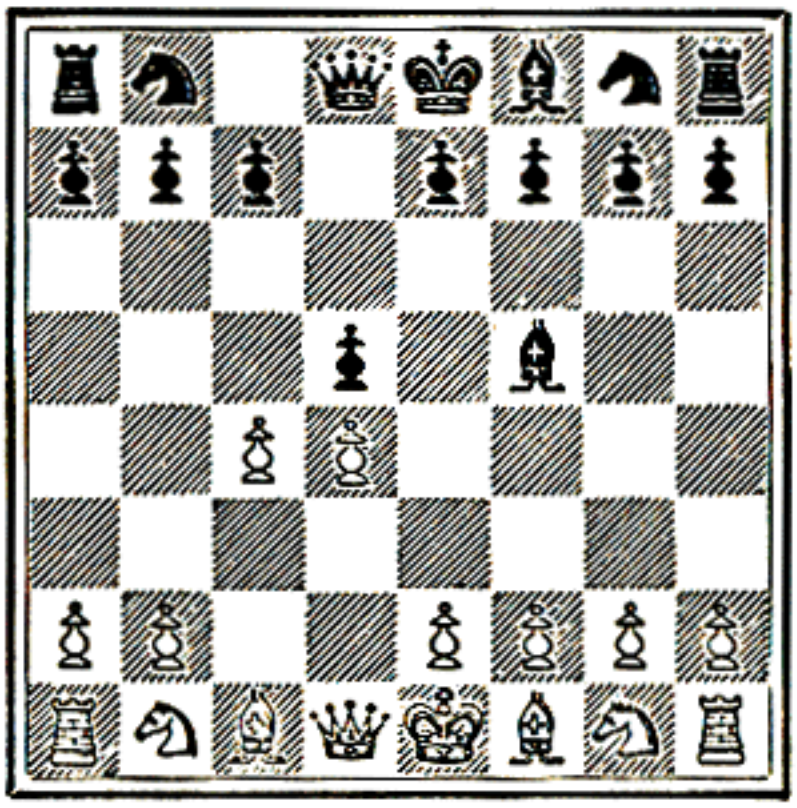
The damage we wish to inflict on our opponent we must, of course, try to avoid ourselves. Thus we will not easily give up a centre pawn unless we can obtain some other advantage in doing so. This advantage may be, that in exchanging the

centre pawn we open up lines of attack for our pieces, or that we are able to place one of our pieces in a commanding position in the centre of the board.

The following example may serve as an illustration. Supposing White plays after

1. P—Q 4 P—Q 4
2. P—Q B 4

His aim is to tempt Black's centre pawn away and to make his Q B 4 and K 4 accessible for his own forces. Black might be justified in taking the pawn, if he really could hold the pawn thus gained. We shall show later on that this is not so, and that White can win it back easily and advantageously. Therefore Black is more likely to play 2 P—K 3. Not 2...Kt—K B 3; for after 3 P×P, Kt×P; 4 P—K 4 would open White's game and drive the Knight away at once, gaining a move. Supposing, however, Black plays 2...B—B4; should White now think mechanically, "I will take his centre pawn and consequently have the better game," his deduction would be wrong. For after exchanging his Bishop for the Knight, which otherwise would drive his Queen away, Black brings the latter into a dominating square in the centre.



Diag. 17.

3. P×P B×Kt
4. R×B Q×P

Black's Queen cannot easily be driven away from her commanding position, particularly as White must lose a move

to save his Q R P. Meanwhile Black gains time for concentrating his forces for an attack which wins the Queen's Pawn.

5. P—Q Kt 3	Kt—Q B 3
6. P—K 3	Castles Q R
7. Kt—B 3	P—K 4

and wins the Q P, or

5. P—Q R 3	Kt—Q B 3
6. P—K 3	Castles Q R

and P—K 4 is again a threat hard for white to meet.

This position shows, that to bring one's opponent's centre pawn away and to keep one's own, does not under all circumstances mean the command of the centre, but that the opening up of files and diagonals for one's pieces towards the centre is an important moment in the fight for positional advantage.

Considerations of this kind will help to improve our judgment in many of the various openings treated in the following pages.

We will class the openings in this way :

A. White 1. P—K 4.
  (*a*) Black 1. P—K 4
  (*b*) Black 1. Any other move
B. White 1. P—Q 4.
  (*a*) Black 1. P—Q 4
  (*b*) Black 1. Any other move

C. White 1. Any other move

We shall find that openings classed under C generally lead to positions treated under A and B.

A. We have already come to the conclusion that after 1 P—K 4, P—K 4 White does well to try to force the exchange of Black's centre pawn on Q 4 or K B 4, and that Black will try to counteract this, unless by allowing the exchange he gets a chance of exerting pressure in the centre by means of his pieces.

We will first see what happens when White undertakes the advance in question on his second move. Superficially the difference between 2 P Q 4 and 2 P—K B 4 is that in the first case the pawn thus advanced is covered, while in the second

it is not. An opening in which a pawn sacrifice is offered, is called a "gambit"; 2 P—K B 4 is therefore a gambit.

2 P—Q 4 is only a gambit if after 2...P×P White does not recapture the pawn. Nevertheless this opening has been called the "centre gambit," and though the denomination is not correct we will adhere to it, as it is in general use.

A very considerable difference between the centre gambit and the King's gambit lies in the fact that in the former acceptance is compulsory, whilst in the second it may be declined.

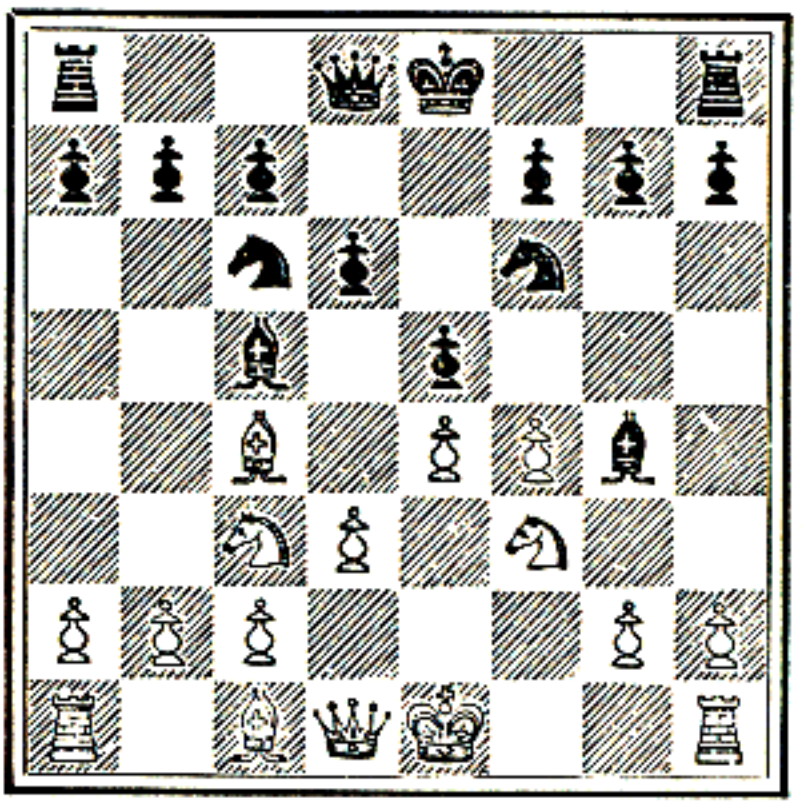
For : 2 P—Q 4 threatens to take the King's Pawn. To defend it by means of 2...P—Q 3 is unwise, since White exchanges pawns and then Queens, by which Black loses his chance of castling and impedes the development of his Rooks. 2...Kt—Q B 3 is also bad, since after 3 P×P, Kt×P; 4 P—K B 4, White drives the Knight away, gaining a strong hold on the centre, and Black has no compensation for giving up his centre pawn. It may be mentioned here that after 2...Kt—Q B 3, 3 P—Q 5 would be a useless move, as to begin with it would be inconsequent, since P—Q 4 was played in order to clear the centre, and moreover it would block up a diagonal which could be most useful to the King's Bishop.

We conclude now that Black cannot hold his pawn at K 4. He must relinquish the centre by 2...P×P. He will now either attempt to bring away White's King's Pawn by advancing his own Q P to Q 4, or try to utilise the King's file, which was opened by his second move, and operate against White's K P. The Rooks are indicated for this task. We shall refer to the execution of these plans later on.

In the King's gambit, White's attempt to bring away Black's King's Pawn may be safely ignored.

The move 2 P—K B 4 does not threaten to take the King's Pawn, as Black would win White's K P by Q—R 5 ch. Black can therefore develop in security with 2...B—B 4, and if then White prevents the Q check by Kt—K B 3, there is no objection to Black protecting his King's Pawn with P—Q 3, as the King's Bishop is already developed. After 4 B—B 4, Black has still no need to protect his K P with Kt—Q B 3, but can play Kt—K B 3 first, because after 5 P×P, P×P; 6 Kt×P would be answered by 6...Q—Q 5 winning a piece.

Black keeps the upper hand in these early encounters because he has made a developing move with a piece, whilst White has played a pawn move which is useless for the purpose of development.



Diag. 18.

Diagram 18 shows the position which results from the following plausible moves :

2. P—K B 4	B—B 4
3. Kt—K B 3	P—Q 3
4. B—B 4	Kt—K B 3
5. P—Q 3	Kt—B 3
6. Kt—B 3	B—K Kt 5

If White wishes to castle on the K side, which must have been his intention when playing 2 P—K B 4, he will have to play Kt—Q R 4 and Kt × B.

Though this is of no disadvantage to Black, he could avoid the exchange of his K B by playing 6...P—Q R 3 instead of B—K Kt 5. If then White plays P—B 5 in order to hinder the development of Black's Q B and to bring out his own, the pressure on Black's K P is relieved permanently, and sooner or later Black will break through on the Q file, as his Q P is no longer needed at Q 3 for the support of the centre pawn.

A different pawn formation is the result if White enforces

the exchange of Black's centre pawn at once. This he can do by playing P—Q 4, *e.g.*:

2. P—K B 4	B—B 4	or	4. P—B 3	Kt—K B 3
3. Kt—K B 3	P—Q 3		5. P—Q 4	P×Q P
4. P—Q 4	P×Q P		6. P×P	B—Kt 3
5. Kt×P				

Here Black can get an early advantage by attacking White's K P, taking possession of the K file after castling on the K side.

All things considered, the student should in my opinion decline the gambit, as in doing so he can get an easy and satisfactory development. The treatment of the "King's Gambit accepted," which aims at holding the gambit pawn, is most difficult and leads early in the game to such complications as none but an expert can hope to master.[1] It is therefore unwise for the beginner to accept the gambit, unless there be a chance of compensation for the disappearance of his centre pawn, by forcing the exchange of White's centre pawn as well. The following line of play would fulfil this condition:

1 P—K 4, P—K 4; 2 P—K B 4, P×P; 3 Kt—K B 3, Kt—K B 3; 4 Kt—B 3, P—Q 4! Black thereby abandons the gambit pawn.

On principle, and when he has the choice, the beginner should give preference to simple and clear development in the opening, rather than to the gain of a pawn, when this involves

[1] As an example of the difficult play which ensues when Black defends the pawn in the King's Gambit, I give the latest variation of an attack introduced by Professor I. L. Rice, and called the "Rice Gambit":

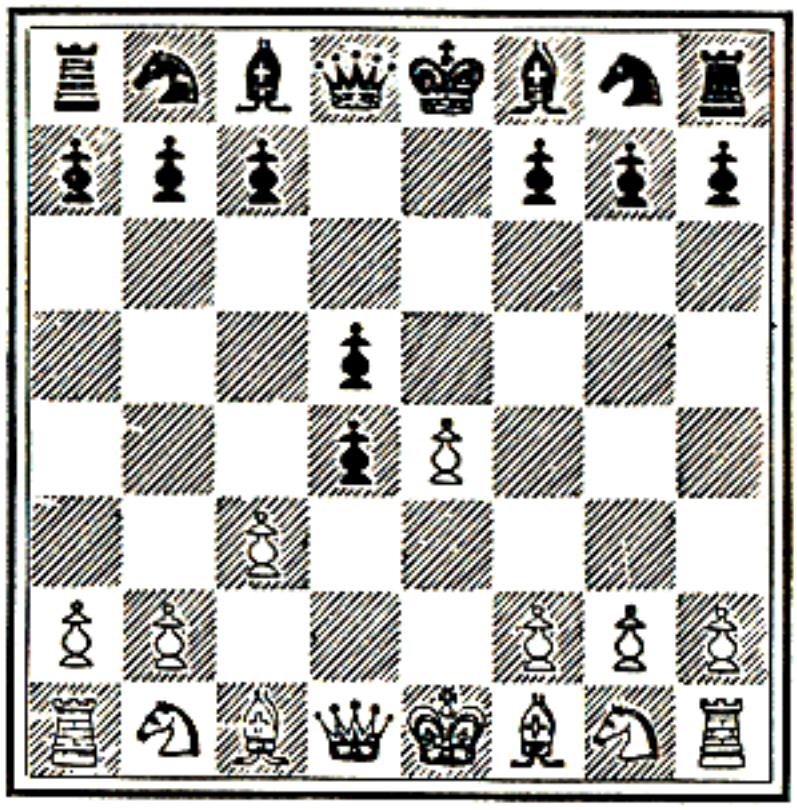
1 P—K 4, P—K 4; 2 P—K B 4, P×P; 3 Kt—K B 3, P—K Kt 4; 4 P—K R 4, P—Kt 5; 5 Kt—K 5, Kt—K B 3; 6 B—B 4, P—Q 4; 7 P×P, B—Q 3; 8 Castles! B×Kt; 9 R—K 1, Q—K 2; 10 P—B 3, Kt—R 4; 11 P—Q 4, Kt—Q 2; 12 P×B, Kt×P; 13 P—Q Kt 3, Castles; 14 B—R 3, Kt—B 6 ch!. 15 P×Kt, Q×P; 16 R—K 5! B—B 4!!; 17 Kt—Q 2! Q—Kt 6 ch; 18 K—B 1, Q—R 7; 19 B×R, P—Kt 6; 20 B—B 5, P—Kt 7 ch; 21 K—K 1, Q—R 5 ch; 22 K—K 2, Kt—Kt 6 ch; 23 K—B 2, Kt—K 5 ch; 24 K×P, B—R 6 ch; 25 K—R 1, K—R 1; 26 Kt×Kt, R—K Kt 1, 27 R—Kt 5, with interesting possibilities.

Numberless interesting variations are possible, but their discussion does not lie within the scope of this work. They will be found in books treating of the analysis of the openings.

difficult and intricate play. This principle must also guide us in other openings.

A good example is to be found in the so-called "Danish gambit," [1] which will lead us back to those openings in which White plays P—Q 4 on his second move. After 2 P—Q 4, P×P, White has the option of sacrificing two pawns to obtain a very rapid development 3 P—Q B 3, P×P; 4 B—Q B 4, P×P; 5 Q B×P. It may now be just possible for Black to avoid the many threats which White can bring to bear with his beautifully placed forces, perhaps by giving back one or both of the pawns gained. But this question can only be of interest to us if there is no opportunity of adopting a simple line of development at the outset. As it is, this opportunity is not wanting. All that Black needs to do is to push on his Queen's Pawn as soon as possible, thus freeing his own Queen's Bishop.

2.	P—Q 4	P×P
3.	P—Q B 3	P—Q 4



Diag. 19.

After 4 K P×P, Q×P, Black's position is at least as easy of development as White's. In the position set out in Diagram 19, White cannot play P—K 5, because Black wins a pawn by P×P without hindering his own development in the least.

[1] The names of the various openings, which I mention for the sake of completeness, are generally derived from towns or countries in which they were first extensively played and analysed.

The equalising power of Black's P—Q 4 in all K P openings where White has played P—Q 4 can be noticed in many variations. I shall now give a few typical examples, which will show the line of play that can be adopted in many similar cases, and which can often be evolved one from the other by altering the order of the moves.

I. *Centre Gambit*

2.	P—Q 4	P×P
3.	Q×P	Kt—Q B 3
4.	Q—K 3	Kt—B 3
5.	Kt—Q B 3	B—K 2
6.	B—Q 2	P—Q 4 !

II. *King's Bishop's Opening*

2.	P—Q 4	P×P
3.	B—Q B 4	Kt—K B 3
4.	P—K 5	P—Q 4 !

III. *Scotch Gambit*

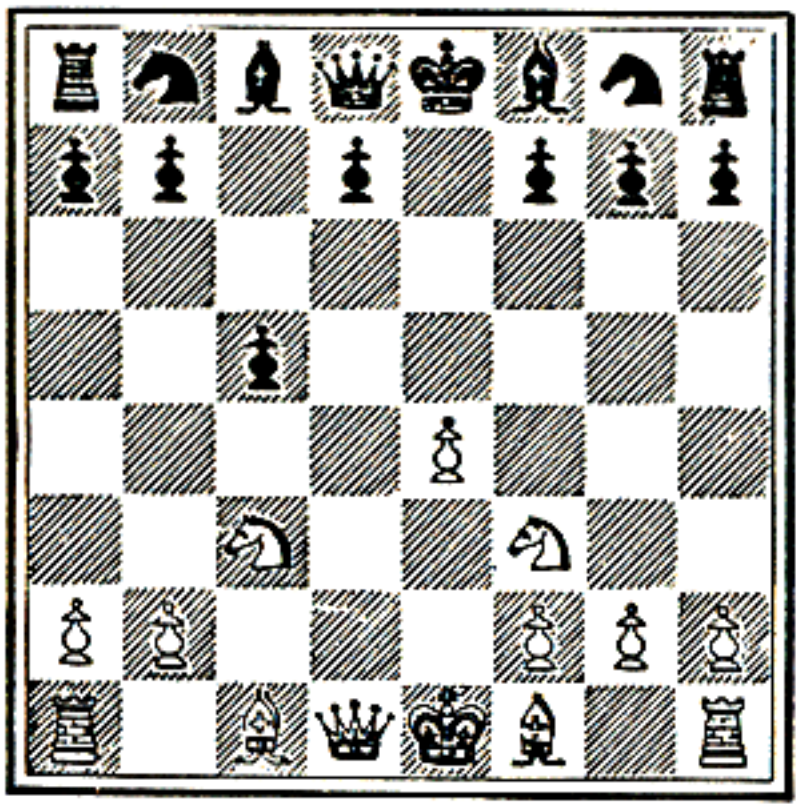
2.	Kt—K B 3	Kt—Q B 3		
3.	P—Q 4	P×P		
4.	B—B 4	Kt—B 3	4. P—B 3	P—Q 4 !
5.	P—K 5	P—Q 4 !		

IV. *Scotch Game*

2.	Kt—K B 3	Kt—Q B 3
3.	P—Q 4	P×P
4.	Kt×P	Kt—B 3
5.	Kt—Q B 3	B—Kt 5
6.	Kt×Kt	Kt P×Kt
7.	B—Q 3	P—Q 4 !

In no case should Black forfeit his chance of playing P—Q 4. It is tempting after 2 P—Q 4, P×P ; 3 Kt—K B 3 to cover the pawn at Q 5 by P—Q B 4, but in that case White would sacrifice a pawn by P—Q B 3, by this means opening the Queen's file for himself, and so preventing Black from ever playing P—Q 4. Thus, for the loss of a pawn, White has a paramount advantage in position.

For after 4...P×P, 5 Kt×P (Diagram 20) White has developed both Knights, and his Bishops are free, whilst Black has none of his pieces out. P—Q 3 must also be played in order to mobilise the Queen's Bishop, leaving K 2 as the only square for the King's Bishop; finally the "backward" pawn [1] at Q 3 is open to constant attacks and is difficult to defend.



Diag. 20.

The best plan for Black is to decline the doubtful gift of the pawn and to bring about one of the positions, as sketched above, in which, by playing P—Q 4 early in the game, Black is sure of the free development of all his forces.

Black is able to play P—Q 4 early in all such openings, where White does not force the defensive move P—Q 3 by attacking Black's King's Pawn. For instance, in the King's gambit, since the move 2 P—K B 4 does not threaten P×P, Black can reply at once by 2...P—Q 4 (Falkbeer Counter Gambit). After 3 P×Q P, P—K 5 (to permit of Kt—K B 3, which at present is not feasible on account of 4 P×P); 4 P—Q 3, P×P; 5 Q×P, White is a pawn ahead, but his Queen obstructs his K B; therefore Black has better developing chances and should be able to win the pawn back at the very least.

A second example is the Vienna game, which proceeds as follows:

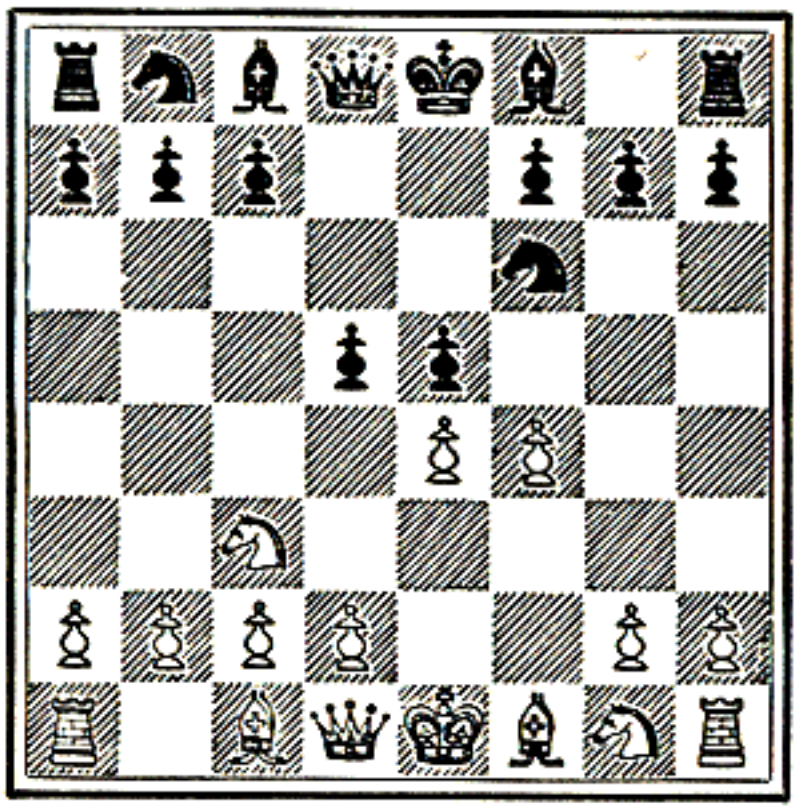
2.	Kt—Q B 3	Kt—K B 3
3.	P—B 4	P—Q 4 (Diagram 21)

[1] A pawn is said to be "backward," when it cannot move into cover by another pawn.

If White plays 4 P×Q P, Black can play P—K 5, as in the Falkbeer gambit mentioned just now. In answer to 4 P×K P, on the other hand, Black can play Kt×P without having the slightest difficulty with his development. For instance,

5. Kt—K B 3	B—K 2
6. P—Q 4	P—K B 3
7. B—Q 3	Kt×Kt
8. P×Kt	Castles
9. Castles	Kt—B 3 or B—K Kt 5

and Black also will soon have an open file for his Rook, with no disadvantage in position.



Diag. 21.

There is, however, one opening in which Black has the utmost difficulty in preventing White from getting a positional advantage in the centre. It is called the Ruy Lopez, and is held by many to be the strongest opening for White. The initial moves are: 1 P—K 4, P—K 4; 2 Kt—K B 3, Kt—Q B 3; 3 B—Kt 5. With this move White at once attacks the Black K P, though indirectly, by threatening to exchange the B for the Kt. To make the capture effective, however, White must first protect his own King's Pawn, which would otherwise be lost after 4 B× Kt, Q P×B; 5 Kt×P, Q—Q 5 !. At first, therefore, Black need not provide against the threatened exchange.

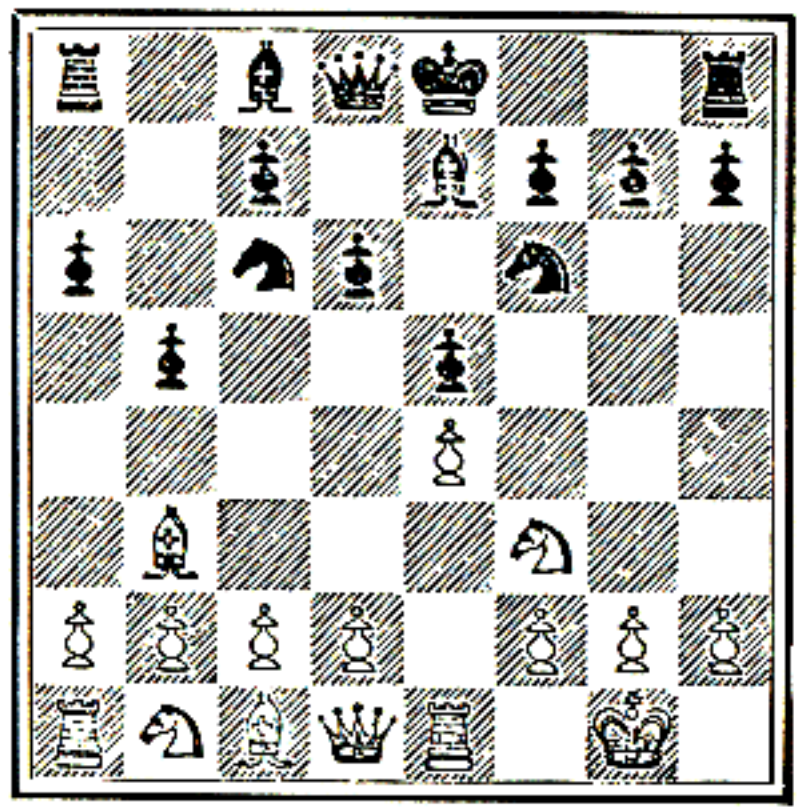
I shall treat at some length the various defences from which Black can choose, and in studying this most important

King's side opening, we shall have occasion to note many points of general interest for operations in the centre.

Broadly speaking, two entirely different systems of defence can be distinguished: either Black will try to maintain his centre pawn, or else, giving up the centre, try to gain some other advantage as compensation.

Black can only maintain his centre pawn if he can prevent his Q Kt from being exchanged. As is readily seen, White can attack Black's K P a second time with P—Q 4, whilst after Black's P—Q 3 any other defensive move would hinder development. These considerations lead to the first main line of defence in which Black plays 3...P—Q R 3. After 4 B—R 4 Black has the option of releasing the pin by playing P—Q Kt 4 at some opportune moment. If White elects to exchange his Bishop for the Kt forthwith, he can remove the Black centre pawn after 4...Q P×B by playing 5 P—Q 4, but the exchange of the B for the Kt gives Black a free development and in consequence a good game. (Compare note to move 4 in Game No. 12.)

Diagram 22 reproduces a typical position in this defence. The more usual continuation for White is 4 B—R 4, Kt—B 3;

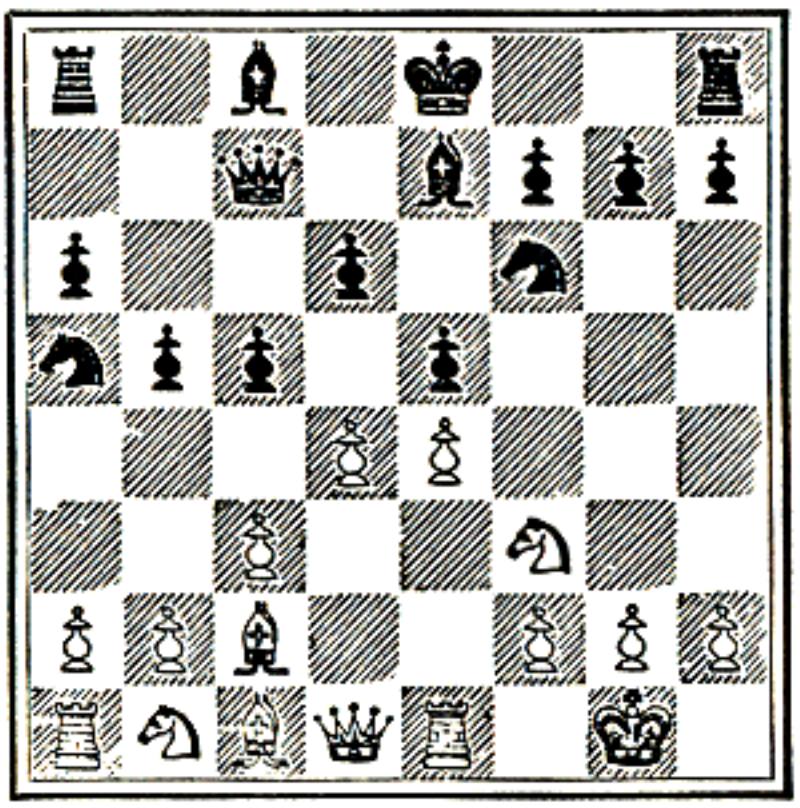


Diag. 22.

5 Castles; he does not trouble to protect his K P as its capture would allow his Rook an open file on which to act against the opposing King (compare Games Nos. 14 and 17) 5...B—K 2. Now Black can capture the K P

without much risk, as the Bishop is on the King's file. 6 R—K 1, White covers his pawn, and thereby threatens to win a pawn by B×Kt. Therefore Black must not delay playing 6...P—Q Kt 4.

After 7 B—Kt 3, P—Q 3; (Diagram 22) White cannot yet execute the manœuvre which underlies the whole tendency of the Ruy Lopez, namely P—Q 4, maintaining the pressure in the centre, because after Kt×Q P, 9 Kt×Kt, P×Kt; 10 Q×P? White loses a piece through 10...P—B 4, etc. It is therefore necessary to play P—Q B 3 first. White could also obtain a rapid development by Kt—B 3, P—Q 3, B—K 3 or Kt 5, but this arrangement is not popular, because Black can play Kt—Q R 4 and exchange the valuable K B. The pawn at Q B 3 supports an advance in the centre, and also provides a retreat for the K B. The Q Kt can be developed in this way: Kt—Q 2—B 1—Kt 3 or K 3. Black, however, must try to round off his pawn position on the Queen's side, by moving his Q B P into line. Black's pawns at K 4 and Q B 4 then exert a pressure on White's Q 4. And this pressure threatens to be reinforced by B—Kt 5. From these considerations the following development seems to be natural: 8 P—B 3, Kt—Q R 4; 9 B—B 2, P—B 4; 10 P—Q 4, Q—B 2 (to support the K P); it leads to the position in Diagram 23.



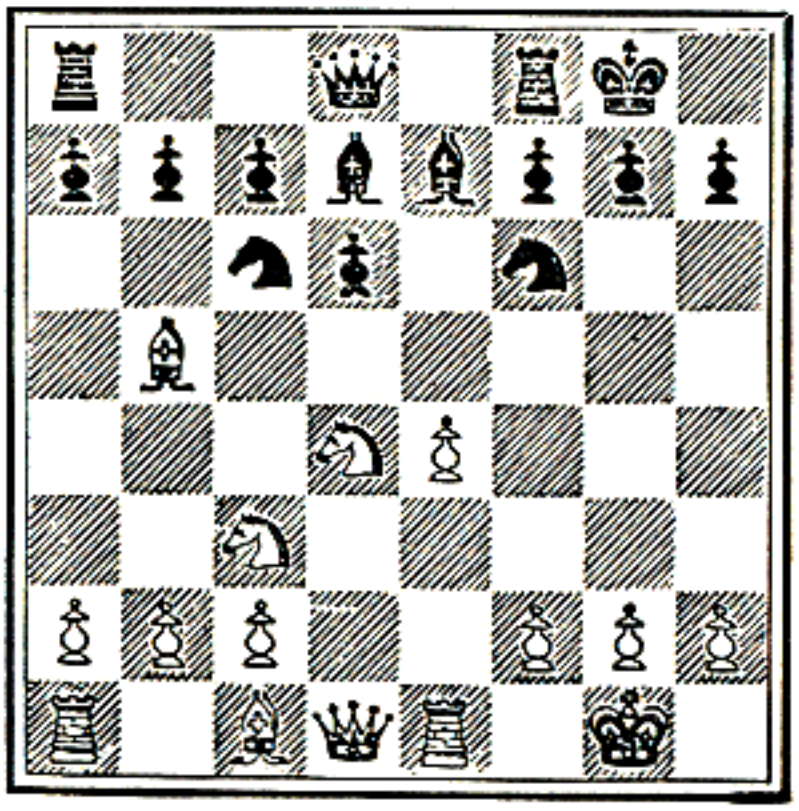
Diag. 23.

11. P—KR 3

One of the few instances in which this pawn move is justified. It deprives Black's Q B of its only good square, and saves the K Kt, the co-operation of which is urgently needed in the centre.

This system of opening will receive more exhaustive treatment under the heading of "Middle Game." (Compare Game No. 12.)

In the second main line of defence, of which I shall treat now, Black renounces the maintenance of his K P, and makes an attempt to find compensation by attacking White's King's Pawn. The King's file, opened by the disappearance of the Black pawn, offers opportunities for that purpose. After the first few moves we arrive at the following position, which



Diag. 24.

may be reached thus: 3 B—Kt 5, P—Q 3; 4 P—Q 4, B—Q 2; 5 Kt—B 3, Kt—B 3; 6 Castles, B—K 2; 7 R—K 1, P×P; 8 Kt×P, Castles. The exchange on the seventh move is compulsory, because the loss of a pawn after B×Kt is in effect threatened, now that the White K P is supported by the Rook.

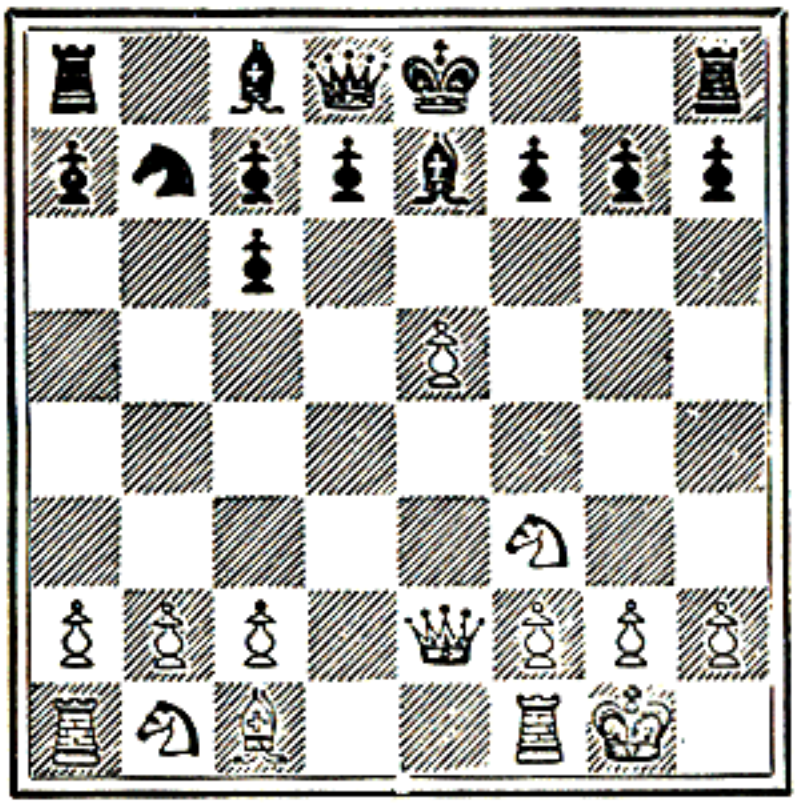
Black's intention of exerting pressure on the K P is now difficult of execution, because his pieces are very cramped and hinder one another in a restricted area. The K B in particular cannot be brought into action without great difficulty, for instance by: R—K 1, B—K B 1, P—K Kt 3, and B—Kt 2. It is therefore advisable for White to develop his Q B at Kt 2 instead of at Kt 5, in order not to give Black a chance of exchanging his troublesome Bishop. (In a game Bernstein-Emanuel Lasker, Moscow, 1914, there happened 9 B×Kt, P×B; 10 B—Kt 5, P—K R 3; 11 B—R 4, Kt—R 2; 12 B×B, Q×B with a good game for Black.)

The defence has a totally different trend, if Black gives

up his own K P, but captures the White K P at once. I have already pointed out that White would not mind his K P being taken, in view of the attack on the open King's file. Let us now consider in which way this attack can be planned. There are two essentially different lines, according to whether Black interpolates P—Q R 3 or not.

After 3 B—Kt 5, Kt—B 3; 4 Castles, Kt×P; 5 R—K 1, Black gets out of it comfortably by playing Kt—Q 3, B—K 2 and Castles, and White cannot permanently prevent Black's game from being freed by the advance of the Q P. P—Q 4 for White on the fifth move is therefore stronger. Black cannot very well exchange the pawns, leaving the King's file quite exposed, and must submit to White playing P×P, maintaining the pawn at K 5 and preventing Black's P—Q 4 for some time to come.

The opening might continue in this way: 5 P—Q 4, B—K 2; 6 Q—K 2, Kt—Q 3; 7 B×Kt, Kt P×B (to make room for the Kt); 8 P×P, Kt—Kt 2 (Diagram 25).



Diag. 25.

The whole of the manœuvres now centre round Black's endeavours to force his P—Q 4, and White's attempt to prevent it. Black ultimately gains his point, as will be seen, but at the expense of such disadvantages in the pawn position that it is questionable whether the whole variation (called the Rio de Janeiro Defence) is playable.

9 Kt—B 3, Castles; 10 R—K 1, Kt—B 4 (the Knight is to be posted at K 3 to bring the White K Kt away from his

Q 4, whence he prevents the advance of Black's Q P by attacking Q B 6); 11 Kt—Q 4, Kt—K 3; 12 B—K 3, Kt×Kt; 13 B×Kt, P—B 4; 14 B—K 3, P—Q 4; 15 P×P *e.p.*, B×P. This is the critical position in the Rio de Janeiro defence. Black has succeeded in eliminating the White centre pawn, and sweeps long diagonals with his Bishops, but the advantage cannot be maintained. White exchanges the Bishop at Q 6, and there remains a backward pawn, which Black will hardly be able to hold permanently. In practice it has been shown that the end-game should be won by White in spite of Bishops of opposite colours, as Black's pawn at his Q B 4 is difficult to defend.

16 Kt—K 4, B—Kt 2; 17 Kt×B (not B×P because of B×B; 18 Kt×B, B×P followed by Q—Kt 4 ch), P×Kt; 18 Q R—Q 1 and P—Q B 4.

The game is much more favourable for Black if he first plays 3...P—Q R 3, and retains the option of driving the White K B away by P—Q Kt 4, after which P—Q 4 can be enforced very soon. 3 B—Kt 5, P—Q R 3; 4 B—R 4, Kt—B 3; 5 Castles, Kt×P; 6 P—Q 4, P—Q Kt 4; 7 B—Kt 3, P—Q 4; 8 P×P, B—K 3, 9 P—B 3.

Now Black's pieces are more mobile, and that is the reason why this system of defence is becoming more popular than any other.

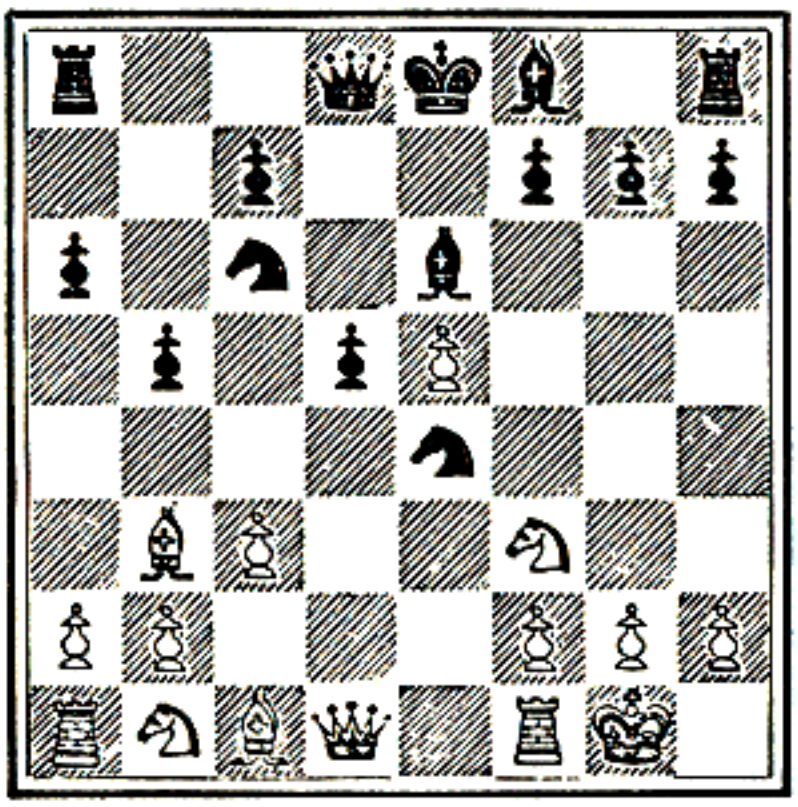
On the other hand, it cannot be denied that Black's pawn formation on the Q side is weak, and that his centre is less secure. Whilst White has a pawn firmly posted in the centre, Black has a Knight there which will soon be driven away. White's Q 4, the basis of his centre, is entirely in his hands, whilst Black's Q 4 is exposed to a steady pressure by the White pieces. Finally Black's Q Kt is unfavourably placed, obstructing as it does the Q B P and preventing its falling into line with its fellows.

Diagram 26 shows the position after 9 P—B 3. The latter move prevents the exchange of the B after Black's Kt—R 4, an exchange which would allow Black to round up his pawn formation with P—Q B 4. The experts are not yet agreed as to the best continuation for Black in this critical position. To be considered are the moves B—Q B 4, B—K 2 and Kt—B 4. B—K 2 is preferred nowadays to B—Q B 4, as Q B 4 should be

kept free for the K Kt in case the latter is driven from his dominating position, *e.g.* 10 R—K 1 and 11 Q Kt—Q 2. For if in that case Black exchanges the Knights, he only furthers White's development without doing anything towards strengthening his Q 4.

If Black covers the Knight with P—B 4, White plays P×P *e.p.* and Kt—Kt 5, rids himself of Black's Q B, and thereby weakens Black's Q P still more.

Kt—B 4 would therefore seem to be the best choice, as the Q B becomes mobile again after White's B—B 2, nor can White



Diag. 26.

play P—Q 4 as yet. The position in the diagram therefore leads to the following variations:

A. 9...B—K 2; 10 R—K 1, Castles; 11 Q Kt—Q 2, Kt—B 4; 12 B—B 2, B—K Kt 5. This manœuvre was introduced by Em. Lasker (Petrograd, 1909. For further particulars see Game No. 15).

B. 9...Kt—B 4; 10 Q Kt—Q 2, P—Q 5 (Capablanca-Em. Lasker, Petrograd, 1914); or 9...B—K 2; 10 R—K 1, Castles; 11 Q Kt—Q 2, Kt—B 4; 12 B—B 2, P—Q 5 (Em. Lasker-Tarrasch, Petrograd, 1914).

Capablanca believes that the early advance of P—Q 5 can be refuted by Kt—K 4, *e.g.* 9...B—K 2; 10 Q Kt—Q 2, Kt—B 4; 11 B—B 2, P—Q 5; 12 Kt—K 4, P × P; 13 Kt × Kt, B × Kt; 14 B—K 4, Q—Q 2; 15 Q—B 2 or P × P.

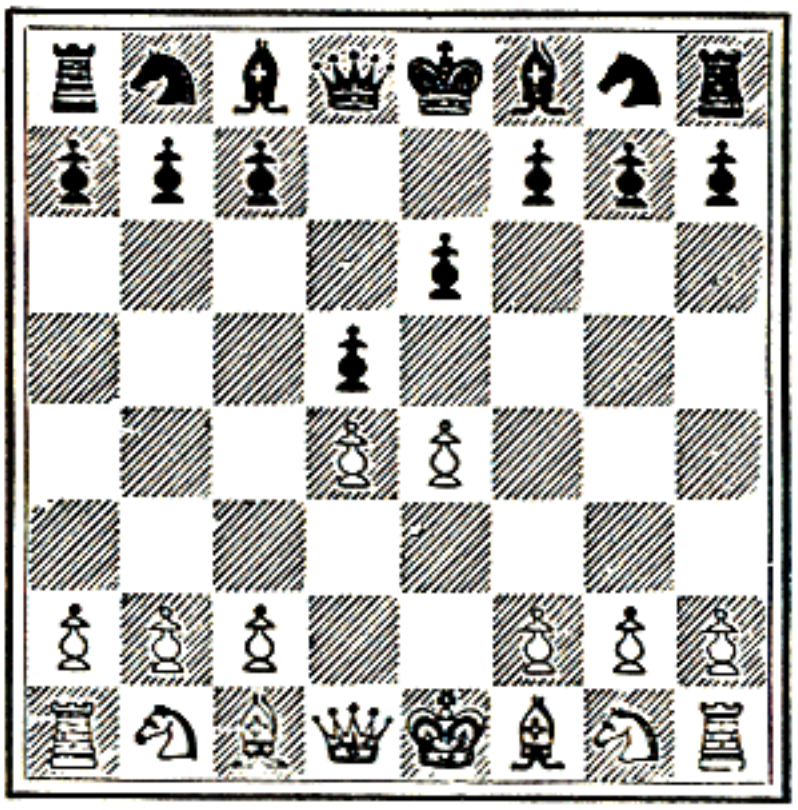
The openings as sketched out up to this point give a sufficiently clear idea of the possibilities of combining sound

development with an attempt to capture the centre after the opening moves 1 P—K 4, P—K 4. In most cases, Black's centre pawn being open to attack by White's P—Q 4, we find an early break-up of the centre, and concurrently the opening of the Ks or Qs file for the Rooks. That is why games opened in this fashion have been classed very generally as "open," whilst all the other openings are called "close games." Lately the distinction has been abandoned, and very rightly, since in the latter openings, too, the centre can be cleared occasionally.

We attain typical close positions when Black does not play 1...P—K 4 in answer to 1 P—K 4, but relinquishes all claim on his K 4 and takes possession of his Q 4 instead, leaving White the option of interlocking the pawns in the centre with P—K 5.

On principle it does not seem advisable for Black to play P—Q 4 on the first move in reply to 1 P—K 4. Although White's centre pawn disappears after 2 P×P, Q×P, Black loses a move through 3 Kt—Q B 3, and his Queen has no place from which it cannot be driven away very soon, unless it be at Q 1. This, however, would amount to an admission of the inferiority of the whole of Black's plan.

There are two moves which deserve consideration as a preliminary to P—Q 4, namely, 1...P—K 3 (French Defence)

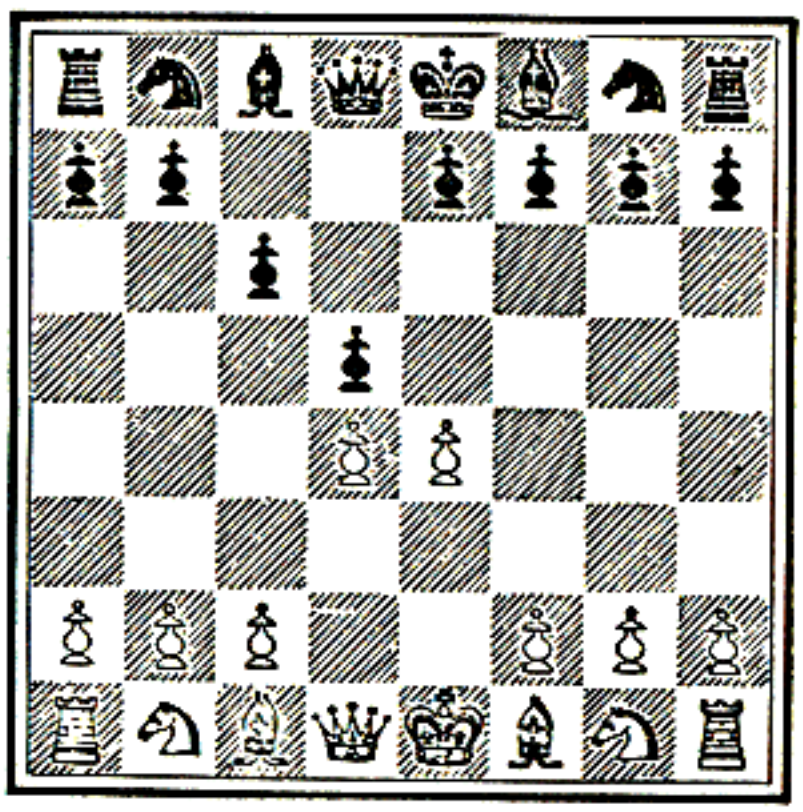


Diag. 27.

and P—Q B 3 (Caro-Kann defence). After 2 P—Q 4, P—Q 4, we attain the positions set out in the Diagrams 27 and 28, to which we must devote a good deal of attention.

These openings are worthy of study as being especially interesting examples of the struggle for the centre.

As early as the third move, White has to take an important decision. Is he to play P—K 5 and prevent the opening of



Diag. 28.

the K or Q file for a long time to come, or should he proceed to develop his pieces, and leave Black the option of anticipating the blocking of the centre by playing P × P himself?

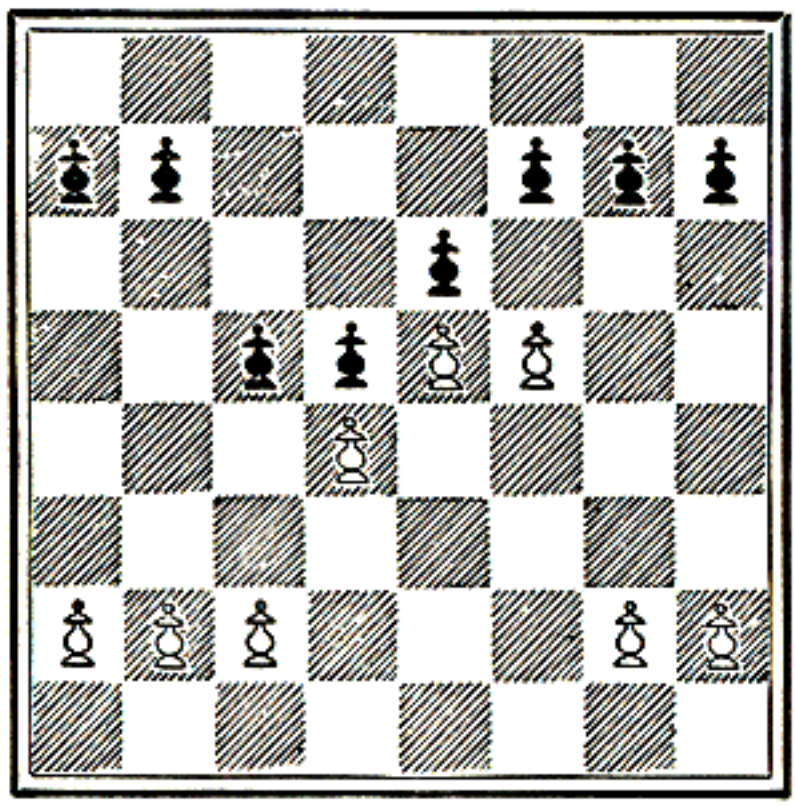
I shall first turn my attention to those games in which White plays P—K 5, starting with the French Defence, after which the Caro-Kann Defence will be easily understood.

The position which ensues in the centre after 1 P---K 4, P—K 3; 2 P—Q 4, P—Q 4; 3 P—K 5, divides the board diagonally, and it is easy to recognise roughly the main lines of play which will govern the game. White has more scope on the King's side, where his pieces will have greater mobility, and prospects of attack. Black's chances are on the Queen's side. Both sides will have to advance more pawns in order to obtain openings for their Rooks, and use them for the attack, since they have no future on the K and Q files, as was the case in the openings mentioned hitherto.

The obvious moves to this end are: for White the advance of the K B P, for Black that of the Q B P and sometimes even of the Q Kt P, that is when the Q B P has not been exchanged for the opposing Q P, but has pushed on to B 5.

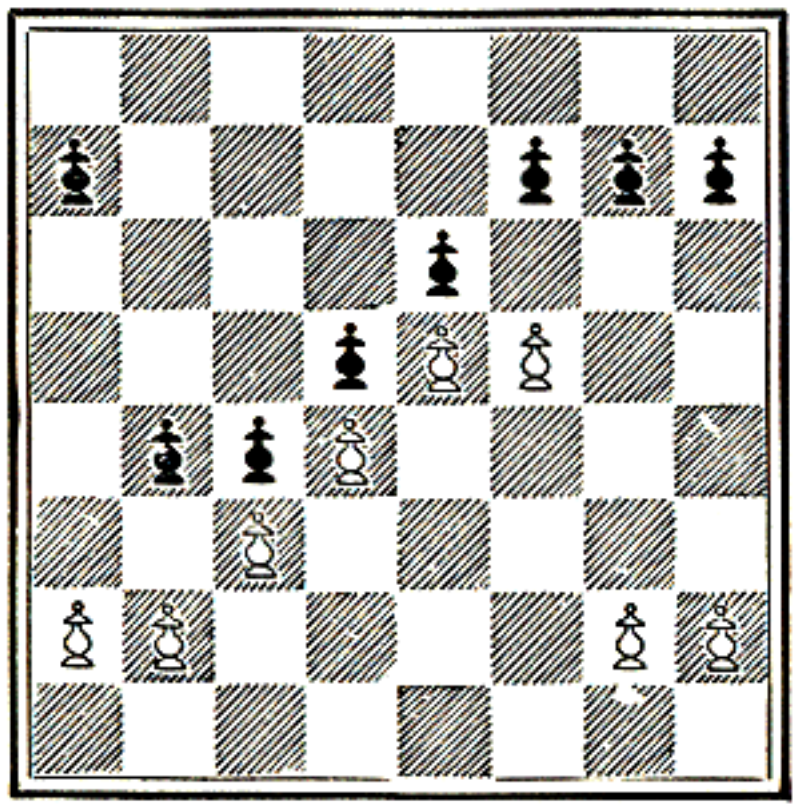
In Diagrams 29 and 30 we see the chains of pawns formed by these manœuvres.

White's pawn attack is more dangerous than Black's,



Diag. 29.

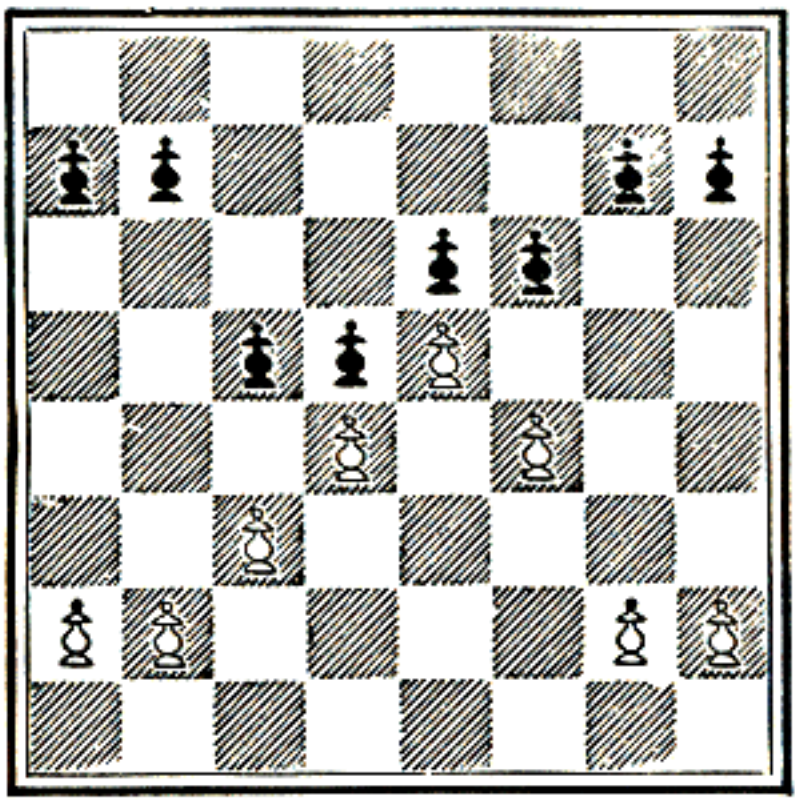
because it involves a direct assault on the King. And we shall see that Black will usually be compelled to suspend operations on the Queen's side temporarily, to ward off the storm by the



Diag. 30.

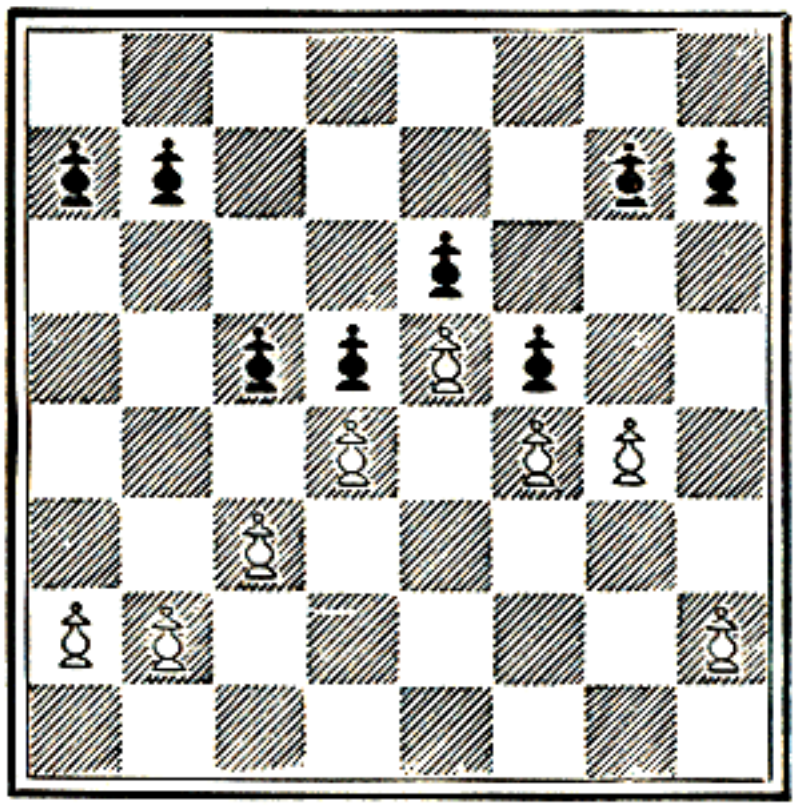
White Pawns on the King's side. He will attempt this either by P—K B 3 attacking White's centre or by P—K B 4 preventing White from playing P—B 5. In the latter case

White can only make a breach in the Black barrier by playing P—K Kt 4 as well. These manœuvres result in the pawn formations given in Diagrams 31 and 32.



Diag. 31.

We must now turn to the development of the pieces corresponding to these pawn skeletons. If White plays P—K 5



Diag. 32.

on his third move, he prevents the Black K Kt from reaching K B 3, whence he might have moved to Q 2. This is a desirable position, from which he could support the advance of

P—Q B 4. But the Knight has other chances of development, to K R 3 and B 4, whence he can take his share in the attack on the White Pawn at Q 4. In consequence White must postpone P—K B 4 in order not to intercept the action of the Q B on R 6. Now, in that case White's Pawn at his K 5 has not sufficient support against the attack by Black's P—K B 3 (Diagram 31), and the latter move gives Black the advantage. The two main variations illustrative of these considerations are :

I

3. P—K 5	P—Q B 4
4. P—Q B 3	Kt—Q B 3
5. P—K B 4	P×P
6. P×P	Q—Kt 3
7. Kt—K B 3	Kt—R 3

II

3. P—K 5	P—Q B 4
4. P—Q B 3	Kt—Q B 3
5. Kt—B 3	P—B 3

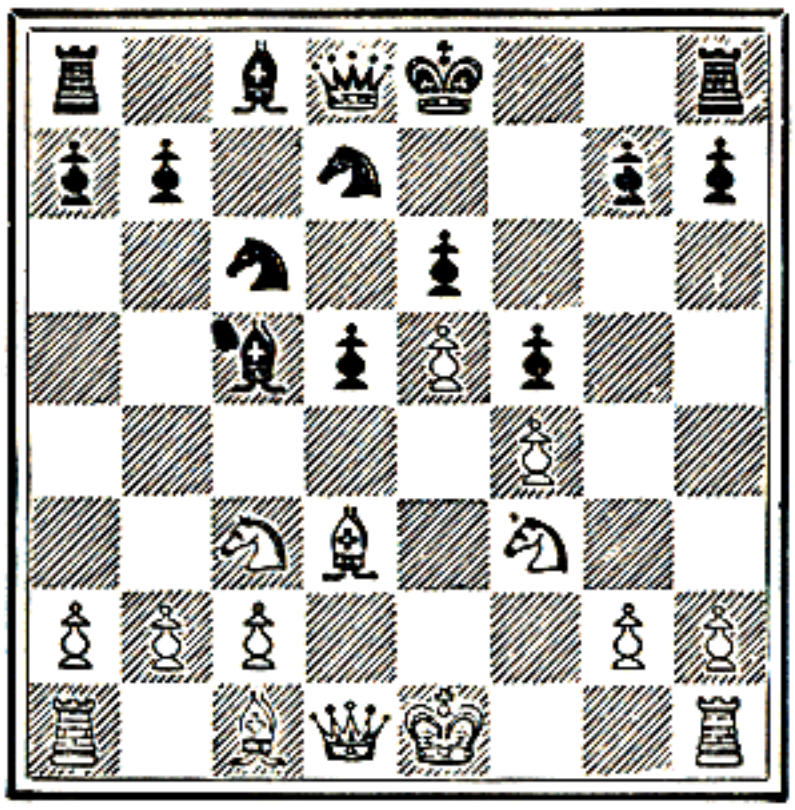
In both cases the initiative falls to Black, in the first through the attack on White's Q 4, the mainstay of White's centre ; in the second through attack on White's K 5, the White centre itself. We must therefore consider White's advance of P—K 5 on the third move as premature. Let us now find out whether it is advantageous to effect the same subsequently. A developing move can be interpolated, *e.g.* 3 Kt—Q B 3, Kt—K B 3. If White plays P—K 5 now he gains time for his advance of P—K B 4, as Black's Knight must retreat. On the other hand he cannot now maintain his pawn at Q 4, as he has blocked his Q B P. We arrive at the following plan of development :

3. Kt—Q B 3	Kt—K B 3
4. P—K 5	K Kt—Q 2
5. P—B 4	P—Q B 4
6. P×P	Kt—Q B 3

If Black were to play B×P at once, White could play Q—Kt 4 with an attack on the Knight's Pawn. That is the object of Black's waiting move. White must either play 7. Kt—B 3, which prevents his Q—Kt 4, or 7. B—Q 3, after which Black would take the pawn on B 4 with his Knight, getting rid of the White Bishop. 7. Q—Kt 4 at once would be answered by P—B 4.

7. Kt—B 3	B×P
8. B—Q 3	P—B 4

Black cannot castle yet, on account of the following threat, which I give in full because it occurs frequently in practice: 8. ... Castles; 9. B×P ch, K×B; 10. Kt—Kt 5 ch, K—Kt 1: 11. Q—R 5, R—K 1; 12. Q×P ch; 13. Q—R 5 ch; 14. Q—R 7 ch; 15. Q—R 8 ch; 16. Q×P mate.



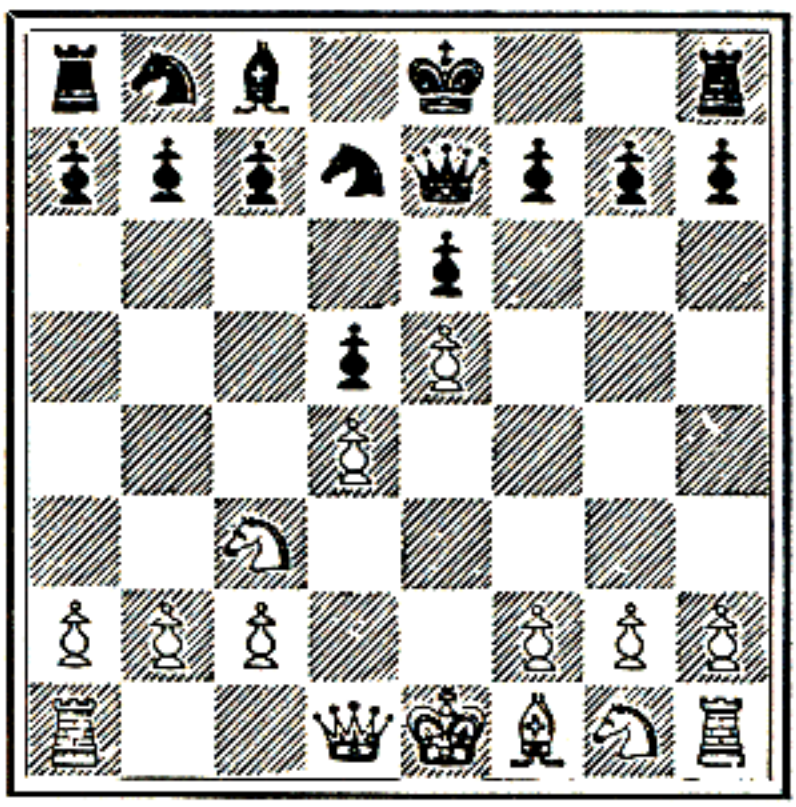
Diag. 33.

The position in the diagram seems favourable to Black as White cannot castle for some time.

For that reason another line of play has come to the fore in which White exchanges his inactive Q B for Black's troublesome K B.

3. Kt—Q B 3	Kt—K B 3
4. B—Kt 5	B—K 2

5. P—K 5 K Kt—Q 2
6. B×B Q×B



Diag. 34.

White has now the choice of two lines of development. He can either prepare for P—Q B 3 to support his Q P. or he can develop his King's side, holding the P at K 5 only

I

7. Kt—Kt 5 Kt—Kt 3
8. P—Q B 3 P—Q R 3
9. Kt—Q R 3 P—Q B 4
10. P—K B 4 Kt—B 3
11. Kt—B 2 Castles
12. Kt—B 3 B—Q 2
13. B—Q 3 P—B 4

The sacrifice B×P ch, as mentioned above, was threatened.

14. Castles Kt—R 5
15. R—Kt 1 P—Q Kt 4

If White does not wish to lose so many moves with his Kt, he can effect the intended protection of his Q P as follows:

7. Q—Q 2 P—Q R 3

not P—Q B 4 at once, because of Kt—Kt 5.

8. Kt—Q 1 P—Q B 4
9. P—Q B 3

II

7.	P—B 4	Castles
8.	Kt—B 3	P—Q B 4
9.	B—Q 3	P—B 4
10.	Castles	Kt—Q B 3

and so on.

In both cases White has an easy development, whilst Black has no convenient square for his Queen's Bishop.

To avoid this drawback Rubinstein has evolved the following variation, in which provision is made from the first for the freedom of action of the Queen's Bishop:

3.	Kt—Q B 3	Kt—K B 3
4.	B—Kt 5	P×P

to open the diagonal for the Bishop at Q Kt 2, *e.g.*:

5.	Kt×P	Q Kt—Q 2
6.	Kt—K B 3	B—K 2

followed by P—Q Kt 3 and B—Kt 2.

We will now leave the French defence and turn our attention to the Caro-Kann, of which the initial position was shown in Diagram 28. Here also we find two essentially different systems of development, according to whether White plays P—K 5 or gives Black the option of exchanging pawns by 3. Kt—Q B 3. In the first case a very noticeable difference from the French defence is, that Black can bring out his Queen's Bishop. Here the process of development may be:

3.	P—K 5	B—B 4
4.	B—Q 3	B×B

Not B—Kt 3, because White could play P—K 6 ! and paralyse the whole of Black's game by preventing his playing the King's Pawn.

5.	Q×B	P—K 3
6.	Kt—K 2 or K R 3	

Through this the move P—K B 4, which fits into this pawn formation, is kept in reserve.

While White's development is easy and natural, Black has difficulty in finding good places for his King's side pieces. The game can proceed generally speaking on the lines of the French defence. Only Black can hardly attack White's centre with P—B 3, since the Pawn at K 3 would be weak in the absence of the Queen's Bishop. On the other hand, Black would be a move behind with an attack on the Queen's side, since to reach Q B 4 his pawn would have made two moves instead of one as in the French defence. A certain compensation lies in the fact that White's attacking King's Bishop has been exchanged.

In practical play it has nevertheless been shown that White's attack is more likely to succeed, and for this reason a variation introduced by Niemzowitsch has been tried several times; it aims at the exchange of Queens in order to weaken and retard White's threatened attack, and to gain time for Queen's side operations.

6.	Q—Kt 3
7. Castles	Q—R 3 or Kt 4

But after 8 Kt—B 4, Q×Q; 9 Kt×Q, White is so much ahead with his development that Black's chance of equalising the game would seem questionable.

If White plays Kt—K R 3 on his sixth move, he foils at once Black's attempt of forcing an exchange of Queens, as he could play 8 Q—K Kt 3.

On the whole we can conclude that in the Caro-Kann defence White obtains a good game by 3 P—K 5.

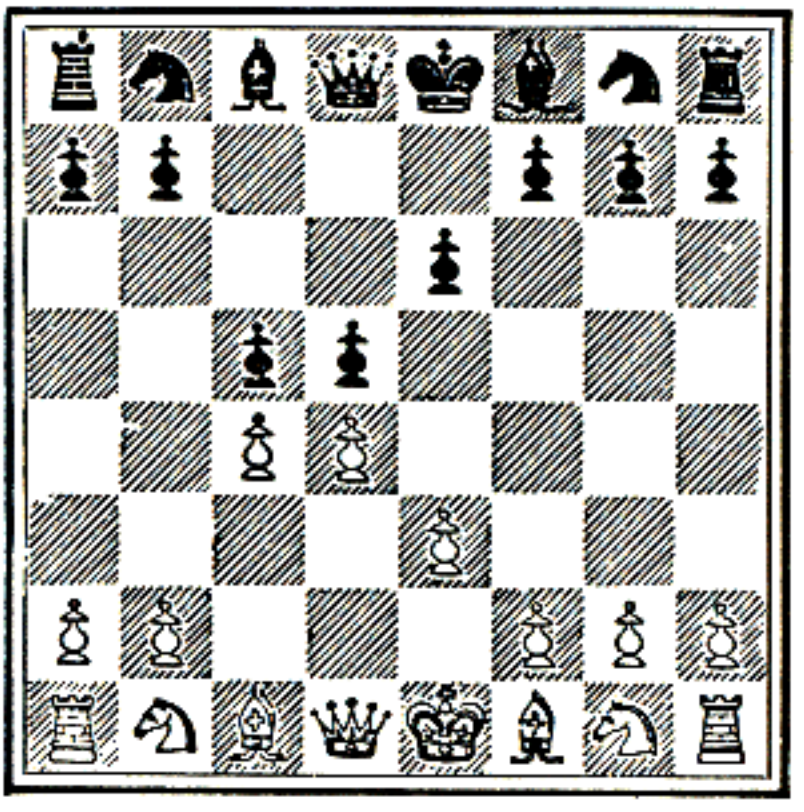
A line of play which used to be in vogue, namely, 3 Kt—Q B 3, P×P; 4 Kt× P, Kt—B 3; 5 Kt×Kt ch, K P×Kt or Kt P × Kt, gives Black an even chance, for although he loses his centre pawn he obtains a good development, and later in the game he has opportunities of exercising pressure on White's Q P through his open Q file.

Except the French defence and the Caro-Kann, there is no game in which an irregular reply to White's 1 P—K 4 necessitates any special considerations either in development of pieces or pawn formation. In all such cases it is sufficient to maintain the pawn centre and to occupy such squares with the pieces, whence they cannot be driven away with the loss of a move. Just one example: If Black plays 1...P—Q B 4 (Sicilian defence), White will not play his King's Bishop to B 4, because Black can reply P—K 3, and gain a move by P—Q 4.

B. Let us now consider the openings in which the first move is 1 P—Q 4 on either side. Here the centre cannot be cleared as early as in the openings beginning with 1 P—K 4, P—K 4. The advance of a second centre pawn, which there led to a clearance, is not feasible in this case. White does not command his K 4, and for some time to come he will be unable to advance the K pawn beyond K 3. In consequence the K file does not seem a likely opening for the Rooks, and another file must be found for them. The conclusions arrived at for Black in the French defence hold good for both sides in the opening now under consideration, and accordingly the Q B file is that most advantageous for the Rooks. The advance of the Q B P strikes at the opposing centre, and, that being of paramount importance, the Queen's Knight must not be developed at B 3 before the Q B P has been pushed on. Another development might be conceivable for the Rooks; viz. on the K B file, and also the K Kt or K R file; here, as we shall see, an occasion may arise for storming the opposing King's side by a pawn attack. But in this case, too, although it seems unnecessary to play the Q B P, it is advisable to develop the Knight via Q 2, as there is a constant threat of the Q B file being forced open subsequently by the opposing forces.

We will start with the games in which the Q B Pawns are played in the earliest stages of the opening, so that the pawn skeleton in Diagram 35 forms the basis of development. The sequence of moves is of moment, because the advance of the K P, whether forced or not, determines the possibility of bringing out the Q Bishops. The simplest process of develop-

ment based on Diagram 35 is the following, in which both sides block up the Q B.



Diag. 35.

2.	P—K 3	P—K 3
3.	Kt—K B 3	Kt—K B 3
4.	P—B 4	P—B 4
5.	Kt—B 3	Kt—B 3
6.	B—Q 3	B—Q 3
7.	Castles.	Castles

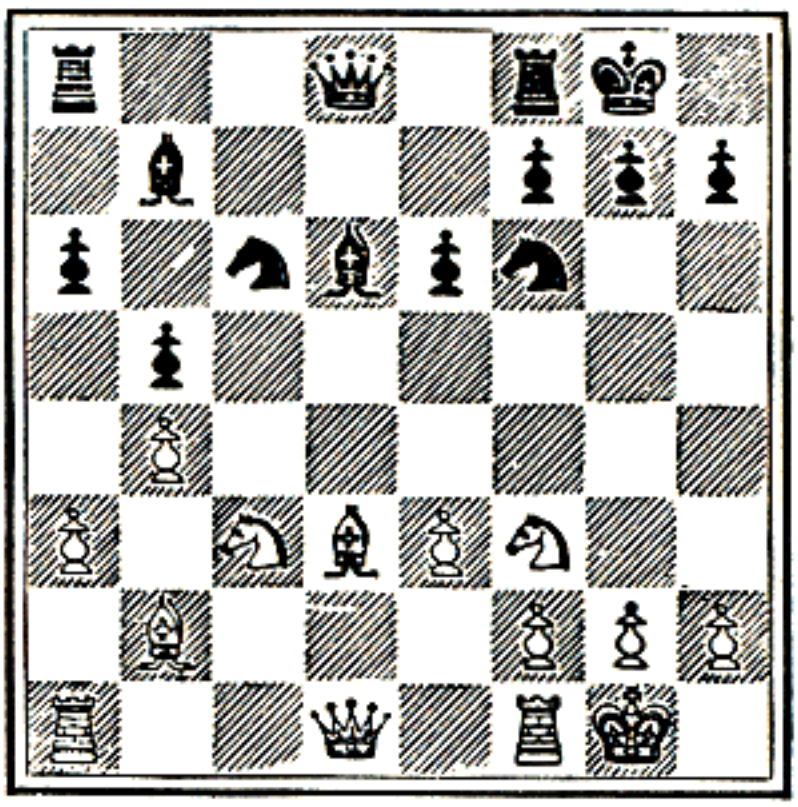
The only useful square for the Q B's on either side is now at Kt 2, and 8 P—Q Kt 3, P—Q Kt 3 are indicated. To play P—Q Kt 3 before castling is very dangerous, because Black can play P×Q P and pin the White Q Kt with B—Kt 5, forcing B—Q 2, when B—Kt 2 was the move intended, *e.g.* 6 P—Q Kt 3, B P×P; 7 K P×P, B—Kt 5; 8 B—Kt 2, Kt—K 5; 9 Q—B 2, Q—R 4; 10 R—Q B 1, Q×P.

In order not to relinquish the square at Q Kt 4 to Black, White can also try the following manœuvre:

6.	P×B P	B×P
7.	P—Q R 3	Castles
8.	P—Q Kt 4	B—Q 3
9.	B—Kt 2	

If Black imitates White's moves, viz. 9... P×P; 10 B×P,

P—Q R 3; 11 Castles, P—Q Kt 4; 12 B—Q 3, B—Kt 2, the result is the symmetrical position in Diagram 36.



Diag. 36.

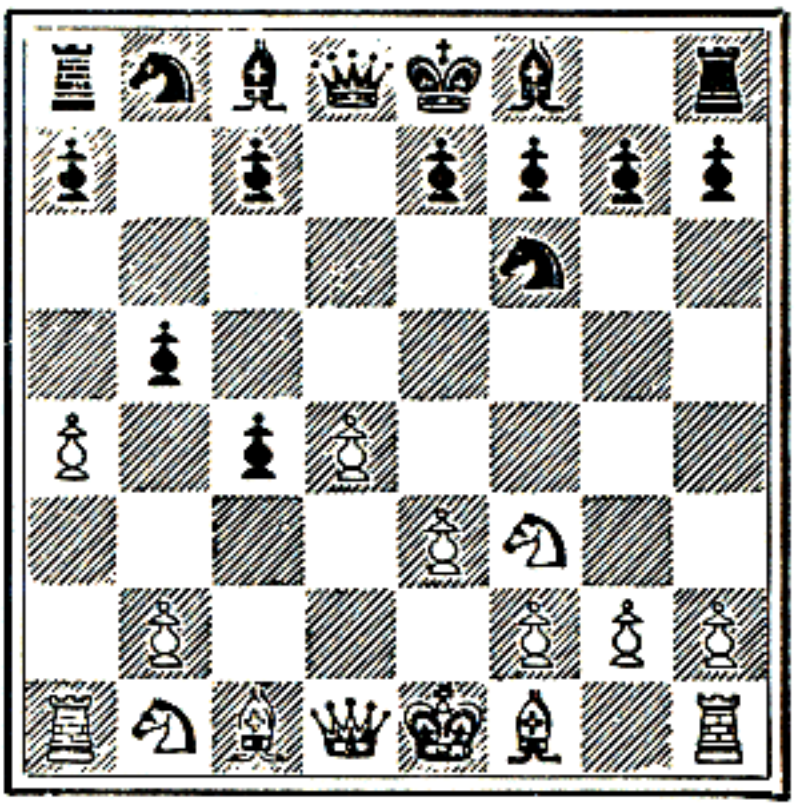
When treating of the middle game, we shall find that even in this apparently fully equalised position the influence of the first move is still at work.

In order to obtain a more thorough understanding of the Queen's Pawn game, we must now turn our attention very closely to the opening moves. Already on the second move White can play 2. P—Q B 4 and turn the game into a Queen's gambit, which Black can either accept or decline. Black would be justified in playing 2...P×P, and so furthering White's object of getting his (Black's) Queen's Pawn away, if he could permanently hold the gambit pawn, or if the giving up of the square at Q 4 fits into a reasoned system of development. The latter was, for instance, the case in the play leading to the position shown in the Diagram 36. But Black is well advised to wait until White has moved the King's Bishop before taking the pawn on his Q B 5. This forces the Bishop to move twice, and Black regains the move he lost in his development, when he played P×P.

It would be quite incorrect to try to hold the pawn by P—Q Kt 4 as follows:

2. P—Q B 4	P×P
3. Kt—K B 3	Kt—K B 3

4. P—K 3 P—Q Kt 4
5. P—Q R 4



Diag. 37.

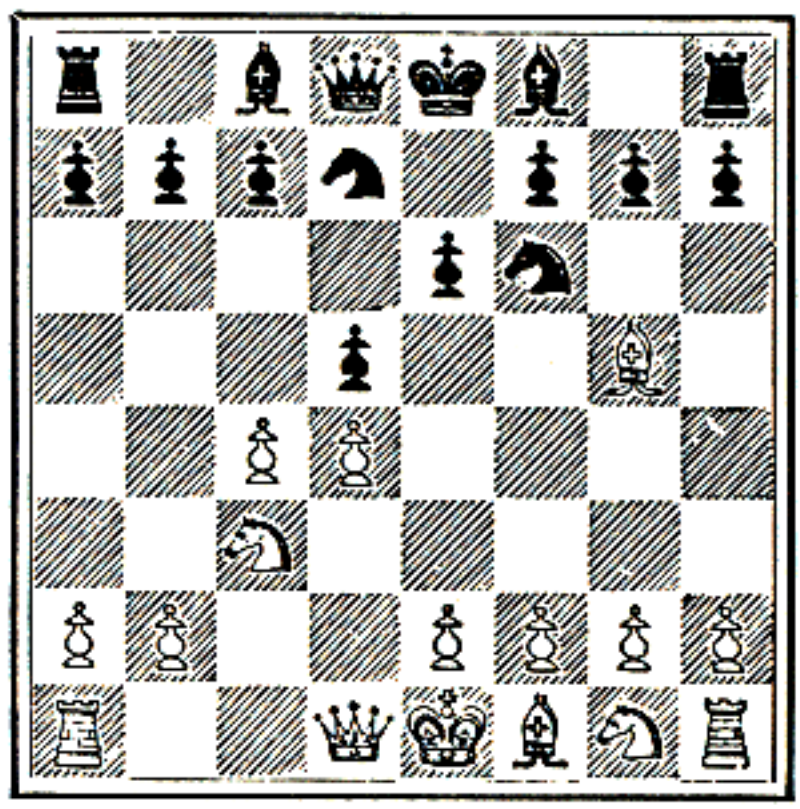
If now Black answers P×P, White simply plays B×P and the P at R 5 is lost very soon. If Black plays instead: 5...P—B 3, White wins back his pawn with 6 P—Q Kt 3, P×Kt P; 7 P×P, P×P; 8 B×P ch by Q×P, and moreover is much ahead with his development.

These considerations point to the conclusion that after 2 P—Q B 4 there is no inducement for Black to take the pawn. On the contrary, he will cover his centre pawn, which White wishes to tempt away, either with P—K 3 or P—Q B 3. The attempt to develop the Queen's Bishop before playing P—K 3 is not to be recommended, because the Q Kt's pawn remains unprotected and open to an immediate attack by 3 Q—Kt 3. Of the two remaining replies, 2...P—K 3 and 2...P—Q B 3, I will first discuss the former, as being the more natural of the two, since P—Q B 3 does not fit into the scheme for opening the Q B file for the Rooks. White, on the other hand, can bring out his Q B before playing P—K 3, in this way:

2 P—Q B 4, P—K 3; 3 Kt—Q B 3, Kt—K B 3; 4 B—Kt 5, and the game might proceed as follows: 4...Q Kt—Q 2. (Diagram 38.)

No fault can be found with this move, although it blocks the Bishop, since the latter can only be developed effectively at Kt 2. Moreover, the Knight at Q 2 supports the projected

P—B 4. White cannot win a pawn now with 5 P×P, P×P; 6 Kt×P, because of Kt×Kt; 7 B×Q, B—Kt 5 ch. Therefore 5 P—K 3 must be played first, and after B—K 2; 6 Kt—B 3, Castles; 7 R—B 1, P—Q Kt 3; 8 P×P, P×P; 9 B—Q 3, B—Kt 2, all the pieces have found rational development.



Diag. 38.

Quite a different system of opening ensues, when Black does not delay pushing the P to Q B 4 until after his pieces are developed, but makes the advance on his third move.

Here Black has the advantage of being able to avoid the pinning of his Knight by the opposing Q B.

2.	P—Q B 4	P—K 3
3.	Kt—Q B 3	P—Q B 4
4.	Kt—B 3	Kt—Q B 3 !

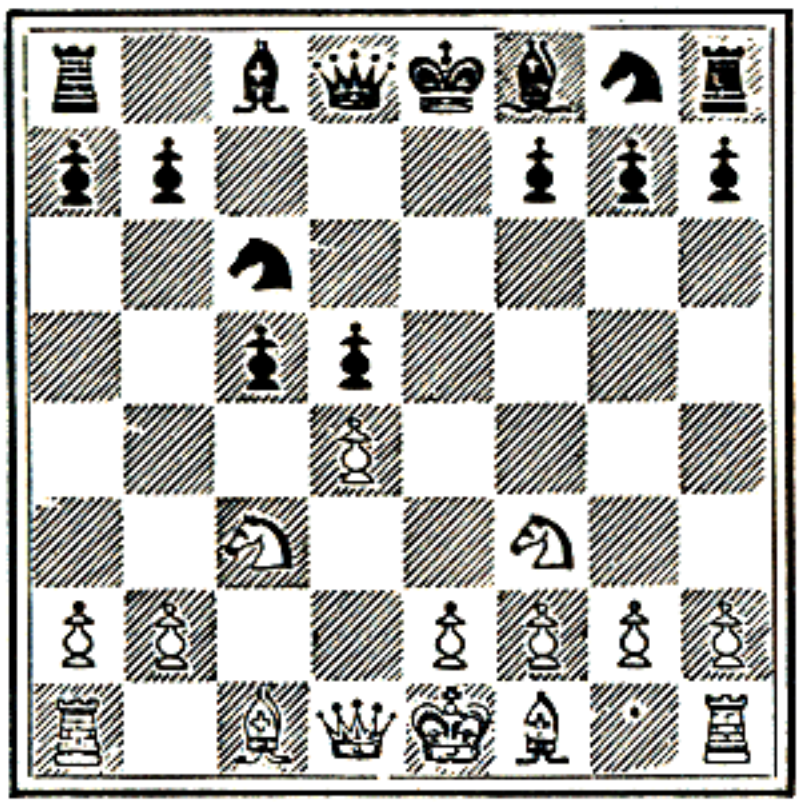
Now Black threatens Q P×P with an attack on White's Queen's Pawn. If White plays P—K 3 we get the position mentioned in connection with Diagram 35. If he wishes to bring out his Q B first, he must anticipate Black's threat by B P×P.

After

5.	B P×P	K P×P

the third of the typical main positions in the Queen's gambit ensues, and is given in Diagram 39.

Two continuations must now be considered. White can either develop his K B at Kt 2, and concentrate on the Black Q P, which is somewhat weak, or he can place the K B on one of the available squares between B 1 and R 6. In the first instance, the K P need not be played at all, and the Q B



Diag. 39.

retains the option of developing at Kt 5, B 4, and even K 3. In the second, where the K P must make room for the K B, White must decide at once between B—B 4 or Kt 5, and only B 4 can be seriously considered on account of

6.	B—Kt 5	B—K 2
7.	B×B	Kt×B

which only furthers Black's development. White would only be justified in this course if he could now win a pawn with 8 P×P, but Black would win it back and have the superior game after

8.	.....	P—Q 5
9.	Kt—K 4	Castles

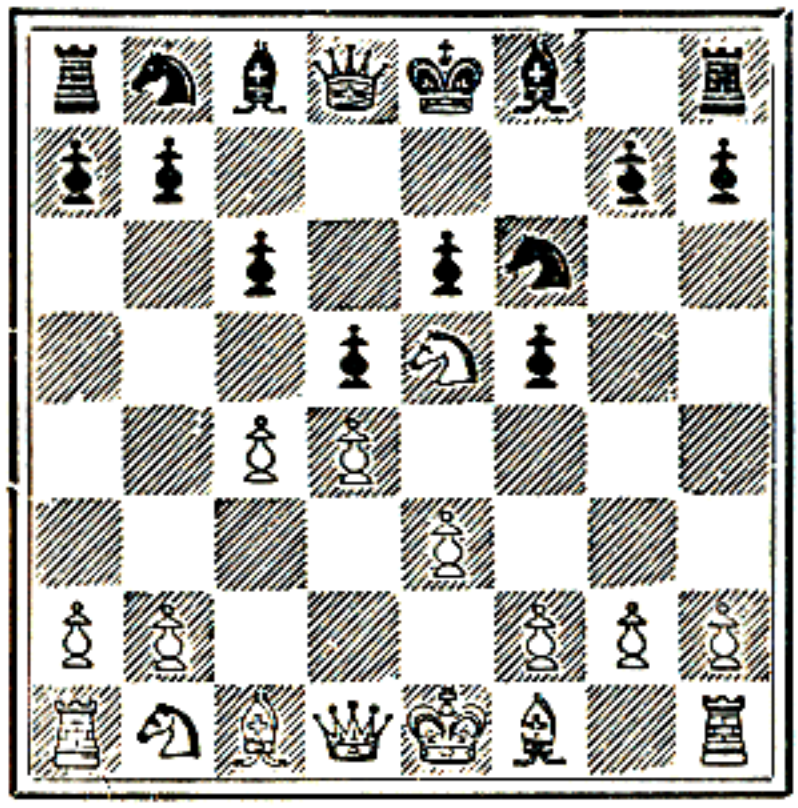
followed by B—B 4 and Q—R 4 ch. The correct move in this variation is consequently 6 B—B 4, and a possible continuation would be: Kt—K B 3; 7 P—K 3, B—K 3; 8 R—Q B 1 or B—Q Kt 5 or B—Q 3.

With this we will close the discussion of the variations initiated by 2 P—Q B 4, P—K 3, and study the reply 2...P—

Q B 3. The first question which arises in our mind is: Which file will Black be able to utilise for his Rooks? An attempt to free the King's file through P—K 4 is conceivable. But White can prevent this by simply playing Kt—K B 3.

Two other possibilities present themselves: after playing P—K 3, Kt—B 3 and Q Kt—Q2, Black could steer into a line similar to the Queen's gambit accepted with P × P and P—Q B 4, or he could keep the centre closed with P—K B 4 and Kt—B 3, with the intention of playing Kt—K 5 and using the K B file for activating his Rook via K B 3. Diagram 40 gives the position reached after:

3. Kt—K B 3	P—K 3
4. P—K 3	P—K B 4
5. Kt—K 5	Kt—B 3



Diag. 40.

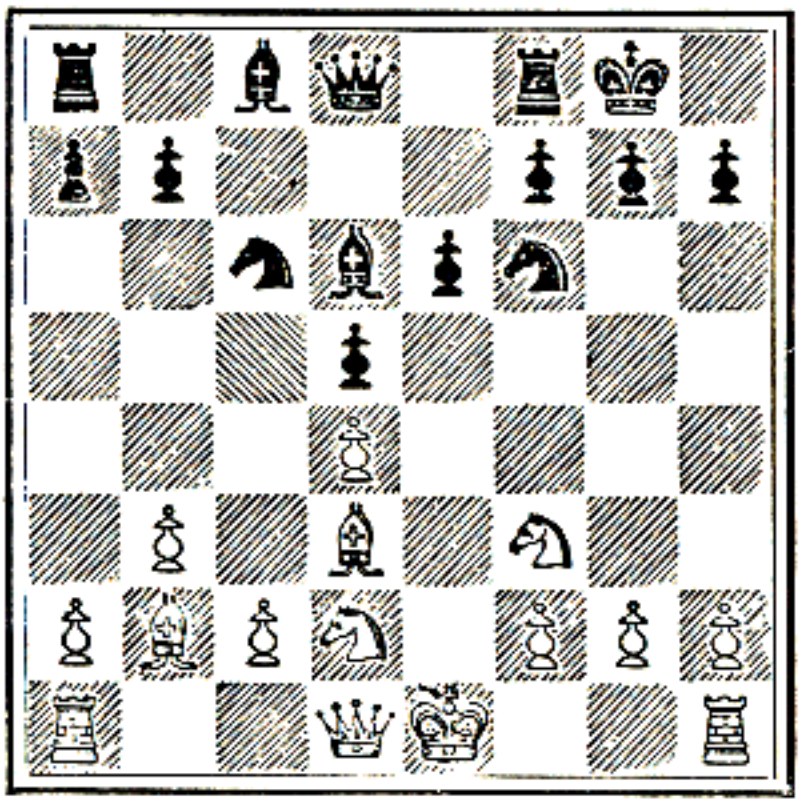
White would not accomplish much with 6 P—K B 4. The more or less symmetrical lineup of the pieces would most likely lead to a draw after Black properly prepares freeing his hemmed-in Bishop with P—Q Kt 3 and B—Kt 2. A better plan would be 6 P—B 3, preventing Kt—K 5 and preparing the eventual advance of the King's Pawn to K 4. In reply to 6..., Q Kt—Q 2 White would then rather play 7 Kt—Q 3 than exchange Knights, as after this exchange it would not be too difficult for Black to bring his Bishop into play on the King's wing via K 1. Both of White's Bishops would be best placed on Kt 2.

This "Stonewall" opening can also be played by White,

who is then a move to the good in the variation just shown. But this opening has practically disappeared from modern tournament games, simply because the Q B cannot easily be brought into play.

The following variation is reminiscent of the "Stonewall" in the formation of the centre pawns. White develops his Queen's side just as Black did in the opening shown in connection with Diagram 38.

2.	Kt—K B 3	P—Q B 4
3.	P—K 3	Kt—Q B 3
4.	B—Q 3	Kt—B 3
5.	P—Q Kt 3	P—K 3
6.	B—Kt 2	B—Q 3
7.	Q Kt—Q 2	P×P
8.	P×P	Castles



Diag. 41.

White can now settle his Knight at K 5, and initiate a violent King's side attack after castling, by P—K B 4, Q—B 3, which could be continued with P—K Kt 4, K—R 1, R—K Kt 1, and so on. Once the position in Diagram 41 has been reached, Black's resources against the dangerous onslaught of the White forces are scanty. Yet he can retaliate, not by making the simplest and most obvious developing moves, as mentioned before, but in the following way:

If White plays 5. P—Q Kt 3 before castling, Black exchanges pawns and checks with the Queen. Now White has the disagreeable choice between B—Q 2 and P—B 3.

The former must be bad, being contrary to the plan of development as intended by P—Q Kt 3. The latter blocks the very diagonal on which the Bishop was meant to operate. White can open up the diagonal by playing P—Q B 4 after castling, nor would it really imply the loss of a move to have played the B P twice, since Black must move his Queen again from R 4, where she has no future. But in any case there remains the disadvantage that White was forced to play the B P, whilst before he had the option of withholding its advance until a more opportune moment.

Another possible subtlety in Black's sequence of developing moves would be to withhold the advance of his K P until White has played P—Q Kt 3, and then to play the Q B to Kt 5. For, as I have already remarked, the objection to developing Black's Queen's Bishop lies in White's threat to attack Black's Q Kt P with Q—Kt 3. That possibility disappears after P—Q Kt 3.

Before bringing the discussion of the Queen's Pawn opening to a close, I may remark that in tournaments it has become usual for White not to play P—Q B 4 at once, but to play Kt—K B 3 as a preliminary, in order to avoid the complications of the Queen's counter gambit: 2 P—Q B 4, P—K 4.

If White plays 3 P×K P, Black's reply is P—Q 5, and the obvious move 4 P—K 3 fails on account of the following pretty combination: B—Kt 5 ch; 5 B—Q 2, P×P; 6 B×B, P×P ch; 7 K—K 2, P×Kt ch!!; 8 R×Kt, B—Kt 5 ch, etc.

Instead of 4 P—K 3, White should play P—K Kt 3 and develop his K B at Kt 2. Black could now try to regain his pawn with Kt—K 2—Kt 3, but he can also sacrifice a pawn by P—K B 3, with a view to rapid development.

It now only remains for us to discover whether Black has any other answer to P—Q 4 which would necessitate close analysis on White's part.

Here must be mentioned: 1...Kt—K B 3, 1...P—Q B 4, and 1...P—K B 4. The former move prepares P—Q 3, followed by P—K 4. In this opening there is no reason why White should play P—Q B 4, as there is no prospect of opening the Q B file for the Rooks. Furthermore, Black has relinquished the square Q 4 and made K 4 the basis of operations.

It will be more advisable to prevent Black from playing P—K 4 as far as this can be achieved in conformity with a logical development, *e.g.* 1 P—Q 4, Kt—K B 3 ; 2 Kt—K B 3. Not 2 Kt—Q B 3, because Black could then lead into the Queen's gambit by playing P—Q 4 and P—Q B 4, after which White has the disadvantage of not being able to open the Q B file. 2...P—Q 3 ; 3 B—B 4, Q Kt—Q 2 ; 4 P—K 3. Now Black can only enforce P—K 4 after P—B 3 and Q B 2. Meanwhile White mobilises all his pieces, whilst Black's Q B remains blocked and the Kt must remain at Q 2 to cover the K P. If, on the other hand, Black exchanges pawns in order to free the Knight, there is no Black centre left.

With regard to the second irregular reply to 1 P—Q 4, namely, 1...P—Q B 4, two ways are open to White. One is to turn the opening into an ordinary Queen's gambit by playing P—K 3, on which Black can play P—Q 4. The second is to play 2 P—Q 5. Black will then develop his King's side with P—K Kt 3 and B—Kt 2. The Bishop is well posted here, and can frequently take up an attacking position at K 4 or Q 5. (See Game No. 45, Rubinstein *v.* Spielmann.)

If White plays 2 P×P, we have after 2...P—K 3 a Queen's gambit accepted by White, and, as pointed out before, this line of play is not commendable.

The last of the three irregular answers mentioned above : 1...P—K B 4 leads to two entirely different plans, according to the second move chosen by White.

White can confine himself to a simple development such as : Kt—K B 3, B—Kt 5, P—K3, Q Kt—Q 2 (Kt—B 3 would only be good if preceded by P—B 4, because Black would again lead into a Queen's gambit with P—Q 4 and P—Q B 4). The other possibility is the following : in view of the fact that 1...P—K B 4 does absolutely nothing to aid development, White can initiate a violent attack by giving up his King's Pawn (P—K 4) and thus accelerate his own development. The play might be as follows : 2...P×P ; 3 Kt—Q B 3, Kt—K B 3 ; 4 B—K Kt 5, P—B 3 (P—Q 4 ? 5 B×Kt followed by Q—R 5 ch) ; 5 P—B 3. If Black takes the pawn he lays himself open to an attack hard to meet. It seems best to play 5...P—K 6, which calls back the White Q B and leaves White's B P as a hindrance to the development of the K Kt.

Irregular Openings

Many openings in which neither P—K 4 nor P—Q 4 is the first move lead to well-known positions by a simple transposition of moves. For instance, a Queen's gambit may well have the following opening moves: 1 P—Q B 4, Kt—K B 3; 2 Kt—K B 3, P—K 3; 3 Kt—B 3, P—B 4; 4 P—K 3, P—Q 4; 5 P—Q 4, or a French defence these: 1 Kt—Q B 3, P—Q 4; 2 P—Q 4, Kt—K B 3; 3 B—Kt 5, P—K 3; 4 P—K 4.

There are, of course, systems of opening which deviate absolutely from those which have been proved sound and are in general use, and it is those openings that puzzle the beginner most of all. He says: What is the good of learning correct openings, if my opponent plays incorrectly and wins all the same? This line of thought is wrong from its inception. The student is not supposed to "learn" openings by heart, but to *understand* how the general principles of Chess Strategy are applied to any opening. Such knowledge can never be obtained from a tabulated analysis, but can only be arrived at by the application of common sense. If a player succeeds in winning in spite of an inferior opening, it only proves that subsequently he has played a stronger game than his opponent, who, after playing the opening according to the book, did not know how to proceed further. And herein lies the weakness, and not in the absence of knowledge of the analysis of openings. The latter is rated far too highly. Any player will hold his own in the opening, as soon as he has grasped the real meaning of those principles which I cannot repeat often enough, viz.: 1st, quick development of pieces and avoidance of lost moves; 2nd, the maintenance of a pawn centre, hampering the development of the opposing forces, and the avoidance of pawn moves that do not contribute to the development of pieces.

How to conduct the middle game and end-game is not entirely a matter of deduction from such general rules. In order to play the end-game correctly, one must know certain things and positions which arise from and may be said to be peculiar to the purely arbitrary rules of chess. The same applies to

the middle game, as in most cases it must be played with a view to the end-game which ensues, unless there be a chance of mating the opponent before. The student should have, therefore, a knowledge of the end-game before he can hope to be able to conduct the middle game efficiently. For this reason I have decided to treat of the end-game first.

CHAPTER V

THE END-GAME

JUST as it is difficult to state the exact point at which an opening ends, so is it equally difficult to say where the end-game may be said to commence. One of the main characteristics of end-games is the active part taken by the King. Clearly the King cannot venture out into the field of operations until there has been an exchange of the majority of the pieces, so that there can be no danger of his being mated. As soon as a player has attained some advantage in material which ensures the victory in the end-game, he will try to bring about the end-game by exchanging pieces, for there the lines on which to push home his advantage are clearly set out.

It is first necessary to know what surplus of forces is the minimum required in order to force a mate. The positions in which the mate can be forced may be shown by a few typical examples. But I shall lay stress mainly on one point. That is the ability to judge whether an end-game which could be brought about by exchanges is won or not; in other words, whether it can be reduced to one of the typical positions referred to above.

It is obvious that the end-game is the particular demesne of pawn strategy. Nearly always one or more pawns survive the exchange of pieces, and the knowledge of the end-game will be invaluable for gauging the consequences of pawn moves in the course of the middle game. The latter represents probably the most difficult aspect of the strategy of chess.

In order to enable beginners to grasp the following chapters, I must again point out a few elementary considerations.

Simple end-games, that is, end-games without pawns, are comparatively easy to understand. Let us first consider the case

of a King denuded of all his troops. In order to force the mate it is necessary to obtain command of four squares, namely, those four squares which he controls after he has been driven into a corner. Supposing the Black King has been driven to Q R 1, the White King can prevent him from reaching two squares of different colour, namely, Q R 2 and Q Kt 2. Therefore it is necessary for White still to have such forces as can command two more squares of different colour, namely, Q R 1 and Q Kt 1. As can readily be seen, it will be essential to have at least the Queen or a Rook or two Bishops, or a Knight and Bishop, or two Knights.[1]

We shall see that in the latter case it is impossible to drive the King into a corner without bringing about a stalemate. The mates by a Queen or Rook are so simple that I only give an example of each for the sake of completeness.

Position 1—White : K at Q R 1, Q—K R 1
Black : K at K 4

1 K—Kt 2, K—Q 5 ; 2 K—Kt 3, K—K4 ; 3 K—B 4, K—Q 3 ; 4 Q—K 4, K—Q 2 ; 5 K—B 5, K—B 1 ; 6 K—B 6, K—Kt 1 ; 7 Q—Q R 4, or Kt 4 ch, or K 7, or R 7 and mate next move.

Position 2—White : K at Q Kt 3, R K R 2
Black : K at K 4

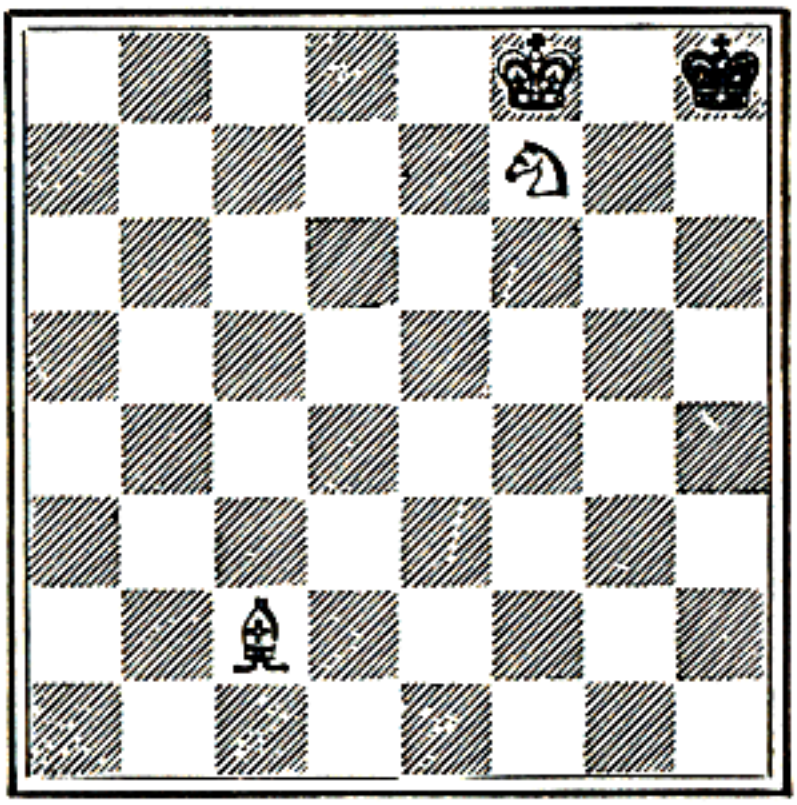
1 K—B 4, K—Q 3 ; 2 R—K 2, K—B 3 ; 3 R—K 6 ch, K—Q 2 ; 4 K—Q 5, K—B 2 ; 5 K—B 5, K—Q 2 ; 6 R—K 1, K—B 2 ; 7 R—K 7 ch, K—Q 1 ; 8 K—Q 6, K—B 1 ; 9 K—B 6, K—Kt 1 ; 10 R—K 1, K—R 7 ; 11 R—K 8, K—R 3 ; 12 R—R 8 mate.

Position 3—White : K at Q R sq, B at K Kt sq, B at K Kt 2
Black : K at K R sq

1 K—Kt 2, K—Kt 2 ; 2 K—B 3, K—B 3 ; 3 K—Q 4, K—K 3 ; 4 B—R 2, K—B 3 ; 5 K—Q 5, K—B 4 ; 6 B—K 5, K—Kt 4 ; 7 K—K 6, K—Kt 5 ; 8 B—Q R 8, K—Kt 4 ; 9 B—B 3, K—Kt 3 ; 10 B—K B 6, K—R 3 ; 11 K—B 7, K—R 2 ; 12 B—Kt 5, K—R 1 ; 13 B—Q 1, K—R 2 ; 14 B—B 2 ch, K—R 1 ; B—B 6 mate.

[1] How the King can be driven into a corner will be shown subsequently.

It is more difficult to mate with *Knight and Bishop*. It is only possible to mate on a corner square commanded by the Bishop, as the following argument shows clearly. A mating position in the corner which the Bishop does not command would have to be of the type set out in Diagram 42. Here the Bishop plays on White squares, and the Knight in order to checkmate must move on to a White square; in other words, he must come from a Black one. Therefore, when the Bishop checked on the previous move and drove the King away, the King had the option of two black squares, and had no need to go into the corner one. He is only mated in consequence of a wrong move.

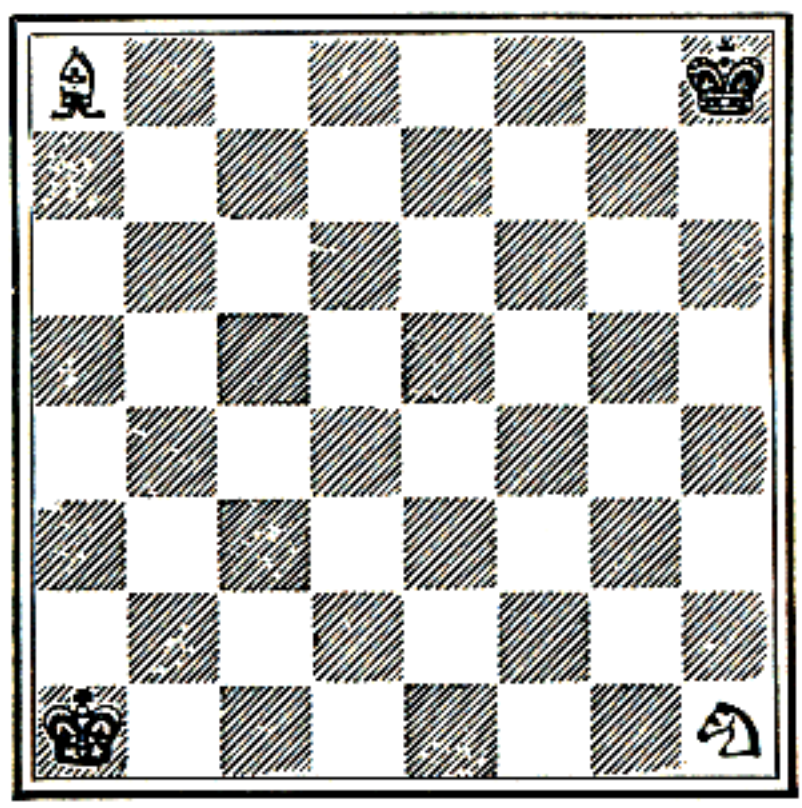


Diag. 42.

As stated above, however, it is possible in all cases to mate in the corner square which is of the same colour as the Bishop. The King is driven into the corner in this way: the Knight cuts him off such squares as the Bishop does not command. Diagram 43 will serve as an illustration.

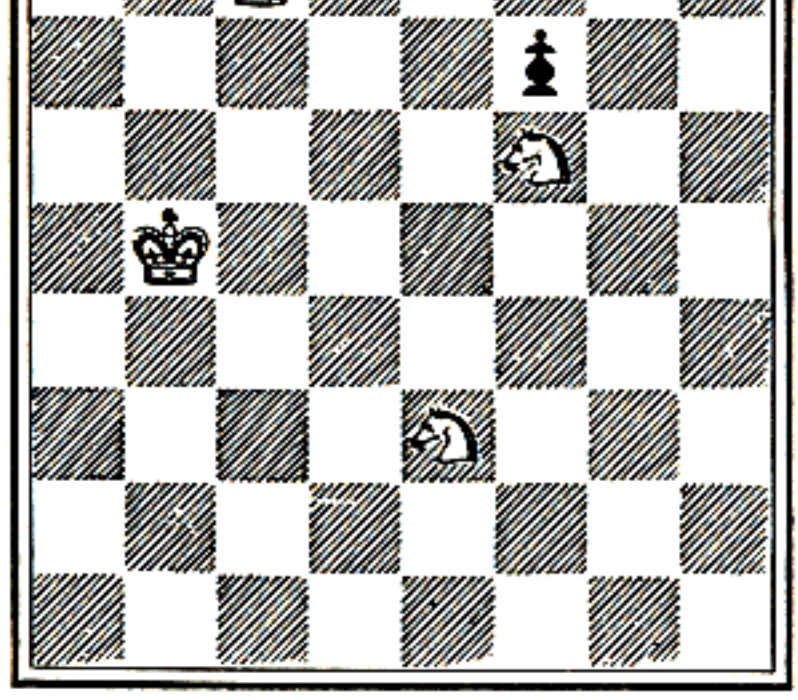
1 K—Kt 2, K—Kt 2; 2 K—B 3, K—B 3; 3 K—Q 4, K—K 3; 4 Kt—Kt 3, K—B 3; 5 B—B 3, K—Kt 4; 6 K—K5, K—Kt 3; 7 Kt—K 4, K—Kt 2; 8 K—B 5, K—R 1; 9 K—B 6, K—Kt 1; 10 Kt—Kt 5, K—R 1; 11 Kt—B 7 ch, K—Kt 1; 12 B—K 4, K—B 1; 13 B—R 7, K—K 1; 14 Kt—K 5, K—Q 1; 15 Kt—B 4, K—B 2; 16 B—K 4, K—Q 2; 17 K—B 7, K—B 2; 18 K—K 7, K—B 1; 19 K—Q 6, K—Q 1; 20 B—Kt 6, K—B 1; 21 Kt—R 5, K—Q 1;

22 Kt—Kt 7 ch, K—B 1; 23 K—B 6, K—Kt 1; 24 K—Kt 6, K—B 1; 25 B—B 5 ch, K—Kt 1; 26 Kt—B 5, K—R 1; 27 B—K 6, K—Kt 1; 28 Kt—R 6 ch, K—R 1; 29 B—Q 5 mate.



Diag. 43.

It is impossible to force a mate with the *King and two Knights*. On the same grounds as given with respect to Diagram 42, the mate can only be attained through the opponent making a bad move. But a mate can be forced if the weaker side has a spare move which prevents the stalemate, *e.g.* Diagram 44.



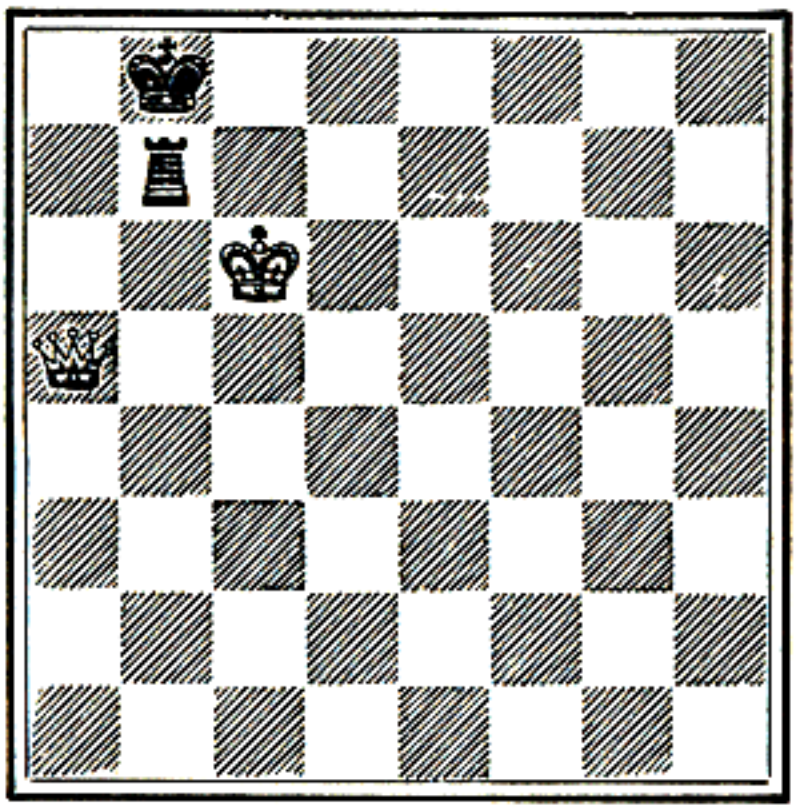
Diag. 44.

1 Kt (K 3)—Q 5, K—Kt 2; 2 K—B 5, K—R 3; 3 K—Kt 4, K—Kt 2; 4 K—Kt 5, K—R 2; 5 Kt—B 7, K—Kt 2; 6 Kt (B 7)—K 8, K—R 2; 7 Kt—Q 6, K—Kt 1; 8 K—Kt 6.

K—R 1; 9 Kt—Q 7, P—B 4; 10 Kt—Kt 5, P—B 5; 11 Kt—B 7 mate.

Having decided as to the smallest amount of material advantage with which it is possible to force a mate, we will now turn our attention to simple game endings (still without pawns). To judge such endings correctly, it will only be necessary to find out whether it is possible to obtain the minimum advantage mentioned. It is sufficient to discuss cases in which a piece on the one side plays against a stronger one on the other, because in endings where several pieces are left on either side, fortuitous circumstances are generally the deciding factors, and it would be impossible to characterise and classify positions of that kind, by giving typical illustrations. Besides, they are reduced sooner or later by exchanges to such end-games as have been treated already, or are going to be shown now.

The Queen wins against any other piece; the Rook alone may give trouble. In Diagram 45 we illustrate a



Diag. 45.

position which is one of the most favourable to the weaker side.

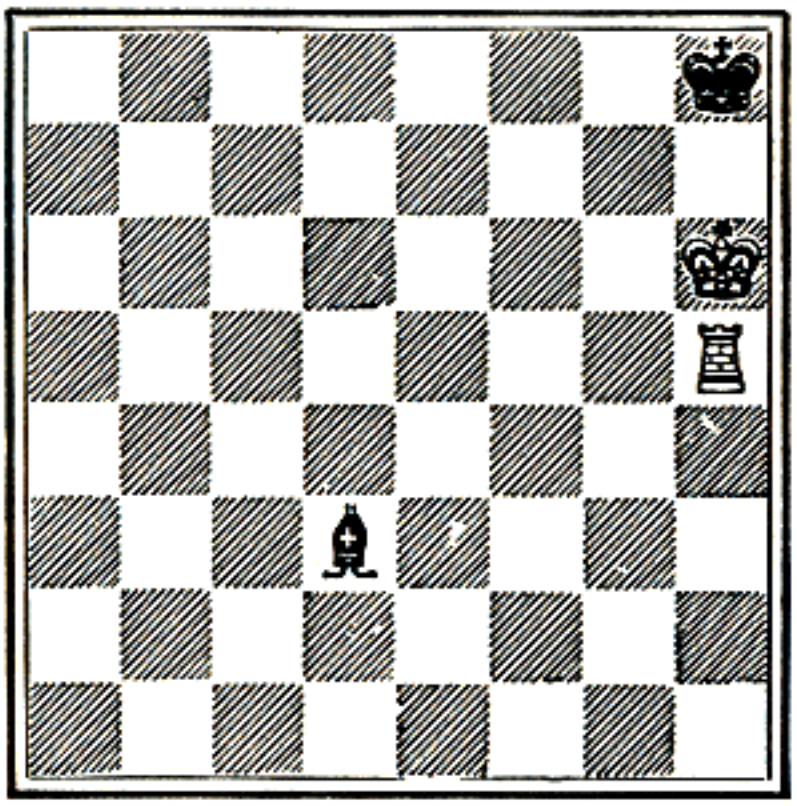
1 Q—R 6 leads to nothing, as R—B 2 ch follows, and after 2 K—Kt 6 Black forces a stalemate with R—B 3 ch.

It is necessary for White to gain a move in this position; in other words, White must try to transfer to the other side the onus of having to move. If then the Rook moves away from

the King, it gets lost after a few checks, or if Black's King plays to B 1, the Rook is equally lost through Q—R 6.

White plays therefore : 1 Q—K 5 ch, K—R 1 ; 2 Q—R 1 ch, K—Kt 1 ; 3 Q—R 5, and wins. For example, 3...R—B 2 ; 4 Q—K 5 ch, K—R 2 ; 5 Q—K 3 ch, K— R1 ; 6 Q—K 8 ch, and so on.

The Rook can win against a minor piece in exceptional cases only. In endings of *Rook against Bishop* the weaker King must take refuge in a corner square of different colour from that of his Bishop. For instance, Diagram 46 :



Diag. 46.

1 R—Q 5, B—B 5 (or R 2) ; 2 R—Q 8 ch, B—Kt 1, and Black is stalemate unless the Rook leaves the eighth Rank. Any outside square which is not of the same colour as that of the Bishop is dangerous for the King. Imagine the pieces in Diagram 46 shifted two squares towards the centre of the board, as in Diagram 47, and White wins with

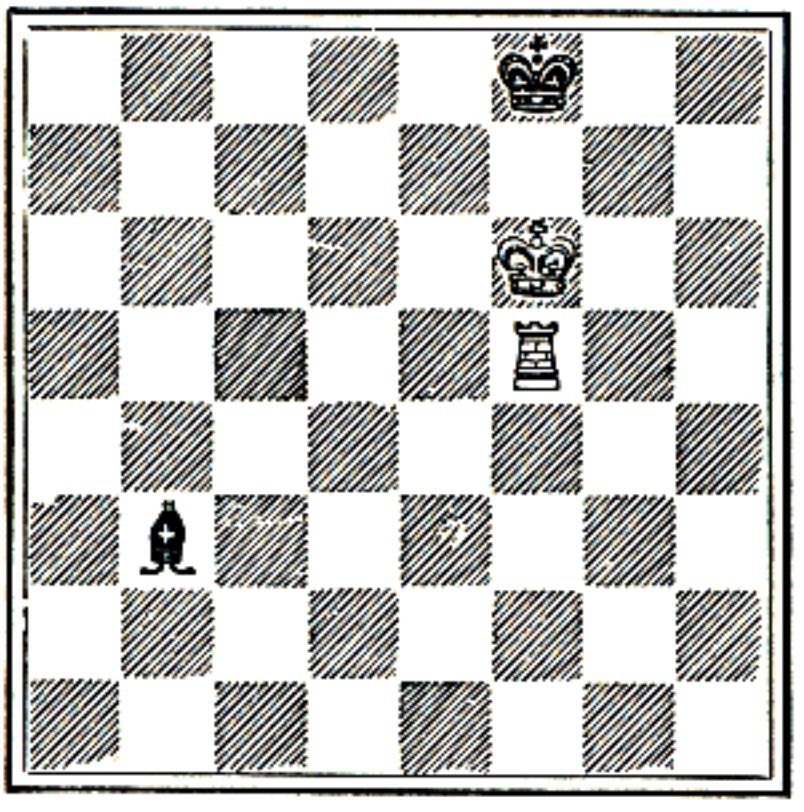
1.	R—Q Kt 5	B—R 5
2.	R—Kt 8 ch	B—K 1
3.	R—R 8	

The Bishop is lost, as it is Black's move.

In endings of *Rook against Knight*, the weaker side loses, where the Knight is cut off from his King.

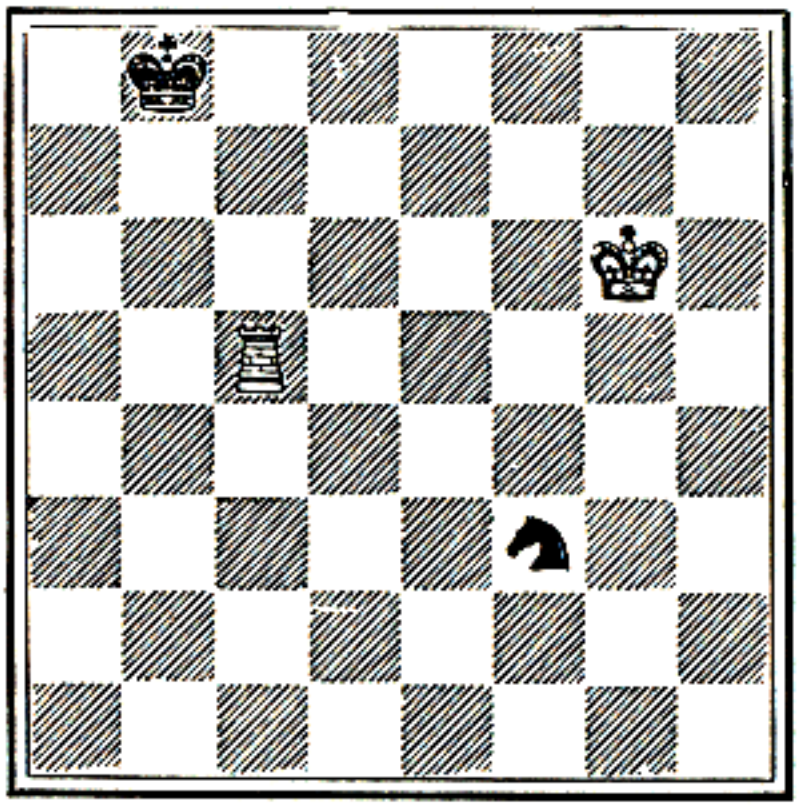
For instance, in Diagram 48, 1 R—Q 5 ! In this " oblique opposition " the Rook takes four of the Knight's squares : 1...Kt—K 8 ; 2 K—B 5, Kt—B 7 ; 3 K—K 4, Kt—R 6 (Kt—

Kt 5 ? ; 4 R—Kt 5 ch ! wins the Knight). In this ending there is always a fatal check at some point, and the position in the



Diag. 47.

diagram is not in any way a chance win. 4 K—Q 3, K—B 2 ; 5 R—Q R 5, Kt—Kt 8 ; 6 R—R 1, and wins.



Diag. 48.

As soon as the Knight can obtain the King's support the game is drawn even when the King is already forced on to the edge of the board.

Position—White : K at K 6, R at K 5
Black : K at K 1, Kt at Q R 2

1 R—Q B 5, K—Q 1 ; 2 K—Q 6, Kt—B 1 ch ; 3 K—B 6,

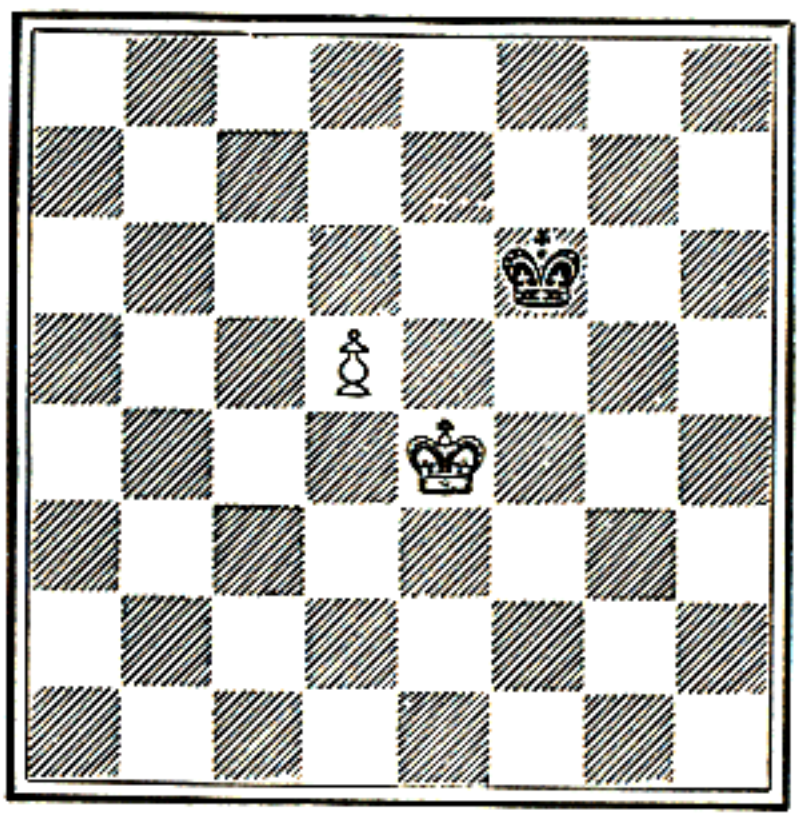
Kt—K 2 ch, draw. In this case the King must avoid the corners, as the Knight would be bereft of his efficiency.

Position—White : K at K R 6, R at K R 4
Black : K at K R 1, Kt at K 2

1 R—K 4, Kt—Kt 1 ch ; 2 K—Kt 6 and wins.

We come now to the more interesting part of end-game play, namely, *pawn endings*. The best course will be first to study how to turn a material superiority in pawns to decisive advantage, after which we shall note particular positions, in which a win is possible with an equality or even an inferiority in pawns.

The ending of *King and pawn against King* is one of the simplest albeit one of the most important of elementary cases. The stronger side will evidently try to queen the pawn. But generally this is not possible if the adverse King has command of the queening square. One important condition, though, must be complied with : the weaker King must move into "opposition," and "opposition" is one of the characteristic and deciding factors in most pawn endings. It is absolutely necessary for the learner to understand fully the meaning of the term "opposition," and its value in elementary cases This knowledge is of far reaching influence in end-games.

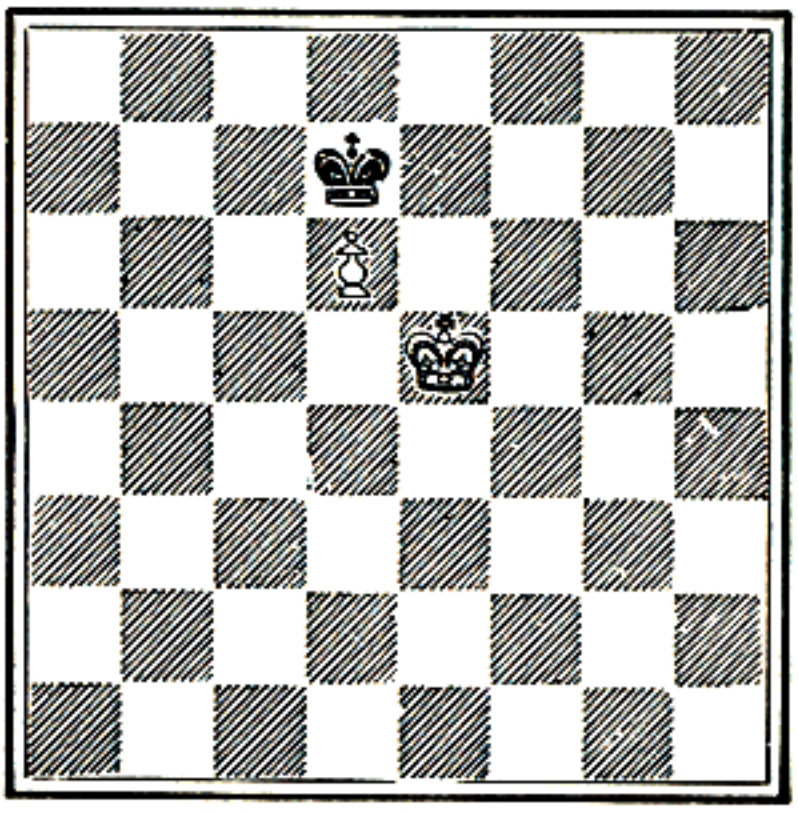


Diag. 49.

In Diagram 49 White seeks to queen his pawn.

1 K—Q 4, K—K 2 ; 2 K—K 5

With this move White assumes the opposition. That is, he moves into the same rank or file, separated by one square only, so that both Kings stand on squares of the same colour. White has moved last, it is Black's turn to move; it is said in this case that "White has the opposition." We shall soon see that Black is only able to draw the game, if he succeeds in assuming the opposition himself (which means that, having the move, he should step into opposition). 2...K—Q 2; 3 P—Q 6 (Diagram 50).



Diag. 50.

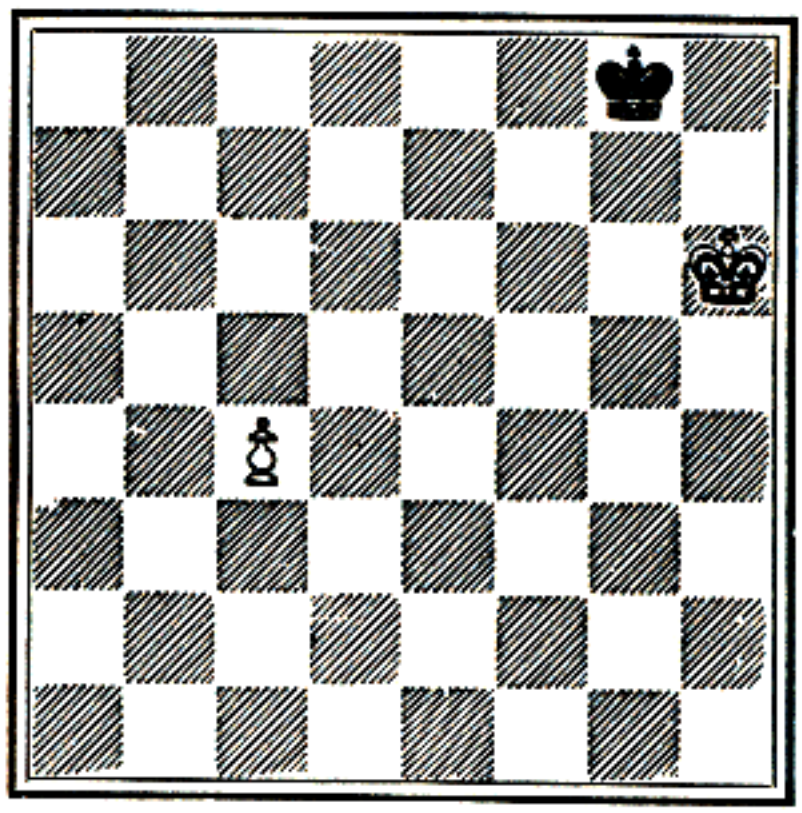
I propose now to recapitulate.

This is the critical moment, namely, when the pawn reaches the sixth rank. If now Black plays K—K 1 he is lost, for White playing K—K 6 has the opposition. After 4...K—Q 1, 5 P—Q 7, Black is forced to allow the White King to move to K 7, covering the queening square; 5...K—B 2, 6 K—K 7, any; 7 P queens. But Black has a draw in the position of Diagram 50, by playing 3...K—Q 1!! (not K 1). Now after 4 K—K 6 he keeps the opposition himself with K—K 1; and after 5 P—Q 7 ch, K—Q 1; 6 K—Q 6, he is stalemated, or else wins the pawn if White plays differently on his sixth move. The King draws against King and pawn if he commands the queening square, and if he can retain the opposition on the first rank as soon as the pawn moves into his sixth.

It is of the utmost importance that the pawn should be

at his sixth; if the pawn is still further back, the opposition on the first rank is of no avail.

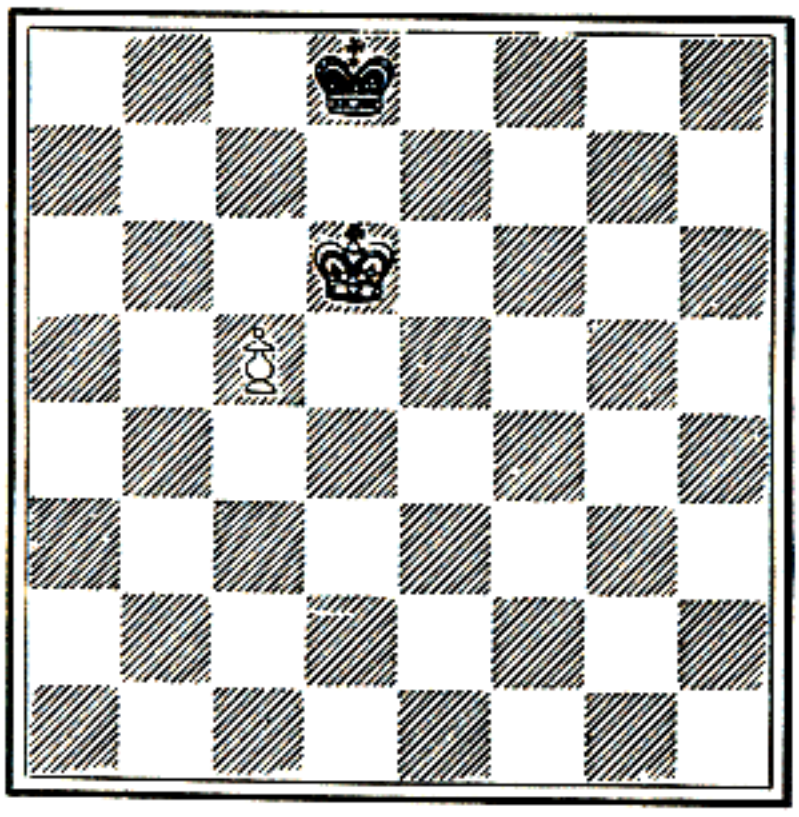
Diagram 51 will serve as an example. Having the move,



Diag. 51.

White would only draw with P—B 5, because Black's K—B 2 wins the pawn.

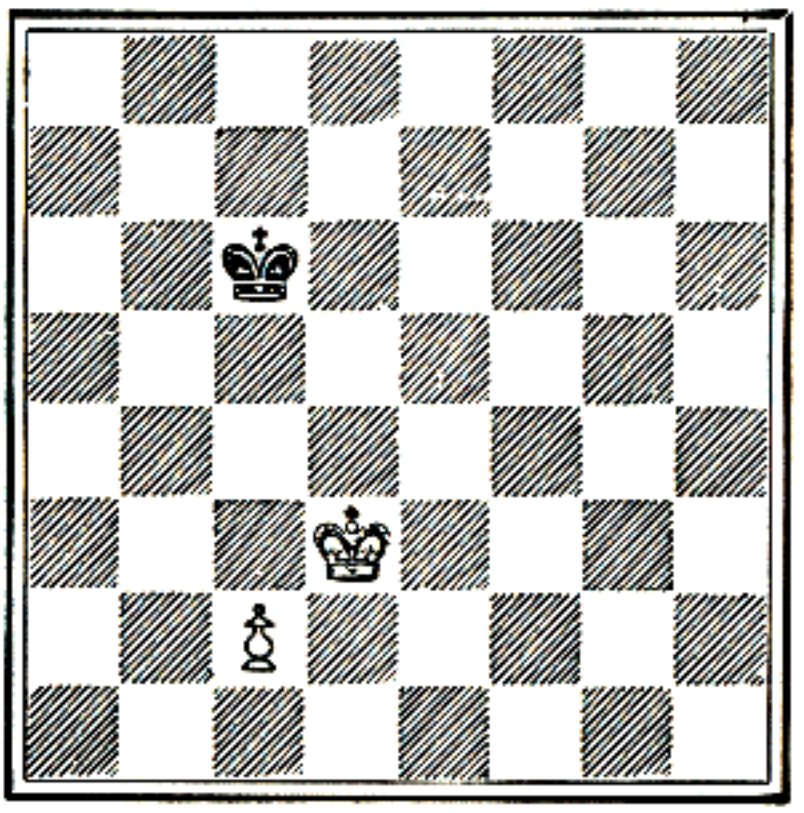
But White wins as follows: 1 K—Kt 6, K—B 1; 2 K—B 6, K—K 1; 3 K—K 6, K—Q 1; 4 K—Q 6, K—B sq:



Diag. 52.

5 P—B 5, K—Q sq. We see: Black has just assumed the opposition, but the pawn has not yet crossed to his sixth square, and White, by playing P—B 6, again forces Black to give up the opposition.

It might be more clear to put it in this way: with P—B 6 White wins the opposition, in that he brings about a position with Black to move. Therefore the game is won for White. Since the opposition on the outside rank is of no avail, when the pawn has not yet played to his sixth square, the weaker side must try to keep away the opposing King from the sixth rank until the pawn has reached that rank. This is possible in positions such as that in Diagram 53, where the stronger



Diag. 53.

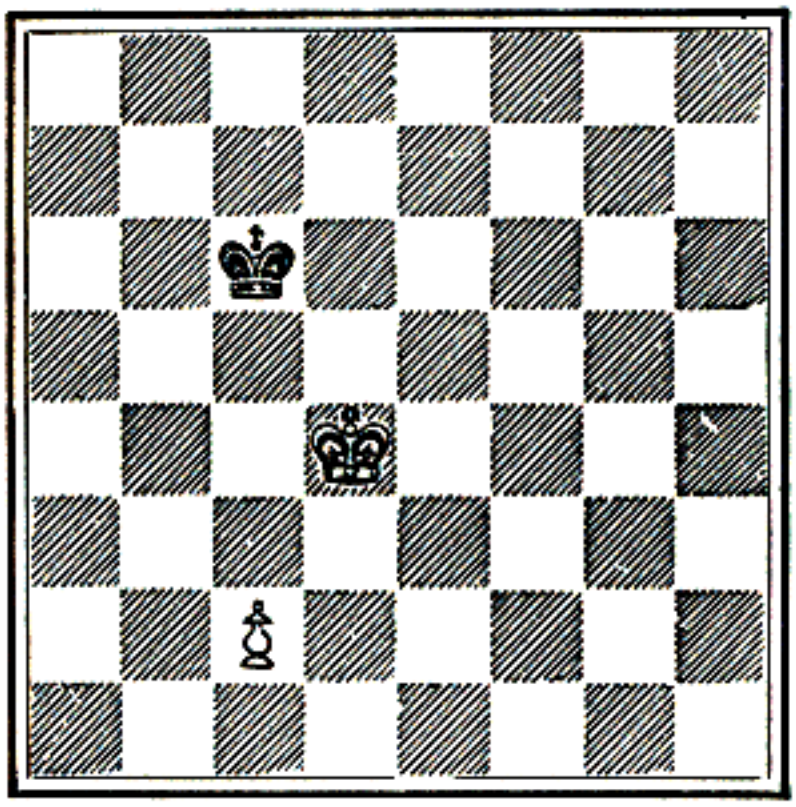
King is not more than one rank ahead of his pawn, and the weaker King can assume the opposition. In the position in Diagram 53 Black plays K—Q 4 and maintains the opposition until the pawn moves, after which a typical position, similar to the one treated in connection with Diagram 50 is brought about.

If White has the move, however, he wins easily by 1 K—B 4, thus:

1.	K—Q 3
2. K—Kt 5	K—B 2
3. K—B 5	K—Kt 2
4. K—Q 6	K—B 1
5. K—B 6	

and there is opposition on the eighth rank whilst the pawn has not reached the sixth.

If the King is more than one rank ahead of his pawn, as in Diagram 54, the end-game can always be won, for if Black



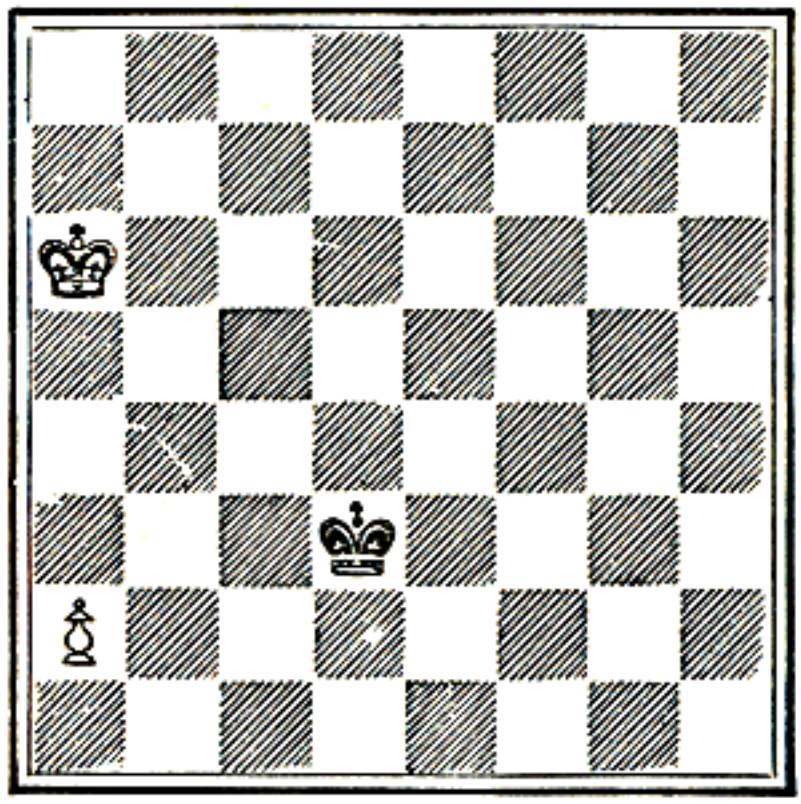
Diag. 54.

takes the opposition with K—Q 3, White deprives him of it again, winning a move by P—B 3, and the position is similar to that in Diagram 53, with White to move.

1.	K—Q 3
2. P—B 3	K—B 3
3. K—B 4	and wins.

This settles all typical end-games of King and pawn against King. There is, however, one exception to the rules set out, namely, when a *Rook's pawn* is concerned. Here the isolated King always succeeds in drawing if he can reach the corner where the pawn has to queen, for he cannot be driven out again. The Rook's pawn affords another opportunity for the weaker side to draw. Diagram 55 will illustrate this, and similar positions are of frequent occurrence in practice. Here Black draws with 1...K—B 5. As he threatens to capture the pawn, White must play 2 P—R 4. Then after the reply K—B 4, White is still unable to cut the opponent off from the corner with K—Kt 7, as the loss of the pawn is still threatened through K—Kt 5. And after 3 P—R 5 Black attains the position which is typical for this end-game, namely the opposition against the King on the Rook's file.

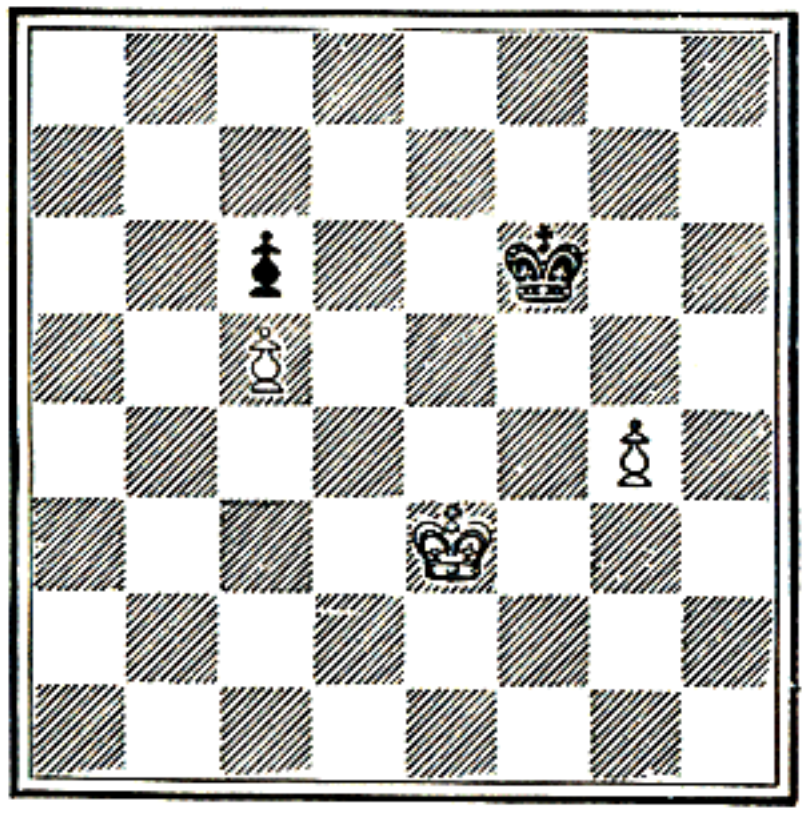
The latter cannot escape without giving up the contested corner, and the game is drawn. 3...K—B 3; 4 K—R 7, K—B 2; 5 K—R 8, K—B 1; 6 P—R 6, K—B 2; 7 P—R 7, K—B 1; and White is stalemated.



Diag. 55.

End-games with a majority of one pawn, when both sides still have pawns, are much more simple to manipulate.

Such games result in positions of which Diagram 56 is a



Diag. 56.

typical instance. Here White does not even need to Queen his passed pawn. The mere threat forces the win. For the pawn at Kt 4 reduces the mobility of the Black King, in so

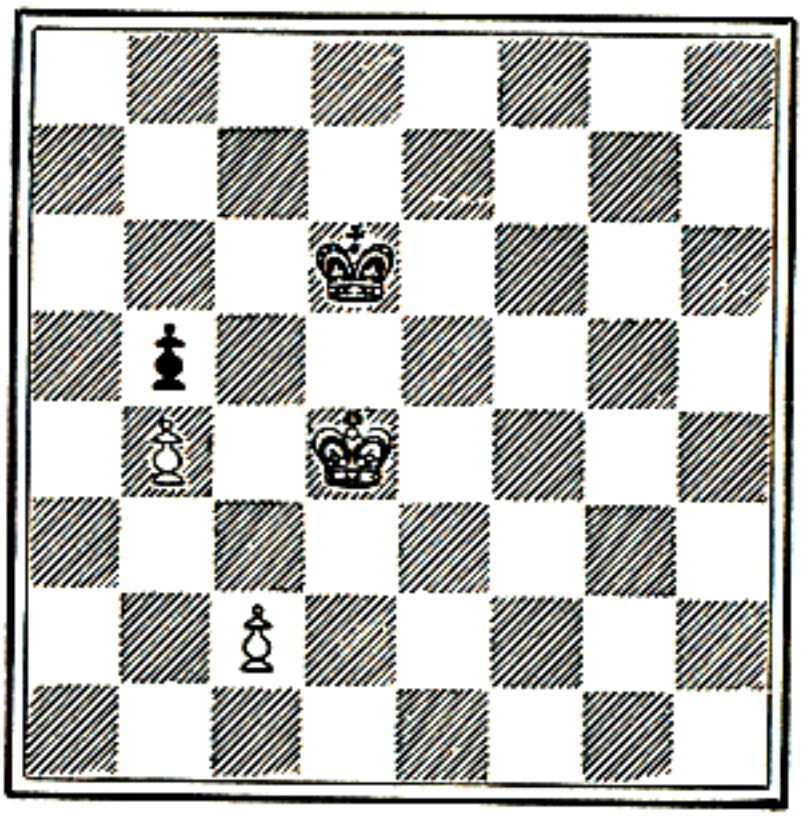
far as the latter must at all times be ready to reach the queening square in as few moves as the pawn, or else the pawn would queen unmolested. The White King can therefore capture the opposing Bishop's pawn in peace and then queen his own.

1 K—K 4, K—K 3; 2 P—Kt 5, K—K 2; 3 K—K 5, K—B 2; 4 K—Q 6, and so on; or 1...K—Kt 4; 2 K—K 5, K×P; 3 K—Q 6, K—B 4; 4 K×P, K—K 3; 5 K—Kt 7, and so on.

Such positions as Diagram 56 are also reached when there are several pawns on each wing. The stronger side exchanges pawns on the wing where there is a majority until the extra pawn is passed.

The winning process is not quite so simple when all the pawns are on the same wing, because exchanges are of no use unless the King can assume the opposition in front of the last remaining pawn (compare notes to Diagram 53).

In Diagram 57, for instance, White must not play P—B 4. Therefore he can only win by gaining the Knight's Pawn,



Diag. 57.

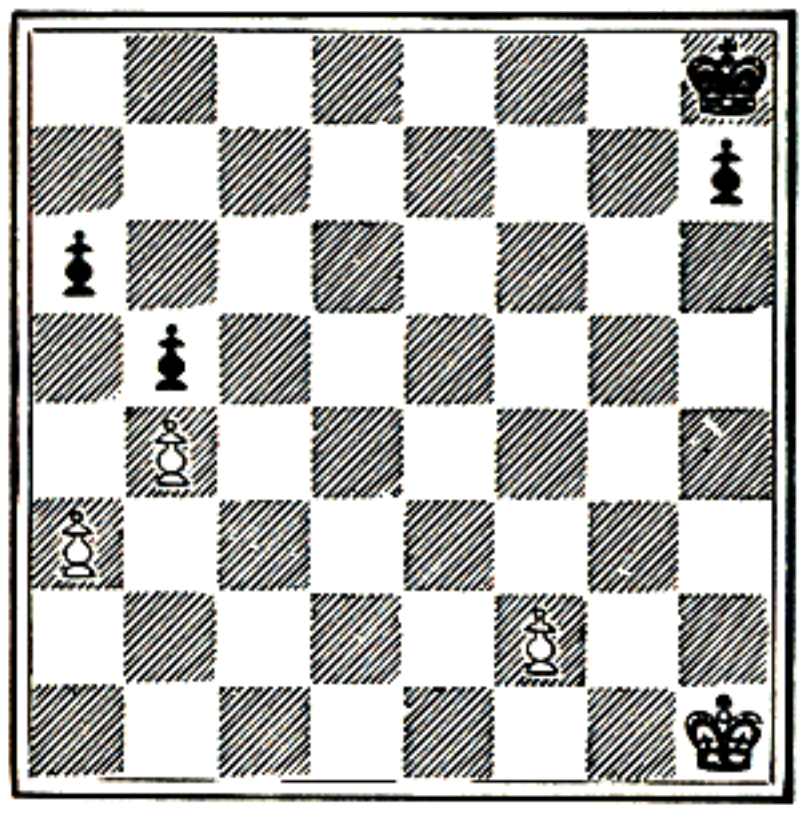
that is, by bringing his King to B 5. This he achieves by forcing the Black King to relinquish the opposition with 1 P—B 3.

1...K—B 3; 2 K—K 5, K—Kt 2; 3 K—Q 6, K—Kt 3; 4 K—Q 5, K—Kt 2; 5 K—B 5, K—R 3; 6 K—B 6, and wins, as Black must abandon the pawn.

This position, being of frequent occurrence, is most important, and I recommend it as a valuable study in the use of the opposition.

Before I discuss positions of greater complexity, in which the only way to win is by sacrificing the extra pawn, I shall treat of end-games in which positional advantages ensure the victory although the pawns are equal. Here we shall find simple cases in which pawn manœuvres bring about the win, and more intricate ones in which King moves are the deciding factor.

Of the former the most important type is the end-game with the "distant passed pawn." A typical example is the position in Diagram 58, in which Black wins.



Diag. 58.

The King's moves are outlined by the necessity of capturing the opposing passed pawn, after which the Black King is two files nearer the battle-field (the Queen's side), so that the White pawns must fall.

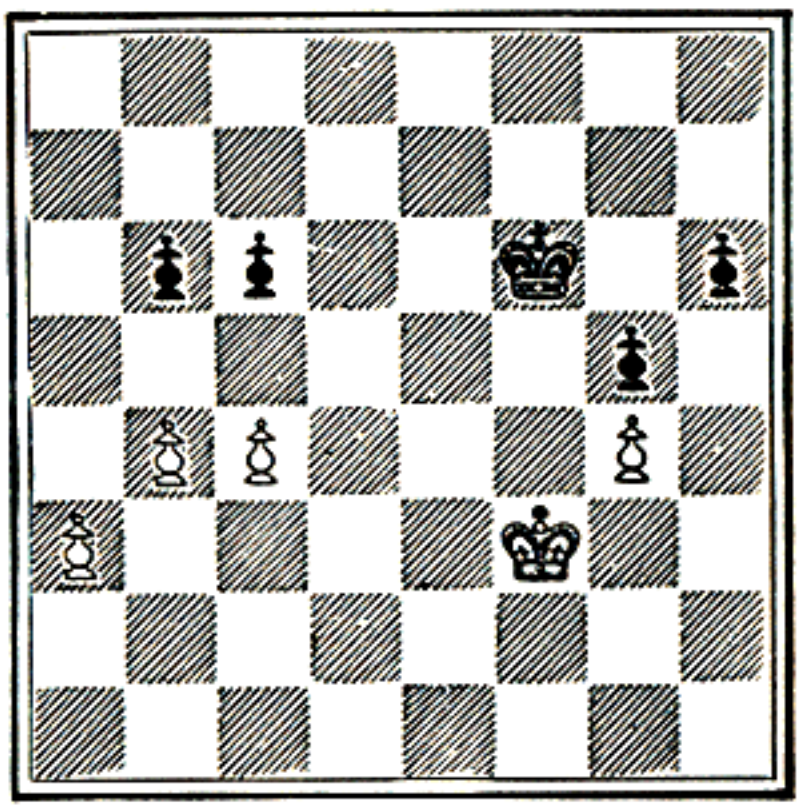
1 K—Kt 2, K—Kt 2; 2 K—Kt 3, K—B 3; 3 K—Kt 4, K—K 4; 4 P—B 4 ch, K—B 3; 5 K—Kt 3, P—R 4; 6 K—R 4, K—B 4; 7 K×P, K×P; 8 K—Kt 6, K—K 4, and so on.

For similar reasons the position in Diagram 59 is lost for Black. White obtains a passed pawn on the opposite wing to that of the King. He forces the Black King to abandon his King's side pawns, and these are lost. I give the moves in full, because this is another important example character-

istic of the ever recurring necessity of applying our arithmetical rule. By simply enumerating the moves necessary for either player to queen his pawn—*separately* for White and Black—we can see the result of our intended manœuvres, however far ahead we have to extend our calculations.

1 P—R 4, K—K 3 ; 2 P—R 5, P×P ; 3 P×P, K—Q 3

Now the following calculations show that Black is lost. White needs ten moves in order to queen on the King's side, namely, five to capture the Black King's side pawns (K—K 4, B 5, Kt 6, R 6, Kt 5), one to free the way for his pawn, and four moves with the pawn. After ten moves, Black only



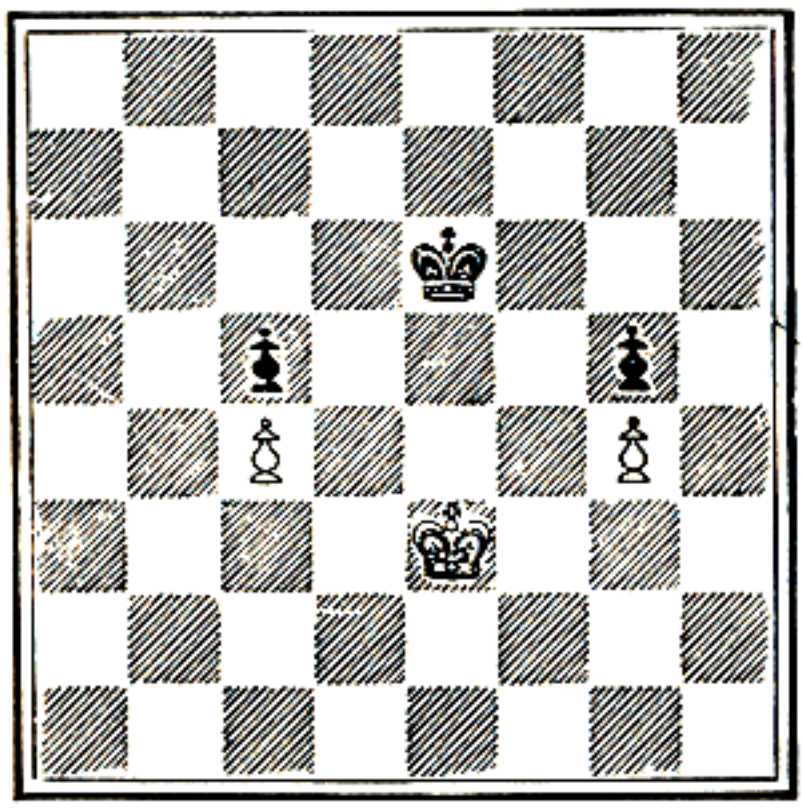
Diag. 59.

gets his pawn to B 6. He requires six moves to capture the White Queen's side pawns, one to make room for his pawn at B 3, and after three moves the pawn only gets to B 6. White then wins by means of many checks, forcing the Black King to block the way of his own pawn, thus gaining time for his King to approach. As we shall see later on (p. 97), if the pawn had already reached B 7, whilst under protection by his K, the game would be drawn.

It is necessary to make it a rule to examine positions in which each side has a passed pawn, by counting the moves in the way first shown. It is just because end-games can be calculated to a nicety, there being no moves of which the

consequences cannot be foreseen, that we note in contemporary master play a tendency to simplify the middle-game by exchanging pieces, as soon as there is an infinitesimal advantage in the pawn position (compare the game Charousek-Heinrichsen, p. 108).

We will now turn our attention to positions in which the pawns opposed on each wing are of equal number and no passed pawn can be forced through. Everything depends on the relative position of the Kings. The deciding factor in valuing the King's position is whether pawn moves are possible, or whether they are already entirely or nearly exhausted, so that only manœuvres by the King are possible. The following illustrations make the position clear. We shall see that the importance of getting the opposition is paramount. Diagram 60 shows a simple instance in which there are no



Diag. 60.

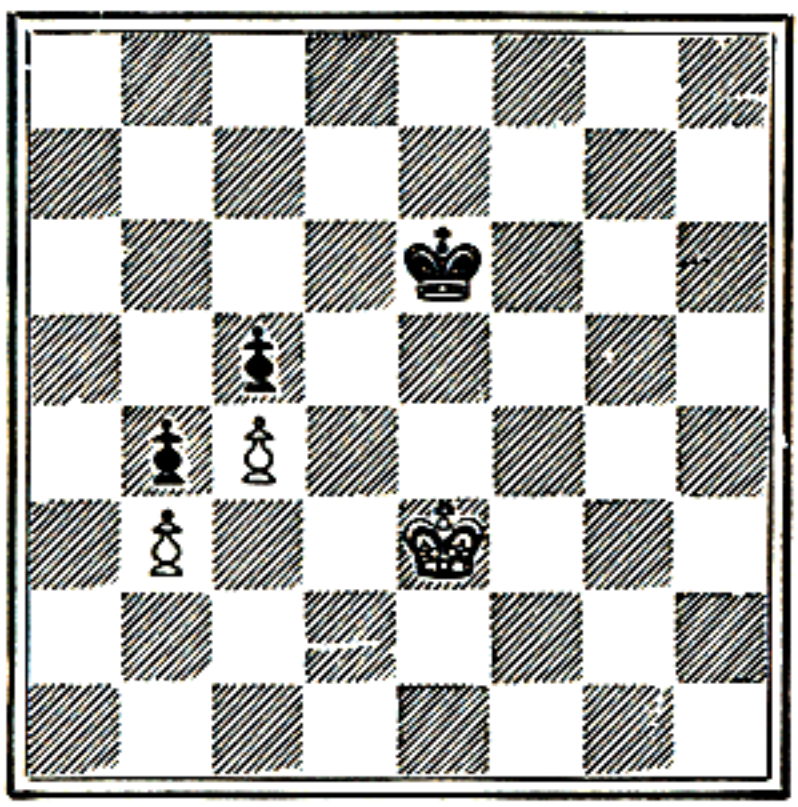
more pawn moves. Whoever has the move wins by assuming the opposition. The opposing King must then give the way free to one of the pawns.

The state of affairs in Diagram 61 is similar to that in Diagram 60. Having the move, White plays into opposition and forces his way to Q 5, after which Black's Bishop's pawn is lost.

1 K—K 4, K—Q 3; 2 K—B 5, K—Q 2; 3 K—K 5, K—B 3; 4 K—K 6, K—B 2; 5 K—Q 5, K—Kt 3; 6 K—Q 6, and so on (compare Diagram 57). If Black has the move he can only

draw, because the White Bishop's pawn is covered even though Black gains the square at Q 5.

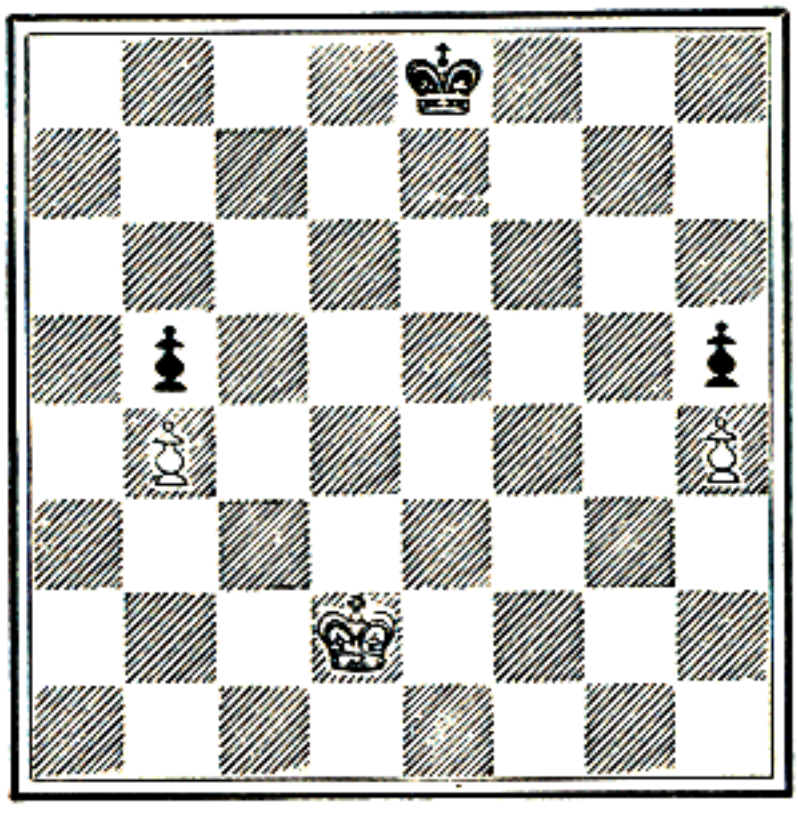
1...K—K 4; 2 K—Q 3, K—B 5; 3 K—Q 2!! and whatever Black plays White wins the opposition, so that the Black King's ingress is stopped; 2 K—K 2 loses the game because of 3...K—K 5; 4 K—Q 2, K—Q 5; 5 K—B 2, K—K 6; 6 K—B 1, K—Q 6; 7 K—Kt 2, K—Q 7; 8 K—Kt 1, K—B 6; 9 K—R 2, K—B 7, and wins.



Diag. 61.

I shall take this opportunity of explaining what is called "distant opposition." In Diagram 62, White with the move wins by 1 K—K 2, thus assuming "distant opposition" (squares of the same colour!!). If Black now enters his second rank, White immediately plays into opposition on his third rank, *e.g.* 1...K—Q 2; 2 K—Q 3, and still maintains it by 3. K—K 3 if Black plays a waiting move such as 2...K—K 2. Now Black has no further waiting moves, as White threatens to capture one of the pawns. But playing into the third rank is of no use, as White then assumes the direct opposition, and wins as in Diagram 60. Black must allow White access to one side or the other. He could not have remained on the first rank at the outset either, for after 1...K—Q 1, White advances through a square, to which Black cannot assume the opposition, namely, 2 K—B 3. If now Black wishes to answer the threat of K—B 4—Kt 5 and plays K—K 2, White answers 3. K—K 3 as before.

2. K—K 3 or K Q 3 would be wrong, as Black would then succeed in assuming the opposition at K 2 or Q 2, and would be able to maintain it. White would be unable to circumvent this or to attack the pawns.



Diag. 62.

In this position, too, there is ample scope for the study of the opposition.

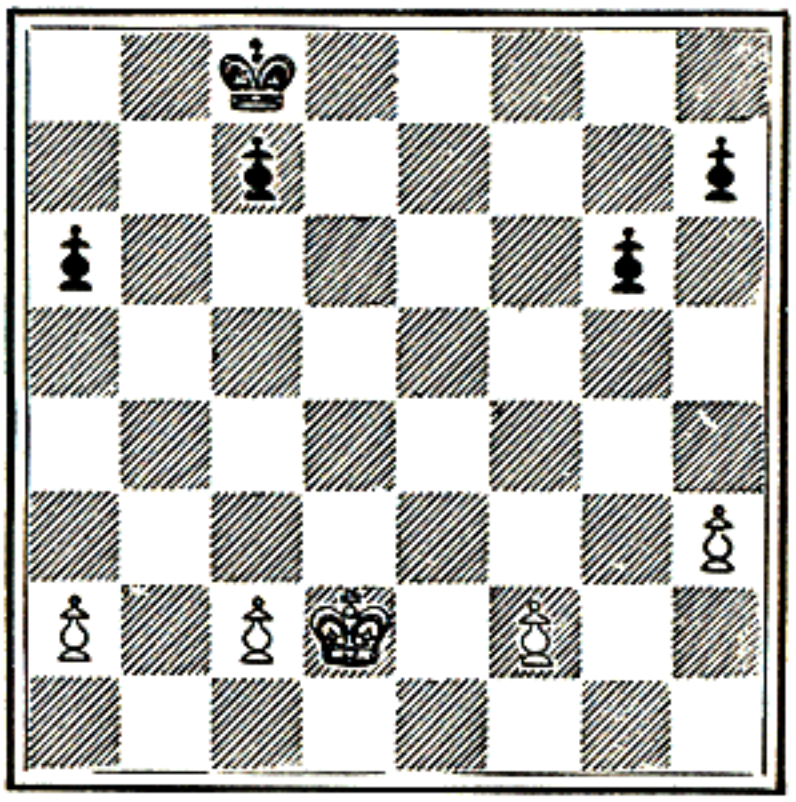
If the pawns are still standing behind, the King who has the most advanced position has always the advantage, because he threatens to attack the opposing pawns should they leave their base. White has more pawn moves at his disposal, and will nearly always succeed in assuming the opposition. For instance, in Diagram 63, White, having the move, wins because his King gets first into the centre of the board.

1 K—K 3, K—Q 2; 2 K—B 4, K—K 2; 3 K—Kt 5 K—B 2; 4 K—R 6, K—Kt 1; 5 P—K B 4, K—R 1; 6 P—B 5, P×P; 7 K—Kt 5, K—Kt 2; 8 K×P, K—B 2. Black has now the opposition but cannot maintain it, having no pawn moves available. The White King threatens to capture any pawn that ventures forward.

9 K—K 5, K—K 2; 10 K—Q 5, K—Q 2; 11 P—B 4, P—B 3 ch; 12 K—K 5, K—K 2; 13 P—B 5, and wins, as Black will soon be compelled to play K—Q 2, after which a manœuvre shown previously gives White the Queen's Bishop's pawn.

13...P—K R 4; 14 P—K R 4, P—R 4; 15 P—R 4! K—Q 2; 16 K—B 6, K—O 1: 17 K—K 6, and so on.

If in Diagram 63 the King stood at Q 2 instead of B 1, he could just manage to draw. White takes eleven moves to capture the Black King's side pawns, and to queen one of



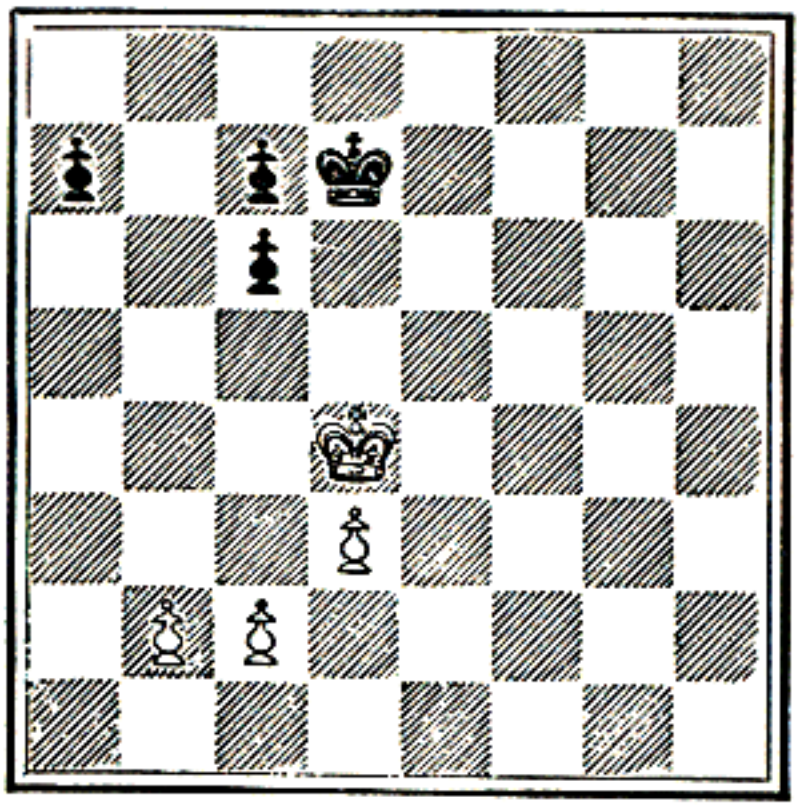
Diag. 63.

his own, as can be easily seen. In eleven moves Black captures the opposing Q B P and queens his own. We see here how the King's position can be counterbalanced by the weakness of a pawn, and lead to a draw. If the White Q B P was not isolated but standing, for instance, at Q Kt 2, Black would be lost, as calculation easily shows.

The strength or weakness of a pawn position, which, as we saw, had so deciding an influence in the end-game position just treated, is one of the most important factors in a game of chess, and should have full consideration in the middle game. A pawn, when isolated, is naturally weaker than when it is or can be protected by another. It may easily lead to the loss of a game, as the mobility of the King or a piece is reduced by having to protect the pawn (compare End-game, p. 102).

It is frequently and erroneously thought that *doubled* pawns as such are a weakness. Doubled pawns are weak when *isolated*, for they cannot support each other. But if doubled pawns can be supported by a pawn on the next file they need not by any means be at a disadvantage against three united single pawns on the opposite side. For instance, in Diagram 64, if Black had a pawn at Q Kt 3 instead of R 2,

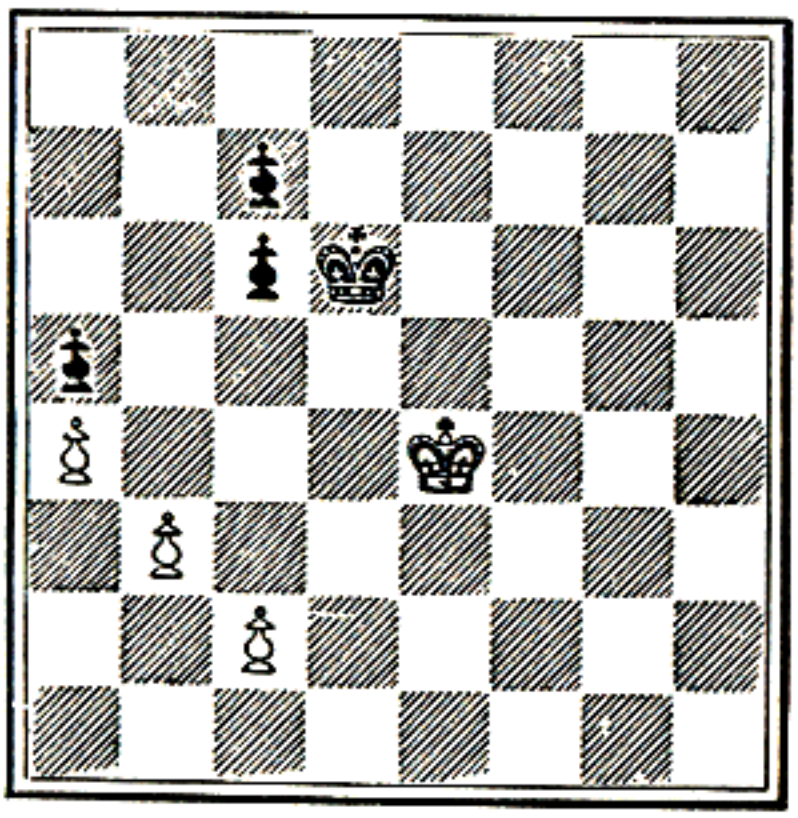
White would have no winning chances. He could not attack the pawns, nor would any kind of manœuvres force a passed pawn through. In the diagram, however, White wins through



Diag. 64.

1 K—B 5; Black cannot then hold the pawn at B 3. 1...P—R 3; 2 P—Kt 4.

In this particular case the win is made easy by the fact that the White King is able to attack the Black pawn at once. But even without this advantage, the weakness of

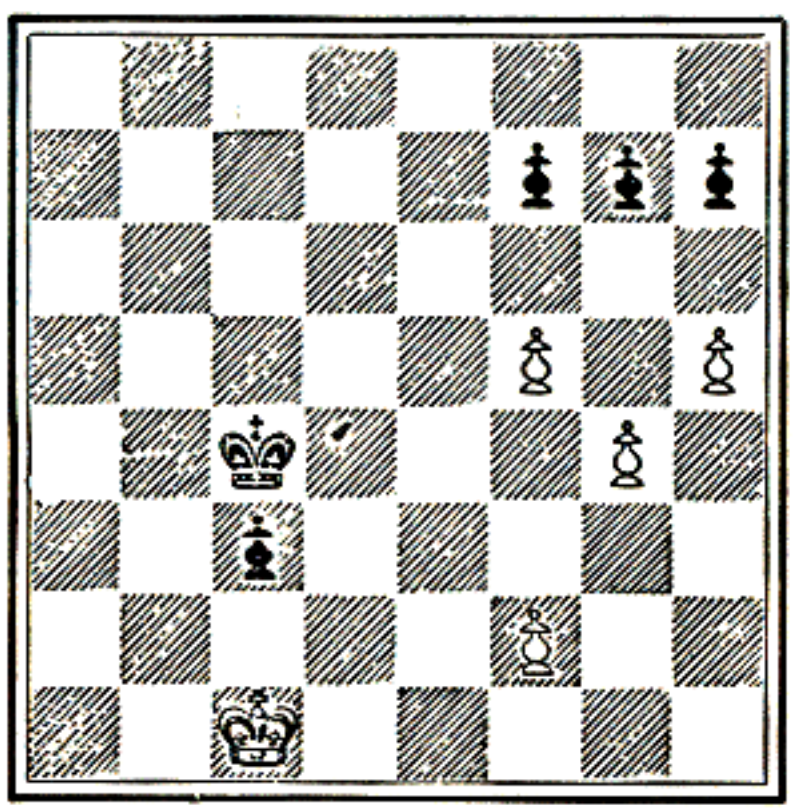


Diag. 65.

doubled pawns usually entails the loss of the game. Diagram 65 may serve as an example.

1 K—Q 4, P—B 4 ch; 2 K—B 4, K—B 3; 3 P—B 3 K—Kt 3; 4 K—Q 5, P—B 3 ch; 5 K—B 4, and wins.

Doubled pawns are a drawback, even when not isolated, should there be no way of obtaining a passed pawn by exchanging them against a smaller number of single pawns. This is illustrated in Diagram 66, in which Black wins because the three pawns on the King's side hold up the four White pawns and the Black King can assail the White pawns from the rear,



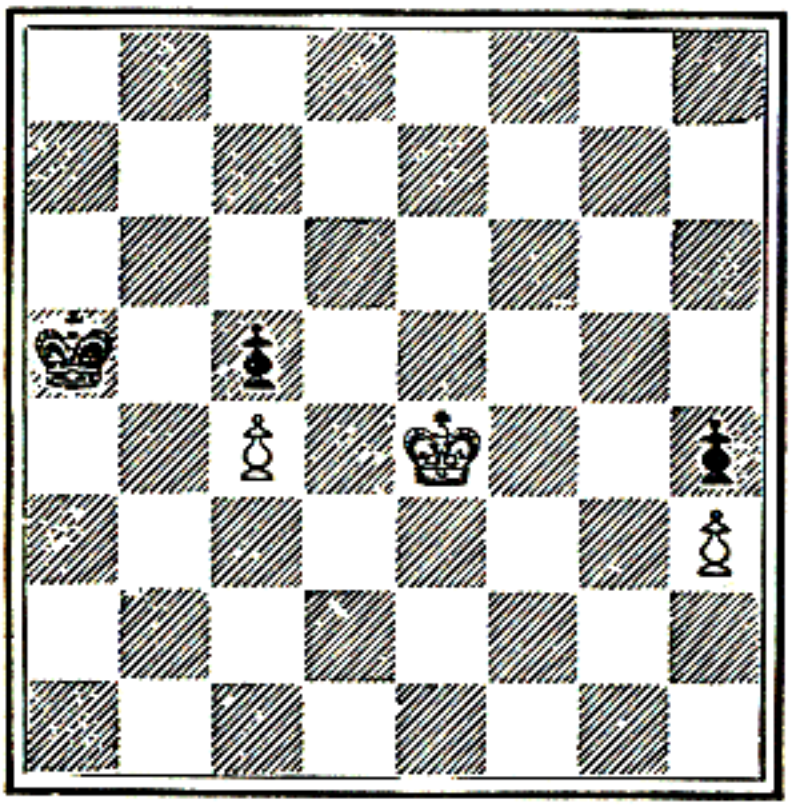
Diag. 66.

the White King being fettered by the necessity of capturing the Q B P. The proper formation for the Black pawns would be at B 3, Kt 2, R 3, after which White cannot force a pawn through by playing P—B 4 and P—Kt 5, as Black can refrain from making any exchange. Black could not afford to leave the pawns where they are, because even if there were no White pawn at B 2, White would, by playing P—Kt 5, threaten to win in the following way:

1 P—Kt 6, B P×P; 2 P—R 6, and P—B 6, etc.; or 1... R P×P; 2 P—B 6, with P—R 6, etc. In a game Ed. Lasker-Moll (Berlin championship, 1904), from which the position is taken, Black played P—R 3 in order to obtain the formation mentioned above, and White resigned after 2 P—B 4? P—B 3, P—Kt 5, K—Q 5. There was, however, a pretty win after Black's P—R 3, namely: 2 P—B 6, P×P; 3 P—B 4, K—Q 5; 4 P—Kt 5, B P×P; 5 P×P, K—K 4; 6 P×P, K—B 6; 7 K—B 2 and Black is lost, because his own pawn obstructs the square B 2, and the King must release the square Kt 2, after which the White pawn queens.

This winning combination, however, is only an interesting exception to the rule that positions of this kind are generally won by the side which possesses the passed pawn. In this particular case Black could have made the position secure by obtaining the ideal position of B 3 Kt 2 R 3 for his pawns earlier, before the White pawns could advance so far. In the position of Diagram 66 Black could still have won by playing P—B 3. After 2 P—R 6, P×P; 3 P—B 4, K—Q 4; the Black King has time to overtake the passed pawn which results on the Bishop's file.

To conclude the study of pawn endings with an equal number of pawns on either side, we will discuss Diagram 67,

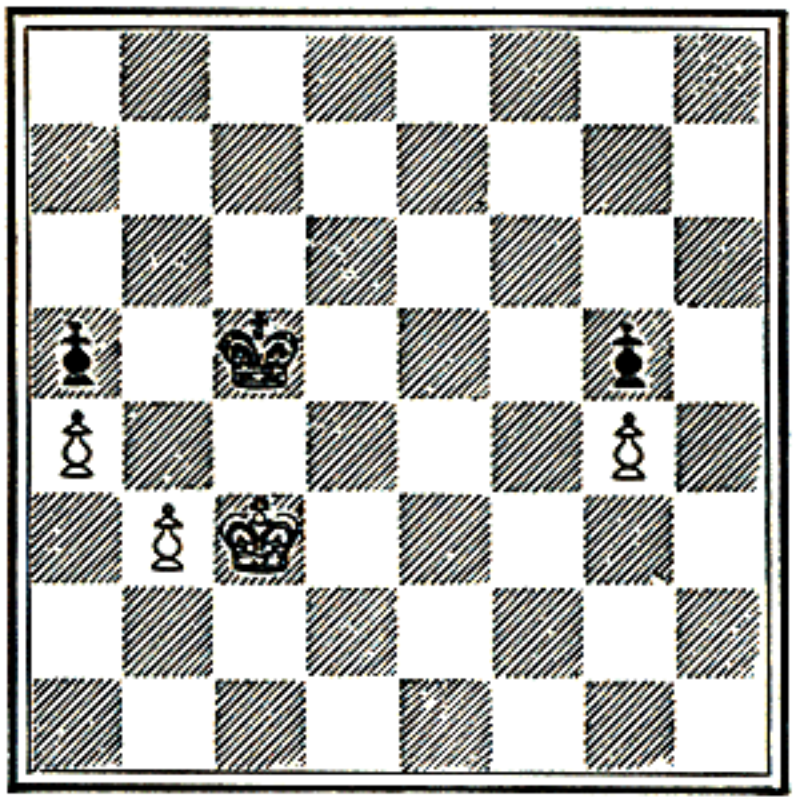


Diag. 67.

which illustrates a curious position occurring from time to time in practice. Whoever has the move wins by moving into distant opposition. White, therefore, should play K—K 5 K—Q 5 would lose, as Black would play K—Kt 5, protecting his pawn and attacking the White pawn, the protection of which White has to give up next move. In the same way Black with the move cannot play K—Kt 5 because White wins the pawn with K—Q 5. After 1 K—K 5 Black cannot avoid the loss of the game, *e.g.* K—R 3; 2 K—Q 5, K—Kt 3; 3 K—Q 6, and so on. Black with the move wins similarly with K—R 5.

We have still to consider end-games in which a draw results in spite of a majority of pawns, or where a win can only be achieved by the sacrifice of an extra pawn.

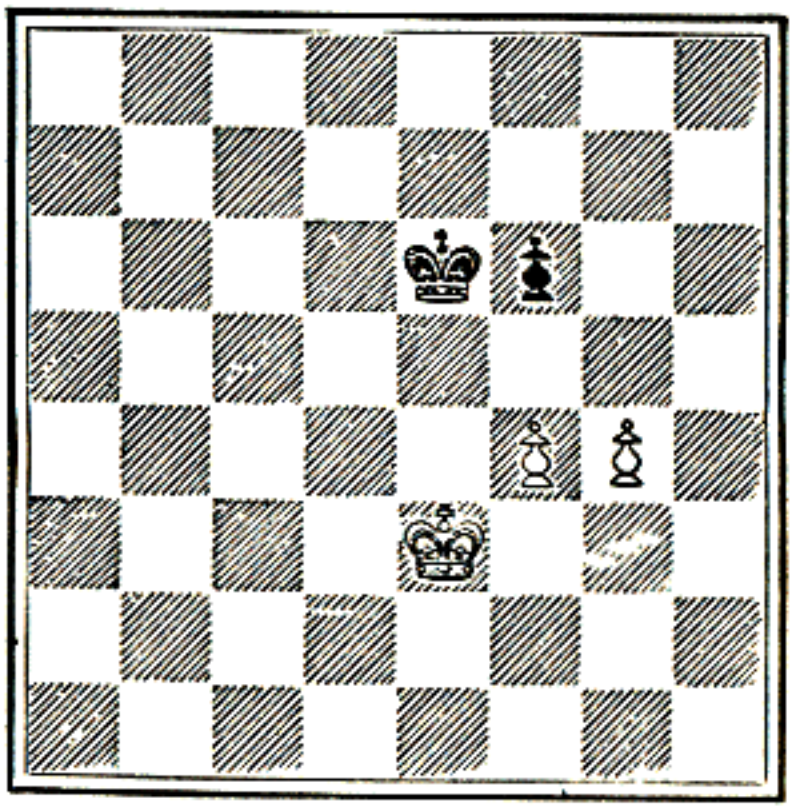
Diagram 68 shows the latter case. Here White can only win in the following manner : 1 P—Kt 4 ch, P×P ch ; 2 K—Kt 3, K any ; 3 K×P, and wins. Any other way would allow



Diag. 68.

Black to assume the opposition and to force the draw, *e.g.* 1 K—B 2, K—B 3 ! 2 K—Q 3, K—Q 4, etc.

Not 1 K—B 2, K—Kt 5 ? 2 K—Kt 2, K—B 4, 3 K—B 3, etc., as in Diagram 57.



Diag. 69.

A counterpart to this position is found in Diagram 69, which shows one of the few cases in which the possession of an extra pawn does not force a win. It seems at first sight as if White could win by simply assuming the opposition with

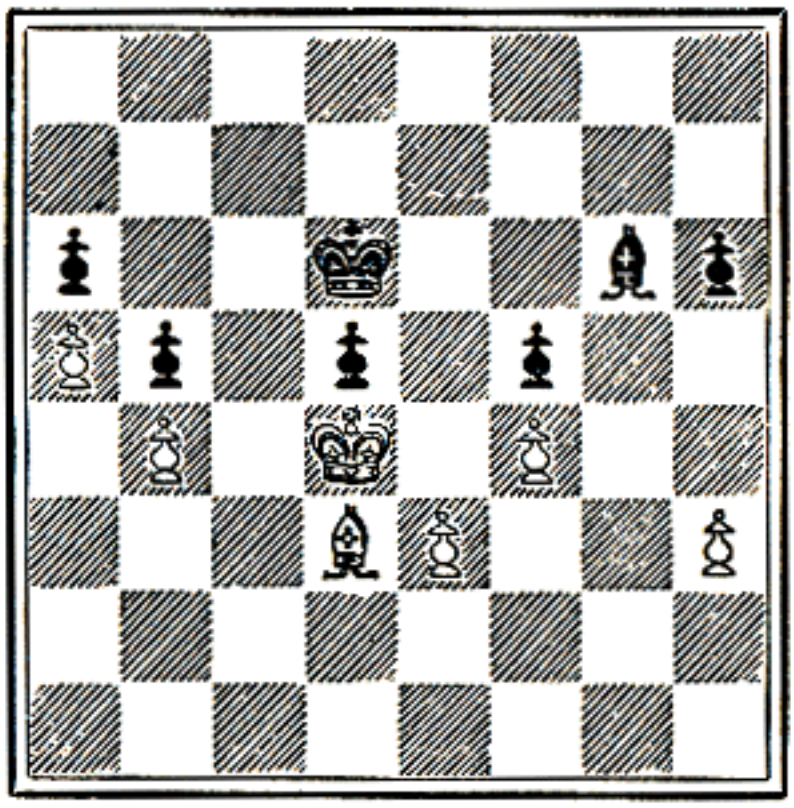
1 K—K 4 continued: ...K—K 2; 2 K—Q 5, K—Q 2; 3 P—B 5, K—K 2; 4 K—B 6, etc. But Black would reply 1...P—B 4 ch! and after 2 P×P ch, K—B 3 followed by K×P ensure the draw.

We come now to those end-games in which pieces as well as pawns are left on the board.

As it is my aim to give typical examples, I shall confine myself to positions where there is only one piece besides the King. Most end-games with several pieces can be reduced to that.

In nearly all end-games with pieces the King's manœuvres used in pawn endings are of no avail, as far as opposition is concerned, as the advantage of opposition means that the opponent is forced to move his King, and as long as there are pieces on the board, such "forced move" positions are infrequent. However, the strength of the pawn position is of the same importance as in pawn endings, just as the command of as many squares as possible is essential for the King. A third and very important factor is again the mobility of pieces.

A good example is found in Diagram 70, a position from a game Post-Leonhardt (Berlin Jubilee Tournament, 1907).



Diag. 70.

Black's pawn position is weaker, because the White pawns, being on Black squares, cannot be attacked by the Bishop, whilst Black has two isolated pawns on White squares. Furthermore the Black Bishop has less mobility than the

White one, and finally the Black King is tied to his Q 3, to prevent White's entry at B 5 or K 5. These drawbacks decide the issue. 1...B—R 2; 2 P—R 4, B—Kt 3; 3 B—B 2, P—R 4. (After B—R 2 White would command the square at Kt 6 through P—R 5); 4 B—Q 3, B—R 2; 5 B—B 1, and Black resigns, for White threatens to establish his Bishop at B 3, where the pawns at Q 5 and R 5 are both attacked, whilst the Black Bishop is at once forced to occupy the only square from which both pawns are covered, namely B 2. As this square must be abandoned in the next move, Black loses a pawn and the game.

5...B—Kt 1; 6 B—K 2, B—B 2; 7 B—B 3, and wins, or
5...B—Kt 3; 6 B—Kt 2, B—B 2; 7 B—B 3, and wins.

A corresponding instance of *Knight* v. *Bishop* is the end-game Blackburne-Schlechter (p. 102).

It is difficult to gauge the relative value of Bishop and Knight in the end-game. The Knight has the advantage of access to all squares; against that the Bishop is able to fight at long range, and offers opportunities of gaining moves in certain positions where there is a "forced move" (compare p. 90).

As already stated, two Bishops are superior to two Knights because the limitation of the colour of squares ceases. A Rook generally wins against a Bishop or a Knight, sometimes even against a majority of one or two pawns, provided, of course, that there are still pawns on the Rook's side, and that their exchange cannot be forced. The following position (Diagram 71), from a game Moll-Post, shows how to proceed in such cases.

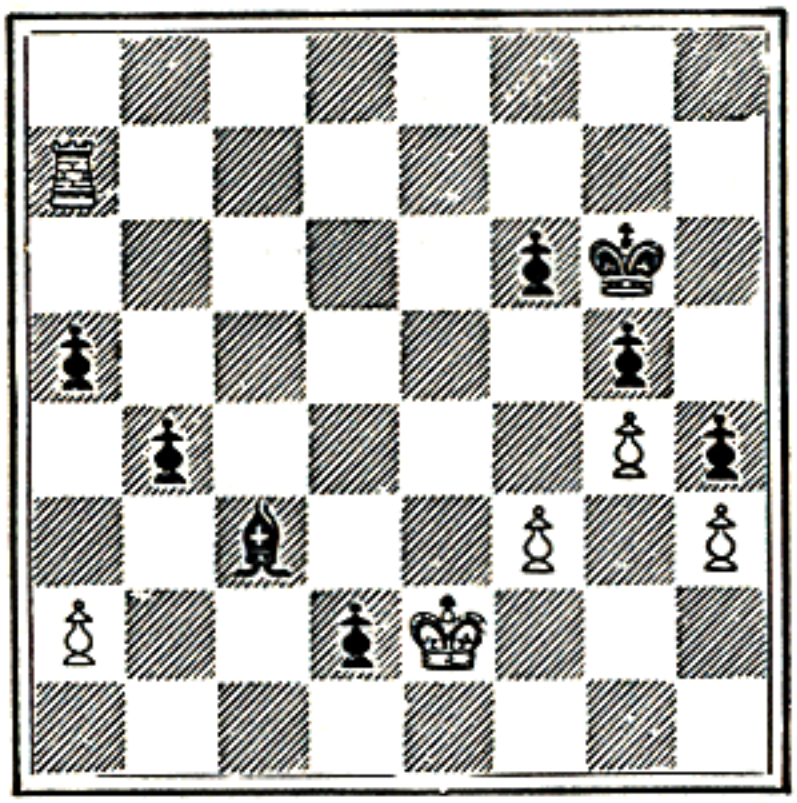
Here White can force a win in the following way:

1 R×P, P—Kt 6; 2 R—R 6, P×P; 3 R×P, K—B 2; 4 R—B 2, B—Kt 5; 5 R—B 4, B—R 4; 6 P—B 4! The Black pawn position must first be torn up, if it is to be attacked successfully.

Now Black's defeat is inevitable, whether the pawn is taken or not. The sequel would be 6...P×P; 7 R×P, after which the Rook goes to K R 5 and the Rook's pawn must fall, or: 6...K—Kt 3; 7 P×P, P×P · 8 R—B 6 ch, K—Kt 2; 9 R—B 5, and the Bishop's pawn is lost, unless Black gives up his passed pawn. In this case Black loses also: 9 R—B 5, B—Q 1; 10 K×P K—Kt 3; 11 K—Q 3, B—B 3; 12 R—B 6,

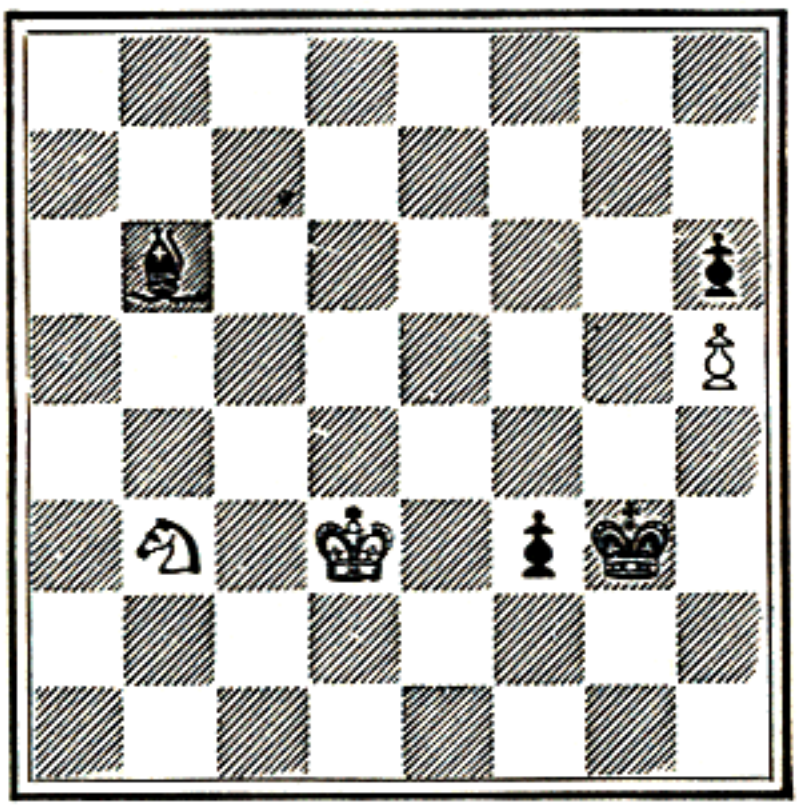
K—Kt 2; 13 K—K 4, K—Kt 3; 14 R—R 6, K—B 2; 15 K—B 5, B—Q 1; 16 R—K Kt 6, followed by R×P, etc.

The Queen against a minor piece wins so easily that it is not necessary to give an example. It only remains to discuss end-



Diag. 71.

games of *Queen* v. *Queen*, *Rook* v. *Rook*, *and minor piece* v. *minor piece*, in which one player has a majority of pawns, or an equal number of pawns, one of which is passed. As a rule the extra



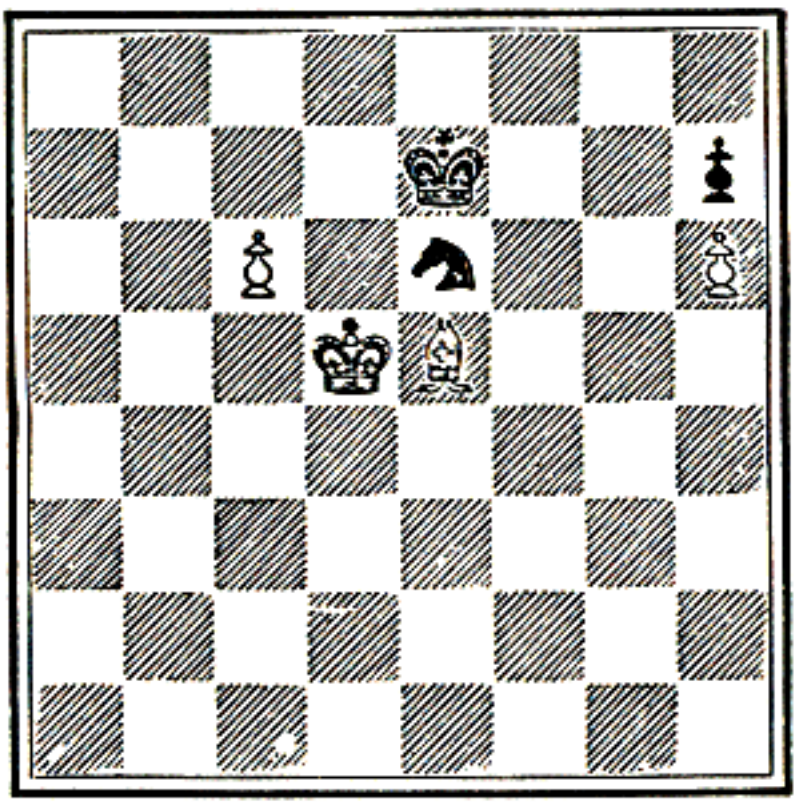
Diag. 72.

pawn leads to a win. There are, however, exceptions frequently recurring in practice to which I must refer specially.

Diagram 72 shows an end-game with a Rook's pawn and a Bishop "of the wrong colour."

White draws with 1 Kt—Q 2, P—B 7; 2 Kt—K 4 ch, K—Kt 7; 3 Kt×P, and draws, as Black, in order to capture the White pawn, after K×Kt must give the White King access to the Rook's square, from which he could not be dislodged except by a Bishop on White squares.

In Diagram 73 White cannot win although his Bishop is of the "right colour" by 1 P—B 7, Kt×P; 2 B×Kt, and White cannot win the Rook's pawn. He can only attack the pawn from Kt 7 or Kt 8, both of which are inaccessible as the Black King gets to Kt 1. It is a stalemate position. If the White



Diag. 73.

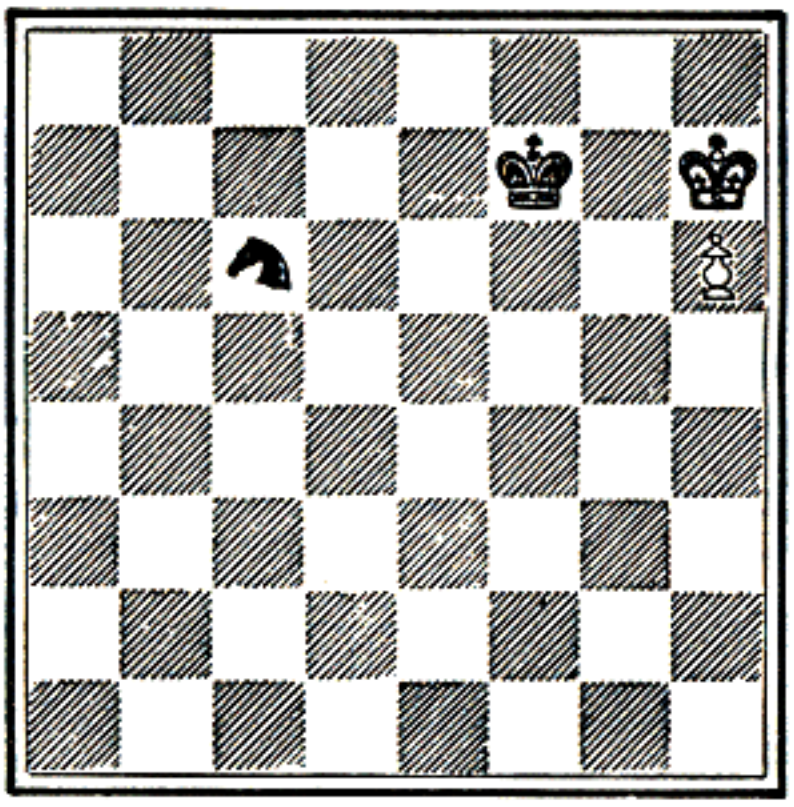
pawn were still at R 5, White's King could attack the pawn from R 6 and secure the win.

In the position given, White could only win by keeping his passed pawn, and indeed it is possible to win by gaining a move with the Bishop. In the diagram it is White's move. Black with the move could not play K—B 2 because K—Q 6 would follow. The Knight would have to move, allowing the pawn to queen. Therefore White must try to bring about the same position with Black to move. He can do this, for instance, in the following way:

1 B—Kt 3, K—B 2 (now 2 K—Q 6 would be bad on account of Kt—Q 5, 3 P—B 7, Kt—Kt 5 ch, and Kt×P); 2 B—R 2, K—K 2; 3 B—K 5. Now White's plan has succeeded; the

same position has occurred, and it is Black's move. As mentioned before, the King must not move, but Knight's moves are of no avail. If 3...Kt—Kt 4; 4 B—B 6 ch, the Knight is lost, or alternatively the pawn queens. On 3...Kt—B 1, B—Q 6 ch decides, and on 3...Kt—Q 1; 4 B—B 6 ch, K—K 1; 5 B × Kt would follow.

On this occasion I should like to point out that it is impossible to gain a move with a Knight, as a square which is accessible to him in an odd number of moves cannot be reached by him in an even number. A simple instance is Diagram 74.



Diag. 74.

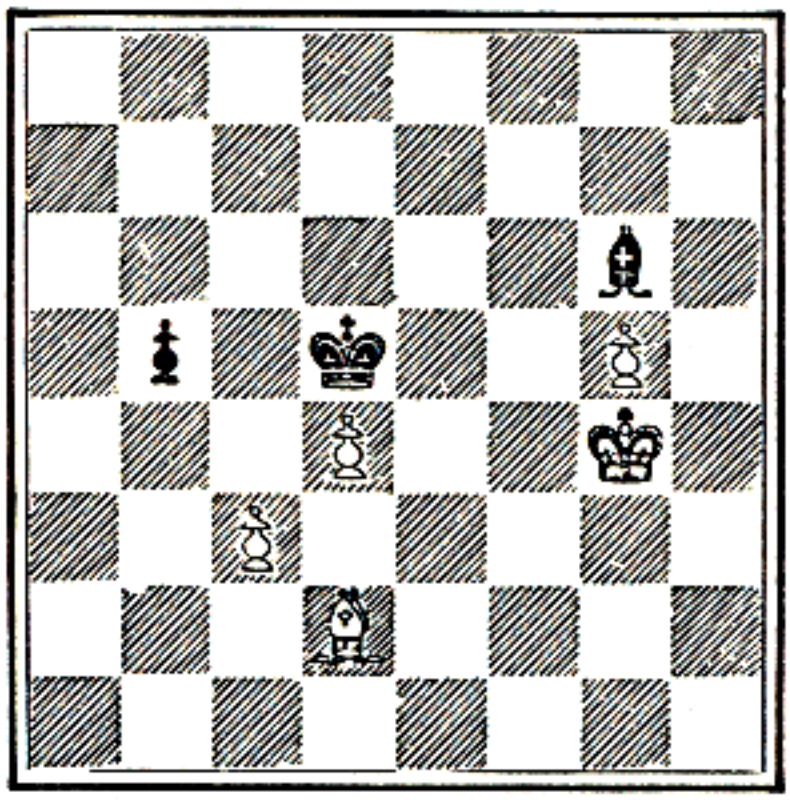
White loses, having the move. 1 K—R 8, Kt—K 4; 2 K—R 2, Kt—Q 2; 3 K—R 8, Kt—B 1; 4 P—R 7, Kt—Kt 3 mate.

Black with the move cannot win, as he cannot bring about the same position with White to move.

In end-games of *Bishop* v. *Bishop*, of which we have already had an example in Diagram 70, an extra pawn wins in most cases if the Bishops are of the same colour. It is generally possible to force an exchange of Bishops and obtain one of the well-known pawn endings.

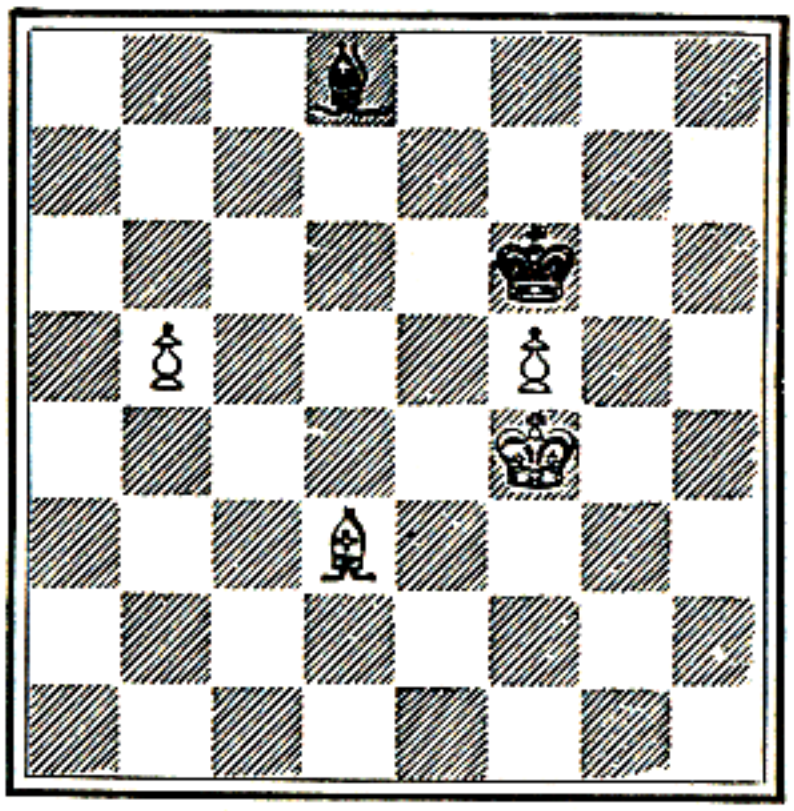
On the other hand an ending with Bishops of different colour leads mostly to a draw, frequently even against a majority of two pawns. The position in Diagram 75 is a draw,

because it is impossible for the White King to get round his Kt pawn to drive off the Bishop.



Diag. 75.

With two passed pawns distant from each other, a win can generally be forced, as in the folllowing position (Diagram 76).



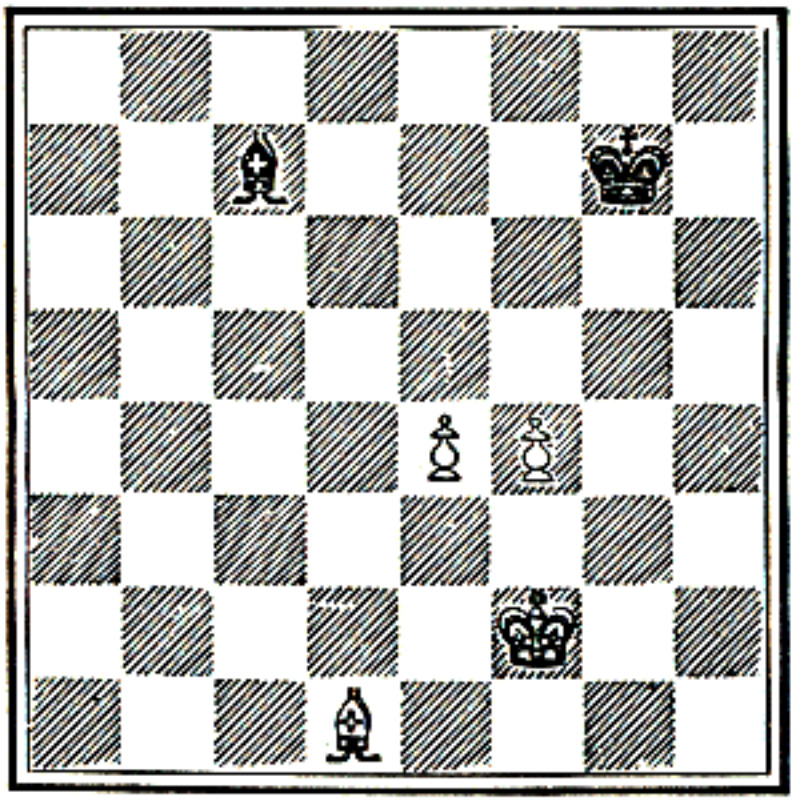
Diag. 76

The King moves up to the pawn, the progress of which is barred by the Bishop (not the King). He thereby forces the sacrifice of the Bishop. If the Black King comes to the rescue of the Bishop, the other pawn proves Black's downfall.

1 K—K 4, K—K 2; 2 K—Q 5, K—Q 2; 3 B—K 4, B—K 2; 4 P—Kt 6, B—Q 1; 5 P—Kt 7, K—B 2; 6 K—K 6, and wins; or 5...B—B 2; 6 P—B 6, B—R 7; 6 B—B 2, K—K 1; 8 K—K 6, B—Kt 1; 9 B—Kt 6 ch, K—B 1; 10 K—Q 7, and wins.

When the pawns are united, one should observe this rule: if they are attacked, they should, if possible, move to squares of the colour of the opposing Bishop.

Therefore in the position set out in Diagram 77 White should not play P—B 5, but P—K 5. After 1 P—B 5 there is no possible chance for White to assume the command of the Black squares, and in order to advance the pawns it is neces-



Diag. 77.

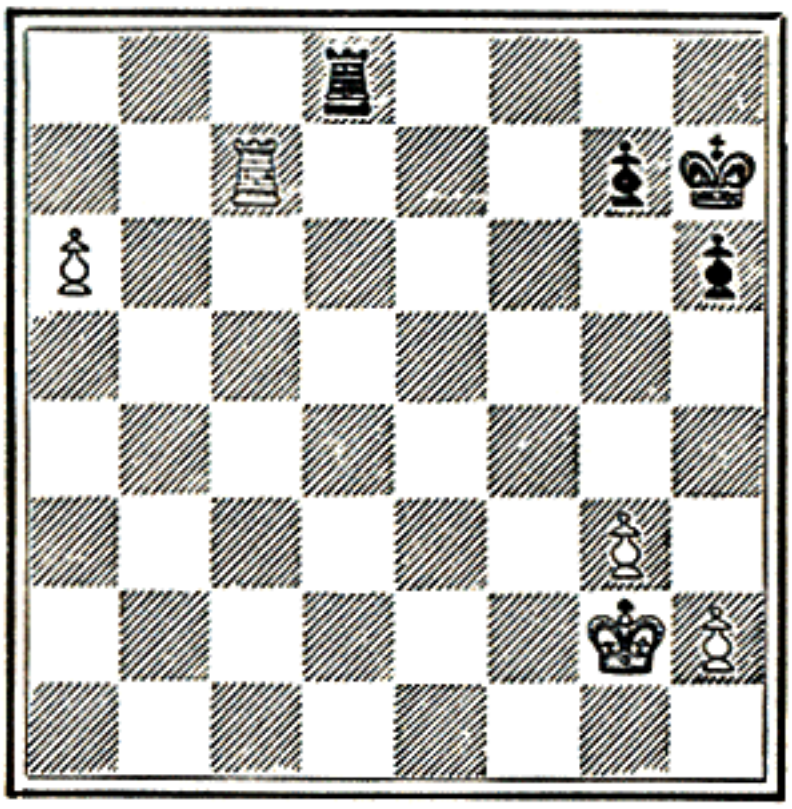
sary to force access to both White and Black squares. In the present instance play would proceed on these lines:

1 P—K 5, B—R 4; 2 K—K 3, K—B 2; 3 K—K 4, K—K 2; 4 P—B 5, B—Kt 5; 5 P—B 6 ch, K—B 1; 6 P—K 6, B—R 6; 7 B—R 4, B—Kt 5. White can only get through with the King's Pawn, as P—B 7 is unavailing on the grounds set out above. But in order to play P—K 7, the square K 7 must first be covered a second time, so that the Bishop cannot be given up for the two pawns. Therefore: 8 K—Q 5, B—R 6 (B—B 6; P—K 7 ch); 9 K—B 6, K—K 1; 10 K—B 7 ch, K—B 1; 11 K—Q 7, and wins.

In end-games with one Knight on each side, an extra

pawn usually decides the game much in the same way as in end-games with Bishops of the same colour; frequently even with equal pawns, the possession of a passed pawn is sufficient, as it keeps either the King or the Knight busy, so that there is only one piece available for the defence of the pawns. An instructive example is the end-game Ed. Lasker-Rotlevi on p. 100.

End-games with Rook against Rook are the most frequent, as well as the most difficult. Here the possession of an extra pawn is seldom sufficient for a win, unless the stronger side has also an advantage in the greater mobility of the Rook. Diagram 78 is typical of such cases, frequent in practice, in



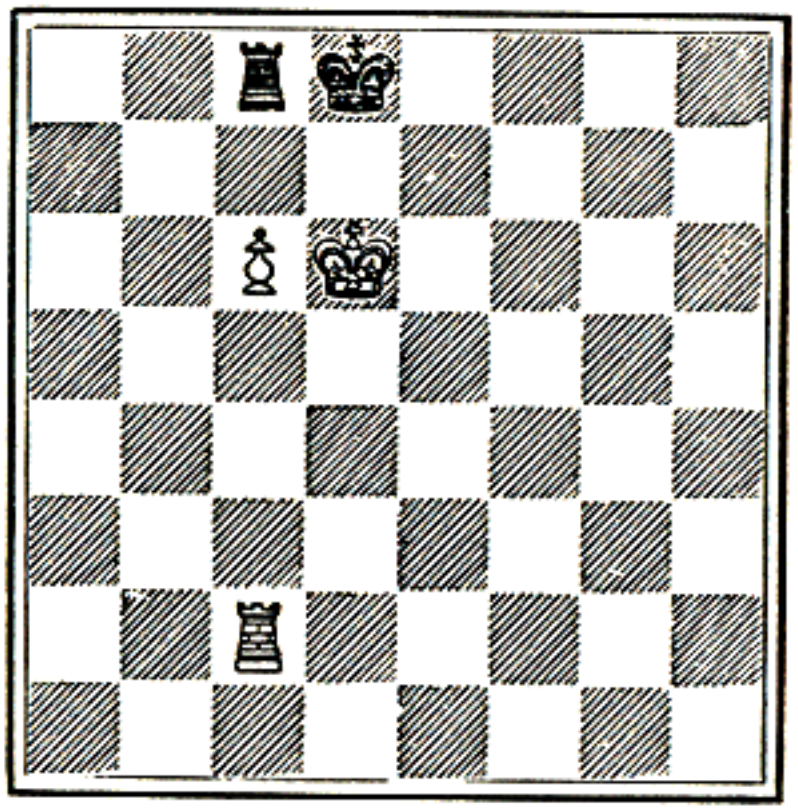
Diag. 78.

which the greater mobility is the deciding factor. Although White has one pawn more, he can only win by reducing the mobility of the Black Rook through the following manœuvre: 1 R—B 2, R—Q 2; 2 R—R 2, R—R 2. Now the Black Rook has only one move left, whilst the White Rook has the freedom of the Rook's file. For instance, the Rook can be posted at R 5 and prevent the Black King from attacking White's King's side pawns, whilst the White King makes for the R at R 7 and effects its capture. If, on the other hand, the Black King tries to obstruct the way to the Queen's side, White penetrates into the Black pawn position. Black cannot maintain the opposition because the White Rook has spare moves, the Black Rook none. *e.g.* 3 K—B 3, K—Kt 3;

4 R—R 5, K—B 3; 5 K—K 4, K—K 3; 6 R—R 4, P—Kt 3; 7 R—R 5, K—Q 3; 8 K—Q 4, K—B 3; 9 K—K 5, and wins the pawns.

Having the move, Black would draw the game by: 1...R—Q 7 ch; 2 K—R 3, R—R 7. By placing his Rook behind the passed pawn he condemns the opposing Rook to inactivity, whilst his own is free to move on the Rook's file. If now the White King comes up, he will in the end force the sacrifice of the Black Rook for the pawn, but meanwhile the Black King captures the White pawns, and with passed pawns on the King's side might get winning chances.

When there is only one pawn left in endings of R against R, the weaker side maintains the draw, if the King can command the queening square. Diagram 79 shows a position favourable to the stronger side, and which can mostly be obtained in this end-game. But here, too, Black forces a draw with a pretty manœuvre: 1...R—B 2; 2 R—K Kt 2, R—Q 2 ch; 3 P×R, and Black is stalemate.

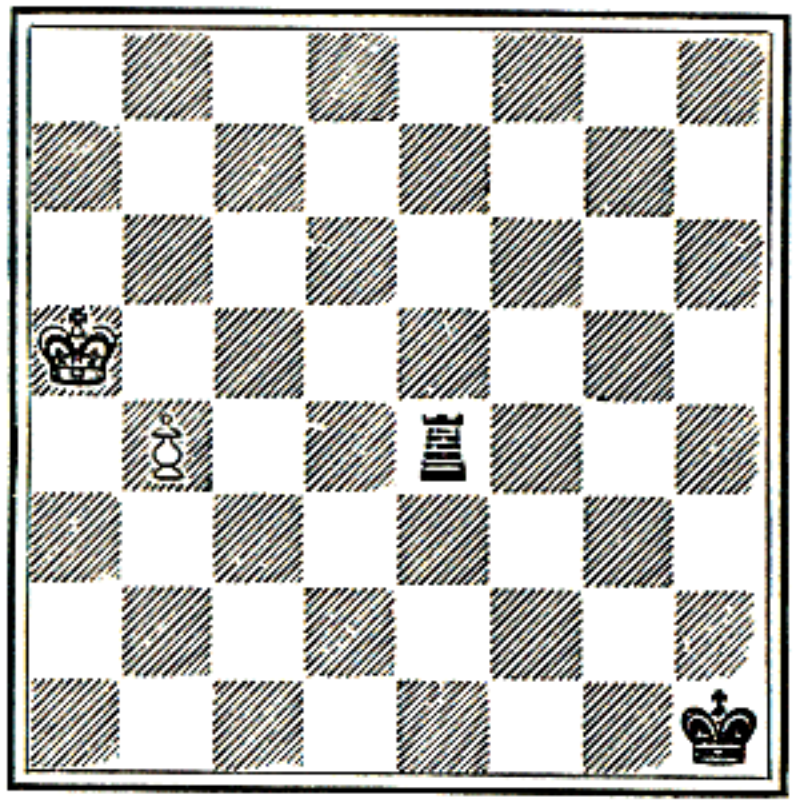


Diag. 79.

The chances of a draw are even greater in endings of Q against Q, as the King on the stronger side can seldom evade perpetual check. For the sake of completeness I will show a few cases in which Q or R cannot win against an advanced pawn.

In Diagram 80 White can still draw, for in five moves the pawn reaches Kt 7, supported by the King at R 7, and in that time Black cannot come up with his King, so that he

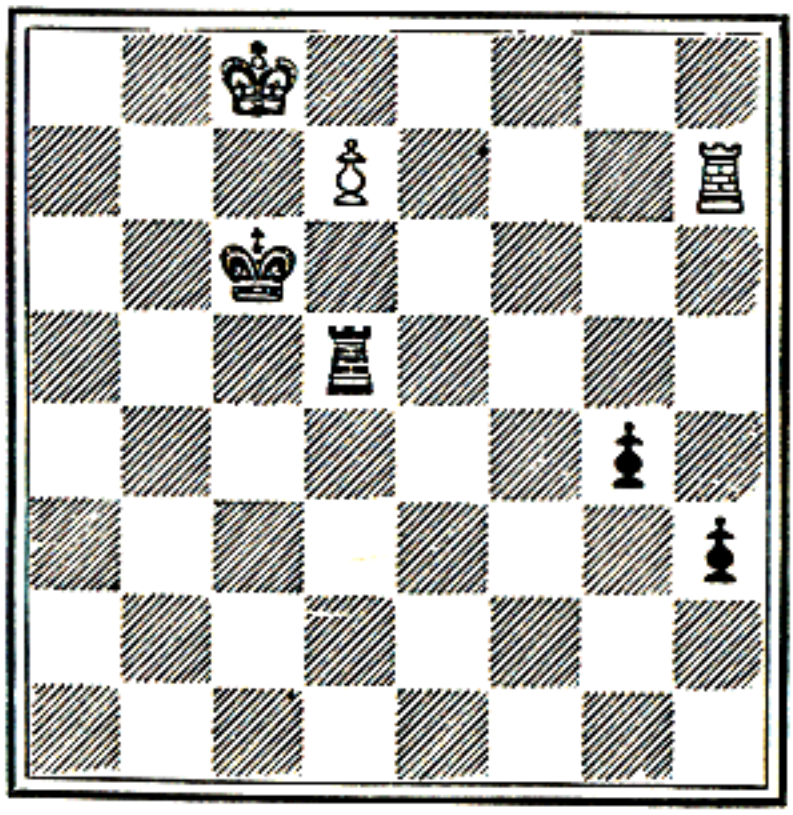
must give up the Rook for the pawn. Two passed pawns win, even when the King is away from them, if they have reached their sixth square. In Diagram 81, for instance, White is lost,



Diag. 80.

as Black gives up his Rook at Q 7 and plays P—Kt 6, after which one of the pawns queens.

The Queen wins against an advanced pawn, even when the latter is supported by the King; only the R or B pawn can



Diag. 81.

draw sometimes, when the pawn is on the seventh supported by the King, and the opposing Q cannot move to the queening square.

The following illustrates the three principal cases :

A. Position—White : K at Q Kt 8, P at Q R 7
Black : K at Q R 8, Q at Q B 3

Black must stop the pawn and plays Q—Kt 3 ch. White answers with K—R sq and is stalemate unless White lets the Kt's file free again. This end-game can only be won if the stronger King can assume the opposition in two moves. Therefore, if in the above example the Black King was standing at Q 5, Black would win as follows : 1...Q—K 1 ch ; 2 K—Kt 7, Q—K 2 ch ; 3 K—Kt 8, K—B 4 ; 4 P—R 8=Q, K—Kt 3, and White cannot cover the mate.

B. Position—White : K at Q Kt 8, P at Q B 7
Black : K at Q 5, Q at Q B 3
White draws : 1...Q—Kt 3 ch ; 2 K—R 8, Q×P stalemate.

C. Position —White : K at Q Kt 8, P at Q Kt 7
Black : K at Q 5, Q at Q B 3
White loses.

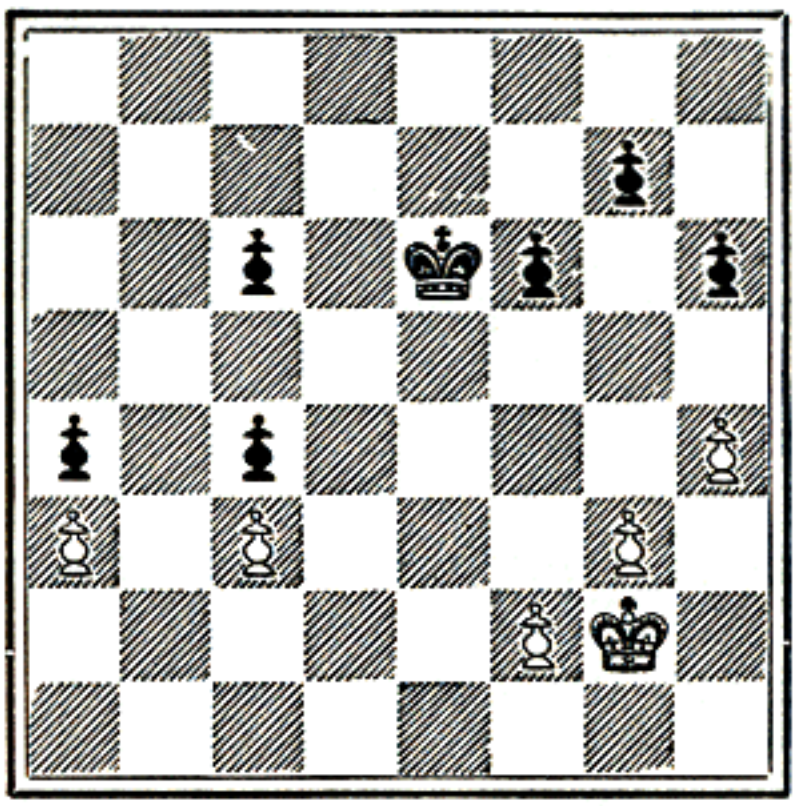
1 K—R 7, Q—R 5 ch ; 2 K—Kt 6, Q—Kt 5 ch ; 3 K—B 7, Q—B 4 ch ; 4 K—Q 8, Q—Q 3 ch ; 5 K—B 8, Q—B 3 ch ; 6 K—Kt 8, K—B 4 ; 7 K—R 7, Q—R 5 ch ; 8 K—Kt 8, K—B 3 ; 9 K—B 8, Q—R 3, etc.

End-games from Master Play

In the following pages I give some instructive examples taken from tournament play. Step by step we will find how very important is the knowledge of the simple endings treated in the last chapter. We shall see that it is often necessary to consider many moves ahead to find the correct line, but that it is nearly always possible to foresee every consequence with unfailing certainty. Moreover, because of the reduction of forces there is no call to take very many variations into consideration. This explains why there is a tendency in modern master play to enforce the exchange of pieces, as soon as

there is the slightest advantage sufficient to bring about one of the elementary end-game positions, in which the win can be forced.

I. *From a game Teichmann-Blackburne (Berlin, 1897).*



Diag. 82.

Black has an extra pawn on the Queen's side. But as it is doubled, the material superiority is of no account. A perceptible advantage, however, lies in the fact that White cannot bring about a "forced move" position, as Black has the move P—Q B 4 in reserve. White has also an infinitesimal weakness on the King's side, the Rook's pawn having advanced two squares and being therefore an easy mark. This disadvantage soon becomes apparent.

1.	P—B 3	K—B 4
2.	K—B 2	P—R 4
3.	K—Kt 2	P—Kt 4
4.	K—R 3	K—K 4

With this move advantage is taken of one of White's weaknesses. White must exchange pawns. If the King moves, Black captures, freeing B 5 for his King, from where he can later on get to K 6 or Kt 6. But after the exchange at Kt 4, Black has the chance of obtaining a "distant passed pawn" on the Rook's file.

5.	P×P	P×P
6.	K—Kt 2	K—B 4
7.	K—R 2	K—B 3

If Black were to play P—R 5 at once, White would reply with 8 K—R 3, and after P×P, 9 K×P. Black would have to give up the spare move P—B 4, to gain the square at B 5 for his King. The game then would be drawn after 10 K—Kt 2 ! K—B 5, 11 K—B 2, because White maintains the opposition, and Black cannot get through at K 6 or Kt 6. Black therefore manœuvres his King first in such a way that the square at his B 4 is only reached when the White King is at Kt 3.

8.	K—Kt 2	K—Kt 3
9.	K—R 2	P—R 5

Now neither P×P nor P—B 4 is of any use. In the first case Black obtains the distant passed pawn. In the second White obtains the distant passed pawn after 10 P—B 4, P×B P ; 11 P×R P, but loses it again after K—R 4 ; 12 K—R 3, P—B 4.

10.	K—R 3	P×P
11.	K×P	K—B 4

At last Black has captured the coveted square, whilst keeping the spare move in hand.

12.	K—B 2	K—B 5

The White King cannot move to Kt 2 now, because in that case Black would move the King to the White Q B P and queen in seven moves, and White, after seven moves, would only have the K B pawn at B 7.

13.	K—K 2	K—Kt 6
14.	K—K 3	P—B 4

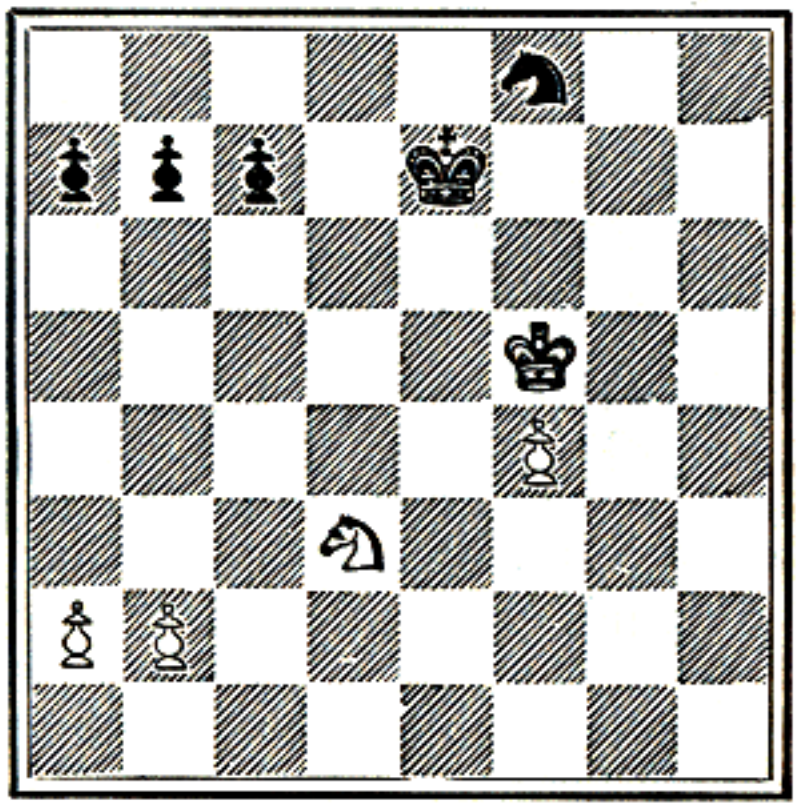
and wins, for White cannot hold the K B P now, but must capture the Kt P in exchange for it, after which the Black King reaches the Queen's side two moves ahead, *e.g.* :

15.	K—K 2	K—Kt 7
16.	K—K 3	K—B 8 !
17.	K—K 4	K—B 7
18.	K—B 5	K×P
19.	K×P	K—K 6, etc.

Black would have forced a win also if White had played K—Kt 2 on his twelfth move thus : 12 K—Kt 2, K—B 5; 13 K—B 2.

Now White has the opposition, and after Black wrings it from him by playing the spare move P—B 4, he assumes it again with 14 K—K 2, K—Kt 6; 15 K—K 3. But he cannot maintain it after Black's K—R 6 because the square at Q 3 for distant opposition is not accessible. After 16 K—Q 2, K—R 7!; 17 K—K 3, K—Kt 6; 18 K—K 2, K—Kt 7; 19 K—K 3, K—B 8 we get the same result as before.

II. *From a game Ed. Lasker-Rotlevi* (*Hamburg*, 1910).



Diag. 83.

White has the advantage, because Black must keep either his King or his Knight permanently near the passed pawn, guarding against its advance, whilst both White's King and Knight can attack the Black pawns. As yet they stand so far in the rear that the White King cannot approach them Therefore White must first try to force their advance.

1.	Kt—B 5	P—Kt 3
2.	Kt—Q 3	P—R 4

This is now necessary, because the square B 3 is weak after P—Kt 3 and the White Knight threatens to win the Rook's pawn eventually with a check at B 6. For this reason Kt—Q 2, for instance, could not be played instead of the move in the text, because 3 Kt—K 5 would follow. Black now cannot exchange, of course, otherwise the position would resolve itself to an easy end game win similar to the one in

Diagram 56. There would be nothing left but Kt—Kt 1 to oppose the threat of Kt—B 6 ch, and this would get the Knight entirely out of play, so that White could queen the passed pawn easily after 4 K—Kt 6.

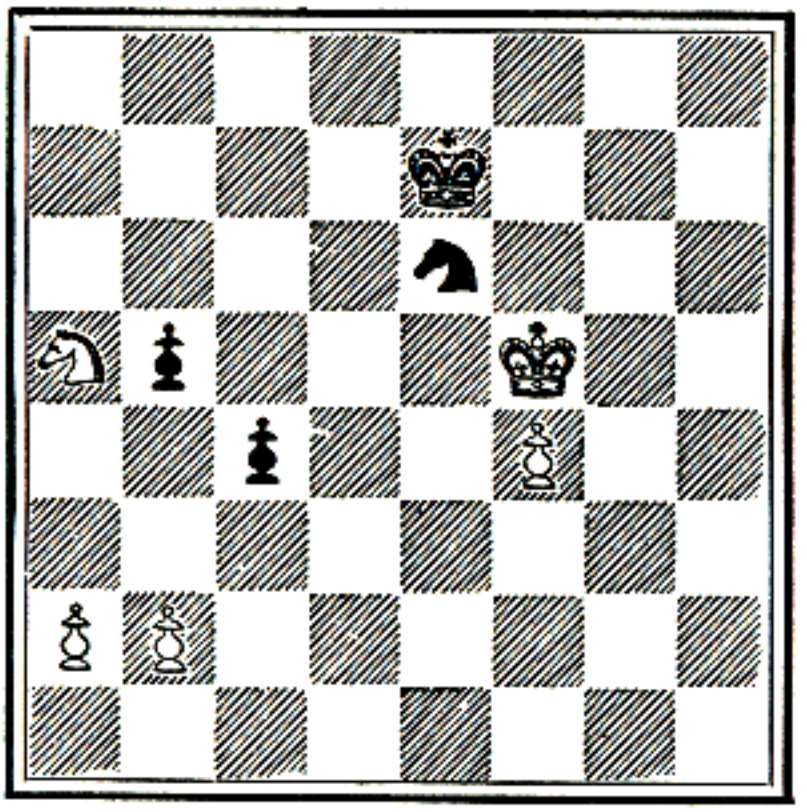
3.	K—K 5	P—B 3

The King was threatening to enter via Q 5 and B 6.

4.	K—B 5	Kt—K 3

If Black wishes to obviate the threat: Kt—K 5—B 4, and plays P—Kt 4, the White King goes to Q B 5 and wins all the pawns easily. Therefore Black endeavours to sacrifice a pawn in order to exchange the two others, after which a draw could be forced by exchanging the Knight for the remaining White pawn.

5.	Kt—K 5	P—B 4
6.	Kt—B 4	P—Kt 4
7.	Kt×P	P—B 5



Diag. 84.

8.	K—K 5	Kt—B 4
9.	Kt—B 6 ch	K—B 1 !

Not K—B 2, because of 10 K—Q 4, Kt—Q 6; 11 Kt—K 5 ch.

10.	Kt—R 7	

Here White had only considered the following answer:

Kt—Q 6 ch; 11 K—Q 4, Kt×Kt P; 12 Kt×P, Kt—Q 6; 13 P—B 5, Kt—Kt 5; 14 Kt—B 3, Kt—B 7 ch: 15 K×P,