



Тем, что эта книга дошла до Вас, мы обязаны в первую очередь библиотекарям, которые долгие годы бережно хранили её. Сотрудники Google оцифровали её в рамках проекта, цель которого – сделать книги со всего мира доступными через Интернет.

Эта книга находится в общественном достоянии. В общих чертах, юридически, книга передаётся в общественное достояние, когда истекает срок действия имущественных авторских прав на неё, а также если правообладатель сам передал её в общественное достояние или не заявил на неё авторских прав. Такие книги – это ключ к прошлому, к сокровищам нашей истории и культуры, и к знаниям, которые зачастую нигде больше не найдёшь.

В этой цифровой копии мы оставили без изменений все рукописные пометки, которые были в оригинальном издании. Пускай они будут напоминанием о всех тех руках, через которые прошла эта книга – автора, издателя, библиотекаря и предыдущих читателей – чтобы наконец попасть в Ваши.

Правила пользования

Мы гордимся нашим сотрудничеством с библиотеками, в рамках которого мы оцифровываем книги в общественном достоянии и делаем их доступными для всех. Эти книги принадлежат всему человечеству, а мы – лишь их хранители. Тем не менее, оцифровка книг и поддержка этого проекта стоят немало, и поэтому, чтобы и в дальнейшем предоставлять этот ресурс, мы предприняли некоторые меры, чтобы предотвратить коммерческое использование этих книг. Одна из них – это технические ограничения на автоматические запросы.

Мы также просим Вас:

- **Не использовать файлы в коммерческих целях.** Мы разработали программу Поиска по книгам Google для всех пользователей, поэтому, пожалуйста, используйте эти файлы только в личных, некоммерческих целях.
- **Не отправлять автоматические запросы.** Не отправляйте в систему Google автоматические запросы любого рода. Если Вам требуется доступ к большим объёмам текстов для исследований в области машинного перевода, оптического распознавания текста, или в других похожих целях, свяжитесь с нами. Для этих целей мы настоятельно рекомендуем использовать исключительно материалы в общественном достоянии.
- **Не удалять логотипы и другие атрибуты Google из файлов.** Изображения в каждом файле помечены логотипами Google для того, чтобы рассказать читателям о нашем проекте и помочь им найти дополнительные материалы. Не удаляйте их.
- **Соблюдать законы Вашей и других стран.** В конечном итоге, именно Вы несёте полную ответственность за Ваши действия – поэтому, пожалуйста, убедитесь, что Вы не нарушаете соответствующие законы Вашей или других стран. Имейте в виду, что даже если книга более не находится под защитой авторских прав в США, то это ещё совсем не значит, что её можно распространять в других странах. К сожалению, законодательство в сфере интеллектуальной собственности очень разнообразно, и не существует универсального способа определить, как разрешено использовать книгу в конкретной стране. Не рассчитывайте на то, что если книга появилась в поиске по книгам Google, то её можно использовать где и как угодно. Наказание за нарушение авторских прав может оказаться очень серьёзным.

О программе

Наша миссия – организовать информацию во всём мире и сделать её доступной и полезной для всех. Поиск по книгам Google помогает пользователям найти книги со всего света, а авторам и издателям – новых читателей. Чтобы произвести поиск по этой книге в полнотекстовом режиме, откройте страницу <http://books.google.com>.

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google™ books

<https://books.google.com>





KONINKLIJKE BIBLIOTHEEK



1477 1296

LN 535

972 E46

THE
INCOMPARABLE GAME
OR
CHESS,

DEVELOPED AFTER A NEW METHOD OF THE GREATEST FACILITY,
FROM THE FIRST ELEMENTS TO THE MOST SCIENTIFIC
ARTIFICES OF THE GAME.

Translated from the Italian of

Dr. Ercole Dal Rio.

Pozzani

BY J. S. BINGHAM, ESQ.

To which is Prefixed,

AN ESSAY
ON THE
ORIGIN OF THE GAME.

BY EYLES IRWIN, Esq.

Ludimus effigiem belli
Ductorque placebat,

Non qui præcipiti traheret simul omnia casu ;
Sed qui maturo vel leta vel aspera rerum
Consilio momenta regens.

VIDA.

CLAUDIAN.

LONDON:

PRINTED FOR J. J. STOCKDALE, No. 41, PALL MALL.

1820.

**Printed by T. Wood, 393, Strand.
(Opposite Cecil Street.)**

PREFACE.

THE Translator of this Work is induced to offer it to the notice of the lovers of Chess, and to the Public, from his conviction, that it is the best calculated, of any work extant, to improve those who have already made some progress ; as well as to induce to learn, others who have not yet given their attention to this truly scientific Game.

It is said to have been written by Dr. Ercole Dal Rio, of Modena; was originally published in that city, in 1769, and has passed through three editions. As the Author of this Work was the last writer of any consequence, on the Continent, who gave to the Public a complete Treatise on this Game, so he did not scruple to avail himself of what was praiseworthy in the works of those who had written before him ; pointing out, and avoiding, or correcting, their errors ; he was also materially assisted in the examination, and revision of his Work, by the Anonymous Modenese in person, as he himself liberally acknowledges in his Preface ; adding, that had it not been for

the ancient friendship subsisting between them, and the great influence the Modenese possessed over his will, combined with his personal assistance, in the completion of the work, it never would have been sent to the press. Professor Sarratt, also, refers to it as "a very valuable treatise." These circumstances make it quite superfluous, (at least to those acquainted with the writings of the Anonymous Modenese) to say any thing more in its favour.

The work is divided into three Parts, the first of which is wholly theoretical, treating of the nature of the Game, of the situations and movements of the Pieces, of their ordinary value for making Exchanges, of the Laws of the Game; and, finally, it contains many general rules, very useful to impress the Student with good principles, from the first developing of the Pieces to the end : to which is added, a short account of the Writers on the Game.

The Second Part is wholly practical ; demonstrating the Games most fertile in stratagems, and also most easy to occur ; distinguishing them in Six Openings, viz. two of Games called Piano, two of Irregular, and two of Gambits. In these Openings, the Black is first instructed to attack the White by the most refined artifices

imaginable ; and afterwards is explained the mode of securely repelling them, when attempted by the Adversary : the whole connected and simplified in such a manner, as not to embarrass the intellect in learning, nor the memory in retaining it.

The third and last Part, has been reduced to twenty Ends of Games, or Situations ; the solution of which is omitted, though the final result is noted. They have never before appeared in the English language ; and were mostly composed by the Anonymous Modenese, and the Author of this work. The remainder of this Part, consisting of common Ends of Games, and subtle Parties by different Authors, being already to be found in Philidor, Stamma, the Stratagems of Chess, &c. have not been inserted.

The Author, in his Preface, says, “ I have not attempted to discover who was the Inventor of this imperishable Game, since the most accredited historians differ so much on this point. Some give the merit of it to the Philosopher Xerxes, others to the Grecian Prince Palamedes, some to the brothers Lydo and Tyrrheno, and others again to the Egyptians. The reason of this uncertainty is the very remote antiquity of the Game, which is mentioned in the first Book

of the *Odyssey* of Homer,* who flourished nearly one thousand years before human redemption : but it is of little consequence, if we be ignorant of its origin, provided that we be admirers of its merit." Since this work was composed, an article has been communicated to the Royal Irish Academy, by Eyles Irwin, Esq. in a letter to the Earl of Charlemont, which appears to throw light on this subject. An extract from it is subjoined, and the reader is left to draw his own inferences from it.

The translator cannot conclude better, than in the words of his Author " *Come non ha coraggio d'implorare il patrocinio d'alcun Mecenate, che coll'autorevole suo nome in fronte le concilj l'applauso ; così non le resta, che di augurarsi in ogni tempo animi discreti, e bennati, i quali contro chi tentasse di lacerarla, gentilmente facciano la sua difesa.*"

" During a long residence in the East Indies, where the Game of Chess is generally supposed to have originated, I had often heard of its existence in China, though on a different footing, as well in respect to the powers of the King, as to the aspect of the field of battle. The Bramins, who excel in this Game, and with whom I used

* The Game mentioned by Homer, has only a very slight affinity to the Game of Chess.

frequently to play, for improvement, had a tradition of this nature ; which is a further argument in behalf of what I am about to advance. But, with all my enquiries from persons who had been there, and from the publications relative to China, I could never obtain any confirmation of the Game being even known in the country ; except that Chambers, in his Dictionary, mentions it to be the favourite pastime of the ladies, but quotes no authority for the assertion.

“ Some unlooked-for circumstances, in the course of the last year, at length, brought me to the quarter which I had once wished, but never expected to visit. I need not say, that among other objects of curiosity, I was eager to ascertain the reality of the Bramin’s story. And if the difficulty of acquiring information here, not more from the want of interpreters, than the jealousy of the government, were not well known in Europe, I should be ashamed to tell your Lordship, that I despaired of success for some time. A young Mandarin, however, of the profession of arms, having an inquisitive turn, was my frequent visitor ; and, what no questions could have drawn from him, the accidental sight of an English chess-board effected. He told me, that the Chinese had a game of the same nature ;

and, on his specifying a difference in the Pieces and Board, I perceived, with joy, that I had discovered the desideratum of which I had been so long in search. The very next day my Mandarin brought me the Board and Equipage ; and I found, that the Bramins were neither mistaken touching the board, which has a river in the middle, to divide the contending parties, nor in the powers of the King, who is entrenched in a fort, and moves only in that space, in every direction. But, what I did not before hear, nor do I believe is known out of this country, there are two Pieces, whose movements are distinct from any in the Indian or European Game. The Mandarin, which answers to our Bishop, in his station and sidelong course, cannot, through age, cross the river ; and a Rocket-boy, still used in the Indian armies, who is stationed between the lines of each party, acts literally with the motion of the Rocket, by vaulting over a Man, and taking his Adversary at the other end of the Board. Except that the King has his two Sons to support him, instead of a Queen, the Game, in other respects, is like ours ; as will appear in the plan of the Board and Pieces I have the honour to enclose, together with directions to place the men and play the Game.

"As the young man who had discovered this to me, was of a communicative and obliging disposition, and was at this time pursuing his studies in the college of Canton, I requested the favour of him to consult such ancient books, as might give some insight into the period of the introduction of Chess into China; to confirm, if possible, the idea that struck me of its having originated here.

"The acknowledged antiquity of this empire, the unchangeable state of her customs and manners, beyond that of any other nation in the world; and, more especially, the simplicity of the Game itself, when compared to its compass and variety, in other parts, appeared to give a colour to my belief. That I was not disappointed in the event, I have no doubt will be allowed, on the perusal of the Translation of a Manuscript Extract, which my friend Tinqua brought me, in compliance with my desire; and which, accompanied by the Chinese manuscript, goes under cover to your Lordship. As the Mandarin solemnly assured me that he took it from the work quoted, and the translation has been as accurately made as possible, I have no hesitation to deliver the papers as authentic.

"In the pursuit of one curiosity, I flatter

myself that I have stumbled by accident on another, and have gone some length to restore to the Chinese the invention of gunpowder, so long disputed with them by the Europeans; but which the evidence on their Chess-board, in the action of the rocket, seems to establish beyond a doubt. The institution of the Game is likewise discovered to form the principal æra in the Chinese history; since, by the conquest of Shensi, the kingdom was first connected in its present form, and the Monarch assumed the title of Emperor; as may be seen in the Extract which I have obtained from their annals.

“ From these premises I have therefore ventured to make the following inferences: that the Game of Chess is probably of Chinese origin; that the confined situation and powers of the King, resembling those of a monarch in the earlier parts of the world, countenance the supposition; and that, as it travelled westward, and descended to later times, the sovereign prerogative extended itself, until it became unlimited, as in our state of the Game. That the agency of the Princes, in lieu of the Queen, bespeaks forcibly the nature of the Chinese customs, which exclude females from all power or influence whatever; which Princes, in its passage through

Persia, were changed into a single Vizier, or Minister of State, with the enlarged portion of delegated authority that exists there; instead of whom, the European nations, with their usual gallantry, adopted a Queen on their Board. That the river between the parties is expressive of the general face of this country, where a battle could hardly be fought without encountering an interruption of this kind, which the soldier was here taught to overcome; but that, on the introduction of the Game into Persia, the Board changed with the dry nature of the region, and the contest was decided on *terra firma*. And lastly, that in no account of the origin of Chess, that I have read, has the tale been so characteristic or consistent as that which I have the honour to offer to the Irish Academy. With the Indians, it was designed by a Bramin to cure the melancholy of the daughter of a Rajah. With the Persians, my memory does not assist me to trace the fable; though, if it were more to the purpose, I think, I should have retained it. But, with the Chinese, it was invented by an experienced soldier, on the principles of war: not to dispel love-sick vapours, or instruct a female in a science that could neither benefit nor inform her; but to quiet the murmurs of a dis-

contented soldiery ; to employ their vacant hours in lessons on the military art, and to cherish the spirit of conquest in the bosom of winter quarters. Its age is traced by them on record near two centuries before the Christian era ; and among the numerous claims for this noble invention, that of the Chinese, who call it, by way of distinction, Chong Ke, or the Royal Game, appears alone to be indisputable.

“ I have the honour to remain,
“ My Lord,
“ Your Lordship’s obedient
humble Servant,
“ Canton, “ EYLES IRWIN.”
“ 14th March, 1793.”

Translation of an Extract from the Concum, or Chinese Annals, respecting the Invention of the Game of Chess, delivered to me by Tinqua, a Soldier Mandarin, of the province of Fokein.

“ THREE hundred and seventy-nine years after the time of Confucius, or 1965 years ago, Hung Cochu, King of Kiangnan, sent an expedition into the Shensi country, under the command of a Mandarin, called Hansing, to conquer it. After one successful campaign, the soldiers were put into winter quarters; where, finding the weather much colder than what they had been accustomed to, and being also deprived of their wives and families, the army, in general, became im-

patient of their situation, and clamorous to return home. Hansing, upon this, revolved in his mind the bad consequences of complying with their wishes. The necessity of soothing his troops, and reconciling them to their position, appeared urgent, in order to finish his operations in the ensuing year. He was a man of genius, as well as a good soldier; and having contemplated some time on the subject, he invented the Game of Chess, as well for an amusement to his men in their vacant hours, as to inflame their military ardour, the Game being wholly founded on the principles of war. The stratagem succeeded to his wish. The soldiery were delighted with the Game; and forgot, in their daily contests for victory, the inconveniences of their post. In the spring, the general took the field again; and, in a few months, added the rich country of Shensi to the kingdom of Kiangnan, by the defeat and capture of its king, Choupayuen, a famous warrior among the Chinese. On this conquest Hung Cochu assumed the title of Emperor, and Choupayuen put an end to his own life in despair."

N. B. The above letter is accompanied with plates of the Chinese Chess Board, and an explanation of the positions, powers, and moves of the Pieces.

CONTENTS.

PART I.

The Theoretical Principles of the Game of Chess.....*Page 17*

PART II.

The Practice of the Game, divided into six principal
Openings,.....*Page 77*

PART III.

Ends of Games,.....*Page 319*

THE INCOMPARABLE GAME OF CHESS.

PART I.

Of the Theoretical Principles.

To which is added,

AN ACCOUNT OF THE PRINCIPAL WRITERS
ON THE GAME.

CHAPTER I.

On the Nature of the Game, the Arrangement, and various Movements of the Pieces.

THE present Chapter will be found of service to those who may be deficient in the knowledge of the first elements of Chess: in it is demonstrated the nature of the Game, the arrangement of the Pieces, and their various movements, the whole explained in such a manner, that, while it serves as necessary instruction to beginners, it may not be displeasing to others.

The Game of Chess is a battle of fictitious combatants, who seek to imprison the adverse King, constituted in actual attack, without remedy, which is explained by the term of "Checkmate." As in this mimic war, proof is made of the industry of him, who conducts, and moderates the combatants; thus justice requires that both the adverse armies should be perfectly equal, in the number, order, and power of the pieces, as Vida says:

"Agmina bina pari, numeroque, et viribus aequa."

The field of battle is the Chess Board, which is a square table, composed of sixty-four smaller squares, called houses, black and white alternately, divided into eight files, each of which therefore is of eight houses in a right line, arranging the Chess-board in such a manner, that the square of the angle, to the right of the Player, may be white; this however not absolutely affecting the intrinsic nature of the game; but the authority of writers is founded on the most ancient invariable practice; and observance of the Players.

There are eight Pieces, and eight Pawns on each side, one set black, and the other white: the eight Pieces are—the King, the Queen, two

Rooks or Castles, two Knights, and two Bishops. The Knights and the Bishops are called minor pieces, because they are worth less than the Queen or the Rook, as may be noted in Chapter II. where the ordinary value of the Pieces is treated on.

The eight Pieces are ranged on the first line of the Board from each Player, with this distribution, that, in the two lateral squares, or houses, which form the angles of the Board, the two Rooks are placed, next the two Knights, then the Bishops, and, in the two centre squares of the same line, the King and the Queen; with the rule, that "*separatur Regina colorem;*" so that the black Queen is placed in a black square, the white Queen in a white, and, in her next square, her own King.

The Rook on the King's side, is called the King's Rook: that on the Queen's side, the Queen's Rook: and the same is said of the Bishops and Knights.

The eight Pawns are distributed in the eight squares of the second line, before their own pieces, from which they take their denomina-

tions ; calling, for instance, the Rook's Pawn, the Bishop's Pawn, the King's Pawn, &c. that which, in a right line, stands before the Rook, the Bishop, the King, &c. and so of the others.

The squares, occupied by the eight Pieces in their first arrangement, take the name of each respective Piece, saying, for instance, the King's Rook's square, the Queen's Bishop's square, &c. The squares of the second line, originally occupied by the Pawns, are called the second squares of the respective Pieces, as the King's second square, the Queen's Knight's second square, &c. The third and fourth lines are, in the same manner, called the third and fourth squares of the respective Pieces, and so of all the opposite side.

The Rook moves in all directions—in strait lines, parallel to the sides or ends of the Board—can stop at any square most convenient,—and can, at a single move, go from one side or end of the Board to the other, provided the intermediate squares be not occupied.

The Bishops move always obliquely, on the

squares of the same colour as that on which they are originally placed, and are not limited to any number of squares, when the road is open.

The move of the Knight is quite distinct, and peculiar to himself, leaping over any of the other pieces, whether his own or the Adversary's, in an oblique manner, from black to white, and from white to black, going, as it were, two squares, one as the Rook, and the other as the Bishop, or the first as the Bishop, and the other as the Rook: thus, for example, the Queen's Knight, being in its proper square, may, from that, leap to the Queen's second, to the Queen's Bishop's third, or to the Queen's Rook's third square.

The Queen possesses the moves of the Rook and the Bishop combined; but never that of the Knight, which does not suit her.

The King can move in all directions; but only one square at a time; that is, from the square in which he may be, to that next to him, except in the case of Castling, which can be effected only once in the game, either on his own side or on that of the Queen. It is done in a single move, by

leaping the King and the Rook reciprocally, and placing them in any of the intermediate squares, including their own. The King cannot Castle in the following cases, viz.:—1. If any piece be between him and the Rook.—2. If either the King or the Rook have been already moved.—3. If either of the squares, over which the King may intend to move, or that in which he may place himself, be guarded, or attacked by an adverse Piece, or Pawn.—4. If he be actually in check.

It is necessary to observe, that a King cannot approach the other King, his adversary, but there must always be at least one square distance between them, for *Non bene convenient nec in una sede moventur Majestas, et Amor.*

The Pawns move always directly forward, only one square at a time, except at the first setting off, when they have the privilege of moving two. Although they march directly forward, they attack and take the enemy obliquely, like the Bishop: for example, the King's Pawn cannot take that piece or pawn immediately before it, in a right line; that is, at the King's third; but could take any one which

might be at the King's Bishop's third, or at the Queen's third.

Any Pawn, arriving at the line of the Adversary's pieces, may be invested with the quality of any piece lost during the game, at the election of the Player.

There is this remarkable difference between the movement of the Pieces and that of the Pawns, that the former have the privilege of retrograding, if they please, whereas the latter must always advance.

There is no law which obliges the Player to take the Pieces or Pawns which are under attack. The manner of taking them is that of placing the Piece or Pawn, making a capture, in the square of that taken, removing the latter off the Chess-board.

When the adverse King is placed immediately under attack by any Piece or Pawn, the Player is to give him notice of it, by saying "Check," by which he is warned to defend himself, either by removing out of check or by covering himself with one of his own Pieces, or by taking that

which assaults him: if he can do neither of these, he is Check-mated, and loses the game.

If the King should not be in check, but yet so situated that he cannot be moved without placing himself in check, and has no other Piece or Pawn left on the Board, or none which can be played, this position is called a Stale-mate, and, in Italy, is considered a drawn game; but in England, France and Holland, the Player, placing the King in this dilemma, loses the game.

A Drawn Game means, any game in which neither party can mate his opponent, and may take place in the following manner; Firstly, by the Tavola, or perpetual Check; that is, when one player has his King tormented with continual checks by his adversary, without a possibility of averting them. Secondly, whenever the force, either equal, or greater on one side, is not sufficient to gain the victory over the other. Thirdly, when both parties stand on the defensive, neither finding it expedient to attack the other.—Fourthly, when Check-mate is not effected in fifty moves, either against the King left alone, or in other difficult Mates.

CHAPTER II.

Ordinary value of the Pieces for making Exchanges.

1. The Bishop and the Knight, called elsewhere minor pieces, may be mutually exchanged, being reputed of equal value, as is noted in Chapter IV., where their different properties are discussed. Authors only commonly observe, and experience demonstrates, that it is well for a Player to exchange the Adversary's King's Bishop, for his own Queen's, or for a Knight, the King's Bishop being particularly efficacious in the attacks, principally of the Piano games, in which, by battering the King's Bishop's Pawn, he attacks the adverse King in his weakest point.

2. A Bishop or a Knight, is worth more than three Pawns, but less than four; hence, neither of them must be given for three Pawns, unless some other disadvantage be derived to the enemy in consequence, as, that he remain inferior in

situation, or be deprived of the privilege of Castling, or have a Pawn doubled, or disunited, or isolated—prejudices which, practically by themselves, correspond to the value of half a Pawn.

3. Two minor Pieces, for a Rook and two Pawns, may be considered an equal contract, and thus two minor Pieces come to be valued at seven Pawns, as was fixed above; therefore, the value of the Rook is, as above, five Pawns.

4. A Rook should not be given for a minor Piece and one Pawn, being worth something more; but for a minor Piece and two Pawns, although it may not be a perfectly even contract, considering the intrinsic value of each Piece; nevertheless, practically, by Players, it is esteemed an indifferent exchange.

5. The Queen, for the two Rooks and a Pawn, is also reputed an equal contract.

From these few contracts, supposed for demonstrating the absolute as well as respective value of each Piece, every one may form a judgment, sufficient to enable him to determine properly

respecting other exchanges; taking care, however, to investigate thoroughly what aspect the game will assume after the exchange; since it may easily happen that certain exchanges which, considered in themselves, appear in different or even advantageous, turn out afterwards fatal in their consequences; and, on the contrary, certain others, which have the appearance of being pernicious, the bare valuation of the Pieces only considered, restore the damage with interest, by means of a favourable constitution of the game. In the observations given in chapter IV., § III. is explained when a Player should endeavour to effect equal exchanges.

Finally, what has been established as the ordinary value of the Pieces, for regulating exchanges, refers to the beginning and middle of the game, since the various circumstances, and multiplied extravagancies towards the end, do not allow of an universal, and at the same time secure rule; it being proved, by experience, that some Pieces diminish in force towards the end, as the Queen, and the Knight; and others augment, as the Rook and the Pawn. Whence it happens that, in the end of the game, a

Knight, or a Bishop, may be exchanged for two Pawns only: the Queen for the two Rooks, the minor Pieces for a Rook, and so forth.—The reason of such diversity is founded in this, that, in the end of the game, the principal business being no longer that of combating, or of repelling force by force, as in the beginning and middle, but of inclosing and mating the adverse King; therefore, the Pieces fittest for the occasion are preferable to others of greater value, for combating and dispersing, but of less ability for actual victory; and thus the two Knights, for instance, being by themselves incapable of giving Check-mate to the adverse King, will, in the end of the game, be esteemed less than a Rook, which wins by force against the King alone; although the two Knights, in the dispute of many Pieces, may be, in combating, more efficacious than the Rook.

CHAP. III.

The Laws of the Game.

The Laws of the Game were introduced principally from the necessity of providing against disputes between Players. The most necessary to be known, the most conformable to right reason, and the most established, from the common authority of the best writers, are the following.

I.

The first move is decided by lot. The move afterwards becomes alternate, unless where odds are given, which entitles the Player giving that advantage to the first move.

II.

If any one touch a Piece without saying "I adjust," or something to explain his intention, he must move it if possible : if not, the King is to be moved, if it can be done without placing him in check ; but if a Piece be overturned by accident, the Player may replace it.

III.

If a Player touch one of his Adversary's Pieces, he must take it, if he can ; if not, he must play his King, if possible.

IV.

A Piece, once quitted, cannot be recalled ; but, so long as the Player holds it in his hand, he is at liberty to advance further, but not to retrograde it.

V.

If, by mistake or otherwise, any one makes a false move, he must play his King, as in Rule II. but no false move can be recalled after the Adversary has moved.

VI.

If a given check, be without warning, the Adversary will not be bound to ward it off : but, if the former, at his next move, should say "check," each must then retract his last move, and the King be placed out of check.

VII.

If one Player warn the other of a check without giving it, and the latter has, in consequence,

moved his King, or any other Piece, he must be allowed to retract, so long as the former has not completed his next move.

VIII.

If any one attempt to Castle, when, by the rules of the game, he cannot, he must move either the Rook or the King, at the choice of the Adversary.

IX.

A Pawn arrived at the last House, may be invested with the quality of any Piece which has been lost. If no Piece should have been lost, the Player must keep its denomination suspended, till that move which shall immediately devolve to him, after the loss of a Piece, taking care not to chuse a Bishop of the same colour as his companion, because that would implicate the nature of the game.

X.

At all conclusions of games, when a Player seems not to know how to give the difficult Mates, fifty moves on each side must be appointed for the end of the game, which, being past, the Player has no right to prosecute it further, and it must be considered a drawn game.

CHAP. IV.

General Rules on the conduct of the Game, from the first disengagement of the Pieces.

§ I. *Opening.*

The opening of the game ought to be made with the greatest possible development: that is to say, it is to be executed by the shortest method, chusing those moves which put in action the greatest number of combatants; that one Piece do not impede another, but can act with due promptitude; and, that every Piece be so situated, that the adversary cannot annoy it, without danger to himself, or loss of time.— Whoever, at the beginning, has brought out his Pieces with greater symmetry, relatively to the adverse situation, may thence promise himself a fortunate issue in the prosecution of the battle.

It is not advisable to push, at the first move, the King's or Queen's Pawn, much less any other, one step only; the game remaining thus

too much inclosed and confined, and leaving to the enemy a more open field to advance and dispose his attacks.

Therefore, whenever it is possible to answer the first move, by playing the King's Pawn two squares without putting it *en prise*, this will be the best method of playing: opening advantageously two Pieces, viz. the Queen and King's Bishop; which is not obtained by moving any other Pawn; and when not possible to answer it in this manner, it will be well to do it with the Queen's Pawn, played to its extent, being the best, after that of the King.

§ II.—*Attack and Defence.*

Whoever has the advantage of the attack, is in a state to give law to the enemy; therefore all means must be used to obtain and preserve it, menacing and annoying the enemy constantly, to gain advantage from any irregularity in his answers.

The method which is necessary to undertake and execute the attack, consists in determining

an advantage, which is hoped to be obtained by the nature and combination of the game, or by less dexterity on the part of the Adversary ; and in prefixing the situation of the Player's own Pieces, and diverting those of the enemy, in such manner, that he be not aware of the intent ; or that it only manifest itself, when the attack has no remedy. Above all, whoever is in possession of a fine attack, must be careful to make it take effect in time, without precipitating it unseasonably, that it may not vanish, and without deferring it one move too long, by which the enemy may have time to discover and to remedy the artifice.

A direct attack on the King is to be preferred, he being the most interesting person of the game ; therefore this is to be sought before any other, using the most industrious means to dispose the forces, and conceal the design, in order to be assured of a happy issue to the assault ; as is better explained in § V.

On the other hand, the Player, subject to defence, ought to investigate intimately, the reason of the Adversary's moves, to understand all his aims, and prevent the consequences ; and, if the attack be greatly feared, he should endea-

vour to cut short its progress, either by the exchange of some adverse Piece, or by a move of defence and attack together, by which the threatened invasion is weakened, divided, or abated, and the opposite attack may only be allowed to take its course when the defender has prepared a concealed move, which may revolve it to the cost of the aggressor.

When the nature and constitution of the game do not afford any idea of attack, nor place the Player under the necessity of defence, it being against the rule to make an useless move, he should make a move directed to some useful scope, as, for instance, to liberate a Piece enclosed, or retire one from afar, or to castle, or to open a retreat to the castled King by pushing the Rook's Pawn one step ; which, however, is not always good play, as will be noticed elsewhere. The same may be said of uniting his Pawns, or effecting a convenient exchange, or making other similar moves, which may be preservatives from the opposite insults, or preliminaries to some attack on the enemy.

Finally, whatsoever may be the order of the game, it is necessary always to bear in mind these

prudential rules, viz.: having a good move, to seek for a better; having a small but certain advantage, not to risk it for a greater, but uncertain one—To doubt of the advantages which present themselves, in imitation of him who says, “*Timeo Danaos et dona ferentes.*”—Always to esteem the enemy, although inferior—Not to play hastily; for “*amat Victoria curam:*” because in this game, more than in any other, in consequence of the innumerable combinations of which it is composed, accidents often happen, so much the more strange as they are not foreseen.

§ III.—*Exchanges.*

It is a general rule in every contract, not to execute it upon the present advantage, but rather to be guided by the situation which will remain in consequence of it.

It is prudent to effect the exchange of Pieces in the following cases:—viz. First, Whenever it is intended to prevent or deter the enemy from any idea of a prepared attack.—Second, If the Player be inferior in situation; having, for instance, his own King exposed, or his Pieces impeded, thence to acquire time, the better to

arrange his game.—Third, When he may be superior in force, by which the Adversary is doubly weakened, either by the want of the Piece exchanged, or by the less activity of the Pieces which remain to him; because the smaller the number, the more easily they are oppressed by a superior force.

Before it is resolved to exchange a Piece, it is necessary to reflect, that, although it is generally good to be the first to exchange, thus obliging the enemy to make the necessary move to retake it, the first Player preserving the move after it; still sometimes it is better to allow the Adversary to take first, to be enabled, in re-taking, to put a Piece in action, to spread a doubled Pawn, to open a file, or to gain some other advantage, foreseen in time, from the aspect the game will assume, after the exchange has taken place.

§ IV.—*Castling.*

It is better to castle by choice, than to be under the necessity of doing it for defence; being enabled, in the first case, to place the Rook where it may be in a condition to operate with more expedition; and therefore it will never be

an error to castle early ; thus placing the King in security : from which may be deduced, that it is generally better to castle on the King's side than on the Queen's ; not only because it is executed more quickly, but that the King is more sheltered from the annoyance of the Pieces and Pawns of the Adversary, who, not to expose his own King, will not advance them so boldly on the side of the King as he would on that of the Queen.

If, however, several exchanges take place at the beginning, and especially that of the Queen's, it is often better to maintain the King in the field, because he can then act with more facility, and greater promptitude, where necessity calls him. Which position is the best for the King and the Rook, cannot be precisely defined, as it depends on the different relations of the adverse game, and on the aims which the Player himself has in view from his own ambuscades. On the other hand, I think, the Player having the first move, may castle equally well with the King in the Rook's, and the Rook in the Bishop's or King's square, as with the King in the Knight's, and the Rook in the King's square ; although this last mode of castling may not be so fertile in adventure and artifice as the two first, which will

be seen practically in its proper place. The Calabrista mode of castling, viz. with the King in the Knight's, and the Rook in the Bishop's square,* is not very commendable in him who had the first move, it being only defensive.

After having castled, it is advisable to keep the Rook's and Knight's Pawns in their squares, as they cover, or ought to cover the castled King, to secure the liberty of pushing either the one or the other, in any assault which may be directed against the King; and, although this rule may be as ancient as Damiano and Lopez, who were the first to leave it, still many of our superficial Players have not yet adopted it, since they almost always, in the early part of the game, move the Rook's Pawn one step, under the impression that they gain two advantages by it; the one to prevent the advance of certain adverse Pieces; the other to prepare a retreat to their own King. They do not perceive that they only derive a double injury from it: the first, in omitting a move, which might have served for the better opening of their game; the second, in giving to their own King a less secure defence, from the

* This is the only mode of castling permitted in England.

more assured measures which the Adversary can take, dependent on the Pawn being already moved. It is not to be denied that, on some occasions, it may be useful to recede from this regulation ; but the exception of a rule exactly serves to acknowledge and confirm it.

§ V.—*King.*

Castling is not the only precaution we ought to use on the part of the King. As his security is always interesting, so ought our utmost vigilance and attention to be always bestowed on him. In whatever situation he may be placed, it will be a good rule never to have the Queen many moves from him, which inexpert Players often practise to acquire a Pawn or a Piece ; but not being able to return her speedily to the succour of the King, they then discover that the gain is rather prejudicial than otherwise. Where the Queen is wanting, or where, by herself only, not sufficient, other Pieces should be supplied, and quickly called to the guard of the adjacent squares, to prevent or defend the King from the Adversary's checks. Among these the checks of the Knight are observable, as they are

not to be covered ; and for the others which admit of being covered, it will be most expedient to do it with Pieces which repel the aggressor ; since they do not remain engaged nor subject to a redoubled attack : but, above all, the double checks are most to be feared, which always force the King to move. Where a check is threatened with a Piece, by discovery, it is a rule to invest the said Piece, and defend one's-self by taking it.

It is not proper to check the adverse King on all occasions which present themselves, as it might rather afford him the opportunity of fortifying himself better, and improving his situation ; but such checks only ought to be given which are profitable, either because they deprive him of the convenience of castling, or, in covering, he is obliged to leave a Piece undefended, or to abandon an attack, or suffer an unequal exchange ; or also when the Player's object is to better his own situation, as to gain a move, to advance or liberate a Piece, or for some necessary defence. Above all, finding the adverse King in the field, it is proper to compel him, by reiterated checks, to take a more open position, since, having advanced beyond

the ranks of his own Pawns, when three Pieces can attack him, it will be a rare case if it should not terminate in a Mate.

Notwithstanding that it is dangerous to leave the King exposed among many Pieces, it is equally so to allow him to remain idle in his square, at the end of the game, when the battle is reduced to the Pawns only. They ought then no longer to serve as frontiers to their King; but it is a rule that he precede them, and become their conductor, to protect them from the adverse King, to impede the advance of the opposite Pawns, and to insure exchanges which produce advantage of situation to the others. The Pawns, at the end of the game, which have not the preceding escort of their King, run the risque of being lost, or disunited, or of being blocked up unfruitfully, by those of the enemy.

§ VI.—*Queen.*

The power of the Queen is infinitely greater than that of the Rook; she being enabled to give Check Mate to the King alone, in nine

moves at most, in whatever position the Pieces may be; whereas the Rook could not effect the same thing under twenty. This superiority is clearly derived from the Queen having the move of the Bishop, in addition to that of the Rook; which two forces render her still superior to a Rook, and a Bishop, "*Virtus unita fortior.*"

The Queen, by herself, can confine the King in any angle of the Chess-board, by placing herself in the third square of the Knight, or second of the Bishop, relatively to the same angle: and in consequence of this great activity, it is necessary to guard against giving a Stale Mate; which might easily happen with the Queen, but does not so frequently occur with the Rook.

In the beginning of the game, the Queen often produces great advantages, placed opportunely in certain squares; as in the adverse King's Rook's fourth, or adverse Queen's fourth; or in her own Knight's third; which is practically demonstrated in the Openings, principally of the Piano games.

Although, in some particular situation, the

Queen may be surrounded with adverse Pieces, in such a manner, that she has no escape, and therefore appears to be lost; nevertheless, in consequence of her great power, she is rarely to be considered as conquered, although she may appear quite surrounded; since the enemy, needing the use of many Pieces, part of them to attack her, and part for his own defence; especially that of the King; the Queen finds the means of calling to her aid some Piece, which succeeds in liberating her, or makes the care of her imprisonment a dear cost to the enemy.

§ VII.—*Rooks.*

The Rook, or Castle, being more powerful than bold, ought not, at the beginning, to be exposed in battle; as in the adverse fray of the Bishops, Knights and Pawns, it would be easily taken, or at least shut up.

At the end of the game, however, its force augments so much, that it sometimes draws the game against the Queen, and is admirable in making a drawn game by perpetual check.

We ought, as much as possible, to prevent the Adversary from doubling his Rooks, particularly when there is an opening in the game; therefore, in such a case, it will be proper to seek an exchange with one of the said Rooks.

It may be useful to advise the Player not to leave his own Rook enclosed at the end of the game, in consequence of wishing to prevent the advance of the adverse Rook's Pawn, by placing it in its second square, or in its own square against the Pawn arrived at the said Rook's second or third square; since, if the enemy, beside the said Pawn, shall have a Bishop, he may enclose the Rook with it, placing it in the Knight's second square, or in the Knight's own square, where it would be guarded by its Rook's Pawn.

§ VIII.—*Bishops.*

The best position of the Bishops, in the beginning of the game, and especially of the King's Bishop, is the fourth square of its companion, where it acts admirably in the attacks. The Player should, if possible, oppose the adverse King's

Bishop with his own Queen's Bishop, at the King's third; and it will be well to exchange the said adverse King's Bishop, either with this or some other Piece, if opportunity should offer. Not being enabled to place the Bishops as above, the best positions remaining for them are, the King's and Queen's third squares.

It is to be observed, as a general rule, that, when a Player is strong in Pawns, it is proper to effect exchanges with the Adversary's Bishops, they being more able than the Rook's to stop the progress of the said Pawns.

When a Player has a Bishop running on a white diagonal, he should place his Pawns on the black squares; the Bishop being thus enabled to prevent the adverse King or other Pieces from introducing themselves between the Pawns. Few players observe this, which is very essential.

Although the Bishops and the Knights differ nothing in their value, yet some difference is, at times, caused by the state of the game, by the partiality of the Players, or by greater dexterity in the management of one than the other. But, because some will have that the Knight is better,

and others that the Bishop is more useful, it will not be improper to observe, in this place, the qualities of the Bishop, by which it seems preferable to the Knight ; and, in the following, the qualities of the Knight, by which it appears preferable to the Bishop : therefore,

1. The Bishop strikes more from afar than the Knight.
2. Both the Bishops, united to the King, give Mate to the King alone, which both Knights cannot do.
3. The two Bishops shut up the way, like the Rook, and thus prevent the adverse King from entering : this power is wanting in the Knights.
4. The Queen wins more easily, and more speedily against the two Knights than against the two Bishops.
5. A Bishop and a Pawn united guard each other reciprocally. This power is not in the Knight.
6. The Bishop, in covering his King from an

oblique check, both defends and offends : this is not effected by the Knight.

7. The Bishop, in company with the Rook, wins the game against the Rook, which is not the case with the Knight.

The adverse King cannot invest and take the Bishop, as he can pursue and take the Knight when found in certain squares.

9. The Bishop can confine the Knight, and prevent his egress, till the King, or some other Piece, arrive to take him ; as, if the Knight were in any square at the sides of the board, and the Bishop places himself in the fourth square, in a right line, distant from the Knight ; which the Knight cannot do against the Bishop.

10. By discovering the Bishop, check may be given by two, which cannot be the case with the Knight.

11. Finally, the Rook's Pawn can *sometimes* succeed in Queening itself against the Knight, but *never* against the Bishop. Other prerogatives may be found in the Bishop, which

discover themselves in the course of the games.

§ IX.—*Knights.*

The qualities of the Knight, by which it appears superior to the Bishop, are the following, viz:—

1. The Knight, in company with the Rook's Pawn, commonly wins the game; which cannot be done by a Bishop not commanding the last square or corner, where the said Pawn aspires to queen itself.
2. To the check of the Knight there is no cover, which is the great expedient of the King, as there may be to the check of the Bishop.
3. The King, checked by the Queen, three squares distant, in a right line, covering with the Knight, cannot be again checked by her at the following move, which the Bishop could not effect.
4. The Knight goes alternately on a white and

a black square, which is a great advantage in pursuing and taking the Pawns, and for other services, which is not permitted to the Bishop : hence, the Bishop is master of half the Chess-board only, viz.—of the squares of his colour ; whereas the Knight can run over all the squares, even without touching any one of them a second time—that is, in sixty-four leaps only ; as is seen by the three elegant little tables taken from Mr. J. Ozanam's “ Mathematical Recreations,” and placed at the end of the present chapter ; which demonstrates the perfect proportion which the leap of the Knight, although oblique, has on a square.

5. The Knight leaps over any Piece or Pawn : a privilege exclusively its own.

6. The Knight in many squares, at a single check, can attack seven, and even eight different Pieces of the enemy : such power is not in the Bishop.

7. Both the Knights mutually defend each other ; which cannot be done by the Bishops.

8. In intricate games, the Knight enters, and

beats up the enemy's quarters with better effect than the Bishop.

9. The leap of the Knight is such, that it cannot be averted with any other Piece; whereas the movement of the Bishop may be averted by the King, by the Queen, and by the Pawn, when he checks or takes.

10. The Knight can give the *smothered Check Mate*; which neither the Bishop nor any other Piece can do.

11. Finally, the Player, having a Knight sustained by two Pawns, as for instance, the King's Bishop's Pawn, and the Queen's Pawn at the fourth, and the Knight at the adverse King's fourth square, and not having any adverse Pawn which can attack him, to make him decamp, he becomes at least as valuable as a Rook; because he will incommodate the enemy so much, that he will be obliged to be the first to exchange it: in which case the other, in retaking, unites his two Pawns, without any impediment on the part of the Adversary, to whom it will probably cost a Piece to hinder one of these Pawns from becoming a Queen. Other good parts may

yet be found in the Knight, which are known by practice in the game.

§ X.—*On the Pawns.*

It is so necessary for a Player to keep his own Pawns well regulated, that one only being lost without compensation, even in the first moves, is quite sufficient to render the game lost by its nature; as has been practically proved on the Chess-board to many incredulous Players.

The Player's first attention should be bestowed on playing well the Pawns, which form the first attacks and defences; from the good or bad disposition of which generally depends the victory, or loss of the game: so that Philidor calls them the soul of Chess.

When the King's and Queen's Pawns are at the fourth squares, it is not well to advance either of them, at least, unless the Adversary should force an exchange, or the advance of the attacked Pawn. Here it should be observed, that the Pawns posted in the said fourth squares, greatly prevent the adverse Pieces from taking

an advantageous position, or insinuating themselves into the game. This rule may serve equally for all the Pawns, situated in the same manner.

The said King's and Queen's Pawns, are the most efficacious of all the others; because, occupying the centre, they better prevent the attack by the adverse Pieces: and, having two bodies of Pawns separated from the centre, the Player should endeavour to increase the strongest; but, having two Pawns in the centre, he should unite there as many of the others as possible; having already observed that the Pawns of the centre are the strongest, and therefore the best.

As a general rule, the Player ought not easily to determine on pushing forwards the Pawns of either wing, before the adverse King has castled; because, probably, he will always retire on the side of the Pawns less advanced, and consequently less in a state to injure him.

A Pawn, doubled, when surrounded by three or four other Pawns, cannot be accounted disadvantageous.

A Pawn, separated from his companions, is rarely able to effect any thing of consequence.

A Pawn passed—that is, which cannot be stopped by the Adversary, except with Pieces, may easily cost one, to prevent it from becoming a Queen ; the Bishop Vida saying, that, to such nimble Pawns,

————— *adjicit alas*
Gloria præpotibus plantis, et plurima merces.

Pawns too far advanced may commonly be reckoned as lost : therefore, two Pawns at the fourth squares are often of more value than if they were two squares farther advanced ; because, being thus at a distance from their centre, they may properly be compared to the dead sentinels in an army.

§ XI.—*King's and Queen's Gambits.*

The Gambit is made by the Player having the advantage of the first move : a game fertile in snares and deceits ; and therefore may easily oppress the incautious. One is called the King's Gambit, and the other the Queen's. The first

is made by playing, after the two King's Pawns are pushed two steps, the King's Bishop's Pawn two squares also : the second, after the two Queen's Pawns, at the first move, are pushed also two steps, by pushing the Queen's Bishop's Pawn two squares, in the same manner. This last is not so lively as the other ; but nevertheless more secure ; whereas, on the contrary, he who plays the King's Gambit has a game, lost by its nature as is practically demonstrated in the two last Openings of Part II. ; it being very true, that

“ *Gambitto a Giocatore farsi non lice.* ”

In the attack of the King's Gambit, it is a general rule, that the King's Bishop is the best Piece ; and the King's Pawn, the best Pawn.

In the Queen's Gambit, after the Queen's Bishop's Pawn is pushed two squares, if the Adversary take it, it is better for the Player making the attack, to play at his third move, the King's Pawn, one or two squares, according to the different aims he may have in view.

Other notices on these Gambits are given in the preambles of the above-mentioned two last Openings of Part II.

§ XII.—*The Piano Game.*

The Piano Game is understood by the Player, having the lead, playing at the first move the King's Pawn two squares: at the second, the King's Knight to the Bishop's third; and, at the third, the King's Bishop to the Queen's Bishop's fourth: the Adversary answering the first move, with the King's Pawn two squares; the second, with the Queen's Knight to the Bishop's third; and the third with the King's Bishop to the Queen's Bishop's fourth.

This is the best opening of all others, because the most fertile in subtleties and adventures; which few Players understand in their full extent; and, as these depend on the subsequent fourth move, from which are formed the many and so multiplied ramifications; therefore, for greater precision, in the Second Part, two openings of the Piano game are given.

In the Piano game, it is a move of consequence to push the Queen's Pawn to its extent; and, therefore, to know when it ought to be pushed, and when not, and, if pushed by the Adversary, when it ought to be taken, or when the attacked

Bishop should rather be retired, the following rules may serve for light and direction:—

The Queen's Pawn pushed two squares, being commonly a move of attack, is therefore more frequently pushed by him who has the advantage of the first move; as, in consequence of that move, he is master of the attack.

The said Queen's Pawn should not be pushed two squares, unless the Queen's Bishop's Pawn has already been moved one step, which defends it; except in some few cases, which are indicated in the following directions:—

Whenever the Player, having the move, has already castled with the King in the Rook's, and the Rook in the King's square, then, if the white Adversary shall take the King's Bishop's Pawn with the Bishop, the Black, having played the Rook to the Bishop's square, ought, as his best move, immediately to push the Queen's Pawn two squares; although, in this case, the Queen's Bishop's Pawn may not have been moved one step, and that in favour of the powerful attack which is derived from it, on the adverse King's Bishop's Pawn; and if the White do not take

the said King's Bishop's Pawn with his Bishop, but does any thing else, except castling with the Rook in the King's square, and the King anywhere; the Black may push the said Queen's Pawn, after having first moved the Queen's Bishop's Pawn one step, as is already supposed, where the contrary is not notified.

When the Black, having the move, has castled with King in Knight's, and Rook in King's square, he may likewise push the Queen's Pawn two squares, intending, if the Adversary take it, to push the King's Pawn another square, on the adverse King's Knight: also, should the Adversary not take it, to push the said Queen's Pawn another square on the adverse Queen's Knight, threatening to enclose it, if it fly to the Rook's fourth, with the intention of pushing the King's Pawn another square; which move ought to be made whenever the White has already castled in the same manner as the Black; but if, in castling, he has placed the Rook in the Bishop's square, the Black ought to retake the Pawn with the Pawn.

When neither Player may have yet castled, the Black may push the said Queen's Pawn to

its extent at the fifth move, which being taken by the White, as his best move, Black should re-take the Pawn, not caring for the check of the adverse King's Bishop, at the black Queen's Knight's fourth, since Black will cover, not with Queen's Knight, but with the Bishop, at Queen's second. These five rules are sufficient for the instruction of the Black ; whence he may know when he ought to push the Queen's Pawn two squares, in the supposition, that he may have had the advantage of the first move.

In case the Adversary may have had the move, and pushes the said Pawn two squares, that the Black may know if he ought to take it with the King's Pawn, or to retire the attacked Bishop, the following rules may serve him as a guide :

If the Adversary push the Queen's Pawn two squares before he may have castled, Black should take it ; because, if he retire the Bishop, he may either lose the King's Pawn, or discompose his game.

On the contrary, if the White may have castled in any manner, generally speaking, he should not take the said Pawn, unless he be sure of

preserving it in advantage: likewise, when he may have his King's Knight at the Adversary's King's Knight's fourth, attacking the White King's Bishop's Pawn, in which case the Adversary is accustomed to push the Queen's Pawn two squares, to free himself from that attack; or, finally, when the Black may have also castled, and have the Rook in the King's square.

In the openings of the Piano Game, we shall come to the practical demonstration of these theoretical principles.

T A B L E S

QUOTED ABOVE AT § IX.

I.—OF M. DE MONTMARTE.

1	38	31	44	3	46	29	42
32	35	2	39	30	43	4	47
37	8	33	26	45	6	41	28
34	25	36	7	40	27	48	5
9	60	17	56	11	52	19	50
24	57	10	63	18	49	12	53
61	16	59	22	55	14	51	20
58	23	62	15	64	21	54	13

II.—OF M. DE MOIVRE.

34	49	22	11	36	39	24	1
21	10	35	50	23	12	37	40
48	33	62	57	38	25	2	13
9	20	51	54	63	60	41	26
32	47	58	61	56	53	14	3
19	8	55	52	59	64	27	42
46	31	6	17	44	29	4	15
7	18	45	30	5	16	43	28

III.—OF M. DE MAJRAN.

40	9	26	53	42	7	64	29
25	52	41	8	27	30	43	6
10	39	24	57	54	63	28	31
23	56	51	60	1	44	5	62
50	14	38	55	58	61	32	45
37	22	59	48	19	2	15	4
12	49	20	35	14	17	46	33
21	36	13	18	47	34	3	16

CHAPTER V.

Of the principal Writers on the Game, pointing out the Editions quoted in this Work.

1. Damiano, a Portuguese, was the first who gave to the public a little work entitled, “*Libro da imparare giocare a Scacchi: & de bellissimi partiti revisti & recorrecti. Con summa diligentia emendati da molti famosissimi Giocatori. In lingua Spagnola et Italiana. Composto per Damiano, Portuguese.*” Printed at Rome, by Antonio Bladi de Asula, in 1524. This author merits distinguished praise, because he was the first who wrote on this subject, and because he explained many original subtleties, which many have been pleased to recopy, amongst which are the smothered Check-mate of the Knight, and the game called Damiano’s Gomitto, which will always bestow on him an honourable remembrance. His small book, however, is not sufficient to make a good Player, because it wants the principal Openings;

and the few he has explained present only weak and faint ideas. He expatiates on games where advantage is given ; but, as no useful instruction is to be gained from them, they being already lost by their nature, I have always considered them of no importance. He dwells also on teaching the art of playing by memory : but this ability was rather in the opinion and desire of some ; it not being credible, that that is to be executed blindfold which cannot be done with open eyes. Of the eighty-eight parties by this author, nine or ten are very ingenious, not so the others.

We, nevertheless, must believe, that all alike excessively struck the fancy of D. Antonio Porto, who, with admirable frankness, caused them to be re-printed under his own name, without adding the smallest particle to them himself ; as may be seen by the two editions, one printed at Bologna, by Gio. Rossi, in 1606, the other at Venice, by Peter Farri, in 1618.

2. Ruy Lopez, a Spaniard, was the second who left a work on this game, which was translated into Italian by Gio. Dominico Tarsia, printed at Venice, by Cornelius Arrivabene, in

1584. This writer made but little progress after Damiano; he, also, having few openings, and these so inconclusive and defective, that the Student can learn very little from them. He was a barren genius, and entirely deprived of that enthusiasm which is so necessary, particularly in the attacks. In attempting to censure Damiano, he committed several mistakes, and both his translator and printer endeavoured, by contending with the author himself, to add error to error. He lays down, as a probable opinion, that this game was invented in Castille; but it is not known what other reason he had for it, except his nationality. He also loses himself in games where advantage is given. His few ends of games add but little light, and his rules are confused and contradictory. Not content to express great disdain towards Damiano, he treated all the Italian Players in the same manner: but he ought to have been undeceived by the very mortifying defeat which he received from Leonardo of Cutri, in the presence of Philip II. King of Spain; as is recorded by Salvio in the fifth chapter of book II. page 25.

3. Alexander Salvio, a lawyer of Naples, flourished about the end of the sixteenth cen-

tury, and composed a work, the last edition of which was printed at Naples, by Felix Mosca, in 1723. This was the most ingenious master of his time; copious in openings and judicious in his parties. He added great improvements to the Piano Game, and to the King's Gambit, which shew his great penetration. But what diminishes the advantage of those who study him, is his want of method, confounding the openings with the parties, reprehending now what he had before proposed, and directing sometimes the White, at others the Black, often without pointing out the first fault of the loser, although it would assist so much to learn that first move which destroys the equality of the game. He also is very diffuse on games where advantage is given, on the very uncertain origin of Chess, and on the quarrels and disputes of various Players, which is productive of little pleasure and less profit to those who wish to be instructed in the artifices of the game.

4. Don Pietro Carrera, of Militello, in the Valley di Noto, in Sicily, was born in 1571, and died 1647, having composed a work, divided into eight books, which was printed at Militello, in 1617, by Gio' de' Rossi. He is

more copious and more methodical than Dami-
ano and Lopez, but very inferior to Salvio ;
because "*serpit humi,*" and he has not three
scientific moves *of his own*, in all his book.
The more capable he was in imitation, the more
unhappy was he in invention. He is too much
occupied on the games of others ; and it were
better that he had not spoken of Salvio, than to
accuse him of mistakes where none exist, and
omit those errors which are really to be found.
From his manifold works of various kinds may
be deduced, that he was more versed in Sicilian
antiquities, than in Chess. He was the inventor
of a new Board, of eighty squares, wherein he
added two pieces called *Campione*, and *Centaur* ;
but this thought had no better success than that
of Piacenza and of Marinelli, with their new
Chess boards, which will be noticed presently.
He would have been less tiresome if he had rea-
soned less on the origin of the game, and of
the country, time, and motive of its invention ;
for after a great shew of erudition it was neces-
sary for him to conclude :

"Si poscas tanti quis ludi invenerit artes,
"Prædicat incertos inscia fama virros."

5. Gioachino Greco, better known by the

name of the Calabrese, lived and died in the beginning of the seventeenth century, having left a work on Chess, translated afterwards into French, printed many times in that language, and especially at Paris in 1714, by Dennis Mouchet. It is very copious in openings, which are arranged with method, and are full of the most brilliant attacks, which, taken in abstract, should furnish a young fancy with the brightest ideas. But the greatest defect of this book, consists in having its attacks founded on bad play, supposing that the Adversary does not profit by the errors committed on our part, and that in the end the game is lost by the Player, who, from the nature of it, ought to be the conqueror. Bad moves should be supposed only on the opposite side, to explain to the student the way to take advantage of them ; but they ought never to be executed on the part of the Player to be instructed, to the end, that, encountering the best answers of the enemy, the game may remain at least equal. A system so irregular, which pretends that erroneous moves may have a fortunate issue, does not permit us to number this writer among the masters of the game, as was properly observed both by Philidor and Stamma. Hence I do not comprehend how the

academies of the game, at Paris and Amsterdam, should adopt him as a model, and how Bayle, in his Historical Dictionary, affirms that the Calabrise did not find a Player equal to himself in any part of the world, when his work does not shew it ; and when we also learn from Salvio, at the end of Book II., that he was inferior to Marano.

6. Francisco Piacenza, of Turin, lived in the eighteenth, and died in the beginning of the nineteenth century ; leaving a work, which contains nothing of importance, except its title, which is as follows : “ *I Campeggiamenti degli Scacchi, o sia nuova disciplina d'attacchi, difese, e partiti del Giuoco degli Scacchi, sia nello stile antico, che nel nuovo Arciscacchiere : stratagemmi, ed invenzioni del Dott. di Legge Francisco Piacenza Accademico Immobile. In Torino per Antonio Beltrandi, 1683.* ” These encampments consist in some miserable positions of Check-mates, sometimes at a distance from, sometimes near to the King ; now in the corner, now in the middle of the Board, and sometimes with a particular Pawn or Piece in a specified square ; all which are so silly and inconclusive, that the student, however patient

he may be, cannot deduce any profit from them. It is totally defective in Rules and Openings, not having more than two or three beginnings of games, which scarcely extend to three moves: and although he says that he has won many pistoles of Doctor Belloi, a gentleman of Modena, his book does not allow him to be considered even a moderate Player. He notices several rules, or customs of playing, among the Turks, Moors, and Hebrews of the Levant; but the worst is, that he omits the greater part of the Italian rules. He mentions the *Pezzo di tregua*, (or Piece of truce,) used in the East, which Damiano calls *Pezzo fidato* (or trusted Piece,) to which is accorded the privilege of not being taken, unless when actually attacking the Enemy. His Arch Chess-board, consisting of a hundred squares, to which he added two Pieces, named a Decurion and a Centurion, did not meet a better fate than Carrera's of eighty squares, and that of a hundred and thirty-six squares of Philip Marinello, of Naples, who invented it with a view to the amusement of three persons who could play at it at the same time, as he himself declares in the preface to his little Book, printed at Naples, by Felix Mosca, in 1722. The general disapprobation of these new

Chess-boards and Arch Chess-boards, is a proof, not at all equivocal, of the more convenient, and more elegant symmetry of ours, adopted during so many ages, not only by all Europe, but also in other parts of the world, as travellers and historians agree in affirming.

7. Joseph Bertin, an Englishman, wrote a little work on this game, entitled, "*The noble Game of Chess, containing Rules and Instructions for the use of those who have already a little knowledge of the Game. Printed at London in 1735.*" Whatever has been said of Gioachino Greco, might be repeated of this author; who is even poorer in openings, omitting all those of the Piano Game. The fourteen parties, placed at the end, are to be found, part in Stamma, and part in the Calabrese: from which every one may judge of the merit due to him.

8. The Anonymous Modenese, who published his book in 1750, is the most methodical and instructive of all who have written hitherto on this subject. His new discoveries, in the openings and ends of games, are very deserving of commendation. An enemy to superfluity, he has addressed himself more to Players than to

beginners; therefore Lolli could not have become a commentator on a better work. As his intention was not to form a system, but only to give different openings, and various ends of games, the result of his actual practice; therefore, to render it more profitable, he enriched it with appropriate remarks, a chapter on the value of the Pieces, and the most correct and provident rules of any yet seen: and what he did not finish for the completion of his own book, he composed afterwards, to embellish the work of Signor Lolli, wherein are most distinguished a letter containing theoretical rules, another on the Analysis of Philidor, and a Treatise on the Defence, against the advantage of the first move; which productions, of themselves, sufficiently declare their author's praise.

9. Philip Stamma, of Aleppo, composed a small volume in French, printed at the Hague, in 1741, which contains a hundred Parties, and promises another with Openings of Games, which has not appeared. He should acknowledge having began, where he ought to have finished. His Parties, to say the truth, are more intricate than subtle; but, nevertheless, eighteen merit commendation. He would make us believe, in

his Preface, that almost all of them had practically happened to him ; but there is so much of industrious effort in their positions, that nobody could be persuaded of it. His algebraical method of notation by way of letters, numbers, and crosses, appears very easy in print. This Turkish writer pretends that Europe has no Players comparable to those of Syria ; a proposition so much the more courageous, as it is the less proved by his book, where several of his said parties, which ought to be of certain sciences, are evidently defective.

10. A. D. Philidor, who printed his book in London in 1749, thought to have analysed Chess with the exposition of nine games. Whether he succeeded in it, I leave to the sage and impartial connoisseurs of the game. I find him a very perspicuous and enlightened Player ; but I also find, that, with admirable frankness, he takes for granted, some propositions quite erroneous, supposing his readers more credulous than they ought to be. Amongst his various errors, two appear to me to be the principal. The first is, to assume as a maxim, that the Player having the first move ought almost always to be the Conqueror, as he says at the end of the first Book.

Game of the second party ; which demonstrates, that he was not acquainted with the proper defences. The second is, to pretend that he, also, who had the first move, cannot, after the two King's Pawns, play at the second move, either the King's Knight to the Bishop's third, or the Queen's Bishop's Pawn one step ; by which he reprobates the greater part of the best openings ; as was shewn by the letter of the Anonymous Modenese to Lolli. On the other hand, in the conduct of the games, he is much distinguished by the management of the Pawns ; I wish I could say as much of that of the Pieces. The most valuable part of this French writer consists in his notes on different moves, many of which are truly instructive. His demonstration of the victory of the Bishop and Rook against a Rook, also merits singular praise ; for, although it had been noticed by Ruy Lopez and Carrera, it had not been placed in that clear light in which this author has presented it.

11. Giambattista Lolli, a Modenese, produced a large volume, which was printed at Bologna in 1763. This is the most laborious writer of any who has entered this province. He has a great many openings, furnished with rules and

seasonable remarks ; and, beside some useful ends, of Pawns only, he reckons a hundred Parties, composed certainly by many Players, but which form a better collection than the hundred of Stamma. Other heads give a great value to this work, which are the production of the Anonymous Modenese, of which mention has been made above. Some pretend that he has committed many mistakes ; but who can boast himself exempt from them, especially in writing so large a volume ? I admit, that he might have retrenched many of the less important declarations, and explained many others with more precision. The immense size of a book disheartens the reader, and many things are learned more advantageously, examined by ourselves, than declared by others.

12. Count Carlo Cozio, of Monferrato, was the last who gave to the world a work, in two volumes octavo, printed at the Royal press of Turin, in the end of 1766. He has totally omitted the necessary theory, commencing and terminating the work with practical demonstrations only, taken, in a great measure, from Damiano, Salvio, Greco, and others, without, however, quoting any one of them. He is the

most copious expositor of the King's Gambit, wherein he has adopted almost all the moves of the Calabrese ; as he has also in the other games, of which he has a prodigious number. The Italians would have been pleased, that he had not restricted himself to the only mode of casting, *alla Calabrista*, and that he had not allowed the plurality of Queens, following, in this also, the said Calabrese ; which opinion he would not perhaps have embraced, if, beside Salvio, he had seen Philidor, the Anonymous Modenese, and Lolli, who, from what can be gathered, were unknown to him. Besides a greater exactness of method in the different openings, it would have been desirable, that he had noticed the decisive move, by which the one becomes victorious and the other subdued ; and in which notice consists the great profit of the student. The number of parties given by him is 201. In so great a collection it is very pardonable, if he have not preserved the remembrance of all : and accordingly he has proposed some of them more than once ; as 123 is the same as 193, and 131 as 184 : the first of Stamma, and the other of Salvio. It is equally not to be wondered at if he have erred in several : as in 40, 45, 47, 103, 139, and various others, since he who writes

so much, cannot avoid such inadvertencies : of the rest, many are profitable, particularly those of the Pawns only ; a point, to say the truth, which has been scarcely touched on by others.

Some writers are here omitted, who have treated of our game, either historically, as Marcus Aurelius Severino, of Naples, or legally, as Thomas Azzio of Fossombrone, or poetically, as Jerome Vida of Cremona, bishop of Alba, who, not having entered into the practical management of the Pieces, have not interested me to give an opinion on their otherwise respectable productions.

THE END OF PART FIRST.

THE
**INCOMPARABLE
GAME OF CHESS.**

PART II.

THE
PRACTICE OF THE GAME;
OR,
FIRST DISENGAGEMENT OF THE PIECES.

◆◆◆

In order that the practical study of the different openings, by which the game variously develops itself, from the beginning, may be productive of the desired advantage to those who apply themselves to it, I have endeavoured that the moves, composing the different openings, and their manifold ramifications, may be natural ; that is to say, easy to happen, proper on the part of the Colour which is directed ; ingenious, not so much because they delight and give the necessary food to the imagination, as that they are the most apt to dazzle with their brilliancy a less discerning Adversary ; and finally disposed with that order, which, being the soul of things, cannot, without a serious defect in the work, be neglected by an accurate writer.

For the more fortunate issue of the described system, I have imposed on myself, above all, three rules, which I have considered very necessary for the advantage of the Student.

First, The snares demonstrated by me can certainly have their defences, but can never redound in prejudice of him who attempts them,

as happens in those of the Calabrese, of Bertin, and of Philidor, who have their games devised with certain tricks, more dangerous in themselves, than deceitful for the enemy.

Second, After having explained the said snares, I shew the defences most proper to avoid them, when they shall be executed by the Adversary ; conducting the game to that point, at which the advantage of the first move may be overcome, with an equality of force and of situation ; since the said first move can never produce an attack so fierce, and so vigorous, that it may not have its correspondent remedy ; although Philidor says, in the first Back Game of the second party, that "*jouant toujours bien, d'un part et d'autre, celui qui à le trait, doit presque toujours gagner;*" yet the practice of the best Players convinces, that the advantage of the move does not continue longer than the twelfth or fourteenth move ; others extend it to the eighteenth.

Third, Experience having shewn that those masters, who have undertaken to direct, with inconsistency of method, sometimes the White, and sometimes the Black, destroy the images

already conceived, and confound the memory of the student: therefore, throughout this work, I have preferred to direct, and instruct, invariably, the Player of the Black Pieces, taking the White for Adversary.

Finally, not to fall into the defect of others, I have indicated, in every chapter, the first error, or first irregular move of the White Adversary; in the knowledge of which consists the greater profit of the practical study of the openings: and where that is thought superfluous, it will be found in the Final Instruction, which is proposed to the Black, as his best guide.

FIRST OPENING

OF THE

PIANO GAME,

IN WHICH

THE THREE BEST METHODS OF CASTLING ARE PROPOSED
TO BE EFFECTED AT THE FOURTH MOVE, BY THE
PLAYER WHO HAD THE FIRST MOVE.

WITH

A FINAL INSTRUCTION TO THE BLACK,
ON HIS PROPER DEFENCE,
THE ADVERSARY HAVING THE MOVE.

Amongst the six Openings, which form the subject of this Second Part, the two first present the Piano Games, as those which, in their beginning and progress, are most reasonable, and most conformable to the rules hitherto explained.

In fact, if the speedy opening of the Pieces, and their disembarrassment for castling is the

scope which the first moves ought to have, this is precisely obtained by the Piano Game. The King's Pawn at the first move, is played to its extent, because no other opens two Pieces at one stroke, viz. the Queen and the King's Bishop. At the second move, the King's Knight is played to the Bishop's third square, because it immediately attacks the Adversary's King's Pawn, also pushed two squares, obliging him to defend it with the Queen's Knight as his best move; the reason of which will be seen in its proper place; and, at the third move, the King's Bishop is brought out to the Queen's Bishop's fourth, not only because it attacks the adverse King's Bishop's Pawn, which is the weakest of all the others, but because it enables his King to castle in the most convenient manner, according to the disposition which he may wish to give to his own attack.

Therefore, castling at the fourth move of the Piano Game, will be the object of this first Opening, as of the second will be that of playing the Queen's Bishop's Pawn one step.

I flatter myself, that in these two Openings I have comprehended all the most useful and solid

in the Piano Games which is to be found diffused in other writers, both ancient and modern; that I have corrected their errors, and furnished useful annotations; and have, besides, disclosed new, and very important attacks and defences, not noticed by former writers, but left to those who should wish to run the same career. The student, fully possessed of these Openings, will have overcome the most laborious parts; as they most abound in subtlety, and adventure.

CHAPTER I.

*The Black at the fourth move of the Piano Game castling ;
King to Rook's square, and Rook to Bishop's.*

1.

- B.** King's Pawn two squares.
W. The same.

2.

- B.** King's Kt. to his B. third square.
W. Queen's Kt. to her Bishop's third square.

3.

- B.** King's B. to Q. Bishop's fourth square.
W. The same.

4.

- B.** Castles.—King to Rook's square, and Rook to Bishop's square;

Which the White can answer in three ways,
viz. :—

1. King's Rook's Pawn one step.
2. Queen's Pawn one step.
3. King's Knight to his Bishop's third.

Therefore,

§ I.

W. King's Rook's Pawn one step, to restrain
the Adversary's Knight.*

5.

B. Q. B. P. one step.

FIRST DEFENCE OF THE WHITE.

W. K. Kt. to his B. third square.

6.

B. Q. P. two squares.

W. K. P. takes Q. P. as his best move.

7.

B. Q. B. P. takes it.

W. Retires the attacked B. where he pleases.

* A move, of itself reprehensible, because it retards the good opening of the game, by not opposing itself more ably against the advantage of the first move. He ought, instead of this, to have played out the King's Knight to the Bishop's third, according to the sentiments of the best masters, to be able to castle speedily, if necessary; as will be supposed in § III. of the present Chapter, and better in the Final Instruction in favour of the Black.

8.

B. Q. P. one step, attacking Adversary's Q. Kt., and afterwards pushing K. P. one step, on the other Kt. will be in a state, either to gain one of the Knights, or to compose an open and offensive game, principally by the two Pawns in the centre, according to what has been noted in Part I. § X. on the Pawns.

SECOND DEFENCE OF THE WHITE.

W. Instead of playing out K. Kt., he plays Q. P. one step.

6.

B. Again pushes Q. P. two squares.

W. If he retire K. B. to Q. Kt. third, Black taking K. P. with Q. P., will gain a Pawn. * But, as his best move, K. P. takes Q. P.

7.

B. Q. B. P. takes the P.

* Because if White take the P. with the Kt., Black, exchanging the Knights and Queens, takes K. B. P. with his K. B.; and if White take the P. with Q. P., Black takes the Q. with the Q.; and if White re-take the Q. with the Kt., he loses K. P.—if with the K., he loses K. B. P.

W. K. B. to Q. Kt. third.

8.

B. Q. P. one step.

W. If he play Q. Kt. to adv. Q. Kt. fourth, Black wins it by checking with Q. at her Rook's fourth. If, instead, he play the said Kt. to its R. fourth, Black retires the attacked B. to his Q. third ; finally winning that Kt. by pushing Q. Kt. P. two squares ; but leaping the Q. Kt. to his K. fourth,

9.

B. Takes the Kt. with K. Kt., and the White taking the Kt. with the P., Black pushes K. B. P. two squares—having a good attack.

§ II.

W. Q. P. one step.*

5.

B. Q. B. P. one square.

W. If he play Q. Kt. to its Rook's fourth,

* This is not so good a move as K. Kt. to its B. third, as we have before noted ; understanding it as a general rule to play K. Kt. to its B. third, whenever the Adversary's K. P. is not defended, as in this case ; and the Q. P. one step, should the Adversary's K. P. be already guarded.

Black takes K. B. P. with K. B. checking; and then pushes Q. Kt. P. two squares. If, instead, he play Q. B. to K. third, Black, exchanging the Bishops, plays Q. to her Kt. third, attacking two Pawns ; and White retiring the Q. to her B. square, in defence of both Pawns, Black plays K. Kt. to adv. K. Kt. fourth, to be enabled to push opportunely K. B. P. two squares.

Besides the two methods of defence pointed out, White has two other ways of playing, viz. :—

1. K. Kt. to his B. third square.
2. Q. B. to Adversary's K. Kt. fourth.

Therefore,

FIRST DEFENCE OF THE WHITE.

W. K. Kt. to his B. third square.

6.

B. K. Kt. to adv. K. Kt. fourth.

White can now advance Q. P. one step, or castle, *alla Calabrista*.—Therefore,

In the first place,

W. Advances Q. P. one step.

7.

B. K. P. takes it.**W.** K. Kt. retakes the P.

8.

B. Q. P. two squares.

W. If he take the P. with K. P., Black takes K. B. P. with his Kt., certain of recovering the Piece, with a better situation. But if, instead, he retire the B. to K. 2d.

9.

B. Q. P. takes K. P.

W. If he take the Kt. with his B., Black, retaking the B. with his Q. B., will gain at least a Pawn. But if, instead, he take K. P. with Q. Kt.,

10.

B. Takes the other Kt. with K. B.,—evidently gaining a Piece.

In the second place,

W. Castles, *alla Calabrista.*

7.

B. K. B. P. two squares.

W. If he play Q. B. to adv. K. Kt. fourth, Black plays Q. to K. sq.; then White playing K. R. P. one step, Black plays Q. P. one step; then should White take the Kt. with the P., or the B. P. with

his K. P.—in either case he will have an inferior situation.

If, instead, White take K. B. P. with K. P., Black pushes Q. P. two squares, having a very good opening.

Finally, if he play K. Kt. to adv. K. Kt. fourth,

8.

B. Takes K. B. P. with the Kt.

W. K. R. takes the Kt. as his best move.

9.

B. K. B. takes the R.,—giving check.

W. K. takes the B.

10.

B. Takes the K. P. with his B. P.—discovering check.

W. K. to his Kt. square.

11.

B. Q. P. two squares.

W. If he play Q. to adv. K. R. fourth, Black checks with the Q. at her Kt. third. *

* At this check of the Q. he could not retire to his R. square, because he would be mated by the Rook; and should he cover with Q. B. at K. third, Black would gain it, taking it with the Q., playing afterwards Q. B. to K. B. fourth.

If instead he retire the attacked B. to Q. Kt. third, Black pushes K. R. P. on the Kt.—having a game won by its nature.

SECOND DEFENCE OF THE WHITE.

W. Q. B. to adv. K. Kt. fourth.

6.

B. Q. to her Kt. third.

White can now play many ways—Therefore,

In the first place,

W. Q. Kt. to its R. fourth.

7.

B. K. B. takes K. B. P.—giving check.

W. K. to his B square.

8.

B. Q. to her square.

W. K. takes the B. as his best move.

9.

B. Pushes Q. Kt. P. two squares, recovering the Piece, preventing the Adversary from castling, and with a game better arranged for attack.

In the second place,

W. Retires Q. B. to K. R. fourth.

7.

B. Leaps his K. Kt. to adv. K. Kt. fourth.

W. If he take the Kt. with his Q. Black takes Q. Kt. P. with his Q. recovering the Piece with a Pawn in advantage, but playing instead K. Kt. to its R. third.

8.

B. Still takes the Q. Kt. P.

W. If he play Q. Kt. to its R. fourth.

9.

B. Checks with the B. at adv. Q. Kt. fourth, and White moving his K. Black retires his Q. to adv. Q. fourth,—having a very good game.

In the third place,

W. Takes the Kt. with the B.

7.

B. K. B. takes K. B. P.—checking.

W. K. to his B. sq.—as his best move.

8.

B. K. Kt. P. takes the B.

W. Q. to K. B. third.

9.

B. Is not to take Q. Kt. P. with the Q. be-

cause White would make a drawn game by perpetual check, but retire his K. B. to adv. K. R. fourth.

W. K. Kt. P. one step.

10.

B. The attacked B. to its Kt. fourth.

W. K. R. P. two squares.

11.

B. The attacked B. to its R. third ; then if White check with the Q. taking the doubled Pawn, Black covers with the B. at the Kt. second, and will gain a Piece, taking Q. Kt. P. with the Q.

In the fourth place,

W. Plays Q. to K. second, or B. third square.

7.

B. Q. takes Q. Kt. P. also gaining a Piece.

In the fifth and last place,

W. Plays Q. to her second square.

7.

B. K. B. takes K. B. P.—giving check.

W. If he play K. to his B. square, Black taking K. Kt. with his K. B. has evidently the advantage ; but if he take the B. with the Q,

8.

B. Q. takes Q. Kt. P.

W. If he retire the R., Black takes the Kt. ; thus gaining two Pawns.

If, instead, he take the Kt. with the B.,

9.

B. Is not to take the R., but the Kt.—checking.

W. If he play K. to his second square, Black takes Q. B. P.—checking ; then, exchanging Queens, and afterwards taking the B., remains with the advantage of three Pawns ; but if, instead, he play K. to his B. square,

10.

B. Is not to take the B. nor the R., but, as his best move, plays Q. P. two squares, to enable him to play afterwards Q. Kt. to Q. second, which would not fail to give him a decided advantage.

§ III.

W. K. Kt. to its B. third.

5.

B. K. Kt. to adv. K. Kt. fourth. *

* Instead of playing K. Kt., Black could also bring out Q. Kt. to Q. B. third ; because, if White should play K. Kt. to

FIRST DEFENCE OF THE WHITE.

W. Q. P. two squares.

6.

B. K. P. takes the Q. P.

W. If he play the attacked Kt. to its R. fourth,
Black checks with K. B. at adv. Q. Kt.
fourth; then White, as his best move,
covering with the B., Black plays out his
Q. to K. second, remaining constantly
with the advantage of a Pawn. But if he
take the doubled Pawn with K. Kt.,

7.

B. Takes the K. B. P. with the Kt. †

W. K. takes the Kt.

adv. K. Kt. fourth, Black might leave *en prise* the K. B. P.,
playing Q. P. one step; thus occasioning the embarrassment
described in Chap. IV. of the Anonymous Modenese; but, as
it is better to castle at this stage of the game, we shall reserve
it for the following chapter.

† He could also push Q. P. two squares, in imitation of
§ II. of the present Opening, and of Chap. III. of the third
Opening; but here it seems better to take K. B. P. immedi-
ately with the Kt., as a more expeditious move, as he can here
play out Q. Kt. to its B. third, which he could not do in the
said § II., having already pushed Q. B. P. one step, and hav-
ing here castled, which he has not done in the said Chap. III.

8.

B. Q. to K. B. third—checking.

W. K. to his third square, defending the Kt.

9.

B. Q. Kt. to its B. third.

W. If he play Q. Kt. to adv. Q. Kt. fourth,
Black attacks it with Q. R. P.

If instead, he play Q. Kt. to K. second,

10.

B. Q. Kt. to K. fourth.

W. The attacked B. to Q. Kt. third.

11.

B. Checks with the Kt. at adv. K. Kt. fourth,
having a game won in its nature.

SECOND DEFENCE OF THE WHITE.

W. Castles *alla Calabrista*, as his best move.

6.

B. K. B. P. two squares.

The White can now play many ways; viz.

In the first place,

W. K. P. takes the P.

G

7.

B. Kt. takes K. B. P.**W.** R. takes the Kt.

8.

B. K. B. takes the R.—checking.**W.** K. takes the B.

9.

B. K. P. one step.**W.** If he take it with Q. Kt., Black pushes Q. P. two squares, and will recover the Piece with advantage. But instead of this, he can move the attacked Kt. to Q. fourth, or to K. square.

Therefore, firstly—viz.

W. The attacked Kt. to Q. fourth.

10.

B. Q. to K. B. third.**W.** If he now move the attacked Kt. to adv. Q. Kt. fourth, or to K. second, Black checks taking the P. with the Q., and White moving K. to his Kt. square, Black repeats the check at Q. B. fourth, recovering the Piece as above.

If, instead of retiring, he defend the Kt. with the other Kt. at adverse Kt. fourth, Black attacks the latter with Q.

R. P., and defending it rather at K. second.

11.

B. Attacks the first Kt. with Q. B. P.

W. Moves the attacked Kt. to Q. Kt. third, or adv. Q. Kt. fourth.

12.

B. Q. takes the P.—checking.

W. Retires the K. to his Kt. square.

13.

B. Q. P. two squares, to give check with the Queen at adv. K. B. second, and afterwards to play Q. B. to Adversary's K. Kt. fourth, having a very advantageous situation.

Secondly—viz.

W. Moves the attacked Kt. to K. square.

10.

B. Still brings out Q. to K. B. third, threatening a check at adv. Q. fourth.

W. If he move the menaced B., or defend it with Q. P., Black takes K. B. P. with the Q., giving check, and will at least recover a more valuable Piece, with a better situation. But if he guard the B. with Q. at K. second,

11.

B. Q. checks at adv. Q. fourth.

W. K. to his B. square.

12.

B. R. takes the P.—checking.

W. Covers with the Kt. at his B. third.

13.

B. Pushes Q. P. two squares, threatening to check with the R., taking the Kt., and then with the B. at adv. K. R. third.

In the second place,

W. Plays K. R. P. one step, or retires the B. to K. second.

7.

B. Kt. takes K. B. P.

W. R. takes the Kt.

8.

B. B. takes the R.—checking.

W. K. takes the B.

9.

B. K. B. P. takes K. P.

W. Q. Kt. takes the P.

10.

B. Q. checks at Adversary's K. R. fourth; as is taught by Beneventano, in Salvio, Chap. I. of Book III. after the Gambits: thus

gaining a P. and a Piece ; since if White defend the Kt. with K. at his third, Black repeats the check with the Q. at Adversary's B. fourth, and then pushes Q. P. two squares.

In the third place,

W. Plays Q. to K. second.

7.

B. Q. P. one step.

W. K. R. P. one step.

8.

B. Q. Kt. to its B. third.

W. If he take the B. P. with K. P., Black retakes the P. with Q. B., and White taking the Kt. with R. P., Black retakes it with the B., having a great advantage in the attack, which must succeed.

But if he first take the Kt. with R. P.,

9.

B. K. B. P. takes the P.

W. If he retire back the attacked Kt., Black plays Q. to adv. K. R. fourth, making an irreparable attack. And if, instead, he play the Kt. to adv. K. Kt. fourth,

10.

B. Plays Q. Kt. to adv. Q. fourth, attacking

the adv. Q.; then taking the Kt. with the Q., has a game won in its nature.

In the fourth place,

W. Plays Q. P. one step.

7.

B. The same.

W. If he play Q. B. to adv. K. Kt. fourth, Black retires the Q. to K. square, and White now pushing K. R. P. one step, Black plays Q. to K. R. fourth; then if White take the Kt. with the P. he will do very wrong.

But if, instead of the B., he play the Kt. to Adversary's Kt. fourth,

8.

B. Plays K. B. P. one step, having a better position; since if White should check with the Kt. at adv. B. second, Black takes it with the R., and then plays Q. to adverse K. R. fourth.

W. And if, instead of checking, he retire the Kt. to K. R. third,

9.

B. Still plays Q. to adverse K. R. fourth,

W. Q. to K. B. third, to prevent K. B. P. from advancing farther.

10.

- B.** Kt. takes K. R. P., threatening the adv. Q. with Q. B. at adverse K. Kt. fourth.

In the fifth and last place,
W. Q. P. two squares, as the best move.

7.

- B.** Is not to take K. P. with the B. P., because White would bring his K. Kt. to adv. K. Kt. fourth, annoying the Black ; but takes Q. P. with K. P.

W. K. Kt. retakes the P.

8.

- B.** As his best move, pushes Q. P. two squares, for

W. If he take K. B. P. with the Kt., Black takes the Kt. with Q. B., then plays Q. to adv. K. R. fourth.

If he retire the attacked B., Black gains the K. P., taking it with Q. P.

If he take the said Q. P. with either the Kt. or B., Black pushing Q. B. P. one step, gains a Piece.

And, finally, if he take Q. P. with K. P., Black can take K. R. P. with the Kt., then check with the Q. at adv. K. R. fourth, recovering the Kt., with a game certainly not inferior.

CHAPTER II.

*The Black at the fourth move of the Piano Game Castling.
King to Rook's square and Rook to King's square.*

1.

B. K. P. two squares.

W. The same.

2.

B. K. Kt. to B. third.

W. Q. Kt. to B. third.

3.

B. K. B. to Q. B. fourth.

W. The same.

4.

B. Castles—K. to his R. sq. and R. to K. sq.

W. If he take K. B. P. with K. B., Black plays K. R. to its B. square, and then Q. P. two squares; having a game won in its nature, by the irreparable attack which must follow on the Adversary's K. B. P.; as is accurately demonstrated by the Anonymous Modenese in Chap. I.

But instead of that, White at his fourth move can play in one of the three ways already pointed out in the preceding chapter, viz.

1. K. R. P. one step.
2. Q. P. one step.
3. K. Kt. to its B. third,—and therefore

§ I.

W. K. R. P. one step.*

5.

B. Q. B. P. one step.

FIRST DEFENCE OF THE WHITE.

W. K. Kt. to its B. third.

6.

B. Q. P. two squares.

W. K. P. takes it.†

* Generally an indifferent move, as was noted in the preceding chapter § I.: he ought instead to push Q. P. one step, according to the rule laid down in § II.

† And this is his best move; because if he retire the B., Black takes K. P. with his K. Kt., annoying the White considerably.

7.

- B.** Q. B. P. retakes the P.
W. K. B. to adv. Q. Kt. fourth.

8.

- B.** K. P. one step.
W. B. takes the R.

9.

- B.** P. takes the Kt.
W. The attacked B. to Q. R. fourth.

10.

- B.** Q. P. one step.
W. The attacked Kt. to adv. Q. Kt. fourth.

11.

- B.** Doubled P. takes K. Kt. P.
W. R. to its Kt. square.

12.

- B.** Q. B. takes K. R. P.
W. Q. to K. B. third.

13.

- B.** Q. B. to adv. K. Kt. fourth.
W. Q. takes the doubled P.

14.

- B.** Q. checks, and then check-mates at adv.
K. second square.

SECOND DEFENCE OF THE WHITE.

W. Q. P. one step.

6.

B. Q. P. two squares.

W. P. takes the P. as his best move.

7.

B. Q. B. P. retakes the P.

W. K. B. to adv. Q. Kt. fourth.

8.

B. K. R. to K. B. square, threatening to attack the Kt. with Q. P., having in view a check with the Q. at her R. fourth.

W. If he play Q. B. to Q. second, Black plays Q. to her Kt. third; then, should White defend K. B. P., Black attacks the Kt. and gains the Bishop.

And if, instead of the B., he play Q. to her second,

9.

B. Advances Q. P. one step.

W. The attacked Kt. to its R. fourth.

10.

B. Retires the K. B. to Q. third, afterwards gaining a piece.*

* And if White, instead of playing the Kt. to its R. fourth, should play it to K. fourth, Black takes it with the Kt. and

§ II.

W. Q. P. one step.

5.

B. Q. B. P. one step.

W. If he play Q. B. to adv. K. Kt. fourth, Black brings out Q. to her Kt. third, annoying the White by playing the moves in the preceding chap. at § II. Second Defence.

He therefore plays K. Kt. to its B. third.

6.

B. K. Kt. to adv. K. Kt. fourth.

W. If he advance Q. P. one step, Black takes it with K. P., and White retaking the P. with K. Kt., Black pushes Q. P. two squares; but castling, *alla Calabrista*, as his best move.

7.

B. Pushes K. B. P. two squares.

W. If he take it with K. P., Black pushing Q. P. two steps, has a very good game.

And if he play K. Kt. to adv. K. Kt. fourth,

then pushes K. B. P. two squares, having a game won in its nature, principally by the great force of the two Pawns in the centre.

8.

B. Plays K. R. to its B. square ; then if White check with the Kt. at adv. K. B. second, Black takes it with K. R., and then plays Q. to adv. K. R. fourth, ruining his Adversary.

§ III.

W. K. Kt. to its B. third.

5.

B. K. Kt. to adv. K. Kt. fourth.*

W. Castles, *alla Calabrista*, as his best move.†

6.

B. K. P. B. two squares.

The White can now play in one of the five different ways, pointed out in § III. of the preceding chapter ; and therefore

In the first place,

W. K. P. takes the P.

* Or Q. Kt. to its B. third ; as will be noted farther on in the notice to the Black on this fifth move.

† For if he should play Q. P. two squares, Black would take it with K. P. making the attack shewn in the preceding Chapter, at the beginning of § III.

7.

B. K.P. one step.**W.** K.Kt. to K. square.*

8.

B. Q. to adv. K. R. fourth.**W.** K. R. P. one step.

9.

B. Kt. takes K. B. P.**W.** If he take the Kt. with the R., Black taking it with the Q., wins the game in a few moves. Therefore he moves Q. to K. second.

10.

B. Kt. takes K. R. P.—giving double check, and winning the game.*In the second place,***W.** Plays K. R. P. one step, or retires the B. to K. second.

7.

B. Kt. takes K. B. P. making the same moves

* The error of the White is in this move; he ought to play the said Kt. to adv. Kt. fourth, not caring if Black should take it with his Q., having in view to push Q. P. two squares, by which he would recover the Piece.

as in § III. already quoted, Second Defence—In the second place. *

In the third place,

W. Plays Q. to K. second.

7.

B. Q. P. one step, the same moves taking place as in the said § III. In the third place. †

In the fourth place,

W. Q. P. two squares. ‡

* Observing only not to check with the Q. at adv. K. R. fourth, at the tenth move; the Rook not being at the Bishop's square; but to play Q. P. two squares.

† With this notice only, on the ninth move, the White playing the Kt. to adv. Kt. fourth, Black could not immediately play Q. Kt. to adv. Q. Kt. fourth, from the danger of the check of the Kt. at adv. B. second, but should first play the R. to B. square; then, if White should check with the Kt., Black takes it with the R. to bring out Q. to adv. K. R. fourth; and if White leave the Kt. there, to prevent the Q. making that move, Black pushes opportunely K. R. P. one step, having a very advantageous game.

‡ This move of the White would be the best, if Black had castled with his R. to his B. square; but it being at the K. square, the best move in this case would be Q. P. one step; as will be seen in the subsequent Defence.

7.

B. K. P. takes the P., and White, retaking it with the Kt., Black plays Q. to adv. K. R. fourth, having a very strong attack.

In the fifth and last place,
W. Q. P. one square.

7.

B. If he do not advance the B. P. one step, which is a good move, enclosing the adv. B. and preventing the Kt. from playing to adv. Kt. fourth, he plays Q. B. P. one step.

W. If he play Q. B. to adv. K. Kt. fourth, Black plays Q. to her Kt. third, not caring if White play Q. Kt. to its R. fourth, since Black can freely take K. B. P. with the Kt.; but if instead of the B. he play K. Kt. to adv. K. Kt. fourth,

8.

B. Plays the R. to its B. square.

W. Checks with the Kt. at adv. K. B. second.

9.

B. Takes the adv. Kt.; and White taking the R. with K. B., Black plays Q. to adv. K. R. fourth.

NOTICE

In favour of the Black on his fifth move.

The Black not wishing to try the force explained in the preceding paragraph, by bringing out K. Kt. to adv. K. Kt. fourth, can play instead Q. Kt. to her B. third, according to Chap. IV. of the Anonymous Modenese, indicated before at the beginning of § III. in the following manner, viz.

5.

B. Q. Kt. to its B. third.

FIRST DEFENCE OF THE WHITE.

W. Castles, K. to his Kt. and R. to K. square.

6.

B. Q. P. one step.

W. K. Kt. to adv. K. Kt. fourth.

7.

B. K. R. to its B. square. *

* Black can only defend K. B. P. with the R., it being attacked by two pieces; Black's game in the said Chap. IV. is more insidious, the R. being at the B. square, he can defend the P. with K. at his Kt. square.

W. If he take K. B. P. with K. B., Black takes K. B. P. with the K. B.—checking, and then plays K. Kt. to adv. K. Kt. fourth; and if he take the said P. with K. Kt.,—checking,

8.

B. R. takes the Kt.

W. K. B. takes the R.

9.

B. Q. to K. B. square.

W. The attacked B. to Q. B. fourth.

10.

B. K. B. takes K. B. P.—checking.

W. K. takes the B.

11.

B. K. Kt. to adv. K. Kt. fourth, giving double check.

W. K. to his Kt. square.

12.

B. Q. to adv. K. B. second—checking.

W. K. to his R. square.

13.

B. Q. to adv. K. R. fourth, winning the game.

SECOND DEFENCE OF THE WHITE.

W. Instead of castling, he plays K. Kt. to adv.
K. Kt. fourth.

6.

B. K. R. to its B. square.

W. If he take K. B. P. with K. B., Black pushes K. R. P. one step; * And if he take the P. with the Kt.—checking, †

7.

B. K. R. takes the Kt.

W. K. B. takes the R.

8.

B. Q. to K. B. square.

White can now play in two ways :

In the first place,

W. Retires the B. to adv. K. R. fourth.

* There is a difference in the preceding Defence of the Black, in which is noted, that should White take K. B. P. with the B., Black should have taken K. B. P. with his B., because there he had already pushed Q. P. one step, opening the Q. B.; which is not the case here.

† White in this and the preceding Defence, cannot reap any advantage by taking K. B. P.; therefore moving K. Kt. to adv. K. Kt. fourth, if not wrong, is certainly useless, as he cannot sustain it there finally.

9.

B. K. B. takes K. B. P.—checking.**W.** K. to his B. square, being his best move.

10.

B. K. Kt. takes the B.**W.** Q. takes the Kt.

11.

B. Q. Kt. to adv. Q. fourth.**W.** Q. Kt. to Q. square.

12.

B. K. B. to adv. R. fourth, discovering check.**W.** K. to his Kt. square.

13.

B. Q. P. one step, and if White play K. Kt.P. one step, Black plays Q. B. to adv.
K. R. third.*In the second place,***W.** The attacked B. to Q. B. fourth.

9.

B. K. B. takes K. B. P.—checking.**W.** If he take the B. with the K., he will be mated in four moves at most. Black taking K. P. with the Kt., giving double check; *but playing K. to his B. square,

* It would, in like manner, be Check-mate, supposing White had retired his B. any where else, notwithstanding

10.

B. Q. P. two squares.

W. If he retire K. B. to K. second, Black takes K. P. with Q. P., having a game won by its nature; And if he take the R. with K. P.,

11.

B. Plays Q. B. to adv. K. Kt. fourth.

W. K. B. to K. second.

12.

B. Q. Kt. to adv. Q. fourth.

W. If he take the B. with the B., Black takes the B. with the Kt., and White taking the Kt. with the Q., Black plays the B. to adv. K. R. fourth, discovering check, and winning the game. If he play Q. P. one step, Black takes the B. with the Kt., and White taking the Kt. with his Kt., Black, by playing K. Kt. to its R. fourth, gets the game. If he play K. R. P. one step, Black takes the B. with the B. giving check, and White taking it with the Kt., Black leaps K. Kt. to adv. K. fourth, still gaining the victory. Finally,—if, instead of either of these, he should play K. B. to its third square,

Black had his Q. B. still covered, since it would not be necessary; or he might open it opportunely, if it were.

13.

- B.** Takes the said B. with Q. Kt.
W. Retakes the Q. Kt. with the P.

14.

- B.** K. Kt. to adv. K. fourth.
W. If he take the B. with the P., Black retires K. B. to adv. K. R. fourth, discovering check, and will win. And if he take the Kt. with the Kt.,

15.

- B.** Takes the P. with the B., shutting up the Q.
W. Q. takes the said B.

16.

- B.** Q. takes the Q.
W. Takes the other B. with the Kt.

17.

- B.** R. to K. B. square; giving forced mate, in five moves.

CHAP. III.

*The Black at the fourth move of the Piano game castling,
K. to his Kt. square and R. to K. square.*

1.

B. K. P. two squares.

W. The same.

2.

B. K. Kt. to B. third.

W. Q. Kt. to B. third.

3.

B. K. B. to Q. B. fourth.

W. The same.

4.

B. Castles, K. to his Kt. sq. and R. to K. sq.*

* The method of castling in the present chapter is not so abundant in subtlety and artifice, as in the two preceding; which, in my opinion, proceeds from its not being so fully offensive, in consequence of not being able to use K. B. P., while the Adversary's K. B. is at Q. B. fourth; whereas, the other methods allow the K. B. P. the liberty of moving offensively immediately, the K. being at his R. square: from which

W. K. Kt. to its B. third. *

5.

B. Q. B. P. one step.

FIRST DEFENCE OF THE WHITE.

W. K. Kt. to adv. K. Kt. fourth.

6.

B. Q. P. two squares.

W. K. P. takes Q. P.

7.

B. K. B. takes K. B. P.—checking.

W. If he move the K. to B. square, Black plays Q. B. to adv. K. Kt. fourth.; And if he take the B. with the K.,

we deduce, that castling, *alla Calabrista*, is defensive only, and therefore of little consequence to him who has the first move.

* If, instead of this and the following defence, White should push K. R. P. or Q. P. one step, Black plays Q. B. P. one step; and for the following moves may draw sufficient light from the preceding chapter.

† He would have done wrong, if, instead of taking K. B P., he had taken the adv. P. with his B. P., since White taking it with Q. Kt. and Black taking the Kt. with the Kt., White would have played out his Q. to adv. K. R. fourth, annoying the Black very much.

8:

B. K. Kt. checks at adv. K. Kt. fourth.

W. K. to his Kt. square.

9:

B. Q. takes K. Kt.

W. Q. P. one step; making in the end an equal game; White also pushing K. R. P. one step.

SECOND DEFENCE OF THE WHITE.

W. K. Kt. takes the K. P., having in view to push Q. P. two squares.

6.

B. Is not now to take the Kt., but check with the B., taking K. B. P.

W. K. takes the B.

7.

B. K. R. takes the Kt.

W. K. R. to K. square.

8.

B. Q. P. two squares.

W. If he push Q. P. two squares, Black wins the K. P., taking it with the Kt.—If he retire the attacked B., Black advances Q. P. one step on the Kt., then takes K.

P. with the Kt.—And if he take the P. with the P.,

9.

B. K. Kt. checks at adv. K. Kt. fourth, having in view to bring out Q. to adv. K. R. fourth, with a game won by its nature.

THIRD DEFENCE OF THE WHITE.

W. Castles also with K. to his Kt. square, and R. to K. square.

6.

B. Q. P. two squares.

W. K. P. takes the P. *

7.

B. K. P. one step.

W. If he push Q. P. two steps ; Black as his best move, plays the B. to adv. Q. K. fourth, and will gain a pawn by force, and have a better game.

* Here the White, to avoid the moves which embarrass him, ought rather to retire the attacked Bishop to Q. Kt. third, and doing so, if Black should take K. P. with Q. P., White takes it with the Kt.; and should Black not take, but push the P. on the Kt., White retires the Kt. to its square, this being necessary ; for should he move it to its R. fourth, he would lose it by force in three moves.

And if, instead, he move the attacked Kt.
to adv. Kt. fourth,

8.

B. Plays Q. B. to adv. K. Kt. fourth.*

W. Takes K. B. P. with his Kt.

9.

B. Is not to take the adv. Q. with his B., but
play Q. to her Kt. third, and will have a
better game than his Adversary.

NOTICE

To the Black on his seventh move.

Here the Black should know, that he ought not to abandon the above game, by playing at his seventh move King's Knight to Adversary's King's Knight's fourth square, attempting the disorder in Salvio, Chap. XXXI. of the IVth Book, which, although it may be allowed some merit, is not proposed to the Black, because it

* Black, at the eighth move, instead of playing Q. B., ought rather to have taken K. B. P. with the B.—checking ; but he could not yet equally well take the adv. P. with his B. P., as before noted.

admits of a great limitation : it is, that the Author says “ Black playing King’s Knight to Adversary’s K. Kt. fourth square, *White is forced to play his Rook either to K. B. square or to K. second, or to push Q. P. two squares;* all of which moves are pernicious to him :” whereas the fact is, he can play Q. Kt. to K. fourth, attacking the Adversary’s Bishop, and defending his own K. B. P. ; having thus a very fine game, with the loss to the Black of at least a Pawn, if White play rightly.

INSTRUCTIONS TO THE BLACK,
ON HIS PROPER DEFENCE,

THE ADVERSARY HAVING THE MOVE.

CHAPTER I.

The White castling at his fourth move of the Piano Game; King to his Rook's square, and Rook to Bishop's square.

1.

W. K. P. two squares.

B. The same.

2.

W. Kt. to B. third.

B. Q. Kt. to B. third.

3.

W. K. B. to Q. B. fourth.

B. The same.

4.

W. Castles K. to his R. sq., and R. to B. sq.

B. K. Kt. to its B. third.

5.

W. If he play Q. B. P. one step, Black takes K. P. with the K. Kt., and can, if he please, preserve the advantage of the Pawn, or can take the K. B. P. with the said Kt. the following move, exchanging two minor Pieces for a Rook and two Pawns, which is an equal contract.

But, instead of playing the said P., he can also move as follows, viz. :—

1. Q. P. one step.
2. K. Kt. to adv. K. Kt. fourth.

And therefore,

§ I.

5.

W. Q. P. one step.

B. Is not to play K. Kt. to adv. K. Kt. fourth, because White would take K. B. P. with K. B.—checking ; having in view another check with K. Kt. at adv. K. Kt. fourth, but pushes K. R. P. one step. *

* This is a precautionary move, under the given circumstances ; and not, as formerly, reprehensible, where White

6.

W. If he play Q. B. P. one step, Black insures the K. P., castling K. to his Kt. square, and R. to K. square. But if he play K. Kt. to its R. fourth,

B. Is not to take K. P. with the K. Kt., although he open the Q. on the Adversary's Kt.; * but rather play Q. P. one step, in order that the adv. Kt. do not pass to adv. B. fourth.

7.

W. If he play Q. B. to K. third, or push K. B. P. two squares, or move K. R. P. one step,

B. Leaps his K. Kt. to adv. K. Kt. fourth, opening the Q. on adv. Kt., by which he will gain the attack on the White, with a better game.

had played it at his fourth move, in the first two preceding Chapters, as is there demonstrated.

* For this reason, because White, before he takes the said Kt. with Q. P., would check with K. B., having in view the subsequent check with Q. at adv. K. R. fourth, by which he could afterwards opportunely take the Knight with the Queen's Pawn.

§ II.

5.

W. K. Kt. to adv. K. Kt. fourth.

B. Castles, *alla Calabrista*.

6.

W. If he play Q. P. one step, Black can play Q. Kt. to her R. fourth, to exchange it with K. B.

If, instead, he play Q. B. P. one step, Black plays K. R. P. one step, attacking the Kt. and then takes K. P. with the Kt.

And playing K. B. P. two squares,

B. Plays Q. P. two squares.

7.

W. If he take K. P. with the B. P., Black leaps his K. Kt. to adv. K. Kt. fourth, and would gain a Piece, or win a R. for a Kt.

If he move K. B. to adv. Q. Kt. fourth, Black plays his Q. Kt. to adv. Q. fourth.

And if he take Q. P. with K. P.,

B. Is not now to take the P. with K. Kt., to avoid the moves described at the end of Chap. I.; but first play Q. B. to adv. K. Kt. 4th, which will make it an equal game.

CHAPTER II.

The White, castling at the fourth move of the Piano Game; King to his Rook's square, and Rook to King's square.

1.

- W.** K. P. two squares.
B. The same.

2.

- W.** K. Kt. to B. third.
B. Q. Kt. to B. third.

3.

- W.** K. B. to Q. B. fourth.
B. The same.

4.

- W.** Castles, K. to R. sq., and R. to K. square.
B. Is not to take K. B. P., because it is a wrong move; as will be seen in its proper place; but play Q. P. one step.

5.

- W.** If he do the same, or play Q. Kt. to its B.

I

third, Black plays Q. Kt. to its R. fourth,
to exchange it for adv. K. B.

And if he play Q. B. P. one step,

B. Plays out K. Kt. to its B. third.

White can now play,—

1. K. Kt. to adv. K. Kt. fourth.

2. Q. P. two squares.

Therefore,

§ I.

6.

W. K. Kt. to adv. K. Kt. fourth.

B. The same.

7.

W. If he take K. B. P. with the Kt., Black plays Q. to adv. K. R. fourth,—winning the game.

If he take the said P. with the B., Black playing K. to his B. sq., gains a Piece;
But, as his best move, retires K. Kt. to its R. third.

B. Q. to adv. K. R. fourth.

8.

W. If he play K. R. to K. second, he confines his own Q.

If he play Q. to K. B. third, Black castles, K. to his R. square, and R. to its B. square ; then if White play Q. to K. Kt. third, Black takes K. B. P. with the Kt.—giving check.

Finally, if, as his best, he play R. to K. B. square,

B. Is not to take, with any Piece ; because White, moving the Q. to K. B. third, would do him some damage ; but to castle, K. to his R. square, and R. to B. square,—having an open and secure game.

§ II.

6.

W. Q. P. two squares.

B. Retires the B. to Q. Kt. third.

7.

W. If he take K. P. with Q. P., Black moves the Kt. to adv. Kt. fourth.*

* And White here playing the R. to B. square, Black is not to take K. B. P. with the Kt., nor is he to castle with K.

If he advance Q. P. one step; Black retires the Kt. to its own square.

If he play Q. B. to adv. K. Kt. fourth, Black plays Q. to K. second.

Finally, if he play K. Kt. to adv. K. Kt. fourth,

B. Castles, *alla Calabrista.* *

8.

W. K. B. P. two squares.

B. As his best move, takes Q. P. with K. P., and will remain one Pawn superior.

9.

W. If he advance K. B. P. one step, Black plays K. R. P. one step, to take K. P. with the Kt.; then White taking the Kt. with the R., Black advances Q. P. another step,—recovering the Piece, with two Pawns in advantage.

to R. square, and R. to B. square; because, in the first case, he would subject himself to the attack in Chap. II. § III., Black having the move, in the Notice; and, in the second case, White would move K. Kt. to adv. K. Kt. fourth, and then Q. to adv. K. R. fourth, endangering Black very much. But Black should take the doubled P. with Q. Kt.

* It is necessary to castle immediately; as White has moved Q. P., which had not been moved in the above game.

But if, instead of K. B. P., he advance K. P.
one step on the Kt.,

B. Q. P. takes the said Pawn.

10.

W. K. B. P. takes the P.

B. The attacked Kt. to adv. K. Kt. fourth,—
gaining another Pawn.

CHAPTER III.

The White, castling at his fourth move of the Piano Game; King to his Knight's square, and Rook to King's square.

1.

W. K. P. two squares.

B. The same.

2.

W. K. Kt. to B. third.

B. Q. Kt. to B. third.

3.

W. K. B. to Q. B. fourth.

B. The same.

4.

W. Castles, K. to his Kt. square, and R. to K. square.

B. Q. P. one step.

5.

W. Q. B. P. one step.

B. K. Kt. to its B. third.

White can now play:—

1. Q. P. one step.

2. The same P. two squares.
And, therefore,

§ I.

6.

W. Q. P. one step.

B. Is not to play Q. B. to adv. K. Kt. fourth, because of the move of adv. Q. to her Kt. third, already noticed ; but is rather to play K. Kt. to adv. K. Kt. fourth.

Here the White can either advance Q. P. another step, or play R. to K. second, or to B. square.

Therefore, firstly, viz.

7.

W. Advances Q. P. one step to Q. fourth sq.

B. K. P. takes the Q. P.

8.

W. If he play Q. B. to adv. K. Kt. fourth, Black may leave his Q. *en prise*, and freely take K. B. P. with the Kt.

And if he take the P. with Q. B. P.,

B. Retakes the P. with Q. Kt. ; then, if White

afterwards take the Q. Kt. with K. Kt., Black moves Q. to adv. K. R. fourth;— having a game won by its nature.

Secondly, viz.

7.

W. Plays R. to K. second, or to B. square; which would be the better move.

B. Castles, K. to his R., and R. to B. square.

8.

W. K. Kt. to adv. K. Kt. fourth.

B. K. B. P. two squares.

9.

W. If he check with the K. Kt., Black takes it with the R., and then plays Q. to adv. K. R. fourth square.

And should he not check, but play K. R. P. one step, Black is not to move the Kt., but advance K. B. P. another step.

§ II.

6.

W. Q. P. two squares.

B. Is not to take it with K. P., because White,

retaking with Q. B. P., would have a very good game; but retire the attacked B. to Q. Kt. third.

7.

W. If he advance Q. P. another step, Black, as his best, retiring the Kt. to its square, remains with a game equally secure.

And if he take K. P. with Q. P.,

B. Plays K. Kt. to adv. K. Kt. fourth.*

8.

W. If he defend K. B. P. with R. at B. square, or at K. second, Black takes the doubled P. with Q. Kt.

If he play Q. B. to K. third, Black takes it with K. B.; and White, as his best, retaking it with K. B. P., Black takes the doubled Pawn as before.

Finally, if he play Q. B. to adv. K. Kt. 4th,

B. K. B. takes K. B. P.—checking.

9.

W. Retires the K. to his R. square, or to his B. square.

B. Takes the R. with K. B.

* And this is his best move; because if he take the P. with Q. P., White could exchange Queens, and Black would thus lose the advantage of castling, or the K. B. P.

10.

W. If he take the Q., Black checks with the Kt.;—recovering the Q., with some advantage in the exchanges.

And should he not take the Q., but rather the K. B. with the Q.,

B. Retires Q. to her second;—remaining still with the advantage of a Rook for a Bishop, and a better position.

SECOND OPENING
OF THE
PIANO GAME,
IN WHICH
THE BLACK, AT HIS FOURTH MOVE, PLAYS QUEEN'S
BISHOP'S PAWN ONE STEP,
WITH
A FINAL INSTRUCTION TO THE BLACK,
ON HIS PROPER DEFENCE,
THE MOVE BEING WITH THE ADVERSARY.
WHO AT HIS FOURTH MOVE, ALSO PLAYS QUEEN'S
BISHOP'S PAWN ONE STEP,
LIKewise
QUEEN'S PAWN, ONE OR TWO SQUARES.

In this second Opening of the Piano Game, it is proposed, at the fourth move, to push the Queen's Bishop's Pawn one step : a move, which of itself, produces three good effects ; first, it prevents, in the course of the game, the advance of the adverse Queen's Knight : second, it opens another passage to his own Queen : third, it enables him to push, with security, either the

Queen's Pawn or Queen's Knight's Pawn two-squares. Moreover this move does not at all hinder the successive castling, in imitation of the preceding Opening.

In the Instruction to the Black, the Adversary having the move, I shall suppose, that he not only plays the said Queen's Bishop's Pawn one step, but also that of the Queen one, or two squares ; therefore, that a move, certainly of little importance, but however of easy contingency, may not elude the enquiry of the student, it is not to be omitted in the practical demonstrations of the Piano Game.

CHAPTER I.

The White, answering the fourth move of the Black, by playing King's Knight to the Bishop's third.

1.

B. K. P. two squares.

W. The same.

2.

B. Kt. to B. third.

W. Q. Kt. to B. third.

3.

B. K. B. to Q. B. fourth.

W. The same.

4.

B. Q. B. P. one step.

W. K. Kt. to its B. third.

Black can here play Q. P. two squares,
or one square only,—and therefore,

§ I.

5.

B. Q. P. two squares.

FIRST DEFENCE OF THE WHITE.

W. Retires K. B. to Q. third.*

6.

B. Q. P. takes the K. P.

White can now retake the doubled Pawn either with the Kt. or B.—So that

In the first place,

W. Retakes the P. with Q. Kt.

7.

B. Takes the Kt. with the Kt.

W. Retakes the Kt. with the B.

8.

B. K. B. P. two steps, and will gain a Piece—for

W. If he take K. P. with the Kt., having in view to check with the Q. at adv. K. R. fourth, Black prevents him, by playing Q. to adv. R. fourth, threatening to check-mate him, or take the B.

And if he retire K. B. to Q. third,

9.

B. K. P. one step.

* Generally a bad move, because it prevents the Q. P. being played, and also confines Q. B.

W. Q. to K. second. *

10.

B. Castles, K. to his R. square, and R. to B. square ; and will gain the Piece.

In the second place,

W. Takes the doubled P. with the B.

7.

B. K. Kt. to adv. K. Kt. fourth.

W. Castles, *alla Calabrista*, as his best move.

8.

B. K. B. P. two squares.

W. If he retire the B., Black playing K. P. one step, gains a Piece, and if instead he push K. R. P. one step, Black can, equally well, take K. B. P. with the Kt., or retire the Kt. to K. B. third.

SECOND DEFENCE OF THE WHITE.

W. Retires K. B. to Q. Kt. third.

* If, instead of playing the Q., he bring K. Kt. to adv. K. fourth, having in view the check with Q. at adv. K. R. fourth, Black, to secure the acquisition of a Piece, plays Q. to K. B. third.

6.

B. Q. P. takes K. P.

Here the White can play in three ways,

In the first place,

W. Kt. takes K. P.

7.

B. Q. to adv. Q. fourth, menacing check-mate.

W. If he prevent the mate he loses the Kt.

If he take K. B. P. with the B., Black plays
K. to his second square, and will gain the
Kt. next move.

In the second place,

W. Retires the attacked Kt. to K. R. fourth.

7.

B. K. B. takes K. B. P.—checking.

W. K. takes the B. to save the Kt.

8.

B. K. Kt. to adv. K. Kt. fourth,—checking ;
then takes the Kt. with the Q.—having
a superior situation.*

* Which would equally be the case if White had played the attacked Kt. to adv. Kt. fourth; taking notice that if White, in this last case, should not take the B. with the K., Black should castle K. to his Kt. and R. to B. square, still remaining with the advantage of a Pawn.

In the third place,

W. Retires the Kt. to its square..

7.

B. Q. B. to adv. K. Kt. fourth.

W. If he play K. B. P. one step, Black takes it, destroying his castling.

And if he cover with K. Kt., he remains a Pawn less, and would do worse, should he cover with Q. Kt., because Black playing Q. to her Kt. third, White would suffer another evident loss.

THIRD AND LAST DEFENCE.

W. K. P. takes the P., as his best move.

6.

B. Retakes the P. with the B. P.*

Here White can either check with the B. or retire the said B. to Q. Kt. third.

Firstly, viz.

W. Checks with the B. at adv. Q. Kt. fourth, †

* See farther on,—the Notice to the B. on this sixth move.

† This is better than retiring the attacked B., as will be seen in the Instructions to the Black.

7.

B. Covers with Q. B. at Q. second.

W. Takes the K. P. with the Kt.

8.

B. B. takes the B.

W. Q. Kt. retakes the B.

9.

B. K. B. takes K. B. P.—checking.

W. If he should not take the B. with the K.,
Black plays the Q., or retires the B. to
Q. Kt. third, and will have the better
situation.

And if he take the B. with the K.,

10.

B. Q. checks at her Kt. third.

W. Q. P. two squares.

11.

B. Checks with the Kt. at adv. K. fourth, and
then takes the Kt. with the Q., having
still a better game.

Secondly, viz.

W. K. B. to Q. Kt. third.

7.

B. K. P. one step to adv. K. fourth.

Here White can answer in one of the following ways:—

In the first place,

W. Retires the attacked Kt. to its square.

8.

B. Q. P. one step.

W. The attacked Kt. to its R. fourth.

9.

B. Leaves his own B. *en prise* of the adv. Kt., and castles K. to his Kt. square, and R. to K. square, to play next move, Q. B. to adv. K. Kt. fourth.

In the second place,

W. Pushes Q. P. two squares.

8.

B. P. takes K. Kt.

W. P. takes the B.

9.

B. Q. P. one step.

W. The attacked Kt. to its square.

10.

B. Is not to take K. Kt. P. with the P., but check with the Q. at K. second; then castles; and the advantage over this, and the preceding Defence of the White will be clearly seen.

* 2

In the third and last place,

W. Retires the attacked Kt. to adv. K. fourth.
8.

B. K. B. to adv. Q. fourth.

W. K. B. P. two squares.

9.

B. B. takes the K. Kt.

W. P. takes the B.

10.

B. Q. B. to adv. K. Kt. fourth.

W. Covers the Q. with the Kt. at K. second.

11.

B. K. Kt. to its R. fourth.

W. K. Kt. P. one step.

12.

B. K. Kt. to adv. K. B. fourth, on the Kt.

W. P. takes the Kt.

13.

B. Q. checks at adv. K. R. fourth.

W. K. to his B. square.

14.

B. Q. B. checks at adv. K. R. third.

W. K. to his Kt. square.

15.

B. Q. checks at adv. K. Kt. fourth.

W. K. to his B. second square.

16.

B. Q. checks at adv. K. B. third, and gives forced mate in a few moves.

NOTICE

To the Black on his sixth move.

The Black, at his sixth move could push K. P. one step, on the K. Kt.—noting for his instruction, that if White should now play Q. to K. second, Black should castle K. to his Kt. square, and R. to K. square, and next move play Q. B. to adv. K. Kt. fourth; which would be good play. If, instead, White should play the attacked Kt. to adv. Kt. fourth, Black should make the move noted elsewhere, to take it, viz. take K. P. B. with the B. checking. If, instead, he should play the said Kt. to its R. fourth, Black advances K. Kt. to adv. K. Kt. fourth, making an irreparable attack. Finally, should he play the said Kt. to adv. K. fourth, which is the best move, Black plays his K. B. to adv. Q. fourth, attacking both Knights; the White then, as his best move, taking K. B. P. with the Kt., Black takes the Kt. with the K., and White

taking Q. B. P. with his doubled Pawn, discovering check ; Black, as his best, moves K. to his square ; and White then taking Q. Kt. P. with his Pawn, Black retakes the P. with the B., thus forcing the exchange of three Pawns, besides the advantage of castling, for a Knight, which in this case makes an equality of force.

§ II.

5.

B. Provided that he do not wish to play Q. P. two squares, as in the preceding paragraph, he plays the said Pawn one step only.

W. If he do the same, Black moves Q. B. to adv. K. Kt. fourth, attacking the K. Kt. If he play K. Kt. to adv. K. Kt. fourth, Black plays the known move, viz. takes K. B. P. with K. B.

If he play K. R. P. one step, Black pushes Q. Kt. P. two squares, advancing it afterwards one step on the Kt., and eventually gains K. P.

And, finally, if he play Q. P. two squares,

6.

B. K. P. takes the P.

W. K. Kt. retakes the P.

7.

B. Q. to her Kt. third.

W. Q. Kt. to K. second, to sustain the other Kt., or to the R. fourth, on the adv. Q.

8.

B. Q. to adv. Q. Kt. fourth,—checking, and gaining the B.; and if the White, instead of playing the Kt., should bring out Q. B. to K. third, Black would gain Q. Kt. Pawn, throwing his Adversary into some disorder.*

* The best defence for the White at his fifth move is to castle, K. to his R. square, and R. to its B. square, as will be seen in the Instruction to the Black; and although he could have pushed Q. P. one step, nevertheless in consequence of the aforesaid move of Q. B. to adv. K. Kt. fourth, it is better to castle.

CHAPTER II.

The White answering the fourth move of the Black, by playing Q. P. one step.

1:

B. K. P. two squares.

W. The same.

2:

B. K. Kt. to B. third.

W. Q. Kt. to B. third.

3.

B. K. B. to Q. B. fourth,

W. The same.

4.

B. Q. B. P. one step.

W. Q. P. one step.

5.

B. The same.

FIRST DEFENCE OF THE WHITE.

W. K. Kt. to its B. third.

6.

B. Can as well castle with K. to his R. square, and R. to B. square, as play Q. B. to adv. K. Kt. fourth, confining the Kt.; as was hinted at the end of the preceding chapter.

SECOND DEFENCE OF THE WHITE.

W. Q. Kt. to R. fourth.

6.

B. K. B. takes K. B. P.—checking.

W. K. takes the K. B., as his best move.

7.

B. Q. Kt. P. two squares, recovering the Piece and preventing the Adversary from castling.*

* This is to be understood, in case White should either retire the B. or take Q. Kt. P. with it; since he could likewise disconcert the Black in castling, by taking K. B. P. with the B.; this being the case, the game would certainly be equal in force; but White would remain much longer, subject to defence, by the move of the Black of K. Kt. to adv. K. Kt. fourth, which would render it more difficult to the White to place his King in security.

THIRD DEFENCE OF THE WHITE.

W. Q. B. to adv. K. Kt. fourth.

6.

B. Q. to her Kt. third, following the moves of the First Opening, Chapter First, § II. Second Defence, to which I refer you. I will only observe, that if White should answer this sixth move by playing Q. Kt. to its R. fourth, Black, after taking K. B. P., with the B. checking, could as well retire the Q. to her own square, as is intimated in the above quoted Defence, as the best move, as play her to her R. fourth, attacking the adv. Kt.—then, if White should defend it, Black takes K. Kt. with his B.; and if, instead, White should take the B. with the K., Black takes the Kt. with the Q., not having any thing to fear on the part of his own King, who hastens to prevent himself from being enclosed, as in the Defence of the first opening. In the present state of the game, he can defend himself with more advantage, against any attempt of the Adversary.

CHAPTER III.

The White answering the fourth move of the Black, by playing Q. to K. B. third square.

1.

B. K. P. two squares.

W. The same.

2.

B. K. Kt. to B. third.

W. Q. Kt. to B. third.

3.

B. K. B. to Q. B. fourth.

W. The same.

4.

B. Q. B. P. one step.

W. Q. to K. B. third square.*

5.

B. Castles, K. to his R. and R. to B. square.

* This move of the Q. is natural; because it hinders Black from pushing Q. P. two squares the following move, it is nevertheless not good play.

FIRST DEFENCE OF THE WHITE.

W. Q. P. one step.

6.

B. K. Kt. to K. square, threatening to play K.
B. P. two squares.*

W. Q. B. to K. third.

7.

B. K. B. to adv. Q. Kt. fourth.

W. K. Kt. to K second.

8.

B. K. B. P. two squares.

W. If he take K. B. P. with K. P., Black gains
a Piece, by pushing Q. P. two steps, and
then one step.

If, instead, he castle in any manner, or make
any other indifferent move, Black also
gains a Piece, taking K. P. with K. B. P.
then playing Q. P. two squares, and after-
wards one step farther.

And, finally, if he play Q. R. P. one step,
on the K. B.,

9.

B. K. B. P. takes K. P.

* Black ought to have made the same move, if White, in-
stead of playing Q. P., had pushed K. R. P. one step.

W. Retires the Q. to K. Kt. third.

10.

B. Exchanges the B. with the Kt.—checking, and then pushes Q. P. two squares; remaining with the advantage of a P. at least, and with a better-ordered game.

SECOND DEFENCE OF THE WHITE.

W. K. Kt. to K. second.

6.

B. Q. P. two squares.

Here the White can play in three ways; viz.

In the first place,

W. Retires the B. to Q. third.

7.

B. K. Kt. to adverse K. Kt. fourth.

W. If he castle, *alla Calabrista*, Black pushes K. B. P. two squares.

And if, instead, he retire Q. Kt. to Q. square, in defence of K. B. P.

8.

B. Q. P. takes K. P.

W. Retakes the P. which way he pleases.

9.

B. K. B. P. two squares ; having, in every case,
a game won by its nature.

In the second place,
W. Retires K. B. to Q. Kt. third.

7.

B. Q. B. to adverse K. Kt. fourth.

W. Q. to her third square, as his best move.

8.

B. Q. to her Kt. third.

W. Castles, *alla Calabrista*, as his best move.

9.

B. Q. P. takes K. P.

W. Q. Kt. takes the P.

10.

B. Q. B. to K. B. fourth.

W. K. Kt. to its third square.

11.

B. Kt. takes the Kt.

W. Kt. retakes the Kt.

12.

B. Q. Kt. to Q. second.

W. Q. to K. B. third.

13.

B. B. takes the Kt.

W. Q. takes the B.

14.

B. K. B. P. two squares; having a more open game, and better arranged for attack.

In the third place,

W. K. P. takes the Q. P.

7.

B. Q. B. to adverse K. Kt. fourth.

W. Q. to her third square.

8.

B. Q. B. takes the Kt.

W. If he take the B. with the K., Black pushes K. P. another step on the Q.; then, if White take it with his Kt., Black retakes the Kt. with K. Kt., to play afterwards K. R. to K. square: but, as his best, moving the attacked Q. instead, Black takes the doubled Pawn with Q. B. P., becoming equal in force, but superior in situation.

And if, instead, he take the B. with Q. or with Q. Kt.,

9.

B. Retakes the doubled Pawn with Q. B. P. having a very good attack, principally by the two Pawns in the centre; all this

being derived from White playing Q. to K. B. third, which is an irregular move, or at least unseasonable, in the first opening of the Piano Game.

INSTRUCTIONS TO THE BLACK,
ON HIS PROPER DEFENCE,

THE ADVERSARY HAVING THE MOVE.

CHAPTER I.

*In which the White, at his fourth move of the Piano Game,
plays Q. B. P. one step.*

1.

W. K. P. two squares.

B. The same.

2.

W. K. Kt. to B. third.

B. Q. Kt. to B. third.

3.

W. K. B. to Q. B. fourth.

B. The same.

4.

W. Q. B. P. one step.

B. K. Kt. to its B. third.

L

Here we suppose the White to play,

1. Q. P. two squares.
2. Q. P. one step only.
3. K. Kt. to Adversary's K. Kt. fourth; and therefore,

§ I.

5.

W. Q. P. two squares.

B. K. P. takes Q. P. as his best move.

6.

W. If he push K. P. another step; Black moves the attacked Kt. to K. fourth, regulating himself according to the notice given before in chapter I.

If, instead, he play K. Kt. to adverse K. Kt. fourth, Black can castle, *alla Calabrista*, and will remain with the advantage of one Pawn.

And if he retake the P. with Q. B. P.

B. Checks with the attacked B. at adverse Q. Kt. fouth.

7.

W. If he cover with the Kt. he loses K. P., but covering with Q. B. at Q. second,

B. Does not take K. P. with the Kt., because

White exchanging Bishops, would check, taking K. B. P. with K. B., but takes the B. with K. B.—giving check.

8.

W. If he retake the B. with K. Kt. he loses Q. P.

If he retake it with the Q. he loses K. P.

Therefore he retakes it with Q. Kt.

B. Q. P. two squares.

9.

W. K. P. takes the P.

B. K. Kt. retakes the P.

10.

W. Q. to K. second,—checking.

B. Covers with the B., and then castles ; and will have an open and secure game.

§ II.

5.

W. Q. P. one step.

B. Castles, K. to his R. and R. to B. square.

6.

W. If he play Q. B. to adverse K. Kt. fourth, Black, not wishing to disengage the Kt. by retiring the B. to K. second, can play Q. P. one step ; then, should White play

K. Kt. to its R. fourth, to allow the Q. to come to K. B. third, Black prevents him, by pushing K. R. P. one step on the B.

And therefore, suppose here he play Q. Kt.

P. two squares, as a very natural move,

B. Retires the B. to Q. Kt. third.

7.

W. Q. Kt. P. another step.

B. The attacked Kt. to its R. fourth.

8.

W. Kt. takes K. P.

B. Q. to K. second.

9.

W. Kt. takes K. B. P.—checking.

B. K. R. takes the Kt.

10.

W. K. B. takes the R.

B. Q. takes K. B., thus exchanging a R. and two Pawns for two minor Pieces, which is an equal contract, and leaves an equal game; White should, however, now be careful not to play the Q. B. P., because Black, playing K. B. to adv. Q. fourth, would gain the Rook.*

* He would also gain it, if White at his sixth move should play K. Kt. to adv. K. Kt. fourth: in that case Black would

NOTICE

To the Black on the fifth move of the White.

If the White, instead of playing Q. Kt. P. at his sixth move, as was supposed above, should play it at his fifth move, after Q. B. P., the following moves will throw light on the subject.

5.

W. Q. Kt. P. two squares.

B. Retires the K. B. to Q. Kt. third.

6.

W. If he advance the said P. another step, Black plays the attacked Kt. to its R. fourth; then White taking K. P. with the Kt., Black may recover the P. in two ways,—1st, By taking the B. with Q. Kt. and then K. P. with K. Kt.,—2d, By castling, *alla Calabrista*.*

come with his Q. to K. second; then if White should play Q. Kt. P. two squares, Black should not retire the B., but certainly take the said P. with the Kt.; and if White should take the Kt. with Q. B. P., Black moves K. B. to adv. Q. fourth, gaining, as was said, Q. R.

* Secure of recovering the P. in three moves, with an equal

But if, instead, he play Q. P. two squares,
B. K. P. takes the P.

7.

W. Advances K. P. another step.

B. K. Kt. to adverse K. fourth,

8.

W. If he come with K. B. to adv. Q. fourth,
 Black takes Q. B. P. with K. Kt., re-
 maining with the advantage of one
 Pawn.

If, instead, he retake the doubled P. with
 Q. B. P., Black does not take Q. Kt. P.
 with the Kt., because White would bring
 his Q. to her Kt. third, or first take
 K. B. P. with K. B., but Black rather
 pushes Q. P. two squares, having a very
 good game.

§ III.

5.

W. K. Kt. to adverse K. Kt. fourth.

B. Castles, *alla Calabrista*, as his best move.

game; since White playing Q. P. one step, or Q. Kt. to its
 R. third, or Q. to K. second, or to R. fourth; Black plays
 Q. P. one step, then takes the B. with Q. Kt., and, finally,
 takes K. P. with the K. Kt.

6.

W. K. B. P. two squares.

B. Q. P. two squares. *

7.

W. If he take K. P. with K. B. P. Black leaps his K. Kt. to adv. K. Kt. fourth, gaining a piece, or at least getting a more valuable Piece for a minor one.

If, instead, he take Q. P. with K. P., Black retakes the P. with K. Kt.; then White playing Q. to adv. K. R. fourth, Black plays Q. B. to K. B. fourth, having a better situation.

Finally, if he play K. B. to adv. Q. Kt. fourth,

B. K. Kt. takes K. P. remaining superior at least one Pawn, with a better game.

8.

W. For if he take the said Kt. with his Kt.

B. Retakes the Kt. with Q. P.

* This is the only good move for the Black; for if instead of this he had pushed K. R. P. one step, or had taken K. B. P. with K. P. in the first case, White would take K. B. P. with the Kt., and, after the exchanges which must follow, would have a much better game; and, in the second case, White having pushed Q. P. two squares, taking afterwards the doubled P. with Q. B., would have an attack perfectly irresistible.

9.

- W.** Takes the Q. Kt. with the B.
B. Does not now retake the B., but, instead, takes K. B. P. with K. P., threatening a very pernicious check with the Q., at Adversary's K. R. fourth.
-

CHAPTER II.

The White at his fourth move, playing Q. P. one square.

WITH AN ANNOTATION,

If he should play the same Pawn two squares.

1.

W. K. P. two squares.

B. The same.

2.

W. K. Kt. to B. third.

B. Q. Kt. to B. third.

3.

W. K. B. to Q. B. fourth.

B. The same.

4.

W. Q. P. one step.

B. The same.

5.

W. K. Kt. to adv. K. Kt. fourth. *

B. K. Kt. to its R. third.

* If instead of playing his K. Kt. to adv. K. Kt. fourth, he should push Q. B. P. one step, Black, for greater security, should answer it by moving K. R. P. one step, to restrain the adversary's Pieces.

6.

W. If he castle with K. to his R. sq. and R. to B. sq. Black must be careful not to play Q. B. to adv. K. Kt. fourth, although it appears a good move; because White would gain a Pawn by taking K. B. P. with K. B. *

Instead of this, Black may also castle, in imitation of the White; and White pushing K. B. P. two squares, Black is not to take it, nor suffer it to advance another step, but also push K. B. P. two squares, and will have an equal game.

Should White at the sixth move, instead of castling, push the said K. B. R. two steps, Black, in *this* case, should not imitate him, because White would check with the Q. at adv. K. R. fourth; but take K. B. P. with K. P., then White retaking it with Q. B. Black will castle K. to his R. sq. and R. to B. sq. having a better ordered game than the White. Finally, if White play Q. to K. B. third, or to adv. K. R. fourth,

* For this must happen, that if Black take the B. with the Kt. White takes the B. with the Q., having already gained the Pawn; and if, instead, he retire the K., White pushes K. B. P. one step on the B., and then retires his own Bishop.

B. Castles, K. to his R. and R. to B. square.

7.

W. If he take K. B. P. with the Kt.—checking,
Black takes the Kt. with the Kt., and
White taking the Kt. with the B., Black
plays Q. to K. B. third ; *

But if, instead, he should also castle with
K. to his R., and R. to B. square,

B. Plays K. B. P. two sq. having a good game.

ANNOTATION

On the fourth move of the White.

If the White, after the first three moves of the Piano Game, should, at his fourth move, play Q. P. two squares, the move would be wrong, costing the irreparable loss of a Pawn.

And Black, as his best move, ought to take the said Pawn ; the point is, With what Piece ?

He ought not to take it with the Kt., because White would also take K. P. with his Kt. ; then Black retiring the Q. Kt. to K. third, not having a better defence, White would take it with the

* Thus gaining great advantage ; which should also follow if White, instead of taking the said P. with the Kt. should take it with the K. B.

B., having a game of some advantage; since, if Black take the B. with Q. P., White takes the Q. with the Q., giving check, and Black being obliged to take the Q. with his K., White would check again with the Kt. taking K. B. P., and afterwards K. R.; and if Black, instead, take the said B. with K. B. P., White checks with the Q. at adv. K. R. fourth, acquiring also some advantage.

Neither should Black take the said Q. P. with K. P., because White leaps his K. Kt. to adv. K. Kt. fourth; then Black playing Q. Kt. to his K. fourth, or K. Kt. to its R. third, White, nevertheless, takes K. B. P. with the Kt., and after the exchanges which must follow, checks with Q. at adv. K. R. fourth, recovering the B. with a better game.

Black, however, as his best move, ought to take Q. P. with K. B., then White pushing Q. B. P. one step on the said B., Black is not to retire it to Q. B. fourth, but to his Q. Kt. third; for this reason, that White would take K. B. P. with K. B.—checking, having in view the following check with the Q. at adv. Q. fourth, by which he would recover the lost Piece, besides preventing the Adversary from castling.

THIRD OPENING OF GAMES,

TO BE PLAYED

WHENEVER THE ADVERSARY DOES NOT ANSWER WITH
THE MOVES OF THE**PIANO GAME,**

BUT DECLINES IT, AT THE FIRST, SECOND, OR THIRD MOVE.

Divided

According to the Order of the said three Moves.

**WITH A FINAL INSTRUCTION TO THE
BLACK,**

ON HIS PROPER DEFENCE.

THE ADVERSARY HAVING THE MOVE.

Many, in answering to the first three moves, decline the Piano Game; either because they are not sufficiently skilled in the necessary defence, or to embarrass the Player having the first move, or even from the mere love of novelty. It is, however, necessary to know how to act with Players of this description; therefore, in this third opening, are presented the prin-

pal games, proceeding from the irregular answers of the Adversary ; wherein the most concealed snares are pointed out, and the most secure methods of avoiding them shewn.

And as many superficial Players imagine, that certain answers may be substituted indifferently, for the first three of the Piano Game ; they will here be much more enlightened, by discovering the consequences ; and thus, in learning the quality of these same games, they will, at the same time, become more intimately acquainted with the reason of the first moves :

In the subsequent instructions, with which, as well as the others, the present opening is closed, giving the move to the White Adversary, it will be supposed, that the Black, on his part, answers, as much as possible, with the moves of the Piano Game, they being the most masterly ; and that the White only declines them : with the reserve of playing at the second move the King's Bishop to the Queen's Bishop's fourth ; which forms the subject of the fourth opening ; and of pushing at the first move, the Queen's Pawn to its extent ; which is reserved for the sixth opening ; to bestow on these two moves greater attention and illustration, than could be afforded in one instruction only.

CHAPTER I.

The White declining the Piano Game, at his first move.

1.

B. K. P. two squares.

White can now decline the Piano Game in three ways, viz. playing

1. Q. P. two squares.
2. K. P. one step.
3. Q. Kt. P. one step ; and, therefore,

§ I.

W. Q. P. two squares.

2.

B. K. P. takes the P.

W. Q. retakes the P.

3.

B. Q. P. two squares.

FIRST DEFENCE OF THE WHITE.

W. K. P. two squares.

4.

B. Q. P. takes it.

W. Q. retakes the P.—checking.

5.

B. K. B. covers at K. second.

W. K. B. to Q. B. fourth.

6.

B. K. Kt. to its B. third.

W. If he retire the Q. to K. second, Black castles with K. to his Kt., and R. to K. sq. then White playing Q. B. to K. third, Black leaps his K. Kt. to adv. K. Kt. fourth, with which he will take the B., thence gaining in a few moves K. B. P., which will have re-taken the K. Kt. Therefore he plays, instead, Q. to K. B. fourth, in order that the Kt. may not be moved.

7.

B. Castles K. to R. and R. to K. square.

W. If he take K. B. P. with K. B. he will be mated in two moves; and therefore he plays K. Kt. to K. second, or Q. B. to K. third.

8.

B. K. B. to adv. Q. Kt. fourth—checking.

W. Covers with what he pleases.

9.

B. K. R. to adv. K. fourth, with a much better situation than his Adversary.

SECOND DEFENCE OF THE WHITE.

W. Q. Kt. to its B. third.

4.

B. K. Kt. to its B. third.

W. Q. B. to adv. K. Kt. fourth.

5.

B. K. B. to K. second.

W. If he take the Kt. with an intent to gain Q. P., he will be grossly mistaken; and therefore castles, K. to Q. Kt. and R. to Q. square.

6.

B. Q. B. P. two squares.

W. If he do not check with the Q., Black plays Q. B. to K. third, having a good attack; but if he check with Q. at her R. fourth,

7.

B. Q. B. covers at Q. second.

W. Retires the Q. to her Kt. third.

8.

B. Q. B. P. another step.

W. As his only move, takes Q. Kt. P.

9.

B. Q. B. to its third square;—gaining the Q.

LAST DEFENCE OF THE WHITE.

W. Q. checks at adv. K. fourth.

4.

B. Q. B. covers at K. third.

Here White can play K. P. two squares; also
Q. B. to K. B. fourth.—Therefore,

Firstly, viz.

W. K. P. two squares, to open the game.

5.

B. K. Kt. to its B. third.

W. If he play Q. B. to adv. K. Kt. fourth, Black
plays K. B. to Q. third, sure afterwards
of gaining at least the K. P.

If, instead, he take Q. P. with K. P., Black
checks with K. B. at adv. Q. Kt. fourth,
and then castles, K. to his Kt., and R.

to K. square, with a game very superior in situation.

And if he play K. B. to Q. third,
6.

B. Takes K. P. with Q. P.

W. Retakes the P. with the B., or advances the said B. to Q. B. fourth..

7.

B. K. B. checks at adv. Q. Kt. fourth; then castles, K. to his Kt., and R. to K. sq., having also the better game.

Secondly, viz.

W. Q. B. to K. B. fourth.

5.

B. Q. Kt. to its B. third.

W. Q. takes Q. B. P.*

6.

B. Exchanges Queens, then plays Q. R. to its B. square, and afterwards the Kt. to adv. Q. fourth,—with a game won by its nature.

* The error of the White consists in this fifth move taking Q. B. P. with the Q., from the bad consequence which must be derived from it; instead of which, he ought rather to retire the Q. to K. third.

§ II.

W. K. P. one step.

2.

B. Q. P. two squares.*

W. K. B. to K. second, to be prepared for castling.

3.

B. K. Kt. to its B. third.

W. The same.

4.

B. K. B. to Q. third.

W. Castles, K. to his Kt., and R. to K. square.

5.

B. K. R. P. two squares.

FIRST DEFENCE OF THE WHITE.

W. Q. P. one step.

* The play of the Black, Q. P. two squares, can also be verified, as may be seen in the following paragraph, when the Adversary opens with Q. Kt. P. pushed one step only; as some have a bad custom of doing, to whom it appears more easy to defend a close and united game, because they do not foresee the consequences.

6.

B. K. P. another step on the Kt.

W. Q. P. takes K. P.

7.

B. Q. P. takes the P.

W. If he play K. Kt. to adv. K. Kt. fourth, Black takes K. R. P. with the B., having in view the successive check with the Kt. at adv. Kt. fourth, and would thus gain a Pawn.

And if he play K. Kt. to Q. fourth,

8.

B. Still takes K. R. P. with K. B.

W. K. takes the K. B.

9.

B. K. Kt. checks at adv. K. Kt. fourth.

W. If he play K. to his R. square, he will be mated by the Q. in three moves.

If he play him to his R. third, Black gains the Q., taking K. B. P. with the K. Kt.

If he go to his Kt. square, Black plays Q. to adv. K. R. fourth, regulating himself by the moves which are below.

If he go to his Kt. third, Black checks with K. R. P.; and, according to his next move, White will either be mated in three moves, or lose his Q.

And, finally, if, as his best move, he take the Kt. with the B.,

10.

B. P. takes the B.—discovering check, from the R.

W. If he play the K. to his Kt. third, Black checks with the Q. at adv. K. R. fourth; and White, moving his K. to his B. fourth, Black discovers check from the Q., advancing the doubled P.; then White, passing the K. to adv. K. fourth, Black checks with the R. at its fourth, and thence mates him, in a few moves, or gains the Q.

Therefore, instead, he plays K. to his Kt. square.

11.

B. Q. to adv. K. R. fourth.

W. If he play K. B. P. one or two steps, Black checks with the Q. at adv. K. R. square; and White, moving his K. to his B. second, Black checks with the doubled P., and then mates next move.

And if, instead, he play K. to his B. square,

12.

B. Advances the doubled P. one step.

W. If he play K. to his second square, Black

takes K. B. P. with the P., attacking the R., and then checks with Q. B.

And if he take the P. with the P.,

13.

B. Q. retakes the P.

W. Retires the K. to his Kt. square, to avoid the mate.

14.

B. K. R. to adv. K. R. second:

W. If he play Q. to her second, or to K. second, or R. to K. second, Black retires his Q. to adv. K. R. fourth, and will win the game.

SECOND DEFENCE OF THE WHITE.

W. K. R. P. one step, to restrain the adv. Pieces.

6.

B. Plays, nevertheless, K. Kt. to adv. K. Kt. fourth.

W. If he take it, he is suddenly ruined ; and if, instead, he play Q. P. one step,

7.

B. Advances K. P. another step.

W. The attacked Kt. to Q. fourth.

8.

B. Now, or after exchanging Pawns, takes K.

B. P. with **K. Kt.**

W. K. takes the **Kt.**

9.

B. Q. checks at adv. K. R. fourth, and then takes K. R. P. with Q. B.; or with the Q., should he cover the check with the Kt. P., and winning the game; all this proceeding from the Adversary's Pieces being so much confined.

§ III.

W. Q. Kt. P. one step.

2.

B. Q. P. two squares.

W. Q. B. to **Q. Kt.** second.

3.

B. K. B. to **Q.** third.

W. K. B. P. two squares.

4.

B. K. P. takes the **P.**

W. Q. B. takes **K. Kt. P.**

5.

B. Q. checks at adv. K. R. fourth.

W. K. Kt. P. one step.

6.

B. Doubled P. takes the P.

W. If he play K. Kt. to its B. third, Black takes K. R. P., discovering check from the Q.; then White, taking the Q. with K. Kt., is mated with K. B. at adv. K. Kt. third.

Therefore, he plays K. B. to K. Kt. second.

7.

B. Doubled P. takes K. R. P., discovering check from the Q.

W. K. to his B. square.

8.

B. P. takes the K. Kt.

W. If he take the Q. with the R., Black declares the P. a Queen, and mates him; playing K. B. to Q. B. fourth, or to adv. K. R. second, defending the said Q.

Therefore, instead, he makes one of the two following defences:—

FIRST DEFENCE OF THE WHITE.

W. K. R. takes the P.

9.

B. Q. checks at adv. K. B. fourth.

W. If he play K. to his square, Black checks with Q. at adv. K. Kt. third, and then takes the B., which attacks the R.;— having a game won by its nature.

Therefore, he covers with K. B. at its third square.

10.

B. Q. B. checks at adv. K. R. third.

W. If he play K. to his square, he would be mated in two moves.

If he cover with the R., he would remain clearly inferior in force, and in situation.

And if he move K. to his B. second,

11.

B. Plays K. Kt. to its B. third.

W. If he take the Kt. with the B., Black, re-taking the B., remains superior one Piece and one Pawn.

If, instead, he take the R. with the B., Black, checking with the Kt. at adv. K. fourth, mates him in two moves.

And if he do not take either the R. or Kt., but pushes K. P. one step on the Q.,

12.

B. Q. checks at adv. K. R. second.

W. Covers with the B., that he may not lose the R.

13.

B. Q. checks at adv. K. Kt. third.

W. K. to his B. square, not to lose the Q.

14.

B. K. Kt. to adv. K. Kt. fourth, threatening to mate him with Q. at adv. K. B. second.

W. If he play Q. to K. second, he is mated by the Kt.

If he play her to K. square, Black checks with Q. at adv. K. B. third, check-mating next move.

And if he play her to K. B. third, Black takes her with impunity—check-mating next move, with the B.

SECOND DEFENCE OF THE WHITE.

W. K. takes the P.

9.

B. Q. to K. Kt. fourth.

W. Takes the R. with the B.

10.

B. K. R. P. two squares.

White can now play K. P. one step, or return with Q. B. to its Kt. second: Therefore,

Firstly, viz.

W. K. P. one step.

11.

B. K. R. P. one step to adv. K. R. fourth.

W. If he play Q. to K. B. third, Black, advancing the R. P. another step, gains an advantage.

And if, instead, he retire K. to his B. square,

12.

B. K. B. P. one step, enclosing the B., and gaining it in a few moves.

Secondly, viz.

W. Returns with Q. B. to its Kt. second.

11.

B. K. R. P. one step to adv. R. fourth.

W. K. to his B. square.

12.

B. K. R. P. another step to adv. R. third.

W. If he take it with the B., Black checks with Q. at adv. K. B. fourth; then White, as his best move, playing K. to his Kt. square, Black takes the B. with the B., and then repeats check with Q. at adv.

K. Kt. fourth ;
And retiring the attacked B. to its third sq.,

13.

B. Plays Q. B. to adverse K. Kt. fourth, putting the Bishops in exchange ; and will win.

CHAPTER II.

The White declining the Piano Game at the second move.

1.

B. K. P. two squares.

W. The same.

2.

B. K. Kt. to its B. third.

White can now play,

1. K. Kt. to its B. third.

2. K. B. to Q. third.

3. K. B. to Q. B. fourth.

4. Q. to K. B. third.

5. Q. P. one step.—Therefore,

§ I.

W. K. Kt. to its B. third.

3.

B. K. Kt. takes K. P.

W. The same.

4.

B. Q. to K. second,

W. If he retire the Kt., he loses the Q. by the

check of the Kt. at adv. Q. B. third.
Therefore he also plays Q. to K. second.

5.

B. Q. takes K. Kt.

W. Q. P. one step.

6.

B. Q. P. two squares.

W. K. B. P. one step.

7.

B. K. B. P. two squares.

W. If he take the Kt. with the P., Black retakes the P. with Q. P., remaining constantly one Pawn superior, besides having a better situation ; and if before he take the Kt. he play Q. Kt. to Q. second, to be enabled to recover the Piece, without losing the P., Black plays out Q. Kt. to its B. third, to move it afterwards to adv. Q. fourth, attacking the Q. and the B. P. *

* With which will be seen to greater advantage the error of the White in this paragraph ; which error does not lie in the second move, viz. K. Kt. to its B third, as some have supposed ; but is certainly in the third, where he also takes K. P. with K. Kt. in imitation of the Black : instead of which he ought to play Q. to K. second, preventing the Black, who aimed at doing the same, in which case he would not lose a pawn, altho' he makes a bad opening ; and therefore it would be better to defend K. P. at his second move.

§ II.

W. K. B. to Q. third. *

3.

B. K. B. to Q. B. fourth.

W. K. Kt. to its B. third.

4.

B. Q. P. two squares.

FIRST DEFENCE OF THE WHITE.

W. K. Kt. takes K. P. †

5.

B. Q. P. takes K. P.

W. K. B. to Q. B. fourth.

6.

B. Q. to adv. Q. fourth.

W. K. B. takes K. B. P.—checking.

† This move is not advisable, because it prevents Q. P. being moved, and consequently the bringing out, that way, the Q. B.; besides other inconveniences, which must be derived from it; as may be seen in the present paragraph.

* If, instead of this and the following defence, he should take Q. P. with K. P., Black, pushing K. P. one step, gains a Piece.

7.

B. K. to his second square.

W. Castles, *alla Calabrista*.

8.

B. Q. takes K. Kt.

W. Retires K. B. to Q. B. fourth.

9.

B. K. Kt. to adv. K. Kt. fourth.

W. K. Kt. P. one step, to prevent the Mate.

10.

B. K. R. to its B. sq., winning the game.

SECOND DEFENCE OF THE WHITE.

W. Q. Kt. to its B. third.

5.

B. Q. P. takes K. P.

W. If he take the P. with the K. B. Black playing K. Kt. to adv. K. Kt. fourth ; afterwards pushes K. B. P. two squares. Therefore he takes the P. with Q. Kt.

6.

B. Kt. takes the Kt.

W. Retakes the Kt. with the B.

N

7.

B. K. B. P. two squares.

W. If he take K. P. with the Kt., Black plays Q. to adv. Q. fourth. *

And if he retire the attacked B. to his Q. third,

8.

B. Pushes K. P. another step; having a game won by its nature.

§ III.

W. K. B. to Q. B. fourth. †

3.

B. K. Kt. takes K. P.

W. Q. to K. second.

4.

B. Q. P. two squares.

* Not at all caring for the check of the Q. at adv. K. R. fourth; because Black covers with K. Kt. P. attacking the said Q.; and White cannot take the Kt. P. with the Kt. since Black freely takes it with R. P., the R. being already defended by the Q.

† This second move of the White does not necessarily produce the loss of a Pawn, but only an inferior situation; as will be afterwards perceived.

FIRST DEFENCE OF THE WHITE.

W. Q. P. one step.*

5.

B. Kt. takes K. B. P. †

W. Q. takes K. P.—checking.

6:

B. Q. B. covers at K. third.

W. If he take the Kt. with the K. Black takes the B. with Q. P. and White retaking the said P., Black checks with the Q. at adv. K. R. fourth ; gaining the doubled P., besides having the better situation.

And if, instead of taking the Kt. with the K., he should take Q. P. with K. B., Black takes Q. P. with the Kt.—checking, and then takes the B. with the Q., in

* Although Salvio, Chap. II. of Book IV. suggests this move to the White, instead of retiring the attacked B. to Q. third, it is absolutely a worse move; because besides, remaining inferior in situation, it also involves the loss of a Pawn, not observed by this author, as is the case in the present defence.

† A more quick method than that of taking the B. with Q. P., altho' this move also equally produces to Black the forced advantage of a Pawn.

the same manner, remaining superior one Pawn, besides having a better game.

SECOND DEFENCE OF THE WHITE.

W. Retires K. B. to Q. Kt. third.

5.

B. K. B. to Q. B. fourth.

W. K. B. P. one step.

6.

B. K. Kt. to adv. K. B. second, attacking K. R.

W. Q. takes K. P.—checking.

7.

B. Covers with the Q., and after the exchange, takes the R., gaining some advantage.

THIRD DEFENCE OF THE WHITE.

W. The attacked B. to Q. third, as his best move.

5.

B. Not to engage himself in a long series of moves, which do not produce any compelled advantage: he does not sustain the Kt. by moving K. B. P. two squares,

as Salvio and Lolli supposed, but immediately retires the said Kt. to its B. third.

W. Q. takes K. P.—checking.

6.

B. Covers with K. B. at K. second, and then castles, K. to his Kt., and R. to K. square, having a much better situation than the White, who has exposed his own Q. to annoyance, his K. B. out of the centre, and his other Pieces shut up; this proceeding, as was said above, from his second move, in which he ought rather to defend K. P. with Q. Kt. at her B. third.

§ IV.

W. Q. to K. B. third.

3.

B. K. B. to Q. B. fourth.

W. If he play Q. to K. Kt. third, attacking K. P. and K. Kt. P., Black castles *alla Calabrista*, leaving K. P. *en prise*; since if White take it, Black takes K. B. P. with K. B.—checking; with a game won by its nature; * And therefore he also plays K. B. to Q. B. fourth.

* And this would proceed from the error of the White, in taking K. P. at his fourth move; from which may be deduced

4.

B. Castles, K. to his Kt. square and R. to K.
square.

W. Q. P. one step.

5.

B. Q. P. two squares.

FIRST DEFENCE OF THE WHITE.

W. Takes Q. P. with the B.

6.

B. Kt. takes the B.

W. K. P. retakes the Kt.

7.

B. K. P. one step to adv. K. fourth, acquiring
in a few moves the two Pawns, with a
game not inferior to his Adversary.

also that the move of the White Q. to K. Kt. third, if not positively wrong, is at least useless, not producing any advantage from it. I will only observe, that the same play may yet succeed, the Adversary having the move; as will be noticed in the Instruction of the Fourth Opening, at § IV.

SECOND DEFENCE OF THE WHITE.

W. Retires K. B. to Q. Kt. third.*

6.

B. Q. P. takes the K. P.

W. Q. P. retakes the P.

7.

B. Q. B. to adverse K. Kt. fourth.

W. Q. to her third square, to prevent checkmate.

8.

B. K. Kt. takes K. P.

W. If he advance K. B. P. one step, Black checks with the Q. at adv. K. R. fourth.

If, instead he play Q. B. to K. third, Black takes it with the B., and White retaking it with K. B. P., Black gives the said pernicious check with Q. at adv. K. R. fourth.

Therefore Q. takes the Q.

9.

B. K. B. takes K. B. P.—checking.

* The error of the White is in this fifth move, retiring the B. or taking Q. P. with K. P., as will be seen below; instead of which he ought to take Q. P. with the said B., as was already supposed in the First Defence.

W. K. to his B. square.

10.

B. R. takes the Q., having a game won by its nature.

THIRD DEFENCE OF THE WHITE.

W. K. P. takes the P.

6.

B. K. P. another step, to adverse K. fourth.

W. Q. P. takes it.

7.

B. Q. B. to adverse K. Kt. fourth.

W. Q. to her Kt. third.

8.

B. K. Kt. takes K. P. *

W. If he take the Q. Kt. P. with the Q., Black gains the Q. retiring the Kt. to Q. third, discovering check from the R.

And if he play Q. B. to K. third,

9.

B. K. Kt. takes K. B. P.

W. K. takes the K t.

* If White, at his seventh move, had moved his Q. anywhere else, Black should still have taken the K. P. with his Kt.

10.

B. R. takes the B.

W. Q. takes the R.

11.

B. Q. checks at adverse K. R. fourth.

W. Covers with K. Kt. P.

12.

B. Q. checks at K. B. third, gaining the Q. and
the game.

§ V.

W. Q. P. one step.*

* If White should play the said P. two squares, Black takes K. P. with the Kt.; and White taking K. P. with Q. P., Black plays K. B. to Q. B. fourth; having a game won by its nature.

Defending K. P. by playing at the second move, Q. P. one step, instead of Q. Kt. to its B. third, is not so good a move: First, because it shuts up K. B.: Second, because, being often obliged to play the said Pawn to Q. fourth, it is doing in two moves what could have been done in one only: Third, finally, because defending K. P. with Q. Kt., as the most correct writers have done, puts a Piece in activity. For which reasons Lopez, who used to defend with Q. P., was justly reproved by the Academy of Naples, who taught the Q. Kt. to be moved: and Philidor, also, is deservedly censured for following Lopez in this move, by the Anonymous Modenese in his Critical Letters, registered in Lolli, after the Treatise on the Defence.

3.

B. Q. P. two squares.

FIRST DEFENCE OF THE WHITE.

W. K. P. takes the Q. P.

4.

B. Q. retakes the P.

W. If he play Q. B. to adverse K. Kt. fourth, Black leaps his K. Kt. to adverse K. Kt. fourth; then if White pushes K. R. P. one step, or plays K. B. on the Kt., Black advances K. P. another step; and will have made a good opening of the game.

And if, instead of the B., he play Q. Kt. to its B. third,

5.

B. Plays K. B. to adverse Q. Kt. fourth.

W. Q. B. to Q. second.

6.

B. Q. to her own square.

W. If he play Q. Kt. to R. fourth, Black takes it with his Kt., and White taking either the B. with the B., or the Kt. with the P., Black, in either case, plays Q. to

adverse Q. fourth, gaining at least a Pawn.

And if, instead, he leap the said Q. Kt. to adverse Q. Kt. fourth,

7.

B. Retires K. B. to Q. B. fourth, having a more open game. And here I wish to observe, that if White should play out K. Kt. to its B. third, Black leaps his K. Kt. to adv. K. Kt. fourth; then White advancing Q. P. one step to Q. fourth, Black, as his best move, takes it with the B., sure of remaining with some advantage.

Further, if, instead of K. Kt. he should play K. B. to K. second; Black moves Q. B. P. one step, and White retiring the attacked Kt. to its B. third, Black will bring his Q. to her Kt. third; gaining also a Pawn.

SECOND DEFENCE OF THE WHITE.

W. K. B. P. two squares; as Philidor directed.

4.

B. Q. P. takes K. P.

W. K. B. P. takes K. P.

5.

B. K. Kt. to adverse K. Kt. fourth.

W. Q. P. another step to Q. fourth.

6.

B. K. P. another square, to adverse K. third,
menacing to play his K. Kt. to adverse
K. B. second.*

W. If he play K. B. to Q. B. fourth, Black
plays K. Kt. to adv. K. B. second ; then
White playing Q. to K. B. third, Black

* A better move than that of Philidor, who at his Third Party, makes White play at the second move Q. P. one step, and Black at this sixth move the K. B. P. two squares ; and with these two moves, which are not the most happy, he pretends to prove that Black has played badly, at his second move, viz. K. Kt. to his B. third. These moves of Philidor were also censured by the Anonymous Modenese, in his letters quoted above, in which he makes the same moves as in the present defence. Philidor expresses himself as follows :

“ TROISIEME PARTIE.”

“ Commençant par le Noir, ou il est démontré, qu'en jouant le Chevalier du Roi, au second coup, c'est tellement mal joué, que l'on ne peut éviter de perdre l'attaque, et de la donner à son Adversaire.

1. *N. Le Pion du Roi deux pas.*

B. De même.

2. *N. Le Chev. du Roi à la troisième case de son Fou.*

B. Le Pion de la Dame un pas.”

.....

plays Q. to her second square ; sure of gaining a Piece for a Pawn.

And if, instead of the B., he play K. Kt. to its R. third,

7.

B. K. Kt. takes the R. P.

W. If he take the Kt. with the R., Black plays Q. to adv. K. R. fourth,—giving check, and ruining the Adversary.

And if he take K. P. with Q. B.,

8.

B. Kt. takes K. B.

W. If he take the Kt. with the K. he loses the convenience of castling, and has a Pawn isolated ; and if he take it with the R.,

9.

B. Q. B. takes the Kt. and then checks with Q. at adv. K. R. fourth, gaining a Pawn with a better situation.

CHAPTER III.

The White, declining the Piano Game, at the third move.

1.

B. K. P. two squares.

W. The same.

2.

B. K. Kt. to its B. third.

W. Q. Kt. to its B. third.

3.

B. K. B. to Q. B. fourth.

W. K. Kt. to its B. third.*

* If, instead of K. Kt. he had played out Q. to K. second, or K. B. third, or had pushed Q. P. one step, Black should have regulated himself by the light given in the preceding chapter; and therefore, we suppose only in this third chapter, that White plays K. Kt. to its B. third, which is not a good move, obliging him either to double a Pawn, or lose the convenience of castling, or receive some other small, but still serious detriment in situation; Black playing as here directed.

4.

B. K. Kt. to adverse K. Kt. fourth.

W. Q. P. two squares.

5.

B. K. P. takes it.

W. If he retire Q. Kt. to its R. fourth, Black checks with K. B. at adv. Q. Kt. fourth, then White, as his best move, covering with Q. B. at Q. second; Black plays Q. to K. second, still preserving at least the advantage of a Pawn,

And therefore he takes the doubled Pawn with K. Kt.

6.

B. Q. P. two squares.*

* Instead of this move, some writers direct Black to take K. B. P. with the Kt.; whence proceeds a game, which certainly puts White on the most servile defence; yet, playing correctly, White will remain superior in force, since he will gain a Kt. for two Pawns; and therefore, taking K. B. P. with the Kt. at this stage of the game, is an unseasonable move, and only attempted by beginners, not acquainted with the proper defence.

FIRST DEFENCE OF THE WHITE.

W. K. R. P. one step.

7.

B. Is not to take K. B. P. with K. Kt., because White would then have a good defence; but plays Q. to K. B. third, and after the exchanges which will follow, will remain superior at least a Pawn.

SECOND DEFENCE OF THE WHITE.

W. Q. B. to K. third.

7.

B. K. Kt. takes Q. B.

W. K. B. P. takes the K. Kt.

8.

B. K. B. to adv. Q. Kt. fourth; thus making White double the Q. Kt. P., or if he should retire K. Kt. to K. second; Black checks with Q. at adv. R. fourth, afterwards gaining K. P.

THIRD DEFENCE OF THE WHITE.

W. K. B. to K. second.

7.

B. K. Kt. takes K. B. P.

W. K. takes the Kt.

8.

B. Q. to K. B. third—checking.

W. K. to his third square, to sustain the Kt.

9.

B. Q. Kt. to its B. third.

W. Q. Kt. to adv. Q. Kt. fourth.

10.

B. Q. to K. fourth.

W. Q. B. P. one step.

11.

B. Q. R. P. one step.

W. Q. Kt. to Q. R. third.

12.

B. Q. takes K. P. checking.

W. K. to his B. second, as his best.

13.

B. Kt. takes the Kt.

W. Retakes the Kt. with Q. B. P.

14.

B. B. takes the P. checking; then castles, K. to

his Kt. and R. to K. square ; having a much better game.

FOURTH DEFENCE OF THE WHITE.

W. Kt. takes Q. P.

7.

B. Q. B. P. one step.

W. If he return the attacked Kt. to Q. B. third, he will lose the other Kt. without recompence.

And if he retire the said Kt. to K. third, to put him in exchange,

8.

B. As his best move, immediately takes K. Kt. with the Q. ; remaining superior by a Piece.

FIFTH DEFENCE OF THE WHITE.

W. K. P. takes K. B. P.

7.

B. K. Kt. takes K. B. P.

W. If he check with Q. at K. second, Black, as his best, covers with the Q.

And if, instead, he take the Kt. with the K.

8.

B. Q. to K. B. third—checking.

W. If he retire the K. to his square, which would be his best move, Black takes the Kt. with the B.; having constantly the better game.

But if he go with K. to his third square,

9.

B. Repeats check with Q. at K. fourth.

W. Covers with Q. Kt.

10.

B. Castles, K. to his Kt. and R. to K. square.

W. Q. to her third square.

11.

B. Q. B. to K. B. fourth, retrieving the Kt. with an irremediable attack.

INSTRUCTIONS TO THE BLACK,
ON HIS PROPER DEFENCE,

THE ADVERSARY HAVING THE MOVE.

CHAPTER I.

The White deviating from the Piano Game, at the second move.

1.

W. K. P. two squares.

B. The same.

Here the White can play,

1. Q. P. one step.
2. Q. P. two squares.
3. Q. B. P. one step.
4. Q. to adv. K. R. fourth ; and therefore,

§ I.

2.

W. Q. P. one step.

B. K. B. to Q. B. fourth.

3.

W. Q. to K. second.

B. Q. Kt. to its B. third.

4.

W. Q. B. to K. third.

B. Q. Kt. to adv. Q. fourth.

5.

W. Q. to her second square.

B. Q. to K. second.

6.

W. Q. B. P. one step.

B. K. Kt. to its B. third.

7.

W. P. takes the Kt.

B. P. retakes the P.

8.

W: The attacked B. to K. B. fourth.

B. K. B. to adv. Q. Kt. fourth.

9.

W. Covers the Q. with the Kt.

B. P. takes the Kt., and White retaking the P.

with the P., Black remains with a game
equal, certainly, in Pieces, but better
situated. *

* The present paragraph is given, under the idea that
White plays Q. P., to bring out Q. B. to K. third, thence to
oblige Black to exchange Bishops.

§ II.

2.

W. Q. P. two squares.**B.** K. P. takes it.

3.

W. Q. takes the P.**B.** Q. Kt. to its B. third.

4.

W. Q. to her own square; where she cannot be annoyed, nor obstruct her own Pieces.**B.** K. B. to Q. B. fourth.

Here White may try two methods of playing.

In the first place,

5.

W. K. B. to Q. B. fourth, threatening to take

Two others of the same kind are explained in the Fourth Opening; one in Chap. I., Black having the move; the other, which verifies itself with greater vivacity, and more advantage to the Black, is in § I. of the Instructions to the Black, the Adversary having the move. Here, however, it may be needful to observe, that if White, at his fifth move, had retired his Q. to her own sq. instead of to her second sq., Black ought not to withdraw from the exchange of Bishops, but should retire the Kt. from the attack of the Adversary's Pawn.

K. B. P. with the B., and subsequently check with Q. at adv. Q. fourth.

B. K. Kt. to its B. third.

6.

W. If he play Q. B. to adv. K. Kt. fourth; Black takes K. B. P. with K. B.—checking; having in view the other check with the Kt., who takes K. P.

If, instead of the B., he also plays K. Kt. to its B. third, Black, by playing Q. to K. second, gains, at least, a Pawn, whatever White may do.

Therefore, he plays Q. Kt. to its B. third.

B. Q. to K. second, having, at least, an equal game.*

In the second place,

5.

W. K. Kt. to its B. third.

B. The same.

* And here I would observe, that if White, at the following move, should play Q. B. to adv. K. Kt. fourth, Black will, nevertheless, take K. B. P. with K. B.—checking; and White, taking the B. with the K., Black will give check with the Q. at her Bishop's fourth; then, if White should cover the check, Black takes K. B.; and if he should move the King, Black takes Q. B.; having a Pawn in advantage, and a better game.

6.

W. If he play Q. B. to adv. K. Kt. fourth, he will do wrong, for the reason given above at the sixth move; and if he defend K. P. with the Q. Kt., or push the said P. one step, Black, by leaping K. Kt. to adv. K. Kt. fourth, will gain at least a Pawn; therefore, it would be better if White, at this sixth move, should play K. B. to Q. third, and will have a secure game.

§ III.

2.

W. Q. B. P. one step. *

B. Q. P. two squares.

Here White can play in two ways, viz.

In the first place,

3.

W. K. P. takes Q. P., as Philidor supposed.

† Philidor in his Fourth Party, pretends that he who had the first move cannot, at his second move, play Q. B. P. one step; otherwise, he loses the attack, and probably the game. This proposition is assayed very courageously, by the Anonymous Modenese, in his letters quoted before: and, therefore, in this paragraph are explained the moves of both authors.

B. Q. takes the P.

4.

W. If he play Q. P. one step, Black plays K.

B. P. two squares; having a better situation of the game, by his two Pawns at the fourth sq.; and if he play the said Q. P. two squares,

B. P. takes the P.

5.

W. Q. B. P. retakes the P.

B. Q. B. P. two squares.

6.

W. Q. B. to K. third.

B. P. takes the P.

7.

W. Q. takes the P.

B. Q. takes the Q.

8.

W. B. takes the Q.

B. Q. Kt. to its B. third.

In the second place,

3.

W. K. Kt. to its B. third, as, with more reason, was supposed by the Anonymous Mode-nese.

B. If he take the P. with the P. White checks

with Q. at her R. fourth ; taking afterwards either the doubled P. with the Q., or K. P. with the Kt., according to the manner he covers. Therefore he plays Q. B. to adv. K. Kt. fourth.

4.

W. K. P. takes the Q. P.

B. If he push K. P. one step on the Kt., White frees him by checking with Q. at her R. fourth. And therefore, instead, he takes the P. with the Q.

5.

W. Q. checks at her R. fourth.

B: Covers the check with Q. B. *

6.

W. Q. to her B. fourth, provoking his Adversary to exchange Queens; secure of being able to open opportunely, by playing Q. P. two squares, without any danger.

- Which is better than covering this check with Q. at her second square ; because, White bringing his K. B. to adv. Q. Kt. fourth, and Black pushing Q. B. P. one step, White takes K. P. with the Kt.; by which he would remain with a Pawn more, and have a better game.

§ IV.

2.

W. Q. to adv. K. R. fourth.

B. Kt. to its B. third.

3.

W. Q. takes K. P.—checking.

B. K. B. covers at K. second, then castles K. to R., and R. to K. sq., leaving to the White, not a little difficulty, to preserve the Pawn in advantage, and to defend himself against the attack with which he is threatened.

CHAPTER II.

White declining the Piano Game at the third move.

1.

W. K. P. two squares.

B. The same.

2.

W. K. Kt. to its B. third.

B. Q. Kt. to its B. third.

Here White can play,

1. K. B. to adv. Q. Kt. fourth.

2. Q. P. two squares, and therefore,

§ I.

3.

W. K. B. to adv. Q. Kt. fourth.

B. Although he can come out with K. B. to Q. B. fourth, it is more expeditious for him to push one step Q. R. P.

4.

W. K. B. takes Q. Kt.

B. Q. P. takes the B.

5.

W. K. Kt. takes K. P.

B. Q. to adverse Q. fourth.

6.

W. K. Kt. to its fourth sq., as his best move.

B. Q. B. takes K. Kt. *

7.

W. Q. retakes the B.

B. K. Kt. to its B. third ; having a game not inferior to his Adversary.

§ II.

3.

W. Q. P. two squares.

B. To avoid various attacks, the Kt. takes the P.

4.

W. If he take the Kt. with the Kt., Black re-takes the Kt. with K. P.

But if, instead of the Kt., he take K. P.,

B. Is not to play K. B. to Q. B. fourth ; be-

* Or he can take the P. with the Q., but not yet bring out K. B. to Q. B. fourth ; because White castling *alla Calabrista*, Black could not then take K. P. with the Q. ; as White, in that case, would play K. R. to K. square.

cause White would do the same, obliging Black, as his best, to retire Q. Kt. to K. third ; when White would take it with his K. B. ; having afterwards a very advantageous game : but he is immediately to retire the said Kt. to K. third.

5.

W. K. B. to Q. B. fourth.

B. Is not to do the same, for the reason given above ; neither is he to push Q. P. one step, from the loss which would follow by White checking with K. B. at adv. Q. Kt. fourth ; but is to play Q. to K. B. third.

6.

W. The attacked Kt. to its fourth square, on the adv. Q.

B. Q. to K. Kt. third, attacking the adv. K. P., and thus will have time to bring out his Pieces on the King's side ; afterwards to castle, with an equality in the game.

FOURTH OPENING
OF
GAMES,

IN WHICH THE KING'S BISHOP IS ALWAYS PLAYED TO
QUEEN'S BISHOP'S FOURTH,

At the second move, after the two King's Pawns.

WITH
A FINAL INSTRUCTION TO THE BLACK,
ON HIS PROPER DEFENCE.

THE ADVERSARY HAVING THE MOVE.

Our game is not so circumscribed, that all its artifices may be included in Piano Games, either executed by both the parties, or attempted by one party only ; as has been the case until now. Many, and remarkable are the snares, which are yet interwoven in the other Openings ; and, especially, in that of bringing into the field, at the second move, the King's Bishop to the Queen's Bishop's fourth ; the best move which

can be made, where it is not wished to play out the King's Knight to the Bishop's third.

These irregular games, proceeding from him who has the first move, are the subject of the present opening; and will be equally pleasing and instructive as those already shewn: so that (except the King's Gambit,) they will finish by instructing the student in the principal artifices which may be practised from the King's side.

CHAPTER I.

The White answering the second move of the Black, by pushing Q. P. one step.

1.

B. K. P. two squares.

W. The same.

2.

B. K. B. to Q. B. fourth.

W. Q. P. one step.

3.

B. Q. Kt. to its B. third.

FIRST DEFENCE OF THE WHITE.

W. Q. B. P. one step.

4.

B. Q. P. one step.

W. Q. Kt. P. two squares.

5.

B. Q. Kt. takes the said P.

P

W. P. takes the Kt.

6.

B. K. B. to adv. Q. fourth; gaining a Piece,
and the game.

SECOND DEFENCE OF THE WHITE.

W. Q. to K. second.

4.

B. The same.

W. Q. B. to K. third.

5.

B. Q. Kt. to adv. Q. fourth.

W. Q. to her second square.

6.

B. K. R. P. one step.

W. Q. B. P. one step.

7.

B. K. Kt. to its B. third.

W. P. takes the Kt.

8.

B. P. takes the P.

W. Q. B. to K. B. fourth.

9.

B. K. B. to adverse Q. Kt. fourth, attacking
the Queen.

W. Is obliged to cover with Q. Kt.

10.

B. P. takes the Kt.

W. P. takes the P.; remaining with a game equal, as to Pieces certainly; but inferior in situation. *

* If the White, at the fifth move, had played Q. to her own square, Black should not leave the Kt. *en prise* of the P., but should retire it; allowing the exchange of Bishops to take its course.

CHAPTER II.

The White answering the second move of the Black, by playing K. Kt. to its B. third.

1.

B. K. P. two squares.

W. The same.

2.

B. K. B. to Q. B. fourth.

W. K. Kt. to its B. third.

3.

B. The same; as a more covered move.

W. If he play Q. Kt. to its B. third, Black leaps his K. Kt. to adv. K. Kt. fourth, making the moves indicated in the Third Opening at Chap. III.

Besides this, White can answer in three other manners, viz.

1. Q. P. one step.

2. Q. to K. second.

3. Kt. Kt. takes K. P.—Therefore,

§ I.

W. Q. P. one step.

4.

B. K. Kt. to adv. K. Kt. fourth..

W. Q. P. another step.

5.

B. K. P. takes the P.

W. If he retake the P. with the Kt., Black, by playing Q. to K. B. third, gains a P. at least ; therefore, he moves K. R. P. one step on the Kt.

6.

B. Retires the attacked Kt. to its B. third.

W. If he play Q. B. to adv. K. Kt. fourth, Black plays K. R. P. one step, attacking the said B., and then the Kt. P. two squares ; and will remain superior at least a Pawn.

Therefore he advances K. P. one step on the Kt.

7.

B. Leaps the attacked Kt. to adv. K. fourth.

W. Kt. takes the doubled P.

8.

B. K. Kt, takes K. B. P., ; secure of recovering the Piece, with profit.*

§ II.

W. Q. to K. second.

4.

B. Nevertheless plays K. Kt, to adv. K. Kt, fourth.

W. Q. P. two squares.

5.

B. K. P. takes the P.

W. Kt, retakes the P.

6.

B. B. takes the Kt.

W. Q. takes the Kt,

7.

B. Q. to K. B. third ; secure of gaining at least a Pawn.

§ III.

W. Kt. takes K. P.

* The error of the White in this Defence, lies in defending his K. P. at the third move ; it would be better for him to take K. P. with the Kt. as in paragraph III.

4.

B. Q. to K. second.**W.** Q. P. two squares.

5.

B. Kt. takes K. P.

FIRST DEFENCE OF THE WHITE.

W. Q. P. takes the B.

6.

B. Q. takes the Kt., threatening a check by discovery; attacking also the doubled Pawn.**W.** Q. to K. second.

7.

B. Castles, K. to his Kt., and R: to K. sq.; secure of afterwards gaining the said Pawn.

SECOND DEFENCE OF THE WHITE.

W. K. B. to Q. B. fourth.

6.

B. Castles, *alla Calabrista*.**W.** Q. B. to K. third.

7.

B. Retires K. B. to Q. Kt. third, threatening

also to check with Q. at adverse Q. Kt,
fourth.

W. Q., B: P., one step.

8.

B. The same ; thence to push Q. P. two sq.

W. Q. to adverse K. R. fourth.

9.

B. Q. P. two squares ; both parties having a
strong and secure game.



CHAPTER III.

The White answering the second move of the Black, by also playing K. B. to Q. B. fourth.

1.

B. K. P. two squares.

W. The same.

2.

B. K. B. to Q. B. fourth.

W. The same.

3.

B. Q. B. P. one step.

W. If he do the same, Black pushes Q. P. two squares; making a better opening than his Adversary.*

And, therefore, he plays out K. Kt. to its B. third.

* Since White, as his best move, taking Q. P. with K. P., Black takes K. B. P. with K. B., checking; then if White do not take the B., Black takes K. Kt. with the B.; and if he do take the B. with the K., Black checks with Q. at adv. K. R. fourth, recovering the B., with a better situation.

4.

B. Still pushes Q. P., two squares.

FIRST DEFENCE OF THE WHITE.

W. Retires K. B. to Q. Kt. third.

5.

B. Q. P. takes K. P.

W. K. Kt. takes K. P.

6.

B. K. B. takes K. B. P.—checking.

Here White can answer in three ways:—

In the first place,

W. K. takes the B.

7.

B. Q. to adverse Q. fourth—checking.

W. Moves his K. where he pleases.

8.

B. Q. takes K. Kt.; having a game won by its nature.

In the second place,

W. K. to his B. square.

7.

B. Q. to K. B. third.

W. If he take K. B. P. with the Kt., Black retires K. B. to K. R. fourth, discovering check by the Q.; by which White will be mated in another move, or will lose the Queen.

If he take the said P. with K. B., checking, Black moves his K. to his second square; gaining a Piece in the end.

Finally, if he retire the Kt. to its fourth square,

8.

B. Q. B. takes it.

W. Q. takes the B.

9.

B. K. B. to adv. Q. fourth, discovering check by the Queen.

W. K. to his square.

10.

B. Q. to adverse K. B. second—checking.

W. K. to Q. square.

11.

B. K. B. P. two squares; having a much superior game.

In the third place,

W. K. to his second square.

7.

B. Q. to adv. Q. fourth.

W. If he take K. B. P. with the Kt., Black, by checking with Q. B. at adv. K. Kt. fourth, gains the Adversary's Queen.
And if he take the said P. with K. B.—
checking,

8.

B. K. to his second square.

W. B. takes the K. Kt.

9.

B. K. R. takes K. B.

W. K. R. to its B. square.

10.

B. The same ; and will have a game won by its nature.

SECOND DEFENCE OF THE WHITE.

W. P. takes the P. as his best move.

5.

B. Does not retake it, but advances K. P. one step.

Here White can answer in three manners.

In the first place,

W. Pushes Q. P. two squares.

6.

B. P. takes the Kt.

W. P. takes the B.

7.

B. Q. to adverse K. R. fourth, attacking the B.; taking, in the sequel, the Kt. P. with his, and incommoding his Adversary very much.

In the second place,

W. Q. to K. second.

6.

B. The same; obliging the adverse Kt., as his best move, to return to his square.

Black can likewise take the doubled P. with Q. B. P.; having in every case the better game.

In the third place,

W. K. Kt. to adverse K. fourth.

6.

B. K. B. takes K. B. P.—checking.

W. K. takes the B. as his best.

7.

B. Q. checks at K. B. third.

W. If he move the K., Black takes the Kt. with Q.; and, covering with the Kt.,

8.

B. P. takes the Kt., threatening afterwards a check with the Q. at adverse Q. fourth, or adverse K. R. fourth; by which he will still have a very good game.*

* White, to avoid this disorder, ought, at his third move, to play out his Q. Kt. to its B. third, to restrain the Black from now pushing Q. P. two squares; or the White might also come with his Q. to K. Kt. fourth,—a move which renders more secure, and more speedy, the equality of the game; according to the Defence which will be made at § III. of the Instructions to the Black, where the Adversary has the first move.

CHAPTER IV.

The White answering the second move of the Black, by playing Q. to K. B. third square.

1.

B. K. P. two squares.

W. The same.

2.

B. K. B. to Q. B. fourth.

W. Q. to K. B. third

3.

B. K. Kt. to its B. third.

W. If he play Q. to K. Kt. third, Black castles, K. to his Kt. square, and R. to B. square; as was noticed in the Third Opening, Chapter II. § IV.

And if he play K. B. to Q. B. fourth,

4.

B. Castles, K. to his Kt. square, and R. to K. square.

W. Q. P. one step.

5.

B. Q. P. two squares, becoming the same game

as in the Third Opening, Chapter II., § IV.: only that the second and third moves are played in a different order. And I would observe, as to the first force of the White, viz. playing Q. to K. Kt. third square, at his third move, that it verifies itself still, where White has the first move; as is noticed in the said Third Opening; and as is shewn in the Instructions to the Black in the present.

I will only add here, that if White, at his fourth move, instead of the Q. P. should have played K. Kt. to its R. third, or to K. second, Black should still push Q. P. two squares.

INSTRUCTIONS TO THE BLACK,
ON HIS PROPER DEFENCE,

THE ADVERSARY HAVING THE MOVE.

1.

W. K. P. two squares.

B. The same.

2.

W. K. B. to Q. B. fourth.

B. The same.

Here White can try five methods, viz.

1. Playing Q. P. one step.
2. Q. P. two squares.
3. Q. B. P. one step.
4. Q. to K. B. third.
5. Q. to adverse K. R. fourth.

§ I.

3.

W. Q. P. one step.

Q

B. K. R. P. one step.

4.

W. Q. to K. second.

B. Q. Kt. to its B. third.

5.

W. Q. B. to K. third.

B. Q. Kt. to adverse Q. fourth:

6.

W. Q. to her second square.*

B. Q. to K. B. third.

7.

W. Q. B. P. one step.

B. Q. R. P. two squares.

8.

W. Q. B. P. takes Q. Kt.

B. K. P. takes the P.

9.

W. Q. B. to K. B. fourth.

B. K. B. to adverse Q. Kt. fourth,

10.

W. Covers the Q. with Q. Kt.

B. P. takes the Kt.

* If White, at this sixth move, had played Q. to her own square, Black should have played Q. to K. second, in defence of his own B.; since he could not prevent the exchange of B. without loss, by leaving his Kt. *en prise*, when attacked by the adverse Pawn.

11.

W. Q. to K. third, in defence of the B.

B. P. takes Q. Kt. P. discovering check, and attacking Q. R.

12.

W. Moves his K. where he will.

B. Q. takes the B.

13.

W. Q. takes the Q.

B. P. takes the R. becoming a Q.; and having a game won by its nature.

§ II.

3.

W. Q. P. two squares.

B. Is not to take the P. with K. P., because he would lose the advantage of castling.*
But, as his best, takes the said P. with the B.

4.

W. If he push Q. B. P. one step on the B., Black must not retire the B. to Q. B. fourth; because White would take K. B. P. with K. B. giving check; having in

* White taking K. B. P. with K. B., having in view to check with Q. at adverse K. R. fourth.

view, the subsequent check with Q. at adverse Q. fourth; but he retires the K. B. to Q. Kt. third.

And if he play K. Kt. to its B. third,

B. Q. Kt. to its B. third.

5.

W. If he bring K. B. to adverse Q. Kt. fourth, Black plays Q. to K. B. third; and will preserve the Pawn in advantage.

And, rather, playing K. B. P. one step on the B.

B. Must not retire the B. to Q. B. fourth, for the reason given above; but is to play it to Q. Kt. third.

6.

W. If he now play K. B. to adv. Q. Kt. fourth, Black answers the move as above.

If, instead, he play Q. B. to adv. K. Kt. fourth, Black covers the Q. as his best, with K. Kt. to B. third.

Finally, if he play K. Kt. to adverse K. Kt. fourth,

B. K. Kt. to K. R. third.

7.

W. Q. to adverse K. R. fourth.

B. Q. to K. B. third; which, in the sequel, he can put in exchange at K. Kt. third;

constantly preserving the advantage of a Pawn.

§ III.

3.

W. Q. B. P. one step.

B. Is not to do the same; nor to play K. Kt. to its B. third: not to subject himself to the attack of Chapter IV. of the present Opening; but is to play Q. to K. Kt. fourth.*

4.

W. If he play Q. P. two squares, Black, taking K. Kt. P. with the Q., remains superior at least by one Pawn.

Besides this, White can play other two moves.

1. Q. to K. B. third.

2. K. Kt. P. one step; therefore

* Black is not to do the same; because White would push Q. P. two squares; and Black, for the best, taking it with K. P., White would take K. B. P. with K. B. checking, having in view the successive check with Q. at adv. K. R. fourth; thus recovering the B., with a better situation; which was not noticed by Bertin, Game 20, page 40.

Firstly, viz.

W. Q. to K. B. third.

B. Q. to K. Kt. third, in defence of K. B. P.
5.

W. If he play K. Kt. to its R. third, to be enabled to castle, Black leaps his K. Kt. to K. second; then he also castles, K. to his R. and R. to B. square: having a game not inferior to his Adversary.

And if, instead, he play the said Kt. to K. second, to push afterwards Q. P. two squares,

B. Plays Q. P. one step.

6.

W. Q. P. two squares.

B. Must not play Q. B. to adv. K. Kt. fourth; but retire K. B. to Q. Kt. third: after which he can bring out K. Kt. to K. second, to castle, K. to his R. and R. to B. square; having still a good game.*

* I have said that he ought not to play Q. B. to adv. K. Kt. fourth, though it may appear a good move; because White would take K. B. P. with the B. checking, and gaining thus a Pawn; which was not noticed by the Anonymous Modenese, in paragraph third, of Chapter V. on the Defence.

Secondly, viz.

4.

W. K. Kt. P. one step.

B. Still retires Q. to K. Kt. third..

5.

W. If he push Q. P. one step, Black does the same.

And if, instead, he defend K. P. with Q. at K. second.

B. Q. P. one step, to restrain the K. Kt.

6.

W. If he bring out the said Kt. to its B. third;

B. Q. B. to adv. K. Kt. fourth, on the Kt., threatening also to re-double the attack, by playing Q. to the R. fourth.

§ IV.

3.

W. Q. to K. B. third.

B. K. Kt. to its B. third.

4.

W. If he play Q. to K. Kt. third, Black castles, K. to his R. and R. to B. square, producing the force noted above, at the beginning of Chapter IV.

And, playing K. Kt. P. two squares,

B. Q. P. two squares.

5.

W. If he push K. Kt. P. another step,

B. Is not to take the B., but takes K. P. with the Kt.: and doing otherwise in one of these two moves, the Black would have a bad game.*

§ V.

3.

W. Q. to adverse K. R. fourth.

B. Q. to K. second,

White can now play,

1. Q. Kt. to its B. third.

2. K. Kt. to its B. third—and therefore,

In the first place,

4.

W. Q. Kt. to its B. third.

* Note, that if White, at his fourth move, instead of K. Kt. P. had pushed Q. Kt. P. two squares, Black must not take it with the B., because White would take K. B. P. with the B., and Black taking the B. with the K., White would bring his Q. to her Kt. third, recovering the Piece, with the advantage of castling: or he could, at his fifth move, play Q. to the said Kt. third: but Black must have retired the attacked B. to the Kt. third.

B. K. Kt. to its B. third.

5.

W. Q. to adverse K. Kt. fourth.

B. Q. B. P. one step.

6.

W. Q. takes K. Kt. P. *

B. K. R. to its Kt. square, on the Q.

7.

W. Q. to adverse K. R. third.

B. If he will not take K. B. P., having in view the successive check with the Kt. at adverse K. Kt. fourth, if White should take the B. with the K.; he pushes Q. P. two squares on the B.

8.

W. If he take the P. with the P., or if he retire the B., he loses the Q.,—because

B. K. B. takes K. B. P.—checking.

9.

W. If he take the B. with the K., Black checks with the Kt.; by which White loses the Q.; and, retiring anywhere,

B. K. R. to its Kt. third, also gaining the Q. †

* The error of the White is in this move: in lieu of which, he ought to advance Q. P. one step, or play out K. Kt. to its B. third.

† And thus White is obliged, at the sixth move, to lose the

In the second place,

4.

W. K. Kt. to its B. third.

B. The same.

Here White can play Q. to adverse K. Kt. fourth; or take the K. P. with the Q.

Firstly, viz.

5.

W. Q. to adverse K. Kt. fourth.

B. Q. P., one step.

6.

W. Q. takes K. Kt. P.

B. K. R. to its Kt. square.

7.

W. Q. to adverse K. R. third.

B. K. B. takes K. B. P.—checking.

8.

W., If he take the B. with the K., he loses the Q. by the check of the Kt. at adv. K. Kt. fourth.

And if he move the K.

B. K. R. to its Kt. third, also gaining the Q.

B., in order to preserve the Q., by pushing Q. P. one square; to open a retreat, where she may shelter herself.

Secondly, viz.

5.

W. Q. takes K. P. : which is better.

B. K. B. takes K. B. P.—checking.

6.

W. If he take it with the K., he loses the K. by the check of the Kt. at adverse K. Kt: fourth.

Therefore, as his best, moves K. to Q. sq.

B. Q. takes the Q.

7.

W. Kt. takes the Q.

B. Retires the B. to adverse Q. fourth.

8.

W. If he take K. B. P. with K. B., Black, playing K. to his second square, gains a Piece.

And if he take the said P. with the Kt.,

B. Q. P. two squares.

9.

W. If he take K. R. with K. Kt., or the P. with the P., he remains, after the exchanges, inferior in force ;

But as his best, he takes the P. with the B.

B. Kt. takes the B.

10.

W. Kt. takes the K. R.

B. Retires the attacked Kt. to the B. third; then brings out the Q. B. and Q. Kt. to open the Q. R. on the adverse Kt.; after taking it becoming equal in force, with a good game.

FIFTH OPENING

ON THE

KING'S GAMBIT,

WITH

**A FINAL INSTRUCTION TO THE BLACK
ON HIS PROPER DEFENCE :**

THE ADVERSARY HAVING THE MOVE.



All the Authors, except Damiano, have reasoned on the King's Gambit; but no one has bestowed a thought of tracing the idea of its Inventor. The quality, however, of this Opening, demonstrates, that the Inventor, whoever he might be, considered, principally, that the removal of the adverse King's Pawn, from the fourth square, caused a good order of the game; because there he is of greatest importance; and, especially, prevents the King's and Queen's Pawns being posted equally at the fourth squares. To attack the said adverse King's Pawn, he found

the King's Bishop's Pawn most convenient: since this often serves only to prevent or retard the attacks which might be made with the King's Rook, placed in the Bishop's square; and therefore he judged it good play, at the second move, to push the said Bishop's Pawn to its extent, putting it *en prise* of the adverse King's Pawn; with the confidence, either of recovering it, or of becoming compensated in another shape, with a superior situation. As, then, the Adversary, after having taken the said Bishop's Pawn, threatens a pernicious check with the Queen, at the first Player's King's Rook's fourth; thus he who plays the Gambit ought, for his best, at the third move, to play out the King's Knight to the Bishop's third; whence succeeds a most animated conflict, full of dangers and vicissitudes, which, at every move, change the aspect of the battle, and promote a thousand artful stratagems on the one part, to preserve the Pawn in advantage; and, on the other, to recover it with a better position.

Although Philidor declares, the King's Gambit to be an indifferent game, which, by its nature, produces neither profit, nor injury; yet Stamma and Salvio, with the best Academi-

cians of Italy, and recently the most accurate Anonymous Modenese, think differently; holding it a pernicious game for him who attempts it; since he necessarily remains a Pawn inferior, without compensation. It notwithstanding produces many moves of supreme skill and subtlety, which demand still greater study and circumspection, than in the Piano Games. Following the order of the other Openings, I give, in the first place, the move to the Black, to demonstrate to him, the methods most insidious, and least indicated by other authors, to profit from the bad defence of the enemy; pointing out afterwards, in the Instruction, the most speedy and secure mode of answering the moves, when the said game is played by the White Adversary.

CHAPTER I.

The White answering the third move of the Black, by playing K. B. to K. second square.

1.

B. K. P. two squares.

W. The same:

2.

B. K. B. P. two squares.

W. K. P. takes the P.

3.

B. K. Kt. to its B. third.

W. K. B. to K. second.

4.

B. K. B. to Q. B. fourth.

W. K. B. to adverse K. R. fourth—checking.

5.

B. Covers with K. Kt. P. one step.

W. Doubled P. takes K. Kt. P.

6.

B. Castles, K. to his R. and R. to B. square.

FIRST DEFENCE OF THE WHITE.

W. Doubled P. takes K. R. P.

7.

B. K. B. takes K. B. P. checking.

W. If he move K. to his second square, Black gains the B. taking it with K. Kt.

If he take the B. with the K., Black takes the B. with the Kt.—discovering check with the R.; and with a very good attack.

And if he move K. to his B. square.

8.

B. Retires K. B. to Q. Kt. third, intending to gain the B. with the Kt.—discovering check with the R.

W. If he move back K. B. to K. second, Black leaps K. Kt. to adverse K. Kt. fourth, thence to adverse K. B. second; gaining at least a Rook.

If, instead he retire the said B. to its third square, Black advances K. P. one step; gaining the B.; or plays as above directed,

Therefore he moves K. to his square.

R

9.

B. K. Kt. to adverse K. fourth.

W. If he play K. Kt. to the R. third, Black checks with Q. at adv. K. R. fourth ; then if White cover with Kt. P. he loses the Kt., and remains inferior in situation ; and if he retire the K. to his second square, he is mated in a few moves.

And if, instead of K. Kt. to its R. third, White plays Q. to K. second square,

10.

B. Leaps his K. Kt. to adverse K. B. second.

W. Q. takes K. P. checking.

11.

B. Covers with Q. at K. B. third, secure still of gaining the R. with a game won by its nature.

SECOND DEFENCE OF THE WHITE.

W. K. Kt. to its R. third.

7.

B. Q. P. two squares.

W. If he leap his K. Kt. to adv. K. Kt. fourth, to withdraw him from the attack of Q. B.,

and at same time threatening a check, Black prevents him taking K. B. P. with the B.; then if White take the B. with his K., Black gives double check, playing K. Kt. to adverse K. fourth, and then takes the Kt. with the Q. having a game won by its nature: and if White should not take the B. but play K. to his B. square, Black takes the doubled P. with his K. R. P.; and will have a much superior game, with a very fine attack.

But, if instead of K. Kt. to adverse K. Kt. fourth, he should play Q. to K. B. third, to prevent doubling the Kt. P. on the R. file, provided Black should take the said Kt. with Q. B.

8.

B. K. Kt. to adverse K. fourth.

W. Q. to her Kt. third.

9.

B. K. R. P. takes the doubled P.

W. B. retakes the P.

10.

B. K. Kt. takes K. B. P.

W. If he play K. R. to its B. square, Black takes the Kt. with the Kt., and White

howsoever he may play, will remain loser of a Piece at least,

And, if instead, he take the Kt. with the Kt.

11.

B. Retakes the Kt. with the B. checking.

W. K. to his B. square, as his best move.

12.

B. K. B. to adverse Q. fourth, discovering check.

W. K. to his own square.

13.

B. Q. checks at adverse K. R. fourth.

W. If he cover with Q., he loses her by the check of the B., and if he cover with the P., Black retiring Q. to K. B. third, will make an irresistible attack.

THIRD DEFENCE OF THE WHITE.

W. Q. P. two squares; which is the best defence in this chapter.

7.

B. K. B. takes the P.

W. Q. B. to adverse K. R. third, as his best move.*

* If before he play this B., White thinks it better to push Q. B. P. one step, to remove the adv. B. from threatening

8.

B. Must not take Q. Kt. P. with K. B., because White would check with the doubled P., and Black moving the K. to his Kt. square, White takes the R. with the P.; then if Black do not take the R. with the K. B. he is already ruined; and if he do take it, White mates him quickly by checking with K. B. at adv. K. B. second, and declaring at same time the suspended P. a R.

But, as his best, certainly takes K. B. with the Kt.

W. If he take the Kt. with the Q., Black takes the doubled P. with his R. P., and then plays Q. to K. B. third; which in the sequel will leave him superior at least a Pawn.

But, if instead, he take the R. with B.

9.

B. Q. retakes the B.

W. Q. takes the Kt.

10.

B. Q. takes K. B. P. checking.

the R.; Black profits by the time which White loses by this move, and takes K. B. P. with the K. B. checking; and will make an attack, which will not conclude without profit.

W. K. to his Q. square.

11.

B. Q. checks at adverse B. square.

W. K. to Q. second.

12.

B. Q. takes K. Kt. P.—checking; then White as his best, covering with the Kt. at K. second, Black will take the other P. in the said Kt. file; the game becoming equal in force and in situation.

CHAPTER II.

The White answering at the third move with K. Kt. P. two squares, without pushing it at the next move another step.

1.

B. K. P. two squares.

W. The same.

2.

B. K. B. P. two squares.

W. K. P. takes it.

3.

B. K. Kt. to its B. third.

W. K. Kt. P. two squares.

4.

B. K. B. to Q. B. fourth.

W. If he advance K. Kt. P. another step ; this shall be the subject of the following chapter.

If he play K. B. P. one step, Black takes K. Kt. P. with K. Kt., and White re-taking the Kt. with the P., Black mates him in four moves.

And, if he move K. R. P. one step, this is only an anticipated move, and will become the same game, as is demonstrated. Wherefore at present he plays K. B. to K. Kt. second.

5.

B. K. R. P. two squares.

W. K. R. P. one step.

6.

B. To keep the White embarrassed and suspended, he does not now take K. Kt. P. with his R. P., but plays Q. P. one step.

W. The same.

7.

B. Q. B. P. one step.

FIRST DEFENCE OF THE WHITE.

W. If he now push K. Kt. P. one step, Black retires his K. Kt. to its own square ; after which he will not want the means to recover the P. with an equality of the game.

And, if he play Q. B. to adv. K. Kt. fourth.*

* The error of the White in this, and the following defence, is in this seventh move, in which, as his best, he ought also

8.

B. Plays Q. to her Kt. third.

W. If he push Q. Kt. P. one step, Black takes K. B. P. with K. B. checking, and recovering the Pawn, with a better game.
If he defend K. B. P. with the Q. in any square; Black taking Q. Kt. P. with the Q., gains likewise the Rook.

And, if instead, he retire Q. B. to K. R. fourth.

9.

B. K. R. P. takes K. Kt. P.

W. P. takes the P.

10.

B. K. R. takes Q. B.

W. R. takes the R.

11.

B. K. B. takes K. B. P. checking; by which, in the sequel, he gains the R. and the game.

SECOND DEFENCE OF THE WHITE.

W. Q. B. to K. third.

to play Q. B. P. one step: by which move he would preserve the Pawn in advantage.

8.

B. K. B. takes Q. B.**W.** K. B. P. retakes the B.

9.

B. Q. to her Kt. third.**W.** Q. to her B. square, to guard the two attacked Pawns.

10.

B. Exchanges the Pawns and Rooks on the King's side; with a much better game, than his Adversary.

OBSERVATION

On the fifth move of the White.

If the White at his fifth move, instead of playing K. R. P., should advance K. Kt. P. one step; the following moves should take place.

6.

B. K. Kt. to adverse K. Kt. fourth.**W.** K. Kt. to the R. third.

7.

B. Q. P. one step.**W.** K. B. P. one step, enclosing the K. Kt.

8.

B. Q. B. takes the doubled P.

W. If he play Q. P. one step, Black leaps his K. Kt. to adverse K. third, gaining afterwards K. Kt. P.; and, if instead, he play Q. B. P. one step, Black retires the attacked Kt. to the R. third, without fear of losing it; and will constantly have a good game, with the attack on the White.

CHAPTER III.

*White at the fourth move, pushing K. Kt. P. one step,
on the Adversary's K.-Kt.*

1.

B. K. P. two squares.

W. The same.

2.

B. K. B. P. two squares.

W. K. P. takes the P.

3.

B. K. Kt. to its B. third.

W. K. Kt. P. two squares.

4.

B. K. B. to Q. B. fourth.

W. K. Kt. P. another step, on the Kt.

5.

B. Must not take K. B. P. with K. B. check-
ing, having in view the successive check,
with K. Kt. at adverse K. fourth ; this
being a hazardous and unprofitable move,

notwithstanding what Lolli may have said on this subject.

Neither is he to play K. Kt. to adverse K. fourth, from the multitude and uncertainty of the reciprocal attacks; by which, besides the lost Pawn he might hazard more;

But castles, K. to R. and R. to B. square.*

W. P. takes the K. Kt.

6.

B. Q. takes the P.

W. Q. to K. second, in defence of K. B. P., which is menaced by three pieces, Black taking the other P. with his Q.†

7.

B. Must not take the other P. with the Q., as was supposed by Salvio, by which White

* The idea of leaving, *en prise*, the K. Kt. gives place to such an incalculable number of moves, that it is almost above any capacity to demonstrate the issue conveniently: what however, is here proposed for the instruction of the Black and to excite ingenuity, ought sufficiently to persuade every one, that he can leave the said Kt. *en prise*, at least without loss, and rather with advantage, in forming an attack, skilful enough to overthrow any less cautious adversary.

† If White instead of playing Q. to K. second, should play her to K. B. third, the Observations placed at the end of the present chapter will be of service.

would not want in that case, a very good and easy defence, demonstrated by Lolli, at page 229; but plays Q. Kt. to its B. third.

FIRST DEFENCE OF THE WHITE.

W. Q. to her B. fourth, attacking adverse K. B.

8.

B. K. B. takes K. B. P.—checking.

W. If he take the B. with the K., he is ruined by the Black taking the doubled P. with his Q.—checking.

If he move his K. to Q. square, Black takes the Kt. with K. B., and then the other P. with the Q., having a very fine attack. And if he play K. to his second square,

9.

B. Still takes K. Kt. with K. B.

W. K. R. takes the B.

10.

B. Kt. checks at adverse Q. fourth.

W. K. as his best to Q. square, to guard Q. B. P. which will shortly be menaced by other Pieces.

11.

B. Q. P. two squares.**W.** Plays the attacked Q. where he will.

12.

B. Q. B. takes the doubled P. forming a very advantageous attack, by the bringing out of his own Pieces.

SECOND DEFENCE OF THE WHITE.

W. Q. B. P. one step, to prevent Q. Kt. from leaping to adverse Q. fourth, attacking the Q.*

8.

B. Q. P. two squares.**W.** Q. P. one step.

9.

B. Q. B. takes the doubled P.**W.** If he play Q. B. to K. third, Black pushes Q. P. another step, making a very advantageous attack.

Therefore he plays Q. Kt. to Q. second.

* If White at this, or the following move, should, instead play K. Kt. or K. B. to K. R. third, Black can receive light from the moves in the third and fourth defence.

10.

B. Q. B. takes Q. P.**W.** Q. takes the **B.** as the best move.

B. Q.

11.

B. K. B. takes K. B. P. checking.**W.** K. as his best to Q. square.

TH

12.

B. K. P. another step, on the Q.**W.** Q. to K. second square.

W. K.

13.

B. K. P. another step, on the Kt.**W.** Kt. to its third square ; because if he go to
K. B. third, Black would gain a Piece,
first taking the other Kt. with the B.

B. C.

W. L.

B.

W.

14.

B. Q. P. one step, to adverse Q. fourth.**W.** If he do not take the P., Black advances it
another step, compelling him to take it
disadvantageously.

If he take it either with the P. or Kt.

15.

B. Takes with the Kt.**W.** Takes the Kt.

16.

B. Q. retakes, checking.**W.** K. to Q. B. second square.

17.

17.

B. Q. checks at adverse K. fourth, gaining the R. and the game.

THIRD DEFENCE OF THE WHITE.

W. K. Kt. to R. third.

8.

B. Q. P. two squares.

W. K. B. to K. Kt. second.

9.

B. Q. B. takes the doubled P.

W. If he castle, *alla Calabrista*, Black leaps Q. Kt. to adverse Q. fourth; attacking Q. B. P. with two Pieces, and the Q. at same time.

Therefore, instead, he plays Q. P. one step.

10.

B. B. takes the Kt.

W. B. takes the B.

11.

B. Q. to adverse K. R. fourth; attacking the adverse B.

W. If he play Q. B. to K. third, Black by pushing Q. P. another step, gains a B.
If, instead, he play Q. to K. B. square, in

S

defence of the B., Black takes K. B. P. with K. R., attacking the adverse Q., and threatening a very pernicious check by discovery from the Q.,

And, therefore, he plays Q. to K. Kt. fourth.

12.

B. Q. takes K. B. P.—checking.

W. K. to Q. square.

13.

B. Q. Kt. to adverse Q. fourth.

W. Q. retires to K. Kt. second.

14.

B. Kt. takes Q. B. P., becoming superior in force and in situation.

FOURTH AND LAST DEFENCE OF THE WHITE.

W. K. B. to the R. third.

8.

B. Q. P. two squares.

W. Q. B. P. one step.

9.

B. Q. B. takes the doubled P.

W. If he retire the B. to the Kt. second, Black plays Q. B. to adverse Q. third, attacking the adverse Q.

If, instead, he take the B. with B., Black takes the B. with the Q., and, whatever White may do, Black will not want the means to restore the loss proceeding from the Gambit, and from the sacrifice of the K. Kt.

And, finally, if White, not willing to be the first to take the B., plays Q. P. one step,

10.

B. B. takes the B.

W. Kt. takes the B.

11.

B. Q. to adverse K. R. fourth.

W. Q. to the B. square, in defence of the Kt.
and of the B. P.

12.

B. K. R. to adverse B. third, redoubling the
attack on the Kt.

W. Kt. to its own square.

13.

B. K. R. takes the B. P., having a game won
by its nature.

OBSERVATION

On the sixth move of the White.

If the White at his sixth move, instead of playing Q. to K. second, as is supposed
s 2

in the present Chapter, should play her to the B. third, some light will be given to the Black in the following moves.

7.

B. Q. P. two squares.

W. Q. takes the Q. P.

8.

B. K. B. takes K. B. P.—checkning.

W. K. takes the K. B. for his best.

9.

B. Q. B. takes the doubled P. on the B. file,
threatening a check by discovery.

W. K. Kt. to its B. third.

10.

B. Q. B. takes Q. B. P.

W. If he take Q. Kt. P. with his Q., menacing
the R., Black advances K. P. another
step: then White playing K. B. to the
Kt. second, Black must not now take
the Kt. with the P., but play Q. Kt. to
its B. third.

CHAPTER IV.

On the Check of the Adverary's Queen at Black's King's Rook's fourth square, at the second move.

1.

B. K. P. two squares.

W. The same.

2.

B. K. B. P. two squares.

W. Q. checks at adv. K. R. fourth.

3.

B. Covers, by playing K. Kt. P. one step.

FIRST DEFENCE OF THE WHITE.

W. Q. to K. second.

4.

B. K. B. P. takes K. P.

W. Q. takes the P.

5.

B. K. B. to K. Kt. second.

Here White can answer in three ways :

In the first place,

W. K. B. to Q. B. fourth, aiming to take K. Kt.

6.

B. K. Kt. to K. second, threatening to push Q. P. two squares.

W. Q. Kt. to its B. third.

7.

B. Q. B. P. one step ; after which, playing Q. P. two squares, will have composed a better game.

In the second place,

W. Q. P. two squares.

6.

B. The same.

W. Retires Q. to K. third.

7.

B. K. P. another step, as his best.

W. If he play Q. B. P. two steps, to disunite the adv. Pawns, Black brings out Q. Kt. to its B: third, secure that White, in a few moves, will lose either a Pawn, or the convenience of castling.

If, instead, he play Q. Kt. to its B. third, Black plays K. Kt. to K. second, thence to leap it to K. B. fourth; after which, casting opportunely K. to his R., and R. to K. square, Black will have a game, more happily situated than that of the Adversary. And, finally, if he bring out K. Kt. to its B. third, to be prepared to castle, Black playing K. B. to the R. third, gains a piece.*

In the third place,

W. K: Kt. to its B. third.

6.

B. Q. P. two squares.

W. Q. checks at her R. fourth.

7.

B. Q. B. covers.

W. Retires Q. to her Kt. third.

8.

B. K. P. another step, to adv. K. fourth.

* Therefore the White at his sixth move, instead of playing Q. to K. third, where she is too much exposed to annoyance, would do better if he retired her to K. second: since Black advancing K. P. another step, White, by playing Q. B. to K. third, fortifies his game; although it would be still more shut up than the Black's.

W. If he take Q. Kt. P. with the Q., Black playing Q. B. to its third, afterwards gains the Kt.

And if, instead, he carry his Q. to K. third, or return the attacked Kt. to its own sq., he will, notwithstanding, have a confined game, and inferior also, by the union and advanced position of the Adversary's central pawns.

SECOND DEFENCE OF THE WHITE.

W. Q. to K. B. third.

4.

B. Provided he do not wish to reduce the game to the force of the preceding defence, by taking K. P., he pushes K. B. P. another step.

W. If he push K. Kt. P. one step, Black is not to take it, neither is he to push the Kt. P. to the Kt. fourth, to expose himself to the check of the adv. Q. at adv. K. R. fourth; but bring out his Q. to K. B. third.

And if he play K. B. to Q. B. fourth,

5.

B. K. Kt. to its B. third.

W. If he move Q. P. one step, Black pushing Q. P. two squares, gains the Q. or the B.; and playing, instead, Q. Kt. to its B. third,

6.

B. Q. B. P. one step.

W. If he now push Q. P. one step, Black playing Q. P. two squares, likewise gains the Q. or the B.

And doing any thing else, he will still have an inferior opening, by which he will remain subject to a servile defence; this being derived from his second move, at which, instead of checking with the Q., he ought to have profited by the advantage presented by the King's Gambit, taking the Adversary's K. B. P. with his K. P.

B. Q.
W. Q.
B. Q.
W. I.

INSTRUCTIONS TO THE BLACK, ON HIS PROPER DEFENCE,

THE ADVERSARY HAVING THE MOVE.

CHAPTER I.

The White playing at his third move K. R. P. two squares.

1.

W. K. P. two squares.

B. The same.

2.

W. K. B. P. two squares.

B. K. P. takes the P., being his best move.

3.

W. K. R. P. two squares.

B. K. B. to K. second.

§ I.

4.

W. K. Kt. to its B. third.

B. Q. P. one step.

5.

W. Q. P. two squares.

B. Q. B. to adverse K. Kt. fourth.

6.

W. If he play Q. Kt. to Q. second, Black plays out K. Kt. to its B. third, thence to advance it to R. fourth, or to castle according to the idea, not much unlike this, in Chap. IX. of Book III. of Salvio; having a game much superior in situation to his Adversary's.

And if, instead, he take the doubled P. with Q. B.,

B. K. B. takes K. R. P.—checking.

7.

W. If he take K. B. with the R., Black must not take the R. with the Q., because he would lose a Piece; but first take the Kt. with the B. attacking adv. Q.; and then take the R. with the Q., gaining a R. for a B.

And if, instead of taking the B. with the R., he cover the check with the Kt. P.,

B. Retires the attacked B. to K. Kt. fourth, constantly preserving the Pawn in advantage; and if, at the eighth move fol-

lowing, White should take K. B. with Q. B., Black must not take it directly, but first take the Kt. with the B.

§ II.

4.

W. Q. to K. Kt. fourth.

B. K. Kt. to its B. third.

Here White can take with the Q. either the K. Kt. P., or the doubled P., and therefore,

In the first place,

5.

W. Q. takes the K. Kt. P.

B. K. R. to its Kt. square.

6.

W. Q. to adv. K. R. third.

B. K. B. to Q. third.

7.

W. K. R. P. another step, that the Q. may not be shut up by the R.

B. K. R. to adverse K. Kt. fourth, threatening to shut up the Q. by playing the K. B. to its square.

8.

- W.* As the only remedy, K. P. another step.
B. Takes the said P. with the B., having constantly a game of great advantage.

In the second place,

5.

- W.* Q. takes the doubled P.
B. Castles K. to his R., and R. to K. square.

6.

- W.* If he play Q. P. one step, Black pushes Q. P. two squares ;
And playing, instead, K. P. another step,
on the adverse Kt.,
B. Retires the Kt. to its own square, afterwards to advance K. B. P. one step ;
always retrieving the P. in advantage.
-

CHAPTER II.

*The White playing at his third move K. Kt. to its B. third,
and then K. R. P. two squares*

1

W. K. P. two squares.

B. The same.

2.

W. K. B. P. two squares.

B. K. P. takes the P.

3.

W. K. Kt. to its B. third, to evade the check of
the Q. at adv. K. R. fourth.

B. K. Kt. P. two squares.

4.

W. K. R. P. two squares.

B. K. Kt. P. another step, for his best.

5.

W. K. Kt. to adverse K. fourth.

B. Although he can play K. R. P. two squares,
as is supposed by Salvio, at Chap. XXI.
of Book IV.; by the Anonymous Mode-

nese, at Chap. XX.; and, finally, by Philidor, in the first Back Game of the first Gambit; likewise K. B. to K. second, the moves occurring as in Lolli, page 219, lett. (c.); nevertheless, the best defence is Q. to K. second.

§ I.

6.

W. Q. P. two squares.

B. K. B. P. two squares.

7.

W. If he take it with K. P., he loses a Piece;
And therefore he rather takes the doubled
P. with Q. B.

B. Q. P. one step.

8.

W. Q. B. to adv. K. Kt. fourth.

B. Covers the Q. with the Kt. at B. third; sure
of afterwards gaining, at least, the K. P.

§ II.

6.

W. K. Kt. takes the K. Kt. P.

B. K. B. P. two squares.

7.

W. K. Kt. to its B. second.**B.** K. B. P. takes K. P.

8.

W. Q. checks at adv. K. R. fourth.**B.** K. to Q. square.

9.

W. Q. to adv. K. B. fourth, on the two pawns.**B.** K. P. another square, to adv. K. third,

10.

W. Q. P. takes K. P.**B.** K. B. P. retakes the P.

11.

W. K. Kt. to its fourth square.**B.** K. Kt. to its R. third.

12.

W. Kt. takes the Kt.**B.** B. retakes the Kt.

13.

W. Q. Kt. to its B. third.**B.** Q. B. P. one step.

14.

W. Kt. to Q. square, on the P.**B.** Q. P. two squares.

15.

W. Q. to her third square.**B.** K. R. to K. sq., constantly preserving the

P. in advantage ; and if White should rather play Q. B. P. two squares, or any other indifferent move, Black can advance his Q. to K. fourth, menacing a very pernicious check at adv. K. Kt. third.

OBSERVATION

ON THE FIFTH MOVE OF THE WHITE.

If the White at the fifth move, instead of leaping the attacked Kt. to adv. K. fourth, should go to adv. K. Kt. fourth ; Black must not directly move the K. R. P. on the Kt., but, as his best move, is to push Q. P. two squares ; then, if White advance K. P. another step, or defend it with Q. P. one step, Black playing his K. R. P. one step, gains the Kt. ; and if, instead, he take Q. P. with K. P., Black plays K. Kt. to its B. third, having constantly a very fine attack.

CHAPTER III.

*The White at his third move playing K. Kt. to its B. third,
and then K. B. to Q. B. fourth.*

1.

W. K. P. two squares.

B. The same.

2.

W. K. B. P. two squares.

B. K. P. takes the P.

3.

W. K. Kt. to its B. third.

B. K. Kt. P. two squares.

4.

W. K. B. to Q. B. fourth.

B. Must not advancee K. Kt. P. another step, from the multitude and uncertainty of the reciprocal attacks, expounded by Salvio, by the Anonymous Modenese, and more diffusely by Lolli, in Chap. XXI. and XXII., and by which he would hazard the loss of the Pawn; but should play K. B. to the Kt. second, restraining

the adv. K. Kt., that he do not advance to
adv. K. fourth.

§ I.

5.

W. K. R. P. two squares.

B. K. R. P. one step.

6.

W. K. R. P. takes K. Kt. P. *

B. K. R. P. retakes the P.

7.

W. K. R. takes the K. R.

B. K. B. retakes the R.

Here White can play either Q. P. two squares, or K. Kt. to the R. second, to open the Q., and, therefore,

In the first place,

8.

W. Q. P. two squares.

B. Q. P. one step.

9.

W. K. Kt. to adv. K. fourth.

* If, instead of taking, he should play Q. P. one or two squares, Black answers with Q. P. one step.

B. Q. P. takes the Kt.

10.

W. Q. to adv. K. R. fourth.

B. Q. to K. B. third.

11.

W. Q. P. takes the P.

B. Q. to K. Kt. second.

12.

W. The doubled P. one step, to adv. K. third.

B. K. Kt. to its B. third.

13.

W. P. takes the P.—checking.

B. K. to his B. square.

14.

W. Q. to K. B. third, threatening to mate with
her at her R. third.

B. Q. Kt. to its B. third.

15.

W. Q. checks at her R. third.

B. Kt. covers at K. second.

16.

W. Q. B. to Q. second.

B. K. Kt. takes K. P.

17.

W. Q. B. to Q. Kt. fourth.

B. Q. to K. fourth, remedying all the attacks,
with the constant advantage of a Piece.

In the second place,

8.

W. K. Kt. to the R. second.

B. Q. to K. second.

9.

W. Q. P. one step.

B. Q. B. P. one step.

10.

W. Q. to adv. K. R. fourth.

B. K. B. to K. Kt. second.

11.

W. If he advance Q. to adv. K. R. second, on the two pieces, Black plays K. to his B. square, with intent to play K. Kt. to the R. third; then to push Q. P. two squares, to shut up the adv. Q. with Q. B. at K. B. fourth.

And therefore, instead, he returns K. Kt. to its B. third, on the K. Kt. P.

B. K. B. to its R. third, having a strong game, and secure of sustaining the P.; and if White should rather play K. Kt. P. one step, to put his Q. B. in action; Black pushing Q. P. two squares would gain another Pawn.

§ II.

5.

W. Q. P. two squares.**B.** Q. P. one step.

6.

W. If he advance K. P. another step, Black attacks K. Kt. with his K. Kt. P.; then checks with Q. at adv. K. R. fourth, gaining afterwards the said K. P.

If, instead, he push K. Kt. P. one step, to open a passage for Q. B., Black still attacks K. Kt. with K. Kt. P. one step, and then advances the doubled P. another step, to adv. K. B. third.

Lastly, if White rather castles K. to his R., and R. to B. square, Black plays K. Kt. to the R. third, to castle in imitation of the White; having constantly a good game, with the advantage of the Pawn.

OBSERVATION.

THESE are the principal moves of the most simple defence against the King's Gambit, and, on the whole, the most secure to preserve the advantage of the Pawn; reprobating the opinion of those, who, under the pretext of not discomposing the usual symmetry of the Game, refuse to sustain the said advantage of the Pawn; not only because they then remain inferior in situation, but because a Player ought never to let slip an advantage, which, well taken care of, can render him victorious.

SIXTH AND LAST OPENING

ON THE

QUEEN'S GAMBIT,

WITH

A FINAL INSTRUCTION TO THE BLACK,*ON HIS PROPER DEFENCE:***THE ADVERSARY HAVING THE MOVE.**

ALTHOUGH the Queen's Gambit, and the other games from this side, may be, for the most part, of a languishing nature, because they do not tend immediately to the attack of the King, but are as skirmishes for some small booty ; nevertheless, it being known on the one hand, that playing the Queen's Pawn at the first move, is the best, after that of the King ; and, on the other, the Queen's Gambit having its adherents, I have thought proper in this last Opening, to explain it ; that the work may not be deficient in any

point, and that the lovers of the Game may not be deprived of any part of it.

He who plays the Queen's Gambit, is sure of recovering, at least, the Pawn, as will be demonstrated; therefore, he who defends it, ought not to seek with useless efforts, to preserve the said advantage, as Salvio and Carrera have done; but should certainly regulate himself on other views, which will be fully explained in the defence here adopted amongst all others as the best.

I shall close the present Opening, and, at the same time the second Part, with a final Chapter, in which it is supposed, that the Adversary having the move, after the two Queens's Pawns, instead of playing the Gambit, brings out the Queen's Bishop to the King's Bishop's fourth, in imitation of the Opening from the King's side, which will throw more light on the Games, which may be attempted from the side of the Queen.

CHAPTER I.

*The White at his second move taking Q. B. P. with
his Q. P.*

1.

B. Q. P. two squares.

W. The same.

2.

B. Q. B. P. two squares.

W. Q. P. takes Q. B. P.

3.

B. K. P. two squares.*

W. Q. Kt. P. two squares, to sustain the P. in
advantage. †

4.

B. Q. R. P. two squares.

* Vide, Notice at the end of the present Chapter.

† This move produces a very inferior opening; disconcerting on that side, his own game, to preserve an advantage, which he cannot sustain; instead of which he ought rather to play K. P. two squares, as will be noted in the Instructions to the Black.

W. If he take the P. with Q. Kt. P., Black will clearly recover the two Pawns.

If, instead, he play Q. B. to Q. second, or to R. third, Black takes Q. Kt. P. with his R. P.; and White retaking the P. with the B., Black pushes Q. Kt. P. one step, and will have a strong game, and better opened; principally by the union of his Pawns, where the Adversary has only two disunited.

Finally, if he push Q. B. P. one step,
5.

B. Q. R. P. takes Q. Kt. P.

W. Q. B. P. retakes the P.
6.

B. Q. Kt. P. one step.

FIRST DEFENCE OF THE WHITE.

W. Q. to her B. second.

7.

B. Q. Kt. P. takes the P.

W. Q. Kt. P. retakes the P.
8.

B. Q. checks at her R. fourth, and then takes the other P.

SECOND DEFENCE OF THE WHITE.

W. Q. B. P. takes Q. Kt. P.

7.

B. K. B. takes Q. Kt. P.—checking.

W. Covers with what he will.

8.

B. Q. takes the other P. becoming equal in force, with the advantage of situation, principally by the two Pawns in the centre.

THIRD DEFENCE OF THE WHITE.

W. Q. B. to Q. R. third.

7.

B. Q. Kt. P. takes the P.

W. Q. Kt. P. retakes the P.

8

B. Q. R. takes the B.

W. Q. Kt. takes the R.

9.

B. Q. checks at her R. fourth.

W. Q. covers at her second square.

10.

B. Q. takes Q. Kt.

W. If he take Q. P. with Q., Black checking with Q. at adverse Q. B. third, gains the Q. R. and the game.

And if, instead, he play Q. R. to Q. square,

11.

B. K. B. takes the P. in Q. B. file, and will have a game won by its nature, since

W. If he take Q. P. with Q., Black checks with the B. at adverse Kt. fourth; and White is obliged to lose the Q., covering with her to avoid the mate.

And if, instead, he play the R. to B. square,

12.

B. Still plays the B. to adverse Kt. fourth; then if White take Q. B. with the Q. R. checking, Black plays K. to Q. second square, having evidently as much the advantage, and wins the game.

FOURTH AND LAST DEFENCE OF THE WHITE.

W. Q. Kt. P. another step.

7.

B. Q. Kt. P. takes the P.

W. Q. R. P. two squares.

8.

- B.** Q. B. to K. B. fourth.
W. Q. Kt. to Q. second.

9.

B. Must not advance any Pawn, that he may not spoil his position; but play out K. Kt. to its B. third, having a better game, than his Adversary.

NOTICE TO THE BLACK,

On his third move.

Although it has been insinuated to the Black to push, at his third move, the King's Pawn two squares, as a move more conformable to the rules already established, than that of pushing it one step only; we ought not, however, to condemn the player who practises this last method, with which he nevertheless recovers the lost Pawn in a few moves; and also gives place to certain combinations, in which he may profit from the error of a less expert Adversary; as is proved by the moves here added, as the finish of the present chapter.

3.

- B.** K. P. one step only.

W. If he push K. P. two squares; Black advances Q. P. another step, and the game will be equal.

And if, instead, he push Q. Kt. P. two squares.

4.

B. Q. R. P. two squares.

Here White can defend himself in three ways:

In the first place,

W. Q. Kt. P. takes Q. R. P.

5.

B. K. B. takes the doubled P.

W. Q. B. to Q. second, in defence of the doubled P. in the Rook's file.

6.

B. Q. to K. B. third, making a double attack, by which White must either lose the R. or be mated in three moves,

In the second place,

W. Q. B. P. one step.

5.

B. Q. R. P. takes Q. Kt. P.

W. Q. B. P. retakes the P.

6.

B. Q. to K. B. third; gaining a Piece by force.

In the third place,

W. Q. B. to its R. third, or to Q. second.

5.

B. Q. R. P. takes Q. Kt. P.

W. Q. B. retakes the P.

6.

B. Q. Kt. P. one step.

W. Q. to her fourth square.

7.

B. Q. Kt. P. takes the P.

W. B. retakes the P.

8.

B. Q. checks at her R. fourth ; gaining the B.
which, for his best, he ought to take
with the Q. not with the B.



CHAPTER II.

The White playing the Counter Gambit, he also moving Q. B. P. two squares at the second move.

1.

B. Q. P. two squares.

W. The same.

2.

B. Q. B. P. two squares.

W. The same.

3.

B. Must not play out Q. Kt. to its B. third, as Salvio and others taught, but resolve the engagement of the Pawns, taking Q. B. P. with Q. P.

FIRST DEFENCE OF THE WHITE.

W. Also takes Q. B. P. with Q. P.

4.

B. Q. checks at her R. fourth:

v

W. If he cover with the Kt. at Q. second, Black, advancing the P. to adverse B. third, will have a very superior game ;
 And if he cover differently,

5.

B. Q. takes the other P. and will remain constantly with the advantage of a Pawn.

SECOND DEFENCE OF THE WHITE.

W. Q. checks at her R. fourth.

4.

B. Covers with the Q.

W. Q. takes the Q., that he may not lose a Pawn.

5.

B. Q. Kt. retakes the Q.

W. P. takes the P.

6.

B. Kt. retakes the P.

Here White can play K. P. one step, or Q. Kt. to Q. second ; and, therefore,

Firstly, viz.

W. K. P. one step.

7.

B. Kt. checks at adverse Q. third.

W. B. takes the Kt.

8.

B. P. retakes the B.

W. K. Kt. to its B. third.

9.

B. K. B. P. one step.

W. Castles, in any manner.

10.

B. K. P. two squares.

W. K. P. one step, to K. fourth.

11.

B. Q. Kt. P. one step.

W. K. R. to Q. square.

12.

B. Q; B. to its R. third.

W. K. Kt. to K: square.

13.

B. R. to Q. square, remaining with the advantage of the P.

Secondly,

W. Q. Kt. to Q. second.

7.

B. Q. Kt. P. two squares.

W. Q. R. P. two squares.

8.

B. Q. B. to its R. third.

W. Q. R. P. takes the P.

9,

B. B. retakes the P.

W. Q. R. to adverse Q. R. fourth.

10.

B. Q. R. P. one step, thus securing the P. in advantage.*

THIRD DEFENCE OF THE WHITE.

W. Q. P. another step, to adverse Q. fourth.

4.

B. K. Kt. to its B. third, redoubling the attack on Q. P.

W. Q. Kt. to its B. third.

5.

B., Q. R. P., one step.

W. If he check with Q. at her R. fourth, Black covers with Q. Kt. P. two squares, and White taking it with Q. Kt., Black plays Q. B. to Q. second, gaining the Kt..

* If White should take the P. with the Kt., Black must not retake the Kt. with the B.; because White, taking the Kt. with the R., would become equal in Pawns; but he must leap the Kt. to adverse Kt. third, and would have a greater advantage.

Wherefore, instead, he will play K. P. two squares.

6.

B. Q. Kt. P. two squares.

W. If he push Q. R. P. two squares, Black, attacking the Kt. with the P., gains R. P. And, therefore, he plays Q. R. P. one step only.

7.

B. K. P. one step.

W. If he take the P. with the P., Black, after the exchange of the Queens, will retake the P. with Q. B., constantly preserving the first advantage.

And if White will not take the P.,

8.

B. Can play out K. B., castling afterwards, with a better game than his Adversary.

INSTRUCTIONS TO THE BLACK ON
THE QUEEN'S GAMBIT,

THE ADVERSARY HAVING THE MOVE.

A SINGLE CHAPTER.

1.

W. Q. P. two squares.

B. The same.

2.

W. Q. B. P. two squares.

B. Q. P. takes Q. B. P.

§ I.

3.

W. Q. checks at her R. fourth.

B. Q. B. P. covers.

4.

W. Q. takes the doubled P.

B. K. P. two squares.

5.

W. K. P. takes the P.

B. Q. checks at her R. fourth, and recovers the P.: And here I will observe, that if White to defend the P., should cover the check with Q. at her B. third, Black should play K. B. to adverse Q. Kt. fourth.

§ II.

3.

W. K. P. one step.

B. K. P. two squares.

4.

W. If he take K. P. with his Q. P., Black exchanges Queens, and then regulates himself as will be noted in the following §III. If, instead, he take the doubled P. with K. B., Black, taking Q. P. with his K. P., will have a better game, in consequence of the isolated P.; which, after the exchanges, the Adversary must have.

If he advance Q. P. one step, Black plays Q. B. P. one step.*

* If the White defend Q. P. with K. P. pushed another step, Black plays K. B. to Q. B. fourth, having a good open

Finally, if he check with Q. at her R.
fourth,

B. Covers with the Q. as his best move.

5.

W. If he take the P. with the Q., Black, taking
the P. with the P., will have a better
game, in consequence of the Adversary's
isolated Pawn.

And if Q. take the Q.

B. Q. Kt. retakes the Q.

6.

W. If he take the P. with the B., he will have
an isolated Pawn ; Black taking the Q. P.
with his K. P.

And, taking the P. with Q. P.,

B. Kt. retakes the P.

7.

W. If he play Q. Kt. to Q. second, Black plays
K. B. to adverse Q. Kt. fourth.

And if, instead, he push K. B. P. on
the Kt.,

B. Kt. checks at adverse Q. third ; being ena-
ing of the game; and defending it with K. B., which takes the
P. at Q. B. fourth, Black plays out K. Kt. to its B. third ;
forcing the White, in a few moves, to lose a Pawn, or the
convenience of castling, through the exchange of Queens
which will follow.

bled constantly to defend the P. in advantage.

§ III.

3.

W. K. P. two squares, as the best move.

B. The same.

4.

W. If he take the doubled P. with K. B., Black takes Q. P. with the Q.; and will remain constantly with the advantage of a Pawn, and a better situation.

If he check with Q. at her R. fourth, Black covers with Q. at her second square, as is hinted in the preceding §.

If, instead, he take K. P. with Q. P.; Black takes the Q. with the Q.—checking; and White, retaking the Q. with his K., Black must not attempt uselessly to sustain the P. in advantage, but bring out Q. Kt. to its B. third.*

Finally, if he push Q. P. another step,

* Then, if White push K. B. P. two squares, Black plays K. B. P. one step; being able still to maintain himself, at least, equal in Pawns, and in some advantage of situation.

B. K. B. P. two squares.

5.

W. Q. Kt. to its B. third.

B. K. Kt. to its B. third.

6.

W. K. B. P. one step.

B. K. B. to Q. B. fourth.

7.

W. K. B. takes the doubled P.

B. K. B. P. takes K. P.

8.

W. P. retakes the P.

B. K. Kt. takes the P.

9.

W. Kt. takes the Kt.

B. Q. checks at adverse K. R. fourth.

10.

W. Covers with the Kt.

B. Must not take the B. with the Q., because

White would give a pernicious check
with Q. at adverse K. R. fourth ; but
takes the Kt. with the B.

11.

W. R. takes the B.

B. Q. takes K. R. P. with a superior game.

CHAPTER THE LAST.

In which White plays at his second move, after the two Queen's Pawns, Q. B. to K. B. fourth.

1.

W. Q. P. two squares.

B. The same.

2.

W. Q. B. to K. B. fourth.

B. The same.

§ I.

3.

W. K. P. one step, to open the Q. and K. B.

B. The same.

4.

W. If he push Q. B. P. two squares, Black must not check with the B., as Carrera taught, but first take Q. Kt. with the B., afterwards giving the said check, by which he takes from the adv. K. the convenience of castling.

And if, instead, he play Q. Kt. to Q. second,

B. Does the same.

5.

W. Q. B. P. two squares.

B. Must not take it, because White would advance K. P. another step, with some advantage of situation ; but must also push Q. B. P. two squares.

6.

W. If he take Q. B. P. with Q. P., Black retakes it with the Kt., and White taking the other P. with the P., Black will retake the P. with the Q., the Game becoming equal.

And if, instead, he take Q.P. with Q. B. P.,

B. Also takes Q. P. with his Q. B. P.

7.

W. If he retake it with K. P., Black doing the same, has a perfectly equal game.

And if, instead, he take K. P. with the other Pawn,

B. Retakes it with Q. B.

8.

W. K. P. takes the other P.

B. Q. to her Kt. third, on the two Pawns.

9.

W. Q. Kt. to its third square.

B. K. B. checks at adv. Q. Kt. fourth, recovering the P. at least, with an open and secure game.

§ II.

3.

W. K. B. P. one step, intending to place the two centre Pawns at the fourth squares.

B. K. Kt. to its B. third.

4.

W. Q. Kt. to its B. third.

B. K. P. one step, threatening to attack the said Q. Kt. with his K. B.

5.

W. Q. R. P. one step.

B. K. Kt. to its R. fourth.

6.

W. If he retire the attacked B. to Q. second, Black checks with Q. at adv. K. R. fourth, having a fine attack.

If he play Q. to her second square, in defence of the B., Black takes the B. and then gains Q. B. P., taking it with the B.*

* Not fearing an instant the bringing Q. R. to its B. square; since Black would play K. B. to Q. third, attacking the adv. Q.; by which he would secure the acquisition of the Pawn.

If the said attacked B. take Q. B. P., Black retakes it with his Q.; and White, pushing K. Kt. P. two squares; Black leaps the attacked Kt. to adv. K. Kt. third.

If he play the said B. to adverse K. fourth, Black attacks it with K: B. P.; then, if White push K. Kt. P. two squares, Black takes the B., threatening also the above-mentioned pernicious check with the Q.

Finally, if he retire the B. to K. Kt. third.

B. Takes the said B. with the Kt.

7.

W. K. R. P. takes the Kt.

B. Q. to K. Kt. fourth.

8.

W. The doubled P. to the Kt. fourth.

B. K.. B. to Q. third, threatening the mate.

9.

W. K. R. to its third square.

B. Retires the attacked B. to K. Kt. third ; with a game, certainly, not inferior to his Adversary.

THE
INCOMPARABLE
GAME OF CHESS.

PART III.

ON THE ENDS OF GAMES.

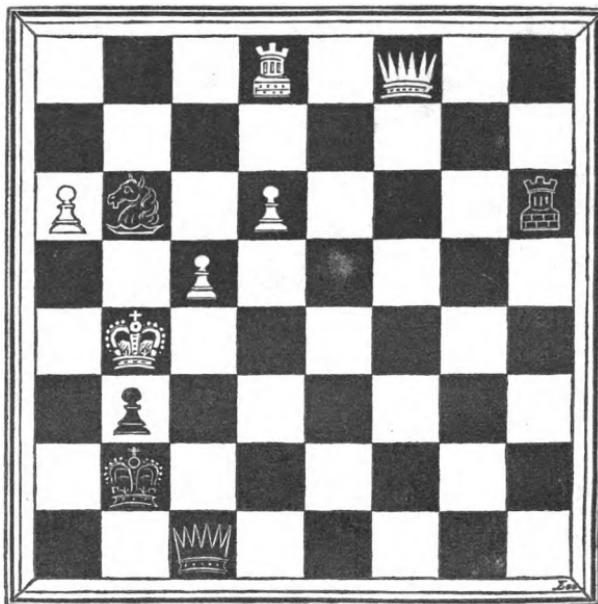
In the following parties, which form the completion of this work, the final issue will be found noted, but the solution omitted. It is hoped that this novel idea will be equally agreeable to the lovers of the game, as it has been to the author; to the first, because they will be enabled themselves to become judges of the improvement they have hitherto made; to the second, because he could not better make known the subtlety of these parties, than by the difficulty of finding the developement of them. For it is necessary to deduce the reasoning from our own

foundation ; and in order that the Gordian knot might appear more intricate, the inventor did not discover the artifice of it. Any one, not being enabled to hit the mark, may impute it to any thing, but the author, or the press ; it being certain that this part of the work revised and examined many times with the greatest accuracy, is free from every sort of error.

A STUDY.

See Page 323.

White.



Black.

Black playing first, checkmates the White at the fourth Move.

EXPLANATION OF THE FIGURES USED IN THE DIAGRAMS.

Black.



.....KING.....



.....QUEEN.....



.....ROOK.....



.....BISHOP.....



.....KNIGHT.....



.....PAWN.....

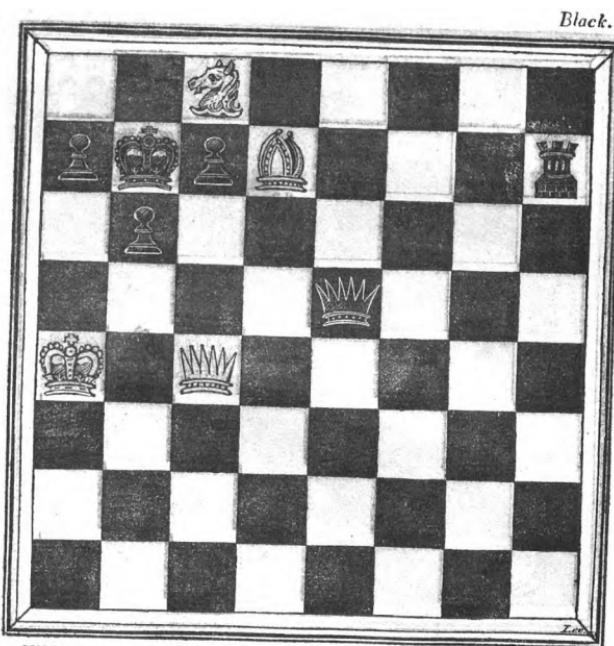
White.



W1

I.

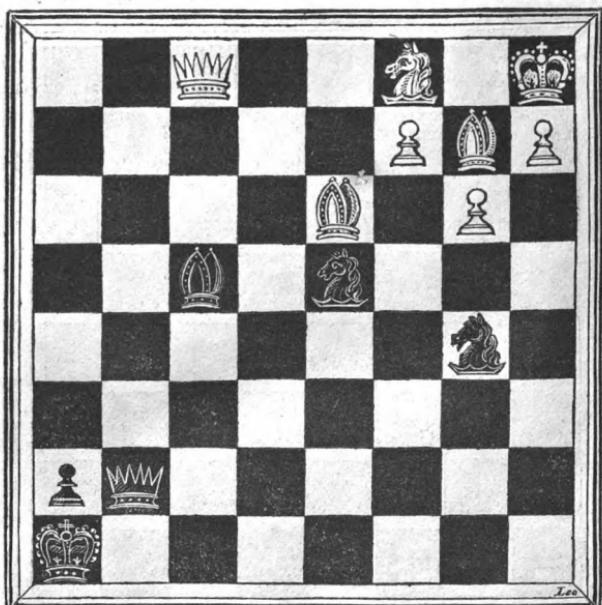
BY THE ANONYMOUS MODENESE.



White, playing first, mates the Black, by force,
in three moves.

II.

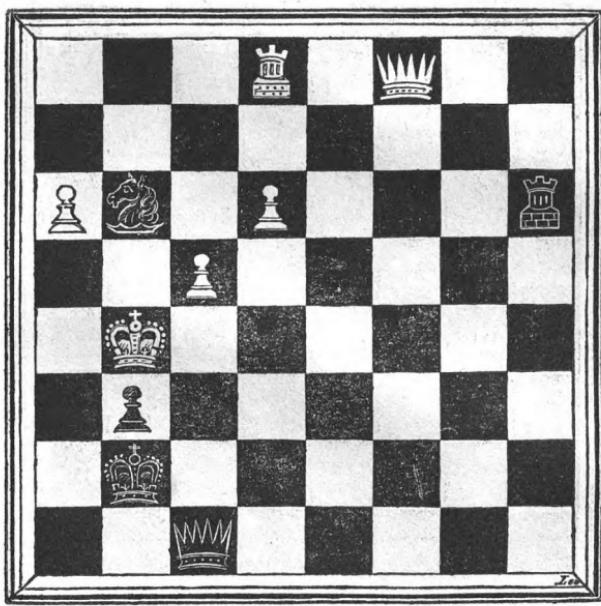
BY THE SAME.

White.

Black, having the move, will mate the White, by force, in four moves.

III.

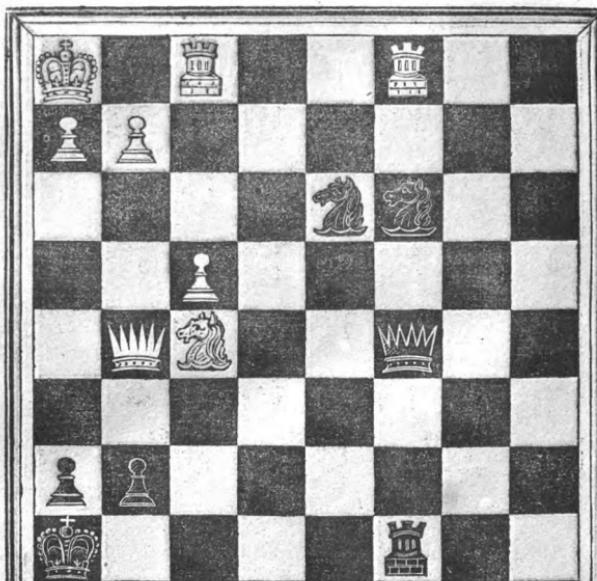
BY THE SAME.

White.*Black*

**Black, with the advantage of the move, mates the
White, by force, at the fourth move.**

IV.

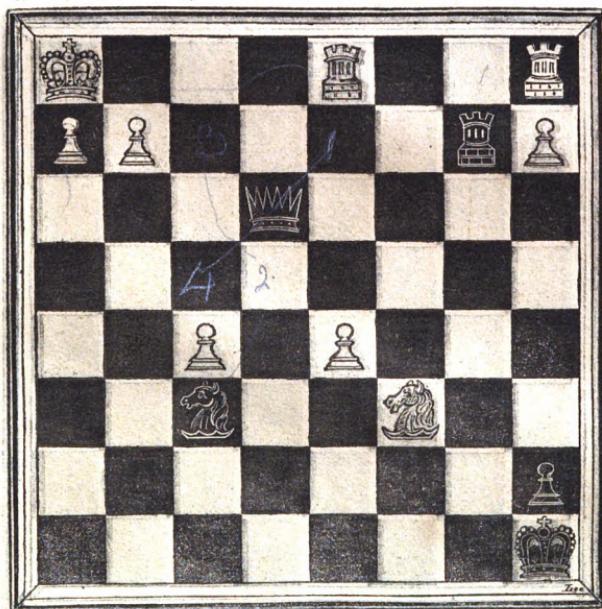
BY THE SAME.

White.

Black, having the move, mates the White, in five
moves at most.

V.

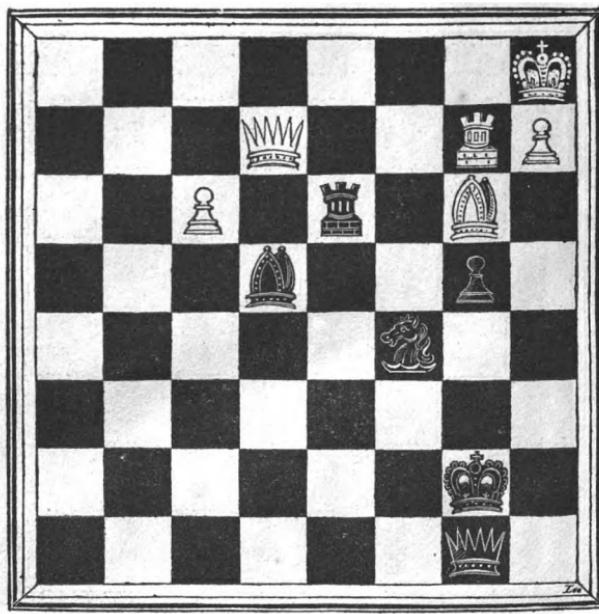
BY THE SAME.

White.*Black.*

In this game, White played his Queen's Rook to its Knight's square; but, notwithstanding the menaced attack, Black mated him, by force, in five moves.

VI.

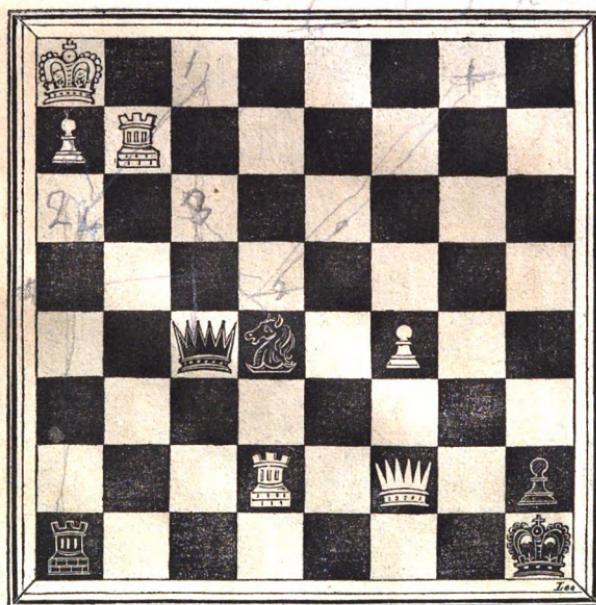
BY THE SAME.

White.*Black.*

**Black, playing first, mates the White, by force,
in six moves.**

VII.

BY THE SAME.



Black, playing first, mates the White, by force,
in seven moves.

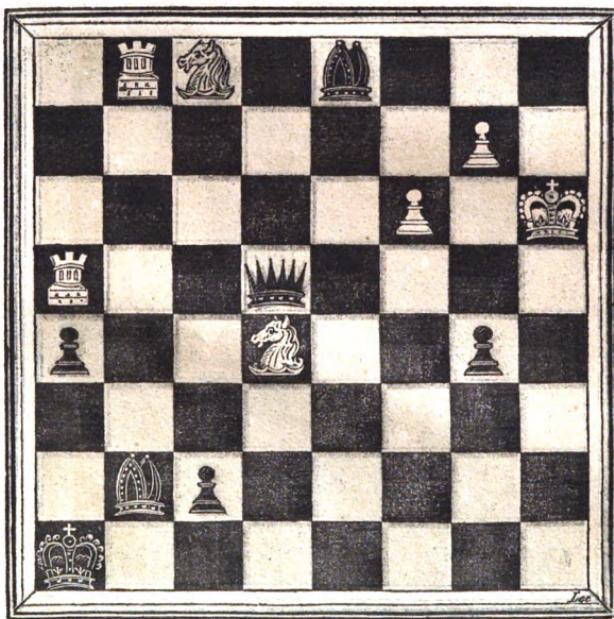
VIII.

BY THE SAME.

White.

Black, with the advantage of the move, mates the
White, by force, at the eighth move.

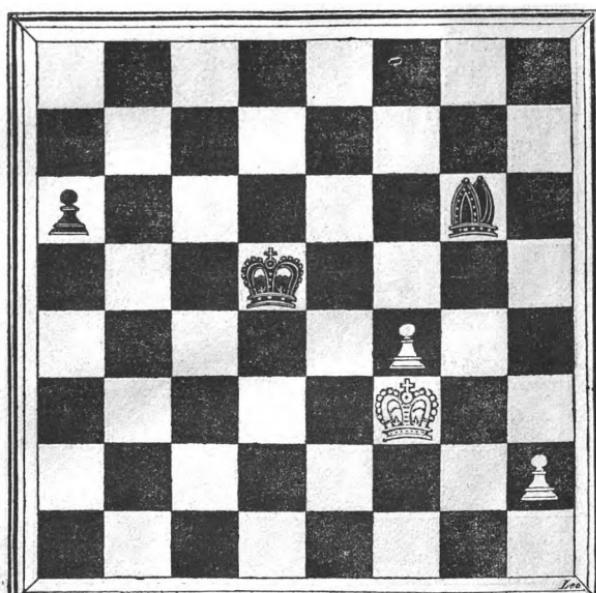
IX.

BY SIG^R. N. N.*White.**Black.*

Black has the advantage of the move, and gives mate to the White, by force, in eight moves at most.

X.

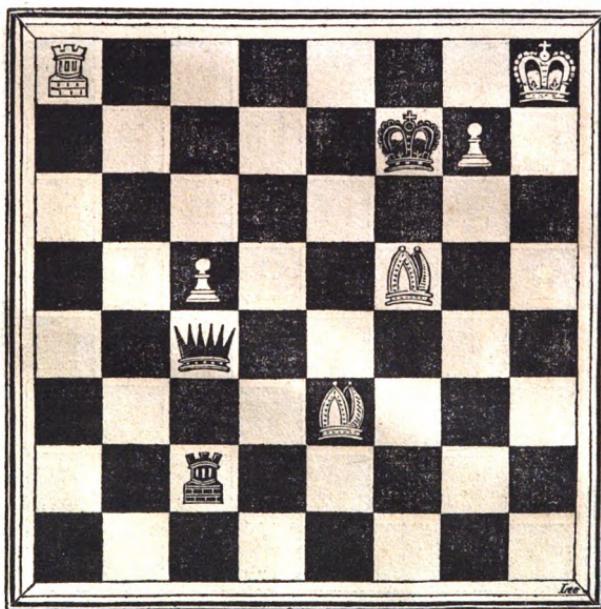
BY THE SAME.

White.*Black.*

**Black having the move, has a game won by its
nature.**

XI.

BY THE AUTHOR.

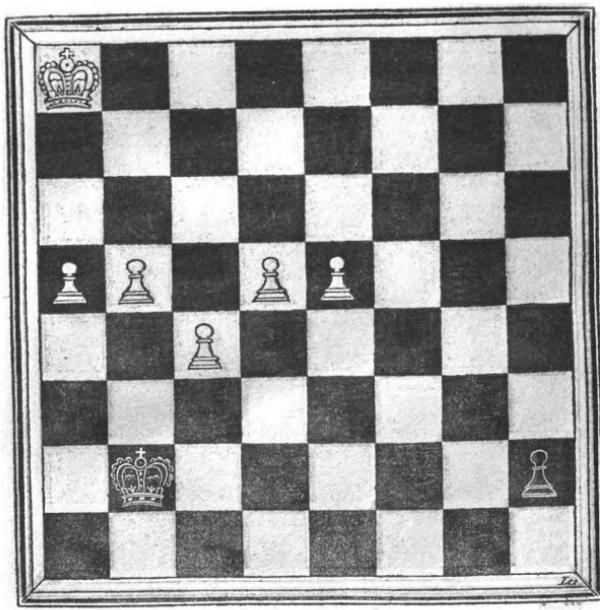
White.*Black.*

Black, with the advantage of the move, mates the White, in six moves at most.

XII.

BY THE SAME.

White.

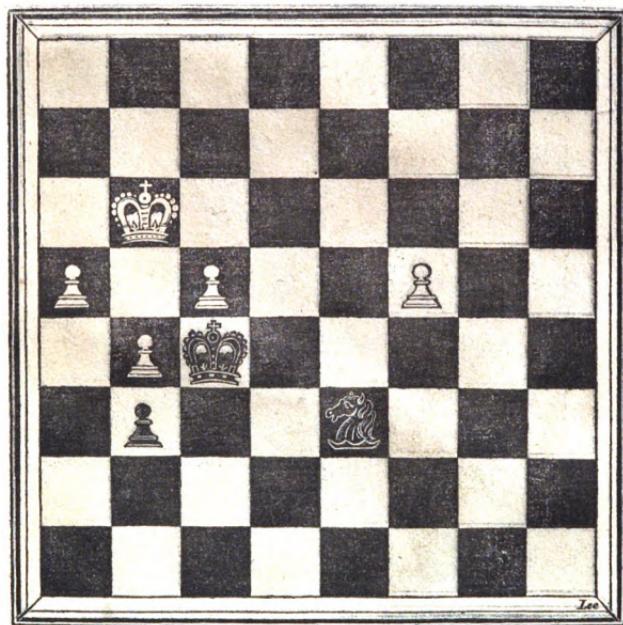


Black.

Black has the move, and has a game won by its nature ; observing, that if Black had his King at his Bishop's square, he would even win by force, although the Adversary hould move first.

XIII.

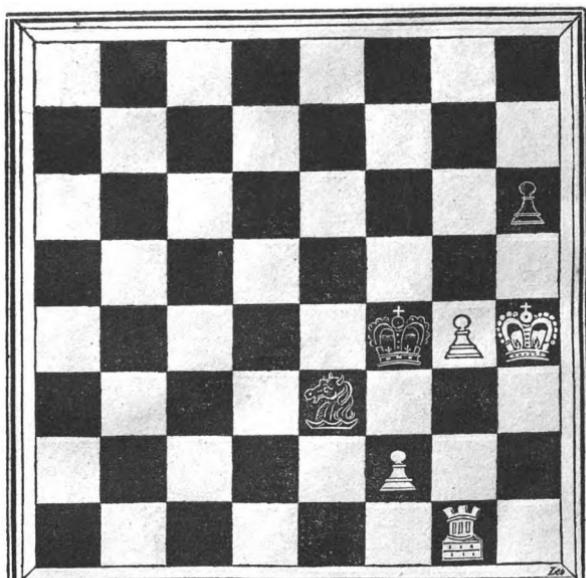
BY THE SAME.

White.*Black.*

Black, with the advantage of the move, has a game won by its nature.

XIV.

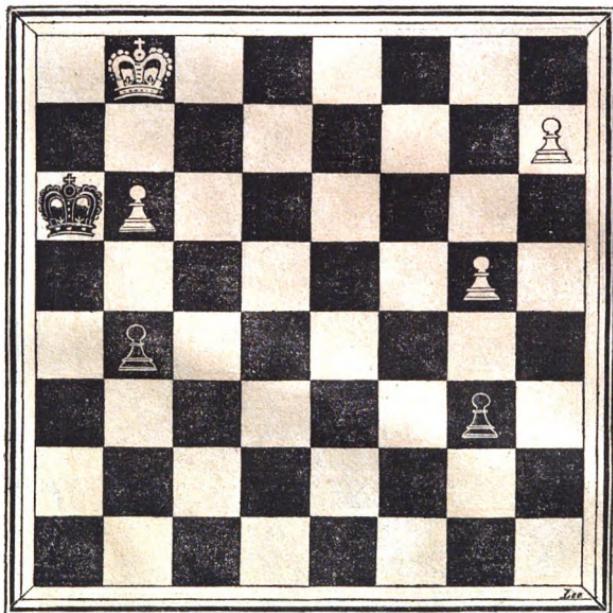
BY THE SAME.

White.*Black..*

Black, with the advantage of the move, wins
the game by force.

XV.

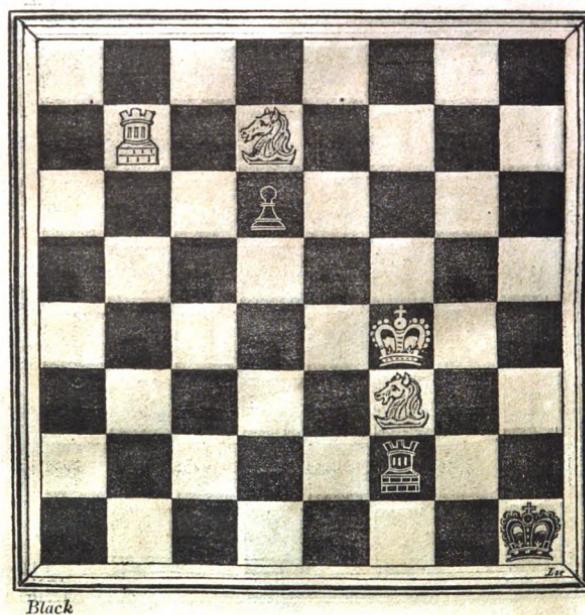
BY THE SAME.

White.*Black.*

Black has the move; and, although inferior in force, is not inferior in situation.

XVI.

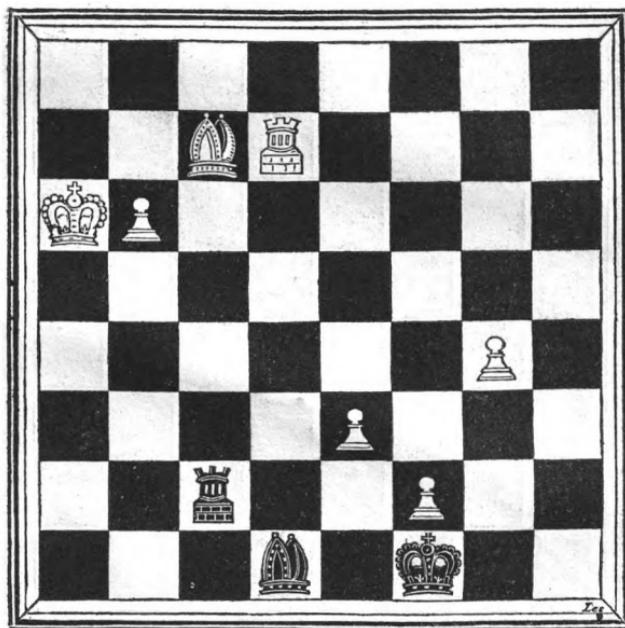
BY THE SAME.

White.

Black, with the advantage of the move, draws
the game, by force.

XVII.

BY THE SAME.

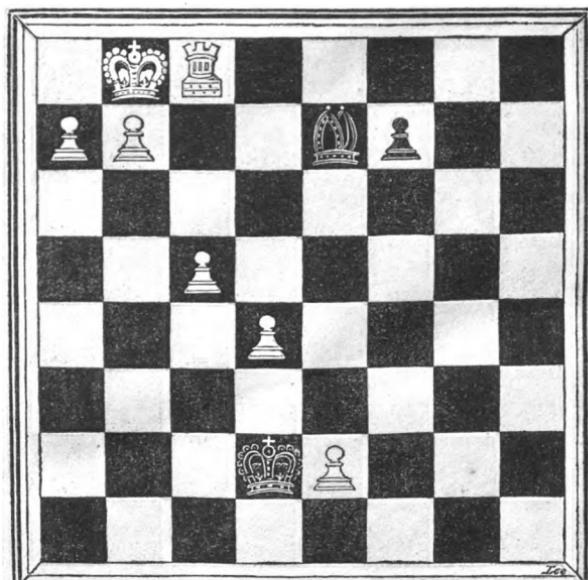
White.*Black.*

Black, with the advantage of the move, can make a drawn game, by force.

Y

XVIII.

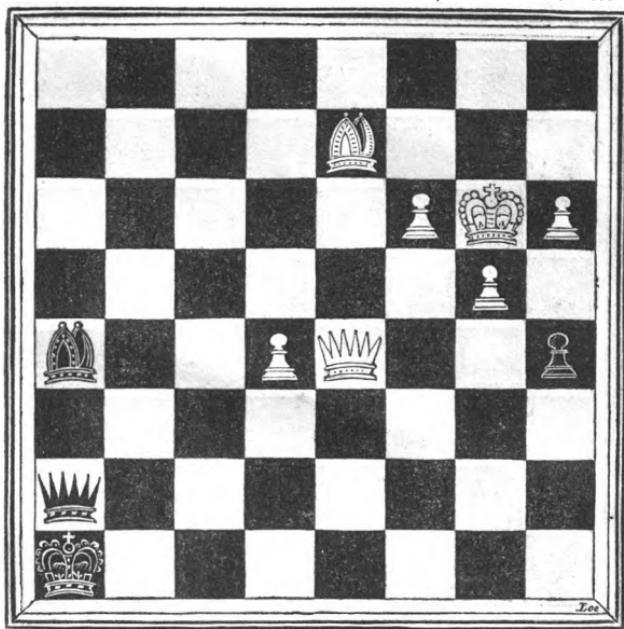
BY THE SAME.

White.*Black.*

Black, playing first, can render it a drawn game, by force.

XIX.

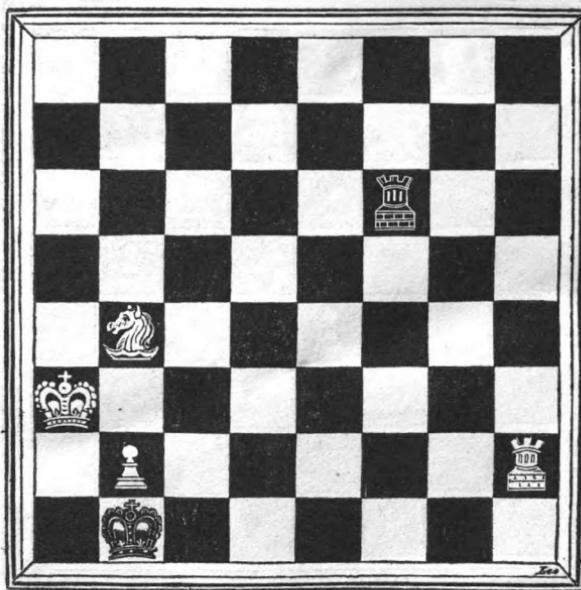
BY THE SAME.

White.

Black, with the advantage of the move, draws the game, by force, in less than five moves.

XX.

BY THE SAME.

White.*Black.*

Black has the move. It is a drawn game.
Who knows the study?

FINIS.

